

FUNDAMENTUM CANTUS GREGORIANI,

SEU

CHORALIS

*PRO CAPTU TYRONIS DISCIPULI,
EX PROBATIS AUTHORIBUS COLLECTUM,
ET BREVI, AC FACILI DIALOGICA METHODO IN
LUCEM EXPOSITUM OPERA, AC STUDIO.*

A. R. D. MICHAELIS SILLOBOD,
PAROCHI IN MARTINSZKA VESZ.



— 83 —

Z A G R A B I Æ,

Vypis Gajetani Francisci Härl, Inclysi Regni Croatiae Typograpii, 1760.

MDCCLIX. XXII. AUGUSTI.

Rmus Dñs *Cath. Eccl. Zagrab. Canon. Decanus* GEORGIUS BISZTRICZEY, præsens opus revideat, ac suam superinde censuram apponat.

GEORGIUS REES, *Cath. Eccl. Zagrab. Custos & Vicar. Gener. m p.*

APPROBATIO CENSORIS.

POSTQUÀM Librum, cui Titulus: FUNDAMENTUM CANTUS GRFGORIANI, sèù CHORALIS &c. p̄legissem, ac cum probatis Authoribus contulissem; occurrit: quod de Platone olim Poëta dixit, dicam ego de libro hoc: *Hic unus instar est omnium.* Sive enim Cantum Choralem omnium Ritûs Romani Ecclesiarum, sive Chori Nostri Cathedralis Ecclesiæ Zagrabiensis Antiquissimam canendi consuetudinem spectes; ita hæc attemperata præsefert: ut nulli in aliquo deesse videatur. Dignum itaque judico: ut in publicam prodeat lucem, ac Tyronibus, ad Musicum concentum è fundamentis penetrandum aspirantibus, lucis plus afferat. *Zagrabie die 4. Septembris, Anno 1759.*



GEORGIUS BISZTRICZET, Canonicus Zagrabiensis, & sacre Sedis Diocesane Zagrabiensis Notarius. m p.



PRÆFATIO

AD LECTOREM.

Lſi mulki olim fuerint, qui omnem muſicæ Supelleſtilium copioſè, ac erudiſè, arte, & ratione in Communem uſum traduxiſſent: atque etiam modò ſint Doctrinâ, & Authoritate Clariffimi in Eccleſiis Choroflates, ad omnem melodiam, ut ait Virgilius: & *Cantare pares, & reſpondere parati*. Attamen vidi ego tyrones juvenes, nobiliſſimæ hujus artis amantes, qualis ego olim fueram, ita inter ſe diſceptare, ut uter ab altero diſcere debeat, ex adverſo audiens haud diſcernere valebat. Nequaquam ideo: quòd deſſent aut Auctores, aut Magiſtri, qñi eorum nodos ſolvere poſſent, aut vellent; ſed quòd deſſet facilitas, & Claritas rudi, ac inertì juvenum ingenio accammoda. Quamobrem operæ pretium haud mediocre, ut ſpero, me facturum putabam, ſi Fundamenta Cantûs Choralis ex varijs probatiſque Auctoribus, quaſi ex viridario flores in unum fasciculum methodo Dialogica, utpotè ſuaviore, ac magis perviâ, quâ totius rei ſumma in animos juvenum faciliùs, ac fructuoſiùs influere poſſet, colligerem:

col-

collectaque, ratione quasi amico fœdere ita copularem, ut nec claritati suavitas; nec suavitati deesset claritas: quibus & Magister, & Discipulus, tanquam delectabili vinculo, tenerentur. Quo in scriptio- nis genere quantum profecerim, intelligentis Censoris fuerat judicare. Verum ea moderni temporis est corruptela, ut cum multi sint, qui novis operibus legendis delectantur, longè plures esse, qui iis carpen- dis linguas suas intentent; aliòsque censurare, cavillare, judicare au- deant, præsumant; etsi fors nec opus Auctoris viderint: Ejusmodi Zoilos, ego quòque, licèt minimus, ut evitarem, scripturus, su- spensam identidem tenui manum, atque etiam calamum abjeci, abje- ctum tamen, suffragio Gratosi Mœcenatis, ac Patroni mei resumpsi, qui ex Platone monitum me esse volebat: *Nos nobis natos non esse; sed ortus nostri partem patria, partem parentes, partem amici, partem denique posterì sibi vendicent.* Atque hâc ut plurimum ratione morus, in- genuos juvenes vitæ, laborumque meorum participes, quasi hæredes esse volui. Accedite ergo Nobilissimis præceptis meis imbuendi, ut horum facilitate & rectè canere sciatis; & quod canetis, à Deo Op- timo impetretis; atque alios etiam ad pares devotionis affectus exci- tetis, si enim (quemadmodum Dialogo I. dicturi sumus) reliquis ar- tibus præstantior hæc ars, felicem in terris Platonem, ac Beatum in Cœlis fecit Davidem; minimè vos inopes relinquet orphanos. Quòd si me, qui vos ita alloquor, nôsse cupitis, adite eundem Divinum Platonem, libro de Legibus dicentem: *nulla ex re magis hominem, quàm ex verbis, qua loquitur, & opere, quod facit cognosci.* Cognoscite ergo, me ex hoc opere, quòd totus vester ita esse voluerim, ut corpore etiam à vermibus absumpto, cor saltem meum, in animis vestris, vivum inventum iri confidam.

MICHAEL SILLOBOD, P.

DIA.



DIALOGUS I.

DE AUTHORE MUSICES, SIVE CANTŪS.

MAGISTER.



AD Musices artem, artium liberalium antiquissimam, juxta ac nobilissimam peramanter te invito amatissime Discipule.

DISCIPULUS. Ad ardua me invitas Erudite Magister ; Nisi enim natus sit Pöeta, & Musicus, ei docendi labor frustra impenditur.

Magr. Nihil arduum abhörreas Ingenue Juvenis ; Laboris enim ardui præmium virtus est ; natura verò arte perficitur.

Disc. Saltem per asperam, ac spinosam viam non ducas discipulum tuum suavissime Magister.

M. Neque hoc metuas boni animi juvenis : Antequàm enim provinciam hanc tractandam suscepissem ; scribentem, sapienter admonuit Horatius, *Quid quid præcipies, esto brevis, facilis, & clarus, ut dicta percipiant animà dociles.*

D. Præceptis ergo, ac institutis optimi Magistri imbuendus, quid Musica sit, scire cupio ?

M. Rectè cupis id, quod à Platone, & Aristotele priùs traditum præcepit Cicero: Omnem institutionem, quæ de re quacunque suscipitur, debere à Definitione proficisci, ut intelligatur, quid sit id, de quo differitur. Est autem Musica bene canendi scientia: bene autem canere (*teste Bóetio*) est singulare donum, & gratia Omnipotentis Dei.

D. Ô gratia! ô donum Dei amabilis Musica! à quo originem habeat, incessit animum cupido sciendi?

M. Dicunt quidam habere ab ipsâ natura, alii à strepitu fluviorum, alii à pulsu ollarum, alii denique à cantu avium. Sed dicant illi ex se ipsis, quid velint. Ego verò non tam ex me, quàm ex sacris literis dicam: Musicam originem habere ab octavo post Adam homine Jubal. Ipse enim (*Gen. c. 4. v. 21.*) *fuit Pater canentium citharâ, & organo*, ut unisono canentium Angelorum choro in coelis, corresponderet in consonantia suâ 8^{va} in terris.

D. Operosa est homini consonantia Magister! quomodo ergo eam componere poterat Jubal?

M. Poterat sanè, quia habuit fratrem Tubalcain, qui (*citato cap. 4.*) *fuit malleator, & faber in cuncta opera aris, & ferri*. Frater ergo ejus Jubal, ex diverso inæqualium malleorum sono, diversas consonantias composuit: atque ita per Musicam simplicem, Divinâ providentiâ ad Harmoniacam pervénit, eamque posteritati tradidit.

D. Novum genus quæstionis facis Magister, Nonne quasi omnes Adæ posterî cum suis artibus diluviò deleti sunt: Quomodo ergo Jubal Musicam posteritati tradere poterat?

M. Providè equidem poterat. Nam antequàm Deus sceleratum mundum punivisset, Jubal in spiritu prævidit igne, vel aquâ puniendum. Ne ergo cum malo mundo bona quoque Musica periret. Jubal inventæ à se artis servantissimus custos, duas columnas erigi curavit; marmoream unam, latericiam alteram; utramque Musicæ principiis ideo insignitam, ut si marmorea igne absumeretur, latericia maneret: vicissim, si latericia aquâ dissiparetur, marmorea superstes servaretur. Inundantibus ergo super terram aquis diluvii destructa, ac dissipata est columna latericia, ac sola marmorea cum impressis

Musicæ principiis, integra inventa est per Nöe. Quæ (ut refert Samber. in elucidatione Musica choralis) hodie dum in Syria pro æterna memoria, tanquam pretiosissimus thesaurus vigilantissimè custoditur.

D. Optimum, ut video, hac in re vetustatis Magistrum modò egisti. Age ultro, & dic quæso: ad quas deinde nationes tam nobilis ars pervenisse traditur?

M. Imprimis ad Ægyptios, ab illis ad Græcos, à Græcis ad Latinos, præsertim verò per Hebræos, per quos ut plurimum Musicalia Instrumenta in utilitatem hominum, & laudem Dei inventa esse scribunt Historici.

D. Ergone ais utilem homini, & gratam esse Deo Musicam?

M. Nec secùs. Quomodo enim grata non erit homini Musica, quæ (nisi surdo canas) desperatum erigit, iratum temperat, tristem lætificat, melancholicum exhilarat, & quod caput est omnium, hostem corporis, animæque fugat. Quemadmodum percutiente David citharam, resocillabatur Saul, & leviùs habebat: recedebat enim ab eo spiritus malus. 1. Reg. c. 16. Quomodo etiam grata non erit Deo: si idem coronatus Vates hortatur nos dicens: *Laudate Dominum in psalterio, & cithara: in tympano, & choro: in chordis, & organo, ac cimbalis bene sonantibus.* Rectè ergo dicebat olim sagacissimus Socrates: nihil se scire, nisi Musicam didicisset.

D. Musicam unicum vitæ, animæque solacium dicis clarissime Magister?

M. Ita est, unicum dico, sed Quintuplex intelligo; Musica enim 1^{ma} est *Theorica*, seu speculativa, quæ in sola contemplatione, & cognitione regularum versatur, cujus finis est scire; ut si quis sciat quidem artem, ejus tamen specimen non exhibeat. 2^{da} est *Practica*, quæ in ipsum opus, seu exercitium prodit; cujus finis est agere, nullo post actum relicto opere; ut si quis solùm doceat Musicam. 3^{ta} est *Póetica*, quæ præter cognitionem, & exercitium post laborem aliquid operis relinquit; veluti Poëta carmen post mortem. 4^{ta} *Instrumentalis*, quæ sinè voce, & textu solis instrumentis peragitur. 5^{ta} *Vocalis*, quæ voce fit.

D. Bonitate tua Magister, satisfactum est expectationi meæ.

M. Nondum facis. Scias etenim Vocalem Musicam adhuc subdividi in *Choralem*, & *Figuralem*. Dico in *Choralem*, quòd passim usum obtinuerit in choro. Potiori tamen jure dici consuevit *Cantus Gregorianus*, à Divo Gregorio Magno, non quidem ab Eo quasi Authore; sed quòd is Antiphonale, & Graduale manu propria scripserit, & ab Ejusdem tempore, scilicet ab anno Christi, circiter 603. majus sui incrementum ubique in Ecclesiis acceperit: Quia verò simplicibus notis constaret, à quibusdam nuncupatur *Planus*: ab Italis verò *Firmus* ob stabilem temporis mensuram in notis servandam; ad distinctionem Cantus *Figuralis*, qui temporis mensuram per figuratas notas, & varia signa exprimit.

D. Præclare subdivisisti Musicam Magister. Jam quæso te dic modò: de qua nobis deinceps sermo instituendus est.

M. Me consule de Choralis tanquam digniori, & antiquiori. Sit itaque nobis, si tibi placet.

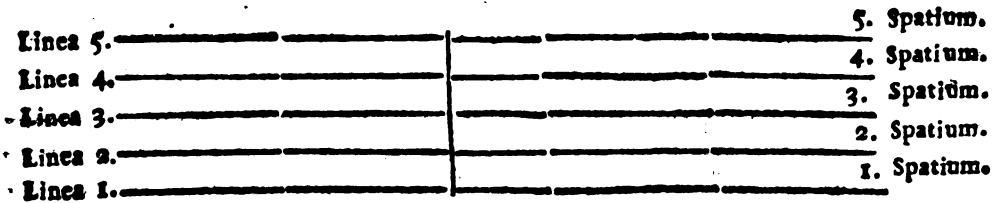
DIALOGUS II.

DE LINEIS, NOTIS ET CLAVIBUS.

Magr. **Q**ui montem Musæ ascendere cupit, imprimis scalam ad cændum sibi erigat, oportet.

Disc. De scala cantus loqueris Magr, At ex quot gradibus componatur, taces?

M. Si ad veterum monumenta, unde priori sermone digressi sumus, nobis denuo redire liceat; inuenimus sanè in columna Jubal scalam ex tribus tantum lineis compositam: talèmq; longo etiam post diluuium tempore in usu fuisse. Crescente verò tempore, crevit etiam scala: quòd modò de præcepto quatuor lineæ produci debeant; de consilio autem etiam 5q; produci possint. Quarum infima, est ordine 1^{ma}, & quæ sequitur 2^{da}, deinde 3^{tia}, 4^{ta}, &c. Eodem passu ipsa quoque spatia numerare noveris. Sic nempe.



D. Video Magr, erectam scalam, video etiam seriem linearum; sed quid ad lineas ponatur, nihil video?

M. Si videres veterum cantus, nihil aliud videres, quam lineas simplicibus punctis signatas, easque, incognita adhuc eorum arte papyracea, arborum corticibus incisas. Hac verò ætate, non solum lineæ, sed etiam spatia signari debent.

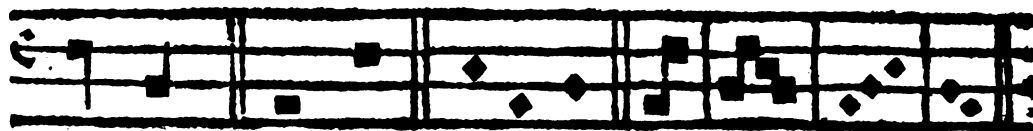
D. Itane veterum more, simplicibus punctis signanda erunt?

M. Nequaquam amplius ita fiet. Nam Joannes de Mours, eximius quondam Philosophus, & Mathematicus, alias ad canendum notas invenisse, nobisque tradidisse legitur.

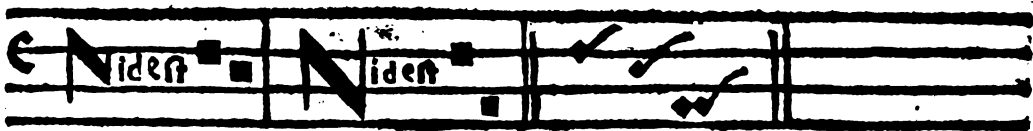
D. Fac ergo Venerande Magr, ut videam notas à Mathematico nobis traditas, ac usu receptas.

M. Videbis omninò, sed non uniformes. Licet enim, ut priori sermone dixeram tibi, in solo cantu Figurali servanda sit temporis mensura, ex qualitate notarum, & signorum cognoscenda; est tamen etiam in Cantu Choralis aliqua differentia temporis ex diversitate notarum commensuranda. Hanc ut observes, præsertim in libris Impressis, attende, qualis est nota. Si est caudata; tunc erit longa, & vox infra illam diutius protrahetur. Si est sine dependente cauda, tunc erit brevis, & vox nonnihil citius canetur. Si verò est angularis, tunc erit semibrevis, & vox infra illam citissimè absolvi debet. Quòd si notæ breves, vel angulares duæ, aut plures conjungantur, & quasi in uno continuo fluant, ligatæ dicentur, & denotabunt, quòd syllaba textus infra illas posita continuari debeat. Brevibus æquivalent notæ obliquæ, hoc est in transversum signatæ; in quibus solum extrema valent, medium autem nihil, quantumcunque producantur. Et quia canenti difficile est de scala in scalam sine indice transire, ideo in calce cujusque scalæ; ac etiam mutatione Clavis datur distincta ab aliis nota, dicta

Custos, vel Index, quæ custodiat tonum, ac indicet locum ubi subsequens nota accipi debeat. Vide jam omnes, & singulas in exemplo.



Notæ Longa. Bre ves Semibreves. Li ga tar.



Ob li quas Custodes.

D. Video sat clarè exhibitas notas cantûs choralis. At quomodo eas sinè voce, & textu cantabimus, non video?

M. Scribit Banchieri in sua Cartella Musica: quod Græci, qui primi literarum inventores notas cantûs per 6. litteras G. A. B. C. D. E, canere solebant. Nunc verò.

Sex natura modis, totum circumsonat orbem.

Quos referunt: ut, re, mi, fa, sol, lique simul.

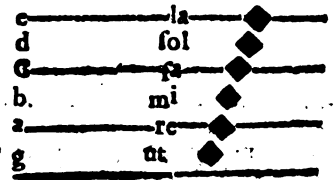
D. Multùm venerande Magr. multùm debemus Mathematico pro notis; multùm Græcis pro inventis literis; cui autem referendas gra-tes censeres pro vocibus?

M. Patri Gvidoni Italo, Ordinis S. Benedicti Monacho Aretino. Hic enim cum Anno Domini 1019. die Sacro S. Joannis Baptistæ, primum ex Hymno versum cantari audivisset, nempe.

Ut queant laxis
 Re-sonare fibris
 Mi-ra gestorum
 Fa-muli tuorum
 Sol-ve polluti
 La-bij reatum

Santo Joanne:

Is haud aliter, quàm à Deo illuminatus, ad 6. Capita versùs reflexione facta; totidem ex ijs deduxit syllabas, quibus omnis in cantu nota aptè exprimi posset: Servata in reliquo Græcorum Authoritate, quod primæ eorundem literæ Γ id est Gamma sive G. junxerit *ut*: deinde A. junxit cum *re*: B. cum *mi*: C. cum *fa*: D. cum *sol*: E. cum *la*: utrumque tam amico copulavit fædere, ut nec Græcorum derogaret Authoritati, nec tyronum decisset facilitati.



D. Nihilne ampliùs nostrâ dignum memoriâ celeberrimus Monachus reliquit.

M. Reliquit sanè jussu Papæ Benedicti 8^{vi} usitatum Graduale. Distinxit etiam Cantum Durum à bimolli; præcepitque literas vocari Claves.

D. De Clavibus loqueris Magr, & quam feram aperiant, non manifestas?

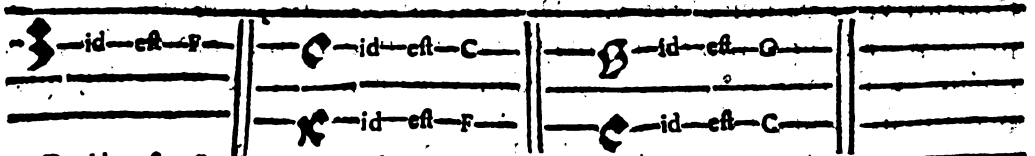
M. Manifestabo equidem tibi, quòd Claves aperiant syllabas: sive voces quibus notæ exprimi debeant, ut cognoscas quæ nota sit *ut*, *re*, *mi*, &c. Hoc est Claves sunt vocis formandæ indices sive Generales fuerint, sive Particulares.

D. Duplices ergo Claves Generales, & Particulares docebis Magr.

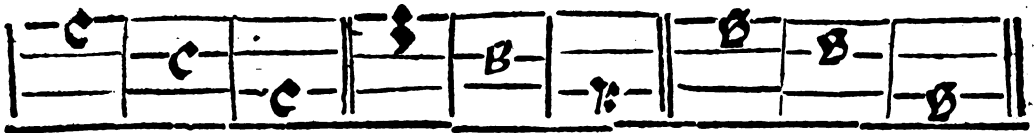
M. Docebo omninò, dicamque illas Claves esse Generales, quæ in exordio Cantùs, & capite cujusque scalæ, expressè signantur: Particulares verò quæ vel expressè non signantur, vel si signentur, vim Generalis Clavis non obtinent, ut accidit in cantu bimolli.

D. Dic ergo Magr, quot sunt Claves signabiles?

M. Si de numero quæris? Græci quoties 5. lineis utebantur, semper duabus Clavibus Cantum prænotabant: nempe ad primam lineam Γ. id est G. & ad quartam F. vel F. & C. vel verò G. & C. Utà vides hic.



Recentiores tamen, qui 4. lineis utuntur, unicam tantum Clavem signare solent. Sic nempe.

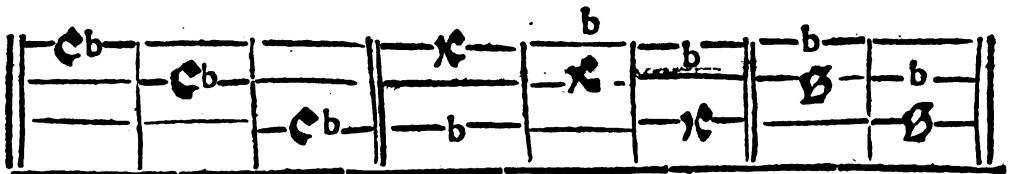


D. Observa Magister in Cantu choralis 3. Claves signabiles, quibus cantus prænolari debet.

M. Bene observas in Cantu Duro. In Cantu tamen b-molli Clavibus C. F. G. adjungi Accidentalem b. Est enim unus Cantus durus, b. mollis alter.

D. Quare clavem b. vocas Accidentalem?

M. Quia hæc semper associantur Clavi C. signatæ, vel non signatæ sive accidat in linea, sive in spatio, ut vides hic.



D. Video omninò pro Cantu b-molli signatam duplicem Clavem: sed quæ erit Generalis?

M. Erit b. Quia Cantus b-mollis desumit suam denominationem à Clavi b. dummodò b. non alicubi, & in parte tantum, sed per totum Cantum, & in capite cujusquæ scalæ associatur Clavi C. Aliæ autem Claves C. F. G. quasi signatæ non essent, particulares dici poterunt.

D. Quid igitur dices, ubi b. non per totum cantum, sed alicubi tantum signatur?

M. Dicam tunc, literam b. nec exhibere figuram Clavis Generalis, Cantum verò principaliter esse Durum, minùs autem principaliter b-mollem, adeoque mixtum; magis vel minus, prout frequentius, aut rarius, b. signabitur. Idem est, si Cantus sit b-mollis, & alicubi h quadratum signetur, mixtus erit.

D. Sed quæ hæc docet de discipulo rationem?

M. Quia Musici, & Cantores utuntur b. rotundo, & h quadrato non solum ad denominandum Cantum, sed etiam ad significandas voces fictas obiter illapsas. Siquidem b. rotundum vocem *fa*, ex natura sua mollem, & h quadratum vocem *mi*, ex natura sua duram repraesentet, vox igitur *mi* tibi dura datur, *fa* mollis mellificatur.

D. Satis Venerande Magr, satis miscuisti quadrata rotundis: dedisti durum cum molli: signasti Claves: Jam quæso te exple sitim meam, quomodo reliquas literas suis in locis locare poterò?

M. Hoc poteris ex sola clavi signata. Nam vides, quòd claves invicem (excepta F) tribus tantum lineis distent. His verò cognitis faciliè alias literas locabis; dummodò eas memoriter recitare sciveris.

D. Experire me, meumque ingenium Magr, si bonæ indolis, & animi docilis sim? si Optimo Magistro dignus Discipulus?

M. Recita ergo si potes Discipule à clavi C. literas fursum.

Disc. C. D. E. F. G. A. B. C.

M. Recita deorsum.

Disc. C. B. A. G. F. E. D. C.

M. Recita modò à clavi F. fursum.

Disc. F. G. A. B. C. D. E. F.

M. Recita deorsum.

Disc. F. E. D. C. B. A. G. F.

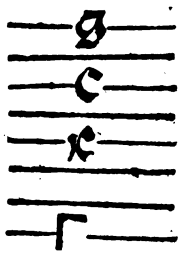
M. Recita tandem à clavi G. fursum.

Disc. G. A. B. C. D. E. F. G.

M. Recita deorsum.

Disc. G. F. E. D. C. B. A. G.

M. Sat egregium modò profectus tui dedisti specimen Discipule; quò prodis nihil eorum, quæ hactenus te docui, memoriâ excidisse tuâ. Festinemus ergo ad alia.



DIALOGUS III.

DE SOLMIZATIONE.

Magr. **P**ROduximus hactenus lineas, expressimus notas, signavimus claves: nunc patens, & aperta est via, ut procedentes procedamus per solmizationem; quæ non est aliud, quam notarum per certas voces recta pronuntiatio.

Disc. Exhibe Magr. Discipulo medium, quò notas per rectas voces pronunciare valeat.

M. Solent Magri. artis exhibere manum, in eaque omnes vocum derivationes articulatim explanare dicentes:

Disce manum tantùm, si vis bene discere cantum.

Absque manu frustra, disces per plurima lustra.

Verùm quia ejusmodi manùs minus clara videretur, ideo nos faciliorem Methodum secuti (salva artis inventorum integritate) ad scalam ex 10. ut vides lineis erectam omnes vocum derivationes reducemus.

Scala Generalis Cantùs h Durì, & b-mollis.

The diagram illustrates the general scale of Cantus h Durì and b-mollis, showing the derivation of notes from a single line (C-clef) across various clefs and octaves. The notes are labeled with 'e', 'd', 'c', 'b', 'a', 'g', 'f' at the top and 'e', 'd', 'c', 'b', 'a', 'g', 'f' at the bottom. The notes are connected by lines to show their derivation from the C-clef line. The diagram is labeled 'Super acut.' on the left, 'Acute.' in the middle, and 'Affinis Finalis' and 'Graver.' on the right.

Clef	Notes
Super acut. (C-clef)	la, la
d-clef	la, sol, sol, la
c-clef	sol, fa, fa, sol
b-clef	b, fa, h, mi, h, mi, b, fa
a-clef	la, mi, re, re, mi, la
g-clef	sol, re, ut, ut, re, sol
f-clef	fa, ut, ut, fa
e-clef	la, mi, mi, la
d-clef	la, sol, re, re, sol, la
c-clef	sol, fa, ut, ut, fa, sol
b-clef	b, fa, h, mi, h, mi, b, fa
a-clef	la, mi, re, re, mi, la
g-clef	sol, re, ut, ut, re, sol
f-clef	fa, ut, ut, fa
e-clef	la, mi, mi, la
d-clef	sol, re, re, sol
c-clef	fa, ut, ut, fa
b-clef	mi, mi
a-clef	re, re
g-clef	ut, ut

In hac igitur scala, vides Discipule, per ternam literarum replicationem, (excepta F. quæ bis tantum replicatur) esse 10. lineas ac totidem spatia, adeoque 20. notas, ultra quas in cantu choralis progredi non poteris, nec verò nudebis. Vides etiam utriusque cantus ascensum, & descensum: & si nondum omnia intelligis, interroga Magistrum.

D. Pacè tuâ interrogabo Magr: Quare literas ter replicaveris, replicatas divideris in *Finales*, & *Affinales*?

M. Ideo ter replicavi literas, quia omnis cantus vel est gravis, vel acutus, vel superacutus. Si ambit literas graves, procedit demisse: si acutas, procedit altiùs: si superacutas, procedit altissimè. Ideo autem replicatas divisi in *Finales*, & *Affinales*, quia omnis Regularis cantus in una ex 4. finalibus literis terminatur, quæ sunt D. E. F. G. De quibus suo loco dicemus. Quod si terminetur in litera Affinali A. vel B. vel C. Irregularis erit.

D. Quare autem in Scala Generali alicui literæ dedisti unam vocem, *ut*; alicui duas *fa*, *ut*; alicui etiam tres, *sol*, *fa*, *ut*?

M. Hoc ideo factum puta, quia in loco illo, ubi est solum *ut*, non potest alia vox dici, quàm *ut*. Et ubi est *fa*, *ut*, non potest dici, nisi vel *fa*, vel *ut*. Ubi autem est *sol*, *fa*, *ut*, solum una ex tribus dici potest vel *sol*, vel *fa*, vel *ut*. Respiciendo clavim superiorem, aut inferiorem directivam, ut sequens tibi exhibet symbolum.

In Cantu Duro.

In Cantu b-mollis.

A	la	mi	re	re	la	In	--	mi	la	In
B	fa	mi	-	mi	mi	descendendo.	--	fa	fa	descendendo.
C	sol	fa	ut	ut	fa	descendendo.	--	ut	sol	descendendo.
D	la	sol	re	re	sol	descendendo.	--	re	la	descendendo.
E	la	mi	-	mi	la	descendendo.	--	mi	mi	descendendo.
F	fa	ut	-	fa	fa	descendendo.	--	ut	fa	descendendo.
G	sol	re	ut	ut	sol	descendendo.	--	re	sol	descendendo.

D. Video in symbolo variari voces penes ascensum, & descensum, quem tamen ego non cognosco. Dic ergo quandonam nota ascendat? & quando descendat?

M. Hoc indicant ipsæ claves. Nam si nota habet supra se notam in clavi C. vel F. vel G. tunc ascendit: secùs verò descendit.

D. Quid si autem nota accidat in ipsa clavi descendetne?

M. Discernendum prius est: vel clavis tùm gerit munus clavis saltem Particularis, vel non? si gerit? tùm nota in ipsa clavi, quasi ad se ipsam descendit. Si non gerit? tunc ascendit ad proximam clavim, quam supra se habet. Tunc autem literæ C. F. G. munus clavis gerere dicuntur, quando vel unicam notam infra se habent. Sic infra, in mutationibus cantûs duri, in exemplis sub numero 3. & 4. Litera G. exhibet munus clavis, quia infra se habet notam *f. fa.* Ergo descendit, & in descendendo duro habet *sol.* Similiter sub num. 2. & 6: Litera C. gerit munus clavis, quia infra se habet notam *mi*, adeoque in descendendo duro C. habet *fa.* Sub numero autem 1. & 5. Litera G. *ut* non gerit munus clavis, quia infra se nullam notam habet: ergo ascendit ad clavim, quam supra se habet C. *fa.* Et similiter sub num. 4. F. *fa*, ascendit ad G. *sol.* Quod bene observandum, præsertim illis, qui recentiores sequuntur Authores. Nam Veteribus perinde erat, si ve ex data ratione diceretur G. *sol.* vel C. *fa.* Sive G. *ut* vel C. *ut* propter clavim superiorem, dumodo in unisono vox servetur. Est in omnibus mutationibus utriusque cantûs duri, & b-mollis.

D. De Mutatione loqueris, & quid illa sit, non definis.

M. Mutatio, est vocis in vocem in eadem litera unisona variatio.

D. Quandonam ergo variatio vocis fieri debeat, quæso te dicas?

M. Variatio vocis, seu mutatio fieri debet, quoties una, aut plures notæ supra *la*, ascendunt, vel infra *ut*, descendunt.

D. Quid igitur canendum est, si vel unica nota ascendat supra *la*?

Hæc est universalissima omnium Regula: *Unica nota ascendente supra la, semper canendum est fa, ut ajunt fictum; etiamsi cadat in literam e.*

<p style="text-align: center;">_____ <i>la, ^{fa,} la,</i> _____</p> <p style="text-align: center;">X _____ <i>fa,</i> _____</p> <p style="text-align: center;">_____</p> <p style="text-align: center;">_____</p>	<p style="text-align: center;">_____ <i>fa,</i> _____</p> <p style="text-align: center;">C-b _____ <i>sol,</i> _____</p> <p style="text-align: center;">_____ <i>fa,</i> _____</p> <p style="text-align: center;">_____</p> <p style="text-align: center;">_____</p>
--	--

Si rament Cantus fit 3^{tii}, vel 4^{ti} toni, tunc fieri debet mutatio vocis *fa*, in *mi*, propter 5^{tam} naturalem, five perfectam, quæ in dictis duobus tonis fit à *mi*, in *mi*; præsertim si cantus sumat initium in *re*, *mi*, vel in *mi*, *re*. Ut vides in hisce exemplis.

A musical staff with a treble clef (C) and a common time signature (C). The notes are: *re* (4th line), *sol* (3rd space), *sol* (3rd space), *re* (4th line), *re* (4th line), *ut* (3rd space), *re* (4th line), *mi* (5th line), *ut* (3rd space), *re* (4th line), *re* (4th line), *re* (4th line). The lyrics 'Benedi eta tu in mulieribus. &c.' are written below the staff.

Benedi eta tu in mulieribus. &c.

A musical staff with a treble clef (C) and a common time signature (C). The notes are: *mi* (3rd space), *re* (4th line), *mi* (3rd space), *sol* (3rd space), *sol* (3rd space), *sol* (3rd space), *mi* (5th line), *re* (4th line). The lyrics 'Gaude Maria Virgo. &c.' are written below the staff.

Gaude Maria Virgo. &c.

D. Fierine debet mutatio, si plures notæ ascendant supra *la*?

M. Debet omnino vel *sol*, vel *la* mutari in *re*.

D. Quid autem dices, si una, aut plures notæ descendant infra *ut*?

M. Dicam hoc, quòd si vel unica nota descendant infra *ut*, statim vel *mi*, vel *re* debet mutari in *la*.

D. Quare ais: vel hæc, vel illa nota debet mutari in aliam?

M. Quia duplex est mutatio 4^{tæ}, & 5^{tæ}! Dico 4^{tæ}, & 5^{tæ}, quia mutatio fit supra Claves C. & F. quæ invicem, ut vides, semper 4^{to}, vel 5^{to} loco distant.

A diagram showing two staves. The top staff has a treble clef (C) and a common time signature (C). The bottom staff has a bass clef (F) and a common time signature (C). The notes are: *re* (4th line), *sol* (3rd space), *re* (4th line), *mi* (5th line) on the top staff; and *re* (4th line), *sol* (3rd space), *re* (4th line), *mi* (5th line) on the bottom staff. The notes are aligned vertically to show the interval of a fourth between the two keys.

In mutatione ergo 4^{tæ}, post *fa* in ascendendo duro statim canendum est *re*; & in descendendo *la*. In mutatione autem 5^{tæ}, post *fa* prius canendum est *sol*, quàm *re*, & in descendendo prius *mi*, quàm *la*. Considera utramque mutationem in exemplis.

Mutationes in Cantu Duro.

g Num. 1.

4^{ta} **X**

g mi la fa
d re fol la
b mi mi re
g ut ut

b Num. 2.

4^{ta} **X**

a la fol fol fa
g mi la fa
d re fol fa
b mi mi re
a re re

Num. 3.

5^{ta} **X**

c fa mi mi la
b re fol fa
g mi mi re
e d re re
c ut ut

f Num. 4.

5^{ta} **C**

d la fol fol fa
b mi mi la
a re re la
g fol fol fa
f fa fol fa

Num. 5.

4^{ta} **C**

f g fol fa la
d re mi la fol fa
b mi mi re
a g ut re re ut

Num. 6.

4^{ta} **b**
 a
 P
 c
 d
 e
 mi
 re
 fa
 mi
 la
 fa
 sol
 fa
 mi

Num. 7.

5^{ta} **b**
 re
 mi
 fa
 re
 mi
 re
 fa
 mi
 re
 sol
 fa
 mi

D. Idémne fit etiam in Cantu b-molli?

M. Nequaquam idem, sed torum ab apposito: nempe, in mutatione 4^{ta}. in ascendendo Cantu b-molli, post *fa*, prius canitur *sol*, deinde *re*, & in descendendo prius *mi*, deinde *la*. In mutatione autem 5^{ta} in ascendendo Cantu b-molli, post *fa*, statim canitur *re*, & in descendendo *la*. Hæc quoque Regula declaratur in exemplis.

Mutationes in Cantu b-molli.

4^{ta} **b**
 re
 mi
 fa
 re
 mi
 la
 sol
 fa
 mi
 re

4^{ta} **b**
 re
 mi
 fa
 re
 mi
 la
 sol
 fa
 mi
 sol

5^{ta} **C-b**

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

5^{ta} **C-b**

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

4^{ta} **C-b**

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

4^{ta} **G**

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

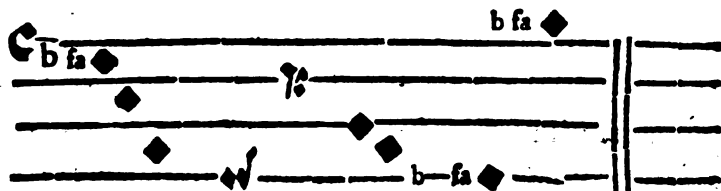
5^{ta} **G**

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

D. In Scala, Cantus, Generali docuisti Magr. quod infra F. Grave; ad litteram b. non possit alia vox dici, quam *mi*. In praemissis tamen Ex-

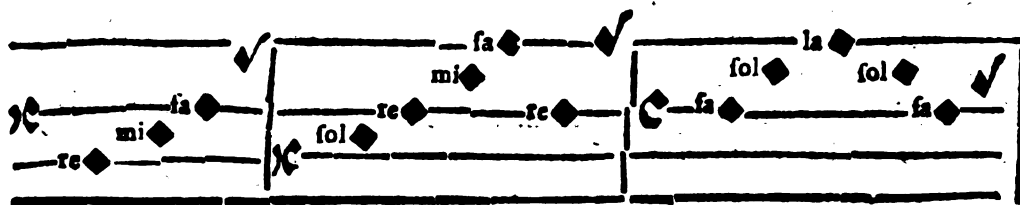
emplis Cantus b. mollis, infra F. Grave ad b. posuisti *fa*. Quomodo, quæso te, conciliabis hoc?

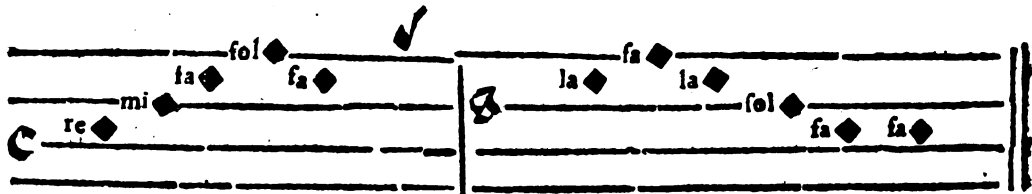
M. Conciliabo facillimè. Nam quòd in b. Gravi cantus duri non possit alia vox dici quàm *mi*. est per se; quòd autem in Cantu b. mollis dici possit etiam *fa*. est per accidens. Si enim Cantus b. mollis à b. Acuto descendat ad b. Grave, naturaliter etiam in b. Gravi dici debet *fa*. propter Octavam, quæ fit à b. ad b. ut exponitur in Exemplo.



D. Comprehensus, & animò, & oculis præstantissimis tuis tum Præceptis, tum Exemplis restat explanare: ducendane erit 3^{ta} linea, quando cantus supra 4. lineas, ac totidem spatia ascendit, vel descendit?

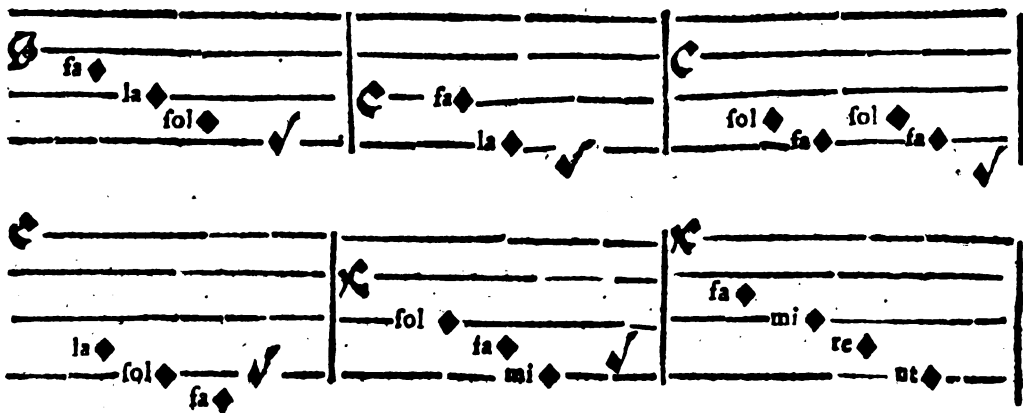
M. Pro exigentia talis ascensus, & descensus solent quidem Figuralistæ unam, aut plures lineas addere. Nos tamen Choralistæ non ita facimus; sed, si cantus supra 4. lineas ascendat, tunc Clavim signatam ad proximam inferiorem lineam movemus: quòd si neque talis sufficiat, aliam superiorem quinto loco distantem signamus: anteposito tamen semper, & ubique suo Custode, quasi Indice indicante locum subsequentis notæ. Si verbis nihil attinet exprimere: adsunt Tyroni Exempla.





D. Clarè verbis, & præclarè Exemplis doces Magr. ad proximam inferiorem lineam movendam esse Clavim tunc, quando Cantus suprâ 4. lineas ascendet. Quò autem movebitur tunc, quando infrâ 4. lineas descendes?

M. Vice versâ, ad proximam superiorem lineam movebitur. Juvabit iterùm videre exempla,



D. Sat industriosè pro captu meo laborâsti Magr. Haud parùm muneri tuo concedendum erit, si ultrò Præceptorum tuorum participem me facere dignaberis.

M. Si Præceptorum meorum præstantiâ raperis discipule; majori sonatu in eorundem studium incumbas velim. Ego verò id præstabo, eamque impendam diligentiam, ut etiam quod reliquum est, intelligere possis. Est autem.

DIALOGUS IV.

De Intervallis, sive Consonantiis.

M. De intervallis, breviori temporis intervallo Exercitationem haberi, etiam non rogatus Intervallum definio: Quòd sit (Teste Boëtio Romano lib. 1. c. 8.) soni acuti, gravisque distantia: Hoc est, si fortè non intelligis: distantia vocis à voce penes ascensum, & descensum considerata: quam aliqui Consonantiam vocant.

D. Nunc rogatus dices Magr. quot intervalla numeraturi simus?

M. Numerant aliqui plura, aliqui verò pauciora; nos verò 8. tantum communiter recepta, pertractanda assumemus.

D. Assume ergò Magr. unum, quod ordine primùm esse novisti.

M. Haud scio, quid tibi hìc respondeam bñne juvenis. Primùm enim intervallum non tam Intervallum est, quàm Intervalli principium; quemadmodum unitas non tam numerus, quàm numeri principium est. Nullam enim in se vocis distantiam habet, sed eodem in loco sonat. Honoris tamen gratià etiam primùm Intervallum inter reliqua computandum venit. Primum ergò Intervallum, erit tibi prima ordine Consonantia, quàm Musici Unisonum vocant. Secunda Consonantia erit Tonus. Tertia Ditonus. Quarta (Græcis vocabulis) Diatexeron. Quinta Diapens. Sexta Exachordon. Septima Etrachordon. Octava Diapason. Antequàm tamen singulas examinemus: imprimis videamus Exempla Primæ Consonantiæ, seu Unisoni.

Prima,
sive
Unisonum.



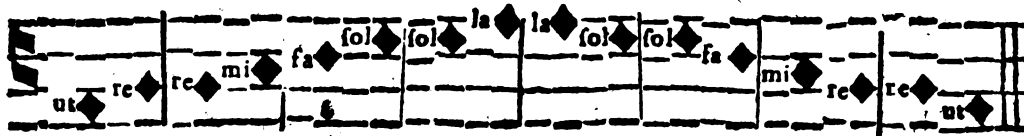
D. Vellem mihi diceres Magr. quid sit *Secunda*?

M. *Secunda* est distantia vocis à voce cum uno intervallo: quod fit, quando à linea ad proximum spatium, vel vicissim fit transitus, si-ve id fiat perfectè, veluti ab *ut* ad *re*. vel imperfectè, à *mi* ad *fa*.

D. Quare dicis perfectè , vel imperfectè ?

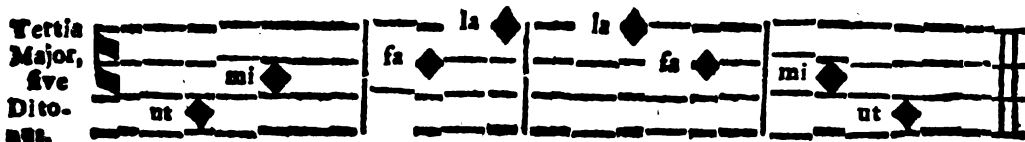
M. Minimè abs re quidquam dico. Duplex enim est *Secunda*. Perfecta, & Imperfecta. Illa vocatur Major; Quia in illa quodammodo major, fortior, & intensior fit vocis ad vocem commotio; in ista autem remissior. Unde illa propriè *Tonus* à tonando dicitur (tonare enim, ut Joannes XXII. C. 8. scribit, est potenter sonare) Ista verò *Semitonus*, quasi minùs sonans vocatur; fitque solùm in transitu à *mi* vel *la* ad proximum *fa*, & vicissim. Accipe Exempla utriusque

Secunda Major, sive Tonus.



D. Interrogare te auisim Magr. quid sit Tertia ?

M. *Tertia* est distantia vocis à voce per proximas 3. notas, sive salrus, cum duobus intervallis. Hæc si componatur ex duobus integris tonis erit major, & propriè Ditonus. Si verò componatur ex Tono, & Semitono erit Minor, Semitonus dicta. Habet autem Species Solmizationis sequentes.



b fa ♦

Tertia
Minor,
five Se-
midi-
tonus.

D. Digneris Magr. exponere *Quartam*.

M. *Quarta*, est distantia 4. vocum cum tribus intervallis : estque Duplex, *Vera*, una, & *Falsa* alia. *Vera*, proprie *Diatexeron* dicta, componitur ex duobus Tonis, & uno Semitono. *Falsa* autem ex tribus integris tonis: unde à quibusdam Tritonus vocatur; ab aliis verò Superflua, vel prohibita *Quarta*. Quia nullam gratam Consonantiam facit; sed durum quid, & asperum auribus obrudic. Utramque probabis canendo.

Quarta
Vera,
five
Diate-
xeron.

Quarta
Falsa
five
Tritonus.

D. *Quartam* ordine sequitur *Quinta*, quid autem hæc sit?

M. *Quinta*, est distantia 5. vocum cum 4. Intervallis. Hæc, si componatur ex tribus tonis, & uno Semitono, vera, & perfecta erit Consonantia, dicta *Diapens*. Si verò componatur ex duobus tonis, & duobus Semitonis, erit falsa, imperfecta, & dissonans, dicta *Semidiapens*. Uriusque species exponunt Exempla.

Quinta
Vera, si-
ve Dia-
pens.

Quinta
Falsa, si-
ve Semi-
diapens.

D. Audiamus Magr. aliquid de Sexta.

M. Sexta, est distantia 6. vocum cum 5. Intervallis, de nota ad notam faciens saltus 6. Hæc si componatur ex 4. tonis, & uno Semitono, vera, & perfecta erit, Græcè *Exacordon* dicta. Si verò componatur ex tribus tonis, & duobus Semitonis, erit Falsa, & imperfecta: Cujusvis species considera in Exemplis.

Sexta
Vera, si-
ve Exa-
chordon.

Sexta
Falsa,
& Im-
perfe-
cta.

D. Solutâ Sextâ via aperitur ad Septimam.

M. Septima, est distantia cum b. Intervallis per 7. notas: æquè duplex Vera, sive Major, & Falsa, sive Minor. Major, Græcè *Ettachordon* componitur ex Ditono, & Diapense: hoc est, ex 5. tonis, & uno Semitono: Minor verò ex 4. tonis, & duobus Semitonis. Cujusvis Species dant Exempla.

Septima Vera, five Etta-chordô.

Septima Falsa, five Imperfecta.

D. Superest exponenda Octava.

M. Octava, est distantia 8. vocum cum 7. Intervallis. Hæc si constet ex 5. tonis, & duobus Semitonis, erit Vera, & perfecta *Diapason*. Secus, si constet ex 4. tonis, & tribus Semitonis, erit falsa, & imperfecta. Sed nulla sine Exemplis.

Octava Vera, five Diapaton.

Octava Falsa, five Imperfecta.

D. Traditis, ac Exemplificatis omnibus 8. Consonantiis, transeamus Magr. ad alia:

M. Maçtè animô; transeamus. Operæ pretium erit.

DIALOGUS V.

De Perfectione, & Imperfectione Tonorum.

M. Tonus, Græcorum olim lex fuerat: Musicorum deinde modus factus est: nobis verò Regula erit, quâ omnis Cantus, (cui nec Antiphona, nec Responsorium, nec Introitus sit) cuius sit toni, cognosci poterit.

D. Solita ergo bonitate tua dices Magr, quot sint toni?

M. *Nunc sunt octoni, quandoque fuerunt quaterni.*

D. Quare olim quaterni? nunc verò sunt octoni?

M. Quia omnis ferè veterum Cantus in una ex 4. finalibus literis, quæ sunt D. E. F. G. terminabatur. Totidem ergo regulæ, siue modi cognoscendi Cantum esse debebant. Et quidem, si ultima finalis nota Cantus terminabatur in D. tunc erat toni 1^{mi}. in E. 2^{di}. in F. 3^{ti}. in D. 4^{ti}. Primus Græcè vocabatur *Prothus*. Secundus *Deuterus*. Tertius *Tritus*. Quartus *Tetrardus*. Qui, quia ob nimium ascensum admodum difficiles fuissent; utpote ab uno extremo ad aliud 11. vocibus siue notis ascendens, ideo majoris facilitatis studio, ex quatuor tonis facti sunt Octoni,

D. Sed quomodo hoc factum fuisse putabo Magr?

M. Hoc factum puta ita: Quatuor tonis, adjuncti sunt alii 4. nec secus, quàm cuique suus collateralis, quasi in obsequium datus. Unde in consuetudinem jam abiit, ut collaterales, servi plagales; Illi verò, digniori titulo, Domini Authentici appellarentur.

D. Memini te dixisse Magr. quòd Veteres 4. suos tonos, quos tu Dominos Authenticos vocas, cognoscebant ex 4. finalibus literis D. E. F. G. unde autem nos cognoscemus nostros connaturales, siue Plagales?

M. Etiam ex 4. lineis D. E. F. G. cognoscemus. Nam in quacunque litera terminatur Dominus tonus Authenticus, in eadem terminari debet servus suus Plagalis. Nempè.

Dominus *Prothus*, suusque servus, id est tonus 1. & 2. in D.

Dominus *Deuterus*, suusque servus, id est, tonus 3. & 4. in E.

Dominus *Tritus*, suusque servus, id est, tonus 5. & 6. in F.

Dominus *Tetrardus*, suusque servus, id est tonus 7. & 8. in G.

Ex quibus perspicuum est, illos solos tonos Authenticos esse, qui imparibus numeris scribuntur; alios autem, qui paribus scribuntur, esse Plagales. Quæ omnia ut eò tenaciùs memoriâ retineas, jure Magiltri, hos tibi versus trado.

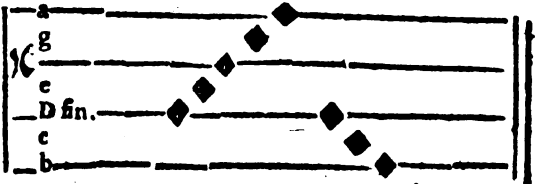
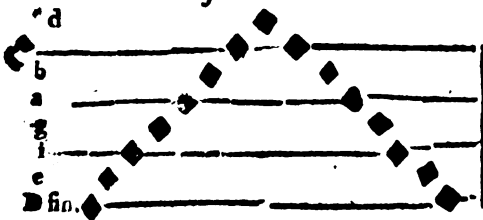
*Fines cunctorum, Cantor, dignosce tonorum.
 Nam finem primi D. continet, atque secundi.
 Tertius E. regitur, & quarti finis habetur.
 Quintus in F. finem, sextus quoque ponit eundem.
 Septimus, octavusque tonus cognoscitur ex G.*

D. Si ita est, ut doces Magr. quòd tonus Authenticus, & Plagalis in una eadèmq; litera terminentur, quomodo ergo dignosci poterunt?

M. Antequam respondeam tibi, scias velim Discipule: omnem cantum tam Authenticum, quàm Plagalem, ut perfectus sit, debere 8. notis ascendere, vel descendere. Unus tamen ab altero dignoscitur per hoc; quòd Authenticus supra finalem notam ascendat 8. notis. Plagalis verò solùm ascendat notis 5. & descendit 4. Quæ simul unitæ faciunt 8. notas. In cujus rei auxilium, singulorum inspice exempla.

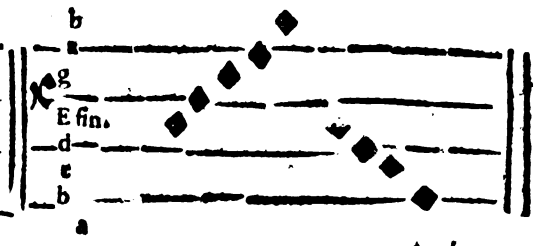
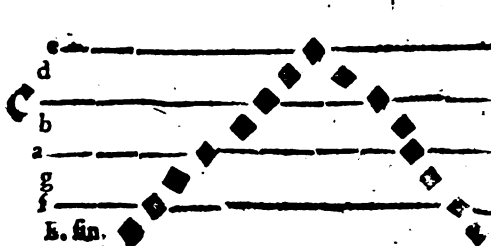
*Authenticus Dominus Prothus.
 Est Primus Tonus.*

*Plagalis, Servus Prothi.
 Est Secundus Tonus.*



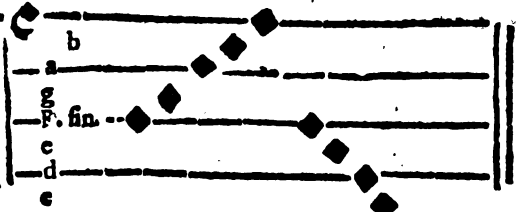
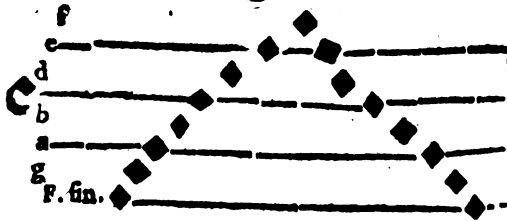
*Authenticus D. Deuterus.
 Est Tertius Tonus.*

*Plagalis, Servus Deuteri.
 Est Quartus Tonus.*



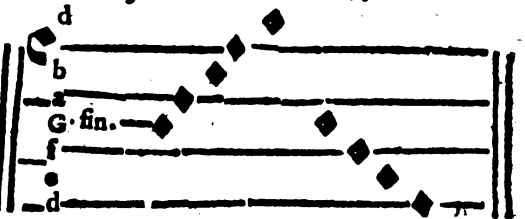
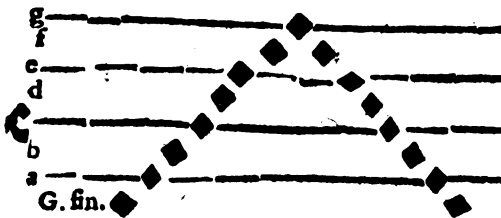
*Authenticus D. Tritus.
Est Quintus Tonus.*

*Plagalis Servus Triti.
Est Sextus Tonus.*



*Authenticus D. Tetrardus.
Est Septimus Tonus.*

*Plagalis Servus Tetrardi.
Est Octavus Tonus.*



D. Egregiè, tam præceptis, quàm exemplis declarasti Magr. ut si cantus supra notam finalem ascendat notis 8. erit Authenticus. Plagalis verò, si infra finalem descendat notis 4. ac uterque perfectus. Qualis autem erit ille, qui & supra notam finalem pluribus ascendet, quàm 8. notis? & pluribus descendet quàm 4. ?

M. Uterque erit plus quàm perfectus; quemadmodum esset imperfectus, si paucioribus ascenderet, vel descenderet.

D. Concurrentibus duobus tonis perfectis, vel imperfectis, quomodo, quæso te, cognoscere poterò, an sit potiùs Authenticus, quàm Plagalis, vel è contrà?

M. Iterùm in ascensùs, & descensùs odiosam repetitionem, cogis me redire Discipule. Dixi enim tibi, quòd tonus Authenticus unicè ex ascensu; Plagalis verò ex descensu cognoscatur. Concurrentibus itaque duobus tonis perfectis, videndum est: an frequentius cantus ascendat ad 8^{vam}? vel descendat ad 4^{tam}? si frequentius ascendat; erit Authenticus. Si frequentius descendat, erit Plagalis. Concurrentibus autem duobus tonis imperfectis, etiam videndum est; an cantus supra notam finalem frequentius ascendat per 6^{tam}, vel 7^{mam}? aut verò frequen-

cius descendat infra notam finalem per 2^{dam}, vel 3^{tiam}; si frequentius ascendat; erit Authenticus, si frequentius descendat; erit Plagalis.

D. Qualis autem erit ille, qui nec ascendet per 6^{tam} aut 7^{nam}; nec verò descendet per 2^{dam}, aut 3^{tiam}?

M. iterum videndum est. an supra notam finalem habeat Diapense, sive 5^{tam} veram; vel fortè habeat Diatexeron, id est 4^{tam}. Si habet 5^{tam}, tunc est Authenticus; si verò habet 4^{tam}, est Plagalis. Toni enim Authentici procedunt latè, & vivaciter, quod proprium est 5^{tæ} per 3^{tiam}, Plagales verò procedunt mæstè, & affectuosè, quod proprium est 4^{tæ}.

D. Interpellare tandem te ausim Optime Magr. Qualis jam ille erit cantus, qui nec per 5^{tam}, nec per 4^{tam} ascendit?

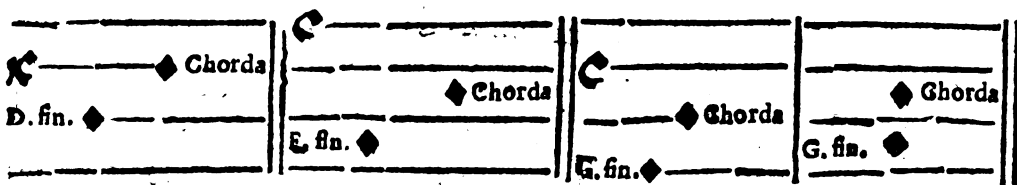
M. Erit talis, qualem indicabit Chorda. Est autem Chorda, tertia nota supra finalem; ut vides hic.

Toni 1. & 2.

Toni 3. & 4.

Toni 5. & 6.

Toni 7. & 8.



Si ergo supra chordam fuerint plures notæ, quàm infra illam, erit Authenticus; secùs erit Plagalis.

D. Posset contingere cantus, in quo solùm una nota esset supra chordam, & alia infra chordam, qualis autem erit tunc?

M. Semper, & ubique videndum est, an cantus unâ solùm notâ ascendat, per tonum, vel per semitonum. Si ascendat per tonum, descendat verò per semitonum, erit Authenticus. Et vice versâ, si ascendat per semitonum; descendat verò per tonum erit Plagalis: Quòd si pari passu procedat ita, ut discerni non possit, dicendus est potius Authenticus; quàm Plagalis. Quia servus Plagalis in pari concursu, debet cedere Domino suq, qui est Authenticus. Nos verò cedamus utrique, ac unâ eamus ad Chorum.

DIALOGUS VI.

De Intonationibus.

M. Superatis arduis, per amœniorem studii campum, amantem cantus ducam Discipulum meum. Campus erit Chorus; ratio modulandi Intonationes: sinè quarum noticia Chorum quidem ascendero licebit; at chori Directorem agere minimè licebit:

D. Quid fuit illud arduum, quod superavimus? & quid hoc amœnum, ad quod amplectendum tantoperè me provocas Magr?

M. Arduum sanè fuerat, generaliter omnem cantum, cujus sit toni, ex nota finali, & vario notarum ascensu, ac descenû cognoscere. Amœnum autem, & facilè est visâ, solùm notâ finali Antiphonæ, & initiali *Evovae*, cujus sit toni, cognoscere. Est autem *EVOVAE* vox, ex vocalibus *sEcVlOrVm AmEn* composita; quæ ideo in fine cuiusque Antiphonæ ponitur, ut juxta illam intonatio fiat; sive deinde tota Antiphona decanteretur, sive initium tantum.

D. Dicis omnia ad captum meum Magr. Dic modò quod solerter te dicturum promisisti: quomodò ex nota finali Antiphonæ, & initiali *Evovae* cognoscere possim, cujus sit toni Antiphona?

M. Hoc modo: Si finalis nota Antiphonæ finiat in *re* & initialis *Evovae* incipiat in *la* per 5^{am} ascendentem, tunc tam Ant. quam psalmus erit primi toni. Si verò Ant. finiat in *re* & *Evovae* incipiat in *fa* per 3^{iam}. tunc erit 2^{di} toni. *mi*, *fa*, per 6^{tam}. 3^{tii}. *mi* *fa* per 4^{am}. 4^{ti}. *fa*, *fa*; vel *ut*, *sol*, *b. molle* per 5^{tam}. 5^{ti} *fa*, *la*, per tertiam 6^{ti}. *ut*, *sol*, per 5^{tam}. 7^{mi}. *ut* *fa*, per 4^{tam}. 8^{vi}. Quos omnes in gratiam mei Discipuli hisce versibus exprimo.

Re, *la*, primus habet *re*, *fa*, datur inde secundo.

Tertius ad sextum *mi*, *fa*; at *mi*, *la*, quartus habebit.

Fa, *fa*, fert quintus; *fa*, *la*, concedito sexto.

Septimus est *ut*, *sol*; *ut* *fa*, capit inde supremus.

Quod si Discipulo meo doctrina non placet, nec placerent versus. Placebit fortè omnium tonorum Symbolum; ac singulorum Exempla.

Symbolum Tonorum.

D	Anuph.	re	la	Initial.	per 5tam.	Ton. 1.
		re	fa		per 3tiam.	Ton. 2.
E	Anuph.	mi	fa	Initial.	per 6tam.	Ton. 3.
		mi	la		per 4tam.	Ton. 4.
F	Final.	fa	fa	Evovae.	per 5tam.	Ton. 5.
		fa	la		per 3tiam.	Ton. 6.
G	Final.	ut	sol	Evovae.	per 5tam.	Ton. 7.
		ut	fa		per 4tam.	Ton. 8.

Exempla.

	Ton. 1.	Ton. 2.	Ton. 3.	Ton. 4.	Ton. 5.	Ton. 6.	Ton. 7.	Ton. 8.
d			fa		fa		sol	
b								fa
a	la			la		la		
g		fa			fa	fa	ut	ut
f			mi	mi				
e		re						
d	re							

D. Placent admodum omnia tua dicta, & facta Magr. solum unico adhuc premor angore: quare nimirum plures notæ supra Evovae signantur, dum unicam sufficere dicis ad cognoscendum tonum?

M. Mitte angorem fili mi. Nam paterno te affectu docet Magr. Ideo plures notas, quam unicam, ex qua tonus cognoscitur, signari; ut in unica, eaque prima supra Evovae signata (in Festis simplicibus, & Feriis dumtaxat) incipias Psalmum; in reliquis autem notis ejusdem Psalmi versum aptè terminas. Dico aptè; quia si versus plures syllabas contineat, quam præscriptæ notæ requirant, in unifono accipiendæ erunt. Hic enim non tam medium, quam initium, & finis consideratur.

D. Si toni Psalmorum in Festis simplicibus, & Feriis habent intonationes ab initiali nota Evovae; quales autem habent in Festis Duplicibus?

Magr. Primus Tonus habet *fa, sol, la*, Sextus, & idem.

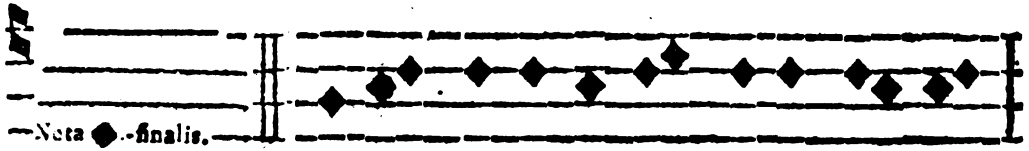
Ut, re, fa, Octavus, sit tertius, atque secundus.

La, sol, la, quartum dant, *ut mi, sol*, tibi quintum.

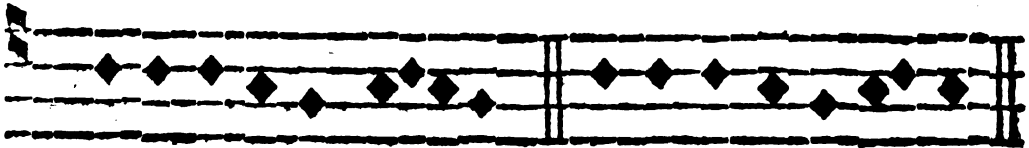
Septimus at tonus *fa, mi, fa, sol*, tibi monstrat.

Ad quorum majorem intelligentiam ne quidpiam desideres, subnecto Exempla.

Ton. I.

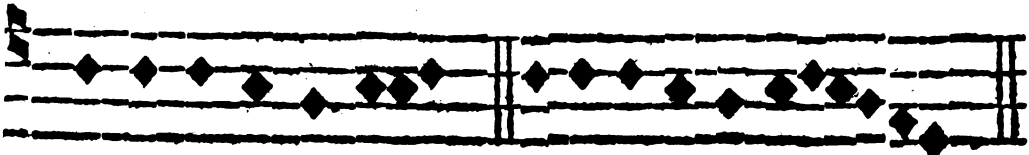


Di xit Dominus De mino me o.



Evo va e.
Sede à dextris meis.

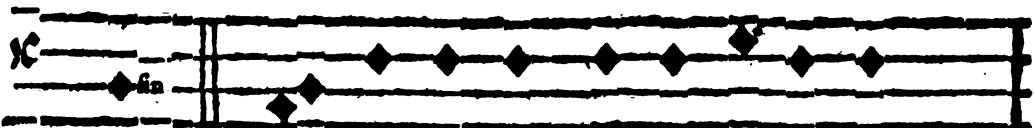
E v o v a e.
Sede à dextris meis.



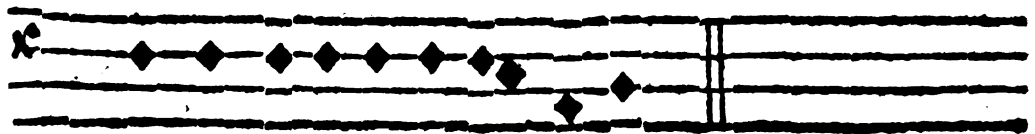
E v o v a e.
Sede à dextris meis.

E v o v a e.
Sede à dextris meis.

Ton. II.

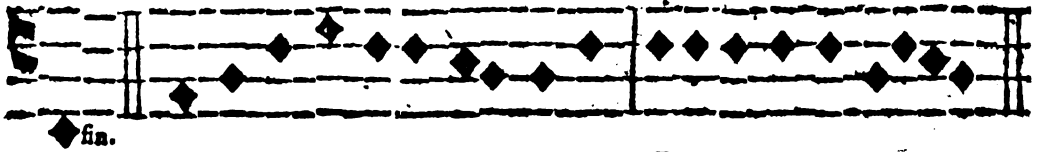


Bea tus vir qui ti met Dominum.



E V O V A E.
in mandatis eius volet nimis.

Ton III.

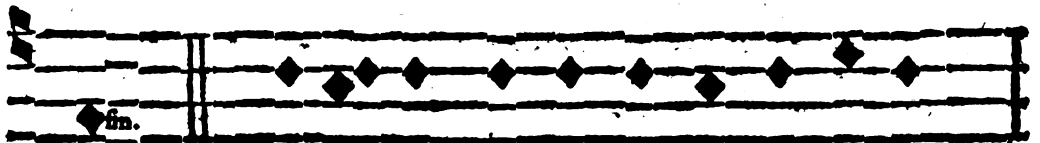


E v o v a c
Laudate pueri Dominum, laudate nomen Domini.

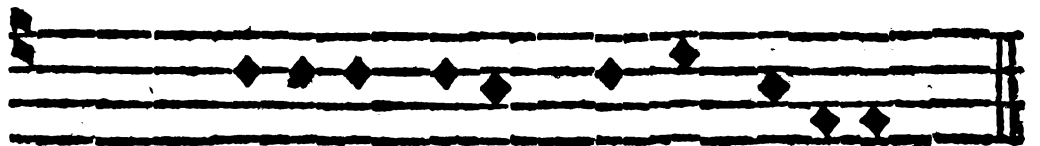


E v o v a c. E v o v a c.
Laudate nomen Domini. Laudate nomen Domini.

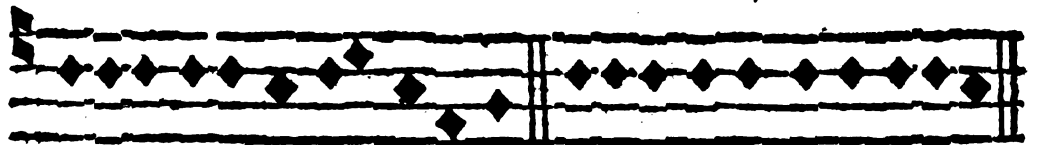
Ton. IV.



Lau da te Dominum omnes gentes.

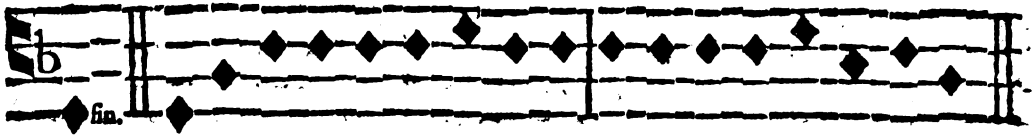


E v o v a c.
Lau da te e um om nes po pu li.



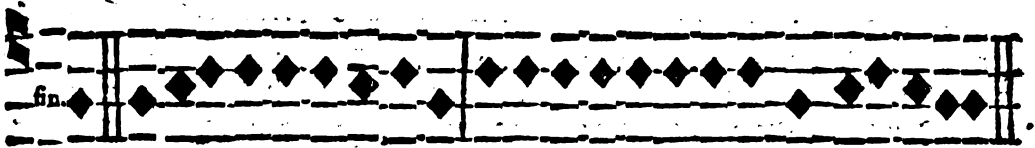
E v o v a c. E v o v a c.
Laudate eum omnes populi. Laudate eum omnes populi.

Ton. V.



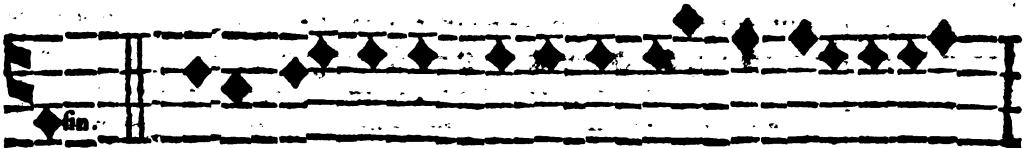
Lauda Je ru salem Domini, Lauda Deum tuum Sion.

Ton. VI.

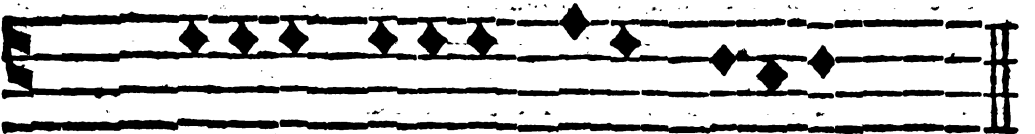


E v o v a c.
Quare fremuerunt gentes, & populi meditati sunt inania.

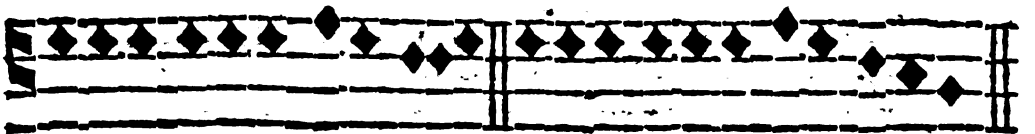
Ton. VII.



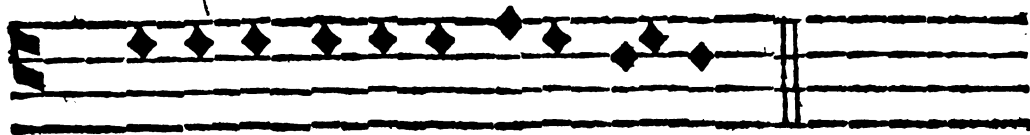
De profundis clamaui ad te Do mi ne,



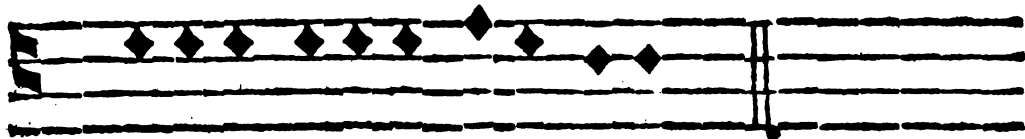
E v o v a c.
Domine ex audi vocem meam.



Domine Exaudi vocé meam. Domine exaudi vocem meam.

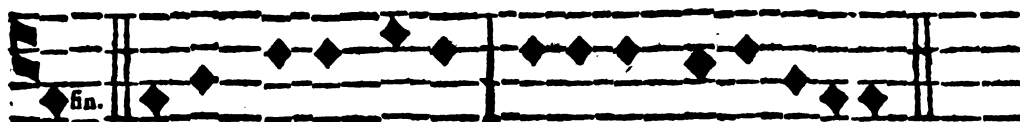


E v o v a c.
Do mi ne ex au di vo cem me am.

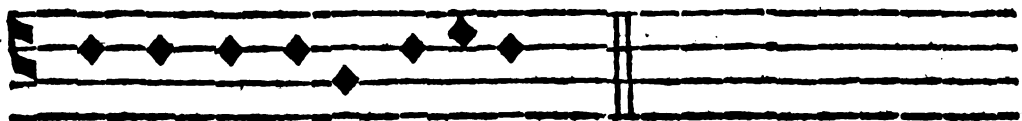


E v o v a c
Do mi ne ex au di vo cem me am.

Ton. VIII.



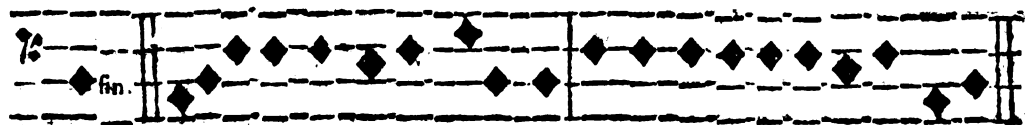
Deus, Deus meus, ad te de lu ce vi gi lo.



E v o v a c.
ad te de lu ce vi gi lo.

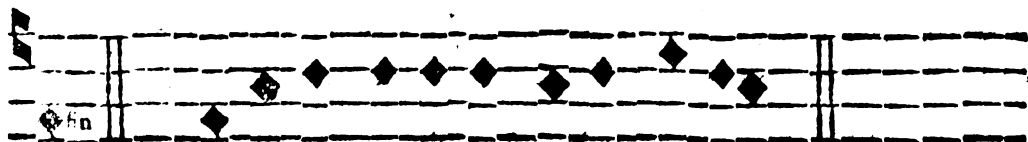
Atque hæ intonationes psalmodiarum per omnes passim Ecclesias ritus Romani habentur. In choro tamen Almae Cathedralis Ecclesie Zagrabienfis in Regno Croatiae, circa tonum secundum, quartum, septimum, & octavum invenitur quedam discrepantia. Nam secundus circa medium, & finem: quartus autem, septimus, & octavus circa initium nonnihil mutantur: prout videre est in hisce Exemplis.

Ton. 2.



E v o v a e
 Beatus vir qui timet Dominū, in mandatis ejus volet nimis

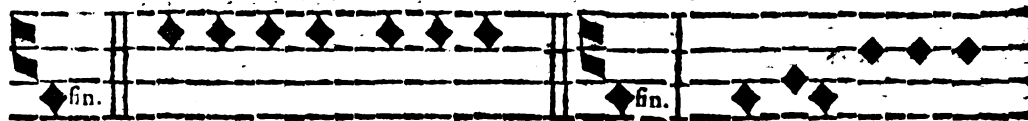
Ton. 4.



Lau da te Dominum omnes gentes. &c.

Ton. 7.

Ton. 8.



De profundis cla ma vi. &c.

Ma gni fi cat &c.

D. Sum̄operè delector prædeclaratis exemplis tuis Magr. sed magis miror: quòd aliquos tonos in unum tantum, aliquos verò in plures ac diversos exitus, sive Evovæ perduxeris.

M. Nihil in posterum mireris chare Discipule. Nam diversi exitus pro diversis Festivitatibus instituti sunt, quòd nempe aliter die festo duplici, vel semiduplici, & aliter simplici, vel feriali versus psalmorum terminari debeant. Quamobrem talismodi terminationes, seu exitus *Differentiæ* vocantur. Aliqui verò dicunt: diversos exitus, sive differentias esse, à diversa modulatione Antiphonæ. Quacunque ex ratione id factum sit, scias velim, si fortè nescivisti hætenùs Discipule: à Legislatoribus cujuscunque facultatis, nihil frustra, nihil, quod ratione fundatum non sit, institutum fuisse.

D. Fortè non frustrà, nec finè ratione Antiphonæ, & psalmi, per 8. tonos decantantur, qui per unum decantari possent?

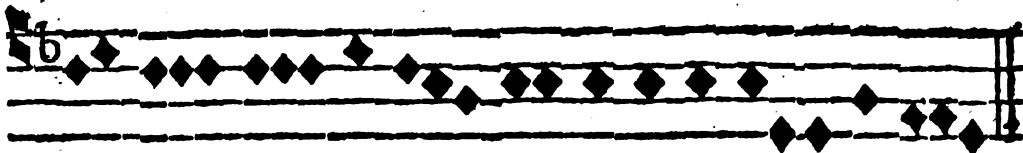
M. Minimè gentium frustrà decantantur. Sed ex diversitate materiæ, atque rerum, diversos quóque & varios convenit esse tonos. Primus enim tonus *Dorian* dictus partim tristis, partim jucundus: convenit ergo, ut contineat materias graves, & sententiosas. Secundus *Hypodorian*, est flebilis, & gravis: appropriabit ergo sibi res tristes, & lamentabiles. Tertius *Frigius*, est asper, & durus, requireret ergo materias iracundas. Quartus *Hypofrigius*, est adulator flebilis, adeoque vult habere materias tractantes de tranquillitate animi, & rerum. Quintus *Lidius*, est svavis, & delectabilis: & petit materias jucundas, vel victoriosas. Sic in festo Corporis Christi 5^{ta} ad Laudes Antiphona: *Vincenti dabo manna*. Est 5^{ti} toni. Sextus *Hypolidius*, est gravis, ac devotus, vultque habere materias devotas, vel funebres & calamitosas. Septimus *Mistolidius*, est melancholicus, continetque materias tristes, ac conturbatas. Octavus *Hypermistolidius*, est plenus svavitate, ac jucunditate; habetque materias mansuetas & graves; continentes res speculativas, & Divinas, de impetranda gratia à Deo, ejusque B. Virgine.

D. Grates ago Deo, B. Virgini, ac tibi Magro meo, quòd in omnibus plenè me institutum sentiam. Quàmoptimè autem in eo, quòd Antiphonæ à materia; psalmi autem ab Antiphonis regulentur, ut cujuscunque toni sit Antiphona, necesse est, ut ejusdem toni sit & psalmus. Itanè Magr?

M. Ita quidem; & si secus fiat, tonus Irregularis erit, utpote à Regulis nobilissimæ artis deficiens. Atque talis est psalmus: *In exitu Israël de Egipto*. Dum canitur per Antiphonam: *Nos qui vivimus*. Sumit enim initium ex tono 4^{to}. medium ex 6^{to}. & finem ex 3^{to}. Qui à quibusdam peregrinus dici consuevit; non quidem ideo, quòd ab extraneis peregrinis allatus esset; sed quòd peregrinationem populi Israelitici contineat, & rarò canatur.

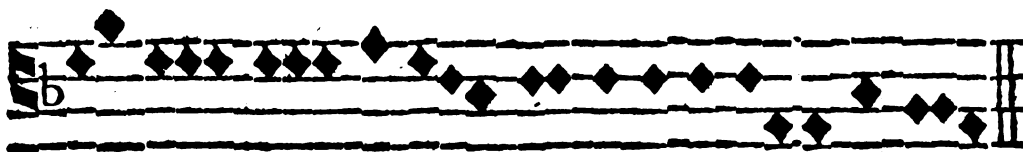
D. Curiosus essem videndi hunc rarum peregrinum.

M. Spe plena curiositas tua, magnum animo meo attulit solatium. Vide ergo, quod statim videre volebas.



In exitu Israel de Egipto, dom⁹ Jacob de populo barbaro.

Prout autem idem psalmus, in choro Zagrabienſi per octavam Paſchatis canitur, non ſumit initium ex 4^{to} tono; ſed (ut vides) ex 7^{mo}.



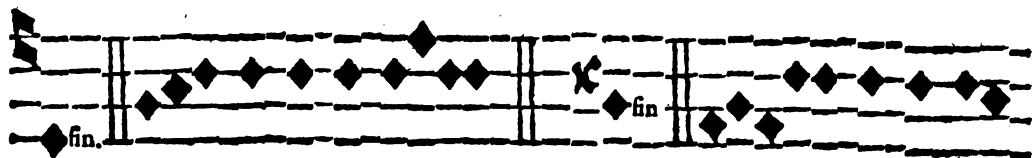
In exitu Israel de Egipto, dom⁹ Jacob de populo barbaro.

D. In exitu fuit Israel de Egipto: ne ſimus nos, quaſo te, de choro: antequam ſciat Diſcipulus tuus, quomodo cognoscantur tui Introituum, eorumque Verſuum?

M. Hoc ſcies facilè ex nota finali Introitùs, & initiali ſubſequentis Verſùs. Nam ſi Introitùs ultima nota fuerit *re*, & Verſùs prima *fa*, uterque erit 1^{mi} toni. Si illi fuerit ultima nota *re*, & huic prima *ut*, dabitur 2. tonus. Finalis *mi*, & initialis *ſol*, faciunt 3. tonum. *Mi*, *la*, per 4^{tam} aſcendentem, faciunt 4. *Fa*, *re*, *fa*, vel *ut*, *mi*, *ſol* per 3^{tiam}, & 5^{tam}, dant tonum 5^{tum}. *Fa*, *ſol*, *ſol*, *fa*, per 2^{dam} denotant 6^{to}m. Septimum advertes quando Introitus finem accipiet in *ut*, & Verſus initium in *fa*, vel *ut*, *fa*, *mi*, *fa*, *ſol*. Octavum tandem habebis, ſi & illi finalis, & huic initialis fuerit *ut*. Ecce verò Octavus ejuſdem ſit intonationis cum ſecundo; non ſunt tamen idem; quia initialis ſecundi toni eſt *C. ut*. Octavi autem toni eſt *G. ut*. Quod perſpicias in ſubſtratis Exemplis.

Introit. Vers.

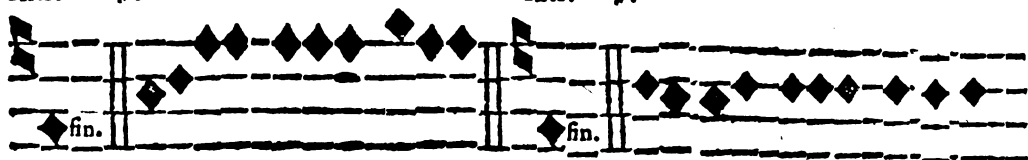
Intr. †.



Ton I. Cœ li enarrant gloriam &c. Ton. II. Eructavit cor meū &c.

Intr. †.

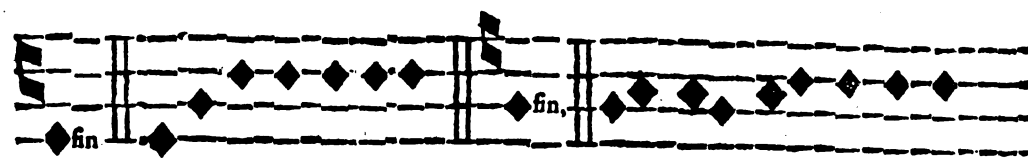
Intr. †.



Ton. III. Cantate Dño Canticū &c. Ton. IV. Ad te Dñe levavi &c.

Intr. †.

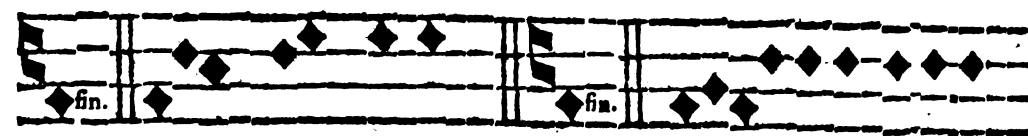
Intr. †.



Ton. V. Diligam te Domine &c. Ton. VI. No li æ mu la ri &c.

Intr. †.

Intr. †.



Ton. VII. Ut quid De us &c. Ton. VIII. Do mi nus re gnavit &c.

D. Adhuc unicum est, quod impensius te rogo Magr. docebis me : quomodo tonos Responsoriorum cognoscere potero ?

M. Poteris facile, uti prius, ex nota finali Responsorii, & initiali Versûs. Nam si Responsorium finit in *re*, & Versus incipit vel in *la*, vel in *re*, *la*, habebis ⁱ ^{mum} tonum. Si finalis Responsorii est *re*, & initia-

lis Versus est idem *re*, vel *ut*, facient 2. Tonum, *Mi, fa*, in saltu per 6^{tam} facient 3^{tium} *mi, la*, per quartam, 4^{tum}. Si verò Responsorium terminatur in *F. fa*, Gravi, & Versus incipit in *C. fa*, acuto, erit 5. Ton. Si Responsorium definit in *F. fa*, & Versus etiam in eodem *F. fa*, initium sumit, dabitur 6^{tus} Ton. Finalis Responsorii *ut*, & initialis Versus *sol*, causant 7. Tonum. Octavus erit: quando Responsorium pro ultima nota habebit *ut*, & Versus pro prima vel ipsum *ut*, vel *fa*. Nihil te doceo sine Exemplis.

Resp.	Vers.	R.	V.

Ton. I.	A- ve &c.	Ton. II.	Do- mi ne &c.
R.	V.	R.	V.

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Ton III.	None - - -	nim &c.	Ton. IV. I sti sunt &c.
R.	V.	R.	V.

--	--	--	--

Ton. V.	Hæc di es &c.	Ton. VI.	E- sto &c.
R.	V.	R.	V.

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Ton. VII.	Dum lu cem &c.		
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R. P.



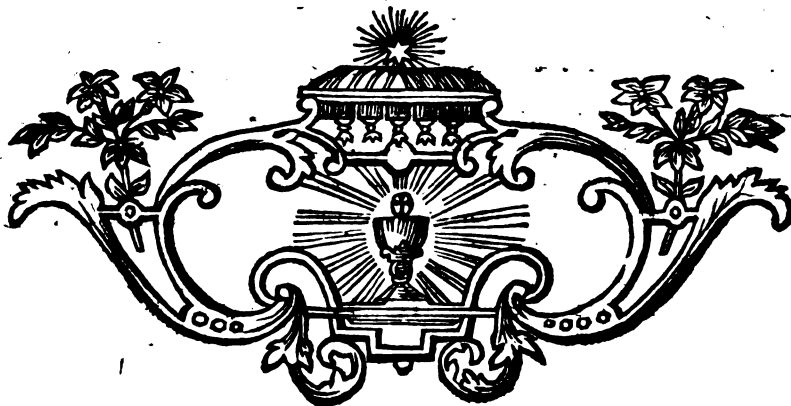
Ton. VIII. Hæc di - - - - - es. &c.

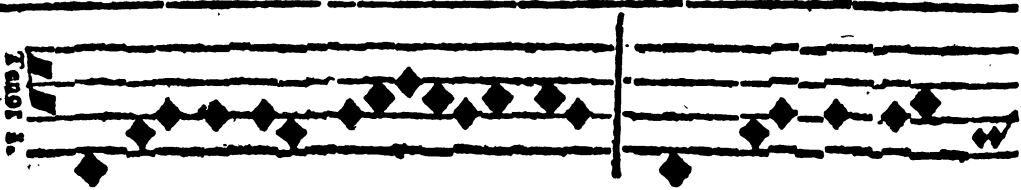
D. Postremum est, quod te rogo, dic mihi Magr. Quare supra aliquam syllabam textûs, plures notæ farciuntur?

M. Ratio petenda est ex ipsis verbis textûs. Quæ enim verba majoris sunt contemplationis, in iis syllaba aut in longiùs canitur, aut in altiùs elevatur: servata nihilominus semper, & ubique tam toni, quàm Harmoniæ proportionè. Atque hæc, de amabili arte Musices Aman-tissimo meo Discipulo pro modulo dicta sufficiant.

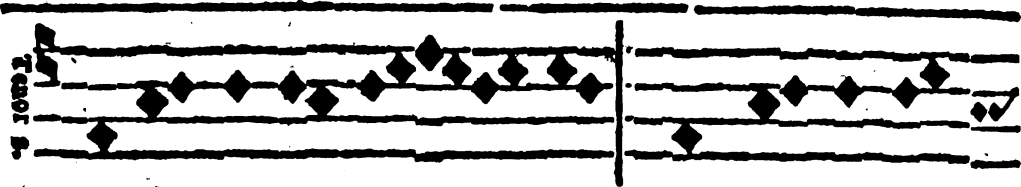
D. Si putas hæc tuo sufficere Discipulo Magr. nihil aliud jam superest, quàm ut, pro impensis in me vigiliis tuis, mille tibi grates reddam. Accesseram quidem timidus studii difficultate perterritus; sed modò solùm exultantis animi signis, lætus, & securus à te discedo.

M. Amabo te, ne discedas discipule; donec unà grates non agamus Deo, cujus beneficio auream hanc scientiam adepti sumus: ac in signum gratitudinis nostræ quaterna voce decanemus: Romanum
TE DEUM LAUDAMUS.



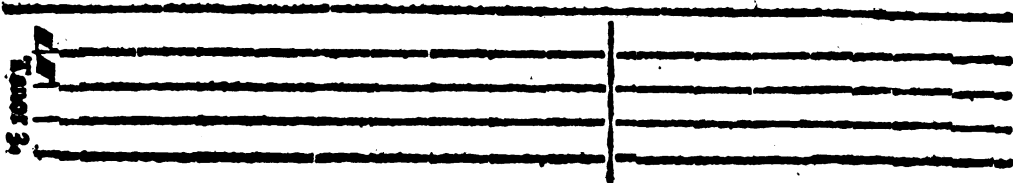


Te Deum lau da mus: te Do mi num



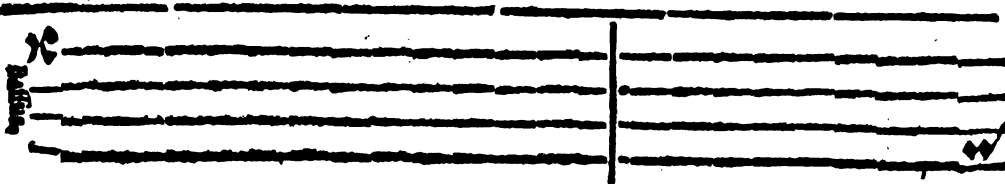
Te De um lau da mus: te Do mi num

Tutti.



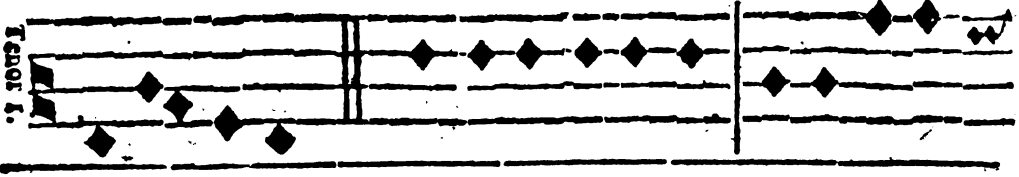
Te De um lau da mus: te Do mi num

Tutti.



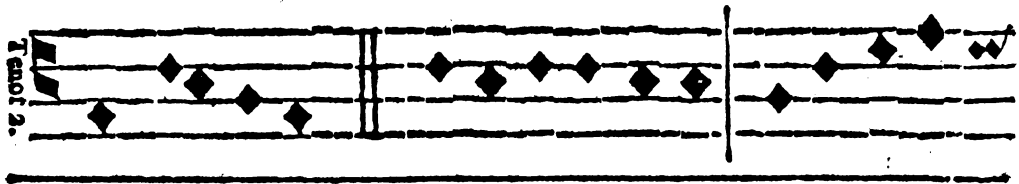
Te De um lau da mus: te Do mi num

Con-



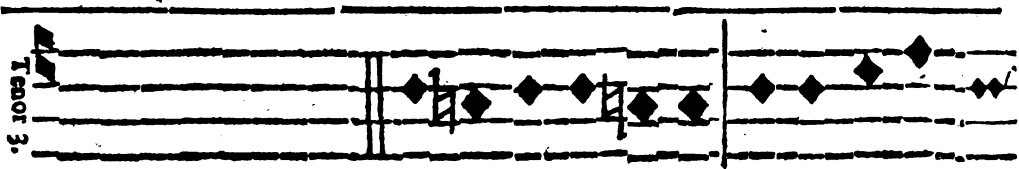
Musical staff for Tenor 1. The staff contains diamond-shaped notes. The first measure has a treble clef and a key signature of one flat. The notes are: G4, A4, B4, C5, B4, A4, G4. The second measure has a double bar line. The third measure has a treble clef and a key signature of one flat. The notes are: G4, A4, B4, C5, B4, A4, G4. The staff ends with a double bar line and a fermata.

Con fi temur. Te æternum Patrē omnis ter ra



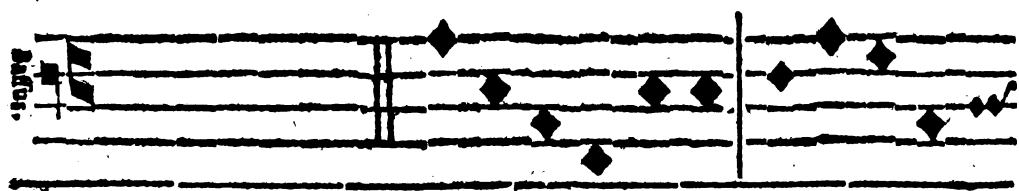
Musical staff for Tenor 2. The staff contains diamond-shaped notes. The first measure has a treble clef and a key signature of one flat. The notes are: G4, A4, B4, C5, B4, A4, G4. The second measure has a double bar line. The third measure has a treble clef and a key signature of one flat. The notes are: G4, A4, B4, C5, B4, A4, G4. The staff ends with a double bar line and a fermata.

Con fi te mur. Te æternum Patrē omnis terra



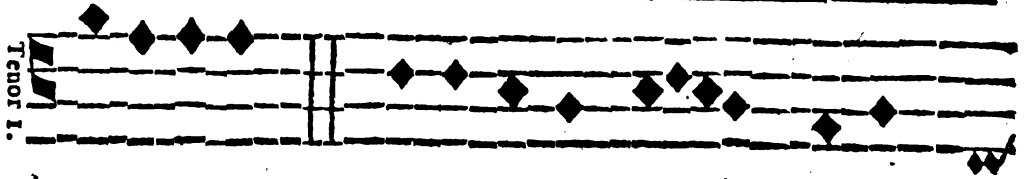
Musical staff for Tenor 3. The staff contains diamond-shaped notes. The first measure has a treble clef and a key signature of one flat. The notes are: G4, A4, B4, C5, B4, A4, G4. The second measure has a double bar line. The third measure has a treble clef and a key signature of one flat. The notes are: G4, A4, B4, C5, B4, A4, G4. The staff ends with a double bar line and a fermata.

Con fi te mur. Te æternum Patrē omnis terra



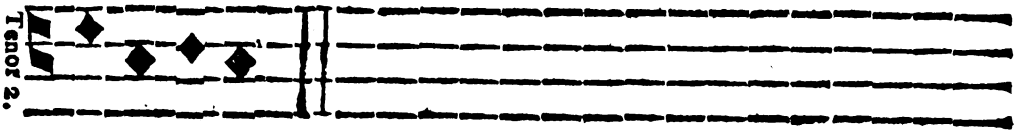
Musical staff for Alto. The staff contains diamond-shaped notes. The first measure has a treble clef and a key signature of one flat. The notes are: G4, A4, B4, C5, B4, A4, G4. The second measure has a double bar line. The third measure has a treble clef and a key signature of one flat. The notes are: G4, A4, B4, C5, B4, A4, G4. The staff ends with a double bar line and a fermata.

Con fi te mur. Te æternum Patrē omnis terra



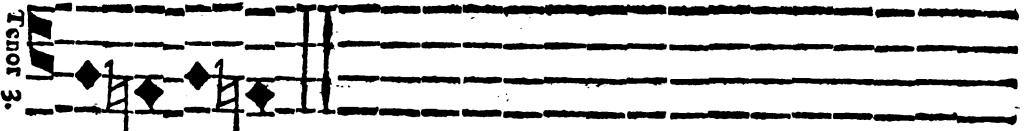
ve nera tur. Ti bi omnes An ge li:

Tacet.



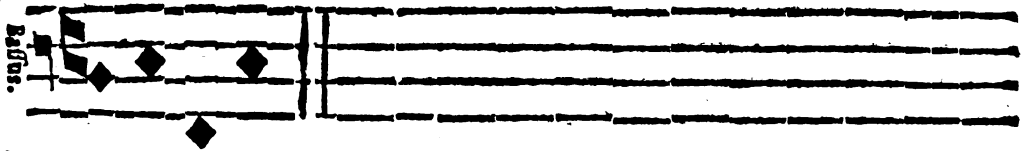
ve nera tur. Ti bi omnes An ge li:

Tacet.



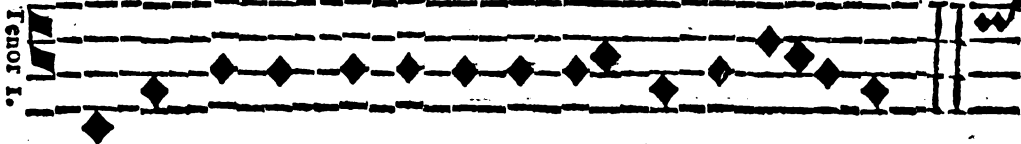
ve ne ra tur. Ti bi omnes An geli:

Tacet.

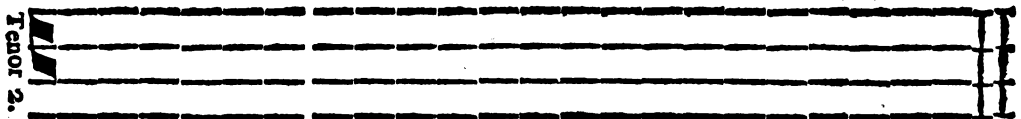


ve ne ra tur. Ti bi omnes An geli:

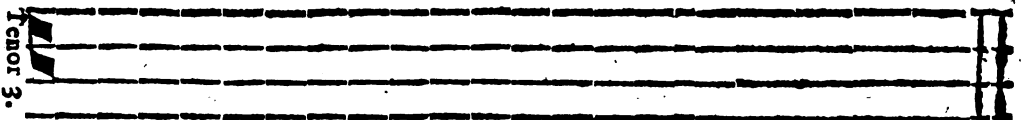
Tibi



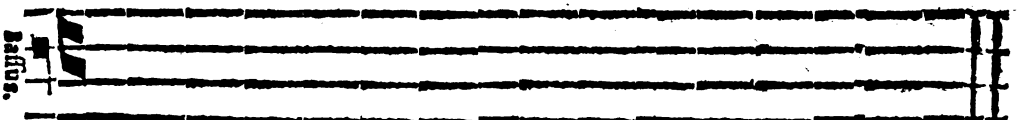
Ti bi cœ li, & u ni ver sœ po te sta tes.



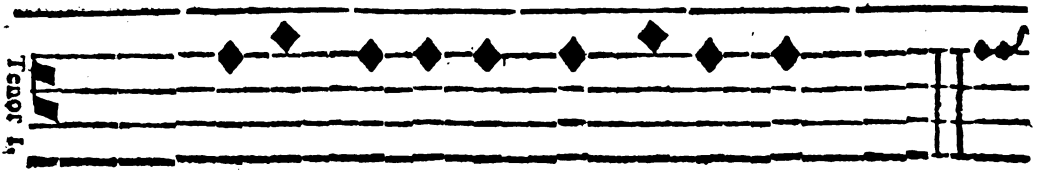
Ti bi cœ li, & u ni ver sœ po te sta tes.



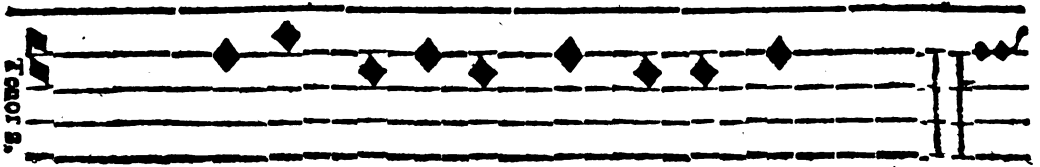
Ti bi cœ li, & u ni ver sœ po te sta tes.



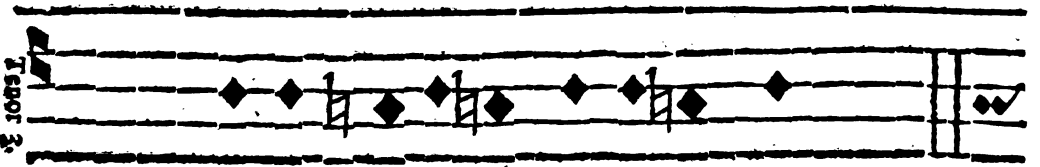
Ti bi cœ li, & u ni ver sœ po te sta tes.



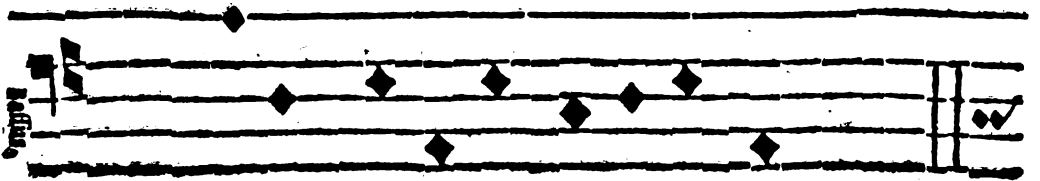
Ti bi Che rubin, & Se ra phin:



Ti bi Cherubin, & Se ra phin:

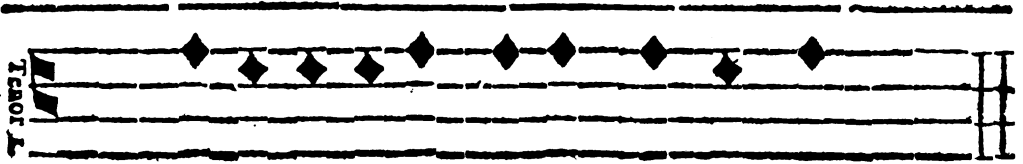


Ti bi Cherubin, & Se ra phin:



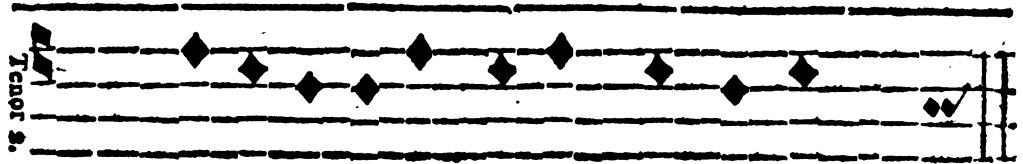
Tibi Che rubin, & Se raphin,

incef.



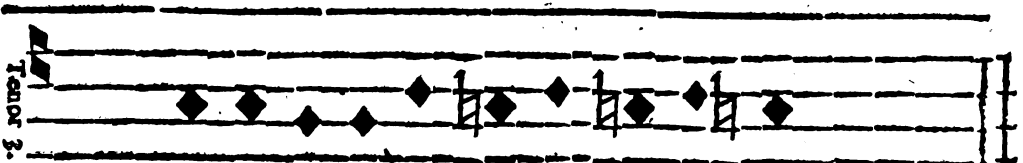
Tenor 1.

in ces fa bi li vo ce pro clamant.



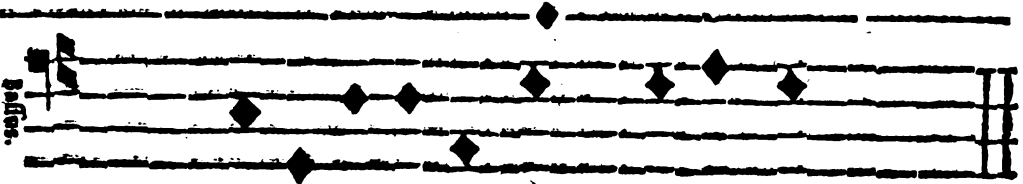
Tenor 2.

in ces fa bi li vo ce pro clamant.



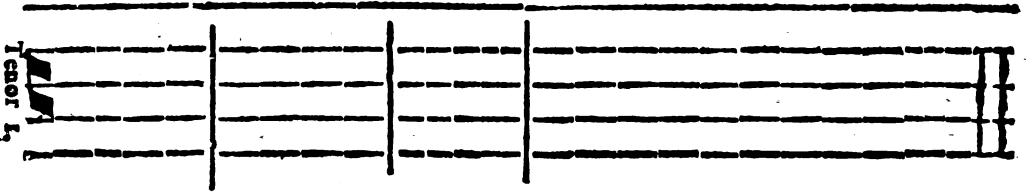
Tenor 3.

in ces fa bi li vo ce pro clamant.

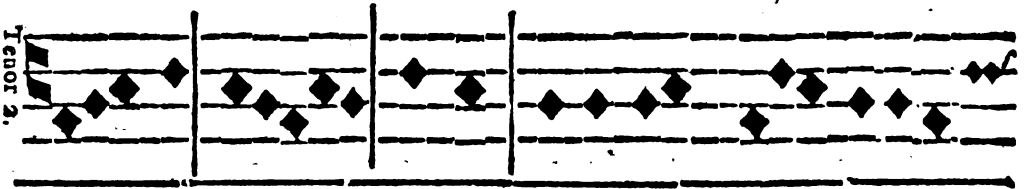


Basses.

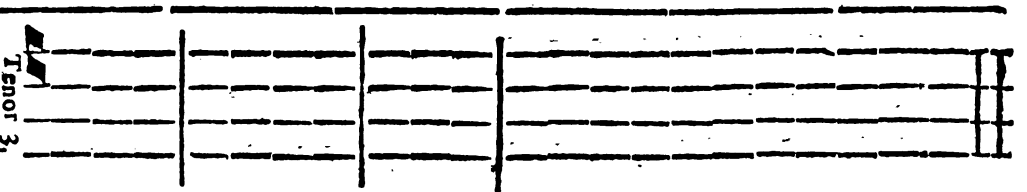
in ces fa bi li vo ce pro clamant.



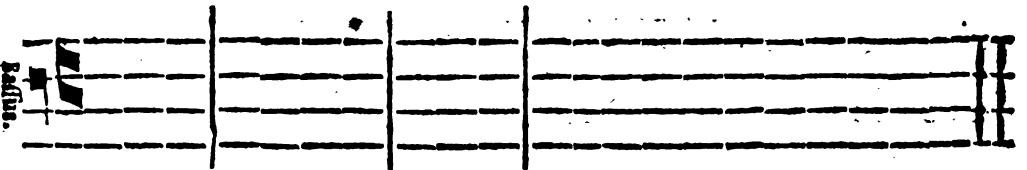
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.



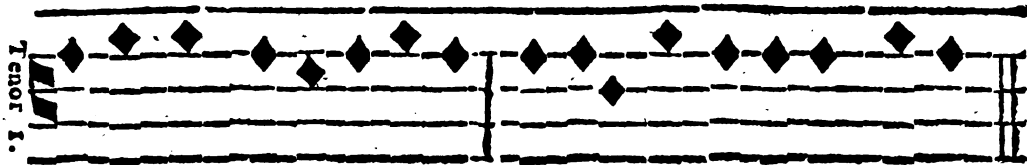
Sanctus, Sanctus, Sanctus, Dominus De us Sabaoth.



Sanctus, Sanctus, Sanctus, Dominus De us Sabaoth.

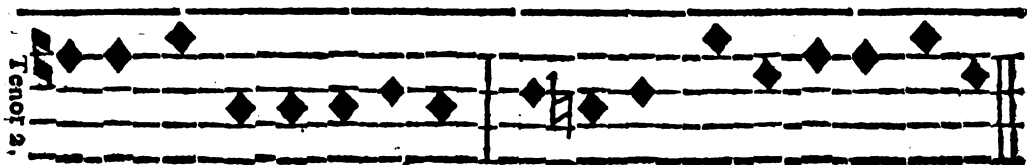


Sanctus, Sanctus, Sanctus, Dominus De us Sabaoth.



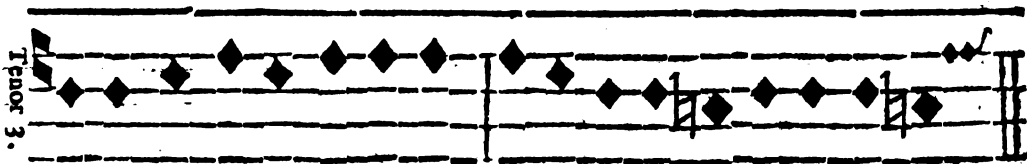
Tenor 1.

Pleni sunt cœli & terra: ma je sta tis glo ri æ tu æ.



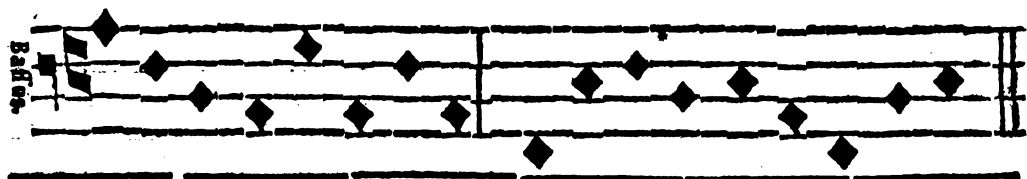
Tenor 2.

Pleni sunt cœ li & terra: ma je sta tis glo ri æ tu æ.



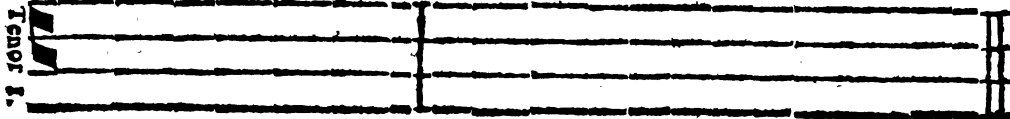
Tenor 3.

Pleni sunt cœli & terra: ma je statis glo ri æ tu æ.

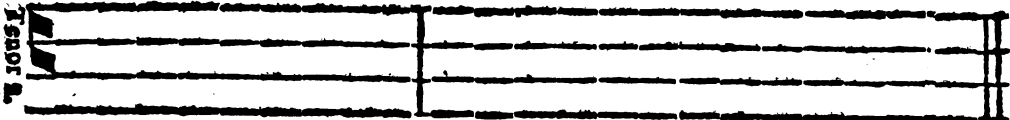


Basses.

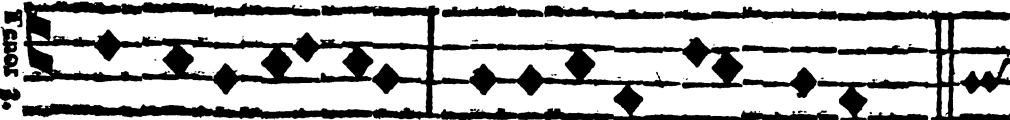
Pleni sunt cœli, & terra: ma je statis glo ri æ tu æ.



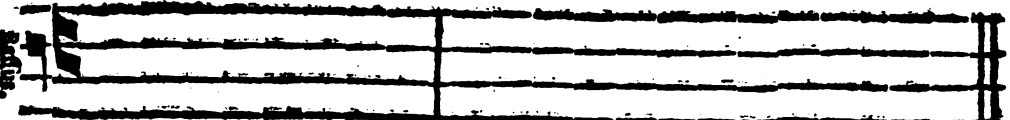
Te glori o sus A postolorum chorus,



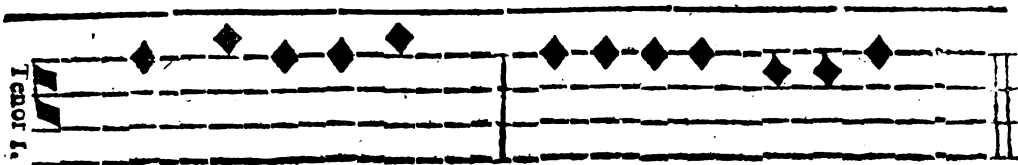
Te glori o sus A postolorum chorus,



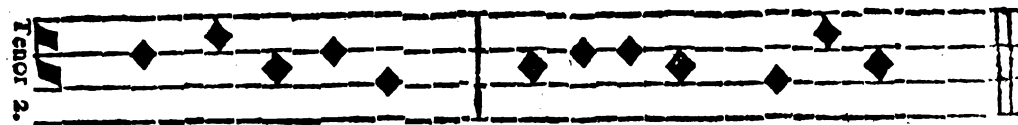
Te glori o sus A postolorum chorus,



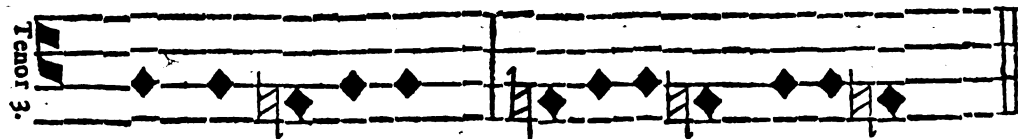
Te glori o sus A postolorum chorus,



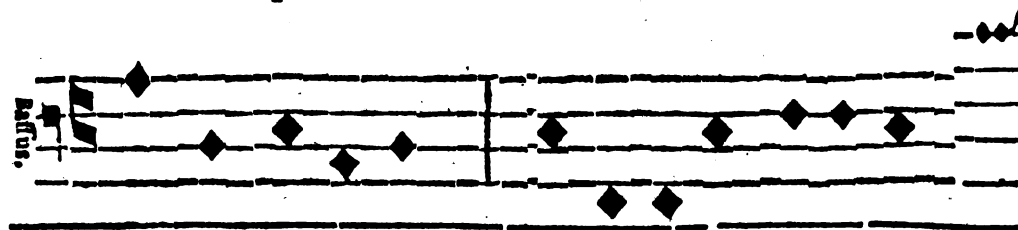
Te Prophetarum lau da bi lis numerus,



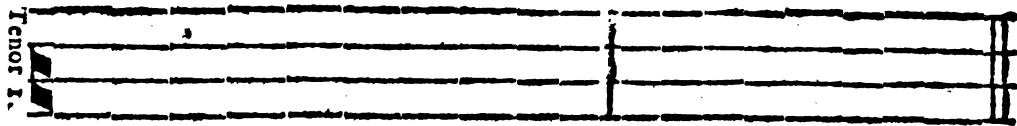
Te Prophetarum lau da bi lis numerus,



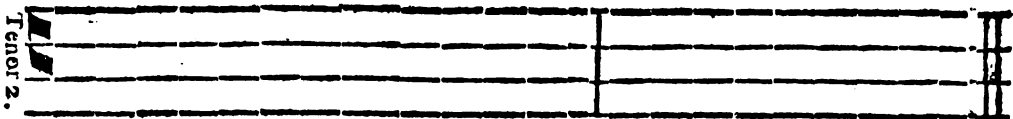
Te Prophetarum lau da bi lis numerus,



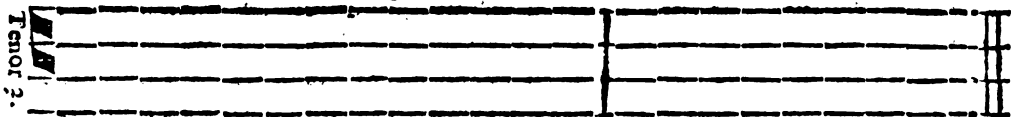
Te Prophetarum lau da bi lis numerus,



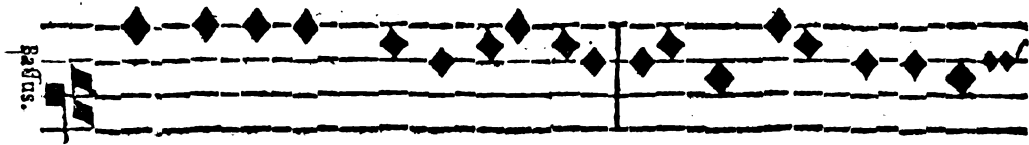
Te Martyrum candi da tus lau dat e xer ci tus.



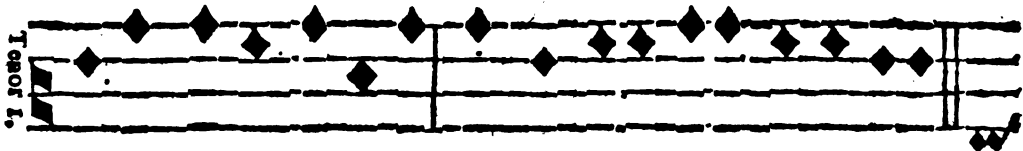
Te Martyrum candi da tus lau dat e xer ci tus.



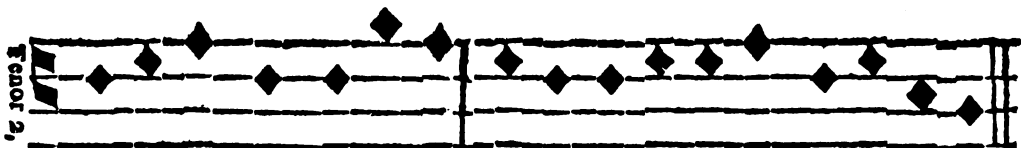
Te Martyrum candi da tus lau dat e xer ci tus.



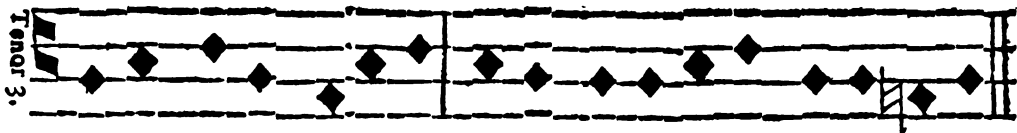
Te Martyrum candi da tus lau dat e xer ci tus.



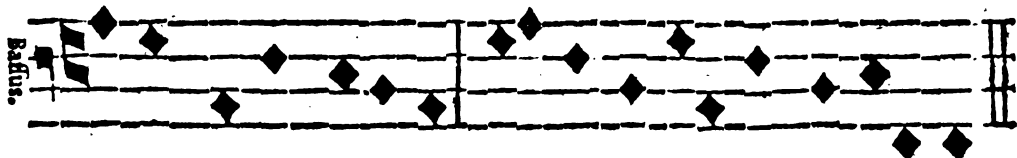
Te per orbem terrarū: Sancta confitetur Ecclesia.



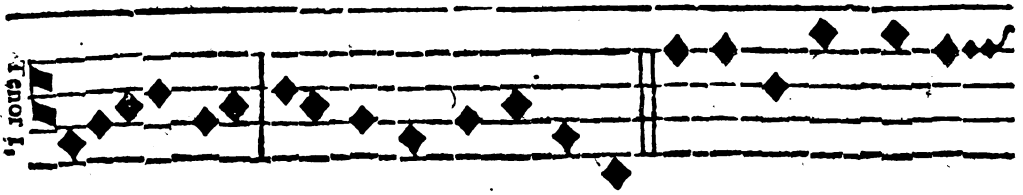
Te per orbem terrarū: Sancta confitetur Ecclesia.



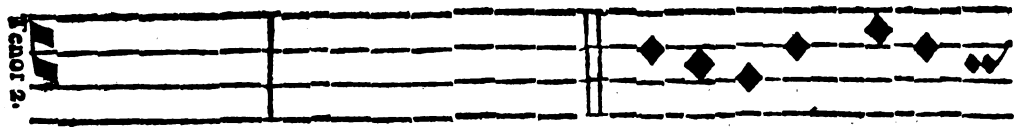
Te per orbem terrarū: Sancta confitetur Ecclesia.



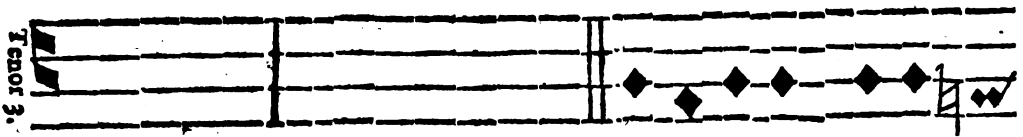
Te per orbem terrarū: Sancta confitetur Ecclesia.



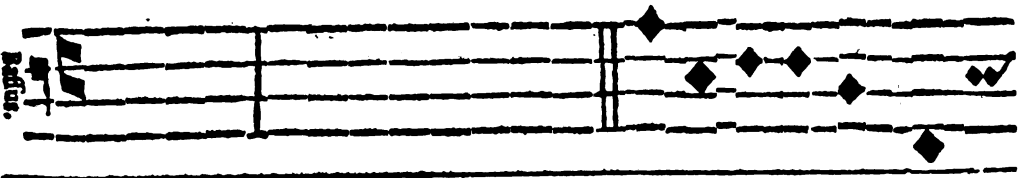
Pa trem immensæ ma je sta tis venerandū tuum



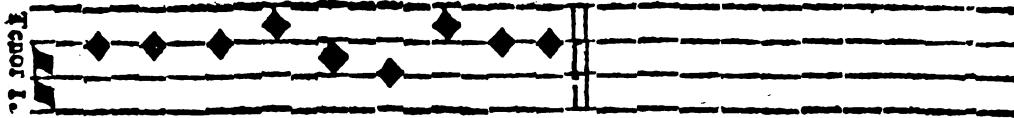
Pa. trem immensæ majestatis, venerandū tuum



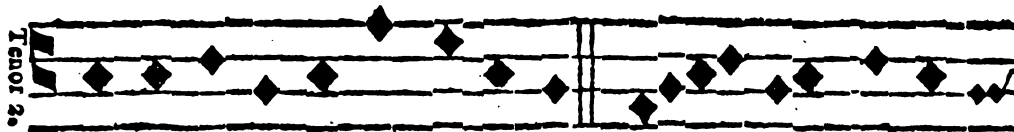
Pa trem immensæ majestatis, venerandū tu um



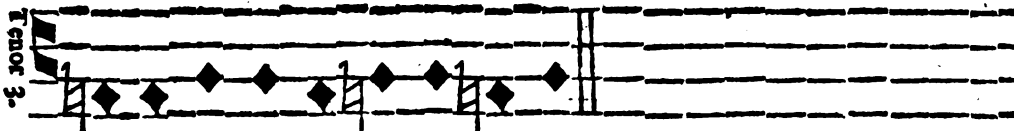
Pa trem immensæ majestatis venerandū tu um



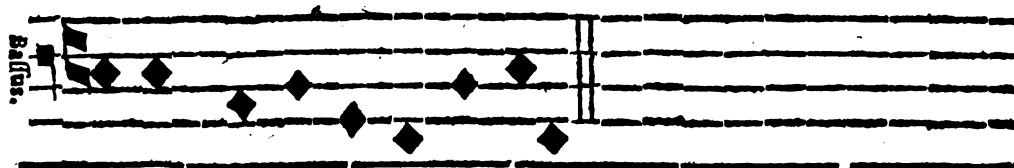
verum & u nicum Fi lium Sanctum quoque



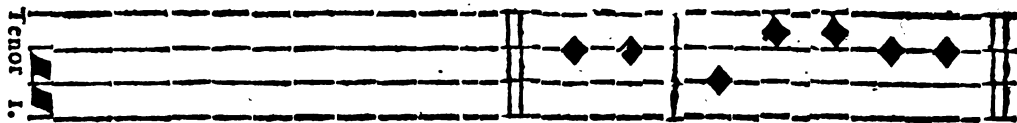
verum & u nicum Fi lium San ctum quoque



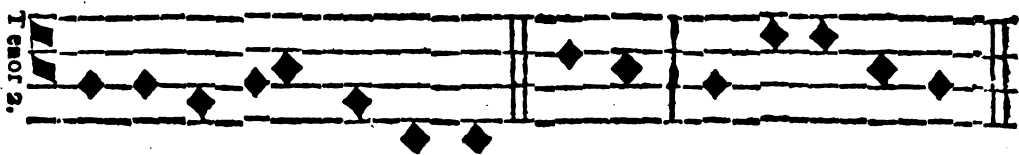
verum & u nicum Fi lium Sanctum quoque



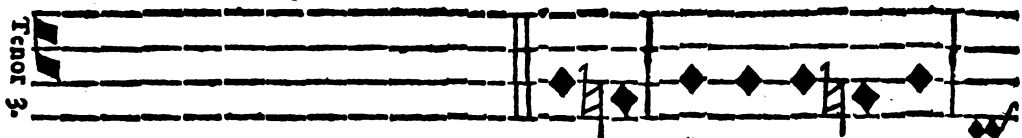
verum & u nicum Fi lium Sanctum quoque



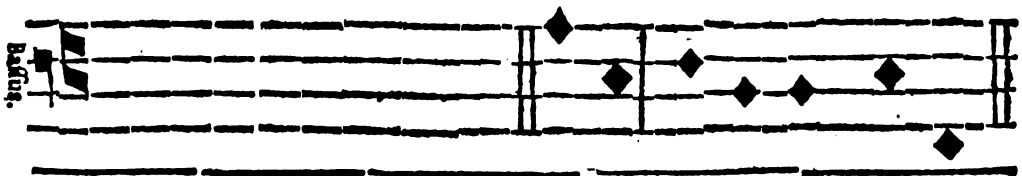
Pa ra cli tum. Spi ritum. Tu Rex Glo ri æ Chri ste.



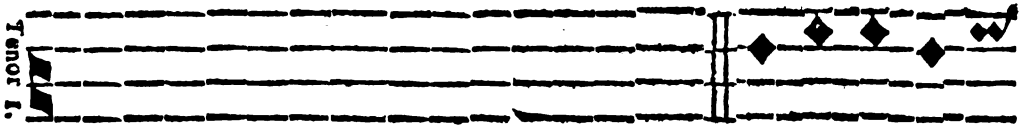
Pa ra cli tum Spi ritum. Tu Rex Glo ri æ Chri ste.



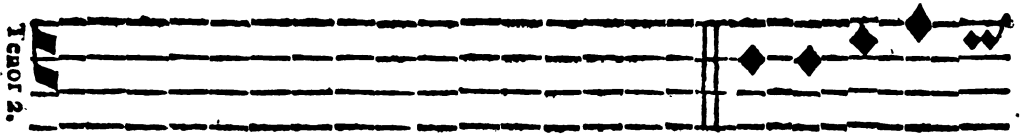
Pa ra cli tum Spi ritum. Tu Rex Glo ri æ Chri ste.



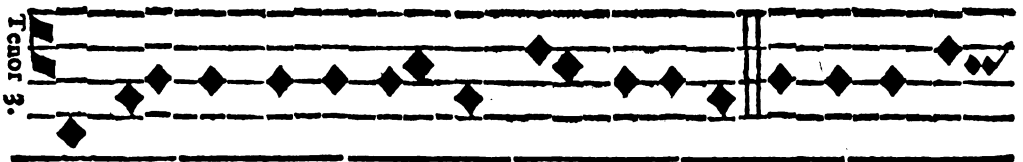
Pa ra cli tum Spi ritum. Tu Rex Glo ri æ Chri ste.



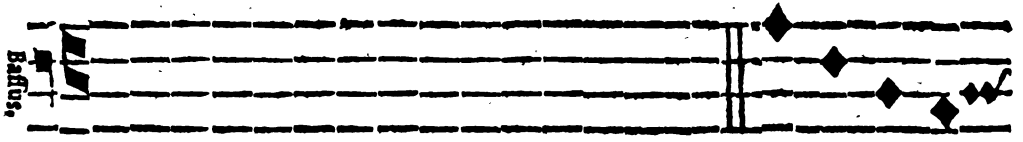
Tu Patris sempiter nus es Filius. Tu ad li be-



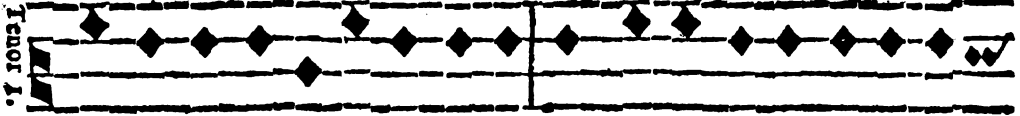
Tu Patris sempiter nus es Filius. Tu ad li be-



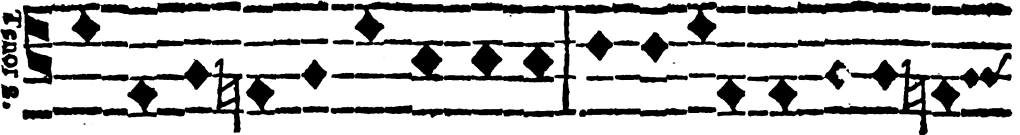
Tu Patris sempiter nus es Filius. Tu ad li be-



Tu Patris sempiter nus es Filius. Tu ad li be-



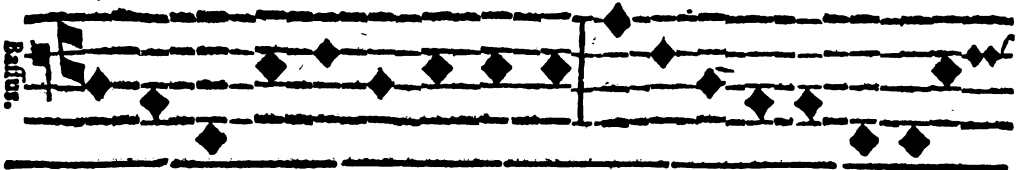
randū suscepturus hominē: non horruisti Virgini



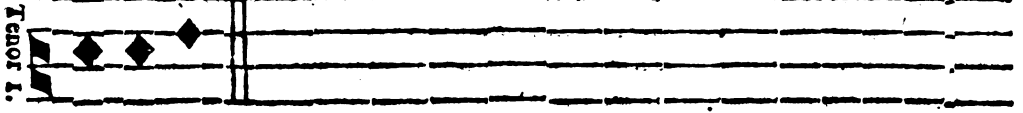
randū suscep tu rus ho minē: non hōrru isti Virgi nis.



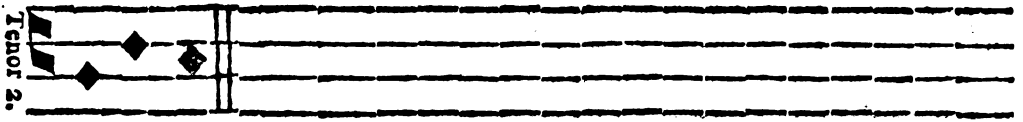
randū suscep tu rus ho mi nē: non horru isti Virgi nis



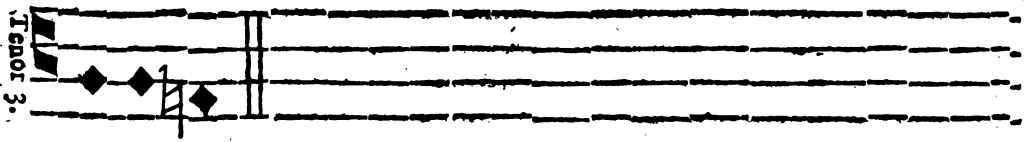
randū suscep tu rus ho minē: non horruisti Virgini



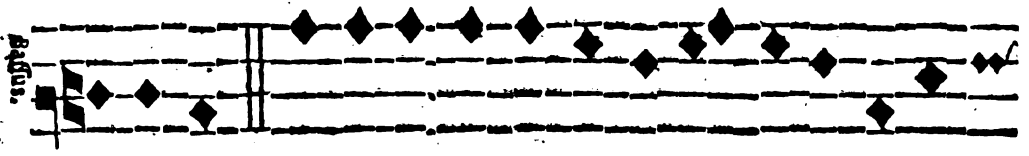
u terum. Tu devicto mortis a cu le o: a pe-



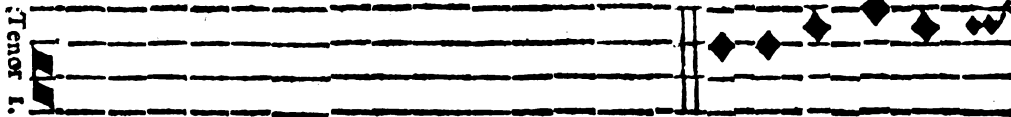
u terum. Tu devicto mortis a cu le o: a pe-



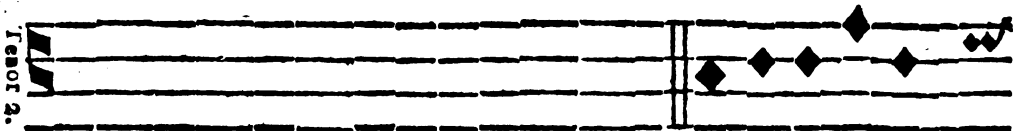
u terum. Tu devicto mortis a cu le o: a pe-



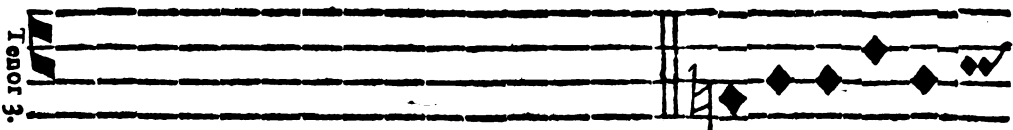
u terum. Tu devicto mortis a cu le o: a pe-



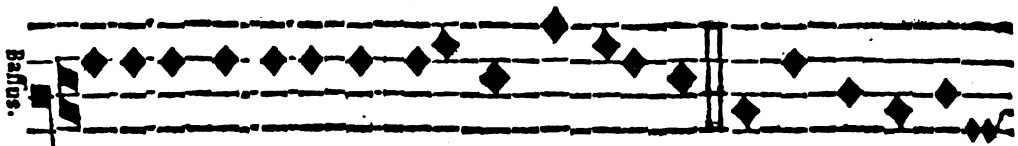
ru isti credentibus regna cœ lorum. Tu ad dexterā



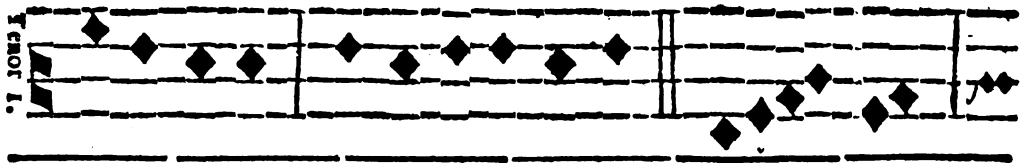
ru isti credentibus regna cœ lorum. Tu ad dexterā



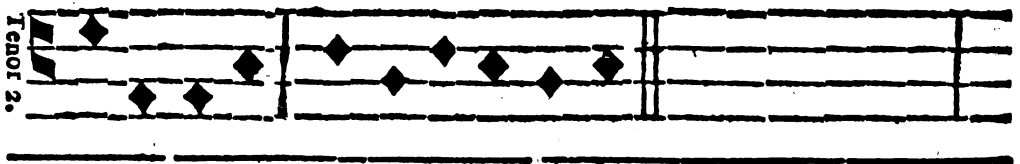
ru isti credentibus regna cœ lorum. Tu ad dexterā



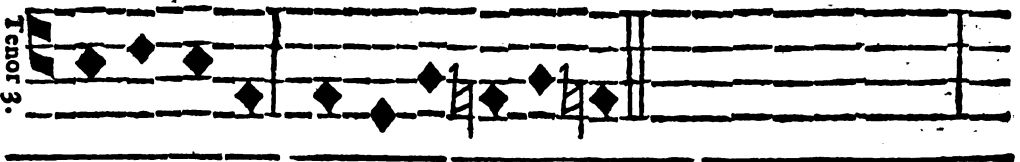
ru isti credentibus regna cœ lorum. Tu ad dexterā



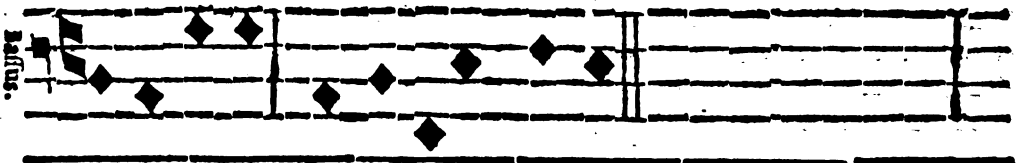
De i fedes: in glor i a Pa tris. Ju dex



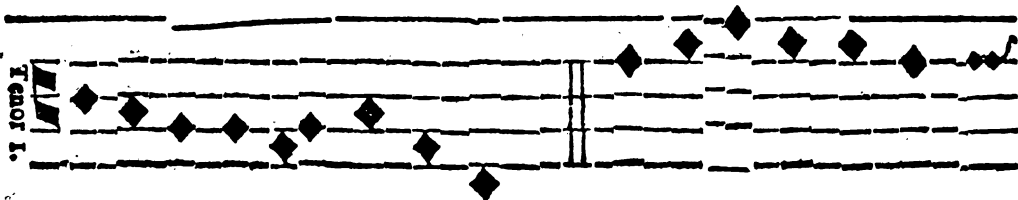
De i fedes: in glo ri a Pa tris. Ju dex



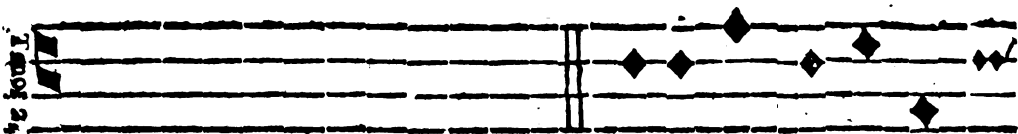
De i fedes: in glo ri a Pa tris. Ju dex



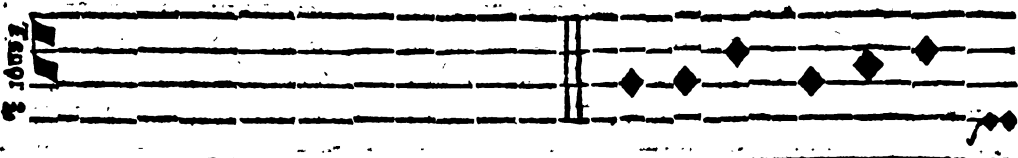
De i fedes: in glo ri a Pa tris. Ju dex



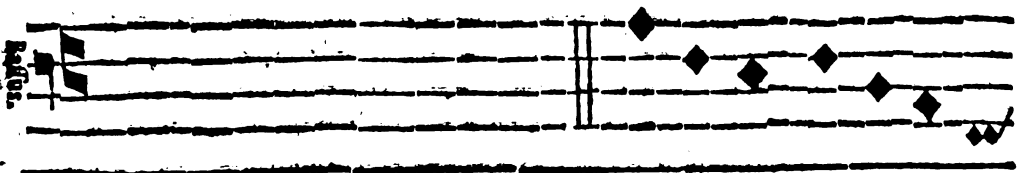
cre deris es se ven turus. Te er go quæsumus,



cre deris es se ven turus. Te er go quæsumus,

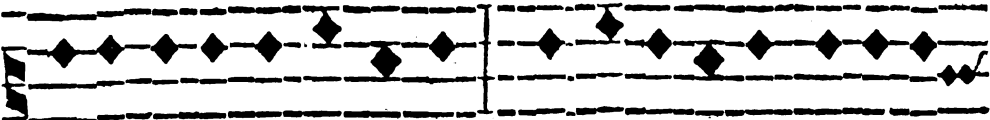


cre deris es se ven turus. Te ergo quæsumus,



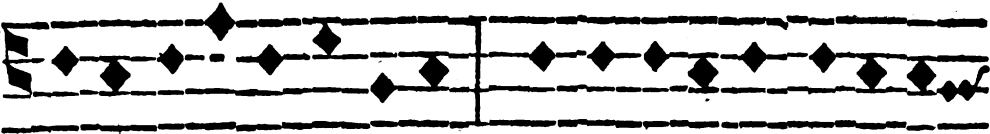
cre deris es se ven turus. Te er go quæsumus

Tenor 1.



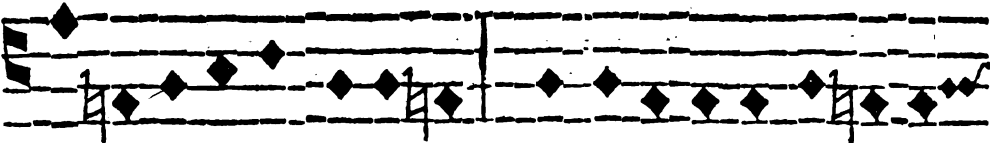
tu is famu lis subve ni: quos præti o so fanguine

Tenor 2.



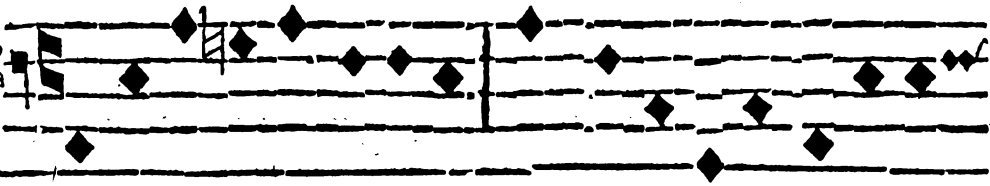
tu is famu lis subve ni: quos præti o so fanguine

Tenor 3.



tu is famu lis subve ni: quos præti o so fanguine

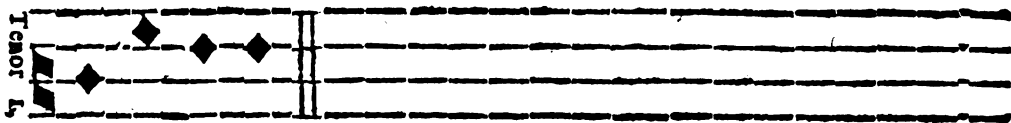
Bassus.



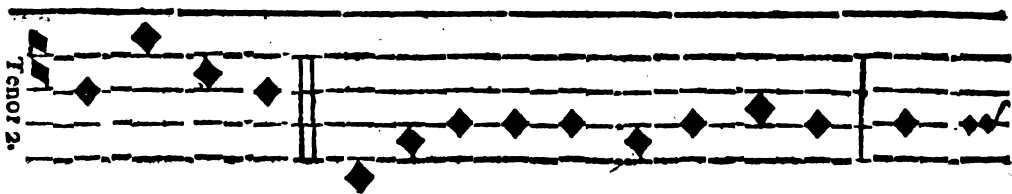
tu is famu lis subve ni: quos præti o so fanguine

Q

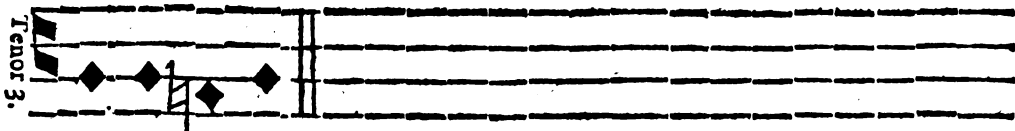
rede-



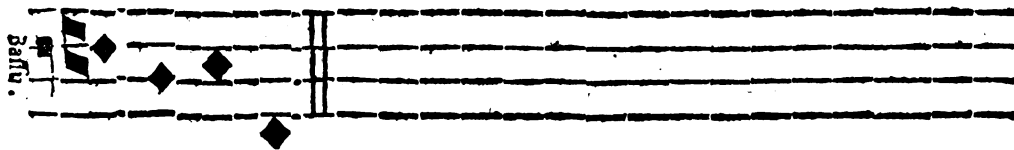
re de mi fti. Æ ter na fac cū sanctis tu is: in



re de mi fti. Æ ter na fac cū sanctis tu is: in

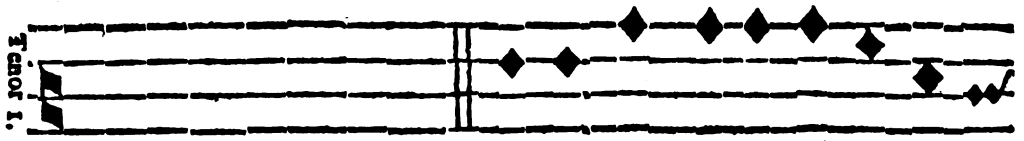


re de mi fti. Æ ter na fac cū sanctis tu is: in



re de mi fti. Æ ter na fac cū sanctis tu is: in

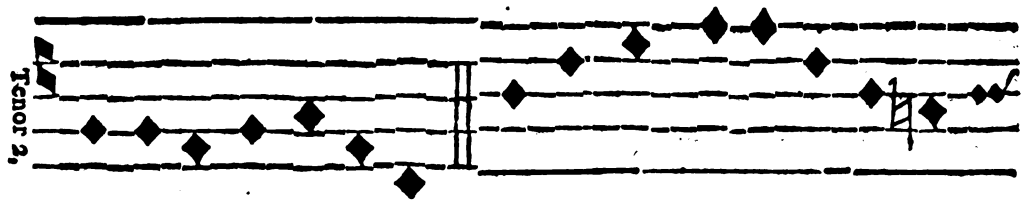
in



Tenor 1.

A musical staff for Tenor 1, featuring a treble clef and a key signature of one flat. The staff contains a series of diamond-shaped notes, with a double bar line in the middle. The notes are positioned on the second, third, and fourth lines of the staff.

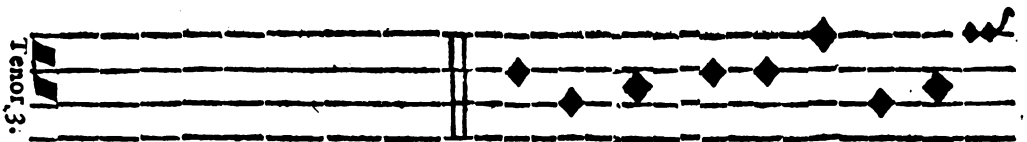
glo ri a nume ra ri. Salvum fac po pulum tuum



Tenor 2.

A musical staff for Tenor 2, featuring a treble clef and a key signature of one flat. The staff contains a series of diamond-shaped notes, with a double bar line in the middle. The notes are positioned on the second, third, and fourth lines of the staff.

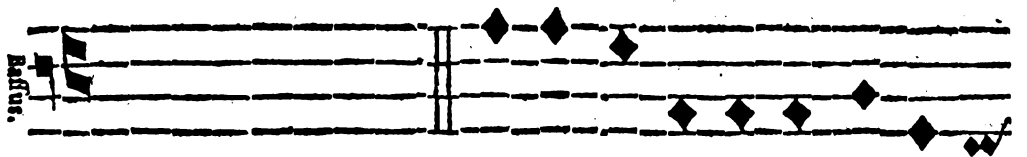
glo ri a nume ra ri. Salvum fac populum tuum



Tenor 3.

A musical staff for Tenor 3, featuring a treble clef and a key signature of one flat. The staff contains a series of diamond-shaped notes, with a double bar line in the middle. The notes are positioned on the second, third, and fourth lines of the staff.

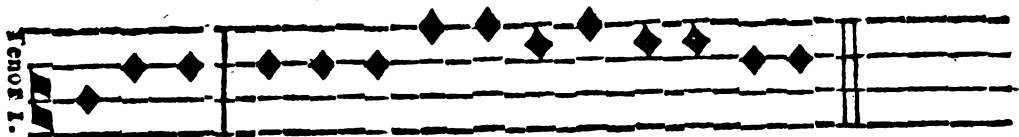
glo ri a nume ra ri. Salvum fac po pulum tuum



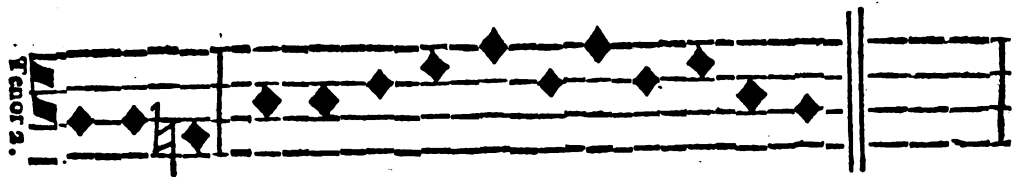
Basses.

A musical staff for Basses, featuring a bass clef and a key signature of one flat. The staff contains a series of diamond-shaped notes, with a double bar line in the middle. The notes are positioned on the first, second, and third lines of the staff.

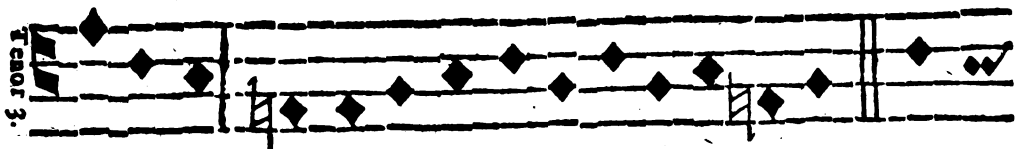
glo ri a nume ra ri. Salvum fac po pulum tuum.



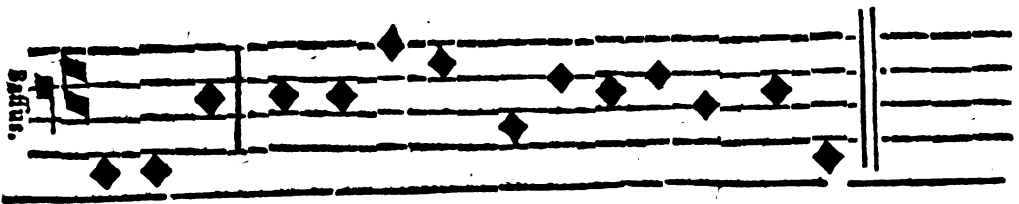
Domine: & benedicte hære ditati tu æ. Et



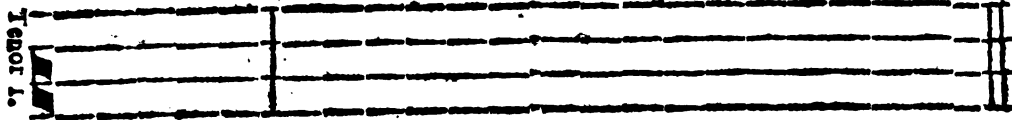
Domine: & benedicte hære ditati tu æ. Et



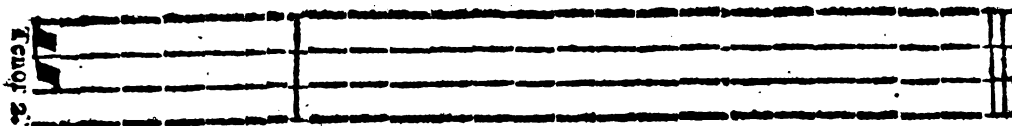
Domine: & benedicte hære ditati tu æ. Et



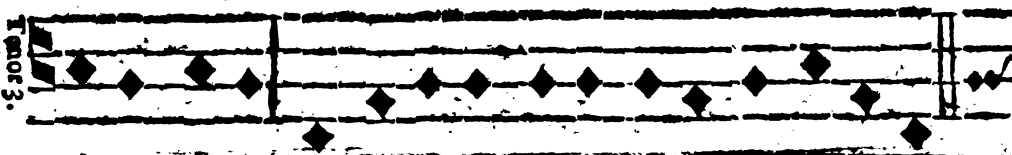
Domine: & benedicte hære ditati tu æ. Et



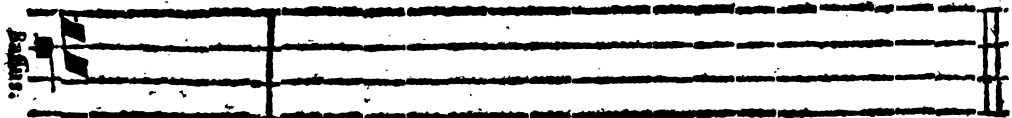
re ge eos: & extol le il los usque in æternum.



re ge eos: & extol le il los usque in æternum.



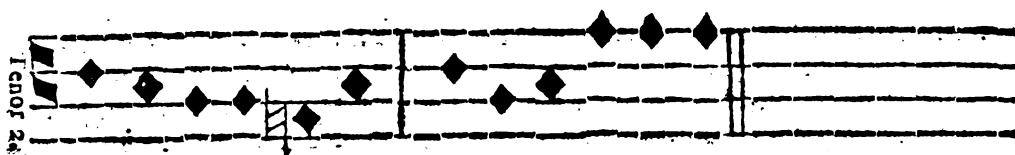
re ge eos: & extol le il los usque in æternum.



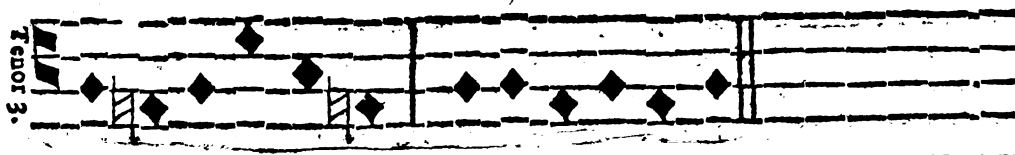
re ge eos: & ex tol le il los usque in æternum.



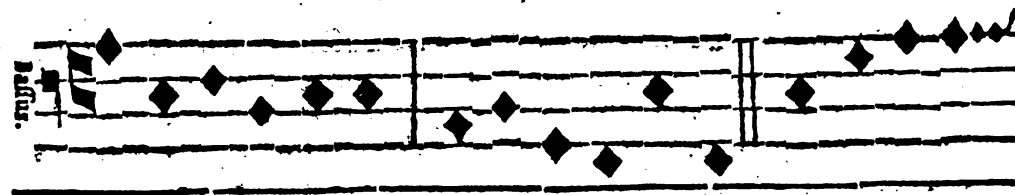
Per singulos di es: be ne di cimuste. Et laudamus



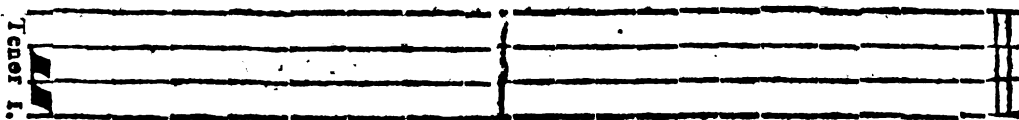
Per singulos di es: be ne di cimuste. Et laudamus



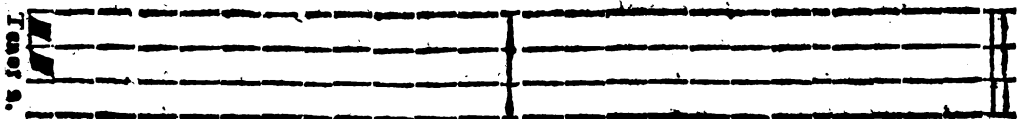
Per singulos di es: bene di cimuste. Et laudamus



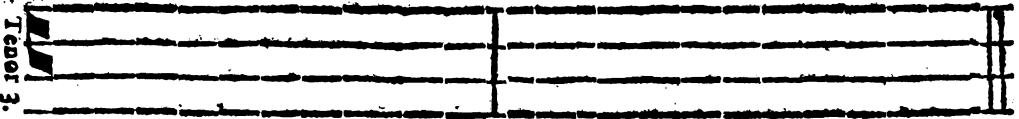
Per singulos di es: be ne di cimuste. Et laudamus



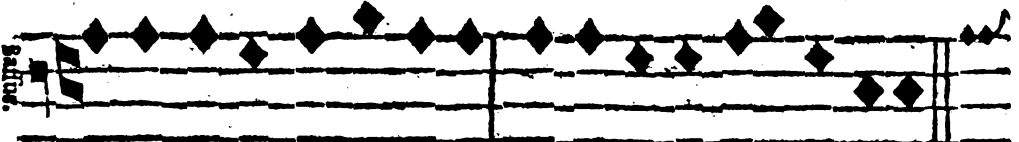
nomen tuum in sæ culum: & in sæ cu lum sæ cu li.



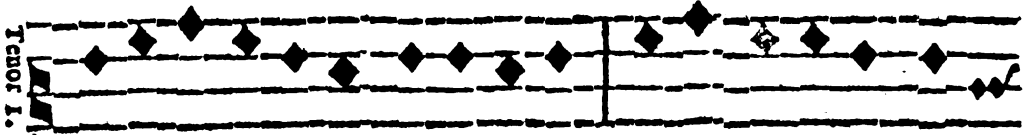
nomen tuum in sæ culum: & in sæ cu lum sæ cu li.



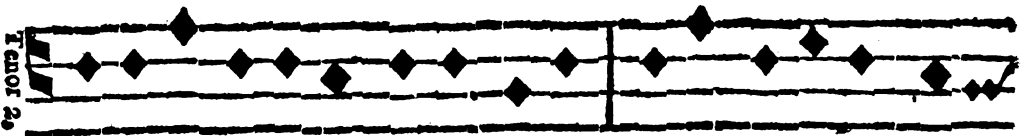
nomen tuum in sæ culum: & in sæ cu lum sæ cu li.



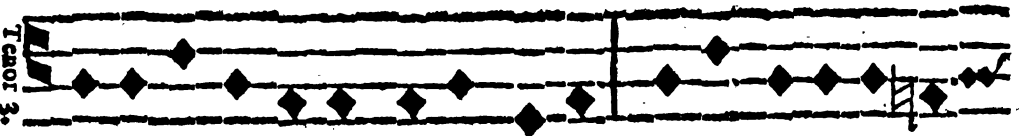
nomen tuum in sæ culum: & in sæ cu lum sæ cu li.



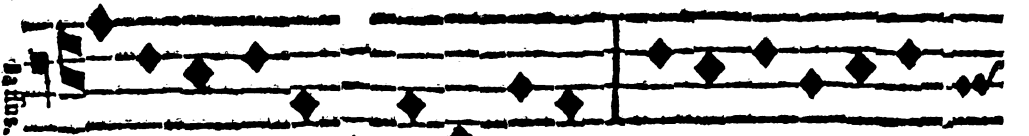
Dignare Domine di e isto: si ne peccato nos



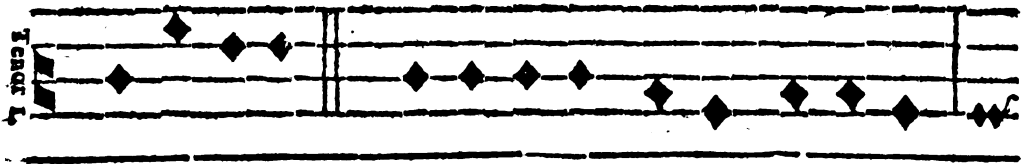
Dignare Domine di e isto: si ne peccato nos



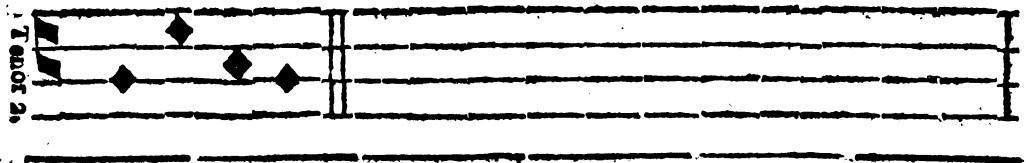
Dignare Domine di e isto: si ne peccato nos



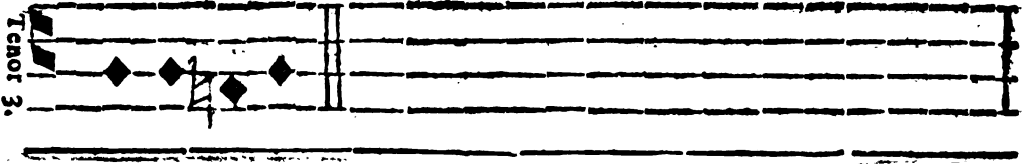
Dignare Domine di e isto: si ne peccato nos



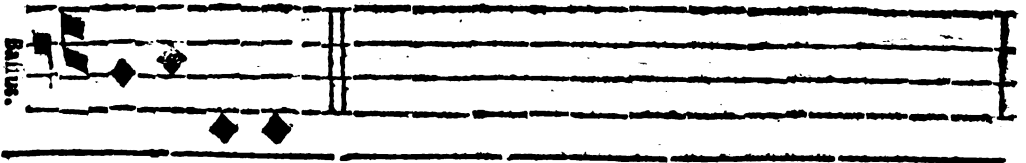
cu sto di re. Mi se re re nostri Domine:



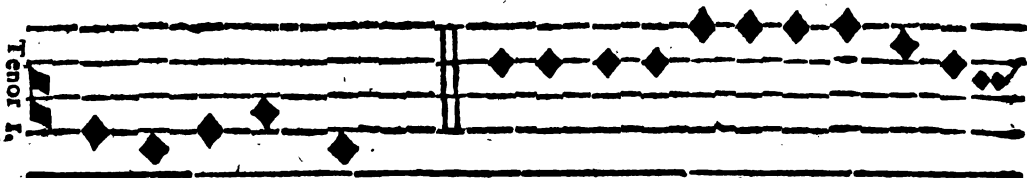
cu sto di re. Mi se re re nostri Domine:



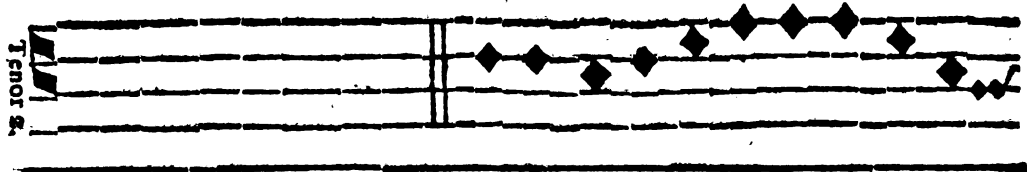
cu sto di re. Mi se re re nostri Domine:



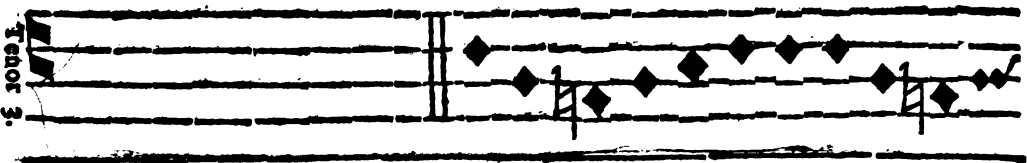
cu sto di re. Mi se re re nostri Domine:



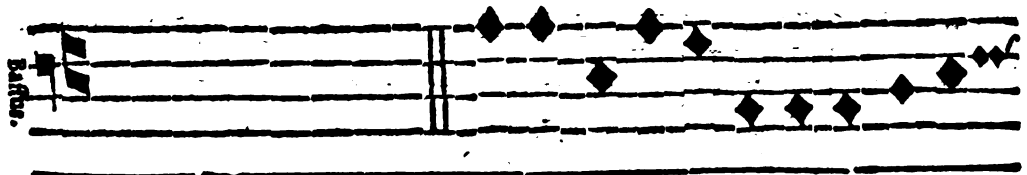
mi se re re no stri. Fiat mi se ricor di a tu a,



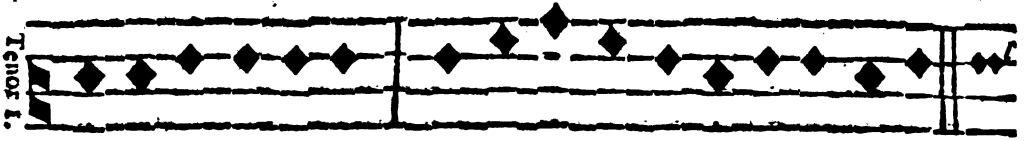
mi se re re no stri. Fi at mi se ri cor di a tu a,



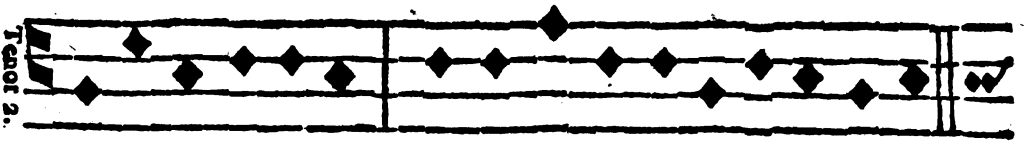
mi se re re no stri. Fi at mi se ri cor di a tu a,



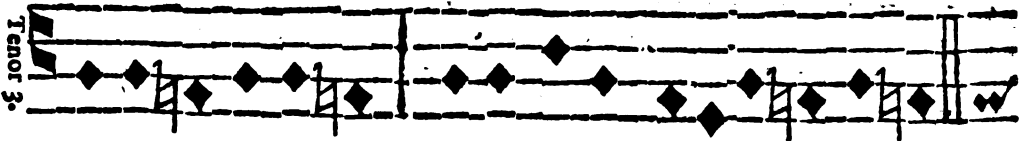
mi se re re no stri. Fi at mi se ricor di a tu a,



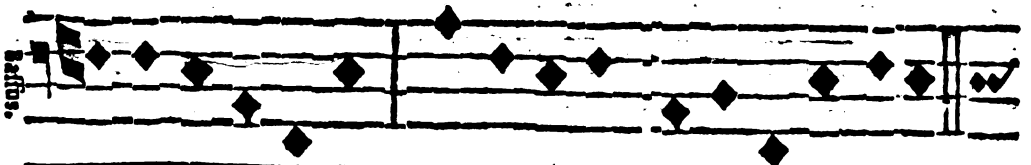
Do mi ne super nos: quemadmodũ spera vimus in te.



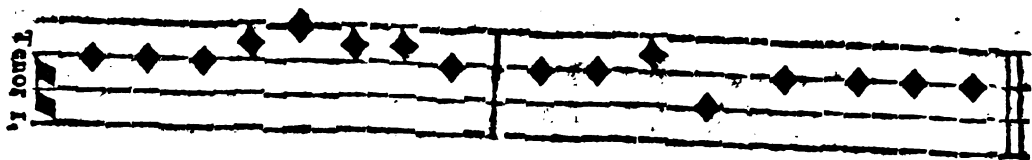
Domine super nos: quemadmodũ speravimus in te.



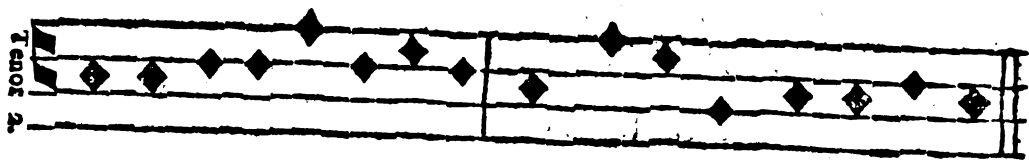
Domine super nos: quemadmodũ speravimus in te.



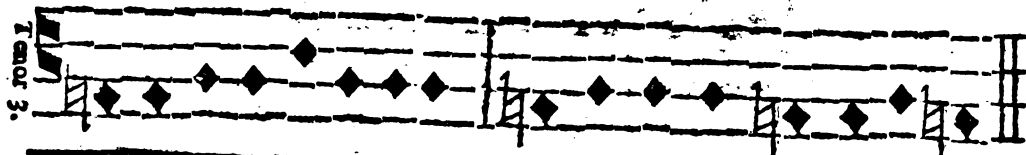
Domine super nos: quemadmodũ speravimus in te.



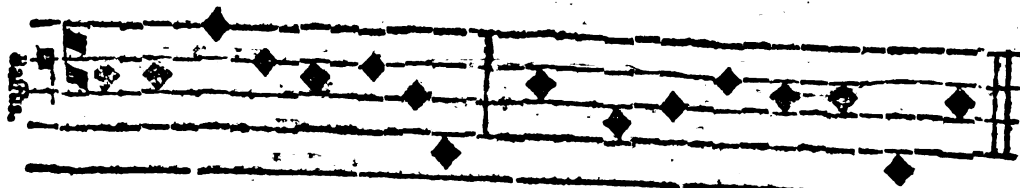
In te Domine speravi: non confundar in æternum.



In te Domine speravi: non confundar in æternum.



In te Domine speravi: non confundar in æternum.



In te Domine speravi: non confundar in æternum.



FUNDAMENTA CANTUS GREGORIANI.

Nota Cantus duri.

Nota Cantus b- mollis.

A	-	-	-	Ascendentes.	re	la	Descendentes.
B	-	-	-		mi	mi	
C	-	-	-		ut	fa	
D	-	-	-		re	sol	
E	-	-	-		mi	la	
F	-	-	-		fa	fa	
G	-	-	-		ut	sol	

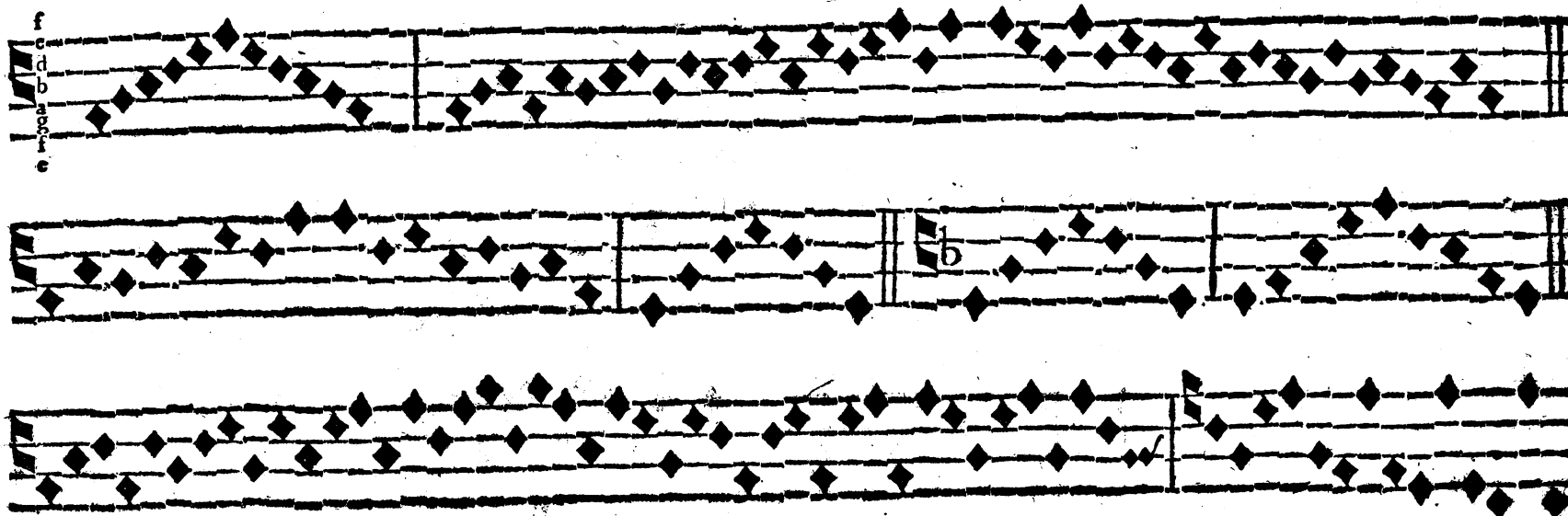
*Claves Cantus
Duri sunt 3.*

C. F. G.

Ascendentes.	mi	la	Descendentes.
	fa	fa	
	ut	sol	
	re	la	
	mi	mi	
	ut	fa	
	re	sol	

*Claves Cantus
b- mollis sunt 4.*

C, b. F. G.



Errata	fic	Corrige.	fol.	lin.
observa		observo	8	3
adjungi		adjunge	8	6
nudebis		audebis	11	4
Est		Idque	12	19
apposito		opposito	15	2
debebunt		debebant	24	12
ascendens		ascendentes.	24	17

Reliqua benevolo Lectori, sensus manifestabit.