

PRACTICA

MVSICA HERMANNI FINCKII,
EXEMPLA VARIORVM SIGNORVM,
PROPORTIONVM ET CANONVM, IVDI-
CIVM DE TONIS, AC QVÆDAM DE
ARTE SVAVITER ET ARTIFICI-
OSE CANTANDI CON-
TINENS.



VITEBERGÆ EXCVSA TYPIS.
HÆREDVM GEORGII
RHAVV,
ANNO M. D. LVI.

ILLVSTRIBVS

DOMINIS COMITIBVS A

GORCA MAGNIFICO DOMINO

LVCÆ PALATINO BRZESTENSI, ANDREÆ
 & Stanislao Buscensibus, Valcensibus, Gneznenſis
 bus, Colensibus Capitaneis, &c. S. D.
 Hermannus Finck Birnenſis,



TOTVM OPIFICIVM HO-
 minis plenum est ingentium miraculo-
 rum, quæ non solum acie humanæ men-
 tis penetrari, ac penitus cognosci non
 possunt, sed ne quidem numerari om-
 nia queunt. Miranda est sensuum ex-
 tructio, sed in mente & cerebro cogitatio, formatio
 imaginum, ratiocinatio, iudicium, memoria, noticiæ
 insitæ, & iudices recte & secus factorum, dolor cor-
 dis uindex scelerum, sunt admirabiliora. Hæc fieri
 scimus, quomodo fiant spirituum & cerebri congru-
 ente motu, non perspiciamus: Sed sic condita sunt
 omnia, ut sciamus, hanc rerum naturam, non casu ex
 Democriti atomis confluisse, sed magno consilio &
 summa arte, ab architecto immensæ potentia, sapi-
 entia & bonitatis, extructam esse. Testimonium
 igitur de Deo est hoc totum ædificium, in quo etiam
 singulare opus est, sensus harmoniarum. Cerebrum,
 mens, cor, suauiter adficiuntur uocum consonantijs,
 & ad varios adfectus traducuntur, ad placidos &
 turbulens

turbulentos motus, ad læticiam & moesticiam, ut Alexander Musico bellicum canente, tanquam præliaturus exiliebat, & eodem remittente melodiam, residebat tacitus. Hæc ita fieri sentimus, cur uocum percussio in cerebro, mente & corde, tantam uim habeat, non scimus, sed agnoscamus sic a Deo conditam esse hominum naturam, nec fortuitas esse uocum consonantias, sed certis metis harmonicæ proportionis contineri, in qua singularis est sapientia. Multiplex usus est Arithmeticæ proportionis & in Physica & in contractibus, ut in nutritione tantum transformatur, quantum assumere & coquere natura potuit, & in contractibus, si libra una ceræ ualeat una drachma, decem libræ ualebunt decem drachmis. Hic usus Arithmeticæ proportionis manifestus est, cui uetustas dixit, similem esse Democratiam, in qua leguntur magistratus ex omnibus sine discrimine generis, opum & industriæ. Late etiam patet usus Geometricæ proportionis, ut in artibus & officijs, ubi & personarum & artium fit collatio, ut sicut ad imperium Castrense idoneus est Scipio, sic idoneus est Lælius ad senatoriam gubernationem. Hic & personæ & numeri discernuntur gradibus. Quare huic proportioni uetustas comparauit Aristocratiam, in qua anteferuntur antecellentes industria in quolibet genere & meritis, cæteri negliguntur. Ac Plato dixit beatam esse hominum uitam, ubi in gubernatione, uel exiguum Geometricæ proportionis Deus Imperijs tribuit. Vt si Themistocles ignarus Musicæ sit Senator,

Senator, Timotheus uero Musicus doceat Musicam.
 Horum graduum distinctio salutaris est uitæ, ut omnes sani intelligunt. Quam cum non obseruet Democrazia, quæ sine discrimine ex omnibus eligit Musicos, ex nautis & cerdonibus, manifestum est hanc æqualitatem perniciosam esse. At extra Harmonias ubi conspici in Physica, aut in contractibus, aut in moribus usus Harmonicæ proportionis potest? Vix inuenio exempla. Vetustas ad oligarchiam contulit: ut enim concursus est numerorum, quorum non est similis proportio inter sese 6. 4. 3. & tamen differentiarum similis est proportio: ita in oligarchia concurrunt gubernatores dissimiles genere, opibus, industria, meritis, quorum tamen eadem est auctoritas, & ut ita dicam, consonantia. Mihi uidetur concinnius accommodari ad Ecclesiam, in qua non est concursus sine discrimine omnium honestorum & sceleratorum, qui tales maneat. Nec electio fit Geometrica proportione ex uirtute & meritis, Sed ualeat ibi dulcissima Harmonia Musica, quia concursus est dissimilium, honestorum & deformium, Ioseph, Daudis, & Latronis in cruce. Sed hi sic concurrunt, ut sit proportio consentiens differentiarum, uidelicet consonantia in agnitione filij Dei ac fide. Hæc si quis diligentius considerabit, animaduertet, in quolibet genere proportionum, admirandam sapientiam proponi. Physica plurimum requirunt Arithmeticam æqualitatem, gubernatio humana Geometricam, in Ecclesia conspicitur Harmonica. Præcipue enim De

us Musicam generi humano ideo attribuit, ut cantu comprehenderetur, & alijs traderetur uera doctrina de Essentia & uoluntate Dei, simul ut memoria extenderetur, quia cantilenarum diuturnior est memoria, & ut adfectus doctrinae congruentes excitarentur, ideo semper in Templis ueræ Ecclesiae, & retenta est Musica, & culta est. Itaque & proportionem ipsam Harmonicam, uoluit Deus imaginem esse collectionis Ecclesiae ex concursu dissimilium numerorum, quorum tamen sit in fide consonantia. Deinde & aliae sunt congruentiae. Vt autem Deus uult caeteras artes Ecclesiae utiles a gubernatoribus foueri, ita uult & Musicae studia ab eis conseruari, qua in re magna laus & fuit, & nunc est Regum Poloniae. Exstant melodiae, in quibus magna artis perfectio est, compositae ab Henrico Finckio, cuius ingenium in adolescentia in Polonia excultum est, & postea Regia liberalitate ornatum est. Hic cum fuerit patruus meus magnus, grauissimam causam habeo, cur gentem Polonicam praecipue uenerer, quia excellentissimi Regis Polonici Alberti, & fratrum liberalitate hic meus Patruus magnus ad tantum artis fastigium peruenit. Itaque in editione huius operis, praecipue ad Celsitudinem uestram scripsi, ut ostenderem me beneficiorum memoriam, quae in meam familiam a Regibus & Principibus Polonicis collata sunt, perpetua gratitudine & retinere & celebrare. Fuit eximia erga me quoque liberalitas Celsitudinis tuae Illustris Domine Stanislac, Quare & fratrum & tui nominis
mentio

mentionem hic feci, & uobis hoc opus dedico, ut gratitudinem meam & obseruantiam erga uos perpetuam, ostendam. Fuit excellens sapientia & uirtus, Illustris Domini Comitis a Gorca, Andreae patris uestri, & fuerunt salutaria Regno consilia eius, & foelix militia. Ab hoc semina uirtutum in uos propagata, & disciplina patris aucta & confirmata sunt. Itaque optimi patris Exempla cum imitemini, magna laus est iusticiae, fidei, grauitatis & continentiae uestrae, non solum in Regno Polonico, sed etiam apud alias Gentes. Scio etiam honestas artes & Ecclesiae utiles, a uobis diligere & foueri. Quare & Deum precor, ut uos seruet & gubernet, & oro Celsitudinem uestram, ut me tanquam humilem clientem & uobis addictum, simul cum hac dulcissima arte benigne tueamini. Bene & foeliciter ualeat

Cels. V. Anno 1556. Die uerni
æquinoctij.



MVSICA



*Musica leticia comes & medicina dolorum
In te noscor, duce te cura sepulta iacet.*

DE IN

DE MUSICAE INVENTORIBVS.



INTER CÆTERAS PRÆCLARAS artes quæ uerè DEI dona sunt, non infimum locum tenet Musica. Agnoscere autem Dei beneficia debemus, & Deo gratias agere pro conseruatione liberalium artium, & statuere ideò esse traditas, ut Deus per illas celebretur. His rebus admoniti excitemus animos nostros, ut Musicam summa cura amplectamur, & nos diligenter in ea exerceamus. Nec imaginandum est Musicam nouum aut uulgare studium esse, sed sciendum eam ab antiquis Patribus primo statim tempore cultam esse, ut nulla ferè ars sit, cum qua Musica antiquitate non certet. Constat autem ex Genesi illam à Tubal filio Lamech inuentam esse, uocatur en' n pater Musicorum Gene. 5. de qua re paulò post copiosius dicam. Quod itaq; Musica tanto temporis spatio non deleta est, sed magis magisq; illustrata, quis neget ingens Dei beneficium esse? quare sanctorum Patrum autoritate, & multarum gentium exemplo huius artis studium amare & fouere discamus. Neq; enim solis Patribus cognita fuit hæc doctrina de Musica, sed etiam uarijs gentibus tam barbaris quàm Romanis & Græcis. Verum quò quæq; natio ingeniorum præstantia celebrior fuit, eò magis Musicæ studium amauit, Sed omiſſis alijs dicam de Græcis hominibus omni doctrinæ genere excultis, apud quos in tanto honore et precio fuit Musica, ut refert quoq; Cicero, ut summam eruditionem sitam censerēt in nervorum uocumq; cantibus, adeò etiam ut non parum detraheretur existimationi maximorum uirorum, propter huius artis ignorantiam

norantiam, ut si hanc artem non didicissent, non satis exculsi doctrina putarentur. Nam Themistocles, quamvis sapientiae opinione & rerum gestarum gloria floreret, tamen cum in consuiuiuo recusasset fidibus canere, cepit indoctior haberi. Et Isidorus ait fuisse tam turpe nescire Musicam, quam literas. Et reuerendus pater dominus Martinus Lutherus piæ memoriæ sæpè dicere solitus est, multa semina bonarum virtutum inesse animis ijs, qui Musica afficerentur, Qui uerò non, truncis & lapidibus esse simillimos. Sed quia non est instituti nostri longam huius artis commendationem instituere, sed tantum quædam ad incitandos Adolescentes præmittere, hæc dixisse sufficiat. Nunc ad Inuentores Musicæ transeamus.

De Musicæ inuentoribus, alij aliter sentiunt, nec sanè mirum est, antiquissimæ artis authorem minus certò sciri. Cælius antiquarum lectionum lib. 5. ait. Si Iosepho ac Sacris literis ulla fides adhibenda est, Tubal filius Lamech inuentor eius præcipuus, & antiquitate primus ante diluuium duabus tabulis, latericia scilicet, & marmorea posteris eam reliquit inscriptam, ut siue igni siue aqua mundus puniretur, alterutra columnarum non aboleretur. Marmor enim non liquefcit, Lateres uerò humore non resoluuntur. Idem etiam dicitur cytharæ, & organorum usum tradidisse. Siue uerò ipse Tubal Musicam inuenerit, siue à Deo edoctus sit, non multum refert: Verisimilius tamen est DEum ipsum ei Musicam tradidisse. Idem sensisse videntur gentiles homines. Nam cum Homærus Apollinem Cythara canentem fingit, proculdubio Musicæ originem ad Deos referri vult. Quod de reliquis Inuentoribus afferunt authores, fidem non meretur. Nam cum propter antiquitatem ueri authoris nomen obscuratum esset, quilibet se huius artis inuentorem dici uoluit. Referunt nempe alij Orpheum, alij Lynum & Amphionem, alij Pythagoram primos authores esse. Eusebius Dionisio, Diodorus Mercurio, Polybius Arcadum maioribus huius artis inuentionem attribuunt.

Ego de

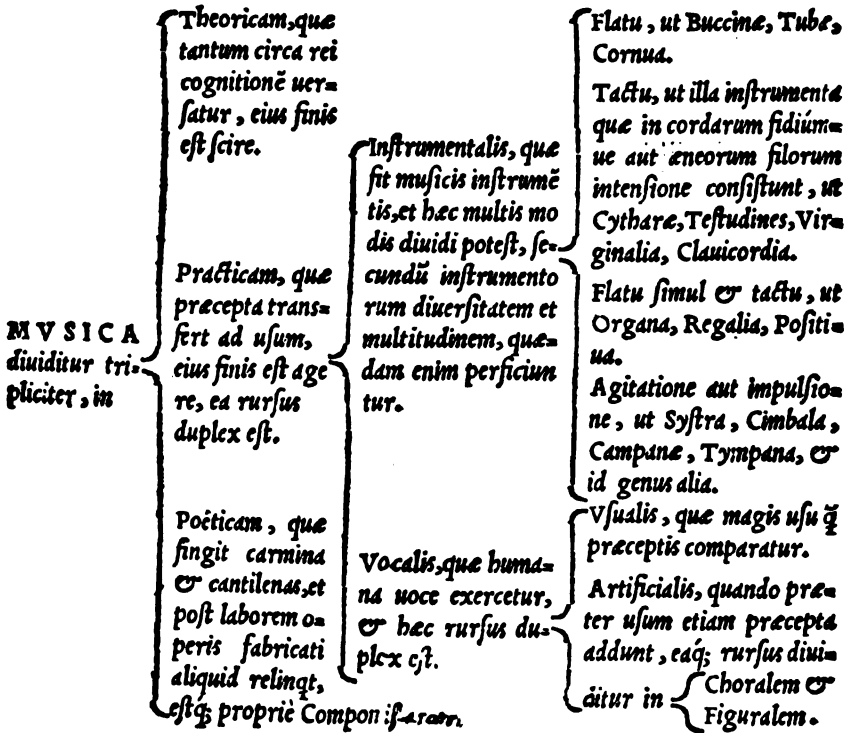
Ego de hac re sic sentio, hos quidem Musicam non inuenisse, sed illam nouis præceptis ornasse, & illustriorem reddidisse. Postea alij quasi noui inuectores secuti sunt, qui propius ad nostra tempora accedunt, ut Iohan: Greisling, Franchinus, Iohan Tinctoris, Dufai, Busnoe, Buchoi, Caronte, & alij multi, qui etiam si ipsi quoque composuerunt, plus tamen in speculatione & docendis præceptis operæ posuerunt, & multa noua signa addiderunt. Circa annum millesimum quadringentesimum & octuagesimum & aliquantò post alij extiterunt præcedentibus longè præstantiores. Illi enim in docenda arte non ita immorati sunt, sed erudite Theoricam cum Practica coniunxerunt. Inter hos sunt Henricus Finck, qui non solum ingenio, sed præstanti etiam eruditione excelluit, durus uerò in stylo. Floruit tunc etiam Iosquinus de Pratis, qui uere pater Musicorum dici potest, cui multum est attribuendum: antecellit enim multis in subtilitate & suauitate, sed in compositione nudior, hoc est, quamuis in inueniendis fugis est acutissimus, utitur tamen multis pausis. In hoc genere sunt et alij peritissimi Musici, scilicet, Okekem, Obrecht, Petrus de Iarue, Brumelius, Henricus Isaac, qui partim ante Iosquinum, partim cum illo fuerunt, et deinceps Thomas Stoltzer, Steffanus Mahu, Benedictus Ducis, & alij multi quos breuitatis gratia omitto. Nostro uerò tempore noui sunt inuectores, in quibus est Nicolaus Gombert, Iosquini piæ memoriæ discipulus, qui omnibus Musicis ostendit viam, imò semitam ad querendas fugas ac subtilitatem, ac est author Musices plane diuersæ à superiori. Is enim vitat pausas, & illius compositio est plena cum concordantiarum tum fugarum. Huic adiungendi sunt, Thomas Crecquilon, Iacobus Clemens non Papa, Dominicus Phinot, qui præstantissimi, excellentissimi, subtilissimiq; & pro meo iudicio existimantur imitandi. Itemque alij sunt, Cornelius Canis, Lupus Hellinc, Arnolt de Prug, Verdilot, Adrian Vuilhart, Gossen Iunckers, Petrus de Machicaurt, Iohan Castileti, Petrus Massenus, Matheus Lemeistre, Archadelt, Iacobus Vaet, Sebastian Hollander, Eustachius Barbion, Iohan Crespel, Ios-

quin Baston, & complures alij: Hos ego & alios etiam, quorum hic non feci mentionem, in alio libello recensebo, Ibiq; multa de vita & studijs ipsorum, tam veterum quam recentiorum, quantum quidem non solum ipse vidi aut legi, sed etiam ex aliorum relatu cognoscere potui, adijciam. Hi Musici ex tempore ad omnem propositum choralem cantum pertinētes voces adiungunt, & contra punctum suum pronuntiant, dulcedine vocis alios longe superant, & verum finem artis consecuti, & apud nostrates in maiore sunt admiratione & gratia quam ceteri.

MUSICA QUID SIT.

MUSICA est modulandi peritiā, cantu, tactu & mensura consistens.

DIVISIO MUSICAE.



Choralis, quæ & plana & Gregoriana, seu uetus dicitur, quæ in suis notis æquam seruat mensuram.

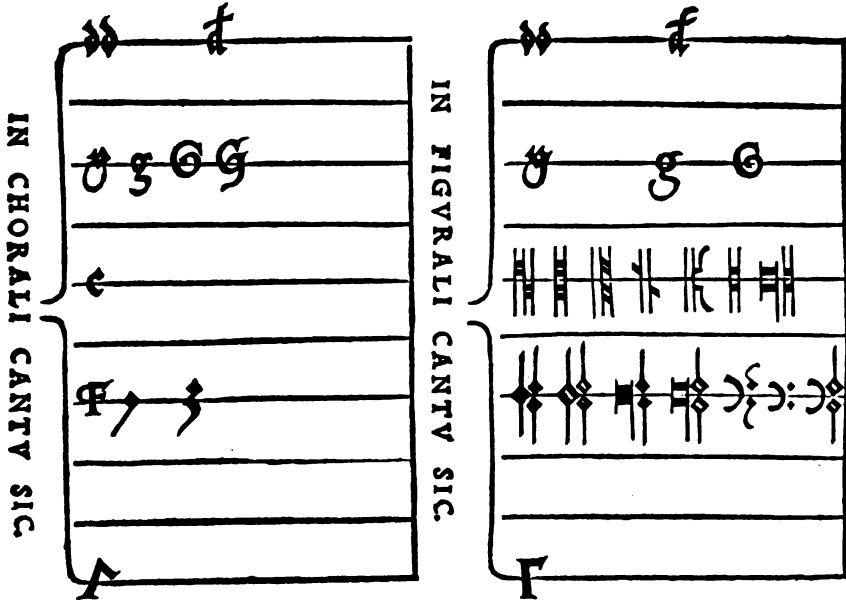
Figuralis est, quæ inæquales habet figuras, quarum quantitates nunc augentur, nunc minuuntur, iuxta uariè præscripta signa, Dicitur etiam Mensuralis & noua.

VTILITAS MUSICÆ.

Utilitas Musicæ hæc est: Si quis operam illi dederit de cantus qualitate an uulgaris an urbanus, an falsus sit, iudicabit, Ac inter omnes utilitates hæc est præcipua, quòd huius artis magnus usus est in templis. Deinde accedunt & alia commoda, uidelicet quòd ea est gubernatrix affectuum, Potest enim anxias curas discutere & omnes affectus optime temperare & regere, ut ex tristibus læti, ex iratis sedati efficiantur: Atq; adeò amicum & blandum quiddam est Musica, ut etiam pueros in cunis placet. Imò quòd omnium maximum est, Sathanam potest pellere. Legimus enim in sacris literis Sathanam à Saule recessisse, quando David cepit canere cythara. Sic Alexander à suo Musico, & ad lenitatem & ad iram incitari potuit, Nam interdum iste Musicus sic commouit regem, ut arrepta hasta in medium prosiliret, quasi iam impetum facturus in hostem, & mox eum rursus ita sedauit, ut mansuetissimus redderetur. Postremò quoq; consideretur quid illis contigerit, qui huius artis curam abiecerunt. Quid quæso Clitemnestræ Agamemnonis coniugi accidit amisso Musico? expugnari quispe eius pudicitia ipso adhuc præsentem non potuit, sed postquam insidijs adulteri Musicus esset sublatus, in Tragica mala misera mulier incidit. Quid Neroni accidit? is dum Musicæ studium amplexus est, mitissimus fuisse scribitur, postea abiecto hoc studio simul omnem humanitatem exiit, & in deterrimam belluam est mutatus, atq; ita iustas sui contemptus pœnas persoluit. Hæc & similia exempla ad amorem Musicæ nos incitent, & principes inde discant eam suo præsidio & opere ornare atq; tueri.

DE SIGNATIS CLAVIBVS.

CLAVES signatæ sunt, quæ in cantus exordio per certas figuras expresse ponuntur, Et sunt quinque.



Ad has omnes animum tanquam ad scopum intendant, discantque proinde eas quæ signatæ non sunt, harum intervallo certa coniectura deprehendere.

REGVLA I.

Línea signatas sustentat scilicet omnes.

REGVLA II.

Hæ distant positu, per quintam tollitur F. G.

REGVLA III.

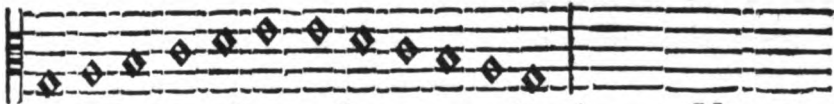
Hæ quinque claves signatæ dicuntur principales. Sunt autem adhuc duæ, quæ minus principales uocantur, scilicet b rotundum

tundum & quadratum b. Signantur autē semper sub clauē 
 Interdum tamen utimur illis ad uoces fictas.

DE VOCIBVS.

VOX est syllaba qua clauū tenor exprimitur, uel est signum quo omnem cantum addiscimus & exprimimus, Et sunt sex: ut, re, mi, fa, sol, la.

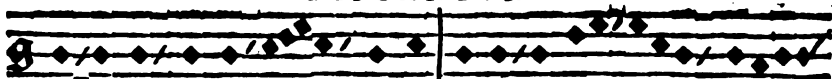
EXEMPLVM.



Hæ uoces sumptæ sunt (ut aiunt) ex hymno, Vt queant laxis &c. quem Paulum Diaconum composuisse ferunt, At si credimus Alberto Magno in Lucam scribenti, diuus Hieronymus eum composuit. Musici uerò ex quolibet uersiculo priorem & mediam syllabam sumpserunt.

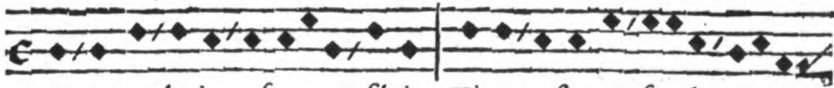
Sequuntur notæ cum textu.

DISCANTVS.



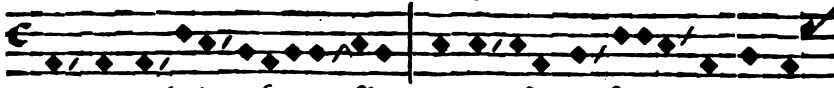
Vt queant laxis resonare fibris Mira gestorum famuli tuorum

ALTVS.



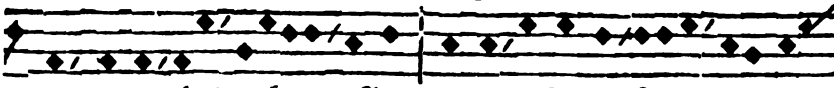
Vt queant laxis resonare fibris Mira gestorum famuli tuorum

TENOR.



Vt queant laxis resonare fibris Mira gestorum famuli tuorum

BASSVS.



Vt queant laxis resonare fibris Mira gestorum famuli tuorum

B Solue

DISCANTVS.



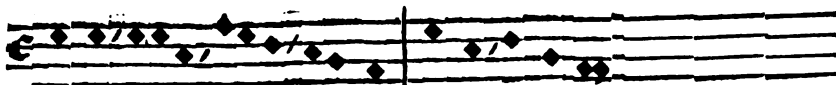
Solue polluti labij reatum Christe redemptor.

ALTVS.



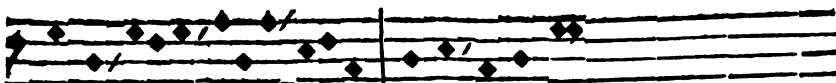
Solue polluti labij reatum Christe redemptor.

TENOR.



Solue polluti labij reatum Christe redemptor.

BASSVS.



Solue polluti labij reatum Christe redemptor.

Et sunt duplices uoces, scilicet : Inferiores & Superiores.

Inferiores, quibus utimur quando cantus ascendit : & sunt tres, ut, re, mi.

Superiores, quibus utimur quando cantus descendit : & similiter tres sunt, fa, sol, la.

Hæ iterum differunt inter se tripliciter, uidelicet:

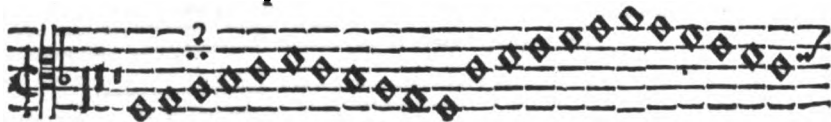
Vt fa	} licuntur	} Molles Naturales Dure	} quia	} mollem mediocrem durum	} sonū reddunt uel emittunt.
Re sol					
Mi la					

Hanc uocum Musicalium diuisionem, non reijciendam esse censeo, si rectè intelligatur : uidelicet, si cogites quamlibet uocem talem esse natura, qualis hic esse ponitur, sic tamen, ut alia leniorem, alia asperiozem pronunciationem requirat. Quod autem

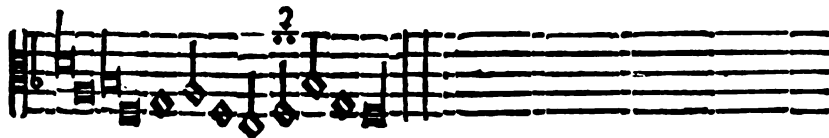
autem quidam inde colligunt, ut & fa submissa uoce: mi & la, dura uoce cantari debere: re uerò & sol medium quendam sonum requirere, atq; ita quamlibet uocem, non solum natura talem esse, sed etiam ipsa pronuntiatione, & uocis aut intentione, aut remissione adiuuandam esse, horum ego sententiæ non assentior. Equidem non iudicare possum quidquam suauitatis aut gratiæ inesse cantui, in quo inepta hæc & inæqualis notularum, seu uocum enunciatio obseruatur: Imò contra affirmo, in suauem & ingratham auribus harmoniam inde prouenire. Eoq; magis digna est reprehensione istorum sciorum opinio, quòd inter hos non paucos reperias, qui non solum hanc præceptionem sequuntur, sed etiam præ nimia affectatione singularis cuiusdam eruditionis, in hac præsertim arte, nesciunt, quo nam modo satis aptè, ferè dixissem ineptè, notas pronuntiare debeant: Et ut egregiè felicitatem sui ingenij in effingendis nouis, & magis idoneis uocibus ostentent, nolunt amplius canere fa, sed ualde moderata uoce fae uel fai canunt, & econtra, si mi canendum est, quò illud satis rustico & crasso modo proferant, faciunt ex eo duas syllabas, & non mi sed mihi cantant. Hunc igitur cantandi modum maximè aduersum & ingratham esse peritis & delicatis auribus sciant, Ideoq; eos admoneo, ne à uero cantandi modo declinent, nec nouas uoces effingere conentur, sed notas à ueteribus excogitatas retineant. Considerent quoq; quàm hoc ipsum non in cantu solum, sed etiam in instrumentis absurdum sit, si alia uox clariore, alia uerò obscuriore sono pronuntietur. Namq; si in Virginalibus seu Symphonijs (ut uocant) pennulæ illæ, quæ in ligna trudentia cordas inseruntur, non ad æqualem magnitudinem, densitatem, aut longitudinem paratæ sint, sed aliæ longiores, molliores aut breuiores fuerint, fiet omnino, ut uoces argutæ perstrepenes reliquarum sonum obtundant, ut difficulter aut nihil ferè exaudiantur, atq; ita in iucunda harmonia efficietur. Porrò contra hos ex uocum distantia etiam deprehendi potest, omnes uoces eundem sonum requirere, nec aliam submissa, aliam clara, aliam media uoce can-

tandam esse. Voces autem omnes distant ab inuicem per secundam perfectam, seu tonum, præter mi & fa, quæ per imperfectam secundam, seu per semitonium distant. Exempli causa proponas tibi has duas claues, C solfaut, & D lasolre: In his duabus clauibus poteris canere, ut re, re mi, fa sol, sol la, hic ubiq; habes perfectam secundam ex priore clauē in alteram: Sed mi & fa, ex C in D cani non possunt, hoc simili sono, propterea, quòd hæ duæ per imperfectam tantum, illæ uerò per perfectam secundam ab inuicem distant. Sumes igitur cis, quod Musici instrumentales sic signant c^e, quæ clauis medium sonum inter C & D reddit, ita habebis ex C in c^e, mi in fa, & ex c^e in D, iterum mi in fa, ubi uides duas imperfectas secundas, constituere unam perfectam. Intelligere iam omnes arbitror, Mi natura quidem durius est quam Fa, sed tamen neutram fortiore aut remissiore sono, quam alteram proferendam esse, quod ipsa series clauium & earum sonus in Organis, aut alijs Instrumentis monstrat, sed de his alibi plura.

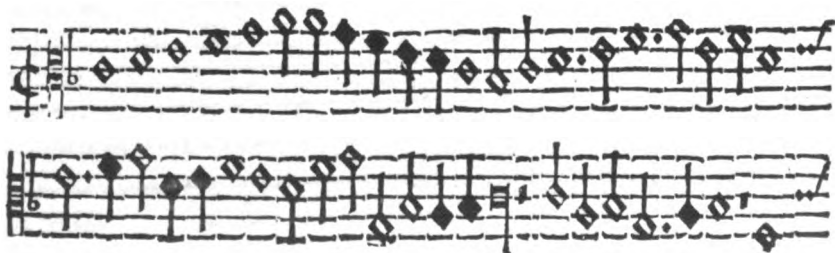
Exemplum sex uocum Musicalium.



Discantus sequitur Tenorem in hiperdiapason.

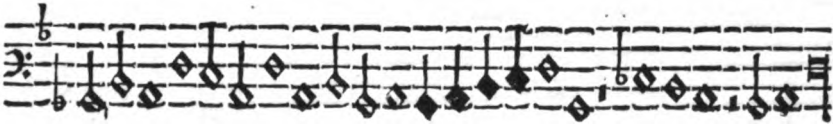
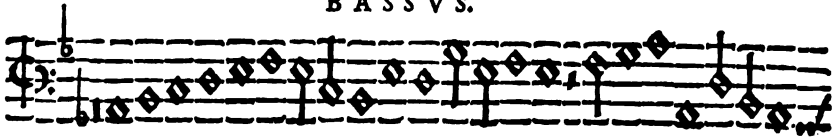


A L T V S.





B A S S V S.



DE CANTV.

CANTVS est sex uocum & continua & apta digestio,
& est triplex,

h̄duralis.

bmollis.

Naturalis.

Cantus h̄duralis est ille, qui habet Vt in Gsolreut & in
suis octauis, & mi in bfāmi, b rotundum non assignatur: &
sunt tres.

Cantus bmollis ille, qui habet vt in Ffaut, & fa in bfāmi,
cognoscitur ex præscriptione b rotundi: & sunt duo.

Cantus Naturalis, qui neq̄ mollem neq̄ duram uocem in
bfāmi attingit, sed tantum sex uocibus musicalibus est contens
tus, incipit in C, & quiescit in a: & sunt duo, scilicet in Scala.

Regula breuior.

In C natural, f b mol, ḡ h̄dural,
h̄durum triplico reliquos cantus geminabo.

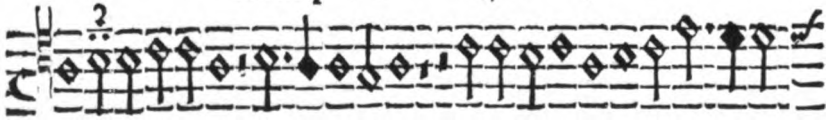
Additur & cantus, quem Musici fictum uocant, quando
uox canitur in clauē aliqua, in qua essentialiter non inest, neq̄
in eius octaua, uidelicet Mi in Ffaut, Fa in alamire & elami: Quo
utimur propter euphoniā cantus, ac ad euitanda prohibita in
terualla, Duo sunt eius signa, b rotundum in locis h̄duralibus,

B iij & equas

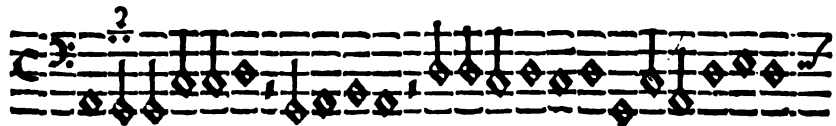
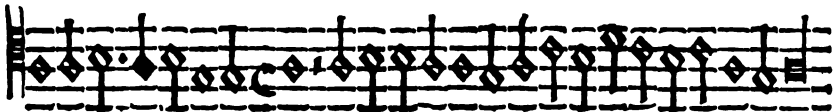
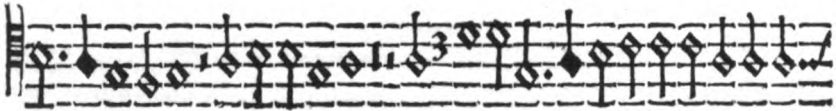
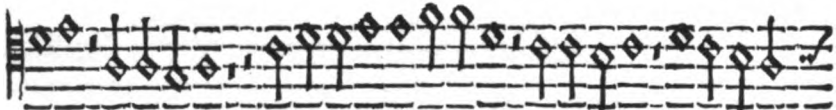
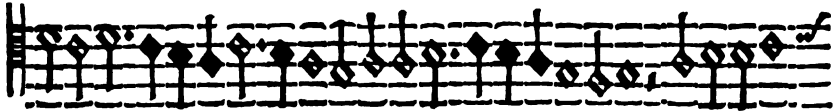
& h quadratum in locis bmollaribus, quorum illud b fa; hoc ues
rò h mi designat.

Sequuntur Exempla.

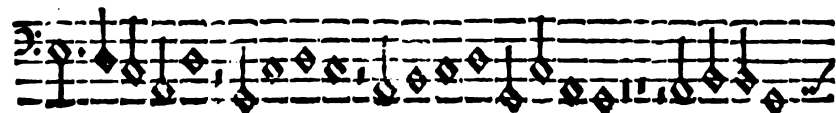
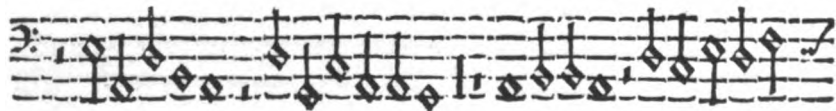
Exemplum cantus h̄duralis.

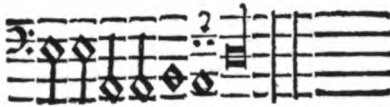
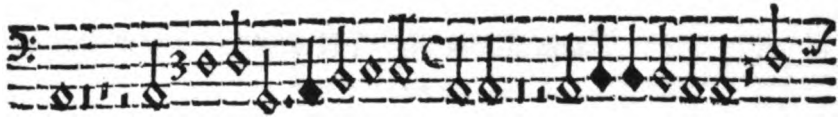


Discantus sequitur Altum post semibreuem in diateffaron.

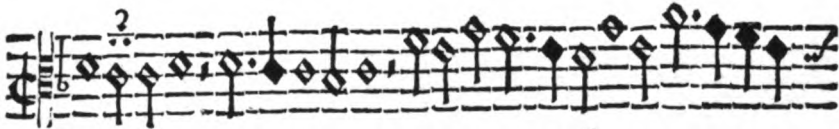


Tenor sequitur Bassum post semibreuem in diateffaron.

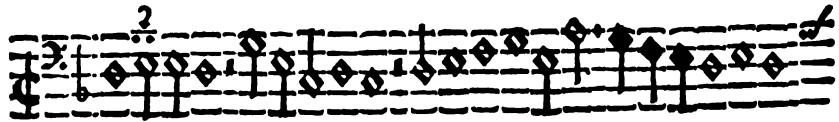
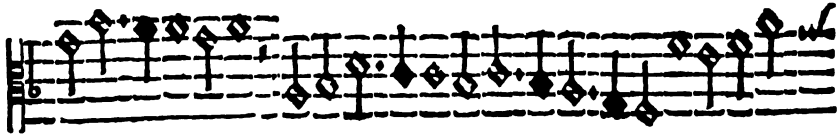
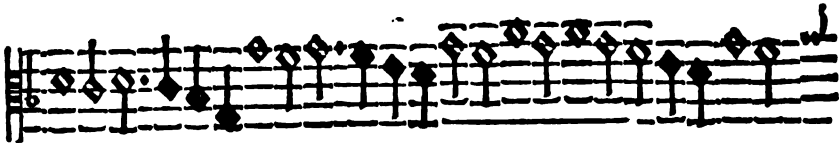




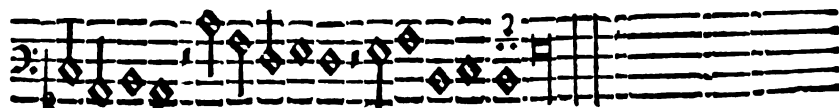
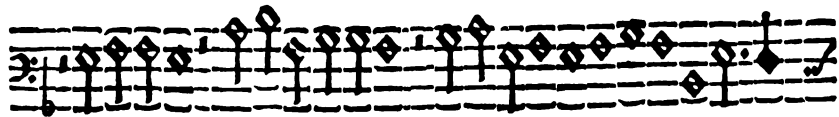
SEQUITUR EXEMPLVM
cantus bmollaris,



Discantus sequitur Altum post semibreuem in diateffaron.

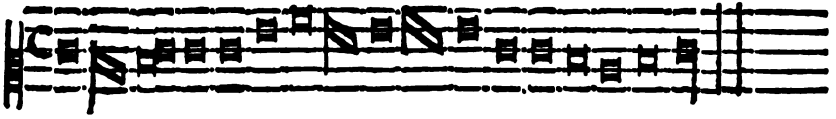


Tenor sequitur Bassum post semibreuem in diateffaron.

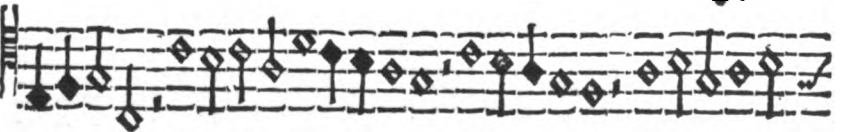
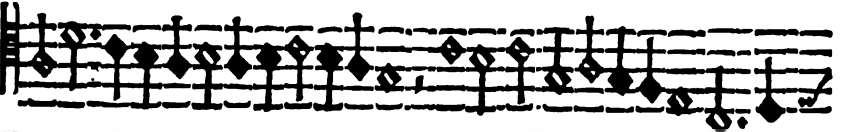
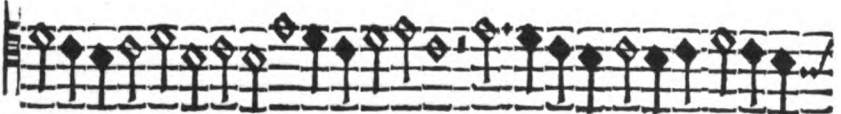
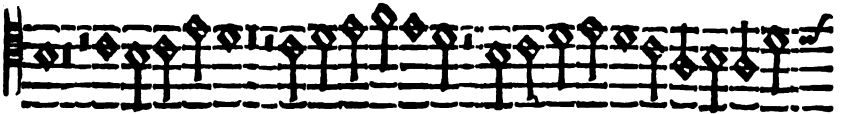
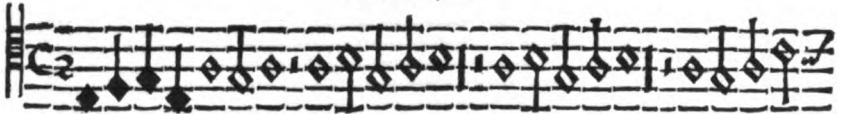


Exemplum cantus Naturalis,

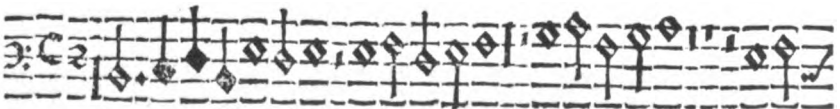
DISCANTVS.



ALTVS.



TENOR.



Bassus

Four staves of musical notation, likely for a vocal or instrumental part. The notation includes various note values, rests, and bar lines.

BASSVS.

Five staves of musical notation for the bass part. The first staff begins with a 'C2' marking. The notation includes various note values, rests, and bar lines.

Hæc triplex cantus distinctio ideo ponitur à Musicis, ut incipientium captui seruiant. Quod autem existimare uelis cantum *bmollarem* molliter & leniter, e contra uerò *bduralem* duriter & asperè canendum esse, non sic se habet, nam uterq; *mi* & *fa* habet, Et quando cantum *bmollem* per secundam supra clauem transpono, tunc fit *bduralis* cantus, & tamen retinet suas notas, & suam melodiam, suum *mi* & *fa*, nec quicquam aliter sonat. Sic etiam si cantum *bduralem* per secundam infra clauem transponas, erit *bmollaris*, eandemq; melodiam retinebit.

DE INTERVALLIS.

INTERVALLVM est hoc ipsum, quod uox à certo sono altius intenditur, aut profundius remittitur.

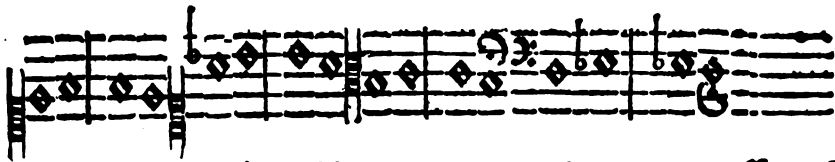
Plurima quidem ea sunt, sed uulgatiora modo describere libet, uidelicet, *Vnisonum*, *Semitonium*, *Tonum*, *Semiditonus*, *Ditonus*, *Diatessaron*, *Diapente*, *Semitonium cum diapente*, *Tonum cum diapente*, *Diapason*, hæc usitata interualla dicuntur.

Vnisonus quando uox in eadem clauè iterum atq; iterum repetitur, & fundamentum aliorum modorum est, manetq; semper immobilis, ut:

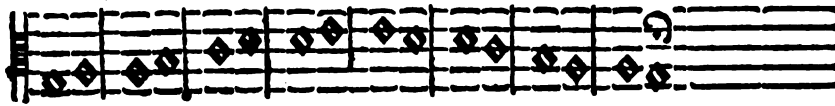


Semitonium est tonus imperfectus, atq; fit ex *mi* in *fa* proximum, & e contra.

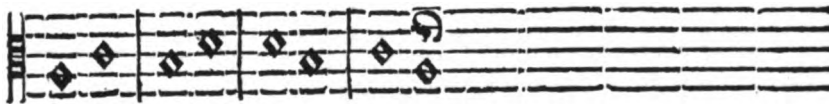
Tonus



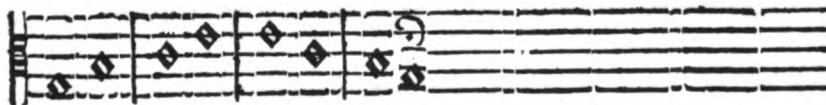
Tonus est à qualibet nota in proximam progressio uel regressio, tantum fa & mi demptis, ut:



Semiditonus est tertia imperfecta ex tono & semitonio conflata, & duas habet species, Re fa, mi sol.



Ditonus est perfecta tertia, duos in se tonos habens, cuius duæ sunt species: ut mi, fa la.



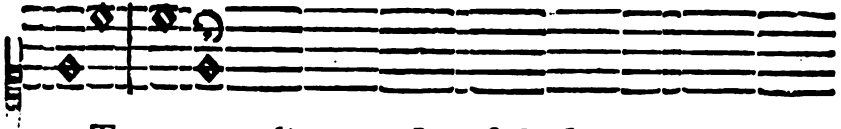
Diateffaron est distantia uocum per quartam, constans duobus tonis & semitonio; Eius species sunt tres, ut fa, re sol, mi la.



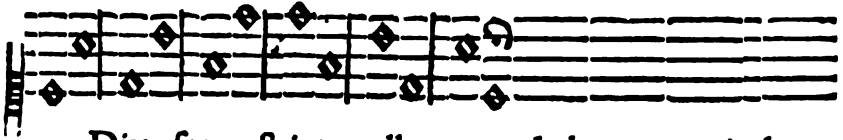
Diapente est saltus à uocē in uocem per quintam, fit ex tribus tonis & semitonio, cuius quatuor sunt species, ut sol, re la, mi mi, fa fa.



Semitonium cum diapente est imperfecta sexta, quæ constituitur duobus semitonijs & tribus tonis.

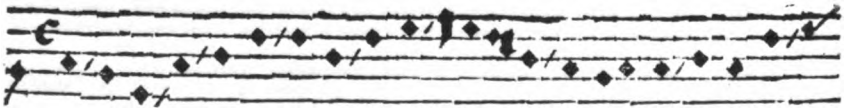


Tonus cum diapente est perfecta sexta, quæ continet quatuor tonos & unum semitonium.

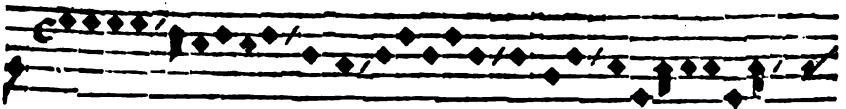


Diapason, est interuallum, quod ab una uoce inchoat, saltumq; facit ad octauam, et omnia uocum interualla in se complectitur, recipit quinque tonos, & duo semitonia, cuius species septem sunt, à qualibet enim littera ad sibi similem fit diapason.

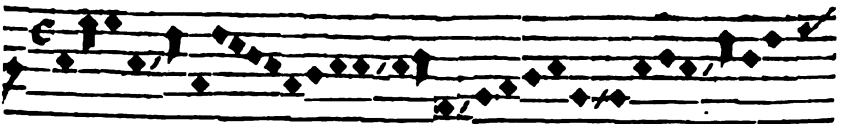
Sequitur exercitiij causa Directorium modorum.



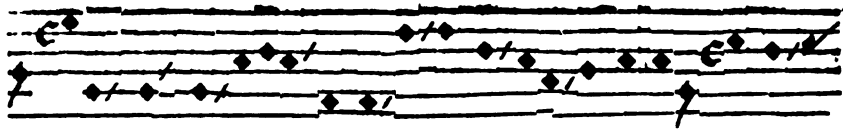
Tertrini sunt modi quibus omnis cantilena contextitur, scilicet,



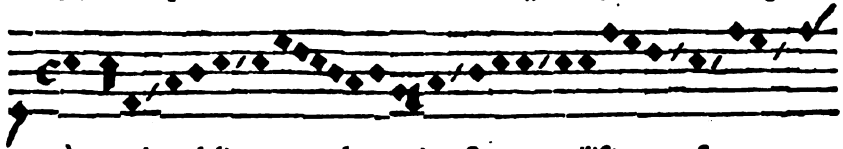
Vnisonus, semitonium, tonus, semiditonus, ditonus, diatessaron,



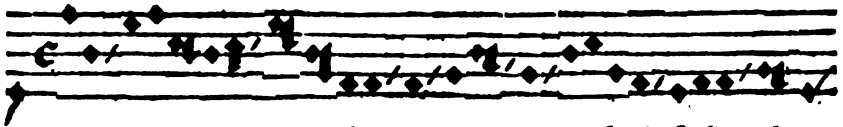
diapente, semitonium cū diapente, tonus cum diapente, ad hec sonus diapason.



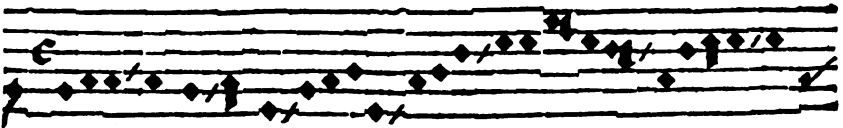
pafon: Si quem delectat eius, hunc modum esse cognoscat: Cumq̄



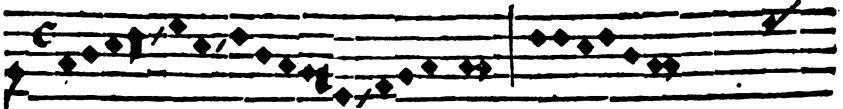
tam paucis modulis nota harmonia formetur, utilissimum est eas



alte memoria commendare, nec prius ab huiusmodi studio qui-



escere, donec uocum interuallis agnitis harmonia totius fa-



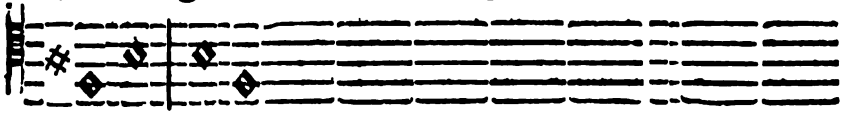
cilime queat apprehendere noticiam.

DE INTERVALLIS prohibitis.

Sunt & alia quædam interualla admodum rara, ac tyronibus prohibita poni, quia prorsus Symphoniam lædūt ac uiciant. Harum autem nomina sunt Tritonus, Semidiapente, Semiditonusdiapente, Ditonus diapente, Semidiapafon, Semitonium diapafon, Semiditonusdiapafon, Diapafondiapente, Disdiapafon.

C iij Tritos

Tritonus est sonus de uoce in uocem per duram quartam, tres integros tonos habens, absq̄ semitono,

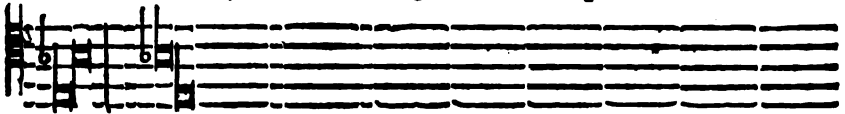


Exemplum habetur in Responsorio: Isti sunt dies, Dominica Iudica. Et in Responsorio: Vox tonitruui, in dictione Euangelista, ut sic:

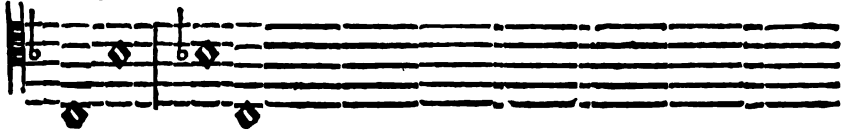


Iohannes est Euangelista.

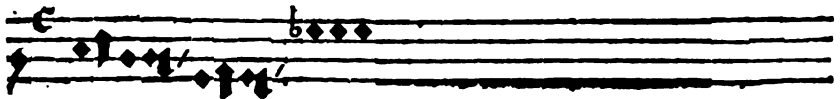
Semidiapente est imperfecta quinta, duobus tonis, & duobus semitonis constans: in plano non reperitur cantu.



Semiditonus diapente, est per imperfectam septimam interuallum, comprehendens quatuor tonos & duo semitonia de ut in fa, & e contra.



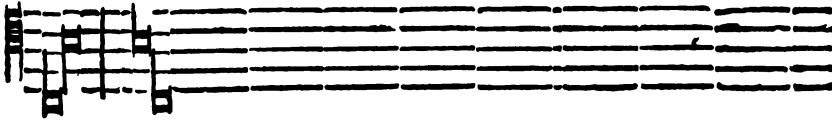
Huius exemplum in Antiphona, Dum inducerent puerum Iesum &c. in dictione Accepit habetur.



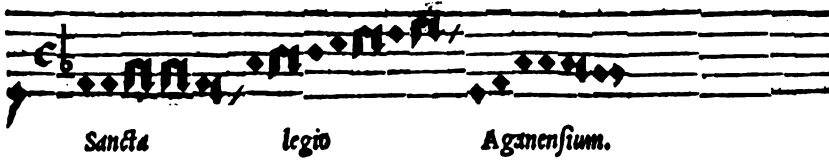
Parentes eius, accepit.

Ditos

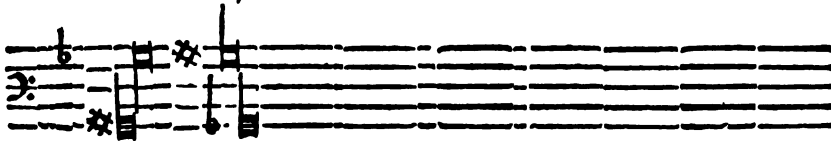
Ditonus diapente est distantia soni à sono per septimam perfectam, quinque tonis & uno semitonio constans.



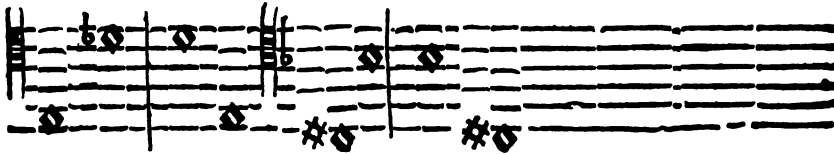
Exemplum in responso de sancto Mauricio habemus, in dictione Aganensium.



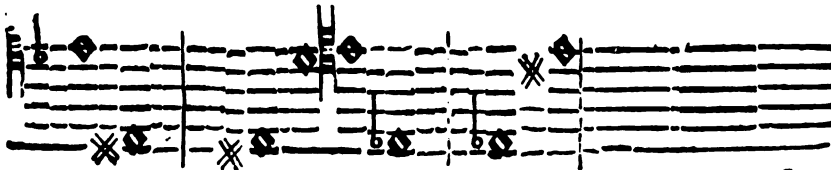
Semidiapason est octava non perfecta, ex quatuor tonis & tribus semitonijs constituta; & ab omni cantu reiecta.



Semitonium diapason est per nonam imperfectam saltus, constans quinque tonis ac tribus semitonijs; & prorsus est inusitatum intervallum.

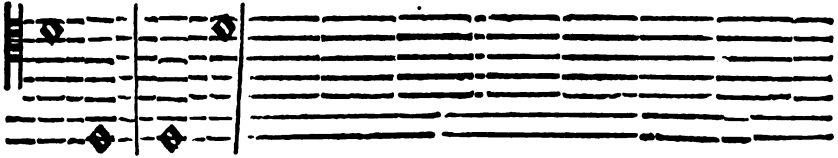


Semitonus diapason est decima imperfecta constans sex tonis & tribus semitonijs.



Diapason

Diapason diapente est duodecim sonorum consonantia, undecim interuallorum, habens octo tonos & tria semitonia: Horum exempla sunt in cantu mensurali: in plano autem ad modum rara.

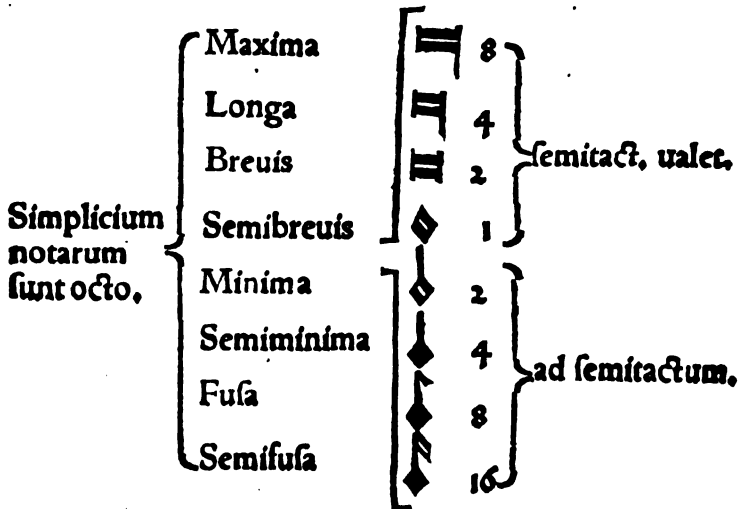


Bisdiapason per interuallum est decimaquinta, per sonum sunt duæ octauæ: nam medium omne numeratur bis.

DE NOTIS.

NOTA est signum vocis, intensionem & remissionem soni demonstrans.

Suntque notæ aliæ $\left\{ \begin{array}{l} \text{Simplicis,} \\ \text{Ligatæ.} \end{array} \right.$



Sequitur exemplum simplicium notarum.

Discantus

DISCANTVS.

The Discantus section consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of notes, including quarter, eighth, and sixteenth notes, with some accidentals. The second staff continues the melodic line, ending with a double bar line and repeat dots.

ALTVS.

The Altus section consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. It features a complex melodic line with many sixteenth and thirty-second notes. The second and third staves continue this intricate texture, with the third staff ending with a double bar line and repeat dots.

TENOR.

The Tenor section consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains a melodic line with various note values and accidentals. The second staff continues the line, ending with a double bar line and repeat dots.

BASSVS.

The Bassus section consists of two staves of music. The first staff begins with a bass clef and a key signature of one flat. It contains a melodic line with various note values and accidentals. The second staff continues the line, ending with a double bar line and repeat dots.

D Verticidò

DISCANTVS.

The 'DISCANTVS' section consists of five staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is a form of mensural notation, featuring diamond-shaped notes on a five-line staff. The first four staves contain a continuous melodic line with various rhythmic values, including minims and crotchets. The fifth staff concludes the section with a final cadence.

ALTVS.

The 'ALTVS' section consists of five staves of music, continuing the mensural notation from the previous section. It begins with a treble clef and a key signature of one flat. The notation features diamond-shaped notes on a five-line staff. The first four staves contain a continuous melodic line with various rhythmic values, including minims and crotchets. The fifth staff concludes the section with a final cadence.

Tenor

TENOR.

Musical notation for the Tenor part, consisting of four staves. The notation includes a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music features a series of eighth and sixteenth notes, often beamed together, with some notes marked with diamond-shaped ornaments. The piece concludes with a double bar line and a repeat sign.

BASSVS.

Musical notation for the Bass part, consisting of four staves. The notation includes a bass clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music features a series of eighth and sixteenth notes, often beamed together, with some notes marked with diamond-shaped ornaments. The piece concludes with a double bar line and a repeat sign.

D ij Discans

DISCANTVS.

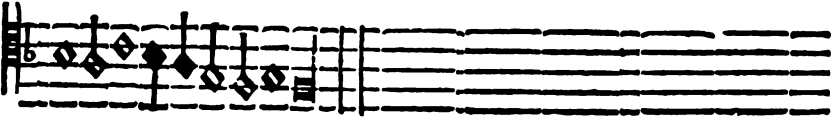
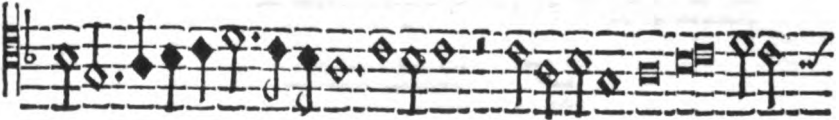
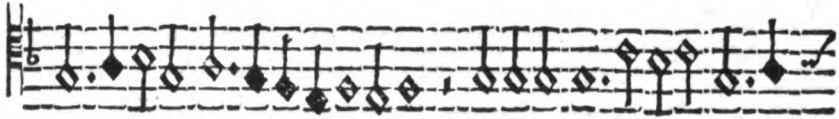
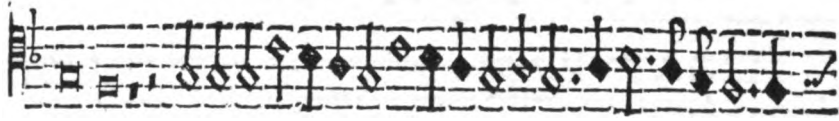
A musical score for a piece titled "DISCANTVS." It consists of four staves. The first three staves contain a continuous melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The fourth staff begins with a few notes and then remains empty for the remainder of the piece.

ALTVS.

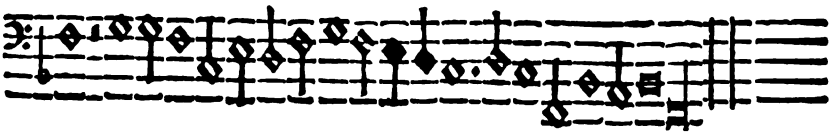
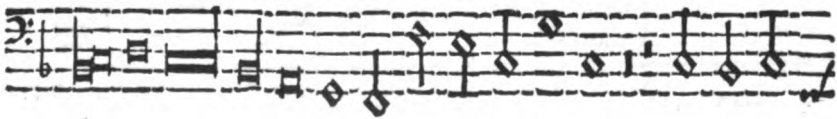
A musical score for a piece titled "ALTVS." It consists of three staves. The first two staves contain a continuous melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The third staff begins with a few notes and then remains empty for the remainder of the piece.

Tenor

TENOR.



BASSVS.



D ij DeLiga

DE LIGATURIS.

LIGATURA est quando duæ uel plures notæ simplices in dextra uel sinistra parte per uirgulam coniunguntur: Eius colligationis causam ex applicatione textus desumi putant.

Quatuor autem modis ligabiles notæ sunt, scilicet: Maxima, Longa, Breuis, & Semibreuis, quarum quælibet duplici figura scribitur, recta & obliqua, maxima tamen excepta.

Recta quando notæ sunt quadratæ, ut



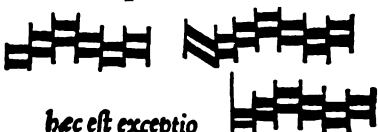
Obliqua quando transuerso corpore scribuntur, ut




Ligatæ notæ sunt triplices, aut sunt


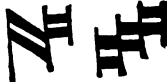
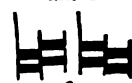




2 MEDIÆ { *Media omnis carens cauda brevis est, una excipienda, scilicet sequens initialem, que in sinistro latere caudam seu tractum protendit,*



hæc est exceptio 

3 VLTIMÆ harum {

- quadrata* {
 - Si ascenderit sine cauda, dicitur brevis,* 
 - Si cum cauda sursum tendit, est semibrevis* 
 - Si descenderit, est longa,* 
- obliqua* {
 - Cuius initialis caret cauda, semper erit brevis* 
 - Cum cauda ascendente, semibrevis,* 

Sequitur exemplum notularum utriusque speciei, scilicet ad voces Musicales & ad notas simplices & ligabiles,

Discantur.



DISCANTVS.

The first staff of the Discantus section features a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff is a bass line consisting of a few notes and rests.

ALTVS.

The AltvS section consists of nine staves of music. The first staff has a treble clef, one flat, and a 6/8 time signature. The subsequent staves are arranged in pairs, with the top staff of each pair in treble clef and the bottom staff in bass clef. The music is a complex, rhythmic piece featuring a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

Bassus

BASSO.

Seven staves of musical notation for the Bass part. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. The music is written in a single system across seven staves.

TENOR.

Three staves of musical notation for the Tenor part. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. The music is written in a single system across three staves.

E Discant

DISCANTVS.

Two staves of musical notation. The top staff begins with a treble clef and a common time signature (C). The music consists of a series of eighth and sixteenth notes, some beamed together, with diamond-shaped ornaments placed above the notes. The bottom staff continues the melodic line with similar rhythmic and ornamental patterns.

ALTVS.

Eight staves of musical notation. The top staff begins with a treble clef and a common time signature (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and diamond-shaped ornaments above the notes. The notation continues down to the eighth staff, which ends with a double bar line and a repeat sign.

Bassus

BASSVS.

Six staves of musical notation for Bass. The notation is written in a single system with six staves. The first staff begins with a bass clef and a key signature of one flat. The notes are diamond-shaped and include stems, flags, and beams. The music is written in a style characteristic of early printed music.

TENOR.

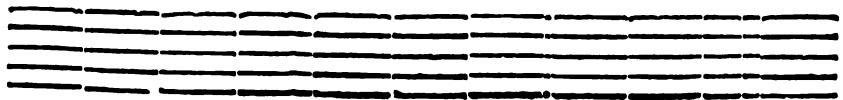
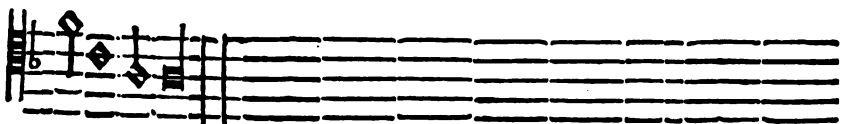
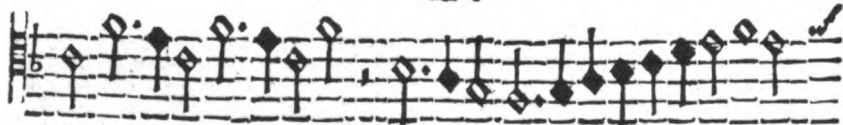
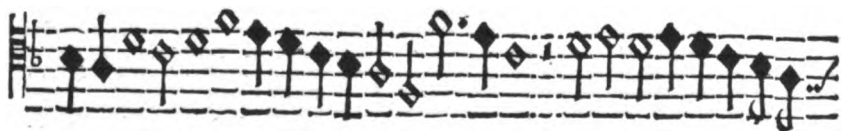
Three staves of musical notation for Tenor. The notation is written in a single system with three staves. The first staff begins with a tenor clef and a key signature of one flat. The notes are diamond-shaped and include stems, flags, and beams. The music is written in a style characteristic of early printed music.

E ij Discant

DISCANTVS.



ALTVS.



Bassus

BASSVS.

Six staves of musical notation for Bass. The notation is written in a single system with a common time signature. The notes are diamond-shaped and connected by stems. The first five staves contain continuous musical notation, while the sixth staff ends with a double bar line and a repeat sign.

TENOR.

Two staves of musical notation for Tenor. The notation is written in a single system with a common time signature. The notes are diamond-shaped and connected by stems. The first staff contains continuous musical notation, while the second staff ends with a double bar line and a repeat sign.

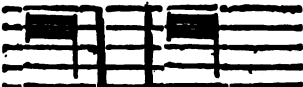
E iij De Paus

DE PAVSIS.


Primò propter anhelitus refectionem, ne spiritus cantandi deficiat. Secundò, propter uariationem & dulcedinem cantus. Tertio, propter euitanda uicia, præcipue esse inuentas pausas dico.

Est autem pausa figura per lineas ac spatia tracta, artificiosam desistentiam à cantu demonstrans; nam sicut canendo notulis, ita & tacendo utimur pausis. Et quælibet nota suam pausam habet, & quamdiu notam cernimus, tantisper ad pausam eius silemus.

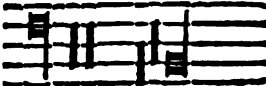
Virgula quæ per integra quatuor spatia transuersa protensa, quinque lineas contingit, ea uocatur pausa modi maioris, siue perfectæ maximæ; sed huius nullus est usus, præterquam in finibus cantuum.

Maxima perfecta 

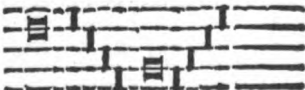
Si qua autem ad quartam lineam pertingit pausa, modi minoris, siue longæ perfectæ uocatur, seu pausa modalis.

Longa perfecta 

Quæ uirgula tertiam lineam attingit, ea est pausa longæ imperfectæ.

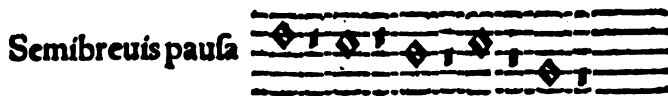
Longa imperfecta 

Quæ ad alteram pertingit lineam, breuis pausa est.

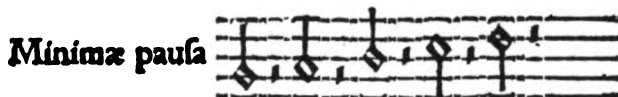
Breuis pausa 

Quæ uirgula

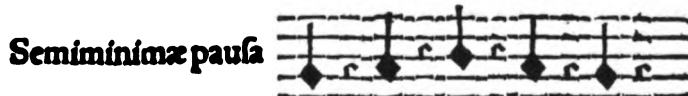
Quæ uirgula à linea in medium tantum spacium dependet, semibreuis pausa dicitur.



Quæ uerò à linea in medium spacium affurgit, eam pausam minimam, siue suspirium uocant.



Idem in medium spacij erecta uirgula, sed supernè aculeum reflexum habens, pausa semiminimam est.







At si geminum habeat aculeum, Fusam pausa appelletur.



Si triplicem, tñ Semifusam.



Est & pausa quæ generalis dicitur, quando semicirculus cum puncto supra uel infra notas scribitur hoc modo:     , sed nihil cum ualore commune habet, tantum cessationem omnibus uocibus seu moram in cantu inducit.

Regula.

Per omnia æquivalent suis notis pausæ, præterquam quòd non admittunt imperfectionem & alterationem, de quibus infra.

DE MUTATIONE.

MUTATIO est unius uocis in aliam in eadem clauē unisona uariatio. Et est inuenta ob paucitatem uocum & pluralitatem cantus, ad quam duæ necessariæ sunt uoces. Vna dicitur mutata, quæ scilicet per mutationem relinquitur. Altera mutans, quæ loco uocis mutatæ assumitur.

Mutatio duplex {
 Explicita in qua & uox mutans & mutata ambæ exprimuntur, hæc alio nomine uocalis dicitur.
 Implicita siue mentalis est, in qua una uocum canitur, & altera mente tenetur.

Aptior tamen est mentalis quàm uocalis, exprimere enim ambas syllabas, est geminare notam, quòd nec cantui conueniens, nec auribus est gratum. Imò in cantu mensurali omnino intolerabile, præsertim in minutissimis figuris, ubi uelocitas notarum non admittit geminationem.

Sequuntur regulæ mutationum.

I.

Nunquam mutabis, nisi sit mutare necesse.

II.

Mutatio mentalis facienda est non uocalis, nisi duæ uel tres notæ ponantur in eodem loco mutabili.

III.

Si uox est {
 simpla } tunc fit mutatio { nulla.
 dupla } { dupla.
 tripla } { sena.

IIII.

In mutatione utimur duabus ferè uocibus, in ascendendo re, in descendendo la.

V.

V.

Voces b molles in h durales non possunt mutari, quia dissonant: & e contra.

VI.

Mutatio uocis non semper fit in uocem, sed fit saltus sine mutatione de nota ad notam, praesertim in magnis saltibus, ut in diapente & diapasone contingit, scilicet: de re in re, ex mi in mi, de fa in fa, ex sol in sol.

VII.

Omnis mutatio fit tertia ante fa, si adsit notula: si non, in secunda uel quarta poterit mutatio inchoari.

VIII.

Propter unam notam ascendentem supra la, non fit mutatio, sed semper fa in ea est cantandum, nisi hoc h, uel hoc h assignatum sit.

IX.

Musica ficta fingit in clauis quacumque, uocem qualemcumque, consonantiae causa.

Mutatio in cantu h durali.

In cantu h durali mutamus tribus clauibus, scilicet:

a, e, & d.

In ascendendo f D d dd
sumimus re in A a aa In descendendo sumi
E e ee mus la in

Mutatio cantus b mollaris.

In cantu b molli similiter tribus clauibus mutamus, scilicet: d, a, & g.

In ascendendo f G g
sumimus re in D d dd In descendendo sumi
A a aa mus la in

F DE

DE TRANSPOSITIONE.

TRANSPOSITIO est clavis signata ob cantus ascensum uel descensum, de linea ad lineam translatio, propter linearum inopiam adiuuenta. Sicut autem uocum mutatio non debet fieri præter necessitatem: ita nec clauium transpositio, de ea talis datur

Regula.

Quantum clavis transposita ascendit, tantum nota immediate sequens à suo litu descendit: & e contra, quantum clavis descendit, tantum nota ascendit. Sciendum autem est, clauem secundum situm ascendere uel descendere, notam uerò secundum melodiam. Hac ratione etiam facillimè percipies transpositionem clavis: utraq; notas, ante & post clauem transpositam, positas confer, & diligentissimè obserua, in quibus clauibus possintur: si tibi benè cognita fuerit scala, statim ex primo aspectu aut intuitu iudicabis & cognosces inter se distantiam notarum.

Plerumq; in principio lineæ transponitur cantus: in medio aliquando quidem, sed rarò, Ideo custos (ut uocant) semper est obseruandus, qui locum notæ sequentis monstrat & ostendit. In cantu figurali rarius transpositio clauium cernitur, tum quòd quinq; lineis semper utantur, tum quòd potius sextam lineam adijciant.

Exemplum transpositionis.

T E N O R.

Hec sunt conuiuia que tibi placent o patris sapientia.

D I S C A N T V S.

A L T V S.

BASSVS.

DE SOLMISATIONE.

SOLMISATIO est debita expressio cuiuslibet cantus per sex uoces Musicales. Hoc uerò caput nihil aliud est, ac summaria repetitio eorum omnium, quæ huc usq; tradita sunt; docet enim ad praxin manuductionem, quomodo scilicet incipientes cantaturi prioribus præceptis uti debeant.

Sequuntur aliquot regulæ de Solmisatione.

I. Solmisans uideat clauem in principio signatam, & ex ea consideret omnium linearum & spatiorum claues, tum facile inter solmisandum errorem euitare poterit.

II. Solmisans diligenter respiciat *bfa* = *mi*, in ea enim clauere totum negotium uertitur: nam si ponitur *b*, cantandum est *fa*; si uerò *fa* uel hoc *fa* signum, cantandum est *mi*.

III. In quartis, quintis & octauis fit saltus de *mi* in *mi*; de *fa* in *fa*.

III. In octauis idem est uocum usus, & eadem mutatio: Ideo quæcunq; uox canitur in una octaua, canitur & in alia.

Quamuis in primis statim necesse est intueri tonum cantus: qui enim cantum sine agnitione toni canit, idem facit ei, qui Syllogismum extra modum & figuram componit. Quid autem Tonus sit, & quomodo cognosci debeat, tractabitur suo loco.

FINIS LIBRI PRIMI.

F ij Liber


LIBER SE-


CVNDVS.


DE TACTV.

TACTVS est motio continua, præcentoris manu signorum indicio facta, cantum dirigens mensuraliter. Cum autem difficile admodum sit, rudiores rectam aliquam observandæ mensuræ rationem docere, Ideò ut tyronibus inseruis am, modum aliquem excogitavi faciliorem, per quem planius rem intelligere possint. Velim igitur adolescentes cogitationes suas referre ad horologia Mechanica, quæ post certa temporis intervalla horas denunciant, in quibus quando horæ, malleo edente sonum, audiuntur, sic ille sonus redditur, ut tactus mallei impingentis in æsemper æqualis sit, hoc est, ut non alicubi tardior, alicubi velocior sit, cum tamen ad illum tactum semper syllabæ æqualem aliàs plures aliàs pauciores syllabæ pronuciari possint. Loquimur autem de pronuciatione, quæ per germanicas dictiones fit, nam illa ad nostrum negotium est accommodatior. Siue igitur ad unum istiusmodi mallei tactum duas vel plures numerando syllabas accommodes, tactus tamen idem manet, eandem semper seruans quantitatis rationem, ut nec syllabarum pluralitate extendatur, nec econtra syllabarum paucitate, velocior efficiatur: eodem modo cogitandum est de cantu, ubi in primis hoc obseruandum est, ut in canendo idem semper obseruetur tactus, ne is modo lentior sit, modo concitior, ita ut siue una siue duæ vel plures etiam notulæ, ad unum tactum canendæ sint, illæ scilicet notulæ ad eum recte accommodentur. Exempli gratia, quando horologium incipit sonare, tunc numeramus eius, quod idem est, ac si ponatur ista nota, quæ apud recentiores uno tactu ualet. Si uerò illius loco pausa collocetur, tam diu est silendum, quantus est ipsius notulæ ualor. Quod si
pergas

pergas numerare horologij tactus usq; ad quatuor, ibi duæ syllabæ pronunciandæ erunt, als nemlich viere, istæ duæ syllabæ eadem celeritate exprimendæ sunt, qua expressisti unicam syllabam eius. Et sic deinceps cogitandum est de notis, quarum duæ

valent unum tactum, uelut istæ duæ . Præterea si sechzehnen dictionem numerare uis, ibi tres syllabas habes, quæ similiter celeritate, qua unum expressisti ad horologij tactum pronunciandæ sunt, quamuis prior syllaba duplici quantitate superat reliquas; sic etiam sentiendum est, quando tres notæ ad unum tactum inciderint, ex quibus prima dimidio tactu, reliquæ duæ

etiam dimidio tactu mensurantur, hoc pacto . Porrò si siebenzehnen numerare uis, iam prædictas regulas sequere, & quemadmodum ista dictio siebenzehnen, quatuor syllabas completitur, quæ tamen sub unum tactum referuntur; sic etiam quans

do quatuor tales notæ occurrerint , eas omnes sub unius tactus mensuram accommodabis, similiter iudicandum est de reliquis.

Tactus pro more recentiorum Musicorum est triplex:
Maior, Minor, & Proporcionatus.

Maior, cum breuis mensuratur tactu non diminuto pro modo ac temporis ratione; hic uocatur aliquando totalis seu integralis.

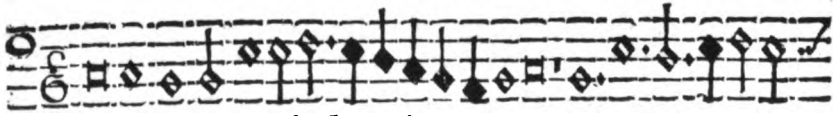
Minor, cum semibreuis aut minimæ duæ sub tactum cadunt, qui apud recentiores multum regnat; uocatur & ille tactus generalis seu uulgaris.

Proporcionatus, cum tres semibreues contra unam, ut in Tripla, aut minimas tres in prolatione perfecta proferuntur.

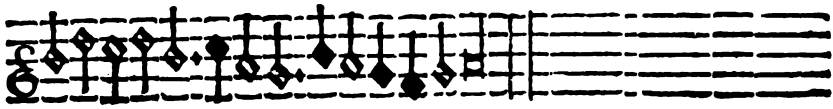
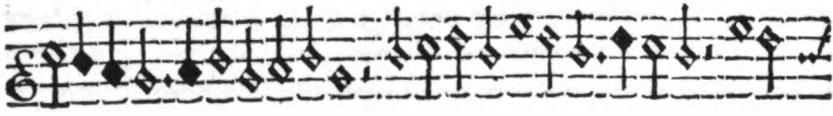
Sequuntur exempla ad tactum Maiorem,
Minorem & Proporcionatum.

F. iij. Discantus,

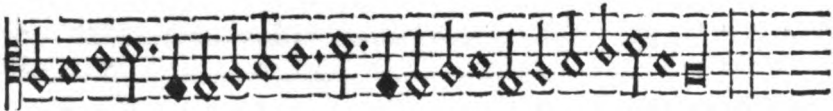
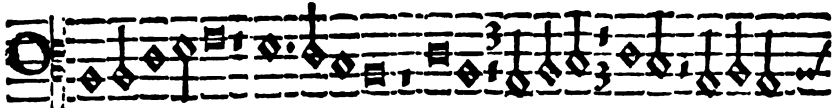
DISCANTVS.



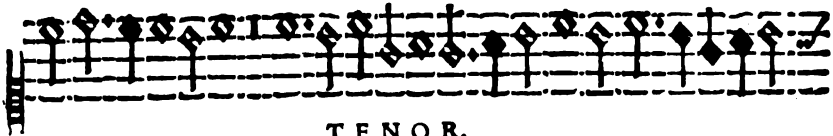
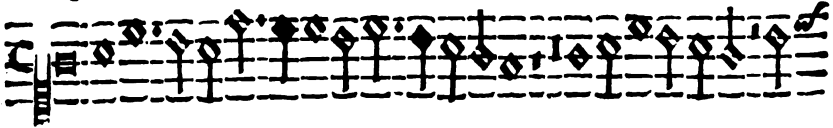
Hoc est exemplum ad tactum maiorem.



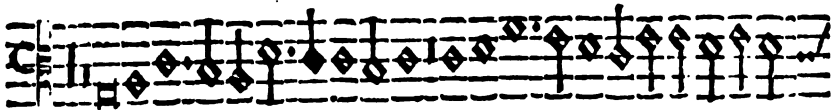
TENOR.



Sequitur exemplum tactus minoris. DISCANTVS.



TENOR.



ALTVS.

BASSVS.

Exemplum Tactus minoris. ALTVS.

BASSVS.

DISCANTVS.

The first system of musical notation consists of three staves. The top two staves contain a melodic line with diamond-shaped note heads and stems, while the bottom staff contains a rhythmic accompaniment with square-shaped note heads.

TENOR.

The second system of musical notation consists of three staves. The top two staves contain a melodic line with diamond-shaped note heads and stems, while the bottom staff contains a rhythmic accompaniment with square-shaped note heads.

Exemplum in tactum proporcionatum.

DISCANTVS.

The first staff of the 'Exemplum in tactum proporcionatum' discantus features a melodic line with diamond-shaped note heads and stems, and a rhythmic accompaniment with square-shaped note heads. A 'C' time signature is visible at the beginning.

ALTUS.

The second staff of the 'Exemplum in tactum proporcionatum' discantus features a melodic line with diamond-shaped note heads and stems, and a rhythmic accompaniment with square-shaped note heads. A 'C' time signature is visible at the beginning. The word 'Altus.' is written at the end of the staff.

ALTVS.

Three staves of musical notation for the Alto part. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. The notes are arranged in a sequence across the three staves, with some notes beamed together. The first staff begins with a treble clef and a common time signature (C). The second and third staves continue the melodic line.

BASSVS.

Three staves of musical notation for the Bass part. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. The notes are arranged in a sequence across the three staves, with some notes beamed together. The first staff begins with a bass clef and a common time signature (C). The second and third staves continue the melodic line. The third staff ends with a double bar line and a repeat sign.

TENOR.

One staff of musical notation for the Tenor part. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. The notes are arranged in a sequence across the single staff, with some notes beamed together. The staff begins with a treble clef and a common time signature (C).

BASSVS.

One staff of musical notation for the Bass part. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. The notes are arranged in a sequence across the single staff, with some notes beamed together. The staff begins with a bass clef and a common time signature (C).

G Discans

DISCANTVS.

The Discantus section consists of two staves of music. The notes are represented by diamond shapes. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. The music is written in a rhythmic pattern typical of a discantus.

ALTVS.

The Altus section consists of two staves of music. The notes are represented by diamond shapes. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. The music is written in a rhythmic pattern typical of an altus part.

TENOR.

The Tenor section consists of two staves of music. The notes are represented by diamond shapes. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. The music is written in a rhythmic pattern typical of a tenor part.

BASSVS.

The Bassus section consists of two staves of music. The notes are represented by diamond shapes. The first staff begins with a bass clef and a key signature of one flat. The second staff begins with a bass clef. The music is written in a rhythmic pattern typical of a bassus part.

Hæc

DISCANTVS.

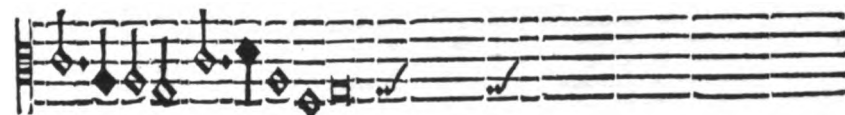
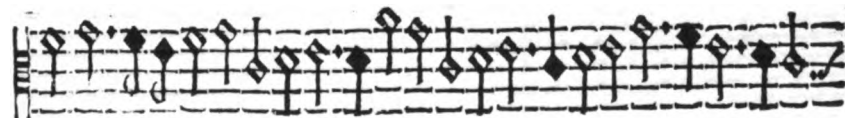
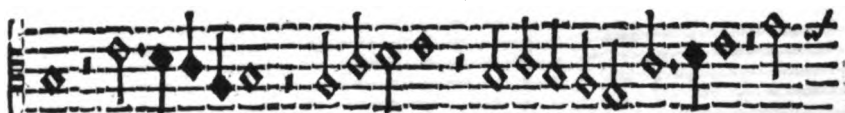
Five staves of musical notation, likely for a lute or similar fretted instrument. The notation is dense and rhythmic, featuring many sixteenth and thirty-second notes. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of early modern lute tablature notation, where notes are often represented by diamond-shaped symbols on the staff lines.

BASSVS.

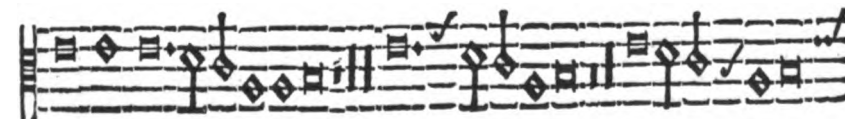
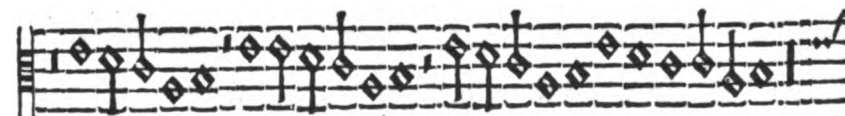
Four staves of musical notation, likely for a bass instrument. The notation is dense and rhythmic, featuring many sixteenth and thirty-second notes. The first staff begins with a bass clef and a key signature of one flat. The music is written in a style characteristic of early modern lute tablature notation, where notes are often represented by diamond-shaped symbols on the staff lines.

Altus,

ALTVS.



TENOR.



G ij Discans

DISCANTVS.

The first system of the discant consists of two staves. The upper staff contains a series of diamond-shaped notes, primarily eighth and sixteenth notes, with some rests. The lower staff contains a corresponding series of diamond-shaped notes, also primarily eighth and sixteenth notes, with some rests. The notes are arranged in a way that suggests a rhythmic pattern, possibly a minuet or a similar dance.

ALTVS.

The second system of the discant consists of two staves. The upper staff contains a series of diamond-shaped notes, primarily eighth and sixteenth notes, with some rests. The lower staff contains a corresponding series of diamond-shaped notes, also primarily eighth and sixteenth notes, with some rests. The notes are arranged in a way that suggests a rhythmic pattern, possibly a minuet or a similar dance.

TENOR.

The third system of the discant consists of two staves. The upper staff contains a series of diamond-shaped notes, primarily eighth and sixteenth notes, with some rests. The lower staff contains a corresponding series of diamond-shaped notes, also primarily eighth and sixteenth notes, with some rests. The notes are arranged in a way that suggests a rhythmic pattern, possibly a minuet or a similar dance.

BASSVS.

The fourth system of the discant consists of two staves. The upper staff contains a series of diamond-shaped notes, primarily eighth and sixteenth notes, with some rests. The lower staff contains a corresponding series of diamond-shaped notes, also primarily eighth and sixteenth notes, with some rests. The notes are arranged in a way that suggests a rhythmic pattern, possibly a minuet or a similar dance.

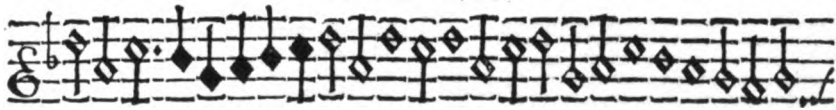
Sequitur aliud exemplum Syncopationis.

DISCANT.

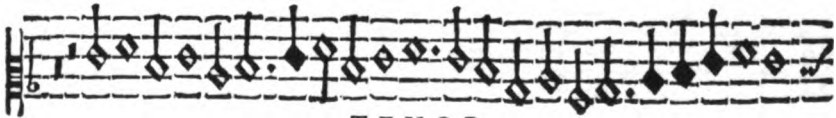
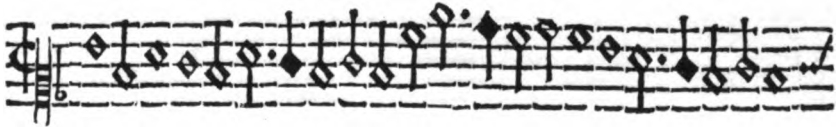
The syncopated discant consists of two staves. The upper staff contains a series of diamond-shaped notes, primarily eighth and sixteenth notes, with some rests. The lower staff contains a corresponding series of diamond-shaped notes, also primarily eighth and sixteenth notes, with some rests. The notes are arranged in a way that suggests a rhythmic pattern, possibly a minuet or a similar dance.

Discant

DISCANT.



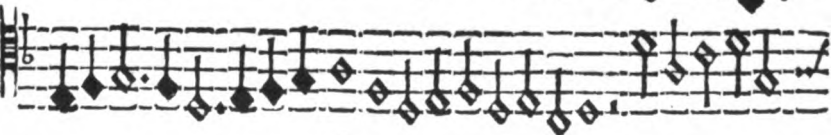
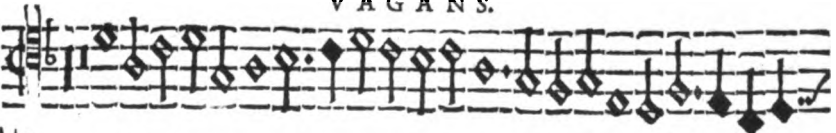
ALTVS.



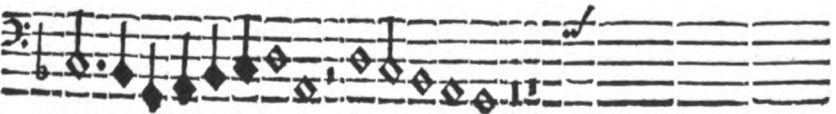
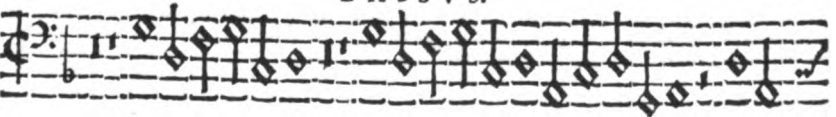
TENOR.



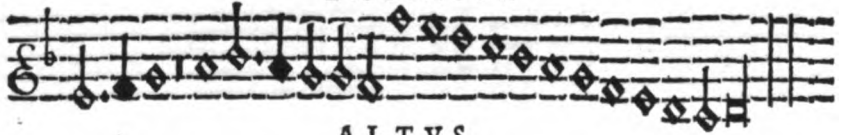
VAGANS.



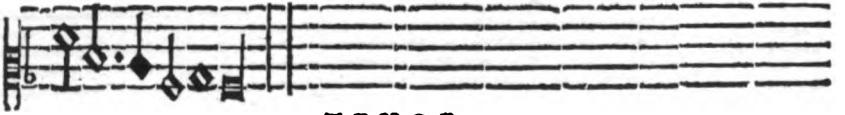
BASSVS.



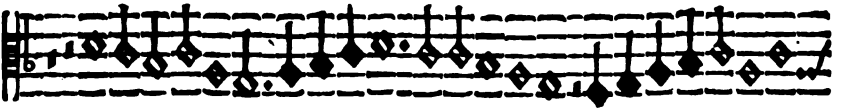
DISCANTVS.



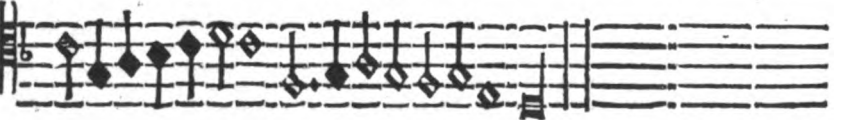
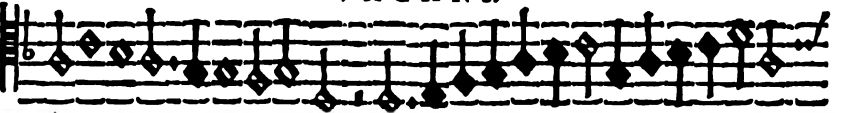
ALTVS.



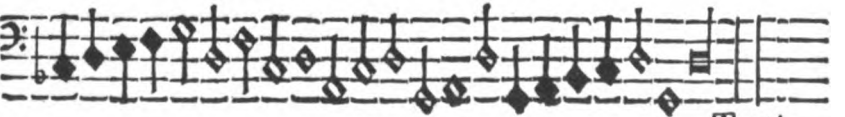
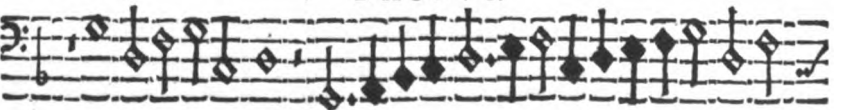
TENOR.



VAGANS.

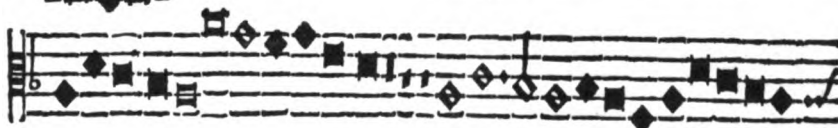
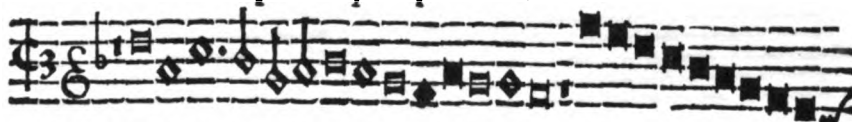


BASSVS.

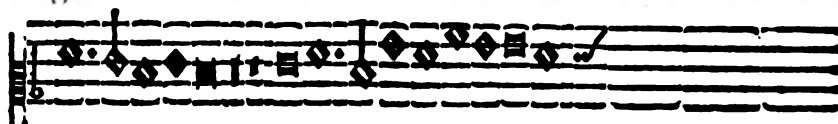
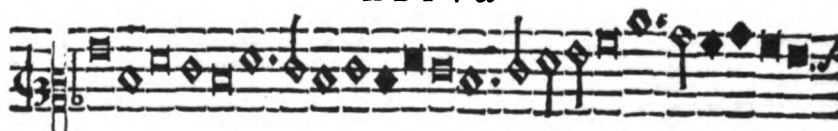


Tertium.

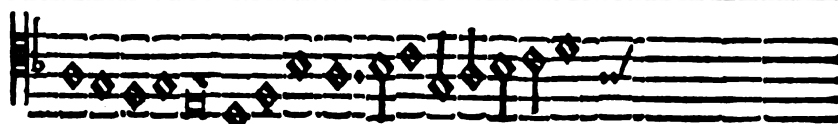
Tertium exemplum Syncopationis: DISCANT.



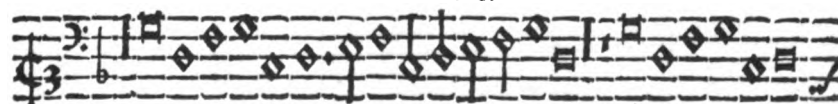
ALTVS.



VAGANS.

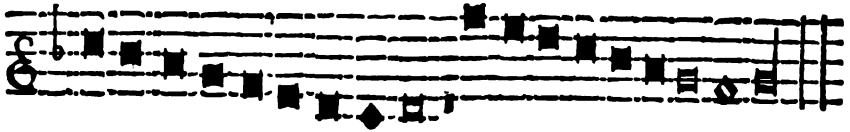


BASSVS.

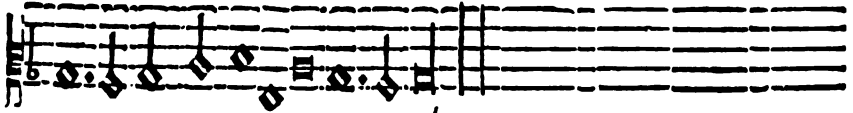
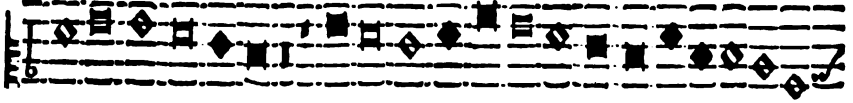


H Discant

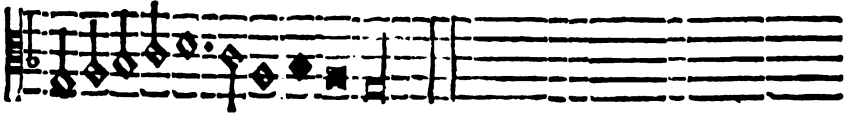
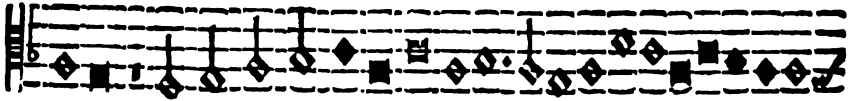
DISCANTVS.



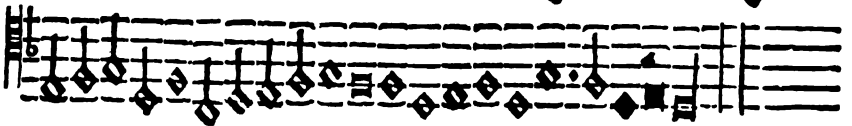
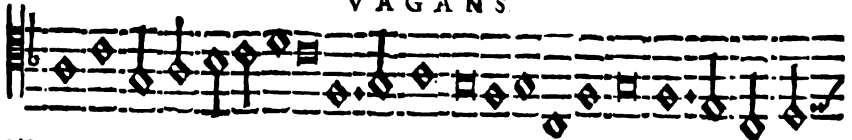
ALTVS.



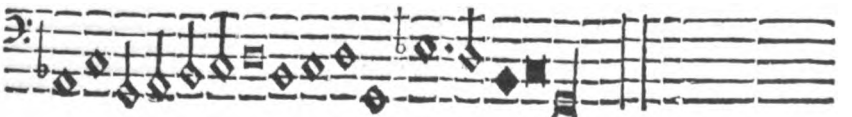
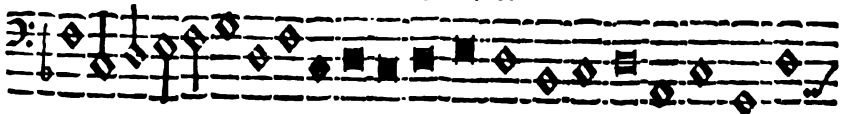
TENÓR.



VAGANS



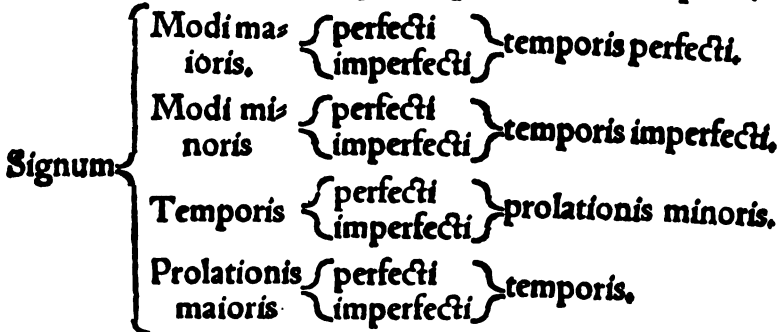
BASSVS.



DE MENSURA.

MENSURA est ualor singularum notarum in quolibet signo Musicali.

Sunt autem signa triplicia, quæ uocantur simplicia.



Modus cognoscitur ex numero ternario aut binario, addito integro uel dimidio circulo.

Tempus ex circulo solo integro uel dimidio.

Prolatio autem ex puncto inscripto circulo.

Modus consideratur in notis maximis & longis.

Tempus in breuibus.

Prolatio in semibreuibus.



Pausæ uerò:

Vbiq; respondent suis notis æquivalentibus.

DE MODO.

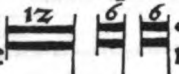
MODVS est cognitio longarum in maximis, & est duplex, Maior & Minor.

Maior habet mensuram longarum in maximis, & est duplex, Modus maior perfectus, Modus maior imperfectus.

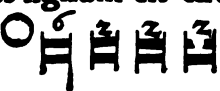
Modus maior perfectus est, quando Maxima ualeat tribus longis  : Cuius signum est circulus  cui additur ternarius numerus, ut sic,


○ 3.

H ij Modus

Modus maior imperfectus est, cum maxima mensuratur duabus longis . Cuius signum est semicirculus C ternario numero iuncto, & sic dignoscitur C₃.

Modus minor est mensura breuium in longis, & etiam est duplex: Modus minor perfectus, Modus minor imperfectus.

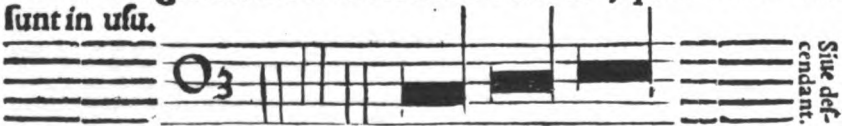
Modus minor perfectus, est trium breuium in una longa dimensio. Cuius signum est circulus O perfectus binario numero sociatus 2 

Modus minor imperfectus est, qui in longa duas breues considerat, cuius signum est semicirculus C, binario numero iunctus, sic 

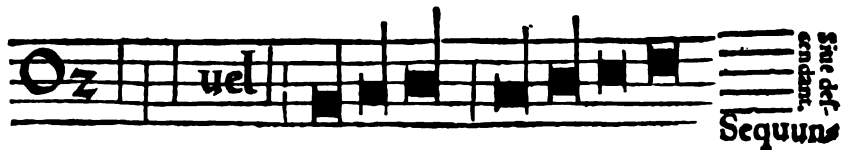
Non autem semper adscribuntur illa signa, sed sunt quoque signa interna uel implicita, ut uocantur, quibus cognoscimus gradus Musicales absque signo externo, sed tantum ex ipsa cantilena: Et duobus modis fit, uidelicet, pausarum geminatione, & colore notarum.

Cognoscitur autem Modus sic:

Duae pausa modales simul iunctae modum maiorem perfectum designant: uel tres coloratae maximae, quae tamen raro sunt in usu.



Vnica pausa modalis uel tres denigratae longae, aut duae longae & duae breues etiam coloratae, modum minorem perfectum indicant.



Sequuntur nunc omnium modorum exempla.

Verùm initio admonendum esse lectorem duxi, quod rarissimè inueniatur cantus, cui signum modi maioris perfecti, aut etiam modi maioris imperfecti præfixum sit, aut si fortè reperiatur, cum tamen necesse est insuauiozem esse. Habui quidem huius rei exemplum, & possem ipse quoq; simile quidam componere, sed quia istiusmodi cantus admodum dulcis esse non potest, eum hic planè omittendum censui. Veruntamen quia exempla rem ipsam illustrant, & ad plurimorum captum sunt accommodatiora, necessarium esse puto, etiam horum duorum modorum exempla proponere. Quia uerò, ut antea dixi, istæ cantilenæ, quæ signum modi maioris perfecti uel imperfecti habent, sunt insuauiores, propterea, quod ibi nulla concinna uariatio concordantiarum & fugarum esse potest, ubi maxima, uiginti septem; longa uerò, nouem uulgaribus tactibus mensuratur: Idèò sumpsi exempla quædam, quæ aliàs signa alia habent, & illis modi maioris perfecti & imperfecti signa præposui. Peto autem ne quis hoc meum consilium sinistrè interpretetur, neq; in hoc offendatur, quod ego in istis exemplis uariarum specierum notas posui, cum tamen aliàs modus maior tam imperfectus quàm perfectus circa maximas tantum & longas uersetur. Sciatq; hoc ideo à me factum esse, ut illorum animos, qui cantaturi hæc sunt à tædio & molestia, quæ solet ex mora nimia notarum peruenire, liberarem, præsertim si cantilena per se insuauis & sine artificio sit. Quare hanc meam qualemcunq; operam omnibus candidis & æquis animis non ingratham fore confido.

Nunc sequitur exemplum ad modum
maiozem perfectum;

H iij Tenor.

ALTVS.

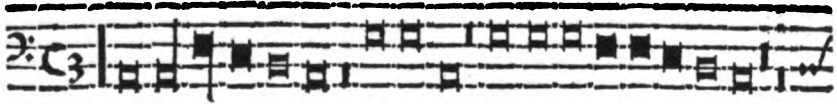
The Alto part is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes, with some notes beamed together. The second staff continues the melody. The third staff shows the beginning of the piece, with a treble clef, a key signature of one flat, and a common time signature, followed by a double bar line and then empty staves.

BASSVS.

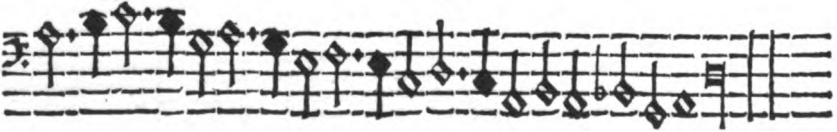
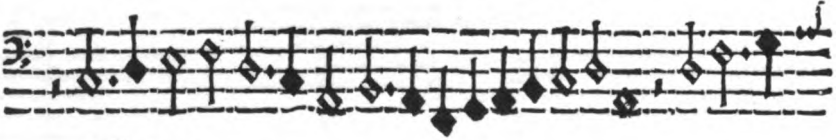
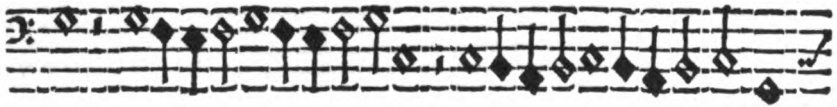
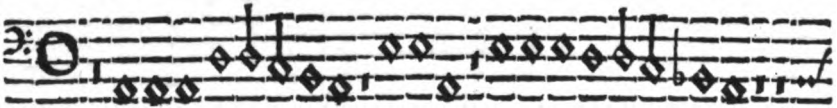
The Bass part is written on four staves. The first staff begins with a bass clef, a key signature of one flat, and a common time signature. The melody consists of quarter and eighth notes. The second staff continues the melody. The third staff continues the melody. The fourth staff shows the beginning of the piece, with a bass clef, a key signature of one flat, and a common time signature, followed by a double bar line and then empty staves.

Tenor.

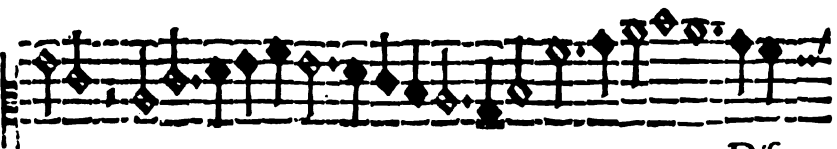
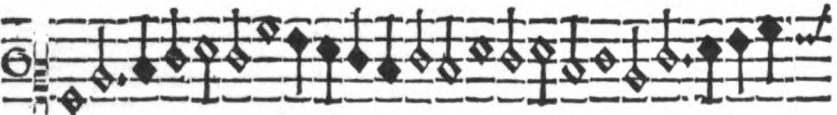
TENOR.



BASSVS.



DISCANTVS.



Discantus

DISCANT.

The DISCANT section consists of three staves of music. The notation is written in a style characteristic of early printed music, using diamond-shaped note heads and vertical stems. The first staff begins with a treble clef and a common time signature. The music is a single melodic line with various rhythmic values, including minims and crotchets, and some notes are beamed together. The second and third staves continue the melodic line, with the third staff ending with a double bar line and a repeat sign.

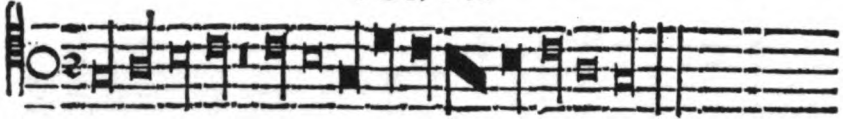
ALTVS.

The ALTVS section consists of five staves of music. The notation continues from the DISCANT section. The first staff of this section begins with a circle on the left, possibly indicating a new measure or a specific rhythmic value. The music continues with diamond-shaped note heads and vertical stems. The fifth staff ends with a double bar line and a repeat sign.

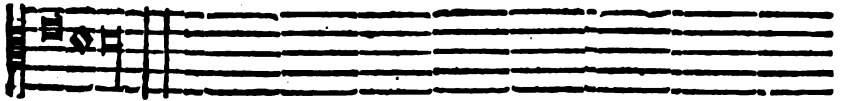
Sequitur nunc exemplum ad Modum minorem
perfectum.

I Tenor

TENOR.



ALTVS.



DISCANT.

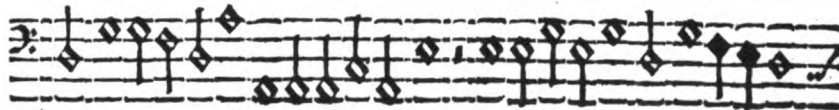
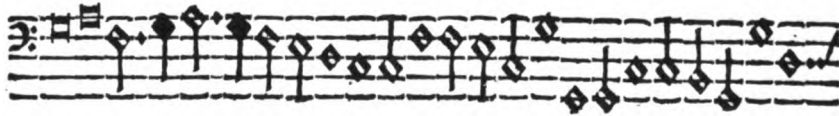


Discant

DISCANT.



BASSVS.



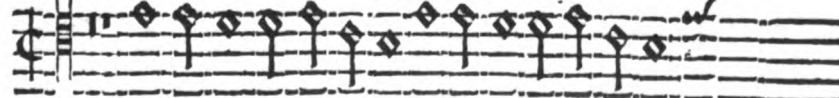
Exemplum Modi minoris imperfecti, TENOR.



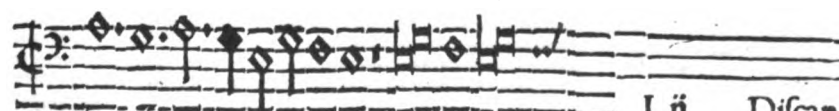
DISCANT.



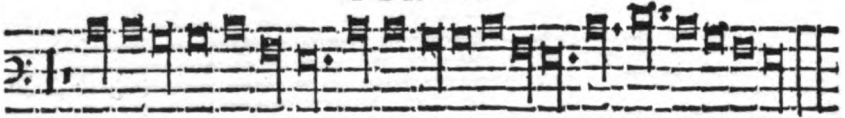
ALTVS.



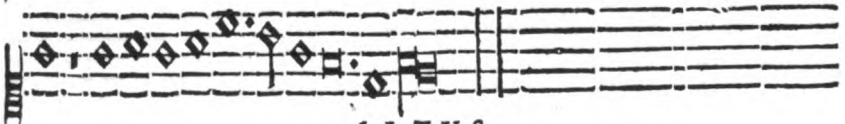
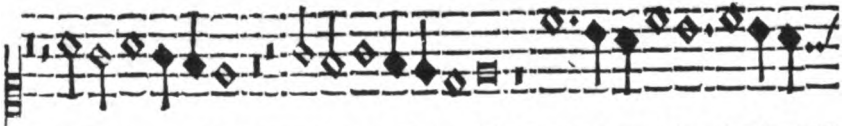
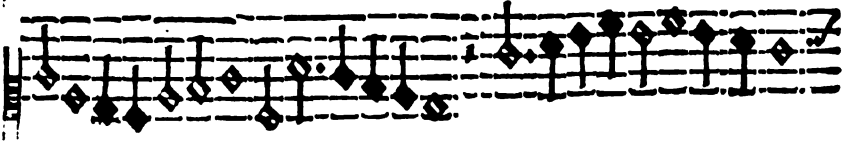
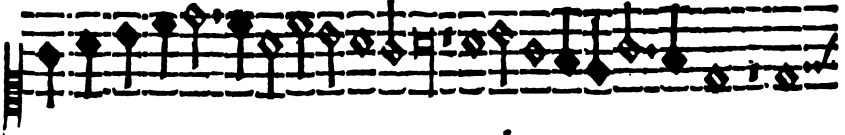
BASSVS.



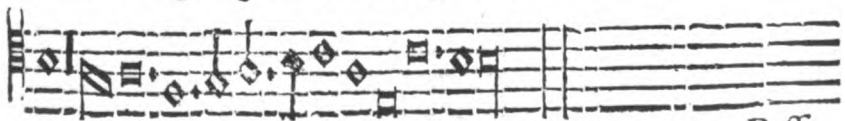
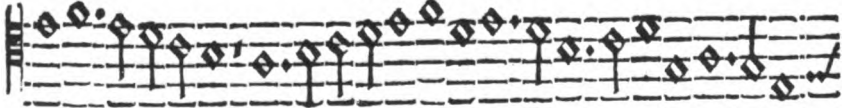
TENOR.



DISCANTVS.



ALTVS.



Bassus.

BASSVS.



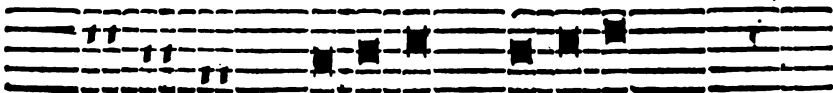
DE TEMPORE.

TEMPVS est cognitio semibreuium in breuibus, uel est quantitas notulæ breuis. Interdum autem tribus, aliquando duabus ualet semibreuibus, propterea in perfectum & in imperfectum diuiditur.

Tempus perfectum est, quando breuis mensuratur tactu integrali, iuxta consuetudinem ueterum Musicorum: aut, quando breuis \blacksquare ualet tres semibreues $\blacklozenge\blacklozenge\blacklozenge$, cuius signum est circulus perfectus \bigcirc .

Tempus imperfectum, quando breuis mensuratur tactu imperfecto, iuxta ueterum Musicorum consuetudinem: aut, quando breuis \blacksquare ualet duas semibreues $\blacklozenge\blacklozenge$, cuius signum est semicirculus \bigcirc .

Sed tamen, ut dictum est, sicut signis internis uel implicitis, cognoscimus gradus Musicales, absq; signo externo, tantum ex cantilena: ita duæ pausæ semibreues coniunctæ, uel tres breues coloratæ, tempus perfectum exhibent.

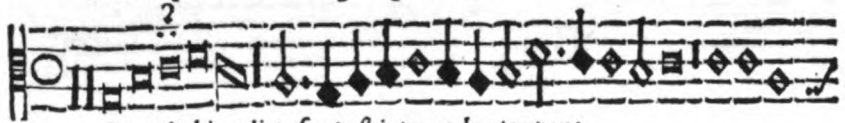


Sequuntur exempla.

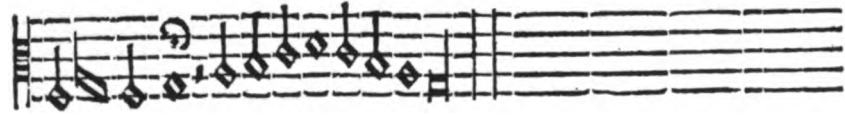
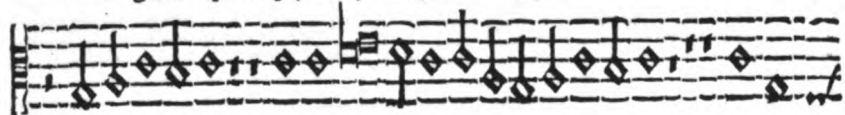
I ij

Tenor.

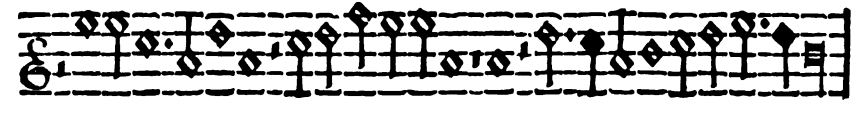
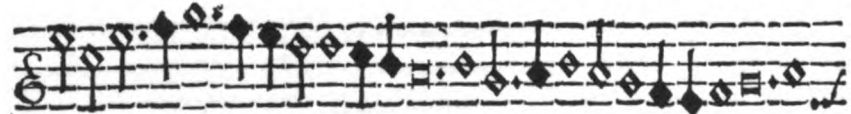
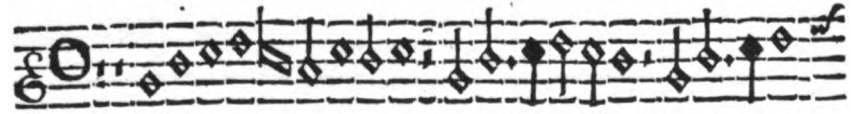
Exemplum ad tempus perfectum, TENOR.



Fuga in hiperdiapason post integra duo tempora.



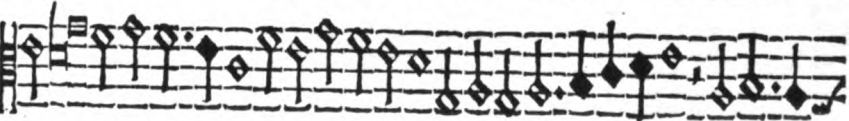
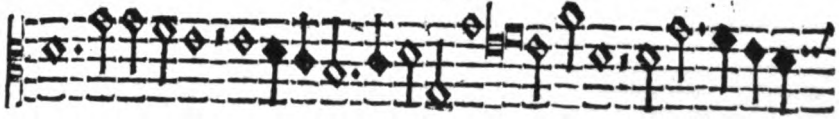
SECUNDVS DISCANTVS.



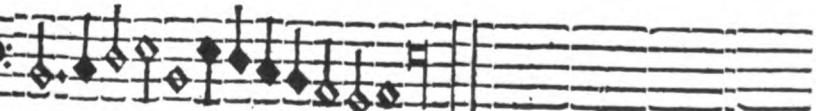
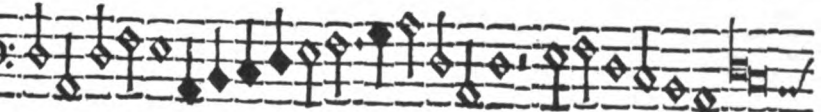
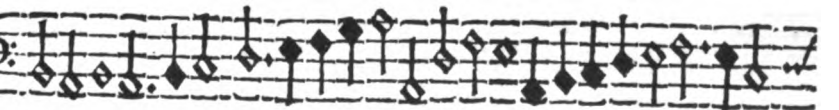
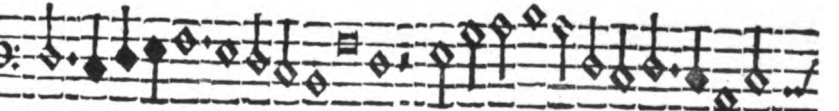
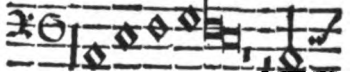
ALTVS.



ALTVS.



BASSVS.

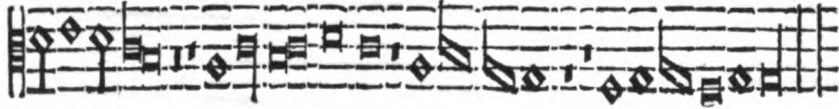


Sequitur Exemplum ad tempus imperfectum.

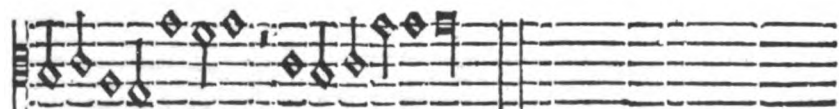
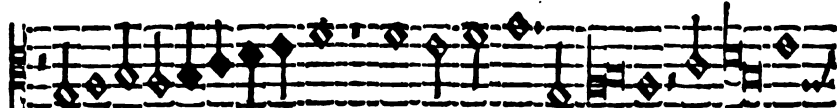
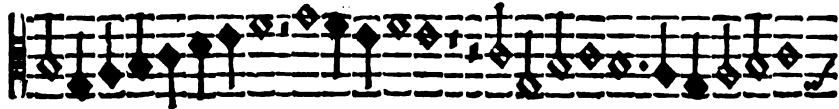
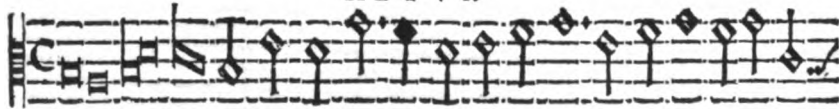
TENOR cum Fuga.



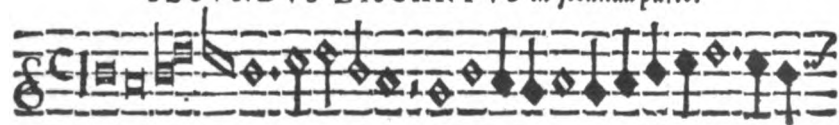
Fuga in Hiperdiapente post duo tempora in hoc signo usitata.



ALTUS.



SECUNDVS DISCANTVS in secunda parte.



SECUNDVS DISCANTVS.

Four staves of musical notation for the upper voice part. The notation is in treble clef with a common time signature (C). The music consists of a series of eighth and sixteenth notes, often beamed together, with some rests and accidentals. The piece concludes with a double bar line and a repeat sign.

Fifth staff of musical notation for the upper voice part, continuing the melodic line from the previous staves. It ends with a double bar line and a repeat sign.

BASSVS.

First staff of musical notation for the bass part, written in bass clef with a common time signature (C). The notation uses square notes and includes some rests and accidentals.

Second staff of musical notation for the bass part, continuing the bass line with square notes and rests.

Third staff of musical notation for the bass part, continuing the bass line with square notes and rests.

Fourth staff of musical notation for the bass part, concluding the piece with a double bar line and a repeat sign.

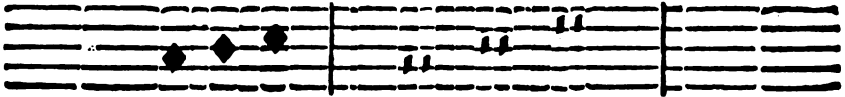
K

DE

DE PROLATIONE.

PROLATIO est cognitio minimarum in semibreuis bus, & est duplex, Maior & Minor, aut quod idem & facilius est, perfecta prolatio & imperfecta.

Perfecta prolatio est, ubi semibreuis tres minimas continet, aut semibreuis integro tactu, iuxta ueterum Musicorum consuetudinem mensuratur, so wirt eine minima einen gemeinen Strauthackerischen schlag gelten. Cognoscitur autem prolatio perfecta ex puncto in semicirculo aut integro circulo inscripto. Aliquando tamen prolatio maior siue perfecta, absq; puncto in circulo integro scripto, sed per signa intrinseca, scilicet per tres semibreues denigratas, aut per duas minimæ pausas æqualiter ab eadem linea assurgentes cognoscitur, sicut & supra de modo & tempore dictum est.



Musici multum disputant de prolatione maiore: Quidam dicunt prolationem maiorem pertinere ad augmentationem; quidam uero uolunt, si signum prolationis maioris appositum sit simul omnibus uocibus, ut illa cantilena (quam citra artem fingunt) cantaretur tactu proportionato, aut sicut proportio tripla. Ego autem artem Musicorum & usum Cantorum, & in utraq; parte artifices non emendabo, sed tamen ut dicam meam sententiam, ita usu receptum est in prolatione maiore, quando uoces singulæ habent præscripta integra signa non diminuta, tum semibreuis mensuratur uulgari tactu proportionato, qua de re exemplum paulo post subiiciam. Quamuis autem plura genera tactuum fingere, ut saepe dictum, plane nihil opus sit, cum unico & eodem in cantibus omnis generis uti non solum commodum, uerum etiam necessarium sit, tamen docendi gratia plura genera tactuum usurpantur.

Valor

Valor in prolatione notarum maiore perfecti &
 imperfecti temporis,

1. 3. 9. 18. 36.
 1. 3. 6. 12. 24. 1/2 4. 8.

Exemplum prolationis maioris & minoris perfectæ.

TENOR.

ALTUS.

DISCANTVS.

BASSVS.

K ij Tenor.

TENOR.

Two staves of musical notation for the Tenor part. The top staff uses a soprano clef and contains a melodic line with various note values and rests. The bottom staff uses a bass clef and contains a bass line with similar note values and rests. The music is written in a single system.

ALTUS.

Six staves of musical notation for the Altus part. The notation is arranged in three pairs of staves. Each pair consists of a top staff with a soprano clef and a bottom staff with a bass clef. The music is written in a single system across all six staves.

DISCANTVS.

A single staff of musical notation for the Discantus part, featuring a melodic line with various note values and rests.

DISCANTVS.

Four staves of musical notation for the Discantus section. The notation is written on five-line staves with a treble clef. The music consists of a series of diamond-shaped notes (possibly representing a specific rhythmic pattern or a type of note) connected by stems. The notes are arranged in a sequence that moves across the staves, with some notes having stems that cross between staves. The notation is dense and rhythmic, typical of a discantus.

BASSVS.

Five staves of musical notation for the Bassus section. The notation is written on five-line staves with a bass clef. The music consists of a series of diamond-shaped notes (possibly representing a specific rhythmic pattern or a type of note) connected by stems. The notes are arranged in a sequence that moves across the staves, with some notes having stems that cross between staves. The notation is dense and rhythmic, typical of a bassus.

K ij

Tenor.

TENOR.

The Tenor part consists of two staves of music. The first staff begins with a treble clef and a common time signature. It contains a series of diamond-shaped notes with stems, some with flags, and a few rests. The second staff continues the melodic line with similar diamond-shaped notes and stems, ending with a double bar line.

DISCANTVS.

The Discantus section consists of six staves of music. The first staff begins with a treble clef and a common time signature. It features a complex, rhythmic pattern of diamond-shaped notes with stems, often beamed together. The subsequent staves continue this intricate melodic and rhythmic development, with various note values and stems, ending with a double bar line.

ALTVS.

The Altus part consists of two staves of music. The first staff begins with a treble clef and a common time signature. It contains a series of diamond-shaped notes with stems, some with flags, and a few rests. The second staff continues the melodic line with similar diamond-shaped notes and stems, ending with a double bar line.

ALTVS.

The Alto part is written on four staves. The first two staves contain a melodic line with various note values and rests. The third and fourth staves provide a harmonic accompaniment with chords and single notes.

BASSVS.

The Bass part is written on six staves. The first two staves show a melodic line with some triplet markings. The remaining four staves provide a complex harmonic accompaniment with many chords and rhythmic patterns.

Resolutio Tenoris.

A musical score consisting of four staves. The notation is a form of mensural notation with square notes and stems. The first staff begins with a large circle, likely a clef or time signature. The notes are arranged in a way that suggests a specific rhythmic pattern, with some notes having flags or beams. The score ends with a double bar line.

Hoc Exemplum quod sequitur pertinet ad Regulam de qua diximus, quando omnes uoces habent praescripta signa integra, hoc est non diminuta, tum mensuratur tactus, ut uocant proportionatus.

DISCANTVS.

A musical score consisting of four staves. The notation is a form of mensural notation with square notes and stems. The first staff begins with a large circle, likely a clef or time signature. The notes are arranged in a way that suggests a specific rhythmic pattern, with some notes having flags or beams. The score ends with a double bar line. The word "Altus" is written at the bottom right of the fourth staff.

ALTVS.

The Alto part is written on four staves. The first staff begins with a treble clef and a common time signature (C). The music consists of a series of diamond-shaped notes, some with stems, and square-shaped notes. The piece concludes with a double bar line.

TENOR.

The Tenor part is written on three staves. The first staff begins with a treble clef and a common time signature (C). The notation uses diamond-shaped notes with stems and square-shaped notes. The piece ends with a double bar line.

BASSVS.

The Bass part is written on three staves. The first staff begins with a bass clef and a common time signature (C). The notation uses diamond-shaped notes with stems and square-shaped notes. The piece concludes with a double bar line.

De pro

De prolatione minore.

Prolatio Minor seu imperfecta est, in qua semibrevis mensuratur duabus minimis, & cognoscitur ex solo semicirculo aut integro circulo: ut enim presentia puncti maiorem, ita absentia minorem designat. Huic non opus est addere exempla, quia alias ubiq; in promptu sunt: à tempore enim nihil differt, nam ubicunq; tempus est, ibi etiam est prolatio minor.

DE SIGNIS.

SIGNVM est figura, indicans gradus Musicales in cantu.

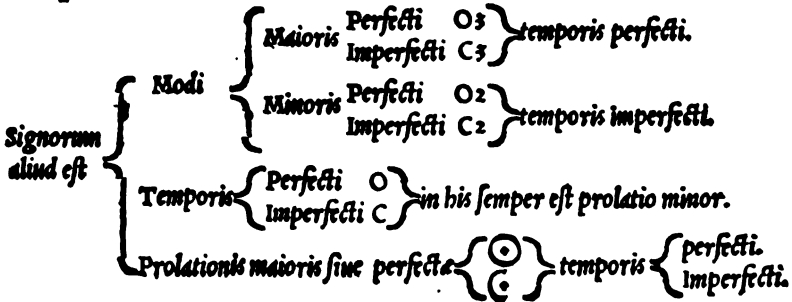
Et est duplex $\left\{ \begin{array}{l} \text{Externum.} \\ \text{Internum.} \end{array} \right.$

Externum, quod in principio cantus expressè ponitur, ex quo statim primo intuitu, Musicæ gradus extrinsecus cognoscimus, & tribus modis signatur, puncto, circulo, & numero.

Numerus additus circulo, significat modum: ternarius maiorem: binarius minorem.

Circulus tempus designat, integer perfectum: semicirculus imperfectum.

Punctus inscriptus circulo aut semicirculo, indicat prolationem maiorem: absentia puncti minorem, quæ nihil differt à tempore.










Sequitur






Sequitur nunc tabula, in qua quantitas cuiuslibet notae
pro signorum uarietate explicatur.

$\frac{1}{2}$	◊	$\frac{1}{2}$	◊	$\frac{1}{2}$	◊	$\frac{1}{2}$	◊	$\frac{1}{2}$	◊	$\frac{1}{2}$	◊	1	◊	1	◊
	z		z		z		z		z		z		3		3
1	◊	1	◊	1	◊	1	◊	1	◊	1	◊	3	◊	3	◊
	3		3		z		z		3		z		3		z
3	≡	3	≡	z	≡	z	≡	3	≡	z	≡	9	≡	6	≡
	3		z		3		z		z		z		z		z
9	≡	6	≡	6	≡	4	≡	6	≡	4	≡	18	≡	12	≡
	3		z		z		z		z		z		z		z
27	≡	12	≡	12	≡	8	≡	12	≡	8	≡	36	≡	24	≡
	O3		C3		O2		C2		O		C		⊙		⊙

Musici multum disputant, qui fiat, quod cum in perfecto circulo breuis integrum tactum, hoc est, tres uulgares tactus ualeat: in semicirculo uerò, duos ualeat tactus, cum tamen solummodo unum tactum cum dimidio ualere debeat, quia si aliquid in duo æqualia diuidendum sit, uni parti tantum

L: ij tribuens

tribuendum esse quantum alteri: Indeque inferre uolunt, cum in semicirculo breuis duobus tactibus mensuretur, necesse esse ut in perfecto circulo breuis quatuor tactibus mensuretur, ut si circulum in duas partes seces, tantundem utrobique relinquatur. Ad hoc respondeo, istam collationem partium in Musica non hoc modo instituendam esse, sed recte fieri, si breuis in perfecto circulo tribus, in dimidio uero duobus tactibus mensuretur. Atque huius rei quidam rationem reddere conantur, & dicunt, si in perfecto circulo pingas triangulum, tunc tres æquales partes, intra circuli circumferentiam, & latera trianguli contentas constitui,  Ab illo igitur circulo, si auferas partem ex quocumque late  re libet, remanent duæ æquales partes, atque hanc causam esse uolunt, cur in perfecto circulo breuis tribus, in dimidio uero duobus tactibus ualeat. Verum si hæc ita se habent, ille circulus, in quo breuis duobus tactibus ualeat, non semicirculus, sed potius imperfectus circulus appellandus erit, quoniam non prorsus dimidia, sed tertia pars à circulo aufertur. Horum autem opinionem non plane probo, nec in totum rejicio. Veruntamen etiam magis consentanea huius rei ratio uidetur esse ista: Si circulum in quo breuis tribus tactibus uulgaribus mensuratur per medium seces,  tunc uidebis alteram circuli partem cornua uertere uersus dextram , alteram uero deniore sui corporis parte, leuam respicere , Scis autem in circulo tali  breuem duos tactus, in hoc uero  unicum tantum ualere tactum, propter inuersionem: nam omnis inuersio circuli parit diminutionem. Iam si istos duos rursus coniungas, alter quidem duos, alter uero unum tactum secum afferet, ex quibus per additionem collectis & unitis, habebis tres uulgares tactus, unde illud tritum prouerbiū: Omne trinum perfectum.

Apud ueteres fuerunt alia signa ut hæc:    quibus Modum, Tempus & Prolationem demonstrauit: externo scilicet circulo Modum, medio Tempus, puncto Prolationem. Signarunt etiam puncta in ipso corpore notarum hoc modo   quibus mensuram indicarunt.

Sequitur

Sequitur exemplum. DISCANT.

First system of musical notation, featuring a treble clef and a common time signature. The notation includes various note values and rests on a five-line staff.

ALTVS.

Second system of musical notation, featuring a treble clef and a common time signature. The notation includes various note values and rests on a five-line staff.

TENOR.

Third system of musical notation, featuring a treble clef and a common time signature. The notation includes various note values and rests on a five-line staff.

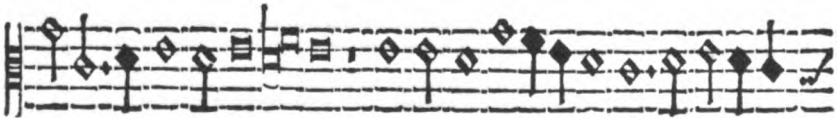
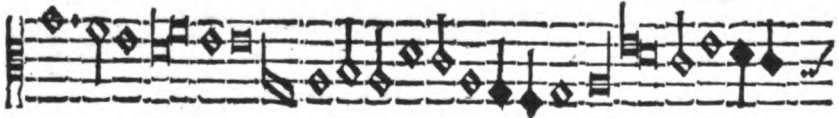
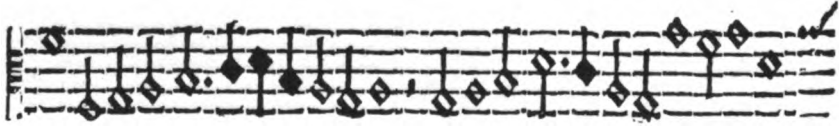
BASSVS.

Fourth system of musical notation, featuring a bass clef and a common time signature. The notation includes various note values and rests on a five-line staff.

DISCANT.



ALTVS.



Tenor.

TENOR.

A musical score for the Tenor part, consisting of five staves. The notation is written on a grand staff (two-line system) with a treble clef on the left. The notes are represented by diamond-shaped symbols with stems, and there are various rests and bar lines throughout the piece.

BASSVS.


A musical score for the Bass part, consisting of four staves. The notation is written on a grand staff (two-line system) with a bass clef on the left. The notes are represented by diamond-shaped symbols with stems, and there are various rests and bar lines throughout the piece.


Signum


Signum internum est, quando cognoscimus gradus Musicales absq̃ externo signo, tantum ex cantilena: hoc est, ex geminatione paularum, aut colore notarum, de quibus (cum supra de Modo: Tempore: & Prolatione ordine tractaremus) satis perspicue dictum est. Illud tamen notandum est, quando duæ pausæ, quæ referunt interna signa collocatæ sunt, uel ante clauem signatam, uel statim post, ita ut signum ipsas pausas sequatur, & pausæ inter clauem signatam & signum positæ sint: tum nullum silentium indicant, sed tantum ostendunt gradus. Cantilena autem carens externis signis aut internis, simpliciter censenda est temporis esse imperfecti, quod omnes Musici affirmant.

Signa quæ minus principalia dicuntur.


Sunt & alia signa in usu, quæ ad cognitionem graduum parum aut ferè nihil expediunt, & propterea signa minus principalia à Musicis uocantur.

 **Reinceptionis aut repetitionis, quia secundario canitur: quidam dicunt, toties illas notas, quibus signum hoc subiungitur, repetendas esse, quot puncta in qualibet parte lateris dextri uel sinistri posita sunt: sed hoc à Musicis non obseruatur, ut multa exempla ostendunt.**

 **In hoc signo fit mora, aut est signum concordantiæ cardinalis uocum, ubi scilicet simul omnes uoces aliquantis sper quiescunt.**

 **Signum conuenientiæ, ubi uoces conueniunt: Hoc præsertim in fugis usum habet, quia ostendit inceptionem sequentis uocis & finem alterius.**

Signa errorem significantia seu corrigentia.

 **Dealbationis signum: indicant enim istæ duæ utrugulæ notas albas esse debere: Interdum tamen in applicatione textus usurpantur.**

Nota

† Nota quæ per illius caudam siue ascendentem siue descen-
 dentem uirgulam habet, aut nota quæ ascendendo &
 descendendo simul caudata est, † eam non debere esse
 caudatam significat.

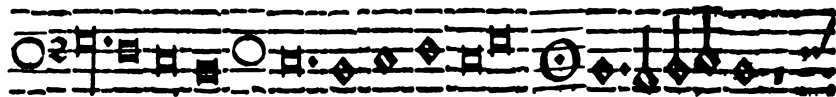
DE PUNCTIS.

PUNCTVS est minimum quoddam signum adles-
 ctum notulis ad augendum earum ualorem, & diuidenda tem-
 pora, & est quadruplex, Additionis, Perfectionis, Diuisionis,
 & Alterationis.

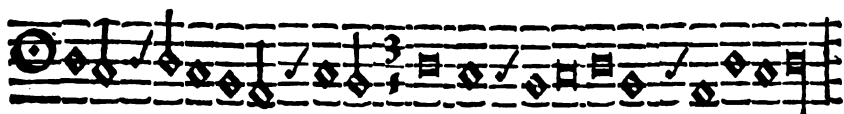
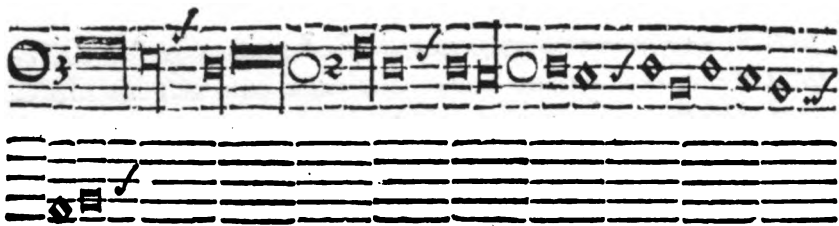
Punctus additionis, qui proximæ notæ à tergo apponitur,
 & dimidiâ parte ualoris auget notam, cui adiungitur: scri-
 bitur autem ad notulas imperfectas, quæ scilicet censentur nu-
 mero binario, ut hic:



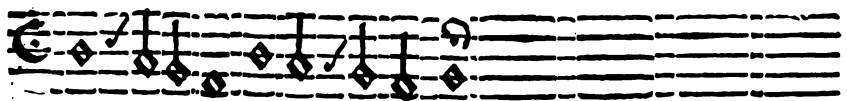
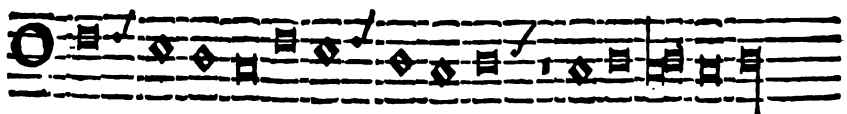
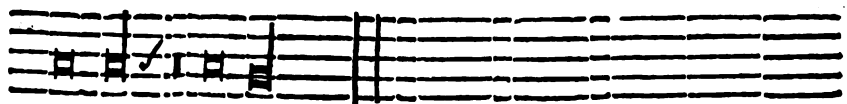
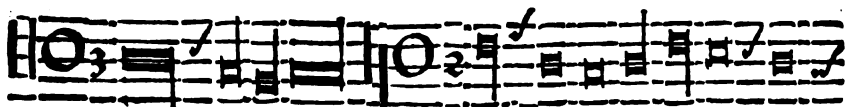
Punctus perfectionis est, qui notæ perfectæ est postpositus,
 non ut eam auget, sed tantum ut eam in perfectione conser-
 uet ne à nota minori imperficiatur, ut hic:



Punctus diuisionis qui ponitur inter notas duas, & eas
 neq; auget neq; minuit, sed diuidit notas, ut discernantur tem-
 pora, scribitur autem paulò altius à nota quam additionis punctus.
 Quando autem ad tertiam aut quartam notam ponitur,
 significat quod illa nota cui est adiunctus, transferri debeat ad
 tertiam aut quartam, tunc dicitur punctus transportationis, illius
 usus est tantum in gradibus perfectis, quia intendit conficere
 e numerum ternarium, ut hic:



Punctus alterationis est, qui in suo ualore duplicat secundam notam in ordine sequentem illum punctum, propterea alterationis punctus dicitur. Interdum tamen fit alteratio absque puncto, quando scilicet dimensio ternarij numeri non est sufficiens, quod plerumque fit in ligatura semibreuium, quando inter duas breues in tempore perfecto concluduntur, & non nisi in gradibus perfectis fit.



Non opus esse existimo de punctis exempla quatuor uocum addere, quia illa passim in cantilenis obuia sunt, ubicumque enim prolatio est, aut augmentatio, aut tempus, ibi creberrime puncta reperiuntur.

DE IMPERFECTIONE.

IMPERFECTIO est diminutio perfectarum notarum : uel est, quando perfecta nota sit diminuta, dicitur autem perfecta nota, quæ potest diuidi in tres æquales partes, quarum quatuor esse constat, Maximam in modo maiori perfecto, Longam in modo minori perfecto, Breuem in tempore perfecto, & semibreuem in prolatione maiori.

Sciendum autem est imperfectionem fieri tribus modis, Nota, Pausa & Colore.

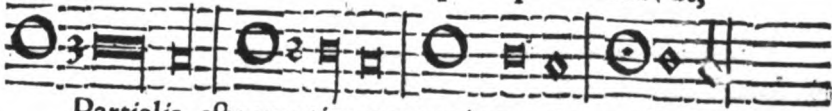
Nota semper imperficitur à minore, sed non e contra.

Pausa nunquam imperficitur, sed imperficit.

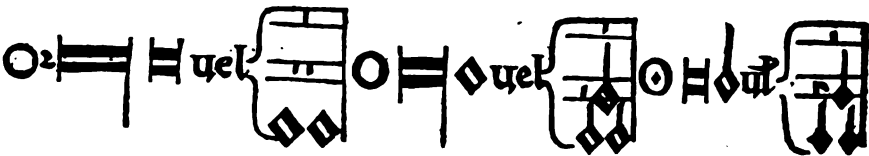
Color aufert tertiam partem, & potest transportari per punctum transportationis.

Imperfectio est duplex $\left\{ \begin{array}{l} \text{Totalis.} \\ \text{Partialis.} \end{array} \right.$


Totalis fit, cum præcisè tertia pars notæ detrahatur, & sic maxima à longa, longa à breui, breuis à semibreui, semibreuis à minima imperficitur, aut ab aliqua æquivalente : ut,




Partialis, est remotio non tertiæ partis notulæ, sed alicuius partis : ut,



Notæ in perfectione & in imperfectione aliæ sunt patientes, aliæ agentes, aliæ agentes & patientes.

Nota patientis imperficitur, sed nunquam imperficit, ut 

Nota agens alias imperficit, sed nunquam imperficitur : ut 

M ij.

Nota

Nota agens & patiens imperficere & imperfici potest, respectu diuersorum signorum, quarum tres sunt:

ut { \square longa.
 \square breuia,
 \diamond semibreuis.

Sequuntur regulæ.

Quando duæ semibreues inter duas breues in tempore perfecto positæ fuerint, si punctus diuisionis inter notas minores interponitur, quælibet breuium imperficitur, ut supra de puncto diuisionis dictum est. /

$\square \diamond \diamond \square$

Secunda regula.

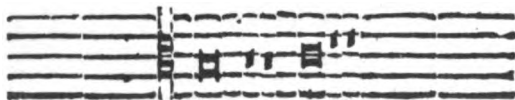
Si tres semibreues inter duas breues in signo perfecto, uel temporis perfecti ordinatæ fuerint, puncto diuisionis uel alterationis absente, nulla fit imperfectio. Cum autem punctus diuisionis aut alterationis interfuerit, facile discernendum in quam notulam imperfectio cadat.

Tertia regula.

Si semibreuis in tempore perfecto longam subsequuta fuerit, longa illa imperficitur partialiter per semibreuem antecedentem uel sequentem, uel ex utraq; parte: ut $\diamond \square \square \diamond \cdot \diamond \square \diamond$

Quarta regula.

Quamuis pausa non imperficitur sed imperficit, tamen si duæ semibreues contiguæ post breuem in tempore perfecto subsequutæ fuerint, tum nulla imperfectio fit.



Quinta regula.

Quæ

Quæcunq; autem dicta sunt in his regulis de tempore perfecto, eadem etiam obseruantur in alijs signis perfectis, pro qualitate notarum & paularum, cuiuslibet signo conuenientium.


Exempla de perfectione & imperfectione, passim obuia sunt in cantionibus signorum perfectorum, quare hic non ero prolixior.

DE COLORE FIGURARUM.

IN imperfectione mentionem fecimus de colore, sed tamen ut adolescentes diligentiori admonitione erudiantur, ut intelligant quid usu in hac parte receptum sit, pauca de Colore erunt dicenda.

Est autem Color nihil aliud quam plenitudo notarum, uel quod idem est, denigratio figurarum principalium, Cui tantum potestatis est adimere tertiam partem ualoris in notis perfectis, in imperfectis uerò quartam partem aufert, aliquando etiam hemiolam proportionem significat, de qua infra dicam.

Sequuntur regulæ.

Quando maiores notæ uariantur colore in integris seu perfectis signis, tum & minores pertinentes ad conficiendum ternariū numerum denigrandæ sunt, 



Fit etiam aliquando denigratio, alterationis causa amouendæ.

Sequitur exemplum.

M iij

Discant.

DISCANT.

3. 4. 4. 2. 4. 2. 4. 2. 2. 4. 6. 2. 2. 2. 1. 1.

2. 6. 2. 2. 2. 2.

ALTVS.

TENOR.

Tenor.

TENOR.

Four staves of musical notation for the Tenor part. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of diamond-shaped notes with stems, some beamed together, and rests. The first staff has a common time signature 'C'. The second staff has a common time signature 'C'. The third staff has a common time signature 'C'. The fourth staff has a common time signature 'C'.

BASSVS.

Five staves of musical notation for the Bass part. Each staff begins with a bass clef and a key signature of one flat (B-flat). The notation consists of diamond-shaped notes with stems, some beamed together, and rests. The first staff has a common time signature 'C'. The second staff has a common time signature 'C'. The third staff has a common time signature 'C'. The fourth staff has a common time signature 'C'. The fifth staff has a common time signature 'C'.

Discant

DISCANTVS.

The first two staves of the Discantus section. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with several triplet markings: '1. 2. 3.' above the first three notes, '2. 1. 3.' above the next three notes, and '3.' above the final note. The bottom staff is a bass clef with a common time signature, providing a harmonic accompaniment.

ALTVS.

The first two staves of the Altus section. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass clef with a common time signature, providing a harmonic accompaniment.

TENOR.

The first two staves of the Tenor section. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass clef with a common time signature, providing a harmonic accompaniment.

BASSVS.

The first three staves of the Bassus section. All three staves are in bass clef with a key signature of one flat (B-flat) and a common time signature. The top staff contains a melodic line, while the middle and bottom staves provide harmonic accompaniment.

Secunda

Secunda regula.

Quando in imperfectis signis cantilena in una parte omnes notas habet denigratas, tum pro communi iudicio Musicorum, habetur aut solmisatur quasi dupla proportio, hoc est, dimidia pars ualoris cantatur : ut,

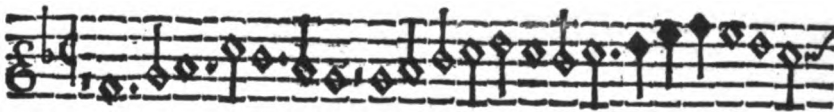
TENOR.



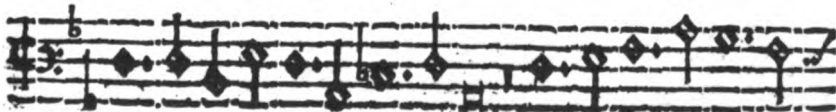
ALTVS.



DISCANTVS.



BASSVS.



N Tenor.

TENOR.

The Tenor part is written on four staves. The first three staves contain a melodic line with diamond-shaped note heads and stems, accompanied by a bass line with square-shaped note heads. The fourth staff shows the continuation of the bass line, with the melodic line ending in a final cadence.

ALTVS.

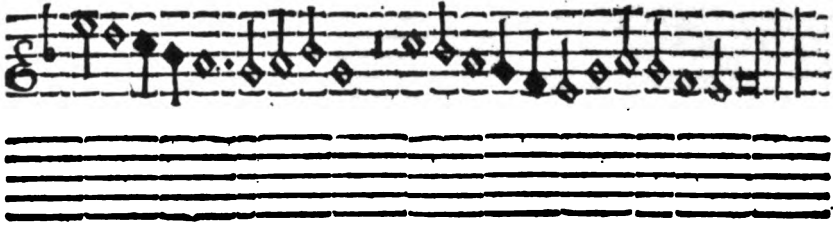
The Alto part is written on three staves. It features a melodic line with diamond-shaped note heads and stems, and a bass line with square-shaped note heads. The notation includes various rhythmic values and rests.

DISCANTVS.

The Discant part is written on two staves. Both staves feature a melodic line with diamond-shaped note heads and stems, and a bass line with square-shaped note heads. The notation includes various rhythmic values and rests.

Discant.

DISCANTVS.



BASSVS.



Tertia regula.

Quando autem fit, ut dimidia tantum notarum pars colore mutetur, postrema scilicet : Id si in signis perfectis fit, prior manet perfecta, posterior imperfecta erit. $\odot 2.$ \square \odot \square

\odot \square .

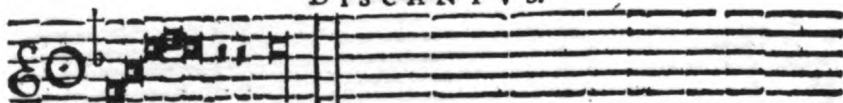
Si autem in imperfectis figuris contingit, tum quantitas notæ prioris est integra uel pristina, posterior autem amittit quartam partem, quod & antea diximus, \odot \square . \blacklozenge .

Sequitur exemplum.

N \sharp

Discan

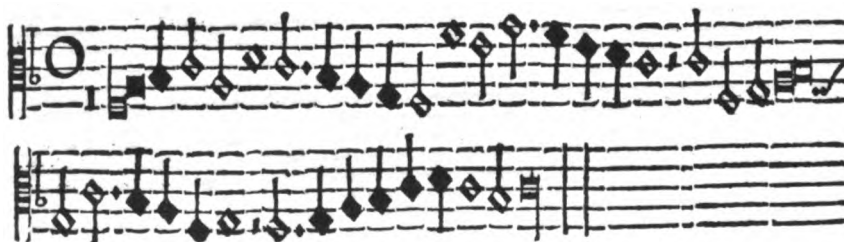
DISCANTVS.



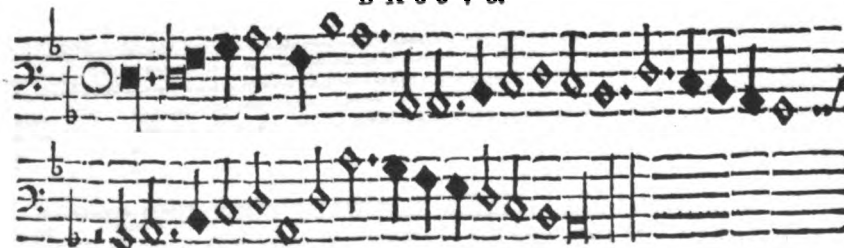
ALTVS.



TENOR.



BASSVS.



DE AVGVMENTATIONE.

AVGVMENTATIO est additamentum uel auctio
valoris notarum, quæ accedit ex certis signis aut canonibus ultra
essentialem, quem notæ aliâs habent, ualorem. Fit

Fit autem augmentatio pluribus modis: Primo, puncto prolationis in circulo incluso. Secundo, fit augmentatio per numeros proportionales minoris inæqualitatis principaliter præscriptos, qui uocantur augentes, hoc est, quorum numerus superior inferiore est minor ut sunt:

subdupla.

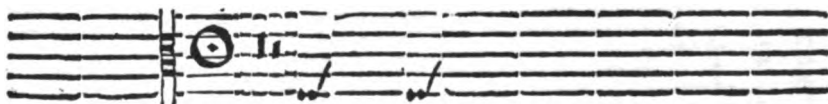
subtripla.

subquadrupla &c.

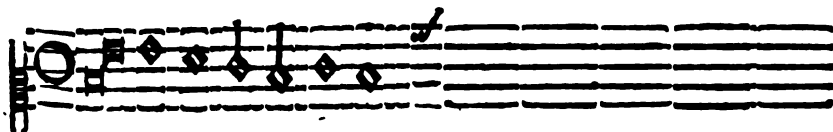
Sub horum inscriptionibus omnes notæ ac pauzæ sequentes multiplicantur toties in sese, quoties numerus inferior continet superiorem. Tertio, cognoscitur etiam augmentatio per canones cantionibus adiectos, ut, crescit in duplo, triplo, quadruplo. Quarto, propter oppositionem signorum in diuersis uocibus.

Sequitur exemplum primæ causæ
augmentatiõis,

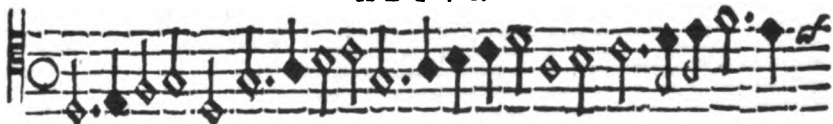
T E N O R.



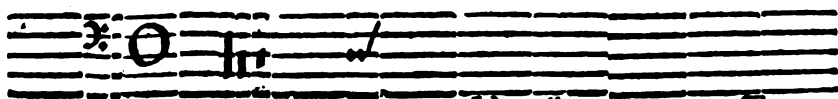
D I S C A N T V S.



A L T V S.



B A S S V S.



N iij

Tenor.

TENOR.

The Tenor part is written on two staves. The first staff begins with a treble clef and a common time signature (C). The notes are diamond-shaped and include various rhythmic values such as eighth and sixteenth notes. The second staff continues the melody and includes a fermata over a note.

DISCANTVS.

The Discantus part is written on five staves. It begins with a treble clef and a common time signature (C). The notes are diamond-shaped and feature complex rhythmic patterns, including many sixteenth and thirty-second notes. The piece concludes with a double bar line and repeat dots.

Alcus.

ALTVS.

Five staves of musical notation for the Alto part. The notation is written on five-line staves with a treble clef on the left. The notes are diamond-shaped and connected by stems. The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, with some rests and a key signature change to one flat (B-flat) in the second staff.

BASSVS.

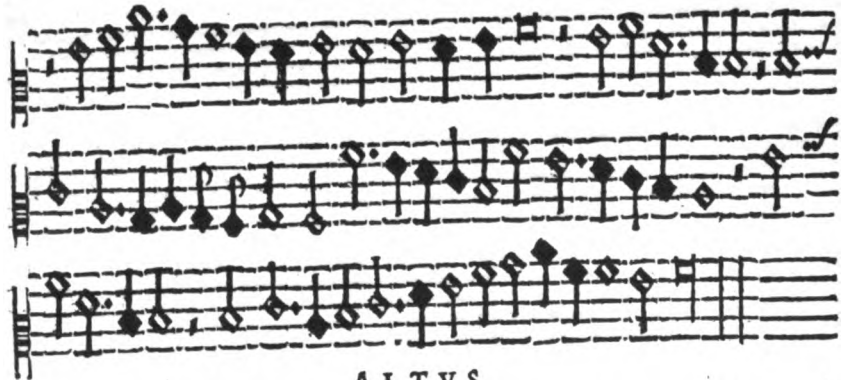
Four staves of musical notation for the Bass part. The notation is written on five-line staves with a bass clef on the left. The notes are diamond-shaped and connected by stems. The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, with some rests and a key signature change to one flat (B-flat) in the second staff.

Tenor.

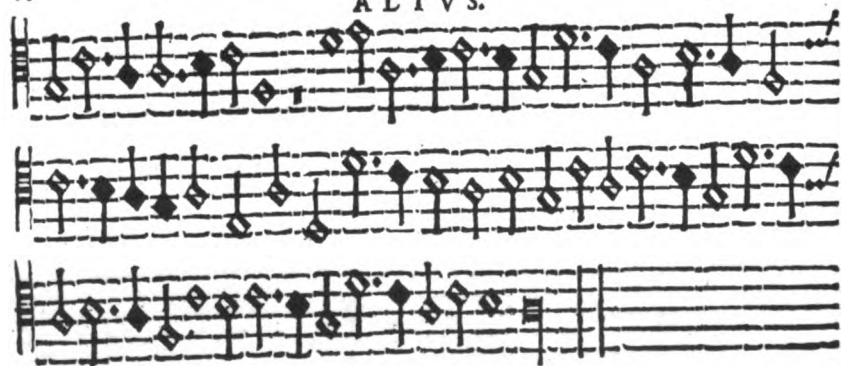
TENOR.



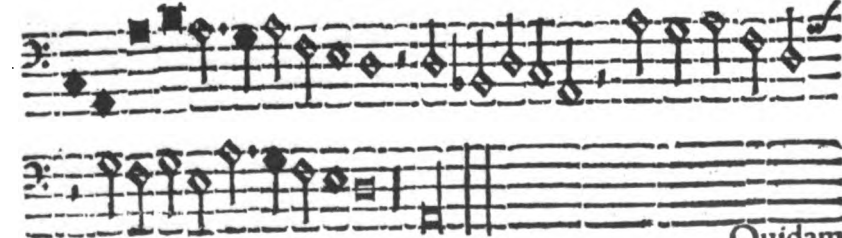
DISCANTVS.



ALTVS.

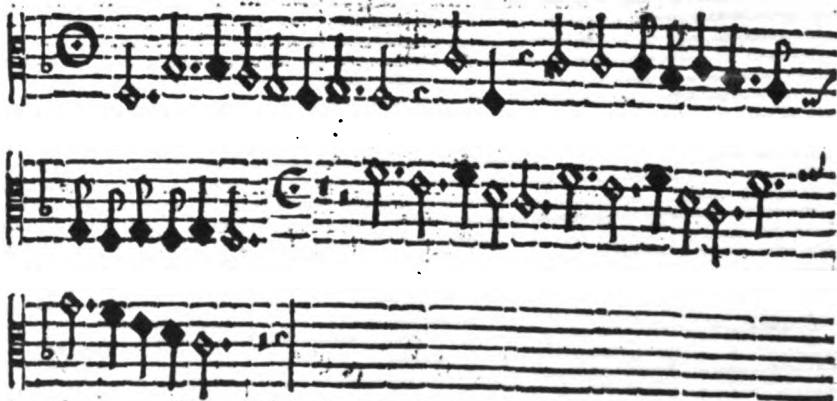


BASSVS.

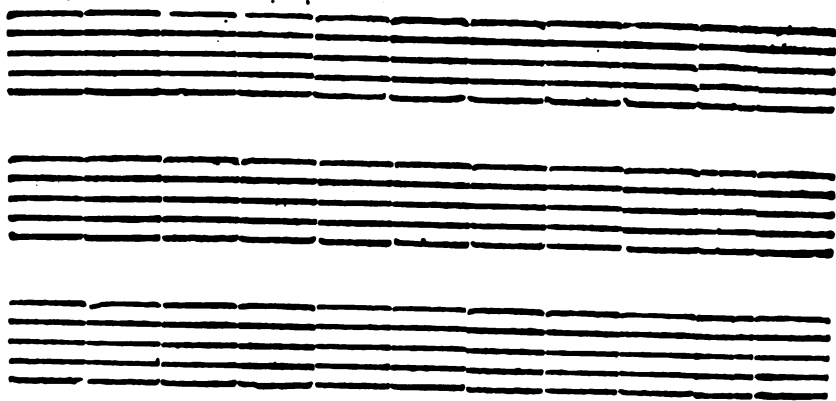


Quidam

**Quidam tamen uolunt quod Tenor augmentationis,
ita ut sequitur, debeat scribi.**



**Secundæ causæ augmentationis exempla suo loco pos-
nam, scilicet in proportione,
Tertiæ causæ in canonibus.**



**Sequitur nunc exemplum quartæ causæ augmentationis,
scilicet oppositionis signorum,**

○

Tenor.

TENOR.

Musical notation for the Tenor part, featuring a treble clef, a common time signature (C), and a '2.' marking below the staff.

DISCANTVS.
Christe qui lux.

A series of six staves of musical notation for the 'DISCANTVS' section, featuring diamond-shaped notes and various rhythmic values.

ALTUS.

A series of two staves of musical notation for the 'ALTUS' section, featuring diamond-shaped notes and various rhythmic values.

Altus.

ALTVS.

Three staves of musical notation for the Alto part. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a sequence of notes and rests, with some notes marked with diamond-shaped ornaments. The second and third staves continue the melodic line.

BASSVS.

Five staves of musical notation for the Bass part. The first staff begins with a bass clef and a key signature of one flat. The music consists of a sequence of notes and rests, with some notes marked with diamond-shaped ornaments. The second, third, and fourth staves continue the melodic line, while the fifth staff appears to be a continuation or a separate line of the same piece.

Aliud Exemplum oppositionis signorum.

Duo in unum.

Two staves of musical notation for the 'Duo in unum' section. The first staff begins with a treble clef and a common time signature (C). The music consists of a sequence of notes and rests, with some notes marked with diamond-shaped ornaments. The second staff continues the melodic line, with a '2' above the first few notes, possibly indicating a second ending or a specific fingering. Below the staves, the text 'O ij DE DL' is written.

DE DIMINVTIONE.

DIMINVTIO est contraria augmentationi. Est autem certum quoddam notularum decrementum, quod ad mensuram seu ualorem earum attinet: fit etiam plurimjs modis. Primò per uirgulam circulum intersecantem $\phi \ \phi \ \phi \ \phi$.

Secundò, per numerum circulo additum hoc modo: $\circ 2$
 $\text{C} 2 \ \text{O} 2 \ \text{E} 2$. Item per numerum proportionatum, ut sunt
 dupla \ddagger , tripla \ddagger , quadrupla \ddagger .

Tertiò, per canonis inscriptionem iuxta cuiusq; artificis arbitrium, ut maxima sit longa, longa sit breuis: Item decrecit in duplo, triplo, quadruplo.

Quartò, per circuli inuersionem, ut in tempore imperfecto sic, $\text{C} \ \text{D}$. in tempore perfecto sic, G uel sic ϕ

Sequitur regula.

Omnis diminutio aufert dimidiã partem notarum & pausarum, excepta Canonica & proportionali, ubi interdum plus, interdum minus aufertur, id quod ex canone uel proportionatione iudicari oportet.

DE DIMINVTIONIS diminutione.

SAEPE accidit ut in eodem signo plures diminutiones concurrant, quæ deinceps diminutionis diminutio uocatur: sed cognita simplici diminutione cuiuslibet signi, facile iudicari potest, de ualore notarum & pausarum plurium diminutionum.

In his signis duplex est diminutio, quarum qualibet dimidiã ualoris notarum & pausarum partem aufert,

$\phi 2. \ \text{D} \ \phi 2. \ \phi 2. \ \text{E} 2.$

Vt au

DISCANTVS.

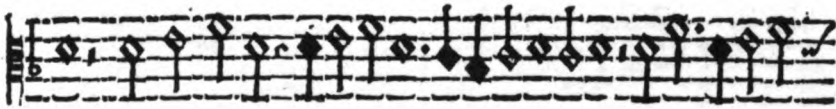
The 'DISCANTVS' section consists of five staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is a single melodic line with diamond-shaped note heads. The first staff has a common time signature 'C'. The second staff has a '6' time signature. The third staff has a '6' time signature. The fourth staff has a '6' time signature. The fifth staff has a '6' time signature. The music concludes with a double bar line and a fermata.

A L T V S.

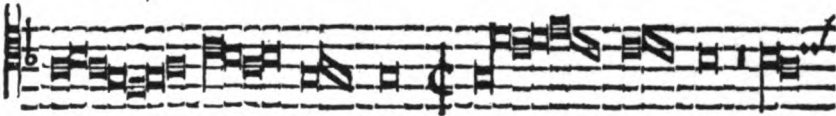
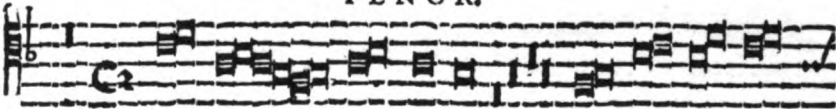
The 'ALTVS' section consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is a single melodic line with diamond-shaped note heads. The first staff has a common time signature 'C'. The second staff has a '6' time signature. The third staff has a '6' time signature. The fourth staff has a '6' time signature. The music concludes with a double bar line and a fermata.

Altus.

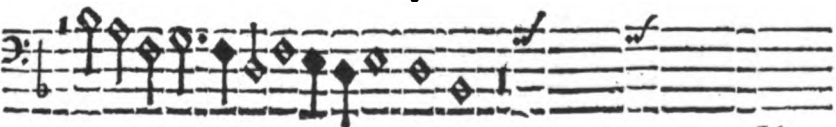
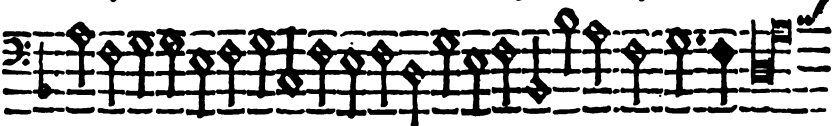
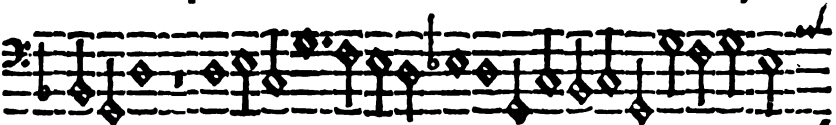
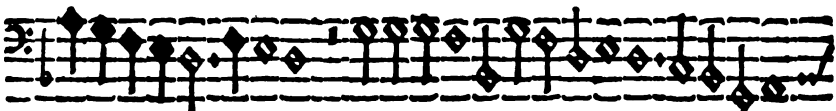
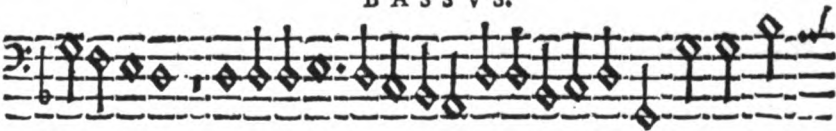
ALTVS.



TENOR.



BASSVS.



Alcus.

DISCANT.

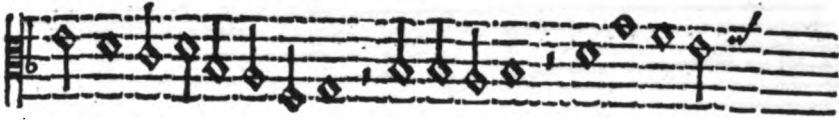
The 'DISCANT' section consists of five staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of a discant, featuring a sequence of eighth and sixteenth notes. The notes are often beamed together in groups, creating a melodic line that moves across the staves. The notation includes various note values, rests, and bar lines, with a final fermata at the end of the fifth staff.

ALTVS.

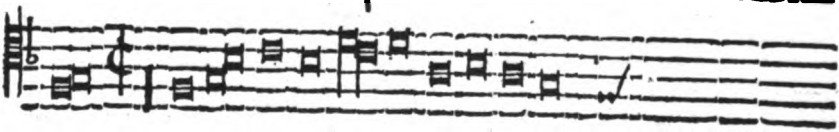
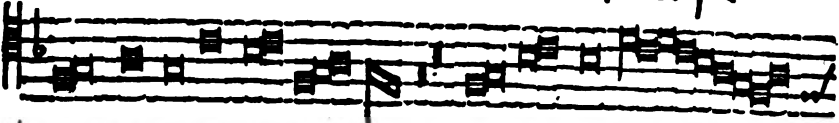
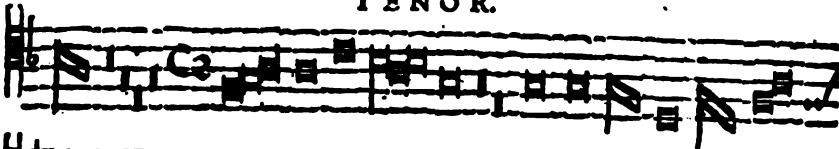
The 'ALTVS' section consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of an altus, featuring a sequence of eighth and sixteenth notes. The notes are often beamed together in groups, creating a melodic line that moves across the staves. The notation includes various note values, rests, and bar lines, with a final fermata at the end of the fourth staff.

Altus.

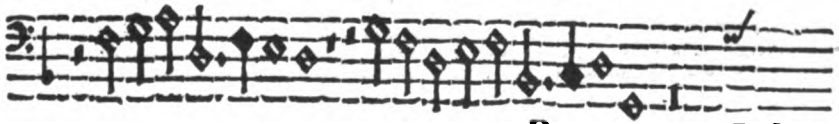
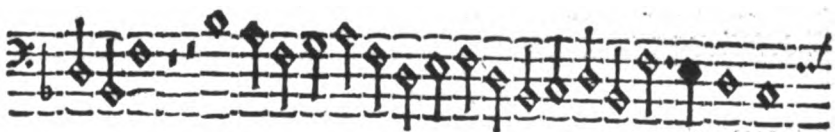
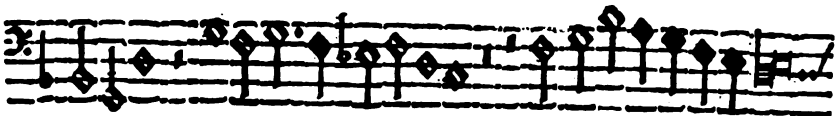
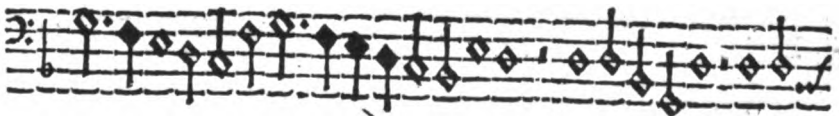
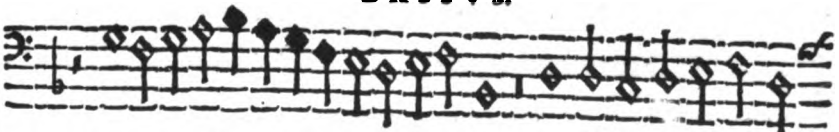
ALTVS.



TENOR.



BASSVS.



P

Discano

DISCANT.



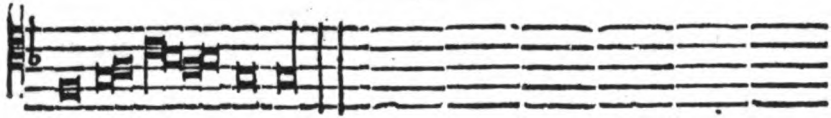
A single musical staff with a treble clef and a common time signature. It contains a sequence of diamond-shaped notes, some with stems pointing up and some with stems pointing down, arranged in a rhythmic pattern.

ALTVS.



A single musical staff with a treble clef and a common time signature. It contains a sequence of diamond-shaped notes, some with stems pointing up and some with stems pointing down, arranged in a rhythmic pattern.

TENOR.



A single musical staff with a treble clef and a common time signature. It contains a sequence of diamond-shaped notes, some with stems pointing up and some with stems pointing down, arranged in a rhythmic pattern.

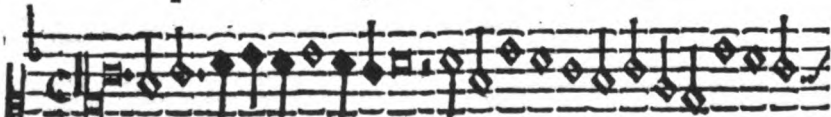
BASSVS.



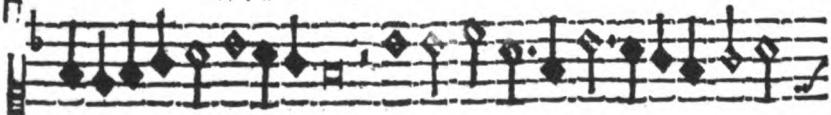
A single musical staff with a treble clef and a common time signature. It contains a sequence of diamond-shaped notes, some with stems pointing up and some with stems pointing down, arranged in a rhythmic pattern.

Sequitur secunda pars.

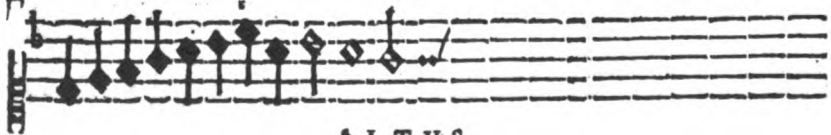
DISCANT.



A single musical staff with a treble clef and a common time signature. It contains a sequence of diamond-shaped notes, some with stems pointing up and some with stems pointing down, arranged in a rhythmic pattern.



A single musical staff with a treble clef and a common time signature. It contains a sequence of diamond-shaped notes, some with stems pointing up and some with stems pointing down, arranged in a rhythmic pattern.



A single musical staff with a treble clef and a common time signature. It contains a sequence of diamond-shaped notes, some with stems pointing up and some with stems pointing down, arranged in a rhythmic pattern.

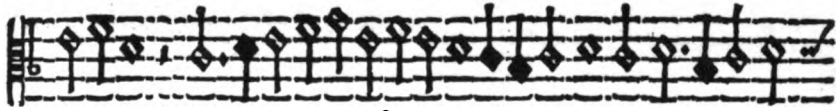
ALTVS.



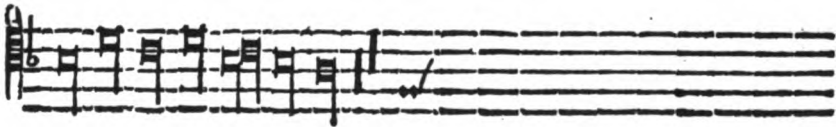
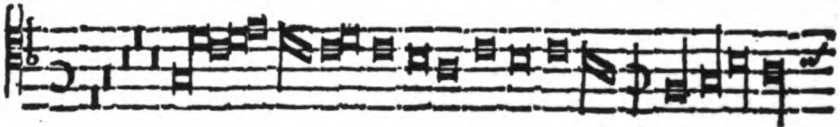
A single musical staff with a treble clef and a common time signature. It contains a sequence of diamond-shaped notes, some with stems pointing up and some with stems pointing down, arranged in a rhythmic pattern.

Altus

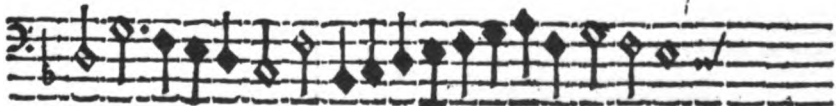
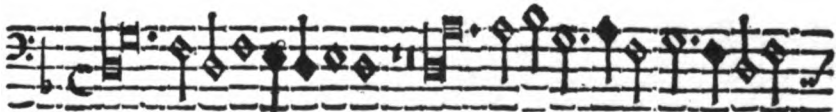
ALTVS.



TENOR.



BASSVS.



P ij Discans

DISCANTVS.

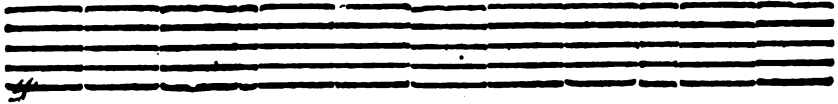
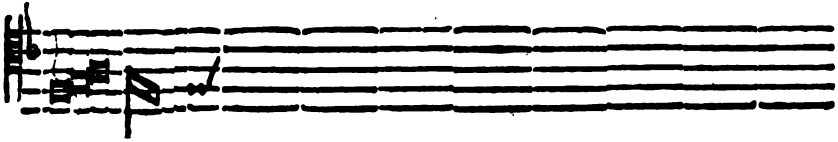
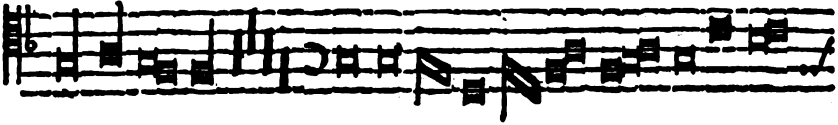
The 'DISCANTVS' section consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of early modern lute tablature, with diamond-shaped notes placed on the lines of the staff. The notes are arranged in a sequence that suggests a specific fretting pattern on a lute. The first staff contains 12 notes, the second 12, the third 12, and the fourth 12, all ending with a fermata-like symbol.

ALTVS.

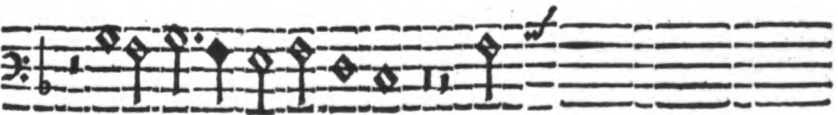
The 'ALTVS' section consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of early modern lute tablature, with diamond-shaped notes placed on the lines of the staff. The notes are arranged in a sequence that suggests a specific fretting pattern on a lute. The first staff contains 12 notes, the second 12, the third 12, and the fourth 12, all ending with a fermata-like symbol.

Tenor.

TENOR.



BASSVS.



DISCANTVS.

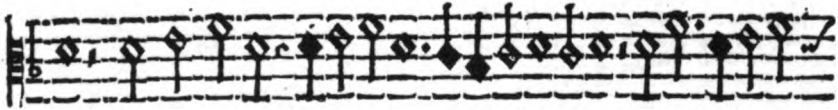
The 'DISCANTVS' section consists of five staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is a single melodic line with diamond-shaped note heads. The first staff contains 12 notes, the second 12, the third 12, the fourth 12, and the fifth 12. The music concludes with a double bar line and a fermata.

ALTVS.

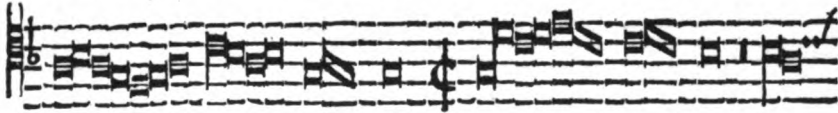
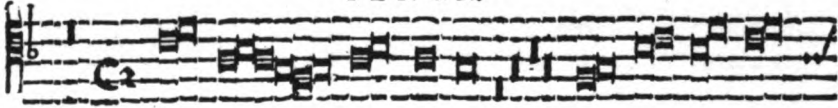
The 'ALTVS' section consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is a single melodic line with diamond-shaped note heads. The first staff contains 12 notes, the second 12, the third 12, and the fourth 12. The music concludes with a double bar line and a fermata.

Altus.

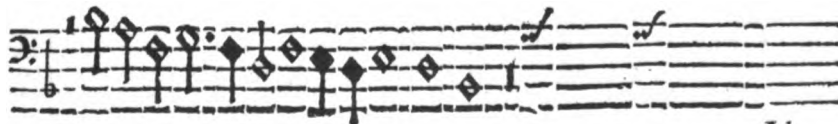
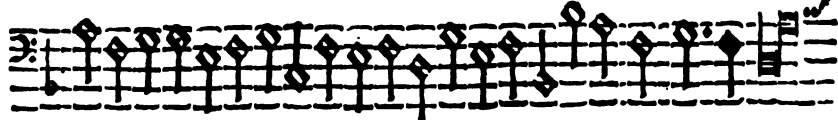
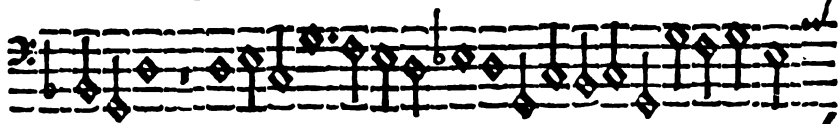
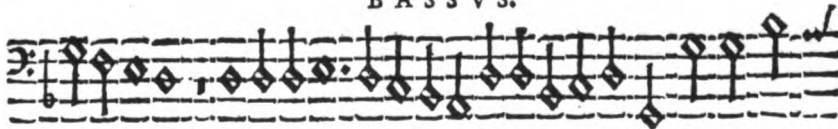
ALTVS.



TENOR.



BASSVS.



Alcus.

DISCANT.

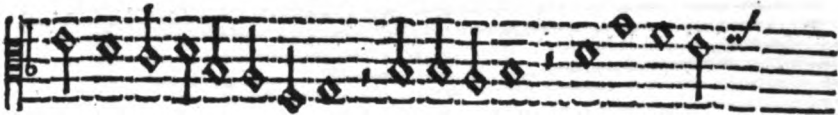
The 'DISCANT' section consists of five staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of a discant, featuring a sequence of eighth and sixteenth notes. The notation includes various note heads, stems, and beams, with some notes marked with a 'p' (piano) dynamic. The piece concludes with a double bar line and a fermata.

ALTVS.

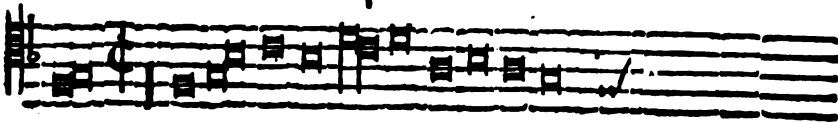
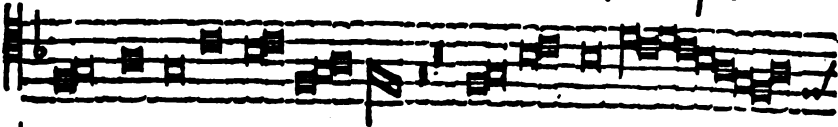
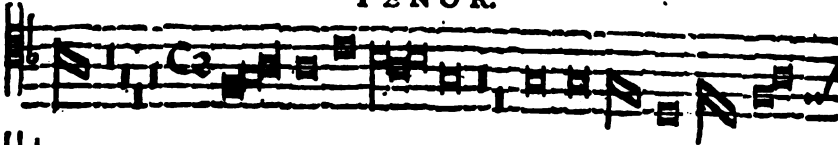
The 'ALTVS' section consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style characteristic of an altus, featuring a sequence of eighth and sixteenth notes. The notation includes various note heads, stems, and beams, with some notes marked with a 'p' (piano) dynamic. The piece concludes with a double bar line and a fermata.

Altus.

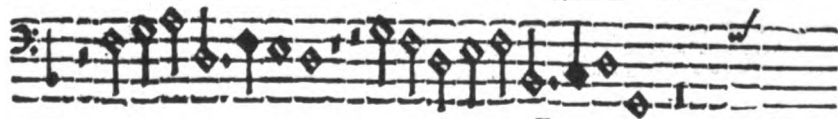
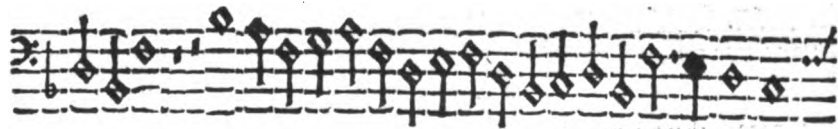
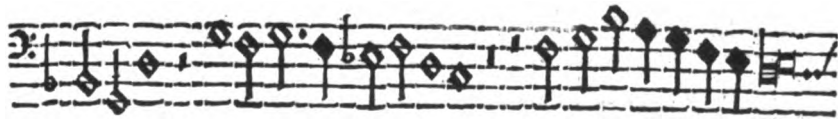
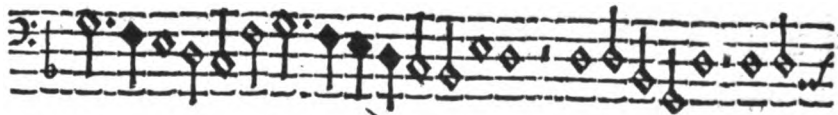
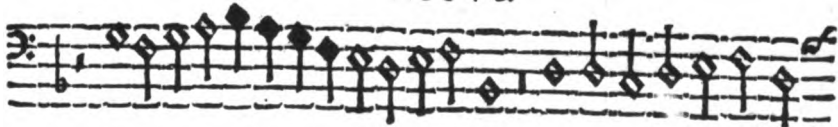
ALTVS.



TENOR.



BASSVS.



P

Discant

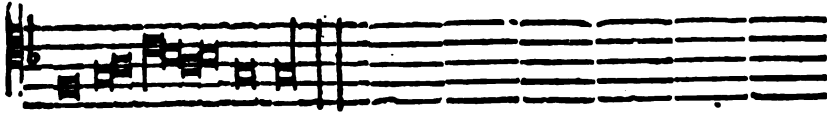
DISCANT.



ALTVS.



TENOR.

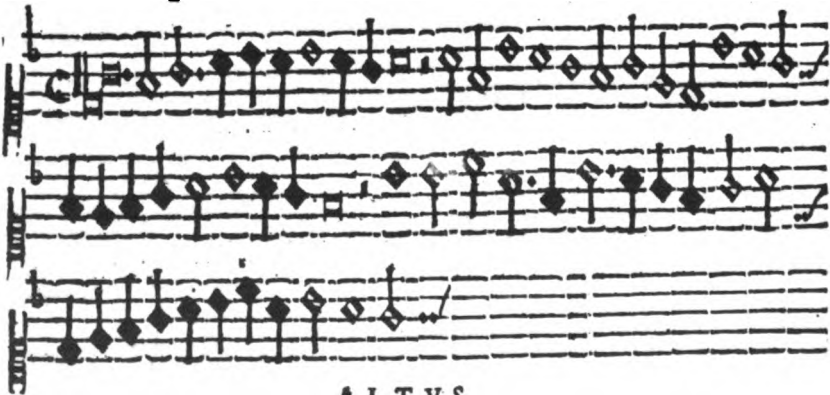


BASSVS.



Sequitur secunda pars.

DISCANT.

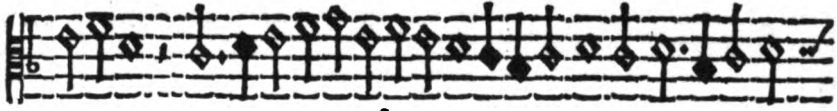


ALTVS.

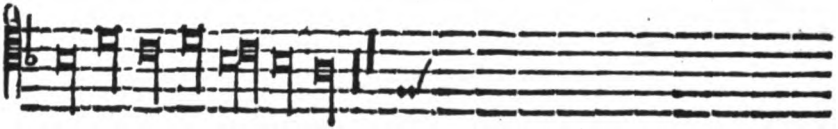
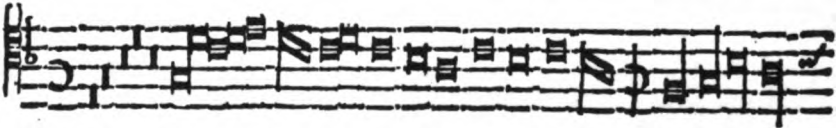


Altus

ALTVS.



TENOR.



BASSVS.



DISCANTVS.

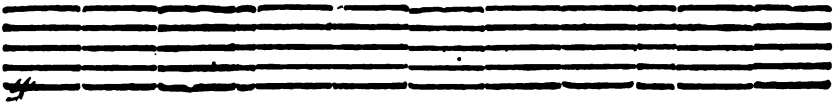
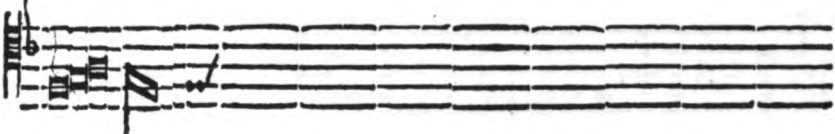
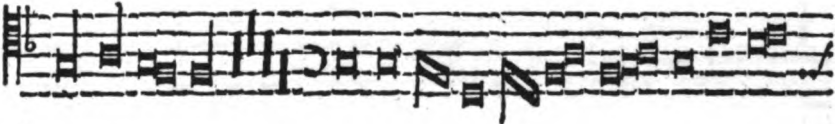
The 'DISCANTVS' section consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is a form of lute tablature, where diamond-shaped symbols are placed on the lines of the staff to indicate fret positions. The music is written in a rhythmic pattern, with some notes having stems and flags. The first staff ends with a double bar line and a repeat sign. The second and third staves also end with double bar lines and repeat signs. The fourth staff ends with a double bar line and a repeat sign.

ALTVS.

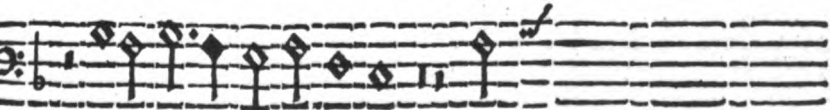
The 'ALTVS' section consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is a form of lute tablature, where diamond-shaped symbols are placed on the lines of the staff to indicate fret positions. The music is written in a rhythmic pattern, with some notes having stems and flags. The first staff ends with a double bar line and a repeat sign. The second and third staves also end with double bar lines and repeat signs. The fourth staff ends with a double bar line and a repeat sign.

Tenor.

TENOR.



BASSVS.



P ij Discans

DISCANTVS.

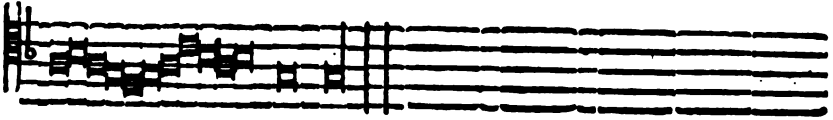
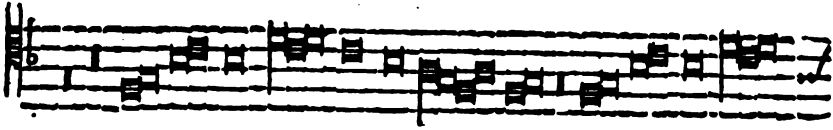
The 'DISCANTVS' section consists of four staves of music. The first three staves are in a treble clef with a key signature of one flat (B-flat). The fourth staff is in a bass clef. The music is written in a style characteristic of early printed music, featuring diamond-shaped note heads and stems with flags. The notation includes various rhythmic values and rests, with a final fermata on the first staff.

ALTVS.

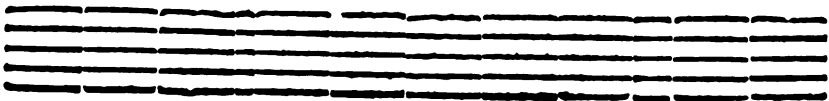
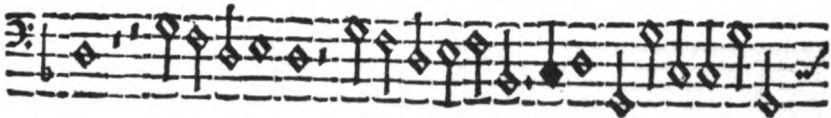
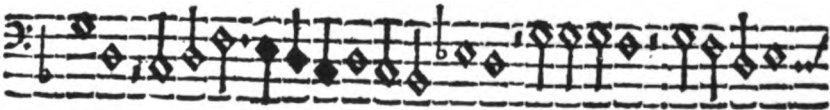
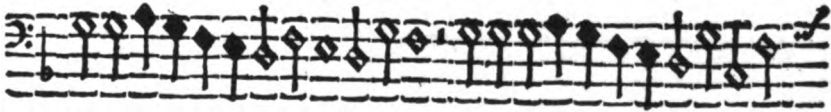
The 'ALTVS' section consists of four staves of music. The first three staves are in a treble clef with a key signature of one flat (B-flat). The fourth staff is in a bass clef. The music is written in a style characteristic of early printed music, featuring diamond-shaped note heads and stems with flags. The notation includes various rhythmic values and rests, with a final fermata on the first staff.

Tenor.

TENOR.



BASSVS.



Discan

DISCANTVS.

Five staves of musical notation for a discantus. The notation is written on five-line staves with a treble clef and a common time signature (C). The notes are diamond-shaped and connected by stems, with various rhythmic values indicated by stems and flags. The music is arranged in a five-part setting.

In hoc Exemplo simul augmentatio & diminutio est.

BASSVS.

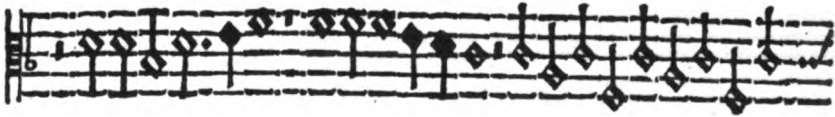
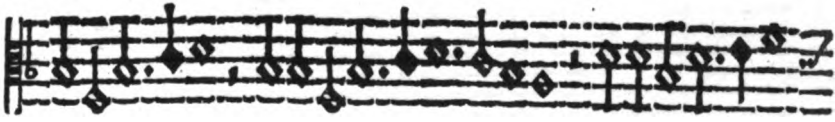
One staff of musical notation for the bass part. The notation is written on a five-line staff with a bass clef and a common time signature (C). The notes are square-shaped and connected by stems, with various rhythmic values indicated by stems and flags.

TENOR.

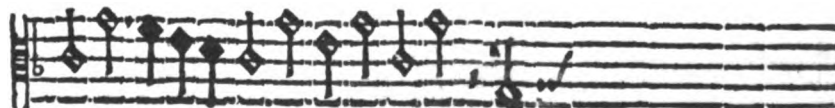
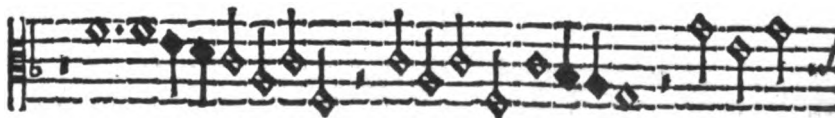
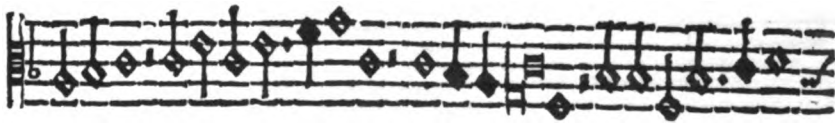
Two staves of musical notation for the tenor part. The notation is written on two five-line staves with a treble clef and a common time signature (C). The notes are diamond-shaped and connected by stems, with various rhythmic values indicated by stems and flags.

Tenor.

TENOR.



ALTS.



DISCANTVS.

A musical score for a piece titled "DISCANTVS." It consists of seven staves of music. The notation is a form of mensural notation, likely square neumes on a four-line staff. The music is written in a single system. The first six staves contain the main body of the piece, and the seventh staff appears to be a continuation or a separate part. The notation includes various rhythmic values and rests, with some notes having stems pointing upwards and others downwards.

BASSVS.

A musical score for a piece titled "BASSVS." It consists of a single staff of music. The notation is square neumes on a four-line staff. The music is written in a single system. The notation includes various rhythmic values and rests, with some notes having stems pointing upwards and others downwards.

TENOR.

A musical score for a piece titled "TENOR." It consists of two staves of music. The notation is square neumes on a four-line staff. The music is written in a single system. The notation includes various rhythmic values and rests, with some notes having stems pointing upwards and others downwards. The word "Tenor." is written at the bottom right of the second staff.

TENOR.

Musical score for Tenor, consisting of four staves of music. The notation includes various note values, rests, and bar lines, typical of a vocal line.

ALTVS.

Musical score for Alto, consisting of five staves of music. The notation includes various note values, rests, and bar lines, typical of a vocal line.

Q ij

Non

Non opus esse existimo multa exempla augmentationis & diminutionis hic addere, quia illa postea cum de Proportione tractabimus, sese offerent.

DE PROPORTIONE.

PROPORTIO est duarum inter se quantitatum collatio, per numeros proportionales designata.

Variae species proportionum sunt, utpote numerorum, linearum, superficialium, corporum, temporum, consonantiarum & similium. Omisissis uero illis omnibus, nos in praesenti negotio de Musicis proportionibus loquemur, quae se in notulas sum numeris offerunt.

Proportio in Musica est duplex, $\left\{ \begin{array}{l} \text{Aequalitatis} \ \& \\ \text{Inaequalitatis.} \end{array} \right.$

Aequalitatis proportio, est duarum aequalium quantitatum collatio, hoc est, Est comparatio aequalis numeri ad aequalem, ut, 2 ad 2. 3 ad 3. 4 ad 4. 5 ad 5. &c. Sed illas proportiones Musica non respicit.

Inaequalitatis proportio est, cum inaequalis numerus ad inaequalem, hoc est, Maior ad minorem, hoc modo: $7 \frac{2}{3} \frac{4}{3} \frac{8}{3}$ &c. Aut e diverso Minor ad maiorem confertur: hoc modo $\frac{1}{2} \frac{2}{3} \frac{3}{4}$ &c.

Quoniam autem Musica, ut antea dictum est, non respicit proportionem aequalitatis, igitur eius proprietatem & divisionem omittemus, & inaequalitatis proportionem, circa quam Musica proprie uersatur indicabimus.

Inaequalitatis proportio est duplex.

Maioris inaequalitatis $\left\{ \begin{array}{l} \text{eaeque notas omnes} \ \& \\ \text{Minuit.} \end{array} \right.$

Minoris inaequalitatis $\left\{ \begin{array}{l} \text{pariter ac pausas} \ \& \\ \text{Auget.} \end{array} \right.$

Quinque passim ab authoribus genera proportionum inaequalitatis maioris numerantur, scilicet, tria simplicia, & duo composita,

Simplicia

Simplicia { Multiplex
Superparticulare } ut { 7 7 7 7 7 7 &c.
2 3 4 5 &c.
6 7 &c.

Composita { Multiplex superparticulare } ut { 5 3 3 &c.
Multiplex superpartiens } ut { 3 1 4 &c.

Et propterea proportionales maioris inaequalitatis dicuntur, quia numerum superiorem habent maiorem inferiore: ut, 7 7 7 7 &c.

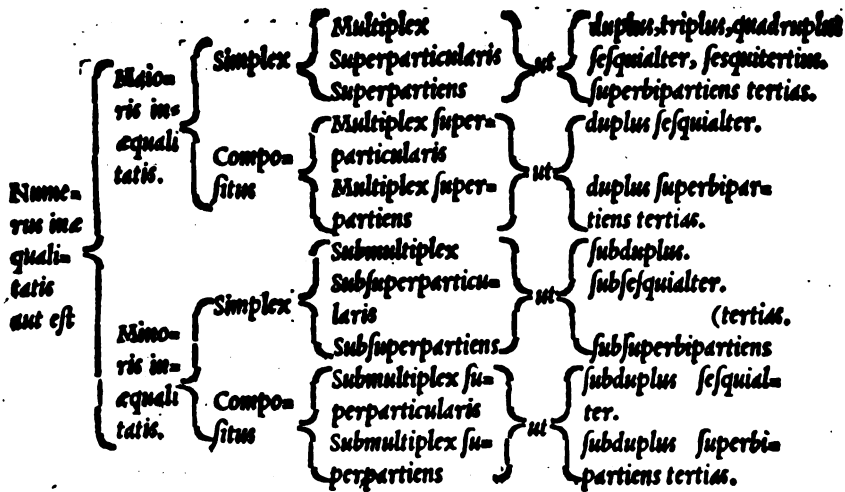
Similiter quinque genera ab authoribus proportionum minoris inaequalitatis numerantur, scilicet, tria simplicia & duo composita.

Simplicia { Submultiplex
Subsuperparticulare } ut { 1 1 1 1 1 1 &c.
2 3 4 5 &c.
6 7 &c.

Composita { submultiplex superparticulare } ut { 3 2 3 &c.
submultiplex superpartiens } ut { 3 1 4 &c.

Et propterea proportionales minoris inaequalitatis dicuntur, quia numerum superiorem inferiore habent minorem: ut, 1 2 3 &c.

Hae iuniores sciant esse genera proportionum maioris & minoris inaequalitatis. cum vero ex numeris maioris inaequalitatis in usu plerumque sit Musicis multiplex & superparticulare genus, atque ex minori inaequalitate submultiplex & subsuperparticulare, illas igitur accuratius & fusius tractabimus. Reliqua genera ut non huc pertinentia praeteribimus. Et ut haec omnia magis sint obuia discipulis Tabulam proponemus, ex qua proportionum distributiones & derivationes perspicuas mutabuntur.



DE PROPORZIONE DVPLA.

DVPLA est proportio Maioris inæqualitatis, generis multiplicis, quando scilicet superior numerus inferiorem bis continet, ut 7 &c. Musicis uerò est, quando duæ notulæ contra unam, specie sibi similem, accinuntur, ut si \square contra \square . \square contra \diamond . \diamond contra \diamond .

Eius signa sunt duo numeri ita transuersim conscripti, ut superior (quem Arithmetici numeratorem appellant) inferiorem (quem ipsi denominatorem dicunt) bis præcisè in se contineat, hoc modo, $7 \frac{1}{2} \frac{2}{3} \frac{3}{4} \frac{10}{7} \frac{1}{2} \frac{1}{3} \frac{1}{4} \frac{1}{5} \frac{1}{6} \frac{1}{7} \frac{1}{8}$ &c.

Huic contraria est subdupla.

Subdupla est proportio minoris inæqualitatis generis submultiplicis, in qua superior numerus minori collatus, bis nec amplius ab eo continetur, hoc est, auget tantum in duplo, eius signa sunt $\frac{1}{2} \frac{2}{3} \frac{3}{4} \frac{4}{5} \frac{1}{6} \frac{1}{7} \frac{1}{8} \frac{1}{9} \frac{1}{10} \frac{1}{12}$ &c.

DE PROPORZIONE tripla.

Tripla

TRIPLA est proportio maioris inæqualitatis, generis multiplicis, maiorem numerum minori comparans, eundemq; ter in se concludens, hoc est, quando in Musica tres notulæ contra unam specie sibi similem proferuntur, ut si nota brevis perfecta, uel semibreues tres contra unam non diminutam accipiuntur. Eius signa sunt binii numeri ita positi, ut superior inferiorem ter nec amplius in se concludat, hoc modo $\frac{3}{1}$ $\frac{6}{2}$ $\frac{9}{3}$ $\frac{12}{4}$ $\frac{15}{5}$ $\frac{18}{6}$ $\frac{21}{7}$ $\frac{24}{8}$ &c.

Huic contraria species est subtripla.

Subtripla est proportio minoris inæqualitatis, generis submultiplicis, numerum superiorem inferiore minorem; habens, à quo & ter continetur, hoc est, cantum siue notulas in ualore toties auget, quoties superior minuit, scilicet in triplo: & habet signa priori contraria $\frac{1}{3}$ $\frac{2}{6}$ $\frac{3}{9}$ $\frac{4}{12}$ $\frac{5}{15}$ $\frac{6}{18}$ $\frac{7}{21}$ $\frac{8}{24}$ &c.

DE PROPORZIONE quadrupla.

QUADRUPLA est proportio maioris inæqualitatis, generis multiplicis, maiorem numerum minori comparans, eundemq; absolute quater in se concludens, hoc est, quando in Musica notularum mensura minuitur in quaduplo: eius signa sunt $\frac{4}{1}$ $\frac{8}{2}$ $\frac{12}{3}$ $\frac{16}{4}$ $\frac{20}{5}$ $\frac{24}{6}$ &c.

Huic contraria species est subquadrupla.

Subquadrupla est proportio minoris inæqualitatis, generis submultiplicis, in qua numerus superior inferiori comparatus, quater absolute in eo continetur, hoc est, auget ualorem notarum in quaduplo: eius signa sunt priori contraria $\frac{1}{4}$ $\frac{2}{8}$ $\frac{3}{12}$ $\frac{4}{16}$ $\frac{5}{20}$ $\frac{6}{24}$ &c.

Hæ sunt ferè proportionες generis multiplicis Maioris & minoris inæqualitatis, quas solertia Musicorum hoc tempore agnoscit. Restant ex genere superparticulari & subsuperparticulari maioris & minoris inæqualitatis itidem aliæ, ut sesquialtera, sesquitertia &c. & sesquioctaua, cuius usus est rarior, de quibus ordine dicemus.

De

DE PROPORZIONE sesquialtera.

SESQUIALTERA est proportio maioris inæqualitatis generis superparticularis, in qua numerus superior ad inferiorem relatus ipsum inferiorem semel & insuper eius dimidiã partem in se continet: Hæc in Musica est, quando tres notule contra duas (natura & specie sibi similes) locantur: ut si tres semibreves aut tres minimas contra duas accipiuntur. Eius signa sunt bini numeri ita transuersim positi, ut superior inferiorem sesqui includat, $\frac{3}{2}$ $\frac{4}{3}$ $\frac{5}{4}$ $\frac{6}{5}$ $\frac{7}{6}$ $\frac{8}{7}$ &c.

Huic contraria est subsesquialtera.

Subsesquialtera est proportio minoris inæqualitatis generis subsuperparticularis, superiorem numerum inferiore minore habens, à quo semel totus continetur cum sua medieta te, signatur hoc modo $\frac{2}{3}$ $\frac{3}{4}$ $\frac{4}{5}$ $\frac{5}{6}$ $\frac{6}{7}$ $\frac{7}{8}$ &c.

DE PROPORZIONE sesquitertia.

SESQVITERTIA, est proportio maioris inæqualitatis, generis superparticularis, in qua numerus maior ad minorem relatus ipsum minorem semel, & tertiam eius partem continet, hoc est, quando quatuor notæ contra tres similes locantur, eius signa sunt $\frac{4}{3}$ $\frac{5}{3}$ $\frac{5}{4}$ $\frac{7}{4}$ &c.

Huic contraria species est subsesquitertia.

Subsesquitertia, est proportio minoris inæqualitatis, generis subsuperparticularis, in qua superior numerus ad inferiorem relatus semel cum tertia parte ipsius ab eo continetur, signaturque signis planè contrarijs sesquitertiæ hoc modo $\frac{3}{4}$ $\frac{4}{5}$ $\frac{4}{3}$ $\frac{3}{2}$ &c.

De

De propor- } Quarta.
 tione ſesqui } Quinta.
 } Sexta.
 } Septima.

Sesquiquarta eſt, cum numerus maior minorem, ad quem relatus, ſemel & quartam ipſius partem in ſe continet: eius ſigna ſunt $\frac{5}{4}$ $\frac{9}{8}$ $\frac{13}{8}$ $\frac{17}{8}$ &c.

Huic contraria eſt ſpecies ſubſesquiquarta, quæ ſigna contraria habet: ut $\frac{4}{5}$ $\frac{8}{9}$ $\frac{8}{13}$ $\frac{8}{17}$ &c.

Sesquiquinta uerò dicitur, ſi cum toto quintam minoris partem contineat: eius ſigna ſunt $\frac{6}{5}$ $\frac{12}{5}$ $\frac{18}{5}$ $\frac{24}{5}$ &c.

Huic contraria eſt ſubſesquiquinta, quæ & contraria ſigna habet $\frac{5}{6}$ $\frac{5}{12}$ $\frac{5}{18}$ $\frac{5}{24}$ &c.

Sesquixextæ proportionis hæc ſunt ſigna $\frac{7}{6}$ $\frac{14}{6}$ $\frac{21}{6}$ &c.

Huic contraria ſpecies eſt ſubſesquixexta proportio, quæ & contraria ſigna habet $\frac{6}{7}$ $\frac{6}{14}$ $\frac{6}{21}$ &c.

Si ſuperior numerus inferiore ſemel & inſuper ſeptimam eius partem complexus fuerit, tum illa proportio ſesquiſeptima dicitur, cuius hæc ſunt ſigna $\frac{8}{7}$ $\frac{16}{7}$ $\frac{24}{7}$ $\frac{32}{7}$ &c.

Huic contraria eſt ſubſesquiſeptima, quæ contraria ſigna habet $\frac{7}{8}$ $\frac{7}{16}$ $\frac{7}{24}$ $\frac{7}{32}$ &c.

Sesquioctaua proportio eſt, quæ intra ſe habet totum minorem, & inſuper eius octauam partem hoc modo, $\frac{9}{8}$ $\frac{18}{8}$ $\frac{27}{8}$ $\frac{36}{8}$ &c.

Huic contraria eſt ſubſesquioctaua, quæ ſigna contraria habet, $\frac{8}{9}$ $\frac{8}{18}$ $\frac{8}{27}$ $\frac{8}{36}$ &c.

Verùm hæc & ſimiles Proportiones iam non ſunt in magno uſu, quas ut non perinde neceſſarias, prætereo, ne magis iuniores turbare quam erudire uidear.

R Hemiola.

HEMIOLA.

HEMIOLA est numerus, continens totum suum minorem semel & dimidiam insuper eius partem, ea nihil differt in Musica à sesquialtera, nisi colore notarum. Interdum tamen à Musicis pro tripla proportione usurpatur, cum in omnibus uocibus simul accidit.

Iam sequuntur uaria Exempla multarum Proportionum, quæ quis melius intelliget & rectius canet, cognitis his, uidelicet, quid sit proportio, & quæ proportionum in usu sint, ut ostensum est. Si uerò fortè occurrerent peregrinæ & ignotæ proportiones, ut maioris & minoris inæqualitatis simplex superpartiens uel subsuperpartiens: uel maioris ac minoris inæqualitatis, compositus multiplex superparticularis, uel compositus submultiplex superparticularis, uel compositus multiplex superpartiens, uel compositus submultiplex superpartiens: quæ etsi inusitatæ sunt, tamen pro arbitrio à Musico collocari & usurpari possunt. Diligenter igitur memineris sequentes regulas, præcipuè tertiam, quæ intellectum harum patefaciet.

Sequitur prima Regula.

Omnis Proportio, aut auget essentialem mensuram signorum, aut minuit.

Secunda.

Omnis Proportio maioris inæqualitatis, hoc est, cuius superior numerus maior est inferiore subscripto, minuit ualorem

rem Cantus : Sicut e contra omnis Proportio minoris inaequalitatis, auget cantum.

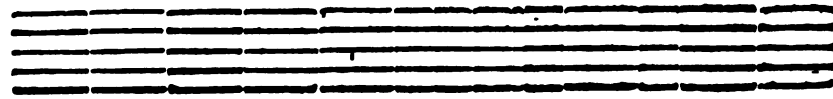
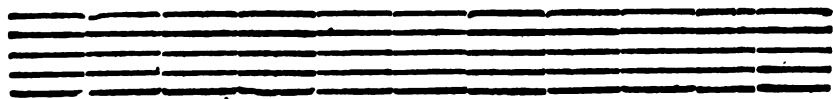
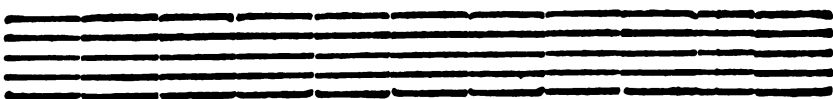
Tertia.

Cuiuslibet autem proportionis augmentum aut decrementum facile deprehendes, si maiorem numerum proportionis diuidas per minorem, & iuxta residuum facias resolutionem notarum & pausarum, pro qualitate cuiuslibet signi atq; ita quantitas cuiusq; notae & pauae apparebit.

Quarta.

Inuersio numerorum proportionis in cantu, nouam proportionis speciem non designat, sed finem prioris & essentialem ualorem cantus representat.

**Sequuntur nunc exempla
Proportionum.**



R ij Exemplum

Exemplum ad proportionem duplam.

DISCANT.

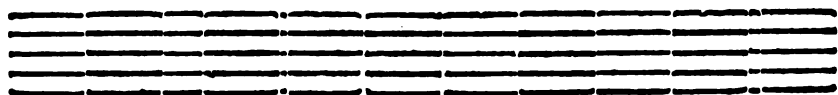
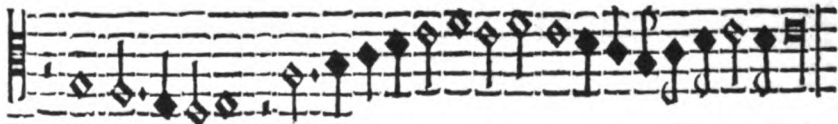
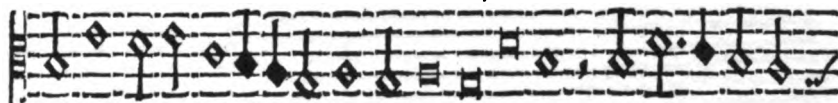
Three staves of musical notation for the DISCANT section. The notation uses diamond-shaped notes on a five-line staff. The first staff begins with a treble clef and a common time signature. The second and third staves also begin with a treble clef. The music consists of a sequence of notes and rests, with some notes beamed together. The fourth staff is empty.

BASSVS.

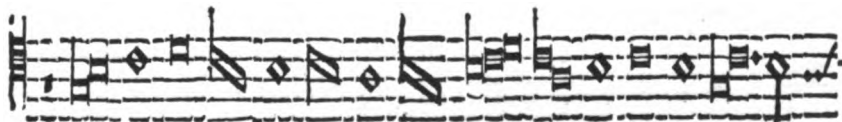
Four staves of musical notation for the BASSVS section. The notation uses diamond-shaped notes on a five-line staff. The first staff begins with a bass clef and a common time signature. The second, third, and fourth staves also begin with a bass clef. The music consists of a sequence of notes and rests, with some notes beamed together. The fifth staff is empty.

Altus.

ALTVS.



TENOR.



R iii

Discant.

Hoc Exemplum pertinet ad proportionem triplam.

DISCANTVS.

The 'DISCANTVS' section consists of five staves of music. The first staff begins with a treble clef and a 3/2 time signature. The notation is a form of mensural notation, featuring square and diamond-shaped notes on a five-line staff. The music is written in a single system, with a double bar line appearing after the second staff.

BASSVS.

The 'BASSVS' section consists of five staves of music. The first staff begins with a bass clef and a 3/2 time signature. The notation is a form of mensural notation, featuring square and diamond-shaped notes on a five-line staff. The music is written in a single system, with a double bar line appearing after the second staff.

Altus

ALTVS.

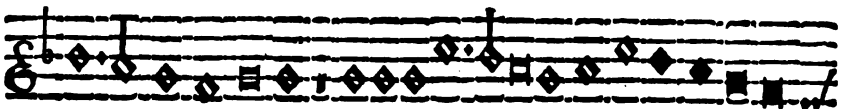
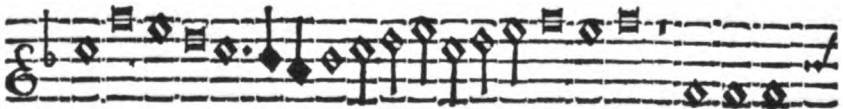
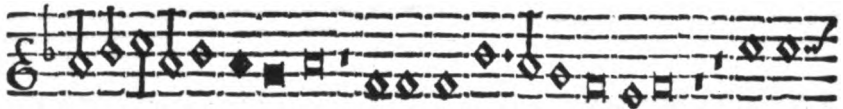
The Alto part consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a style that uses diamond-shaped note heads and square-shaped rests. The second and third staves continue the melodic line with similar notation. The fourth staff concludes the phrase with a double bar line. Below these four staves are two empty staves.

TENOR.

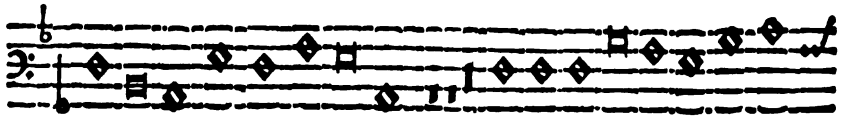
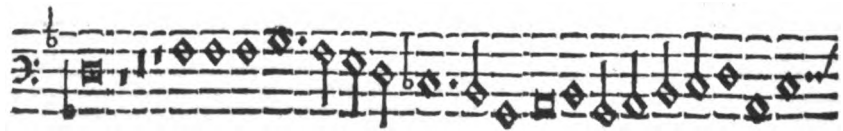
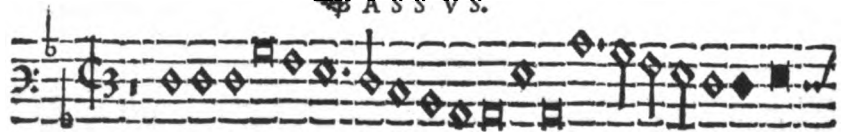
The Tenor part consists of four staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation uses diamond-shaped note heads and square-shaped rests. The first staff contains the beginning of the phrase, and the subsequent staves continue the melody. The fourth staff ends with a double bar line.

R ij Aliud

Aliud Exemplum' triplæ proportionis.
DISCANT.



PASSVS.



Altus.

ALTVS.

A musical score for the Alto voice part, consisting of five staves. The music is written in a treble clef with a 3/4 time signature. The notes are represented by diamond-shaped symbols, and the stems are vertical lines with flags. The score includes various rhythmic values and rests, with a final double bar line and repeat sign at the end of the fifth staff.

TENOR.

A musical score for the Tenor voice part, consisting of four staves. The music is written in a treble clef with a 3/4 time signature. The notes are represented by diamond-shaped symbols, and the stems are vertical lines with flags. The score includes various rhythmic values and rests, with a final double bar line and repeat sign at the end of the fourth staff.

S

Discan

DISCANTVS.

Two staves of musical notation for the Discantus part. The top staff begins with a treble clef and a key signature of one flat (B-flat). The notes are diamond-shaped and arranged in a sequence across the staff. The bottom staff continues the sequence with similar diamond-shaped notes.

BASSVS.

Two staves of musical notation for the Bassus part. The top staff begins with a bass clef and a key signature of one flat (B-flat). The notes are diamond-shaped and arranged in a sequence across the staff. The bottom staff continues the sequence with similar diamond-shaped notes.

ALTVS.

Two staves of musical notation for the Altus part. The top staff begins with a treble clef and a key signature of one flat (B-flat). The notes are diamond-shaped and arranged in a sequence across the staff. The bottom staff continues the sequence with similar diamond-shaped notes.

TENOR.

Two staves of musical notation for the Tenor part. The top staff begins with a tenor clef (C4) and a key signature of one flat (B-flat). The notes are diamond-shaped and arranged in a sequence across the staff. The bottom staff continues the sequence with similar diamond-shaped notes.

Hoc

Hoc Exemplum pertinet ad regulam de qua diximus: Quando omnes uoces habent prescripta integra signa non dimissa, tum mensuratur tactus, ut uocatur, proportionatus triplæ proportionis,

DISCANT.

BASSVS.

ALTVS.

TENOR.

DISCANTVS.

Musical notation for the Discantus section, consisting of a single staff with a treble clef and a key signature of one flat, followed by two empty staves.

BASSVS.

Musical notation for the Bassus section, consisting of two staves with a bass clef and a key signature of one flat.

ALTVS.

Musical notation for the Altus section, consisting of two staves with a treble clef and a key signature of one flat.

TENOR.

Musical notation for the Tenor section, consisting of two staves with a treble clef and a key signature of one flat.

Excmo

Exemplum ad proportionem triplam augmentatam,
DISCANT.

The first two staves of the 'DISCANT' section. The top staff begins with a treble clef and a '3' time signature. Both staves contain rhythmic notation consisting of diamond-shaped notes with stems, typical of early printed music.

BASSVS.

The first two staves of the 'BASSVS' section. The top staff begins with a bass clef and a '3' time signature. Both staves contain rhythmic notation consisting of diamond-shaped notes with stems.

ALTVS.

The first two staves of the 'ALTVS' section. The top staff begins with a treble clef and a '3' time signature. Both staves contain rhythmic notation consisting of diamond-shaped notes with stems.

TENOR.

The first two staves of the 'TENOR' section. The top staff begins with a treble clef and a '3' time signature. Both staves contain rhythmic notation consisting of diamond-shaped notes with stems.

S ij Discans

DISCANTVS.

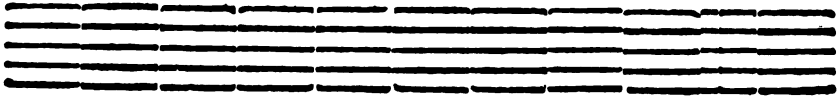
The Discantus section consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style with eighth and sixteenth notes. The second and third staves continue the melodic line. Below these three staves are three empty staves, likely for a keyboard accompaniment.

BASSVS.

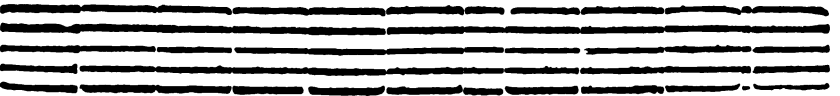
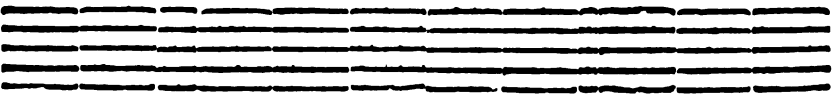
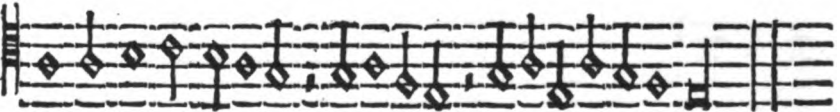
The Bassus section consists of three staves of music. The first staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a rhythmic style with eighth and sixteenth notes. The second and third staves continue the melodic line. Below these three staves are three empty staves, likely for a keyboard accompaniment.

Alcus.

ALTVS.



TENOR.



Exemp

**Exemplum augmentationis & proportionis
triplex & duplex.**

DISCANT.

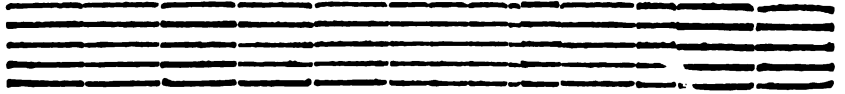
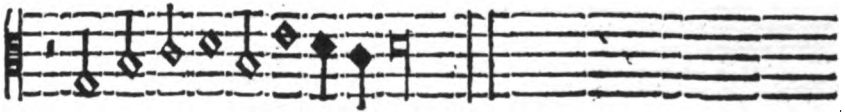
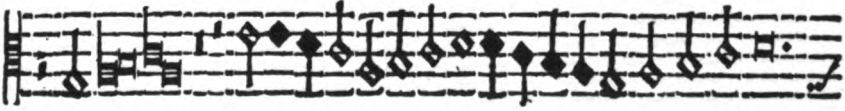
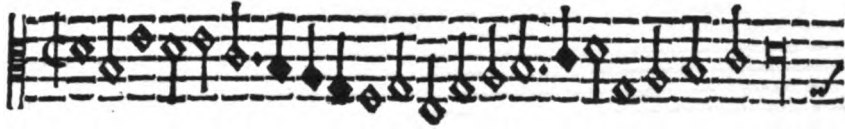
The 'DISCANT' section consists of three staves of music. The first staff begins with a treble clef and a common time signature (C). It contains a sequence of diamond-shaped notes, some with stems, and includes a '3' marking above a group of notes. The second staff continues the sequence with similar diamond-shaped notes and stems. The third staff also continues the sequence. Below these three staves are four empty staves.

BASSVS.

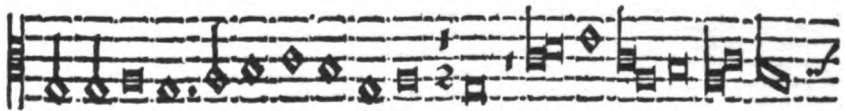
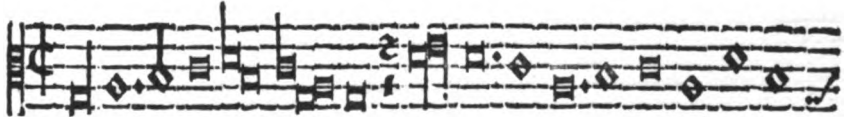
The 'BASSVS' section consists of four staves of music. The first staff begins with a bass clef and a common time signature (C). It contains a sequence of diamond-shaped notes, some with stems, and includes a '3' marking above a group of notes. The second staff continues the sequence with similar diamond-shaped notes and stems. The third staff also continues the sequence. The fourth staff begins with a bass clef and a common time signature (C), followed by a sequence of diamond-shaped notes and stems.

Altus.

ALTVS.



TENOR.



T

Sequís

Sequitur Exemplum ad proportionem quadruplam.

DISCANTVS.

The 'DISCANTVS' section consists of five staves of musical notation. Each staff begins with a treble clef and a common time signature (C). The notation is dense, featuring many beamed eighth and sixteenth notes, often with diamond-shaped ornaments above them. The music is written in a style characteristic of early printed music.

BASSVS.

The 'BASSVS' section consists of three staves of musical notation. The first two staves begin with a bass clef and a common time signature (C). The notation is similar to the 'DISCANTVS' section, with beamed notes and ornaments. The third staff is partially obscured by the 'Altus' label.

Altus.

ALTVS.

The Alto part is written on five staves. The notation consists of diamond-shaped notes with stems, connected by horizontal lines. The notes are arranged in a series of descending and ascending lines across the staves, typical of a lute tablature. The first staff begins with a treble clef and a common time signature. The music concludes with a double bar line and a fermata-like symbol.

TENOR.

The Tenor part is written on four staves. The notation is similar to the Alto part, using diamond-shaped notes with stems. The first staff begins with a treble clef and a common time signature. The music concludes with a double bar line and a fermata-like symbol. Below the fourth staff, the text "T ij Discans" is written.

T ij Discans

DISCANT.

Musical notation for the Discant part, consisting of two staves. The top staff contains a series of diamond-shaped notes, and the bottom staff contains a series of square-shaped notes.

BASSVS.

Musical notation for the Bassus part, consisting of two staves. The top staff contains a series of square-shaped notes, and the bottom staff contains a series of diamond-shaped notes.

ALTVS.

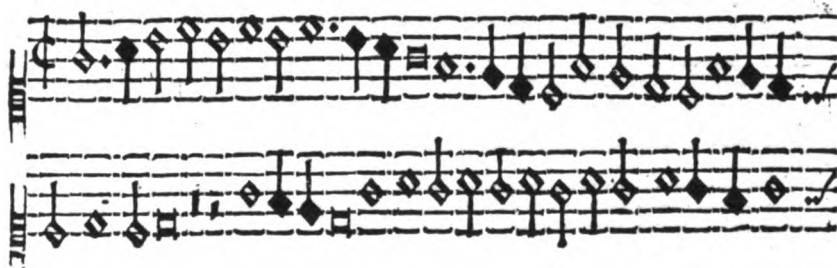
Musical notation for the Altus part, consisting of two staves. The top staff contains a series of diamond-shaped notes, and the bottom staff contains a series of square-shaped notes.

TENOR.

Musical notation for the Tenor part, consisting of two staves. The top staff contains a series of diamond-shaped notes, and the bottom staff contains a series of square-shaped notes.

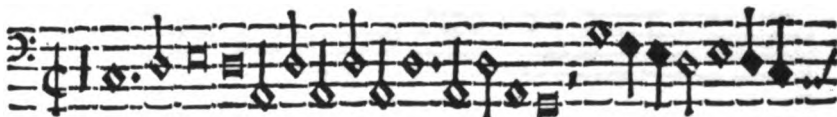
**Exemplum ad proportionem subquadruplam, in Basso
uero habet proportionem subduplam.**

DISCANTVS.



The Discantus part is written on two staves. The upper staff begins with a treble clef and a common time signature. The notes are diamond-shaped with stems, and the piece concludes with a double bar line and a repeat sign.

BASSVS.

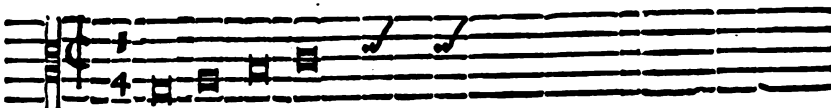


The Bassus part is written on a single staff with a bass clef. It features diamond-shaped notes with stems and ends with a double bar line and a repeat sign.



The Tenor part is written on a single staff with a bass clef. It features diamond-shaped notes with stems and ends with a double bar line and a repeat sign.

TENOR.

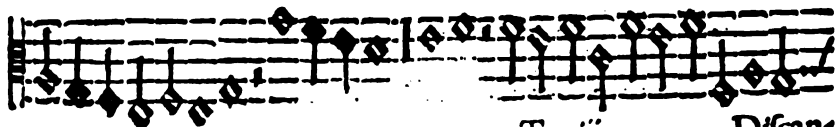


The Altus part is written on a single staff with a treble clef. It features diamond-shaped notes with stems and ends with a double bar line and a repeat sign.

ALTVS.



The first staff of the Altus part is written on a single staff with a treble clef. It features diamond-shaped notes with stems and ends with a double bar line and a repeat sign.



The second staff of the Altus part is written on a single staff with a treble clef. It features diamond-shaped notes with stems and ends with a double bar line and a repeat sign.

T iij

Discans

DISCANTVS.

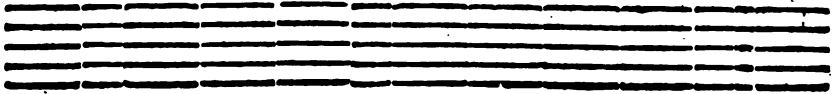
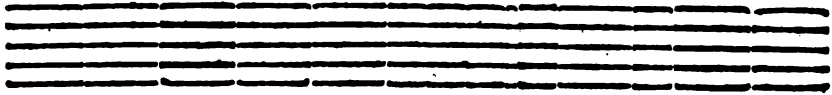
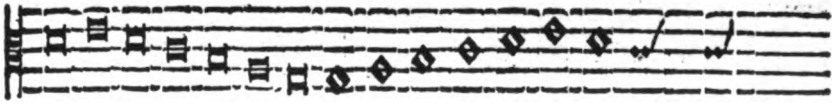
A musical score consisting of six staves of music. The notation is dense and rhythmic, featuring a variety of note values including minims, crotchets, and quavers. The staves are arranged in a single system, with each staff beginning with a clef and a key signature. The music appears to be a complex, multi-voiced piece.

BASSVS.

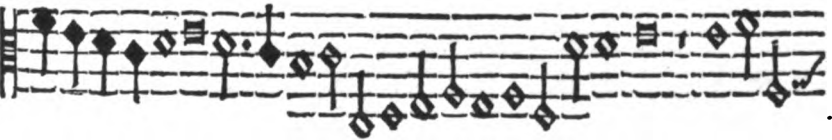
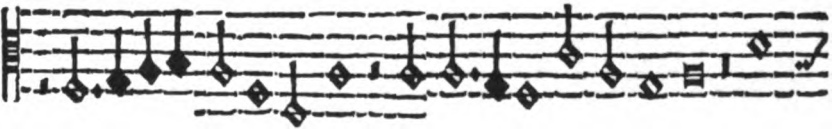
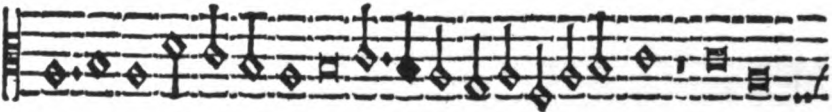
A musical score consisting of three staves of music. The notation is similar to the 'DISCANTVS' section, featuring a variety of note values and a complex, multi-voiced structure. The staves are arranged in a single system, with each staff beginning with a clef and a key signature.

Tenor.

TENOR.



ALTO.



Difcans

DISCANT.

Four staves of musical notation for the Discant section. The notation is dense and rhythmic, featuring many sixteenth and thirty-second notes. The first three staves appear to be for a single melodic line, while the fourth staff contains some rests and chordal figures.

BASSVS.

Three staves of musical notation for the Bassus section. The first two staves contain active melodic lines with many sixteenth notes. The third staff shows a more sparse line with some rests and chordal accompaniment.

TENOR.

A single staff of musical notation for the Tenor section, featuring a melodic line with many sixteenth notes.

ALTVS.

A single staff of musical notation for the Altus section, featuring a melodic line with many sixteenth notes.

Altus.

ALTVS.

The first system consists of three staves. The top two staves contain musical notation with diamond-shaped notes, likely representing a vocal line and a lute accompaniment. The notes are arranged in a sequence that suggests a specific rhythmic and melodic pattern. The third staff is empty.

Exemplum ad Sesquialteram & ad Proportionem triplam.

DISCANTVS.

The second system is a single staff of music containing diamond-shaped notes, representing a discant. The notes are arranged in a sequence that suggests a specific rhythmic and melodic pattern.

ALTVS.

The third system is a single staff of music containing diamond-shaped notes, representing an alto part. The notes are arranged in a sequence that suggests a specific rhythmic and melodic pattern.

TENOR.

The fourth system is a single staff of music containing diamond-shaped notes, representing a tenor part. The notes are arranged in a sequence that suggests a specific rhythmic and melodic pattern.

BASSVS.

The fifth system is a single staff of music containing diamond-shaped notes, representing a bass part. The notes are arranged in a sequence that suggests a specific rhythmic and melodic pattern.

V Discant

DISCANTVS.

The 'DISCANTVS' section consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The music is written in a style characteristic of early printed music, featuring diamond-shaped note heads and stems with flags. The melody is primarily eighth-note based, with some dotted rhythms. The second and third staves continue the melodic line, while the fourth staff provides a more active bass line, often moving in parallel motion with the upper parts.

ALTVS.

The 'ALTVS' section consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody continues with similar rhythmic patterns. The second and third staves show more complex rhythmic figures, including some triplets. The fourth staff features a more active bass line with frequent sixteenth-note patterns. The fifth staff concludes the section with a final cadence.

Tenor.

TENOR.

Musical score for Tenor, consisting of two staves with notes and rests, followed by two empty staves.

BASSVS.

Musical score for Bass, consisting of four staves with notes and rests, followed by two empty staves.

**Exemplum ad sesquialteram prolationis, & ad triplam
diminutam, & ad essentialem triplam.**

DISCANTVS.

The Discantus section consists of four staves of music. The first three staves contain rhythmic patterns with diamond-shaped note heads. The first staff begins with a common time signature (C) and a treble clef. The second staff begins with a common time signature (C) and a bass clef. The third staff begins with a 3/2 time signature and a bass clef. The fourth staff begins with a common time signature (C) and a bass clef, and contains fewer notes than the previous staves.

BASSVS.

The Bassus section consists of four staves of music. The first staff begins with a 3/2 time signature and a bass clef, featuring square note heads. The second staff begins with a common time signature (C) and a bass clef, featuring diamond-shaped note heads. The third staff begins with a common time signature (C) and a bass clef, featuring diamond-shaped note heads. The fourth staff begins with a common time signature (C) and a bass clef, featuring square note heads.

Altus,

ALTVS.

The Alto part consists of five staves of music. The first four staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The fifth staff shows the continuation of the line, ending with a double bar line. The music is written in a single system.

TENOR.

The Tenor part consists of four staves of music. The first three staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The fourth staff shows the continuation of the line, ending with a double bar line. The music is written in a single system.

V ij

Exemp

Exemplum ad sesquialteram & ad hemiolam.

DISCANTVS.

Five staves of musical notation. The first four staves contain rhythmic patterns with diamond-shaped note heads and stems, featuring various rests and accents. The fifth staff is mostly empty, with only a few notes at the beginning.

BASSVS.

Three staves of musical notation. The first two staves contain rhythmic patterns with diamond-shaped note heads and stems, similar to the 'DISCANTVS' section. The third staff continues the pattern with a '3' indicating a triplet.

Bassus.

BASSVS.

Two staves of musical notation for the Bass part. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and the same key signature. The music consists of a sequence of notes and rests, with some notes marked with diamond-shaped ornaments.

ALTVS.

Four staves of musical notation for the Alto part. Each staff begins with a treble clef and a key signature of one flat. The music consists of a sequence of notes and rests, with some notes marked with diamond-shaped ornaments.

Four empty musical staves, likely representing a section of the score that is not present in this image.

TENOR.

One staff of musical notation for the Tenor part. It begins with a treble clef and a key signature of one flat. The music consists of a sequence of notes and rests, with some notes marked with diamond-shaped ornaments.

Exemp

Exemplum ad Sesquiquartam, ad Sesquialteram, ad Prolationem maiorem augmentatam, & ad hemiolam.

Trium, **DISCANT.**

Five staves of musical notation. The first four staves are grouped together with a brace on the left. The notation consists of diamond-shaped notes on a five-line staff. The first staff has a common time signature. The second staff has a common time signature. The third staff has a 3/2 time signature. The fourth staff has a 3/2 time signature. The fifth staff has a common time signature. The notes are arranged in a rhythmic pattern across the staves.

BASSVS.

Four staves of musical notation. The first staff has a common time signature. The second staff has a common time signature. The third staff has a 3/2 time signature. The fourth staff has a common time signature. The notes are arranged in a rhythmic pattern across the staves.

Ballus.

BASS.

Two staves of musical notation for the Bass part. The first staff begins with a bass clef and a key signature of one flat. The music consists of a sequence of eighth and sixteenth notes, some with diamond-shaped ornaments. The second staff continues the melodic line with similar rhythmic patterns and ornaments.

TENOR.

Eight staves of musical notation for the Tenor part. The first staff begins with a tenor clef and a key signature of one flat. The music is written in a single melodic line with eighth and sixteenth notes, many featuring diamond-shaped ornaments. The notation includes various rhythmic values and rests, with some measures containing multiple notes. The piece concludes with a double bar line and repeat signs.

X

Exemplum

**Exemplum ad Scquialteram Temporis, & ad Hemioliam
Temporis, & ad proportionem triplam.**

DISCANT.

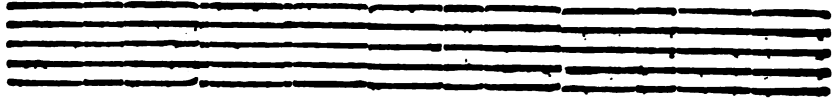
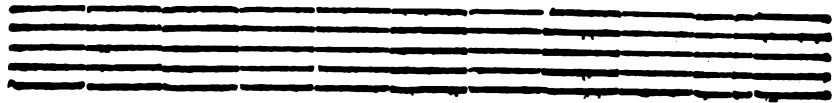
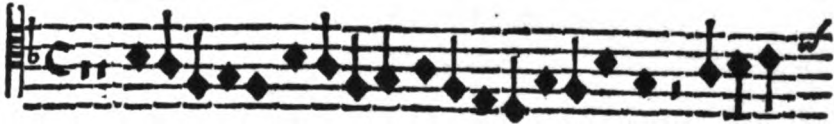
The 'DISCANT' section consists of two staves of music. The first staff begins with a treble clef, a common time signature (C), and a 3/2 time signature. It contains a sequence of diamond-shaped notes, some with stems, and rests. The second staff continues the sequence. Below these two staves are four empty staves.

ALTVS.

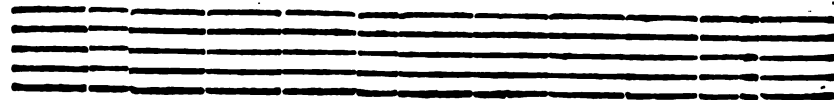
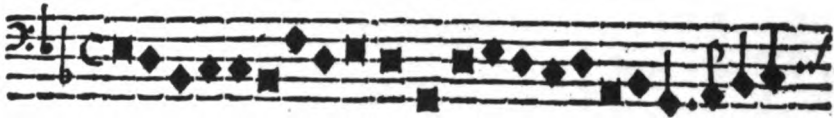
The 'ALTVS' section consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a 3/2 time signature. It contains a sequence of diamond-shaped notes, some with stems, and rests. The second and third staves continue the sequence. Below these three staves are four empty staves.

Tenor

TENOR.



BASSVS.



**Exemplum Hemiolae cum proportione tripla
augmentata.**

DISCANT.

The 'DISCANT' section consists of five staves of music. The first four staves are filled with rhythmic notation, primarily using diamond-shaped notes. The fifth staff begins with a few notes and then contains several empty measures, suggesting a section of improvisation or a specific performance instruction.

ALTVS.

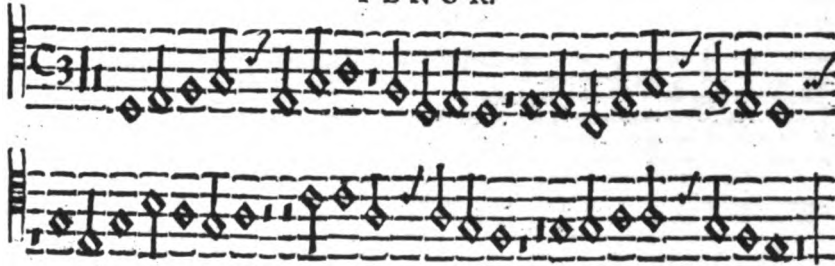
The 'ALTVS' section consists of three staves of music, all of which are filled with rhythmic notation using diamond-shaped notes.

Altus.

ALTVS.



TENOR.



BASSVS.



Exemplum ad Hemioliam mixtam.

DISCANTVS.

BASSVS.

ALTVS.

Altu.

ALTVS.



TENOR.



Exems

Exemplum ad Proportionem Hemiolæ quæ canitur
sicut proportio tripla.

DISCANT.

The 'DISCANT' section consists of four staves of music. The first staff begins with a treble clef and a 3/2 time signature. The music is written in a style characteristic of early printed music, using diamond-shaped note heads and vertical stems. The notes are arranged in a rhythmic pattern that corresponds to the 3:2 hemiola proportion mentioned in the title. The second and third staves continue the melodic line, while the fourth staff provides a harmonic accompaniment.

BASSVS.

The 'BASSVS' section consists of four staves of music. The first staff begins with a bass clef and a 3/2 time signature. The music continues the melodic and harmonic material from the 'DISCANT' section. The second and third staves continue the melodic line, while the fourth staff provides a harmonic accompaniment. The notation uses diamond-shaped note heads and vertical stems.

Altus.

AL T V S.

The Alto section consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notes are diamond-shaped. The second and third staves continue the melodic line. The fourth staff concludes the phrase with a fermata. Below these are two empty staves.

T E N O R.

The Tenor section consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notes are diamond-shaped. The second and third staves continue the melodic line, ending with a fermata.

Y

Dicans

DISCANTVS.

The Discantus section consists of two staves of music. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and the same key signature. Both staves feature diamond-shaped notes, which are characteristic of early printed musical notation. The notes are arranged in a rhythmic pattern across the staves, with stems pointing upwards and downwards.

BASSVS.

The Bassus section consists of two staves of music. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. Both staves feature diamond-shaped notes, with stems pointing upwards and downwards, following a similar rhythmic pattern to the Discantus section.

ALTVS.

The Altus section consists of two staves of music. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. Both staves feature diamond-shaped notes, with stems pointing upwards and downwards, following a similar rhythmic pattern to the previous sections.

TENOR.

The Tenor section consists of two staves of music. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and the same key signature. Both staves feature diamond-shaped notes, with stems pointing upwards and downwards, following a similar rhythmic pattern to the previous sections.

Sequís

Sequitur Exemplum subtriplicæ proportionis.

DISCANTVS.

The first three staves of the 'DISCANTVS' section are written in a treble clef with a key signature of one flat (B-flat). The first staff begins with a large 'C' time signature, indicating common time. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. The second and third staves continue the melodic line with similar diamond-shaped notes and stems.

BASSVS.

The first two staves of the 'BASSVS' section are written in a bass clef with a key signature of one flat (B-flat). The first staff begins with a large 'C' time signature, indicating common time. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing upwards. The second staff continues the melodic line with similar diamond-shaped notes and stems.

ALTVS.

The first three staves of the 'ALTVS' section are written in a treble clef with a key signature of one flat (B-flat). The first staff begins with a large 'C' time signature, indicating common time. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards. The second and third staves continue the melodic line with similar diamond-shaped notes and stems.

TENOR.

The first staff of the 'TENOR' section is written in a treble clef with a key signature of one flat (B-flat). It begins with a large 'C' time signature, indicating common time. The notation consists of diamond-shaped notes on a five-line staff, with stems pointing downwards.

DISCANTVS

Four staves of musical notation for the 'DISCANTVS' section. The notation is written on five-line staves with a treble clef. The music consists of a series of diamond-shaped notes, some with stems, and rests. There are some numerical markings, such as '3', below the notes. The piece concludes with a double bar line.

BASSVS.

Five staves of musical notation for the 'BASSVS.' section. The notation is written on five-line staves with a bass clef. The music consists of a series of diamond-shaped notes, some with stems, and rests. There are some numerical markings, such as '6', below the notes. The piece concludes with a double bar line.

Alus.

ALTVS.

Musical score for Alto voice, consisting of five staves of music. The notation includes various note values, rests, and bar lines, typical of a vocal line.

TENOR.

Musical score for Tenor voice, consisting of three staves of music. The notation includes various note values, rests, and bar lines, typical of a vocal line.

Four empty musical staves, likely for a basso continuo or other instruments.

Aliud Exemplum proportionis subtriplex.

DISCANTVS.

Five staves of musical notation for the 'DISCANTVS' section. The notation is written on five-line staves with a treble clef on the top staff. The notes are diamond-shaped and connected by stems. The music features a complex rhythmic pattern with various note values and rests. There are some markings below the staves, including a '3' in the fourth and fifth staves, possibly indicating a triplet or a specific rhythmic value.

BASSVS.

Four staves of musical notation for the 'BASSVS' section. The notation is written on four-line staves with a bass clef on the top staff. The notes are diamond-shaped and connected by stems. The music features a complex rhythmic pattern with various note values and rests. There are some markings below the staves, including a '3' in the bottom staff, possibly indicating a triplet or a specific rhythmic value. The word 'Altus.' is written at the bottom right of the section.

ALTVS.

The Alto part consists of six staves of music. The first five staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, along with rests and accidentals. The sixth staff shows the end of the phrase with a double bar line and a repeat sign.

TENOR.

The Tenor part consists of three staves of music. The first two staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, along with rests and accidentals. The third staff shows the end of the phrase with a double bar line and a repeat sign.

Sequitur

Sequitur Exemplum subduplæ sesquialteræ &
subtriplesquialteræ.

DISCANTVS.

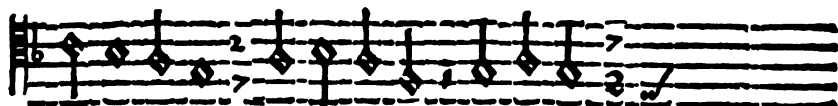
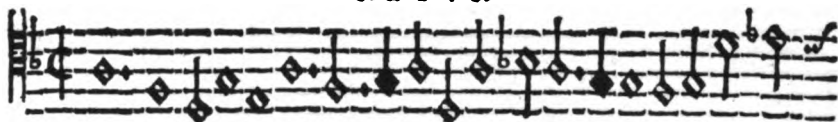
The upper part of the discant consists of four staves of music. The notation is written in a style characteristic of early printed music, using square notes and stems. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is a single melodic line. The second and third staves appear to be a second voice, possibly a counterpoint or a different instrument part, also in a single melodic line. The fourth staff continues the melodic line. The music is organized into measures by vertical bar lines.

BASSVS.

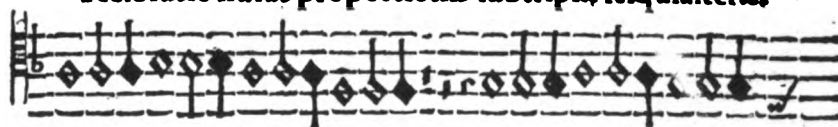
The lower part of the discant consists of four staves of music. The notation is written in a style characteristic of early printed music, using square notes and stems. The first staff begins with a bass clef and a key signature of one flat (B-flat). The music is a single melodic line. The second and third staves appear to be a second voice, possibly a counterpoint or a different instrument part, also in a single melodic line. The fourth staff continues the melodic line. The music is organized into measures by vertical bar lines.

Discant

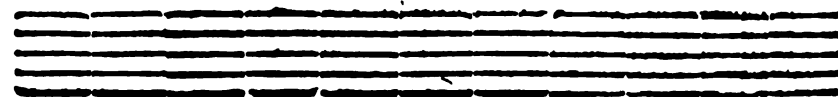
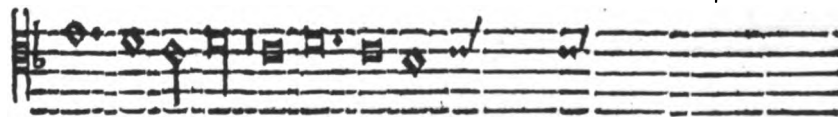
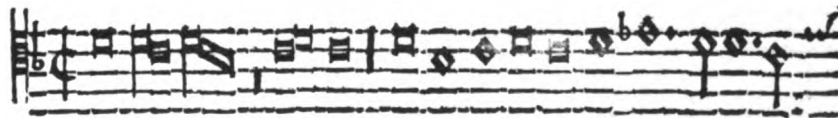
ALTVS.



Resolutio huius proportionis subtriplex sesquialtera.



TENOR.



Z Discano

DISCANT.

Three staves of musical notation for the DISCANT section. The notation consists of diamond-shaped notes on a five-line staff. The first staff begins with a treble clef and a common time signature. The second and third staves continue the melodic line. The third staff concludes with a double bar line and a final chord.

BASSVS.

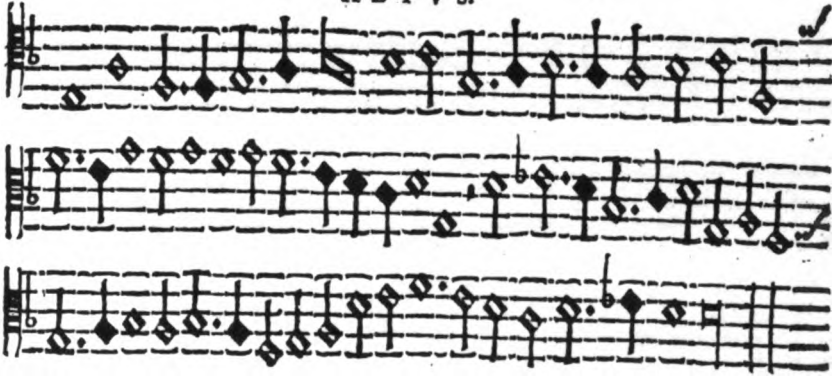
Three staves of musical notation for the BASSVS section. The notation consists of diamond-shaped notes on a five-line staff. The first staff begins with a bass clef and a common time signature. The second and third staves continue the melodic line. The third staff concludes with a double bar line and a final chord.

Resolutio subduplae sesquialtera.

A single staff of musical notation for the Resolutio subduplae sesquialtera section. The notation consists of diamond-shaped notes on a five-line staff. It begins with a treble clef and a common time signature. The text "&c, hoc est," is written below the first few notes. The staff concludes with a double bar line and a final chord.

Altus,

ALTUS.



Musical notation for the Alto part, consisting of three staves with diamond-shaped notes and stems.

TENOR.



Musical notation for the Tenor part, consisting of two staves with diamond-shaped notes and stems.

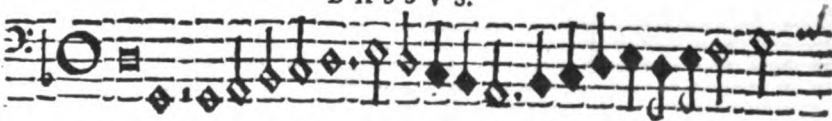
Sequitur Exemplum sesquialteræ diminutæ, ubi Minimæ
quinq; uno tactu uulgari mensurantur.

Trium. DISCANTVS.



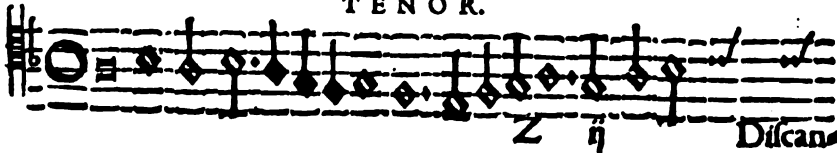
Musical notation for the Discantus part, consisting of one staff with diamond-shaped notes and stems.

BASSVS.



Musical notation for the Bass part, consisting of one staff with diamond-shaped notes and stems.

TENOR.



Musical notation for the Tenor part of the second example, consisting of one staff with diamond-shaped notes and stems.

Z η

Discant

DISCANTVS.

The 'DISCANTVS' section consists of six staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a fermata.

TENOR.

The 'TENOR' section consists of three staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a fermata.

Tenor

TENOR.

Two staves of musical notation for the Tenor part. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of diamond-shaped notes, some with stems, and rests, arranged in a melodic line. The second staff continues the melody with similar notation.

BASSVS.

Six staves of musical notation for the Bass part. The first staff begins with a bass clef and a key signature of one flat (B-flat). The music consists of a series of diamond-shaped notes, some with stems, and rests, arranged in a melodic line. The subsequent staves continue the melody with similar notation, showing a variety of rhythmic values and melodic intervals.

DISCANT.

The 'DISCANT' section consists of six staves of music. The first five staves are arranged in pairs, with a treble clef on the top staff and a bass clef on the bottom staff of each pair. The sixth staff is a single bass clef staff. The music is written in a style characteristic of early keyboard or lute tablature, with diamond-shaped notes and stems. The key signature has one flat (B-flat), and the time signature is common time (C). The notation includes various rhythmic values, including minims, crotchets, and quavers, along with rests and accidentals.

BASSVS.

The 'BASSVS' section consists of three staves of music. The first two staves are arranged in a pair with a treble clef on top and a bass clef on bottom. The third staff is a single bass clef staff. The notation continues with diamond-shaped notes and stems, maintaining the same key signature and time signature as the 'DISCANT' section. The music features a variety of rhythmic patterns and includes some larger note values, such as minims and crotchets.

BASSVS.

Four staves of musical notation for Basses. The notation is written in bass clef and features diamond-shaped note heads. The first staff contains a melodic line with various rhythmic values. The second staff continues the melody with some rests. The third staff shows a more active melodic line. The fourth staff concludes the passage with a final cadence.

TENOR.

Four staves of musical notation for Tenors. The notation is written in tenor clef (C1) and features diamond-shaped note heads. The first staff begins with a treble clef and a key signature of one flat. The melody is characterized by a steady rhythmic pattern. The second and third staves continue the melodic line with some rests. The fourth staff concludes the passage with a final cadence.

Exemp

DISCANT.

The 'DISCANT.' section consists of six staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is a single melodic line with a variety of note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign.

BASSVS.

The 'BASSVS.' section consists of three staves of musical notation. Each staff begins with a bass clef and a key signature of one flat (B-flat). The notation is a single melodic line with a variety of note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign.

Bassus

BASSVS.

Three staves of musical notation for the Bass part. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano) and 'f' (forte). The second and third staves continue the melodic line with similar rhythmic patterns and dynamics.

TENOR.

Five staves of musical notation for the Tenor part. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano) and 'f' (forte). The second and third staves continue the melodic line with similar rhythmic patterns and dynamics. The fourth and fifth staves show a continuation of the piece, with some notes appearing below the staff lines.

Aa Exemo

**Exemplum ad proportionem subquintuplam &
ad sesquialteram.**

DISCANTVS.

The Discantus section consists of three staves of music. The top staff uses a treble clef and a common time signature (C). The middle and bottom staves use a bass clef. The music is written in a style characteristic of 16th-century lute tablature, with diamond-shaped notes and stems. The piece concludes with a double bar line.

BASSVS.

The Bassus section consists of four staves of music. The top staff uses a bass clef and a common time signature (C). The second, third, and fourth staves use a tenor clef (C4). The music is written in a style characteristic of 16th-century lute tablature, with diamond-shaped notes and stems. The piece concludes with a double bar line.

ALTVS.

The Altus section consists of a single staff of music. It uses a tenor clef (C4) and a common time signature (C). The music is written in a style characteristic of 16th-century lute tablature, with diamond-shaped notes and stems. The piece concludes with a double bar line.

Alcus

ALTVS.

Musical score for Alto voice, consisting of four staves of music. The notation includes various note values, rests, and bar lines, typical of a vocal line.

TENOR.

Musical score for Tenor voice, consisting of five staves of music. The notation includes various note values, rests, and bar lines, typical of a vocal line.

A a ŋ

Exema

Exemplum sesquiertiz proportionis.

DISCANTVS.

The upper part of the musical score consists of four staves. The notation is written in a style characteristic of 16th-century lute tablature, using diamond-shaped notes on a five-line staff. The first staff begins with a treble clef and a common time signature. The second staff includes a 4/4 time signature. The third and fourth staves continue the melodic line with various rhythmic values and accidentals.

BASSVS.

The lower part of the musical score consists of five staves. The notation is written in a style characteristic of 16th-century lute tablature, using diamond-shaped notes on a five-line staff. The first staff begins with a bass clef and a common time signature. The second staff includes a 2/2 time signature. The third and fourth staves continue the melodic line with various rhythmic values and accidentals. The fifth staff concludes the piece with a final cadence.

Discans

ALTVS.

The Alto part consists of five staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a style typical of early printed music, using diamond-shaped notes and stems. The second and third staves continue the melodic line. The fourth and fifth staves show a more complex rhythmic pattern, with some notes beamed together and some rests. The piece concludes with a double bar line and a fermata-like flourish.

TENOR.

The Tenor part consists of four staves of music. It begins with a treble clef and a common time signature. The melody is similar to the Alto part but adapted for the Tenor range. The first two staves are relatively simple, while the third and fourth staves feature more intricate rhythmic patterns and some rests. The piece ends with a double bar line and a flourish.

A a iij Discans

DISCANTVS.

BASSVS.

Alcus.

AL T V S.

The Alto part consists of six staves of music. Each staff begins with a treble clef and a common time signature (C). The notation is primarily composed of eighth and sixteenth notes, with some rests and dynamic markings. The music is written in a single system across the six staves.

T E N O R.

The Tenor part consists of four staves of music. Each staff begins with a bass clef and a common time signature (C). The notation includes eighth and sixteenth notes, rests, and dynamic markings. The music is written in a single system across the four staves.

Exemplum subſequitertie proportionis,
DISCANTVS.

The upper part of the cantata is written on four staves. The first staff begins with a large 'C' time signature. The music consists of a series of diamond-shaped notes, some with stems, and some with flags. The second and third staves continue the melodic line with similar notation. The fourth staff includes some square-shaped notes and rests, with a '3' above and a '4' below, possibly indicating a triplet or a specific rhythmic value. The piece concludes with a double bar line and a fermata.

BASSVS.

The bass part of the cantata is written on five staves. The first staff begins with a large 'C' time signature. The music consists of diamond-shaped notes, some with stems, and some with flags. The second and third staves continue the melodic line with similar notation. The fourth and fifth staves continue the piece, with the fifth staff ending with a double bar line and a fermata.

Discant

ALTE

Musical score for Alto voice, consisting of five staves of music. The notation includes a common time signature (C) and various rhythmic values such as eighth and sixteenth notes. The music is written on a five-line staff with a treble clef.

TENOR.

Musical score for Tenor voice, consisting of four staves of music. The notation includes a common time signature (C) and various rhythmic values such as eighth and sixteenth notes. The music is written on a five-line staff with a bass clef.

Bb

Dicans

DISCANTVS

A musical score for a piece titled "DISCANTVS". It consists of five staves of music. The notation is a form of lute tablature, where notes are represented by diamond-shaped symbols on a six-line staff. The music is written in a single system, with each staff containing a line of music. The notation includes various rhythmic values and accidentals, and the piece concludes with a double bar line.

BASSVS.

A musical score for a piece titled "BASSVS.". It consists of four staves of music. The notation is a form of lute tablature, where notes are represented by diamond-shaped symbols on a six-line staff. The music is written in a single system, with each staff containing a line of music. The notation includes various rhythmic values and accidentals, and the piece concludes with a double bar line.

Alcus.

ALTVS.

The Alto part consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a style characteristic of early 20th-century vocal scores, featuring a mix of eighth and sixteenth notes with stems pointing downwards. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff shows a continuation of the piece, and the fifth staff concludes with a double bar line and a final note.

TENOR.

The Tenor part consists of four staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation is similar to the Alto part, using eighth and sixteenth notes with downward-pointing stems. The first two staves establish the melodic and rhythmic framework, while the third and fourth staves provide further development and conclude the part with a double bar line.

B b ŋ

Excmo

Exemplum ad proportionem quintuplam.

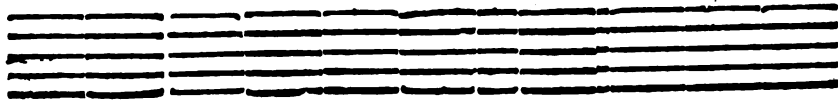
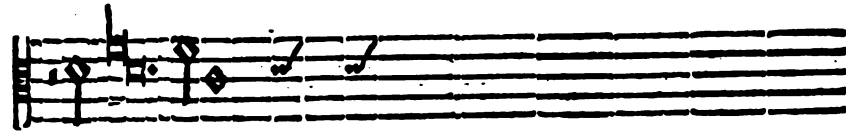
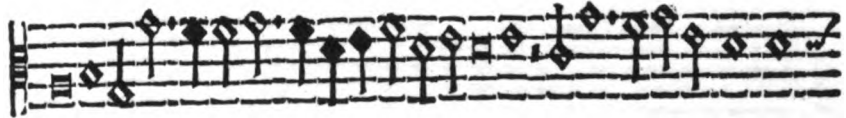
Four staves of musical notation, likely representing the upper parts of a composition. The notation includes various note values, rests, and clefs, consistent with the 5/4 time signature indicated by the title. The first staff begins with a large 'C' time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

BASSVS.

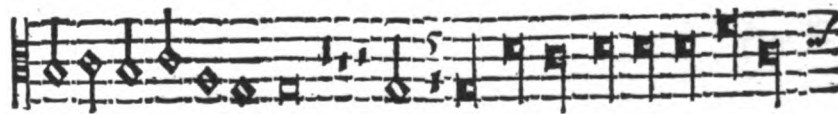
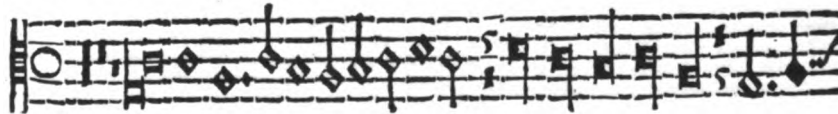
Four staves of musical notation for the Bass part. The notation includes various note values, rests, and clefs. The first staff begins with a large 'C' time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. A '6' is written above the second staff, possibly indicating a measure rest or a specific rhythmic pattern.

Altus.

ALTVS.



TENOR.



Bb in Discant

DISCANT.

The 'DISCANT' section consists of four staves of music. The first three staves contain a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The fourth staff shows a simpler accompaniment pattern, possibly for a lower instrument or a simplified version of the melody.

BASSVS.

The 'BASSVS' section consists of four staves of music. The first three staves contain a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The fourth staff shows a simpler accompaniment pattern, possibly for a lower instrument or a simplified version of the melody.

Alus.

ALTVS.

Four staves of musical notation for the Alto part. The notation uses square notes and stems on a five-line staff. The first staff begins with a treble clef and a common time signature. The music consists of a series of notes, some with stems pointing up and some with stems pointing down, indicating a melodic line. The second and third staves continue this line with similar note values and stems. The fourth staff concludes the part with a double bar line.

TENOR.

Three staves of musical notation for the Tenor part. The notation uses square notes and stems on a five-line staff. The first staff begins with a treble clef and a common time signature. The music consists of a series of notes, some with stems pointing up and some with stems pointing down, indicating a melodic line. The second and third staves continue this line with similar note values and stems. The third staff concludes the part with a double bar line.

Finis libri secundi.



Liber

LIBER TERTIVS.

DE CANONIBVS.

CAnon est imaginaria præceptio, ex positis non positam cantilenæ partem eliciens: Vel, est regula arguté reuelans secreta cantus.

Vtimur autem Canonibus, aut subtilitatis, breuitatis, aut tentationis gratia, eorumq; infinitus est numerus, pro arbitrio cuiusq; artificis, quia quotidie noui excogitantur: Addam tamen aliquos præcipuos præstantissimorum ueterum & recentium Musicorum, eosq; explicabo.

Clama ne cesses.

Ocia dant uitia.

Dij faciant sine me non moriatur ego.

Omnia si perdas famam seruare memento,

Qua semel amissa, postea nullus eris.

Sperare & prætolari multos facit morari.

Ocia securis insidiosa nocent.

Tarda solet magnis rebus inesse fides.

Hic obseruabis; cantum, qui aliquem istorum canonũ habet, cantari debere omissis paulis, etiamsi paulæ adscriptæ fuerint.

Misericordia & ueritas obuauerunt sibi.

Iusticia & pax se osculatæ sunt.

Nescit uox missa reuerti;

Semper contrarius esto.

Signa te signa temere me tangis & angis,

Roma tibi subito motibus ibit amor.

Frangenti fidem fides frangatur eidem.

Roma caput mundi, si uerteris, omnia uincit.

Hos Canones addunt, quando uolunt significare ex una uoce duas cantandas esse, quarum altera, incipiendo ab initiali nota,

nota, iusto ordine usq; ad finem progreditur : altera uero à fine
li incipiens, procedit contrario modo, donec ad initialem per-
ueniat.

Gaude cum gaudentibus.

Hic canon reperitur, quando uni uoci aliquod signum,
(& præsertim signum prolationis maioris) additur : reliquæ
uero uoces in proportione tripla ponuntur, quæ tamen iuxta
utriusq; signi exigentiam cantari possunt.

Nigra sum, sed formosa.

Plærung; significat, notas coloratas seu nigras, pro albis
canendas esse.

Cantus duarum facierum.

Id est, qui potest cum & sine pausis cantari, attamen ut
suspíria tantum maneant quæ tactus incolumitatí inseruiunt,
iuxta uersum : Tolle moras placido maneant suspíria cantu.

Mitto tibi metulas, erige si dubitas.

Cancrizat.

Retrograditur.

Indicatur, cantum simpliciter ab ultima nota incipiendo
retro cantari debere.

Itq; reditq; frequens.

Non qui inceperit, sed qui perseverauerit.

Significat, cantilenam, absoluta serie notarum, iterum
atq; iterum ab initio repetendam, donec reliquæ uoces etiam
cessent.

Omne trinum perfectum.

Trinitas & unitas.

Trinitatem in unitate ueneremur.

Sit trium series una.

Vidi tres uiri qui erant læsi homonem.

Hi Canones uturpantur ad significandum, tres uoces ex
una cantandas esse.

Manet alta mente repostum,

De ponte non cadit, qui cum sapientia vadit.

Significat artificiosè cantilenam factam esse, ita ut ex una uoce duæ uel tres aliæ, aut etiam plures cantari possint.

Crescit }
Decrescit } in duplo, triplo &c.

Isti Canones admodum uulgares sunt, ipsq; pro arbitrio symphonistæ utuntur.

Digniora sunt priora.

Id est, notæ quæ maiorem habent ualorem, primum cantandæ sunt, deinde illæ quæ minus ualent: ut longa breuem superat ualere, breuis semibreuem, semibreuis minimam, &c. simili modo de pausis iudicandum est.

Descende gradatim.

Quando aliqua clausula, in cantilena quæ plurimum uocum est, in una tantum uoce sæpius ponitur, tunc ea singulis uicibus per secundam deprimenda est.

Celsa canens imis commuta quadruplicando.
In gradus undenos descendant multiplicantes,
Consimilic; modo crescant antipodes uno.

Hoc est, numera ab illa nota, quæ in Discanto posita est in Ffaut, usq; ad undecimum gradum, qui erit Cfaut, in illa clauæ notam primam colloca, atq; eas notas, quæ in Canone descendunt, in resolutione ascendere facias: Postea quoq; notabis unamquamlibet notam multiplicandam esse per quatuor.

Et sic de singulis.

Id est, quod initiali notæ accidit, reliquis identidem addenda: exempli gratia, si primæ notæ punctum additum fuerit, tunc singulis sequentibus, cuiuscunq; speciei sint, puncta addenda esse censeas.

Væ tibi ridenti, nam mox post gaudia flebis.

In hoc uersiculo continentur omnes octo partes orationis,
indeq;

Indeq; significare uolunt, cantum notatum hoc Canone, ad quemlibet octo tonorum accommodari posse.

I præ, sequar: inquit cancer.

Id est, quando ex postrema cantilenæ parte duæ uoces se post aliquot pausas sequuntur.

Vndecies canito pausas linquendo priores.

Versus per se planus est, ideo explicatione non indiget.

Dormiui & soporatus sum.

Id est, quando cantus plurium est partium, & postea in postrema parte aliquid notabile incidit, ibi cum antea præcedentes partes tantum quatuor aut quinque uocum fuerint, tunc adhuc alia uox additur: aut per signum conuenientia, in aliqua uoce significatur, aliquam aliam ex illa sequi debere: Sic Iosephus composuit Psalmum, in quo iste textus ponitur.

Ranam agit Seriphiam.

Vox faucibus hæsit.

Hunc Canonem plerumque usurpant in Missis, in textu: Benedictus qui uenit in nomine domini: Et notat silendum esse, etiam si uox adscripta sit.

Da mihi dimidiam lunam, solem, & canis iram.

Hoc uersiculo utimur, quando cantui nullum est præfixum signum, cum tamen minime carere signis queat. Itaque per lunam intellige hoc signum C, per solem O, & per canis iram, litteram .r. quam ueteres sic pinxerunt .r. Habes igitur C tempus imperfectum, & O tempus perfectum, & O: modum minorem perfectum &c. Idem significatur per sequentes uersiculos:

**Dimidium spheræ, spheram, cum principe romæ,
Postulat à nobis totius conditor orbis.**

**Quamlibet inspicias notulam qua clauæ locetur,
Tunc denique socios in eadem concine tentos:
Sed uere prolationes non petunt pauasiones, sed
sunt signa generis.**

Hoc est, inspice dictionem intra linearum spacia, aut etiam in ipsis lineis contentam, & quoties tibi litera aliqua occurret, toties duo tempora pro ea pausabis: literæ enim pausas denotant. Deinde inspice quamlibet notam, & cuilibet reliquis uoces, quæ illi tribuuntur in scala, adde. Verùm hoc loco illud obseruare necesse est, illas clauas, quæ ex scala petendæ sunt, non eodem ubiq; ordine sumi debere, sed in aliquibus mediâ uox: aliquando etiam ultima primò ponitur. Ideo hanc regulam probè teneto: In qua claua nota collocata fuerit, illa clauis uocem cantandam nequaquam suppeditat, si clauis duarum, triumue notarum fuerit: si nota primæ uoci competit, reliquas inclusas, ea serie, qua in clauis positæ sunt, concines: si nota mediâ attingit, hanc primò, deinde primam, tandem ultimam: Si nota ultimam attingit, omnes in illa claua sine negotio canes.

Qui se exaltrat humiliabitur.
 Contraria contrarijs curantur.
 Plutonica subiit regna.

Hoc est, quantum ascendit nota, tantum descendere illam imagineris, & econtrâ.

Qui se humiliat exaltabitur.

Quamuis hunc canonem in Gallica cantilena, Languir me fais, paulò aliter deprehendo, in qua inuestigauit, quod non solum descendentes notæ uoce sublata cani debent, sed ipsa quoq; cantio etsi tantum quatuor uocum apparet, ex illarumq; numero est, quibus supra scriptus est canon, Qui se humiliat exaltabitur: Tamen ex quatuor positis insuper quinta artificiosè promanat, hoc modo: quatuor uoces ordiuntur cantum, singulæ quidem eo sono, quem clauis signata postulat, quinta uero uox pausat duos uulgares tactus, & quinto interuallo infra illam uocem, ex qua deriuatur, orditur. Exempli gratia: præcedens uox orditur in Ffaut: altera uero quæ duas pausas habet in bfaçmi, quinta infra illam canitur, deinde etiam quoties occurrit

rit pausa, sequens non eundem retinet sonum, sed post obseruatam pausam illam, attollitur in sono semper per secundam, idq; obseruat ad finem usq;. Tales & similes iucundæ fantasiz, eruditè & dextrè excogitatæ in Gallicis cantilenis, crebro sunt obuiz, præcipuè in hoc canone: le desir croist quant & quant lesperance. Hæc itidem cantilena quatuor uocibus composita est. Sed insuper ex illa, cui Canon appositus est, quinta propagatur, & quidem cum textu profertur, estq; hæc sententiã: desiderium crescit cum spe: prima inchoans, cantum ordine pertexit: altera emergens, quatuor pausat: & undecimam infra hanc orditur, quam deinceps tantisper sequitur, donec textum hunc assequatur, le desir croist quant & quant lesperance: Ibi uox illa, quæ sequitur, omnes notas tractim & duplo maiori cum mora canit, donec progrediatur eò ubi simul desinant. Has & similes artificiosas nec insuauas speculationes non est mei instituti hoc libro omnes complecti: nam ut primo libro præmissum est, omnes omnium temporum artifices, eorumq; uitæ curriculum, monumenta, & canones collectos (ut discrimen & uarietas ingeniorum & præceptionum cognoscatur) in lucem peculiari libro edam. Nam si Canones illi, quos habeo, omnes in hunc librum congerendi essent, opus cresceret in immensum.

Veruntamen ex infinito numero canonum, hi sequentes silentio minime prætereundi sunt. Nam aliquando ex una parte uocis duas uel etiam plures uoces, talibus regulis canere præcipiunt, quæ fugæ dicuntur, atq; præfiguntur cantilenis hoc modo.

| | | | | | | | |
|--------------------------|---|-------------------------------------|---|------------------|---|-------------------------------|---|
| Fuga in Hiper
uel epi | { | Diatessaron
Diapente
Diapason | } | hoc est supra in | { | quarta.
quinta.
octaua. | } |
| Fuga in Hypo
uel sub | { | Diatesseron
Diapente
Diapason | } | hoc est infra in | { | quarta.
quinta.
octaua. | } |

C c iij Canon.

CANON.

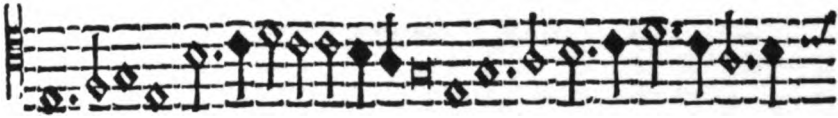
• Clama ne cesses. DISCANT.

ALTVS.

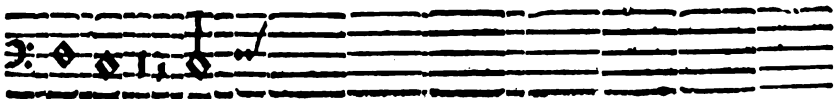
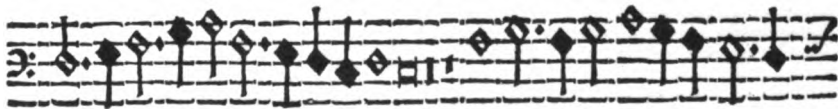
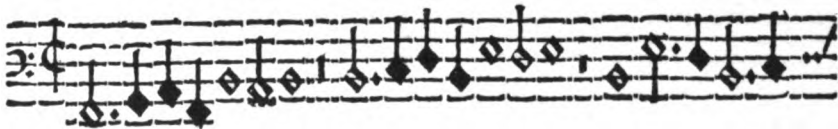
TENOR.

Tenor

TENOR.



BASSVS.



Difcans

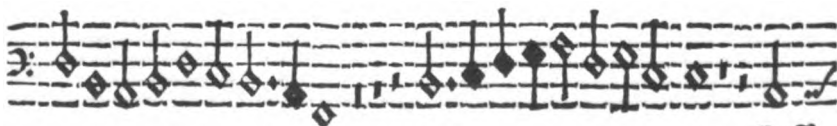
DISCANTVS.



ALTVS.



BASSVS.



Bassus

BASSVS.

Four staves of musical notation for Bass. The notation is written in a style that uses diamond-shaped notes on a five-line staff. The notes are connected by stems, and there are various rests and accidentals throughout the piece. The first staff begins with a clef and a key signature of one flat. The music is written in a rhythmic pattern that suggests a 3/4 or 4/4 time signature.

TENOR.

Five staves of musical notation for Tenor. The notation is written in a style that uses diamond-shaped notes on a five-line staff. The notes are connected by stems, and there are various rests and accidentals throughout the piece. The first staff begins with a clef and a key signature of one flat. The music is written in a rhythmic pattern that suggests a 3/4 or 4/4 time signature.

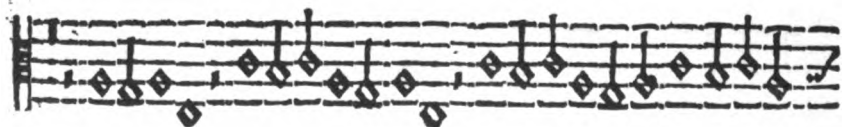
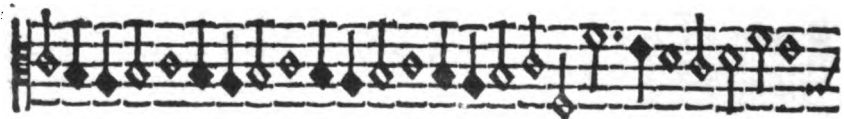
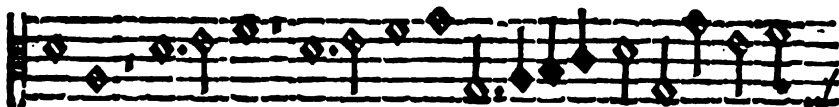
D d

Difcans

DISCANT.



ALTVS.



BASSVS.



Bassus.

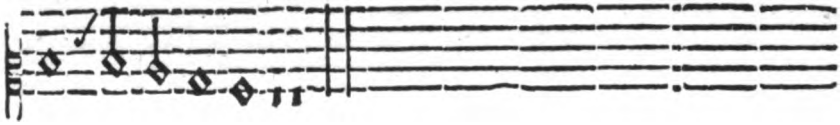
BASSVS.

Four staves of musical notation for the Bass part. The notation is in bass clef and features a series of diamond-shaped notes with stems, typical of early printed music. The music is written in a single system across four staves.

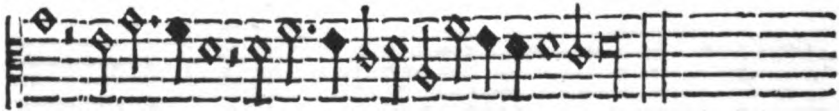
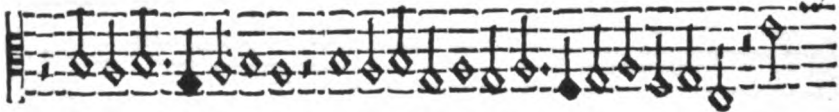
TENOR.

Five staves of musical notation for the Tenor part. The notation is in bass clef and features a series of diamond-shaped notes with stems, typical of early printed music. The music is written in a single system across five staves.

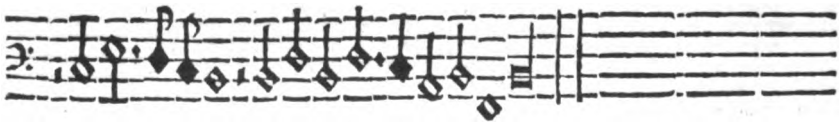
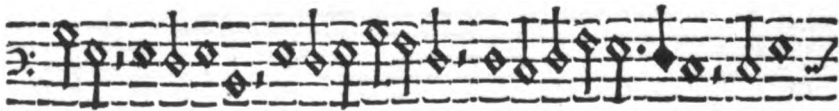
DISCANTVS.



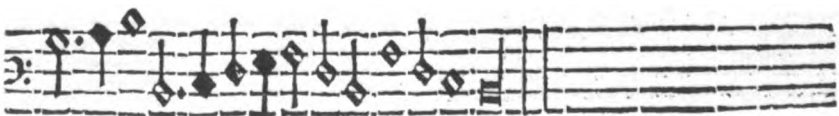
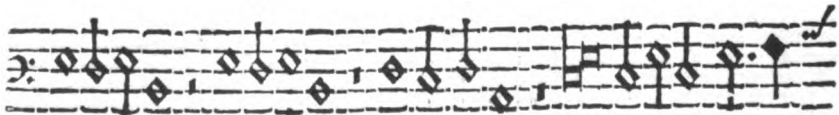
ALTVS.



BASSVS.



TENOR.



Canon

CANON.

Misericordia & ueritas obtinuerunt sibi.

Bassus & Tenor.

Four staves of musical notation for Bass and Tenor. The notation uses square notes and rests on a five-line staff. The first two staves appear to be the Tenor part, and the last two are the Bass part. The music is written in a style characteristic of early printed music.

Qui cum illis canit, cancrizat, uel canit more Hebræorum,

Iusticia & pax se osculatæ sunt. Discant, & Altus.

Three staves of musical notation for Discant and Altus. The notation uses square notes and rests on a five-line staff. The first two staves appear to be the Discant part, and the last is the Altus part. The music is written in a style characteristic of early printed music.

D d iij Canon.

CANON.

Gaude cum gaudentibus.

TENOR.

Musical notation for the Tenor part, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation features a series of diamond-shaped notes, likely representing a specific rhythmic pattern or ornamentation, with stems pointing downwards. The second and third staves continue this melodic line with similar diamond-shaped notes and stems.

ALTVS.

Musical notation for the Alto part, consisting of seven staves. The first staff begins with a treble clef and a common time signature (C). The notation features a series of diamond-shaped notes, likely representing a specific rhythmic pattern or ornamentation, with stems pointing downwards. The subsequent staves continue this melodic line with similar diamond-shaped notes and stems.

DISCANTVS.

Musical notation for the Discantus part, consisting of one staff. The staff begins with a treble clef and a common time signature (C). The notation features a series of diamond-shaped notes, likely representing a specific rhythmic pattern or ornamentation, with stems pointing downwards.

DISCANT.

Four staves of musical notation for the 'DISCANT.' section. The notation is written in a single system with four staves. The first staff begins with a treble clef and a common time signature (C). The music consists of eighth and sixteenth notes, with some notes beamed together. There are several accidentals (sharps and naturals) throughout the piece. The piece concludes with a double bar line and a fermata.

BASSVS.

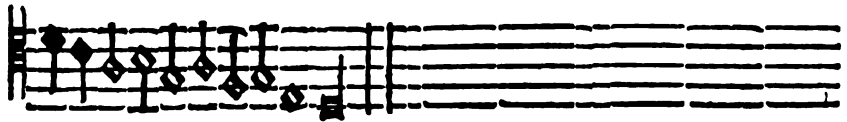
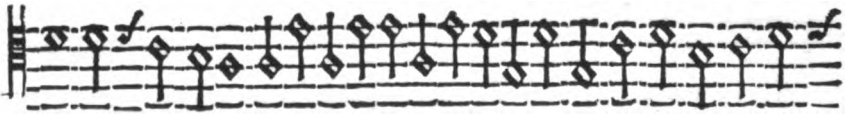
Five staves of musical notation for the 'BASSVS.' section. The notation is written in a single system with five staves. The first staff begins with a bass clef and a common time signature (C). The music consists of eighth and sixteenth notes, with some notes beamed together. There are several accidentals (sharps and naturals) throughout the piece. The piece concludes with a double bar line and a fermata.

Discant

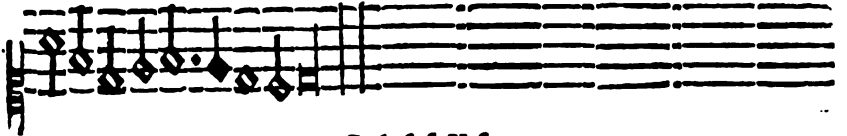
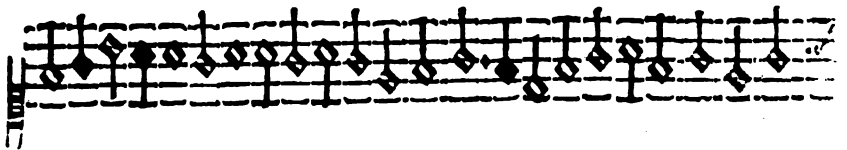
TENOR.



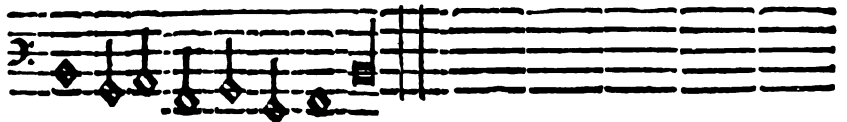
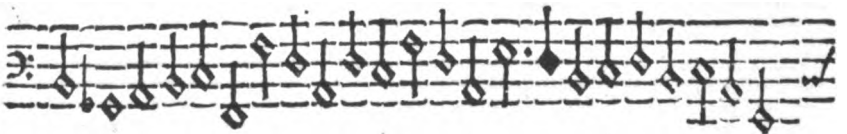
ALTUS.



DISCANT.



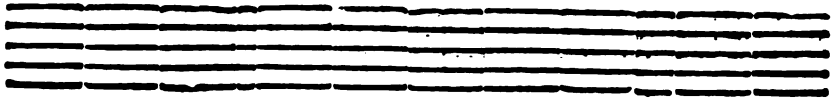
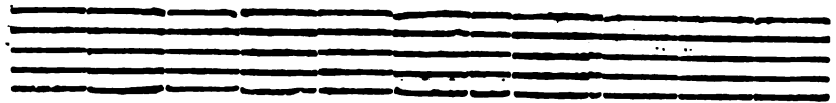
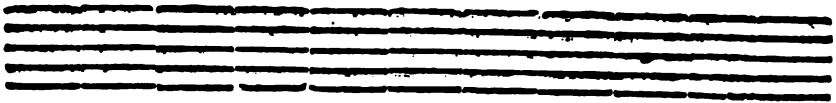
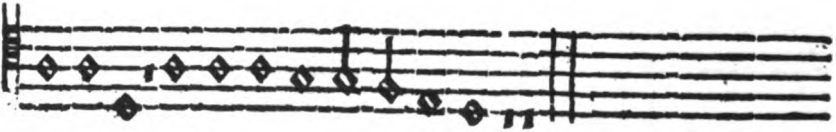
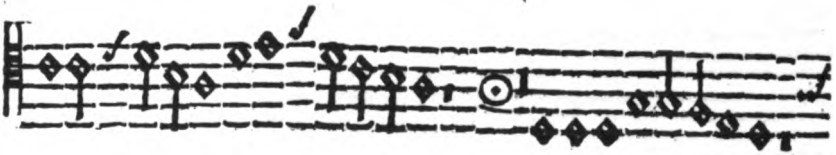
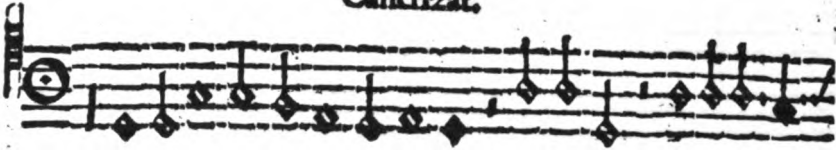
BASSVS.



Canon.

CANON.

Cancrizat.



Sequitur Resolutio huius Canonis.

E c

Difcans

TENOR.

BASSVS.

DISCANT.

Discant

DISCANTVS.

The Discantus section consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic style with eighth and sixteenth notes, often beamed together. The second and third staves continue the melodic and rhythmic patterns, with some notes marked with accents or slurs.

ALTVS.

The Altus section consists of six staves of music. It begins with a treble clef and a key signature of one flat. The notation is similar to the Discantus section, featuring rhythmic patterns of eighth and sixteenth notes. The first two staves show a more active melodic line, while the subsequent staves provide a more rhythmic accompaniment. The section concludes with a double bar line and a fermata.

E c ij

Tenor.

TENOR.

Two staves of musical notation for the Tenor part. The first staff begins with a treble clef and a key signature of one flat. The notes are diamond-shaped and include various rhythmic values such as eighth and sixteenth notes. A circled note is present in the first staff. The second staff continues the melodic line.

BASSVS.

Six staves of musical notation for the Bassus part. The first staff begins with a bass clef and a key signature of one flat. The notes are diamond-shaped and include various rhythmic values. The notation is spread across six staves, showing a continuous melodic and harmonic progression.

DISCANTVS.

A single staff of musical notation for the Discantus part. It features a treble clef and a key signature of one flat. The notes are diamond-shaped and include various rhythmic values. The word "Discantus" is written in a decorative font at the bottom right of the staff.

DISCANT.

The DISCANT section consists of four staves of music. The first three staves contain a continuous melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The fourth staff concludes the section with a double bar line.

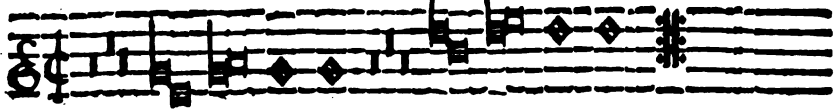
ALTVS.

The ALTVS section consists of five staves of music. The first four staves contain a continuous melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The fifth staff concludes the section with a double bar line.

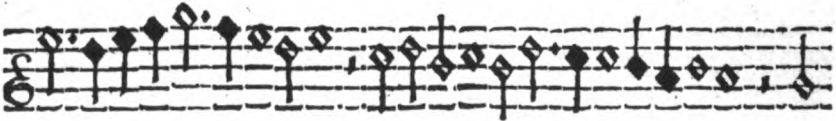
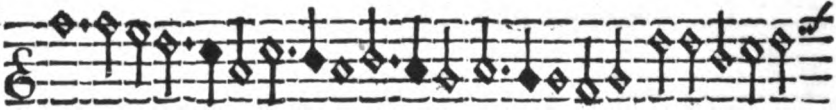
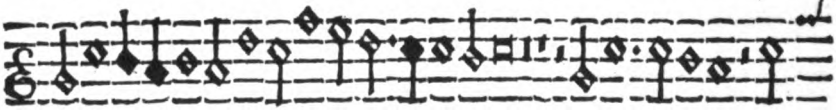
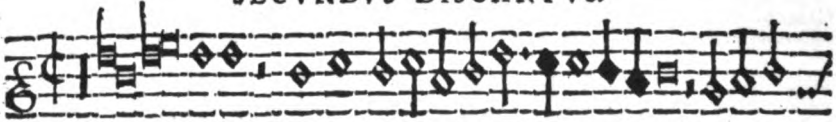
E e iij

Canon.

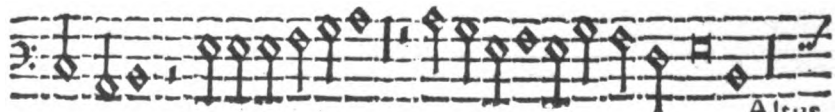
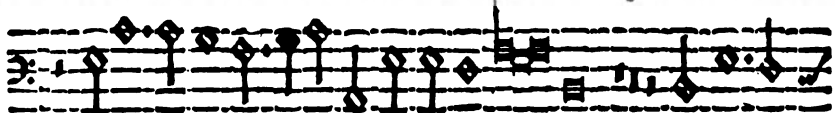
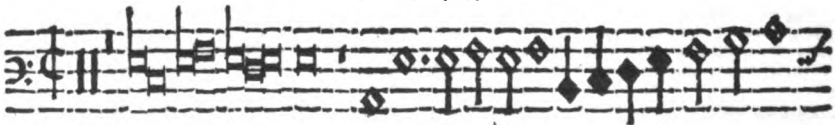
CANON.
Ite reditq; frequens.



SECUNDVS DISCANTVS.



BASSVS.



Altus.

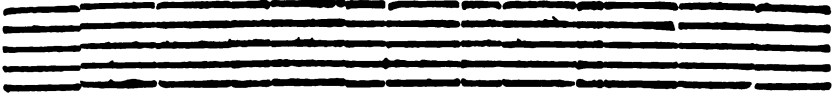
ALTVS.

The Alto part consists of four staves of music. The notation is written on a five-line staff with a treble clef. The notes are diamond-shaped and connected by stems. The music features a melodic line with various intervals and rests, typical of a vocal line. The first staff begins with a key signature change to one flat. The piece concludes with a double bar line and a fermata.

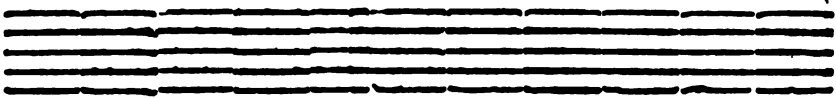
TENOR.

The Tenor part consists of five staves of music. The notation is written on a five-line staff with a bass clef. The notes are diamond-shaped and connected by stems. The music features a melodic line with various intervals and rests. The first staff begins with a key signature change to one flat. The piece concludes with a double bar line and a fermata.

Secus



SECUNDVS DISCANTVS.



BASSVS.



Altus

ALTO.

The Alto part consists of four staves of music. The first three staves contain a melodic line with various note values and rests. The fourth staff shows a few initial notes followed by a double bar line and then empty staves, indicating the end of the part.

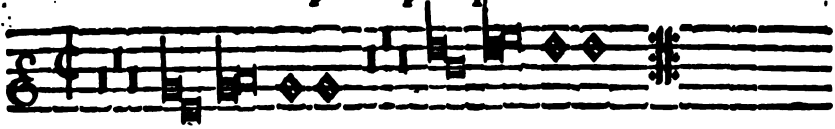
TENOR.

The Tenor part consists of four staves of music. The first three staves contain a melodic line with various note values and rests. The fourth staff shows a few initial notes followed by a double bar line and then empty staves, indicating the end of the part.

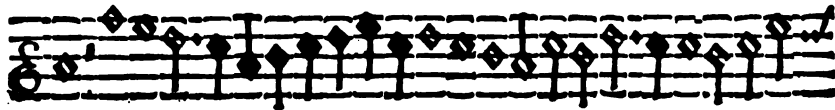
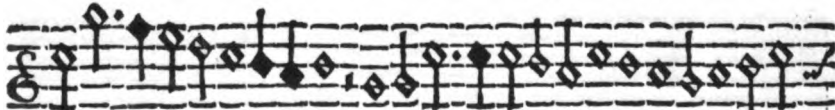
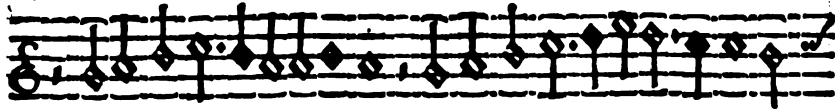
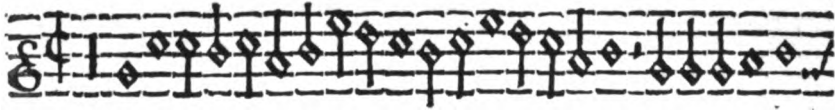
Ff

Secundo

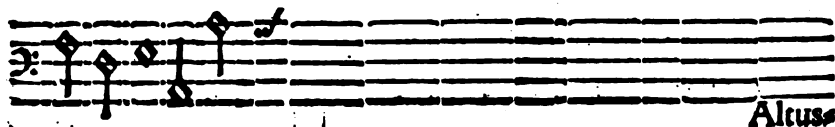
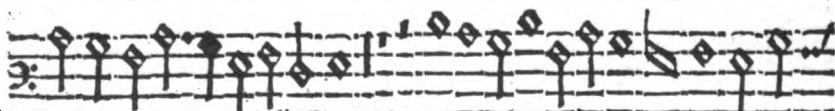
Secunda pars.
Itq; reditq; frequens.



SECUNDVS DISCANTVS.



BASSVS.



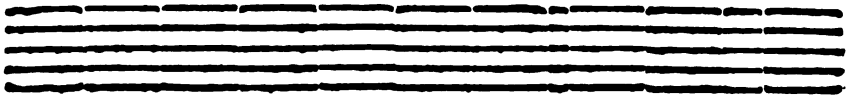
Alcusa

ALTVS.

The Alto section consists of four staves of music. Each staff begins with a treble clef and a common time signature (C). The notation is a single melodic line with diamond-shaped note heads. The first staff contains 16 notes, the second 16 notes, the third 16 notes, and the fourth 16 notes. Below these four staves are two empty staves.

TENOR.

The Tenor section consists of three staves of music. Each staff begins with a treble clef and a common time signature (C). The notation is a single melodic line with diamond-shaped note heads. The first staff contains 16 notes, the second 16 notes, and the third 16 notes. At the end of the third staff, there are dynamic markings: **F f ij** and the word **Secundo**.



SECUNDVS DISCANTVS.

BASSVS.

mus.

ALTVS

The Alto part is written on four staves. The first staff begins with a treble clef and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, with some rests. The second and third staves continue the melodic line, and the fourth staff concludes the part with a double bar line.

TENOR.

The Tenor part is written on five staves. The first staff begins with a bass clef and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, with some rests. The second and third staves continue the melodic line, and the fourth and fifth staves conclude the part with a double bar line.

F f ij

Canon.

CANON.
Trinitas & unitas.

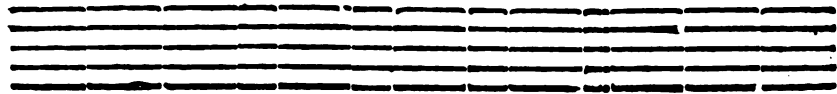
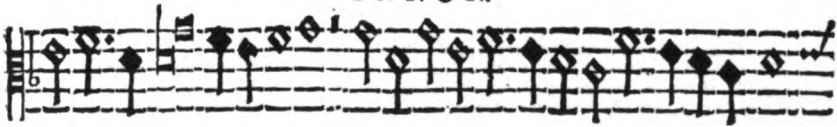
A musical score for a canon titled "Trinitas & unitas." It consists of four staves. The first three staves contain a melodic line with diamond-shaped note heads, starting on a treble clef and a 3/4 time signature. The fourth staff is a bass line with square-shaped note heads, starting on a bass clef. The music is written in a style characteristic of early printed music.

CANON.
Omne Trinum perfectum.

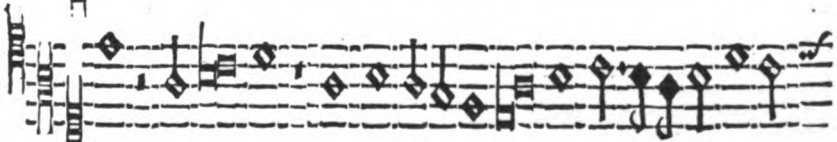
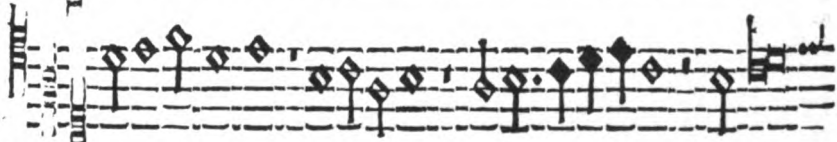
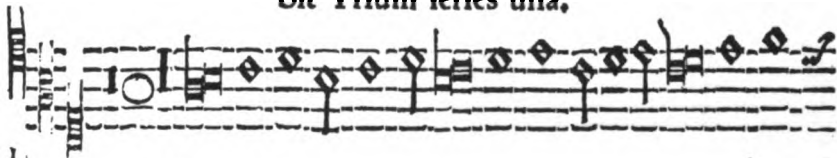
A musical score for a canon titled "Omne Trinum perfectum." It consists of four staves. The first three staves contain a melodic line with diamond-shaped note heads, starting on a treble clef and a 3/4 time signature. The fourth staff is a bass line with square-shaped note heads, starting on a bass clef. The music is written in a style characteristic of early printed music.

Canon,

CANON.



Sit Trinum series una,



Trinit

Trinitatem in unitate veneremur.

A musical score consisting of five staves. The notation is dense, featuring various note values, rests, and accidentals. The first four staves contain the main melody, while the fifth staff appears to be a lower voice or accompaniment. There are some markings below the fourth and fifth staves that look like the letter 'z'.

Trinus & unus.

A musical score consisting of four staves. The notation is similar to the first section, with various note values and accidentals. The first staff begins with a large circle. The fourth staff has a question mark above it. The word "Canon" is written in the bottom right corner of the page.

CANON QUATVOR VOCVM.

Manet alta mente repositum.

A musical score for a four-voice canon. It consists of six staves. The first five staves contain the musical notation for the four voices, with various rhythmic values and accidentals. The sixth staff is a single line with a few notes, likely representing a basso continuo or a specific instrument. The notation includes treble clefs, a common time signature, and various note values such as minims, crotchets, and quavers. There are several '2' markings above the notes, possibly indicating a second ending or a specific rhythmic pattern.

Four sets of empty musical staves, each consisting of five lines, arranged in two pairs. These staves are blank, suggesting they are intended for a second performance or a different arrangement of the piece.

G g Canon

CANON,

Crescit in duplum.

The first two staves of the musical score. The top staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef and a common time signature (C). Both staves contain rhythmic notation consisting of diamond-shaped notes and stems, with some notes having flags or beams. The notation is arranged in a way that suggests a rhythmic pattern that will be repeated and varied in subsequent staves.

AL T V S.

The third staff of the musical score, continuing the rhythmic notation from the previous staves. It begins with a bass clef and a common time signature (C). The notation consists of diamond-shaped notes and stems, maintaining the rhythmic structure established in the first two staves.

The fourth staff of the musical score, continuing the rhythmic notation. It begins with a bass clef and a common time signature (C). The notation consists of diamond-shaped notes and stems, maintaining the rhythmic structure established in the previous staves.

The fifth staff of the musical score, continuing the rhythmic notation. It begins with a bass clef and a common time signature (C). The notation consists of diamond-shaped notes and stems, maintaining the rhythmic structure established in the previous staves.

The sixth staff of the musical score, continuing the rhythmic notation. It begins with a bass clef and a common time signature (C). The notation consists of diamond-shaped notes and stems, maintaining the rhythmic structure established in the previous staves.

The seventh staff of the musical score, continuing the rhythmic notation. It begins with a bass clef and a common time signature (C). The notation consists of diamond-shaped notes and stems, maintaining the rhythmic structure established in the previous staves.

T E N O R.

The eighth and final staff of the musical score. It begins with a bass clef and a common time signature (C). The notation consists of diamond-shaped notes and stems, maintaining the rhythmic structure established in the previous staves.

Tenor

TENOR.

Four staves of musical notation for the Tenor part. The music is written in a single system with a common time signature (C) and a key signature of one flat (B-flat). The notes are diamond-shaped and include various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. The first staff begins with a treble clef and a B-flat key signature. The music concludes with a double bar line and a fermata.

BASS V.S.

Five staves of musical notation for the Bass part. The music is written in a single system with a common time signature (C) and a key signature of one flat (B-flat). The notes are diamond-shaped and include various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. The first staff begins with a bass clef and a B-flat key signature. The music concludes with a double bar line and a fermata.

Gg ij Discans

DISCANTVS.

Two staves of musical notation. The top staff begins with a treble clef and a common time signature. The music consists of a sequence of notes, many of which are beamed together, with some notes marked with diamond-shaped ornaments. The bottom staff continues the melodic line with similar notation.

ALTVS.

Six staves of musical notation. The top staff begins with a treble clef and a common time signature. The music is written in a style similar to the Discantus section, featuring beamed notes and diamond-shaped ornaments. The subsequent staves continue the melodic and rhythmic patterns.

TENOR.

A single staff of musical notation, beginning with a treble clef and a common time signature. It contains a melodic line with beamed notes and diamond-shaped ornaments.

Tenor

TENOR.

Four staves of musical notation for the Tenor part. The first three staves contain the main melody with various note values and rests. The fourth staff shows the continuation of the melody, ending with a fermata.

BASSVS.

Five staves of musical notation for the Bass part. The first two staves contain the main melody with various note values and rests. The third staff shows the continuation of the melody. The fourth and fifth staves show the continuation of the melody, ending with a fermata.

Gg ij Discans

DISCANTVS.

ALTVS.

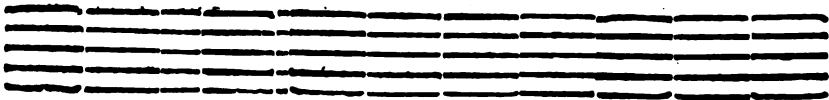
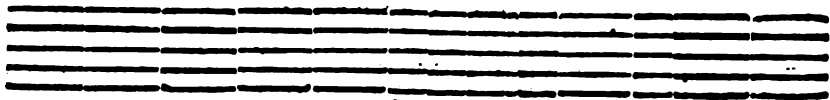
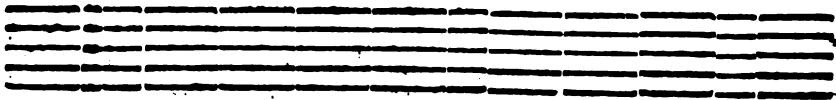
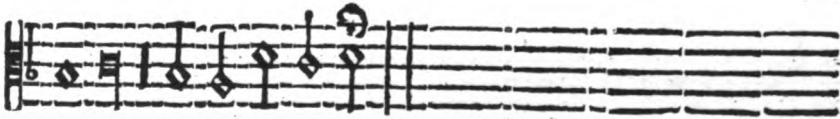
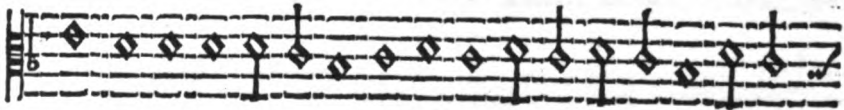
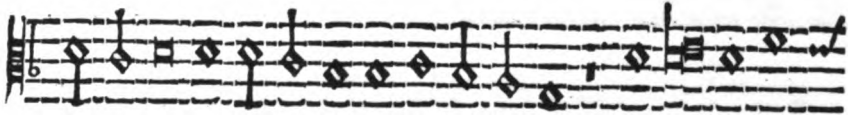
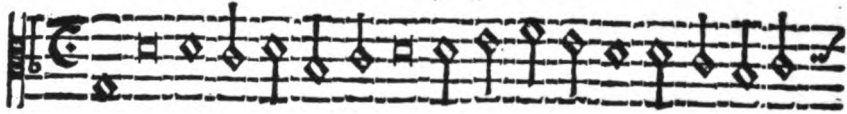
TENOR.

BASSVS.

Canon.

CANON.

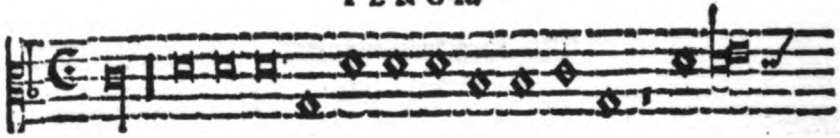
Digniora sunt priora.



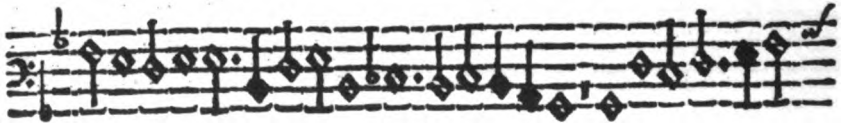
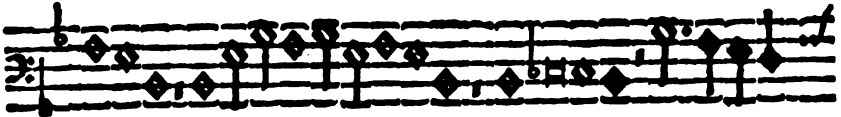
Sequitur Resolutio huius Canonis.

Tenor

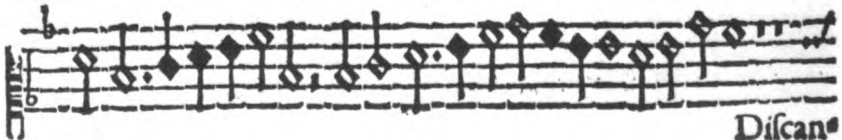
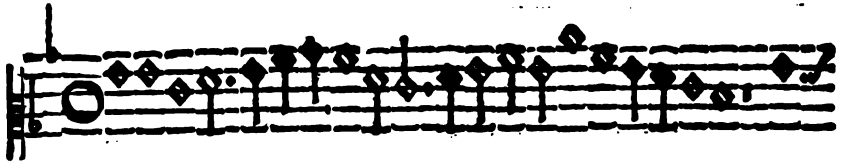
TENOR.



BASSVS.



DISCANTVS.



Discantus

DISCANT.

Three staves of musical notation for the 'DISCANT.' section. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of diamond-shaped notes with stems, typical of early printed music. The first staff has a common time signature 'C'. The second and third staves have a 'C' with a '6' below it, indicating a 6/8 time signature. The music is written in a single melodic line across the three staves.

ALTVS

Five staves of musical notation for the 'ALTVS' section. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of diamond-shaped notes with stems. The first staff has a common time signature 'C'. The second, third, fourth, and fifth staves have a 'C' with a '6' below it, indicating a 6/8 time signature. The music is written in a single melodic line across the five staves.

H h Tenor

TENOR.

Two staves of musical notation for the Tenor part. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, some with diamond-shaped ornaments. The second staff continues the melody with similar note values and ornaments, ending with a double bar line.

BASSVS.

Six staves of musical notation for the Bassus part. The first staff begins with a bass clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, often with diamond-shaped ornaments. The notation includes various rhythmic values and rests, with some notes marked with 'p' for piano. The piece concludes with a double bar line on the sixth staff.

DISCANTVS.

A single staff of musical notation for the Discantus part. It begins with a bass clef and a key signature of one flat. The music is characterized by a sequence of eighth and sixteenth notes, many of which are decorated with diamond-shaped ornaments. The staff ends with a double bar line.

Discantus

DISCANTVS.

The 'DISCANTVS' section consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of early printed music, featuring diamond-shaped note heads and stems. The first three staves contain continuous melodic lines, while the fourth staff appears to be a lower voice part or accompaniment, with some rests.

ALTVS.

The 'ALTVS' section consists of seven staves of music. It begins with a treble clef and a key signature of one flat. The notation continues with diamond-shaped note heads. The first six staves show a complex, multi-voiced texture with various rhythmic patterns and melodic lines. The seventh staff concludes the section with a final cadence.

H h ij Canon.

CANON.

Descende gradatim.

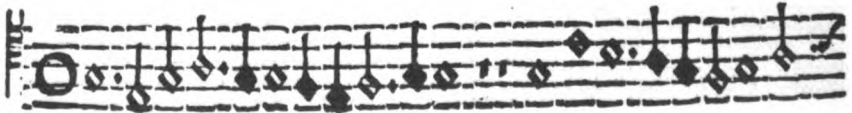
TENOR.



DISCANT.



ALTVS.



AltvS.

ALTVS.

The Alto part is written on five staves. The first four staves contain a melodic line with various note values and rests. The fifth staff shows the continuation of the line, ending with a double bar line.

BASSVS.

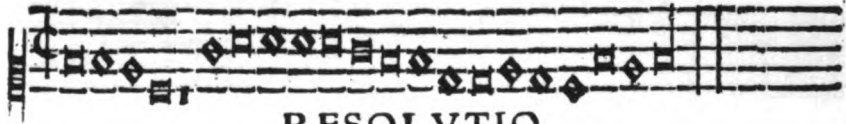
The Bass part is written on four staves. The first staff begins with a large circle, likely a time signature or a specific instruction. The subsequent staves contain a melodic line with various note values and rests, ending with a double bar line.

Hh iij Canon.

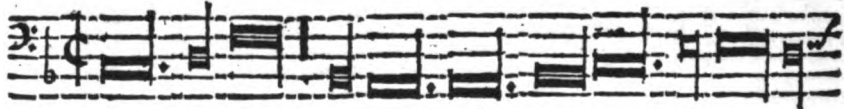
CANON.

In gradus vndenos descendant multiplicantes,
Consimiliq; modo crescant antipodes uno.

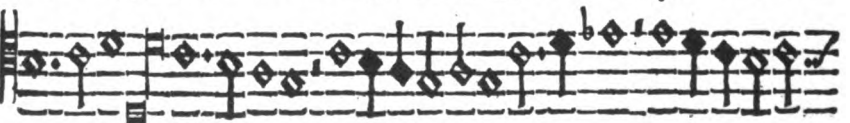
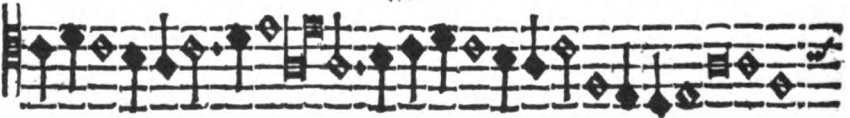
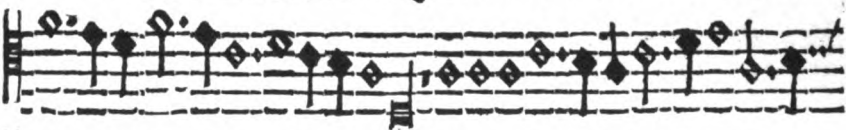
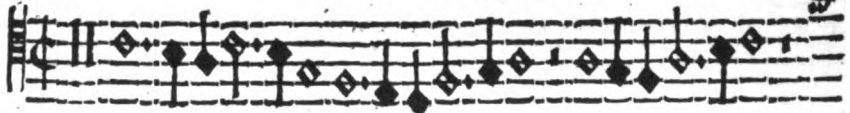
BASSVS.



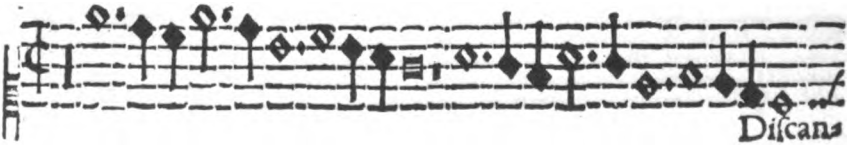
RESOLVTIO.



TENOR.



DISCANTVS.



Discans

DISCANTVS.

The 'DISCANTVS' section consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is a form of lute tablature, where notes are represented by diamond-shaped symbols on a six-line staff. The first staff contains a sequence of diamond notes, some with stems pointing up and some pointing down. The second and third staves continue this sequence with similar note patterns and stems. The fourth staff concludes the section with a final diamond note and a fermata-like symbol.

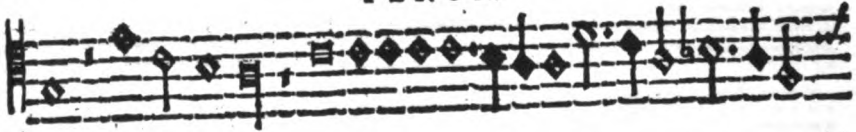
ALTVS.

The 'ALTVS' section consists of seven staves of music, continuing the lute tablature notation. Each staff begins with a treble clef and a key signature of one flat. The notation uses diamond-shaped notes on a six-line staff, with stems indicating pitch direction. The first staff shows a series of diamond notes with stems pointing up. The second staff continues with a similar pattern. The third and fourth staves show more complex rhythmic and melodic patterns. The fifth and sixth staves continue the sequence. The seventh staff concludes the section with a final diamond note and a fermata-like symbol.

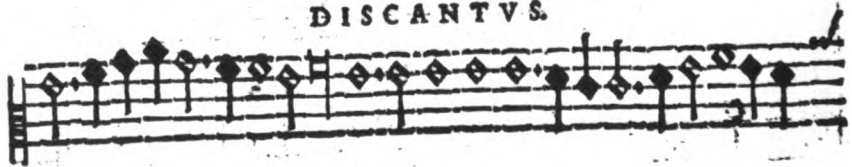
BASS.



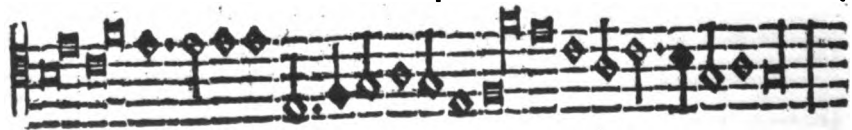
TENOR.



DISCANTVS.



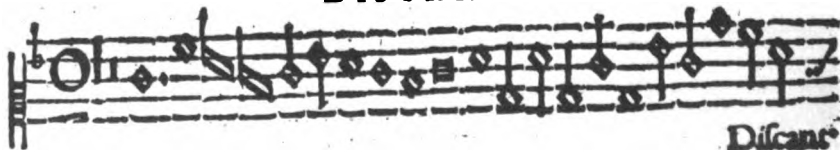
ALTVS.



CANON.

Et sic de singulis.

DISCANT.



Discant.

DISCANTVS.

A single musical staff in G-clef with a key signature of one flat (B-flat). The notation consists of a series of diamond-shaped notes, likely representing a specific rhythmic pattern or ornamentation, moving across the staff.

BASSVS.

Two musical staves in F-clef with a key signature of one flat. The notation features diamond-shaped notes and rests, with a large circle at the beginning of the first staff, possibly indicating a measure rest or a specific rhythmic value.

ALTVS.

Three musical staves in G-clef with a key signature of one flat. The notation includes diamond-shaped notes and rests, with a large circle at the beginning of the first staff.

TENOR.

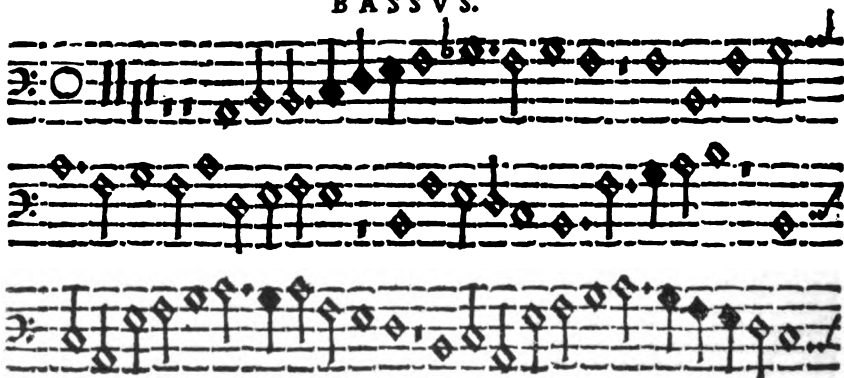
Two musical staves in F-clef with a key signature of one flat. The notation includes diamond-shaped notes and rests, with a large circle at the beginning of the first staff.

CANON.
Vndecies canito paufas linquendo 'prios.

TENOR.



BASSVS.



DISCANT.



Discant

DISCANTVS.

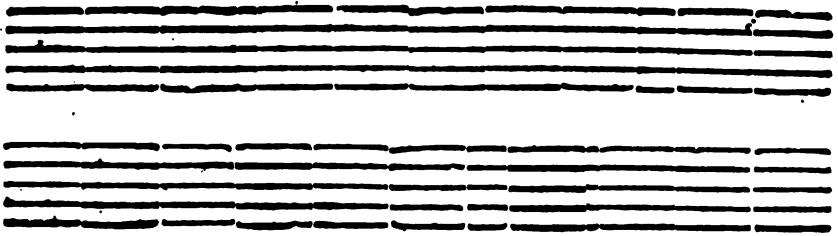
Three staves of musical notation in G major, 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, forming a descending and then ascending scale-like pattern. The second and third staves continue this melodic line with similar rhythmic values.

ALTVS.

Five staves of musical notation in G major, 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, forming a descending and then ascending scale-like pattern. The second and third staves continue this melodic line with similar rhythmic values. The fourth and fifth staves continue the pattern, with the fifth staff ending with a fermata.

114

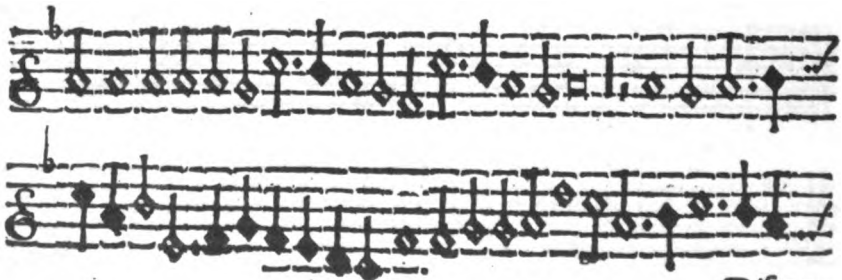
Bassus.



BASSVS.



DISCANTVS.



Discantus

DISCANTVS.

The first section, titled "DISCANTVS.", is written on three staves. The first two staves begin with a treble clef and a common time signature (C). The music consists of a continuous sequence of eighth and sixteenth notes, each accompanied by a diamond-shaped ornament. The third staff continues the sequence and ends with a double bar line.

ALTVS.

The second section, titled "ALTVS.", is written on five staves. The first two staves begin with a treble clef and a common time signature (C). The music consists of a continuous sequence of eighth and sixteenth notes, each accompanied by a diamond-shaped ornament. The third, fourth, and fifth staves continue the sequence and end with a double bar line.

I i iij Canon.

CANON.
Duarum facierum.

Tolle moras placido maneant suspiria cantu.

Four staves of musical notation in treble clef, G-clef, and common time (C). The notation consists of diamond-shaped notes (semibreves) and stems, with some notes having flags or beams. The music is arranged in a canon format, with each staff representing a different voice part. The first staff begins with a treble clef and a common time signature. The notes are arranged in a way that suggests a rhythmic pattern, with some notes having flags or beams. The music is arranged in a canon format, with each staff representing a different voice part. The first staff begins with a treble clef and a common time signature. The notes are arranged in a way that suggests a rhythmic pattern, with some notes having flags or beams.

BASSVS.

Four staves of musical notation in bass clef, F-clef, and common time (C). The notation consists of diamond-shaped notes (semibreves) and stems, with some notes having flags or beams. The music is arranged in a canon format, with each staff representing a different voice part. The first staff begins with a bass clef and a common time signature. The notes are arranged in a way that suggests a rhythmic pattern, with some notes having flags or beams.

Altus.

ALTVS.

The Alto part is written on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with some notes beamed together. The second and third staves continue the melodic line, and the fourth staff concludes the phrase with a fermata and a final flourish.

TENOR.

The Tenor part is written on five staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is similar to the Alto part, featuring eighth and sixteenth notes. The fifth staff ends with a fermata and a flourish, indicating the end of the phrase.

Discans

DISCANTVS.

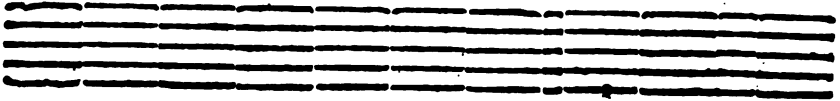
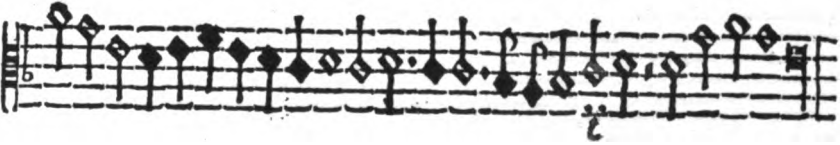
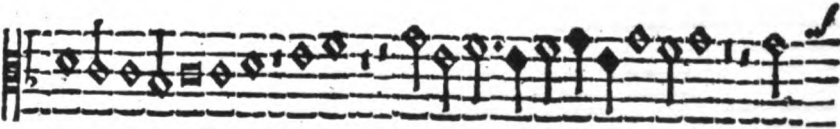
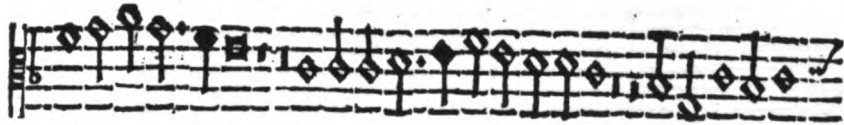
The Discantus section consists of three staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is also in treble clef with the same key signature and time signature. The third staff is in treble clef with a key signature of one sharp and a common time signature, but it includes a first ending bracket and a second ending bracket. Below these three staves are two empty staves.

BASSVS.

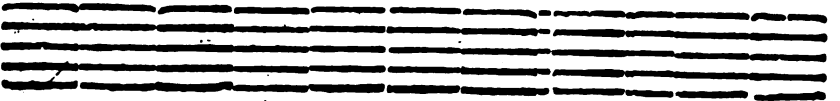
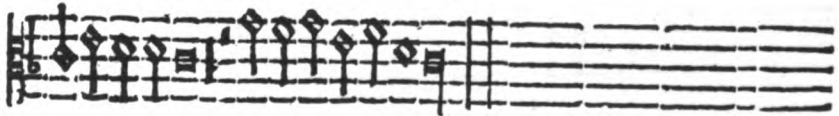
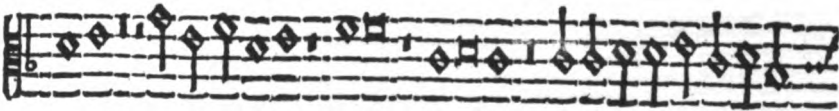
The Bassus section consists of four staves of music. The first staff is in bass clef with a key signature of one sharp and a common time signature. The second staff is in bass clef with the same key signature and time signature. The third staff is in bass clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature.

Alcus.

ALTVS.



TENOR.



K k

Canon

CANON.

Quamlibet inspicias notulam qua clauē locetur,
Tuuc deniq; socios in eadem concine tentos,
Pro qualibet litera duo tu tempora pausa.

Expecto donec ueniat immutatio
et proloquar

Resolutio. TENOR.

BASSVS.

DISCANTVS.

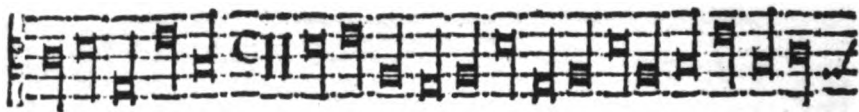
Discant

DISCANT.

ALTVS.

K k ij Tenor

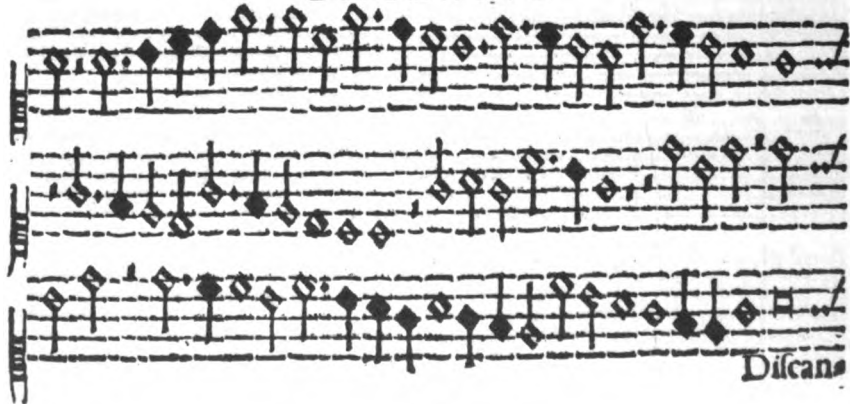
TENOR.



BASSVS.



DISCANTVS.



DISCANTVS.

The Discantus section consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style with many eighth and sixteenth notes. The second and third staves continue the melodic line, with the third staff ending with a double bar line and a repeat sign.

ALTVS.

The Altus section consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style with many eighth and sixteenth notes. The second and third staves continue the melodic line, with the third staff ending with a double bar line and a repeat sign. The fourth and fifth staves continue the melodic line, with the fifth staff ending with a double bar line and a repeat sign. The sixth staff continues the melodic line, ending with a double bar line and a repeat sign.

K k ij

Tenor.

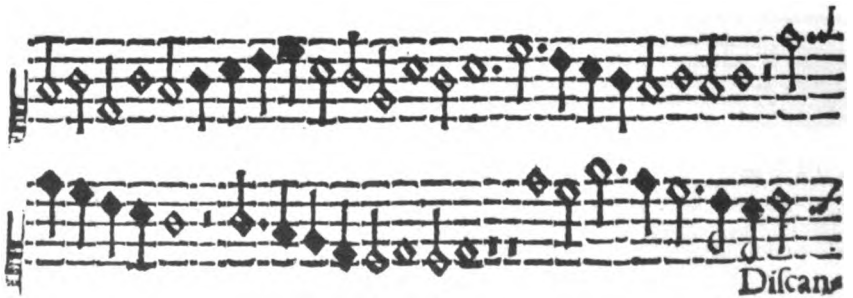
TENOR.



BASSVS.



DISCANT.



DISCANTVS.

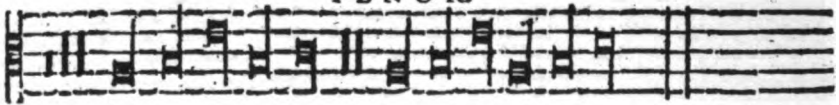
The Discantus section consists of three staves of music. The notation is dense, featuring a variety of note values including minims, crotchets, and quavers. The music is written in a style characteristic of early printed music, with a focus on rhythmic patterns and melodic lines. The first staff begins with a treble clef and a common time signature. The second and third staves continue the piece, showing a complex interplay of voices.

ALTVS.

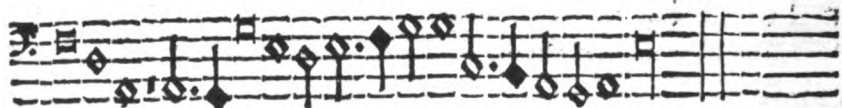
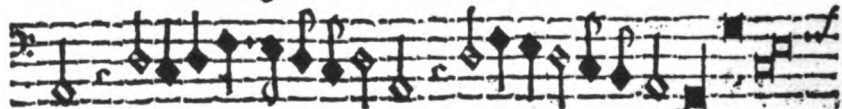
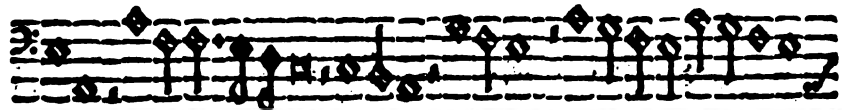
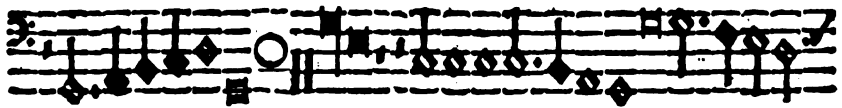
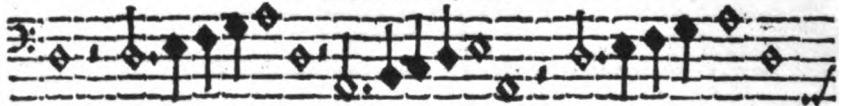
The Altus section consists of seven staves of music. The notation is dense, featuring a variety of note values including minims, crotchets, and quavers. The music is written in a style characteristic of early printed music, with a focus on rhythmic patterns and melodic lines. The first staff begins with a treble clef and a common time signature. The second and third staves continue the piece, showing a complex interplay of voices. The fourth, fifth, sixth, and seventh staves further develop the piece, maintaining the intricate rhythmic and melodic structure.

Altus.

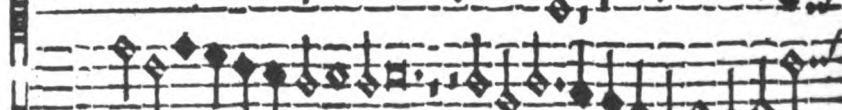
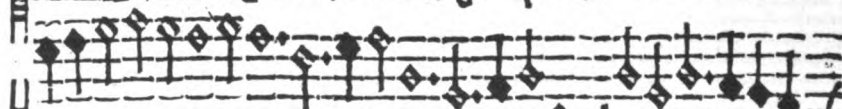
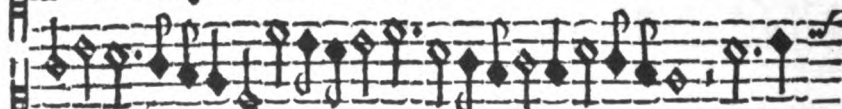
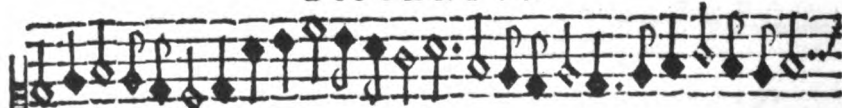
TENOR.



BASSVS.



DISCANTVS.



Discant

DISCANTVS.

The first system of the 'DISCANTVS' section consists of three staves of musical notation. The top staff features a series of eighth notes with diamond-shaped stems, moving in a generally ascending and then descending pattern. The middle and bottom staves provide harmonic accompaniment with various note values and rests.

ALTVS.

The second system, labeled 'ALTVS', consists of nine staves of musical notation. It continues the melodic and harmonic themes established in the first system. The notation includes a variety of note values, rests, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo). The diamond-shaped stems are a consistent feature throughout.

L 1

Fuga

Fuga in C solfaut, hoc est, in secunda sub Alto.

The first three systems of musical notation. Each system consists of a single staff with a treble clef and a common time signature. The notation is a single melodic line with various rhythmic values and accidentals.

TENOR.

The Tenor part of the fugue, consisting of three systems of musical notation. Each system has a single staff with a treble clef and a common time signature. The first system includes a triplet of eighth notes. The second and third systems also include triplet markings. The fourth system consists of three empty staves.

Discant

DISCANTVS.

The 'DISCANTVS' section consists of four staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a style characteristic of early printed music, featuring a mix of quarter, eighth, and sixteenth notes, often beamed together. The notation includes stems, flags, and beams, with some notes having diamond-shaped heads. The piece concludes with a final cadence on the fourth staff.

BASSVS.

The 'BASSVS' section consists of four staves of music. Each staff begins with a bass clef and a common time signature (C). The music is written in a style characteristic of early printed music, featuring a mix of quarter, eighth, and sixteenth notes, often beamed together. The notation includes stems, flags, and beams, with some notes having diamond-shaped heads. The piece concludes with a final cadence on the fourth staff.

Four empty musical staves, each consisting of five horizontal lines, are provided for further notation.

L 1 ij

Fuga.

F V G A.

The first system consists of two staves. The upper staff contains a sequence of diamond-shaped notes, starting with a treble clef and a key signature of one flat. The lower staff contains a similar sequence of diamond-shaped notes, starting with a bass clef and a '2' below the staff, indicating a second ending or a specific fingering.

T E N O R.

The second system consists of two staves. The upper staff contains a sequence of diamond-shaped notes, starting with a treble clef and a key signature of one flat. The lower staff contains a similar sequence of diamond-shaped notes, starting with a bass clef.

D I S C A N T.

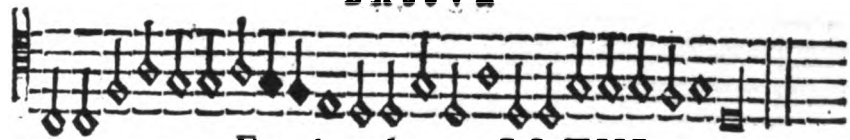
The third system consists of two staves. The upper staff contains a sequence of diamond-shaped notes, starting with a treble clef and a key signature of one flat. The lower staff contains a similar sequence of diamond-shaped notes, starting with a bass clef.

B A S S V S.

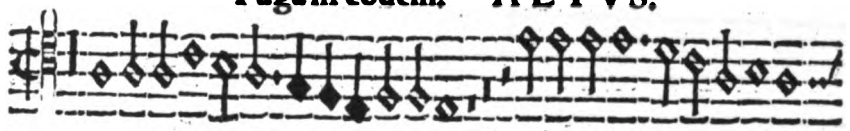
The fourth system consists of a single staff with diamond-shaped notes, starting with a bass clef and a key signature of one flat.

Bassus

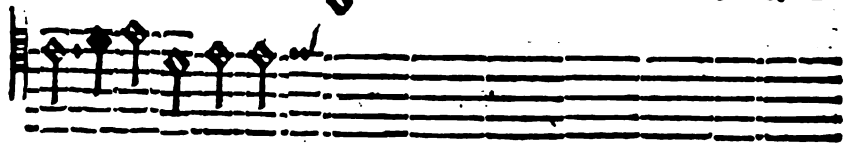
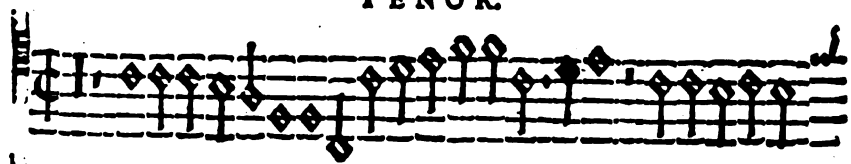
BASSVS



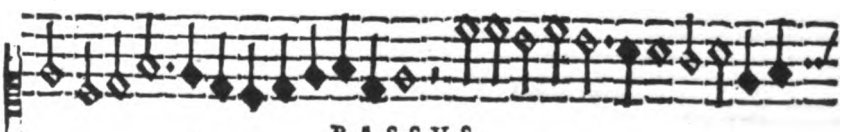
Fuga in eodem. ALTVS.



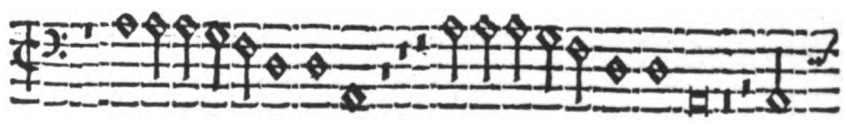
TENOR.



DISCANTVS.



BASSVS.



ALTVS.

Musical score for the Alto part, consisting of three staves. The notation includes various rhythmic values and accidentals. The first staff begins with a treble clef and a key signature of one flat. The second and third staves continue the melodic line. Below the three staves, there are four empty staves.

TENOR.

Musical score for the Tenor part, consisting of five staves. The notation includes various rhythmic values and accidentals. The first staff begins with a treble clef and a key signature of one flat. The second and third staves continue the melodic line. The fourth and fifth staves continue the melodic line.

Discant

DISCANTVS.

Five staves of musical notation, likely for a multi-measure rest or a specific instrument part. The notation consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, with some notes marked with diamond-shaped symbols. The staves are arranged vertically and end with a fermata-like symbol.

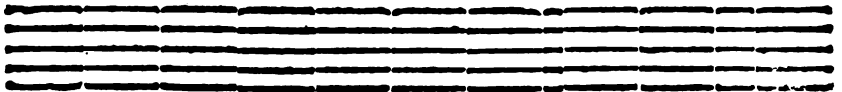
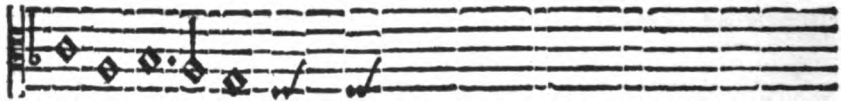
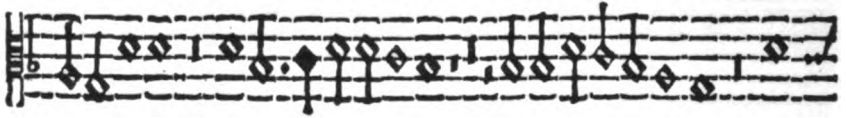
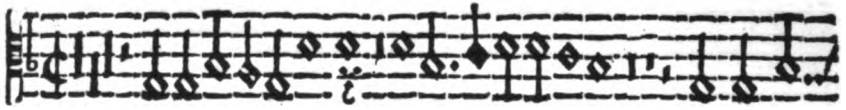
BASSVS.

Four staves of musical notation, likely for a multi-measure rest or a specific instrument part. The notation consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, with some notes marked with diamond-shaped symbols. The staves are arranged vertically and end with a fermata-like symbol.

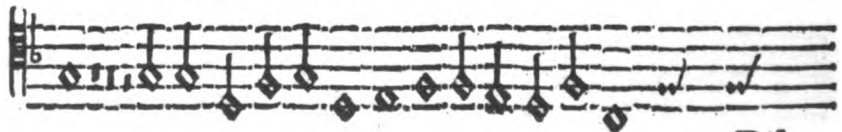
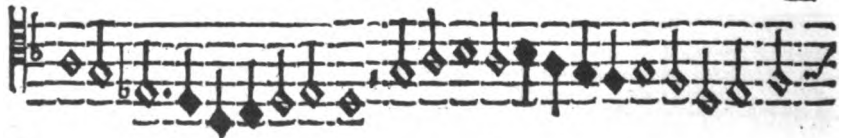
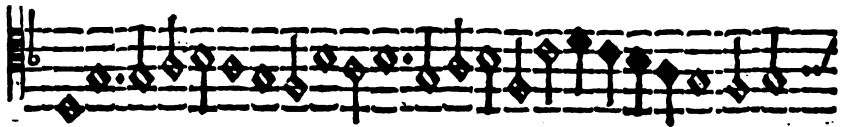
Fuga

Fuga in eodem.

TENOR.



ALTUS.



Discans

DISCANTVS.

Four staves of musical notation, likely for a four-part vocal or instrumental setting. The notation is dense, featuring many diamond-shaped notes (possibly representing a specific rhythmic value or a type of ornamentation) and stems. The staves are arranged vertically, with the top staff being the highest and the bottom staff the lowest.

BASSVS.

Four staves of musical notation, likely for a four-part vocal or instrumental setting. The notation is dense, featuring many diamond-shaped notes (possibly representing a specific rhythmic value or a type of ornamentation) and stems. The staves are arranged vertically, with the top staff being the highest and the bottom staff the lowest.

M m Paufa

F V G A.

Two staves of musical notation. The first staff contains a sequence of diamond-shaped notes on a treble clef staff. The second staff contains a sequence of diamond-shaped notes on a bass clef staff, with a question mark above the first few notes.

A L T V S.

Three staves of musical notation. The first two staves contain diamond-shaped notes on treble clef staves. The third staff contains diamond-shaped notes on a bass clef staff.

D I S C A N T V S.

Two staves of musical notation. Both staves contain diamond-shaped notes on treble clef staves.

B A S S V S.

Two staves of musical notation. Both staves contain diamond-shaped notes on bass clef staves.

Canon.

CANON.

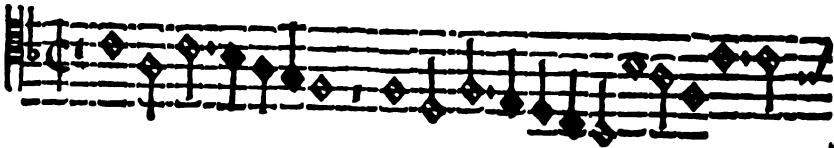
Non qui inceperit, sed qui perseverauerit.



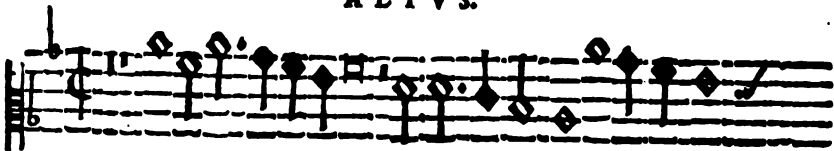
DISCANTVS.



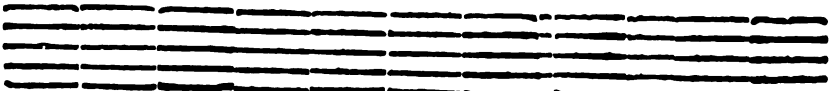
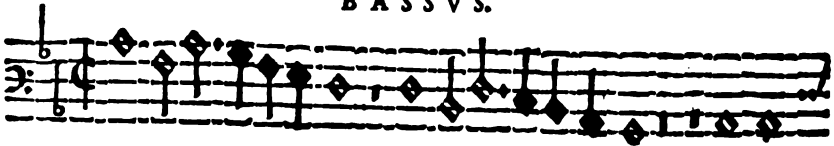
TENOR.



ALTVS.



BASSVS.



M m ij Discan.

DISCANTVS.

The Discantus section consists of four staves of music. The first three staves contain a melodic line with various note values, including minims, crotchets, and quavers, and are decorated with diamond-shaped ornaments. The fourth staff shows the continuation of the melody, ending with a double bar line.

TENOR.

The Tenor section consists of five staves of music. The first four staves contain a melodic line with various note values, including minims, crotchets, and quavers, and are decorated with diamond-shaped ornaments. The fifth staff shows the continuation of the melody, ending with a double bar line.

Alcus,

ALTVS.

The Alto part is written on five staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of diamond-shaped notes, likely representing a specific rhythmic pattern or a type of note used in this manuscript. The notes are arranged in a sequence that moves across the staves, with some notes beamed together. The fifth staff ends with a double bar line and a repeat sign.

BASSVS.

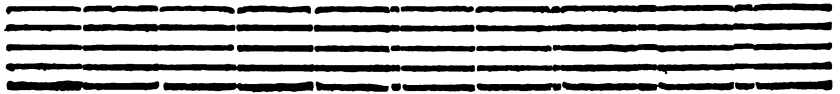
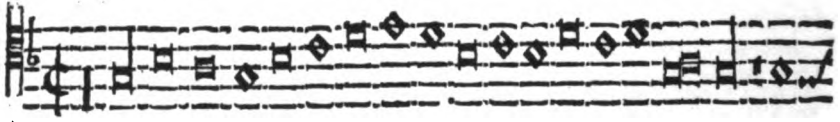
The Bass part is written on four staves. Each staff begins with a bass clef and a key signature of one flat (B-flat). The music consists of diamond-shaped notes, similar to the Alto part. The notes are arranged in a sequence that moves across the staves, with some notes beamed together. The fourth staff ends with a double bar line and a repeat sign.

M m ij

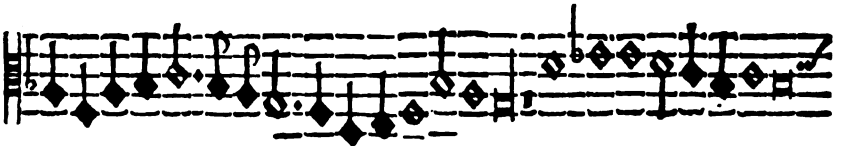
Canon,

CANON.
Contraria contrarijs curantur.

TENOR.



ALTVS.



Discans

DISCANTVS.

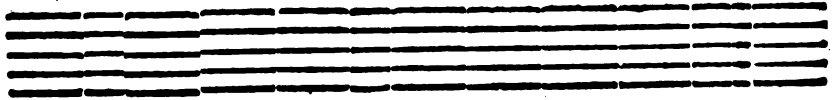
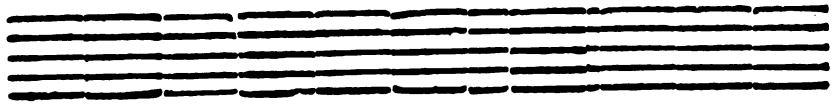
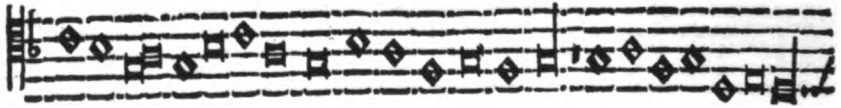
A musical score for a piece titled "DISCANTVS." It consists of four staves of music. The first three staves contain a complex, rhythmic melody with many sixteenth and thirty-second notes, characteristic of a lute or keyboard instrument. The fourth staff is mostly empty, with only a few notes at the beginning, suggesting it might be for a vocal part that is not fully written out or is a placeholder.

BASSVS.

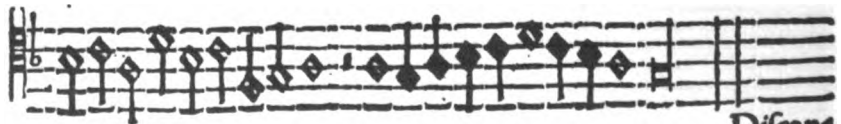
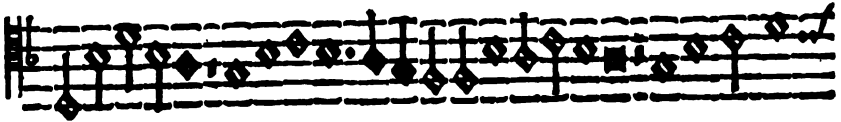
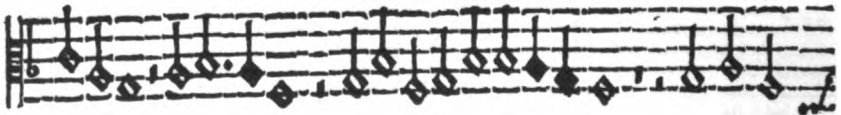
A musical score for a piece titled "BASSVS." It consists of four staves of music. The first three staves contain a complex, rhythmic melody with many sixteenth and thirty-second notes, characteristic of a lute or keyboard instrument. The fourth staff is mostly empty, with only a few notes at the beginning, suggesting it might be for a vocal part that is not fully written out or is a placeholder.

Tenor,

TENOR.



ALTVS.



Discant

DISCANTVS.

Four staves of musical notation for the Discantus section. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of diamond-shaped notes with stems, organized into measures by vertical bar lines. The music is written in a style characteristic of early printed musical manuscripts.

BASSVS.

Four staves of musical notation for the Bassus section. Each staff begins with a bass clef and a key signature of one flat (B-flat). The notation consists of diamond-shaped notes with stems, organized into measures by vertical bar lines. The music is written in a style characteristic of early printed musical manuscripts.

N n

Canon.

CANON.

Qui se humiliat, exaltabitur.

Musical score for the first part of the Canon, featuring four staves of music. The first staff includes the lyrics "Languir me fais." The music is written in a single system with four staves, each starting with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values and accidentals.

TENOR.

Musical score for the Tenor part of the Canon, featuring four staves of music. The notation is written in a single system with four staves, each starting with a treble clef and a key signature of one flat (B-flat). The word "Discans" is written at the bottom right of the fourth staff.

DISCANTVS.

Five staves of musical notation in G major, C major, and G major. The notation consists of diamond-shaped notes on a five-line staff. The first staff is in G major (one sharp), the second and third are in C major (no sharps or flats), and the fourth and fifth are in G major (one sharp). The music is written in a style characteristic of early printed music.

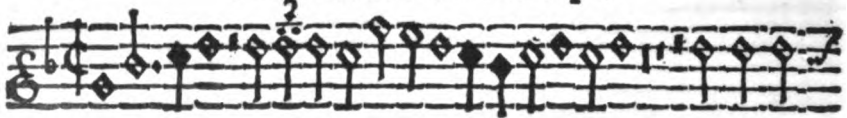
BASSVS.

Four staves of musical notation in G major, C major, and G major. The notation consists of diamond-shaped notes on a five-line staff. The first staff is in G major (one sharp), the second and third are in C major (no sharps or flats), and the fourth is in G major (one sharp). The music is written in a style characteristic of early printed music.

Na ij

Canon.

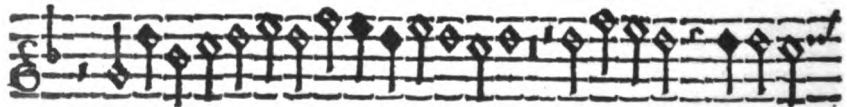
CANON.
Le desir croist quant et quant l'esperance.
Desiderium crescit cum spe.



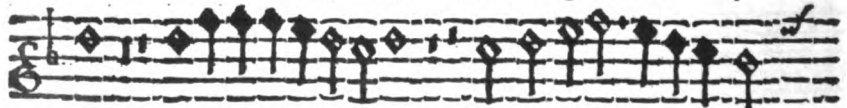
Amour parfait madonne bardieffe madonne



bardieffe ij.



de recueillir de vous ung doux baiser, qui marendu ij.

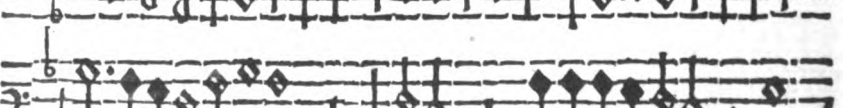
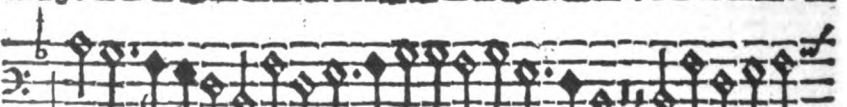
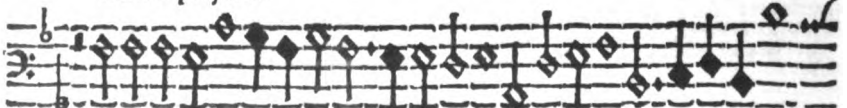


an roeur telle lieffe, qui souffiroit

B A S S E S.



Amour parfait.



Altus.

ALTVS.

Musical staff for Alto voice part, first system. The staff is in G-clef and contains a series of diamond-shaped notes with stems, typical of early printed music notation. The notes are arranged in a melodic line across the staff.

Amour parfait.

Musical staff for Alto voice part, second system. Continuation of the melodic line with diamond-shaped notes and stems.

Musical staff for Alto voice part, third system. Continuation of the melodic line with diamond-shaped notes and stems.

Musical staff for Alto voice part, fourth system. Continuation of the melodic line with diamond-shaped notes and stems.

TENOR.

Musical staff for Tenor voice part, first system. The staff is in C-clef and contains a series of diamond-shaped notes with stems. The notes are arranged in a melodic line across the staff.

Amour parfait.

Musical staff for Tenor voice part, second system. Continuation of the melodic line with diamond-shaped notes and stems.

Musical staff for Tenor voice part, third system. Continuation of the melodic line with diamond-shaped notes and stems.

Musical staff for Tenor voice part, fourth system. Continuation of the melodic line with diamond-shaped notes and stems.

Musical staff for Tenor voice part, fifth system. Continuation of the melodic line with diamond-shaped notes and stems.

N n iij

Difcans

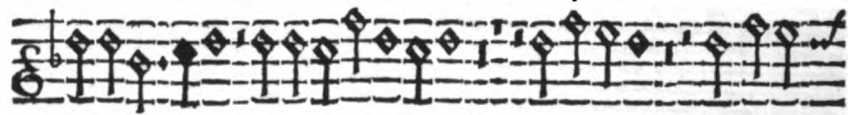
DISCANTVS.



pous tous maux appaiſtr

ij.

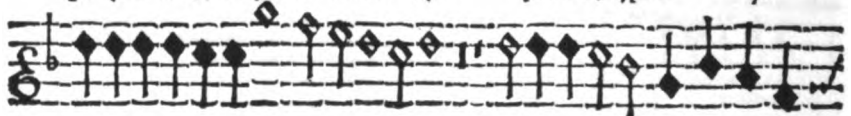
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quil ſoit urayl au point de men ayſer

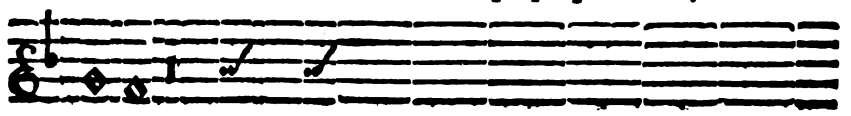
per uray espoir

ij.



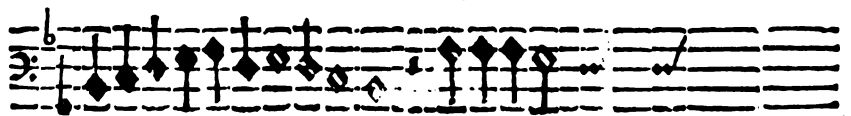
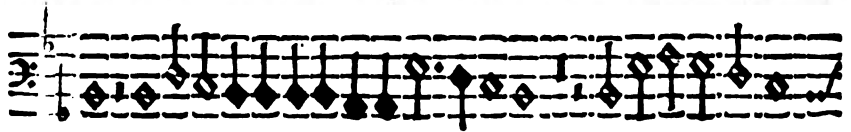
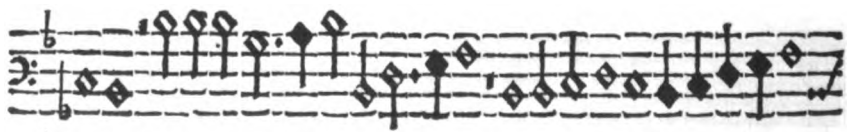
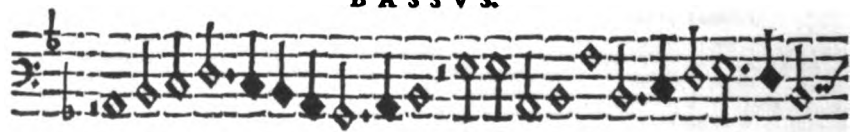
le recois aſſurance,

que quelqz iour en ueſtre demeu-



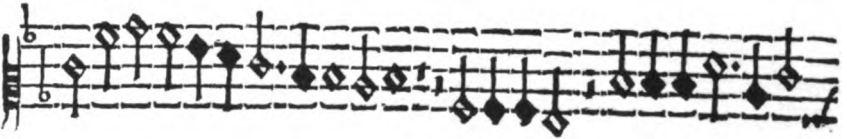
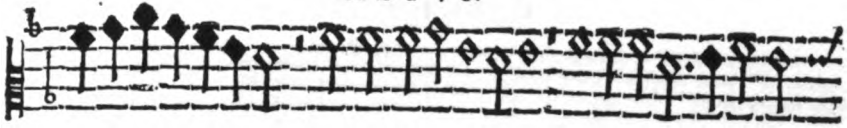
rance.

BASSVS.

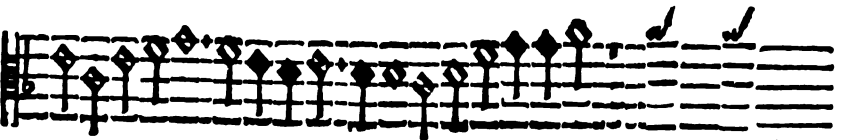
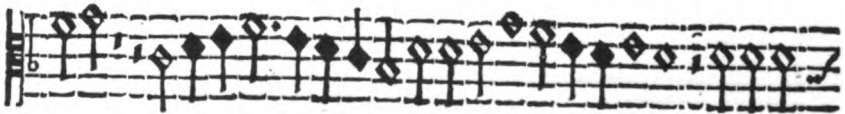


Alrus.

ALTVS.



TENOR.



Discans

DISCANTVS.



ij.

ou bien ail=



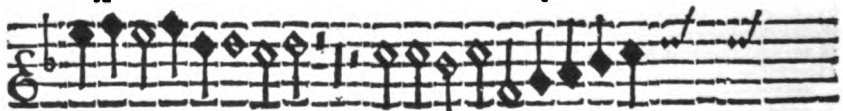
lieurs iauray tout mon desir:

Le desir croist quant et quant



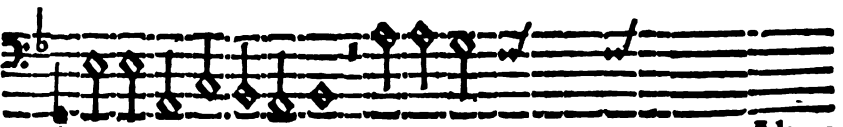
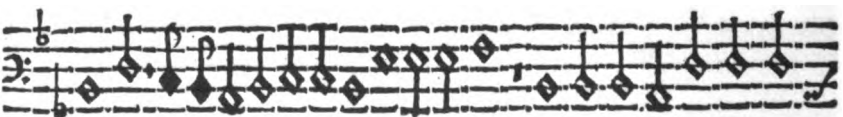
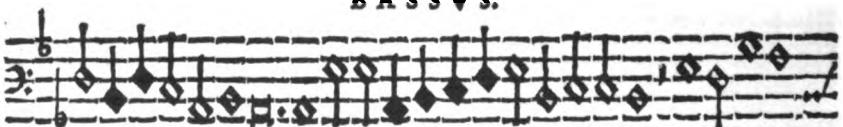
lesperance

ij.



nous men pouries en plaisir desay=

BASSVS.



Altus.

ALTVS.

The Alto part consists of four staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. The music concludes with a fermata and a repeat sign.

TENOR.

The Tenor part consists of four staves of music. Each staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. The music concludes with a fermata and a repeat sign.

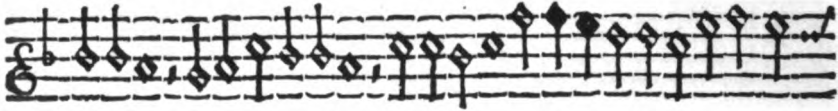
○ ○

Tenor.

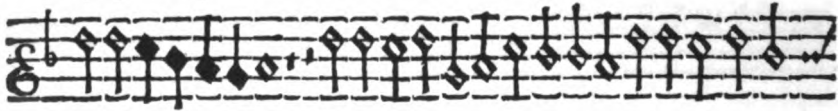
DISCANTVS.



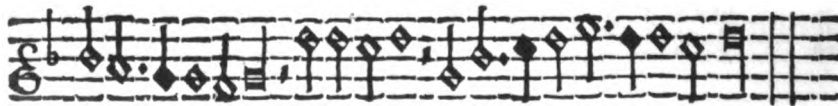
ser en plaisir desayser ij. nous men pouries en



plaisir desayser ij. ij.

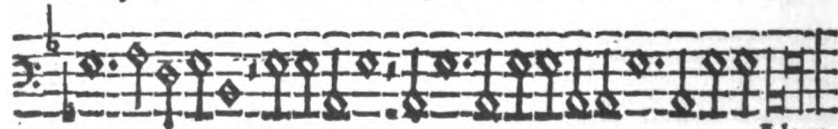
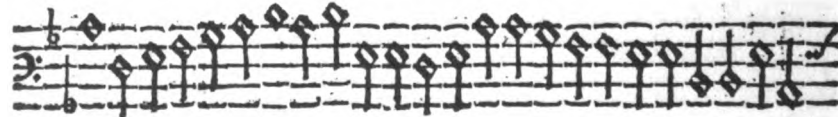
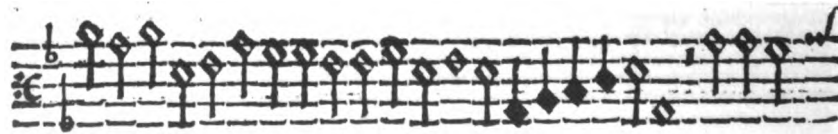
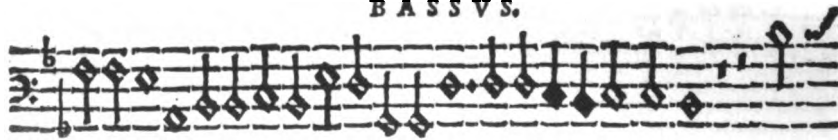


nous men ij.



nous men pouries, en plaisir desayser.

BASSVS.



Altus.

ALTVS.

The Alto part consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is primarily composed of quarter and eighth notes, with some rests and dynamic markings such as 'c' (crescendo) and 'f' (forte). The music concludes with a fermata and a final note.

TENOR.

The Tenor part consists of four staves of music. Each staff begins with a bass clef and a key signature of one flat (B-flat). The notation is primarily composed of quarter and eighth notes, with some rests and dynamic markings such as 'c' (crescendo) and 'f' (forte). The music concludes with a fermata and a final note.

O o ij

Liber

LIBER QVARTVS DE TONIS.

TONORUM cognitio ualde necessaria est. Etenim ueluti latine loquendi & scribendi rationem discere cupienti, in primis opus est, ut Syntaxin probe perdiscat: Ita quoque in arte Musica præclaram operam nauaturo necesse est, ut Tonorum cognitionem sibi comparet, quæ quidem, tam in Compositione, quàm in tractatione omninò necessaria est. Nam artificiosè compositurus aliquid, ante omnia Tonum ipsum consideret, ad quem unum, ceu ad certam quandam normam ac regulam totum negocium dirigendum est, uideatque ne temerè uel Tonorum limites ac terminos transgrediatur, uel ipsos inter se tonos confundat: Sed pro singulorum natura ipsius rationem habeat, conuenientesque clausulas quærat. Id enim artificum præstantissimos quosque diligenter obseruasse uideamus, quorum insigniores plerisque supra, cum de inuentoribus Musicæ dicerem, recensui. Deinde non minus etiam illos Tonorum cognitionem habere necesse est, qui canendi artem alijs tradituri sunt, quos uulgò Cantores appellamus. Cum enim discipulorum animi neglecta hac Tonorum doctrina, nullis certis metis includi, nec ad præfinitam normam deduci possint: danda præcipue opera est, ut accuratè in hac parte erudiantur, diligenterque exerceantur. Si quis uerò hoc negligit, idem facit quod is, qui Syllogismum extra modum & figuram componit. Satis igitur liquet, Tonorum cognitionem maximè necessariam esse, adeoque præcipuum fundamentum & fontem suauitatis in cantu lenis. Mirari autem satis non possum, uanam quorundam Instrumentistarum recentiorum, & præcipue Organariorum ambitionem, inter quos tanta æmulationis concertatio est, quilibet ut altero præstantiorem se haberi uelit. Ac quo facilius, & quidem sub plausibili specie, quod intendunt, consequantur, propriam quilibet

quilibet applicationem, ut uocant, sibi fingit, ne ab alijs quid didicisse, uel cum eis quid commune habere, uideri possit. Interea tamen in his paucissimi sunt, qui uel initia saltem Musices rectè degustarint. Ad istam æmulationem tanta nihilominus accedit persuasio, ut se emendari non patiantur: Et si quis est, qui ipsos per omnia non probet admireturq; huic Deum ipsum irasci arbitrantur. Cum autem aliquando in Instrumentis aut Organis artis suæ specimen aliquod exhibere debent, ad unam hanc confugiunt artem, ut inanem strepitum confusè & sine ulla gratia faciant: utq; indoctorum auditorum aures facilius demulceant, admirationemq; sui ob celeritatem excitent, interdum per sesquihoram sursum deorsumq; digitis per clauas discursitant, atq; hoc modo sperant, se per istum iucundum (si dijs placet) strepitum etiam ipsos montes excitaturos esse, sed tandem nascitur ridiculus mus: *fragen nicht darnach wo meister Mensura, meister Tactus, meister Tonus, vnd sonderlich meister bona fantasia bleibe.* Nam postquam aliquo temporis spatio magna celeritate per clauas sine plurium uocum consonantia oberrant, ad extremum incipiunt fugam aliquam duarum uocum fingere, ac utroq; pede, in Pedale, ut uocant, incidentes, reliquas uoces addunt. Talis autem Musica, non dico artificum, sed sanorum saltem ac rectè iudicantium auribus non magis grata est, quàm Asini rugitus. Vulgi enim iudicium non moror, quod quam sit peruersum & deprauatum, cum in alijs, tum uerò in hac præcipuè arte, adeò manifestum est, ut longiore explanatione non egeat: Interea tamen uulgius Organariorum, quia uidet reliquum uulgius uero iudicio carere, magisq; admiratione capi propter celeritatem, quam ueram artem, huic uni rei studet: unde plerumq; ita fit, ut istiusmodi Organistæ in maiori admiratione sint apud maximam partem hominum, quàm summi artifices, qui suauitati in cantu præcipuè student, eumq; gratiis & conuenientibus fugis uariant, ut suauis, plena, sine crebris pausis, ipsiq; textui, quam propriissimè fieri potest, accommodata sit cantilena, nec à suo tono recedat. Hæc pauci intelligunt.

Alij intelligentes, quia uident se illam in compositione perfectionem assequi non posse, etiam si se rumpant, incipiunt odisse & contemnere ueram artem, ipsosq; artifices extenuare, seq; multitudini insinuare student.

Itaq; apud illos plus uulgi iudicium, quam ulla ratio ualet, & quia magnæ artis persuasione turgent, illis laudationibus uulgi magis magisq; incitantur, ut isto quo ceperunt modo pergant. Sed longè aliter sentiunt artifices, qui propterea quod ad naturam præcepta, & ad præcepta usum adiunxerunt, rectè de hac re iudicare possunt. Præterea multi ex illis, quorum mentionem feci, audent etiam Componistarum titulum sibi arrogare, cumq; intra spacium dimidij anni multo sudore qualemcunq; cantiunculam, quæ uix tres concordantias habeat, fabricarunt, statim typis illam excudi curant, quo etiam ipsorum magnum & gloriosum nomen in uniuersa terra notum fiat. Verum hoc modo incitiam suam turpiter produunt. Periti enim artis statim deprehendunt, quod & ingenio & arte ac usu destituantur, quodq; ex ueris Musicæ fundamentis proprijs uiribus nihil rectè componere possint: Sed uel ex aliorum artificum cantilenis hinc inde clausulas sine iudicio furtim comportantes, confusum chaos consuunt, uel saltem tam diu Clauicordium sollicitant, donec habitu qualicunq; acquisito, ex clauium tactu & digitorum articulatione concentum aliquem animaduertere, eumq; in cartam inde transferre discant. Ac sic tandem cantilenam repletam pausis & uitijs nulla toni ratione habita proferunt. Huiusmodi Componistarum hodie magnus est numerus. Verum hæc à me non dicuntur in mei ostentationem, aut alterius cuiusquam contumeliam et contemptum, sed tantū ut illos, qui naturali inclinatione ad hanc artem colendam ducuntur, admoneam, diligenter Tonos esse cognoscendos. Vt igitur bonis ingenijs meo loco gratificer, diligenter doctrinam de cognitione & uero usu Tonorum in utroq; cantu explicabo. Et quia difficilior est ratio dijudicandi naturam & proprietatem Tonorum in figurali cantu quàm in Choralis, de hac re etiam quædam non inutilia à me suo loco dicentur.

Tonus,

TONVS.

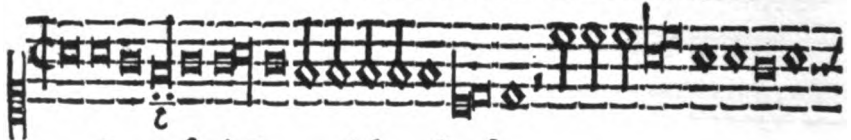
TONVS est certa qualitas melodiz, seu affectus cantionum, qui certas regulas ascendendi & descendendi habet, quibus omnem cantum Gregorianum aut initio, aut medio, aut fine dijudicamus: In nouo uerò cantu certam illam ascendendi uel descendendi rationem non ita strictè obseruamus, ut infra dicetur.

Apud ueteres autem quatuor fuisse tonos constat: uidelicet, primum, secundum, tertium, quartum; quibus adhuc hodie quatuor tantum correspondent clauēs finales, scilicet D. E. F. G. Recentiores autem Musici hos quatuor tonos propter incertitudinem & discordiam, quam in altum & profundum habuere, auxerunt, singulis adhuc alium addendo: seu quemlibet in duos partiendo, utputa: Primum in primum & secundum, Secundum in tertium & quartum, Tertium in quintum & sextum, Quartum, in septimum & octauum. Hac itaq; ratione sunt octo Toni, bifariam partiti, quorum alij de numero impari, scilicet primus, tertius, quintus & septimus, Autentici siue principales uocantur: Reliqui uero de numero pari scilicet, secundus, quartus, sextus & octauus, plagales nuncupantur. Tenores autem singulorū subiectis notulis pernoscentur.



Formula

Formulá octo Tonorum in uno concentu.



Fuga post tria Tempora in hyperdiapason.



ALTVS.



Bassus

BASSVS.

The image shows four staves of musical notation for Bass. The notation is written in a style typical of early printed music, with square notes and stems on a five-line staff. The first three staves contain a sequence of notes, and the fourth staff shows a final measure with a double bar line and a repeat sign.

De cognitione tonorum uersus.

*La primus sextus : re quartus : sol tibi quintus
Septimus : Ast alter, ternus, octauus habet fa.*

Omnis ergo cantus ex quo tonus est iudicandus, Regularis uel irregularis siue transpositus per quartam aut quintam, tripliciter cognoscitur : scilicet, principio, medio, & fine.

Principio. Omnis cantus statim ultra finalem notam ascendens in principio est autentici toni : Qui uero infra clauem finalem statim ceciderit & manserit, plagalis est.

Sequuntur exempla.

The image shows a single staff of musical notation with two measures. The first measure contains the notes for 'Ro ra te ce li' and the second measure contains the notes for 'Do mi ne rex.'. Below the staff, the text 'Ro ra te ce li Do mi ne rex.' is written. To the right of the text, the word 'Calicem' is written. Below the text, the letters 'P p' are written.

Cali cem saluta ris ac ci pi am. Tota pulchra es

Ec ce con ci pi es. O ad mirabi le commercium.

Exor tum est. Sic Deus dilexit mundum.

Medio duobus modis cognoscuntur toni, scilicet Ambitu seu cursu, & Repercussione.

Ambitus seu cursus est regula certa, quæ indicat ascensum uel descensum. Nam cantus ultra finalem sedem, octauam, nonam, aut decimam ascendens: & sub sedem finalem secundam descendens, semper refertur ad Autenticum tonum.

Si autem cantus descenderit sub sedem finalem quartam uel quintam, & ascenderit ad sextam uel septimam, toni plagalis esse iudicatur.

SEQVITVR TABVLA IN QVA
dignoscitur Tonus penes ascensum uel
descensum.

Tonus

Sequuntur Exempla.

Re, la, sit primi, *Re, fa, norma secundi:*
Mi, mi, dat tertius, *Mi, la, poscit sibi quartus.*
Ut, sol, quintus petit, *Sextus fa, la, sibi querit.*
Ut, sol, impar tetartus, *Ut, fa postremus habebit,*

In fine cognoscitur tonus : ex clavis finalibus, quæ inde nomen habent, quod omnis regularis cantus in his finem habeat.

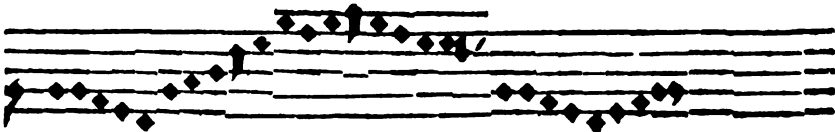
Nam omnis cantus exiens in $\left. \begin{array}{c} G \\ F \\ E \\ D \end{array} \right\}$ est $\left. \begin{array}{c} \text{septimi uel octavi} \\ \text{quinti uel sexti} \\ \text{tertij uel quarti} \\ \text{primi uel secundi} \end{array} \right\}$ Toni:

Quando autem cantus non terminatur in dictis clavis, ex quibus tonus cognosci debet, sed possidet alium finem, hoc est : si pro arbitrio Musici per quartam aut quintam transpositus est, (scias autem tonos transpositos ad quartam esse b molles : ad quintam durales) tum omnis cantus exiens in re, est primi uel secundi toni : In mi, est tertij uel quarti : In fa, quinti uel sexti : In sol, septimi uel octavi toni.

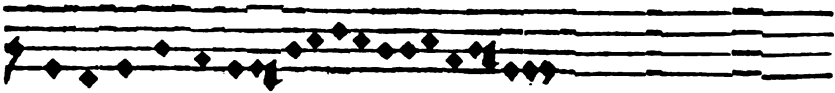
Sunt

Sunt & præter hos quidam cantus ultra citraque cursitantes, qui neutrius, id est, nec autentici nec plagalis toni cursum observant. Hi sunt duplices: mixti vel neutrales. Mixtus est, qui ad octavam vel altius ascendit, & ad quartam descendit, sicque cursum autentici & plagalis simul complet. Neutralis qui non ascendit ultra sextam, nec descendit infra tertiam. Hi cantus in fine diligenter sunt considerandi, ad quem tonum plus declinent: Nam si ex quinta in finalem descendunt, autentici sunt: sin autem ex quarta vel tertia in finem scandunt, tum plagales sunt.

Exemplum mixti.



Exemplum neutralis.



DE TONORVM TROPIS
eorumque differentijs.

TROPVS est brevis concentus in cuiusque toni repercussione incipiens, quæ singulis versibus Psalmorum & Responsorium in fine additur per istas literas, E u o u a e: quæ significant, sæculorum amen. Quamuis autem antea indicauimus & præscripsimus Tenores, seu tropos Tonorum: tamen ut magis intelligant studiosi differentias illorum, addam nunc iterum exempla tonorum cum eorundem differentijs, quarum cognitio tam necessaria est, quam ipsorum tonorum scientia, præsertim in cantu figurali.


Primus Tonus



Adam primus homo.
Tropus. 1. differentia. 2. differentia.

3. differentia. 4. differentia. 5. differentia.

Secundus Tonus.



Noe secundus.
Tropus.

In hoc Tono non reperitur peculiaris differentia, nisi in octavum fiat mutatio.

Tertius Tonus.



Tertius Abraham.
Tropus. 1. differentia. 2. differentia. 3.

Quartus Tonus.



Quatuor Evangelistae.
Tropus. 1. differentia. 2. 3.

4. differentia.

Quintus Tonus.



Quinque libri Moisi
Tropus. 1. differentia.

Sextus

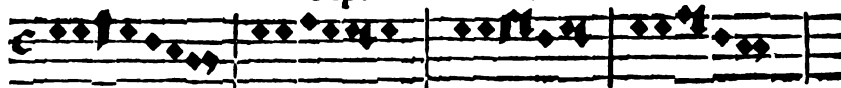
Sextus Tonus.



Sex hydriae positae.
Tropus.

1. differentia

Septimus Tonus.

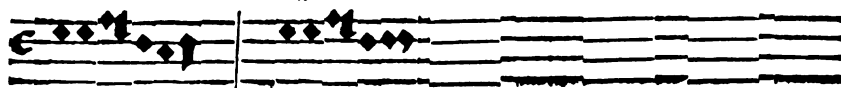


Septem Scholae sunt artes.
Tropus.

1. differentia.

2.

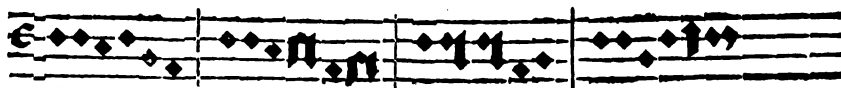
3.



4. differentia.

5.

Octavus Tonus.



Sed octo sunt partes.
Tropus.

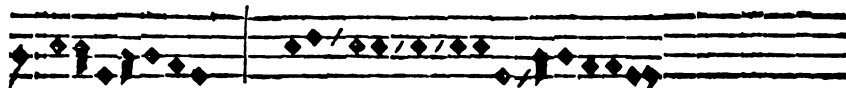
1. differentia.

2.

3.

Est adhuc tonus aut tropus, qui uocatur peregrinus, eo quod peregrinus sit, & rarus admodum in cantu, & solummodo in Psalmo, In exitu Israel &c. & in Antiphona quae in templis praecinitur isti Psalmo, Nos qui uiuimus &c. usurpatur.

Peregrinus Tonus.



Tropus.

Domus Isaac de populo barbaro.

Tripliciter autem utimur tropis in choralis cantu, scilicet in Psalmis, Responsorijs, & Introitibus.

Sunt autem Psalmi quibus in diuinis utimur, duplices: Minores & Maiores, sicuti ueteres Musici loquuntur.

Minores sunt, qui creduntur à regio poeta additi.

Maiores

Maiores, qui ex a cro Euangelio deprompti sunt ut canticum Zachariæ, Benedictus dominus Deus Israel: & canticum diuæ uirginis Mariæ, Magnificat &c.

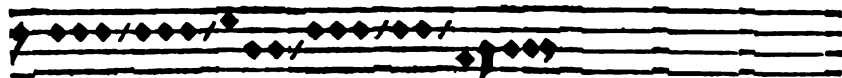
Sequitur nunc Intonatio minorum Psalmorum, Sed tamen hoc prius notabis: Psalmi primi & sexti tonorum in principio concordant, in fine discrepant. Psalmi secundi & octaui tonorum etiam in principio concordant, sed in fine discrepant. Cæterorum tonorum Psalmi in principio & fine discrepant.

Primi Toni.



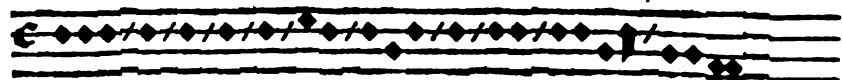
Dixit Dominus domino meo, sede à dextris meis.

II.



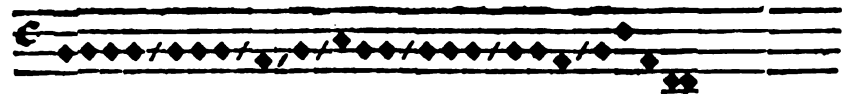
Laudate pueri Dominum, laudate nomen Domini.

III.



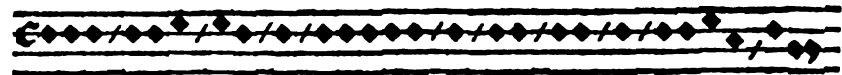
Letatus sum in his que dicta sunt mihi, in domum Domini ibimus.

IIII.



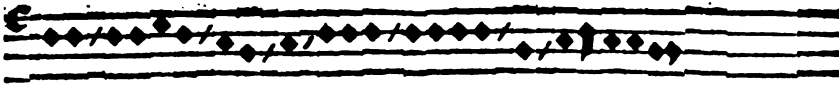
De profundis clamaui ad te Domine, Domine exaudi uocem meam.

V.



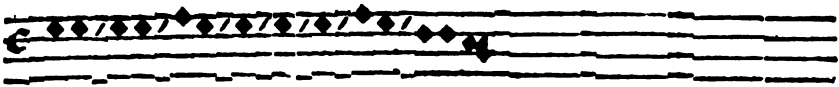
Domine Dominus noster, quam admirabile est nomen tuum in uniuersa terra.
Quare

VL



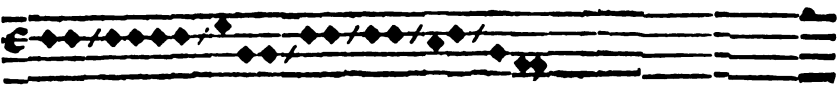
Quare fremuerunt gentes, & populi meditati sunt inania

VII.



Deus Deus meus ad te de luce uigilo:

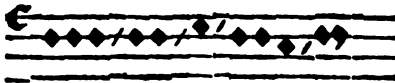
VIII.



Lauda Ierusalem Dominum, lauda Deum tuum Syon.

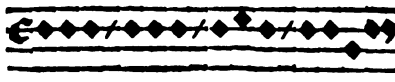
SEQVITVR FORMA PSALLENDI DICTIO-
num Hebraicarum & peregrinarum, aut propriorum,
Item monosyllabarum aut indeclinabilium, quæ
in medio accentu acuto sunt proferendæ.

Primus Tonus.



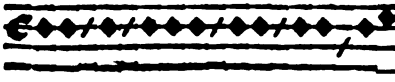
Credidi propter quod locutus sum.

Tertius Tonus.



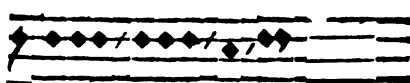
Dominus regnauit decorem indutus est.

Quintus Tonus.



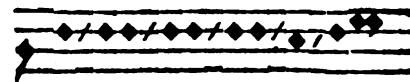
Deus in nomine tuo saluum me fac.

Secundus Tonus.



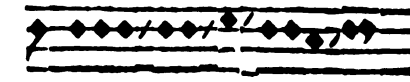
Memento Domine Dauid.

Quartus Tonus.



Te decet hymnus Deus in Syon.

Sextus Tonus.



Credidi propter quod locutus sum.

Qq

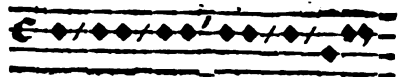
Septis

Septimus Tonus.



Deus in nomine tuo saluum me fac.

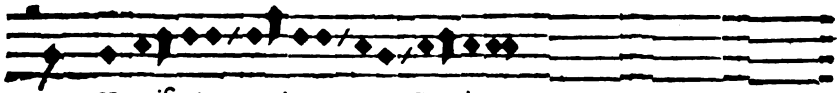
Octauus Tonus.



Te decet hymnus Deus in Syon.

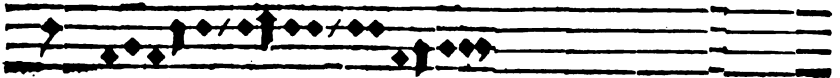
FORMA INTONATIONIS PSALMORVM
maiorum, ut sunt, Magnificat & Benedictus.

Primus Tonus.



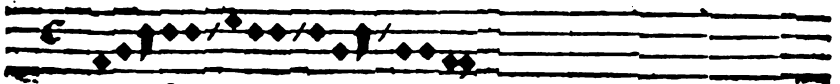
Magnificat a nima mea Dominum.

Secundus Tonus.



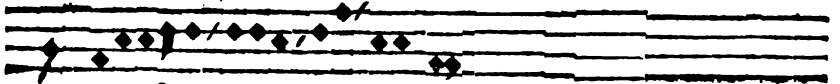
Magnificat a nima mea Dominum.

Tertius Tonus.



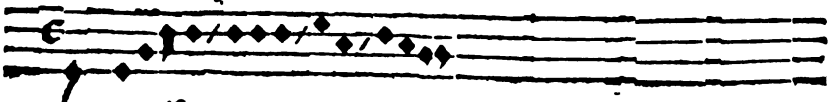
Magnificat a nima mea Dominum.

Quartus Tonus.



Magnificat anima mea Dominum.

Quintus Tonus.



Magnificat anima mea Dominum.

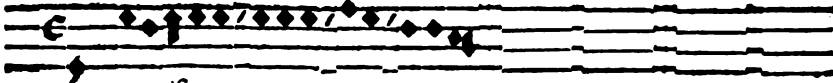
Sextus

Sextus Tonus.



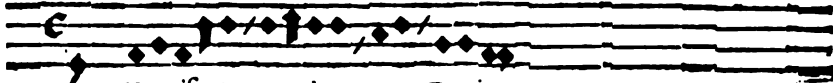
Magnificat a nima mea Dominum.

Septimus Tonus.



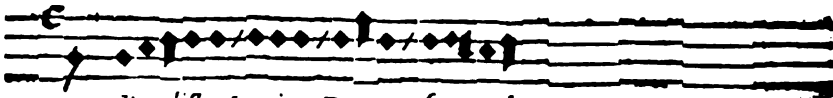
Magnificat anima mea Dominum.

Octavus Tonus.



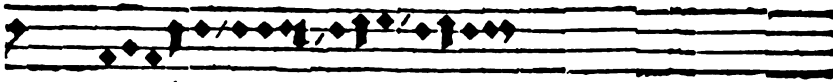
Magnificat a nima mea Dominum.

Primus Tonus.



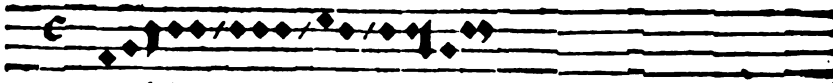
Benedictus Dominus Deus Isra el.

Secundus Tonus.



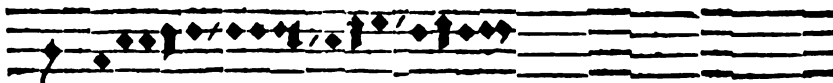
Be nedictus Dominus Deus Isra el.

Tertius Tonus.



Benedictus Dominus Deus Isra el.

Quartus Tonus.

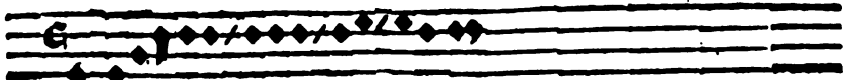


Benedictus Dominus Deus Isra el.

Qq ij

Quina

Quintus Tonus.



Benedictus Dominus Deus Israel.

Sextus Tonus.



Bene dictus Dominus Deus Isra el.

Septimus Tonus.



Be nedictus Dominus Deus Isra el.

Octauus Tonus.



Benedictus Dominus De us Isra el.

FORMVLA VERSVVM RESPON-
soriorum communiorum,

Primi Toni.



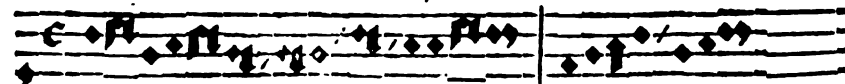
Gloria patri & filio. Qui uiam.

Secundi Toni.



Glo ria pa tri & fili o. Dominus dedit.

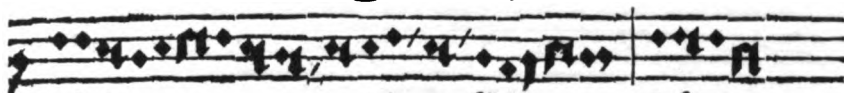
Tertij Toni.



Glo ri a patri & fili o. Venerunt mihi.

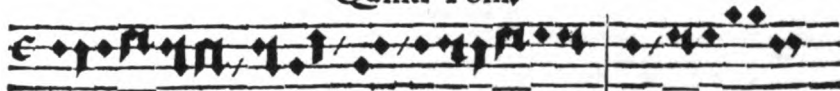
Quarti

Quartí Toni.



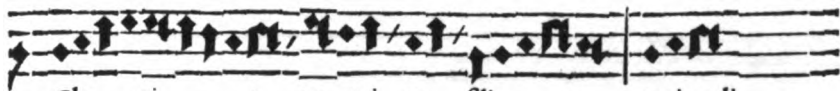
Gloria pa tri & fili o. Pasce,

Quínti Toni.



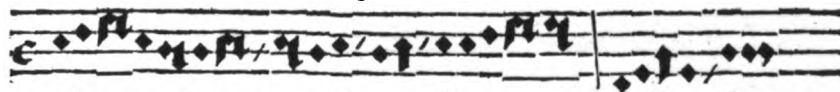
Gloria pa tri & fili o. Et gloria:

Sexti Toni.



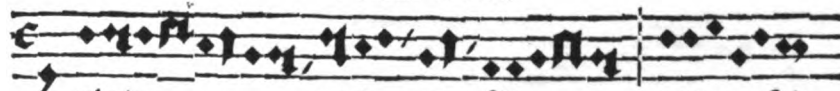
Glo ri a pa tri & fili o. Qui credi.

Septími Toni.



Glo ria pa tri & fili o. Se ditq; supra

Octauí Toni.

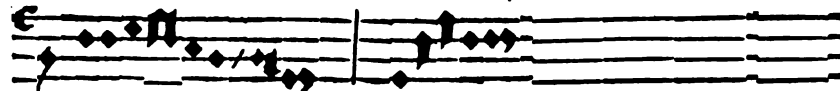


Gloria patri & fili o. Qui magna fecit.

SEQVNTVR TENORES INTROITVVM

Missarum qui his literis notantur. Euouae.

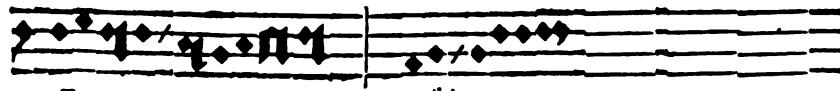
Primi Toni.



Euouae.

Statuit.

Secundi Toni.



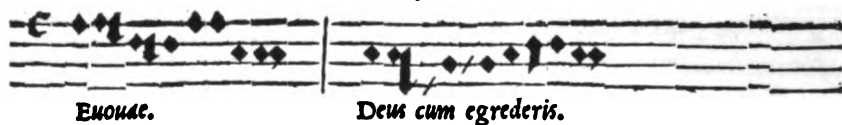
Euouae.

Mibi autem

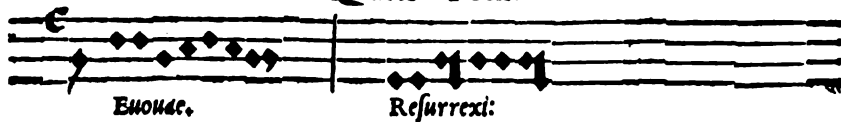
Qq iij

Euouae

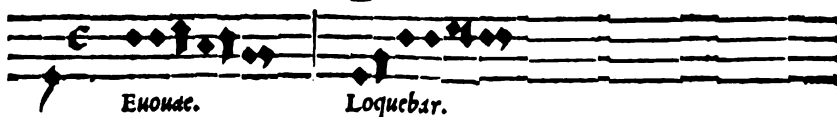
Tertij Toni.



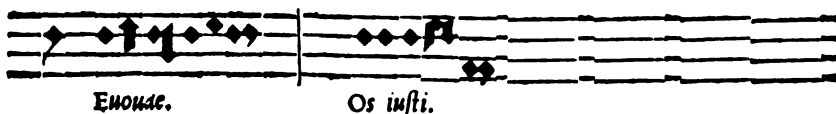
Quarti Toni.



Quinti Toni.



Sexti Toni.



Septimi Toni.



Octaui Toni.



DE ACCENTV MVSICO seu Ecclesiastico.

QVONIAM non contentu tantum, sed etiam accentu in Templis opus est, ideo de hac quoq; re aliquid dicendum esse duxi; nam illa ad hoc caput præcipue spectare uidetur.

Nec ues

Nec uerò res ea prorsus utilitate caret, ut quidam arbitrantur, sed habet multas utilitates, inter quas hæc est præcipua, quod plus afficiuntur animi auditorum, si in recitatione Euangeliorum aut Epistolarum iuxta exigentiam textus, uerba uel eleuantur uel deprimuntur. Estq; indignum hunc morem pronuntiandi Euangelia & Epistolas in plariscq; locis interire, in multis planè negligi.

Est autem accentus Musicus Melodia, quæ dictionum syllabas iuxta accentus sui naturalis exigentiam regulate pronuntiat, & est duplex:

Grauis & Acutus.

Grauis est dictionum finalium secundum ritum Ecclesiæ regulata depressio, & iterum est duplex:

Quando enim per quintam descendit, tunc propriè dicitur accentus grauis; quando uerò per tertiam, tunc uocatur accentus medius,

Exemplum.

| | | |
|---|--|---|
| Medius. | | Grauis. |
|  | |  |
| <i>Parce mihi Domine</i> | | <i>nihil enim sunt dies mei.</i> |

Acutus est dictionum finalium secundum ritum Ecclesiæ regulata eleuatio, & iterum est duplex:

Quando enim finale reducitur ad locum sui descensus, tunc propriè uocatur accentus acutus.

Quando autem finale non ad locum sui descensus, sed infra ad secundam reducitur, tunc uocatur accentus moderatus.

Exemplum.

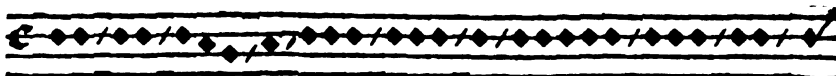
| | | |
|---|--|---|
| Moderatus. | | Acutus. |
|  | |  |
| <i>Surge illuminare Ierusalem</i> | | <i>Et gloria Domini super te orta est.</i> |

Regulæ

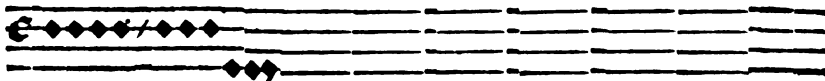
REGVLAE QVAE DOCENT, QVOMODO
 accentus ad puncta dictionum accommodentur, quibus obseruatis, tota recitandi ratio perspicua erit.

Punctus, quem uirgulam nominant, si inter plures dictiones eiusdem membri orationis locatur, eas distincte legendas designat, uno tamen spiritu seu continua pronunciatione sine longa mora.

Exemplum.



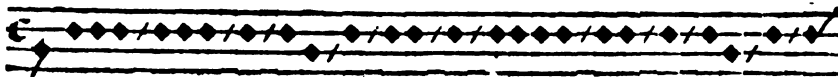
Fruktus autem spiritus, est charitas, gaudium, pax, patientia, bonitas, fides,



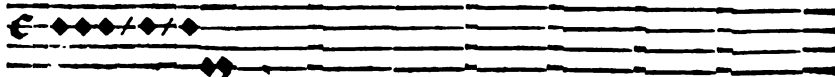
mansuetudo, continentia.

Si uero complures dictiones cohaerentes, talis uirgula sequitur, medium designat accentum, qui per tertiam descendit.

Exemplum.



Gaudeo igitur in uobis, sed uolo uos sapientes esse in bono, et

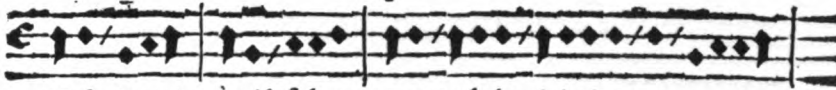


simplices in malo.

Punctus interrogatiuus, qui sic formatur: alicubi repertus, ultimam syllabam dictionis, cui iungitur, acuto accentu professendam demonstrat, siue habeat in fine dictionem monosyllabam, siue dissyllabam, siue polysyllabam.

Exem

Exemplum

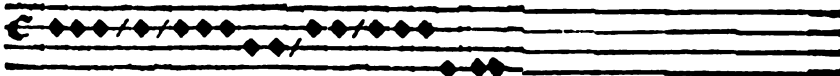


Vnde tu es? Quid est homo? Quantas habeo iniquitates & peccata?

Colon & Periodus representant grauem Accentum. Exemplum.



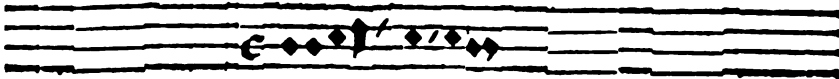
Si quid patimini propter iusticiam beati eritis, Timorem autem



eorum ne timueritis neque conturbemini.

Dictiones monosyllabæ, item barbaræ, Græcæ, Hebræicæ, latinam inflexionem non habentes, acuuntur: ut: me, te, se, nos, uos, sum, est, Astaroth, Senaherib, Abraham, Babylon, &c. Hinc excipiuntur encliticæ coniunctiones, &, ne, ue, quæ habent accentum grauem.

Finita autem lectione, peculiaris clausula finalis additur, quæ nihil amplius in eadem lectione expectandum admonet; differt autem à reliquis accentibus graui & acuto, quia altius ascendit scilicet per tertiam, & in eadem clauis in qua fuit initium descendendo quiescit, hoc modo:



Præputium per fidem.

Prolixior hinc esse nolo: Primum, quia alij satis copiose de hac re scripserunt. Deinde etiam, quia in hac re non tam præcepta quam mos & consuetudo cuiusque regionis ac dioceseos consideranda sunt,

R r

De mos

DE MODO COGNOSCENDI Tonos in figurali Cantu.

SVPR A dictum à me est, quòd non perinde in figurali ut in choralì Cantu certæ regulæ de tonorum cognitione tradi possint. Etsi enim uerum est, quemlibet cantum, tam nouum quàm ueterem ad aliquem certum Tonum referri oportere : tamen ratio reddi potest, cur nouus seu figuralis cantus, se non ita stricte ad certas ac præscriptas regulas alligari patiatur. Itaq; in dignoscendo alicuius figuralis cantus tono, non eodem modo, quo in choralì iudicando solemus, uti oportet. Choralis quidem cantus nulla ferè difficultate à mediocriter eruditis, iuxta communes præceptiones cognoscitur : Figuralis uerò illas communes regulas non curat, Ideoq; maiorì acumine atq; usu in diiudicando opus est. Præcipuæ autem huius uarietatis causæ sunt, affectuum in textu obseruatio, & iuxta hunc fugarum ac clausularum conueniens uariatio. Etenim Componista artificiosus compositurus aliquam cantilenam, ante omnia textus rationem habet, hunc diligenter ex omni parte perpendit, considerans qualis illi melodiã addi possit, quæ appositè ad ipsum textum quadret, sensumq; eius & singulos affectus orationis quàm propriissimè exprimat. Et quia in uno eodemq; textu, diuersæ materiæ tractantur, uariæ etiã fugæ & clausulæ excogilandæ sunt, quæ affectus in textu contentos proprijs quasi coloribus depingant atq; exprimant. Huius rei exempla innumera uidere est in sacris literis, & præsertim in Psalmis, ubi in textu una quadam & perpetua serie coherente alij atq; alij affectus inseruntur. Modo enim comminationes, modo consolationes proponuntur, aliàs poenæ aliàs præmia. In tali itaq; casu, ineptum imò impossibile est, si quis semper arctis illis toni metis alligatus esse uelit, sed iuxta textus exigentiam, elegantes, & textui correspondentes clausulæ inueniendæ sunt, dandaq; opera, ut melodiã sic cum textu consentiat, ut quales affectus singula uerba textus in se habent, tales etiã ipsa melodiã cantionis exprimat. Porrò
inuentis

inuentis iam concinnis & textui accommodatis clausulis, illis quoque non in una tantum uoce uti oportet, ita ut illi uoci alia qualescunque concordantia in reliquis uocibus affingantur: Sed eadem clausulae per plures, & si fieri posset per reliquas omnes uoces, apte ducendae uariandaeque sunt, quae res mirifice cantilenam ornat commendatque. Quin & illud cogitari oportet, tonorum metas non ita stricte in figurali cantu obseruari posse propter ingeniorum diuersitatem. Quilibet enim symphonista suum quoddam & peculiare habet iudicium, ac pro arbitrio hic isto, alius alio modo in effingendis clausulis & fugis utitur: hic per quartam, ille uero per quintam cantum transponit: saepe in bmollari cantu, qui (ut quidam uolunt) proprie tristioribus materijs accommodatus est, laetum textum ponit, & econtra: & hoc tamen potest praestare sine uiolatione textus. Breuiter, nullus figuralis cantus si modo bonam fantasia (ut recentiores appellant) habere debet, exacte ex principio, medio & fine diiudicari potest.

Veruntamen ut studiosi certum aliquem modum cognoscendi Tonos in figurali cantu habeant, tradam aliquas regulas ad hanc rem ipsis profuturas.

PRIMA REGULA.

Specta initium Fugae, & perpende ad quem tonum referri possit: perge deinceps ordine considerare etiam reliquas clausulas & fugas in eo cantu, ac uide an etiam prioribus, quantum ad tonum, respondeant, an uero ad alium, & ad quem tonum proprie congruant: idque fac per totam cantilenam: Nam ad quem Tonum maior fugarum & clausularum pars referri potest, illi tanquam principali ascribenda est tota cantilena. Tametsi enim ad unum solummodo tonum referri quaelibet mutata debet: tamen semper aliquas clausulas admixtas habet, quae etiam ad alios tonos accommodari possunt. Interea uero ad eum tonum cantilena refertur, qui plures clausulas ac fugas sibi familiares habet.

SECUNDA REGVLA.

Oportet etiam nosse Repercussiones Tonorum, itemq; Tropos cum eorum differentijs, de quibus omnibus supra præcepta tradita sunt. In figurali enim cantu rarò tantum Tropus obseruatur ac retinetur, sed eius differentiæ frequenter usurpantur.

TERTIA REGVLA.

Ex solo fine cantilenæ Tonus certò dijudicari haud potest, nam rarò fit, ut figuralis cantus in sua finali clauē terminetur.

Hæ regulæ studiosis ad dinoscendos & dijudicandos tonos non parū proderunt, si quis uerò huius rei perfectiorem cognitionem requirit, is non tam ex præceptis illa peti, quam usu rectè disci posse sciat, eum itaq; ad præcepta adiungat, ac diu multumq; in canendo sese exerceat: Attramen hac quoq; in parte delectus quidam cum iudicio adhibendus est, nempe ut eiusmodi cantilenæ eligantur, quæ ex fundamentis artis, ac ab optimis quibusq; artificibus compositæ sunt, ex hisq; clausulas selectiores diligenter notet, qua ex re duplex fructus percipitur: Prodest enim ad acquirendum confirmandumq; dextrum iudicium de tonis: Deinde si quis ipse quoq; aliquid componere uelit, habet in promptu quasi supellectilem selectarum clausularum, quibus ipse quoq; rectè uti possit. Accidit enim iuxta usitatum dictum: Qualium quisq; consuetudine gaudet, talis & ipse plerumq; efficitur. Ita si quis optimorum Symphonistarum cantionibus delectetur, easq; sæpe cantando & diligenter examinando sibi familiares reddat, fieri non potest, quin formetur inde iudicium, ac postea clausulæ aliquæ memoriæ inhaerentes, se in compositione ultro offerant.

Nunc uerò ut discantibus ad manus essent exempla, in quibus Tonorum in cantu figurali cognitionem rectè exercere possint, subiiciendæ erant ad singulos ordine Tonos conuenientes selectæq; Mutetæ. Qua quidem in re, in præsentia studiosis gratificari omnino animus erat, nisi propositum hoc mutare necessitas ipsa

sitas ipsa me duabus adeò grauissimis de causis coëgisset. Etenim
 si statim hoc loco & uolumine subiungenda essent dicta Exem-
 pla, opus hoc Musicum in immensum excreveret, plurimosq;
 ipsa prolixitas libri offendere ac à studio hoc absterere potius
 quam ad id inuitare posset: ac uix multorum iustam adeò re-
 prehensionem subterfugerem, quibus parum obseruasse leges
 & naturam tradendarum præceptionum uideri possem, in quibus
 breuis & succincta ratio maximè probatur. Deinde etiam
 quod pleræq; Mutetæ longiusculæ sunt, ita ut duo uel tria, sæpe
 etiam plura folia occupent, & in his aliquæ pluribus etiam quàm
 quatuor uocibus compositæ: nemo est qui non intelligat pa-
 rum commodè ex uno libro omnes uoces cani posse. His mo-
 tus causis commodius esse duxi, si Mutetas aliquas insigniores
 ordine ad singulos Tonos accommodatas, seorsim, in forma usi-
 tata quatuor partium, ut uocant, excusas proponerem: Id quod
 absoluto hoc opere propediem ac certò à nobis expectabunt
 studiosi, quibus ut abundè meam beneuolentiam indefessamq;
 operam testatam faciam, addam prædictis plures tum aliorum
 præstantissimorum artificum, tum meas quoq; quasdam com-
 positiones, ut habeant huius artis cultores occasionem sese & ex-
 ercendi & oblectandi.

Interea tamen ut sciant quid certò expectare debeant, no-
 mina & autores Mutetarū, hinc inde ex uarijs partibus summo
 studio grauiq; iudicio collectarum, ad octo tonos hinc adscribam.

Exemplum primi Toni:

Iherusalem surge &c. Clementis non Papæ, quinq; uocum.

Secundi Toni:

Tulerunt autem fratres eius &c. Clementis non Papæ 5. uocum.

Tertij Toni:

Peccantem me quotidie &c. Clementis non Papæ 4. uocum.

Quarti Toni:

Domine clamaui &c. Clementis non Papæ 4. uocum.

Vel, Erravi &c. Thomæ Crequilonis 4. uocum:

R r ij

Quinti

Quinti Toni:

Premiit spiritus &c. Clementis non Papæ. 6. uocum.

Sexti Toni:

Vide Domine afflictionem meam &c. Clementis non Papæ 4. uocum.

Septimi Toni:

Dum aurora finem daret, &c. Crequilonis 5. uocum.

Octaui Toni:

Misit me uiuens pater &c. Clementis non Papæ, 5. uocum.

Pauca nunc de Nominibus & proprietatibus singulorum Tonorum dicemus.

Proprietas primi Toni.

Dorius authenticorum primus, alacriorem ex omnibus melodiam habet, somnolentos excitat, tristescq; & perturbatos recreat. Primas autem hic inter tonos obtinet, & Soli, qui Planetarum princeps iudicatur, non ineptè confertur: Perinde enim ut Sole spargente suos radios, reliquorum syderum omnium lux obscuratur, ipse tenebræ discutiantur, cuius simul naturæ proprium est humida exiccare, cunctaq; calore suo fouere: Ita hic tonus animos excitat, curas arcet, mœrorem, acediam & somnolentiam ex copia phlegmatis existentem, actutum remouet. Vnde non immerito insigniores textus huic Melodiæ accommodantur, sicut & Musicorum præstantissimi hodie hoc tono plurimum utuntur.

Proprietas secundi Toni.

Tonus qui secundum locum obtinet, hypodori nomen accepit, & cum priori ex diametro pugnat: Nam lachrymas ciet, mœrorem creat, ideoq; in rebus aduersis uerior quam in lætis illius usus esse poterit. Lunæ hic tonus tanquam Rectrici suæ assimilatur, ut enim Luna humida, ima Æthereæ regionis sede locata, terris uicini or est: sic tonus hic flebilis, grauis, serius, omnibus alijs est submissior, peculiariter uerò placabilis, & deprecaturus est.

Proprietas

Proprietas tertij Toni.

Tertius Phrygius est: Marti non incommodè attribuitur, propterea quod choleram atq; bilem moueat. Ideoq; uerba sonora, horrida prælia, & arduæ res gestæ huic congruunt.

Proprietas quarti Toni.

Quartus Tonus, quem Hypophrygium cognominarunt, parasitū representat, qui affectibus heri sui seruit, ad eiusq; uoluntatem se inflectit, cuius beneficijs fruitur, illius elogia decantat. Mercurio ob naturæ similitudinem assignatur, quibuscunq; consociatus est, his sese dedit, horum oblequitur uoluntati, similiaq; studia amplectitur. Textus cum graui argutoq;, tum lamentabili quoq; attemperari potest.

Quinti Toni proprietas.

Quintus, peculiari nomine Lydius dictus, sanguineo non dissimilis est. Hic hilaritati, comitati, mitioribusq; affectibus cōpetit, quibus cum maximè delectetur, auersatur contentiones, sedat motus, fouet concordiam, naturæ est Iouialis. Non itaq; sine graui causa his nominibus, delectabilis, hilaris, modestus, gaudium mœstorum, desperantium recreatio, afflictorum solacium, insigniri cœpit. Textus huic memorabilia commenta præstantium artificum alioqui imperuestigabilia includi debent.

Sexti Toni proprietas.

Sextus hypolydius appellatus, priori contrarius, in precationibus non est infrequens: qui etsi ab aliquibus Veneri attribuitur, quod præ se ferat humanitatem, simul et Curios, interea tamen insidiosè & callidè in omnes occasiones intentus sit, tamen uidetur collationi illi subesse aliquid absurditatis: Deus enim non fallitur, Deoq; inspectori cordium fucata specie perinde ut homini non imponitur.

Proprietas septimi Toni.

Septimus tonus cui & Myxolydij nomen inditum est, cum Saturno prætereaq; communia habet, uoce Stentorea & magnis clamoribus

clamoribus se ostentat, ut omnibus terroris sit, sed mihi rem seriam agere non uidetur; nam seniores usu edocti, & calamitatibus mansueti, anxij semper ac solliciti, accuratius omnia perpendunt, fortunæ inconstantiam metuunt, recordantur ineptiarum adolescentiæ, suntque in uniuersum morosiores. Interdum etiam simulant austeritatem studio emendationis res futuras denunciaturi. In inuectiuis huius toni præcipuus usus est.

Octauæ Toni proprietates.

Octauus Hypomyxolydius appellatur: Hic tonus non dissimilis est naturæ ac moribus honestæ matronæ, quæ maritum iram & commotionem oratione fauorabili lenire & sedare conatur, Omnes occasiones iræ præcidit, offensiones studiosè (ut par est) uitat, quarum quidem mulierum magna est penuria. Placabilis ideò dicitur, quod illius conditio & natura eiusmodi est.



LIBER QVINTVS

DE ARTE ELEGANTER ET SVAVITER CANTANDI

ARS rectè & bene canendi, non solis præceptis, quæ nec multa nec difficilia adeò sunt, sed uerius usu, multa tractatione, longaque experientia comparatur: quæ quia rarò coniungimus, fit, ut paucos admodum excellentes Musicos nostra ætas & gens producat. Nec enim, qui uix communissima artis præcepta primis (ut aiunt) labijs degustarunt, cantilenamque cui perdiscendæ multum temporis ac laboris insumpsere, psitaci instar, uoce utcumque exprimere possunt, Musici nomen merentur: sed solis artificibus hæc appellatio conuenit, Artifices autem intelligo,

Intelligo, ut apud doctos receptum est, qui naturali inclinatione ad hoc studium feruntur, naturæq; bonitatem à teneris statim annis, arte, usu, uarijsq; ac crebris exercitijs excoluerunt. Ac si quid in reliquis disciplinis momenti habet, quo quis primo monstratore, ac ceu manu ductore utatur: In hac certè arte plurimum referre uidetur, ut à natura amore Musicæ flagrans præceptore utatur perito, ad cuius imitationem totum se componat. Absq; hoc pleriq; ualde infeliciter proficiunt: nonnulli licet maximo labore pertinaciq; studio aliquò usq; progrediantur: Haud tamen eam perfectionem assequuntur, quam, si accederet institutio & imitatio, sperare poterant. Nec uerò longiore probatione aut exemplis pluribus oratio nostra eget: Res ipsa loquitur. Conferamus saltem æqua lance, sepositis priuatis affectibus, cum superiorum ætatum Musicis, recentiores. Naturæ dona paria utrisq; largiamur. Verùm ut in illis plus artis ac studij fuisse nemo intelligens inficias ibit, Ita his suauitatis palmam sine controuersia concedimus: Ac rectè dicitur, Antiquos artem peperisse, Recentiores excoluisse. Sua itaq; utrisq; laus manet, ac par à nobis gratia debetur. Nec enim (quo quidem errore quosdam occupatos uideo) uetustiores recentioribus tanto interuallo postponendi sunt. Horum enim nos præclarè inuentis hodie fruimur: Hi artis fundamenta ex firmis principijs extructa primi posuere. Vnde recentioribus Musicis, qui solidam artis cognitionem expetunt, occasionem præbuerunt, Academijs adeundi, ipsosq; fontes, duce Arithmetica, Geometria, alijsq; ad hanc artem necessarijs requisitis, degustandi. Inde enim tota doctrina de Proportionibus, de signis, multisq; alijs partibus extructa est, de quibus nostri temporis Musici heri aut nudius tertius nati, meo iudicio, leuiter sentiunt, & negligentius aliquanto docent. Verùm ut ueteres in proportionibus & signis argutis ac intricatis, studiosi fuerunt: Ita recentiores Euphoniae suauitati magis operam dant, ac præcipuè in textu applicando, diligentes curiosiq; sunt, ut ille notis appositè quadret, ac hæc uicissim orationis sensum singulosq; affectus, quam proprijs

simè exprimat. Etiam si autem hæc quoque diligentia ueteribus non omnino detrahenda est, tamen fatendum est, liberiores eos aliquanto fuisse, nec se intra septa ac limites continuisse sicut Recentiores. Nam artes inuentæ semelque traditæ paulatim magis magisque excoluntur. Quare nemini mirum uideri debet, si uberiores ac dexteriores artis huius usum recentioribus tribuamus, qui tot præstantes artifices, quos cum singulari delectu imitentur, propositos habent, qua re primi artis inuentores destituti fuerunt.

Hæc in genere à me fortassis non incogitanter dicta, non dubito congruere cum iudicio peritorum in arte Musica. De singulis uero artificibus, qui alijs præferendi sunt, & qua quisque parte magis excellat, me non censorem constituo, sed de ijs cuiuslibet suum esto iudicium. Ita tamen existimo, Iosquinum de Pratis, magni ingenij, excellentis doctrinæ, & indefessi studij uirum, tanta dexteritate hanc artem propagasse, qua quisquam alius, recentioribusque Musicis ueram uiam monstrasse, id quod summi artifices, qui ex eius schola prodierunt, Nicolaus Gombertus & alij manifeste comprobant, quorum mentionem supra, ubi de Musicæ inuentione agebatur, fecimus. Pauca hoc loco mihi pro defensione Germanorum dicenda restant, qui multis iam sæculis plane ἀμύβοι ab exteris gentibus habentur, à quibus, hac in arte haud excellere posse, constanter creduntur. Vnde omnibus in ore est usitatum illud dictum, à nescio quo partu nostræ genti æquo censore proditum: Germani boant; Itali balant; Hispani eiulant; Galli cantant. Verum ut sæpè aliàs opinio uim ueritati affert, Ita hic nobis quoque usu uenit. Nam manifestis rationibus & ipsa adeo experientia testatum facere possum, nostram gentem præstantium ingeniorum omniumque disciplinarum capacium non minus feracem esse, quam uel Italianam, uel Galliam, uel Hispaniam &c. Nec uerò hæc tam amore patriæ, quam ueritatis studio assero, id quod fateri necesse est eum, qui magis candorem quam priuatam affectionem in iudicando adhibet. Ac ut res magis plana fiat, consideretur diuersa
studiorum

studiorum ratio apud nostros homines & apud externos. Exteras gentes pleræque initio quo natura maximè ferantur, animaduertunt: illi postea unì rei ita se à primis statim annis dedunt, ut huic soli iucumbant, in hoc omne studium & tempus consumant, nec uel transuersum unguem inde discedant. Ac sic perficiunt, ut eius rei, cui ingenij uires intendunt, solidam cognitionem ac quasi perfectam Idæam consequantur. Nec mirum: Nam, rem solam qui facit ille facit. Germanorum uerò alia est consuetudo, qui non unì tantum studio alligari se patiuntur, sed plerique plura degustant, ac licet unum aliquod studium præcipuum propositum habeant, tamen reliquarum quoque præcipuarum artium principia cognoscunt. Ac uidetur hæc ratio magis probanda, siquidem ad confirmandum iudicium de multis rebus æs commodatior est. Hæc ergo prima causa est, quare exteræ nationes unì soli rei (utpote Musicæ) incumbentes, facilius in ea proficiant, quàm nostri homines plura studia simul cõiungentes. Deinde & hoc manifestum est, maiora in quocunq; genere studiorum excellentibus artificibus præmia proposita esse apud exteræ gentes, quàm apud nostros homines. Nemini itaque mirum uideri debet, tanta contentione, assiduitate ac pertinacia, unì alicui rei incumbunt, omnesque ingenij & corporis uires intendunt, quò artifices in ea euadant: Honos enim, ut uerissime dicitur, alit artes. Ac ut de arte Musica, de qua initio oratio nostra instituta est, in præsentia dicam, qui in ea apud externos excellentes euadunt, amplissimam suæ industriæ & diligentæ fructum sine dubio consequuntur. His stipendia ampla decernuntur, redditibus ac dignitatibus locupletantur, quæ quidem præmia non possunt non excitare liberalia ingenia, & currenti calcar addere quàm maximum. Apud nos uerò excellentes artifices (ut nihil dicam amplius) in tanto honore & pretio non sunt, imò sæpe periculum famis uix effugiunt. Quin & illud accedit, quod nostri homines pauci laborum ac assiduitatis patientes sunt: Ac licet ingenijs multi excellent, tamen pauci ad ueram frugem perueniunt. Alij & ingenio ualentes, & studio discendi flagrantes

sæpè neruis destituuntur, ac in medio studiorum cursu bona cum spe ingressum iter interrumpere coguntur. Has causas qui rectè perpenderit, fatebitur non tam gentem nostram, nostrorumq; ingenia culpanda esse, quam statum rerũ peruersum deplorandum, repræhendendosq; eos, qui ad rerum gubernacula sedent, quod non maiori liberalitate bonas artes promouent, liberaliaq; ingenia adiuuant. Veruntamen ut ut apud nostros homines premia exigua optimis lucubrationibus proposita sint, tamen confidimus breuì quosdam iuniorum Musicorum è nostris prodituros, qui specimen sui & ingenij & doctrinæ ædituri sint eximium, non deterriti huius ætatis ingratitude, sed diuinis consolationibus erecti, curæ se Deo fore sperabunt, ac labores suos ad diuini nominis celebrationem referendos esse cogitabunt. Sed ut ad propositum, unde nostra oratio digressa est, reuertamur, dicemus nunc de arte suauiter & eleganter, seu (ut quibusdam placet) ornatè canendi. Hanc laudem sibi superiore ætate peregrinæ gentes, solam arrogauerunt. Germanosq; ab ea prorsus excluderunt. Vt autem intelligant eius nos non plane ignaros esse, de ea quoq; tradam præcepta aliqua, modumq; eius assequendæ ostendam, quo cogito, quilibet in hac parte se exercere possit.

Fateor autem artem suauiter & pure canendi uix integro uolumine comprehendì posse. Sed nos in præsentia contenti erimus, his quasi principijs. Erit fortassis aliquando tempus, ubi plura & perfectiora de hac re dicentur.

Iam uerò ut Iuniores & nouicij habeant quandam Chirologiam seu manuuctionem, Regulas quasdam & normas ad oscentibus suauiter eleganterq; canendi propositurus sum, quo oculos atq; mentem uelut ad scopum conuertant. Nec possum prætere ac dissimulare (uenia nonnullorum dixerim) conspicua uitia ac errata enormia eorum, qui cantiones, quas in manu atq; ore habent corrumpunt, & indignis modis deprauant: Nam sæpè fit, ut boni commoda, mali incommoda non animaduertens lateant.

Principio

**Principio uideant, qui artem exercent Musicam siue quater-
ternis pluribusq; uocibus id fiat, ut quæq; uox cantori selecto,
atq; idoneo obueniatur. Exempli gratia: Discantus tenera ac so-
nora uoce, Bassus uerò asperiori & crassiori canatur, Mediæ
æquabili uoce suas modulationes efficiant, & extremis uocibus
suauiter & concinnè se applicare studeant.**

**Altera cura sit inter canendum, ratio & uia exordiendi,
ut initium à fine in sono non discrepet, uox non minus sit des-
pressa nec sublata, sed quodammodo Organi instar recte instrus-
cti, integra & constans harmonia duret. Magna nimirum des-
formitas est, uoce modo intensa, modo remissa uti, præsertim si
unus pluresue in Arsi & Thesi peccent, perperam canitur, cons-
ulio tetra sequitur, tantum abest, ut suauis Symphonia futura sit.**

**Deinde ne alia uox aliam obtundat aut clamore suo per-
turbet, uideatur ne Discantus & Altus altius iusto assurgant aut
euehantur, neue tanta uocis contentio aut expressio sit, ut multi
mutato colore, facie nigricante, spiritu deficiente cernantur.
Ut non rarò sine commiseratione & indignatione spectant,
luculentas cantiones monstruose depruari & deformari, ore
distorto & hiante, capite resupino & fibrato, barbarica uocis
feratione ab ijs qui idem esse (falsa persuasione fascinati) boare &
canere iudicant, quòd deplorandum est. Bassistæ uerò mur-
mure & susurro, ut crabro peroni inclusus perstrepunt, aut foli-
lis rupti instar spiritum exhalant, quæ illa suauitas: quæ uenus-
stas: quæ gratia huius cantus esse posset? Emendetur illud ubi-
tium, festiua oda, nullius tam blanda uoce, tam perpolita, tam
æquabili concini ac efformari potest, quin id ipsum magis desi-
deretur. Nec enim mugitu & clamoribus cantus exornatur, sed
animo ac cogitatione omnes uoces complectaris: quælibet uox
quo magis intenditur, eo submissior & dulcior sonus usurpetur;
quo magis descendit, eo sonus sit plenior ut in Organo arti-
ficiosè fabricato fistulis disparibus, grandioribus minoribusq;
compacto, ampliores non supprimunt minores, nec minores**

sono arguto uincunt capaciores, ita ut concentus & consonantia sic æquabiliter in aures influat, ut una eademque uox tam acuta, tam mollis & placida, perinde ut altera manifestè exaudiatur, ut animos auditorum cum delectatione suauiter afficiat, atque ad affectum aliquem traducat. Si hæc organica opera præstant, multò magis homines rationis & doctrinæ capaces, eniti atque contendere decet, ut sonos confragosos & horridos uitare, uocem uerò eleganter fingere ac uariare discant.

Meminisse & illud proderit, si in initio cantus, elegans fuga occurrerit, hanc uoce clariore & explanata magis proferendam quam alioqui usu receptum est, & sequentes uoces, si ab eadem fuga quam prior cecinit ordiantur, simili modo enuntiandas esse: Hoc in omnibus uocibus, cum nouæ fugæ occurrunt, obseruandum est, ut possit audiri cohærentia & omnium fugarum systema.

Deinde textus commodè applicetur, non ut directè capituli notarum insistat, qui mos choralis Musicæ est, sed ut ab uno uel aliquo aptetur, reliqui consimiliter textum accommodent.

Nominatim & hoc teneatur, si notæ textum multitudinè excedunt, non tibi sit in bucca, a, o, aut u, sed semper quantum fieri potest, i uel e concinnè & dextrè applicetur.

Nullam quoque clausulam peregrinam infartias cantui colesaturis admixtis, nisi rem probè teneas, ne fiat cacophoniam, ut sunt, quintæ, octauæ, aut nudæ quartæ, nec tantum tibi tribuas & arroges ut audito excellenti cantore arrepta clausula illa promiscue uti uelis, sicut hoc uitium non tam chartæ mandare quam oculis subijcere possem, Quàm tetra, quàm monstrosæ canendi rationes quotidie aures perfonent, passim, proh dolor, cernuntur.

Multi quoque de eorum numero sunt, qui Autodidacti nullo præceptore usi fidibus utcumque canunt, & illis coloraturis Organicis, quæ quidem mendosæ sunt, inter canendum uti non uerentur.

rentur, quorum aliqui optimas canulenas non secus ac catuli lacrimas miserime discerpunt.

Est uerò ratio coloraturarum singularis cuiusdam dexteritatis, naturæ & proprietatis. Suus cuique mos est. Multi in ea sunt sententia, Bassum esse colorandum, alij Discantum. Verum mea sententia omnibus uocibus & possunt & debent coloraturæ aspergi, sed non semper, & quidem locis appositis, nec omnes uoces coniunctim, sed sede conuenienti colorentur, reliquæ suis locis, ita ut una coloratura expresse & distincte ab alia exaudiri & discerni, integra tamen & salua compositione, possit.

Coloraturas uerò bifariam partior, alias gutturis, alias linguæ pono: Coloraturæ linguæ in solmifatione absque textu usurpantur, ita quidem ne uoces, ut, re, mi, fa, sol, la, ore pleniore extorqueantur sed lenissime & uelut abrupte effluant.

Coloraturæ gutturis in usu sunt, cum textus accinitur: Quod uerò nonnulli coloraturas gutturis non dissimiles capelle caprissanti conformant, errorem non leuem committunt, nam nulla suauitas nec distinctio aut proprietates coloraturarum dinoscitur, tremor tantum & inconditus atque monstrosus sonus percipitur. Sed hæc est lex & natura coloraturarum, ut omnes notæ intra fauces conformatae, ac iam enunciatæ distincte & expresse animaduerti possint. Ideo ferme omnium usitatarum clausularum exempla, quomodo colorari possint, proponam.

Postea & hoc notetur, cum finis cantioni impositus est, nemo de suo aliquid affingat (artificibus sit liberum qui cantionem corrigere possunt) ne propter cacophoniam cantus melodia turbetur.

Cæterum obseruetur & hoc, cantione absoluta, reliquæ uoces omnes pariter consulescant. Bassus tamen longiuscule protrahi

protrahi potest ad Longæ mensuram, quod Symphonicos maxime commendat.

Quid autem factò opus sit illis qui choros ac cœtus canentium regunt, quomodo uoce præeundum sit, proximo libro ubi de quærendis & inueniendis fugis & compositione agam, clarius & fufius ponderibus uocum ostensis tradetur, Hoc loco satis sit monuisse, in choro coloraturas non sine deformitate aspergi, nam cum una uox pluribus decantanda tribuitur, diffimilimas fieri necesse est coloraturas, unde & suauitas & toni natura obscuratur.

Restat nunc ut tradantur clausulæ, quæ ut plurimum præstantissimis Musicis in usu sunt, & quarum usus necessariò est retinendus: harum ueram naturam & proprietatem (quamuis peregrinum imperitoribus, & quidem adultis erit) adiunxi. His clausulis tuo arbitratu uti poteris, non solum in his in quibus scriptæ sunt, sed latissimè patet earum usus per secundam, tertiam, quartam altius aut profundius. Verùm uideas ut oculi atq; mens ad uoces mi & fa, tanquam ad scopum referantur, ne alia pro alia promiscuè usurpetur: nam ab his duabus uocibus tota pendet Musica. Eruditius multò ac maiori celeritate rem traderem, nisi mea sententia superuacaneum esset, nam qui eò usq; progressus est, ut possit his rectè & concinnè uti (nisi rationis expers erit) non dubium est, quin maiorem celeritatem, ac propè habitum diuturna exercitiatione consequi possit.

Subijciam igitur oculis Coloraturas aliquot clausularum formalium.

A handwritten musical score consisting of ten staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The score is organized into systems of two staves each. At the bottom right of the page, the text "T c uel" is written, likely indicating a section or measure.

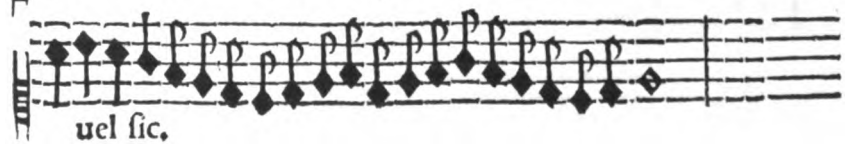
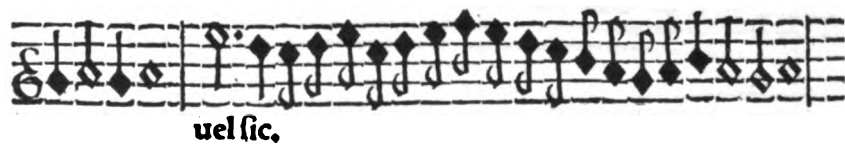
Handwritten musical notation on ten staves. The notation includes various note values, rests, and dynamic markings. The markings "uel sic." appear on the third, fourth, and fifth staves, and "uel." appears on the eighth staff. The notation is dense and characteristic of 18th-century manuscript notation.

T e ij uel

uel sic.

uel

This image shows a page of handwritten musical notation, likely a score for a piece. The notation is arranged in ten systems, each consisting of two staves. The first system begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo). The text 'uel sic.' is written above the second staff, and 'uel' is written at the bottom right of the page. The notation is dense and appears to be a complex piece of music.



T t iij uel





uel.



uel.



uel.





Vt autem harum Coloraturarum (ut uocant) usus in ipsis Cantilenis conspiciatur: subiiciam exempli gratia, mutetam ad eam suauitatem & euphoniā, quam quis requirere potest, ac commodatam, Speroq; candidè iudicantibus hoc meum studiū gratum fore. Erit fortassis quispiam tam Lynceus, qui, si superstitiosa diligentia indagare singula, ac ad uiuum omnia refecare uelit, in inertis coloraturis aliquid elicere poterit, quod reprehendat: sicut nihil tam dextrè ac commodè dici potest, quod nō possit cauillari. Id quidem per me nemine monente iam multò antè uideo, imò de industria hoc committo. Cum enim coloratura leniter ueluti ore effluat, uoxq; alia aliam sine diuulsione & distractione in difficilia intervalla stringat, nemo est, qui errorem (si quis committitur) uel obseruet, uel adeò grauem existimet, quin absq; etiam lustrali aqua condonari possit. Nec mirum uideri debet, si interdum in quintula aut octaua fiat collisio, Nam nimia celeritas dissonantiæ facile medetur. Et quidem rarò id occurrit, ac à me mutari poterat, nisi satius iudicasset, hac in parte peccatum (si quod est) committere, quam inuisitata adhibere intervalla, quæ lingua humana quantumuis uolubili exprimi impossibile erat. Confido autem candidos lectores hæc qua dexteritate accepturos, aut meliora tradituros.

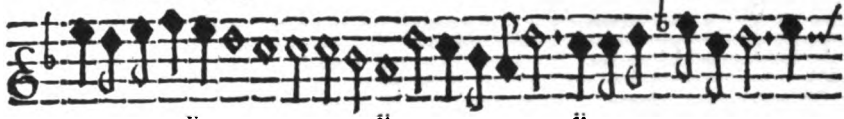
DISCANTVS.



Te maneat semper

ij.

ij.

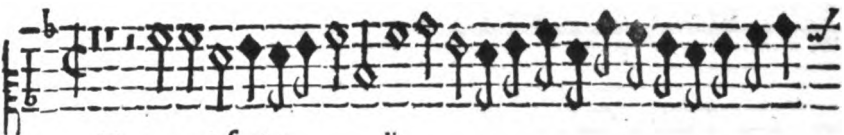


ij.

ij.

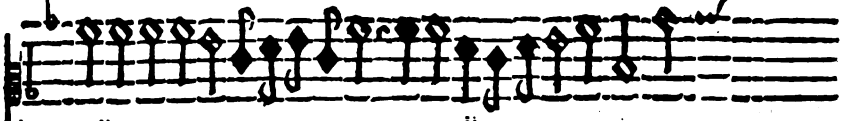
ij.

ALTVS.



Te maneat semper

ij.



ij.

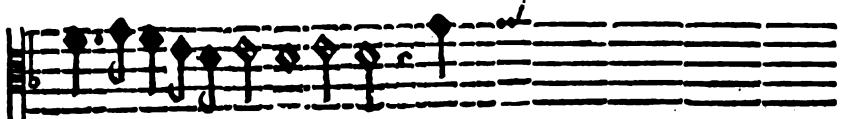
ij.

TENOR.



Te maneat semper

ij.



ij.

BASSVS.



Te maneat semper

ij.
V u

Discans

DISCANTVS.

Te
maneat semper
seruante

ij. ij. ij. ij. ij.

BASSVS.

Te maneat semper te mane-
at semper Te maneat semper
seruante

ij. ij. ij.

Alcis.

ALTVS.

Te maneat semper te ma-
 neat semper ij. ij. ij.
 seruante ij.
 ij. ij. seruante

TENOR.

Te maneat semper ij. ij. te mane-
 at semper ij. ij. te mane-
 at semper seruante ij.
 seruante

DISCANTVS.

feruante Ecclesia Chri-
ste infertosq;
infertosq;
ip si nos

BASSVS.

feruante ecclesia Chrifte infertosq;
infertosq; infertosq;
ip si nos

Altus.

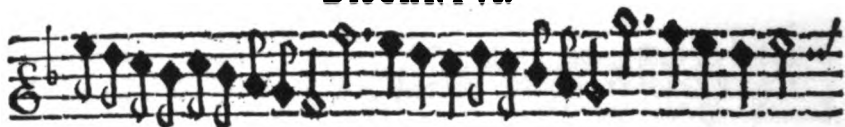
ALTVS.

ij. ij. eccle-
lesia Christe infertosq;
ij.
ij. infertosq; ipsi nos
fina.

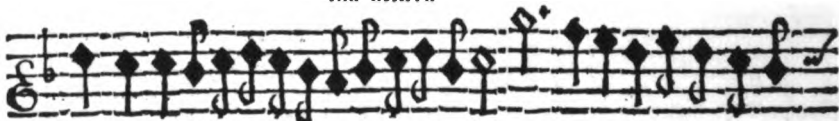
TENOR.

ij. ecclesia Christe
infertosq; ij. infertosq;
ipsi nos
V u ij Discant

DISCANTVS.



tua dextra



te

gat nos



tua

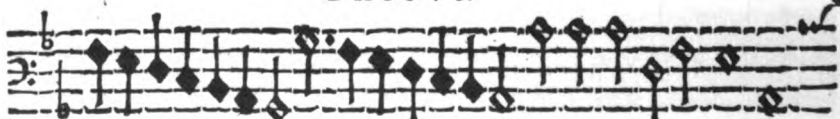
dextra



to

gat.

BASSVS.



tua

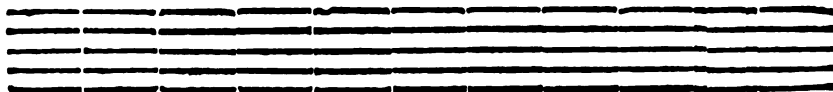
nos tua dextra tegat



nos

tua

nos tua dextra tegat.



Alcus.

ALTVS.

Musical score for the Alto voice part, first system. It consists of three staves. The first staff contains the melody with lyrics: *dextra* *tegat* *nos*. The second staff continues the melody with lyrics: *tua* *dextra* *te-*. The third staff continues the melody with the lyric: *gat.*

TENOR.

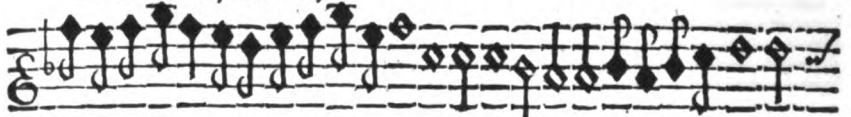
Musical score for the Tenor voice part, first system. It consists of four staves. The first staff contains the melody with lyrics: *tua* *dextra* *te-*. The second staff continues the melody with lyrics: *gat nos tua*. The third staff continues the melody with lyrics: *dextra* *te-*. The fourth staff continues the melody with the lyric: *gat.*

Secunda

SECUNDA PARS.
DISCANT.



Tres uelut in flamma testes



tres uelut in flamma testes

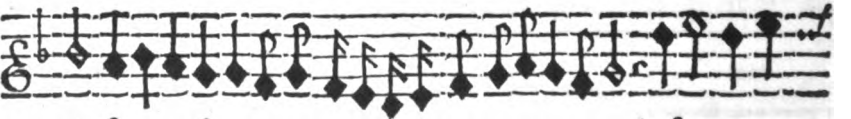


Tres uelut in



flamma testes

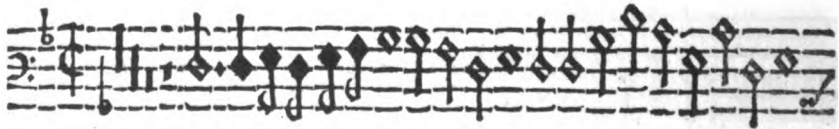
tres uelut



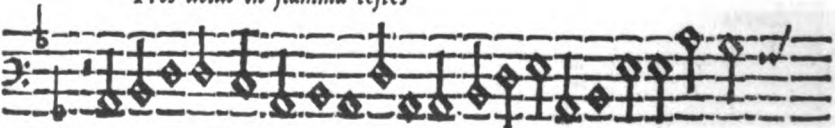
in flamma testes

in flamma

BASSVS.



Tres uelut in flamma testes




ij.

Tres uelut

Altus,

ALTVS.



Musical score for the Alto voice part, consisting of four staves. The first staff begins with the lyrics "Tres uelut in flamma testes". The second staff contains a fermata and the lyrics "Tres uelut". The third staff contains the lyrics "in flamma testes" and a fermata. The fourth staff contains the lyrics "in flamma" and a fermata.

Tres uelut in flamma testes

ij. Tres uelut

in flamma testes ij.

in flamma

TENOR.



Musical score for the Tenor voice part, consisting of four staves. The first staff begins with the lyrics "Tres uelut in flamma testes" and a fermata. The second staff contains a fermata. The third staff contains a fermata. The fourth staff contains a fermata.

Tres uelut in flamma testes ij.

ij. ij.

ij. ij.

ij. ij.

X x

Discans

DISCANTVS.

te stes Babylonide seruas
uas Babylonide seruas
rex ubi presentem
te uidet esse

BASSVS.

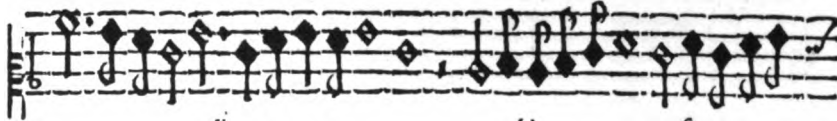
tres uelut in flamma testes Babylonide
ij. ser uas ij. rex
ubi presentem te uidet esse Deum

Alcus.

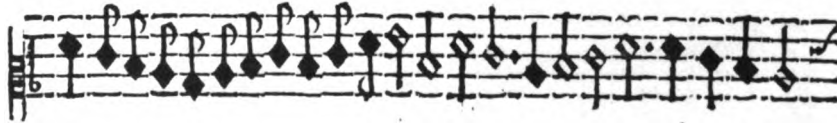
ALTVS.



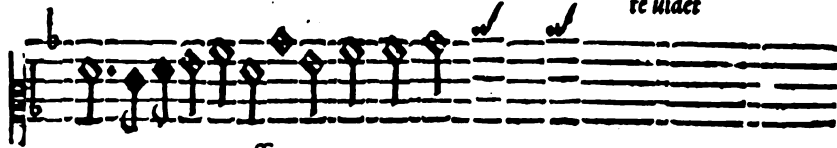
testes Babylonide seruas ij. ij.



ij. rex ubi presentem

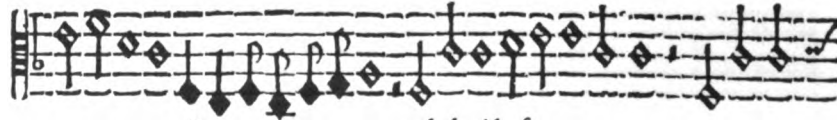


te uidet

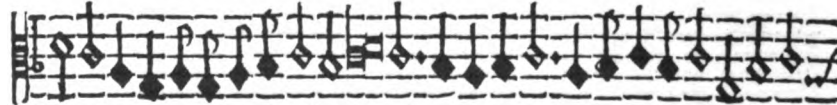


esse

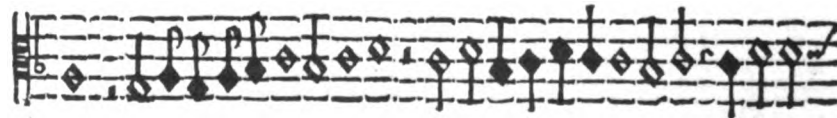
TENOR.



ij. Babylonide seruas Babylo-



nide seruas



rex ubi presentem te uidet esse Deum
X x ij Discans

DISCANTVS.

Deum rex ubi presentem
te uidet esse Deum.

ALTVS.

Deum rex ubi presentem
te uidet esse Deum.

TENOR.

ij. rex ubi presentem te uidet esse
Deum.

BASSVS.

rex ubi presentem te uidet esse Deum.

Non

Non sum nescius candidè Lector : Omnia, quæ intra limites huius amplissimæ artis coërcenda erant, hoc meo qualicumq; scripto nec comprehendi nec absolui potuisse. Confido autem studium meum aliquibus tamen bonis approbatum iri, quorum candori ac patrociniò hinc me etiam qua debeo reuerentia commendo. Posthac ubi cognouero diligentiam meam plerisque saltem comprobari, tempus & occasionem nactus, etiam rationem conformandi suauem contrapunctum, componendi & inquirendi fugas, & quomodo in fantasijis (ut uocant) appositæ fugæ, & totius Symphonix systema pro textuum uariatione concirandis affectibus, inseruire debeat, Deo dante fideliter in lucem sum editurus. Vale.

AD D. HERMANNVM FINCK.

OMnia, qui uasti fecit primordia mundi,
 Ordine distribuit conueniente Deus.
 Seu placet in superas oculos attollere sedes,
 Seu terra certas commemorare uices.
 Præcipuè in nostro sic iunxit corpore uires,
 Ut sint harmonicis omnia iuncta modis.
 Hæc series oculis, & grata mente notanda est,
 Nam sumus eterni dulcis imago Dei.
 Nec spernenda tibi suauis modulamina cantus,
 Istius quoniam sunt documenta rei.
 Vnanimis uaria concentus uoce triumphat,
 Efficit & concors unius artis opus.
 Dum quoq; concordēs sociat mens ardua uires,
 Laudatum humanæ sit rationis opus.
 Sed quia nature subuertunt omnia mores,
 Rara uiget uirtus, ars quoq; rara uiget.

Et licet ipse suam cytharam tibi donet Apollo,
 Ut uincas modulis Orphea forte tuis.
 Vix tamen effugies obscura tedia uite,
 Vix stabunt rapidis carbasa tuta notis.
 Temporis ista gemit concentus fata Magistra,
Quæ curis reliquum non sinit esse locum.
 Idq; magis tantò, quantò sua munera plures
 Ignaua cernit surripuisse manu.
 Inter opus sibi sepe suum uel postulet aures
 Surdas, aut alio posse labore frui.
 Vix bene repperias de mille canentibus unum.
 Qui proprio uoces qualibet ore canat.
 Et tamen hoc ipso longè mihi rarior alter,
 (Hæc bona distingui si modo tanta queunt)
 Dulcia qui uario iungat modulamina cantu,
 Ut distent spacijs disita quæq; suis.
 Hæc quicumq; suum celebris caput extulit arte,
 Præ reliquis certè dignus honore uiris.
 Et, nisi nos fallunt sapientum dicta, uel usus,
 Ad reliquas artes qualibet aptus erit.
 Gallos Cantores uulgo dicticia iactant,
 Nescio Germanis quæ mala fama nocet.
 Hæc quicumq; fuit primus qui protulit autor,
 Censor Germanis non satis equus erat.
 Aut certè causas oculis non uidit apertis,
 Hactenus ingenijs quæ nocuere bonis.
 Gallia Cantores curat Germania Martem,
 Horrida plus placidis cantibus arma placent.
 Sumptibus illa fouet iuuenes, nec spernit adultos,
 Musa quibus nomèn contulit ipsa suum.
 Hæc est militibus facilis qui classica clamant,
 Inde manet doctas gratia rara Deas.
 Artifices quoties rerum penuria presbit?
 His quoties tristi clausa senecta die?
 Quis cupiat studijs igitur magnòque labore
 Quærere tela suæ sortis iniqua sibi?
 Quis demens inopem sibi diligit arte senectam?
 Dum ferat ignauus splendidiora dolus.

Ergo

Ergo macte tua uirtute Hermanne maligno
 Fatorum insultu ne moueare precor.
 Tu genus ipse tuum decoras, tu nomen auitum
 Natura uincis, uincis & arte potens.
 Dotibus est iunctis magnum certamen in istis,
 Nec scio quid primum possit habere locum.
 Cantandi fuerat prestans Henricus in arte,
 Qui tibi cognato sanguine iunctus erat.
 Ingenij uirtus te nunc habet ista secundum,
 Stet penes ut uestrum gloria parta genu.
 Tu Crequilonem facilem, suauemq; Phinoten,
 Artifices proprios quos imiteris habes.
 Clementemq; refert cantu tua Musa Magistrum,
 Qui Pape patrio nomine nomen habet.
 Seu bona, seu mala sit, loquitur res queq; Magistrum,
 Discipulus mores sepe docentis habet,
 Sed tibi perpetuus dederit Germania laudes,
 Quod patrie cupias adseruisse decus.
 Non que parta tenet grata est uictoria, partis
 Grator est addens ulteriora bonis.
 Principium spondet progressus grande secundos,
 Dum iuuenis multos uincis in arce senes.
 Quid memorem artifices grata breuitate labores?
 Contulit hoc ipso quos tua cura libro.
 Non dubito semel hanc lector qui legerit artem,
 Plus leget, & grates plus aget usq; tibi.
 Perge bonis auib; uicturum extendere nomen,
 Hermanne ingenij maxime dote tui.
 Qui cupit harmonico cantari carmine Christus,
 Dum non destituat pectora nostra fides:
 Ille dabit precium, posces quodcunq; labori,
 Donec erit uita meta peracta tua.
 Tu confide Deo, coeptos nec desere cursus,
 Quos tamen ut possis continuare, Vale.

Simon Proxenus
 Budwicensis.

F I N I S.