

Nov. 8. 11. 99.

4  
Mus. Th.  
1216

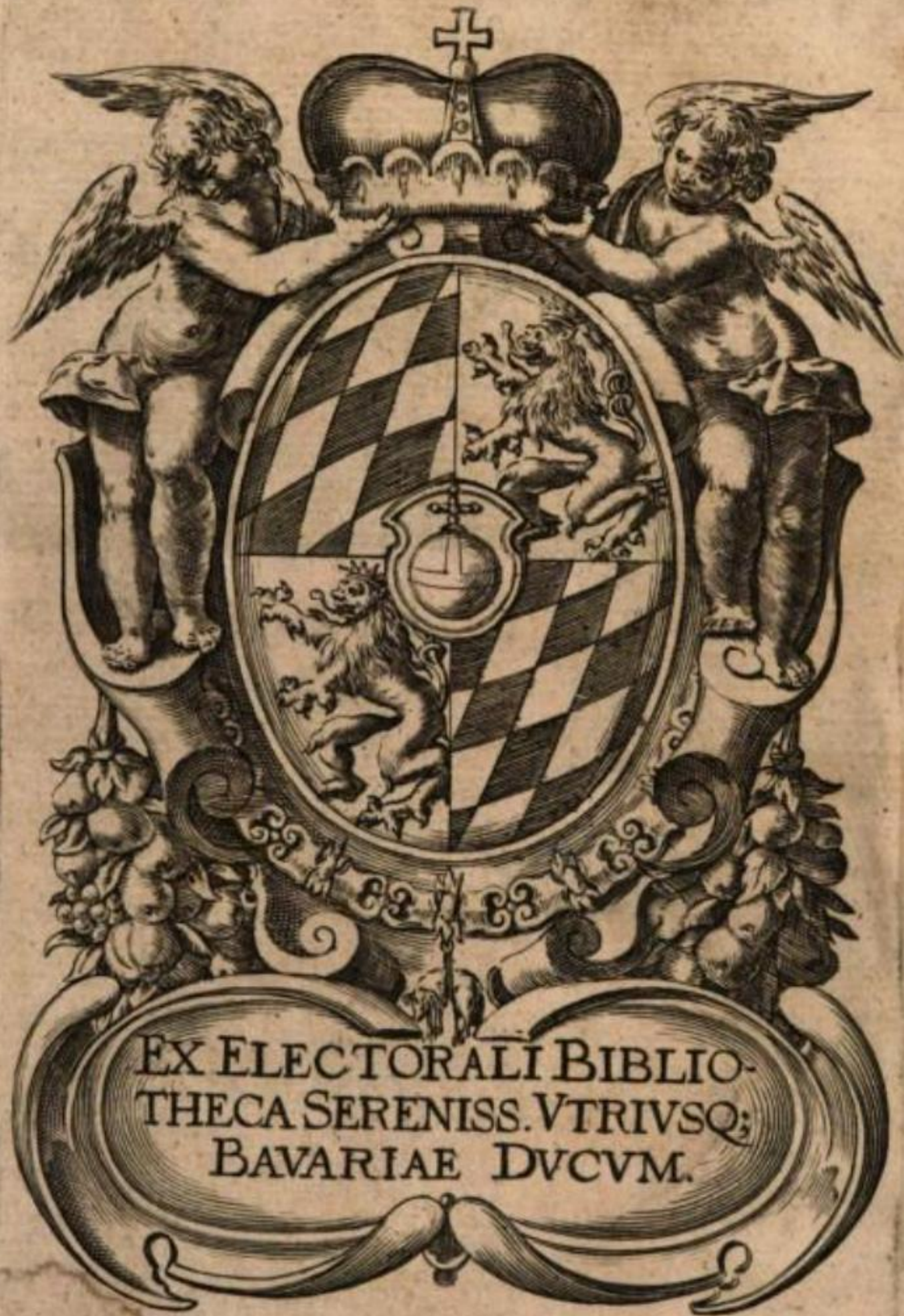
Forciani, Petit Com-  
pendium Musices.





Music. Gh. 1216,  
4

Mus. Petit  
N=59. Coelio



Bl. 4 von Bogen A fel... clio.  
erstet clarel Xiso, Feb...



**COMPENDIUM  
MUSICÆ DESCRIPTIVM  
AB ADRIANO PETIT COCLICO,**

**DISCIPULO IOSQVINI DE PRES.**

In quo præter cætera tractantur hæc:

**De Modo ornate canendi,  
De Regula Contrapuncti,  
De Compositione,**

**AD LECTOREM,**

Accentum quicumq; cupis nouisse sonorum,  
Quo nihil hic totus dulcius orbis habet:  
Ad nos accedas artis perculsus amore,  
Pandet Adriani Musa canora uiam.

**Impressum Norimbergæ in officina Ioan-  
nis Montani, & Vlrici Neuberi,**

**Cum Priuilegio ad quinquennium,**

**M. D. LII.**



MVV  
BIBLIOTHECA  
REGIA  
MONACENSIS

ADLECTORUM

Ad nos accedat ars periculis  
Felix Adrianus Miles cano a pium

Cum Præfatio ad quidam



# PRÆFATIO AD

## NORICAM IUVENTUTEM.



Um præstantes artifices omnes, quos inferior Germania produxit, nunquam intenderint animum adscribendum præcepta de arte Musices, quòd illa usu potius, quàm regulis perciperetur: Deinde etiã passim multorũ egregia uolumina de ea arte extent: mirari aliquis possit, quid mihi homini seni, qui nullo modo cum his, & eruditione, & orationis facultate sim conferendus, in mentem uenerit, nunc primum edere aliquid in publicum, quo ferre palmam, καὶ ἀγῆς εἶορ & cornicum oculos configere uelim: Is sciat, me hanc operam non propterea instituisse, ut alios suggillarem, aut ipsorum existimationi detraherem: sed ut uobis, qui aspiratis ad uberiolem, & perfectam eius artis cognitionem, his rudimentis aditum præpararem, quo minore eam difficultate percipiauis.

Nam qui hætenus eam artem iuuentuti proposuerunt, maxima ex parte (ut absit inuidia uerbo) tantum Theorici, non practici fuerunt, nec eo docendi modo, quo Principes Musicorum Iosquinus de Pres, Petrus de La Rue, & alij, quos mundus suspicit, & admiratur, usi sunt. Nam doctrinam de Scala, et Tonis, maxime necessariam, frigidius æquo tractarunt, incumbentes principaliter in hoc studium,



ut Proportiones, & alia, quibus immorari inutile est, diligenter adumbrarent. Cæterum de modo eleganter canendi, de Contrapuncto, & de Compositione, nihil, aut certe obscure docuerunt. Nullam interea iuuentus solidam doctrinam in ea arte sibi comparare potuit.

Vt igitur nunc rursus Musicam illam, quam uulgo reſeruatam iactitant, in lucem reuocem, & me ad ueſtrum captum applicem; conſcripsi ſyluulam quandam, & Epitomen de ea arte, quam à Ioſquino percepi, & uſu, ac aliorum collatione, καὶ συζητήσας confirmauī, in qua, ea quæ ad rem faciunt, ſimpliciter trado. Ac uos amanter oro, ut hanc meam operam boni conſulatis, & uitam ac meam caniciem pijs precibus Deo commendatis.

Etsi autem non ignoro, mihi non defuturos eſſe Zoilos, qui hanc ἀνεπιβίαν repræhendent: tamen cum illis nunc non rabioſe contendam, ſed ad ſanorum iudicia, qui artis fundamenta intelligunt pro uoco, ac peto ut candide pronuncient. Quia mihi nihil magis in uotis eſt, & nihil aliud quæro, quàm recte conſultum iuuentuti, ac potiffimum **VOBIS** gratificari. Bene ualete.



GRISELIVS STV:  
DIOSVS VVITTEMBERGEN  
sis in commendationem Musices.



Vsica diuinas laudes celebrare reperta est,  
Vtq; suis numeris seruiat ipsa Deo.  
Non est scurriles inuentum munus ad usus,  
Qui dedit hanc, fructu commodiore dedit.  
Carmine, uoce, sono, Deus est laudandus & hymnis,  
Huic famulas præbet Musica prompta manus,  
Illa suis numeris longè super æthera tollit  
Quos uirtus claros conspicuosq; facit,  
Prædicat Heroum gratis concentibus ausus,  
Virtuti uoluit munus id esse Deus.  
Ecquid adhuc lentam te non piget esse iuentus,  
Quæ colis Albiacæ culta Licæa scholæ?  
Quas remoras fingis, quis te tenet iste ueternus?  
Cur est grata minus Musica Diua tibi?  
Fastidisse Dei donum tam grande, piūm q;  
Quo nihil hic hominum pulchrius ordo capit?  
Spiritus ipse Dei, diuinum numen honorat  
Hoc opus, at lentum te pudet esse nihil?  
Musica cœlestem mentes deducit ad aulam,  
Vt uera celebrent agnitione Deum.  
Hęc mouet affectus, & non modo pectora mulcet,  
Sed fibras uiui cordis & illa ferit.  
Liberat hęc animos tristi mœrore grauatos,  
Sæpe superuacuos eximit illa metus,  
Hęc dabit affil. etæ solatia dulcia menti,  
Hęc quoq; terrorem, cum uolet esse, parit,  
Hęc hominum tumido tollit de pectore fastus,  
Nec sinit atroces nos habuisse manus,



Euocat affecto gemitus de corde ruentes,  
Sæpe facit lachrymis immauisse genas.  
Illicitos cohibet flagrantis corporis æstus,  
Et ueluti freno pectora nostra regit.  
Casta diu uixit demens Agamennonis uxor,  
Donec erat lateri Musica iuncta suo.  
Hæc cum pulsa dolo tumida cefsisset ab aula,  
Turpis adulterij est crimine facta nocens.  
Adde quòd excultus non omne parte putetur,  
Qui nescit suaves ore referre sonos.  
Ipse Neoclydes tibi sit generosa iuuentus  
Exemplum, quantum Musica sacra iuuet.  
Illius ingenio tribui minus inde solebat  
Ignarum cum se diceret esse lyræ.  
Ergo tolle moras, reliquas qui tendis ad artes,  
Non est ista tibi prætereunda soror.  
Musica sit studijs commendatissima uestris,  
Qua sine nec docti nomen habere potes.  
Incipe dum uerni floret tibi temporis ætas,  
Dum, qui te doceat, præsto sit ille tibi.  
Hic Adrianus erit Doctissimus arte canendi  
Cui summum Euterpe contulit ipsa decus.  
Italæ hunc toties mirata est ora canentem,  
Debet is arcætois gratior esse plagis.  
Vtere concessa tibi commoditate iuuentus,  
Est uirtus apto tempore posse frui.

Vale.



# NOE BVCHOLCZERVVS

SCHONAVVENSIS

**I**uppiter Astripotens, terram qui fulmine terret,  
Et campos largo fluminis imbre rigat,  
Cum dederit nobis nil dulcius arte canendi,  
Et quod soletur tristia corda magis,  
(Namq; Deum placat coelestem Musica dulcis,  
Tum uarijs gaudent pectora nostra modis.  
Eximit hæc curas, & gaudia læta reducit,  
Oblectat iuvenes, decrepitosq; senes.  
Ipsa laborantum defessos erigit artus,  
Corripit infantum carmine membra sopor.  
Inq; domo sacra Dominum pia cantica laudant,  
Organa nec cessent, fundere dulce melos)  
Hæc igitur postquam secum fert commoda cantus,  
Musas ô tellus Teutona disce, rogo.  
Ecce tibi Nymphæ faciles mittunt Adrianum,  
Musica cui uatum scepra tenere dedit.  
Et ueluti fidibus ludens Cytharædus Arion,  
Eualit mortem, præcipitandus aquis.  
Eripuit Coclicum sic Musica morte necandum,  
Quod fuerat ueræ religionis amans,  
Suscipias igitur celebrem Germania uatem,  
Illius ac nomen peruolet astra, precor,



ADRIAN PETIT  
COCLICO MUSICO.  
ETAT: LII,

Desperando spero %





# COMPENDII MUSICES CONSCRI

PTI AB ADRIANO PETIT

Coclico, Discipulo Iosquini de Pres.

## PRIMA PARS.

De his quæ futuro Musico sunt necessaria.



ET VNT A ME  
quotidie studiosi quidam Mu-  
sices, ut illa præcepta quæ ad  
recte, suaviter, & eleganter ca-  
nendum sunt necessaria, quàm  
possim breuissime in compen-  
dium redigam, & ipsis ad ca-  
lamùm dictem, eaq; exemplis à me cõpositis copio-  
sissime illustrem atq; declarem. Quòd etsi multis  
fane de causis inuitus facio, tamen horum precibus  
et uoluntati censeo gerendū esse morē. Video enim  
hodie iuuentutem Germanicam, non solum Musi-  
cis traditionibus, quarum multa plaustra diuulgan-  
tur passim, non erudiri, sed etiam obrui, et à uera sua  
uicq; canēdi ratione impediri. Dum enim omne tem-  
pus addiscendis præceptionibus transmittunt, non  
fieri potest, ut maturè rectè canere discant.

B Nec



Nec ego haectenus consueui ad Præceptoris mei Iosquini clarissimi uiri exemplum, multa dictare præcepta (Quòd uideam artis huius usum in canendo potius, quàm multitudine præceptorum esse positum) Verum quæ necessario requirebantur orbiter, in manu Musicali, & in tabula depinxi, atq; demonstraui, adhibitis etiam his exemplis, in quibus tota artis nostræ uis atq; usus continetur. Quæ cum mediocriter discipuli mei percepissent, tantum in canendo ipsos exercui. Qua sane re quid ego profecerim, iudicent ij qui experti sunt. Qui uero diu in præceptis, & theoria suos discipulos detinent, hos & iudicio carere, & finem Musicæ ignorare palam dixerim.

Sed ut ad rem ipsam accedam, & quæ in futuro Musico requiram paucis declarem: Afferant primū adolescentes uel pueri potius (quo enim sunt iuniores, hoc facilius, & maiori cum uoluptate præcepta percipiunt, & ad bene canendum sunt flexibiliores) ad præceptorem suum magnum discendæ Musicæ ardorem & studium, & prope naturalem impetum, ut quàm cupidissime, & attentissime docentem, & præcipientem audiant. Nam si quis natura forsan à canendi amore est alienior, uel non eo studio quo debet addiscere uoluerit, de eo non sanè magna polliceri possum. Qui uero singulari quodam discendi studio tenetur, & naturæ uires non habet à Musica abhorrentes, hunc si dextrè, & prudenter



denter instituat, excellentem fore Musicum polliceri habeo. Pulchrè enim Græco prouerbiò dicitur: Amor docet Musicam, Deinde si hunc sibi scopum Puer habet propositum, ut practicus potius quàm theoreticus fiat, nolo ut multis præceptis oneretur, & quasi obruatur, Nam qui prius omnem rationem speculatiuæ Musicæ perdiscere uolet, quàm ad canendum se uertat: is opinione tardius ad optatam & præfixam metam perueniet.

Dabit igitur operam ut quàm simplicissime Musicalem manum siuè scalam perdiscat, in quibus ea omnes in quouis genere cantus mutationes obseruet, et mox clauas ipsas cognoscat, postea sensim incipiat solmizando ad Choralem seu Gregorianum cantum se exercere, & uoces Musicas suo ordine, & phtongis pronunciare, Quibus octo tonorum cognitionem subiungat, rem profecto necessariam scitu, & ad multa uitia in cantu corrigenda, & ad concertuum rationem, atque melodiam discernendam, atque dijudicandam, Deinde cognoscat signa, quantitatem, & ualores eorum, mox notarum figuras, ligaturas, punctos, pausas, postea prolationes: maiorem, et minorem, Augmentationem, diminutionem, imperfectionem, alterationem, syncopationem, unà cum tactibus, & proportionibus quibusdam usitatis.

Hæc ubi perspicuè, & breuiter cognouit, incipiat tandem non solum recte, sed etiam ornate canere, & artificiose, suauiter, & colorate pronunciare, re-

B n cte



Etè intonare, & quamlibet syllabam suo in loco, suis sub notis collocare.

Studebit autem in primis cantor, ut auribus hominum placeat, et canendo uoluptatem ipsis, sibi uero admirationem, & fauorem comparet. Adhibebit semper etiam suarum aurium iudicium. Aures enim quid rectè, quid uè secus fiat, facile intelligunt, & sunt uerè artis canèdi magistra. Quid enim interest queso inter canis latratum, & eum qui nec audit, nec obseruat, quid, & quomodo canat?

De uitanta sunt quarundam nationum uitia, quæ etsi in nobis hærent, studio & industria corrigenda sunt. Insanus clamor, & immensus boatus, et illud in uoce absolum quorundam hominum imperitorum caret gratia. Quia dum uel plorant, uel ululant, uel latrant, aut etiam nimium iubilant, omnem uoluptatem auditoribus excludunt, & seipso gratia priuant. Suauis autem cantus uere hunc assequitur finem, què Musicus spectat, & uenatur, nempe ut oblectet, & exhilaret. Quare qui singulari quodam studio ad canendi artem ducitur, is proponat sibi nobile cuiusdam præclari Musici exemplum, cuius tum compositionem, tum in primis pronunciandi modum, & uirtutes imitetur, & exprimat.

Nec Musica extra liberalium artium numerum posita est, ideo eadem quoque uia, qua uel Rhetorica, uel alia ars addiscitur. Arte nimirum, exercitatione, & imitatione.

Accipite



6  
Accipite autem quid ego fecerim: Puer admodum tradebar in fidem nobilissimi Musici Iosquini, ex quo cum leuia illa artis nostræ præcepta, obiter tantum, nullo ex libro percepissem, statim cepi canere, & canendo ea obseruare, de quibus hodie multæ præceptiones traduntur, & meum cantum compositionemque totam ad ipsius exemplum formare, etsi non inuitus fateor, me nulla in re parem tanto uiro esse, nec illam elegantiam quæ in ipsius cantilenis mirabiliter splendet, posse consequi, tamen dedi operam ut quasdam illius uirtutes, tam in canendo quàm componendo: ut de contra puncto, nihil dicam, tantum in meis abumbrarem, & de succo ipsius, cantus meos redderem uegetiores, & floridiores. Adhibendi sunt labores, multa patienter ferenda, iuxta illud Poëtæ: Qui cupit optatam cursu contingere metam, multa tulit fecitque puer, sudauit, & alfit. Abstineat uenere & Baccho, qui Pythia cantat. Sed nescio quæ fiat, quòd nostra iuuentus, tum labores spernat, tum bene monentibus non obtemperet, sed etiam irascatur. Faciant autem hoc suo incommodo, ego quid tulerim probe noui. Sed ad rem ipsam redeo. Vbi quis illa quæ supra cõmemorauit, probe addidicit, poterit is contra punctum, & compositionem quoque addiscere, in quibus minus laborabit, quòd eorum fundamenta in iam ante didicis, & cognitis consistant &c.



## DE MUSICES

*Definitione.*



Uſica ſecundum Iofquinum, eſt rectè, & ornatè canendi atq; componendi ratio. Continet enim hæc ars regulas & præceptiones, quæ pueris uiam tradunt ut rectè, & ſuauiſſimè canant præſcriptam contilenam, & ut ipſi ſimè artificioſè componant cantus atq; Symphonias. Nec pro Muſico habendus eſt, qui non in utroq; hoc officio Muſices excellit, aut aliquid egregij præſtare poſſit. Verum paulo poſt in partitione eorum, quæ hic docenda ſunt, quàm latè pateat huius artis uſus obiter oſtendemus, & dabimus operam ut in exemplis, & uſu canendi pueros diutius, quàm in præceptis detineamus.

## DE MUSICORVM

*Generibus.*



Pero me operæ præcium facturum, ſi obiter meum, de uarijs Muſicis iudicium oſtendam. Non enim omnes pari in re præſtantes fuerunt: Quiſq; in eo excellit, ad quod pertingere potuit. Ideo hæc non ſcribo, ut uel minimo omnium aliquid detraham, ſed ut adoleſcentes ex me diſcant iudicare de his Muſicis, qui lōgè ante nos exſtiterunt, uel etiam hodie in uiuis ſunt.

Inuenio autem quatuor Muſicorum genera. Primum genus eorum eſt, qui primi Muſicam inuenerunt, & uarijs in rebus uocum quandam Harmoniam obſeruarunt. Quorum primus Tubal Hebræus



7  
bræus, Lamech filius fuisse fertur, quem alij postea secuti sunt, & inuentis semper aliquid addiderunt, ut Amphion, Orpheus, Boetius, Guido Arenensis, Ockghem, Iacobus Obrecht, Alexander, & alij multi, quorum etiam scripta hunc in diem extant, hi autem tantum Theorici fuerunt.

Secundum genus, est eorum qui sunt Mathematici, quorum compositiones, nemo est, qui non ferat. At hi uerū Musices finem non sunt assequuti. Nam etsi huius artis uim intelligunt, & etiam componunt, non tamen ornant suauitatem, & dulcedinem cantus, & quod peius est, cum uellent artem inuentam latius propagare, & illustriorem reddere, denigrarunt eam potius, & obscurarunt. In docendis enim præceptis & speculatione nimis diu manent, et multitudine signorum, & alijs rebus accumulandis, multas difficultates afferunt, & diu atq; multum disceptantes, nunquam ad ueram canendi rationem perueniunt. Ex quibus sunt, Io. Geyslin, Io. Tinctoris, Franchinus, Dufay, Busnoe, Buchoi, Caronte, & conplures alij.

In tertio genere, sunt Musici præstantissimi, & ceterorum quasi reges, qui non in arte docenda hærent, sed theoriam optime & docte cum practica coniungunt, qui cantuum uirtutes, & omnes compositionum neruos intelligunt, & uere sciunt cantilenas ornare, in ipsis omnes omnium affectus exprimere, & quod in Musico summum est, & elegan-



elegantissimum uident, & in omnium admirati-  
one sunt, quorum cantilenæ, uel solæ sunt admira-  
tione dignæ. Inter hos facile princeps fuit Iosquinius  
de Pres, cui ego tantū tribuo, ut eum omnibus cete-  
ris præferā. In hoc etiā genere sunt peritissimi Mu-  
sici, & artificiosissimi Symphonistæ: Petrus de La-  
rue, Brumel, Henricus Isaac, Ludouicus Senfel, A-  
drian VVillarth, Le brun, Conciliū, Morales, La-  
fage, Lerithier, Nicolaus Gombert, Criquilō, Cham-  
pion, & Jaquet, Pipelare, Nicolaus Paien, Courtois,  
Meyster Ian, Lupi, Lupus, Clemens non Papa, Pe-  
trus Massenus, Iacobus de Buis, & innumeri alij,  
quos omitto breuitatis gratia.

Quartum genus est Poëticorum, qui ex tertij  
generis Musicorum Gymnasio profecti sunt, & præ-  
cepta artis norunt, & bene ipsi componunt, & ex  
tempore super Choralem aliquem cantum contra-  
punctum suum pronunciant, & omnia præcepta,  
omnemq; canendi uim eō referunt, ut suauiter, or-  
nate, & artificiose canāt ad homines oblectandos, et  
exhilarandos, hi dulcedine uocis alios longe supe-  
rant, & uerū huius artis finem consequuti sunt, & in  
maiori sunt admiratione, & gratia quàm ceteri om-  
nes. Tales sunt potissimum, Belgici, Pycardi, & Gal-  
li, quibus ferè naturale est, ut reliquis palmam præ-  
ripiant, ideo soli feruntur in Pontificis, Cæsaris,  
Regis Gallia, & quorundam Principum sacel-  
lis. Monendi igitur sunt adolescentes, ut enitantur  
hos



8  
hos quantum possint imitari, & in canendo referre.  
Licet autem quidam natura minus apti ad canen-  
dum uidentur, tamen nulla natura tam est mala, &  
uiciofa quæ non studio, & diligentia possit corrigi.  
Ex his patet, ut opinor, quæ Musica sit optima, ni-  
mirum ea, quæ hominum auribus grata est, & ma-  
gis in practica, quàm Theorica consistit, ad quam  
consequendam, ego in hoc libello, omnem uiam iu-  
uenibus pro uirili mea patefaciam, & quæ huc spe-  
ctare uidebuntur perspicue, atq; dilucide tradam.

Sequitur Scala

C Scala



# SCALA PRO CANTU

figurato ac Choralis

Vox hominis habet finem ascendendi & descendendi, sed Scala non, quia semper reuertitur ad Ffaut.

b mol. super acutis	f	fa ut	◇	◇	
	c	la mi fa	◇	◇	◇
Natura sup. acu.	d	la sol re	◇	◇	◇
	e	sol fa ut	◇	◇	◇
	b	fa ✕ mi	◇	◇	
Cla. b ✕ sup. acu.	a	la mi re	◇	◇	◇
	g	sol re ut	◇	◇	◇
b mol. acutus.	f	fa ut	◇	◇	
	e	la mi fa	◇	◇	◇
Cla. natu. acuta.	d	la sol re	◇	◇	◇
	e	sol fa ut	◇	◇	◇
	b	fa ✕ mi	◇	◇	
b ✕ acutum.	a	la mi re	◇	◇	◇
	g	sol re ut	◇	◇	◇
Cla. b mol. grauis	F	fa ut	◇	◇	
	E	la mi fa	◇	◇	◇
	D	la sol re	◇	◇	◇
Natura grauis.	C	sol fa ut	◇	◇	◇
	B	fa ✕ mi	◇	◇	
b ✕ grauis.	A	la mi re	◇	◇	◇
	G	sol re ut	◇	◇	◇
b mol. subter gra.	F	fa ut	◇	◇	

Tres clauēs sunt in usu Ffaut, Csol= faut, & Gsolreut.

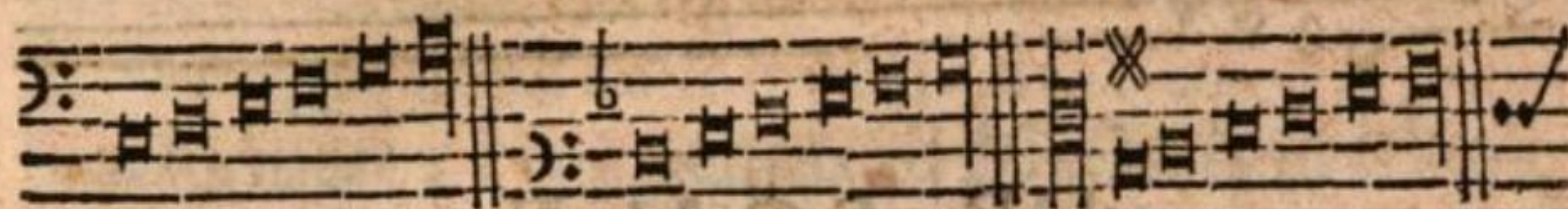
Ascensus



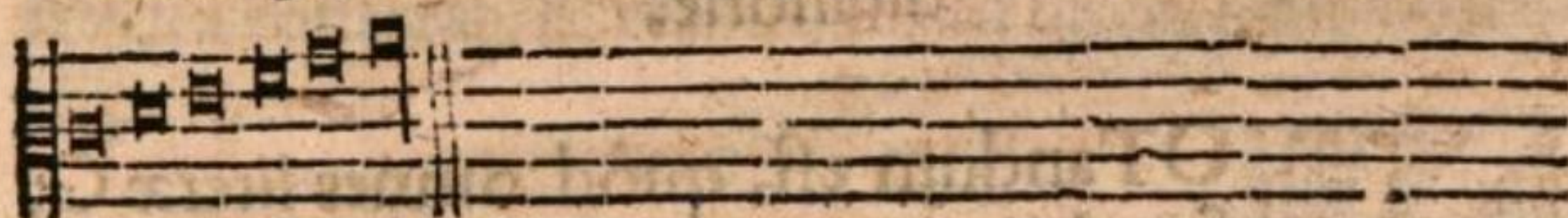
# Ascensus & descensus uocum scalæ, secundum cantum figuratum, & Choralem.



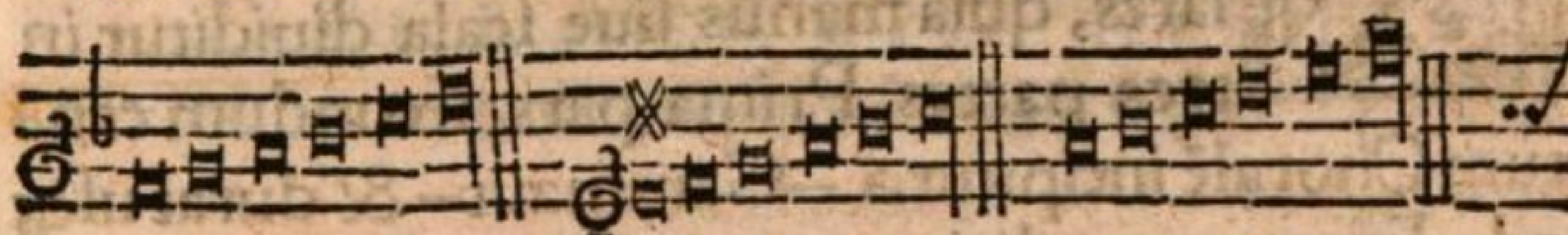
Natura subter grauis. *b* mol. subter grauis. *b*  $\times$  grauis.



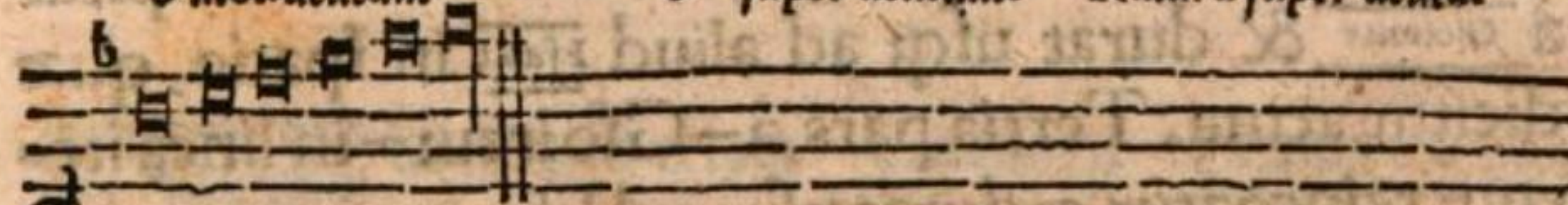
Natura grauis. *b* mol. grauis. *b* acutum.



Natura acuta.



*b* mol. acutum *b* super acutum. Natura super acuta.



*b* mol. super acuta.

## Scala *b* $\times$ ralis, & naturalis.





## Scala b mollaris, & naturalis



## DE SCALÆ diuisione.

**N**otandum est, quòd omnes literæ G, sunt b<sup>x</sup>rales cātus, C naturales, F b molla-  
lares, quia manus siue scala diuiditur in  
tres partes. Prima pars, secundum can-  
tum Choralē incipitur à —Gammaut— & durat usq̃  
ad —Ffaut— quæ dicitur grauis. Secunda reincipitur  
à Gsolreut & durat usq̃ ad aliud Ffaut in spatio, quæ  
dicitur acuta. Tertia pars, à —Gsolreut— in linea ite-  
rum reincoatur, et durat usq̃ ad Ffaut extra manū,  
quæ dicitur super acuta, siue, geminata, quia cum in  
cantu figurato scala habuerit finem, reuertimur ad  
Ffaut in spatio, uel in linea. Ideo non sunt nisi duæ li-  
teræ F, in manu. Alię sunt tres, ut reuertamur semper  
ad octauā suam, ut post Elā reuertimur ad —Ffaut—  
in linea. Et ultra —Gammaut—, siue infra ad Ffaut in  
spatio. Sic manus, siue scala, non habet finem. Atq̃  
cæteræ literæ uoces habent tres, exceptis Ffaut, &  
bfa<sup>x</sup>mi



15

bfa $\times$ mi, nisi fuerit cantus fictus. Exemplum, ut Gamaut, Gsolreut, Are, Alamire, &c. habent tres uoces in cantu figurato. Sed in cantu Choralis raro contingit, quia ille non ita ascendit, uel descendit, sicut cantus mensuratus. Sed ista haud intelligi possunt, nisi per practicam, & exempla. Propterea paucis uerbis, & praecipis uolui hanc industriam Musices, puerilem formare: Ne iuuentus ad Musicorum Mathematicorum libros currens, in legendis illis aetatem frustra conterat, & nunquam ad finem bene canendi perueniat.

DECLARATIO SIVE  
 expositio mutationum scalae  
 siue manus.



**N**otandum est, quod —Gamaut— grauis est cantus, & dicitur (Gamma) id est manus, simile est Gsolreut acutum, et —Gsolreut— super acutum, & unumquodque habet tres uoces, scilicet sol, re, et ut, in Musica figurali. Sol canitur per naturam descendendo, Re per bmollarem ascendendo, Vt uero per b $\times$ duralē. Are —Alamire— Alamire la canitur per naturam descendendo, mi per bmollarem ascendendo, re autem per b $\times$ duralē. B $\times$ mi, bfa $\times$ mi —bfa $\times$ mi— fa canitur per bmollarem, mi

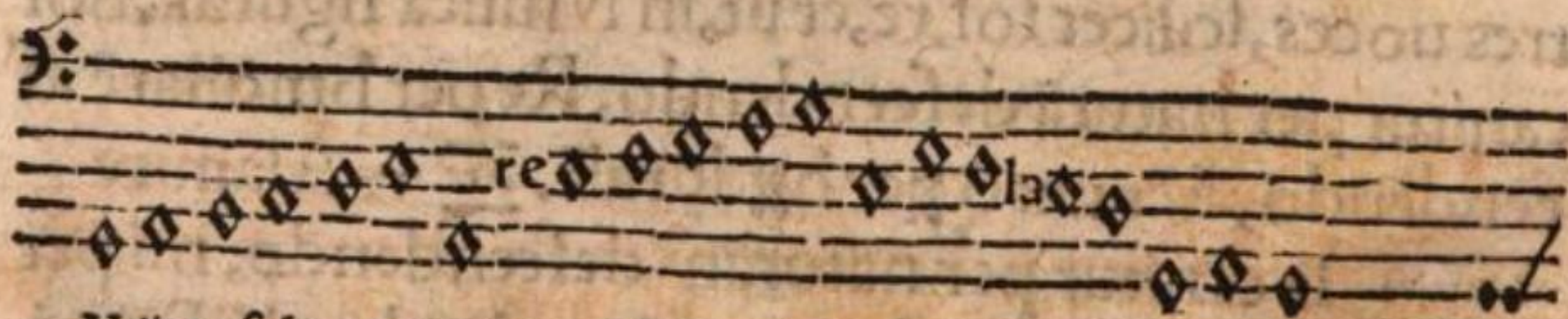
C iij autem



aut per b $\times$ duralē,  $\overline{cfaut}$  - Csolfaut -  $\overline{csolfa}$  sol canitur per  
 bmollarē descendendo. Fa per b $\times$ duralē ascēdēdo,  
 Re autē per naturā,  $\overline{Elami}$  — Elami —  $\overline{Ela}$  la canitur per  
 b $\times$ duralē, descendendo. Mi per naturam ascenden  
 do, Fa autem quando non ascendit, usq; ad Ffaut  
 per bmollarem, — Ffaut —  $\overline{Ffaut}$  fa canitur per natu  
 ram ascendendo, & descendēdo, Vt autē per bmol  
 larem. Sciendum est, quòd Ffaut, & bfa $\times$ mi regunt,  
 & mutare faciunt totam scalam & manum. Vt in  
 fra patebit per exempla, quia bfab $\times$ mi facit per fa &  
 mi uariare mutationes, & Ffaut facit, ut cum manus  
 habeat finem, semper reuertimur ad illud. Ideo ista  
 præcipuè sunt mente tenenda, ne aliquis uacillet in  
 suis mutationibus, sed nullus ad hæc nisi per pra  
 cticam perueniet.

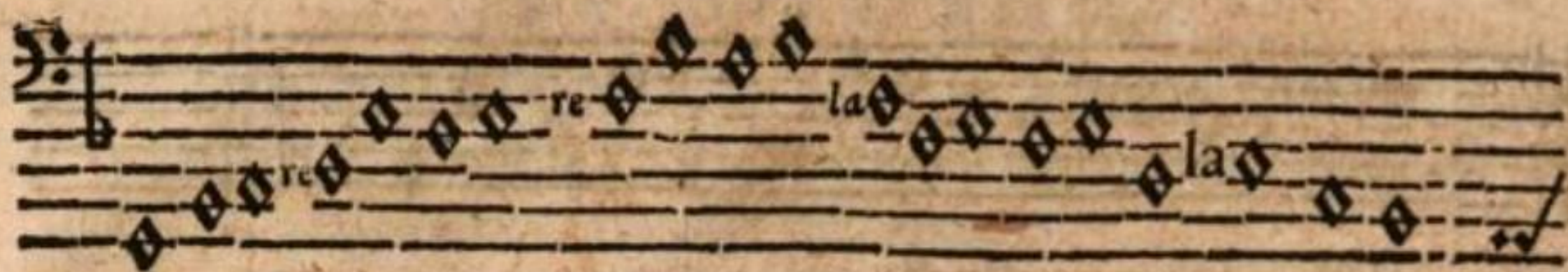
## DE MUTATIONIBVS:

Exempla de mutationibus, & de b $\times$ durali cantu,  
 & naturali, & bmollari, infra & extra ma  
 num siue Scalam, iuxta possibilita  
 tem hominum uocum.

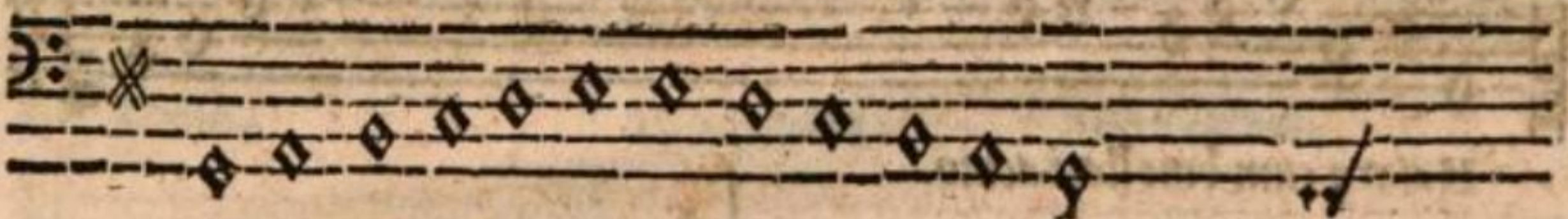


Natura subter grauis cum b $\times$ durali.





Naturalis cum bmollari, & naturali.



Cantus grauis b $\times$ duralis,



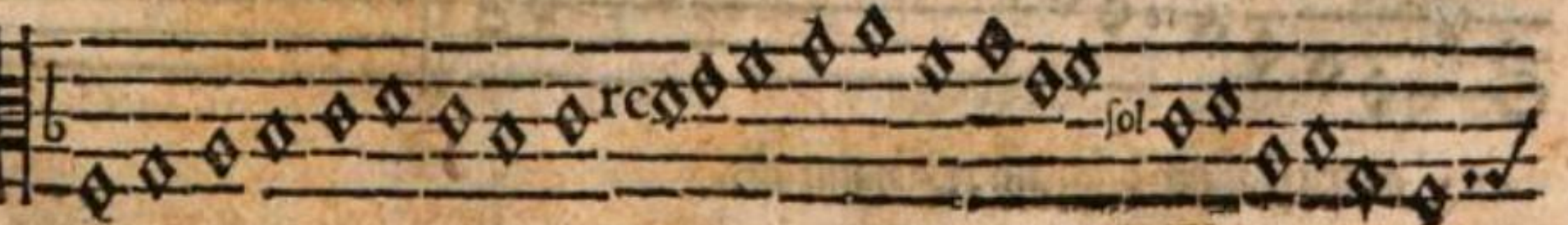
bmollaris subter grauis, & naturalis grauis.



Naturalis grauis, & b $\times$ duralis.

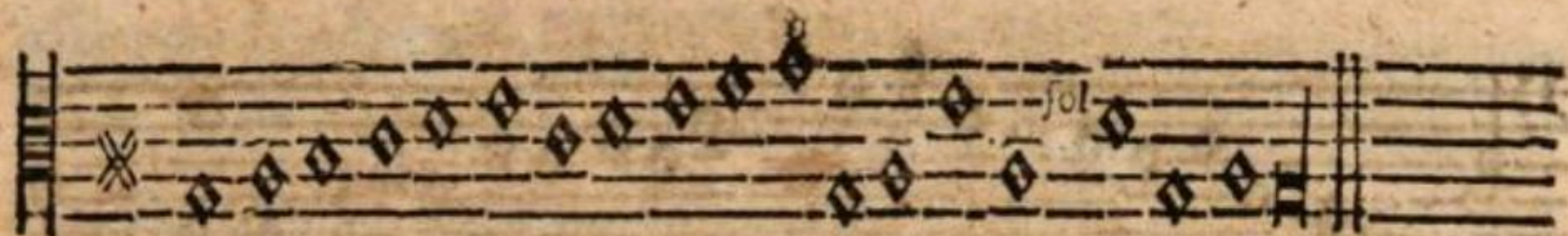


Naturalis cum bmollari.



bmollaris grauis cum natura acuta.

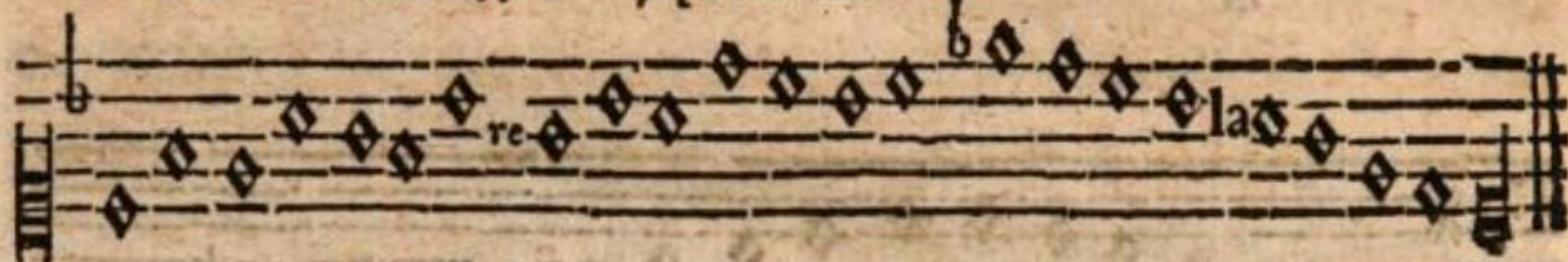




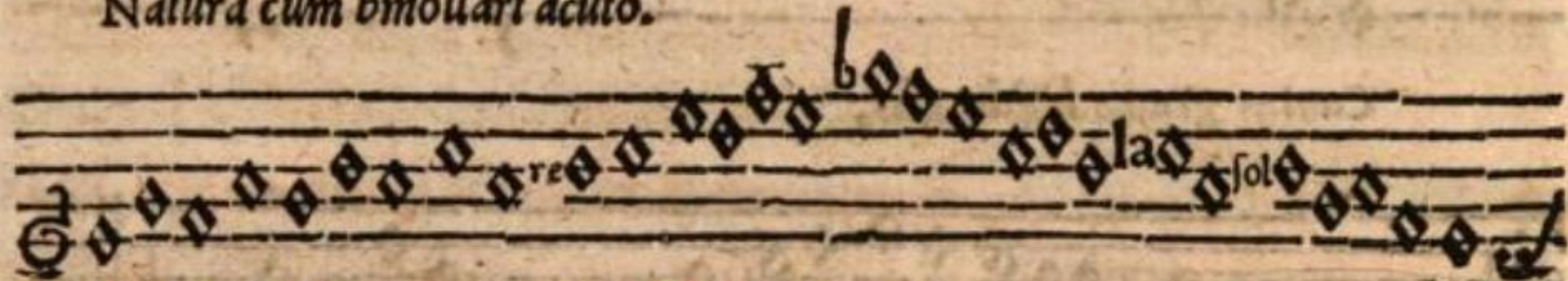
*b♯ acutus cum naturali.*



*Natura acuta cum b♯durali super acuto.*



*Natura cum bmollari acuto.*



*b♯duralis super acutus cum naturali,*



*bmollaris super acutus cum naturali.*



*Naturalis super acutus,*



*extrascalam b♯duralis, & naturalis.*

*Handwritten text at the bottom of the page, possibly a library or collection name.*



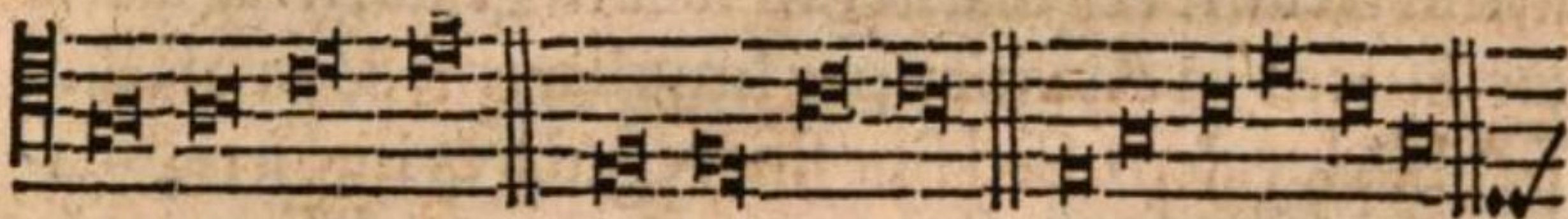
12

## DE INTERVALLIS.

Pleriq; multa intervalla asserunt, ego tamen, qui practicam Musicam doceo, septem quæ in usu sunt hic depinxi, haud necessarium imò superfluum ducens, multa de his scribere, quæ alij proluxe tractarunt.

Hoc hic discat puer, quòd omne mi debet cantari in semitonio, nisi addatur b.

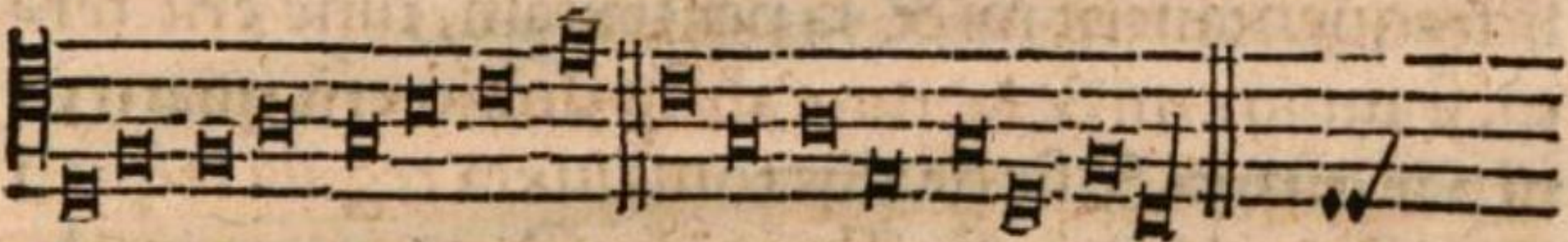
Item quando cantus non altius ascendit quàm in besabemi, siue in Elami bemollari, tum semper oportet in his canere fa.



Tonus.

Semitonium.

Semiditonus.

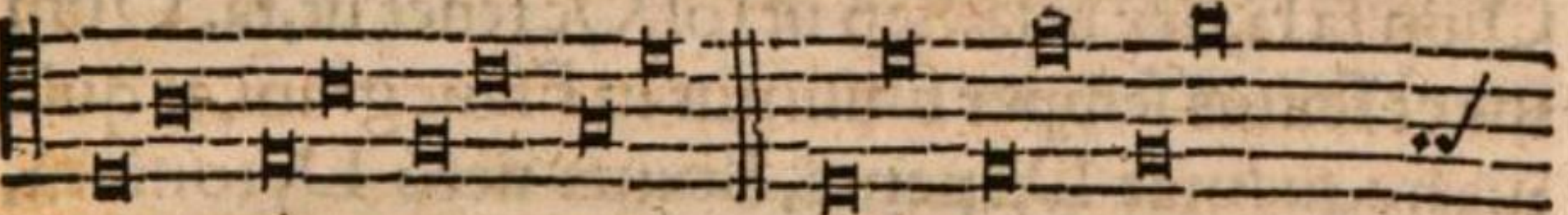


Ditonus

3.

Diatesseron

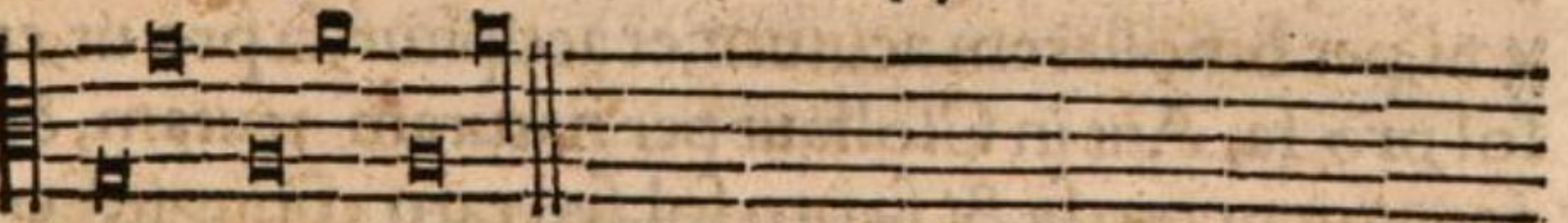
4.



Diapente 5.

Diapason

8.



8.

## DE TONIS.



Non dici potest, quàm Musico cognitu necessaria sit cognitio Tonorum, in utroq; cantu Choralis & Figurali. Consulto itaq; in hac prima parte, eorum men-

D tionem



tionem faciam, Octo sunt Toni in usu in cantu Cho-  
rali & figurato, Primus & secundus semper finiuntur  
in —Dsolre— graui regulariter, sed irregulares ha-  
bent finem in —Alamire— acuto per bmollarem,  
Et in Gsolreut per b $\times$ duralem, Et primus semper fini-  
tur in re, & frequentat la, per diapente. Secundus  
autem fa per ditonum, Tertius & quartus semper  
finem faciunt regulariter in Elami graui, Irregulari-  
ter autem in Alamire per bmollarem, & in bfa $\times$ mi  
per b $\times$ duralem, Sed siue sint regulares siue irregula-  
res, respiciendum est in cantu figurato ad Tenorem,  
si frequentauerit mi & fa per sextam, tunc erit ter-  
tij, si autem mi & la, tunc absq; dubio erit quarti to-  
ni per quartam, & sic de alijs tonis iuxta regulam sequen-  
tem, Pri re la, Se re fa, Ter mi fa, Quar quoq; mi la,  
Quin fa fa, Sex fa la, Sep ut sol, Oc tenet ut, fa, Quin-  
tus et sextus semper finiuntur in Ffaut graui, et quin-  
tus frequentat Diapente, Sextus uero Dytonium,  
aut Diapason, Irregulariter autem finiuntur in bfa-  
 $\times$ mi, per bmollarem acutum, et accipitur, fa pro ut, et  
sol pro fa, Aut in Csolfaut per naturam acutam, &  
accipitur ut pro fa, & fa pro sol, sed raro cōtingit, Se-  
ptim<sup>9</sup> et octauus semper finiunt regulariter in Gsol-  
reut acuto, Septimus frequentat Dyapente, scilicet  
ut sol, Octauus Dyatesseron, scilicet ut fa, iuxta regu-  
lam, Cum autē irregulares fiunt, quod raro accidit,  
finiunt in Csolfaut, per naturam acutam, siue in Ffaut  
graui, sed hæc raro contingunt.

DE



# DE INFLEXIONIBVS, ET REG- gula tonorum regularium, & irregularium.

Prima regula, cognoscendi tonos regu-  
lares per b $\times$ duralem grauem,

Musical notation showing the first eight tones (Pri. to oc. tenet.) on a b $\times$ duralem scale. The notes are arranged in two staves, with the upper staff containing the higher notes and the lower staff containing the lower notes. The tones are labeled below the staves: Pri., sc., ter., quar. quoq;, quin., sex., sep., oc. tenet.

Toni irregulares iuxta cantum bmo-  
larem, & naturalem.

Musical notation showing the first eight tones (Pri. to oc. tenet.) on a bmo- larem and naturalem scale. The notes are arranged in two staves, with the upper staff containing the higher notes and the lower staff containing the lower notes. The tones are labeled below the staves: Pri., sc., ter., quar. quoq;, quin., sex., sep., oc. tenet.

Toni irregulares per b $\times$ ralem,  
& naturalem.

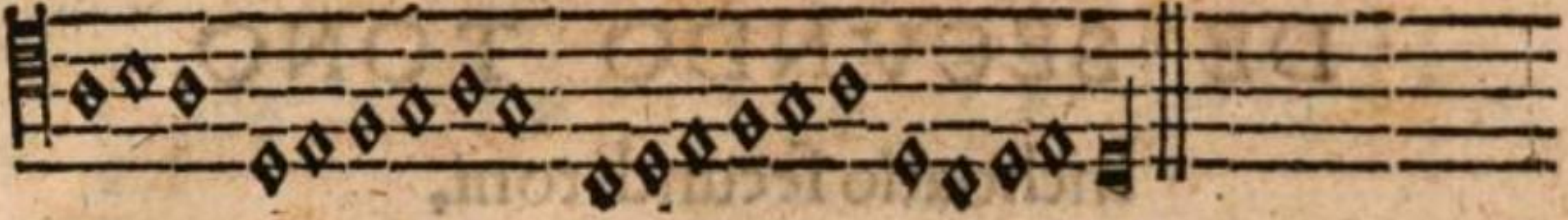
Musical notation showing the first six tones (Pri. to sex.) on a b $\times$ ralem and naturalem scale. The notes are arranged in two staves, with the upper staff containing the higher notes and the lower staff containing the lower notes. The tones are labeled below the staves: Pri., sc., ter., quar. quoq;, quin., sex. Below this, it is noted: Septimus & octauus, raro transponuntur.

D ij INCO=









Tertia pars, super fugam Choralem.



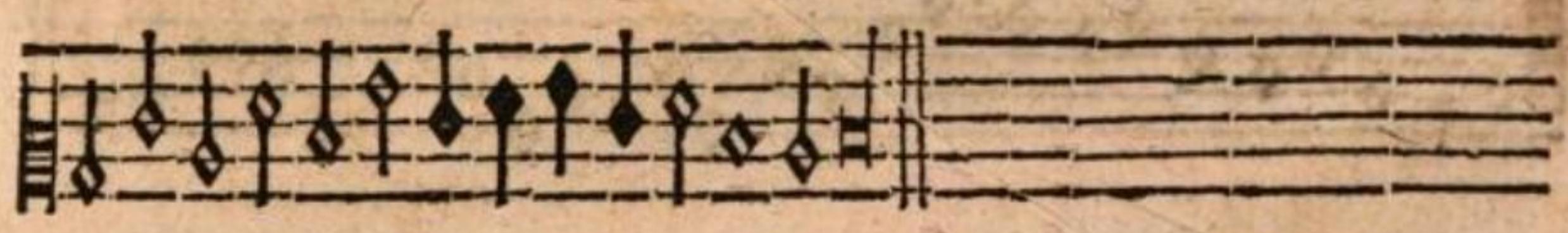
Alia fuga, quatuor in unum primi regularis, post unum tempus.











Aliud exemplum, fuga quinque uocum, secundi toni irregularis, post tempus in eodem.



Cantus b<sup>x</sup>ralis grauis, & naturalis, & acutus b<sup>x</sup>ralis.



### DE TERTIO TONO.

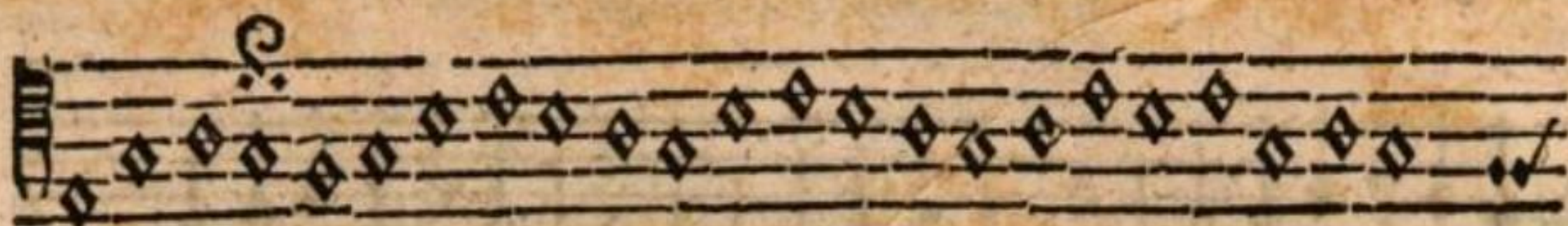
Inchoatio tertij toni.



Tertius tonus sic incipit, & sic mediatur, & sic finitur. Etonas.



Exemplum tertij toni.



*Fuga in cantu Choralis in Diapente, post tres semibreves.*

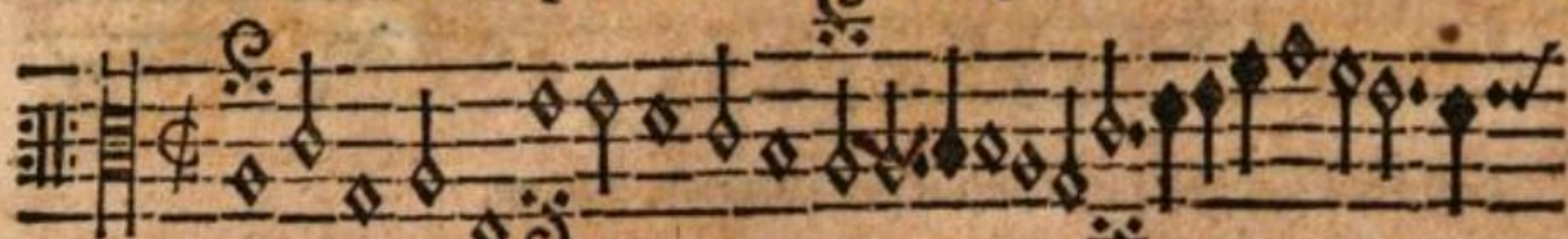


**Tertia pars fugæ super Choralem cantum.**

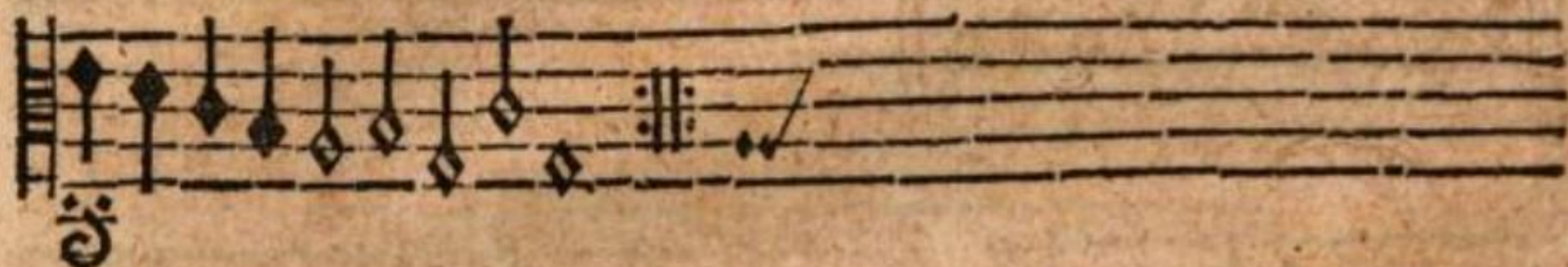




16  
Aliud exemplum tertij toni, Fuga quinque uocum post duo tempora.



Morior ego, si non habuero unum filium nomine Samuelem.



Aliud exemplum tertij toni.

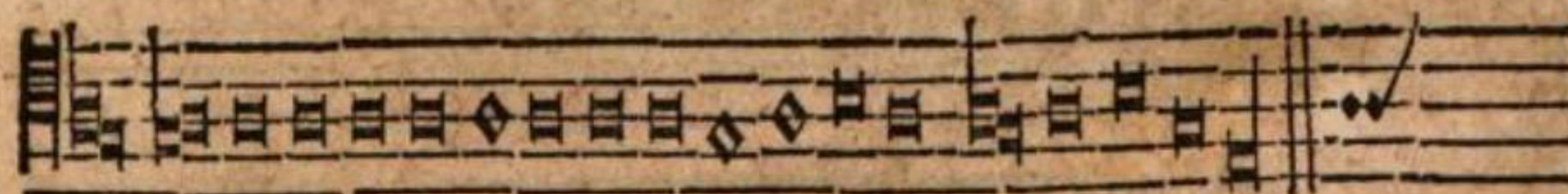


Fuga quinque uocum, post tria tempora.

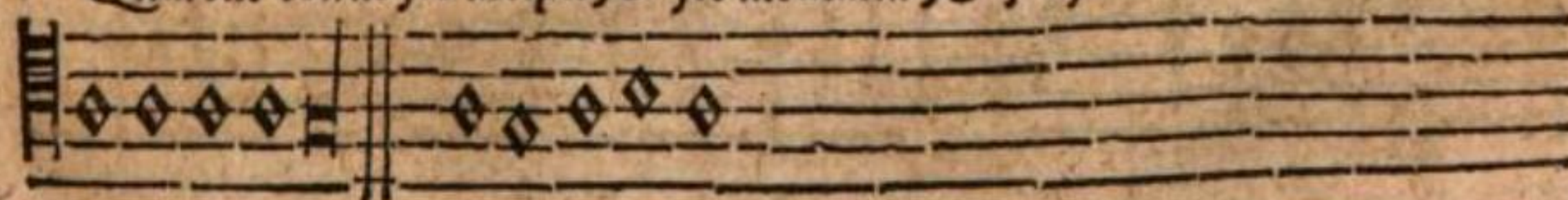


DE QVARTO TONO

Inchoatio quarti toni.



Quartus tonus sic incipit, & sic mediatur, & sic finitur.



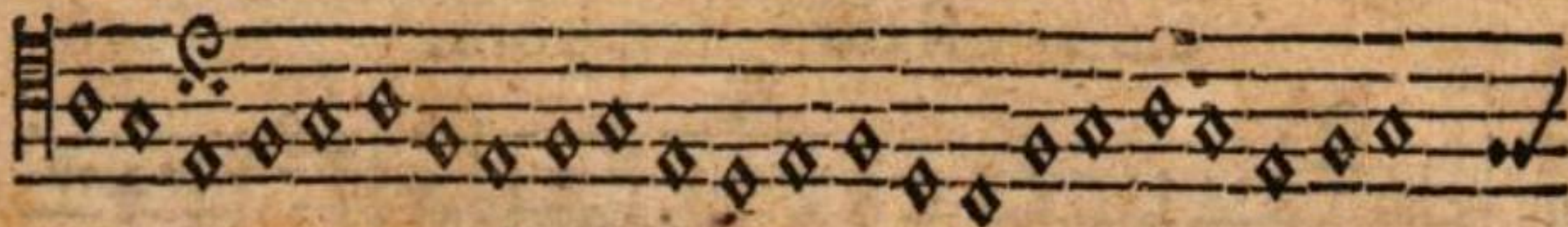
Enouac.

ij

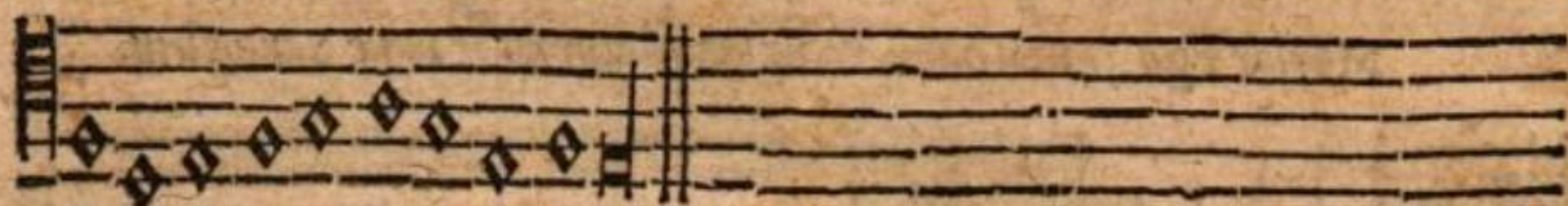
E Exemplum



# Exemplum quarti toni.



*Fuga in Diapente post tempus per naturam acutam.*



*Tertia pars super cantum Choralem quarti toni per naturam acutam.*



## Aliud exemplum quinq; uocum.



*Fuga quarti toni cum tertio post quinq; semibreues.*



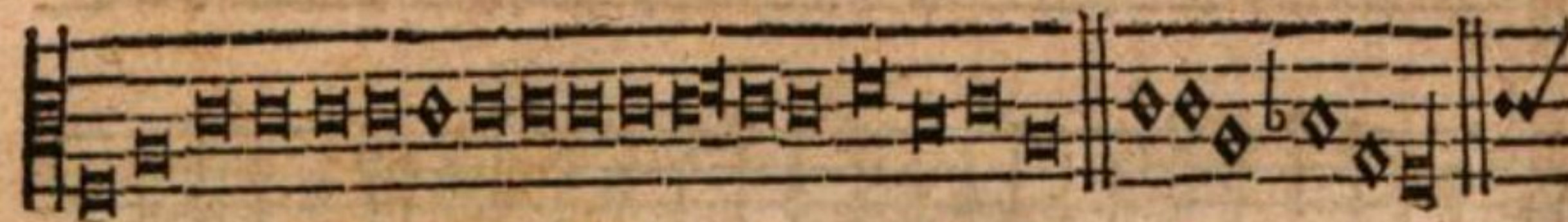


Aliud exemplum quinque uocum.

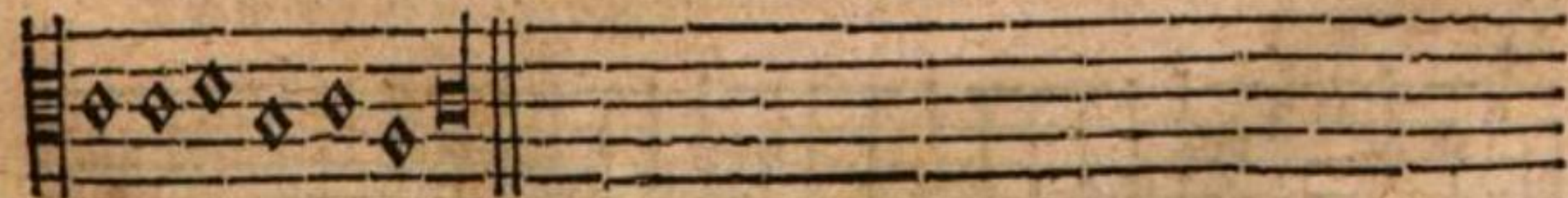


Fuga post duo tempora.

EXEMPLUM DE quinto tono.



Quintus tonus sic incipit, & sic mediatur, & sic finitur. Euouae.



Seculorum, Amen.

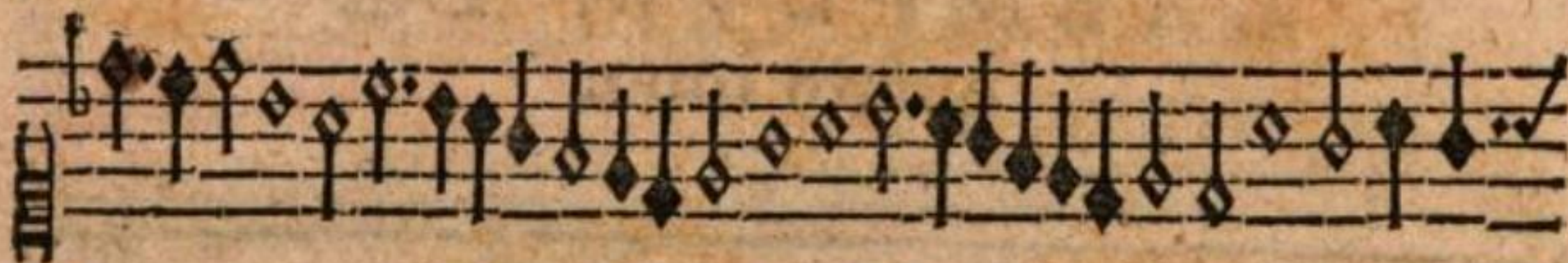
E ij Exemplum



Exemplum quinti toni, Fuga in Diapente  
post tres semibreues per b mollarem  
& naturam acutam.



*Terita pars super fugam Choralem quinti toni.*





18.  
Aliud exemplum quinti toni, ficti siue irregularis.



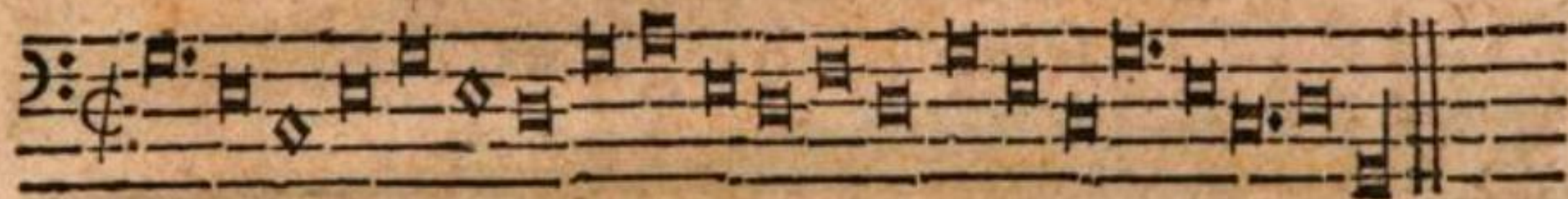
TENOR.



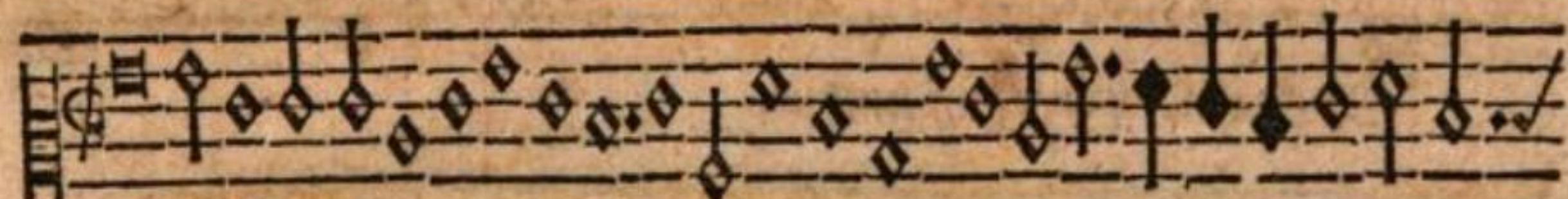
DISCANTVS.



BASSVS.



ALTVS.



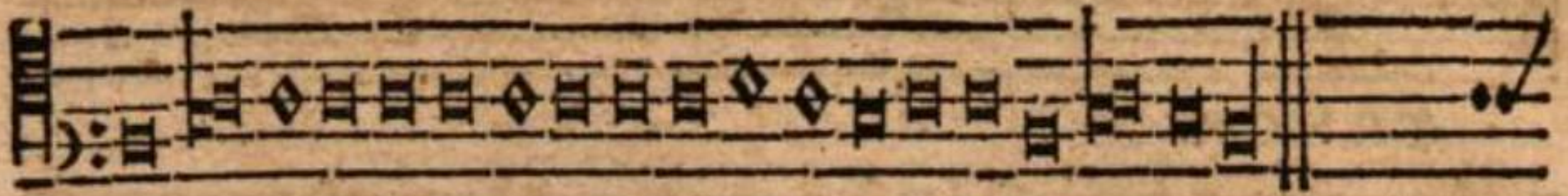
VAGANS.



E iij DE



# DE SEXTO TONO:



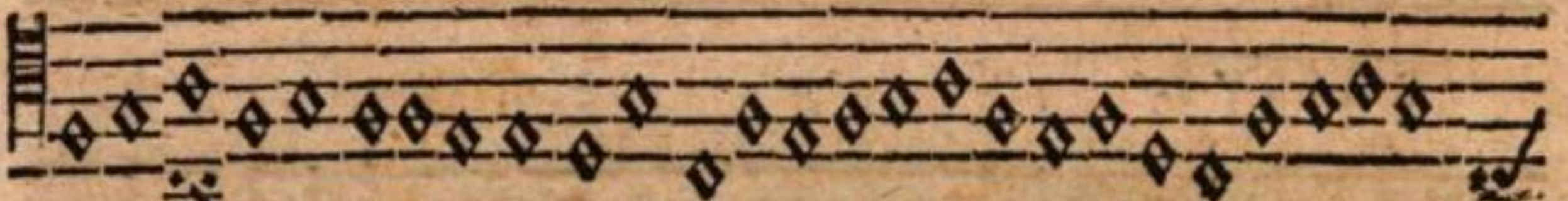
*Sextus tonus sic incipit, & sic mediatur, & sic finitur.*



*Evouae.*

*seculorum, Amen.*

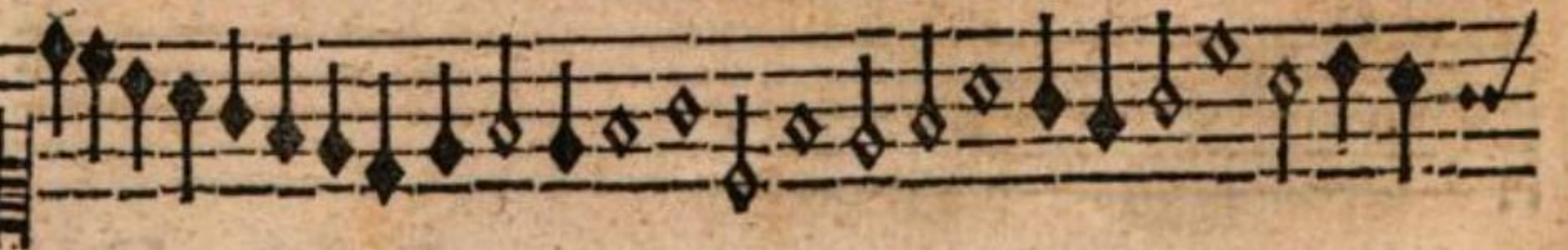
## EXEMPLVM DE sexto tono regulari.



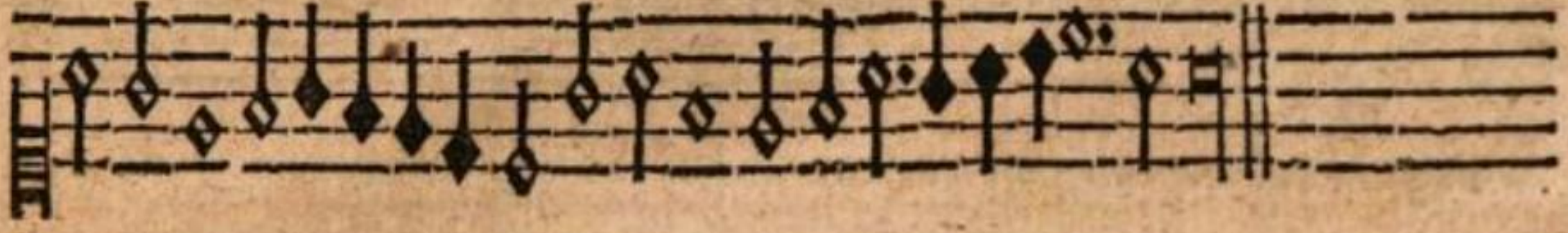
*Fuga in Diapente post tempus.*



*Tertia pars super fugam Chora'em.*



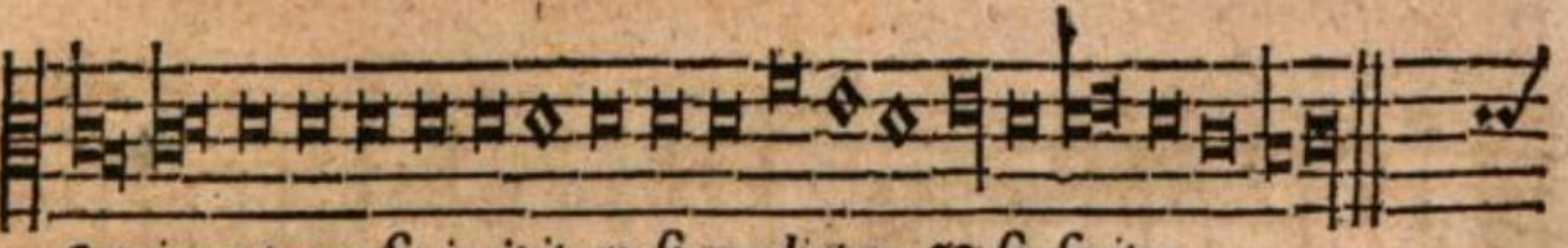




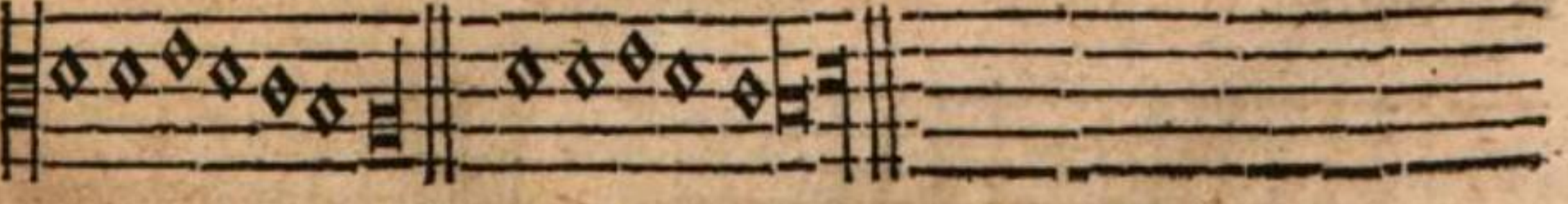
Aliud exemplum sexti toni, Fuga quatuor uocum post quinque semibreues.



DE SEPTIMO TONO.



Septimus tonus sic incipit, & sic mediatur, & sic finitur.

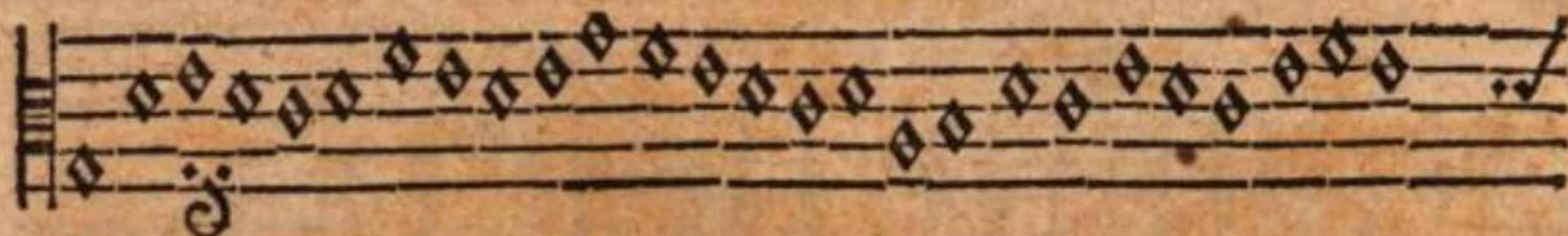


Evange.

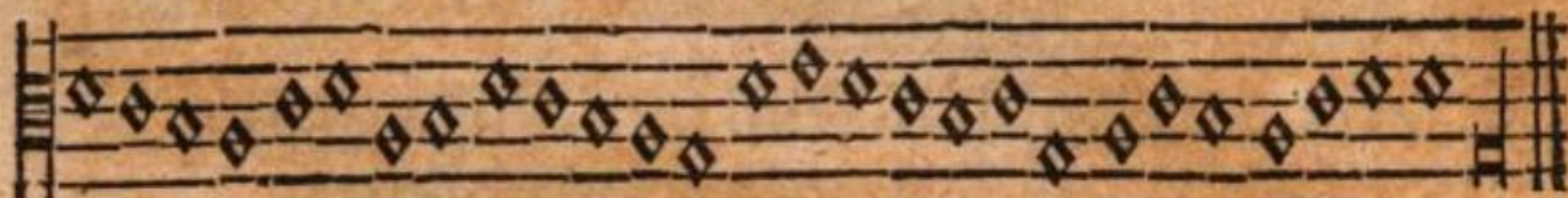
Seculorum, Amen.



EXEMPLVM DE  
septimo tono.



*Fuga in Subdiapente post tempus.*

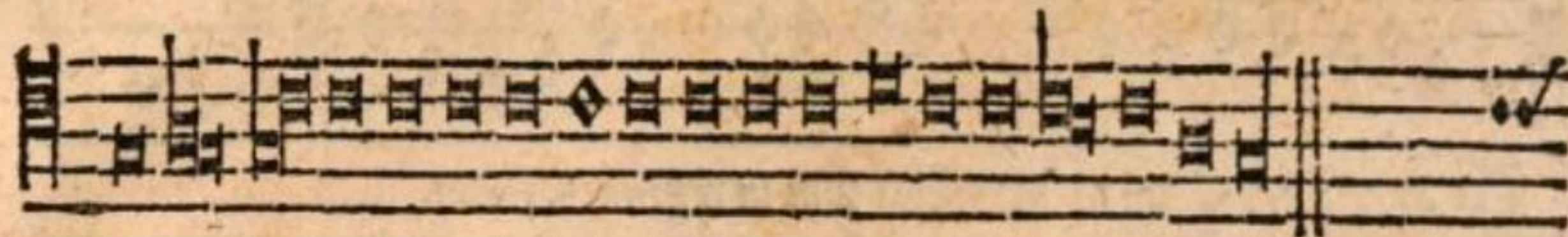


*Secunda pars super fugam Choralem septimi toni.*

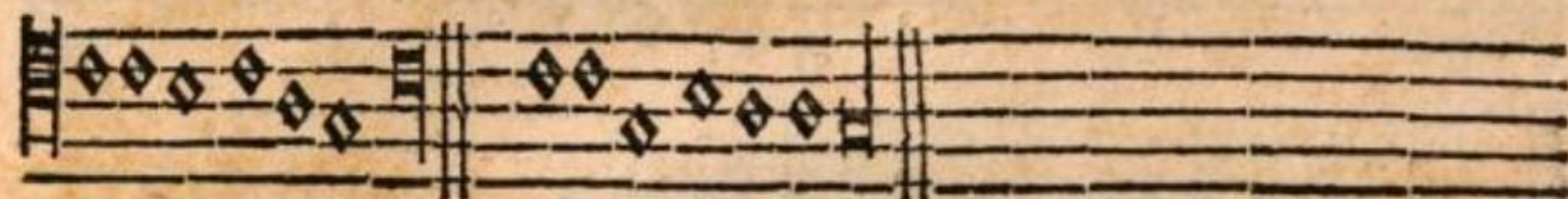




# DE OCTAVO TONO.



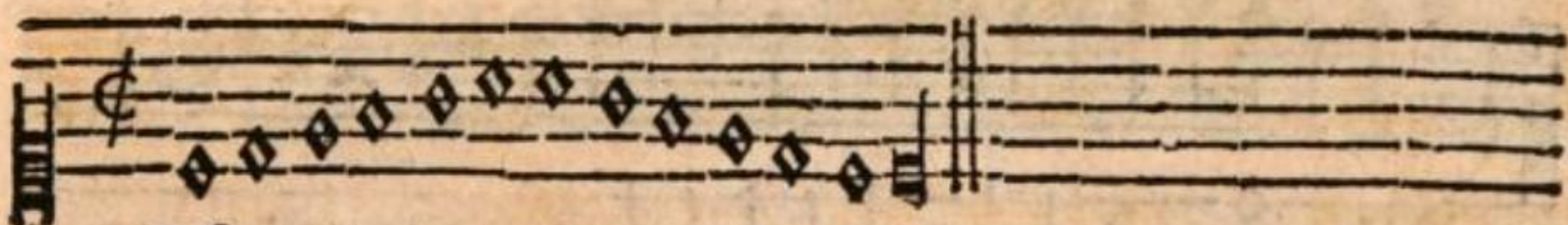
*Octavus tonus sic incipit, & sic mediatur, & sic finitur.*



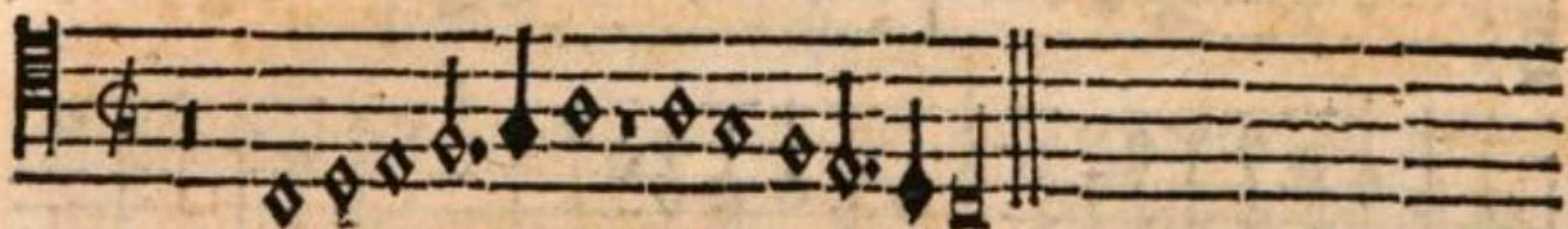
*Et omnia.*

*Seculorum, Amen.*

## EXEMPLA DE OCTAVO, SI ue septimo tono, & primo de irregulari.



*Discantus primus.*



*Tenor.*



*Discantus secundus.*

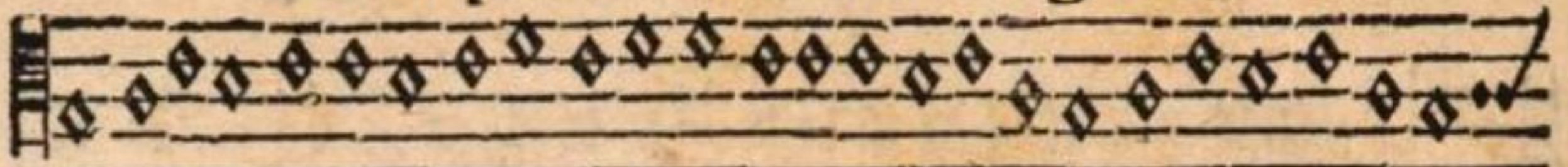


RECORD

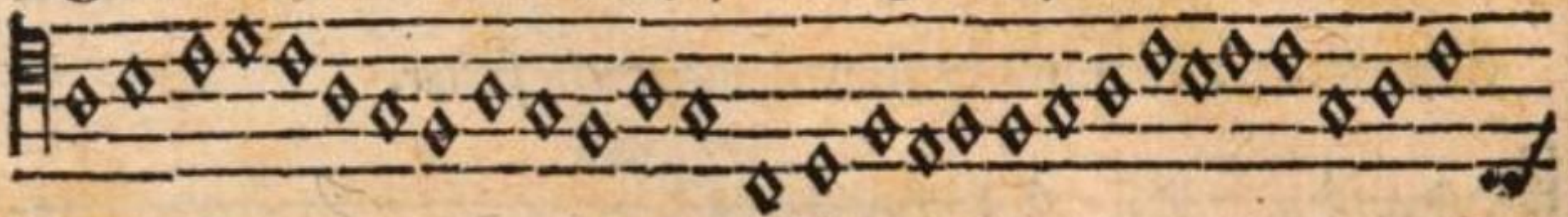
F De



Exemplum octavi toni regularis.



Canon. Per aliam uiam reuersi sunt in regionem suam.



Tertia pars super fugam Choralem secundi toni regularis.



SECUNDA



71  
S E C V N D A  
P A R S H V I V S O P V S C V L I,  
D E M V S I C A F I G V R A L I.



**L**RIA in hac secunda parte tracta-  
bo, quæ Musici ferè omnes in-  
tractata reliquerunt. Primum de  
elegantia, ornatu aut pronuntiati-  
one in canendo. Secundum de re-  
gula contrapuncti. Tertium de mo-  
do componendi. Alia quæ cæteri prolixè & bene  
tractarunt, tantum figuris et exemplis, definitionum  
cumulo relicto, demonstrabo, ne pueri diutius præ-  
ceptis inhærentes, serius ad scopum bene canendi  
perueniant. Ex animo enim consultum cupio iuuen-  
tuti, ac ob hoc eam dehortari non desino, ne inhæ-  
reant prolixis scriptis Musicorum Mathematico-  
rum, qui finxerunt tot signorum augmentationis &  
diminutionis genera, ex quibus nullus fructus, litis  
uero et discordiæ plurimum oritur, ac res per se qui-  
dem clara difficillima redditur. Verum omnes animi  
uires adhibeant, ut ornate canant, & textum suo lo-  
co applicent, quia Musica à Deo condita est ad sua-  
uiter modulandum, non ad rixandum, ac uere Mu-  
sicus est & habetur, non qui de numeris, prolationi-  
bus, signis ac ualoribus multa nouit garrere & scri-  
bere, sed qui doctè & dulciter canit, cuiuslibet notæ des-

F ij bitam



bitam syllabam applicans, ac ita componit ut lætis uerbis lætos addat numeros & econtra &c.

In urbibus Belgicis, ubi cantoribus præmia dantur, ac ob præmia adipiscenda nullus non modus & labor adhibetur, quò ad scopum bene canendi perueniant, nulla scribitur aut dictatur Musica.

Item Præceptor meus Iosquinus de Pratis nullam unquam prælegit aut scripsit Musicam, breui tamen tēpore absolutos Musicos fecit, quia suos discipulos non in longis & friuolis præceptionibus detinebat, sed simul canendo præcepta per exercitium & practicam paucis uerbis docebat.

Cum autem uideret suos utcunq; in canendo firmos, belle pronunciare, ornatè canere, & textum suo loco applicare, docuit eos species perfectas & imperfectas, modumq; canendi contra punctum super Choralem, cum his speciebus.

Quos autem animaduertit acuti ingenij esse & animi læti his tradidit paucis uerbis regulam componendi trium uocum, postea quatuor, quinq; sex &c. appositis semper exemplis, quæ illi imitarentur. Non enim omnes ad componendi rationem aptos iudicauit Iosquinus, eos tantum eam docendos statuit, qui singulari naturæ impetu ad pulcherrimam hanc artem ferrentur, quia multa dulciter composita esse aiebat, quibus similia aut meliora, uix unus è millibus componere posset.

Curet

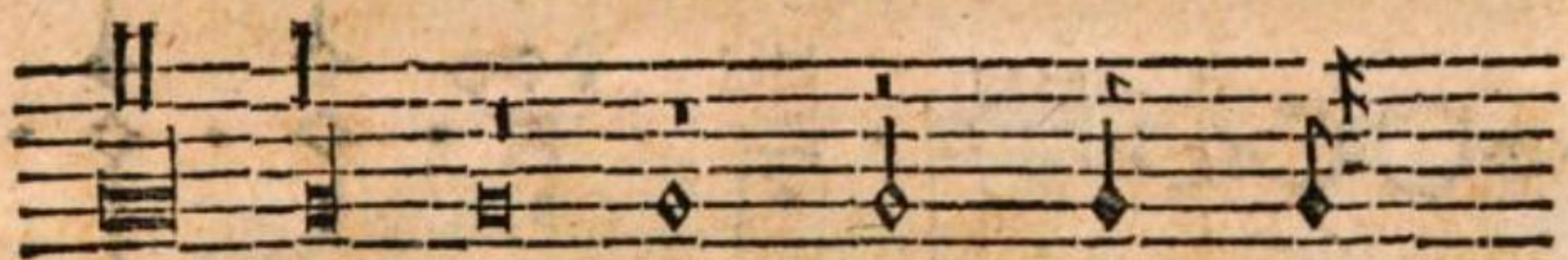


Curet itaq; puer ut se assidue exerceat in canendo, ac eos imitari discat, qui ex gutture, non ex naso uoces emittunt, quia præcepta tantum legendo aut audiendo, nunquam ad artem bene canendi perueniet.

DE NOMINIBVS VALORIBUSq; notarum & pausis, earumq; signis usitatis.

Pausa demonstrat à cantu ad tempus cessandum esse, & quælibet nota suam peculiarem habet pausam, quæ ei correspondet ualore.

Exempli gratia,



Maxima. Longa. Breuis. Semibreuis. Minima. Semiminima. Fusa aut croma.



Semicroma. Signum mantionis. Repetitionis.

EX SEQVENTI TABVLA POTE rit puer notarum ualorem in quecumq; signo positæ fuerint, clarius perdiscere, quàm si multis uerbis ista docerentur.

F iij Prolatio



Pro. ma. perfecti								
Imperfecti.								
Tēpus perfecti.								
Imperfecti.								
Ad mediū bina.								
Modus perfecti.								
Imperfectus.								
Tripla siue proportio.								

Plura signa ne requiras, quæ non sunt in usu. Modi maioris perfecti aut imperfecti nulla aut pauca exstant exempla, propter notarum odiosam retardationem. In sequentibus clarius hæc explicabimus, ubi tractabitur de Tactu, & Mensura.

### DE LIGATURIS TEM- poris perfecti & imperfecti.

Alijs





Lijs signis raro utimur, scimus enim pro  
 lationē agere in semibreues, Tempus in  
 breues, Modum in longas & maximas,  
 Proportio, augmentatio, diminutio, in  
 omnes pariter ius agendi habent. Sed hæc magis ca-  
 nendo per practicam capiuntur, quàm per exempla,  
 propter rudes tamen nonnulla adiecimus.

Tempus perfectum.



Imperfectum,



musica

DE



# DE PVNCTORVM diuersitate.



Primus punctus dicitur ualoris, siue additionis, & semper ualet notarum medianam partē, ubi positus fuerit in omnibus etiam signis augmentationis & diminutionis. Secundus diuisionis punctus est, & diuidit unam notam cum præcedente & sequente, & semper ponitur in medio duarum notarum. Tertius alterationis dicitur qui facit de una breui longam, de semibreui breuem, de minima semibreuem, & ponitur post præcedentem notam. Quartus uocatur imperfectionis punctus, qui imperficit longam, aut maximam siue breuem, aut semibreuem iuxta diminutionis, aut augmentationis signa, & ponitur ante præcedentem, aut sequentem imperfectam notam, secundum Musicorum opinionem, ut infra patebit per exempla.

*Max. long.*



Punctus ualoris

Punctus



mod<sup>9</sup> minor, Tempus, Prolatio,

Punctus diuisionis.

Proportio.

Modus minor. Tempus. Prolatio.

Proportio. Punctus alterationis.

Modus minor. Tempus.

Punctus perfectionis.

Tempus.

Punctus Perfectionis.

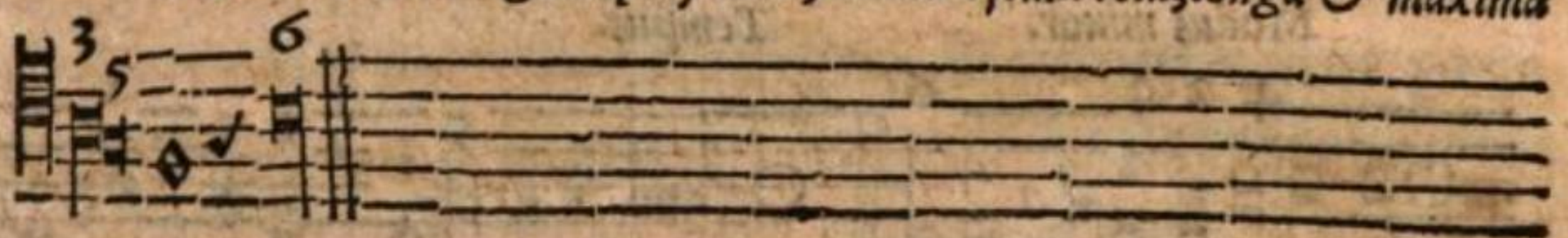
DE

G

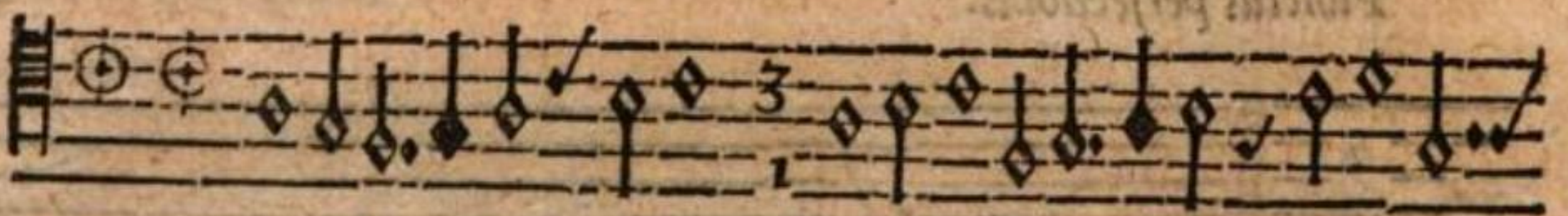




*In hoc signo à breui longa imperficitur, breuis à semibreui, longa & maxima*



*imperficiuntur.*



*Semibreuis à minima, etiam in sesquialtera imperficitur.*



DE



DE PROLATIONI-  
bus usitatis.

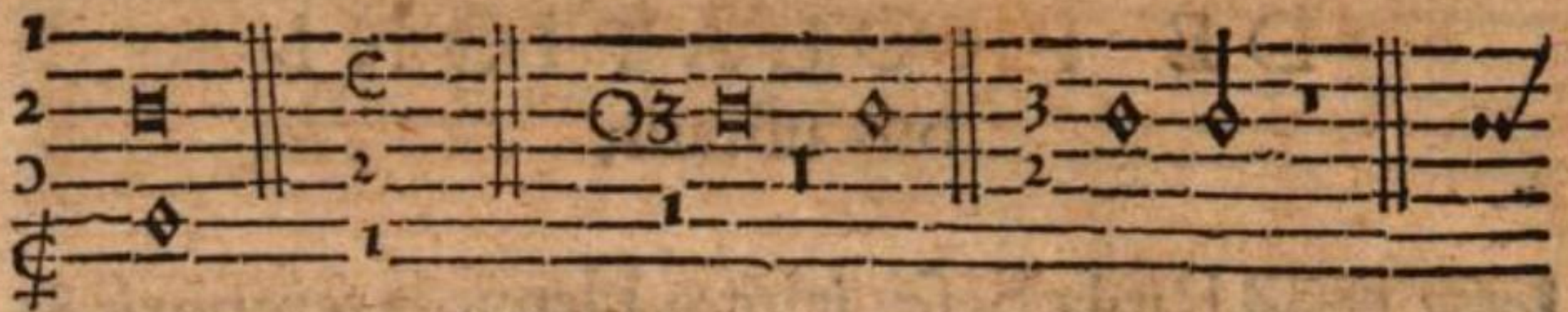


Ripla, Sesquialtera, Hemiola temporis & prolationis maxime in usu sunt apud Musicos, & idem de his est iudicium & eadem mensura, non tamen eodem modo pinguntur, ut patebit in exemplis sequentibus & tabula, ubi proportiones usitatas & non usitatas pinximus.

Hic consultum duxi admonere adolescentes, ne diu inhæreant libris Mathematicorum Musicorum, qui alia infinita signa excogitarunt, & animos adolescentum à uero Musices usu abalienarunt, remper se quidē claram obscurā reddentes, ut cum multa scribunt de proportionibus minoris inæqualitatis. Item cum in sesquitertia ponunt quatuor semibreues pro tribus, in quatrupla quatuor pro una, in quintupla 5, in sextupla 6, in septupla septem, in octupla octo, &c. Quia diutius his inhærere superuacaneum est. Vt tamen puer quando hæc occurrunt, de his iudicare possit figuras aliquarum, quæ maxime in usu sunt, adposuimus simul cum exemplis.

TABVLA PRO FORMA  
prolationum cognoscenda.

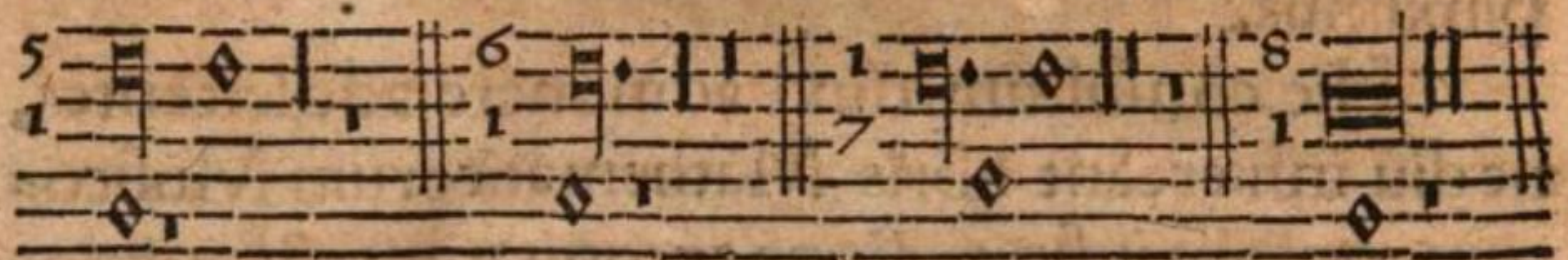




*Diminu. augmen. dupla. Tripla. Sesquialtera.*



*Hemiola tēporis. Et prolationis. Sesquitertia. Quadrupla.*

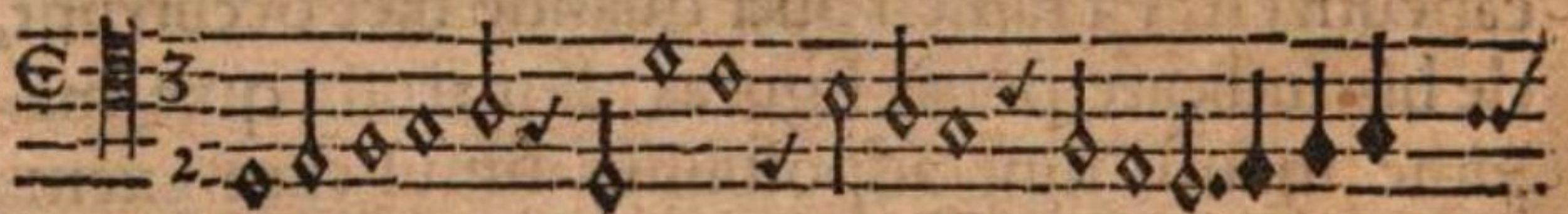


*Quintupla. Sextupla. Septupla. Octupla.*

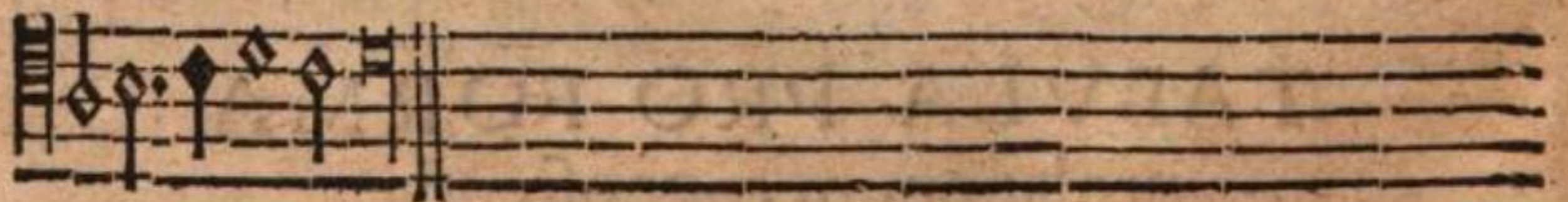
*Qui plures Augmentationes aut Diminutiones habere uoluerit, legat Eranchinum, & alios &c.*

**Exemplum quatuor punctorum, & prolationum in unum.**

*Tenor. Prolatio imperfecta, siue sesquialtera.*



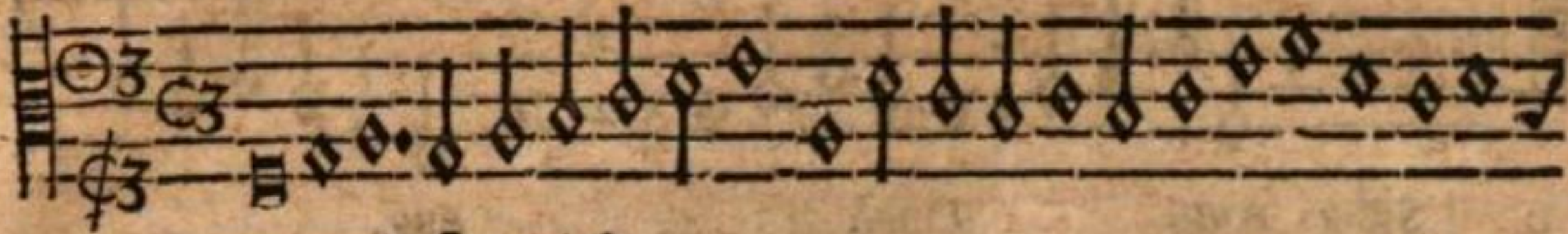
*Punctus diuisionis, alterationis, perfectionis, & ualoris.*



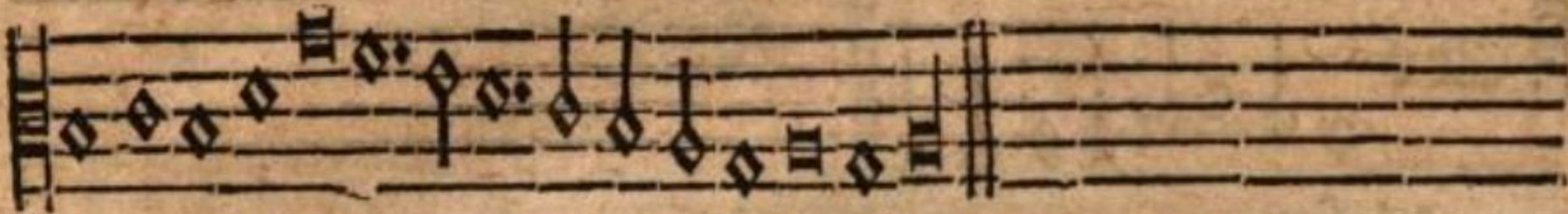
**Altus**



Altus.



*Proportio siue tripla.*



Bassus.



*Hemiola temporis siue maioris.*



Discantus.



*Hemiola prolationis, siue minoris.*

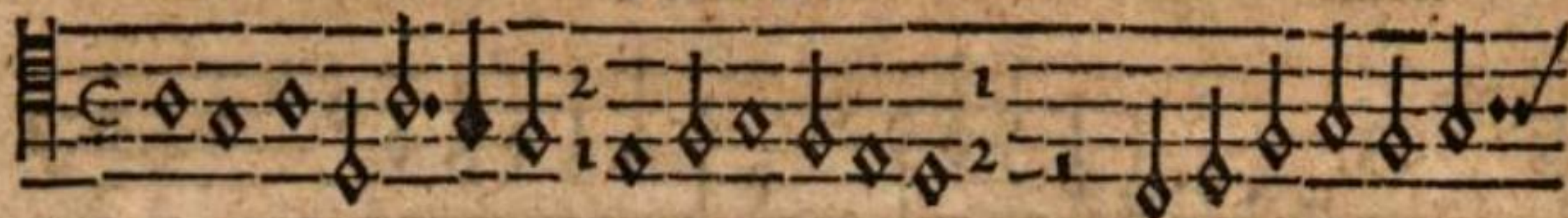


Sequitur exemplum de dupla.

G iij Tenor



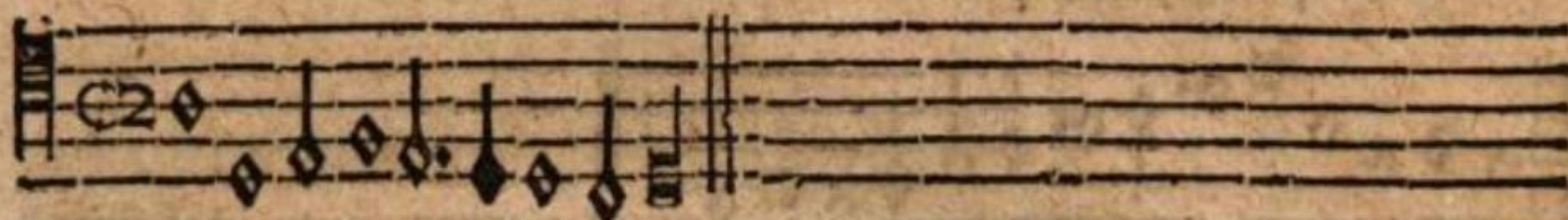
TENOR.



Salut. Aug.

Dimi.

Aug.



Ad usum.

DISCANTVS.



Aug.



Ad usum.

BASSVS.

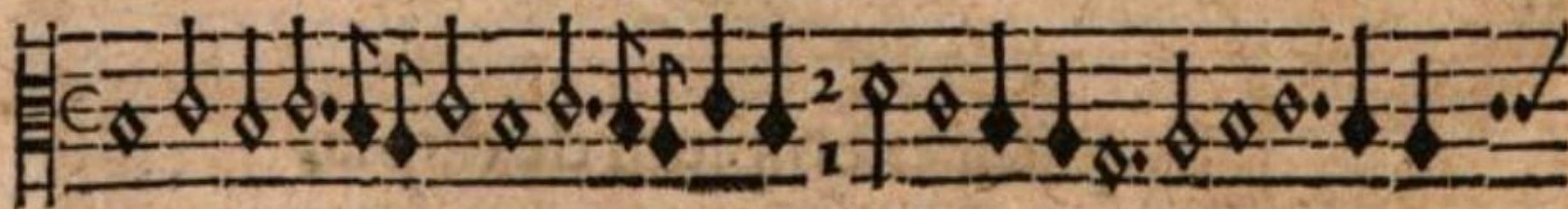


Dimi.



Ad usum.

Aliud exemplum quatuor uocum de dupla.



Tenor. Augmen.

ad naturam



BASSVS.

crescit.

Ad usum

Augmen.

Diminu.

DISCANTVS.

Ad usum

Augmen.

Ad usum

Dimi.

Ad usum.

ALTVS.

Dimi.

Ad usum

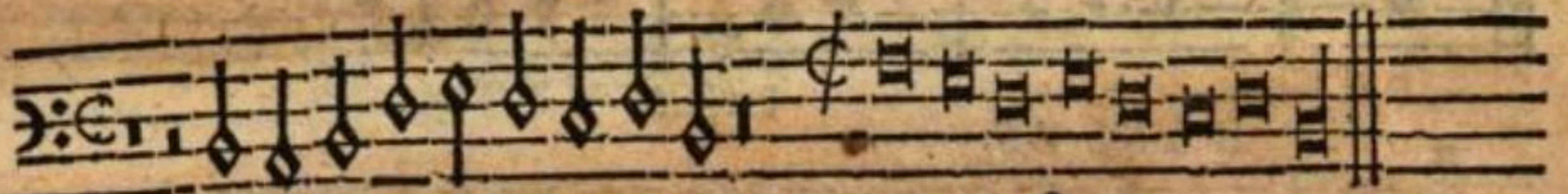
Aug.

Dimi.

Augmen.



Aliud exemplum quatuor uocum de dupla.



Tenor. Victimæ Paschali. Augmen. Ad usum.



Discantus. Ad usum Diminutio.



Augmentatio. Ad usum.



Vagans. Secundum usum crescit



Ad usum pariter.



Altus. Secundum usum Aug. Ad usum



Diminutio.

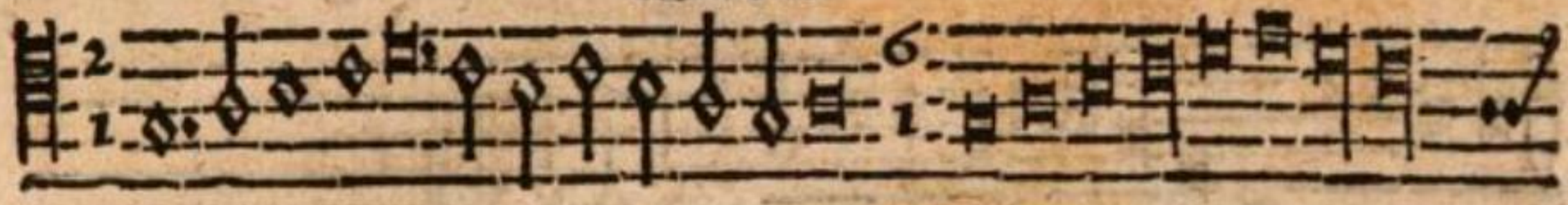




ad usum.

### Aliud exemplum, Duo.

TENOR.

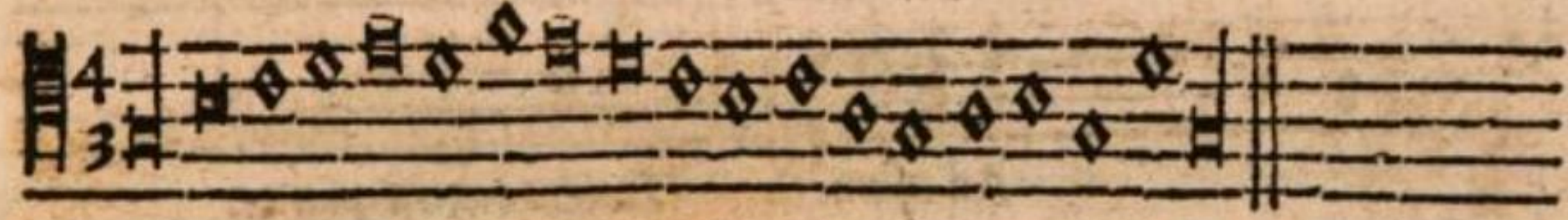


Diminu.

Sextupla contra unam

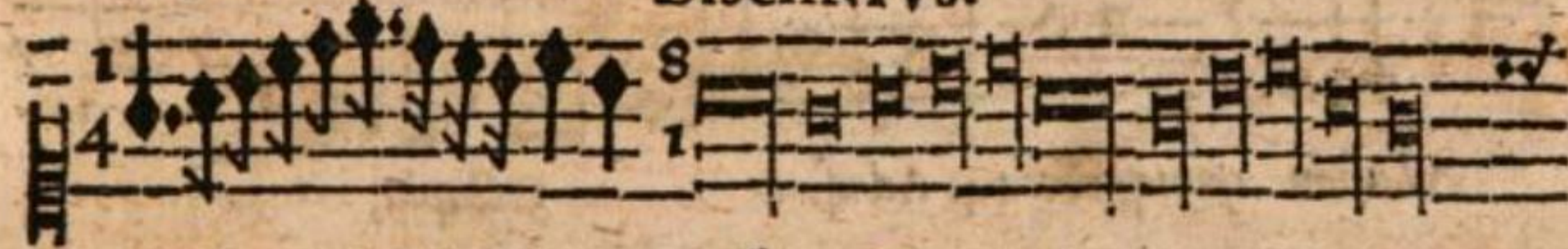


Sesquialtera<sup>3</sup> siue Hemiola



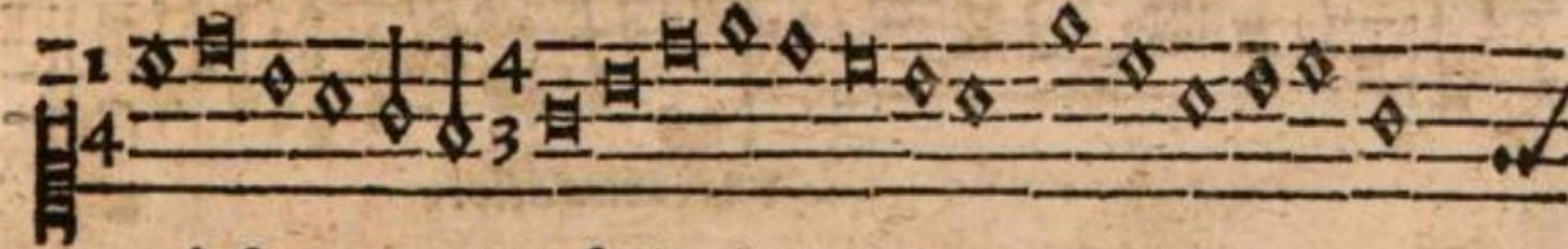
sesquitertia.

DISCANTVS.



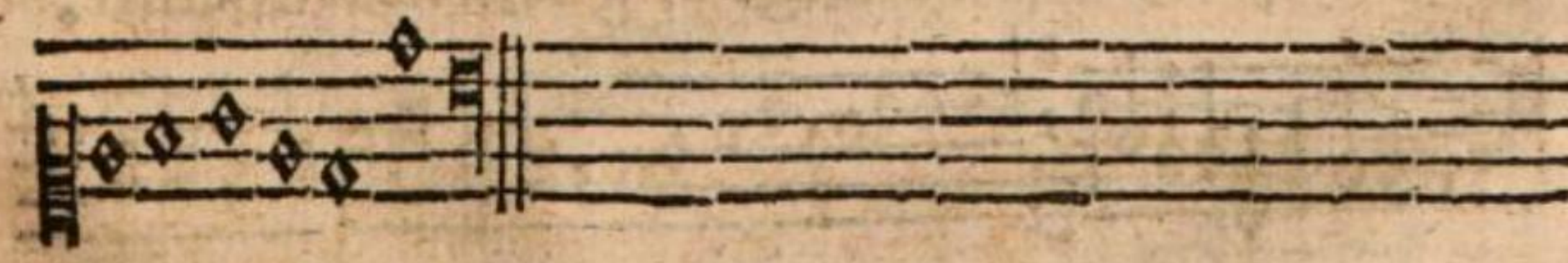
Vna contra quatuor.

Octo contra unam.



Ad usum

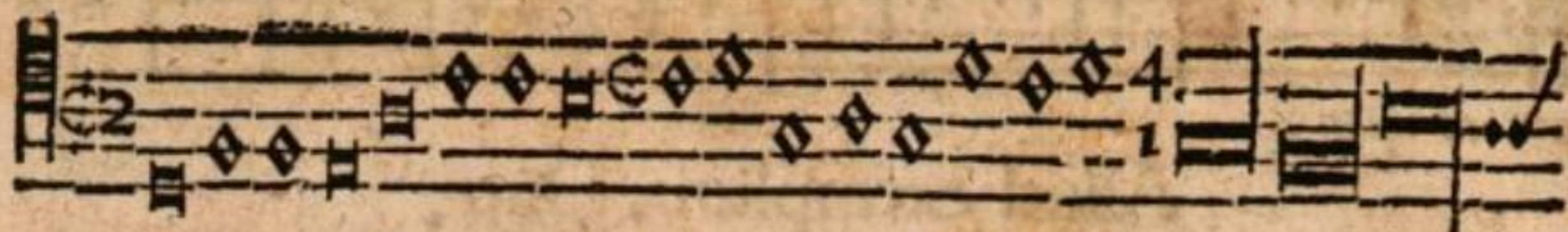
Sesquitertia.



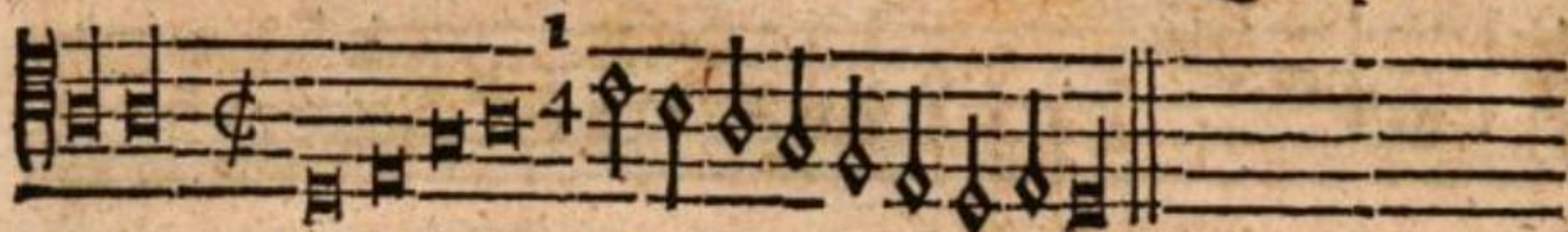
## H Aliud



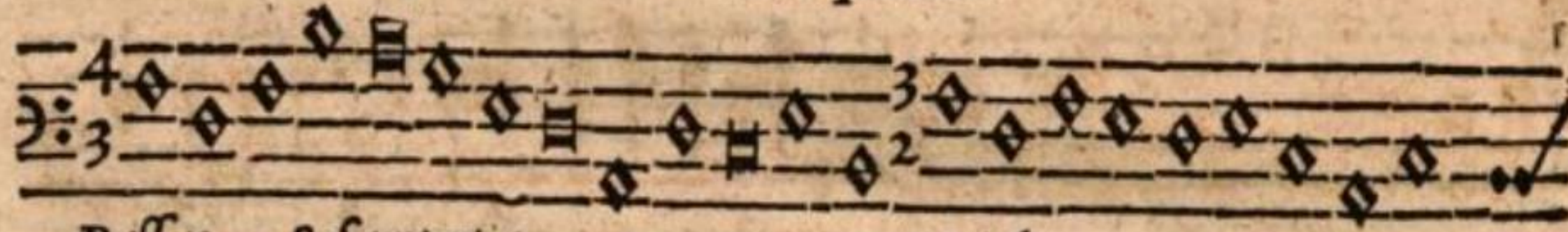
# Aliud exemplum, Duo.



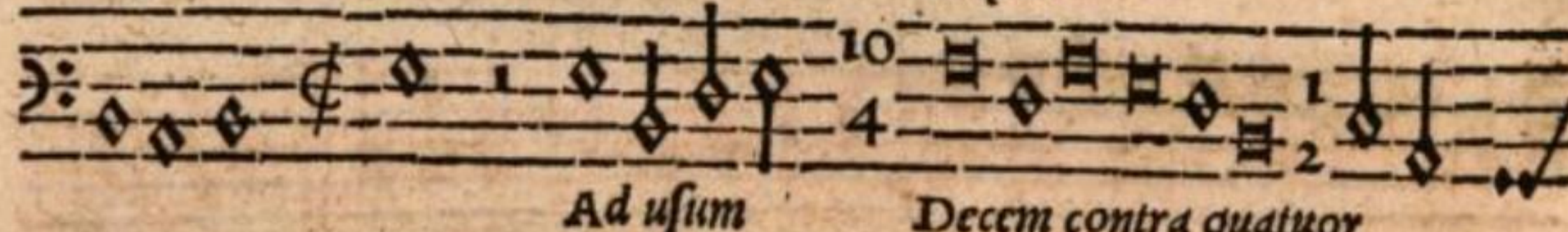
Tenor. Ad usum Augmen. Quadrupla



Ad usum Vna contra quatuor.



Bassus. Sesquiertia Tripla



Ad usum Decem contra quatuor

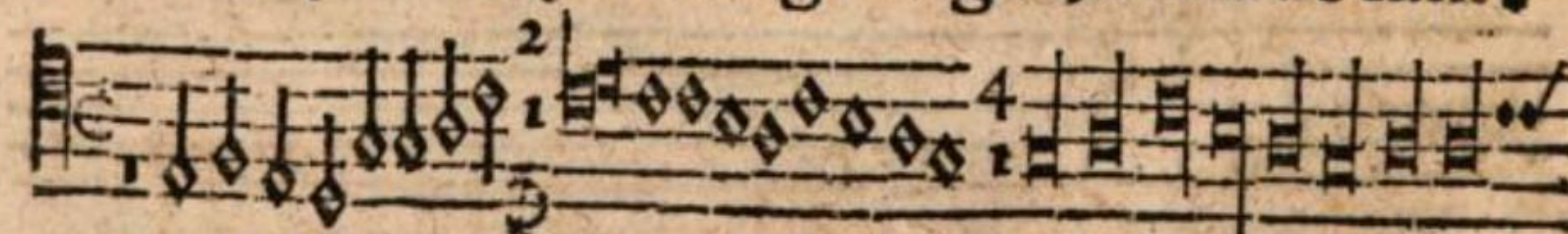


Ad usum quinq; cōtra 4. Ad usum Octupla,



Vna contra octo.

## Exemplum super Pange lingua, trium uocum.

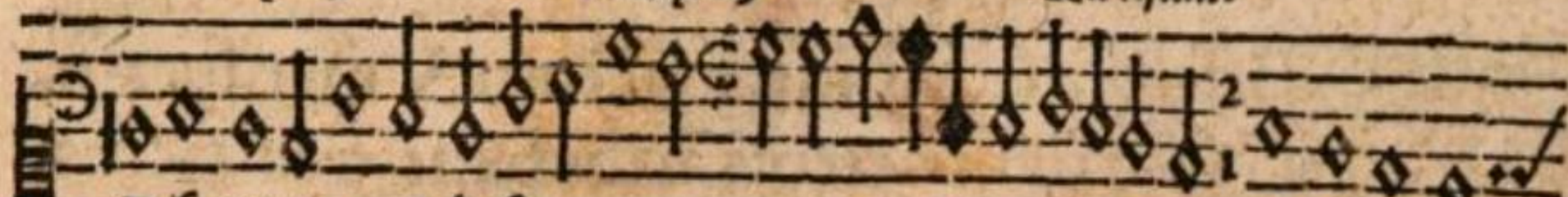


Augmen. Ad usum Quadrupla





Sextupla, Octupla, Ad usum.



Discantus. Ad usum Augmen. Ad usum



Vna contra quatuor, Quadrupla,



Dimi.



Vagans. Ad usum Quadrupla.



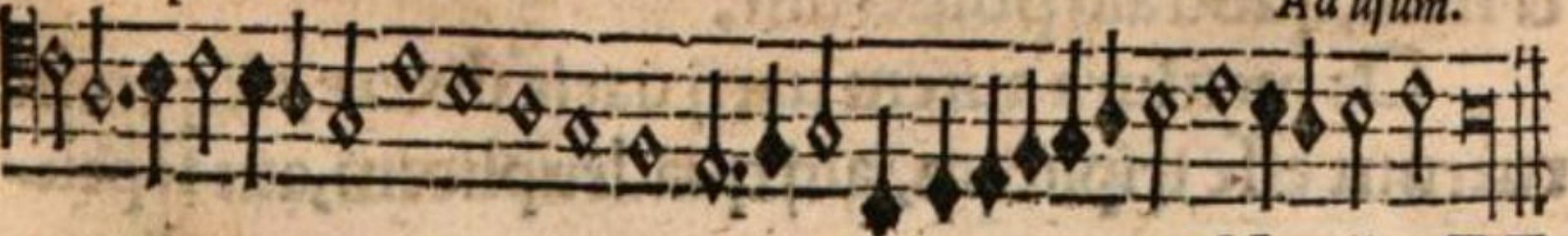
Ad usum Sextupla, Sesquialtera



Vna contra octo,



Octupla Ad usum.



H ij DE



DE TACTV ET MENSURA,  
diminutionis & augmentationis.

**D**ifferētia est inter tactum & mensuram.  
Nam olim ueteres habebant tres tactus.  
Primum prolationis, siue triplæ  $\text{C} \text{ } \text{O} \text{ } \text{O}$   
 $\text{O}_3 \text{ } \text{H} \text{ } \text{O}$ . Tres semibreues, uel minimas pro tactu.  
Secundum binarij per breuem  $\text{C} \text{ } \text{H} \text{ } \text{O} \text{ } \text{O}$ , Tertium  
semibreuis  $\text{C} \text{ } \text{O} \text{ } \text{O} \text{ } \text{O}$  qui nunc est cōmunis tactus  
in omnibus signis  $\text{C} \text{ } \text{O} \text{ } \text{O}$  siue una pars habeat ad mediū  
 $\text{C} \text{ } \text{O} \text{ } \text{O}$ , altera uero prolationem  $\text{C} \text{ } \text{C}$  aut tempus  
 $\text{O} \text{ } \text{C}$ , siue modum  $\text{O}_2 \text{ } \text{C}_2$ , uel triplam  $\text{O}_3 \text{ } \text{C}_3$   $\text{C} \text{ } \text{O} \text{ } \text{O}$   
Cuius rei multa extant exempla difficilia cantan-  
tu, uidelicet cum una pars habeat triplam, altera aut  
binarium aut tempus, siue aliud signū. Sed hæc non  
nulli curiosius inuestigant & perquirunt, quàm ut  
simplicē usum ornate & dilucide canendi sequantur,  
quod quidē non omnino uitupero, neq; satis laudo.  
Bonum est omnia scire, sed hæc ad perspicuē canen-  
dum nihil conducunt, uerū magis ad disceptandū &  
rixandū. Qui cupiunt exempla, requirant in contra-  
puncti exemplis, super salue sancta parens, ubi tracta-  
bitur de contrapuncto, & compositione. Item in sta-  
bat mater Iosquini 5. uocum, & in exemplo Heinri-  
ci Isaac, quod alij posuerunt.

De mensura autem uarij uaria dixere, aliqui asse-  
ruerunt esse triplicem, alij quadruplicem, aut septu-  
plicem.



plicem. Ego uero cum Iosquino, & suis sectatoribus  
 consentio esse septuplicem, sine qua omnis com-  
 positio est uiciosa & inutilis. Prima dicitur pro-  
 lationis  $\textcircled{C}$   $\textcircled{C}$  & in semibreues agit  $\textcircled{C}$   $\textcircled{C}$   $\textcircled{C}$ , secunda  
 est tēpus  $\textcircled{C}$   $\textcircled{C}$  quòd agit per breues  $\#$   $\#$   $\#$ . Ter-  
 tia uero modus  $\textcircled{C}$   $\textcircled{C}$  per lon- gas agens  $\#$   $\#$   $\#$ .  
 Quarta est numerus binarius  $\textcircled{C}$  siue secun-  
 dum Iosquinum ad medium  $\textcircled{C}$   $\textcircled{C}$ , & in duas se-  
 mibreues agit  $\textcircled{C}$   $\textcircled{C}$ . Quinta est tri- pla, & sesquialtera  
 aut Hemiola temporis & prolationis, ac in tres semi-  
 breues, uel minimas agit  $\textcircled{C}$   $\textcircled{C}$   $\textcircled{C}$   $\textcircled{C}$   $\textcircled{C}$ . Sexta est  
 augmentationis. Septima diminu- tionis, quæ  
 in omnes pariter ius agendi (ut supra dictum est) ha-  
 bent, iuxta numerum suum signi designati. Exempla  
 exstant in Franchino, & alijs prolixis Theoricis  
 Musicis. Item quæ posui exempla de prolationibus  
 huc applicari possunt.

H iij DE



DE ELEGANTIA, ET ORNA-  
tu, aut pronuntiatione in canendo.



Vero discere cupienti artem bene, & eleganter canendi, primum consulo, ut Præceptorem eligat, qui naturali quodam instinctu læte ac suauiter canit, ac clausularum lenocinijs Musicam lætam reddit, procul semotis screationibus, clamoribus ac alijs ineptijs, nobilissimam Musicam in odium hominum inducentibus. Qualem enim quisq; Præceptorem nactus est in iuuentute, talis efficitur cantor, quod uidere licet in Belgicis, Hannoniensibus & Gallis, qui singulare quoddam donum in canendo præ alijs nationibus habent. Vixerunt apud hos Musicorum principes plurimi, Iosquinus de Pres, Petrus de La rue, Iacobus Scampion, et alijs, qui admirandis, & suauissimis clausularum elegantijs usi sunt, horum uiro-  
rum relictus odor in scholis illarum regionum adhuc reseruatur, ac à Musicis studiosis hauritur, dum discipuli Præceptores fideliter imitantur. Adhibeat itaq; curam Germanicus puer in imitando doctum Præceptorem, dum uox ei puerilis est, quia mutata uoce puerili, difficile aut raro ad bene canendi artem perueniet, in iuuentute uero appræhensa nuncq; tradet obliuioni.

Quandoquidem uero in his regionibus perpauci sunt, qui præcipuorum ueterum Musico-  
rum



rum in canendo suauitatem calleant, consultum du-  
xi aliquot exempla adscribere, quæ ad omnes clausu-  
las possint applicari, dum silent syllabæ, aut uerba  
quæ notis supponuntur.

Sed arduum in primis est gutture ista pronun-  
ciare, nisi multū insudet ac laboret puer, ac uim quo-  
dammodo sibi faciat, & subinde indies secum repe-  
tat usq; quo notitiam & usum parauerit in hac arte,  
ut ne quidem linguam moueat, sed ex gutture recte  
& ornate pronunciet. Hæc est prima clausula quam  
Iosquinus docuit suos.



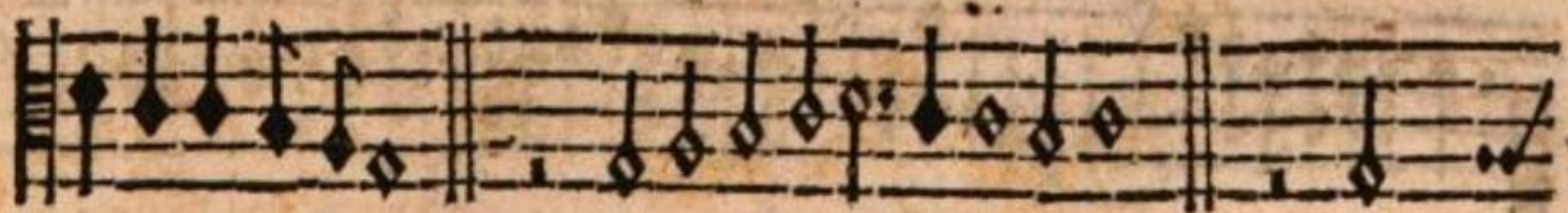
*Simplex*

*elegans*

*aliud*



*aliud*



*aliud*



*idem*





Et sic in omnibus alijs cadentibus  
clausulis canere possumus.







*crudus*

*conditus sale*



*caro*



*condimentum*

*simplex*



*coloratus*

*simplex*



*elegans.*



# I Elegantia



Elegantia super cantionem Languir me fault.

DISCANTVS.

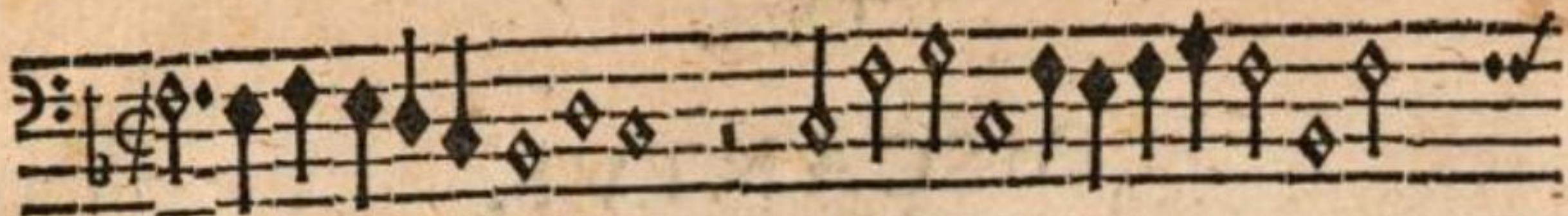


Contio Gallica.

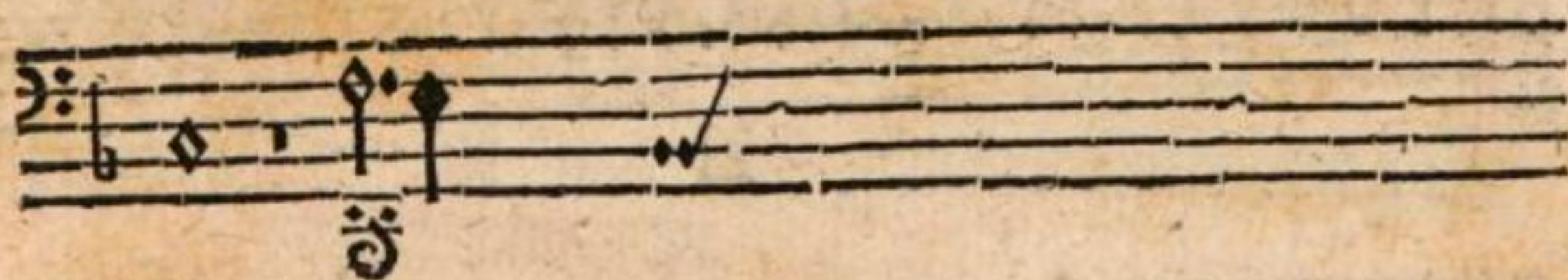




BASSVS.



ḿ Languir me fault.



I ij



Aliud exemplum  
Duo.

DISCANTVS.



Cest a grant tort.

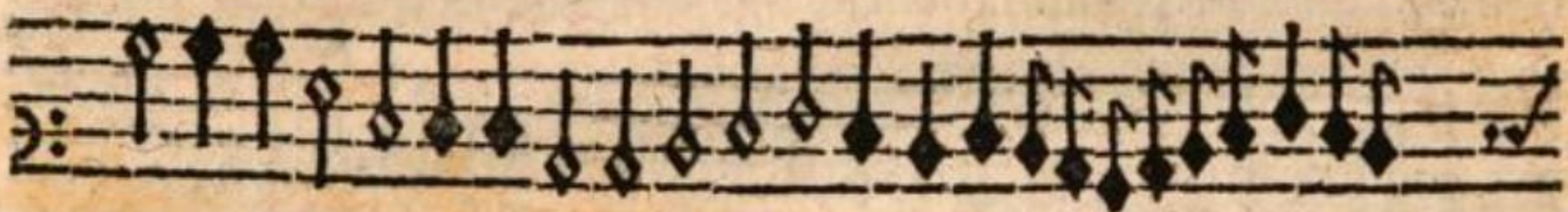




34  
BASSVS.



Cest a grant tort.



I in Aliud



Aliud exemplum. Fuga quatuor uocum ex una.



ELEGANS.



Verum in Basso hæc fieri non possunt, nisi tempore & loco, ut si contingat Tenorem descendere inferius Basso &c. Quia Bassus est fundamentum omnium aliarum partium, qui cum non manet integer, occurrunt species in caritu aures offendentes. Quemadmodum in contrapuncto fit, quando Bassus non bene canitur, aut pronuntiatur, uel male intonatur.

DE



35

DE REGVLA CONTRAPVNCTI,  
secundum doctrinam Iosquini  
de Pratis.



Odus canendi contrapunctum in Germa-  
nia rarus est, haud dubie nō aliam ob cau-  
sam, quā cum pulcherrima hæc ars, diu-  
turno usu, ac labore maximo perdiscatur,  
nec præmia eam callentibus constituta sint † per-  
pauci ad hanc discendam animum applicent, solide  
se in Musica doctos existimantes, si uariorum signo-  
rum, prolationum, definitionum &c. noticiam ha-  
buerint. Aut si cantilenam in anni spatio compo-  
nant, quam uix canere possint.

Ac si quis contrapuncti mentionem faciat, ac in  
perfecto Musico requirat, hunc odio plusquam ca-  
nino lacerant, impudenter affirmantes, in cōtrapun-  
cto multas prauas & corruptas species occurrere,  
quæ aures offendant, & in compositionibus locum  
nō habent. Quibus respondeo: me concedere cōtra-  
punctū aures offendere, uerū asininas, quibus nihil  
preter eum quē ipsi edunt rugitum, aut quod rugitui  
consonum est, uolupte est. Si enim hominum aures  
offenderet, cur non magis Iosquini, Petri de la Rue,  
& eorum successorum, quibus hæ fuerunt delica-  
tissimæ? Cur non Imperatorum, Regum, Principum,  
Pontificum, qui huius artis ignaros in Cantorum su-  
orum cumulum recipere dedignantur?

Sec



Sed scientia non habet inimicum, nisi ignorantem, & cum huius artis contemptores Musices usum ignorent, libenter multos inertiae suae socios cumularent.

Horum peruersum iudicium, ut igniuoma excretur puer, & cum ueris ac Principibus cantoribus, pro uero habeat se sine scientia, & usu contrapuncti nunquam perfectum Musicum futurum. Adhibeat itaque puer uires suas omnes, in arte hac pulcherrima addiscenda.

Quatuor sunt species in contrapuncto licitae, & bene sonantes, cum suis aequivalentibus, Duae perfectae, scilicet Unisonus & Quinta.

Imperfectae etiam duae, Tertia & Sexta. Et quemadmodum scala siue manus non habet finem, sed hominis uox, ita species duplicantur quantum uox possit ascendere & descendere. Nam unisonus, octaua, quinta decima, uigesima secunda, idem sonant, Similiter quinta, duodecima, decimanona, uigesima sexta, idem sonant.

Et cum istis speciebus perfectis non potestis ascendere, neque descendere, cum Tenor ascendit uel descendit, nec facere fa contra mi, nisi nota fuerit ligata.

Et debes finire, & incipere ab istis speciebus tuum contrapunctum, sed ista regula est arbitraria.

Nec potestis facere duas species perfectas inuicem sequentes, uidelicet duas octauas, aut duas quintas, nisi Tenor ascendat uel descendat. Imper-



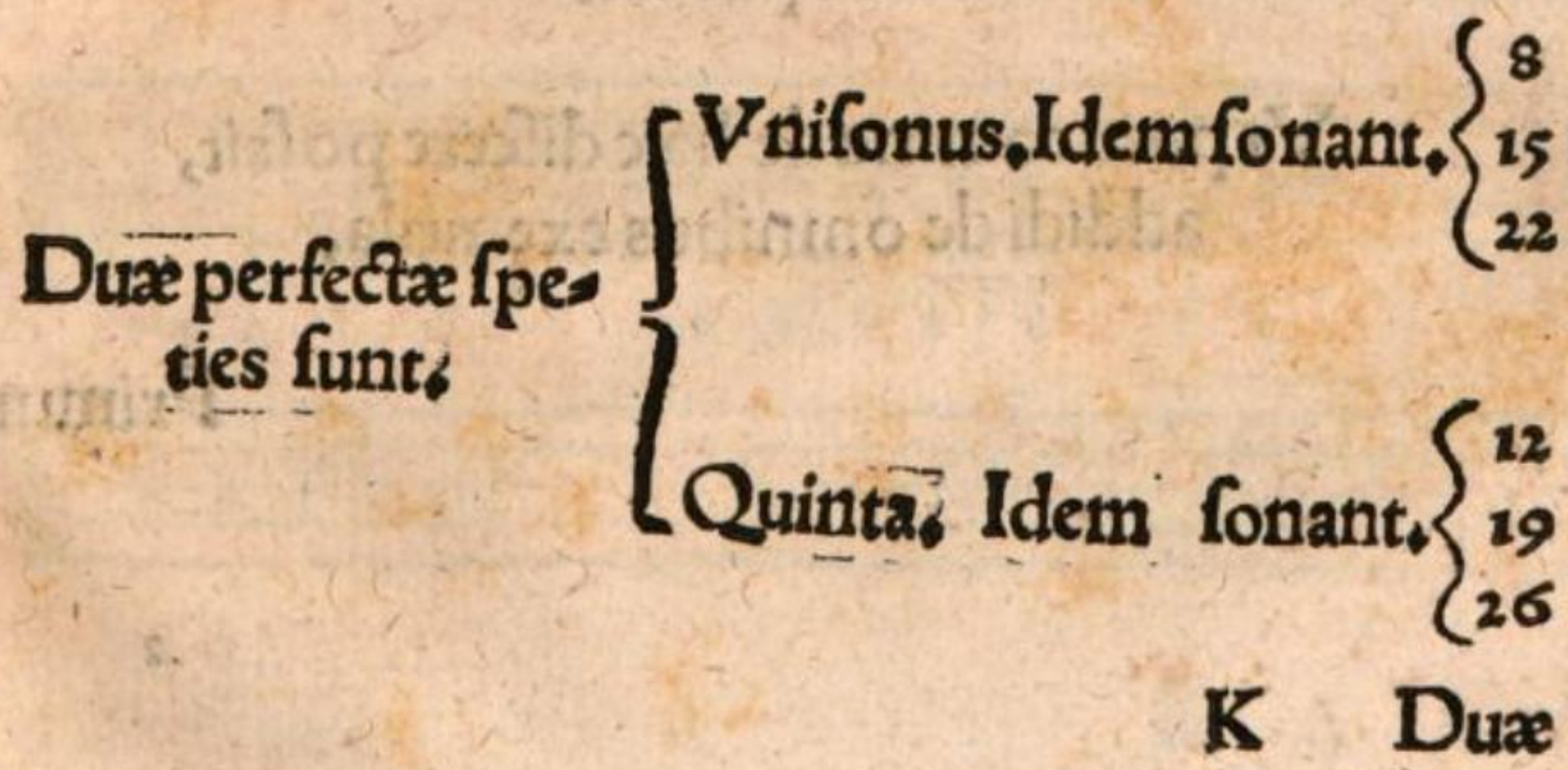
Imperfectæ species, quæ sunt tertia & sexta, habent suas equiuales, & idem sonantes, Nam 3, 10, 17, 24, idem sonant. ¶ Sexta, 13, 20, 27, idem sonant, & uox humana uix altius aut inferius ferri potest.

Et cum istis imperfectis speciebus potestis ascendere & descendere, cum Tenor ascendit uel descendit, & facere fa contra mi, & possumus facere tres aut quatuor ex istis sequentes inuicem, ut tres tertias aut tres sextas &c.

Et cum feceris quatuor semiminimas pro una semibreui, prima & tertia debent esse bonæ, uel maxima pars illarum. Et in cadentibus, aut ligaturis notarum possumus facere secundam, quartam, septimam, undecimam, quartamdecimam &c. Vt infra patebit.

### FIGURÆ EX QVIBVS PVER

species perfectas & imperfectas, facile perdiscere poterit.





Duæ speties im-  
perfectæ.

Tertia, Idem sonant, { 10  
17  
24  
Sexta, Idem sonant, { 13  
20  
27

Cognitis his spetiebus & doctrina, quomodo  
his uti debeamus: Comparet sibi puer, tabulam la-  
pideam, in qua facile scribitur, & deletur, ac sumat  
Tenorem ex cantu Choralis, & ita per speties primo  
faciat notam contra notam.

Cum autē utcunq; fuerit assuetus notam contra  
notā ex tempore facere, & practicus fuerit, tunc po-  
terit ad contrapunctum fractum accedere. In hoc ubi  
etiam exercitatus fuerit, relinquat tabulam lapide-  
am, & discat ex tempore canere, super Choralem  
cantum, aut figuralem ex libro aut scedula. Sed hic  
continua exercitatione opus est.

Vt puer commode hæc discere possit,  
addidi de omnibus exempla.

Primum

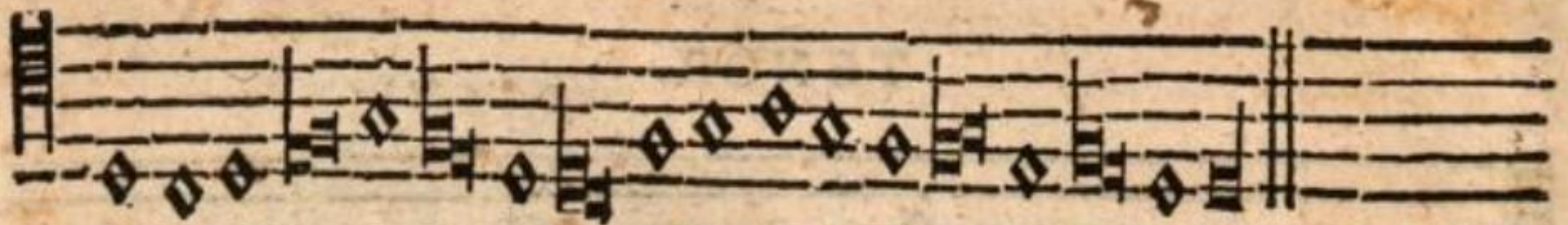






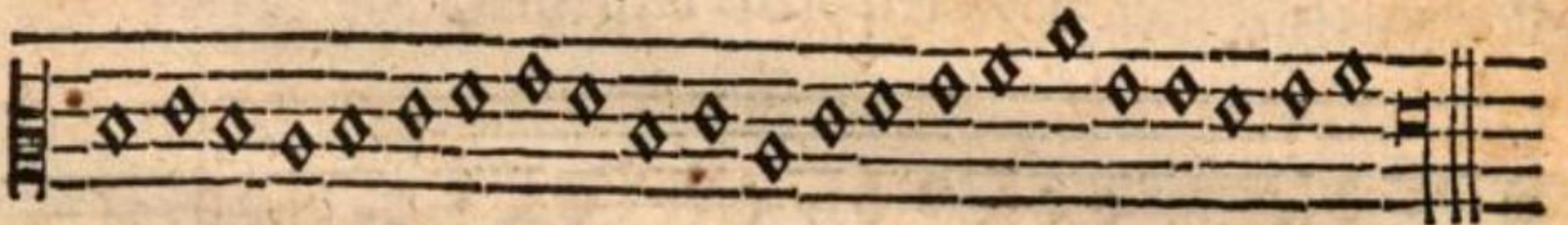
# Aliud exemplum.

TENOR.



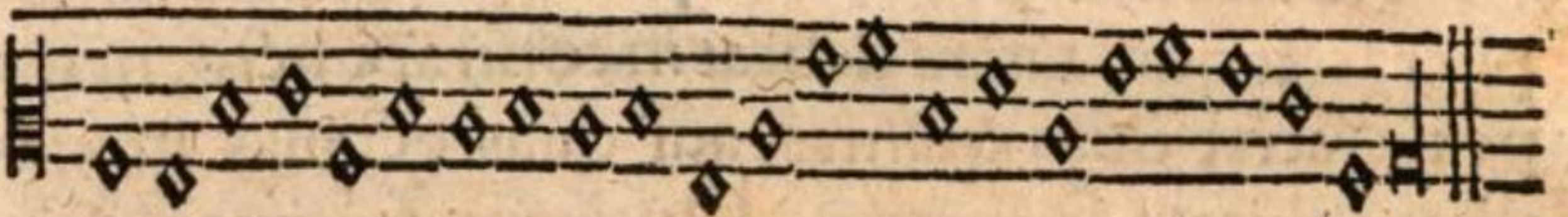
*In pa ti en ti a uestra, possidebitis animas uestras.*

# Exemplum licitum.



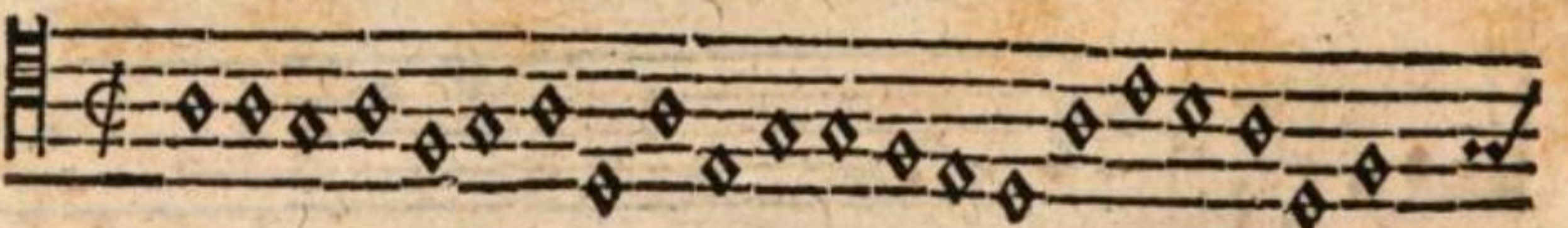
*In patientia uestra.*

# Exemplum illicitum.

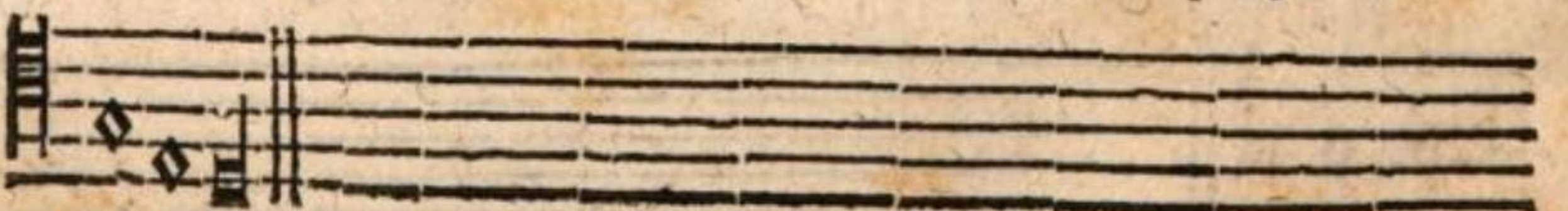


5 5 8 8 5 5 7 7 8 5 5 8 8 5 5 8 11 9 8 5 6

# Alius Tenor.



*In omnibus requiem quaesivi, & non inueni, & transiui, & ob*

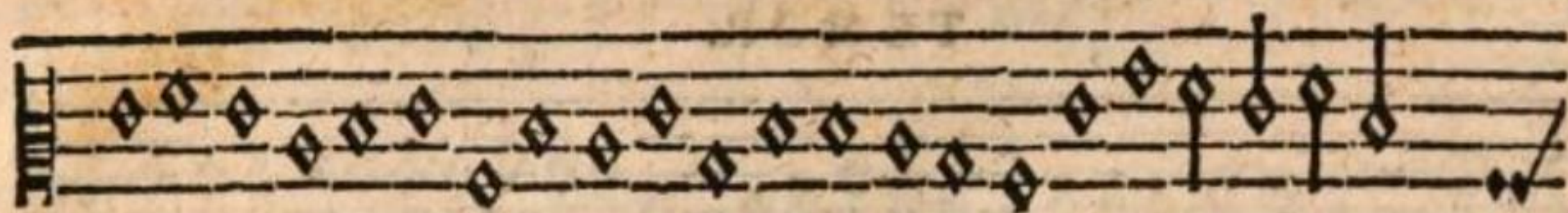


*dormiui.*

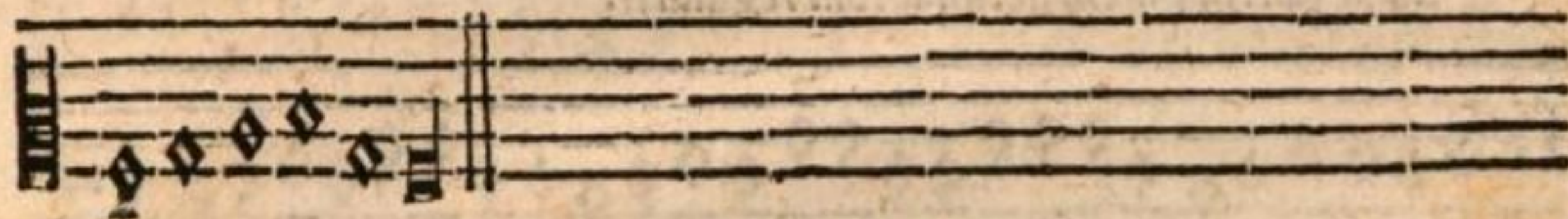
# Exemplum



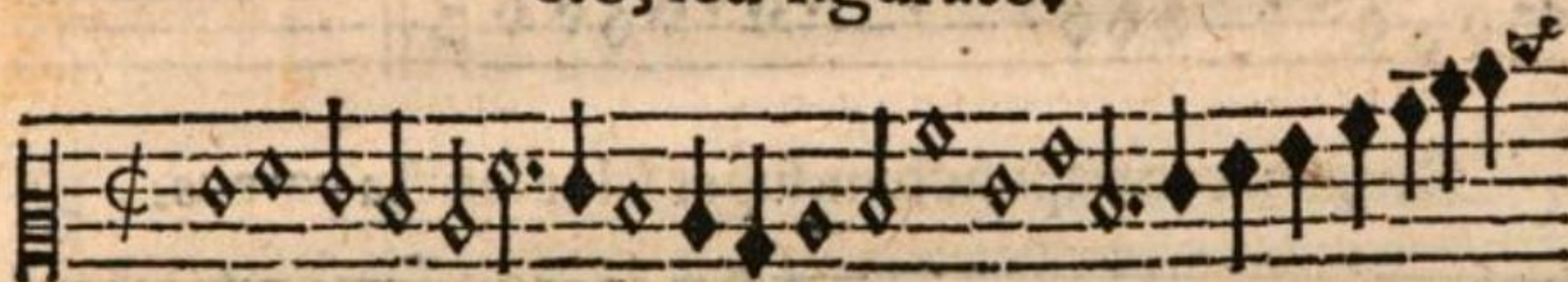
38  
Exemplum ualde bonum.



*In omnibus requiem.*



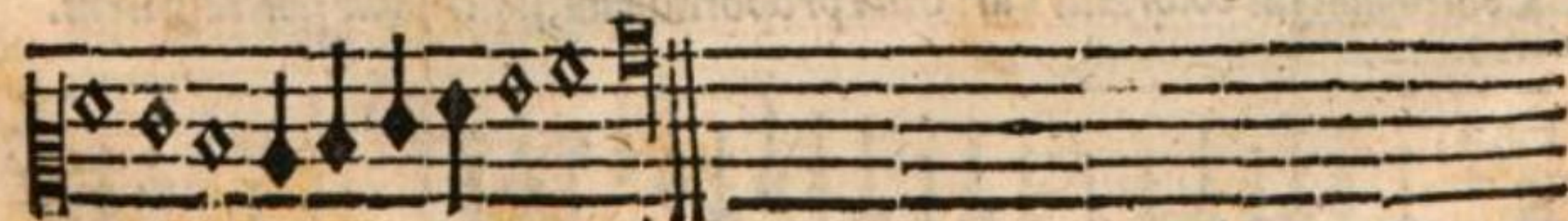
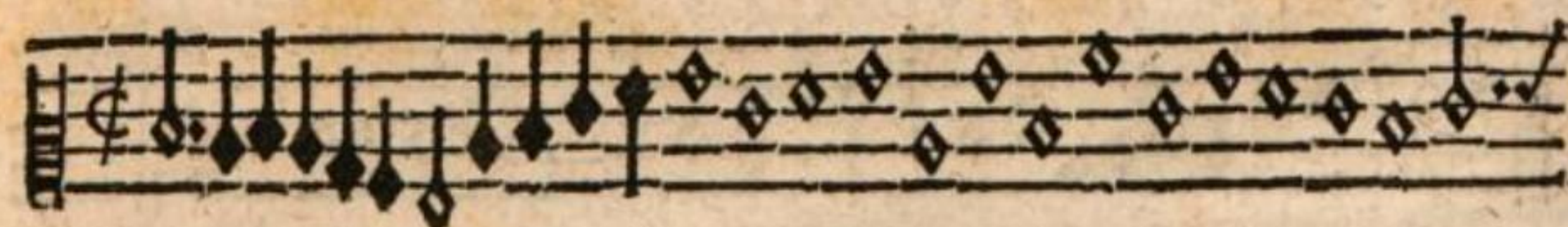
Exemplum de colorato contrapuncto,  
seu figurato.



*In omnibus requiem.*



Exemplum malum figuratum.

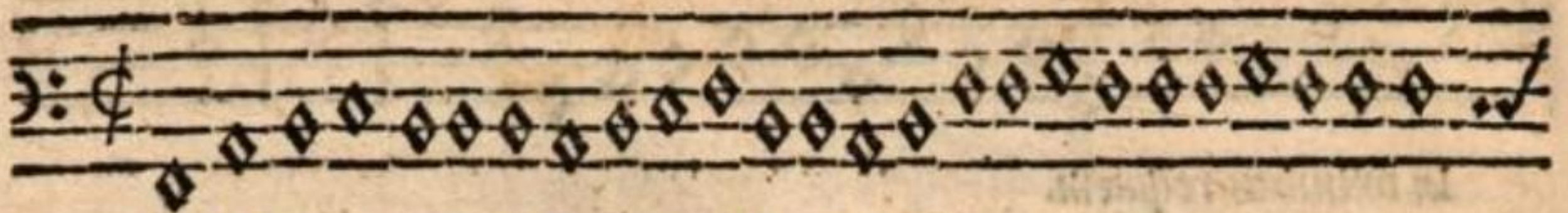


K iij Aliud

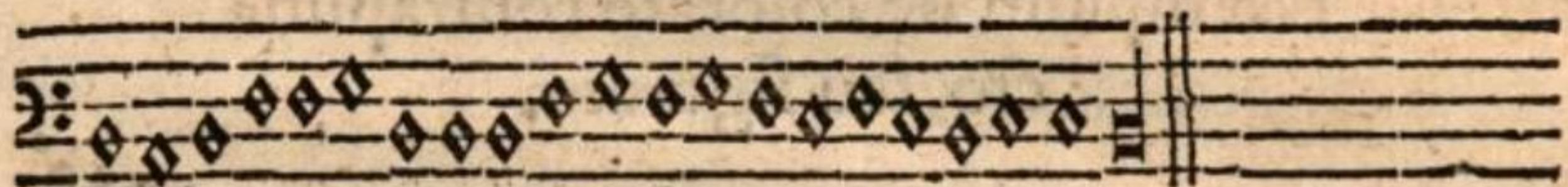
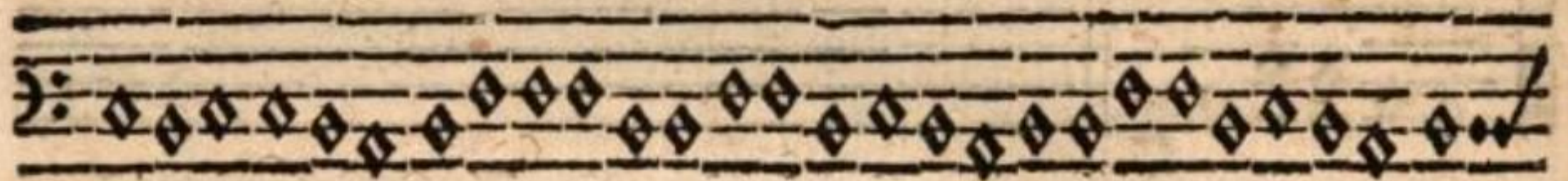


Aliud exemplum.

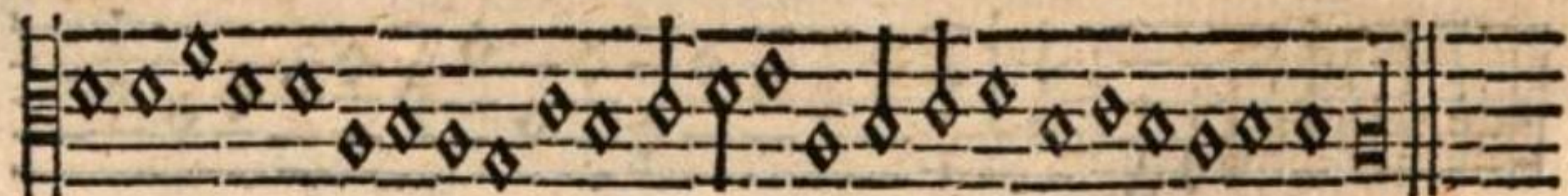
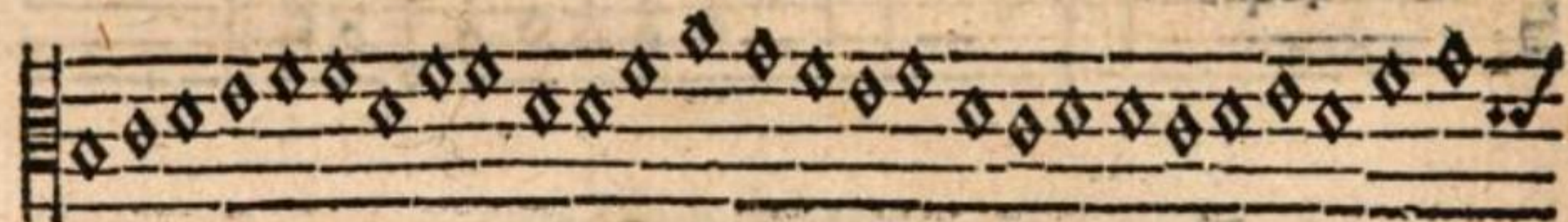
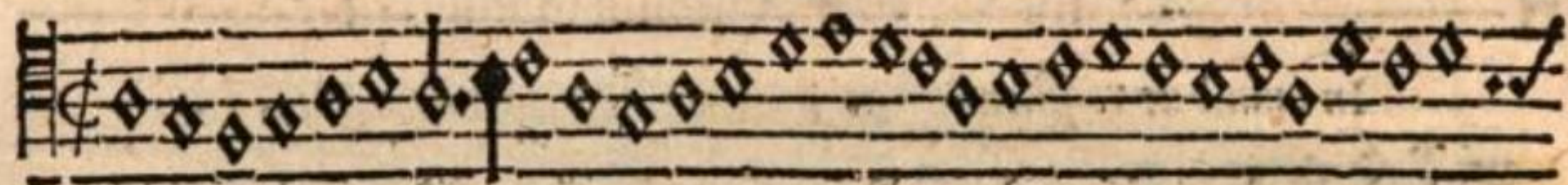
TENOR.



*Salve sancta parens, secundi toni regularis.*



Simplex contrapunctum, super *salve sancta parens.*



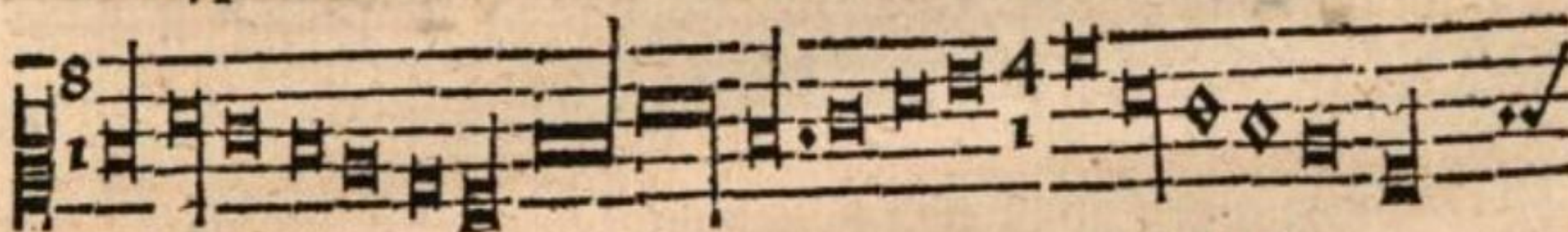
Contrapunctus coloratus variarum proportionum, super *salve sancta parens.*





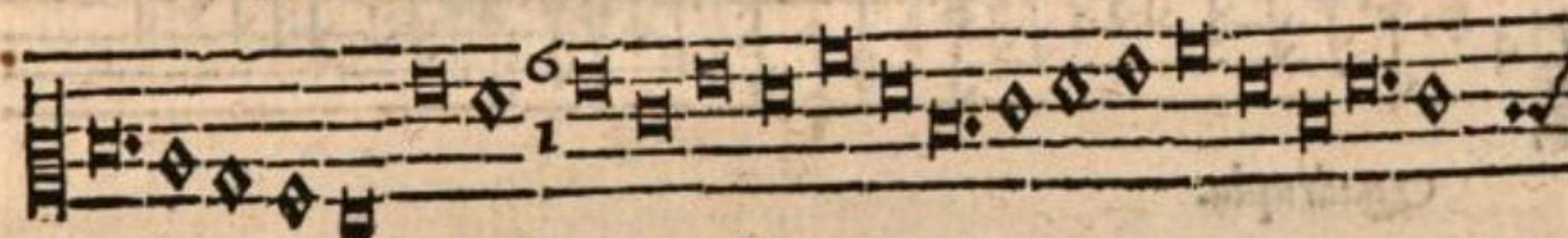


*Sesquialtera*



*Octupla*

*Quadrupla*



*Sextupla*

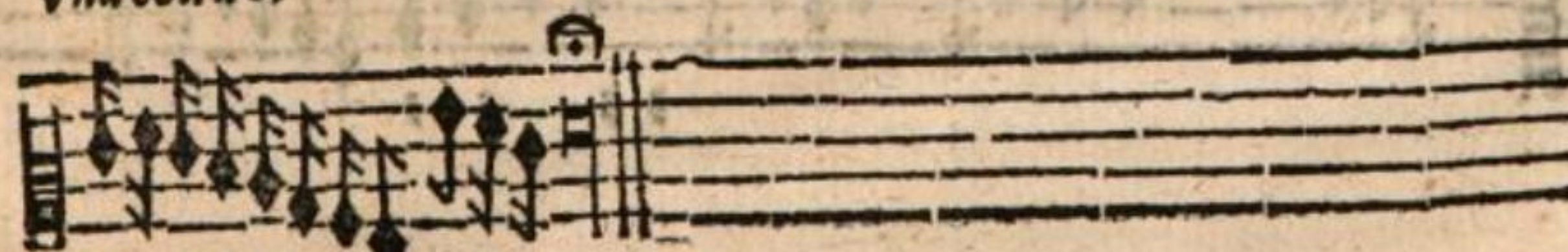


*Vna cōtra 8.*

3 3 3 3 3

3 3 3

3 3 3 3 3 3 3 3



3 3 3 3 3 3 3

3 3

Aliud



Aliud exemplum de contrapuncto,  
cto, in prolatione ma-  
ioris perfecti.



*Quadrupla.*



3 3.



3 3. 3 3



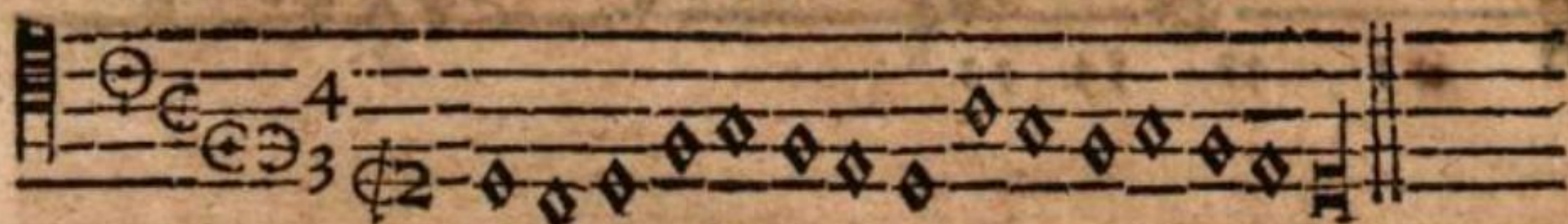


**L Aliud**

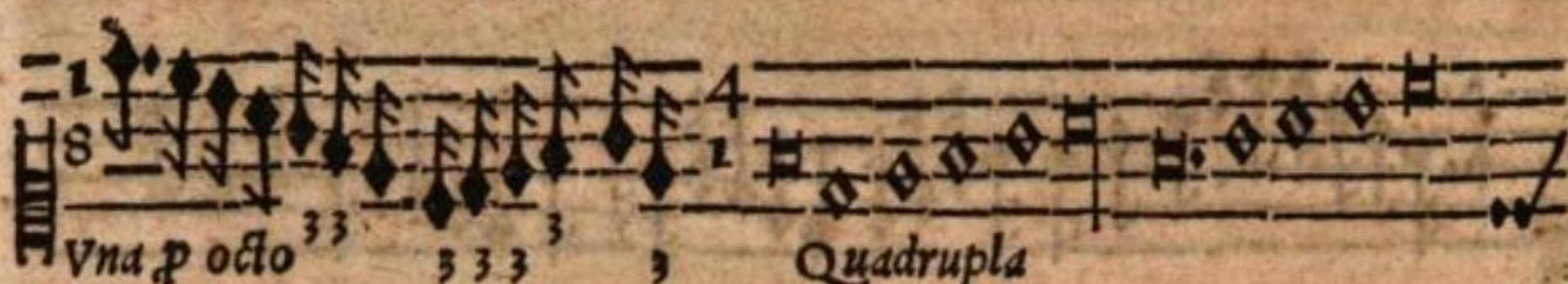


# Aliud exemplum.

TENOR.



*Victime.*



Tempus imperfectum, crescit contra ad medium, ut patet in Tenore.

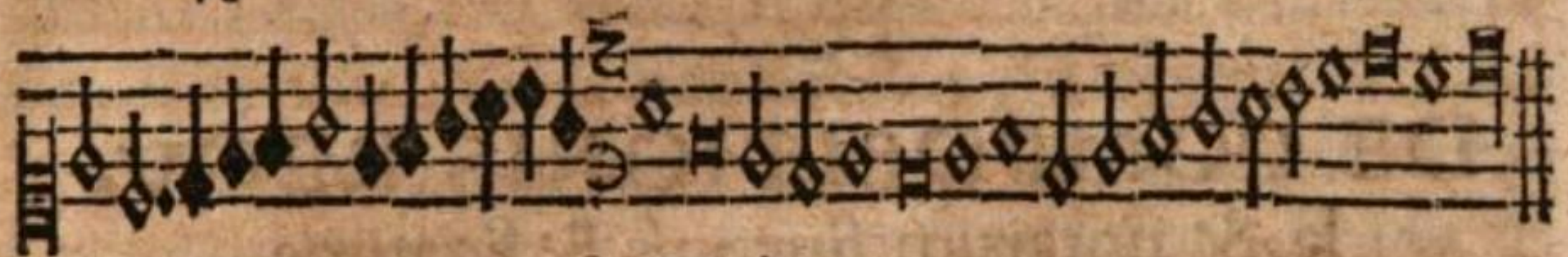






Sesquialtera

Ad usum

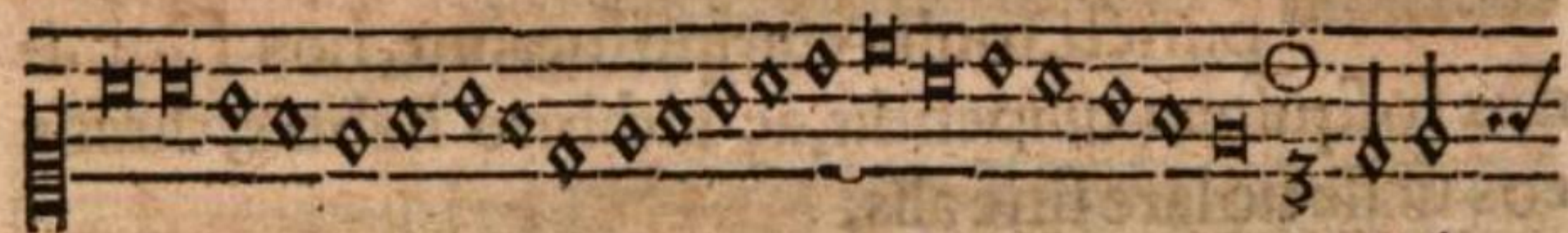


Dimi.

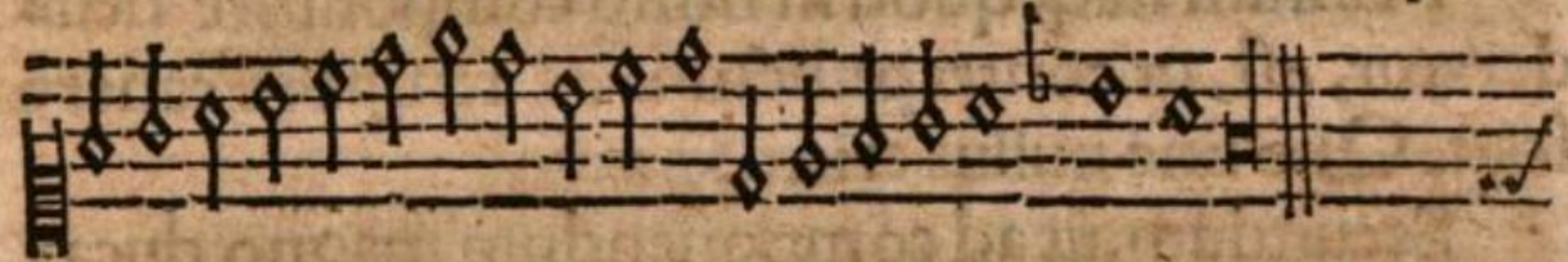


Prolatio maioris imperfecti.

Sextupla

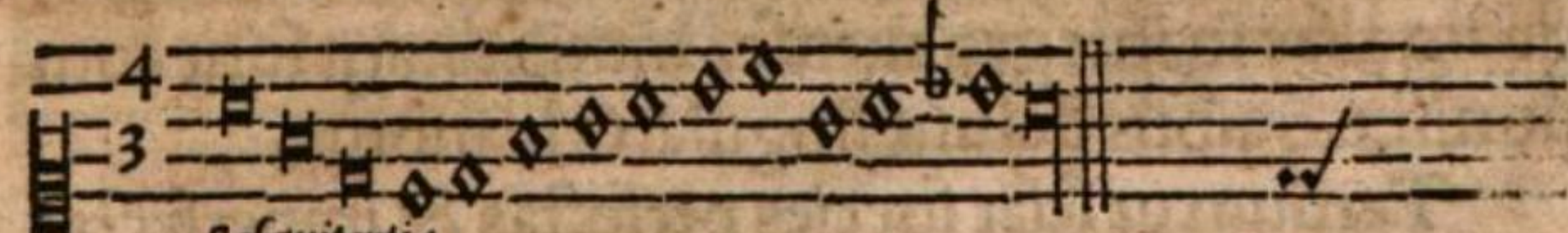


Tripla

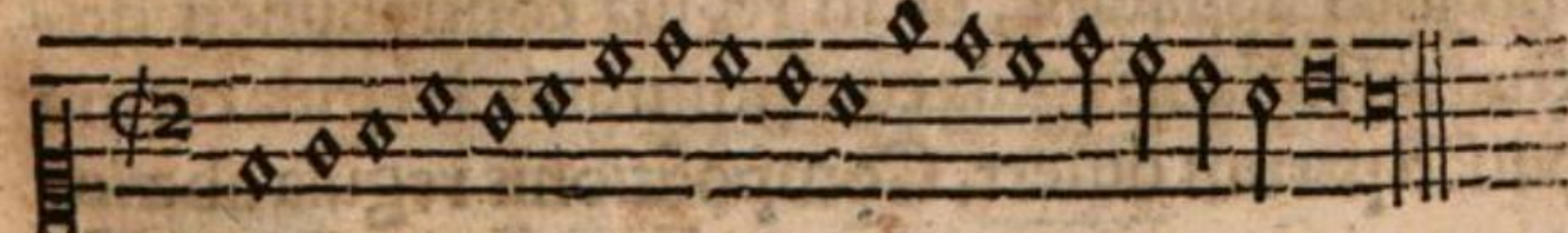


Ad usum

Dimi.



Sesquitertia



Dimi.

L ij Qui



Qui plura exempla desiderat, quærat ea in priori parte. Quia exempla posita de tonis, huc possunt applicari.

## DE COMPOSITIONIS REGV= la, & notarum sincopis, & ligaturis.

**P**LVres fuerunt qui se componistas iactarunt, quòd secuti regulas & species compositionis, non tamen habito usu contrapuncti, multa composuerunt, hos Dominus Iosquinus uilipendit, ac ludibrio habuit, dicens eos uelle uolare sine alis.

Primum itaq; quod in bono compositore desideratur, est, ut contrapunctum ex tempore canere sciat. Quo sine nullus erit.

Secundum, ut ad componendum magno ducatur desiderio, ac impetu quodam naturali ad compositionem pellatur, adeo ut nec cibus nec potus ei sapiat, ante absolutam cantilenam, nam una hora plus conficitur, cum impetus ille naturalis sic urget, quàm alias in integro mense. Inutiles itaq; sunt componistæ, quibus desunt singulares hi motus.

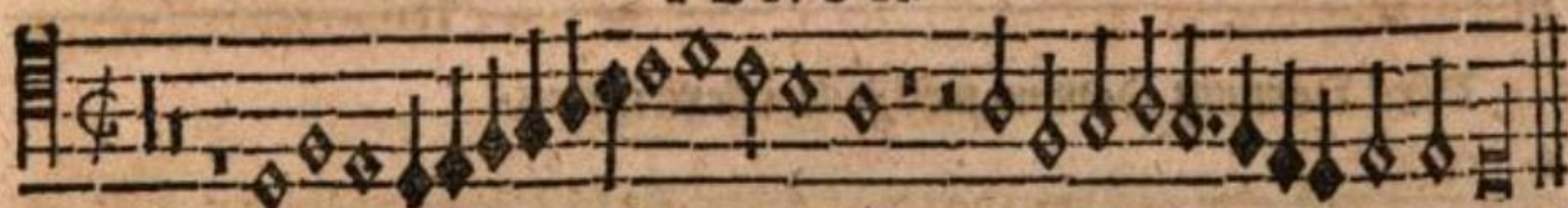
Tertium ut sciat species perfectas & imperfectas suo loco applicare, ut in regula contrapuncti doctum est. Nam regula compositionis à regula contrapuncti parum differt. Compositionis regula liberior est,



est, & in hac plura licent quàm in contrapuncto? Nam malæ species; Secunda uidelicet, quarta, & suæ æquiuales sunt optimæ in compositionibus, dum modo octaua, aut sexta in inferiore parte excuset illas, & dicitur gallice Faubordon, id est, quòd malæ species, quæ sunt contra partem superiorem excusantur, per uocem inferiorem sextis seu octauis, ut hic patet per mea exempla, & in multis alijs compositionibus Iosquini.

Exemplum in quo sexta & octaua excusant quartam.

TENOR.



*Vanitas uanitatum, & omnia uanitas.*

DISCANTVS.



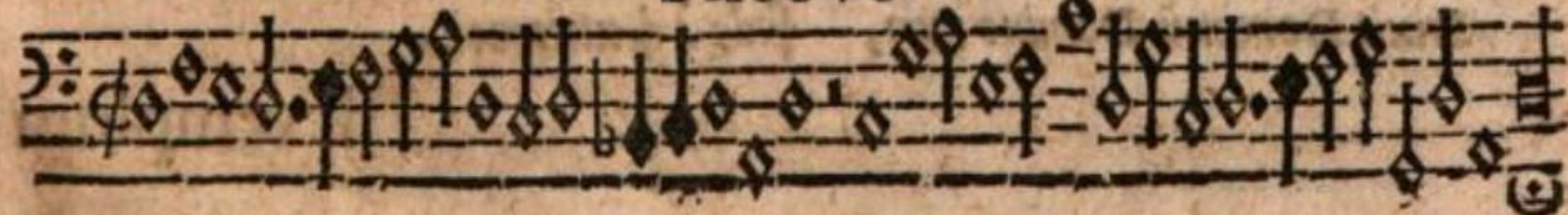
*Vanitas.*

ALTVS.



*Vanitas.*

BASSVS.



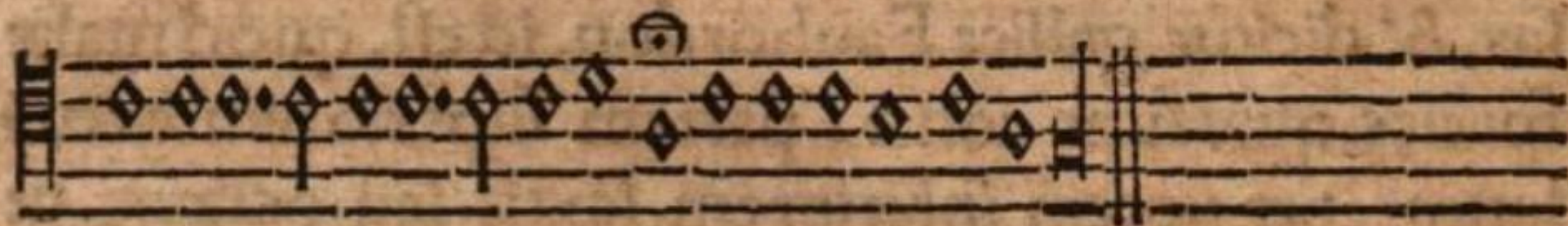
*Vanitas.*

L ij Exemplum



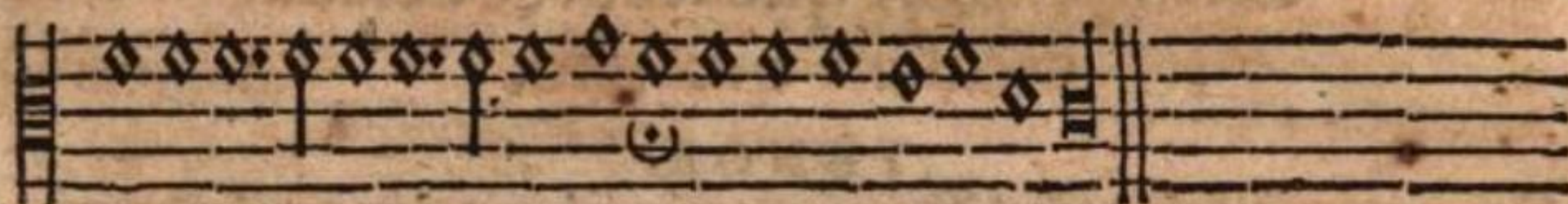
Exemplum aliud quatuor uocum,  
Faulbourdon.

TENOR:



*Dixit Dominus Domino meo, sede à dextris meis.*

ALTUS.



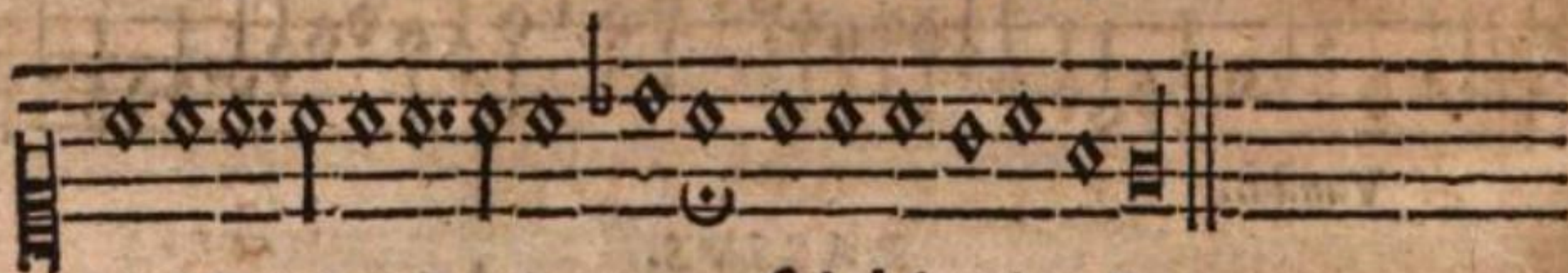
*Dixit Dominus Domino meo, sede à dextris meis.*

BASSVS.



*Dixit Dominus Domino meo, sede à dextris meis.*

DISCANTVS.



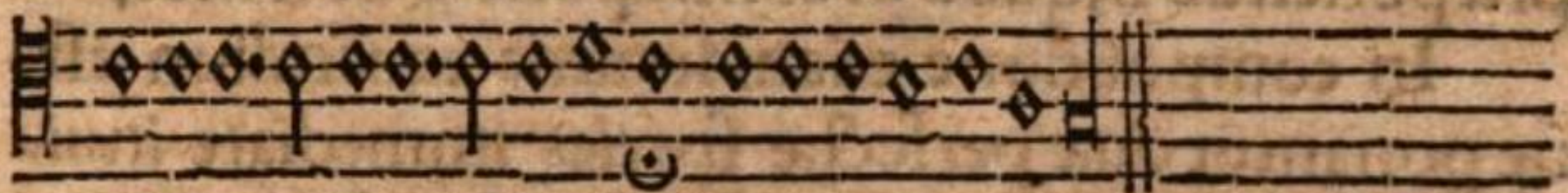
*Dixit Dominus Domino meo, sede à dextris meis.*

Exemplum



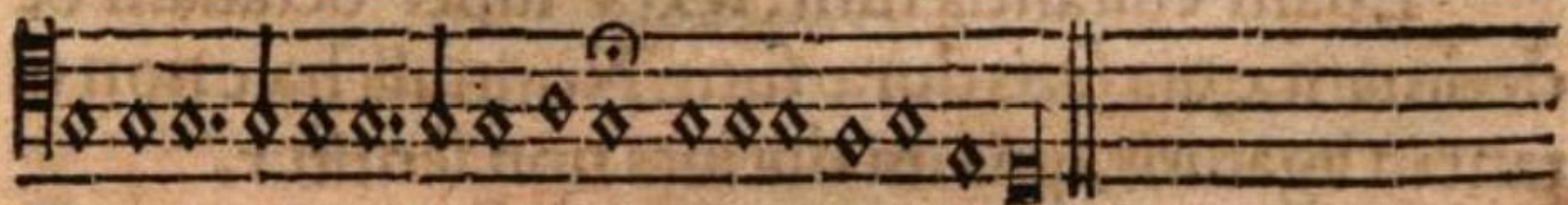
Exemplum quinque uocum, Faulbourdon.

TENOR.

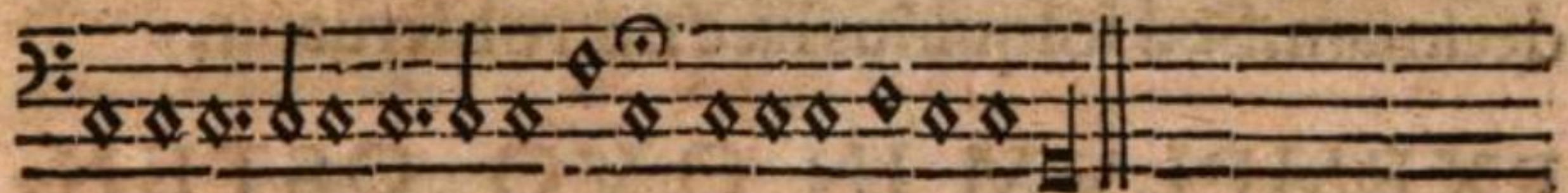


*Dixit Dominus Domino meo, sede à dextris meis.*

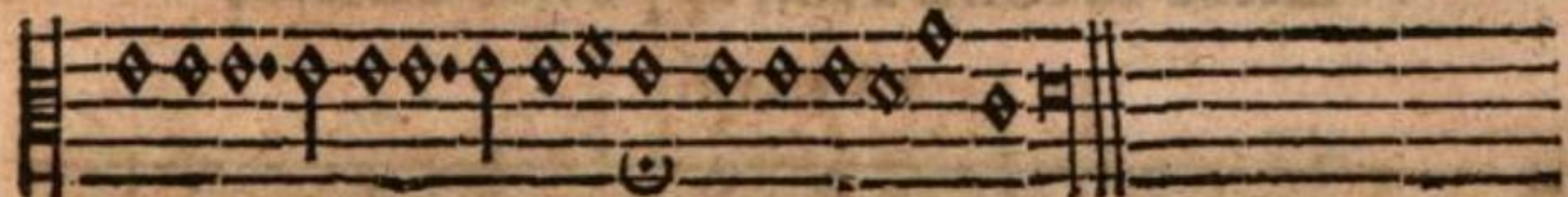
VAGANS.



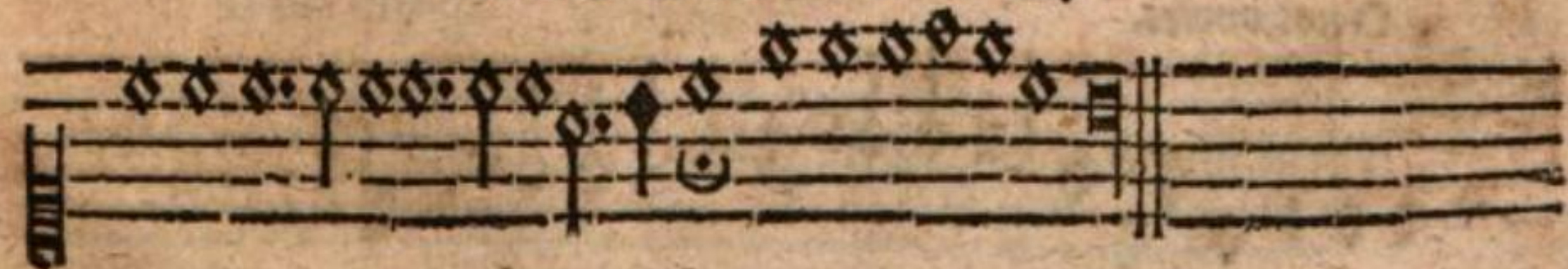
BASSVS.



ALTVS.



DISCANTVS.



Item



Item in compositione licet ascendere & descendere cum speciebus perfectis, & facere fa contra mi, præponendo b, quod in contrapuncto non licet.

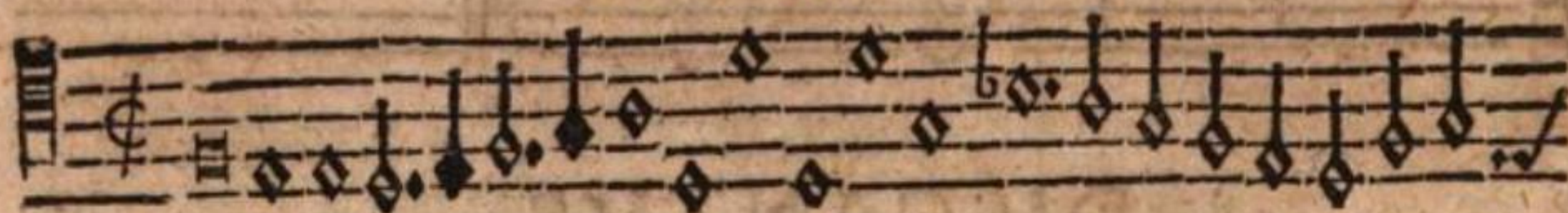
In compositione etiam summe cauendum est, ne ponantur duæ perfectæ species immediate inuicem sequentes, scilicet duæ octauæ, aut duæ quintæ, uel earum æquiuales, nisi una uox ascendat, altera uero descendat.

Etiam euitanda sunt, sextæ super octauam & decimam, quia satis duræ sunt. Nonnulli hæc non uitant in ligaturis, quia ibi durities non sentitur.

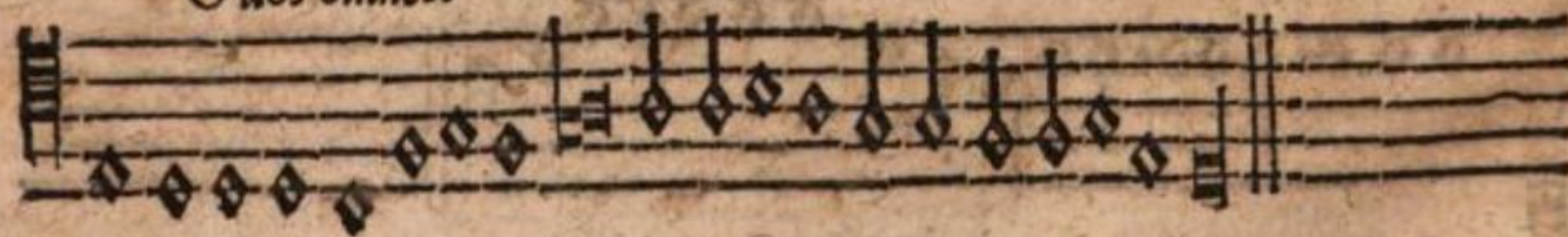
Sunt qui asserant unisonum requirere tertiam, Tertiam autem quintam, Quintam uero sextam, Sextam etiam octauam, Octauam quintam aut decimam. Sed Iosquinus hæc non obseruauit.

**EXEMPLVM IN QVO OSTENDITUR** licere in compositione, ut quis ascendat uel descendat cum speciebus perfectis, & facere fa contra mi, appposito b molli.

TENOR.



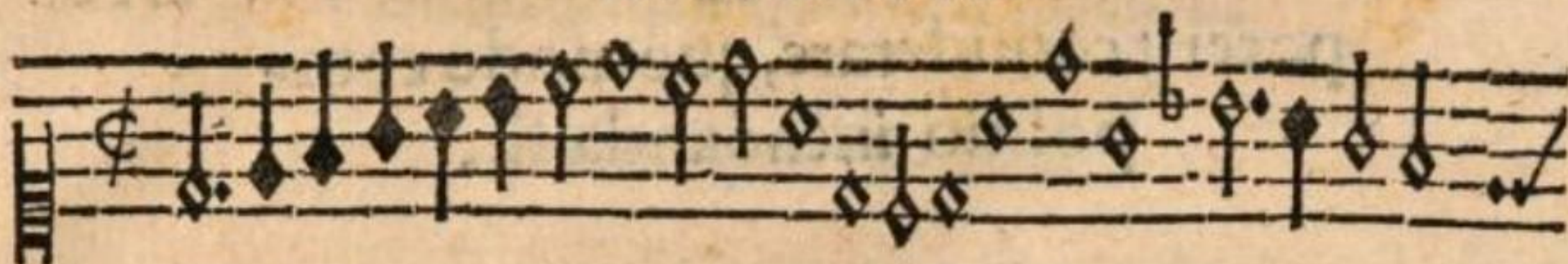
O uos omnes.



DISCAN.



DISCANTVS.



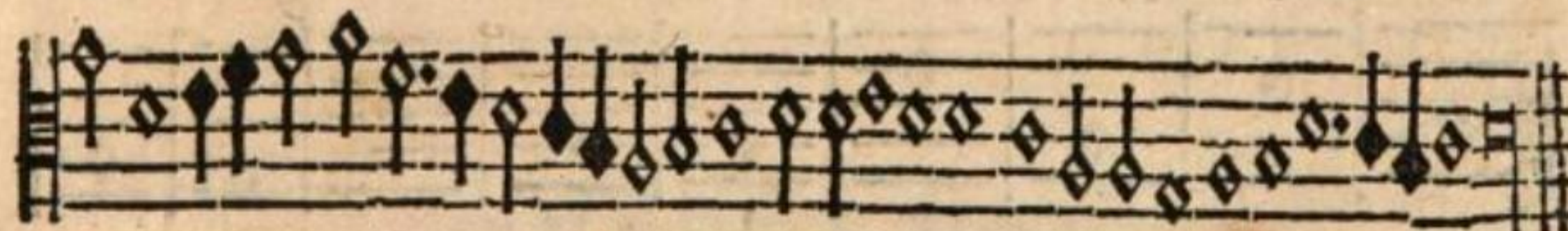
O uos omnes.



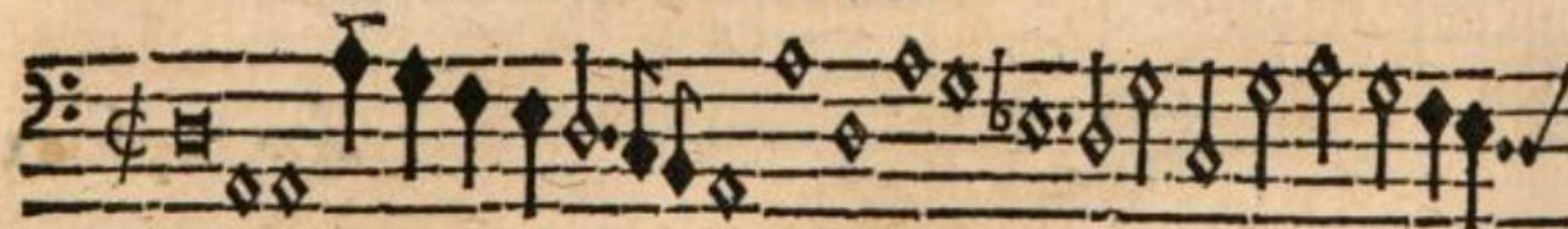
ALTUS.



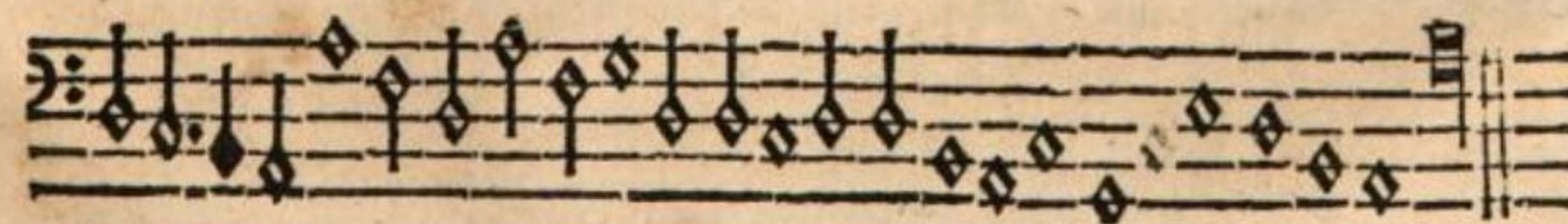
O uos omnes.



BASSVS.



O uos omnes.



M Exempla



EXEMPLA EX QVIBVS PVER  
poterit considerare, quomodo com-  
positio inchoanda sit.

PRIMA VOX.



Li ci te. Du ra. Dura. Illi ci te.

SECUNDA VOX.



ci

TERTIA VOX.



te.

Exemplum



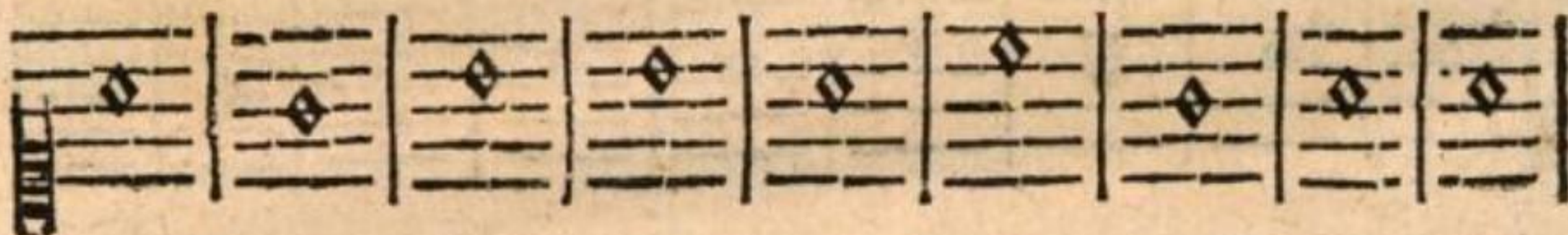
45  
Exemplum quatuor uocum?

PRIMA VOX.



Li ci ta. Du ra ra. Ab sur da.

SECUNDA VOX.



TERTIA VOX.



QUARTA VOX.



M ij Exemplum



Exemplum quinq; uocum.

PRIMA VOX.



Li ci ta. Du ra. Il li ci ta.

SECUNDA VOX.



TERTIA VOX.



QUARTA VOX.



QVINTA VOX.



Exemplum



46  
Exemplum 6.7.8. uocum,

PRIMA VOX.



Li ci ta. Ab surda. Lici ta. Licite.

SECUNDA VOX.



TERTIA VOX.



QUARTA VOX.



QUINTA VOX.



SEXTA VOX.



7. uocij. 7. uoc 7. 8. uoc

M iij Exemplum



EXEMPLVM GENERALE OM-  
nium specierum, quibus uti possumus in  
quantum uox hominis ascendere,  
& descendere potest,

Exemplum per quartam.

29

Exemplū p 3.

29

Detailed description: This musical example consists of a five-line staff with various clefs (soprano, alto, tenor, bass) and accidentals. The notes are arranged in a sequence that ascends and then descends, with numbers 1 through 29 indicating the position of each note. The sequence starts with a C-clef on the first line (1), moves to a C-clef on the second line (4), then a C-clef on the third line (8), then a C-clef on the fourth line (11), then a C-clef on the fifth line (13), then a C-clef on the first line (15), then a C-clef on the second line (18), then a C-clef on the third line (22), then a C-clef on the fourth line (25), then a C-clef on the fifth line (27), then a C-clef on the first line (29), then a C-clef on the second line (26), then a C-clef on the third line (22), then a C-clef on the fourth line (24), then a C-clef on the fifth line (19), then a C-clef on the first line (15), then a C-clef on the second line (12), then a C-clef on the third line (10), then a C-clef on the fourth line (8), then a C-clef on the fifth line (5), then a C-clef on the first line (3), then a C-clef on the second line (1), then a C-clef on the third line (29).

Exemplum per tertiam.

Detailed description: This musical example consists of a five-line staff with various clefs (soprano, alto, tenor, bass) and accidentals. The notes are arranged in a sequence that ascends and then descends, with numbers 1 through 29 indicating the position of each note. The sequence starts with a C-clef on the first line (1), moves to a C-clef on the second line (4), then a C-clef on the third line (8), then a C-clef on the fourth line (11), then a C-clef on the fifth line (13), then a C-clef on the first line (15), then a C-clef on the second line (18), then a C-clef on the third line (22), then a C-clef on the fourth line (25), then a C-clef on the fifth line (27), then a C-clef on the first line (29), then a C-clef on the second line (26), then a C-clef on the third line (22), then a C-clef on the fourth line (24), then a C-clef on the fifth line (19), then a C-clef on the first line (15), then a C-clef on the second line (12), then a C-clef on the third line (10), then a C-clef on the fourth line (8), then a C-clef on the fifth line (5), then a C-clef on the first line (3), then a C-clef on the second line (1), then a C-clef on the third line (29).

Sed



Sed hic admonendum duxi adolescentes, ne se ipsos fallant, & sibi persuadeant, si regulas has sectentur sine practica, ac diuturno usu, ad compositionis arte peruenire se posse. Longo exercitio opus est, & doctiores imitandi sunt.

Quartum quod in componista requiritur, est, ut postquam species firmiter, & ad unguem tenuerit, attendat, cuius nam toni compositurus sit cantum, quia dedecori & ignorantiae datur Musico, si tonos regulares aut irregulares ignoret. Summe itaque curabit, ne in Tenore tonus excedat limites suae naturae, nec faciat cantum diuagantem incantabilem, modestia & dulcedine carentem, sed magis querat Symphoniam, quam profundam, extraneam & inusitatam Musicam, & ut magis placeat audientibus, quam rixandi occasionem praebet.

Quintum est, ut attendat componista signorum mensuram & tactum, scilicet prolationis  $\odot \diamond \odot$ , Modi  $O \# C_2$ , Temporis  $\diamond \# C$ , binarii  $\ddagger \# \odot$ , Proporti tonis 3, Augmentationis, Diminutionis, quae habent ius agendi pariter iuxta (ut supra diximus) naturam signi appositi, quia si quisque in fine cuiuslibet cantus non obseruat mensuram, aut tactum ipsius signi iure appositi, committit uitium grande, & toto caelo errat, & suo iudicio (quo prodit suam inscitiam in Musica) quasi forex perit.

Sextum, quod in componista requiritur, est, ut bene ruminet textum, qualem tonum, aut Harmoniam

niam



niam exigat, eundemq; textū ornatē suo loco applicet, quia sunt plus quàm cęci palpātes in tenebris, qui uerbis consolatorijs, & gaudiū plenis addunt tristes numeros, ac uicissim mœstis uerbis lætas melodias applicant.

Maxime etiam Musico uitio datur, si breuem syllabam addat longæ notæ. Quia Musica multum commertij cum poësi habet. Et non uideo, quid magis desiderari possit in Musicis Belgicis, quàm quòd syllabarum quantitas pluribus incognita sit.

Habebit itaq; puer curam, ut hoc uiciū caueat.

Septimum & ultimum est, ut prospiciat, si possibile fuerit, quòd una uox aliam sequatur per fugam in inchoatione cantus. Hęc fermè fiunt per Quintam, Sextam, & Octauam, & Decimam in ligaturis & Syncopis, ut infra per exempla Duarum, Trium, Quatuor, Quinq;, Sex, Septem uocum ostendemus. Nam huiusmodi Syncopis et ligaturis utuntur nunc in Italia, Gallia, & Flādria eruditissimi Musici. Et qui se illis socium in canendo adiungit, nisi fuerit practicus tenens hęc firmiter, cito succumbet, atq; cum rubore discedet, ac ridebitur.

Et iste mos canendi à paucis annis introductus est, & inuentus, ac ob id pauci sunt sic ornate canentes, & componentes. Inquirendus itaq; est (ut supra dixi) peritus Præceptor in iuuentute, qui bene intonet & pronunciet, & artem hanc bene probeq; calleat,

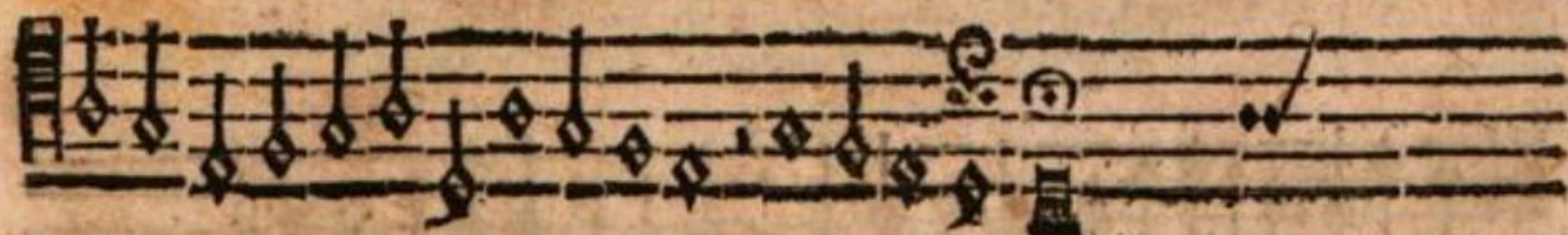


218  
leat, & intelligat. Hunc omnibus uiribus imitabitur  
puer in canendo, & componendo, si modo Musicus  
perfectus fieri uolet. Nam etiamsi per decenniū Mu-  
sicos libros legat, nihil proficiet sine usu & practica.

Exemplum duarum uocum in Diapente?



*Omnis arbor.*



**N Aliud**



Aliud exemplum  
Duo.

TENOR.



*Pleni sunt caeli.*



DISCAN.



49  
DISCANTVS.



*Pleni sunt caeli.*



N ij Aliud



# Aliud exemplum, Duo.

## DISCANTVS.



*Pleni sunt coeli.*



## TENOR.



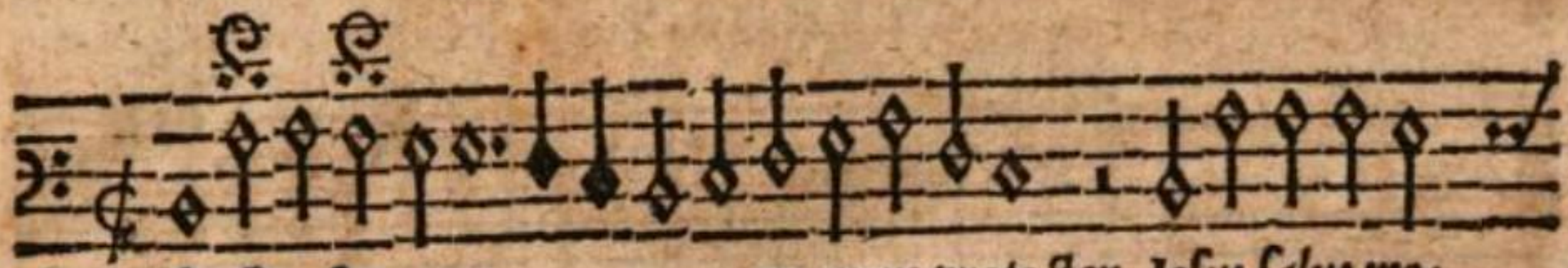
*Pleni sunt coeli.*



*Exempla*

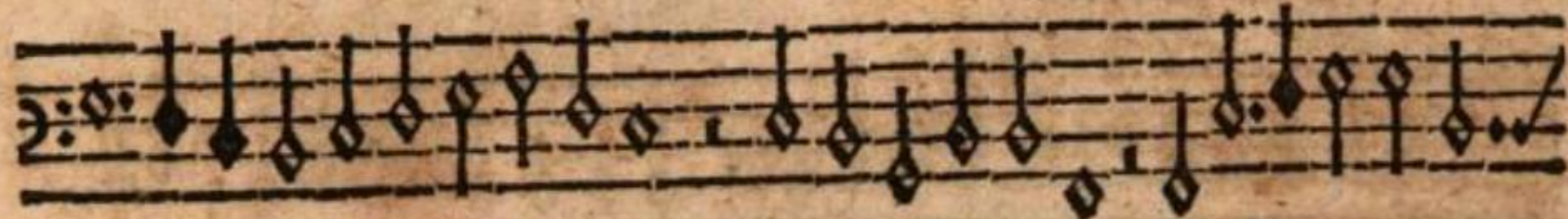


Exempla trium uocum in Diapente,



Christus spes mea,

et meus protector, Iesus salus mea



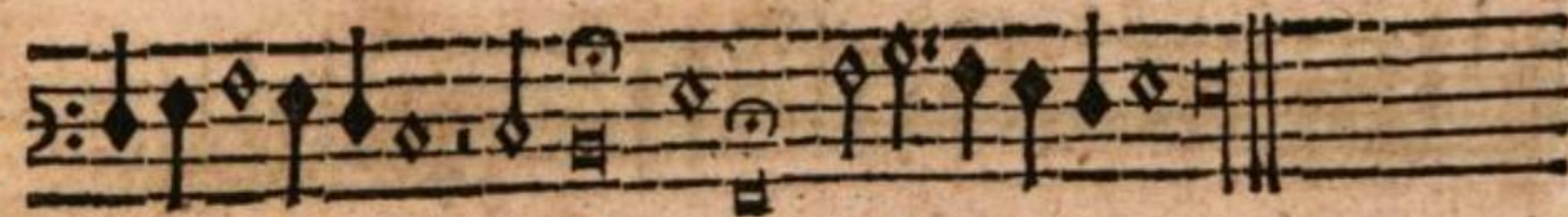
etiam seruator,

Humilis seruator

sibi semper ero.



ij



Te. Bas. Discan.

Aliud trium uocum in Diapente,  
& Subdiatesseron.



Et exspecto resurrectionem

ij



mortuorum

mortuo

rum.

N ij Aliud



Aliud ex elpla trium uocum

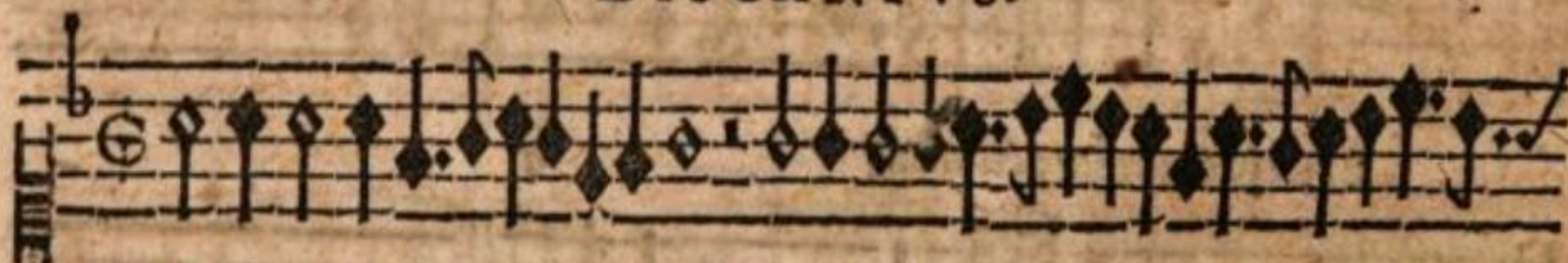
TENOR.



*Pleni sunt caeli.*



DISCANTVS.



*Pleni unt caeli.*



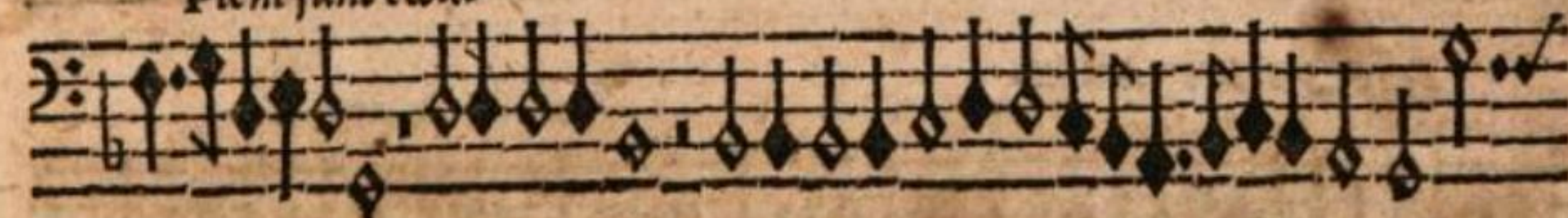




BASSVS.



*Pleni sunt cæli.*



Exemplum

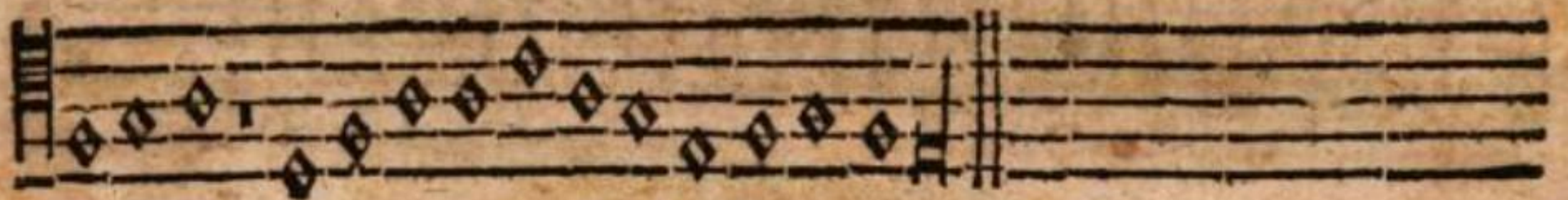


Exemplum quatuor uocum, iuxta fugã simplicium.

TENOR.



*A solis ortus cardine.*



DISCANTVS.



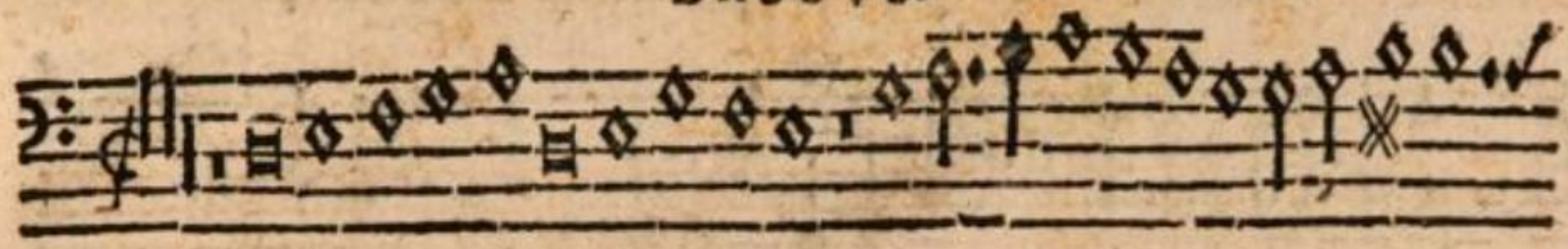
*A solis ortus cardine.*



BASSVS



BASSVS.



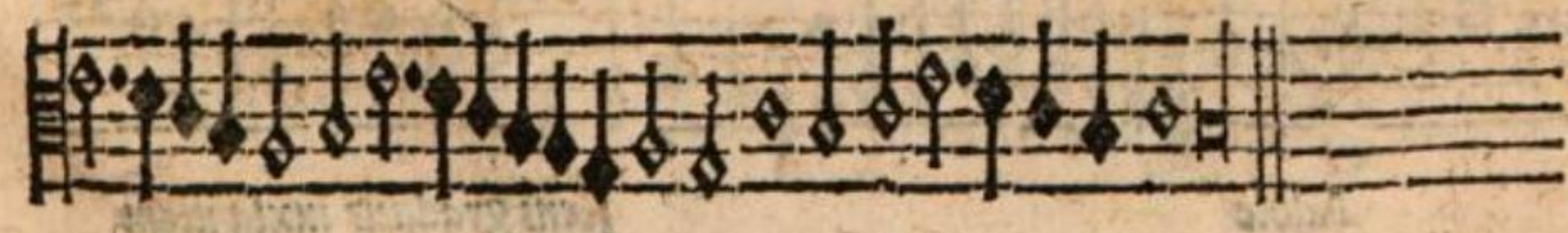
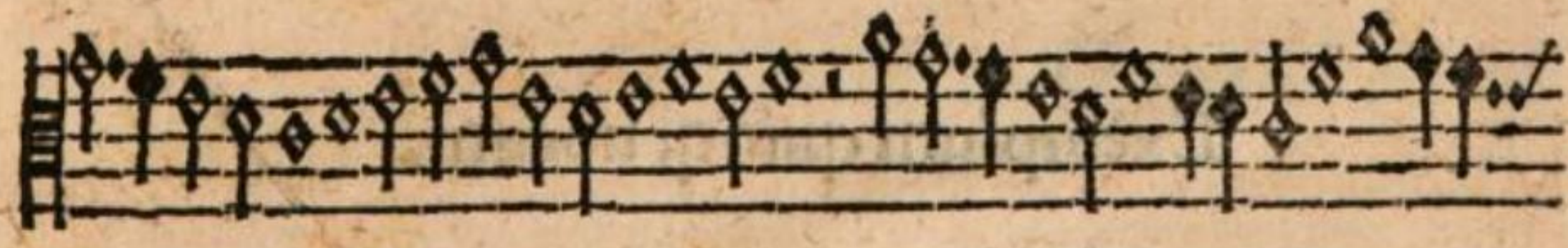
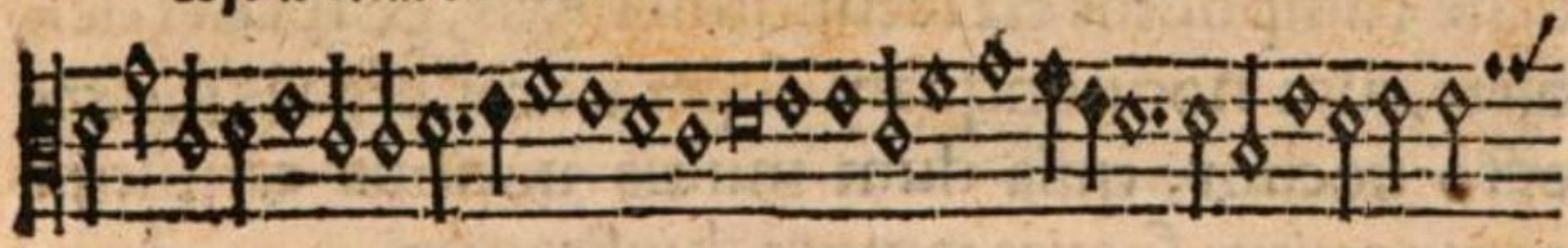
*A solis ortus cardine.*



ALTVS.



*A solis ortus cardine.*



O Aliud



## Aliud exemplum quatuor uocum.

Reuertere.

Componere quatuor uocibus commune est, ideo pauca exempla posui. Hoc tamen sciat puer, dū cantus quatuor uocibus cōpositus non pausat, & bene compositus est secundum fugas, & species debitas, eum nonnunquam superare cantilenas 5, 6, 7, 8 octo uocum, quia dum multis uocibus cantilena componitur, species tantum duplicantur.

## Exemplum quinque uocum.

Adole  
scens graditur iuxta uiam



su am, ij et cum  
senuerit non recedat ab ea.

Alia fuga quintę uocum.

Dominus mihi adiutor, et ego despiciam omnes inimicos meos.

O ij Aliud



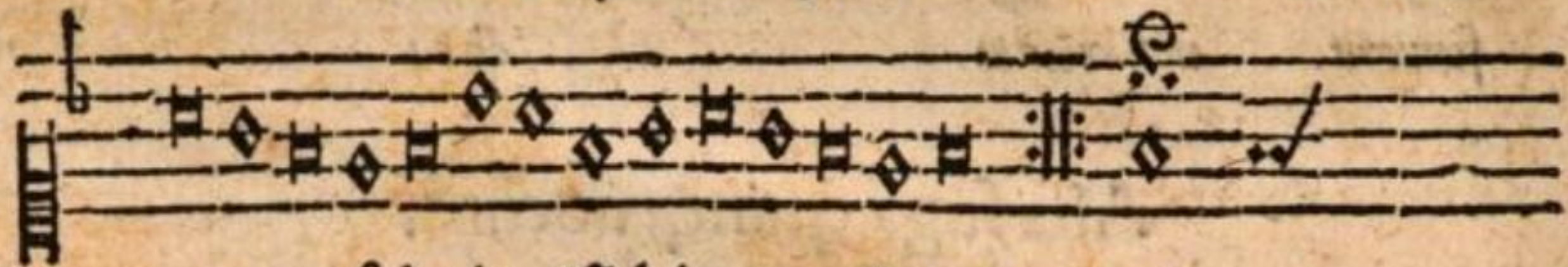
Aliud exemplum quinque uocum.

DISCANTVS.



*Surrexit Christus hodie, Alle*

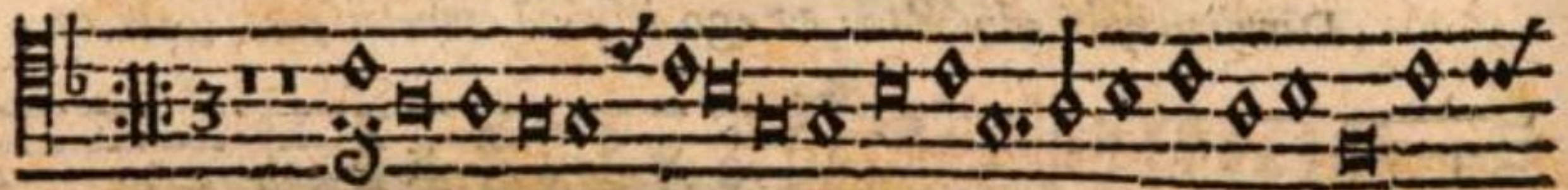
*luia. Huius*



*mano pro solamine, Alleluia.*

*ij*

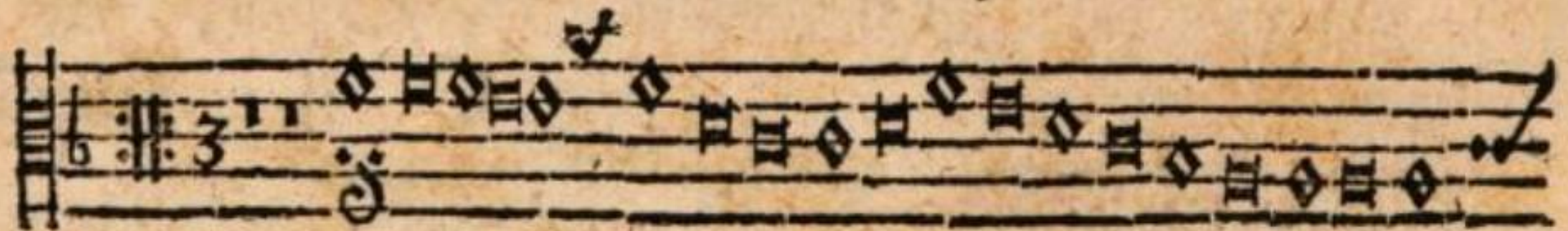
VAGANS.



*Surrexit.*

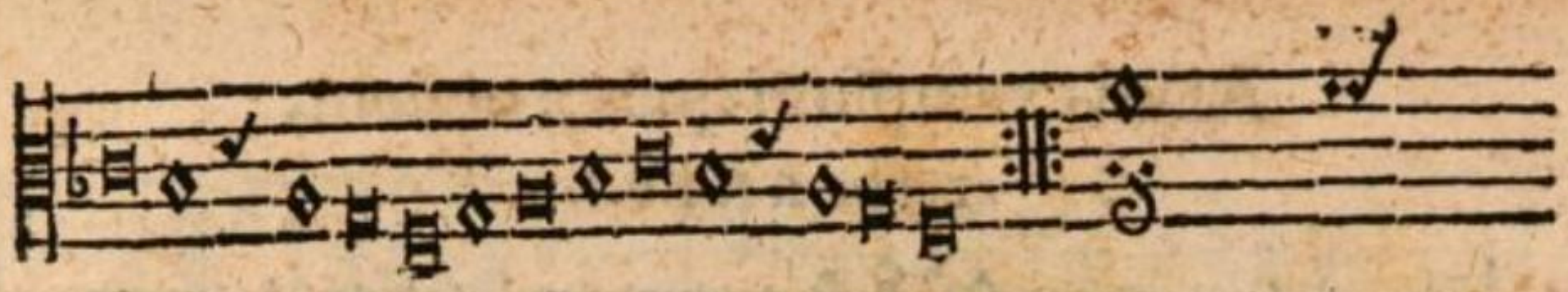


TENOR.



*Surrexit.*





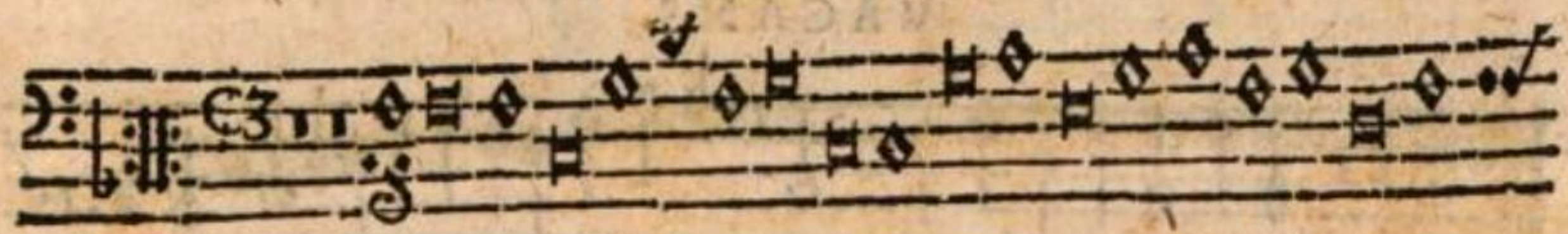
ALTVS.



*Surrexit.*



BASSVS.



*Surrexit.*



O in Aliud



Aliud exemplum quinque uocum.

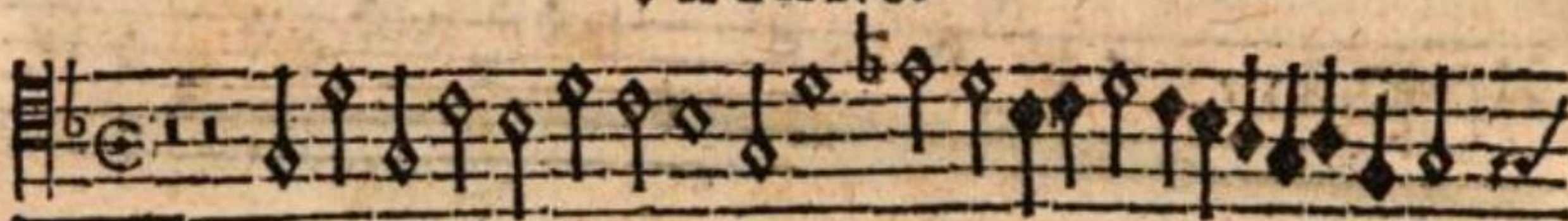
DISCANTVS.



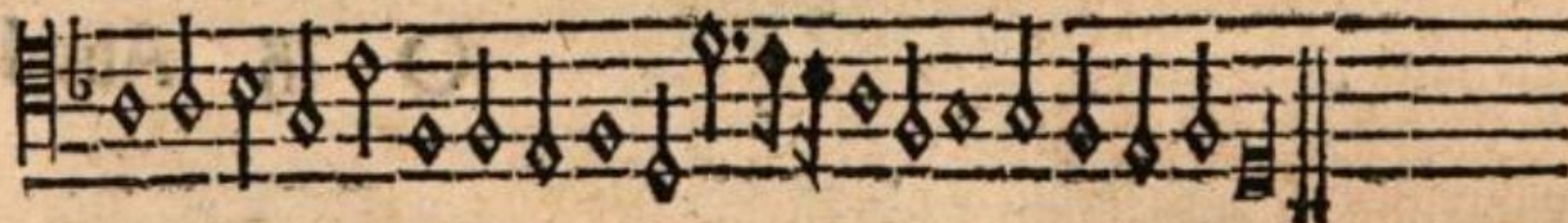
*Christus pro nobis passus est.*



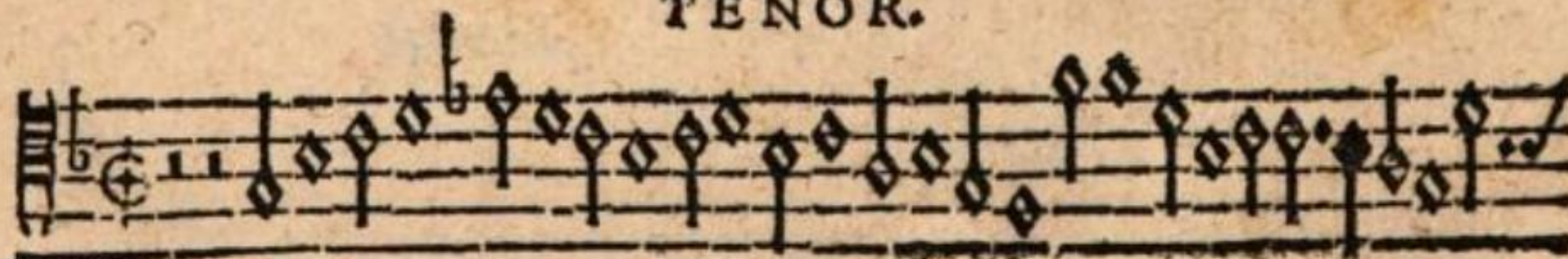
VAGANS.



*Christus pro nobis passus est.*

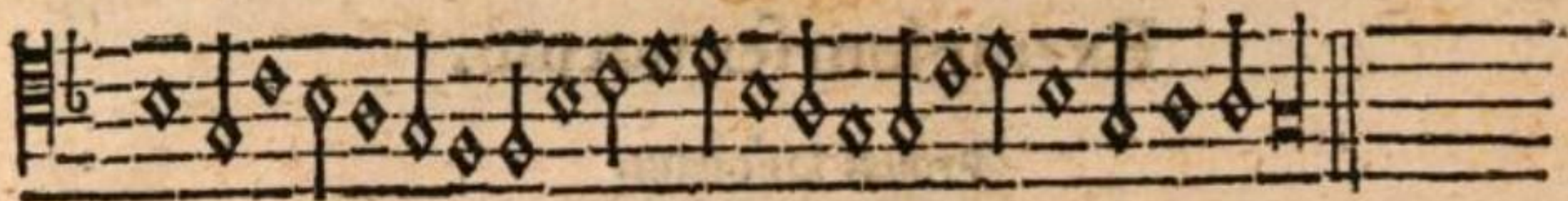


TENOR.

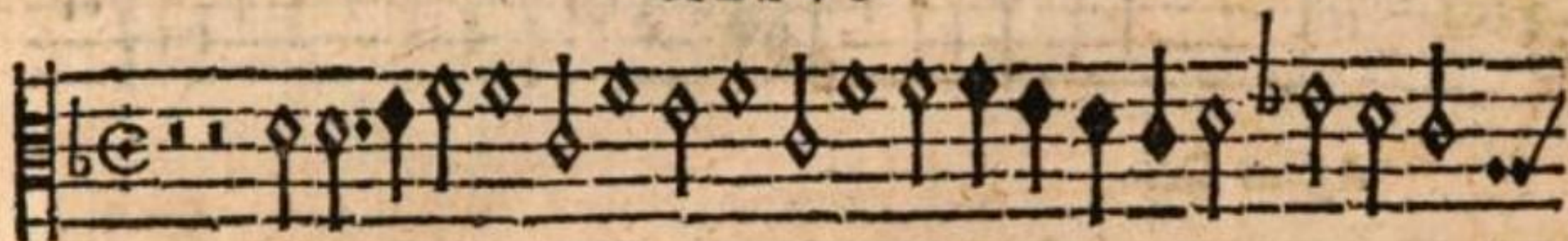


*Christus pro nobis passus est.*





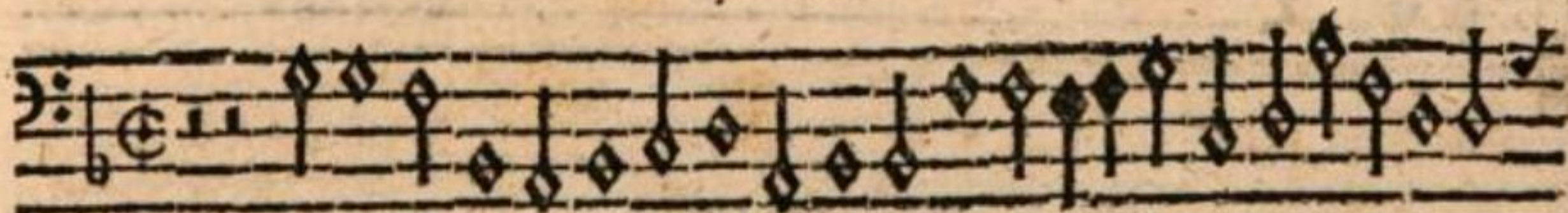
ALTVS.



*Christus pro nobis passus est.*



BASSVS.



*Christus pro nobis passus est.*



**Exemplum**



# Exemplum sex uocum.

## Primus Discantus.



## Agnus Dei.



## Secundus Discantus.



## Agnus Dei.



## Primus Tenor.



## Agnus Dei.

## Secundus Tenor.



## Agnus Dei.





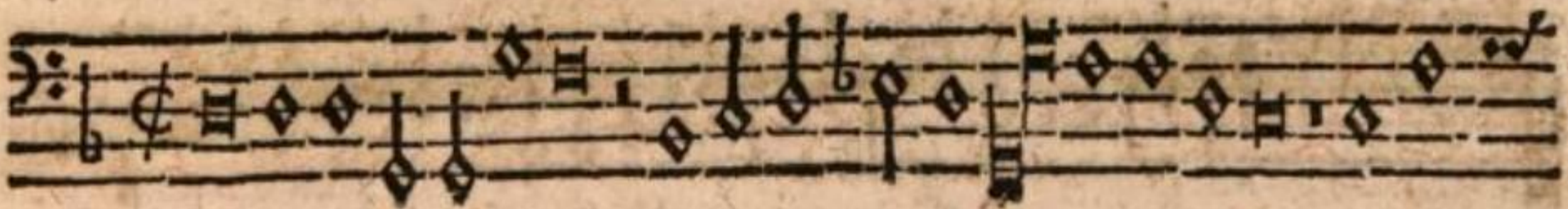
ALTVS.



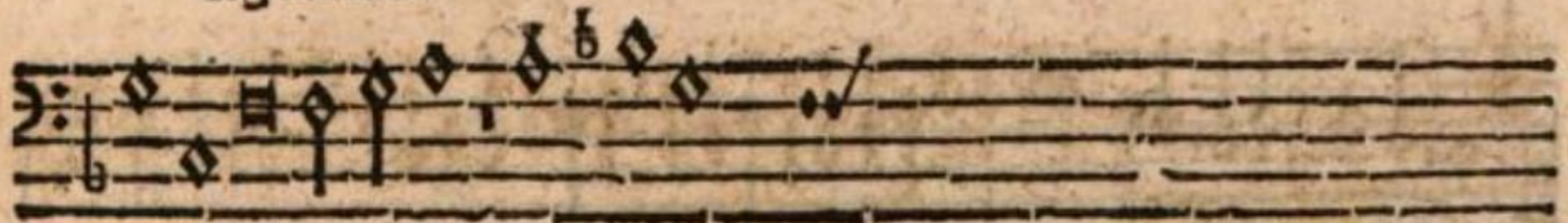
*Agnus Dei.*



BASSVS.



*Agnus Dei.*

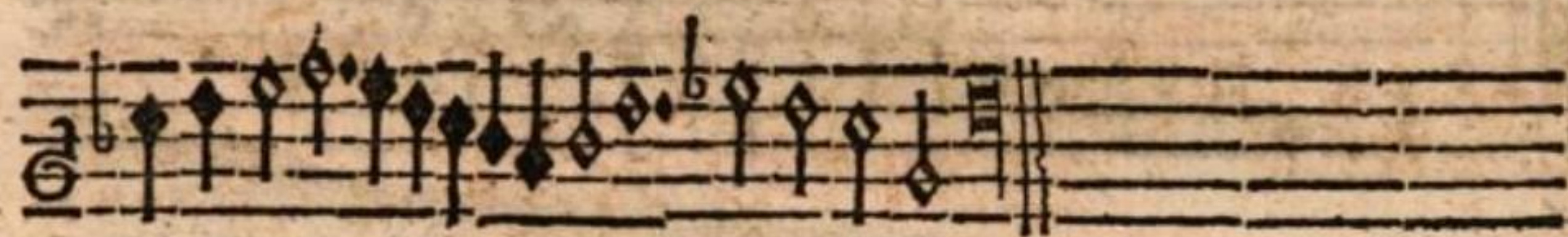


P Aliud



# Aliud exemplum sex uocum.

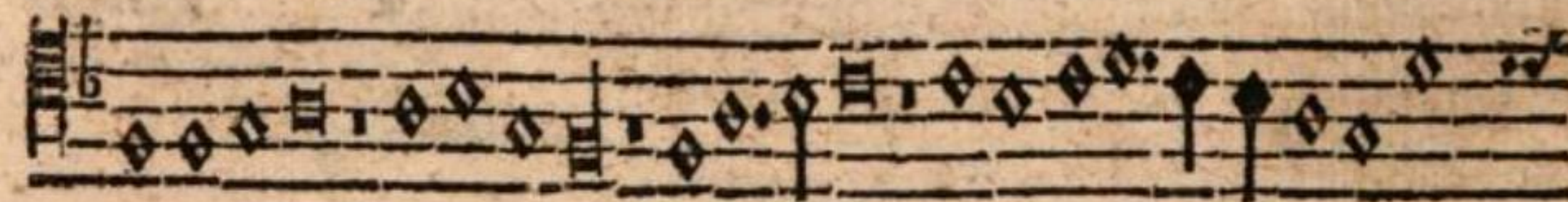
## Primus Discantus.



## Secundus Discantus.



## Primus Tenor.



## Secundus



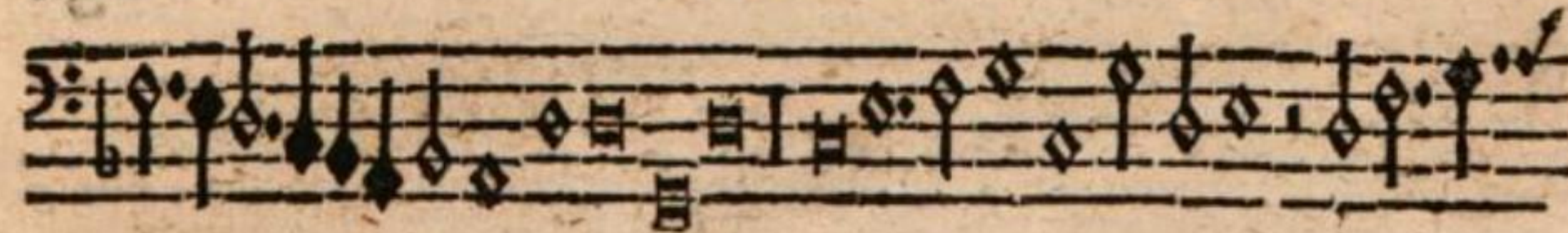
Secundus Tenor.



ALTVS.



BASSVS.



P ij Fuga



# Fuga sex uocum.



Sumite Psalmū, & date tympanū ij Psalterio



um iucundum ij cū cithara cum cithara.

# Alia fuga sex uocum.



Nobilis est, quem nobilitat uirtus. ij



ij

Fuga



Fuga septem uocum?



Ambulate dum lucem habetis, ne tenebrae uos com-



prehendant. ij

Alia fuga septem uocum?



Sancta trinitas unus Deus miserere nobis.

P iij Canon



Exemplum octo uocum.

Canon, Per aliam uiam reuerſi ſunt  
in regionem ſuam.

DISCANTVS.



Omnis conſummationis uidi finem, latum ij manda

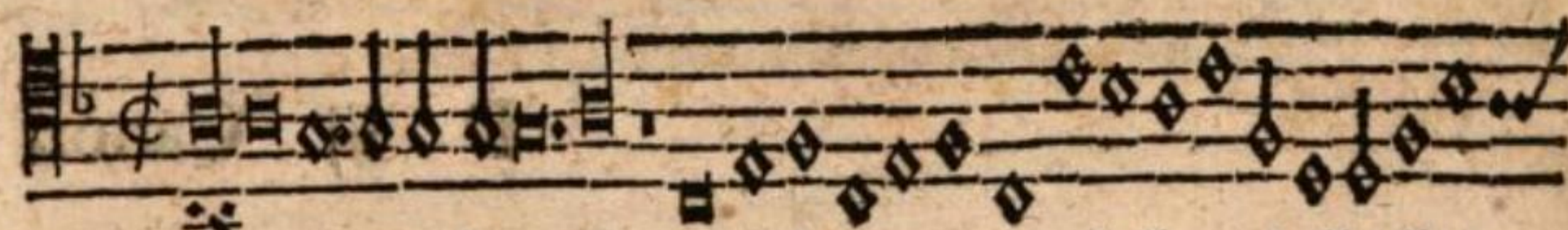


tum tuum nimis. Om nis qui perſeue ra ue rit uſq; in ſi

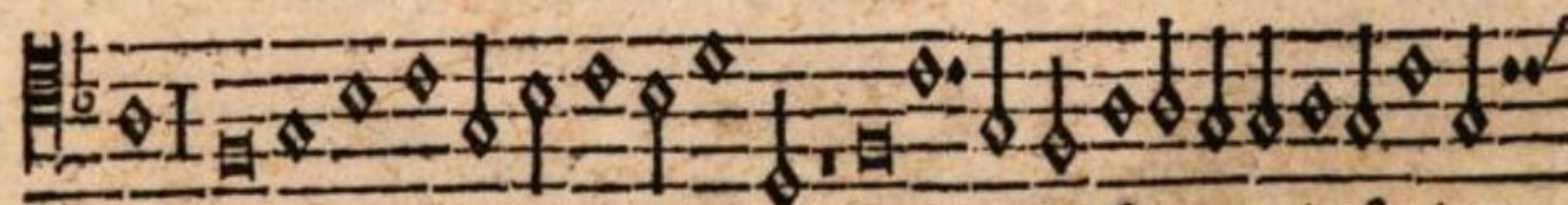


nem, hic ſaluſ e rit ij erit.

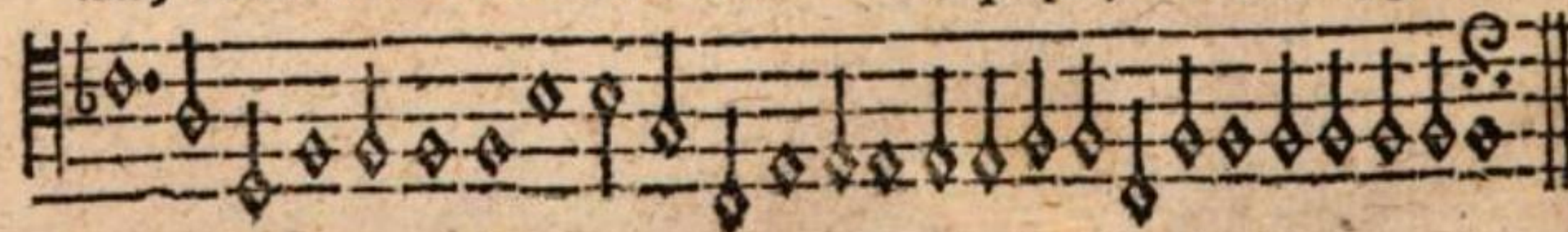
TENOR.



Omnis conſummationis uidi finem, ij latū mandatū tuū niſ



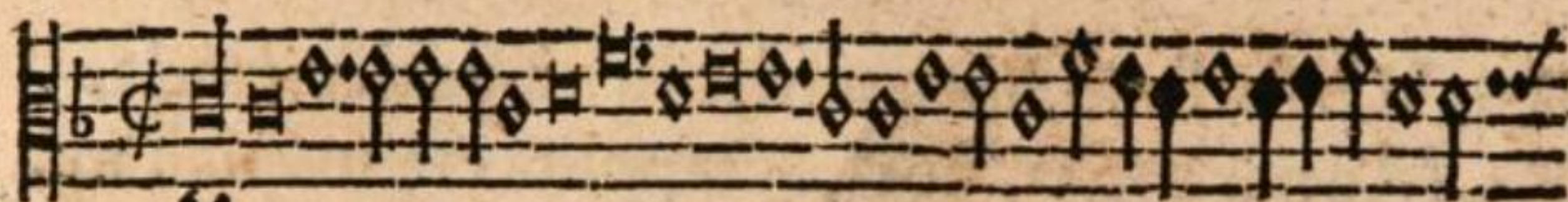
niſ, latum mandatum tuum nimis. Omnis qui perſeue raueuit uſq; in



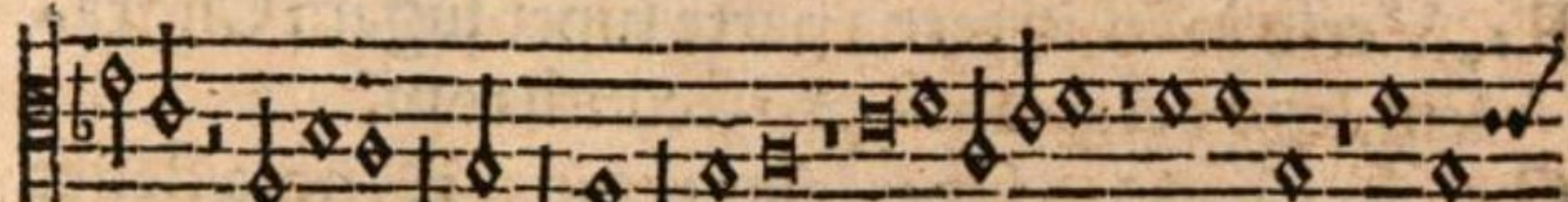
finem, h c ſaluſ erit. ij



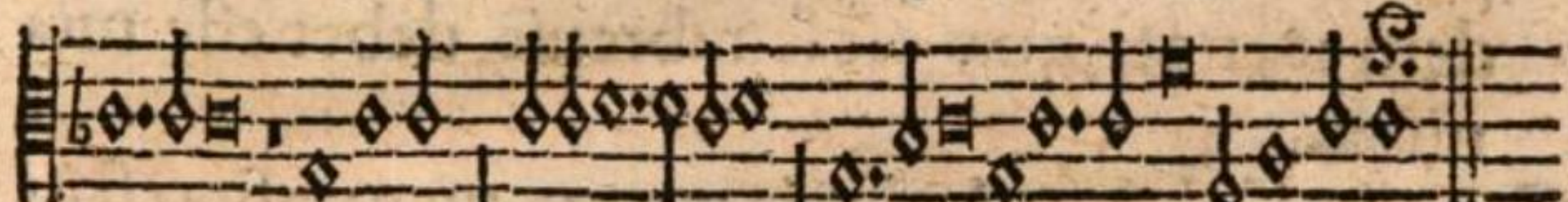
ALTVS.



Omnis consummationis uidi finem, latū manda tū tuum



nimis. Omnis qui perse uerauerit usq; in finem, hic saluus hic sala

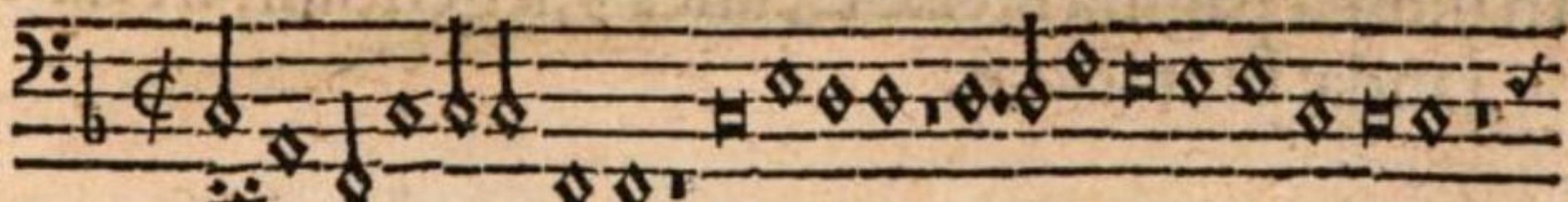


uus erit.

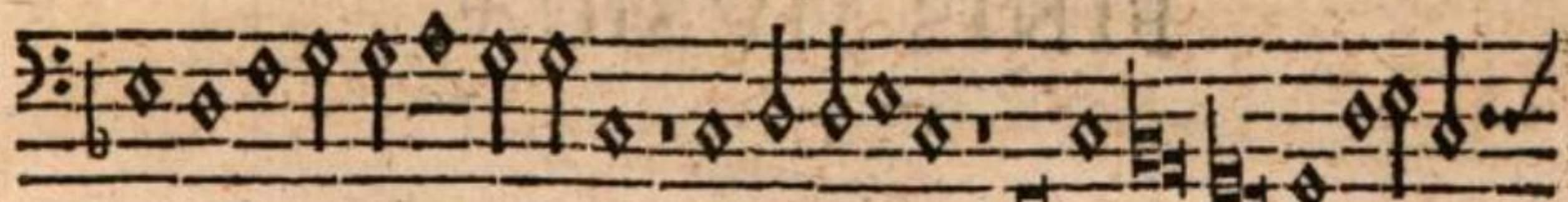
ij

ij

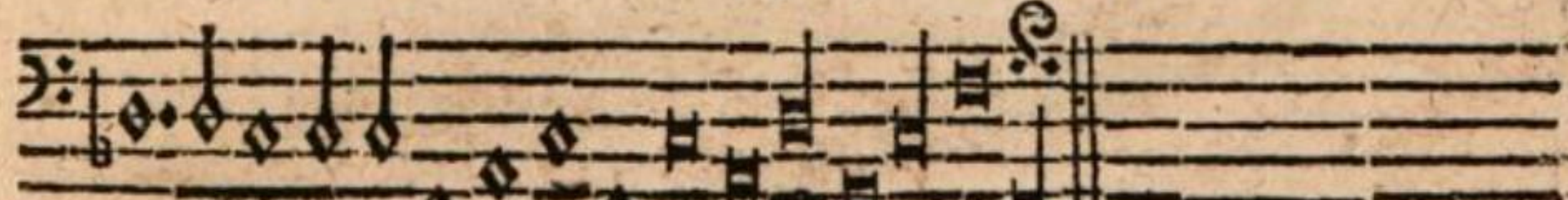
BASSVS.



Omnis cōsummationis uidi finem, latum mandatū tuum nimis.



Omnis qui perseuerauerit usq; ad finem, hic saluus e rit.



ij



## ERRATA.

- B ij.** Verso folio, linea undecima, lege deuitanda.  
**E i.** Moriar ego 12. nota, quæ posita est in Alamire, debet poni in Csolfaut.  
**F i.** Verso folio, in tertia parte super fugam Choram lem, lege octaui toni, pro secundi toni.  
**G iij.** In Discantu super salue regina, 18. nota debet poni in Elami, quæ posita est in Csolfaut. Et in eodem 38. nota, quæ est semibreuis debet esse minima.  
**G iij.** In Discantu de dupla 11. nota, quæ posita est in Dlasolre, debet poni in Elami.  
**I iij.** In exemplo Tendit ad ardua, debet esse b.  
In ultima pagina literæ L, linea 9. legendum est euitandæ sunt sextæ.

FINIS MUSICÆ.







