

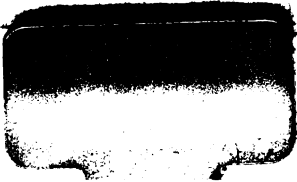
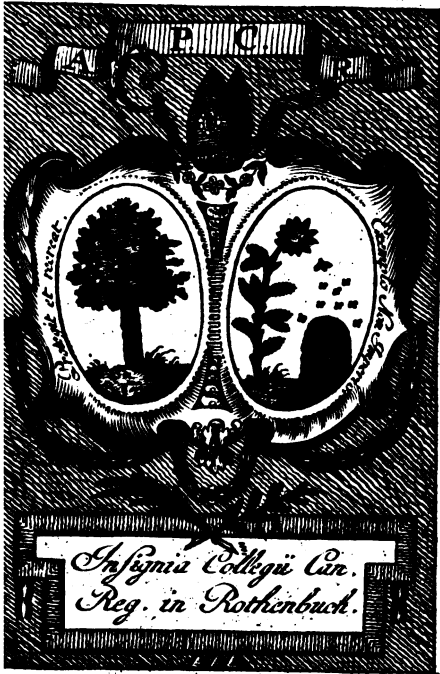
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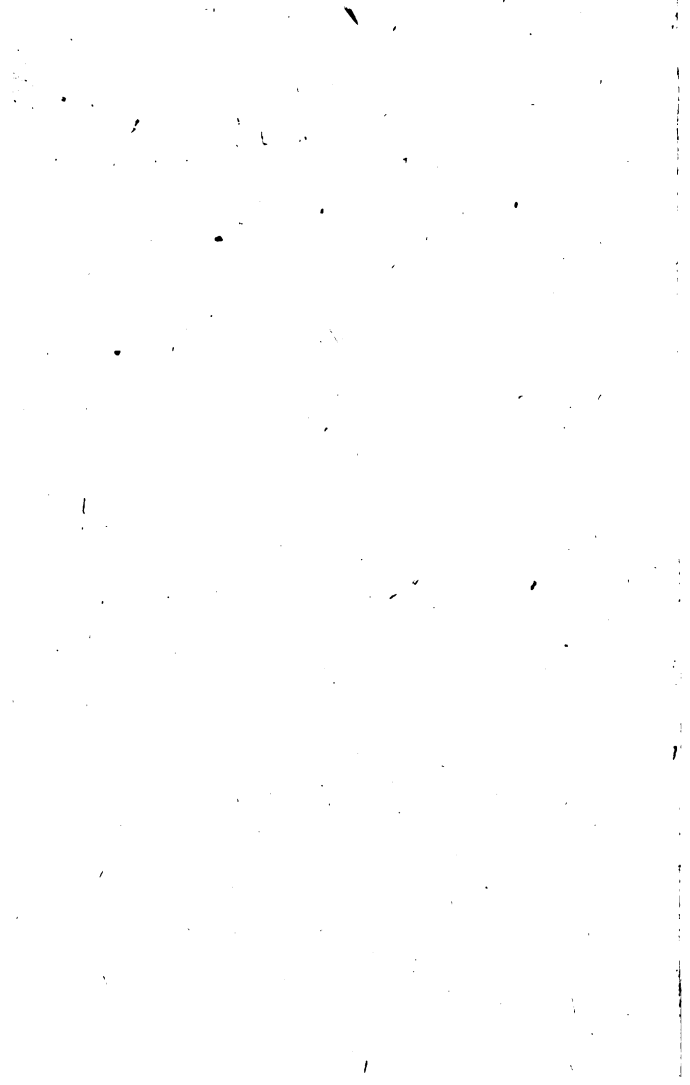
Faber, Heims



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Bayer. Staatsbibliothek



COMPEN-

DIOLVM MVSICÆ

PRO INCIPIENTIBVS.

PER MAGISTRVM

Henricum Fabrum cōscriptum.

AC NVNC DE NVO, CVM AD-

ditione alterius Compendio-
li, recognitum.



AVGVSTAE VINDELICORVM

imprimebat Michaël Manger.

M. D. LXXX.

REGIA

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OPTIMÆ SPEI PVERIS,
MARTINŌ, NICOLAO ET IOSVÆ
Medleris, Clarissimi & doctissimi viri, Do-
ctoris Nicolai Medleri filijs, M. Hen-
ricus Faber salutem dicit.

RECÈ admonet Horatius in arte Poëtica de præce-
ptis, qualia esse debeant, cum inquit: Quicquid
præcipies, esto brevis, ut cito dicta percipiât animi doc-
iles, teneâtq; fideles. Quod maxime in pueris, iam artium
radices primoribus labris degustâtibus, obseruandû exis-
timo. Nam ut infirma ipsorû ingenia, præceptionû ni-
mila prolixitate obrûntur; ita uicissim multû ea adiuuari
experiëntia docet, quâdo prima principia nudè & breuiter
suerint proposita: Hæ enim, quæ sepiissime propter
breuitatē possint repeti, melius discûntur, & tenacius de-
inde inherēt memoria. Adde q; pueris illa ætas profectû
exiguû in aliquo studio senties, ualde delectetur, & quasi
calcari addito, ad maiora tantò alacrius pergat. Quare,
ut pueri nostræ fidei cõmissi, in inferiorib; clasibus (ma-
ioribus. n. hæc præcepta copiosius tradi necesse est) ad
Musica studiû inuitarentur, operæ præciû me facturum
putaui, si iustatissima quæq; canēdi præcepta, eorum ca-
ptui accommodata, cõgererem. Hæc aut meâ operâ, uobis
optimi pueri inscribo, ut uos quoq; adhorter ad studia,
q̄ feliciter incepistis. Deus optimus maximus ea fortunet
atq; ad Reipublicæ, et Ecclesiæ utilitatē gubernet. Bene
ualete, Brunsvige 4. Calendas Augusti, 1548.

Quid est Musica?

Est bene canendi scientia.

Quotuplex est?

Duplex { Choralis &
Figuralis.

Quid est Musica Choralis?

Que simplicem & uniformem in suis notulis seruat mensuram.

Quid est Musica Figuralis?

Que diuersam figurarum quantitatem, iuxta uaria prescripta signa exprimit.

Quot sunt præcipua capita, quibus tyro opus habet?

Quinq; { Clavis,
Vox,
Cantus,
Mutatio &
Figura.

Primum

PRIMUM CAPVT DE

CLAVIBVS.

Quid est Clavis?

Est uox formande index.

Quot sunt clauis?

Viginti, Atq; ex sequenti figura, qua uulgo Scala dicitur, patent.

		ee	la	
Geminata	}	—dd—	—la—sol—	
		cc	sol fa	
		—bb—	—fa—mi—	
		aa	la mi re	
Et sunt triplices.	Minores	—g—	—sol—re—ut—	
		f	fa ut	
		—e—	—la—mi—	
		d	la sol re	
		—c—	—sol—fa—ut—	
		b	fa mi	
		—a—	—la—mi—re—	} G F B D
G	sol re ut			
—F—	—fa—ut—4 fi—			
E	lami nales			
Maiores	}	D	—sol—re—	
		C	fa ut	
		—B—	—mi—	
		A	re	
		—ut—	—ut—	

Quot sunt Claves signatz?

Quinq.

Fut, Ffaut, Csolfaut, gsolvent, & dlla sol.

Quare dicuntur signatz?

Quia be sola in cantus exordio expresse ponuntur.

Quomodo signantur?

*In can-
tu cho-
rali si-
gnan-
tur sic.*



*In can-
tu uero
figuras
li hoc
modo.*



*Et ponuntur omnes in linea, distantq; inter se per
quintam, prater Fab I per septimam.*

Caput secundum, de vocibus.

Quid est vox?

Est syllaba, quo clauium Tenor exprimitur.

Quot

Quot sunt voces.

Ut, re, mi, fa, sol, la,

Quotuplices sunt voces?

Duplices.

Inferiores & superiores.

Quae sunt inferiores.

Quibus utimur quando cantus ascendit, & sunt:

ut, re, mi.

Quae sunt superiores?

Quibus utimur quando cantus descendit, ut sunt:

la, sol, fa.

In quotuplici sunt differentia?

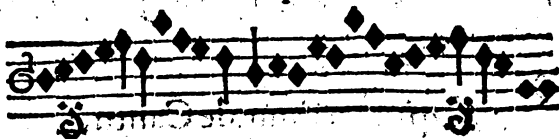
In triplici.

<i>ut, fa,</i>	} dicuntur	} molles	} quia	} mollem	} reddunt			
<i>re, sol,</i>						} naturales	} mediocrem	} sonant.
<i>mi, la,</i>								

Sufficiunt ne haec voces ad omnem cantum modulandum.

Ita, quia in mutationibus subinde repetuntur.

Exemplum.

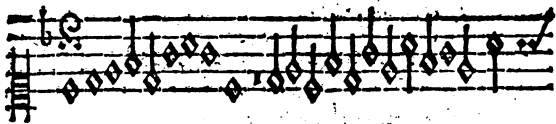


Fuga duorum in unisono.

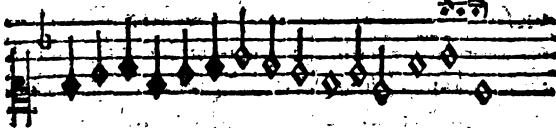
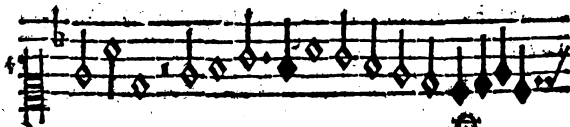
A 4

Alind

Aliud exemplum.



Fuga duorum in bypertiateffaron.



Quantum ad Choraletum cantum attinet, pauca exempla subiugam, cum pueri nostri satis exerceantur in cantilenis, quarum usus in templo existit. Illiq; exercitio hac precepta addi uolo, eo quod utriq; musicae sunt communis.

Caput tertium, de Cantu.

Quid est Cantus?

Est apta sex uocum musicalium digestio.

Quotuplex est cantus ?

Triplex.

Mollis, Durus, Naturalis.

Mollis

Durus

Naturalis

} est, qui { ut in F, & fa in bfaqmi
 { ut in G, & mi in bfaqmi
 { ut in C, & non attingit b.

Caput quartum, de Mutatione.

Quid est Mutatio ?

Est uocis in uocem in eadem clauē unisona uariatio.

Quot traduntur regulæ de mutatione.

Quatuor.

Prima.

Omnis mutatio ascendendo fit per re, descendendo
uero per la.

Secunda.

In Cantu Naturali prorsus nulla fit mutatio, quia
perpetuo in sex uocibus uersatur.

Tertia.

In Cantu duro mutamus tribus clauibus, scilicet.

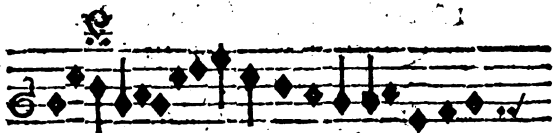
b, e, & d.

b, e, & d { e } sumimus { la descendendo.
 { d } { re ascendendo.

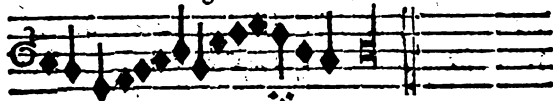
Exemplum.

And.

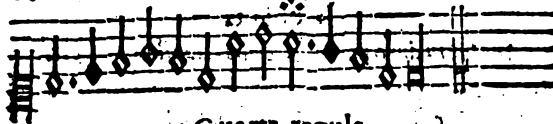
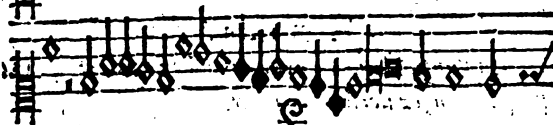
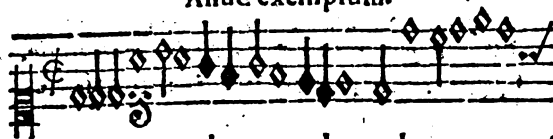
Fuge



Fuga duorum Vniſono.



Aliud exemplum.



Quarta regula.

*In cantu molli ſimiliter tribus clauibus mutamus,
ſcilicet, d, g, & u.*

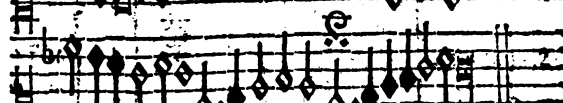
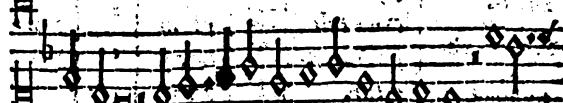
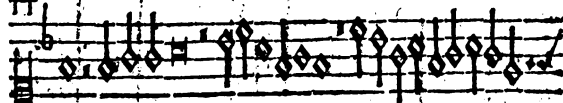
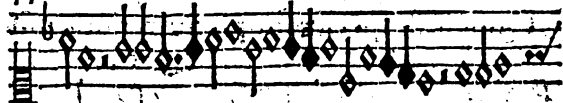
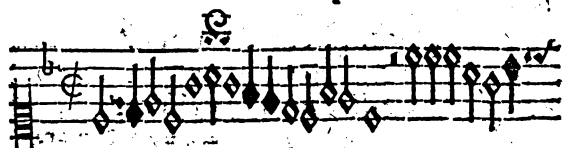
In d & a ſumimus la deſcendendo.

In d & g ſubimus re aſcendendo.

Sequitur exemplum.



Aliud Exemplum.



Caput quintum de figuris.

Quid

Quid est figura?

Est signum uocis & silentij.

Quotuplex est figura?

Duplex. Vocis & silentij.

Quae est figura uocis?

Nota.

Quid est nota?

Est character, secundum quem uox & sonus in cantu formantur.

Quotuplices sunt notae?

Duplices. Simples & ligatae.

Quae dicuntur simplices?

Quae abiq; colligatione alterius notae ponuntur.

Quot sunt species simplicium notarum.

	Odo.	Ques	
Maxima		8	} ualeat tacti- bus.
Longa		4	
Breuis		2	
Semibreuis		1	
Minima		1	} tactu mensu- ratur.
Semiminima		1	
Fusa		1	1
Squifusa		1	1

*Quae tali figurapin-
gitur.*

*in
hoc si-
gnat.*

Da regulas de notis simplicibus.

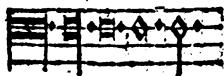
Prima.

Idem est in notis simplicibus, cum cenda sursum vel deorsum trahitur hoc modo.



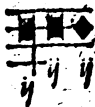
Secunda.

Punctus à tergo notulis ascriptus, dimidio est valore ad huc auget, ut.




Tertia.

Sub nota colorata due uirgule posite, eam albam esse demonstrant.



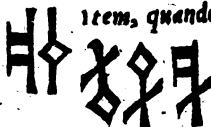
Quarta.

Hoc signum  supra uel infra notas scriptum indicat locum, ubi in fugis sequens uox incipiat et desinat.

Quinta.

Figura duabus descripta caudis, nullam habere putatur, ut

aitur, ut



Sequitur exemplum.

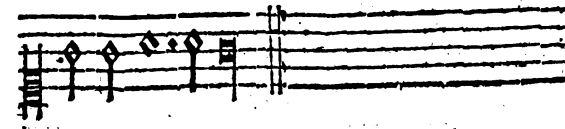
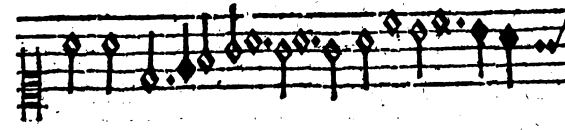
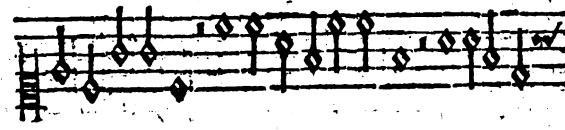
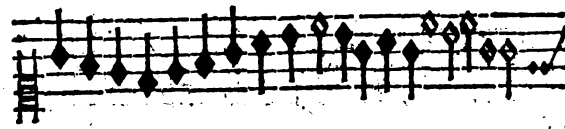
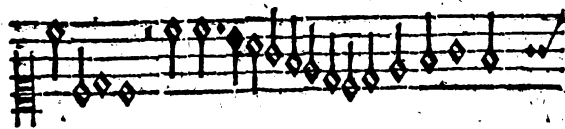
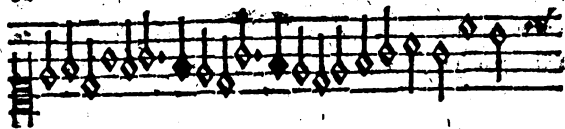
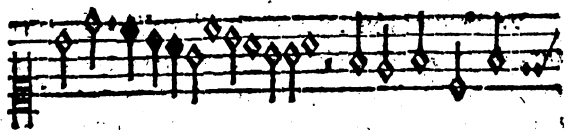
• Exēplum simplicium figurarum. |

Primus Cantus.

The first staff of music, labeled 'Primus Cantus', consists of six staves. Each staff begins with a treble clef and a common time signature (C). The notation is a form of figured bass, where notes are represented by diamond-shaped symbols on a five-line staff. The first staff starts with a C-clef on the first line and contains a sequence of diamond notes. The second staff continues the sequence. The third staff continues. The fourth staff continues. The fifth staff continues. The sixth staff concludes the section with a double bar line and repeat dots.

Secundus Cantus.

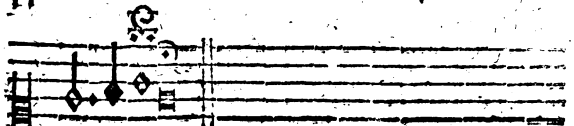
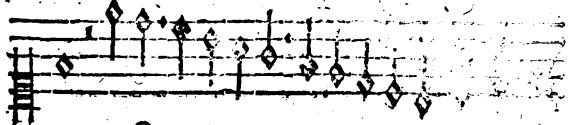
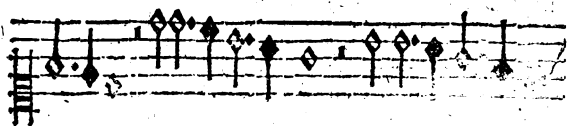
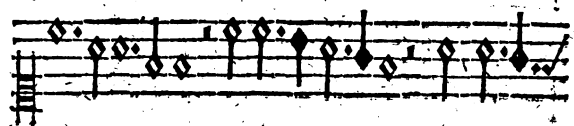
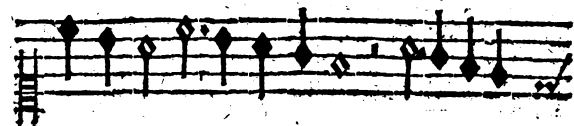
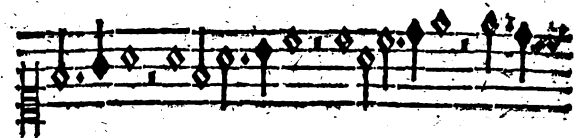
The second staff of music, labeled 'Secundus Cantus', consists of a single staff. It begins with a treble clef and a common time signature (C). The notation is a form of figured bass, where notes are represented by diamond-shaped symbols on a five-line staff. The staff contains a sequence of diamond notes.



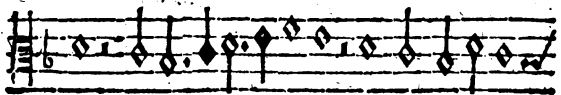
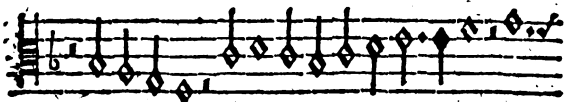
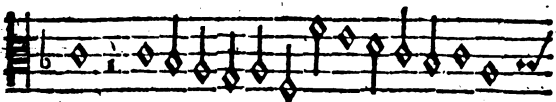
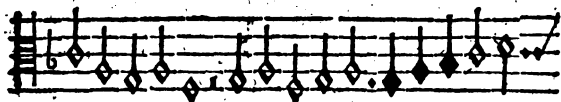
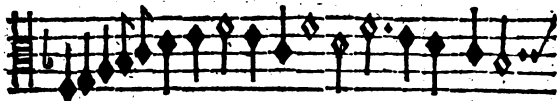
Vt tyro

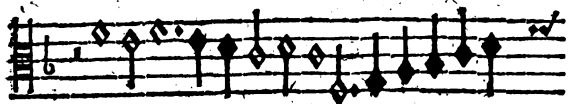
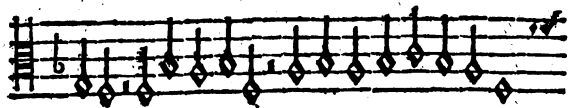
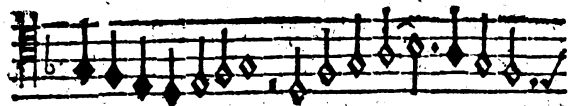
Ut tyrones in his notarum figuris melius exerceantur, addam ad huc duo exempla, in quibus due voces ex una cantant. Nam eiusmodi concentus, meo quidem iudicio, incipientibus optime conuenit. Rudiores enim, cum ita aliorum ductum sectantur, simul poterunt moneri, quomodo sit cantandum.





B





6

B 2

Quæ

Quæ dicuntur ligatæ?

Cum due uel plures simplices notæ per uirgulam in dextra uel sinistra parte coniunguntur. Atq; communiter ligaturæ uocantur.

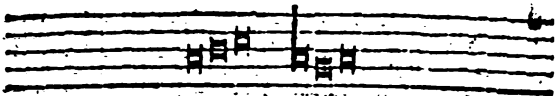
Quotuplex est ligatura?

Duplex.

Recta & obliqua.

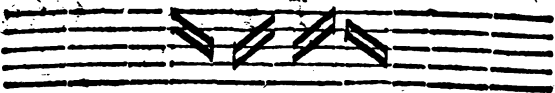
Quæ est recta?

Cuius notæ quadrato pinguntur corpore, u:



Quæ dicitur obliqua?

Quandæ notæ oblongo & transuerso corpore scribuntur, ut :



Quot sunt notæ ligabiles?

Quatuor.

Maxima, Longa, Breuis, Semibreuis.

Quotuplices sunt?

Triplices.

Initiales, Medie, & Finales.

Quæ

Quæ dicitur initialis?

Prima nota ligaturæ.

Quæ dicitur finalis?

Ultima nota ligaturæ.

Quæ dicitur media?

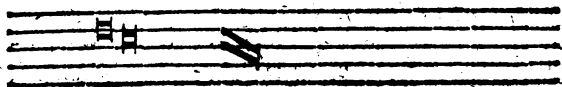
Qualibet nota inter primam & ultimam posita.

Quor traduntur regulæ de initialibus?

Quatuor.

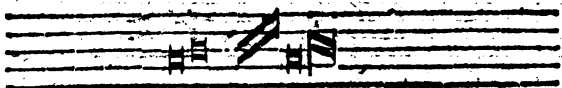
Prima Regula.

Prima carens cauda longa est pendente secunda.



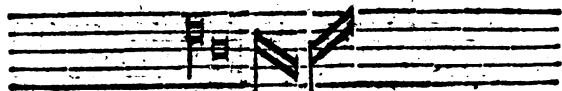
Secunda.

Prima carens cauda brevis est scandente secunda.



Tertia.

Estq; brevis caudam si lena parte remittit.

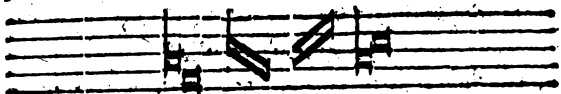


B 3

Quarta.

Quarta.

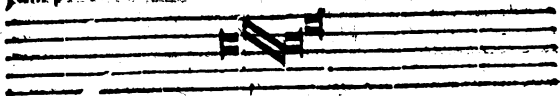
Semibrevis fertur, sursum si duxerit illam, una cum proxima sequente.



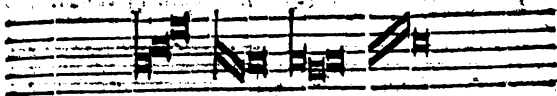
Quot traduntur regulæ de medijs ?
Una tantum.

Quæ.

Quelibet è medio brevis est, una excipienda. Scilicet, Sequens initialem, quæ in sinistro latere eandem Jurosum protendit.



Exceptio.



De finalibus quot traduntur regulæ.

Tres.

Prima.

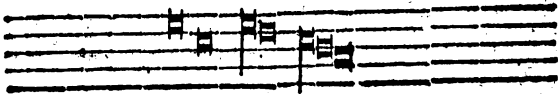
Ultima ascendens brevis est quæcumq; ligata.



Secunda

Secunda.

Ultima dependens quadrangula sic tibi longa.



Tertia.

Est obliqua brevis semper finalis habenda.



Habent ne hæ regulæ excep-
tionem.

Ita.



B 4

Exem-

Exemplum de ligaturis.

Primus Cantus.

The first section, 'Primus Cantus', consists of four staves of musical notation. Each staff begins with a treble clef and a common time signature (C). The notation features various note values, including minims, crotchets, and quavers, many of which are connected by horizontal lines (ligatures). The notes are written on a five-line staff, and the piece concludes with a double bar line.

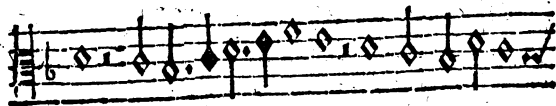
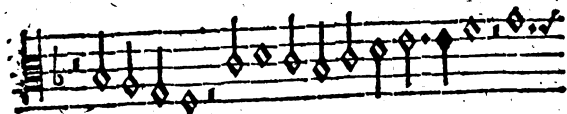
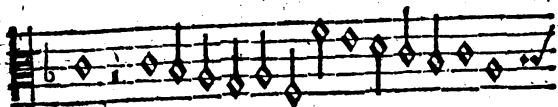
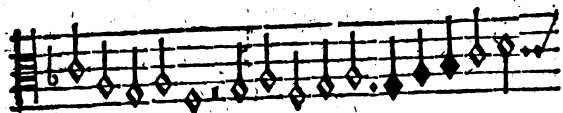
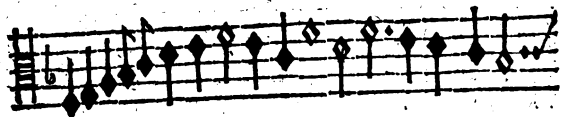
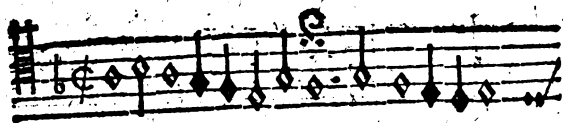
Secundus Cantus.

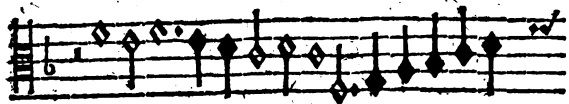
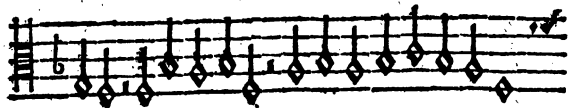
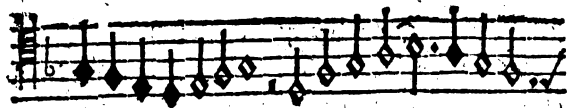
The second section, 'Secundus Cantus', consists of two staves of musical notation. Both staves begin with a treble clef and a common time signature (C). The notation features various note values, including minims, crotchets, and quavers, many of which are connected by horizontal lines (ligatures). The notes are written on a five-line staff, and the piece concludes with a double bar line.



B 5

Aliud





ö

B 2

Quæ

Quæ dicuntur ligatæ?

Cum due uel plures simplices notæ per uirgulam in dextra uel sinistra parte coniunguntur. Atq; communitèr ligaturæ uocantur.

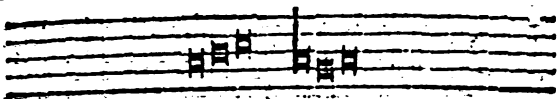
Quotuplex est ligatura?

Duplex.

Recta & obliqua.

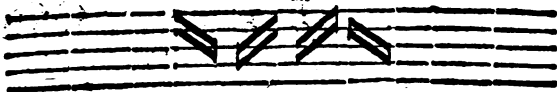
Quæ est recta?

Cuius notæ quadrato pinguntur corpore, ut:



Quæ dicitur obliqua?

Quando notæ oblongo & transuerso corpore scribuntur, ut:



Quot sunt notæ ligabiles?

Quatuor.

Maxima, Longa, Breuis, Semibreuis.

Quotuplices sunt?

Triplex.

Initiales, Medie, & Finales.

Quæ

Quæ dicitur initialis?

Prima nota ligaturæ.

Quæ dicitur finalis?

Vltima nota ligaturæ.

Quæ dicitur media?

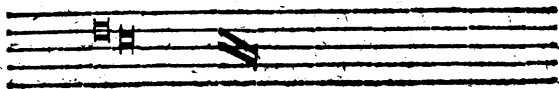
Qualibet nota inter primam & vltimam posita.

Quot traduntur regulæ de initialibus?

Quatuor.

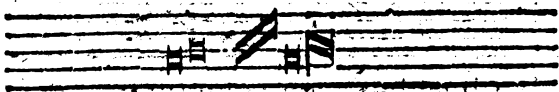
Prima Regula.

Prima carens cauda longa est pendente secunda.



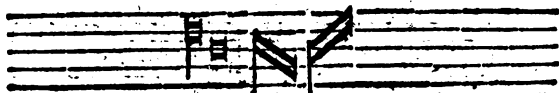
Secunda.

Prima carens cauda brevis est scandente secunda.



Tertia.

Estq; brevis caudam flexa parte remittit.

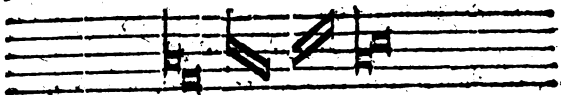


B 3

Quarta.

Quarta.

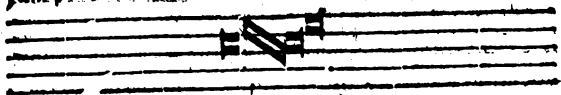
Semibrevis fertur, sursum si duxerit illam, and cum proxima sequente.



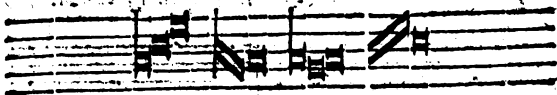
Quot traduntur regulæ de medijs?
Una tantum.

Quæ.

Quælibet è medio brevis est, una excipienda. Scilicet, Sequens initialem, quæ in sinistro latere eandem Jurosum protendit.



Exceptio.



De finalibus quot traduntur regulæ.

Tres.

Prima.

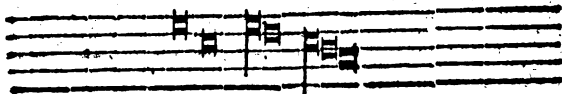
Ultima conscendens brevis est quæcumq; ligata.



Secunda

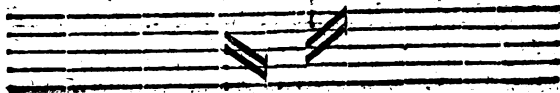
Secunda.

Ultima dependens quadrangula sic tibi longa.



Tertia.

Est obliqua brevis semper finalis habenda.



Habent ne hæ regulæ excep-
tionem.

Ita.

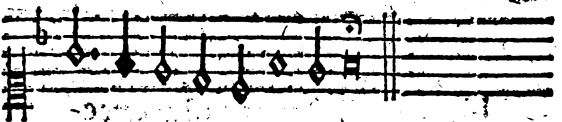
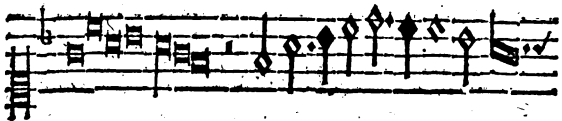
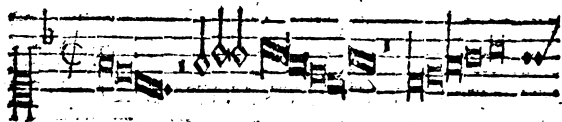


B 4

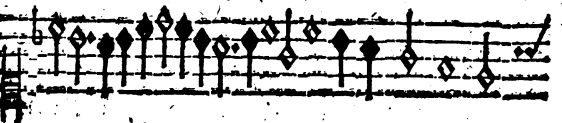
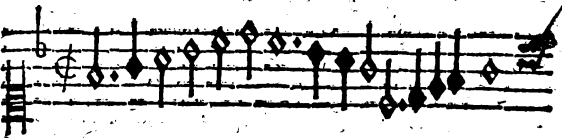
Exem-

Exemplum de ligaturis.

Primus Cantus.



Secundus Cantus.

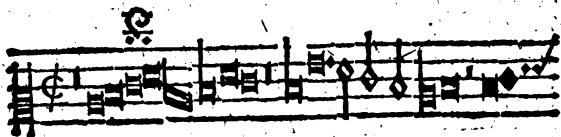




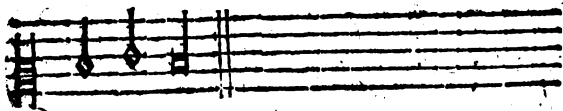
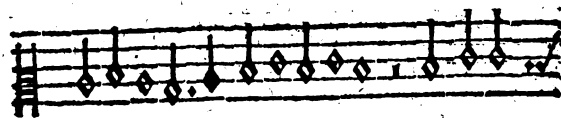
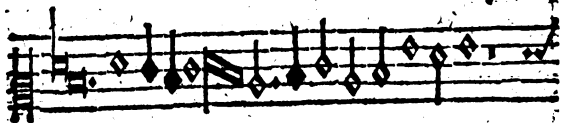
B 5

Aliud

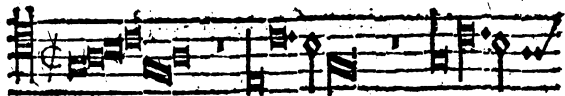
Aliud exemplum trium
VOCUM.



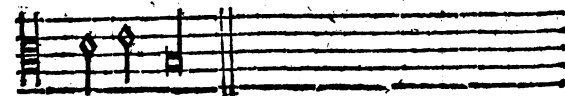
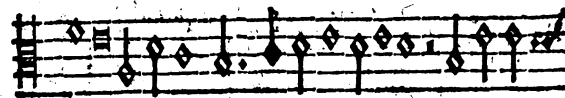
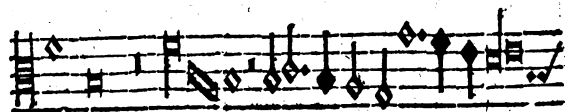
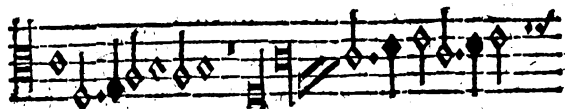
Fuga in Epi diapente.



Infima



Infima vox.



Quæ

Quæ dicitur figura silentij?

Pausa.

Quid est pausa?

Est taciturnitatis signum, tempus silentio mensurans.

Quot sunt pauzæ, quæ prædictis notulis correspondent?

Septem.

Quia singule notæ, præter Maximam, suas habent pauzas, quibus ualore conueniunt.

Hæc pausa



æquualet.



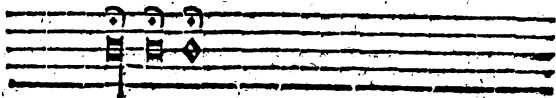
Regula

Regula.

Posteriores due pause, propter nimiam uelocitatem, raro usurpantur.

Sunt ne & aliz pause:

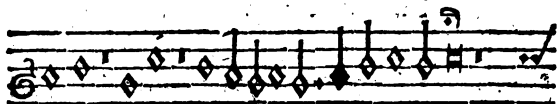
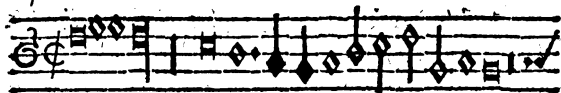
Sunt. Sed in cantu communi nullam habent usum. Ideo non est opus eas hoc loco recensere, cum tantum uulgari canendi, præcepta tradere uoluimus. Obiter autem obseruent pueri, generalem pausam dici: quando hemicyclus cum puncto supra notas scribitur, hoc modo, atq; cessationem omnibus uocibus indicit.



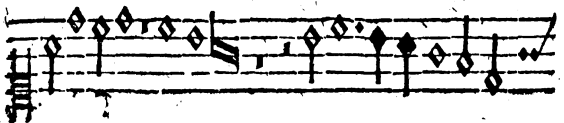
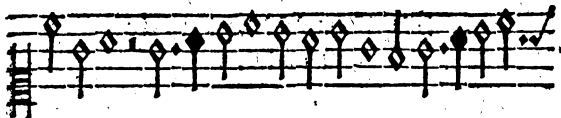
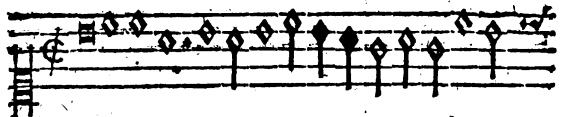
Sequitur exemplum de
pauis.

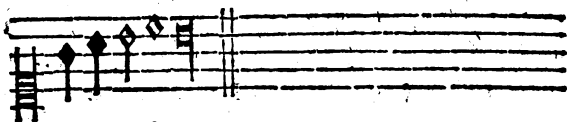
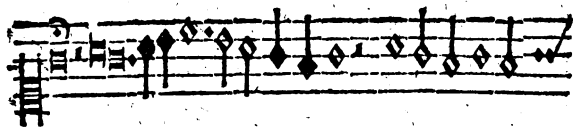
Primus

Primus Cantus.

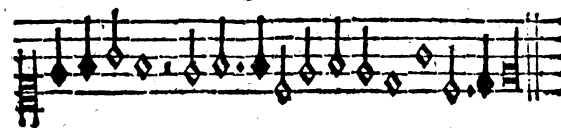
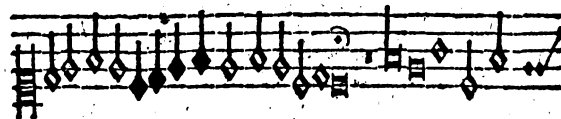
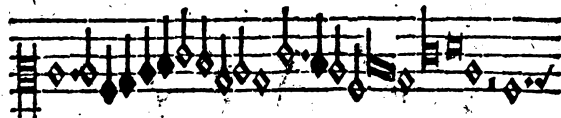
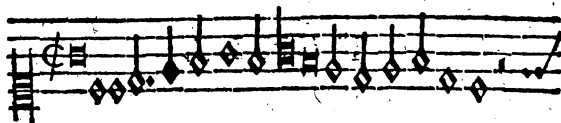


Secundus Cantus.





Tertius Cantus.



Hæc

Hæc communiora Musices præcepta pro competi-
dio sufficere tyronibus arbitror, si tantum frequens ex-
ercitium accesserit. Sed hoc fidelibus committo præce-
ptoribus, qui, ut exerceantur pueri, plura exempla adde-
re possunt, præsertim cum sint excusæ duarum uocum
cantilenæ, ex quibus faciliores non incommode in-
cipientibus proponentur. Bene uale amice

Lector, & hanc nostram op-
eram boni cons-
ule.

F I N I S.



BREVISSI-

MA RV D I M E N T A

MUSICÆ PRO IN-

CIPIENTIBVS.



M. D. LXXX.

C

Quid

QVAD EST MVSICA.

Est certa cantandi scientia.

Quotuplex est Musica?

Duplex. Choralis & Figurata.

Quid est Musica Choralis?

Est plana, & que simplicibus notis constat.

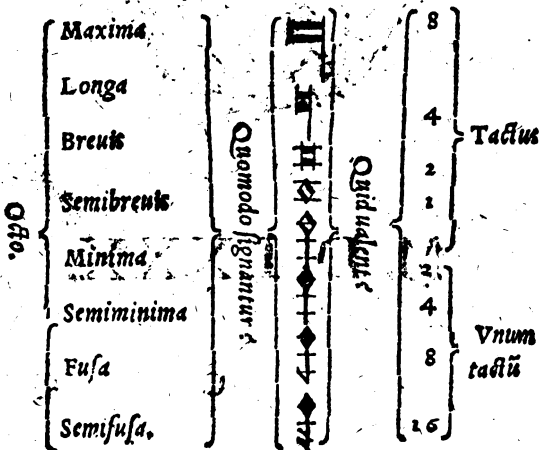
Quare dicitur Choralis?

Quia usus eius quotidie in choro est.

Quid est Musica Figurata?

Que figuratis notis varijs figuris & signis constat.

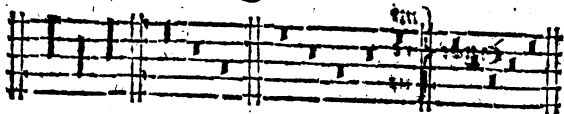
Quot sunt figure notarum?



Quot

Quot sunt pauſae communes?

Quatuor.



Longa, Breuis, Semibreuis, Minima.

Quot sunt voces in Musica.

Quatuor.

Quae	{	la	Altera	} xxiij. E-
		sol	tertia	
		fa	quarta	
		mi	quinta	
		re	sexta	
		ut	prima	

Quot sunt superiores?

Tres.

Quae	{	la	Altera
		sol	tertia
		fa	quarta

Quare dicuntur superiores?

Quia ipsi descendendo utimur in mutatione.

Quot sunt inferiores?

Tres.

Quæ {
 mo
 re
 us

Quare dicuntur inferiores?

Quia illis ascendendo utitur.

Quotuplex est Cantus?

Triplex {
 Naturalis.
 bduralis.
 bmollaris.

Quid est Cantus naturalis?

Qui nullam b fa h mi attingit.

Quid est Cantus bduralis?

Est quando mi in b fa h mi canitur, quot fit ubi b non signatur.

Quid est Cantus bmollaris?

Quando fa in b fa h mi canitur, quod fit ubi b signatur.

Quot

Quot sunt clauēs in Musica

Viginti.

ee la
dd la sol
cc sol fa
bb fa h mi
aa la mi re
g sol re ut
f fa ut
e la mi
d la sol re
e sol fa ut
b fa h mi
a la mi re
G sol re ut
F fa ut
E la mi
D sol re
C fa ut
B mi
A re
F ut

Geminatae
sive excelsae
lentes.

Minores sive
acute.

Finales { Maiores
sive graues.

dicuntur.

Quomodo signantur.

dd—la—sol—
 G—sol—re—ut—
 C—sol—fa—ut—
 F—fa—ut—
 ut—

Quot sunt notae ligabiles?

- Quatuor. {
 - Maxima
 - Longa
 - Brevis
 - Semibrevis

Quomodo ligatur Maxima.

{

- Principio
- Medio
- Fine

 } Sic

Quomodo

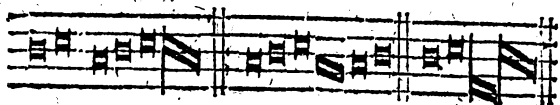
Quomodo ligatur longa,

In principio sic: In medio. In fine.



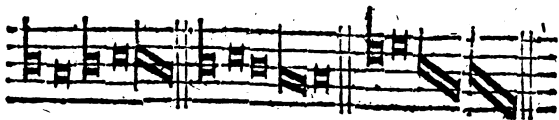
Quomodo ligatur brevis:

In principio sic: In medio sic: in fine sic:



Quomodo ligatur semibrevis:

In principio sic: In medio sic: In fine sic:



F I N I S.

1913

1913



