

Mus. Th.

1012

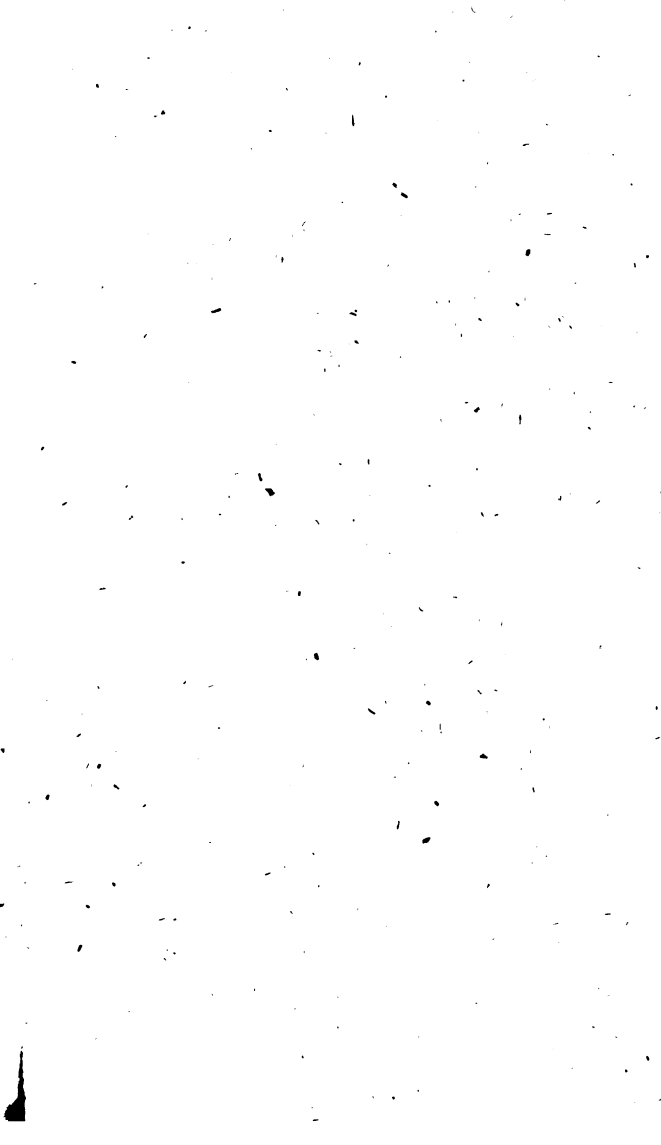
Faber Heinrich

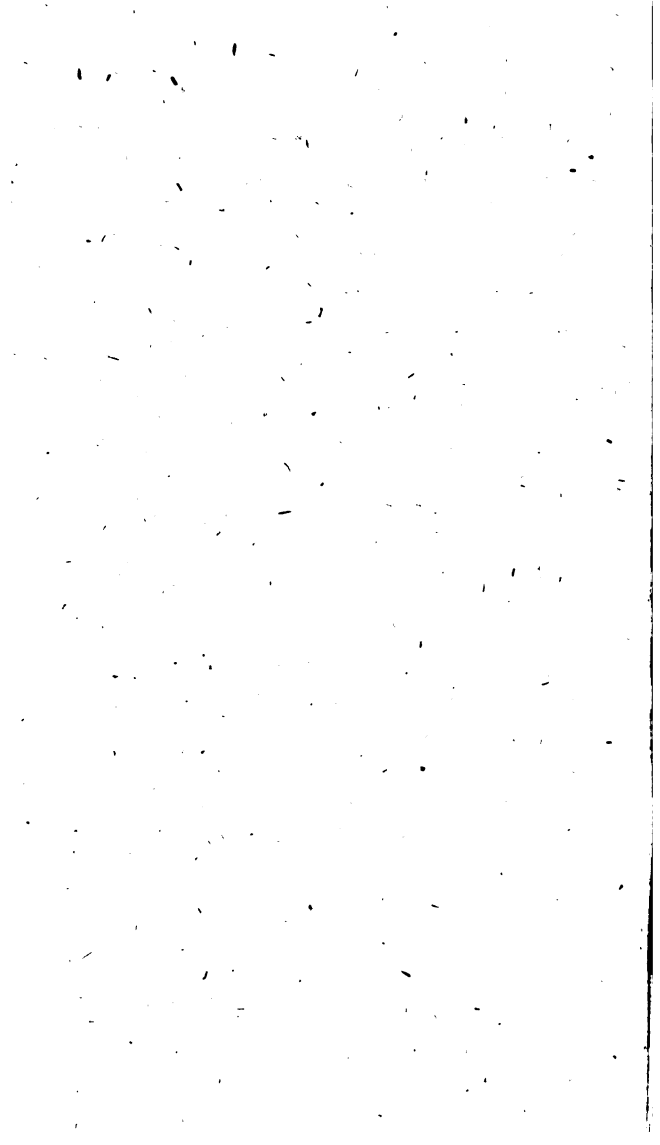
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Faber, Heinrich







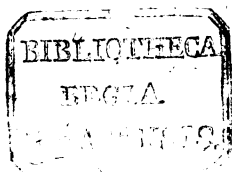
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COMPEN-
DIOLVM MVSICÆ
PRO INCIPIENTIBVS.

PER MAGISTRVM
HENRICVM FABRVM CONSCRI-
ptum, ac nunc denuo, cum ad-
ditione alterius Compē-
dioli, recognitum.



N O R I B E R G A E,
In Officina Ioannis Montani,
& Vlrici Neuberi.

1548



OPTIMÆ SPEI PVERIS,

MARTINO, NICOLAO ET IOSVÆ

Medleris, Clarissimi & Doctissimi uiri Doctos

ris Nicolai Medleri filijs, M. Henricus

Faber salutem dicit.

REcē admonet Horatius in arte Poëtica de præcep-
tis, qualia esse debeant, cum inquit: Quicquid præ-
cipies esto brevis, ut cito dicta percipiant animi dociles, te-
neantq; fideles. Quod maxime in pueris iam artium radice-
ces primoribus labris degustantibus obseruandum existima-
mo. Nam ut infirma ipsorum ingenia, præceptionum nimia
prolixitate obruuntur: ita uicissim multum ea adiuuari ex-
perientia docet, quando prima principia nudè & breuiter
fuerint propoſita. Hæc enim, quum sæpiſſime propter bre-
uitatem poſſint repeti, melius discuntur, & tenacius deinceps
deherent memoriæ. Adde quod puerilis illa ætas profectum
exiguum in aliquo studio ſentiens, ualde delectatur,
& quaſi calcari addito, ad maiora tantò alacrius pergat.
Quare, ut pueri noſtræ fidei commiſſi, in inferioribus claſſi-
ſibus (maioribus enim hæc præcepta copioſius tradi ne-
ceſſe eſt) ad Muſicæ ſtudium inuitarentur, operæ præcium
me facturum putauī, ſi uſitatiffima quæq; canendi præcep-
ta, eorum captui accommodata congererem. Hanc autem
meam operam, uobis optimi pueri inſcribo, ut uos quoq;
adhorter ad ſtudia, quæ foeliciter incepiſtis. Deus optimus
maximus ea fortunet, atq; ad Reipublicæ, & Eccleſiæ uti-
litatem gubernet. Bene ualete. Brunſuigæ 4. Calendæ Au-
guſti, M.D.XLVIII. Quid

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
præscripta signa exprimit.*

**Quot sunt præcipua capita, quibus
tyro opus habet?**

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

Primum

PRIMUM CAPUT DE CLAVIBVS.

Quid est clavis?

Est uocis formande index.

Quot sunt clauēs?

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

Et sunt triplicis ccs.	Geminatae	ee	la				
		dd	la	sol			
		cc	sol	fa			
		bb	fa	mi			
	Minores	aa	la	mi	re		
		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		
	Maiores	G	sol	re	ut		
		F	fa	ut			
		E	la	mi			
		D	sol	re			
		C	fa	ut			
		b	mi				
		A	re				
		r	ut				

2 3

Quot

Quot sunt elauēs signatæ?

Quinq̃.

Γ ut, E faut, C sol faut, g sol rent, & d d la sol.

Quare dicuntur signatæ?

Quia hæc solē in cantu exordio expresse ponuntur.

Quomodo signantur?

<p><i>In can- tu cho- rali si- gnantur sic.</i></p>		<p><i>In cantu uero si- gurali hoc mo- do.</i></p>	

Et ponuntur omnes in linea, distantq̃ inter se per quintam, præter F ab Γ per septimam.

Caput secundum, de uocibus.

Quid est uox?

Est syllaba quæ clauium Tenor exprimitur.

Quot

Quot sunt uoces?

Sex.

Vt, re, mi, fa, sol, la.

Quotuplices sunt uoces?

Duplices.

Inferiores & superiores.

Quæ sunt inferiores?

Quibus utimur quando cantus ascendit, & sunt:
ut, re, mi.

Quæ sunt superiores?

Quibus utimur quando cantus descendit, ut sunt:
la, sol, fa.

In quotuplici sunt differentia?

In triplici.

<i>ut, fa,</i>	{ dicuntur	<i>molles</i>	{ quia	<i>mollem</i>	{ reddunt	
<i>re, sol,</i>		<i>naturales</i>		<i>mediocrem</i>		<i>sonum.</i>
<i>mi, la,</i>		<i>duræ</i>		<i>durum</i>		

**Sufficiunt ne hæ uoces ad omnem
cantum modulandum?**

Ita, quia in mutationibus subinde repetuntur.

Exemplum.

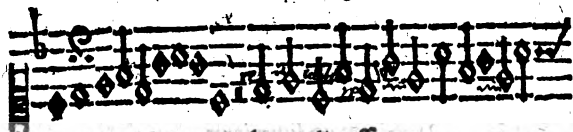


Fuga duorum in unisono.

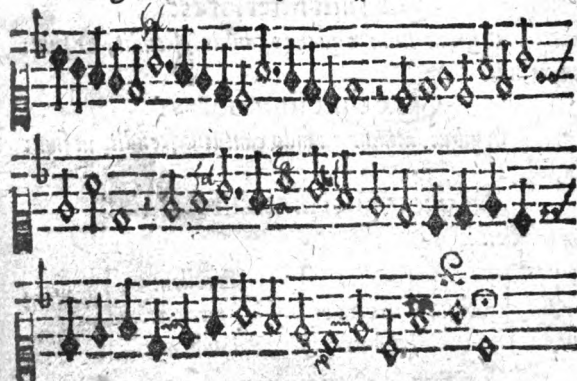
4 +

Aliud

Aliud Exemplum.



Fuga duorum in hyperdiatesseron.



Quantum ad Choralem cantum attinet, pauca exempla subiungam, cum pueri vestri satis exerceantur in cantilenis, quarum usus in templo existit. Illi quoque exercitio hac praecepta addi uolo, eò quod utriusque Musicae sunt communia.

Caput tertium, de Cantu.

Quid est Cantus?

Est apta sex uocum musicalium digestio.

Quotuplex est cantus?

Triplex.

Mollis, Durus, Naturalis.

Mollis	{	est, qui	{	ut in F, & fa in bfabmi
Durus				ut in G, & mi in bfabmi
Naturalis				ut in C, & non attingit b.

Caput Quartum, de Mutatione.

Quid est Mutatio?

Est uocis in uocem in eadem clauis 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, a, c, & d.

In a, &	{	c d	{	Sumimus	la descendendo
				re ascendendo.	

Exemplum.

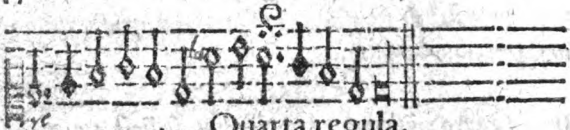
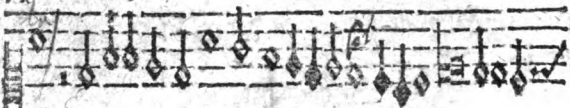
a 5 Fuga



Fuga dyorum in Unifono.



Aliud Exemplum.



Quarta regula.

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

In d & a sumimus la descendendo.

In d & g sumimus re ascendendo.

Sequitur exemplum.



Aliud exemplum.



Capit quintum, de figuris.

Quid est figura?

Est signum uocis & silentij.

Quotuplex est figura?

Duplex.

Vocis & silentij.

Quæ est figura uocis?

Nota.

Quid est Nota?

Est character, secundum quem uox & sonus in cantu for-
mantur.

Quotuplices sunt notæ?

Duplices.

Simplices & ligatæ

Quæ dicuntur simplices?

Quæ absq; colligatione alterius notæ ponuntur.

Quot sunt species simplicium notarum?

Octo.

Quæ?

Maxima

Longa

Breuis

Semibreuis

Minima

Seminimina

Fusa

Semifusa

Quæ tali
figura pin-
gitur,

& in
hoc si x
gno

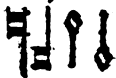
8
4
2
1
ualet
tacti-
bus.

2
4
8
16
tacti
mensu
ratur.

Da regulas de notis simplicibus.

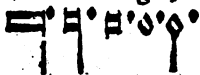
Prima.

Idem est in notis simplicibus, cum cauda sursum uel deorsum trahitur hoc modo.



Secunda.

Punctus à tergo notulis ascriptus, dimidio eas ualore adhuc 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 & desinat.

Quinta.

Figura duabus descripta caudis, nullam habere putatur, ut



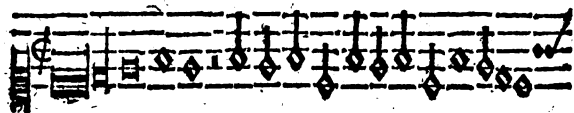
tatur, ut

Item, quando uirgula per caudam du-

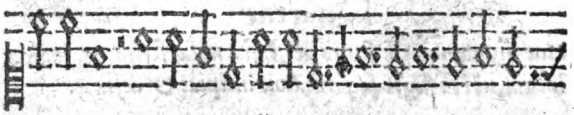
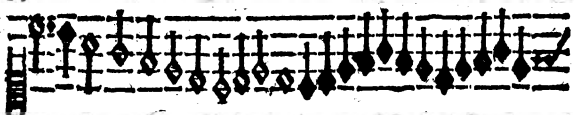
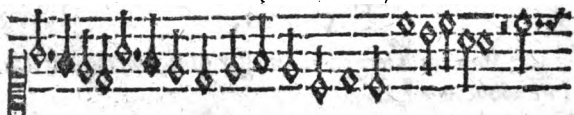


Sequitur exemplum.

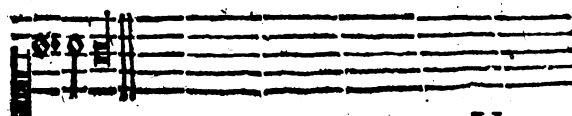
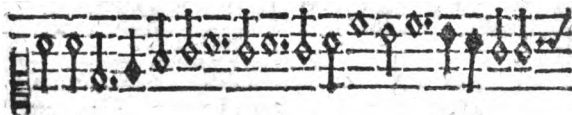
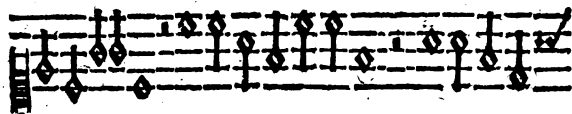
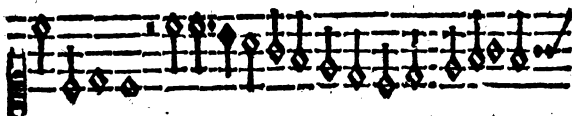
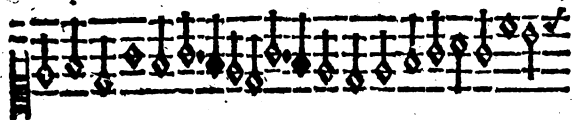
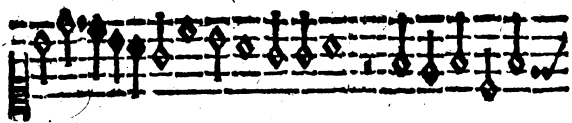
Exemplum simplicium Figurarum.



Primus cantus.

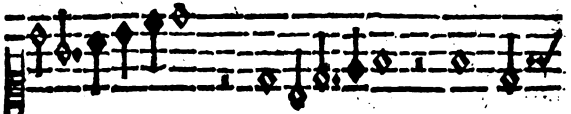
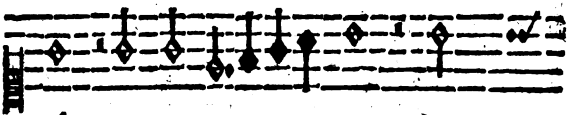
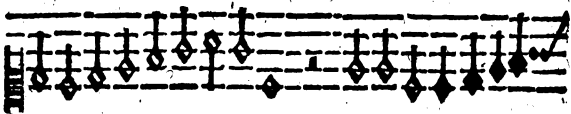
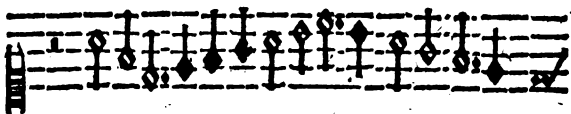
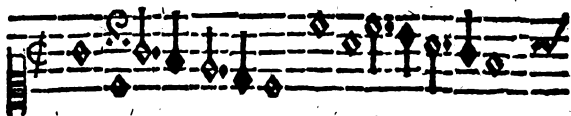


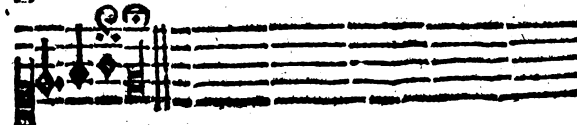
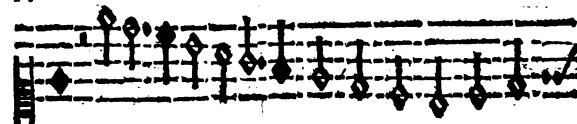
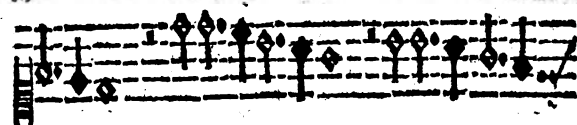
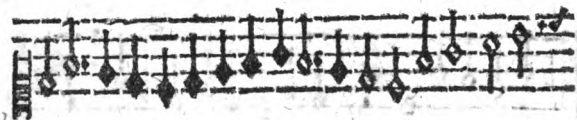
Secundus.



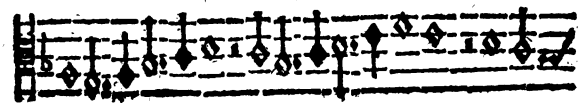
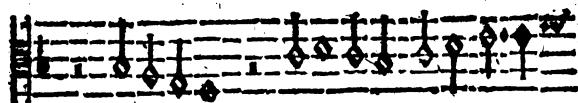
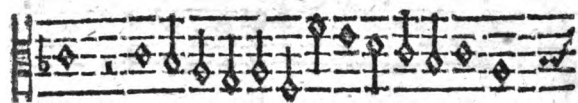
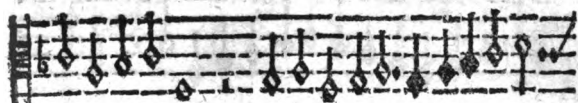
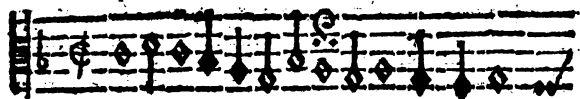
Vt tyroa

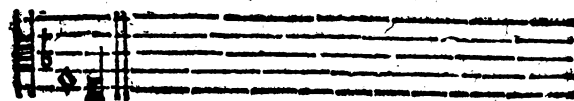
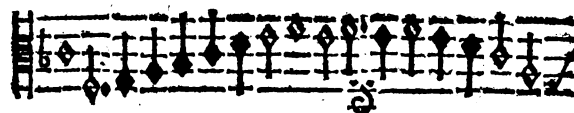
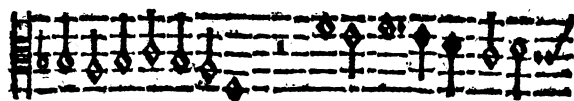
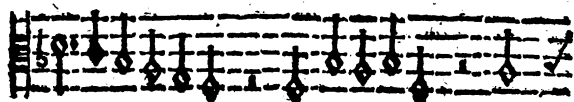
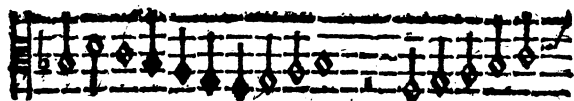
Vi tyrones in his notarum figuris melius exerceantur, ad-
dam adhuc duo exempla, in quibus due uoces ex una ca-
nunt. Nam eiusmodi concentus, meo quidem iudicio, inci-
pientibus optime conuenit. Rudiores enim, cum ita aliorum
ductum sectantur, simul poterunt moneri, quomodo sit
cantandum.





b





b e Qua

Quæ dicuntur ligatæ?

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

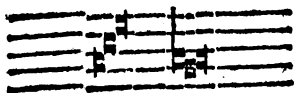
Quotuplex est ligatura?

Duplex.

Recta & obliqua.

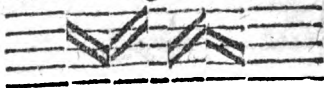
Quæ est recta?

Cuius notæ quadrato pinguntur corpore, ut



Quæ dicitur obliqua?

Quando notule oblongo & transuerso corpore scribuntur, ut



Quot sunt notæ ligabiles?

Quatuor.

Maxima, Longa, Breuis, Semibreuis.

Quotuplices sunt?

Initiales, Medie & Finales.

Quæ

Quæ dicitur initialis?

Prima nota ligaturæ.

Quæ dicitur finalis?

Vltima nota ligaturæ.

Quæ dicitur media?

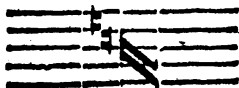
Quelibet nota inter primam & ultimam posita.

**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 si leua parte remittit.



b

3

Quarta

Quarta.

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

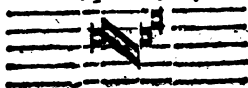


Quot traduntur regulæ de medijs?

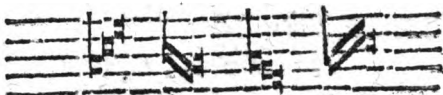
Vna tantum.

Quæ?

Quelibet e medio brevis est, una excipienda. Scilicet, sequens initiale, quæ in sinistro latere caudam summam protendit.



Exceptio,



De finalibus quot traduntur regulæ?

Tres.

Prima.

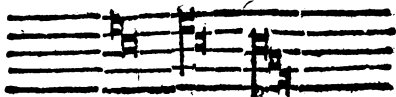
Ultima conficiens brevis est quæcumq; ligata.



Secunda

Secunda.

Ultima dependens quadrangula sit tibi longa.



Tertia.

Est obliqua brevis semper finalis habenda.



**Habent ne hæ regulæ ex-
ceptionem.**

Ita.

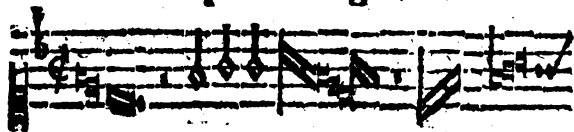
Excipitur eadem tollens ex parte sinistra.



4.

Excipitur

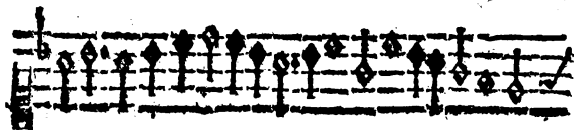
Exemplum de Ligaturis.

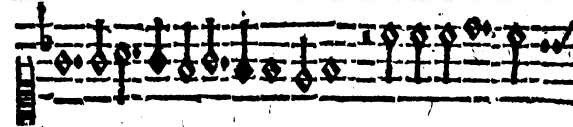
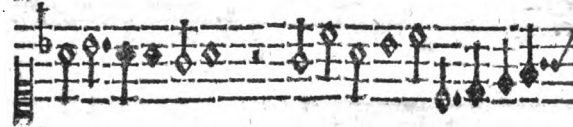
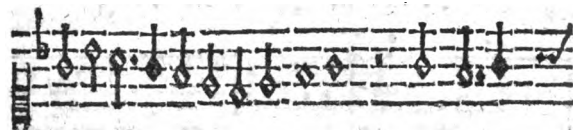
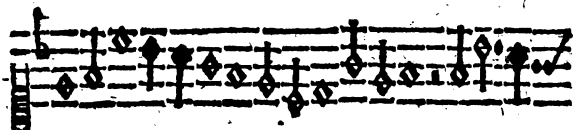
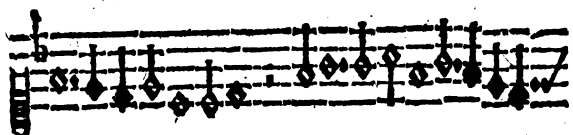


Primus cantus.



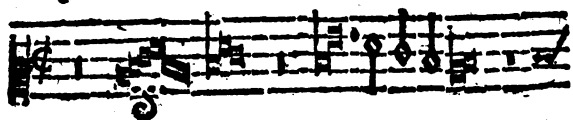
Secundus cantus.



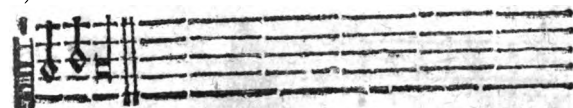
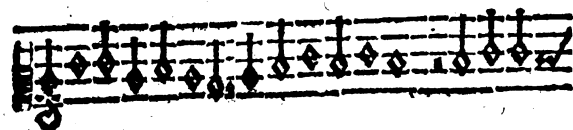
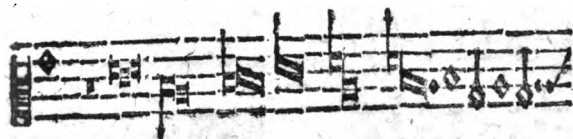


b 5 Alind

**Aliud exemplum trāma
uocum.**



Fuga in epidiapente.



Infima

Quæ dicitur figura silentij?



Pausa.

Quid est pausa?

Est taciturnitatis signum, tempus silentio mensurans.

Quot sunt pausa: quæ prædictis notulis correspondent?

*Septem. Quia singula note, præter Maximam,
sua: habent pausa:, quibus ualore conueniunt.*

Hæc Pausa  *æquivalet* 

Regula.

Posteriores due pause, propter nimiam velocitatem, raro usurpantur.

Sunt ne & alia pausæ?

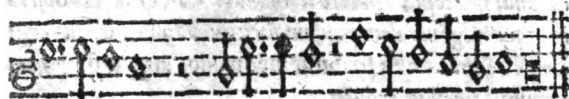
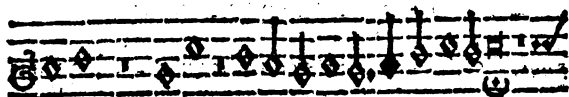
Sunt. Sed in cantu communi nullum habent usum. Ideo non est opus eas hoc loco recensere, cum tantum uulgaria canendi præcepta tradere uolumus. Obiter autem obseruent pueri, generalem pausam dici: quando hemicycleus cum puncto supra notæ scribitur hoc modo, atq; cessationem omnibus uocibus inducit.



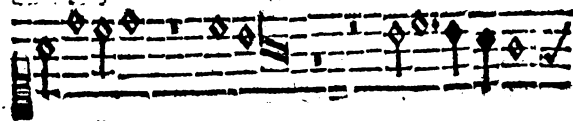
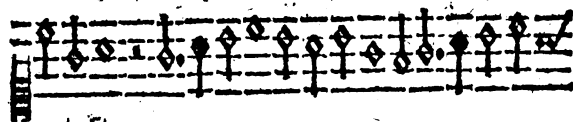
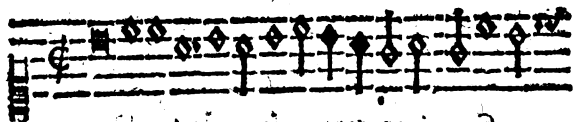
Sequitur exemplum de pausis.

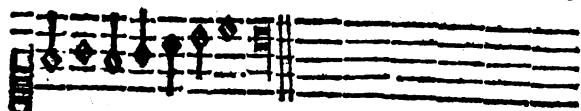
Primus

Primus cantus.

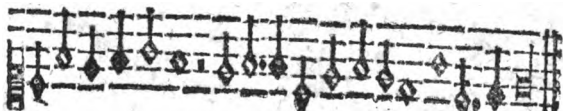
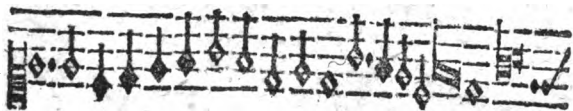
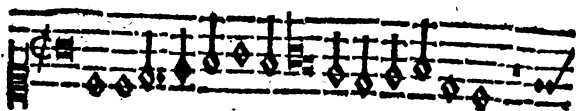


Secundus cantus,





Tertius cantus.



Hæc

*Hæc communiora Musices præcepta pro compendio suffi-
cere tyronibus arbitror, si tantum frequens exercitium ac-
cesserit. Sed hoc fidelibus committo præceptoribus, qui ut
exerceantur pueri, plura exempla addere possunt, præser-
tim cum sint excussæ duarum uocum cantilene, ex quibus
faciliores non incommode incipientibus proponuntur. Bea-
ne uale amice Lector, & hanc nostram operam boni cons-
fule.*

F I N I S.





