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Compendivm mvsicae latino-germanicvm

Gumpelzhaimer, Adam

Augustae, 1618

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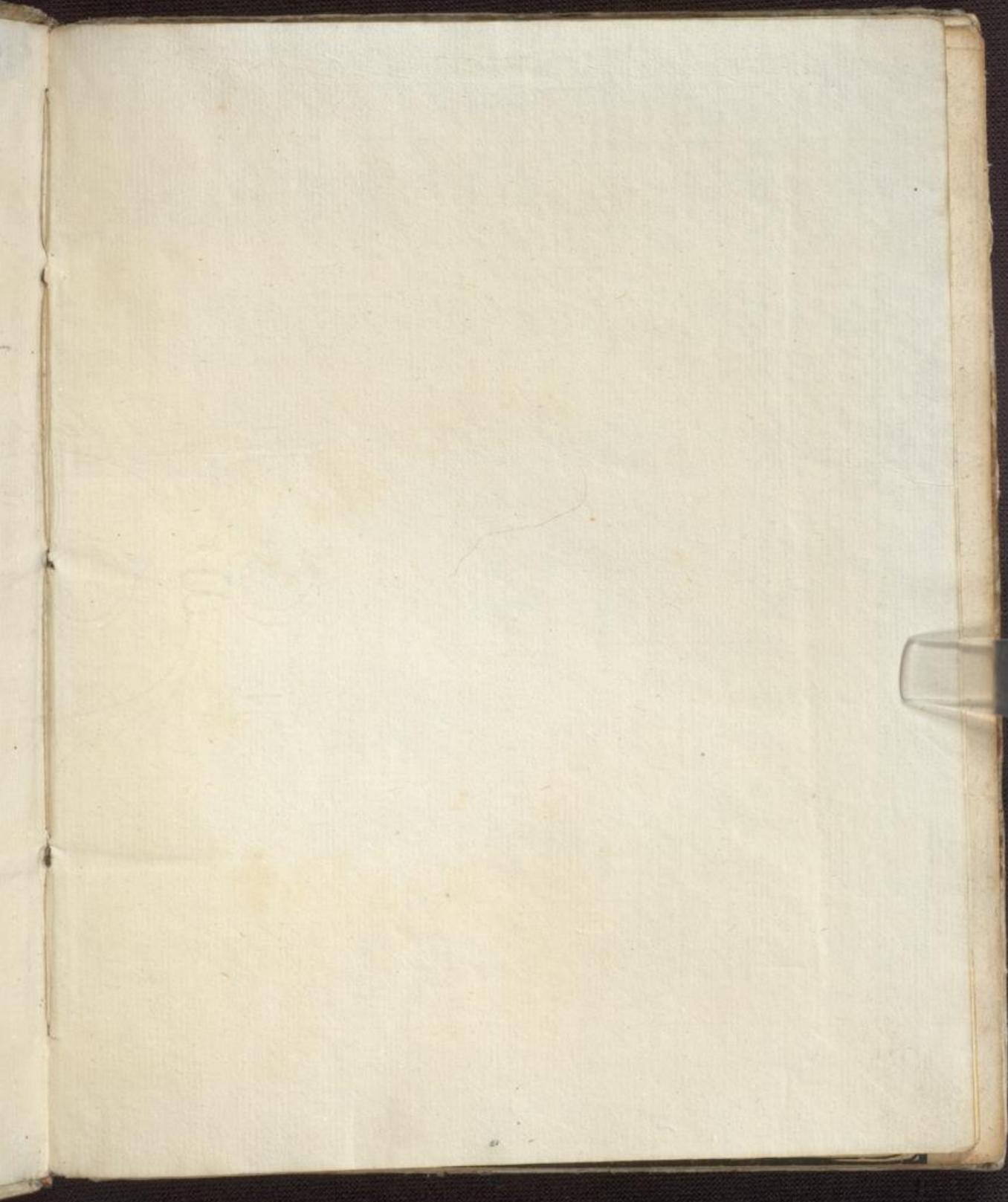
- Titel mit Holzschnitt-Bordur.

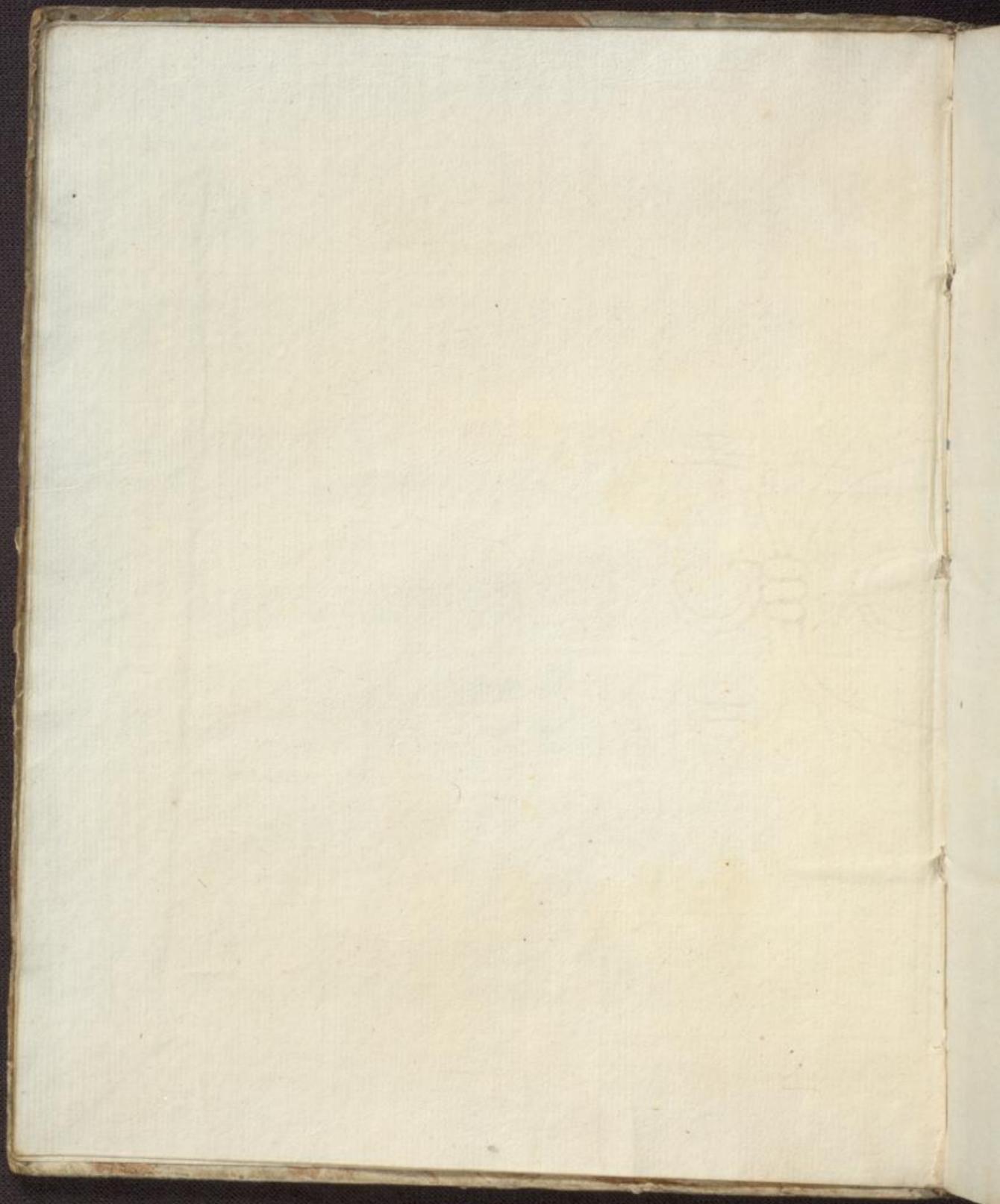
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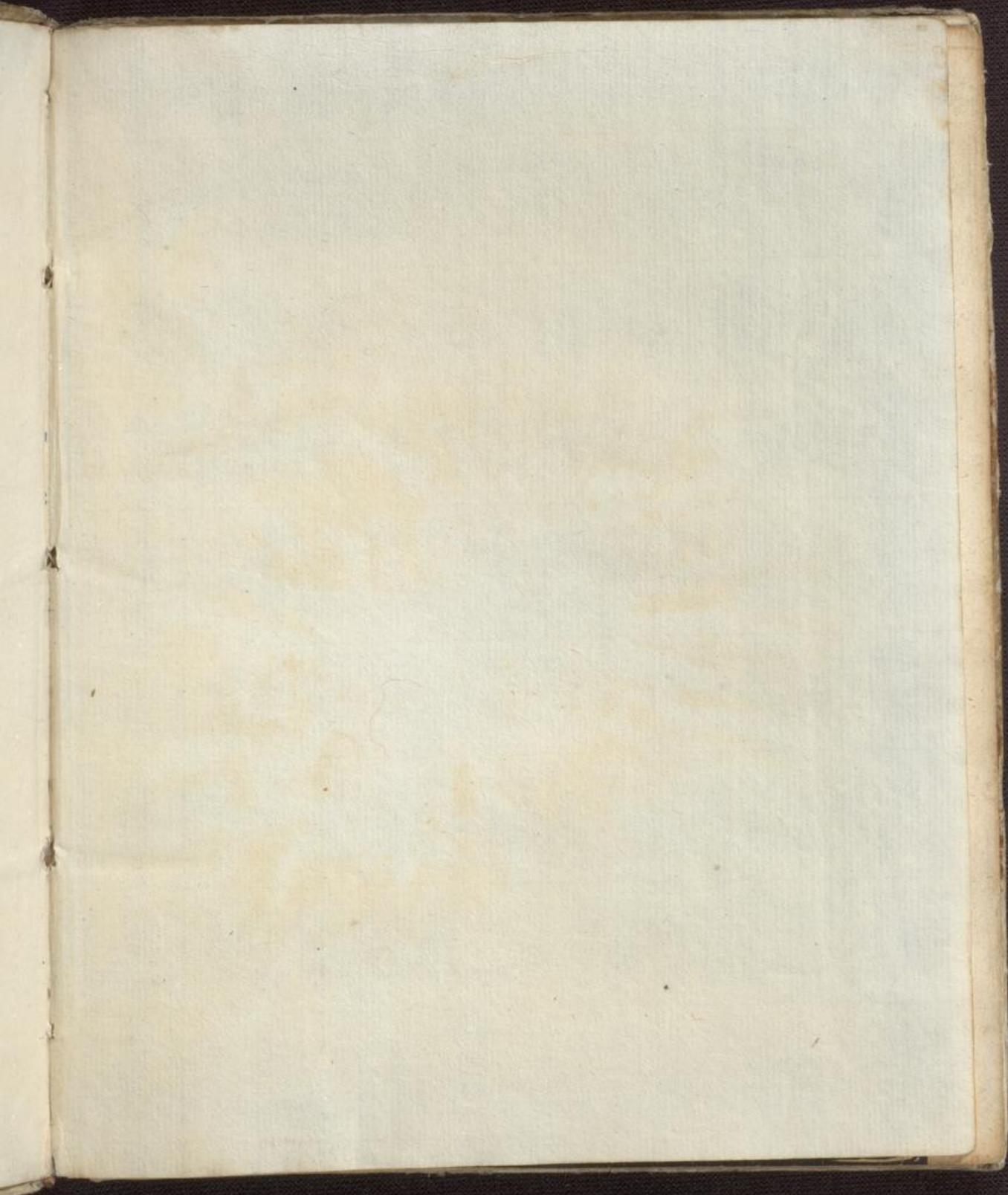
- 2 Holzschnitt

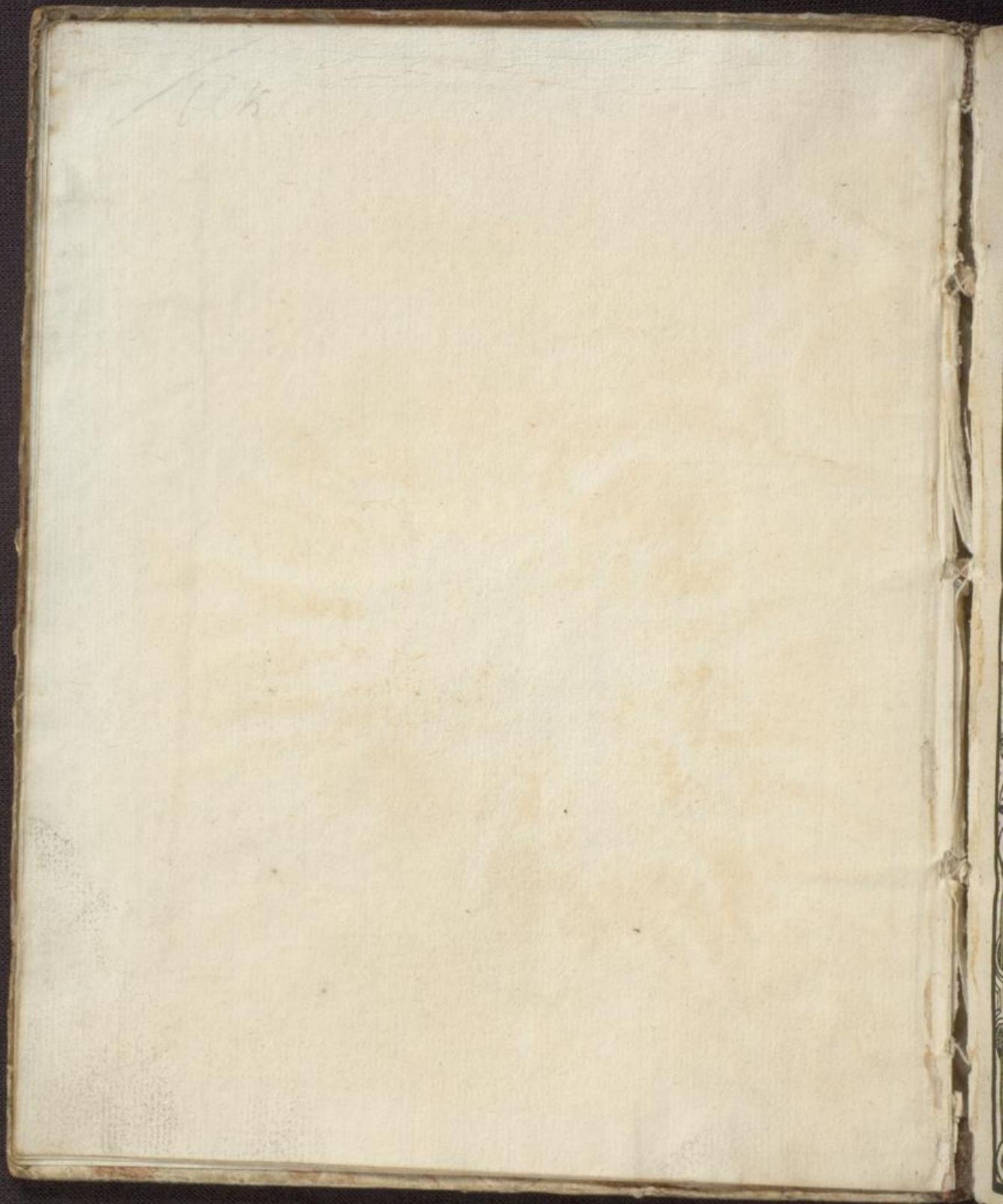
- 81 Bl. inklusive Titel

(1 Blatt im unteren Rand
mit Papierabriss)











COMPENDIVM
MUSICÆ LATINO-
GERMANICVM.

Studio & operâ Adami Gum-
pelzhaimer, Trospergij,
Boij.

NVNC EDITIONE HAC
SEPTIMA NONNVSQVAM
Correctum, & auctum.



N. U. B. E.

AVGVSTAE.
TYPIS ET IMPENSIS IOHAN-
NIS Vdalrici Schœnigij,

M. DC. XVIII.

NOBILIBVS, INGENV-
 IS PIETATIS ET LITERARVM
 STUDIO SIS, ANTONIO LANGENMAN-
 telio, Ottoni Laugingero, Ferdinando Zähio, Georgio & Io-
 suæ Wegelinis, Georgio Christophoro Lothero, Iacobo Liechtenfeldero:
 Leonharto Haugio, Hieremiæ Kneülino, Georgio Marco Windio, Paulo
 Oesterliano Norico, Christiano Gotfrido Loyo, Iohann Christophoro
 Schuchmachero, Iohanni Vogtio: Georgio Wilhelmo Remo, Antonio
 Poxparto, Danieli Lipharto; Bernhardo Ehingero, Ioanni Eschenloëro;
 Philippo Giengero, Ioanni Iacobo Ehingero, Iacobo Majori, Ioan-
 ni Iacobo Schmid: Matthiæ Heuglino, Davidi Kaufmanno,
 Ioanni Klockero: nec non, Philippo Iacobo Diellino,
 Iosepho Schmid, Ioanni Majori, Danieli Bi-
 dermanno, & Emanuели Müllero.

S. P.

MAGNAM ESSE MVSICÆ HONEST A-
 tem, DISCIPVLIS VAVISSIMI, majorem utilita-
 tem, maximam verò iucunditatem, Hominis evincit constitu-
 tio; cuius partes omnes ceu svavi quadam harmonia conspi-
 rant & consentiunt, ut vel hac ratione Microcosmus, Creatorem, Redem-
 torem & Sanctificatorem suum cognoscat, cognoscendo laudet, laudando
 veneretur. Namq; pervadit hic amor omnes ferè animantes. Aves penè
 omnes, natura magistra, cantu vocisq; flexionibus homines ipsos provo-
 cant atq; lacefsunt ad Musicam. Inter terrestres verò Cervi capiuntur ac
 detinentur vocibus. Feri atq; immanes Elephanti nulla melius arte, quàm
 Musica, deposita feritate, mansvesiunt: inter marinas feras Delphini tibijs
 modulatè canentib' post navigia trahuntur, Cum itaq; septima hæc editio,
 exemplaribus prioribus omnibus distractis, juris esset publici facienda, vo-
 bis illam dicare & consecrare decrevi, & calcar ad divinas laudes pertexen-
 das, addere. Proinde æqui boniq; consulite, & ob artis præcellentiam, etiam
 compendij hujus auctorem amare pergite. Valete. Augustæ Vindelico-
 rum, postridie Annunciationis B. Virginis, M. DC. XV III.

V. Studiosis.

Adamus Gumpelzhai-
 merus. T. B.

Deo æterno omnipotenti, Vni trino sicut sine fine Laus honor & gloria.

Pfalm. 94.

Fuga 4. voc.

A. G. T. B.



IvBILeMVs Deo saLVtarl no-

stro. ij

Syrach 25.

2. Voc.



Es Ist In LaVo

ren

De- Vs In-fer-

nVM



ber Des HeLDharDs LaVren. ij
Clit & a-stra te-net. ij

5. Voc.

A. G. T. B.



Avs SCHIMpff WId offeInerns

ste.

PaX De- I st no-bis.

C. E.

CVM.

5. Voc.

A. G. T. B.



Auf Gott TraV/DaV/DICHIM era glb.

QVIs SI-CVt Do-MI-nVs no-ster.

Predig: Salom: 9.

5. Voc.

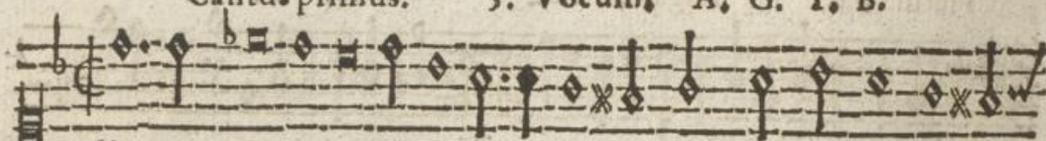
A. G. T. B.



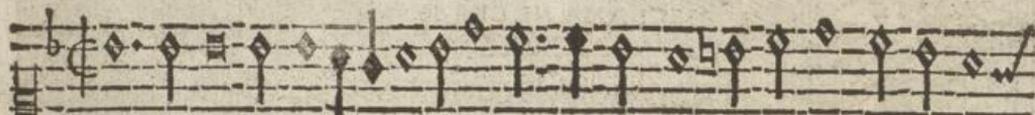
Der Ar-Men Welohelt Ist Ver-aCht.

A. G. T. B. in hoc Musicae Compendio nomen auctoris significat.

Cantus primus. s. Vocum, A. G. T. B.



Cantus Secundus. 5. vocom. A. G. T. B.



Herr Jesu Chris ste du mein getrew-er Gott/du mein getrewer

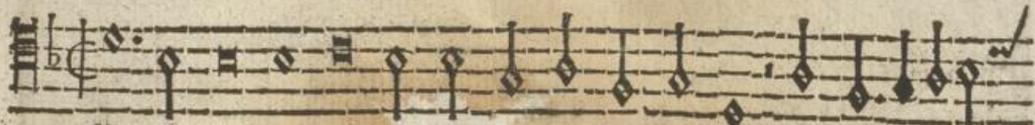


Gott/hast mich erlöst/ij dir lebe ich/ ij dir stirb ich dein



bin ich ij tod vñ les bendig/tod vñ les bendig.

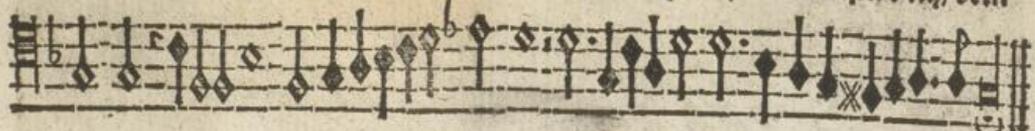
Tenor.



Herr Jesu Chriſte du mein getrew-er Gott/ du mein ge



rewer Gott/hast mich erlöst/ ij dir lebe ich ij dir stirb ich/dein



bin ich ij tod vñ les bendig/ ij tod vñ les bendig.

Bassus.



dir lebe ich ij dir stirb ich dein bin ich/ ij tod vñ les bendig.

Canon.

CANON
CLAMA NECESSES

IESVS NAZARENVS REX IVDÆORVM.
IESVS NAZARENVS REX IVDÆORVM.
Iustificia et Pax CANON osculate sunt

Ecce lignum Crucis in quo Salus mundi pependit, venite adoremus

CANON
Iustificia de celo pependit.
Ecce lignum Crucis in quo Salus mundi pependit, venite adoremus.
CANON

MISERICORDIA ET VERITAS OBVIARUNT SIBI.

CRUX CHRISTI CVM TITVLO. 6. } vocū
QUATVOR EVANGELISTE 8. }

Quem prece sollicito, seu Sol, seu Luna coruscet,
CHRISTE, fer auxilium, Cruce qui peccata iustij. *M. 2. N.*

M
Qua
1
2
3
4
5
6
In 7
8
9
10
CAP
D
C
Et be
Duo
Ovid
Qua
suis No
Ovid
Qua
titate
expri

MVSICA.

Qva de re agit hoc Mufices
Compendium?

In	} Capi- te de	Musica, fol.	4
		Clavibus.	4
		Vocibus.	7
		Cantu.	7
		Mutatione.	8
		Figura & Sign.	10
		Ligatura.	12
		Pausis & Punctis.	14
		Proportionibus.	15
		Tonis seu modis.	17

CAPVT PRIMVM

DE MVSICA.

Quid est Musica?

Est bene canendi scientia.

Qvotuplex est?

Duplex: Choralis & Figuralis.

Quid est Musica Choralis?

Qvæ simplicem & uniformem in
suis Notulis servat Mensuram.

Quid est Musica Figuralis?

Qvæ diversam figurarum quan-
tatem juxta varia præscripta signa
exprimit.

Singkunst.

Wovon handelt diß
Buch der Music?

Im	} Capitel von	1	der Singkunst.
		2	den Schüsseln.
		3	den Stimmen.
		4	dem Gesang.
		5	der veränderung.
		6	der Stimm.
		7	der gestalt der Nos- ten vnd Zeichen.
		8	der zusammenbindung der Noten.
		9	den Pausen vnd Puncten.
		10	der Proportion. dem Thon.

Das erst Capitel / von der Singkunst.

Was ist die Music?

Sie ist ein Kunst recht vnd wol zu
singen.

Wie vilfältig ist sie?

Zwifältig: Choralis oder gleichförmig / vnd Figuralis oder vilförmlich.

Was ist die gleichförmig
Music?

Welche ein einfachen vnd gleichförmigen Tact oder Mensur in ihren Not-
ten helet.

Was ist die vilförmliche
Music?

Welche ein vngleiche größe der No-
ten / Puncten vnd Pausen hat / nach
mancherlei fürgesetzten Zeichen.

Sequitur

Sequitur exemplum Musicae Choralis & Figuralis, 4. Vocum.
 Tenor. Choralis.



Do. mi- ne Fi- li De- i vi- vi, mi- se- re- re no- stri,

Cantus Figuralis.



Do. mine Fili De- i vi- vi, miserere no- stri, nostri.

Altus.



Domine Fili Dei vi- vi, miserere no- stri, no- stri.



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

CAPVT SECVN- DVM DE CLA- vibus. Das 2. Capitel / von den Musicschlüsseln.

Quid est Clavis?

Est vocis formandæ index.

Quot sunt Claves?

Viginti, Atq; ex sequenti figura, quæ vulgò Scala dicitur, patent,

Was ist der Musicschlüssel?

Er ist ein zeiger diser Stimm / die man soll singen.

Wie vil seind Musicschlüssel?

Zwainzig. Und werden auß nachfolgendem Täflein erkandt / das gemeinlich Scala (ein Leiter) genennet wird.

Quotu-



Quotuplices sunt Claves?

- Wie manigfaltig seind dise
Musicschlüssel?

Tripliees, Treisfaltig die	Geminatae Gedoppelt ten 5.	ee	la	sol		
		dd	la	sol	fa	
		cc	sol	fa	mi	
		bb	fa	mi	re	
		aa	la	mi	re	
	Minores Kleinern. 7.	g	sol	re	ut	
		f	fa	ut	mi	
		e	la	sol	re	
Maiores Größern. 8.	d	la	sol	fa	re	
	c	sol	fa	mi	re	
	b	fa	mi	re	ut	
	a	la	mi	re	ut	
	Γ	sol	fa	re	ut	

Cur Γ initio Scalæ ponitur?

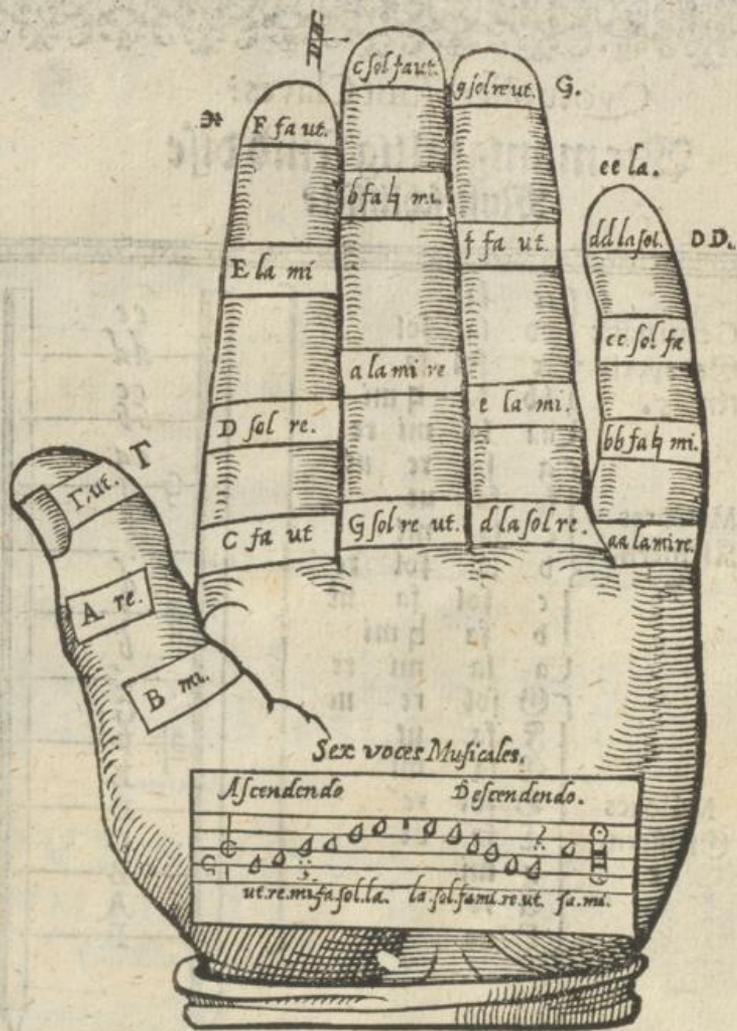
Quod à Græcis plurimum ars ex-
cultata sit.

Warumb seht man das Γ im
anfang der Laitter?

Darumb / das sie von den Griechen
maistes theils herkomme.

B

Fut



Sex voces Musicales.

Ascendendo Descendendo.

G A B C D E F G

G F E D C B A G

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

Disce manu tantum, sit vis bene discere cantum,
 Absq; manu frustra discas per plurima lustra.

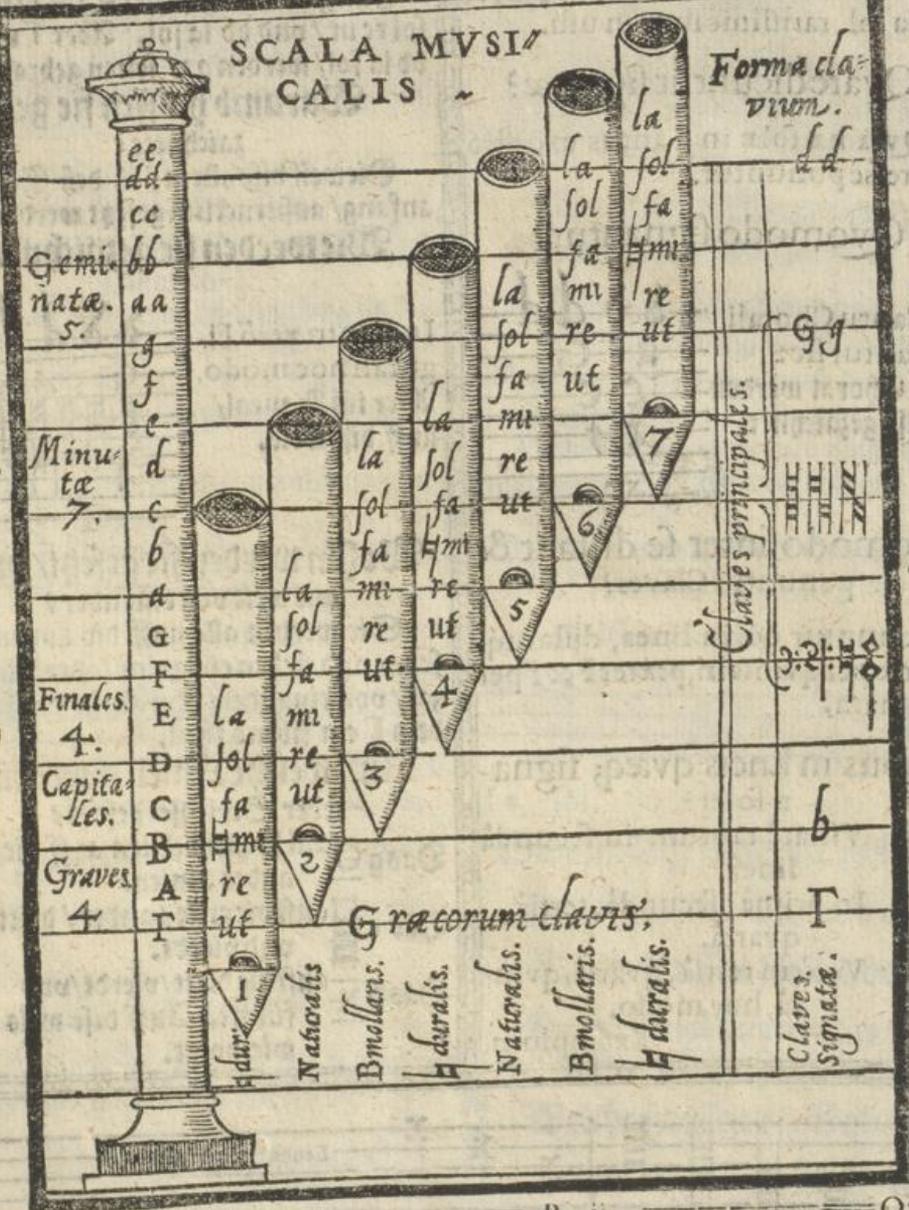
Claves Musicales triplices.

SCALA MUSICALIS

Forma clavicordii.

Claves Musicales triplices.

Claves minus Principales



Græcorum clavis.

- Naturalis.
- Bmollaris.
- A duralis.
- Naturalis.
- Bmollaris.
- A duralis.

Clave signata.

B ij Quot

Quot sunt Claves signatae?

Quinque: F ut, F fa ut, C sol fa ut, G sol re ut, & dd la sol. Sed F ut & dd la sol, rarissime sunt in usu.

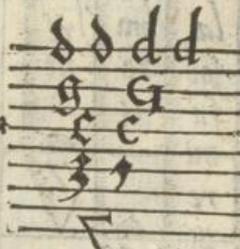
Quare dicuntur signatae?

Quia haec solae in Cantu exordio expressè ponuntur.

Quomodo signantur?

In Cantu Choralis signantur sic:

In Choral werden sie also gezeichnet.



Quomodo inter se distant & ponuntur Claves?

Ponuntur oes in linea, distantque inter se per quintam, praeter F & C per septimam.

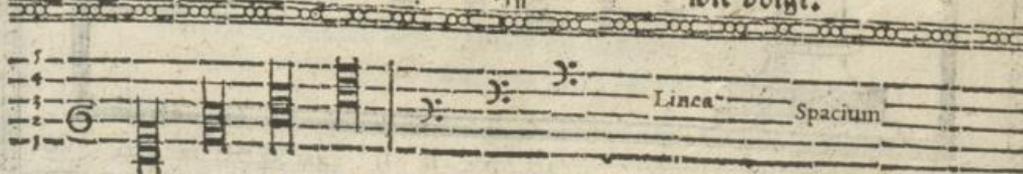
Quibus in lineis quaeque signari solet?

G: Usitate tantum in secunda linea.

C: In prima, secunda, tertia, quarta.

F: Verò in tertia, quarta, quinta, hoc modo.

Exemplum.



Wie vil seind gezeichnete?

Musicschlüssel?

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

Warumb haissen sie gezeichnete?

Dieweil dise allein / in des Gesangs anfang / außtrucklich gesetzt werden.

Wie werden sie gezeichnet?

In Cantu verò Figurali hoc modo.

Aber in Figural / auff dise weis.



Wohin werden sie gesetzt / vnd wie weit von einander?

Sie werden alle auff die Linien gesetzt / vnd stehen ein quint / oder fünffteil / von einander / ohn allein das F vnd dem C ein sibend theil.

Auff welche Linien wirdt ein jeder Schlüssel gesetzt?

Das G: am breüchlichsten auff die ander Linien.

Das C: auff die erste / ander / dritt / vnd vierdt.

Das F: auff die drit / vierdt / vnd fünfft. Auff dise weis wie volgt.

CAPVT

CAPVT TER-

tium, de vocibus.

Quid est vox?

Est syllaba, quæ Clavium Tenor exprimitur.

Quot sunt voces?

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

Quis primus illarum fuit inventor?

Gvido Aretinus Monachus in Italia, autore Trithemio floruit quæ Anno Christi M. XLIV. Eisdem sex voces quidam sequenti disticho comprehendit.

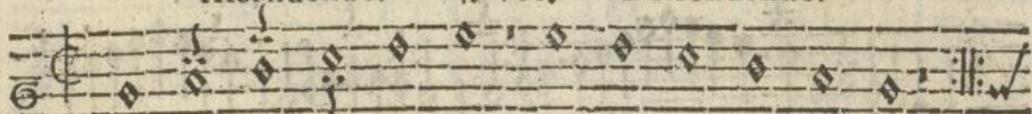
Cur adhibes tristi numeros cantum quæ labori?

Vt RE levet MISerum FATum,
SOLitoſq; LABores.

Ascendendo.

4. voc.

Descendendo.



Vt, re, mi, fa, sol, la.

La, sol, fa, mi, re, ut.

Quotuplices sunt voces?

Duplices: Inferiores & Superiores.

Quæ sunt Inferiores?

Quibus utimur quando Cantus ascendit, ut sunt: Vt, Re, Mi.

Quæ sunt Superiores?

Quibus utimur quando Cantus descendit, ut sunt: La, Sol, Fa.

Das 3. Capitel / von den Stimmen.

Was ist die Stim?

Sie ist ein Sops/hardurch der Musfieschlüsseln geltung außgesprochen wird.

Wie vil seind Stimmen?

Sechs / Vt / Re / Mi / Fa / Sol / La.

Wer hat sie erfunden?

Gvido Aretinus ein Münch inn Welschlandt / welcher vmb das Jahr 1044. gelebet / wie Trithemius bezeitigt.

Dieselbige hat einer mit nachfolgenden zweyen Verslein angedeutet.

Was mein arbeit ringer / fragst mich z
Vt, Re, Mi, Fa, Sol, La, sing ich.

Wie vilfältig seind die stimen?

Zwifältig: Die vndern vnd obern.

Welche haissen die Vndern?

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

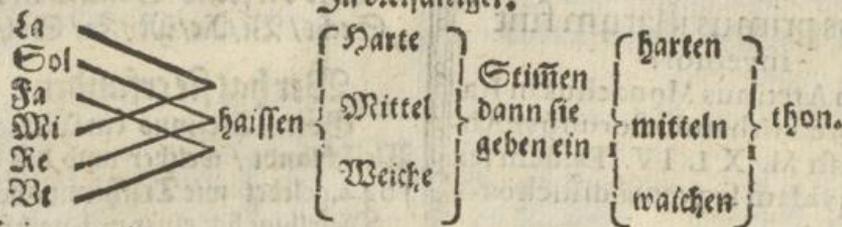
Welche haissen die Obdern?

Die wir brauchen/so das Gesang absteiget/vnd seind: La / Sol / Fa.

In quōtuplici sunt differentia?



In wie vilfältiger vnderſcheidung ſeind alle Stimmen?



Sufficiunt né hæ voces ad omnem Cantum modulandum.
Ita, Quia in mutationibus ſubinde repetuntur.

Iſts genüg an diſen Stimmen/
ein jedes Geſang zuſingen?
Ja/ dann ſie werden immer dar / inn
der Stimmenverkerung / widerholet.

[Fuga 8. voc. In unifono. A. G. Exemplum.



CAPVT QVARTVM, DECANTV.

Das 4. Capitel/ Von dem Geſang:

Quid eſt Cantus?
Eſt apta ſex vocum Muſicalium
diſpoſitio.

Was iſt das Geſang?
Eſt ein ordentliche vnd bequeme
auſführung der ſechs Muſicſtimmen.

Quotuplex eſt Cantus.
Triplex, Durus, Naturalis, Mollis.

Wie villey art iſt das Geſang?
Dreierley.
1. Hart oder ſcharpff.
2. Natürlich oder mittelmäßig.
3. Waich oder gelind.

Quid

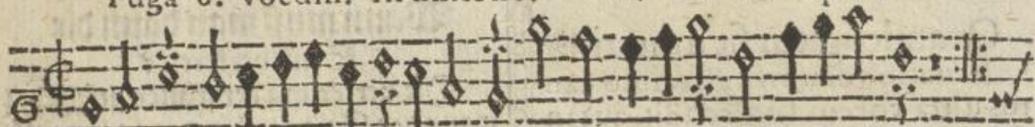
Quid est Cantus durus?

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

Welches ist das hart oder
scharff Gesang?

Das ist dem auffsteigenden G sol re ut/ singet Ut/ vnd Mi in dem b fa h mi. Wird daher erkant wann ist anfang des Gesangs/ dz runde b nit verzeichnet ist.

Fuga 6. vocum. In unisono. A. G. Exemplum.



In te Domine speravi nō cōfundar in æternū, in æternum.

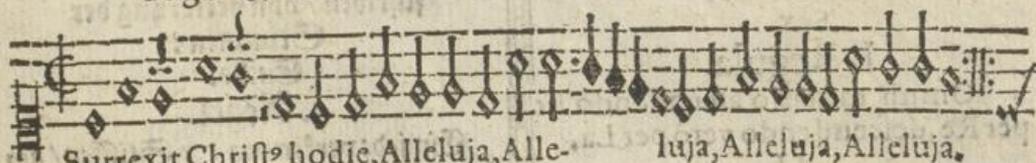
Quid est Cantus naturalis?

Est qui neq; mollem, neq; duram vocem in b clave attingit, sed tantum sex vocibus Musicalibus contentus est: Incipit enim in c, & quiescit in a.

Welches ist das mittelemessig
oder natürlich Gesang?

Das weder ein waiche/nach ein harte sticht von sich gibe / sonder bleibt inn seinen sechs stimmen/dieweil es ist e anfanget/vnd endet sich ist a.

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



Surrexit Christus hodie, Alleluja, Alleluja, Alleluja, Alleluja.

Quid est Cantus mollis?

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

Welches ist das Gelind oder
weich Gesang?

Das inn dem auffsteigenden F fa ut/ singet ut/ vnd Fa in b fa h mi. Wird daher erkant / wann ist anfang des Gesangs das runde b gesetzt ist.

Fuga 6. Vocum. In unisono. A. G.



Clamavi ad te Dñe, salvū me fac ut custo- diā mandata tua.

CAPVT

CAPVT QVIN-
tum, de mutatione.

Quid est mutatio?

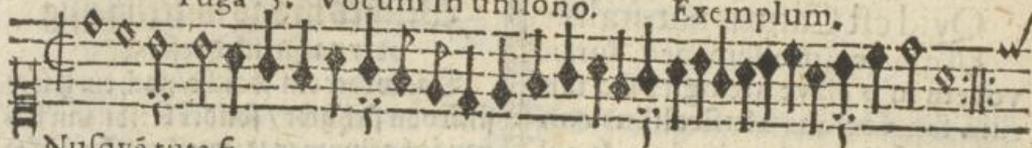
Est vocis in vocem in eadem cla-
ue unifona variatio.

Quando igitur fit mutatio?

Mutatio vocum fit, quando can-
tus ultra vocem La ascendit, aut in-
fra vocem Vt descendit.

Fuga 5. Vocum In unifono.

Exemplum.



Nusqvã tuta fi-

des.

Quot traduntur regulæ de
Mutatione?

Sex.

I. Regula.

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

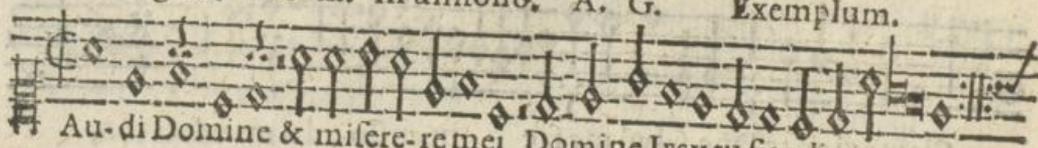
II.

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

man singt Fa/ es sey dann sach / das diser
deüt es ein harto Mi.

Fuga 3. Vocum. In unifono. A. G.

Exemplum.



Au-di Domine & misere-re mei Domine Iesv tu sis adjutor meus.

III, Non

Das 5. Capitel / von Ver-
kerung der Stimmen.

Was ist der stimmen verkerung?

Sie ist ein abwechslung einer Stim-
in die ander / auff einem gleichlautenden
Musicschlüssel.

Wann muß man dann die
Stim verkeren?

Die verkerung der stimmen geschieht /
wann das Gesang vber das La hinauff /
oder vnder das Vt herab steigt.

Wie vil werden Regeln fürge-
schriben / von verkerung der
Stimmen?

Sechs.

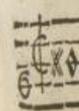
1. Regel.

Ein jede verkerung der Stimmen / ge-
schicht in auffsteigen durch die stim Re /
aber in absteigen durch die stim La.

2.

Wann nur ein Nota vber das La / ein
Secunda hinauff steigt / darff man von
derselben wegen nicht mutiren / sonder
zaichen ein h oder x verzeichnet / so bes

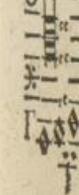
Non de
vorem M
Faascend
tam, sed a
voco Mi,



In ca
claribus

In a, & e
In a, & d

di - re



In ca
fit muta
cibus v

In c
claribu

In d, &

In d, &

III.

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

3.
Man kan von keinem Fa/ in ein Mi/ noch von keinem Mi / inn ein Fa/ durch die quart oder quint auff noch absteige/ sondern vom Fa inns Fa/ vom Mi inns Mi.

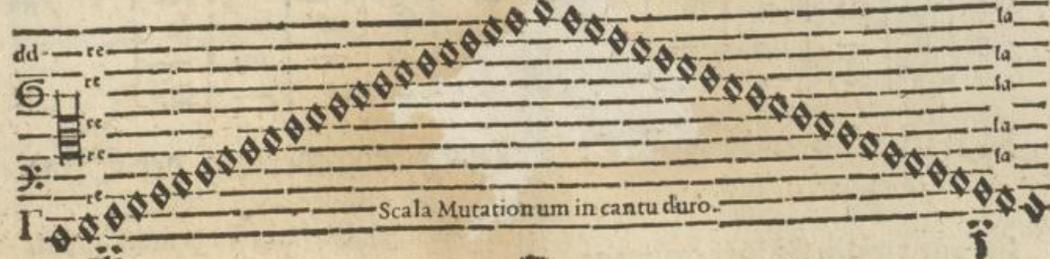


IV.

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

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

4.
In dem harten Gesang/ verkeren wir die Stimmen in dreien Musicchlüsseln/ Nemlich in dem a/e/ vnd d.
In dem a/ vnd e/ nemmen wir die stift La/ in absteigen.
In dem a/ vnd d/ nemmen wir die stift Re in auffsteigen.



V.

In cantu naturali prorsus nulla fit mutatio, quia perpetuò in sex vocibus versatur.

5.
In dem mittelmessigen Gesang be- gibt sich gar kein verenderung / dann es bleibt immer in den sechs Stimmen.

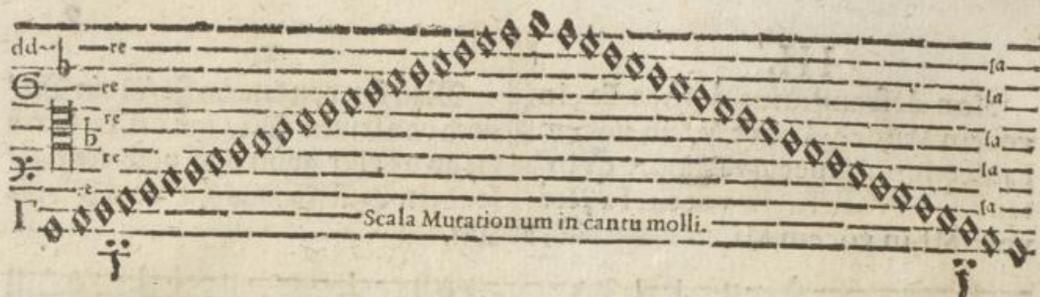
VI.

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

In d, & a, sumimus La descendendo.
In d, & g, sumimus Re ascendendo.

6.
In dem waichen Gesang/ verkehren wir die Stimmen gleichsals in dreien Musicchlüsseln/ nemlich in d/g/ vnd a.
In dem d/ vnd a/ brauchen wir das La/ in absteigen.
In dem d/ vnd g/ brauchen wir das Re in auffsteigen.

C Mutatio



Mutatio cantus \flat duri magis
perspicua.

In cantu duro semper canimus,
Ascend. Descend.

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

Mutatio cantus \flat mollaris
magis perspicua.

In cantu molli semper canimus,
Ascend. Descend.

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

Kurze Veränderung der Stim-
men im harten Gesang.

Im harten Gesang singt man allzeit/
wann er

Auffsteigt/ Absteigt/

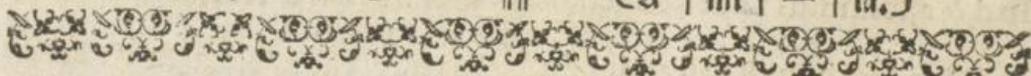
Im	}	G	ut	—	sol
		F	—	fa	—
		E	mi	—	la
		D	re	—	sol
		C	ut	—	fa
		B	—	mi	—
		A	re	—	la.

Kurze Veränderung der Stim-
men im weichen Gesang.

Im weichen Gesang singt man allzeit/
wann er

Auffsteigt/ Absteigt/

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



Dux

Folgen zwei Tafeln / darinnen angezeigt wird / welche
Schlüssel einerlei Stimm haben.

Tabella cantus \sharp duri,
Tafeln des harten Gesangs
Descendendo,
Zum absteigen/
In $\left\{ \begin{array}{c} D \\ C \\ B \\ A \end{array} \right\}$ & $\left\{ \begin{array}{c} G \\ F \\ - \\ E \end{array} \right\}$ sol
im $\left\{ \begin{array}{c} C \\ B \\ A \end{array} \right\}$ vnd $\left\{ \begin{array}{c} F \\ - \\ E \end{array} \right\}$ fa
Ascendendo,
Zum auffsteigen/
In $\left\{ \begin{array}{c} F \\ C \\ B \\ A \end{array} \right\}$ & $\left\{ \begin{array}{c} - \\ G \\ E \\ D \end{array} \right\}$ fa
im $\left\{ \begin{array}{c} C \\ B \\ A \end{array} \right\}$ vnd $\left\{ \begin{array}{c} - \\ E \\ D \end{array} \right\}$ ut
mi
re,

Tabella cantus \flat mollis,
Tafeln des weichen Gesangs/
Descendendo,
Zum absteigen/
In $\left\{ \begin{array}{c} E \\ C \\ B \\ A \end{array} \right\}$ & $\left\{ \begin{array}{c} - \\ G \\ F \\ D \end{array} \right\}$ mi
im $\left\{ \begin{array}{c} C \\ B \\ A \end{array} \right\}$ vnd $\left\{ \begin{array}{c} - \\ F \\ D \end{array} \right\}$ la,
Ascendendo,
Zum auffsteigen/
In $\left\{ \begin{array}{c} D \\ C \\ B \\ A \end{array} \right\}$ & $\left\{ \begin{array}{c} G \\ F \\ - \\ E \end{array} \right\}$ re
im $\left\{ \begin{array}{c} C \\ B \\ A \end{array} \right\}$ vnd $\left\{ \begin{array}{c} - \\ E \end{array} \right\}$ ut
fa
mi.

CAPVT SEX-
tum, de Figuris.

Quid est Figura?

Est signum Vocis & Silentij.

Quotuplex est Figura?

Duplex: Vocis & Silentij.

Quæ est Figura vocis?
Nota.

Quid est Nota?

Est character: secundum quem
vox & sonus in cantu formantur.

Quotuplices sunt Notæ?

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

Was ist die Figur?

Sie ist ein Zeichen der stimm / vnd des
stillschweigens.

Wie vielfältig ist die Figur?

Zweifältig: Eine der stimm / die ander
der stillschweigung.

Welchs ist die gestalt der stimm?
Die Nota.

Was ist die Nota?

Sie ist ein zeichē / nach welchem die stimm
vnd der thon im Gesang gerichtet werde.

Wie mancherlei sein
die Noten?

C ij Duplices

Duplices: Simplicis & Ligatæ,
 Quæ dicuntur Simplicis?
 Quæ abiq; colligatione alterius
 notæ ponuntur.

Quot sunt Species simpli-
 cium Notarum?
 Octo. Quæ?

Zweiterlei: Einfache / vñ angehenckte
 oder gebundene.

Welche haissen Einfache?
 Die an ein zamen binding einer an-
 dern Noten gesetzt werden.

Wie vil seind einfacher
 Noten?

Acht. Welche?

1	Maxima	tali figura mit solcher Figur ge- malet.		In hoc si- gno in disem zeichen.		valent uno tactu, gelten ein schlag.				
1	Longa						valet gilt	8 4 2 1	tactibus schlag.	
1	Brevis									
1	Semibrevis									
2	Minimæ									
4	Semiminimæ									
8	Fusa									
16	Semifusa									

Da regulas de notis sim-
 plicibus.

Prima Regula.

Idem est in notis simplicibus, cum
 cauda sursum vel deorsum trahitur,
 hoc modo:

Sib etliche Regeln oder gemeine
 lehren / von den einfachen
 Noten.

1.
 Es gilt in den einfachen Notē gleich/
 wann der strich ober oder vnder sich ge-
 zogen wirdt / auff dise weis.



Secunda

Secunda.

Sub Nota colorata duæ virgulæ posita, eam albam esse demonstrant.

2.) Zwei Strichlein vnder einer schwarzen Noten gesetzt/zeigen an/ das sie soll weiß sein.



Tertia.

Figura duabus descripta caudis, nullam habere putantur, ut:

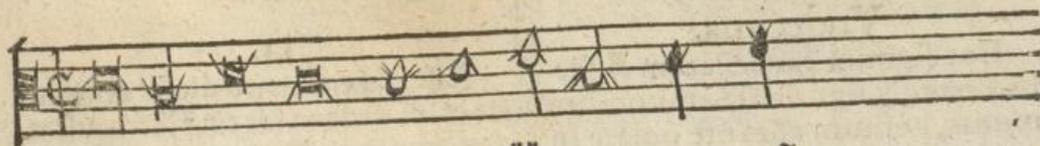
3.) Ein Noten mit zweien Strichen geschrieben/ wird dafür gehalten/ als hies sie keinen. Deßgleichen so ein überzweites Strichlein durch der Notenstrich gezogen wirdt/auff diese weis.



Quarta.

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

4.) Wann ein Nota falsch gesetzt wird/ so pflegt man dieselb mit zweien kleinen Strichlein zuverzeichnen / wo nun dieselben hingezogen werden/ es sei inn das Spacium/ oder auff die Linien/ da muß man die Noten singen.



Quinta.

Hoc signum ff supra vel infra notas scriptum, indicat locum, ubi in fugis sequens vox incipiat, & desinat, dicitur etiam signum convenientiæ, ubi voces conveniunt.

5.) Disß Zeichen ff ober oder vnter die Noten geschriben/ zeigt den ort an / wo die nachfolgende stimm/ in den Fugis anfahe/ oder still halte. Item es wird genennet ein zeichen der zusammenkunft/ da die stimmen zugleich zusammen kommen.

C ij Sexta

Sexta.

Hoc signum  supra vel infra notam positum, est signum morae, & cardinalis concordantiae vocum, vbi s. oēs voces aliquantisper quiescunt. Dicitur etiam Pausa generalis.

Septima.

Hoc signum  indicat re-ceptionem aut repetitionem cantus, quia secundario canitur.

Octava.

Hoc signum  indicat cantum perfectum.

Hoc signum  indicat cantum imperfectum.

Nona.

b. rotundum quoties in cantu occurrit, vocem Fa, denotat.

Decima.

h quadratum, quod tantum in b fa h Mi locum habet, indicat Mi durum.

Vndecima.

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

Duodecima.

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

6.

Dies Zeichen  vber oder vnter ei- ner Noten geschriben / bringe allen stim- men eine gemeine stillschweigung. Vnd wird Pausa generalis genennet.

7.

Dies Zeichen  bedeut ein wideräse- rung oder widerholung.

8.

Dies Zeichen  bedeut den vollkom- men Gesang.

Dies Zeichen  bedeut den vnvol- kommen Gesang.

9.

Wo das runde b / in Gesang verzeich- net ist / muß man Fa singen.

10.

Das viereckige h Zeichen / welches al- lein in b fa h mi gefunden wird / zeigt an die harte stimm Mi.

11.

Dies Zeichen  wird die sis genennet / wo es in Gesang für ein Noten gesetzt / muß dieselbige Nota umb ein halben thon höher gesungen werden.

12.

Dies Zeichen  wirdt genande ein zaiger oder hüeter / zeigt an / wo die nachfolgende Nota steht.

Decima

Decima tertia.

ὁμοφωνία vel Fuga in unisono, in eodem. In einerlei thon.

Fuga in Hyper vel Epi	{ Diatessaron Diapente Diapason	oben in der	{ quart. quint. octav.
Fuga in Hypo vel Sub	{ Diatessaron Diapente Diapason	unten in der	{ quart. quint. octav.

CAPVT SE-

ptimum.

DELIGATURA.

Quæ dicuntur Ligatæ?

Cum duæ vel plures simplices Notæ per virgulam in dextra vel sinistra parte coniunguntur. Atque communiter Ligaturæ vocantur.

Quotuplex est Ligatura?

Duplex: Recta & Obliqua.

Quæ est Recta?

Cujus Notæ quadrato pinguntur corpore.

Das 7. Capitel / von der zusammenbindung der Noten?

Welche heißen gebundene oder angehengte Noten.

Wann zwei oder mehr einfacher Noten mit einem strich/an der rechten oder linken seiten / zusammen gehengt werden / vnd heißen gemeinlich Ligaturæ / das ist / zusammen gebundene Noten.

Wie vielfältig ist die Bindung?

Zweifältig gleichförmig oder geviert / vnd ungleicher form oder langlecht.

Welches ist die gleichförmig oder geviert?

Wann die Noten mit viereckiger gestalt werden gemalet.



Quæ dici.

Qvæ dicitur obilqva?

Quando Notulæ oblongo & trās-
verso corpore scribuntur, ut.



**Welche heissen vngleicher
form oder langlecher**

Wann die Noten mit langer vnd vñ
ber zwercher gestalt werden geschriben.

Qvot sunt Notæ ligabiles?

Qvatuor: Maxima, Longa, Bre-
vis, Semibrevis,

Qvotuplices sunt?

Triplices, Initiales, Mediæ, & Fi-
nales.

Qvæ dicitur Initialis?

Prima Nota Ligaturæ.

Qvæ dicitur Finalis?

Vltima Nota Ligaturæ.

Qvæ dicitur Media?

Qualibet Nota inter primam &
ultimam posita, ut:

Initialis, Mediæ, Finalis.

Anfänglich. Mittel. Endlich.



Wie vil seind bindliche Noten?

Vier: Maxima / Longa / Brevis /
Semibrevis.

Wie vilerlei seind sie?

Dreierlei: Die Anfänglichen / Wits-
teln vnd Endlichen.

Welche haisset Anfänglich?

Die erste Not der Bindung.

Welche haisset Endlich?

Die letzte Not in der Bindung.

Welche haisset die Mittel?

Ein jede Noten zwischen der ersten
vnd letzten gesetzt / Als:

**Qvot traduntur Regulæ de
Initialibus?**

Qvatuor.

Prima Regula.

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



**Wie vil Regeln werden von den
Anfänglichen fürgegeben?**

Vier.

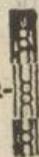
Die erst Regel.

So die erste Not keinen strich hat/
ist sie Longa / wann anderst die nechst
volgent vnder sich hanget / Als:

Secunda

Secunda Regula.

Prima carens cauda brevis est scādente secunda, ut;

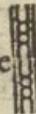


Die ander Regel.
So die erste keinen strich hat / ist sie Brevis / wann die nechst hernach auffsteiget / Als;



Tertia Regula.

Estq; brevis caudam si laeva parte remittit, ut;

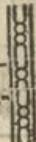


Die drit Regel.
Dise ist Brevis / so ein strich an den linden seiten lesser herab gehn / Als;



Quarta Regula.

Semibrevis fertur, sursum si duxerit illam; una cum proxima sequente, ut;



Die vierde Regel.
Wann sie den strich vbersich ziehet / alsdann wirdt sie / sampt der nechstfolgenden Semibrevis gehalten / Als;



Quot traduntur Regulae de Medijs?

Vna tantum.

Quae?

Quaelibet e medio brevis est, una excipienda, scilicet sequens initialem, quae in sinistro latere caudam sursum protendit, ut;

Wie vil Regeln werden von den mitteln fürgehalten?

Eine allein.

Welche?

Ein jede gebundene Not / in der mitte / ist Brevis / außgeschlossen eine / nemlich / die nechst folgende auff ein solche anfängliche / welche den strich an der linden seiten vbersich haltet / Als;



Regula.
Regel.

Exceptio.
Auschluss.

D

De

De finalibus quod traduntur

Regulæ:

Tres.

Prima Regula.

Vltima cōscendens brevis est quæ
cunq; ligata, ut;



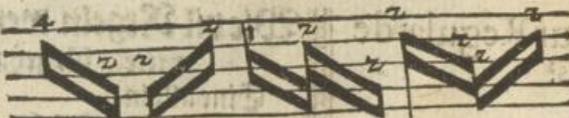
Secunda Regula.

Vltima dependens quadrangula
fit tibi longa, ut;



Tertia Regula.

Est obliqua brevis semper finalis
habenda ut;



Habentne hæ Regulæ ex-
ceptionem?

Ita.

Excipitur caudam tollens ex par-
te sinistra, ut;



Wie vil werden Regeln fürge-
schriben/von den endlichen
bindungen.

Drei.

Die erst Regel.

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

Die ander Regel.

Die endliche gevierte Not / so da her-
raber hanget / sole du für longam hal-
ten/Als:

Die drit Regel.

Die legt vberzwerhe Not ist immer
Brevis zuhalten / Als:

Haben dise Regeln auch et-
nen außschlüß?

Ja.

Dann so vnter zwo gebundenen No-
ten die erste iren strich an der lincken sey-
ten auffziehet / werden sie beide Semis
brevēs/Als:

CAPVT

CAPVT OCTAVVM, DE PAVSIS & Punctis.

Qvæ dicitur Figura silentij? Pausa.

Qvid est Pausa?

Est taciturnitatis signum, tempus silentio mensurans.

Qvot sunt Pausæ, qvæ prædictis Notulis correspondent?

Septem. Qvia singulæ Notæ, præter Maximam, suas habent Pausas, qvibus valore conveniunt.

Enumera Pausas?

Das 2. Capitel von den Pausen und Puncten.

Welches heißet die Figur des stillschweigens?

Die Pausa / das ist / ein stillschweigung oder auffhörung.

Was ist Pausa?

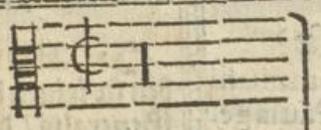
Pausa ist ein zeichen der stillschweigung / das die zeit mit schweigen misset und zubringet.

Wie vil sein Pausen / welche sich der obernten einfachen Noten vergleichen?

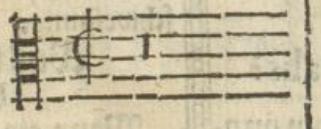
Siben. Dann jede einfache Not / ohn allein die Maxima / haben ire Pausen / welchen sie an geltung gleichend.

Erzele mir die Pausen?.

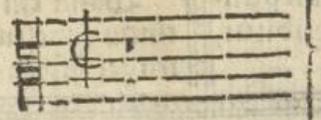
Longa



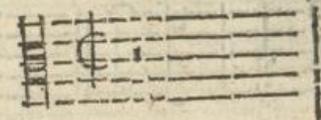
Brevis



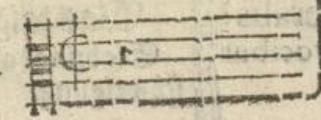
Semibrevis



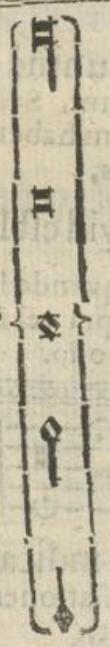
Minima



Semiminima



Æquivalet Bist so vil als dise folgende Not.

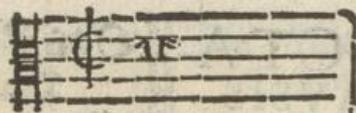


D ij

Fusa

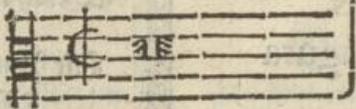
CAPVT

Fusa



Equivalet
Gilt so vil als
dise volgende
Not.

Semifusa



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



Quid hic præterea obser-
vandum?

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

Suntne & aliæ Pausæ?

Sunt. Sed in cantu communi
nullum habent usum, nisi Pausa ge-
neralis.

Quid est Pausa generalis?

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



Quid indicat Pausa generalis?

Cessationem omnibus vocibus
inducit.

Was ist hie ferners zumercken?

Die zwö letzten Pausen / werden von
wegen ihrer behenden geschwindigkeit
selten gebraucht.

Sind auch noch andere
Pausen?

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

Was ist dann Pausa
Generalis?

Wann ein halber zirkeltrif / sampt
einem puncten / vber oder vnter die No-
ten geschriben wird / auff dise weis.

Was zaiget dise Paus an?

Sie bringt allen stimmen gleiche still-
schweigung.

Punctus

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

Was ein düpflein hinten an die No-
ten zugeschriben ist/so mehret es dieselbi-
ge noch umb das halbe theil/ Also:



CAPVT NONVM DE PROPORTIO- nibus.

Das 9. Capitel / von der Proportion.

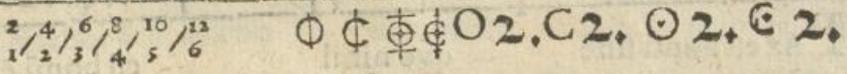
Seqvuntur primò proportio-
nes Diminuentes, ut Dupla, Tripla,
Quadrupla, Sefquialtera,
Hemiolia.

Folgen erstlich Proportionen di-
minuentes/ als Dupla / Tripla/
Quadrupla/ Sefquial-
tera/ Hemiolia.

Qvid est proportio Dupla?

Quæ omnibus Notulis ac Pausis
dimidium sui valoris adimit.

Was ist Proportio Dupla?
Dupla proportio ist/ welche alle No-
ten vnd Pausen den halben theil ent-
zeucht / das also zwo nur so vil gelten/
als vor eine / der zeichen sein.



Iosquinus.



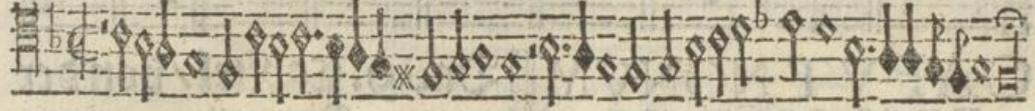
De- um.

Seqvuntur

Seqvuntur Resolutions illarum vocum.



Hæc est vi-tæ æter-na ut cognoscât te solū verum, solū verū De-um.



Hæc est vita æterna ut cognoscât te solū, te solū verum De-um.

Quid est proportio Tripla?

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

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

Was ist proportio Tripla?

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

O3. C3. ϕ 3. C3.

In subdiapason.



Pax est bonū sine quo nihil est bonū, ē bonū.

Quid est proportio Quadrupla?

In qua quatuor Semibreves unī tactui accinuntur, huius signa sunt.

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

Was ist Quadrupla proportio?

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

ϕ 2. ϕ C4. 2. ϕ

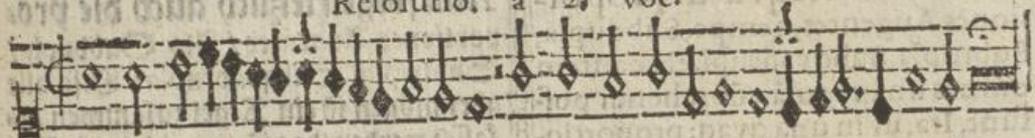
Fuga in subdiapente. à 2. voc.



Nō nobis Do-mine, sed nomini tuo da glo-riam.

Resolutio

Resolutio. 2. voc.



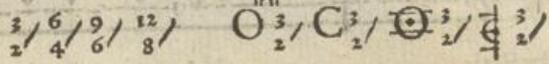
Nō nobis Do- mine, sed nomini tuo da glo- riam.

Quid est proportio Sesqui- altera?

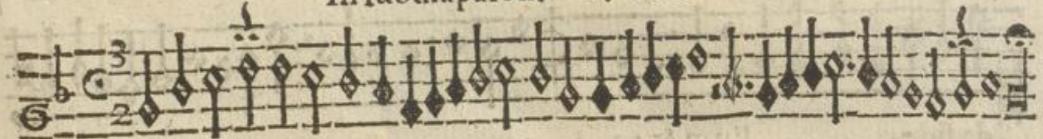
Was ist Sesquialtera proportio?

In qua tres minima, aut Semibrevis & Minima, uni tactui accinuntur, huius signa sunt:

Sesquialtera proportio ist / inn welcher drey Minima / oder ein Semibrevis vnd Minima auff einen schlag gesungen werden / wirdt also verzeichnet.



In subdiapason. 2. voc.



Lætabor & exultabo in te psallā no- mini tu- o, tuo.

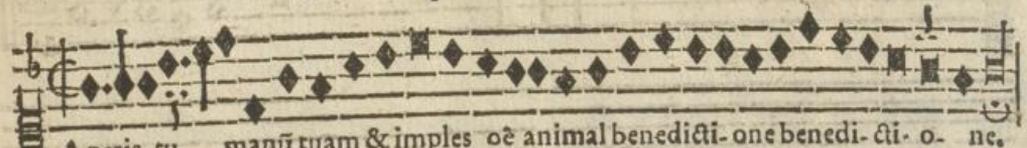
Quid est Hemiolia pro- portio?

Was ist Hemiolia?

Eadem plane est cum Tripla, nisi quod ea, propter nigredinem, plus agilitatis habeat, quam albedo, ut.

Hemiolia ist gleich der Tripla proportioni / allein das sie umb der schwerer willen mehr behendigkeit hat in der Mensur / dann die Tripla. Als:

In subdiapason. 2. voc.



Aperis tu manū tuam & imple- oēs animal benedicti- one benedi- ctio- ne.

In subdiapason. 2. voc.



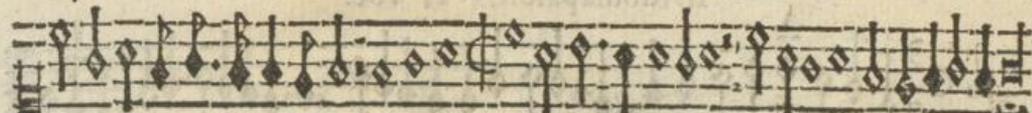
Mandana gloria va- nã. Nunc

Nunc etiam sequuntur proportionales Augentes, nempe, Subdupla, Subtripla, Subquadrupla: Hæ autem omnes unâ regulâ cõprehendi possunt, Ita, ut in una quaq; proportione, Notæ & Pausæ toties augeantur, quoties superior numerus in inferiori reperitur, hoc modò, ut Subdupla, omnia duplicet: Subtripla, triplicet: Subquadrupla, quadruplicet.

Nun folgen lezlich auch die proportionales Augentes / Als Subdupla / Subtripla / Subquadrupla: Dise alle aber mögen in ein Regel zusammen gefasset werden / das in einer jeden die Notten vnd Pausen so vil gemehret werden / als offte die ober Zahl in der vntern gefunden wirdt / Also / das die Subdupla alles doppelt mache / Subtripla alles drifältig / subquadrupla aber vierfältig.



V E-ni san-cte Spi- ri-tus re-ple tu-o-rum cor-



da fide- lium & tu- i amo- ris, in eis igne accē- de.



Resolutio.



Regi seculorum immortalis, invisibili, soli sapienti DEO,
honor, gloria, in secula seculorum, Amen.

CAPVT

CAPVT DECIMVM.

DE NOMINIBVS ET PROPRIETATIBVS TONORVM.

Primus	} ab anti- quis di- ctus est.	Dorius	} Qui me- lodi- am ha- bet,	} hilarem mœstam austera blandam asperam lenem indignantē placabilem lævem tristem jucundam flebilem	} legi- timi,
Secundus		Hypodorius			
Tertius		Phrygius			
Quartus		Hypophrygius			
Quintus		Lydius			
Sextus		Hypolydius			
Septimus		Mixolydius			
Octavus		Hypomixolydius			
Nonus		Æolius			
Decimus		Hypoæolius			
Vndecimus		Ionicus			
Duodecimus		Hypoionicus			
Tredecimus		} spurij sive rejecti, quod aptè dividi nequeunt.			
Decimus quartus	Hyperphrygius				

Authentici, qui de numero impari sunt.



Plagales, qui de numero pari sunt.



Duodecim toni legitimi.

Spurij seu rejecti.

E

DE

De Tonis seu modis.
Dorius, id est, tonus five modus primus.

Primus tonus versatur {duro} inter {D} & {D} per octavam.
in cantu {molli} {G}

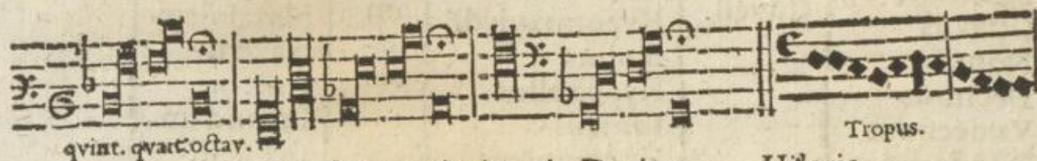
Intervalla habet duo.

Primum ex {D} in {A, durum} per quintam Re, La.
{G} in {D, mollem}

Alterum ex {A} in {D, durum} per quartam Re, Sol.
{D} in {G, mollem}

Finem habet in D, duro, & G, molli.

Intervalla,



Cantus. Ambitus primi toni. Dorius, Hilaris.



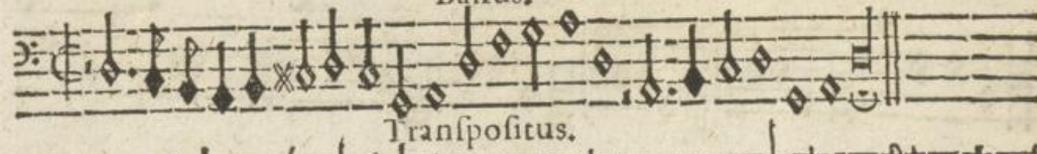
Altus.



Tenor.



Bassus.



Transpositus.



Hypodorius.

Hypodorius, id est, tonus sive modus secundus.

Secundus tonus versatur $\left\{ \begin{array}{l} \text{duro} \\ \text{molli} \end{array} \right\}$ inter $\left\{ \begin{array}{l} \text{A} \\ \text{D} \end{array} \right\}$ & $\left\{ \begin{array}{l} \text{A} \\ \text{D} \end{array} \right\}$ per octavam

in cantu

Intervalla habet duo.

Primum ex $\left\{ \begin{array}{l} \text{A} \\ \text{D} \end{array} \right\}$ in $\left\{ \begin{array}{l} \text{D, durum} \\ \text{G, mollem} \end{array} \right\}$ per quartam Re, Sol.

Alterum ex $\left\{ \begin{array}{l} \text{D} \\ \text{G} \end{array} \right\}$ in $\left\{ \begin{array}{l} \text{A, durum} \\ \text{D, mollem} \end{array} \right\}$ per quintam Re, La.

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

Intervalla.



quart. quint.

Cantus. Ambitus secundi toni. Hypodorus, Mæstus.



Altus.



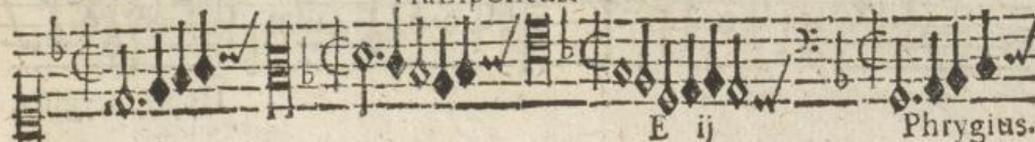
Tenor.



Bassus.



Transpositus.



E ij

Phrygius.

Phrygius, id est, tonus five modus tertius.

Tertius tonus ver- $\left\{ \begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right\}$ inter $\left\{ \begin{smallmatrix} \text{E} \\ \text{A} \end{smallmatrix} \right\}$ & $\left\{ \begin{smallmatrix} \text{E} \\ \text{A} \end{smallmatrix} \right\}$ per octavam.

Intervalla habet duo.

Primum ex $\left\{ \begin{smallmatrix} \text{E} \\ \text{A} \end{smallmatrix} \right\}$ in $\left\{ \begin{smallmatrix} \text{h, durum} \\ \text{E, mollem} \end{smallmatrix} \right\}$ per quintam Mi, Mi.

Alterum ex $\left\{ \begin{smallmatrix} \text{h} \\ \text{E} \end{smallmatrix} \right\}$ in $\left\{ \begin{smallmatrix} \text{E, durum} \\ \text{A, mollem} \end{smallmatrix} \right\}$ per quartam Mi, La.

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



Cantus. Ambitus tertij toni, Phrygius, Austerus.



Hypophrygius.

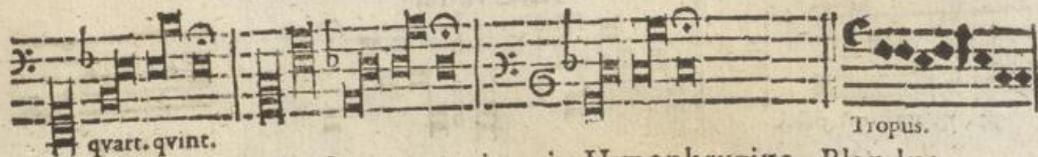
Hypophrygius, id est, tonus five modus quartus.

Quartus tonus versatur $\left(\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right)$ inter $\left(\begin{smallmatrix} \text{h} \\ \text{E} \end{smallmatrix} \right)$ & $\left(\begin{smallmatrix} \text{h} \\ \text{E} \end{smallmatrix} \right)$ habens speciem diapason.
 in cantu
 Intervalla habet duo.

Primum ex $\left(\begin{smallmatrix} \text{h} \\ \text{E} \end{smallmatrix} \right)$ in $\left(\begin{smallmatrix} \text{E, durum} \\ \text{A, mollem} \end{smallmatrix} \right)$ per quartam Mi, La,

Alterum ex $\left(\begin{smallmatrix} \text{E} \\ \text{A} \end{smallmatrix} \right)$ in $\left(\begin{smallmatrix} \text{h, durum} \\ \text{E, mollem} \end{smallmatrix} \right)$ per quintam Mi, Mi,

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



Cantus. Ambitus quarti toni. Hypophrygius, Blandus.



Altus.



Tenor.



Bassus.



Transpositus.



E iij

Lydius.

Lydius, id est tonus sive modus quintus.

Quintus tonus versatur in canna { duro } { molli } inter { F } & { B } per octavam.
 Intervals habet duo.

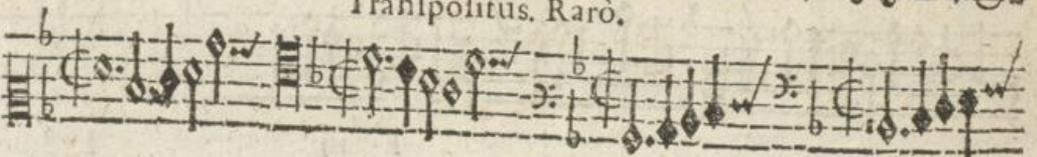
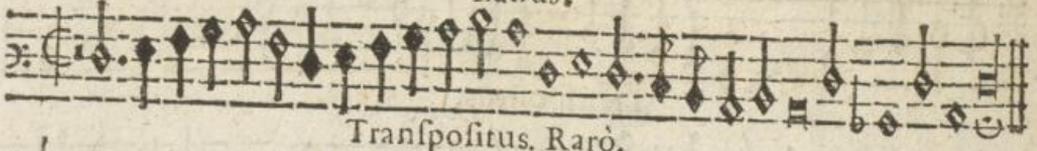
Primum ex { F } in { C, durum } { F, mollem } per quintam Fa, Fa.

Alterum ex { C } in { F, durum } { B, mollem } per quartam Ut, Fa.

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



Cantus. Ambitus quinti toni. Lydius, Asper.



Mixolydius, id est tonus five modus septimus;

Septim' tonus versatur $\left[\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right]$ inter $\left[\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix} \right]$ per octavam.

Intervalla habet duo.

Primum ex $\left[\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{D, durum} \\ \text{G, mollem} \end{smallmatrix} \right]$ per quintam Vt, Sol.

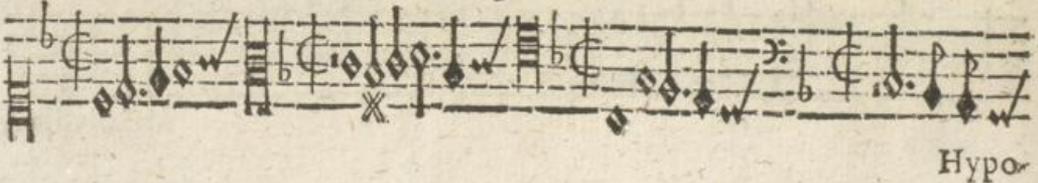
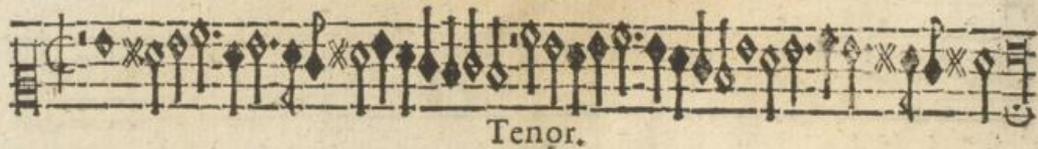
Alteram ex $\left[\begin{smallmatrix} \text{D} \\ \text{G} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{G, durum} \\ \text{C, mollem} \end{smallmatrix} \right]$ per quartam Re, S ol.

Finiens in G, duro, & C, molli.

Intervalla,



Cantus. Ambitus Septimi toni. Mixolydius, Indignans,



Hypomixolydius, id est tonus sive modus octavus.

Octavus modus versatur $\left(\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right)$ inter $\left(\begin{smallmatrix} \text{D} \\ \text{G} \end{smallmatrix} \right)$ & $\left(\begin{smallmatrix} \text{D} \\ \text{G} \end{smallmatrix} \right)$ per octavam.
in cantu

Intervalla habet duo.

Primum ex $\left(\begin{smallmatrix} \text{D} \\ \text{G} \end{smallmatrix} \right)$ in $\left(\begin{smallmatrix} \text{G, durum} \\ \text{C, mollem} \end{smallmatrix} \right)$ per quartam Re, Sol.

Alterum ex $\left(\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix} \right)$ in $\left(\begin{smallmatrix} \text{D, durum} \\ \text{G, mollem} \end{smallmatrix} \right)$ per quintam Ut, Sol.

Quiescit in G, duro, & C, molli.
Intervalla.



quart. quint.

Tropus.

Cantus. Ambitus octavi toni. Hypomixolydius, Placabilis,



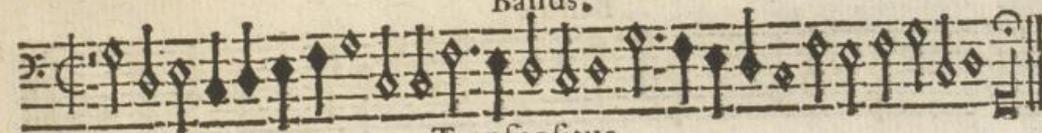
Altus.



Tenor.



Bassus.



Transpositus.



F

Æolius.

Hypo

18
 Æolius id est, tonus sive modus nonus.
 Nonus tonus versatur $\left\{ \begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right\}$ inter $\left\{ \begin{smallmatrix} \text{A} \\ \text{D} \end{smallmatrix} \right\}$ & $\left\{ \begin{smallmatrix} \text{A} \\ \text{D} \end{smallmatrix} \right\}$ per octavam.
 in cantu

Intervalla habet duo.

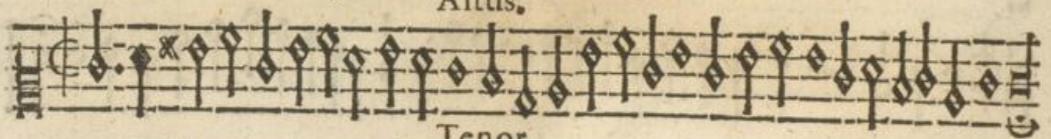
Primum ex $\left\{ \begin{smallmatrix} \text{A} \\ \text{D} \end{smallmatrix} \right\}$ in $\left\{ \begin{smallmatrix} \text{E, durum} \\ \text{A, mollem} \end{smallmatrix} \right\}$ per quintam Re, La.

Alterum ex $\left\{ \begin{smallmatrix} \text{E} \\ \text{A} \end{smallmatrix} \right\}$ in $\left\{ \begin{smallmatrix} \text{A, durum} \\ \text{D, mollem} \end{smallmatrix} \right\}$ per quartam Mi, La.

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



Cantus. Ambitus nonitoni. Æolius, suavis.



Hypo.

Ionicus, id est, tonus five modus undecimus.
 Undecimus tonus versatur $\left[\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right]$ inter $\left[\begin{smallmatrix} \text{C} \\ \text{F} \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} \text{C} \\ \text{F} \end{smallmatrix} \right]$ per octavam;
 in cantu

Intervalla habet duo.

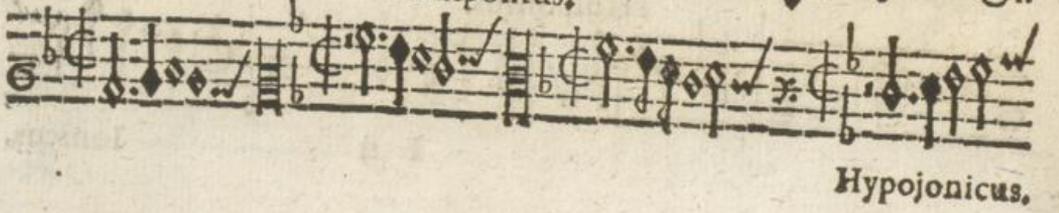
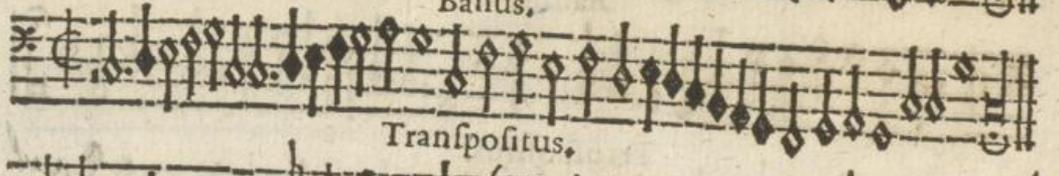
Primum ex $\left[\begin{smallmatrix} \text{C} \\ \text{F} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{G, durum} \\ \text{C, mollem} \end{smallmatrix} \right]$ per quintam Vt, Sol,

Alterum ex $\left[\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{C, durum} \\ \text{F, mollem} \end{smallmatrix} \right]$ per quartam Vt, Fa.

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



Cantus. Ambitus undecimitoni, Ionicus, Iucundus,



Hypoionicus, id est, tonus five modus Duodecimus.

Duodecim' tonus ver- (duro) inter (G) & (C) per octavam.
latur in cantu (molli)

Intervalla habet duo.

Primum ex (G) in (C, durum) per quartam Vt, Fa,
(C) (F, mollem)

Alterum ex (C) in (G, durum) per quintam Vt, Sol.
(F) (C, mollem)

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

Intervalla.



Cantus. Ambitus duodecimi toni. Hypoionicus, Flebilis.



Altus.



Tenor.



Bassus.



Transpositus.



F iij

Nemo

sol re ut. aa la ma re. bb fa mi. cc sol fa. dd la sol. ee la.

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

Nemo sine crimine vivit,
4. voc. A, G,

Semper contrarius esto, 4. voc.

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

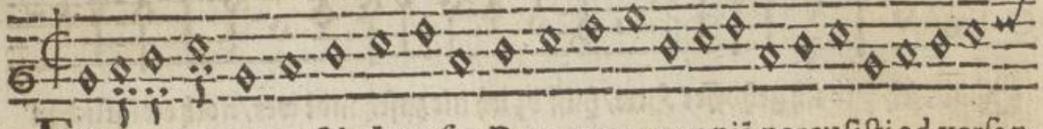
DEUS pacis charitatis q̄; amator & cu- stos da omnibus inimi-

cis nostris pa- cem chari- ratemq̄; veram cūctorumq̄; e- is remis-

sionem peccatorū, nosq̄; ab e- orum in si- di- is potenter e- ripe.

Canon

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



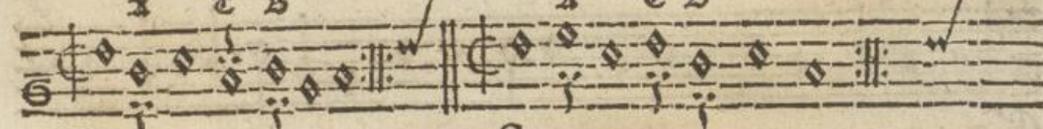
EXurge Domine, salvū me fac Deus meus, qvoniā percussisti ad versan-



tes mihi in maxilla, dentes impi-orum contrivisti.

4. vocum. A. G.

4. vocum. A. G.



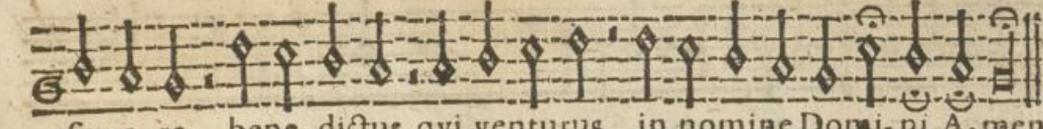
VE-ni sancte Spiritus.

SO-la spes mea Christus.

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



MI-serere o Domine salvū me fac o Dāc benigniter pro-

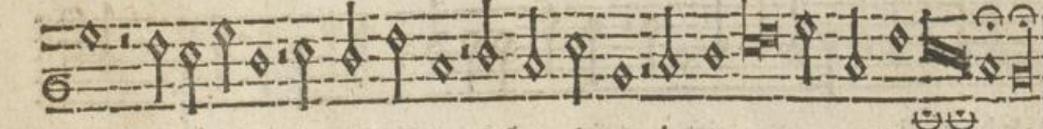


spera-re, ben-c-dictus qui venturus in nomiae Domi-ni, A-men.

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

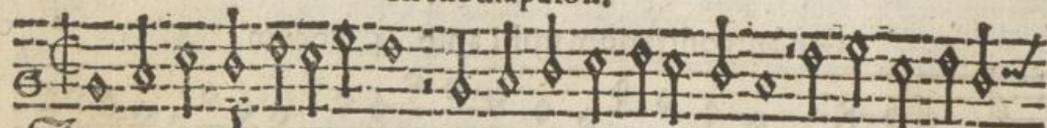


EXaudi Deus o-rati-ōnē meam, cum deprecor, à timore inimi-

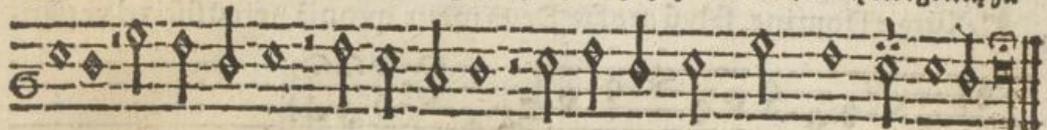


ci eripe me, o Domine absconde me à conventu mali-gnantium. In subdiapa-

In subdiapason.

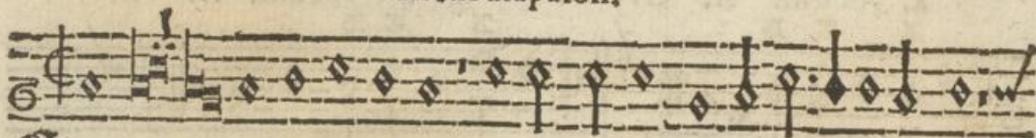


Hr dich hab ich gehoffet Herz/hilff dz ich nie zuschande wer/noch ewiglich zu

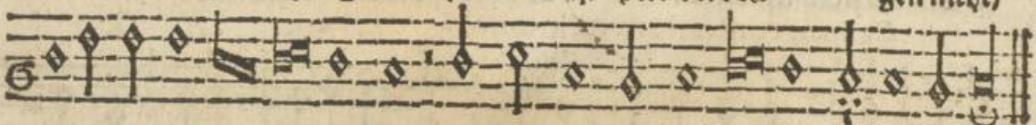


spoete/das bite ich dich/erhalte mich/ in deiner trew mein Gott. ij

In subdiapason.



Chris-te der du bist tag vñ liecht/vor dir ist Herz verborgen nicht/



du väterliches liechtes glantz/lehr vns den weg der warheit gantz. ij

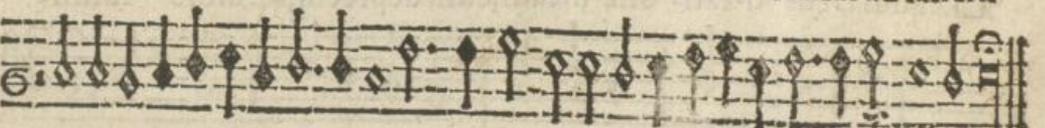
In unifono.



ECce nūc benedi-cite Domino omnes serui Dñi qui sta-



tis in domo do. mini p noctes, Ex tollite man' vestras ad sanctū

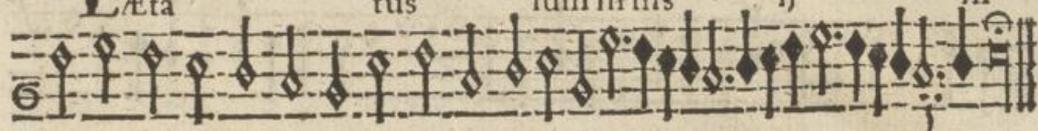


& benedi-cite domino, & benedi-cite Domino.
In unifono.

In unifono. A. G.

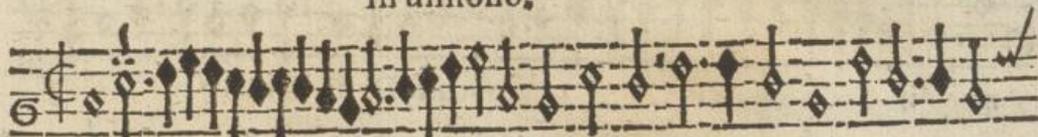


Læta tus sum in his ij in

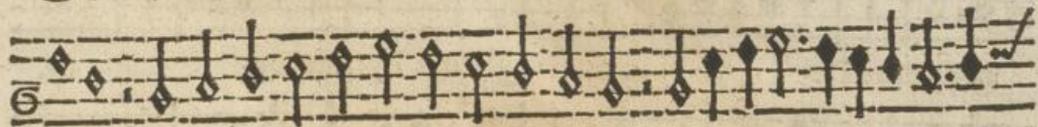


his quæ dicta sunt mihi, in domū Dñi i- bimus

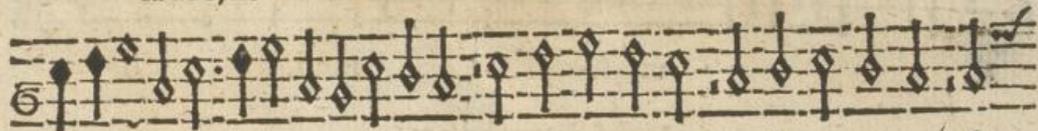
In unifono,



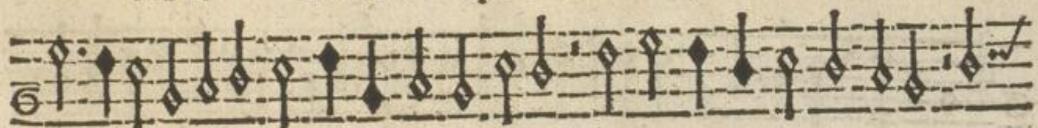
Canta- te Domino canticum novum ij



laus ejus in ec- clesi- a sanctorum. Læte-



tur Is- raël in e- o qui fe- cit eum, ij &



fi- li- æ Sion exultent in Rege suo, exultent in Rege suo, ij



ij exultent in Rege su- o.

G

In Subdia-

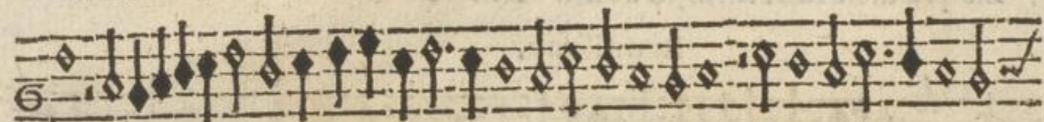
In subdiapafon:



COmnen- do me, coīnen- do me, ij mea q; o-



mnia ij in man^o tu-



as ij optime Deus in man^o tu-



as optime De- us in man^o tuas optime De- us,



A. mē, A- men. ij

In subdiapafon.



IESV nostra redēptio, amor & defiderium, Deus crea-



tor o mnum, homo in fi- ne temporū, ij

In sub-

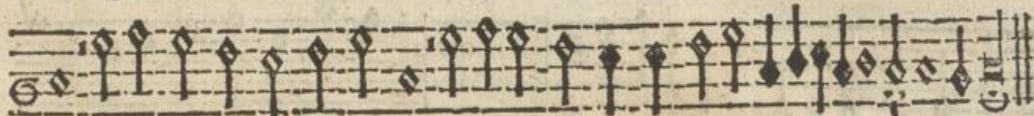
In subdiapason. A G



Domine fili Dei vivi mi- fere- re nostri, qui



tollis pec- cata mundi miserere nostri, ij



qui tollis peccata mundi, dona nobis sempiternā pa- cē, A- men.

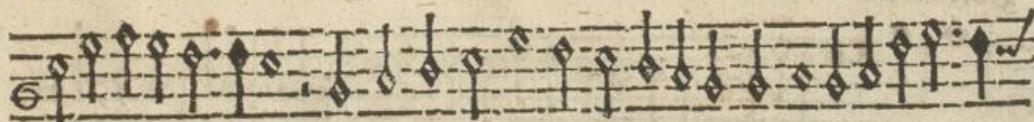
In diapason.



Patrē omnipotētem factorē cœ- li & terrz, visibi- lium omni-



um & in- visi- bilium, & in unum Dominū Iesum Christū fi- lium



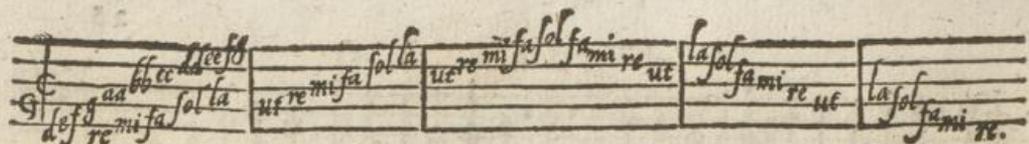
Dei unigenitum & ex Patre natum ante omnia secula, fi- lium



Dei uni- genitum, & ex Patre natum an- te omnia se- cu- la.

G ij

In unisono.



In unísono.



DE terra Christ' ascendit ad cœlos, q̄ prius descenderat de cœlo, q̄ pri.



us descenderat de cœ- lo, de cœlo.

Pro lege & Pro grege.

In diapason.



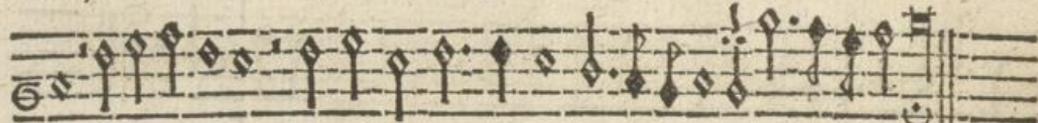
ADjuva nos de- us saluta- ris no- ster & proptèr



gloriam no- minis tui, Domine li- bera



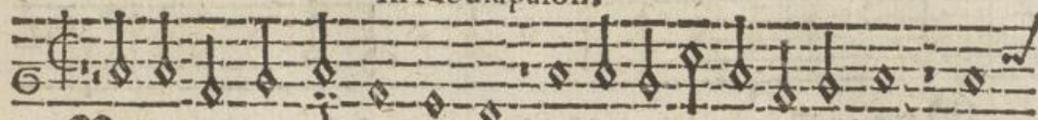
nos, libera nos, attende Do- mine, ij



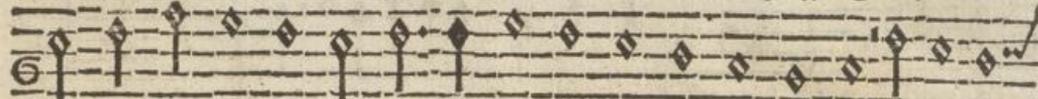
& miserere, q̄via pecca- vimus ti- bi, ti- bi.

In subdi.

In subdiapason



Vater vnser im Himelreich/der du vns alle haiffest gleich/Brü-

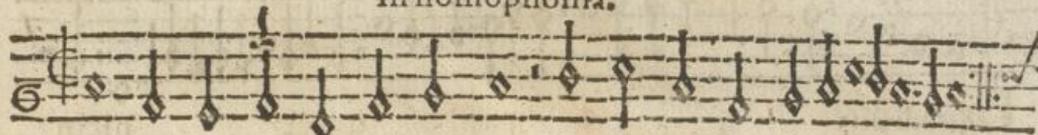


der sein vnd dich ruffen an/vnd wilt das beten von vns han/gib dz nit

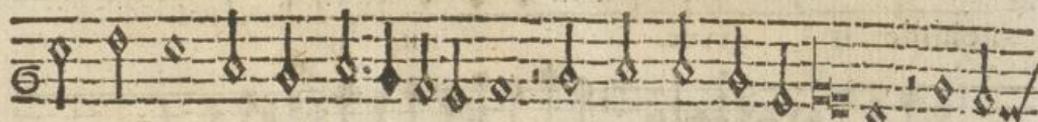


bet allein der mund/hilff das es geh von herzen grund/herzen grund.

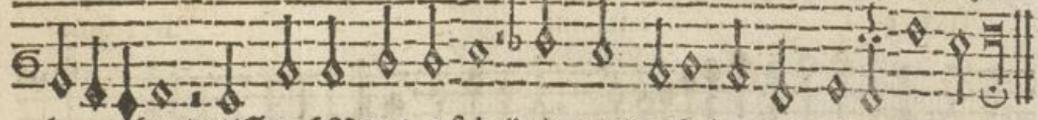
In homophonia.



Ich ruff zu dir Herr IESU Christ/ich bitte erhör mein klagen/
Verleih mir gnad zu dieser frist/laß mich doch nit verzagen/



den rechten glauben Herr ich mein den wöllest du mir geben/ dir zu



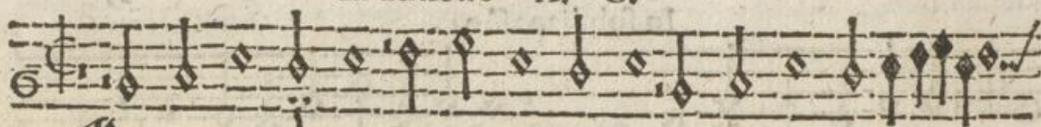
leben/mein nechste nutz zu sein/dein wort zu halten eben/ es ben.

In unisono.

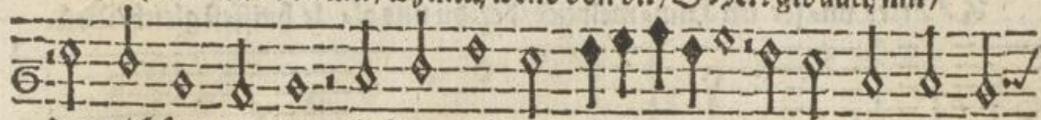


Miserere nostri Domine, secundum misericordiam tuam.
G ij In unisono.

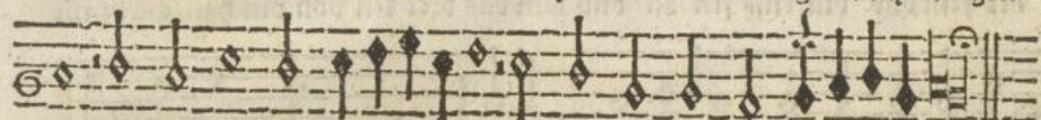
In unisono A. G.



Herz nicht von mir/weg mich wend von dir/ O Herz gib auch mir/

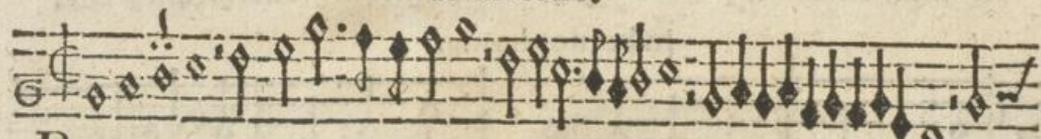


das mich fere zu dir/ O Herz nicht mich mir/ vnd gib mich als gen



dir/O Herz nicht mich mir/ vnd gib mich als gen dir.

In unisono.



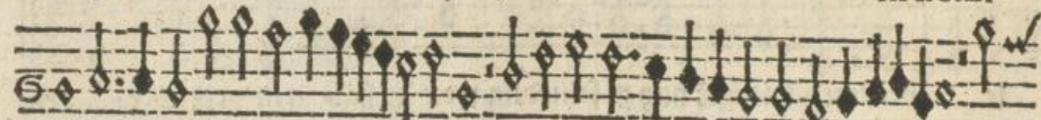
Benedictus ij ij qvive- nit in



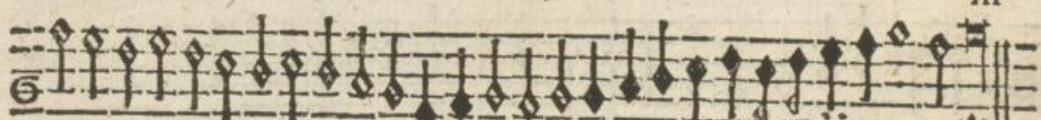
nomine ij qvive- nit, ij



qvive- nit, ij in nomi-



ne Domini, ij ij in



nomine ij ij Do- mini, Do. mini.

In subdi-

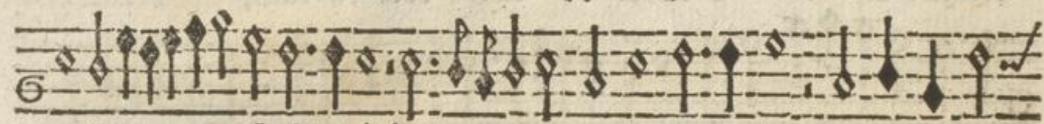
In ὁμοφωνίᾳ.



Ho-die Christus na- tus est, ij



Hodi-e salva- tor apparuit, Hodie in ter-



ra ca- nūt Angeli, læ- tantur Archangeli, exultant ju-



sti ij ij dicentes: glori-a in excel- sis Deo,



glo- ria in excel- sis Deo, Alle- luja, Alle- luja, Alle-



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



le- luja, Alleluja, Alleluja, Al- leluja, Alleluja, Alle- luja,

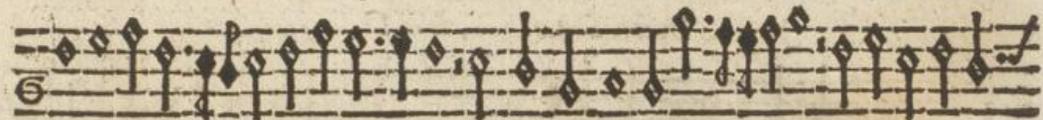


In ὁμοφωνίᾳ.

DV- o roga- vite, ne deneges mihi ij
ansequam



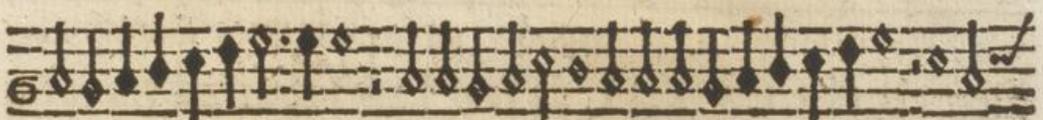
anteqvā mo- riar ij vani-



tatē & ver- ba mēda- cij longē fac ā me, ā me mēdicitatem



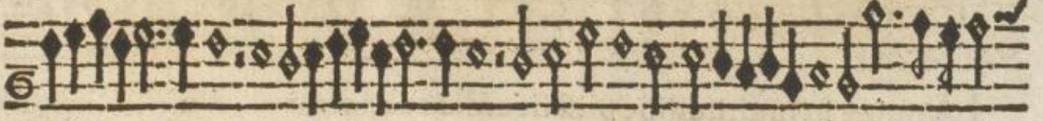
& di- viti- as, ne dederis mihi tribue tātū victui mco ne-



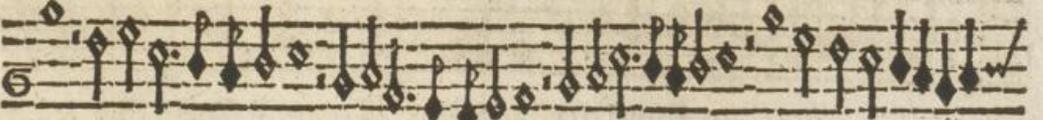
cessa- ria, ne fortē sati- atus il- liciar ad ne-



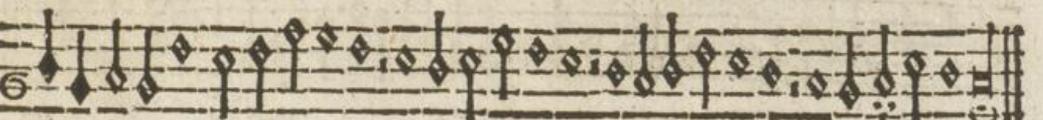
gan- dū, & di- cā: Qvis est Do- minus? qvis est



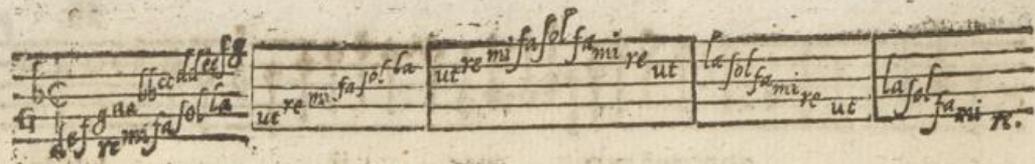
Do- min⁹? ij aut egestate cōpul- sus fu-



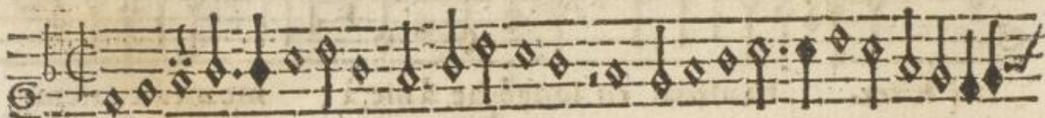
rer & perju- rem ij ij nomē Dei me-



i, nomē Dei mei, ij ij H ij In uni-



In unisono. A. G.



Benedic Dñe nos, & hæc dona tua, quæ de tua largitate sum sum-



pturi sumpturi p Christi p Christu Do- minu no-

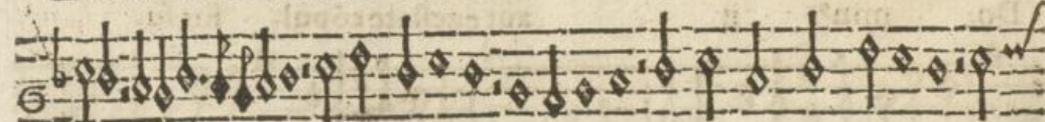


stru A- me, p Christu Do- minu nostru A- men.

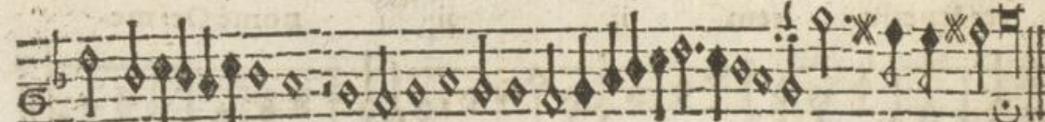
In diapason. A. G.



Domine in multitudine misericordiae tuae, introi- bo



ij in domu tua, adorabo ad templu sanctu tuu &



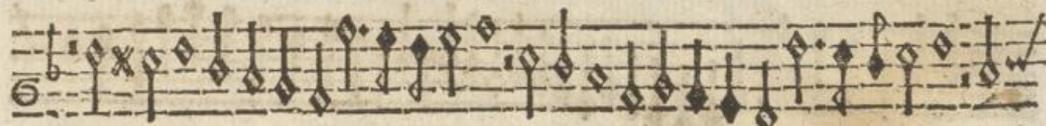
confide- bor, nomini tuo, nomini tuo, u- o.

In ho-

In homophonia. A. G.



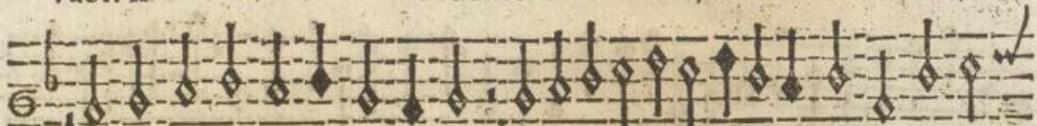
Canta- te Do- mīno cāticū no- vum,



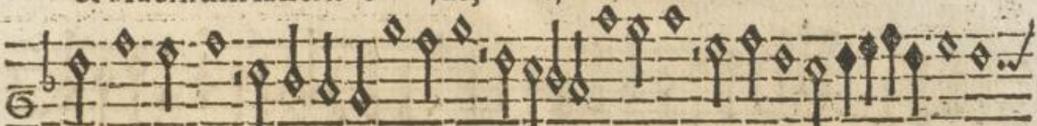
qui- a mirabi- li- a fe- cit ij fal-



vabit si- bi dextera ejus dextera ejus



& brāchium sanctū e- jus, ij notū fe-



cit Dominus ij ij salutare su- um,



ij ij in cōlpe- tu gen-



tium revela- vit justitiam su- am recordat⁹ est



ij misericor- dia suæ su-

H ij

In dno speravit.

In imitazione A. G.

The image displays eight staves of handwritten musical notation. The notation is in G major, indicated by one sharp (F#) and a common time signature (C). The music consists of a rhythmic pattern of eighth and sixteenth notes, with some rests and accidentals. The notation is written in a clear, historical hand. The first staff begins with a treble clef and a common time signature. The music continues across eight staves, ending with a double bar line and repeat dots.

In unisono.

In unifono. 4. vocum. A. G.

31



Canta-

te

Do-

mino cāti-



cū no-

vū can-

ticum novum. ij



Domine, refu-

gium factus es no-

bis à



generati- one in ge- nera-

tionem.



Li- berame Dñe à perseqvētibus

me, qvia

cōfortati



sunt su-

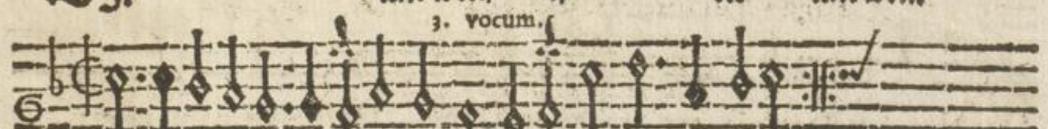
per me. 4. vocum.



Lxi

mit weil/ ij

eil mit weil.



Non timebo millia multa popu- li circumdantis me.

G ij

In unifono:

In subdiapason, A. G.

Herr Gott Dinstlicher Vater/ segne vns vnd diese doine
 Gaben ist die wir von deines
 milder güt zu vns nemen/durch Jesum Chri-
 stum/Amen/durch Jesum Christum/Amen/Amen.

In subdiapason, A. G.

Wir danken dir Herr Gott Vater/durch Jesum Christum
 unsern Herren/ ist für alle deine wolthat/ist
 für alle deine wol-
 that/der du lebest vnd regierest in ewigkeit/in ewigkeit.

In unisono.

In unisono A. G.

Ich ruff zu dir Herr Jesu Christ/ Herr Je- su Christ/ ich bitte erhör mein
 Klagen/ kla- gen/ Verleih mir gnad zu diser frist/ zu diser frist/ laß mich doch
 nit ver- zagen/ ver- zagen/ den rech- ten glau- ben Herr ich main/
 den wils- test du mir geben/ dir zu leben/ mein nächst- e nutz zu sein/ dein wort zu
 haltē/ dein wort zu haltē eben/ ij e- ben/ e- ben, ij

In diapason. A G

Os ſum re- rü con- ditor cuius beni- gnomunere Læ-
 ti, Læ- ti fa- lute corporis hoc cernim⁹ ſolis ju-
 bar, ij hoc cernim⁹ ſolis ju- bar.
 In ſubdi-

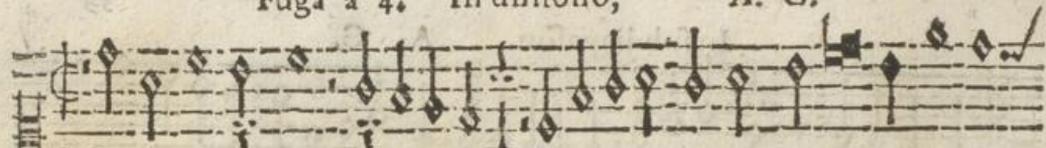
In subdiapason. A. G.

Millia qui parvo sa-ti-a- sti corpora passu, Millia qui parvo
 sa-ti-a- sti corpora pa- stu, sic potum be-
 nedic, tu Deus atq; cibum, nō nobis no- ceant læ-
 tæ convi-via men læ, sit morsus lin- gvæ,
 ij sintq; venena procul, ij
 ij pro- cul.

Fuga à 5. In unisono. A. G.

V Er- bum Dñi ma- net
 in æter- nū, in æter- num.
 Fuga

Fuga à 4. In unisono, A. G.



Manc nobiscum ij ij. Chri-ste quoniam ad
vespe- ra- scit, & di- es inclinatus est.

In unisono, A. G.



Ec- ce ra- dix Ies- sæ
a- scēdit, in salu- tē populorū, ipsum audi- entes de precabun-
tur deprecabūtur gen- tes de p̄cabū- tur. Et erit nomen
ij eius glo- ri- osum ij Deus à
Libano ij veniet San- ctus de monte umbroso ij
& cōdēlo, ij & erit nomē ejus glorio- sum.
In ho-

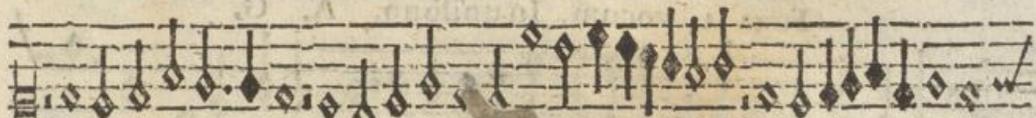
In homophonia. A. G.



CONFIRMA hoc ó Deus, qvod o- pe- ratus es, in me, &



à resistentibus ij dexteræ tuæ custodi me,



ut pupillâ o- culi, da virtutē tuam servo tu- o, servo tu- o,



ut perseverē in benè operan- do, in benè operando, ij



ad gloriam tuam, tu- am, ij



ij tu- am, tuam.

Fuga 3. vocum. In unisono. A. G.



HÆc ē vita æterna, ut cognoscāt te solū Deū ve- rū, & qvē mi-

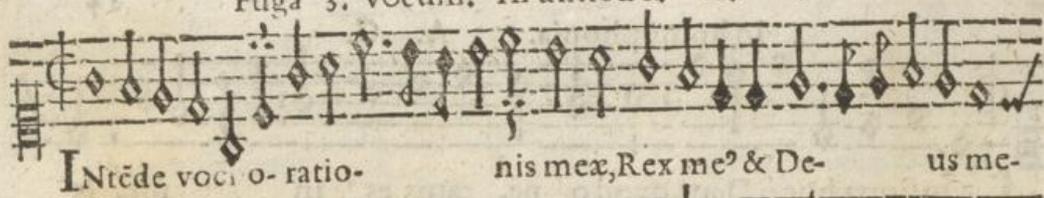


isti ij Iesū Christū, & qvē mis- si Iesū Christum.

1 ij

Fuga

Fuga 3. vocum. In unisono. A. G.



IN tēde voci o- ratio- nis meæ, Rex me⁹ & De- us me-
 us, qv oniam qv oniam ij ad te orabo.

Fuga 4. vocum. In unisono. A. G.



EMitte lucem tuam & verita- tem, i- p̄sa me deducant, &
 adducant in mōtem sanctum tuum & in tabernacula tua,

In unisono. 4. vocum. A. G.

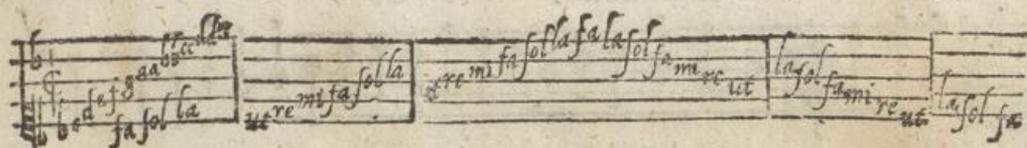


Fides est a- nima vi- tā, sicut anima est vita corporis.

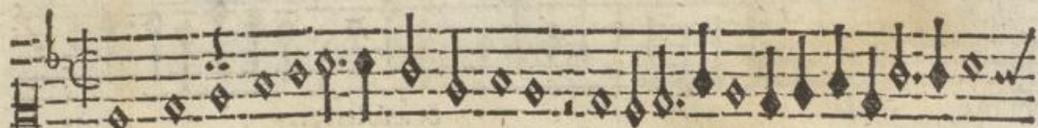
In unisono. 4. vocum. A. G.



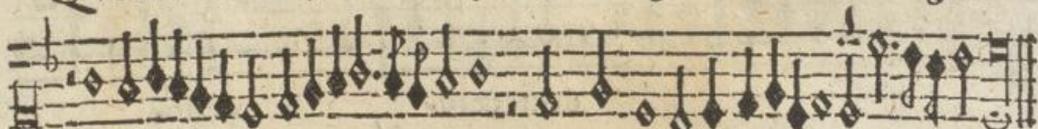
AGn' De- i qvi tol- lis peccata mū-
 di (miserere no- stri. ij
 dona nobis pa- ecce, In unisono,



In unisuno. A. G.



gim^{us}



mē, A-men.

In subdiapason.



len dingen/so wirt die



gen/daß dem menschen nichts bessers ist/ ij



zu al-



I ij

In unisuno.

In unifono, A G.

CONFIR- ma hoc o De^s, quod opera- tus es in
me, ij & a resisten- tibus
ij dexteræ tu- æ custo-
di me ij ut pupillâ c- culi, ij
ij da virru- tem ij
tuam seruo tu- o, ut perseverem in benè operâdo, in
benè operâdo, in benè operando, ij ij
ad gloriã ij tuam, ad gloriã tuam, ij tuam.
In unise.

In unisono. A. G.

In unisono. A. G.

In unisono,

in
 dus
 in
 in
 tuam,
 a unifo



In unisono, A. G.



Fuga



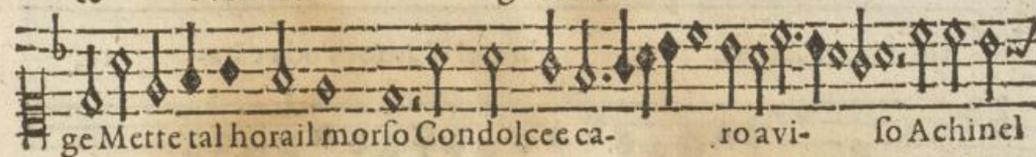
Fuga di un tempo perfetto una ottava piu Basso. Matth; Afola.



Glova mai semp're por- ge p Dio tosto foccor so Mossoa pieta-



te oveil bifo- gno scer-



ge Mette tal horail morso Condolcee ca- ro avi- fo Achinel

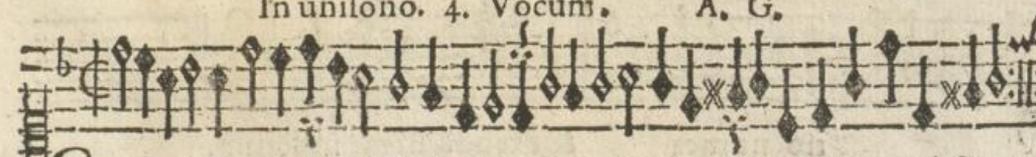


vitio fisco Correa dianzia la morte Giuto già de l' in fernó in sule por-



te Giunto già del' inferno in su- le porte, in sule por- te.

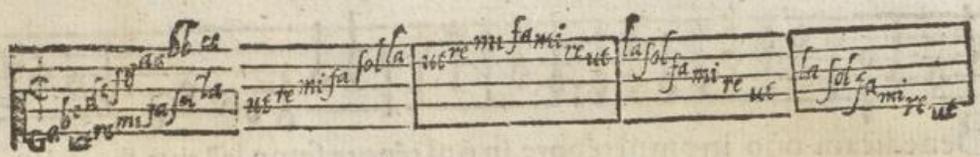
In unifono. 4. Vocum. A. G.



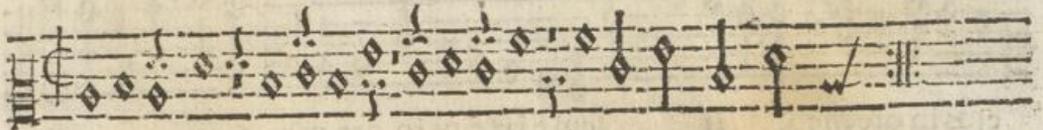
Clamavi ad te Dñe in tribulatione mea, & exaudisti me, & exaudisti me.

K

Fugæ



In unisono, 8. vocum. A. G.



DELICIA quis intelligit? ab occultis meis munda me.

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



LAudate nomen Dñi super omnes gentes.

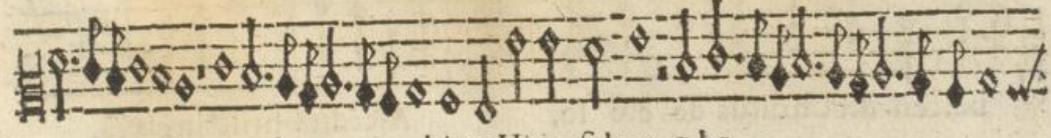
In unisono. A. G.



Benedictus Dominus ij ex Sion, Benedictus Domi-



nus ex Si- on, qui ha- bitat, ij

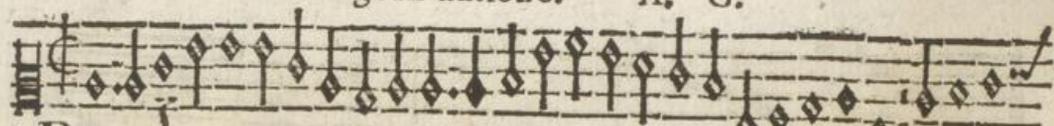


qui ha- bitat Hierusalem, q ha-

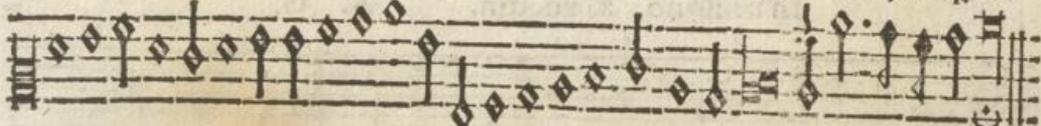


bitat, q ha- bitat Hierusalem, Hierusalem.
K ij Fuga

Fuga In unisono. A. G:



Benedicam dño in omni tēpore, in ōni tēpore semp la⁹ ejus, semp la⁹



ejus in ore meo, ij semp la⁹ ejus in ore me- o, me- o.

Secunda pars. In unisono.



IN domino ij laudabitur anima mea, au- diāt māfve-



ti & læ- tētur & læ- tētur, ij



& læ- tētur, & læten- tur, ij
4. voc. C B T 4. voc. A T B



Descen- dit Christus de cœ- lo, Ascēdit Christ' in cœlū.



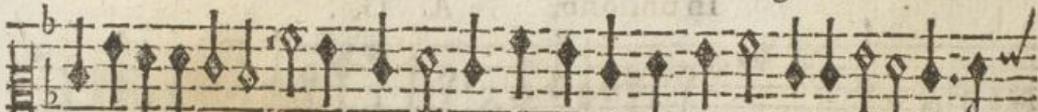
Tem- pus est,

In unisono.

Fuga di un tempo, una quinta piu Basso comincia, Matteo Asola.



MA qvelc' ha curade tutte leco- se La natura miglio-



te el' vero Dio Tutti qveicorpi al suo luogo dispose Secôdo il pro



prio lor primo de si o D'intorno il cœlo e nel suo cœtro pofo ij



Later- ra indi dal marla di- parti- o



E'l passo aperr' ond' esalaf- se il foco Se ne volo nel piu su-



bli- melo- co se ne volo ij nel piu sublime lo- co nel



piu subli- meloco ij [4. Voc.] ij



EXau- di Domine ora- ti- o- nē meam.
In unifono.

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

In unisono A. G.

Fuga 4. Vocum. A. G.

PE-ti-te & da-bitur vobis, quærite & ia ve-nie-tis, pulsa-

te pulsa-te & ape-rietur vobis, Do-minus ptector meus,

In Epidiapason. A. G.

VI. astuas Domine de mō-stra mihi &

femitas tu-as, & semitas tu-as, edo-ceme

ij edo-ceme, ij In diatess.

etico Alola
il pro
ij
0
piu fa
co nel
meam.
n unisono

In diateffarón. A G.

Musical staff with notes and clef.

VE-ni sancte Spi- ritus, reple tu- orum ij

Musical staff with notes and clef.

ij corda fidelium ij & tu-

Musical staff with notes and clef.

iamoris in eis ignē accen- de, qui

Musical staff with notes and clef.

per diverfitatē lingvarū cun- cta- rū gentes gen-

Musical staff with notes and clef.

tes ij in uni- tate fi- dei cōgrega- sti,

Musical staff with notes and clef.

ij Alleluja, Alleluja, Alleluja, Alleluja.
Fuga 4. voc. Don: Ferd: Las Infant,

Musical staff with notes and clef.

TVes Petrus & super hāc Petrā ædificabo Ecclesiā me- am,

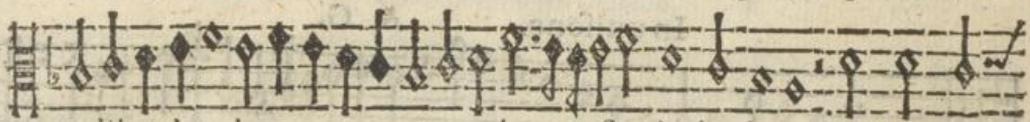
Musical staff with notes and clef.

Ecclesi- am meā. Adjuva nos de- us.

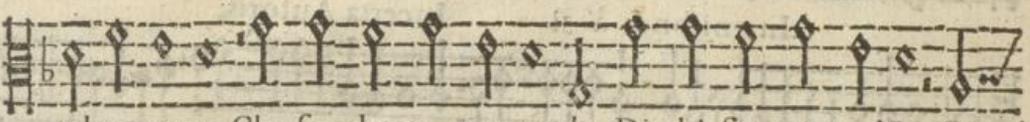
In unisono.



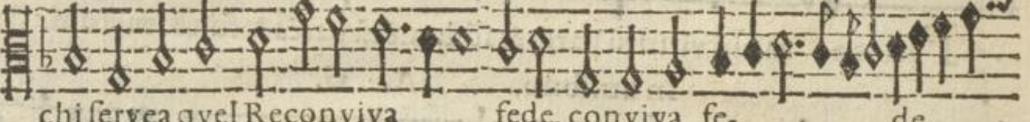
gia. dre Ch'in alzan f'fium'albel Regno su- perno Tan-



todilet t' al pa- tre cele- ste che lordona, Qvel im mor-



tal co-rona Che fia degna mer- cede Di chi ser veaqvel Re Di-



chi servea qvel Reconviva fede, conviva fe- de,



fe- de, conviva fede, fe- de.

In unifono. 4. vocum. A. G.

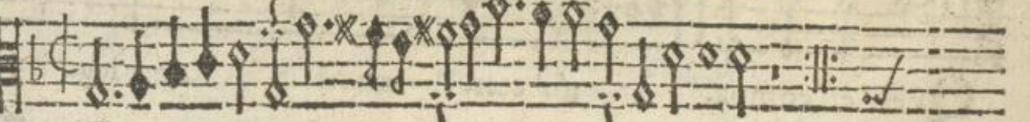


QVicquid peti- e- ritis Pa- trē in noie meo dabit vobis.

4. Voc.



DOMinum Deū adora- [4. Vocum,] bis, & illi so- li servies.

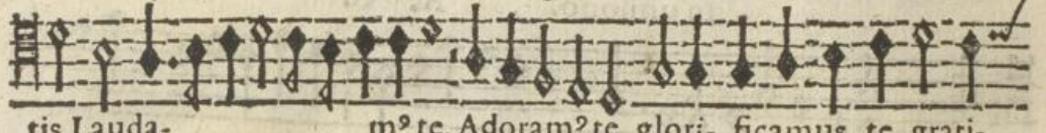


Q. ra s; & labora. ij In uni-

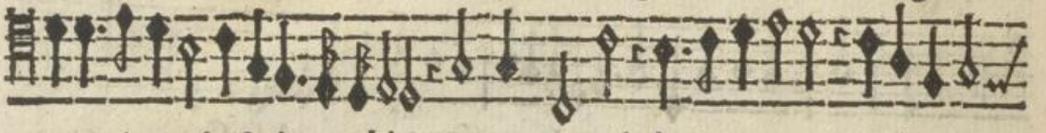
In unisono, A. G.



GLori-ja: n excelsis Deo; Et in terra pax hominibus; bonæ volun- ta-



tis, Lauda- m⁹ te, Adoram⁹ te, glori- ficamus te, grati-



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



us Rex celestis, De- us pater omni- potens, u- nigeni- te IESV Chriſte



Domine, agnus Dei Fi- lius patris, pa- tris, Fi- lius patris, patris.



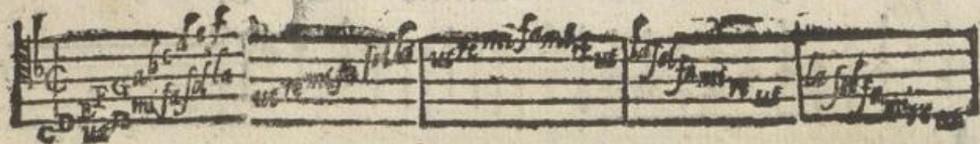
V Ni- versa tranſeunt, ij ij ij trāſeunt,



VI- astu as Dñe demōſtra mihi, & ſemitas tu- as edoce me. ij



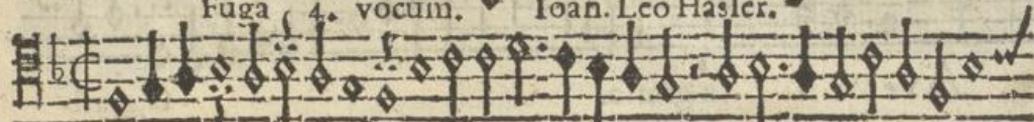
NVC- quā tuta fides. ij ij ij
Ad- iuva nos Deus. ij ij In unj.



In unisono, A. G.



Fuga 4. vocum, Ioan. Leo Hasler.



Ein vertramet stet in Christu allein/ M.V. S. I.



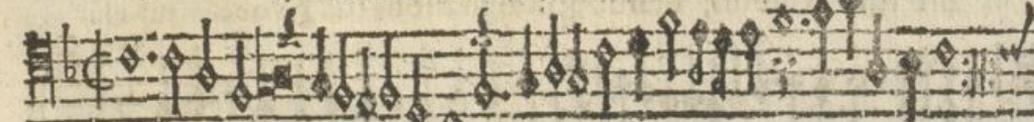
C. A. M. V. S. I. C. A. Fuga 4. vocum, In unisono, Don: Ferd: Las Infantas,



Ave Mari- a gratia ple- na gra- tia ple-



na Dominuste- cum, 4. vocum, Fileno Cornazzano,



Impia sub dul- ei melle vene- na ja- cēt, venena jacēt. L iij Fuga

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

Musical staff with notes and clef.

Fides est anima vita sicut anima

Musical staff with notes and clef.

est vita corporis.

4. Vocum. A. G.

Musical staff with notes and clef.

Ave Maria gratiosa, gratiosa

Musical staff with notes and clef.

o-fa Dominus tecum.

In Epidiapason. A. G.

Musical staff with notes and clef.

Deus qui superbis refertis, humilibus autem das gratiam, au-

Musical staff with notes and clef.

ge in nobis vere humilitatis virtute, huius formam in se credentibus unigen-

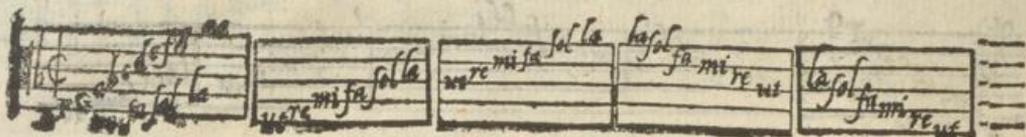
Musical staff with notes and clef.

itum tuum exhibuit, ut nunquam indignationem tuam per vocem elati-

Musical staff with notes and clef.

um pro vocemus elati.

In unisono.



In unisono. A. G.



In unisono. A. G.



In unisono.

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

In unisono 3. vocum. A. G.

Mi-ferere nostri Dñe viventium & morientium.

4. voc. Don; Ferdinandi de Las Infantas.

Veni creator Spiritus, Mentis tuorum visita imple superna gra-

tia, quæ tu creasti in pe- cto- ra.

2. voc. Ioan; Leo Hasler.

VA-nitas va- nitatum & omnia vanitas, in

va- nitas vani- tatum & o-

omnia vanitas, & omnia va- nitas, Exem-

46

EXEMPLVM MUTATIONIS VOCVM,
per omnes Claves, ascendendo & descendendo per b
molle, & per h quadratum.

The image shows a musical score for a voice mutation exercise. It consists of seven staves, each representing a different clef: soprano, alto, tenor, and three bass clefs. Each staff contains a sequence of notes, with the notes for 're' and 'la' explicitly labeled. The notes are arranged in a way that demonstrates the transition between the two vowels across the different clefs. The notes are written in a style typical of 16th-century manuscripts, with diamond-shaped note heads and stems. The clefs are indicated by a 'C' for soprano, an 'A' for alto, a 'T' for tenor, and 'F' for bass. The key signature is one flat (B-flat). The exercise is divided into two parts by a vertical bar line on each staff.

SEQVNTVR BICINIA SACRA,
IN VSVM IVENTVTIS

Scholasticæ collectæ,

M. ij

Orlandi

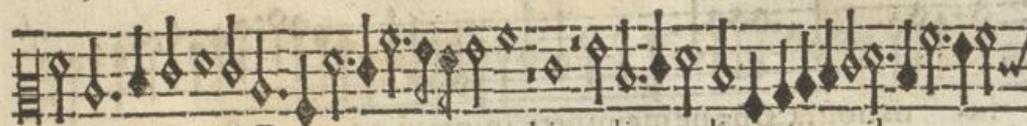
Vox inferior.



Oculus nō vi- dit, nec au- ris au- di-



vit, nec in cor hominis a- scen- dit, quæ præ



pa- ravit De- us his q di- ligunt il-



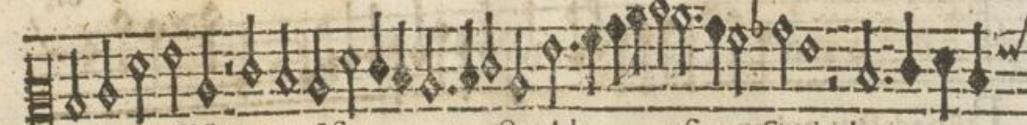
lum, qui di- ligunt il- lum,



Iustus cor su- um trá- det ad vigiladū di-



lu- culo ad Do- minū, ad Do- minū,



qui fecit illū, & in cōspe- ctu Al- tis- simi de-



preca- bitur, de preca- bitur. ij

M iij

Orlandi

Orlandi di Lassus. Vox superior.

Dirigenos, ij Do- mine, in veri- tate, in verita-

te tu- a, & doce nos, & do- cenos q tu es Deus sa-

la- tis nostra, Dñe ne memineris iniquatū no- strarū antiqva-

rum, citò an- ti- cipent nos mi- sericordi-

a tua,

Expandi manus me- as ad te, a- nimame- a, anima

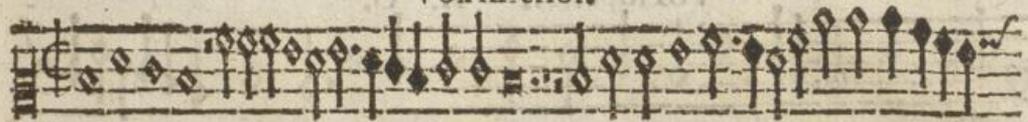
me- a sicut terra sine a- qua ti- bi,

Benedictus qvi ve- nit q ve- nit, in nomine

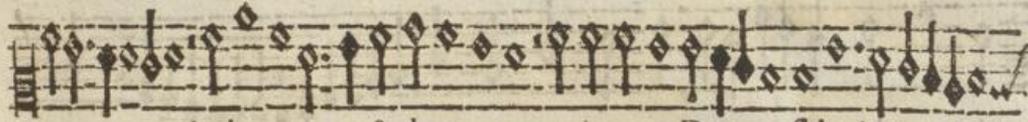
in nomine ij Do- mini, Do- mini.

Vox infe-

Vox inferior



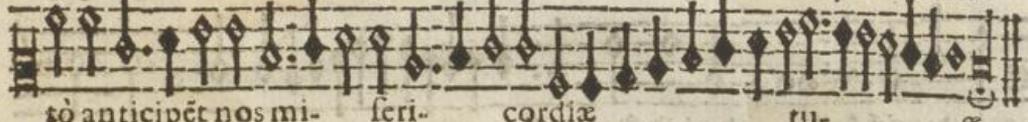
Dirige nos ij Do- mine in veritate, ij



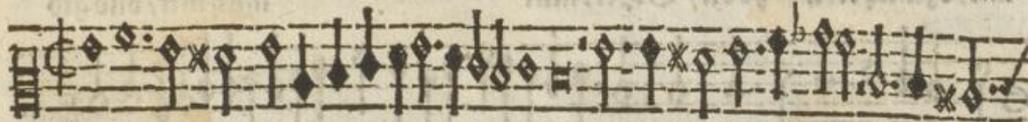
tua & doce nos, & doce nos, quia tu es De- us salutis no-



stræ, Dñe ne memineris iniquitatū nostrarū an- ti- qva- rū ci-



tō anticipet nos mi- feri- cordiæ tu- a.



EXpandi manus me- as ad te, a- ni- ma me- a, a- ni- ma



me- a, sicut terra si- ne a- qva tibi, sine aqva ti- bi.



Benedict⁹ qui ve- nit, q ve- nit in nomine, in



nomine ij Do- mini, Do- mini.

Vox super

Vox superior. A. G.

Herz nimm von mir/wz mich wend vñ dir/ O Herz nimm von

mir/wz mich wend von dir/was mich wend vñ dir/ O

Herz gib auch mir/das mich lert zu dir/ O Herz gib auch

mir/dz mich lert/ zu dir/ O Herz nimm mich mir/vnd gib

mich ai- gen dir/vnd gib mich ai- gen dir.

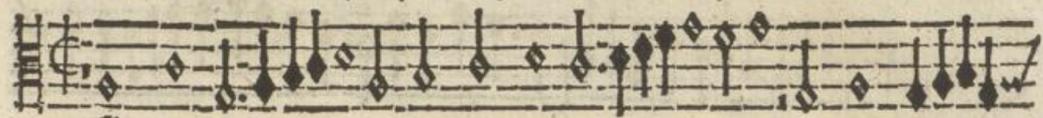
Crucifix^o etiam p no- bis sub Pötio, sub Pötio, ij

ij ij sub Pötio Pila- to passus & sepul-

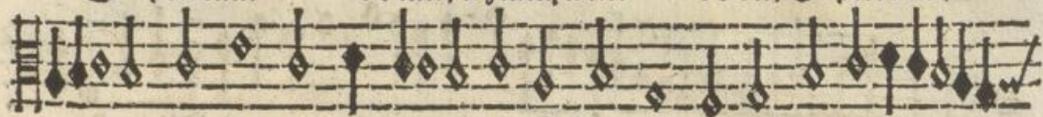
tus est, ij passus & sepul- t^o est, sepul- t^o est ij

Vox infe-

A. G. T. B. Vox inferior,



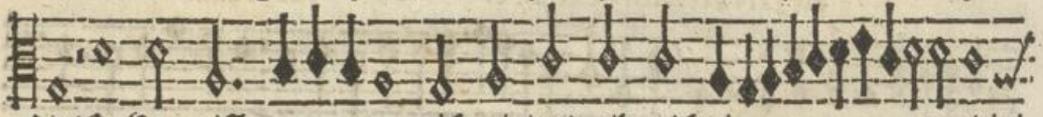
Herr nicht vñ mir/wz mich wend vñ dir/O Herr nicht



von mir/wz mich wend vñ dir/O Herr gib auch mir/dz mich lere



zu dir/O Herr gib auch mir/das mich lere zu dir/das mich lere zu



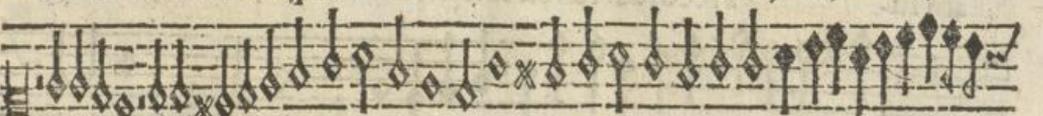
dir/O Herr nicht mich mir/vnd gib mich ais gen dir/



vnd gib mich ais A. G. T. B. gen dir.



Crucifix⁹ etiam pno- his, sub Pötio, ij ij



ij ij sub Pötio Pilato passus & sepult⁹ est sepul-



tus est, passus & sepul- t⁹ est. ij

N

Ex Orlandio

30
Ex Orlandi di Laffus, 5. voc, in duas redactum, Prima pars, A. G.



Canta- te Do- mi-



no canticū no- vū, quia mirabili- a fe-



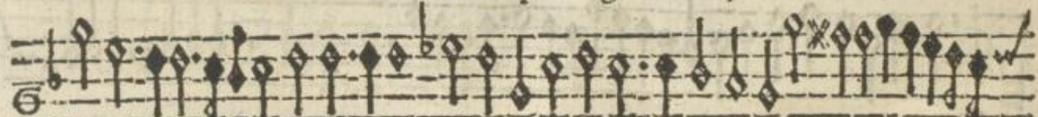
cit, salvavit sibi dextera e- jus & brachiū fan-



ctū e- jus, notū fe- cit Dñs salu- tare su-



um in conspectu gentium, reve- lavit justi- ti-



am su- ā recorda- tus est misericordi- æ suæ, & verita-



tis & verita- tis su- æ domui ij



ff

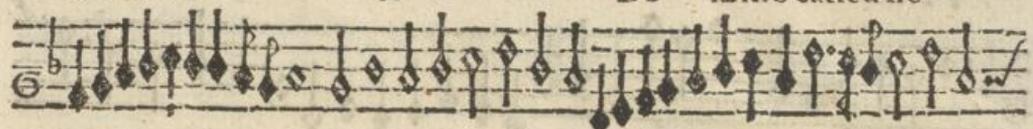
Vox inferior,

Vox inferior.

Prima pars,



Canta- te Do- mino canticū no-



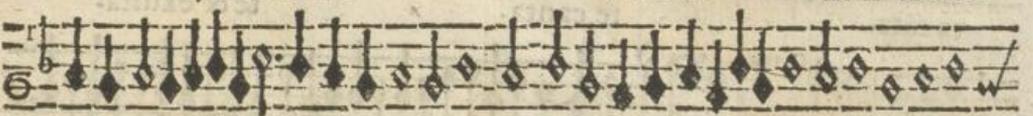
vum, quia mirabili- a fe- cit. sal-



vavit sibi dex- tera e- jus, & brachiū san- ctū e-



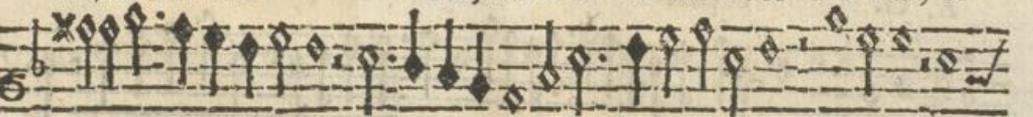
jus notū fe- cit Do- min' salura-



re su- ū, in cōspectu gen- tiū, revela-



vit justitiam su- am, recordat' est misericor- diae suae, &



verita- tis su- ae Domui Israel, Domui ij



lc

rael.

N ij

Secunda pars,

ars, A, G,

mi.

li- a fe-

tiū san-

care lu-

it iusti- ti-

rita-

ij

Vox inferior



Vide- rūt oēs termini ter- ræ, saluta- re Dei



salu- tare Dei no- stri, salu- tare De- i nostri;



lu- bilate Deo, ij oīs ter- ra, cāta-



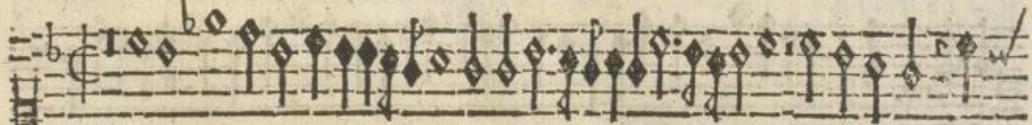
te, cāta- te & exulta-



te & p̄fal- lite, & p̄alli- te, & p̄fal-



A. G. lite.



BENE- dictus q̄ ve- nit, q̄ ve- nit, in nomine in



nomine ij Do- mini.

N iij

Orlandi



Scribatur hæc in generatione altera, in generatione altera,



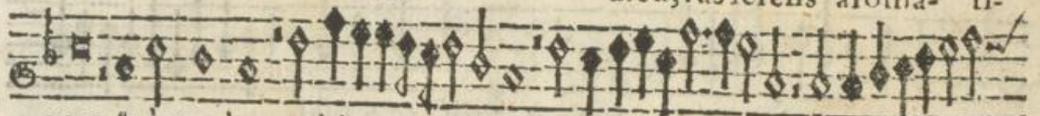
& popul⁹ q crea- bitur laudabit Do- minū, laudabit Do- minū,



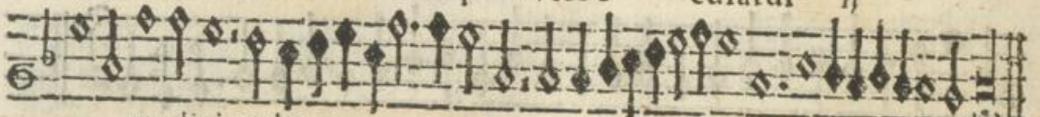
ij laudabit Do- minū.



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



cum, & a morbo multi- plici verbo curatur ij



medici verbo curatur verbo curatur me- dici.



Non aver- tas faciem tuam a me, in



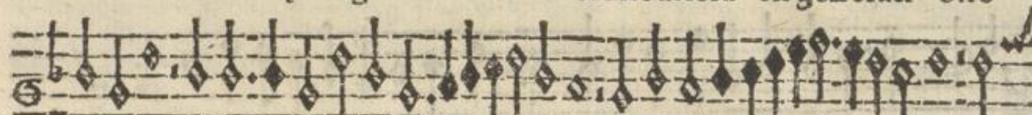
quacunq; di- tribu- lor, in quacunq; di- e tribu- lor, inclina ad me

Vox inferior.

Vox inferiora



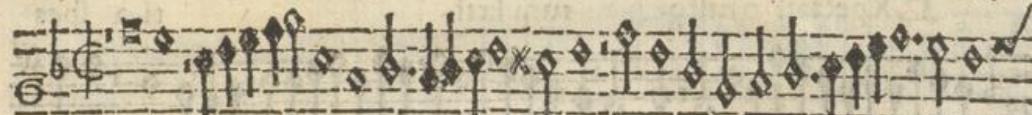
Scribantur hæc in genera- tione altera in generati- one



altera, & popul⁹ q crea- bitur laudabit Do- minū lau-



dabit Do- minū, ij lauda- bit Do- minum.



ÆGra cur- rit ad me- dicū, vas ferēs aroma- ticum,



& a morbo multi- plici verbo curatur ij me-



dici, verbo curatur ij me- dici,

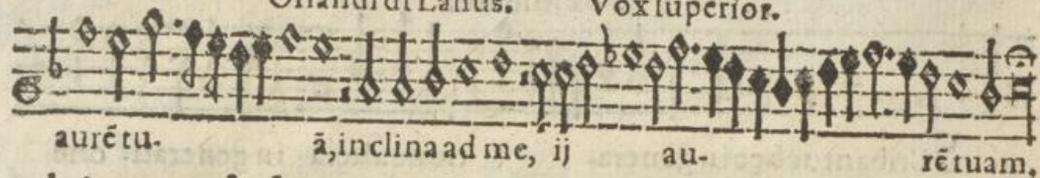


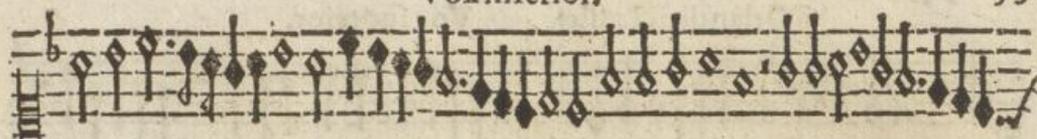
Non aver- tas fa- ciem tu- am



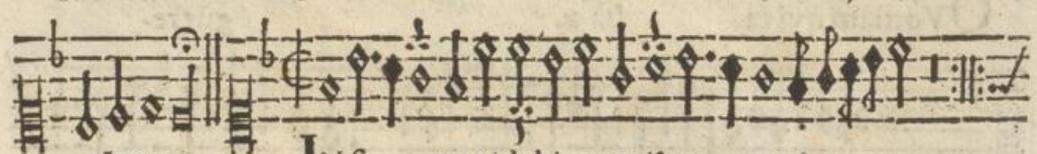
a me, in qvacunq; di- e tribulor, in qvacunq; die tribulor, inclina

Orlandj





ad me au- rē tu- ā inclina ad me ij au-



rē tuam. **I**N fi- ne videbitur cui' to- ni.



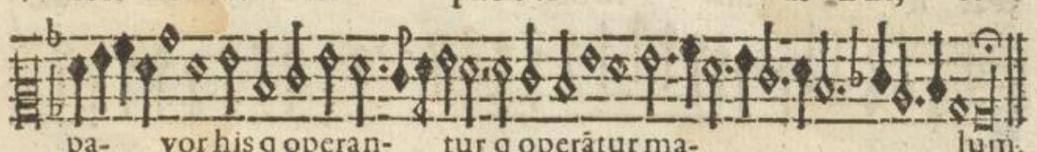
EXpectatio iusto- rū, lati- tia spes



au- tem impio- rū per-



ibit fortitudo sim- plicis vi- as Dñi, &



pa- vor his q operan- tur q operatur ma- lum.



Verdamme niemand is eh du die sacht er-



kenst/eh du die sacht erkens nest. Orlandi.



QVoniam qui ta- lia a- gūt re-



gnū Dei re- gnū, re- gnū De- i nō cōseqvē- tur, non



cōseqven- tur, ij



ALtis- simi Gra- tia Tan- tū Be-



at ij - Tan- tū Be- at,



LAeta- mini in Do- mino, &



exultate iusti & exulta- te iusti, & gloriamini o- mnes,



o- mnes re- & i cor- de.

Vox inferior,

Vox inferior.



QVo-niam q ta- lia a- gūt, re-



gnū De- i, re- gnū Dei nō conseqven- tur, nō



conseqven- tur, ij



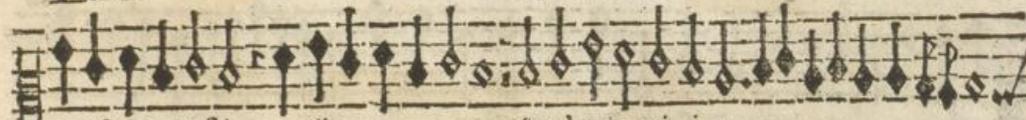
ALtis- simi Gra- tia Tan- tū Beat,



Tan- tū Beat, ij



LÆta- mini in Do- mino &



exultate iusti, ij & gloriamini o-



mnes, re- cti cor- de, O ij Adamus

Ascēdi- sti, in al- tū, cepi- sti, cepi-
 sti, captivita- rem, accepi- sti dona in homi- ni-
 b², etiam rebellibus, etiam rebel- libus, ut inhabitet
 in ierusalem. Dñs De- us no- ster.
 DA pacem Do- mine in diebus no- stris,
 quia nō est a- lius, q pu- gnet p nobis, p
 no- bis, ni- si tu Deus noster. ij

Vox infe-

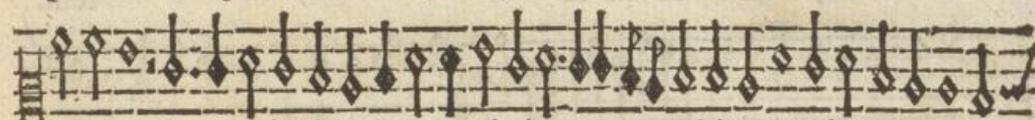
Vox inferior.



Ascendi- sti in al- tū, cepi- sti, ce-



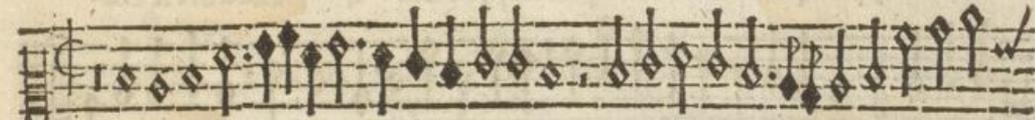
pi- sti captivita- tē, accepi- sti dona in homi-



nibus, etiam rebellib⁹, etiam rebel- lib⁹, ut in habitat, ut in.



habitet, Domin⁹ De- us no- ster.



Da pacē Do- mine in diebus no- stris, q̄a non



est a- lius, q̄ pu-



gnet p̄ no- bis, nisi tu Deus no- ster, nisi tu De- us



no- ster, ij

O iij

Adamus

Vox inferior.



REcordare promissionis tuæ & a-

ge-

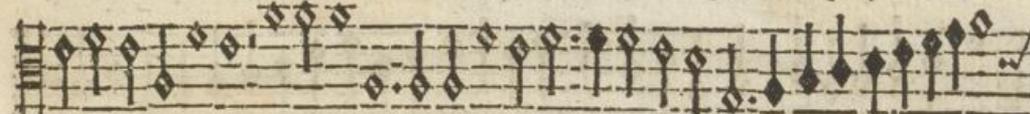


nobis- cum, secū dū boni- ta-

tem,



DISce-dite à me oēs q̄ ope-ra-mini iniquitatē, q̄ ope-rami-



ni iniquitatē, Quoniā ij̄ exaudivit Dñs vo-



cem fletus me-i, vocem fletus me-

i.



AVdi-tui meo da- bis gau- diū &



læti- tiam, & exul- tabūt ossa humili-



ta, ossa humili- ta.

Vox supe-

Vox superior.

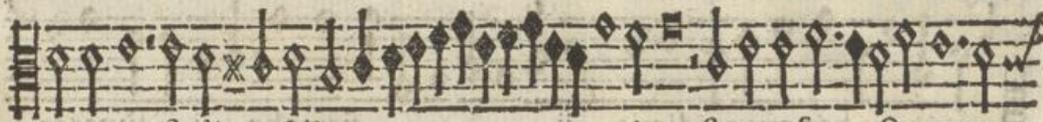
BE- ata, bea- ta cu- jus brachijs secli pependit, secli pepedit
 precium, statera facti corporis, ij
 pradamq; tulit, ij tartari pradamq;
 tu- lit tartari, pradamq; tulit tar- tari.
 PEr illud ave prolatum, prolatu, & tuu re- spofum da-
 tum ex te verbu in carnatum, incarnatum, qvo salvatur o- mni-
 a, ij qvo falvan- tur mnia,

Vox inferior.

Vox inferior



BE- ata, be- ata cujus bra- chijs secli pepēdit pre-



cium, secli pepēdit pre- cium, statera fa- cta corpo-



ris, statera facta cor- poris pradamq; tulit, ij tartari



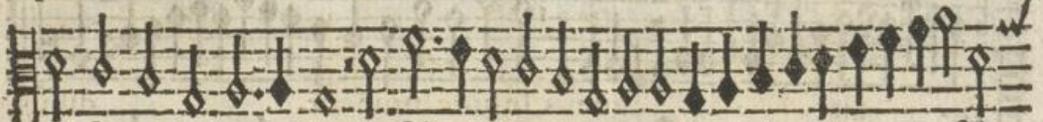
pradamq; tulit tartari. ij



PER illud ave pro- la- tum, & tuū re-



sponsum da- tū, ex te verbū incarna- tū, quo sal- vantur,



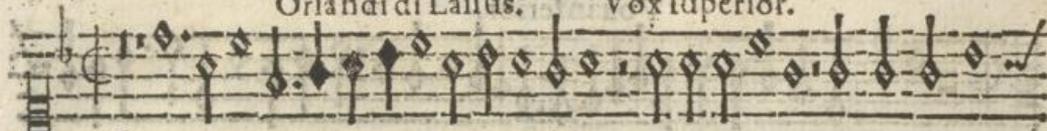
salvantur omnia, quo sal- vantur omnia, sal-



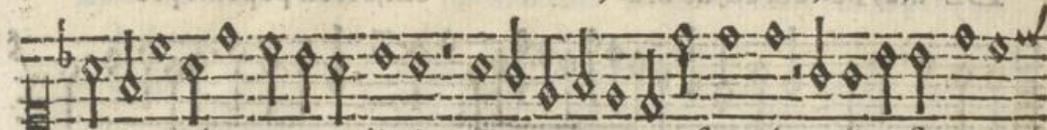
van- tur o- mnia. Orlandi

P

Orlandi di Lasso: Vox superior.



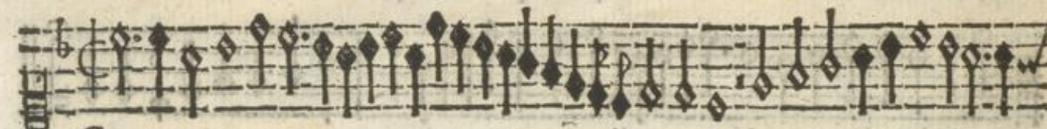
IN-telecūm ti-bi da- bo, & instruā te, ij



in via hac q̄va gradieris, ij firmabo ij super te



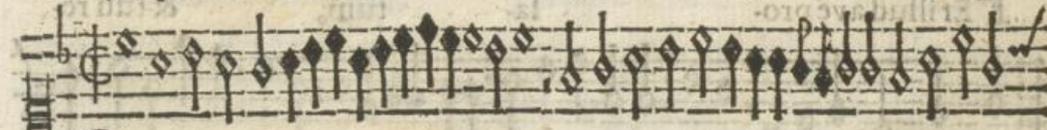
oculos meos, ij oculos me- os.



SPiritus sancti gra- tia, Apostolo- rū pecto-



ra, Reple- vit su- a gra- tia, Donans lingvarū ge- nera.



OLux bea- ta Tri- nitas, & principalis u- nitas, jā sol re-



ce- diti- gneus, Infūde lumē cor- dibus.



DOMIN⁹ DE- git me, & nihil mihi dec- rit-
Vox infer,

Vox inferior.

Intellectum tibi da- bo & instrua te, ij

in via hac qua gradieris, ij firmabo

ij super te o- culos meos, ij oculos meos.

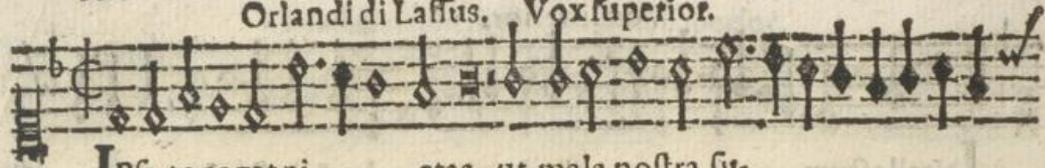
SPI- ritus facti gra- tia, Apostoloru pe- ctora, Replevit

sua gra- tia, Dona s lingvaru ge- nera.

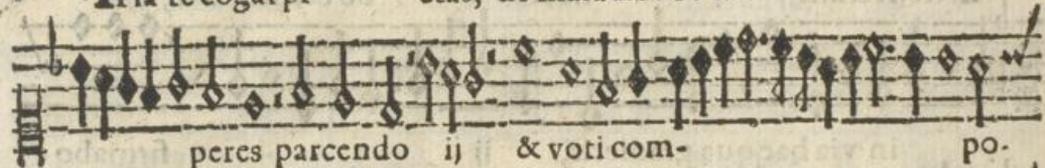
OLux beata Tri- nitas, & principalis u- nitas, ja sol re-

ce- dit i- gneus, Infude lumē cor- dibus.

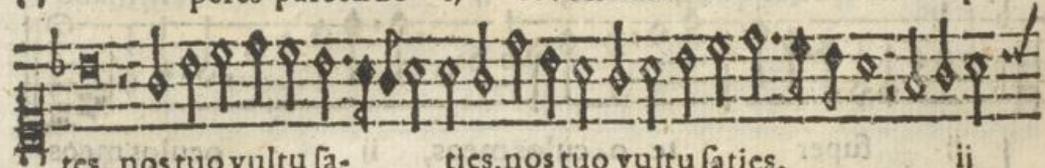
Dominus re- git me, & nihil mihi dee- rit, P ij Orlandi



Ipsa te cogat pi- etas, ut mala nostra su-



peres parcendo ij & voti com-



po- tes nos tuo vultu sa-



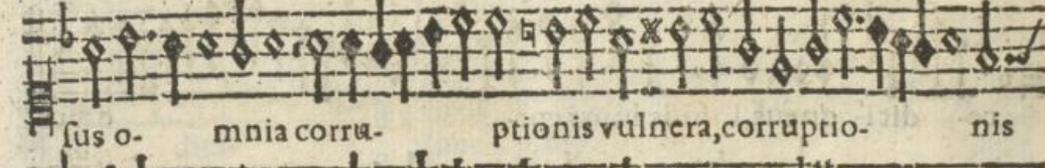
ties, nos tuo vultu faties. ij



Te deprecamur ij ij



largius, nostris adau-



ge sensibus nescire pror-



sus o-



mnia corra-

ptionis vulnera, corruptio-

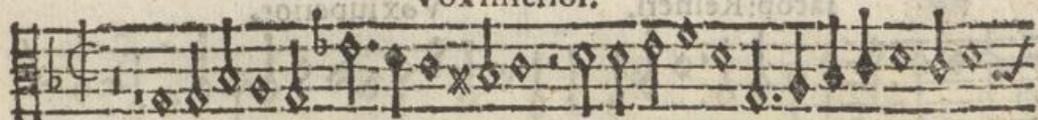
nis

vul-

nica.

Vox infe-

Vox inferior.



Ipsa te cogat pi- etas, ut mala nostra su- peres,



parcendo ij & vo- ti com- potes,



nostuo vultu fa- ti- es, faties, nostuo vultu fa- ties, nos tuo vul-



tu fa- ties.



Te deprecamur largius, ij



nostris adau- ge fen- si-

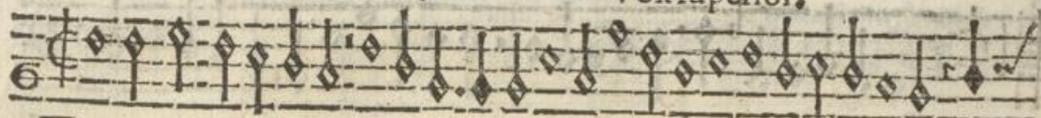


bus nescire pror- sus o- mnia corru- ptionis vulnera

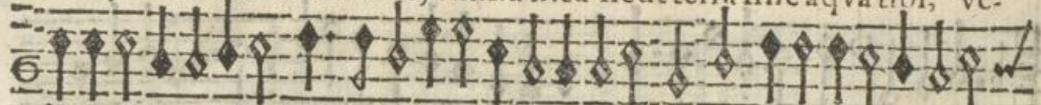


corruptio- nis vul- nera, iacob

P ij



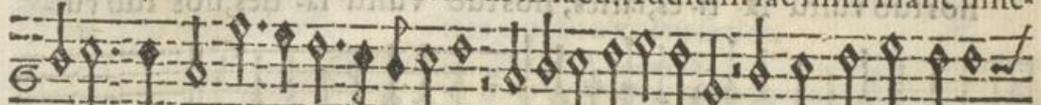
EXpandi man⁹ meas ad te, anima mea sicut terra sine aqua tibi, ve-



lociter exaudi me Domine, defecit spirit⁹ meus. Non avertas faciem tu-



am a me, & similis ero descēdētibus in lacū. Audita fac mihi mane mise-



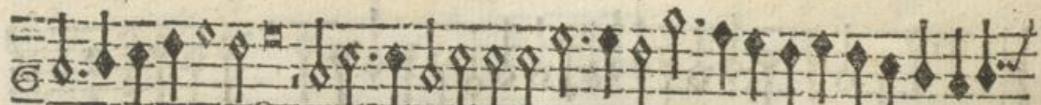
ricor- di- am tu- am, quia in te speravi, notam fac mihi vi-



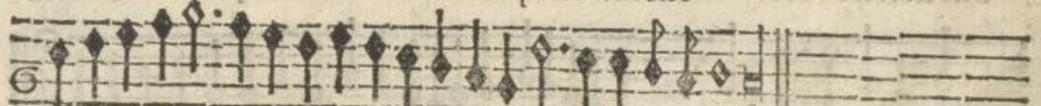
am in qua ambulē, quia ad te leva- vi animam meam, animam meam.



Pv tuerunt & corru- ptæ sunt cicatrices me-



æ a fa- cie in si- pien- tiæ me-

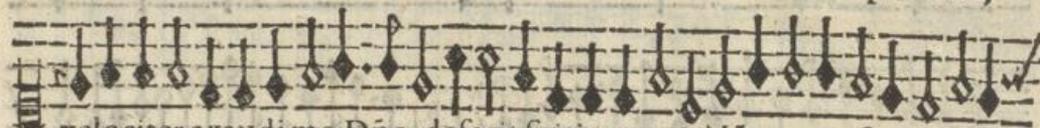


Vox infer.

Vox inferior.



EX pandi man⁹ meas ad te, anima mea sicut terra si. ne aqua tibi,



velociter exaudi me Dñe, defecit spiritus me⁹. Nō avertas faciem tuam



à me, & similis ero descēdentibus in lacum. Audita⁹ fac mihi mane mi-



seri- cordiam tuam, quia in te speravi, nota⁹ fac mihi viam in qua



ambulem, quia ad te levavi animā meam, ii me- am.



Pv- truerunt & corru- ptæ sunt cicatri-



ces me- æ, à faci- e insi- pientiæ me-



æ, insipien- tiæ me-

æ.

Ricreasì

Riccercari, five Fantasia 6. elegantes diverforam Autorum.

Canto.

Vox superior.

Riccercari

Pomponio

Pomponio Nenna.

Tēnoro

61

Seven staves of musical notation for a tenor part. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with accidentals like flats and naturals. The music is written on a five-line staff with a treble clef and a common time signature (C). The notation is dense and characteristic of 17th-century manuscript notation.

Fuga 5. vocum. A. G. T. B.

Musical notation for the vocal entry of the fugue. The notation is on a five-line staff with a treble clef and a common time signature (C). The lyrics are written below the notes: "Si nō pa- visti occi- disti." The music features a mix of rhythmic values and accidentals.

Si

nō pa-

Q

visti occi-

disti.

Canto.

Canto. Gio. Pietro Gallo.

The musical score consists of seven staves of music. The notation is a form of mensural notation with square notes and stems, typical of 17th-century manuscripts. The music is written on a single-line staff with a C-clef. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also asterisks (*) used as performance instructions. The piece concludes with a double bar line and a repeat sign.

Fuga 5. voc. A. G. T. B.

The musical score for the fugue begins with a C-clef and a common time signature. The first staff shows the vocal line with the text "Do. min⁹ p tector me⁹, p tector me- us." The notation uses square notes and stems, with various rhythmic values and accidentals. The piece concludes with a double bar line and a repeat sign.

Tenor.

Tenore.

Handwritten musical notation for the Tenor part of Fuga 6. The piece is in G major and 3/4 time. The notation consists of eight staves, each containing a line of music with various rhythmic values, accidentals, and a final double bar line with a repeat sign.

Fuga 6, voc. A. G. T. B.

Handwritten musical notation for the beginning of Fuga 6, vocal part. The notation is on a single staff with a treble clef and a common time signature, starting with a treble clef and a common time signature.

Do. min^{us} protector meus, protector me- us.
 Q ij Canto.

Canto. Giovanni de' Antiquis.



Fuga 4. voc. A. G. T. B.



ne spera-

vi non confundar in se-

ternum,

Tenore.

Tenore,

63



Fuga 4. voc. A. G. T. B.



In te Do-



mine spera-

vi nō cōfun-

dar in æternum.

Q

iiij

Canto.

Canto. Stefano Felis,

The Canto section consists of six staves of musical notation. The notation is written in a single system with a common time signature (C). It features a variety of rhythmic values, including minims, crotchets, and quavers, often beamed together. There are several instances of accidentals, such as flats and naturals, and some notes are marked with an asterisk (*). The piece concludes with a double bar line and a repeat sign.

Fuga 6. vocum, coniun-

The Fuga section consists of two staves of musical notation. The notation is written in a single system with a common time signature (C). It features a variety of rhythmic values, including minims, crotchets, and quavers, often beamed together. There are several instances of accidentals, such as flats and naturals, and some notes are marked with an asterisk (*). The piece concludes with a double bar line and a repeat sign.

INte Do-mine spera-vi ij

nō confundar in æternū, nō cōfundar in æternū, in æternum,
 Tenore.

Tenore.

A tenor vocal line consisting of ten staves of musical notation. The notation includes a treble clef, a common time signature (C), and various rhythmic values such as minims, crotchets, and quavers. The melody is written on a five-line staff with a key signature of one flat (B-flat).

Sim canant. A. G. T. B.

The first staff of musical notation for the text 'IN te Do-mine spe-ra-vi nō con-'. It begins with a treble clef and a common time signature.

IN te Do-mine spe-ra-vi nō con-

The second staff of musical notation for the text 'fundar in æternū, In te Dñe speravi non cōfundar in æternum.' It continues the melody from the previous staff.

fundar in æternū, In te Dñe speravi non cōfundar in æternum.

Tenore.

Tenore. Cola Vincenzo Fanelli.

Six staves of musical notation for the Tenor part. The notation is dense, featuring a complex rhythmic pattern with many sixteenth notes and rests. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written on a single-line staff with a soprano clef.

Fuga 4. voc. A. G. T. B.

A single staff of musical notation for the beginning of the fugue. It starts with a treble clef and a common time signature (C). The notation shows the initial melodic line of the fugue.

CLamavi ad te Domine IESV Christe & ex-

A single staff of musical notation for the vocal line, corresponding to the Latin text below. The notation is written on a single-line staff with a soprano clef.

audi vi- sti me, in tribu- la- ti- one, in tribula- tione me- a.

Basso.

Basso.

Seven staves of musical notation for the Bass part. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several accidentals, including sharps and naturals, and some notes are marked with an asterisk (*). The staves are arranged vertically, with the first staff at the top and the seventh at the bottom.

Fuga 6. vocum. A. G. T. B.

A single staff of musical notation for the vocal part. It shows a melodic line with various note values, including minims, crotchets, and quavers, along with rests. The notation is clear and legible.

IN te Do-mine spera-vi non confundar in æternum.

R

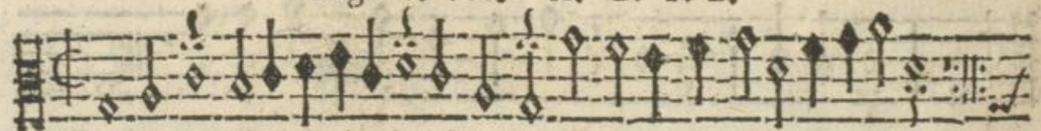
Tenore

Tenore.

D' Incerto.



Fuga 6. voc. A. G. T. B.



IN te Domine speravi nō confundar in æternū, in æternum.

Basso.

Basso.

D. Incerto.

66

Seven staves of musical notation for a basso part. The notation is dense, featuring a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. There are various ornaments, slurs, and dynamic markings throughout the piece. The key signature appears to be one flat (B-flat), and the time signature is common time (C).

Fuga 4. voc. A, G, T, B.

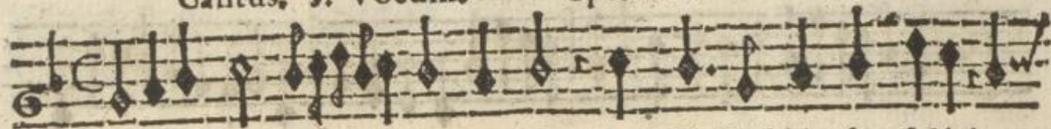
Musical notation for the vocal part, showing a single staff with a melodic line. It includes some ornaments and a final cadence.

Do.

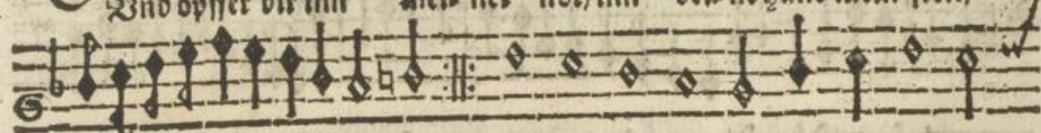
mine miserere mi-fer-rimo.

R ij

Cantus.



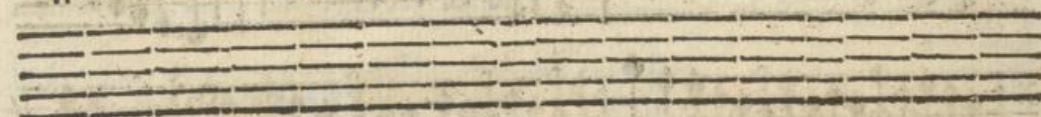
G I E S U Christ mein Herz vnd Gott/mein Geist ich dir be-
 fahle/ij Vnd opffer dir inn mei-
 ner not/inn dei-
 ne hand mein seele/



Dein heiligs lei- den angst vnd



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



Tenor.



G I E S U Christ mein Herz vnd Gott/mein Geist ich dir be-
 fahle/ij Vnd opffer dir inn mei-
 ner not/inn dei-
 ne hand mein seele/



le/ Dein heiligs lei- den angst vnd spott/
 le/



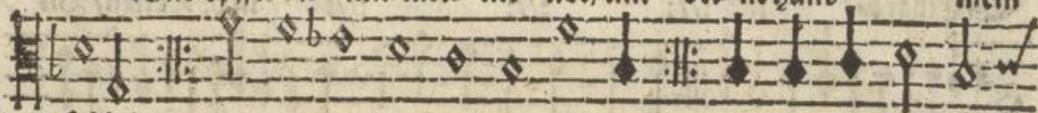
Allein zum heil ich wela-
 le.

Bassus.

Bassus. A. G. T.



Jesus Christ mein Herz vnd Gott/mein Geist ich dir bes
Vnd offer dir inn mei- ner not/inn dei- ne hand mein



Dein heis- ligs lei- den angst vnd spott/ Al- lein zum heil/Al-



lein zum heil ich wels- te.

Cantus. 4. Vocum.



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

Altus.



BE- nediximus vo- bis in nomi- ne Do- mini.

Tenor.



BEene- di- ximus vobis in nomi- ne Do- mi- ni.

Bassus.



BE- ne- di- xim^o vobis in nomine Do- mini.

R iij

Cantus.

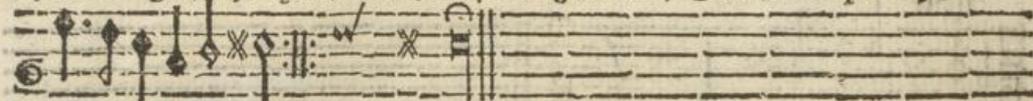
Cantus 3. Vorum. A. G. T. B.



S Eid frö- lich ://: ://: ://: iä de Herren/ Bñ



sin- get ihm zu ehren/ Der Gott- se- ligen alten/ Gewon- heit laß



behalten. Bassus.



S Eid frö- lich ://: ://: ://: Inn dem Herren/ Bnd



sin- get ihm zu eh- ren/ Der Gott- se- ligen alten/ Gewon-



heit laß behalten.

Cantus.



DE fructu ven- tris tu- i, de fructu ventris tu-



i po- nā super se- dē tu- am,

Tenor

Tenor.



Sid frö- lich ://: ://: inn dem Herren/ Und



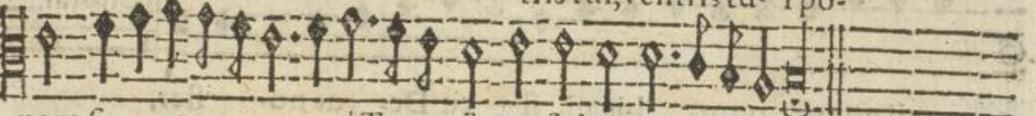
sin- get im zu ehren/ Der Gottes- lis gen als ten/ Gewon-



heit laß behalt [Altus.] ten.



DE fru-ctu ven- tris tui, ventris tu- i po-



nam su- [Tenor.] per sedem tu- am.

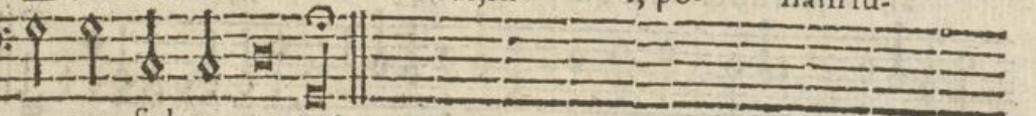


Choral.

DE fru-ctu ven- tris tu- i ponam su- per sedem tuam.
Bassus,



DE fru-ctu ven- tris tui, tu- i, po- nam su-



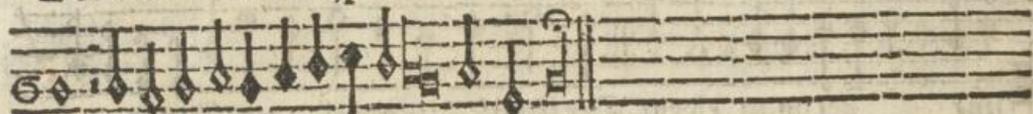
per sedem tu- am,

Fuga

Fuga 4. vocum. Canon: Semper contrarius esto.



Parturiunt montes, partu- riunt, partu- riunt mon-



tes, nascetur ridi- culus mus.

Cantus. Sequitur 4. Vocum.



DA pacem Domine in di- c- bus nostris, quia non est a- lius



qui pugnet p no- bis, ni- si tu De- us no- ster,

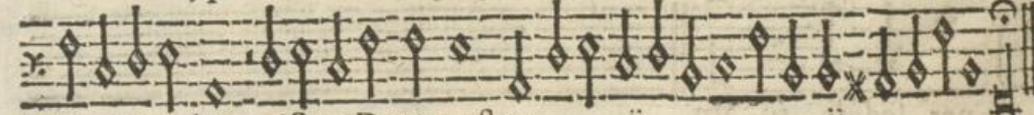
Bassus.



DA pacem Do- mine in di- ebus no- stris, qui- a nō est



alius, quia nō est alius qui pu- gnet, q pu- gnet, q pu-



gnet p nobis, nisi tu Deus noster, ij ij

Cantus.

Canon, I. prax, Seqvar, A. G. T. B.



Partu- ri- unt mō- tes, partu-

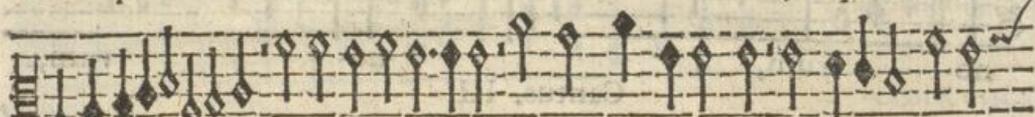


riunt mōtes nascetur ridiculus mus, nascetur ridicu- l^o mus,

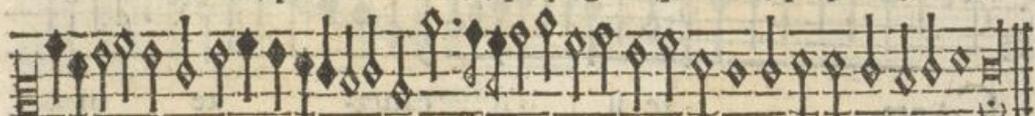
Altus,



DA pacem Domine in die- bus no- stris, qui- a non



est alius, quia nō est alius, qui pugnet p nobis, qui pu- gnet p



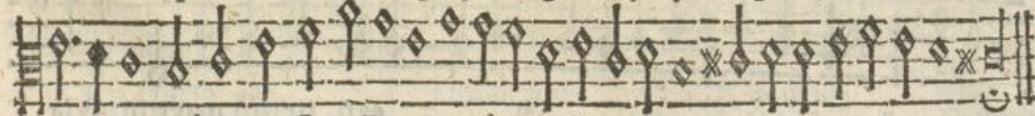
nobis, nisi tu De- us no- ster. ij [Tenor.] ij



DA pacem Do- mine in di- eb^o nostris, qui- a nō est a- li-



us quia nō est a- lius qui pu- gnet, qui pu- gnet, ij



pro nobis, ni- si tu Deus noster. ij

S

Cantus.

Cantus, I. 4. Vocum. A, G. T. B.

Canta- te ij canta- te ij
 cantate ij canta- te ij
 Domino canticū no- vum ij canticum
 no- vum, ij no- vum,

Cantus, III.

Canta- te ij canta- te ij
 canta- te canta- te
 te Domino canticū no- vū, canticū no- vū, canticum no-
 vum. Cantus.

Cantus II. 4. Vocum



Canta- te ij canta- te ij



canta- te ij can-



ta- te Do- mino canticū no- vum, canticum



no- vum, ij canticum

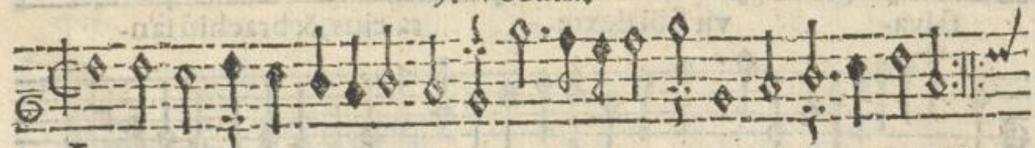


no- vum,
Bassus.



CAn- tate Do- mi- no can- ti- cum novam,

5. Vocum,



IN DEO vi- vimus mo- vemur & fa- mus,
S ij Cantus,

Cantus. I.

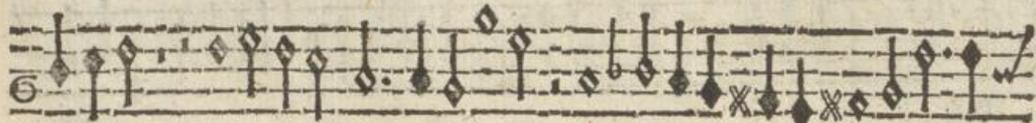
quia mirabi- li- a fe- cit ij quia mi- rabilia fe-
 cit salvavit fi- bi dextera e- jus salva vit sal-
 vavit sibi, salva- vit, salvavit sibi dextera e- jus
 & brachiū san- ctū & brachiū san- ctū e- jus.

Cantus. III.

mirabi- li- a fecit, ij
 salvavit sibi dextera e- jus, salva- vit ij
 salva- vit sibi dexte- ra ejus, & brachiū san-
 ctū e- jus & brachiū san- ctū e- jus.

Cantus.

Cantus. I I.



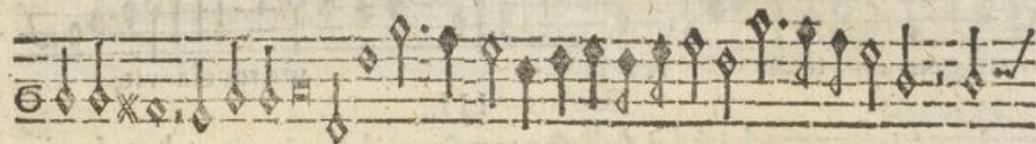
quia mira-bi- lia fecit, ij



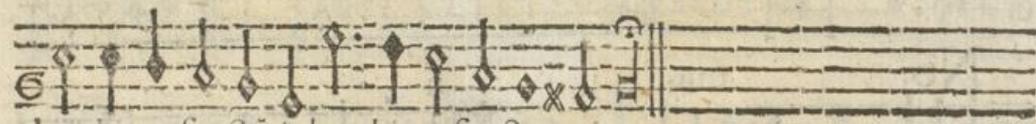
salvavit si- bi dexterae-



jus salva- vit, ij salvavit sibi dexte-

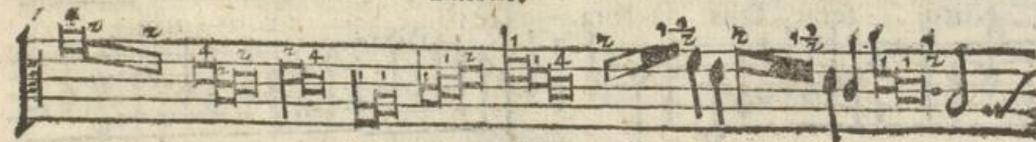


ra e- jus dextera ejus, & brachiū san- ctūe- jus &



brachium sanctū, & brachium sanctum ejus.

Bassus,



qui- a mi- ra- bi- lis est



De- mi- nus,

3 ij

Cantus.

Cantus. I. Secunda pars.

No- tum ij no- tum ij
 ij fecit Dñs fa- luta- re su- um,
 salutare su- um in cōspectu gen- ti-
 um, gen- tium revela- vit, révela- vit,

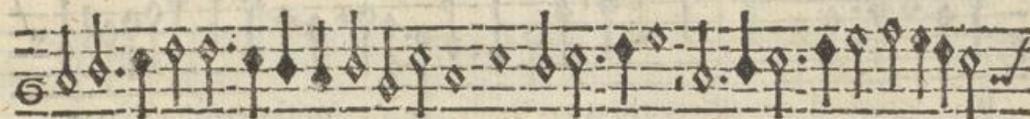
Cantus III.

No- tum ij ij ij
 Notū fecit Dñs fa- luta- re su- um, su- um,
 salutare su- um, in cōspectu gen-
 tiam, revela- vit, revela- vit, re- vela- Cantus,

Cantus, II. Secunda pars.



No- rum ij ij



ij ij fecit Dominus sa- luta- resu-



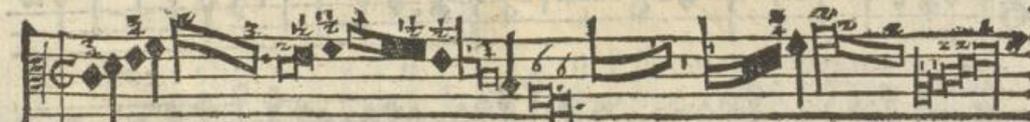
um, su- um, sa- luta- resu- um, in con- spe- cu



gen- tium, re-

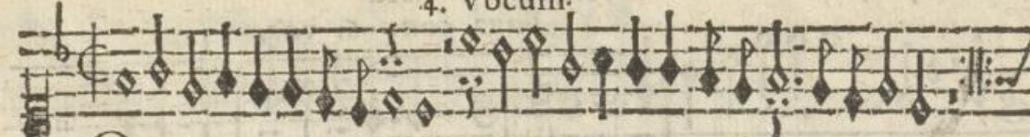


vela- vit revela- vit ju-



No tum fe- cit Do- mi-

4. Vocum.



O Fi- li Da- vid miserere no-

stri.
Cantus

Cantus. I.

justitiam suam, ij justitiam, iustitiam suam, justitiam
 suam, recordatus est, recordatus est, ij misericordiae suae, ij
 & veritatis suae, & veritatis suae

domui, domui Israel.

Miserere nostri Dñe.

Cantus. III.

vit, justitiam suam, justitiam suam, ij ij
 suam, recordatus est, ij ij misericordiae
 suae, ij & veritatis suae

domui ij Israel

racl, MI-se-rere mei Domine.

Cantus.

Cantus, I I,



sti-tiam suam justi- tiam suam, ij justitiam suam



recordatus est, ij misericor- di a suz, ij



& verita- tis, & verita- tis su- a do-



mui Is- raël, Is- raël.



nus sa- lu- ta- re su- um

s. Vocum. A. G.



IN te Do- mine spera- vi nō cōfundar in a-



ternū, in a- ter- num

T Cantus,

Cantus. I. s. Vocum. A. G. T. B.



Canta- te ij Domino can- ti-

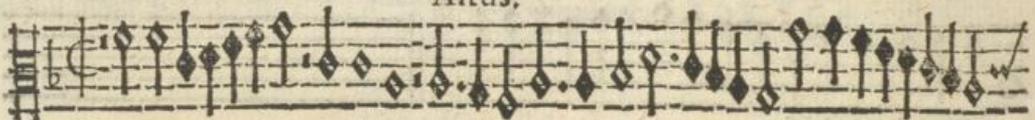


cū no- vū laus ejus in ecclesi- a fan- ctorum,



læ- tetur Israēl in e- o q̄ fecit eum, q̄ fecit e-

Altus,



Cantate ij Domino canticū no- vū laus e-

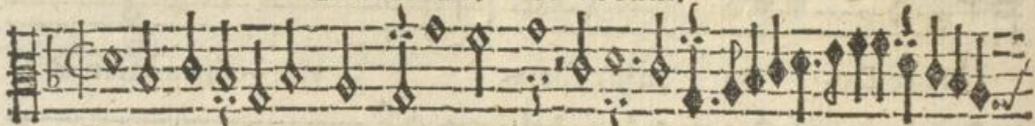


jus in eccle- si- a fan- ctō- rū læte-

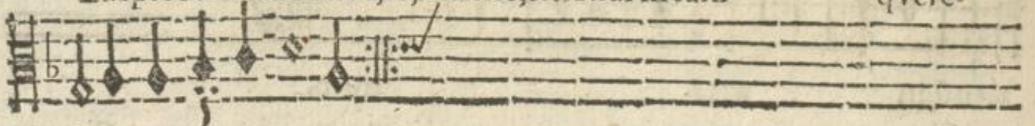


tur Is- raēl in e- o in eo qui fecit eum

In unisono. s. vocum.



Imploro Iesu Christe, te, Christe, te. Audi meam quere-



lam meam quere lam.

Cantus,



Canta- te j̄ Dño can- ticum



no- vū laus ejus in eccle- sia sanctorū



læ- tetur If- raël in e- o q̄ fecit eum fi-

Tenor.



Canta- te Dño can- ticū no- vum



laus ejus in eccle- sia sanctorum læ- tetur Israël in



e- o e- o, q̄ fe- cit eum, q̄vi fecit

Bassus.



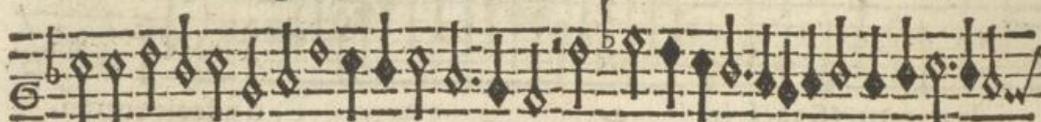
Can- ta- te Do- T ij Cantus.



um, fi- lia Si- on ex- ul- tent in



re- ge suo lau- dent ij no-



mē ejus in choro, in tympano & psalterio psal-

Altus.



fi- lia Si- on exul- tent in re- ge



in re- ge suo laudēt no- men e-



jus in cho- ro, in tym-

Fuga Contraria, s. voc.



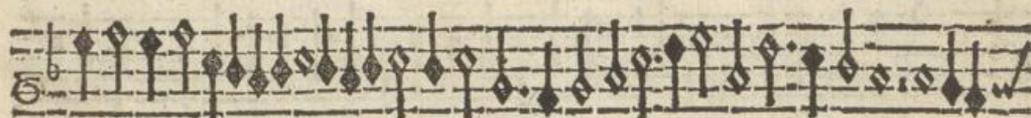
Non timebo multa millia popu- li, circūdātis me, ij

Cantus,

Cantus, I I.



lia Si- on ex- ul- tent in re-



ge suo, in re- ge suo lau- dēt, lau- dēt, nomē ejus in



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

Tenor,



cum filia sion exul- tent in rege su-



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



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

Bassus.



mi- no can- ticum no- vum qui-

T ij

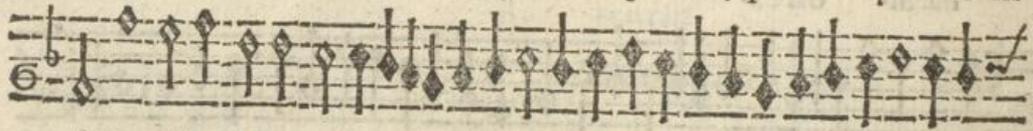
Cantus,

Cantus primus.



lant e-

i, qvia beneplacitū, qvia benepla- citum



est Domino in populo

fu-



o, &

ex- al-

ta-

Altus.



ri opfal-

lant e-

i, qvi- a be-



ne placitum

est in po- pulo fu-

o, fu-



o, &

exal- ta-

bit, & exal-

ta- bit

6. voc, In unifono.



Ascendo ad Patrem meum & Patrem

vestrum.

Cantus,

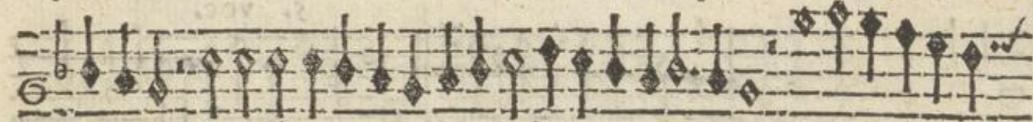
Cantus II.



psal- lante- i, qui- abene-

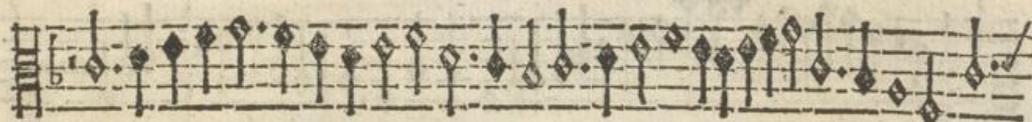


pla- citum est Domino in po- pu- lo su-



o, & exalta- bit & exal-

Tenor,



psal- lante- i, qui- abene- placitū est Do-



mino in popu- lo su- o, su- o &



cx- altabit, & ex- al- ta- bit, &

Bassus,



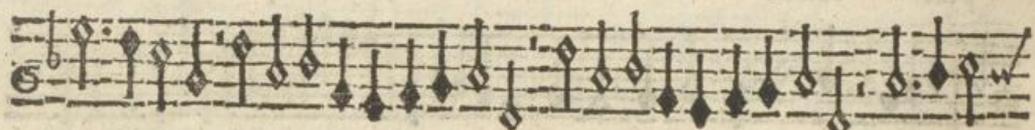
a mi- ra-

Cantus,

Cantus. I.



bit, & exal- ta- bit affli- ctos, affli- ctos



eum salu- te, & exalta- bit *ij* af-



flictos cum sa- lu- te. *s. voc.* Pi- etas omni-



um vir- tutū pa- rens & fun- da- mentum.

Altus.



& exal- ta- bit affli- ctos cum



salu- te & exalta- bit, & exalta- bit



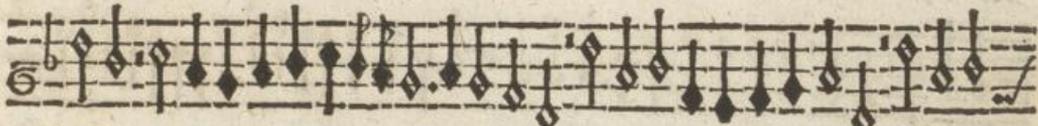
affli- ctos cum sa- lu- te.

Cantus,

Cantus, I I.



ta- bit affli-



ctos cū fa- lute, & exalta- bit ij



affli- ctos cū fa- lute.

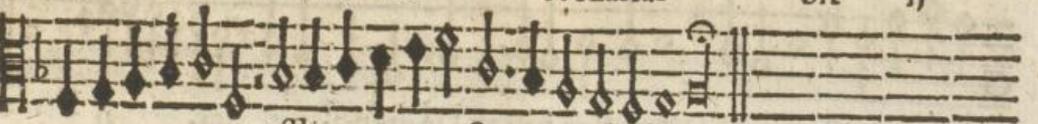
Tenor.



exal- ta- vit af- fli- ctos



cum falu- te & exalta- bit ij



affli- ctos cū salute.

Bassus,



bi- lis est.

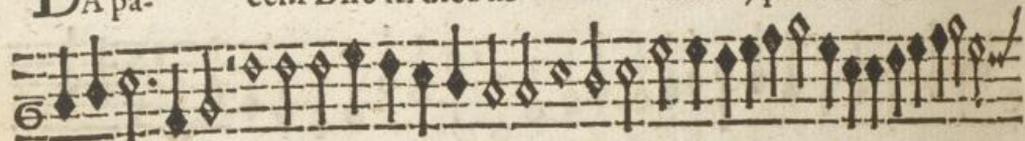
V

Cantus,

Cantus I. 5. Vocum. Pro pace Ecclesiæ.



DA pa- cem Dñe in diebus nostris, qvia nō est a-

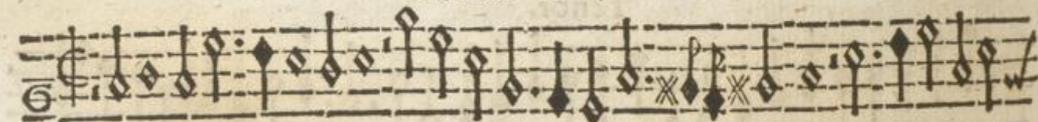


lius, a- lius nō est alius, q pu- gnet, q pu- gnet,



qvi pugnet p no- bis nisi tu De- us noster. ij

Cantus I I.



DA pacē Do- mine in diebus' no- stris, qvi- a nō



est alius, nō est alius, qvi pugnet, q pugnet p nobis, q pu-



gnet p no- bis, nisi tu De^o noster, nisi tu De- us no- ster. ij

Tenor.



DA pa- cem Domi- ne in die- bus nostris, qvia non est a- li- us, qvi

A. G. T. B. Tenor.

78

us, qui pugnet pro nobis nisi tu Deus noster.

Altus.

DA pacē Dñe in diebus, diebus nostris quia nō est

alius, quia nō est alius, qui pugnet qui pugnet pro

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

Bassus.

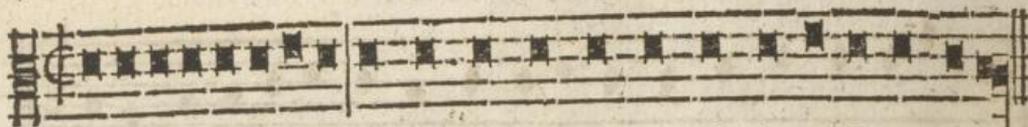
DA pacem Domine in diebus nostris quia nō est

alius, quia nō est alius, qui pugnet, qui pugnet qui pugnet ij

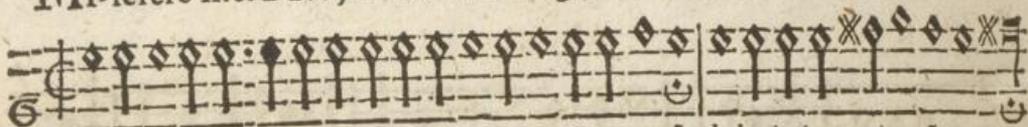
pro nobis nisi tu Deus noster.

ij ij
V ij

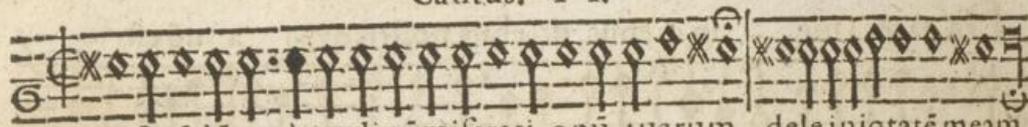
Psalms.



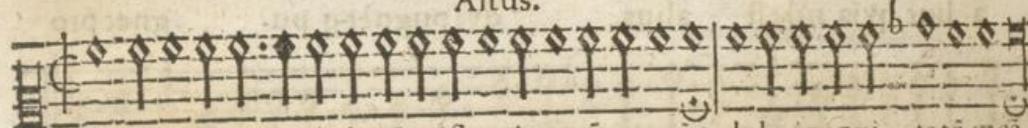
MI-ferere mei DEVS, secundum magnam mi-se-ri-cordi-am tu am,



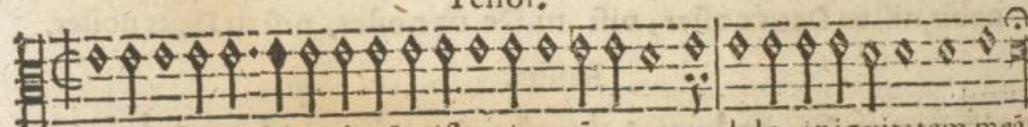
Et secūdū multitudinē misera-tionū tu-arū, dele ini- qvitatē meam,
Cantus. I I.



Et secūdū multitudinē misera-tionū tuarum, dele iniquatē meam,
Altus.



Et secūdū multirudinē misera-tionū tuarū, dele iniqui- tatē meā,
Tenor.



Et secūdū mulditudinē misera-tionū tuarum, dele iniquitatem meā,
Bassus.



Et secūdū multitudinē misera-tionū tuarum, dele iniquitatem meā,

- 3 Amplius lava me ab iniquitate mea | & à peccato meo munda me,
- 4 Quoniam iniquitatem meam ego cognosco | & peccatum meum co-
ram me est semper.
- 5 Tibi, tibi soli peccavi | & malum coram te feci.
- 6 Ut iustificeris in sermonibus tuis | & vincas cum iudicaris.
- 7 Ecce enim in iniquitatibus conceptus sum | & in peccatis concepit
me mater mea,

Fugz

Fugæ duarum vocum in

ὁμοφωνία seu unifono.

9 **S**cala mutationum **h** & **b**.

24 **E**cce nunc benedicite.

25 **L**ætatus sum in his.

25 **C**antate Domino.

26 **D**e terra Christus.

27 **I**ch ruff zu dir.

27 **O** Herr nim von mir.

27 **B**enedictus qui venit.

28 **H**odie Christus natus.

28 **D**uo rogavi te.

29 **B**enedic Domine.

30 **C**antate Domino.

30 **F**antasia in F.

31 **B**enedictus qui venit.

32 **I**ch ruff zu dir Herr.

33 **E**cce radix Iesse.

34 **C**onfirma hoc ó Deus.

35 **Q**ui nos creavit.

36 **T**res Fantasia in D, C. & B.

37 **C**lamavi ad te Domine.

38 **B**enedictus Dominus.

38 **B**enedicã cû secunda par.

39 **B**enedic anima.

40 **S**ex voces Musicales.

41 **S**ex voces Musicales.

41 **G**ehet hin in alle Welt.

42 **S**ex voces Musicales.

43 **G**loria in excelsis Deo.

43 **S**ex voces Musicales.

44-45. **M**utatio vocû, **B**as. **T**en. **D**is.

41 **Q**uæll' è Compagn', **M**att. **A**sola.

In subdiapason.

24 **C**hriste der du bist tag. **I**nc. **A**ut.

37 **G**iova mai sempr', **M**at. **A**sola.

87 **E**terno foco vivo, **M**at. **A**sola.

Adamus

Gumpelzhaimerus.

15 **P**ax est bonû sine quo nihil.

16 **L**ætabor & exultabo.

16 **A**peris tu manum tuam.

24 **I**n dich hab ich gehoffet Herr.

25 **C**ommendo me.

25 **I**esu nostra redemptio.

26 **D**omine fili Dei.

26 **P**atrem omnipotentem.

26 **A**djuva nos Deus.

27 **V**ater unser im Himmel.

28 **S**cio enim quod redēptor.

29 **D**omine in multitudine.

31 **C**onserva me Domine.

32 **H**err Gott Himmlischer Vat.

32 **W**ir danken dir.

32 **O** summe rerum conditor.

33 **M**illia qui parvo.

35 **L**erne Gottes forcht.

In Epidiapason.

40 **V**ias tuas Domine. **A. G.**

43 **D**eus q̄ superbis re. **A. G.**

In subdiapente.

15 **N**on nobis Domine. **A. G.**

39 **G**ott schöpffer allerding. **A. G.**

39 **M**a qvel ch' ha cura **M**att. **A**sola.

45 **V**anitas vanitatû. **I**oan. **L**eo **H**af.

Insubdiatesaron.

16 **M**undana gloria vana. **A. G.**

In Epidiatesaron.

40 **V**eni sancte spiritus. **A. G.**

Fugæ trium vocum in

ὁμοφωνία seu unifono.

41 **P**ietas omnium virtutû. **I**ncerto.

8 **S**urrexit Christ' hodie. **A. G.**

8 **A**udi Dñe & miserere. **A. G.**

27 **M**iserere nostri.

V iij 31 Do.

Adamus

Gumpelzhaimer.

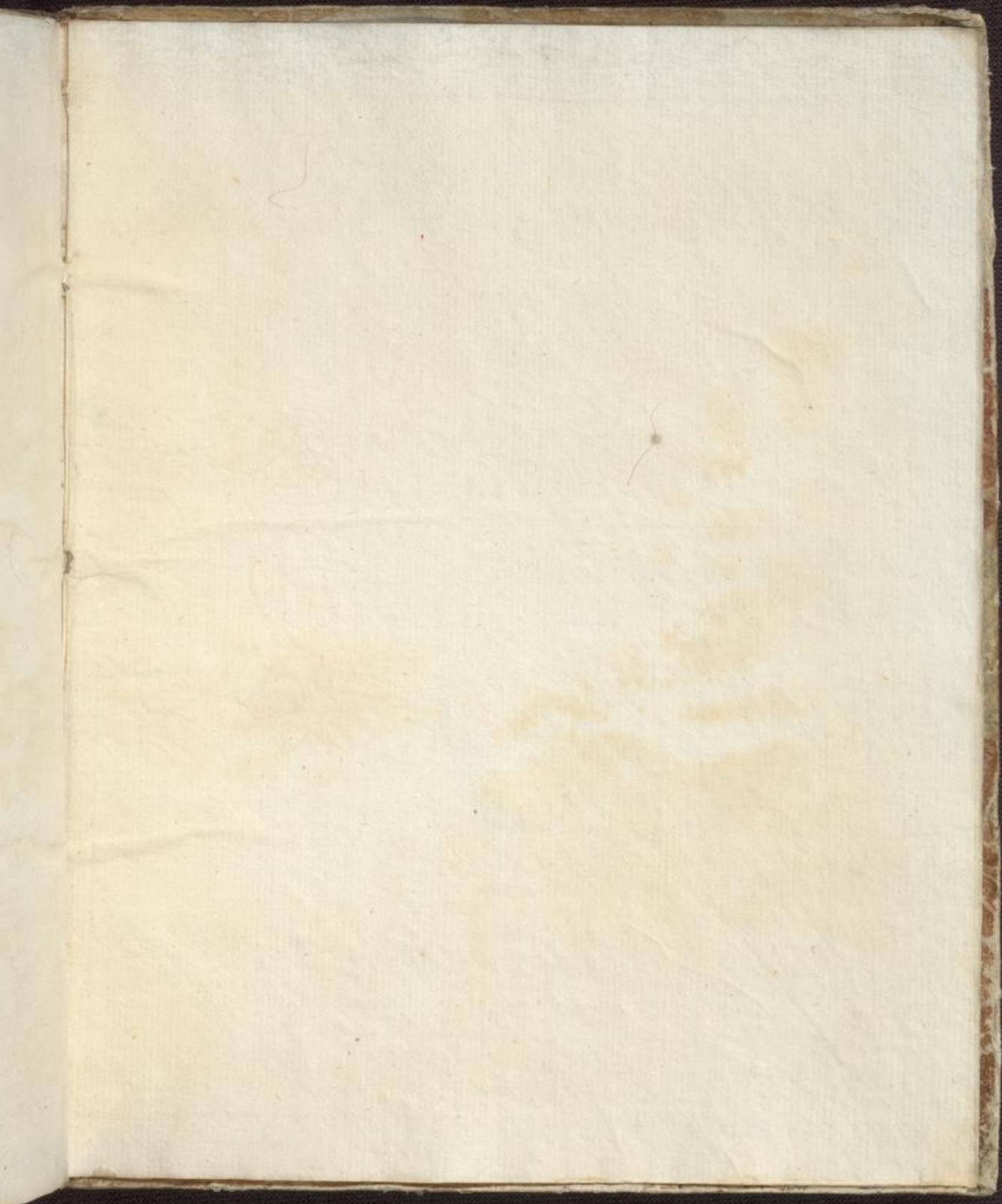
- | | | | |
|------------------------------------|-----------------------------|--------------------------------------|-------------------------|
| 31 Domine refugium, | Adamus Gumpelzh. | 24 Miserere nostri, | A. G. G. |
| 31 Non timebo millia. | | 24 Exaudi Deus, | |
| 34 Hæc est vita æterna. | | 69 Parturiunt montes. | |
| 34 Intende voci. | | 75 Nō timebo multa mil. s. vo. | |
| 34 Agnus Dei, | | 73 Miserere nostri Dñe. 6. voc. | |
| 45 Miserere nostri. | | Fugæ 4. vocom, quæ in diatesaron, | |
| 67 O Jesu Christ mein. | | aut diapente, aut diapasōn | |
| 68 Seid fröhlich. | | resolvuntur. | |
| 4. vocom in ὁμοφωνία seu | | 43 M. D. S. J. Ioan. Leo Hasler. | |
| unifono. | | 26 Pro lege & pro grege, Rinal. del. | |
| 45 In nomine Iesu oē. Paul, Peet. | Mel: | Adamus Gumpelzh. | |
| 40 Tu es Petrus. | 24 Veni sancte Spiritus, | | |
| 43 Ave Maria. | 24 Sola spes mea. | | |
| 45 Veni creator. | 38 Descendit Christus. | | |
| 43 Impia sub dulci Filen: Corna. | 38 Ascendit Christus, | | |
| 39 Exaudi Domine, Io: Iac. Cilano. | 38 Tempus est, | | |
| 31 Cantate Domino. | 40 Petite & dabitur. | | |
| 31 Eil mit weis. | 53 Altissimi Gratia. | | |
| 33 Mane nobiscum. | 53 In fine videbitur. | | |
| 34 Emitte lucem tuam. | Fugæ 5. vocom in ὁμοφωνία | | Adamus Gumpelzhaimerus. |
| 34 Fides est anima. | seu unifono. | | |
| 34 Agnus Dei qui tollis pec. | 8 Nusquam tuta fides. | | |
| 37 Clamavi ad te Domine, | 31 Libera me Domine. | | |
| 40 Dominus protector meus. | 31 Iubilate Deo. | | |
| 40 Adjuva nos Deus. | 33 Verbum Domini manet. | | |
| 41 Quidquid petieritis. | 42 Miserere mei fili David, | | |
| 41 Dominum Deum adora. | 43 Univerſa tranſeunt. | | |
| 41 Ora & labora. | 43 Vias tuas Domine, | | |
| 42 Miserere mei fili David. | 43 Fides est anima. | | |
| 43 Nusquam tuta fides. | 61 Si non pavisti. | | |
| 43 Ave Maria gratia. | 62 Dominus protector meus. | | |
| 63 In te Domine speravi. | 70 In Deo vivimus movemur. | | |
| 65 Clamavi ad te Domine. | 73 In te Domine speravi. | | |
| 66 Domine miserere. | 78 Pietas omnium virtutum. | | |
| 72 O Fili David miserere. | 6. vocom in ὁμοφωνία | | |
| Fugæ Contrariæ 4. 6. & | seu unifono. | | |
| 8. voc. | 8 In te Domine speravi. | | |
| 7. 23 Sex voces Musicales, | 8 Clamavi ad te Domine. | | |
| 23 Deus pacis charitatisq; | 42 Bene- | | |
| 24 Exurge Domine, | | | |

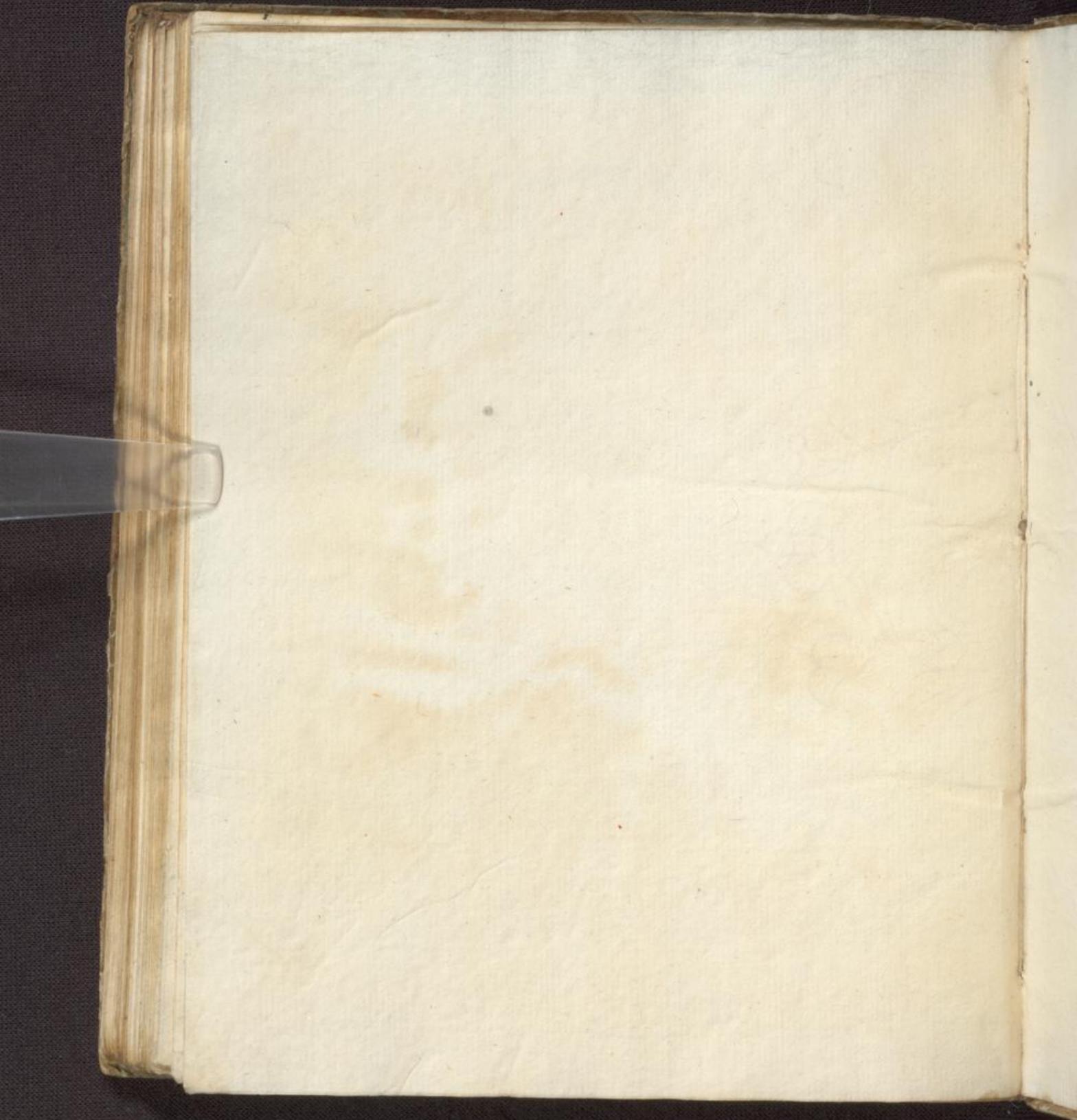
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<p>42 Benedic Dñe nos & hæc.</p> <p>62 Dominus protector meus.</p> <p>64 In te Dñe spera vi, sub dua:</p> <p>65 In te Domine speravi.</p> <p>66 In te Domine speravi.</p> <p>76 Ascendo ad Patrem.</p> <p style="padding-left: 20px;">7. Vocum in <i>ὁμοφωνία</i> feu unisono.</p> <p>38 Laudate nomen Dñi Mau: Pauhormitano.</p> <p style="padding-left: 20px;">8. Vocum in <i>ὁμοφωνία</i> feu unisono.</p> <p style="padding-left: 20px;">7 <i>Κύριε ἐλέησον ἡμᾶς.</i></p> <p>38 Delicta quis intelligit?</p> <p>74 Imploro Iesu Christe te.</p> <p style="text-align: center;">BICINIA SACRA.</p> <p>15 Hęc est vita æterna.</p> <p>57 Per illud ave prolatū.</p> <p>47 Oculus non vidit.</p> <p>47 Iustus cor suum.</p> <p>48 Dirige nos Domine.</p> <p>48 Expandi manus meas.</p> <p>52 Scribantur hæc.</p> <p>52 Ægra currit ad Medicum.</p> <p>52 Non avertas faciem tuam.</p> <p>53 Expectatio iustorum.</p> <p>54 Quoniam qui talia.</p> <p>56 Discedite à me.</p> <p>56 Auditui meo dabis.</p> <p>57 Beata cujus brachijs.</p> <p>58 Intellectum tibi dabo.</p> <p>59 Ipsa te cogat pietas.</p> <p>59 Te de præcamur.</p> <p>60 Putruerunt & corruptæ.</p> <p>60 Expandi manus. Iacob Reiner.</p> <p>48 Benedictus qui venit.</p> <p>49 Crucifixus etiam p nobis.</p>	<p>A.</p> <p>G.</p> <p>A. G.</p> <p>Iosqvin.</p> <p>Orlandus</p> <p>de Lassas.</p> <p>Ada.</p>	<p>49 <i>O Herr: nim von mir/ was</i></p> <p>51 Benedictus qui venit.</p> <p>53 <i>Verdamme niemand.</i></p> <p>54 Altissimi Gratia Tantum.</p> <p>54 Latamini in Domino.</p> <p>55 Ascendisti in altum.</p> <p>55 Da pacem Domine, in.</p> <p>56 Recordare promissionis.</p> <p>58 Spiritus sancti gratia.</p> <p>58 O lux beata Trinitas.</p> <p>58 Dominus regit me.</p> <p>50 Cantate Dño, c 5. vocibus.</p> <p style="padding-left: 20px;">Orlandi di Lassus in duas redactum ab, A. G. T. B.</p> <p style="padding-left: 40px;">Ricercari sive Fan- tasia.</p> <p>61 Pomponio Nenna.</p> <p>62 Gio' Pietro Gallo.</p> <p>63 Giovanni de Antiquis.</p> <p>64 Stefano de Felis.</p> <p>65 Cola Vincenzo Fanelli.</p> <p>66 D'Incerto Autori.</p> <p style="padding-left: 20px;">Contrapunctus. 4. Vocum.</p> <p style="padding-left: 40px;">4 Domine Fili Dei vivi.</p> <p style="padding-left: 40px;">17. 18. 19. 20. 21. 22. 23. Ex- empla 12. Modorum.</p> <p>67 Benediximus vobis.</p> <p>68 De fructu ventris tui.</p> <p>69 Da pacem Domine.</p> <p>70 Cantate domino canticū.</p> <p>72 Notum fecit dominus.</p> <p style="padding-left: 20px;">Contrapunctus 5. Vocum.</p> <p style="padding-left: 40px;">3 <i>O Herr Jesu Christe.</i></p> <p>74 Cantate domino.</p> <p>78 Da pacem domine.</p> <p>79 Misere Mei DEVS.</p> <p style="text-align: center;">FINIS.</p>	<p>mus</p> <p>Gumpelzhaimerus.</p> <p>Adamus</p> <p>Gumpelzhaimerus.</p>
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ConserVa nos DoMIne In Verltate tVa.] [IVBILeMVs Deo faLVtari nostro. Psalm. 94.







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