Example 1a. Opening of *De arte contrapuncti*, Tinctoris 1975, 11.

*Liber de arte contrapuncti a Magistro Johanne Tinctoris, lurisconsulto ac Musico serenissimique Regis Siciliae capellano compositus feliciter incipit.*

Prologus

²Sacratissimo gloriosissimoque principi Ferdinando, Dei gratia Jerusalem ac Siciliae regi, Johannes Tinctoris, inter musicos eius minimus, observantiam immortalem.

³Quia iam olim, prudentissime rex, apud Horatii poeticam versum hunc elegantissimum verissimumque reppererim:

⁴“Scribendi recte sapere est et principium et fons.”

⁵Antequam de musica aliquid conscriberem, sapientiam rerum diversarum ad eam pertinentium audiendo, legendo cum exercitatione continua quoad potui, acquirere conatus sum. ⁶Quod tametsi audiens ipsam Sapientiam clamitantem, “Ego diligentes me diligo et qui vigilaverint ad me, inventen me,” firma cum fiducia adorsus fuerim, me tamen huiusque fontis eius unicum stillam vix exhaustisse confiteor. ⁷Et hanc profecto, quantulacumque sit, per minutos calami rivulos effundere in attentos atque dociles animos mihi decretum est, non ut eo officio gloriam mihi pariam, quo Titus Livius, auctor celeberrimus, a Plinio reprehenditur⁸, sed ut posteritati quod Cicero⁹ optimi cuiusque opus asserit pro modulo ingenii serviam, ne talentum a Deo, qui iuxta Prophetam⁺ scientiarum dominus est, mihi traditum in terra fodiens, in tenebras exteriores ubi fletus ac stridor dentium erit tamquam servus inutilis eiici praezipiar¹⁰.

⁸Iam itaque inter caetera de arte contrapuncti, qui ex consonantii onnem
musicae delectationem, Boethio teste\textsuperscript{a}, regentibus conficitur, ad gloriam et
honorem sempiternae maiestatis Eius, cui per ipsum contrapunctum ut in
Psalmo\textsuperscript{b} imperatur fit iocunda decoraque laudatio, ac omnium huius artis
egregiae studiosorum utilitatem, ea paucu quae pervigili studio percepit,
conscribere omnino statui.

\textsuperscript{a}Quod priusquam exequar, silentio praeterire nequeo complures
philosophus ut Platonem\textsuperscript{a}, Pythagoram corumque sequaces\textsuperscript{b}, Ciceronem\textsuperscript{c}.

1 Br\textsuperscript{1} 52\textsuperscript{v} BU 89\textsuperscript{v} V 79\textsuperscript{v} Liber...incipit om BU
4 Ars poet. 309.
6 Prov. 8:17
7 \textsuperscript{a}Naturalis hist. Praef., 12. \textsuperscript{b}Questiones tusc., I:35. \textsuperscript{c}Matt., 25:25. \textsuperscript{d}I Regum
lib., 2:3
8 \textsuperscript{a}Inst. mus., I:3. \textsuperscript{b}Ps., 147:1
9 \textsuperscript{a}Rep., X:14. \textsuperscript{b}This probably through Aristotle, De caelo. II:9. \textsuperscript{c}De rep.. VI:18;
this reference comes from the portion of De Republica known as the Somnium Scipionis.

Example 1b. Opening of \textit{De arte contrapuncti}, The Complete Theoretical Works.
Chapter II

CONCERNING THE GENERAL DEFINITION OF CONCORDS, THEIR ORIGIN, NUMBER, PROPORTIONS, NAMES AND MANIFOLD DIVISION

A concord, therefore, is the mixture of two pitches, sounding sweetly to our ears by its natural virtue; I think that the word, "concord", is derived metaphorically from "con" and "cor", for just as a sweet friendship is brought about from the coming together of two hearts that are in mutual agreement, so is a smooth concord made from a mixture of two pitches that are mutually agreeable.

And, although a concord is called now a consonance, now a sounding together, now euphony, now symphony, now a type, by various writers, since my term is by far the most common, I have decided to use it in preference to the others.

On the general definition, origin, number, proportions, names, and multiform division of concords. Chapter 2 [ii].

A concord, therefore, is the mixture of two pitches combining sweetly to the ears by natural virtue. And I suppose it has been called “concord” metaphorically from “together” [con] and “heart” [cor]: just as a sweet friendship is brought about by the conjunction of two hearts mutually agreeing with one another, so a pleasant concord is constructed out of the mixture of two pitches combining between each other. And although concord is named by various authors now “consonance”, now “rattling” [concrepantia], now “euphony”, now “symphony”, now “show” [species], I have decided, because nevertheless the first name is much more common than the others, to use it consistently throughout.

Example 4. Reductio across syncopation (sincope) in Anthonello da Caserta, Beauté parfaite.