

COMPENDIO,
LVM MVSICÆ
PRO INCIPIEN-
TIBVS.

*Per M. Henricum Fabrum
conscriptum.*

AC NVNC DENV O,
CVM ADDITIONE AL-
terius COMPENDIOLI
recognitum.



NORIBERGÆ,
EX OFFICINA GERLACHIANA,
Per Paulum Kauffmannum.

clō lō xciv.

OPTIMÆ SPEI
PVERIS, MARTINO, NI-
COLAO ET IOSVAE MEDLERIS,
Clarissimi & Doctissimi viri, Do-
ctoris NICOLAI MED-
LERI filiis,

M. Henricus Faber S. D.



RECTE ADMONET HORATIUS IN arte Poëtica de præceptis, qualia esse debeant, cum inquit: Quicquid præcipies, esto brevis, ut citò dicta percipiant animi dociles, teneantque fideles. Quod maxime in pueris, jam artium radices primoribus labris degustantibus, observandum existimo. Nam ut infirma ipsorum ingenia præceptionum nimia prolixitate obruantur: ita vicissim multum ea adjuvari experientia docet, quando prima principia nude & breviter fuerunt proposita. Hæc enim, quum sæpissime propter brevitatem possint repeti, melius discuntur, & tenacius deinde in hærent memoriæ. Adde quòd puerilis illa ætas, profectum exiguum in aliquo studio sentiens, valde delectetur, & quasi calcari addito, ad majora tantò alacrius pergat. Quare, ut pueri nostræ fidei commissi, in inferioribus classibus (majoribus enim hæc præcepta copiosius tradi necesse est) ad Musicæ studium invitarentur, operæ precium me facturum putavi, si usitatissima quæque canendi præcepta, eorum captui accommodata, congererem. Hanc autem meam operam vobis, optimi pueri, inscribo, ut vos quoque ad hæc ad studia, quæ feliciter incepistis, DEVS opt. max. ea fortunet, atque ad Respub. & Ecclesiæ utilitatem gubernet. Bene valete, Brunsvigæ.
1111, Cal. Augusti, M D XLVIII.



Quid est Musica ?

Est bene canendi scientia.

Quotuplex est ?

Duplex: { Choralis
&
Figuralis.

Quid est Musica Choralis ?

Que simplicem & uniformem in suis notulis servat mensuram.

Quid est Musica Figuralis ?

Que diversam figurarum quantitatem, juxta varia præscripta signa exprimit.

Quot sunt præcipua capita, quibus tyro opus habet ?

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

CAPVT



CAPVT I. DE CLAVIBVS,

Quid est clavis ?

Est vocis formande index.

Quot sunt claves ?

Viginti. Atque ex sequenti figura, qua vulgo Scala dicitur, patent.

Et sunt triplikes.	Geminatæ	ee	la	sol	_____	} FED
		cc	sol	fa	_____	
		bb	fa	h mi	_____	
		aa	la	mi	re	
		g	sol	re	ut	
		f	fa	ut	_____	
	Minores	e	la	mi	_____	
		d	la	sol	re	
		c	sol	fa	ut	
		b	fa	h mi	_____	
		a	la	mi	re	
		G	sol	re	ut	
	Majores	F	fa	ut	4. fi-	
		E	la	mi	nales	
		D	sol	re	_____	
		C	fa	ut	_____	
		I	mi	_____	_____	
		A	re	_____	_____	
		S	ut	_____	_____	

Quot sunt claves signatæ ?

Quinque.

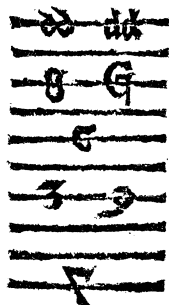
T ut, F fa ut, C sol fa ut, G sol re ut, & dd la sol.

Quare dicuntur signatæ?

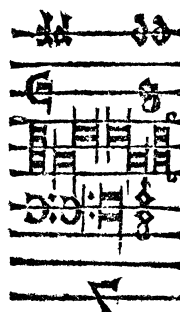
Quia hæc sola in cantu exordio expresse ponuntur.

Quomodo signantur?

In cantu Choralis signantur sic:



In cantu vero Figurali hoc modo:



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

CAPVT II.

DE VOCIBVS.

Quid est vox?

Est syllaba, qua claviuum tenor exprimitur.

Quot

Quot sunt voces?

Sex: Ut, re, mi, fa, sol, la.

Quotuplices sunt voces?

Duplices: Inferiores & Superiores.

Quæ sunt inferiores?

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

Quæ sunt superiores?

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

In quotuplici sunt differentia?

In triplici.

*Vt, fa, dicuntur molles, quia mollem reddunt sonum.
Re, sol, dicuntur naturales, quia naturalem reddunt sonum.*

Me, la, dicuntur dura, quia durum reddunt sonum.

Sufficiuntne hæc voces ad omnem cantum modulandum?

Ita, quia in mutationibus subinde repetuntur.

Exemplum.

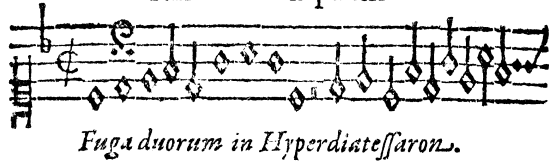


Fuga duorum in unisono.

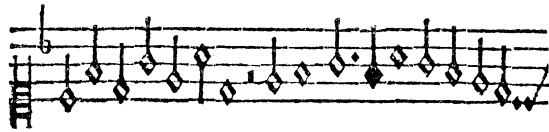
A 4

Aliud

Aliud Exemplum.



Fuga duorum in Hyperdiatessaron.



Quantum ad Choralem cantum attinet, pauca exempla subjungam, cum pueri nostri satis exercentur in cantilenis, quarum usus in templo existit. Illique exercitio hæc præcepta addi volo, eò quòd utrique Musica sunt communia.

CAPVT III.
DE CANTV.

Quid est cantus?

Est apta sex vocum musicalium digestio.

Quotu-

plex est cantus?

Triplex. Mollis, Durus, Naturalis.

Mollis	} est, qui habet	{	ut in F, & fa in b f a b c d e.
Durus			ut in G, & mi in b f a b c d e.
Naturalis			ut in C, & nō attingit b.

CAPVT IIII.

DE MUTATIONE.

Quid est Mutatio?

Est vocis in vocem in eadem clave unisona variatio.

Quot traduntur regulæ de mutatione?

Quatuor.

Prima.

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

Secunda.

In cantu Naturali prorsus nulla fit mutatio, quia perpetuo in sex vocibus versatur.

Tertia.

In cantu duro mutamus tribus clavibus, scilicet, a, e & d.

In a &	{	e	}	sumimus	{	la descendendo.
				d		re ascendendo.

Exemplum.

A 5

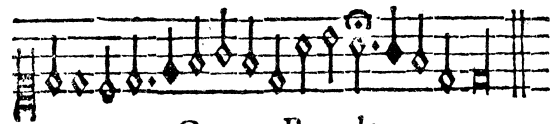
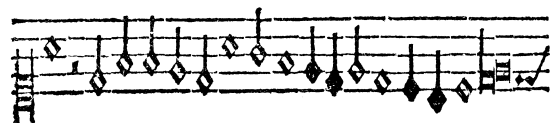
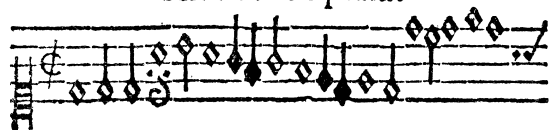
Fuga



Fuga duorum in unisono.



Aliud exemplum.



Quarta Regula.

*In cantu molli similiter tribus clavibus muta-
tione, scilicet d, g & a.*

In d & a sumimus la descendendo.

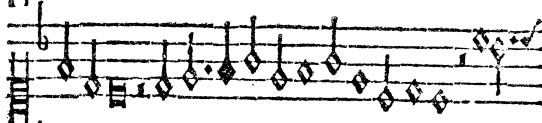
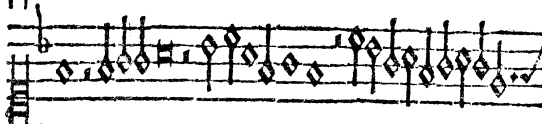
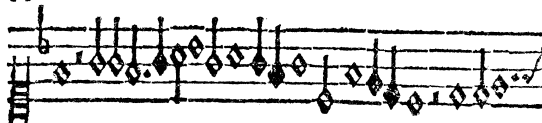
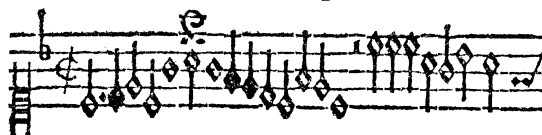
In d & g sumimus re ascendendo.

Sequi-

Sequitur exemplum.



Aliud exemplum.



CAPVT

CAPVT V. DE FIGVRIS.

Quid est figura?

Est signum vocis & silentii.

Quotuplex est figura?

Duplex. Vocis & Silentii.

Quid est figura vocis?

Nota.

Quid est nota?

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

Quotuplices sunt notæ?

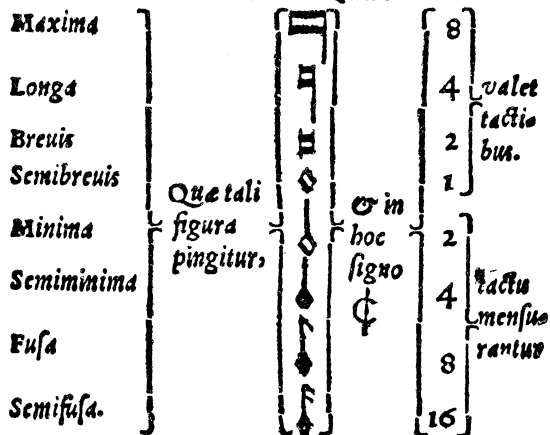
Duplices. Simples & Ligatæ.

Quæ dicuntur simplices?

Quæ absq; colligatione alterius nota ponuntur.

Quot sunt species simplicium notarum?

Octo. Quæ?

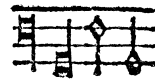


Da

De regulas de notis simplicibus

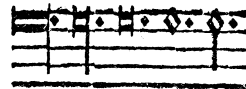
Prima.

Idem est in notis simplicibus, cum cauda sursum vel deorsum trahitur, hoc modo:



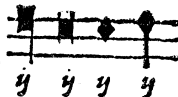
Secunda.

Punctus à tergo notulis ascriptus, dimidio eas valore adhuc auges, ut:



Tertia.

Sub nota colorata dua virgula posita, eam albam esse demonstrant.



Quarta.

Hoc signum ☩ supra vel infra notas scriptum, indicat locum, ubi in fugis sequens vox incipiat & desinat.

Quinta.

Figura duabus descripta caudis, nullam habere putatur, ut:



Item, quando virgula per caudam ducitur, ut:



Sequitur exemplum.

Exem-

Exemplum simplicium Figurarum.

Primus Cantus.

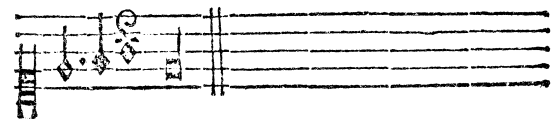
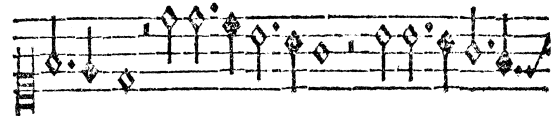
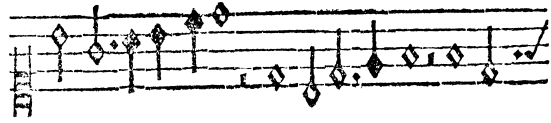
Seven staves of musical notation for the first part of the first cantus. The notation is written on a five-line staff with a treble clef and a common time signature. The notes are diamond-shaped and connected by stems, forming a continuous melodic line. The first staff begins with a C-clef and a common time signature. The notation is arranged in a single column on the left side of the page.

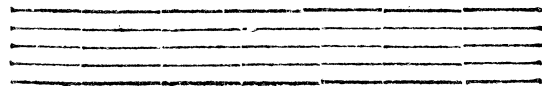
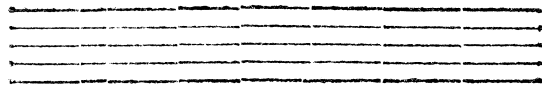
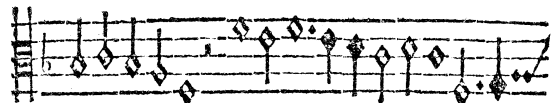
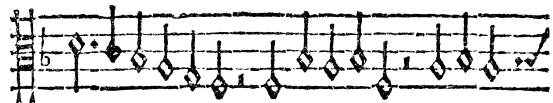
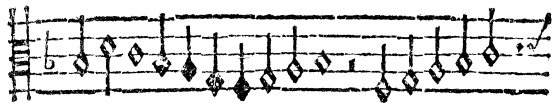
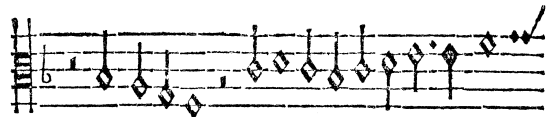
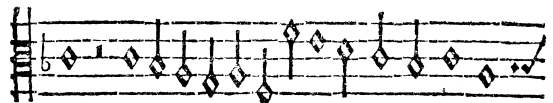
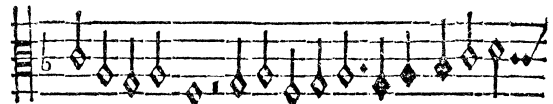
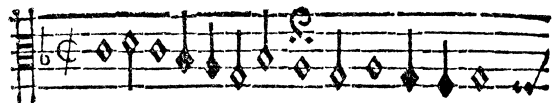
Secundus cantus.

A single staff of musical notation for the second part of the first cantus. The notation is written on a five-line staff with a treble clef and a common time signature. The notes are diamond-shaped and connected by stems, forming a continuous melodic line. The staff begins with a C-clef and a common time signature.

Eight staves of musical notation for the second cantus. The notation is written on a five-line staff with a treble clef and a common time signature. The notes are diamond-shaped and connected by stems, forming a continuous melodic line. The first staff begins with a C-clef and a common time signature. The notation is arranged in a single column on the right side of the page.

Ut tyrones in his notarum figuris melius exer-
ceantur, addam adhuc duo exempla, in quibus duae
voces ex una canunt. Nam eiusmodi concentus, meo
quidem iudicio, incipientibus optimè convenit. Ru-
diores enim, cum ita aliorum ductum sectantur, si-
militer poterunt moneri, quomodo sit cantandum.





Quæ dicuntur Ligatæ?

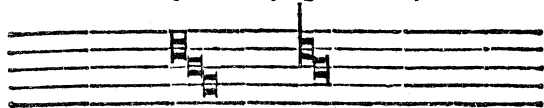
Cum due vel plures simplices nota per virgulas in dextra vel sinistra parte conjunguntur, Atque communiter ligaturæ vocantur.

Quotuplex est Ligatura?

Duplex. Recta & Obliqua.

Quæ est Recta?

Cuius nota quadrato pinguntur corpore, ut:



Quæ dicitur obliqua?

Quando notula oblongo & transverso corpore scribuntur, ut:



Quot sunt notæ ligabiles?

Quatuor:

Maxima, Longa, Brevis, Semibrevis.

Quotuplices sunt?

Triplex:

Initiales, Media & Finales.

Quæ

Quæ dicitur initialis?

Prima nota ligaturæ.

Quæ dicitur finalis?

Ultima nota ligaturæ.

Quæ dicitur media?

Qualibet nota, inter primam & ultimam posita.

Quot traduntur regulæ de initialibus?

Quatuor.

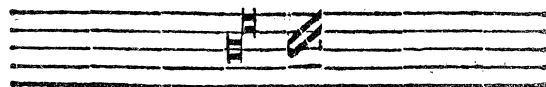
Prima Regula.

Prima carens cauda longa est pendente secunda.



Secunda.

Prima carens cauda brevis est scandente secunda.



Tertia.

Estque brevis caudam si leva parte remittit.



B 3

Quarta.

Quarta.

Semibrevis fertur, sursum si duxerit illam, unam aut proximam sequente.



Quot traduntur regulæ de mediis?

Una tantum.

Quæ?

Qualibet è medio brevis est, una excipienda. Scilicet, Sequens initialem, que in sinistro latere caudam sursum protendit.



Exceptio.

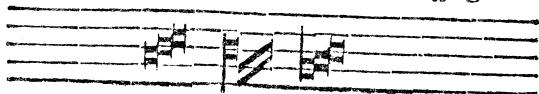


De finalibus quot traduntur regulæ?

Tres.

Prima.

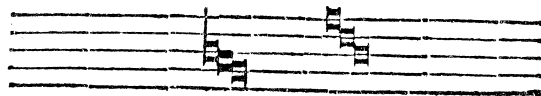
Ultima ascendens brevis est quæcumq; ligata.



Secun-

Secunda.

Ultima dependens quadrangula sit tibi longa.



Tertia.

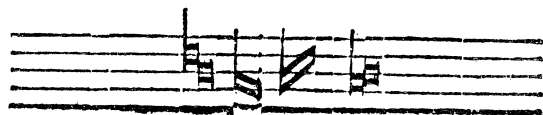
Est obliqua brevis semper finalis habenda.



Habent ne hæ regulæ exceptionem?

Ita.

Excipitur caudam tollens ex parte sinistra.



Exemplum de Ligaturis.

Primus Cantus.

The first system of the first cantus consists of four staves. The top staff begins with a treble clef and a common time signature. The music is written in a style that uses diamond-shaped note heads and includes various ligatures and rests. The bottom three staves appear to be accompaniment or continuation of the melody, with the bottom-most staff ending with a double bar line.

Secundus Cantus.

The second system of the first cantus consists of two staves. The top staff begins with a treble clef and a common time signature. The music continues with diamond-shaped note heads and ligatures. The bottom staff continues the notation, ending with a double bar line.

The first system of the second cantus consists of a single staff with a treble clef and a common time signature. It features diamond-shaped note heads and various ligatures.

The second system of the second cantus consists of a single staff with a treble clef and a common time signature. It features diamond-shaped note heads and various ligatures.

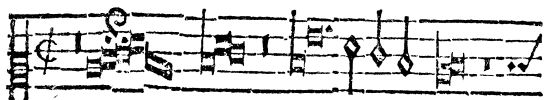
The third system of the second cantus consists of a single staff with a treble clef and a common time signature. It features diamond-shaped note heads and various ligatures.

The fourth system of the second cantus consists of a single staff with a treble clef and a common time signature. It features diamond-shaped note heads and various ligatures.

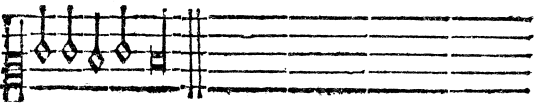
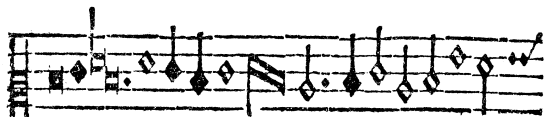
The fifth system of the second cantus consists of a single staff with a treble clef and a common time signature. It features diamond-shaped note heads and various ligatures.

The sixth system of the second cantus consists of a single staff with a treble clef and a common time signature. It features diamond-shaped note heads and various ligatures, ending with a double bar line.

Aliud exemplum trium
vorum.

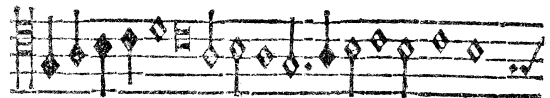
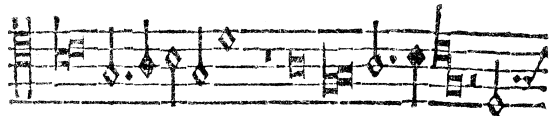
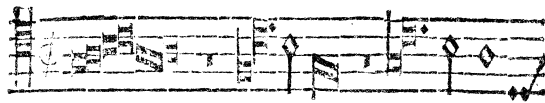


Fuga in Epiadiapente.



Infima

Infima vox.



Quæ

Quæ dicitur figura silentii?

Pausa.

Quid est pausa?

Est taciturnitatis signum, tempus silentio mensurans.

Quot sunt pauzæ, quæ prædictis notulis correspondent?

Septem.

Quia singula nota, præter Maximam, suas habent pauzas, quibus valore conveniunt.

Hæc pausa { *æquivalet* {

Regula.

Regula.

Posteriores duæ pausa, propter nimiam velocitatem, raro usurpantur.

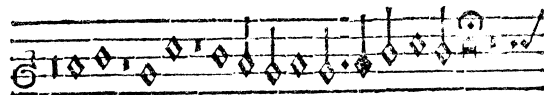
Suntne & aliæ Pausæ?

Sunt. Sed in cantu communi nullum habent usum. Ideo non est opus, eas hoc loco recensere, cum tantum vulgaria canendi præcepta tradere volumus. Obiter autem observent pueri, generalem pausam dici: quando hemicyclus cum puncto supra notas scribitur, hoc modo, atque cessationem omnibus vocibus indicit.

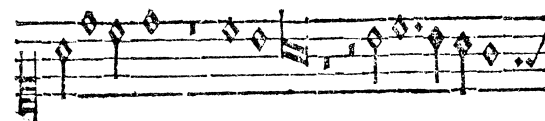
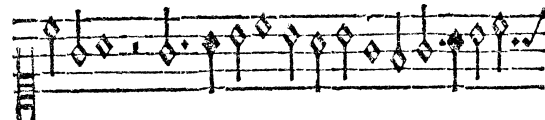
Sequitur Exemplum
de Pausis.

Primus

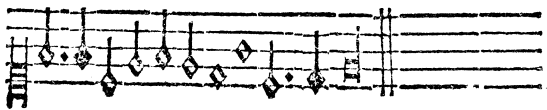
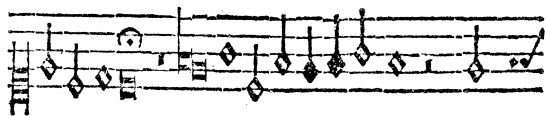
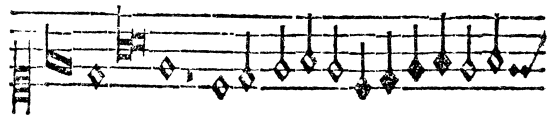
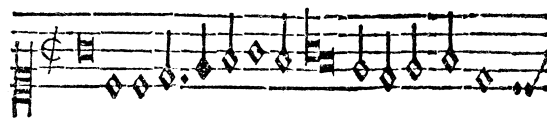
Primus Cantus.



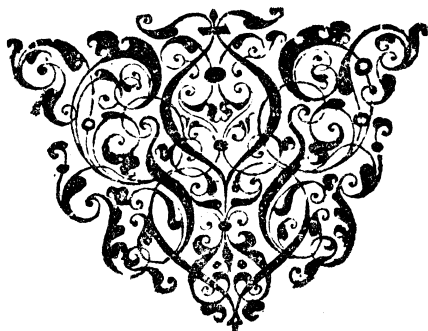
Secundus Cantus.



Tertius Cantus.



Hæc communiora Musices præcepta pro compendio sufficere tyronibus arbitror, si tantum frequens exercitium accesserit. Sed hoc fidelibus committo præceptoribus, qui, ut exerceantur pueri, plura exempla addere possunt, præsertim cum sint excusæ duarum vocum cantilena, ex quibus faciliores non incommodè incipientibus proponuntur. Bene vale, amice Lector, & hanc nostram operam boni consule.



BREVISSIMA RVDIMENTA MV- SICAE PRO INCI- PIENTIBVS.



Quid est Musica?

Est certa cantandi scientia.

Quotuplex est Musica?

Duplex. { Choralis
&
Figuralis.

Quid est Musica Choralis?

Est plana, & qua simplicibus notis constat.

Quare dicitur Choralis?

Quia usus eius quotidie in Choro est.

Quid est Musica Figuralis?

Qua figuratis notis, variis figuris & signis constat.

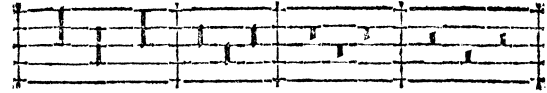
Quot sunt figuræ notarum?



Quot

Quot sunt pausæ communes?

Quatuor.



Longa. Brevis. Semibrevis. Minima.

Quot sunt voces in Musica?

Sex.

Quæ? { la
sol
fa
mi
re
ut

Quot sunt superiores?

Tres.

Quæ? { la
sol
fa

Quare dicuntur superiores?

Quia ipsis descendendo utimur in mutatione.

Quot sunt inferiores?

Tres.

Quæ? { mi
re
us

Quare dicuntur inferiores?

Quia illis ascendendo utimur.

Quotuplex est cantus?

Triplic. { Naturalis
bduralis
bmollaris.

Quid est cantus naturalis?

Qui nullum bfa \flat mi attingit.

Quid est cantus bduralis?

Est quando mi in bfa \flat mi canitur, quod fit, ubi t non signatur.

Quid est cantus bmollaris?

Quando fa in bfa \flat mi canitur, quod fit ubi b signatur.

Quot sunt claves in Musica?

Uiginti.

e	la			}	Geminata siue excellentes
dd	la	sol			
c	sol	fz		}	Minores siue acuta
bb	fa	h	mi		
a	la	mi	re	}	Finales { Majores siue graves
g	sol	re	ut		
f	fz	ut		}	} dicuntur.
e	la	mi			
d	la	sol	re	}	} dicuntur.
c	sol	fa	ut		
b	fa	h	mi	}	} dicuntur.
a	la	mi	re		
G	sol	re	ut	}	} dicuntur.
F	fz	ut			
E	la	mi		}	} dicuntur.
D	sol	re			
C	fz	ut		}	} dicuntur.
B	mi				
A	re			}	} dicuntur.
I	ut				

Quot

C 3

Quot

Quot sunt claves signatae ?

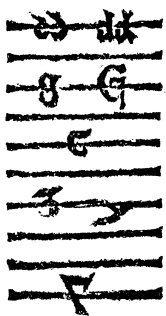
Quinque. Quae ?

*F*at, *F*at, *C*sol fa ut, *G*sol re ut, & *dd* la sol.

Quomodo signantur ?

In cantu Choralis signantur sic:

In cantu vero Figurali hoc modo:



Quot sunt notae ligabiles ?

Quatuor. $\left\{ \begin{array}{l} \textit{Maxima.} \\ \textit{Longa.} \\ \textit{Brevis.} \\ \textit{Semibrevis.} \end{array} \right.$

Quomodo ligatur Maxima ?

In $\left\{ \begin{array}{l} \textit{Principio} \\ \textit{Medio} \\ \textit{Fine} \end{array} \right\}$ sic

Quomodo ligatur longa ?

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



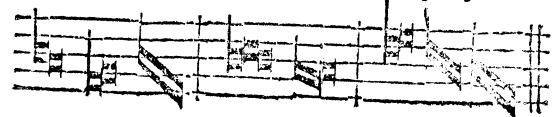
Quomodo ligatur brevis ?

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.

Quomo-