

se. tota trinitas om
Tractus de peccato me donec ab
hominibus a iure iniquo
liberem me. X. Omnes homines
malicias i. cor. 13. 2. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

no tunc in
duat. Passio
su xpi factio 3

8 U 439

Eduard Gebauer
Buchbinderei
BRESLAU

ELEMEN^o

TA MUSICAE,
PRACTICAE
PRO INCIPIEN
TIBVS.



LIPSIÆ

Anno.

M. D. LIII.

380808

REMEMBER

THE MUSEUM



1818

PRÆFATIO.

IOHANNES

REVSCHIVS ROTAE

CHENSIS BONAE INDOLIS

puero Iulio Fritschio Mi-

senensi, affini suo

suauissimo,

S. D.



RAtificaturus pa-
renti tuo, uiro bono,
& de me, meaq; fami-
lia optime merito, &
tibi Iuli, de quo non
paruam spem conce-
pi, fore, ut aliquando

in doctum uirum euadas, Elementa Musicae
practicae ut sunt ante annos plus minus quin-
decim, mihi adhuc puero, ab Henrico Fabro
Lichxenuelsio, pia memoriae, quo tunc tem-
poris praecceptore utebar, proposita, iam de-
nuo collegi, eaq; pauculis in locis mutauit, &
nouis exemplis, puerilibus quidem illis, sed
tamen ad rem, ut puto, pertinentibus, auxi-
Animaduerti enim tum, cum mihi ita nude,
& sine perplexitate haec praeccepta traderentur

PRÆFATIO.

miram breuitatis uim esse & efficaciam, adeo ut Horatius eam in tradendis artibus non immerito probarit.

Ea autem tibi dedico, optime Iuli, cum, ut parenti tuo hoc qualicumque officio grati animi significationem aliquam ostendam: tum uero, ut hac ratione, te quoque ad nobilissimam hanc artem amandam & perdiscendam, excitem. Si igitur Deo qui orium Literarum tibi largè concessit, si parentibus, qui neque laboribus neque sumptibus parcunt, ut optimis disciplinis imbuaris, si denique mihi, qui labore hoc qualicumque studia tua iuuare cupio, rem gratam facere uoles, hæc Elementa ad unguem ediscas: atque sic pulcherrimam hanc artem, reliquis tuis studijs adiunges. Hoc si feceris, non dubitabo tibi recipere, & confirmare, fore, ut aliquando talis futurus sis, qualem te optamus omnes, nempe pietate, eruditione, & morum comitate instructissimus. Quod ut fiat, faxit

Deus optimus maximus, quem oro ut te, tuosq; parentes honestissimos et fratres & sorores dulcissimos diuissime seruet incolumes.

Vale,

Misenæ Cal. Maij, Anno
Christi 1553.

ELEMENTA MUSICÆ practicæ, pro incipientibus.

Quid est Musica?

Est rectè modulandi scientia.

Quotplex est?

Duplex. *Choralis &
Figuralis.*

Quam uocas Musicam Choralem?

Cuius notule perpetuo unum eundemq; ualorem retinent.

Quam Figuralem?

Cuius notule nunc corripuntur, nunc producuntur, pro signorum & figurarum diuersitate.

Quot sunt præcipua Musices capita, quibus tyro opus habet?

A 3

Quinq;

ELEMENTA

Clavis.

Vox.

Quinq. Cantus.
Mutatio, &
Figura.

CAPVT PRIMVM.

DE CLAVIBVS.

Quid est Clavis?

Clavis est uocis formandæ index, lineæ adhaerens, aut linearum interuallo, cantus uim & naturam indicans.

Quot sunt Clauēs?

Viginti, scilicet, *Gut, Are, hmi, Cfaut, Dsolre, Elami, Ffaut, Gsolreut. alamire, bfa hmi, c solfaut, dlasolre, elami, faut, gsolreut. aalamire, bbfa hmi, cc solfa, dd lasol, ccla.*

Quotplex est ordo Clauium?

Triplex

MVSICÆ.

Capitalium.

Triplex. Minutarum, &
Geminatarum.

Quot sunt Clauēs capitales?

Octo. *Gut, Are, hmi, Cfaut, Dsolre, Elami, Ffaut, Gsolreut.* Sic dictæ: quod capitalibus seu masculis literis scribantur.

Quot sunt Minutæ?

Septem. *alamire, bfa hmi, c solfaut, dlasolre, elami, ffaut, gsolreut.* Dictæ minutæ, quod minusculis literis pingantur.

Quot geminatæ?

Quinq. *aalamire, bbfa hmi, cc solfa, dd lasol, ccla.* Sic dictæ, quia duplicatis literis notantur.

Solent nē omnes hæ Clauēs ante cantilenarum exordia signari.

Minimè.

A 4

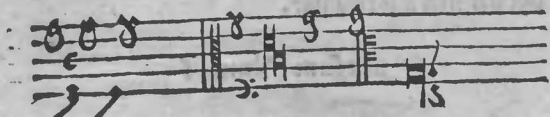
Quot

ELEMENTA

Quotigitur ex eis signari solent?

Tres. Ffaut, esolfaut, & gsolreut, quarum figuræ in utroq; cantu sequens tabella indicat.

Characteres elauium signatarum in cantu choralis.	Characteres clauium signatarum in cantu figurali.
---	---



CAPVT SECVNDVM.

DE VOCIBVS

Musicalibus.

Quid est uox Musicalis

Est notularum nomenclatura. Vel:

Est syllaba, qua clauium tenor exprimitur.

Quot sunt uoces Musicales.

Sex Vt, Re, mi,
fa, sol, la.

Quomo

MVSICÆ.

Quomodo diuiduntur?
In inferiores & superiores.

Quæ sunt inferiores?

Vt, Re, mi. His utimur quando cantus ascendit.

Quæ sunt superiores?

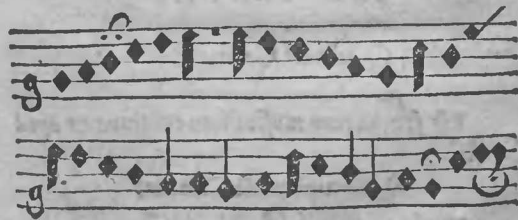
Fa, sol, la. His utimur, quando cantus descendit.

Sufficiuntne hæc sex uoces ad quemcunque cantum modulandum?

Sufficiunt, quia necessitate urgente, subinde una in aliam mutatur.

Sequuntur uocum exercitia.

Fuga duarum uocum ex unisono post unum tempus.



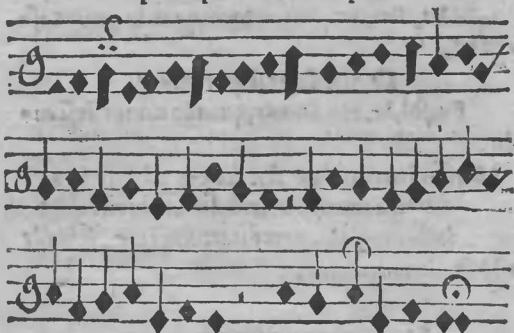
A S

Aliud

ELEMENTA

Aliud exercitium duarum uocum.

Posterior uox priorem sequitur in hyperdiapente post unum tempus.



CAPVT TERTIVM.

DE CANTV.

Quid est Cantus?

Est sex uocum musicalium continua & apta digestio.

Quotuplex est Cantus?

Duplex. Mollis, & Durus.

Qui

MVSICÆ.

Quis est cantus mollis?

Cantus mollis est, qui habet ut in f, & fa in b.

Quomodo cognoscitur?

Ex prescriptione b rotundi.

Exemplum.

Fuga duorum ex unisono post unum tempus.



Aliud

ELEMENTA
ALIUD EXEMPLVM
duarum uocum.

Posterior uox priorem sequitur in hyperdia-
tessaron, post duo tempora & semibreuem.



Quid est Cantus durus?

Cantus durus est, qui habet ut in G, & mi in b.

Quomodo cognoscitur?

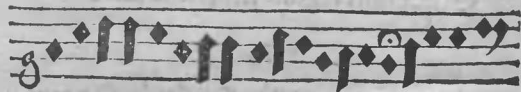
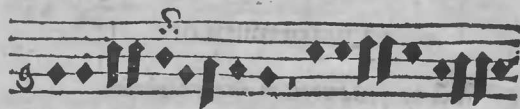
Per absentiam b rotundi.

Exemplum.

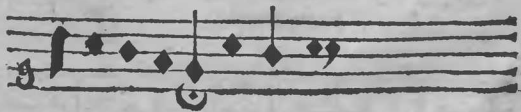
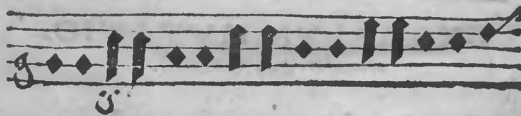
Duo

MUSICÆ.

Due uoces ex una, post duo tempora
ex unisono.



ALIUD EXEMPLVM
duarum uocum ex una, in hypo-
diapente, post unum tempus.



Caput

ELEMENTA.
CAPVT QVARTVM;

De uocum permutationibus.

Quid est mutatio?

• Est consona uocis in aliam uariatio.

Quot sunt regulæ mutationum?

Tres.

Prima. Omnis mutatio ascendendo fit per uocem Re, descendendo per La.

Secunda. In cantu molli tribus Clauibus mutamus, scilicet, in D, g, & a. In d & g sumitur re, cantu ascendente. In D & A sumitur la, cantu descendente.

EXEMPLVM MUTATIONUM
in cantu molli.

Fuga duorum ex unisono, post
unum tempus.

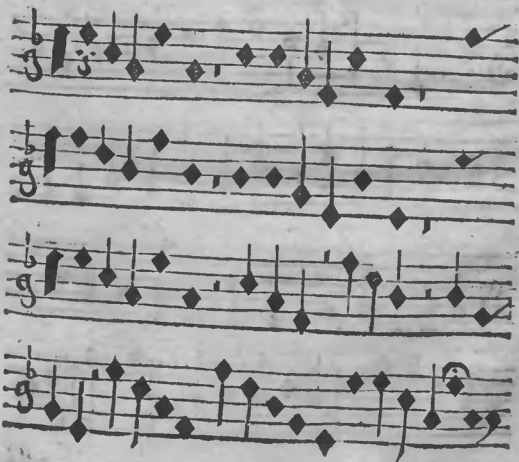


Aliud

MUSICÆ.



ALIVD EXEMPLVM
duarum uocum ex una fluentium,
post semibreuem.



Tertia.

ELEMENTA

Tertia. In cantu duro itidem in tribus Clauibus mutatio contingit, scilicet, in D, A, & E. In D, & a sumendum est re, cantu ascendente; in e & a sumendum est La, cantu descendente.

EXEMPLVM MUTATIO- num in cantu duro.

Due uoces ex unisono, post unum tempus.

The first example consists of five staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line, representing two voices in unison. The notes are diamond-shaped and connected by stems. The melody starts on a G note, ascends through A, B, and C, then descends through B, A, and G. The first staff has a 'j' time signature below it. The fifth staff ends with a double bar line.

Aliud

MUSICÆ.

ALIVD EXEMPLVM

*duarum uocum ex una, in hyper-
diapente, post tempora duo.*

The second example consists of five staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line, representing two voices in hyperdiapente. The notes are diamond-shaped and connected by stems. The melody starts on a G note, ascends through A, B, and C, then descends through B, A, and G. The first staff has a 'j' time signature below it. The fifth staff ends with a double bar line.

B

Capit

ELEMENTA
CAPVT Q VINTVM.
DE FIGVRA.

Quid est Figura?

Est signum, quod uel uoce profertur, uel silentio mensuratur.

Quomodo diuiditur figura?

In notas & pausas.

Quid est Nota?

Est modulaminis character, linea uel linearum intervallo ascriptus, secundum quem ascensus & descensus cantilenæ formatur.

Quotuplices sunt notæ?

Duplices. Simples & Colligatæ.

Quæ sunt notæ simplices?

Quæ absq; colligatione alterius notæ ponuntur.

Quot

MUSICÆ.

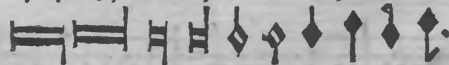
Quot sunt species simplicium notularum?

Octo.

Maxima		}	8	} Tactibus.
Longa			4	
Breuis			2	
Semibreuis		} Quæ in hoc signo uel. C	1	} Vno tactu mensurantur.
Minima			2	
Semiminima			4	
Fusa			8	
Semifusa.			16	

Da regulas aliquot generales, de notulis simplicibus.

Prima. Idem est in notulis simplicibus, siue eam da sursum, siue deorsum trahatur, hoc modo.



Secunda. Punctus à tergo notule ascriptus.

B 2

ex 64

ELEMENTA

ex ea sesquialteram facit, hoc est, dimidiam partem ualoris addit, Sic:



Tertia. Figura duabus descripta caudis, nullam habere putatur. In hunc modum.

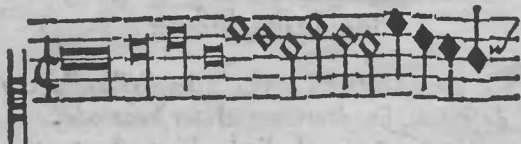


Idem est, quando uirgula per caudam ducitur, Sic:

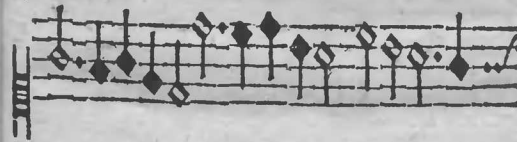
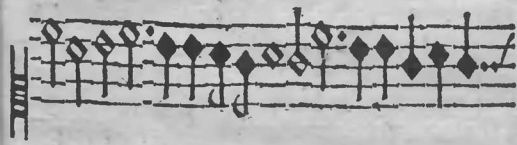
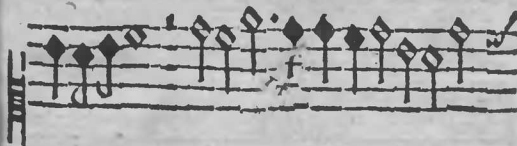


Paradigma notularum simplicium duarum uocum.

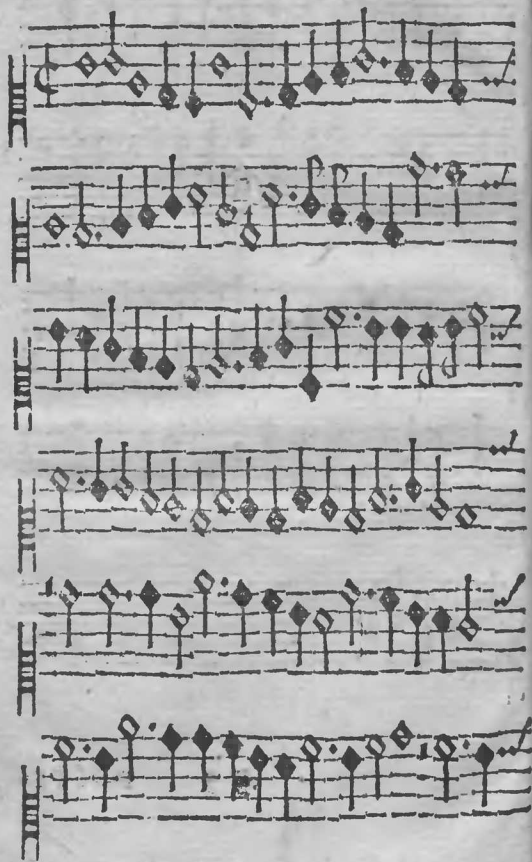
PRIOR VOX.



MVSICÆ.



ELEMENTA.
POSTERIOR VOX.



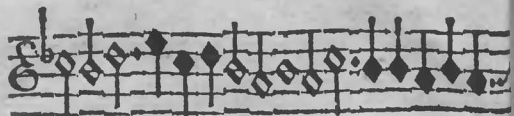
MUSICÆ.



ALIVD EXEMPLVM
duarum uocum.

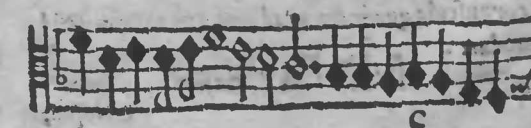
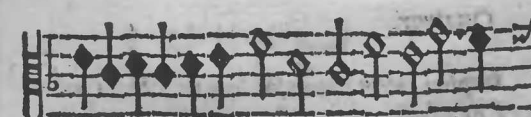
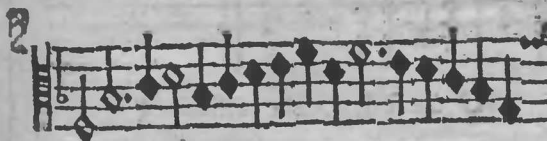
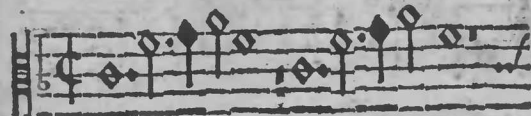


ELEMENTA



Inferio

MUSICÆ.
INFERIOR VOX.



ELEMENTA



Quæ sunt notulæ colligatæ;

Quæ per uirgulam colligantur, quam connexionem uulgo Ligaturam uocant.

Quot sunt notæ Ligabiles?

Quatuor. 

Duplici autem figura scribuntur, Recta scilicet & obliqua. Recta quidem quando duo uel plura corpuscula quadrata gradatim coherent, hunc in modum.



Obliqua,

MUSICÆ

Obliqua, quando unum corpus quadratum longiusculè obliquatum pingitur, hoc modo:



Quotuplices sunt notæ Ligabiles?

Iniciales

Triplices Finales & Mediae.

Quæ dicitur Inicialis?

Quæ ligaturam incipit.

Quæ finalis?

Quæ ligaturam finit.

Quæ media?

Quælibet inter initialem & finalem clausa.

Quot traduntur regulæ de Initialibus?

Quatuor.

Prima.

C 2

Prima.

ELEMENTA

Prima carens cauda longa est pendente secun-



Secunda.

Prima carens cauda brevis est scandente secun-



Tertia.

Estq; brevis caudam si leua parte remittat



Quarta.

Semibreuis fertur sursum, si duxerit illam.

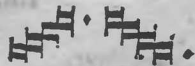
Est quoq; semibreuis que mox annectitur illi,



Quot traduntur regulæ
de medijs

Vnica. Quæ

Quelibet è medio brevis est



Vna excipienda, ea sex, que initiali caudam ex
sinistra

MUSICÆ.

sinistra parte erectam habenti, immediate est an-
nexa



De finalibus quot traduntur regulæ

Tres.

Quæ

Prima. Ultima conscendens brevis est, quecumq;
ligata



Secunda. Ultima dependens quadrangula sit ti-
bi longa.



Tertia. Est obliqua brevis semper finalis ha-
benda.



Habentne hæ regulæ exa-
ceptionem

Habent.

Quam

Excipitur caudam tollens ex parte sinistra, hoc
est ultima, que initiali, caudam ex leua parte sur-
sum ducenti copulata est, semper est semibreuis.

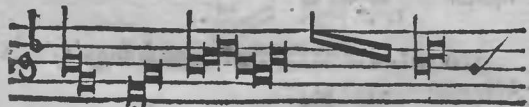


C 3

sequitur

ELEMENTA
SEQVITVR EXEMPLVM
trium uocum de Ligaturis.

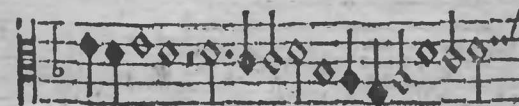
PRIMA VOX.



SECUNDA VOX.



MVSICÆ.



TERTIA VOX.



ELEMENTA



Quid est Pausa?

Est artificiosa uocis omisio.

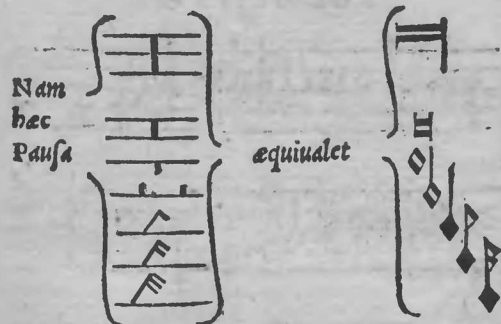
Quot sunt Pausae?

Septem.

Singulae enim notulae, excepta maxima, suas pausas habent, quibus ualore conueniunt.

Nam

MUSICÆ.



Porro, posteriores due pause propter nimiam uelocitatem, rarissime usurpantur.

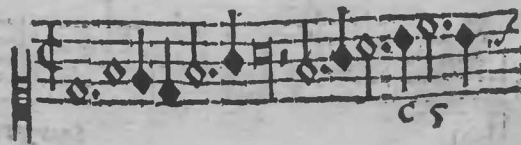
Suntne & alia pausae?

Sunt, Sed earum in cantu nullus est usus.

Hoc autem obseruandum est, pausam generalem dici, quando Hemiciclus eum puncto inserto, in star iridis supra notas scribitur. Quod quidem signum omnibus uocibus cessationem indicit.

Cuius rei hoc exemplum esto.

Primus discantus.



ELEMENTA

Six staves of musical notation, each beginning with a treble clef. The notation consists of diamond-shaped notes with stems, connected by horizontal lines. The notes are arranged in a sequence across the staves, with some notes having dots above them. The music appears to be a single melodic line.

Secundus

MUSICÆ.

Secundus discantus.

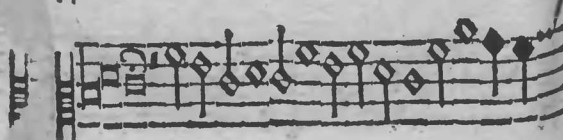
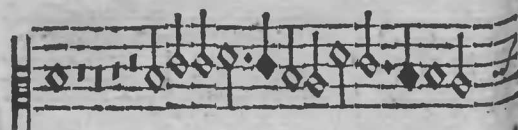
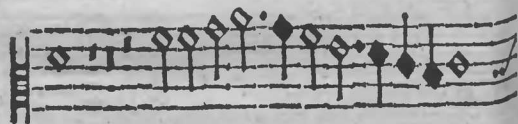
Six staves of musical notation, each beginning with a treble clef. The notation consists of diamond-shaped notes with stems, connected by horizontal lines. The notes are arranged in a sequence across the staves, with some notes having dots above them. The music appears to be a single melodic line.

ELEMENTA.

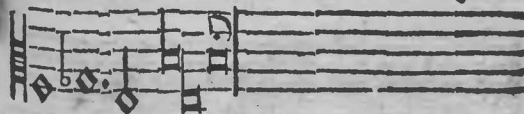


WROCLAW

Tertius discantus.

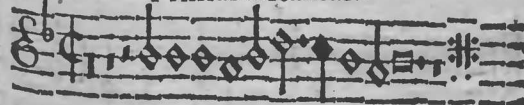


MUSICÆ.

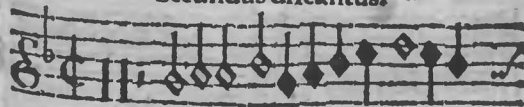


Duo uero hemicicli laterum circumferentijs ita
transuerse cōiuncti: (: toties repetendi in itij argu
mentū habent, quot utriq; sinui pūcta inscripta sunt
Quemadmodum sequens paradigma declarat.

Primus discantus.



Secundus discantus.



ELEMENTA



Tertius.



MUSICÆ.



Hæc ferè sunt, quæ huic tuæ ætati conuenire sunt
arbitratum, affinis suauissime. Quæ si diligenter me-
moria mandaueris non dubium est, quin libellos a-
liorum, qui hanc rem copiosius tractarunt, maiori-
cum fructu legete & intelligere possis. Velim au-
tem frequens exercitium adiungas: vsus enim, ut in
alijs rebus omnibus, ita in hac quoq; arte plurimum
ualet, adeò, ut præceptiones sine eo parum admo-
dum, aut nihil profint.

Quod superest I V L I, precor ut tua
studia Christus
Adiuuet, & uite totius acta regat.

F I N I S.

L I P S I Æ

EXPRIMEBAT VVOLF-
gangus Guntherus.





1850

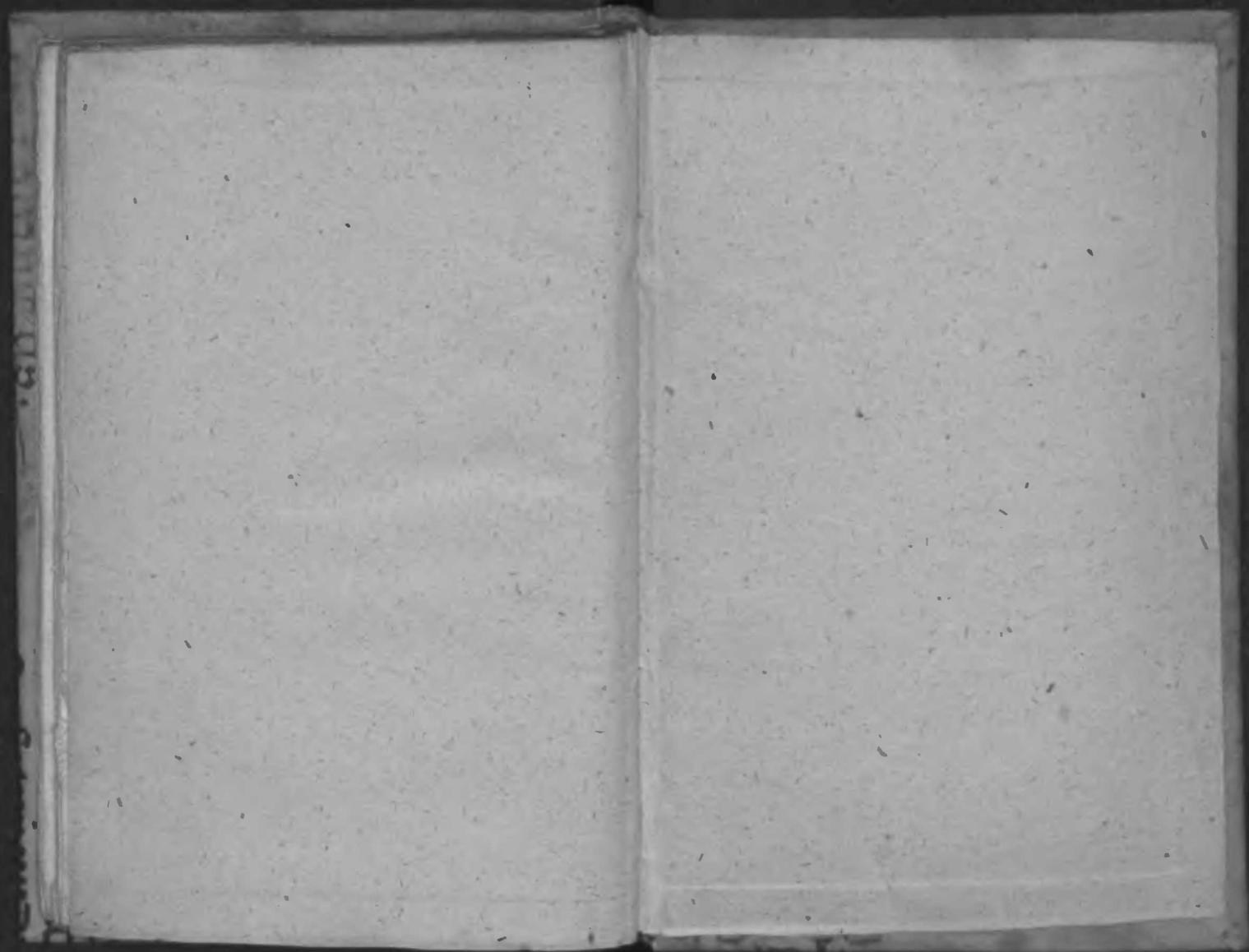
...

...

...

...

...

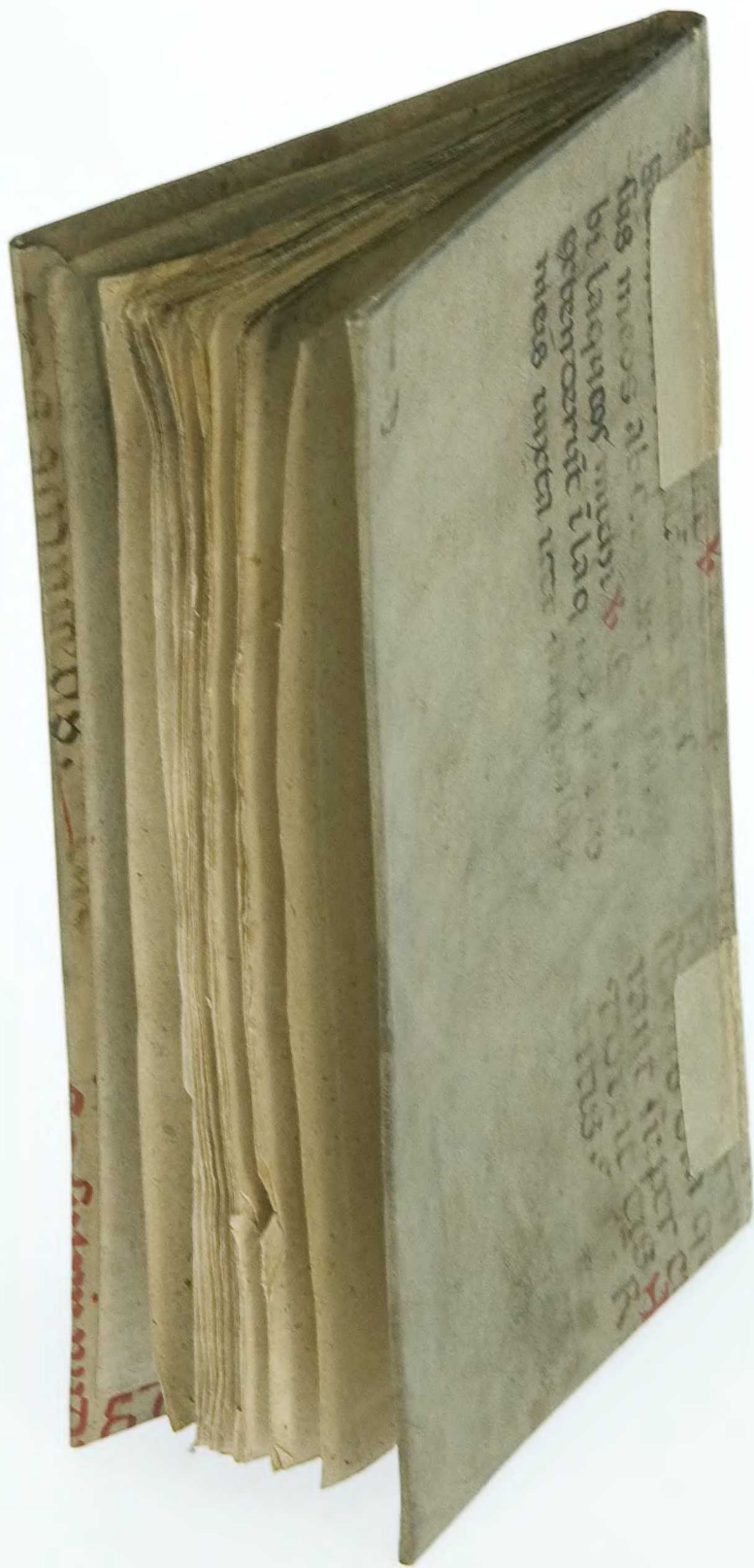


Reusch Johannes

Elementa musicae, practicae pro incipientibus.

(Lipsiae, exprimebat Wolfgangus Guntherus), 1553 8°

Wrocław BU 380808



Das meiste
in laqueis
operantur in laqueis
meis septa...

Das meiste...

157

157



u
130

Handwritten text in red ink, possibly a title or index entry, partially visible on the spine.





