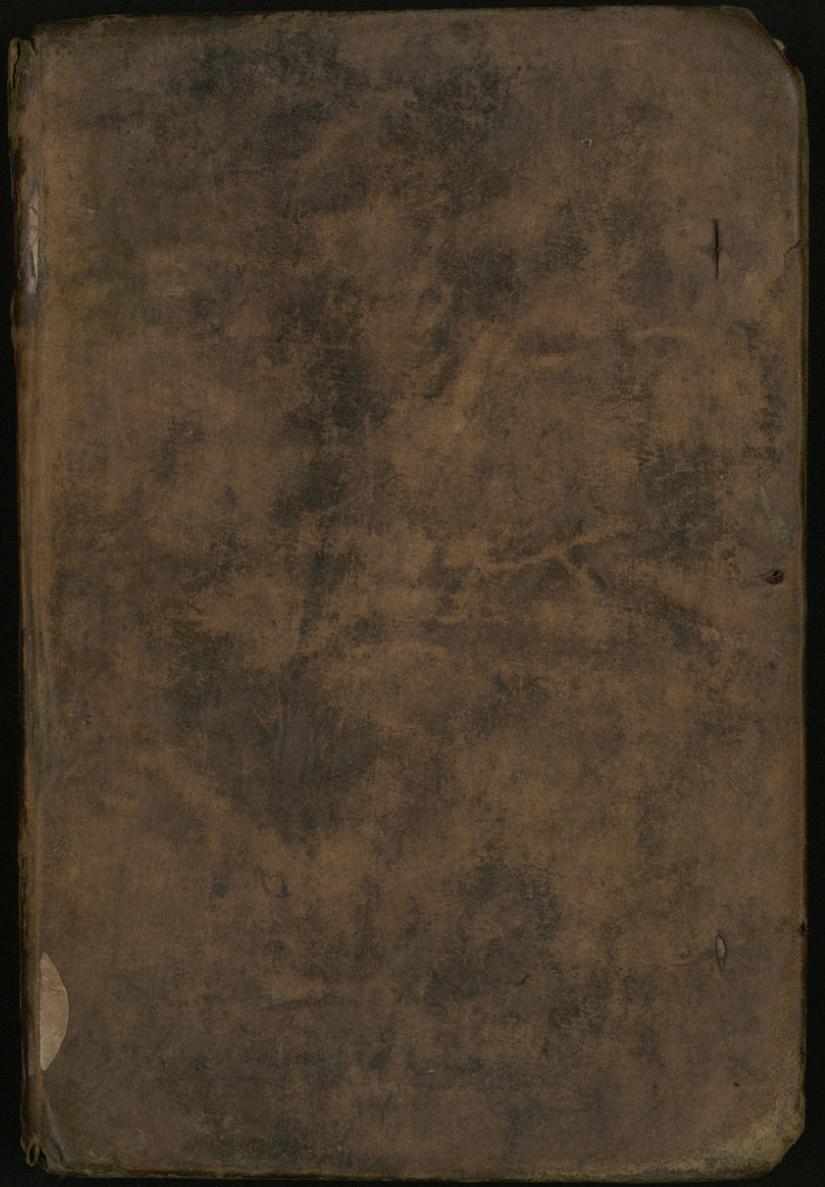


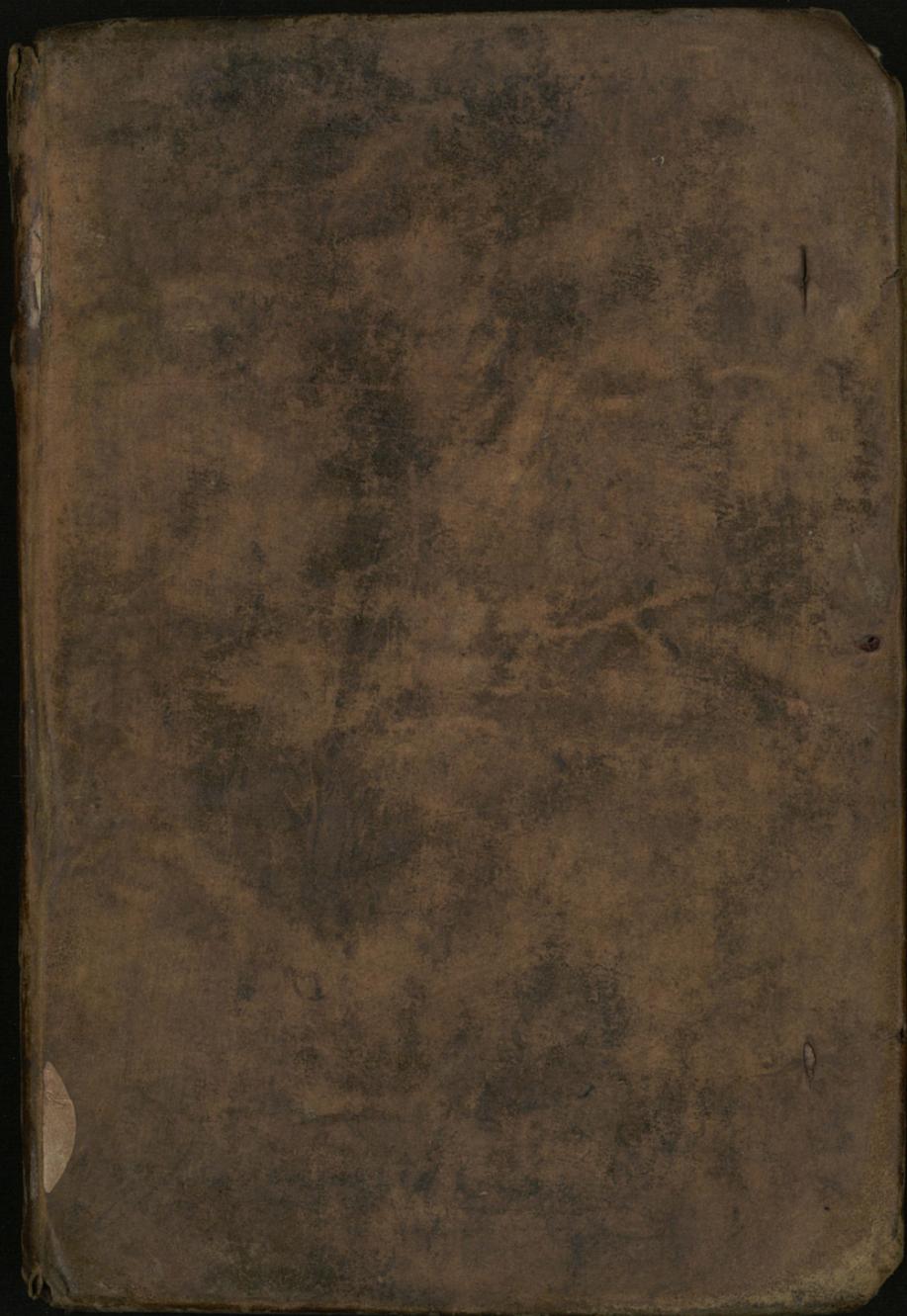
colorchecker CLASSIC



x-rite







argum. a. r. a.

Questiones ex Musica Nicolai Listeri
quae brasiliensi exceptae cap. I

Quaestio I

Quid est Musica? Musica est vitae ac bene tractandi scientia

Quid est bene canere? caner. I

Bene canere est cantum sub certa aliqua regula ac
mensura, & suas voces et motus apte & ferre

tyrannum Quotuplex est Musica? Respo

triplex Musica est triplex

Theorica Practica et poetica

Quid est theorica Musi.

theo est quae in ingenij contemplatione, ac rei
cognitione tantum versatur, cur

quis est eius finis

Responsio scive

Qui dicitur theo: musicus.

Qui arte canendi nomine verum hoc ipso contentus,
nullum eorum speciem agendo exhibet

Quid est poetica

Poetica est quae non ^{canendi} ^{artem} rei cognitioni non solo theoretico
contenta sed aliquid post ^{opus} ^{laboris} relinquit apertis

Quis est eius finis

opus consummatio et perfectio, operatio

5 4 3 2 1 8 9 in max 888

Quid es Figū.

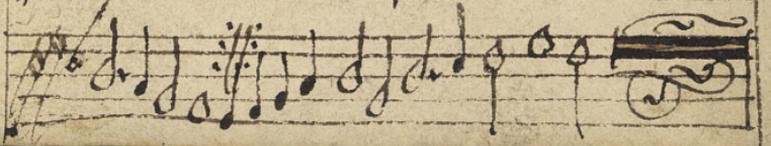
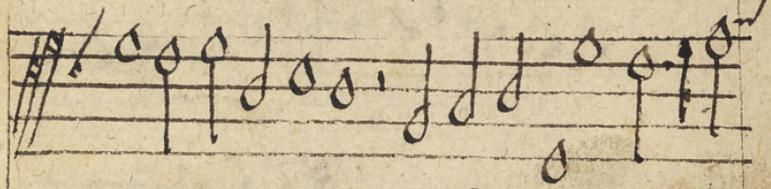
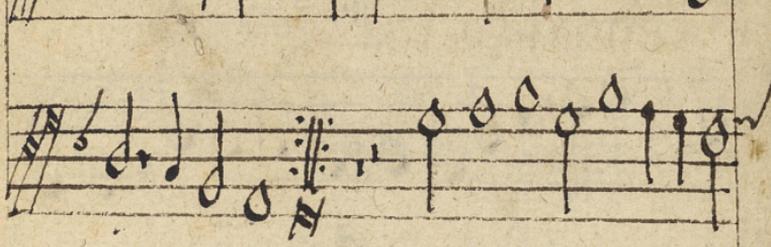
Figū: est quā mensuram et notam quā antitatis
necnon, q̄ signum ac figuram in septuaginta
cum inveniunt et decem q̄ p̄lationis

Quomodo alias appellat fi. Mn.

Appel: Mensuralis vel nona q̄ variis
mensuras ac figurā admittat IIII

Appel: Mensurali vel nona

G	sol	b	b
A	la	b̄m	b̄e.
C	sol	A	a
D	la	sol	re.
E	la	sol	re

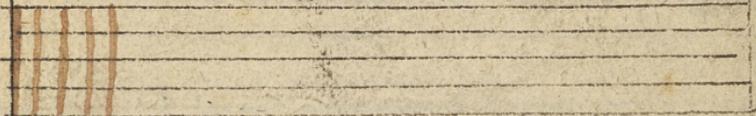
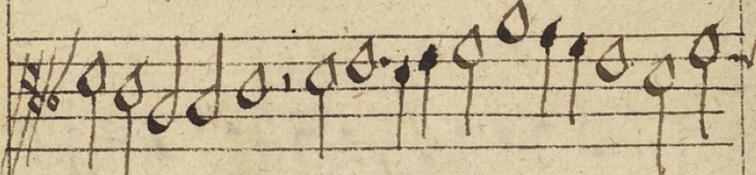
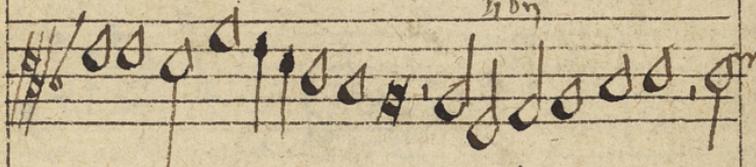


A handwritten musical score on seven staves. The title, written in red ink, is "Fuga Trium Vocum." The music is written in black ink on five-line staves. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The score concludes with a double bar line and repeat dots on the seventh staff.

Fuga Trium Vocum.



Andreas Doster est possessor huius
libri



obiter stet incidemus hoc est pter q possid
guasi in uneri o currens in uneri dar
brassan in de pte gan ut obiter hoc dicit
S. ihu benzi Der brissan anderson f. f. f.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and a repeat sign.

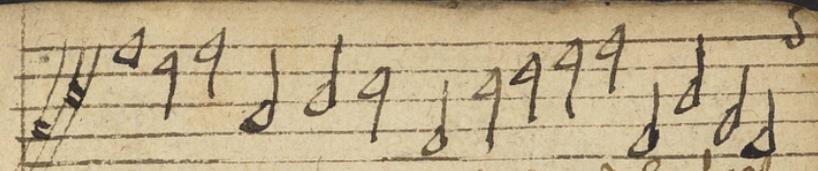
Handwritten musical notation on a five-line staff, continuing the piece with similar note values and a repeat sign.

Handwritten musical notation on a five-line staff, showing a continuation of the melodic line with various rhythmic patterns.

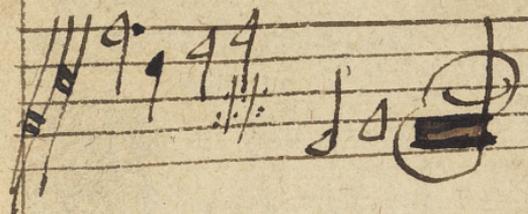
Handwritten musical notation on a five-line staff, featuring a series of eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, including a repeat sign and various note values.

Handwritten musical notation on a five-line staff, concluding the piece with a final cadence.



Vmüla Bin fact y firtor



Su

1^e pièce collationnée: ()
LISTENIUS 43 ff. sign. a-e par 8,
f. 3

le cahier f. semble incomp

2^e pièce ~~collationnée~~ collationnée: (compl.)
FABER 16 ff. sign. A-B 8

2

Sextus sunt voces et septem claus

quibus in omni cantu utitur
collatione: a - e par 8, f. 3
juillet 1957 434

Voces Sol Superioris vocatum
Inf inferioris

Solvent
claus
claus
claus
claus
claus

Quodammodo et reserit
la cantu fa sine lilla
mutacione.
3 Regula.
Non mutabis nisi in
mutare non se.

De mutacione vocum: prima Regula:
Quando cantus ascendit tunc unice-
tur vox superior in inferiorem la in
et contra Quando cantus
descendit tunc uniceatur vox in-
ferior superiorum et videlicet la:
Regula secunda: Quando vocem la
vno cantu in unum vallo vocali

COMPEN

DIOLVM MVSICÆ,

pro incipientibus.

PER MAGISTRVM

Heinricum Fabrum conscriptum, ac

nunc denuo, cum additione

alterius compendioli,

recognitum.



NORIBERGÆ,
IN OFFICINA TYPOGRAPHICA
VALENTINI NEUBERI.

ANNO

M. D. LXI.

1100

COMPTON
DIOCEAN MUSIC
pro institutione

PER MAGISTRUM
Liberum Librum conseruat, ac
mutat deinde, cum ad hunc
librum compendiosi
recogitum.



IN OFFICINA TYPOGRAPHICA
VALENTINI WETTERL
ANNI

M. DCCL.

1765
Ha
re, n
Lue
cesse
cum m
p. rae
Flau
ut nos
fio. De
b. ues
Erunju

OPTIMÆ SPEI PVERIS,

MARTINO, NICOLAO ET IOSVÆ

Medleris, Clarissimi & Doctissimi uiri Doctoris

Nicolai Medleri Filij, M. Henricus

Faber.

S. D.



Estè admonet Horatius in arte poetica,
de præceptis, qualia esse debeant, cum
inquit: Quicquid præcipies esto breuis, *ut utitur*
ut cito dicta percipiant aumi dociles, *in mente nra*
teneantq; fideles. Quod maxime in pu- *in uia mli, si*
facile peripra

eris iam artium radices primoribus labris degustanti-
bus obseruandum existimo. Nam ut infirma ipsorum in-
genia, præceptionum nimia prolixitate obruuntur, ita
uicissim multum ea adiuuari experientia docet, quando
prima principia nude & breuiter fuerint proposita.
Hæc enim, quum sæpissime propter breuitatem possint
repeti, melius discuntur, & tenacius deinde inhærent
memoriæ. Adde quod puerilis illa ætas profectum exi-
guū in aliquo studio sentiens, ualde delectetur, & quasi
calcari addito, ad maiora tantò alacrius pergat. Qua-
re, ut pueri nostræ fidei commisi, in inferioribus classi-
bus (maioribus enim hæc præcepta copiosius tradi ne-
cesse est) ad Musicæ studium inuitarentur, operæ præ-
cium me facturum putauit, si uisitatissima quæq; canendi
præcepta, eorum captui accommodata congererem.
Hanc autem meam operam, uobis optimi pueri inscribo,
ut uos quoq; adhorter ad studia quæ fœliciter incepti-
stis. Deus optimus maximus ea fortunet, atq; ad reipus-
blicæ, & Ecclesiæ utilitatem gubernet. Bene ualete.
Brunsvigæ 4. Cal. Augusti, M. D. XLVIII.

Quid est Musica?

Est bene canendi scientia.

Quotuplex est?

Duplex. { Choralis &
Figuralis.

Quid est Musica choralis?

Quae simplicem & uniformem in suis Notulis seruat mensuram.

Quid est Musica figuralis?

Quae diuersam figurarum quantitatem iuxta uaria praescripta signa exprimit.

Quot sunt praecipua capita, quibus ^{Musica} tyro opus habet?

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

PRIMUM

CAPVT, DE CLAVIBVS.

Quid est clavis?

Est uocis formandæ index.

Quot sunt clauis?

Viginti. Atq; ex sequenti figura, ^{figura} que uulgo Scala dicitur, patent.

figura

Scala diuiditur in literas.

Geminas & excellentes.	ee	la	sol	
	dd	la	sol	fa
	cc	fa	mi	
	bb	la	mi	re
Minores & acutas.	aa	sol	re	ut
	g	fa	ut	
	f	la	mi	
	e	la	sol	re
Maiores & graues uoces.	d	sol	fa	ut
	c	fa	mi	
	b	la	mi	re
	a	sol	re	ut
	G	fa	ut	4. fina.
	F	la	mi	
D	sol	re		
C	fa	ut		
	f	mi		
	A	re		
	r	ut		

G
F
E
D

A s

Quot

Quis. cantus ad naturam & in sol. cantus

Quot sunt clauēs signatæ?

Quinq;

Γ ut, E faut, C sol faut, g sol reut, & dd la sol.

Quare dicuntur signatæ?

Quia hæ solæ in cantus exordio expresse ponuntur.

Quomodo signantur?

dd dd dd dd

In cantu
Chorali
signantur
sic:

In cantu
uero signa
tali hoc
modo.

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

Caput secundum, de Vocibus.

Quid est uox?

Est syllaba qua clauium Tenor exprimitur.

Quot

Aliud Exemplum.

A musical score consisting of five staves. The first four staves contain a fugue in hyperdiatessaron, featuring diamond-shaped notes and stems. The fifth staff is a shorter continuation of the same style. The notation is characteristic of early printed music.

Fuga duorum in hyperdiatessaron.

Quantum ad Choralem cantum attinet, pauca exempla subiungam, cum pueri nostri satis exerceantur in cantilenis, quarum usus in templo existit. Illiq; exercitio hæc præcepta addi uolo, eò quòd utriq; Musicæ sunt communiã:

Caput tertium, de cantu.
Quid est Cantus?

Est

Est apta sex uocum musicalium digestio. *fug. fug. ad*

Quotuplex est cantus?

Triplex. Mollis, Durus, Naturalis.

Mollis }
Durus } est qui
Naturalis } habet

{ ut in F, & fa in bfabmi.
{ ut in G, & mi in bfabmi.
{ ut in C, & non attingit b.

Caput Quartum, de Mutatione. *var. in d.*

Quid est Mutatio?

Est uocis in uocem in eadem clauē unisona uariatio.

Quot traduntur regulæ de mutatione?

Quatuor.

Prima.

Omnis mutatio ascendendo fit per Re, descendendo uero per La.

Secunda.

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

Tertia.

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

In a & $\left. \begin{array}{c} e \\ d \end{array} \right\} \text{ Sumimus } \left. \begin{array}{l} \text{la descendendo} \\ \text{re ascendendo.} \end{array} \right\}$

Exemplum.

A 5

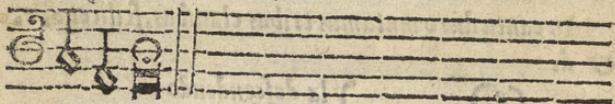
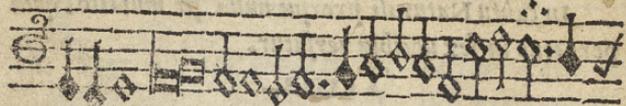
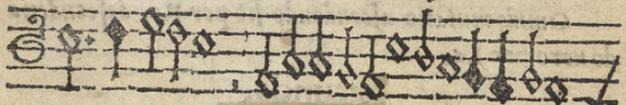
Fuga



Fuga duorum in unisono.



Aliud exemplum.



Quarta Regula.

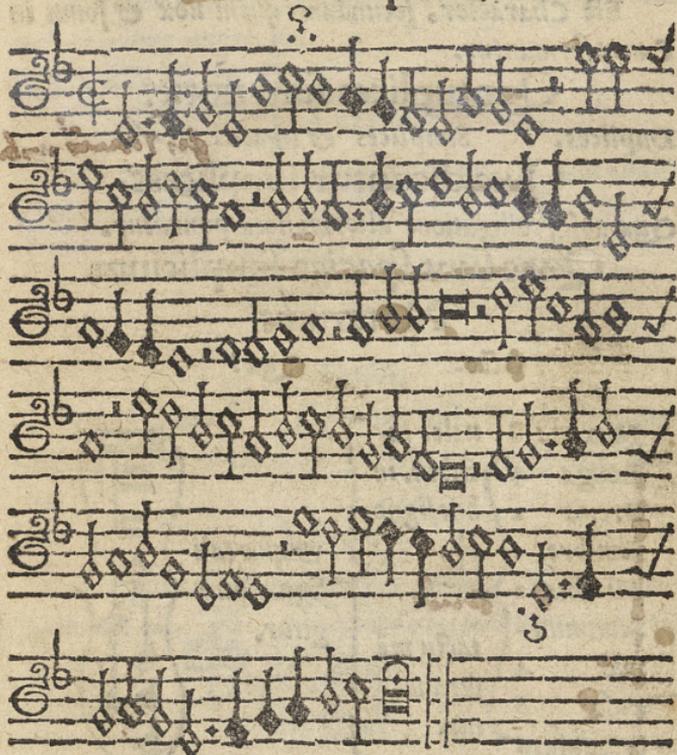
In cantu molli similiter tribus clauibus mutamus,
scilicet, d, g, et a.

in d & [a] sumimus [la descendendo.
[g] [re ascendendo.

Sequitur exemplum.



Aliud exemplum.



Caput Quintum, de Figuris.

Quid est figura?

Est signum uocis & silentij.

Quotuplex est figura?

Duplex. uocis & silentij.

Quæ est figura uocis?

Nota.

Quid est Nota?

Est Character, secundum quem uox & sonus in Cantu formantur.

Quotuplices sunt notæ?

Duplices. Simples & ligatæ. *in variis quibus*

Quæ dicuntur simplices?

Quæ absq; colligatione alterius notæ ponuntur.

Quot sunt species simplicium Notarum?

Octo.

Quæ?

Maxima	8	ualet ta-	} et quæ tali figurapin- gitur,
Longa	4	ctibus, in	
Breuis	2	hoc signo	
Semibre.	1		
Minima	2		
Semimini-	3	tactu mē	
ma	4	surans	
Fusa	8	tur.	
Semisusa	16		



Da regulas de notis simplicibus:

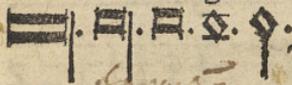
Prima regula.

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



Secunda.

Punctus à tergo Notulis ascriptus, dimidio eas
ualore adhuc auget, ut:



Tertia.

Sub Nota colorata duæ uirgulæ posita, eam albam
esse demonstrant.



Quarta.

Hoc signum S supra uel infra Notas scriptum,
indicat locum ubi in fugis sequens uox incipiat & desi-
nat.

Quinta.

Figura duabus descripta caudis, nullam habere
mutatur, ut

mutatur, ut

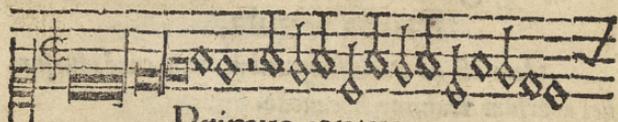


Item, quando uirgula per caudã du-

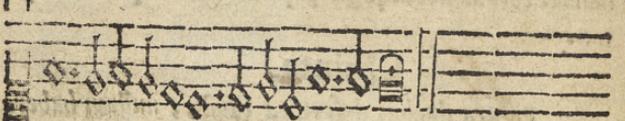
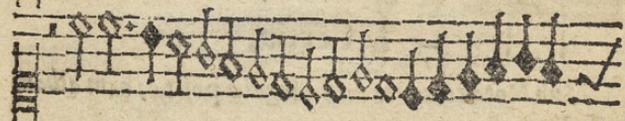
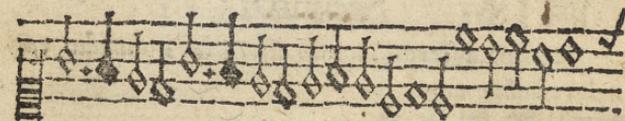
atur, ut

Sequitur exemplum.

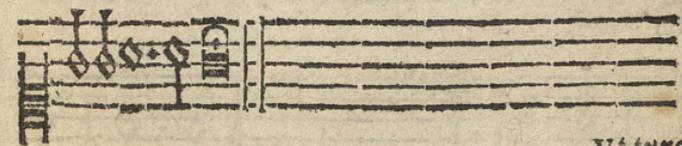
Exemplum simplicium Figurarum.



Primus cantus.

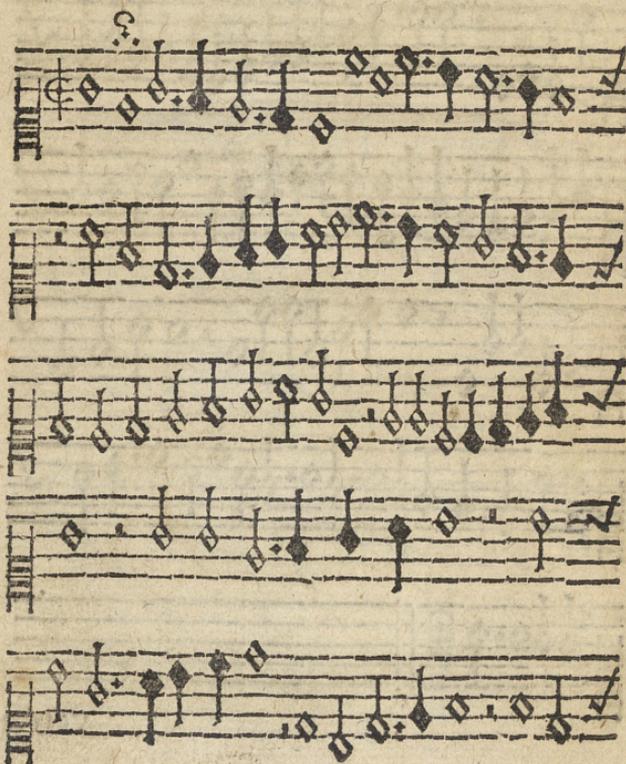


Secundus cantus.



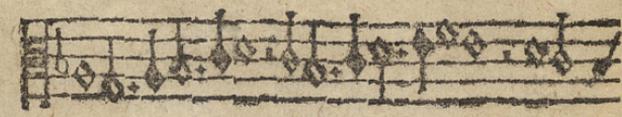
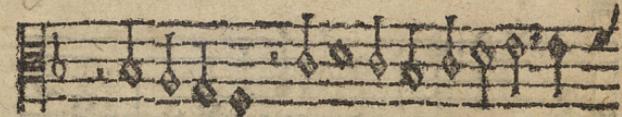
Vltro

Vt tyrones in his Notarum figuris melius exerceantur, addam adhuc duo exempla, in quibus duae uoces ex una canunt. Nam eiusmodi concentus, meo quidem iudicio, incipientibus optime conuenit. Rudiores enim cum ita aliorum ductum sectantur, simul poterunt moneri, quomodo sit cantandum.



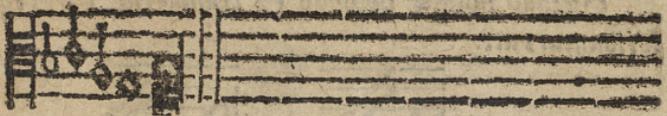
The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in seven staves. Each staff begins with a clef, likely a soprano or alto clef. The notes are written in a style characteristic of early printed music, with stems and note heads. The first six staves contain complete musical phrases, each ending with a fermata-like symbol. The seventh staff is partially filled with notation and ends with a double bar line. Below the staves, the letter 'B' is printed in a large, bold font. The paper shows signs of age, including some staining and wear at the edges.

B





3



B 2

Quae

Quæ dicuntur ligatæ:

Cum duæ uel plures simplices notæ per uirgulam
in dextra uel sinistra parte coniunguntur. Atq; com-
muniter ligaturæ uocantur.

Quotuplex est ligatura:

Duplex.

quæ recta Recta & obliqua. *et in*

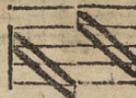
Quæ est recta:

Cuius notæ quadrato pinguntur corpore, ut:



Quæ dicitur obliqua:

Quando notulæ oblongo & transuerso corpore
scribuntur, ut:



Quot sunt notæ ligabiles:

Quatuor.

Maxima, Longa, Breuis, Semibreuis.

Quotuplices sunt:

Triplex.

compositæ Initiales, Medie & finales.

Quæ dicitur initialis?

Prima nota ligatura.

Quæ dicitur finalis?

Ultima nota ligatura.

Quæ dicitur media?

Quelibet nota inter primam & ultimam posita.

Quot traduntur regulæ de initialibus?

Quatuor.

Prima regula.

Prima carens cauda longa est pendente secunda.



Secunda.

Prima carens cauda brevis est scandente secunda.



Tertia.

Estque brevis caudam si leua parte remittit.



B 3

Quarta

in alio modo factis

prima

Quarta

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



Quot traduntur regulæ de medijs?

Vna tantum.

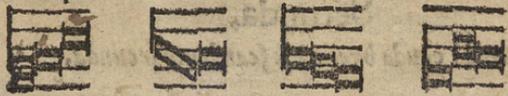
una est

Quæ

Qualibet è medio Brevis est, una excipienda, scilicet, sequens initialem, que in sinistro latere caudans sursum protendit.



Exceptio.



De finalibus quot traduntur regulæ?

Tres.

Prima regula.

Ultima conscendens Brevis est quecumq; ligata



secunda

Secunda.

quarta

ultima dependens quadrangula sit tibi longa.



Tertia.

Est obliqua brevis semper finalis habenda.

est obliqua brevis semper finalis habenda

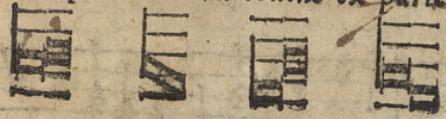


Habent ne hae regulae exceptionem.

Ita.

Ita

Excipitur caudam tollens ex parte sinistrae



Exemplum de ligaturis.

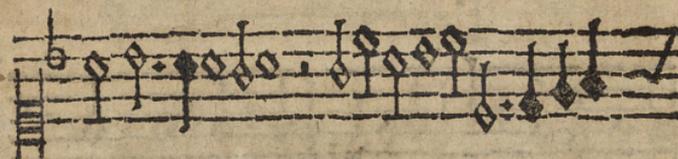


Primus cantus.



Secundus cantus.





B 5

Aliud

Aliud exemplum tri-
um uocum.



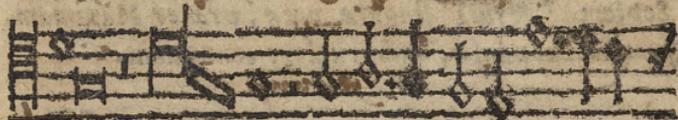
Fuga in epidiapente.



Infima



Infima uox.



Quas

Regula.

Blomius longi ueloci
Posteriores duae pause, propter nimiam uelocita-
tem, raro usurpantur.

Sunt ne & alia pausæ

Sunt. Sed in cantu communi nullum habent u-
sum. Ideo non est ~~ea~~ hoc loco recensere, cum tantum
uulgaria canendi præcepta tradere uoluimus. Obiter
autem obseruent pueri, generalem pausam dici: quando
hemiciclus cum puncto supra notas scribitur, hoc mo-
do, atque cessationem omnibus uocibus inducit.

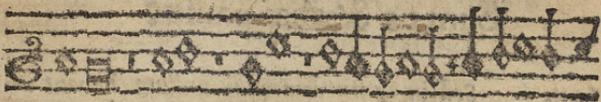


Sequitur exemplum de
paulis.

Primus



Primus cantus.

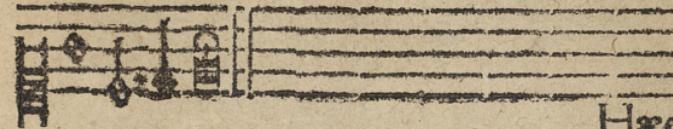
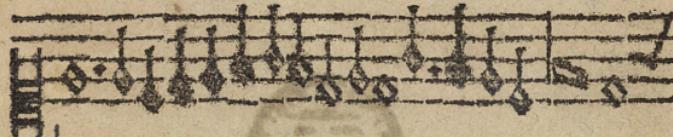


Secundus cantus.





Tertius cantus.



Hæc

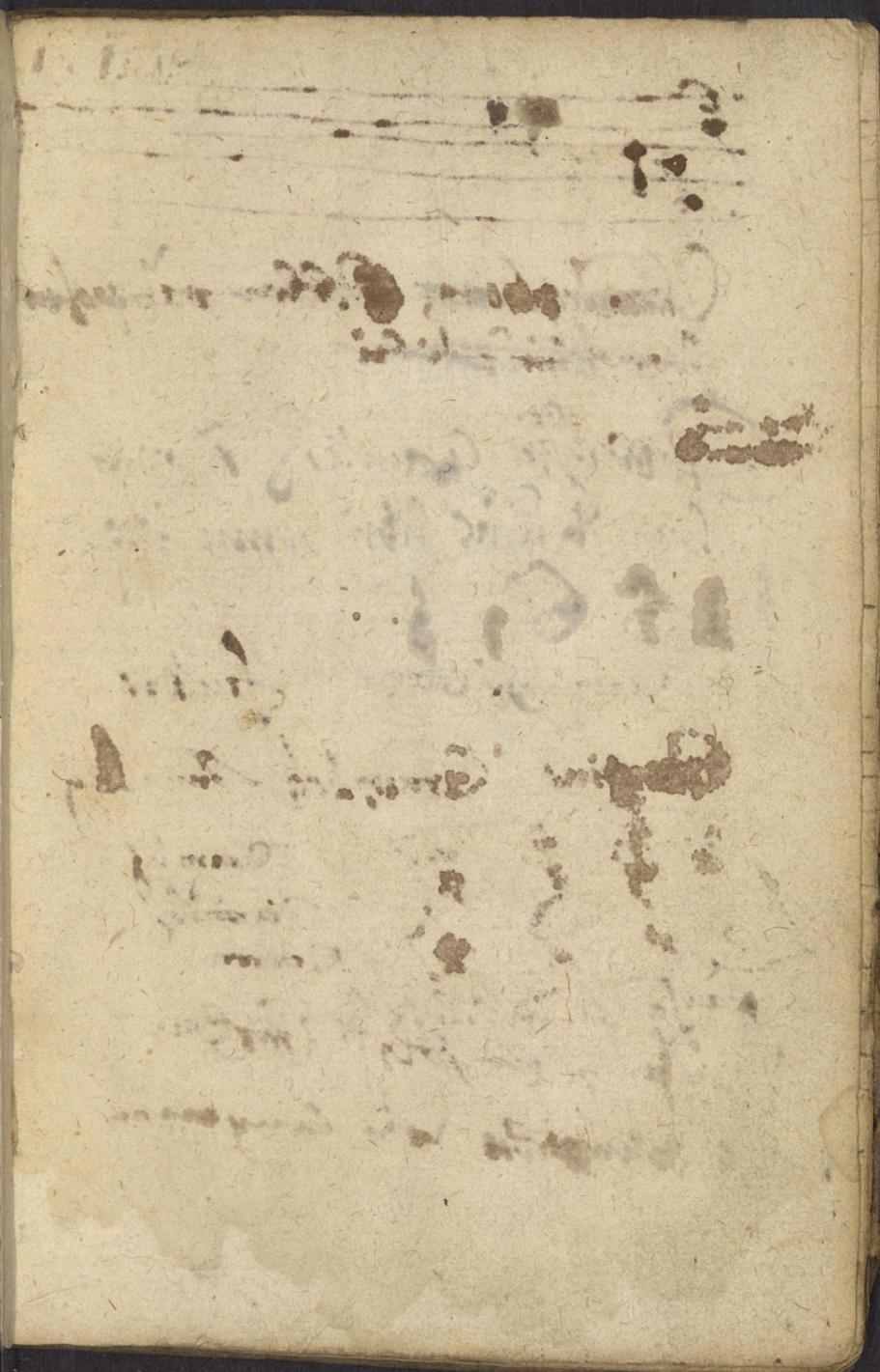
Hæc communiora Musices præcepta pro compen-
dio sufficere tyronibus arbitror, si tantum frequens
exercitium accesserit. Sed hoc fidelibus committo præ-
ceptoribus, qui ut exerceantur pueri, plura exempla
addere possunt, præsertim cum sint excussæ duarum
uocum cantilena, ex quibus faciliores non incommode
incipientibus proponentur. Bene uale amice

Lector, & hanc nostram operam
boni consule.

FINIS.



o compass
m pascens
milio pra
ora exempla
alle dactyl
s uncomit
e amica
ig



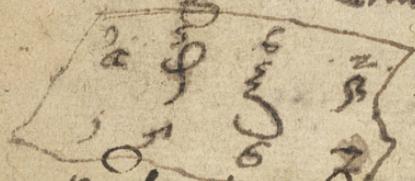


~~Chrysostomus~~ ~~De~~ ~~est~~ ~~posse~~
~~scor~~ ~~hinc~~ ~~libri~~

~~Gregorius~~ ~~Gramlich~~ ~~o~~ ~~posse~~
~~scor~~ ~~hinc~~ ~~libri~~ Anno ~~1561~~

Gregorius Gregorius fricker

Gregorius Gramlich Anno ~~1561~~



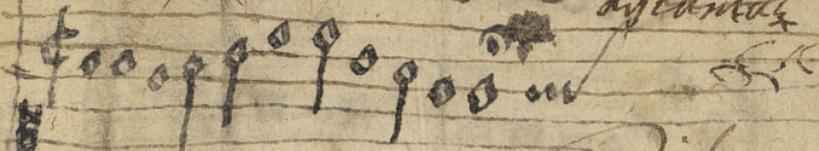
Gramlich
Gramlich
Gramm

~~Pausa~~ ~~ist~~ ~~am~~ ~~fol~~ ~~h~~ ~~bei~~ ~~r~~ ~~dem~~
~~Pausa~~ ~~ist~~ ~~ein~~ ~~fol~~ ~~h~~ ~~bei~~ ~~r~~ ~~dem~~

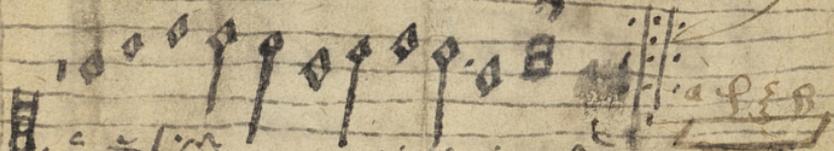
~~Dass~~ ~~so~~ ~~am~~ ~~fol~~ ~~h~~ ~~bei~~ ~~r~~ ~~dem~~

Dass N

DISCANTUS DISCANTUS DISCANTUS

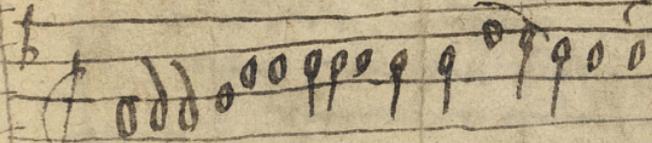


Vitamque facit beatioram Discantus

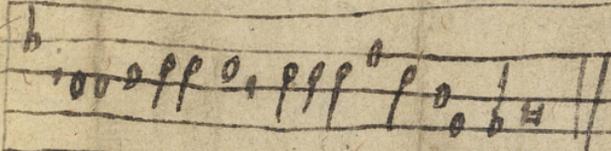


hinc diffundit martialis her sunt

Res non parca cupere sed Re
lata Non ingratis asser formis
perennis Discantus



In genium quidam fuerat precosio ante



Vino est barbaries scandis
Terg quaterque felix nunc
O sermanta tollis. Qui
et tario carminamere
canit

Quid est vox musicalis
est qdam syllaba, notarum
retones expriment

Nota vero sine nota est figura
qua rarius minusve vel missi
o de signatur.

de quo infra decimo capite

Amittis aliud nihil est quam
circum se non spatium totius pro
asserit descendit.

Candela munitur digna qua
tantum quumquam modulari vel
soliusare imit

Georgius Gramlich

Quid est Tonus ?

Est modus de hoc loco a moderando eo quod carnis pro eum modum regitur seu moditatem.

Quemadmodum primum rursus non est numerus sed numerum principium ita rursus non est modus sed modorum principium.

Quid est unisonus ?

Est unisonus duarum vel plurimum notarum in eodem loco coniunctio.

Quid est Tonus ?

Tonus est vocis a voce pro fundam profectam distantiam per unum sonans: dictus a roneo & ut Tonus in omni genere voces primum in se scilicet roneo commode.

quid est sumitorium i

Est sumitorium salens de
voce in vocem per sumenda
imperfectam molliam sonos
& vit solum in m Mi & fa
voles in ae

quid est ditionis i

Est perfecta monia sic dicitur
quasi dnos mifer.

Sut parte philosophiae quae dicitur physici.
quod est 1. Regu cap: 15. quod idem est

Canon e Regula ostendens ubi
et quando in apere sequens vox debiat

De inisone legis caput noni

Quatuor sunt partes Cantilena, discantus,
Allegro et nor, Bassus.

Discantus e Cantus diversis modis constructus
sic dicitur quasi diversus cantus

et discantus e cumlibet cantu pars suprema
vel e harmonia pretereaq; voce modulata

harmonia dicitur concors, inibi sunt
priming, deo vel laudum

Si deus est amicus nobis ut Carmina
Dicunt

26915.

Carmina

This page contains several staves of music. The notation is extremely faint and difficult to discern. There are approximately 10 staves visible. The paper is heavily aged and stained, particularly with a large brownish stain in the center-right area. The left edge of the page shows the binding of the book, and the word "Carmina" is written in the left margin.

Handwritten text at the top of the page, including the name "Christophorus" and other illegible characters.

Christophorus Keller est huius
possessionis libri. uocatus a eius u

Christophorus Keller est huius
possessionis libri. uocatus a eius u

Christophorus Keller est huius
possessionis libri. uocatus a eius u

Christophorus Keller est huius
possessionis libri. uocatus a eius u

Christophorus Keller est huius
possessionis libri. uocatus a eius u

Christophorus Keller est huius
possessionis libri. uocatus a eius u

Christophorus Keller est huius
possessionis libri. uocatus a eius u

Christophorus Keller est huius
possessionis libri. uocatus a eius u

Vertical handwritten text on the left margin, possibly a library or collection name.

Christus factus est pro nobis
et pro multis ut nos liberet
a omni iniquitate

1 2 3 4 5 6 7 8 9

Christophoros Peller
Hans Daffburg

Pendens simul
Comminatus facilis simul cum
vrot non vbra sed sobria curas
Non tristis thoris attornit pndiens
Somnus qui faciat breves tenebra
quod sis esse nobis nihilqz malis
Simul non melius dit nec opte
Invidissimam malis hoc sunt

Et in suis datus Nam in flant una tot popu

fabulicis
fascinat
Lutaria
Taurina
Thibonica
Campans
Vulps







