

Mus. Th.

575

4

COMPENDIVM
MVSICAE LATINO.
GERMANICVM.

Studio & operâ Adami Gumpelzhaimeri, Trospergij
Bavari, editum.

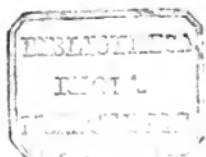
NVNC ALTERA HAC EDITI-
onc alicubi mutatum &
autum.



AVGVSTÆ
Excusum typis Valentini Schœnigij.

Anno M. D. XCV.





ORNATISSIMIS ADOLESCENTIBVS, NEC NON INDOLIS AC SPEI OPTIMA
in pueris Conrado H̄ermanno, Philippo Hellero, Ioanni Scharfchmidio
Franco, Tobiꝝ & Matthæo Christoph: Ehemis, Philippo Höchstettero, Iohann: Berlohero,
Christophoro Fronmillero, Matthæo Millero, Hieremias Laubio, Iohanni Gassero, Davidi Wagnero, Adamo Reisnero, Laurentio
Neogeorgo, Andrea Schellero, Christophoro Nachtrubio, Sebastiano Heidenrico Misnico, Georgio Hindermario, Davidi & Hieremias Ehingeris,
Iohan: Baptistæ Heinzelio, Adolpho Leschenprandio, Iohan: Iacobo Rum-
lero, Wolfgango Hœschlio, Christophoro Christelio, Salomonis Ie-
nischio, Andrea Zeilnero, Lucas Schallero, philomusis.
Adamus Gumpelzhaimerus

S. P. D.

PIVM AC PRÆCIPVM HOMINIS STVDIVM
esse, Dei laudem canere, quā soli humano generi articulatam in terris vocationem largitus sit; eumq; verum esse atque extremum finem Musice: præclarè Gr̄ecus quispiam Philosophus dixit. Etsi enim sua cuilibet animali, volucri præsertim, vox est; ita ut una strepat, altera crocit, tertia clangat, alia deniq; dulcissimus quiddam sonet. quo Uniuersi conditorem singulæ quasi laudare perhibetur: sonus tamen iste (quod proverbio dicimus) absq; mente fit, nec nisi inarticulatus, ut cum vulgo loquar, nuncupari meretur. Solus homo ea canit, quae non sensu tantum percipiuntur, sed etiam mente comprehenduntur: & quaratione constant; non tam corpus, quam animum per mouent: tum verò maximè beant, si ad DEI honorem, à quo salus nostra omnis pendet, referantur. Hoc consilio Musice compendium me non ita pridem edidisse; constare existimo: cur recognōrim, discipuli optimi, ne bic iustissim prolixior, præfatione ad Lectorem indicabo. Vestro autem nomini inscribere volui; ut exemplo eorum, quibus anteā dedicabam, hac canendi arte, pro eo ac decet, uteremini: nō ad aurium duntaxat voluptatem, sed in eum præcipue finem, quem Musice proprium Philosophus verè affirmauit. Valete. Postridie Kal: April. 1595. Auguste.

SPLENDORE GENERIS
ORNATIS, PIETATIS, VIRTUTIS ET DOCTRINÆ STUDIOSES ADOLESCENTIBVS IOAN: GEORGIO
Hœrmanno, Hieronymo Hervarto, Paulo Râmo, Iohan: Huldarico Linckio, Friderico & Iohan: Friderico Saliceis Grifonibns, Matthæo Menharto;
Nec non optimæ spei pueris Georgio Sigismundo Fabricio, Matthæo Stürzelio, Hieremias Puraunero, Philippo Henischio, Danieli Oppenridero
Reinhartshofensi, Matthæo Henningo, Joachimo Prinnero, Ioan: Leuchs-
nero Franco, Hieronymo & Tobiæ Zæhijs, Marcello Theodorico Neo-
burgenli, Christophoro Haſnero, Antonio & Magno Iacobo
Seitzijs, Henrico Schot Tyrolensi, Friderico Da-
vidi & Marco Antonio Schalleris, discipu-
lis percharis S. P. Adamus
Gumpelzhaime-
rus T.

AMOR, SECUNDVM VETERES, DOCET MUSI-
ficam. Hoc, ut verum esse cōcedam, ita satis esse, non itidem
dixerim. Multi enim sunt, qui artium amore flagrant, qui
bus vel sola illarum mētio lāticiæ, quid adferat: nihil tamen
inde a eosdem reddit commodi, iis destitutos subsidijs, quæ
maximè desiderantur. Præcepta intelligo, sine quibus, Cicerone gravissi-
mo autore, nulla ars perdisci potest. Ut autem in singulis disciplinis alia a-
lia seqvuntur compendia, quibus ad illarum cognitionem pervenant: ita
quoq; in Musicæ doctrina, cuius cura mihi incumbit, comperio, varias à di-
versis epitomas editas esse. In his delectum habendum esse ratus; præcæte-
ris, locum haſtenus ei Compendio dare placuit, quod M. Henricus Faber
conſcripsit. Ut illorum etiam ratio haberetur, qui Latina non intelligerēt:
interpretationem M. Christophori Ridij adjeci. Quæ porrò sive brevitatis
studio, seu opinione difficultatis, seu festinatione, seu alia quæcapiam de cau-
ſa (ut suæ cuiq; rationes constant) ab his præterita sunt: illa partim aliunde,
velut proportionum doctrinam, partim de meo viſum est ſupplere. De-
cimo enim jam anno, quo pueris literis addiſtos in Musicis erudio & exerceo,
experiendo mihi deprehendisse videor, tam quæ impeditant discipulo-
rum proſectum, quæ corundem progressus adjuvent & provehant.
Incommodis igitur animadversis pro meā virili mederi, & impedimenta
amoliri sum conatus. Hanc autem qualem cunq; operam, optimi adole-
ſentes, vobis inscribere volui: cum & amare ipsam hanc artem vos ſciam,
& velligia

& vestigia secuti sitis, qvæ expressa hoc opusculo cernetis. Qvōd si inde alij etiam, qvorum cauſā hic à me labor suscep̄tus est, fructum percep̄erint: minus me editionis pœnitibit; & candidorum (nam zoili dentes fusq; deq; fero) expectationi non nihil satisfactum putabo. A qvibus amicè corrigi ut cupio: ita meliora nobiscum communicare ne graventur, rogatos volo. Non possum hoc loco, discipuli charissimi, silentio præterire injuriam, qvā me F. L. affec̄it. Huic enim qvum hanc Epitomen misissem, in officinā Gerlachianā ut exprimeretur; ex verò conditiones mihi propositæ essent, in qvas sine daimno consentire non poteram: iste librum petenti mihi non solum non reddidit illicò, sed inde excerpta (itaq; depositum, qvod vocant abnegando) suæ Introduc̄tioni in Musicam cum Bicinijs sacris nuper editæ qvæ servirent, inseruit. Qvod animo haud iniqvo ferrem: si me id conscientia aut nominato fecisset. Nunc ne furti me qvilibetq; insimularet; ad famam tuendam meam hoc necessariò indicandum duxi. Restat, vos moneam, qvā cupiditate, Musicæ, reliqvarum artium velut condimento, studetis; eadem, aut majore etiam, pietatem & reliqvas bonas disciplinas exercetatis, potituri olim fine omnium jucundissimo, Animæ salute; qvam vobis ex animo precor. Benè valete. Mense Novemb: 1590. Augustæ Vindelicorum.

AD ZOILVM.

Si quid novisti rectius istis,
Candidus imperti: si non his, utere mecum.

A. G. Nomen autoris significat.

Dem Leser glück vnd heil.

Geht nun in das fünfste jar/das ich/ günstiger lieber Leser / die Music teutsch vnd lateinisch zusamen in truck versertigt/vnd darbey (nach dem mir Gott gnad verlihen) so vil zusah gethon/damit die Jugendt mit bessern muß darin midt vnderichtet werden. Weil dann die Exemplaria/ welche damalens aufgelegt/alle verkauft sein/vnd ich solche wiederumb in truck zugeben angesprochen worden: hab ich (wie zuvor) mit mei nem aignen kosten solchem begern ein gnügen thun wöllen. Was derwegen die nette edition belange/hab ich sezt/wa es die gelegenheit erfordert / neue vnd tauglichere Exempel gesetzt: auch etliche Fugen mit zwei vnd mehr stimmen/item Bicinia sacra, vnd Contrapunct, quatuor & quinq^v vocum, sampt de Ligaturis hinzugethon: Aber die teutschchen Geistlichen Liedlin mit vier stimmen/ als die besonders getruckt worden/diz orts aufgelassen. Und das alles zu dem end/damit die tirones gleichsam alles beisamen hetten/vnd nit mit partibus zukauffen/beschweret wurden: darinn solche Text gemäntlich fürkommen/die mehrschaden dann nuß mit sich bringen. Will der hoffnung sein / dises mein wolmainen/ soll den verständigen nit missfallen. Hiemit/was einem seden nuß vnd hailsam/von herzen wünschende. Geschrieben in Augspurg/den 2. tag Aprilis/ im Jar Jesu Christi unsers Seligmachers/ 1595.

Adam Gumpelzhaimer
von Trosperg.

MVSICA.

Qva de re agit hoc Musices
Compendium?

In	[1]	Musica, fol:	1
	[2]	Clavibus	1
	[3]	Vocabus,	4
	[4]	Cantu,	4
	[5]	Mutatione.	5
capi-	[6]	Figura & Signis	7
te de	[7]	Ligatura,	8
	[8]	Pausis & Punctis,	10
	[9]	Proportionibus,	11
	[10]	Tonis seu Modis,	14

CAPVT PRIMVM de Musica.

Quid est Musica?
Est bene canendi scientia.

Qyotuplex est:
Duplex : Choralis & Figuralis.

Quid est Musica Choralis?
Qva simplicem & uniformem
in suis Notulis servat Mensuram.

Quid est Musica Figuralis?
Qva diversam figurarum qvantitatem juxta varia præscripta ligna exprimit.

Singkunst.

Varuon handelt diß
Büch der Music?

I	[1]	der Singkunst/
	[2]	den Schlüsseln/
	[3]	den Stimmen/
	[4]	dem Gesang/
	[5]	der verenderung der Stimme/
III	[6]	der gestalt der Noten vnd zaichen/
	[7]	der zusammen bindung der Noten/
	[8]	den Pausen vnd Puncten/
	[9]	der Proportion/
	[10]	dem Ton.

Das Erst Capitel/von der Singkunst.

Was ist die Music?
Sie ist ein Kunst rechte vnd wol zu
singien.

Wie vilfaltig ist sie?
Zwifaltig: Choralis oder gleichför-
mig/ vnd Figuralis oder vilförmlich.

Was ist die gleichförmig
Music?

Welche ein einfachen und gleichförm-
igen Tact oder Mensur in jren No-
ten hält.

Was ist die vilförmliche
Music?

Welche ein vngleiche grösse der No-
ten/ Puncten vnd Pausen hat / nach
mancherlei für gesetzten zaichen.

Seqvitur

Digicordia Logica

Seqvitur exemplum Musicae Choralis & Figuralis, 4. vocum.
Tenor.

Choralis

Domine Fili DEI vivi, misere re re no stri.
Cantus Figuralis

Do mine Fili De i vi vi,miserere no stri,no stri.
Altus.

Do mine Fili Dei vi vi,miserere no
stri, no stri.

Bassus.

Do mine Fili Dei vi vi,miserere no stri.

CAPVT SECVN^D

dum de Clavibus,

Quid est Clavis?
Est vocis formandæ index.

Quod sunt Claves?

Viginti, Atq; ex seqventi figura,
qvz vulgo Scala dicitur, patent.

Das 2. Capitel von den Musicschlüsseln.

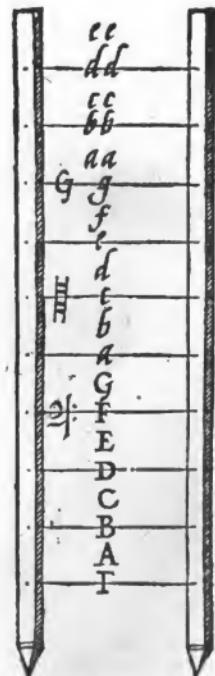
Was ist der Musicschlüssel?
Er ist ein zaiger diser Stimm / die
man soll singen.
Wie vil seind Musicschlüssel?
Zwainzig. Und werden auf nach-
folgendem Läuselein erkant / das ge-
mainglich Scala (ein Laitter) genen-
net wirdt.



Qvotuplices sunt Claves?

Wie manigfaltig seind disse
Musicschlüssel?

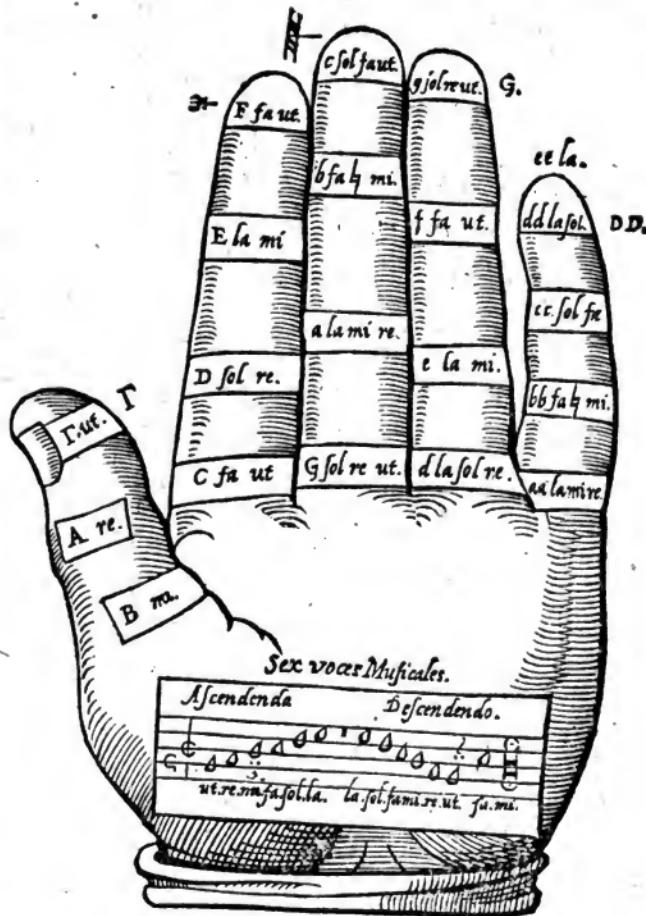
Triplices, Dreifaltig dig	Geminatae	ee	la	sol
	Gedoppelten.	dd	la	sol
	5.	cc	sol	fa
		bb	fa	h mi
		aa	la	mi re
		g	sol	re vt
		f	fa	vt
	Minores Kleinern.	e	la	mi
	7.	d	la	sol re
		c	sol	fa vt
Maiores Größern. 8.	b	fa	h mi	
	a	la	mi re	
	G	sol	re vt	
	F	fa	vt	
	E	la	mi	
	D	sol	re	
	C	fa	vt	
	B	mi		
	A	re		
	F	vt		



Cur Γ initio Scalæ ponitur?

Quodā Græcis plurimūm ars ex-
ulta sit.

Warumb setzt man das Γ im
anfang der Laitter?
Darumb/das sie von den Griechen
maistis theils her kumt.

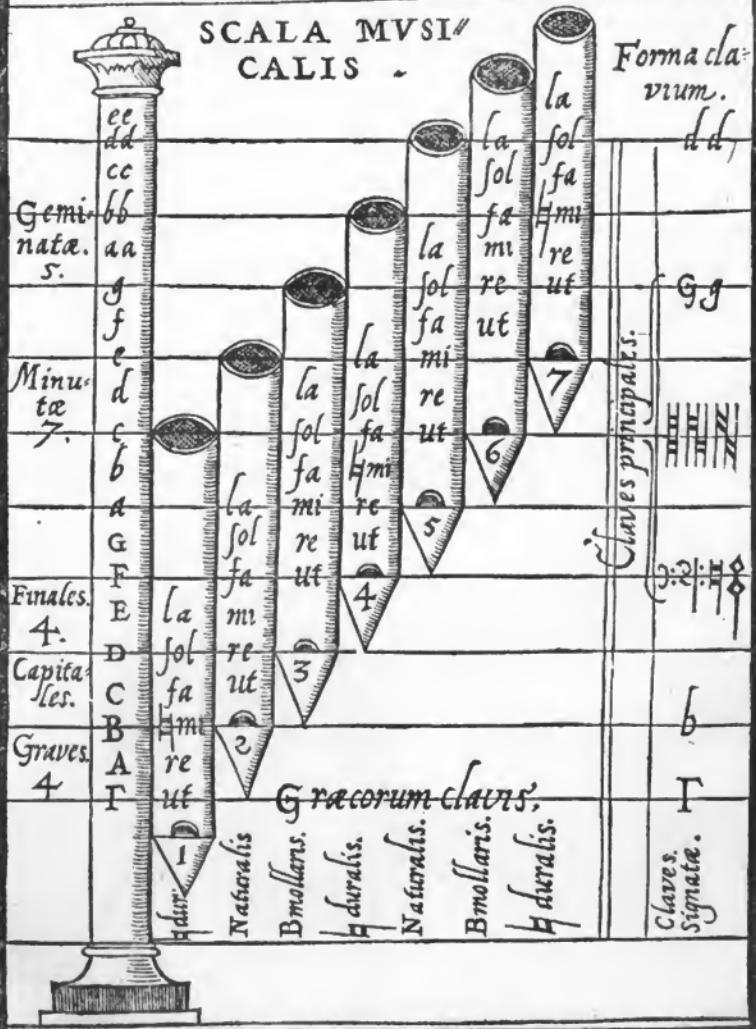


Sex voces Musicales.

Ascendenda	Descendendo.
c s o g a f u t	f u t d l a s o l
ut re mi fa sol la	la sol fa mi re ut

Disce manu tantum, si vis bene discere cantum,
Absq; manu frustra disces per plurima Iustra.

SCALA MUSICA
CALIS -



Claves Musicales triples.

Claves minus. Principales.

Qvot sunt Claves signatae?

Qvinq;. Γ ut, F fa ut, C sol fa ut,
G sol re ut, & dd la sol: Sed Γ ut &
dd la sol, rarissimè sunt in usu.

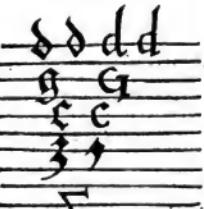
Qvare dicuntur signatae?

Qvia hæ solæ in Cantus exordio
expressè ponuntur.

Qvomodo signantur?

In Cantu Chorali
signantur sic:

Im Choral werden
sie also gezeichnet.



Qvomodo inter se distant &
ponuntur Claves?

Ponuntur oēs in linea, distantq;
inter se per qvintam, prater F & I
per septimam.

Qvibus in lineis qvæc
signari solet?

g Visitat è tantum in secundâ
lineâ.

C In primâ, secundâ, tertîâ,
qvartâ.

F Verò in tertîâ, quartâ, qvin-
tâ, hoc modo.

Exemplum.

Wie vñ seind gezeichnet
Musicschlüssele?

Fünff. Γ ut/F fa ut/C sol fa ut/G sol
re ut/vnd dd la sol. Aber Γ ut/vnd dd la
sol/verden gar selten gebraucht.

Warumb haissen sie ge-
zeichnete?

Dieweil dise allein/in des Gesangs
ansang/auftrücklich gesetzt werden.

Wie werden sie gezeichnet?

In Cantu verò Fi-
gurali hoc modo.

Aber im Figural
auff dise weiss.



Wohin werden sie gesetzet / vnd
wie weit von einander?

Sie werden alle auff die Linien ges-
setzt/vnd stehen ein quint/ oder fünfte
sal/von einander/ohn allein das F von
dem F ein sibend theil.

Auff welche Linien wirdt ein
jeder Schlüssel gesetzt?

Das g am breüchigsten auff die
ander Linien.

Das c auff die erste/ ander/dritt
vnd vierdt.

Das F auff die dritt/vierde/vnd
fünft. Auff dise weiss wie.
volgt.

Linea Spacium

CAPVT TER^s

tium, de vocibus.

Quid est vox?

Est syllaba, qva clavum Tenor
exprimitur.

Qvot sunt voces?

Sex: Vt, Re, Mi, Fa, Sol, La.

Qyis primus illarꝝ fuit inventor?

Gvido Aretinus Monachus in I-
talia, autore Trithemio floruitqve
Anno Christi M. x l i v. Easdem sex
voces qvidam seqventi disticho cō-
prehendit.

Cur adhibes tristi numeros cantū-
qve labori?

VT RElevet MISerum FAtum,
SOLitosq; LABores.

Ascendendo.



vt, re, mi, fa, sol, la: La, sol, fa, mi, re, vt.

Qvotuplices sunt voces?

Duplices: Inferiores & Superiores.

Qvæ sunt Inferiores?

Qvibus utimur qvando Cantus
ascendit, ut sunt: Vt, Re, Mi.

Qvæ sunt Superiores?

Qvibus utimur qvando Cantus
descendit, ut sunt: La, Sol, Fa.

Das 3. Capitel von den Stimmen.

Was ist die Stimme?

Sie ist ein Sylb/dardurch der Mu-
sischlüsseln geltung aufgesprochen
wirdt.

Wie vil seind Stimmen?
Sechs: Vt, Re, Mi, Fa, Sol, La.

Wer hat sie erfunden?

Guido Aretinus ein Münch inn
Welschlande / wellicher vmb das Jar
1044. gelebt/wie Trithemius bezeugt.
Dieselbige hat einer mit nachfolgend
zweiern verslin angedeutet.

Was mein arbeit ringer/fragst mich?

Vt, Re, Mi, Fa, Sol, La, sing ich.

Descendendo.



La, sol, fa, mi, re, vt.

Wie vilfältig seind die Stimmen?

Zwfältig: Die Vndern vnd Obern.

Welche haissen die vndern?

Die wir brauchen / wann das Gesang
aufsteiget/vnd seind: Vt, Re, Mi.

Welche haissen die Obern?

Die wir brauchen / so das Gesang ab-
steiget/vnd seind: La, Sol, Fa.

In qvotuplici sunt differentia:

In triplici.

La	dicun-	Durz	durum medio- reddune
Sol		Naturales	
Fa		Qvia	
Mi		molles	
Re		mollem	
Vt			

In wie vilflestiger vnderschiedung seind alle Stimmen e

In Drysaltiger.

La	haissen	Harte	hartem mitteln thon.
Sol		Mittel	
Fa		damm sie	
Mi		geben ein	
Re		mitteln	
Vt		waichen	

Sufficiuntne haec voces ad omnem

Cantum modulandum?

Ita, Qvia in mutationibus sub-
inde repetuntur.

Ists genüg an disen Stimmen/
ein jedes Gesang zusingene
Ja/dann sie werden jimmerdar/inn
der Stimmen verkehrung/widerhollet.

Fuga s. voc. In unisono. A. G. Exemplum.



Jubilate Deo ois terra, servite Dño, servite Dño in läticia.

CAPVT QVAR-
tum, de Cantu,

Quid est Cantus?
Est apta sex vocum Musicalium
digestio.

Qvotuplex est Cantus?
Triplex: Durus, Naturalis, Mol-
lis.

**Das 4. Capitel von
dem Gesang.**

Was ist das Gesang.

Es ist ein ordentliche vnd bequeme
aufführung der sechs Musicstimmen.

Wie vllerley art ist dz Gesange

Dreierlei.

1. Harte oder scharpff.

2. Natürlich oder mittelmessig.

3. Waich oder gelind.

Quid est Cantus durus?

Est qui habet Ut, in G sol re ut, & Mi, in b fa h mi. Cognoscitur ex absentia b rotundi.

Welches ist das hart oder

scharyff Gesang?

Das in dem auffsteigenden G sol re ut/singet Ut/vnd Mi in dem b fa h mi. Wirt daher erkant wass im anfang des Gesangs/d; runde b mit verzeichnet ist.

Fuga 5. vocum. In unisono. A. G. Exemplum.

In Deo vi- vimus, mo- vemur & su- mus.

Quid est Cantus Naturalis?

Est qui neq; mollem, neq; duram vocem in b clave attingit, sed tan- tum sex vocibus Musicalibus con- tentus est: Incipit enim in c, & qui- escit in a.

Welches ist das mittelmessig
oder Natürlich Gesang?

Das weder ein waiche/noch ein har- te stiili von sich gibe/sonder bleibt in sei- nen sechs stiinen/ dieweil es im c anfa- het/vnd endet sich im a.

Fuga 3. voc: In unisono. A. G. Exemplum.

Surrexit Christus hodie, Alleluia, Alle- luya Alleluia.

Quid est Cantus mollis?

Est qui habet Ut, in F fa ut, & Fa, in b fa h mi. Cognoscitur ex præ- scriptione b rotundi.

Welches ist das Gelind oder
waich Gesang?

Das in dem auffsteigenden F fa ut singet vt/vnd Fa in b fa h mi. Wirde erkandi/wann im anfang des Gesangs das runde b. gesetzt ist.

Fuga 6. voc: In unisono. A. G.

Clamavi ad te Dñe, salu- yum me fac ut custo- diam madata tua.

CAPVT QVIN.

tum, de mutatione.

Quid est Mutatio?

Est vocis in vocem in eadem clave unisona variatio.

Quando igitur fit mutatio?

Mutatio vocum fit, quando cantus ultra vocem La ascendit, aut infra vocem Ut descendit.

Quot traduntur regulæ de Mutatione?

Sex.

I. Regula.

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

II.

Propter unam Notam ascenden-tem super La, non fit mutatio, sed semper Fa in ea est cantandum, nisi h, vel x, assignatū sit, quod Mi du- rum significat.

Wann nur ein Nota über das La / ein Secunda hinauffsteiget / darf man von derselben wegen nicht mutiren / sonder man singt Fa / es sei dann sach / das diserga-chen eins h oder x verzeichnet / so bedeutet es ein harts Mi.

Fuga 3. vocum. In uniso.

A. G. Exemplum.

Audi Domine & miserere mei, Dñe Iesu tu sis adjutor meus.

III.

Non descendimus à voce Fa, in. voce Mi: neq; à voce Mi, in voce Fa ascendimus per quartam aut quintam, sed à voce Fa in vocem Fa & à voce Mi in vocem Mi.

Das 5. Capitel von ver-kerung der Stimmen.

Was ist der stimmen verkerung?

Sie ist ein abwechslung einer Stimm in die ander / auf einem gleichlauten den Musicchlüssel.

Wann muss man dann die Stimm verkeren?

Die verkerung der stissen geschicht / was das Gesang über das La hinauff / oder unter das Ut herab steiget.

Wie vil werden Regeln fürgeschrieben / von verkerung der Stimmen?

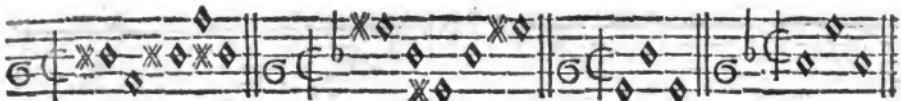
Sechs.

J. Regel.

Ein jede verkerung der Stissen / geschicht im außsteigen durch die stim Re aber im abstigen durch die stim La.

2.

Man kan von keinem Fa / in ein Mi noch von keinem Mi / in ein Fa / durch die quart oder quint auß noch abstiegen / sonder vom fa ins fa / vom Mi ins Mi.



III.

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

In a, & e, sumimus La descendēdo.
In a, & d, sumimus Re ascendendo.

4.

In dem harten Gesang / verkeren wir
die Stimmen in drei Musicschlüsseln/
Nemlich in dem a/e/vnd d.

In dem a vnd e / nemen wir die stimm
La im absteigen.

In dem a vnd d / nemen wir die stimm
Re im aufsteigen.

Scales Mutationum in cantu duro:

V.

In cantu Naturali prorsus nulla
fit mutatio, qvia perpetuo in sex
vocibus versatur.

VI.

In cantu molli similiter tribus
clavibus mutamus, scilicet, d, g, & a.

In d, & a, sumimus La descendē-
do.

In d, & g, sumimus Re ascendendo.

5.

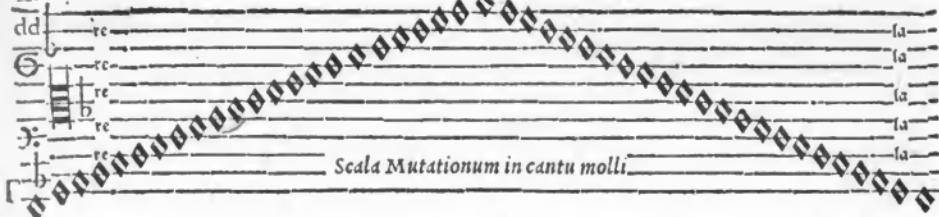
In dem mittelmessigen Gesang be-
gibt sich gar kein verenderung / dann es
bleibt jimmer in den sechs Stimmen.

6.

In dem waichen Gesang / verkeren
wir die Stimmen gleichsals in drei
Musicschlüsseln/nemlich in d/g/vn a.
In dem d/vnd a/ brauchen wir das La
im absteigen.

In dem d/vnd g/ brauchen wir das Re
im aufsteigen.





Mutatio cantus **b** duri magis
perspicua.

In cantu duro semper canimus,
Ascenden: Descend:

G	ut	—	sol
F	—	fa	—
E	mi	—	la
D	re	—	sol
C	ut	—	fa
B	—	mi	—
A	re	—	la

Mutatio cantus **b** mollaris
magis perspicua.

In cantu molli semper canimus.
Ascend: Descend:

G	re	—	sol
F	ut	—	fa
E	—	mi	—
D	re	—	la
C	ut	—	sol
B	—	fa	—
A	mi	—	la

Kürze verenderung der Stimmen im harten Gesang.

Im harten Gesang singt man allzeit wann er

Auffsteigt/	G	ut	—	sol
Im	E	mi	—	la
	D	re	—	sol
	C	ut	—	fa
	B	—	mi	—
	A	re	—	la

Kürze verenderung der Stimmen im waichen Gesang.

Im waichen Gesang singt man allzeit wann er

Auffsteigt/	G	re	—	sol
Im	E	ut	—	fa
	D	—	mi	—
	C	re	—	la
	B	ut	—	sol
	A	—	fa	—
		mi	—	la



Duae tabellæ significantes, quænam Claves
eiuldem sint vocis.

Folgen zwei Täfelein/darinnen angezeigt wirdt/welche
Schlüssel einerlai Stim haben.

Tabella cantus b duri.

Täfelein des harten Gesangs:

Descendendo,

Im absteigen/

In $\begin{cases} D \\ C \end{cases}$ & $\begin{cases} G \\ F \end{cases}$ sol
im $\begin{cases} B \\ A \end{cases}$ $\begin{cases} vñ \\ E \end{cases}$ — $\begin{cases} ini \\ la \end{cases}$

Ascendendo,

Im außsteigen.

In $\begin{cases} F \\ C \end{math>}& $\begin{cases} G \\ D \end{math>} fa
im $\begin{cases} B \\ A \end{math>}<\mathbf{vñ}\mathbf{E}$ mi
 $\begin{cases} D \\ C \end{math>} re$$$

Tabella cantus b mollis.

Täfelein des waichen Gesangs.

Descendendo,

Im absteigen.

In $\begin{cases} E \\ C \end{cases}$ & $\begin{cases} — \\ G \end{cases}$ mi
im $\begin{cases} B \\ A \end{cases}$ $\begin{cases} vñ \\ E \end{cases}$ $\begin{cases} fa \\ D \end{cases}$ la

Ascendendo,

Im außsteigen.

In $\begin{cases} D \\ C \end{cases}$ & $\begin{cases} G \\ F \end{cases}$ re
im $\begin{cases} B \\ A \end{cases}$ $\begin{cases} vñ \\ E \end{cases}$ $\begin{cases} ut \\ mi \end{cases}$

CAPVT SEX-

tum, de Figuris.

Quid est Figura?
Est signum Vocis & Silentij.

Qvotuplex est Figura:
Duplex: Vocis & Silentij.

Qvæ est Figura Vocis?
Nota.

Qyid est Nota?
Est character, secundum quem
vox & sonus in cantu formantur.

Qvotuplices sunt Notæ?

Das 6. Capitel von der
Figur oder gestalt der Noten/
Puncten vnd Pausen.

Was ist die Figur?

Sie ist ein zaichen der Stim / vnd
des stillschweigens.

Wie vilfältig ist die Figur?

Zwifaltig: Eine der stim / die ander
der stillschweigung.

Welch's ist die gestalt der stim?

Die Nota.

Was ist die Nota?

Sie ist ein zaichē / nach welchē die stim
vñ der thon im Gsang gerichtet werden.

Wie mancherlai seind

die Noten?

C ij

Duplices.

Duplices: Simplices & Ligatae.

Quæ dicuntur Simplices?

Quæ absq; colligatione alterius
notæ ponuntur.

Quot sunt Species simpli-
cium Notarum?

Odo. Quæ?

Sweierlai: Einsache/vñ angehende-
te oder gebundene.

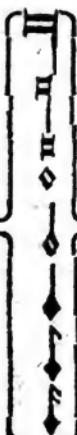
Welche haissen einfache?

Die on ein zamenbindung einer an-
dern Noten gesetzt werden.

Wie vill seind einfacher
Noten?

Acht.

- | | |
|--------------|---|
| 1 Maxima | tali figura
mit solcher
Figur ge-
malet. |
| 1 Longa | |
| 1 Brevis | |
| 1 Semibrevis | |
| 2 Minimæ | |
| 4 Semiminimæ | |
| 8 Fusa | |
| 16 Semifusa | |



Welche?

- | | |
|---|-----------------------|
| valet | 4 tactibus
schleg. |
| gilt | |
| in hoc si-
gno,
in disem
zaichen | |
| \$ | 2 |
| valent uno tactu.
gelten einschlag. | 1 |

Da regulas de notis
simplicibus.

Prima Regula.

Idem est in notis simplicibus,
cū cauda sursum vel deorsum tra-
hitur, hoc modo:



Gib etliche Regeln oder gemeine
lehren/vonden einfachen
Noten.

1.

Es gilt in dē einfachen Noten gleich
wann der strich über oder vondersich ge-
zogen wird/auff diese weiß.

Secunda.

Sub Nota colorata duæ virgulæ positz, eam albam esse demonstrat.



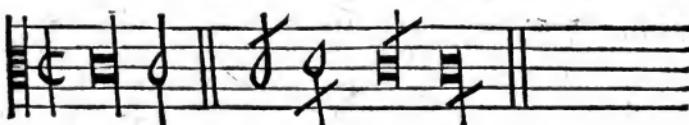
2.

Zwei strichlein vnder einer schwarzen Note gesetzt/zaigen an/das sic sol welsz sein.

Tertia.

Figura duabus descriptra caudis, nullam habere putatur, ut:

Item, qvando virgula per caudā ducitur, ut:

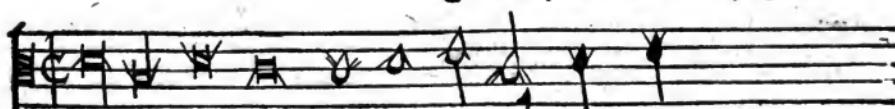


3.

Ein Noten mit zweien strichen geschrieben/wirdt darfür gehalten/als het sie keinen. Desgleichen so ein überzwerches strichlein durch der Noten strich gezogen wirdt.

Quarta.

Nota non recte posita, signatur duabus virgulis, qvæ verum illius notæ positum significant.



4.

Wann ein Nota falsch gesetzt wirt/so pflegt man dieselb mit zweien kleinen strichlein zuerzaichnen/wo nun dieselbigen hingezogen werden/ es sei in das Spacium/oder auf die Linien/da müßt man die Noten singen.

Quinta.

Hoc signum supra vel infra notas scriptum, indicat locum, ubi in fugis seqvens vox incipiat, & definat, dicitur etiam signum convenientiaz, vbi voces convenientiunt.



5.

Dix zaichen

vber oder vnder die Noten geschrieben/zaigt den ort an/wo die nachfolgende stimm/in den Fugis ansähe/oder still halte. Item es wirdt genetet ein zaichen der zusammenkunfft/da die stüßen zugleich zusammen künñen.

C iiij Vigintiua Sexta

Sexta.

Hoc signum  supra vel infra notam positum, est signum moræ, & cardinalis concordantiæ vocum, ubi. scilicet oës voces aliquantisper quiescunt. Dicitur etiam Pausa generalis.

Septima.

Hoc signum  indicat reinceptionem aut repetitionem cantus, qvia secundario canitur.

Octava.

Hoc signum  O indicat cantum perfectum.

Hoc signum  C indicat cantum imperfectum.

Nona.

b rotundum quoties in Cantu occurrit, vocem fa denotat.

Decima.

 quadratum, quod tantum in b fa  mi locum habet, indicat MIdurum.

Vndecima.

Hoc signum cancellatum  dicitur, & significat Semitonium minus, positum aut ante notam in cantu, eam per semitonium minus elevandam esse significat.

Duodecima.

Hoc signum  dicitur index vel custos, & locum sequentis notæ indicat.

6.

Dieszeichen  über oder unter einer Noten geschrieben / bringt allers Stimmen eine gemaine stillschweigung. Und wird Pausa generalis genannt.

7.

Dieszeichen  bedeutet ein widerholung oder widerholung.

8.

Dieszeichen  O bedeutet den vollkommenen Gesang.

Dieszeichen  C bedeutet den unvollkommenen Gesang.

9.

Wo das runde b im Gesang verzeichnet ist/muß man fa singen.

10.

Das vierreckige  zeichen/welches allein im b fa  mi gefunden wird/ zeigt an die harte stimm Mi.

11.

Dieszeichen  wird diesis genante/wo es im gesang für ein Noten gesetzt / müß dieselbige Nota vmb einen halben thon höher gesungen werden.

12.

Dieszeichen  wird genannte/ ein zaiger oder hutter/ zeigt an/ wo die nachfolgende noten steht.

Decima tercia.

Εμφανία vel Fuga in unisono, in eodem, In einer Iachon.

Fuga in Hyper vel Epi	Diatefsáron Diapénte Diapasón	oben in der	qvart, qvint, Octav.
Fuga in Hypo vel Sub	Diatefsáron Diapénte Diapasón	vnté in der	qvart, qvint, Octav.



CAPVT SEP- timum.

DE LIGATVRA.

Qvæ dicuntur Ligatae?
Cùm duæ vel plures simplices
Notæ per virgulam in dextra vel si-
nistra parte conjunguntur. Atqve
communiter Ligaturæ vocantur.

Quotuplex est Ligatura:
Duplex: Recta & Obliqua.

Qvæ est Recta?
Cujus Notæ quadrato pingun-
tur corpore.

Das 7. Capitel von der zusamen bindung der Noten.

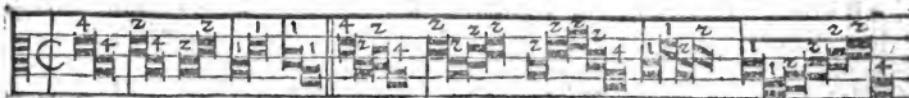
Welche heissen gebundene oder
angehenckte Noten?

Wann zwei oder mehr einfacher No-
ten mit einem strich/ an der rechte oder
lincken seyten/ zusammen gehenkten wer-
den/ vnd haissen gemeinlich Ligaturæ/
das ist/ zusammen gebundene Noten.

Wie vilfältig ist die bindung?
Zwifaltig; gleichförmig oder geviert/
vnd vngleicher form oder langgleicht.

Welches ist die gleichförmig
oder gevirdt?

Wann die Noten mit vierstücker
gestalt werden gemalte.



Qvæ dicitur oblique?
Qvando Notulae oblongo & transverso corpore scribuntur, ut:



Qvot sunt Notæ ligabiles?
Qvatuor: Maxima, Longa, Brevis, Semibrevis.

Qvotuplices sunt?
Triplices: Initiales, Mediae, & Finales.

Qvæ dicitur Initialis?
Prima Nota Ligaturæ.
Qvæ dicitur Finalis?
Ultima Nota Ligaturæ.
Qvæ dicitur Media?
Qvælibet Nota inter primam & ultimam posita, ut:

Initialis. Mediae. Finalis.
Ansenglich. Mitteln. Endlich.



Qvot traduntur regulæ de
Initialibus?
Qvatuor.

Prima Regula.
Prima carens cauda longa est pen-
dente secunda, ut:



Welche haissen vngleicher
form oder langlecht?
Wann die Noten mit langer und va-
ber zwecher gestalt werden geschrieben.

Vie vil seind bindliche Notene
Vier: Maxima/ Longa/ Brevis/
Semibrevis.

Vie vllerlai seind sie e
Dreierlai: Die Ansenglichen/Mit-
teln und Endlichen.

Welche haisset Ansenglich?
Die erste Not der Bindung.
Welche haisset Endlich?
Die letzte Not in der Bindung.
Welche haisset die Mittel?
Ein jede Noten zwischen der ersten
und letzten gesetzt/als:

Wie vil Regeln werde von den
Ansenglichen für gegeben?
Vier.

Die erste Regel.
So die erste Not keinen strich hat/
ist sie longa/wenn anderst die nechst vol-
gend vndersich hanget/Als:

Secunda Regula.

Prima carens cauda brevis est
scandente secunda, ut:



Tertia Regula.

Estq; brevis caudam si leva parte
remittit, ut:



Quarta Regula.

Semibrevis fertur, sursum si du-
xerit illam: unà cum proxima se-
quente, ut:

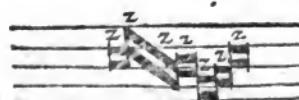


Qvot traduntur Regulæ
de Medijs?

Vna tantum.

Qvæ?

Qvalibet è medio brevis est, una,
excienda, scilicet seqvens initia-
lem, qvæ in sinistro latere caudam
sursum protendit, ut:



Regula.
Regel.

Die ander Regel.

So die erste keinen strich hat/iss sie
Brevis/wann die nechst hernach auff-
steiget/Als:

Die dritt Regel.

Diese ist Brevis / so ein strich an der
linken seiten lesser herab gehn/Als:



Die vierdt Regel.

Wann sie den strich ubersich ziehet/
alsdann wirdt sie/sampf der nechstvol-
genden Semibrevis gehalten/Als:



Wie vil Regeln werden von
den mitteln für gehalten?

Eine allein.

Welche?

Ein jede gebundene Not/in der mit-
te/ist Brevis/aufgeschlossen eine/nem-
lich/ die nechstvolgende auff ein solche
ansengliche / welche den strich an der
linken seiten ubersich hältet/Als:



Exceptio.
Aufschluß.

De finalibus qvot traduntur
Regulæ?

Tres.

Prima Regula.

Vltima conscendens brevis est
qvæcunq; ligata, ut :



Secunda Regula.

Vltima dependens quadrangle
sit tibi longa, ut :



Tertia Regula.

Est obliqua brevis semper finalis
habenda, ut :



Habentne hæ regulae ex-
ceptionem?

Ita.

Excipitur caudam tollens ex
parte sinistra, ut :

N: Maxima in Ligatura
sp: manus in suu valo



Wie vil werden Regeln für ge-
schrieben/von den endlichen
bindungen?

Drei.

Die erst Regel.

Ein jede leste gebundene Not / die
auffsteiget/ist Brevis/Als :

Die ander Regel.

Die endliche gevierde Not / so da
heraber hanget/solt du für longam hat
ten/Als :

Die dritt Regel.

Die leste überzwerhe Not ist immer
Brevis zu halten/Als :

Haben diese Regeln auch
einen aufschluß?

Ja.

Dann so vnter zwei gebundenen
Noten die erste jren strich an der linken
seiten auffziehet / werden sie beide Se
misbreves/Als :

CAPVT OCTA-

uum, de Pausis & Punctis.

Qvæ dicitur Figura
silentij?

Pausa.

Quid est Pausa?

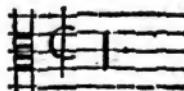
Est taciturnitatis signum, tem-
pus silentio mensurans.

Qvot sunt Pausæ, qvæ prædictis
Notulis correspondent?

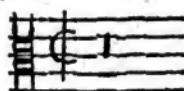
Septem. Qvia singulæ Notæ, præ-
ter Maximam, suas habent pausas,
qvibus valore conveniunt.

Enumera Pausas.

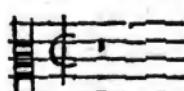
Longa



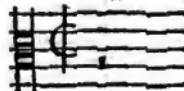
Brevis



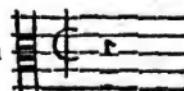
Semibrevis



Minima



Seminiminima



Das 8. Capitel von den
Pausen vnd Puncten.
Welches haisset die Figur des
stillschweigens?

Die Pausa/das ist/ein stillschwei-
gung oder auffhortung.

Was ist Pausa?

Pausa ist ein zeichen der stillschwei-
gung/das die zeit mit schweigen misse
vnd zubringet.

Wie vil seind Pausen/welliche
sich der obernen einsachen

Noten vergleichen?

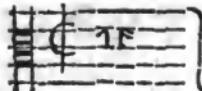
Siben. Dann jede einfache Not/
ohn allein die Maxima/haben ihre pau-
sen/welchen sie angeltung gleichend.

Erzele mir die Pausen?

Eqvivalet
Gilt so vil als
dise volgende
Not.



Fusa



Æquivalet
Gilt so vil als
dise volgende
Not.



Semifusa.

Maxima. Longa. Brevis. Semibrevis. Minima. Semiminima. Fusa. Semifusa.

Quid hic præterea ob-
servandum?

Posteriores duæ Pausæ, propter
nimiam velocitatem, raro usurpa-
tur.

Suntne & aliæ Pausæ?

Sunt. Sed in Cantu communi
nullum habent usum, nisi Pausa
generalis.

Quid est Pausa generalis?

Est quando hemicyclus cū pun-
cto supra vel infra Notas scribitur,
hoc modo.

Quid indicat Pausa generalis?
Cessationem omnibus vocibus
inducit.

Was ist hie ferners zimmerke?
Die zwe letzten Pausen/ werden von
wegen ihrer behenden geschwindigkeit
selten gebraucht.

Seind auch noch andere
Pausen?

Ia. Aber im gemeinen Gesang ha-
ben sie keinen brauch/ ohn allein Pausa
Generalis/ das ist/ die allgemeine still-
schweigung.

Was ist dann Pausa
Generalis?

Wann ein halber zirkelstrich/ sampe
einem puncten/ über oder unter die No-
ten geschrieben wirdt/ auf diese weis.

Was zeiget dise Pausz an?
Sie bringt allen stimmen gleiche
stillschweigung.

Pundus

Punctus à tergo Notulis asscri-
ptus, dimidio eas valore adhuc au-
get, ut :



Wann ein düppflin hinden an die
Noten zugeschrieben ist/ so mehret es die
selbige noch vmb das halbe theil.

CAPVT NONVM

de Proportionibus.

Seqvuntur primò proportiones
Diminuentes, ut Dupla, Tripla,
Quadrupla, Sesq;ualtera,
Hemiola.

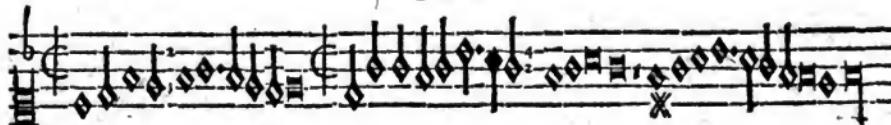
Quid est proportio Dupla;

Qvæ omnibus Notulis ac Pausis
dimidium sui valoris adimit.

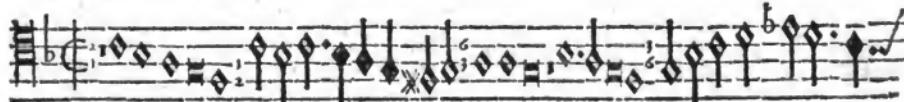
$\frac{2}{1} / \frac{4}{2} / \frac{6}{3} / \frac{8}{4} / \frac{10}{5} / \frac{12}{6}$

Φ. C. Φ. Φ. Ο. 2. C. 2. Φ. 2. C. 2.

Iosquinus.



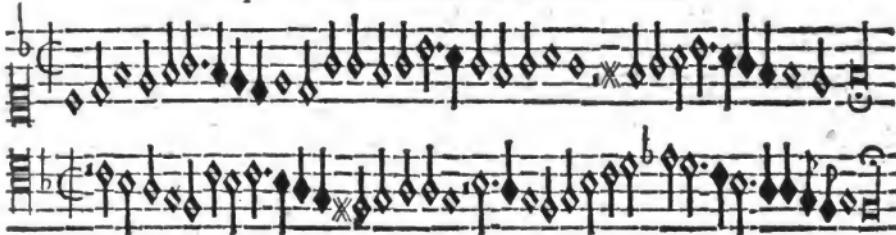
Hæc est vita æterna.



Hæc est vita æterna.



Seqvuntur Resolutiones illarum vocum.



Quid est proportio Tripla?

In qua brevis perfecta, aut tres semibreves, uni tactui adaptantur.

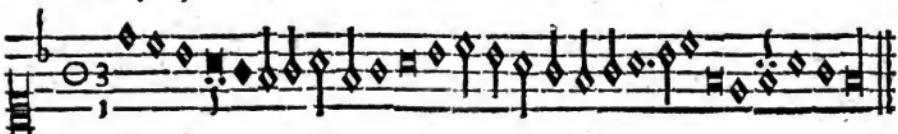
Was ist proportio Tripla?

Tripla proportio ist / in welcher drei Noten so vil gelten / als sonst eine gilt / welcher signa also verzeichnet werden.

$\frac{3}{1} / \frac{6}{2} / \frac{9}{3} / \frac{12}{4}$

O 3. C 3.

Φ 3. Ε 3



In diapason.

Quid est proportio Qva-
drupla?

In qua quatuor Semibreves uni
tactui accinuntur, hujus signa
sunt.

Was ist Quadrupla
proportio?

Quadrupla proportio ist / in welcher
vier Semibreves / oder ein longa auf
einen schlag gesungen werden / wird
also verzeichnet.

$\frac{4}{1} / \frac{8}{2} / \frac{12}{3} / \frac{16}{4}$

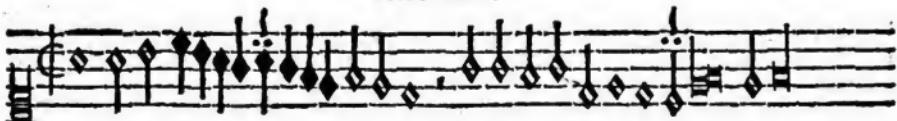
‘C 2. Φ

C 2. Φ

Fuga in subdiapente.



Resolutio.



Non nobis Do- mine, sed nomini tuo da gloriam.

Quid est proportio Sesqui-altera.

In qua tres minimæ, aut Semibrevis & Minima, uni tactui acci-nuntur, huius signa sunt:

$\frac{3}{2} / \frac{6}{4} / \frac{9}{6} / \frac{12}{8} /$

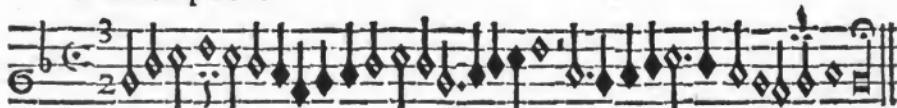
O $\frac{3}{2}$ /C $\frac{3}{2}$ /

**Was ist Sesquialtera
proportio?**

Sesquialtera proportio ist/in wel-cher drei Minimæ/oder ein semibrevis vnd Minima auf einen schlag gesun-gen werden/wirdt also verzaichnet.

O $\frac{3}{2}$ /C $\frac{3}{2}$ /

In subdiapason.



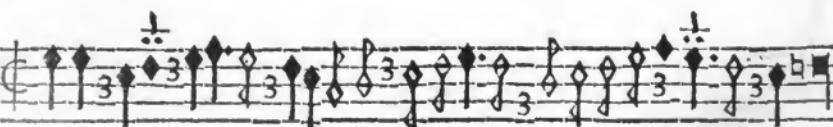
**Quid est Hemiolia pro-
portionio?**

Eadem planè est cum Tripla, nisi quòd ea, propter nigredinem, plus agilitatis habeat, quam albedo, ut:

Was ist Hemiolia?

Hemiolia ist gleich der Triplaproportioni/allein das sie vmb der schwer-ze willen mehr behendigkeit hat inn der Mensur/dann die Tripla.

In subdiapason.



In subdiatessaron.

Nunc ogle

Nunc etiam seqvuntur proportio-
nes Augentes, nempe, Subdupla,
Subtripla, Subqvadrupla: Hæ autem
omnes vnâ regulâ cōprehendi pos-
sunt, Ita, ut in unaqvaq; proportio-
ne, Notæ & Pausæ toties augeantur,
quoties superior numerus in infer-
iori reperitur, hoc modo, ut Sub-
dupla, omnia duplicit, Subtripla,
triplicet, Subqvadrupla, qvadrupli-
cket.

Nun folge letzlich auch die pro-
portiones Augentes / Als Subdupla.
Subtripla/Subqvadrupla: Diese alle
aber mögen in ein Regel zusammen ges-
fasset werden / das in einer jeden die No-
ten vñnd Pausen so vil gemehret wer-
den / als offt die über zal in der vñtern
gefunden wirdt/ Also, das die Subdu-
pla alles doppelt mache/Subtripla als
les dreifältig/Subqvadrupla aber vier-
fältig.

Eni sancte Spi- ri tus reple tuorum cor-
da fide- lium & tui amo- ris in eis ignem accende.

Resolutio.

Regi seculorum immortali, invisibili, soli sapienti Deo, ho-
nor, gloria, in secula seculorum, Amen.

CAPVT DECIMVM.

DE NOMINIBVS ET PROPRIETATIBVS TONORVM.

Primus		Dorius		hilarem
Secundus		Hypodorus		moestam
Tertius		Phrygius		austeram
Quartus		Hypophrygius		blandam
Quintus		Lydius		asperam
Sextus		Hypolydius	Qui	lenem
Septimus	ab anti-	Mixolydius	me-	indignantē
Octavus	quis di-	Hypomixolydius	lodi-	placabilem
Nonus	cus est	Æolius	am	legiti-
Decimus		Hypoæolius	ha-	misi.
Vndecimus		Ionicus	bet,	suavem
Duodecimus		Hypoionicus		tristem
				jucundam
				flebilem

Tredicimus] Hyperæolius] spurijsive rejeclti, quod
Decim⁹ quart⁹] Hyperphrygius] apte dividi nequeunt.



Duodecim toni legitimi.

Spurijsive rejeclti.



De Tonis seu Modis.

Dorius, id est, tonus sive modus primus.

Primus tonus versatur [duro] in cantu [molli] inter [D] & [G] per octavam.

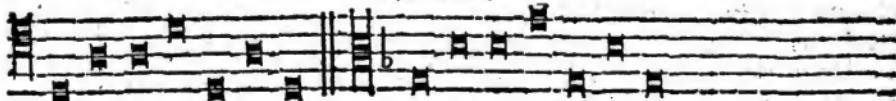
Intervalla habet duo.

Primum ex [D] in [A, duro] [D, molli] per quintam Re, La.

Alterum ex [A] in [D, duro] [G, molli] per quartam Re, Sol.

Finem habet in D duro, & G molli.

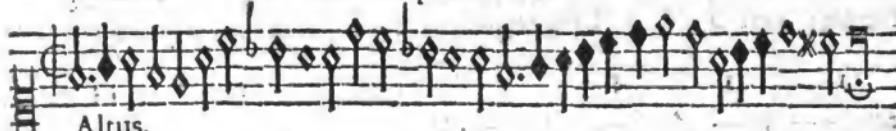
Intervalla.



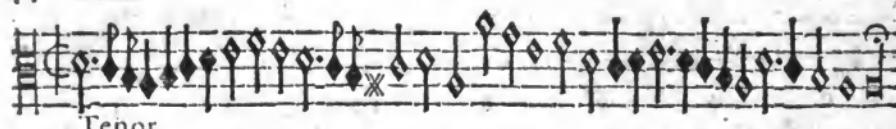
qvint:qvart:octav: Fin:

Cantus.

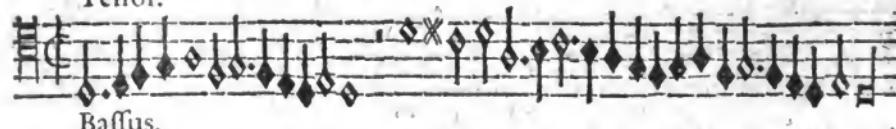
Ambitus primi toni.



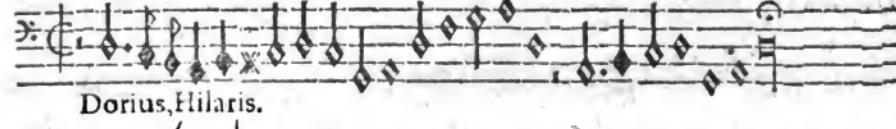
Altus.



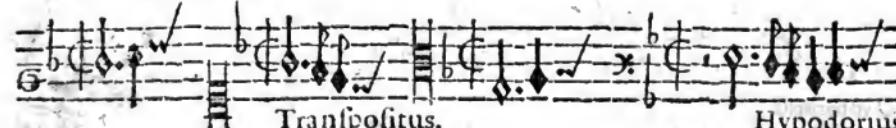
Tenor.



Bassus.



Dorius, Hilaris.



Transpositus.

Hypodorus

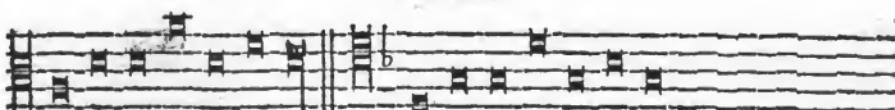
Hypdorius, id est tonus sive modus secundus,

Secundus tonus versatur in cantu [duro] [molli] inter [A] [D] & [A] [D] per oclavam
Intervalla habet duo.

Primum ex [A] [D] in [D, duro] [G, molli] per quartam Re, Sol.

Alterum ex [D] [G] in [A, duro] [D, molli] per quintam Re, La.

Quiescit in D duro, & G molli, sicut primus.
Intervalla.



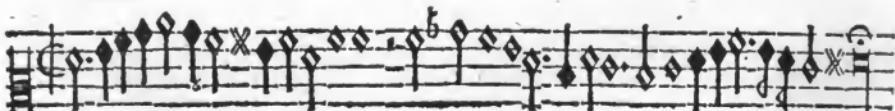
qvart: quint:

Cantus.

Ambitus secundi toni.



Altus.



Tenor.



Altus.



Hypdorius. Mæstus.



Transpositus.

E ii

Phrygian

gōgle

Phrygius, id est tonus sive modus tertius.

Tertius mod⁹ versatur in cātu [duro] (molli) inter [E] & [E] per octavam
Intervalla habet duo.

Primum ex [E] in [b,durum] per quintam Mi,Mi-

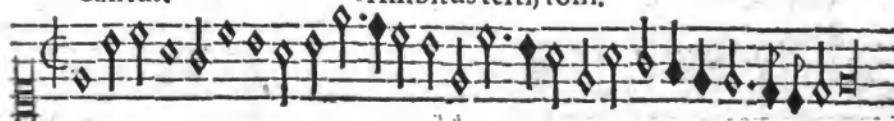
Alterum ex [b] in [E,durum] per quartam Mi,La.

Sæpè repetens sextam Mi,Fa, ex E, in C. Finem habet in E,duro,& A,molli.
Intervalla.



qvint:quart:octau:sex:
Cantus.

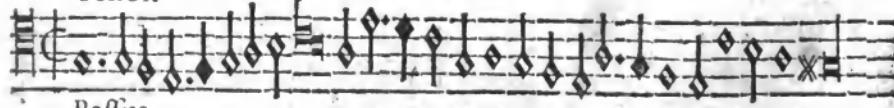
Ambitus tertij toni.



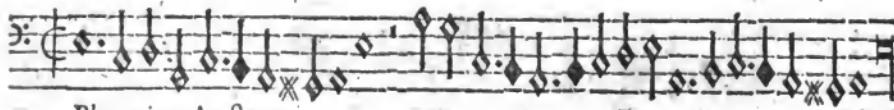
Altus.



Tenor.



Bassus.



Phrygius,Austerus.



Rarō exemplā inveniuntur.

Hypophrygius

Hypophrygius, id est, tonus sive modus quartus.

Quartus tonus versatur in cantu [duro] [molli] inter [h] [E] & [b] [E] habens specie diapason.

Intervalla habet duo.

Primum ex [b] in [E,durum A,molle] per quartam Mi,La.

Alterum ex [E] in [durum
A] [mollem] perqvintam Mi,Mi.

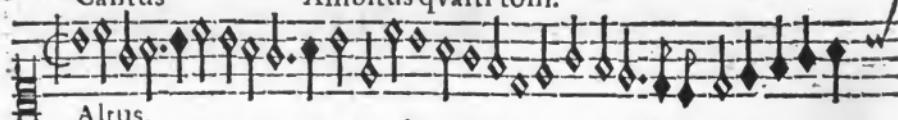
Finem habens in E, duro, & A, molli.

Intervalla.



Cantus.

Ambitus quarti toni.



Aeus.



Tenor.

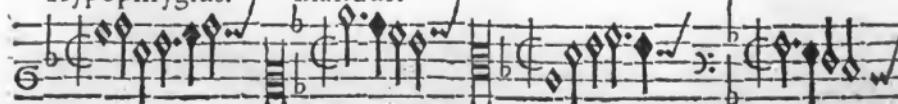


Bassus.



Hypophrygius.

Blandus.



Transpositus.

Lydius, id est, tonus sive modus quintus.

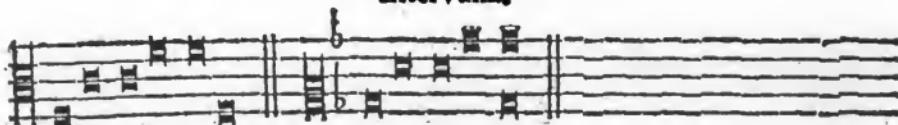
Quintus tonus versatur
in cantu [duro] [molli] inter [F] & [F] per octavam.

Intervalla habet duo.

Primum ex [F] in [C, duro] per quintam Fa, Fa.

Alterum ex [C] in [F, duro] per quartam Ut, Fa.

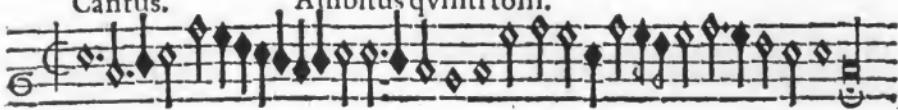
Finitur in F, duro, & B, molli.
Intervalla.



quint: quart: octav:

Cantus.

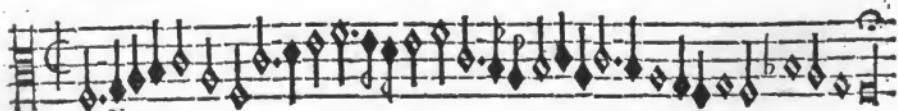
Ambitus quinti toni.



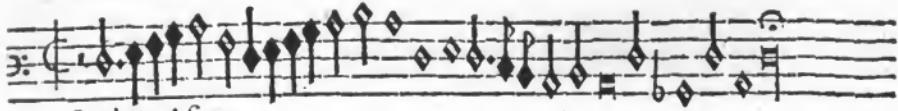
Altus.



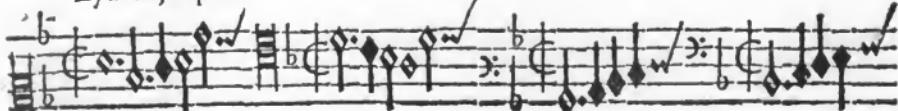
Tenor.



Bassus.



Lydius, Asper.



Transpositus.

Rarò.

Hypo-

Hypolydius, id est, tonus sive modus sextus,

Sextus modus versatur in cantu $\begin{cases} \text{duro} \\ \text{molli} \end{cases}$ inter $\begin{cases} \text{C} \\ \text{F} \end{cases}$ & $\begin{cases} \text{C} \\ \text{F} \end{cases}$ per octavam.

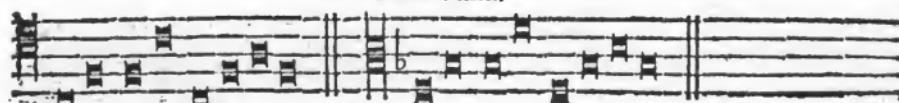
Intervalla habet duo,

Primum ex $\begin{cases} \text{C} \\ \text{F} \end{cases}$ in $\begin{cases} \text{F}, \text{ duro} \\ \text{B}, \text{ molli} \end{cases}$ } per quartam Ut, Fa.

Alterum ex $\begin{cases} \text{F} \\ \text{B} \end{cases}$ in $\begin{cases} \text{C}, \text{ duro} \\ \text{F}, \text{ molli} \end{cases}$ } per quintam Fa, Fa.

Quiescit in F, duro, & B, molli.

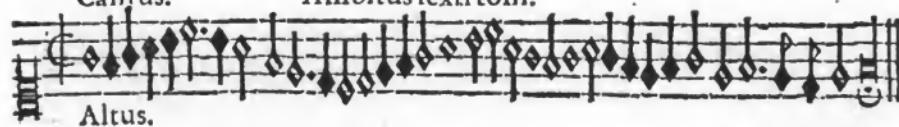
Intervalla.



quart:qvint:octav:

Cantus.

Ambitus sexti toni.



Altus.



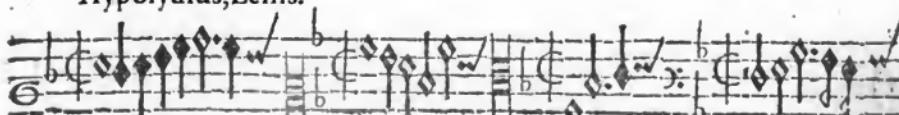
Tenor.



Bassus.



Hypolydius, Lenis.



Transpositus.

Mixolydius

Mixolydius, id est, tonus sive modus septimus,

Septimus tonus versatur in cantu [duro] [molli] inter [G] & [C] per octavam.

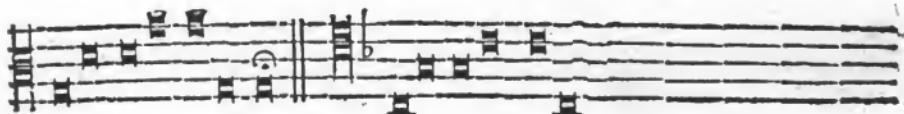
Intervalla habet duo.

Primum ex [G] in [D,duro] [G,molli] per quintam Ut,Sol.

Alterum ex [D] in [G,duro] [C,molli] per quartam Re,Sol.

Finiens in G, duro, & C, molli.

Intervalla.

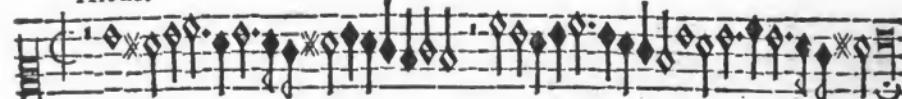


quint:quart:octav:Fin:

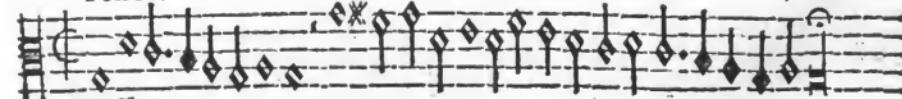
Cantus. Ambitus septimi toni.



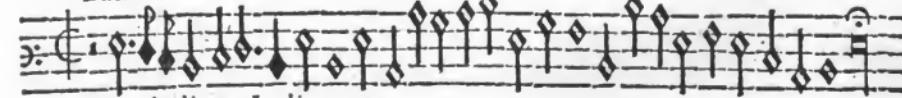
Altus.



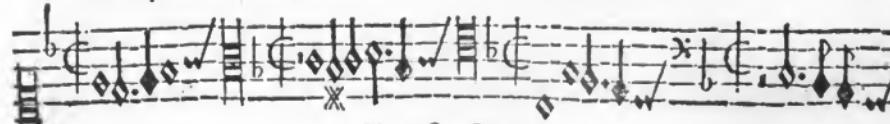
Tenor.



Bassus.



Mixolydius. Indignans.



Transpositus.

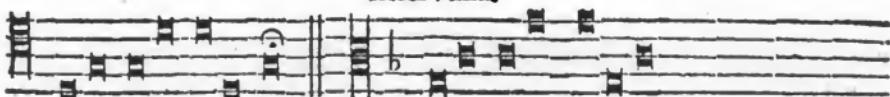
Hypomixolydius, id est tonus sive modus octavus.

Octavus modus versatur in cantu [duro] & [molli] inter [D] & [G] per octavam
Intervalla habet duo.

Primum ex [D] in [G,duro] per quartam Re,Sol.

Alterum ex [G] in [C,molli] per quintam Ut,Sol.

Quiescit in G duro, & C molli.
Intervalla.



qvar:t:qvint:octav:Fin:

Cantus. Ambitus octavi toni.



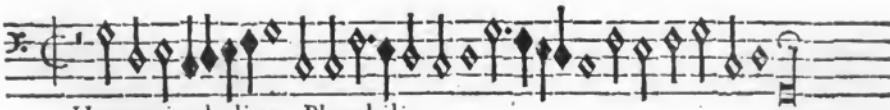
Altus.



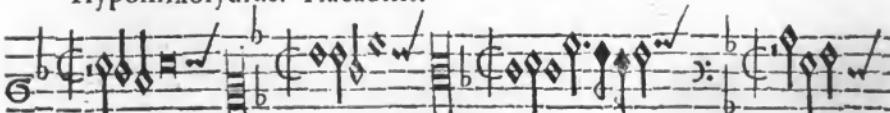
Tenor.



Bassus.



Hypomixolydius. Placabilis.



Transpositus.

Æolius, id est, tonus sive modus nonus.

Nonus tonus versatur
in cantu { duro } inter [A] & [A]
 { molli } D D per octavam.
 Intervalla habet duo.

Primum ex [A] in [E, duro] per quintam Re, La.

Alterum ex [A] in [A, duro] per quartam Mi, Fa.

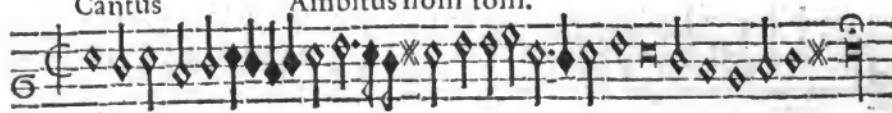
Finem habens in A, duro, & D, molli.
Intervalla.



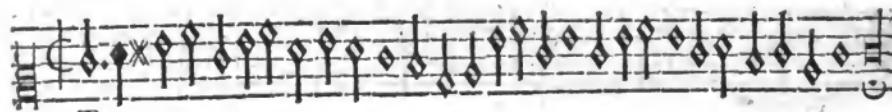
quint: quart: octav:

Cantus

Ambitus noni toni.



Altus.



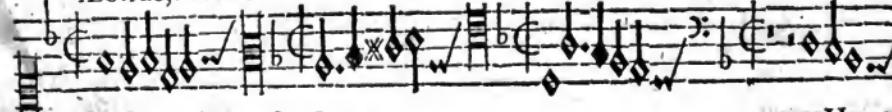
Tenor.



Bassus.



Æolius, suavis.



Transpositus.

Hypoæolius, id est, tonus sive modus decimus.

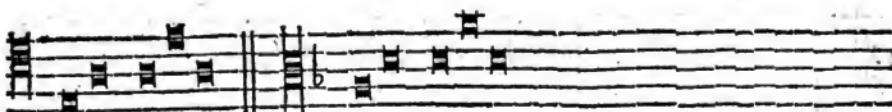
Decimus tonus
versatur in cantu [duro] inter [E] & [E] per octavam.
[molli]

Intervalla habet duo.

Primum ex [E] in [A,duro] } per quartam Mi, La.
[A] [D,molli]

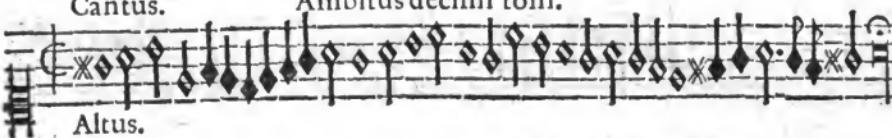
Alterum ex [A] in [E,duro] } per quintam Re, La.
[D] [A,molli]

Finiens in A, duro, & D, molli.
Intervalla.



quart: quint:
Cantus.

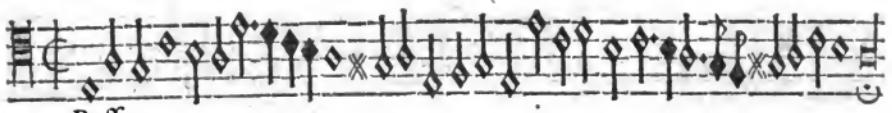
Ambitus decimi toni.



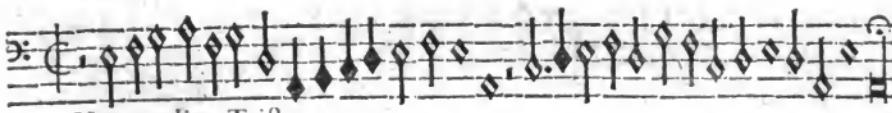
Altus.



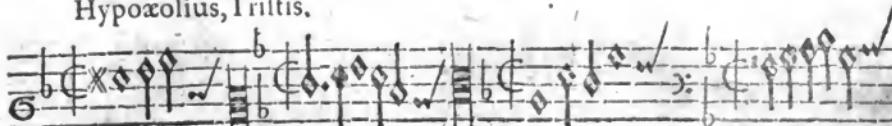
Tenor.



Bassus.



Hypoæolius, Tristis.



Transpositus.

F ii

Ionicus.

Ionicus, id est, tonus sive modus undecimus.

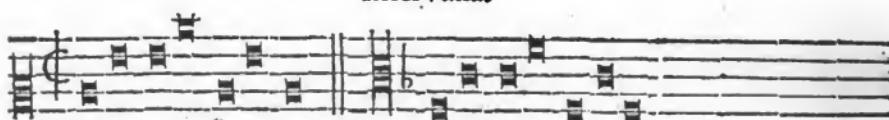
Vndeclimus tonus
versatur in cantu [duro] in [molli] inter [C] & [C] per octavam.
Intervalla habet duo.

Primum ex [C] in [G, durum] per quintam Ut, Sol.

Alterum ex [C] in [C, mollem] per quartam Ut, Fa.

Fine in C duro, & F molli.

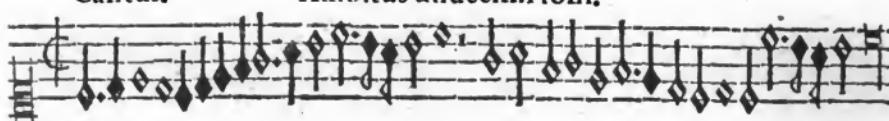
Intervalla.



qvint:qvart:octau:

Cantus.

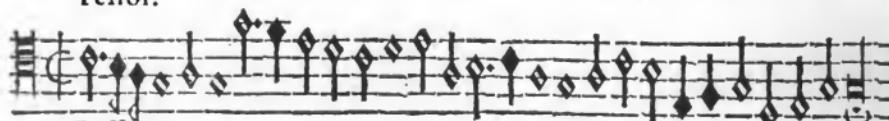
Ambitus undecimi toni.



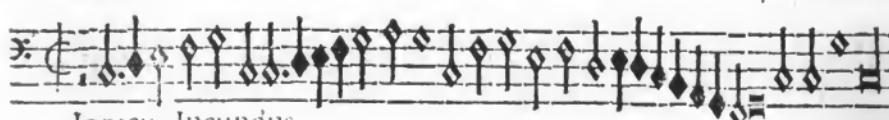
Altus.



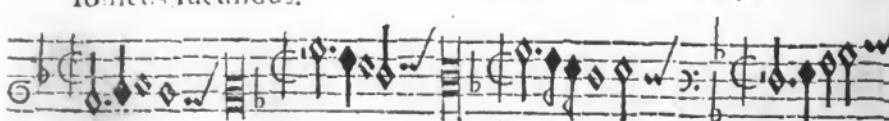
Tenor.



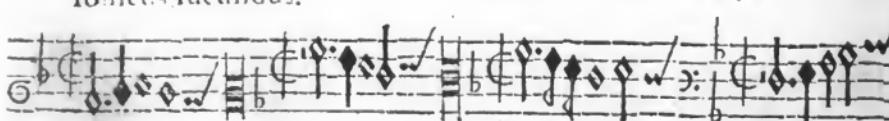
Bassus.



Ionicus Iucundus.



Transpositus.



Hypoionicus

gle

Hypoionicus, id est, tonus siue modus duodecimus.

Duodecimus tonus
versatur in cantu $\begin{cases} \text{duro} \\ \text{molli} \end{cases}$ inter $\begin{cases} G \\ C \end{cases}$ & $\begin{cases} G \\ C \end{cases}$ per octavam.

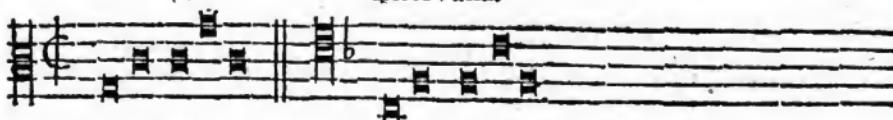
Intervalla habet duo.

Primum ex $\begin{cases} G \\ C \end{cases}$ in $\begin{cases} \text{C,durum} \\ \text{F,mollem} \end{cases}$ per quartam Ut, Fa.

Alterum ex $\begin{cases} C \\ F \end{cases}$ in $\begin{cases} \text{G,durum} \\ \text{C,mollem} \end{cases}$ per quintam Ut, Sol.

Finem habet in C, duro, & F, molli.

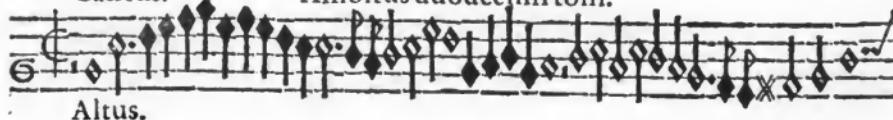
Intervalla.



quart:quint:

Cantus.

Ambitus duodecimi toni.



Altus.



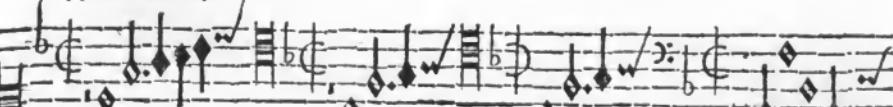
Tenor.



Bassus.



Hypoionicus, Flebilis.



Transpositus.

g f a l f r e u. da la mire. G fa mi. ee sol fa. ad la sol. ee la.

g ue re mi fa sol la | la sol fa mi re ue

In unisono.

Three staves of musical notation in common time, featuring various note heads and rests. The notation is likely a rhythmic pattern or a specific musical style used in Gregorian chant or early polyphony.

Canón: Contrarium mihi amo. 4. voc: A. G.

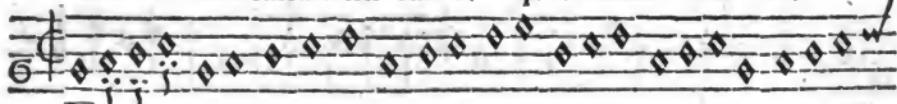
Two staves of musical notation in common time, featuring various note heads and rests. This is the beginning of the Canon, where the melody is repeated in a lower octave.

Deus pacis charitatis q; amator & custos: da oibus inimi-

cis nostris pacem charitatemq; veram cunctorumq; eis remis-

sionem peccatorū, nosq; ab eorum insidijs potenter eripe.

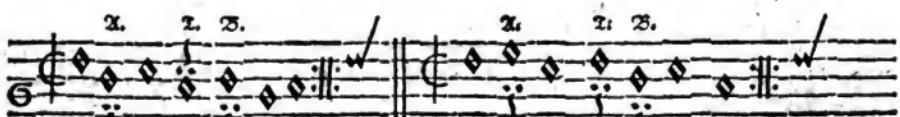
Canon: contrarium mihi amo. 4. vocum. A. G.



Exurge Dñe, salvum me fac De^o meus, qvoniā percusisti adversan-
tes mihi in maxilla, dentes impiorum contrivisti.

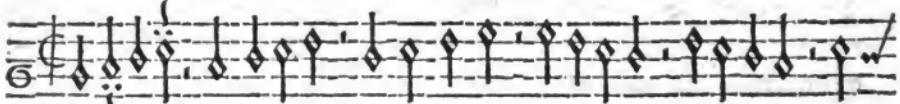
4. vocum. A. G.

4. vocum. A. G.



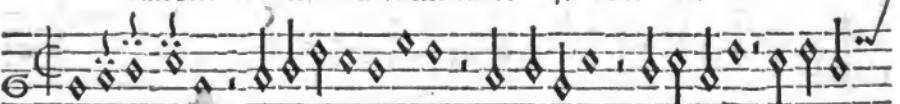
Veni sancte spiritus. Sola spes mea Christus.

Canon: contrarium mihi amo. 4. voc: A. G.



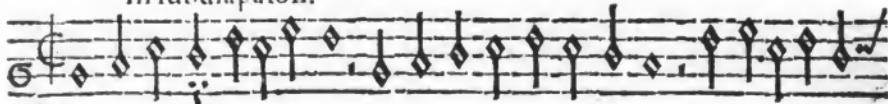
Miserere ô Domine salvum me fac ô Domine benigniter pro-
sperare, benedictus qui venturus in nomine Domini, Amen.

Canon: Contrarium mihi amo. 4. voc: A. G.



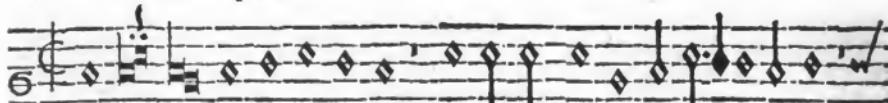
Exaudi Deus orationem meam cū deprecor, à timore inimi-
ci eripe me, ô Dñe absconde me à conventu malignū jum
In diapason.

In subdiapason.

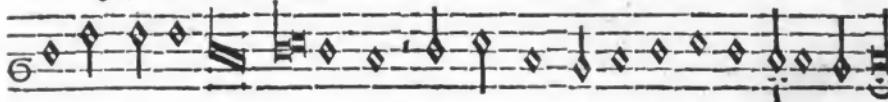


Indich hab ich gehoffet Herr hilf d; ich nit zuschanden wer noch ewiglich zu
spotte/ das bitt ich dich/ erhalte mich/in deiner treu mein Gottes. :::

In subdiapason.



Christe der du bist tag vnd liecht/vor dir ist Herr verbor- gen nicht/

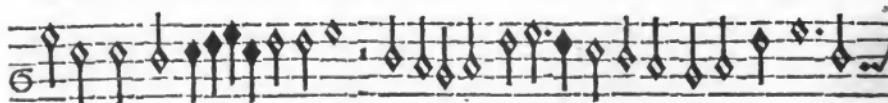


du vatterlir ches liech tes glanz/lehr vns den weg der warheit ganz. :::

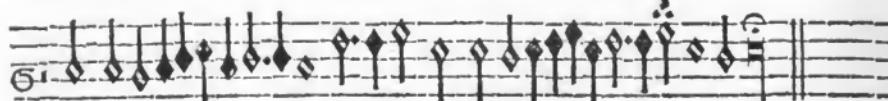
In unisono.



Ecce nunc benedicte Domino, omnes servi Domini, qui sta-



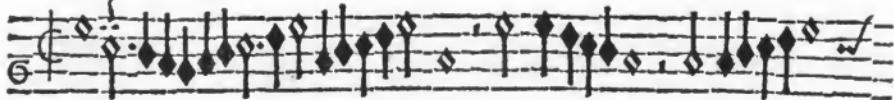
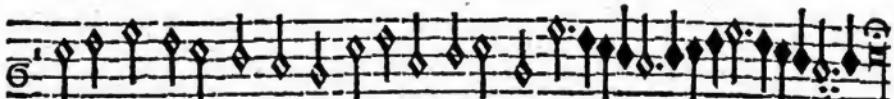
tis in domo Do- mini per noctes, Extollite man^o vestras ad celum



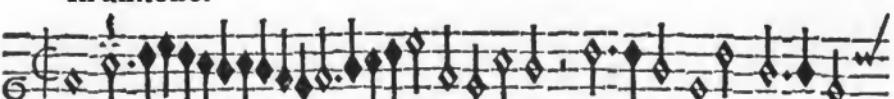
& benedi- ci te Domino, & benedi- cite Domino.

In unisono

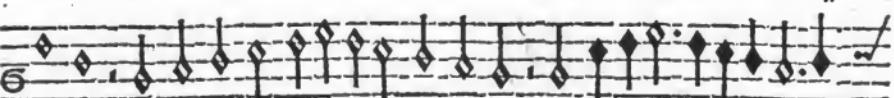
In unisono.

Læta-
tus sum in his :::in his quædicta sunt mihi, in domū Dñi i-
bimus.

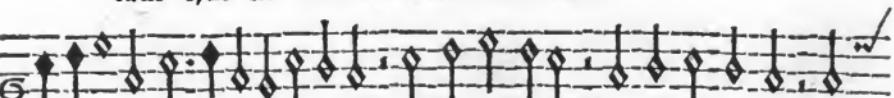
In unisono.



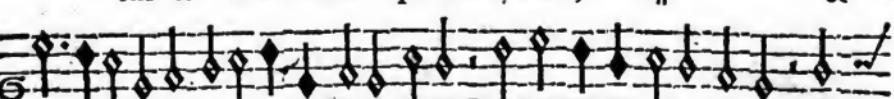
Canta- te Dño canticum novum, :::



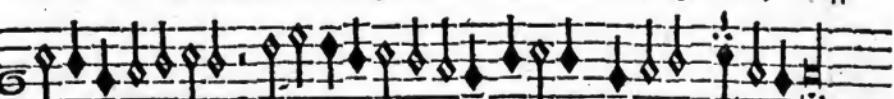
laus ejus in ecclesia sanctorum. Læte-



tur Is - ra el in eo qui fecit eum, ::: &



fi li à Sion exultent in Rege suo, exultent in Rege suo, :::



::: exultent in Rege su o.

In subdiapason.

Musical score for In subdiapason. The score consists of five staves of music in common time. The notes are represented by vertical stems with small diamonds at the top. The lyrics are written below the staves, corresponding to the musical phrases. The lyrics are:

Commendo me, commen do me, ::: meaq; o-
mnia ::: in manus tu-
as ::: optime De vs in manus tu-
as optime De us in manus tuas optime De vs
A- men, A- men. :::

In subdiapason.

Musical score for In subdiapason. The score consists of five staves of music in common time. The notes are represented by vertical stems with small diamonds at the top. The lyrics are written below the staves, corresponding to the musical phrases. The lyrics are:

I Et u nostra redemptio, amor & desiderium, De vs crea-
tor o- mnium, homo in fine temporu. :::

In sub-

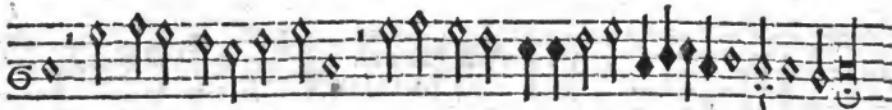
In subdiapason.



Domine fili Dei vivi mi- sere re nostri, qui



tollis pec- cata mundi miserere nostri, :::

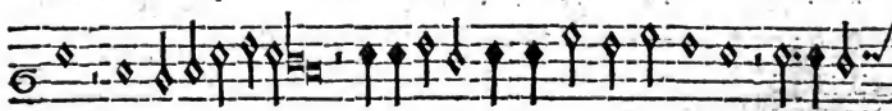


qui tollis peccata mundi, dona nobis sempiternā pa- cem, Amen.

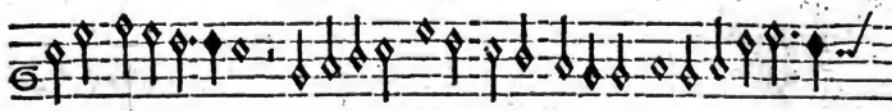
In diapason.



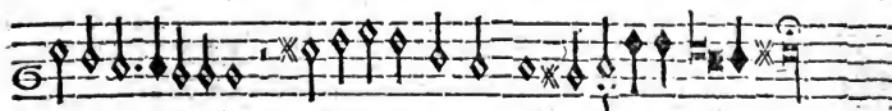
PAtrem omnipotentem factorem cœ- li & terræ, visibilium omni-



um & invisibilium, & in unum Dominū Iesum Christū filium



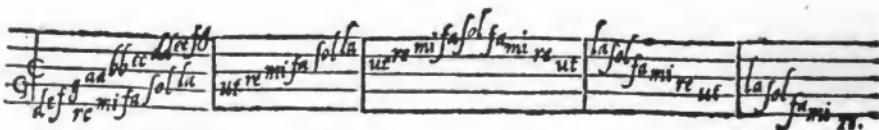
DEI unigenitum. & ex patre natū ante omnia secula, filium



DEI unigenitum, & ex patre natum ante omnia secula.

G ij

In unisono. ggle



DE terra Christus ascendit ad cœlos, q̄ prius descēderat de cœlo, q̄ pri-
us descenderat de cœlo, de cœlo. Rinal: del Mel

Prolege & progrege.

In diapason.

ADjuva nos De- vs saluta- ris no- ster & propter
glori- am no- minis tui, Domine li- bera
nos libera nos, attente Do- mine, &
& misericere, q̄ via peccavimus ti- bi, ti- bi. In sub.

In subdiapason.

Vater unser im Himmelreich/der du uns alle haltest gleich/
Brüder sein und dich rüffen an/und wilt das bitten von uns han/ gib das nit
bet alleinder mund/hilff das es geh von herzen grund/herzen grund.

In homophonia.

Ich rüf zu dir Herr Jesu Christ/ich bitt erhör mein kla- gen/
Verleih mir gnad zu diser frist/ laß mich doch mit verga- gen/
Dei rechten glauben Herz ich main/den wöllest du mir ge ben/dir zu-
leben/nie im nechsten nütz zu sein/dein wort zu halten eben/ eben.

In homophony. 3. vocum.

Misere re nostri Domine secundum misericordiam tuam. Google
G iii In unisono.

In unisono.

O Herz nimm von mir, woz mich wend vō dir/O Herz gib auch mir/

das mich fert zu dir/O Herz nimm mich mir/ r̄nd gib mich aigen dir/

O Herz nimm mich mir/ vnd gib mich aigen dir.

In unisono.

BEnedictus :::: qvi ve- nit, in

nomine :::: qvi ve- nit, :::: in nomi-

ne Domini' :::: :::: in

nomine :::: ::::

Do- mini, Do- mini.

In subdiapason.

Sci-o e-nim qvod redem-ptor me^o vivit, & in no-

vissimo di-e de ter-ra surrecturus sum, & rursus

circudabor pelle mea, & in car-neme-a videbo De-

um, qvem visurus sum, E-go enim & oculi mei

conspecturi sunt, & nō a-lius.

& non a lius. Repo-sita repo-sita est

hæc spes mea in sinu meo :||:

in sinu meo :||: :||: :||: me-o.

In ὁμοφωνίᾳ.

N



H Odic Christus na-
tus est, :::

Hodie salva-
tor apparuit, Hodie in ter-

ra ca-
nunt Angeli, la-
tantur Archangeli, exultant ju-

sti :::
::: dicentes: gloria in excel-
sis DEO,

gloria in excel-
sis DEO, Alle-
luja, Alleluja, Alle-

lu-
ja, Alle-
luja, Alleluja, Allelu-
ja, Al-

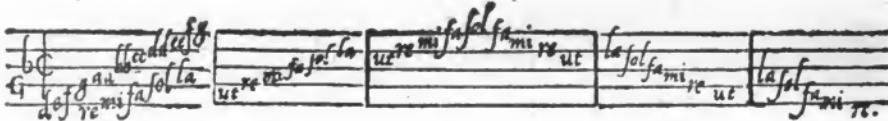
le luja, Alleluja, Alleluja, Al-
eluja, Alleluja, Alleluja.

In ὁμοφωνίᾳ.



Duo roga-
vi te,
ne deneges
mihi :::
anteqvam

antequam mo- riar ::: vani-
 tatem & ver- ba mendacij longe fac à me, mendicitatem
 & divitias ne dederis mihi tribue tantum viatui meo ne-
 cessaria, ne forte satiatus illiciar ad ne-
 gan- dum, & di- cam: Qvis est Do- minus? q[ui] est /
 Do- minus? ::: aut egestate compul- sus, fu-
 ser & perju rem ::: ::: nomen Dei me-
 i, nomen Deimi, ::: ::: H ::: In uni-



In unisono.

Benedic Dñe nos, & hæc dona tua, quæ de tua largitate sums sumptui sumptui per Christum per Christum dominum nostrum Amen.

In diapason.

Domine in multitudine misericordie tua introibo :||:
:||: in domum tuam ad templum tuum &
confitebor nomine tuo nomini tuo tu o.

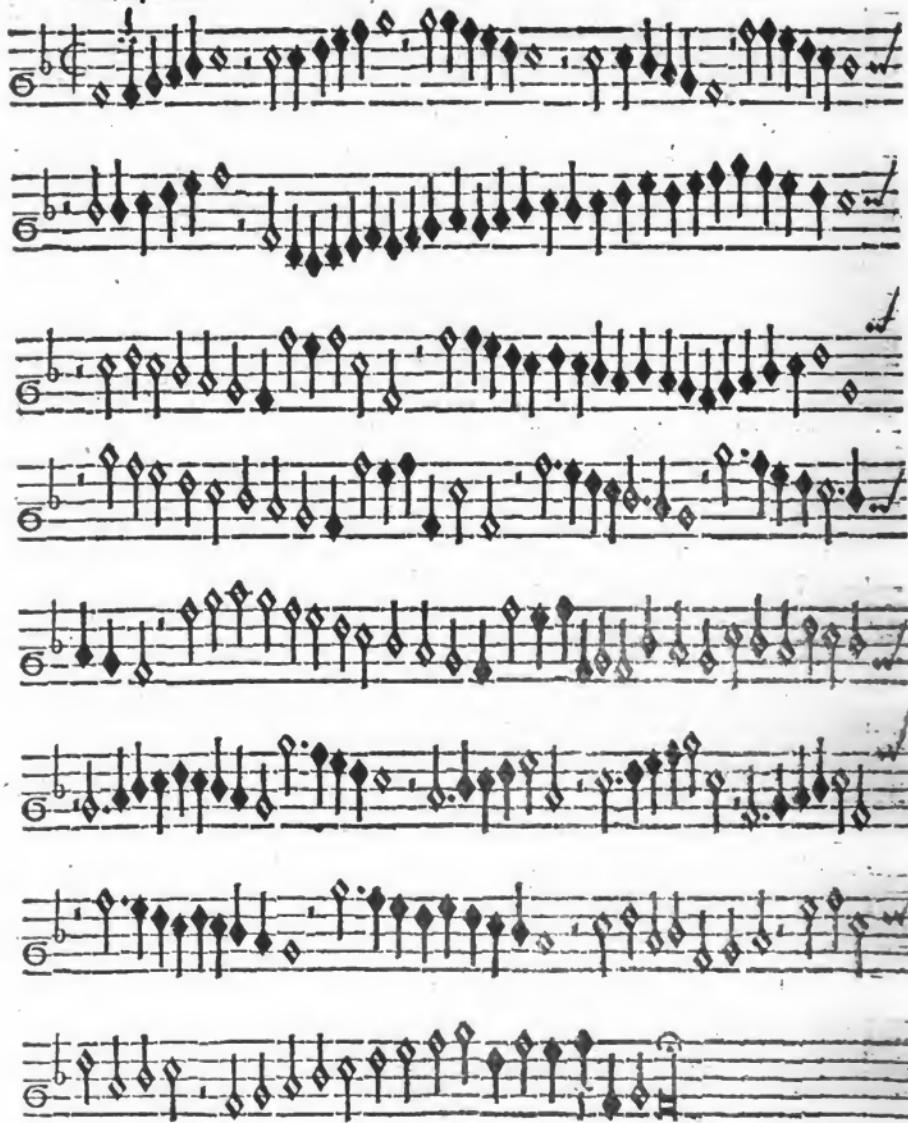
In homophonia.

A. G.

Canta-te Do-mino canticū no-
 vum qvia mirabilia fe-cit :: fal-
 vabit si-bi dextera ejus dextera ejus,
 & brachium sanctū ejus, :: notum fe-
 cit Dominus :: :: salutare su- um,
 :: :: in conspe- tu gen-
 tium reuelati-vit justitiam su-am recordatus est
 :: misericor-dix sux su-H ij x.
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In ònefaria.

A. G.



In unisono.

In unisono.

4. vocum.

A. G.



C Anta- te. Do- mino cant-

cum no. vum can- ticum novum. :::

D Omine, refu- gium tu factus es no-

bis à genera tione in genera- tioneim.

L libera me Dñe à per sequentibus me, qvia confortati

funt su- perme.

E il mie weis/ ::: il mit weis.

N on timebo millia multa populi circūdantis me.

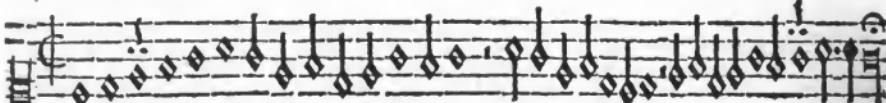
H iii

In unisono



In unisono.

A. G.



Benedictus qui venit in nomine Domini in nomine Domini :::: Domini.

In diapason.

A. G.



Conser-va me Domine conser-va me Domine, qui
a speravi quia spera. ui in te, perfice

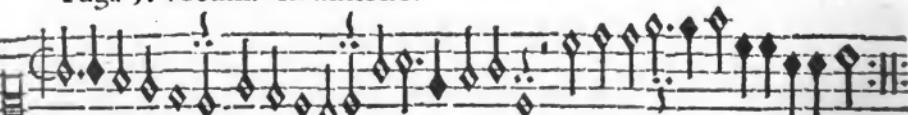


ò Pater gressus meos in semitis tu-is, tuis,



ut non moveantur ::: vestigia mea, Amen.

Fuga s. vocum. In unisono.



Iubilate Deo omnis terra servite Domino servite Dño in latetia.

In subdia-

In diapason.

A. G.

Herr Gott hilf' lischer vat- ter/ segne vns vnd dise deine
gaben/ ::: die wir von dei-
ner milden güt zu vns ne- men/durch Jesum Christum
Amen/durch Jesum Christum Amen/A men.

In subdiapason

A. G.

Wir danken dir Herr Gott vat- ter/ durch Jesum Christum
vasern Herren/ ::: für alle dei- ne wohthat/ :::
für alle dei- ne woh-
hat/ der du leben und regierest in ewigkeit/in ewigkeit.
In unisono.

In unisono.

A. G. or

Ich rüff zu dir Herr Jesu Christ / Herr Jesu Christ / ich bitt erhör mein
 klagen / klag gen / Verleih mir gnad zu diser frist / zu diser frist / laß mich doch
 nicht verzagen / ver zagen / den rechten glau ben Herr ich main /
 den wöllest du mir geben / dir zu leben / meim nächstn nuß zu sein / dein wort zu
 halten ij :||: ben / eben / :||:
 In diapason. A. G.

O summe re rum con ditor cuius beni gno munere Læ
 ti, Læ ti salute corporis hoc cernimus soli ju
 bar :||: hoc cernimus solisju bar.
 In sub.

In subdiapason.

A. G.

29

Mil lia qvi parvo satia-
sti corpora pastu, Millia qvi parvo
satia-
sti corpora pa-
stu, sic potu be-
nedic, tu Deus atq; cibum, non nobis no-
ceant læ-
ta convivia mensa, sit morsus lin-
gvæ,
sintq; venena procul :||:
:||: :||: pro- cul.
Fuga à 5. In unisono.

A. G.

V Er-
bum Domini manet
in eternum in ater-
in eternum in ater-
I G. Google

Fuga à 4. In unisono.

A. G.

MA ne nobiscum :: Christe quo niam ad-
 velpera scit,& di- es inclinatus est.
 In unisono.

A. G.

Ec- ce ra- dix Ies- fe
 a- scendit in salutem populorum, ipsum audientes deprecabun-
 tur deprecabuntur gen- tes deprecabuntur. Et erit nomen
 ejus gloriosum :: Deus à
 Libano :: veniet Sanctus de monte umbroso ::
 & condenso, :: & erit nomen ejus glorio- sum. la uni.

In homophonia.

A. G.

Conferma hoc ô Deus, qvod operatus es, in me, &
 à resistentibus :||: dexterat ux custodi me,
 ut pupillam oculi, Da virtutē tuam servo tu- o, servo tu- o
 ut perseverem in benè operan- do, in benè operando, :||:
 ad gloriam tuam, tu- am, :||:
 :||: tu- am, tuam.

Fuga 3. vocum. In unisono.

Hæc est vita æterna, ut cognoscant te solū Deū ve- rum, & qvē mi-
 listi Iesum Christum, & qvē misisti Ie- sum Christū, Amen.
 I ii Fuga

Fuga 3. vocum. In unisono.

Intende voci oratio-nis meæ, Rex meus & De-us me-
us, qvonia m, qvonia m :||: ad te orabo.

Fuga 4. vocum. In unisono.

Emitte lucem tuam & verita-tem, ipsa me deducant, &
adducant in monte sicutum tuum & in tabernacula.

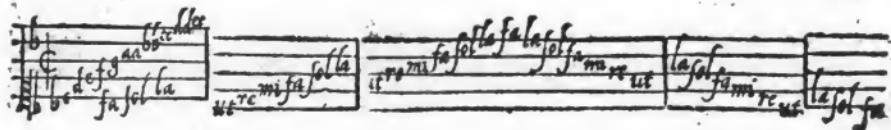
In unisono. 4. vocum.

Fides est anima vi-tæ, sicut anima est vita corporis.

In unisono. 3. vocum.

Agnus De-i qui tol-lis paccata
mundi misere re no-stri.
dona nobis pa-cem.

In uni-



In unisono.

A. G.

Qui nos creavit, redemit & pavit, illi gratias a- gimus
sempiter- nas, A- men, sempiternas A- men, A- men.

In diapason.

A. G.

Lerne Gottes forcht vor al- len dingen/ so wird dir
nimmer mißlin- gen/dann dem menschē nichts bessers ist/ :::
dann Gottes forcht ::: zu al-
ler frist/dann Gottes forchte zu aller frist/ zu aller frist.

In unisono.

A. G.

Confir. ma hoc ò Deus qvod opera- tus es in

me, ::: & à resisten- tibus

::: dexteratu- x custo-

di me ::: ut pupillā oculi :::

::: da virtu- tem :::

tuam servo tu- o, ut perseverem in benèoperādo in

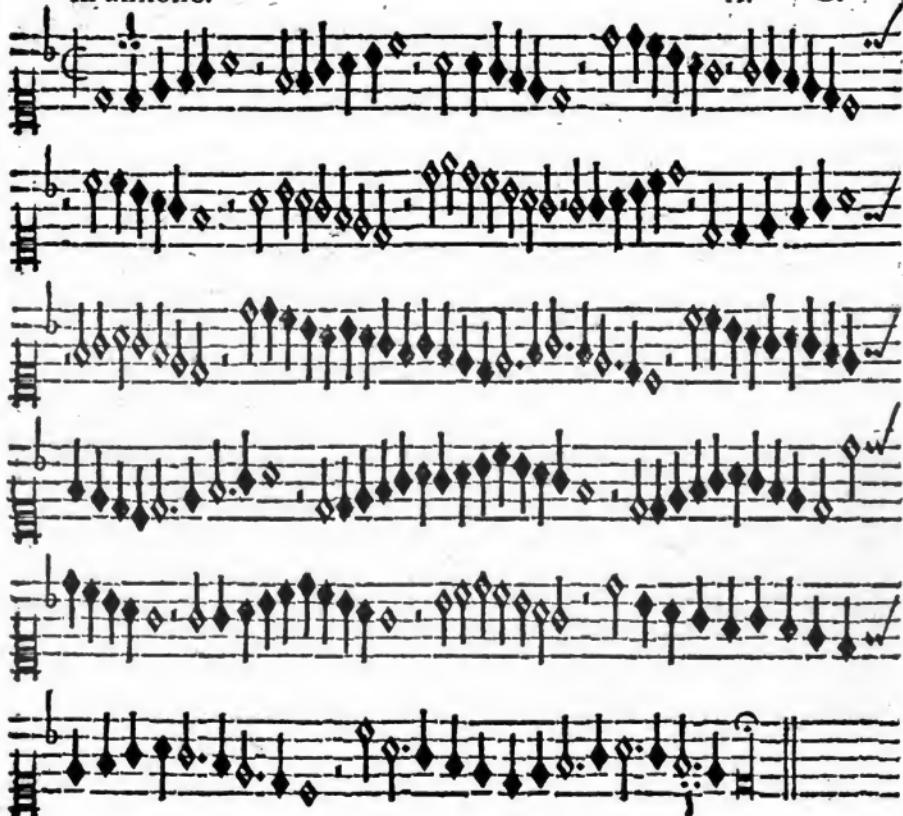
benèoperando in benèoperando ::: :::

ad gloriam ::: tuam ad gloriā tuam ::: tuam.

In uniso-

In unisono.

A. G.



In unisono.

A. G.

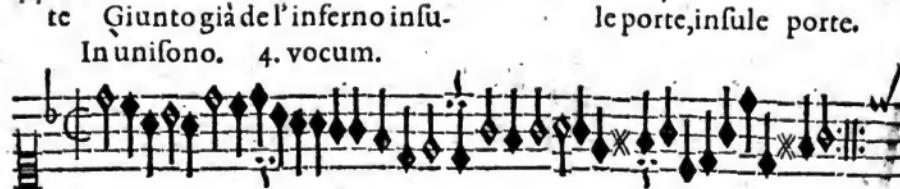
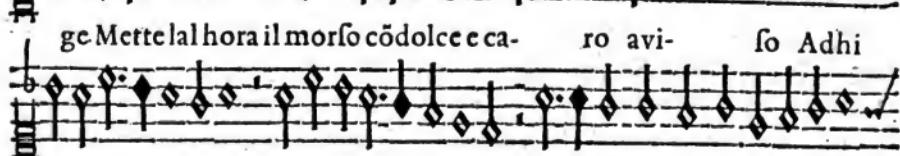
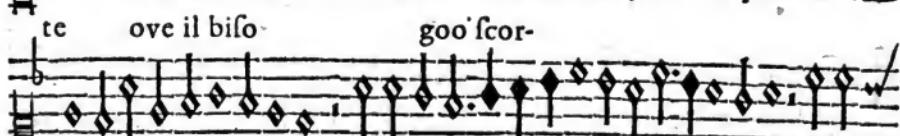
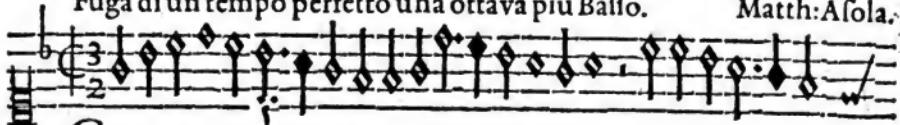




In unisono.

A. G.

Six staves of musical notation in common time. Each staff consists of five horizontal lines. The notes are represented by diamond shapes with vertical stems extending either upwards or downwards. The patterns of notes vary slightly between the staves, suggesting different voices or parts in a fugue.



Fuga di un tempo, una ottava più Basso.

Matteo Asola.

E Terno so- co vivo Desta con le- tue fiâme Vn'al-
to del tuo amor incendio divo Ond'ogni cors' infiâme L'odosia
po s'inbiando, Nô vadan l'alme erran- do contorti affet
tie'n mare E'nter ra e'n ciel d'amors' oda canta re d'amors'o
da cantare s'oda canta- re.

Fuga In unisono.

A. G.

In unisono.

bb ee
f f f f f f
G G G G G G

In unisono. 8. vocum.

A. G.

DElista qvis intelligit? ab occultis meis munda me.

In unisono. 7. vocum. Mauro P. M.

LAudate nomen Domini super omnes gentes.

In unisono.

A. G.

Benedictus Dominus ::: ex Sion, Benedictus Domi-
nus ex Si- on, qui ha- bitat :::

qui ha- bitat Hierusalem, qui ha-

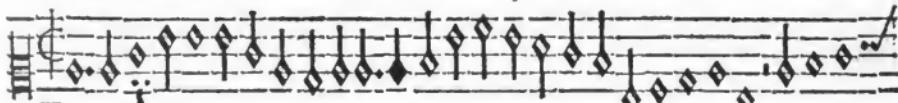
bitat, qui ha-

bitat Hierusa-
lem.
K ij

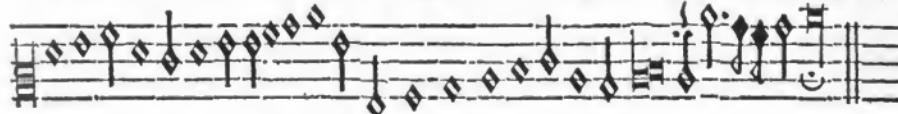
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Fuga in unisono.

A. G.

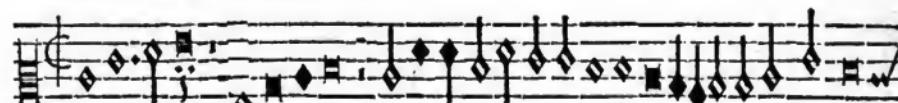


BEnedicam Dño in omni tempore, in omni tempore, semper laus ejus, semper laus



ejus in ore meo, ::: semper laus ejus in ore meo, me o.

Secunda pars. In unisono.



IN Domino ::: laudabitur anima mea, au diant mansue-



ti & læ tentur & læ tantur, :::



& læ tentur, & læ ten tur. ::::

c *v* *z* *v* *z*



Descendit Christus de cœlo.

c *v* *z*

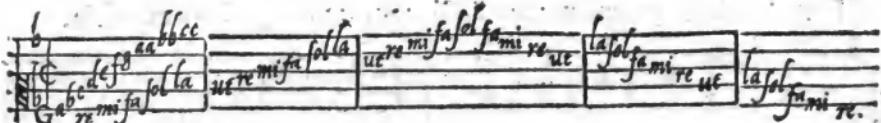
Ascendit Christus in cœlum.

v *z* *v*



Tem pus est.

In unisono. *ogle*



In unisono.

A. G.



BEnedicanima mea Do- mino, & ne ob- livisca-



ris omnium retributionum, omniū re- tributionum ejus, ejus.

Canon: primi erunt ultimi, & ultimi primi.

A. G.



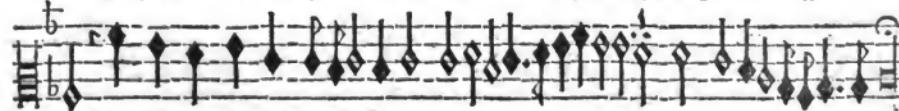
Gott schöpfer al- ler ding auff erd/ sich



auff sich auff dein siehe glaubig herd/bhüt vns/bhüt



vns für sched- licher faulkeit/ für trunkener schlaffsichtigkeit/ ::|:



für trunkener schlaffsichtigkeit/ ::|: schlaffsich- tigkeit.

K iij

Wigand Fugao

Fuga di un tempo, quinta più Basso comincia.

Matteo Asola.



MA quel ch'ha cura de tutte le co- se La natura miglio-

re e'l vero Dio Tutti quei corpi al suo luogo dispose Secondo il pro-

prio lor primo desio D'intorno il cœlo e nel suo cētro pose ::|:

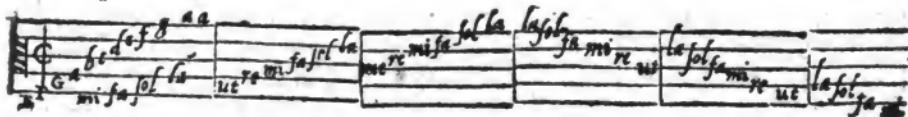
Later- ra in di dal mar la di parti- o

E'l passo apert' ond' e's salas se il foco se ne volò nel più su-

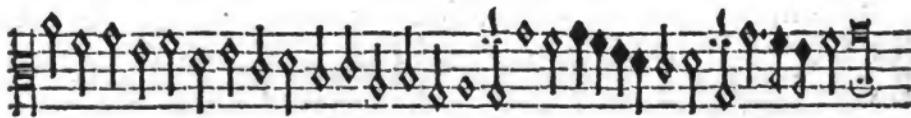
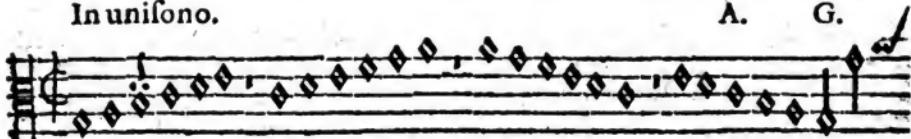
bli- me loco se ne volò ::|: nel più sublime loco, nel

più subli me loco ::|: ::|:

E xau di Domine ora- u o- nem meam.



A. G.



Fuga 4. vocum.

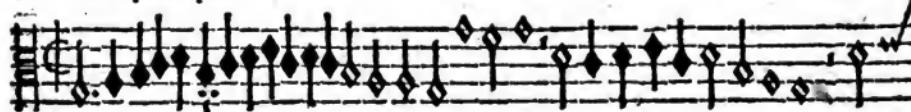
A. G.



Peti te & da- bitur vobis, quærite & invenie- tis, pulsat-
te pulsate & a perietur vobis.

In Epidiapsōn.

A. G.



VI- astuas Domine demon- stramihi, &
semitas tu- as, ::: cdo- ce me,



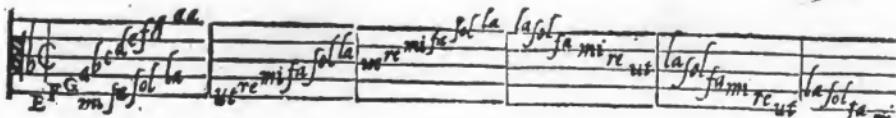
In diatessaron.

A, G.

VEni sancte Spiritus, reple tuorum corda fidelium, & tu-i amoris in eius ignem accende, qui per diversitatem lingvarum cunctarum gentes gen-tes, in unitate fidei congregati. Alleluja, Alleluja, Alleluja, Alleluja.

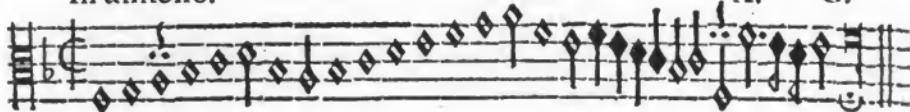
Don Ferd: Las Infant:

T' ves Petrus, & super hæc petram ædificabo Ecclesiam me-am, Ecclesi-am meam. Adjuva nos De-us.



In unisono.

A. G.

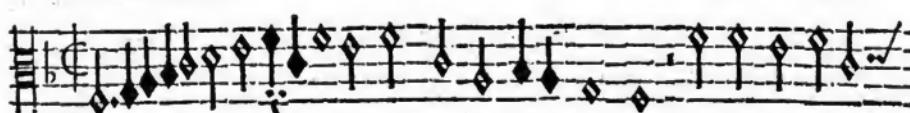


In unisono, a. 3. Incerti Autoris.

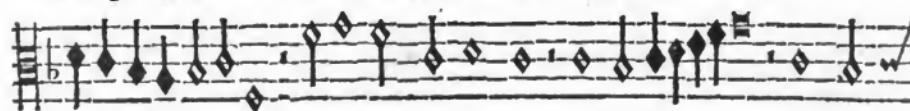


In unisono.

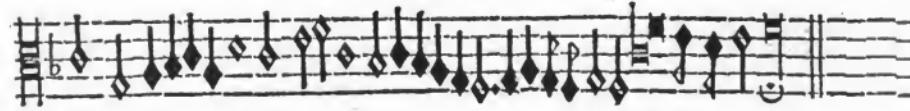
A. G.



Geht hin in al- le Welt/lehret alle Völker/ vnd tauffet sie



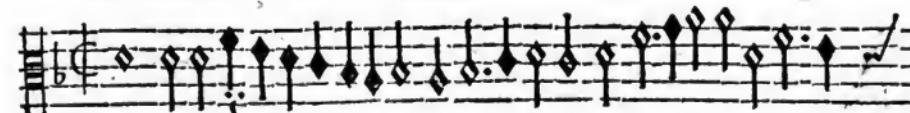
im Namen des Vatters/vñ des Sons/ vnd des



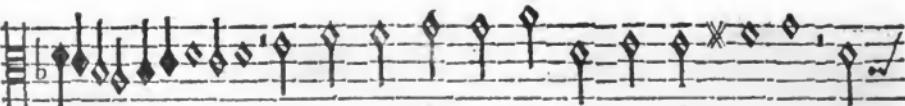
heilgen Gei- stes/ :||:

Gei- stes.

In unisono. Matteo Asola.

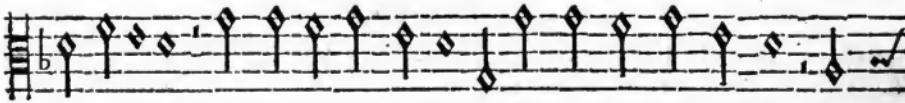


Qvest' è compa- gu' eter- no Al' alt' opre le-

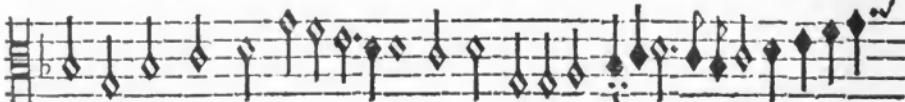


gia dre Ch'in alzan l'stuom'al bel Regno su perno Tan-

to dilet t' al pa tre cele ste che lordona. Quel immor-



tal corona Che fia degna mercede Di chi servea quel Ri Di



chi servea quel Re conviva fe de conviva fe de



fe de conviva fe de.

In unisono. 4. vocum.

A. G.



Q Vicquid petieritis Pa trem in noīe meo dabit vobis.



Dominum Deum adora- bis, & illi soli servies.



O ra :: & labora. ::

In uni-
bogle

In unisono.

A. G.

A musical score for two voices. The top staff is labeled "In unisono." and the bottom staff is labeled "A. G.". Both staves feature a single melodic line with various note heads (diamonds, circles, etc.) and stems.

A musical score page featuring a single staff of music. The staff consists of five horizontal lines. It contains several note heads, some with stems extending upwards and others downwards. The notes vary in size and shape, suggesting different pitch or duration values. The music is written in a clear, black ink on a light-colored background.

Fuga 6. vocum. In unisono.

A. G.

A single line of musical notation on a five-line staff. The notes are represented by various symbols: open circles, solid diamonds, and solid circles, each with a stem extending either up or down. The symbols are distributed across the staff, with some appearing in pairs or groups.

Laude nomē Dñi, laudate servi Dñm qvi statis in domo Dñi.

Domine Fili Dei vi- vi miserere nostri,qvi tollis,

qui tollis peccata mundi.

This image shows a single staff of musical notation on four-line staves. The notation consists of vertical stems with small horizontal dashes at the top, indicating pitch. The staff begins with a clef symbol and a 'C' for common time. The notes are separated by vertical bar lines. The manuscript is written in black ink on aged paper.

Benedic Domine nos & hæc tua dona, qvæde tua largita-

te sumus sum- pturi.

L i j

In unisono.

A. G.

Gloria in excelsis Deo : Et in terra pax hominibus bonæ voluntä-

tis, Lauda- muste, Adoramus te, glorificamus te, grati-

as gratias agim⁹ ti- bi propter magnā gloriā tuam, Dñe De-

us Rex cœlestis, Deus pater omnipotens, uni genite Iesu Christe,

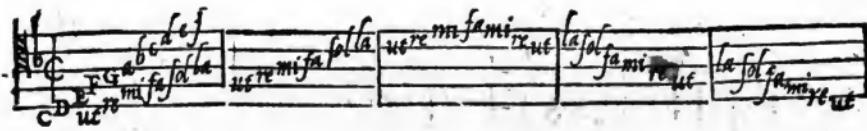
Domine, agnus Dei Filius patris, patris, Filius patris, patris.

V Niversa transiunt, ::: ::: ::: transiunt.

Vias tuas Dñe, demōstra mihi, & semitas tuas edoce me. :::

N Vsqvam tuta fides. ::: ::: :::

In uni-



In unisono.

A. G.

Fuga 4. vocum. Ioan: Leo Hasler.

Fuga 4. vocum. In unisono. Don:Ferd: Las Infantas.

Fileno Cornazzano.

L. iii

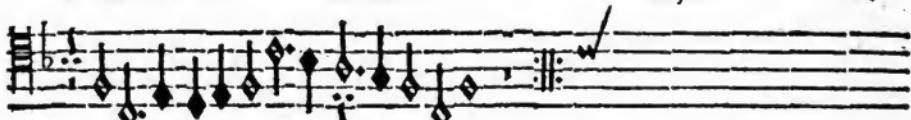
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Fuga s. vocum In unisono.

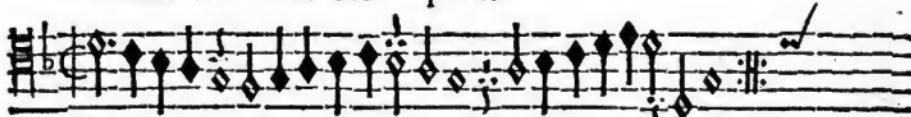
A. G.



Fides est a- nima vi- tæ, si- cut



anima est vita cor- poris.



Si non pa- visti, occi- disti.

In Epidiapason.

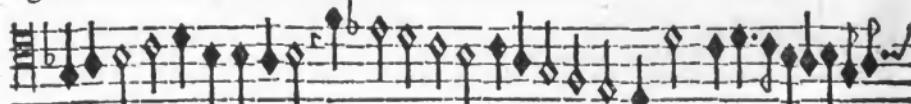
A. G.



Devs, qui superbis resi- stis, humilibus autem das gratiam, au-



ge in nobis veræ humiliatis virtutē, cujo formā in se credētibus uni-



genitus tuus exhibuit, ut nunquia; indignationē tuā provocemus elati-



ti, provoce mus, clati,

In unisono.

Handwritten musical score for 'remifasol' on page 2, measures 1-4. The score consists of four measures on a single staff. The first measure starts with a bass clef, a common time signature, and a key signature of one sharp. The notes are labeled A, B, C, D, E, F, G, and a repeat sign. The second measure begins with a treble clef and continues with the same notes. The third measure starts with a bass clef and continues with the same notes. The fourth measure starts with a treble clef and continues with the same notes.

In unisono

A. G.

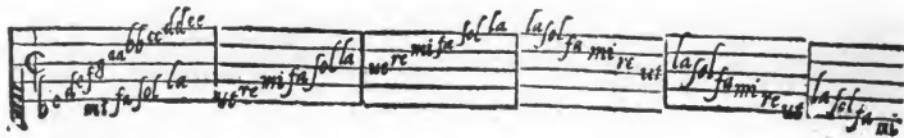
A musical score page featuring a single staff of music. The staff begins with a clef symbol and a key signature of one sharp. It contains several notes of different types: some are solid black shapes, while others have stems extending either upwards or downwards. Some notes also feature small diamond-like shapes on their stems. The music is set against a background of horizontal lines representing the staff.

A musical score for 'La Familia' on five staves. The first staff starts with a treble clef, 'G', and a common time signature. It contains notes with various slurs and rests. The second staff begins with a bass clef, 'F', and continues the musical line. The third staff starts with a treble clef, 'G'. The fourth staff begins with a bass clef, 'F'. The fifth staff starts with a treble clef, 'G'. The music consists of eighth and sixteenth note patterns with slurs and rests.

Fuga In unisono.

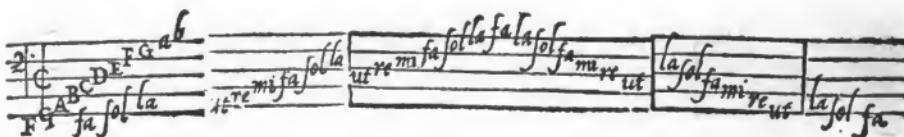
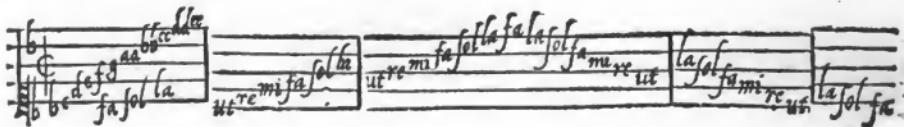
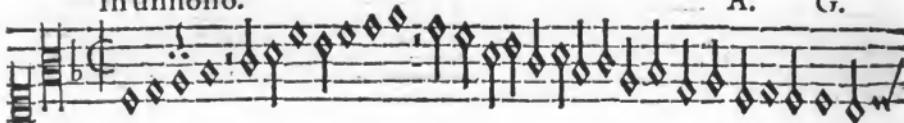
A. G.

A musical score page showing a single staff of music. The staff begins with a clef, followed by a key signature of two flats. The notes are represented by diamond-shaped heads with stems extending either up or down. Some stems have small vertical dashes near the top or bottom. The stems of some notes are connected by a horizontal bar. The page is numbered '10' at the bottom right.



In unisono.

A. G.



In unisono.

A. G.



In unisono.

A handwritten musical score for four voices: soprano, alto, tenor, and basso. The soprano part includes lyrics such as 'abbi ce', 'famiglia', 'mistero', 'famiglia', 'famiglia', and 'famiglia'. The alto part includes 'famiglia', 'mistero', 'famiglia', 'famiglia', and 'famiglia'. The tenor part includes 'famiglia', 'mistero', 'famiglia', 'famiglia', and 'famiglia'. The basso part includes 'famiglia', 'mistero', 'famiglia', 'famiglia', and 'famiglia'.

ut re mi fa sol la ut re mi fa sol la

C D E F G A B ut re mi fa sol la

In unisono.

A. G.

A page from a historical music manuscript featuring a single staff of musical notation. The staff is written on five horizontal lines. The notation consists of various note heads, some with stems and dots, and others with horizontal strokes. A clef symbol is present at the beginning of the staff. The manuscript is written in black ink on aged paper.

A horizontal strip of musical notation on a five-line staff, featuring various note heads and stems.

A handwritten musical score for Treble Clef, 2/4 time. The score consists of two staves. The first staff begins with a melodic line starting on G, followed by B, D, E, F, G, and a double bar line with repeat dots. The second staff continues with a melodic line starting on A, followed by C, D, E, F, G, and a double bar line with repeat dots. Both staves feature lyrics in Italian: "mia fa sol fa", "ut re mi fa mi fa", "mia fa sol la", "fa sol fa mi re", and "fa sol fa mi re". The score concludes with a final melodic line starting on G, followed by B, D, E, F, G, and a double bar line with repeat dots.

A handwritten musical score for 'La Folia' by J.S. Bach, page 2, showing measures 16-20. The score is in common time and consists of two staves. The top staff uses a soprano C-clef and the bottom staff uses a bass F-clef. The key signature is B-flat major (two flats). The music includes various note heads (half notes, quarter notes, eighth notes) and rests. The lyrics 'we remis fa' are written above the top staff, and 'fa la la' is written below the bottom staff. The score is written on a grid of five horizontal lines and four vertical bar lines.

In unisono.

A. G.

In nomine Iesu

ōne genu fleſtatur.
M In unifono.

In unisono. 3. vocum.

A. G.

Miserere nostri Domine viventium & mortuorum.

Don: Ferdinandi de Las Infantas.

A musical score for a three-part setting of the hymn 'Veni, Sancte Spiritus'. The top part is in soprano C major, the middle part in alto G major, and the bottom part in bass F major. The music consists of six staves of neumes on four-line staff lines. The lyrics are written below the staves.

Ioan: Leo Hasler.

loan: Leo Hasler.

Vanitas vanitatum & omnia vanitas,

va- nitas vanitatum &c.

omnia vanitas, & omnia va- *nitas.*

SEQVVNTVR BICINIA SACRA, IN usum juventutis Schola- sticæ collecta.



Coloſ: 3.

ὁ λόγος ἡ χριστὸν ἐρεικετώ ἐν ὑπὲν πλουσίως, ἐν πάσῃ σοφίᾳ,
διδάσκοντες καὶ τελέσσετες ἐαυτούς φαλμοῖς καὶ ὑποσις καὶ ἀδειας
πνευματικας ἐν χερσὶ ἀδοντες ἐν τῷ καρδιᾳ ὑμῶν τῷ κυρίῳ.

Verbum Christi inhabitet in vobis opulerter, in
oī sapientia, docentes & corrigentes vosmetipos,
psalmis & hymnis, & cantionibus Spiritualibus, in
gratia canentes in cordibus vestris Domino.

Lasset das wort Christi vnter euch reichlich wohnen/in
aller weisheit/leret vn vermanet euch selbs/mit Psalmen
vnd Lobgesängen/vnd Gaislichen Liedern/vnnd singet
dem Herren in euerm herzen.

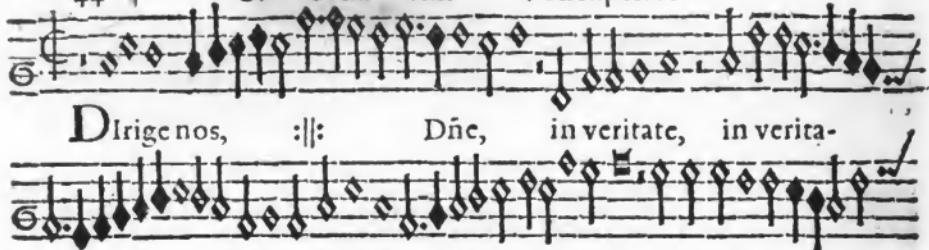
Oculus non vi- dit, nec au- ris audi- vit, nec
in cor hominis ascen- dit, quæ præ- pa-

ravit Deus his qui di- ligunt il- lum, qvi di- ll.
gunt il- lum.

Iustus cor su- um tra- det ad vigilandū di- lu-
culo ad Do- minum, ad Do- mi-

num q fecit illum, & in conspe- ctu Al- ti- simi depre-
ca- bitur, depreca- bitur, depreca- bitur.

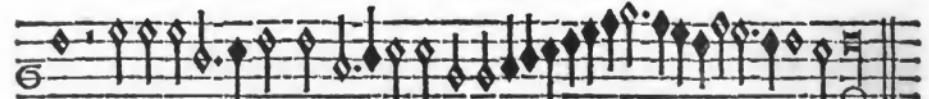
Oculus non vi dit, nec au- ris au- di-
 vit, nec in cor hominis ascen- dit, qvæ præ-
 pa- ravit De- us his qvi di- ligunt il-
 lum, qvi di- ligunt il. lum.
 IVstus corsu- um tra- det ad vigilandū di-
 lu- culo ad Do- minum, ad Do- minum,
 qvi fecit illum, & in conspe- cu Al- tis- simi de-
 preca- bitur, depreca- bitur. M ::|: iii



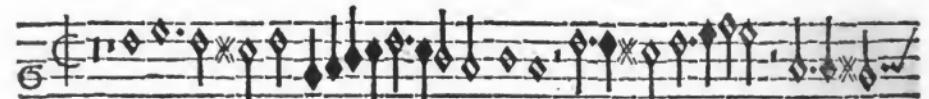
te tua, & doce nos, & doce nos, qvia tu es Deus sa-



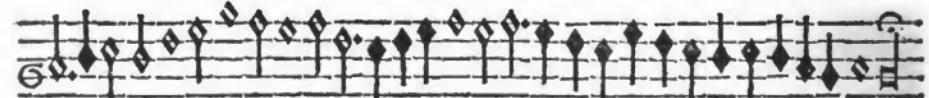
lu- tis nostrꝝ. Dñe ne memineris iniqtatū no- stra-



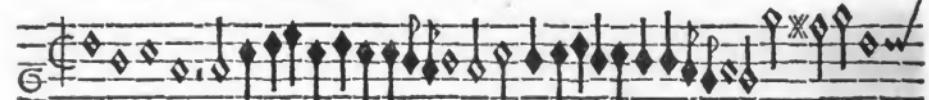
rum, citō anticipent nos mi- sericordi- x tuꝝ,



E xpandi manus me- as ad ta, ani ma me a, anima



me- a sicut terra sine a qua ti- bi.



B Enedictus q ve- nit q ve- nit, in nomine



in nomine ::: Do- mini, Do- mini.



Dilegi nos :||: Do mine in veritate, :||:

& doce nos, & doce nos, qvia tu es Deus salutis no-

stra. Dñe ne me mineris iniqtatū nostrarū an- ti- qvarum, ci-

tō anticipent nos mi- seri- cordia tu- z.

Ex pandi manus me- as ad te, ani mame- a ani- ma

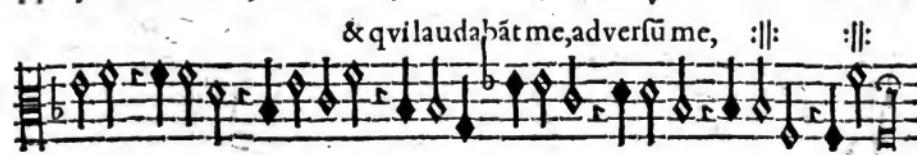
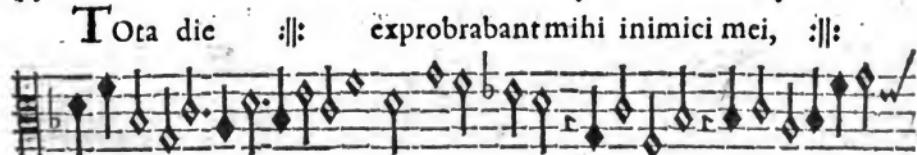
me- a, sicut terra si- ne a- qvatibi, sine aquati- bi.

Benedictus qvive- nit qvivet nit in nomine in

nomine :||: Do- mini, Do- mini,

O Herr nissi von mir/was mich wend von dir/O Herr nissi von
 mir/was mich wende von dir/was mich wende von dir/
 Herz gib auch mir/das mich kert zu dir/ O Herr gib auch
 mir/das mich kere zu dir/O Herr nissi mich mir/vnd gib
 mich als gen dir/vnd gib mich als gen dir.

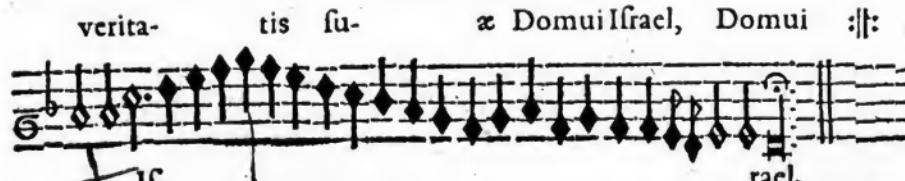
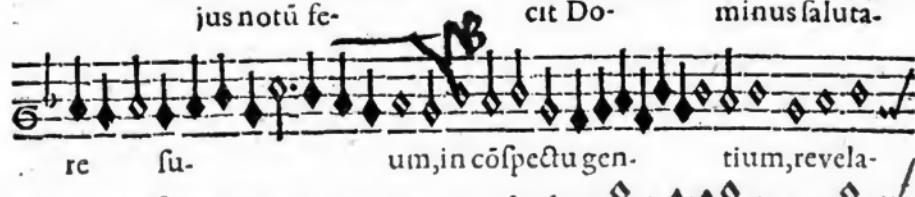
Tota die ::: exprobrabant mihi inimici mei, :::
 inimici mei, ::: & qvi laudabat me,adversum me,adversum
 me, ::: jurabant, ::: adversum me jurabant, ::: ::: :::



N

Cantate gle

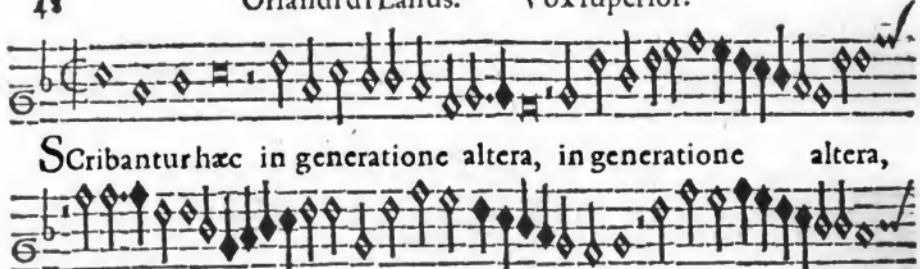
Canta. te Do. mi.
 no canticum no- vum, qvia mirabilia fe-
 cit, salvavit sibi dextera e jus, & brachiu san-
 ctum e- jus, notum fe- cit Dominus salutare su-
 am su- am, recordatus est misericordiae suæ, & verita-
 tis & verita- tis su- z, domui :::
 racl.



Laudes 3.

V Ide- runt omnes termini ter- rx
 salutare Dei :: no- stri, salutare De-
 i no- stri: jubilate Deo, :: omnis ter-
 ra canta- te canta- te & exulta-
 te & psal- lite,
 & psal- lite, & psal- lite.
 BENedictus qvi ve- nit in nomine Do-
 mini.

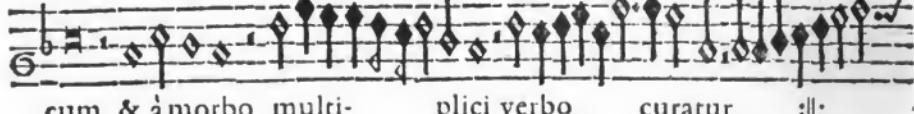
V Ide- runt omnes termini ter- ræ, salutare Dei.
 salutare Dei no- + stri, salutare De- i nostri:
 Iubilate Deo, :: omnister- ra, canta-
 te canta- te & exulta-
 te & psal- lite, & psallite, & psal-
 lite.
 BEnedictus qvive- nit in nomine Do-
 mini. N iii Scribaningle



||: laudabit Do- minum.



ÆGra cur- rit ad me- dicū, vas ferens aroma- ti-



cum, & à morbo multi- plici verbo curatur ||:



medici, verbo curatur verbo curatur me- dici.



Non aver- tas faciem tuam à me, in



qvacunq; die tribulor, in qvacunq; die tribulor, inclina ad me

S Cribantur hæc in genera- tione altera, in generatione
 altera, & populus qui crea- bitur laudabit Do- minum, lau-
 dabit Do- minum. :: laudabit Do- minum.

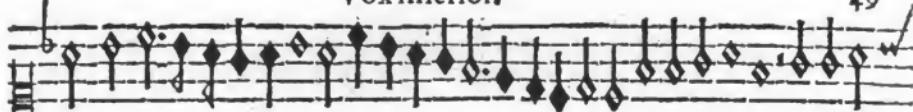
Æ Grā cur- rit ad me- dicum, vas ferens aroma- ticum,
 & à morbo multi- plici verbo curatur :: me-
 dici, verbo curatur :: me- dici.

N On aver- tas fa- ciem tu- am
 à me, in quacunq; die tribulor, in quacunq; die tribulor, inclina
 autem

aurem tu- am, inclina ad me :||: au-
rem tuam.

E Xpectatio justo- rum lati- tia, spes
au- tem impio- rum per- i- bit, forti-
tudo sim- plicis vias Do- mini, & pa- vor his q operan- tur,
qui operantur ma- lum.

V Erdamme nie- mand/ :||: ee du die sach er-
kens/ ee du die sach erken- nes/ ad me



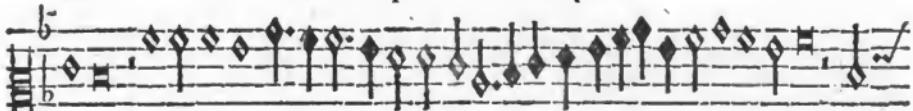
ad me au- rem tu- am, inclina ad me :||:

au- rem tuam.



Exspectatio justo- rum lati- tia, spes

au- tem impio- rum per-



ibit, fortitudo sim- plicis vi- as Domini, &

pa- vor hisq operan- tur, qvi operatur ina- lum.



B Erdamme niemand/ :||: ee du die sach er-

ken- nes/ ee du die sach erkenn-

O

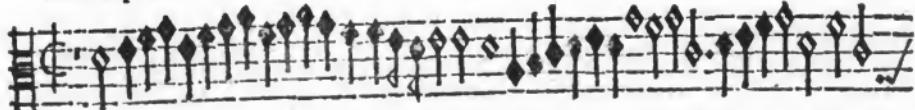
Q Voniam qvita- lia a- gunt, re-
 gnum Dei re- gnum, re- gnum De- i non cōseqventur, non
 conseqven- tur. :::
 Altis- simi Gra- tia Tan- tum Be-
 at, ::: Tan- tum Be- at.
 Leta- mini in Do- mino,&
 exultate justi & exulta- tate justi, & gloriamini o- mnes
 o- mnes re- ai cor- de.
 Q voniam

Vox inferior.

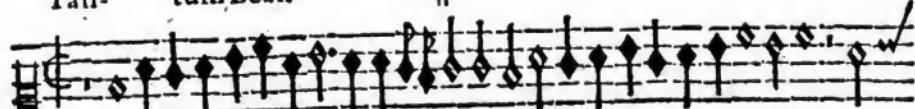
50



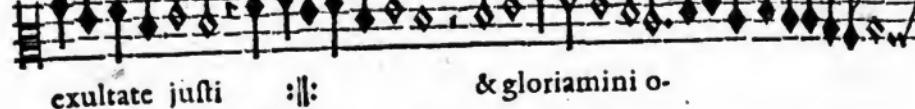
Q Voniam qvita- lia a- gunt, re-
gnum De- i, re- gnum Dei non cōseqventur, non
conseqven- tur. :::



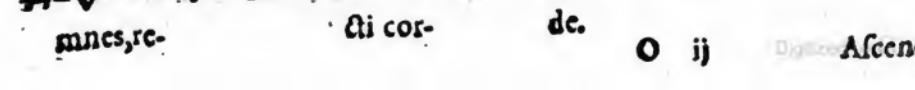
A Ltif- simi Gra- tia Tan- tum Beat,
Tan- tum Beat. :::



L Eta- mini in Do- mino, &



exultate justi ::: & gloriamini o-



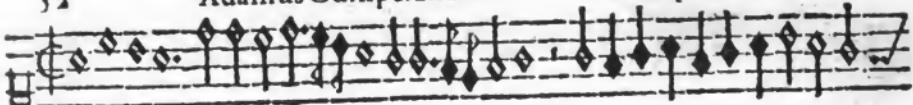
sanes, re- ali cor- de.

O ij

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Ascendi- sti in al- tum, cepi- sti cepi-
 sti captivita- tem accepi- sti dona in homi- ni-
 bus, etiam rebellibus, etiam rebel- libus, ut inhabitet
 ::: Dominus De- us no- ster.
 Da pacem Do- mine in diebus no- stris,
 quia non est a- lius, qui pu- gnet pro nobis, pro
 no- bis, nisi tu Deus noster,
 :::
 :::

Ascendi- sti in al- tum, cepi- sti ce-
 pi- sti captivita- tem accepi- sti dona in homi-
 nibus, etiam rebellibus, etiam rebel- libus, ut inhabitet, ut in-
 habitet, Dominus De- us no- ster.
 Da pacem Do- mine in diebus no- stris, qvia non
 esta. lius, qvi pu-
 gnet pro no- bis, nisi tu Deus no- ster, nisi tu De- us
 no, ster. :::
 O iii



R Ecordare promissio- nis tu- α & a- ge no-
bis. cum, secundum bonita- tem.



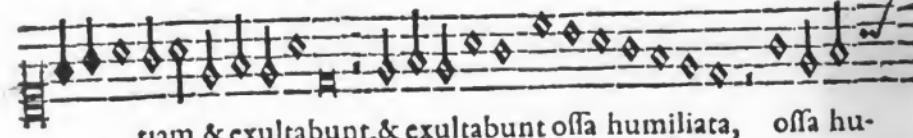
D Iscedite à me o- mnes q opera- mini in-
iqvitatem, qvi operamini iniqtatem, qvoniā :||: exaudivit Do-



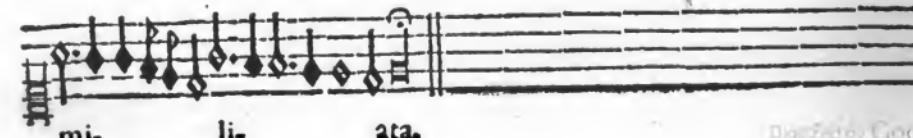
minus vo- cem fletus mei, vocem fletus mei.



A vditui meo da- bis gau- dium & ləti-



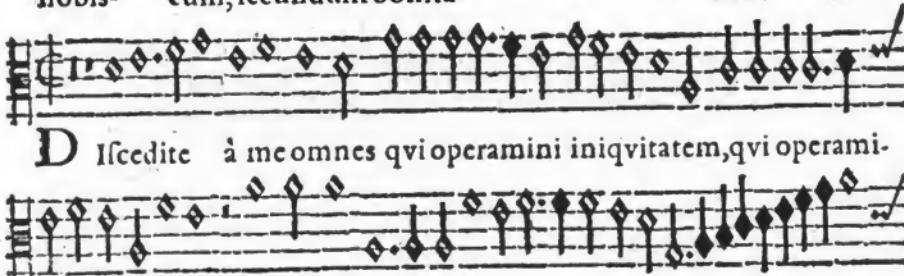
tiā, & exultabunt, & exultabunt ossa humiliata, ossa hu-



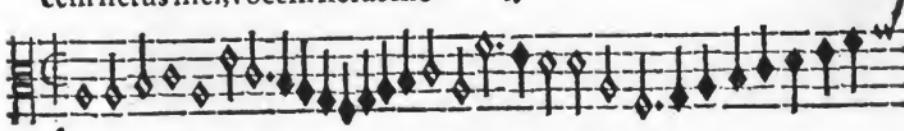
mi- li- ata.



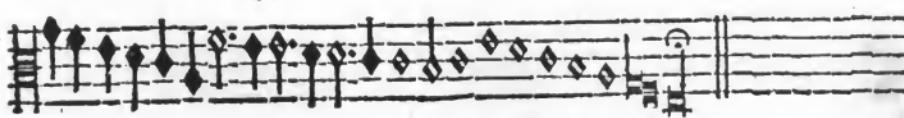
R Ecordare promissionis tuæ & a-
nobis- cum, secundum bonita- ge
tem.



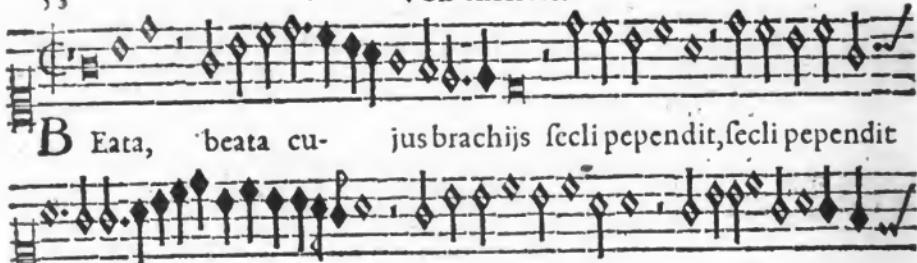
D Iscedite à me omnes qui operamini iniqvitatem, qui operami-
ni, iniqvitatem, Qvoniām :: exaudivit Dñs vo-
cem fletus mei, vocem fletus me- i.



A Vdituj meo da- bis gau- dium &
lati- tiam, & exultabunt ossa humili-

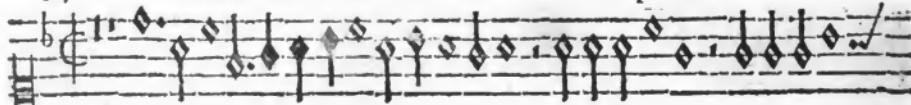


a. ta, ossa humiliata.



B Eata, beata cuius bra- chijs secli pep̄edit pre-
cium, secli pependit pre- cium, statera fa- ëta corpo-
ris, statera facta cor- poris, prædamq; tulit, :||: tartari,
prædamq; tulit tartari. :||:

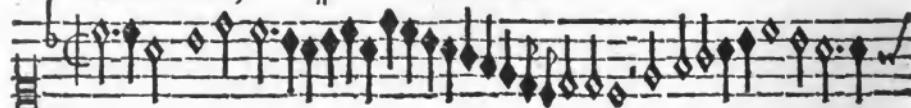
P Er illud ave pro- la. tum, & tuum re-
sponsum da- tum, ex te verbū incarna- tum, qvo sal' vantur,
Salvantu omnia, qvo sal- vantu omnia sal-
van- tur tur P mnia. Intel- gle-



IN tellestum tibi dabo, & instruam te, :::

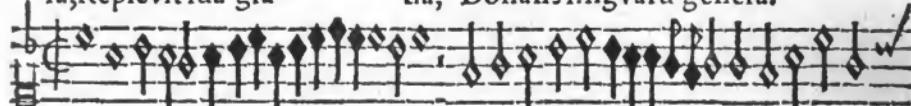
in via hac qvagradieris, :: firmabo :: superte

oculos meos, :: oculos me- os.



Spiritus sancti gra- tia. Apostolorum pecto-

ra, Replevit sua gra- tia, Donans lingvarū genera.

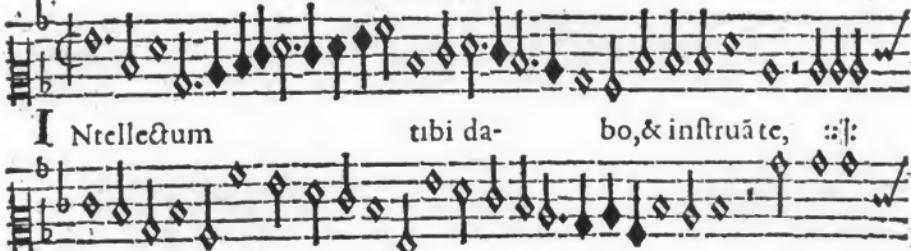


Lux beata Tri- nitas, & principalis u- nitas, jam sol re-

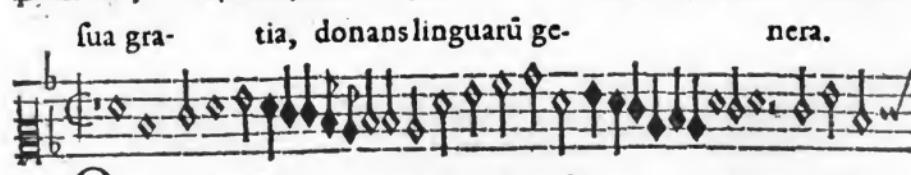
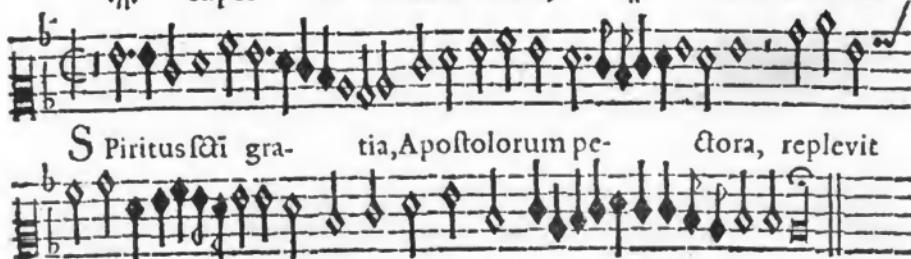
ce- dit i- gneus, infundelumē cor- dibus.



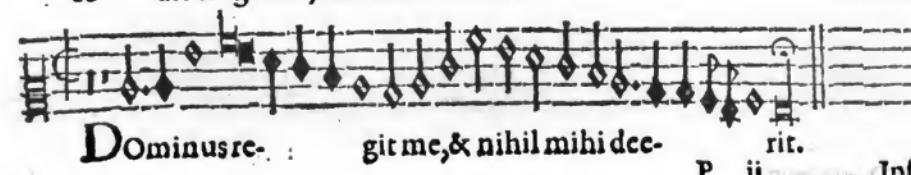
Domin⁹ re- git me, & nihil mihi deerit- Intellectum



::: super te oculos meos, ::: oculos meos.



ce- dit-i- gneus, infundelumē cor- dibus.



ss

Orlandi di Lassus. Vox superior.

Ipsa te cogatpi- etas, ut multa nostra su-

peres parcendo, :||: & voti comi- po-

tes tuo vultu fa- ties, tuo vultu saties,

:||:

E deprecamur, :||: :||:

argius, nostris adau- ge sensibus nescire pror-

sus o- mnia corru- pti onis vulnera, corruptio- nis

vul-

nra.

I Psa te cogat pi- etas, ut mala nostra su- peres,
parcendo ;: & vo- ti com- potes
nos tuo vultu saties; saties, nos tuo vultu saties, nos tuo vul-
tu fa- ties.

TE deprecamur largius, ;:
nostris adau- ge sen- si-
bus nescire pror- sus o- mnia corru- ptionis vulnera,
corruptio- nis vul- nera.
P iii Expandi

Expandi manus meas ad te, anima mea sicut terra sine aqua tibi
 velociter exaudi me Domine, deficit spiritus meus. Non avertas faciem tu-
 am a me & similis ero descendebus in lacum. Auditam fac mihi mane mis-
 ricordiam tu- am, quia in te speravi, notam fac mihi vi-
 am in qua ambulabam, quia ad te levavi animam meam, animam meam.
 PV. truerunt & corru- ptæ sunt cicatrices me-
 à facie insipientia me.

Expan*di manus mea* ad te anima mea sicut terra sine aqua tibi,

velociter exaudi me Dñe, defecit spiritus me². Nō avertas faciē tuam

ā me & similis ero descendētibus in lacum. Auditam fac mihi mane mi-

sericordiam tuam, qvia in te speravi, notam fac mihi viam in qua

ambulē, qvia ad te levavi animam meam, ::: me am.

Pv. truerunt & corru- ptæ sunt cicatri-

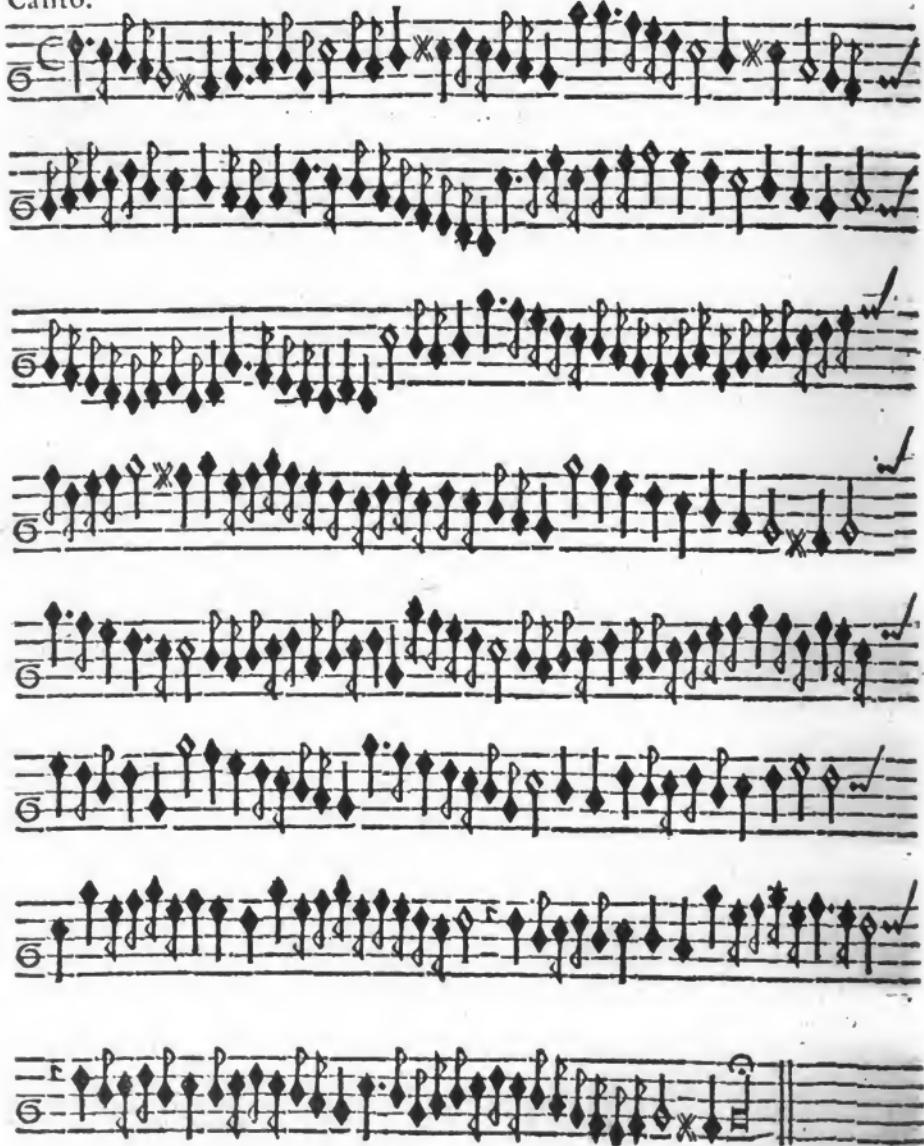
ces me- z, à facie insipientia me-

z, insipientia me-

z.

57 Ricercari, sive Fantasiz 6. elegantes diversorum Autorum.

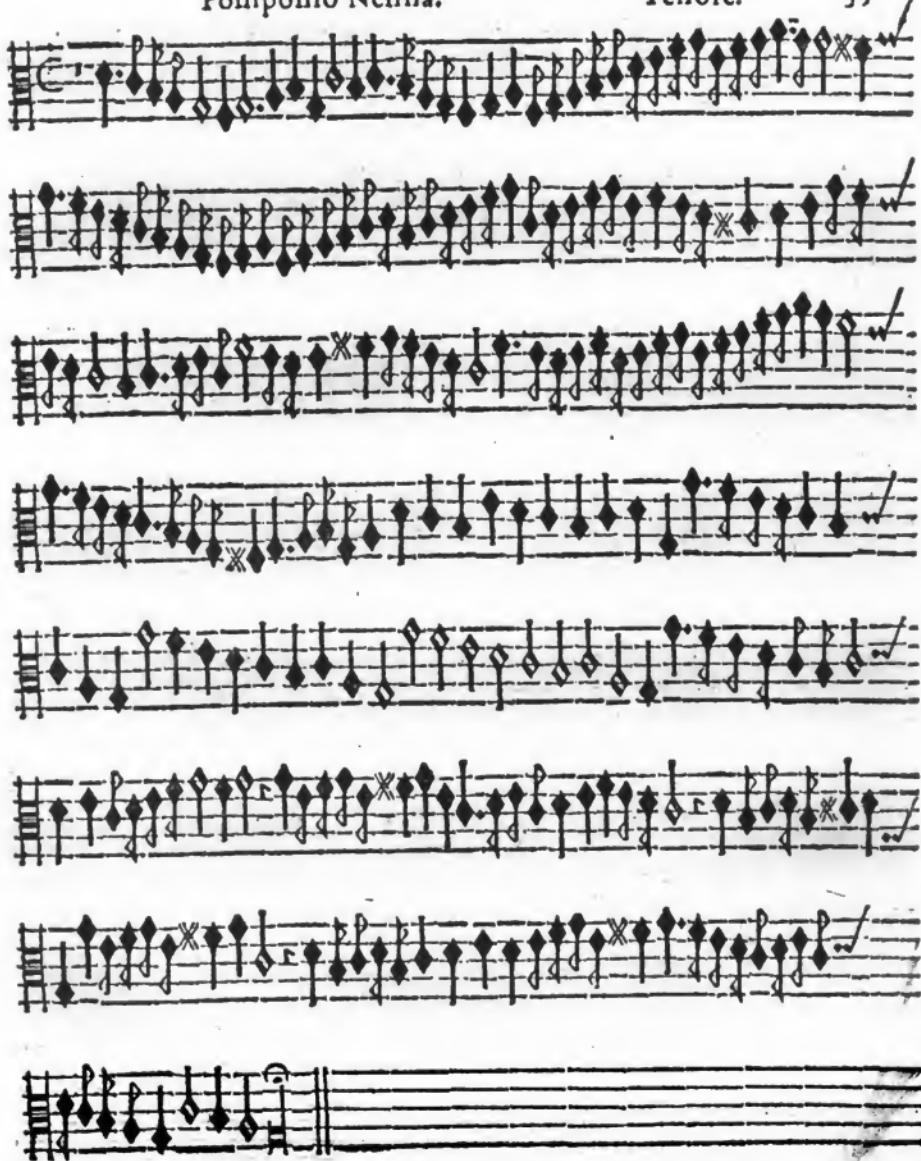
Canto.



Pomponio Nenna.

Tenore.

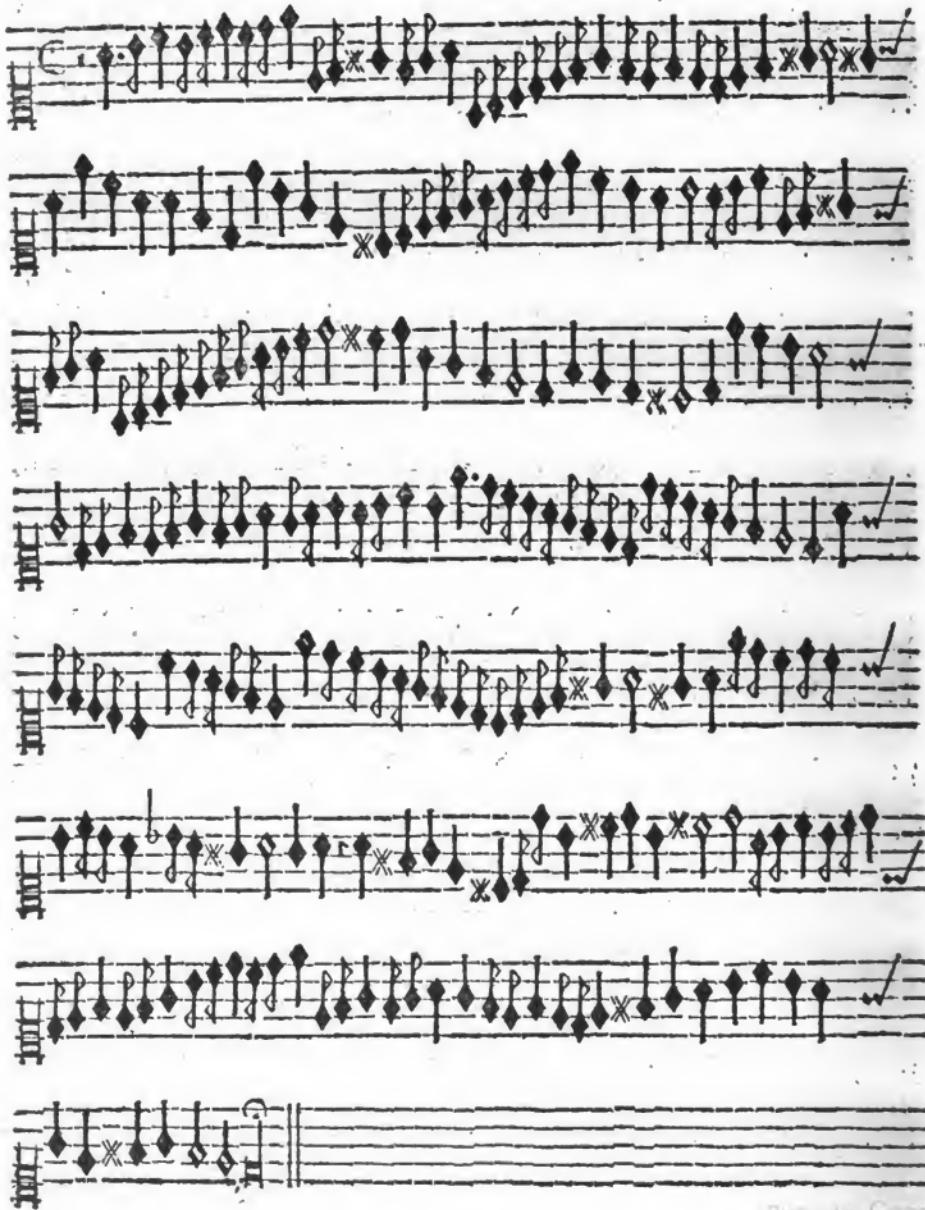
57



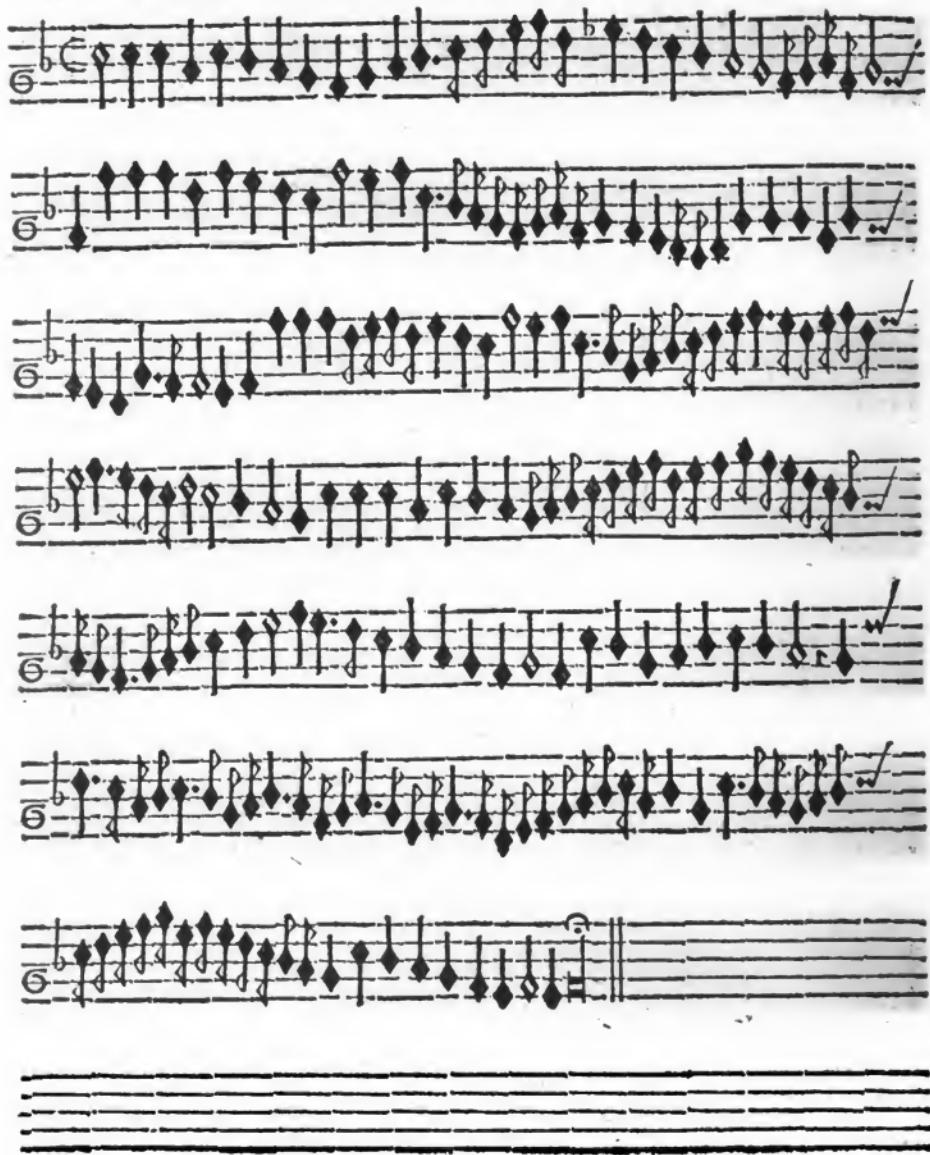
e

Canto.

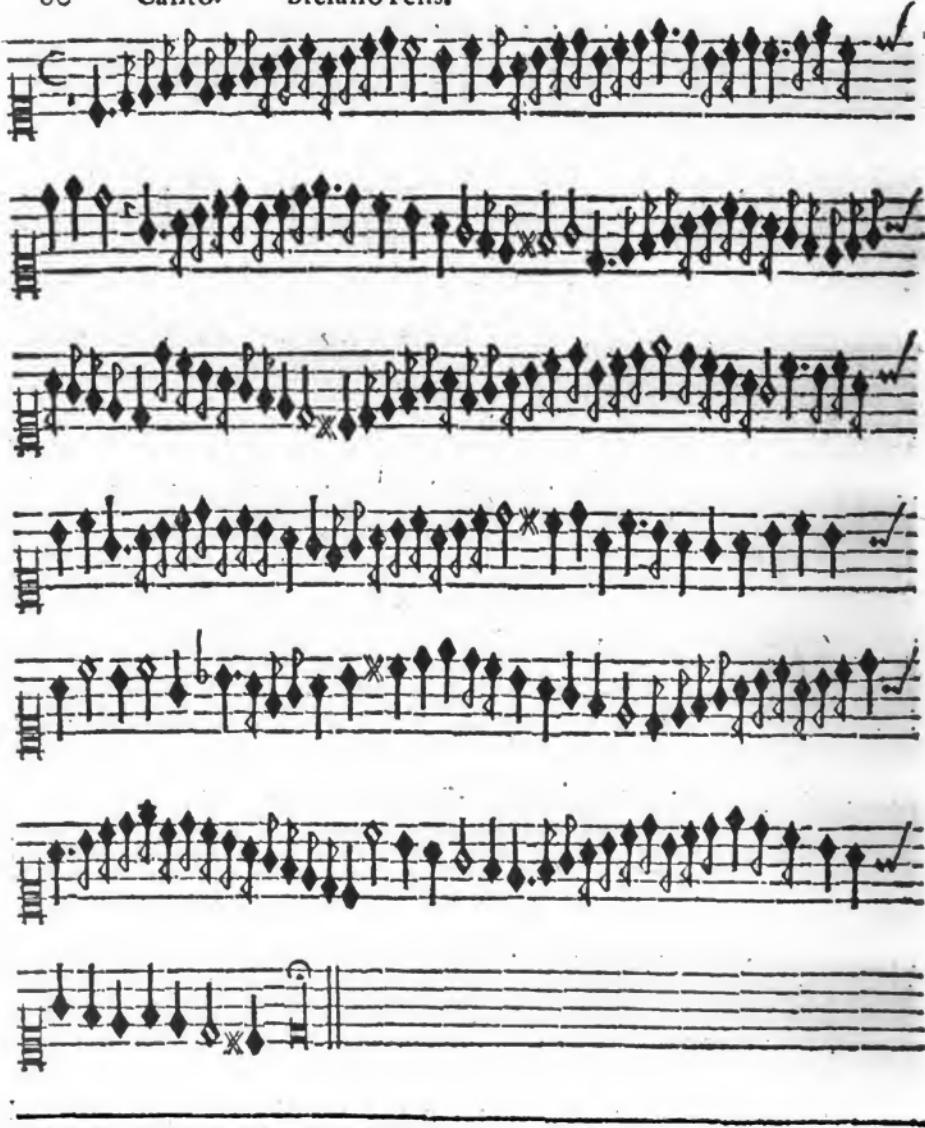
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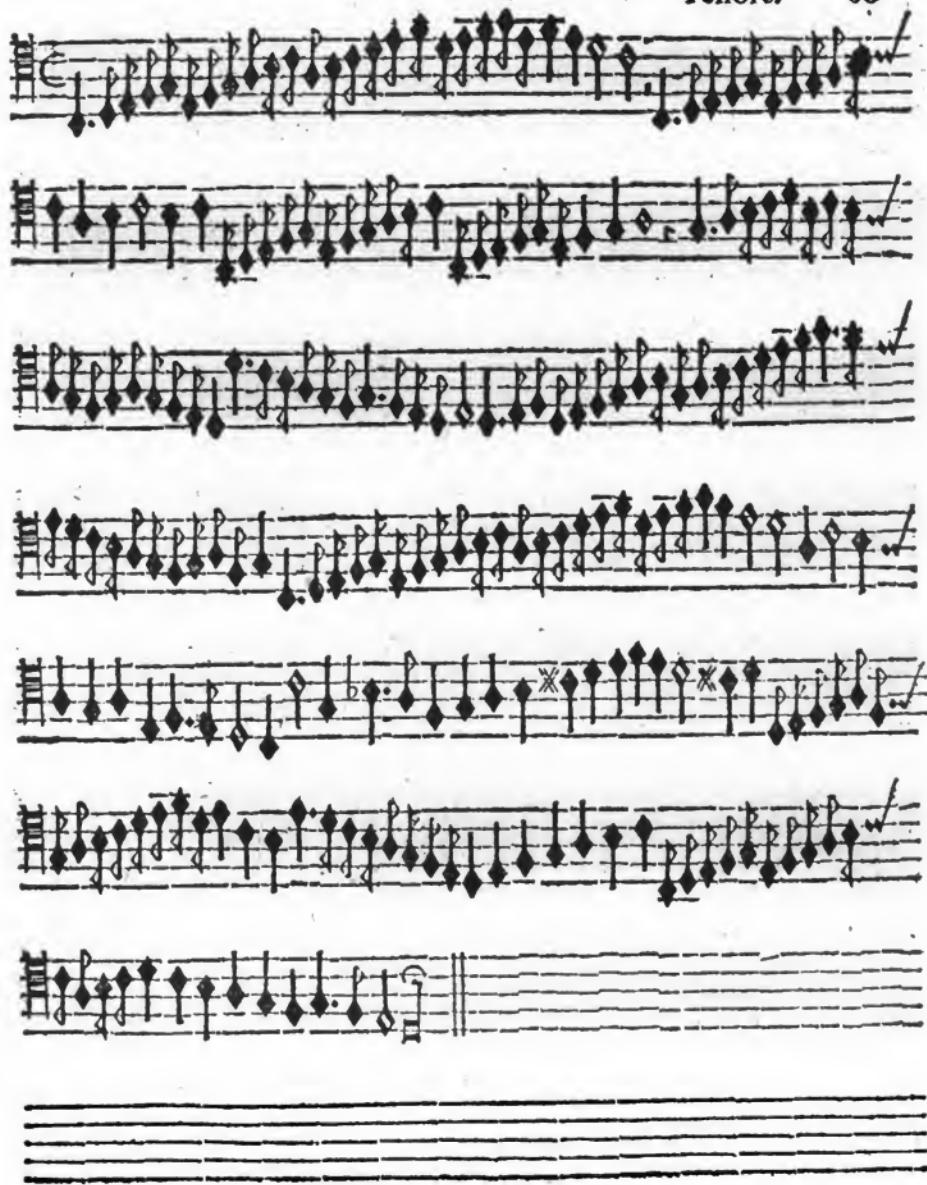


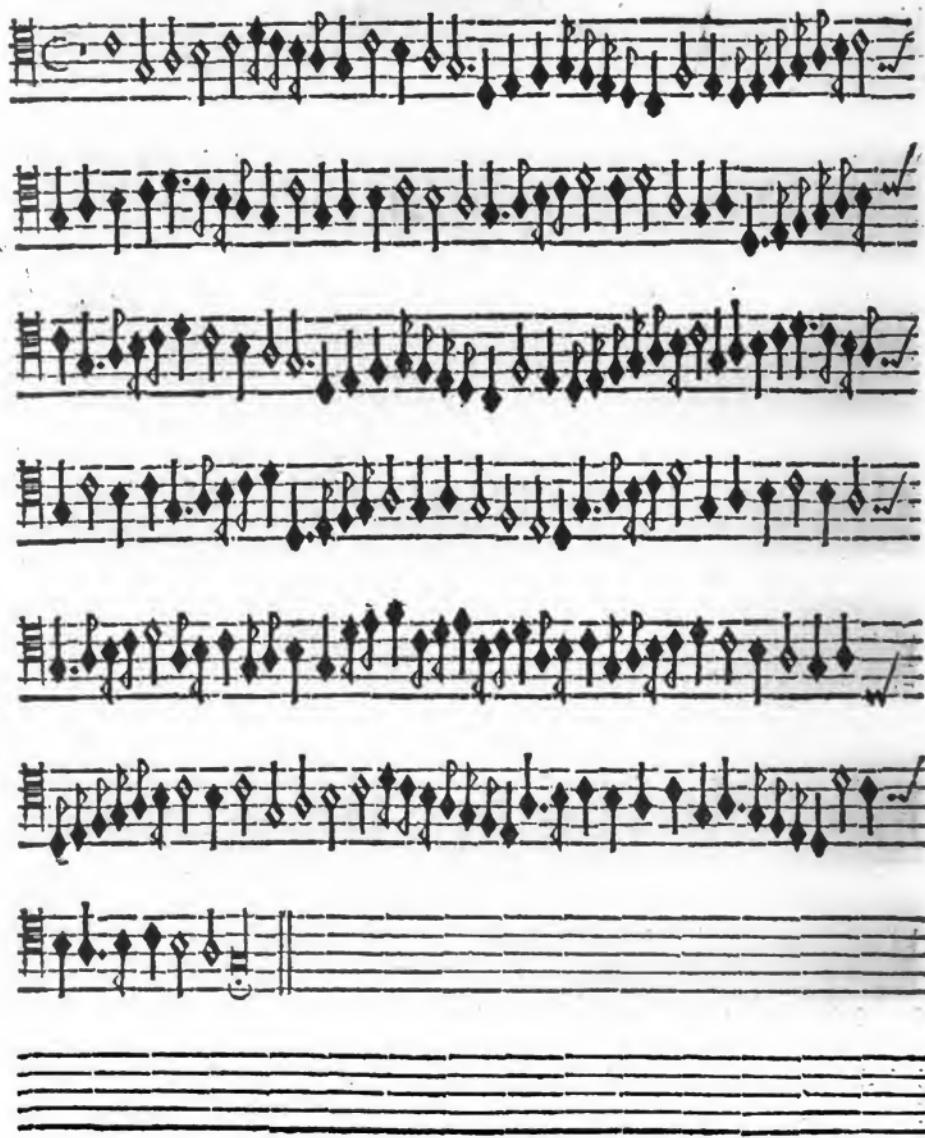


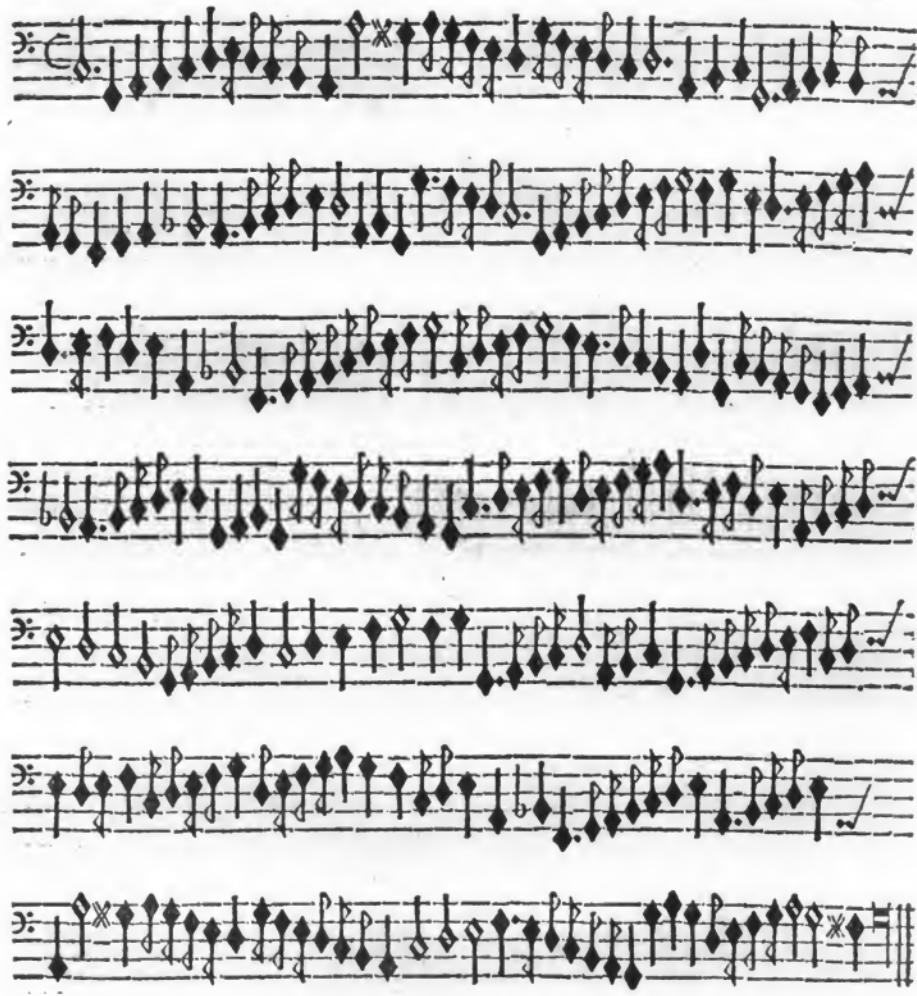


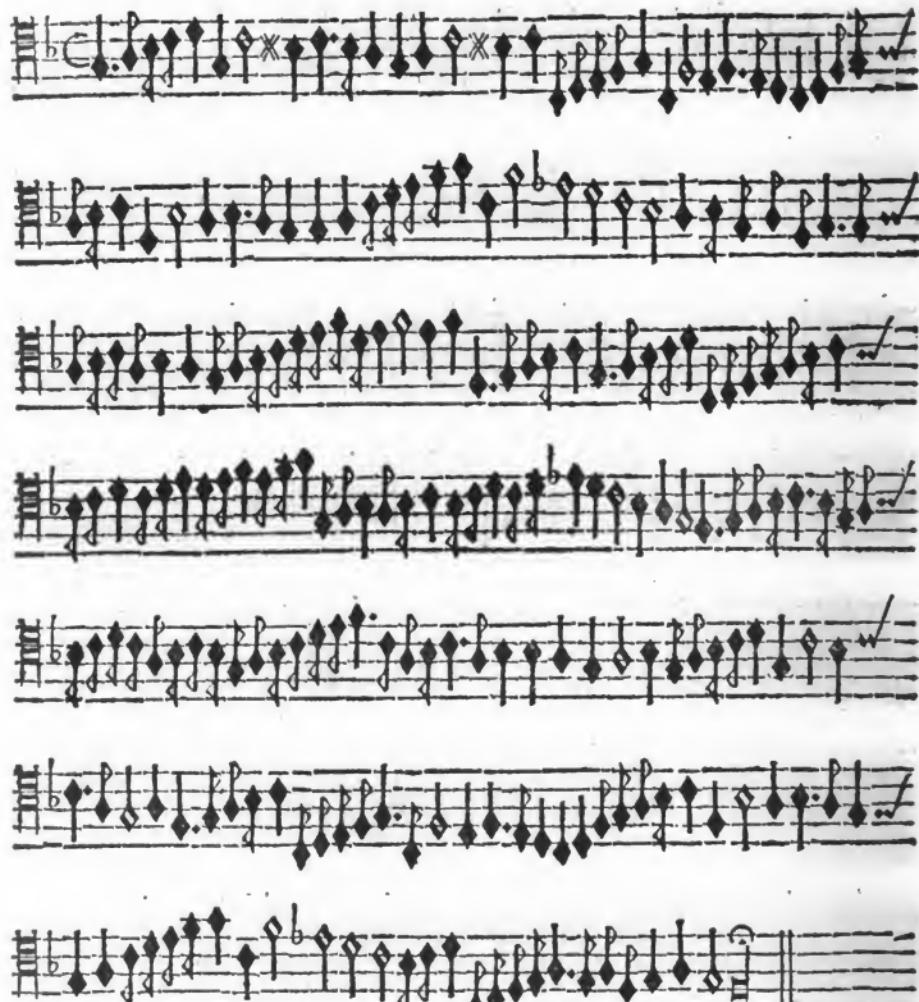
A handwritten musical score for tenor voice (Tenore) on page 59. The score consists of six staves, each with five horizontal lines. The music is written in common time (indicated by 'C') and uses a bass clef. The notes are represented by vertical stems with diamond-shaped heads, and there are various rests and dynamic markings. The score begins with a treble clef on the first staff, followed by a bass clef on the second, and continues with alternating bass and treble clefs for the remaining staves. The music concludes with a double bar line and repeat dots at the end of the sixth staff.







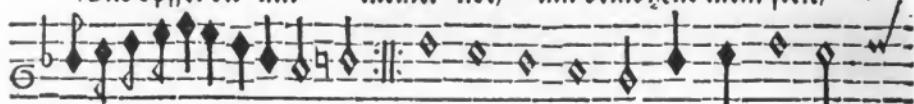




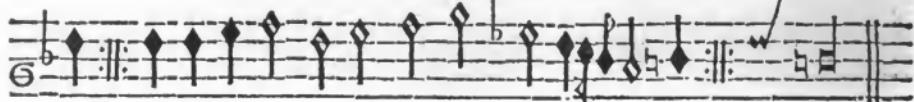
The image shows a page of musical notation for the bassus part. It consists of six horizontal staves. The first five staves are filled with musical notes, while the sixth is entirely blank. Each staff begins with a clef symbol (either C or B) and a time signature of common time (indicated by a 'C'). The notes are represented by small diamond shapes with vertical stems extending either upwards or downwards. The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, though some sixteenth-note patterns are also present. The overall style is characteristic of early printed music notation.



O Jesu Christ mein Herz vnd Gott/mein geist ich dir befelhe:
Vnd opffer dir inn meiner not/ inn deine hnd mein seele/ :::



Dein heiligs leiden angst vnd



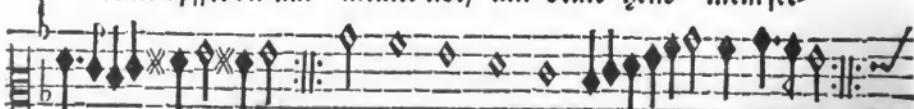
spott/ Allein zum heil/Allein zum heil ich wel- le.



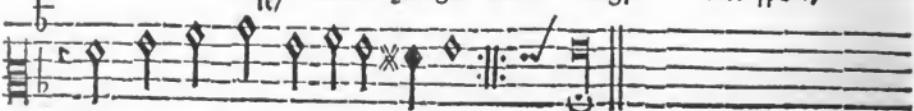
Tenor.



O Jesu Christ mein Herz vñ Gott/mein geist ich dir befel-
Vnd opffer dir inn meiner not/ inn deine hnd mein see-



he-
le/ Dein heiligs leiden angst vnd spott/



Allein zum heil ich wel- le.

D Jesu Christ mein Herr vñ Gott mein geist ich dir
Vnd opffer dir inn meiner not/ inn deine hend be-
mein
selhe. Dein heiligs leiden angst vnd spott/ Allein zum heil Al-
seete/lein zum heil ich wesse.

Cantus. 4. vocum.

BE nedixim^o vo bis in no mine Do mini.

Altus.

BEnediximus vo bis in no mi ne Domini.

Tenor.

BEnediximus vobis in nomine Domini.

Bassus.

BE ne di ximus vobis in nomine Do mini.
R iii

S

Eid frö- lich :::: :::: inn dem Herzen/ Und
 sin- get jm zu ehren/ Der Gottseligen alten/ Gewon- heit lasß
 hehalten.
 Bassus.

S

Eid frö- lich :::: :::: inn dem Herzen/ Und
 singet jm zu ehren/ Der Gottseligen alten/ Gewon-
 heit lasß behalten.
 Cantus.

D

E fructu ven- tris tu- i, de fructu ventris tu-
 i po- nam super se- dem tu- am.

S

Eid fröhlich :::: inn dem Herzen/Bnd
 sin- get ihm zu ehren/ Der Gottseligen alten/ Gewon-
 heit lasz behal- ten.

Altus.

D

E fructu ven- tris tui, ventris tui po-
 nam su- per sedem tu- am.

Tenor.

D

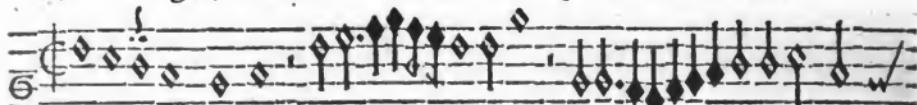
E fructu ven- tris' tu- i ponam super sedem tuam.

Bassus.

D

E fructu ven- tris tui, tu- i po- nam su-
 per sedem tuam.

65 Fuga 4. vocum. Canon: Semper contrarius esto.



P Arturiunt montes, partu- riunt, partu- riunt mon-
tes, nascitur ridi- cu lus mus.

Cantus.

Seqvitur 4. vocum.

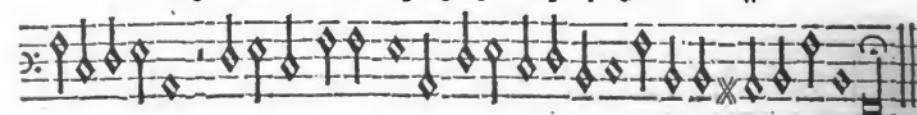


D A pacem Domine in di- e bus nostris, qvia non est ali-
us qvi pugnet pro nobis, nisi tu Dc- us no- ster.

Bassus.



D A pacem Do- mine in di- e- bus nostris, qvi- a non est
alius, qvia nō est alius qvi pugnet, qvi pugnet :::



pro nobis, nisi tu Devs noster. :::

Canon

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P Artu- ri.. unt montes, partu-

riunt montes/nascetur ridi- culus mus,nascetur ridicu- l' mus
Altus.

D A pacem Domine in die- bus no- stris, qvi- an on

est alius, qvia non est alius, qvi pugnet p nobis,q pugnet pro

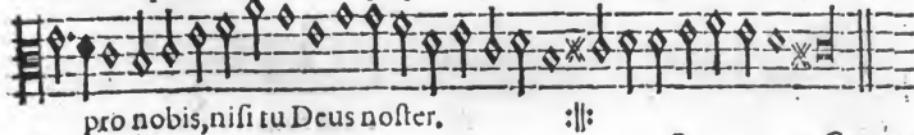
no- bis,nisi tu De- us no- ster. ::|| :::

Tenor.



D A pacem Do- mine in diebus nostris, qvi- an on est ali-

us qvia non est alius qvi pu- gnet,qvi pu- gnet, ::||



pro nobis,nisi tu Deus noster.

Canta- te ::: canta- te :::
 cantate ::: canta- te :::
 Domino canticum no- vum ::: canticum
 no- vum. ::: no- vum.

Cantus III.

Canta- te ::: canta- te :::
 canta- te canta-
 te Domino canticum no- vum,canticum no- vum,canticum no-
 vum, ::: ::: canticum novum,qvia
 qvia

Canta- te :||: canta- te :||:
canta- te :||:
canta- te Domino canticum no- vum, canticum
no- vum, :||: canticum
no- vum,

Baffus.

A page from a historical music manuscript featuring Gregorian chant notation on four-line red staves. The notation includes square neumes and square note heads. The first staff begins with a large square note head followed by a series of smaller square neumes. The second staff starts with a square note head and continues with square neumes. The third staff begins with a square note head and continues with square neumes. The fourth staff begins with a square note head and continues with square neumes. Below the staves, the Latin text "Cantate domino cantum novum." is written in a Gothic script.

S ij qvia
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quia mirabilia fe- cit, ::: qvia mirabilia fe-

cit salvabit si- bi dexteræ e- jus salva- bit, sal-

vabit sibi, salva- bit, salvabit sibi dexteræ e- jus,

& brachium san- ctum, & brachiū san- ctum e- jus.

Cantus III.

mirabilia fecit, ::: :::

salvabit sibi dexteræ e- jus, salva- bit :::

salva- bit sibi dexteræ e- jus, & brachiū san- ctum e- jus, & brachium san- ctum e- jus.

qvia mirabi- lia fecit, :::
salvabit si- bi dextera e-
jus salva- bit ::: salvabit sib: dexte-
ra e- jus, dextera ejus, & brachium sa- cum e- jus, &
brachium sanctū, & brachium sanctum ejus-

Bassus.

qui- a mi- ra- bi- lis est
Do- mi- nus,

68 Cantus I. Secunda pars.

No. tum :: no tum ::

:: fecit Dominus saluta- re su- um,

salutare su- um in conspectu gen- ti-

um gentium revela- vit, re- velavit,

Cantus III.

No. tum :: :: ::

Notum fecit Dominus saluta- re su- um, su- um,

salutare su- um, in conspectu gen-

tum, revela- vit, revela- vit, re- ve-

No-tum :::: ::::

notum, :::: fecit Dominus saluta-re su-

um,su- um,salutare su- um,in con- spe- & tu

gen- tium,re-

vela- vit, re- velavit ju-

No-tum fe- cit Do- mi-

nus

justiciam suam, ::: justiciam, justiciam suam, justiciam
 suam, recordatus est, recordatus est, ::: misericordia suæ, :::
 & verita- tis suæ, & verita- tis su-
 æ do- mui, domui Israël.

Cantus III.

lavit, justiciam suam, justiciam suam, :::
 su- am, recordat⁹ est, recordat⁹ est, ::: misericordia
 suæ, ::: & verita- tis su-
 æ domui ::: Is- raël.

niciam suam, justiciam suam, ::: justiciam suam,
 recordatus est ::: misericordia sua, :::
 & verita- tis, & verita- tis su- x do-
 mui Israël, Is- raël.

nus sa- lu- ta- re su- um.

Cantate te :||: Domino can-
 cum no- vum laus ejus in ecclesia san- torum
 lx. tetur Israël in e- o q fecit cum, q fecite.

Altus.

Domino canticū novum lause-
 jus in eccl- si. a san- eto rum læte-
 tur Is- rael in e- o in eo qvi fecit cum

Cantus

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C Anta- te :||: Dño can- ticum
 no- vum laus ejus in eccl- sia sanctoro^{rum}
 læ- tetur Israël in c- o q fecit eū fi-

Tenor.

C Anta- te Domino can- ticum no- vum
 laus ejus in eccl- sia sanctorum læ- tetur Israël in

c- o, c- o q fecit eū, qvi fecit

Bassus.

C An- ta- te Do- ij

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Cantus

71 Cantus I.

um, fi- liæ Si- on ex- ul- tent in
re- ge suo lau- dent :: no-
men e- jus in choro, in tympano & psalte- rio psal-

Altus.

filiæ Si- on exul- tent in re- gc
in re- ge su- o laudent no- men e-
jus in cho- ro, in tym- pano & psalte-

Cantus.

Cantus II.

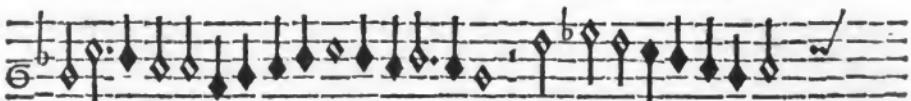
71



liax Si- onex- ul- tent in re-



ges suo,in re ges suo laudent, laudent nōmē ejus in

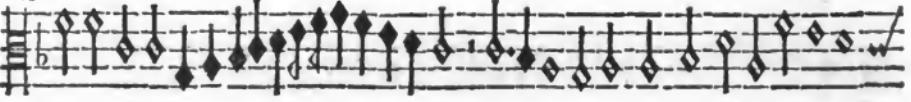


cho- ro, in tym- pano & psalteri- o

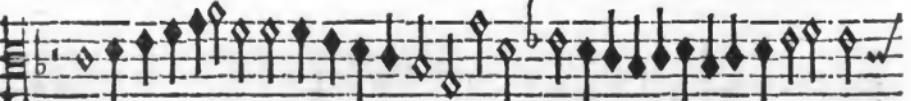
Tenor.



cum filiax Sion exul- tent in rege su-



o,in rege su- o lau- dent nomen ejus in choro



in cho- ro,in tym- pano & psalte- rio

Bassus.



mi- no can- ti- cum no- vum qvi-

T iii

Cantus

Cantus primus.

lant e- i, qvia beneplacitum,qvia beneplacitum
est Do- mino in populo su-
o, & ex- al- ta-

Altus.

rio psal- lant e- i, qvi- a be-
neplacitum est in po- pulo su- o, su-
o,& exalta- bit, & exal- ta- bit

Cantus.

psal- lante- i : qvi- a bene-
 pla- citum est Dño in po- pu- lo su-
 o, & exalta- bit . & exal-

Tenor.

psal- lant e- i, qvia bene- placitum est Dos-
 mino in populo su- o, su- o &
 ex- altabit, & ex- al- ta- bit &

Bassus.

a mi- ra-

Musical score for Cantus I. The music is written in four-line staff notation. The lyrics are as follows:

bit, & exal- ta bit affli- os, affli- os
 cum salute, & exalta- bit :: af.
 flitos cum sa- lu- tc.

Altus:

Musical score for Altus. The music is written in four-line staff notation. The lyrics are as follows:

& exal- ta- bit affli- os cum
 salu- te & exalta- bit & exalta- bit
 affli- os cum sa- lu- tc.

Cantus II.

73

ta- bit affli-

etos cùm sa- lute, & exalta- bit :||:

affli etos cum sa- lute.

Tenor.

exal- ta- bit af- fli- etos

cum salute & exalta- bit :||:

affli etos cum salute.

Bassus.

bi- lis est.

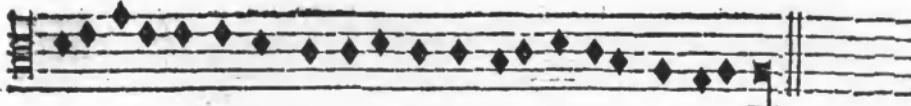
DA pa- cem Dâe in diebus nostris, qvia non est a-
 lius, alius, non est alius, qvi pu- gnet, qvi pu- gnet,
 qvi pugnet pro no- bis nisi tu De- us noster. :::

Cantus. II.

DA pacem Do- mine in die- bus no- stris, qvi- a non
 est alius non est alius, qvi pugnet ::: qvi pu-
 gnet p nobis, nisi tu Deus no- ster, nisi tu Deus no- ster. :::

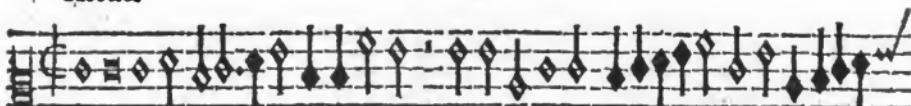
Tenor.

DA pacem Domine in di e bus nostris, qvia non est ali-
 us, qvi



us, qvi pugnet pro nobis, nisi tu Deus noster.

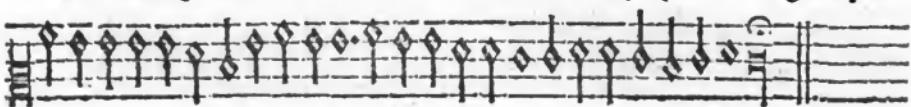
Altus.



DA pacem Dñe in diebus, diebus nostris, qvi a non est

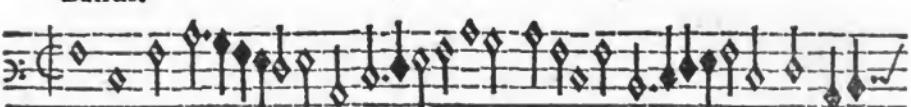


a- lius, qvia nō esta- lius, qvi pugnet, qvi pu- gnet pro



nobis, nisi tu Deus noster, nisi tu Deus noster.

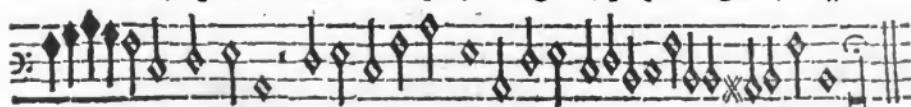
Bassus.



DA pacem Do- mine in diebus nostris, qvi a non est



alius, qvia non est aliis, qvi pu- gnet, qvi pu- gnet, :::



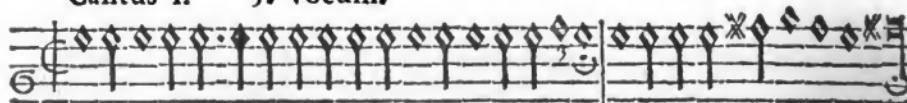
pro nobis nisi tu Deus noster.

::: :::



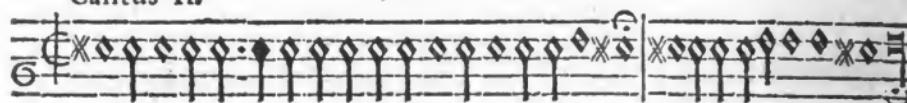
M^Ise rere mei Deus, secundū misericordiam tuam.

Cantus I. s. v. o. c. u. m.



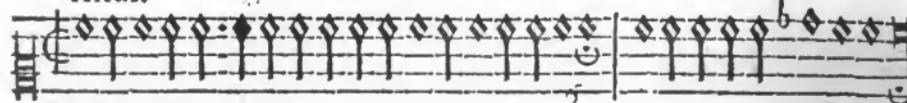
Et secundū multitudinē miserationū tuarum, dele iniquitatem meam.

Cantus II.



Et secundū multitudinē miserationum tuarum, dele iniquitatē meam.

Altus.



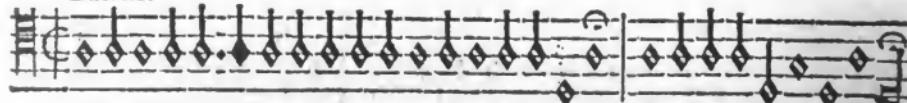
Et secundū multitudinē miserationū tuarum, dele iniquitatem meam

Tenor.



Et secundū multitudinē miserationū tuarum, dele iniquitatē meā.

Bassus.



Et secundū multitudinē miserationū tuarum, dele iniquitatē meā.

3 Amplius lava me ab iniquitate mea | & á peccato meo munda me.

4 Q^{uo}niam iniquitatē meam ego cognosco | & peccatum meum co-
ram me est semper.

5 Tibi, tibi soli peccavi | & malum coram te feci.

6 Vt justificeris in sermonibus tuis | & sis mundus cum judicaris.

7 Ecce enim in iniquitatibus conceptus sum | & in peccatis concepit
me mater mea.

I N D E X.

Fugæ duarum vocum in
œmōphorix seu unisono.

- 4 Sex voces Musicales.
- 19 Sex voces Musicales.
- 20 Ecce nunc benedicite.
- 21 Lætatus sum in his.
- 21 Cantate Domino.
- 22 De terra Christus.
- 23 Ich rieß zu dir.
- 23 O Herr nimb von mir.
- 23 Benedictus qui venit.
- 24 Hodie Christus natus.
- 24 Duo rogavite.
- 25 Benedic Domine.
- 26 Cantate Domino.
- 26 Fantasia in F.
- 27 Benedictus qui venit.
- 28 Ich rieß zu dir Herr.
- 29 Ecce radix Iesse.

- 30.31. Confirma hoc o Deus.
- 31 Qvi nos creavit.
- 32 Tres Fantasia in D. C & B.
- 33 Exemplum Triple.
- 34 Benedictus Dominus.
- 34 Benedicam cū secūda par.
- 35 Benedic anima.
- 26 Sex voces Musicales.
- 37 Sex voces Musicales.
- 37 Geht hin inn alle Welt.
- 38 Sex voces Musicales.
- 38 Gloria in excelsis Deo.
- 39 Sex voces Musicales.
- 40.41. Mutatio vocū, Bas:Ten:Disc:
- 37 Quell'è Compagn'. Mat:Asola.

In subdiapason.

- 20 Christe der du bist tag. Incer:Aut:
- 33 Giova mai sempr'. Mat:Asola
- 33 Eterno foco vivo.

Adamus

Gumpelzhaimer.

- 12 Exemplum Triplæ.
- 13 Exemplum Selquialteræ.
- 13 Exemplum Hemioliæ.
- 20 Indich hab ich gehoffet Herr.
- 21 Commendo me.
- 21 Iesu nostra redemptio.
- 22 Domine fili Dei.
- 22 Patrem omnipotentem.
- 22 Adjuva nos Deus.
- 23 Vatter vnser im Himmel.
- 24 Scio enim quod redēptor.
- 25 Domine in multitudine.
- 27 Conserva me Domine.
- 28 Herr Gott Himmlicher vat.
- 28 Wir danken dir.
- 28 O summe rerum conditor.
- 29 Millia qvi parvo.
- 31 Erne Gottes forcht.

In Epidiapasön.

- 36 Vias tuas Domine. [A. G.]
- 39 Deus,q superbis re.

In subdiapente.

- 12 Exemplum Quadruplicæ [A. G.]
- 35 Gott schöpffer aller ding.
- 35 Ma quel ch'ha cura. Mat:Asola.
- 41 Vanitas vanitatū. Ioa:Leo:Has:

In subdiatesaron.

- 13 Exemplum Hemioliæ. A. G.
- 13 In Epidiatesaron.

- 36 Veni sancte Spiritus. A. G.

Fugæ trium vocum in
œmōphorix seu unisono.

- 37 Pietas oīum virtutum. Incertus
- 5 Surrexit Christ⁹ hodie.
- 5 Audi Dñe & miterere. [A. G.]
- 23 Miserere nostri.

V iii

Domine

Adamus

Gumpelzhaimer.

I N D E X.

- 27 Domine refugium.
 27 Non timebo millia.
 30 Hæc est vita æterna.
 30 Intende voci.
 30 Agnus Dei.
 41 Miserere nostri.
 63 O Jesu Christi mein.
 64 Seid fröhlich.

4. Vocom in ὁμοφωνίᾳ
 seu unisono.

- 41 In nomine Iesu oē. Paul: Peet:
 36 Tu es Petrus. } Don:Ferdin:
 39 Ave Maria. } Las Infantas.
 41 Veni creator. }
 39 Impia sub dulci. Filen:Corno:
 35 Exaudi Domine. Io:Iac:Cilano.
 27 Cantate Domino.
 27 Eil mit weit.
 29 Mane nobiscum.
 30 Emitte lucem tuam.
 30 Fides est anima,
 33 Fuga in D.
 36 Adjuva nos Deus.
 37 Qvicqvad petieritis.
 37 Dominum Deum adora:
 37 Ora & labora.
 38 Nusquam tuta fides.

Fugæ contrariae,

4. vocum.

- 19 Deus pacis charitatisq;
 20 Exurge Domine,
 20 Miserere nostri.
 20 Exaudi Deus.
 65 Parturiunt montes.

Fugæ 4. vocum, qvæ in diatessaron,
 aut diapente, aut diapasōn
 resolvuntur.

Adamus Gumpelzh:

Adamus

Gumpelzhaimerus.

- 39 Mr. W. S. J. Io:Leo Hasler
 22 Pro lege & pro grege. Rinal:del:
 Mel:

- 20 Veni sancte Spiritus.
 20 Sola spes mea.
 34 Descendit Christus.
 34 Ascendit Christus.
 34 Tempus est.
 36 Petite & dabitur.

Fugæ 5. vocum in ὁμοφωνίᾳ
 seu unisono.

- 42 Fuga S .D. Incerti autoris.
 4 Iubilate Deo omnis terra:
 5 In Deo vivimus.
 27 Libera me Domine.
 27 Iubilate Deo.
 29 Verbū Domini manet.
 38 Univerſa tranſeunt.
 38 Vias tuas Domine.
 39 Fides est anima,
 39 Si non pavisti.

6. Vocom in ὁμοφωνίᾳ
 seu unisono.

- 5 Clamavi ad te Domine.
 38 Laudate nomen Domini.
 38 Domine fili Dei vivi.
 38 Benedic Domine.

7. Vocom in ὁμοφωνίᾳ
 seu unisono.

- 34 Laudate nomen Dñi. Mau:
 Panhormitano.

8. Vocom in ὁμοφωνίᾳ
 seu unisono.

- 34 Delicta qvis intelliget? A. G.

BICINIA SACRA.

- 12 Hæc est vita æterna, Iosquin.

Adam Gumpelzh:

Adamus

Gumpelzhaimerus.

I N D E X.

- 53 Per illud ave prolatū. Iosquin.
 43 Oculus non vidit.
 43 Iustus cor suum.
 44 Dirige nos.
 44 Expandi manus.
 45 Tota die.
 48 Scribantur hæc.
 48 Agra currit ad Medicum.
 48 Non avertas faciem tuam.
 49 Expectatio justorum.
 50 Qyoniam qvi italia.
 52 Discedite à me
 52 Auditui meo dabis.
 53 Beata cujus brachium.
 54 Intellectum tibi dabo.
 55 Ipsa te cogat pietas.
 55 Te deprecamur.
 56 Putruerunt & corruptæ.
 56 Expandi manus, Iacob Reiner.
 44 Benedictus qvi venit.
 45 O Herz nissi von mir/was.
 47 Benedictus qvi venit.
 49 Verdamme niemand.
 50 Altissimi Gratia Tantum.
 50 Lætamini in Domino.
 51 Ascendisti in altum.
 51 Da pacem Domine,in.
 52 Recordare promissionis.
 54 Spiritus sancti gratia.
 54 O lux beata Trinitas.
 54 Dominus regit me.
 46 Cantate Dño,e s. vocibus.
 Orlandi di Lassus in duas
 redactum ab

Orlandus di Lassus.

Adamo Gumpelzhaimero.

- Ricercari sive Fantasiz.
 57 Pomponio Nenna.
 58 Gio: Pietro Gallo.
 59 Giovanni de Antiquis.
 60 Stefano de Felis.
 61 Cola Vincenzo Fanelli.
 62 D' Incerto Autori.

Contra punctus 4. Vocum.

- 1 Domine Fili Dei vivi.
 13. 14. 15. 16. 17. 18. 19. Ex-
 empla 12, Modorum.
 63 Benediximus vobis.
 64 De fructu ventris tui,
 65 Da pacem Domine.
 66 Cantate Domino canticū.
 68 Notum fecit Dominus,

Adamus

Gumpelzh:

Contra punctus 5. vocum.

- 70 Cantate Domino.
 74 Da pacem Domine.
 75 Miserere mei Deus.

F I N I S.

