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Collectanea utriuſq; cãtus Bernardini Bogentantz Legenitii

Muſicam diſcere cupiẽtibꝰ oppido neceſſaria: Ad humaniſſimũ virum atq; diſertiſſimũ Andream Beler Legnicenſem Prepoſitum digniſſimum.

¶☞ Panegyricon magiſtri Henemãni Rodii In laudem muſices Tũ Bernardini Bogentantz opelli preconium ex tempore effuſum.

Noſcere ſi cordi eſt melici ſymphonia cantus
  Que ſit: et inſtincte gratia vera chelis
Volue ſtagiriticos crebro Samiiq; libellos
  In quibus eſt votis res repetita tuis
Quin Plato mirifice melicum coluiſſe leporem
  Dicitur: hinc robur Tyrtamus indit ei
Huic quantum tribuit dyctea per arua popellus
  Arguit ad Cythare concita pugna melos
Adde Thales melica fretus Mileſius arte
  Peſtiferam lituo traxit ab vrbe luem
Hac genus equoreum piſces et inane colentes
  Sepius in caſſes Tibicen egit aues
Egrotos ſanans lymphatis gaudia preſtat
  Sic fide Ieſſea eſt eger adeptus opem
Preterea Chriſto ſi vis modularier hymnos
  Eſt opus in melicis labra rigaſſe vadis
Hinc agedum facias ſolidum fundamen habere
  Si petis: hic paruo ſit tuus ere liber
Erutus ille tibi venit ex penetralibus aule
  Pallados emunctus Terſus et arte ferax.

¶☞ Diſtichon eiuſdem ad puerum muſices ſtudioſum.

Quid puer Eſopi patinam miraris et aurum
  Hunc eme: mercari ſi precioſa velis.

ZUR DANZIGER STADT-BIBLIOTHEK

Viro humaniſſimo atq; diſertiſſimo Andree Beler Legnicẽſi p̄poſito digniſſimo Bernar-
dinus Bogentantz Salutem dicit plurimam.

CUpienti mihi p̄clariſſime dñe ·Prepoſite ꝑ mea incredibili erga te pietate ſummaq; obſeruãtia aliq̄ munere te donare: ſuccurrebat inp̄mis muſica ip̄a/maxima laude ac veneratione priſcis illis tp̄ib9 celebrata: necnõ ceteris ingenuis artib9: honeſtate: iucũditate: vtilitate: neceſſitate: ac mirifico effectu lõge p̄lata: Idq; nõ mõ eruditoꝝ iudiciũ teſtat᷑: verũ docti ſimul atq; indocti recipiũt Nulla eñi inter īgenuas diſciplinas tãto oĩm hoĩm vtriuſq; ſexus ac etat; aſſenſu recepta ē vna Muſica: q̄ tãta nobis neceſſitate cõiũcta ē vt neq̄deʒ ſi velim9 ea carere: poſſim9. Cui9 etiã harmonia: vt ·Plato reliq̄t: tota humani corpis aĩeq; ꝯpago ꝯſiſtit. Et mũdi aĩa eadẽ cõſtare d᷑. Haſce aliaſq; īmenſas ob voluptates muſices hoc p̄ſens opellũ tametſi exiguũ ſane ac breue ea tñ q̄ potui ꝓuincia ac diligẽtia eruditũ ſelegi Qđ tibi tanq̄ vnico meo p̄ſidio ⁊ patrono cũ dicaui tũ nũcupaui. Accipe igit᷑ viroꝝ integerrime ⁊ ·Patrone chariſſime hoc p̄mũ mearũ lucubratiũcularũ monumẽtum hilari frõte eoq; animo q̄ abs me tibi dicatũ eſt: ⁊ Bernardinum vſq; tuũ ꝯmendatũ habe. Vale Neſtorios ãnos Colonie decimo Calendas Octobres dominici natalis decimoquinto ſupra milleſimũ quingenteſimum.

¶Ad preclarã Iuuentutẽ bonarũ artiũ ſtudioſam
Henrici Scheuei Kloppẽborgẽſis Decaſtichon

Si dare vis nulli cantorum lampada curſu
Huc phebea cohors/fer cito mando pedem
Non etenim hic paphio laudatur carmine cypris
Aut deus hortorum Martius atq; furor
Sed Bernardinus docet hic ſymphonia ſanctis
Muſica preceptis. que bona et apta ſiet
Quare agite o Iuuenes (quorum precordia tangit
Muſicus ille lepor)plectraq; ferre manu
Hunc emite ere librum et modulis ſi quando tonantem
Conciliare placet. hunc emite ere librum

MVſica ē recte modulādi ſciētia. Et deducit a muſa voca bulo greco qđ cantū ſcat. Eſt aūt ꝙtū ad pn̄s ſufficit duplex muſi ca. Choralis videlꝫ vel plana q̄ vno accētu: ꝓlatiōeq́ʒ exiſtit. Oēs ſiq̄dē huiꝰ muſice notule: etſi diuerſis depingant̄ figurꝫ. eq̄li tn̄ tp̄is mēſura debēt ꝓnūciari. Mēſuralis ꝟo q̄ vario mō: variaq́ʒ vocū harmonia mo dulat̄. de q̄ poſteriꝰ dicet̄. Et ſm hāc bifariā artꝫ muſices ꝑtitionē opellū hoc in duas diuidimꝰ ꝑteis. ¶ In ꝑma cātus plani ſolidiſſima ſumꝰ enarraturi princi pia. ¶ In ſcđa aūt eiꝰ parte cātus figuralis explanaturi fundamēta. ¶ Prima itaq́ʒ pars cantū choralē planū ſeu Gregorianū enarrās ſex abſoluitur capitul̄. Voce ſcꝫ: Claue: Modo: Tono: Solmiſatione: Clauiumq́ʒ tranſpoſitione

¶ De vocibꝫ ⁊ diuiſione vocum Caput Primū

Pro cātu aūt recte modulādo ſex vocibꝫ opus ē q̄ in his ſyllabis repꝛſentantur: vt: re: mi: fa: ſol: la: Quaꝝ ꝑme tres dicunt̄ inferiores: vltime ꝟo tres ſupiores ¶ He aūt voces ſepties repetunt̄ in ſcala. hinc ſeptē dicimꝰ eſſe deductōes. i. ꝓ prietates ſeu cantꝰ. Id qđ ex ſcala ſequēti liq̄do videbit̄. ¶ Differūt autē dicte voces ſm triplicē ſonū vel ſpiritū. Nā due earū faciūt ſonum mollē. ſcꝫ vt ⁊ fa. due naturalē ſeu mediocrē. re ⁊ ſol. due ꝟo durū ⁊ aſperū ſcꝫ mi ⁊ la. His recte cōſideratꝫ elicit̄ triplex cātus. ſcꝫ bmollis. natural̄ ⁊ ♮dural̄. de q̄bꝫ poſtea dicet̄

¶ De clauibꝫ Muſice: earūq́ʒ diuiſione Caput Secūdū.

Sūt aūt claues in muſica nihil aliud q̄ꝫ ſeptē ꝑme lr̄e alphabeti vocibꝫ ꝓpoſite ad cognoſcendū eas cuius ordinis fuerint. Et ſunt. A: B: C: D: E: F: G: ¶ Quibꝫ ꝓ fundamento ponitur gamma: grecum ad deſignandum q̄ꝫ a grecis muſica traxit originē. ¶ Multiplicant̄ aūt dicte claues ad multiplicationē di ctionū muſicaliū. Vn̄ dictio muſica ē id qđ ex voce ⁊ claue ꝯponit̄ ꝓponēdo vo ci vel vocibꝫ clauē. ¶ Harū aūt ſunt viginti magis vſitate. ſcꝫ Γut. Are. ♮mi. Cfaut. Dſolre. Elami. Ffaut. Gſolreut. alamire. bfa♮mi. cſolfaut. dlaſolre. elami. ffaut. gſolreut. aalamire. bbfa♮mi. ccſolfa. ddlaſol. eela. Sūt adhuc alie inuſitate quibꝫ de dici ſolet in ſcala muſicali. ¶ Differūt aūt iſte dictōes Prime ſiq̄dem octo vocant̄ graues ſiue preſſe ex ſono. vocant̄ ⁊ capitales ex figura cla uiū ſibi ꝓpoſitarū. Sequētes vero vſq́ʒ ad ſcđm gſolreut incluſiue ex ſono dicū tur acute. Sꝫ ex figura clauiū nominant̄ minute. Ab aalamire rurſus vſq́ʒ ad finē ex ſono vocant̄ excellentes ex clauibus geminate

¶ Preterea vocant̄ aliq̄ illarum finales. ſcꝫ Dſolre. Elami. Ffaut ⁊ Gſolreut. Et aliq̄ affinales q̄ſi cantuū ſedes irregulares. qm̄ cantꝰ trāſpoſiti in ipſis ſedē ſuā ponūt. Et ſunt alamire. bfa♮mi. cſolfaut. Itē ad cognoſcēdū quēlibet cātū qualis ⁊ cui tono ſubijciēdus ſit: ſignant̄ ſemꝑ aliq̄ claues in ꝑncipio cātus. Ex quo ſurgit alia clauiū diſtinctio q̄ talis ē. ¶ Clauiū alie ſunt ſignate: alie nō ſig nate. Signate ſeu ſignāde ſunt duplices: magne ſcꝫ ⁊ parue. Magne ſunt q̄n q́ʒ. ſcꝫ Γut. ffaut. cſolfaut. gſolreut ſecundū. ⁊ ddlaſol. Et oēs iſte ponunt̄ in li neis ⁊ diſtāt ꝑ quintā. ꝑter Γut quod diſtat ꝑ ſeptimā ab ffaut. ¶ Parue ſunt due. ſcꝫ b rotondū ⁊ ſcat ſemꝑ fa. Et ♮ quadratū qđ ſcat mi. Nō ſignate ſeu ſignāde ſunt oēs alie: ꝑter enarratas. Singula āt hec in ſubarata clarēt figura.

¶ Sequitur figura.

¶ Introductorium Muſice.

			eela	la	mi
	dd		ddlaſol	ſol	la
		Excellẽtes ſeu geminate	ccſolfa	fa	ſol
			bbfa♮mi	mi	fa
			aalamire	la	la
	g		gſolreut	ſol	ſol
			ffaut	fa	fa
			elami	la	mi
		Acute et minute	dlaſolre	ſol	la
Claues Signate	c		cſolfaut	fa	ſol
		Affinales	bfa♮mi	mi	fa
			Alamire	la	la
			Gſolreut	ſol	ſol
	ʒ		Ffaut	fa	fa
		Capitales ſeu graues / Finales	Elami	la	la
			Dſolre	ſol	ſol
			Cfaut	fa	fa
			♮mi	mi	mi
			Are	re	re
	Γ		Γut	vt	vt

Aſcenſus cõis omniũ tonoꝝ preter quintum ⁊ ſextum tonos: ⁊ quoſdam tranſpoſitos

Hic aſcenſus fa in bfa♮mi ponit ⁊ eius octaua quod conuenit quinto ⁊ ſexto tonis

5	6	
3	4	Tonoꝝ cõfinales
1	2	
7	8	
5	6	Tonoꝝ finales
3	4	
1	2	

	b	fa
dd		mi
		la
		ſol
	b	fa
g		la
		ſol
	b	fa
		mi
c		la
		ſol
	b	fa
		la
ʒ		ſol
	b	fa
		la
		ſol
	b	fa
		mi
Γ		re
		vt

Hec ſcala dicitur ficta: qꝛ per eam fingimꝰ voces in certis clauibꝫ que natura nunꝗ̃ poni poſſunt

¶ De modis ſeu interuallis muſice Caput Tertium.

MOdus autē muſicus ſeu interuallū eſt reſpectus vnius note vel vocis ad aliam ex diſtantia ſcḋm arſim ⁊ theſim conſideratus. Et ſunt nouem modi vſitati. Quinqꝫ vero inuſitati.

¶ Uſitati ſunt. Uniſonꝰ: Semitoniū: Tonꝰ: Semiditonꝰ. Ditonus: Diateſſerō: Diapēte: Semitonium cum diapēte: Tonꝰ cum diapente: ⁊ diapaſon

¶ Uniſonus igitur eſt crebra repetitio vnius note in eadem linea aut ſpacio. ⁊ dicitur vniſonus quaſi multarū notularum vnus ſonus.

¶ Semitoniū eſt vniꝰ vocis ad ꝓximā ſcḋam imꝑfecta eleuatio ⁊ depreſſio. et fit a mi ad fa aſcendēdo. ⁊ econuerſo de fa ad mi deſcēdendo. Et dꝛ a ſemi qḋ ē imꝑfectū vel incōpletū vel nō integrū. ⁊ tonus q̄ſi imꝑfectꝰ ⁊ nō integer tonus

¶ Tonus ē ꝑfectus aſcēſus aut deſcēſus ad ſcḋam ꝓximā: dictꝰ a Tonando. i. ꝑfecte ⁊ integre ſonando: vt ex vt in re. vel ecōuerſo deſcēdendo de re in vt. ſicqꝫ de reliquis ſyllabis: mi fa demptis. que tamen cum alijs ſyllabis ſurſum ac deorſum iuncte. tonum conſtituunt.

¶ Semiditonꝰ eſt tertia imꝑfecta aſcēdēs ſiue deſcēdēs ꝯpoſita ex tono ⁊ ſemitonio. ⁊ fit a re ad fa. ⁊ a mi ad ſol ⁊ econuerſo deſcendendo

¶ Ditonus eſt perfecta tertia ex duobꝫ tonis conſtans. ⁊ fit ab vt ad mi. a fa ad la. ⁊ econuerſo deſcendendo.

¶ Diateſſeron ē q̄rta dulcit̄ ⁊ ꝓportionabilit̄ ſonās: ꝯtinēs duos tonos ⁊ vnū ſemitoniū. ⁊ fit ab vt ad fa. a re ad ſol. a mi ad la aſcendendo ⁊ deſcendendo

¶ Diapēte ē q̇nta integra tris tonos ⁊ vnū ſemitoniū ꝯtinēs. ⁊ fit ab vt ad ſol. a re ad la. a mi in Elami. a mi in bfa♮mi. a fa in Ffaut. ad fa in cſolfaut

¶ Semitoniū cū diapēte ē ſexta imꝑfecta ꝯſtās ex ſemitonio ⁊ tribꝫ tonis. ⁊ fit ab are ad ffaut. ab Elami ad cſolfaut. ⁊ econuerſo

¶ Tonus cum diapente eſt ſexta perfecta ſuper diapente tonum vnum habēs et fit ab vt ad la. ⁊ econuerſo.

¶ Diapaſon eſt octaua integra ⁊ fit a quacunqꝫ claue ad aliam ſibi ſimilē per octauam ſibi diſtantem.

¶ ☞ Modi inuſitati ſunt quinqꝫ. Tritonus ſcꝫ Ditonus cum diapente: Semiditonus cum diapente: Semidiapente cum Semidiapaſon.

¶ Tritonus quarta durioꝛ. Et eſt q̄n ꝯtinet tres tonos ꝑfectos ⁊ ad euitādū Tritonum debet poni. b. molle ſeu rotundum. ⁊ tūc erit diateſſeron. Atqꝫ ab F graui ad ♮mi in acutum. ac etiam a bfa: ſurſum ad c ſuperacutum.

¶ Ditonus cū diapēte ſeptima ꝑfecta ꝯſtat ex ditono ⁊ diapente: continet em̄ tonos quinqꝫ ⁊ vnum ſemitonium. Et fit a. E. graui ad ♮ durum

¶ Semiditonꝰ cū diapēte ſeptima imꝑfecta: ꝯſtat ex ſemiditono ⁊ diapēte: cōfectus q̄tuoꝛ tonis ac ſemitonijs duobꝫ. Fitqꝫ ab E graui ad d acutum.

¶ Semidiapēte q̇nta nō integra: duos tm̄ tonos ac totidē ſemitonia ſuſtinet. Fitqꝫ a ♮mi in F graue: ⁊ pleriſqꝫ alijs locis: ponēdo mi ꝯtra fa. Et reperitur tm̄ in mēſuratis cantilenis plerūqꝫ in figuris diminutioꝛibꝫ.

¶ Semidiapaſon octaua nō integra: conſtat ex quatuoꝛ tonis ⁊ tribus ſemitonijs. Atqꝫ queadmodū diapaſon de lr̄a ad ꝓximā ſibi parē: ponēdo mi ꝯtra fa

¶ Exempla autem omnium modoꝛū hoc concentu ꝑcipiuntur.

Tertrini ſunt modi quibꝫ oīs cātilena ꝯtexit̄. ſcilicet Uniſonus: Semitonium

Tonus Semiditonꝰ Ditonꝰ Diateſſeron Diapēte Semitoniū cū diapēte

Tonus cū diapēte ad hec modꝰ diapoſon. Tritonus Ditonꝰ cū diapēte. Se-
miditonus cū diapente. Semidiapēte. Semidiapaſon cum diapente

¶ Cū itaqꝫ tā paucis modulis tota harmonia format̄ opeprecium eſt eos tenaci memorie ꝯmendare: nec p̄us ab huiuſmodi ſtudio q̄ſcere donec vocū interuallis agnitis harmonie totꝰ facillime queat ꝯphēdere noticia. Qđ vt facilius fiat ſubnectet̄ ſex vocū exercitiū ſm̄ arſim ⁊ theſim: vbi diſcant pueri ſonoras flectere voces nūc in tertiā. nūc in quartā. nūc in quintā ac ceteros modos. nūc in ♮duralē. nūc in naturalē. nūc in bmollem. Qđ ſi q̄s cantui incūbēs neglexerit. ſe tam egregiam artē nanciſci poſſe ſperet minime.

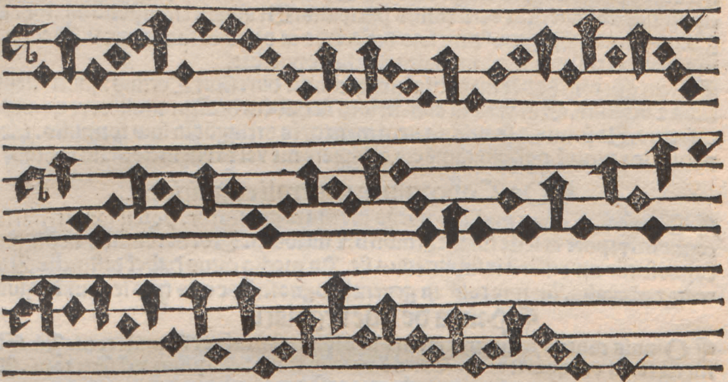
Sequitur igitur ſex vocum muſicalium exercitium.

Primi bmollis deductio ſed ſi quis reliquis cantibus exercitia ha-

bere voluerit tranſponat illud primo ad Γut vbi incipit primus

♮duralis. Secundo ad Ffaut vbi incipit primus naturalis. Ter

tio ad gſolreut vbi incipit ſecundus ♮ duralis. Et ſic de ceteris



¶ De Tonis Caput Quartum.

Tonus muſicus ē regula certa ꝑ aſcēſum et deſcēſum quēuis cantū in fine dījudicās. Quoꝝ apud grecos tm̄ q̄tuor fuiſſe ꝯſtat: videlicꝫ Prothus: Deuterus: Tritus: ⁊ Tetrardus: vñ ⁊ quatuor tm̄ finales habemus.

¶ Poſteri aūt hos vidētes nō ſufficere ob eoꝝ diſcordiā quā in altū ⁊ ꝓfunduꝫ habuere: quēuis tonū in duos ꝑtiti ſunt. vtpote Prothū in ꝓmū ⁊ ſecūdū. Deuterū in tertiū ⁊ quartū. Tritū in quintū ⁊ ſextū. Tetrardū in ſeptimū ⁊ octauū atqꝫ iccirco nūc octo habemꝰ modos. i. tonos in duos ꝑteis partitos. Uni de nūero īpari ꝯſtātes. ſ. ꝓmꝰ. tertius. q̄ntus. ſeptimꝰ: autētici ſiue ꝓncipales nūcupant. Alteri vero de nūero pari ꝯſtātes: puta ſecūdus. quartꝰ. ſextus. octauus. plagales ſeu collatorales vocant. Quoꝝ tenores ſubiectis notulis ꝑnoſcuntur.

Hos tonos vna cum ſedibꝫ ſuis diligenter obſeruãt adoleſcẽtes qm̄ in his fundãtur regule tonoꝝ ſequentes. Item pſalmoꝛuꝫ intonatio ex his haberi poteſt. Nam p̄mus: quintus: ⁊ ſeptimus in quinta ſupꝛa ſedem finalez regulariter intonari volũt. Secũdus ⁊ ſextus in tertia. Quartus ⁊ octauus in quarta Tertius aũt in ſexta. Per has ſedes remouet erroꝛ differentiaꝝ. Nam differentie p̄mi: quarti ⁊ ſexti incipiunt in alamire ſi regulariter foꝛmãtur, ſed ſi transponũtur: tunc in elami acutum. Sed differẽtie tertij: quinti ⁊ octaui incipiunt in cſolfaut ſicut earũ tonus p̄ncipalis. Si autem transponũtur: tunc in gſolreut acutũ. Septim⁹ cum ſuis differẽtijs in dlaſolre ſumit initiũ. Hec omnia ſi diſtincte ſcire volueris: ſedes finalis te docebit.

¶ Item qui toni habẽt mi in bfa♮mi dicuntur duri ſicut Tertius: quart⁹: ſeptimus ⁊ octauus. Qui vero in eodem loco fa habent dicũtur molles. vt quintus et ſextus. At p̄mus ⁊ ſecundus neqꝫ mi neqꝫ fa attingũt in ſuis foꝛmulis. ideo naturales dicunt. poſſunt tamẽ eis aſſumere mi vel fa ſm̄ melodiam cantus

¶ De Tonoꝛum in generali cognitione.

¶ Tametſi Tonus muſicus varijs modis cognoſcatur. poteſt tamẽ trifariaz cognoſci. vtpote ex ſede finali: Ambitu: ⁊ melodia. Ubi notandũ ꝙ in p̄ncipio cognoſcitur cui differẽtie subijciẽdus ſit. In medio cãtus habet diſtinctio Autenti ⁊ plagalis. In fine ton⁹ in generali cognoſcit. de quo tres ſequunt regule.

¶ Prima de ſede regulari

¶ Omnis cantus regularis exiens in dſolre eſt p̄mi vel ſecundi toni. In Ela mi eſt tertij vel quarti toni. Exiens vero in ffaut: eſt quinti vel ſexti toni. In Gſolreut vero exiens: ſeptimi vel octaui eſt toni.

¶ Secunda de ſede irregulari.

¶ Omnis cantus trãſpoſitus exiens in alamire eſt primi vel ſecundi toni ſi canatur in bfa♮mi mi. Exiens autẽ in bfa♮mi eſt tertij vel quarti toni ſi in bfa♮mi mi dicitur. In cſolfaut vero finem habens eſt quinti vel ſexti toni. Exiẽs autem in Cfaut eſt ſeptimi vel octaui toni. Si canatur in ♮mi fa. Si vero mi eſt quinti vel ſexti toni.

¶ Tertia de ſede irregulari

¶ Omnis cantus tranſpoſitus exiens in Gſolreut eſt primi vel ſecundi toni ſi in bfa♮mi fa dicitur. In alamire vero finem habens eſt tertij vel quarti toni. In bfa♮mi quinti vel ſexti toni. In cſolfaut autem exiens eſt ſeptimi vel octaui toni. ſi canatur fa in bfa♮mi.

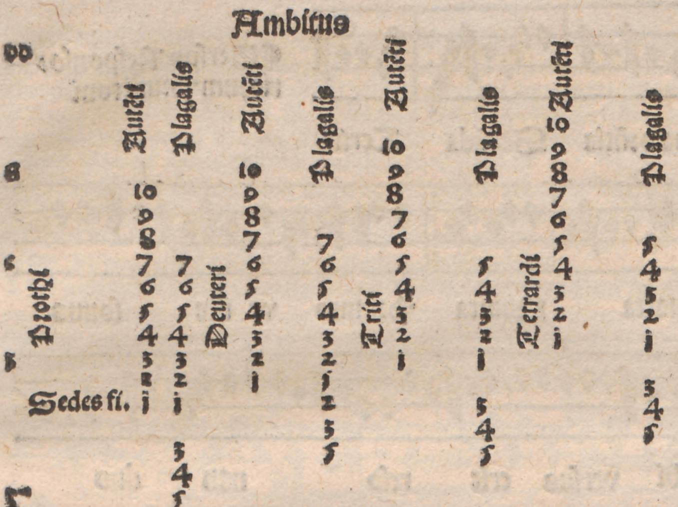
¶ Ex ambitu vero cognoſcitur tonus duabus regulis. Prima.

¶ Omnis cantus Autẽtus vt ſunt p̄mus. tertius. quint⁹ ⁊ ſeptim⁹ a ſede finali regulariter ad octauã eleuat. ꝯceditur tñ ei ad nonã vel decimã choꝛdam aſcẽdere. Deſcendere vero ad ſecundã regulariter de licentia ad quartam

¶ Secunda regula.

¶ Omnis cantus Plagalis vt ſunt Secũdus: quartus: ſextus ⁊ octauus a ſede finali habet eleuationẽ ad quintã regulariter. Cõceditur tamen ei ad ſextaz vel ſeptimã choꝛdam aſcendere. Deſcendere vero poteſt regulariter ad quartam. de licentia vero ad quintam: vt in ſubſcripta patet figura

¶ Sequitur figura.

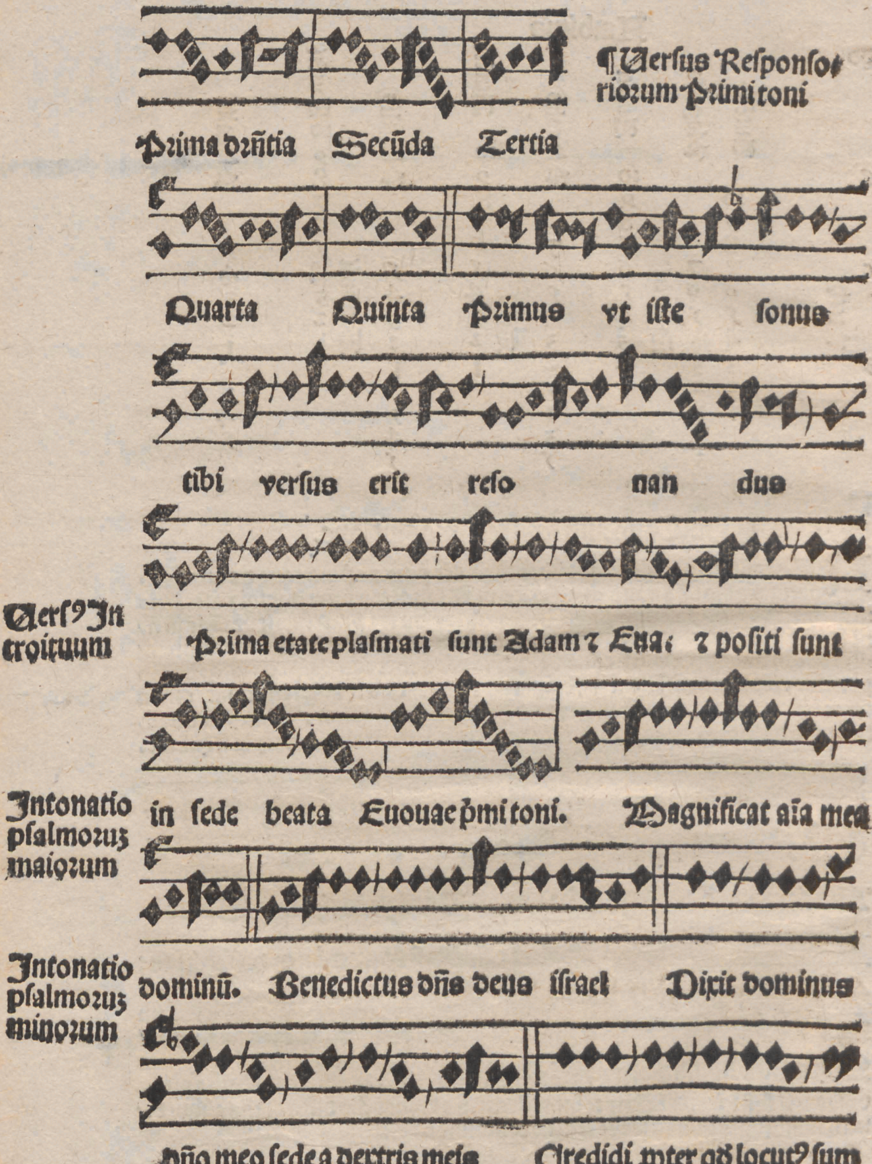


¶ De Tonorum in ſpeciali cognitione.

NUnc aūt in ſpeciali de quolibet tono Et p̄mo de p̄mo tono de quo talis datur regula. Omnis cant⁹ exiēs in Dſolre: ⁊ in p̄ma clauſula aſcēdens in alamire vbi incipit tenor p̄mi. Si deniq̧ ſepius ibi ꝟſat⁹ fuerit: ⁊ tādē in fine p̄ceps de alamire ad dſolre ceciderit eſt p̄mi toni. vt pȝ in ſubſcriptis exemplis in q̄bꝫ tonoꝝ p̄ncipia notari volo. Nā tot q̄libet ton⁹ hȝ p̄ncipia. q̄t de ip̄o ponētur exēpla. nō curādo ſi illa exēpla ad differentias tonoꝝ reſpiciunt. q̄m inter tonū principalē ⁊ eius differentias hic parū diſtinguim⁹. Ideoq̧ de quolibet tono dabitur vna regula generalis ad oēs differētias Exēpla ſequūtur.

Habet aūt p̄m⁹ tonus q̄nq̧ differētias: de q̄bꝫ ſigillatim nihil dicturi ſum⁹. q̄m ad verā ſolmiſationē ⁊ ad pſalmoꝝ intonationē a ſuo p̄ncipali Euouae nō variant̄: p̄terq̧ in fine. Quare de ſingulis dare regulas nō videt̄ tā op̄ep̄cium q̄ laborioſum: Cū hmōi differētie libris antiq̄ꝝ diligentia ſufficienter inſcripte ſunt. Item in aſſignandis differentijs aliqui diuerſi ſunt: quare quiuis ſe ſue eccleſie conformat.

¶ ☞ Sequuntur ergo differentie primi toni.


¶Verſus Reſponſoriorum Primi toni
Prima dr̃ntia
Secũda
Tertia
Quarta
Quinta
Primus vt iſte ſonus
tibi verſus erit reſo nan dus
Verſꝰ Introituum
Prima etate plaſmati ſunt Adam ⁊ Eua: ⁊ poſiti ſunt
Intonatio pſalmoruꝫ maiorum
in ſede beata Euouae p̄mi toni.
Magnificat aĩa mea
Intonatio pſalmoruꝫ minorum
dominũ.
Benedictus dñs deus iſrael
Dixit dominus
dño meo ſede a dextris meis
Credidi ꝓpter qđ locutꝰ ſum

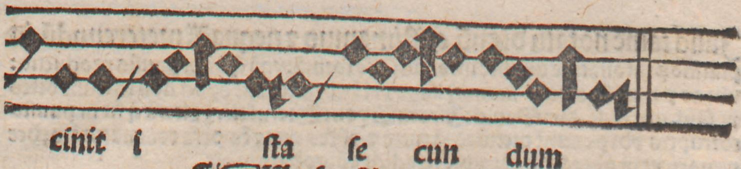
Illud tamē notatu dignū existimamus ꝛ nequaq̄ pretereundū in pſalmoꝝ intonatiōe duplicē intonādi eſſe formā: vnā q̄ fit in pauſis productis: vbi nō ponunt dictiōes monoſyllabe vel hebraice: aut apud nos idecłinabiles vt ſunt/me/te/ſe/ fac: Dauid: Iſrael: Syon: Hieruſalē. Alterā q̄ fit in pauſis corruptis vbi ponunt dictiōes iā dicte ꝛ ꝯſiles que oēs ꝯtra toni naturā debēt eleuari. vt in antedicto exemplo (credidi) cōprobatum eſt

¶ De ſecundo tono qui nullam habet differētiā talis dat Regula

Omis cātus finit⁹ in Dſolre: ſi ſepius pſat in ffaut vbi ē Tenor ſecūdi toni ſi quoq̄ re in are tetigerit: nō obſtāte ſi aliqn̄ alamire aut etiā bfa♮mi aut cſolfaut aut dlaſolre tetigerit ſi ſaltem raro id fiat erit ſecundi toni

Verū hi duo toni ſcꝫ p̄mus ꝛ ſecūdus aliqn̄ trāſponunt ad alamire: ꝛ tūc debet cani mi in bfa♮mi. Itē aliqn̄ trāſponunt ad Gſolreut tūc fa d̄r in bfa♮mi. ꝛ mi in alamire, ꝛ re in Gſolreut. ꝛ tūc in elami acuto d̄r fa ſi cātus ad elami aſcēderit ꝛ non vltra. Et hoc preſertim veritatem habet in cantu figuratiuo: rariſſime in cantu plano. Exempla regule

Verſus reſpōſorioꝝ ſcōi toni



¶☞ Verſus Introituum.

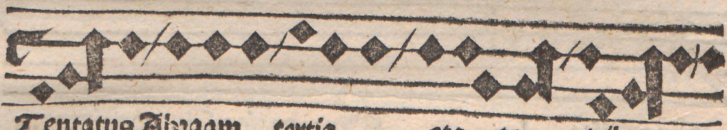
¶De tertio Tono talis datur Regula. Omnis cãtus exiẽs in Ela mi ⁊ in p̃ma clauſula aſcẽdens ad fa in cſolfaut. Si ſepius ibidem verſatꝰ fuerit eſt tertij toni: vt ptʒ in exemplis Habet aũt hic tonꝰ q̃tuor dr̃ñtias

Benedictus dominus deus iſra el Dixit do

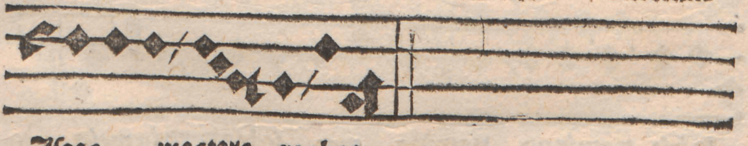
minus domino meo ſede a dextris meis

Reſponſoriorum verſus

¶ ☞ Verſus Introituū Tertij Toni ſequitur



Tentatus Abraam tertia eta te dilectum



Iſaac mactare probat

¶De quarto Tono talis datur Regula. Omnis cantus exiens in Elami ſi ſepius ꝟſatur in alamire vbi ē tenor quarti toni ⁊ in bfa♮mi ſepe voluitur neqꝫ curet ſi ad ſecundū elami etiā eleuat. nam hoc huius toni eſt ꝓprium Ita tamen ꝙ in finali clauſula de alamire lente ad ſedem ſuaꝫ procedat: ē quarti toni. vt his exemplis comprobatur

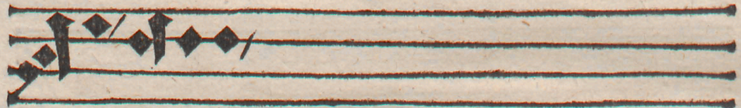
Vi gi la ſuper nos Benedicta tu Tota pulchꝛa es

Tráſponũtur aũt tertius ꝛ quartꝰ interdũ ad bfa♮mi: tunc debet cani mi in bfa♮mi ꝛ fa in cſolfaut. Jtẽ ad alamire tráſponunꝭ tũc mi in alamire et fa in bfa♮mi modulari debet. Habet aũt hic quartꝰ tonus q̄tuoꝛ differẽtias

Pꝛima Secunda Tertia Quarta

¶ Sequitur Jntonatio pſalmoꝛum maioꝛum

Magnificat anima mea dominum Benedictus dominus

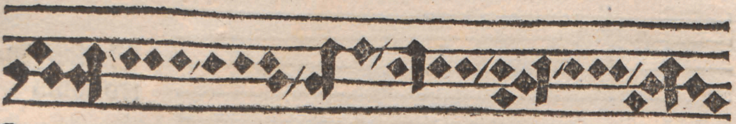


deus iſra el ¶ Jntonatio pſalmoꝝ minoꝛum

Dixit dominus domino meo ſede a dextris meis.

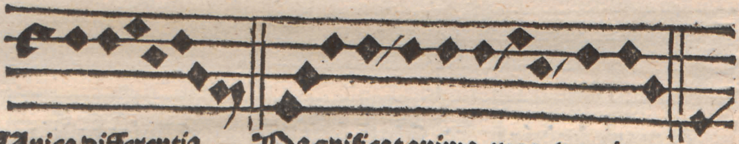
Credidi ꝓpter qđ locutus ſum Verſus reſponſorioꝝ

Sequitur verſus Introituum



Quarta etate moiſes legis tabulas accepit in monte Syna
¶ De quinto tono talis dat Regula. Om̄is cāt⁹ finē hn̄s in ffaut: Si in p̄ma clauſula ſol in cſolfaut attigerit: ꝛ ſepius ibidē ꝓſatus fuerit. demū q̄s preceps ad finē ceciderit eſt quinti toni. vt patet in exemplis

¶ Habet autem hic tonus vnam differentiam



tus ſum Verſus reſponſoriorum

Verſus Introituum

Quinta etate preualuit Dauid in funda lapidis contra Goliam

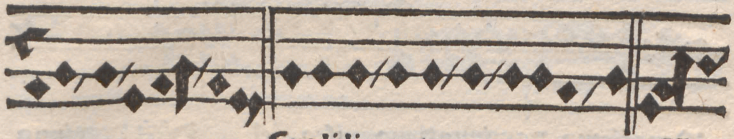
¶ De ſexto tono talis datur regula. Dis cãtus exiens in ffaut: Si plerũqꝫ in alamire ꝛ bfa♮mi ꝟſatꝛ eſt ſexti toni: nõ obſtãte ꝙ ſepe aſcendit ad ſecundũ ffaut. Habet vnam differentiam.

¶ Trãſponunꝛ aũt ꝗntus ꝛ ſextꝰ ad cſolfaut. ꝛ tũc modulaꝛ mi in bfa♮mi. Itẽ ad bfa♮mi trãſponunꝛ: tũc in alamire ꝺꝫ mi ꝛ in bfa♮mi fa Exempla regule.

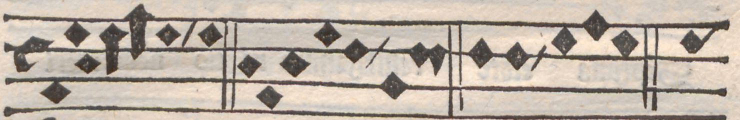
In marie ꝟginis vtero Notũ fecit dñs Unica dꝛñtia

Magnificat Benedictus

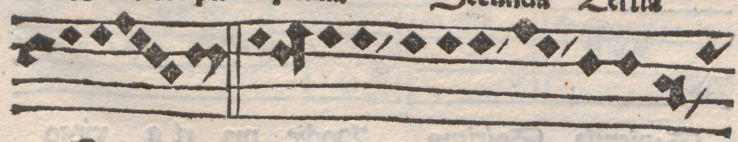
Dixit dominus

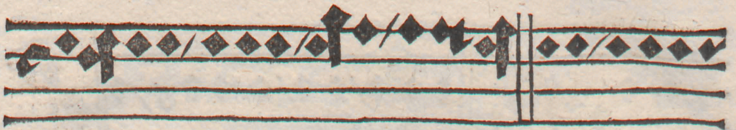


¶De ſeptimo tono talis datur regula. Dis cãtus non trãſpoſitus exiens in gſolreut. ⁊ in ꝑma clauſula aſcẽdens in dlaſolre: Si ſepius ibidẽ verſatus fuerit: eſt ſeptimi toni. vt his exemplis cõprobatur.



Hʒ ãt q̄tu or dr̃ñtias.



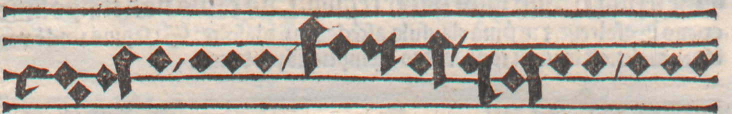


Benedictus dominus deus iſra el   Dixit dominus

domino meo ſede a dextris meis Credidi propter

qđ loquutus ſum   Verſus reſponſoriorum

Sequitur verſus Introituum.



Septima etate reſurgamus ra tio nem meri

torum reddituri   ¶De octauo talis datur Regula

Omnis cantus exiens in Gſolreut: ⁊ lente aſcēdens ad fa in cſolfaut: Si plerumqꝫ ibidem verſatur: eſt octaui toni. vt patet in exemplis

Sapientia Spiritus   Hodie ma ri a virgo

Vꝫ h tonꝰ q̄tuoꝛ dias

¶ De Solmiſatione Caput Quintum.

¶ Solmiſatio eſt modulando ſex vocū muſicaliū exp̄ſſio. ⁊ ē duplex. Vera ſcʒ ⁊ Ficta. Vera đr in qua voces nō fingunt: ſed ſm naturalem ꝓceſſum ſcale pronunciātur. de qua tales dant Regule. ¶ Prima. Modulari volēs cantū: ſtudioſe videat in q̄ claue cātus initiū ſumat: ne eā dicat modulando vocē q̄ in ea claue nō poneret. ¶ Scđa regula. In om̄i ſolmiſatiōe ton⁹ ipſe ē inſpiciendus Nā diuerſoꝝ tonoꝝ diuerſi ſunt ſolmiſandi modi. Quippe in bfa♮mi hi fa illi vero mi expoſtulāt. ¶ Tertia regula. In om̄i cātu dūtaxat fa obſeruādum eſt. q̊ habito reliq̄ ſyllabe ſua ſpōte ſe offerūt. ¶ Quarta regula. Solmiſare volēs cātū p̄mi vel ſcđi toni aīaduertat aſcēſuʒ ſup̄ alamire Nā ſi talis ꝑ ſcđam tm̄ ſupra alamire eleuat. mox declinās ad ffaut fa in bfa♮mi modulari đʒ. Si aūt talis ꝑ tertiā ſiue q̄rtā ſupra alamire eleuat. tūc mi in bfa♮mi modulādū ē.

Exemplum Regularum

Sequitur exemplum quarte regule

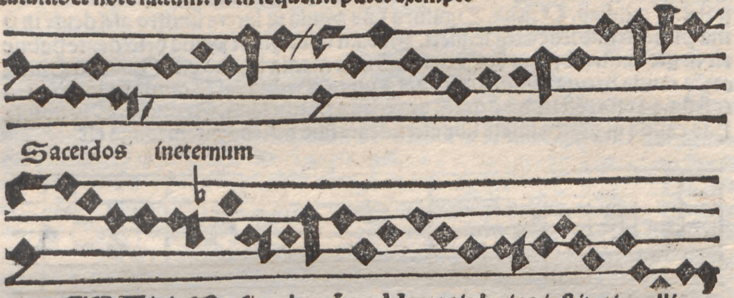
Exemplum quarte regule.

¶ Ficta aūt ſolmiſatio đr q̄ ꝑ fictas voces modulat. hoc ē ꝑ eas q̄ eſſentialiter in eiſdē clauibꝰ nō ꝯtinent. de q̄ tales dant regule. ¶ Prima regula. Si fa in bfa♮mi ſignat: vt in q̄nto aut ſexto tono: aut in p̄mo ⁊ ſcđo trāſpoſitꝭ ad gſolreut ⁊ eēt ſalt⁹ ad ♮mi deorſuʒ. tūc fa in ♮mi canit ꝓpt octauā q̄ đr p̄ma ꝑfectio. ¶ Scđa regula. Si fa in bfa♮mi ſignat ⁊ eēt ſalt⁹ ad elami deorſuʒ: tūc ſolmiſans ex illo mi đʒ facere fa. ⁊ hec regula reſpicit quintā que đr ſecunda ꝑfectio. ¶ Tertia regula. Si fa in bfa♮mi ſignat ⁊ eēt ſalt⁹ ad elami ſurſum. tūc fa canitur in elami ꝓpter ſeruandā ꝑfectionē. Alias em̄ quarta nō maneret in ſua ꝓpria melodia. nam in quarta quinta ⁊ octaua fa contra mi cani debet nunq̄.

Exempla autem harum regularum hoc concentu ꝑcipiuntur

¶De clauium tranſpoſitione Caput Sextū ⁊ vltimū.

¶Trāſpoſitio ē clauis ſignate ob cātus vel aſcēſum vel deſcēſum de linea ad lineā trāſlatio. Siqdē ſole claues ſignate(q̄ vel ſole expſſe ſignanť)trāſponuntur atq; oēs in linea ſituanť: ac vnaq̄q; ab altera ſibi pxima diapētes interuallo diſtat. Dēptis Cut ⁊ Ffaut. qbꝰ ſeptima interiacet. Quelibet p̄o clauis ſolū eas regit notulas q̄ ſequunť ipam imediate: ſane imediate ſequuntur dū nulla alia interponať clauis. Clauis aūt interpoſita vim p̄oris clauis deſtruit: nō quidez rōne cātus. ʒ rōne aſcēſus ⁊ deſcēſus. Pro q̄ hāc ſubnectimꝰ regulā Regula. Omnis volēs iudicare diſtantiā notarū: videat q̄ntū vltima nota precedētis clauis diſtat a notula ſequētis clauis Ille p talē ꝯſiderationē facillime inueniet cuiuſlibet note ſaltum. vt in ſequenti patet exemplo



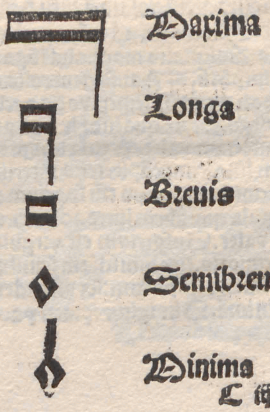
¶☞Finis Muſice plane p̄me q̄dem ptis huius inſtituti opelli.

Artis muſices pars ſecūda Menſurabilem: quē vocant: cantum manifeſtans.

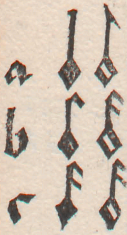
¶Muſica mēſuralis ē que vario modo: variaq; vocū harmonia modulať. Et eſt ſm huiꝰ opelli diuiſionem in.xiij.capita diſcreta.

¶De notularū figuris Caput Primū

¶Figura ē repſentatio vocis recte atq; ommiſſe. Recte q̄dē vocis figure ſunt ipſe notule. Ommiſſa vox pauſis ipſis declarať. Sūt aūt q̄nq; figure eſſentiales.ſ.maxima.lōga.breuis.ſemibreuis ⁊ minima: q̄ his figuris deſcribi ſolent.



¶☞Quinq; eſſentiales figurarum notule

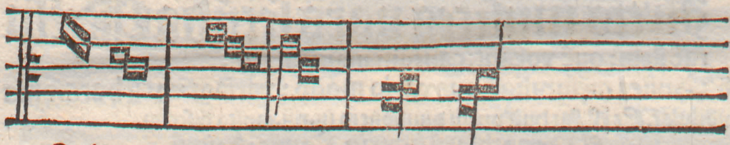


¶ Minimā vero poſteritas ad elegātiorē ornatamq; melodiam duas in ꝑteis equas diſtinxit q̄s ſemiminimas vocam⁹: deſcriptas q̄dē vt minimas ſ; pleno corpe: vel vacuo vncata dextrorſuz ꝟgula. h' mō: a: Rurſus ſemiminimā duas in ꝑteis equas diſtinguūt q̄s fuſas nominãt pleno corpe ſcriptas vt ſemiminimas: ſ; vncata dextrorſum ꝟgula. vel vacuo cū duob; vncis vt hic B: Semifuſam āt plerūq; deſcribūt vt fuſam plenā vncata dextrorſuz ꝟgula. vl' vacuā bis vncata dextrorſuz ꝟgule ſummitate: āgulo inſuꝑ deorſum vncato: hoc mō: c:

¶ De Ligaturis figurarum Caput Secūdum

¶ Ligatura ē ſimpliciū figurarū ꝑ tract⁹ debitos ordinata ꝯiūctio. Ligabiles notule ſunt quatuor. Semibreuis. breuis. lōga ꝛ maxima. de q̄b; haſce breues ponam⁹ regulas. Prima. Ligatura hñs ꝟgulā in latere ſiniſtro aſcēdentē in ꝓma ꝯtinet ſemibreuē atq; ſequētī. Scḋa. ſi nota hmōi ꝟgulā deſcēdentē habuerit in ꝑte ſiniſtra: breuis ē. Tertia. Om̄is media breuis eſt. Quarta. Prima carēs cauda breuis ē ſcādente ſcḋa. Quinta. Prima carēs cauda fit lōga cadente ſcḋa. Sexta. Ultima q̄drata depēdens fit tibi lōga. Septima. Om̄is notula hñs caudā in dextro latere ſiue aſcendentē ſiue deſcendentem longa eſt

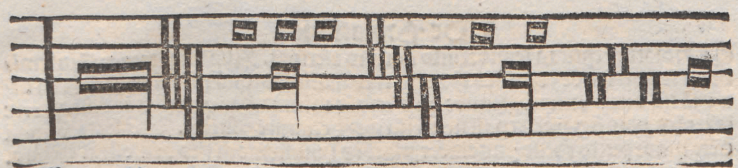
Exēplū ꝑme Secūde Tertie Quarte



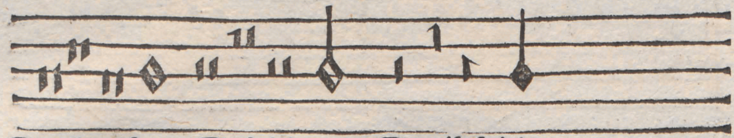
Quinte Sexte Septime

De Pauſis Caput Tertium

¶ Pauſa ē figura artificioſam a cātu deſiſtentiā mōſtrās: q̄ cantorib; innuit a cātu ſe ꝯtinere Hāc muſici ad refectionē vocis: ꝛ ad cātus ſuauitatē inſtituerūt Pauſarū alia gñalis. alia modi. alia lōga. alia pauſa. alia ſemipauſa. alia ſuſpiriū. alia ſemiſuſpiriū. ¶ Pauſa generalis eſt virgula ſimplex vel duplex per omnes lineas chori ducta: finemq; vocis declarat. Pauſa modi eſt trium tempoꝝ id ē breuiū virgula: que quatuor lineas attingens tria integra occupat ſpacia. hec longam ꝑfectam valet. Pauſa longa duarum ſcz breuium eſt virgula: duo integra trium linearum cōplectens interualla. Pauſa eſt virgula ducta a linea ad lineam viciniorem: vnum tm̄ ſpacium cōplectens: ꝛ valet breuem. Semipauſa eſt virgula que alicui linee adherens ad medium tm̄ ſpacij deſcendit. hec ſemibreuem valet. Suſpirium eſt virgula linee appoſita aſcendens ad mediū interualli vicinioris. hec dimidiam ſemibreuis obtinet quantitatē. Semiſuſpirium deſcribitur vt ſuſpirium: ſcz aſcendens vncata ſiniſtrorſum ſummitate. et valet ſemiminimā. Sūt igitur ipſarū pauſarum deſcriptiones hoc modo



Generalis Modi ·Pauſa lõga ·Pauſa



Semipauſa Suſpirium Semiſuſpirium

¶ De modo tꝑe ⁊ ꝓlatione Caput Quartum.

¶ Modus ē mēſura lõgarũ in maximis: ⁊ breuiũ in longis. Eſt em̃ (quēadmodũ ⁊ in ceteris rebꝫ) in notulis ſm tꝑis mēſurã ⁊ ipſarũ numerũ notularũ ſꝑ obſeruãdus modꝰ: quē a moderata modulatiõe dictũ putãt. Et ē duplex modus ſcꝫ maioꝛ ⁊ minoꝛ. Modꝰ maioꝛ ē lõgarũ in maximis debita mēſura. Minoꝛ aũt modꝰ eſt breuiũ in lõgis ſub debito numero ꝯſideratio. Rurſus modꝰ eſt duplex. ꝑfectꝰ ſcꝫ ⁊ imꝑfectꝰ. Perfectꝰ igif modus ē quũ in ipa maxima tres lõge: ⁊ in lõga tres breues ꝯſiſtũt. Jmꝑfectꝰ vero quũ maxima duas longas: ⁊ lõga duas tm̃ breues claudit. Binariã em̃ hmõi notularũ ꝯſideratiõnē imꝑfectã exiſtimãt: ꝑfectã vero ternariã: vt hac deſcriptione percipitur.

Modꝰ maioꝛ ꝑfectꝰ modꝰ maioꝛ iꝑfectꝰ modꝰ minoꝛ ꝑfectꝰ Modꝰ minoꝛ iꝑfectꝰ.

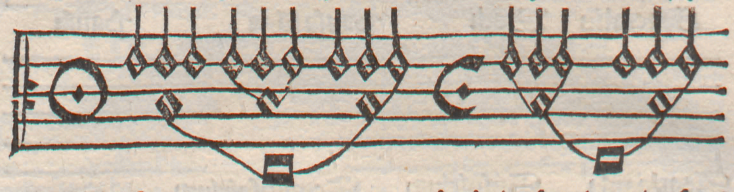
¶ De Tempoꝛe

¶ Tempus quantitatē breuibꝫ notulis aſcriptã muſici intelligi voluerũt. Eſt em̃ duplex. Perfectum ſcilicꝫ ⁊ Jmꝑfectum. Perfectum tempus breui notule tris ſemibreues aſcribit: quod declaratur per integrum circulum in ꝑncipio cãtileue deſcriptuꝫ. Jmꝑfectũ ꝓo tꝑs breuē figurã in duas ſemibreues diſtinguit. Nã ſemibreuē a ſemis: qꝺ dimidiũ eſt: traxerũt ⁊ breuē. q̃ſi ipſiꝰ breuis dimidiam ducat q̃titatē. Hmõi ãt binariã breuiũ reſolutõeꝫ i cãtilenis ſemicirculi declarat poſitio. Neqꝫ ſemicirculũ ipm vt dimidiũ circulũ exiſtimes: ſꝫ imꝑfectuꝫ. nã ſemũ imꝑfectũ ſonat: q̃re ſemicirculo tꝑs imꝑfectũ i breuibꝫ exꝑmi voluerũt. Perfecti itaqꝫ tꝑis ⁊ imꝑfecti demõſtratões h̄ notiſſime diſponunt exemplo.

Tempus perfectum Tempus imperfectum

¶ De Prolatione

¶ Prolatio ē q̄titas ſemibreuib⁊ notulis aſcripta. Alia nāq̄ ternariā in ſemibreui recipit ſectōez diuidēs ipām in tres minimas: quā ꝑfectā vocāt: Alia binariā tm̄ duas vnicuiq̄ ſemibreui aſcribēs mimas. hanc imꝑfectā dicūt. Perfectā itaq̄ ꝑlatiōez pūct⁹ tꝑali ſigno iſcript⁹ declarare ꝯſueuit. Imꝑfecta ꝓo deficiēte hmōi pūcto facile ꝯſideraſ. ꝛ ꝑlatōes huiuſcemodi his demōſtrāſ exēplis.



Prolatio ꝑfecta in tꝑe ꝑfecto Prolatio ꝑfecta in tꝑe imꝑfecto.

Prolatio imꝑfecta in tꝑe ꝑfecto Prolatio imꝑfecta in tꝑe imꝑfecto

¶ De Signis Caput Quintum.

¶ Signū ē qđ ꝑorē facit noticiā in cātu q̄ ad modū: tp̄s ꝛ ꝑlationē. Fruſtra em̄ mod⁹: tp̄s ꝛ ꝑlatio abſq̄ ſignis agnoſcerenſ: q̄ priorē eoꝝ dāt cognitionē. Verū ſignoꝝ aliud ꝑlatōis ꝑfecte. aliud imꝑfecte. aliud modi. aliud tꝑis perfecti. aliud tꝑis imꝑfecti. vt in ſubiecta deſcriptione notiſſime ꝯꝑhendi poteſt

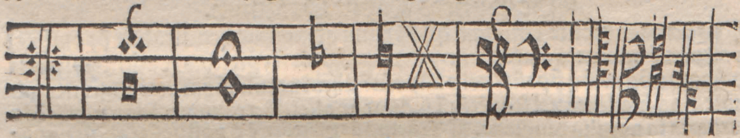
⊙	ꝑfecte ꝑlatōis	perfecti	tēporis	
Ͼ		imꝑfecti		
O	imꝑfecte ꝑlatiōis	perfecti	tēporis	
C		imꝑfecti		
Ø	diminutionis	perfecti	tꝑis	Signa extrinseca
₵		imꝑfecti		
O3	Modi maioris perfecti ꝛ tēporis ꝑfecti			
O2	Modi minoris ꝑfecti ꝛ tꝑis imꝑfecti.			
C2	Modi minoris imꝑfecti ꝛ tꝑis imꝑfecti			

¶ Recētiores eñi muſici circulū abſqꝫ numero ꝑfecto tꝑi: ⁊ ſemicirculū tꝑi imꝑfecto aſcribūt. Pūctū inſuꝑ ſigno tꝑis inſcriptū ꝑfecte ꝓlatiōi: ac abſentiā pūcti imꝑfecte ꝓlatōi attribuētes. Verū ſi nūerꝰ appoſitꝰ fuerit circulo vł ſemicirc̄lo tūc nūero ternario ⁊ binario tꝑs ꝑfectū ac imꝑfectū declarāt. Modū inſuꝑ ꝑfectū circulo (ꝙ ꝑfecta ſit figura) aſcribi volūt. ac imꝑfectū modū ſemicirculo tali nūero ꝓpoſito declarātes. ita vt nūerꝰ circulo vł ſemicirculo poſtpoſitꝰ diminutionē innuat. Inde ⁊ ꝑfectā maxiarū ꝗtitatē: ꝙ maior in ipſis modꝰ ꝯſtat: mōſtrāt h̄ mō O3. Demū ꝑfectū minorē modū in lōgis h̄ declarāt ſigno O2. Cōſtat igit̄ ꝓlationē ſine tꝑe: atqꝫ modū maiorē ſine minore. ⁊ minorē ité ſine tꝑe in cātilenis ꝯſtitui nō poſſe. ¶ Preterea modꝰ maior ꝑfectꝰ duabꝫ ipſis triū ſpaciorꝫ pauſis declarat̄. atqꝫ vnica iſuꝑ triū tēporꝫ pauſa: Ac etiā triū lōgarū repletione minorꝫ modi ꝑfectio oñdit̄. Tꝑs aūt ꝑfectū triū breuiū repletōe: aut duabus ſemibreuiū notularū pauſis ꝓncipio cātilene deſcriptꝫ facile ꝯſiderat̄. At ꝓlatio ꝑfecta triū ſemibreuiū repletiōe: aut duabꝫ minimarū pauſis ꝯtiguis plerūqꝫ in frōte cantilene deſcriptis notiſſime ꝯp̄hendi poteſt. Exēpla ſequuntur

Signa intrinſeca

Modi maioris ꝑfecti — Tēporis ꝑfecti — Prolatiōis ꝑfecte

¶ Rurſus ſignorum aliud Reinceptiōis. Couenietie. Pauſe gñalis. bmollis. ♮duri. Ffaut: ⁊ cſolfaut. q̄ ſigna extrinſeca his figuris demonſtrantur



Reinceptōis ſig[m] — Cōuenietie — Pauſe. gñalis — bmoll̄ — ♮duri — Ffaut — cſolfaut

¶ De partibus Figurarum Caput Sextum

¶ Figurarū alia dr̄ ꝑs ꝓpinqua. alia remota. alia remotior. alia remotiſſima. Pars ꝓpinq̄ ē illa in quā immediate reſoluit̄ ſuū totū: vt lōga reſpectu maxime et breuis reſpectu lōge. ⁊ ſemibreuis reſpectu breuis: atqꝫ minima reſpectu ſemibreuis. Pars remota ē illa int̄ quā ⁊ ſuū totū vnica media naturali ordine īter cidit. vt breuis reſpectu maxie q̄s int̄ ſola lōga reſidet. Atqꝫ ſemibreuis reſpectu lōge: q̄bꝫ ſola breuis int̄ponit̄. Et minima reſpectu breuis q̄ ſolū ſemibreuē intercipiūt. Pars remotior ē illa int̄ quā ⁊ ſuū totū due notule maiores naturali ordine diſponunt̄. vt ſemibreuis reſpectu maxie: q̄ (extremitate ꝯcepta) lōgaꝫ et breuē medias circūcingūt. Pars remotiſſima ē illa int̄ quā ⁊ ſuū totū tres figure maiores naturał̄r reſidēt. vt minima reſpectu lōge: q̄bꝫ lōga breuis ⁊ ſemibreuis naturaliter intercludunt̄. que accidētia ꝓoribꝫ q̄nqꝫ figuris aſcripta ſunt

¶ De figurarum imꝑfectionibꝫ Caput Septimū

¶ Imꝑfectio ē alicuiꝰ figure in numero ternario deꝑdatio. Et ē duplex. Totalis ſcꝫ ⁊ Partialis. Totalis fit quū ꝓciſe t̄ria notule ꝑs detrahit̄. ⁊ h̄ mō notula ternarij nūeri capax imꝑficit̄ a ſua ꝑte ꝓpinq̄. ⁊ ſic lōga a breui: breuis a ſemibreui: ſemibreuis a minima imꝑficit̄. aut ab aliq̄ ēqualēte: cuiuſmodi ſunt notule

minoꝛes:aut pauſe ipſis coꝛreſpōdentes. Partialis ē remotio tertie ꝑtis nō to
tius notule:ſꝫ alicuiꝰ ꝑtis eiꝰ ſiue ꝓpinque ſiue remote.⁊ ſic lōga,a ſemibꝛeui(grā
bꝛeuis ꝑfecte in ea īcluſe)impficit.⁊ bꝛeuis a mīma rōne ſemibꝛeuis quā ꝯtinet
¶ Impfectibiliū aūt figuraꝝ alia patiēs tm̄.alia tm̄ agēs.alia patiēs ⁊ agēs ſi
mul.Figura patiēs tm̄ ē ſola maxīa. hec cū a diuerſis poſſit figurꝫ multimode
impfici:nullā vnq̄ꝫ figurā impficit. Nā maioꝛē in q̄ꝫtitate figurā nuſq̄ꝫ precedit
aut ſeq̄tur in cātilena:cui poſſit tanq̄ꝫ ꝑs tria impfectibil applicari.¶ Figura āt
agēs tm̄ ē vnica videlꝫ minima:ꝗ etſi alias:puta ſemibꝛeues in ꝓlatōne ꝑfecta
impficiat qm̄ t'nariā ꝓprie q̄ꝫtitatis reſolutionē ipa nō patit ab altera nunq̄ꝫ pt
impfici.¶ Figura aūt agēs ⁊ patiēs ē ꝗ impficere;pt ⁊ impfici. Sūt em̄ tales.lō
ga.bꝛeuis.⁊ ſemibꝛeuis.pt em̄ vnaq̄ꝫ ⁊ maioꝛē impficere : ⁊ a minoꝛe impfici.
Om̄is em̄ figura impfectibilis pt vel a ꝑte ante.vel a ꝑte poſt tm̄. vel ab vtra
q̄ꝫ impfici. Pauſa aūt nunq̄ꝫ impficit.nec ſibis ſimilē impficere poterit. Immo
notula impficiēs ſꝑ minoꝛ erit impfectibili. Impfectio inſuꝑ ſolū fit in quātita
tibꝫ ꝑfectꝫ ob numeri t'narij ꝯſtitutionē.vbi ſꝑ minoꝝ notularū t'naria dinūera
tio fieri dꝫ ſm̄ nūerationē notule maioꝛis cuiꝰ ē q̄ꝫtitas ꝑfecta. Per coloꝛē itē no
tule ipſe impfici poſſunt.ita ꝙ coloꝛ in omnbꝫ ſpeciebꝫ ſuꝑioꝛibꝫ aufert tertiam
partem ⁊ deſignat imperfectionem.

¶ De Puncto Caput Octauum.

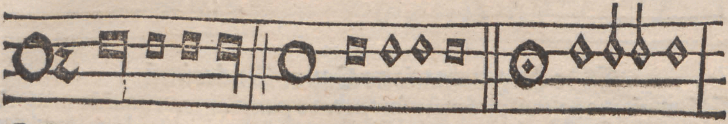
¶ Pūctus in ꝓpoſito ē minimū q̄ddā ſignū qđ notulis accidētaliter ꝓponit vel
poſtponit vel interponit.Et ē triplex.diuiſionis ſcꝫ ꝑfectōis.⁊ additōis.¶ Di
uiſionis pūctus ē ꝗ ꝓpoſitꝰ vel poſtpoſitꝰ alicui notule ipam nec auget nec mi
nuit.ſꝫ ad ꝓcedentē vel ſequētē eā indicat applicādā ⁊ cōnumerādā : ꝓ ꝑficiēda
ternaria in notulis diuiſione. ¶ Pūctus āt ꝑfectōis ē ꝗ poſtpoſitꝰ alicui notule
ꝑfecte:ꝗ ſi a minoꝛe eā ꝓcedēte ⁊ ſequente poſſet impfici ipam in ꝓpria facit per
fectione remanere.¶ Pūctus vero additōis quū poſtponit alicui notule imp
fecte:ipſi notule mediam partem addit.Exempla ſequuntur.

Diuiſionis pūctus Perfectionis pūctus Additionis pūctus.

¶ De Alteratione Caput Nonum

¶ Alteratio in figuris mēſurabilibꝫ dꝛ ꝓprij valoꝛis ſm̄ notule foꝛmā duplica
tio.Et fit queādmodū impfectio in q̄ꝫtitatibꝫ ꝑfectis ob nūeri t'narij ꝯpletōez.
Quotiēſcūq̄ꝫ igit in ꝓlatione ꝑfecta due tm̄ minime:in tꝑe ꝑfecto due ſemibꝛe
ues:in mō minoꝛi ꝑfecto due bꝛeues fuerint reſidue vltra t'nariā q̄ꝫtitatꝫ dinu
meratione.ſcđa ſꝑ alterat. Pauſa aūt nō alterat.neq̄ꝫ maxima : quū nō habeat
maioꝛē ſe.neq̄ꝫ in ſemiminima ceteriſq̄ꝫ figuris diminutioꝛibꝫ poterit fieri alte
ratio.¶ Minima alterat ad ꝑficiēdā ꝑfecte ꝓlatōis diuiſionē. Semibꝛeuis āt
ad ꝑfecti tꝑis diuiſionē ꝑficiendā alterat. Bꝛeuis ad ꝑficiendā modi minoꝛis

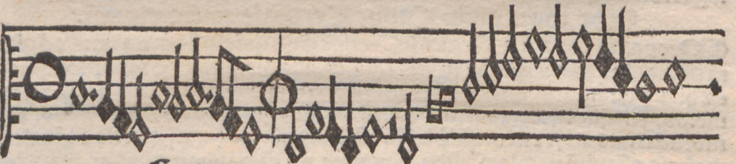
perfecti numeroſam integritatē alteratur. Lōga ad modi maioris ꝑfecti ternariam ꝯſiderationē implēdam ſolet alterari. ¶ Poteſt tamen tolli alteratio ſicut imꝑfectio ꝑ punctum diuiſionis. vel per notularum repletionem



Exēm modi minorꝫ ꝑfecti — Temporis perfecti — Prolationis ꝑfecte

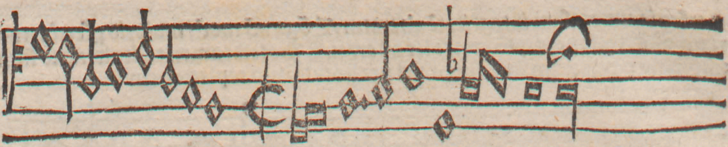
¶ De Diminutione Caput Decimū.

¶ Diminutio in mēſurabili cātu ē abſtractio certi valoris q̄titatiui ab ipſis figuris. Trib⁹ em̄ modis ſolet a muſicis demōſtrari. Primo mō canonice. Secūdo ꝓportionabilr̄. Tertio virgularit̄. Canonice ꝯſiderat̄ diminutio quū figurarū q̄titates declināt. ⁊ variant̄ in mēſura ſm̄ canonis ac regule inſcriptā ſententiā. Puta hac deſcriptiōe. Maxia ſit lōga: lōga breuis. ⁊ hmōi. Tūc maxia ipſa ponit̄ ꝓ lōga. lōga ꝓ breui. breuis ꝓ ſemibreui. ſemibreuis ꝓ minima Atq̄ iſtē h̄ mō diminutio. ⁊ a ꝯrio ſenſu plerūq̄ accipi ſolet. h. ſ. canone. Breuis ſit maxia. ſemibreuis lōga. minima breuis: ſicq̄ diuerſimode: qđ arbitrarie muſicoꝝ diſpoſitōi ꝯcedit̄. q̄re improꝑe ſumpta ē hmōi diminutio: cū poti⁹ augmēti q̄ diminutiōis ꝓducat effectū. ¶ Proportionabilr̄ ſumpta diminutio ē que ꝓꝑijs nūeroꝝ characterib⁹ certā ꝓportionē ꝓbātib⁹ ꝯſtituit̄. De q̄ vide Frāchinū in. iiij. libro quē totū de ꝓportionib⁹ inſcripſit. ¶ Virgularit̄ diſpoſita diminutio eſt q̄ in hac mēſurabili figurarū deſcriptōe ꝑ ꝑgulā ſignū tpis ſcindentē declarat̄. hec ꝓprie tꝑali ꝯpetit mēſure: nō ipſis figurꝫ. nāq̄ tali ſigno ipa minuitur mēſura: nō notularū numer⁹. Breuis em̄ tpis ꝑfecti ſiue diminute ſiue integre deducat̄: tres ſꝑ ꝯtinet ſemibreues integra ꝑfectōe ſeruata, Eodem quoq̄ modo duas ſemꝑ ſemibreues poſſidere ꝑnoſcitur breuis tpis imꝑfecti: etiā ipſi diminutioni ſubiecta: quod preſenti notatur exemplo.



Cantus

Tenor



¶ De Augmentatione Caput Undecimū

¶ Augmētatio ē alicuiꝰ cātilene in ſuis notulis plurificatio. vt ponēdo minimā
ꝑ ſemibreui. ſemibreuē ꝑ breui ⁊ hmōi. Et cognoſcit̄ ꝑ circulū vel ſemicirculum
cui inſcriptꝰ eſt pūctꝰ. plerūq̄ȝ penes vnā dūtaxat cātilene ꝑtē poſitū hoc modo.
⊙ Ͼ ⁊ ſic minima valet tactū. Si autem oēs cātilene ꝑtes pūctū in circulo vel
ſemicirculo ꝯtineāt ꝓlatio ꝑfecta declarat̄. in q̄ tres minime aut ꝑfecta ſemibre-
uis tactu mēſurat̄. Verū intrinſecū augmētationē indiciū eſt. paucitas notula-
rum in vna carminis ꝑte diſpoſitarū ſine ſigno repetitionis In augmentatione
inſuper pauſe non ſecus ac notule augentur

¶ De Tactu Caput Duodecimū

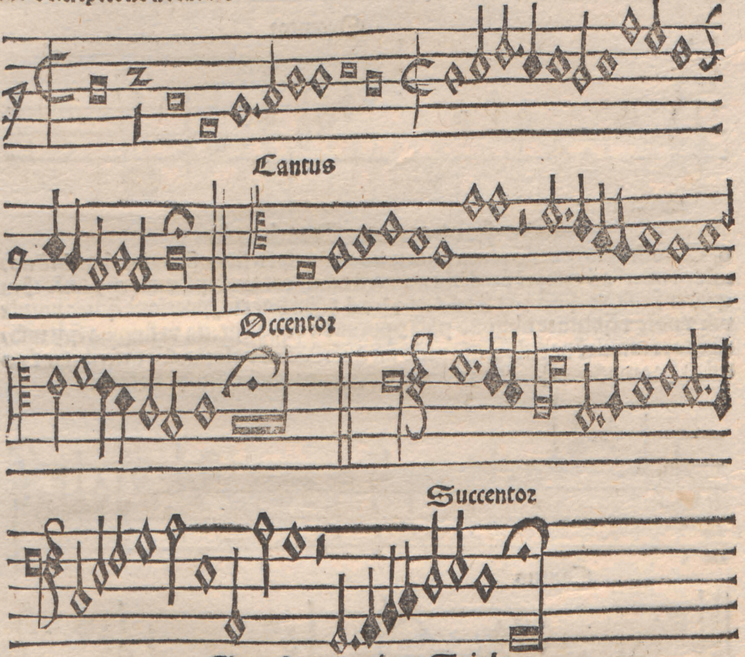
¶ Tactus ē ꝯtinua motio in debita mēſura ꝯtēta. Tactꝰ aūt ꝑ figuras ⁊ ſigna
in ſingulis muſice gradibꝫ fieri hȝ. nihil em̄ aliud ē niſi debita ⁊ ꝯueniēs menſu-
ra modi: tꝑis ⁊ ꝓlatōis. ſm em̄ hoꝝ diminutōeȝ ⁊ augmētatōeȝ figure notulaꝝ
tāgunt̄. cuiꝰ priorē agnitionē ſigna indicare hn̄t. Quot āt vnaq̄ȝ figurarum in
ſingulis etiā q̄ntitatibꝫ valeat tactꝰ innoteſcit ex reſolutiōe figurarū ſm vniuſ-
cuiuſcūq̄ȝ ſigni informatōeȝ. Verbi grā. ſi ſcire velis q̄t maxia in iſto ſigno O ⁊
cōtineat tactꝰ. eā in tres lōgas reſolue. ac lōgā ipam (q̄ ꝑfectꝰ in ipſa modꝰ conſi-
ſtat) in tres breues. rurſus breuē in duas ſemibreues (hmōi em̄ binariā breuiū
reſolutionē nūeri binarij declarat poſitio) ⁊ habebis 18 ſemibreues tot maxia
In tali ſigno valet tactꝰ. ¶ Nā vna ſemibreuis in q̄libet ſigno ꝑfecto mēſurat̄
tactu augmētatōe ⁊ ꝓportōibꝫ dēptis. ⁊ ſi breuis in ſemiditatꝫ ſigno hoc mō
mēſuret̄ tactu tāgēdo tardius tūc maxia q̄tuoꝛ ꝯtinet tactꝰ. dȝ em̄ reſolui i duas
lōgas. ⁊ lōga q̄libet in duas breues. Silis fit ꝓceſſus in omībꝫ alijs ſignis

¶ De ꝓportionibꝫ Caput Tertiūdecimū ⁊ vltimū.

¶ Proportio ē duarū quātecūq̄ȝ ſint eiuſdē gn̄is q̄ntitatū certa alteriꝰ ad alte-
rā habitudo. Verū ꝓportionū alia eq̄litatꝫ. alia ineq̄litatꝫ. Proportio eq̄litatꝫ
eſt duarū quātitatū equaliū ad inuicē reſpectꝰ. vt duoꝝ ad duo. 4 ad 4. ⁊ ſic de-
inceps. Ineq̄litatꝫ aūt ꝓportio ē duarū ineq̄liū q̄ntitatū adinuicē relatio. vt q̄-
tuoꝛ ad tria. 2 ad 1. ⁊ ſic deinceps. In cātilenis aūt ineq̄litatꝫ ꝓportio ē equalens
maioris ꝯſimiliū notularū nūeri cū minoꝛe. vel cū maioꝛe in diuiſione ⁊ ꝓnūcia-
tione mēſuratio. Debēt igit̄ in ꝓportiōibꝫ notule vel figure ꝯpari ſilibꝫ tā noīe
q̄ȝ q̄ntitate. Si em̄ tres breues tꝑis ꝑfecti duabꝫ breuibꝫ tꝑis imꝑfecti ſm ꝓpor-
tionē ſeſqualterā ꝯnumeraueꝛ. diſſentientē facies ꝓportionē. Nā dū eas in par-
tes ſuas reſolueꝛ (puta tres breues in 9 ſemibreues. ⁊ duas alias breues in 4
ſemibreues) non ſeſqualtera ꝯſurget ꝓportio. ſed dupla ſeſquiquarta.
¶ Harū aūt inequaliū ꝓportionū alia maioris ineq̄litatis dr̄ quū ſcȝ maioꝛ q̄n-
titas minoꝛi coequat̄ in relatiōe. vt q̄tuoꝛ ad tria. Alia minoꝛis ineq̄litatꝫ quū
minoꝛ q̄ntitas maioꝛi coequat̄ ꝑ relationē. vt tria ad q̄tuoꝛ. ¶ Maioris ineq̄li-
tatis ꝓportio q̄nq̄ȝ modis ꝓcedit. aut em̄ maioꝛ nūerꝰ minoꝛē pluries ꝯphēdit
ꝑciſe. ⁊ tūc multiplex dr̄. vt 6 ad 2. et 4 ad 1. et 5 ad 1. Aut maioꝛ ꝯphendit mi-
noꝛē ſemel. ⁊ inſuꝑ ipſiꝰ minoꝛis vnā aliquotā ꝑtē ⁊ dr̄ ſupparticularꝫ. vt 3 ad 2
et q̄tuoꝛ ad 3. et 5 ad 4. Aut maioꝛ ꝯtinet minoꝛē ſemel. ⁊ inſuꝑ vnā ipſius mi-

noris ptem aliquantã ex pluribꝫ aliquotis ⁊ dr̄ ſuppartiens. vt 5 ad 4. et 7 ad 4. et 9 ad 5. et 11 ad 6. Aut maior nūerꝰ ↄtinet pluries minorē cū aliq̄ta ipſius pte. ⁊ dr̄ multiplex ſuppparticularꝫ. vt 5 ad 2. et 7 ad 3. et 9 ad 4. Aut maior hꝫ in ſe minorē pluries ⁊ vnā ptē nō aliq̄tā: pluribꝫ tñ aliq̄tis factā. ⁊ dr̄ multiplex ſuppartiēs. vt 8 ad 3. et 11 ad 4. et 14 ad 5. et 11 ad 3. Sūt ⁊ minoris ineq̄lita tis ꝗncꝫ gn̄a p̄dictis apposita iiſdē vocabulis cū p̄poſitiōe ſub nūcupata. ⁊ vnicuicꝫ iſtarū infinite ſpēs ↄueniūt. ¶ Multiplex igit̄ p̄mū ineq̄litatꝫ genꝰ ē quū maior nūerꝰ ↄpatus ⁊ ſuppoſitꝰ minori ↄp̄hendit ip̄m intra ſe pluries p̄ciſe. vt bis vel ter vel q̄ter ⁊ deinceps: q̄ ſi bis maior ↄtinet minorē dr̄ ꝓportio dupla. vt 2 ad 1. et 4 ad 2. et 6 ad 3. Hec em̄ p̄ma ſpēs multiplicis gn̄is: in q̄ maior notularū nūerꝰ eq̄ualet minori: ita vt vnaq̄cꝫ notula maioris dimidia ſui q̄atitate nunciat̄. Figurat̄ em̄ in cantibꝫ hoc modo 2 4 6 qd̄ preſentis concentus deſcriptione notatur.

1 2 3



¶ De Proportione Tripla

¶ Tripla ꝓportio ſecūda multiplicis gn̄is ſpēs fit: quū maior ſequētiū notularū nūerꝰ ↄpatꝰ ⁊ ſuppoſitꝰ minori p̄cedētiū refert̄ ⁊ coequat̄ ipſi minori: ↄp̄hendēs ip̄m ter in ſe p̄ciſe. vt 3 ad 1. et 6 ad 2. et 9 ad 3. ⁊ deinceps. In hac ꝓportiōe tres notule eq̄ualent vni ſibiipſis noīe ⁊ q̄atitate ↄſili. ita vt vnaq̄cꝫ ipſarum triū diminuat̄ de duabꝫ tertiis ptibꝫ ꝓprie q̄atitatis. Figurat̄ autē in cātilenis hoc modo 3 vel ſic 6 vel 9 qd̄ preſens declarat concentus.

1 2 3

¶De Proportione Quadrupla

¶Quadrupla ꝓportio tertia multiplicis gñis ſpẽs fit quũ maior ſequẽtiũ no/tularũ nũerꝰ ad minorẽ p̄cedẽtiũ numerũ relatꝰ coequat ipſi minori: ↄtinẽs ipm̄ quater p̄ciſe. vt 4 ad j. et 8 ad 2. et j2 ad 3. In hac em̄ ꝓportione q̄tuor notule vni ꝛ noïe ꝛ q̄ntitate ſibiipſis ↄſi̇li ↄputant ꝛ equalent: ita vt ſingula q̄cꝫ ipſa/rũ q̄tuor minuat de tribꝰ q̄rtis ꝑtibꝰ ſui quãtitatiui valoris. Et deſcribit int no/tulas hoc modo $\frac{4}{j}$ $\frac{8}{2}$ $\frac{j2}{3}$ vt hac cõcentus diſpoſitione notatur.

¶Hoc tñ ſcitu dignũ exiſtimamꝰ oẽm ꝓportionẽ deſtrui ꝑ immediatũ ſignum t̄pis poſt ꝓportionatas notulas poſitũ. aut ꝑ imediatã ↄtrarie ꝓportõis ſuppo/ſitionẽ. Nõ eſt inſuꝑ vnico charactere ꝓportio ipa deſignãda (ſicut plericꝫ terna

rio ſeſqualterā ſignāt) Nā ternarius nō ſolū ad binariū. verū ꝛ ad vnitatē ꝛ ad quaternariū ꝛ ad alios cōpari poteſt. ꝛ ſic ſub dubio relinqtur ꝓportio. Sed deſcribendi ſunt ꝓportionū termini inter notulas.

¶ Supparticulare genꝰ qđ ſecundū ē maioris ineqlitatꝭ dr quū maior ſequētiū notularū nūerꝰ ad minorē ꝑcedentiū (quē ſemel tm̄ cū aliq̄ta ipſiꝰ ꝑte ꝯphēdit) noſcit eſſe ꝯpatꝰ: equalens ei in potētia ꝛ tpis mēſura. Pars aūt aliq̄ta ē que aliq̄tiens ſumpta reddit ſuū totū ꝑciſe: vt media q̄ bis ſumpta ſuū integrū numerū implet. ꝛ tertia ter ſumpta. ꝛ q̄rta quater ꝛ deinceps. Sunt em̄ huiꝰ gn̄is ſpēs infinite. ꝑma ē ſeſqualtera. ſecūda ſeſquitertia. ꝛ ſic in infinitum ꝓcedendo

¶ De Proportione Seſqualtera.

¶ Seſqualtera ꝓportio fit quū maior ſequētiū notularū nūerꝰ ad minorē ꝑcedētiū relatꝰ ꝯtinet ip̄m ſemel tm̄. ꝛ inſuꝑ dimidiā ipſiꝰ partē equalēs ei in q̄ntitate ꝛ mēſura. vt 3 ad 2. et 6 ad 4. et 9 ad 6. et 12 ad 8. In hac ꝓportione tres notule ꝯmēſurant duabꝫ ſibi ꝛ noīe ꝛ q̄ntitate ꝯſimilibꝫ. ita vt ſingule queqꝫ ipſarum triū diminuat de tertia ꝓprie quātitatis parte: ꝛ figuratur in cantibus hoc modo $\frac{3}{2}$ $\frac{6}{4}$ $\frac{9}{6}$ qđ preſens declarat concentus.

Cantus

Occentor

Succentor

Solet plerūqꝫ ſeſqualtera ꝓportio in cātilenis abſqꝫ nūeroꝝ characteribꝫ denotari: quū ſcꝫ notulis nigro vel alio colore plenis ſub imꝑfectis notularū quantitatibꝫ pernotatur. ꝛ tunc a quibuſdam Hemiola nuncupatur hoc modo

Cantus

Verum relique ſpecies iſtoꝝ duorum generum ac omnes alioꝝ trium generum ſpecies ob canendi difficultatē raritatemq; ad preſens relinquant. Quas tamē (lector cādide) ſi videre volueris Franchini muſicam lege.

Finis Muſice Menſuralis ſecunde quidem partis huius opelli.