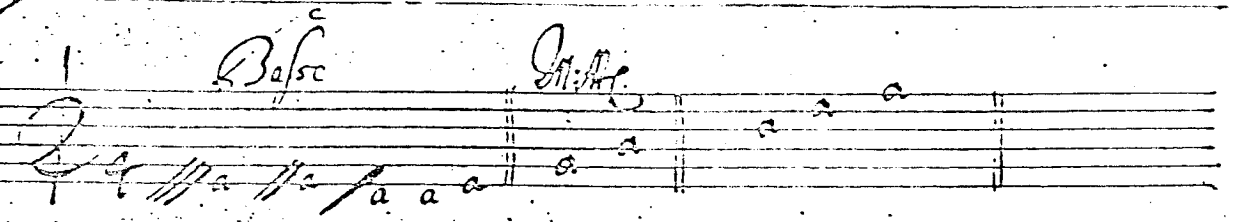
Rengue: KK 51

Fundamenta der Lautten Musique und zugleich der Composition.

1. Außtheilung deß Lautten Accord bestehet in 3 Theil: 6 Bassy, 2 Mittel Stim, und 3 Discante

Ja Gemäß

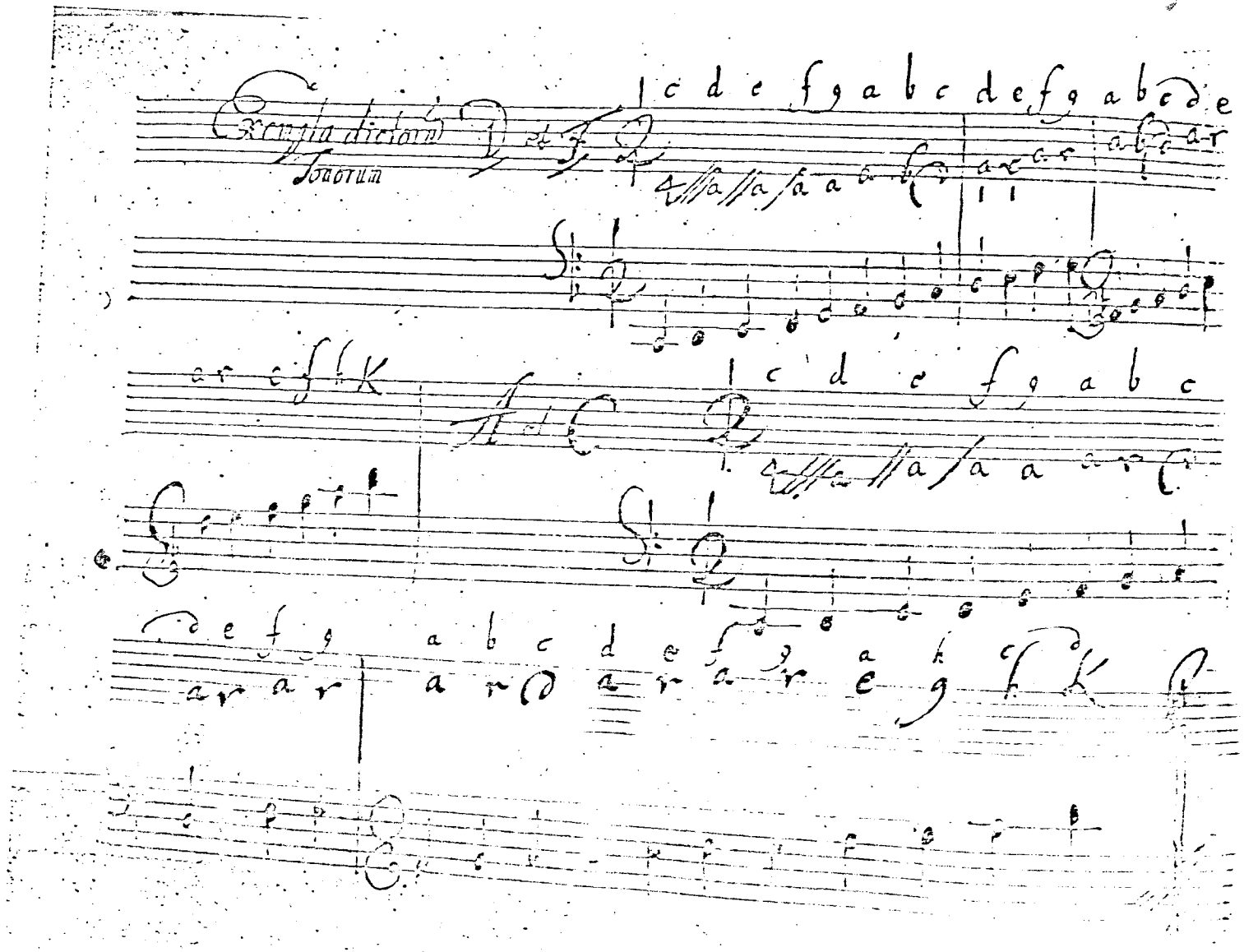


Es werden in der Musique 7 Thon gezehlet, nemblich: A. B. C. D. E. F. G. doch zu merken daß in ascensu naturali das B, und F. à natura halber Thon seyn.

So von wird die Musique in Naturalen, Mollen, et duran getheilet.

BIBLIOTHECA PRINC. DE LOBKOW

(getheilet)


Regula dictorum
Tonorum

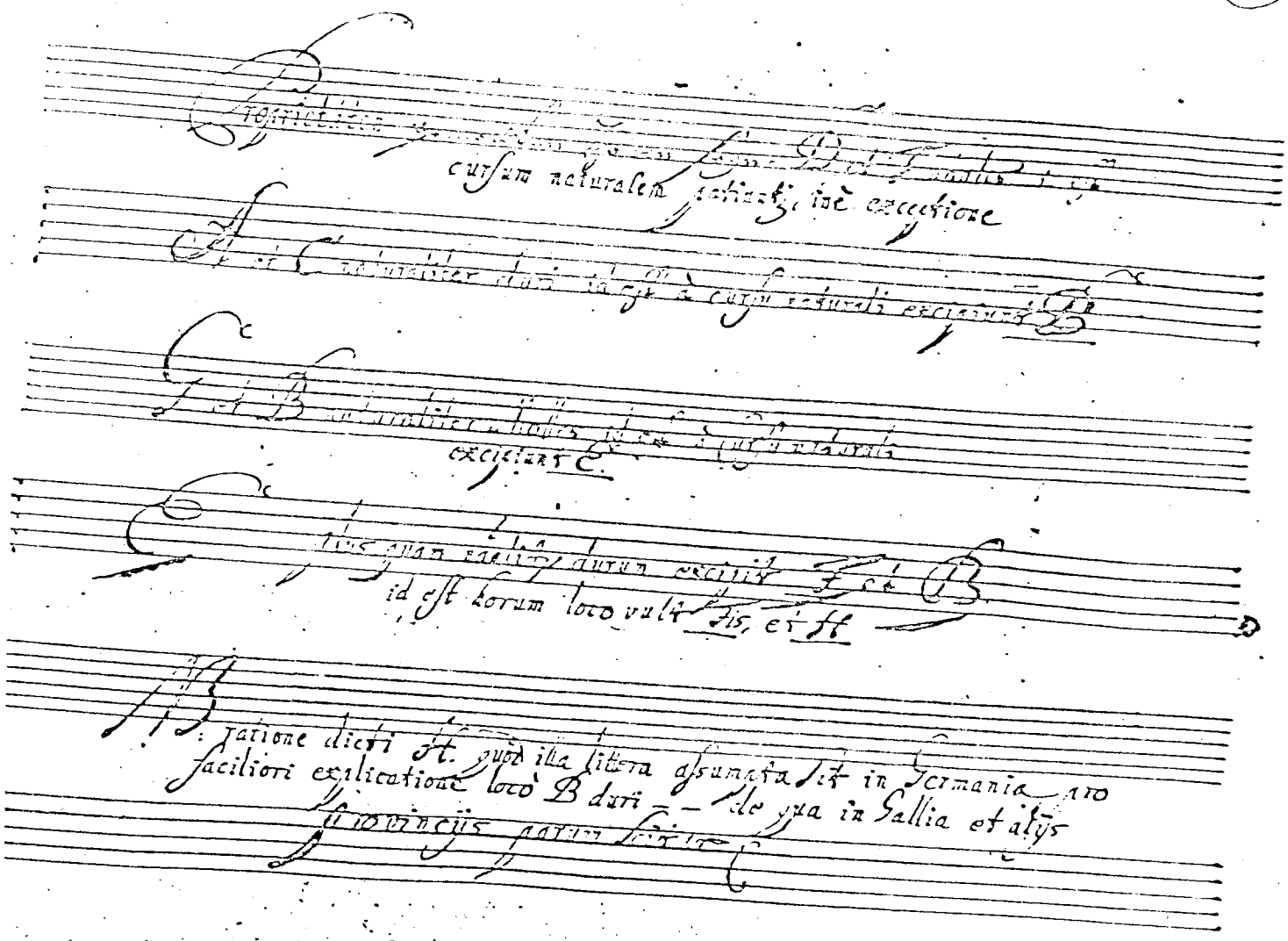
Proprietates [illegible] cursum naturalem patiuntur, inè exceptione

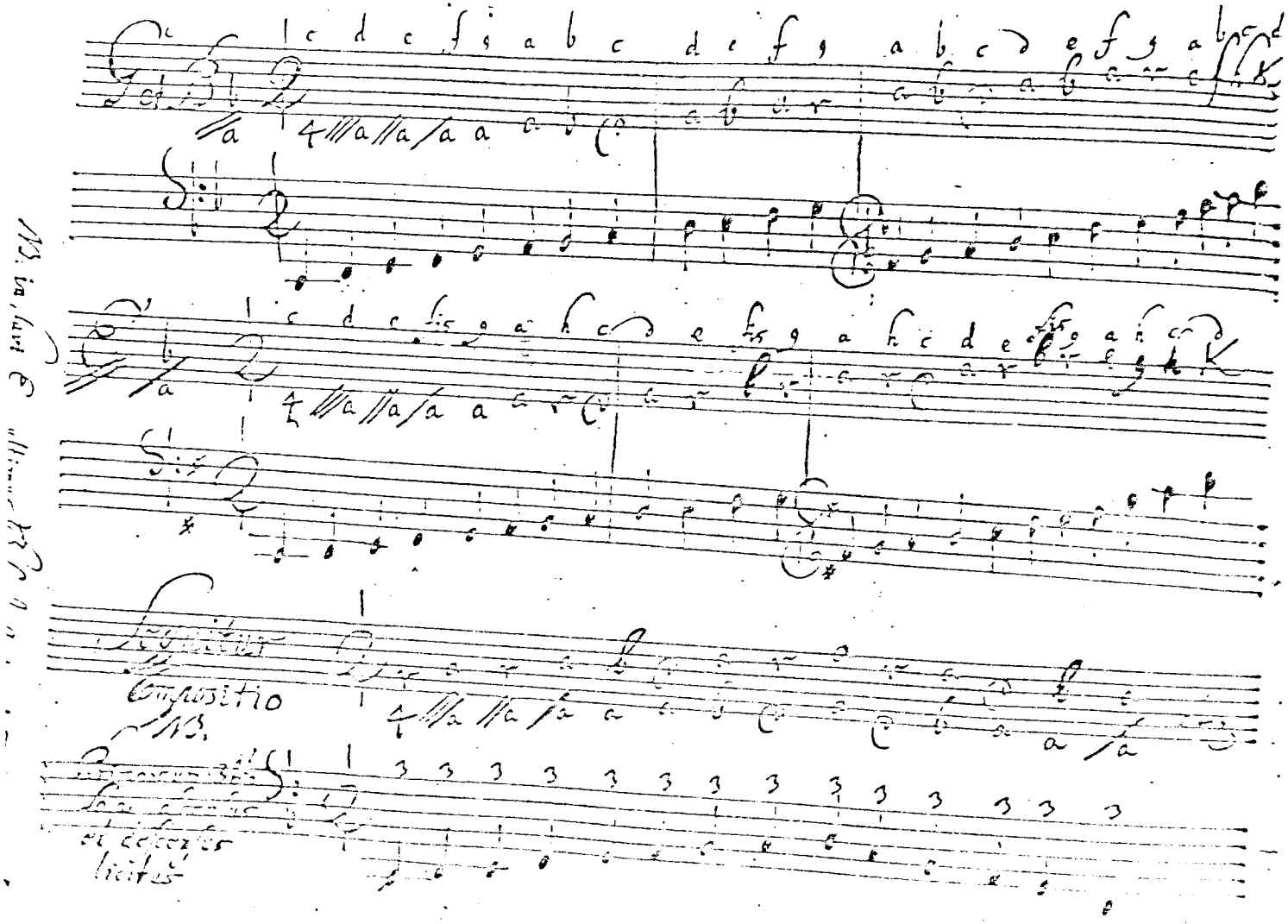
A et C naturaliter duri id est à cursu naturali excipiunt B

G et B naturaliter mollis id est à cursu naturali excipiunt C.

C plus quam naturaliter durum excipit F et B id est horum loco vult Fis, et H

H: ratione dicti H. quod illa littera assumpta sit in Germania pro faciliori explicatione loco B duri — de qua in Gallia et alijs provincijs parum scitur C




Compositio
MS.

Secundo: Cum quinta
descensus vel descensus
illicitus.

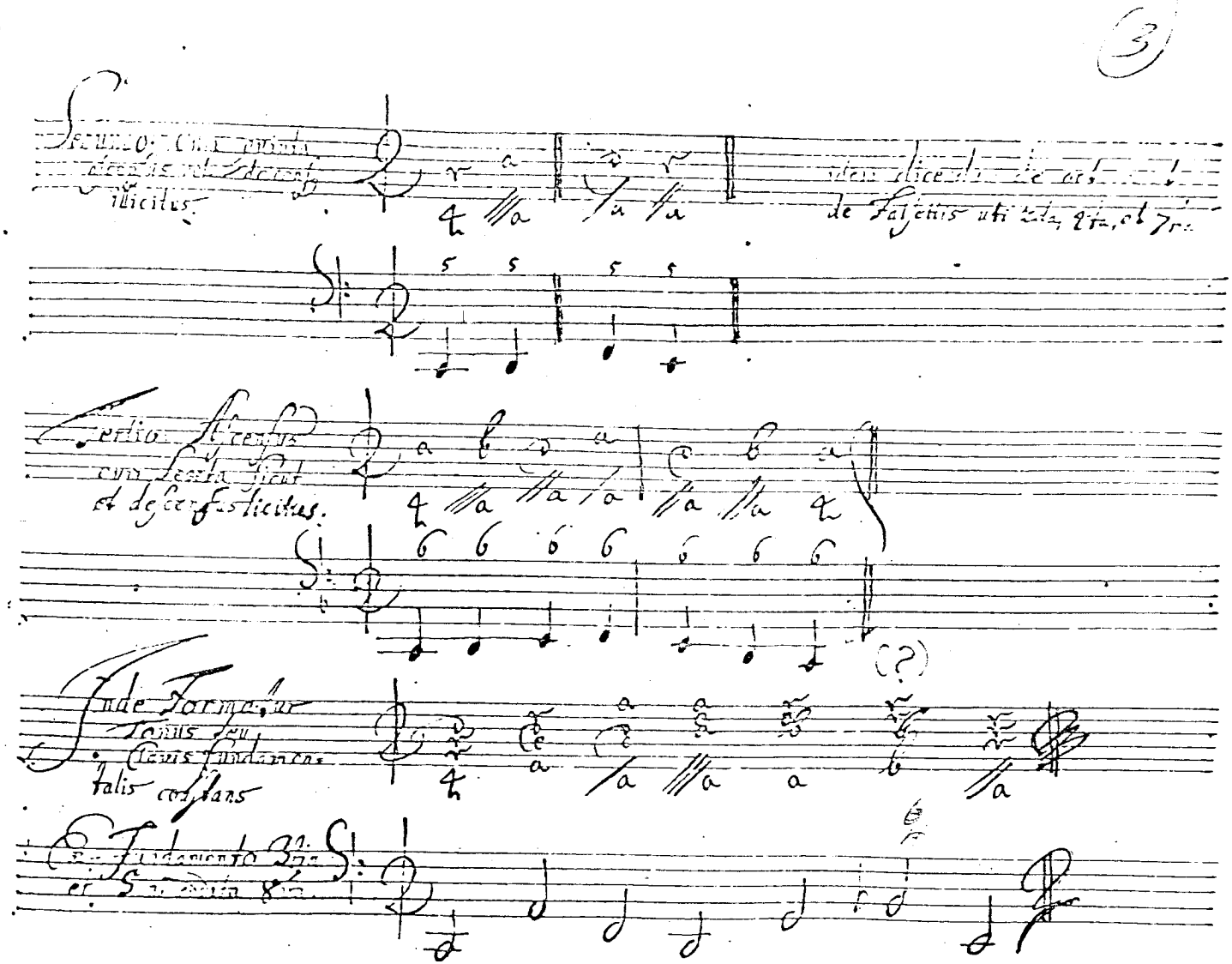
idem dicendum de octava
de Falsetis uti 2da, 4ta, et 7ma

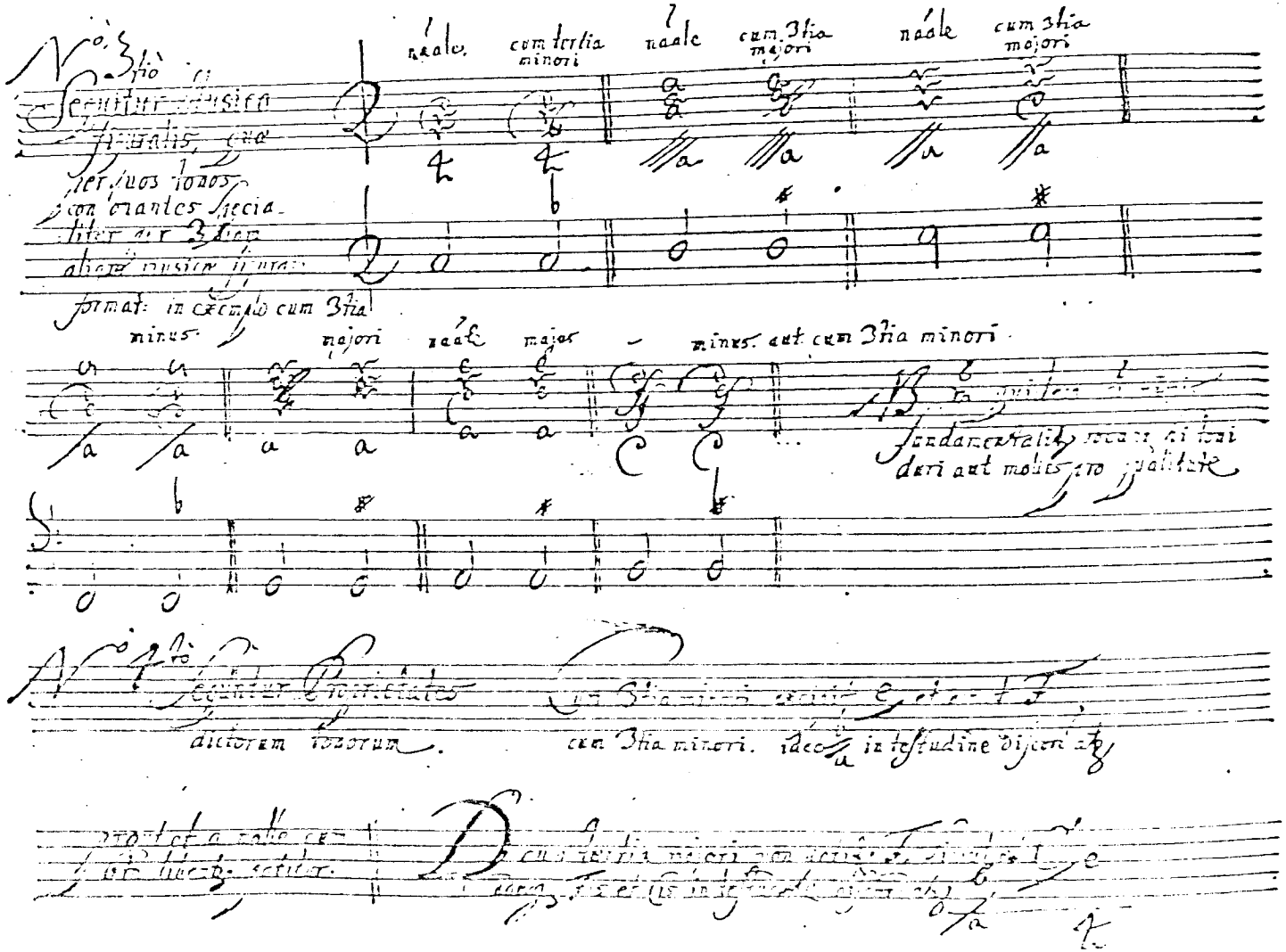
Tertio: Ascensus
cum Secta sicut
et descensus licitus.

(?)

Inde Formatur
Tonus seu
Clavis fundamen-
talis constans

En Fundamento 3tia
et 5ta [illegible] 8va




naale
cum tertia minori
naale
cum 3tia majori
naale
cum 3tia majori
naale
cum 3tia maj

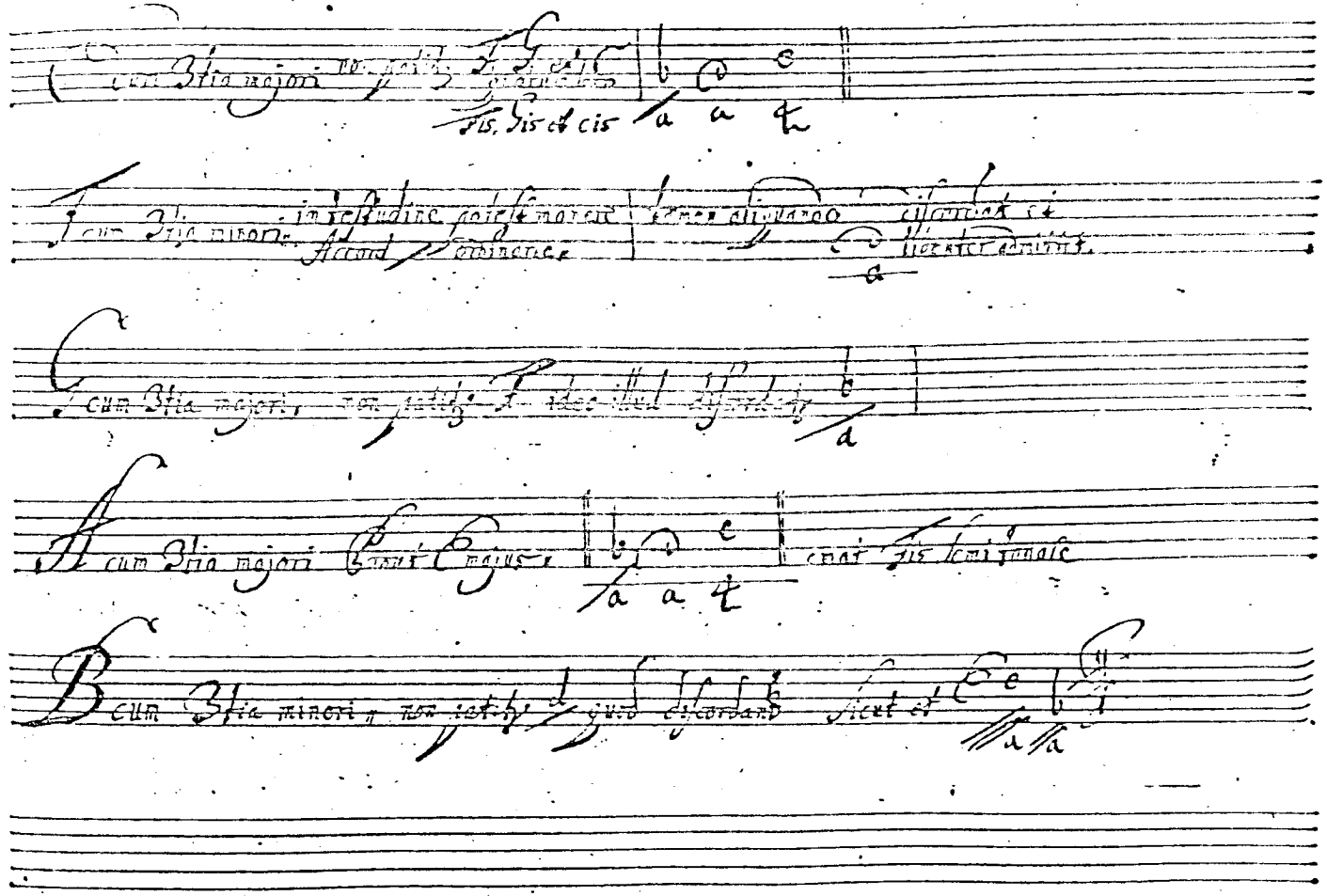
E cum 3tia majori non patitur F, G et [illegible] Fis, Gis et cis

F cum 3tia minori in testudine potest manere Accord ordinarie. Semper aliquando discordat et libenter admittit.

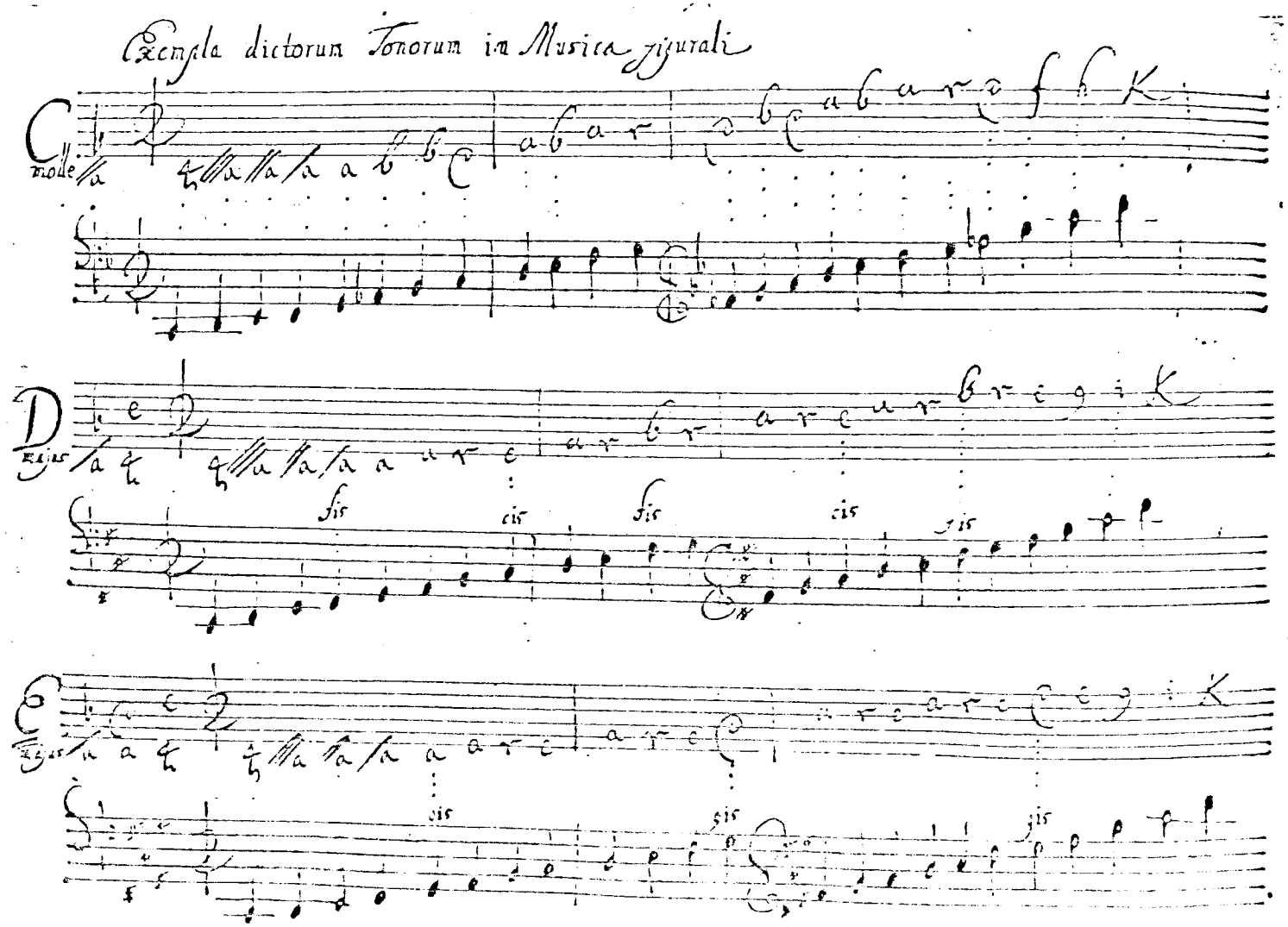
G cum 3tia majori non patitur F ideo illud discordat

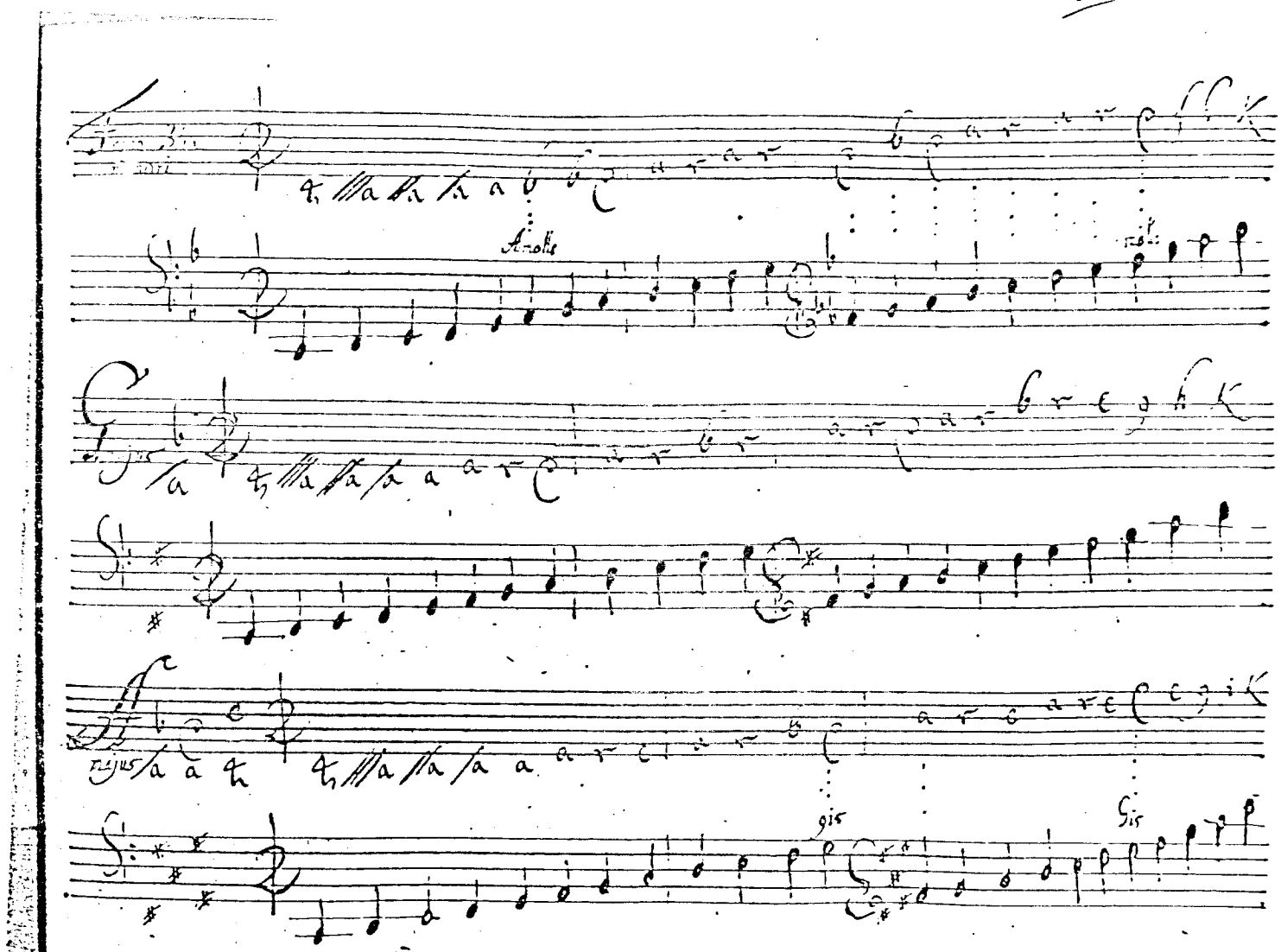
A cum 3tia majori Erunt E majus. erat Fis semitonale

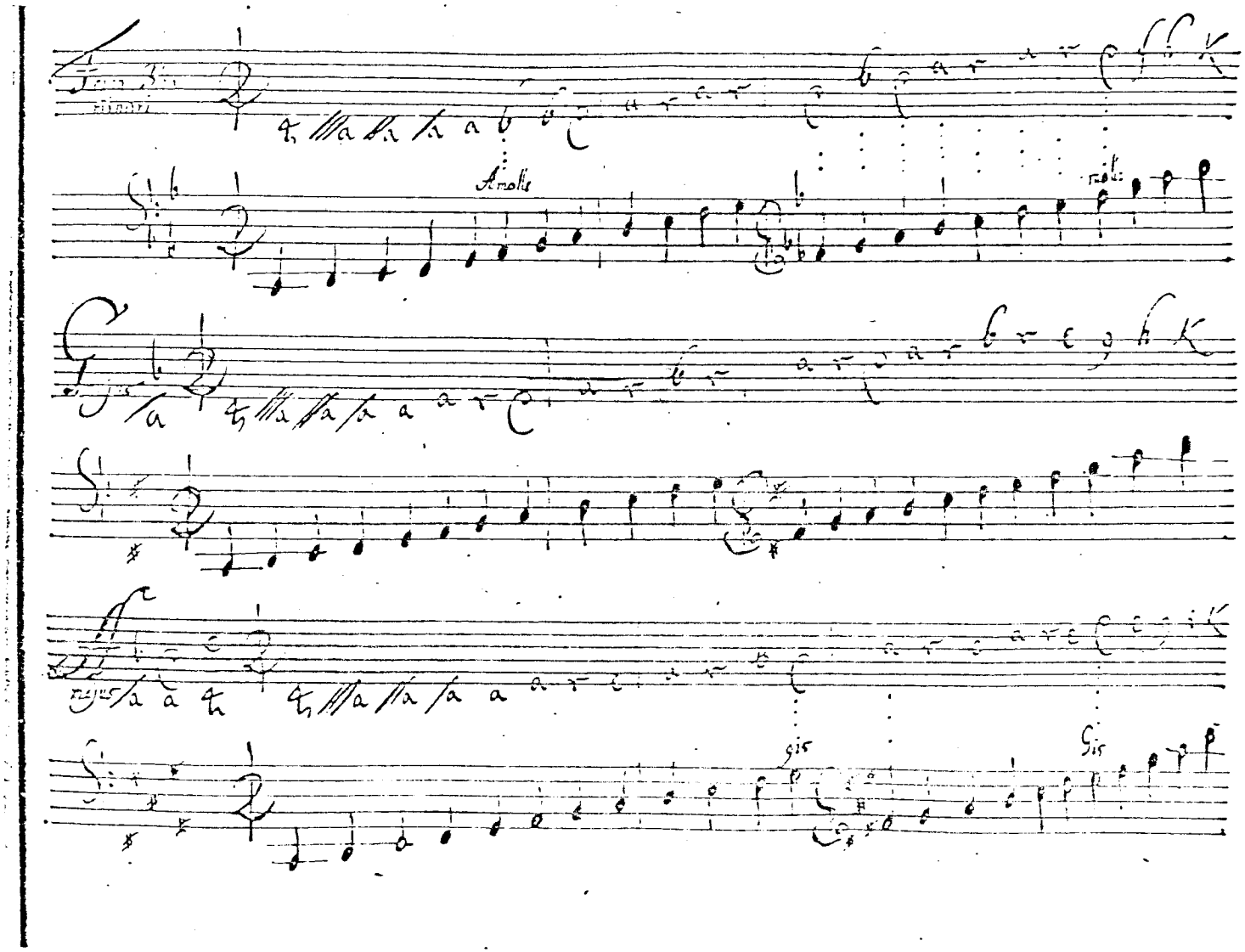
B cum 3tia minori non patitur d quod discordans sicut et

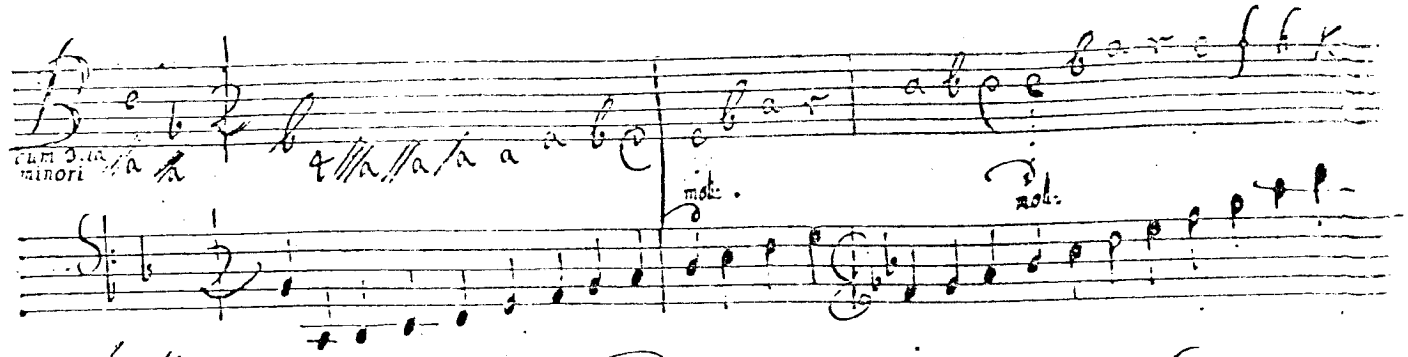


Exempla dictorum Tonorum in Musica figurali




A-dolis
gis
gis


A molle
gis
Gis



Sequitur Musica Semitonalis: id est ubi alias ex fundamento semitonico. clavis fundamentalis conficitur.

Proprietates sunt Thomorum

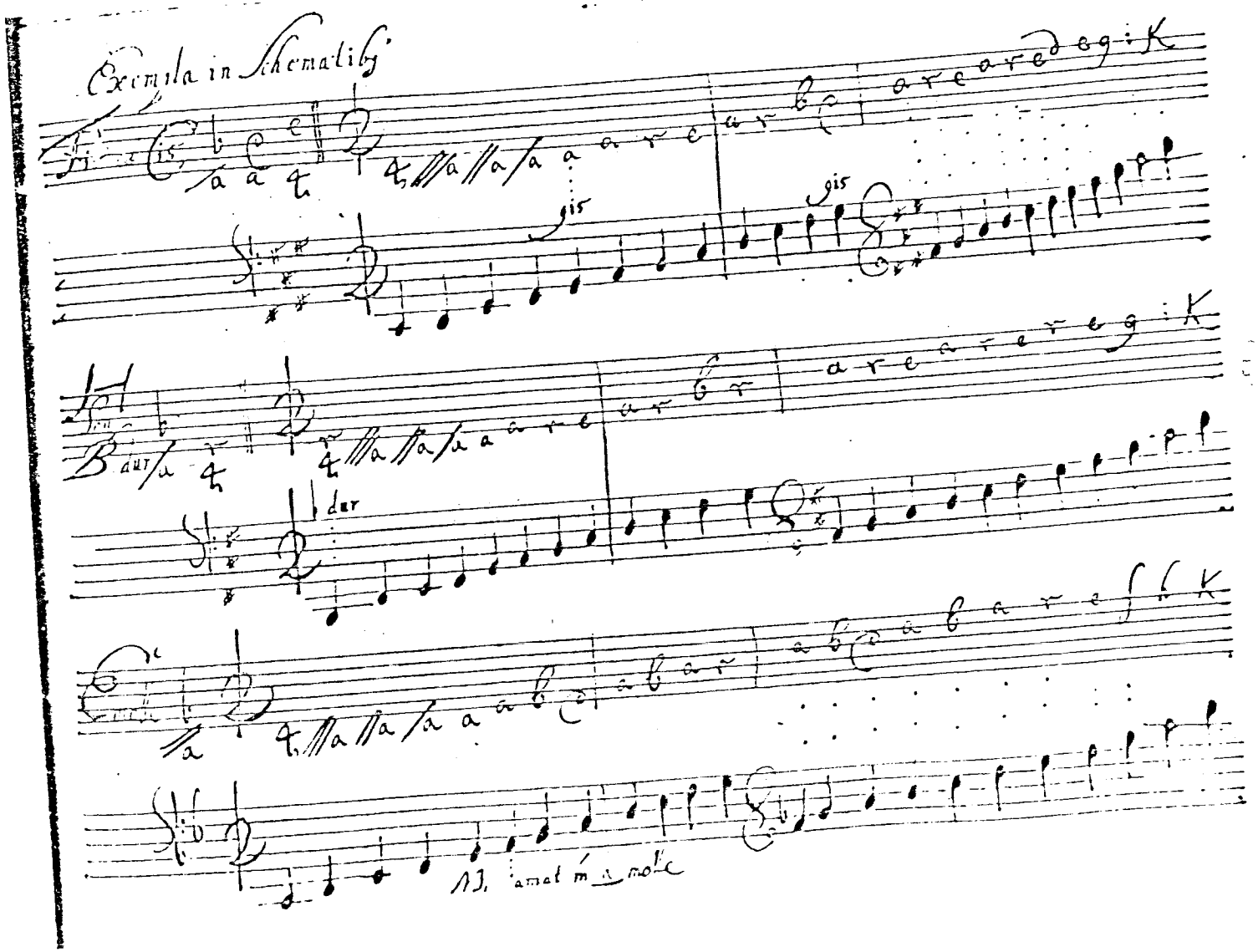
E mollis quod quidam verabusum Dis vocant, ut B ndalis.

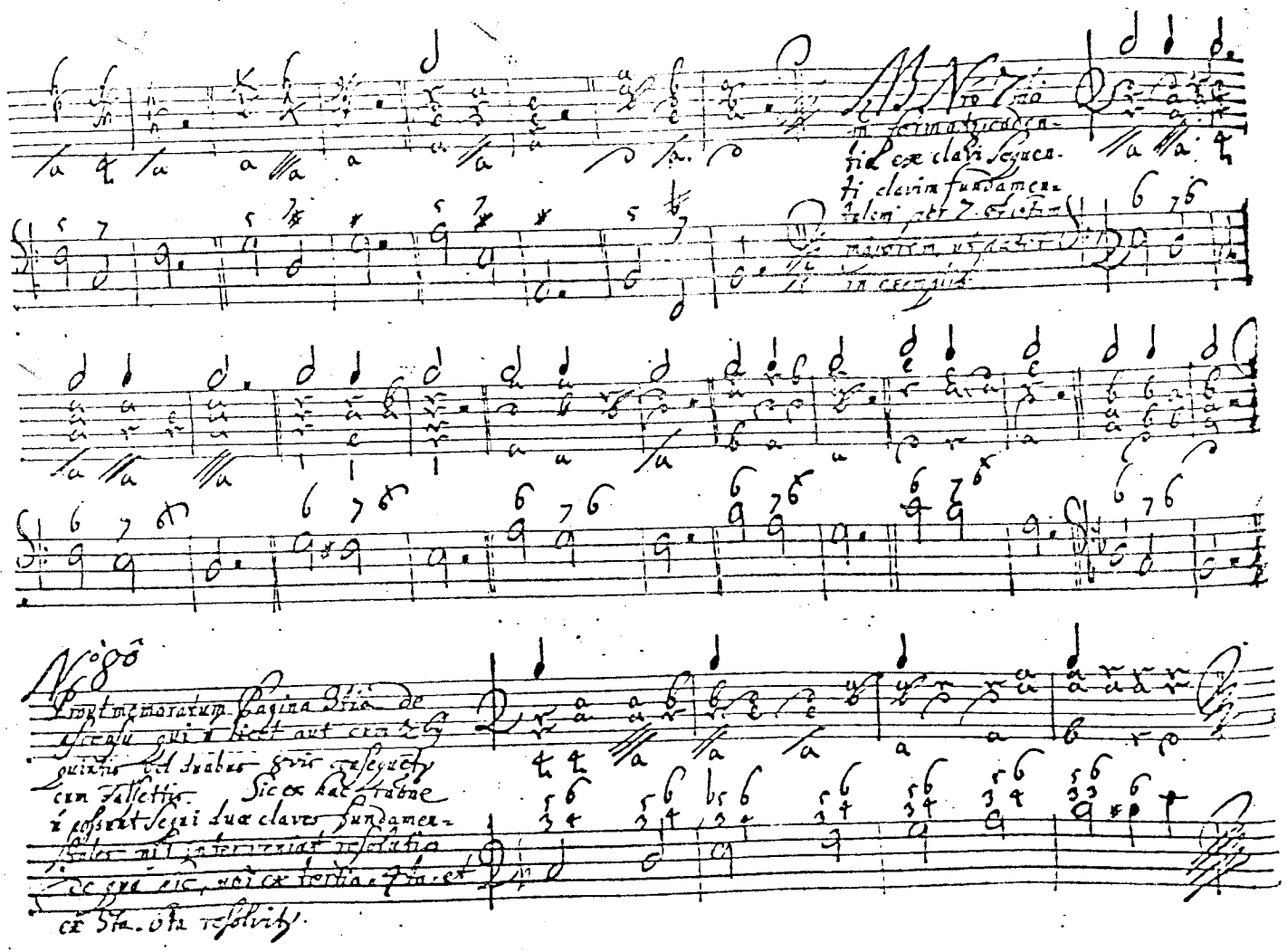
Dis ex Gis ut A duri Reliqui Toni prout A. E. Gis non sunt in usu.

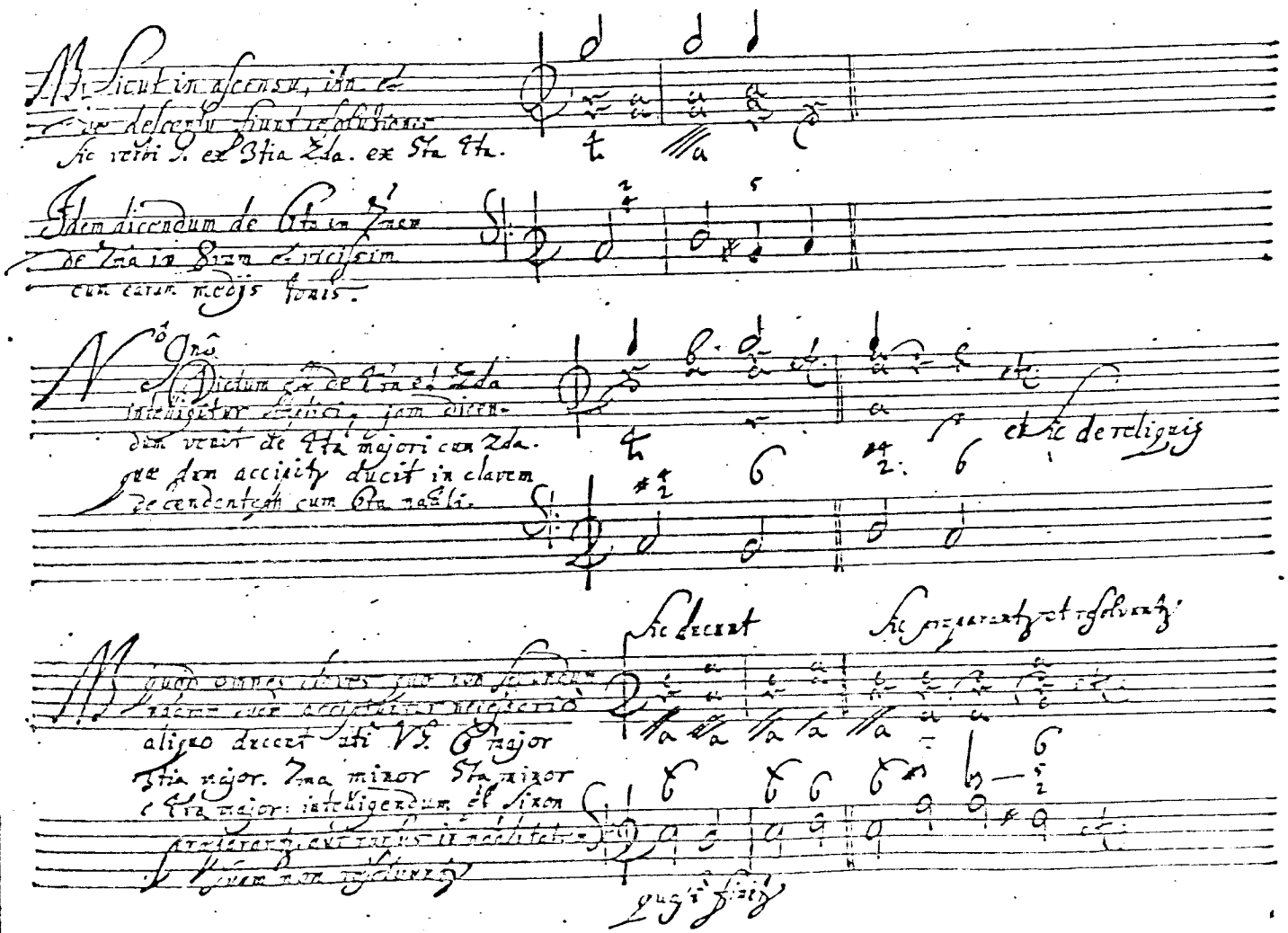
B duri sunt naturalis

Ratio dari posset, quia si ex A fieret compositio transiret in Tonum B utpote in tonum qui Semitonio tantum ab A. distat a natura idem dicendum de E. Gis propter nimiam dissonantiam quam plerique musici Tonum supinum [illegible].

Exempla in Schematibus







Sicut in ascensu, ita et
de descensu fiunt resolutiones
sic verbi g. ex 3tia 2da. ex 5ta 4ta.

Idem dicendum de 6ta in 7mam
de 7ma in 8vam et vicissim
cum earum medijs tonis.

Nô Ignô
Dictum est de 4ta et 2da
intelligitur simplici, jam dicen-
dum venit de 4ta majori cum 2da.
quae dum accipitur ducit in clavem
descendentem cum 6ta naturali.

et sic de reliquis

Sic ducunt

Sic praeparantur et resolvuntur

Quod omnes claves quae non secundum
naturam suam accipiuntur necessario
aliquo ducent uti V.g. 6 major
3tia major. 7ma minor 5ta minor
et 4ta major: intelligendum est sinon
praeparantur aut rursus in naturalitatem
suam non resolvuntur

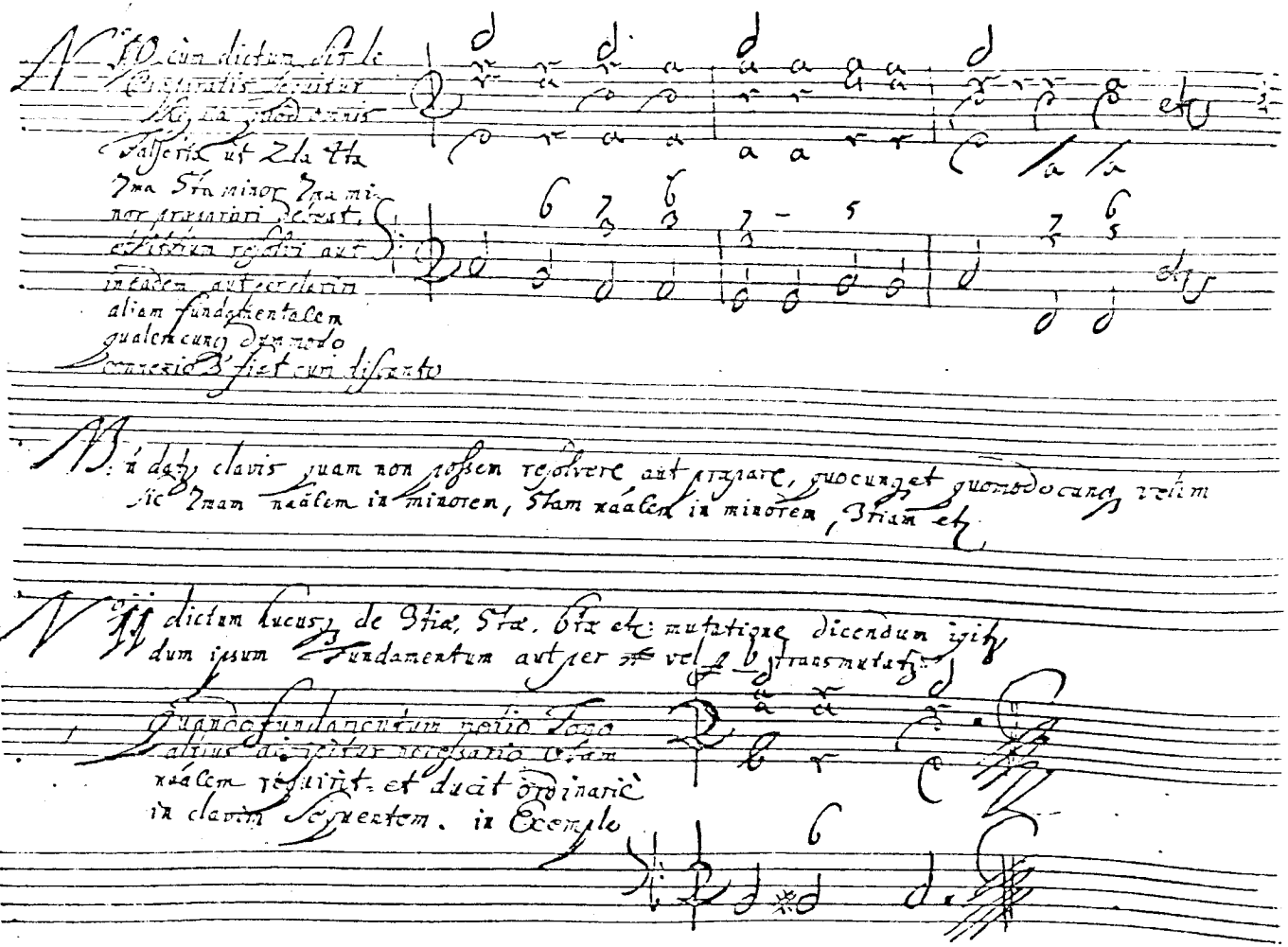
quasi finitur

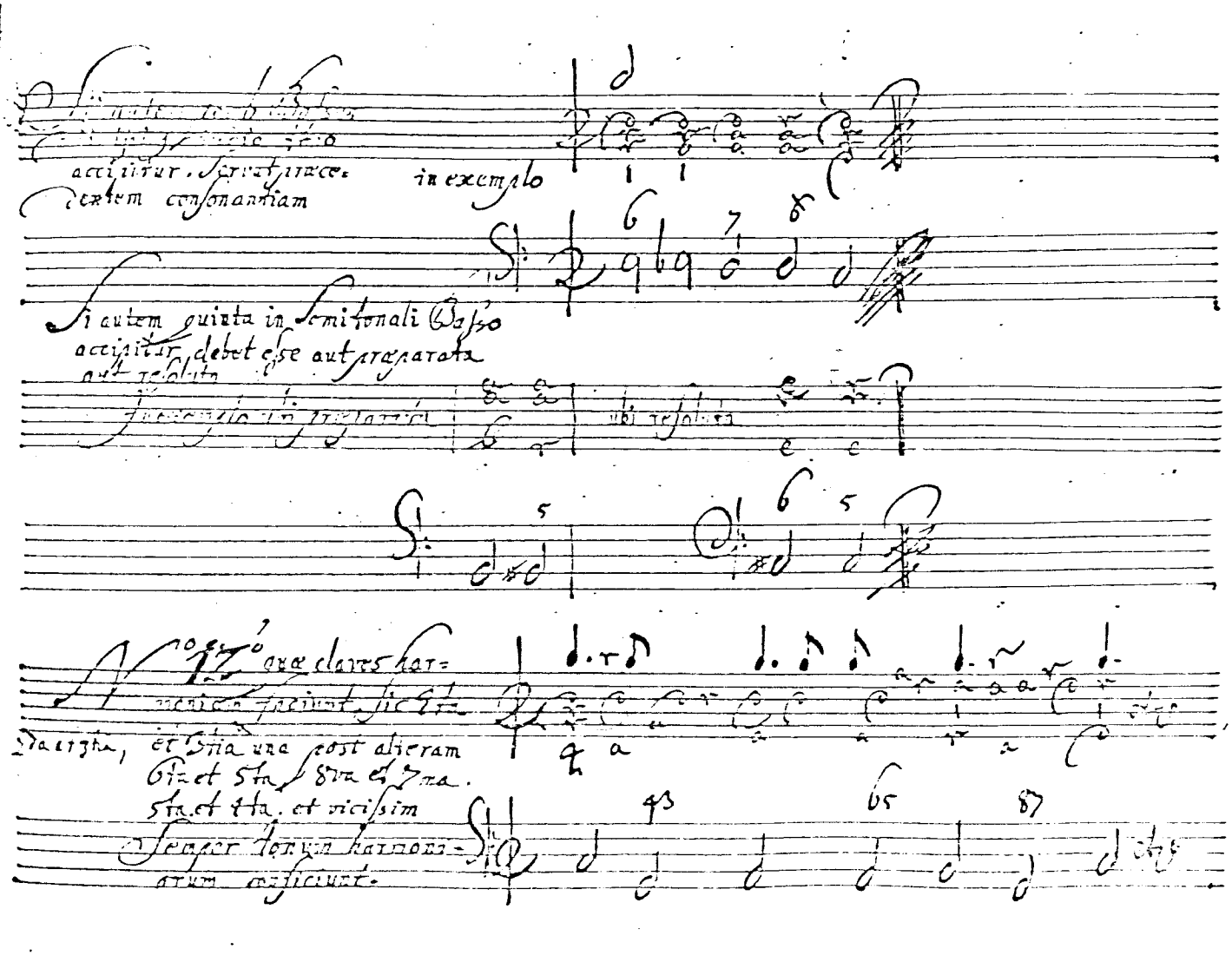
NIO cum dictum sit de Cæsuratis sequitur Regula quod omnis falsetia ut 2da 4ta 7ma 5ta minor 7ma minor præparari debeat, et ibidem resolvi aut in eadem aut per clarim aliam fundamentalem qualemcunque dummodo connexio B' fiat cum discanto

NB: n datur clavis quam non possem resolvere aut præparare, quocunque et quomodocunque velim sic 7mam naalem in minorem, 5tam naalem in minorem, 3tiam etc.

NIII dictum hucusque de 3tiæ, 5tæ, 6tæ etc: mutatione dicendum igitur dum ipsum fundamentum aut per ♯ vel ♭ transmutatur

Quando fundamentum notio tono alterius dicitur necessario 6tam naalem requirit et ducit ordinariè in clavim sequentem. in Exemplo





[illegible]

accipitur. Servat præce-
dentem consonantiam

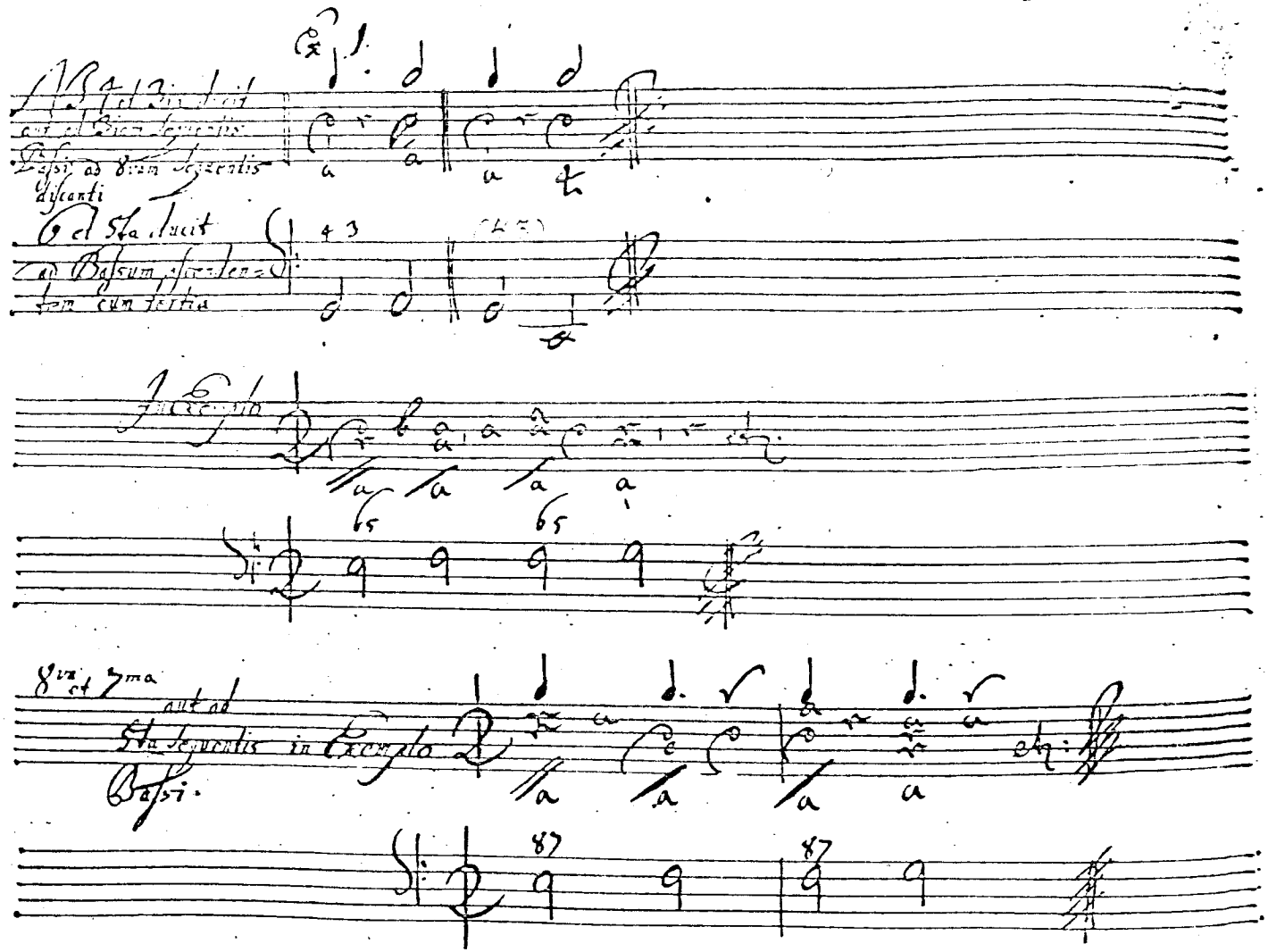
in exemplo

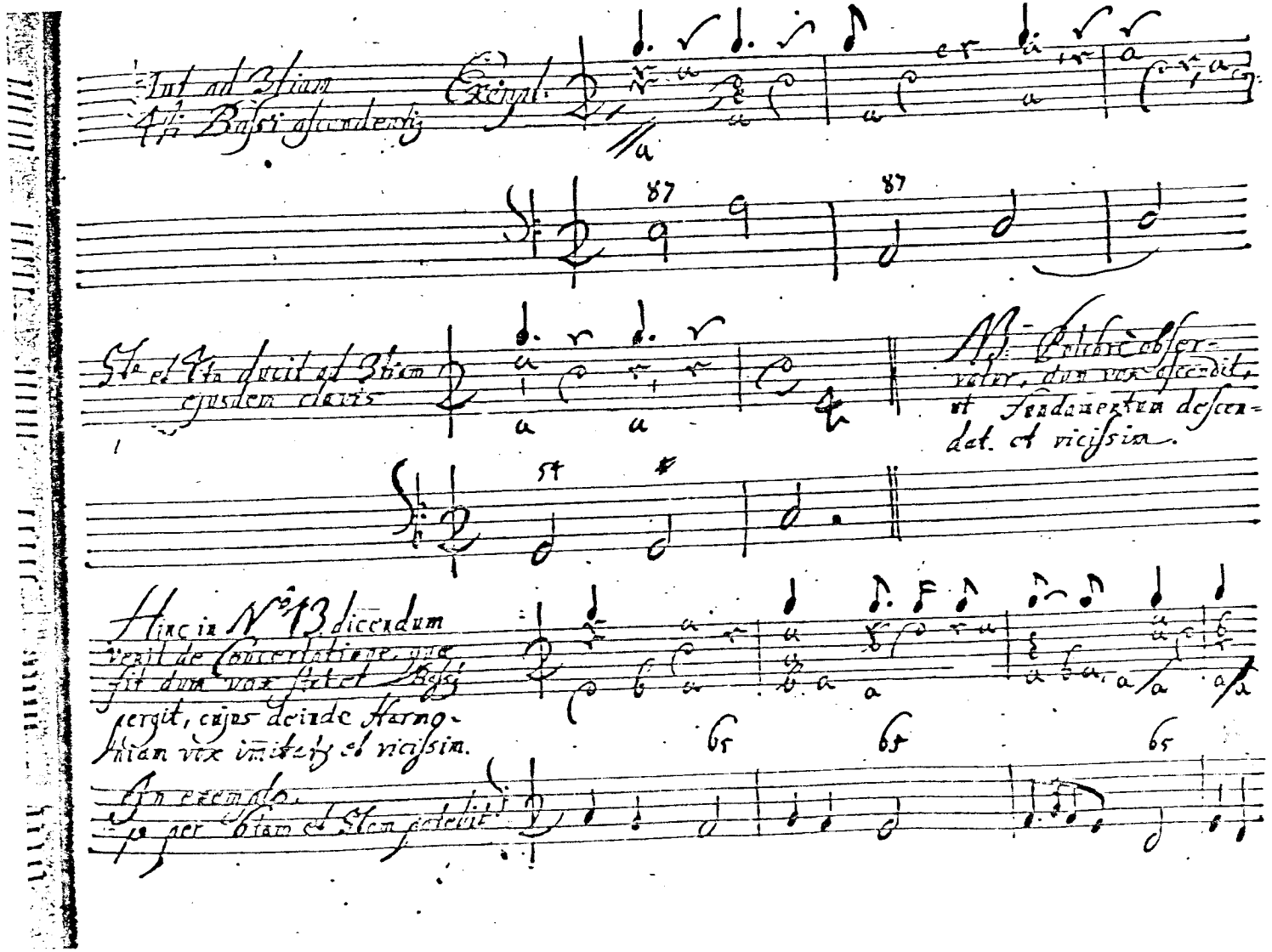
Si autem quinta in Semitonali Basso
accipitur, debet esse aut præparata
aut resoluta

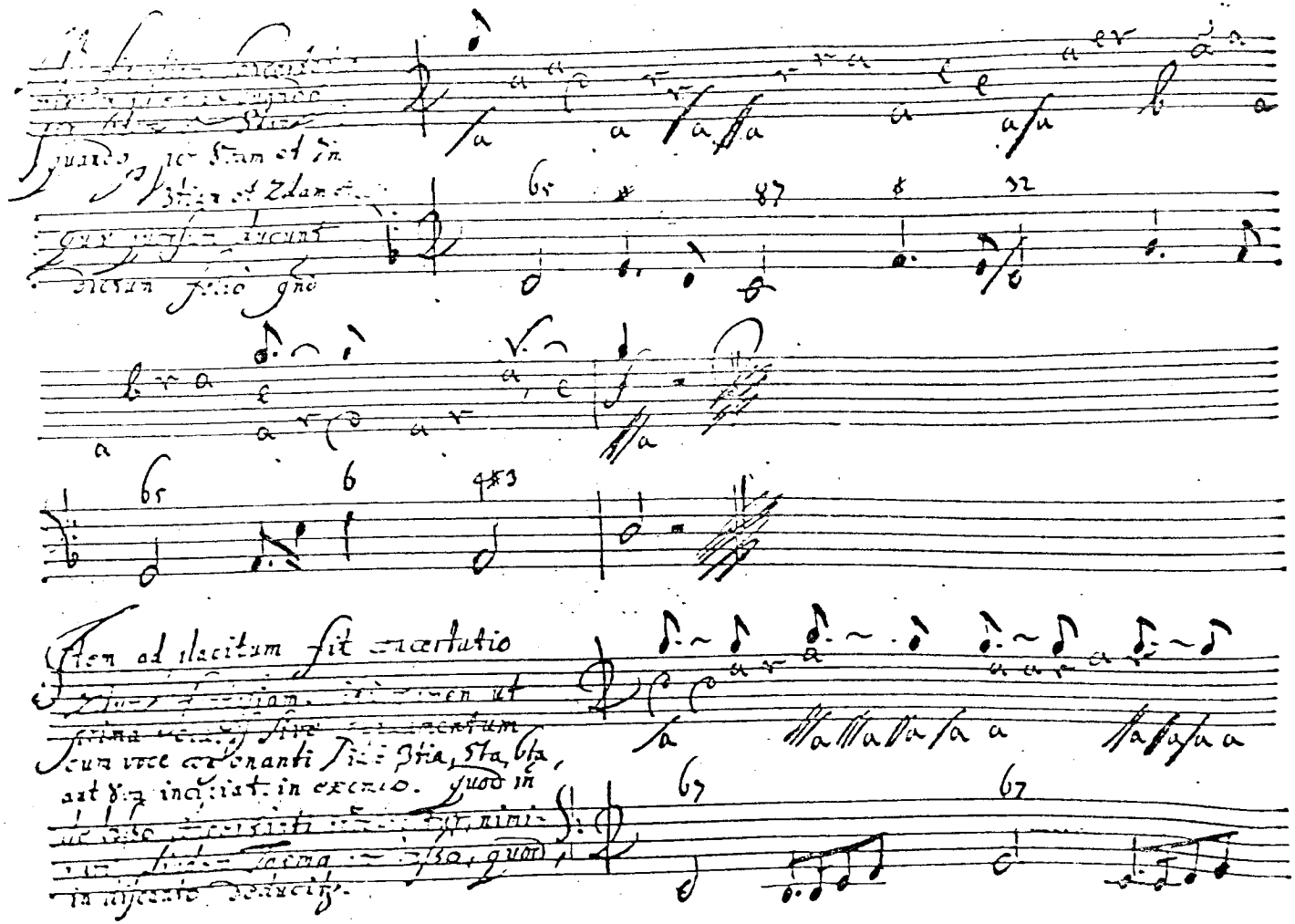
In exemplo ubi præparata

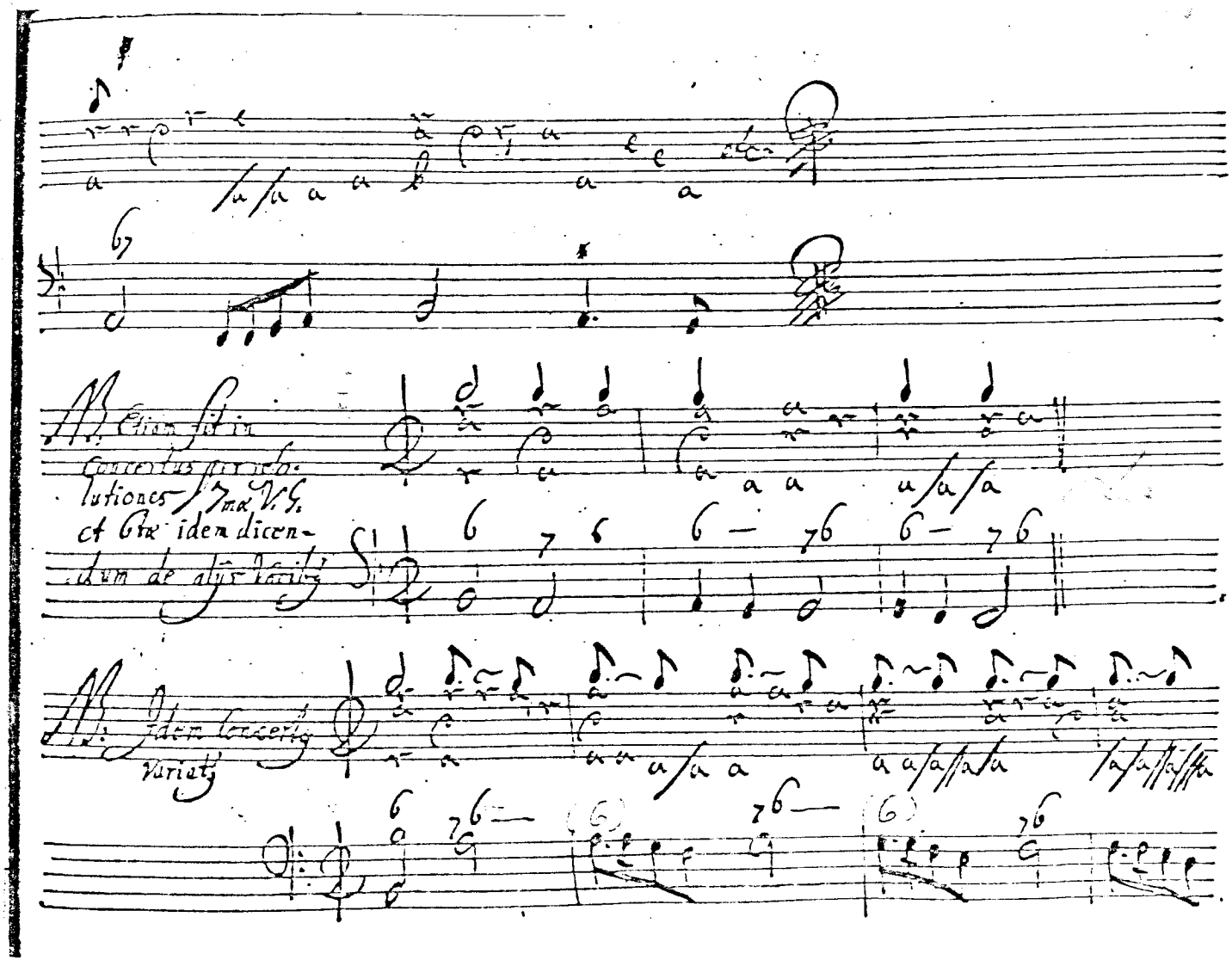
ubi resoluta

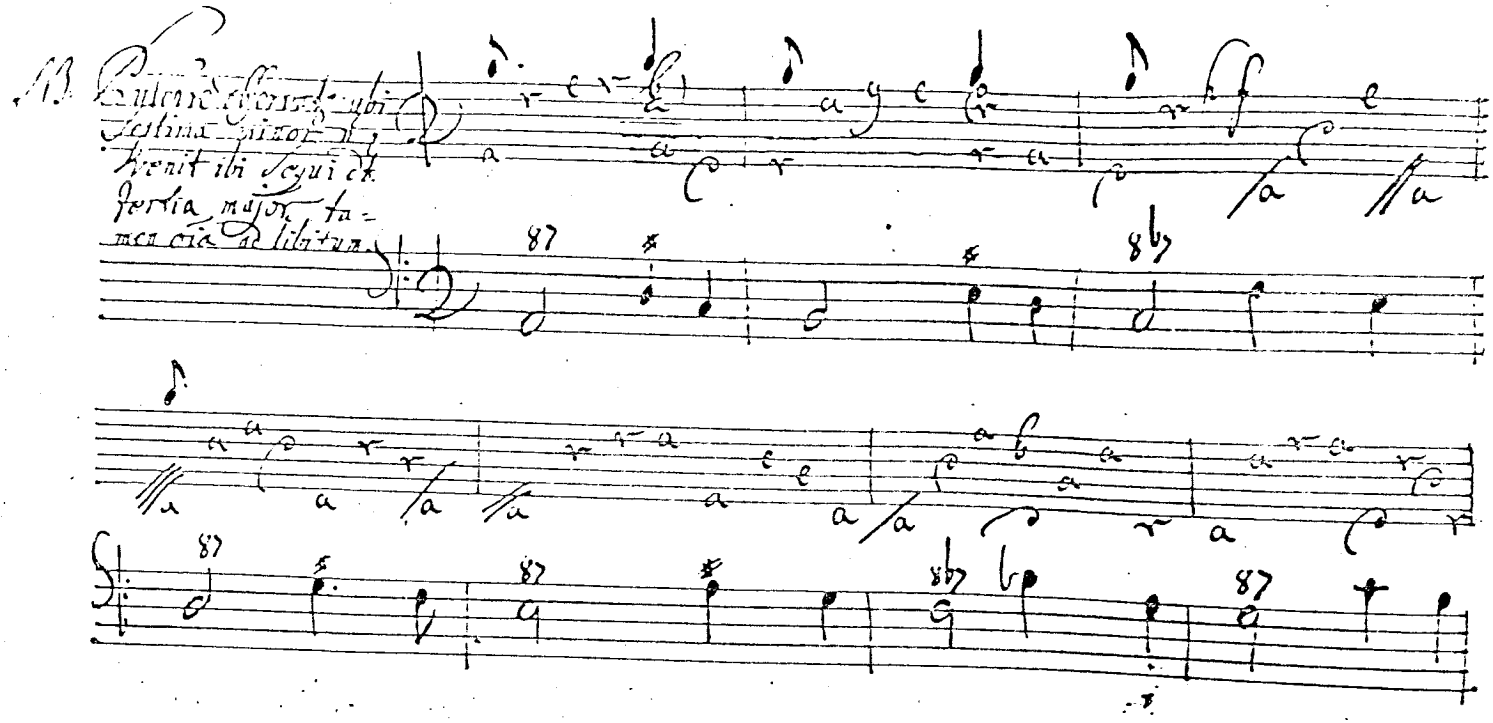
Nº 12º quæ claves har-
moniam faciunt, sic 4ta
Da 2ta, et 3tia una post alteram
6ta et 5ta, 8va et 7ma.
5ta et 4ta. et vicissim
Semper donum harmoni-
arum conficiunt.


Ex 1.
Ab 4 et 3ia ducit
aut ad 3iam sequentis
Bassi ad 8vam sequentis
discanti
6 et 5ta ducit
ad Bassum ascendentem cum tertia
In Exemplo
8va et 7ma
aut ad
5ta sequentis in Exemplo
Bassi.

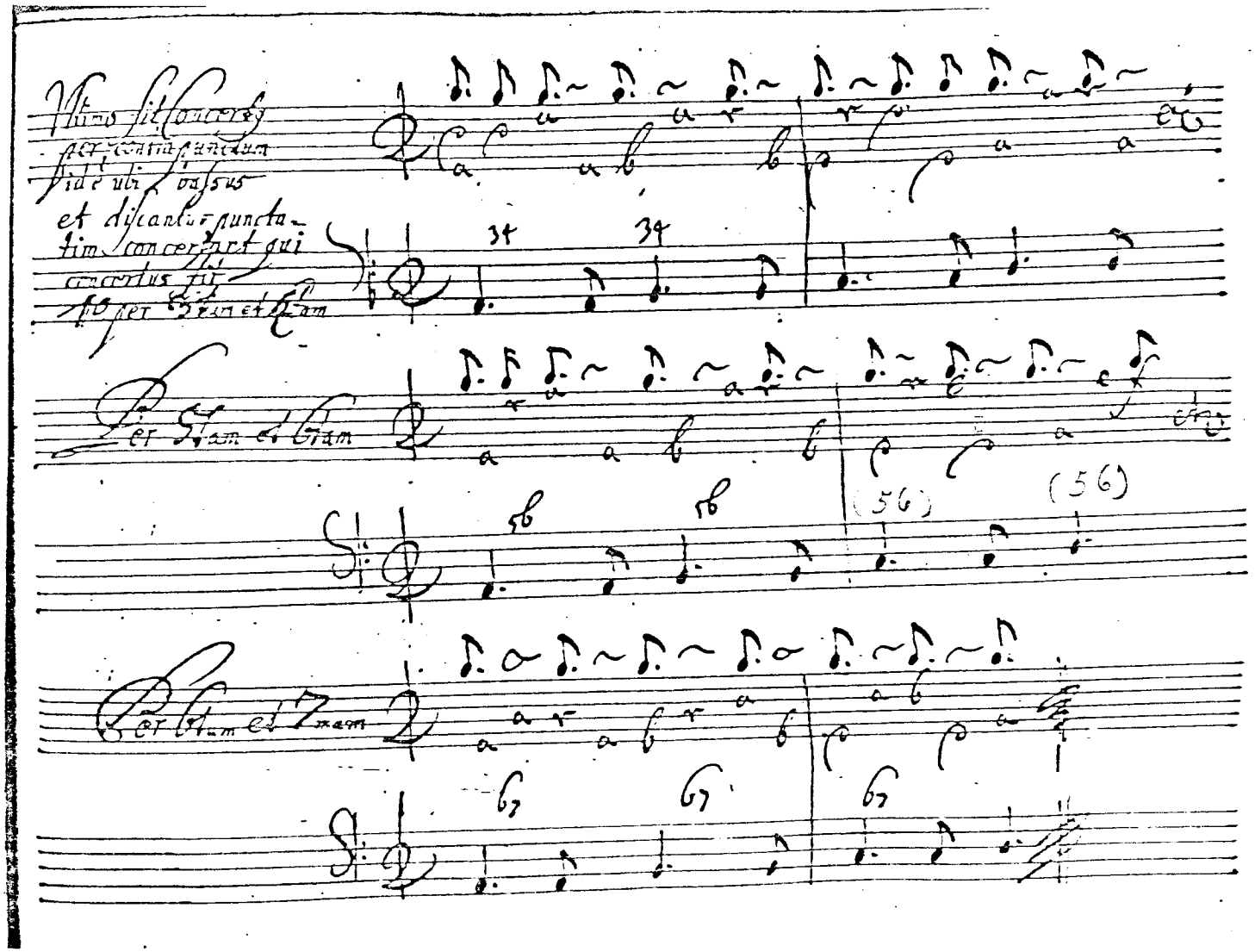

Exempl.
87
87
54
65
65
65

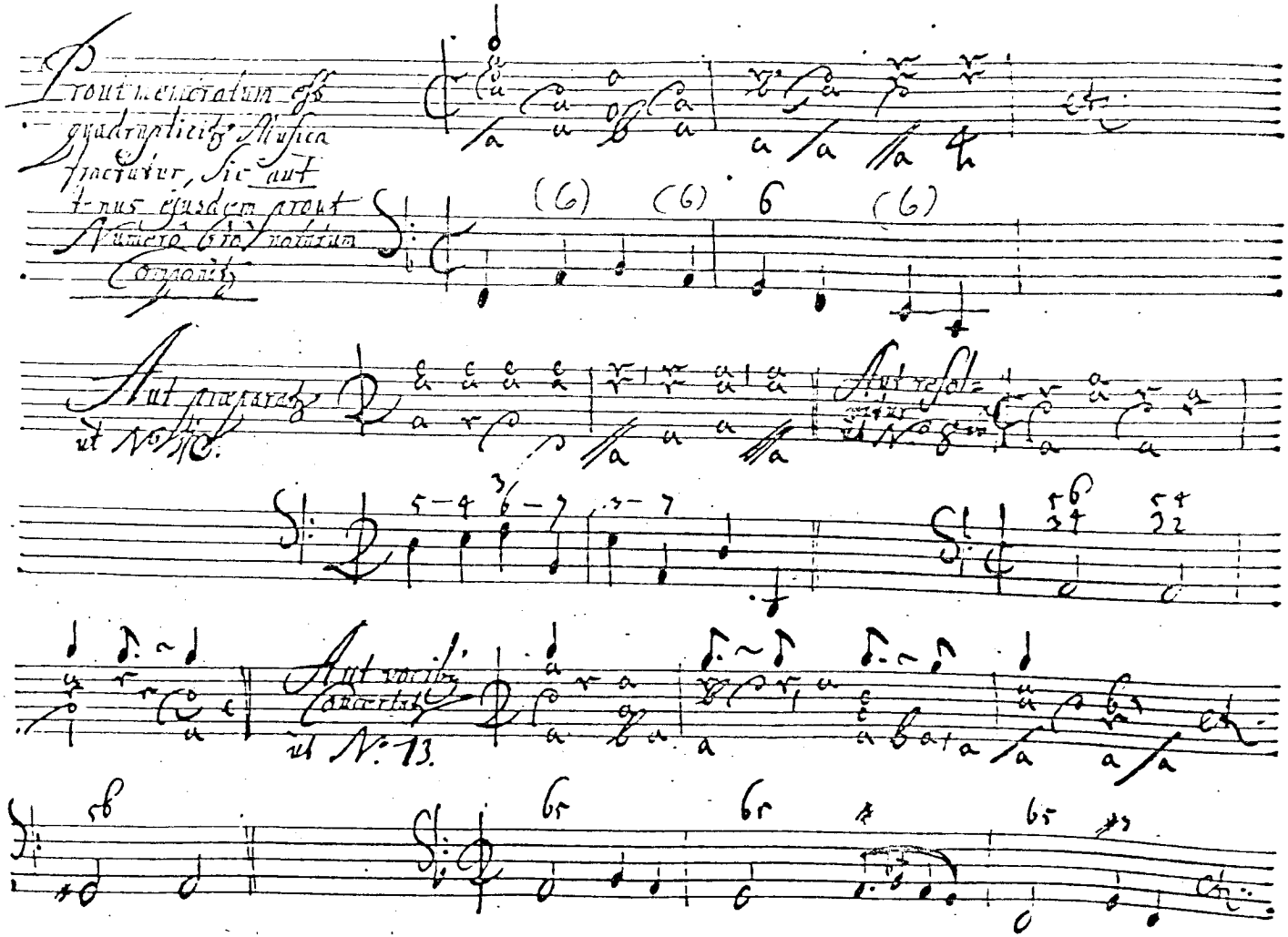



NB. Etiam fit in concertus per resolutiones 7mæ V. G. et 6tæ idem dicendum de alijs variis
NB. Idem concertus variatus



Observandum est ubi concertus fit per 8vam, et 7mam. Concertus fundamenti seu Bassi, necessario incipere debet à Clavi ad quam fit cadentia, uti superius patet, et annexa regula locum tenet.


Ultimo fit concertus
per contra punctum
ubi bassus
et discantus puncta-
tim concertant qui
concertus fit
per 3am et 6am
Per 5am et 6am
Per 6am et 7mam
34
34
56
56
(56)
(56)
67
67
67



Prout memoratum est quadrupliciter Musica tractatur, sic aut tenus ejusdem prout Numero Gro notatum Componitur

Aut praeparatur ut No. 10.

Aut resolvitur ut No. 8

Aut vocibus Concertatur ut No. 13.

His igitur omnibus Regulis praenotatis
Sequitur earum Executio

Ubi maximè observandum ut 2dum Regulas dictas ex uno theno ad alium cum Connexione vocum procedatur et tandem cadentia regulariter et cum certa Suavitate formetur

Sic si volo pervenire ad Thonum qualemcunque ejus praecedens clavis Semitonicè intelligitur in fundamento cum 6ta et 5ta accipi debet. Exempl. volens venire in G accipiendum erit Fis in A. accipiendum erit Gis in D. cis, in E. Dis etc.

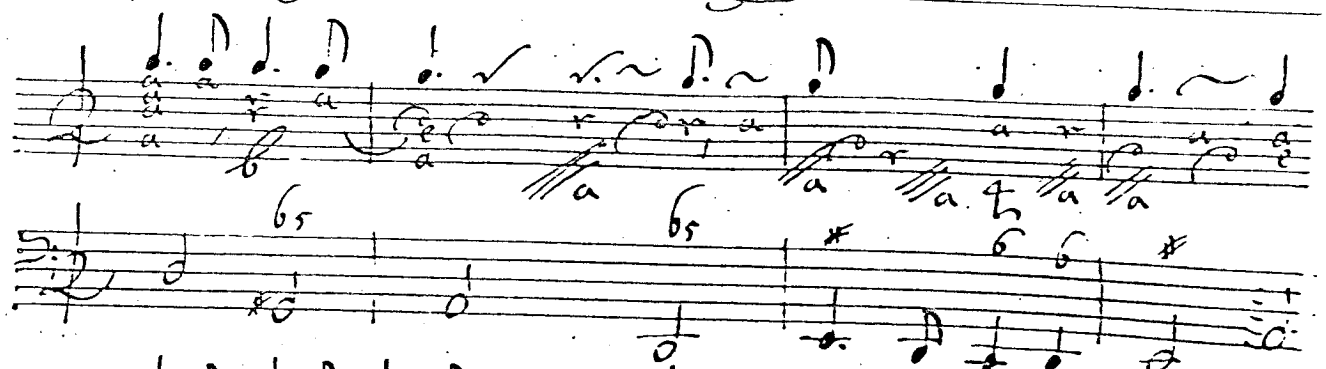
NB. ab hac regula b et F. excipiuntur quorum praecedentes nimirum A et E in naturali musica, non possunt Semitonicè accipi, et curent 7a minori quia nempe A transiret in b. et E in F ut claves fundamentales.

Volens autem pervenire ad Cadentiam; clavim cadentem necessario habere debeo, ad quam quasi eadem modo per praecedentem clavim prout dictum, cum 6ta et 5ta pervenio, sed tamen cum distinctione quod haec non Semitonica sed naturalis esse dt. Ex. Clavis cadens est G accipiendum erit F cum 6ta et 5ta una post alteram et sic de omnibus

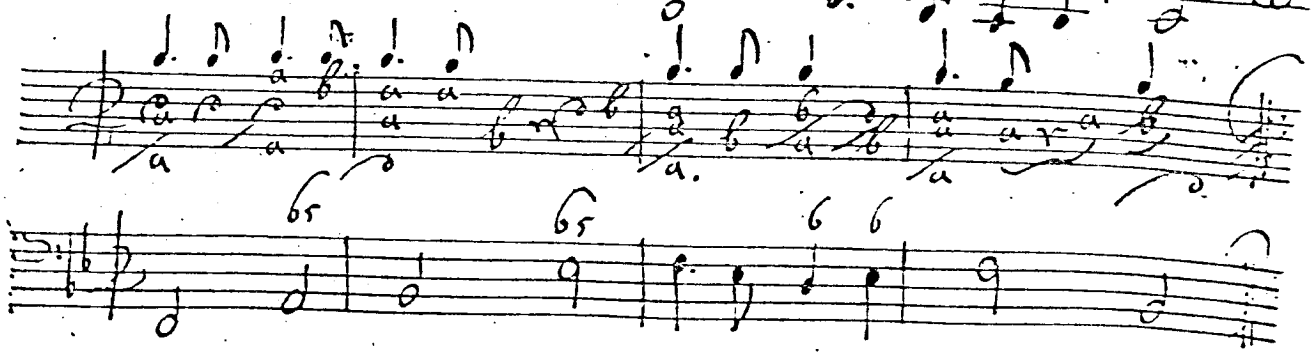
Quae Claris Cadens intelligi cum 3tia majori ano Toto solo per modum Concertus descendens, cum duobus Bassis M. cum 6tis reascendens, pulchram format Cadentiam.

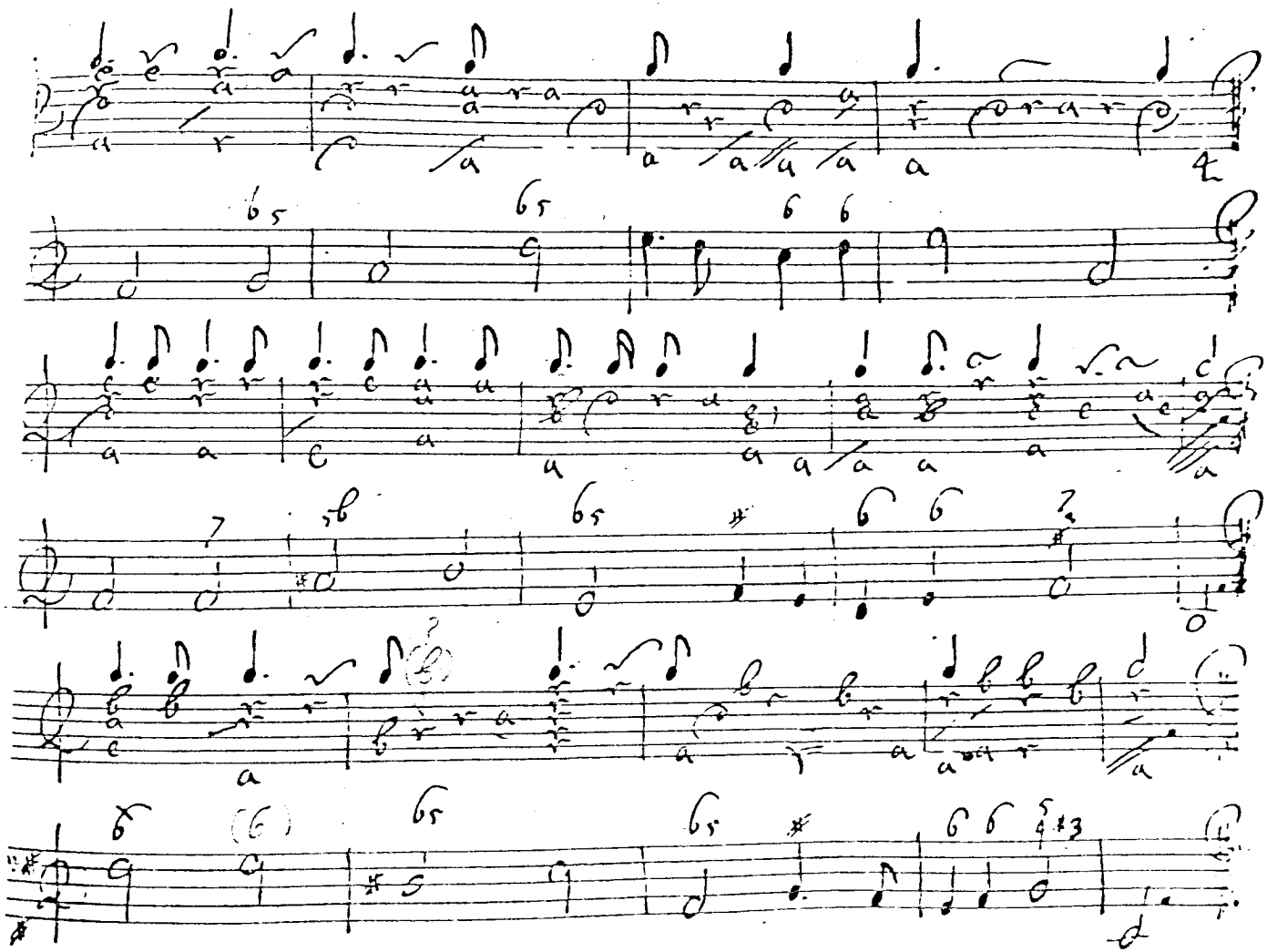
Exempla dictarum Regularum

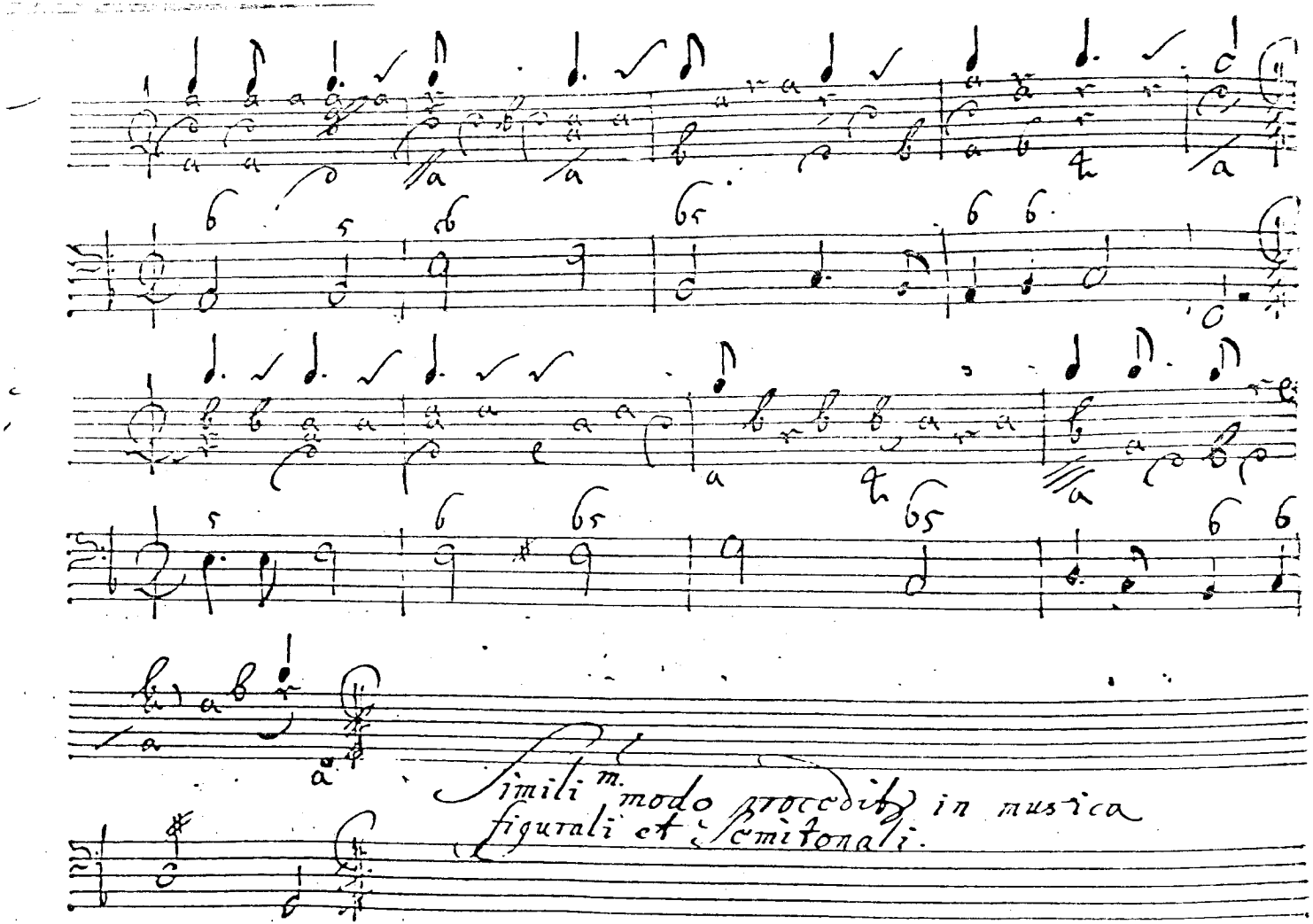
A

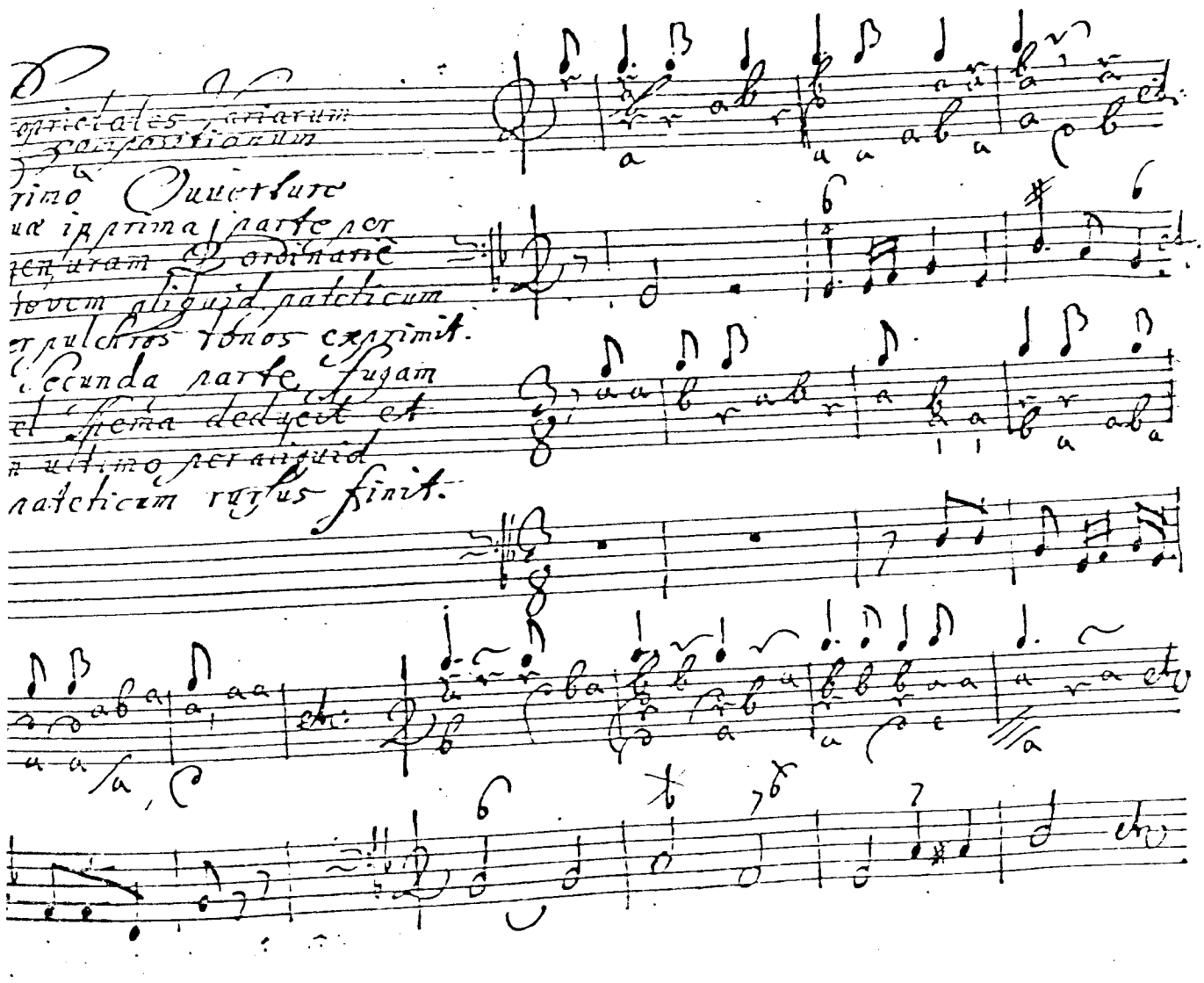


B



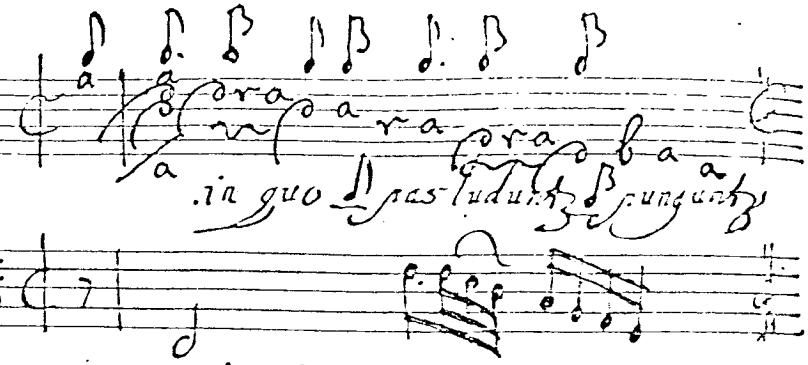



Simili m. modo procedit in musica
figurali et semitonali.

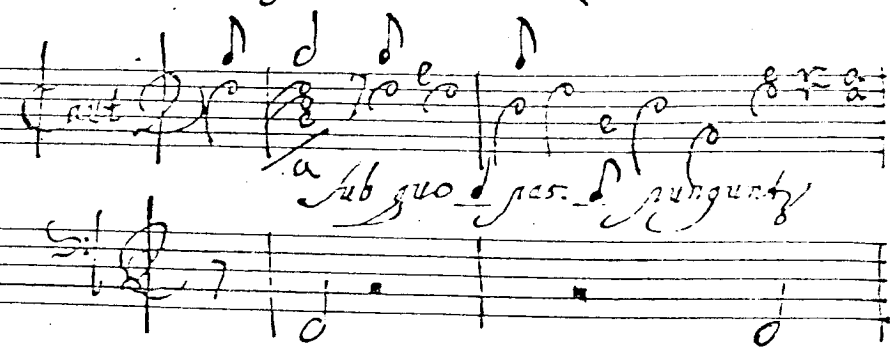


rimo Ouuerture
ue in prima parte per
ensuram ordinarie
tovem aliquid pateticum
er pulchros tonos exprimit.
Secunda parte fugam
el Thema deducit et
n ultimo per aliquid
pateticum rursus finit.

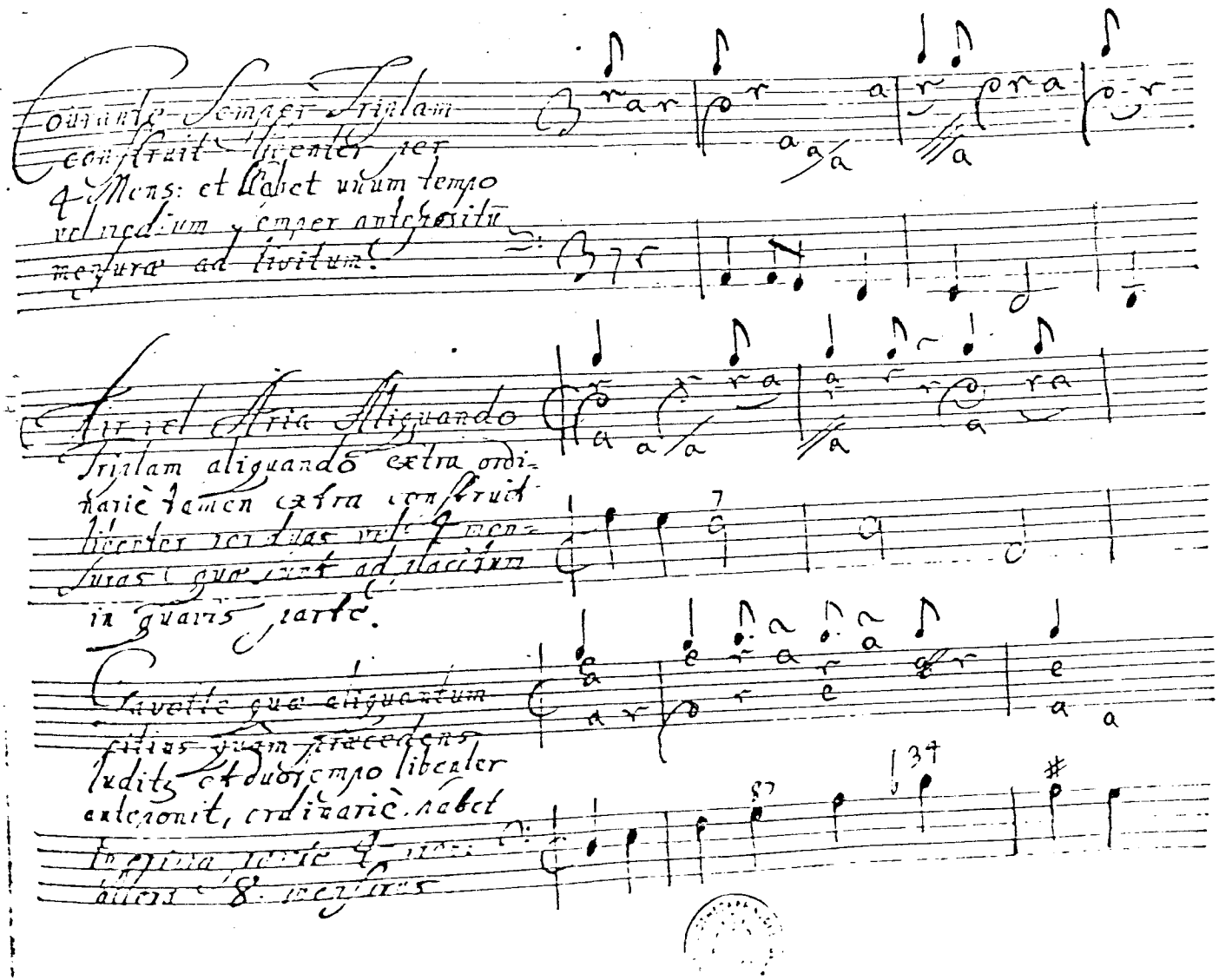
Allemande duplicem actum longum in Exemplo



Brevem



Sine bene notandum quod in priori semel ligatae ut pas ludunt bis ligatae autem pungunt id est [illegible] duas ut pas sustinet altera verò ad sequentem citò [illegible] In posteriori verò Exemplo sub mensura brevi semel ligatae ut [illegible] bis ligatae pungunt nigrae autem ut pas ludunt [illegible] sunt ad placitum tamen duae aut quat[illegible]



Courante Semper Triplam construit libenter per 4 Mens: et habet unum tempo vel medium semper anteponitur mensuræ ad livitum.

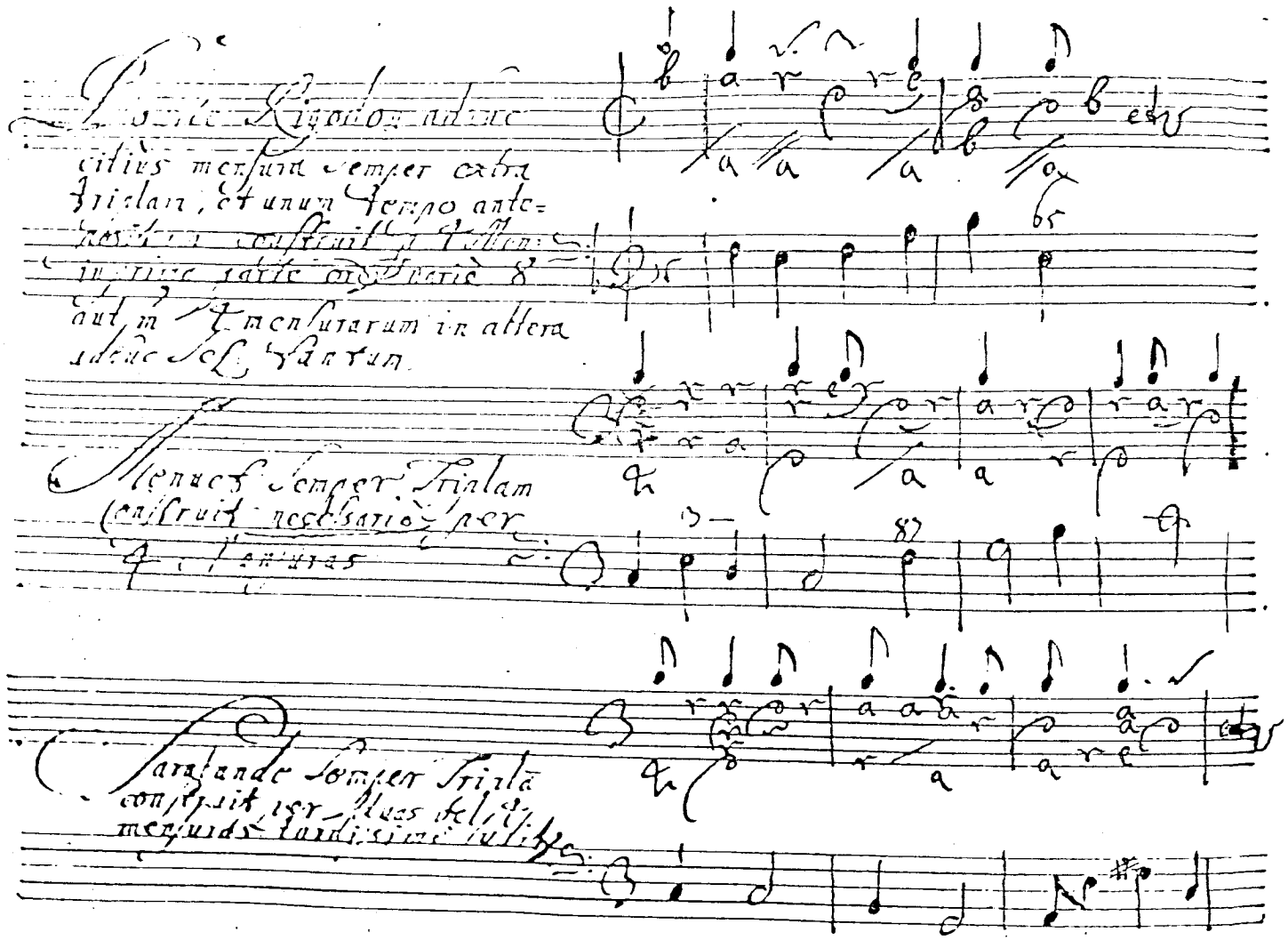
Air vel Aria Aliquando Triplam aliquando extra ordinariè tamen extra construit libenter per duas vel 4 mensuras quæ sunt ad placitum in quavis parte.

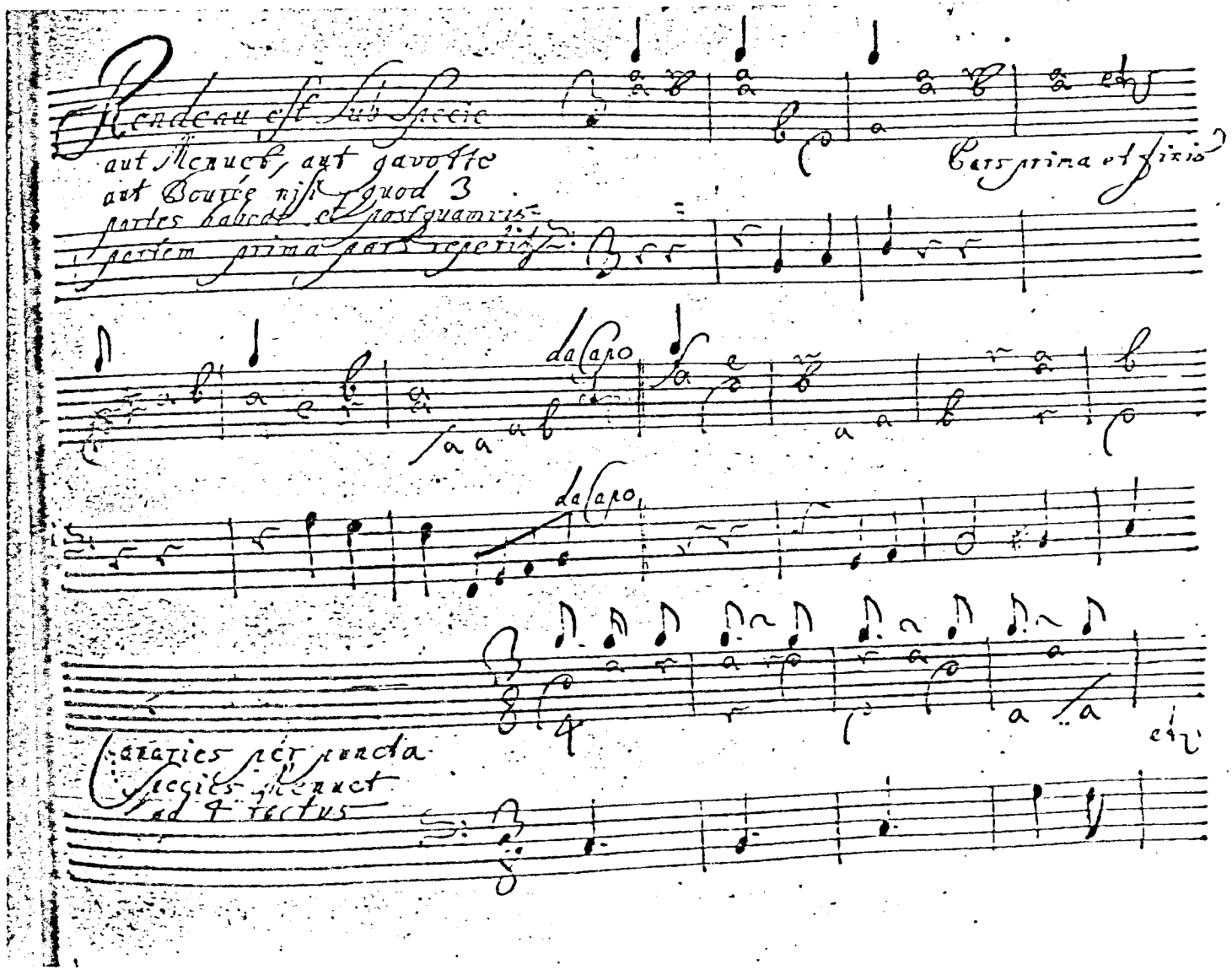
Gavotte quæ aliquantum citius quam præcedens luditur et duo tempo libenter anteponit, ordinariè habet in prima parte 4 mens: altera 8 mensuras

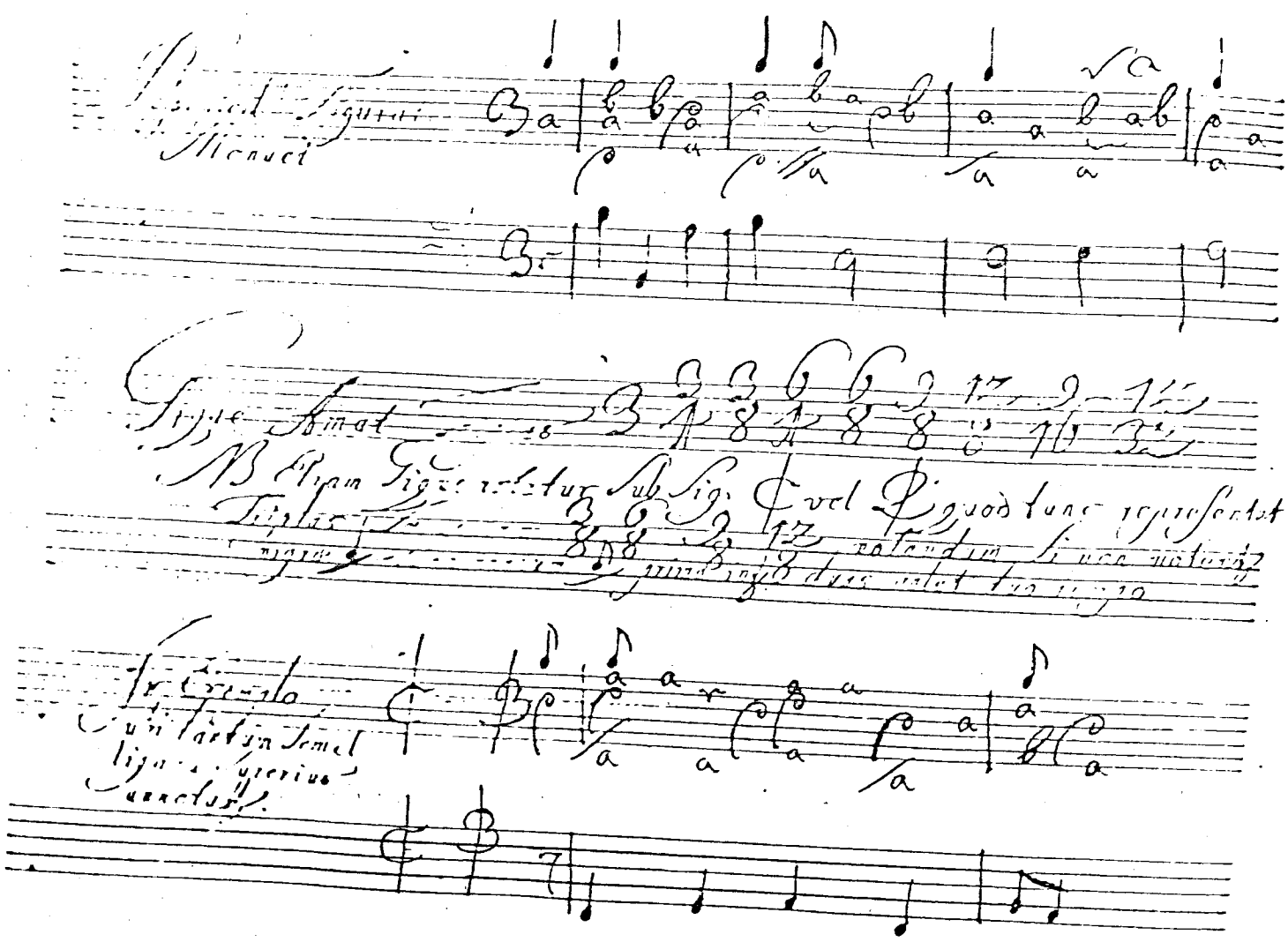
Rigodon adhuc
citius mensura semper extra
triplam, et unum tempo ante-
[illegible] construit [illegible]
in prima parte ordinariè 8
aut m 4 mensurarum in altera
adhuc sex vantum.

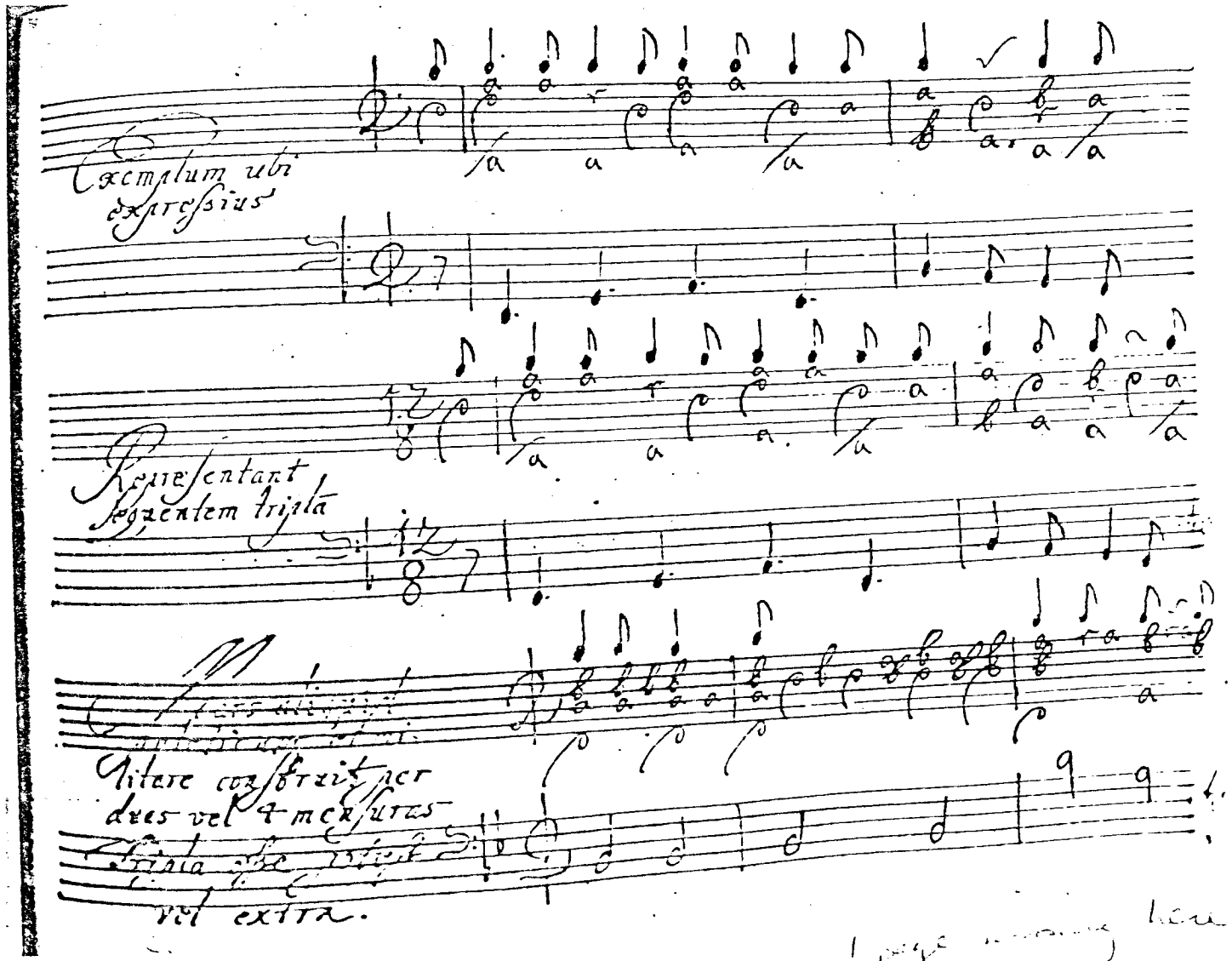
Menuet semper triplam
construit necessariò per
4 mensuras

Sarabande semper triplā
construit per duas vel 4
mensuras tardissimè [illegible]




Rendeau est sub specie
aut Menuet, aut gavotte
aut Bourée nisi quod 3
partes habeat et postquamvis
partem prima pars repetitur
Pars prima et finis
da Capo
da Capo
Canaries per puncta
Species Menuet
ad 4 tactus


Menuet
Fine



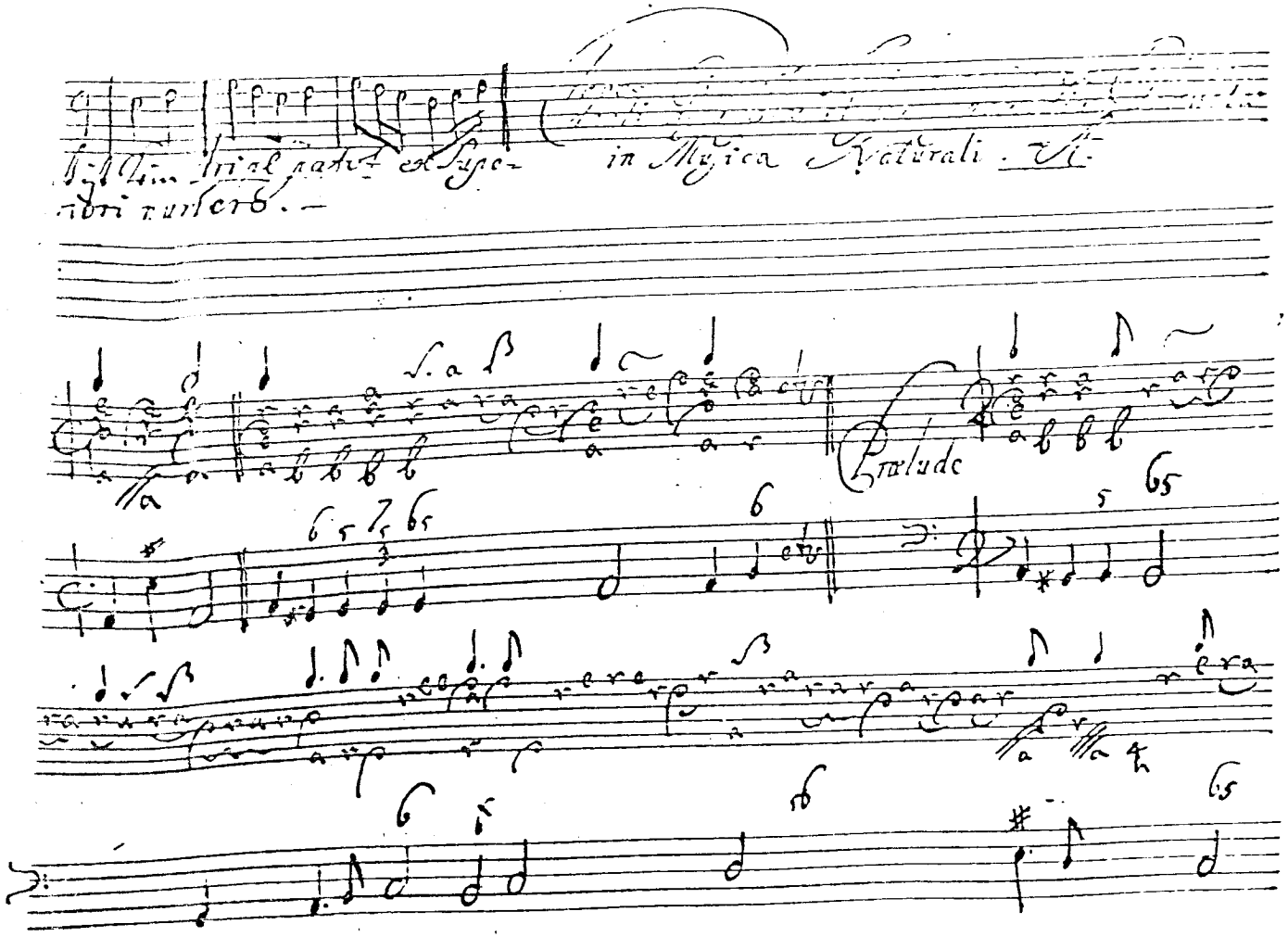
Exemplum ubi expressius

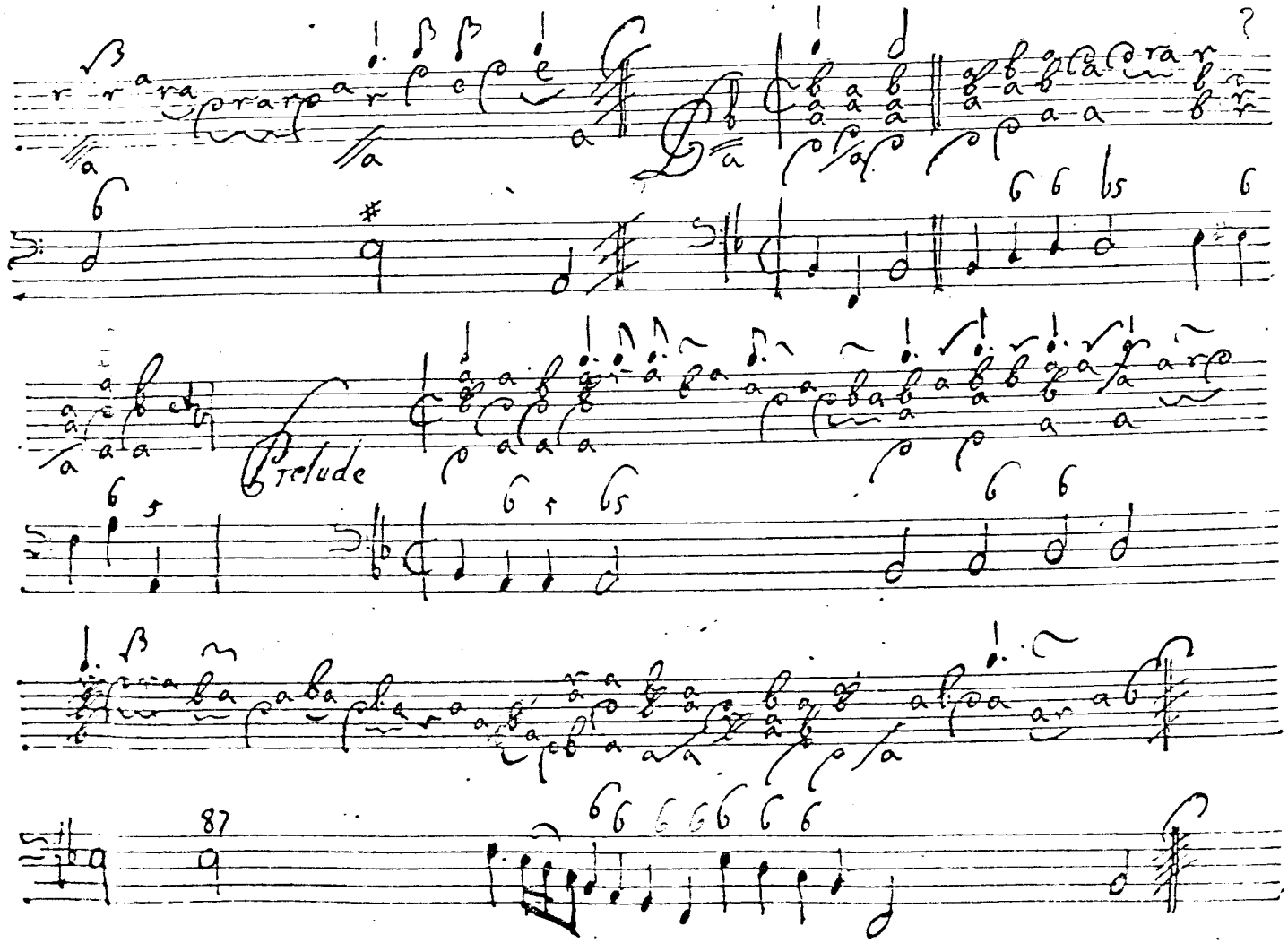
Representant sequentem triplā

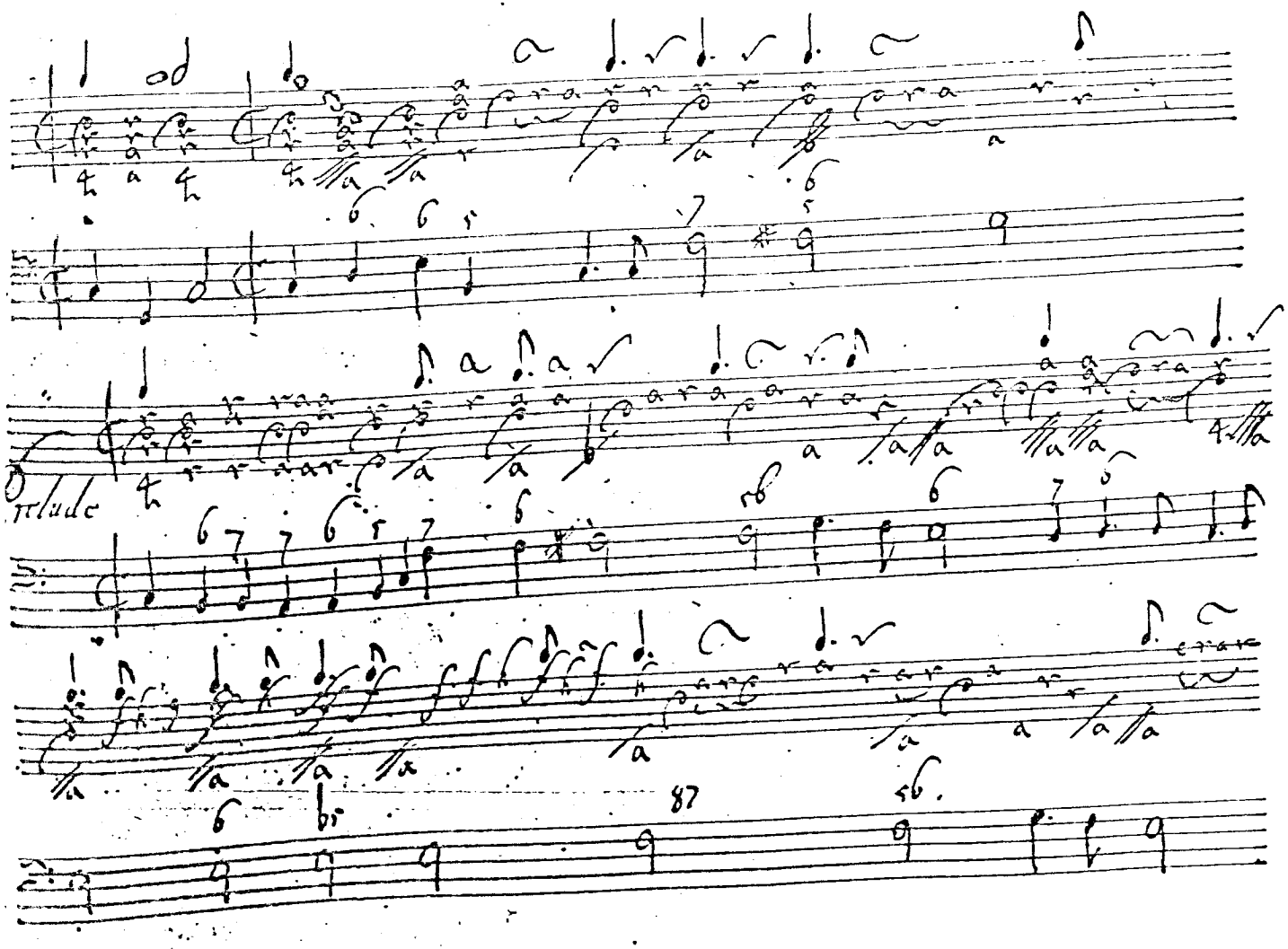
Litere construit per duas vel 4 mensuras

vel extra.

1 page missing here


Prælude


Prelude
87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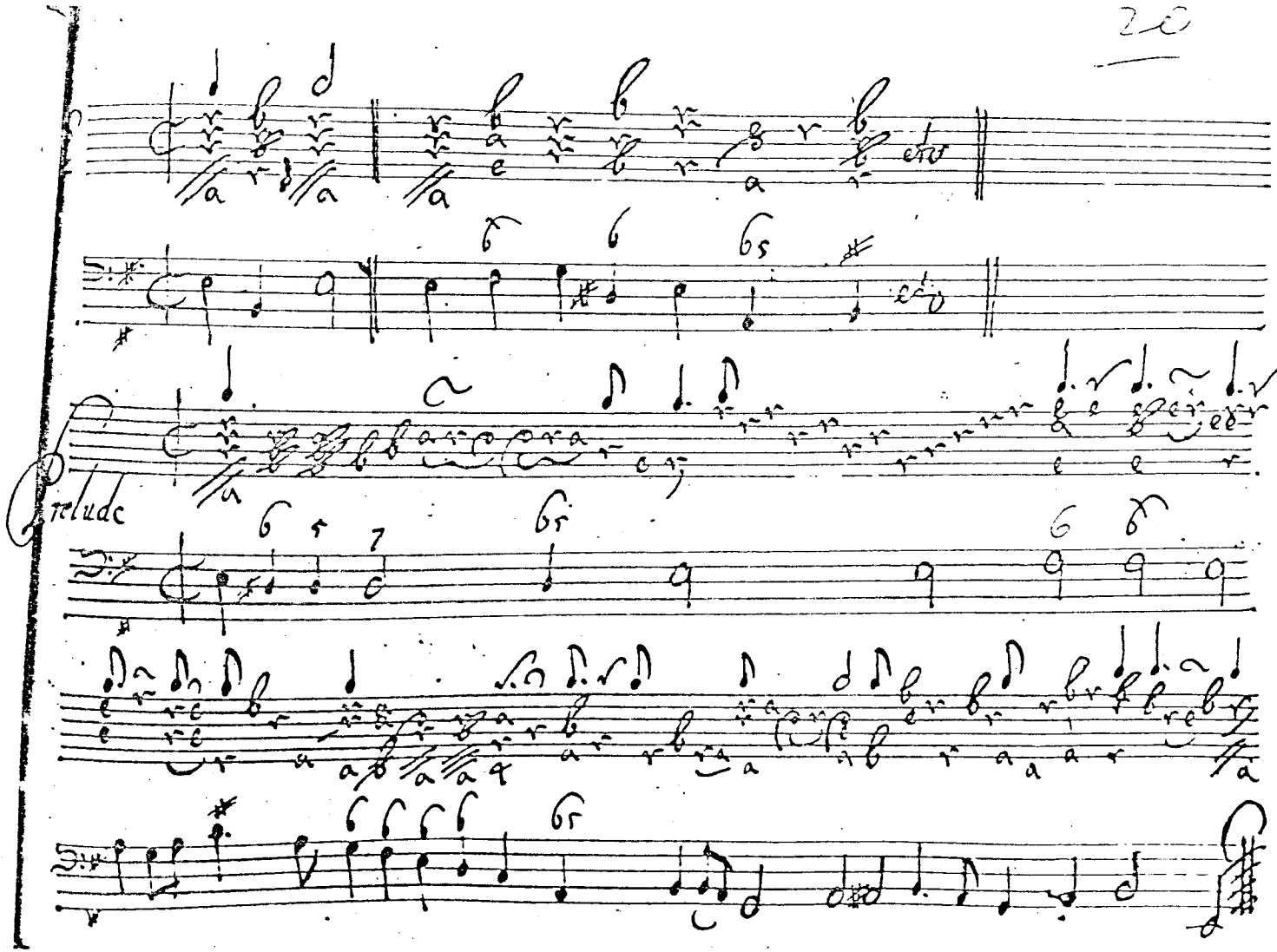
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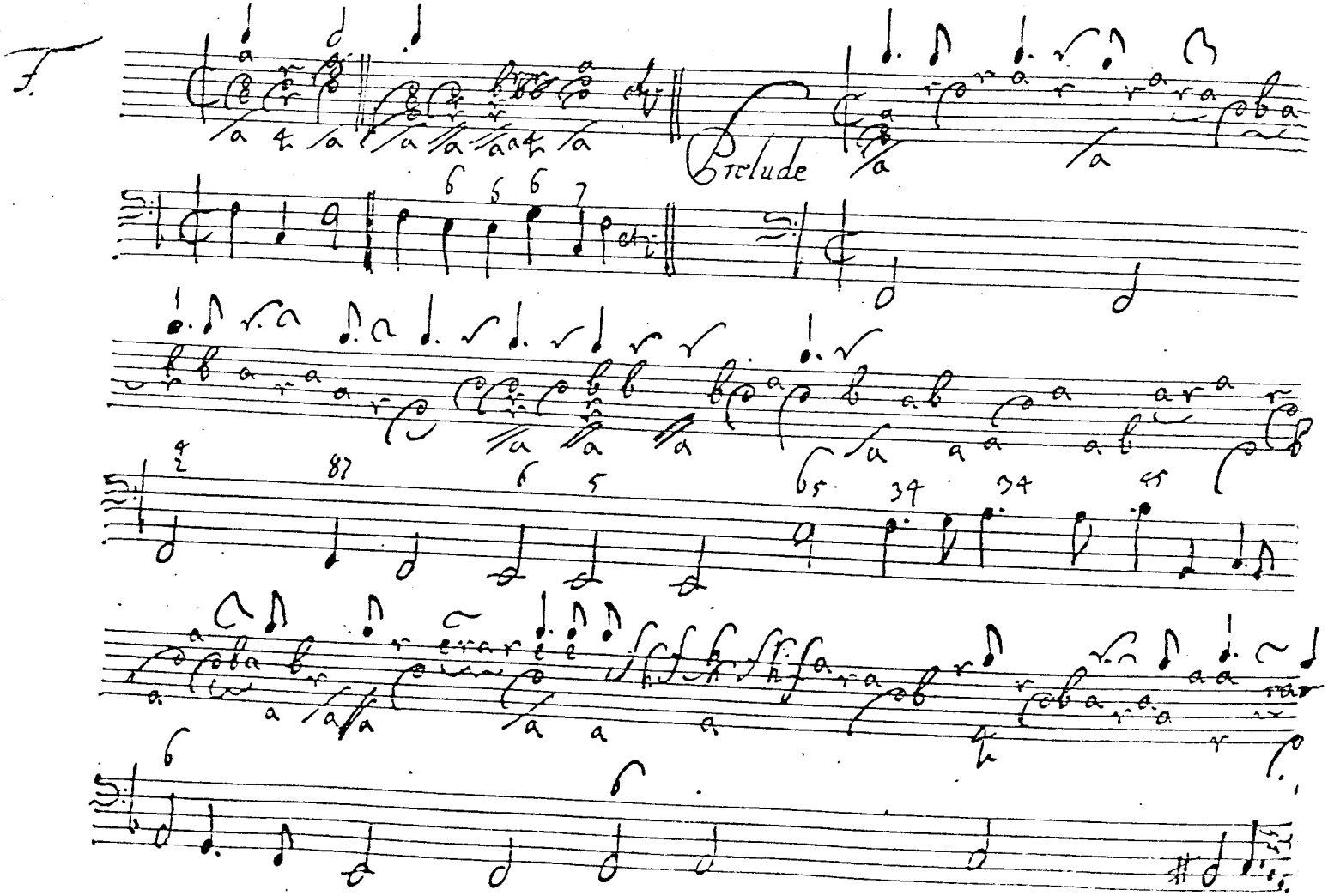
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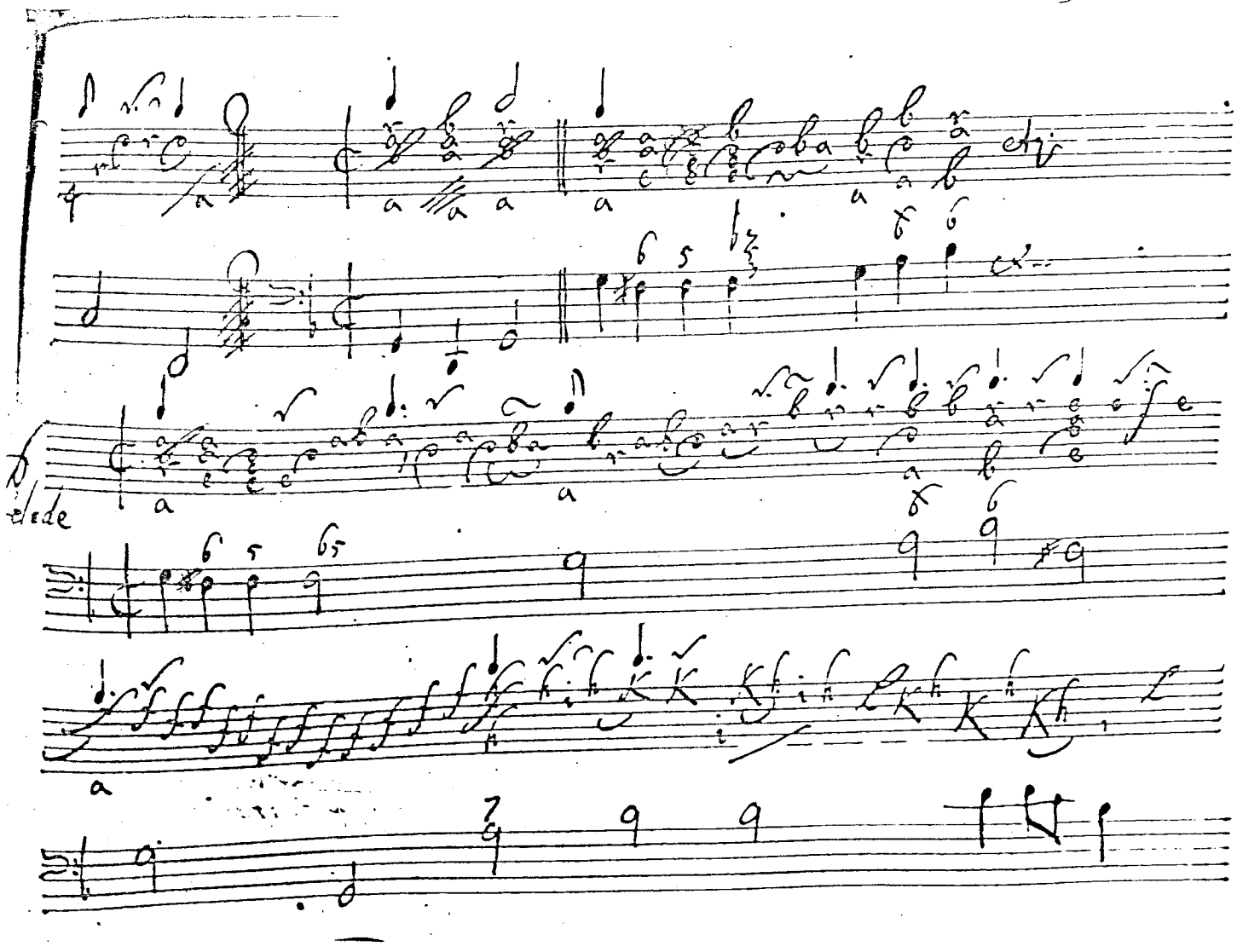

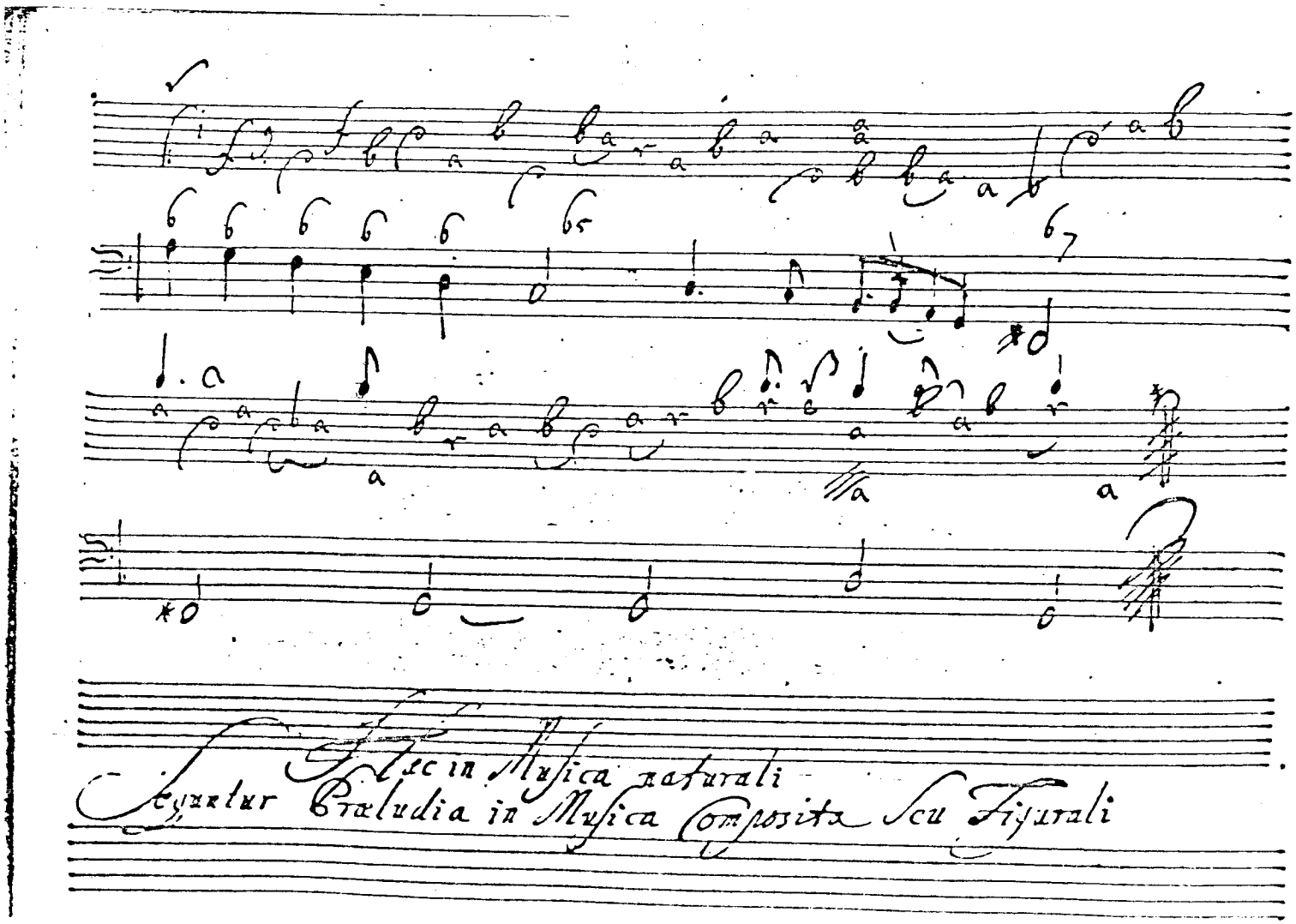
Sic in Musica naturali
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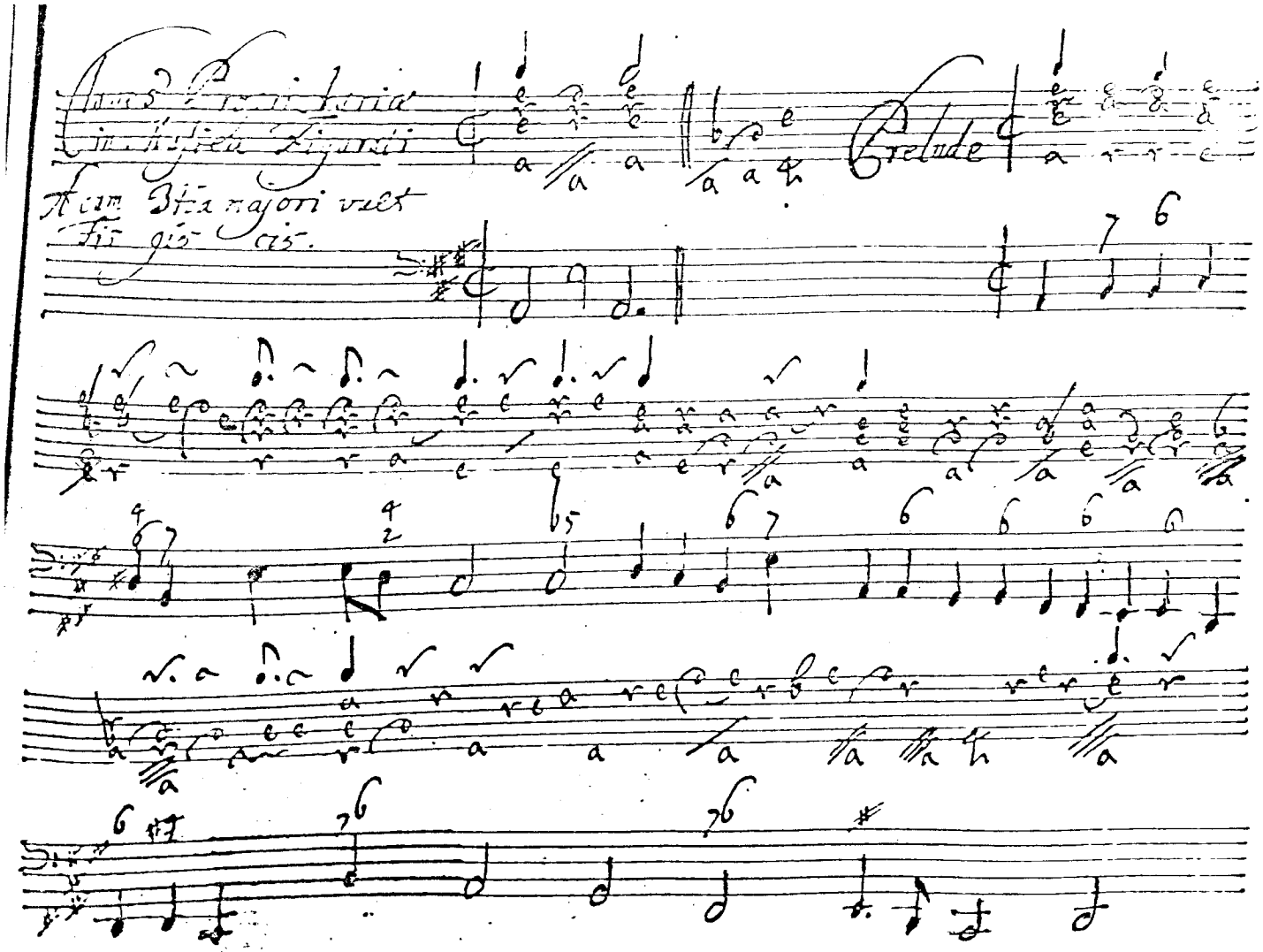
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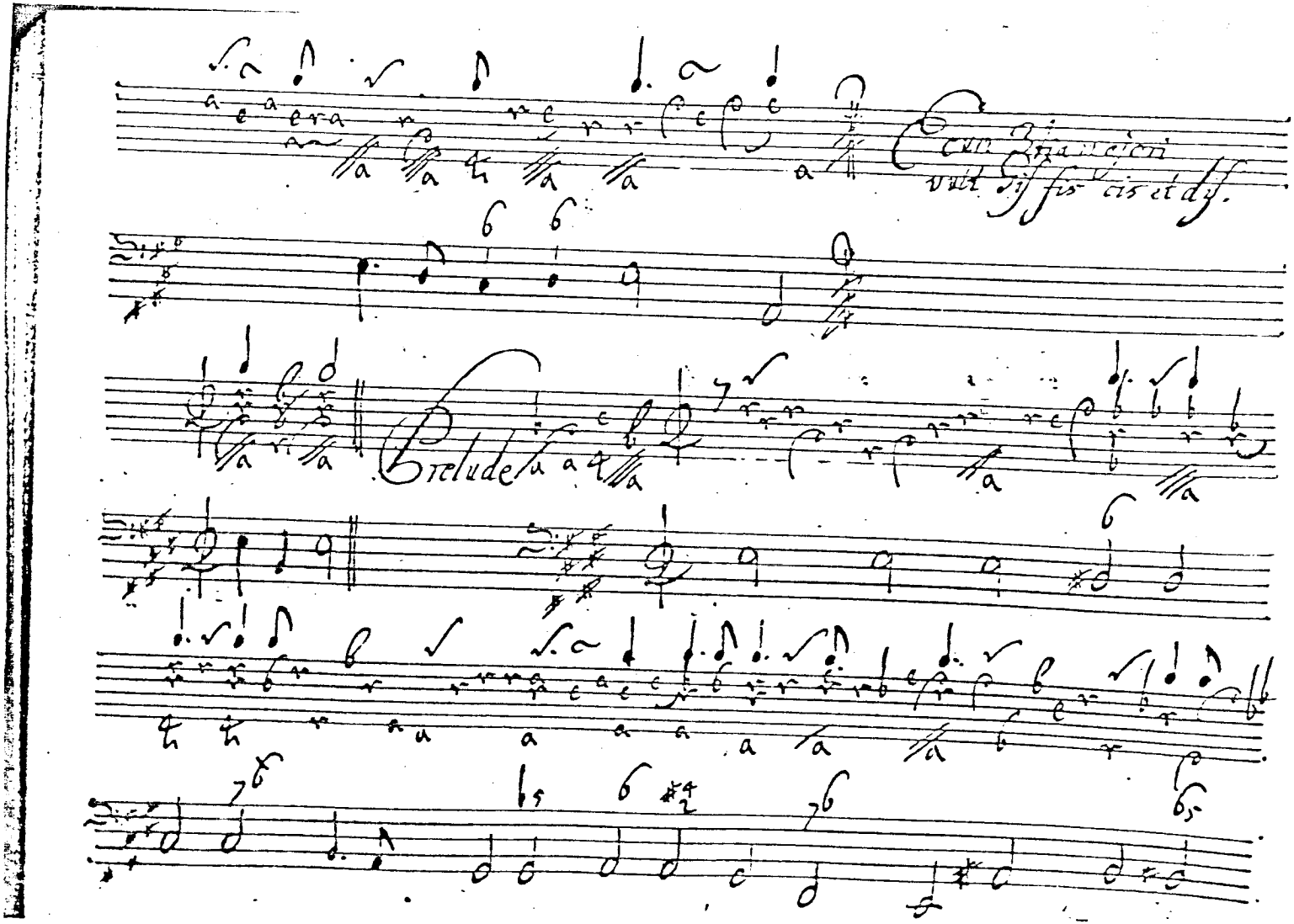
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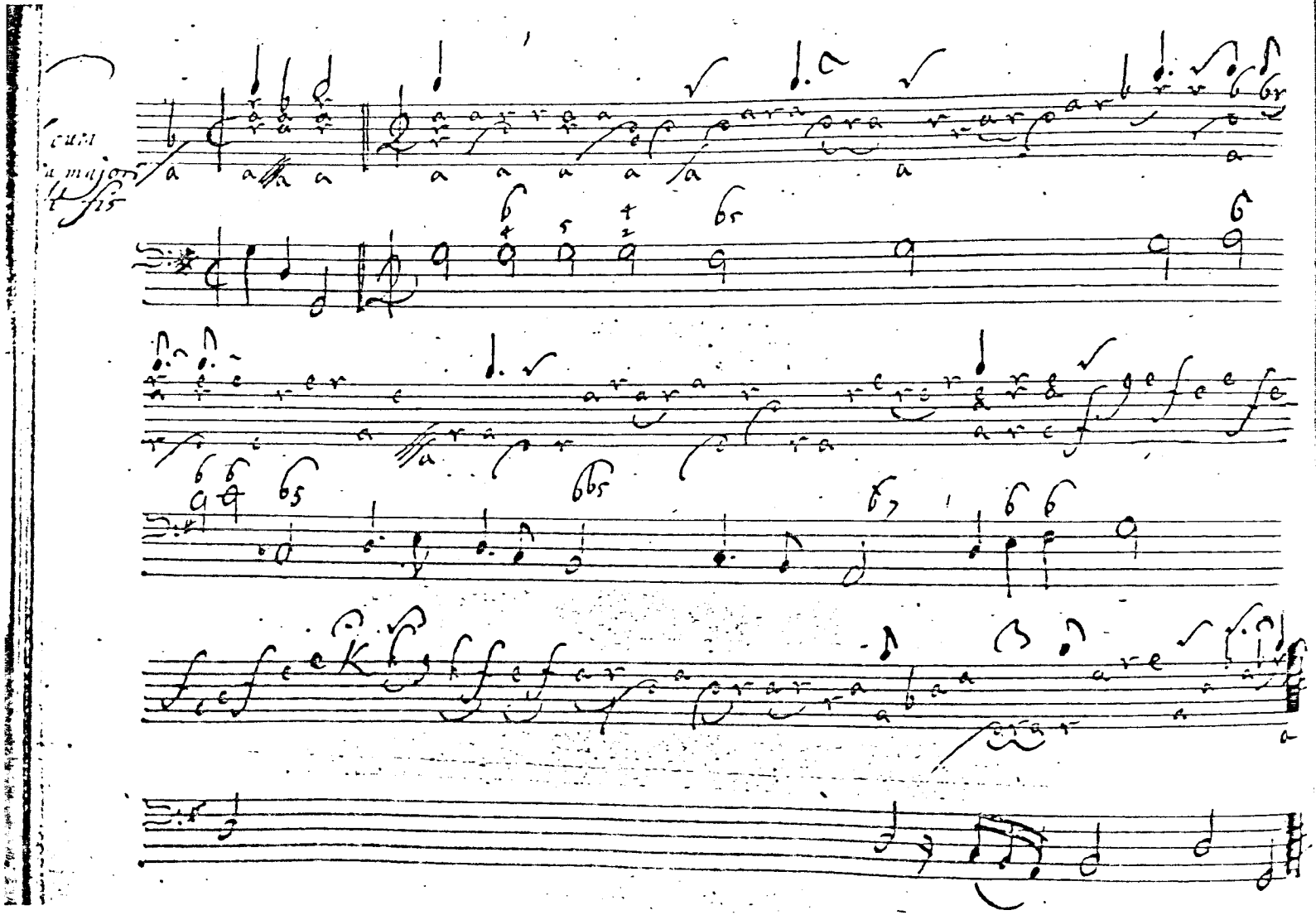
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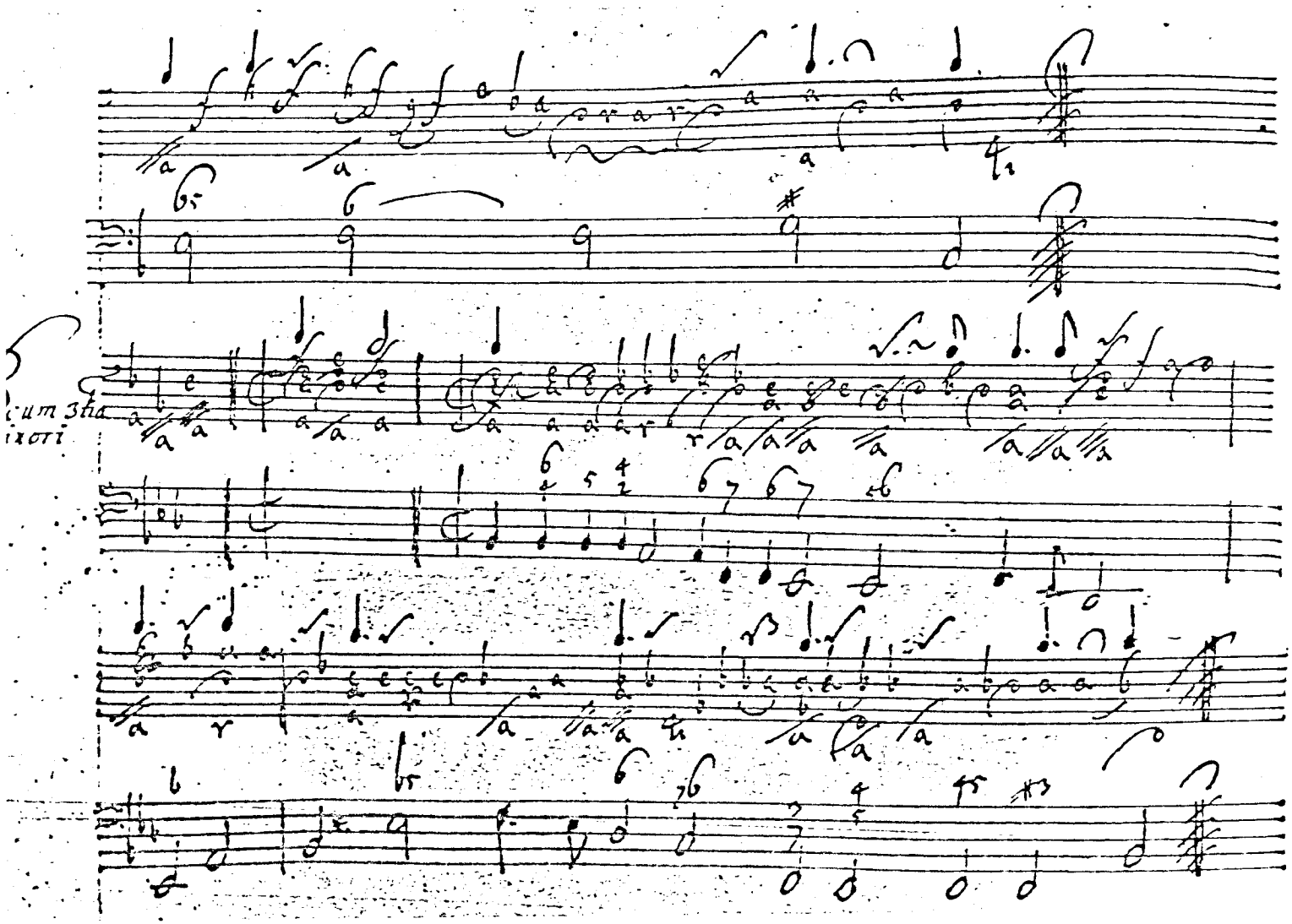

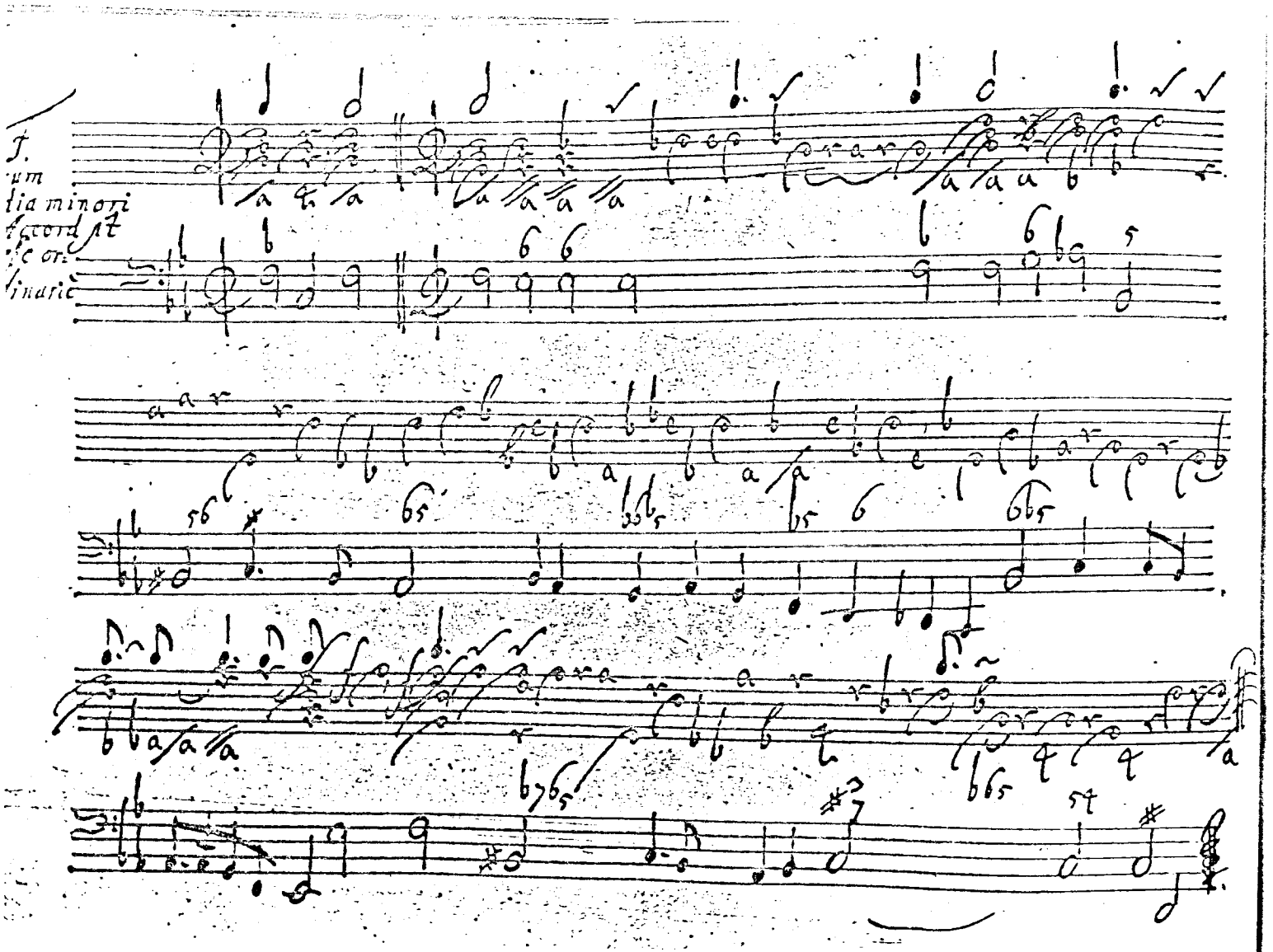
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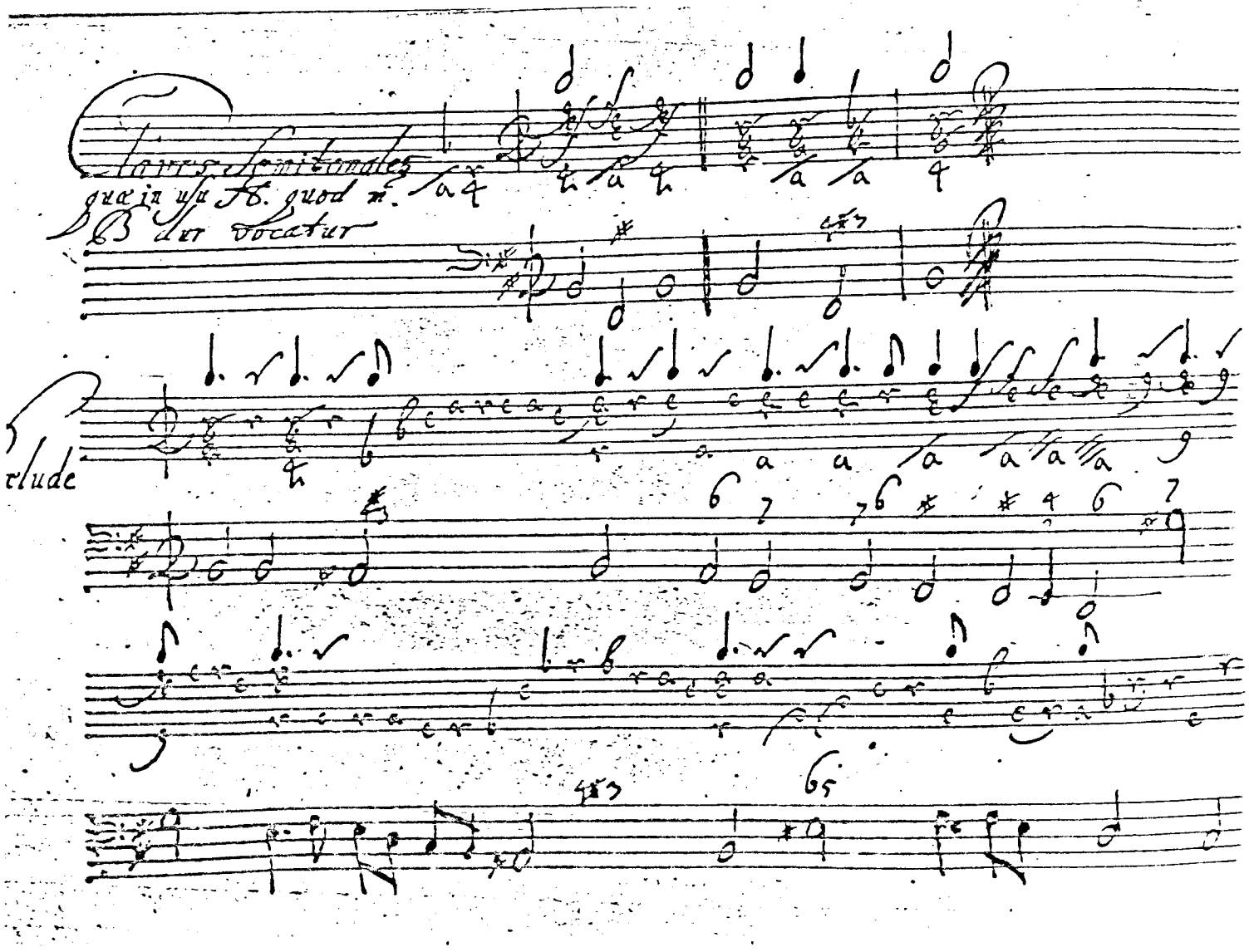
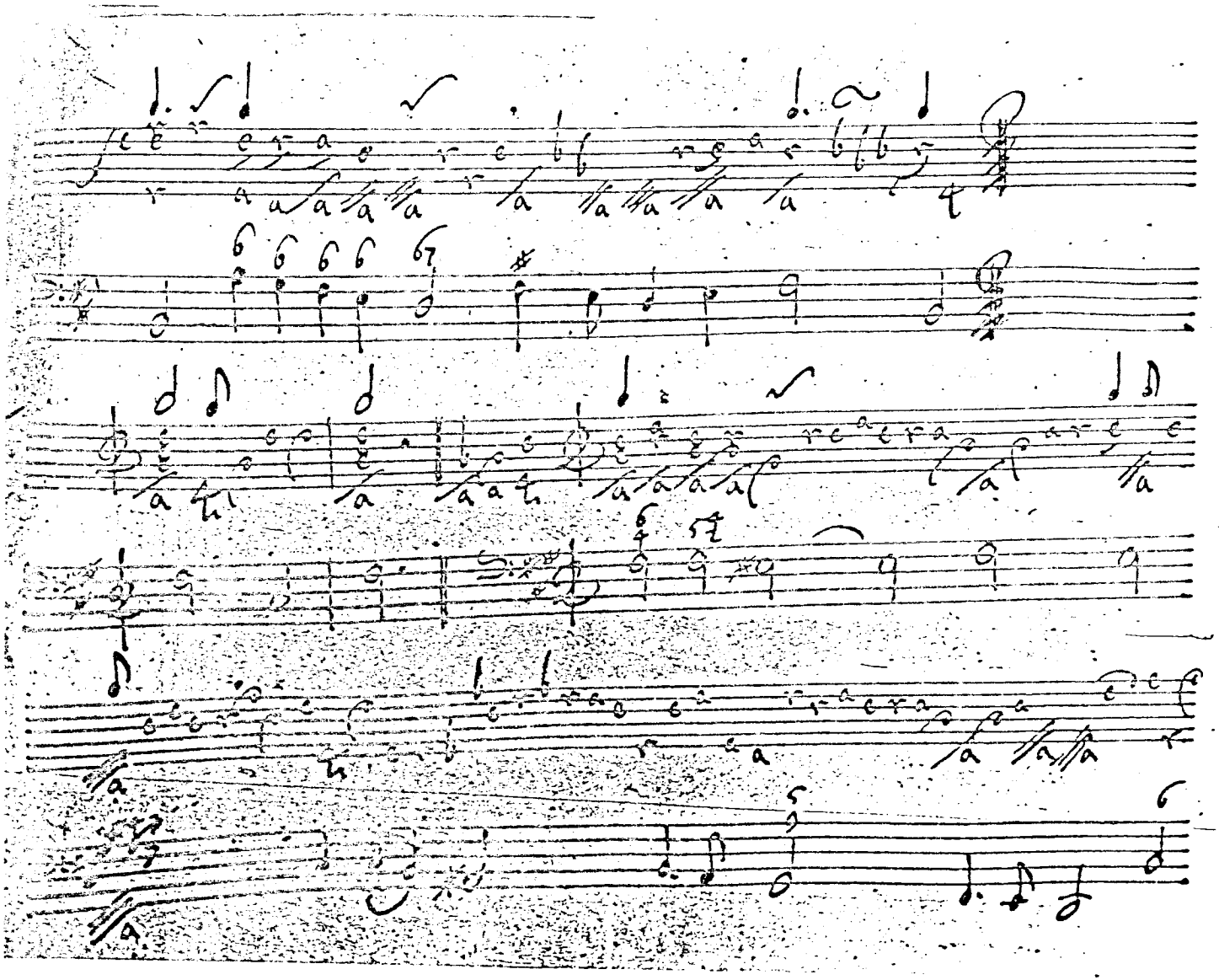
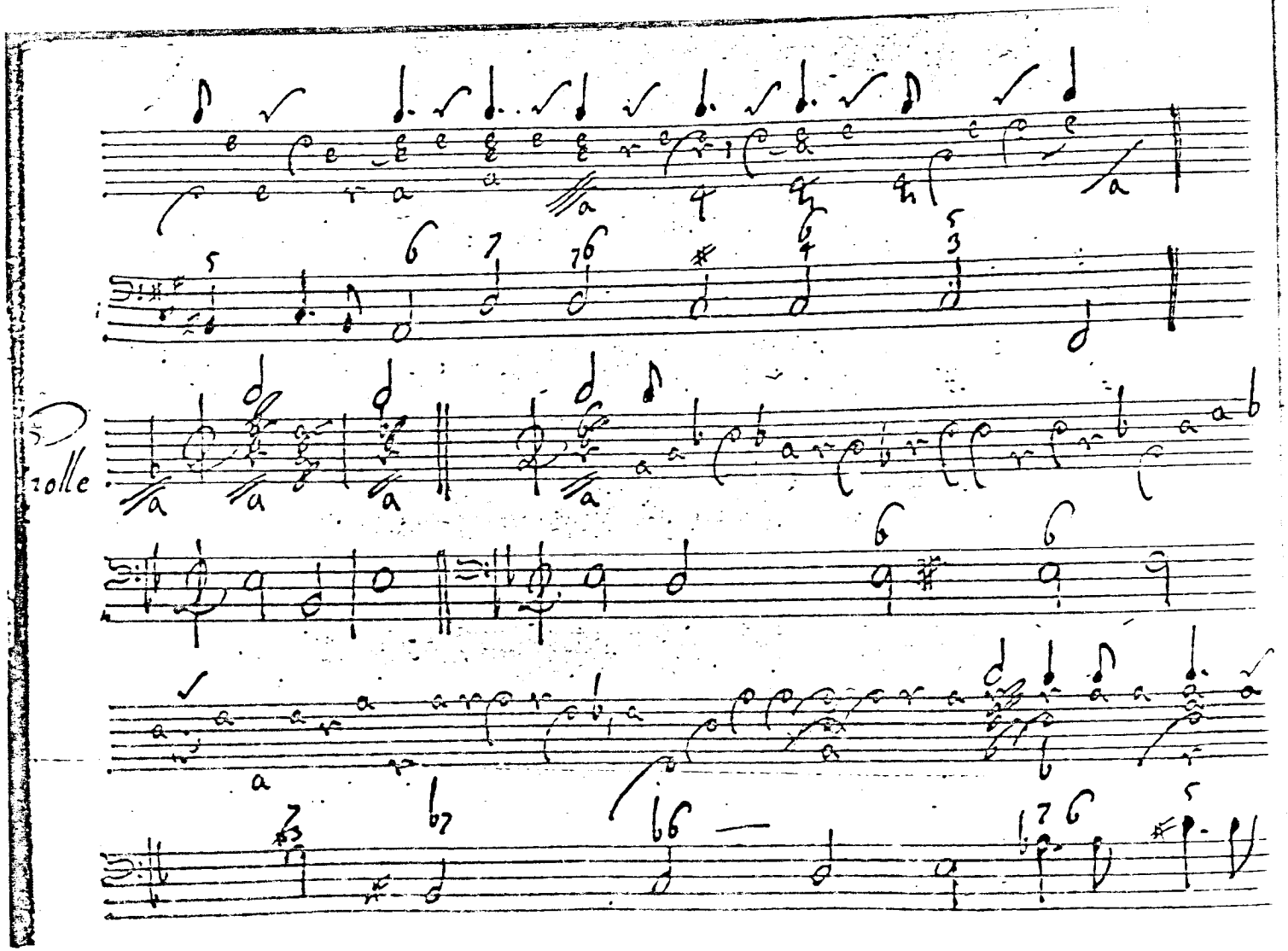
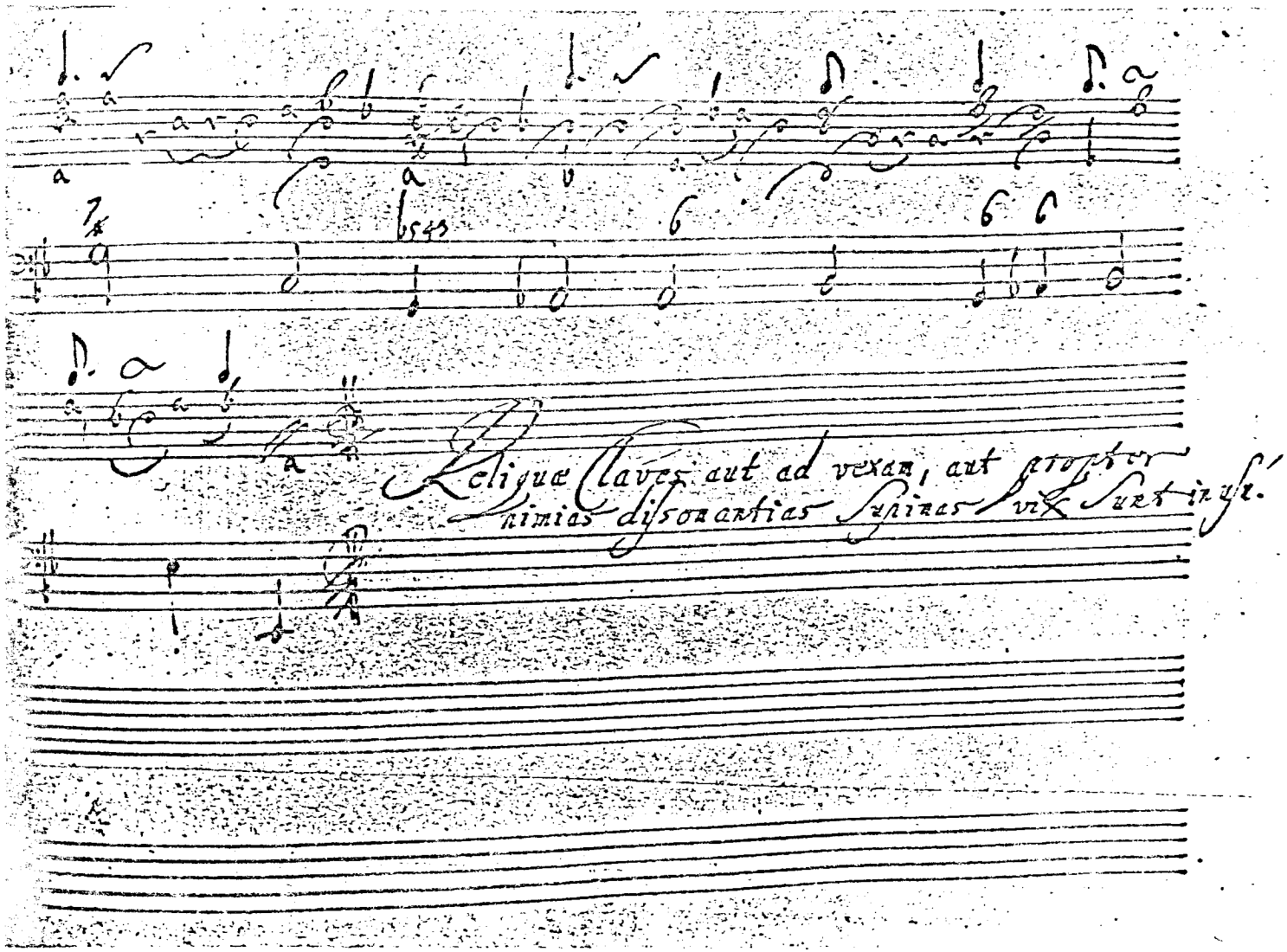
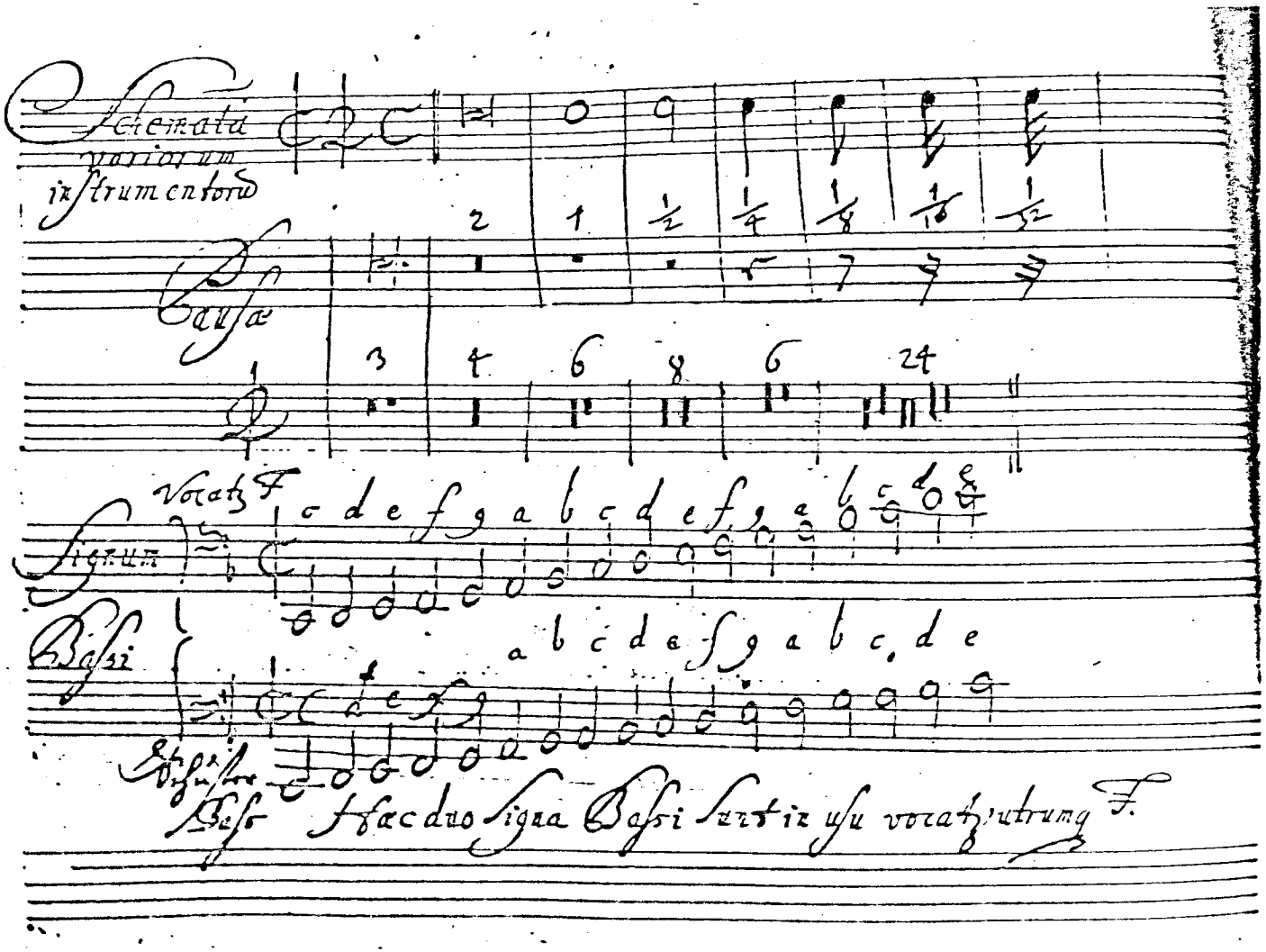
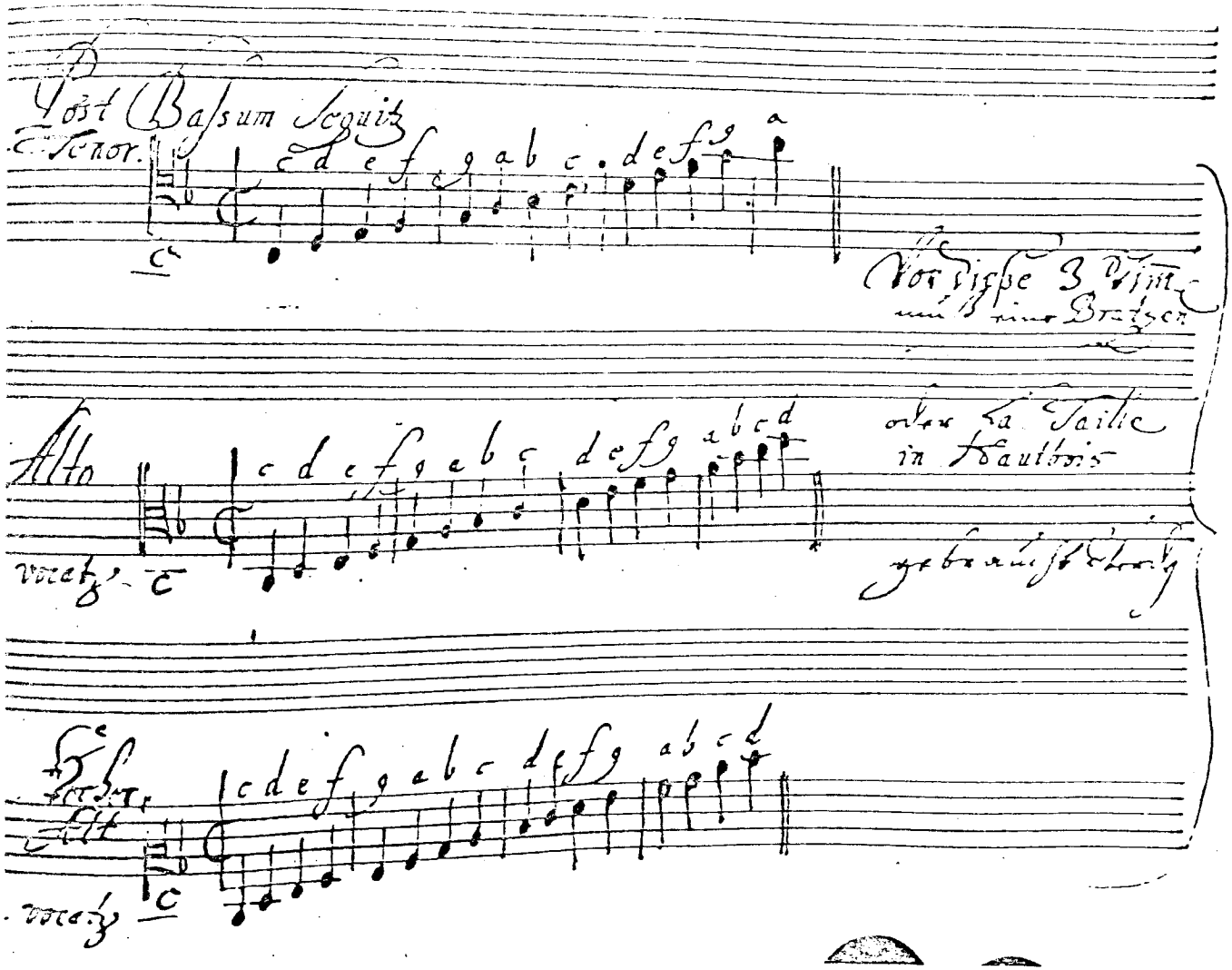

Claves Semitonales
quæ in usu H. quod m.
B dur vocatur
clude

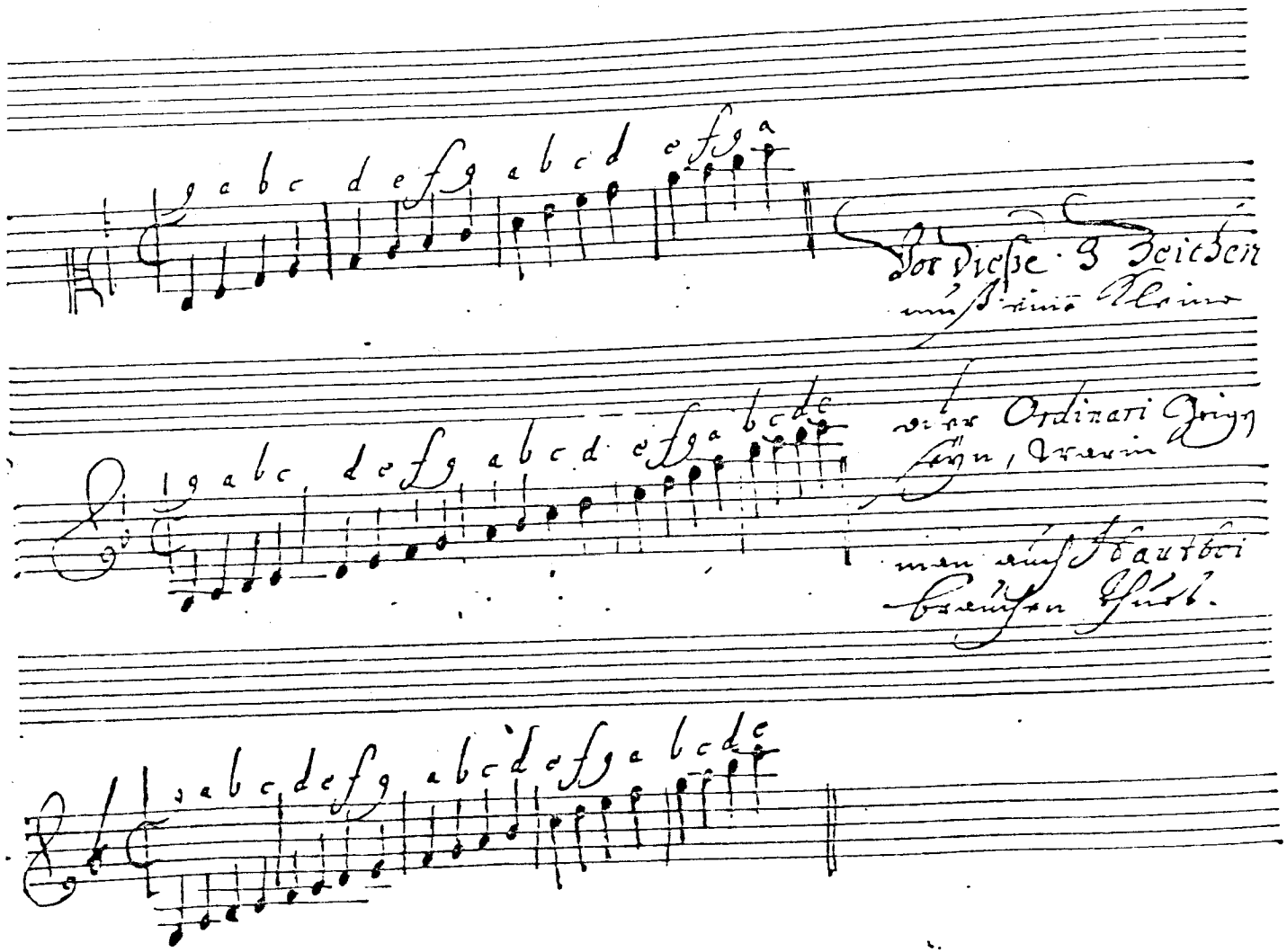


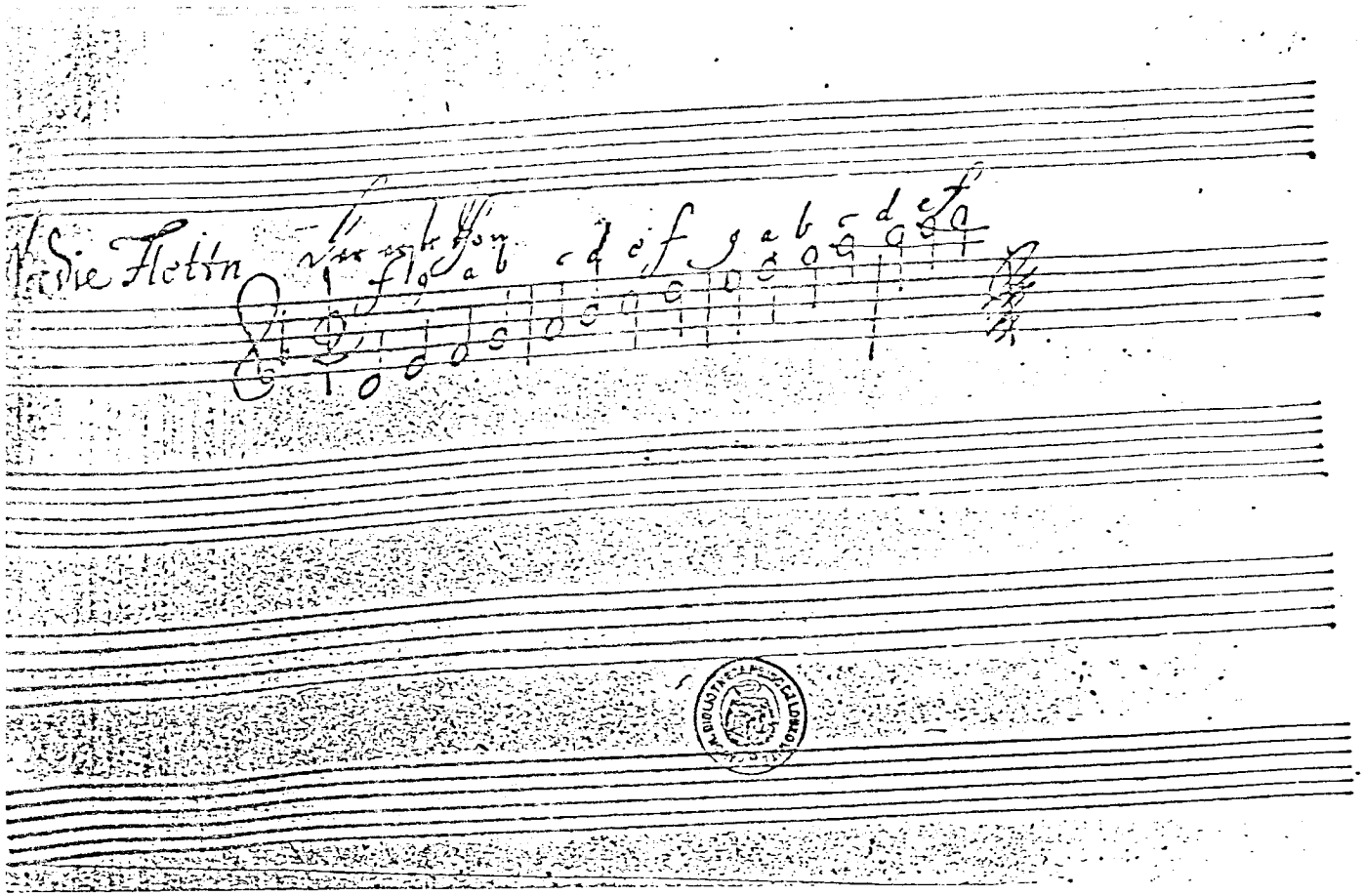

Trolle


Reliquæ claves aut ad vexam, aut propter
nimias dissonantias supinas vix sunt in usu.


Schemata variorum instrumentorum
Pausæ
Vocatz F
Signum
Bassi
Hæc duo signa Bassi sunt in usu vocatz utrumq F.


Post Bassum Sequitz
Tenor.
Vor diesse 3 Stim-
muß eine Bratzen
oder La Taille
in Hautbois
Alto
vocatz
Vocatz


Vor diesse 3 Zeichen
muß eine Kleine
oder Ordinari Geigen
seyn, darin
man auch Hautboi
brauchen thuet.


Die Flötn
c d e f g a b c d e f