



EROTE=

MATA MUSI-  
CES PRÆACTICÆ, CONTI-  
nentia præcipuas eius artis

præceptiones, in grati-  
am & usum studiosæ

Iuventutis diligenter  
collecta,


ab

AMBROSIO VVILPH-  
ling sedero, Brunouienſe.

NORIBERGÆ

Excudebat Christophorus Heußler,

M. D. LXIII.





יהוה מֵהַמַּיִם

Psalm: 118. Dominus est mihi pro adiutorio meo.



Psalm: 118. 'Αγαθόν προσβήναι ἰσθὶ χύριον, ἢ προσβήναι ἐν ἀνθρώποις.

Ambrosius *V* *V*ilphlingsfeder.



CLARISSI-

MO ET ORNATISSI-

MO VIRO, VIRTUTE, NOBI-

litate & Doctrina præstanti, D. Georgio

Chanlero, Legum Doctore,

Domino & Patrono

suo obseruandis-

simo,

S,

**M**USICAM, quæ, vt Cicero ait libro 1. de  
Oratore, versatur in numeris, vocibus  
& modis, omnium ferè studiorum ar-  
tem antiquissimam & nobilissimam, ac pro-  
pter excellentem suam, diuinam & occultam  
quandam vim in formandis hominum mori-  
bus, mouendis sensibus, regendisq; & excitan-  
dis affectibus, apud veteres magno semper in  
honore precioq; fuisse, testimonio sunt Vates  
ac Poetæ, cum sacri, tum prophani clarissimi.  
Et quanquam alij alios harmoniæ Musicæ in-  
uentores prodant: tamen Sacræ literæ, Genes.  
4. testantur, Virum Hebræum Tubal, Lame-  
chi filium, qui multis ætatibus, & ante diluui-  
um, præcelsit omnes illos, quibus inuentio

A 2

huius



huius artis à Græcis attribuitur, repertorem  
Musicae esse, eumq; teste Eusebio 1. lib. Anti-  
quitatum, Musicam studiosè coluisse, & Psal-  
terio, Citharaq; cecinisse. Et hanc postea qua-  
si per manus traditam reliquos Hebræos ab  
ipso accepisse, diligentius excoluisse, & ad po-  
steros transmisisse. Ut ita dubij nihil relinqua-  
tur, quin sit ars vetustissima, & propter ipsam  
temporis durationem, Deumq; primum fon-  
tem, præstantissima. Non enim putandum est,  
solis naturæ viribus, industria, sagacitate, vi &  
acumine humani ingenij hanc vocû dissimiliû  
harmoniam, concinnitatem, seu concordiam  
vel inuentam, vel extructam esse: Sed DEVS  
ipse, sicut cæterarum artium omnium, ita hu-  
ius quoq; de qua nunc oratio instituitur, in  
mentibus hominum semina iecit, ac in quibus-  
dam peculiare animi motus ad Musicen, il-  
lumq; sensum, & dijudicationem sonorum,  
excitavit. Sicut ingenuè apud Græcum va-  
tem Musicus quidam fatetur, sibi artem ca-  
nendi à Deo tributam.

*Θεὸς δὲ μοι ἐν φρεσίν διμας παντοίας ἐνέφυσεν.*

Cur autem DEVS humanam naturam  
hoc quoq; munere donarit, cur illum sensum  
Musices indiderit, quemq; voluerit esse finem  
ac vsum Musices præcipuum, monstrant ora-  
cula



2  
cula Diuina verius, quàm nostri sæculi lasciuia, & abusus. Nunc enim hominibus impurissimis, qui omnes modestiæ terminos transgredi solent, nihil omnino placet, quàm quòd libidini ipsorum insatiabili, lasciuia & illicitis voluptatibus inseruit. Vnde factum est, vt Musica, tanquam effœminatrix virorum, quæ ad deludendos ac fallendos homines sit inuenta, quæ uic libidinis fomitem suggerat, à multis spreta & neglecta fuerit.

Quid autem noui diuinæ huic arti accedere putas, cum reliquis etiam scientijs, & rebus omnibus ad salutem & conseruationem vitæ diuinitus concessis & datis, flagitiosè abutantur homines? Nos verò mentem & oculos ab Ethnicis & lasciuis istis spectaculis, quæ à Propheta, Esai: 5. & Amos 6. sub comminatione iræ diuinæ, ac tristissimarum calamitatum acerrime reprehenduntur, recamus, ac omisis ijs, quæ à disciplina Christiana, & uocatione nostra sunt aliena, altius introspicimus, & perpendamus consilium ac voluntatem Dei.

Præcipua verò causa inuoluta est, & comprehenditur in illa Dauidis magni vatis exhortatione, qua totam rerum vniuersita-



tem, & quicquid vita & Spiritu fruitur, hortatur ad canendas laudes Dei, Psalm: 150.

*Cantate Domino canticum novum,  
laus eius in Ecclesia Sanctorum.*

*Lætetur Israël in eo, qui fecit eum,  
& filia Sion exultent in Rege suo.*

*Laudent nomen eius in Choro, in  
Tympano & Psalterio psallant ei.*

*Quia beneplacitum est Domino  
in populo suo, & exaltabit mansuetos in  
salutem.*

### IT E M.

*Laudate Dominum in sono tubæ,  
laudate eum in Psalterio & Cythara.*

*Laudate eum in Tympano &  
Choro, laudate eum Chordis & Or-  
gano.*

*Laudate eum in Cymbalis beneso-  
nantibus, laudate eum Cymbalis iubilæ-  
tionis.*

*Omnia*



*Omnis spiritus laudet Dominum,  
Halleluia.*

Vult enim Deus ab Angelis & hominibus, in primis verò ab Ecclesia sua agnosci, inuocari, & celebrari veris & æternis laudibus. Vult conspici & audiri Filium. Vult sonare vocem Euangelij, de suo Filio Mediatore, & æternis eiusdem beneficijs in publicis congressibus, quibuscunq; modis ac rationibus pijs ac licitis fieri potest, vt isto Exemplo iuuentus, & rudiores inuitentur ad gratiarum actionem, & paulatim pectora ipsorum accendantur ad amorem & reuerentiam Ministerij publici, & ad inuocationem veri DEI. Sicut disertè inquit Paulus ad Ephesios, Capite 5. Impleamini Spiritu, loquentes vobismetipsis per Psalmos & Hymnos, & Cantilenas spirituales, canentes & psallentes in corde vestro Domino, gratias agentes semper de omnibus, in nomine Domini nostri Iesu Christi, Deo & Patri. Hoc sine David diuino Carmine cecinit mysteria Dei. Idem nos facere iubet Diuus Paulus, ad Coloss. 3. Verbum Christi habet in vobis abundanter, in omni sapientia, docentes & commonefacientes vosmetipsos, in Psalmis & Hymnis, & Canticis spiritualibus,



in gratia, canentes in cordibus vestris Domi-  
no. Sic in veteri Testamento, 2 Reg: 6. Sancti  
Patres, David ac totus populus Israëliticus,  
non verbis tantum, aut carminibus, ad eam  
rem compositis, Omnipotentiam, Veritatem,  
Iusticiam, Bonitatem & Misericordiam, pu-  
blica & priuata beneficia Dei eximia, huic po-  
pulo exhibita, mirandas liberationes, Regni  
& Ecclesiæ conseruationem, celebrarunt: Sed  
diuersis etiam instrumentis, Cytharis, Nablis,  
Tympanis, Tibijs, Cymbalis, & alijs sonis  
Musicalibus, eadem laudes Dei confecerunt. Est  
igitur Musica donum Dei, quo exornata est  
natura humana, vt doctrinam de DEO, eius-  
que beneficijs carminibus compræhensam, la-  
tius propaget, & diutius conseruet.

Deinde, quia quod caret alterna requie,  
durabile non est, Et labor semper aliqua in-  
diget relaxatione, DEVS aliquas in natura  
ordinauit honestas voluptates, quibus vires  
debilitatæ reficerentur ac repararentur, ea-  
rumq; defatigatio consolaretur. De hoc  
vsu loquitur Ecclesiast: 41. Musica & vinum  
lætificant cor. Quid, quod etiam sarcinaria  
iumenta Cantu & Musica vel tintinabulis ad  
colla suspensis simul labore leuantur? Vt ita  
etiam



etiam ad tolerandos humanæ vitæ labores plu-  
rimum valeat.

Quantum verò neruorum & virium  
habeat in excitandis affectibus, nemo est, qui  
non in seipso experiatur, Nec est, vt huius rei  
causas procul petamus. Sic condita est natura à  
summo opifice, vt certos vocum gradus, me-  
tas, interualla sentiat, suauiter afficiatur con-  
cinnis vocibus, offendatur contrarijs. Soni  
asperis & concitati, ad concitandos animos  
cum primis valent, Sicut testatur Historia Re-  
gis Alexandri Magni, quem certi Cantus ac-  
cendebant, vt arderet pugnandi cupiditate.  
Quam vim in generosis quoq; Equis cerni-  
mus, qui in bello tubarum clangore arrecti-  
stare loco nesciunt, ac iamiam in certamen  
ruere ardent. Soni autem molles, parui, con-  
cinni, ad mouendam commiserationem apti  
sunt. Sed molles, celeres & compositi, alacri-  
tatem inducunt. Sunt etiam qui ad moderati-  
onem, temperantiam & grauitatem morum  
appositi iudicantur, quales graues, tardi, mix-  
tiq; ex asperis & mediocribus habentur. Et est  
profecto res admiratione dignissima: Sonos &  
vocum Harmoniam tantum posse in tempe-  
randis affectibus, Vnde & disciplinæ vicem

A S præstat



præstat. Quia Cantu & suauitate earminum  
in animos hominū illabatur ac penetrat, eosq;  
permulcet, & ab inhumanitate ad man-  
suetudinem traducit: Sicuti fertur Pythago-  
ram mutatis modulis iuuenem furentem co-  
hibuisse. A Tarpandro item & Ismenia The-  
bano, multos indecoris moribus immanes,  
concentu & Musicis numeris ad humanita-  
tem reuocatos esse.

Voluit etiam **DEVS** per Musicam,  
quasi per medicationem certam & efficacem  
consulere hominum vitæ, ne vel mœrore, vel  
ira, aut alijs vehementioribus affectibus ex-  
tinguerentur. Hos enim omnes vel tolli, vel  
saltem leniri Musica, Exemplum & Historia  
Saulis, 1. Reg: 16, manifestè conuincit, Cuius  
mœstitiam, & insaniam dulcior Cytharæ mo-  
dus discutiebat. Sic Homerus Achillē quoq;  
vbi opprobrio affectus fuisset ab Agamemno-  
ne, Cythara dolorem suum lenisse ostendit.

Cū igitur tanta sit dignitas & vtilitas  
Musice, grati tantū Dei donum agnoscamus,  
veneremur, ac vsum eius studiosè tueamur.

Huius autem artis præcepta quædam  
priuatim, curæ atq; fidei meæ commissis disci-  
pulis methodica quadam ratione tradidi, vt  
essent



5  
essent Manuductio, & quasi statua Mercurialis, monstrans qua sit incedendum via in tota hac arte. Licet enim multę sint bonę & præstantes nature, in quibus impetus quidam, καὶ φυσικὴ δὲ ἰνναξίς ad canendum est: tamen nisi commonefiant, & recte instituantur, facile deerrabunt. Vt autem præcepta ipsa facilius intelligerentur, & altius memorię infingerentur, declarationis & maioris perspicuitatis causa, aliquot exempla regulis subieci, quorum numerus causa fuit, cur iusto maior excreuerit libellus.

Quid & quantum verò præstiterim hoc meo labore, Iudicium Musicis, ac doctis viris permitto, quorum censuram libenter subeo, semperq; maximi feci, Indoctorum autem, & obtrectatorum iudicia, quę vel nulla, vel peruersa sunt, fortiter contemno, neq; pluris facio, quàm morsum pulicis Elephantis Indicus. Hoc autem de me ipso affirmare verè possum, quod hac publicatione nullā eruditionis famam captarim, vel auro argentoque inhaurerim, sed omnes ingenij vires huc intenderim, & in id certè operam dederim, vt iuuentuti hac in parte prodesse possem, cui Musicam non ad suaues vocum concentus modo faciendos,  
aut



aut ad tolerandos deuorandosq; studiorum labores vtilem & iucundam, verum etiam ad perfectam omnium reliquarum artium cognitionem, & integram illam *κυκλοπαίδεια* summe necessariam esse iudico. Præclare enim Cicero refert, Græcos summam eruditionem, in neruorum & vocum cantibus sitam esse, censuisse. Idemq; Tusculanarum primo asserit, Themistoclem, quod in Epulis recusasset Lyram, habitum esse indocticrem. Imò aliud nihil vult Adagium hoc Græcorum: *Indoctos à Musis & Gratijs abesse*: quàm quòd ignari Musices, habiti sint parum exculti doctrina. Ac spero Iuuentutem hanc meam voluntatem, & hosce meos conatus probaturam. In primis illa in parte, vbi verum vsum signorum Musicorum quàm facilimum ipsis reddere, ac cum in plano tū certis rotulis, ad illum ipsum vsum effictis, quasi ob oculos ponere conatus sum. Est enim vsus Signorum in hac arte vt varius, ita maximè necessarius, quem qui ignorat, aut contemnit (vt sunt multi) erubescere certè, nec Cantoris nomen sibi arrogare debet, Quod tamen citra vellicationem cuiusque dico.

Tuo autem potissimum nomini clarissime  
me



me Dominus Doctor, has meas lucubrationes  
dedicare volui, partim vt essent quaecunq;  
testimonium meæ erga te obseruantia & gra-  
titudinis pro tua in me beneuolentia, quam  
non obscuris notis sæpius collegi: partim verò  
vt Tuam Excellentiam hortarer, vt sicuti ha-  
tenuis totum Mularum Chorum puro amo-  
re complexus es, ita eundem quoq; in poste-  
rum tuo fauore prosequaris. Reuerenter itaq;  
oro, vt Musicum hunc libellum, tuo nomini  
inscriptum, placido, hilariq; vultu accipias,  
tuoq; iudicio approbes, & voluntatem, decla-  
randi meam erga te obseruantiam boni con-  
sulas. Bene ac foeliciter vale Vir clarissime.  
Noribergæ, Anno à Christo nato 1563. 3.  
Non. Maij, quo die Iesus Christus Dei &  
Mariæ virginis filius, deuictis hosti-  
bus Ecclesiæ, ad cœlos ascen-  
dit, ante annos

1529.

**T** Excellentia

Deditissimus

Ambrosius VVilphlingo  
federus, Brunoui-  
ensis.

**IN**



# IN ARTEM

MUSICAM CAR-

men Elegiacum.

**E**SSSE Deum certo diuina oracula  
monstrant,

Cunctarū rerū qui moderamē habet.

Præcipiūtq; pia præconia mēte referrē

Illustre ut nomen fiat in orbe suum.

Sunt tamen in reliquis passim quoq; se-  
minarebus,

Tectius in qbus hoc significatur idē.

Grata etenim fama est omneis dispersa  
per artes.

Præbent artificis quæ documēta Dei

Hæ tacitē ostendunt, quod sit, sit qualis

et ipse,

Quodq; idē a nobis facta p̄bāda uelit.

Nouit homo, dictante quod et ratione

fatetur,

Tollendū summis laudibus esse Deū.



Incipiat laudem pectus, uox deinde se-  
quatur.

Hinc Chordæ, Cytharæ, Tympana,  
Sistra, Tubæ.

Principio Deus ostendit modulamina  
uocum,

Factori suus ut carmine detur honos.

Utq; propagetur uerbū coeleste, uelitq;

Constet ut à nobis, qua ratione coli

Quinetiã sanctis inseruit Musica factis,

Quæ canit ad certos enumerata mo-  
dos.

Hæc quoq; magnorū Regū canit acta,

Ducumq;

Vulgi res gestas nec perijsse sinit.

Aerumnas mollit, pellit de pectore cu-  
ras,

Et uirtute mouet corda profana sua.

Nec saltem iuuat, & delectat pectora

Cantus,

(ni.

Sed tibi fert iuueni comoda, fertq; se-



Hoc studium utilitas semper comitatur  
opima,

Estque minor longe comoditate labor.  
Ferrens est igitur, similis censendus et ille  
Nodosus lignis, quæ ratione carent.  
Si quis non capitur docti dulcedine cantus,  
Intus nec mentem carmine sentit agi.  
Indolis indicium clare, generosaque mens  
est,

Si quæ ritè sonos emodulare studet.  
Hanc igitur discas artem dilecta iuuentus,  
Nec te poeniteat dulce laboris onus.  
Sisque Deo gratus, nec non reuerenter  
amato,

Ostendunt rectam qui tibi in arte viam.  
Ambrosijque pia complectere mente la-  
bores,

Auguror hos studium posse iuuare  
tuum.

M. M. H.



# LIBER PRI<sup>I</sup>

## MVS ARTIS

### Canendi.

#### Quid est Musica?

Est recte ac artificiose Cantandi scientia.

#### Quotplex est Musica?

Duplex: Theorica, quæ circa rerum Musicarum contemperationem versatur.

Practica, quæ circa sonorum ac consonantiarum executionem consistit.

#### Quomodo diuidit̃ Musica Practica?

In Instrumentalem & vocalem.

#### Quid est Musica Instrumentalis?

Quæ ad Instrumenta spectat & concentum perficit aut.

{	Flatu, ut Tibijs, Sistris, &c.
	Pulsu, ut Cymbalis, Tympanis.
	Manu, hoc est, Instrumentis quæ clauium articulatione gubernantur, ut Cithara, Testudine, &c.

B

Quid



## 2 Quid est Musica Vocalis?

Quæ humana uoce efficit melos hæc pariformiter est duplex: Vsuualis, quæ caret principijs quibus Regi deberet, qualis est vulgij. Regulata, quæ certis regulis cantum producit, & hæc à Musicis gemina traditur Choralis & Figuralis.

## Quid est Musica Choralis?

Quæ in suis notis æquam seruat mensuram, absque incremento & decremento prolationis.

## Quot accidunt Musicæ Choralis?

Musica Choralis una cum Figurali habet Octo accidentia, videlicet, Scalam, Claues, Voces, Mutationem, Solmisationem, Transpositionem, Interualla & Tonos.



Caput



5

# CAPVT PRIMVM DESCALA.

## Quid est Scala?

Est constitutio linearum ac spaciolorum, recte ac æqualiter productorum, quibus omnis generis cantionum Notulas inscriptas cernimus.



## Quis est Vfus Linearum ac Spaciolorū?

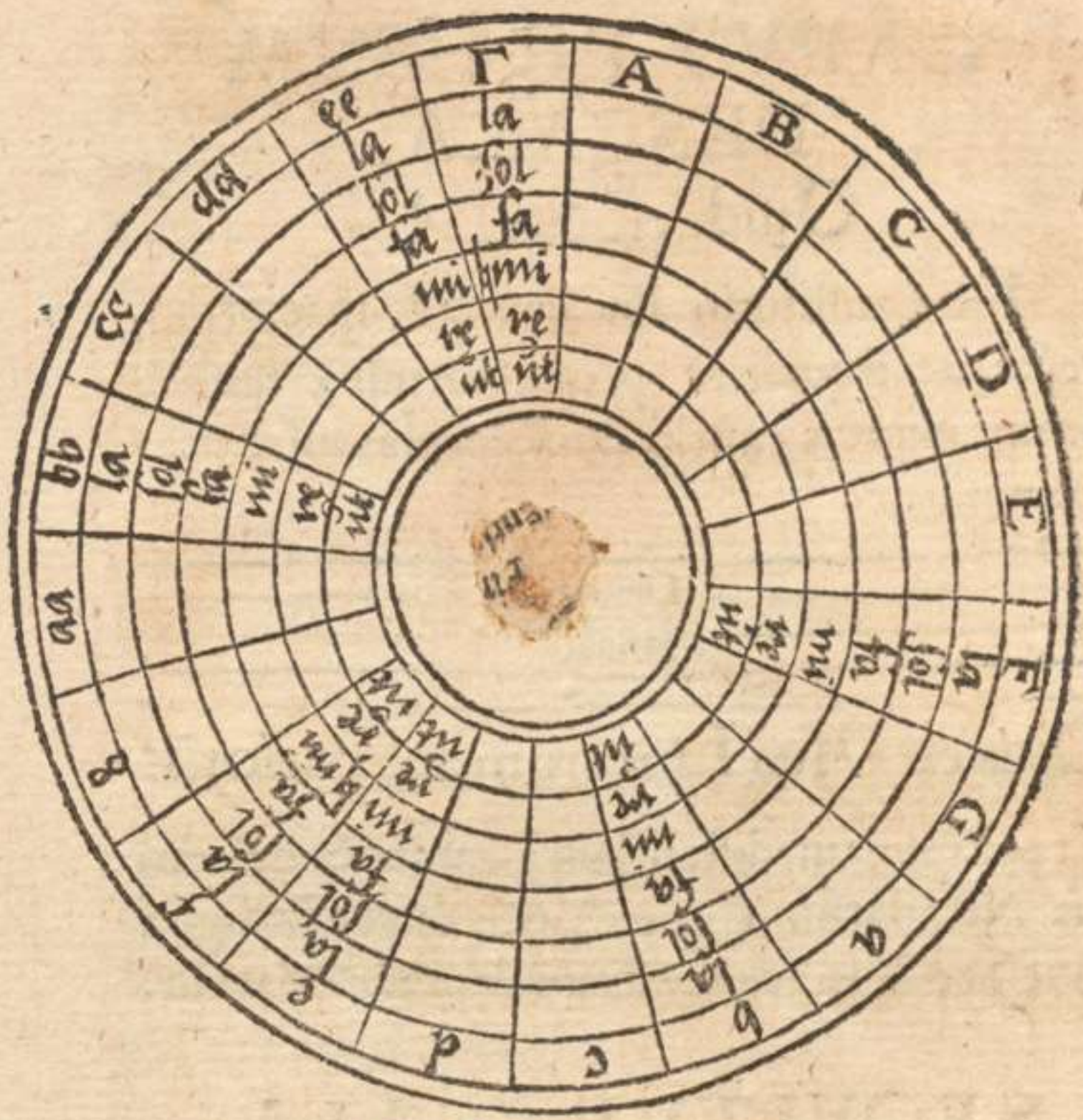
Vt per ipsorum distantiam ascensus & descensus Notularum ( quæ Vocis ducendæ signa sunt ) rectius ac expeditius depræhendantur.

## SEQVITVR SCALA.

in Rotæ circumferentia.

B 2 Canon





# CANON.

In superiore & primo circuli spacio inuenies Clauēs, Scalæ, in sequentibus uero sex circulorum spacijs cuiuslibet clauis uoces, In duobus autem minoris rotæ spacijs quinque Clauēs signatas, & quatuor finales.



5

# Scala Musicae in Plano,

Signate	Claues	Claues vigin- tinti.		Dura: fa-	hemolis fa	Figa fa
		ee	la			fa
-D-		dd-	la-sol			--
		cc	sol fa	fa		
		bb-	fa mi	---	fa	--
		aa	la mi re			fa
-G-		gg-	sol re ut	---		
		ff	fa nt	fa	fa	
		-e-	la mi-	---	---	fa
		d	la sol re			
-C-		-c-	Affinales- sol fa ut-	-fa	---	--
		b	quatuor fa mi		fa	
		-a-	la mi re	---	---	fa
		G	sol re ut			
-F-		F-	Finales- fa ut-	fa-	fa-	--
		E	quat: la mi			fa
		D-	sol re	---	---	--
		C	fa ut	fa		
		B-	mi-	---	fa-	--
		A	re			fa
-F-	-F-	-F-	ut-	---	---	
				fa	fa	

Haec distantia posita per quintam tollitur F, G.



6  
Quare Γ Græca Litera in pede clauium locatur ?

Hoc fit ob Græcorum reuerentiã á quibus Musica ad Latinos defluxit.

In quibus Clauibus canitur fa ?

In tribus clauibus, scilicet in. } b si cantus fuerit b mollis.  
c si fuerit ♯ duralis.  
f siue mollis siue durus fuerit.

CAPV T SECVNDVM  
de Clauibus .

Claues quid sunt ?

Claues dicuntur hæ septem literæ, a, b, c, d, e, f, g, quæ in Scala triplici ordine singilatim singulis linearum ac spatiorum initijs, additæ uocis humanæ intensiones ac remissiones determinant.

Vnde dicuntur Claves ?

A clauib<sup>9</sup> ferreis metaphora sumpta, quod ut illæ seras, ita hæ cantum aperiant.

Quomodo



7

## Quomodo diuiduntur Clauēs ?

In signandas & non signandas, Item in Graues, Acutas & superacutas.

## Quæ dicuntur signandæ siue Characteristicae ?

Quibus utimur in principio ad notionem & refectionem cantus ut, F, F, C, G, D: quãuis nostris temporibus usitatissimarum clauium signandarum tantum tres sunt, scilicet, F, C, G, & hæc sufficiunt ad quascunq; uoces referendas.

## Quot sunt Clauēs minus signandæ ?

Duæ, b rotundum & □ quadratum, cantus naturam repræsentantes: Cæteræ omnes præter prædictas non signandæ dicuntur.

## Quæ dicuntur Graues ?

Infimæ octo, Γ, A, B, C, D, E, F, G. Ideo graues dictæ, quia cantiones per eas deductæ, uoce demissa ac crassa cantari solent.

## Quæ dicuntur mediæ seu acutæ ?

Quæ sunt minusculæ illæ ac simplices literæ septem, a, b, c, d, e, f, g, Mediarum nomē

B 4 habent



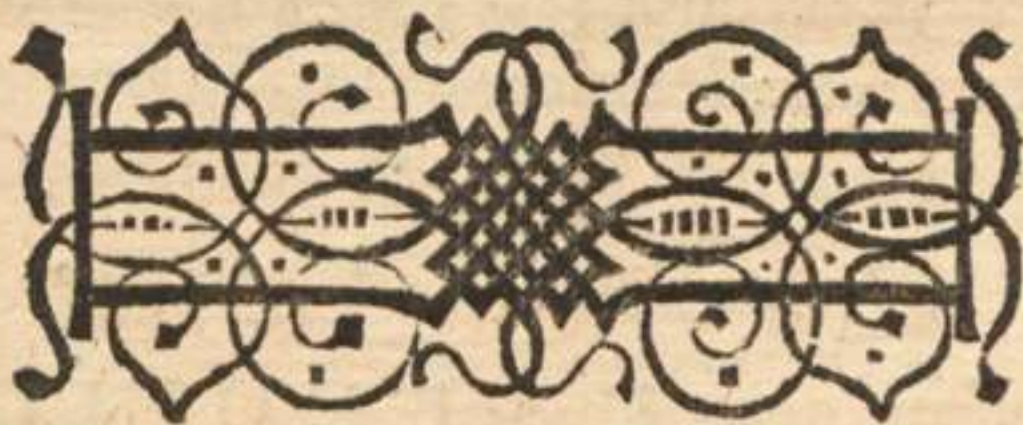
habent, quod uocem mediam inter, demissam  
 grauem, & intensam acutam exigant.

### Quæ dicuntur superacutæ?

Quinq; illæ geminatæ supremæ, aa, bb, cc,  
 dd, ee, Intensissimã, enim & acutissimam uo-  
 cem ædunt, qualis ferme Impubertatis est

### CANON.

Quoties aliqua cantio harum fines infra  
 supraue excesserit, sumantur claues aut uoces  
 inferioris superiorisue octauæ ac classis.



Quæ



9

# QVÆ SVNT FIGVRÆ

## Clauium signandarum?

Diuerſæ pro Varietate cantuum.

In Chora  
li cantu  
ſimplici-  
ter præ-  
ſcribuntur  
Ita



In Men-  
ſurali ue-  
ro hoc  
modo.



G, utrobique idem est, ſed plerumque minusculum.

## Caput Tertium de Vocibus.

### Voces quid ſunt?

Voces Muſicorum ſunt Notularum no-  
menclatura.

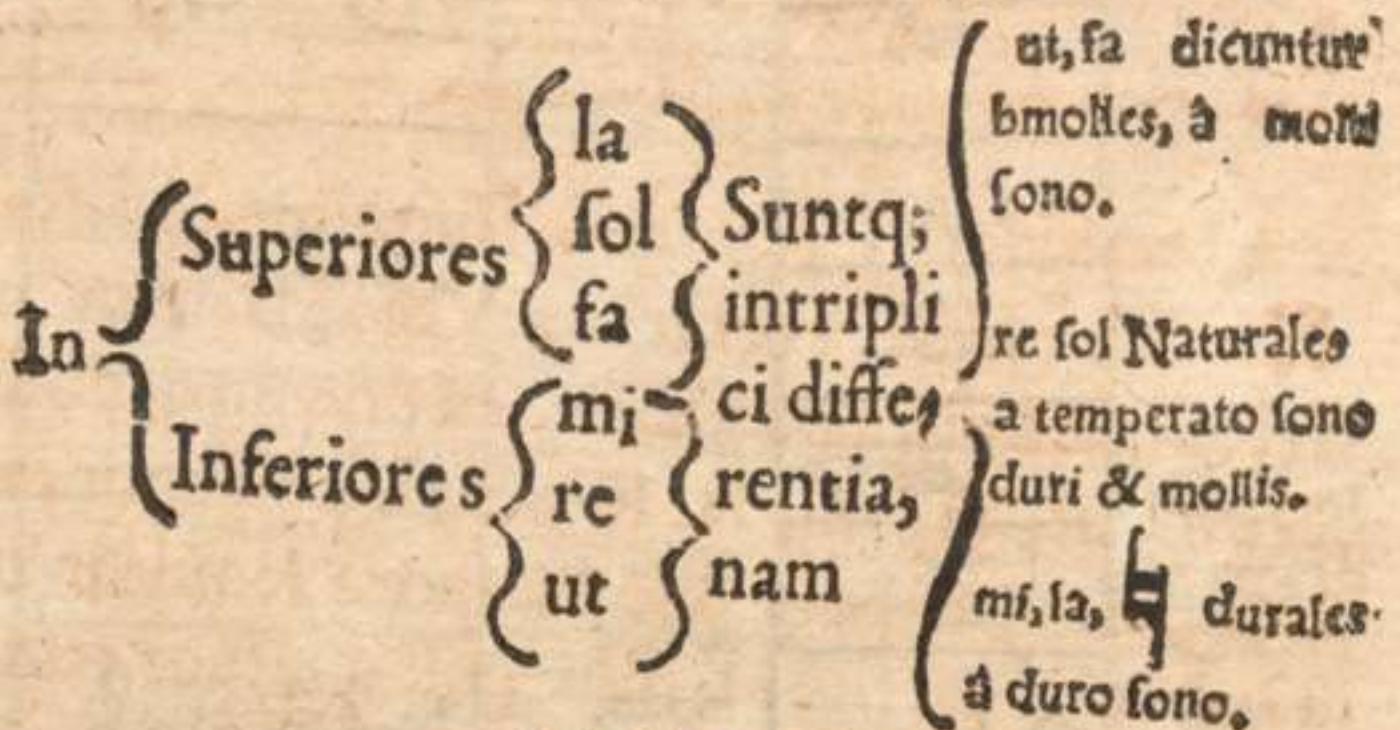
B 5 Quod



## 30 Quot sunt Voces Musicorum?

Sex: Vt re, mi, fa sol, la, & hæ suffi-  
ciunt ad quemcunq; cantum solmifandum ac  
modulandum.

### Quomodo diuiduntur?



### NOTA.

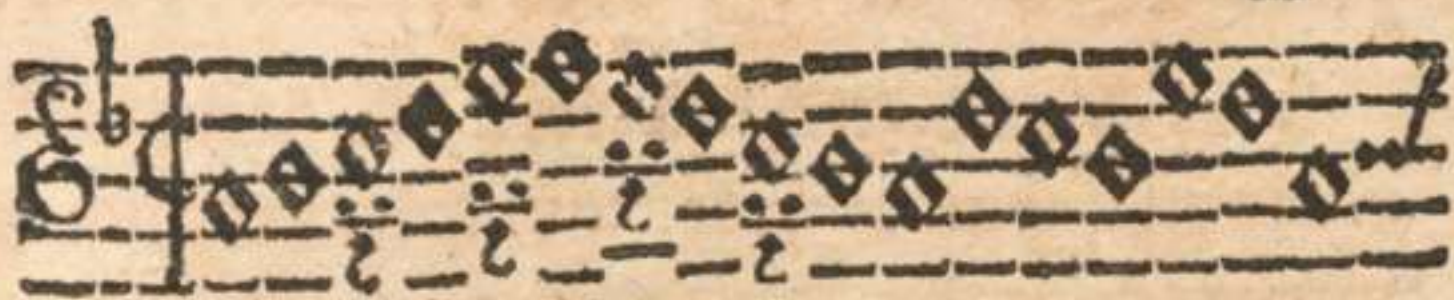
Quæ Grammaticis dicuntur literæ Musi-  
corû Clauces sunt, quorum Syllabæ à Musicis  
quoq; uoces appellantur.

### Quis est vsus vocum?

Vt per earum uicissitudinariam usurpationem  
omni cantui suam propriam ac certam  
modulationem attribuamus.

Fuga illarum vocum Musicalium in Vni-  
sono, primus Cantus incipit, Secundus post  
Tempus, Tertius post duo tempora, Quartus  
post tria.





Secundum Exemplum Iosquini in Missa,  
 Hercules Dux Ferrariæ: Vbi Triadem in  
 Monadæ instituit ad hanc, sex uocum deducti  
 onem, ut, re, mi, fa, sol, la, Vbi Tenor in  
 cipit, Cantus post duo tempora sequitur in  
 Diapentesuperius, Bassus post quatuor tem  
 pora per Diatesleron inferius.



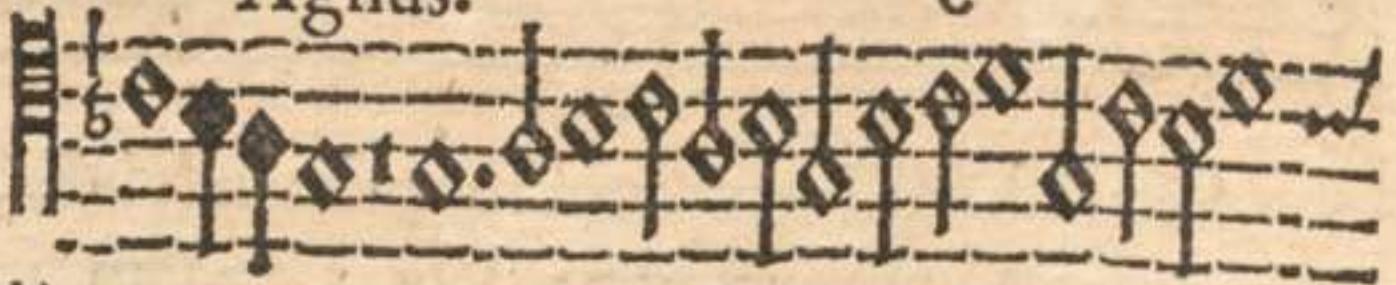
Tenor



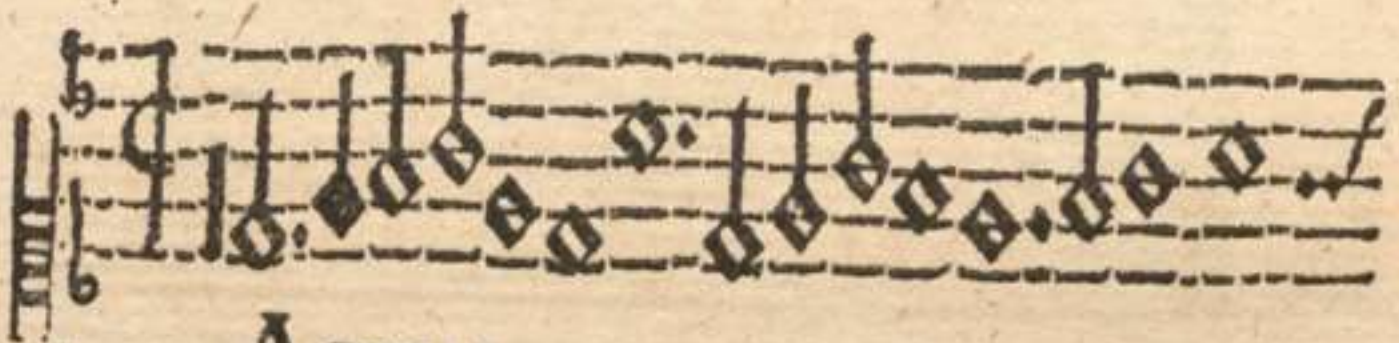
## Tenor incipit.



Agnus.



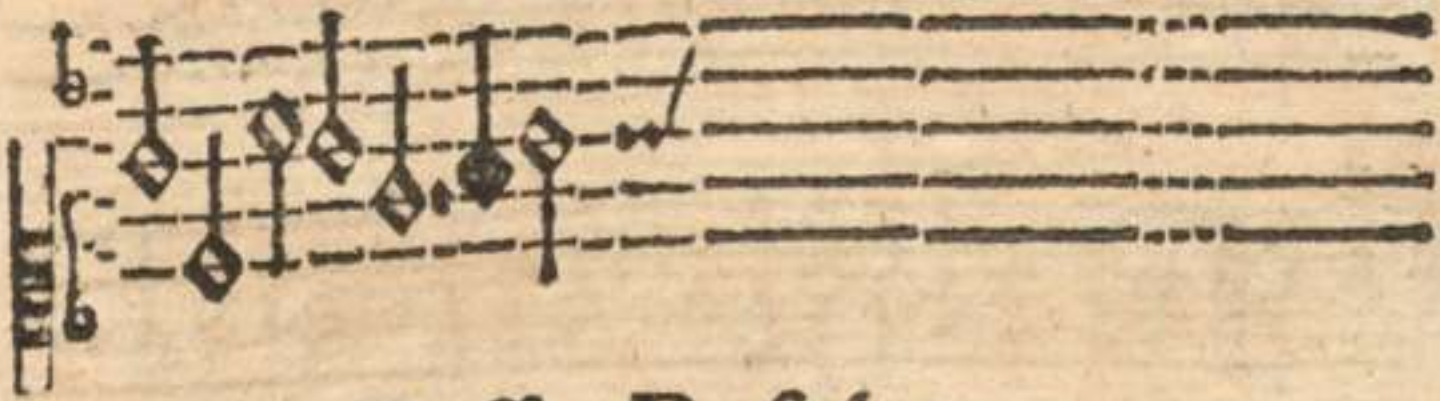
## Cantus resolutus.



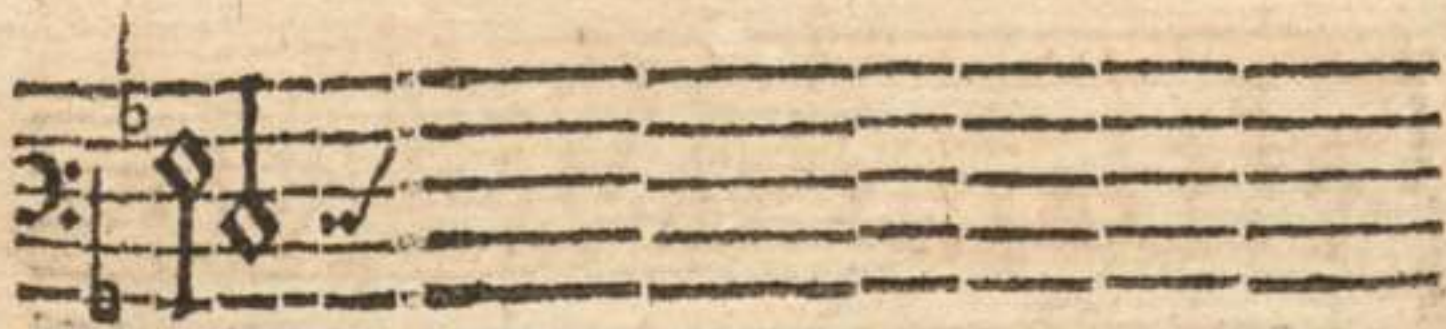
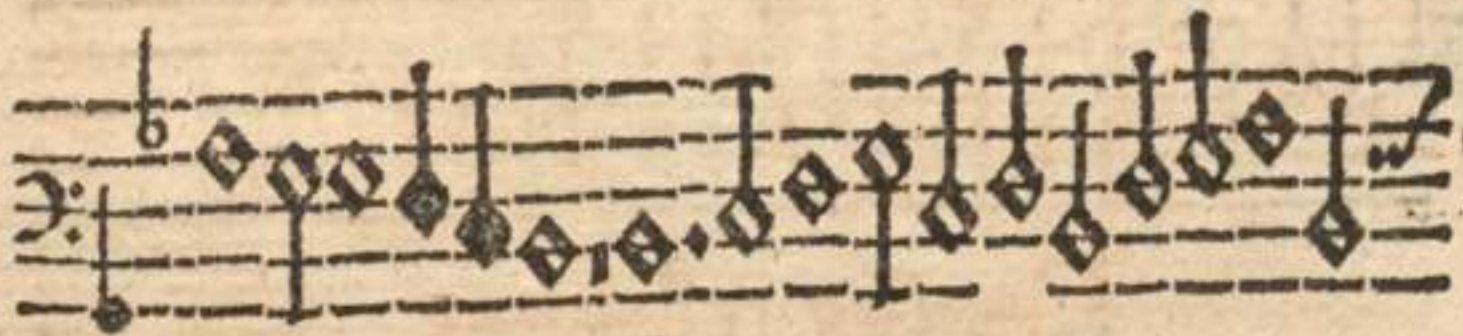
Agnus





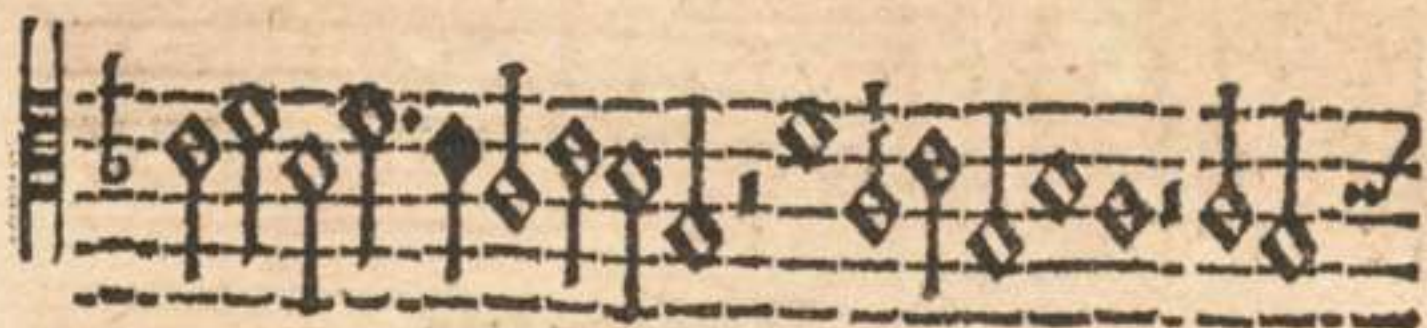


Bassus Resolutus.





## Reliquum Tenoris.



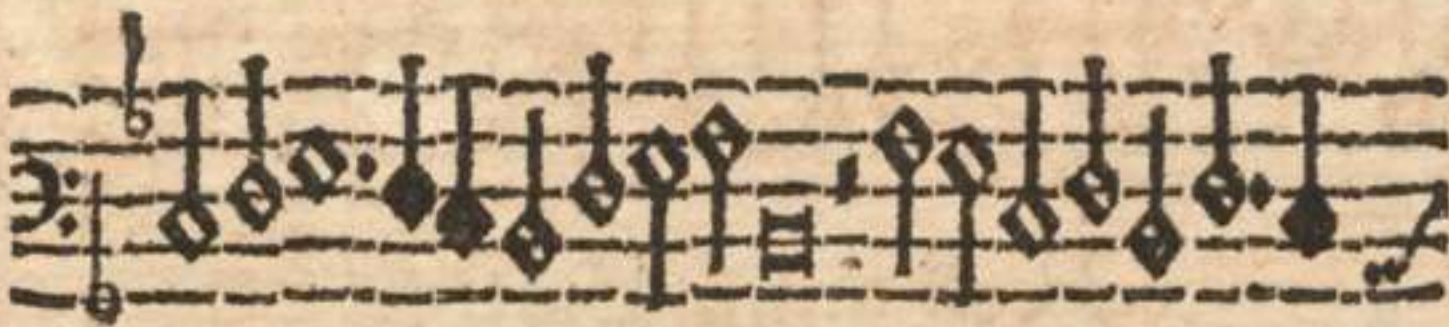
## Reliquum Cantus.







Reliquum Bassi.





## Reliquum Tenoris.



## Reliquum Cantus.



## Reliquum Bassi.



Tertium, Trium Vocū ex Rhauo.

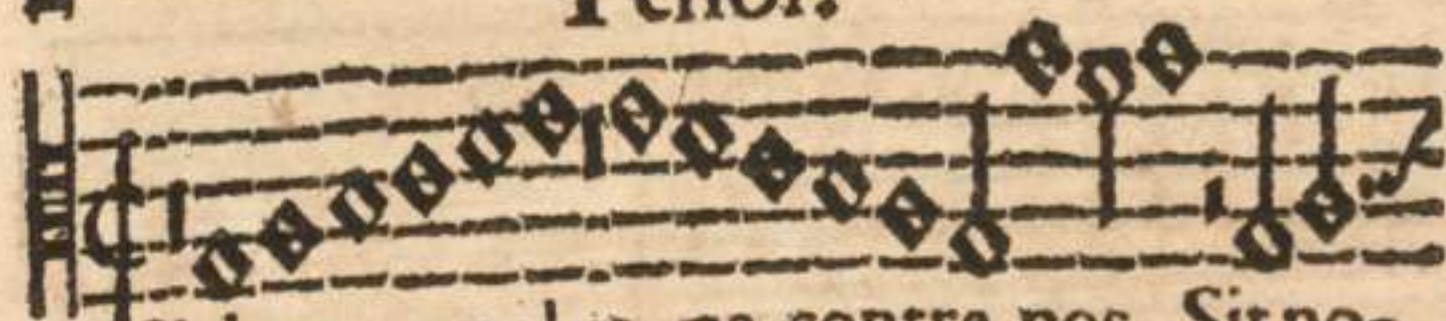
Can.



Cantus.



Tenor.

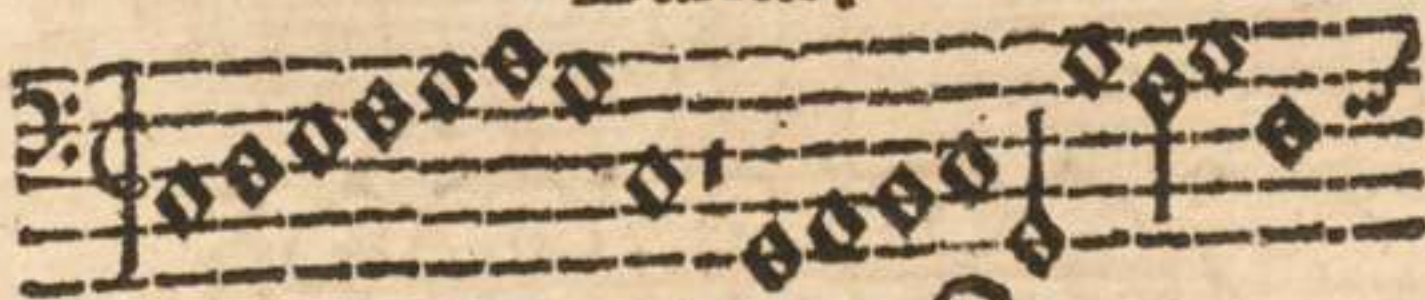


Si deus ꝑ nobis, q̄s contra nos Sit no-



mē domī benedictū.

Bassus.

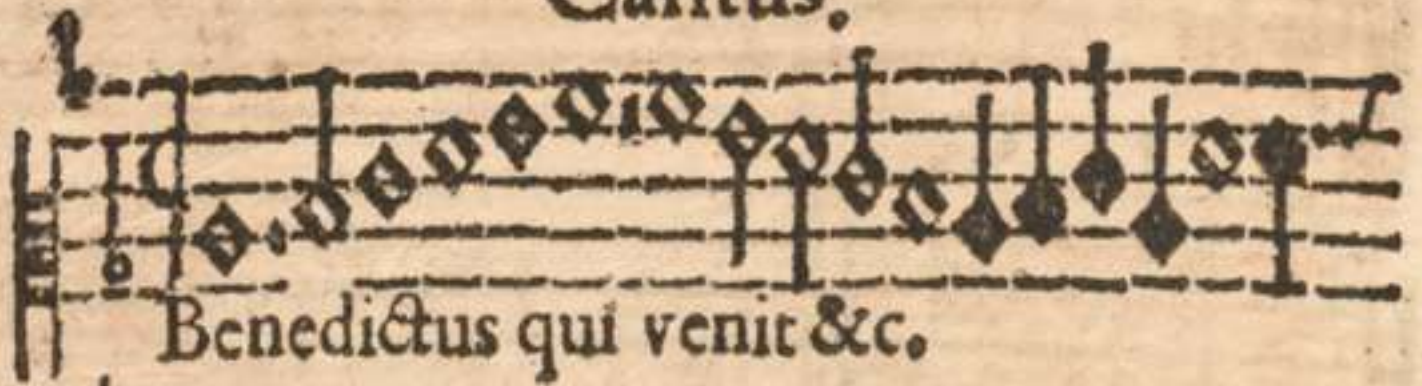


Can.

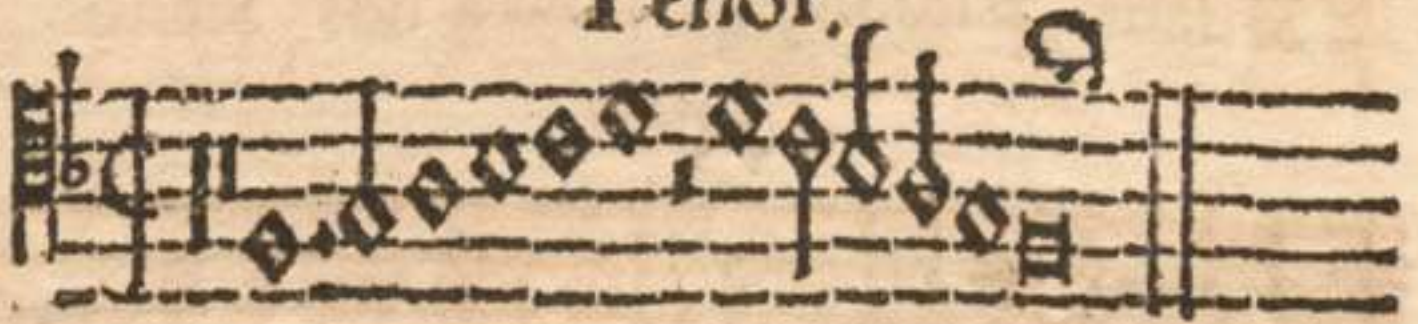


Quartum duarū ex Lōmē arme Ios.  
quini.

Cantus.



Tenor.



Quintum, duarum Vocum,  
Gregorij Marij.



Cantus



# Cantus

Three staves of musical notation for the Cantus part. The notation uses square neumes on a four-line staff. The first staff begins with a clef and a key signature of one flat. The music consists of a series of notes, some with stems pointing up and some with stems pointing down, indicating pitch and rhythm. The second and third staves continue the melodic line.

# Tenor.

Three staves of musical notation for the Tenor part. The notation uses square neumes on a four-line staff. The first staff begins with a clef and a key signature of one flat. The music consists of a series of notes, some with stems pointing up and some with stems pointing down, indicating pitch and rhythm. The second and third staves continue the melodic line.

C ij Residuum



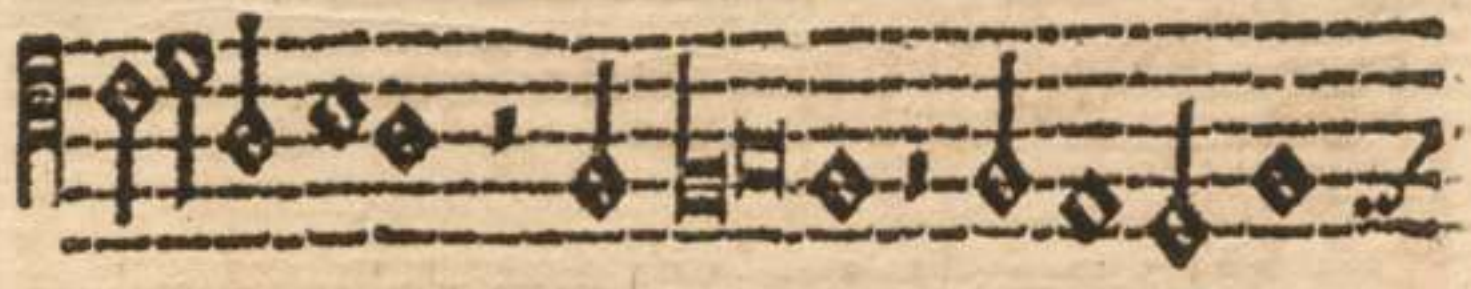
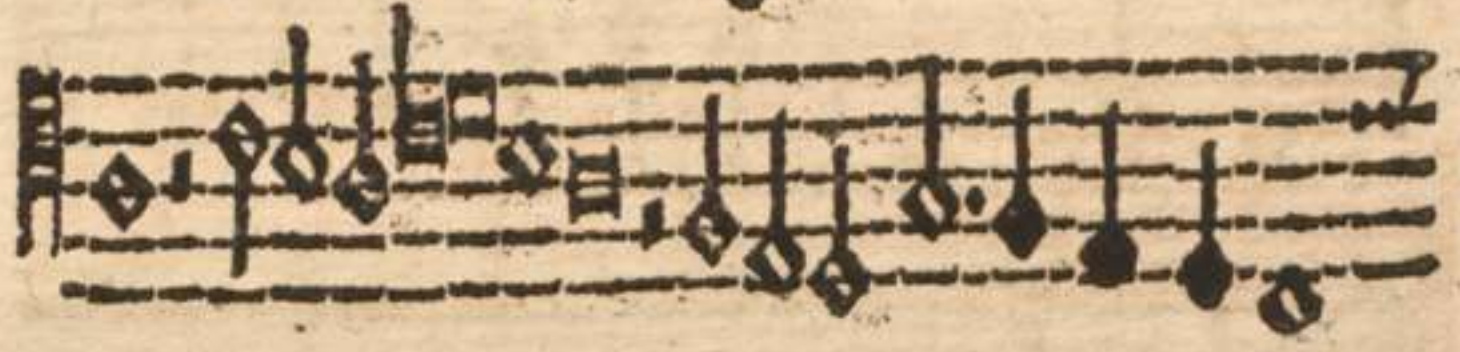
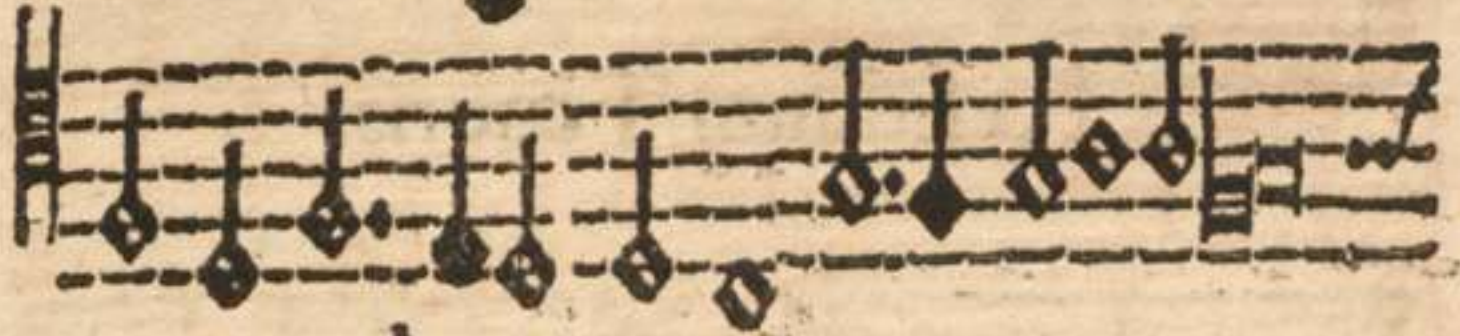
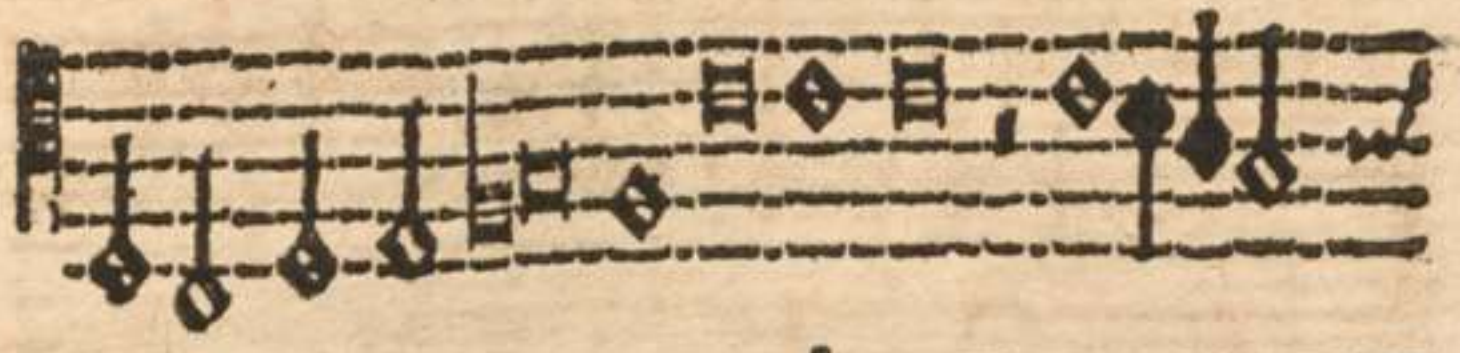
Residuum Cantus.

The image displays six staves of handwritten musical notation. Each staff begins with a C-clef (soprano, alto, and tenor clefs) and a common time signature (C). The notation consists of diamond-shaped notes with stems, characteristic of early printed music. The notes are arranged in a series of six staves, each containing a single melodic line. The notation is dense and fills most of the page.

Resi<sup>o</sup>



# Residuum Tenoris.



Residuum

C 3



## Residuum Cantus.



## Residuum Tenoris.



Ultimum de Sex Vocum deductionibus  
 Exemplum simplicissimum, absq; aliarum  
 vocum garritu, in gratiam incipientium, qui  
 non nisi simplicissimis exemplis duci volunt.



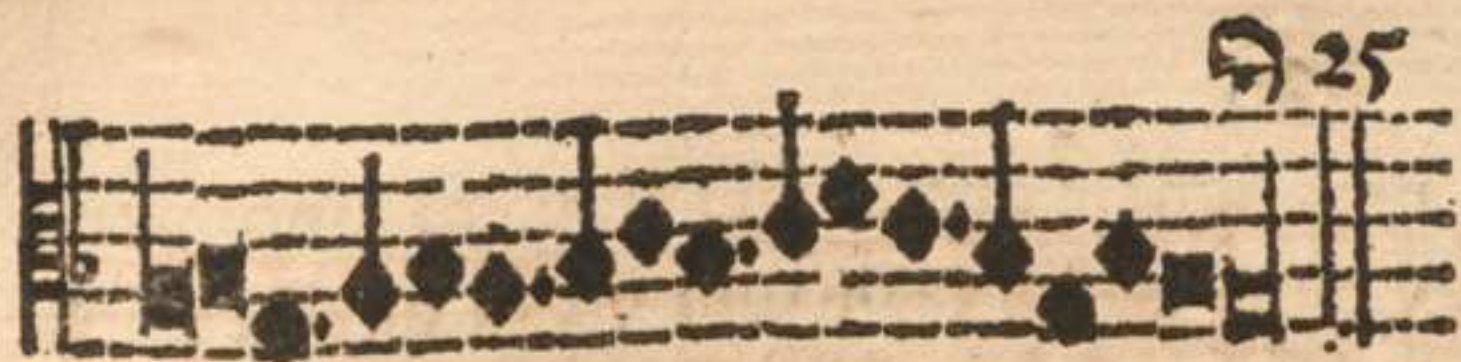
Handwritten musical notation on seven staves. The notation consists of diamond-shaped notes with stems, organized into measures by vertical bar lines. The first staff begins with a treble clef and a common time signature 'C'. The notes are arranged in a sequence that moves across the staves, with some notes having stems pointing upwards and others downwards. The notation is dense and fills most of each staff.

C 4









## CAPVT QVARTVM DE Mutatione.

### Quid est Mutatio ?

Est vocis in vocem in eadem Clauē consona uariatio : Sed voces hic intelligimus syllabas in Scala comprehensas, Quia vox in vocem, quo ad intensionem aut remissionem non mutatur, sed syllabæ in syllabas.

### Quare inuenta est Mutatio ?

Quia Sex syllabarum progressio non sufficiebat ad ascensum ac descensum Cationum, ideo septem deductiones in Scala dispositæ sunt, ut mutuis ipsæ se officijs leuent, atq; aliæ alijs succenturient, Ita tamen vt vocibus obuiam veniant voces eiusdem vtraque naturæ.

### Quot sunt Regulæ Mutationis ?

Quatuor præcipuæ : Prima. In principio cuiusq; cantus natura inuestigāda, 6 mollis an duralis sit, & primum fa iuxta Cla-

C 5 uem



uem signatā querendū ( sunt enī tantum tres  
 Claves, vt supra dictum est in qbus canitur  
 fa scilicet in b, c & f ) quod si inueneris, des-  
 cendendo & ascendendo numerabis donec  
 inuenias supius fa per quartum distans, infe-  
 rius per quintam aut contra, inferius per  
 quartam hoc modo.

Si fa & fa per quartā  
 distant, post la ascen-  
 dendo canitur fa de-  
 scendendo post fa la.

}	fa
}	la
}	sol
}	fa

Quart.

Si fa & fa p quintam  
 distant, post la ascen-  
 dendo post fa mi  
 & deinceps la.

}	fa
}	mi
}	la
}	sol
}	fa

Quint.

Experl.



# Experientia Clavium & Mutatio

num quæ fiunt per fa & fa,

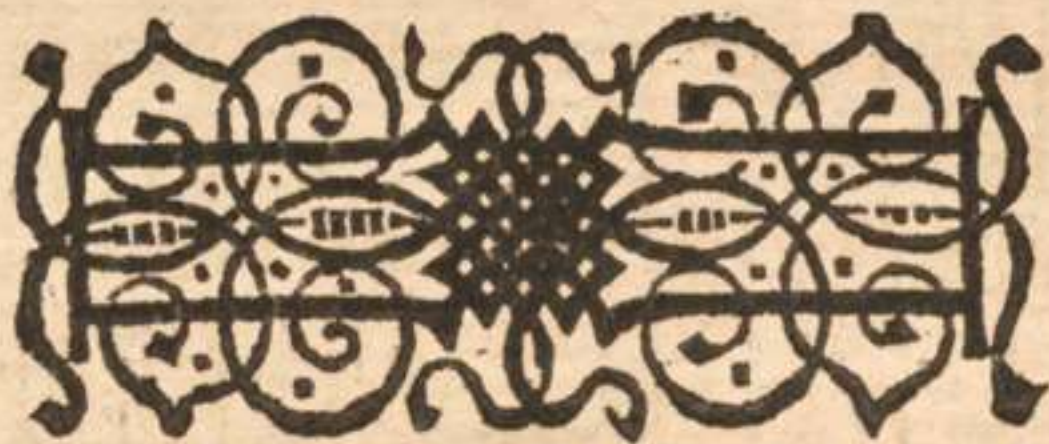
*b*mollior

*P* duraliter



## Secunda Regula.

Omnis Mutatio ascendendo fit proprie  
mutata voce la in re, descendendo re in la,  
Improprie per viciniore, ascendendo  
mutata voce sol in ut, vel la  
in mi descendendo vero,  
vt in sol, vel vt in fa,  
aut mi in la.



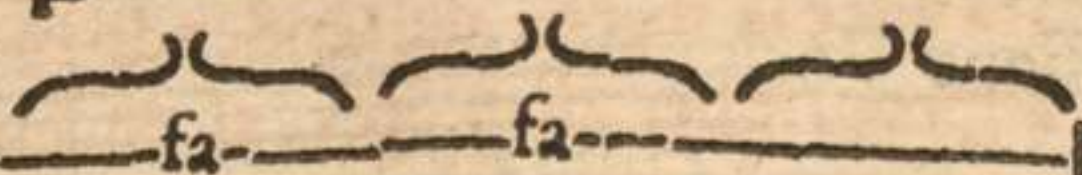
Scala



# Scala Mutationis propriae & impro-

priae, penes ascensum ac descensum.

Duralis      b mollis      Fict.



		ce	la	mi	b fa
D	dd	sol	la re	mi	
	cc	fa	sol ut	la re	
G	bb	mi	b fa	sol ut	
	aa	la re	la mi	b fa	
F	gg	sol ut	sol re	la mi	
	ff	fa	fa ut	sol re	
E	e	la mi	mi	b fa ut	
	d	sol re	la re	mi	
D	c	fa ut	sol ut	la re	
	b	mi	b fa	sol ut	
C	a	la re	la mi	b fa	
	G	sol ut	sol re	la mi	
B	F	fa	fa ut	sol re	
	E	la mi	mi	b fa ut	
A	D	sol re	la re	mi	
	C	fa ut	sol ut	la re	
G	B	mi	b fa	sol ut	
	A	re	mi	b fa	
F	I	ut	re	mi	
			ut	re	

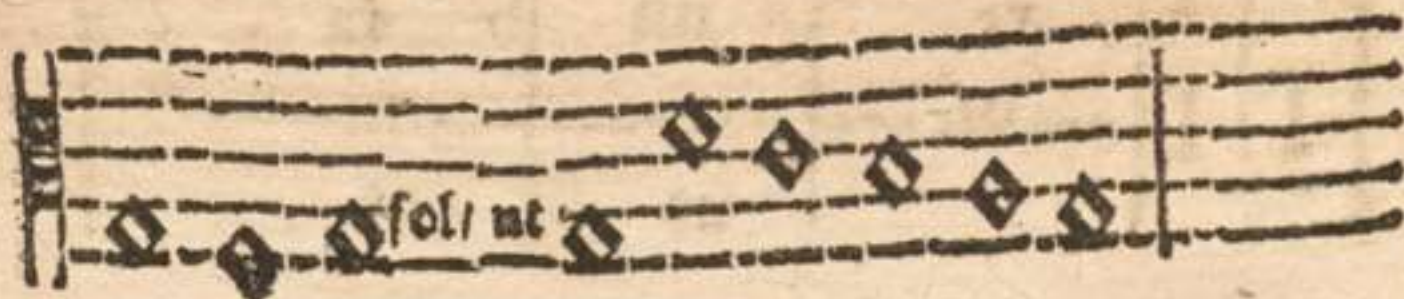
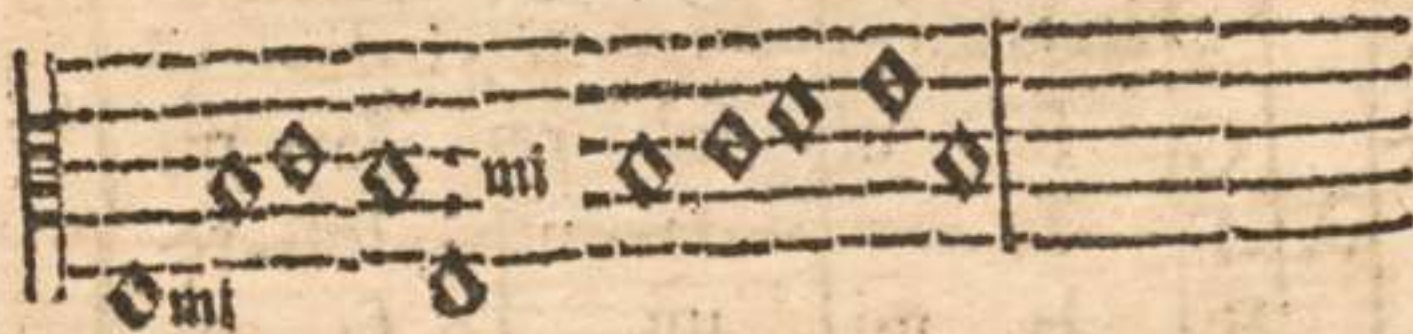
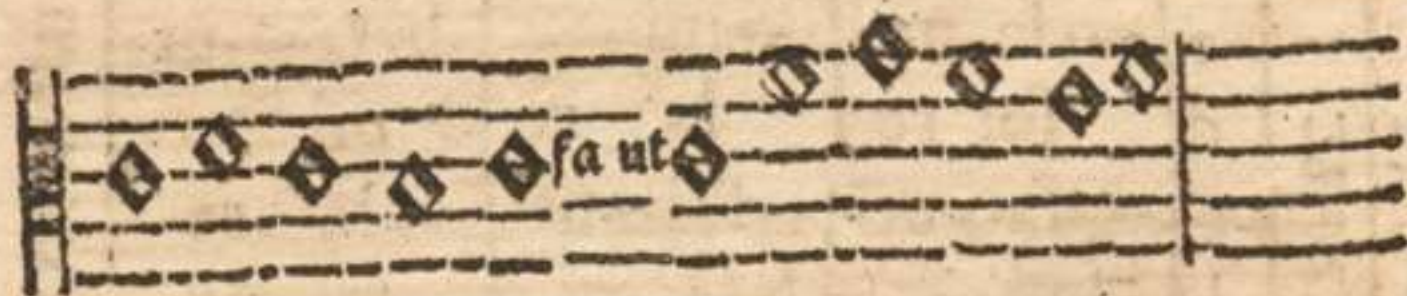
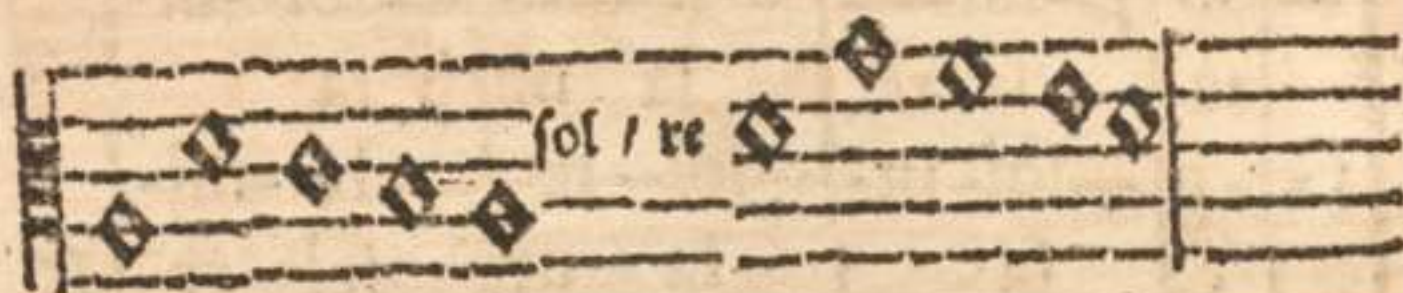
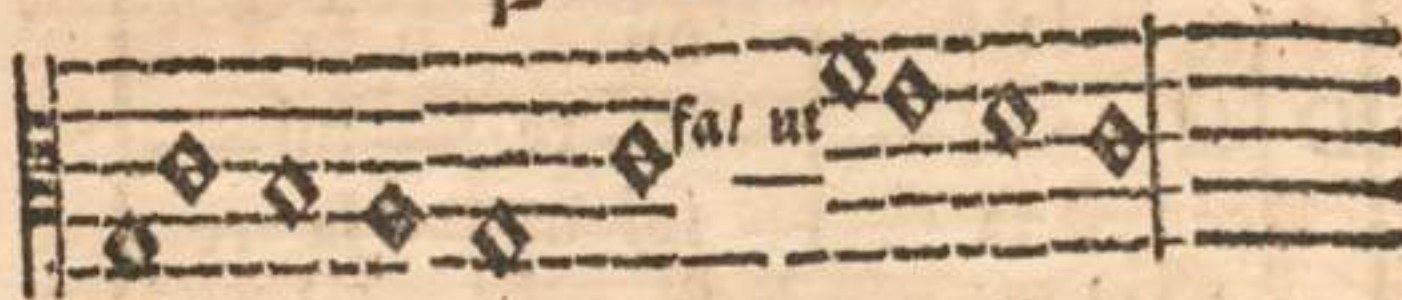
Descendendo.

Ascendendo.



Sic etiam in Cantus saltu descendendo inferior in superiorem mutatur, ascendendo superior in inferiorem, sine intensione aut remissione Vocis: hoc modo.

¶ duraliter.





la/mi

fa

re/sol

ut/sol

ut/fa

re/sol

mi/la



mi la

ut fa

bmolliter.

re

sol ut

la mi

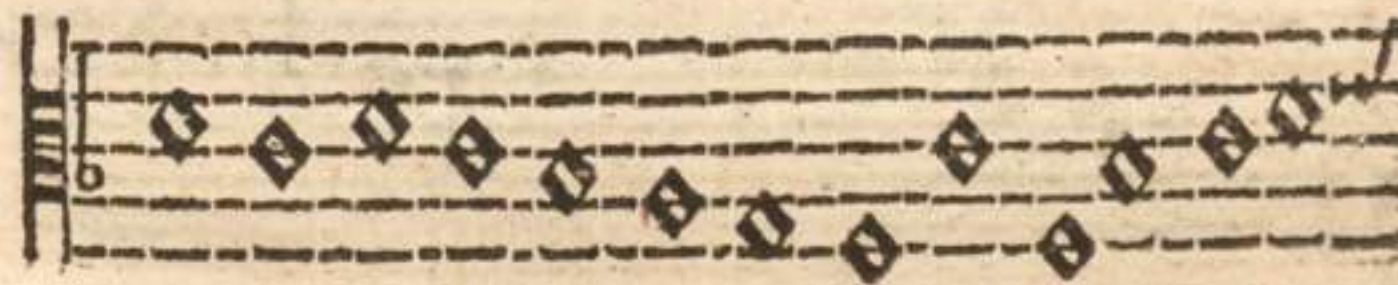
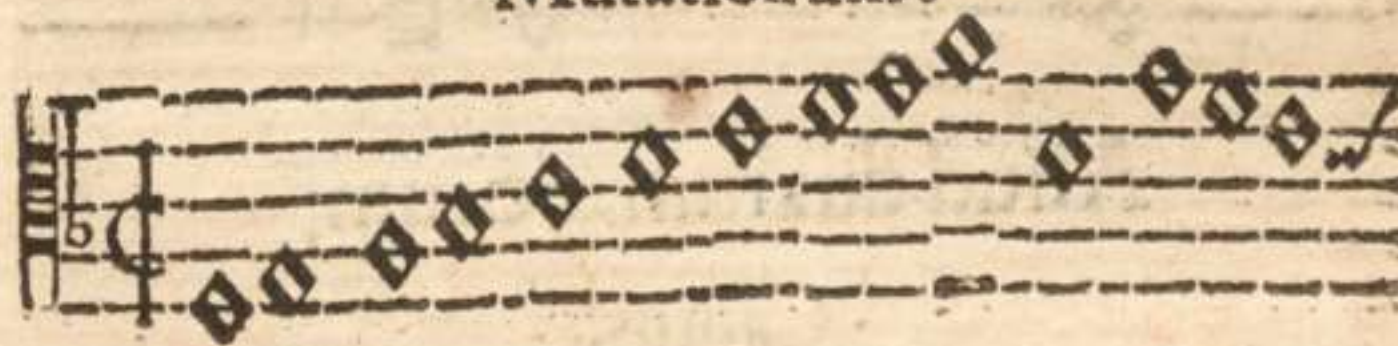
re la

sol mi ut sol



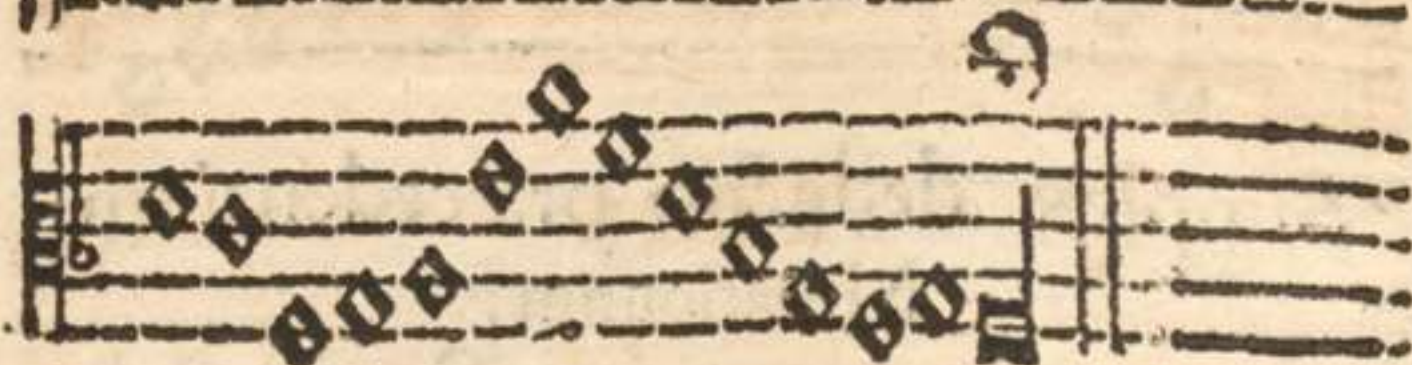
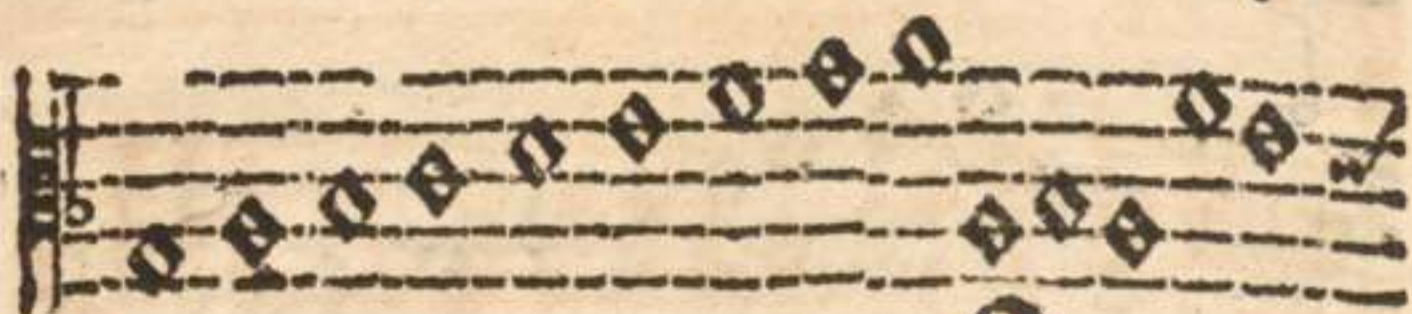


Simplex deductio præcedentium  
Mutationum.



D





Aliud duarum vocum.

Cantus.



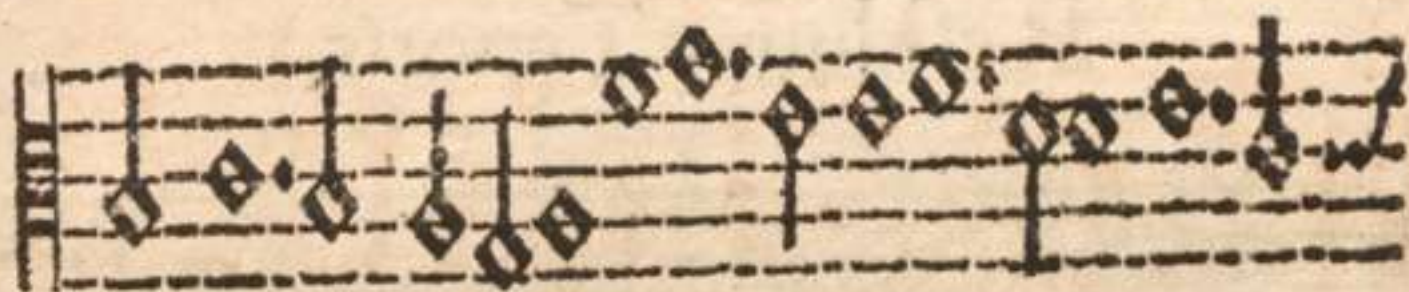
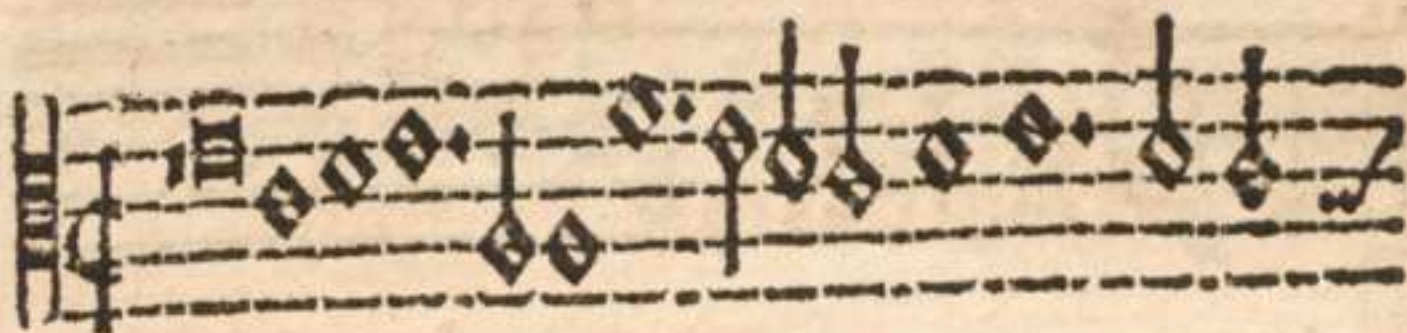
Residuum



## Residuum Cantus.



## Tenor.



D 2 Residuum



## Residuum Cantus.



## Residuum Tenoris.



Residuum



Residuum Cantus.



Residuum Tenoris.



D 3

Tertia



## Tertia regula.

In Vocum mutatione obseruandæ sunt  
 Claves trium syllabarum, quales sunt, a, la  
 mi re, c solfa ut, d la sol re, g sol re ut. cum  
 suis octauis de quibus idem est iudicium, ha-  
 rum quælibet aut duas habet ex inferioribus,  
 & vnâ ex superioribus, vel contra: duas  
 ex superioribus & vnâ ex inferioribus, qua-  
 rum semper vna excludenda, pro vt Cantus  
 Natura patitur, sicut sequens descriptio  
 declarat.

In Cantu b  
 molli descē  
 dēdo cani-  
 tur in.

}	G, sol	}	Ascenden- do in.	}	G, re	}	omiss	}	vt
	D, la				D, re				sol
	C, sol				C, ut				fa
	A, la				A, mi				re

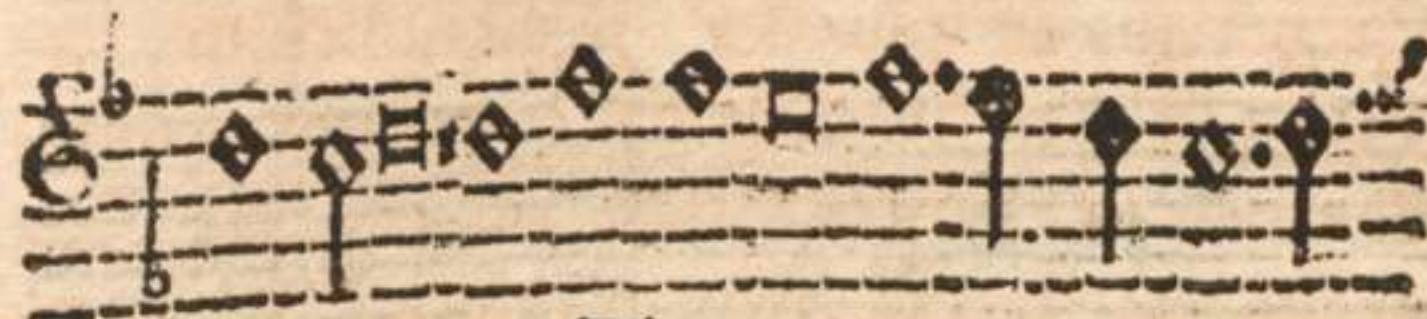
In Cantu  
 durali  
 descēdēdo  
 cantur in.

}	G, sol	}	Descenden- do in.	}	G, vt	}	omiss	}	re
	D, sol				D, re				la
	C, fa				C, vt				sol
	A, la				A, re				mi

Exemplum Mutationis b molle  
 Trium Vocum.



Cantus.



Tenor.



Bassus.





Cantus.



Tenor.



Bassus.





Cantus.

The first system of the Cantus part consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with several quarter and eighth notes, ending with a fermata. The lower staff is in bass clef and contains a few notes, likely representing a basso continuo line.

The second system of the Cantus part continues the melodic line from the first system. It features similar rhythmic patterns and note values, concluding with a fermata on the upper staff.

Tenor.

The first system of the Tenor part is written on a tenor clef staff with a key signature of one flat. It contains a melodic line with various note values, including quarter and eighth notes, and ends with a fermata.

The second system of the Tenor part continues the melodic line from the first system, maintaining the same rhythmic and melodic structure.

Bassus.

The first system of the Bassus part is written on a bass clef staff with a key signature of one flat. It contains a melodic line with quarter and eighth notes, ending with a fermata.

The second system of the Bassus part continues the melodic line from the first system, concluding with a fermata.



## Residuum Cantus.



## Residuum Tenoris.



## Residuum Bassi.





## Residuum Cantus.



## Residuum Tenoris.



## Residuum Bassi.





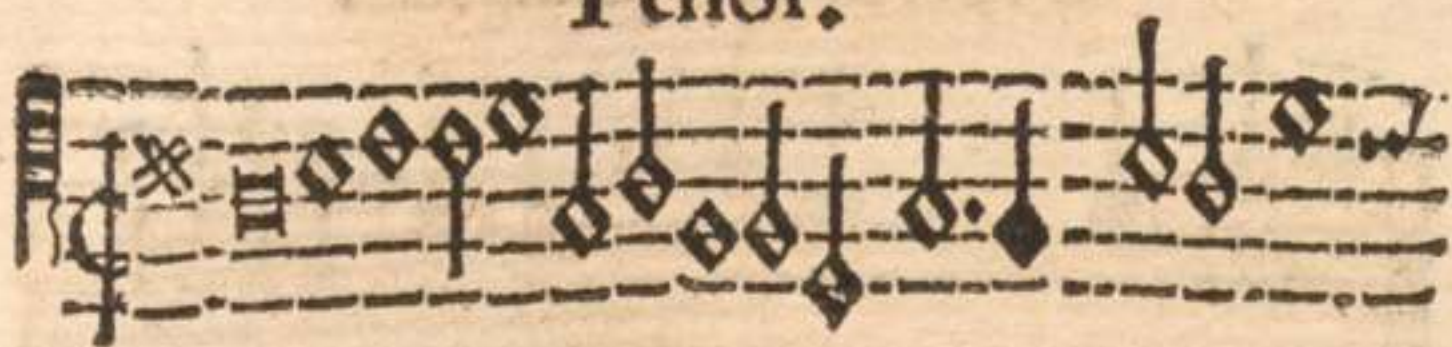
Exemplum Mutationis  $\sharp$ durale  
Antonij Brumel.

Cantus.

The image displays a handwritten musical score on aged paper, consisting of six staves of mensural notation. Each staff begins with a clef and a sharp sign (F#) indicating the key signature. The notation uses square neumes with stems, typical of the early modern period. The music is organized into measures by vertical bar lines. The first staff contains a sequence of notes, including a half note, a quarter note, and a dotted quarter note. The second staff features a series of eighth notes and quarter notes. The third staff shows a mix of quarter and eighth notes. The fourth staff continues with quarter and eighth notes, including some beamed eighth notes. The fifth staff consists of quarter notes and eighth notes. The sixth and final staff concludes the piece with quarter notes and eighth notes. The paper shows signs of age, with some staining and a small hole at the top center.



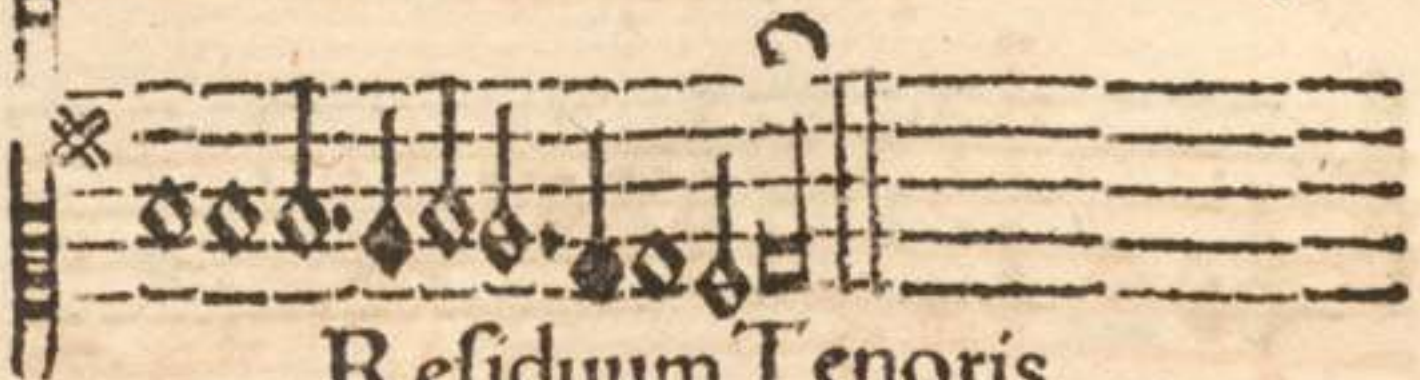
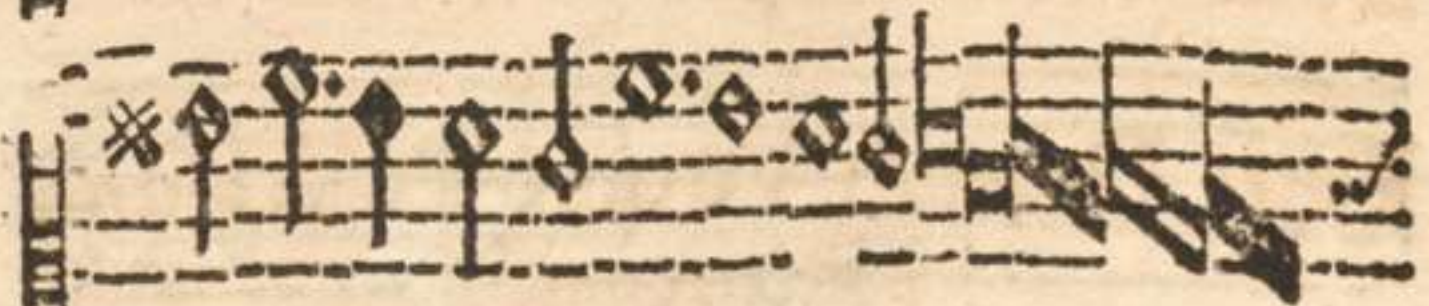
## Tenor.



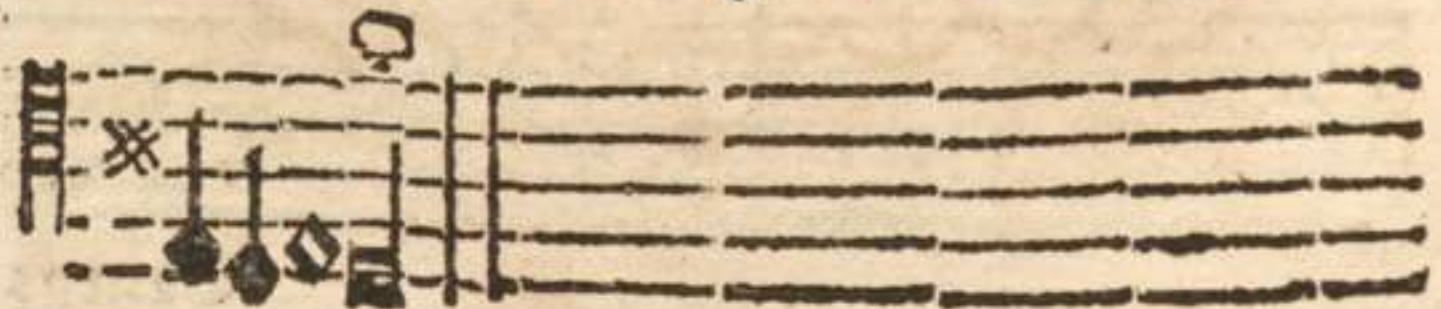
Cantus



## Residuum Cantus.



## Residuum Tenoris.





## Quarta Regula.

Si 'vocem la, notula quæpiam exceſſe-  
rit vno tantum interuallo, ea canatur per  
fa, ſine Mutatione.

### Fuga Duarum Vocum in Unifono post tempus.



### Aliud Exemplum Trium Vocum.



Cantus



## Cantus.



## Tenor.

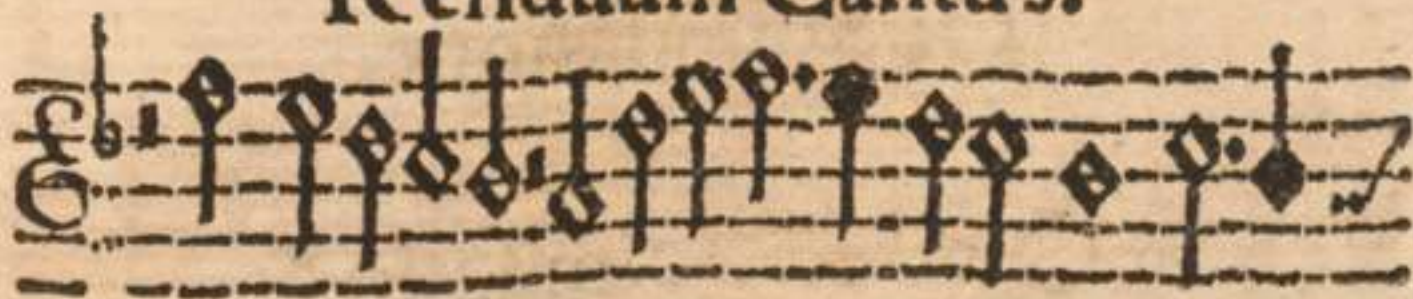


## Bassus habet fa huius Regulæ.

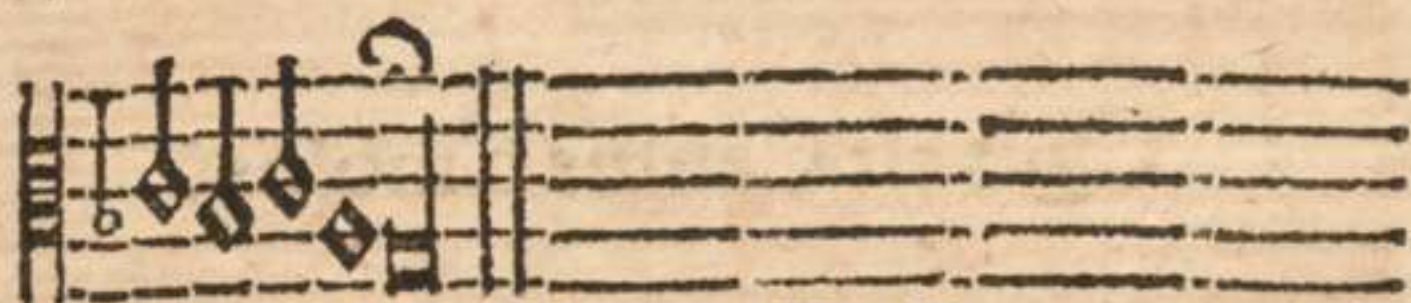
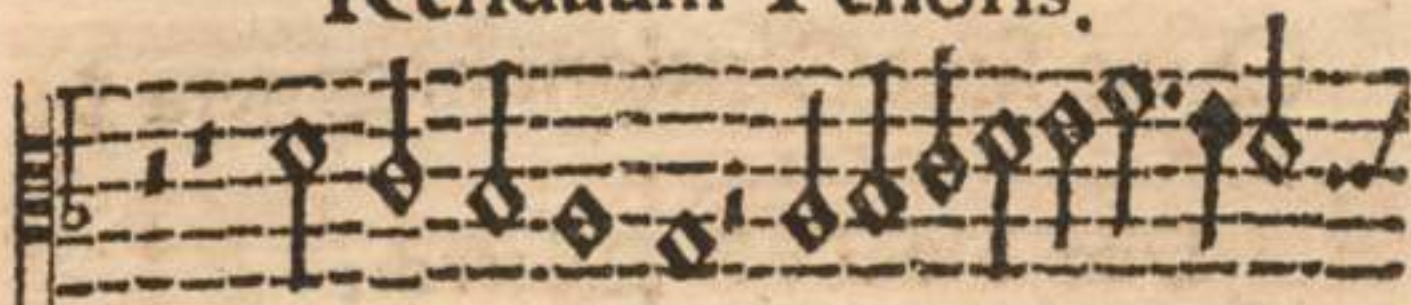




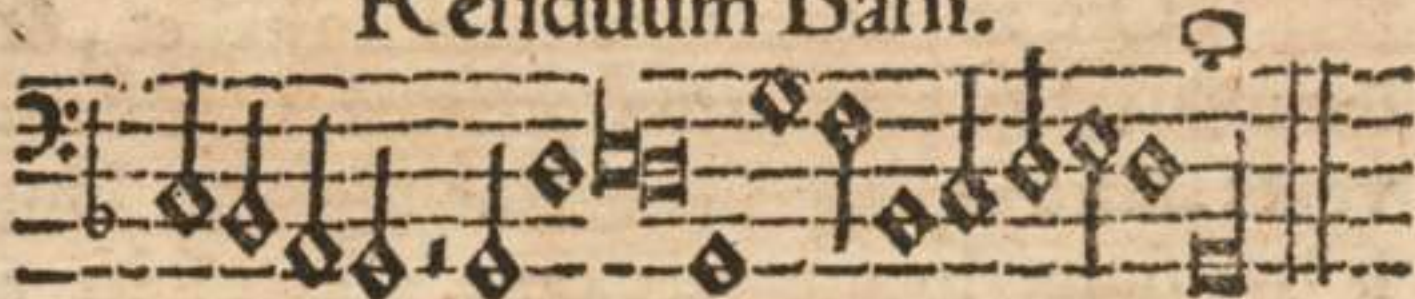
## Residuum Cantus.



## Residuum Tenoris.



## Residuum Bassi.



E Caput



50  
CAPVT QVINTVM  
De Solmifatione.

Quid est Solmifatio ?

Est notularum per certas .voces apte  
pronuntiatio.

Quot sunt Cantionum genera ?

Duo b molle & ♯ durum.

Quis est Cantus b mollis ?

Qui ab initio b adscriptum habet, &  
secundum bfa cæterarum omnium Clauium  
voces, infra supraq; suo ordine digerit: Idq;  
si bfa suum locum proxime sub c solfaut  
tuetur: Nam si b præscriptum, alienum locū  
occupat, cantum fictum faciet: Si vero in  
medio cātionis passim insertum reperitur  
in solam eam notam agit, quæ in eodem  
spacio, aut eadem linea proximé succedit.

Exem-



Exemplū b molle duarū vocū, 51

Cantus.



Tenor.



E 2 Residu-



## Residuum. Cantus.



## Residuum Tenoris.



Quis



## Quis est Cantus ꝑ duralis.

Qui ab initio aut nullum b fa, aut tale ꝑ ꝑ mi præscriptum habet: vt in eo secundū mi in ꝑ mi, itidem cæterarum omnium clauuium syllabæ sursum, ac deorsum, pro illius ordine coaptentur.

### Exemplum ꝑ durale duarum Vocumꝑ

Cantus.



Tenor.



E 3

Residu-











## Quare dicitur Cantus Fictus ?

Quia fingit in quacunq; Clave, quacūq; vult peregrinam vocem, contra Clavis naturam & proprietatem: Huius signa sunt ♯ quæ cantum durum, & ♭ quod mollem significat. Vbicunq; igitur in cantu signa hæc extra bassum notata conspexeris, cogitabis cantum fictum ijs declarari.

### Primum Exemplum Scalæ fictæ vnius Vocis.



Secundum

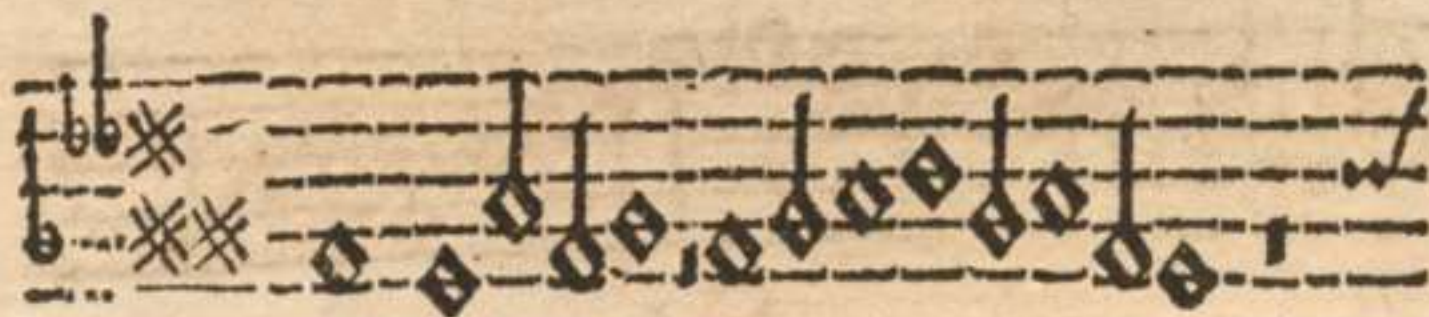
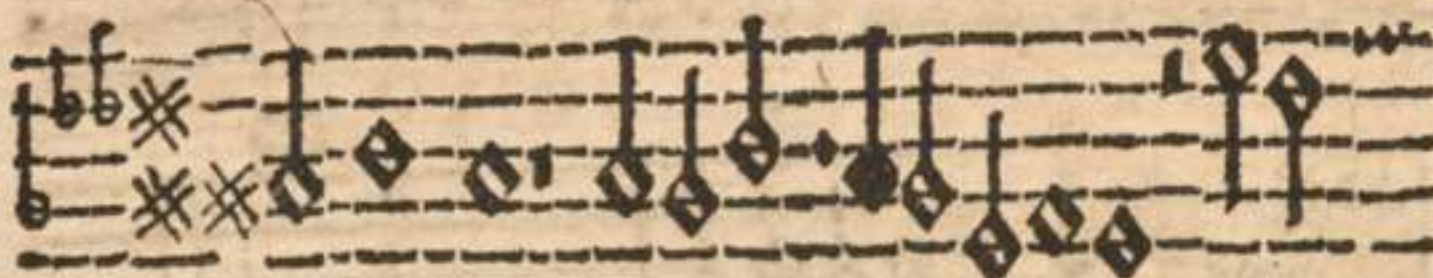
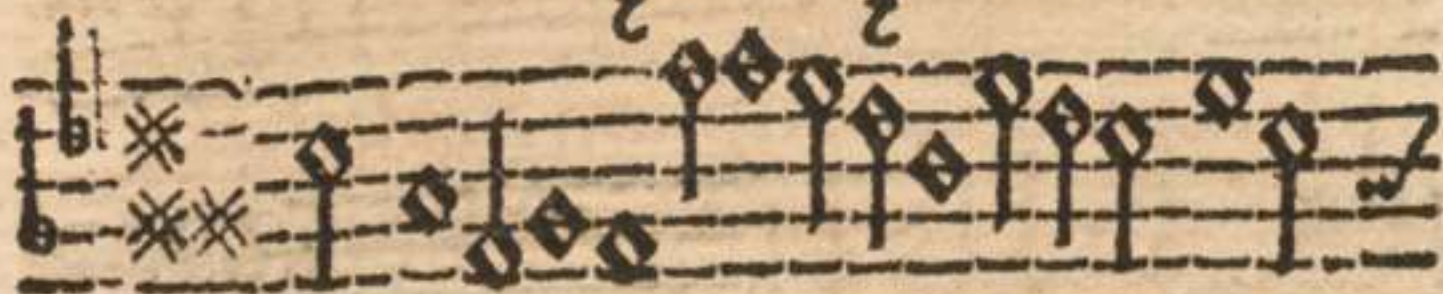


# Secundum Exemplum Cantus Ficti

Renhemij .

## Fugra trium vocum in Epidiatessarō

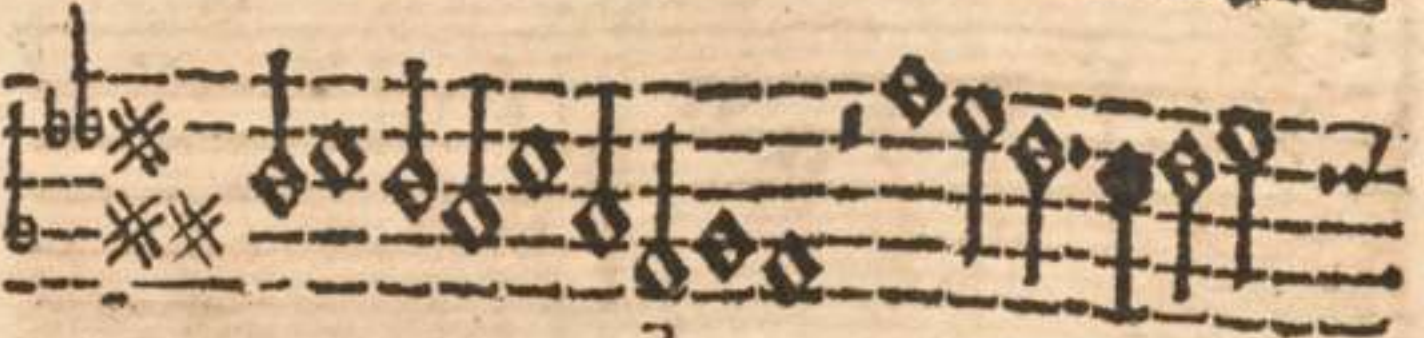
cum Resolutione



E 5 Residu-



## Residuum Fugra trium vocum.



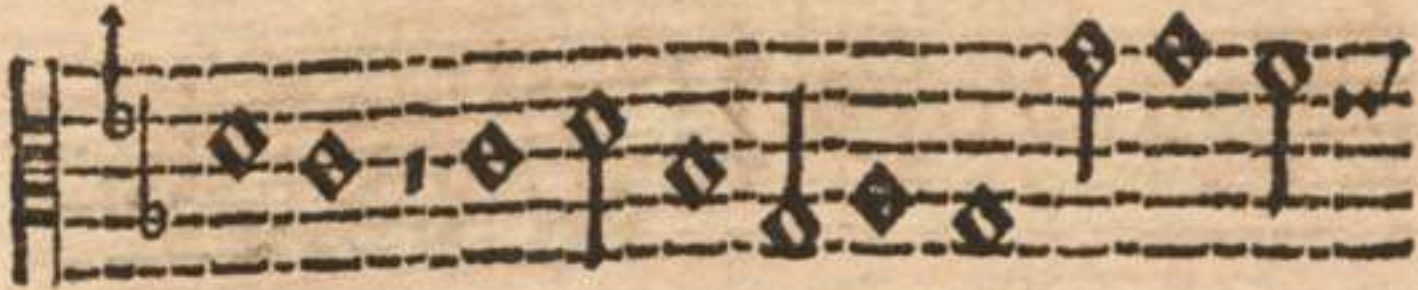
## Resolutio primæ vocis.



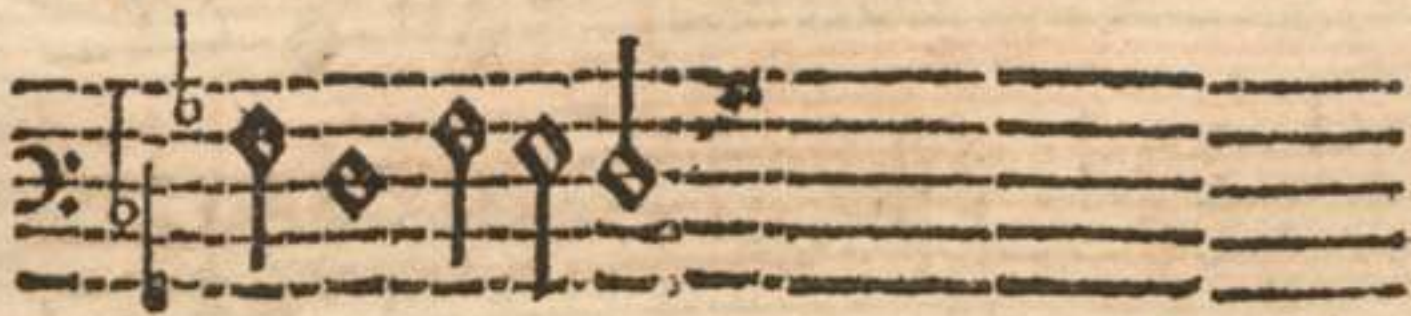
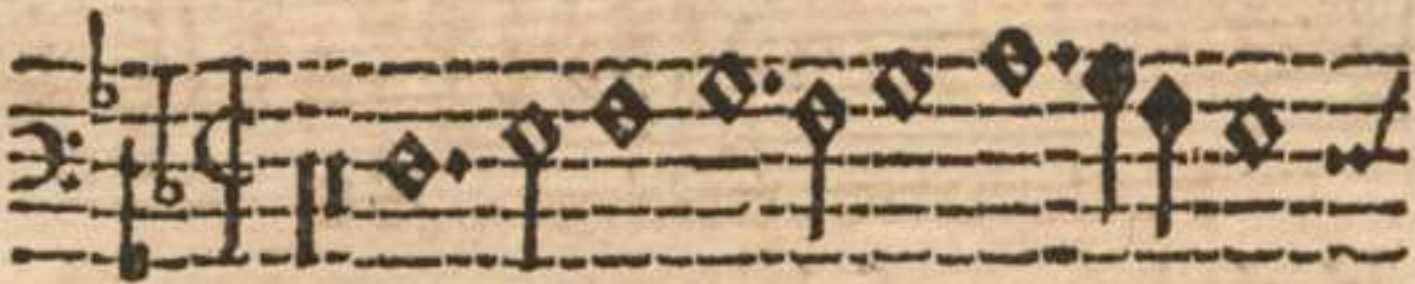
Reso.



## Resolutio Secundæ vocis.



## Resolutio tertiæ vocis.



Residu-



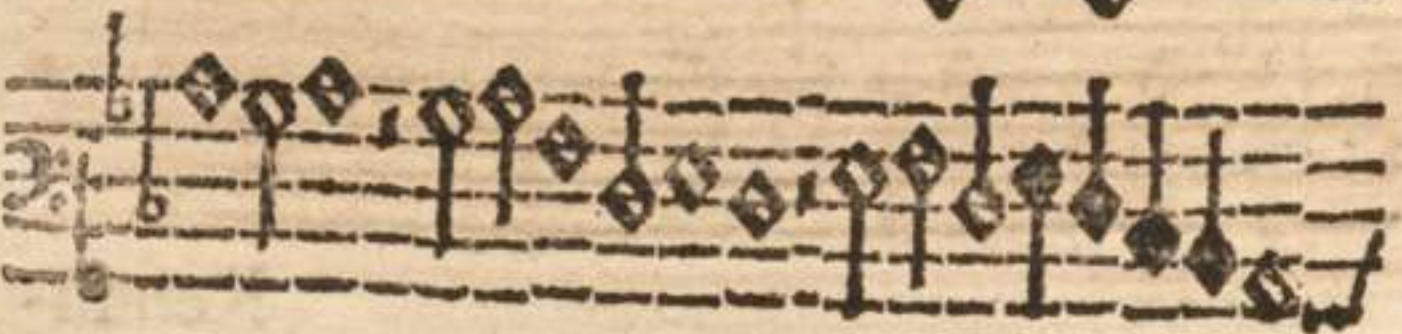
## Residuū resolutionis primæ vocis.



## Residuū resolutionis secundæ vocis.

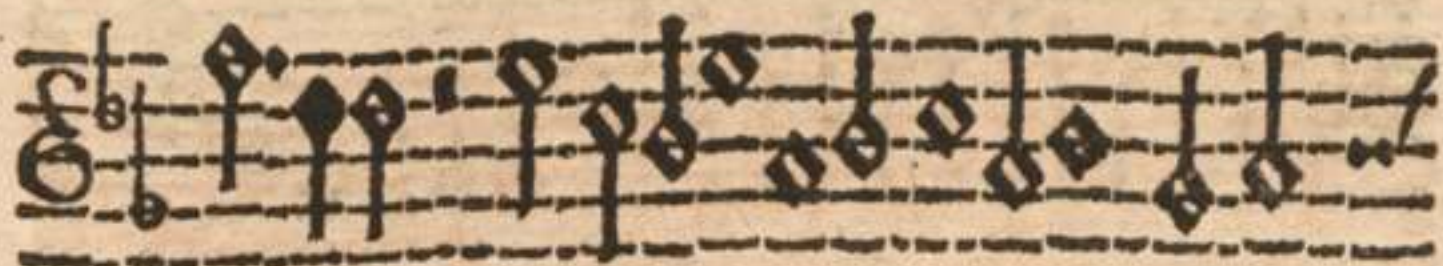


## Residuum resolutionis tertix vocis.





Residuum resolutio primæ vocis.



Residuum resolutio secundæ vocis.

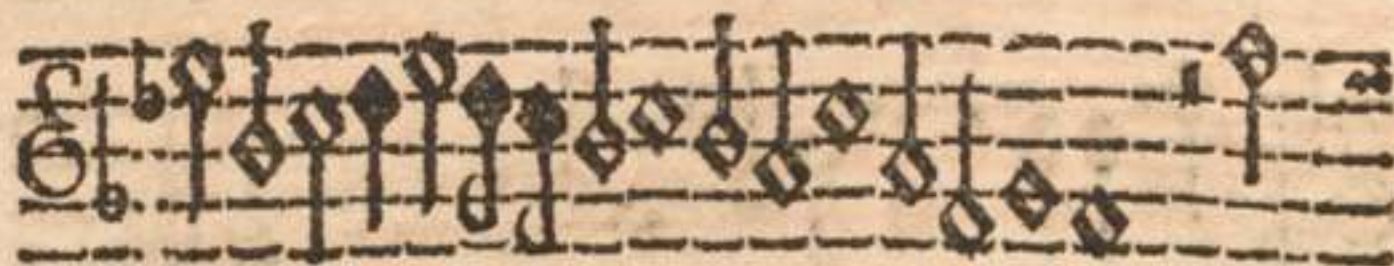
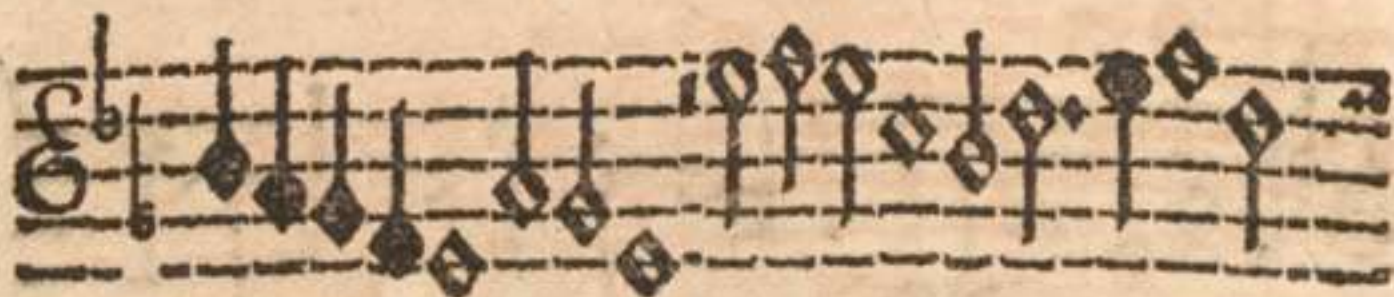


Residuum resolutio tertix vocis





## Residuū resolutionis primæ vocis.



## Residuū resolutionis secundæ vocis.



## Residuū resolutionis tertix vocis.





## Residuū resolutionis primæ vocis.



## Residuū resolutionis secundæ vocis.



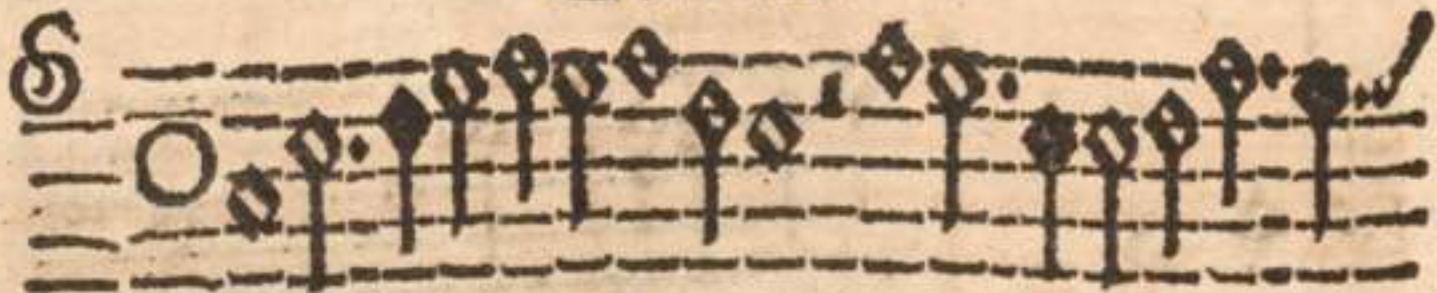
## Residuū resolutionis tertix vocis.



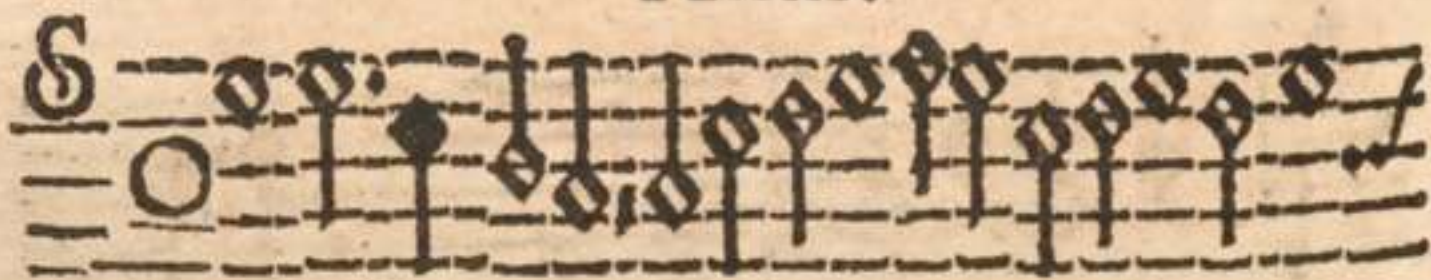


Tertium exemplum eiusdem autho-  
 ris, nulla initio clavi adposita, sed circulo dū-  
 taxat cum virgula interrogatoria,  
 Cuius tenor vel ex vt vel ex  
 re aut mi exordium ha-  
 bere potest in Dia-  
 paló Quatu-  
 or vocū.

## Cantus.

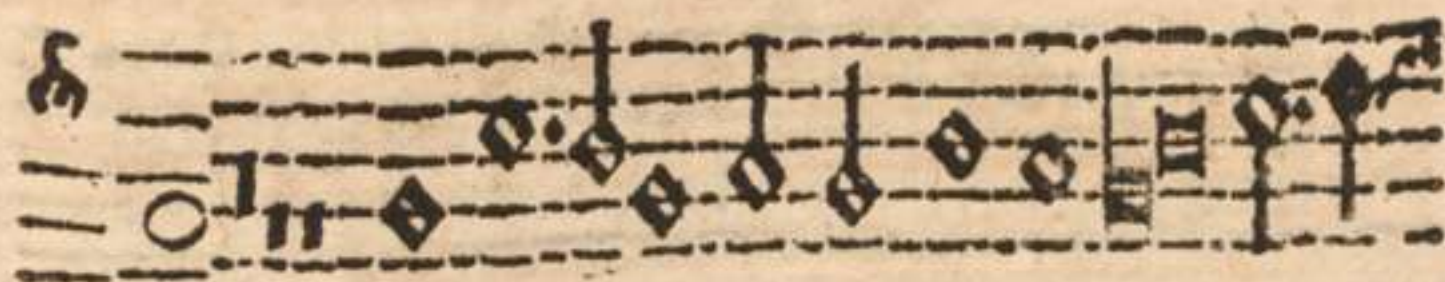


## Altus.





Tenor.



Bassus.



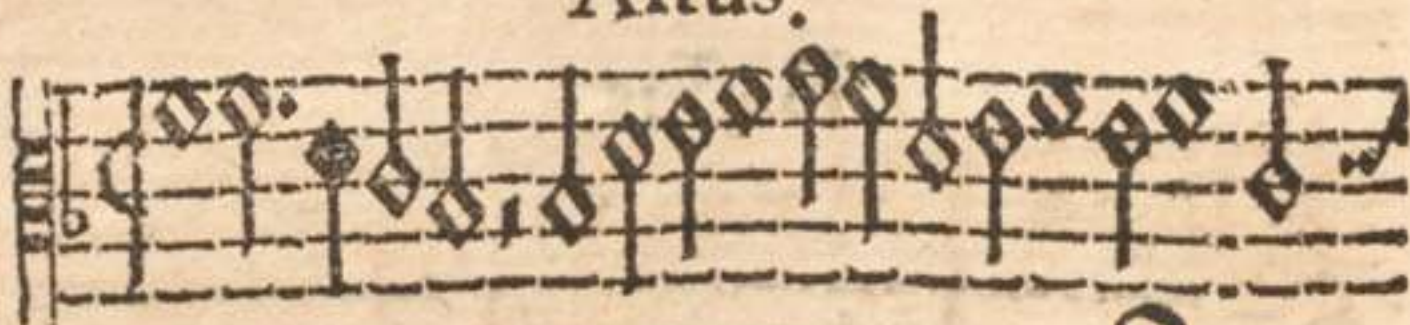
F Prima



Prima Resolutio ex vt.  
Cantus.



Altus.



Tenor.



Bassus.





# Secunda Resolutio ex re.

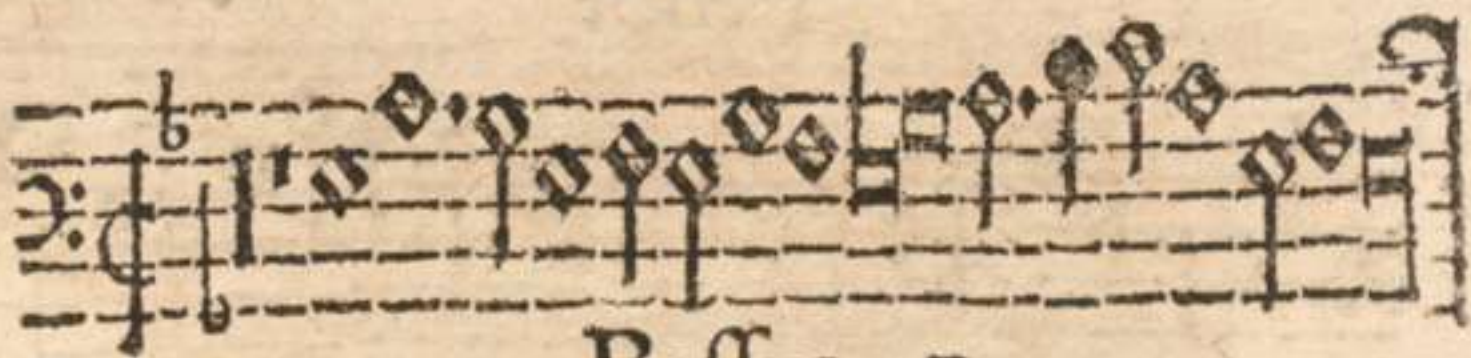
## Cantus.



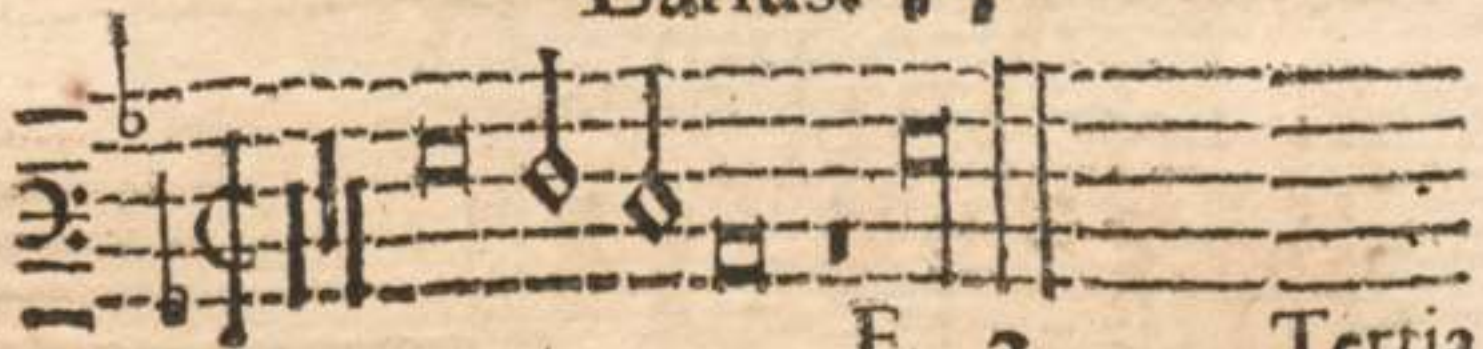
## Altus.



## Tenor.



## Bassus.



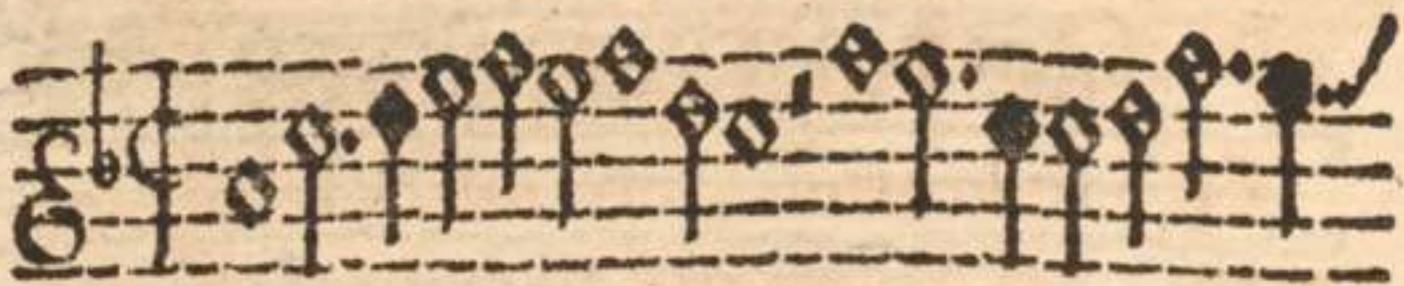
F 2

Tertia

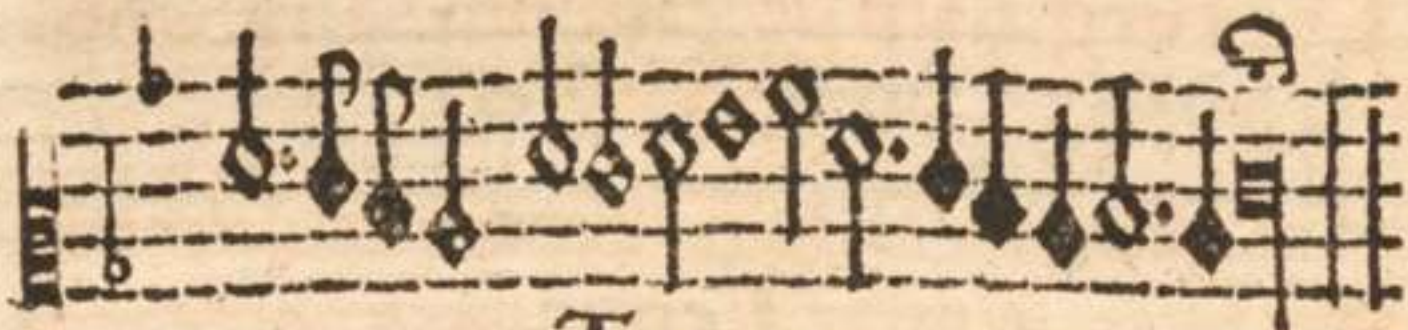
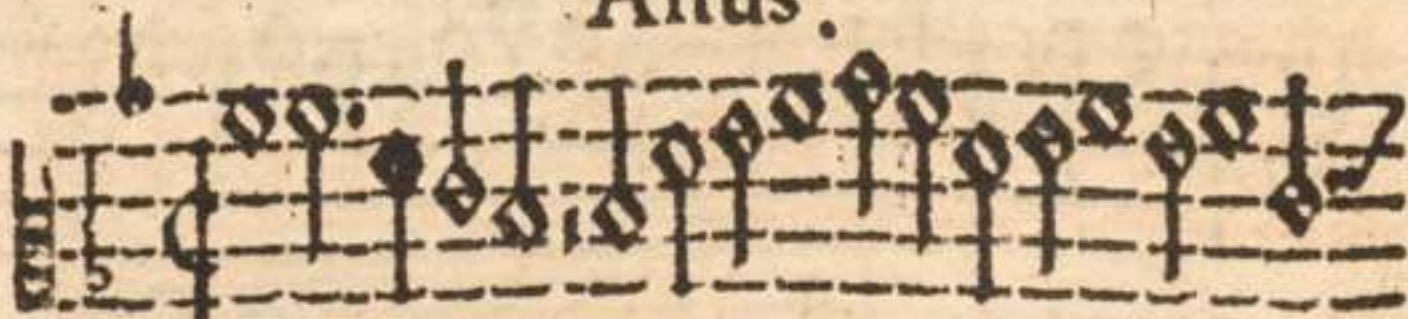


## Tertia Resolutio ex mi.

Cantus.



Altus.



Tenor.



Bassus.





# CAPVT SEXTVM DE

Transpositione.

## Quid est Transpositio?

Est positæ clavis à loco inferiore ad superiore, vel à superiore ad inferiore, tractio.

## Quare inuenta est Transpositio?

Propter nimium cantus ascensum vel descensum, linearumq; defectum, quarum quinq; tantum à Musicis notantur quas cantus aliquando excedit.

## Dic Regulam de clauium Transpositione.

Quantum Clavis ascendit vel descendit à suo loco, tantum & nota, licet nota cantu tantum ascendat, quatum clavis situ descendat, & contra. Quia clavis & nota contrario modo se habent.



F 3 Exemplū



Exemplum Cantus. Transpositi  
duarum Vocum.

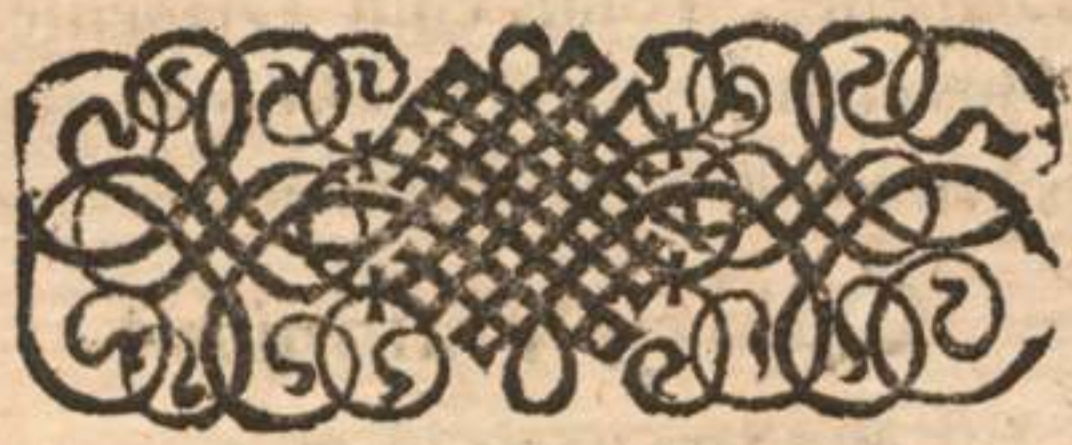
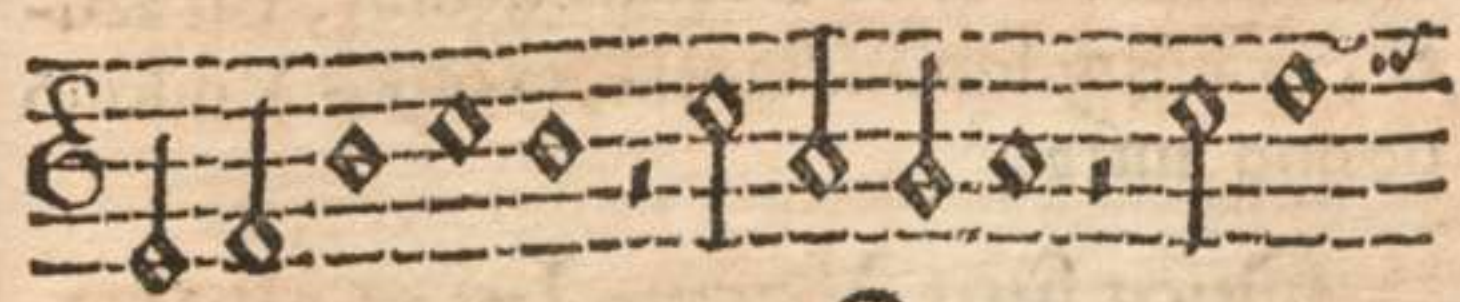
Primus Cantus.

The first cantus is written on four staves. The first two staves are joined by a brace on the left. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The third and fourth staves are joined by a brace on the left and begin with a treble clef. The notation consists of various note values, including minims, crotchets, and quavers, with stems pointing up and down. The music concludes with a double bar line and a fermata-like flourish.

Secundus Cantus.

The second cantus is written on a single staff with a treble clef and a common time signature. The notation consists of various note values, including minims, crotchets, and quavers, with stems pointing up and down. The music concludes with a double bar line and a fermata-like flourish.





F 4 Caput



## CAPVT SEPTIMVM de Interuallis .

### Quid est Interuallum?

Interuallum est hoc ipsum, quod vox à certo tono altius intenditur, aut profundius remittitur: Vel vt Boetius definit, Est acuti, grauisq; soni distantia, excepto Unifono de quo infra.

### Quot sunt Vocum Interualla?

Plurima qdem sunt, sed tredecim vulgo numeratur à nostræ ætatis Musicis scilicet: Unitonus, Semitonium, Tonus, Semiditonus, Ditonus, Diatesaron, Diapente, Semitonium cum Diapente, Tonus cum Diapente, Semiditonus cum Diapente, Ditonus cū Diapente, Semidiapason, Diapason.

### Quid est Unifonius?

Est eiusdem vocis idem ac perpetuus tenor, absq; omni intensione aut remissione æditus, Qualem habent Notulæ omnes quæ super eandem lineam, aut in idem spacium ponuntur





### Quid est Semitonium?

Est hoc ipsum, quod vox à mi ad fa intenditur aut à fa ad mi remittitur, alias secunda imperfecta dicitur.



### Quid est Tonus.

Est deductio vocis à linea in proximū spacium, aut à spacio in contiguam lineam, exceptis duntaxat mi & fa simul connexis, alias secunda perfecta.

F 5 Semi-





### Semiditonus Quid est ?

Est interuallum vocum à quaq; linea ad alteram, aut à quoq; spacio ad alterum, Semitonium pariter continens: Vulgo Tertia minor dicitur quia ex tono & hemitonio minore constituitur



### Quid est Ditonus

Est interuallum à quaq; linea ad alteram aut à quouis spacio in alterum. Ita tamen, ut nullum semitonium contineat, alias tertia maior dicitur ex duobus conflata tonis.











### Quid est Tonus cum Diapente?

Est itidem transitio á qualibet linea in tertium spacium: Aut è quouis spacio ad tertiam lineam, sed quæ vnum tantum Semitonium & quatuor tonos complectitur alias sexta perfecta.



### Quid est Semiditonus cum Diapente?

Est vocis transitus á quolibet spacio in aliud quartum: aut á quavis linea in aliã quartam, intra se duo Semitonia & quatuor tonos complectens, alias septima minor dicta.





## Quid est Ditonus cum Diapente?

Est itidem vocis transitus á quolibet spacio in quartum, vel á qualibet linea in quartam, quinq; tonos ac hemitonium intra se cõtinens, alias septima maior dicitur?



## Quid est Semidiapason?

Est saltus á qualibet linea in quartum spacium: Aut á quolibet spacio in quartam lineã, Quatuor tonos & tria semitonia intra se continens alias Octava imperfecta dicitur.



## Quid est Diapason?

Est omnium consonãtiarum regina, quia  
omnia



omnia interualla in se complectitur & propterea Diapafon dicitur ex duobus hemitonijs ac quinque tonis constituta, alias Octaua perfecta & integra dicitur.



### Canon.

Si quæ ampliora siue distantiore cōtigerint interualla, Vtpote, Nona, Decima, Vndecima, Duodecima &c. Adde Tonum, Ditonum, Diatesaron, Diapente ad Diapafon.



Semitoniū cū Diapafon      Tonus cum Diapafon      Ditonus cum Diapafon.



Diatesaron cū Diapafon.      Diapente cū Diapafon.



Sequitur Exercitium Chorale inter-  
uallorum in cantu Vſitatorum.



Ter terni ſunt modi quibus omnis cantilena contex-



itur ſcilicet Unifonus Semitoniū Tonus Se-



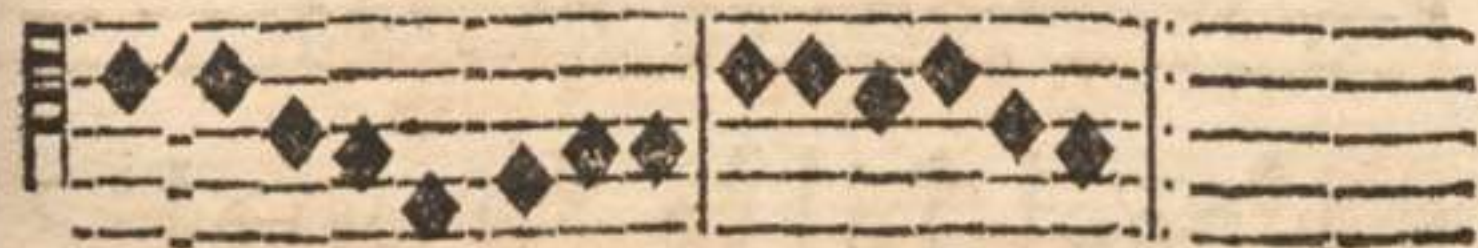
miditonus Ditonus Diateſſaron Diapente Se-



mitoniū cū Diapēte Tonus cū Diapēte ad hoc



ſonat Diapaſon ſi quem delectat canere



hæc interualla cognoſcat, Euouæ.



Aliud Exemplū in Fugurato Cantu,  
omnia Interualla quæ Octaua continentur  
cōplectens , Autore Antonio Bru-  
mel: Fuga duarum Vocum  
in vnitono post tēpus.

The image displays a handwritten musical score for a two-voice fugue. It consists of seven staves of music, each with a five-line staff and a clef. The notation is in a historical style, using diamond-shaped note heads and vertical stems. The first staff begins with a treble clef and a common time signature. The music is written in a single system, with the two voices alternating between the staves. The notes are connected by stems, and there are various rests and accidentals throughout the piece. The paper is aged and shows some wear, with a small circular mark at the top right and a larger one at the bottom right.





**CAPVT OCTAVVM DE**  
Tonis.

**Quid est Tonus.**

Est certa quædam qualitas melodiæ, seu potius affectus cantionis.

**Quot sunt species Tonorum?**

Octo. Quæ ex certis interuallis, quorum quisq; aliquod peculiare & ceu proprium habet, discernuntur vt ex subscriptis Versibus facilime comprehendere licet.

Prim: re, la, dat, Se: re, fa, Ter: mi, fa  
mi, laq; Quartus.

Quint:  $\begin{matrix} \text{fa, fa,} \\ \text{b vt, sol} \end{matrix}$  } Sex: fa, la, Sep: vt, sol

Oct: sonat, vt, fa. G





### Quomodo diuiduntur?

In Pares & Impares: Pares sunt, Secundus, Quartus, Sextus & Octauus, qui & plagales dicuntur, propter maiorem descendendi auctoritatem, descendunt enim ad quartam vel quintam infra finalem, supra ad quintam vel sextam pertingentes. Impares vero sunt, primus, Tertius, Quintus & Septimus, qui & Autenti dicuntur, propter maiorem ascendendi auctoritatem, ascendunt enim ad Octavam supra finalem, nonnunquam ad decimam, infra vix ad secundam pertingentes: pro cuius rei memoria Musici Versiculum hunc subnectunt.

Vult descendere par, sed scandere vult Tonus impar.

Quot sunt Claves finales Tonorum?

Quatuor



Quatuor, scilicet D, sol re, E, la, mi  
F, fa vt, G, sol, re vt: his singulis bini acco,  
modandi sunt Toni,

Primus enī & Secūdus	} fini- unt in	D E F G	P	} re. mi. fa vel vt. (vt.
Tertius & Quartus				
Quintus & Sextus				
Septimus & Octauus				

Vt patet ex sequenti Versiculo.

Prim : Se : D, re, Ter : Qua : E, mi, Quint :  
Sex : F, fa. Sep : & Oct : G, vt.

### Quot modis cognoscitur Tonus ?

Tribus, sicut docet sequens Versiculus.

Regula principij, Medij, finis, Tonus esto.

Hoc est: In principio cognoscitur Tonus ex  
certo suo interuallo.

In medio ex ascensu vel descensu supra vel in-  
fra finalē, vt dictū est in diuisione Tonorū.

Postremo in Clauē finali, vt patet ex præcedē-  
tibus de Clauibus finalibus Tonorum.

### Quis est Cantus primi Toni ?

Qui in D sol re, per re finiens, tractum  
sue melodix per re la, Diapente potissimum  
effingit.





Ambitus primi Toni.



Adam primus homo.

### Intonationes Psalmorum.



Dixit dñus domino meo Sede â



dextris meis. Credidi propter quod locut' su



Magnificat, anima mea dominum.



Benedictus domin' De' Israel.

Responso-



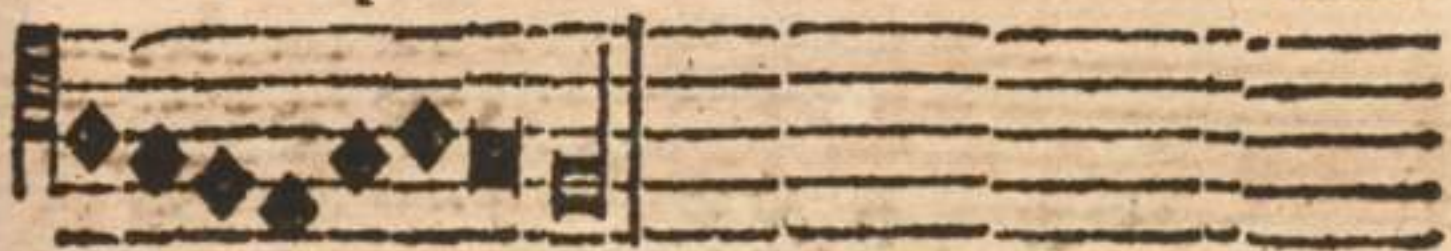
## Responsoriorum versus.



Gloria patri et filio



&amp; Spiritui sancto.



to.

## Introituum versus.



Eructavit cor meum verbum bonum di-



co ego opera mea regi.

Observandum Duplices esse Psalmos  
 Maiores, vt Benedictus, Canticum Zachariae,  
 & Magnificat D. Virginis. Minores uero  
 G 3 reliquae



reliquæ omnes, in quibus dictiones monosyl-  
labæ: vt, me, te, fac, sum, vel Hebraicæ &  
Indeclinabiles vt Hierusalem, Israel, Dathã  
semper etiam contra Toni naturam eleuari  
debent.

Quis est Cantus secundi Toni?

Qui cum D, re finali, fa Semiditonum  
frequentius repetit,



Ambitus secundi Toni.



Nohe Secūdus,



Dixit dōīnus domino meo. sede â



dextris meis. Credidi ppter q̄ locutus sū.  
Magnificat





Magnificat anima mea dominum.

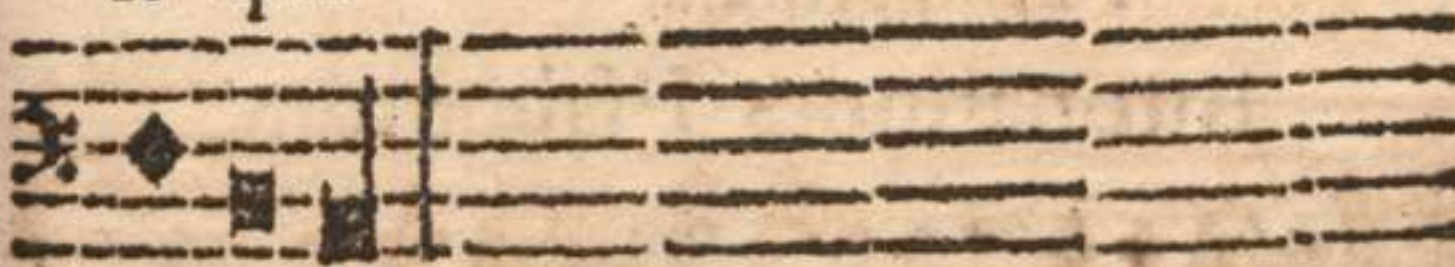
### Responsoriorum Versus.



Gloria patri & fili o



& spiri tui sanc-



to.

### Introituum versus.



Sentiant omnes tuum levamen quicū



q; celebrant tuam commemorationem.



## Quis est Cantus Tertij Toni?

Qui in Elami, p mi desinit, sed ita, vt ex eodem mi, cum fa, per Diapente & Hemitonium, maiorem melodiæ partem desumat.



Ambitus Tertij Toni.



Tertius Abrahã

## Intonationes Psalmorum.



Dixit dñus dño meo sede á dextris



meis Credidi ppter qd locutus sũ



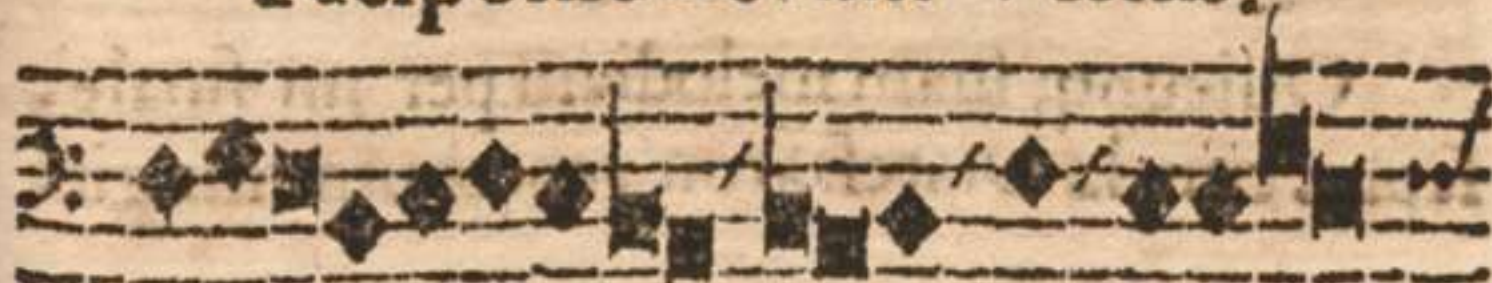
Magnificat anima mea Dñinum





Benedictus dñs Deus Israel,

### Responsoriorum Versus.



Glo ri a patri & fili



o & Spiri tu i



sancto,

### Introituum Versus.



Benedic anima mea Domino &



omnia q; intra me sūt no mini

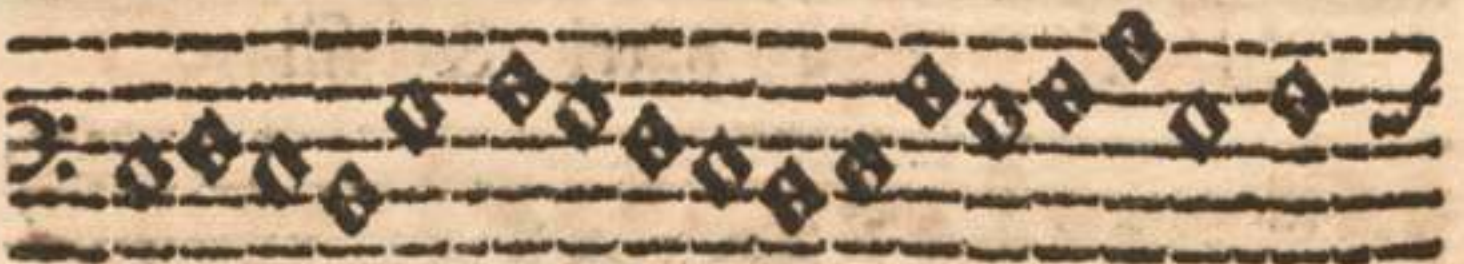




sancto eius.

## Quis est Cantus Quarti Toni?

Quicumq; suam melodiam per mi finale, sepius cum la Diatessaron repetitum effingit.



Ambitus quarti Toni.



Quatuor Euāgelia.

## Inntonationes Psalmorum.



Dixit dōinus dōino meo sede à dex-

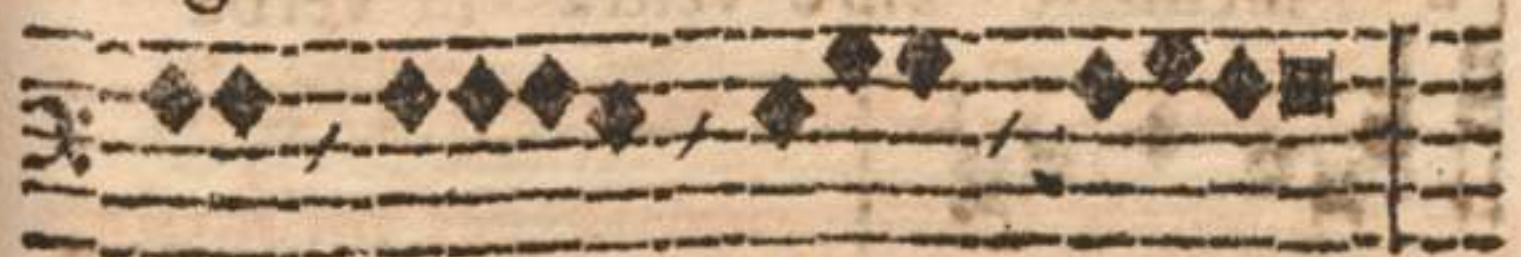


tris meis Credidi ppter q̄ locut' sū





Magnificat anima mea dōinū Benedic-



tus Dominus Deus Israel.

Responsoriorum versus.



Gloria patri & fi-



li o & spiri tui



sancto.



Attendite popule meus legem me-

am





ā inclinate aurē vestrá in verba

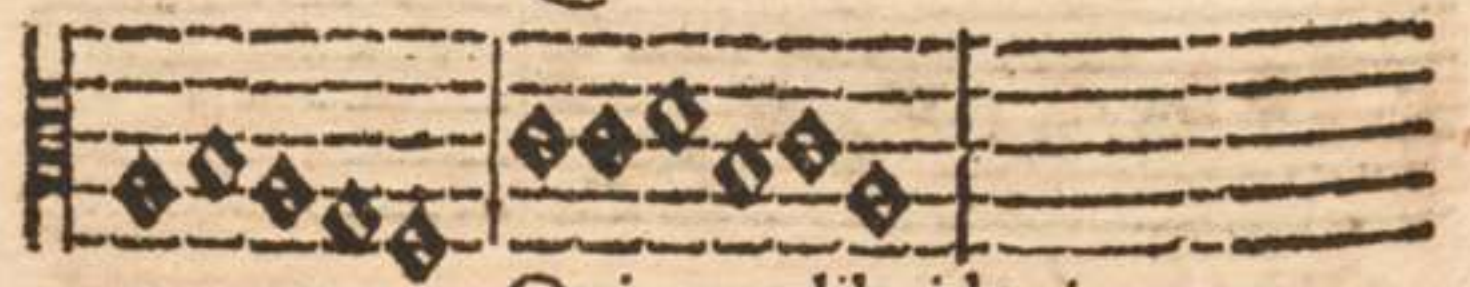
oris mei.

### Quis est Cantus Quinti Toni?

Qui cum fa finali, alterum fa superius p Diapente crebrius repetit: Aut, quod alijs magis placet, qui cum vt finali, sol Diapente & mi Ditonum sæpius reiterat.

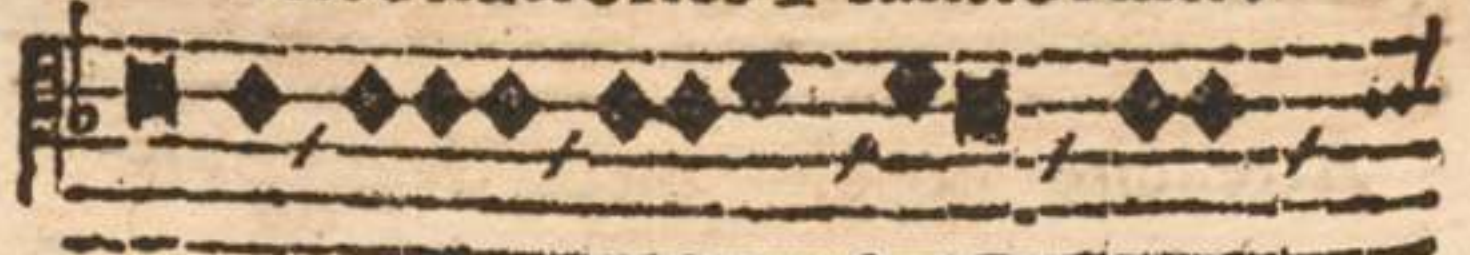


Ambitus Quinti Toni



Quinque libri legis.

### Intonationes Psalmorum.



Dixit dominus domino meo sede





á dextris meis. Credidi ppter qd



locutus sú.



Magnificat anima mea dōinú Benedi&



Dōin<sup>9</sup> Deus Israel.

### Responsoriorum Versus.



Gloria patri & fili-



o & spiri tui

fac-

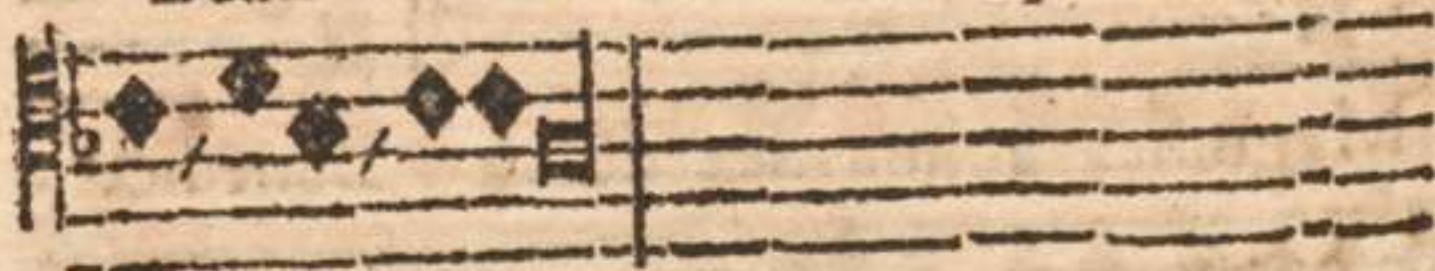




## Introituum Versus.



Beati immaculati in via qui ambulāt



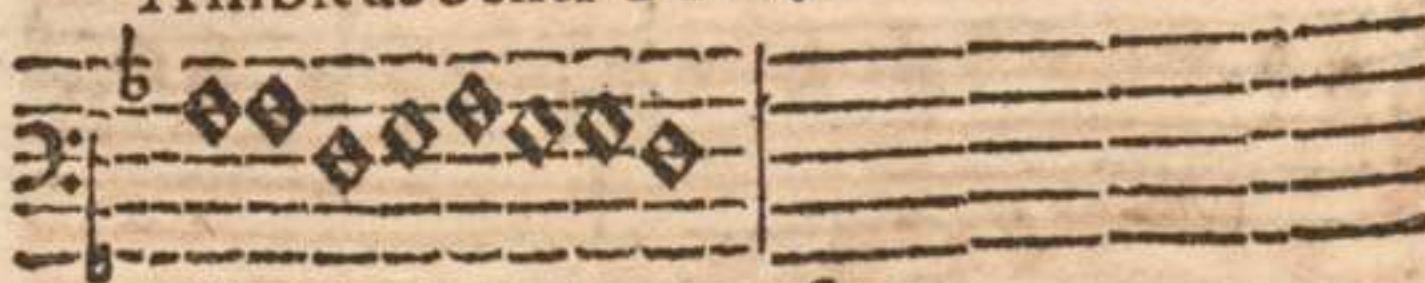
in lege Domini.

## Quis est Cantus Sexti Toni?

Qui suum fa finale, cum superiore la per Ditonum crebrius commiscet.



Ambitus Sexti Toni.



Sex hydriæ sunt positæ.



## Intonationes Psalmorum.



Dixit dōin<sup>o</sup> domino meo sede á

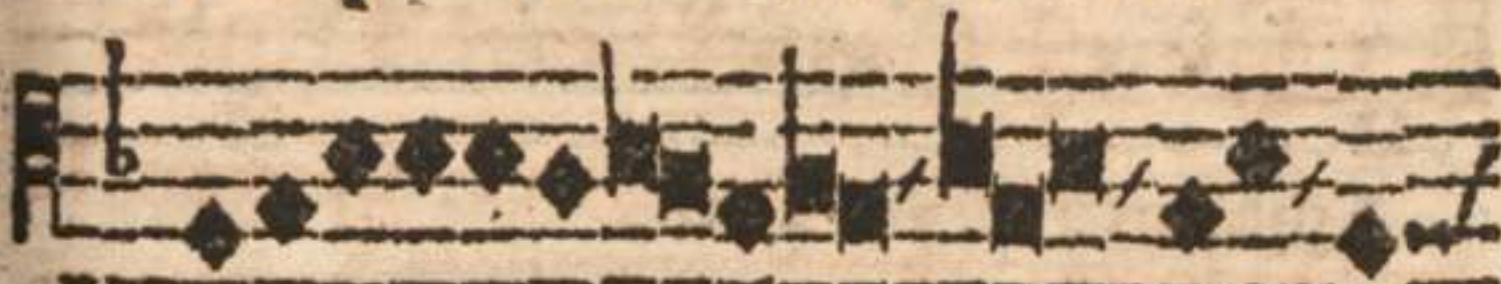


dextris meis Credidi ppter q̄ locutus sū



Magnificat a nima mea dominū

## Responsoriorum Versus.



Glo ria patri & fi-



li o & spiri tui san-



cto.



## Introituum Versus.



Noli æmulari in malignatib<sup>us</sup>



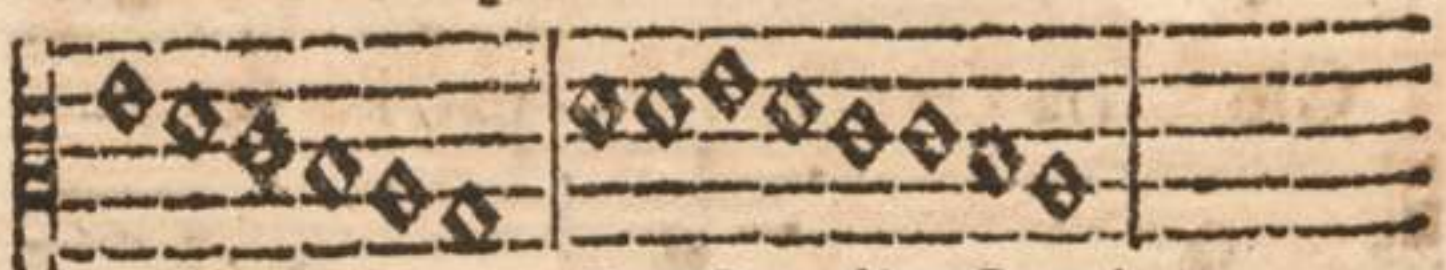
neq; zelaueris faciētes iniquitatem.

Quis est Cantus Septimi Toni?

Qui à crebrius repetito sol, tandem Diapente in vt finale delabitur.



Ambitus Septimi Toni.



Sanctus dies Septimus.

## Intonationes Psalmorum.



Dixit Dñs domino meo sede á dex-





tris meis, Credidi ppter q locutus sū.

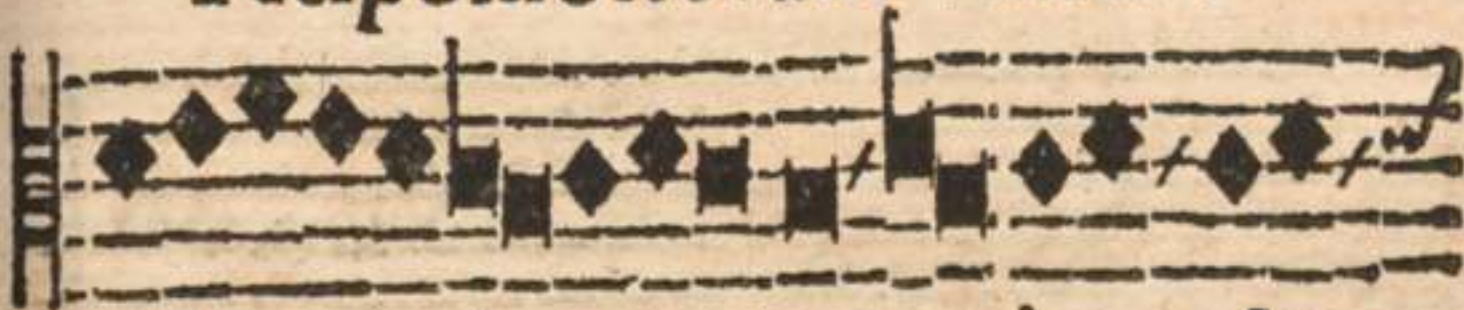


Magnificat anima mea Dominum.



Benedictus dōinus Deus Israel.

### Responsorium Versus:



Glo ri a patri &



fili o & Spiri tui



san cto.

H Cantate





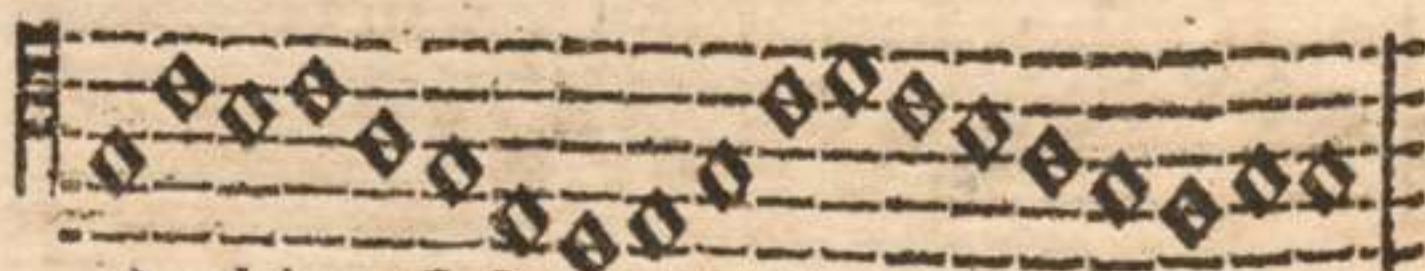
Cantate domino canticū nouum



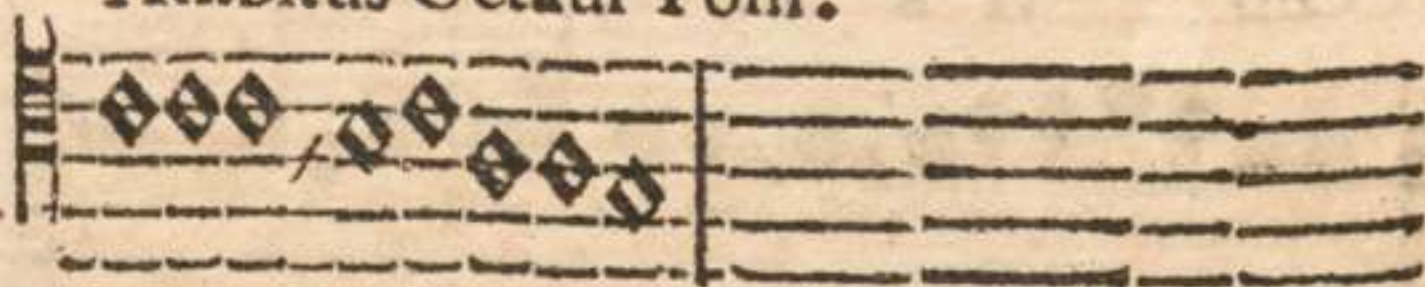
quia mirabilia fecit.

### Quis est Cantus Octauae Toni?

Qui per fa & ut finale, frequentius inuicem Diatessaron repetita, suam melodiam constituit.



Ambitus Octauae Toni.



Octauo Circumcisio.



Dixit dominus domino meo sede à  
dextris





dextris meis Credidi ppter qd locutus sū.



Magnificat anima mea dominum.



Benedictus dominus deus Israel.

### Responsorium Versus:



Gloria patri & fili-



o & Spiritu i-



san

cto.

H 2

Introi-



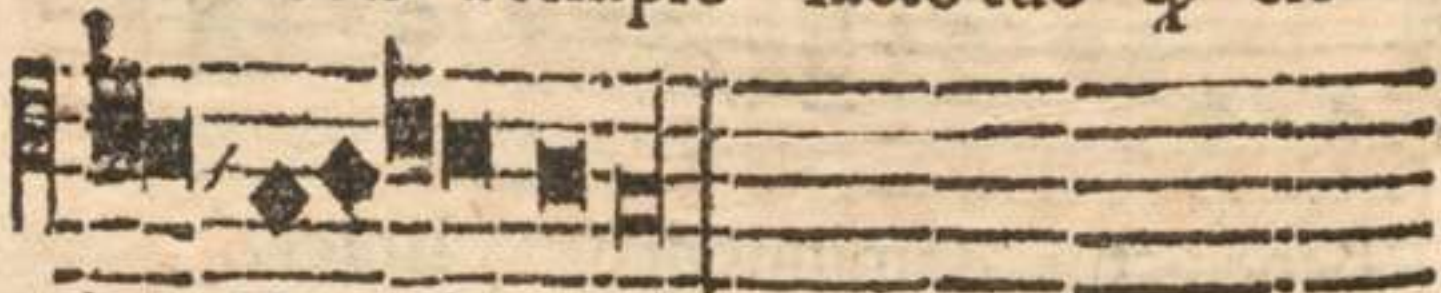
## Introituum Versus.



Confirma hoc De' q̄ operatus es



in nobis â templo sãcto tuo q̄ est

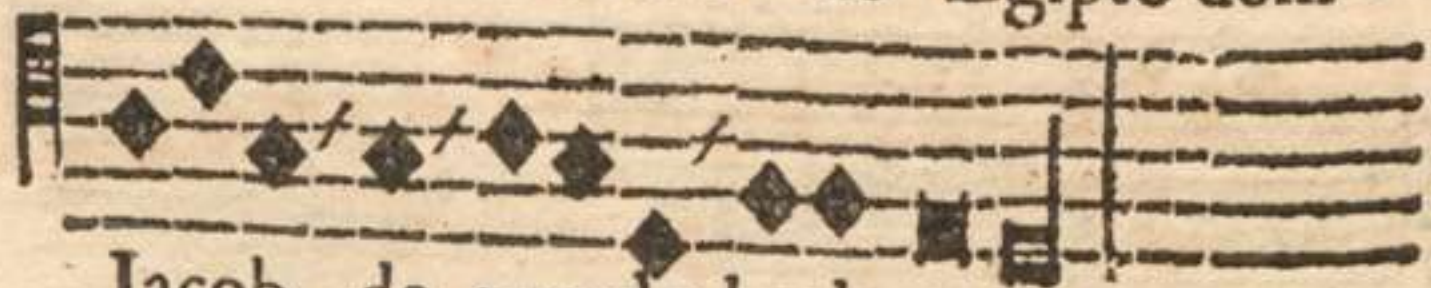


in Hierusalem.

Adijciunt etiam peregrinum Tonum, super Psalmum 113. qui canitur Paschatis die ad Babtisterium, quem etiam adponere placuit, propter harum rerum studiosos.



In exitu : Israel de Egipto dom'.



Jacob de populo barbaro.

Tonorum



Tonorum Differentias anneximus tanq̄;  
rem superuacaneam & minus necessariam,  
neq; á Doctis, sed potius à Monachis immo-  
dicam subtilitatem quærentibus, remq; p̄ se  
lucidam, oppido obscuriorem facientibus,  
excogitatam.

### Octo Tonorum Differentiæ



Primi toni; Euouae, Differentiæ I



2

3



4

5



6

7

8

H 3

Secundi





Secundi Toni Euouae Differentia



Tertij toni Euouae, Di<sup>ntia</sup>

2



3

4

5



6

7



8

Quarti Toni Euouae Di<sup>ntie</sup>



1

2





3



Quinti toni Euouae, Differentia



2



Sexti toni Euouae, Differentia



Septimi toni Euouae, Differentia



2

3

H

4



104

4 5

6

Octavi toni Euouae

Diferentia 2

3 4

Quæ est differentia Tonorum penes  
ascensum?

Toni Impares sci:

{ Prim <sup>o</sup> Terti <sup>o</sup> Quint <sup>o</sup> Octa: }	ascen- dit ex	{ D E F G }	mag no in	{ d e f g }	paru um.
----------------------------------------------------------------------------------	------------------	----------------------------	--------------	----------------------------	-------------

Exem.



# Exemplum.

Primus                      Tertius

Quintus                      Sextus

Toni partes scilicet

{ Secūd' Quart' Sextus Octau' }	ascen-	dit ex	{ A C D }	mag-	no	{ a c d }	par-	uum

Secundus

Quartus





Sextus

Octavus

Exemplum complectens ambitus  
Octo Tonorum, eorumq; cognitionem  
in principio, Medio & fine.



Ego primus &amp; Ego nouissimus Secū-



dus hōo de cœlo cœlestis Tertia



die resurrexit Christus Sicut hoc testan-



tur quatuor Euangelistæ Quinq; panib'





cibavit Christus quinq; millia      Sex hydrias



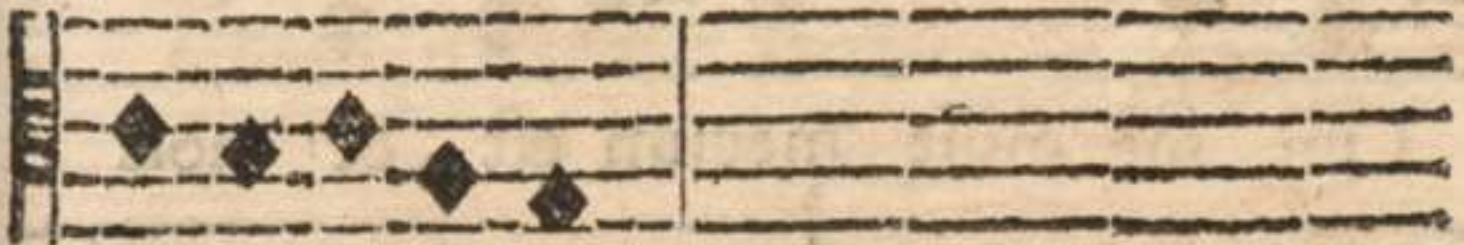
aquæ conuertit Vinum in Cana Galileæ.



Septimo die reuertit      dñus ab o-



pere suo Octauo circumcidebatur Christ⁹



secundum, legem.



Regulæ



108  
REGVLÆ DE TRANS.  
positione Tonorum.

Prima Regula.

Cantilenæ primi & Secundi Tonorum,  
non semper in D sol, re, exeunt, sed nonnunq̄;  
in a, la mi, re, & d, la, sol, re ꝑ duraliter, mi  
in ꝑ mi habentes: Frequentissime tamen in  
Cantu mensurali in g sol, reut, sed b molliter.

Exemplum primi Toni.



Qui me misit mecum est & non  
reliq̄t me solū quia quæ placita sunt  
ei fa cio semper. Euouac  
Qui



Transpositum finalem notam in a  
habens.



Qui me misit mecum est & non re-

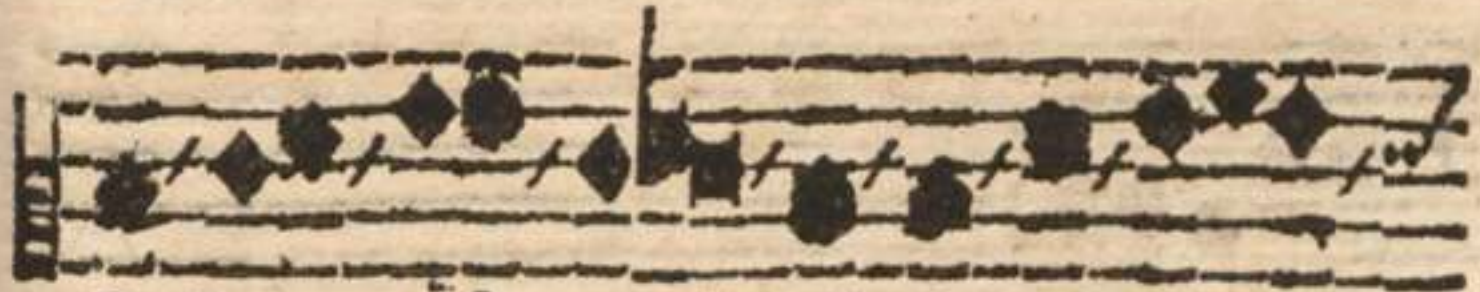


liquit me solum quia quæ placita sunt



ei fa cio semp Euouae

Transpositum finalem notam  
in d habens.



Qui me misit mecum est & non reliquit



me solum quia quæ placita sunt ei



fa ci o semper. Euouae

Exemplum Secundi Toni,

A seculo nō est auditum quia quis  
 aperuit oculos cæci na-  
 ti nisi Christus fili us Dei

Euouae

Transpositum finalem notam  
 in a habens,

A sectu





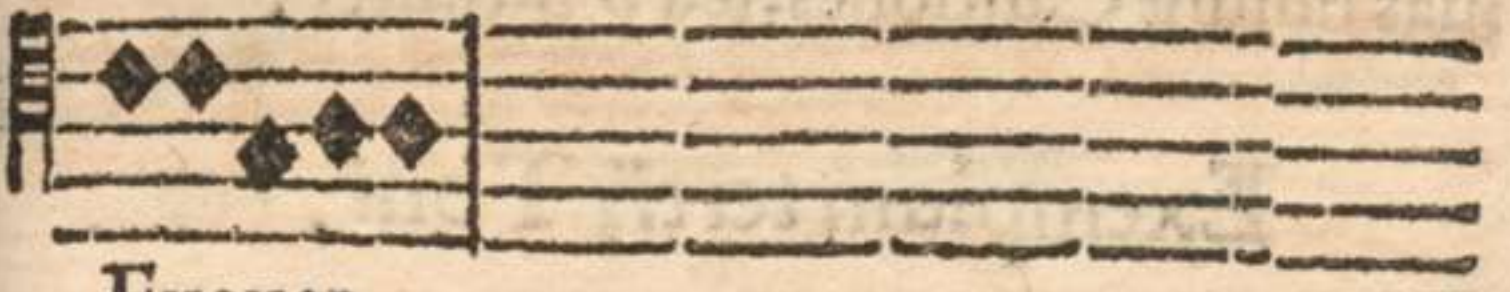
A seculo nō est auditum quia



quis aperuit oculos ceci na-



ti nisi Christ' fili us Dei



Euouae

Transpositum finalem notam  
in d habens.



A seculo nō est auditum q̄a quis

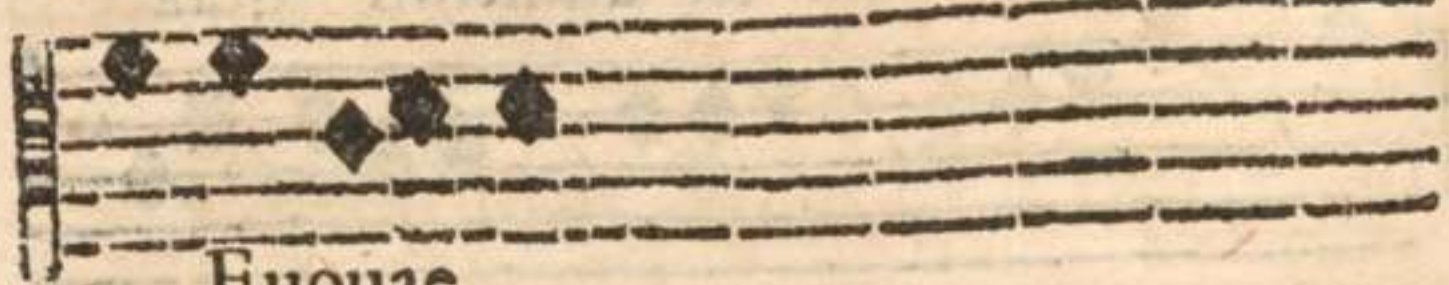


a paru it o culos ceci





na tini si Christ<sup>o</sup> fi li us Dei



Euouae

### Secunda Regula.

Tertius & Quartus Tonus in a la, mi, re,  
suas finiunt Cantiones, sed b molliter.

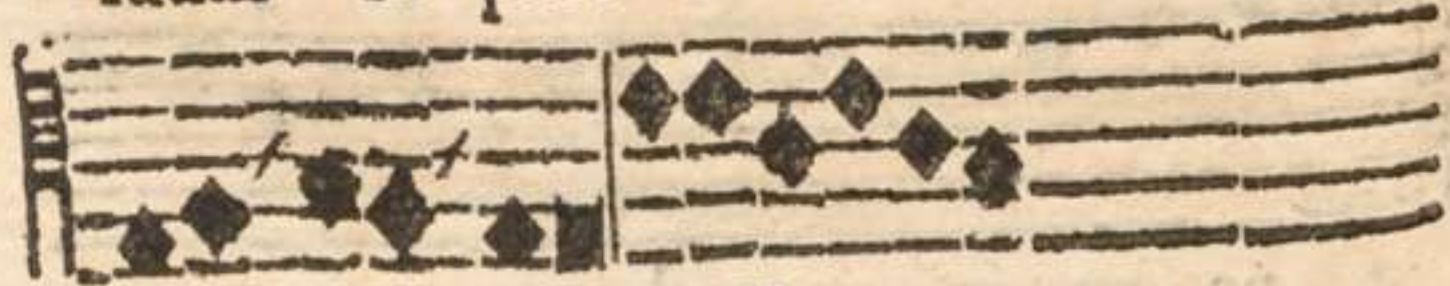
### Exemplum tertij Toni.



Dum fortis armatus custodit atrium



suum in pace sunt omnia



quæ possidet

Euouae



Transpositus in a notam finalem  
habens.



Dum fortis armatus custodit atriū  
suum in pace sunt omnia  
quæ possidet. Euouac

Exemplum Quarti Toni.



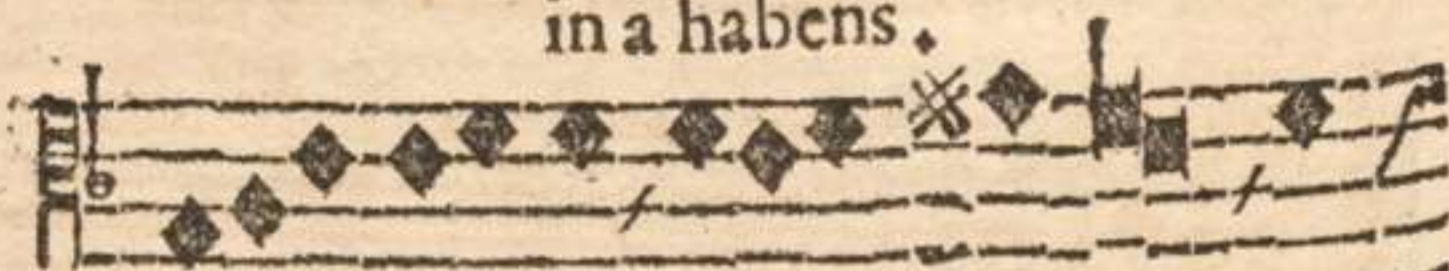
Desiderio desideravi pascha  
manducare vobiscum antequam  
I patiar





patiar. Euouae.

Transpositus finalem notam  
in a habens.



Deside ri o deside raui pa-



scha manducare vobiscum aniequam



patiar. Euouae.

Tertia Regula.

Cantus transpositus mi in  $\text{H}$  mi habens  
exiens in c est Quinti vel Sexti Toni.

Exemplum Quinti Toni.

Bene

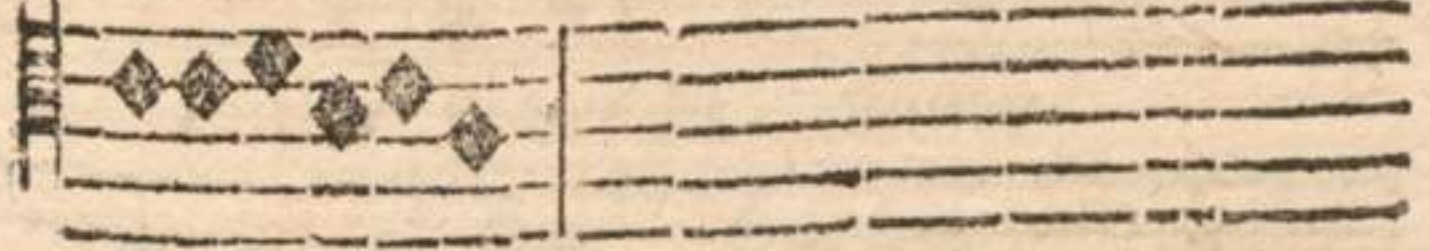




Bene omnia fecit surdos fecit

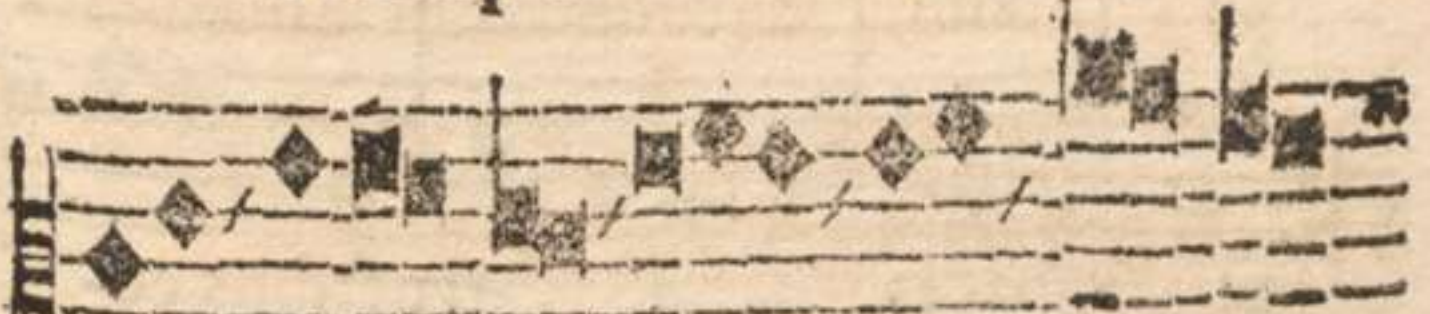


audire & mutos loqui.



Euouac.

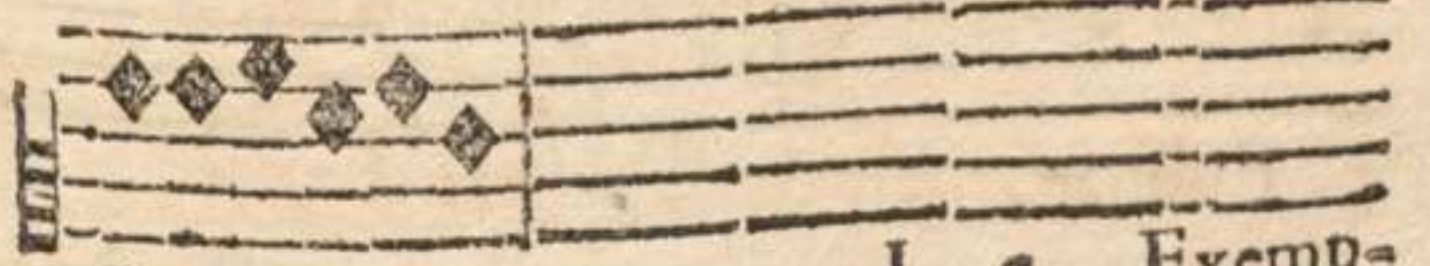
Transpositus in c exiens.



Bene omnia fecit surdos fecit



au dire & mutos loqui.



Euouac.

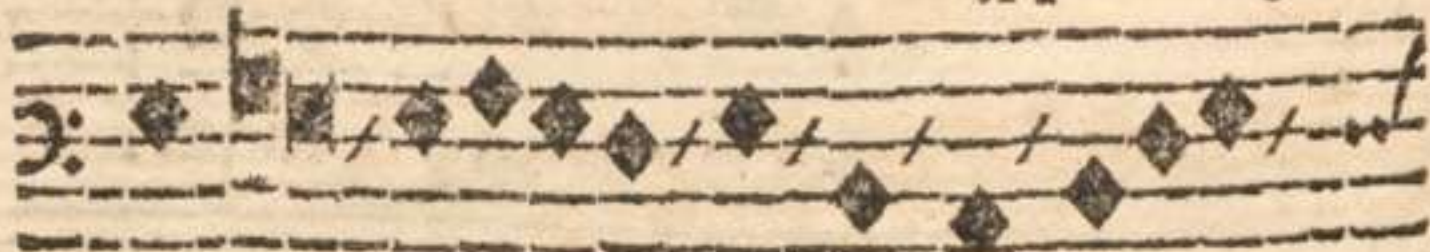
I 2 Exemp-



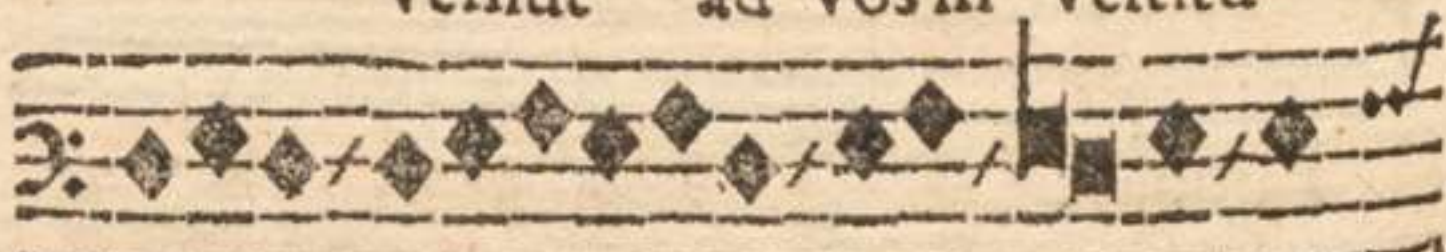
## Exemplum Sexti Toni.



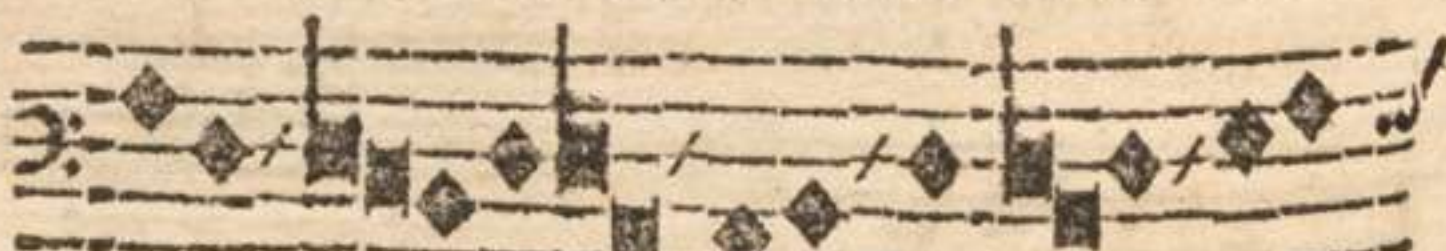
At tēdite à falsis pphetis qui



veniūt ad vos in vestitu



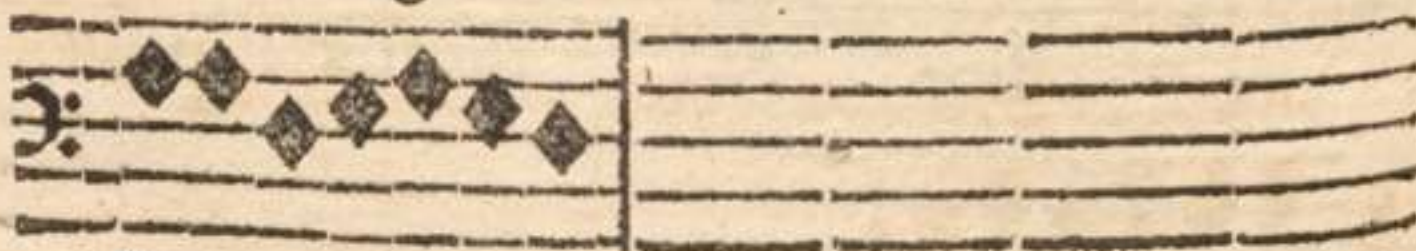
ouium intrinsecus autē sunt lu-



pi rapaces à fructibus eo-



rum cognoscetis eos alleluia

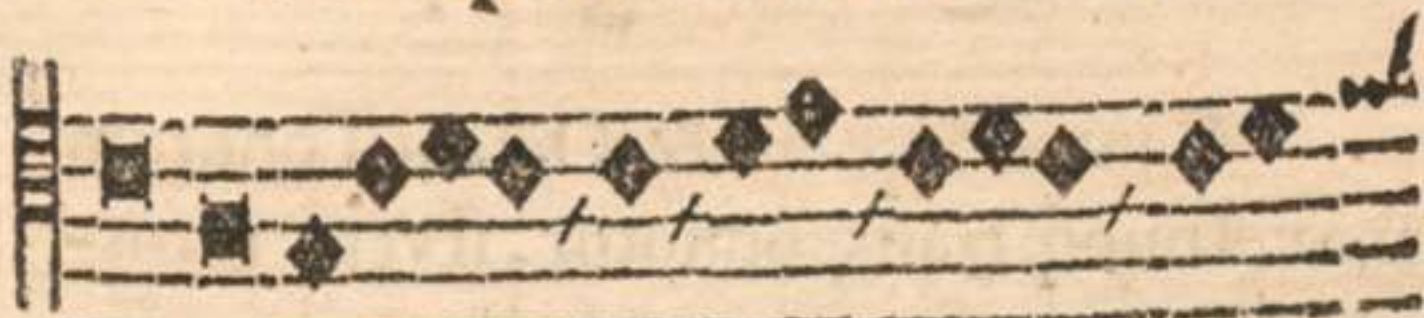


Euouae,

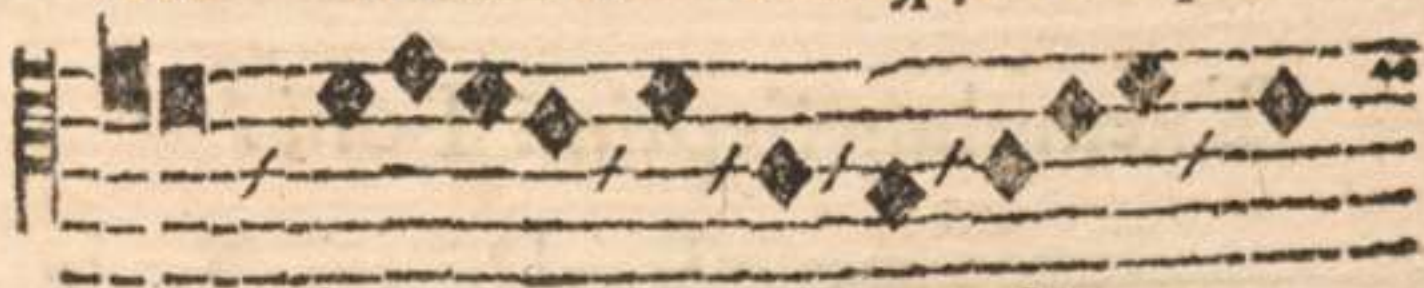
Transo



## Transpositus in c exiens .



At tendite à falsis prophetis qui



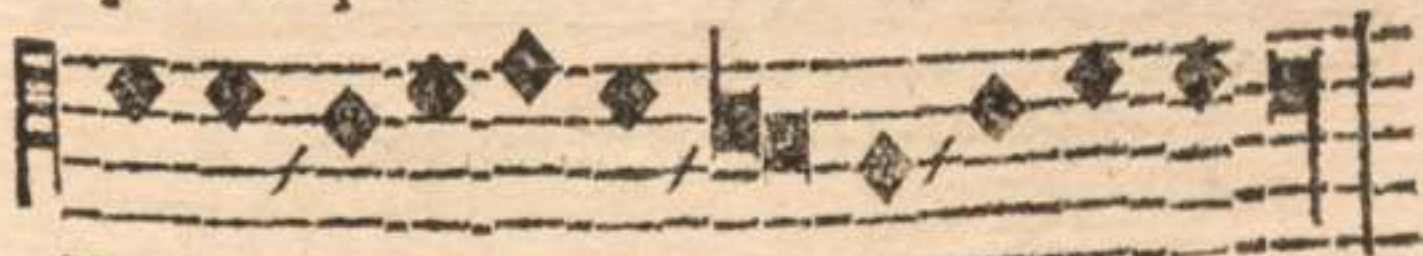
veniunt ad vos in vestitu o-



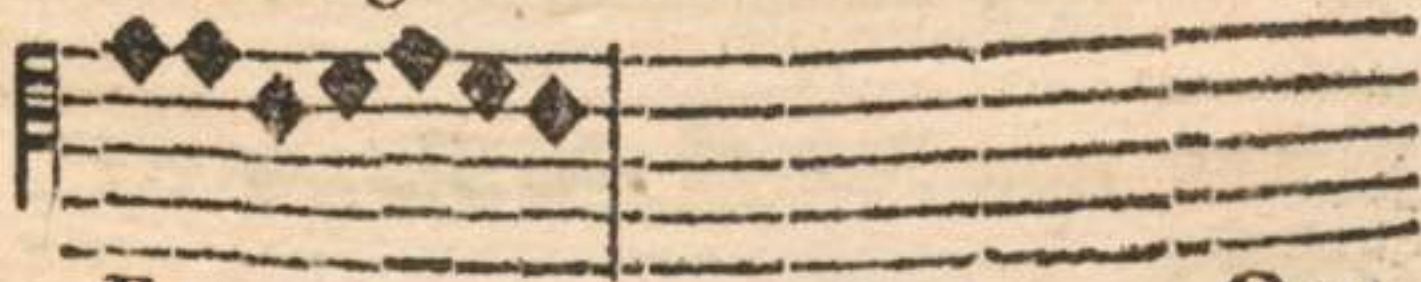
uium intrinsecus autem sunt lu-



pi rapaces à fructibus e-



orum cognoscetis eos alleluia!



Euouac

I 3

Quar-



## Quarta Regula.

Cantus Septimi & Octavi Tonorum  
raro vel nunq; transponuntur, si vero trans-  
ponuntur etiam in c finiunt sed b molliter.

## Exemplum Septimi Toni.



Sedere autē mecū non est meum da-

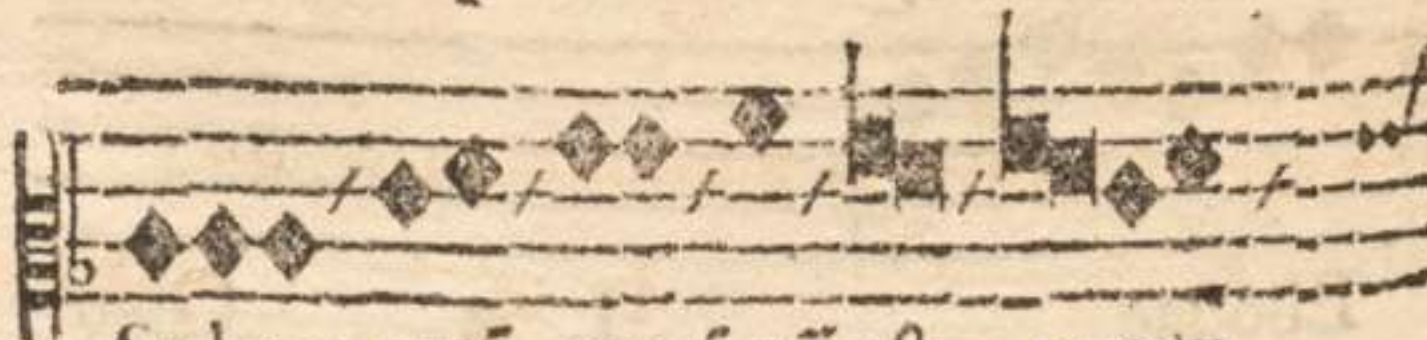


re vobis sed qb<sup>o</sup> paratū est à



patre meo. Euouae.

## Transpositus in c finiēns.



Sedere autē mecū nō est meum





dare vobis sed quod paratum est a

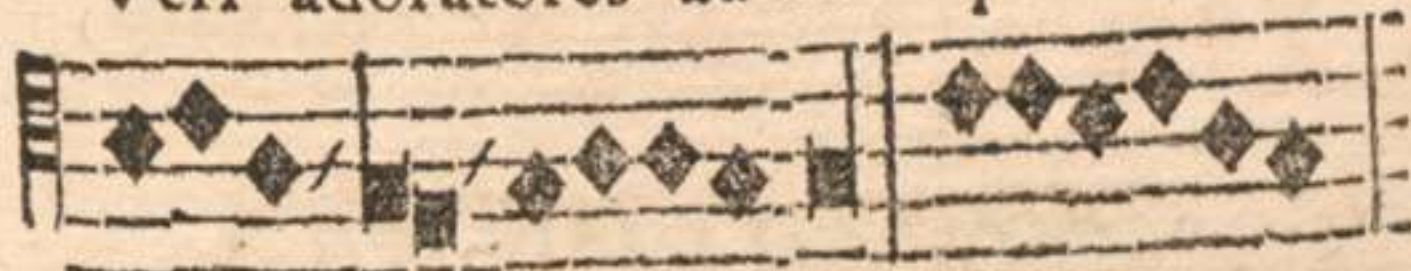


patre meo. Euouae

### Exemplum Octavi Toni.



Veri adoratores adorabunt patrem in



Spiritu & Veritate. Euouae.

### Transpositus in c finiens.



Veri adoratores adorabunt patrem in

I 4 Spiri-

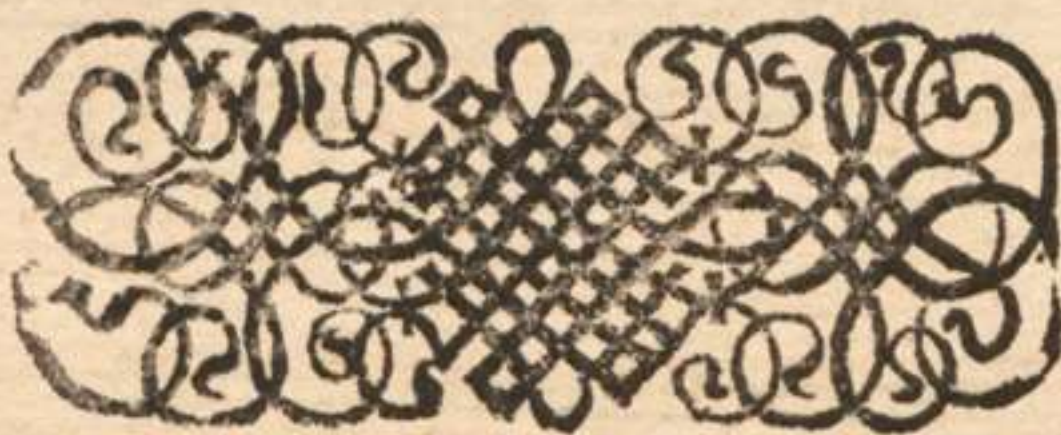




Spiritu & Veritate. Euouae.

## Regula Quinta.

In Cantu figurali Clauēs affinales sumuntur ad placitū Compositoris, in eo enim cātu iudicamus Tonos secundum re, mi, fa, sol, Ut, qui in re finiens sit primi vel Secundi in mi tertij vel quarti, in fa, Quinti vel Sexti, in sol Septimi vel Octaui.





# LIBER SE

CVNDVS DE MV.

sica Mensurali.

## Quid est Musica Mensuralis?

Musica Figuralis siue Mensuralis est, quæ Mensuram & notarum quantitatem variat, pro signorum ac figurarum inæqualitate, cum incremento & decremento prolationis.

## Quot accidunt Musicae Figurali?

Præter ea quæ habet cum Choralis communia, habet hæc quidecim accidētia: scilicet, Notas, Pausas, Puncta, Ligaturas, Modum, Tempus, Prolationem, Perfectionē & Impfectionem, Augmētationē, Diminutionem, Proportiones, Alterationem, Syncopationem, Tactum & Resolutionem.



## CAPVT PRIMVM DE

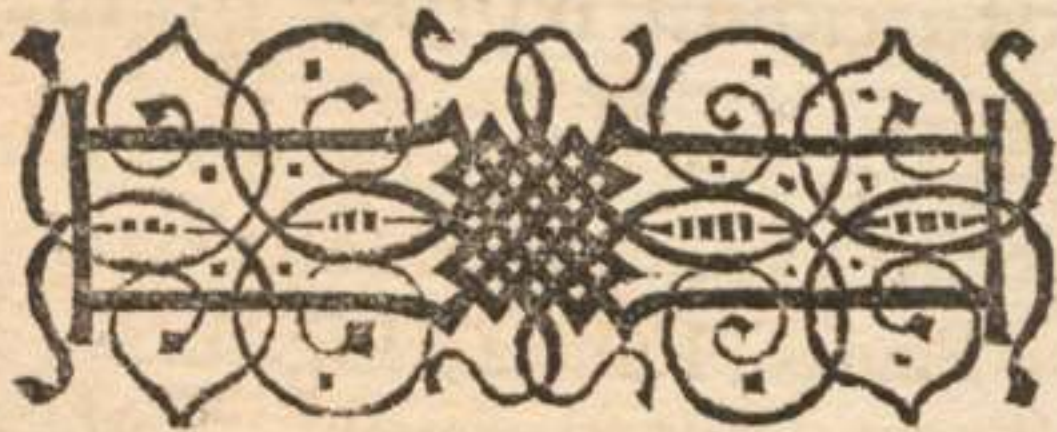
notis.

## Quid sunt notæ?

Sunt certi characteres, secundum quos, voces soniue in cantibus formantur ac diriguntur.

## Quot sunt Notæ?

Octo, quæ secundum varios Modos, Tempora, prolationes ac proportiones, prout perfectæ aut imperfectæ, auctæ aut diminutæ fuerint, variam motus quantitatem accipiunt.





Diuidū tur in	Maio- res, q; & p̄fec- tibilis & liga- biles di- cūtur.		Maxima	In his sim- plicū no- tularū fi- guris idē est, siue cau- da ascēdat siue descen- dat.
			Longa.	
			Breuis.	
			Semibre- uis.	
			Minima.	
	Mino- res, q; & imp- fectibi- les & illigabi- les dicū- tur.		Semimi- nima.	
			Fusa.	
			Semifu- sa.	

Tres posteriores Notæ vna cum suis  
pauis, magis Muscis Instrumentis, propter  
nimiam celeritatem, quam humanæ voci com-  
petunt: Sunt enim à Neotericis superiorib⁹  
(quibus veteres contenti fuerunt) tanquam  
supplementum adiectæ.



124  
CAPVT SECVNDVM  
de Pausis .

Quid est Pausa ?

Est virgula certo tractu , per lineas transuerse deducta , significans tantum tactuum , quantum ipsa valet , silentio esse transeundū  
Vel Breuius: Pausa est artificiosa vocis omis-  
sio .

Quare inuenta est Pausa .

Primo ad cantantium quietem & respira-  
tionem : Secundo ad Cantus suauitatem , sci-  
licet ne perpetuus vnus vocis Tenor obtun-  
deret auditorem , sed vt reficeretur auditus ,  
sensus alioqui petulantissimus .

Quot sunt species Pausarum ?

Totidem quod Notularū : Singulæ enim  
Notæ , suas peculiare Pausas habent , vt ita  
quæq; pausa tanti valeat , quanti Nota ipsius  
in eodem cantu cantari solet , quoniam in om-  
nibus imitantur Notas , exceptis Alterationi-  
bus & Imperfectionibus



## Quomodo discernuntur pausae ?

Per varios linearum attactus: Primo, si tres virgulae, per tria integra spacia transuerse protensa, quatuor lineas æqualiter contingunt pausa Modi maioris vocantur siue Maxima perfecta, Sui geminae, Imperfecta.

27	27	18	18
Modi maioris Maxima perfecta.		Modi maioris Maxima Imperfecta.	

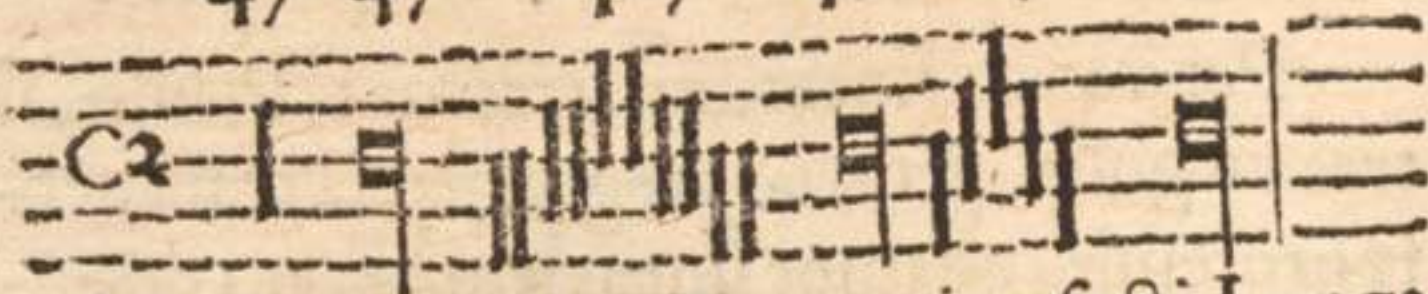
## Secundo.

Si vnica talis Virgula, aut plures, sed inæqualiter posita, quatuor lineas contingunt, pausa Modi minoris seu Longa perfecta sunt: ad tertiam vero lineam pertingentes, pausa Longa Imperfecta dicuntur.

6.	6.	24.	6
Modu minoris Longa perfecta.			



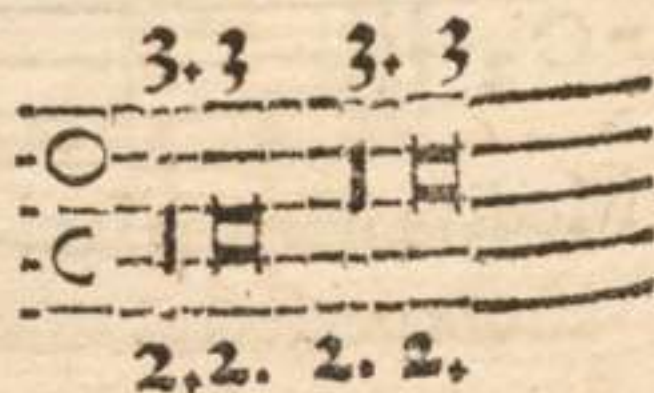
4/4/ 40/ 4/ 20/ 4.



Modi minoris seu Temporis pfecti Longa  
Imperfecta.

### Tertio.

Quæ pausa ad alte-  
ram pertingit lineam  
Breuis pausa est, per-  
fecta tribus valet tacti-  
bus, Imperfecta duobus



### Quarto.

Si Virgula à linea in medium spacium de-  
pendet, Semibreuis pausa dicitur, Quæ vero  
à linea in medium spacium adsurgit, eam pau-  
sam Minimæ siue suspiriū vocant: At si am-  
bæ æqualiter geminatae fuerint, dependens  
Temporis perfecti indicium erit: adsurgens  
autem, prolationem perfectam designabit.

Semi-



I. I.	I. I. I. I.	$\frac{1}{2}$ $\frac{1}{2}$
Semibrevis pausa Tem poris p̄fec- ti & imper- fecti.	pausa hęc signũ intrinsecum Temporis p̄fec- ti.	Minima siue suspiria.

I. I. .I. .I.

Pausa hęc prolacionem perfectam designat.

### Quinto.

Virgula in medium spacij erecta & superne aculeum reflexum habens, pausa Semiminimæ est: At si geminum habet aculeum, fusæ, Si triplicem Semifusæ.

Semiminima	Fusa	Semifusa

Hęc




Hæ pausæ per omnia, suis notulis, quorum nomina referunt, æquivalent, excepto, quod ipsæ perfectæ, ab omni Imperfectione ac alteratione immunes, perfecti signi quantitatem, quo ad ipsum durat, retinent,

### Sunt ne plures pausæ ?

Adduntur quidem his pausis & aliæ quædam, quæ tamen cū verius signa ordinis sint, nihilq; cum valore notularum commune habeant, tanto minori negotio perdiscuntur.

Hæmiciclus cum puncticulo inferto, Instar Iridis, notulæ imminens supernè, communè omnibus vocibus celsationem indicit, ita:


 Duo vero hemicycli, laterum circumferentijs ita transuersè coniunctis ¶


totiº repetèdi initij argumētū ha-

bent, quot vtriq; sinui pūcta

inscripta visūtur. virgu-

la duobº pūctis hoc

modo  supra

vel  infra

notā

posita inceptionis vel celsationis indicium est, præsertim in Fugis.



# CAPVT TERTIVM

## de Punctis.

### Quid est Punctum?

Est apex notulis adpositus, uel diuisionis uel augmentationis gratia, & est triplex, Additionis, Diuisionis & Alterationis.

### Quod est punctum Additionis?

Quod notæ in dextra parte coniunctum, ei dimidium ualoris affert, idem & augmentationis punctum dicitur, quod notam augeat.



Exemplum puncti additionis.

K Cantus



## Cantus primus.



## Cantus Secundus.



Quod est punctum  
diuisionis?

Quod inter duas notas in signo perfecto locatum, eas ne connumerentur seiungit, nihil addens neq; adimens notulis, hoc etiam perfectionis punctum dicitur, non quòd notam perfectam reddat, sed ab imperfectione defendat.

Modus



18. 9. 9. 18.

4. 2. 2. 4.

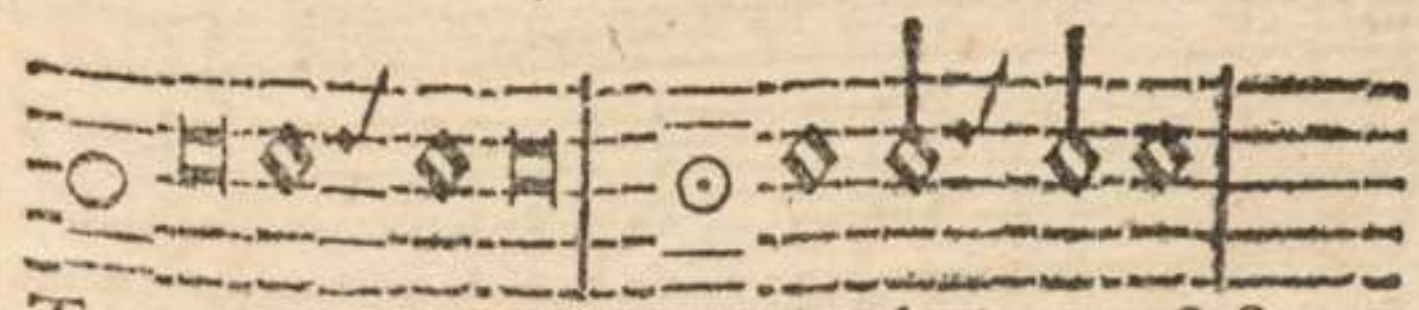


Modus maior perfectus.

Modus minor perfectus.

2. 1. 1. 2.

2. 1. 1. 2.



Tempus perfectum:

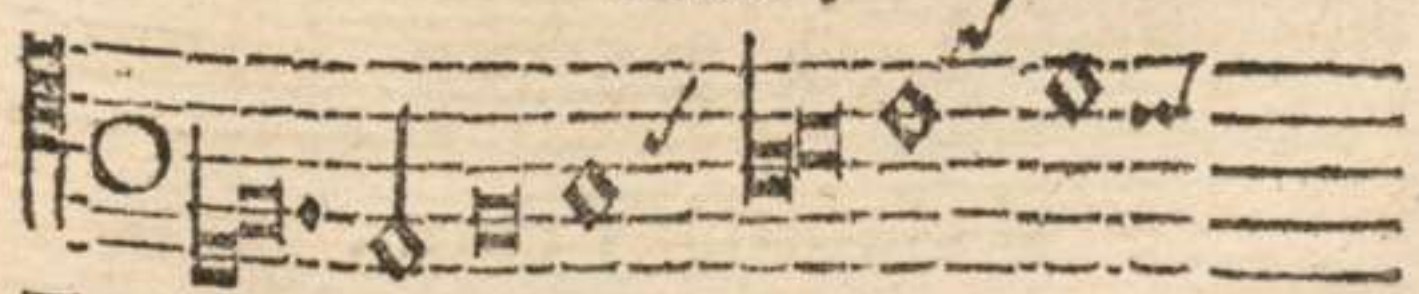
Prolatio perfecta.

### Exēplū pūcti diuisionis ex Frāchino.

Cantus.



Tenor.



Tenor habet pūctū diuisionis & additionis.

K 2

Residua



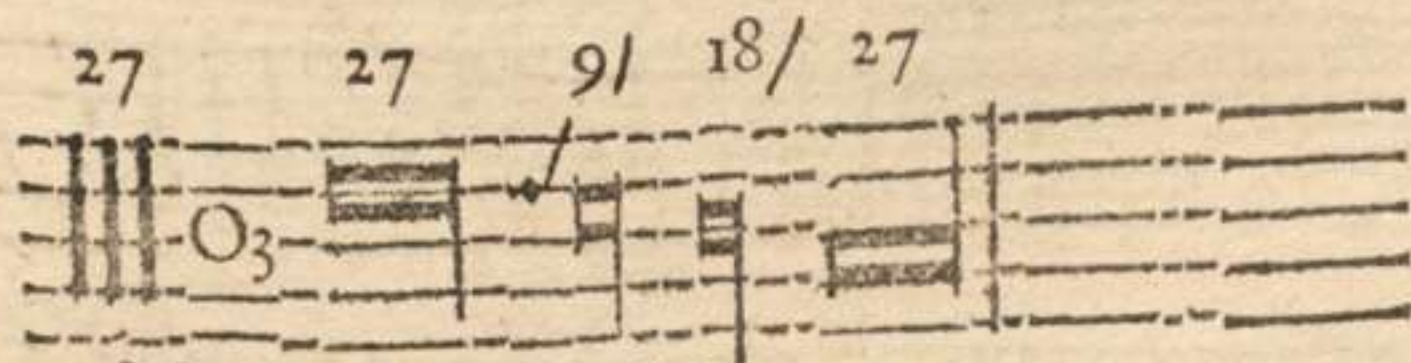






## Quod est Punctum Alterationis?

Quod in tempore perfecto sicut Diuisius  
ponitur, & alteram minuscularū sequentium  
bis tantū valere facit, quātum simplex alias  
valebat, & hoc fit, Quoties in Modo Maiore  
perfecto duæ Lōgæ, in Minore perfecto duæ  
breues, In Tempore perfecto duæ semibreues  
in prolatione perfecta duæ Minimæ Ultra  
ternarium numerum superfluunt, tunc ppe-  
tuo secunda quæ seqtur punctum duplatur nō  
prima. Id autem punctum diuisionis sæpius  
indicat: vt patet ex sequentibus.



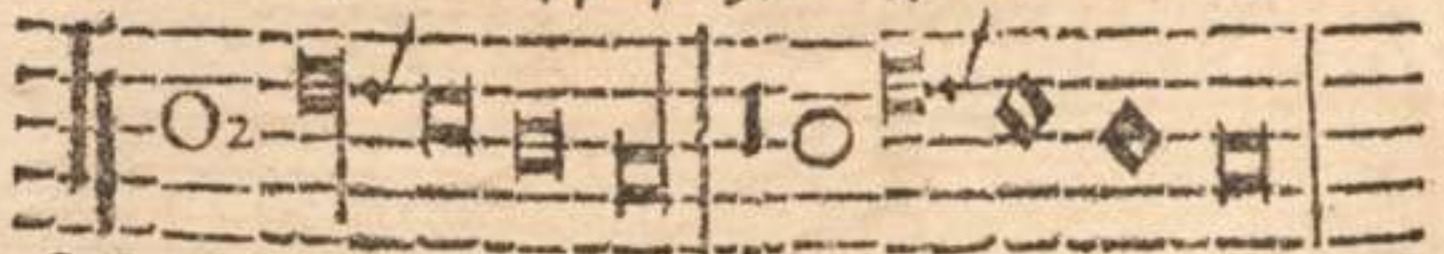
Modus maior pfectus.

K 3

Modus

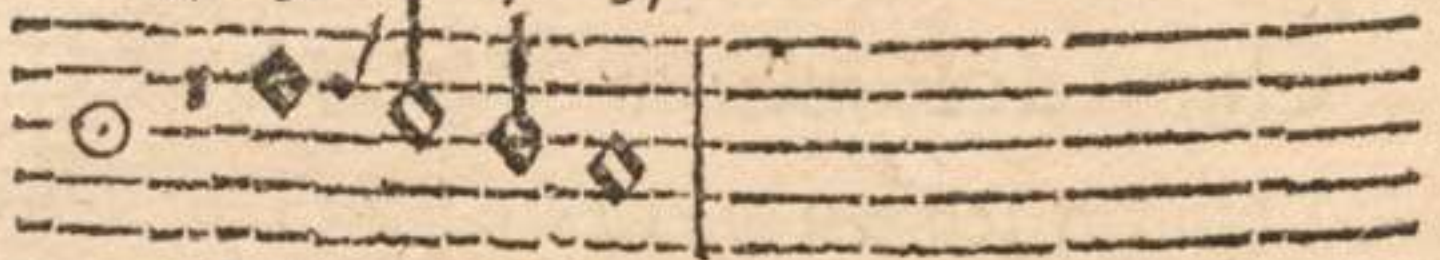


12 6/ 2 4/6/ 3/ 3/ 1/ 2/ 3/



Modus maior p̄fect⁹, Tempus perfectum

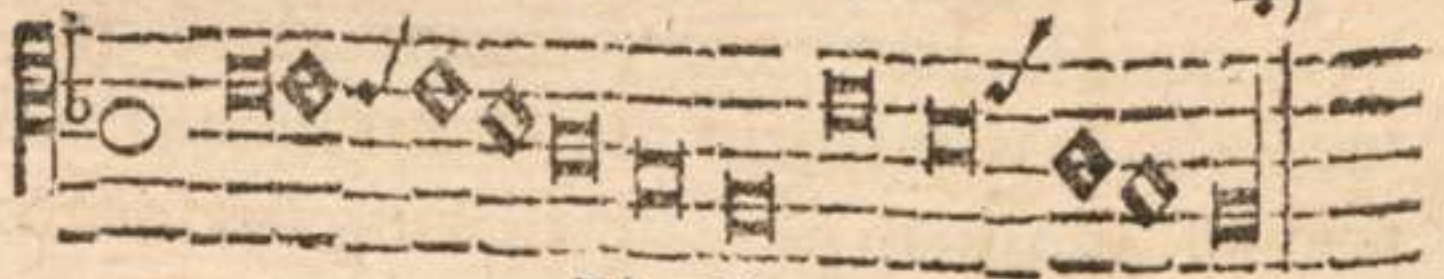
3/ 3/ 1 2/ 3/



prolatio perfecta.

### Exemplum Alterationis.

Tenor.



Bassus.





## Resolutio Tenoris.



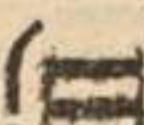
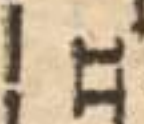
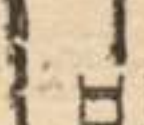

## CAPVT QVARTVM

### de Ligaturis ?

#### Quid est Ligatura ?

Est debita simplicium figurarum per virgulam in dextra vel sinistra parte copulatio.

#### Quot sunt notæ Ligabiles ?

} Quatuor		Maxima	} Siue ligata siuenō semp valorē suū retinet. Illarū vis valoriq; p ascensū vel des- censū tractum li- nearū variatur.
		Longa	
		Breuis	
		Semibre- uis.	

#### Quottuplices sunt Ligaturæ ?

Duplices: Rectæ & Obliquæ.

K 4

Quæ



## Quæ dicuntur Rectæ?

Cuius notæ quadrato pinguntur corpore,  
hoc modo.



## Quæ dicuntur Obliquæ?

Cuius notæ oblongo & transuerso pinguntur Corpore: hoc modo.



## Quomodo diuiduntur notæ ligabiles?



Sequun-



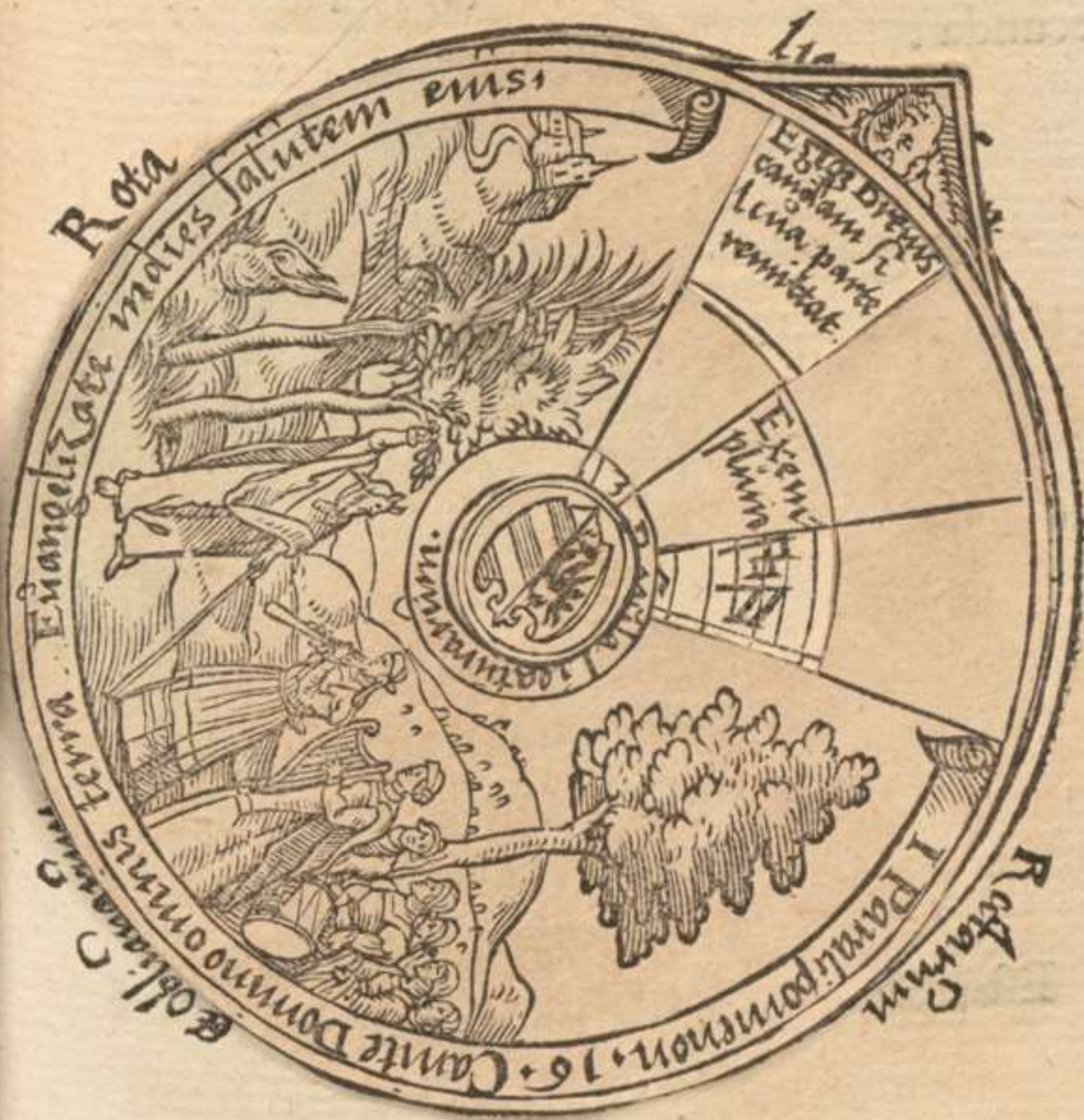








Sequuntur Regulæ ligaturarum in  
Rotæ circumferentia descriptæ.



Regulæ Ligaturarum in pla  
no descriptæ.

K 5

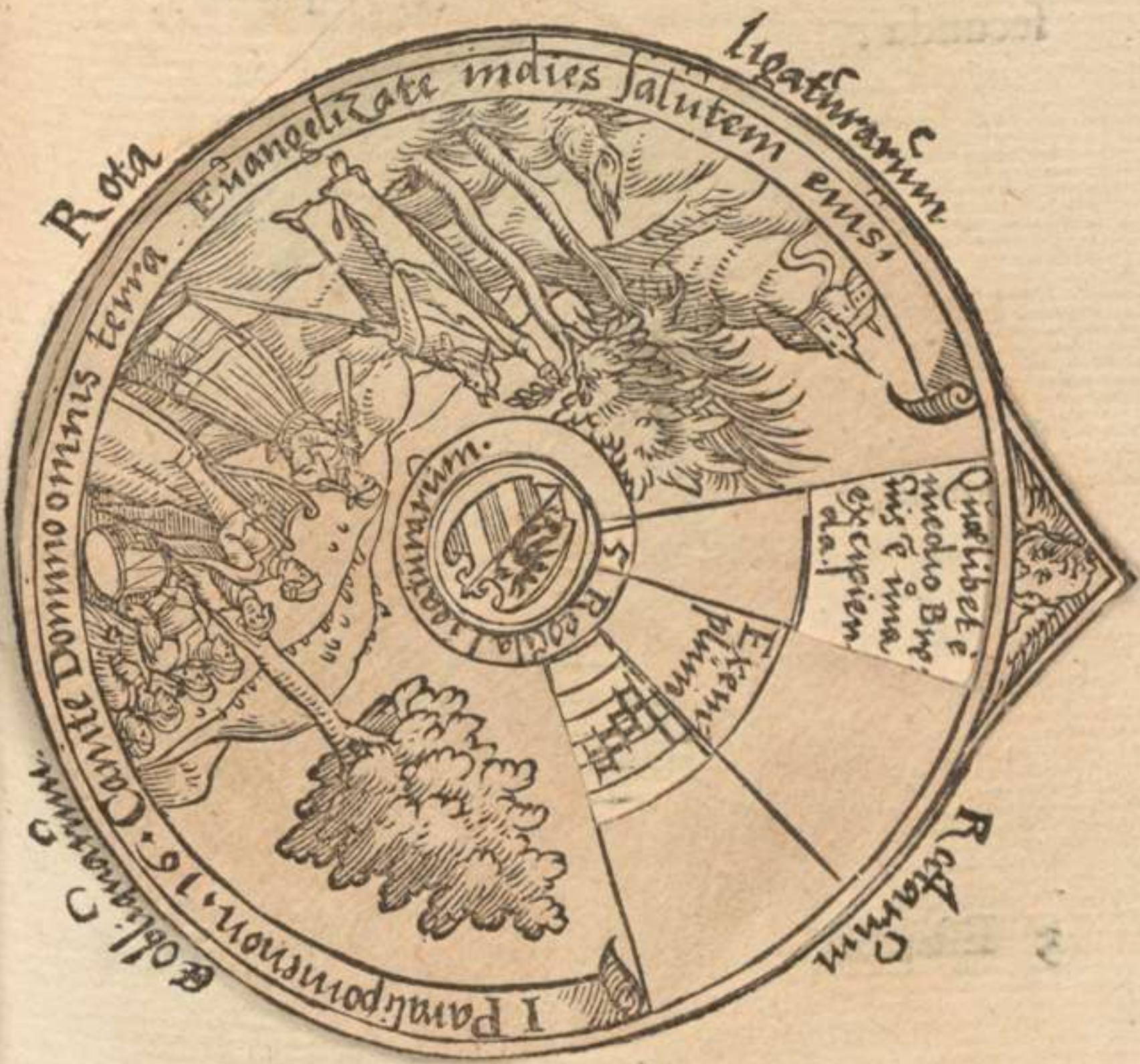
Regulæ







Sequuntur Regulæ ligaturarum in Rotæ circumferentia descriptæ.



Regulæ Ligaturarum in plano descriptæ.

K 5 Regulæ



Sequuntur Regulæ ligaturarum in  
Rotæ circumferentia descriptæ.

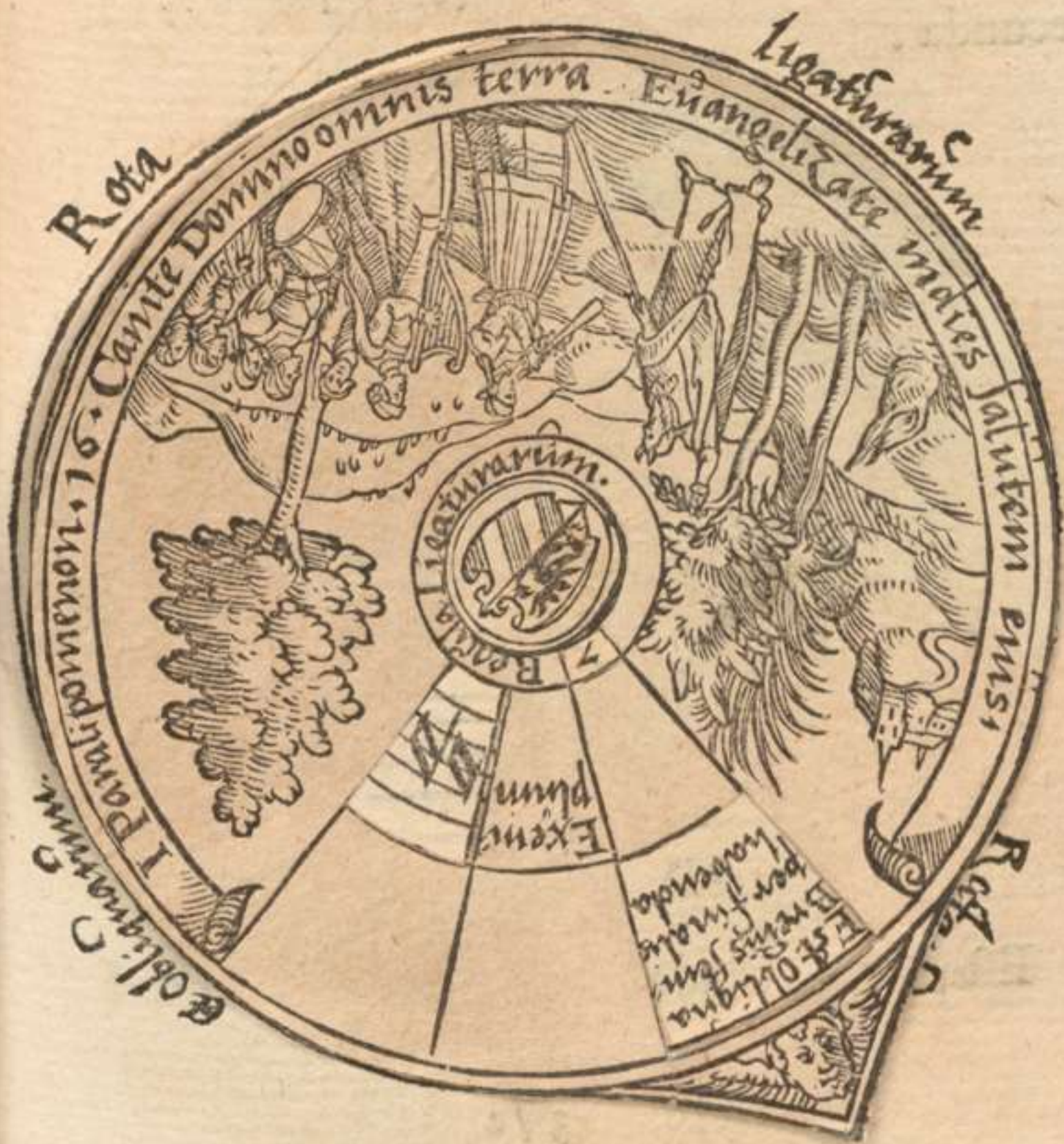


Regulæ Ligaturarum in pla  
no descriptæ.

K 5 Regulæ



Sequuntur Regulae ligaturarum in  
 Rotae circumferentia descriptae.



Regulae Ligaturarum in pla  
 no descriptae.

K 5

Regulae



Sequuntur Regulæ ligaturarum in  
Rotæ circumferentia descriptæ.



Regulæ Ligaturarum in pla  
no descriptæ.



Sequuntur Regulæ ligaturarum in  
Rotæ circumferentia descriptæ.



Regulæ Ligaturarum in pla  
no descriptæ.

K 5

Regulæ







Sequuntur Regulæ ligaturarum in  
Rotæ circumferentia descriptæ.



Regulæ Ligaturarum in plac  
no descriptæ.







Sequuntur Regulae ligaturarum in  
Rotae circumferentia descriptae.



Regulae Ligaturarum in pla  
no descriptae.



## Regulæ Ligaturarum Initialium.

j Prima carens cauda Longa est pendente  
secunda.



a Est brevis hæc eadem sed conscendente  
secunda.



s Estq; brevis caudam si leua parte remittat.



Semibre-



4. Semibreuis fertur sursum si duxerit illam.



Mediarum vna tantum est Regula  
 Quaelibet è medio breuis est vna excipienda.



Exceptio.

Regulæ Vltimarum.

Ultima depēdens quadrāgula fit tibi Lōga.



Exci-

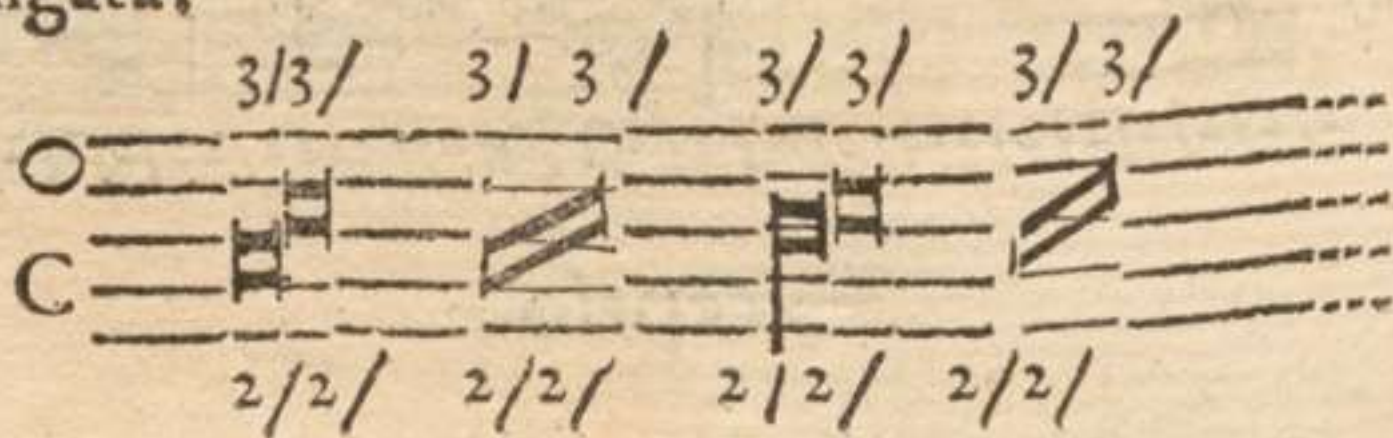


## Excipitur ligatura Semibreuium .

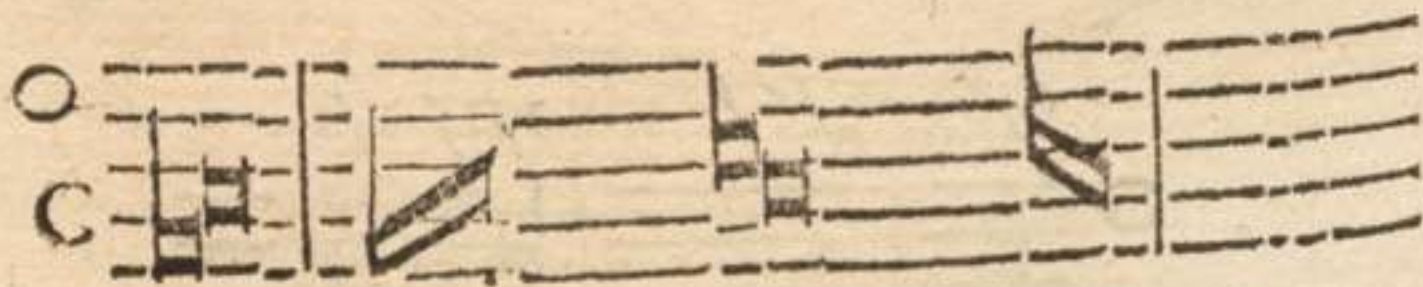
2 Est Obliqua breuis semper finalis habenda .



3 Vitima conscendens breuis est quæcunq;  
ligata .



4 Excipitur caudam tollens ex parte sinistra .



Exceptio .

Regulæ



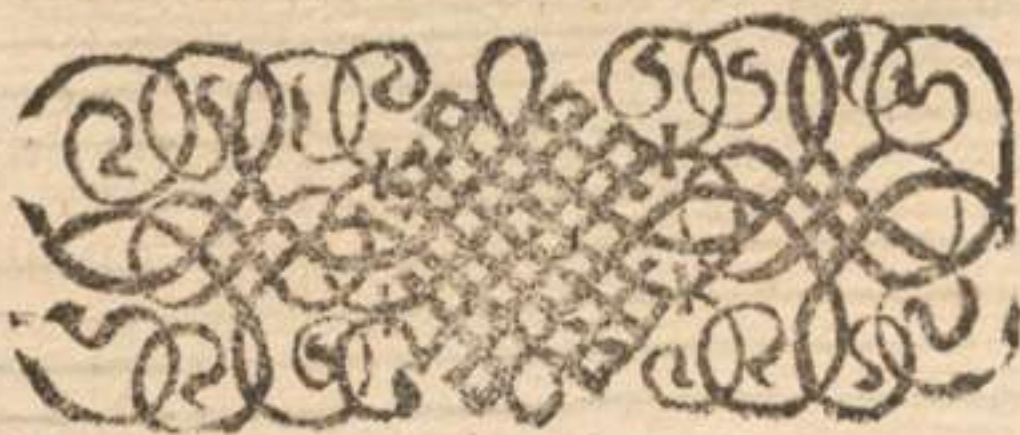
## Regulæ de singularum nota- rum in colligatione sedibus .

1. Maxima principio est , medio quoq; Maxi-  
ma fine .
2. Omnibus inq; locis recte quoq; Longa  
ligatur .
3. Existitq; locis itidem Breuis omnibus  
apta .

1 2/ 12/ 12/ 6/6/6/ 3/3/3/ 6/3/6/

8/ 8/ 8/ 4/4/4/ 2/2/2/ 4/2/4/

### Exemplum Ligaturarum Quatuor vocum .



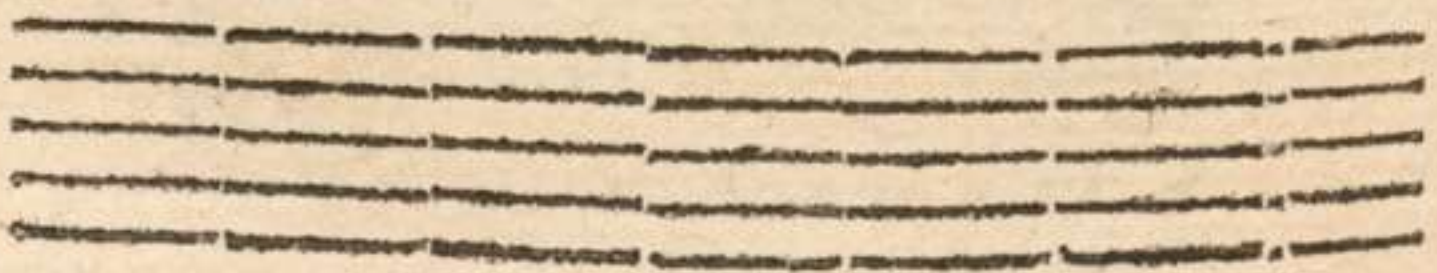
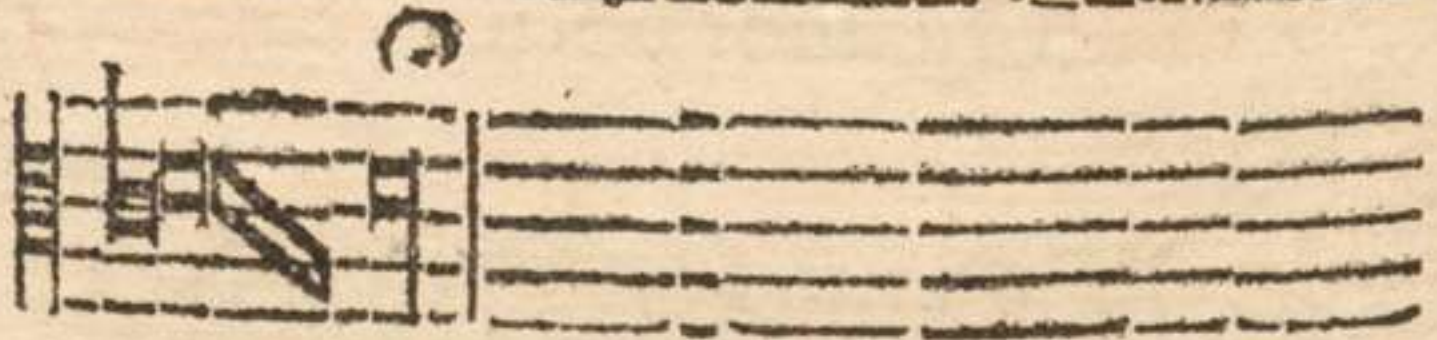
Cantus



Cantus.



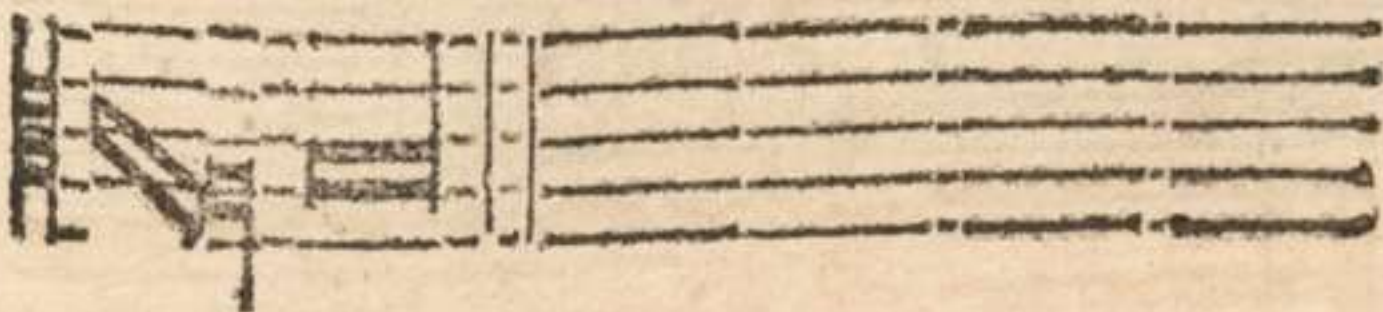
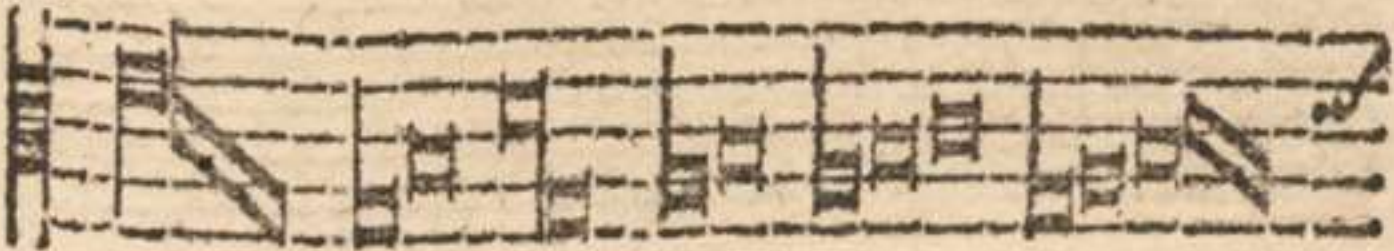
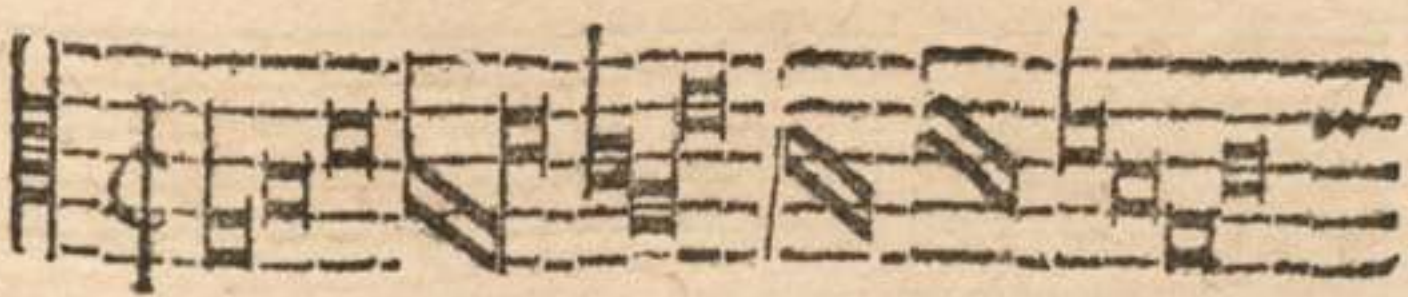
Altus.



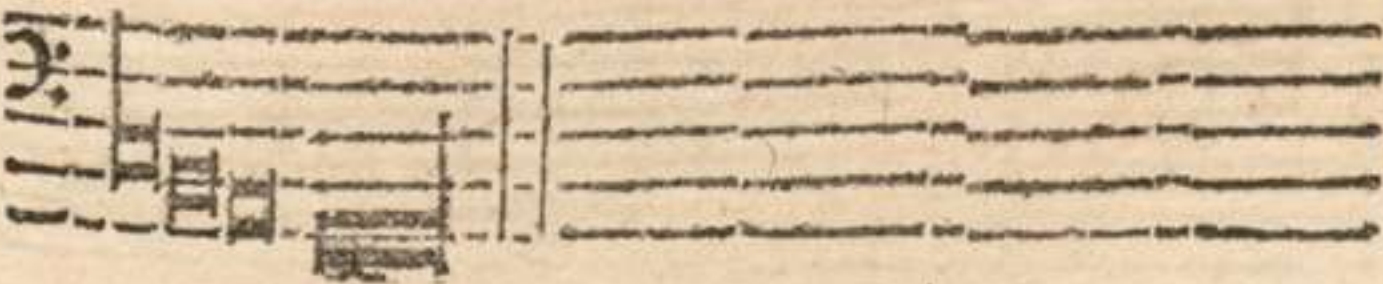
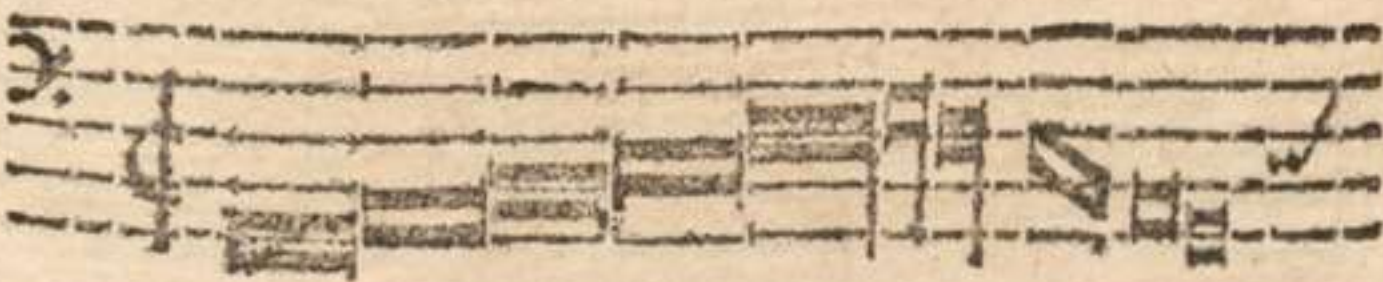
Tenor



Tenor.



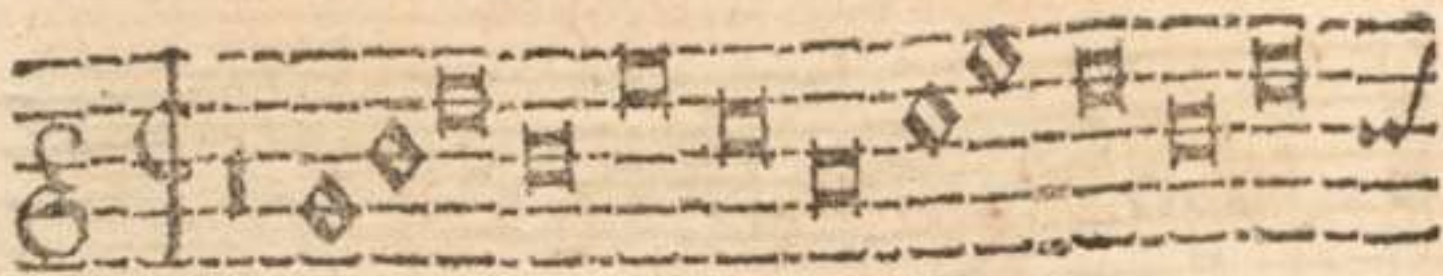
Bassus.



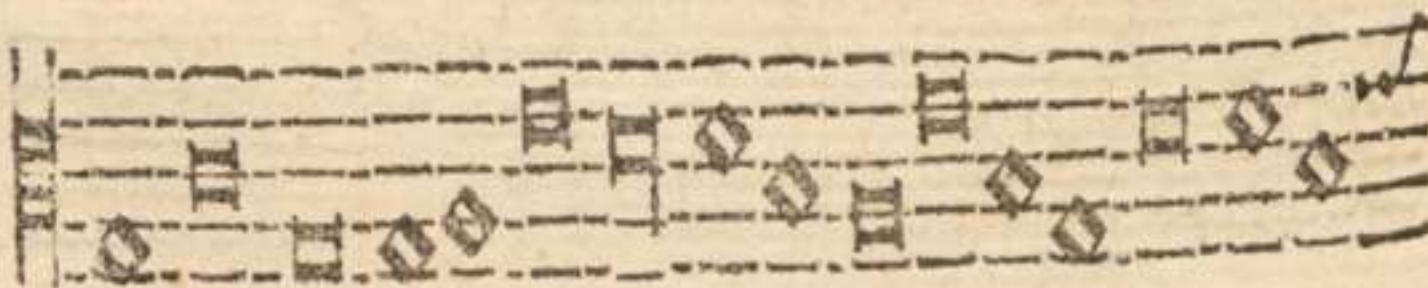
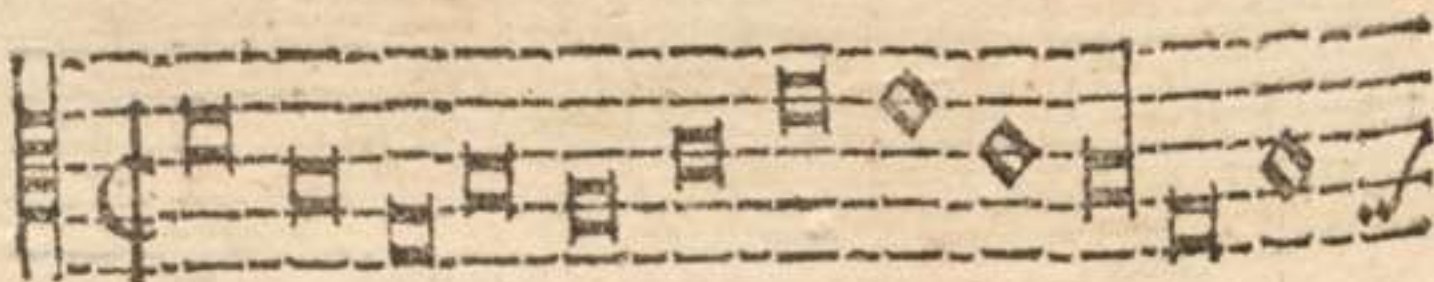
Resolutus



## Resolutus cantus.



## Resolutus Altus.



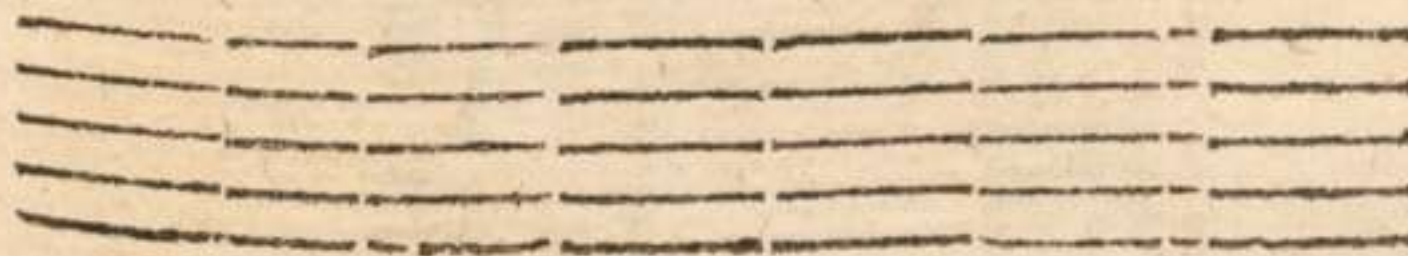
Resolu



# Resolutus Tenor.



# Resolutus Bassus.





146  
CAPVT QVINTVM DE  
Mensura Modi.

Quæ est Mensura Modi?

Quæ Maximis ac Longis notulis suã certam quantitatem præscribit: & est duplex. Modus maior & Modus minor.

Quid est Modus maior?

Qui Maximam notam quanti cantari debeat determinat: & est duplex Perfectus & imperfectus.

Quid est Modus maior perfectus?

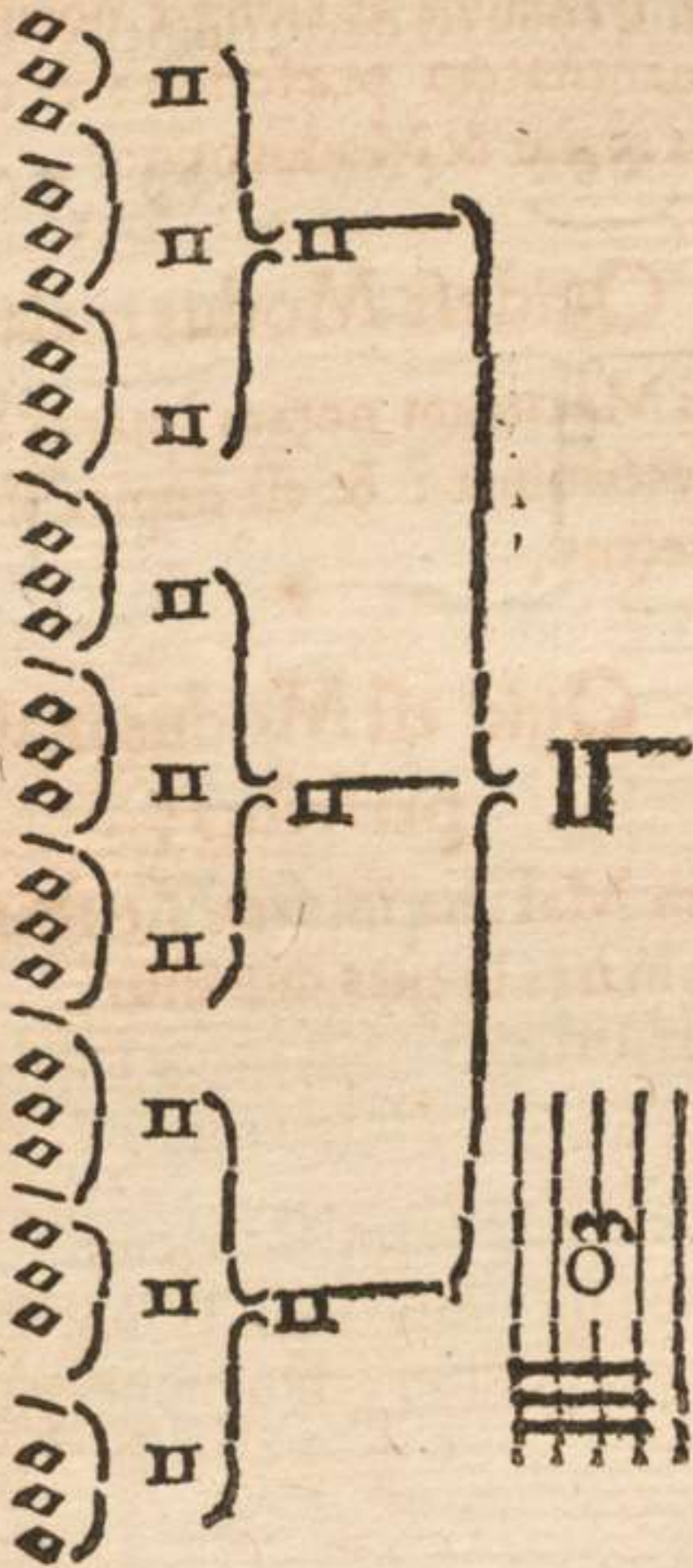
Cum Maxima in tres Longas, itidemq; Longa in tres breues diuiditur.

Quibus



# Quibus signis cognoscitur &

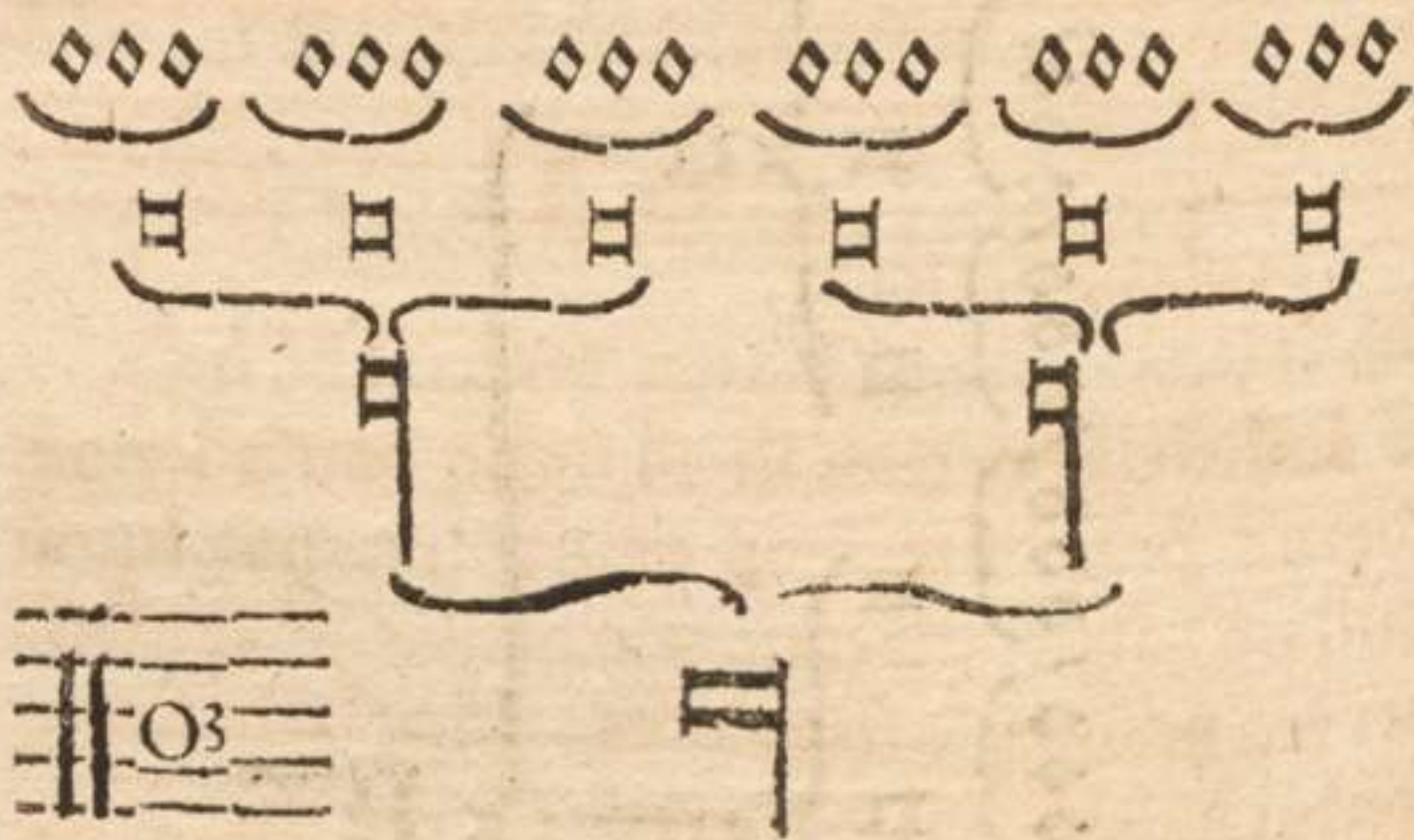
Cum tres perfectæ pausa longarum æqualiter positæ, vel integer circulus cum numero ternario hoc modo.





## Quid est Modus maior imperfectus ?

Cū Maxima in duas longas, longam tres breves diuiditur : cuius signa sunt duæ perfectæ longarū pausæ simul locatæ vel dimidius circulus cum eodē ternario numero, hoc modo.



## De pausis Modi.

Pausæ Modi quotupliciter signantur ?

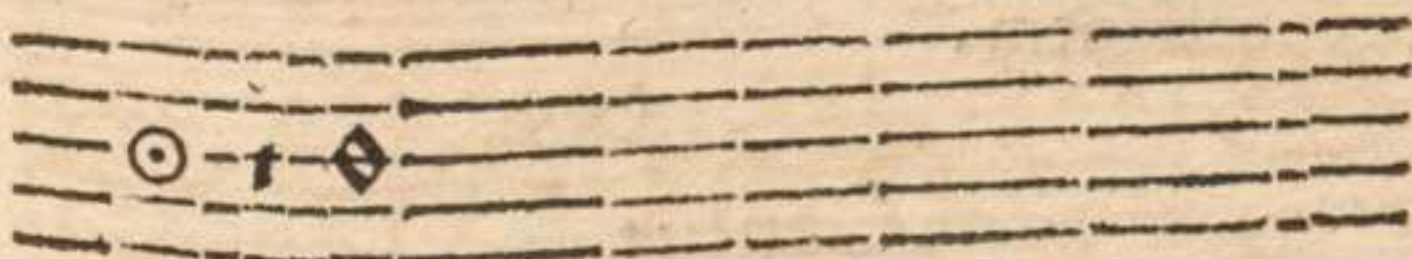
Dupliciter : Essentialiter cum his ipsis pausis aliquod signum Modi Temporis vel prolationis præponitur, tum omnes pausare conuenit.

Modus





Modus maior perfectus. Mod<sup>o</sup> minor perfectus. Tempus perfectum.



prolatio perfecta.

Indicialiter, cum alicui signo pausa longæ fuerint præpositæ non pausantur quia signû nullam habet potestatem in pausas præcedentes sed solummodo sequentes, Idcirco indicant verius Modû Maiorem vel minorem.



Modi maioris perfecti indiciû triplex pausa | Modi maioris imperfecti indiciû duplex pausa. | Modi minoris perfecti indiciû simplex pausa

L 3 Exemp-



Exemplum Modi maioris perfecti ex  
 missa Graticusa Iohannis Ghiseling in quo tri-  
 geminae pausa longa perfecta Modū maior-  
 em perfectū signant, Circulus integer, Tem-  
 pus perfectum: Numerus binarius, duplam  
 proportionem.

## Cantus.

Sanctus



A musical staff containing a series of notes with stems, possibly representing a vocal melody. The notes are mostly quarter and eighth notes.

A musical staff containing a series of notes with stems, similar to the first staff, continuing the melody.

A musical staff containing a series of notes with stems, continuing the melody.

A musical staff containing a series of notes with stems, continuing the melody.

Tenor

A musical staff showing chords and a 'C' time signature, indicating a change in the piece's structure.

Sanctus

Resolutio Tenoris.

A musical staff containing notes and stems, likely a vocal line for the 'Sanctus' section.

Sanctus

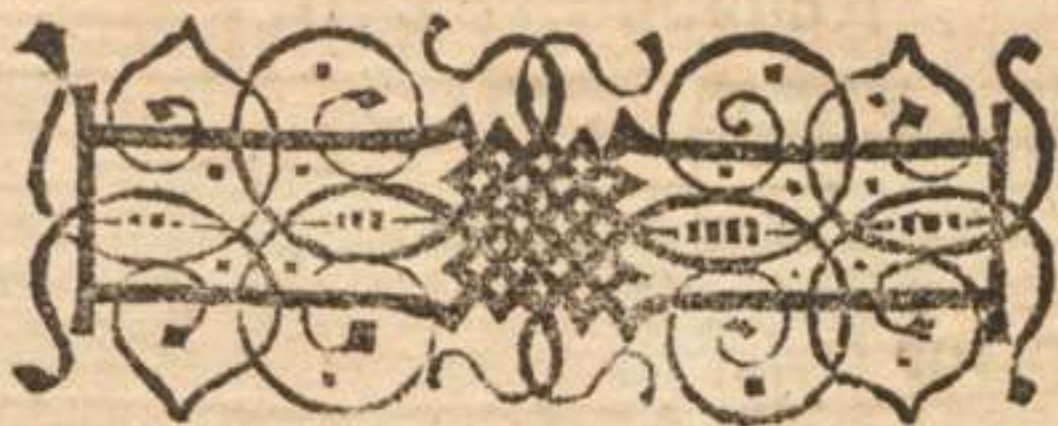
A musical staff containing notes and stems, likely a vocal line for the 'Sanctus' section.

L 4 Obser



Obferuandum in hoc Tenore Modum non immutari propter variationem signorum, sed continua ferie per ordinē signorum ad finem vsq; progredi, & vnumquodq; signorum in notulas suo imperio subiectas agere, vt Modum maiorē in Maximas, Minorem in Longas, Tempus in breues, prolationem in Semibreues, à quibus omnibus dupla aufert mediam partem.

Aliud Exemplum in quo geminæ pauſæ longæ perfectæ, Modū maiorem Imperfectum, Circulus integer Tempus perfectum, punctus, prolationem perfectam: binarius numerus, proportionem duplam indicant.



Cantus



Cantus.





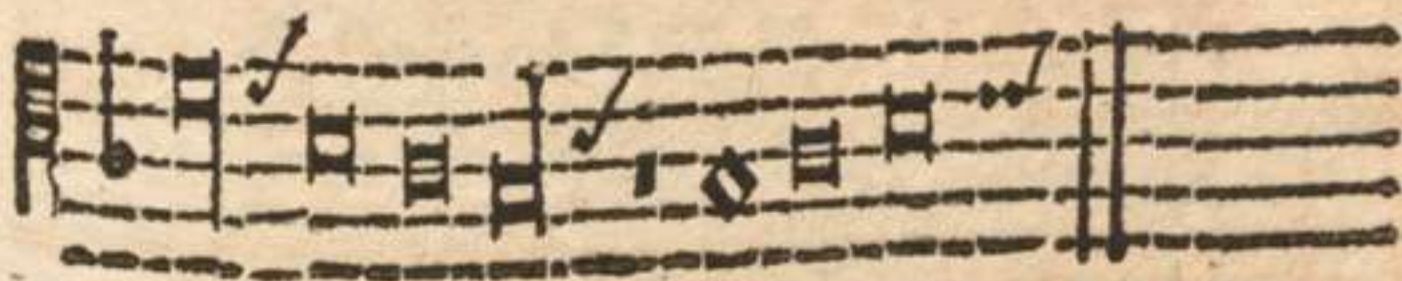
## Residuum Cantus.

A handwritten musical score on aged paper, consisting of six systems of music. Each system is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The notation is in a historical style, featuring diamond-shaped note heads and stems with flags. The first system begins with a fermata over the first note. The second system contains a double bar line. The third system features a key signature change to one sharp (F#) indicated by a sharp sign on the first line. The fourth system ends with a double bar line and a repeat sign. The fifth system contains a double bar line. The sixth system ends with a double bar line and a repeat sign. The paper shows signs of age, including some staining and a small hole at the top right.



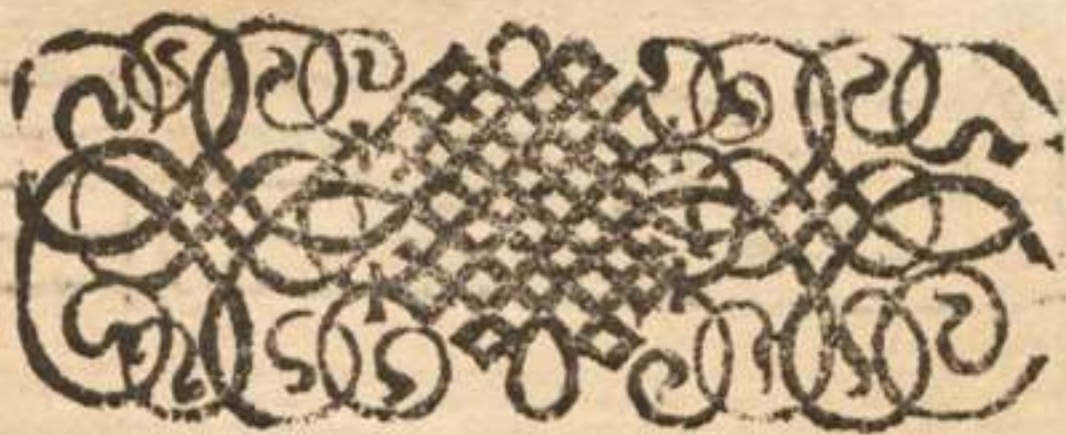
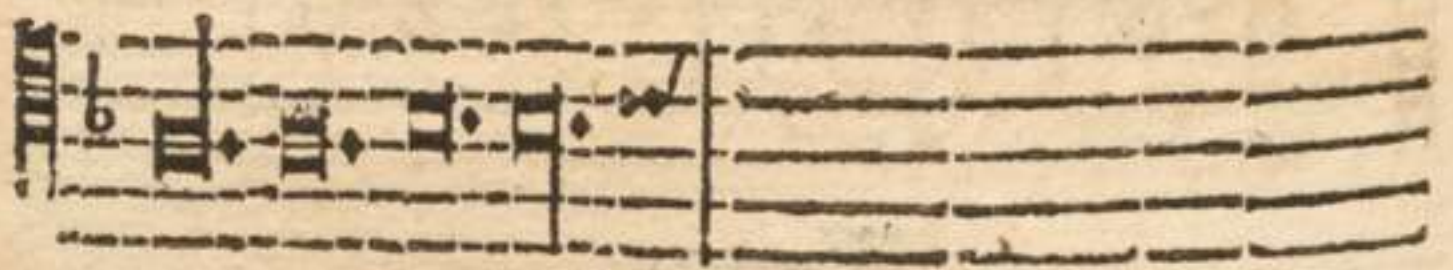


Tenor.





## Resolutio Tenoris.



Quid



## Quid est Modus minor ?

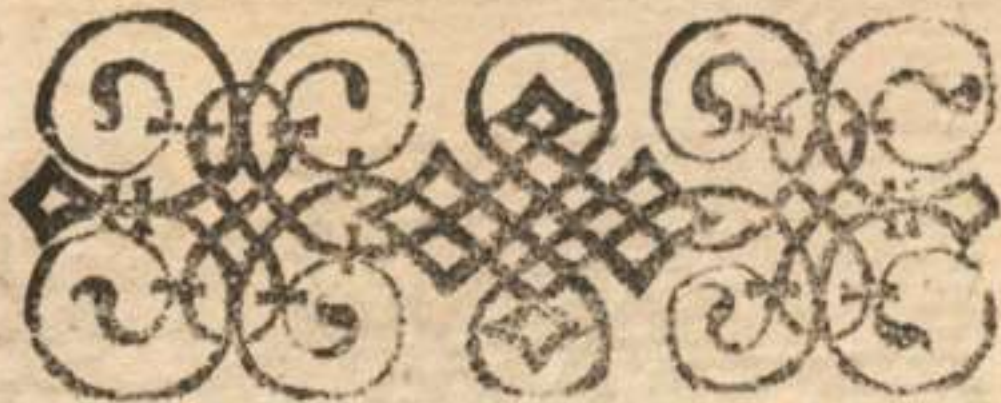
Qui Longæ notæ, valorem aut perfectum  
aut imperfectum attribuit: & est duplex, per-  
fectus & imperfectus.

## Quid est Modus minor perfectus ?

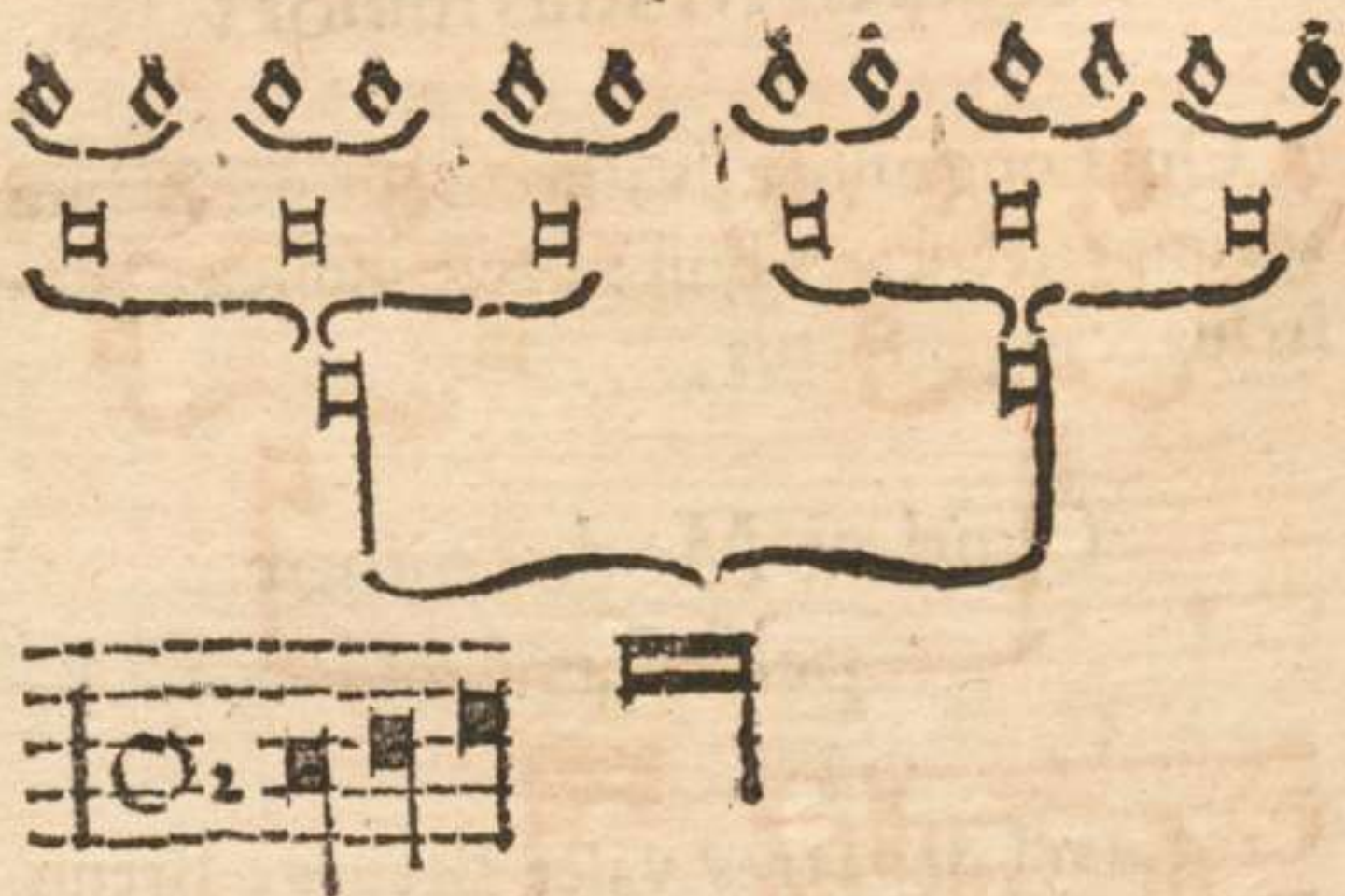
Cum Longa tres valet Breues, Breuis  
vero duas Semibreues.

## Quibus signis cognoscitur ?

Per pausam tria spacia vel quatuor lineas  
contingentem, vel per integrum Circulum  
cum numero binario ponè adscripto: Hoc  
modo.

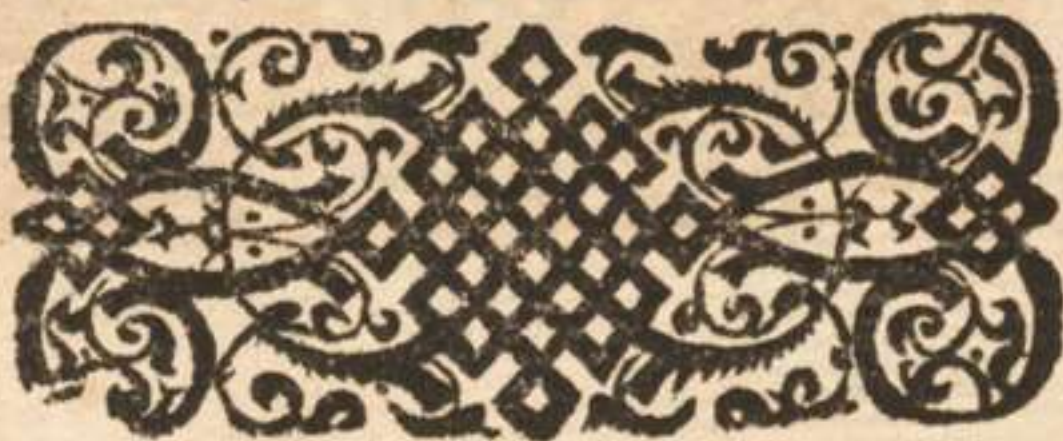




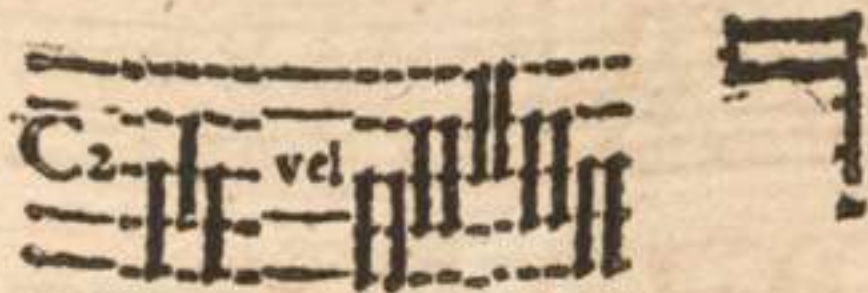
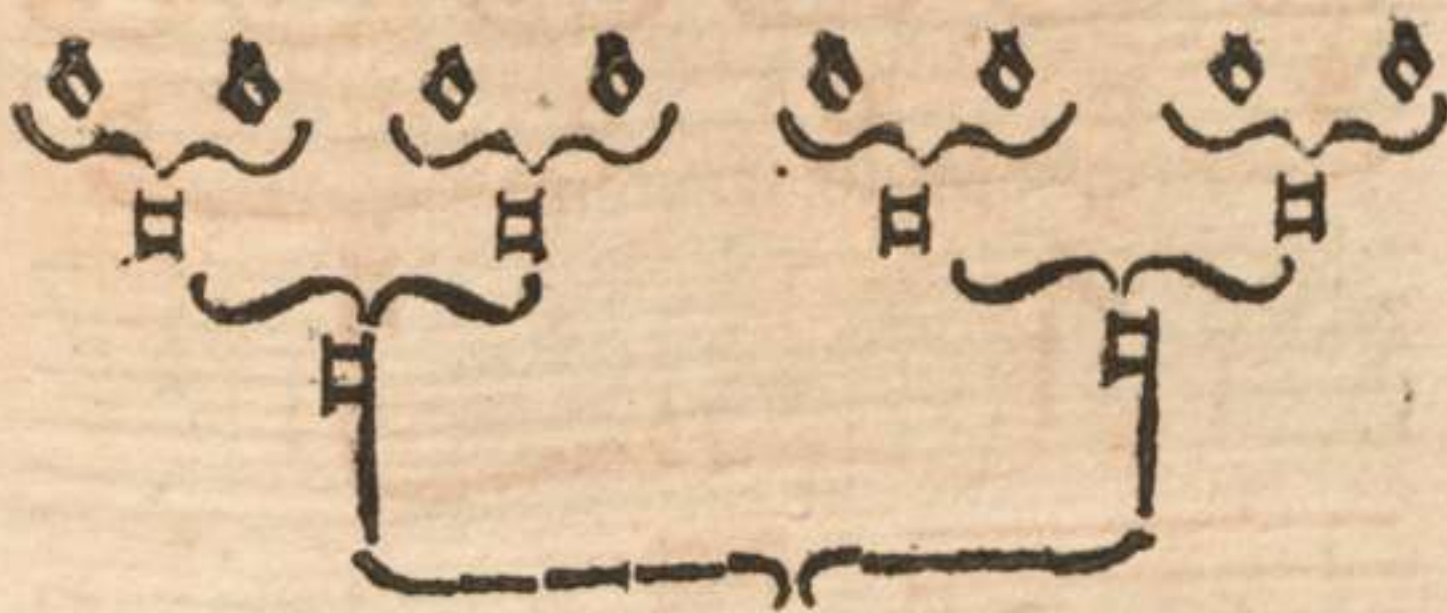


Quid est Modus minor Im-  
perfectus.

Cum Longa duas tantum Breves valet,  
dimidius circulus cum binario numero Im-  
perfectiois indicium est, alias quoq; Tem-  
pus Imperfectum dicitur, notatur quoq; his  
sequentibus pausis.







Exemplum Modi minoris perfecti  
 cum pausa Indiciali Anthonij  
 Brumelij ex Missa Vic-  
 time pascalii.





## Cantus .



Et in Spiritum sanctum



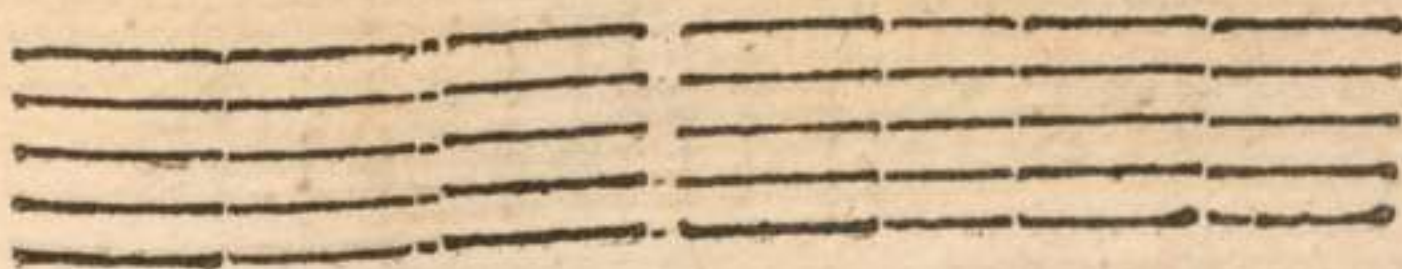
## Tenor .



Modus minor Perfectus in quo non est respicienda natura signi sed pausa indicialis quæ est indicatiu Modis minoris perfecti & non pau-  
satur .



## Resolutio Tenoris.



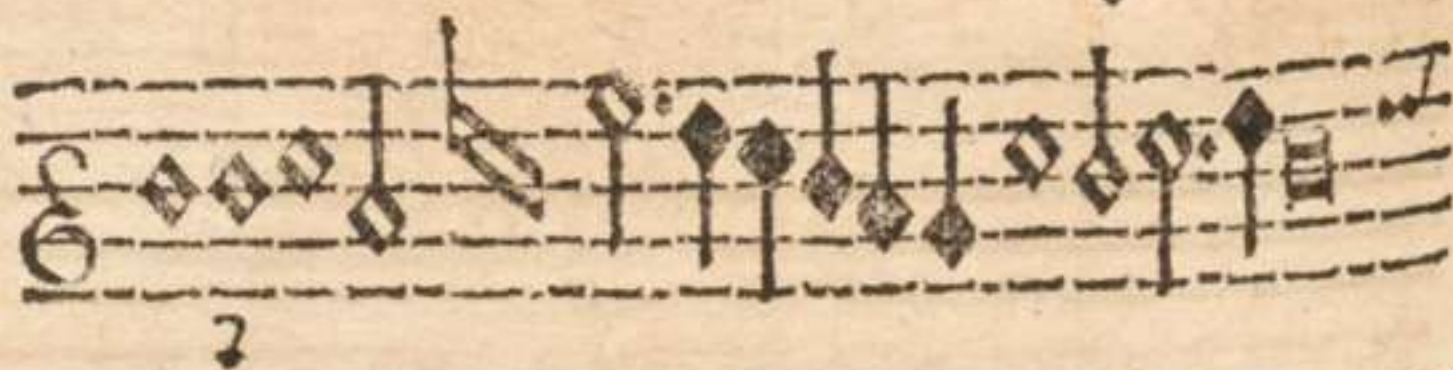
Aliud Exemplum Henrici finkhij ex  
 Missa Sub tuum præsidium , in quo  
 Longæ perficiuntur Breues  
 Imperficiuntur ,



M Cantus



## Cantus.



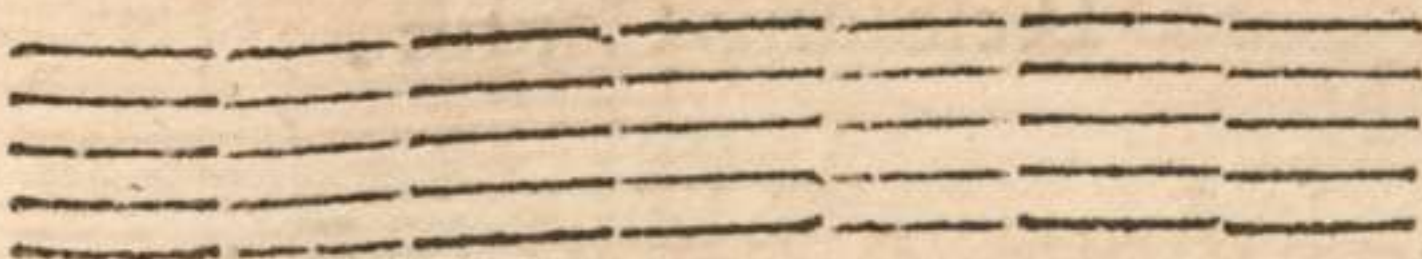
## Tenor,



In hoc Tenore Longæ perficiuntur, Bre-  
ues Imperficiuntur.



## Resolutio.



Aliud Exemplum Modi minoris  
perfecti H. Isaac ex Missa paschali ubi  
integra notularum repletio  
tertiam partem va-  
loris auf-  
fert.

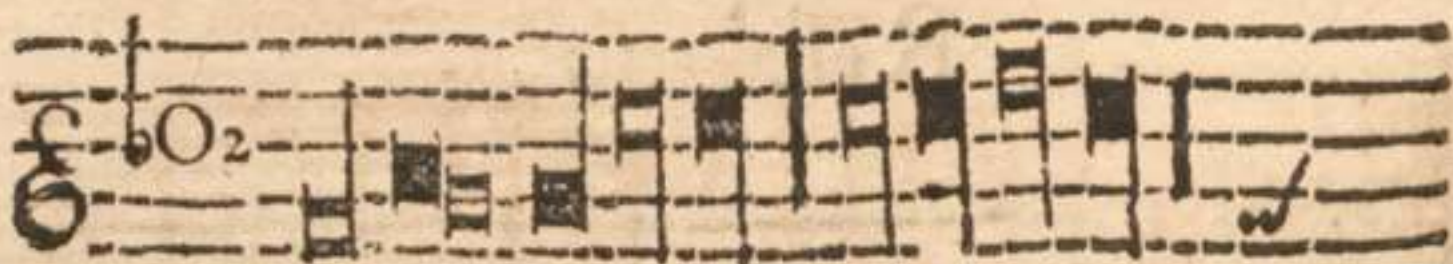


M 2

Cantus



Cantus .

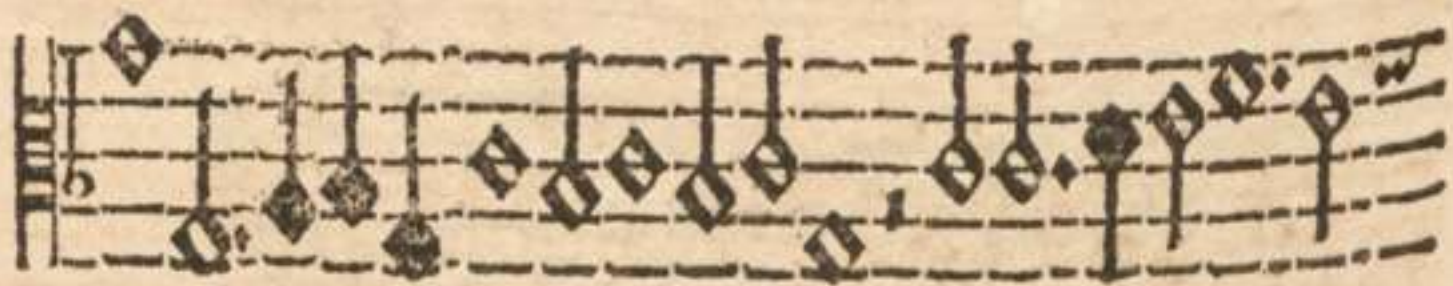


Benedictus

Resolutus Cantus .



Tenor .







Bassus



Benedictus



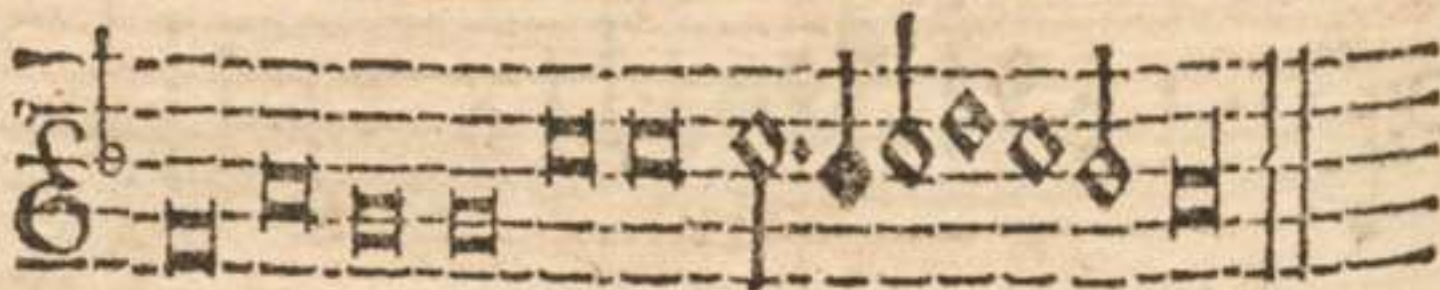
M 3 Residu-



## Residuum Cantus.



## Residuum Cantus resoluti.



## Residuum Tenoris.



## Residuum Bassi.



Exem.



# Exemplum Modi minoris Imperfecti Iosquini.

## Cantus.



## Tenor.



## Bassus.



M 4

Residu-



## Residuum Cantus.



## Residuum Tenoris.



## Residuum Bassi.

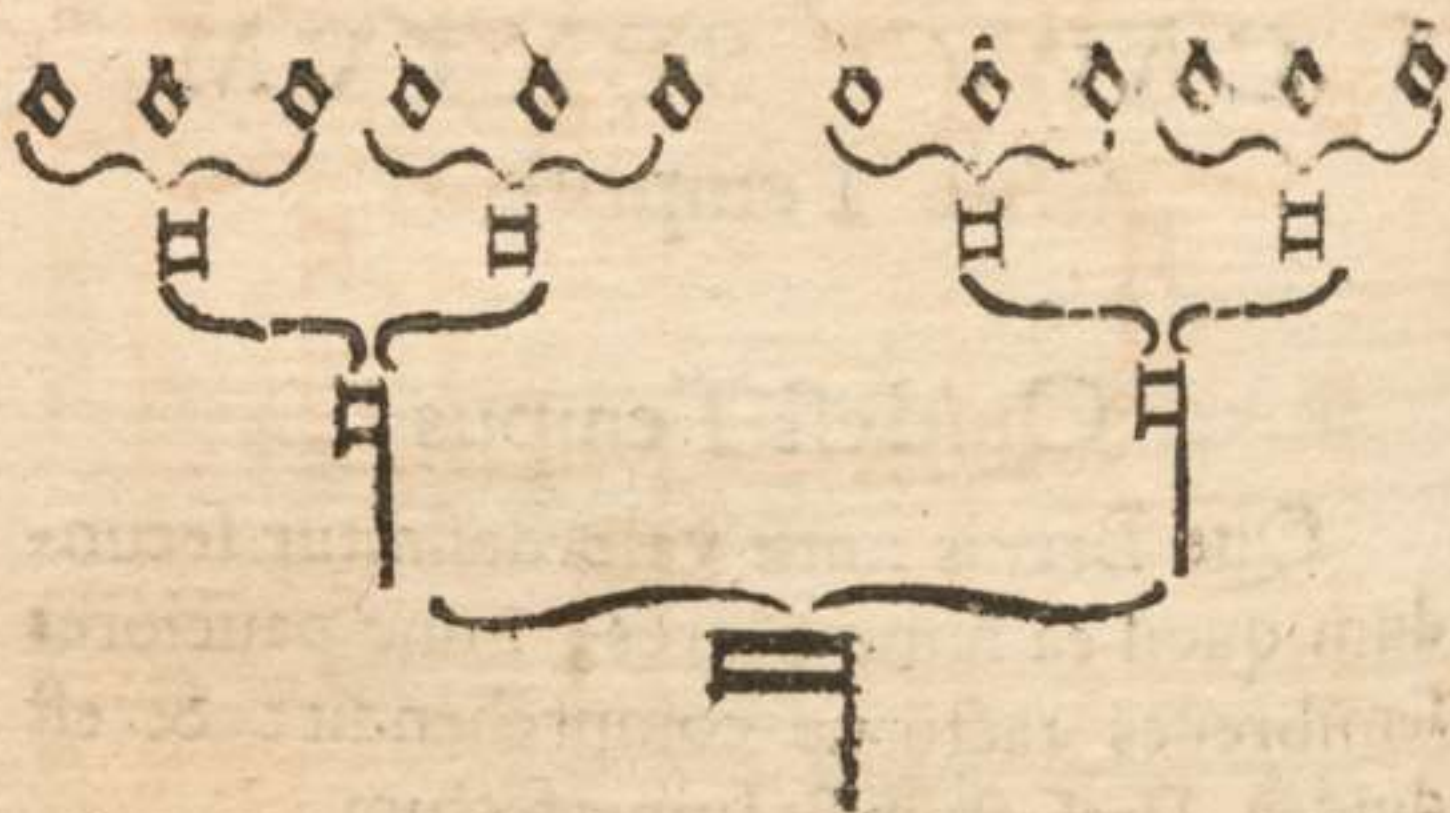








C<sub>3</sub>, vel signis intrinsicis, vt tribus breuibus  
 denigratis aut duabus Semibreuibus pausis  
 æqualiter dependentibus & per Diuisionis vel  
 Alterationis puncta, quorum Vfus tantum  
 est in Signis perfectis, hoc modo.



Quid est Tempus Imperfectum?

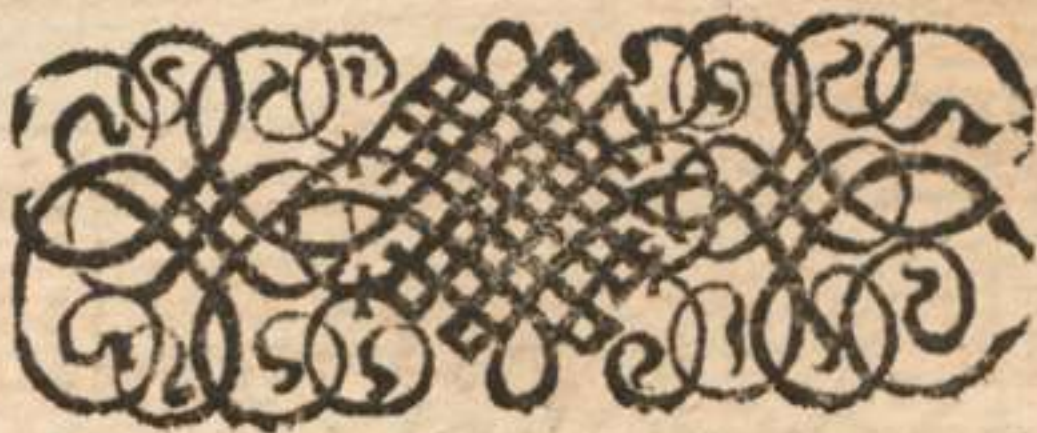
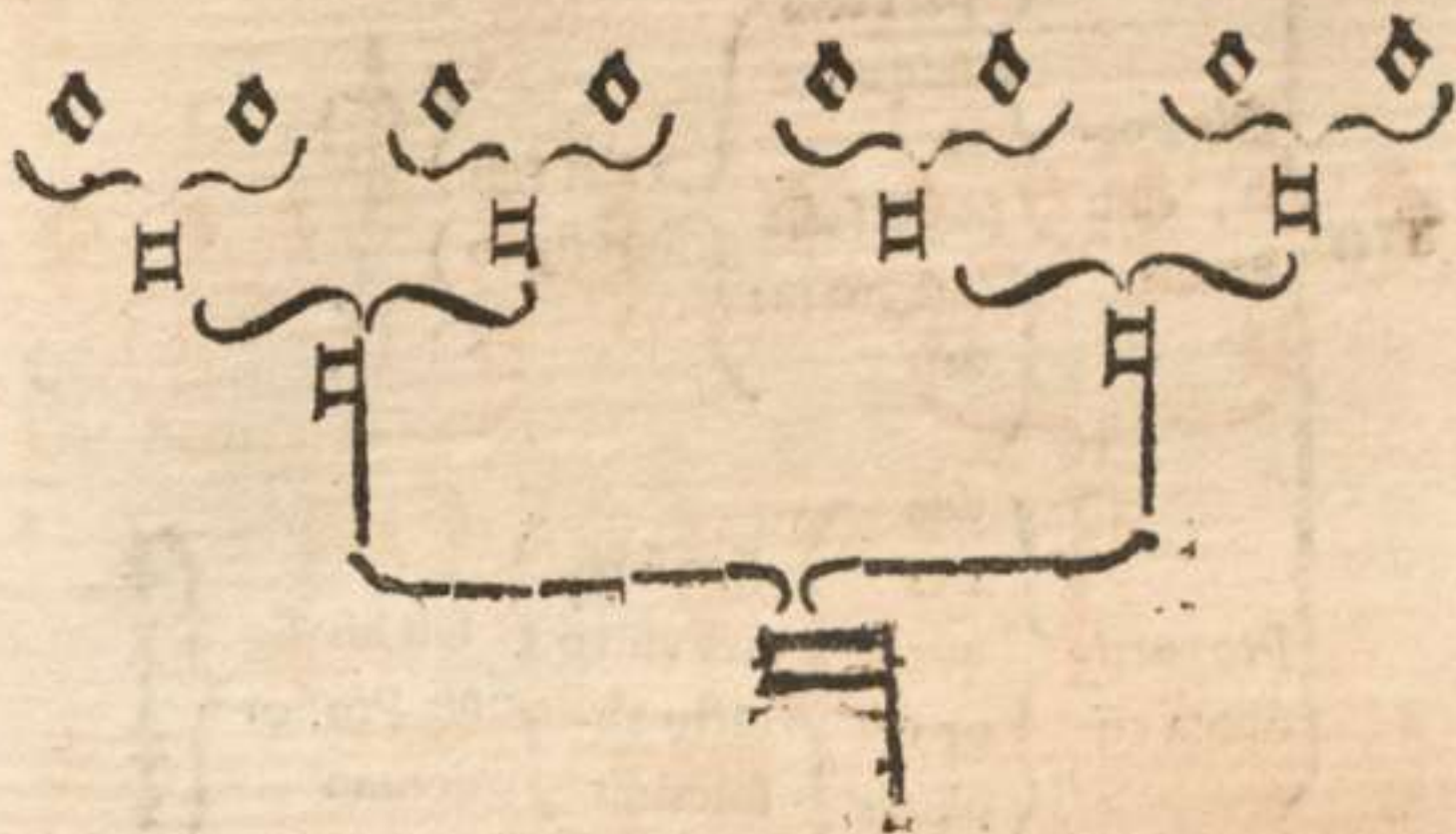
Quod Breuem binis Semibreuibus valere  
 significat.

Quibus



## Quibus signis cognoscitur?

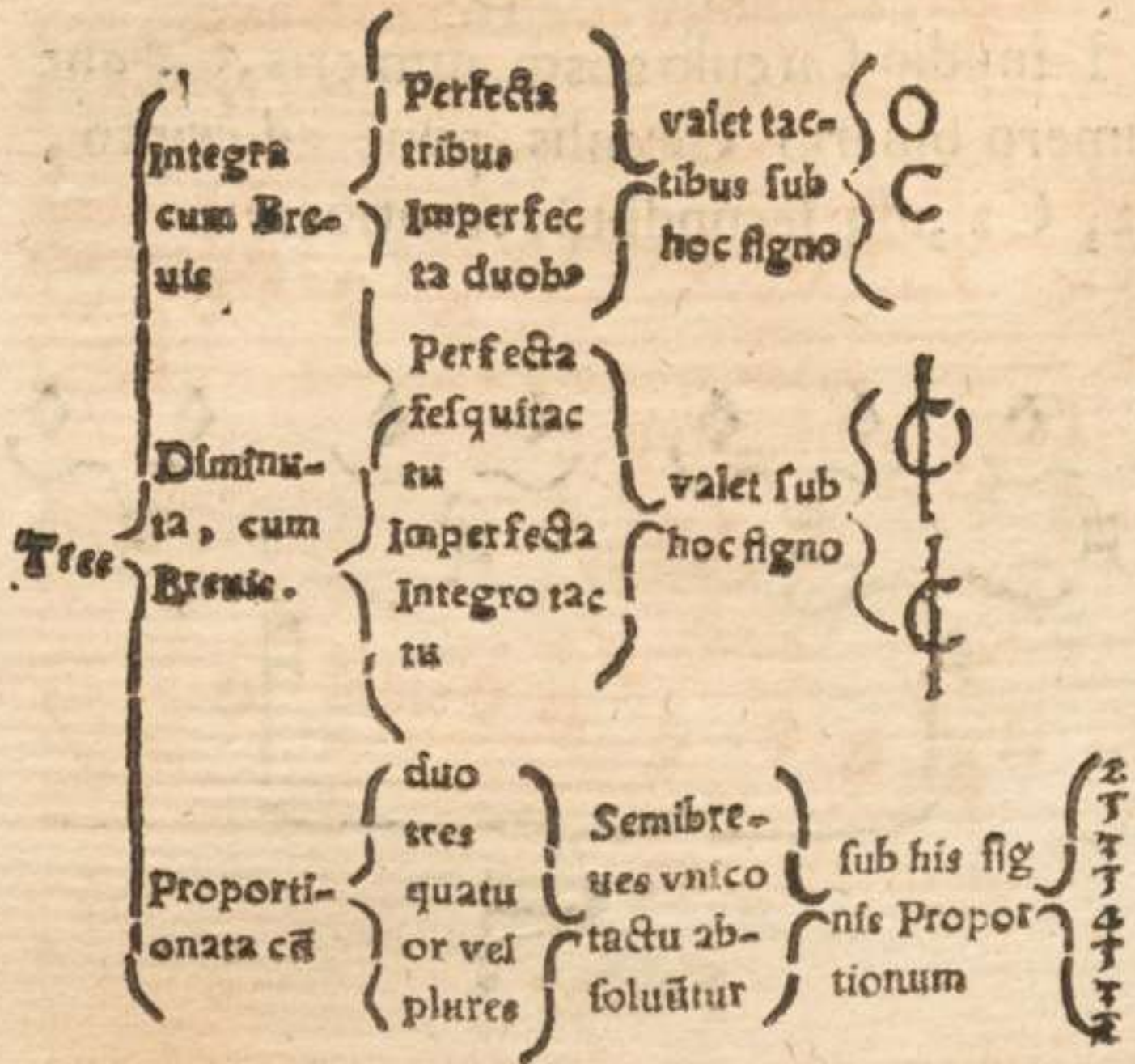
In imidio Circulo absq; numeris, C, aut numero binario Circulis ponè adcripto, O<sub>2</sub>, C<sub>2</sub>, idq; secundum recentiores.



Quot



Quot sunt species Temporis &



Exem.



Exemplum Temporis perfecti, In-  
tegrum, Diminuti ac Proportionati.

## Cantus.



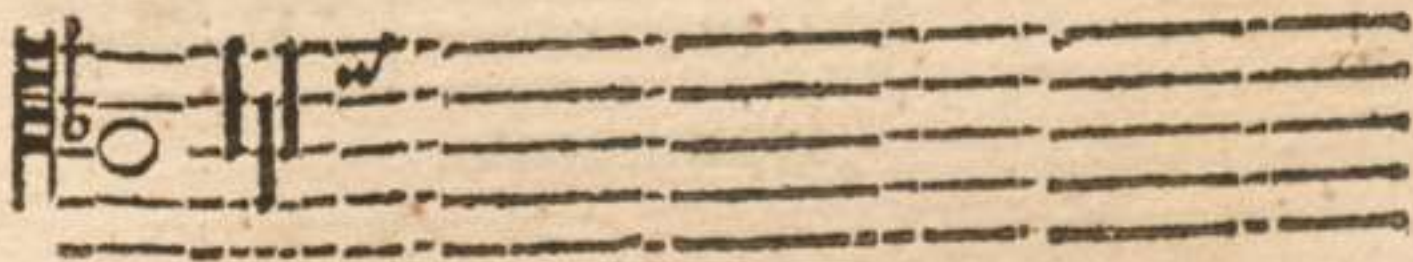
Tempus integrum

## Altus.



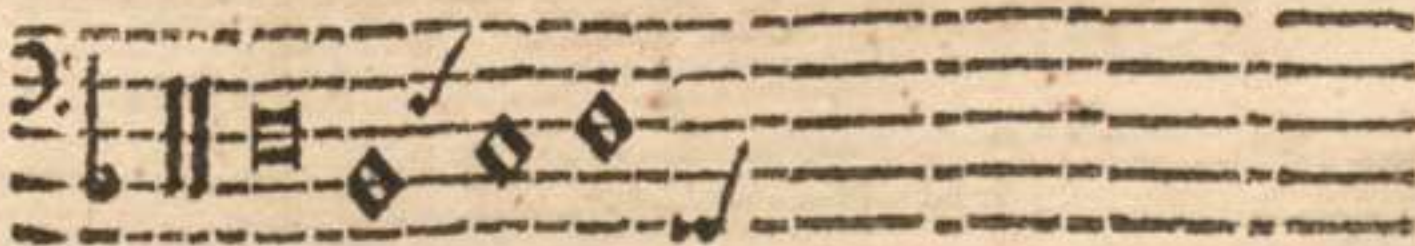
Tempus integrum

## Tenor.



Tempus integrum

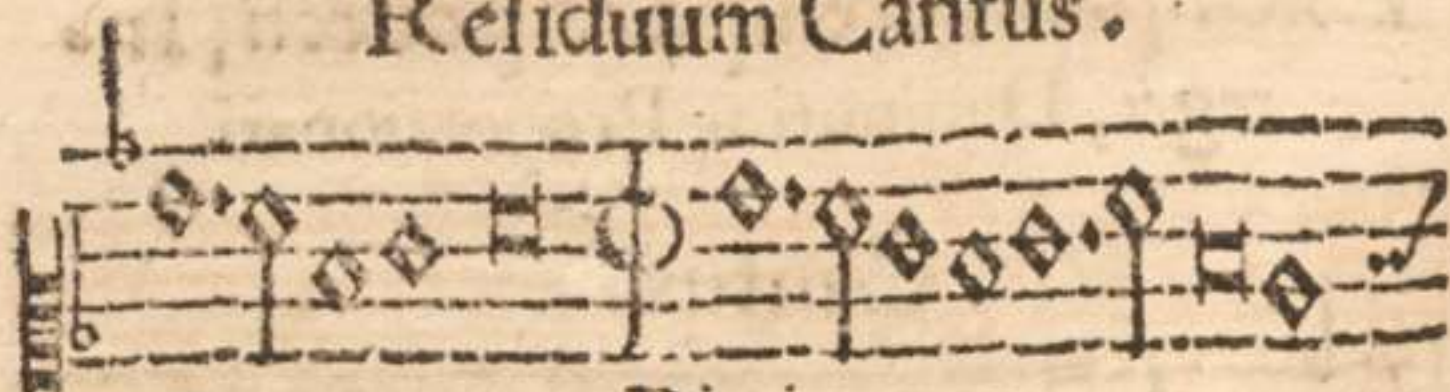
## Bassus.



Tempus integrum



## Residuum Cantus.

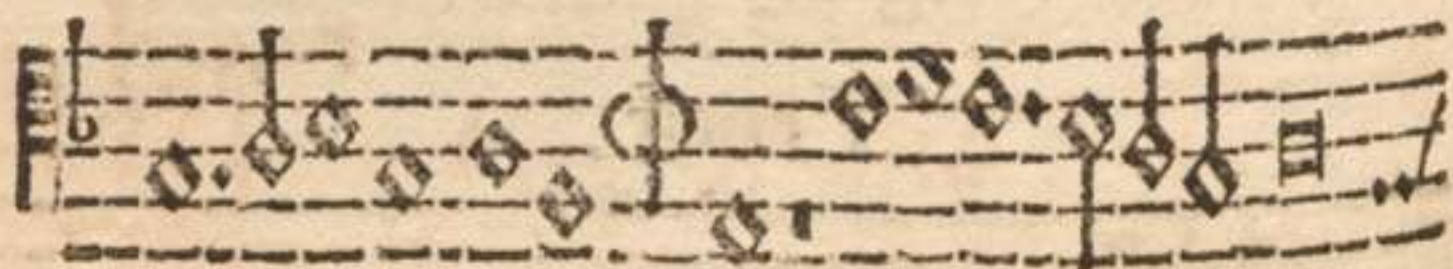


Diminutum

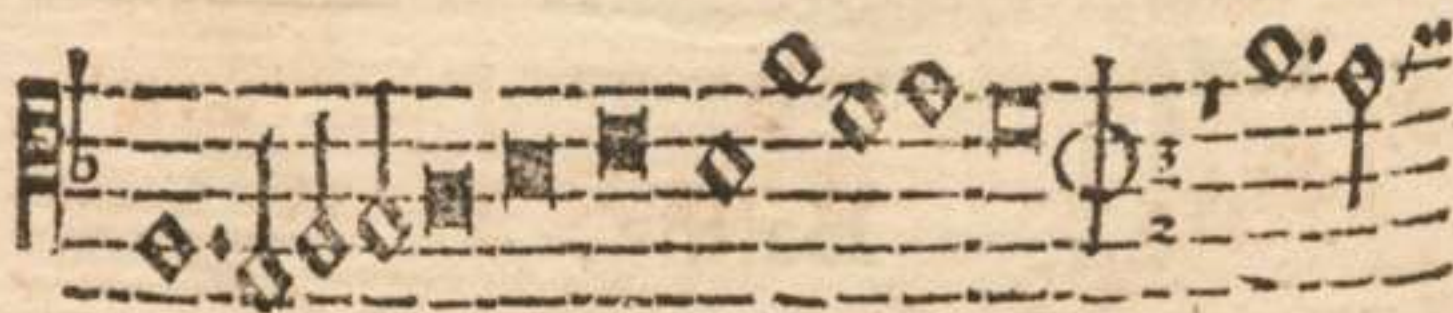


Proportionatum

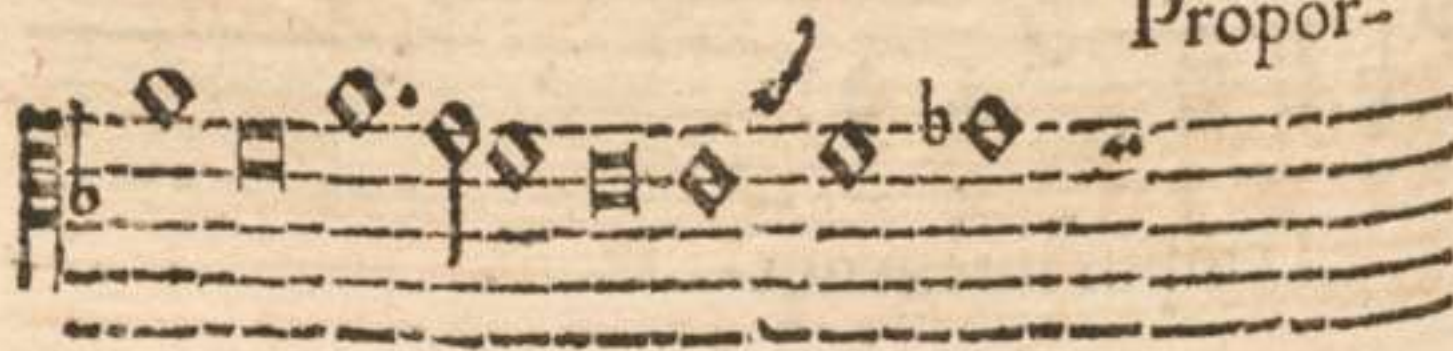
## Residuum Altus.



Diminutum



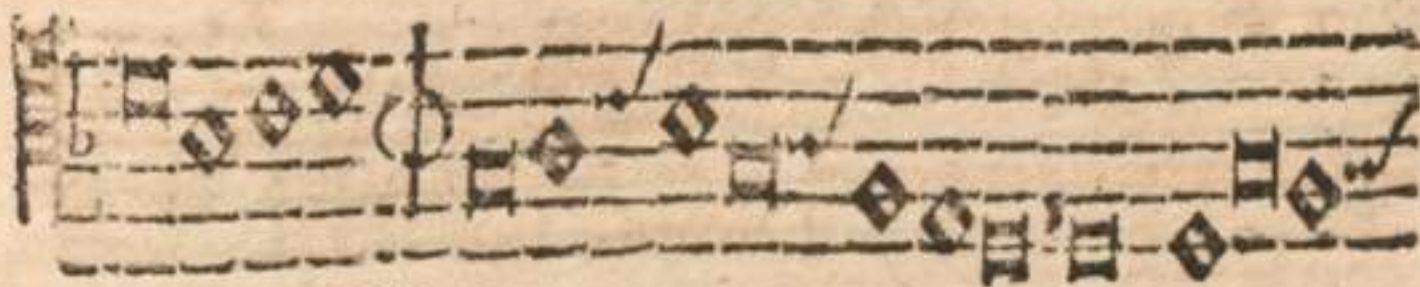
Propor-



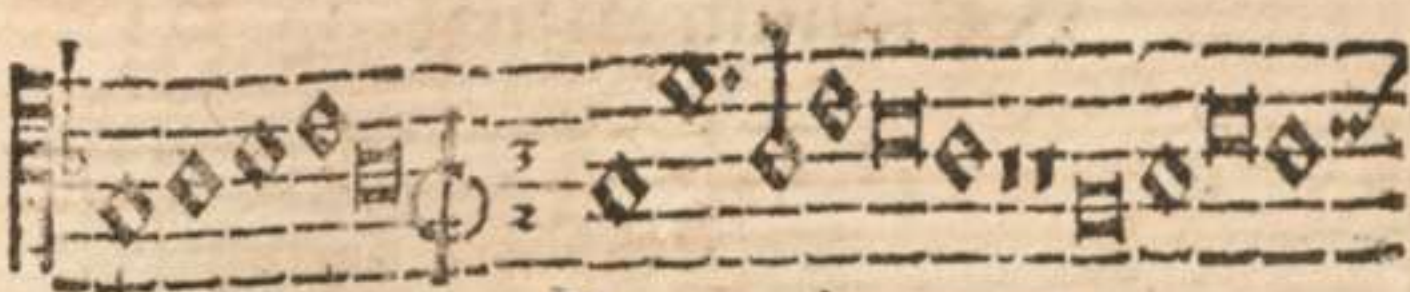
tionatum



# Residuum Tenoris.

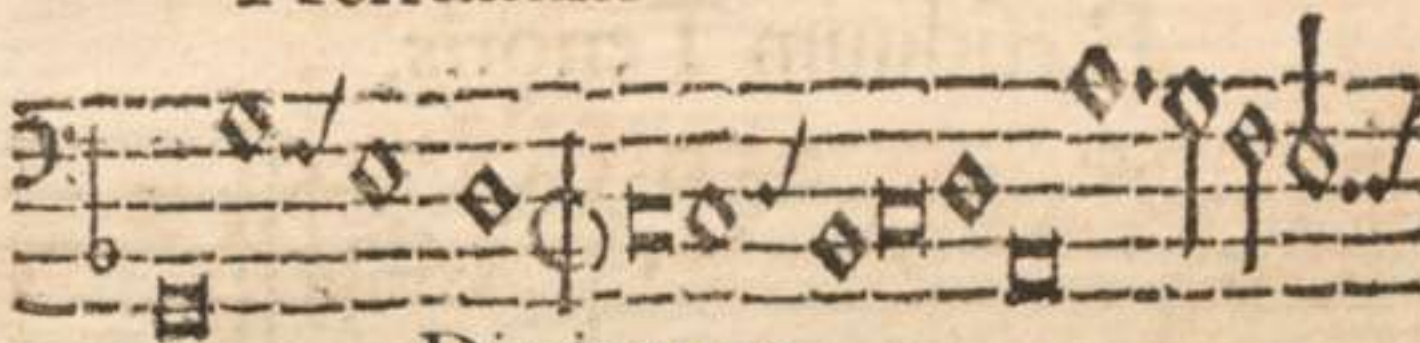


Diminutum



Proportionatum

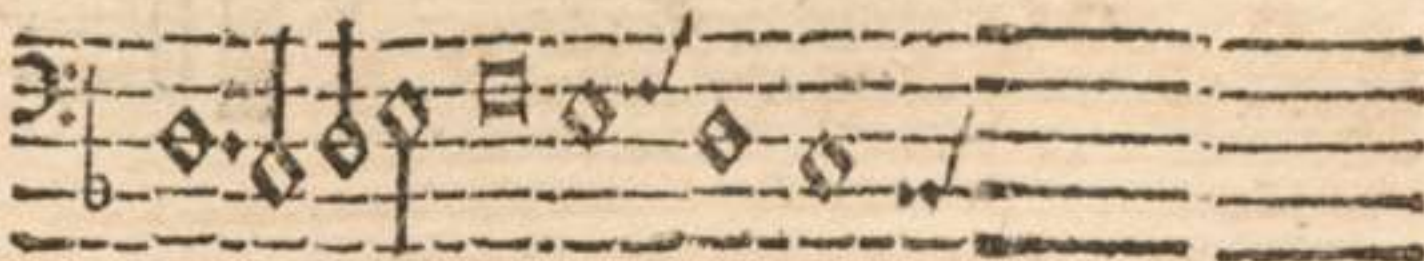
# Residuum Bassi.



Diminutum



proporti-



tionatum



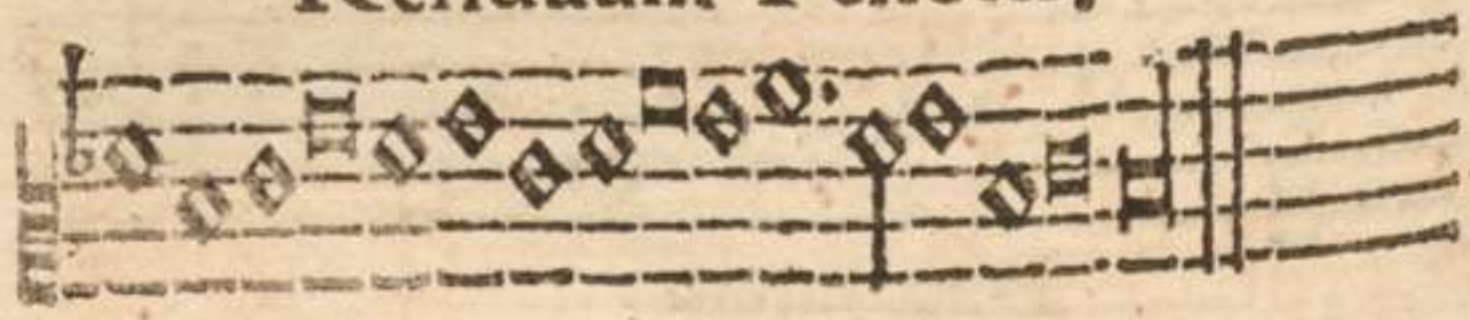
# Residuum Cantus.



# Residuum Altus.



# Residuum Tenoris.



# Residuum Bassi.





## Resolutio illarum Vocum .

Cantus .



Altus .



Tenor .



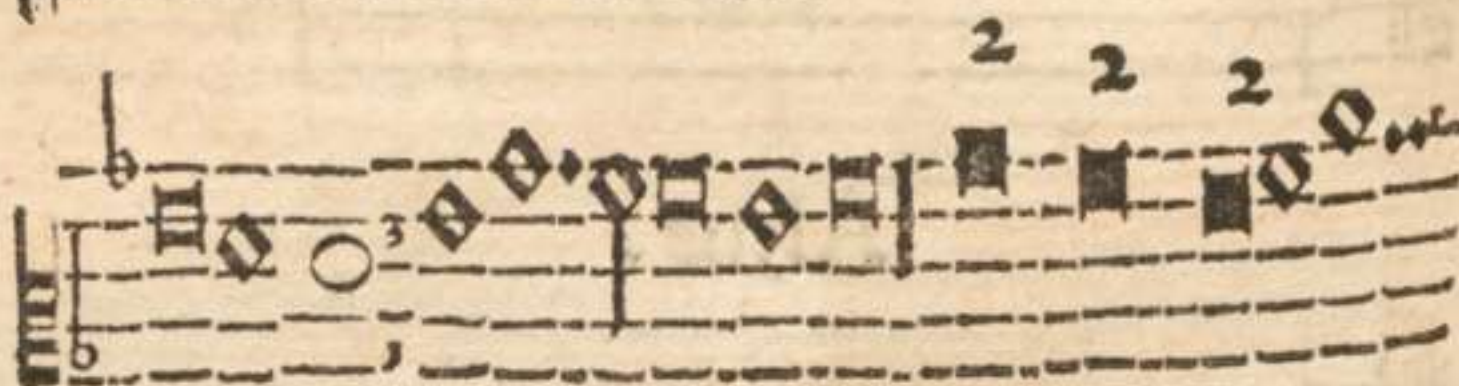
Bassus .



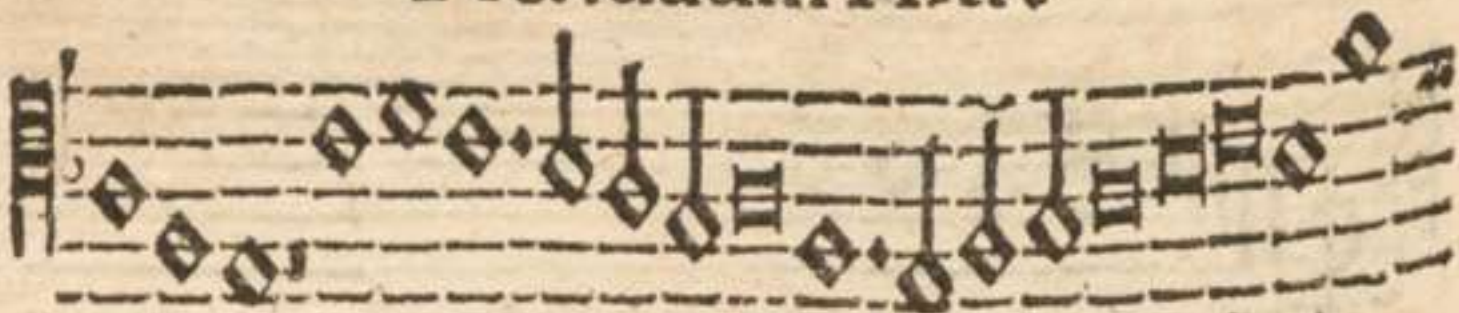
N Residu-



## Residuum Cantus.

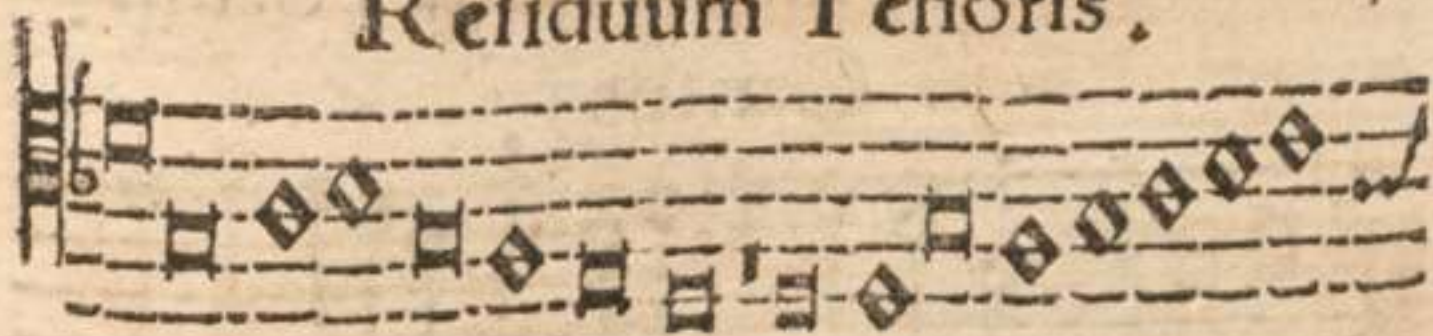


## Residuum Altii.





## Residuum Tenoris.



## Residuum Bassi.



N 2 Aliud



# Aliud Exemplum Trium Vocum.

## Cantus.



Essentialis valor



Proportio dupla



Hemolia



propor-

## Tenor



Integer valor



Diminutio





simplex

Sesqui-



altera Temporis

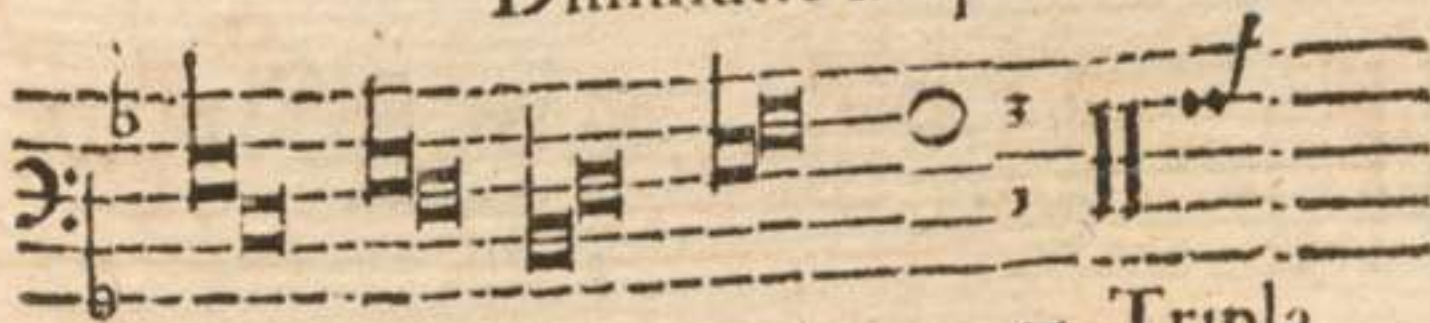
Bassus .



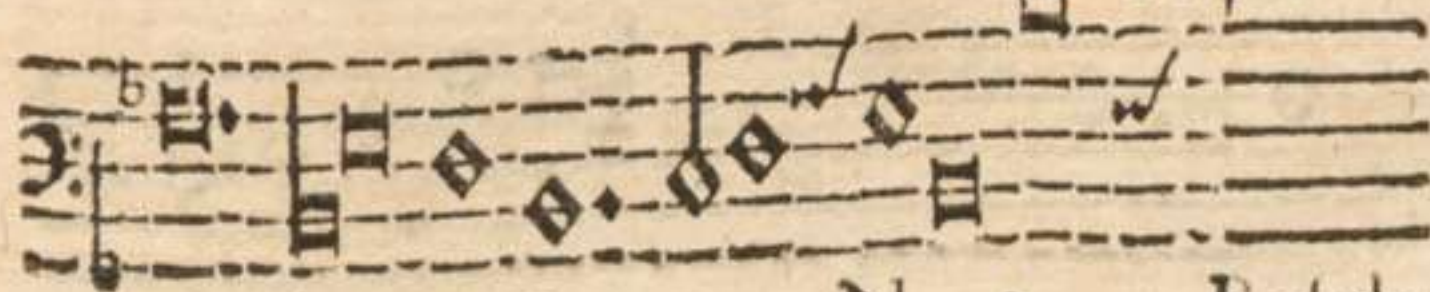
Integer valor



Diminutio simplex



Tripla



proportio

N 3

Relidu-



## Residuum Cantus.



tio Tripla

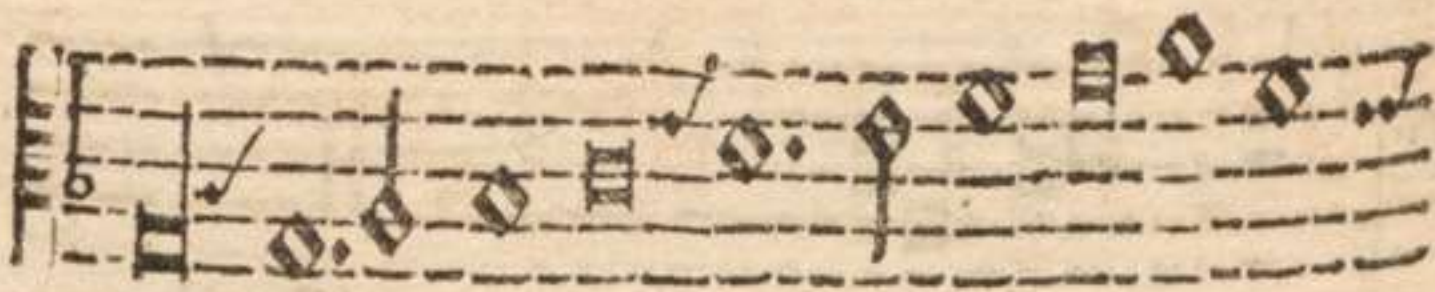


Pro-



portio quadrupla

## Residuum Tenoris.







Duplex diminutio.

### Residuum Bassi.



Duplex diminutio



N 4

Resolutio



Resolutio illarum vocum .

Cantus .

The Cantus part is written on four staves. The first staff begins with a C-clef and a common time signature. It contains a sequence of square neumes: a half note on C, a half note on D, a quarter note on E, a quarter note on F, a quarter note on G, a quarter note on A, a quarter note on B, a quarter note on C, a quarter note on D, a quarter note on E, a quarter note on F, a quarter note on G, a quarter note on A, a quarter note on B, and a quarter note on C. A double bar line with a repeat sign is placed below the first staff. The second staff continues the sequence with a quarter note on D, a quarter note on E, a quarter note on F, a quarter note on G, a quarter note on A, a quarter note on B, a quarter note on C, a quarter note on D, a quarter note on E, a quarter note on F, a quarter note on G, a quarter note on A, a quarter note on B, and a quarter note on C. The third staff continues with a quarter note on D, a quarter note on E, a quarter note on F, a quarter note on G, a quarter note on A, a quarter note on B, a quarter note on C, a quarter note on D, a quarter note on E, a quarter note on F, a quarter note on G, a quarter note on A, a quarter note on B, and a quarter note on C. The fourth staff continues with a quarter note on D, a quarter note on E, a quarter note on F, a quarter note on G, a quarter note on A, a quarter note on B, a quarter note on C, a quarter note on D, a quarter note on E, a quarter note on F, a quarter note on G, a quarter note on A, a quarter note on B, and a quarter note on C.

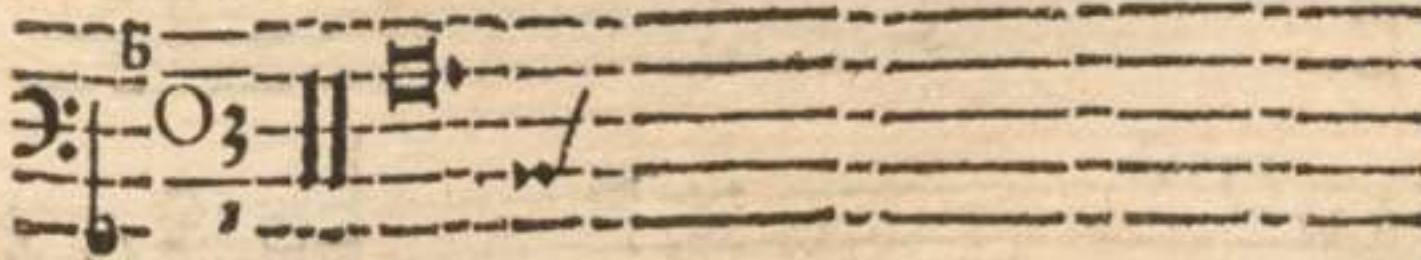
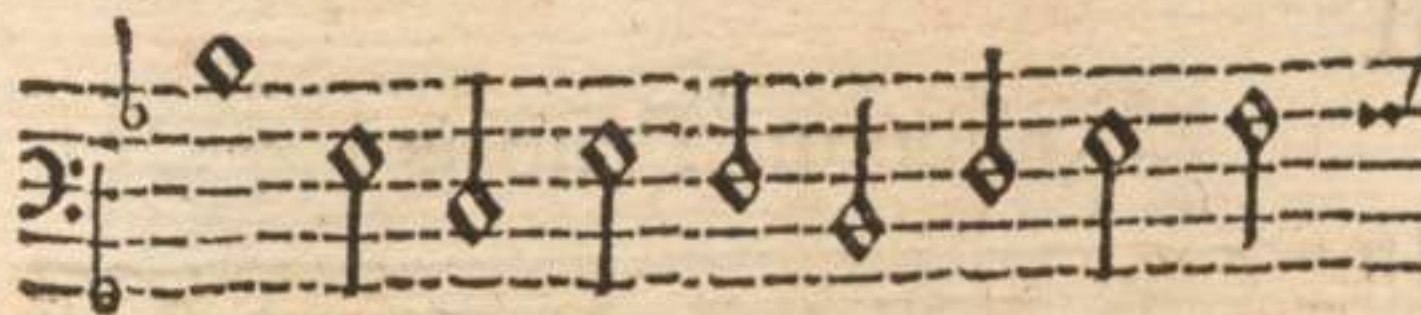
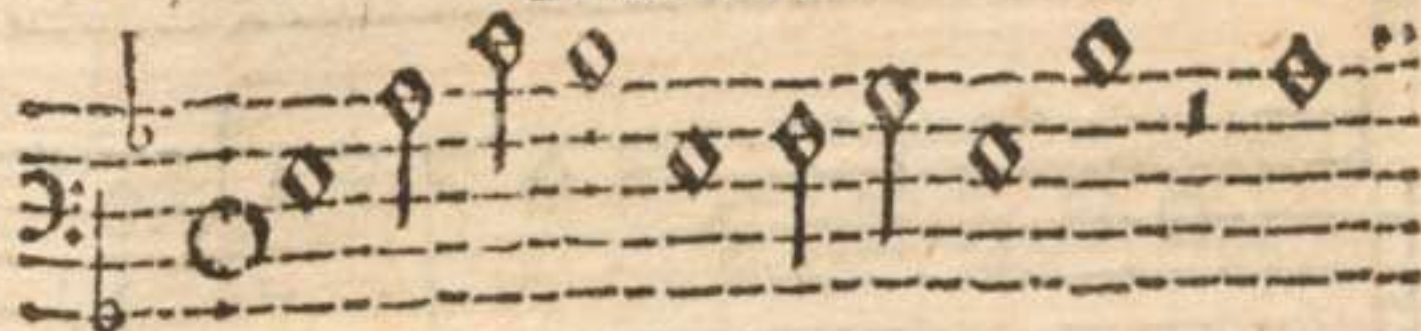
Tenor .

The Tenor part is written on two staves. The first staff begins with a C-clef and a common time signature. It contains a sequence of square neumes: a half note on C, a half note on D, a quarter note on E, a quarter note on F, a quarter note on G, a quarter note on A, a quarter note on B, a quarter note on C, a quarter note on D, a quarter note on E, a quarter note on F, a quarter note on G, a quarter note on A, a quarter note on B, and a quarter note on C. The second staff continues the sequence with a quarter note on D, a quarter note on E, a quarter note on F, a quarter note on G, a quarter note on A, a quarter note on B, a quarter note on C, a quarter note on D, a quarter note on E, a quarter note on F, a quarter note on G, a quarter note on A, a quarter note on B, and a quarter note on C.





Bassus.



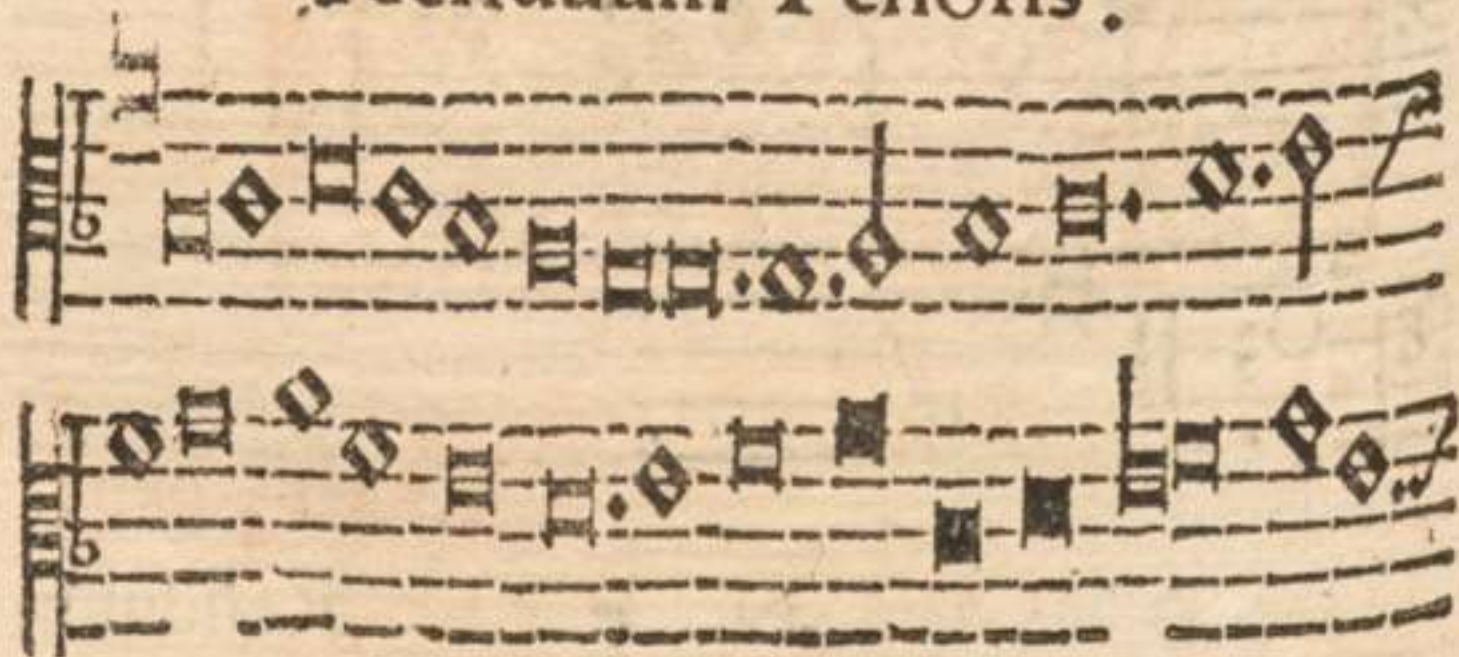


## Residuum Cantus.



Four staves of musical notation in mensural style. The notation consists of square notes on a five-line staff with a clef. The first three staves are connected by a brace on the left. The fourth staff is separated by a brace on the left. The notes are arranged in a sequence that suggests a melodic line.

## Residuum Tenoris.

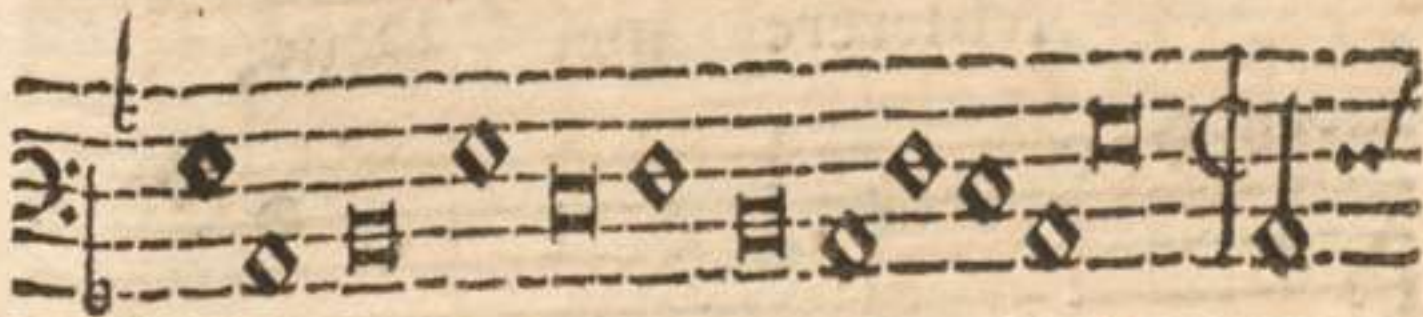


Two staves of musical notation in mensural style. The notation consists of square notes on a five-line staff with a clef. The notes are arranged in a sequence that suggests a melodic line.





Residuum Bassus.

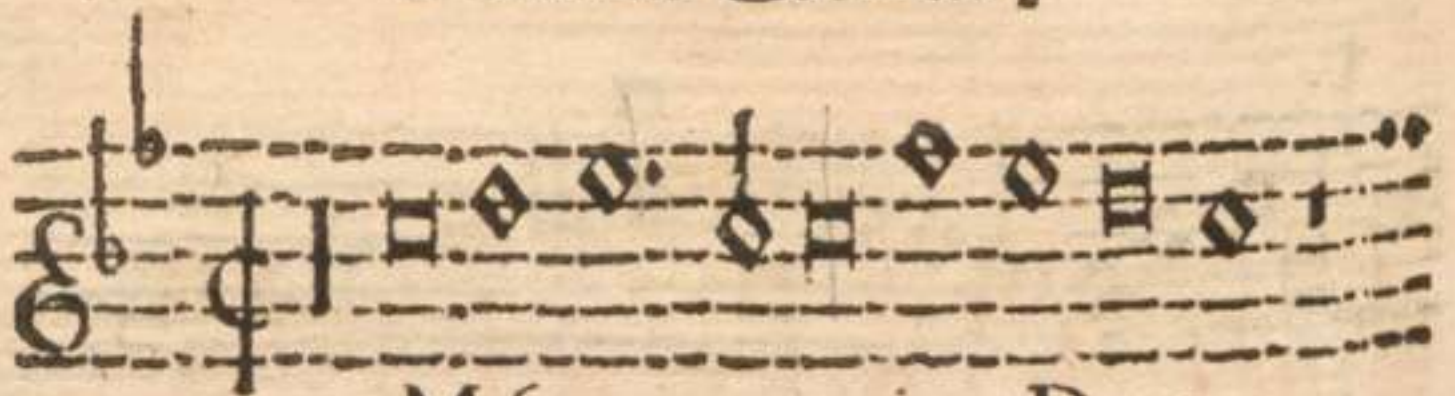


Exemplum



Exemplum Temporis Imperfecti  
Iodoci Pratenfis.

Primus Cantus.



Miserere mei Deus,



qui dixisti nolo,



mortem

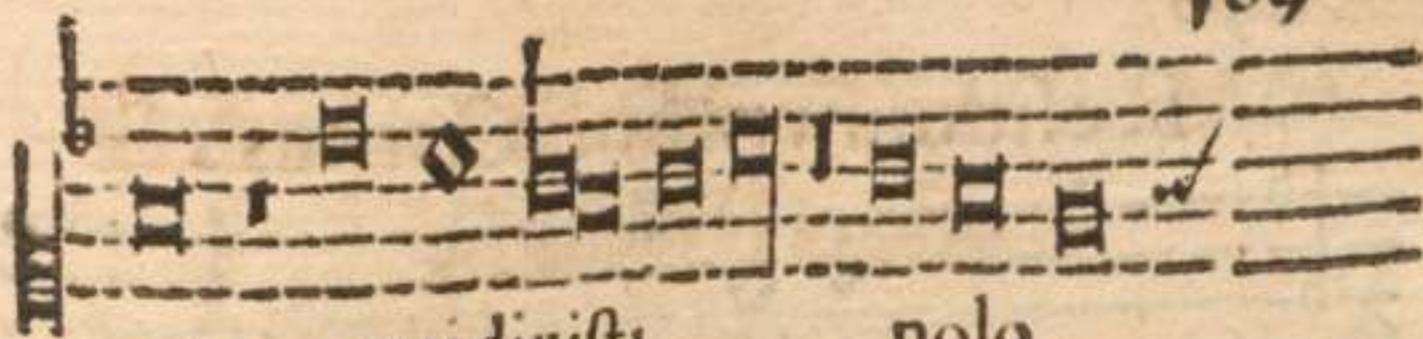
pecca-

Secundus Cantus.



Miserere mei De-





us qui dixisti nolo

Tenor.



Miserere mei



De



us qui dixis ti nolo



mor tem pec-



## Residuum primi Cantus.



toris                      sed vt            conuer-

tatur & viuat.

## Residuum Secundi Cantus.

mortē peccatoris sed cōuertatur & viuat.

## Residuum Tenoris.

cato            ris            sed vt conuertatur

&            viuat.



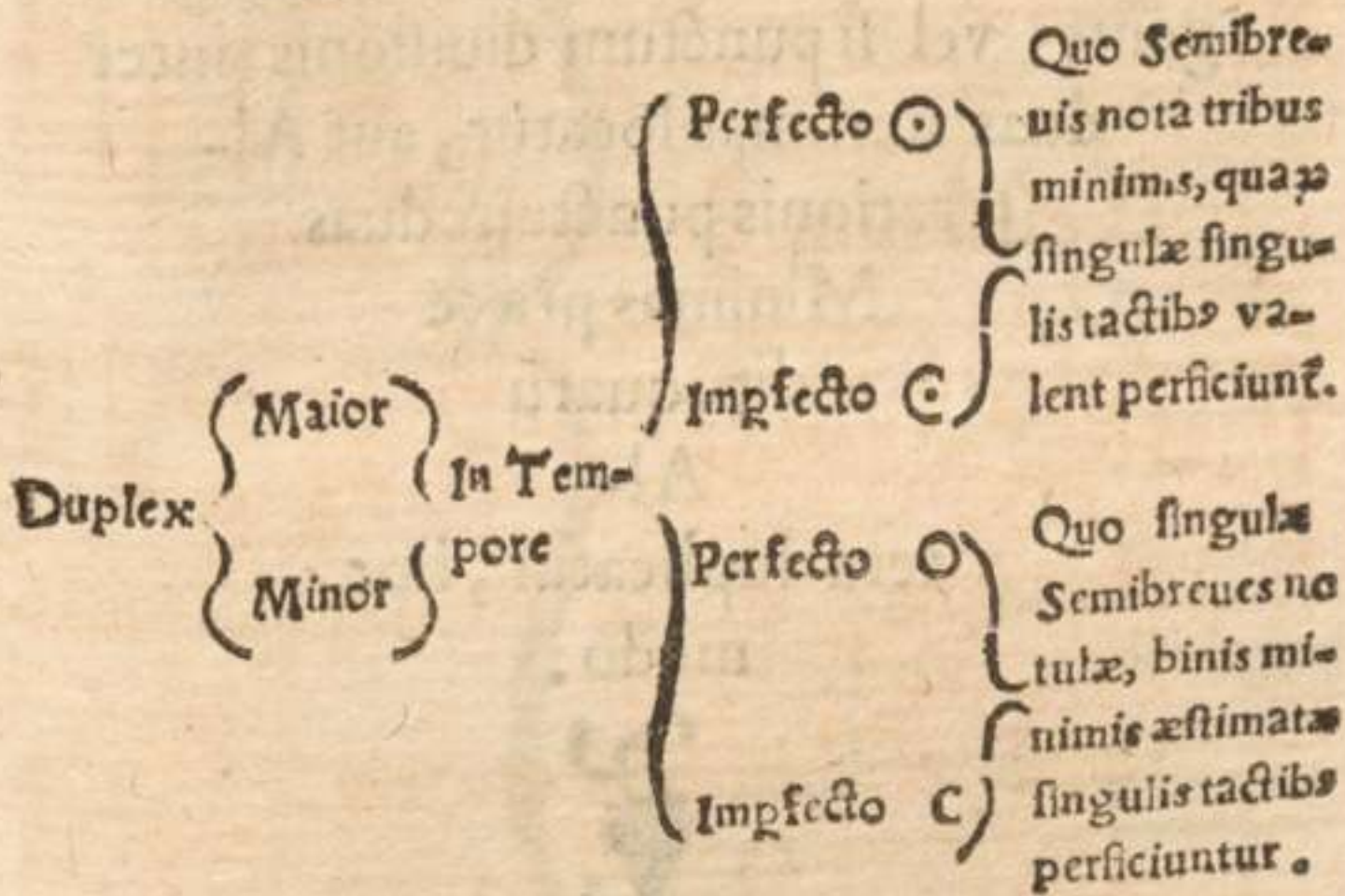
# CAPVT SEPTIMVM

de Prolatione .

## Quid est prolatio ?

Est Mensura qua quantitas Semibreuis notæ definitur .

## Quotplex est prolatio .

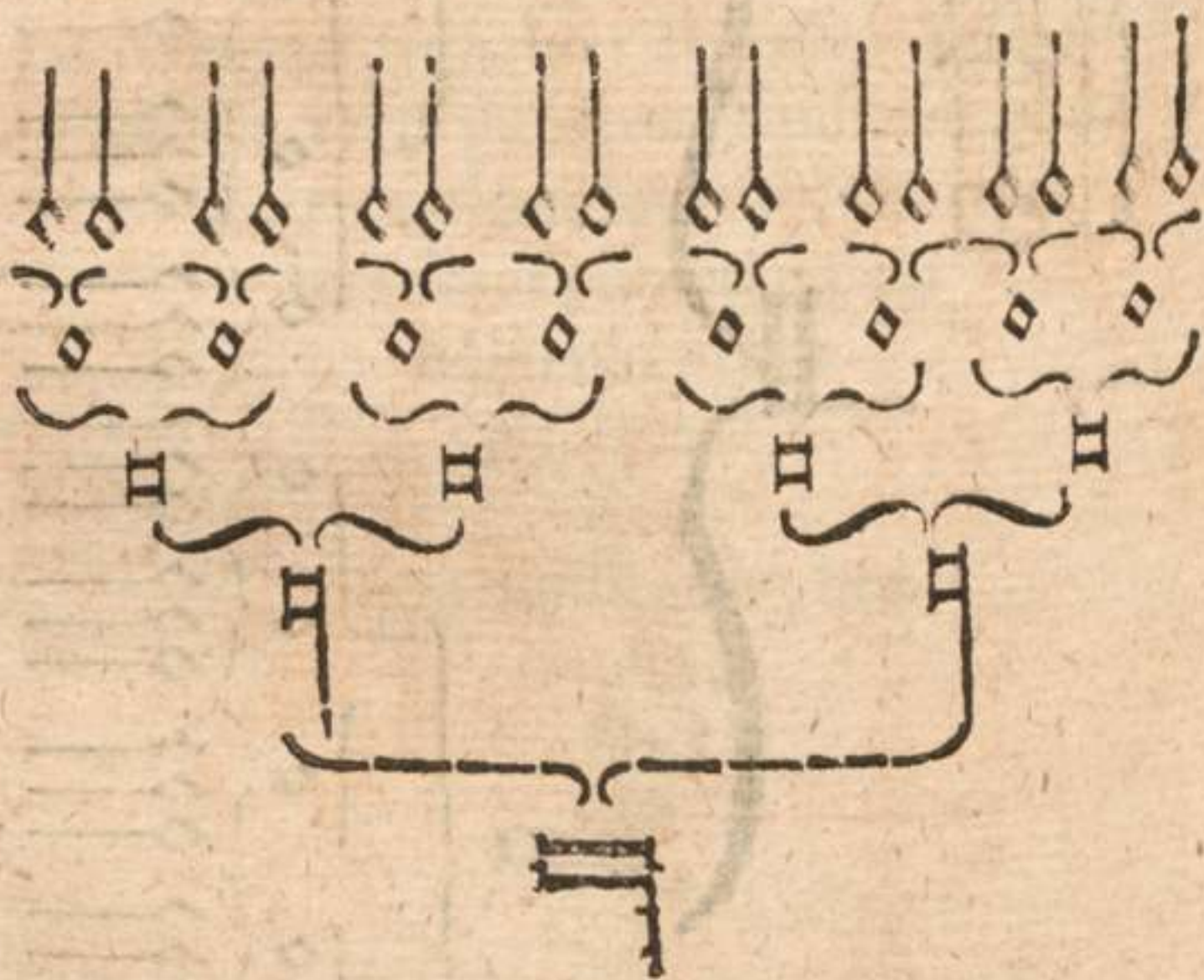


Quibus



Quibus signis cognoscitur Pro-  
latio imperfecta?

Ex circulis quibus nulla puncta inscripta,  
O, C. Quamuis hæc temporis signa sint, tamē  
cū superior gradus inferiorem semper con-  
tineat, Prolationi quoq; adscribuntur.



Quot sunt species Prola-  
tionis?

Tres

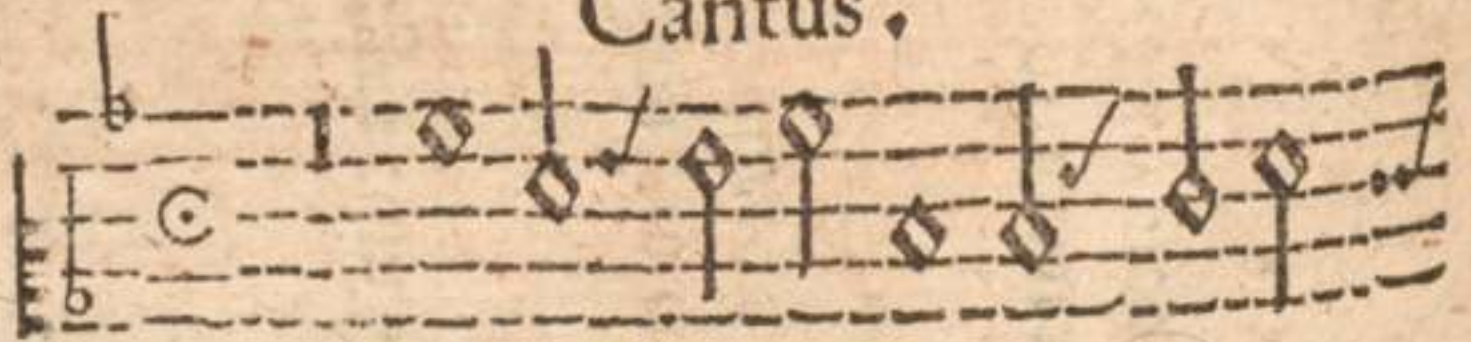




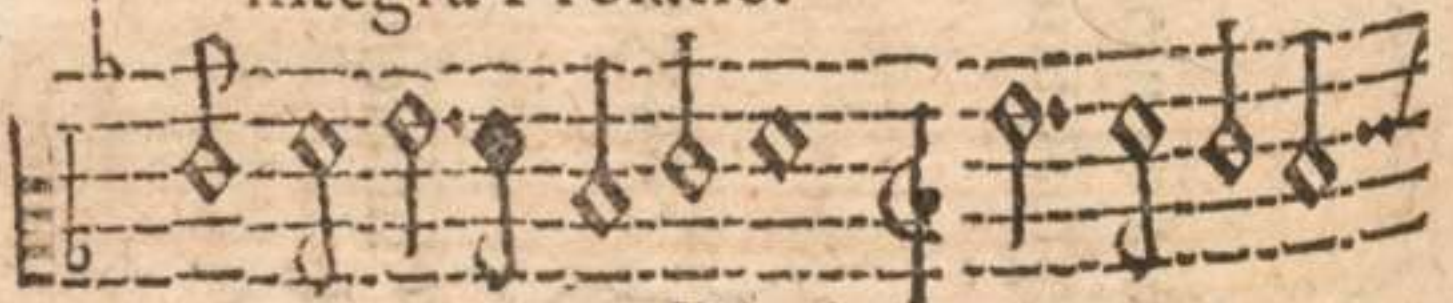


Exemplum Prolationis Maioris in  
tegra Diminuta & Proportionata.

Cantus.



Integra Prolatio.



Diminuta



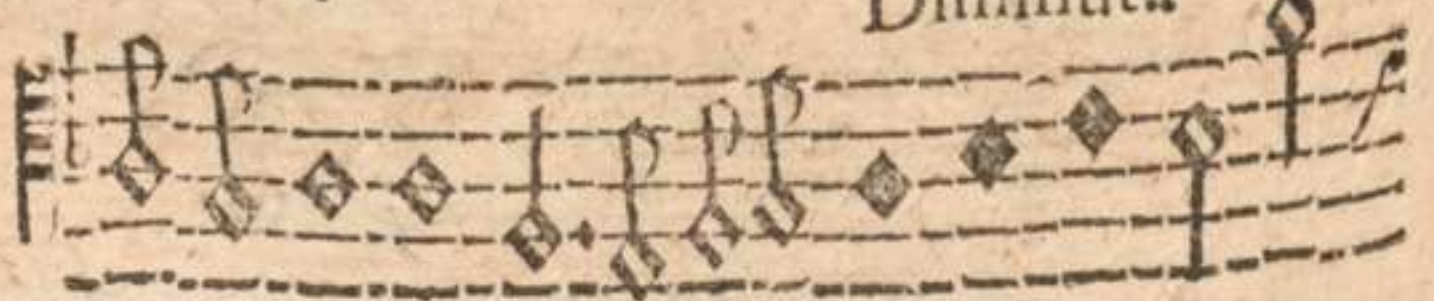
Altus.



Integra Prolatio

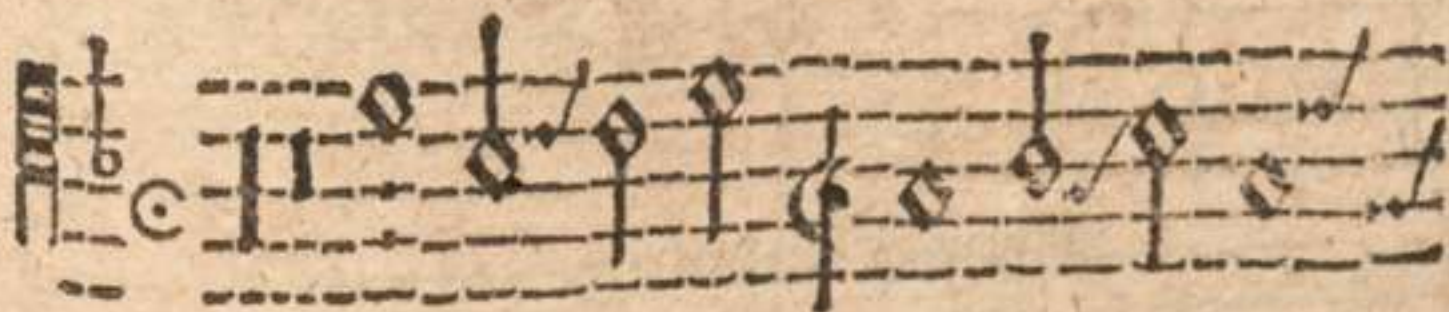


Diminuta



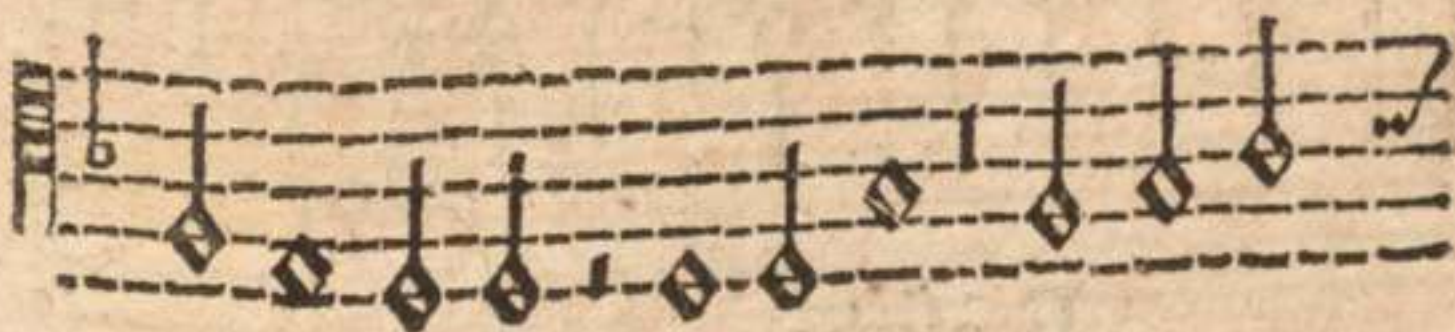


Tenor.



Integra Prolatio.

Diminuta.



Bassus.



Integra Probatio.

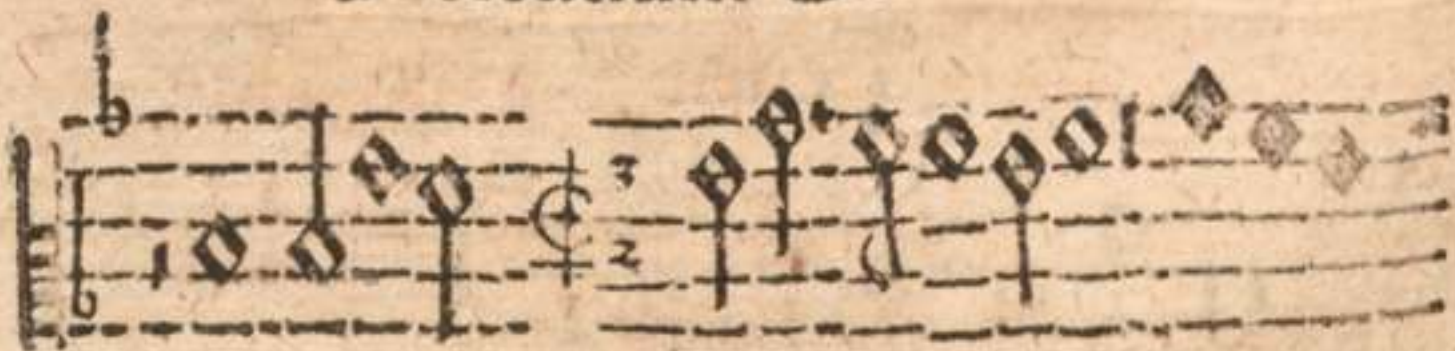
Diminuta.



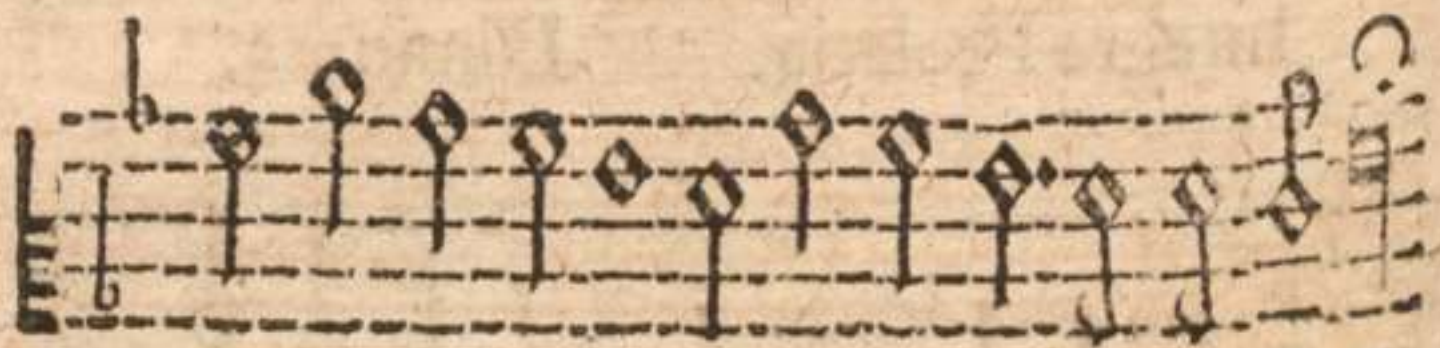
O 3 Proq



## Residuum Cantus.



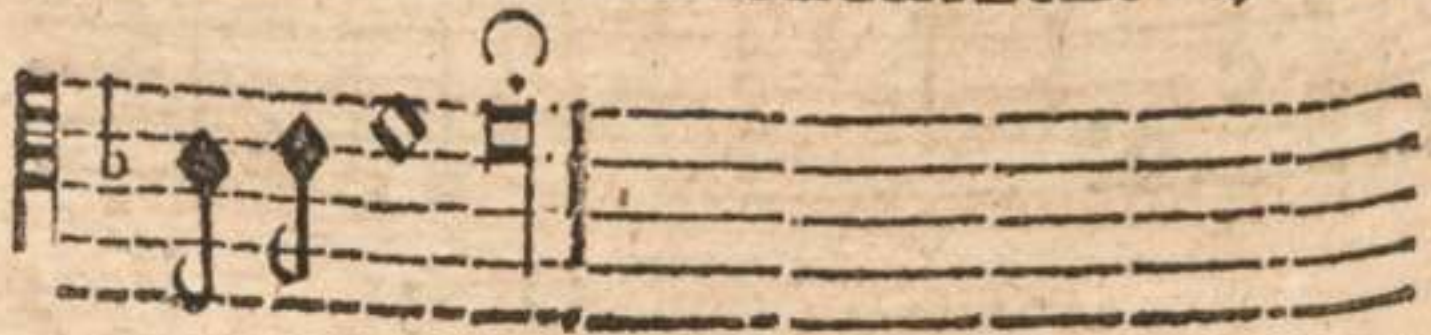
Proportionata.



## Residuum Alti.

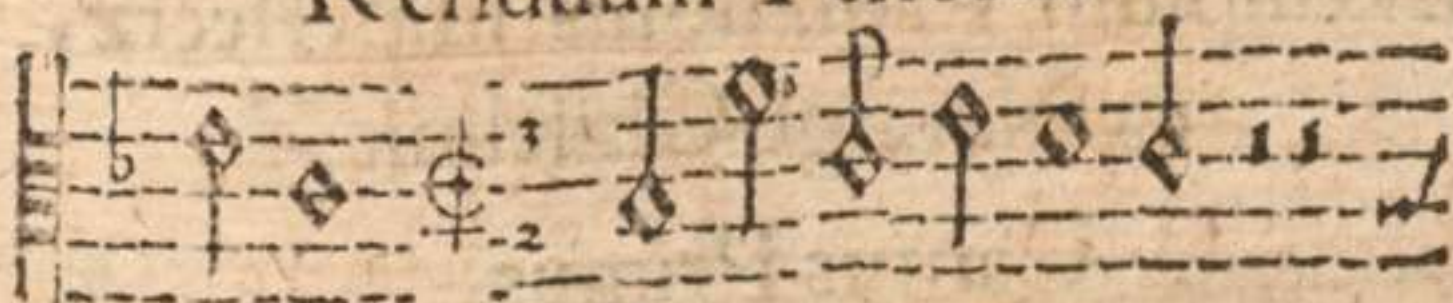


Proportionata.





## Residuum Tenoris.



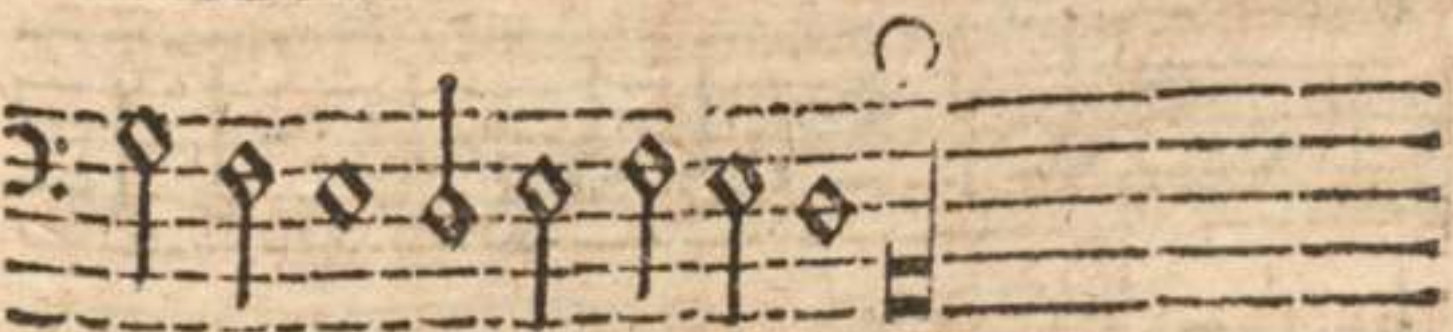
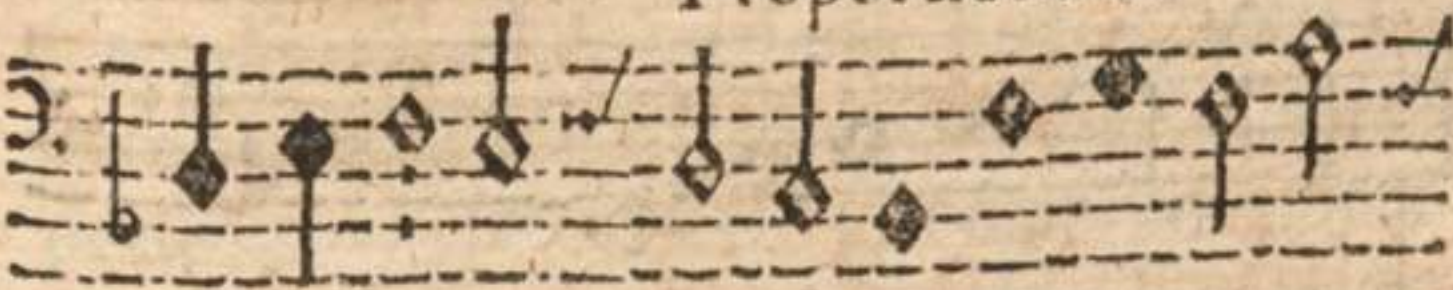
Proportionata.



## Residuum Bassi.



Proportionata.



Resolutionem quere supra in Tempore  
perfecto, folio 177.

O 4

Exem-



Exemplum Prolationis imperfectæ,  
ex Naraige Ghisellini.

Cantus Primus.



Secundus Cantus.





## Resolutio prioris Cantus.



Suntne alia signa prædictorum  
graduum?

Veteres prædicta genera signorum aliis  
diuersisq; characteribus signarunt, quoniam  
Circulis adposuerunt binos numeros, Et Cir-  
culo perfecto O notarunt, Modum maiorem  
perfectum. Imperfecto C Maiorem Imper-  
fectum. Priore verò numero Modum mino-  
rem, perfectum ternario, Imperfectum bina-  
rio. Posteriore Tempus, Perfectum ternario,  
Imperfectum binario, Hoc modo:

O 5 O 33



O 33  
 O 32  
 O 23  
 O 22  
 C 33  
 C 32  
 C 23  
 C 22

Signum

modi maioris

Perfectedi  
 Perfectedi  
 Perfectedi  
 Perfectedi  
 Imperfectedi  
 Imperfectedi  
 Imperfectedi

Minoris

Perfectedi  
 Perfectedi  
 Imperfectedi  
 Imperfectedi  
 Perfectedi  
 Imperfectedi  
 Imperfectedi

Temporis


Perfectedi  
 Imperfectedi  
 Perfectedi  
 Imperfectedi  
 Perfectedi  
 Imperfectedi  
 Imperfectedi

Nonnulli



Nonnulli verò vnico circulo aut semi-  
circulo, numero ternario vel binario adscrip-  
to Modum ac Tempus putauerunt signan-  
dum, Ita, vt circulus Modum, Numerus verò  
tempus indicaret, illo modo:

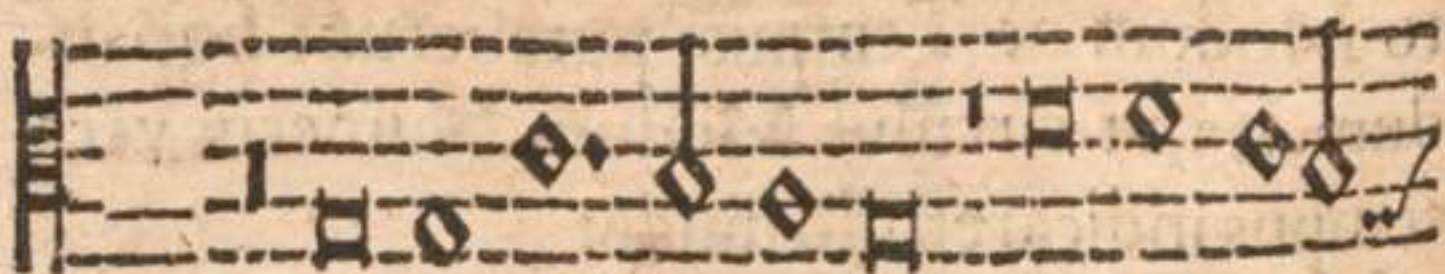
O 3.)	(Maior perfectus)	Perfectū.
O 2.)	(Minor perfectus & Tem <sup>pus</sup> )	Impfectū
C 3)	Modus Maior Impfectus <sup>pus</sup>	Perfectū.
C 2.)	(Minor Impfectus)	Impfectū

Quidam quoq; Modum, Tempus &  
Prolationem duobus Circulis, puncto infer-  
to, signarunt, hoc modo , vt exterior Mo-  
dum, interior Tempus, punctus verò Prolati-  
onem referret. Cuius rei exemplum  
extat in Missa Lomme Arme de  
orto. Primò vt stat, secundo  
in Diatessaron superi-  
us binolliter.

Cantus



Cantus.



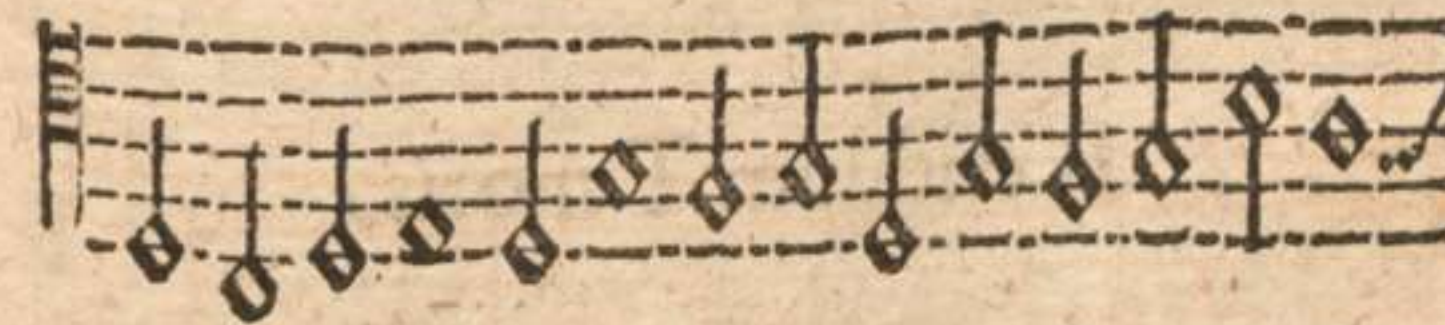
Agnus Dei,



Tenor

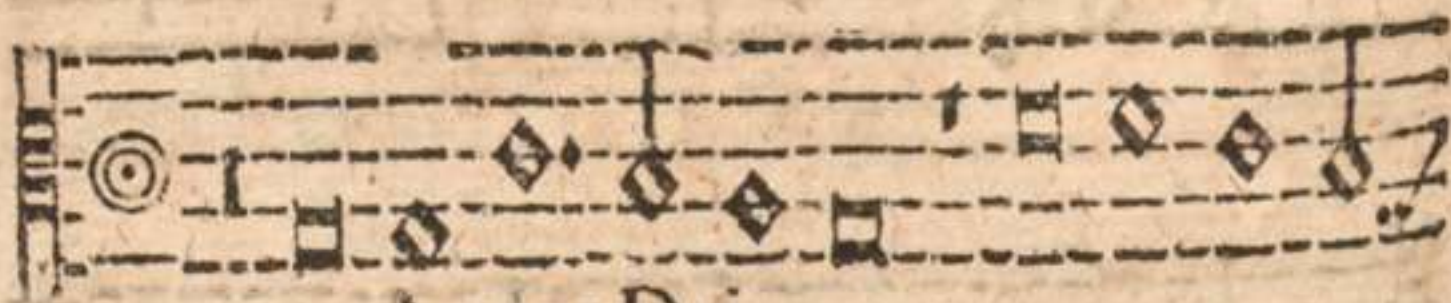








## Cantus.

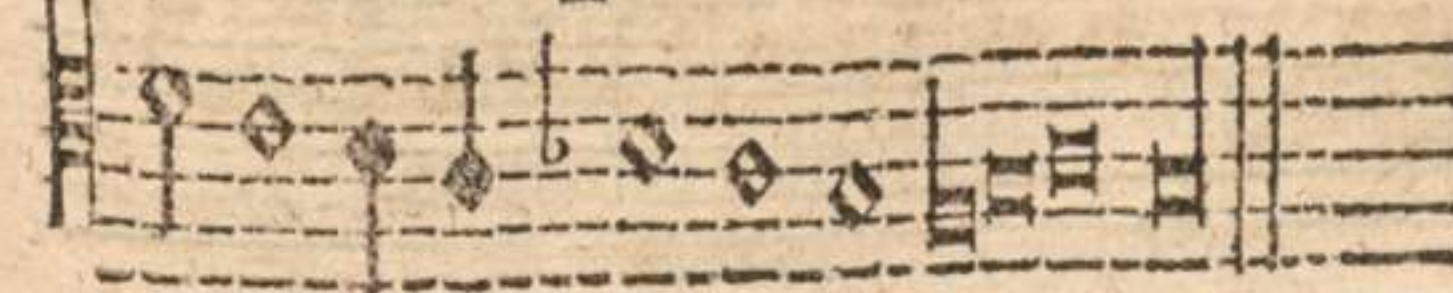


Agnus Dei.



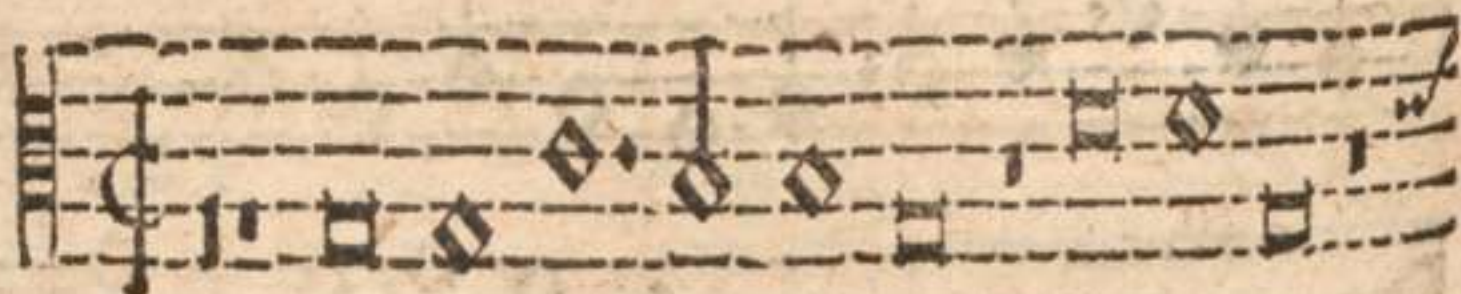
Residuum Tenoris.







## Resolutio Tenoris.







## CAPVT OCTAVVM.

### De perfectione & imperfectione.

Absoluta tractatione graduum, in qua cuilibet gradui sua propria nota, in quam agit attribuitur, videlicet, Modo maiori Maxima, Minori Longa, Tempori Breuis, Prolationi Semibreuis, quæ in perfectis perfectæ, in imperfectis imperfectæ, quatenus autem perficiantur & imperficiantur, iam explicabimus.

### Quid est perfectio?

Quoties notæ ternario numero censentur, hoc est, quando maior nota proximam minorem ter in se continet, vt cum Maxima tres Longas, Longa tres Breues, Breuis tres Semibreues, Semibreuis tres

Minimas valet, Hoc

modo:

P



2/0

A musical staff with a treble clef. A circled number '3' is written on the second line. The staff contains several vertical lines, some of which are grouped together. A double bar line is at the end of the staff.

A large musical diagram. It features a central staff with a treble clef. Above the staff, there are several horizontal lines, each starting with a bracket and containing the letter 'H'. Below the staff, there are two rows of diamond shapes, each starting with a bracket and containing the letter 'H'. The diagram is further divided into sections by vertical lines and brackets.



In hac figura omnium perfectarum notarum trium graduum valor, vnico signo perfecto describitur.

## Quot sunt Regulae perfectionis?

Quatuor.

### Prima Regula.

Omnis Nota perfectibilis in suo signo perfecto cuiuslibet gradus perfecta habetur, cum proxima sequens, vel Nota, vel pausa, illi æqualis vel maior existit.

### Secunda Regula.

Quando punctum diuisionis ipsam sequitur.

### Tertia Regula.

Breuis Nota in Tempore perfecto, ante duas Semibreues pausas æqualiter in dimidium spaci dependentes, posita, in sua perfectione, conseruatur : Sic etiam Semibreuis in

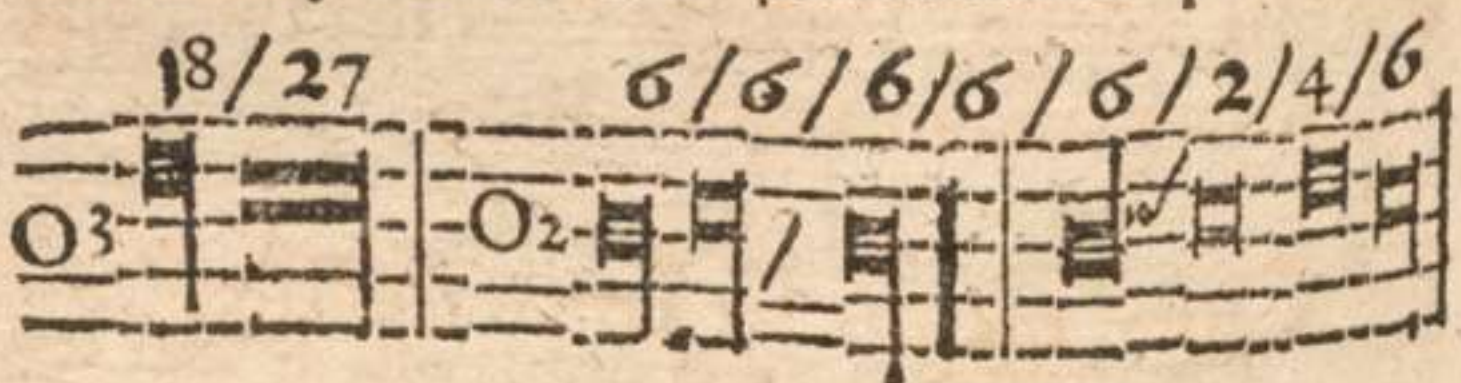
P 2 Prola-



Prolatione perfecta ante duas Minimas pau-  
sas in Medium spacii assurgentes locata, per-  
fecta manet.

### Quarta Regula.

Cùm Ligatura Semibreuium duabus  
Breuibus interponitur, priorem breuem quo-  
que perfectam reddit.



Tempus perfectum.



Prolatio





Obferuandum quoq; hoc loco, Pausas in perfectis signis semper manere perfectas, nec vnq; à minoribus notis vel pausis imperfici.

### Quid est imperfectio?

Est perfectæ notulæ tertiæ partis detra-ctio siue ablatio: Perfecta verò nota est, quæ tres suarum minimarum valet.

### Quot modis fit Imperfectio?

Primò per Pausam & Notam, quando in Tempore perfecto ante vel post perfectam Notam, Pausa vel Nota specie & valore minor, collocatur, Similis enim non imperficit simi-lem.



2/4

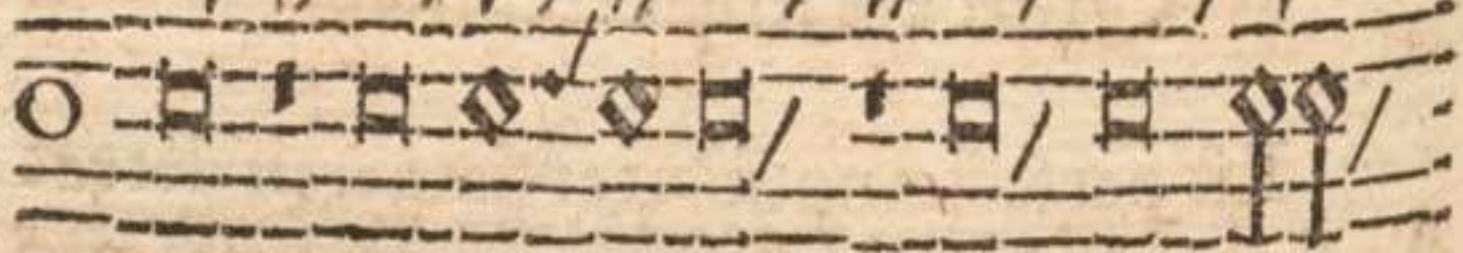
18/9/18/9/9/18/9/18



4/2/4/2 / 2/4/2/4



2/1/2/1/1/2/1/2/2/1



2/1/1/1/5/1 2/1



2/1/1/2/1/2



Secundò per colorem, quando in signo  
perfecto Nota denigratur, tunc integra re-  
pletio



pletio Notulis perfectis plerunq; tertiam partem auffert, Imperfectis quartam Excepta Hemiola, Seminigris verò perfectis sextam partem.



Alia descriptio simplicem primo deinde coloratam Notam habens.



P 4

Quot.



Quot sunt Notæ Imperfe-  
ctibiles?

Quatuor.

Maxima, Longa, Breuis, & Semibreuis.

Quot imperficientes?

Similiter Quatuor.

Longa, Breuis, Semibreuis, & Minima,  
quæ & Alteratiuæ dicuntur.

In quibus signis imperficiuntur  
hæ quatuor Notæ?

Maxima	Imperfici- tur à	Longa	in	Modo maiore pfecto 03
Longa		Breui		Modo minore pfecto 02
Breuis		Semibreui		Tempore pfecto 0
Semibreuis		Minima		Prolatione perfecta 0

Quantum detrahit Imperficiens  
Notæ Imperfectibili?









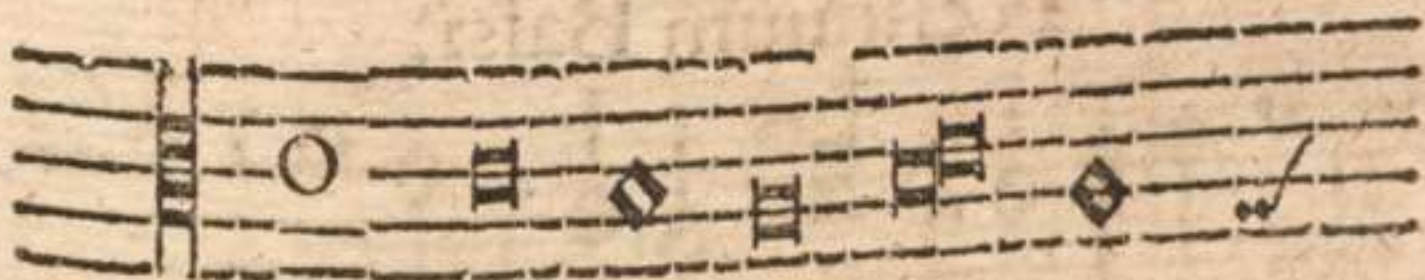


Exemplum Imperfectionis per No-  
tas, Pausas & colorem, Tri-  
um vocum,

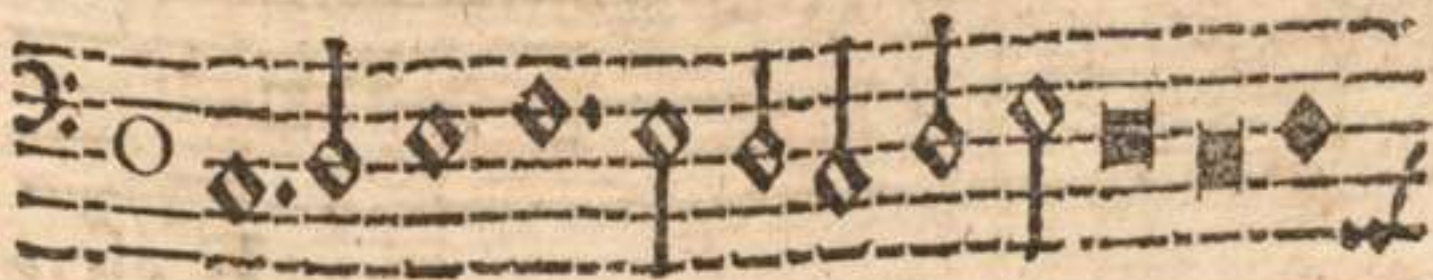
Cantus.



Tenor.



Bassus.





# Residuum Cantus.

4/ 2/2 2/

The first system of musical notation for 'Residuum Cantus' consists of two staves. The top staff contains a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. The bottom staff contains a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. Above the first staff, there are time signatures: '4/' above the first measure, and '2/2 2/' above the last two measures.

2/ 2

The second system of musical notation for 'Residuum Cantus' consists of two staves. The top staff contains a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. The bottom staff contains a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. Above the first staff, there are time signatures: '2/' above the first measure, and '2' above the last two measures.

# Residuum Tenoris.

The first system of musical notation for 'Residuum Tenoris' consists of two staves. The top staff contains a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. The bottom staff contains a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note.

# Residuum Bassi.

The first system of musical notation for 'Residuum Bassi' consists of two staves. The top staff contains a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. The bottom staff contains a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note.

2/2/ 2/ 2/ 2

The second system of musical notation for 'Residuum Bassi' consists of two staves. The top staff contains a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. The bottom staff contains a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. Above the first staff, there are time signatures: '2/2/' above the first measure, '2/' above the second and third measures, and '2' above the last two measures.

Reso.



# Resolutus Tenor.

Two staves of musical notation. The top staff begins with a treble clef and a common time signature (C). The bottom staff begins with a bass clef. Both staves contain square-shaped notes with stems, typical of early printed music. The top staff has a final double bar line with a repeat sign.

# Aliud Exemplum H. Isaac.

## Cantus.

A single staff of musical notation with a treble clef and a common time signature. It features square notes with stems, some with flags, and a final double bar line with a repeat sign.

## Tenor.

A single staff of musical notation with a bass clef and a common time signature. It features square notes with stems and a final double bar line with a repeat sign.

## Bassus.

A single staff of musical notation with a bass clef and a common time signature. It features square notes with stems and a final double bar line with a repeat sign.



# Residuum Cantus.



# Residuum Tenoris.







In hoc Tenore nigredo aufert perfectis  
Breuibus tertiam partem.

Residuum Bassi.





## Resolutus Tenor.



Reperiuntur quoq; nonnunq; in Prolatione perfecta notulæ Breues feminigræ, quarum prima pars ex Prolationis puncto perfecta tribus tactibus valet. Altera verò denigrata per ipsum colorem imperficitur, & duobus tantum tactibus valet. Idq; si signa sint integra  $\odot$ ,  $\odot$ . Si verò diminuta, per virgulam transversam  $\text{⊖}$ , aut per Hemiciclum inuersum  $\ominus$ , aut per adscriptam proportionem duplicem  $\odot \frac{2}{1}$ , tum dimidium illius præscripti valoris notulis tantum manet. vt videre licet ex subscriptis Exemplis.

Primum Exemplum Prolationis & Temporis Imperfecti; vbi signum inuersum aufert mediam partem, ex Missa Bon temps,  
 Antonii Brumelii.

Bassus



# Bassus.

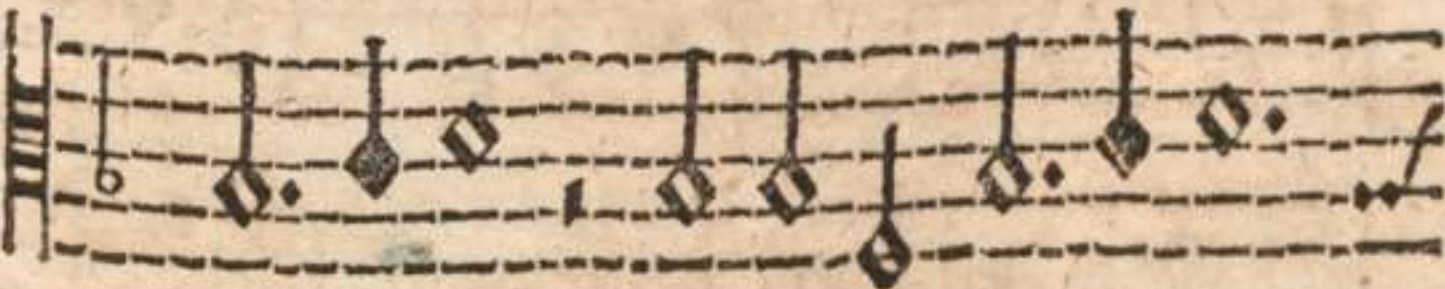


Agnus vltimum.

# Tenor.



Agnus.



Q



## Residuum Bassi.



## Residuum Tenoris.







Q 2 Resolu-



## Resolutus Bassus.



Aliud Exemplum H. Isaac, ex  
Missa Paschali.

## Cantus.



Sanctus.

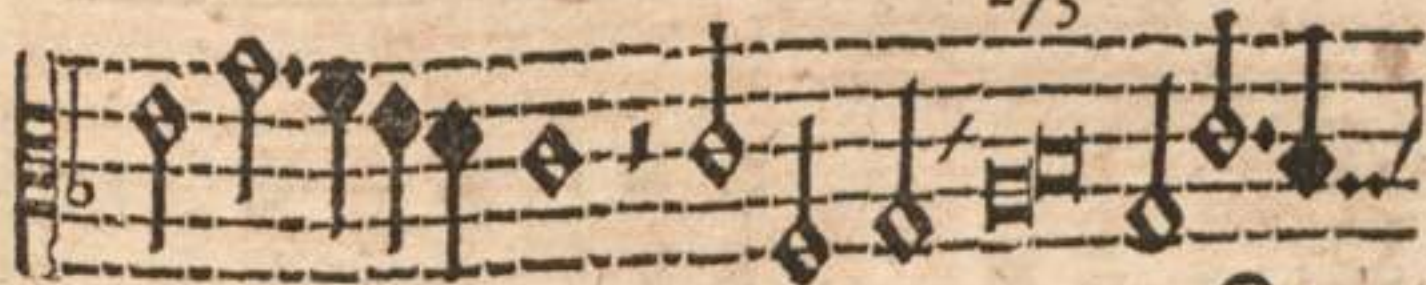


Tenor.



Sanctus.

$\frac{2}{3}$



Bassus.

6



Sanctus.



$\text{Q } 3$

Triplex



## Triplex huius vocis Resolutio.



Imperficiuntur quoq; Maiores Notæ à minoribus in signis perfectis, non à proximè præcedentibus aut sequentibus, sed etiam longissimè interdum præcedentibus, hoc fit, cum notula, cui adpositus fuerit punctus diuisionis (quod hoc loco punctum translationis vocant) ad distantiores notulas transfertur, eamque notam, cui est adpositus adnumerat sequentibus, & non præcedentibus, ac ponitur in eum locum, quem poterit & commode & primum nancisci: De ea Imperfectione certior regula non datur, quàm vt puncta diuisionis, ac ternarius perfectionis numerus accurate obseruentur.

Pri-



Primum Exemplum Modale Antho-  
nij Brumelij ex Missa Victime Paschali, vbi  
prima Breuis ad Longam in ordine quintam  
traducitur, quæq; ab ea imperficitur, Altera  
verò duarum Breuium Longam illam se-  
quentium alteratur.

Tenor.



Bassus.



Q 4

Resi-



## Residuum Tenoris.

Musical notation for the Tenor part, consisting of two staves. The top staff contains a melodic line with square notes and some accidentals. The bottom staff contains a bass line with square notes. A fermata is placed over the first measure of the bottom staff.

## Residuum Bassi.

Musical notation for the Bass part, consisting of three staves. The top staff contains a melodic line with diamond-shaped notes. The middle and bottom staves contain a bass line with diamond-shaped notes. A fermata is placed over the final measure of the bottom staff.

Resolutio



## Resolutus Tenor.



Secundum Exemplum Temporis  
 perfecti, ex Missa Iohanni Lomme Arme,  
 vt, fa, vbi in Tenore secunda Semibreuis  
 transfertur ad penultimam notam  
 quæ ab eadem Semibreui  
 imperficitur.

Q s Tenor



Tenor.



Kyrie vltimum.

Bassus.



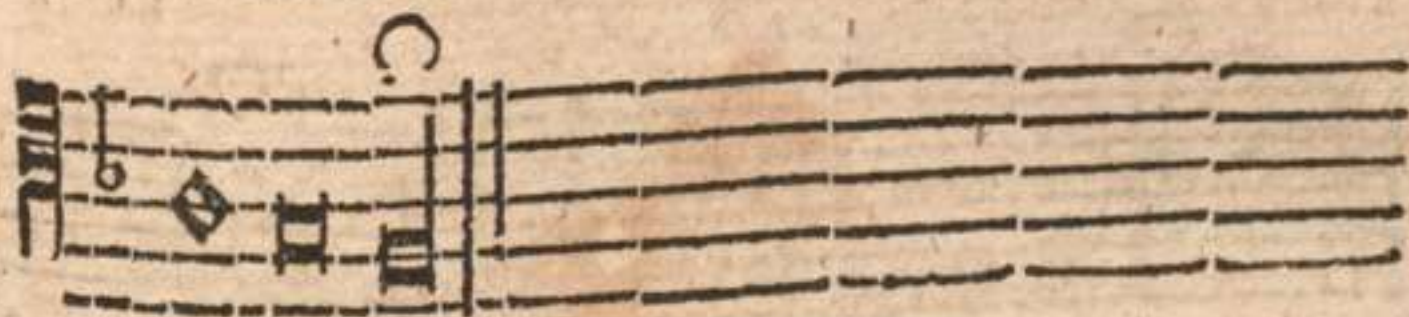
Kyrie.



Refo.



## Resolutus Tenor.

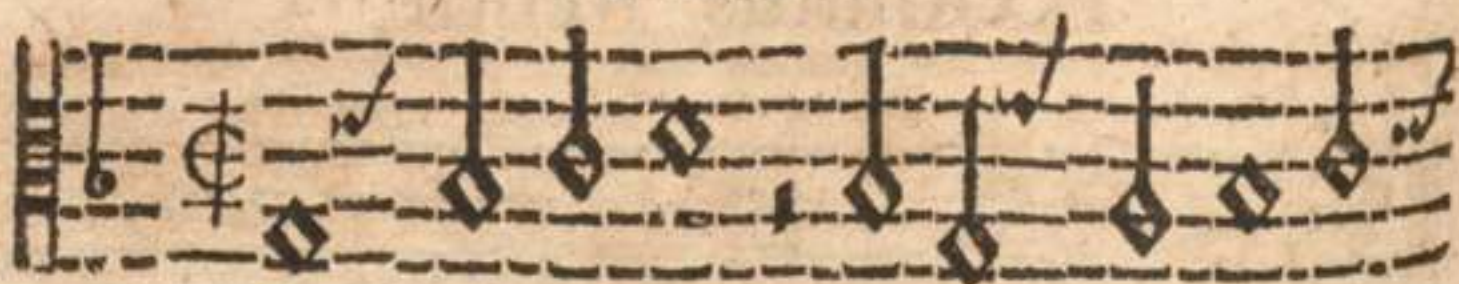


Tertium Exemplum Prolationis, ex  
 Missa Narayge Ioh. Ghisellini, ubi in Tenore  
 secunda Minima alteratur, quinta verò  
 transilit ad vltimam Semibre-  
 uem, quam imper-  
 ficit,

Tenor



Tenor.



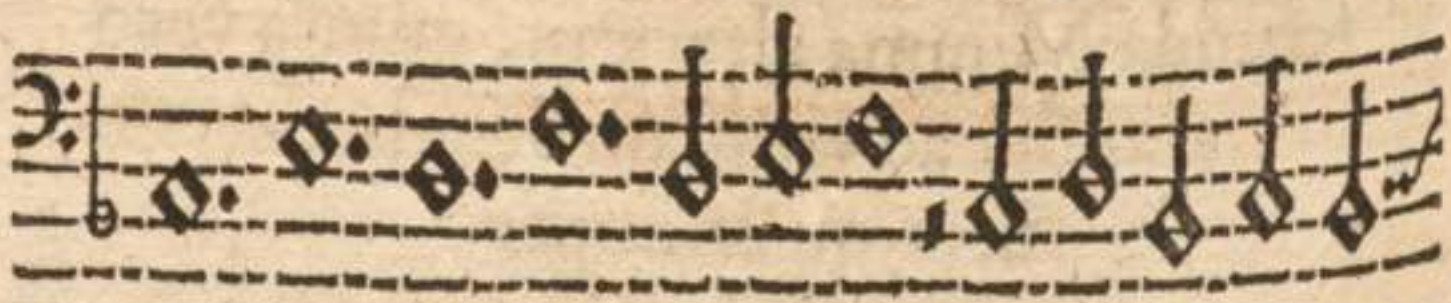
Sanctus.



Bassus.



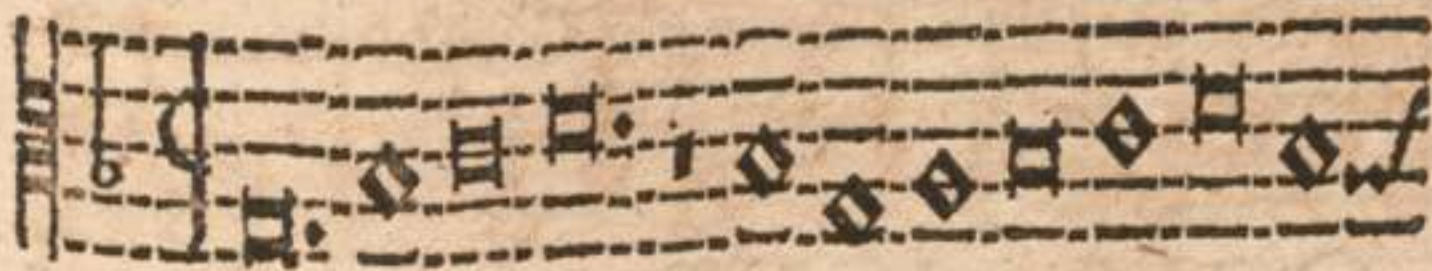
Sanctus.



Resolutus



## Resolutus Tenor.



CAPVT NONVM,  
de augmenta-  
tione,

Quid est Augmentatio?

Est



Est incrementum essentialibus Notis ac Pausis ex certis signis ac Canonibus accedens.

Quis est valor Essentialium Notarum ac Pausarum ?

Cum singulae Semibreues singulos tactus perficiunt sub his signis O, C.

Quot modis significatur Augmentatio ?

Tribus.

Primo per Prolationem Maiorem O, C, unius vocis, aliarum vocum minori Prolationi appositam O, C. Ita enim per puncti inscriptionem Semibreuis perfecta tribus tactibus valet. Imperfecta duobus, Minima unico.

Exemplum trium vocum.

Cantus



Cantus.



Iesu

Chri-



ste, Iesu

Chri

ste

Tenor.



O<sub>2</sub>

Iesu Christe

Bassus.



Iesu

3



Chri-

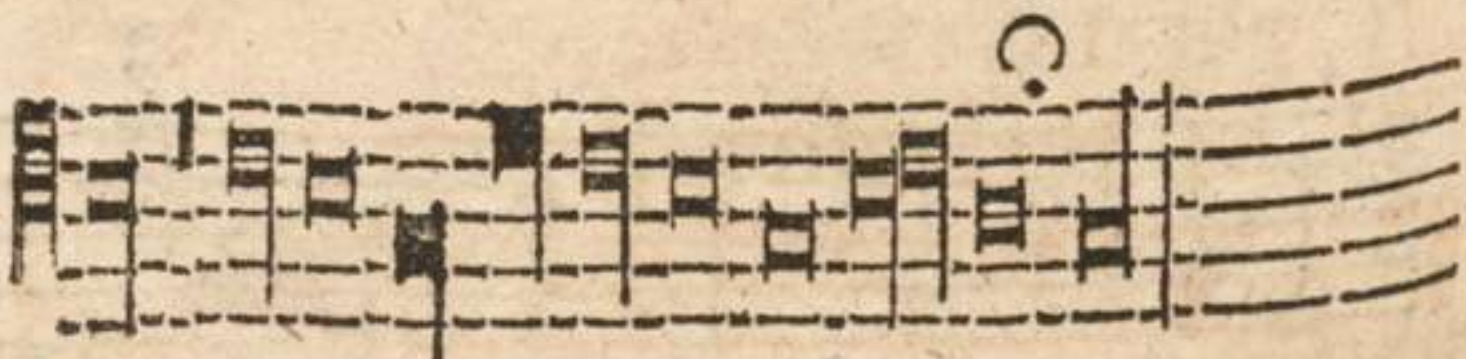
ste



# Residuum Cantus.



# Residuum Tenoris.



fili David, misere nobis.

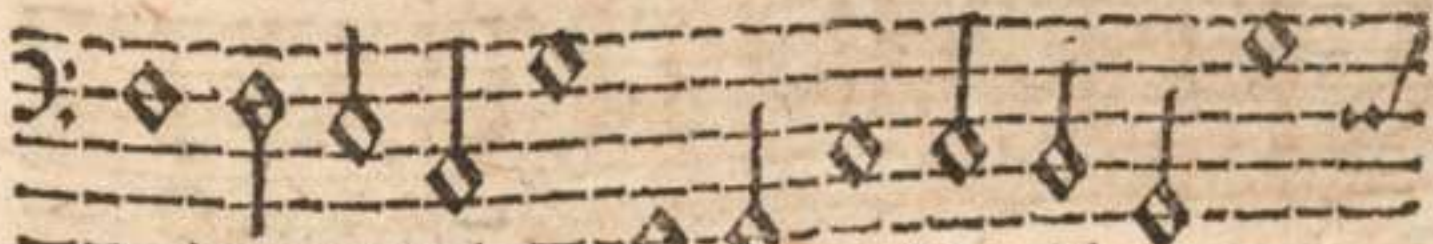
Resi



### Residuum Bassi.



ste Iesu Chri ste



fili David fili David



Miserere



nobis.



2

### Resolutus Tenor.

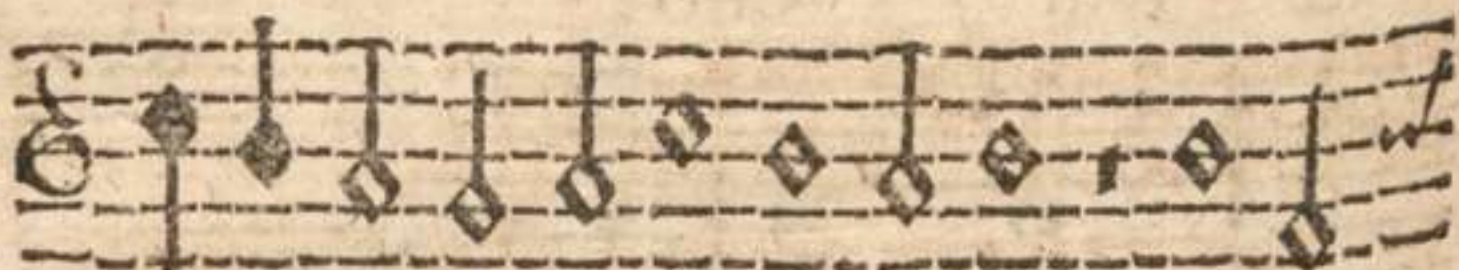


R

Reio-



## Resolutus Cantus!









## Canon.

Primò creſcat in quintuplo, ſecundò in quadrúplo, tertio in triplo.



Qui tollis peccata

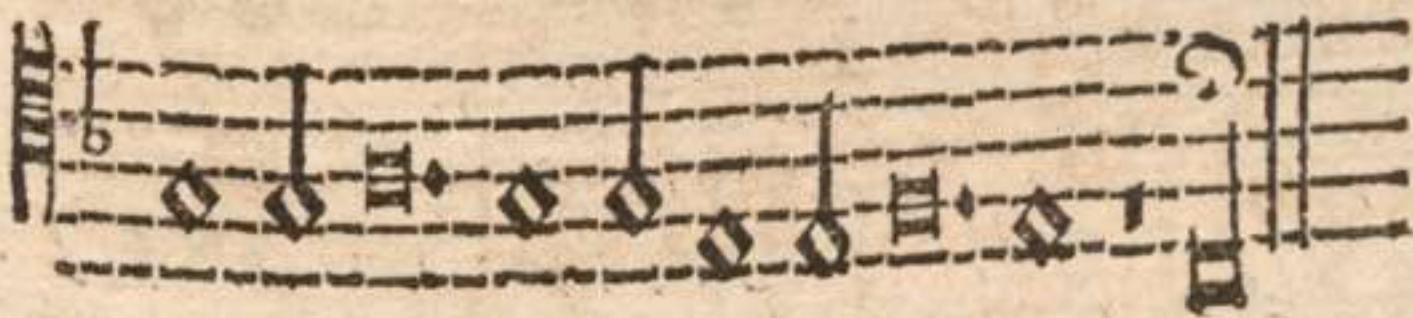


mundi.

## Resolutus.







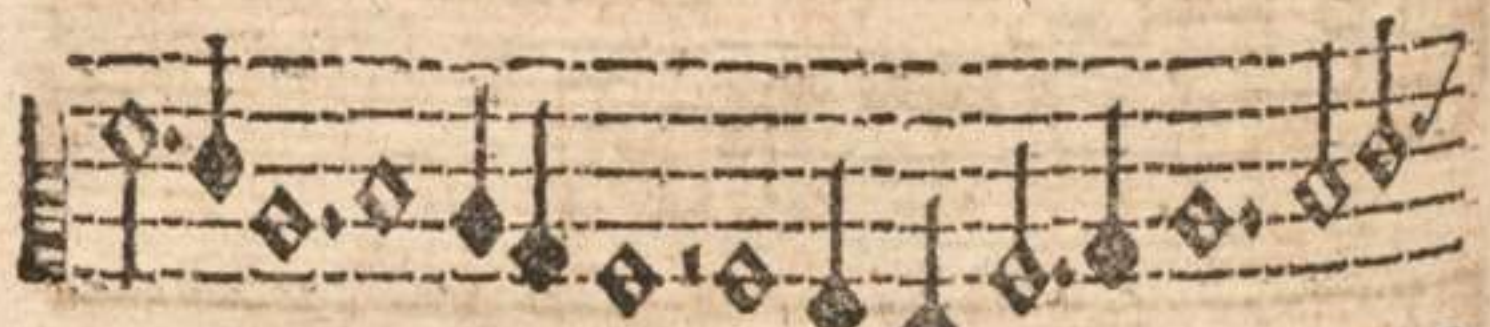
Aliud Exemplum Canonice Aug-  
mentationis, Iodoci Prae-  
tensis.

R 3

Canº



Cantus.



Altus.







Tenor.



Agnus.



CANON:

*In gradus undenos descendant multipli-*

*cantes,*

*Consimiliq; modo crescant Antipodes*

*uno.*



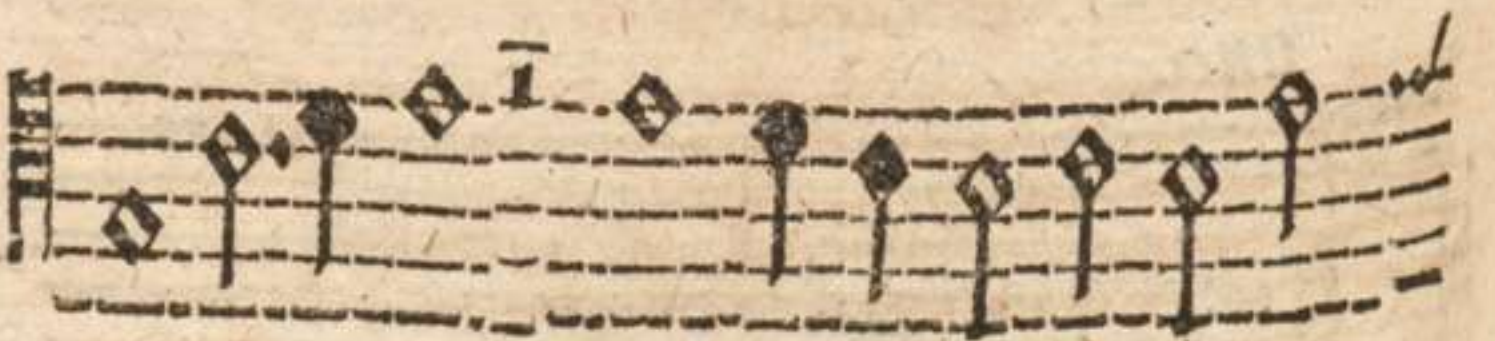
Agnus.



## Residuum Cantus.



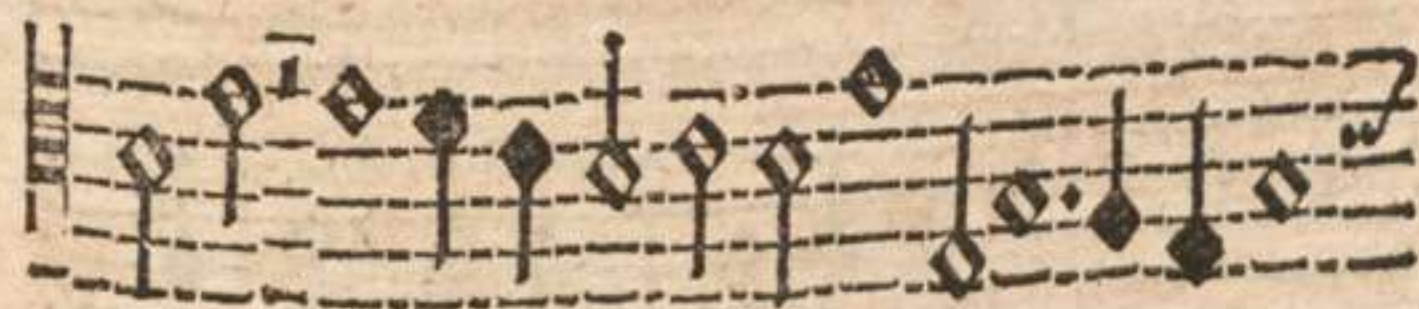
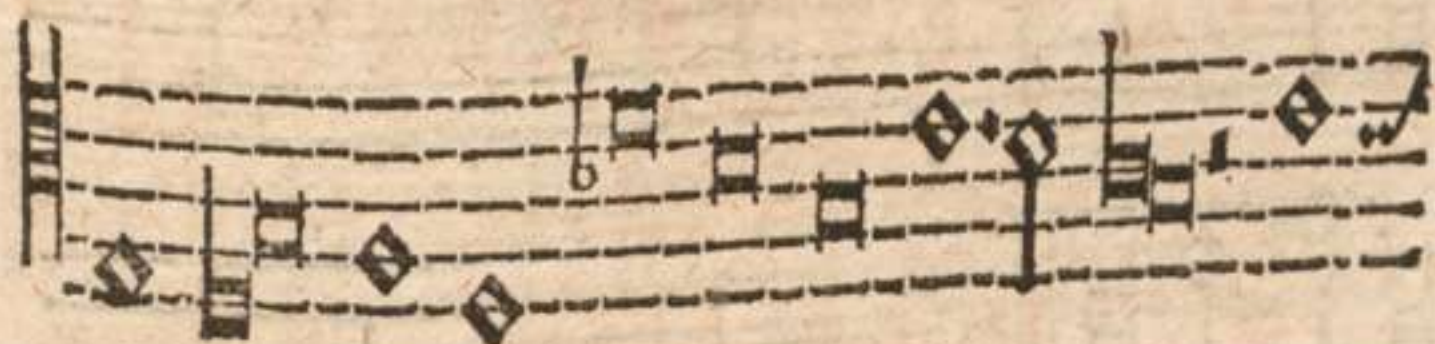
## Residuum Altii.







Residuum Tenoris.



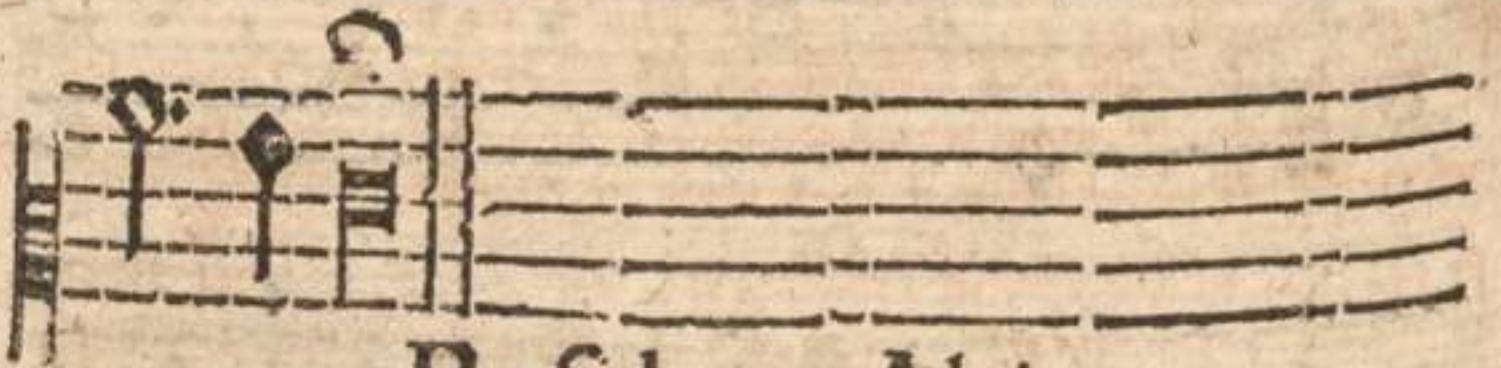
Residuum.



R s Resi



Residuum Cantus.



Residuum Altii.



Residuum



Residuum Tenoris.



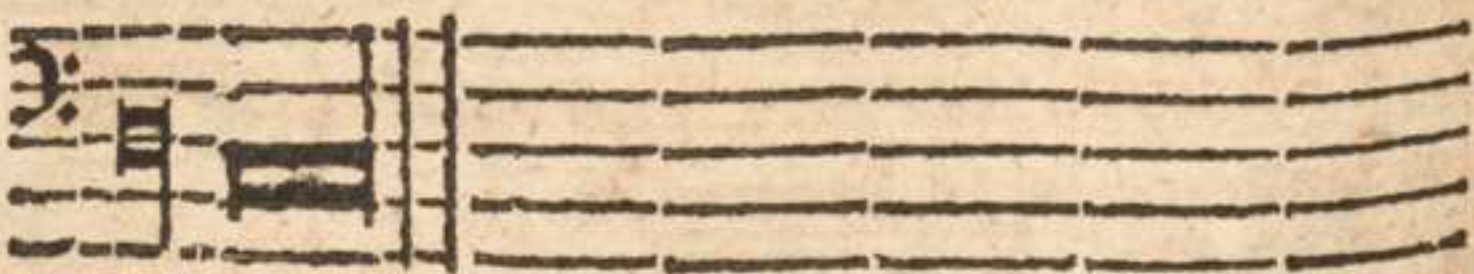
Residuum.



Resolutio quartæ vocis.







## CAPVT DECIMVM, de Diminutione.

### Quid est Diminutio ?

Est decrementum Essentialium Notarum ac Pausarum, ex certis signis & Canonibus accedens.

### Quot modis significatur Diminutio ?

Quinq;

Primò, per numerum binarium Circulis aut Semicirculis ita ponè adscriptum O 2, C 2. Quanq; subscriptum magis probatur, vt ita is numerus duplæ proportionis, non Modi minoris sit: Quemadmodum & in tripla proportionem signanda, Circulo ternarium numerum



rum non æquè adscribimus, sed obliquè sub-  
scribimus: idq; ideo, vt non Modum maio-  
rem, sed proportionem triplam significari sci-  
amus.

Secundò, per virgulam medios circulos  
aut semicirculos dissecantem,  $\phi$   $\phi$   $\phi$   $\phi$ .

Tertiò, per Hemiciclum inuersum  $\text{C}$ .  
his signis, singulis notis dimidium adimitur.

Quartò, per Proportiones Maioris in-  
æqualitatis, quas Diminuentes vocant, vt  
sunt: Dupla  $\frac{2}{1}$ , Tripla  $\frac{3}{1}$ , Quadrupla  $\frac{4}{1}$ , Sesqui-  
altera  $\frac{3}{2}$ , & id genus aliæ, quarum Exempla ex  
Proportionibus petenda.

Quintò, cùm notularum vel mensura-  
rum quantitas variatur, secundùm Canonis  
inscriptionem, vt, Decrescat in duplo, tri-  
plo, quadruplo, &c. vel Maxima esto

Longa, Longa Breuis, &c, id  
quod Musicorum inge-  
nio & arbitrio relin-  
quimus,

Exem.

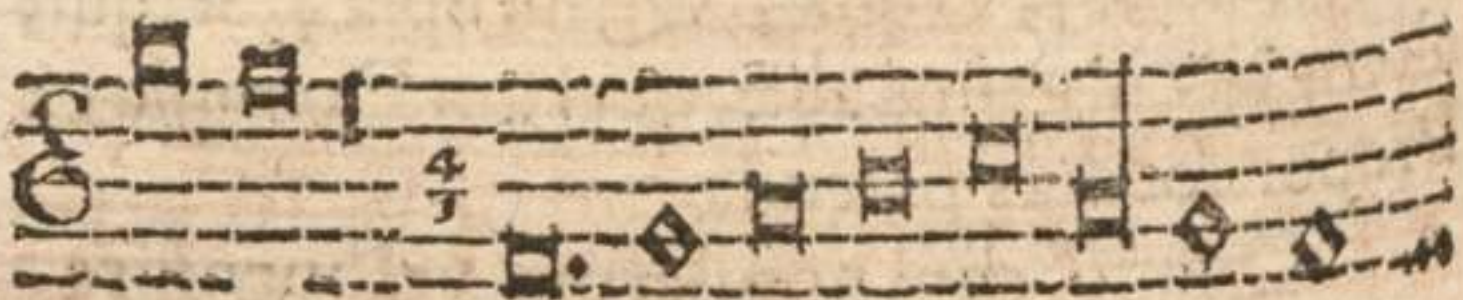


# Exemplum Diminutionis

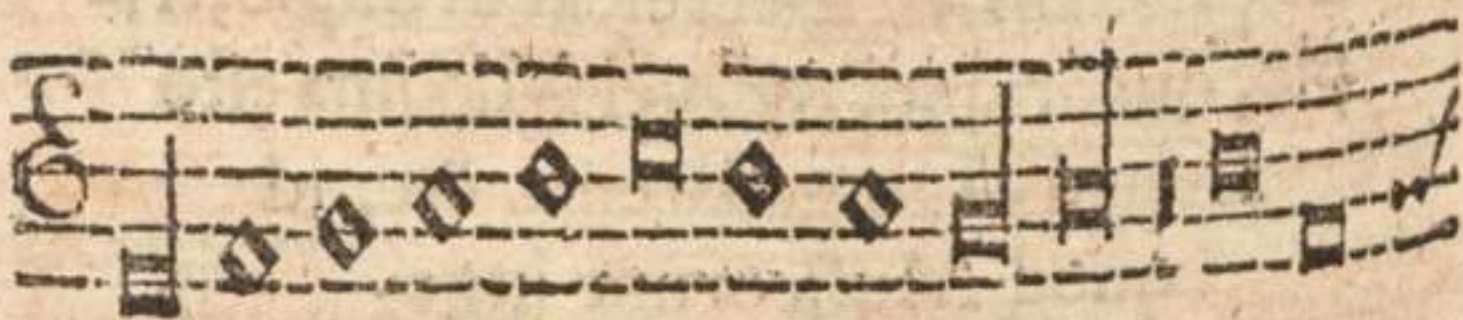
## Cantus.



## Dupla.



## Quadrupla.



## Tenor



Tenor.

The Tenor part is written on two staves. The upper staff begins with a C-clef and a common time signature. The notation consists of various note values, including minims, crotchets, and quavers, with some notes beamed together. The lower staff continues the melodic line with similar note values and rests.

Bassus.

Canon: Maxima Semibreuis, Longa Mi-  
nima, Breuis Seminima esto.

The first system of the Bassus part consists of two staves. The notation is dense, featuring many beamed notes and rests, representing the rhythmic canon described in the text above.

The second system of the Bassus part continues the rhythmic canon with two staves of notation, showing the complex interlocking of notes and rests.

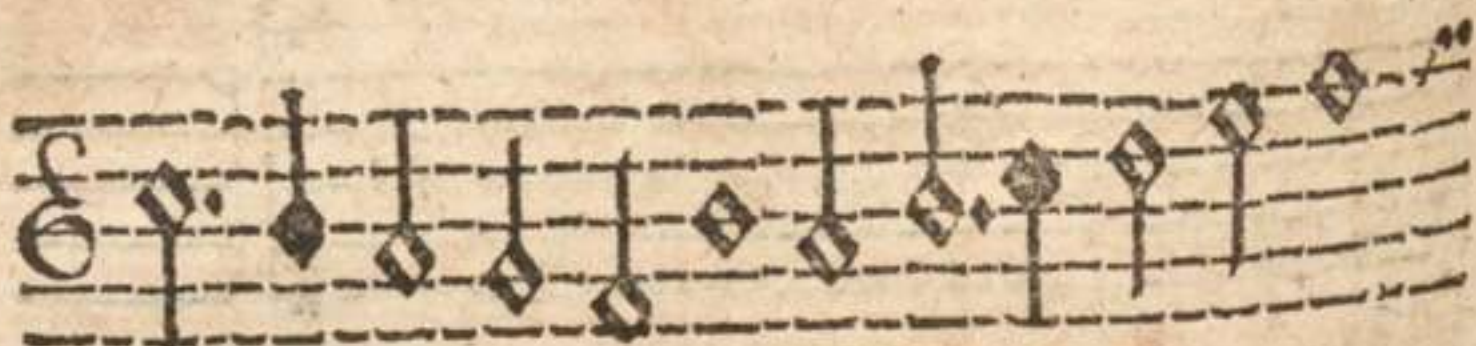
The third system of the Bassus part continues the rhythmic canon with two staves of notation.

The fourth system of the Bassus part concludes the rhythmic canon with two staves of notation.

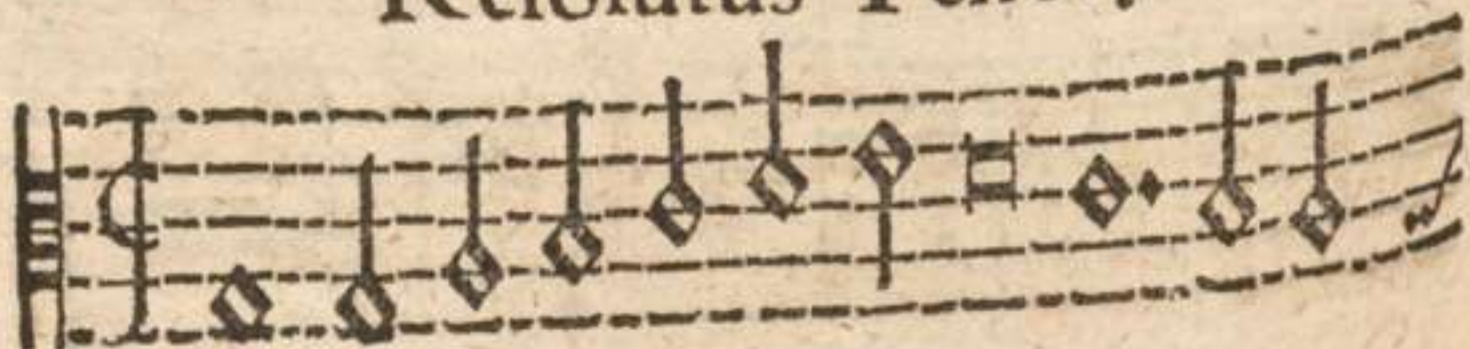
Resolu



## Resolutio Cantus.



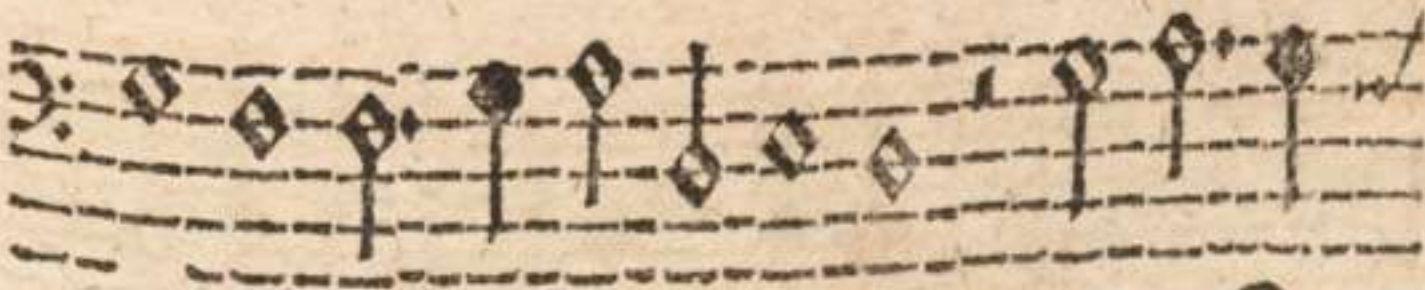
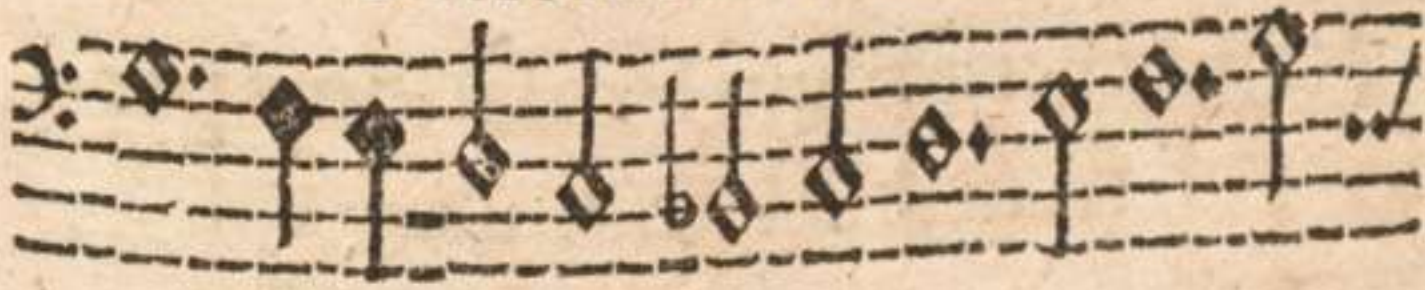
## Resolutus Tenor.







Resolutus Bassus.



S

Quid



Quid est Diminutionis Di-  
minutio ?

Est valoris notularum ac pausarum an-  
te diminutarum dimidiæ partis ablatio, sub his

signis,  $\phi_2$ ,  $\psi_2$ ,  $\delta$ ,  $\Phi_2$ ,  $\Psi_2$ ,  $\ddagger$

Exemplum variarum Diminutio-  
num, quære supra de Tem-  
pore, folio 173.

Aliud Exemplum Prolationis per-  
fectæ, bis Diminutæ.

Cantus.

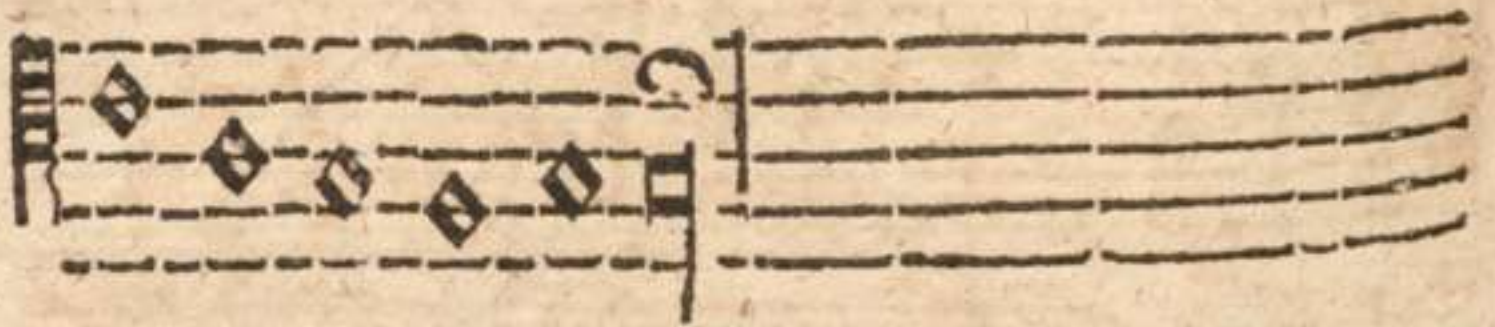
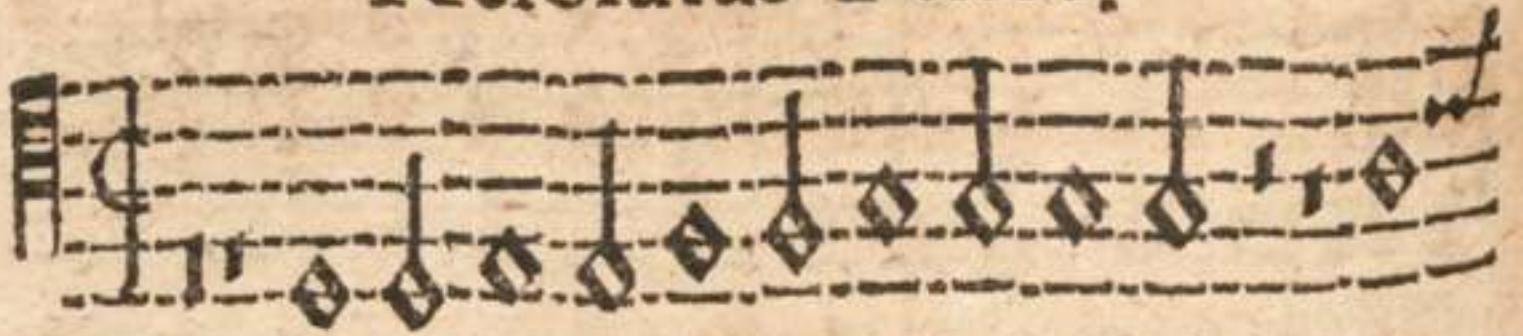
Alcus







## Resolutus Tenor.



Tertium Exemplum Prolationis  
perfectæ, bis Diminutæ,  
Ioh, Ghiselinii.







Tenor.



Sanctus.



Resolutus Tenor.



S 3

Caput



## CAPVT VNDECIMVM, de Proportionibus.

### Quid est Proportio ?

Proportio est duorum diuersorum numerorum aut Notularum inter se & tactuum collatio.

### Quomodo diuiduntur Proportiones ?

In proportiones Aequalitatis & Inaequalitatis.

### Quid est Proportio Aequalitatis ?

Vbicunq; idem numerus Tactuum & Semibreuium notularum est, quemadmodum in Cantionibus Templarijs, quas Chorales vocant, cernimus.

### Quid est Proportio Inaequalitatis ?

In qua alius Notularum & alius Tactuum numerus est; utpote, cum duas, tres, quatuor,



tuor, aut plures Semibreues notulas vnico ta-  
ctui concinnimus, Aut contra, duas, tres, qua-  
tuor aut plures Tactus, in singulas Semibre-  
ues insumimus.

### Quotplex est Proportio Inæqualitatis?

Duplex.

Proportio Maioris Inæqualitatis, & Mi-  
noris Inæqualitatis, quæ & Diminuentes &  
Augentes dicuntur.

### Quæ sunt Proportiones Maioris Inæqualitatis seu Di- minuentes?

Quæ superiorem inscriptionis numerum  
maiores habent inferiore, Cuiusmodi sunt,  
Dupla, Tripla, Quadrupla, Sesquialtera, Ses-  
quitercia, & id genus aliæ.

### Quid est Proportio dupla?

Quæ omnibus notulis ac pausis dimidium  
sui valoris adimit.

S 4

Quot



## Quot modis cognoscitur Pro- portio dupla?

Quatuor.

Primò, per binos numeros transuerse con-  
scriptos, quorum superior inferiorem bis con-  
tinet,  $\frac{2}{1}$ ,  $\frac{4}{2}$ ,  $\frac{6}{3}$ ,  $\frac{8}{4}$ ,  $\frac{10}{5}$ ,  $\frac{12}{6}$ .

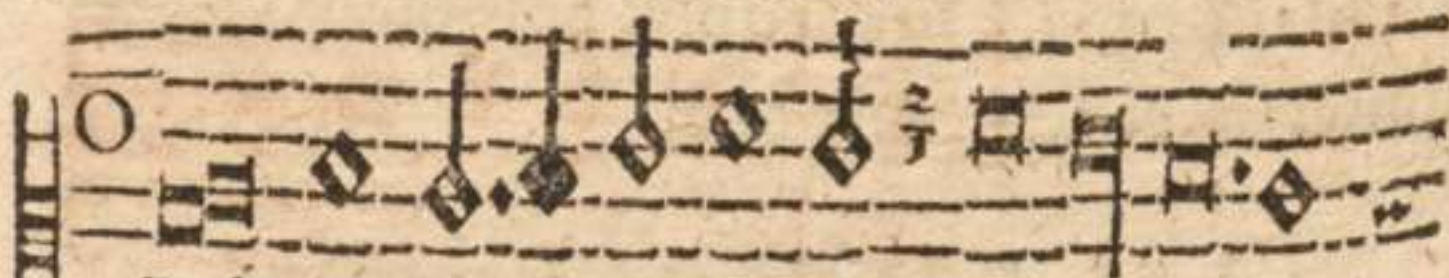
Secundo, per Circulos virgula interse-  
ctos,  $\oplus$   $\text{C}$   $\oplus$   $\text{C}$ .

Tertio, per numeros binarios circulis ad-  
positos, O 2, C 2,  $\odot$  2,  $\ominus$  2.

Quarto, per Hemiciclum inuersum, siue  
virgula aut numero binario,  $\supset$ ,  $\supset$ .

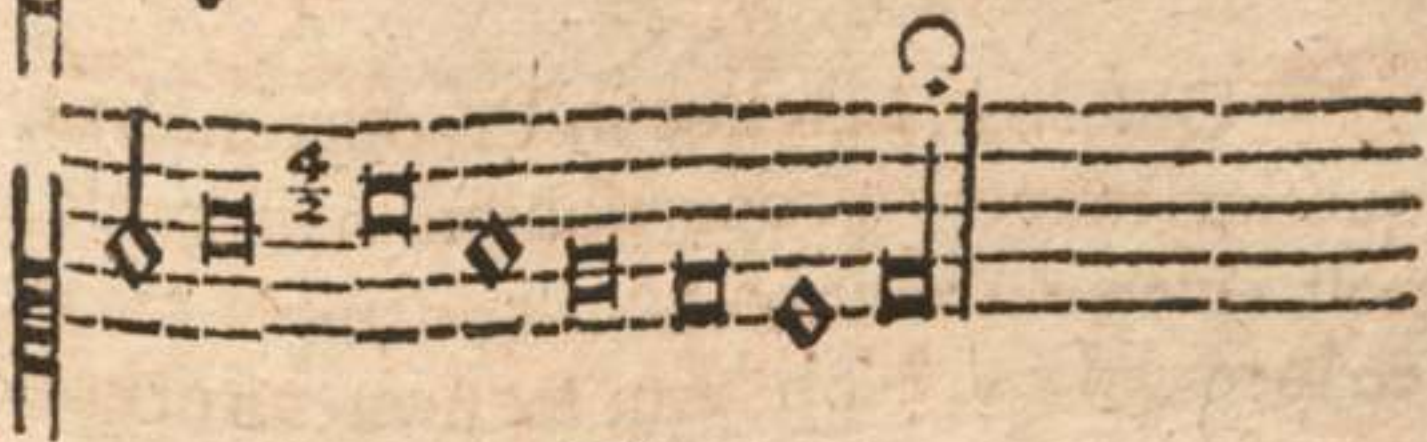
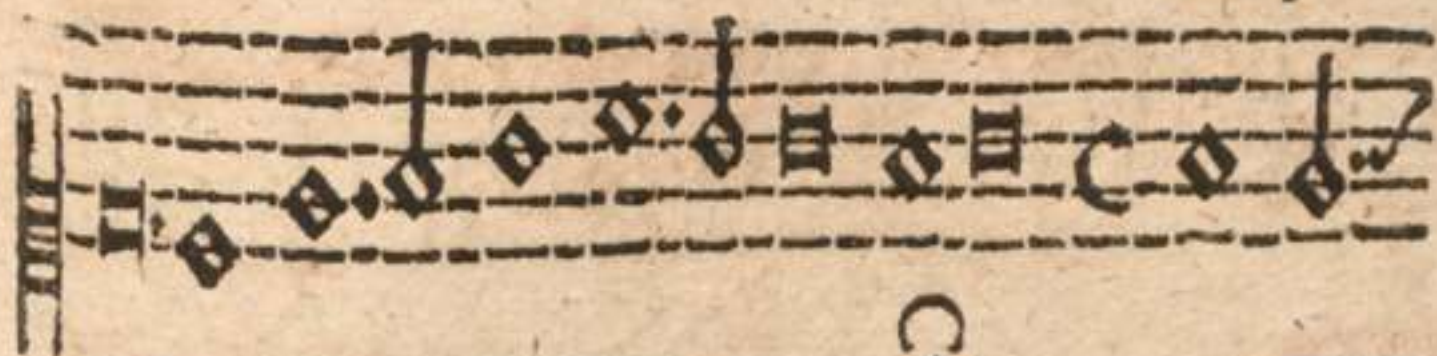
## Primum Exemplum duplæ Proportionis

Cantus.

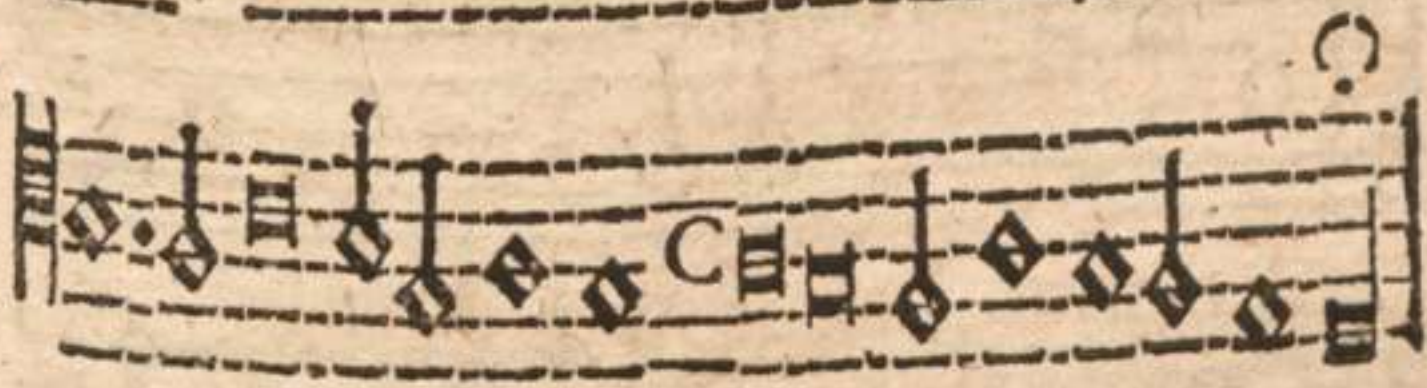
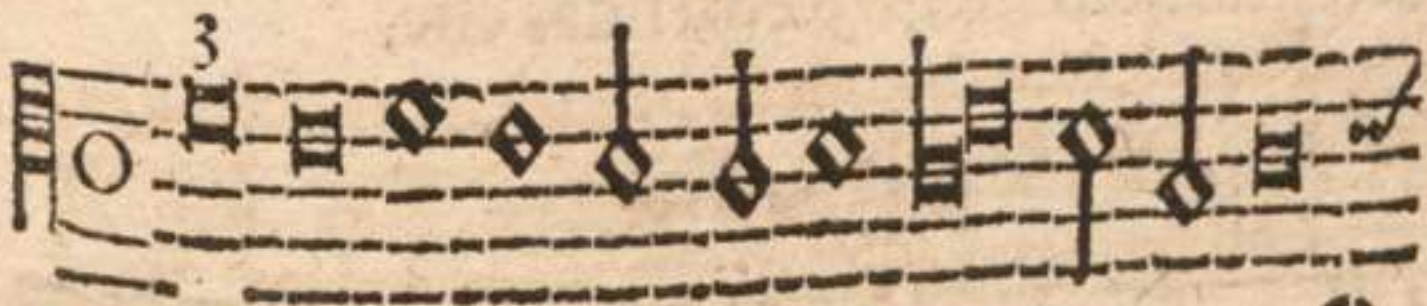


In hoc Cantu signum C destruit Propor-  
tionem, quam numeri sequentes rursus in-  
staurant.





Tenor.



Resolutio Cantus.

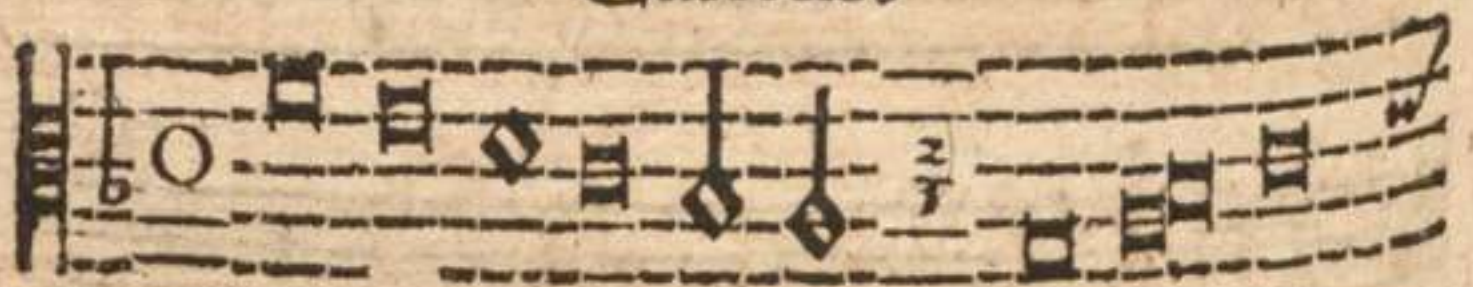






Obferuandum hoc in Proportionibus, quoties numeri proportionum non multo post inuerfo ordine ponuntur, femper eas in eo loco ceflare, Notulasq; fequentes rurfum ex primo figno, quod ante proportionis in- fcriptionem fuerat, cenfendas efle.

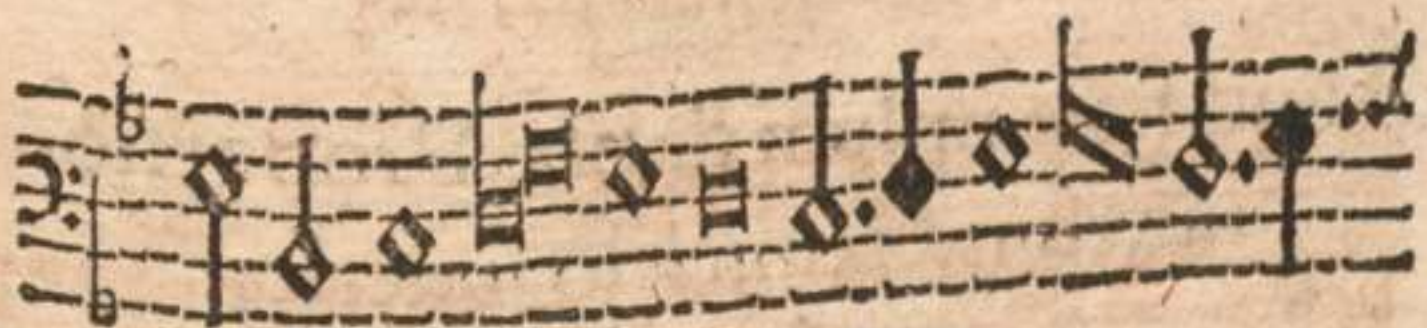
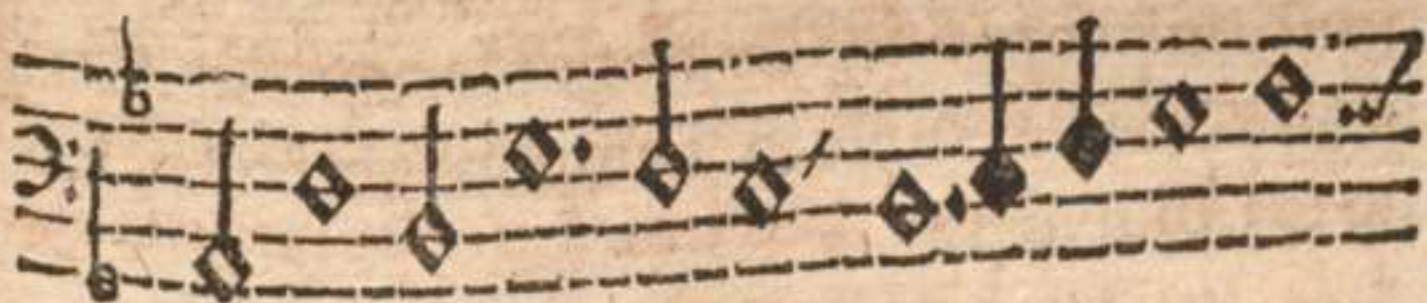
Cantus.



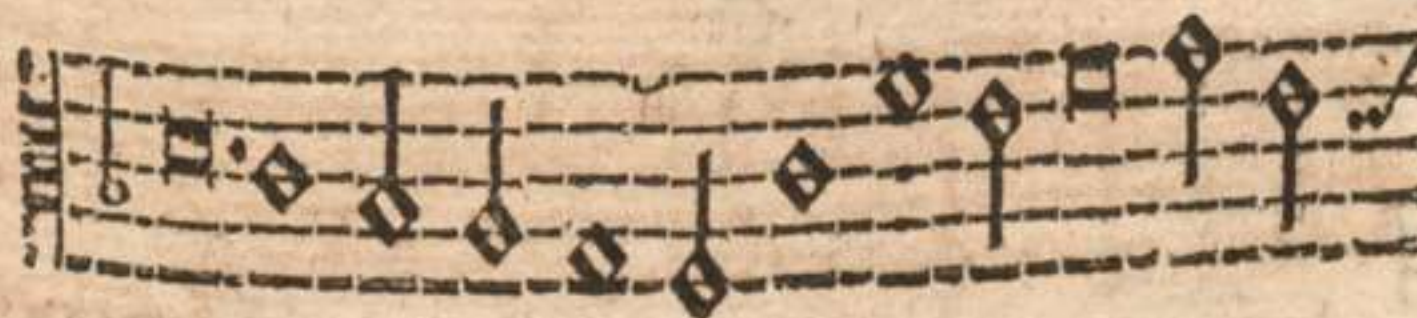
Tenor



## Tenor.



## Cantus Resolutus.







Excipiuntur à præcedenti regula, cum in aliqua Cantilena diuersa signa vel proportiones diuersæ ponuntur, tum enim cuiuslibet signi aut proportionis valor obseruandus. Cuius rei duo Exempla in Tempore perfecto, folio 173, inuenies.

Aliud Exemplum duplæ Proportio-  
nis, cum Hemiciclo inuerso,

Iosquini.

Cantus.



Tenor.

Bassus.

Resolutus Bassus.





Prolationem diminutam, quære supra folio 196.

Posuerunt quoq; Musici nonnunquam in Proportione dupla notulas nigras, Hemio-  
liæ proportioni magis subiectas, cum tamen  
decentius esset, absque denigratione signare.  
Sed hac licentia quoq; vsus est H. Isaac in ver-  
su Introitus: Me expectant, &c.

Cantus,



Bassus



## Bassus.



## Cantus resolutus.



Quid sibi vult duplex numerus in  
 Proportionibus perpendi-  
 culariter positus?

Numera



Numerus superior ad Semibreues Notulas refertur, inferior autem Tactum numerat, At in Sesquialtera & Sesquitercia vterq; numerus notulas, neuter Tactus designat.

### Quid est Proportio Tripla?

In qua Breuis perfecta, aut tres Semibreues vni tactui adaptantur.

### Quibus signis cognoscitur Proportio Tripla?

Per duos numeros transuersè conscriptos, quorum superior inferiorem ter in se continet: hoc modo  $\frac{3}{1}$ ,  $\frac{6}{2}$ ,  $\frac{9}{3}$ ,  $\frac{12}{4}$ , vel cum numeri circulis adscribuntur O<sub>3</sub>, C<sub>3</sub>.

### Exemplum Proportionis Triplæ.

Cantus.





Tenor.



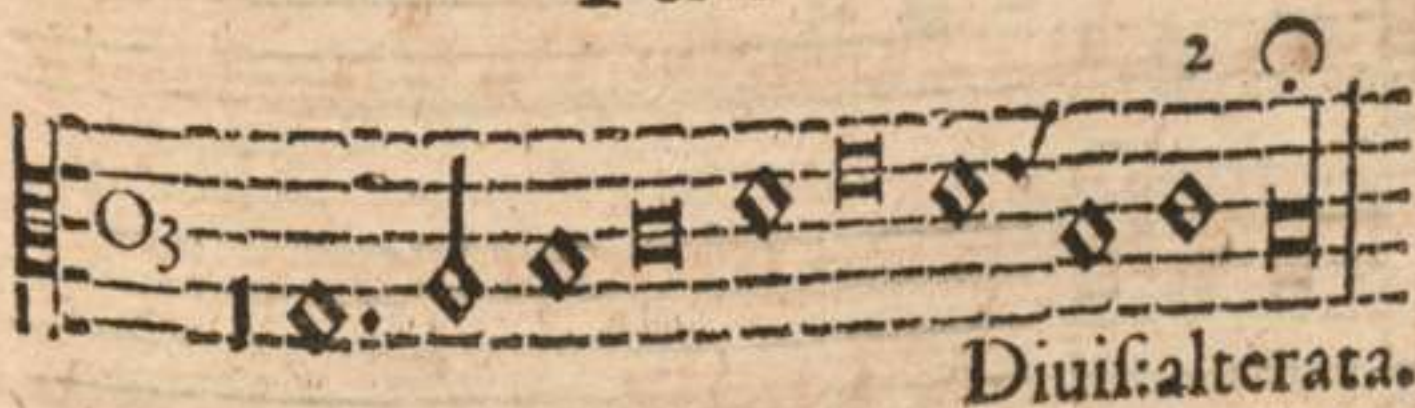
Aliud Okhenhemñ.

Cantus.



Diuis: alterata.

Tenor.



Diuis: alterata.

Bassus.



Tertium



# Tertium Exemplum Proportio- nis Triplæ.

## Cantus.

The Cantus section consists of two systems of musical notation. The first system features a vocal line on a five-line staff with a treble clef and a common time signature (C). The notation includes a '3' over the first measure, indicating a triplet. The notes are square-shaped, and the staff concludes with a fermata. The word 'Alterata.' is written below the staff. The second system is a lute tablature on a six-line staff with a bass clef. It begins with a 'C' above the staff, indicating the C-clef. The notes are square-shaped and placed on the lines of the staff. Above the staff, there are rhythmic markings: '2/2/2/' followed by a bar line, then '2' above a measure, another bar line, and finally '2' above a measure. The word 'Alterata.' is written below the staff.

## Tenor.

The Tenor section consists of a single system of musical notation on a five-line staff with a bass clef and a common time signature (C). The notation includes a '3' over the first measure, indicating a triplet. The notes are square-shaped, and the staff concludes with a fermata.





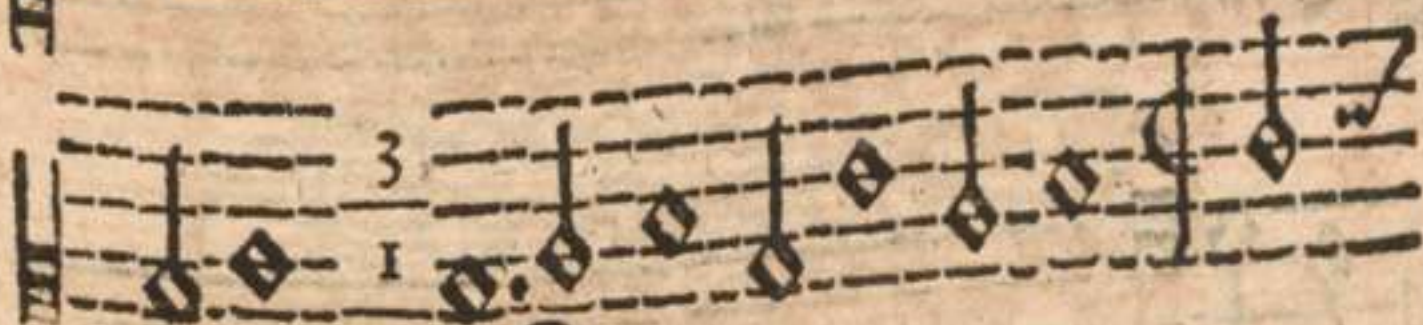
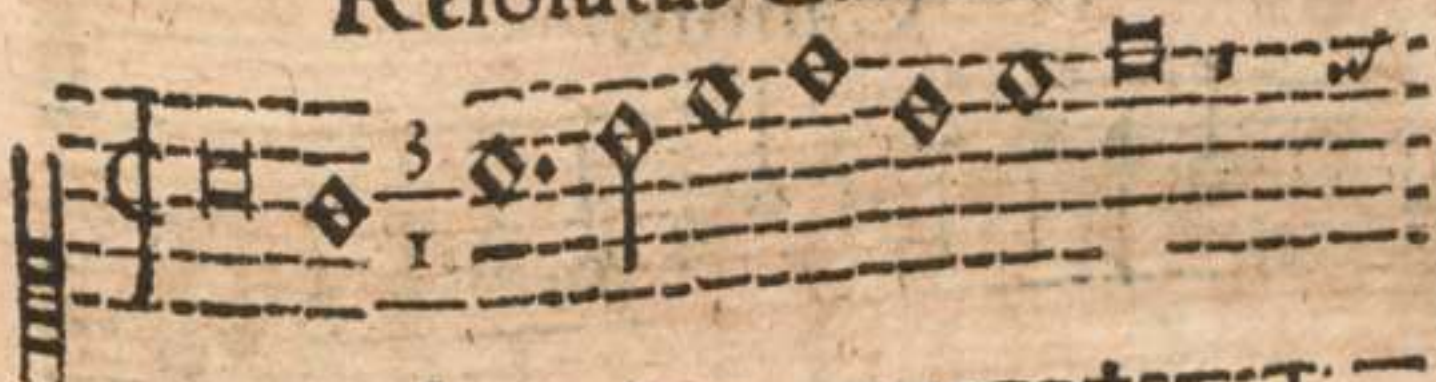








### Resolutus Cantus.



### Quid est Proportio quadrupla?

In qua quatuor Semibreues vni tactui accinuntur, huius signa sunt:  $\frac{4}{1}$   $\frac{8}{2}$   $\frac{12}{3}$   $\frac{16}{4}$ .



T 3

Primum



# Primum Exemplum quatuor duplex.

## Cantus.



## Tenor.



Cantus



## Cantus Resolutus.



Secundum Exemplum Quadruplae,  
 vbi quadrupla destruitur per Sub-  
 quadruplam, nullo intertur-  
 bante signo.

T 4 Cantus



Cantus primus.



Cantus



Cantus secundus.

The musical score consists of seven systems of staves. The first system has a single staff with a C-clef and a common time signature. The second system has a single staff with a C-clef. The third system has two staves, with a 4/1 time signature on the upper staff. The fourth system has a single staff with a C-clef. The fifth system has a single staff with a C-clef. The sixth system has a single staff with a C-clef. The seventh system has two staves, with a C-clef on the upper staff. The notation includes various note values, rests, and clefs.

Sequitur Resolutio.

T S

Cano







## Cantus secundus Resolutus.



Quid



Quid est Proportio Ses-  
quialtera?

In qua tres Minimæ, aut Semibreuis &  
Minima vni tactui accinuntur.

Quot modis cognoscitur Ses-  
quialtera?

Primò, per duos numeros, transuersè con-  
scriptos, quorum superior sesqui inferiorem  
continet, ita  $\frac{3}{2}$ .  $\frac{5}{4}$ .  $\frac{9}{8}$ .  $\frac{1^2}{2}$ .  $\circ \frac{7}{2}$ .  $\odot \frac{7}{2}$ .  $\odot \frac{7}{2}$ .

Exemplum Sesquialteræ, Ludo-  
uici Senflij.

Cantus.



Altus.





Tenor.



Bassus.





Aliud Exemplum Sesquialteræ deni-  
gratæ, Ioannis Ghisellini, ex Mis-  
sa de les Armes.

Cantus.



Tenor.







## Bassus.



### Quid est Hemiolia Proportio ?

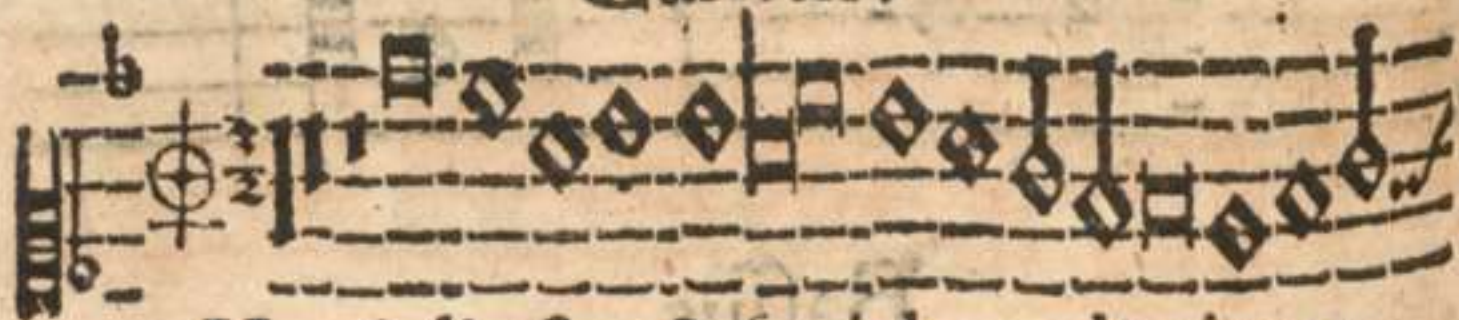
Eadem plane est cum Sesquialtera, nisi quòd ea, propter nigredinem, plus agilitatis habet, quam albedo. Nonnunq; etiam simplicem contra punctum refert.

### Exemplum Ioannis Ghiselinii.

Cantus



## Cantus.



Hemiolia siue Sesquialtera diminuta,



## Altus.



Tripla integra.





Tenor.



Hemiolia Prolationis.



Bassus.



Hemiolia Temporis.



V

Tenor



## Resolutus Tenor.



## Aliud Exemplum Hemioliæ.

## Cantus.



Tenor



## Tenor.



## Bassus.



Aliud Exemplum, in quo notularum  
repletio contrapunctum  
refert.

V 2

Cano



Cantus.



Ecce A due-

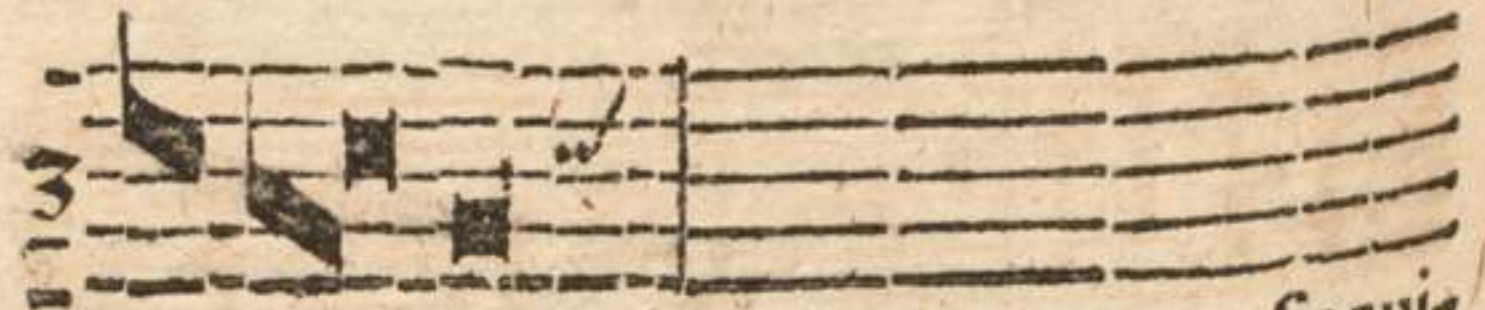


nit dominator Dominus.

Tenor.



Bassus.

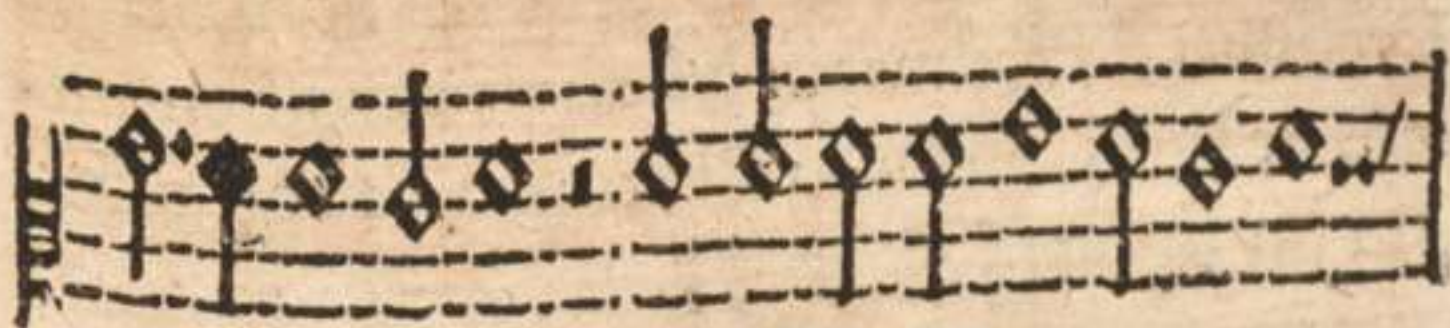


Sequi-



Sequitur Resolutio:

Cantus resolutus.



Resolutus Tenor.



Resolutus Bassus.



V 3

Quid

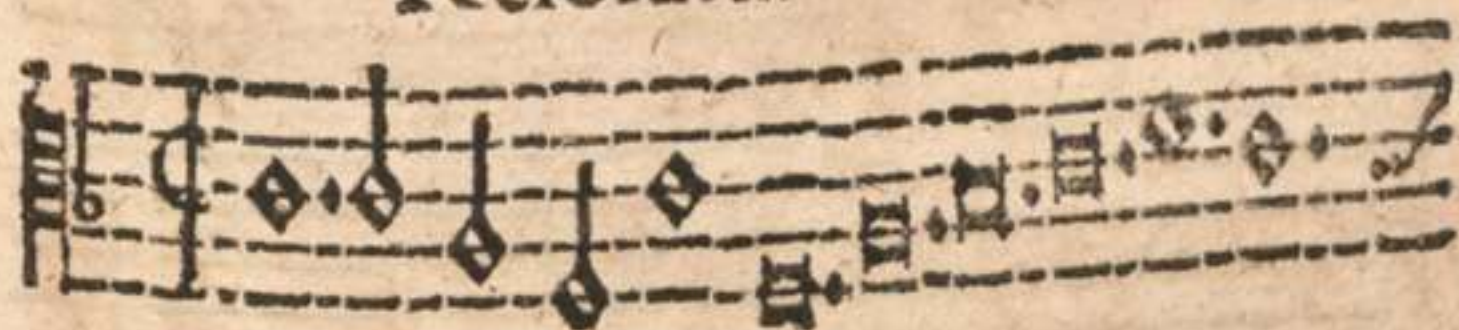








Resolutus Tenor.



Aliud Exemplum.

v 4 Cantus



Cantus:

The Cantus section consists of two staves. The upper staff is a vocal line in G-clef with a 4/4 time signature. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The lower staff is a lute accompaniment line in C-clef. It begins with a C-clef on the first line, a key signature of one flat, and a 4/4 time signature. The accompaniment features a series of chords and single notes, including a quarter note G4, a quarter note A4, and a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. A common time signature 'C' is placed above the staff at the end of the first measure.

Altus.

The Altus section consists of two staves. The upper staff is a vocal line in C-clef with a 4/4 time signature. It begins with a C-clef on the first line, a key signature of one flat, and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The lower staff is a lute accompaniment line in C-clef. It begins with a C-clef on the first line, a key signature of one flat, and a 4/4 time signature. The accompaniment features a series of chords and single notes, including a quarter note G4, a quarter note A4, and a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. A common time signature 'C' is placed above the staff at the end of the first measure.

Tenor.

The Tenor section consists of two staves. The upper staff is a vocal line in C-clef with a 4/4 time signature. It begins with a C-clef on the first line, a key signature of one flat, and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The lower staff is a lute accompaniment line in C-clef. It begins with a C-clef on the first line, a key signature of one flat, and a 4/4 time signature. The accompaniment features a series of chords and single notes, including a quarter note G4, a quarter note A4, and a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. A common time signature 'C' is placed above the staff at the end of the first measure.

Bassus



Bassus.

The first system of music for the Bassus part consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a 4/4 time signature. The music is written in a style characteristic of 17th-century manuscript notation, featuring various note values and rests.

Sequitur Resolutio.

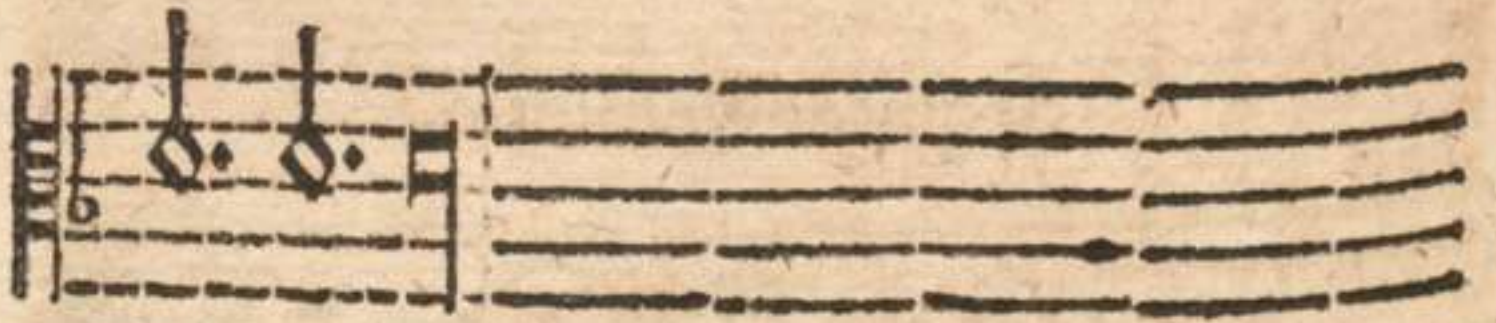
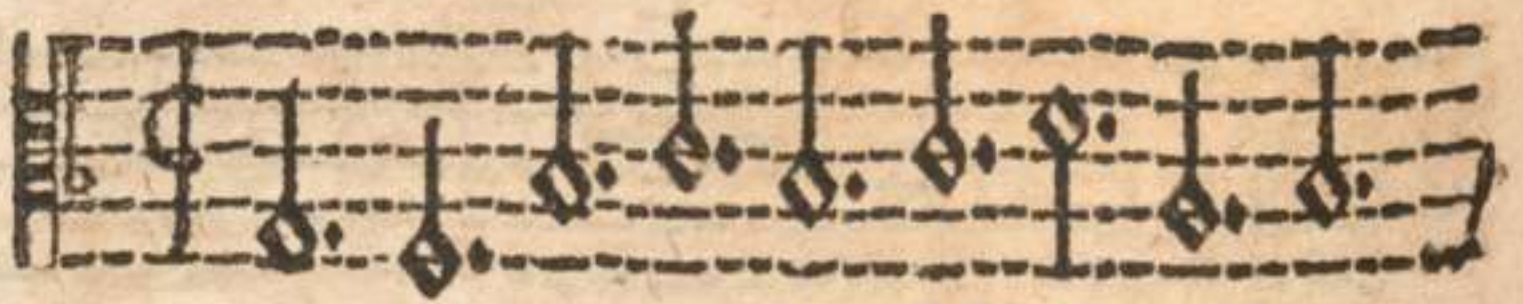
Cantus Resolutus.

The second system of music, titled 'Cantus Resolutus', consists of three staves. The upper two staves begin with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and a common time signature (C). The notation is similar to the first system, showing a sequence of notes and rests across the staves.

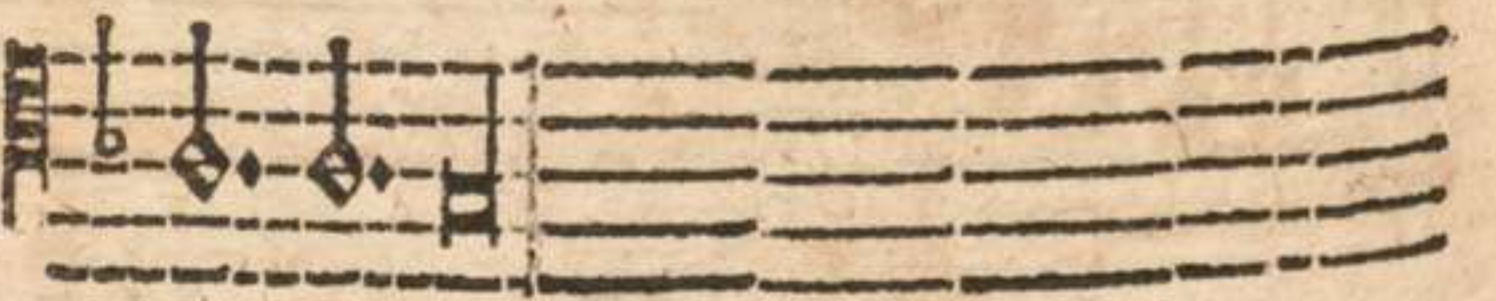
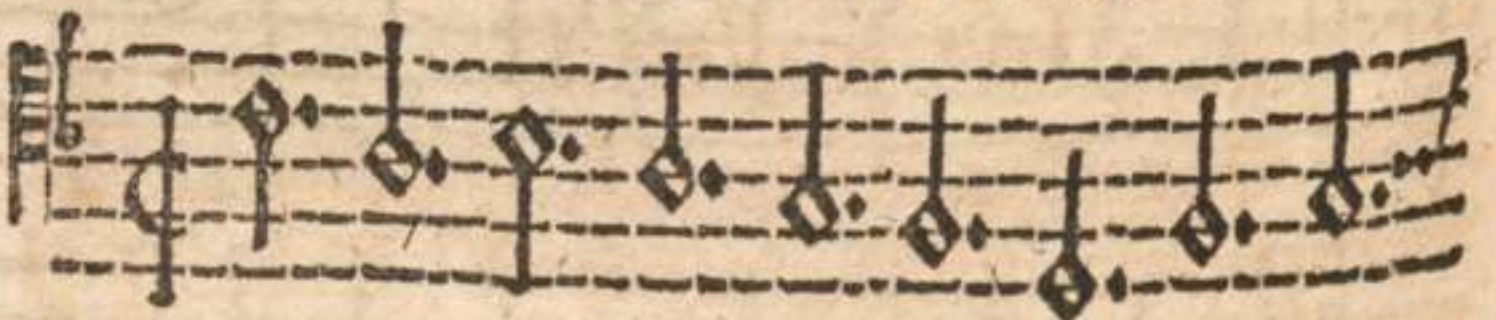
V S Altus



## Altus Resolutus.



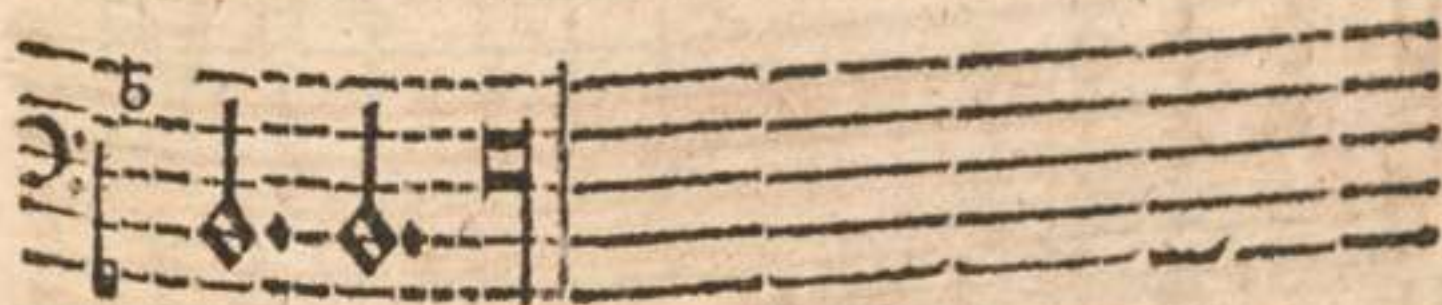
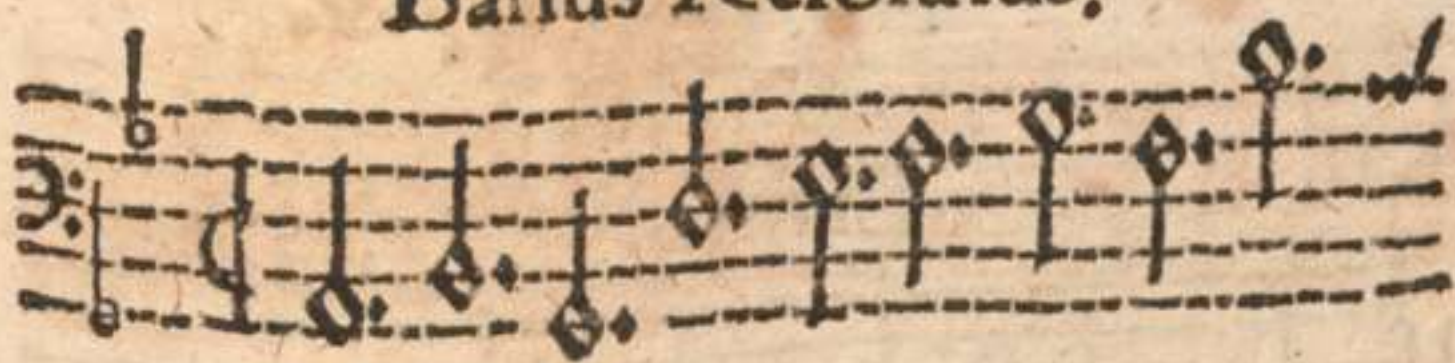
## Tenor Resolutus.



Bassus.



## Bassus Resolutus.



Quæ sunt Proportiones Minoris  
Inæqualitatis ?

Quæ superiorem inscriptionis nume-  
rum minorem habent inferiore. Cuiusmodi  
sunt: Subdupla, Subtripla, Subquadrupla, &c.

Quid est Proportio Sub-  
dupla ?

Quæ omnibus notis ac pausis dimidium  
valoris addit, vt  $\frac{1}{2}$ ,  $\frac{2}{4}$ ,  $\frac{3}{8}$ .

Exem.



## Exemplum Subduplæ.

## Cantus.

The Cantus section consists of four staves of mensural notation. The first staff begins with a treble clef and a common time signature (C). The notes are diamond-shaped with stems, and some have flags. The second staff continues the melody. The third staff also continues the melody. The fourth staff concludes the Cantus part with a final cadence.

## Tenor.

The Tenor section consists of a single staff of mensural notation. It begins with a treble clef and a common time signature (C). The notes are diamond-shaped with stems, and some have flags. The staff concludes with a final cadence.

Tenor habet Subduplam.

Bass



## Bassus.



## Resolutus Tenor.



## Aliud Exemplum.

Cantus



Cantus.

Top staff of musical notation for the Cantus part, featuring a treble clef, a common time signature (C), and a 2/2 time signature. The notes are diamond-shaped and include a fermata over the final note.

Subdupla.

Bottom staff of musical notation for the Subdupla part, featuring a bass clef and a common time signature (C). The notes are diamond-shaped.

Tenor.

Top staff of musical notation for the Tenor part, featuring a treble clef and a common time signature (C). The notes are diamond-shaped and include a fermata over the final note.

Bottom staff of musical notation for the Tenor part, featuring a bass clef and a common time signature (C). The notes are diamond-shaped.

Resolutus Cantus.

Top staff of musical notation for the Resolutus Cantus part, featuring a treble clef and a common time signature (C). The notes are diamond-shaped and include a fermata over the final note.

Bottom staff of musical notation for the Resolutus Cantus part, featuring a bass clef and a common time signature (C). The notes are diamond-shaped.

Quid

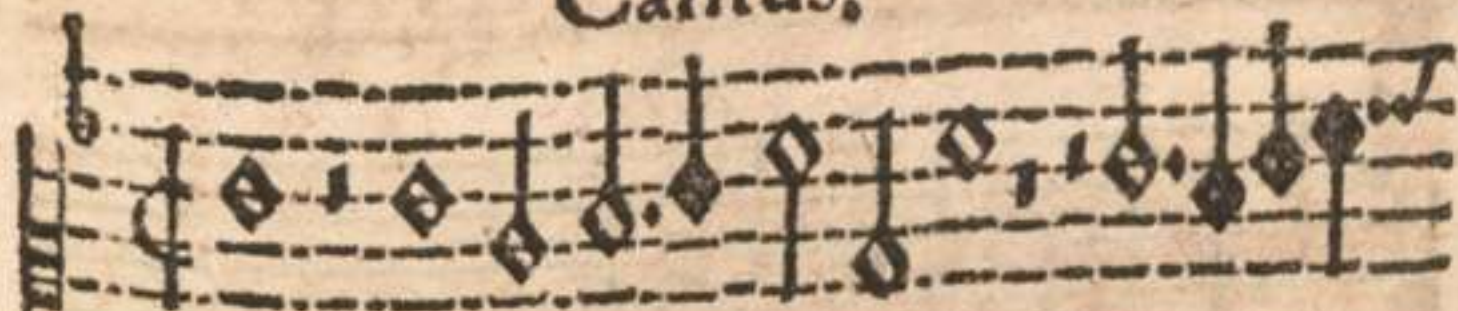


# Quid, est Proportio Sub- tripla?

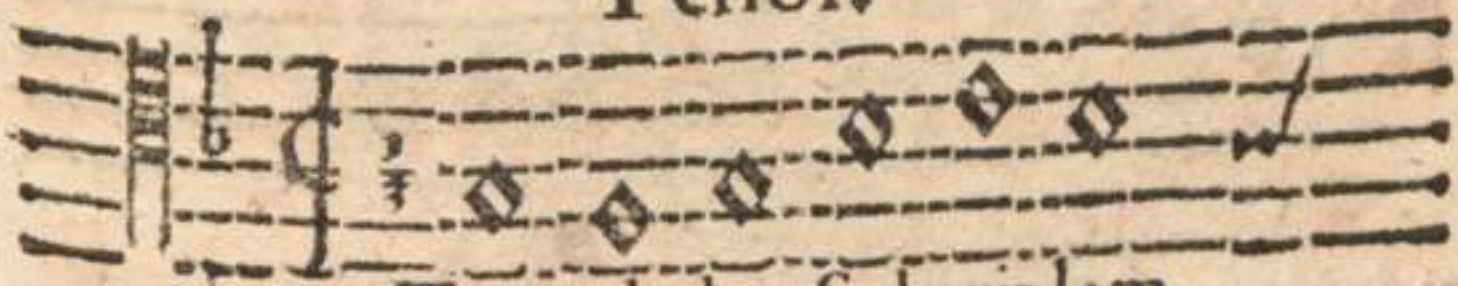
Quæ omnes Pausas ac Notas triplicat,  
signatur hoc modo:  $\frac{1}{3}$ ,  $\frac{2}{3}$ ,  $\frac{3}{3}$ ,  $\frac{4}{3}$ .

## Exemplum Subtriplæ.

Cantus.



Tenor.



Tenor habet Subtriplam.

Bassus.





## Residuum Cantus.

The 'Residuum Cantus' section consists of three staves of music. The first two staves are vocal lines, and the third is a basso continuo line. The notation is in a historical style, using diamond-shaped notes and stems. The first staff begins with a treble clef and a common time signature. The second staff begins with a soprano clef and a common time signature. The third staff begins with a bass clef and a common time signature. The music is written in a single system, with a bar line at the end of the third staff.

## Residuum Tenoris.

The 'Residuum Tenoris' section consists of a single staff of music. The notation is in a historical style, using diamond-shaped notes and stems. The staff begins with a tenor clef and a common time signature. The music is written in a single system, with a bar line at the end of the staff.

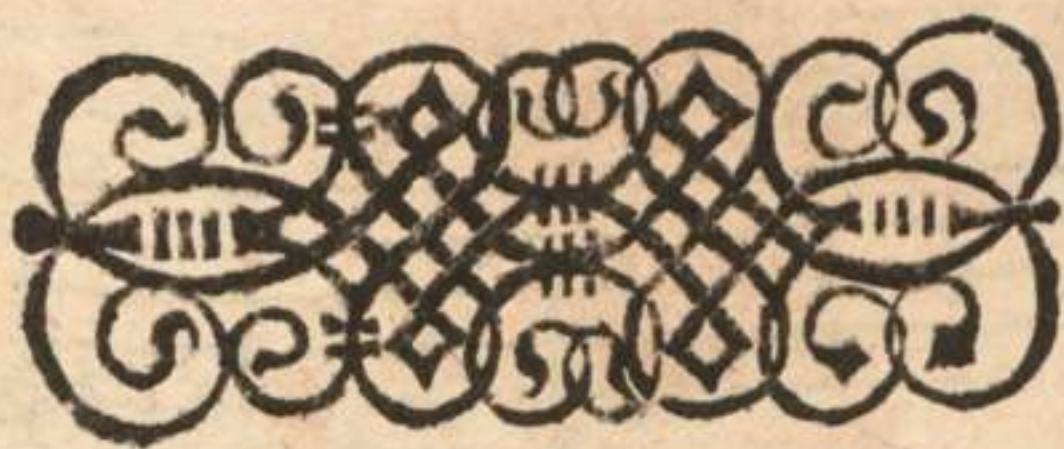
## Residuum Bassi.

The 'Residuum Bassi' section consists of a single staff of music. The notation is in a historical style, using diamond-shaped notes and stems. The staff begins with a bass clef and a common time signature. The music is written in a single system, with a bar line at the end of the staff.

Rolo.



## Resolutio Tenoris.



Quid est Proportio Sub-  
quadrupla ?

Quæ omnes Pausas ac Notas quadru-  
plicat, huius signa sunt:  $\frac{1}{4}$ ,  $\frac{2}{8}$ ,  $\frac{3}{12}$ ,  $\frac{4}{16}$

Exemplum Subqua-  
druplæ ?

X

Can.



Cantus.

Cantus habet Subquadruplam,

The first staff of music for the Cantus part, written in a 3/4 time signature. It begins with a treble clef and a key signature of one flat. The melody consists of a series of notes: a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and an eighth note. The lyrics 'Cantus habet Subquadruplam,' are written below the staff.

The second staff of music for the Cantus part, continuing the melody from the first staff. It features a similar rhythmic pattern of notes and rests.

Tenor.

The first staff of music for the Tenor part, written in a 3/4 time signature. It begins with a treble clef and a key signature of one flat. The melody consists of a series of notes: a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and an eighth note.

The second staff of music for the Tenor part, continuing the melody from the first staff. It features a similar rhythmic pattern of notes and rests.

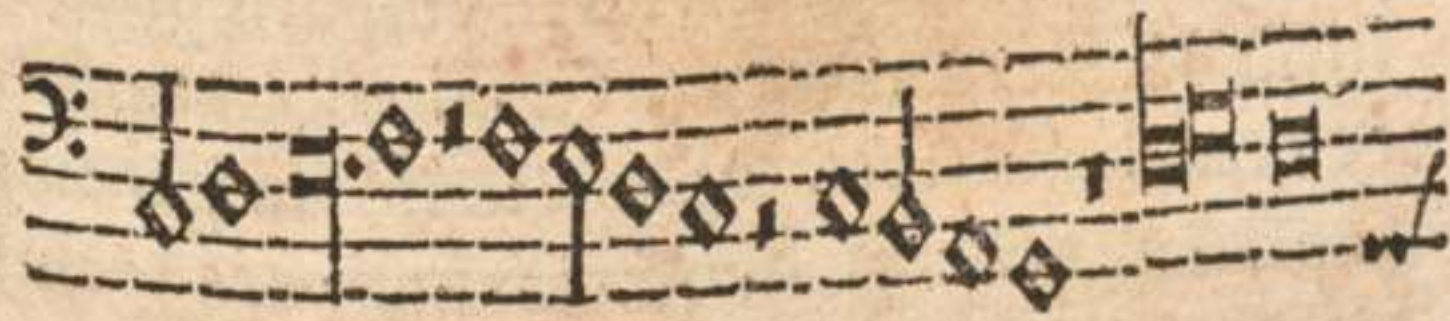
The third staff of music for the Tenor part, continuing the melody from the second staff. It features a similar rhythmic pattern of notes and rests.

The fourth staff of music for the Tenor part, continuing the melody from the third staff. It features a similar rhythmic pattern of notes and rests.





Bassus.





## Cantus Resolutus.



Hæc sufficiant de utroq; genere proportionum, Augmentium scilicet, & Diminuentium, quarum receptior usus in vulgatis probatissimorum Musicorum Cantionibus existit, & quas huius artis studiosi tantò diligentius obseruare debent, quod maxima pars totius Augmentationis & Diminutionis ex his pro-  
manat.

## CAPVT DVODECIMVM, de Alteratione.

### Quid est Alteratio?

Est proprii valoris alicuius Notæ duplicatio



catio, quæ fit, quando in Tempore perfecto  
duæ supersunt ultra ternarium numerum.

Quot sunt Notæ Alterabiles?

Quatuor,

Longa, Breuis, Semibreuis, & Mini-

ma.

In quibus signis Alterantur hæ  
quatuor Notæ?

Longa	} altera- tur in	(Modo maiore pfecto O <sub>3</sub> )
Breuis		(Modo minore pfecto O <sub>2</sub> )
Semibreuis		(Tempore perfecto O)
Minima		(Prolatione perfecta ⊙)

27    27    9/18/27    6/6/2/4/6

O<sub>3</sub>    O<sub>2</sub>

Modus maior perfectus.    Modus minor per-  
fectus.

3/1/2/3    3/1/2/3

O    ⊙

Tempus perfectum.    Prolatio perfecta.

X 3

Quare



## Quare inuenta est Alteratio ?

Vt ternaria ratio, Modo, Tempore ac Prolatione constaret, quia Tempus perfectum semper requirit ternarium numerum, sicut Imperfectum binarium.

## In quam Notam cadit Al- teratio ?

Non in primam, quæ sequitur punctum, sed in secundam, vt videre licet ex præscripto exemplo.

## Quot sunt Regulæ Alte- rationis ?

Tres.

### Prima.

Quando in	Modo	Tempore	Prolatione perfecta	(Maiore) (Minore)	perfecta duæ	(Longæ) Breues Semibre ues (Minimæ)	super sunt vltimæ ternariū numerū alteratur secunda
-----------	------	---------	---------------------	----------------------	-----------------	-------------------------------------------------	-----------------------------------------------------------

### Secunda.

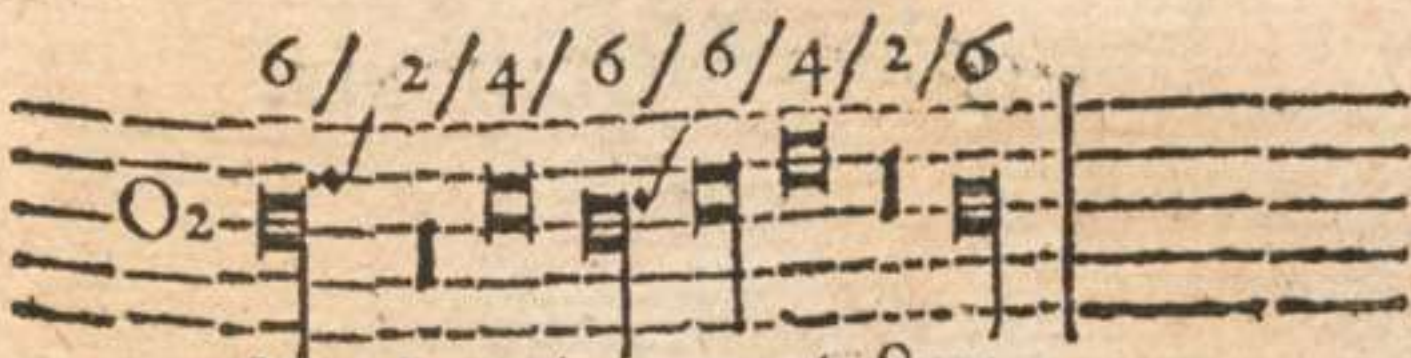
Quando inter duas perfectas figuras pau-  
sa



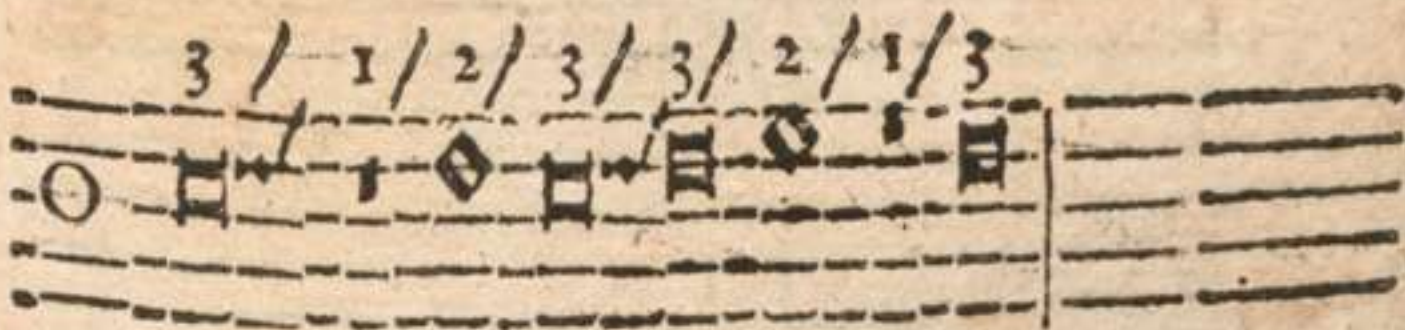
sa cum sua Nota æquivalente ponitur, siue  
 præcedat Paula Notam, siue sequatur, semper  
 Nota alteratur, quia Pausæ non alterantur,  
 hoc modo:



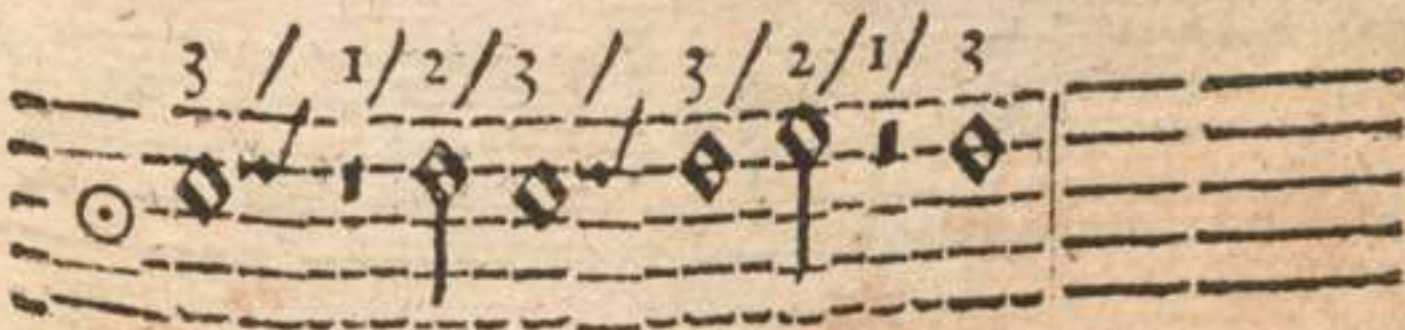
Modus maior perfectus.



Modus minor perfectus.



Tempus perfectum.



Prolatio perfecta.

X 4

Tercio



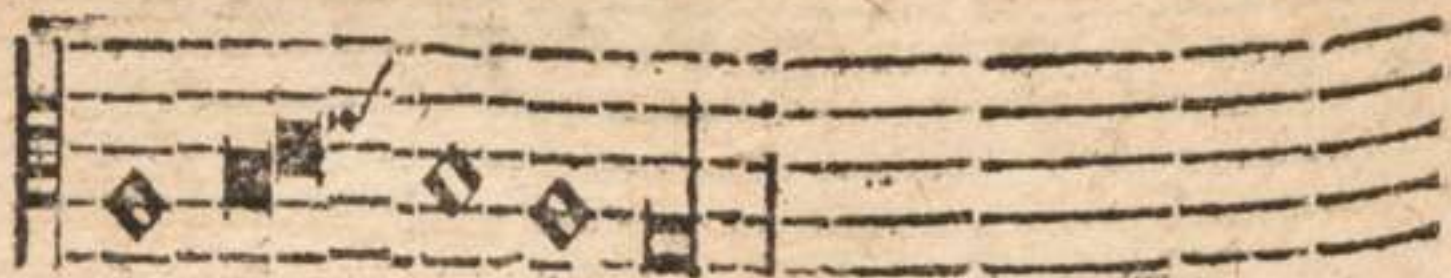
## Tertia.

Quoties Semibreuis ligatura, intra duas Breues, in Tempore perfecto concluditur, semper posterior pars Ligaturæ duplicatur, hoc modo:



## Exemplum Alterationis.

## Tenor.

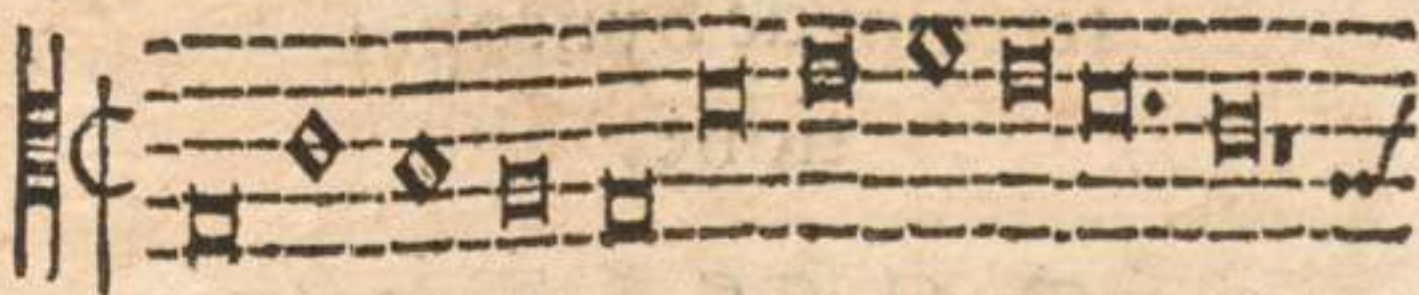


## Bassus.

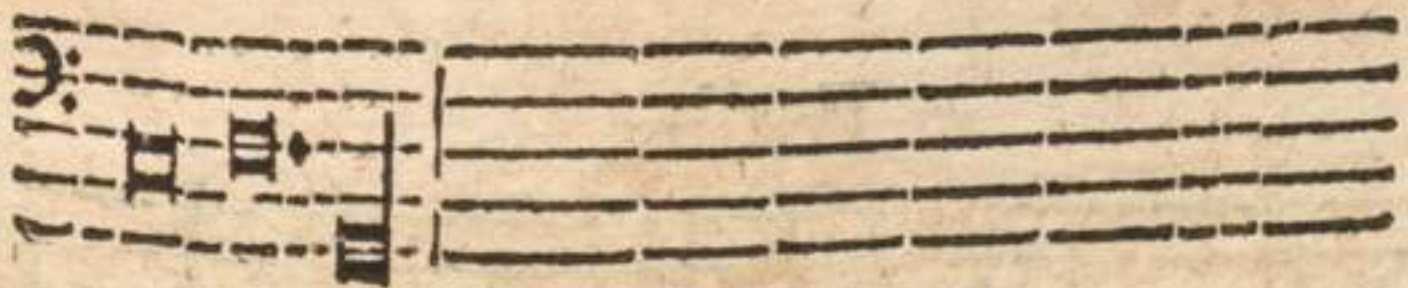




## Resolutio Tenoris.



## Resolutio Bassi.



Plura Alterationis Exempla quere supra in Tempore perfecto, folio 173. & in Proportione perfecta folio 196. Item in Tripla Proportione folio 273.

X 5

CA.



## CAPVT DECIMVM.

tertium, de Syncopa-  
tione.

## Quid est Syncopa?

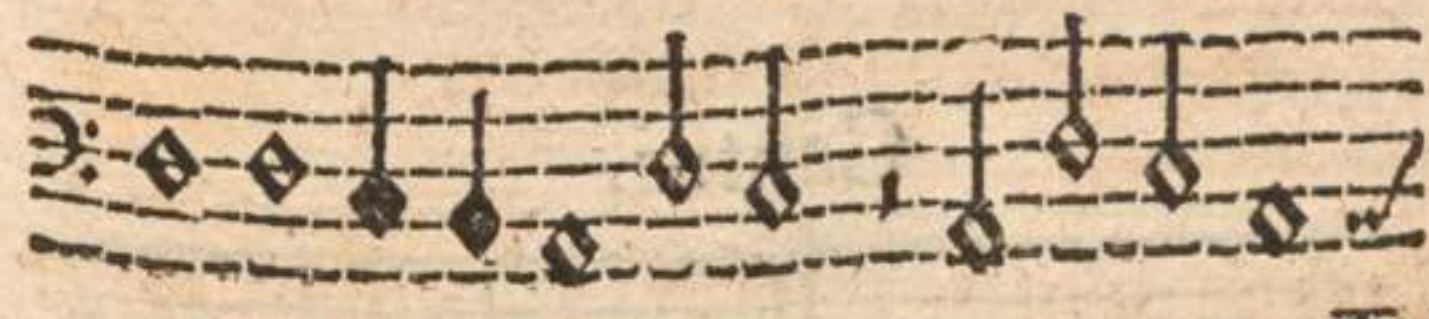
Syncopen vocant, quoties Notulæ mi-  
nores per maiores separatae ad sese inuicem  
reducuntur. Ea Cantui valde familiaris, mag-  
nam venustatem adfert, si quis ea rectè vtatur:  
Fit autem Syncopa tam in ternaria Notula-  
rum dimensione, quàm in binaria.

Exemplum de ternaria Notularum  
dimensione, Anthonij  
Brumelij.

Bassus.







Tenor.



In hoc Tenore duæ Minimæ Syncopatæ ad vltimam Breuem, quam à fronte prima Minima, à tergo secunda imperficiunt, manentibus interim omnibus Semibreuib. perfectis. Resol.



## Resolutus Tenor.



Exemplum Syncopæ in binaria No-  
tularum connumeratione, seu in  
Tempore imperfecto, Io-  
han: Ghiselinus.

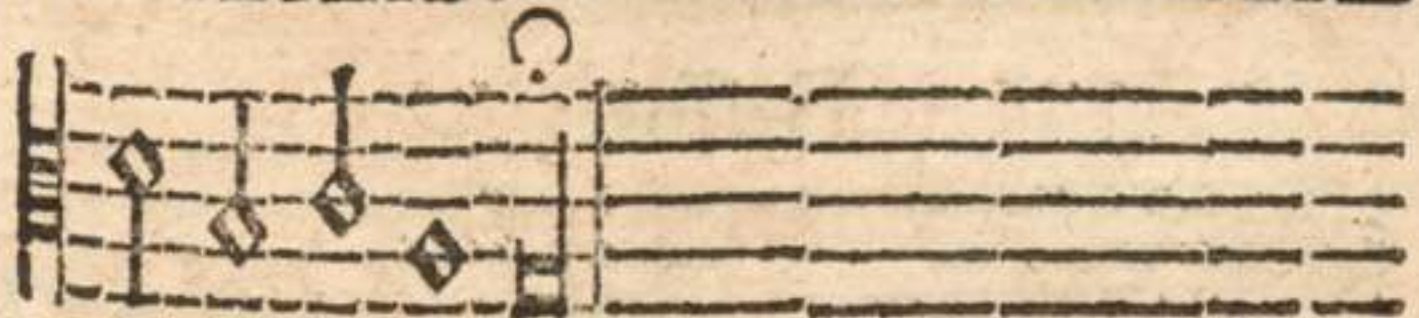
## Cantus.



Tenor



## Tenor.



## Bassus.



Item Iacobus Obrecht Minima ultra  
 Longas ac Breues posita Synco-  
 pationem constituit, in Missa  
 Iene demande,



## Tenor.



## Bassus.



Aliud Exemplum Syncopæ Propor-  
tionis Triplæ, Iosquini, in Mo-  
teta, Gaude virgo, &c.

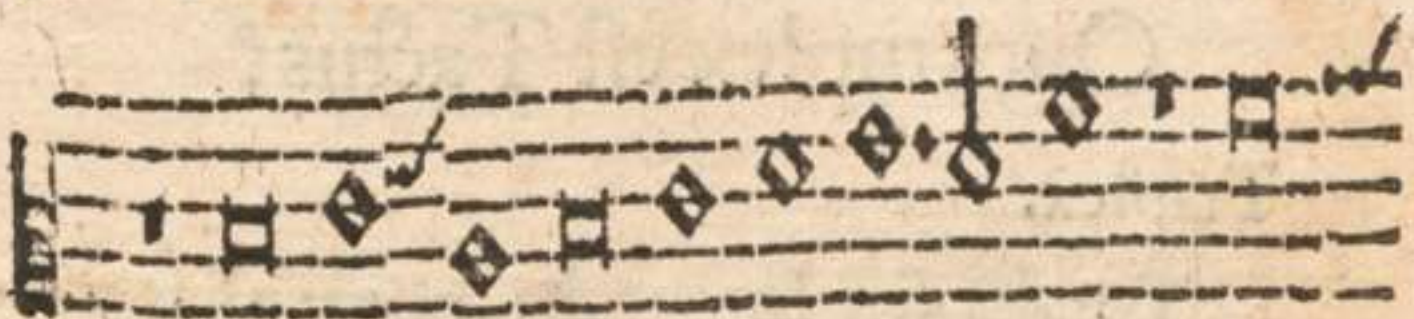
## Cantus,







Altus.



Tenor.



Bassus.



CA.



## CAPVT DECIMVM.

quartum, de Cantus mensura  
ra seu Tactu.

Quid est Tactus?

Tactus est motio successiua in Cantu,  
mensuræ æqualitatem dirigens.

Quotplex est Tactus?

Triples.

Totalis seu Integralis, quem alias ma-  
iorem vocant, qui Breuem imperfectam, aut  
duas Semibreues, tactu non diminuto men-  
surat.



Generalis seu vulgaris, quem alias mi-  
norem vocant, Semibreuem aut duas Mini-  
mas tactu comprehendit.



Specia-







## Regula Catholica.

Vt omnis Augmentatio ac Diminutio quantitatis Notularum, ad essentialem Semibrevis notæ integrum tactum relatiuè intelligi & æstimari debet: ita quoq; omnia signa, omnesq; Proportio numeros, ad hos Temporis non diminutos circulos O, C, appendere oportebit.

Quid est signum Musicum?

Est figura quædam Cantui præposita, Modum, Tempus & Prolationem indicans.

Quotuplicia sunt signa Musica?

Triplicia. Alia enim augent essentialem Notularum valorem: Alia autem diminuunt alia eundem conseruant. Quorum omnium differentiam & naturam ex subscriptis rotulis facile est deprehendere.

Signa Essentialia sunt Tempus perfectum & imperfectum.

	$12/$	$6/$	$3/$	$1/$	$\frac{3}{2}/$	$\frac{1}{4}/$	$\frac{1}{8}/$	$\frac{1}{16}$
O								
C								
	8	4	2	1				

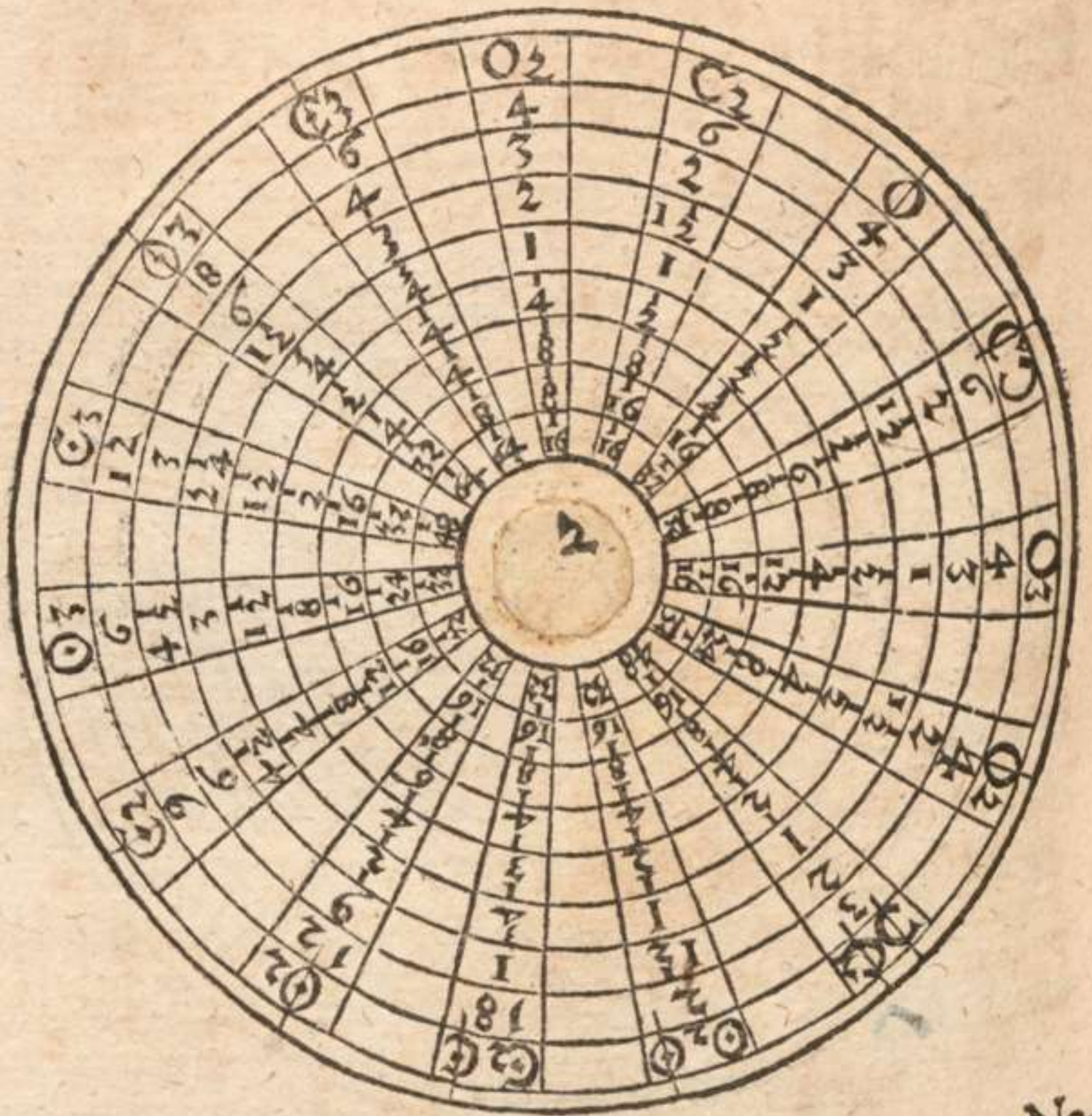
Rotula







Rotula signorum Diminuentium  
notularum valorem.



Placuit etiam illam signorum varietatem, Notularumq; secundum ea, Incrementum & Decrementum, propter paulas, quæ suis notulis æquivalent, ac ex earundem numero æstimatur, in plano describere.

Signa



# Signa Augmentia Notularum ac pau- sarum valorem.

Modus maior

Perfectus 27    9    3    1    1    1    1    1

Imperfectus 18    9    3    1

Detailed description: This block shows the notation for the 'Modus maior'. It consists of two staves, the upper one labeled 'O<sub>3</sub>' and the lower one 'C<sub>3</sub>'. Above the staves, the values for perfect signs are listed as 27, 9, 3, 1, 1, 1, 1, 1. Below the staves, the values for imperfect signs are listed as 18, 9, 3, 1. The notation includes various rhythmic symbols such as vertical lines, horizontal bars, and diamond shapes, some with stems.

Modus minor

Perfectus 12    6    3    1    1/2    1/4

Imperfectus 8    4    2    1

Detailed description: This block shows the notation for the 'Modus minor'. It consists of two staves, the upper one labeled 'O<sub>2</sub>' and the lower one 'C<sub>2</sub>'. Above the staves, the values for perfect signs are listed as 12, 6, 3, 1, 1/2, 1/4. Below the staves, the values for imperfect signs are listed as 8, 4, 2, 1. The notation includes various rhythmic symbols such as vertical lines, horizontal bars, and diamond shapes, some with stems.

Prolatio maior

Perfecta 36    18    9    3    1    1/2    1/4    1/8

Imperfecta 24    12    6    3    1

Detailed description: This block shows the notation for the 'Prolatio maior'. It consists of two staves, the upper one labeled 'O' and the lower one 'C'. Above the staves, the values for perfect signs are listed as 36, 18, 9, 3, 1, 1/2, 1/4, 1/8. Below the staves, the values for imperfect signs are listed as 24, 12, 6, 3, 1. The notation includes various rhythmic symbols such as vertical lines, horizontal bars, and diamond shapes, some with stems.

Prolatio minor

Perfecta 24    12    6    2    1    1/2    1/4    1/8

Imperfecta 12    8    4    2    1

Detailed description: This block shows the notation for the 'Prolatio minor'. It consists of two staves, the upper one labeled 'O' and the lower one 'C'. Above the staves, the values for perfect signs are listed as 24, 12, 6, 2, 1, 1/2, 1/4, 1/8. Below the staves, the values for imperfect signs are listed as 12, 8, 4, 2, 1. The notation includes various rhythmic symbols such as vertical lines, horizontal bars, and diamond shapes, some with stems.

Modus maior prolatus

Perfectus 81    27    9    3    1    1/2

Imperfectus 36    18    9    3    1

Y 3

Detailed description: This block shows the notation for the 'Modus maior prolatus'. It consists of two staves, the upper one labeled 'O<sub>3</sub>' and the lower one 'C<sub>2</sub>'. Above the staves, the values for perfect signs are listed as 81, 27, 9, 3, 1, 1/2. Below the staves, the values for imperfect signs are listed as 36, 18, 9, 3, 1. The notation includes various rhythmic symbols such as vertical lines, horizontal bars, and diamond shapes, some with stems. At the bottom of the block, there is a small 'Y' symbol followed by the number '3'.



Perfect<sup>o</sup> 36 18 6 3 1  $\frac{3}{2}$   $\frac{3}{4}$   $\frac{3}{8}$

Modus minor prolatissimus

Imperfect<sup>o</sup> 24 12 6 3 1

Detailed description: This block shows musical notation for the 'Modus minor prolatissimus'. It consists of two staves. The top staff is labeled 'Perfect<sup>o</sup>' and contains notes with values 36, 18, 6, 3, 1, 3/2, 3/4, and 3/8. The bottom staff is labeled 'Imperfect<sup>o</sup>' and contains notes with values 24, 12, 6, 3, and 1. The notes are represented by various symbols including circles and squares with stems, and some are filled with horizontal lines.

Cætera signa Augmentia valorem notularum ac pausarum, quere supra in Augmentatione ac Proportionibus Augmentibus, siue Minoris inæqualitatis.

Signa Diminuentia Notularum ac Pausarum valorem.

Perfect<sup>o</sup> 6 3 1  $\frac{1}{2}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{16}$   $\frac{1}{32}$

Modus minor Diminutissimus

Imperfect<sup>o</sup> 4 2 1  $\frac{1}{2}$

Detailed description: This block shows musical notation for the 'Modus minor Diminutissimus'. It consists of two staves. The top staff is labeled 'Perfect<sup>o</sup>' and contains notes with values 6, 3, 1, 1/2, 1/4, 1/8, 1/16, and 1/32. The bottom staff is labeled 'Imperfect<sup>o</sup>' and contains notes with values 4, 2, 1, and 1/2. The notes are represented by various symbols including circles and squares with stems, and some are filled with horizontal lines.

Perfectū 6 3  $1\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{4}$   $\frac{3}{8}$

Diminutum Tempus.

Imperfectū 4 2 1  $\frac{1}{2}$

Detailed description: This block shows musical notation for 'Diminutum Tempus'. It consists of two staves. The top staff is labeled 'Perfectū' and contains notes with values 6, 3, 1 1/2, 1/2, 1/4, and 3/8. The bottom staff is labeled 'Imperfectū' and contains notes with values 4, 2, 1, and 1/2. The notes are represented by various symbols including circles and squares with stems, and some are filled with horizontal lines.

Perfecti 3  $1\frac{1}{2}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{16}$   $\frac{3}{32}$   $\frac{1}{64}$

Diminutio duplex modis

Imperfecti 2 1  $\frac{3}{4}$   $\frac{1}{4}$

Detailed description: This block shows musical notation for 'Diminutio duplex modis'. It consists of two staves. The top staff is labeled 'Perfecti' and contains notes with values 3, 1 1/2, 3/4, 1/4, 1/8, 1/16, 3/32, and 1/64. The bottom staff is labeled 'Imperfecti' and contains notes with values 2, 1, 3/4, and 1/4. The notes are represented by various symbols including circles and squares with stems, and some are filled with horizontal lines.



Prolatio Diminuta:

Perfecta 18 9 4½ 1½ ½ ¼ ⅛ 1⁄16

Imperfecta 12 6 3 1½

Prolatio bis Diminuta:

Perfecta 9 4½ 2¼ ¾ ¼ ⅛ 1⁄16 1⁄32

Imperfecta 6 3 1½ ¾

Prolatio Diminuta in Triplo:

Perfecta 12 6 3 1 ½ ¼ ⅛ 1⁄16

Imperfecta 8 4 2 1

Diminutio Prolationis Diminuta in triplo:

Perfecta 6 3 1½ ½ ⅓ 1⁄12 1⁄24 1⁄48

Imperfecta 4 2 1 ½ ⅓

Temporis perfecti Diminutio in Triplo:

4 2 1 ⅓ ⅓ 1⁄12 1⁄24 1⁄48

Plura signa Diminuentia Notularum ac Paularum valorem, quere in Diminutione & in Proportionibus Diminuentibus, seu Maioris Inaequalitatis.

Y 4 Regu<sup>o</sup>



# Regulae de Signorum resolutionibus,

## Regula prima.

Essentialis valor.	}	O	}	resoluitur in	}	⊕	}	Omnes Notae
				minutionem		O <sub>2</sub>		starum figuras
		C				C <sub>2</sub>		duplicans.

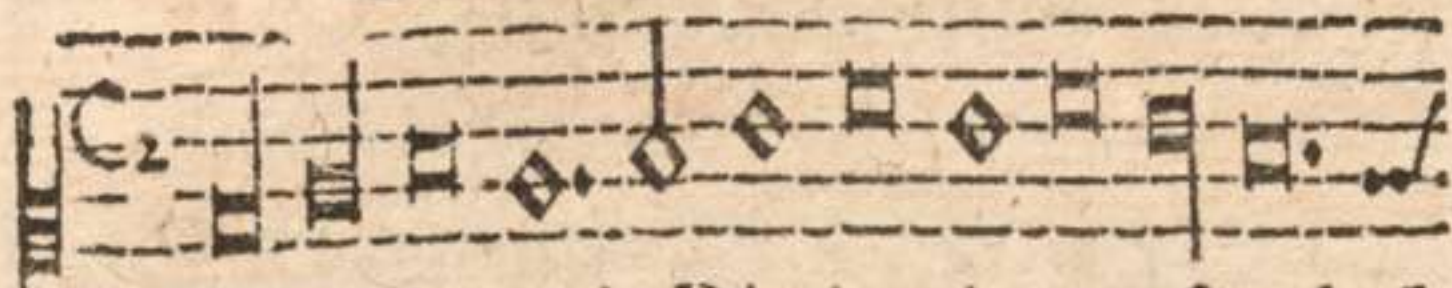
## Exemplum ex Franchino.

### Cantus.

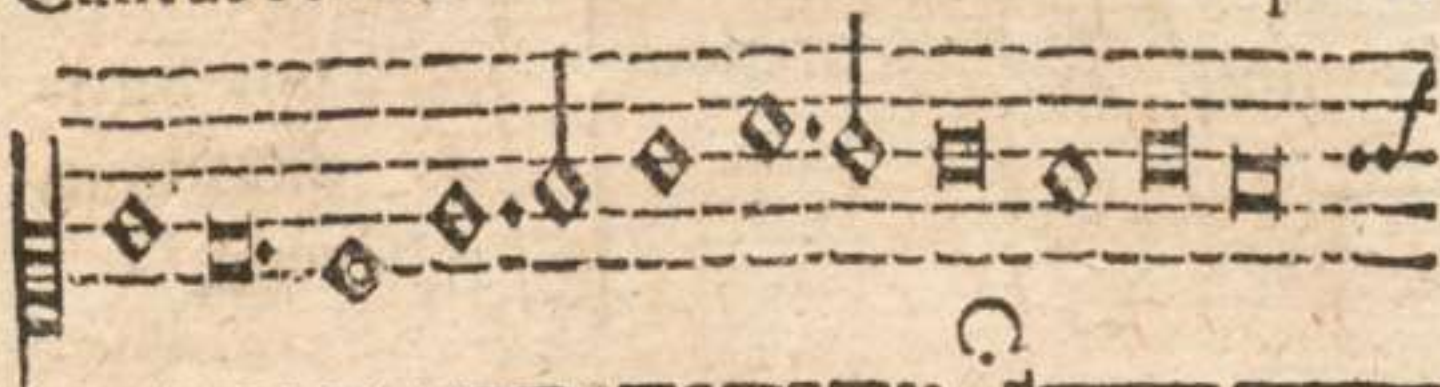
Essentialis valor.



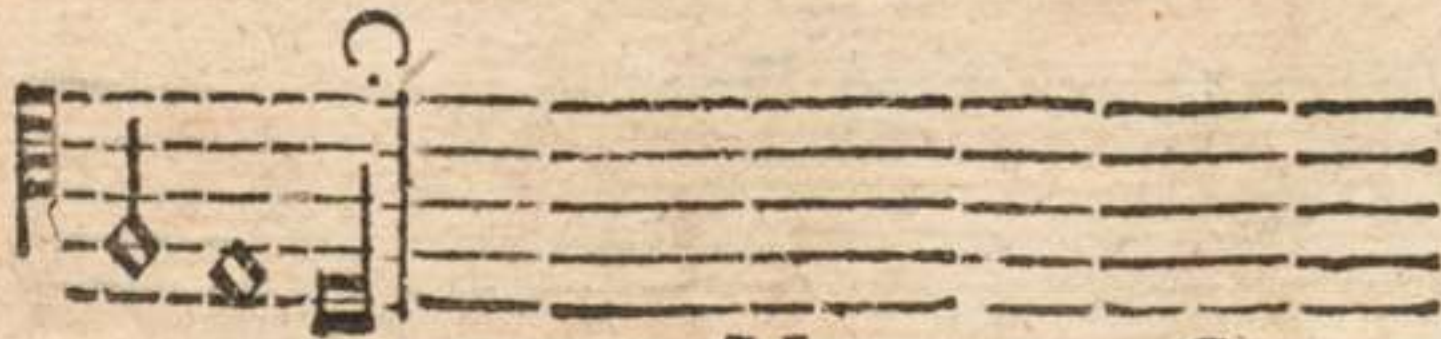
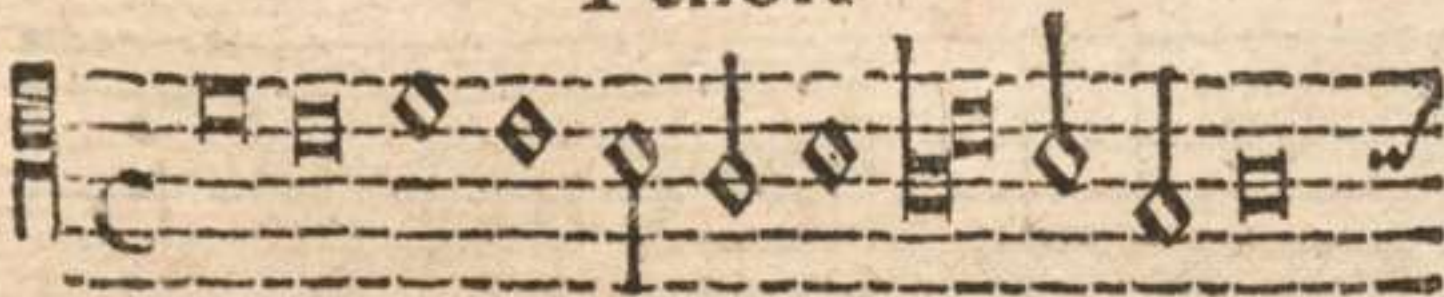
# Cantus Resolutus.



Cantus resolutus in Diminutionem simplicē.



# Tenor.



Y S Secun<sup>o</sup>



## Secunda Regula.

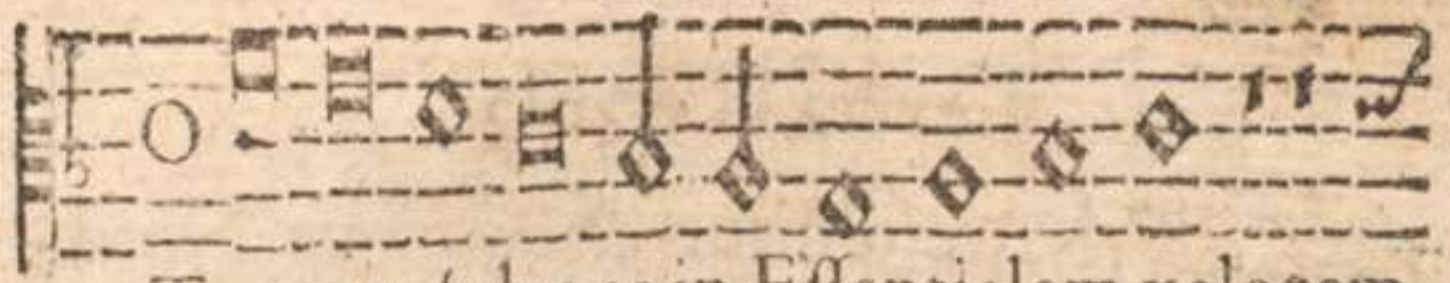
Simplex Diminu- tio.		resoluitur in Essentialem valorem	Omnium Pau- tarum ac No- tularum figu- ris dimidium auferens.

### Exemplum ex Franchino.

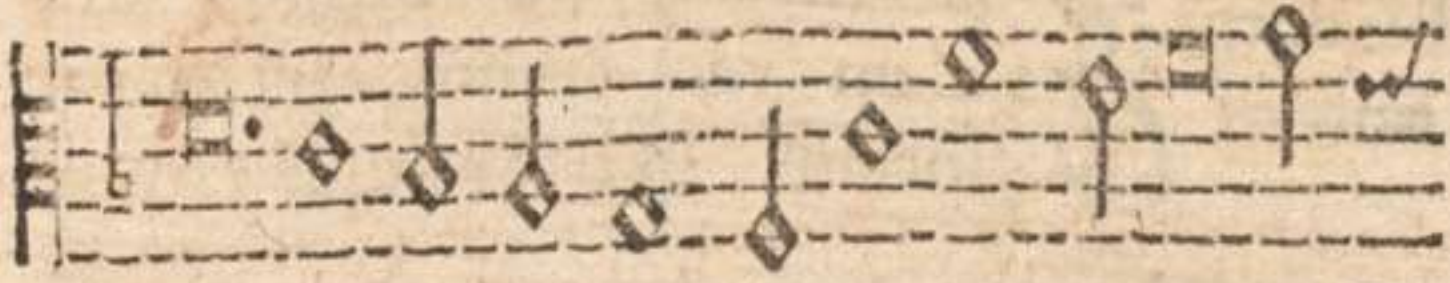
#### Tenor.

Diminutio simplex.





Tenor resolutus in Essentialem valorem,



Bassus.



Tertia

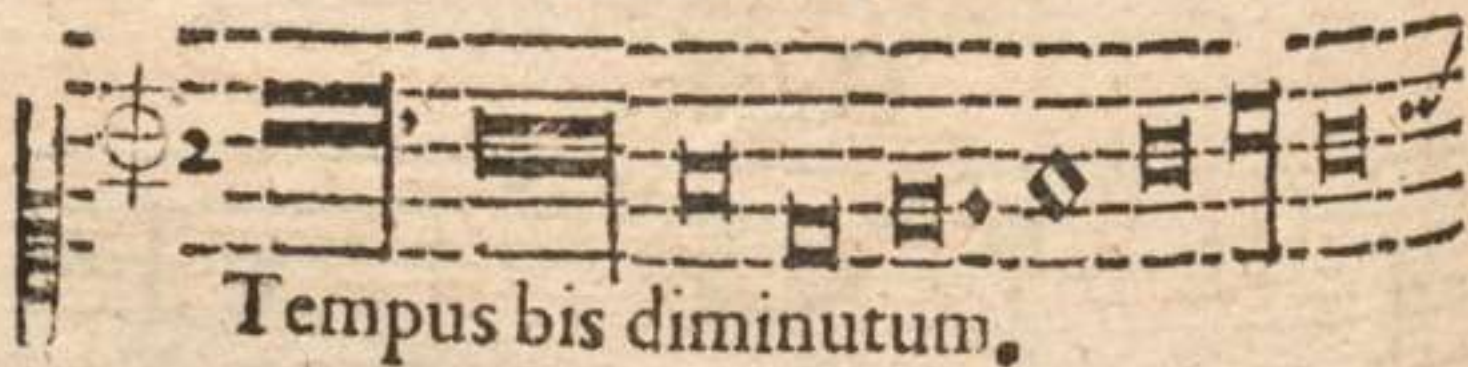


## Tertia Regula.

Tempus  
bis dimi-  
nutum.

## Exemplum.

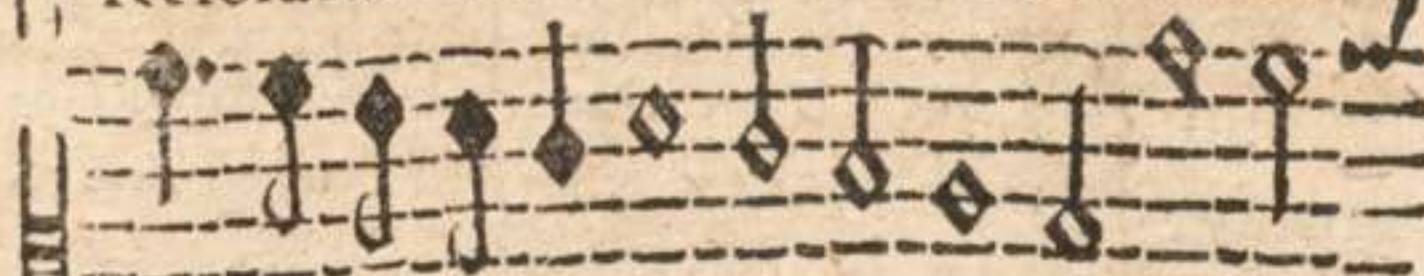
## Cantus.







Resolucus Cantus in Essentialem valorem.



Tenor.



Quarta

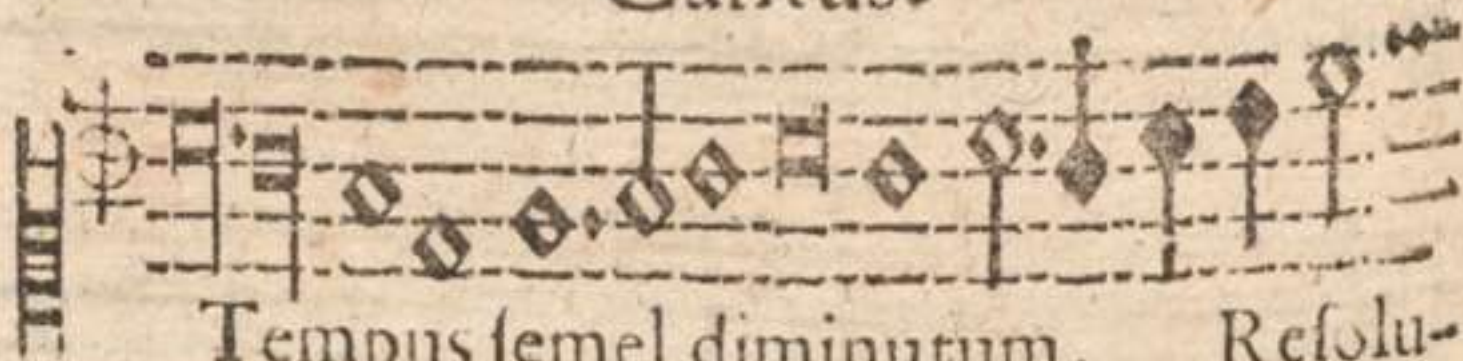


## Quarta Regula.

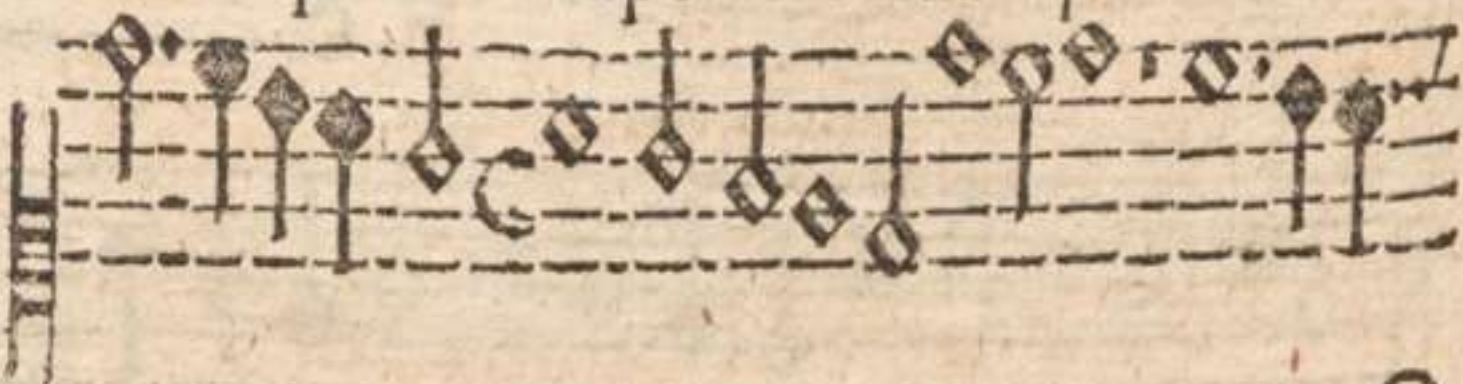
Tempus  
bis dimi-  
nutum,  $\left( \begin{array}{c} \text{♩} \\ \text{♪} \\ \text{♫} \end{array} \right)^2$  resoluitur  
in semel  
diminutū  $\left( \begin{array}{c} \text{♩} \\ \text{♪} \\ \text{♫} \end{array} \right)$  omnibus Notu-  
lis ac Pausis di-  
midiam sui par-  
tem auferens.

Exemplum Cantus prioris  
bis Diminuti.

## Cantus.



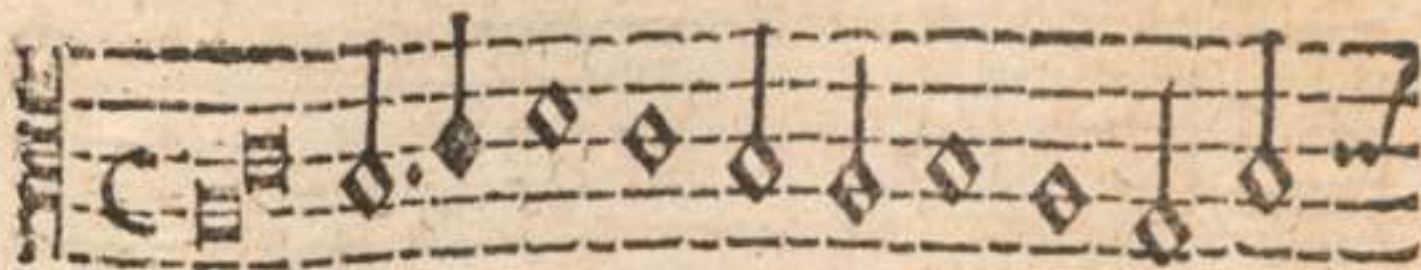
Tempus semel diminutum. Resolu-  
tionem quere in superiori Exemplo.



Tenor



## Tenor.



## Quinta Regula.

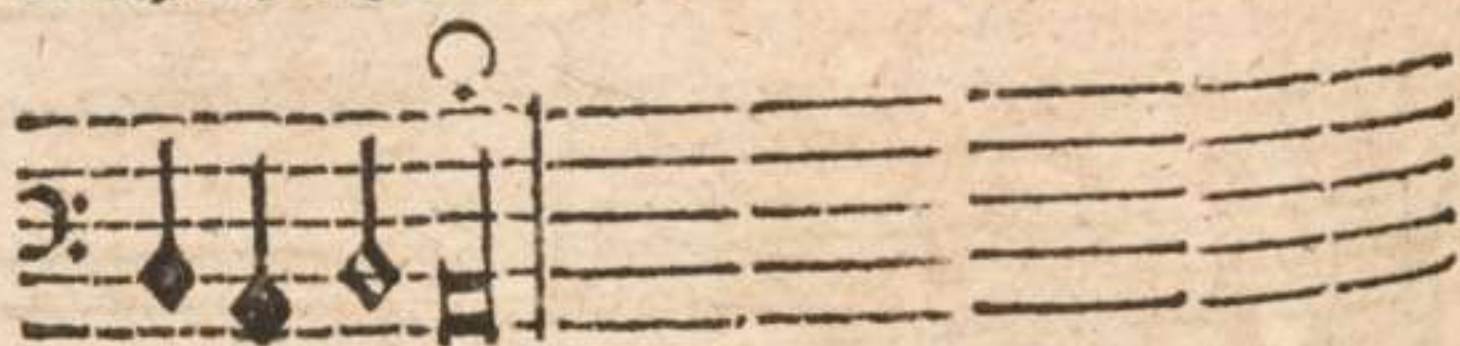
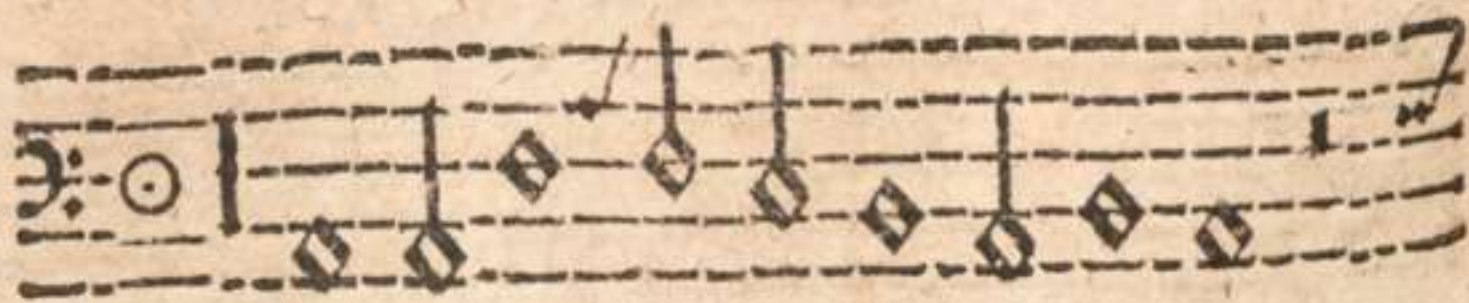
Integra	Prolatio	(O) resoluitur	(O) Triplicans oēs Pau-
		in essenti-	sas ac notas pfectas,
		(C) alia signa.	(C) Impfectas duplicās.

Exemplum ex Lhomme arme  
Josquini.

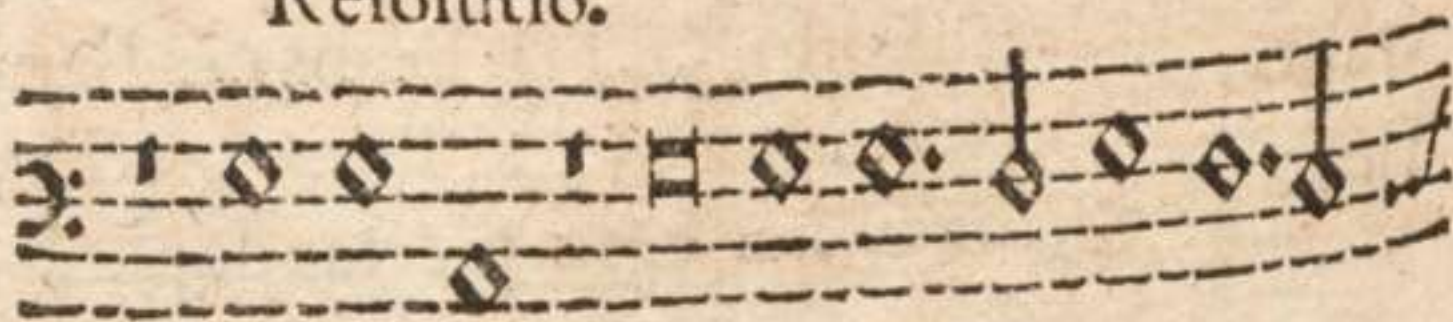
Tenor



Tenor.



Resolutio.



Bassus







## Sexta Regula.

Integra Prolatio	}	(⊙) resoluatur	}	Sex duplicans omnes				
		in simpli-			}	paulas ac notas per-		
		cem Tem					}	fectas, Imperfectas
		poris dimi-						
(⊙) nutionem	}	teratas octuplicans.						

Vide supra primum Exemplum Synco-  
pæ, folio 314. 316. 318.

## Septima Regula.

Maior si ue inte- gra Pro- latio di- minuta	}	(⊕) cum resol-	}	Sesquialterat omnes				
		uitur in es-			}	paulas ac notas pfe-		
		sentialia					}	ctas, Alteratas du-
		(⊕) signa						
(⊕)	}	hil mutat, nisi forte						
			}	nigras dealbet.				

Exemplum Ioannis Okhen-  
hemij.

## Cantus.



## Altus ex Cantu in vnifono.

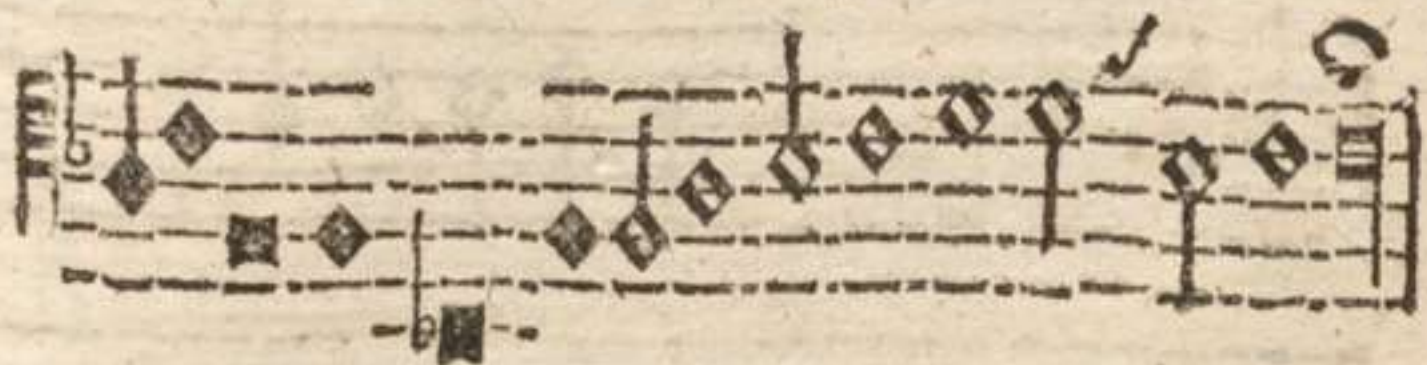




Tenor.



Bassus ex Tenore in unisono.



Z 2 Sequi-



Sequitur Resolutio:

## Resolutus Cantus C.

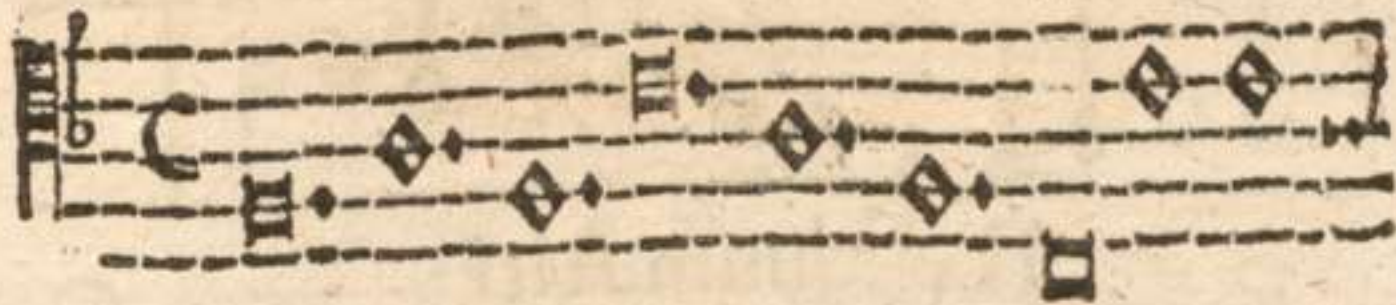
Musical score for Resolutus Cantus C. The score consists of three staves. The top staff is a vocal line with a treble clef and a common time signature (C). It begins with a C-clef on the first line. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The middle and bottom staves are lute tablatures with a C-clef on the first line. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

## Altus Resolutus ex O.

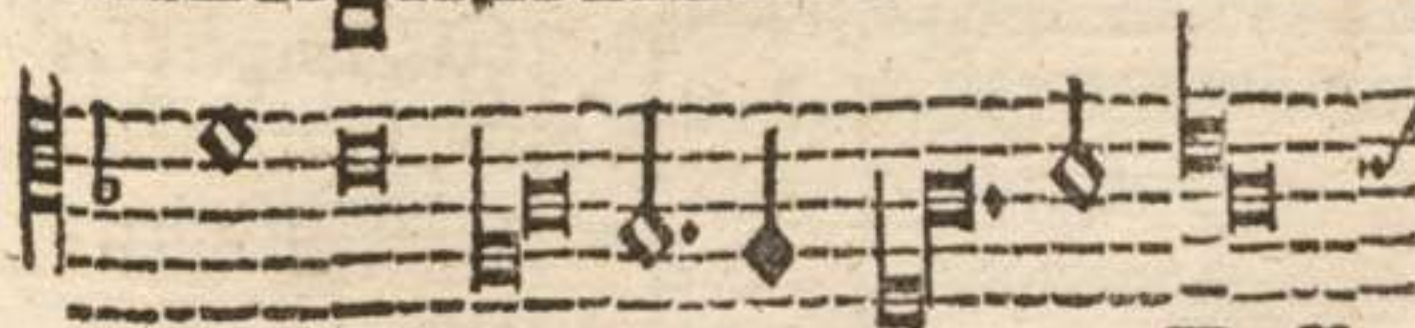
Musical score for Altus Resolutus ex O. The score consists of three staves. The top staff is a vocal line with a treble clef and a common time signature (C). It begins with a C-clef on the first line. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The middle and bottom staves are lute tablatures with a C-clef on the first line. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).



Resolutus Tenor ex  $\text{C}$




Bassus Resolutus ex  $\text{C}$ .



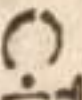
Z 3

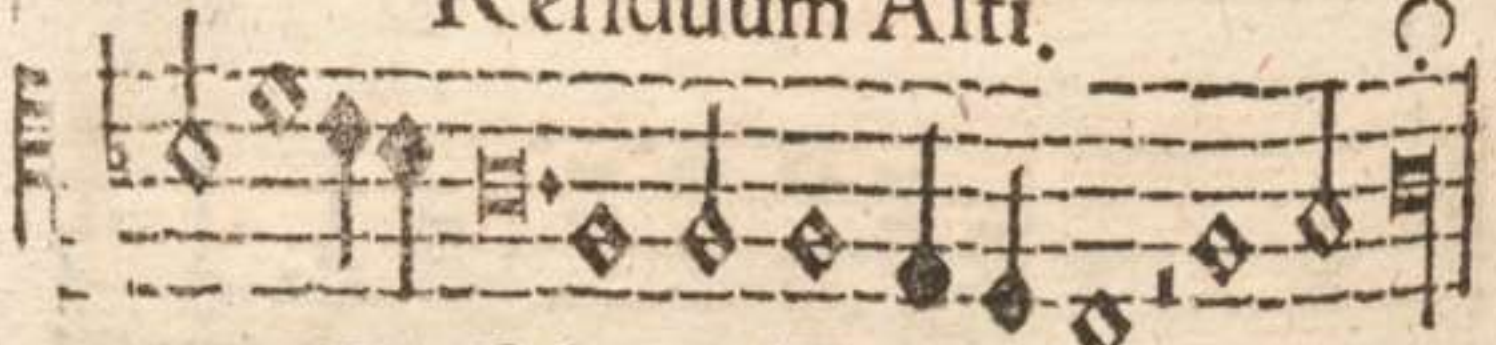
Bassus




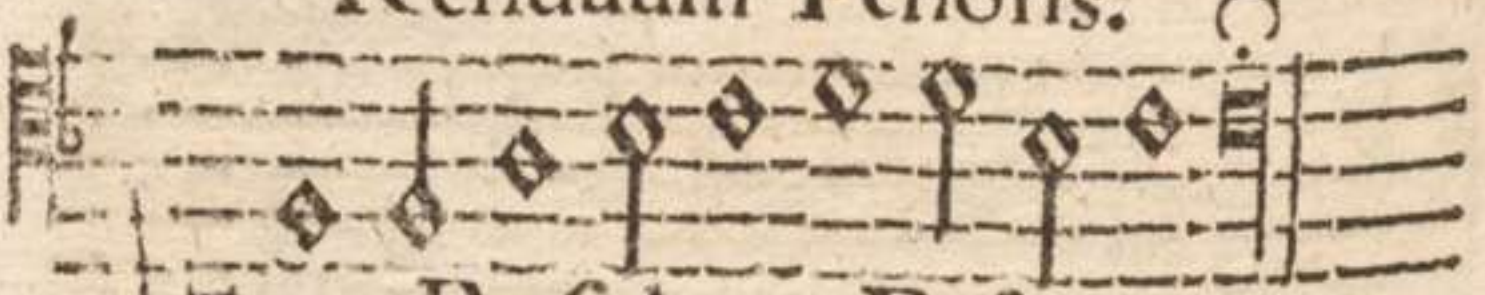
Residuum Cantus. 



Residuum Altii. 



Residuum Tenoris. 








Residuum Bassi.



Octava Regula.

Maior si- (O 2) resoluēda  
 ue integra) in simpli-  
 prolatio ) cēdiminu  
 diminuta. (C 2) tionem.

 triplicat omnes  
 perfectas Semi-  
 breues tum nos  
 tulas tum pau-  
 sas, Impfectas  
 duplicat, Alte-  
 ratas quadru-  
 plicat.

Exem.



Exemplum huius Regulæ quere  
supra de Imperfectione,  
folio 221.

Nona Regula.

Prolatio perfecta bis dimi- nuta	$\left. \begin{array}{c} \text{⊕}^2 \\ \text{⊕} \\ \text{⊕}^{-2} \\ \text{⊖} \end{array} \right\}$	$\left. \begin{array}{c} \text{resoluēda} \\ \text{in semeldi-} \\ \text{minutum} \\ \text{Tempus} \end{array} \right\}$	$\left. \begin{array}{c} \text{⊕} \\ \text{⊖} \\ \text{⊕} \end{array} \right\}$	Sesquialterat om- nes Pausas ac No- tulas perfectas, Al- teras duplicat, ni- gras dealbat, Im p- fectas nihil mutat.
-------------------------------------------	----------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------

Exemplum pete ex Diminu-  
tione, folio 224.

Decima Regula.

Quoties diuersa signa in vna voce ponun-  
tur, resoluenda in signa Essentialia, referantur  
signa ad præcedentes Regulas, hoc modo:

Resolu- tio ex	$\left. \begin{array}{c} \text{⊙} \\ \text{⊕} \\ \text{⊖} \\ \text{⊕} \\ \text{⊕} \\ \text{⊖} \end{array} \right\}$	in	$\left. \begin{array}{c} \text{⊙} \\ \text{⊖} \end{array} \right\}$	secun- dum	$\left. \begin{array}{c} \text{Quintam} \\ \text{Septimam} \\ \text{Quintam} \\ \text{Septimam} \\ \text{Secundam} \\ \text{Secundam} \end{array} \right\}$	regu- latam.
					Z 4 Exem.	



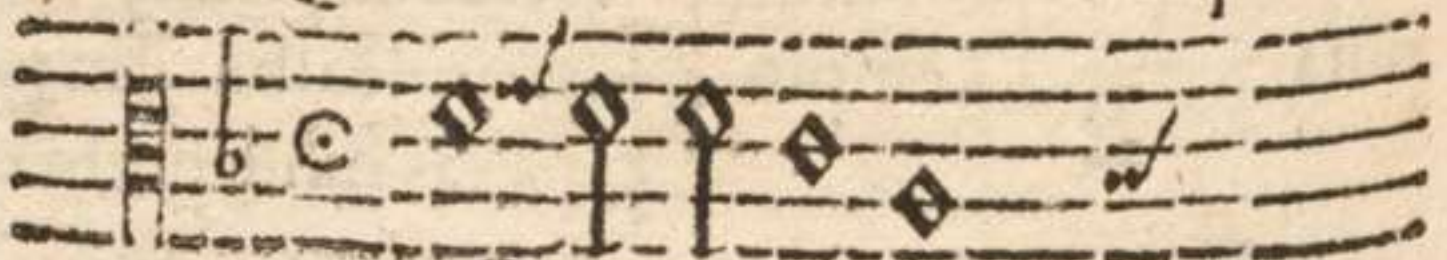
Exemplum ex Missa Gratie:  
Ioan: Ghisellini,

Tenor.



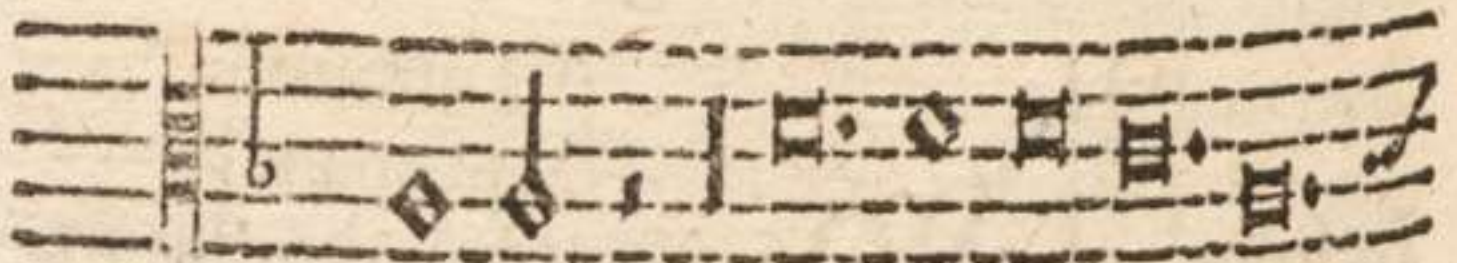
Quintam

Septimam

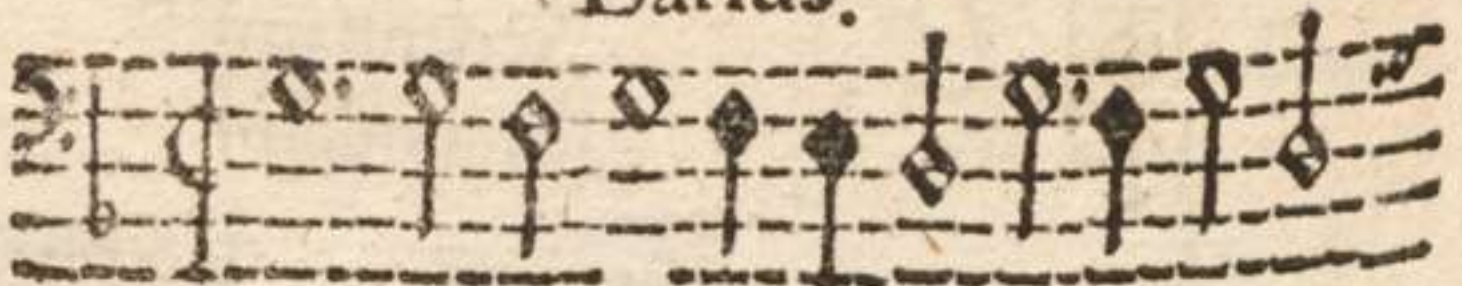


Quintam

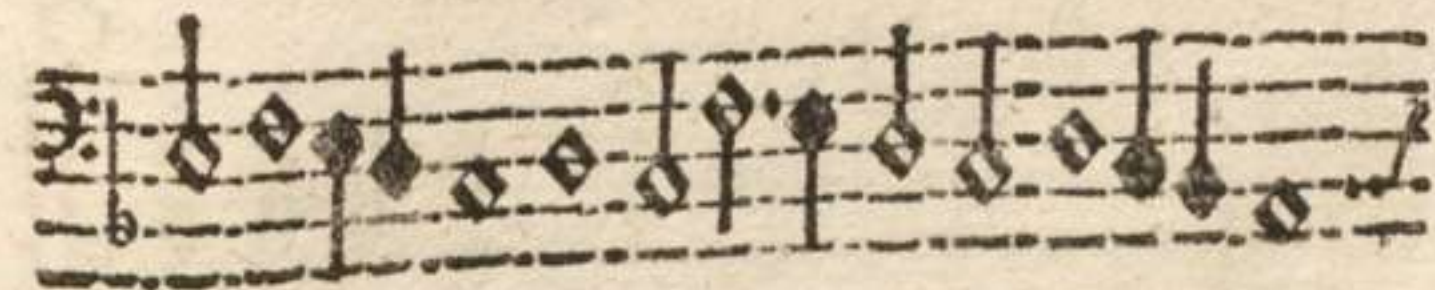
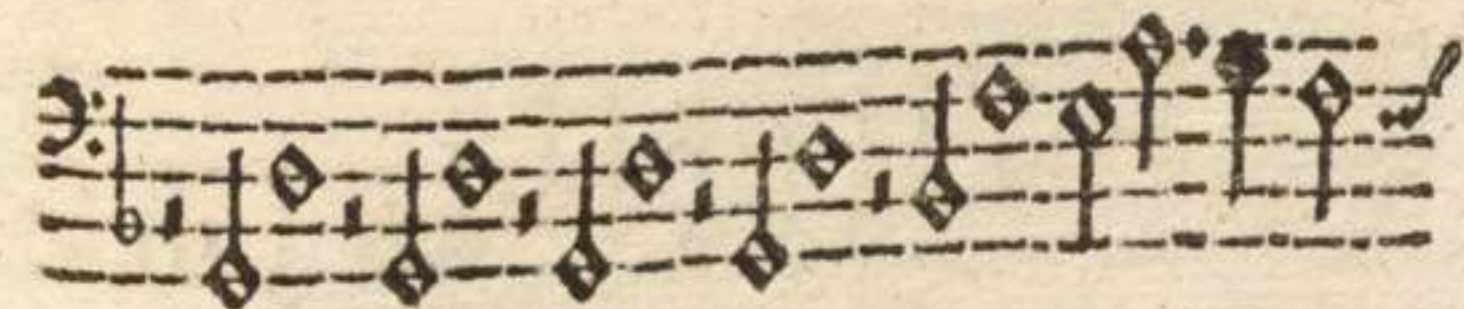
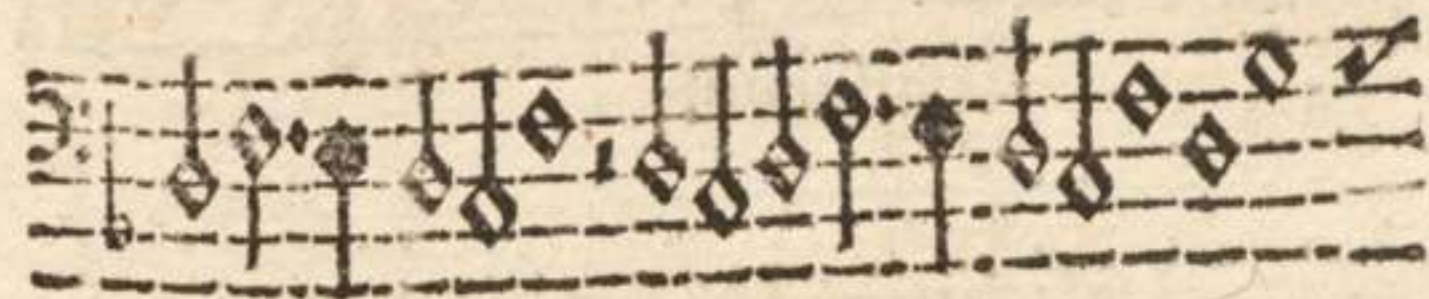
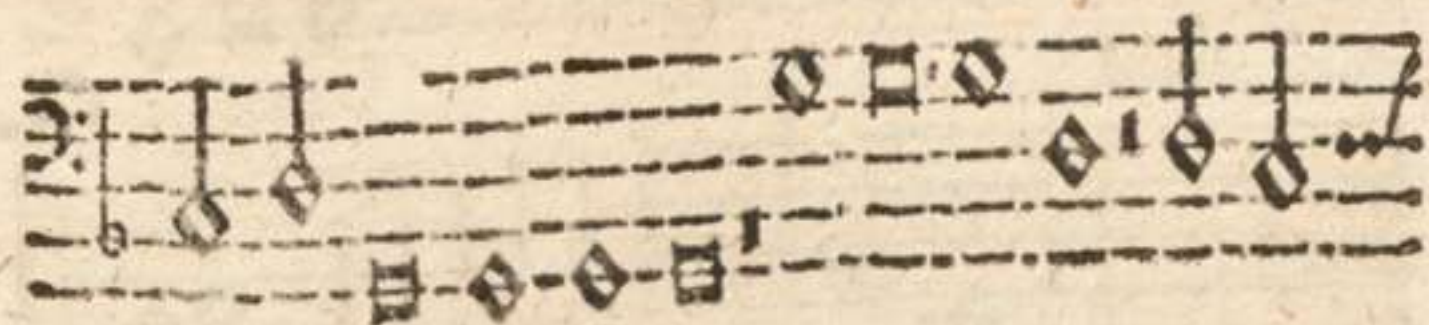
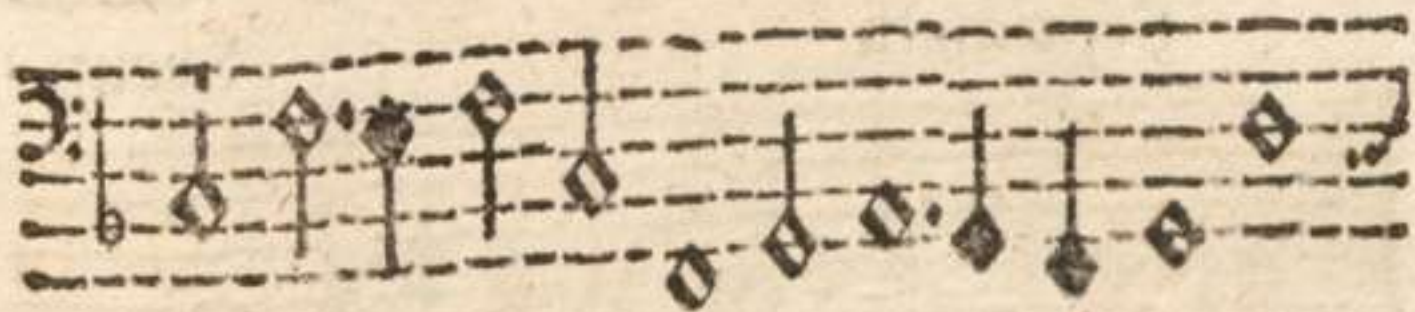
Resolutio Tenoris.



Bassus.







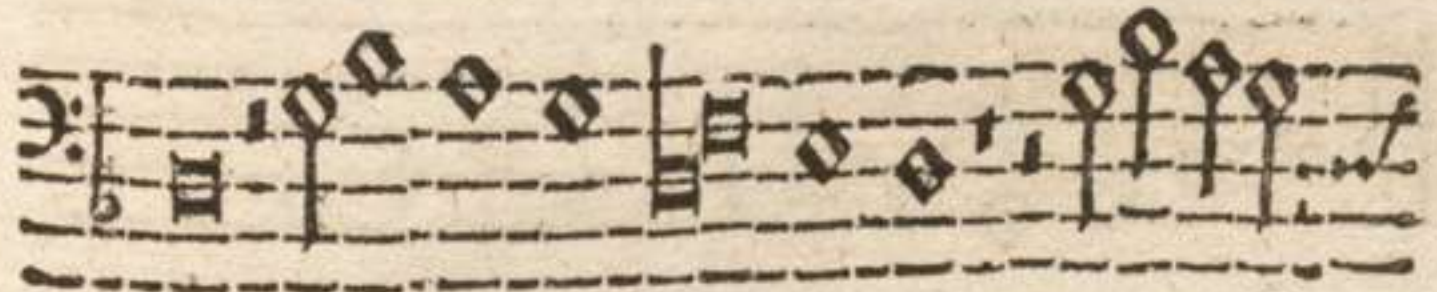
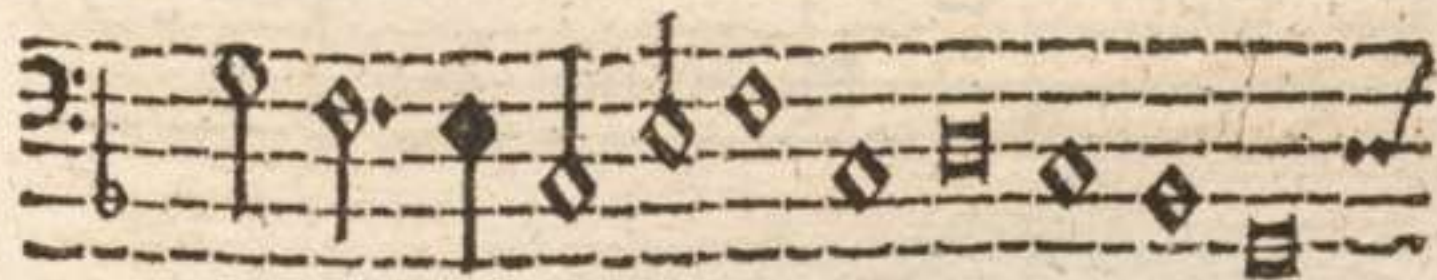
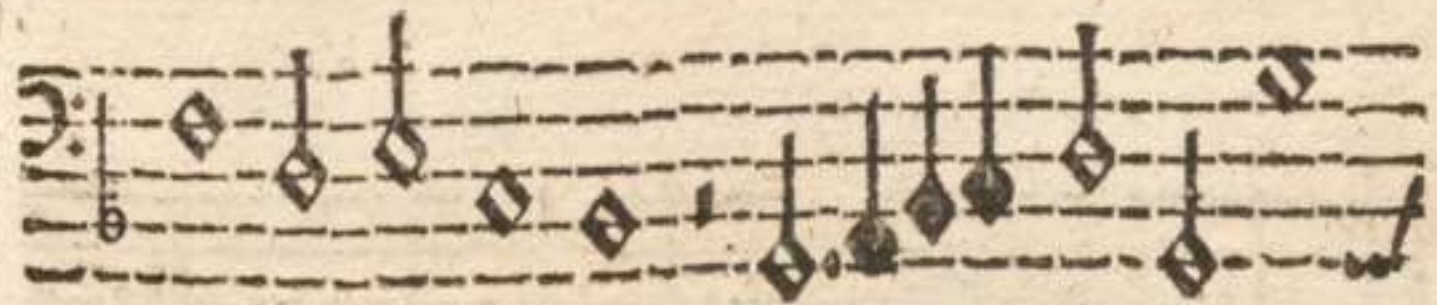
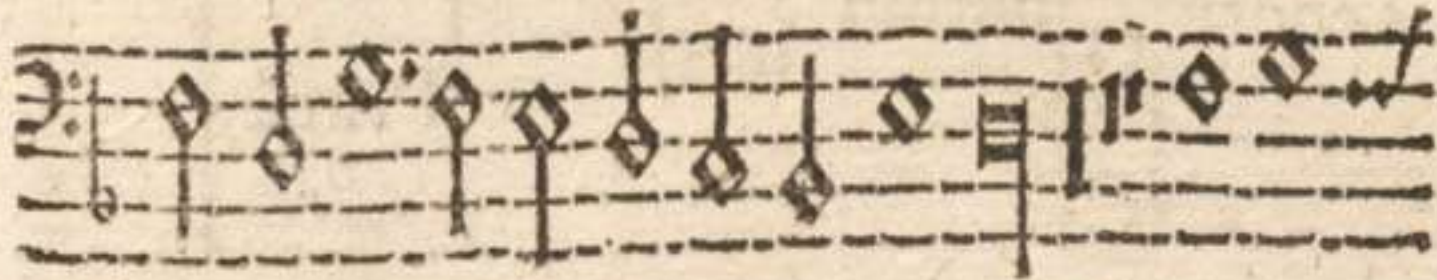
Z 5 Resio







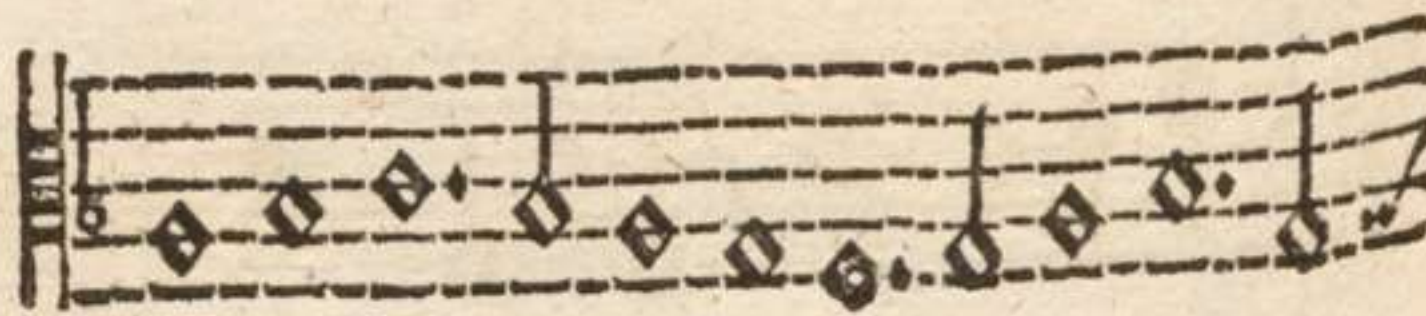
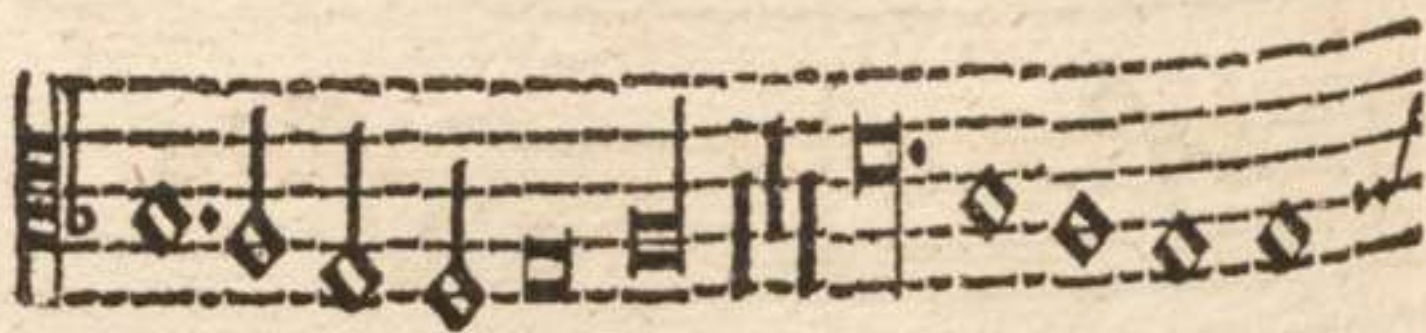
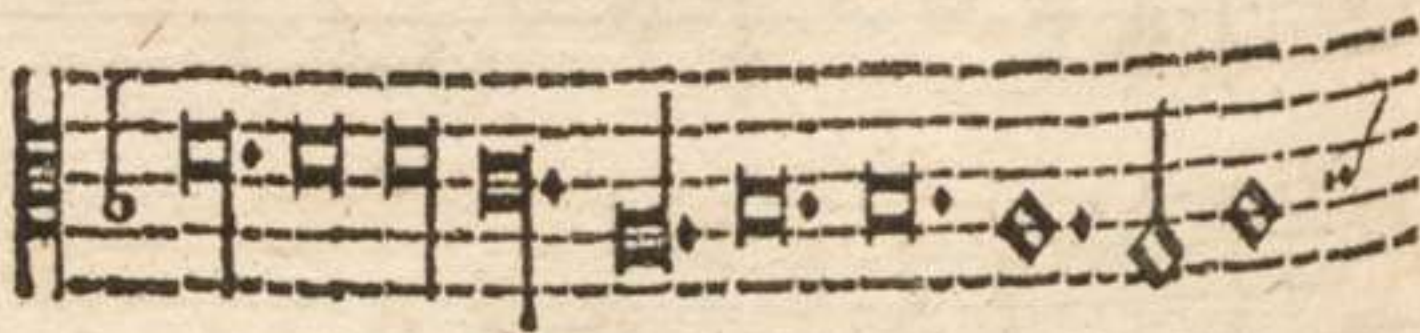
## Residuum Balsi.



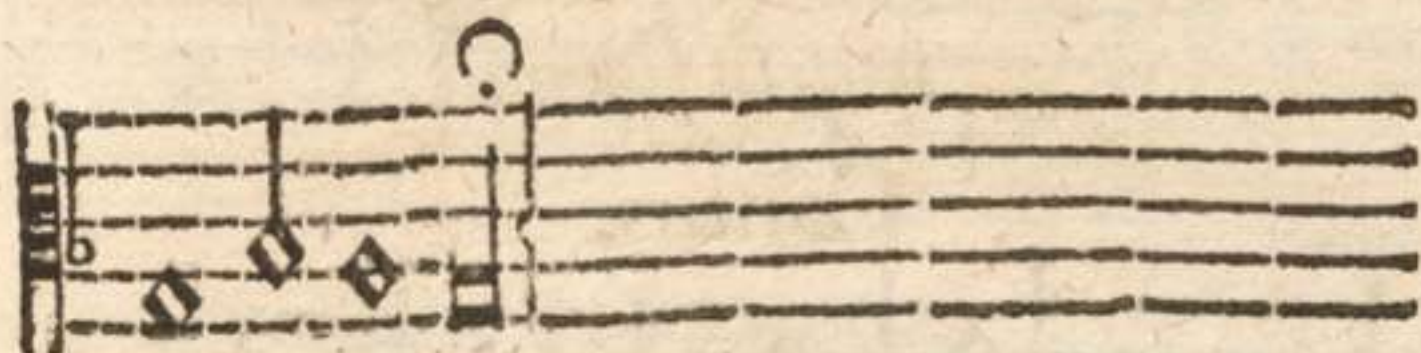
Alia



Alia re- solutio eiusdem Tenoris	(C)	in Tem- p <sup>o</sup> dimi- nutum	(C <sub>2</sub> )	secun- dum	(Sextam)	regu- lam,
	(C)				(Octaua)	
	(C)				(Sextam)	
	(C)				(Octaua)	
	(C)				(Primá)	







Hæc sufficiant de Signis Musicis breuiter docuisse: Nunc pro conclusione adscribam etiam quædam Exempla Canonica, quæ, cum per se excedant captum puerorum, neq; sub certam aliquam regulam cadant, resolutiones additæ sunt.

Primum Exemplum Canonicum  
 Anthonij Brumelij, ex Mis-  
 sa, quæ  $\Delta\pi\iota\nu\xi$  inscri-  
 bitur.

Canon



## C A N O N:

Ecclesiast. 23.

*Non fatigabitur transgrediens  
usq; in finem.*

## Cantus.



Agnus

qui

peccata

miserere

Dei

tollis

mundi,

nostri.

## Tenor.





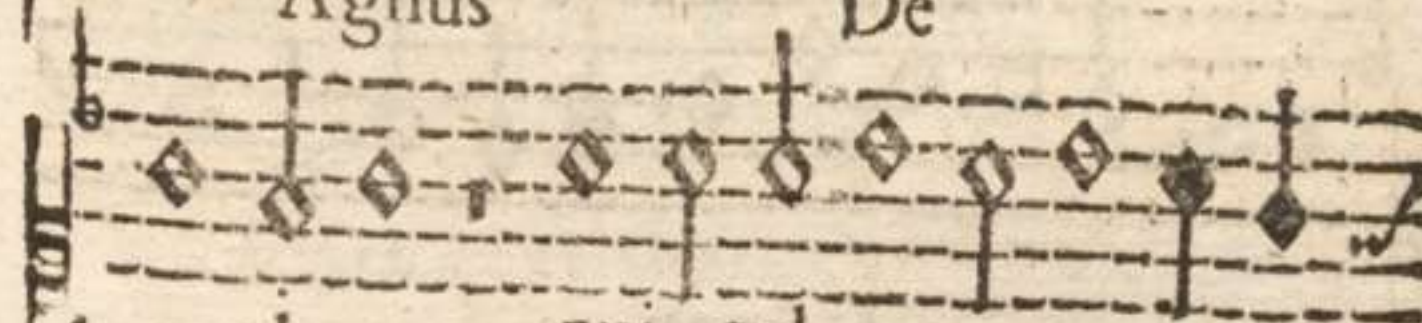


Cantus Resolutus.

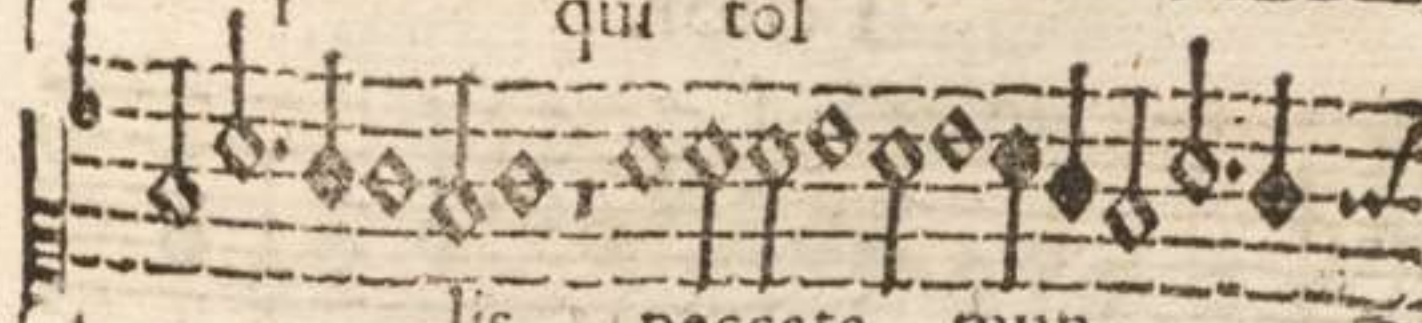


Agnus

De



i qui tol



lis peccata mun-



di miserere

no

bis.

Secun-



Secundum Exemplum Canonicum,  
Ioannis Mutenis Galli, de  
Beata Virgine.

Quatuor Vocum.

Cantus.

The Cantus part is written on three staves of mensural notation. The first staff begins with a treble clef and a common time signature (C). The notation consists of square neumes on a four-line staff. The second and third staves continue the melodic line, with the second staff showing some neumes with stems pointing upwards and the third staff ending with a final cadence symbol.

Tenor.

The Tenor part is written on two staves of mensural notation. The first staff begins with a tenor clef (C on the third line) and a common time signature (C). The notation consists of square neumes on a four-line staff. The second staff continues the melodic line, ending with a final cadence symbol.







Residuum Cantus.

This section contains four staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of diamond-shaped note heads with stems, typical of early printed music. The first staff has a common time signature 'C'. The notes are arranged in a sequence across the four staves, with some notes having flags or beams. The fourth staff ends with a double bar line and a fermata-like symbol.

Residuum Tenoris.

This section contains two staves of musical notation. Both staves begin with a treble clef and a key signature of one flat (B-flat). The notation uses diamond-shaped note heads with stems. The first staff has a common time signature 'C'. The notes are arranged in a sequence across the two staves, with some notes having flags or beams. The second staff ends with a double bar line and a fermata-like symbol.

Resis

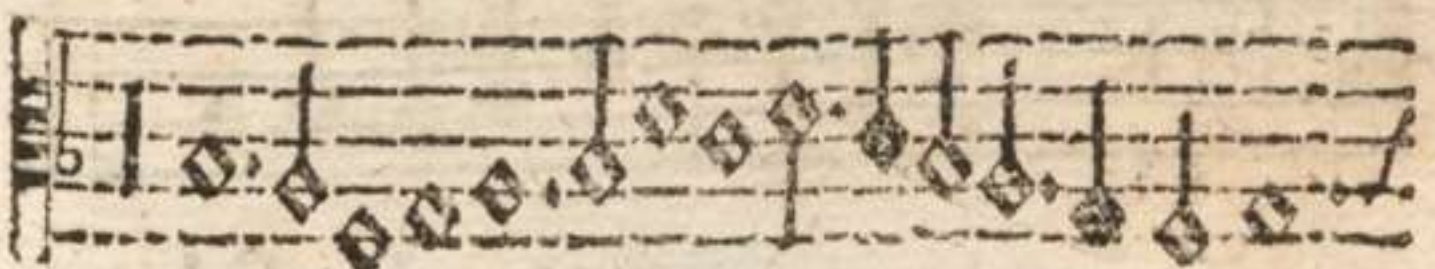




Residuum Bassi.



Residuum Altii.



a 2 Residuum



## Residuum Cantus.

Three staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second and third staves begin with a bass clef and a key signature of one flat. The notation consists of various note values, including minims, crotchets, and quavers, with stems pointing downwards. The first staff ends with a fermata-like symbol. The second staff ends with a fermata-like symbol. The third staff ends with a fermata-like symbol.

## Residuum Tenoris.

Three staves of musical notation. The first staff begins with a treble clef and a key signature of one flat. The second and third staves begin with a bass clef and a key signature of one flat. The notation consists of various note values, including minims, crotchets, and quavers, with stems pointing downwards. The first staff ends with a fermata-like symbol. The second staff ends with a fermata-like symbol. The third staff ends with a fermata-like symbol.

Residuum



## Residuum Bassi.



## Residuum Altii.



Tertium Exemplum Ludouici Senff  
 lñ, duas habens voces, quarum quæ li-  
 bet recta pergit, & alteram habet  
 ex aduerso concrifantem, vt vi-  
 dere licet in resolutione  
 sequenti.



## C A N O N:

Misericordia & Veritas obuiauerunt  
sibi,  
Iusticia & Pax osculatæ sunt.

Misericordia.



O Crux aue spes v ni-



ca hoc passionis tempore,



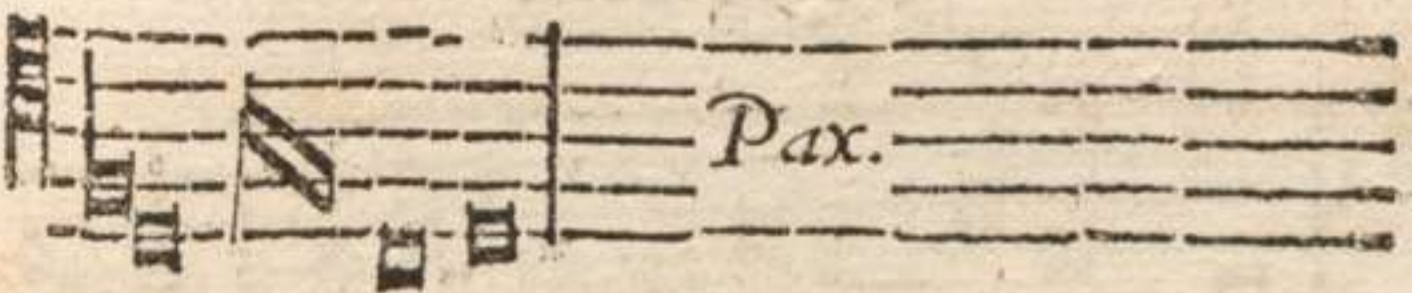
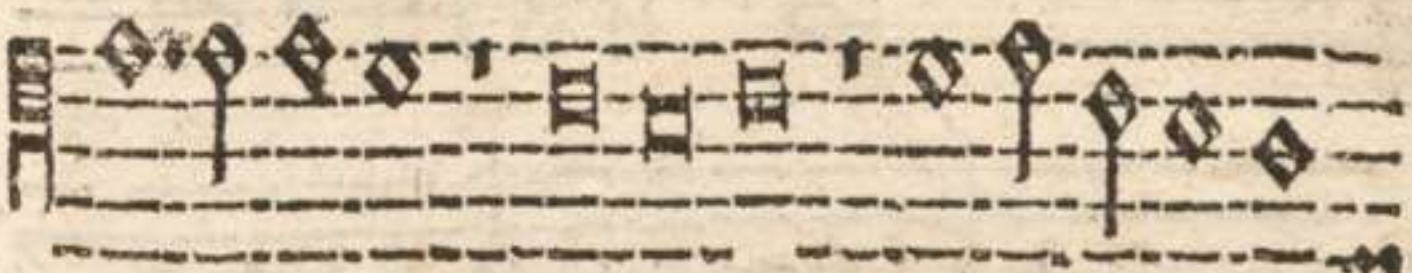
auge pijs iusti ci am, re is-



que dona ve niam

Iusti-



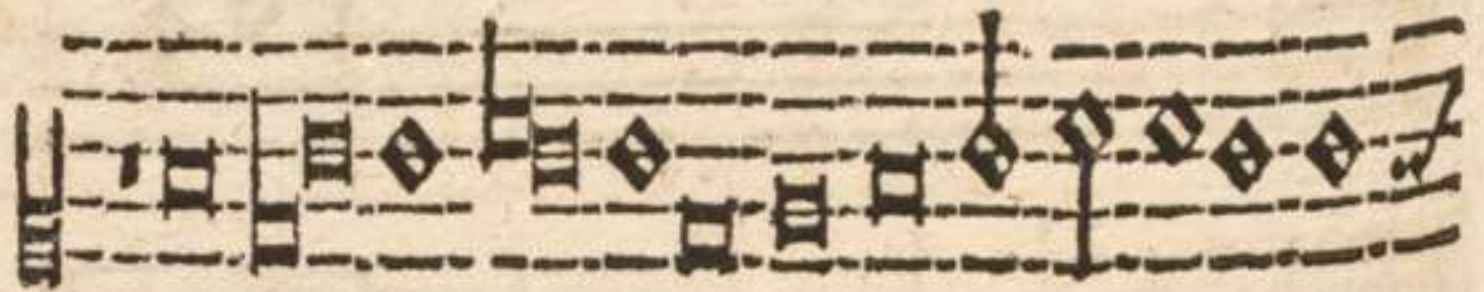


Resolutio duarum vocum concri-  
santium, hoc est, retrogra-  
dientium.

a 4 Vox



## Vox Veritatis.



## Vox Pacis.







Quartum Exemplum, Quatuor Vo-  
cum, quarum duæ Canonibus  
inscribuntur.

CANON PRI-  
mæ Vocis.

Præcedat Dominus meus, & ego pau-  
latim sequar uestigia eius,  
Genes: 33.



Handwritten musical score for five staves. The music is in G major (one sharp) and common time. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with accidentals like flats and naturals. The staves are connected by a brace on the left.

CANON SECVN-  
dae Vocis.

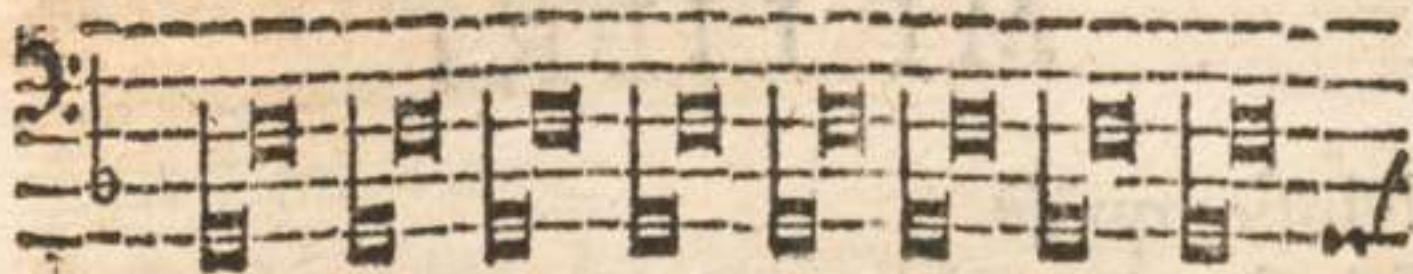
Clama ne cesses, Iesaiæ 58.

Handwritten musical notation for the Bass part, consisting of five staves. The notation is sparse, with some notes and rests visible, and a clef-like symbol at the beginning.

Bassus

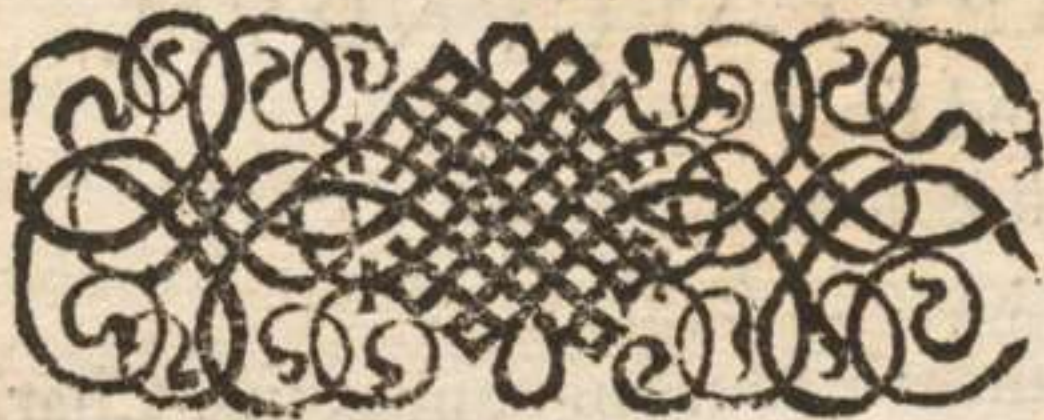


## Bassus.



Plura Exempla Canonica quære  
supra, folio 244. 246.  
& 255.

T E A O S.



IN.



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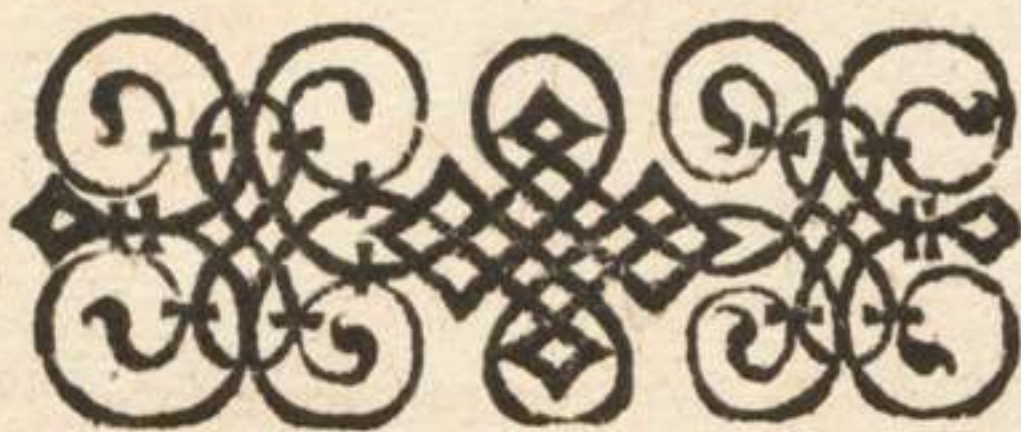
F I N I S.



# ERRATA.

Folio 26. linea 6. Inferius per quaro  
tam, superius per quintam.

Folio 104. linea vltima, pro octauus  
lege septimus.



NORIBERGAE

In officina Typographica Chri-  
stophori Heussleri.