Opus Aureum Muſice caſtigatiſſimū

de Gregoriana ⁊ figuratiua atq; contrapūcto ſimplici percōmode tractans om̄ibꝰ cantu oblectantibus vtile ⁊ neceſſarium e diuerſis excerptum

Fata regunt finem. ſpero dij cepta ſecundent.

Qui ducis vultus & non legis iſta libēter
Omnibus inuidias, liuide nemo tibi

¶Epigramma Ad lectorem

Muſica dulce ſonans. iuuat aures carmine blande
Inſtaurat vires ingenioq; fauet
Dulcedo fingit molles Harmonica cantus
Auſones hanc celebrant. grecia docta probat.
Hebreuſq; Tubal. necnon ⁊ thracius Orpheus
Et Samij coluit. ſedula cura. ſenis
Quoq; magis tribuas his tante laudibus artis
Omnia vt oblectent. muſica mella. vide
Dulcia pierius modulatur carmina cygnus
Atticaq; in ſyluis gutture vernat auis
Auia cuncta ſtrepunt reſonant ⁊ Achantide dumi
Carminib⁹ volucres. ⁊ genus omne fauet
His capti piſces. citharam ſunt ſepe ſequuti
Teſtis arione. fabula nota. lyre
Muſica ſerpentum morſus. ⁊ vulnera ſanat
Muſica. lymphatis mentib⁹ indit opem
Irati ſtimulos ⁊ corda ferocia mollit.
Hanc etiam morbos poſſe fugare ferunt
Hanc tu diuinum munus dubitare caueto.
Quiſquis es. eſt nullis artib⁹ iſta minor
Viue. vale felix. canum quoq; Neſtora vince
Hec ſubiecta hilari carmina fronte legens.

¶ In muſicam prefatio.

Muſicā eſſe unā illarū ſeptē
artiū quas liberales vocāt. nemo ē etiā ꝺe mediocriter lit
teratis ꝗ neſciat. Sꝫ fortaſſe tūc aliquāto dignioꝛ vide/
bit͛. ſi ꝯſtit͛erit a ꝗbꝫ ⁊ quātis viris ſit culta. atqꝫ in ſumma āmiratōe
habita. Taceo ꝺe Tubal ꝗ eius artis apud Hebꝛeos vetuſſim⁹ in/
uentoꝛ fuiſſe memoꝛat͛. preterco Dauid regem. quo Cytharā pulſan
te Saul a furoꝛe ꝺemētie refocillabat͛. Dicā aliq[illegible]ꝺe phis. Hanc
Pictagoꝛas tanti fecit vt oīa ꝓpoꝛtionibꝫ muſicis [illegible]illare affirmaret
Plato ſingulis oꝛbibꝫ celeſtibꝫ. ſingulas ſyꝛenes inſidere in ſua re.
publica ꝺocet. Que diuerſo ꝗuis ſpheraꝝ motu. ꝯcoꝛdibꝫ tñ īter ſe
numeris. ꝺeo laudes inceſſanter modulent͛. Itē Areſtoteles ipſe in
multis eam paſſibꝫ ſic cōmendat. ⁊ p̄ſertim in polliticis vt inter in/
genuas illā ſcias. nulli poſtponat. Muſicā a poetis quoqꝫ. ⁊ clariſſi
mis eſſe celebratā ⁊ p̄cipue ab Homero. Vñ ceu fonte ꝑenni. vatum
ꝑpetuis oꝛa rigant͛ aquis. Nullus paulo ſtudioſioꝛ poetaꝝ igno/
rat. Hoc ē qꝺ Appollinē cytharā tenere aiunt. Qꝺ Oꝛpheū fluui/
os ꝺetinuiſſe. Et vt inquit Boeti⁹ ſiluas traxiſſe mobiles cōmini/
ſcunt͛. Amphionēqꝫ ſaxa in muros duxiſſe muſica ſuauitate fabulā/
tur. Sꝫ qꝛ hyſtoꝛie maioꝛ autoꝛitas eſt fabulas miſſas faciamus. ⁊
ꝺe ꝓbatiſſimis autoꝛibus aliqua huc afferamus bꝛeuiter ⁊ ſtrictim.
ꝗ ab ipis in muſice artis ſingularē excellentiā diffuſiſſime ſunt va/
rieqꝫ teſtata. Maximos olim duces fidib⁹ tibijſqꝫ canere ſup[illegible]enā.
tā grecos ꝗꝫ romanos adeo vſus obtinuerit. vt Themiſtocles Alio
quin clarus Imperatoꝛ cū Cytharā in ꝯuiuio ſibi oblatā recuſaſſet
Habit⁹ ſit indoctioꝛ. Muſicā curas abigere. clementiā ſuadere. et
ad leniēdos affect⁹ plurimū valere. Martian⁹ capella ſcribit. Bella
etiā lituis. tubis ⁊ coꝛnib⁹ romani accēdebāt. Ad qꝺ ꝟgiliū alluſiſſe
crederiꝫ in ſexto ꝺe Miſeno Ut reuere vidēt īdigna moꝛte ꝑemptū
Miſenū eoliden. ꝗ nō ꝓſtātioꝛ alt͛ Ere ciere vires moꝛtēqꝫ accēdere
cātu Tymothe⁹ vir phꝛygi⁹ Alexandrū muſica modulatōe ab epul͛
ad arma coꝛripiēda ſubito inflāmauit. ⁊ mox mutato mo dulatōis
genere. rurſus ab armis ad epulas reduxit. Hoc etiā nō poſtremo
ꝑtinet ad muſice laudē. Qꝺ plereqꝫ grecie ciuitates. leges ꝺecretaqꝫ
publica ad lyꝛā recitabāt. Ne longius ꝓgrediar in re ꝗ ſatis lauda/
ri vix p̄t. vel ꝗ potius ſeipam oꝛnat. ꝗꝫ vt alicui⁹ laudatōne indigeat
finiā ꝓloquiū. Vos āt o ſtudioſi adoleſcētes in huius muſice artis
honeſtiſſimū ſtudiū totis viribꝫ incūbite. qꝺ ſi feceritis ſummā vo/
luptatē cū pari vtilitate reperietis. nec vob̄ hꝫ turpe putetis qꝺ ſum/
mis phis. qꝺ maximis exercituū ducib⁹. qꝺ floꝛentiſſimis Grecie ⁊
Italie vꝛbibus laudabile ſemꝑ viſum fuit ac liberale Valete.

Juppiter omnipotens precibus ſi flecteris vllis
Da precor inceptis ſplendida vela meis

Explorare queam. que ſint gratiſſima muſis
Da dextram miſero virgo ſerena mihi

Hoc igiť opuſculū ingreſ-
ſuri tripharia̅ erudiendi modū muſice artis partiri pote
rimus. Eſt nāq₃ muſices natura q̄dā Armonica. Altera
rimica. Tercia vero metrica nuncupať. ¶ Et dr̄ Armonica illa que
per ſonos diſcernit grauē videlicet ꝛ acutū. Eſt nāq₃ idē Armoni
ca modulatōis diſcretio. Quod q̄dē mēbrū tres h₃ ſub ſe ſpēs. vna
organica vocať. q̄ ex flatu tēporata in vocis habitum roborať. huic
conueniūt. fiſtule. organa. tube. tibie. muſe Alia in manu conſiſtit. ita
videlicet vt manus depingať interior leua ac qualibet in iūctura lo/
cetur clauis. vt in exordio ſcd̄e ptis depicta eſt. ¶ Ad trinā curſitan/
tes feſtinātersp̄ēm. eā ꝑfecto volumꝰ in lineis ſpacijſq₃ interceptis
inter lineas ꝯſiſtere. Tanq₃ igiť ꝑcipuū ac magis idoneū hoc mēbꝝ
terciū huic libello vſurpabimꝰ. Diuidētes quoq₃ eum in ptes tris.
¶ Jmp̄mis eni̅ de autoribꝯ ptractaturi ſimľ ꝛ deſcriptionibꝯ muſice.
¶ Hinc de mō artis adipiſcēdi. Poſt hec de cātu mēſurali: poſtremo
vero de ꝯpuncto ſimplici. vnāquāq₃ deniq₃ ptē in ſua ſcindētes capľa
¶ Rigmica vo eſt. q̄ impulſu ritū modulatōis agit. vel ē q̄ reqrit in
quiſitōem dictionū. an bn̄ vel male cohereāt dictōes. ¶ Metrica
igiť ē q̄ mēſurā diuerſoꝝ metroꝝ ꝓbabili oſtēdit rōne.

¶ De artis muſice inuentoribꝯ Capitulū p̄mū

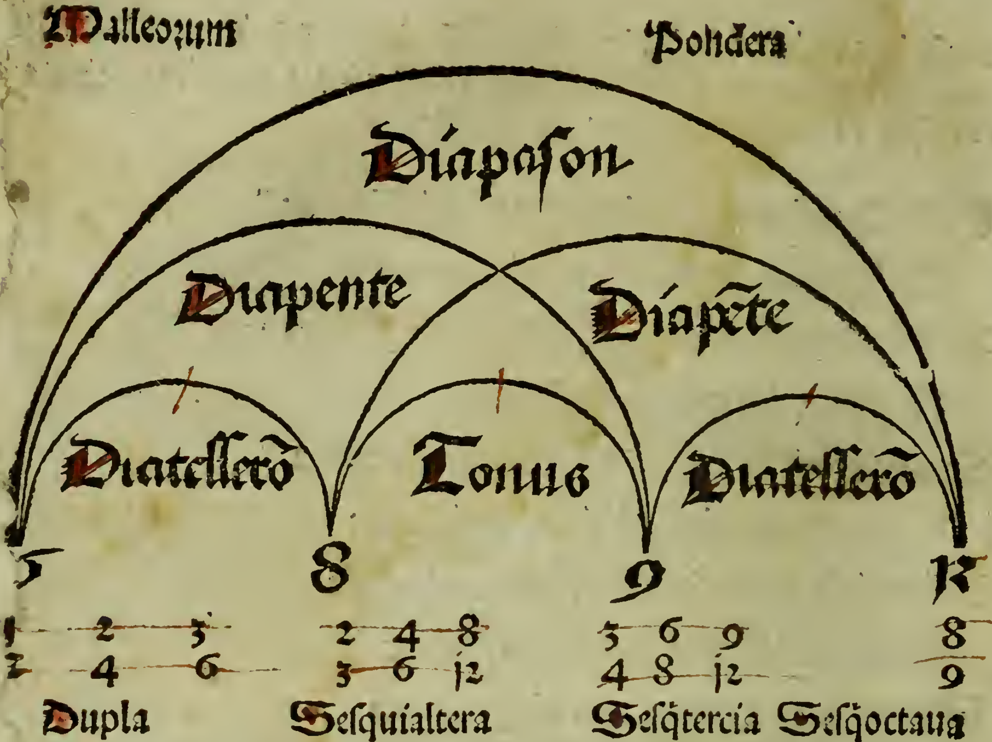
Quēadmoduȝ in primo de
celo ꝛ mundo. at metheoroꝝ p̄mo Hanc Areſtoteles h₃
autoritatē. Nō eni̅ ſemel neq₃ bis ſ₃ īfinities opoꝛt₃ pu
tare eaſdē apud nos aduenîſſe opiniones. Pari mō illud exq̄ſite in
Muſica attentātes. ex q̄ huiꝰ artis inuentoꝝ copiā fuiſſe nemo ne/
gat. Jd q̄dē qđ nobis ꝯſtat. ſummatim ac ſuccincte attentemꝰ Pre/
nimia nāq₃ cantꝰ ſuauitate cū delectatio in ope (ſcd̄o Ethi.) ſit ſignū
vtutis. Ritū modulaminis ꝑpendiſſe Tubal p̄mū (qđ rectiꝰ exiſti/
mauerim) ferť. vt ꝑfecto apud priſcos cōptuȝ eſt Lamech de ſobole
Chain duos habuiſſe ꝓles Abel videlic₃ ꝛ Tubal. Js eni̅ Tubal p̄/
mi parētis ꝑſagia (nec Senece moraliſſimi ſniam impellens. ꝙ ſc₃
Egre mentis ē formidare inexꝑta) cōmemorans. Plaga proch. bi/
na mundū hūc inferiorē deletuꝝ. ob hoc itaq₃ artē priſci an̄ diluuiū

colūnis geminis iſculptā .ꝑ eū extitiſſe aiūt. vnā ꝙo latericiā. alterā inquā Marmoreā. ob aque ⁊ ignis formidinē. Qđ q̄dē inde Aurora his carminibꝰ aſſeritur ſubſcriptis.

¶ Iſte Tubal cantu gaudens pater extitit horum
  Qui cytharis pſallunt organiciſq; modis.
Muſica dulce canens fuit Ars inuenta ꝑ illum
  Ut paſtoralis gaudeat inde labor
Et quia nouit Adam primum dixiſſe parentem
  Uenturum duplex iudicium. ignis aque
In geminis artem ſcripſit poſuitq; columnis
  Extitit hec laterum. marmoris illa fuit
Ut non hec per aquam. non illa per ignem
  Si ſit deficiens vna. ſit vna manens
Ut nobis ioſephi declarant ſcripta. colūnam
  Marmoream tellus Syria ſeruat adhuc.

¶ Quo pacto Pictagoras ↄcordantiaꝝ ꝓpōrtiones inueſtigauerit et de reliquis inuētoribꝰ Capitulū ſcđm

QUanq̄ a graiis pictagoras numero obediuiſſe fertur. hoc ē. eundē nāq; ꝑmitus muſicā ex malleoꝝ ſonitu indagaſſe ferunt. Percipiens quoq; ex malleis ſonoritatis diſcrepantiā oriri nō ꝑfecto immerito hūana voce potiꝰ formari admiſerit. Boetiꝰ ꝙo huiꝰ artis Autor clariſſimꝰ eundē ꝑfert muſice ꝑ malleoꝝ ↄcutientiū pondera inequalia. nec nō ꝑ inequalē neruoꝝ tenſionē. perq; calamoꝝ ineq̄lē longitudinē. Primū artē apud grecos inueniſſe. Qđ pſertim ꝓpoſitō hmōi aſſerit. Pictagorā nobis artem tradidiſſe ſonoꝝ. Quo autē mō hoc idem is inquiſierit. Figura lucide ſubſcripta claret.



¶ Pictagoras phus numeroꝝ pnceps. ꝓportionū magiſter. q̇ toto
euo numeris incūbendo ſingula ſcire niteret. Nolens q̇dē auriū iu/
dicio fidē. nec de ꝯſonantijs ꝯſtantiā adhibere. Tum q: nō ōis auris
ꝓpter cōplexiones naturalis etatis. mutabiliſq; diſpōnis varietatē
ꝗque bn̄ iudicat de preceptis ſeu auditis. tum q: etſi Auris bn̄ ꝑpata
ad ea q̄ circa ſonū ⁊ ſonoꝝ ꝯcordātias ꝯtingunt. cū ſibi ꝓprium ſit
nō fallat. tamē de ſonoꝝ ꝓportione diſcernere nihil eſt ſuum Immo
potius ratōnis opus. nullis deniq; fuerat ꝯditus inſtrumentis.
o q̄ omnia inconſulta modiceq; fidei ob cauſas pleraſq; eſtima/
at. vt ꝓpter neruoꝝ aeris. ſpūs diſproportionē. nō tn̄ oīmode pri/
ans auditū ꝯſonantijs. ſ; dubitare de ſingulis nō ē inutile. ḡ ſi nul
is fuiſſet auditus. nulla penit⁹ de vocib; dubitabil' rō extitiſſet Ipē
it diu anxius manens quō artē rōne ⁊ recte inueniret. vice quadā
aſſim deambulās. hancq; cognitōem mental'r circūuoluens q̊dā
tu diuino fabroꝝ officinas Ingreſſus hos q̇dē malleos ſuꝑ incu
m ferientes. mirabilē Armoniā emittētes. iā q̄ſi attonit⁹ tanq̄ au
endi auidus. ſtupenſq; adhuc arrectis aurib;. modoꝝ mulcedine
diuit. ⁊ paulo poſt (o ſummū laſſoꝝ ſolamē ſpirituū) ad ſe alacri/
(vt qd̊ diu q̄ſierat malleos intueret) ꝯuerſus tanq̄ feruēs rei ve
tatis inq̄ſitor. ne in lacertis ⁊ hoīm virib; lateret hec ꝯcinētia. iuſ/
inter ſe ꝑmutatim malleos ſingulos ꝑmutari. q̇b; viciſſim altera
s. redit eadē ſymphonia vt pus. ex q̄ aīaduertit nō in lacertis vlna/
m tantā fore ꝯcordiā. tā numeri q̄ menſure q̄ ponderis rōe. N

merus igiť erat q̇ncꝫ. ſꝫ q̇ntus diſſonalis ē eiectus grandē licꝫ dede/
rit occaſionē p̱ ſui diſſonantiā de ↄſonantijs iudicandū. Nā poſitis
iuxta ſe ↄ̄rijs perioꝛa pꝛe alijs aut melioꝛa eē videnť. ↄſideratis itaqꝫ
ponderib⁹ reliquoꝝ in Dupla. Seſquialtera. Seſquitercia. ſeſqui/
octaua. ꝓpoꝛtione pondera repta ſunt. Et hec limpide in figura de/
picta notentur.

¶ Eā nōnunq̄ꝫ pictagoꝛe ↄcluſionē a nobis iāiā ↄceſſam. Non
nulli minus ↄtradicere verenť. eā etiā nemo gentiliū equo fert aīo
ex q̄ null⁹ vatū extiterit q̇ Oꝛpheū muſice haud dicat expertiſſimuꝫ.
Mercuri⁹ cū lyrā p̱ teſtudine (vt q̇dē fama ē) in monte cylleno cō/
periuiſſet. ṗmū Oꝛpheo tradidiſſe ferť. cui⁹ dulcedine ſeu cantu bn̄
amatā. videlicꝫ Euridicen ab inferis reuocaſſe ferť. Saxa necnon
ſua ſponte Cythare ſuauitate ſe mouere Eum igitur illa de cauſa pri
mitus modos dediſſe aiunt.

¶ Ceterū q̇dā Moyſen artis cōptoꝛē dicere conanť. eū q̄qꝫ a lim
phe canoꝛitate imṗmis Armonias ꝑpendiſſe arbitrantes. Muſica
nāqꝫ a moys qđ ē aqua dꝛ eo qꝫ ꝓpe vndas reptā extitiſſe ferunt.

¶ Aliq̇ denuo armonie oꝛiginē a ſpheraꝝ circūgiratōib⁹ emanaſſe
dicūt. Quāobrē aſſi: mātes. Quippe ex celoꝝ motib⁹ haud paruaꝫ
ↄcinentiā ob celeſtiū coꝛpoꝝ ↄfricatōem. maximā deniqꝫ ibi foꝛe cō
coꝛdiā. vti Empedocles docuit. Huic ꝟo opinioni Platonē q̇ cū ſu
p̱ quālibet oꝛbē ſyrenem ſtare crediſſet minime diſſentire videm⁹.
Quāq̄ꝫ id ab Areſtotele rep̄hendať. Hanc deniqꝫ ꝓpagatoꝝ plura/
litatē ſm tp̄is lociqꝫ exigentiā. ac regionū diſtātias pullulaſſe nemo
dubitat. Tubal filiū lamech an̄ diluuiū. apud Hebꝛeos Moyſen.
apud grecos Pictagoꝛā. apud latinos Boetiū inchoaſſe credim⁹.
ex q̄ grecoꝝ moꝛe an̄ eū in eccleſia dei cantareť. Hūc igiť imitati ſunt
cōplures vti Gregoꝛi⁹ Iſidoꝛus Joānes de muris. Etiā etate nr̄a
viri q̇dē celeberrimi. Quoꝝ ⁊ nos ſequaces foꝛe haud dedignamur
Tubal verūtamē alios tp̄e p̄ceſſit quē merito tandē ṗmū dicem⁹

¶ De cauſis Muſice artis Capitulū terciū

Armonice nāqꝫ arti vti cete/
teris cauſe quattuoꝛ inſite ſunt. ¶ Unde efficiens cauſa
ṗmus artis inuentoꝛ fuiſſe fertur At an ne plures huiuſce
artis diſquiſitoꝛes extant. aut vnus dūtaxat. Etſi plures quis oīm
ṗmus fuerit ſup̄ meminim⁹ ¶ Finalis āt ē felicitatis eterne adeptio
Uel ipſius animi ipſoꝛūqꝫ ſpirituū recreatio ¶ Foꝛmalis eīn ē nos
in cantus ſimplicis mēſuratiqꝫ noticiā ducens. ¶ Materialis vero
cauſa ſiue ſubiectū ē. Quātitas diſcreta. hoc ē numer⁹ ſonoꝛus. vel
ad ſonoꝛitatē ↄtractus. Cōſonantia ꝟo ei⁹ eſt ꝓpꝛia paſſio. Et eius

ꝑncipia ſunt eſſe regulatū Arſi ⁊ Theſi. Fit vtiq̧ ꝓceſſus ſyllogiſticus more ꝯſueto q̄ ad figure ⁊ modi exigentiā. Sȝ qꝛ mediū in demōſtratōe ē definitio ſubiecti. iō definiret̄ ſonus. breuitatis tñ cauſa ꝓſupponit̄ a Petro hyſpano notus. Sed numerus in p̄ſenti nihil aliud ē q̄ q̄ztitas ex vnitatib⁹ ad ſonoritatē ꝯtracta. Formať exinde demōſtratio hoc pacto. Quicquid eſt regulatū Arſi ⁊ Theſi eſt cōſonans. ſed numerus ſonorus eſt regulatus Arſi ⁊ Theſi. ergo numerus ſonorus eſt conſonans

¶ De notificatōne muſices necnō diuiſione eiuſdē. Capitulum quartum

MVſica eſt liberalis ars armonie ex ſonoꝝ vocum. modoꝝ. tonoꝝūq̧ diuiſionib⁹ regulariter at modulatiue reſultans. Aut dꝛ recte cantādi ſcientia. Dicta āt a moys grece qđ latini aquā vocauere. ⁊ ycos ſcientia. q̄nquidē ſecus fontiū decurſus ſeu fluentium vndarum marginem fertur eſſe adepta. recte quidem a moys capere ortū fatebamur. quaſi moyſica. id eſt aquatica ſcīa nūcupata. Nā moys grecū aquā latino deſignare autores ꝓhibent. Atqui ſine humoris beneficio nullū prorſus Armonie delimentū. neq̧ affabilitas ꝯſiſtere poſſe palā eſt. Dicit̄ equidē (vt plerūq̧ mens eſt quoꝝ tñ Jſidorus fautor exiſtat) muſica a nouē muſis ꝓmanaſſe (qđ recte exiſtimauerim) muſas ſi ꝓ nouē loquēdi inſtrumentis ſumpſerit Sin autē q̄dē ſecus pleriſq̧ eius ſnīa erit inimica. ¶ Muſas idcirco ad poeſim celebratiſſimas remittam Europe Calliope. Euterpe Jouis ⁊ memorie. quib⁹ muſica At etiam oīs conſiſtit ſcientia.

¶ Muſica eſt duplex ſcȝ naturalis ⁊ artificialis

Naturalis eſt duplex ſcȝ

- Humana. q̄ in corpe ⁊ aīma eſt ſituata. eo ꝙ melodia durāte fit hō recens ⁊ ſupſtes queadmodū modulationū coaptatōe delectať plurimū. pari mō ſe cōtrahit ſi q̄d armonie fuerit deprauatum
- Celeſtis aut mūdana ē ſupceleſtiū corporū ex ſpherarum conſonātia Ubi a pleriſq̧ maxima credit̄ fore reſonantia. qđ quidem roborāt mathematici.

¶ Pro. quo paulatim aīaduertendū Si quā ꝯtra hoſtes adijce/

rerōem poterimꝰ. nunc fas eſt. Q̄m ꝑripatheticoꝝ chorus. hanc in de celo ⁊ mūdo diffinitōem cū carpere niterenť. in quo q̄dē actu reprobat ⁊ ꝯtra pictagoricos ac ſtoicos q̄ Syrenē ibi eē volūt decantātē Arguit Areſto. Nec ꝑfecto imerito. vt iſtoꝝ ꝟba iacēt in forma. mētem tñ diuinoꝝ poetaꝝ nequaq̄ꝫ tangere niſus eſt Qui ſermonibus metaphoricis pleraq̄ꝫ in breuiloquio licite etiā fingūt. quos barbari mentiri volunt. mentiunť quoq̄ꝫ ⁊ ipi. Uates igiť iādicti allegorice p celeſtia corpa intelligūt illa entia optimā vitā ducentia. p Syrenem aūt p̄mū motorē. de q̄b⁹ ph̄s in octauo ſermonū p̄morum et in de celo ⁊ mundo limpide ꝑagit.

Artificialis. q̄ muſa adiuuāte hūana. tādem ducit in effectū de qua muſici.

Inſtrumentalis. q̄ ex flatu moderata in vocis ꝓportionē aſſeritur. cuius voces q̄ꝫq̄ꝫ ſint materiales. ſoni eiꝰ tamē ſunt vocales.

Uocalis eſt nouem muſarum conſonantia. et diuidiť in vulgarē ⁊ regulatā

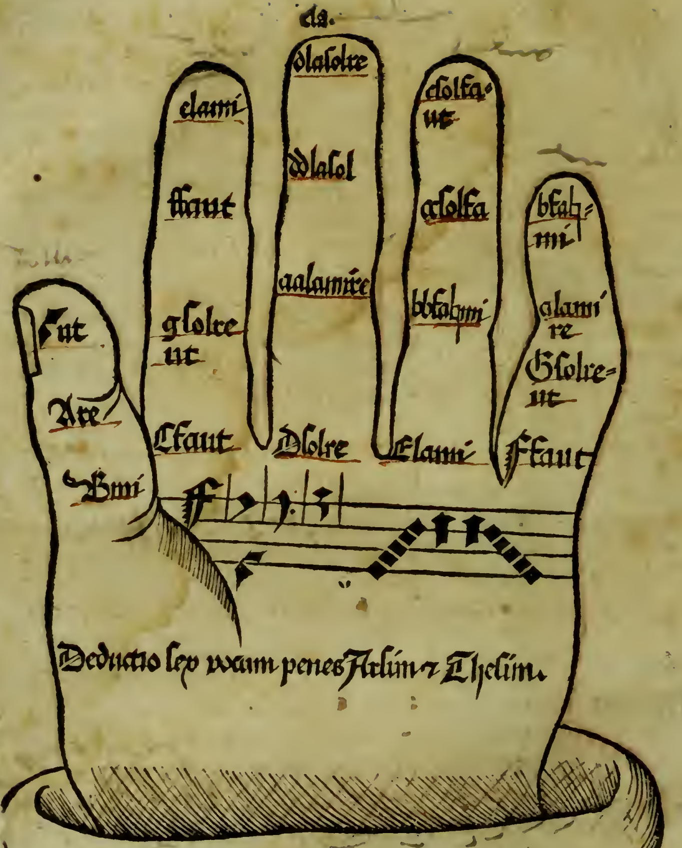
Uulgaris ſiue vſualꝭ — Eſt vocis emolimentū. ꝓprijs armonicalib⁹ inſtrumentis (quibꝰ regi queq̄ꝫ cantilena debet) carens: ⁊ ē illa q̄ vulgꝰ modulādo gloriať. qđ q̄dem genus (vt in ſuo prologo Perſius fateť) doctrina brutis attribuere poterimus.

Regulata — Eſt modulamen dulce. ac notaruꝫ dyaſis ⁊ ſineſis mediante Arſi ⁊ Theſi. regulariter artificialiterq̄ꝫ conſiſtens. Et diuidiť in ſimplicē ⁊ menſuralē.

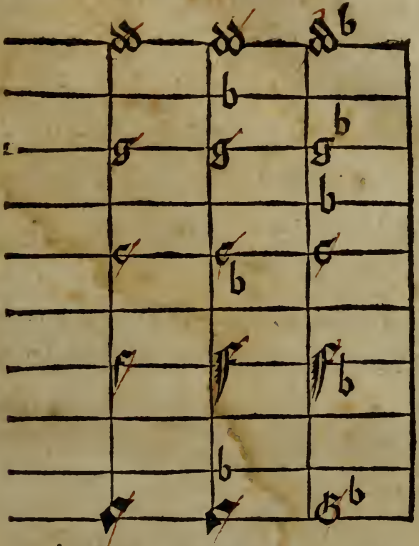
Simplex. — Eſt ſpecieꝝ eadē quātitas. vel eſt. figurarum equalitas. Aut ſic. eſt cuius figure nec augeri nec minui poſſunt vti patꝫ in chorali.

Menſuralis — Eſt ſpecieꝝ diuerſa quātitas. vel ē. figurarū inequalitas. aut cuiꝰ notule decremētū cū augmēto patiunť iuxta ſignoꝝ exigētiā. ⁊ diuidiť q̄libet in verā ⁊ fictā

Uera — Eſt cantio limites Artis muſice debite obſequens.

Ficta — Eſt vocū p inſignia trāſmutatio. Hoc vtiq̄ꝫ ita pꝫ nā ſi in claue ꝓpria ſigna habēte ponať nota in ali claue nō poſſeſſa. vt de fa. et mi. p b. ♮. ſignatis. quibus inſeruire digne tenemur. tono cogente ⁊ neceſſitate.

Nullũ inquã modũ vnq̃ʒ meliorez noſtris adu/
l⁹ſcentul' inuenire poteram⁹ in arte muſica q̃ʒ vo
cũ ſigna lr̃is inherẽtia leue man⁹ ſingulas p iun
cturas adaptarem⁹ q̃ mediãte daſ diſpoſi° ſeu ño
ticia ꝯfuſa de ſingul' In hac arte pagẽdis. vt etiã
q̃nã refert. vñ⁹. Diſce manũ tm̃ ſi vis bñ diſcere
cantũ Abſqʒ manu fruſtra diſces p plĩma luſtra

ela
ddlaſol
ccſolfa
bbfa♮mi
aalamire
gſolreut
ffaut
elami
dlaſolre
cſolfaut
bfa♮mi
alamire
Gſolreut
Ffaut
Elami
Dſolre
Cfaut
Bmi
Are
Γut



Scala ♮duralis Scala b. mollis Scala ficta
Clauiũ coordinatio

¶ Iuniores aſtutius ꝑfecto pleraq; ꝯcernentes ſtilo quodã vſi illuſtriſſimo ingenuoſius quoq; huiuſce artis ſubtilitatẽ ꝯſiderantes nobis practicandi maneriem indeficienter tradidere. cum omnia idcirco luculẽter in craticula manus depicta nõ recitarent figurã hanc pñtem adiecere materiã ſubiectã toti⁹ lucide in ſe cõplectẽtẽ.

Liuide pone tuum tandem exitiale venenum
Non alium ledis. te furor iſte necat

¶ Pars ſcda huius

SEd de prima hactenus. deinceps ad ſcdam huius partem feſtinantes. in qua q̃nquidem numeri ſonori integra ⁊ pfecta latet vis. natura ⁊ eſſentia ſua. Eam preſertim p capitula ſcindentes Septem quidem interim honore digna annectendo. Que tanq; potiora muſice artis facundiam lepide dilucidant. vt ſunt Tonus. Modus Mutatio Clauis. Vox. Cant⁹. Littera. Ex quib⁹ tota ordine retrogrado muſica conſtabit Gregoriana

¶ De litteris. ¶ Capitulũ primũ

Pollicis in capite ſcribi vult Γamaut apte
Quod grecam formam ꝑ ſcripturã capit iſtam. Γut
Mox alphabeta connectis in ordine trina
Vocibus adiunctis. quas dat tibi muſica cunctis
Pro ſigno vocis iſtic vocem vocitabis
Hec alphabeta ſiniſtra manus ſociabit
Per quorum voces cunctos cantus variabit
Prima duo finit g. ternũ curſitat ad. d.

¶ Littera elemẽtaris extat figura. circa quã cantoꝝ verſaᵗ intentio. ¶ Littere eñ ſpẽcial'r capte ſunt ſeptem. A. B. C. D. E. F. G. Numero aũt viginti. Que ꝗdem ꝑma ſui diſtinctõe triphario partiunᵗ. Prime nãqꝫ ſeptẽ ad Γ finale feſtinãtes. ſibi nomen capitale vſurpant. Alter ordo litteris ſuis Septẽ ad. g. ſupremuꝫ currẽtibꝫ. minutũ nomẽ ꝓbet. Relique vo quattuor ad. d. excellens ꝓficientes Gemine dicunᵗ. Ratio etem̃ denoĩatõis ꝑmariꝫ ſeptẽ ẽ litteraꝝ groſſities. ſequẽtes aũt qm̃ paruis caractheribꝫ chartula inſigunᵗ. parue ſunt dicte. Cetere ergo ab his geminanᵗ (Obiectio) Quãqꝫ pleriqꝫ oppoſitũ aſſerere minus pudent. Duplicantes quoqꝫ ſcd'e diſtributõis tres poſteriores. e (videlicꝫ) f. et g. minutas. Hoc deniqꝫ dicẽtes arguere drãm litteraꝝ his ſimiliũ. inferioꝝ. ſ. primi alphabeti. Solutio lrãs iamiã ꝑlibatas. Apprime dicimus ab infimis equalibꝫ ſibi quinquies differre (ea ꝑſertim de cauſa hmõi geminatõis ꝑlixitatẽ (cũ natura plurimũ breuitate delecteᵗ ꝓlongatione ꝗdẽ ſpaſmos emiſerit) abeſſe cupimus. ¶ Primo igiᵗ in hꝰ differunt. qꝛ ſi vna in linea accũbit. ſilis ſibi ſeu dupla eiuſdẽ ſpaciũ colit. ¶ Scd'o. ſi vna eſt capitalis altera minutis cõputabiᵗ. ¶ Tercio cũ vna fuerit finalis reliqua ſupacuta erit. ¶ Quarto. vna de impari exiſtente numero. octaua eiuſdẽ impari iungaᵗ. Quinto. ſi vna fuerit alicuſus ꝑmoꝝ cantuũ. Altera de ſcd'o eiuſdem extat.
¶ Pro ꝙ tñ corollarie aĩaduertendũ eſt Γ grecũ a graijs nondum fuiſſe adinuentũ. nec e. excellens. cũ b; ſpherico. Juniores quippe intrinſecus ꝓfundiuſqꝫ cũ ad rerũ omniũ fundamẽta intuerenᵗ (ita vulgo ꝗãẽ. iactis fundamentis edifica. Qd' minus Senece puerbiũ denegat. dicens maxima parſimonia in fundo e) Jdcirco adij-

cere queqꝫ neceſſaria forēt in arte Muſica. vtile eis viſum eſt. Nos igiť eoꝝ audacia ꝯfiſi. haud verecūdie. imo potioris cōplacentie beneficio. vota cōplendo indigentiā vt ipi pepulerunt ipellere Sedulo conamur Verūtamē nō minus priſcis ac recentibꝫ obtēperabimꝰ Nihilominus regulis ſeu documētis ꝯtētamur. Cū nullus tā ingenuus q̄n ex veteꝝ dogmatibꝫ quicq̄ꝫ ſibi adaptauerit. Obijceret itaqꝫ q̇s ꝯtra p̄tacta hoc pacto. Si greci greco ☙ caruerūt. Quid tūc mouet g. grece ⁊ ſcribi ⁊ pferri. Solutio. Quāobrē ad hoc dicūt q̄dā muſicā p̄mitus a grecis emanaſſe. A latinis tandē ſibi cōpletionem aſſumpſiſſe.

¶ De q̄dditate vocū earūdēqꝫ decisione caplm ſcd̄m

Ut re mi fa ſol la voces muſica cantat

Ordine ſiniſtra ſepteno quas manus optat

Impar iunctura ſit queuis linea dicta

Uult numeroqꝫ pari ſpacium iunctura notari

Linea bis quina nonies ſpacio ſociatur

¶ Uox eſt aer ſpū vitali nouē mediantibꝫ muſis ꝓberatus. Uoces muſicales vſui noſtro aptabiles ſex ꝯſtat eſſe. vt. re. mi. fa. ſol. la. Et hoc de eis in generali rōcinandō. p tāto. q2 ſola voce ab inuicē ſunt diſtincte. Sin autē ꝓprie q̄dē ⁊ naturalr ſermonē p̄bendo. put ſono ⁊ cantu diſtinguūtur tribꝫ ſaltē vocibꝫ Muſica cantat. videlicet. vt re. mi. vel fa. ſol. la. Quas q̄dē ſepties iteratas in ſcala noſtra ꝯſtituimꝰ. His itaqꝫ vocibꝫ iā dictis. pleraqꝫ cuiuſcūqꝫ generis cantica depromūtur. per crebram ꝯtinuamqꝫ harum variationem

¶ Pro quoꝝ intellectu ſupponiť p̄mo. ꝙ hic vox nō p vera voce ſꝫ p ſigno vocis capiť. Scd̄o aūt p dicendoꝝ ſerie ſupponiť ꝙ cantꝰ in voces reciproce diuiduntur q̄m quēadmodū ſex ſunt voces tres ſunt cantus.

Nā i q̄cūqꝫ poſitōe { vt / fa } bmolles { re / ſol } naturales { mi / la } ♮durales ꝯſiſtūt

¶ Quid clauis. ⁊ q̄t ordines vſurpent claues Caplm terciū

Hinc alphabeta poteris cognoſcere trina

Primi ſcito graues alphabeti fore voces

Ex quibus extremas dic quattuor aſſociatas

Eſſe graues. quia vocē graui reſonare videntur
Dic quia finales cantum finire iubentur
Alterius voces cunctas fore dicis acutas

Clauis eſt cuiuſuis cant⁹. mediāte quorūlibet caractherū
ſignatura ſaltim voce radicatorꝫ expreſſio. ¶ Dicunt in/
quā claues in arte muſica inſtar realiū clauiū. vti nanqꝫ
phyſica clauis occulta exprimit. Jta deniqꝫ clauis muſi/
calis ſubſidio Armonica ars auſpicaciſſima modulādo nāſciſcitur
¶ Pro cui⁹ rei noticia Sciendū ſeptē dūtaxat eſſe claues maxime
ſpecie differētes Cetere eñ ab his quotquot ſuperint. nō niſi grauita
te ⁊ acumine diſtinguunt. eo ꝙ pēnit⁹ eedē reſumunt littere. ſi nō tñ
pares ſint oīno: cū forſan figura vel ſitu diſpares eēnt. Jllud eq̄dē
diſtinctōem ſpecierꝫ eēntialē minus innuit. Nempe ne prorſus eedē
extiment. Huiuſce artis diſquiſitores p̄dictis differētijs accñtalib⁹
claues diuiſere. pgā itaqꝫ. atqꝫ qḋ reliquū ē in pauca ꝯferā. Cōmu/
nem de his p̄bendo orōem tot ꝯſtat eē claues quot in manu dcōnes.
Etſi etiā nō ſp eaſdē voces repetam⁹ Cū p̄mi vocū īpoſitores ea tē/
peſtate nec eiſdē vocib⁹ vſi eſſent. nec tot forſitan egiſſent. Nos pfe/
cto recenſiores cūcta ſubtili⁹ circa artē pſcrutantes. ex q̄ priſcorꝫ no/
tule noſtris carminib⁹ minime ſatiſfacerēt. Cūqꝫ p̄ſertim eq̄le ſit in
octauis indiciū. ſiles certe eiſdem donamus voces

¶ Ex q̄ corollarie elicit claues poſſe in infinitū pluríficari. eas tñ
nūero differri nō ſpē (cū ſp eedē lr̄e repeterent) nemo negat. Ne ergo
illud nobis vicio det priſcorꝫ limites inſeq̄ conamur. Jtaqꝫ viginti
vna cū eis donam⁹ voces vtputa Γut. Are. Bmi. ⁊c̄. Quarꝫ q̄dem
q̄nqꝫ tantūmō ſignant videlicꝫ Γut. ffaut. cſolfaut. gſolreut. ddla/
ſol. Quippe oēs in linea accūbent Harꝫ q̄dā vo ſunt magis familia
res. vtpote ffaut. cſolfaut. gſolreut. Γut rariuſcule vtimur. ddla/
ſol igit rariſſime. p has inquā oīs cant⁹ regulariter ſeu irregulariter
poſitus regit ⁊ modulat. Denominant necnō ſignate vel ſignande.
Qm̄ circa canticorꝫ initia expreſſe ſituant. Reliq̄ nō ſignate. i. q̄ nō
regunt cantū nunq̄ꝫ in libris ſignant. ſꝫ īplicite ⁊ virtualr̄ ſunt ꝯſide
rate. ¶ Et q̄d bfa♮mi cui⁹ p̄ma figura ē. b: Altera ē hmōi. ♮. q̄ min⁹
ſignant ni in cantuū variatōe. mollis in ♮duralē ⁊ id e veſtigio.
¶ Unū tñ referā ne recidat C p̄mū p̄mi cantus ♮duralis nōnūq̄ꝫ
ſignari oportere quāq̄ꝫ id raro fiat regulariter. tñ nūq̄ꝫ fieri dꝫ. agat
eñ quiſqꝫ ſm vt ſibi expedire videbit

¶ Sciendū ſcd̄o ꝯcluſiue. ꝙ tot priſci vtebant clauib⁹ cū tot eorꝫ
cantilenis ſatiſfacerēt. Tot deniqꝫ apte imo faciliime cōib⁹ morta/

liū vocib⁹ ⁊ haberi ⁊ formari poterant. Noſtra q̄dē tēpeſtate cū nos nōnūq̄ʒ diſcantu vtamur eiſdē certe haud ꝯtētamur. Nec mō in cā tu cōpoſito fit hec clauiū ſubauditio. Ver℞ in certo cantu ſimplici (potiſſime quē iuniores dictarūt) licitū ē plerūq̄ʒ voces ⁊ veras ⁊ fictas ſubaudire. quāq̄ʒ hec nōnullis videant̄ ꝓcul a rei veritate diſcedere. nihil ſuauitat̄ʒ in his includi debere. cū ſepe numero antiq̄℞ methas trāſgrederemur. pleriq̄ʒ tñ noſtro euo priſco℞ regulis ꝯtenti. nihilominꝰ indigentia ꝯpulſi limites excedere nō verentur. Nec immerito reuera. nam ſimplicem fuiſſe muſicam legimus adeo vt quattuor neruis integra ꝯſtaret. idq̄ʒ ad Orpheum duraſſe Quintam vero cordā dehinc chorebꝰ adiūxiſſe fertur. Hiagnis ꝟo phrix his ſextū appoſuiſſe neruū. Terpandrus Leſbius ſeptimū. Ita eq̄dem ſucceſſu tpis pleraq̄ʒ alia q̄ cū cernerent̄ neceſſaria circa artē a q̄buſdā ſunt adiecta. Et cū q̄ſq̄ʒ ſuo arbitrio neceſſitate tñ motꝰ quippiā appoſuiſſet. cur idē nobis ꝓhibitū foret. imo nos regulis ⁊ mādatis ꝯtenti q̄q̄ʒ nobis nccaria adiect̄ʒ abſq̄ʒ iniuria adyciemus

¶ Hec lucidiꝰ patebūt in poſter̄ʒ p̄ figuras ⁊ exēpla eo q̄ magis idonei p exēpla (vt pho placet) efficiamur

¶ De cantu ꝓprietatibuſq̄ʒ eiuſdem Capitulū quartū.

¶ In trinas ſpecies cantum diſtinguere debes

Bdurus primus naturaliſq̄ʒ ſecundus

Tercius hinc cantus bmollis erit vocitatus

Bdurum triplo reliquos cantus geminabo

Do tria g duo c bis f his cantibus apte

Bmollem dulce. ♮durum ſuccine dure.

Cantus eſt modulaminis ſm Arſim ⁊ Theſim ꝯgrua coaptatio. vel Cantꝰ ē melodia ex ſono tono ⁊ mō p vocē viuā formata. Quem odā nos nōnūq̄ʒ laudē vocamꝰ Hunc nāq̄ʒ Guido vna cū antiq̄s triplicē eē voluit. ♮duralē. naturalē. ⁊ mollem. Poſt h̄c eū p̄ceptores manū inuenere. Inſup ⁊ lrās locales pariter cū vocibꝰ cantū ita diuiſerūt. vt ſi general'r ſumeret̄ foret p̄ma diuiſio cū eſſent tres cantus (vti iamiā meminimus) in genere q̄s tres cantuū ꝓprietates vocamus. Reliquū igit̄ ē ſcire. q̄ ſi ſpecial'r capiat̄ tūc pora mēbra di

uidendo ſeptē exiſtūt cantus.quos deductōes appellam⁹. tres ♮du/
rales.gemini molles.totidē naturales.ex quo note oēs ſepties ī ſca
la cōperiant̄. Idcirco ꝑmus q̇ durus appellat̄ durioꝛi ſeuioꝛiq̨ mo/
dulo ꝓfert̄. Belle eñ ⁊ cōmode eundē vocam⁹ ♮duralē.qm̄.♮.i. mi
duriter modulat̄.q̇ vox ē rigidiſſima. Naturalis idē ꝙ mediocris.
qm̄ neq̨ duri cauſa.neq̨ mollis gr̄a ꝯcinit̄. Mollis eſt tercius nec
immerito blādicie eñ expalpat. Huius rei cauſa eſt maxime cū bfa/
♮mi fa occinit vocem dulciſſimam.

¶ Pro cuius rei ſollicitudine amplioꝛi. Aduertendū ꝙ ꝑmus et
tercius cantuū denominatōem a bfa♮mi capiūt.nō tn̄ ꝙ in.b. claue
incipiant.ſ3 ita dicunt̄ ꝙ ꝑmus eoꝝ ab.a.in b duriter ſcandit ꝑ inte/
grū tonū.vti de re in mi vel ecōuerſo. qua de re ♮duralis nuncupat̄.
¶ Alter ab a in.b.molliter ſcandit dūtaxat ꝑ ſemitoniū. q̄re bmol/
lis dr̄.vtputa de mi in fa.et econtra deſcēdendo. ¶ Alius ꝓo ab his
diſtinctus.naturalis eſt vocitatus.quaſi nullo b♮ indigens.nec ali/
qd̄ intrans.ſex notas tn̄ ꝑfecte obtinet. Quāobrē impoſitoꝛib⁹ ho/
noꝛes deferendo neutralem quidam vocant.

¶ Aduertendū q̇q3 ſcd̄o ꝙ ♮duralis habebit ♮ in inferioꝛi ꝑte q̄/
dratū bmollaris aūt b inferius ſphericū ꝓpter repſentatōis ꝯueni/
entiā.qm̄ figura ducit in cognitōem nature rei Areſtotelē habeo au
toꝛe.in ſcd̄o de celo. Nā qd̄ quadratū eſt ꝓpter acies durius ē tactui
qd̄ vero rotundū mollius tangitur

¶ Eſt igit̄ qd̄libet illoꝝ b♮.trinomiū.ꝑmū ♮durū ꝓpter durum
aſcenſum ab a ad b dr̄. Scd̄o quadratū ob littere figuratōem. Ter/
cio ♮mi.q2 qn̄ in libꝛo cantuali ſignat̄ repſentat mi ſic ⁊ facit in mo
nocoꝛdo. Aliud vero molle dr̄ ꝓpter mollem inquā aſcenſum ab a.
ad b. b rotundū a figura eius. Sed bfa dr̄ q2 fa repꝛeſentat

Item dicuntur claues impedimētales ſic ſe mutuo occupātes ꝙ
qn̄ vnū apponit̄ alteri vim aufert et econtra.

¶ Un̄ poſtremo paulatim audi dicebamus in capite pn̄tis capitu
li ſeptē cantus.ſeptē deductōnes(cū voces in manu ſepties dūtaxat
repeterent̄)exiſtere. Iſtud p̄ſertim referā ne recidat.vt q̇ cantu menſu
rali vterent̄ ſeptē iſte deductōes ſuo modulamini haud ſatiſfaciunt
immo vt p̄tactū eſt.q̄cūq3 eis neceſſaria adiectis adiicere nō dubitāt
At etſi ſinomenus quē applicarēt.in craticula manus exoꝛdiu3 nō
haberet.cūq3 ibidē p̄ter ſeptē deductōnes nec vox nec vlla clauis ſup
eſſet. Nihilomin⁹ tn̄ cū oībus duplis eadem ſit ⁊ natura ⁊ ꝓpoꝛtio
Ideq3 ſonus idem deniq3 iudiciū de illis vna cū eis ſumemus Atte
dentes q̇dem virtualiter ⁊ implicite eas voces quas h3 foꝛmaliter et
expꝛeſſe eius dupla vel biſdupla ſm̄ cōem ſcale cooꝛdinatōem. Qd̄
plerūq3 ita in pleriſq3 de ſimilib⁹ idem eſt iudiciū Hoc vtiq3 in mu/

ficta eſt ꝑ pmo pncipio ſumptum. Nōnulli tn̄ has voces fictas aſſe runt capientes fictas ꝑ illo qd eſt hoc loco inuſitatas. partim eis cō ſentimus Sz ſi ꝑ falſo fictum ſumpſerint falſum quoq dicunt nec eſt contra eos inſtandum.

¶ Ex quo corollarie ſumit. ꝙ quandocūq aliqua vox aſſumitur in ſcala vel extra. ſi huiuſmodi in eius octaua correſpondentiā habu erit eſt vox vera. ſi vero nō iam dicetur ficta.

¶ Sunt igitur nōnulli vnicuiq attribuentes modulo duas notas quaſi ſibi ꝯuenientes. Nam ♮durali prebent mi ⁊ la. Naturali re ⁊ ſol. Bmollari vt ⁊ fa. Cuius rei ordinem figura ſequens ſufficien ter exponit.

Cāt⁹ ē duplex

Generalis et eſt triplex ſcz

♮duralis qui aſpere dureq ſonat. ratōe eīn ſigni ac ſoni durus eſt nuncupatus.

Neuter vero eſt nec rigidum nec leuem emittēs ſonum. imo ꝑtem ab vtroq ſumit

Mollis. dulce necnō molle tonans. littere cauſa ⁊ ſoni gratia bmollis eſt appellatus.

Spēalis ē ſeptuplex

ſcd̄s bmollis pn̄ capiti pm⁹ — ffaut ⁊ orexim faut — ddlaſol dlaſolre

ſcd̄s natural incipit pm⁹ — cſolfaut ⁊ finit Cfaut — aalamire alamire

qr qſq hz ſub ſe duas voces. vt ſupra

terci⁹ — gſolreut finit — ela elami

ſcd̄s ♮dural pm⁹ icipit — Gſolreut Γut — Elami

Vi vſus prebent

Iniciū — C — f — g

Mediū In — F natural — b bmoll — c q ♮dural

Finem — A — d — e

¶ Ceterum exerpta clarificando ne nobis id vicio donetur. pone mus vtrarūq viarum ſeu ydiomatū dictoꝛū necnō in hac arte dicē

voꝝ experientiam Grecoꝝ videlicet ⁊ latinoꝝ ſcalam intuēdo. Que vero materiam ita clarant. vt ſinguli breuiloquio queqꝫ ꝑcipiant

¶ Tandem voci practicam adiectis (vt ſeſe diſcentes concinēdo exerceant) reductiue adijciemus. ſm vniuſcuiuſqꝫ ſeptem cantuū Arſim ⁊ Theſim ¶ Nunc igitur quibus nominibꝰ greci neruos appellauerint. ⁊ quō eoꝝ nomina noſtri interpretati ſunt. quotue tetracorda reperiri poſſint ſubiecta deſcriptio facillime oſtendit.

Hec ſcala ꝑ pictagorā tradita atqꝫ inuēta ē Que venerabil' Boeti⁹ ꝓpter diſcordiā in latinū tranſfigurauit vt latini eo melius ſubtiliſſimā hanc ſciam acq̄rere valeant

	e	
Hypbolee Excellētes	dd	Nete hypboleon
	cc	paranete hypboleō
	bb	trite hypboleon
Dyezeuginenō Diſiuncte	aa	Nete dyezeuginenō
	g	paranete dyezeuginenō
	f	trite dyezeuginenon.
Synēnene Coniuncte	e	Parameſe
	d	nete ſynēmenon
	c	paranete ſynēmenon
	b	trite ſynemmenon
Meſe medie	a	Meſe
	G	Lychanos meſon
	F	Parhypate meſon
	E	Hypate meſon
Hypate ꝑncipales	D	Lychanos hypaton
	C	Parhypate hypaton.
	B	Hypate hypaton
	A	Proſlombonomenos
	Γ	amaut apud latinos

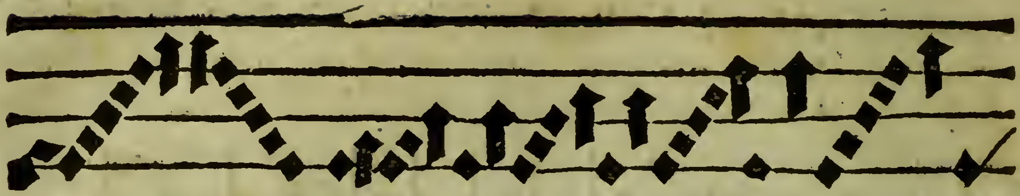
¶ Hec ſcala dicta cū dicēdis ꝯnectēs. q̄bꝰ noībꝰ atq; dr̄ītūs accidē talibꝰ noſtri claues nūcuparūt. necnō experimētū ꝓcedentiū prebet. tonorūq; difficultatē in generali oſtendit

Geminate ſiue duplicate eo ꝙ lr̄es lr̄e duplicāt

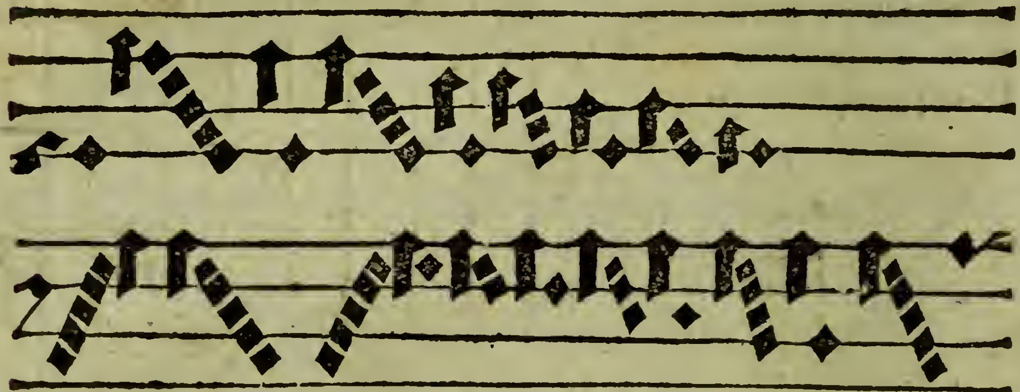
Minute vl' parue cū paruis lr̄is ſcriberent

Capitales vel Groſſe. qm̄ figuris capitalibꝰ ⁊ groſſis ſcribunt.

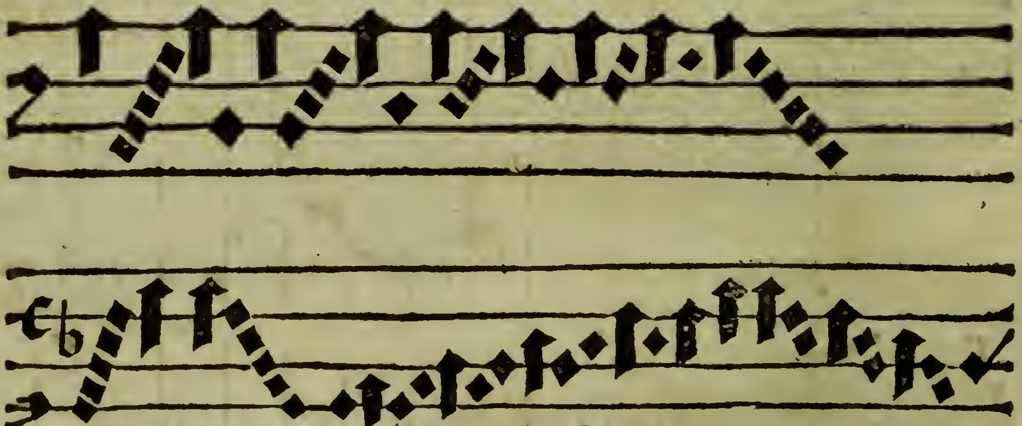
Clauiū quoq; ſpēs	Tꝛiplex lr̄aꝝ diſtributio	Ecce ſcala ficta	♮ duralis primꝰ	Naturalis primꝰ	b mollis primꝰ	♮ duralis 2ꝰ	Naturalis 2ꝰ	b mollis 2ꝰ	♮ duralis 3ꝰ	Generale tonoꝝ agmen		
Excellētes dicūt qꝛ tonoꝝ methā excellūt.	e	b							la			
	d	b						la	sol			
	c	♮						sol	fa			
	bb	b♮						fa	mi			
Supacutas hoſce q̄tuoꝛ appellamꝰ. q̄ppe ſonāt citiſſime ⁊ ſonū clarioꝛē reddunt	aa	b					la	mi	re			
	g	b					sol	re	ut			
	f	♮					fa	ut				
	e	b				la	mi					
	d	b			la	sol	re					
	c	♮			sol	fa	ut			5	6	ton
Acute nuncupari volūt ſiq̄dē ſoni vehemētiꝰ ꝑcuſſo aere excitent.	b	b♮			fa	mi				3	4	Affi
	a	b		la	mi	re				pi	2	le
	G	b		sol	re	ut				7	8	
	F	♮		fa	ut					5	6	tonoꝝ
Finales dicunt oīs nāq; totiꝰ ſolito more ſuū terminū in his ſumit.	E	b	la	mi						4	3	Finale
	D	b	sol	re						pi	2	Affina
	C	♮	fa	ut						7	8	le
	B	b♮	mi									
Graues dicunt. grauē enī ⁊ aſperū hn̄t ſonum	A	b	re									
	Γ	b	ut									



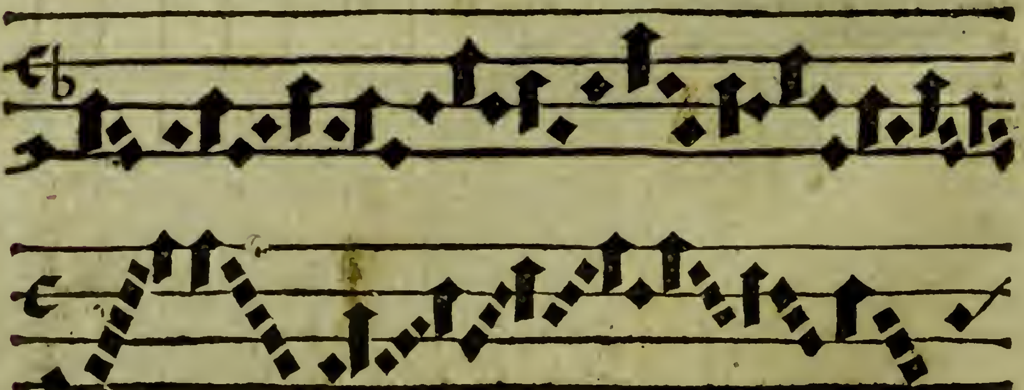
Primi cantus ♮duralis. Deductio



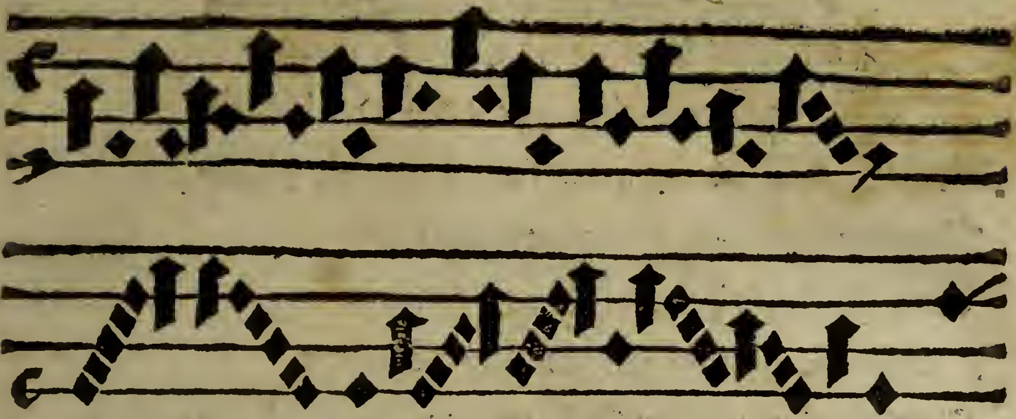
Primi Naturalis cantus Deductio



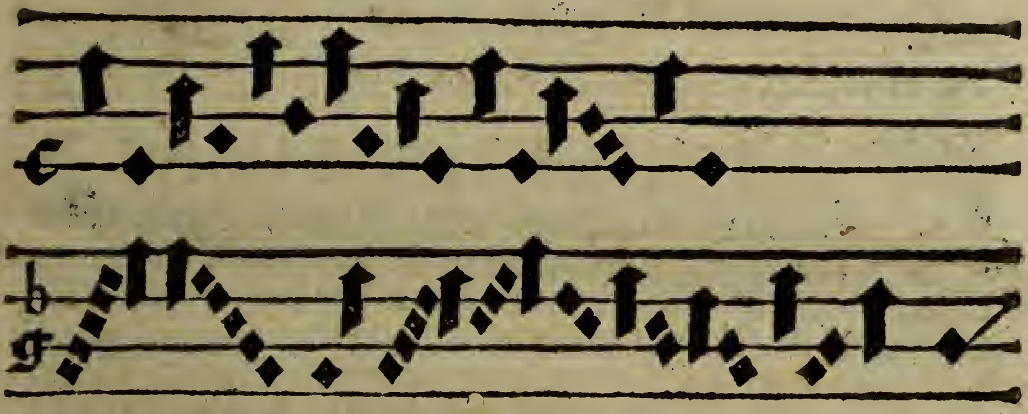
Primi cantus bmollis Deductio



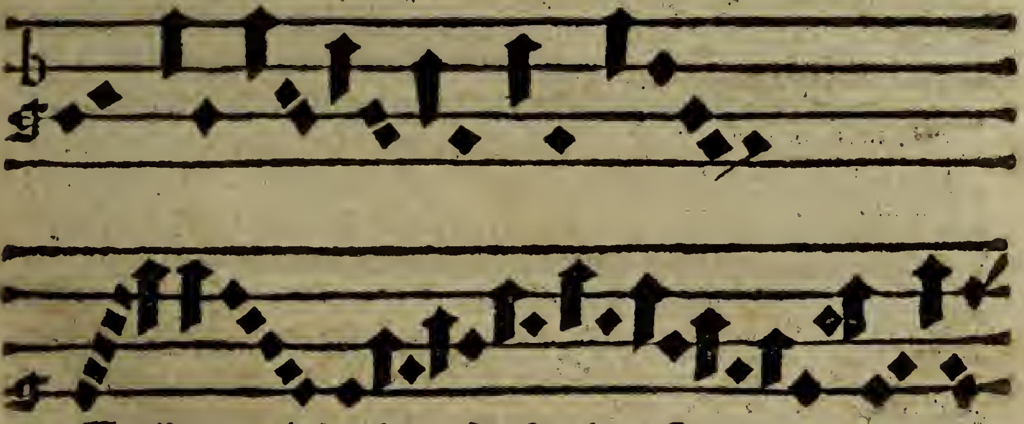
Secundi cantus ♮duralis Deductio



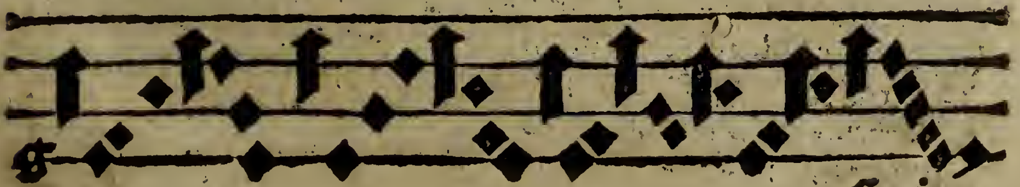
Secundi cantus naturalis Deductio



Secundi cantus bmollis Deductio



Tercij cantus ♮duralis. Deductio poſtrema



¶ De vocū mutatōe necnō cuiuſlibet cantus artificiali ſolmiſatōne Capitulū quintū.

Uando mutabis vocem pro voce locabis
Sicq̧ dabit voces ſemper mutatio plures
Nunq̧ mutabis niſi ſit mutare neceſſe
Vocem ſi clauis habet vnam non variabis
Cuius ſunt gemine poteris eam bis variare
Clauis triplata vicibus fit ſex variata
Sed non mutatur bfa♮mi nec variatur
Nam fa mi dare nunq̧ poteris variare.

Mutatio eſt unius vocis p altera vicaria preſtatio. vel ſic. Mutatio ē vnius vocis ꝓpter aliā in eadē claue vniſona variatio. Quā duabꝫ de cauſis inuentā fuiſſe diceremus. ob vocū paucitatē videlicȝ ⁊ cā/tuū pluralitatē. Oriunt̄ inquā ex mutationū notificatōe ꝑlibata cō/ditōes tris nō minꝰ modulamini cuiq̧ neceſſarie q̄ȝ vtiles. Quarȝ pͥma (q̄ ex ꝑoribꝫ definitōis dictōibꝫ icȝ vnius vocis ꝓpter alterā ſu/mit) eſt ꝙ quiuis mutare volēs in clauibꝫ vocū pluralitatē ſupponat neceſſe ē. Scd̄a eſt ꝙ voces mutande in eadē claue ꝯtente fuerint vt d̾t. definitōis particula. in eadē claue. Tercia aūt. notas variando exigit in vniſono ꝓnunciari. quando dicebamus. vniſona variatio

¶ Quorundā opinio qn̄q̄dē claues vocē dūtaxat vnicā ꝓdētes repelli exoptat eo ꝙ definitio d̾t vniꝰ ꝓpter alteram. ita videlicȝ vt hmōi mutatōe careat. cū vnū ⁊ idē in ſeipm ꝑmutari neq̄at Quip/pe. Si vox ē ſimpla fiat mutatio nulla. ꝑncipium forſitan negantes eaſdē videlicȝ fore voces in claue vnā habente vocem (quāq̧ virtua/liter habeat) quas eius ſimilis ſeu octaua formaliter poſſidet. Idem quoq̧ de clauibus duarū vocum arbitrantes in om̄ibus iſtis ſaltȝ duas contineri voces Nos tamē in octauis (vt ſepenumero ſup̄ me/mini) ſemꝑ eandem fore ⁊ vocem ⁊ mutatōem tam ſurſum latis q̄ȝ etiam deorſum. ¶ Nunc aūt cuiuſuis clauis natura eſt exquiren/da. Impͥmis igitur de vniuocis pagamus. Γut ꝯſtructum eſt ex gram̄a greco ⁊ vt. porro vt vox ♮duri pͥmi extat cantus

Are ſcd̄a dictio penes nos. antiqui qm̄ Γut carebant ſuam mu/ſicam in Are occipiebant. poſtremi vero ꝓfundius inquirētes Γut

reperierunt noſtre muſice p̄ncipium quam ſubſequitur. Are. Scđa incepti cantus ♮duralis vnam vocem ſcꝫ re habet.

♮mi. ♮ clauis eſt inſignitiua. mi vox eſt tercia aſperi pꝛimi. Cfaut clauis eſt que interdum maioꝛis certitudinis gratia ꝯſignat̄. fa vox eſt quarta ♮duri pꝛimi vt vero vox eſt naturalis p̄mi que pe/nes Arſim ⁊ Theſim variant̄ Dſolre ⁊ Elami vna cū ffaut binas voces ꝓdunt vt patebit. ita ꝑfecto eſt ⁊ in alijs vt patere practicanti poterit figura ſequenti

Omnis clauis aut hꝫ

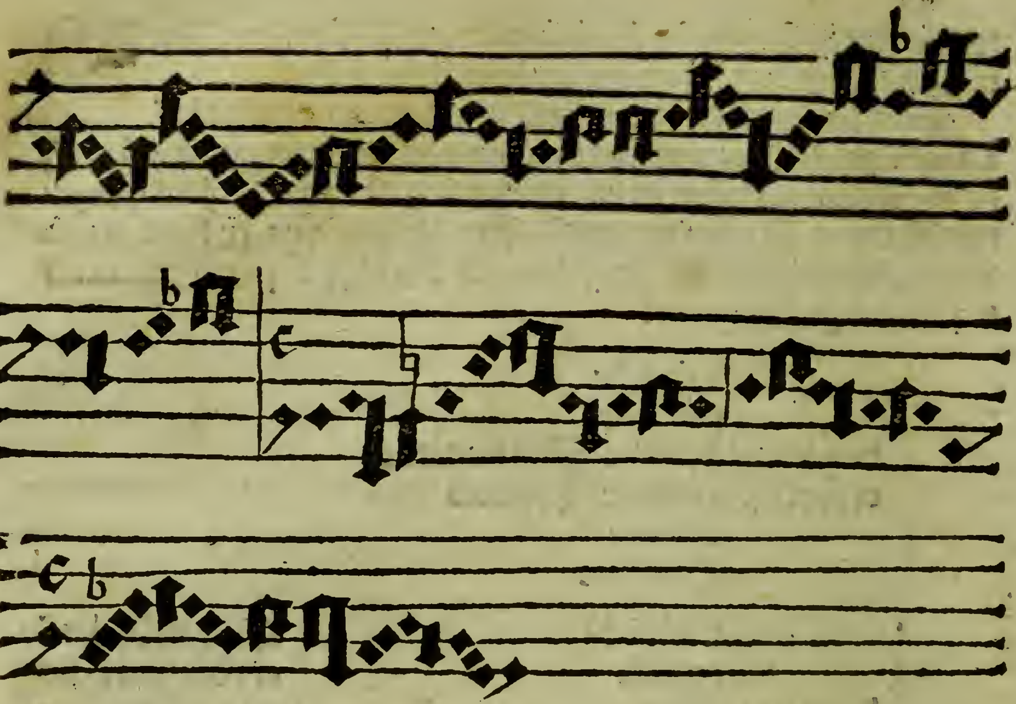
tres voces et ſunt ſex:
aalamire
g ſolreut
dlaſolre
c ſolfaut
alamire
G ſolreut
Sex mutatōes habentes

duas voces ⁊ ſunt octo:
b dlaſol
cc ſolfa
f faut
e lami
Ffaut
Elami
D ſolre
C faut
Geminas hn̄tes mutatōnes

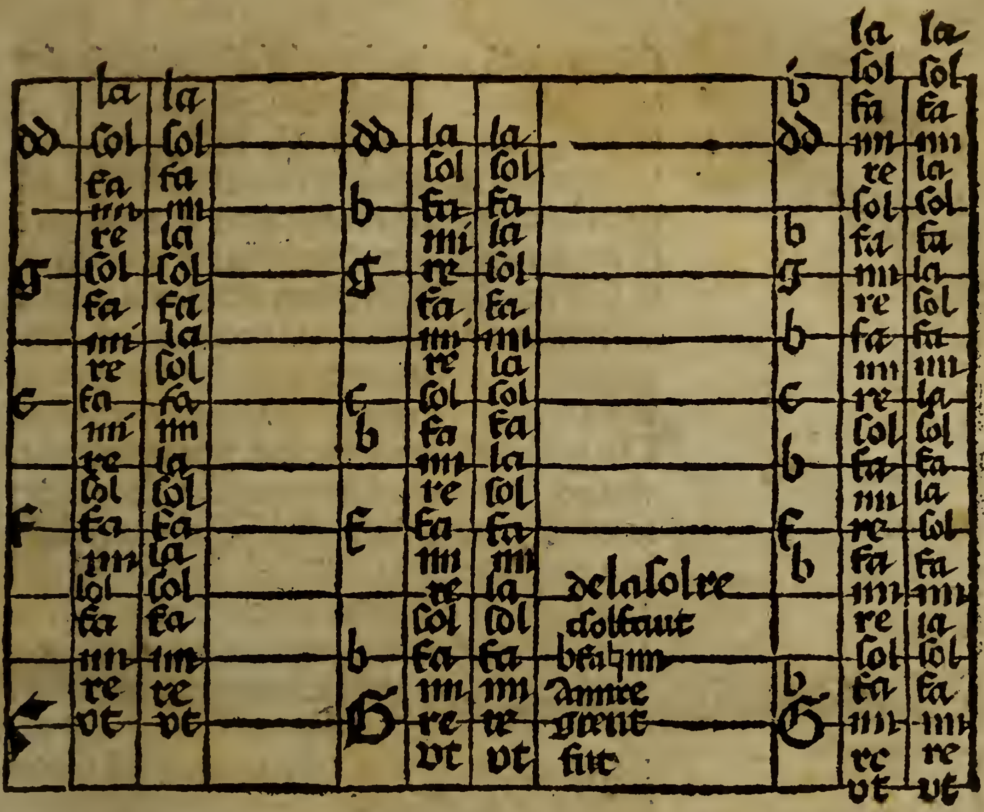
vnā vocē ⁊ ſunt qttuoꝛ:
e la
♮ mi
A re
Γut
nullā hn̄tes mutatōem

Supeſt bfa♮mi et bbfa♮mi i qb' nō repit mutatio ꝓpter voces diſſonas q̄s vna variare nequimus. Uel qꝛ hmōi claues gemine extāt

Si vox eſt:
Simpla — fiat mutatio — nulla
dupla — fiat mutatio — bina
Tripla — fiat mutatio — ſena



¶ Affectās itaqꝫ artificialr̓ oēm cantū ſolmiſare

¶ Apprime cuiuſlibet cantus exordiū cernat vt mox iudicaret in q̄
claue talis cantꝰ inchoat. Scd̓o videat de cuiuſlibet modulaminis
Arſi ⁊ Theſi. Qm̄ ſi hmōi cantꝰ ſurſuz tēderit vox poſterior clauis
quā attingit ſumēda erit. Sꝫ ſi cantꝰ deorſuz ad ima videlicꝫ p̄cipi
tatus fuerit. por nota eiuſdē clauis captanda venit Tercio viſen/
dū ē ſedulo fa p̄rimū ad qd̓ cantꝰ tēdit reſpectu cuiꝰ p̄ma nota can/
tilene captāda ē ⁊ ex ꝯn̄ti oēs ſequētes q̄ad mutare licitū fuerit. Ta
lis nāqꝫ mutatio nō denuo ꝯmitti dꝫ niſi reſpectu poſterioris fa. nec
nō ſp̲ eq̇dē vſqꝫ ad modulatōis orexim p̄cauendū eſt. qd̓ dehinc ex/
perientia practicabit. Tandē ſtudioſiſſime q̇s videat de b. claue
an mi vel fa exigat. Pro cuiꝰ euidētia diligētiori Sciendum q̧ b
molle. in bfa♮mi. ac etiā vſpiā alibi ſignatū fa rep̄ſentat. ♮ v̓o q̄dra
tū. mi denotat. Ob hꝰ nōnullas adijciemꝰ reglās ſpecialiores Quarꝫ
p̄ma extat q̧ q̄uis cantio 3. 4. 7. 8. tonoꝝ Dicit ♮duralis. poſtulans
in bfabmi. mi. niſi eēt ſpecialr̓ ibidē appoſitū b. rotundū tūc v̓o di/
cendū erit fa. Scd̓a ē q̧ in canticis p̄mi ⁊ ſcd̓i tonoꝝ ſup alamire
ſcandētibꝫ ſecus ē. Qm̄ ſi hmōi cantus p̲ vnicū gradū aſcenderint
in b. claue. fa dicemꝰ. Si aūt altiꝰ ꝓtrahat tunc vt in plurimū dice/
mus mi. ¶ Poſtremo v̓o dicendū q̧ in modulaminibꝫ. 5. et 6. tono
rum ſp̲ fa in bfa♮mi ſituat. niſi eſſet ♮durū ſignatū qd̓ tm̄ raro fit. ca/
nendū eſt ibi mi. Et patebūt ſingula hec limpide in notulis. ob au
dientiū beniuolentiā ⁊ ꝯſtantiā in ꝯcinentiā redactus.

Arſis et Theſis oīm tonoꝝ ī bfa ♮mi mi cantan/tium.

Arſis ⁊ Theſis tonoꝝ in b.cla/ue fa dicentium

Scala ficta q̄ note cantātur vbi cani nō de/bent.

Cōmunis(q̄ a pleriſq3 colit̄ q̄ſi notior ſit alte
ra.necnō penit⁹ eſt iuuenib⁹ apta.merito ḡ ab
aliq̄b⁹ ꝑticularis appellat̄)ē vni⁹ ꝓpt̄ alteraȝ
vniſonā i eodē carachtere ſcale ꝺepoſi°.h̄ ē. tal̄
cauſat̄.cum alicui⁹ cantus note vlterius extē
di nequeant.ſiue in aſcenſu ſiue in ꝺeſcenſu.
¶ Si primum exemplum eſt. aſcendendo a
Gammaut gradatim ad la proximum con/
tentum ſc3 in elami.mutando la in mi ꝓperā/
ꝺo ad ſuperiores claues videlic3 ad fa in Ffaut
Uel p dyateſſeron feſtināter. ſiue dyapenthe.
aut ad ſemitoniūcūdyapenthe. Que quideȝ
nota abſq3 mutatōne attigi nequit. mētali ſal
tem.ꝺe qua in alio diuiſionis mēbro. ¶ Si
ſcōm hoc eſt ꝺeſcendendo practicandū eſt vt
prius.exempli cauſa.ponatur la in alamire q̄
modocūq3 ad ly vt.ꝺe Cfaut inclinādo tūc vl
teri⁹ nec fiet ꝓgreſſus niſi trāſformet̄ vt in fa.
nec h3 ꝑfecto fieri tal̄ mutatio niſi ad h̄ nos
neceſſitas cōpulerit.

¶ Mutatio in vlī eſt duplex

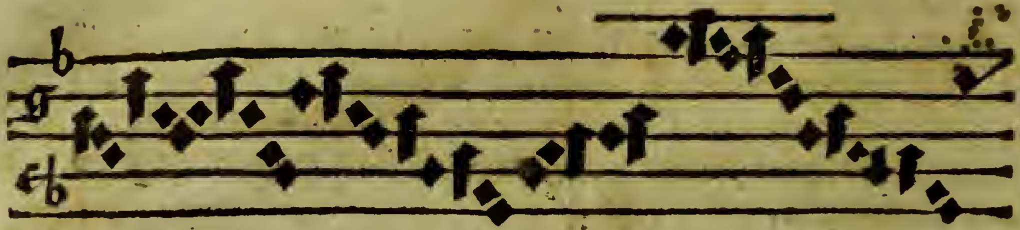
Propria(q̄ ſc̄ltiȝ a peritis habet̄. naturali q̄q3
induſtria q̄dā.cū libri pene oēs ea caruerit.⁊ſi
ꝺe ea quicq3 diſſeruerit.modicū tñ)ē vni⁹ vo/
cis i terciā an̄ fa variatio. Aurib⁹ inquā pur/
gatꝭ aīaduertēdū ē corā hmōi mutatōis agni
tione.ꝙ ſi cant⁹ aliq̄s vltra la p̄cedētis fa aſcē
ꝺere conat̄.aut ſub vt eiuſdē fa ꝺeſcēdere.ita vi
ꝺelic3 ꝙ ſequēs nota abſq3 mutatōne attingi
nō pt.obſuādū ē itaq3 ſequēs fa qꝺ̄ ſe ſolmiȝā
ti prim⁹ obtulerit aſcēſu ſiue ꝺeſcēſu.mutādo
p̄ſertim terciā an̄ h̄ fa. Ac etiā ſi fa reſpectu cu/
ius mutat̄ nullā habeat notā i claue an̄ ſe ſitā.
q̄ mutādū ē.nihilomin⁹ tñ ſp 3ª aut explicite
aut īplicite mutari ꝺ3.qꝺ̄ q̄dē ꝺr notāt̄ ꝓpter
magna īterualla quēadmodū dyapaſon ſemi
tonuſcūdyapēthe ⁊ tonuſcūdyapenthe ⁊ ſic ꝺe
alijs.in q̄z aſcēſu vel ꝺeſcēſu(⁊ h̄ maxie ꝓpter
paucitatē ſpē ꝺr̄ntiū)mutari nō p̄t vocali ſal/
tē mutatōe.q̄q3 tñ bn̄ mētali vt patebit figu
rā hāc ꝺeducēdo Nec vnq̄3 ſcꝺa3 eiuſdē fa mu
tatōe omiſſa attingere l3. q̄uis etiā ſubinde
(vt iā dictū ē) terciā cōplectamur.

Explicita eſt duaꝝ vocū expreſſe poſitaꝝ viciſſim ſe remouentiū ꝯplatio. Senſus huius eſt. ꝙ ambe voces mutando exꝓmunt. in claue illas notas ꝯtinente. Que ⁊ de vtraqꝫ ſcꝫ tam cōmuni q̄ꝫ ꝓpria mutatōne (vt ſenſui placet) intelligi poteſt. Alio nanqꝫ vocabulo vocalis nuncupatur.

Implicita (que ⁊ mentalis appellatur) eſt vnius vocis vel vtrarūqꝫ tempore mutandi in ore retētio. Sententia eīn eſt ꝙ nō ambe voces ſiue note in mutando proferuntur. Et talis (vt ptꝫ in eius diffinitōne) iterum eſt duplex

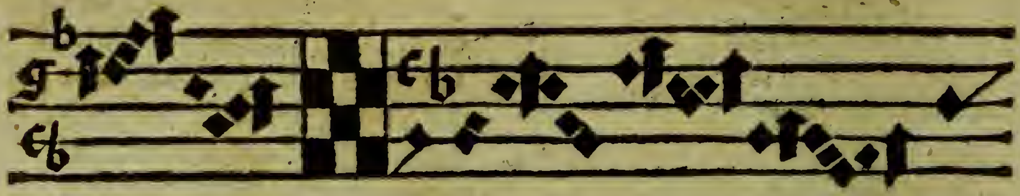
Implicita totalis eſt Quādo in claue qua vocis variatio fieret nulla prorſus ponitur vox. vtputa in magnis interuallis. quēadmodum dyapaſon dytonu ſcūdyapenthe in quibus ab vna ad octauam nulle interſunt note. necnō in mutatōne iam pretacta reperitur vt patet cantum aſſidue intuenti.

Implicita partialis eſt Quādo vna dūtaxat nota canitur Altera vero in anima reſeruatur. Que q̄dē cantui menſurali nō parum imo multū deſeruit. nō modo figuratiuo ſꝫ etiā chorali plurimū placꝫ et potiſſime om̄i cantui in cōcinentiā redacti. eo ꝙ tenor ſibi duas voces aſſumēs mutādo. cū diſcantu diſſonaret Nauſeā q̄qꝫ ⁊ tediū aduertētibꝫ induceret. merito igit̄ implicite mutare diſcamus.



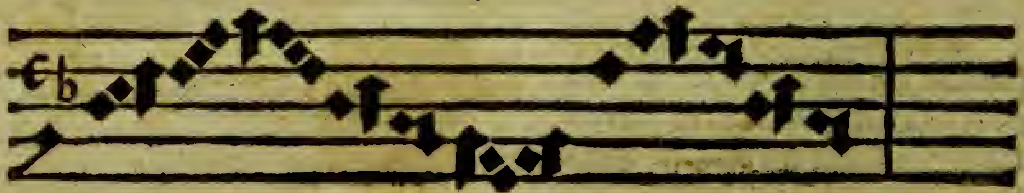
Mutatõnes fere omnes ſcđe diſtributõnis in naturā ⁊ econtra

Diſcantus



Prime deductõnis mutatõnes

Tenor



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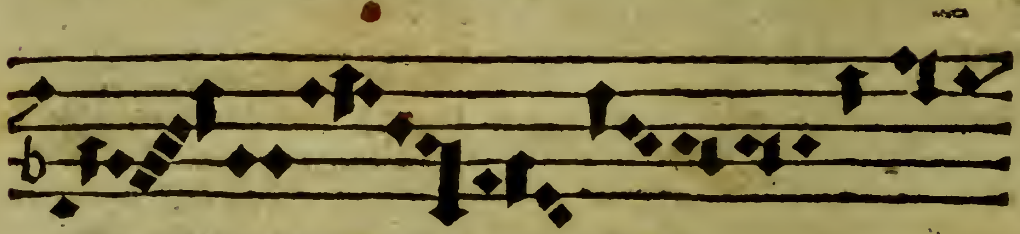
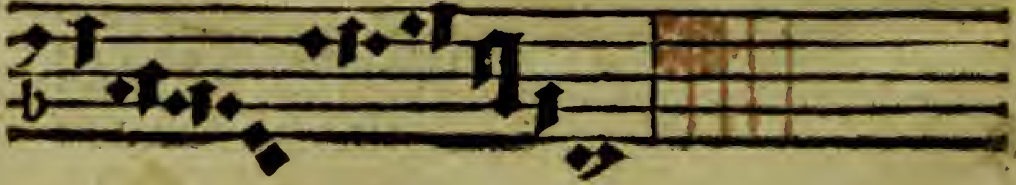
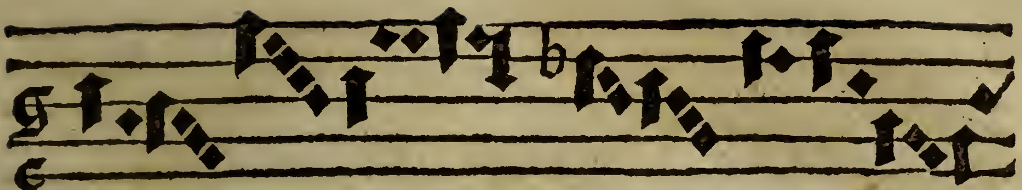


Tercie deductõnis bmollis mutatões

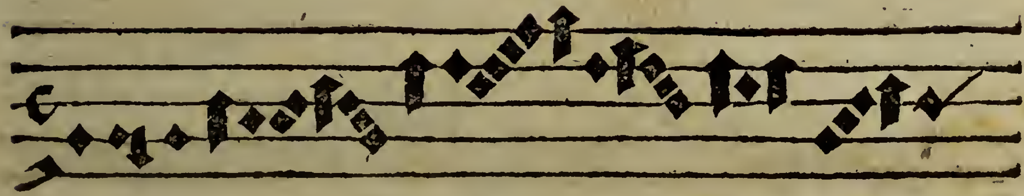
Baſſus





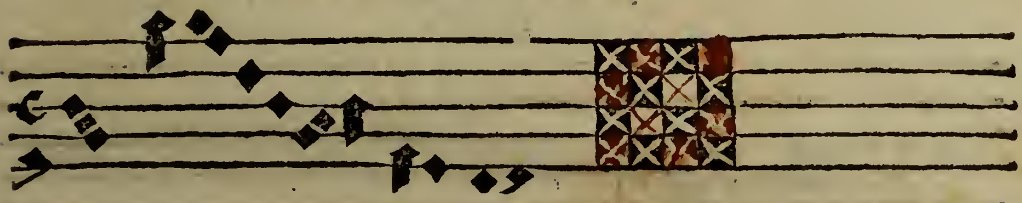
Mutatōnes fere om̄es. Tercie deductōis ♮duri.i naturā ⁊ ecōtra.

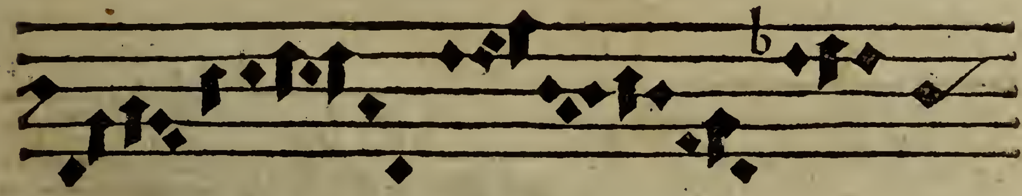
Diſcantus



Sc̄de deductōis Exempla

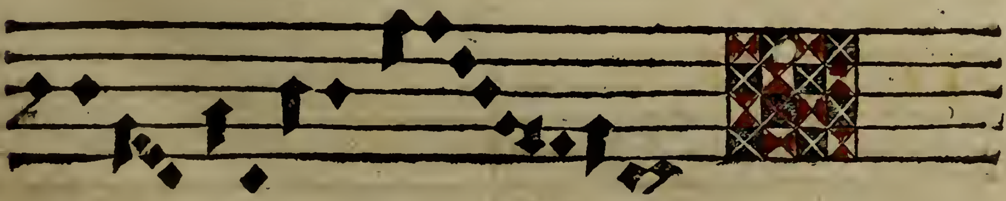
Tenor

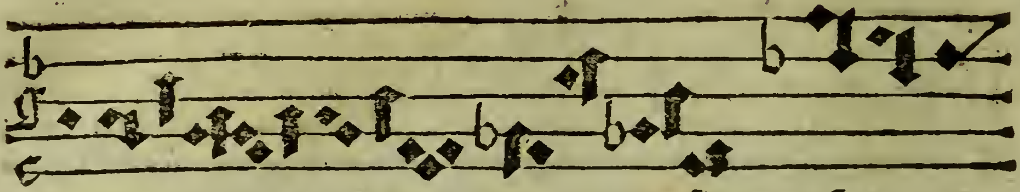




Prime deductōnis ♮duralis mutatōnes

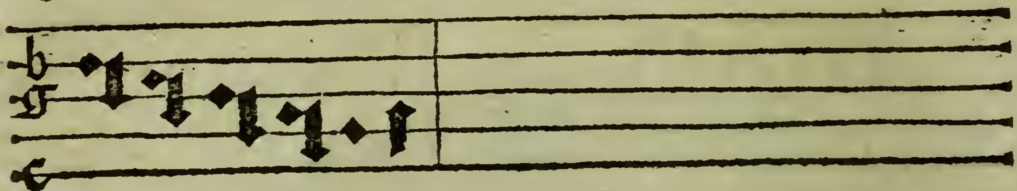
Baſſus

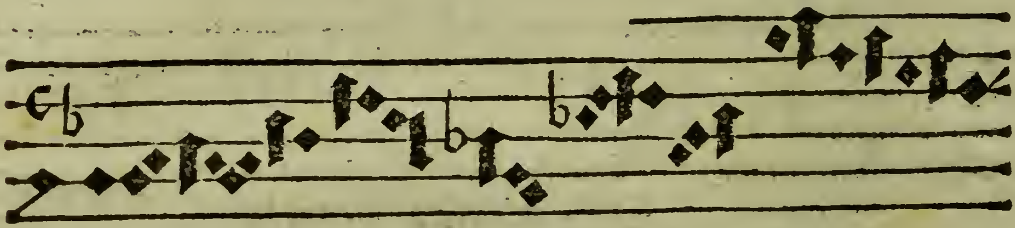




Mutationes nõnulle ſcd'e bmollaris in voces fictas ⁊ ecõtra

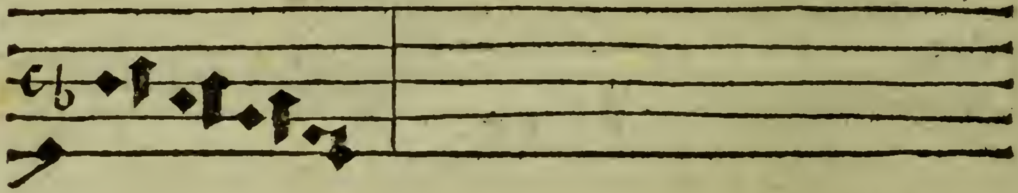
Diſcantus.

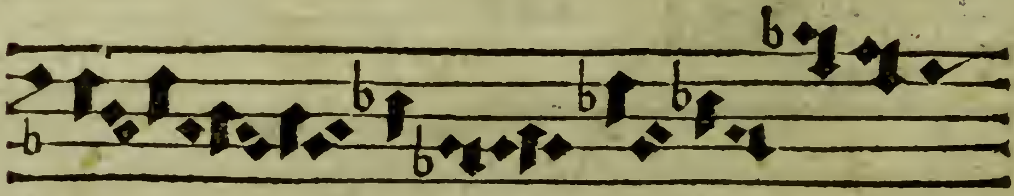




Prime deductionis Exempla

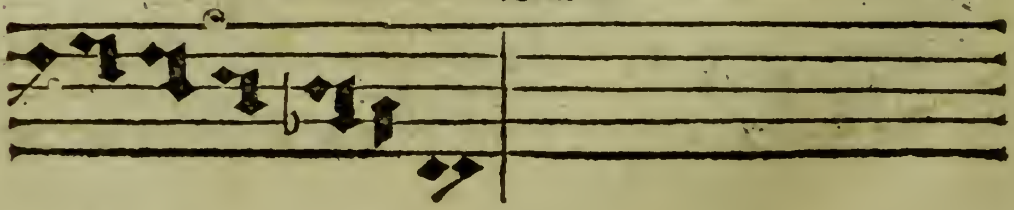
Tenor.

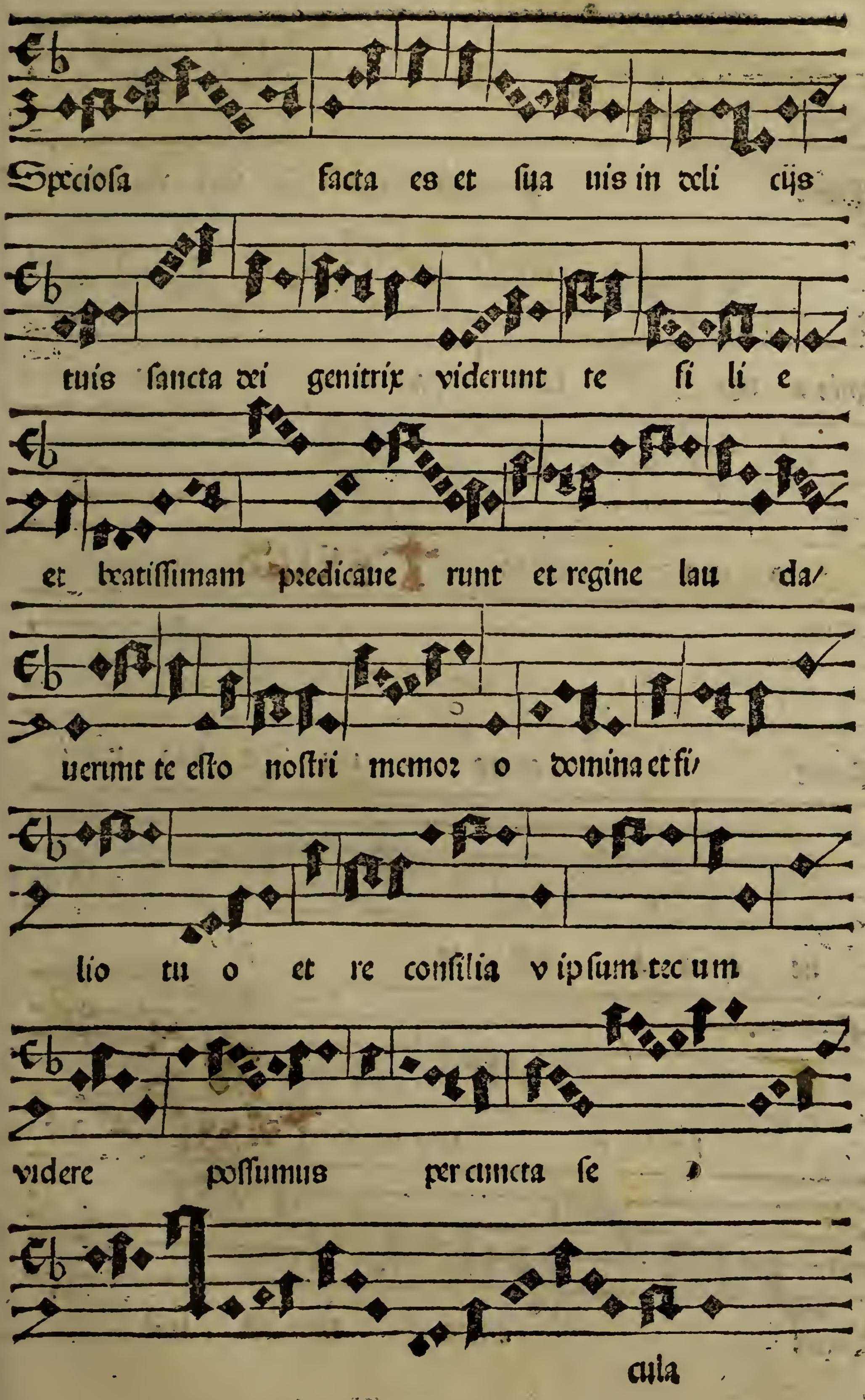
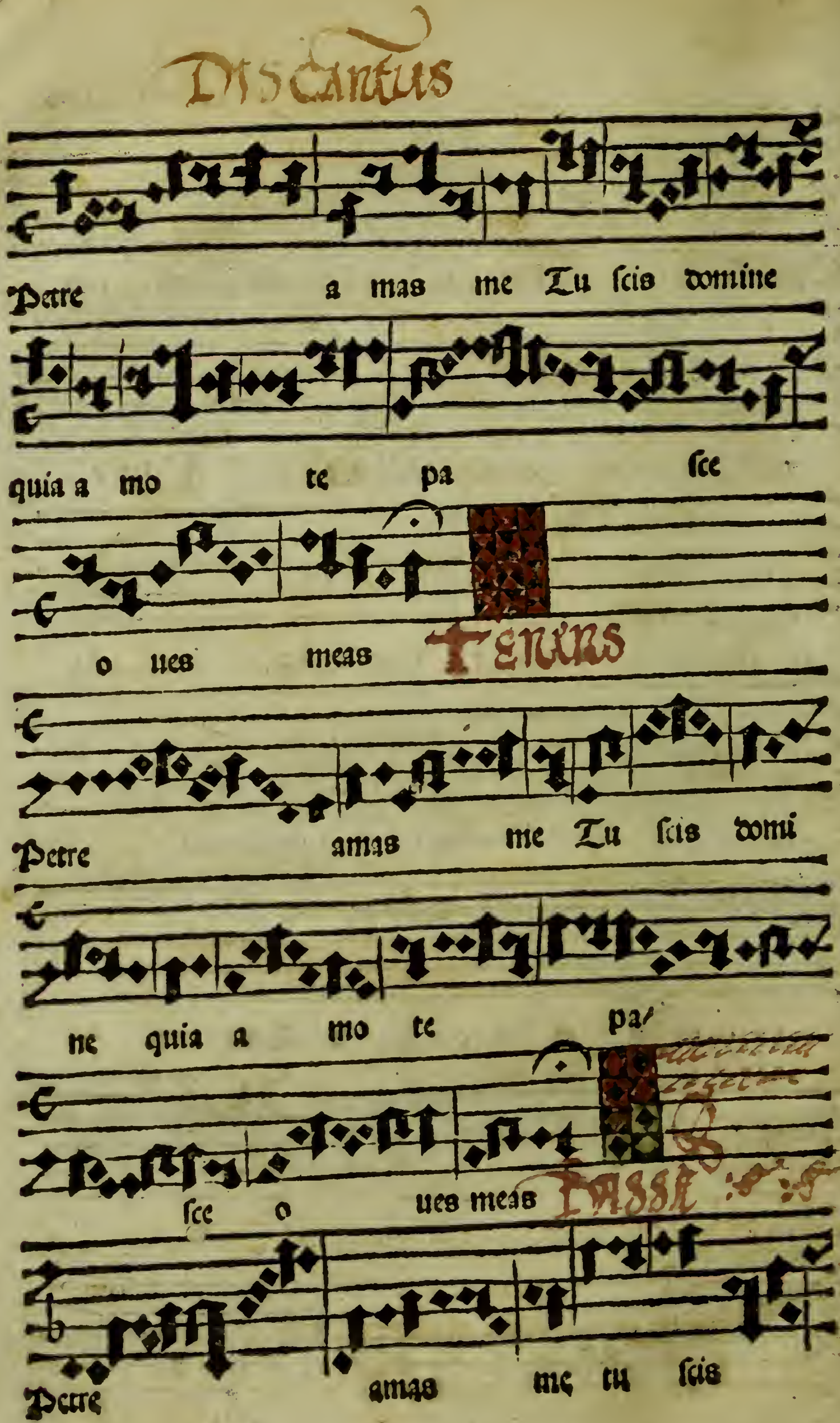


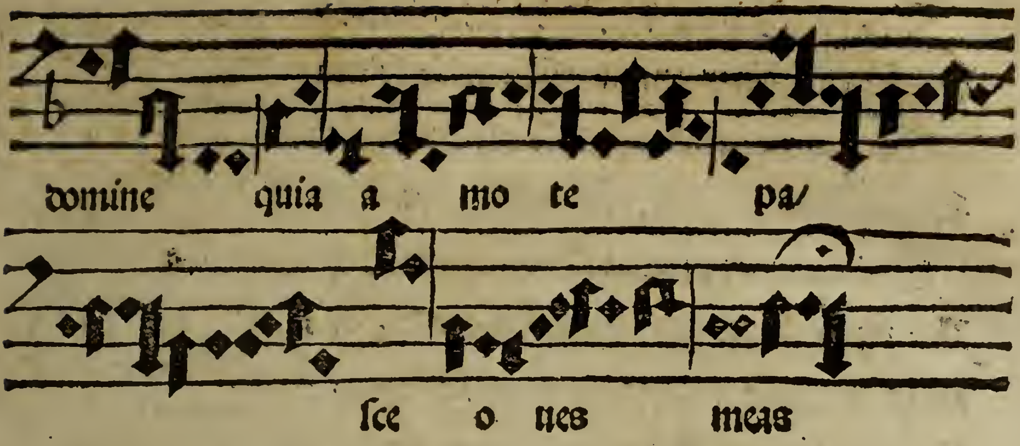


Tercie deductõnis mutatones

Baſſus




Spcioſa facta es et ſua uis in deli cijs
tuis ſancta dei genitrix viderunt te fi li e
et beatiſſimam predicaue runt et regine lau da/
uerunt te eſto noſtri memor o domina et fi/
lio tu o et re conſilia v ipſum tecum
videre poſſumus per cuncta ſe
cula

Discantus
Petre a mas me Tu ſcis domine
quia a mo te pa ſce
o ues meas
Tenor
Petre amas me Tu ſcis domi
ne quia a mo te pa
ſce o ues meas
Bassus
Petre amas me tu ſcis



¶ De interuallis ſiue modis. Capitulũ ſextũ.

v Niſonus voces ſimiles ſociat tibi plures
Sed ſemitoniũ. fa mi. ſociat tibi tantũ
Si preter voces. fa mi. ſocias tibi binas
Eſſe tonum dicas.
Hinc ſemiditono voces tres conſociabis
Ut tonus ⁊ fa mi ſint ſemper conſociati
Ad ternam vocem dytonus prebet tibi ſaltum
Includitq; tonos binos infra vel in altum
Quattuor ac voces dyateſſeron aſſociatas
Cum ſemitonio biniſq; tonis ſociatis
Tritonus ad vocem quartam poſſet retineri
Ffaut huncq; modum preſtabit. cum bfa♮mi
Uel ſi fa retines elami ſurſum quoq; poſcas
Dat voces quinq; tibi contextas dyapente
In quibus eſt ſolum ſemitonium ſociatum
Dat ſemitoniũ dyapenteq; conſociatum
Sex voces duo quis fa mi ſemper ſociabis

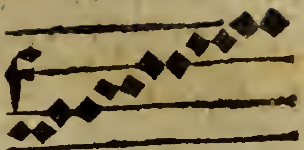
Sex vocesq; dato diapenthe tono ſociato
Per ſaltum. ſolum quibus eſt fa mi ſociatum
Sic ſeptena modos poterit vox tradere binos
Eſt ſemiditonus prior et dyapenthe vocatus
Sed nomen dytonus fert cum dyapenthe ſecundus
Additur inde modus. dyapaſon conſociatus
Octo coniunctas ſemper ſeruans ſibi voces
Ergo modum quēq; dyapaſon continet in ſe.

PRoportio. ē vni⁹ note ab alia penes acceſſuʒ ⁊ receſſuʒ diſtātia. ſiue magna ſiue breuis ſiue medio mō ſe hn̄s. Alio aūt noīe modus a moderādo eſt dictus. eo ꝙ ꝑ eum cantus moderatur regitur ſeu modulatur.

Et ſunt duplices
- Min⁹ ꝑncipales ⁊ ſunt q̄nq;
  - Comma ē grad⁹ q̄z noue vnū faciūt tonū
  - Scisma ē dimidiū commatis.
  - Dyeſis ē ſpaciū icludēs q̄ttuor ɔmata. nec nō ſemitoniū min⁹ d̄r q̄d int̄ ɔiūctas orit̄.
  - Dyaciſma eſt duplex comma.
  - Apothome. ē ſpaciū icludēs q̄nq; cōmata d̄r q̄q; ſemitoniū mai⁹ fitq; inter mi ⁊ fa
- Pꝛincipales et ſunt q̄ndecim
  - Cōpoſite
    - Dytonus cū dyapenthe 7.
    - Semidyton⁹ cū dyapēthe 7b
    - Tonus cū dyapenthe 6.
    - Semitoniū cū dyapēthe 6 b
  - Inuſitate
    - Semidiapaſon 8.b.
    - Semidyapenthe 5.b.
    - Tritonus 4.
  - Simplices
    - Dyapaſon 8.
    - Dyapenthe 5.
    - Dyateſſeron 4.b
  - Cōmunes
    - Dytonus 3.
    - Semidytonus 3.b.
    - Tonus 2.
    - Semitonium 2.b
    - Uniſonus j

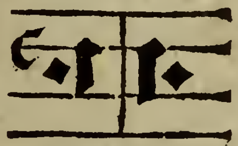
¶ Ubi modos vl'r expreſſi ſum⁹. num ſpeciali⁹. ob initiantiū erudi/ tionē. inueſtigādi ſunt. ne nos quiſpiā ignauos offendet

¶ Uniſon⁹ ē eiuſdē vocis crebra ſtatim repeti/tio. huic eñ ꝓportōi plibata modoꝝ deſcriptō improꝑe cōpetere videtur. vtputa nīō caſui in gramatica nō ꝓprie cōpetit caſuū deſcriptio. cū a nullo cadat. uno reliq caſus ab eo caderent. Jta nōnulli vniſonū ceteris ꝓportionib⁹ ꝯnu/merāt. ponētes illam ꝑmā. ⁊ abuſiue ꝓportōeꝫ vocitātes cū nō ſint ibi diuerſe in ſpecie. ſꝫ ſaltim in numero



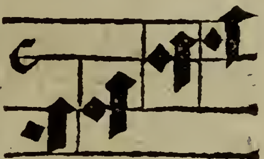
Uniſonus.

¶ Scōs modus ē aggreſſus in ꝯfinē notam. Uel ē duaꝝ vocum inuicē minus plene ſonantiū ꝯgregatio. muſitatqꝫ murmure paruo ſic ē ſemitoniū dictū a ſemis ſemi qd ē impfectū. ⁊ ton⁹ q̄ſi ton⁹ impfect⁹. nō eñ a ſe/mis ſemiſſis qd ē dimidiū. cū ſemitoniū ex duab⁹ vocib⁹ ꝯſtet. Ampli⁹ ſi toni medietas foret. vtiqꝫ in duo eq̄lia ſcinderet. qd ꝯtra oēs muſicos fore iudicat

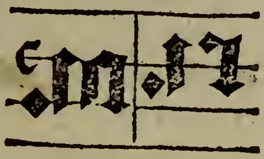


Semitoniū.

Uel ergo iſte acceſſus durioꝛi mō ꝑfert. Eſt eñ ſpaciū pfectum duaꝝ vocū inuicē plene ſonantiū. Et ē ton⁹ a to/nādo duccs originē q̄netiā fortiter ſonat. vt patꝫ oēs notas iūgēdo. mi ⁊ fa exemptis q̄nquidē ſal/tim ſi inter ſe cantent. qm̄ ſi ſurſuꝫ vel deorſum cū alijs ꝯiuncte fuerint tonū ꝯſtituūt Tonus igit haud ſcindi in duo eq̄lia valet. Qm̄ q̄ q̄rit tonū in eq̄lia diuidere q̄rit inquā dyametrū coſte cōmenſurare. qd fieri cenſetur impoſſibi/le. vt hic pari mō vna pars toni maioꝛ ē altera et minoꝛ duab⁹. cū diuideret in duo ſemitonia diſparia maius puta ⁊ min⁹. Mai⁹ eñ quē/admodū iā iā dictum ē dr Apothome qd partit in dyeſim ⁊ comma Min⁹ vero dyeſis appellat ⁊ diuidit in duo dyacīſmata. vtꝫ īuēti

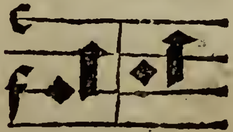


¶ Semditonus ē aggreſſus in terciā notā ſono mollioꝛi reſerās in ſe ſemitoniū. a ſemis qd ē ipfe ctū: eo ꝙ in duob⁹ tonis q̄nimo ex tono ⁊ vno ſe mitonio ꝯficit. vtpote duplici ſpecie exempli cō/quiri poteſt



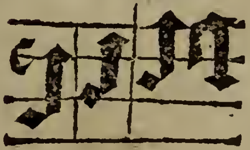
Semitonius

¶ Dytonus in terciā notā ſoni potentioꝛ eſt Inter/uallum quoqꝫ binos tonos continens. Dictum a dya qd ē duo. ⁊ ton⁹. ꝯſtruit eñ ex duob⁹ tonis



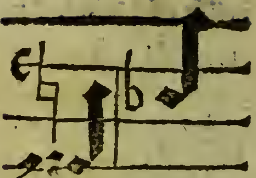
Dytonus.

¶ Dyateſſeron eſt ſpaciū habens duos tonos ⁊ ſe mitonium qm̄ gradus eſt in quartum locum. vel hoc fit mollius. ſic ē pn̄s mod⁹. a dia qd ē de ⁊ teſ ſeron vel tetras q̄ttuoꝛ. qꝛ ſp fit de vna ad quartaꝫ ſemitonio intermixto



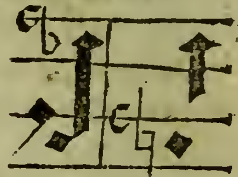
Dyateſſeron

¶ Ad predictus saltus verius tonat. sic est. Tritonus. includens tres tonos absq; semitonio. a tris .p. tres dictus ⁊ tonus. Abs quo cauendum est nobis nō eñ aures paulisp offendit auscultā/tium. sed dentiū stridorem mirum in modū con/fert. Habet īquā fieri ab F finali ad ♮ durū sur/sum. vel ab ipo ♮ molli iterū sursū ad e paruū p cantū bmollarē.



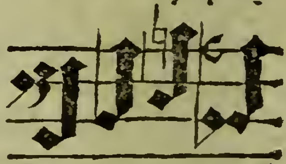
Tritonus

¶ Semidyapēthe modus inusitat⁹. Est gressus in quintum locum fragilior. Ex duob⁹ eñ ↄstat tonis ⁊ totidem intermixtis semitonijs. a semis qđ imperfectum signat



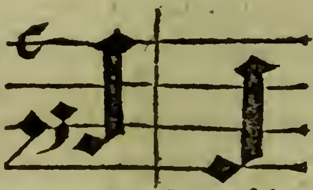
Semidyapēthe

¶ Dyapenthe qđ potentius sonat. Ex tribus tonis vno saltim semitono iuncto conficitur. a dya quod ē de ⁊ penthe quinq;. quia quinq; vo/cum virtutem gestat



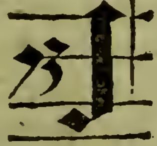
Dyapenthe

¶ Semitoniūcūdyapēthe tres ↄtinet tonos ⁊ duo semitonia. vel ex semitonio ⁊ diapēthe ↄstat. hoc ē. de vna ad sextam festinando. vt de mi scđe dispositōnis. ad fa quarte dispositōis puta de elami ad c acutum vel econtra. in ple/risq; locis etiam



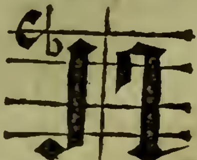
semitoniūcūdiapēthe

¶ Tonuscūdyapenthe paripacto. constat ex sex no/tulis durius inquam. Ex tono videlicet ⁊ dyapenthe. vno modo tantū semitonio intermixto.



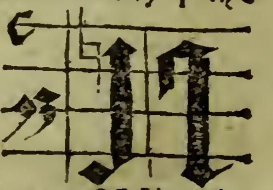
tonuscūdyapēthe

¶ Semidytonuscūdyapenthe constat ex semi/dytono ⁊ diapenthe Confectusq; est quattuor tonis semitonijsq; duobus. vt de C graui ad bfa♮mi.



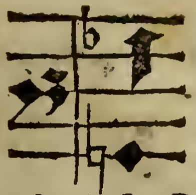
semiditon⁹cūdyapēthe

¶ Dytonuscūdiapēthe pari modo ex septem vocibus conficitur. Ex dytono vide/licet ⁊ dyapenthe. contextosq; tonos. habet qn/q; semitonio vnico intermixto.



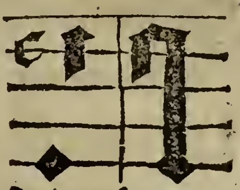
dytonuscūdiapēthe

¶ Semidiapaſon proportio inuſitata. forma/ tur a qualibet claue ad conſimilem quattuor tonis in cluſis ꝛ tribus ſemitonijs.



¶ Diapaſon modoꝝ oīm poſtremus eſt. octo etiã notulis cõtextus. idcirco dupla (id eſt octaua) nuncupatur tonos quinqꝫ poſſidet duo bus cum ſemitonijs. fitqꝫ de vna lr̃a ad ꝓximã ſibi parem Et dr̃ a dya qd̃ eſt de. ꝛ pan totũ. ꝛ ſon ſonus. q̃ſi in ſe oēs ꝯtinens alios modos. Iſtud nāqꝫ interuallũ naturale eſt. iuuenes em̄ in choro octauã ſp̄ depromūt ſup̄ mutatos.

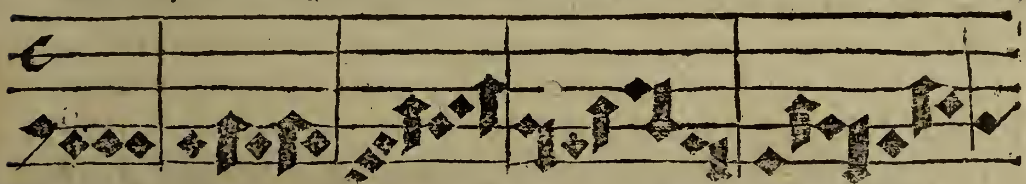
diapaſon ĩꝑfectũ



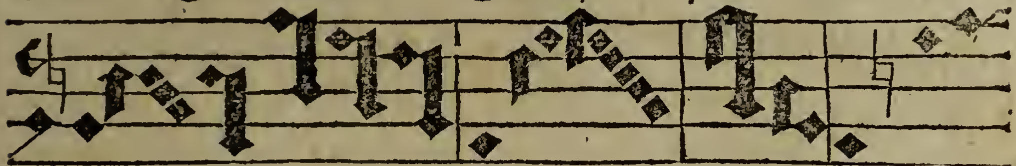
Diapaſon.

Predicta admonem⁹ equo aīo ꝑtractanda qm̄ q̇ tedio hac exercitatōe vellet grauariet. nec quã libet notã alteri cõparare. ita vt in cantu. q̃ interuallo vnaq̄qꝫ vox ab altera diſtat ꝑpendere valeat. ſe ſciat in p̄cedentib⁹ fruſtra laboraſ/ ſe. ꝛ fere oēm diligentiam ſi quam ſaltem fecerit ꝑdidiſſe

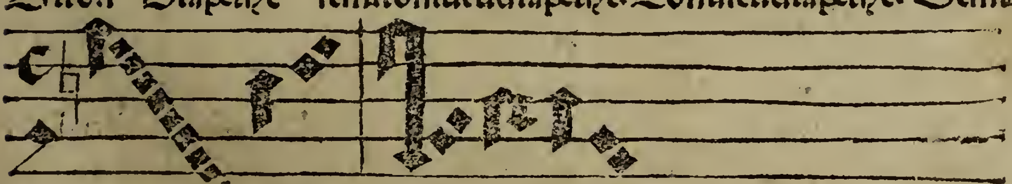
Ob ig̃r huiuſce rei penuriã oīa limpide ad vnguē exēplis adiũ gemus. Si tibi tñ antiphona. terterni ſunt modi. fuerit ꝓſicua illã alibi reqres. ne lõgior ſim Exēpla lõga p̄ſupponam breuioraqꝫ iũgã



Uniſon⁹ Semitoniũ tonus Semidyton⁹ dyton⁹ Diateſſeron



Triton⁹ Diapēthe ſemitoniũ cũ diapēthe. Tonus cũ diapēthe. Semi



dytonus cũ diapēthe Dytonus cũ diapēthe Diapaſon

¶ De toni notificatõe ac diuiſione Capitulũ ſeptimũ

D Icitur eſſe tonus de quo tractat liber iſte.
Regula. que finem cantus dijudicat omnem
Qui tonus in ſpecies diuiſus erit tibi binas
Eſt tonus autentus tonus eſt dictuſq; plagalis
Quos hinc ꝑ ſpecies plures diſtinguere debes
Quattuor autentos dic quattuor atq; plagales

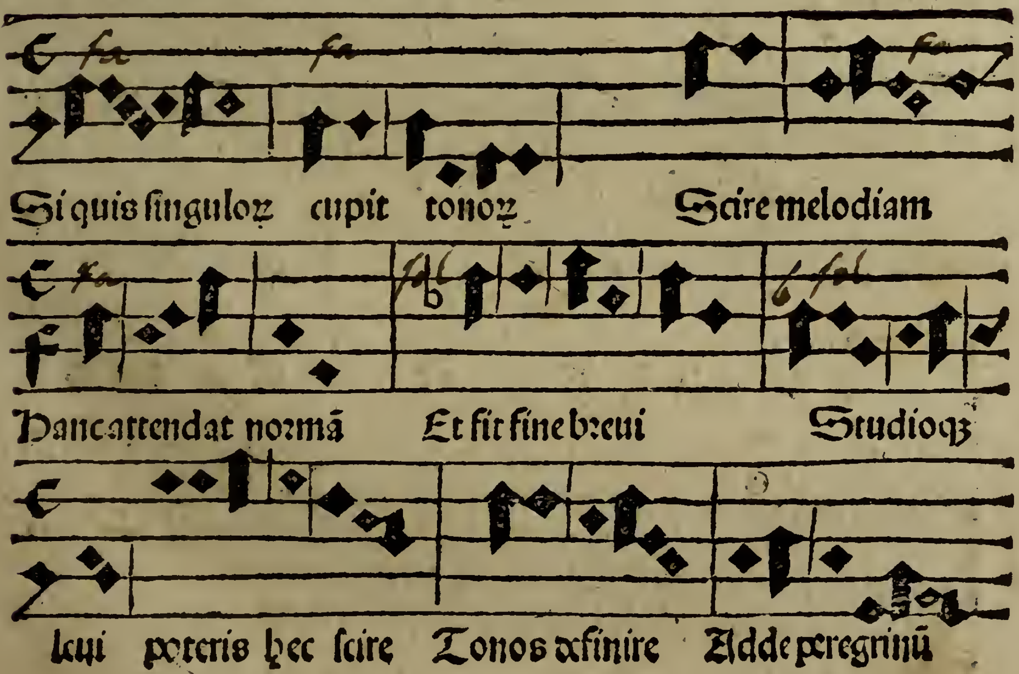
Expedit nunc in modulãdo latius dilatare fimbrias. dicta enĩ idcirco pmiſimꝰ. Quã quidẽ huic ſubſeruiũt pleraq; oĩa. Dabitur opam igitur cũ nunc ex ordine de tonis dicere neceſſe eſt

Tonus eſt certa lex vel regula Arſim Theſimq; cuiuſuis cantus euidentius demonſtrans. Jam vos inter noſſe reor octo eſſe tonos. in binas ptes eſſe ptitos vni aũt parti de pari numero ɔſtantes. autenti. regales. ſiue capitanei nuncupantur. Quoꝝ grecis laurea prima ɔdonetur. atq; ſuapte ydiomate. pthum. deutrum. tritum. tetrardũ vocauere. Alteri de numero impari ɔſtãtes. plagales minores aut verne nominant. A nouellis ſiue latinis. ob ꝑdictoꝝ inſufficientiã ꝛ diſcordiã ꝗuã in altũ ꝛ profundũ habuere ꝑmordia ceperunt.

Hij toni ita dicũt i greco { Tetrardus / Tritus / Deutrus / Prothus } latine ꝑo ad octauã vſq; ſe extẽdẽtes quelibet precedẽtiũ in duos diſcutiẽdo { 8 7 6 5 4 3 2 1 }

Qui denuo ſubdiuidũt i { Plagales de numero pari exiſtẽtes. { 8 6 4 2 } / Autentos numero ipari ſe oblectẽtes { 7 5 3 1 } } et ſunt iſti q̃ de natura ꝛ eẽntia ſua plus ſe iclinant { Deorſuz infra notã finalẽ q̃ ſurſum. / Surſuz vltra notã finalẽ q̃ deorſũ }

¶ Predictoꝝ metrica indagatio
Quattuor eſſe tonos voluit diſcreta vetuſtas

Finales teſtoꝛ. quas retinemus adhuc
Sed quia diſcutiunt ſubtilius omnia noſtri
Cenſebant diſcoꝛs eſſe canoꝛis opus
Nam grauitate ſimul ꝛ acumine ſepius. vnum
Oppoſitum ſibimet. comperiere malum
Erroꝛem veterum noſtri ſedare volentes
Quemlibet in binos. diſcutiere tonum
Sunt pꝛothus. ꝛ deutrus. tritus. tetrardus. ꝛ hoꝛum
Cuilibet autento collateralis adeſt
Sic octo ſpecies ptongi modo nos retinemus
Sit tonus autentus impar. ſit parq; plagalis
Uult deſcendere par ſed ſcandere vult tonus impar
Quāuis cōmunes retinere queant ſibi fines.
Quoꝝ. vt melioꝛ ſit de eis diſciplina
Euouae continetur in hec notula ſubiecta.

¶ Capitulū octauū de tonoꝝ noticia

i Ꝺ Dſolre tonus pꝛimus finitꝗ ſecundus
Hos ⁊ finire quandoꝗ poteſt alamire
Fert elami ternum cui conſociabꝫ quaternum
Cuius finem cum mi quandoꝗ dabit bfa♮mi
Ffaut hinc quintum ſociatꝗ tonum ſibi ſextum
Interdum tutum quis finem c dat acutum
Septimus octauus gſolreut eſt ſociatus
Hic finiſꝗ datur exceptio nulla ſequatur

Hec profecto tonoꝝ natu-raſ ſiue eſſentia (illud aūt ne recidet inquā) tribꝫ in locis ſedulo ꝯſpicit᷑ vtpote in exoꝛdio. in virtute ⁊ in fine. h̄ eſt vn̄ motus. In quo. ⁊ circa quē. lepide igit᷑ p̄cedētia a ſubiectis dilucidantur figuratiue

		cſolfaut	7		8	
	3ª regl'a	bfa♮mi	5		6	tonoꝝ. ⁊ hoc ſi in
Dis cant᷒		alamire eſt	3	vl'	4	bfa♮mi dr̄ fa
trāſpoſitus		Gſolreut	1		2	
finiens in						
		Cfaut eſt. 7. 8. tonoꝝ ⁊ hoc ſi in ♮mi dicitur fa. ſi vero mi. eſt 5. vel 6.				
	2ª regula	cſolfaut	5		6	
		bfa♮mi eſt	3	vl'	4	tonoꝝ ſi in bfa♮-mi dicitur mi
		alamire	1		2	
		Gſolreut	7		8	
Dis cāt᷒		Ffaut	5		6	
regularis	pª regula	Elami eſt	3	vl'	4	tonoꝝ.
exiens in		Dſolre	1		2	

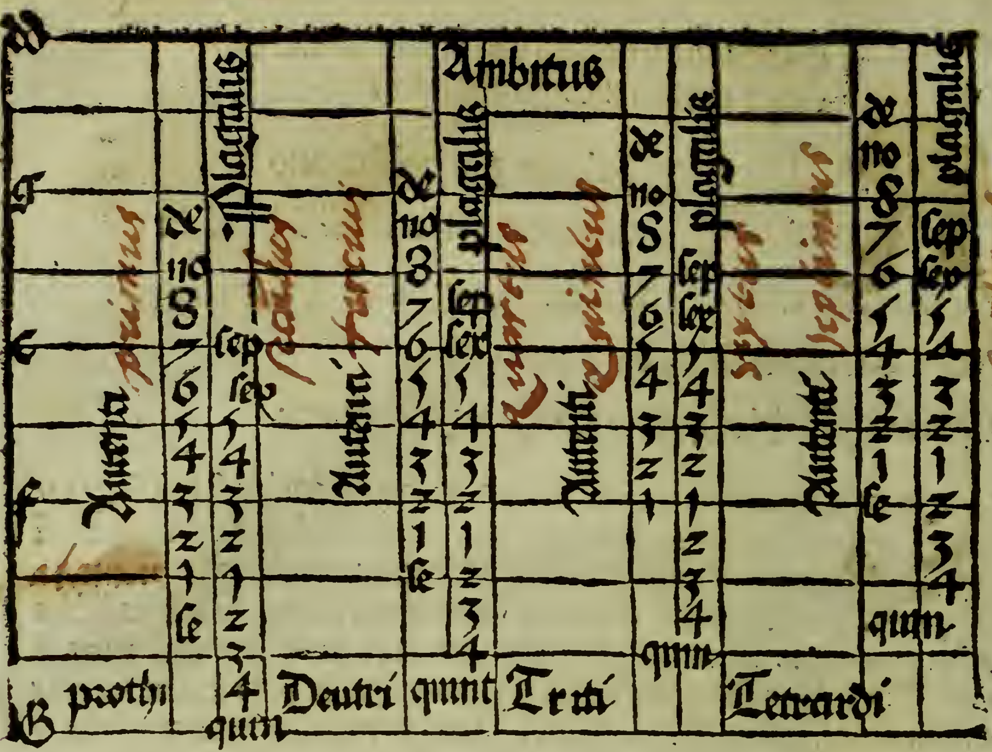
Ne nos tn̄ muſicoꝝ ſatirico riſu p̄cipiti queritent quippiā. aduertēdū illico ꝓthum in A graui finitur deutrū in ♮mi ⁊ tritū in Cfaut. ſi vſus ꝯſuetudoꝗ id paterētur. ita tn̄ ꝙ total'r eadē cant᷒ ꝯſonātia ꝑſiſteret. ſicut in D. G. F. finalibꝫ. quoad eoſdē tonos

In re ſecun. pꝛi. ſed ter. quart. explicit in mi
vnde
In fa quin. ⁊ ſex. ſept. ⁊ oct. explicit in ſol.

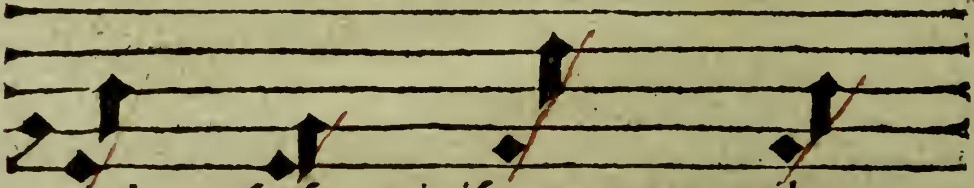
¶ De tonoꝝ noticia quantũ ad mediũ ali/
cuius cantilene Capitulũ nonũ

R
Egula certa tono claues dat cuilibet octo
Ambitus hinc certus datur his claui ſub eadem
Gratia cuiqꝫ tono tres claues addis in odis
Infra dat ſolam ſupra dat gratia binas
Excepto tamen hinc quinto. qui hac lege priuatur

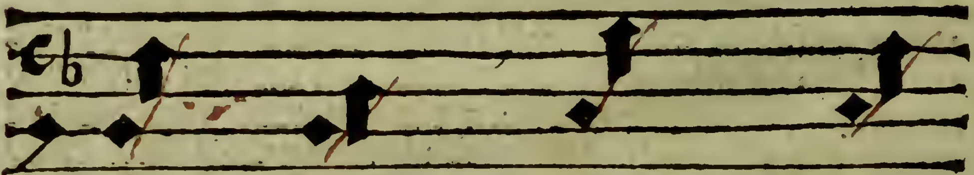
At qui neceſſe eſt autentos a plagalibꝫ dinoſci(cũ ſane te/
nemus binos ſꝑ tonos vno in loco ꝯcludi) p q̃ ad mediũ
cuiuſuis cantilene cõmigrabis. Duoqꝫ ſubinde ꝯſiderãs.
Primũ eſt ipa melodia. id eſt natura. ſiue eſſentia. de q̃ lim
pide poſterius. Alterũ vero ambitus certus cuiuſlibet toni extat. q̃
quãqꝫ equalis omibꝫ tonis eſſet(eo ꝙ eoꝝ quiſqꝫ octo habuerit no/
tas) variũ tñ q̃libet ſibi petit iter. Q̃nquidẽ regalis ſupra vocẽ fina/
lez dominãs parũper aut nihil eandẽ deſcẽdit. Subiugal' eñ partiꝫ
ſupra partimqꝫ infra finale famulat᷑. Vñ corollarie annotatur ꝙ
quiuis cantus ſupra finale ad quartã 5 6 7 8 ſcandens. deſcendens
quoqꝫ infra ad ꝓximã ꝛ nõ vltra eſt toni autẽti. is ꝑfecto q̃ ad q̃ntũ
dũtaxat gradũ ſuꝑ finalẽ aſcẽdit. ſi infra eandẽ p̄cipitauerit. ad ter/
ciam. 4. 5. eſt toni plagalis ¶ Aduertendũ deniqꝫ eſt ex quo vter/
qꝫ nõnũqꝫ ad q̃ntã migret vocẽ ſupra finalẽ. ꝙ ſi talis cantio ad q̃n
tam fecerit morã eſt regalis. at ſi illico deſcenſu p̄cipiti deſcẽderit abſ/
qꝫ mora in q̃nta eſt plagalis. vñꝰ Sepe paritas ſcandit. deſcẽdit q̃n/
qꝫ p imas. Imparitaſqꝫ decẽ ſcandit. baſſat ad vnam
Admittit᷑ equidem vnicuiqꝫ cantui abſqꝫ naturali eius curſu vt
vnam aut ſaltim duas poterit ſibi notas aſſumere. Ita igit᷑ hec regu
lariter formant᷑. ſed ex abundãtia nõnulli ſunt carmina cõponendo
prebentes illis ambitum autenti ꝛ plagalis quos vocant cantus
mixtos. nos cedo hmõi ad autentos reducamus. Idcirco exem/
pla ponemus cum practica iuuante doctiores ſimus.



Paulatim attende. Cifre q̄dē hui⁹ figure id qđ regulariter fit de/
notant. Syllabe ṽo ſub ⁊ ſupra ſite hoc qđ ꝑ licentiā admittit'. Ita
videlicȝ q̄ final' vox tā aſcendēdo q̄ȝ deſcēdēdo ꝓ ꝑma ꝯputet' voce
¶ Melodia infallibil'r ducit nos in tonoꝝ cognitōem.

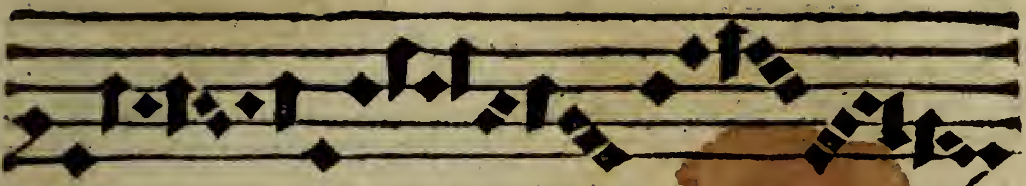


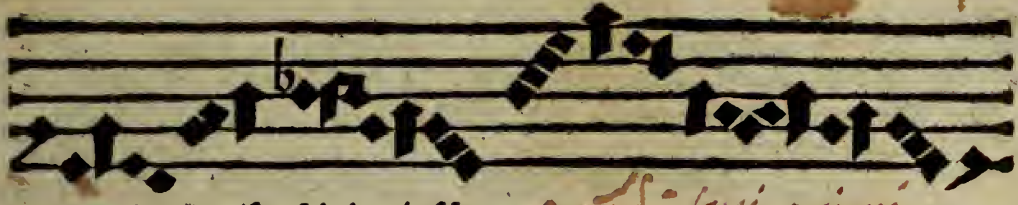
pri re la: ſe re fa. ter mi fa. quart quoq̄ȝ mi la.

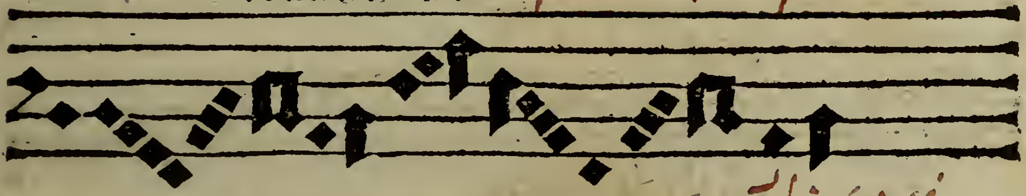


Quint fa ſol. ſex fa la ſep vt ſol. oct tenet vt fa

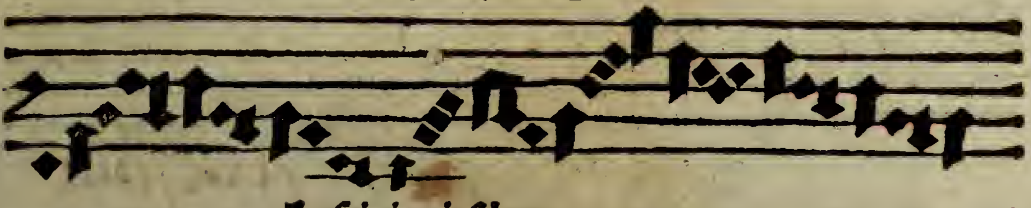
¶ Pro q̄ꝝ euidētia ſpecialiori Sciēdū q̄ ois cant⁹ deſinēs in re. cu
ſus ſeculoꝝ amen ꝑncipiū capit in la ē ꝑmi toni. ¶ Scđa regl'a. ois
cant⁹ finiēs i re. cui⁹ euouae ponit' i fa ē ſcđi toni Ali⁹ mod⁹ dicendi
Prima regl'a ē. q̄ ois cant⁹ ſepi⁹ attingēs la ſurſuȝ repcutiēs ad fa.
Si hmōi cant⁹ finit' in re ē ꝑmi toni Scđa regula ē. q̄ ois cātio
ſepi⁹ in re ṽſans faciensq̄ȝ ſepi⁹ repcuſſioenm ad fa ſurſum. Si ta/
lis cant⁹ finit' in re ē ſcđi toni. ⁊ ſic de alijs



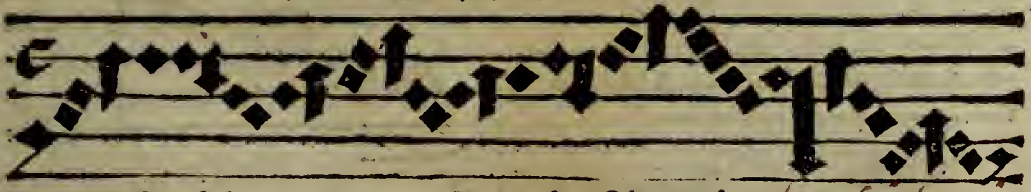
Ambitus ꝛ natura prothi Autenti [...]ſt [...] toni

Laſciuia eiuſdem ~~ſecūdi~~ toni primi



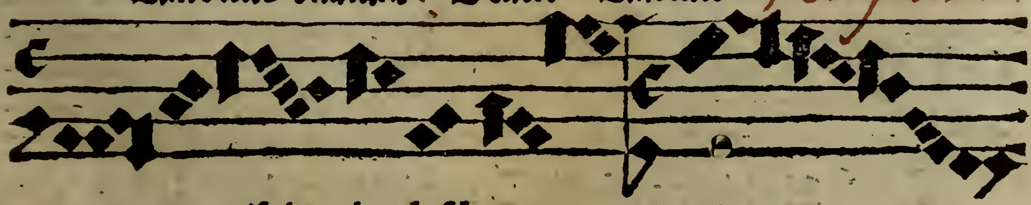
Diſpoſitio prothi plagalis ſecūdi toni



Laſciuia eiuſdem

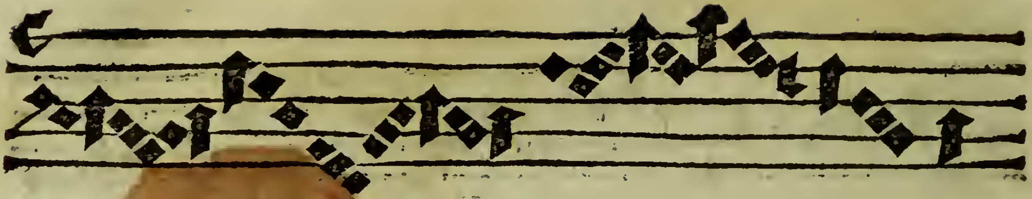


Ambitus ꝛ natura. Deutri Autenti tercij toni

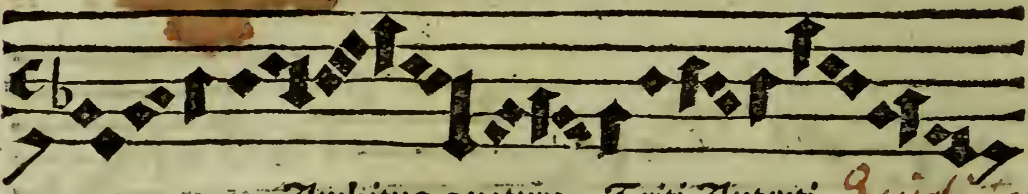


Licentia eiuſdem.

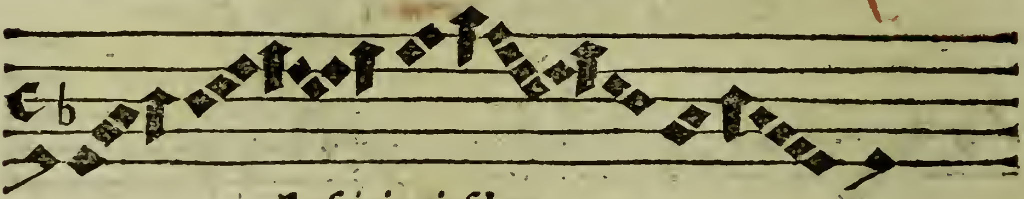
Diſpoſitio Deutri plagalis. quarti toni



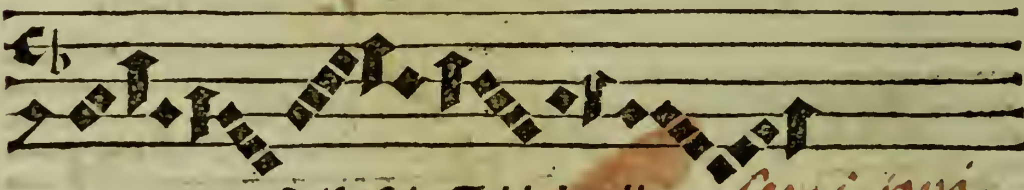
Licentia eiuſdem



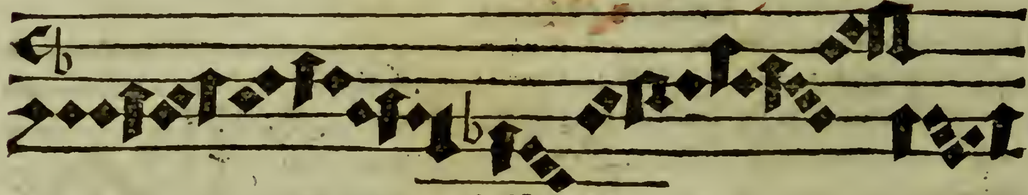
Ambitus ⁊ natura Triti Autenti Quinti toni



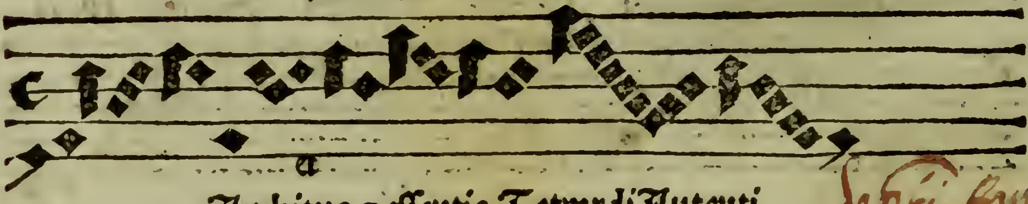
Laſciuia eiuſdem



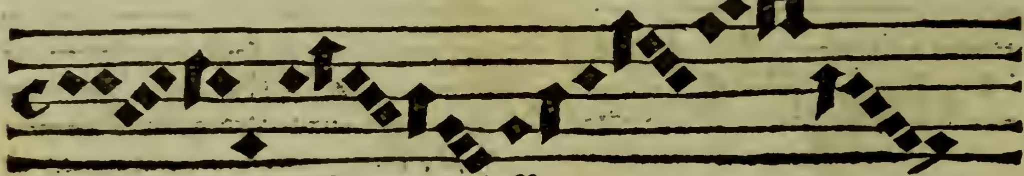
Diſpoſitio Triti plagalis Sexti toni



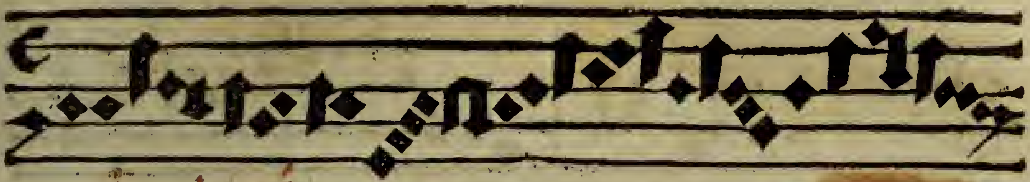
Laſciuia eiuſdem



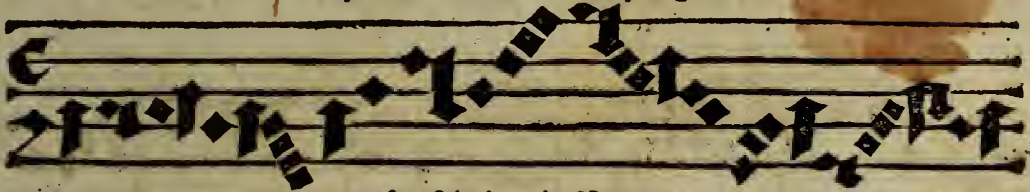
Ambitus ⁊ eſſentia Tetrardi Autenti Septimi toni



Licentia eiuſdem



octaui toni Diſpoſitio Tetrardi plagalis



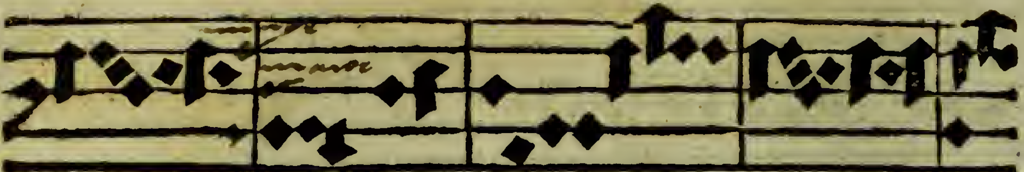
Laſciuia eiuſdem.

¶ De tonis in ſpeciali q̄ꝫtū ad eoꝝ dr̄ias Capitulū decimū

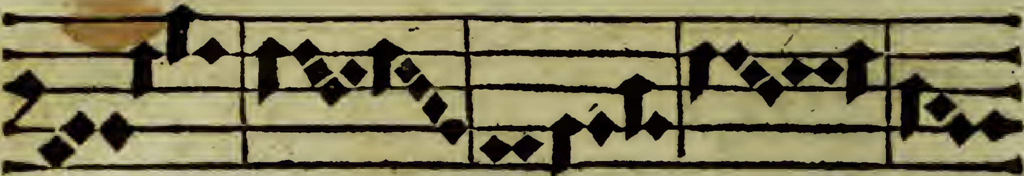
Primus hʒ ſub ſe ſpecies ſicut lego q̄nqȝ	1		5
	2		nullā
Alter habet nullā. tern⁹ ſubdit ſibi ternā	3		3
	4		4
Quattuor ⁊ quart⁹. vnā q̄nt⁹ q̄qȝ ſextus	5	hʒ	1 dr̄ias
	6		1
Septē bis binas. octauo tot ſupaddes	7		4
	8		4

¶ De primo ⁊ ſcdo tonis.

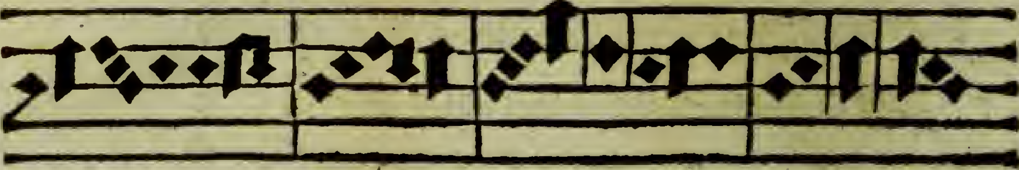
P Rincipia p̄mi toni cōia ac mag⁹ vſitata ſunt q̄ttuor C D f graues. ⁊ a paruū. Et q̄nqȝ dr̄ias poſſidet ſm illa diuerſa p̄ncipia. ¶ Cantilene igiꝛ in D finali p̄ncipiū captātes nō ſubito ad dyapēthe ſurgētes. necnō q̄ in f finali inchoant p̄ dyateſſeron cadētes puta ad C graue. quāqȝ ſubinde cōſurgāt ad p̄ncipale Euouae p̄mi toni attinebūt. Oēs āt antiphane in D finali vel C graui incipiētes ⁊ ſi a D finali motu p̄cipiti ad dyapēthe ꝯſurgāt p̄me dr̄e ptinebūt. ¶ Sʒ ſi a C graui ad dyapēthe velociter nō currant. ſcde erūt dr̄e. ¶ Antiphone em̄ in f graui ineuntes ⁊ ad D finale p̄ tonū ⁊ ſemitoniū p̄cipitātes ȝe extāt dr̄e ¶ Denuo ſi in eodē f incipiāt. ſi p̄ tonū ⁊ tonū ad a acutū tendant circūflectēdo. vel abſqȝ circūflectōne ꝯnter aſcēderint. ſeu morā in a acuto fecerint q̄rte ſunt dr̄e ¶ Singula igiꝛ canti ab f graui exiens mox p̄ dytonū ad a p̄uū ſcandēs deinde p̄ tonū cadēs. vel exitū in a acuto capiens q̄litercūqȝ p̄cedēdo q̄nte erūt dr̄e. vt modo limpide patebit p̄ exempla circa vnāquāqȝ drām ſeorſum ¶ Aduertendū tñ p̄uſq̄ q̄d dixerim⁹. de pauſis ē noticia danda Que duplices ſunt p̄ducte videlicʒ ⁊ corrupte: p̄ducta ē vbi nō ē dictio monoſyllaba. greca vel barbarica. vt me te ſe fac ſyon Jacob Dauid Hieruſalē ⁊c. Corrupte ꝟo ſunt dictōes iā dicte vel ꝯſimiles



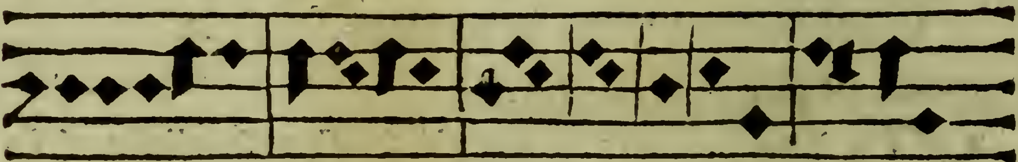
Euouae Ecce nomē dñi Tecū ꝑncipiū ꝑma dn̄a Leua.



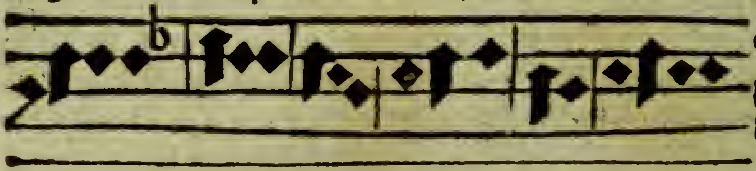
Mulieres ſcd'a dn̄a Ecce ego .3ª dn̄a Uolo pater



Quarta dn̄a Lazarus Dñe vt videā Niſi tu dñe

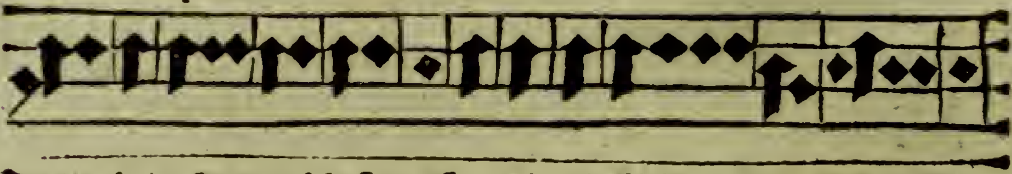


Inclinauit q̄nta dn̄a Eſtote foꝛtes in bello Salue



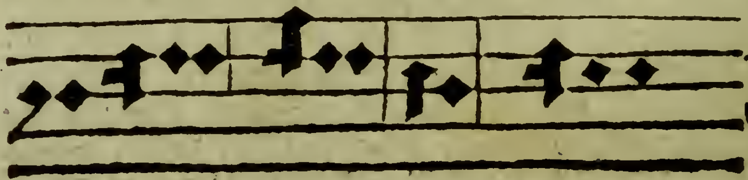
Seq̄r intonatio pſalmoꝝ minoꝝ in pauſ ꝓductis

Laudate pueri dñm. laudate nomē dñi.



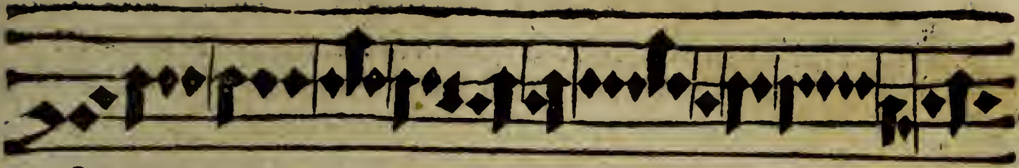
Sꝫ in pauſis coꝛruptis talis eſt foꝛma

Deus in noīe tuo ſaluū me fac.ꝛ in iuſticia tua libera me



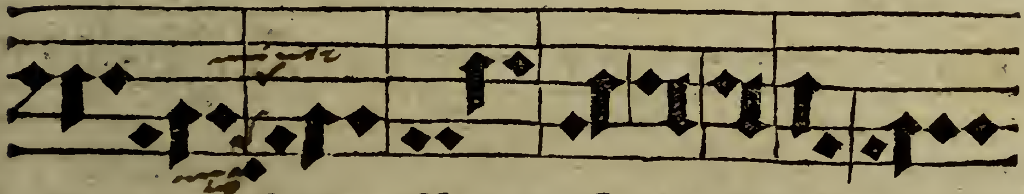
Intonatio pſalmoꝝ maioꝝ.

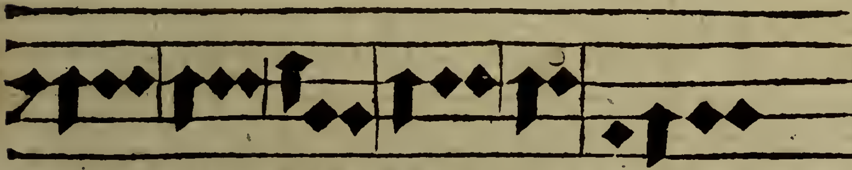
Magnificat anima mea dominū



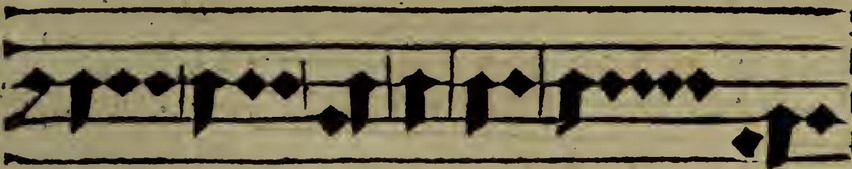
¶ De ſecundo tono.

Secundus tonus nullā hȝ drām p̄ncipia magis vſitata q̄t tuoꝛ tenet. A C D et F graues q̄litercūqȝ ꝓcedendo. Inuenit̄ etiā p̄ncipiū habere in ſ greco. vt in reſponſorio Educ de carcere. ⁊ in c graui vt nōnulli antiphonam Ecce maria . incipiunt.



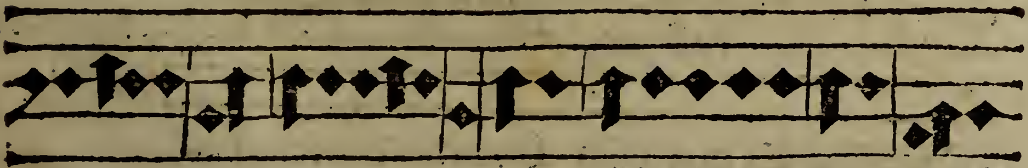


Seq̄r intonatio pſalmoꝝ i pauſis ꝓductis.



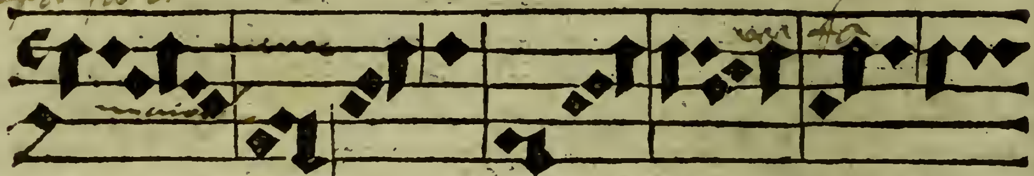
Sȝ in pauſis coꝛruptis talis eſt foꝛma.

Seq̄r intonatio pſalmoꝝ maiorum.

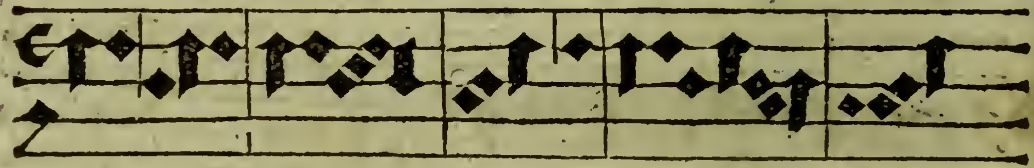


¶ De tercio ⁊ quarto tonis Capitulū vndecimū

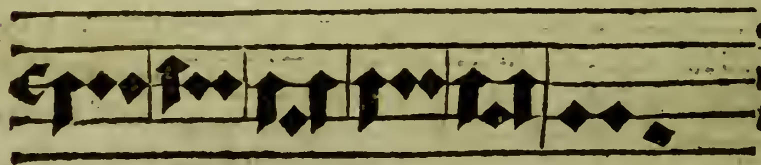
PRincipia eīn tercij toni magˀ vſitata. ſunt tria. videlicet Elami Bſolreut. ⁊ c acutū f graue pariter ſ; raro. nōnū/q̄; etiā ♮durū. ſ; tm̄ rariſſime. Et tres h; drās. Itaq; pnci pale Euouae Antiphonas recipit in E groſſo incipien/tes ſiue aſcendāt ab eo ſemitonio ſiue tono deſcendāt. Drn̄tia pma antiphonas capit in B finali inchoātes mox ad c acutū ſurgentes. Uel q̄ in c icipiūt. ſi morā in eo fecerint. an̄q; deſcēdant. itaq; deſcēſu facto h; ipm repcutiūt. Scd̄a drn̄a. illas q̄ in B graui icipiūt ⁊ pa rūper ad c acutū aſcendunt. Tercia drn̄a ſuſcipit q̄ in B graui inci/piūt vniſonū facientes dehinc tono ad alamire ſcandētes ibiq; itera to altius p ſemidytonū ad c acutū aſcendētes



Euouae Quādo nata eſt Calicem pma drn̄a. vado parare

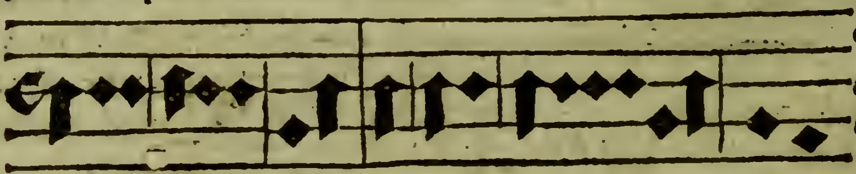


Uiuo ego Scd̄a drn̄a Salua nos tercia drn̄a. Quoniā



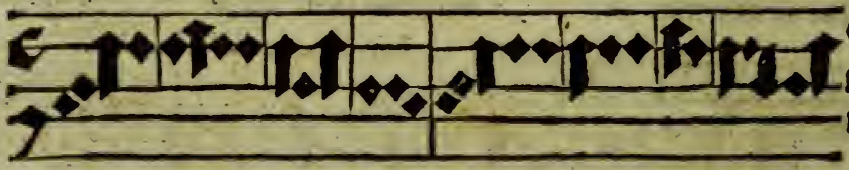
Seq̄r itonatō pſal moꝝ minorū tercij toni i pauſis pduc.

Laudate pueri dn̄m laudate nomē dn̄i



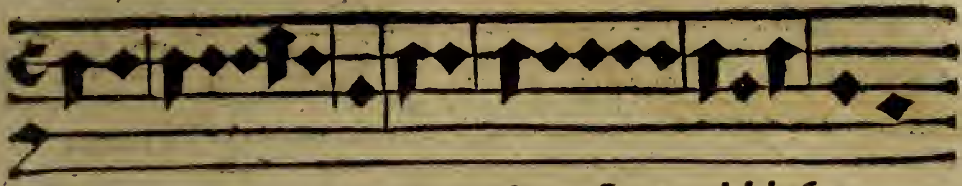
S; i pauſis corrupt̄ tal̄ ē forma

Memēto dn̄e dauid et om̄is mā̄ſuetudinis eius



Seq̄r itonatio pſalmorū maioꝝ.

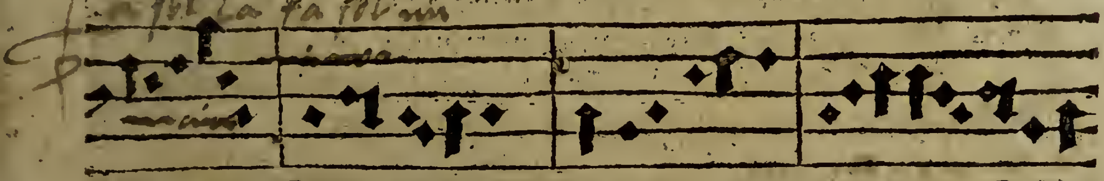
Magnificat aīa mea dn̄m Bn̄dictus dn̄s deus iſrael



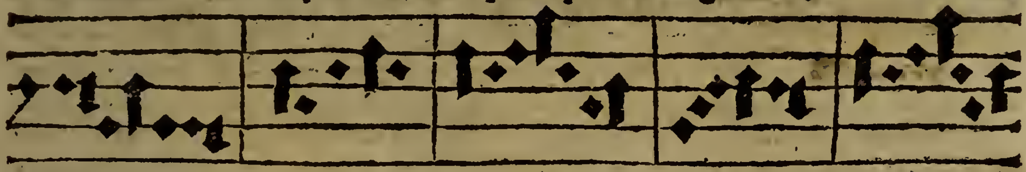
quia viſitauit τ fecit redemptōem plebis ſue

¶ De quarto tono

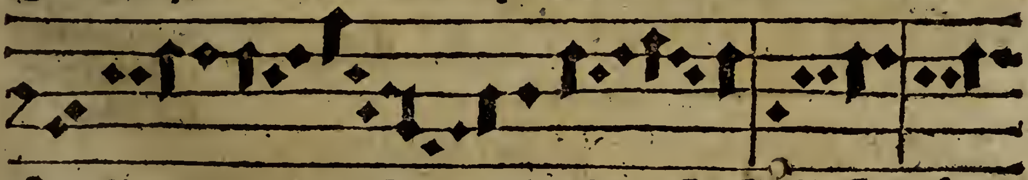
QUarti toni p̄ncipia cōia ac magis viſitata ſunt. ſ. videlicet. C. D. E. F. G. finales. req̄rit ꝓ p̄ncipali Euouae Antiphonas in E finali inchoātes. nō ſubito ꝑ ſemidytonuʒ reſurgētes. Seu a ſemitonio ſup̄ ſcʒ in F vel in G incipiētes ſi ſubito ad finale ꝑ ſemidytonū deſcēdāt. ¶ Prima drīa recipit antiphonas infra finale tono incipientes. puta in D graui gradatim aſcendētes. ¶ Scđa drīa reſpicit illas antiphonas q̄ in D graui incipiūt mox tono τ ſemidytono ſurgētes. ¶ Tercia drīa reſpectū hʒ ad antiphonas in C graui incipientes. ¶ Quarta drīa illas ſuſcipit antiphonas q̄ in E finali incipiūt illico ꝑ ſemidytonuʒ aſcēdentes. necnō q̄ in G graui incipiunt tono aſcendentes



Euouae Tota pulcra es Poſt partū virgo O florens

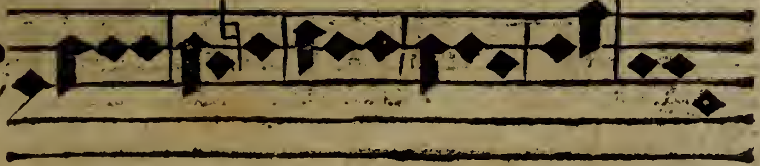


Scientes quia Nos ſciētes Prima drīa media vita. ſcđa drā

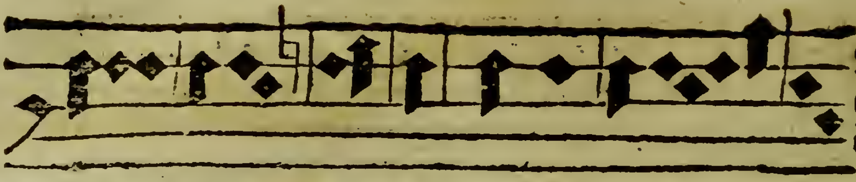


Benedicta tu. tercia drīa Leuita. q̄rta drīa Fidelia Factuſſuz

Intonatio pſalmorū minor̄ in pauſis productis.

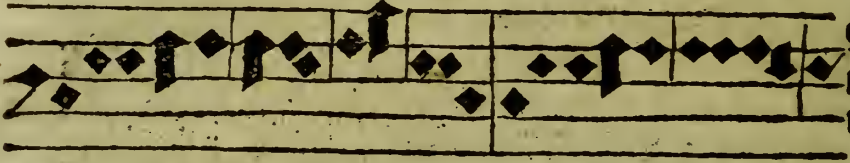


Laudate pueri dominū. laudate nomē dn̄i



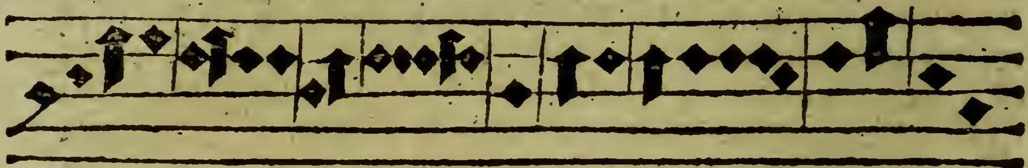
Sꝫ ipauſis corruptꝫ tal' ē forma

Memento dñe dauid. ꝛ oīs mãſuetudinis eius



Seq̄r itonatio pſalmoꝝ maioꝝ

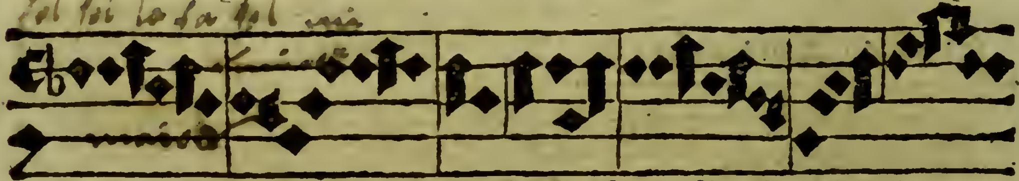
Magnificat aīa mea dñm. Benedictus dñs



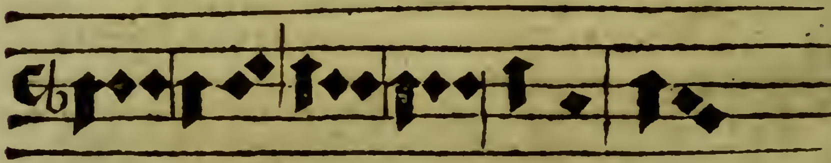
deus iſrael. quia viſitauit ꝛ fecit redemptōem plebis ſue

¶ De quinto ꝛ ſexto tonis Capitulū decimū

QUintus ton⁹ tria hñs pncipia vſitata ſcꝫ ffaut.a.et.c. acutas.vnicā dūtaxat includit drām. que regit ꝛ reſpicit antiphonas in f finali inchoantes immediate aſcendentes.reliqua vero capitali attribuuntur.



Euouae Uincenti Ecce domin⁹ Dña eiuſdē. Ecce ɔcipies

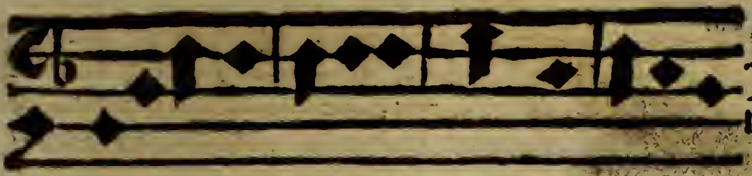


Seq̄r itonatō pſalmoꝝ minorū terciȷ toni i pauſis ꝓduc.

Laudate pueri dominū. laudate nomē domini

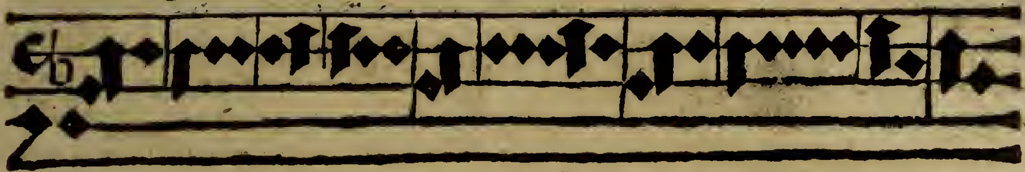
Sꝫ i pauſ corrupt⁹ tal' ē forma

Memēto dñe dauid et omīs mãſuetudinis eius



Intonatio pſalmorū maioꝝ.

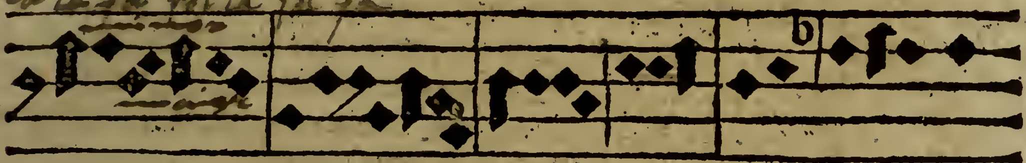
Magnificat aīa mea dn̄m



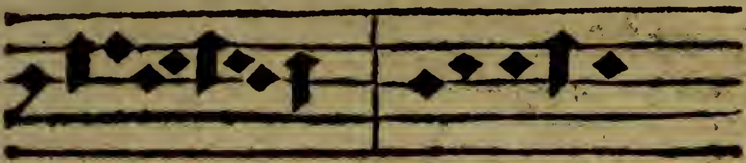
Benedict⁹ dn̄s de⁹ iſrl' qꝛ viſitauit ⁊ fecit redēptōem plebis ſue

¶ De ſexto tono.

SEd ſextus ton⁹ duo hn̄s ꝑncipia mag' vſitata ſcꝫ D ⁊ F. Graues reſpicit illas antiphonas q̄ in D finali ꝑncipiū captāt deſcēdētes vel ſubito ad alamire aſcēdētes. Dm̄a q̄ de ei⁹ antiphonas recipit q̄ morā in G graui faciunt ad a paruū ſcandendo.

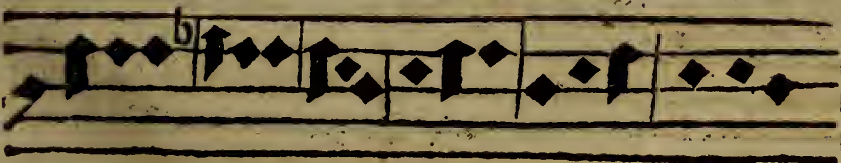


Euouae Si ego Reſurrexit dn̄s Lupus rapit



Sequit̄ itonatio pſalmoꝝ minoꝝ in pauſis ꝓductis

Eius dm̄a Benedictus



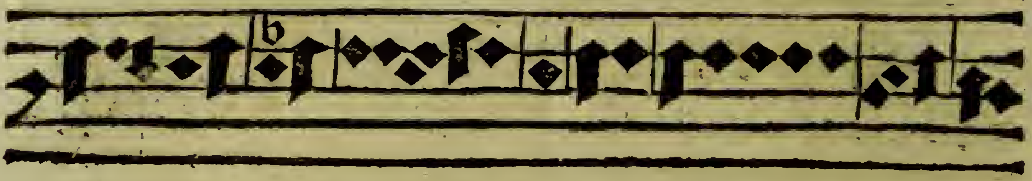
Sed ī pauſis corruptis talis eſt forma

Laudate pueri dn̄m. laudate nomen dn̄i

Intonatio pſalmorum maiorum

Memēto dn̄e dauid ⁊ omnis manſuetudinis eius

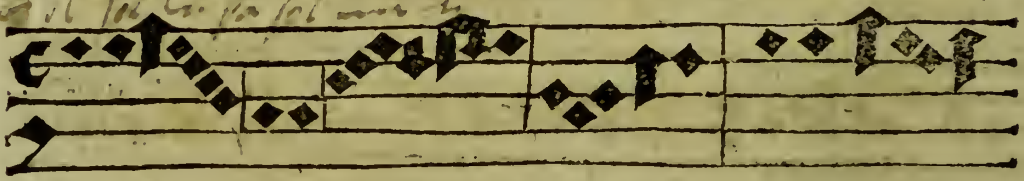
Magnificat aīa mea dn̄m Benedict⁹ dn̄s deus



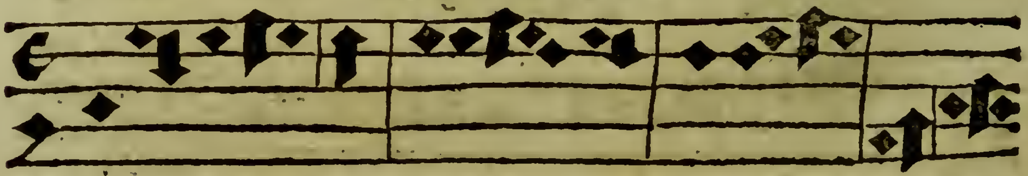
iſrael quia viſitauit ⁊ fecit redemptōnem plebis ſue

¶ De ſeptimo ⁊ octauo tonis Capitulū decimūterciū.

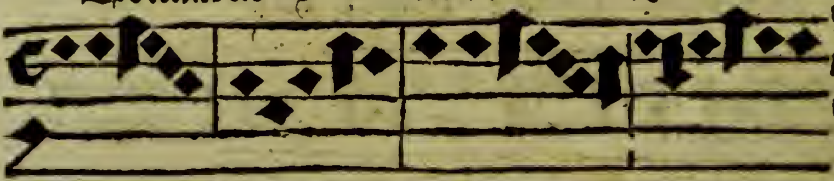
PRincipia ſeptimi toni vſitata q̄nq3 ſunt G.a.b.c.d. Principalis aūt tonus regit antiphonas q̄ in G finali incipiunt. ⁊ p̄ internalla ad dyapēthe ꝯſurgūt. Silr̄ q̄ in a acuto incipiūt cadētes. ¶ Prima dr̄ia reſpicit antiphonas in ip̄o G finali incipiētes ⁊ ſine interuallo ad dyapēthe ꝯſurgētes. ¶ Scd̄a dr̄ia illas reſpicit antiphonas q̄ in c acuto incipiunt. aut etiā in E finali mox aſcēdētes. ¶ Tercia dr̄ia reſpicit antiphonas q̄ in ♮ quadrato puta in bfa♮mi incipiunt cadētes p̄ dytonū. ¶ Quarta dr̄ia aūt eas q̄ in d acuto incipiunt reſpicit.



Euouae Uiri galilei Ipſe peribit Prima dr̄ia

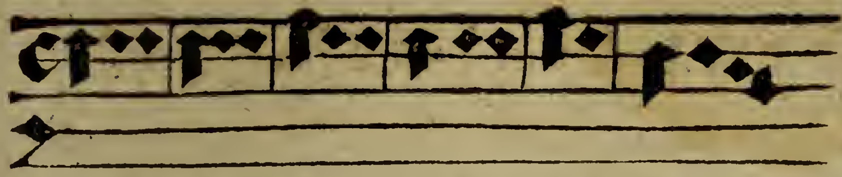


Exortum eſt ſcd̄a dr̄ia Om̄is ſp̄us Stella iſta



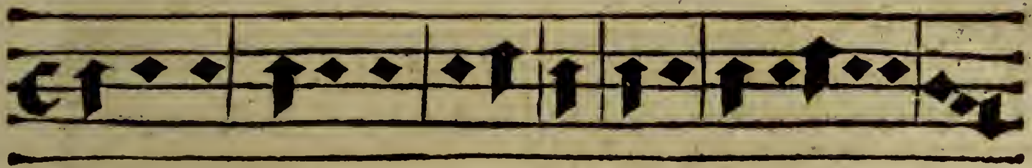
Seq̄t itonatio pſalmoꝝ minoꝝ ſeptimi toni in pauꝰ p̄duc.

Tercia dr̄ia Redemptōem q̄rta dr̄ia Dirige

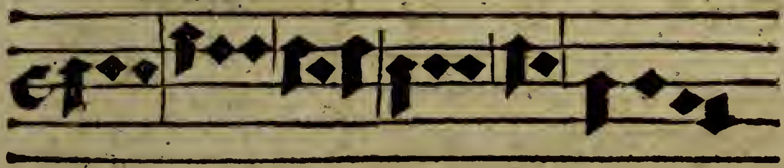


Sȝ in parſis [corruptȝ talis eſt forma.

Laudate pueri dn̄m. laudate nomē dn̄i.

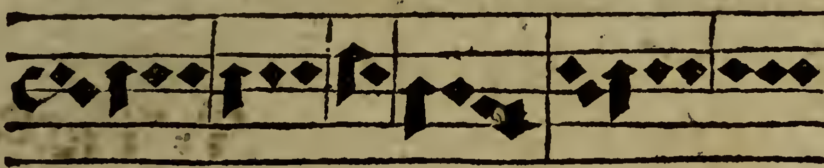


Memēto dn̄e dauid. ⁊ om̄is mãſuetudinis eius



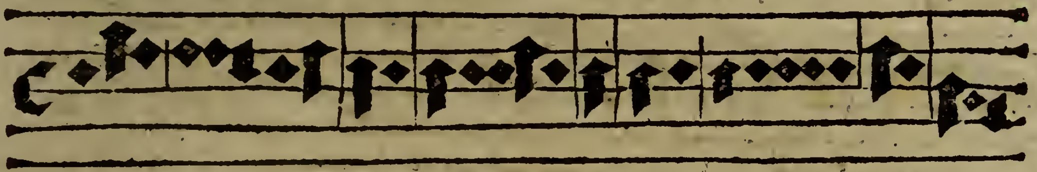
Eſt adhuc alius mod⁹ pſallendi ƀm morē q̄rūdã eccl'iaꝝ ſeu ꝓuinciaꝝ.

Laudate pueri dn̄m. laudate nomē dn̄i



Seq̄t intonatio pſalmoꝝ maioꝝ ſeptimi toni

Magnificat anima mea dn̄m Bn̄dictus dn̄s

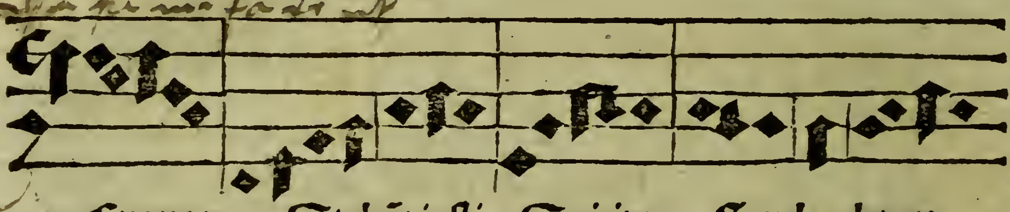


deus iſrael. quia viſitauit ⁊ fecit redēptōem plebis ſue

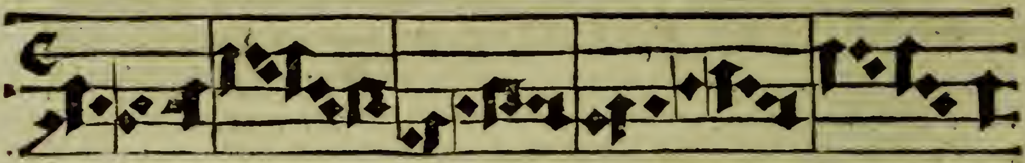
¶ De octauo tono

Octauus tonus p̄ncipia magis idonea ſeptē hȝ. videlicȝ C. D. E. F. G. a et c. acutas. quattuor quoqȝ hȝ d'ras. Cui⁹ p̄ncipale Euouae nōnullas intuet antiphonas In C graui incipiētes. quaſdã in D graui in G ⁊ in a acuto ¶ Prima d'ña illas aſſumit q̄ in E vel F grauib⁹ incipiūt. Scd'a d'ña reſpicit antiphonas in c acuto incipiētes ⁊ ſubito p ſemitoniū vel ſemidytonū cadētes. ¶ Tercia d'ña regit cantica in c acuto oriētia ſȝ p̄uſq̄ deſcendant. ad dlaſolre ſurgūt. ¶ Quarta ꝓo peregrina d' cui⁹ d'ña antiphonas antiqui ſub p̄ncipali tono (Cū in C graui inciperet) collocarūt. Quo fit vt adhuc a paucis curat nec cuidã antiphone aſſignari videt p̄terq̄ huic. Aevia. Nos q̄ viuim⁹ in C graui. ƀm quē tonū iſtū canimus pſalmū. In exitu iſrael de egipto. ipe

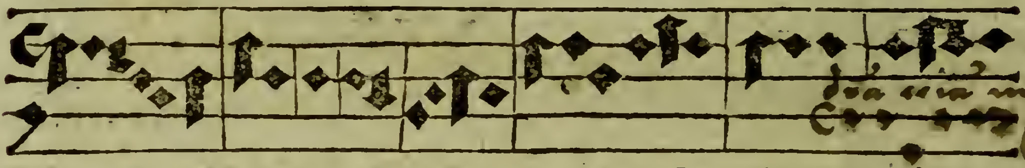
paſchali circa baptiſmū. Sʒ q̄ huic aſſignať antiphone potiꝰ q̄ʒ alteri qq̄ʒ incepte in C graui: hoc fit ꝑpter iucūditatē ꝛ ꝑpter paſcalis feſtiuitatis ſolēnitatē. Dicta ꝑfecto antiphona iucūdā necnō hilarē hʒ reſonantiā. dn̄o aūt reſurgente oīa pſallant ꝛ iubilāt ad grāꝫ actōis reuerentiā ſue dn̄ice reſurrectōis. Nec dr̄ hmōi tonus peregrinus quaſi inuſitatus ſed ꝑpter ſue molodie ſpecialitatē ꝛ reſonantiam potiorem.



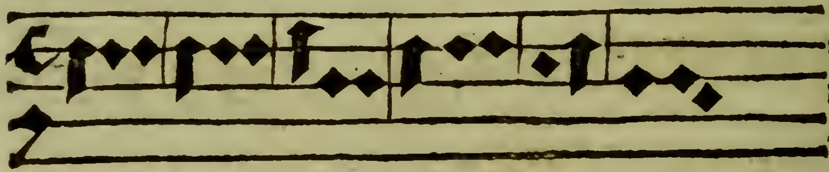
Euouae Stabūt iuſti Spiritus Gaude ꝛ letare



Himnū cātate Prima dr̄ña Ardens em̄ fili q̄d feciſti. 2ª dr̄ña

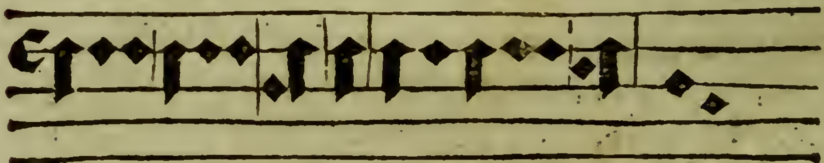


Ineternū Priuſq̄ʒ te formarē tercia dr̄ña Euntes ibant



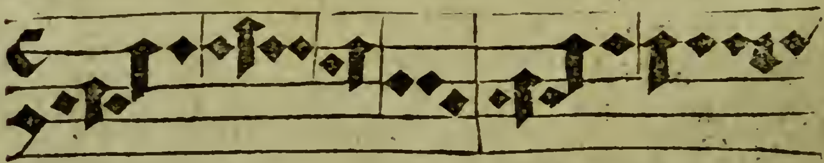
Sequiť itonatio pſalmorū minoꝝ

Laudate pueri dominū. laudate nomē domini



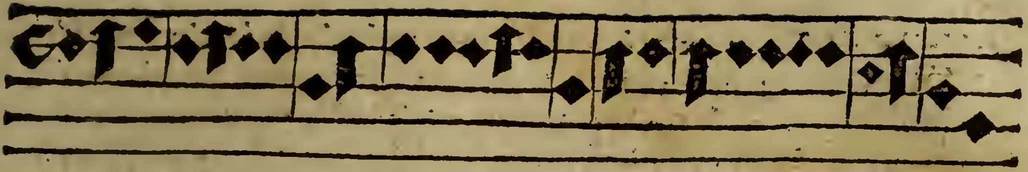
Sʒ i pauꝭ corruptꝭ talꝭ ē forma

Memento dn̄e dauid. ꝛ oīs māſuetudinis eius

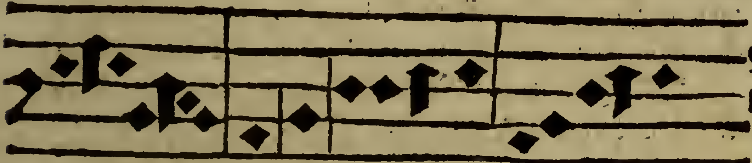


Seq̄ť itonatio pſalmoꝝ maioꝝ

Magnificat aīa mea dn̄m. Benedictus dn̄s

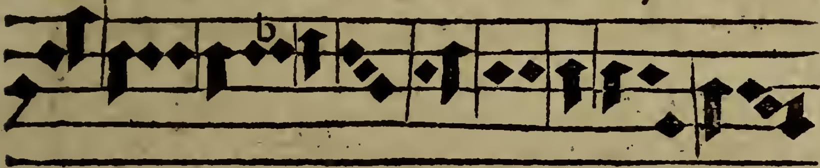


deus iſrael. quia viſitauit ⁊ fecit redemptōem plebis ſue



Seq̇t ton⁹ peregrinus.

Quarta dn̄a Nos qui viuimus Alleluya

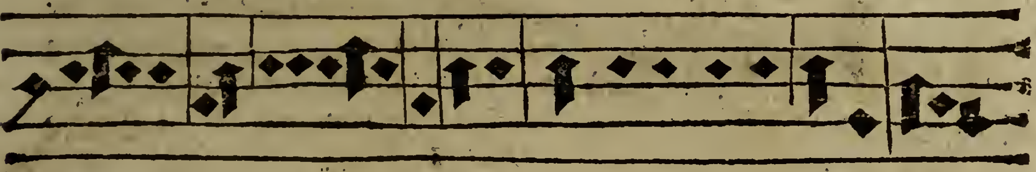


Intonatio pſalmorum minoꝝ toni peregrini

In exitu iſrael de egipto domus iacob de populo barbaro

Intonatio pſalmorum maioꝝ. eiuſdē.

Magnificat aīa mea dn̄m Benedict⁹ dn̄s de⁹



iſrael qꝛ viſitauit ⁊ fecit redēptōem plebis ſue

¶ Tractatul⁹ edocēs q̄ pacto lectōes ⁊ hyſtorie legi debēāt.

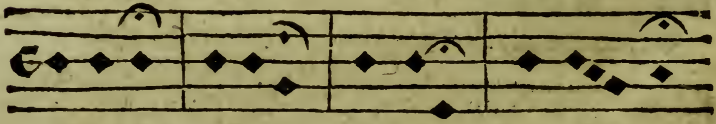
PRo quoqꝫ q̇dē euidētia igiť ampliori notandū eſt auribꝫ purgatis p̄mū virugā eſſe tenendā. qn̄ punct⁹ planus ad mediū littere poniť. hoc mō. tunc ꝟo vox vel eq̄liter debet ſuſtineri. vel de fa in ſol eleueť. ita deniqꝫ fit aſcenſus vnius ſcđe. ¶ Scđo Cōma venit captandū cū punctus geminus fuerit. Unus videlicꝫ alteri ſubiect⁹ vt hic. tunc em̄ vox de ſol in mi p ſemi dytonū deꝑmať ſic fit vnius tercie deſcenſus. Tercio. interrogatū obtinemus qn̄cunqꝫ interrogatio fuerit in orōnibꝫ. ita ꝙ interroga-

tiue legi debeat ſiue decantari. vtputa mutando ſcȝ vt in plurimum (qḋ dr ob dcões penultimas corripiẽtes) ſyllabã pximã añ penulti/mã de fa in mi. añ penultimã de mi in re ⁊ ecõuerſo penultimã de re in mi. ⁊ ſic habebit vltima ſurſum ⁊ hoc ſm ritũ quorũdã. Quãobrem nõnullũ aliũ adhuc adiungem⁹ modũ mutãdo pximã añ añpenul/timã de fa in ſol. eandẽ de ſol rurſus in fa. Añpenultimã de fa in mi. ⁊ ecõtra penultimã de mi in fa vel etiã in ſol ⁊ ſic ſp habebis vltimã ſurſum. ſic ⁊ fit (ſed nõ interrogatiue) cũ qbuſdã dictõnib⁹ monoſylla/bis ſeu corruptis. Poſtremo inquã nota periodũ ẽẽ obſeruandã ſiue Colon cui ponit punct⁹ planus ad infimũ dcõis hoc pacto. tũc eñ vox de ſol in vt depmat. ⁊ ſic fit deſcenſus vnius qnte. Et ſp poſt Colon ponat ꝟſale. ad denotandã ſniẽ pfectõez. q oia vnico ſentiuntur exemplo.

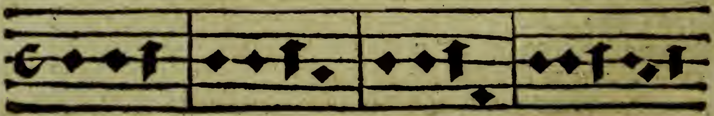
Noticia pfectorum iſtorum qttuor (qr vt i plimũ pla repiri põt) punctorum ita habetur et ſunt hec	Virgula ſiue ſuſpenſiuum	Nec ſentẽtia nec ↄſtructio extat pfecta.
	Comma — obſuari dȝ qñ	Cõſtructio ẽ pfecta ſȝ adhuc pendet intentio.
	Interrogatiuũ	Oratio pcedit iterrogatiẽ
	Colon	Neqȝ ↄſtructio neqȝ ſenſus magis dependet

Dominꝰ noſter ieſus xpſ. ⁊ deꝰ miſericors. ppiciꝰ ſit nobis peccatorib⁹. p ſuã ineffabilẽ miſericordiã. Quis impiorum nõ deſiderat hoc. Quis deniqȝ mẽtis ↄtẽplatõnem ſurſum nõ eleuet. vbi deus cũ ſanctis ac electis ſuis in altiſſimo throno qeſcit. Qui nos cũ diuina ſpũſſancti gr̃a. perducere dignet ad celeſtia gaudia.

¶ Primus modus



Secũdus modus.



¶ Partis tercie prefaciuncula

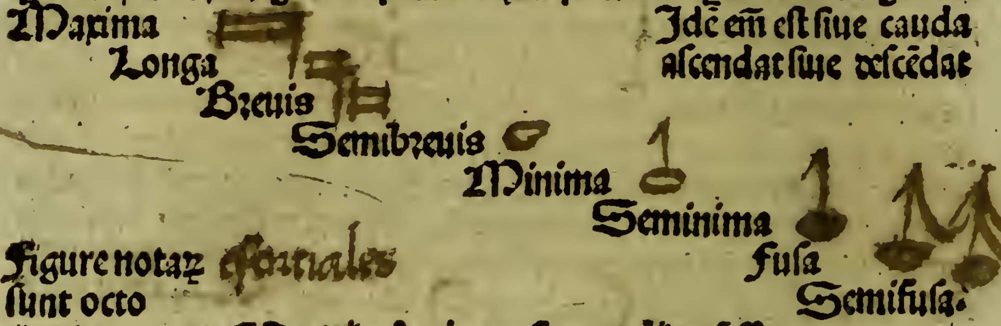
Amphionē dyrceū Anthiope. Lincei piugis. Methei thebani regis filie. ac Eppaphi. Jouis ⁊ Junonis filij (vt poete referūt) filiū Mercurius. a ceca gente deus creditus. p̄mū cythara donaſſe fert. Qua accepta artis ita peritus euaſit vt fabuloſe dicant ſaxa ſua ſponte ſe muris impoſuiſſe. Mercuri⁹ q̄ꝫ cū in Cylleno monte lyrā p teſtudinē inueniſſe eā ſeptē decorauit cordis. ac p̄mū Orpheo tradidit. cui⁹ cantu Euridicen ab inferis reuocaſſe dr. Ecce hij qui inſtrumētis potiti ſunt ſine artis huius vera noticia (ſi fictis ē adhibenda fides) q̄d pfecerint. oīm fere poetaꝝ libri pleni ſunt. At q̄d nos faciem⁹ q̄ regulis p̄ceptiſqꝫ informamur. q̄ꝫtumqꝫ noſtꝝ ab hoꝝ diſtet iniciū ipi oēs intelligim⁹. Sꝫ q̄d honoris emolimentūve accipiem⁹ pcipite Nō ſaxa ſua ſponte ſe muris iponēt. nec ab inferis reuocam⁹ quicq̄ꝫ qd fictū ⁊ incōgruū ē. Sꝫ ſi dei ſummi laudes decātauerim⁹ coronā imarceſſibilē pſeqmur ⁊ vitā accipiem⁹ eternā. nēpe nō mō poetaꝝ et libris laudes accipe poterim⁹. ſꝫ ⁊ in libro vite aureis caracteribꝫ noīa noſtra ſcribent. nec ars nr̄a a Mercurio (qui apud inferos manet) erit. Sꝫ a xp̄o ieſu oīm plaſmatore q̄ in ethere regnat. Ecce q̄ꝫ diſpar meritū ⁊ q̄ꝫ diſpares artis p̄ceptores habem⁹ Sꝫ p̄emijs ſatis ē. iaꝫ nūc ptē. modū formāqꝫ mēſural' muſice aggreſſuri 10. caplis diſtiguim⁹.

De notaꝝ figuris tanq̄ꝫ p̄ncipijs materialibꝫ Capitulū p̄mū.

Figura ē ſpēs notaꝝ cognitionē faciens p quā oīs pportio armonical'r exp̄mi hꝫ Harū nos octo ponim⁹. lꝫ antiq̄ q̄nqꝫ ſolū locarūt. credentes in his q̄nqꝫ dūtaxat fore pportionē p p̄mos muſice grad⁹ puta modū tps ⁊ platōnem. nō tn̄ errauere. hꝫ em̄ minima ſpecialiſſime ſpēi rōem. q̄ in duas alias tantūmō ſcindit. rurſus ⁊ alia in alias duas ⁊ ſic in infinitū. q̄ fit vt de ſequentibꝫ tribꝫ nulla ſcīa eē phibet. ſꝫ abilitas q̄dā. Jdeo nō eas appoſuere p̄mi artis autores. nos ṽo abilitatis grā nō omittim⁹. Sūt aūt he notaꝝ figure videlicꝫ. Maxia q̄ q̄drangularis extat figura filū q̄qꝫ hn̄s ductū. vel ſurſūm vel deorſum in dextra ei⁹ pte. cui⁹ lōgitudo triplicat latitudinē. Longa aūt q̄drata ē figura. quēadmodū maxima caudata. ſꝫ ⁊ lōgitudine ⁊ latitudine eqlis. Breuis ṽo corp⁹ ē poſitū ſp q̄dratū abſqꝫ filo.

Semibreuis figura ē q̄ ſm rectā pportōeꝫ p̄dicte ſpēi medietatē obtinet. Uel ē nota ad modū oui formata nullā hn̄s caudā Minima. eiuſmodi ē figure in corpe ſꝫ filū adiectū habet Seminima

eiuſdē ꝓportionis cū minima ē. ſꝫ colorata. aut nō colorata ſꝫ vncū hñs ductū deorſum ꝑte dextra. Fuſa corpus ē in toto formatū vt minima. coloratū vnū q̄qꝫ hñs vncū vel duos ſine coloris variatione. Semifuſa eiuſdē ſpēi cū minima ē. colorata duos quoqꝫ hñs vncos datos deorſum ꝑte dextra. vel nō colorata eoſdē obtinēs vncos ⁊ filū adhuc ab īfra in q̄ iterꝝ vncū ſurſuꝫ hꝫ ꝑte ſiniſtra Quaꝝ ſꝑ alia ex alia ꝯſurgit vt īqt naſo Ex alijs alias repit natura figuras



¶ De trib⁹ ꝑmis muſice gradib⁹ tāqꝫ ꝑncipijs materialib⁹ Capitulū ſcdm.

Vnde modus eſt figuraꝝ coordinatio varios animi effect⁹ in cantu demonſtrans Uel ſic. Modus ē triū longaꝝ ꝯtra maximā. aut trium breuium contra longam. Uel eſt duarum longarum contra maximam aut duarum breuium contra longam poſitio. Circa modum vero varie ſunt muſicoꝝ opiniones. ⁊ pleriqꝫ diuerſimode ſentiētes. id nihilomin⁹ qd̄ recti⁹ exiſtimauerim⁹ breuiter aperiem⁹ Quēadmodū eñ in muſica plana modus ſaltuū atqꝫ ꝯſonantiaꝝ ſpēs oñdit Sic in ꝑſentiaꝝ etiā numerū notarūqꝫ valores ꝑ tp̄s ⁊ ꝓlatōem īformat De hoc Hora. dicere conat̄ li. ſermoñ. cū ait. Eſt mod⁹ in reb⁹ ſunt certi deniqꝫ fines. hoc tñ muſical'r ſic ītelligi hꝫ. Ubicūqꝫ ē mod⁹ ibi ē tp̄s ⁊ ꝓlatio. ſꝫ nō ecōuerſo. Nā mod⁹ agit in maximas lōgas. et breues q̄ ad augmētatōem Eſt aūt duplex mod⁹. Maior q̄ in longis ⁊ maximis ꝯſiſtit. Minor ṽo in lōgis ⁊ breuib⁹. ſꝫ in breuib⁹ nihil triplicat. Ampli⁹ mod⁹. In ꝑfectū ⁊ imꝑfectū ſcindit̄ vt in ſubiecta deſcripſōe daret. Sꝫ vt verꝫ fateor In muſicoꝝ volūtate hec poſita ſunt parua rōe alioqn circa oīa ſigna modus verſaret̄.

Modus eſt duplex
- Maior
  - Perfectus
  - Impꝑfectus
- Minor
  - Perfectus
  - Impꝑfectus

eſt qñ valet

¶ Tempus ē mēſura vocis ꝓlate vel omiſſe ſub vno motu ꝯtinuo
Uel ſic. Temp⁹ ē duaꝝ vel triū ſemibreuiū aut valoris eaꝝ ūdē con
tra breuē poſitio. Eſt aūt duplex tp̄s. ꝑfectū videlicet ⁊ impꝑfectum.
agitqꝫ dūtaxat in breues ⁊ ſemibreues vt ſequit̃. At plane muſice
tp̄s ē tp̄s duratōis eiuſdē. meſuralis aūt muſice tp̄s ꝑ tactū moueri
hꝫ. de hoc Naſo ait. Ipa quoqꝫ aſſiduo voluunt̃ tp̄a motu

Tempus eſt duplex { Perfectum / Impꝑfectum } Eſt qn̄ valet

¶ Prolatio Eſt cognitio ſoni ſemibreuib⁹ minimiſqꝫ figuris mēſu/
rati. Uel ſic. Prolatio Eſt duaꝝ vel triū minimaꝝ aut valoris eaꝝ ī
dem ꝯtra ſemibreuē poſitio. Eſt āt ꝓlatio biꝑtita. aut ē trium ꝯtra
vnā ⁊ maior appellat̃. aut duaꝝ ꝯtra vnā ⁊ dr̄ minor. agitqꝫ ſolū in
ſemibreues ⁊ minimas In plana āt muſica ꝓlatio ē ipe cantus in ſe

Prolatio eſt duplex { Maior / Minor } Eſt qn̄ valet.

¶ Modus ṽo tp̄s ⁊ ꝓlatio ꝑmi ⁊ ſpeciales artis muſice grad⁹ di/
cunt̃. ꝑ q̄s tanqꝫ ꝑ magis ꝑncipalia aſcendit̃. Qui ſi ꝑ ternariū ꝯpu
tant̃ numeꝝ ꝑfecti ſunt. ſm̄ Boetiū q̄ ait In muſica oē ternariū fo/
re ꝑfectū. oē ṽo binariū impꝑfectū fieri. hoc etiā Uirgi. notare vi/
det̃ cū inquit. numero de⁹ ipari gaudet. Differunt tn̄ inter ſe hec tria.
Mod⁹ nāqꝫ reſpicit maximas longas ⁊ breues. tēpus vero breues
⁊ ſemibreues. ꝓlatio aūt ſemibreues ⁊ minimas

¶ De ſignis ⁊ ſincopatōe Capitulū terciū

Signū eſt qđ priorē facit co
gnitōem de cantu q̄ ad modū tp̄s ⁊ ꝓlatōem. de ſignis ꝑ/
fecto veteres optime ſenſerūt. fruſtra eīm modus tp̄s ⁊ ꝓ
latio abſqꝫ ſignis agnoſcerent̃ cū ꝑorē eoꝝ dent cognitōnem Ipi tn̄
varia ponētes ſigna. nos ṽo ꝓpter mēſure tarditatē ea omittimus.
nā vbi modus ibi tp̄s ⁊ ꝓlatio q̄uis nō ecōtra. in oīb⁹ eīm ſignis tp̄s
et ꝓlatio ē. ſꝫ nō mod⁹. Quare aliā nobis ponem⁹ ſignoꝝ diuiſionē
Sūt eīm ſigna ꝑmit⁹ quadruptita Nā aliq̄ ſunt ſigna ꝓlatōis ma/
ioris q̄dā minoris. aliq̄ diminutōis. ⁊ q̄dā modi. Ut in ſubiecta fi
gura apparet. In plana aūt muſica ſigna ſunt littere locales ⁊ cla/
ues poſitiue.

Modi { perfecti / impꝑfecti } tp̄is impꝑfecti ꝑ diminutōem

Minoris platõis { ꝑfecti / impꝑfecti } temporis.

Minoris platõis { perfecti / impꝑfecti } tꝑis ꝑ diminutõem.

Maioris platõis { perfecti / impꝑfecti } temporis.

¶ Aiaduertendũ eſt ꝙ priores muſici binis circulis ⁊ pũcto tres muſice gradus deſignarũt iſto mõ. ita videlicȝ vt circul⁹ exterior modũ indicaret. Interior ꝟo tp̃s. ⁊ punct⁹ platõem. moderniores ꝟo cantores ob carminũ velocitatẽ hmõi ſigna ꝑuerterũt Ponentes ꝓ eo q̃ interioris circuli officiũ haberet cifrã. q̃re adhuc numerus appoſitus circulo vicẽ obtinẽs circuli minoris tp̃s reſpicit. cũqȝ huiuſcemodi numer⁹ fuerit ternari⁹ tp̃s ꝑfectũ deſignat. ſi ꝟo binari⁹ impꝑfectũ ⁊ ſp in diminutõe ponit̃. Ampli⁹ aũt noſtri in circulo iuxta numerũ poſito modũ deſignauere. tale obtinẽtes diſcrimẽ. Ut ſi plen⁹ foret circul⁹ modũ oñderet ꝑfectũ. Si ꝟo ſemiplen⁹ ipꝑfectũ. Si ãt ſe ſolo poneret̃ circul⁹ abſqȝ nũero. tp̃s deſignaret. ⁊ pũct⁹ in circulo locat⁹ platõeȝ maiorẽ. abſentia ꝟo eiuſdẽ minorẽ. nõ aduertẽdo ceteras additiones.

¶ Sunt p̃ter hec adhuc alia ſigna intrinſeca qͥbꝰ nõnũq̃ȝ cantilena dinoſci poterit Et ſunt triptita. ẽ eñ aliqđ modi. aliqđ tp̃is. ⁊ qđdã platõis. Modi ꝑfecti ſignũ itrinſecũ. ẽ triũ lõgaꝝ denigratio. vel pauſa tria occupãs ſpacia. Tp̃is ꝑfecti ãt ſignũ ẽ. denigratio trium breuiũ. vel due pauſe deſcẽdẽtes ad mediũ ſpacij eiuſdẽ. Sȝ ſignũȝ platõis ẽ duaꝝ ſemibreuiũ coloratio. vel due pauſe aſcẽdẽtes ad mediũ ſpacij. ⁊ cũ hmõi tria ſigna deſint. ẽ platio minor. tp̃s impꝑfectũ et mod⁹ impꝑfect⁹. niſi ſpecialr̃ cant⁹ eẽt ſignatus ſigno extrinſeco.

Alia ſigna non exiſtentia de carminis ꝯſtitutõe {
Reinceptõnis — cſolfaut
ꝯuenientie — Ffaut
pauſe generalis
Aſpirationis
bmollis }

¶ Denotaꝝ Sincopatõe.

Sincopationis due ſunt ſpẽs {
Semiditas fit in tp̃e ipꝑfecto qñ ſemicirculus ꝑ tractũ diuidit̃ vt h. ibi eñ dũtaxat medietas oĩm notaꝝ canit̃.
Diminutio ãt fit i tp̃e ꝑfecto qñ circul⁹ diuidit̃ ꝑ tractũ vt h. ibi eñ ſolũmõ 3ª pˢ notaꝝ auferẗ Uult eñ cantũ in tali ſigno modicũ veloci⁹ tãgi deꝗ̃ in illo.
Sũt eñ vnũ ⁊ idẽ in eẽ ⁊ valore }

¶ De tactu ⁊ notaꝝ valore Capitulū quartū

TActꝰ ē ꝯtinua motio in mēſura ꝯtēta. Tactꝰ āt ꝑ figuras et ſigna in ſingul' muſice gradibꝰ fieri hꝫ Quare nihil aliđ ē q̄ꝫ debita ⁊ ꝯueniens mēſura modi tp̄is ⁊ ꝓlatōis. ſm ēm̄ hoꝝ diminutōeꝫ ⁊ augmētatōeꝫ figure notaꝝ tāgunt̄ Cuius ꝑorē cognitōem ſigna indicare hn̄t. Quot āt vnaq̄qꝫ figuraꝝ in ſingul' q̄qꝫ gradibꝰ valeat tactus Patꝫ ex notaꝝ multiplicatōe ſm vniuſcuiuſqꝫ ſigni informatōem. qđ ſubiecta deſcriptio ſane oſtendit. Pro cuiꝰ euidētia ſpecialiori aduertendū q vna Semibreuis in ſingul' ſignis vnū valet tactū. altera tn̄ ꝑs vt dictū ē in ſignoꝝ diminutione ſola canit̄. Hinc ē q in hmōi ſignis vel notule velociꝰ tāgi debent. vel ſp duo tactꝰ ſil' accipi ꝑ vno. ita videlicꝫ vt tūc vna breuis tāget̄ tactu. nos tn̄ ꝑmū modū obſeruemus tāgēdo ſp Semibreuē tactu in ſingulis muſice gradibꝰ. ꝓportionibꝰ demptis

ooooooooooooooooooooooooooo

o o o o o o o o o o o o o o o o o o

bꝛe bꝛe bꝛe bꝛe bꝛe bꝛe bꝛe bꝛe bꝛe

lon lon lon

Maxima

Notaꝝ valoꝛ. modi ꝑfecti. tp̄is iꝑfecti. minoris ꝓlatōis

oooooooooooooooooooooooo

o o o o o o o o o o o o

bꝛe bꝛe bꝛe bꝛe

lon lon

Maxima

Notaꝝ valoꝛ. minoris ꝓlatōis. tp̄is ꝑfecti. ⁊ modi imꝑfecti.

oooooooooooooooooooooooooooooooooooo

o o o o o o o o o o o o

bꝛe bꝛe bꝛe bꝛe

lon lon

Maxima

¶ Notaꝝ valoꝛ maioꝛis ꝓlatōis. tp̄is ꝑfecti. ⁊ modi īꝑfecti

o o o o o o o o o o o o o o o o o o o o o o o o

o o o o o o o o

bꝛe bꝛe bꝛe bꝛe

lon lon

Maxima

¶ Notaꝝ valoꝛ. maioꝛis ꝓlatōis. tp̄is īꝑfecti. ⁊ modi minoꝛis

o o o o o o o o o o o o o o o o

o o o o o o o o

bꝛe bꝛe bꝛe bꝛe

lon lon

Maxima

¶ Notaꝝ valoꝛ. minoꝛis ꝓlatōis. tp̄is īꝑfecti. ⁊ modi īꝑfecti.

18	6	2	i	ꝟ
maxima	longa	bꝛeuis	Semibꝛe	mīma
8	4	2	i	ꝟ
maxima	longa	bꝛeuis	Semibꝛe	mīa
12	6	3	i	ꝟ
maxima	longa	bꝛeuis	Semibꝛe	mīa
8	4	2	i	ꝟ
maxima	longa	bꝛeuis	Semibꝛe	mīa
12	6	3	i	ꝟ
maxima	longa	bꝛeuis	Semibꝛe	mīa
8	4	2	i	ꝟ
maxima	longa	bꝛeuis	Semibꝛe	mīa
12	6	3	i	
maxima	longa	bꝛeuis	Semibꝛe	mīa
8	4	2	i	
maxima	longa	bꝛeuis	Semibꝛe	mīa

¶ Cū igit̄ valoꝛ notaꝝ in tactu ꝯſiſtat. tact⁹ ꝟo in figurꝭ ⁊ figure in ſignis. Neceſſe v.ſum ē nobis ꝑmit⁹ figuraꝝ multiplicatōez poſuiſſe. ac ꝺemū notaꝝ valoꝛes ꝑ tactū adīuenisse. ꝑterq̄ ſignoꝝ modi tp̄is et ꝓlatōis indicatōez ꝺemōſtraſſe Sūt eñ ſumme in cantu neceſſaria. Per hec itē vis oīm figuraꝝ ſimꝉ ⁊ ligaturaꝝ ꝺinoſci hꝫ Quemadmodū eñ valoꝛ exiſtit in tactu ⁊ tact⁹ in figurꝭ figureq̄ꝫ in ſignis ſic etiā in ligaturꝭ ſꝫ vario mō. Aduertendū tñ ꝙ coloꝛ ſp aufert terciā ꝑtē. niſi in tp̄ibꝰ ꝑfectis nō ſignatis vbi coloꝛ Emiolā repn̄tat ꝓ

portionē.ſ3 ibidē colo2 etiā terciā ptē auferat in tactu nō tñ pfecte id facit in motu. In tpe pfecto colo2 nōnūq3 nihil ademit.imo ſolū pfectōis vel alteratōis vl' ipfectōis grā ap ponit.fitq3 tantūmō in mō in b2euib9 z ſemib2euib9.in tpe in ſemib2euib9 z minimis.in platōe in minimis z ſeminimis.

¶ De punctis z pfectōe Capitulū quintū

PUnct9 ē qddā titellū qd cū inter duas notas ponit aut p2io ris medietatē addit.aut diuidit tps.aut pficit notā.Un nos tm tres ponim9 pūctos.cū antiq ſex poſuerūt.videlic3 punctū additionis.diuiſionis.pfectōis.alteratōis.ipfectōis z tranſpōnis Sed nos ſequētes tres in diuiſionis puncto ɔſideramus.

Punct9 ē triplex
- Diuiſionis ē duoꝝ tēpoꝝ abiuicē ſepatio h nō canit nec circa notā locat.ſ3 paulo alti9 vl' pfundi9. deſeruitq3 pfecto tpi.maio2i platōe dempta. q2 ibi ē ipfectio.vt hic
- Additōis.ē ſtimulatio note ad lat9 h idē pūct9 canit z ſp valet medietatē note ſue pcedēt circa quā ponit.deſeruitq3 oīb9 plationib9 tēpo2ib9 z modis ipfectis.vt hic
- Perfectōis ē q facit additōem note pcedent z diuiſionē ſequētis Admouet eñ dubiū z pfectā reddit pcedentem hic ſolū deſeruit pfecto tempo2i. deniq3 nōnulli eundē p additōnis puncto locarunt vt hic

¶ De reliquis vero tribus nemini ſit cura qm ſub his trib9 com phendunt reſpectu tñ diuerſo2um.

¶ De notaꝝ perfectōne

PErfectio.ē notā ipfectā pfectā reddere.fitq3 ī mō tpe z platōe ipfectis z hoc mediāte pūcto.Ois igit pūctus additōis ſiue pfectōis additus cuicūq3 note impfecte.Ualet ſp dimidietatē note pcedentis redditq3 figurā pfectam. vt hic

¶ De pauſis Capitulū ſextū

Pauſa ponit ppter tria
- Pauſa ē ſilentiū vocis.vel aſpiratōis mēſura p tantū interuallū aut tpaciū tpis qtū figura p q ponit ɔtineri pt. Sunt aūt pauſe ex fragilitate humane vocis p cantores inuente triplici de cauſa.
- Primo ppter refectōem anhelitus.q2 ſicut in cantādo figuras notaꝝ ponim9 ita in tacendo pauſas locam9
- Scdo ppter notā difficulter locandā.q2 nō oēs note tono z melodie deſeruiunt
- Tercio ppter cant9 variatōez.q2 nūc cantare nūc pauſare variare ē.z qto variabili9 tanto delectabili9 audiētib9 apparet gaudet eñ varietate natura.

¶ Pauſa⁊ alia

¶ Generalis eſt virgula ſimplex vel duplex p oēs lineas chori tracta deſignatq; finem vocis

¶ Modi eſt tractus tendēs ad lineā quartā occupans tria ſpacia et valet totidē breues propter modum

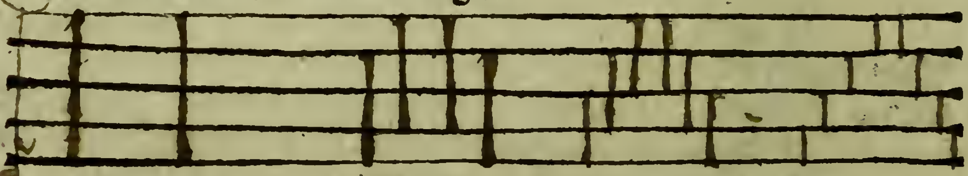
¶ Longa cōplet duo ſpacia ⁊ vnā lineā ſupgredit̄ ptingēs vſq; ad terciā ⁊ valet longā vbiq;.modo excepto pfecto.

¶ Pauſa eſt tractus de linea ad lineā cōplet vnum ſpaciū . ⁊ valet breuē in om̄ibus ſignis.

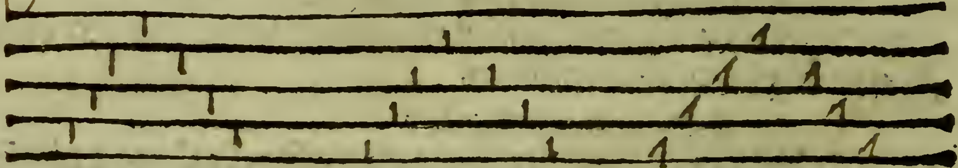
¶ Semipauſa eſt virgula a ſupiori pte linee deſcendēs ad medium ſpacij eiuſdem valet ſemibreuem in omni ſigno

¶ Suſpiriū eſt.tractus ab inferiori parte linee ad medium ſpacij eiuſdem valet minimam vbiq;.

¶ Semiſuſpiriū eſt virgula equalis ſuſpirio ſed a pte ſupiori vncata.valet ſeminimā in om̄ibus ſignis



Generalis Modi Longa Pauſa

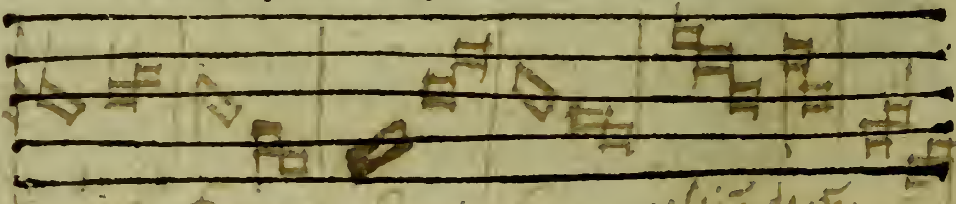


Semipauſa Suſpirium Semiſuſpirium

¶ De ligaturis Capitulū ſeptimū.

Ligatura ē nota⁊ ɔgeries ſil' ɔdependēs iuxta formā q̄drate vel obliq̄ Eſtq; caudata in ſiniſtra vel dextra pte. habēs caudā aſcendentē vel deſcendentē. vel caret cauda. vl' vbiq; caudata Si hʒ caudā in dextra pte ſiue aſcendētē ſiue deſcēdentē Lōga ē Si vo hʒ caudā in ſiniſtra pte deſcēdentē breuis ē vna cū intermedijs. ſi aūt aſcēdentē ſemibreuis ē vna cū ſequēte. cetere ligature in ſubiectis duob⁹ metris facile dinoſci habent.

Prima carens cauda. longa cadente ſcd̄a
Ultima quadrata dependens. ſit tibi longa



¶ De notaꝝ impꝑfectõe Capitulũ octauũ.

Impꝑfectio ē alicui⁹ note in numero ternario depredatio. Uel sic Jmpꝑfectio ē notā ꝑfectā impꝑfectam reddere. Fit aũt ꝑfectio dupl'r ab ante ꝛ retro ꝛ hoc tripl'r

Jmpꝑfectio fit tripl'r in:
- Modo impꝑficit̃ a Sz.. a vel valore eius ante ꝛ retro vt hic
- Tempore ab vna ante ꝛ retro ipꝑfici possunt vt hic
- Prolatione hñt ipꝑfici a vel valore eius ante ꝛ retro vt hic

¶ Pausa āt nũq̃ʒ ipꝑficit̃ nec sil'is sil'em ipꝑficit. imo sp̄ figura minor maiorē p̄cedētē ipꝑfici hʒ ꝛ nō sequentē nisi mediaret pũct⁹ diuisiōis

¶ De alteratõne Capitulũ nonũ

Alteratio ē ꝓprij valoris f'm note formā duplatio. vl' sic Altera° ē alicui⁹ note minoris respc̄u maioris gemiatio. ꝛ fit tripl'r

Alteratio fit tripliciter:
- Jn mō qñcũq̃ʒ due breues ponunt̃ inter duas longas ꝑfectas. vl' ante aut post impꝑfectas redditas. scd̄a erit altera. Ualebitq̃ʒ duas breues vt hic
- Jn tp̄e qñcũq̃ʒ due semibreues ponunt̃ inter duas breues ꝑfectas aut aliunde impꝑficiendas. scd̄a alteratur Ualebitq̃ʒ duas semibreues vt hic
- Jn ꝓlatõne. qñcũq̃ʒ due minime ponunt̃ inter duas semibreues tp̄e cõpleto vel aliunde impꝑfecto. scd̄a altera ꝛ facit duas minimas vt hic

¶ Maxima āt nō alterat̃ cũ nō habeat maiorē se. nec sub minima hʒ fieri alteratio in figuris. q2 tripl'atõe carent. neq̃ʒ pausa alterat̃. pt tñ deponi alteratio ꝑ punctũ diuisionis ꝛ notaꝝ denigratõem

¶ Pro cuiꝰ euidētia ſpecialiori aduertendū. Qꝫ qñ due breues iter duas lōgas claudunt pfecti modi ſine aliq̄ pūcto ſcd'a alterat vt hic

Extra ligaturas In ligaturis

¶ Si numerus ternariꝰ inter duas lōgas claudit ſine aliq̄ puncto Prima lōga eſt plena ⁊ breues ad ſeinuicē reducunt.

¶ Si aūt vna ſupflua fuerit vltra numeꝝ ternariū pma breuis primā lōgā impficit. ſꝫ ſi punctꝰ mediat inter penultimā ⁊ vltimā breues. vltima breuis ſequentē longam impficit

¶ Si due fuerint reſidue vltra numeꝝ ternariū pme tres in pfectione ſtant ⁊ vltima alterat longis manentibꝰ pfectis.

¶ Si āt iter duas lōgas pauſa breuis claudit cū figura breui ⁊ pauſa pcedit. breuis alterat aut ſi pauſā ſeqt punctꝰ. pauſa ipficit pcedentē ⁊ breuis ſequentē. Si āt pauſa ſeqt breue ipa impficit ſeqūtē longā. ⁊ breuis pcedentē quia pauſa nō alteratur

¶ De ſemibreuiũ alteratõne

¶ Si due ſemibreues inter duas breues claudunt̃ tpis perfecti ſine aliq̃ puncto ſcd̃a alterat̃. Sʒ ſi q̃ttuor ſemibreues inter maiores po niunt̃ p̃ma p̄cedenti ↄnumerat̃

¶ Quoties aũt q̄ttuor ſemibreues ita ponunt̃. p̃me due ↄiunctim alie ſeparatim. Ultima ſequentẽ impficit. Si in medio due ↄiun/ gant̃. p̃ma p̄cedentem impficit

¶ Si tres q̃ꝝ vltime due ligate. Semibreuis diuiſim poſita p̃mã impficit ⁊ vltima alterat̃ niſi pũctꝰ ↄfectõis cũ p̃ma poneret̃. Si ãt p̃me due ſunt ligate ⁊ vltima diuiſa ꝓ eodẽ tpe cõputant̃.

¶ Si ãt q̈nqꝫ ponunt̃ ſemibreues ĩter maiores q̃ꝝ p̃ma ⁊ vltie due diuiſiꝫ ponũt ſcd̃a ⁊ 3ª ↄiũctim. p̃ma ſemibreuis p̃mã ĩpficit ⁊ vltia vltimã. Sʒ ſi p̃me due ſemibreues ↄiũctim ponũt. vltima alterat̃.

¶ Sʒ minimaꝝ alteratio q̃ rõne ꝓlatõnis fit ẽ talis. q̃lis ẽ in mõ ⁊ tpe niſi ꝙ ibi ẽ reſpectus minimaꝝ ad longas

¶ Regula veriſſima.

¶ Quãdocũqꝫ igit̃ in ꝓlatõe maiori due minime Jn tpe pfecto due ſemibreues. aut in mõ pfecto due breues fuerint reſidue ſcd̃a alterat̃

¶ De pportionibꝫ Capitulū decimū

Proportio ē duoꝝ numeroꝝ ineq̄litas. Uel ſic. Proportio ē duaꝝ q̄titatū eiuſdē generꝭ vniꝰ ad alterā ineq̄litate vl' exceſſu certa habitudo. Et q̄uis pportōes ſint plures ac infinite. octo tñ artis pceptores armonie deſeruientes pre ceteris in vſum deferre voluerunt pꝑter vocū ꝯſonantias ac ꝯſonantiaꝝ partes.

Octo pportōnes muſicales:
- Dupla
- Tripla
- Quadrupla
- Seſquialtera
- Seſquitercia
- Seſquiquarta
- Dupla ſupbipartiēs
- Seſquioctaua

ꝯtinet ſymphoniā dcā:
- dyapaſon
- dyapaſon dyapenthe
- biſdyapaſon
- dyapenthe.
- dyateſſeron.
- dytonus Semi
- diapaſon diateſſerō
- Tonus.

¶ Eſt igiť dupla pportio qñ maior numerꝰ ꝯtinet minorē duplr. vt q̄ttuor ad duo. ſex ad tria. vel octo ad q̄ttuor. Muſicalr q̄dē qñ due minime ꝯtra vnā ponunť aut 4 ꝯtra 2 vel 8 ꝯtra 4. cuiꝰ ſignū ē cifra algoriſtica binaria oībꝫ ſignis aſſociata vt hic 2.

Diſcantus Dupla

Tripla pportio ē qñ maior numerꝰ ꝯtinet minorē triplr. Ut. 3. ad j. vel 6 ad 2. aut 9 ad 3. muſicalr qñ. 3. minīe ponūť ꝯtra vnā. aut 6 ꝯtra 2. vl' 9 ꝯ. 3. Cuiꝰ ſignū ē cifra ternaria algoriſtica. Ut h. 3. exēm.

Diſcantus Tripla

Quadrupla pportio ē qñ maior numerꝰ ꝯtinet minorē q̄druplr vt 4 ad j. vel 8 ad 2. j2. ad 3. Muſicalr qñ 4 minime ꝯtra vnā ponūť aut 8 ꝯtra 2. aut j2. ad 3. Cuiꝰ ſignū ē quaternaria cifra algoriſtica cuilibet adiuncta ſigno vt hic 4 exēm

Diſcantus Quadrupla

¶ Seſquialtera ꝓportio. ē qñ maior numer⁹ ɔtinet minorē ſemel ⁊ ei⁹ alterā ptē. Ut qñ tres minīe ɔtra duas ponūtr. vl' 6 ad 4. dr̄ q̄q̄ alio noīe ſexdupla Cui⁹ ſignū ē ternaria cifra algoriſtica poſita ſup̄ binariā vt h̄. 3. Emiola āt penes colorē cognoſcit exm̄.

2

Diſcantus Seſquialtera

¶ Seſquitercia ꝓportio. ē qñ maior numer⁹ ɔtinet ſemel minorē ⁊ ei⁹ terciā ptē. vt 4 ad 3. vel 8 ad 6. Muſical'r qñ 4 minime ɔtra 3. vel 8. ɔtra 6. ꝓferunt. Cui⁹ ſignū ē cifra q̄ternaria poſita ſup̄ ternariā vt h̄ 4. vel ſemicircul⁹ reuerſus vt h̄ exm̄.

3

Diſcantus Seſquitercia

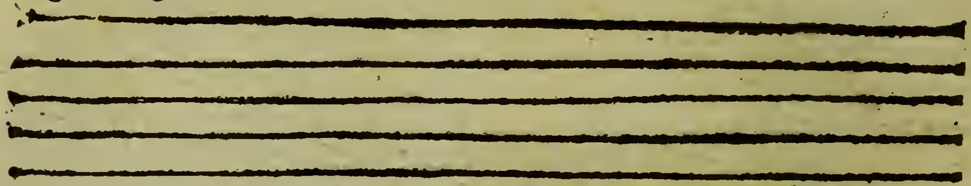
¶ Seſquiq̄rta ꝓportio. ē qñ maior numer⁹ ɔtinet in ſe minorē ſemel et ei⁹ q̄rtā ptē. vt 5 ad 4. vel 10. ad 8. Et ſic muſical'r qñ 5 minime ꝓferunt ɔtra 4. aut 10. ɔtra 8. Cui⁹ ſignū ē q̄naria figula algoriſtica poſita ſup̄ quaternariā vt hic 5. vel ſemicirculus ɔuerſus cū puncto vt hic. exemplum 4

Diſcantus Seſquiquarta

¶ Dupla ſupbipartiēs. ē qñ maior numer⁹ ɔtinet minorē bis ⁊ ei⁹ duas ptes. vt 8 ad 3. Habet eīn octo bis ternariū numerū ⁊ ei⁹ duas ptes. Muſical'r qñ 8 minime ɔtra 3. ꝓferunt. aut 16 ad 6. Cui⁹ ꝓportōis ſignū ē octonaria cifra poſita ſup̄ ternariā. v h̄ 8. ve ſemicircul⁹ ɔuerſus cū virg̃ ⁊ pūcto vt h̄. 3.

Diſcantus Dupla ſupbipartiens

¶ Seſquioctaua ꝓportio ē qñ maior numerꝰ ꝯtinet minorē ſemel et eiꝰ octauā partē. vt 9. ꝯ 8. vel. 18. ad 16. Eſt eñ octonariꝰ dimidiū 16. cui addit octaua ps et erūt. 18. Muſicalr qñ 9 minime ponūtur contra. 8. vel. 18. ꝯtra. 16. Cuius ſignū eſt cifra. 9. poſita ſupra. 8. vt hic 9 vel ſic)
8 8



Diſcantus — Seſquioctaua

¶ Etſi hec modica ꝓportionū diſcuſſio nō ad ꝑfectā muſice demonſtratōem ꝯducat. confert nihilominus ingentem vtilitatem quibuſlibet cantare volentibꝫ. Nam ſepenumero quorundā muſicoꝝ capitoſa mens hmōi ꝓportiones nitit ꝯfundere. Ita vt ꝯtra ꝑceptoꝝ ordinatōem. ac etiā ex omni parte bene fundatā poſitōem. qdā male fundare. qdā ſigna ꝑuertere. qdam triplā ſeſquialtere inmiſcere. aut aliā ꝓ alia ponere ſolent. dicētes ne forte neſcant Inſup ⁊ gloriant ſe quid noui feciſſe nemini ꝑter ipis notum. non attendentes ꝙ ⁊ fatuus ⁊ amens aīo ꝯcipere poteſt ꝙ nemo ꝑter eum nouit. Sicut et campo indoctus qui debita parieti inſcribit ſigno ſibi ſolo legibili. Quapropter ꝓportiones illas annectere volebamus quo facilius ab oībus huic ſcientie ſtudere volentibꝫ intelligi poſſint.

¶ De modo cōponendi ſeu ꝯtrapuncto ſimplici Pars quarta.

Viſa itaqꝫ prioribꝫ partibꝫ ꝯpendioſa ſufficientiqꝫ informatione eorundē. q nō mō ad Gregorianū cantū. verꝫ ad totius Pitagorici cantꝰ cognitōem maxīe ꝯducere videbāt. Poſtremo vo hac vltima ꝑte. de mō cōponendi ſeu ꝯtrapuncto ſimplici quippiā diſſeramꝰ. Que tāetſi realr idē ſint. Tamē (cū modꝰ cōponēdi q ad diuerſaꝝ vocū ꝯpōnem. ꝯtrapūctus vero ad plani cantꝰ fortiſatōem. ꝯſidereť) nihil ꝓhibet ea rōne differre Eſt eñ fortiſare. vt ſummatiꝫ dicamꝰ. cantū nōnullū diuerſis melodijs improuiſe ordinare. Cōponere vo nil aliud fore ac diuerſos cantus ꝑ diſcretas ꝯcordātias in vnū colligere ꝓhibemꝰ Eſt tñ duplex cōtrapūctꝰ Coloratꝰ videlicꝫ cū diſcantꝰ aliqs ſiue plures ꝑ diuerſas figuras fundant. tenore qqꝫ ex diuerſis notaꝝ ſpeciebꝫ ꝯpoſito. Et ſimplex qdē h ē. Cū diſcantꝰ nōnullꝰ vel plures ꝑ ſemibreues ꝺūtaxat fundant in ſimplici tenore ex eiſdē notulis cōpoſito. ⁊ de illo cōtrapuncto hac ꝑte intendimus diuidentes illā in ſex capitula

¶ Quid ſit ꝓportio. quid ꝯſonantia, quid diſſonantia Capitulū ꝑmū.

PRoportio ꝟo hic intenta fit cū vna vox diſtat ab alia. vł grauitate vel acumine. talis diſtātia interuallū vocat̄ Eſt eñ interuallū ſoni acuti grauiſq3 diſtātia. hmōi āt iterualla a muſicis. vel modi vel ſpēs nuncupant̄. Que licz ſm arithmeticos ſint plures ac īfinite. cū numer⁹ ſit multiplicabił in īfinitū (nā. 22. q̄ ē dupla. 24. q̄ ē 3ª. 26. q̄ ē qnta ꝛcꝯs. q̄q3 iſtaꝝ ſub tribus duplis reperit̄) Attamē cōis vſus cātoꝝ ꝛ vocum poſſibilitas 20. ꝯtētat̄ vocibꝫ videlicz ꝑma. 2. 3. 4. 5. 6. 7. ꝛc. vlteri⁹ q̇dē numerādo ꝛ ꝓcedēdo vſq3 ad viceſimā ſpēm Ex his ꝟo. 12. puta ꝑmā. 3. 5. 6. 8. 10. 12. 13. 15. 17. 19. 20. dant̄ ꝯſonātie. Eſt eñ ꝯſonātia diſſimiliū inter ſe vocū in vnū redacta ꝯcordia Reliq̄ āt intercepte ſcz 2ª. 4. 7. 9 11. 14. 16. 18. diſſonātie dicunt̄. q̄ꝛ nulla diſcantū īgredit̄ maxīe ſimplicē. lz in diſcantu floribꝫ ornatu queq3 iſtarū cū minima vel ſeminima tangi poſſit. Eſt eñ diſſonātia duorū ſonorū ſibimet īpmixtoꝝ ad aures ꝑuenientiū aſpera ꝛ iniocūda colliſio. cū eñ ſibimet miſceri nolūt ꝛ q̇dāmō integer vterq3 conat̄ ꝑuenire. ꝛ cū alter alteri officit. ad ſenſum vterq3 inſuauiter tranſmittit̄

¶ Que conſonantie dicantur ꝑfecte que imperfecte. ꝛ quare ita vocent̄ Capitulū ſcdm

COnſonātie biꝑtite ſunt Quedā eñ ſcz. 1. 5. 8. 12. 15. 19. ꝑfecte vocitant̄. qm̄ ꝑ ſe ſtare pn̄t. neq3 vna ꝛ eadē tā aſcendendo q̄3 etiā deſcēdendo vti debeam⁹ Cetere vero puta 3 6. 10. 13. 17. 20. Imꝑfecte ſunt. tum q̄ꝛ ꝑ ſe nulla ſtare p̄t. ſz ſꝑ poſt ſe ꝑfectā exigit ſibi viciniorē. vn̄ ſuā recipiat eēntiā ꝛ ꝑfectionē. tum etiā q̄ꝛ vna ꝛ eadē ſepenumero vtimur in aſcenſu atq3 deſcenſu. Rurſus q̇dē illas ſi pas noſtri ita diuiſere. Has eñ q̄ ceteris eſſent molliores deorſum p̄cipitarent ad ꝯſonantiā ꝑfectā ſtatim ſub ea ꝯtentā tanq̄3 ad ꝓximiorē eius eſſentiam ꝛ ꝑfectōnem. maxime tenorē conſurgēte. Sz acute ſurſum tenderēt ad ꝯcinentiā maiorem ſup̄ ipam. p̄cipue tenore deſcendēte. vel ſaltē vniſonū faciente. Quo fit vt tercia mollis quā ipi ſemidytonū nūcuparūt vniſonū exigit. ꝛ 3ª dura quā dytonū dixere q̇ntā. ꝛ ſexta maior vel tonuſcūdyapēthe ſꝑ poſt ſe duplā req̇rit. ſexta ꝟo minor cū nō ingredit̄ diſcantū ſimplicē nulli ſpēi ꝑfecte ſubordinādā cenſet̄. ideoq3 cū ceteris agendū ē. qm̄ oēs ad p̄dictas q̄ttuor reducunt̄. Cōprehendentes eñ. 8. 15. ſub vniſono 10. 17. ſub 3ª. 12. 19. ſub. 5. ꝛ ſub ſexta. 13. 20. Quicq̇d eñ poſt duplā reperit̄ repetitio ꝛ reiteratio dici ſolet

	6	13	20	
Conſonantie	5	12	19	q2 vnū ꝛ eq̄lē reddūt ſonū. cete
ſʒ q̄druptite	3	10	27	ra in ſubiecta deſcriptōe videāt.
	1	8	15	

Sex conſonantie ꝑfecte Sex impꝑfecte.

Octo diſſonantie Concordantiaꝝ cōꝑatōnes

¶ De vocū cōpoſitōne Capitulū terciū

CUpiens igit̄ cōponere quippiā. In p̄mis tenorem vel etiā aliū choꝝ ponat ad placitū. neceſſe eſt. Ita tn̄ vt bn̄ formet̄ ſm toni exigentiā ſub quo regulat̄. Sitqȝ cant⁹ in cōtexendis ꝓportionibꝰ ne q̇d minus apte. puta vel tritonū vel ſemidyapēthe. aut deniqȝ quēpiā alium inuſitatū mo/dum ponere conet̄. neqȝ magnis interuallis ipm̄ tenorem ꝯficiat. ſʒ punctatim ꝑ ſcd̄as tercias q̄rtas ꝓcedere. plurimū eundeȝ exornat. nōnūq̄ȝ tn̄ etiā ꝑ q̇ntas ꝛ ſextas ſʒ nō niſi in certis tonis Maiori tn̄ opē conandū cenſeo. melodie q̇s ſtudeat diſcrete ꝛ amabili. ꝛ cū te/nor nimis baſſe ꝓceſſerit ſurſum tranſponat̄ ad q̄rtā vel q̇ntā. aut deniqȝ vſpiā alibi cū recte neumari poterit ibidē. q̇bꝰ ita diſpoſitꝭ po nant̄ tūc aliȷ̈ chori mō quo ſequit̄.

¶ Quid ſit diſcantus. vnde dicatur ⁊ quo pacto formetur Capitulũ q̃rtum

Diſcantus eſt aliquoꝝ diuerſoꝝ cantuũ ↄſonantia. dicitur enim diſcantus quaſi diuerſus cantus. eo ꝙ illi cantus quibus diſcantus ↄficitur differre debẽt. ita videlicet ſi vnus aſcendit alter deſcendat. ⁊ ecõuerſo. põt tñ ſimul aſcende re vel deſcendere ꝓpter cantuũ pulcritudinẽ. Nos vero diſcantũ ꝓ vno dũtaxat choro puta altiori accipiẽtes. eiſdẽ regulis formemus.

¶ Prima regula ꝙ oĩs cantilena in ↄſonantia aliqua ꝑfecta incipi ⁊ terminari debeat. niſi vocũ multitudo hoc aliter cogat fieri

¶ Scd'a regula ꝙ nũq̃ꝫ due ↄſonãtie ꝑfecte eiuſdem ſpeciei ſe ſimul in aſcenſu vel deſcenſu ſequi debeant niſi in vniſono. Poteſt nihilominus octauã ſequi quinta. vel ecõuerſo. ita videlicꝫ vt tres ↄſonantie ꝑfecte diuerſaꝝ ſpecieꝝ ſe ſimul comitẽtur ⁊ nõ plures. Tres tamẽ vel quattuor ↄſonãtie imperfecte ſimiles ſe ſequi poſſunt maxime tenore punctatim ↄſurgente aut cadente.

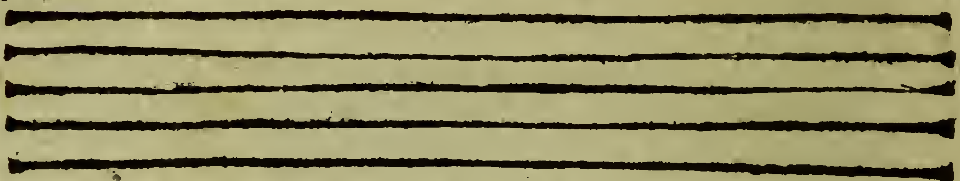
Bene valet Non valet bene valet bene valet

¶ Tercia regula ꝙ ↄſonantie ꝓximiores in diſcantu queri debẽt. Uerbi gratia terciã mollem ſequatur vniſonus. terciã durã q̃nta. nõnũq̃ꝫ tñ etiã eam octaua ſeq̃ põt. tenore cadente ad dyapenthe. Semꝑ aũt ſextã maiorẽ ſequatur dupla. tenore ꝑcipitante ꝑ vnũ gradũ. ſexta vero minor diſcantũ nõ ingrediens ob ſui duriciẽ ⁊ diſcrepantiã. q̃ntam nõ req̃rit. ſi tñ eundẽ ingreditur. hoc fit nõ niſi multis ſextis punctatim deſcendentibus.

tercia mollis tercia dura terciã ſeq̃tur octaua 6ta maior

¶ Quarta regula ꝙ in oĩbus choris conſonantie ꝑfecte cum imꝑfectis miſceri debent. ita ꝙ inter duas ꝑfectas vna mediat imꝑfecta ⁊ econtra. Uerbi gratia inter vniſonũ ⁊ dyapenthe tercia. inter dyapẽthe ⁊ duplã ſexta inter hãc quoqꝫ et 12. 10. Tres tamẽ aut quattuor

tercie vel decime vt dictum eſt ſe ſequi poſſunt. dum vna perfecta ſe/
quatur quam requirunt.
¶ Quinta regula q̄ nunq̄ꝫ plures ſexte in aſcēſu ſe ſequi poſſunt. q̄ꝫ
uis hoc ip̄m in deſcenſu optime fieri poterit. ita tamē vt vltimā iſta/
rum ſequatur vna pfecta puta ip̄a dupla quam requirit. Poteſt ta
mē nōnunq̄ꝫ ſextam ſequi jo tenore cadente dytono vel ad dyateſſe
ron. nōnunq̄ꝫ etiam ſequi poterit eam dytonus tenore aſcendente
per dyateſſeron.



Nō valet   bene valet   ſextā ſequit̄ jo   eandē ſequit̄ dytonus

¶ Sexta regula vult diſcantū nūq̄ꝫ vel raro poni debere ſup̄ tenoreꝫ
in q̄nta. poſito tñ ꝯtrapūcto īfra tenorē in dupla. imo ſepenūero in
tercia 6ta 8ua vel jo poni poterit. ⁊ hoc ſm ꝯſonantiaꝝ exigentiā.
¶ Ultima regula vult eundē ſp formalibus clauſulis claudi Neqꝫ
ſaltū pati ad dyapaſon deorſum licet bene ſurſum. ita tamē vt ſemꝑ
dulcioꝛ melodia obſeruetur.

¶ De formatōne ꝯtrapuncti
Capitulum quintum.

PRima regula. Si diſcantus ponit̄ cū tenore in vniſono
baſſus poni p̄t in. 3. 5. 8. 10. 12. infra tenorē. Sic q̄qꝫ cuꝫ
baſſus poſitus fuerit cū tenore in vniſono. diſcantus in
ſili forma poni poterit ſupra tenorem.
¶ Scd̄a regula Si aūt diſcantus ponit̄ in tercia ſupra tenorē. baſ/
ſus poni poterit in. 3. 8. jo. infra tenorē. nōnūq̄ꝫ etiam in ſexta dū fit
de ſexta in octauā clauſulatio. Sic quoqꝫ ſi baſſus ponit̄ in tercia in
fra tenorē. diſcantus p̄t ſibi iungi in. 3. 6. 8. jo. ſupra tenorē
¶ Tercia regula. quando diſcantus ponitur in quinta ſupra tenorē
baſſus poteſt ſibi iungi Jn vniſono cum tenore vel in tercia ſup̄ te/
norem. Sed infra nō niſi in dypaſon. ⁊ interdum etiam in ſexta. cū
tenor diſcantus formam aſſumpſerit. dumqꝫ fit de ſexta in octauaꝫ
clauſulatio manente diſcantu cum ꝯtrapuncto in decimis. talis eñi
diſpoſitio dulciſſimū reddit ſonum Sic quoqꝫ ſi baſſus ponitur in
q̄nta ſub tenore diſcantus p̄t ſibi iungi in vniſono ſexta vl' octaua.
¶ Quarta regula. ſi diſcantus ponitur ſupra tenorem in ſexta. baſ/
ſus debet poni in quinta vel ſaltem in tercia. aut in. j2. vel ſaltem in
jo. infra tenorem.

¶ Quinta regula. Si diſcantus fuerit poſitus in octaua ſupra tenorem. baſſus debet poni in.3.5.ſupra tenorem. Vel in.3.5.8.10.12. infra tenorem. Si aūt baſſus ponitur in octaua infra tenorē. diſcantus p̄t ſibi iūgi in eiſdē ꝯcordātijs iā dictis ſupra tenorē

¶ Sexta regula. Si diſcantus ponitur in.10. ſupra tenorem. baſſus poterit poni in.3.5.8. ſupra tenorem. aut in tercia 8. vel.10.infra tenorem.

¶ Septima regula. Si baſſus ponitur in.10.infra tenorem. diſcātus poteſt ſibi iungi. In tercia ſexta.8.vel.10. ſupra tenorem. Sed ſi baſſus fuerit poſitus in.12.ſub tenore. diſcantus poteſt poni in ſexta vel octaua ſupra tenorem. nōnūq̄ʒ etiam in quarta ſupra tenorē ꝯtrapuncto ſtante in.12.5.vel ſaltim in tercia ſub tenore.

Exemplū p̄me regule   ſcd̄e regule   3ᵉ regule   q̄rte

q̄nte regule.   ſexte   ſeptime regule.

¶ Quibus clauſulis debeat claudi vnaqueqʒ vocum Capitulū ſextū.

Omnis eñ cantilena quo ad diſcantum tenorem ⁊ baſſum non niſi formalibus clauſulis vult clauſulari.

Oīs clauſula diſcant⁹ ex trib⁹ notis ꝯſtituta ſp̄ hēbit vltimā ſurſuȝ

Sȝ oīs clauſula tenoris ex totidē notꝭ ꝯſtituta hēbit vltimā deorſuȝ

¶ Clauſule contrapuncti diuerſimode formantur. iſte tamen proceſſus in omni poſitōne cōmuniter obſeruatur.

¶ Regula

¶ Omnis igitur diſcantus in quacūqȝ claue ponatur ſemper eius penultima debet poni in ſexta ſupra tenorem. ꝛ baſſus in eadem nota in quinta infra tenorem. vt hic

¶ Eſt tn̄ ſummopē aduertendum ꝙ ſi tenor claudit in mi. diſcantus debet ſibi iungi vt ſupra. Penultima aūt contrapuncti poni debet in tercia. ꝛ nō in quinta infra tenorem. Sed ſi tenor diſcantus clauſulam aſſumpſerit. capiat diſcantus formulam tenoris clauſulādo de

tercia in vniſonū cum tenore ꝛ ſtabit penultima ꝯtrapūcti in tercia.
Uel etiā clauſulando de quinta in terciā. ita tn̄ vt baſſus cū tenore clauſulet de ſexta in octauā ſitq3 poſitus ſub diſcantu in decima

Exemplū ꝑmi ſcdi tercij quarti

¶ Hec igiť ſunt lectores candidiſſimi muſicoꝝ exerpta quaſi oīm mihi viſa vtiliora nilq3 fore omiſſum. cū ſane rē ipam inſpexerimus. qđ ad huiuſce artis vtilitatē ꝯducere videbať. Qđ eñ ſinguloꝝ preceptoꝝ autoritates nō poſuerim. nec in ꝓceſſu cū priſcis ꝯcordauerim facit breuitas ꝓmiſſa. ac ipſoruꝫ antiquoꝝ plana ꝛ cōpendioſa ſufficienſq3 informatio. Ex quoꝝ ſcriptis Uelut opes ex floribꝰ digniora queq3 collegi ꝛ quāta potui ſceleritate rem ipam ſcribere cōpulſus. Quāobrē Uos oratos iri queſo vt ſi quid peculanter dictū aut minus bn̄e a me factū fuerit. bonitate. patientia ꝛ equanimitate veſtra corrigať. Ualete fauſte.

¶ Explicit opuſculū muſices omnibus volentibꝰ cantū vtrūq3 ſcire neceſſariū fauſto fine Impreſſum Colonie ꝑ honeſtū virū Henricū Quentel ciuem famatū eiuſdem Anno miſſionis in carnē diuini verbi. milleſimo quingē teſimo vno addito.

Nicolaus wollick de Serouilla Artiū magiſter. dn̄o Ade Popardienſi ſacre pagine licentiato ac in gymnaſio Corneliano regenti Salutē. P. D.

Doctiſſime atq; humaniſſime dn̄e Adam. vti varia ſunt
mortaliū ingenia. ita etiā multi variā experiunt̄ fortunā
His leta. illis dura ⁊ aduerſa imponit̄. cuiꝰ rei nō ſoluʒ
hyſtorie veterū. ſʒ etiā p̄ſens hec etas infinita ꝓpemodū
hʒ documēta. Sʒ vt ego ad meipm̄ veniā Tu noſti preſtantiſſime
mi dn̄e Adā. q̄ʒ tenuis ſp. q̄ʒ anguſta res mihi fuerit ad capeſcendū
ingenij cultū. hoc ē. bonaꝝ Artiū eruditōem. ſine q̄ nemo ꝓfecto cul
tus aut ingenuus dici meret̄. nō tn̄ q̄ʒuis arctis ſeptus limitibꝫ ⁊ a
fortuna abiectus. ac oīm ferme rerū egenus eſſem. expelli me a foribꝫ
phie paſſus ſum. neq; vt timidi ſolent audito vix claſſico terga da/
re ſuſtinui. memor cleantis phi. q̄ cum flagraret incōparabili amore
diſcendi ⁊ vnus oīm pauperrimus eſſet noctu Athenis potentium
ciuiū hortos rigans aquā laborioſiſſime hauriebat ⁊ eo queſtu in di
em panes ſibi emens phie opam dabat. qua pſeuerātia tandē in ſe/
cta ſua tantus euaſit vt ſtatim in Zenonis p̄ceptoris defuncti locuʒ
ſuccederet. Magnū ille mediusfidiꝰ exēplū ē pauperibꝫ ne deſperēt.
Et certe hoc eiꝰ phi tā ptinax ſtudiū ita me aīauit. vt nō ſolū in arti
bus (qd̄ vulgo dr̄) ſʒ etiā in Muſica ⁊ in poetica lectōes quottidie
audirē. nec in eo rephendēdus mihi videor. qn̄ Areſtoteles phoꝝ fa
cile oīm pnceps vt teſtat̄ Plutarchus. grauioribꝫ illis diſciplinis.
etiā poeſeos pfectā quandā cognitōem adiūgebat. ⁊ hyſtorie tā cu/
rioſus erat. vt neq; celo. neq; terra. neq; mari quicq̄ʒ relinq̄re vellet
incognitū. Nō ergo mihi vicio vertāt Areſtotelici. ſi ⁊ ego Areſtote
licus ipm̄ Areſtotelē imitatꝰ fuero. Sʒ inquis colēdiſſime p̄ceptor:
Quid ita tātas iſtas erūnas. q̇d difficultates cōmemoras. q̄ euaſiſtiꝰ
tandē. vt intelligas q̄ʒtū ꝓbitati debeā tue. q̄ me. quē (vt ita loquar)
ipa ſalꝰ reliquiſſe videbat̄. ſolꝰ ſuſcepiſti. ⁊ more indulgētiſſimi parē
tis in tuo gymnaſio fideliſſimis p̄ceptis enutritū ad inſignia magi/
ſterij euexiſti. me hercule ſi rē iſtā bn̄ penſiculo. nūq̄ʒ liberalitati erga
me tue poſſuʒ ꝯdignā grām referre Volo igit̄. qd̄ ſoluere nō poſſuʒ
ſp tibi debere. hoc ē tue bn̄ficētie nūq̄ʒ obliuiſci volo. ſʒ vbicūq; occa
ſio erit. de te q̄ʒ poſſim honorificētiſſime loquar ⁊ cogitabo. Quāob/
rē cū hec opuſcula muſice artis (meū videlicʒ gregorianū. Ac malci/
oris de wormatia figuratiuū) imp̄mēda forent. ſine tui nomis grata
mētione ea in publicū euolare nequaquā pmiſi. neq; in alijs pmiſſu
rus. ſi q̄ poſt hac edidero. vt ſaltē nō ingratꝰ ſim. ſi tā grātus eſſe nō
poſſum q̄ʒ cupio. Vale p̄ſidiū ⁊ decus Nicolai galli