

# furnace and fugue

PERFORMANCE EDITION

50 fugues from Michael Maier's *Atalanta fugiens*

The image shows a musical score for four voices, each with its name written vertically on the left side of the staves. The voices are:

- Atalanta fugiens.** The top staff, featuring a soprano-like vocal line with a mix of note heads and diamond shapes.
- Hippom. sequens.** The second staff, featuring a basso-like vocal line.
- Græcia** (with a small 'æ') The third staff, featuring a tenor-like vocal line.
- Pomum morans.** The bottom staff, featuring another basso-like vocal line.

The lyrics for the first two staves are identical:

Sy ri a Adonidem habet, Dio-  
Ægyptus, qui sunt nil nisi Sol Sophi-

The lyrics for the third staff (Græcia) are:

nysum Græcia, Osi rim  
æ, nil nisi Sol Sophi æ.

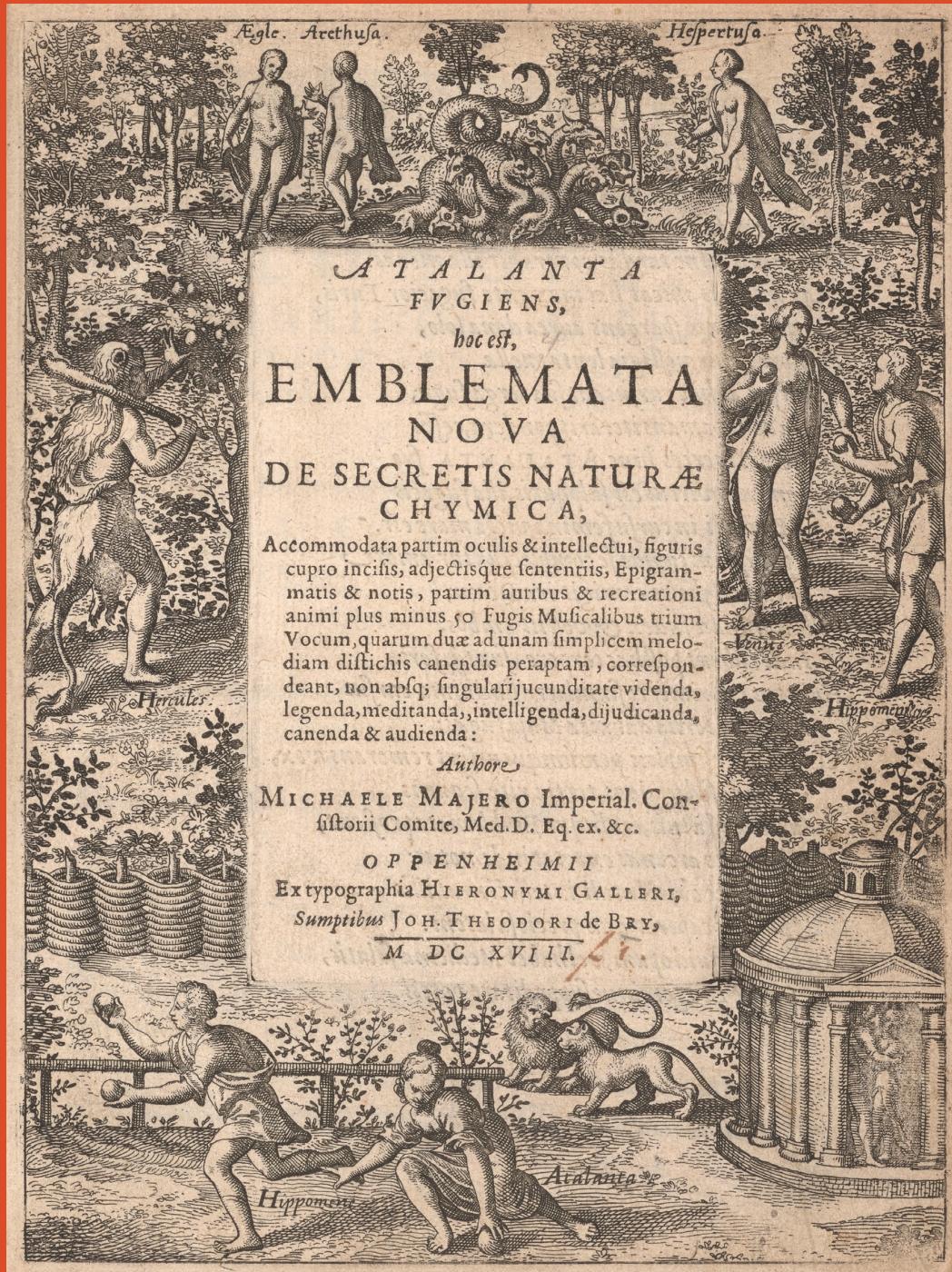
The lyrics for the fourth staff (Pomum morans) are:

Sy ri a Adonidem habet, Dio-  
Ægyptus, qui sunt nil nisi Sol Sophi-

Below the staves, there are several large, faint circles and lines connecting the notes between the voices, illustrating the polyphonic nature of the composition.

Supplement to *Furnace and Fugue: A Digital Edition of Michael Maier's Atalanta fugiens (1618) with Scholarly Commentary*

[www.furnaceandfugue.org](http://www.furnaceandfugue.org)



**Furnace and Fugue** embodies Michael Maier's multimedia masterpiece in electronic form, and this performance edition is notably the only print component of the project. For musicians wanting to further explore Maier's epigrams, which form the lyrics to the fugues, we invite you to delve into *Furnace and Fugue* at [www.furnaceandfugue.org](http://www.furnaceandfugue.org) for fully searchable Latin and English texts and translations.

Michael Maier

*Atalanta fugiens* (1618)

**PERFORMANCE EDITION**

Edited by

**Dr. Robin Bier** and **Dr. Graham Bier**

Supplement to *Furnace and Fugue: A Digital Edition of Michael Maier's  
Atalanta fugiens (1618) with Scholarly Commentary*

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## Critical Commentary

### SOURCES

1. Maier: Michael Maier, *Atalanta fugiens, hoc est, emblemata nova de secretis naturae chymica, accommodata partim oculis & intellectui, figuris cupro incisis, adiectisque sententiis, epigrammatis & notis, partim auribus & ...* (Oppenheim, 1617).

It should be noted that there are two states of *Atalanta fugiens*: one dated 1617 and the other dated 1618. These states have been determined to have come from the same setting of type by James R. Voelkel, Curator of Rare Books and Manuscripts at the Othmer Library of Chemical History, and Dr. Donna Bilak. There are two distinguishing features between the states: the date on the title page of the 1618 state is differentiated from its 1617 counterpart by an extra Roman numeral “I”; and only certain copies of the 1618 state have the portrait of Michael Maier on page 11 (no copies of the 1617 state have the portrait, nor do all extant 1618 copies contain Maier’s image, leading Voelkel to surmise that this particular plate was late in reaching the printer). The editors of *Furnace and Fugue* have therefore concluded the 1617 and 1618 copies to be virtually identical states rather than separate editions. The identification of the 1617 state as the primary source for this performance edition should be understood as an indication of which physical copy served as the primary source of the editors and not as an indication of differing sources between this performance edition and *Furnace and Fugue* as a whole.

2. Farmer: John Farmer, *Divers & Sundry Waies of Two Parts in One, to the Number of Fortie upon one Playnsong* (London, 1591).

It was recently discovered by Dr. Loren Ludwig that forty of Maier’s fifty fugues in *Atalanta fugiens* are in fact manipulated copies of John Farmer’s waies. This edition is the first to take Farmer’s *Divers & Sundry Waies* into account as a musical source. Fugues derived from Farmer list both Maier and Farmer as sources, and the relevant individual waie is indicated in the critical commentary.

Maier is the point of departure for this edition. Farmer was consulted throughout for solutions to rhythmic and harmonic problems and canonic inconsistencies in Maier. The critical commentary specifies when an editorial solution was taken from Farmer or was created from a combination of the two sources. When Maier and Farmer disagree on a pitch, Farmer’s pitch is indicated in the critical commentary at Maier’s transposition. It should be noted that Farmer’s waies are un-texted, and Maier made many rhythmic alterations (usually subdivision) to accommodate his texts. These rhythmic differences are not noted in the critical commentary.

### PREFATORY STAVES

Maier transposed Farmer’s fugues and also freely manipulated Farmer’s clefs. Prefatory staves represent Maier only; Farmer’s original keys and clefs are not indicated.

### ACCIDENTALS

This edition observes the modern rule of barline cancellation of accidentals. Cautionary accidentals are not employed. Maier’s accidentals have been preserved in the score, even when clearly erroneous. Above-stave ficta indicate editorial suggestions, some of which come from Farmer. Ficta disagreements between Maier and Farmer are indicated in the critical commentary.

## UNDERLAY

Maier's fugues set only the first of three stanzas of each epigram. Maier's underlay has been preserved as closely as possible in the first stanza of every fugue with small adjustments made in the interest of singability only when they do not undermine the overall correlation of musical phrase to textual unit. Underlay for second and third stanzas is entirely editorial. Rhythmic subdivision of the Pomum voice (and less frequently in Atalanta and Hippomenes voices) to accommodate varying syllable counts (it should be noted that Farmer's plainsongs are notated in semibreves only, and Maier himself introduced rhythmic subdivisions to accommodate his texts). Underlay for Atalanta and Hippomenes voices in second and third verses attempts to mirror the structure of Maier's first stanzas as much as possible, though small adjustments to syllable placement have been made to accommodate different numbers and groupings of syllables and to avoid splitting words over rests unless unavoidable.

## SPELLING, CAPITALIZATION AND PUNCTUATION

Spelling, capitalization, punctuation and diacritical marks are original and have been standardized to conform to the prose presentation of the epigrams as they appear on the opposing page of each emblem and in the normalized latin view of each epigram on *Furnace and Fugue*.

## MAIER'S ERRATA LIST

In the 1617 printing of *Atalanta fugiens*, Maier included an index of canon types and a list of errata. This errata list notes errors in 19 of the 50 fugues and admits itself to be incomplete. Where an error in the manuscript was corrected in Maier's own errata list, this is indicated in the critical commentary.

## ABBREVIATIONS AND ORDER OF PRESENTATION

A = Atalanta

H = Hippomenes

P = Pomum

Note names are given in lower case italic *a*, *b*, *c*, etc. Notes are presented in this order: voice (A, H or P); measure (m1); placement within measure (note 1). Rests and notes within a bar are numbered separately: for example, in a measure containing  $\text{--} \downarrow \downarrow$ , the final  $\downarrow$  is identified as "note 2", though it is the third symbol in the measure.)

## Fuga I

H, m2, note 4:

*b*  $\natural$

## Fuga II (Farmer II)

|                  |   |
|------------------|---|
| All voices m7–8: | “dictis” in the score; “factis” in the printed epigram.     |
| A m4 note 4:     | ♩ in Maier.   |
| A m7 last note:  | ♩ followed by ♩ c in next measure (no dot or tie) in Maier. |
| H m1 note 4:     | a in Maier, corrected to d in Errata.                       |
| H m7 note 1:     | ¶ in Farmer.  |
| H m10 note 3:    | ¶ in Farmer.  |
| P m2 note 1:     | c♯ in Maier.  |

## Fuga III

No notes.

## Fuga IV (Farmer XXIII)

|                  |                  |
|------------------|------------------|
| A m1 note 2:     | ¶ in Farmer.     |
| A m9 notes 4–5:  | Both ♪ in Maier. |
| A m10 note 1:    | c in Maier.      |
| A m10 note 2:    | a in Maier.      |
| H m5 notes 2–3:  | Both ♪ in Maier. |
| H m5 note 4:     | b in Farmer.     |
| H m7 notes 1, 4: | ¶ in Farmer.     |

## Fuga V

No notes.

## Fuga VI (Farmer XXV)

|              |   |
|--------------|---|
| A m2–3:      | Maier sets the word “Pingui” to ♩ ♩ ♩, c g♯ c. Errata corrects first ♩ c to ♦ but no mention of g♯. Solution is Farmer’s. |
| A m8 note 2: | bb in Maier.  |
| H m3 note 1: | d♯ in Maier; given solution is Farmer’s.  |

## Fuga VII

No notes.

## Fuga VIII (Farmer XXVII)

|               |                           |
|---------------|---------------------------|
| P throughout: | No accidentals in Farmer. |
|---------------|---------------------------|

## Fuga IX

|              |  |
|--------------|--|
| A m4 note 2: | Errata states note 2 should be ♦. This seems unlikely, as it would require significant adjustment to the surrounding rhythms. If Maier meant to correct note 2 to ♩, this could be accommodated by changing the preceding rest to ♫. This edition retains the original notated rhythms, which cause no problems. |
| H m4:        | Superfluous ♩ a between notes 2 and 3, corrected in Errata.  |
| H m8 note 1: | ♩  |

## Fuga X (Farmer XV)

- A m7 note 4:                   ♯ in Maier; Farmer has no accidentals.  
 A m10 note 2:                   ♯ in Farmer.

## Fuga XI

- A m2 note 1:                   o, corrected to d in Errata.

## Fuga XII (Farmer XIV)

- A m1 notes 2-3:               b<sup>♯</sup>-f<sup>#</sup> in Maier. No accidentals in Farmer. Because Maier's accidentals match Farmer's later in the fugue, these opening accidentals appear to be a transposition error. Editorial ficta gives Farmer's version.  
 A m5 note 2:                   a in Maier; f in Farmer (corresponds to H).  
 H m5 note 2:                   d in Maier, corrected to d in Errata.  
 H m9 note 1:                   d in Maier, corrected to d in Errata.  
 P m5 note 1:                   b<sup>♯</sup> in Maier.  
 P m6 note 1:                   ♯ in Maier.

## Fuga XIII

- H m6 note 3:                   c

## Fuga XIV (Farmer XVIII)

- P m10 last two notes:       Both o in Maier.  
 A m10 note 2:                   ♯ in Farmer.

## Fuga XV

- P m5 note 2:                   o

## Fuga XVI (Farmer XVII)

This fugue appears to have multiple copying errors from Farmer to Maier as well as multiple typesetting errors in the placement of accidentals before/after the relevant pitch.

- A m1-2:                       No accidentals in Farmer. If the performer chooses to keep Maier's ♯s, in m2 the second ♯ was probably meant for the preceding f.  
 H m2 note 3:                   b<sup>b</sup> in Farmer.  
 A m6 note 4:                   Farmer's ♯ is applied to the preceding note e, cancelling the b from m5. It is possible to sing Maier's ♯, but more likely it was meant to apply to the preceding e as a ♯.  
 A m6 note 5:                   d in Maier.  
 H m6:                         No accidentals in Farmer.  
 A m7 note 3:                   Farmer's ♯ is applied to the preceding note e, cancelling the b from earlier in the measure. It is possible to sing Maier's ♯, but more likely it was meant to apply to the preceding e as a ♯.  
 H m7 note 4:                   b<sup>♯</sup> in Farmer.  
 A m10 last note:               o

## Fuga XVII

- A and H m4: Alternative solution would be to allow Maier's  $b\ddot{b}$ s in A notes 5–6, and add an editorial  $b\ddot{b}$  in H.
- A m10 note 1: Alternative solution is  $f\ddot{f}$ ; Maier uses the same melodic movement at the final cadence of Fuga I. The given  $d\sharp$  is singable but counterintuitive and inconsistent with Maier's soundworld.
- H m10 note 1:  $\bullet$  in Maier, seems to be corrected to  $\dot{d}$  in Errata, though the description of the problem's location is unclear.

## Fuga XVIII (Farmer XI)

- A throughout: Maier's clef is F3 but should be F4, corroborated by Farmer and by Maier himself in labeling Fuga 18 a canon at the 7<sup>th</sup>.
- A m6 note 2:  $\dot{d} \bullet$  (both  $d$ ) in Maier, perhaps to the change in system.
- H m6 note 2: Maier's custos appears to indicate  $e ; f$  in Farmer, which matches A.
- H m10 note 1: Ficta is Farmer's.

## Fuga XIX

- A m4 last note:  $c$ , corrected to  $d$  in Errata.
- A m6 note 2:  $e$ , but custos indicates  $c$ , corrected to  $c$  in Errata.
- A m7 note 2–3:  $\bullet c$  followed by  $\dot{d} d$ , corrected to  $\dot{d} d - \bullet c$  in Errata.
- H m7 note 1:  $g$ , corrected to  $e$  in Errata.
- P m10–11 last three notes: All  $b\ddot{b}$ s.

## Fuga XX (Farmer XX)

- H m10 note 1:  $\sharp$  in Farmer.

## Fuga XXI (Farmer I)

- A m2 note 2:  $e$  in Maier; Farmer's version is given.
- H m2 notes 1, 3: Both  $\sharp$  in Maier. Both are also  $\sharp$  in Farmer, but Maier seems to have copied the accidentals without accounting for transposition.
- H m3 note 1:  $\dot{d}$  in Maier,  $\bullet d$  in Farmer which matches A.
- H m5–6: Editorial  $b\ddot{b}$ s are suggested by Farmer's key signature as well as accurate imitation of A. Similar  $b\ddot{b}$ s could be justified in H m3–4, but these work less well.

## Fuga XXII (Farmer III)

- A m10–11:  $b\ddot{b}$ s in Farmer.
- H m4 note 3: Editorial  $b\ddot{b}$  implied in Maier and specified in Farmer.
- H m7 note 1:  $\bullet$  in Maier, corrected to  $\dot{d}$  in Errata.
- H m5 note 4:  $\flat$  in Farmer.
- H m2 note 2:  $\flat$  in Farmer.
- H m5 note 4:  $\flat$  in Farmer.

## Fuga XXIII (Farmer IV)

- A m2 notes 4–5:  $\sharp$  is placed to apply to note 5 in Maier; applied to note 4 in Farmer.
- A m4 notes 4–5: Maier corrects in Errata, but they are already correct.
- H m2 note 1:  $e$  in Maier, corrected to  $c$  in Errata.
- H m5 note 6:  $b$  in Farmer.
- H m6 note 2:  $\text{d} \text{d}$  (no dot) in Maier.

## Fuga XXIV (Farmer V)

- A m4 note 3:  $e$  in Maier,  $g$  in Farmer. Maier corrects  $e$  to  $g$  in Errata, though the correction itself has an error, referring to the identical spot in H instead of A.

## Fuga XXV (Farmer VI)

- P m3 note 2:  $\text{d} \text{d}$  in Maier, resulting in one more note than syllable by m6 note 2. Because Maier has so consistently notated P m5–6 in other fugues as  $\text{o} \text{d} \text{d} \text{d} \text{d} \text{o}$ , here m3 has been altered in order to preserve the pattern of m5–6 instead of the other way around.
- A m10 note 6: Final long occurs here in Farmer.
- A m10: All  $f$ s are  $f\sharp$  in Farmer.
- H m6 note 2:  $\text{d} \text{d}$  in Maier.
- H m7 note 3: Missing in Maier. Errata incorrectly states the previous  $b\sharp$  should be  $d$ , not  $a$ .
- H m10 H: All  $b$ s are  $b\sharp$ s in Farmer.
- H m11: Extra  $\text{o}$   $c$  proceeds the long in Maier.

## Fuga XXVI (Farmer VII)

- A m11:  $f$  in Maier,  $e$  in Farmer.
- H m3 note 3:  $\text{d}$  in Maier, corrected to  $\text{d}$ . in Errata.

## Fuga XXVII (Farmer VIII)

- A m10 note 3:  $\sharp$  in Farmer.
- H m1:  $\text{d}$  followed by  $\text{d}$  in Maier, corrected to  $\text{d} \text{d}$  in Errata.

## Fuga XXIX (Farmer IX)

- A m4 note 2:  $c$  in Maier,  $e$  in Farmer (corresponds to H).

## Fuga XXIX (Farmer X)

- A m6 note 3:  $g$  in Maier, corrected to  $f$  in Errata;  $e$  in Farmer (which corresponds to H).
- H m4 note 3: Missing  $\text{o}$  in Maier, corrected in Errata.
- H m8 note 2:  $\text{d}$  in Maier.

## Fuga XXX (Farmer XII)

Note on the underlay: Maier's approach to the underlay for H is unusual. Typically, Maier keeps the imitation exact until the last phrase or two, at which point he moves some of H's syllables back or subdivides the penultimate beat in order to accommodate the remaining syllables. Here, Maier (or his printer) broke the imitation after the very first phrase, which is disconcerting for the performer. This edition maintains text imitation through m 10, subdividing the penultimate beat in Maier's usual manner.

- |                  |  |
|------------------|--|
| A m3 note 4:     | <i>d</i> in Maier, corrected to <i>f</i> in errata, which agrees with Farmer.  |
| A m4 note 5:     | <i>♪</i> in Maier; in the Errata, Maier seems to try to insert a dot after note 4, but he mis-identifies the note. Farmer's version is dotted. |
| H m7 note 1:     | <i>♩</i> in Farmer.  |
| H m10–11:        | <i>b♩</i> in Farmer.   |
| P m5 note 3:     | <i>o</i> in Maier.   |
| P m9 notes 2, 3: | Both <i>g</i> in Maier.  |

## Fuga XXXI (Farmer XVI)

- |                |   |
|----------------|---|
| A first stave: | Printed with a G3 clef. Key signature suggests G2, and second stave is G2.                              |
| A m3 note 1:   | Missing in Maier, present in Farmer.  |
| H m10 note 2:  | Maier subdivides into <i>♪ ♪</i> , but there is no textual need for this alteration of Farmer's rhythm. |

## Fuga XXXII (Farmer XXII)

- |       |  |
|-------|--|
| A m8: | <i>—</i> in Maier, <i>—</i> in Farmer. |
|-------|--|

## Fuga XXXIII (Farmer XXIV)

- |                          |                                  |
|--------------------------|----------------------------------|
| P m5 note 1 – m6 note 2: | Printed one whole tone too high. |
|--------------------------|----------------------------------|

## Fuga XXXIV (Farmer XXVI)

No notes.

## Fuga XXXV (Farmer XXVIII)

- |                   |  |
|-------------------|--|
| A m2 A notes 4–7: | <i>♪♪♪♪ g-g-a-g</i> in Maier; <i>♪♪♪ g-bb-g</i> in Farmer. Solution is Farmer's rhythm and pitches, subdividing final <i>♪ g</i> to accommodate the syllables of "Durumque" (this is Maier's own solution in H). |
| A m4 note 3:      | <i>e</i> in Maier, <i>f</i> in Farmer.   |
| H m4 note 1:      | <i>bb</i> in Maier, <i>g</i> in Farmer (which matches A).  |
| P m3 notes 2–3:   | Both <i>a</i> in Maier.  |

## Fuga XXXVI (Farmer XXIX)

- |               |  |
|---------------|--|
| A m5 note 2:  | <i>e</i> in Maier, <i>c</i> in Farmer (which matches H). |
| H m6 note 1:  | <i>o.</i> in Maier.                                      |
| H m9 note 4:  | Missing in Maier, present in Farmer.                     |
| H m10 note 8: | <i>o</i> in Maier.                                       |

## Fuga XXXVII (Farmer Waie XXX)

- A throughout: A is notated with an F4 clef in Maier, but a starting pitch of *e*. Key signature (one  $\flat$ ) placement and fugue type imply F3 clef, starting pitch *g*.
- A m3 note 2: *e* in Maier, *f* in Farmer (which matches H).
- A m4 notes 2, 3: *b $\flat$ -a* in Maier, *a-g* in Farmer (which matches H).
- A m10: *d-g* in Maier, *d* long in Farmer with no movement to *g*.

## Fuga XXXVIII (Farmer XXXI)

- A m10 note 6:  $\bullet$  in Maier.
- H m10 note 3: Missing in Maier.
- H m10 note 6:  $\bullet$  in Maier.

## Fuga XXXIX (Farmer XXXII)

- A m5 note 4: *g* in Maier, *e* in Farmer (which matches H).
- A m6 note 2: *a* in Maier, *c* in Farmer (which matches H).
- H m10–11 final two notes: *cs* in Maier, *es* in Farmer.

## Fuga XL (Farmer XXXIII)

- H:  $b\flat$  key signature symbol is incorrectly placed for a C4 clef.

## Fuga XLI (Farmer XXI)

Maier gives no special instructions for this fugue apart from identifying the presence of retrograde in the title. The pitches of P are notated normally, but the text is printed in reverse, indicating that the singer should begin at the end and proceed backward. Farmer's instruction reads "The plainsong beneath beginning at the end, and so forward."

- A m9:  $\downarrow$  in Maier,  $\overline{\text{—}}$  in Farmer.
- A m10–11: Ficta is Farmer's.
- H m7 notes 3–4: *e-d* in Maier, *f-e* in Farmer which matches A.

## Fuga XLII (Farmer XIXa)

- A, H, P: Both Maier and Farmer notate m1–5 only, with final note of m5 notated as a long. Maier's text continues on a second line beneath the same music. This edition assumes the longs were not meant to be counted literally and changes the final note value of m5 to  $\downarrow$  to maintain the symmetry of bar length leading into an immediate repeat. Another solution would be to end each half-stanza with a fermata.
- H m3/8 note 3: Missing in Maier, present in Farmer. Underlay has been adjusted to accommodate the additional note.

## Fuga XLIII (Farmer XIXb)

Note on the underlay: Maier's choice of which text to repeat is inconsistent across the fugue: the first time through he repeats "consistit vertice vulture" in A and H but repeats only "vertice vulture" in P, and in the second time through he repeats "Assidue clamans" in all three voices as shown. Because this latter pattern is consistent across all three voices and better coordinates with the rests in A and H, this edition uses the same repetition pattern in the first half of the fugue.

|                    |   |
|--------------------|---|
| A, H, P, m10:      | Fermatas are Farmer's.  |
| A m2/7 note 2:     | c in Maier, b♭ in Farmer (which matches H).   |
| A m3 and 8 note 1: | e in Maier, g in Farmer (which matches H).  |
| H m5 and 10:       | This solution is a combination of Maier and Farmer. In Farmer, H ends on the ♦ b♯ with a fermata. Maier adds a ♦ c, no fermata. Maier's additional ♦ is needed for the final syllable of text and rhythmically allows the canon to continue seamlessly from m5 into m6; however, the c in H clashes with A and P when the canon repeats at m6 and creates an odd cadence in m10 after the f♯ in A. Because such pitch-copying errors are so common in Maier's work, this edition uses Maier's rhythmic addition for the sake of the text but retains Farmer's b♯. |

## Fuga XLIV (Farmer XIII)

|                          |   |
|--------------------------|---|
| H time signatures:       | 3 in Maier, re-printed every measure's worth of music; tempus imperfectum maior in Farmer. This edition notates H in triplets to reflect Maier.                               |
| H m1 last note:          | c (below) in Maier.   |
| H m9 last note:          | While it can usually be assumed that the earlier accidental no longer applies, in this case both Farmer and Maier specify e♯ two notes later, implying this note is still e♭. |
| P m4 note 3 – m5 note 3: | This passage is a whole tone lower in Maier.  |

## Fuga XLV (Farmer XXXV)

Atalanta's text is printed upside down, with the instruction "Verte bassum, & incipit ab initio in clavi d."

|         |   |
|---------|---|
| A clef: | C3 clef in Maier, but pitches and key signature only work if read as an F3. |
|---------|---|

## Fuga XLVI (Farmer XXXVIII)

Maier notates only half the music for each voice and gives instructions to the singer to reverse the melody when they reach the end. H's music is printed backwards. Instructions above A: "Prima vox incipiat ab initio." Instructions about H: "Secunda à fine, & canat versus initium." Farmer notates his plainsong as Maier does. The fuguing voices are notated as a single part, with instructions for one musician to start at the beginning and the other at the end. The melody is notated in full; the players do not need to reverse their own lines.

## Fuga XLVII (Farmer XXXIX)

Note on Pomum: Farmer's instruction reads: "2 parts in one in the eight, the basse beginning with Tripla to the sembreffe, the other note for note with y plainsong, the plainsong, beginning at the 11. Note and so forward to the end, and then come backward to the 10. note, and so backward to the beginning." Maier's instruction for P reads "Incipe in nota 11 et retrogredere." The full chant melody is notated, but if Maier's instructions are followed, only the second half the chant actually gets sung, forward and backward, and some problematic dissonances occur. Maier seems to have missed the bit about going back to note 10 of the chant before beginning the retrograde. By following Farmer's instruction, P is sung in full and problematic dissonances avoided.

Note on H and P rhythm: in Farmer, both H and P are notated in equal ♩ throughout. Maier's notation of unequal rhythms may be a misunderstanding of Farmer's rhythmic instruction, or a choice to serve the cadence of the Latin text. Though Maier's rhythms cause some passing dissonances in A, the overall harmonic structure still works. It should be noted that in the retrograde portion of the chant, if one follows Maier's rhythm exactly, the pattern shifts from ♩ ♪ ♩ ♪ to ♪ ♩ ♪ ♩, and this creates more problematic dissonances. This edition keeps Maier's unequal rhythms, but does not reverse his rhythmic pattern during the chant retrograde, allowing P and H remain parallel throughout as they do in Farmer.

|                  |  |
|------------------|--|
| A m7 last note:  | ♩. in Maier.                           |
| A m10 notes 3, 5 | both ♩ in Maier.                       |
| A m11:           | editorial ficta corresponds to Farmer. |
| P m5 note 1:     | c in Maier; should be a.               |

### Fuga XLVIII (Farmer XXXVI)

Note on the inversion of P: P is notated normally, beginning on *d* as per usual. The text is printed upside down. Maier's instruction for the Pomum is "Verte hanc vocem, et incipe a principio in clave d. ad finem." Farmer's instruction is "You must turne the plainsong upside downward, and then sing forward to the ende" with no hints about what pitch to start on. However, if the inversion is performed using *d* as the line of reflection, extremely problematic dissonances occur. The only solution that avoids such dissonances seems to be to begin the inverted Pomum on *a*. The only possible written clue for this is Maier's title "Fuga XLVIII in 5. Seu 12.", in which the "12" could refer to the interval between the first note of A (*a*) and the first note of P (*a*, 1.5 octaves higher).

Note on the text for H: Maier provides the complete underlay of the couplet for H, but in order for H to sing the entire text, A and P would have to sing their complete couplet twice. Performers must choose whether to repeat A's and P's text in order to let H finish, or to proceed to the next couplet with H behind in the race, as it were.

### Fuga XLIX (Farmer XXXVII)

Maier's instructions for the fugue as a whole read: "Vertendo Basin se fugientem vocem et incipiendo ab initio in d sic vertendo simplicem et incipiendo in fine g." Maier's instructions for A read: "Verte hanc vocem, et incipe ab initio d." Maier's instructions for P read: "Incipe a fine, et verte hanc vocem in g, descendendo in a." Farmer gives just one instruction for all voices: "If you would know how to sing this, you must turne the plainsong upside downward, and begin backward and so to the end, and sing it with a b. cliffe eight notes lower then it standes, the other 2 as they be prickt, then shall you agree, though somewhat hard, because of hardnesse."

Maier's instructions are perplexing. This fugue is the only one amongst those copied from Farmer which Maier did not transpose nor make any clef adjustments for any of the voices. Farmer gives no instructions to invert or retrograde either A or H, which are already a mirror of each other at the 5<sup>th</sup>. If the singer follows Maier's instructions and invert A., H. and A. no longer work together. Furthermore, while Maier didn't transpose A or H, he did transpose Farmer's notation of P, to begin on *d* as usual. Farmer's chant is notated beginning on *a* in a C2 clef. If the singer follows Farmer's instruction to invert and retrograde the chant in Farmer's notated key, beginning on *d*, the fugue works. If the singer follows Maier's instruction and inverts and retrogrades the chant in Maier's notated key, beginning on *g*, the result doesn't work with A and P as notated, nor does it work with Maier's inverted version of A. It is possible that Maier's instructions contain typesetting errors; it is also possible that Maier misunderstood Farmer's instructions, or was simply unclear in his explanation of how to manipulate his transposition of the chant to result in the pitch Farmer notated (it is faintly possible that by "descendendo in a"

Maier meant that the singer should read the chant as though it had descended from an initial *a*, which would have made the final note a *d*, the correct starting pitch for the retrograde inversion). In any case, the version given here is Farmer's singable version.

|                     |   |
|---------------------|---|
| A m10 A notes 3, 4: | Partially obscured by a tear in the paper; pitch confirmed by Farmer and rhythm inferred by the text. |
| A m6 note 1:        | There is an additional $\downarrow a$ before this note in Maier.                                      |
| H m2 note 2:        | $\bullet$ in Maier.   |
| H m6 note 5:        | $b\ddot{h}s$ in both Maier and Farmer.  |
| H m10 note 1:       | Ficta is Farmer's.  |
| P octave:           | If Maier had followed Farmer's instructions fully, the result would have been sung one octave lower.  |

Note on  $b\ddot{h}s$ : These dissonances are surprising inasmuch as they are not required for the sake of correct canonic imitation. However most of this ficta appears in both Maier and Farmer, and Farmer seems to imply intentionality in his comment about "hardnesse."

## Fuga L (Farmer XXXIV)

|                  |  |
|------------------|--|
| A m4:            | $\text{---}$ rest in Maier, $\text{--}$ in Farmer.   |
| H m8 note 2:     | $\downarrow$ in Maier, $\bullet$ in Farmer. This rhythmic alteration is presumably for the sake of text, but is unnecessary in verse 1, so H's rhythm and underlay have been adjusted to match A. In verse 3, Maier's rhythmic alteration is used. |
| P m9 notes 3, 4; | $\text{---}$ in Farmer.  |

## Texts and Translations

Fully searchable Latin and English texts and translations of Maier's epigrams can be accessed in *Furnace and Fugue* at [www.furnaceandfugue.org](http://www.furnaceandfugue.org).

## Fuga I

Atalanta  
seu vox Fugiens.

Hippomenes  
seu vox Sequens.

Pomum objectum  
seu vox Morans.

Em - bry-o ven - to - - - sâ BO-RE-

Em - bry-o ven-to - - - sâ

Em - bry - o ven - to - sâ Bo - RE -

AE qui clau-di - tur al - - - vo, Vi - vus in

Bo - RE - - AE qui clau-di-tur al - - - vo, Vi - -

- AE qui clau - di - tur al - vo, Vi - - vus in hanc

hanc lu-cem si se - mel or - tus e - rit, or - tus e - rit;

- vus in hanc lu-cem si se - mel or - tus e - rit, e - rit;

lu - cem si se - mel or - tus e - rit;

12

U - nus is He - ro - um cun - ctos su - pe -

U - nus is He-ro - - - um cun-ctos su -

U - nus is He - ro - um cun - ctos su - pe -

16

- re la - - bo - res Ar - te, ma -

- pe - ra - re la - - bo - res Ar -

- ra - - re la - bo - res Ar - - te, ma - nu,

19

- nu, for - ti cor - po - re, men - te, po - test, men - te, po - test.

- te, ma - nu, for - ti cor - po - re, men - te, po - test, po - test.

for - ti cor - po - re, men - te, po - test.

23

Ne ti - bi sit Coe - - - so, nec a - bor - - - tus in - u - ti -  
Ne ti - bi sit Coe - - - so, nec a - bor - - -  
Ne ti - bi sit Coe - - - so, nec a - bor - - - tus in -

27

- lis il - - - le, Non A - - grip -  
- tus in - u - ti - lis il - - - le, Non  
- u - - - ti - lis il - - le, Non A - - grip - pa,

30

- pa, bo - no sy - de - re sed ge - ni - tus, sed ge - ni - tus.  
A - grip - pa, bo - no sy - de - re sed ge - ni - tus, ge - ni - tus.  
bo - no sy - de - re sed ge - ni - tus.

## Fuga II

Atalanta Fugiens. 

Pomum Morans. 

Hippomenes Sequens. 

Ro - mu - lus hir - ta lu - - -  
Ro - mu - lus hir - ta lu - pae pres -  
Ro - mu - lus hir - ta lu - - -

4

- pae pres - sis-se sed u - be - ra ca - prae Ju - pi - ter et di -  
- sis - se sed u - be - ra ca - prae Ju - pi - ter et  
- pae pres - sis-se sed u - be - ra ca - prae Ju - pi - ter et

8

- - ctis fer - - tur a - des - se fi - des:  
di - ctis fer - tur a - des - se fi - des:  
di - - - ctis fer - - tur a - des - se fi - des:

12

Quid mi - rum, te - ne - - - rae SA - PI - EN -

Quid mi - rum, te - ne - rae SA - PI - EN - TUM

Quid mi - rum, te - ne - - - rae SA - PI -

16

- TUM vi - sce - ra PRO - LIS Si fe - ri - mus TER -

vi - - sce - ra PRO - LIS Si fe - ri - mus

- EN - TUM vi - sce - ra PRO - LIS Si fe - ri - mus

19

- - RAM la - - - cte nu - tris - se su - o?

TER - RAM la - cte nu - tris - se su - o?

TER - - RAM la - - - cte nu - tris - se su - o?

23

Par - vu - la si tan - - - tas He - ro - as

Par - vu - la si tan - tas He - ro - as

Par - vu - la si tan - tas He - ro -

27

be - sti - a pa - vit, QUAN - TUS cu - i NU -

be - - sti - a pa - vit, QUAN - TUS cui

- as be - sti - a pa - vit, QUAN - TUS cu - i

30

- - - TRIX TER - - RE - US OR - BIS, e - rit?

Nu - TRIX TER - RE - US OR - BIS, e - rit?

Nu - - TRIX TER - RE - US OR - BIS, e - rit?

## Fuga III

Atalanta fugiens.  Ab - di - ta quis-quis a - - - mas scru-ta -

Hippomenes sequens.  Ab - di - ta quis-quis a - - - mas

Pomum morans.  Ab - di - ta quis - quis a - mas scru -

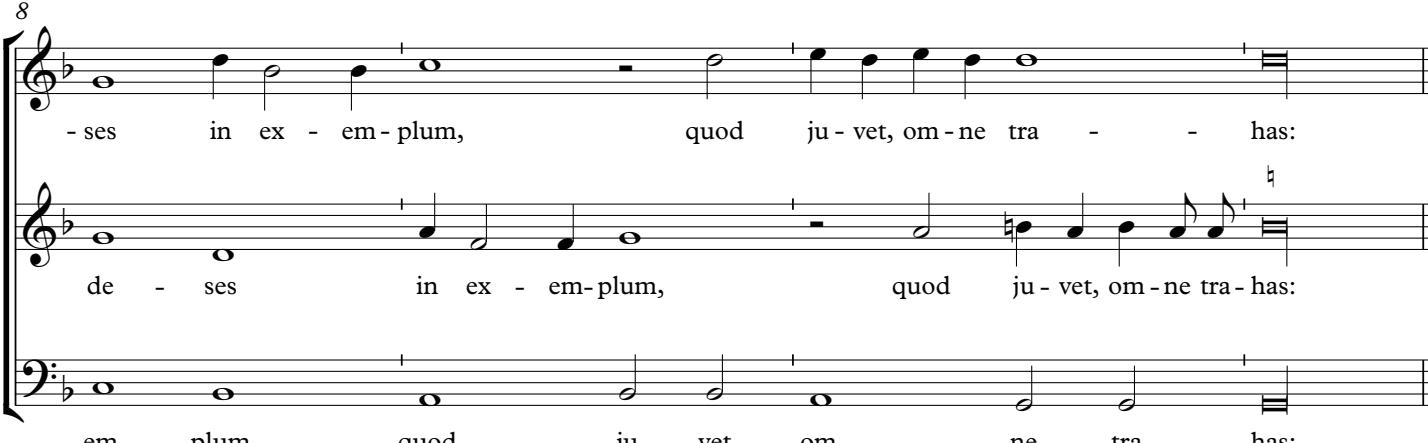


4



- ri dog-ma - ta, ne - sis De - ses in ex-em - plum, de -  
 scru - ta - ri dog-ma - ta, ne - sis De - ses in ex-em - plum,  
 - ta - - ri dog - ma - ta, ne sis De - - ses in ex - -

8



- ses in ex - em - plum, quod ju - vet, om - ne tra - - has:  
 de - ses in ex - em - plum, quod ju - vet, om - ne tra - has:  
 - em - - plum, quod ju - vet, om - - ne tra - - has:

12

An - né vi - des, mul - li - er ma-cu - lis ab - ster - ge - re  
 An - né vi - des, mu - li - er ma-cu - lis ab -  
 An - né vi - des, mu - li - er ma - cu - lis ab -

16

pa - nos Ut so - le - at ca - li - dis, ut  
 - ster - ge - re pa - nos Ut so - le - at ca - li - dis,  
 - ster - ge - re pa - nos Ut so - le - at

19

so - le - at ca - li - dis, quas su - per ad - dit, a - quis?  
 ut so - le - at ca - li - dis, quas su - per ad - dit, a - quis?  
 ca - li - dis, quas su - per - ad - dit, a - quis?

23

Hanc i - mi - ta - re, tu - - - â nec sic fru - stra - be - ris

Hanc i - mi - ta - re, tu - - - â nec sic fru - stra -

Hanc i - mi - ta - re, tu - - - â nec sic fru -

27

ar - te, Nám - que ni - gri foe - cem, nam -

- be - ris ar - - te, Nám - que ni - gri foe - cem,

- stra - be - ris ar - te, Nám - que ni - gri

30

- que ni - gri foe - cem cor - po - ris un - da la - vat.

nam - que ni - gri foe - cem cor - po - ris un - da la - vat.

foe - cem cor - po - ris un - da la - vat.

## Fuga IV

Pomum  
morans.

Hippomenes  
sequens.

Atalanta  
fugiens.

4

- do nunc tan - ta pro - pa - go, si fra - tri

- do nunc tan - ta pro - pa - go, si fra - tri

- tan - ta pro - pa-go, si fra - tri con - .

8

con - iunx non da - ta pri - ma so - ror.

Con - iunx non da - ta pri - ma so - ror.

- iunx non da - ta pri - ma so - ror.

12

Er - go lu - bens con - jun - ge du - os a - bu -  
Er - go lu-bens con - jun-ge du-os a - bu - tro - que  
Er - go lu-bens con - jun-ge du - os a - bu - tro - que pa -

16

- tro - - que pa - ren - te Pro - - - ge - ni - tos,  
pa - - ren - te Pro - ge - - ni - tos,  
ren - te Pro - ge - - ni - tus, ut

19

ut sint foe - mi - na má - sque to - ro.  
ut sint foe - - mi-na má - sque to - - ro.  
sint foe - - mi - na má - - sque to - - ro.

23

Prae - bi - be ne - cta - re - o Phi - lo - the - si - a  
Prae - bi - te ne - cta - re - o Phi - lo - the-si - a  
Prae - bi - be ne - cta - re - o Phi - lo - the-si - a po -

27

po - - - cla li - quo - re U - - - tri - sque, et  
po - - - cla li - quo - re U - tri - - - sque,  
- - - cla li - quo - re U - tri - - - sque, et

30

foe - - - tus spem ge - ne - ra - bit a - mor.  
et - - - foe - - - tus spem ge - ne - ra - bit a - mor.  
foe - - - tus spem ge - ne - ra - bit a - mor.

## Fuga V

Atalanta  
fugiens.



Foe - mi - ne - o ge - li - dus po - na - tur

Hippomenes  
sequens.



Foe - mi - ne - o ge - li - dus po -

Pomum  
morans.



Foe - mi - ne - o ge - li - dus po -

4

pec - to - re Bu - - - fo, In - star ut in - fan -  
- na - tur pec - to - re Bu - - - fo, In - star  
- na - tur pec - to - re Bu - fo, In - star ut in -

8

- - tis lac - te - a poc - la bi - bat, po - cla bi - bat.  
ut in - fan - - tis lac - te - a po - cla bi - bat.  
- fan - - tis lac - - a po - - cla bi - bat.

12

Cre-scat et in ma-gnum va-cu-a-ta u-be-ra  
 Cre-scat et in ma-gnum va-cu-a-ta u-  
 Cre-scat et in ma-gnum va-cu-a-ta u-ta per

16

tu-ber, Et mu-li-er vi-  
 - be-ra tu-ber, Et mu-li-er  
 u-be-ra tu-ber, Et mu-li-er

19

- tam li-que rit ae-gra su-am, ae-gra su-am.  
 vi-tam li-que rit ae-gra su-am.  
 vi-tam li-que rit ae-gra su-am.

23

In - de ti - bi\_\_\_\_ fa - ci - es me - di - ca - men no - bi - le,  
In - de ti - bi\_\_\_\_ fa - ci - es me - di - ca - men no -  
In - de ti - bi fa - ci - es me - di - ca - men

27

vi - - - rus, Quod fu - get hu -  
- bi le, vi - - - rus, Quod fu - get  
no - - - bi - le, vi - rus, Quod fu - get hu -

30

- ma - no cor - de, le - vét - que lu - em, le - vét - que lu - em.  
hu - - - ma - no cor - de, le - vét - que lu - em.  
- ma - no cor - de, le - vét - que lu - em.

## Fuga VI

Pomum  
morans.

Atalanta  
fugiens.

Hippomenes  
sequens.

4

8

8

8

12

Phil - lo - so - phi ni - ve - os au - rum do - cu -  
Phi-lo - so - phi ni - ve - os au - rum do - cu - ê -  
Phi-lo - so - phi ni - ve - os au - rum do - cu -

16

- ê - re per a - gros Spar - ge - re, qui  
- re per a - gros Spar - ger - re, qui fo - li -  
- ê - re per a - gros Spar - ge - re, qui

19

fo - li - i se le - vis in - star ha - bent:  
- i se le - vis in - star ha - bent:  
fo - li - i se le - vis in - star ha - bent:

23

Hoc ut a - gas, il - lud be - ne re - spi - ce,  
Hoc ut a - gas, il - lud be - ne re-spi - ce, nam -  
Hoc ut a - gas, il - lud be - ne re - spi -

27

nam - que quod au - rum Ger - mi - net, ex -  
- que quod au - rum Ger - mi - net, ex tri - ti - ce, nam - que quod au - rum Ger - mi - net, ex -

30

tri - ti - co vi - de - ris, ut spe - cu - lo.  
- co vi - de - ris, ut spe - cu - lo.  
tri - ti - co vi - de - ris, ut spe - cu - lo.

## Fuga VII

Hippomenes sequens.

Atalanta fugiens.

Pomum morans.

4

-vis\_\_ A - - LES stru-xe-rat, in quo De-li - tu - it, de - li - tu - it;

A - - LES stru-xe-rat, in quo De-li - tu - it, de - li - tu - it, pul -;

A - - LES stru - - xe - rat, in quo De - - li - tu - - it, pul -.

8

pul - - - los e - nu - tri - ít - que su - os;

- - - los e - nu - tri - ít - que su - os;

pul - - los e - - nu - tri - ít - que su - os.

12

Ho - rum u-nus le - vi - bus  
Ho - rum u-nus le - vi - bus  
Ho - rum u - nus le - vi - bus  
Ho - rum u-nus le - vi - bus  
vo - lu -  
vo - lu -  
vo - lu - it  
vo - lu - it  
lu -  
lu -  
it se  
se

16

- it se tol - le - re pen - nis,  
tol - le - re pen - nis,  
tol - le - re pen - nis,  
At fu - it, at fu - it  
At fu - it, at fu - it  
At fu - it im -  
fu - it im -  
im -

19

im - plu - mi  
- plu - mi  
- plu - mi  
fra - tre re - ten-tus a - ve.  
fra - tre re - ten - tus a - ve.  
fra - tre re - ten - tus a - ve.

23

In - de vo-lans re - dit in ni - dum,

In - de vo-lans re - dit in ni - dum, quem li -

In - de vo - lans re - dit in ni - dum, quem

27

que - rat, il - lis Jun - ge ca - put, jun - ge ca - put

- que - rat, il - lis Jun - ge ca - put, jun - ge ca - put cau -

li - que - rat, il - lis Jun - - - ge ca - - put

30

cau - - - dae, tum nec i - na - nis e - ris.

- - - dae, tum nec i - - - na - nis e - ris.

cau - - - dae, tum nec i - na - nis e - ris.

## Fuga VIII

Pomum  
morans.



Hippomenes  
sequens.



Atalanta  
fugiens.



Est a - vis in mun - do sub -

Est a - vis in mun - do sub - li-

Est a - vis in mun - do sub - li-mi-or om -

4

- li - mi - or om - ni - bus, o - vum Cu - jus ut in -

- mi-or om - ni - bus, o - - - - vum Cu - jus

- ni - bus, o - - - - vum Cu - jus ut in - qui -

8

- qui - ras, cu - ra sit u - na ti - bi.

ut in - qui - ras, cu - ra sit u - na ti - bi.

- ras, cu - - - - bi.

12

Al - bu - men lu - te - um cir - cum - dat  
 - - - Al - bu - men lu - te - um cir - cum - dat mol - - -  
 Al - bu - - men lu - te - um cir - cum - dat mol - - - le vi -

16

mol - le vi - tel - lum, I - - - gni - to  
 - le vi - - - tel - - - lum, I - - gni -  
 - - - tel - - - lum, I - - gni - to (ceu)

19

(ceu mos) cau - tus i - den - se pe - tas:  
 - to (ceu mos) cau - tus i - den - se pe - tas:  
 mos) cau - tus i - den - se pe - tas:

23

Vul - ca - no Mars ad - dat o - pem: Pul - ;  
Vul - ca - no Mars ad - dat o - pem: Pul - la - ;  
Vul - ca - no Mars ad - dat o - pem: Pul - la - ster et \_\_\_\_.

27

- las - ter et in - de E - xor - tus,  
- ster et in - - de E - xor - ;  
\_\_\_\_\_ in - - - de E - xor - tus, fer - .

30

fer - ri vic - tor et i - gnis e - rit.  
- tus, fer - ri vic - tor et i - gnis e - rit.  
\_\_\_\_\_ ri vic - tor et i - gnis e - rit.

## Fuga IX

Hippomenes Sequens.

Atalanta Fugiens.

Pomum Morans.

Ar - bor in-est hor - tis So-phi-ae

Ar - bor in - est hor - tis So - phi -

4

-ae dans au - re - a ma - la, Haec ti - bi

dans au - re - a ma - la, Haec ti - bi cum

- ae dans au - re - a ma - la, Haec ti - bi cum

8

cum no - stro sit ca - pi - en - da se - ne;

no - - stro sit ca - pi - en - da se - ne;

no - stro sit ca - pi - en - da se - ne;

12

In - que do-mo vi - tre - a clau - dan - tur, \_\_\_\_\_  
In - que do-mo vi - tre - a clau - dan - tur, \_\_\_\_\_  
In - que do-mo vi - tre - a clau - dan - tur, \_\_\_\_\_  
In - que do-mo vi - tre - a clau - dan - tur, \_\_\_\_\_

16

ro - ré - que ple - nâ, Et si - ne  
ro - ré - que ple - nâ, Et si - ne per  
ro - ré - que ple - nâ, Et si - ne per  
ro - ré - que ple - nâ, Et si - ne per

19

per mul - tos haec du - o jun - cta di - es:  
mul - tos haec du - o jun - cta di - es:  
mul - tos haec du - o jun - cta di - es:  
mul - tos haec du - o jun - cta di - es:

23

Tum fru - ctu (mi - rum!) sa - ti - a - bi - tur

Tum fru - ctu (mi - rum!) sa - ti - a - bi - tur

Tum fru - ctu (mi - rum!) sa - ti - a - bi - tur

27

- tur ar - bo - ris il - le Ut fi - tur

ar - bo - ris il - le Ut fi - at ju -

ar - bo - ris il - le Ut fi - at ju -

30

- at ju - ve - nis qui fu - it an - te se - nex.

ju - ve - nis qui fu - it an - te se - nex.

ve - nis qui fu - it an - te se - nex.

## Fuga X

Atalanta fugiens

Hippomenes sequens.

Pomum morans.

Ma - chi - na pen - det ab hac mun -

Ma - chi - na pen - det ab hac mun -

Ma - - chi - na pen - - det ab hac mun -

4

- di con - ne - xa ca - te - na To - ta, SU - o QUOD PAR

- - di con - ne - xa ca - te - na To - ta, SU - o

- di con - ne - xa ca - te - na To - ta, SU - o

8

GAU - - DE - AT OM - NE PA - RI, PA - RI:

QUOD PAR GAU - - DE - AT OM - NE PA - RI:

QUOD PAR GAU - - DE - AT OM - NE PA - RI:

12

Mer - cu - ri - us sic Mer-cu - ri - o, sic jun - - - gi - tur  
 Mer - cu - ri - us sic Mer-cu - ri - o, sic jun - - -  
 Mer - - cu - ri - us sic Mer - cu - ri - o, sic jun - - -

16

i - - - gni Ig - - nis, et haec ar - ti  
 - gi - tur i - - - gni Ig - - - nis, et haec  
 - gi - - tur i - - - gni Ig - - - nis, et haec

19

sit da - ta me - ta tu - ae, tu - ae.  
 ar - ti sit da - ta me - ta tu - ae.  
 ar - - ti sit da - ta me - - ta tu - - ae.

23

Her - me - tem Vul-ca-nus a - git, sed pen - - - ni - ger

Her - me - tem Vul-ca-nus a - git, sed pen - - -

Her - me - tem Vul - ca - - nus a - - git, sed

27

Her - - mes, Cyn - - thi - a, te sol - vit,

- ni - ger Her - - mes, Cyn - - thi - a, te

pen - - ni - ger Her - mes, Cyn - - thi - a, te

30

te\_\_\_\_\_ sed, A - pol - lo, so - ror.

sol - vit, te\_\_\_\_\_ sed, A - pol - lo, so - ror.

sol - - vit, te\_\_\_\_\_ sed, A - pol - - lo, so - - ror.

## Fuga XI

Hippomenes sequens.

Atalanta fugiens.

Pomum morans.

4

(Ceu fert)

(Ceu fert fa -)

8

fa - ma ve - tus) \_\_\_\_\_ quae Jo - ve na - ta fu - it.

- ma ve - tus) \_\_\_\_\_ quae Jo - ve na - ta fu - it, fu - it.

- ma ve - tus) \_\_\_\_\_ quae Jo - ve na - ta fu - it.

12

Hanc a - li - i tra - dunt cum lu - na lu - ;  
Hanc a - li - i tra - dunt cum lu - na lu - mi - ne;  
Hanc a - li - i tra - dunt cum lu - na

16

- mi - ne so - - lis Mix - ta,  
so - - lis Mix - ta, ni - ;  
lu - - mi - ne so - lis Mix - ta, ni - .

19

ni - grae cui sint \_\_\_\_\_ in fa - ci - e ma - cu - lae.  
- grae cui sint \_\_\_\_\_ in fa - ci - e ma - cu - lae, ma - cu - lae.  
- grae cui sint in fa - ci - e ma - cu - lae.

23

La - to - nam er - go pa - res al - be -  
La - to - nam er - go pa - res al - be - sce - re,  
La - to - nam er - go pa - res al - be - sce - re,

27

- sce - re, dam - ná - que dan - tes Am - bi - -  
dam - ná - que dan - tes Am - bi - - gu - -  
dam - - ná - - que dan - - tes Am - - - bi - - gu - -

30

- gu - os, ad - sit\_\_\_\_ nec mo-ra, rum-pe li - bros.  
- os, ad - sit\_\_\_\_ nec mo-ra, rum-pe li - bros, li - bros.  
- os, ad - sit\_\_\_\_ nec mo - ra, rum - pe li - bros.

## Fuga XII

Atalanta fugiens.

Hippomenes sequens.

Pomum morans.

b      ♯      ♯

Nos - se cu - pis cau - sam tot cur HE-LI-

Nos - se cu - pis cau - sam tot

Nos - se cu - pis cau - sam tot

4

- CO - - NA po - ë - tae, po - ë - tae Di - cant, quód - que e -

cur HE-LI-CO - - NA po - ë - tae, po - ë - tae Di - cant, quód -

cur HE - LI - CO - - NA po - ë - tae Di - cant, quód -

8

- jus cui - que pe - ten - dus, pe - ten - dus a - pex?

- que e - jus cui - que pe - ten - dus a - pex, a - pex?

- que e - jus cui - que pe - ten - dus a - pex?

12

Est LA - PIS in sum - mo, MO-NU-MEN - TUM, ver - ti - ce  
 Est LA - PIS in sum - mo, MO-NU - MEN - TUM, ver -  
 Est LA - PIS in sum - mo, MO - NU - MEN - TUM, ver - .

16

po - stus, po - stus, Pro\_\_ Jo - ve de - glu - ti -  
 po - stus, po - stus, Pro\_\_ Jo - ve de -  
 ver - - ti - ce po - stus, Pro\_\_ Jo - ve de - .

19

- it quem\_ vo - mu - it - que, vo-mu - it - que pa - ter.  
 - glu - ti - it quem\_ vo - mu - it - que pa - ter, pa - ter.  
 - glu - ti - it quem vo - mu - it - que pa - ter.

23

Si ceu ver - ba so - nant rem cap - tas, mens ti - bi  
 Si ceu ver - ba so - nant rem cap - tas, mens  
 Si ceu ver - ba so - nant rem cap - tas, mens

27

lae - va est, lae - va est, Nam - que est Sa - tur -  
 ti - bi lae - va, lae - va est, Nam - que est  
 ti - bi lae - va est, Nam - que est

30

- ni CHE - MI - CUS il - le, il - le LA - PIS.  
 Sa - tur - ni CHE - MI - CUS il - le LA - PIS, LA - PIS.  
 Sa - tur - ni CHE - MI - CUS il - le LA - PIS.

## Fuga XIII

Hippomenes sequens.



Atalanta fugiens.



Pomum morans.



Prae - tu - mi - do      lan - guens aes

Prae - tu - mi - do      lan - guens aes      tur -

Prae - tu - mi - do      lan - guens      aes

tur - get hy - dro - pe So - pho - rum,      In - de \_\_\_\_\_

- get hy - dro - pe So - pho - rum,      In - de \_\_\_\_\_ sa - lu - ti - fe -

tur - - get hy - dro - pe So - pho - rum, In - - de sa - lu - -

sa - lu - ti - fe - ras      ap - pe - tit il - lud a - quas, a - quas, a - quas.

- ras      ap - pe - tit il - lud a - quas, a - quas, a - quas.

- ti - fe - ras      ap - - pe - tit il - - lud a - quas.

12

Ut - que Na - man      Jor - da - ne      le - prae\_ con -

Ut - que Na - man      Jor - da - ne      le - prae\_ con - ta -

Ut - que Na - man      Jor - - da - ne      le - - prae\_ con -

16

- ta - - gi - a mo - vit, A - blu - i - tur

- gi - a mo - vit, A - blu - i - tur, lym -

- ta - - gi - a mo - vit, A - - - blu - i - tur

19

lym - phis      té - que qua-tér - que su - is, su - is, su - is:

- phis      té - que qua-tér - que su - is, su - is, su - is:

lym - phis      té - - que qua - - té - - que su - is.

23

Er - go prae - ci - pi - tes in a - quam  
Er - go prae - ci - pi - tes in a - quam tu - a  
Er - go prae - ci - pi - tes in a - quam tu - a

27

tu - a cor - po - ra dul - cem, Mox - que fe - ret  
cor - po - ra dul - cem, Mox - que fe - ret mor -  
cor - po - ra dul - cem, Mox - que fe - ret

30

mor - bis il - la sa - lu - tis o - pem, o - pem.  
- bis il - la sa - lu - tis o - pem, o - pem.  
mor - bis il - la sa - lu - tis o - pem.

## Fuga XIV

Atalanta fugiens. 

Pomum morans 

Hippomenes sequens. 

Di - ra fa - mes Po - ly - pos  
Di - ra fa - mes Po - ly - pos do - cu -  
Di - ra fa - mes

4

do - cu - it su - a ro - de - re cru - ra, Hu - ma - ná -  
- it su - a ro - de - re cru - ra, Hu - ma - ná - que  
Po - ly - pos do - cu - it su - a ro - de - re cru - ra, Hu -

8

- que ho - mi - nes se nu - tri - is - se da - pe.  
ho - mi - nes se nu - tri - is - se da - pe.  
- ma - ná - que ho - mi - nes se nu - tri - is - se da - pe.

12

Den - te      Dra - co      cau-dam dum      mor - det

Den - te      Dra - co      cau - dam dum      mor - det et

Den - te      Dra - co      cau-dam dum      mor -

16

et in - ge - rit      al - - - vo,      Ma - gnâ par -

in - - - ge - rit      al - vo,      Ma - - - gnâ par - te

- det      et in ge - rit      al - - - vo,      Ma -

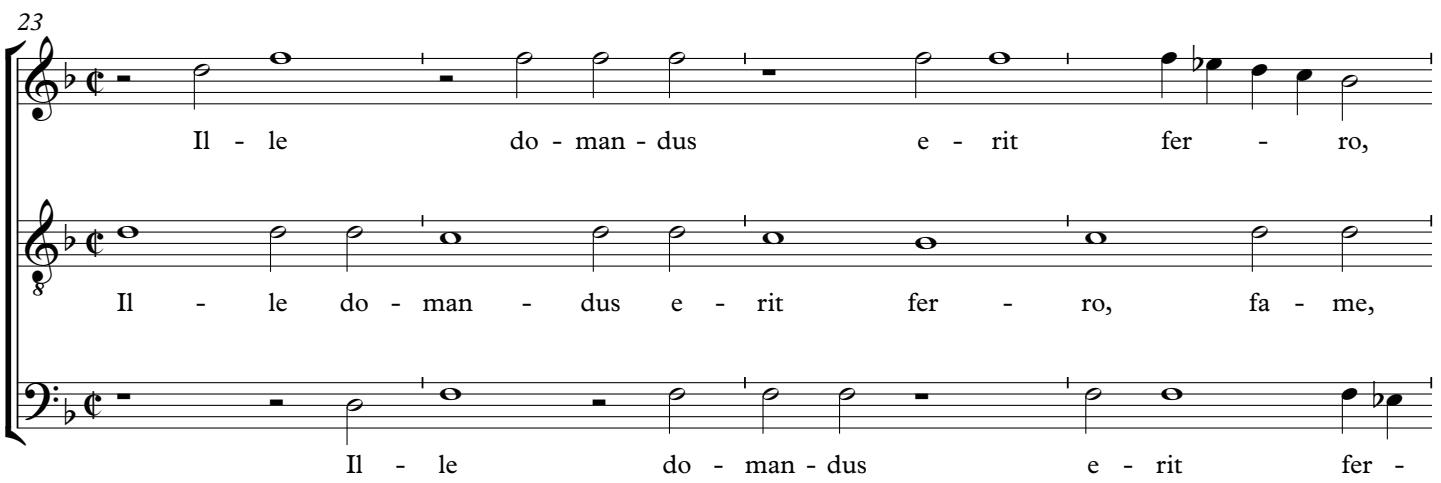
19

- te      sui      fit ci - bus ip - se si - bi.

sui      fit ci - bus ip - se si - bi.

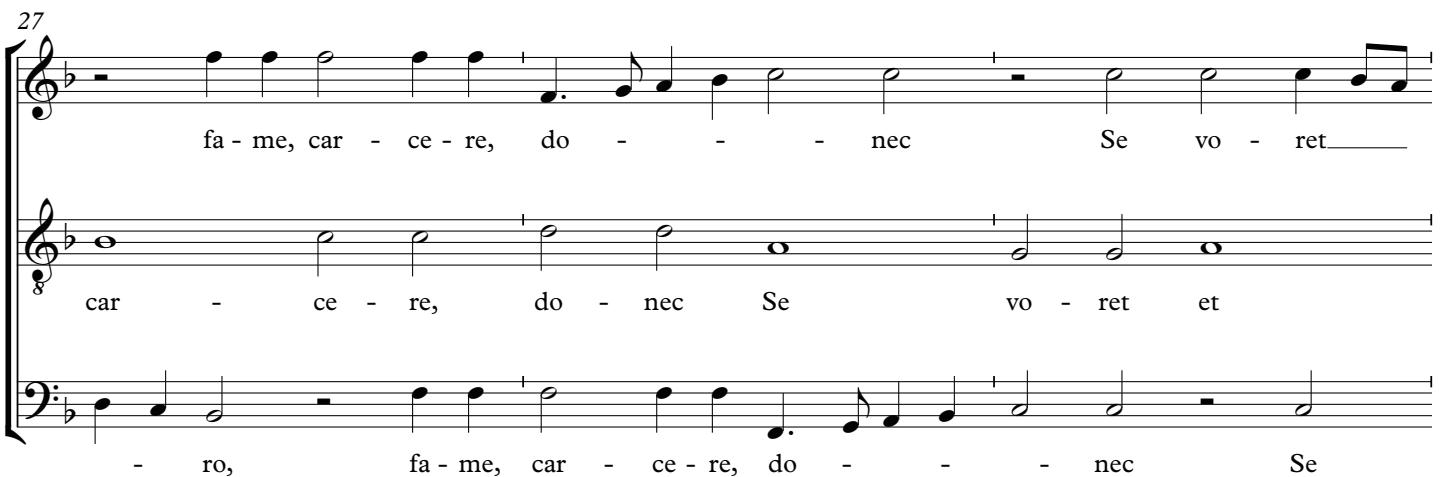
- gnâ par - te sui      fit ci - bus ip - se si - bi.

23



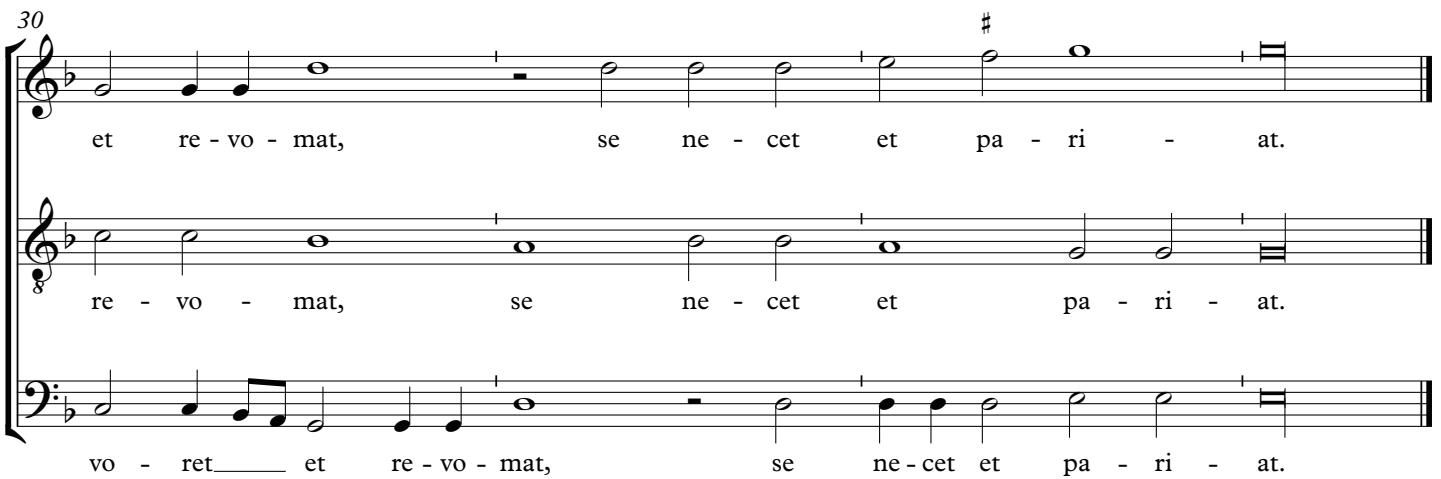
Il - le do - man - dus e - rit fer - ro,  
Il - le do - man - dus e - rit fer - ro, fa - me,  
Il - le do - man - dus e - rit fer -

27



fa - me, car - ce - re, do - - - nec Se vo - ret,  
car - ce - re, do - nec Se vo - ret et  
- ro, fa - me, car - ce - re, do - - - nec Se

30



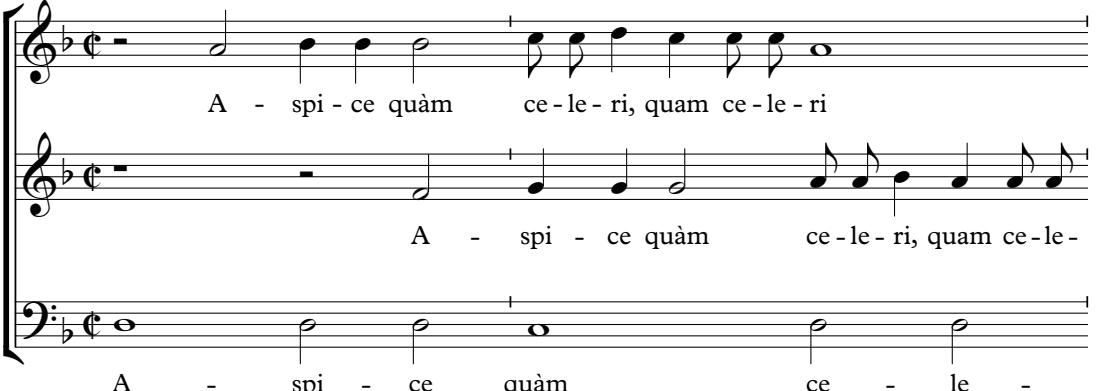
et re - vo - mat, se ne - cet et pa - ri - at.,  
re - vo - mat, se ne - cet et pa - ri - at.,  
vo - ret et re - vo - mat, se ne - cet et pa - ri - at.

## Fuga XV

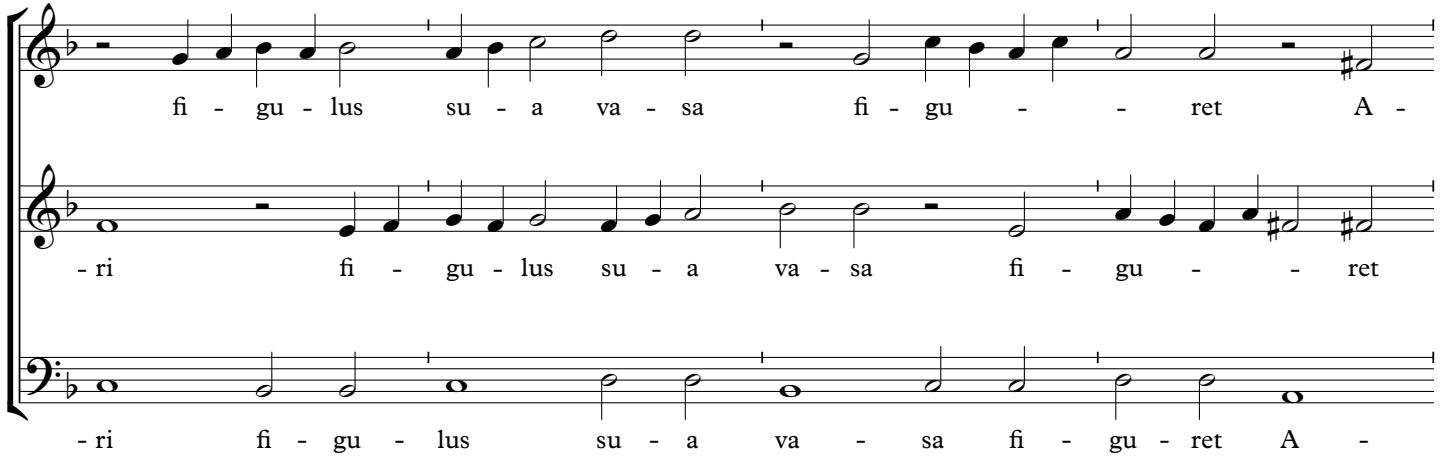
Atalanta fugiens.   A - spi - ce quàm ce - le - ri, quam ce - le - ri

Hippomenes sequens.  A - spi - ce quàm ce - le - ri, quam ce - le -

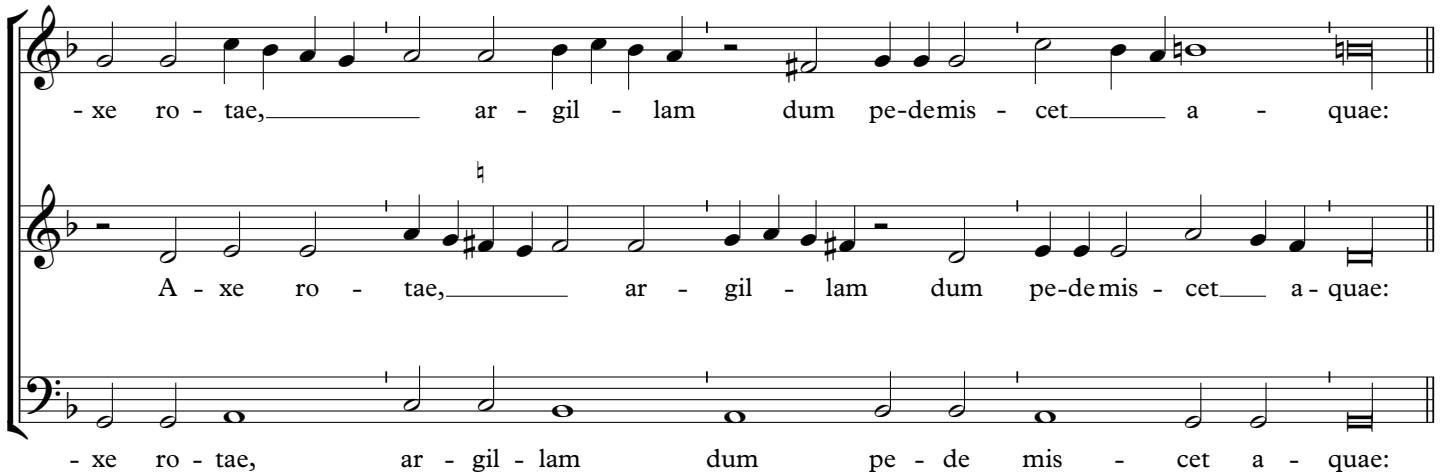
Pomum morans  A - spi - ce quàm ce - le -



<sup>3</sup>  
fi - gu - lus su - a va - sa fi - gu - - - ret A -  
- ri fi - gu - lus su - a va - sa fi - gu - - - ret  
- ri fi - gu - lus su - a va - sa fi - gu - ret A -



<sup>7</sup>  
- xe ro - tae, ar - gil - lam dum pe-demis - cet a - que:  
A - xe ro - tae, ar - gil - lam dum pe-demis - cet a - que:  
- xe ro - tae, ar - gil - lam dum pe - de mis - cet a - que:



12

In binis il - li est, il - li est fi - du - ci - a re - bus,

In bi - nis il - li est, il - li est fi - du - ci - a

In bi - nis il - - li est fi - du - ci - a

16

ut hu - - - mor Pul - ve - ri - bus

re - bus, ut hu - - - mor Pul - ve - ri -

re - bus, ut hu - - - mor Pul - ve - ri - bus

19

— sic - cis tem - pe - ret ar - te si - tim.

— bus sic - cis tem - pe - ret ar - te si - tim.

sic - cis tem - pe - ret ar - te si - tim.

23

Sic quo-que tu fa-ci-es, tu fa-ci-es ex - em - plo

Sic quo - que tu fa-ci-es, tu fa-ci - es ex -

Sic quo - que tu fa - ci - es ex -

26

do - cti - or i - sto, Ter - ram a - qua -

- em - plo do - cti - or i - sto, Ter - ram a -

- em - plo do - cti - or i - sto, Ter - ram a - qua - ne

30

- ne su - pe - ret, nec su - pe - re - tur hu - mo.

- qua - ne su - pe - ret, nec su - pe - re - tur hu - mo.

su - pe - ret, nec su - pe - re - tur hu - mo.

## Fuga XVI

Hippomenes sequens.

Atalanta fugiens.

Pomum morans.

Vic - tor qua - dru - pe - dum LE -  
Vic - tor qua - dru - pe - dum LE - o  
Vic - tor qua - dru - pe - dum LE - o

4

- o pec - to - re for - tis\_\_\_\_ et\_\_\_\_ un - gue\_\_\_\_ Ab-sque me - tu  
pec - to - re for - tis\_\_\_\_ et\_\_\_\_ un - gue\_\_\_\_ Ab-sque me - tu pu -

pec - to - re for - tis et un - gue Ab - sque me - tu

8

pu - - gnat,\_\_\_\_\_ dis - si - mu - lát - que fu - gam:  
- - gnat,\_\_\_\_\_ dis - si - mu - lát - que fu - gam:

pu - - gnat,\_\_\_\_\_ dis - si - mu - lát - que fu - gam:

12

A - - li - ge - ram cui tu pe - di - bus  
A - - li - ge - ram cui tu pe - di - bus con -  
A - li - ge - ram cui tu pe - di - bus con -

16

con - jun - - ge Le - ae - nam, Quae vo - lat et  
- jun - - ge Le - ae - nam, Quae vo - lat et se -  
- jun - - ge Le - - ae - nam, Quae vo - lat et

19

se - - cum vult re - le - va - re ma - rem:  
- cum vult re - le - va - re ma - rem:  
se - cum vult re - le - va - - - re ma - rem:

23

Il - - le sed im - mo - tus stat hu - mo, re -  
Il - - le sed im - mo - tus stat hu - mo, re - ti -  
Il - - le sed im - mo - tus stat hu - mo, re - ti -

27

- ti - n t - que vo - lan - tem; Haec ti - bi na -  
- n t - que vo - lan - tem; Haec ti - bi na - tu -  
- n t - que vo - lan - tem; Haec ti - bi na -

30

- tu - - rae mon - stret\_ i - ma - go vi - am.  
- rae mon - stret\_ i - ma - go vi - am.  
- tu - - rae mon - stret\_ i - ma - go vi - am.

## Fuga XVII

Hippomenes  
sequens.



Natu - rae qui i - mi-

Atalanta fugiens.

Pomum morans.

Natu - rae qui i - mi - ta - ris

Na - tu - rae qui i - mi - ta - ris o -

4

- ta - ris o - - - pus, ti - bi quat - tu - or or - bes

o - - - - pus, ti - bi quat - tu - or or - bes Quae-ren -

- pus, ti - bi quat - tu - or or - bes Quae - -

7

Quae-ren-di, in - te - ri - us quos le - vis i - gnis a - gat.

- di, in - te - ri - us quos le - vis i - gnis a - gat.

- ren - di, in - te - ri - us quos le - vis i - gnis a - gat.

12

I - - - mus Vul - ca - num re -  
I - - - mus Vul - ca - num re - fe - rat,  
I - mus Vul - ca - num re - fe - rat, be - ne

16

- fe - rat, be - ne mon - stret at al - ter Mer - cu - ri - um,  
be - ne mon - stret at al - ter Mer - cu - ri - um, Lu - nam  
mon - stret at al - ter Mer - cu - ri - um,

19

Lu - nam ter - ti - us or - bis ha - bet:  
ter - ti - us or - bis ha - bet:  
Lu - nam ter - ti - us or - bis ha - bet:

23

Quar - - tus, A - pol - lo, tu - us, na -  
Quar - - - tus, A - pol - lo, tu - us, na - tu - rae  
Quar - tus, A - pol - lo, tu - - us, na - tu - - rae au -

27

- tu - rae au - di - tur et i - gnis, Du - cat in ar -  
au - di - tur et i - gnis, Du - cat in ar - te ma -  
- di - tur et i - gnis, Du - - - cat in ar - - -

30

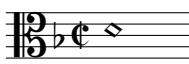
- te ma - nus il - la ca - te - na tu - as.  
- nus il - la ca - te - - na tu - - as.  
- te ma - nus il - la ca - - te - - na tu - - as.

## Fuga XVIII

Hippomenes sequens.



Pomum morans.



Atalanta fugiens.



A musical score for three voices. The top voice (Hippomenes) starts with a dotted half note followed by eighth notes. The middle voice (Pomum) starts with a whole note followed by eighth notes. The bottom voice (Atalanta) starts with a dotted half note followed by eighth notes. The lyrics "Si quod a - gens fu - e -" are repeated for each voice.

A musical score for three voices. The top voice (Hippomenes) starts with a dotted half note followed by eighth notes. The middle voice (Pomum) starts with a whole note followed by eighth notes. The bottom voice (Atalanta) starts with a dotted half note followed by eighth notes. The lyrics "e - rit na - tu - rae, mit - tit in or-bem Vi - res at - que" are repeated for each voice.

A musical score for three voices. The top voice (Hippomenes) starts with a dotted half note followed by eighth notes. The middle voice (Pomum) starts with a whole note followed by eighth notes. The bottom voice (Atalanta) starts with a dotted half note followed by eighth notes. The lyrics "su - as mul - ti-pli-ca-re cu - pit, cu - pit, cu - pit." are repeated for each voice.

12

O - bi - va sic i - gnis fa - cit i - gne - a cun -

O - bi - va sic i - gnis fa - cit i - gne - a

O - bi - va sic i - gnis fa - cit i-gne - a cun - cta, nec

16

- cta, nec est res, Ab - sque su - a cau - - sa

cun - cta, nec est res, Ab - sque su - a

est res, Ab - sque su - a cau - - sa no -

19

no - bi - le quae det o - pus, o - pus, o - pus.

cau - sa no - bi - le quae det o - pus.

- bi - le quae det o - pus, no - bi - le quae det o - pus.

23

Au - rum nil i - gnit per se, nil i - gnis i -

Au - rum nil i - gnit per se, nil

Au - rum nil i - gnit per se, nil i - gnis i - nau -

27

- nau - - rat, Quod - li - bet a - - gno - - scit

i - - gnis i - nau - rat, Quod - li - - bet a -

- rat, Quod - li - bet a - gno - - scit quod

30

quod si - bi se-men i - nest, i - nest, i - nest.

- gno - scit quod si - bi se - men i - nest.

si - bi se-men i - nest, quod si - bi se - men i - nest.

## Fuga XIX

Atalanta fugiens. 

Hippomenes sequens. 

Pomum morans 

Bis du - o stant fra - tres long -  
Bis du - o stant fra -  
Bis du - o stant fra - tres long - o

4

- o or - di - ne, pon-de - ra ter - rae Quo - rum  
- tres long - o or - di - ne, pon-de - ra ter - rae Quo -  
or - di - ne, pon - de - ra ter - rae Quo - rum u - nus

8

u - nus dex - trâ su - sti - net, al - ter a - quae:  
rum u - nus dex - trâ su - sti - net, al - ter a - quae:  
dex - trâ su - sti - net, al - ter a - quae:

12

A - e - ris at - que i - gnis re - li - quis

A - e - ris at - que i - gnis re - li -

A - e - ris at - que i - gnis re - li - quis est

16

est por - ti - o, si vis Ut pe - re - ant,

- quis est por - ti - o, si vis Ut pe -

por - ti - o, si vis Ut pe - re - ant, u - num

20

u - num tu mo - dò mor - te pre - mas:

- re - ant, u - num tu mo - dò mor - te pre - mas:

tu mo - dò mor - te pre - mas:

23

Et con - san - - - gui - - - ne - o tol - len - - -  
 Et con - san - - - gui - - - ne - o tol - - -  
 Et con - san - - - gui - - - ne - o tol - - - len - tur fu -

27

- tur fu - ne - re cun - - cti, Na - tu - rae qui - a  
 - len - tur fu - ne - re cun - - cti, Na - tu - rae qui - -  
 - ne - - re cun - - cti, Na - - tu - rae qui - a e - - os

31

e - - os mu - - tu - a vin - - cla li - - gant.  
 - a e - - os mu - - tu - a vin - - cla li - - gant.  
 mu - - - tu - - a vin - - - cla li - - gant.

## Fuga XX

Hippomenes sequens.

Atalanta fugiens.

Pomum morans

Flam - ma, vo - rat queae cun -  
Flam - ma, vo - rat queae cun - cta,  
Flam - ma, vo - rat queae cun - cta, ve -

4

- cta, ve-lut Dra - co, gna - vi - ter ur - sit Vir-gi-nis e - xi - mi -  
ve-lut Dra - co, gna - vi - ter ur - sit Vir - gi - - nis  
- lut Dra - co, gna - vi - ter ur - sit Vir - gi - nis ex - -

8

- um vi su - pe - ra - re de - cus, de - cus:  
e - xi - mi - um vi su - pe - ra - re de - cus, de - cus:  
- i - mi - um vi su - pe - ra - re de - cus:

12

Hinc la-chry-mis suf - fu - - sa vi -  
Hinc la-chry-mis suf - fu - - sa vi - ro dum  
Hinc la - chry - mis suf - fu - - sa vi - - ro dum

16

- ro dum for - tè vi - de - tur, Il - le fu - it mi -  
for - tè vi - de - tur, Il - le fu - it  
for - tè vi - de - tur, Il - - - le fu - it

19

- se - rae fer - re pa - ra - tus o - pem, o - pem.  
mi - se - rae fer - re pa - ra - tus o - pem, o - pem.  
mi - se - rae fer - re pa - ra - tus o - pem.

23

Pro - - ti-nus hanc cly - pe - - o  
ve - ve - lans con -

8 Pro - ti - nus hanc cly - pe - o ve - lans con -

27

- lans con - ten - dit in ho - stem, Et do - cu - it tan -

- ten - dit in ho - stem, Et do - cu - it

8 - ten - dit in ho - stem, Et do - cu - it

30

- tas sper - ne - re men - te mi - nas, mi - nas.

tan - tas sper - ne - re men - te mi - nas, mi - nas.

8 tan - tas sper - ne - re men - te mi - nas.

## Fuga XXI

Hippomenes sequens.

Atalanta fugiens.

Pomum morans

4

8

12

Hinc Tri-go - num du - cas, o - mni qui  
Hinc Tri-go - num du - cas, o - mni qui par -  
Hinc Tri - go - num du - cas, o - mni qui

16

par - - te ro - tun - dam In sphae - ram  
- te ro - tun-dam In sphae - ram re -  
par - te ro - tun - dam In sphae - ram

19

re - - de - at: Tum LA - PIS or - tus e - rit.  
- de - at: Tum LA - PIS or - tus e - rit.  
re - de - at: Tum LA - PIS or - tus e - rit.

23

Si res tan - ta tu - ae\_\_\_\_ non mox ve - nit ob -  
 Si res tan - ta tu - ae\_\_\_\_ non mox ve - nit ob - vi -  
 Si res tan - ta tu - ae\_\_\_\_ non mox ve - nit ob - ve - nit

27

- vi - a men - ti, Do - - - - gma - a men - ti, Do - - - - gma Ge -  
 ob - - vi - a men - ti, Do - - - - gma Ge - o - -

30

Ge - o - - me - - traе si ca - pis, o - mne sci - es.  
 - o - - me - - traе si ca - - pis, o - mne sci - es.  
 - me - - traе si ca - - pis, o - - mne sci - es.

## Fuga XXII.

Hippomenes sequens. 

Atalanta fugiens. 

Pomum morans 

Quis-quis a - - mas fa - ci -

Quis-quis a - - mas fa - ci - li mul -

Quis - quis a - mas fa - ci -

3

- li mul - tum prae-sta - re la - - bo - re, Sa -

- tum prae-sta - re la - - bo - re, Sa - tur - ni

- li mul - tum prae - sta - re la - bo - re, Sa -

7

- tur - ni in fa - ci-em (quae ni - gra) spar - ge ni - ves, ni - ves:

in fa - ci - em (quae ni - gra) spar - ge ni - ves, ni - ves:

- tur - ni in fa - ci - em (quae ni - gra) spar - ge ni - ves:

12

Et da - - bi - tur ti - bi ma - te -  
Et da - - bi - tur ti - bi ma - te - ri -  
Et da - bi - tur ti - bi ma - te - ri -

15

- ri - es al - bis - si - ma plum - bi, Post quod, foe -  
- es al - bis - si - ma plum - bi, Post quod, foe - mi -  
- es al - bis - si - ma plum - bi, Post quod, foe - mi -

19

- mi - ne - um nil ni - si re - stat o - pus, o - pus.  
- ne - um nil ni - si re - stat o - pus, o - pus.  
- ne - um nil ni - si re - stat o - pus.

23

Tum Co QUE, ceu mu - li - er, quae-

Tum Co QUE, ceu mu - li - er, quae col - lo -

Tum Co - QUE, ceu mu - li - er, quae

26

col-lo - cat i - gni-bus ol - las, Fac sed ut in

- cat i - gni-bus ol - las, Fac sed ut in pro - pri-

col - lo - cat i - gni - bus ol - las, Fac sed ut in

30

pro - pri - is TRU - TA li - que - scat a - quis, a - quis.

- is TRU - TA li - que - scat a - quis, a - quis.

pro - pri - is TRU - TA li - que - scat a - quis.

## Fuga XXIII

Hippomenes sequens.

Pomum morans.

Atalanta fugiens.

Res est mi - ra, fi - dem fe - .

Res est mi - ra, fi - dem fe - .

Res est mi - ra, fi - dem fe - cit,

4

- cit, fi - dem fe - cit

sed Grae - ci - a no - bis E - - - jus, a - pud Rho - .

- cit sed Grae - ci - a no - bis E - - - jus, a - pud Rho - .

fi - dem fe - cit sed Grae - ci - a no - bis E - - - jus, a - pud Rho - .

8

- di - os quae ce - le - bra - ta fu - uit, fu - it.

Rho - di - os quae ce - le - bra - ta fu - uit, fu - it.

- di - os quae ce - le - bra - ta fu - uit, fu - it.

12

Nu - bi - bus Au - re - o - - - lus, re -  
Nu - bi - bus Au - re - o - - - lus,  
Nu - bi - bus Au - re - o - - - lus, re - fe -

15

- fe - runt, re - fe - runt, quòd de - ci-dit im - ber, Sol u - bi e - rat Cy -  
re - fe - runt, quòd de - ci-dit im - ber, Sol u - bi e - rat  
- runt, re - fe - runt, quòd de - ci-dit im - ber, Sol u - bi e - rat Cy - pri -

19

- pri - ae jun-ctus a - mo - re De - ae, De - ae:  
Cy - pri - ae jun - ctus a - mo - re De - ae, De - ae:  
- ae jun - ctus a - mo - re De - ae, De - ae:

23

Tum quo - que, cùm Pal - las ce - re -

Tum quo - que, cùm Pal - las ce - re - bro

Tum quo - que, cùm Pal - las ce - re -

26

- bro, ce - re - bro Jo - vis ex-ci - dit, au - rum Va - se su - o plu -

Jo - vis ex-ci - dit, au - rum Va - se su - o plu -

- bro, ce - re - bro Jo - vis ex-ci - dit, au - rum Va - se su - o plu - vi -

30

- vi - ae sic ca - dat in - star a - quae, a - quae.

plu - vi - ae sic ca - dat in - star a - quae.

- - ae sic ca - dat in - star a - quae, a - quae.

## Fuga XXIV

Hippomenes sequens.

Pomum morans.

Atalanta fugiens.

4

- pum ti - bi cu - ra sit, il - li Pro - ji - ci - ens

- bi cu - ra sit, il - li Pro - ji - ci - ens Re - gis

8

Re - gis cor - pus, ut in - glu vi - em

Re - gis cor - pus, ut in - glu vi - em

cor - pus, ut in - glu vi - em

12

Hoc do - met, hunc di - spo - ne ro - go, Vul - ca -

Hoc do - met, hunc di - spo - ne ro - go, Vul - ca -

Hoc do - met, hunc di - spo - ne ro - go, Vul - ca - nus

16

- nus u - bi i - gnem E - xi - cet, in

- nus u - bi i - gnem E - xi - cet, in

u - bi i - gnem E - xi - cet, in ci - ne - res

19

ci - ne - res be - lu - a quo re - de - at.

ci - ne - res be - lu - a quo re - de - at.

be - lu - a quo re - de - at.

23

Soprano: Il-lud a-gas i - te - rùm at-que i - te - rùm,  
Alto: Il - lud a - gas i - te - rùm at - que i - te - rùm, sic  
Bass: Il - lud a - gas i - te - rùm at - que i - te - rùm, sic

27

Soprano: sic mor - te re - sur - get Rex - que Le - o -  
Alto: mor - te re - sur - get Rex - que Le - o -  
Bass: mor - te re - sur - get Rex - que Le - o - ni - no

30

Soprano: - ni - no cor - de su - per - bus e - rit.  
Alto: - ni - no cor - de su - per - bus e - rit.  
Bass: cor - de su - per - bus e - rit.

## Fuga XXV

Atalanta fugiens. 

Pomum morans 

Hippomenes sequens. 

E - xi - gu - ae est non ar - tis o - pus,  
E - xi - gu - ae non est ar - tis o -  
E - xi - gu - ae est non ar - tis

4

stra - vis - se Dra - co - nem Fu - ne - re, ne ser -  
- pus, stra - vis - se Dra - co - nem Fu - ne - re, ne  
o - pus, stra - vis - se Dra - co - nem Fu - ne - re, ne

8

- pat mox re - di - vi - vus hu - - - - mo.  
ser - pat mox re - di - vi - vus hu - - - - mo.  
ser - - pat mox re - di - vi - vus hu - - - - mo.

12

Fra - ter et ip - sa so - ror jun - cti si - mul il -

Fra - ter et ip - sa so - ror jun - cti si - mul

Fra - ter et ip - sa so - ror jun - cti si -

16

- lius o - ra Fu - - - ste pre - munt,  
il - li - us o - ra Fu - - - ste pre - munt,  
- mul il - lius o - ra Fu - - - ste pre -

19

nec - res fert a - li - e - na ne - - - - cem.

nec - res fert a - li - e - na ne - cem.

- munt, nec - res fert a - li - e - na ne - - - - cem.

23

Phoe - bus ei fra - ter, so-ror est at Cyn - thi -

8

Phoe - bus ei fra - ter, so - ror est at

Phoe - bus ei fra - ter, so-ror est at

27

- a, Py - thon Il - - - - lâ, ast O -

8

Cyn - thi - a, Py - thon Il - - - - lâ, ast

Cyn - thi - a, Py - thon Il - - - - lâ, ast

30

- ri - on hac ce - ci - dê - re ma - - - - nu.

8

O - ri - on hac ce - ci - dê - re ma - - nu.

O - ri - on hac ce - ci - dê - re ma - - nu.

## Fuga XXVI

Atalanta fugiens. 

Pomum morans. 

Hippomenes sequens. 

Ma - jor in hu - ma - nis non est, non est sa - pi - en - ti -  
 Ma - - jor in hu - - ma - - nis non  
 Ma - jor in hu - ma - nis non est, non est sa - pi -

4

- a, non est sa - pi - en - - ti - a re - bus, Quàm quâ  
 est sa - pi - en - - ti - a re - bus, Quàm  
 - en - ti - a, non est sa - pi - en - - ti - a re - bus, Quàm

7

di - vi - - ti - ae vi - tâ - que sa - - na - ve - nit.  
 quâ di - - vi - ti - ae vi - - tâ - que sa - - na - ve - nit.  
 quâ di - vi - - ti - ae vi - tâ - que sa - - na - ve - nit.

12

De - xtra sa - lu - bre te - net, te - net spa - ci - o - si, te -

De - xtra sa - lu - bre te - net spa - ci - o - si

De - xtra sa - lu - bre te - net spa - ci - o - si, te -

16

- net spa - ci - o - si tem - po - ris ae - vum, Il - li - us at cu - mu - los

tem - - - po - ris ae - vum, Il - - - li - us at

- net spa - ci - o - si tem - po - ris ae - vum, Il - li - us at cu - mu -

19

lae - va re - - - con - dit o - - pum.

cu - mu - los lae - va re - con - dit o - pum.

- los lae - va re - - - con - dit o - pum.

23

Si quis ad hanc ra - ti - o-ne, ra - ti-o-ne ma-nu - que, ra - ti-

Si quis ad hanc, ra - ti - o - ne, ra - ti-o-ne ma-nu - que, ra -

27

- o - ne\_ ma - nū - que ac - ces - se-rit il - li Vi - tae fru - ctus in hac

- ces - - se - rit il - li Vi - - tae fru - -

- ti - o - ne\_ ma - nū - que ac - ces - se-rit il - li Vi - tae fru - ctus in

30

ar - bo - ris in - - star e - - rit.

- ctus in hac ar - bo - ris in - star e - rit.

hac ar - bo - ris in - - star e - rit.

## Fuga XXVII

Hippomenes  
sequens.



Lu - xu - ri - at, lu - xu - ri - at So - phi -

Pomum  
morans.

Atalanta  
fugiens.

Lu - xu - ri - at So - phi - ae di -

Lu - xu - ri - at, lu - xu - ri - at So - phi -

4

- ae di - ver - so flo - re Ro - SE - TUM, Sem - - per

- ver - so flo - re Ro - SE - TUM, Sem - per at est

- ae di - ver - so flo - re Ro - SE - TUM, Sem - - per at

8

at est fir - mis ja - nu - a clau - sa se - ris:

fir - mis ja - nu - a clau - sa se - ris:

est fir - mis ja - nu - a clau - sa se - ris:

12

U - ni - ca, u - ni - ca cui cla - vis res vi -

U - ni - ca cui cla - vis res vi - lis ha -

U - ni - ca, u - ni - ca cui cla - vis res vi - lis

16

- lis ha - be - tur in or - be, Hac si - ne,

- be - tur in or - be, Hac si - ne, tu

ha - be - tur in or - be, Hac si - ne, tu

19

tu car - pes, cru - ri - bus ab - sque vi - am.

car - pes, cru - ri - bus ab - sque vi - am.

car - pes, cru - ri - bus ab - sque vi - am.

23

Par - nas - si, Par - nas - si in va - num co - na - ri - s  
Par - - nas - si in va - num co - na - ri - s ad  
Par - nas - si, Par - nas - si in va - num co - na - ri - s ad

27

ad ar - du - a, qui vix In pla - - no  
ar - du - a, qui vix In pla - no va -  
ar - du - a, qui vix In pla - - no va -

30

va - le - as te sta - bi - li - re so - lo.  
- le - as te sta - bi - li - re so - lo.  
- le - as te sta - bi - li - re so - - - lo.

## Fuga XXVIII

Hippomenes  
sequens.



**Rex Due-nech (vi - ri - dis)**

**Pomum morans.**

**Atalanta fugiens.**

**Rex Due - nech (vi - ri - dis cui**

**Rex Due - nech (vi - ri - dis cui**

**cui ful - gent ar - ma Le - o - nis) Bi - le tu - mens ri -**

**ful - gent ar - ma Le - o - nis) Bi - le tu - mens**

**ful - gent ar - ma Le - o - nis) Bi - le tu - mens ri - gi - dis**

**- gi - dis mo - ri - bus u - sus e - rat.**

**ri - gi - dis mo - ri - bus u - sus e - rat.**

**mo - ri - bus u - sus e - rat.**

12

Hinc Pha - rut ad se - se me - di - cum vo - cat,  
Hinc Pha - rut ad se - se me - di - cum vo - cat,  
Hinc Pha - rut ad se - se me - di - cum vo - cat, il -

16

il - - le sa - lu - tem Spon - det, et a - ë -  
il - - le sa - lu - tem Spon - det, et a - ë -  
- le sa - lu - tem Spon - det, et a - ë - ri - as

19

- ri - as fon - te mi - ni - strat a - quas:  
- ri - as fon - te mi - ni - strat a - quas:  
fon - te mi - ni - strat a - quas:

23

His \_\_\_\_\_ la - vat et re - la - vat, vi - tri - o  
His la - vat et re - la - vat, vi - tri - o sub  
His \_\_\_\_\_ la - vat et re - la - vat, vi - tri - o sub

27

sub for - ni - ce, do - nec Ro - re ma - den - ti  
for - ni - ce, do - nec Ro - - - re ma - den -  
for - ni - ce, do - nec Ro - re ma - den - ti om - nis

30

om - nis bi - - lis a - ba - cta fu - it.  
- ti om - nis bi - - lis a - ba - cta fui - it.  
bi - - lis a - ba - cta fu - it.

## Fuga XXIX

Atalanta fugiens. 

Pomum morans. 

Hippomenes sequens. 

De - git in ar - den - ti Sa - la - man - dra, Sa -  
De - git in ar - den - ti Sa - la -  
De - git in ar - den - ti Sa - la -man - dra

4

- la - man - dra po - ten - ti - or i - - gne, Nec Vul-

- man - dra po - ten - ti - or i - gne, Nec Vul - ca -

Sa - la - man - dra po - ten - ti - or i - - gne,

8

- ca - ne tu - as ae - sti - mat il - la mi - nas:

- ne tu - as ae - sti - mat il - la mi - nas:

Nec Vul - ca - ne tu - as ae - sti-mat il - la mi - - nas:

12

Sic quo-que non flam - ma - rum in - cen-di - a,  
in - cen - di - a

Sic quo - que non flam - ma - rum in - cen - di - a

Sic quo-que non flam - ma - rum in-cen-di - a, in - cen - di -

16

sae - va      re - cu -      - - - sat,      Qui      fu -

sae - va      re - cu - sat,      Qui      fu - - - it      as -

- a - sae - va      re - cu -      - - - sat,

19

- it as - si - du - o na - tus in i - gne La - pis.

- si - du - o na - tus in i - gne La - pis.

Qui fu - it as - si - du - o na - tus in i - gne La - pis.

23

Il - la ri - gens ae - stus ex - tin - guit, ex - tin - - - - -

Il - la ri - gens ae - stus ex - tin - - - - -

Il - la ri - gens ae - stus ex - tin - - - - -

27

li - be - rá - que e - - - - - xit, At ca -

li - be - rá - que e - xit, At ca - let hic,

- guit, li - be - rá - que e - - - - - xit,

30

- let hic, si - mi - lis quem ca - lor in - de ju - - vat.

si - mi - lis quem ca - lor in - de ju - - vat.

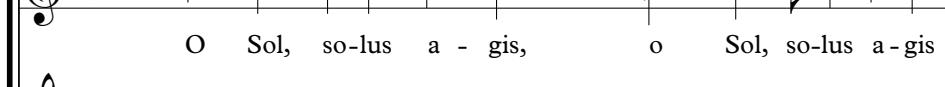
At ca - let hic, si - mi - lis quem ca - lor in - de ju - - vat.

Fuga XXX

Atalanta fugiens.  

Pomum morans 

Hippomenes sequens. 



4

si non vi - ri - bus ad - sim,

si non vi - ri - bus ad - sim, Ut

- gis nil, si non vi - ri - bus ad -

7

Ut si-ne gal-li - nae est gal - lus i - na-nis o - pe.

si - ne gal - li - nae est gal - lus i - na - nis o - pe.

- sim, Ut si - ne gal-li - nae est gal - lus i - na - nis o - pe.

12

Au - xi - li - úm - que, au - xi - li-um - que tu - um prae -

Au - xi - li - úm - que tu - um prae - sens e - go

Au - xi - li - úm - que au - xi - li-um - que tu - um prae -

16

- sens e - go lu - na vi - cis - sim Po - stu - lo, gal - li -

lu - na vi - cis - sim Po - stu - lo,

sens e - go lu - na vi - cis - sim Po - stu -

19

- nae gal - lus ut ex - pe - ti - tur.

gal - li - nae gal - lus ut ex - pe - ti - tur.

- lo, gal - li - nae gal - lus ut ex - pe - ti - tur.

23

Quae na - tu-ra si - mul,      quae na - tu-ra si-mul      con-jun - gi fla - - gi -

Quae na - tu - ra si - mul      con - jun - gi fla - gi -

Quae na - tu-ra si - mul,      quae na - tu-ra si - mul      con-jun - gi fla -

27

- tat, il - le est      Men - tis i -

- tat, il - le est      Men - - tis i - nops,

- gi - tat, il - le est      Men -

30

- nops, vin - clis qui      re - li - ga - re ve - lit.

vin - clis qui re - li - ga - re ve - lit.

- tis i - nops, vin - clis qui re - li - ga - re ve - lit.

## Fuga XXXI

Hippomenes sequens.

Atalanta fugiens.

Pomum morans

4

prae - gra - vat, ae - quo - re va - sto In - na - - -

- gra - vat, ae - quo - re va - sto In - na - - - tat,

pre - gra - vat ae - quo - re va - sto In - na - tat, at - -

8

- tat, at - que al - tis vo - ci - bus u - sus a - it:

at - que al - tis vo - ci - bus u - sus a - it:

- quae al - tis vo - ci - bus u - sus a - it:

12

Cur non fer - tis o - pem? Cur non ac - cur - ri - tis  
 Cur non fer - tis o - pem? Cur non ac - cur - ri - tis om -  
 Cur non fer - tis o - pem? Cur non ac -

16

om - - - nes, Quos e - rep - - -  
 - - - nes, Quos e - rep - - - tus  
 - cur - - - ri - tis om - nes, Quos e - - - rep - - - tus

19

- tus a - quis for - te be - a - re que - o?  
 a - quis for - te be - a - re que - o?  
 a - quis for - te be - a - re que - o?

23

In me - a, si sa - pi - tis, me re - - - gna  
In me - a, si sa - pi - tis, me re - - - gna re -  
In me - a, si sa - pi - tis, me re - - - gna re -

27

re - du - ci - te, nec vos Pau - pe - ri - - -  
- du - ci - te, nec vos Pau - pe - ri - - - es  
- du - - - ci - - te, nec vos Pau - - pe - ri - - es

30

- es pre - met aut cor - po - ris ul - la lu - - es.  
pre - met aut cor - po - ris ul - la lu - - es.  
8 pre - met aut cor - - po - ris ul - - la lu - - es.

## Fuga XXXII

Pomum  
morans.

Hippomenes  
sequens.

Atalanta  
fugiens.

4

-li sub flu - cti - bus u - da Ra - mos sub

8

Si - cu - li sub\_\_\_ flu - cti - bus u - da Ra - - mos

8

te - pi - dis mul - ti - pli - ca - vit a - quis.

- mos sub te - pi - dis mul - ti - pli - ca - vit a - quis.

sub te - pi - dis mul - ti - pli - ca - vit a - quis.

12

Il - la, Co - RAL - LUS, ha - bet no - men si - bi,  
Il - la, Co - RAL - LUS, ha - bet no - men  
Il - la, Co - RAL - LUS, ha - bet no - men si - bi, du-

16

du - - ri - or e - xit, Cùm Bo - re - as  
si - bi, du - - ri - or e - xit, Cùm Bo -  
- ri - or e - xit, Cùm Bo - re - as

19

ri - gi - do mit - tit ab a - - - xe ge - lu:  
- re - as ri - gi - do mit - tit ab a - xe ge - lu:  
ri - gi - do mit - tit ab a - - xe ge - lu:

23

Fit la - pis, et ru - be - um mul - tâ cum

Fit la - pis, et ru - be - um mul - tâ

Fit la - - - pis, et ru - be - um mul - tâ cum\_\_\_\_ fron -

27

fron - - te co - lo - rem Pos - si - det: haec

cum\_\_\_\_ fron - te co - lo - rem Pos - si -

- te co - lo - rem Pos - si - det:

30

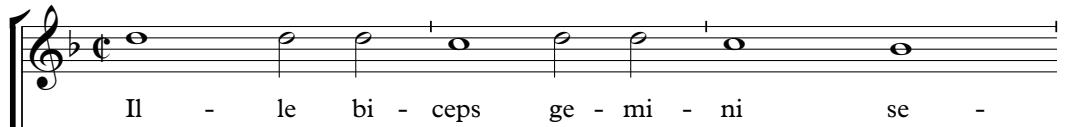
Phy - si - cae est ap - ta fi - gu - ra Pe - trae.

- det: haec Phy - si - cae est ap - ta fi - gu - ra Pe - trae.

haec Phy - si - cae est ap - ta fi - gu - ra Pe - trae.

## Fuga XXXIII

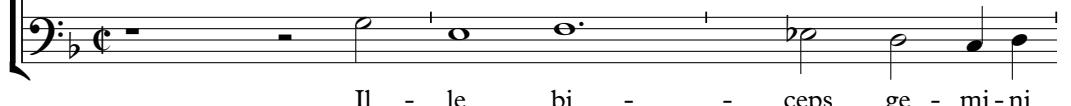
Pomum  
morans.



Atalanta  
fugiens.



Hippomenes  
sequens.



4

A musical staff in common time with a treble clef. It consists of a series of eighth notes followed by a long note.

- xus en fu - ne - ris in - star Ap - pa - ret,

en fu - ne - ris in - star Ap - pa - - - ret, post - quam

se - xus en fu - ne - ris in - star Ap - pa - - - ret, post -

8

A musical staff in common time with a treble clef. It consists of a series of eighth notes followed by a long note.

post - quam est hu - mi - di - ta - tis i - nops:

est hu - mi - - - di - ta - tis i - nops:

- quam est hu - mi - di - - ta - tis i - - nops:

12

No - cte te - ne - bro - sâ si con - di - tur,  
No - cte te - - ne - bro - sâ si con-di-tur, in - di-  
No - cte te - - ne - bro - sâ si con-di-tur, in -

16

in - di - get i - gne, Hunc il - - li  
- get i - gne, Hunc il - - - li prae - stes,  
- di - get i - gne, Hunc il - - - li prae -

19

pre - stes, et mo - - dò vi - ta re - dit.  
et mo - - - - dò vi - ta re - dit.  
- stes, et mo - - dò vi - ta re - dit.

23

Om - nis in i - gne la - tet la - pi - dis vis

Om - nis in i - gne la - tet la - pi - dis vis om - nis

Om - nis in i - gne la - tet la - pi - dis vis

27

om - nis in au - ro Sul - fu - ris, ar - in au - ro Sul - fu - ris, ar - gen - to

om - nis in au - ro Sul - fu - ris, ar - gen - to

30

- gen - to Mer - cu - ri - i vi - gor est.

Mer - cu - ri - i vi - gor est.

- to Mer - cu - ri - i vi - gor est.

## Fuga XXXIV

Pomum  
morans.

Atalanta  
fugiens.

Hippomenes  
sequens.

4

- ri na - ta - li - bus a - är Splen - det et hinc

na - ta - li - bus a - är Splen - det et hinc ru - be - us

- ri na - ta - li - bus a - är Splen - det et hinc ru -

8

ru - be - us sub pe - de cer - nit a - quas.

sub pe - de cer - nit a - quas.

- be - us sub pe - de cer - nit a - quas.

12

Fit - que su - per mon - ta - na ca - cu - mi - na  
 Fit - que su-per mon - ta-na ca - cu - mi - na can - di -  
 Fit - que su-per mon - ta-na ca - cu - mi - na can -

16

can - - di - dus il - le, Qui re - ma - net  
 - dus il - le, Qui re - - ma - net do - ctis  
 - di - - dus il - le, Qui re - - ma - net

19

do - cts u - ni - ca cu - ra vi - ris.  
 u - ni - ca cu - ra vi - ris.  
 do - cts u - ni - ca cu - ra vi - - ris.

23

Est la - pis et non est, coe - li quod

Est la - pis et non est, coe - li quod no -

Est la - pis et non est, coe - li quod

27

no - - bi - le Do - num, Dan - - te DE - o

- bi - le Do - num, Dan - te DE - o foe - lix,

no - - bi - le Do - num, Dan - - te DE - o

30

foe - lix, si quis ha - be - bit, e - rit.

si quis ha - be - bit, e - rit.

foe - lix, si quis ha - be - bit, e - rit.

## Fuga XXXV

Pomum  
morans.

Hippomenes  
sequens

Atalanta  
fugiens

Re - spi - ce Trip - - - to - le -

Re - spi - ce Tri - pto - le - mum,

Re - spi - ce Tri - pto - le - mum, du - rúm - que in

3

- mum, du - rúm - que in prae - li - o A - chil - lem, Ma -

du - rúm - que in prae - li - o A - chil - lem, A - - - chil - lem, Ma -

pra - li - o A - chil - lem, A - - - chil - lem, Ma - tre do -

7

- tre do - cen - te, ae - stus ut di - di - cê - re gra - ves.

- tre do - cen - te, ae - stus ut di - di - cê - re gra - - - ves.

- cen - te, ae - stus ut di - di - cê - re gra - - - ves.

12

Il-lum Di - va Ce - res, The - - - tis  
Il-lum Di - va Ce - res, The - tis hunc du - ra-bit in  
Il-lum Di - - va Ce-res, The-tis hunc du - ra-bit in i - gne

15

hunc du - ra - bit in i - gne No - - ctu, la - cte  
i - gne No - - - - ctu, la - cte fe - rens u - be -  
No - - - - ctu, la - cte fe - - rens u - be - ra,

19

fe - - rens u - - be - ra ple - na di - e:  
- ra, u - be-ra ple - na di - - - - e:  
u - be-ra ple - na di - - - - - - e:

23

Haud se - cus as - su - e - - scat me - di -  
Haud se - cus as - su - e - - scat me - di - ci - na be - a - ta So -  
Haud se - cus as - su - e - - scat me - di - ci - na be - a - ta So - pho - rum,

26

- ci - na be - a - ta So - pho - rum, Quàm pu - er ad  
- pho - rum, Quàm pu - er ad mam - mas,  
Quàm pu - er ad mam - mas, ut

30

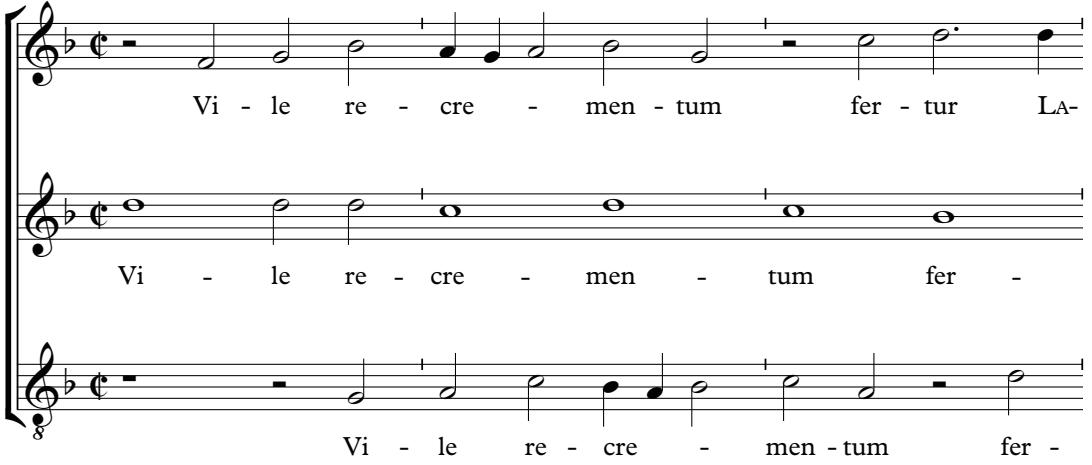
mam - mas, ut que - at i - gne fru - i.  
ut que - at i - gne fru - - - i.  
que - at i - gne fru - - - - i.

## Fuga XXXVI

Atalanta fugiens. 

Pomum morans. 

Hippomenes sequens. 







12

Mon - ti - bus in sum - mis a - li - i sta-tu - ê - re,  
 Mon - ti - bus in sum - mis a - li - i sta - tu -  
 Mon - ti - bus in sum - mis a - li - i sta-tu - ê -

16

per au - - ras A - ë - ris, at pa -  
 - è - re, per au - ras A - - - ë - ris, at  
 - re, per au - - ras A - - ë - ris, at

19

- sci per flu - vi - os a - - - li - i.  
 pa - sci per flu - vi - os a - li - i.  
 pa-sci per flu - vi - os a - - - li - i.

23

Om - ni - a ve - ra su - o sunt\_\_\_ sen - su,

Om - ni - a ve - ra su - o sunt sen - su, po -

Om - ni - a ve - ra su - o sunt\_\_\_ sen -

27

po - stu - lo\_\_ sed te Mu - ne - ra mon - - ta -

- stu - lo sed te Mu - ne - ra mon -

- su, po - stu - lo\_\_ sed te Mu - ne - ra mon -

30

- nis que - re - re tan - ta lo - - - cis.

- ta - nis que - re - re tan - ta lo - cis.

- ta-nis que - re - re lo - - - cis.

## Fuga XXXVII

Pomum  
morans.



Ter - na ma - gis - ter - i - i sunt

Hippomenes  
sequens.



Ter - na ma-gi-ste-ri - i, Ter - na ma-gi-

Atalanta  
fugiens.



Ter - na ma-gi-ste-ri - i, Ter - na ma-gi-ste-ri -

4

se - mi - na, foe - ti - da Lym - pha, Et ni - ve - us  
- ste-ri - i sunt se - mi-na, foe - ti-da Lym - pha, Et ni - ve - us  
- i sunt se - mi-na, foe - ti-da Lym - pha, Et ni - ve - us va -

8

va - por, ac pel - le LE - o vi - ri - di:  
va - - - por, ac pel - le LE - o vi - ri - di:  
- - - por, ac pel - le LE - o vi - ri - di:

12

Un - da pa - rens pe - pe - rit, re - stant quae, e - le -  
Un - da pa-rens pe-pe-rit, Un - da pa-rens pe-pe-rit, re-stant quae,  
Un - da pa-rens pe-pe-rit, Un - da pa-rens pe-pe - rit, re-stant quae, e -

16

-men - ta, So - phí - sque, Ut la - pi - dem  
e - le- men - ta, So - phí - - - sque, Ut la - pi - dem  
- le - men - ta, So - phí - - - sque, la - pi - dem fa -

19

fa - ci - ant, ul - ti - ma pri - má - que ea est.  
fa - - - ci- ant, ul - ti - ma pri - má - que ea est.  
- ci- ant, ul - ti - ma pri - - - má - que ea est.

23

Aes Her - me - tis at est vi - ri - dis LE - o, pe -  
Aes Her - me-tis at est Aes Her - me-tis at est vi - ri-dis  
Aes Her - me-tis at est, Aes Her - me-tis at est vi - ri-dis LE -

27

- trá - que no - ta Li - - - bro - rum ca -  
LE - - - o, pe - trá - que no - - ta Li - bro - rum ca - - - o, pe - trá - que no - ta Li - bro - rum ca -

30

- pit - lis, Fu - mus et al - bus a - qua.  
ca - - - pit - lis, Fu - mus et al - bus a - qua.  
- pit - lis, Fu - mus et al - bus a - qua.

## Fuga XXXVIII

Pomum  
morans.

Hippomenes sequens.

Atalanta fugiens.

Rem ge - mi - nam      RE - BIS ve - te -  
 Rem ge - mi - nam      RE - BIS ve - te -  
 Rem ge - mi - nam      RE - BIS ve - te - res di -

4

- res di - xê - re, quod u - no Cor - po - re sit  
 - res di - xê - re, quod u - no Cor - po - re \_\_\_\_\_  
 - xê - re, quod u - no Cor - po - re \_\_\_\_\_ sit

8

mas haec foe - mi - ná - que, An - dro - gy - na.  
 \_\_\_\_ sit mas haec foe - mi - ná - que, An - dro - gy - na.  
 mas haec foe - mi - ná - que, An - - - dro - gy - na.

12

Na - tus e - nim bi - nis in mon - ti - bus  
Na - tus e-nim bi - nis in mon - ti - bus HER-MA-PHRO-  
Na - tus e - nim bi - nis in mon - ti - bus HER-MA-PHRO - DI -

16

HER - MA - PHRO - DI - TUS Di - - ci - tur, Her - -  
- DI - - TUS Di - ci - - tur, Her - me - -  
- TUS Di - ci - tur, Her - me - - ti quem

19

- me - ti quem tu - lit al - ma Ve - nus.  
- ti quem tu - lit al - ma Ve - - - - nus.  
8 tu - lit al - ma Ve - - - - nus.

23

Music score for three voices (Soprano, Alto, Bass) in common time, treble clef, key signature of one flat.

Soprano (top line): An - ci - pi - tem se - xum ne sper - nas,

Alto (middle line): An - ci - pi - tem se - xum ne sper - nas, nam ti -

Bass (bottom line): An - ci - pi - tem se - xum ne sper - nas, nam ti - bi Re -

27

Music score for three voices (Soprano, Alto, Bass) in common time, treble clef, key signature of one flat.

Soprano (top line): nam ti - bi Re - gem Mas i - dem, mu - li -

Alto (middle line): - bi Re - gem Mas i - dem, mu - li -

Bass (bottom line): - gem Mas i - dem, mu - li - ér - que

30

Music score for three voices (Soprano, Alto, Bass) in common time, treble clef, key signature of one flat.

Soprano (top line): - ér - que u - na e - a - dém - que da - bit.

Alto (middle line): - ér - que u - na e - a - dém - que da - bit.

Bass (bottom line): u - na e - a - dém - que da - bit.

## Fuga XXXIX

Pomum  
morans.

Hippomenes  
sequens.

Atalanta  
fugiens.

Sphyn - gem ae - ni - gma - ti - co The -  
Sphyn - gem ae - ni - gma - ti - co  
Sphyn - gem ae - ni - gma - ti - co The -

4

- bis ser - mo - ne ti - men - dam Oe - dy - pus ad  
The - bis ser - - mo-ne ti - men - dam Oe-dy- pus\_\_\_\_\_  
- bis ser - - mo-ne ti - men - dam Oe-dy - pus\_\_\_\_ ad

8

pro - pri - am tor - se - rat ar - te ne - cem:  
ad pro-pri - am tor - se - rat ar - te ne - cem:  
pro-pri- am tor - se - rat ar - - te ne - - cem:

12

Quae - si - tum est, cui ma - nè pe - des sint  
 Quae - si - tum est, cui ma - nè pe - - des  
 Quae - si - tum est, cui ma - nè pe - des sint

16

bis du - o, lu - ce Sed me - di - à  
 sint bis du - o, lu - ce Sed me - di -  
 bis du - o, lu - ce Sed me - di - à

19

bi - ni, tres, u - bi ves - per a - dest.  
 - â bi - ni, tres, u - bi ves - per a - dest.  
 bi - ni, tres, u - bi ves - per a - dest.

23

Vi - cto r ab - hinc La - jum no - len - tem ce - de - re  
 Vi - cto r ab - hinc La - jum no - len - tem ce-de-  
 Vi - cto r ab - hinc La - jum no - len - tem ce-de-re cae -

28

cae - dit, Du - - cit et u - xo - rem  
 - re cae - dit, Du - - cit et u -  
 - dit, Du - - cit et u - xo - rem quae

31

quae si - bi ma - - ter e - rat.  
 - xo - rem quae si - bi ma - ter e - - rat.  
 si - bi ma - - ter e - - rat.

## Fuga XL

Atalanta Fugiens. 

Pomum Morans. 

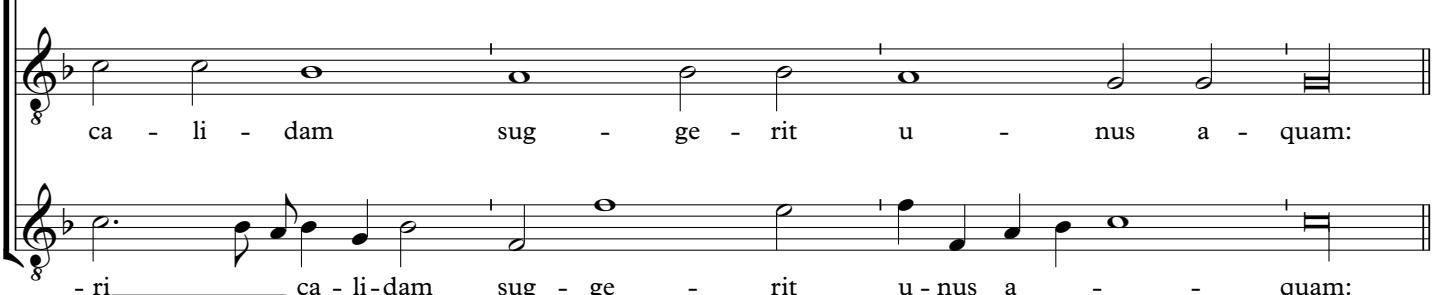
Hippomenes Sequens. 



4



8

12

Al - ter ha - bet ge - li - - dam,  
Al - ter ha - bet ge - li - dam, quae  
Al - ter ha - bet ge - li - -

15

quae Vir-gi-nis Un - da vo - ca - tur, Hanc il - li jun -  
Vir - gi - nis Un - da vo - ca - tur, Hanc il - li jun -  
- dam, quae Vir-gi - nis Un-da vo - ca - tur, Hanc il - li jun -

19

- gas, sint a - quae ut u - na du - ae:  
- gas, sint a - quae ut u - na du - ae:  
- - gas, sint a - quae ut u - na du - ae:

23

Ri - vus et hic mix - - - tas  
Ri - vus et hic mix - tas vi - - -  
Ri - vus et hic mix - - -

26

vi-res u - tri - u-sque te - ne - bit, Ceu Jo - vis Ham - mo -  
- res u - tri - u - sque te - ne - bit, Ceu Jo - vis Ham -  
- tas vi-res u - tri - u-sque te - ne - bit, Ceu Jo - vis Ham -

30

- ni - i fons ca - let at - que ri - - - - - get.  
- mo - ni - i fons ca - let at - que ri - - - - - get.  
- mo - - ni - i fons ca - let at - que ri - - - - - get.

## Fuga XLI

Atalanta fugiens.

Hippomenes sequens.

Pomum morans.

4

8

8

8

8

8

8

8

12

Ac - cu - rit      Ve - nus et pe - de      lae - sa cru-o -  
 Ac - cu - rit      Ve - nus et pe - de      lae -  
 Ac - cu - rit      Ve - nus et pe - de      lae - sa cru -

16

- re      ru - bo - rem      Con - tu - lit  
 - sa cru - o - re      ru - bo - rem      Con - tu -  
 - o - - re      ru - bo - rem      Con - tu - lit      ip - sa

19

ip - sa ro-sae, quae pri - us      al - ba fu - it.  
 - lit      ip - sa ro - sae, quae pri - us      al - ba fu - it.  
 ro - sae,      quae pri - us      al - ba fu - it.

23

Flet De - a (flent Sy-ri, lu - ctus com - mu -)

Flet De - a (flent Sy-ri, lu - ctus com -)

Flet De - a (flent Sy - ri, lu - ctus com - mu - nis)

27

- nis in\_\_\_\_\_ or - be est) Il - lum

- mu - - nis in\_\_\_\_\_ or - be est) Il -

in or - be est) Il - lum lac -

30

lac - tu - cis mol - li - bus et\_\_\_\_ po - su - it.

lac - tu - cis mol - li - bus et po - su - it.

- tu - - cis mol - - li - bus et po - su - it.

## Fuga XLII

Hippomenes sequens.

Atalanta fugiens.

Pomum morans.

4

8

11

Det ra - ti - o sci - pi - o - nis o - pem, Ex - pe - ri - en -

Det ra - ti - o sci - pi - o - nis o - pem, o - pem, Ex - pe - ri - en -

Det ra - ti - o sci - pi - o - nis o - pem, o - pem, Ex - pe - ri - en -

15

-ti - a fir - met Lu - mi - na, quò pos - sit, pos -

-ti - a fir - met Lu - mi - na, quò pos - sit, pos - sit,

-ti - a fir - met Lu - mi - na, quò pos - sit, pos - sit,

18

-sit, pos - sit cer - ne - re po - sta pro - cul.

pos - sit, pos - sit cer - ne - re po - sta pro - cul.

pos - sit, pos - sit cer - ne - re po - sta pro - cul.

21

Le - cti - o sit lam - pas te - ne - bris di - lu - ci - da, di - lu - .

Le - cti - o sit lam - pas te - ne - bris di - lu - ci - da, di - lu - .

Le - cti - o sit lam - pas te - ne - bris di - lu - ci - da, di - lu - .

25

- ci - da, re - rum Ver - bo - rúm - que stru - es, stru - .

- ci - da, re - rum Ver - bo - rúm - que stru - es, stru - .

- ci - da, re - rum Ver - bo - rúm - que stru - es, stru - .

28

- es, stru - - es pro - vi - dus ut ca - ve - as.

stru - es, stru - es pro - vi - dus ut ca - ve - as.

stru - es, stru - es pro - vi - dus ut ca - ve - as.

## Fuga XLIII

Atalanta fugiens.

Pomum morans.

Hippomenes sequens.

Mon - tis in ex - cel - so, mon - tis in ex - cel -

Mon - tis in ex - cel - so, mon - tis in ex - cel - so

Mon - tis in ex - cel - so, mon - tis in ex -

4

- so con - si - stit ver - ti - ce vul-tur As - si - du - è cla - mans, as -

con - si - stit ver - ti - ce vul - tur As - si - du - è cla - mans, as - si -

- cel - so con - si - stit ver - ti - ce vul - tur As - si - du - è cla - mans,

8

- si - du - e cla - mans; Al - bus e - go at - que ni - ger,

- du - e cla - mans; Al - bus e - go at - que ni - ger,

as - si - du - e cla - mans; Al - bus e - go at - que ni - ger,

*II*

b

Ci - tri - nus, ci - tri - nus, ru - be - ú - sque fe - ror nil men - ti -

Ci - tri - nus, ci - tri - nus, ru - be - ú - sque fe - ror nil men - ti - or:

Ci - tri - nus, ci - tri - nus, ru - be - ú - sque fe - ror nil men -

15

b

- or: i - dem est Cor - vus, qui pen - nis, cor -

i - - dem est Cor - vus, qui pen - nis, cor - - vus

- ti - or: i - dem est Cor - vus, qui pen - nis, cor -

18

$\natural$

vus, qui pen - nis ab - sque vo - - - la - re so - let

qui pen - nis ab - sque vol - la - re so - let

cor - vus, qui pen - nis ab - sque vo - - - la - re so - let

21

No - cte te - ne - bro - sâ, no - cte te - ne - bro - sâ, me - di - â -

No - cte te - ne - bro - sâ, no - cte te - ne - bro - sâ, me - di - â - que

No - cte te - ne - bro - sâ, no - cte te - ne - bro - sâ, me - di -

25

- que in lu - ce diei, Nam - que ar - tis ca - put, nam -

in lu - ce diei, Nam - que ar - tis ca - put, nam - que

- â - que in lu - ce diei, Nam - que ar - tis ca - put, nam - que

28

- que ar - tis ca - put est il - le vel i - ste tu - ae.

ar - tis ca - put est il - le vel i - ste tu - ae.

nam - que ar - tis ca - put est il - le vel i - ste tu - ae.

## Fuga XLIV

Atalanta fugiens.

Pomum morans.

Hippomenes sequens.

Sy - ri - a, A - do - ni -  
Ae - gyp - tus, qui - sunt - nil -

Sy - ri - a, A - do - ni -  
Ae - gyp - tus, qui - sunt - nil -

Sy - ri - a, A - do - ni - dem  
Ae - gyp - tus, qui - sunt - nil -

simil.

4

- dem ha - bet, Di o - ny - sum Grae -  
ni si SOL So phi ae, nil ni - - - - - - - -

- dem ha - bet, Di o - ny - sum Grae -  
ni si SOL So phi ae, nil ni - - - - - - - -

ha - - - bet, Di o - ny - sum Grae - - - - - - - -  
ni - - - si SOL So phi ae, - - - - - - - -

8

- ci - - - a, O si - - - - - - - rim  
- si SOL So phi - - - - - - - ae:

- ci - - - a, O si - - - - - - - rim  
- si SOL So phi - - - - - - - ae:

nil - - - - - ci - a O si - - - - - - - rim  
- - - - - ni - si SOL So phi - - - - - - - ae:

11

I Cu - sis jus a mem - dest bra so Ty - ror, phon  
I Cu - sis jus a mem - dest bra so Ty - ror, phon  
I Cu - sis jus a mem - dest bra so Ty - ror, phon

14

et dis - con se - junx cat, ac dis - ma se - ter, con il - junx la  
et dis - con se - junx cat, ac dis - ma se - ter, con il - junx la

- SIS - a - dest - so - ror, et - con - junx -  
- se - - cat, dis - se - cat, il - la - li - - - -

18

ac li - ma gat, ter il - O la si li - ris, gat.  
ac li - ma gat, ter il - O la si li - ris, gat.

ac gat, ma ter O la si li - - - - ris, gat.

De - flu - it at nim, pu - di -  
 Sul - phur e - - - - - - - -  
 De - flu - it at nim, pu - di -  
 Sul - phur e - - - - - - - -  
*simil.*  
 De - flu - it at \_\_\_\_\_ pu - di - bun - da,  
 Sul - phur \_\_\_\_\_ e - - - - - - - - PHUR

- bun - da, pu - di - bun - da ma - ri  
 - PHUR quod ge - ne - ra vit, a - best,  
 - bun - da, pu - di - bun - da ma - ri  
 - PHUR quod ge - ne - ra vit, a - best,  
 pu - di - bun - da ma - ri pars, spar - - -  
 quod ge - ne - ra - - - - - - - - - - - - - - - -

pars, spar - - sa per un - - das,  
 ge - - ne - - ra - - vit, a - - best,  
 pars, spar - - sa per un - - das,  
 ge - - ne - - ra - - vit, a - - best,  
 - - - - - sa per un - - - - das,  
 - - - - - ne - - ra - - vit, a - - best.

## Fuga XLV

Pomum  
morans.

Hippomenes  
sequens.

Atalanta  
fugiens.

SOL, fax cla - ra po - li, non

SOL, fax cla - ra po - li, non cor - po-ra

\*SOL, fax cla - ra po - li, non cor - po-ra den - sa,

4

cor - po - ra den - sa pe - né - trat, Hinc il - li ad -

den - sa, non cor - po - ra den - sa pe - né - trat, Hinc il - li

non cor - po - ra den - sa pe - né - trat, Hinc il - li ad -

8

- ver - sis par - ti - bus um - bra ma - net:

ad - ver - sis par - ti - bus um - bra ma - net:

- ver - sis par - ti - bus um - bra ma - net:

\*Atalanta's text is printed upside down, with the instruction "Invert the bass and start from the beginning on a d."

12

Vi - li - or haec re - bus quam - vis est  
 Vi - li - or haec re - bus quam - vis est om - ni - bus, quam -  
 Vi - li - or haec re - bus quam - vis est om-ni - bus, quam - vis est

16

om - ni - bus, u - su At - ta - men A - -  
 - vis est om - ni - bus, u - su At - ta - men  
 om - ni - bus, u - - su At - ta - men A - -

19

- stro - no - mis com - mo - da mul - ta tu - lit:  
 A - stro - no - mis com - mo - da mul - ta tu - lit:  
 - stro - no - mis com - mo - da mul - ta tu - - - lit:

23

Plu - ra So - phis sed do - na de - dit SOL,  
 Plu - ra So - phis sed do - na de - dit Sol, e - jus, de -  
 8 Plu - ra So - phis sed do - na de - dit Sol, e - jus, de - dit SOL,

27

e - jus et um - bra, Au - ri - fe - rae  
 - dit SOL, e - jus et um - bra, Au - ri - fe - rae  
 8 e - jus et um - bra, Au - ri - fe - rae quo -

30

quo - ni - am per - fi - cit ar - tis o - pus.  
 quo - ni - am per - fi - cit ar - tis o - pus.  
 8 - ni - am per - fi - cit ar - tis o - - - pus.

## Fuga XLVI

Atalanta fugiens.  Ju - pi - ter è DEL - PHIS a - - - qui -

Hippomenes sequens.  \*Ju - pi - ter è DEL - PHIS a - qui - -

Pomum morans.  Ju - pi - ter è DEL - - - PHIS a - - - qui -

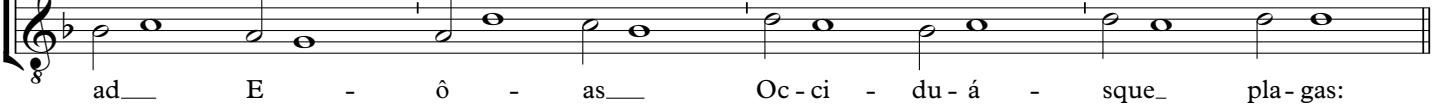
5  - las mi - sis - se ge - mel - las Fer - tur

 - las mi - sis - se ge - mel - las Fer - tur

 - las mi - sis - - se ge - mel - las Fer - tur

8  ad E - ô - - as Oc - ci - du - á - sque pla - gas:

 ad E - ô - - as Oc - ci - du - á - sque pla - gas:

 ad E - ô - as Oc - ci - du - á - sque pla - gas:

\*Music is notated only through m6, at which point the text is printed in reverse., with the instruction "The first voice from the beginning: the second at the end, and sing toward the beginning."

12

Dum me - di - um ex - plo - ra - re lo - cum de - si -  
 Dum me - di - um ex - plo - ra - re lo - cum de - si -  
 Dum me - di - um ex - - - plo - ra - - - re lo - cum de - si -

16

-de - rat Or - bis, (Fa - ma ut ha - bet)  
 -de - rat Or - bis, (Fa - ma ut ha - bet)  
 -de - rat Or - bis, (Fa - ma ut ha - bet)

19

Del - - phos hae re - di - ê - re si - mul.  
 Del - - phos hae re - di - ê - re si - mul.  
 Del - phos hae re - di - ê - re si - mul.

22

Ast il - lae la - pi - des bi - ni sunt, u - nus ab

Ast il - lae la - pi - des bi - ni sunt, u - nus ab

Ast il - lae la - pi - - des bi - - ni sunt, u - nus ab

26

or - tu, Al - ter ab oc -

or - tu, Al - ter ab oc -

or - tu, Al - ter a boc -

29

- ca - su, qui be - ne con - ve - ni - unt.

- ca - su, qui be - ne con - ve - ni - unt.

8 - ca - su, qui be - ne con - ve - - ni - unt.

## Fuga XLVII

Hippomenes sequens.

Pomum morans.

Atalanta fugiens.

Hinc, Mer - u gi - bi tur, Sol in - o de ri ca -

Hinc, Mer - u gi - bi tur, Sol in - o de ri ca -

Hinc, Mer - u gi - bi tur, Sol in - o de ri ca -

5

- tur, Lu - pus ad - ve bi - nit, ast u -  
- nis, qui du - o bi le tu - ment,

- tur, Lu - pus ad - ve bi - nit, ast u -  
- nis, qui du - o bi le tu - ment,

- tur, Lu - pus ad - ve bi - nit, ast u -  
- nis, qui du - o bi le tu - ment,

9

- bi pon - to, u - bi Pon - to  
qui du - o bi le tu - ment, tu - ment:

- bi pon - to, u - bi Pon - to  
bi - le tu - ment, tu - ment:

u - bi Pon - to.  
qui du - o bi - le tu - ment:

12

Hunc is, et hic il lum, et hic  
Et ra - bi - dus ri - ctu vi - sus

Hunc is, et hic il lum, et hic  
Et ra - bi - dus ri - ctu vi - sus

Hunc is, et hic il lum, et sus  
Et ra - bi - dus ri - ctu vi - sus

16

il - - - lum, sti - - mu - lan - te  
u - - - - ter - - que - fu - - it,

il - - - lum, sti - - mu - lan - te  
u - - - - ter - - que - fu - - it,

hic, il - lum sti - mu - lan - te fu -  
u - - - - ter - que fu - - it, u - -

19

fu - - ro - - re mo - mor - dit,  
u - - te - - ru - - que fu - - it.

fu - - ro - - re mo - mor - dit,  
u - - te - - ru - - que fu - - it.

- ro - re mo - mor - - - dit,  
- ter - que fu - - - - it.

Sunt ge - mi - ni - bus at - que la om - pi - ni des, tem -

Sunt ge - mi - ni - bus at - que la om - pi - ni des, tem -

Sunt ge - - - - mi - ni bus hi la - pi - - - - des, ni

Om - ni - - - - at - que om - - - - - - - - - -

hi - po - - - re, la - pi - - - des, gra - - - tis

hi - po - - - re, la - pi - - - des, gra - - - tis

hi tem - - - - - - - - - - pi - des, gra - - - tis qui

tem - - - - - - - - - - po - re, om - - - - - - - - ni tem - - -

qui tem - dan - po - tur re, u quos bi te - - - - que

qui tem - dan - po - tur re, u quos bi te - - - - ne - as.

dan-tur u - bit - - - - - - - - - - que as.

- po - re, quos te - ne - - - - - - - - - - as.

## Fuga XLVIII

Pomum  
morans.

Hippomenes  
sequens.

Atalanta  
fugiens.

Di - vi - ti - us      po - pu - lí - sque po -

Di - vi - - ti - us      po - pu - -

\*Por - ta - ri      à      poser - vis,

Di - vi - ti - us      po - pu - - lí - sque po -

4

- tens      Rex      fon - tis      a - ma - vit,      Por - ta - ri

- lí - sque      po - tens      Rex      fon - tis      a -

por - ta - ri      à      ser - vis      vis      quas      si -

- tens      Rex      fon - tis      a - ma - vit, a - ma - vit,      Por - ta - ri - ri - à

8

à      ser - vis      quas      si - bi      po - scit, a - quas:

- ma - vit,      a - - - ma - - - - vit,

- bi      po - scit,      a - - - a - - - quas:

ser - vis      quas si - bi po - scit, a - quas, quas si - bi po - scit, a - quas:

\*In this fugue, H proceeds at half the speed of A, only completing half his text by the time she finishes. Maier provides H with underlay for the complete stanza, but in order for him to sing it, A and P must repeat. Performer's choice: to leave H trailing in the race or not?

11

Has bi - bet et re - bi - bet, ve - nas mox  
 Has bi - bet et re - bi - bet, ve - nas mox  
 Has bi - bet et re - bi - bet, ve - nas mox in - de re -

15

in - de re - ple - tus Dis - co - lor à  
 - nas - pi mox tur in me - de di - cis, - ple - tus Dis - co - lor à

18

cla - ris su - sci - pi - tur me - di - cis;  
 - tus, - sci in - de re - ple - tus;  
 cla - ris su - sci - pi - tur, su - sci - pi - tur me - di - cis;

21

A qui - bus ut pur - ga - tus e - rat, su - ;  
 O - qui - bus ut pur - tin - ga - cta - tus e - est u - ;  
 A qui - bus ut pur - ga - - tus e - - rat, su - do - ri - .

25

- do - - - ri - bus, al - vo, O - - ré - que, mox  
 - rat, - tra - - que, su - do - ri - bus, su - ma -  
 - bus, al - - - vo, Or - - - ré - que, mox

28

tin - cta est u - - tra - que ma - la ro - sis.  
 - do - - ri - bus, al - - - vo, sis.  
 - la ro - sis, ma - la ro - sis.

Fuga XLIX

Pomum  
morans.

Hippomenes  
sequens.

Atalanta  
fugiens.

4

- bus, Vul - ca - nus et Her - mes In pel - lem

Vul - ca-nus et Her - mes In pel - lem bu - bu - lam

- ca-nus et Her - mes In pel - lem bu - bu - lam se -

8

bu - bu - lam      se - mi - na      quod      su - e - rint;  
 se - mi - na      quod      su - - e - rint;  
 - mi - na      quod      su - - - e - rint;

12

Tré - sque Pa - tres fu - e - rent ma - gni si -

Tré - sque Pa-tres fu - e - rent ma - gni si - mul O - RI -

8 Tré-sque Pa-tres fu - e - rent ma - gni si - mul O - RI - o - NIS:

16

- mul O - RI - o - NIS: Quin So - bo - lem

- o - NIS: Quin So - - - bo - lem

Quin So - - - bo - lem So - - -

19

So - phi - ae sic tri - pa - trem es - se fe - runt:

So - phi - ae sic tri - pa-trem es - se fe - runt:

8 - phi - ae sic tri - pa - trem es - se fe - runt:

23

SOL e - te - nim pri - mus, Vul - ca - nus at  
SOL e - te-nim pri - mus, Vul - ca - nus at es - se se -  
SOL e - te-nim pri - mus, Vul - ca - nus at es - se se - cun - dus

27

es - se se - cun - dus Di - ci - tur, hu -  
- cun - dus Di - ci - tur,  
Di - ci - tur, hu -

30

- ic prae - stans ter - ti - us ar - te pa - ter.  
hu - - ic prae-stans ter - ti - us ar - te pa - ter.  
- ic prae-stans ter - ti - us ar - te pa - ter.

## Fuga L

Atalanta fugiens.

Pomum morans.

Hippomenes sequens.

4

8

Al - ta ve - ne - no - so fo - di - a - tur

Al - ta ve - ne - no - so fo - di -

Al - ta ve - ne - no - so fo - di -

tum - ba Dra - co - ni, Cui mu - li - er ne -

- a - tur tum - ba Dra - co - ni, Cui mu - li - er

- a - tur tum - - ba Dra - co - ni, Cui mu - li - er

- xu sit be - ne vin - cta su - - o:

ne - xu sit be - ne vin - cta su - o:

ne - xu sit be - ne vin - cta su - - o:

12

Il - le mari - ta - lis dum car - pit gau - ;  
Il - le mari - ta - lis dum car - pit;  
Il - le mari - ta - lis dum car - pit.

16

- di - a                      le - cti, Haec, mo - ri - tur, cum  
gau - di - a, le - cti, Haec, mo - ri - tur,  
gau - - di - a, le - cti, Haec, mo - ri - tur,

19

qua sit Dra - co te - - ctus hu - mo.

cum qua sit Dra - co te - - ctus hu - mo.

cum qua sit Dra - co te - - ctus hu - mo.

23

Il - lius hinc cor - pus mor-ti da - tur,  
at -

Il - lius hinc cor - pus mor - ti da - tur,

Il - lius hinc cor - pus mor-ti da - tur,

27

- que cru - o - re Tin - - gi - tur: Haec  
at - que cru - o - re Tin - - gi - tur: Haec  
at - que cru - o - re Tin - - gi - tur: Haec

30

o - pe - ris se - mi - ta ve - ra tui est.  
o - pe - ris se - mi - ta ve - ra tui est.  
o - pe - ris se - mi - ta ve - ra tui est.

Haec o - pe - ris se - mi - ta ve - ra tui est.



