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## **Institutiones mathematicae - Cod. St. Blasien 67**

**Kircher, Athanasius**

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Musik

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Caput 1. de Definitione et Divisione musicae

Musica ut initio dictū ē duplex ē, theoria et practica, theoria circa verū musicarū, huiusmodi versatū, q̄ a Boetio definit facultas, dūas acutorū et grauium sonorū sensu, et vocē p̄cedens, ea ite-  
rū zplex ē; mundana q̄ de harmonia totius et partū mundi p̄cedat; humana q̄ de proportioibz  
corporis et aia, atq̄ harū int̄ se partū tractat, 3<sup>a</sup>, q̄ in ḡda dī p̄stere instrumentis. practica  
in exercitiō cantū p̄stet. Partū cantū zplex ē, alij simplex et vniformis, et de hoc tractat mu-  
sica plana, qm̄ Gregorianā vocant; alter varig ac multiformis, de quo musica, qm̄ alij figuratē, alij men-  
suratē vocant, atq̄ de huius musica compositō, q̄ et canonica dī, seu computistica; sic breuius agemq̄.

Caput 2. De intervalis musicis.

15<sup>o</sup> s̄t intervalia, ut nra aetate musici docent. vnisonus, tonus, semitonium min et maig, ditonus, semitonus, tritonus, diatessaron, diatessaron, semidiapente, tonus cū diapente, semitonium cū diapente, ditonus cū diapente, semiditonus cū diapente, diapason, semidiapason, quarū alia s̄t p̄fecta, alia imp̄fecta, nos re-  
lictis imp̄fectis, p̄fecta definiemq̄. Vnisonus ē in musica id, qd̄ in arithmetica ē monas, punctus in geometria. Semitonium min ē idā imp̄fecta seu minor p̄cedens ex mi in fa. Tonus ē idā p̄fecta de qua  
p̄ctā notula in exam saliens, veluti ex ut in re, ex re in mi et. Ditonus duntaxat mi, fa simul incens,  
sua n. voces n̄ faciūt tonū, sed min, qm̄ tonū dimidiū. Semitonium tertū imp̄fecta ac mollior, ex tono et semitono  
dūa s̄t p̄ctas, ex ut in mi, et ex fa in la. Semitonium tertū imp̄fecta ac mollior, ex tono et semitono  
minore; eiq̄ dūa s̄t p̄ctas, ex re in fa et ex mi in sol. Diatessaron ē quarta, q̄ oibz modulandi  
genitibz apta ē, p̄stans semitono minore et duobz tonis, ut ex re in sol, et ex mi in la. Diapente  
5<sup>a</sup> p̄fecta ex tribz tonis, ac semitono minore, eiq̄ 4 s̄t p̄ctas, idē 4 hemitoniarū loca, re la, mi, mi, et  
Semitonium cū diapente ē 6<sup>a</sup> imp̄fecta ex tribz tonis, et duobz semitonis minoribz, ut mi fa, ex e ad c  
Tonus cū diapente 6<sup>a</sup> p̄fecta ex 4 tonis, ac semitono minore, admittit hae unō duntaxat, v.g. ex ut in la, et  
re fa p̄cedendo. Diapason cum spontiarū regina, ē 8<sup>a</sup> p̄fecta et integra, ac 5 tonis et hemitonis mi-  
noribz, p̄stans diapente et diatessaron; his ita rite illis ad computistica p̄cediamur. +

Unisonus. x	semitonium min.	Tonus. x	Ditonus. x	semiditonus.
Diatessaron. x	Diapente. x	semiton. cū diapente	Tonus cū diapente	Diapason. x



cadentiaq, potissimū v. in fine tenorem toni ad servandū, reliqis intermedijs spatijs & arbitrio componētis miserari poterūt. Deorum tenorum cadentia, qut musiqz geniqz cuiqz suggeret. +.

Handwritten musical score for tenors 1 through 12, arranged in three columns. Each column contains four staves. The first column shows tenors 1-4, the second shows tenors 5-8, and the third shows tenors 9-12. The notation includes various rhythmic values and accidentals.

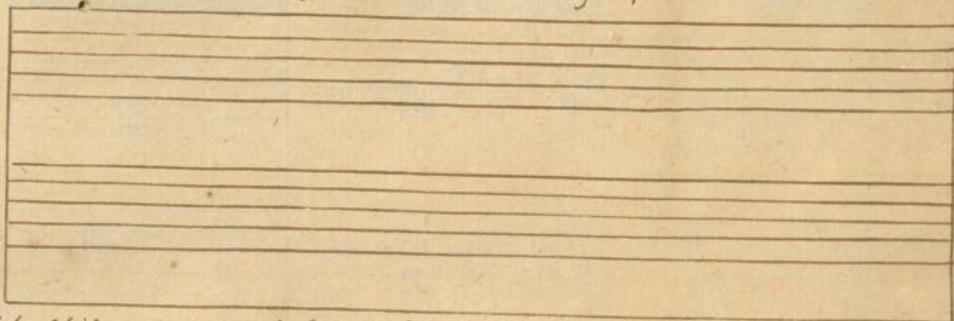
§. 3. De Regulis compositiōis ac cadentijs.

1. Cadentia in basso n̄ nimis vicina sint, q̄ p̄fectum dictū sit de cadēz in fine cantz, v: quodorū eiq, s: q̄ 5. 4. a. quā ordinariē cadant, p̄fectū si plurimū vocū, ut 8, cantio sit componenda, idq̄ in fine alternorū chororū; in spatijs v. intermedijs quodorū, q̄ libitū poteris vel q̄ idā, 3. 4. 5 ascendere, vel descendere, qut affectz cantiois dicitabit; modo semz in fine quod, ut dictū, q̄riā cadentiam seruet. +
2. quo maiores cadentias Basso sūt, eo viciniōres reliquarū vocū nota ponēda sūt.
3. si Basso cedat q̄ semibreues exē guta, ascendendo, vel descendendo, vel q̄ 3 a. m. quā, reliquarū vocū notulas n̄ p̄dere dōne singulis in basso collocatis semibreuibz, s: tm̄ vna q̄ 3<sup>a</sup> p̄edere p̄e, reliquas vero in guta comorari. +

§. 4. Regule de semitonijs. +

1. semitonū in certis tonis ac xonijs tm̄ adhiberi solet, a quorūbz musiciis. +
2. semitonū nunqm̄ apponit, nisi 3<sup>a</sup> in ḡnē diatonico, seu singulū cantū, in ḡnē tr̄ cromatis, ac enharmonico nullū certū servat locū. +
3. semitonium n̄ ponit in ḡnē diatonico in descensu notarū, s: in ascensu. +
4. in tonis. jo. 2. 3. 4. 7<sup>o</sup> locū sūt, in alijs tenorū cadentijs n̄ ita crebro ponit diatonice. + in singulū cantū; in jo n. tono, tertia, se. C, requit semitonū, si segis imēdi- atē

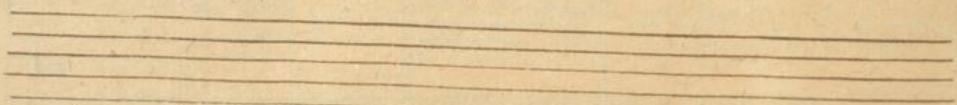
128. *ate ascenderit, vel si descendit, pausa immediate sequitur semitonium, etiam valebit. ¶ In 2do tono, tertia D nimirum, F regit semitonium; sicut in 3o tono tertia E, nimirum G, iterum semitonium. In 4o tono tertia D, nempe C, idem regit, si, ut dixi, sequitur immediate ascendit, aut si descendens pausa cobibeatur, alias non, sed haec omnia vide in exemplo. ¶*



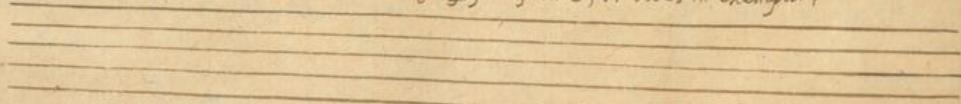
Nota. Et si dua voces inuigant ab eadem clavi Vg. G. si ea vitu, si in ascensu v. desc. immediate variant.

§. 5 Regula de B molli ponendo in cantu duro et b. molli. ¶

1. Nunquam ponit b. molle, nisi in 1o tono cantu duri in genere diatonico, in Bassi quodam locis, quos nota tangit linea B. fa. # mi, reliquis v. vocibus, quos Bassus peruenit G. toties reliquerit vocem, valebit in b. fa # mi, b. molle, ut vides hic:



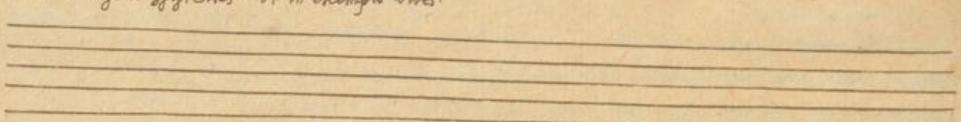
2. In cantu vero molli in basso extra B. fa # mi, ordinariè ponit b. molle, in 2o tono in E, in reliquis vero vocibus, basso spiritato in C. b. molle semper ponit in E, ut vides in exemplo. ¶



§. 6 De Vniuersalibus Regulis. ¶

1o in cantu quocumque nunquam dua, tres, aut plures spectra sponantia, ut f. 4. 8. 5a. se immediate sequuntur, imposita autem tertia, in infinito posita immediate se sequuntur.

2o in eadem linea, seu spatio, plures, siue spectra, siue imposita se immediate sequuntur, sine ulla vitio cantus, in. in unisono spectantes. ut in exemplo vides.



- 3. fa nunqm ponendum e' tra mi, q' cadentia valde vitanda e' in musica. †
- 4. Clavi in aliqua, du' Basso spicit certo fore, Vg. in G. dicantq. aut alia vox p' 5<sup>a</sup> ascendere, aut descendere poterit, aut una ascendere, altera descendere; tertia cum Basso quiescere. †
- 5. Dicantq. singulis notatq. nunqm ultra f' supmū ascendere, et nunqm infra C infimū descendere debet. 2<sup>o</sup> altq. nunqm supra B ultra, nunqm infra f' inferiq. 3<sup>o</sup> tenor nunqm ultra G. nunqm infra D. 4<sup>o</sup> Basso nunqm ultra C, inferiq. nullā certam legem habet. †
- 6. Caden tia sextary, septimary, nonary, stesq. n' gmitantq. nec sonat, nisi certo cū artificio adhibeantq.

Caput 3. De Composiōe Practica Probl. j.

Dato quouis textu et basso seu fundto, reliquas voces quousq. construere.

1<sup>o</sup> factore cantioem quous textu dato, ante oia fiat, et iuxta regulas traditas excogitab Basso in notis, iuxta tonū q' textus idū affe' mīe agruit: sit Vg. sexta in aue maris stella. finges qo Basso iuxta cadentias suri toni gorias, Vg. ido, ita ut syllaba texty rēdeant accuratē notis, et habebis fundtm, sup qd' reliq. voces struenda. †

Horn





