



Mrs. Th.
870^t-

Drester.







302 **MUSICÆ** 2

PRÆCTICÆ ELE

meata in vsum Scholæ

Magdeburgens

is edita,

A

M. GALLO DRES

lero Nebrao.



CVM GRATIA ET PRIVILE

gio Illustris: Principis ac Domini,

D. Augusti Ducis Saxo-

niæ Electoris, &c.

Ad quinquen-

nium.

MAGDEBURGI

Excudebat VVolffgangus Kirchner,

Anno M. D. LXXV.

BIBLIOTHECA
REGIA.
MONACENSIS.

**N E V E R E N D O
I N C H R I S T O P A T R I
A C D O M I N O , D O M I N O P E T R O
V l n e r o G l a d e b a c h i o , I m p e r i a l i s M o n a -
s t e r i j i n m o n t e P a r t h e n o p o l i t a n o
A b b a t i d i g n i s s : D o m i n o
s u o c l e m e n t i s s i m o ,**

S. D.



RECTE ET ELE
ganter clarissimus
vir Henricus Gla
reanus scripsit: Si
cut in Grammatica
oratio, & in Diale
ctica argumentatio,
ita & in Musica Modi primum obti
nent locum. Nam omnes non prorsus
insulse & absurdae cantiones ex Mos
dis, quos nova appellatione Tonos voca
mus, tanquam ex certo fonte & capite
effluunt, & deriuantur. Non possunt

autem Modi aliter doceri aut disci, quã
ex diligenti & accurata obseruatione
Toni & Semitonij minoris. Modorum
enim varietatem horum interuallorum
discrimen efficit, quo neglecto vera &
genuina Musica aut fœdè corrumpi-
tur, aut prorsus amittitur. Inuentæ sunt
igitur ab erudita vetustate artificiosæ
diuisiones diateffaron & diapente ad
semitoniorum positum deprehendendum
maximè necessariae. Hæ quam diu in
scholis manserunt, mansit etiam solida
Modorum cognitio, vt ex Franchino
et aliorum literatorum scriptis apparet:
amissis verò iisdem admissæ & receptæ
sunt ineptæ & falsæ transpositiones in
cantu duro, ad quintam, aliâq; id genus,
quibus in hac arte nihil absurdius dici
aut existimari potest: Tandemq; in eum
res deducta est locum, vt in scholis pau-
cissimi

ciffimi doctrinam Modorum Iuuentuti rectè traderent, vt ex libellis hætenus editis satis est perfpicuum.

Verùm cum artes fint dona Dei & ad excolendam & conseruandam ciuilem vitam neceffariæ, imprimisq; Musica adiuuet, ornet & propaget, quæ ad cultum diuinum pertinent: Deus inter alios Heroes, quorum opera obfcuratam collapsamq; religionem & liberales artes in lucem reuocauit & inftaurauit, clariff: Virum Heinricum Gla-reanum, cuius modò mentionem fecimus, excitauit, qui ex veterum Græcorum & Latinorum fcriptis hanc præcipuam Musicæ partem magna cum laude & felicitate repurgauit & redintegravit: Neq; tantùm octo Modorum fundamenta patefecit & oftendit, fed his alios etiam quatuor superad-

didit Lydium, Hypolidium, Aëolium
& Hypoæolium veteribus non ignotos.
Ita quidem ut Theoriam singulorum
monstratis fontibus explicaret, & præ-
stantes artifices sua manu ductione in-
strueret, adiuuaret & impelleret, ut
eosdem suauissimis exemplis excolerent
& illustrarent. Quem laborem doctissi-
mi viri æquum est, ut grato animo
agnoscamus, posteritati commendemus,
& Inuentuti quam ad scholarum et Ec-
clesiarum ministeria suscepimus insti-
tuendam, tanquam per manus trada-
mus.

Ideoq; sæpè optavi, ut eruditus ali-
quis, qui Methodum docendi calleret,
& Musicæ artis non esset imperitus, do-
ctrinam Modorum ex D. Glareani
opere, quod præceptoribus potissimum
scriptum videtur, depromptam, ad pueri-
lem

tem eaptum accommodaret, paucis & succinctis regulis conuenientia exempla adhiberet, totamq; artem compendio traderet.

Sed cum præstantes artifices alijs laboribus intentos, diutius cum detrimenta nostræ scholæ, in qua meo loco Musicam doceo, præstolari, & amicorum creberrimis literis id ipsum quod ab alijs expecto á me flagitantibus, in posterum respondere verecundè non possem: Malui doctrinæ & Iudicij mei, quæ fateor in me admodum esse exigua, periculum facere, quam infidelis præceptoris & amicitia parùm officiosæ nomine, male audire, & conscripsi, quanta potui breuitate et perspicuitate libellum Musicum, in quo vsitatis & vulgaribus canendi præceptis doctrinam Modorum adiunxi, & cum nostra tempestate

*Chromaticum Musices genus paulatim
ad antiquos vsus reducat, de Semito-
nys alijsq̄. interuallis suo loco commone-
factiones pueris nonnullo emolumento
futuras, adieci.*

*Etsi autem nihil de necessarijs præ-
ceptis à me omissum esse arbitror, & si
alicubi Lectori non satisfaciam, & stu-
diorum meorum rationem & propera-
tam editionem me excusatura esse spero:
Tamen oro & obtestor omnes doctos vi-
ros, qui Musicam amant & intelligunt,
& me ingenij sui industria & iudi-
cij dexteritate antecellunt, quales hæc
ætas, Dei beneficio, multos habet, vt in-
genué et candidé de ijs, quæ desiderant,
me admoneant, & doceant, & scripto
aliquo elaboratori, illustriori & faci-
ciliori de hac doctrinæ parte præcipi-
ant, & quàm primum meum libellum*
ex mas

ex manibus discentium excutiant. Mihi tali labore nihil erit gratius, nihil iucundius. Omnes enim artes tum demum incrementa sortiri solent, cum multi eas excolere incipiunt.

Itaq; in Panegyrico prudenter Iſocrates inquit : Si existimo, cum cæteras artes tum eloquentiæ studium maximè auctum iri, si honorati atq; in admiratione sint, non ij à quibus primis sit initium dicendi profectum : sed hi qui singulas orationum partes optimè perfecterint. Et in Euagora. Artes & omnia cætera aucta esse videmus, non per eos, qui vsitata retinuerunt, sed eorum opera qui correxerunt, locoq; mouere praua omnia non dubitarunt. Imò qui subtiliter factum emendat : laudabilior est eo, qui primus inuenit, vt Iurisconsultorum leges decernere audio.

*Quapropter velim vt multi artifices in
Musica illustranda elaborent,*

*Cum autem sciam Reuerende D.
Abbas, T. R. Dignitatem Musicae
studia magnifacere, admirari & foue-
re, magnaq; me ob huius artis profes-
sionem beneuolentia complecti (Sicut &
singulis meis collegis omnia humanita-
tis & Christianae dilectionis officia,
cum insigni quadam animi leticia pra-
stas) non occurrit in praesentia, cui ma-
gis quam T. Reuerentiae aut deberem
aut possem hunc libellum dedicare,
eamq; debita animi reuerentia oro, vt
hoc chartaceum munusculum, tanquam
significationem alicuius erga se grati-
tudinis aequo animo accipere, eiusq; pa-
trocinium suscipere dignetur. Quod si
T. Reuerentia fecerit, vt facturam
esse*

esse non dubito, etiam propter T. R.
nominis autoritatem, hunc meum labo-
rem nostræ Iuuentuti & Vicinis scho-
lis commendatiorem & gratiorem fore
confido. Benè in Domino nostra

Iesu Christo vale. Magde-

burgi é scbola nostra,

Calendis May,

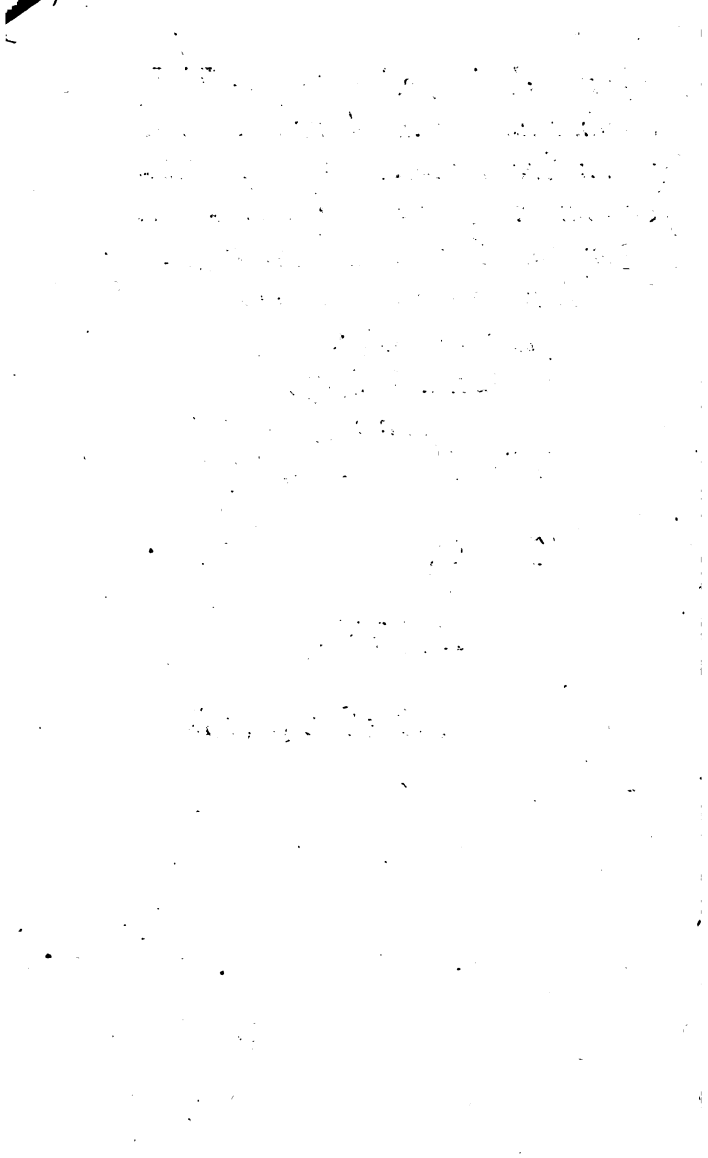
Anno

M. D. LXXI.

T. R.

Addictiſſ:

Gallus Dreslerus M.



CAPVT. I.

Quid est Musica Practica?

Est ars recte & suaviter canendi.

Quotuplex est?

Duplex { Choralis &
Figuralis.

Quid est Choralis?

**Quæ simpliciter singulas Notulas
æqua temporis mensura pronunciat,**

Quid est Figuralis?

**Quæ cantum tractat non modo vae-
rijs institutum Notulis, sed etiam plurimis
vobus in imo & sublimi consonanti-
bus.**

CAPVT II.

De

De Figuris.

Quid vocant Musici Figuras?

Notulas & Pausas.

Quomodo pinguntur Notulae

Choralis cantus?

Veteres quadrato & obliquo corpore, sed denigratas scribebant, recentiores puncta quadrata, clauos & vincos pingunt.

Quot sunt Notulae Figuralis

Cantus?

Octo.

Maxima

Longa

Breuis

Semibreuis

Minima

Semiminima

Fusa &

Semifusa



In his
signis



Valent vsi-
tatis ta-
Etibus.

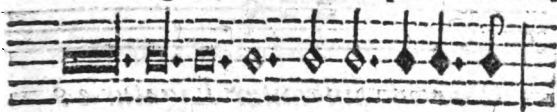
Tactu vsi-
tato men-
surantur.

Quid significant puncta à tergo

Notulis ascripta?

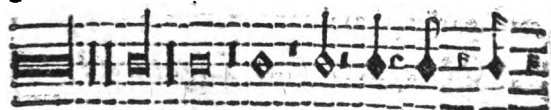
Augent

Augent eas dimidia parte valoris



*Quot sunt Pausa Figuralis
Cantus?*

Septem. Quælibet enim Notula
suam habet Pausam excepta Maxima,
quæ in duas Longas resoluitur;



Quid est Ligatura?

Est simplicium Notarum per tras
ctus debitos ordinata coniunctio.

*Quot Notulae inuicem col-
ligantur?*

Quatuor } Maxima,
 } Longa.
 } Breuis &
 } Semibreuis,

Quo



Quomodo pinguntur Ligaturæ?

Quadrato & obliquo corpore.



Obliquum tamen corpus ascendens
rarius usurpatur.

Quotnplexes sunt Ligaturæ?

Triplices {
Initiales
Mediae &
Finales.

*Quod traduntur regulae de
Initialibus?*

Quatuor,

1.
Prima carens cauda brevis est sur-
gente secunda,



2. Pri

Prima carens cauda longa est labens
le secunda,



Estq; brevis caudam si laeva parte re-
mittit,



Semibreuis prima est sursum cauda
ta sequensq;

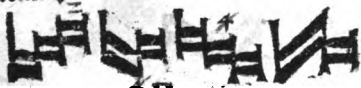


Quot traduntur regule
de Medijs?

Vnica.

Qualibet e medio brevis est vna ex
cipienda, Videlicet quæ sequitur sursum
caudatam,

at proxima ad ha
sibi - can
semibre
regula



↑ B

Frans

Franchinus Musicus doctissimus gra-
uiter reprehendit eos qui contra veterum
consuetudinem longam in medium reci-
piunt,

*Quot traduntur Regulae
de Finalibus?*

Tres.

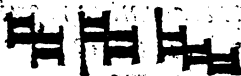
1.

Ultima conscendens breuis est quae-
cumq; ligata.



2.

Ultima dependens quadrangula sit
tibi longa.



3.

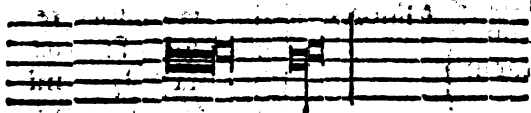
Est obliqua breuis semper finalis ha-
benda.



Quo-

*Quomodo cognoscuntur Maxi-
ma & Longa ligata?*

Maxima ex sui corporis perpetua
magnitudine, & Longa ex Media virgula,
quæ semper dextera est habenda, co-
gnoscuntur.



CAPVT III.

De Clauibus.

Et per se in curru maximo pariter
Quid est Clauis?

Est constitutio ex litera & voce, li-
nearum aut linearum interuallo adhaerens,
vocis humanæ eleuationes & submissio-
nes indicans.

Quot sunt Claues?

Viginti, quæ in Schala sic collo-
cantur.

B 3

Gemis

Diu- dun- tur in	Geminatas	e e la
		d d — la — sol —
		c c sol fa
		b b — fa — mi
		a a la mi re
		g — sol re — ut
	Minores	f fa ut
		e — la — mi
		d la sol re
		c — sol — fa — ut
		b fa mi
		a — la — mi — re
		G sol re ut
		F — fa — ut —
		E la mi
		D — sol — re —
	& Graues	C fa ut
		b mi — — —
		A re — — —
F — ut — — —		

Sicut sunt septem discreti soni, ita etiam sunt septem Claves essentialis a b, c, d, e, f, g, quæ per Diapason, id est, octauam & Disdiapason quoties opus est repetuntur.

Nam de Octauis idem est iudicium.

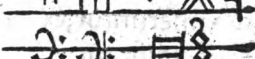
Est

Etsi autem in longissimum spacium Schala posset produci, septem literis cum vocibus suis subinde repetitis, tamen Musici contenti sunt enumeratione viginti clauium, quod humanæ vocis limites intra has vocis limites intra has probe contineantur.

Ex amplexibus
Quot sunt Claves signatae?

Quinq; f c g b rotundum & 4 quadratum, quæ sic signantur.

his in hunc modum signantur, ut patet

<i>In Choral.</i>		<i>In Figurati.</i>	
			
			

Cur dicuntur signatae?

Quia in exordio & in medio canentium per certas figuras expressè signantur.

De notis B & C in organo
Quos in organo

Quo duplices sunt?

Duplices.

Externæ & Internæ.

Quæ dicuntur Externæ?

C F, & G.

Quæ Internæ?

b rotundum & h quadratum.

Quomodo differunt externæ claves signatæ ab internis?

Externæ in exordio cantilenarum collocantur, & positum reliquarum claviuum demonstrant, Internæ autem medio inseruntur, & nihil aliud quam Mi & Fa significant.

*Regula de internis clavis
bus signatis,*

Internæ claves signatæ ante notulas collocatæ in totam lineam vel spacium
cui

cui adherent, medio autem insertæ, tantum in proximam notam vim suam exerunt,

CAPVT HH.

De vocibus Musicalibus.

Quid est vox Musicalis?

Est syllaba quædam literis Musicalibus adiuncta, qua clauium intensionem & remissionem exprimimus.

Quot sunt voces?

Sex.

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

Has syllabas Guido Musicus ex Hymno sancti Iohannis desumpsit.

Vt queant laxis

Mira gestorum

Solue reatum

Resonare fibris,

Famuli tuorum,

Labij polluti

Sancte Iohannes.

B 4

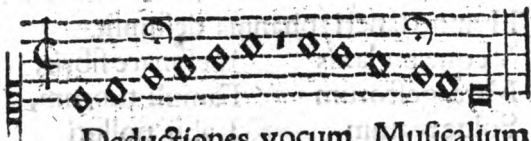
Quos

Quomodo differunt hæ voces?

Mi & Fa distant inter se per Semitonium minus, Reliquæ voces omnes per tonum inter se distant.

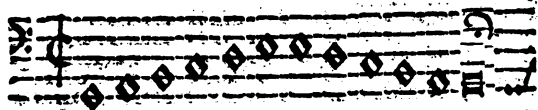
Inter omnia Præcepta practicæ Musicæ, quæ in scholis iuventuti tradi possunt, nihil neq; vtilius neq; magis necessarium habetur, quam discrimen Toni & Semitonij minoris, in quo totius nostræ Musicæ rectitudo & suauitas consistit. Amisso hoc discrimine actum est de Musica. Qui igitur cum aliquo fructu in hac arte progredi cupiunt, Tonum & Semitonium minus recte discernere & pronuntiare discant.

Exercitium vocum Musicalium?



Deductiones vocum Musicalium per totâ schalam ab ingenioso viro olim inuenis

inuentas apponam, vt pueri vſitatis inter-
uallis affueſcant.



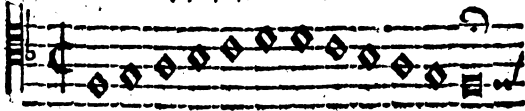
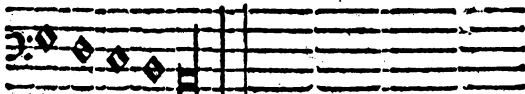
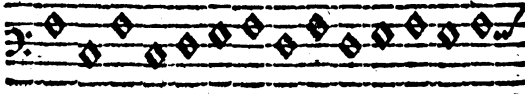
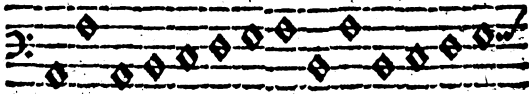
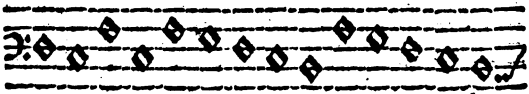
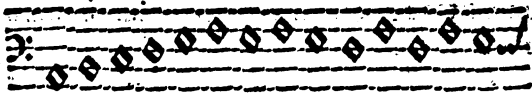
Primæ deductionis Exemplum.



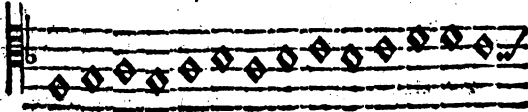
Secundæ deductionis Exemplum.

B. 5.

Ter



Tertia deductionis Exemplum,



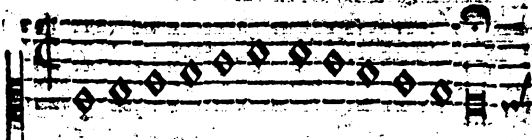
Quar



Quartæ deductionis Exemplum.



Quina



Quintae deductionis Exemplum.

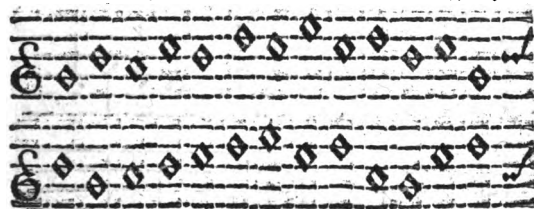


Sextae deductionis Exemplum.

Septi



Septimæ deductionis Exemplum.



EXER.



EXERCITIA VO.
cum Musicalium.

PRIMVS DISCANTVS.



SECVN

Secundus Discantus.

Four staves of musical notation for the 'Secundus Discantus'. The notation is written in a style characteristic of early printed music, using diamond-shaped notes on a five-line staff. The first three staves are complete lines of music, and the fourth staff is a partial line. The notes are arranged in a sequence that suggests a specific melodic or harmonic progression.

ALIVD.

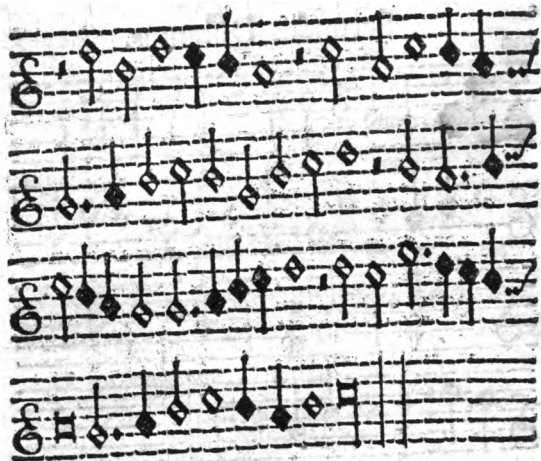
Primus Discantus.

A single staff of musical notation for the 'Primus Discantus'. The notation is written in a style characteristic of early printed music, using diamond-shaped notes on a five-line staff. The notes are arranged in a sequence that suggests a specific melodic or harmonic progression.

Secundus Discantus.

Two staves of musical notation for the 'Secundus Discantus'. The notation is written in a style characteristic of early printed music, using diamond-shaped notes on a five-line staff. The first staff is a complete line of music, and the second staff is a partial line.

CAPVT



CAPVT V.

De diuisione Cantus.

Quotuplex est Cantus?

Duplex,

Durus & Mollis.

Quid est durus.

Qui habet Mi in bfa₇mi,

Quid

Quid est Mollis ?

Qui habet fa in clauē bfa:mi.

Vnde cognoscitur Cantus durus ?

Quando in regione b nihil est signatum.

Vnde cognoscitur Mollis ?

Ex b rotundo ante notulas vna cum clauē signata in propria regione ascripto.

Cur inuenta est hæc Dis-

uisio ?

Propter transpositionem Modorum. Nam omnis cantus durus est regularis, & omnis cantus mollis est transpositus, qua de re infra in secunda parte plura dicemus.

Quid vocant Musici si-

Etum cantum ?

Quando in clauē aliqua peregrina vox canitur, quæ per b rotundum aut h quadratum significatur: Vt si in Ela-

C

mi

mi, fa aut F faut Mi cantantur. In talibus
cantonibus Internæ clauēs signatæ pri-
mum obtinent locum, secundum quas re-
liquæ voces formantur. Exempla cantus
Duri & Mollis, in sequenti capite repe-
tis.

CAPVT VI.

De mutatione vocum Musi- cicalium.

Sicut omnis mutatio est periculosa
in omnibus rebus, ita & in practica Musi-
ca mutatio vocum Musicalium tyroni-
bus periculosa & difficilis est. Nisi enim
legitimo loco genuina vox mutando ar-
ripiatur, confusione Toni & Semitonij
totus concertus corrumpitur. Hortandi
igitur sunt pueri, vt mutationes animo in-
figant, quibus obseruatis, & recte & fa-
cile canendi artem assequentur.

Quid est Mutatio?

Est vocis in vocem vnisona varia-
tio,

Cur

Cur inuenta est?

Propter vocum paucitatem & pluralitatem notarum,

Quomodo fit Mutatio?

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

Quot Clauibus mutamus

in cantu Duro?

Tribus, a, d & e.

In a & d sumimus re ascendendo.

In a & e la descendendo.

Regula generalis.

Vna & eadem ratio est mutationis in singulis vocibus, Discanto, Alto, Tenore & Basso.

Nam de Octauis idem est iudicium.

Non parum difficultatis afferunt pueris Internæ clauis signatæ crebro interiectæ cantionibus, quæ regularem mutandi rationem interrumpunt. Ita igitur de

C a

mus

mutationibus regulæ valeant, vt nihil in-
 ternis clauibus detrahatur. Nam voces
 Mi & Fa religiosissime obseruandæ & di-
 scernendæ sunt, qua de re præceptores
 pueros monebunt. Et si parum referre vi-
 detur, quibuscunq; vocibus clauēs inter-
 nas signatas efferamus, modo Tonus &
 Semitonium discernantur, tamen cum nul-
 las alias voces quam Mi & Fa habeas-
 mus, quibus Semitonium minus repres-
 sentetur, discendi causa vbiunq; Semito-
 nium minus occurrer, has voces pueri re-
 tinebunt, quo facto, tutius canent & natu-
 ram toni & semitonij discernere discent.

SEQVUNTVR EXEM.

*pla mutationis in cantu
 duro.*



Fuga in vnifono post tempus.

Fuga

Handwritten musical score for a fugue in C major, 3/4 time. The score consists of seven staves. The first six staves contain the main melodic lines, and the seventh staff contains a bass line. The notation includes various note values, rests, and a double bar line in the seventh staff.

C 3

Fuga

Fuga post duo tempora in vnifono.

Fuga



Fuga in unisono post tempus & dimidium.

C 4

Discans

A handwritten musical score consisting of seven staves. Each staff begins with a treble clef and a common time signature (C). The notation is a form of early printed music, likely mensural notation, using diamond-shaped notes with stems. The notes are placed on the lines and spaces of the five-line staff. The first six staves contain a continuous melodic line. The seventh staff shows a double bar line, followed by a few notes and a final cadence-like symbol.

Discant

DISCANTVS.

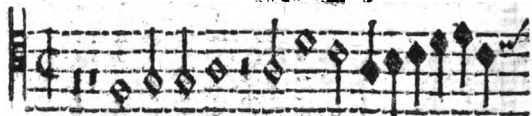
2. VOCVM.

A musical score for a two-voice discantus, consisting of eight staves. The notation is a form of mensural notation with diamond-shaped notes and stems. The first staff begins with a clef and a common time signature 'C'. The music is written in a single system with a brace on the left side. Each staff ends with a double bar line and a fermata-like symbol.

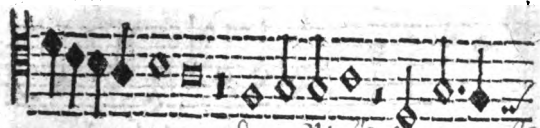
C 5 TENOR.



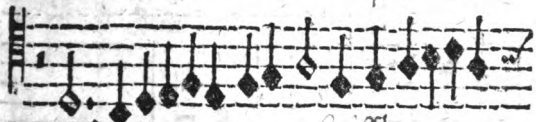
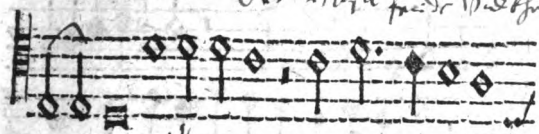
TENOR.



Die Music findt vil Gnuo Quo



Der Meise für die Wiedler



Sin

Gaist

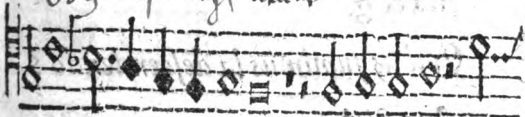


nen

ignoranzen



So wie sie raft unen



raft unen

so Gaistlicher Quor



*Quot clauibus mutamus in
cantu Mollis?*

Tribus.

a d & g.

Quibus sumimus re ascendendo?

In d & g.

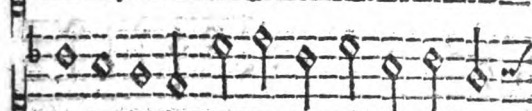
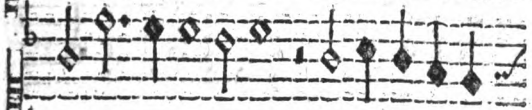
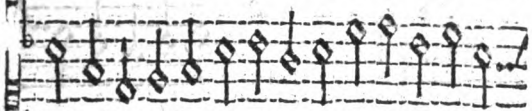
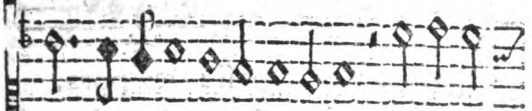
Quibus sumimus la descendendo?

In a & d.

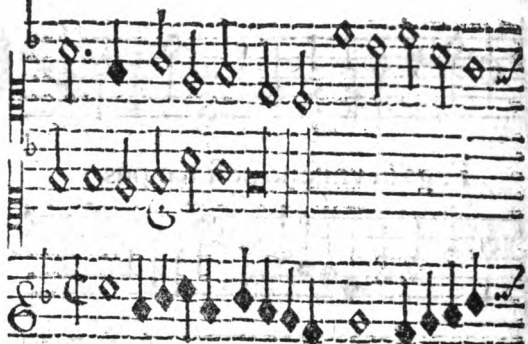
Fuga



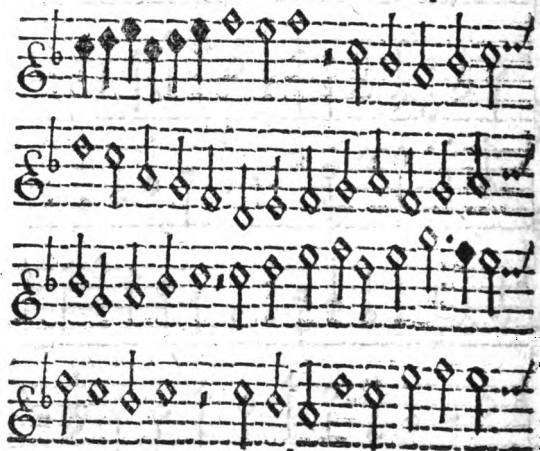
Fuga in vnifono post tempus.



Fuga



Fuga in unisono, post 2. tempora.



Ducas.



Discantus 2. Vocum:



Tenor,

This image shows a page of musical notation for a Tenor voice part. The notation is arranged in eight staves, each beginning with a treble clef and a common time signature (C). The notes are diamond-shaped, and the stems are vertical lines. The music is written in a style characteristic of early printed music, with a focus on the pitch contour of the melody. The notes are connected by stems, and there are various rests and ornaments throughout the piece. The page is labeled "Tenor." at the bottom right.

Tenor.



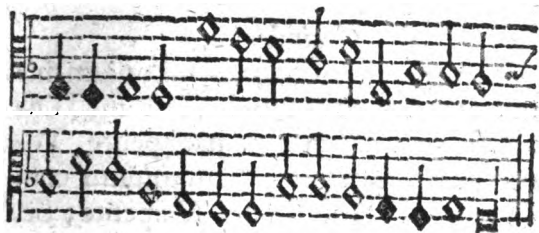
TENOR.



D SEQVI.



SEQVI



SEQVITVR SE
CVND A PARS
Musicae practicae de
Modis.

CAPVT I.

De Interuallis.

Quid est interuallum?

Est acuti soni grauisq; distantia. Acu-
rum sonum superiorem, grauem vero in-
feriorem Musici appellant.

Quot sunt Interualla?

D 2

Quino

Quindecim.

Vnisonus, Tonus, Semitonium minus, Ditonus, Semiditonus, Tritonus, Diatessaron, Diapente, Semidiapente, Tonus cum Diapente, Semitonium cum Diapente, Ditonus cum Diapente, Semiditonus cum Diapente, Semidiapason & Diapason.

Quid est Vnisonus?

Est repetitio eiusdem soni.

Quid est Tonus?

Est interuallum quod ex nouem commatis conflatur.

Quid est Comma?

Est tenuissimus sonus, qui non humana voce, sed instrumento Monochordo exprimitur, quorum nouem constituunt tonum.

Quid est Semitonium minus?

Quod constituitur ex quatuor commatis.

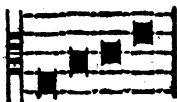
Ex

Ex his definitionibus discrimen Toni & Semitonij facile deprehenditur, Sicut enim quatuor & nouem, ita etiam Tonus & Semitonium minus inter se differunt.

Reliqua Interualla omnia ex Tonis & Semitonij constituantur, quorum definitiones hanc ob causam sunt facilimæ.

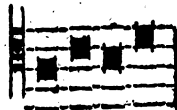
4 *Quid est Ditonus?*

Est interuallum quod conflatur ex duobus Tonis,



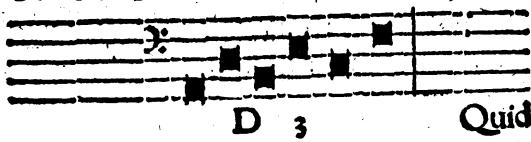
5 *Quid est Semiditonus?*

Est interuallum quod constituitur ex Tono & Semitonio minori,



6 *Quid est Diatessaron?*

Est interuallum quod ex duobus Tonis & Semitonio minori constituitur.



7 *Quid est Tritonus?*

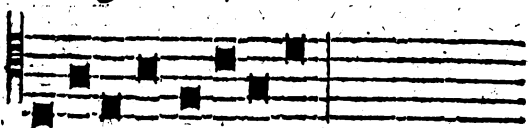
Est interuallum quod ex tribus tonis constituitur. Mi contra Fa in quarta.



114

8 *Quid est Diapente?*

Est Semitonij minoris cum tribus tonis conglutinatio.



9 *Quid est Semidiapente?*

Est duorum tonorum & totidem Semitoniorum minorum coaceruatio. Mi contra Fa in quinta.



10 *Quid est Tonus cum Diapente?*

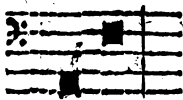
Est interuallum quod componitur ex quatuor Tons & vnico Semitono minori.



Quid

11 *Quid est Semitonium cum
Diapente?*

Est intervallum constans tribus Tonis & duobus Semitonijis minoribus.



12 *Quid est Ditonus cum
Diapente?*

Est intervallum compositum ex quinque Tonis & unico Semitono minori.



13 *Quid est Semiditonus cum
Diapente?*

Est intervallum quod constituitur ex quinque Tonis & duobus Semitonijis minoribus.



14 *Quid est Diapason?*

Est intervallum quod constat quinque Tonis & duobus Semitonijis minoribus.



D 4

Quid

15 *Quid est Semidiapason?*

Est quatuor Tonorum & trium Semitoniorum coniunctio.

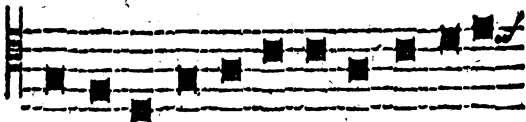


Ex his quindecim interuallis sex reijciuntur, & nouem vsurpantur.

Vnisonus quod ad vsu[m], non excluditur, sed cum nulla ei insit mixtura grauis & acuti soni, inter Interualla numerari non potest.

Sed Tritonus, Semidiapente, Ditonus cum Diapente, Semitonium cum Diapente & Semidiapason prorsus reijciuntur, quod vno saltu vix vsurpari possint.

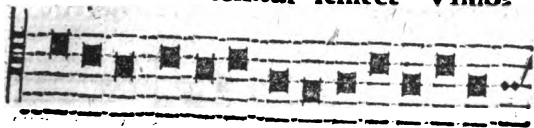
Apponam cantionem artificiose à veteribus Musicis excogitatam, in quo vsitata Interualla exprimuntur.



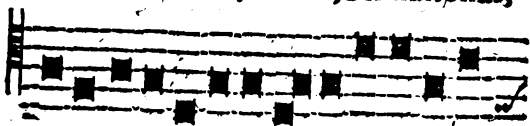
TER terni sunt modi quibus omnis cantilena



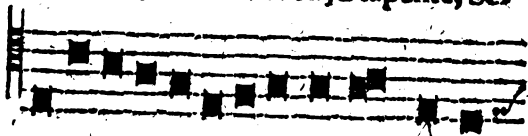
ti lena contexitur scilicet Uniso:



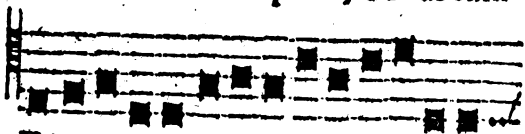
nus, Semitonium, Tonus, Semiditonus,



Ditonus, Dia tessaron, Diapente, Se



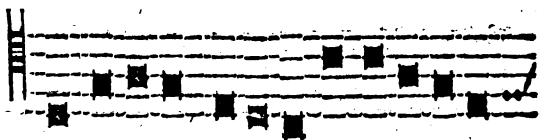
mitonium cum Diapente, Tonus cum



Diapente ad hos sonos, Dia pa son si

D 5

quem



quem delectat psallere hos modos esse



cognoscat. Seculorum Amen.

CAPVT II.

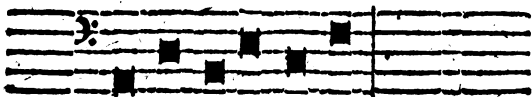
De Diuisione Diatessaron & Diapente.

Cum inter voces Musicales vnica sit differentia, videlicet Tonus & Semitonium minus, & omnes voces per Tonus, Sola autem Mi & Fa per Semitonium minus distent, in primis Semitonij minoris positus in quibuslibet cantionibus obseruandus est. Nam varietatem modorum sola efficit transpositio Semitonij minoris, ad cuius positum apprehendendum, necessariae sunt species Diatessaron & Diapente.

Quot.

Quot sunt species Diatessaron?

Tres.



Quae est differentia harum?

Quod ad constitutionem ipsam nulla est differentia, sed quod ad positum Semitonij sic differunt:

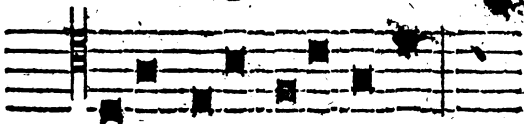
Re, Sol, habet Semitonium in medio.

Mi, La in imo.

Vt, Fa, in supremo.

Quot sunt species Diapente?

Quatuor.



Et hæc

Et hæc quintæ non constitutione sed
positu Semitonij differunt, Re La Semi-
tonium habet secundo loco,

Mi Mi loco infimo,
Fa Fa in supremo,
Vt Sol tertio loco.

Has species Diatessaron & Diapente
rudita vetustas diligenter retinuit, vt
eo facilius Semitonij positus obseruari
tur. Etsi enim quælibet Diapente & Dia-
tessaron suum affert Semitonium, tamen
inter se positu Semitonij multum differ-
runt. Nec dubium est propter negli-
gentiam harum diuisionum in scholis so-
lidam modorum cognitionem amissam
fuisse.

CAPVT III.

De Diuisione & Mediatione
Diapason.

Quot

Quot sunt species Diapason?

Septem.



Nam sicut sunt septem discreti soni,
ita & septem species Diapason. Plures
enumerari non possunt, quia idem est iu-
dicium de Octavis.

Cum autem Diapason nihil aliud
sit, quam iunctura Diatessaron & Dia-
pente, de mediatione perspicue dicen-
dum est, hoc est, ubi Diatessaron inferiori
vel superiori loco collocanda sit.

Quotplex est Mediatio?

Duplex.

Harmonica & Arithmetica,

Quid est Harmonica?

Qua

Quæ supra Diapente Diatessaron collocatam habet.

Hæc perpetuo constituit autentum modum, & finalem sedem in infimam notulam reijcit.

Quid est Arithmetica mediatio?

Quæ inferiori loco Diatessaron & superiori Diapente admittit. Talis Mediatio perpetuo plagalem constituit, & finalem sedem in ipsam Mediationem defigit.

CAPVT. IIII.

De definitione, nomine & numero Modorum.

Quidam species Diapason, quas iam tractamus, Tonos, quidam Tropos appellant. Nos differentiarum & discendi causa appellabimus eas Modos, sequuti auctoritatem Glareani. Tonus enim pro Intervallo, & Tropus pro intonatione Psalmorum sæpe accipitur.

Quid

Quid est Modus?

Est species Diapason Harmonicè
aut Arithmeticè mediata, quæ aut læ-
tam, aut tristem, aut morosam Harmoni-
am profert, & post repetitam suam reper-
cussionem peculiarem, regulariter tan-
dem aut in ipsa mediatione, aut in infima
notula finem constituit.

Modi sicut Lyricos autem Olygalos 3, 5
Quot sunt Modi? *3, 5*

Sicut septem sunt species Diapason, *diapason*
ita citra omnem ambiguitatem septem *ga maior*
tantum essent Modi, si vnica tantum exis- *seconda*
steret mediatio. Sed cum duæ sint me- *via tritu*
diationes, & vtraque singularis speciebus *gammala*
Diapason conueniat, certo sequitur qua- *lyric*
tuordecim esse modos. Quia vero bis *Playala*
vitiosæ mediatiōnes propter Tritonum- *gambion*
& Semidiapente deprehenduntur, duo- *dandi vir*
decim veri & legitimi modi, duo vero *ut quia*
nothi recensentur. *acti*

Necq; tot Modorum enumeratio no-
ua est, sed veteribus notissima. Quilibet
enim

Quæ supra Diapente Diatessaron collocatam habet.

Hæc perpetuo constituit autentum modum, & finalem sedem in infimam notulam reijcit.

Quid est Arithmetica mediatio?

Quæ inferiori loco Diatessaron & superiori Diapente admittit. Talis Mediatio perpetuo plagalem constituit, & finalem sedem in ipsam Mediationem desigit.

C A P V T. I I I I.

De definitione, nomine & numero Modorum.

Quidam species Diapason, quas iam tractamus, Tonos, quidam Tropos appellant. Nos differentia & discendi causa appellabimus eas Modos, sequuti auctoritatem Glareani. Tonus enim pro Intervallo, & Tropus pro intonatione Psalmorum sæpe accipitur.

Quid

Quid est Modus?

Est species Diapason Harmonicè
aut Arithmeticè mediata, quæ aut læta
tam, aut tristem, aut morosam Harmoni-
am profert, & post repetitam suam reper-
cussionem peculiarem, regulariter tan-
dem aut in ipsa mediatione, aut in infima
notula finem constituit.

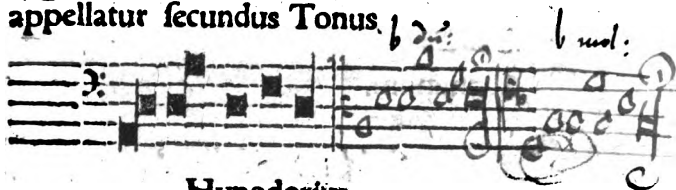
Modi sunt duplices: autem Octylagali 3, 5 2 7 h.
modi dicitur
habet
Quot sunt Modi?

Sicut septem sunt species Diapason,
ita citra omnem ambiguitatem septem
tantum essent Modi, si vnica tantum exis-
steret mediatio. Sed cum duæ sint me-
diationes, & vtraq; singulis speciebus
Diapason conueniat, certo sequitur qua-
tuordecim esse modos. Quia vero bis
vitiosæ mediationes propter Tritonum
& Semidiapenteprehenduntur, duo-
decim veri & legitimi modi, duo vero
nothi recensentur.

di cingenti
ga maior
sond
vin hab
gum pla
249
Playa to
gambion
deudi bi
utit qui
ar hnt
R 4: 2
6. 8.

Nec tot Modorum enumeratio no-
ua est, sed veteribus notissima, Quilibet
enim

Sol, Diapente Re, La, Arithmetice mediatis, repetit repercussionem Re, Fa, Semitonum supra finalem sedem, profert Harmoniam tristem, & tandem vt plagalem decet, in ipsa mediatione in clauē D regulariter finitur. A nostris Cantoribus appellatur secundus Tonus.

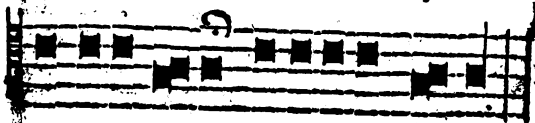


Hypodorius.

Quam habet Intonationem?



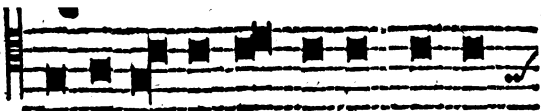
Dixit Dominus Domino meo, Sede



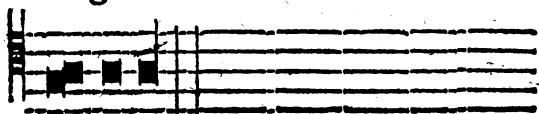
dextris meis, Seculorum Amen.

E

Magnis



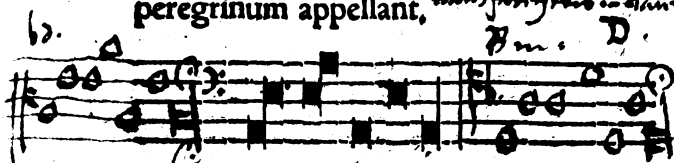
Magni ficat a nima mea



Dominum,

Non Aristotelis *medi* *Harmoni* *ca.* *Quid est Aelius?*

Componitur ex Diapente **Re, La,**
& Diatessaron **Mi, La,** Harmonica me
diatione, repetit repercussionem **Re, La,**
profert mitem & suauem Harmoniam,
& tandem, vt autentum decet, In vltis
ma notula in clauē **A** consistit. Vulgo
peregrinum appellant, *transpositio in clauē*

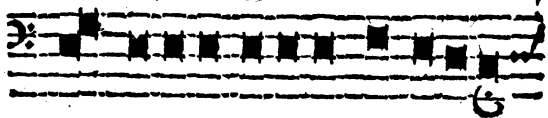


AEolius.

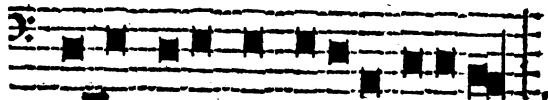
Adde

Adde Intonationem.

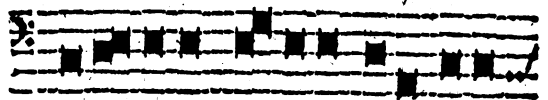
*Examplo
monophonic
Lute da
Lute*



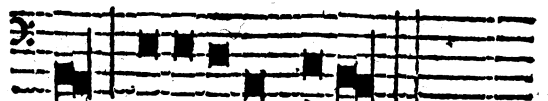
In exi tu Israel de Aegypto,



Domus Iacob de populo Barbaso.



Magnificat anima mea Domi-



num, Seculorum Amen.

Qui modi oriuntur ex secunda

specie Diapason?

Hypophrygius & HyperAeolius.

E 2

Quid

Quarta *Quid est Hypophrygius?*

*Arithmetici
mediatio*

Conflatur ex Diatessaron Mi, La,
& Diapente Mi, Mi, repetit repercussio-
nem Mi, La, edit humiles & flebiles can-
tus, & tandem regulariter exit in clauē B
in ipsa mediatione, more plagalis, Vulgo
Quartus tonus vocatur.

*in cantu
11. mol. in
clauē A*

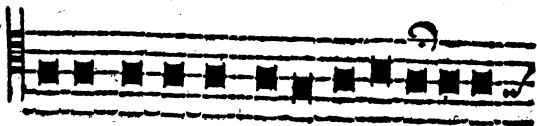


Hypophrygius.

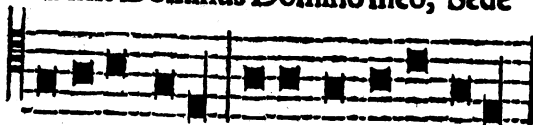
Inferiores notulas raro attingit nos-
tra hac tempestate, videntur enim nostri
Musici plerunq; ad HypoAeolium ten-
dere. Quod enim Inferiori loco omit-
tunt, id superiori loco resarciunt, adiciens-
do Semiditonum supra, adeo vt paruum
discrimen hodie inter Phrygium & Hy-
pophrygium habeatur, quod ad vsum &
consuetudinem Figuralis Cantus atti-
net.

Alteris

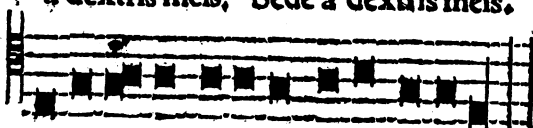
Asscribe Intonationem.



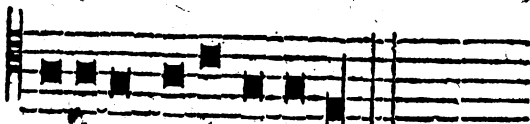
Dixit Dominus Domino meo, Sede



à dextris meis, Sede à dextris meis.



Magnificat anima mea Dominum,



anima mea Dominum.

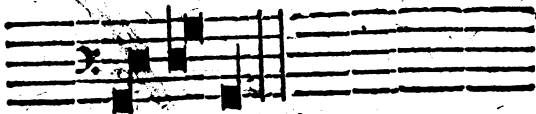
Quid est Hyperæolius? Distinguitur

Qui fit ex Semidiapente Mi, Fa, &

B 3

Tria

Tritono Fa, Mi, nothus appellatur pro-
pter vitiosam mediationem,



HyperAeolius.

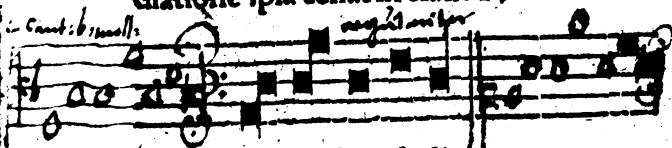
*Quot modi oriuntur ex tertia
specie Diapason?*

Hypolydius & Ionicus,

Sextus

Quid est Hypolydius?

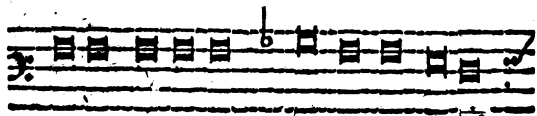
Constituatur ex Diatessaron Vt fa,
& Diapente Fa Fa Arithmetica medias-
tione, gignit tristes Cantiones, repetit res-
percussionem Fa La Ditonum, & in mes-
diatione ipsa cessat in clauē F.



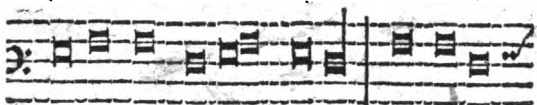
Hypolydius.

Quam

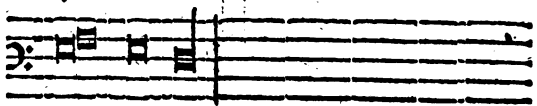
Quam vsurpat Intonationem?



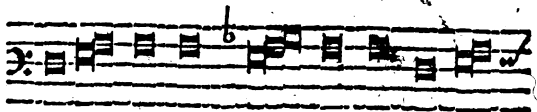
Dixit Dominus Domino meo,



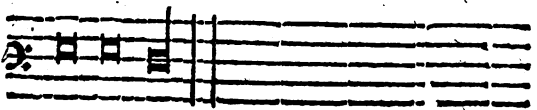
Sede à dextris meis. Seculo



rum Amen.



Magnificat anima mea



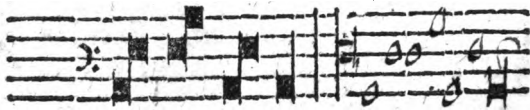
Dominum,

E 4

Quid

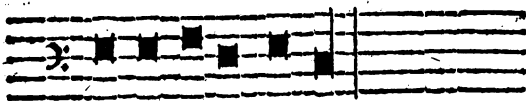
Andrinus *Quid est Ionicus?*

Constituitur ex Diapente, Vt, Sol, Diatessaron Vt, Fa, mediatur Harmonicè, delectabilem & iucundam Harmoniam profert, & post repercussionem, Vt Sol, in vltima nota, vt Autentum decet, ⁱⁿnititur in clauē C. Nostro tempore quinquies ⁱⁿ f tus Tonus à Cantoribus appellatur.



Ionicus.

Intonationes Lydy retinet.



Seculorum Amen.

Veteres Ecclesiastici Lydium crebro vsurparunt, sed recentiores iam hinc à quadringentis annis plus Ionico delectati sunt. Etsi autem Intonationes habent

bent eadsem Lydius & Ionicus, Hypolydius & Hypolonicus, tamen differentiam indicat positus Semitonij minoris, quod ex speciebus Diatessaron & Diapente facile deprehenditur.

Qui modi ex quarta specie Diapason oriuntur?

Dorius & Hypomixolydius.

Quid est Dorius?

Extrahitur ex Diapente Re, La, & Diatessaron Re, Sol, repetit repercussionem Re, La, profert latissimam & longe suavissimam Harmoniam, & tandem regulariter consistit, in infima notula in clausura D. Vulgo primus Tonus appellatur.

*in Harmonia dicitur in Re La
Significat Harmoniam
finalis clausura
1^a
T. H. S. D. G.*



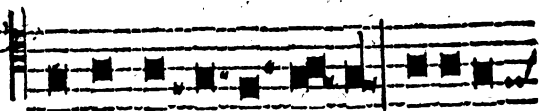
Dorius,

E S Adde
*Tropos dicitur & + vel longi notulae. In fine addunt
 Antiphoniam, plerumque subscriptas I. O. L. A.*

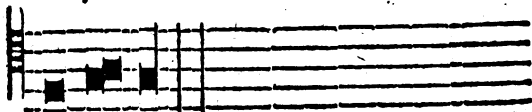
Adde Intonationem.



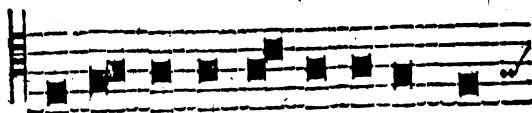
Dixit Dominus Domino meo,



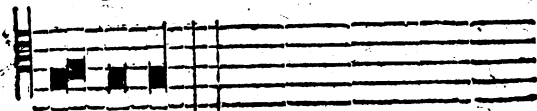
Sede à dextris meis. Seculo



rum Amen,



Magnificat anima mea



Dominum,

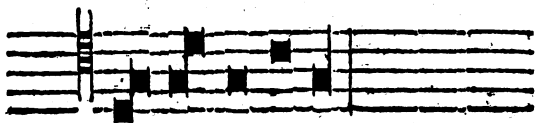
Quid

Quia est Hypomixolydus
dius?

Qui componitur ex Diatessaron
Re, Sol, & Diapente Ut, Sol, Arithme-
tica mediatione, profert modestas &
litas Cantiones, repetit repercussionem
Ut Fa, & tandem more plagalum in me-
diatione regulariter finitur in clauē G,
Octauus tonus vocatur.

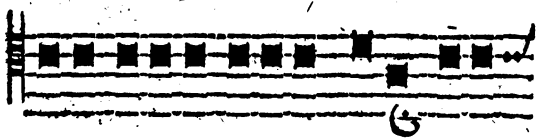
*U. m. l. i. c. M.
L. a. i. n. f. o. n. s. a. l. o.*

*ord. 2
Hypomixolydus
f. m. 2*

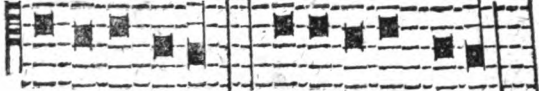


Hypomixolydus.

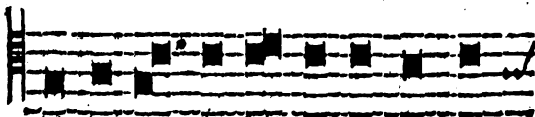
Subijce Intonationem?



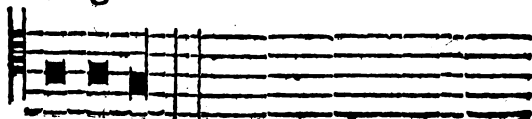
Dixit Dominus Domino meo, Sede
à d. e.



â dextris meis. Seculorum Amen.



Magni fi cat a nima mea



Domînum,

*Quos modos quinta species
Diapason profert?*

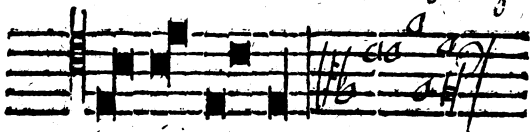
Phrygium & HypoAEolium,

Quid est Phrygius?

Qui conflatur ex Diapente Mi, Mi,
& Diatessaron Mi, La, Harmonica medi-
atione, repetit repercussionem Mi, Fa,
per sextam, Profert austeras & fratas.
can.

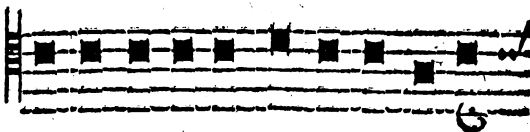
cantiones, & tandem in infima notula regulariter quiescit in clauē E. Tertius Tonus vocatur.

in organo sed hunc in Magnificat non est

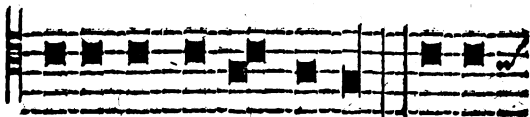


Phrygius,

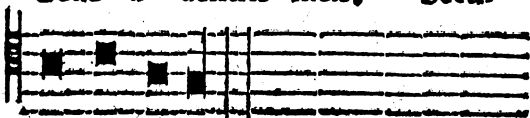
Adde Intonationem.



Dixit Dominus Domino meo,

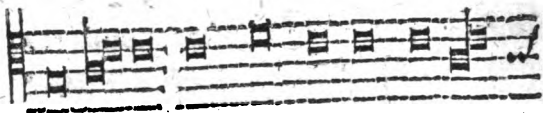


Sede à dextris meis. Secus

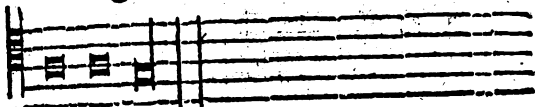


lorum Amen,

Magnis



Magni ficat a nima me:

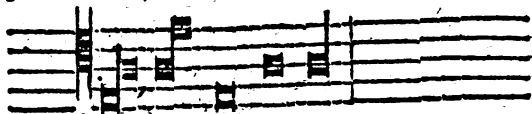


Dominum.

11111
22222

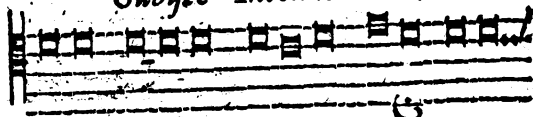
Quid est Hypo Aelius?

Qui constituitur ex Diatessaron Mi, La, & Diapente Re, La, Arithmetica mediatione, Profert Harmonias tristes, & regulariter in mediatione ipsa finitur, in clauē A.

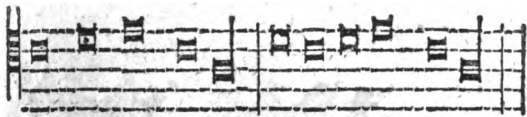


Hypo Aelius.

Subjce Intonationem.



Dixit Dominus Domino meo, Sede
à des



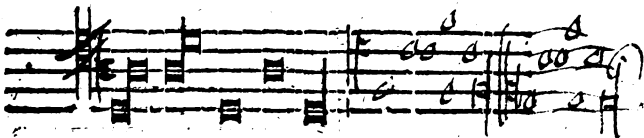
à dextris meis, **Seculorum Amen,**

*Quos modos gignit sexta
species Diapason?*

Lydium & Hyperphrygium.

Quid est Lydius? Quintus.

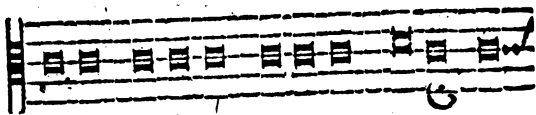
Qui constituitur ex Diapente Fa,
Fa, & Diatessaron Vt Fa, Harmonica
meditatione, repetit repercussionem Fa,
Fa, Diapente, Profert duras & minas
ces Cantiones, & regulariter in infima
notula consistit, in clauē F.



Lydius,

Appone

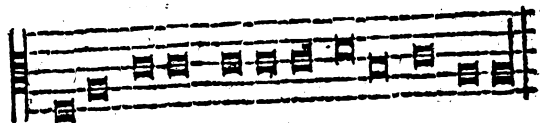
Appone Intonationem.



Dixit Dominus Domino meo, Se



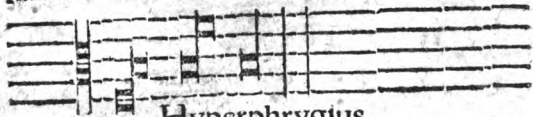
de à dextris meis, Seculorum Amen.



Magnificat anima mea Dominum.

Canon quinto *Quid est Hyperphrygius?*

Qui constituitur ex Tritono Mi, Fa,
& Semidiapente Fa, Mi, & propter vitio-
sam mediationem Nothus appellatur.



Hyperphrygius,

Qui

Qui modi ex septima & vltima

*specie Diapason oriun-
tur?*

Mixolydius & Hypolyonicus.

Quid est Mixolydius? Septimus

Componitur ex Diapente Vt Sol, &
Diatessaron Re, Sol, Harmonica media-
tione, repetit repercussionem Vt, Sol,
Profert iratas Harmonias, & tandem vt
asitentus, regulariter in vltima notula fia-
nem constituit in clauē G. Septimus To-
nus vocatur.



Mixolydius?

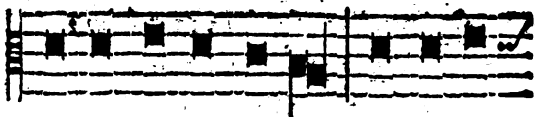
Intonationem ascribe.



Dixit Dominus Dominus n. eo, S:

b

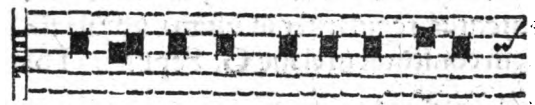
de a



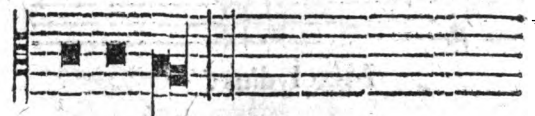
de à dextris meis. Seculo



rum Amen.



Magnificat anima mea



Dominum.

Modo decimo

Quid est Hypo Ionicus?

Qui ex Diatessaron Re, Sol, & Diapente Fa Sol componitur, repetit repercussionem Fa, La, Semiditonus, profert tristes

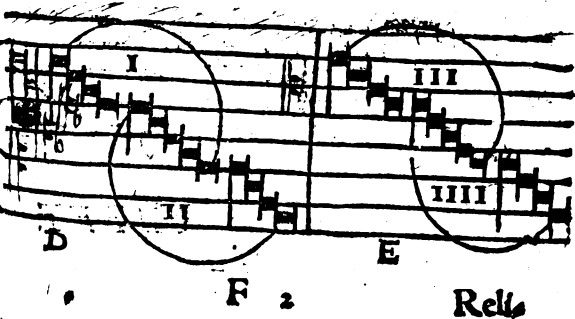
tristes Harmonias, & tandem consistit regulariter in ipsa mediatione more plagalium, in Clave C,

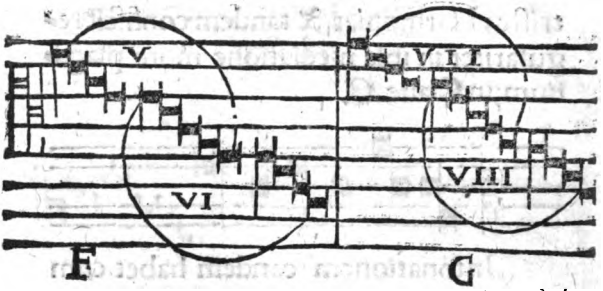


Intonationem eandem habet cum HypoLydio,

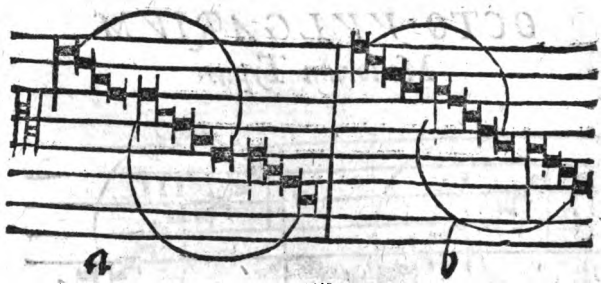
Nunc subjiciemus Typos singulorum Modorum, ex quibus pueri ad usum transferre discunt præcepta tradita.

OCTO VVLGARIVM
Modorum Typus.





Reliquorum sex Modorum Typus, inter quos duo propter vitiosam mediationem Nothi appellantur.



CAPVT



CAPVT VI.

De Ambitu.

Quid est Ambitus?

Est certa regula significans, quantum Cantilenæ intendi aut remitti debeant,

Quot sunt obseruanda in Ambitu?

Duo: Proprietas & Licentia,

Quid vocas Proprietatem?

Naturalem cuiuslibet modi ambitum, qui consistit intra Diapason, Nam quilibet modus est species Diapason.

F 3

Quid

Quid vocas Licentiam?

Quando singulis modis superiori loco supra Diapason vel inferiori loco infra Diapason aliquid additur. Id quia improprie fit, Licentiam Musici appellant, quæ in modo Dorio, Hypodorio & Hypophrygio vt hodie vsurpantur, maior est, quam in reliquis modis. Dorius enim & Hypodorius Semiditonum supra Diapason admittunt, & Hypophrygius superiori loco addit aliquot interualla, neglectis inferioribus. Reliqui vero modi, Tonum vel Semitonium inferiori & superiori loco adijciunt.

Qualem Ambitum constituunt mixti Modi?

In mixtis Modis vt binæ species Diapason miscentur, Ita etiam quælibet suum retinet Ambitum.

Quid vocas mixtum Modum?

Duos

Duorum Modorum autenti cum suo plagali commixtionem. Cum enim Arithmetica & Harmonica mediatione Autentus & plagalis in eundem finem simul incidant, nonnunquam Musici in vna Cantilena vtrumq; coniungunt.

Exemplum extat in Cantione notissima: Victimæ paschali laudes, &c. In qua Dorius & Hypodorius miscentur.

CAPVT VII.

De Fine.

Extant prouerbia desumpta à Fine modorum: In fine videbitur cuius Toni: In fine omnis laus canitur: Quæ commonefaciunt adolescentes, multum referre quomodo cuiusq; modi finis constituitur.

Quot sunt Finales Claves, in quibus Modi regulariter finiuntur?

F 4

In

In scholis hactenus quatuor D, E, F & G recensuerunt, in quibus vsitati modi exeunt. Sed cum demonstraui mus supra, enumerari 14, modos, sequitur omnes septem essentielles literas etiam finales clauis existeret. Bini enim modi, videlicet Autentus & Plagalus in eadem finiuntur clauis.

A	}	Finalis secundæ est	{	AEolijs & HypoAEolijs.
B				Hyperphrygijs & HyperAeolijs.
C				Ionicijs & Hypoionicijs.
D				Doricijs & Hypodoricijs.
E				Phrygijs & Hypophrygijs.
F				Lydijs & Hypolydijs.
G				Mixolydijs & Hypomixolydijs.

Quid vocas irregularem finem?

Quando Cantiones non in clauis sibi destinata, sed in alia exeunt, Talis finis ex obseruatione specierum Diatessaron & Diapente, haud difficulter cognoscitur.

In Figurali cantu plærunq; à Musicis irregularis finis, inseritur primæ parti cantus

cantilenarum, cui tandem secunda pars
succeedens, regulariter exit,

pi
considerandi sunt, sine enim in iis nota. Et in hoc
per omne in se
est et quod non

CAPVT VIII

De Transpositione.

Non immerito conqueritur Glareanus, nostro tempore absurdissimas transpositiones traditas esse à plerisque scriptoribus Musicis, contra veterem consuetudinem. Satis enim constat transpositionem in quintam admissam esse in cantu duro, quæ nihil absurdius cogitari posset. Talis Transpositio omnem Musicæ extinguit rectitudinem, confundit enim Semitonia, quibus confusis, omnis laus Musicæ perijt.

Quid est Transpositio?

Est cantus Duri in cantum Mollem transportatio. Omnis enim cantus Durus est regularis, & omnis Mollis transpositus. De Octauis idem est iudicium, quas inter transpositiones non recense-

F 5

mus,

mus. Ab hac regula Quintus & Sextus
tonus, qui contra naturam artis à qui-
busdam Molles nuncupantur, non ex-
cipiuntur. Non enim Lydio & Hypo-
Lydio, Sed Ionico & Hypolonico sunt
ascribendi, Suntq; transpositi, vt reliqui
modi Molles.

Cur inuenta est Transpositio?

Propter necessitatem, videlicet quan-
do in figurali Cantu singulis vocibus, in
schala Dura locus nullus relinquitur, aut
propter nimiam profunditatem, aut nimi-
am altitudinem. Nam Ionicus Modus,
Hypodorius & AEolius includi schalar
vix possunt sine Transpositione.

Postea & magnus vsus est Trans-
positionum in Musicis instrumentis, qui-
bus in templis vtimur. Hæc si aut nimis
altum aut nimis profundū edunt sonum,
absq; periculo, Cantus durus in Mol-
lem, aut econtra Mollis in Durum trans-
poni possunt ab Instrumentalibus Mus-
licis ad vsum Cantorum. Errant igitur
qui putant, mollem Cantum Molliorem
Harmo

Harmoniam duro, & Durum Cantum, durio- rem Harmoniam molli proferre, Cum durities & mollities non in cantus proprietate, quæ sibi constat & semper manet eadem, Sed in Clave b rotundi & h quadrati consistat, ratione Toni & Semitonij minoris.

*Recita regulam de Transposi-
tione Modorum?*

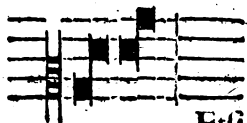
Omnes Modi integris spectibus Dia- tessaron & Diapente ex cantu Duro in cantum mollem transponuntur, si in quartam aut eleuentur, aut in Quintam deprimantur.

Hinc apparet Transpositiones in Quintas ex duro in durum Cantum vitiosas esse, quod vt pueris appareat, falsam transpositionem ponam.

*Phrygius re-
gularis.*



*Phrygi vitiosa Trans-
positio.*



Etli

Et si in reliquorum Modorum similibus transpositionibus tantæ non occurrant absurditates, vt in Phrygio, tamen aut Diatessaron, aut Diapente falsa species deprehendetur.

II. REGVLA.

Omnes Transpositiones sunt veræ, in quibus rectæ species Diatessaron, & Diapente reperiuntur. Inde sequitur in Instrumentis Musicis, pro arbitrio posse transpositiones institui, modo Semitonia maneant incorrupta.

Extant exempla duodecim Modorum suauissima, Norinbergæ his proximis annis impressa, ex quibus huius artis studiosi, ambitus, clausulas & alia necessaria cognoscent. Nam Deus non tantum Theoricos, sed etiam excellentes Poeticos Musicos hoc tempore excitauit, qui doctrinam duodecim modorum pulcherrimis Cantionibus illustrarunt.

*A Hermann Hertzog suis Evangelicis huius anni
Cantionibus in modis adidit.
et s. i. signis opus.*

Breuis

BREVIS ADMONITIO

de tribus generibus

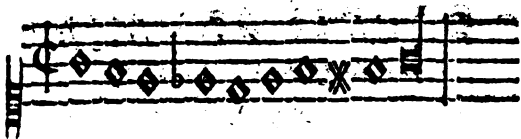
Musice.

Veteres tria genera Musices vsurparunt, Enharmonicum, Chromaticum, & Diatonicum, ex quibus reliquis duobus reiectis, tantum in Scholis & templis mansit Diatonicum, cuius interualla ex Tonis & Semitonij minoribus, vt traditum est, constantur. Iam vero & Chromaticum multi Symphonista in figuratis Cantionibus representare conantur, quod vtraque recipit Semitonia maius & minus. Discant igitur illi qui in Diatonico genere mediocriter sunt exercitati, Semitonium maius esse interuallum, quod ex quinque Commatis componitur.

Hæc duo Semitonia maius & minus, etsi inter se differunt, vt quatuor & quinque, tamen in eadem linea & in eodem spacio collocantur, addito signo interno b rotundo & h quadrato ad hunc modum,

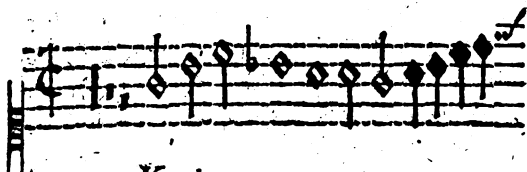
EXEM

*Chromaticum
genus*



Exemplum Orlandi generis Chromatici.

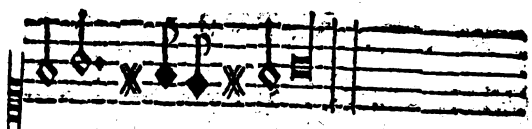
DISCANTVS.



Kyrie

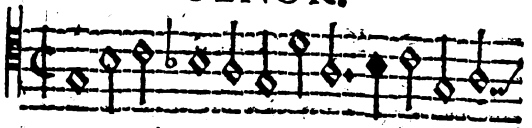


eleison.

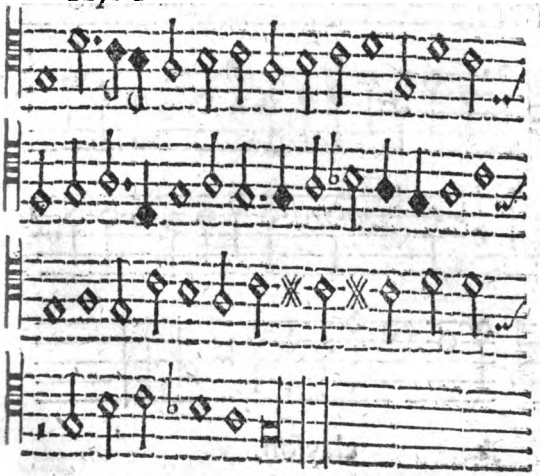


eleison.

TENOR.



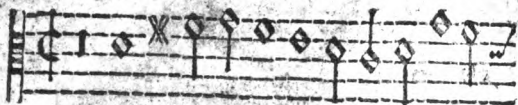
Kyrie



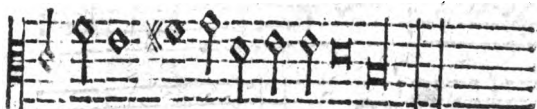
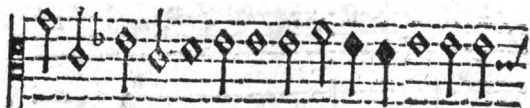
Eleison.

Altus.

ALTVS.



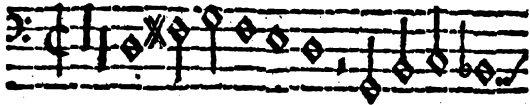
Kyrie eleyson.



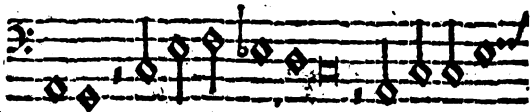
eleyson.

Ba.Tus.

BASSVS,

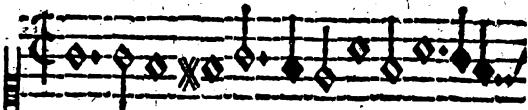


Kyrie

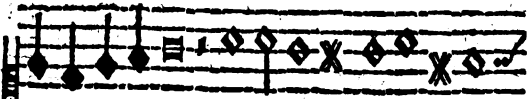


eleison,

DISCANTVS,

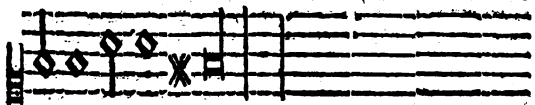
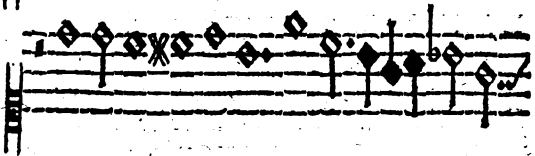
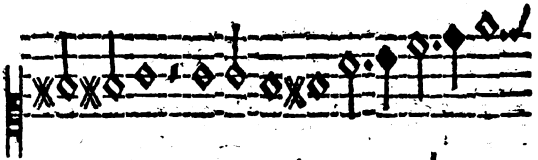


Christe



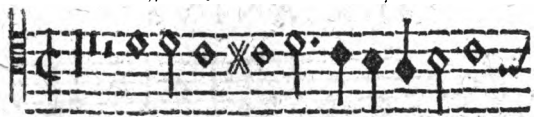
G

eleison,



eleison,

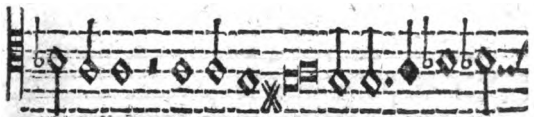
TENOR,



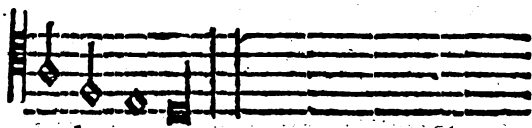
Christe eleison,



eleison,

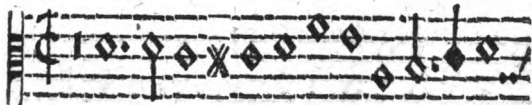


elei



son,

ALTVS.

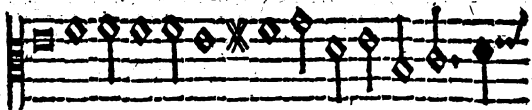


Christe eleison,



G a

eleison,

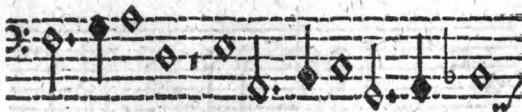
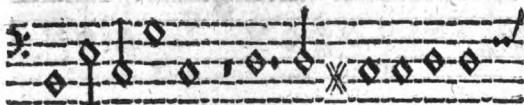


eleison,

BASSVS.



Christe eleison



es
leison,

leison,

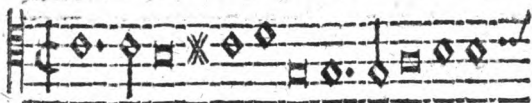
DISCANTVS.

Kyrie eleison,

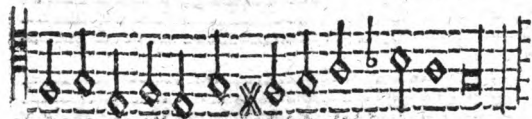
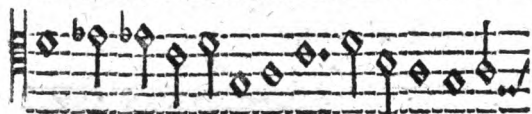
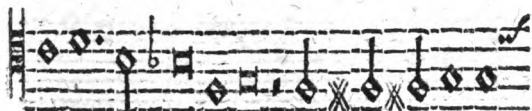
eleison,

G 3 TENOR.

TENOR.

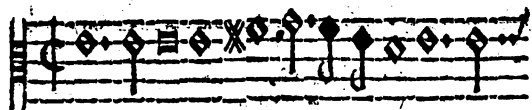


Kyrie eleison,



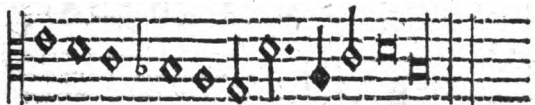
eleison,

ALTVS.



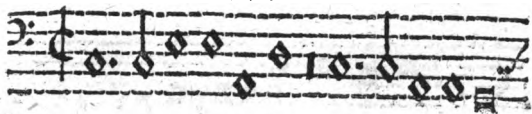
Kyrie eleison,

eleison.

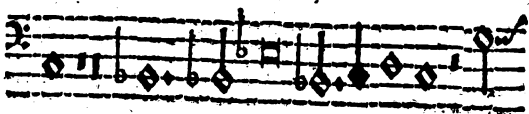


eleison,

BASSVS.



Kyrie eleison,



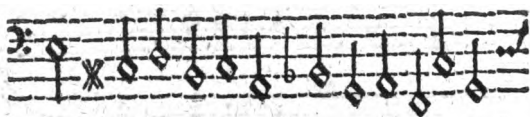
Ky.

G 4

rie

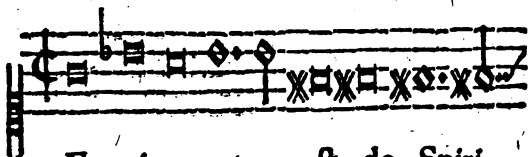


rie eleison,

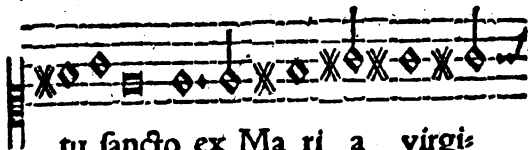


eleison,

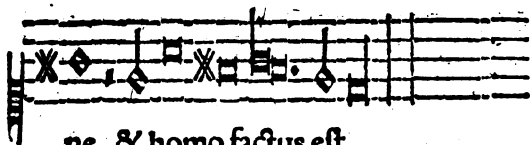
DISCANTVS.



Et incarnatus est de Spiritu

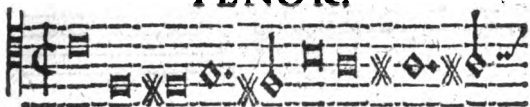


tu sancto ex Maria virgine,
ne,&

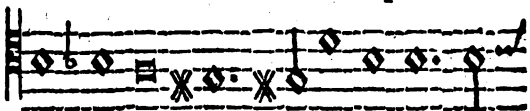


ne, & homo factus est,

TENOR.



Et incar natus est de spi ri

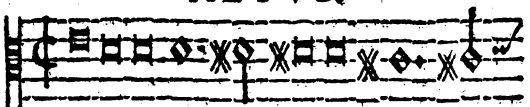


tu sancto ex Maria virgine



ne, & homo factus est,

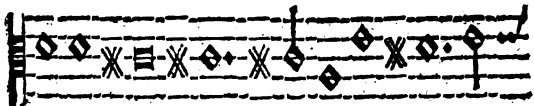
ALTVS.



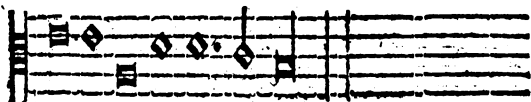
Et incarna tus est de spi ri

G 5

tu san

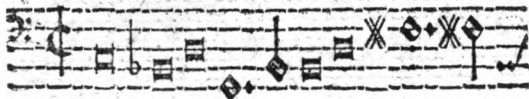


tu sancto, ex Maria virgi

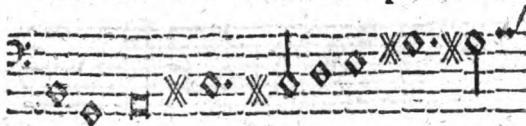


ne, & homo factus est.

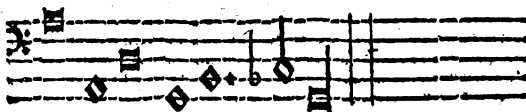
BASSVS.



Et incarnatus est de Spi ri



tu sancto, ex Maria vir gi



ne, & homo factus est,

Enhar.

Enharmonicum genus recipit dis
midiam partem Semitonij minoris, quo,
quantum mihi quidem constat, hodie in
Germania vtitur nemo.

Hanc de tribus generibus Musices
admonitionem non pueris, qui hilce res
bus grauari non debent, sed exercitatis
proposui, vt degustatis his qualibuscun-
que principijs, ex alijs veterum
scriptis, de hac doctrina plu-
ra inuestiga-
rent.



TER

TERTIA PARS PRACTICÆ *Musicæ.*

In Tertia parte Musices explicabimus notularum valorem, qui pro diuersitate signorum & Proportionum multoties variatur.

Cum autem ipsi autores in hac arte nonnunquam discrepent, non est nostri propositi attingere singulas controuersias, sed communiora præcepta pueris ostendemus. Exercitatos in his quæstionibus puerilibus ad alios remittimus scriptores, qui hanc doctrinam copiosius tradiderunt.

CAPVT I.

DE GRADIBVS.

Quid est Gradus?

Est certa ratio per signum aliquod
exhis

exhibita, unde principalium figurarum
valorem cognoscimus.

Quot sunt Gradus?

Tres { Modus
Tempus &
Prolatio.

Quotuplices sunt Gradus?

Duplices { Perfecti &
Imperfecti.

Quid sunt gradus Perfecti?

Qui ternario numero suas figuras
censent.

Quid sunt gradus Imperfecti?

Qui binaria dimensione figuras sibi
destinatas aestimant.

Quas figuras respiciunt Gradus?

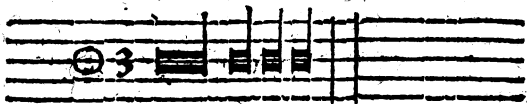
Modus

Modus maior	} respicit	{	Maximam,
Modus minor			Longam,
Tempus			Breuem.
Prolatio			Semibreuem.

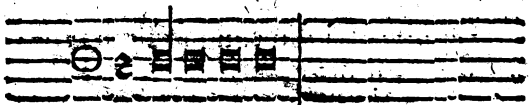
Reliquæ notulæ & pausæ omnes
 exceptis alterationibus & proportioni-
 bus ubiq; binario numero censentur.

*Constituæ definitiones singulo-
 rum graduum Per-
 fectorum?*

Modus maior perfectus continet
 tres Longas in maxima.

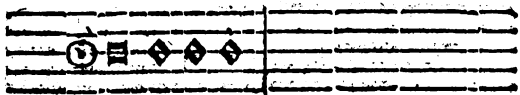


Modus minor perfectus tres Breues
 in Longa.

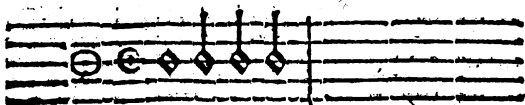


Tempus

Tempus perfectum tres Semibreves
 tres in Breui.



Prolatio perfecta tres Minimas in
 Semibreui.



REGVLA.

Modus maior perfectus simul Mo-
 dum minorem perfectum comprehendit,
 sed non e contra.

*Adde definitiones graduum
 Imperfectorum?*

Modus maior Imperfectus censet
 Maximam duabus Longis.



Modus

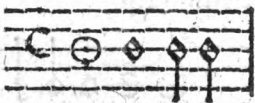
Modus minor
Imperfectus longam
duabus breui-
bus.



Tempus imperfectum
Breuem duabus Semibre-
uibus.



Prolatio Imper-
fecta Semibreuem
duabus Minimis,



Hoc caput primum de Gradibus, est
fundamentum omnium sequentium capi-
tum. Observatis enim Perfectionibus &
Imperfectionibus, certoque Semibreuis va-
lore (de quo in augmentatione dicetur)
constituto, singularum figurarum valor
haud difficulter constituetur.

*Exempla Graduum in sequens
ti capite proponentur.*

CAPVT II.
DE SIGNIS.

Quid

Quid est Signum?

Est figura quaedam Cantilenæ vel
preposita, vel inserta, ex qua gradus colo-
liguntur, *Quod est*

Quotuplex est Signum?

Duplex { Externum. &
Internum.

Quid est Signum Externum?

Quod expressè in Cantus exordio
collocatur,

Quot sunt Signa Externa?

Quinq; { Circulus O
Semicirculus C
Ternarius numerus O 3 C 3
Binarius numerus O 2 C 2
Punctum insertum Circulo vel
Semicirculo, O C

H

Recita

Recita regulas quibus Perfectiones & Imperfectiones explicantur?

I.

Circulus significat tempus perfectum. ○

Semicirculus Imperfectum. ◐

II.

Ternarius numerus tempus perfectum; Binarius vero tempus imperfectum designat. 3

III.

Quando circuli & numeri coniunguntur, illi ad Modos, hi ad Tempus referuntur. ○₃ C₃ ○₂ C₂. Nam Circuli & Semicirculi cum ternario numero coniuncti ○₃ C₃ Modum maiorem, additi binario numero ○₂ C₂ Modum minorem constituunt.

IIII.

Punctum insertum Circulo vel Semicirculo ○ ◐ Prolationem perfectam arguit.

Quid

Quid est Internum signum?

Est figura inserta cantilenæ, qua sine externo Signo gradus perfectos cognoscimus.

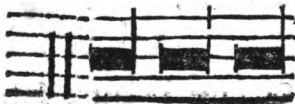
Quot modis fit Internum Signum?

Duobus. Geminacione Pausarum, & repetitione notarum.

Recita regulas de Internis Signis?

I.

Binæ Pausæ modales simul constitutæ, vel tres Maximæ denigratæ, Modum maiorem perfectum constituunt. Vocamus autem Pausam modalem, quæ tria spacia & quatuor lineas occupat, cuius nullus est vsus præterquam in modo maiori & modo minori Perfecto.

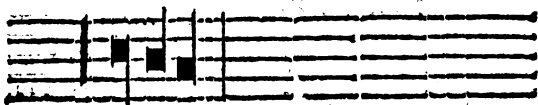


H 2

II, Vals

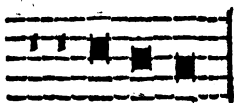
II.

Vnica pausa Modalis vel tres Longæ denigratæ Modum minorem Perfectum designant,



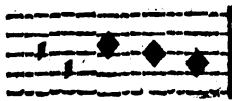
III.

Duæ pausa Semibreuis simul ab vna linea dependentes, vel tres Breues coloratæ tempus Perfectum significant,



IIII.

Duæ pausa Minimæ simul in eadem linea assurgentes, vel tres Semibreues coloratæ prolationem Perfectam constituunt,



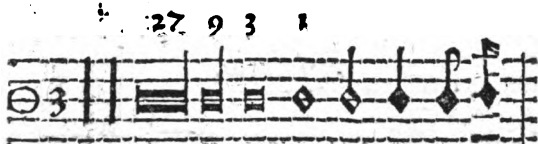
V.

Pausæ quæ referunt interna signa ante

ante notulas & externa signa collocata,
non inducunt silentium, sed tantum gra-
dus ostendunt.

*Exhibe nunc signa graduum
& valorem singularum
notarum?*

*Signum & valor notularum
in modo Maiori per-
fecto?*



Tactibus maioribus.

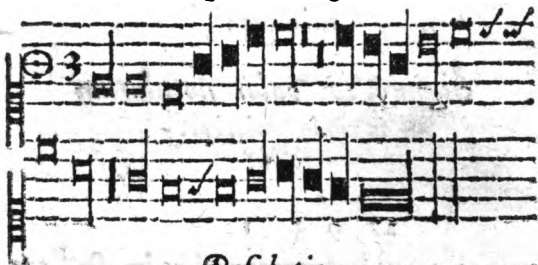
Maxima, Longa & Brevis ternario,
Semibrevis vero binario numero cen-
sentur. Quia Modus maior est perfectus
propter circulum. Modus minor est per-
fectus, quod semper cum maiori modo
perfecto coniungatur, Brevis est perfecta
propter ternarium numerum circulo ad-
iectum,

H 3

iectum,

lectum, Semibrevis vero Imperfecta est,
propter absentiam puncti in circulo, &
valet Tactum maiorem propter signum
essentiale.

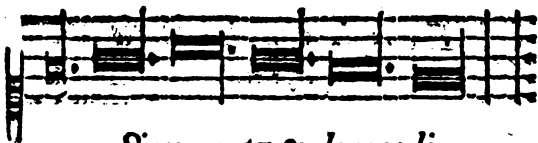
Exemplum Iosquini.



Resolutio.

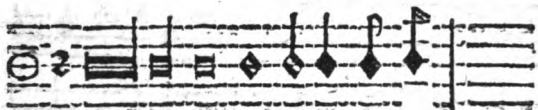
A musical score consisting of three staves. The notation uses square notes and rests, with stems pointing up and down. The piece concludes with a double bar line and a fermata. The word "Signum" is written in the bottom right corner of the page.

Signum



*Signum & valor modi
minoris Perfecti?*

12 6 3 1 2 4 8 16



Tactibus minoribus.

Sola Longa est Perfecta propter circulum, reliquæ notæ omnes censentur binario numero. Quia modus maior est Imperfectus propter absentiam eius signi, Tempus imperfectum binarius numerus, & prolatio est Imperfecta, propter absentiam puncti. Minori tactu mensurantur notulæ, propter binarium numerum, qui & diminutionem significat. Pausa modalis quæ attingit quatuor lineas, valorem longæ continet.

H 4

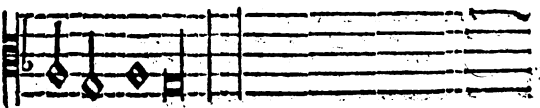
Exem

*Exemplum modi minoris
perfecti.*

Hen: Isaac.

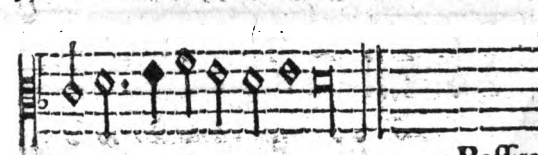
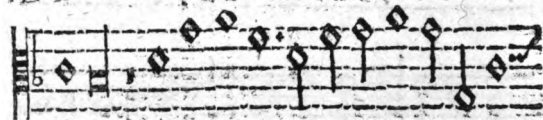
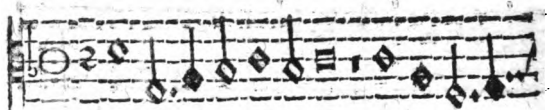


Signum



H 5

Signum



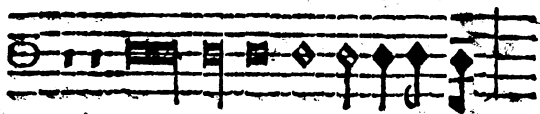
Bassus.

BASSVS.



*Signum C valor notularum in
tempore Perfecto.*

12 6 5 1 2 4 8 16



*Tactibus maioribus, quia Signum
est essentiale.*

Sola

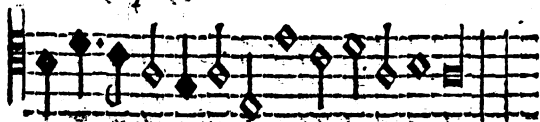
Sola brevis est perfecta propter circulum, reliquæ notæ omnes sunt imperfectæ propter absentiam eorum signorum, quæ perfectiones ostendunt. Semibrevis valet tactum maiorem, quia signum est essentielle.

TENOR.

Isaac,

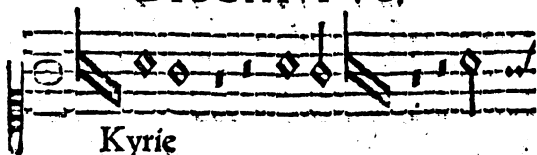


Kyrie



eleison,

DISCANTVS,



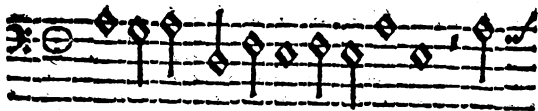
Kyrie

eleison,

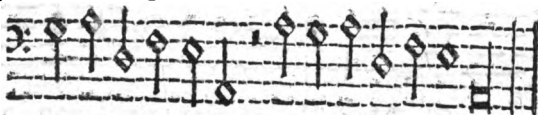


eleison,

BASSVS.

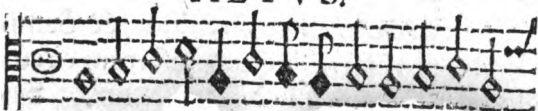


Kyrie

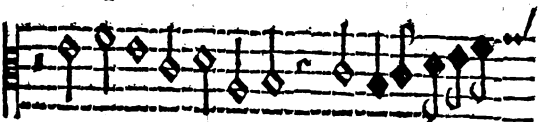


eleison,

ALTUS.



Kyrie

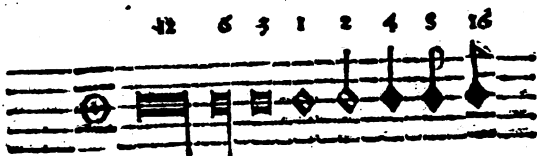


eleison,



eleison.

Signum & valor notularum in
prolatione perfecta cum tempore perfe-
cto.



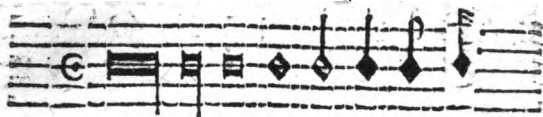
Tactibus Proportionatis, quando
omnibus vocibus prolatio perfecta præ-
fixa est.

Breuis propter circulum, & Semi-
breuis propter Punctum insertum circu-
lo ternaria dimensione censentur, Semi-
breuis valet tactum proportionatum,
quando omnes voces prolationem præfixam
habent, Vel quando per Canonem,
vt in sequenti Exemplo, notatur Propor-
tionatus tactus.

Signum

**Signum & Valor notularum in
 prolatione Perfecta, cum tem-
 pore Imperfecto:**

8 4 2 1 3 6 12 24



**Tactibus Proportionatis, cum sin-
 gula voces referunt prolationem perfec-
 tam:**

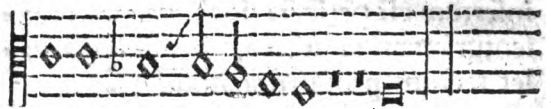
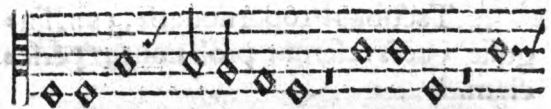
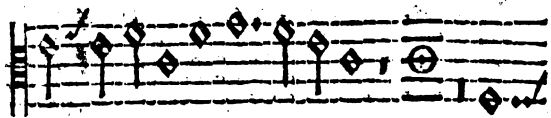
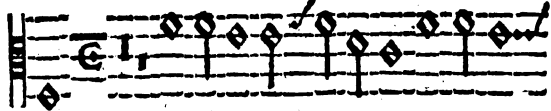
**Sola Semibrevis propter punctum
 insertum est perfecta. Reliquae notae cens-
 sentur binario numero. Semibrevis va-
 let tactum proportionatum,**

TENOR.

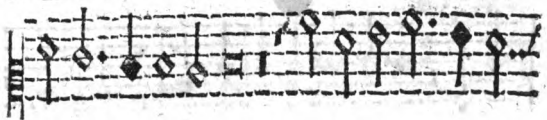
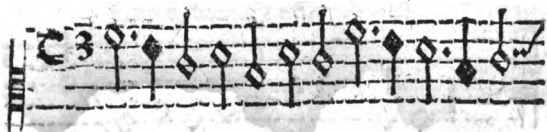
Gaudet cum gaudentibus.



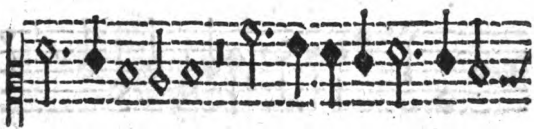
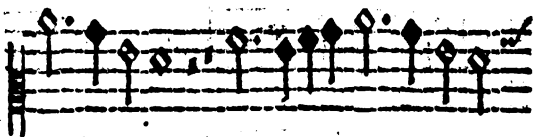
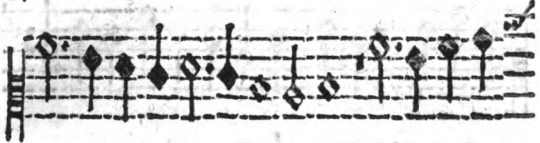
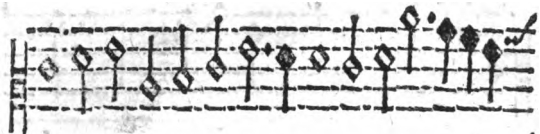
DISCAN.



DISCANTVS.

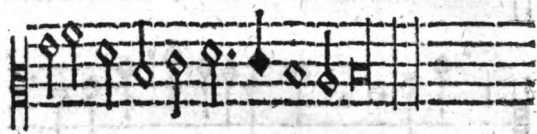
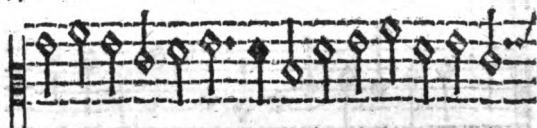


BASSVS.

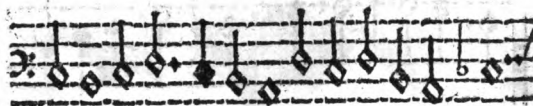
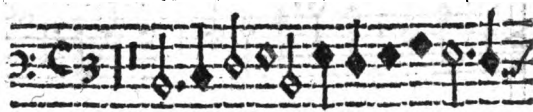


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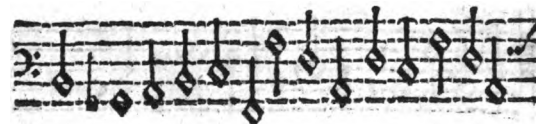
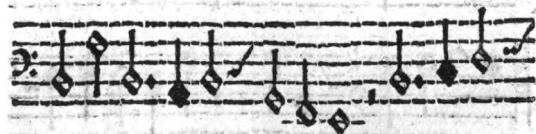
BAS



BASSVS.



ALTVS.



100

I a

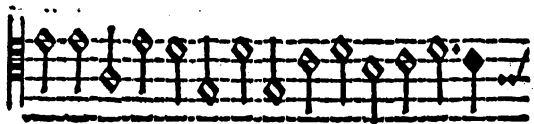
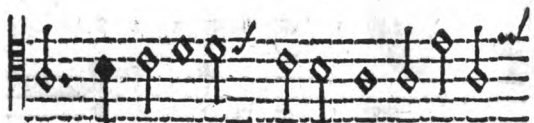
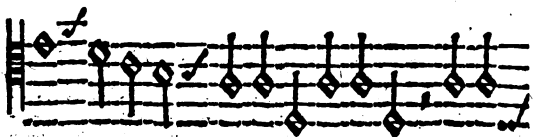
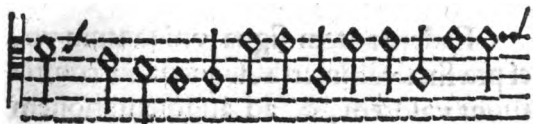
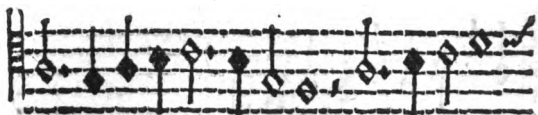
Alus



ALTVS.

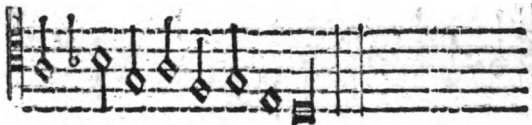


Eadem

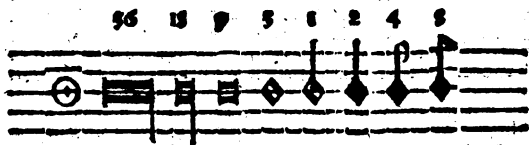


I 3

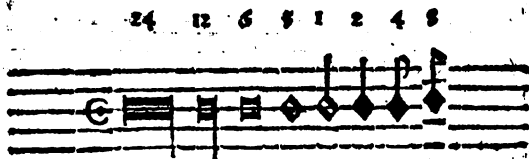
Eadem



Eadem autem signa vni tantum voci præfixa vel inserta, sequentem constituunt valorem, & ad augmentationem pertinent.



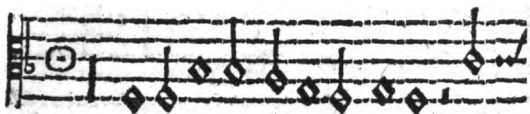
Tactibus maioribus quia signum non est diminutum.



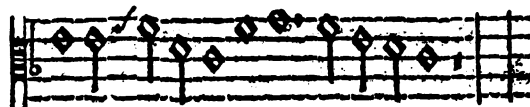
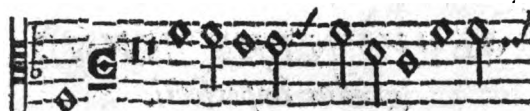
Tactibus maioribus.

Exem.

Exemplum ex Missa Iosquini
Lomme arme.



Sanctus



Resolutio.



1 4

SE



SEQVNTVR NVNC
gradus Imperfecti.

Signum & valor notularum in modo maiori Imperfecto.



Tactibus maioribus,

Sola

Sola Breuis perfecta est, propter ternarium numerum additum semicirculo. Reliquæ notæ omnes cum nullis perfectionibus notentur, imperfectæ sunt.

EXEMPLVM.

TENOR.



DISCANTVS.



I 5

Altus.

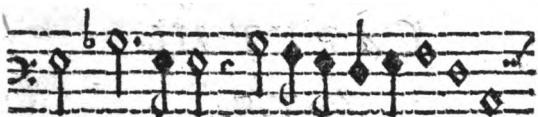
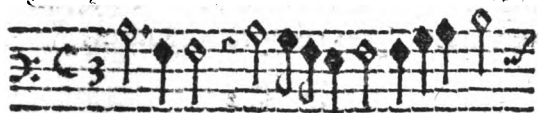


ALTVS.



Bassus.

BASSVS.



Modus

Modus minor Imperfectus, tempus imperfectum & prolatio imperfecta, sub his vſitatis ſignis comprehenduntur.

♩ C 2

C A P V T III.

De Tactu.

Quid eſt Tactus?

Est motus manu Cantoris factus, in Cantu meſuram æqualiter dirigens.

Quotuplex eſt Tactus?

Eſſi veterum Cantiones ad vnum tantum Tactum, quem nos maiorem vocamus, referuntur, tamen recentiores triplicem Tactum conſtituerunt, videlicet Maiorem, Minorem & Proportionatum.

Quid eſt maior Tactus?

Qui in his ſignis O C duas Minimas

mas continet, vel in his $\Phi\Phi$ duas Semis
breues, Alteram depressione, alteram ele-
uatione.

Quando utimur maiori Tactu?

In signis essentialibus integris &
non diminutis, vel diuersis signis in vna
Cantilena coincidentibus,

Quid est Tactus minor?

Qui in his signis $\Phi\Phi$ C₂ O₂ duas
Minimas continet, alteram depressione,
alteram eleuatione. Nam maior & minor
Tactus diuiduntur in duas æquales par-
tes.

Vbi utimur minori Tactu?

In signis diminutis, quæ cum hodie
sint vsitatissima, inde fit, vt hic Tactus in
crebriori sit vsu quam reliqui.

*Quid est Tactus Proportio-
natus?*

Qui

Qui tres Semibreves vel tres Minimas continet, duas depressione tertiam elevatione, Nam hic Tactus non in duas sed tres æquales partes diuiditur,

Quis usus est huius Tactus?

In tripla Proportione & Prolatione Perfecta, ac in Hemiolis quando eadem signa in singulis vocibus, simul coincidunt.

O₃ C₃ O O O O

CAPVT IIII.

De Punctis.

Quid est Punctum?

Est minimum quoddam signum, quod notulis accidentaliter præponitur, post

postponitur, vel interponitur, vt eas
vel perficiat, diuidat, alteret, vel dimidia
parte valoris augeat.

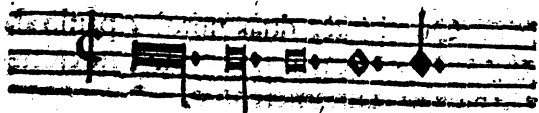
Quotuplex est Punctum?

Quadruplex, Additionis, Alterationis, Diuisionis & Perfectionis.

Additionis Punctum habet locum
in imperfectis Gradibus, reliqua tria in
perfectis vsurpantur.

Quid est punctum Additionis?

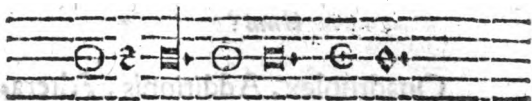
Quando notula a tergo asseribitur,
eandem dimidio valore auget,



Quid

Quid est punctum Perfectionis?

Quod notulam, cui adhaeret, ab imperfectione defendit.



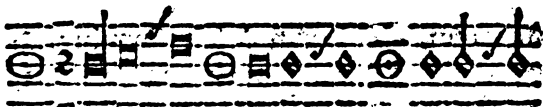
Quid est punctum Alterationis?

Quod supra propinquam notulam collocatur, cui duplicem valorem tribui significat ratione Alterationis. Ab exercitatis saepe omittitur, à pueris discendi causa ascribitur.

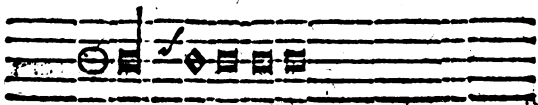
Quid est punctum Divisionis?

Quod inter duas notulas paulo altius collocatur, quas ita dirimit, ne eidem perfectioni annumerentur.

Transpor.



Transportationis punctum etiam vocatur, quando significat propinquam figuram ad tertiam vel quartam notulam transferendam esse.



CAPUT V.

De Augmentatione.

Quid est Augmentatio?

Est incrementum notularum ex ceteris Signis aut Canonibus ultra communem & essentialem ipsarum valorem accedens.

*Quid vocas essentialem
valorem?*

Quando Semibrevis valet Tacum

398

K

mas

maiores. Vbi cumq; igitur Semibreuis plus vel minus valet, ibi vel augmentatio, vel diminutio accessit.

Monstra valorem Semibreuis in vsitatoribus signis ?

I. REGVLA.

Semibreuis valet Tactum maiorem in signis essentialibus. \circ \subset

II.

Eadem valet Tactum minorem, in signis diminutis. ϕ ϕ

III.

In his signis augmentationis \circ \subset Semibreuis valet tres Tactus maiores, accedente autem diminutione, ϕ ϕ tres Tactus minores.

III.

In Prolatione perfecta vbi hac signa

igna \circ \circ ϕ ϕ singulis vocibus præ-
figuntur, Semibrevis valet tactum pro-
portionatum.

Tyrones diligenter obseruent **Semibrevis** valorem, quo constituto, ex per-
fectionis & imperfectionis ratione, omni-
um reliquarum figurarum valorem, iuxta
gradus **Musicales** facile constituent,

Quot modis fit Augmentatio?

Tribus.

maiora enim augmentantur. minorum
Primo per Prolationem perfectam, *in una*
fiat de his \circ ϕ *quatuor*

Secundo per Proportiones minoris
inæqualitatis. $\frac{1}{2}$ $\frac{1}{3}$

Tertio per Canones ascriptos, vt
Brevis sit Maxima, &c.

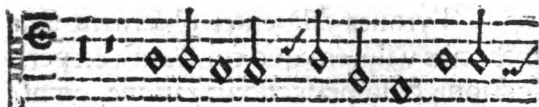
Quarto, nonnunquam ex paucita-
te notarum in aliqua voce augmentatio
subsumitur sine signis externis, quod
idem est, ac si augmentationis signa essent
ascripta.

Valorem Notarum in augmentatio-
ne supra constituimus.

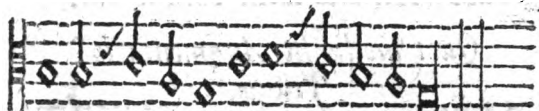
K 2

Exem.

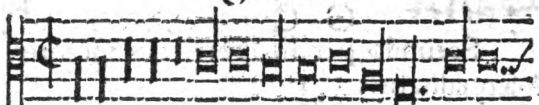
Exemplum Josquini.
TENOR.



Chriſte



Reſolutio.



DISCANTVS.



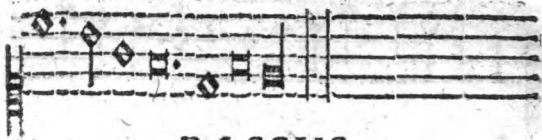
Chriſte

eleiſon.

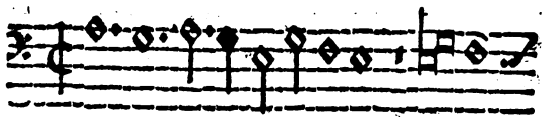


K. 3

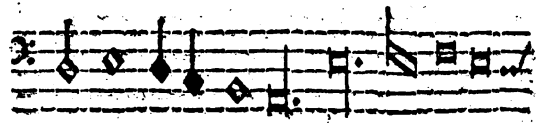
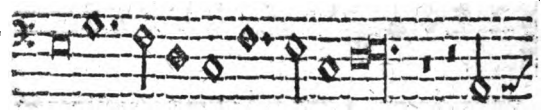
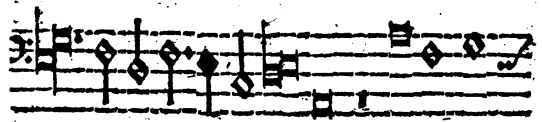
Bassus.



BASSVS



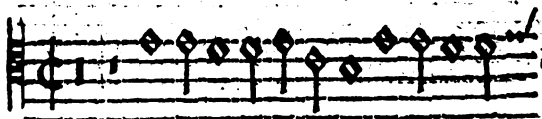
Chritte



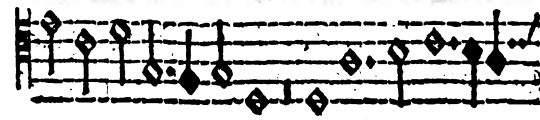
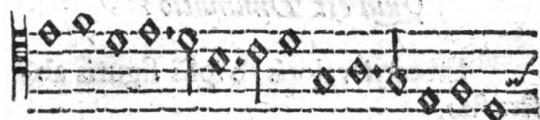
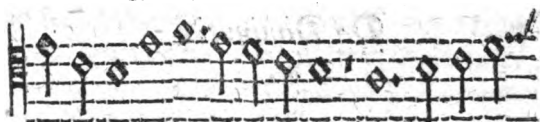
Altus.



ALTVS.



Christe



K 4

Caput



CAPVT VI.

De Diminutio^{ne}

ne.

Quid est Diminutio?

Est certi valoris ab ipsis figuris abstractio.

Quot modis fit Diminutio?

Quatuor modis.

Primo per binarium numerum Circulo aut Semicirculo adiectum.

O₂ C₂

Secun^{da}

Secundo per virgulam, ductam per
Circulum vel Semicirculum.

Φ Φ

Tertio per inuersionem Semicircu-

li.

∩

Has tres Diminutionis species scri-
bit Franchinus competere non ipsis figu-
ris sed temporali mensuræ. Nam in ta-
libus signis ait mensuram, non numerum.
notularum minus. Inde tales Diminutio-
nes Semeditates appellantur.

Quarto fit Diminutio per Propore-
ti ones maioris inæqualitatis, vt 2 3

Nonnunquam occurrit duplex Di-
minutio, quæ Diminutionis Diminutio
vocatur, videlicet, quando per inuersum
Semicirculū virgula ducitur ∩ vel quan-
do binarius numerus additur Semicircu-
lo antea per virgulam Diminuto. C 2

Subijciam collationem essentialium

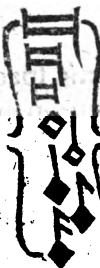
K 5

& di

& diminutorum signorum, ex qua pueri
discrimen valoris cognoscent.

*Collatio signi essentialis ad
Diminutum.*

*Valeret in
hoc signo
integro.*



Tactibus maioribus.

*In di-
mi-
nuto*

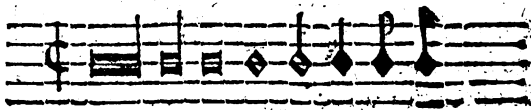


Tactibus minoribus.

8
4
2
1
2
4
8
16

*Collatio Diminutionis ad Diminu-
tionem Diminutionis.*

Diminutio.

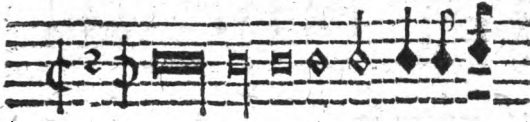


Tactibus minoribus.

Dimi-

Diminatio Diminutionis.

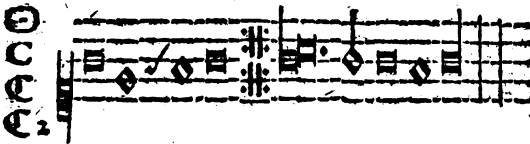
4 2 1 2 4 3 16 32



Tactibus minoribus.

EXEMPLVM.

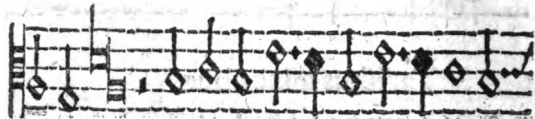
DISCANTVS.



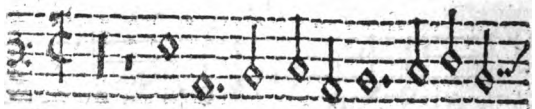
TENOR.



Bassus.



BASSVS.



CAPVT



CAPVT VII.

De Imperfectione.

Quid vocant Musici Imperfectionem?

Quando tertia pars valoris notulae perfectae, aut quando minor aliqua pars valoris, propter aliquas causas, notulae perfectae detrahitur.

Quotuplex est Imperfectio?

Duplex

Duplex { Totalis &
 { Partialis.

Quid est Totalis ?

Quando propinqua figura tertiam partem valoris aufert.

Quid est Partialis ?

Quando aliqua tantum pars valoris à remota figura detrahitur.

Quid vocas propinquam & remotam Figuram ?

Notulas vel Pausas, quarum tres perfectionem constituunt. Propinquæ dicuntur, quod propinquum locum prope perfectas figuras obtinent.

Quid vocas remotam Figuram ?

Notulas vel Pausas sequentes propinquam figuram.

Est

Est igitur in Modo maiori perfecto
Maxima perfecta figura, Longa propin-
qua, Brevis remota, reliquæ sunt remo-
tiores & remotissimæ.

In Modo minori perfecto, Longa
est perfecta, Brevis propinqua, reliquæ re-
motiores & remotissimæ.

In tempore perfecto Brevis est per-
fecta, Semibrevis propinqua, reliquæ re-
motæ & remotissimæ.

In Prolatione perfecta, Semibrevis
est perfecta, Minima propinqua, reliquæ
sunt remotæ vel remotissimæ figuræ.

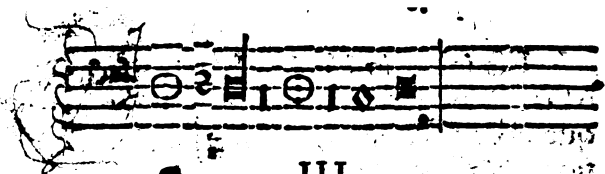
*Dic regulas de Imperfe-
ctione.*

Quatuor tantum Notulæ imperfi-
ci possunt, Maxima, Longa, Brevis, &
Semibrevis.

II.

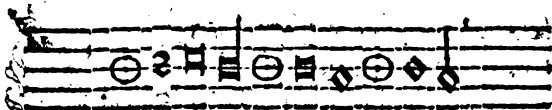
Pause imperficiunt, sed nunquam
imperficiuntur.

III. Ab



III.

Ab antecedentibus & sequentibus,
vel propinquis, vel remotis figuris nota
la imperfectiuntur.

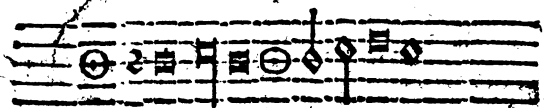


IIII.

Tantum valoris figura aufert imper-
fectione quantum ipsa continet.

V.

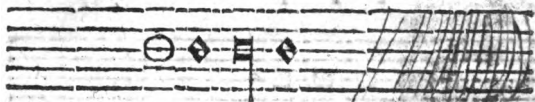
Perfecta nota inter propinquas vel
remotas figuras collocata nullo puncto
Divisionis interueniente, à præcedente
imperficitur.



VI, Duz

VI.

Duæ partiales imperfectiones in eandem notulam possunt cadere.



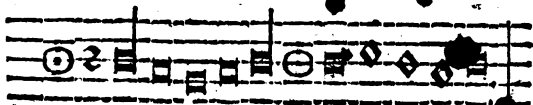
VII.

Duæ propinquæ figuræ nullo puncto eas dirimente non imperficiunt, quia per alterationem ipsæ inter se ternariam dimensionem constituunt.



VIII.

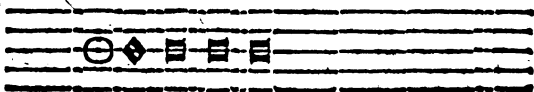
Tres propinquæ figuræ, cum inter se perfectionem compleant, non imperficiunt nisi puncto dirimantur.



IX. Im

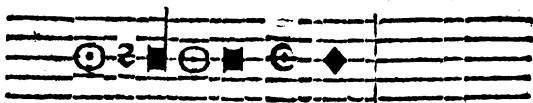
IX.

Imperfectio transfertur ad ultimam, quando tres vel quatuor maiores figuras coniunctas propinqua antecedit.

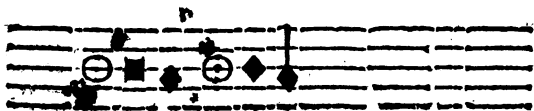


X.

1. Color imperficit notam, si tota est colorata, totaliter imperficitur, si dimidia pars tantum coloratur, partialiter imperficitur.



2. Color coniungit maiorem notulam, cum minori in perfectis gradibus,



3. In

3. In Imperfectis gradibus, color quartam partem valoris aufert.

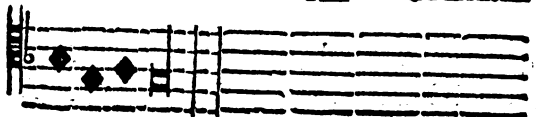
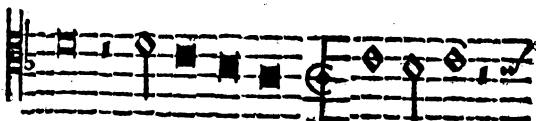
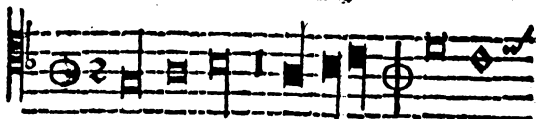


4. Colorata notula, vt supra dictum est, signa externa etiam exhibent.

5. Hemiolam constituunt denigratae notulae, qua de re infra dicetur.

EXEMPLVM.

TENOR.



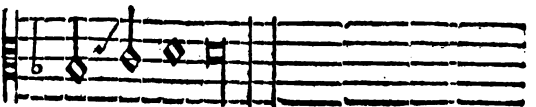
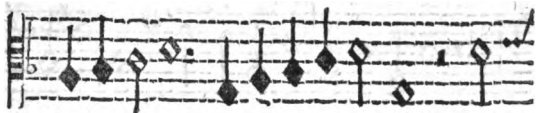
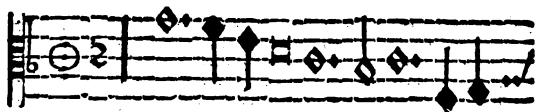
L. 3

Discantus

DISCANTVS.

The image displays a musical score for a six-part setting, titled "DISCANTVS." and "ALTVS." The score is written on six staves, each with a clef and a key signature of one flat. The notation is a form of mensural notation with diamond-shaped notes and stems. The first five staves contain musical notation, while the sixth staff is mostly empty, suggesting a continuation or a specific performance instruction.

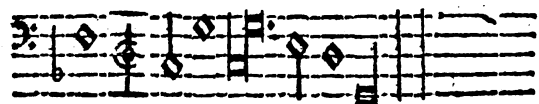
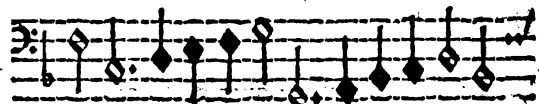
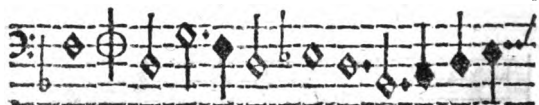
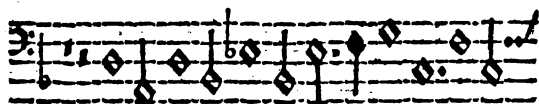
ALTVS.



L 3

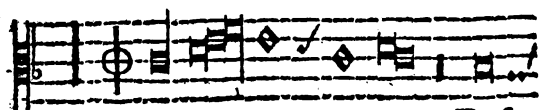
Bassus.

BASSVS.

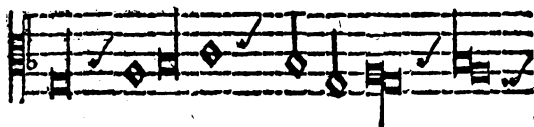
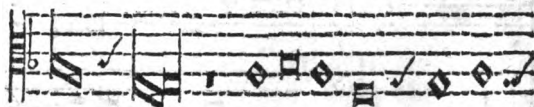
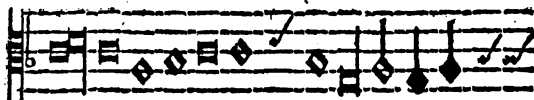
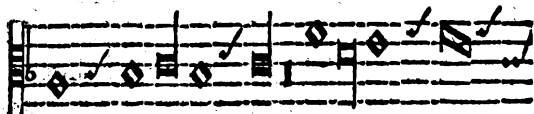
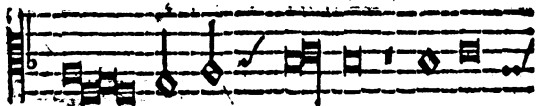


Martinus Agricola.

TENOR.



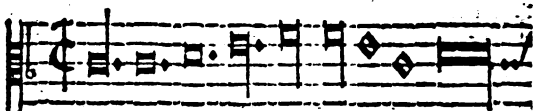
Refo



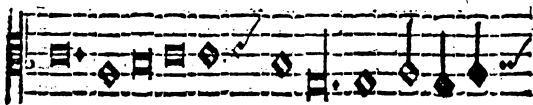
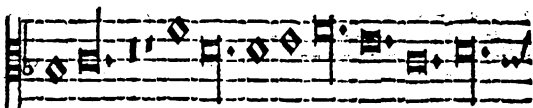
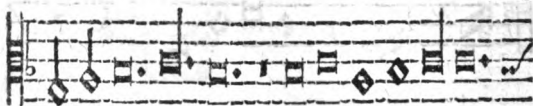
L 4

Refo.

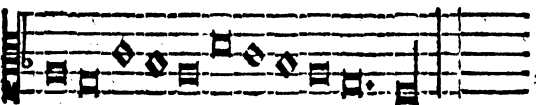
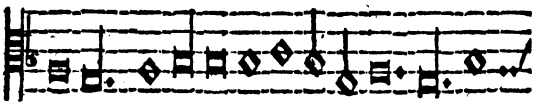
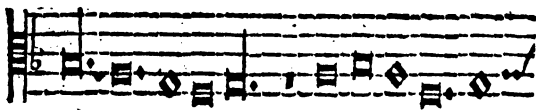
Resolutio Tenoris.



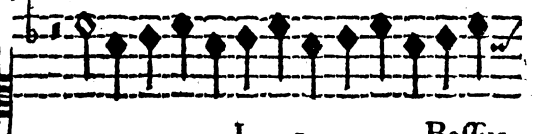
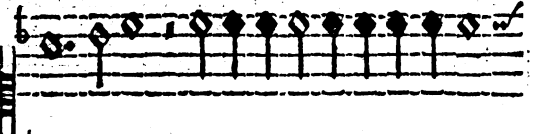
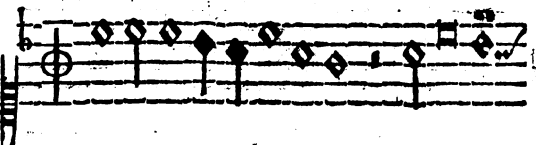
Pausa modalis ante signum collocata nullum silentium; sed Modum minorem perfectum ostendit; vt supra indicatum est.



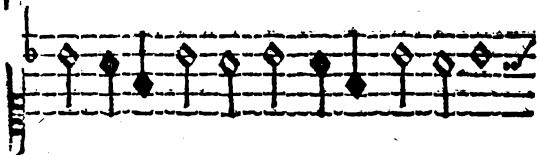
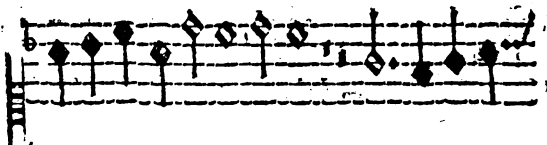
Discans



DISCANTVS.



L 5 Bassus.



BASSVS.



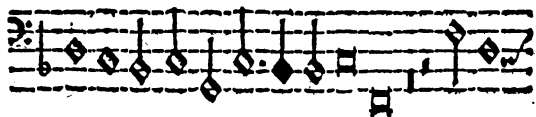
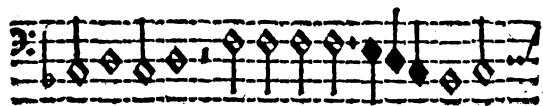
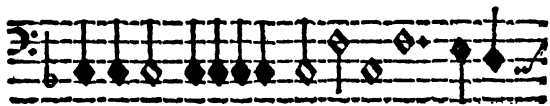
Basses.



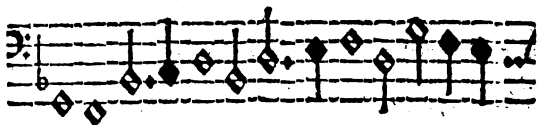
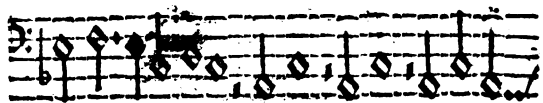
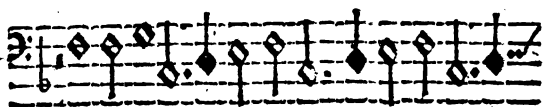
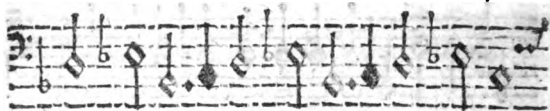
Bassus.

A handwritten musical score for Bass, consisting of six staves. The notation is written in a style characteristic of 18th or 19th-century manuscripts. Each staff begins with a treble clef and a common time signature (C). The notes are primarily quarter notes and eighth notes, with stems pointing downwards. There are several rests and accidentals throughout the piece. The paper shows signs of age, including some staining and a faint, mirrored watermark or bleed-through in the center that reads "BASS". The piece concludes with a double bar line and a repeat sign on the final staff.

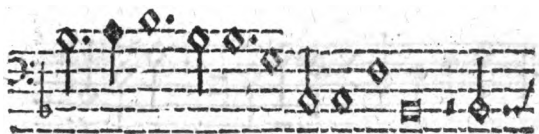
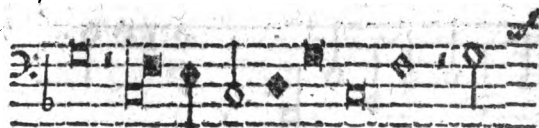
Bassus.



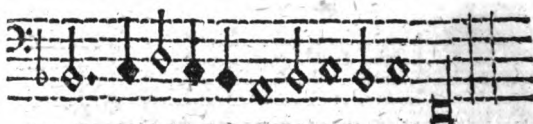
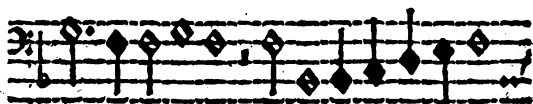
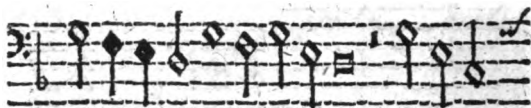
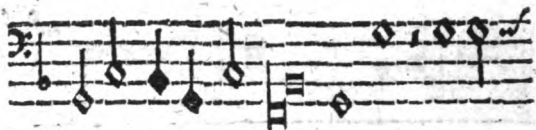
Altus.



Altus.



M ALTVS,



ALTVS.

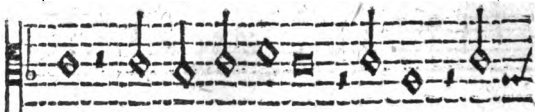
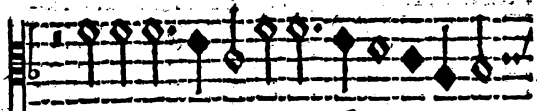
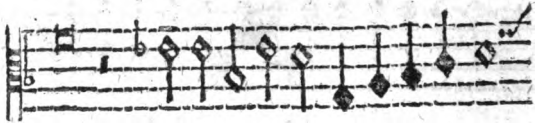


Caput



M 2

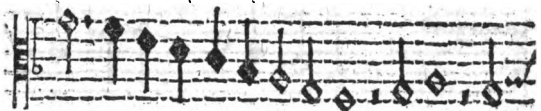
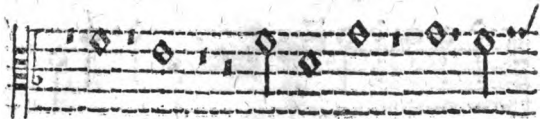
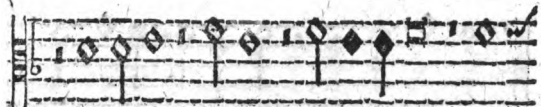
Caput



2000

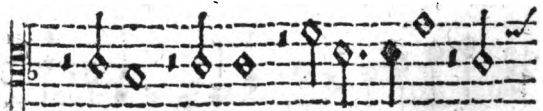
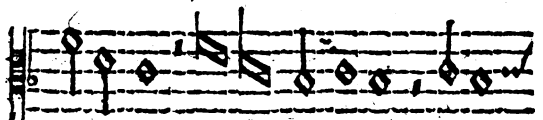
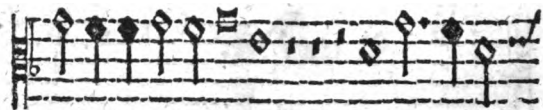
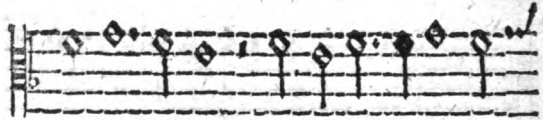
M

Caput

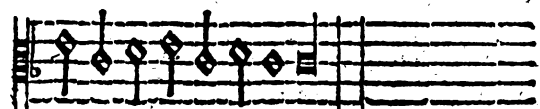
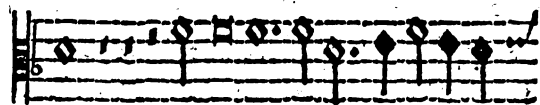
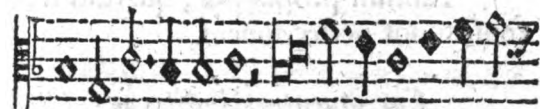
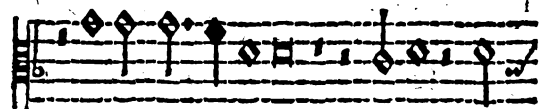
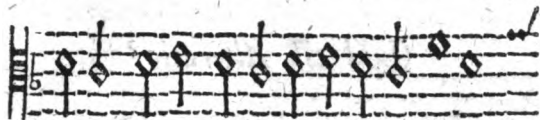


M 3

Caput



Caput



M 4

Caput

CAPVT VIII.

De Alteratione.

Quid est Alteratio?

Est proprii valoris secundum notule
lae formam duplicatio.

Quae notulae alterantur?

Tantum propinquae, quarum tres
constituunt perfectionem.

Cur inuenta est Altera- tio?

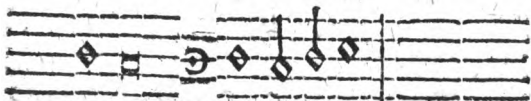
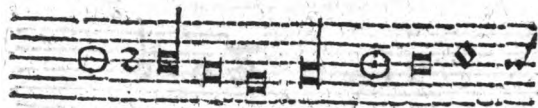
Ad implendam perfectionem, ideoque
sicut & imperfectio, tantum vsurpatur in
gradibus perfectis.

Subijce regulas de Altera- tione?

I.

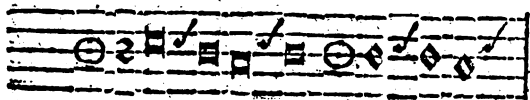
Cum

Cum duæ propinquæ notulæ col-
locantur inter duas maiores figuras, sine
puncto diuisionis & sine colore, secunda
perpetuo alteratur.



II.

Idem fit, cum punctum diuisionis
duas notulas propinquas ab alijs dirimit.



III.

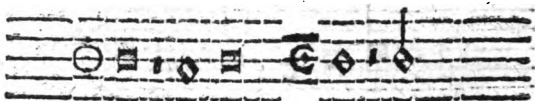
Alteratio sicut & imperfectio non
cadit in Pausas, sed tantum in notu-
las.

M 5

Sicut

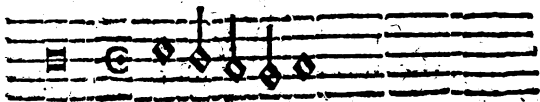
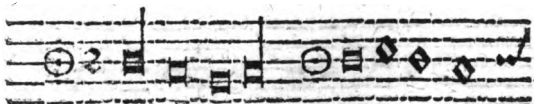
IIII.

Sicut autem Pausa non imperfici-
tur, & tamen imperficit, Ita & Pausa non
alteratur sed alterat.



V.

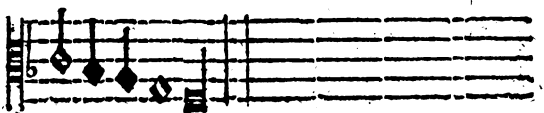
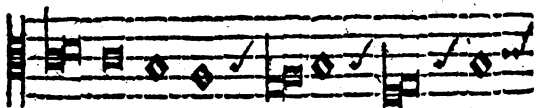
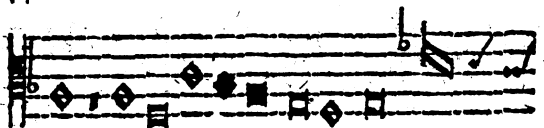
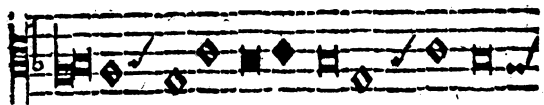
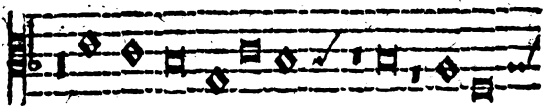
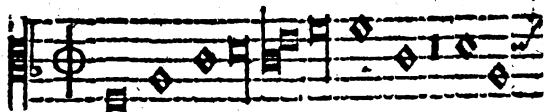
Tres propinquæ figuræ per se cons-
tituunt perfectionem, & non admittunt
alterationem, nisi punctum Divisionis vel
Coloratæ notulæ interijciantur.



Exem.

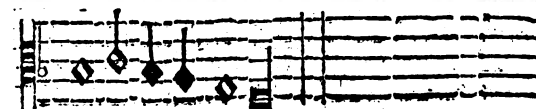
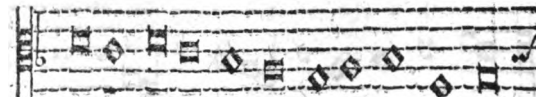
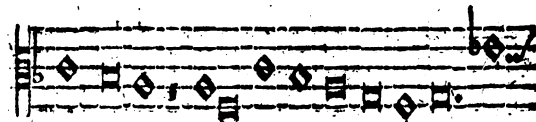
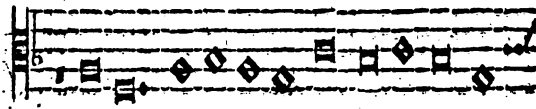
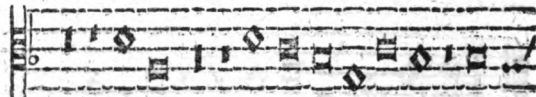
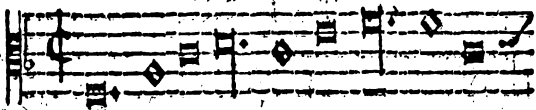
EXEMPLVM.

TENOR.



Resolu

Resolutio. 7



Caput

CAPVT VLTIMVM,

De Proportionibus.

Quid est Proportio?

Est duarum quantitatum ad inuicem relatio.

Quotuplex est?

Duplex, Aequalitatis & Inæqualitatis.

Quid est Proportio Aequalitatis?

Cum duæ æquales quantitates inter se conferuntur, vt tria ad tria, linea tripedalis ad tripedalem.

Quid est Proportio Inæqualitatis?

Cum duæ Inæquales quantitates
inter

Inter se conferuntur, vt duo ad quatuor,
linea tripedalis ad bipedalem. De hac
in Musica agitur.

*Scilicet iniqui
tatis & p[ro]p[or]tionis*

Quotuplex est Proportio In-
qualitatis?

Duplex,

Maiores inæqualitatis, & Minores
inæqualitatis.

Quid est Proportio Maioris
Inæqualitatis?

*significatio
duplex
ad in
et altera
2 significatio*

Cuius superior inscriptionis nume-
rus maior est inferiori, vt $\frac{2}{1}$ $\frac{3}{1}$ $\frac{4}{1}$ habetque
vim minuendi valorem Notarum.

Quid est Proportio Minoris
Inæqualitatis?

*significatio
duplex
ad in
et altera
2 significatio*

Cuius superior inscriptionis nume-
rus minor est inferiori, vt $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ habetque
vim augendi valorem Notarum & Paus-
arum.

Quot

*Quot sunt species harum Pro-
portionum vsitatae?*

Etsi multae sunt species, quas Fran-
chinus additis Exemplis recenset omnes,
tamen tantum quinque à plerisque Musicis
enumerantur, videlicet, ex genere Multi-
plici, Dupla $\frac{2}{1}$, Tripla $\frac{3}{1}$ & Quadrupla $\frac{4}{1}$
& ex genere superparticulari Sesquialte-
ra $\frac{3}{2}$ & Sesquitertia $\frac{4}{2}$

Quibus opponuntur contrariae Sub-
dupla $\frac{1}{2}$, Subtripla $\frac{1}{3}$, Subquadrupla $\frac{1}{4}$
Subsesquialtera $\frac{2}{3}$, Subsesquitertia $\frac{2}{4}$

Quid est dupla Proportio?

Quae Notulas & Pausas suas dimi-
dio valore priuat.

Quomodo cognoscitur?

Quando maior numerus minorem
bis in se continet, $\frac{2}{1}$ $\frac{4}{2}$

EXEM

EXEMPLVM

Quid. vult d. v.
sanctus knie
habe vult

DISCANTVS.

Three staves of musical notation. The first staff begins with a treble clef and a common time signature. The notes are diamond-shaped. The second and third staves continue the melody with similar notation. Some notes are marked with an 'X'.

TENOR.

Two staves of musical notation for the Tenor part. The first staff begins with a treble clef and a common time signature. The notes are diamond-shaped. The second staff continues the melody.

Quid

Quid est tripla Propo-
tio?

Quæ suis Notulis & Pausis tertiam
valoris partem adimit, 3 *C*

Quomodo deprehenditur?

Quando maior numerus minorem
ter in se continet, 3 9
1 3

EXEMPLVM.

DISCANTVS.

The image shows three staves of musical notation. The top staff is a vocal line with a treble clef and a common time signature. It contains a sequence of notes: a quarter note, followed by a dotted quarter note, then a quarter note, and a final triplet of quarter notes. The middle staff is a lute or guitar line with a C-clef and a common time signature, featuring a sequence of eighth notes. The bottom staff is a bass line with a bass clef and a common time signature, containing a sequence of quarter notes. The word "N" is written below the first measure of the bass line, and "Quare" is written below the final measure of the bass line.

uid

EXEMPLVM

Quand. vlt. d. r.
sambraus kniaß
habe vabunt

DISCANTVS.

Three staves of musical notation. The first staff begins with a treble clef and a common time signature. It contains several measures of music with diamond-shaped notes and stems. Some notes are marked with an asterisk (*). The second and third staves continue the musical line with similar notation.

TENOR,

Two staves of musical notation. The first staff begins with a tenor clef and a common time signature. It contains several measures of music with diamond-shaped notes and stems. The second staff continues the musical line.

Quid

Quid est tripla Propo-
tio?

Quæ suis Notulis & Pausis tertiam
valoris partem adimit. 3 *C* *M* *...*

Quomodo deprehenditur?

Quando maior numerus minorem
ter in se continet. 3 9
1 3

EXEMPLVM.

DISCANTVS.

A musical score consisting of three staves. The top staff begins with a treble clef and a common time signature. The notes are diamond-shaped and include a triplet of three notes. The middle staff continues the melody with similar diamond-shaped notes. The bottom staff begins with a bass clef and contains a few notes before a double bar line. Below the staves, the letters 'N' and 'Quare' are printed.

Quando tripla Proportio in omni-
bus Cantilenæ partibus simul notatur, vel
in exordio, vel in medio, ad tactum pro-
portionatum recentiores Musici eam res-
ferunt.

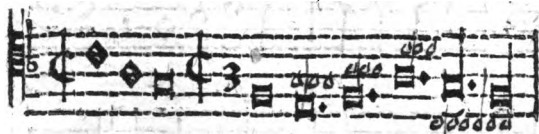
EXEMPLVM.

DISCANTVS.

The image shows three staves of musical notation. The top staff begins with a treble clef and a common time signature (C). The notes are diamond-shaped and include a triplet of eighth notes. The middle staff begins with a treble clef and a common time signature (C). The notes are diamond-shaped. The bottom staff begins with a bass clef and a common time signature (C). The notes are diamond-shaped. The notation is a form of mensural notation used in early printed music.

Tenor.

TENOR.



Gloria in excelsis Deo,

Quid est Quadrupla?

Quæ Notulis & Pausis quartam va-
loris partem detrahit. Contrariam vim
habet Subquadrupla. *Quando vultis quatuor
vires habere quatuor*

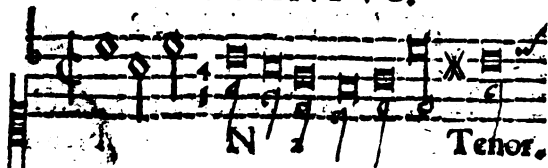
Vnde cognoscitur?

Quando maior numerus minorem
quater præcise complectitur.

4	16
1	4

EXEMPLVM.

DISCANTVS.



Tenor.

Inter se conferuntur, ut duo ad quatuor,
linea tripedalis ad bipedalem. De hac
in Musica agitur.

De hac
scripsit
habet
li
to
s.

Quotuplex est Proportio Inae-
qualitatis?

Duplex.

Maioris inaequalitatis, & Minori
is Inaequalitatis.

Quid est Proportio Maioris
Inaequalitatis?

ly signis
ad impla
sy altera
2 signis

Cuius superior inscriptionis nume-
rus maior est inferiori, ut $\frac{2}{1}$ $\frac{3}{1}$ $\frac{4}{1}$ habetque
vim minuendi valorem Notarum.

Quid est Proportio Minoris
Inaequalitatis?

ly signis
ad impla
sy altera
2 signis

Cuius superior inscriptionis nume-
rus minor est inferiori, ut $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ habetque
vim augendi valorem Notarum & Pau-
sarum.

Quot

*Quot sunt species harum Pro-
portionum vsitatae?*

Etſi multæ ſunt ſpecies, quas Fran-
chinus additis Exemplis recenset omnes,
tamen tantum quinque à plerisque Muſicis
enumerantur, videlicet, ex genere Multi-
plici, Dupla $\frac{2}{1}$, Tripla $\frac{3}{1}$ & Quadrupla $\frac{4}{1}$
& ex genere ſuperparticulari Seſquialte-
ra $\frac{3}{2}$ & Seſquitertia $\frac{4}{2}$

Quibus opponuntur contrariæ Sub-
dupla $\frac{1}{2}$, Subtripla $\frac{1}{3}$, Subquadrupla $\frac{1}{4}$
Subſeſquialtera $\frac{2}{3}$, Subſequitertia $\frac{2}{4}$

Quid eſt dupla Proportio?

Quæ Notulas & Pauſas ſuas dimi-
dio valore priuat.

Quomodo cognoſcitur?

Quando maior numerus minorem
bis in ſe continet, $\frac{2}{1}$ $\frac{4}{2}$

EXEM

EXEMPLVM

Quando vultis d. v.
sanctus kria
habent

DISCANTVS.

Three staves of musical notation. The first staff contains a sequence of notes with stems pointing up, some marked with an 'X'. The second staff contains notes with stems pointing down, also with some 'X' marks. The third staff continues the sequence with notes and stems, ending with a double bar line.

TENOR.

Two staves of musical notation. The first staff shows notes with stems pointing up, and the second staff shows notes with stems pointing down. Both staves end with a double bar line.

Quid

Quid est tripla Propors

io?

Quæ suis Notulis & Pausis tertiam
valoris partem adimit.

Quomodo deprehenditur?

Quando maior numerus minorem
ter in se continet,

$\frac{3}{1}$ $\frac{9}{3}$

EXEMPLVM.

DISCANTVS.

The image shows three staves of musical notation. The top staff begins with a treble clef and a common time signature (C). It contains a sequence of notes: a quarter note, followed by a dotted quarter note, then a series of eighth notes. A '3' is written above a group of three eighth notes, indicating a triple proportion. The middle staff continues the melody with similar note values. The bottom staff shows a bass clef and a few notes, ending with a double bar line. Below the staves, the letters 'N' and 'Quare' are printed.

Quando tripla Proportio in omni-
bus Cantilenæ partibus simul notatur, vel
in exordio, vel in medio, ad tactum pro-
portionatum recentiores Musici eam re-
ferunt.

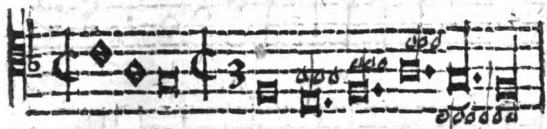
EXEMPLVM.

DISCANTVS.

The image shows three staves of musical notation. The top staff begins with a treble clef and a common time signature (C). It contains a sequence of notes: a quarter note, followed by two eighth notes, then a quarter note, and finally a dotted quarter note. The middle staff begins with a treble clef and contains a sequence of notes: a quarter note, followed by two eighth notes, then a quarter note, and finally a dotted quarter note. The bottom staff begins with a treble clef and contains a sequence of notes: a quarter note, followed by two eighth notes, then a quarter note, and finally a dotted quarter note. The notation is in a style typical of early printed music books, with diamond-shaped note heads and vertical stems.

Tenor.

TENOR.



Gloria in excelsis Deo,

Quid est Quadrupla?

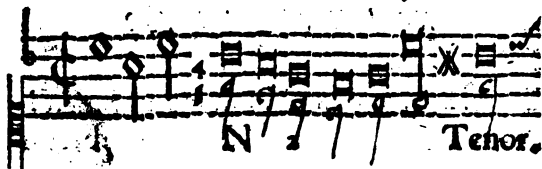
Qua Notulis & Pausis quartam va-
loris partem detrahit. Contrariam vim
habet Subquadrupla. *Quando vultis quod brevis
vultis quod longus*

Vnde cognoscitur?

Quando maior numerus minorent
quater præcise complectitur. $\frac{4}{1} \frac{16}{4}$

EXEMPLVM.

DISCANTVS.



Inter se conferuntur, ut duo ad quatuor,
linea tripedalis ad bipedalem, De hac
in Musica agitur. *scripsit quodlibet*

Quotuplex est Proportio In-
qualitatis?

Duplex,

Maioris inaequalitatis, & Minors
is Inaequalitatis,

Quid est Proportio Maioris
Inaequalitatis?

si fuerit 2/3
duplex
et altera
iniquitatis
Cuius superior inscriptionis nume-
rus maior est inferiori, ut $\frac{2}{1}$ $\frac{3}{1}$ $\frac{4}{1}$ habetque
vim minuendi valorem Notarum.

Quid est Proportio Minoris
Inaequalitatis?

si fuerit 1/2
duplex
et altera
iniquitatis
Cuius superior inscriptionis nume-
rus minor est inferiori, ut $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ habetque
vim augendi valorem Notarum & Pau-
sarum.

Quot

*Quot sunt species harum Pro-
portionum vsitatae?*

Etſi multæ ſunt ſpecies, quas Fran-
chinus additis Exemplis recenſet omnes,
tamen tantum quinque à plerisque Muſicis
enumerantur, videlicet, ex genere Multi-
plici, Dupla $\frac{2}{1}$, Tripla $\frac{3}{1}$ & Quadrupla $\frac{4}{1}$,
& ex genere ſuperparticulari Seſquialte-
ra $\frac{3}{2}$ & Seſquitertia $\frac{4}{2}$

Quibus opponuntur contrariæ Sub-
duple $\frac{1}{2}$, Subtripla $\frac{1}{3}$, Subquadrupla $\frac{1}{4}$,
Subſeſquialtera $\frac{2}{3}$, Subſequitertia $\frac{2}{4}$

Quid eſt dupla Proportio?

Quæ Notulas & Pauſas ſuas dimi-
dio valore priuat.

Quomodo cognoſcitur?

Quando maior numerus minorem
bis in ſe continet, $\frac{2}{1}$ $\frac{4}{2}$

EXEM.

EXEMPLVM.

*Quando vestit d' r
sannhruito knia
tröbe- vabint*

DISCANTVS.

The Discantus section consists of three staves of musical notation. The first staff begins with a treble clef and a common time signature (C). It contains a sequence of notes, some marked with an 'X' above them. The second staff begins with a bass clef and a common time signature (C), continuing the melodic line. The third staff also begins with a bass clef and a common time signature (C), and concludes with a double bar line.

TENOR.

The Tenor section consists of two staves of musical notation. The first staff begins with a tenor clef (C on the third line) and a common time signature (C). It contains a sequence of notes, some marked with an 'X' above them. The second staff begins with a bass clef and a common time signature (C), continuing the melodic line and concluding with a double bar line.

Quid

Quid est tripla Propo-

tio?

Quæ suis Notulis & Pausis tertiam
valoris partem adimit.

Quomodo deprehenditur?

Quando maior numerus minorenter
in se continet, $\frac{3}{1}$ $\frac{9}{3}$

EXEMPLVM.

DISCANTVS.

A musical score consisting of three staves. The top staff begins with a treble clef and a common time signature. The music is written in a style characteristic of 16th-century lute tablature, using diamond-shaped notes on a five-line staff. A '3' is written above a group of three notes, indicating a triplet. The bottom staff begins with a bass clef and contains the lyrics 'Nuncius' and 'Quare' written below the notes. The score is divided into two measures by a bar line.

Quando tripla Proportio in omni-
bus Cantilenæ partibus simul notatur, vel
in exordio, vel in medio, ad tactum pro-
portionatum recentiores Musici eam re-
ferunt.

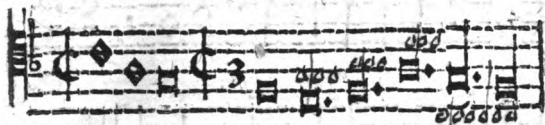
EXEMPLVM.

DISCANTVS.

The image shows three staves of musical notation. The top staff begins with a treble clef and a common time signature (C). It contains a sequence of notes: a quarter note, followed by two eighth notes, then a quarter note, and finally a dotted quarter note. The middle staff also begins with a treble clef and a common time signature, and contains a sequence of notes: a quarter note, followed by two eighth notes, then a quarter note, and finally a dotted quarter note. The bottom staff begins with a treble clef and a common time signature, and contains a sequence of notes: a quarter note, followed by two eighth notes, then a quarter note, and finally a dotted quarter note. The notes are written in a style consistent with 17th-century musical notation.

Tenor.

TENOR.



Gloria in excelsis Deo,

Quid est Quadrupla?

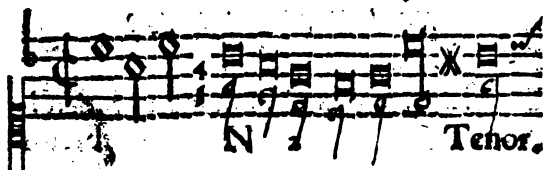
Quæ Notulis & Pausis quartam va-
loris partem detrahit. Contrariam vim
habet Subquadrupla. *Quando vult quadrupla
vult tunc subquadrupla*

Vnde cognoscitur?

Quando maior numerus minorem
quater præcise complectitur. $\frac{4}{1} \frac{16}{4}$

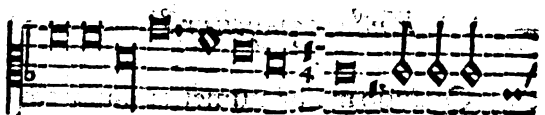
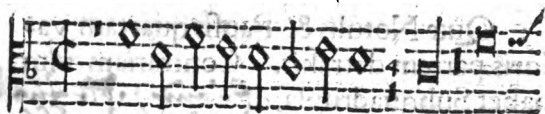
EXEMPLVM.

DISCANTVS.





TENOR.



Quid est Sesquialtera?

In qua tres Minimæ, aut Semibrevis

breuis & Minima vni Tactui accommo-
dantur, 3 6

3 4

Quomodo cognoscitur?

Quando maior numerus minore[m]
semel, & insuper dimidiam ipsius partem
continet,

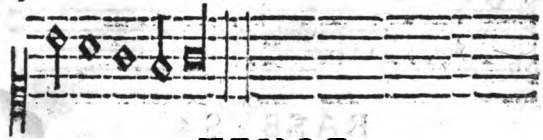
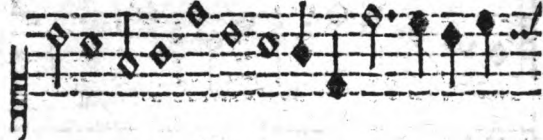
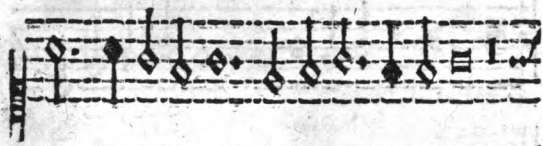
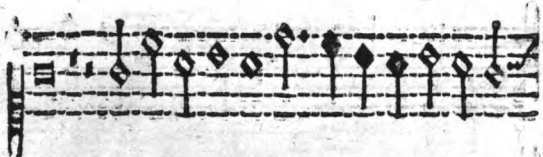
EXEMPLVM,

DISCANTVS.

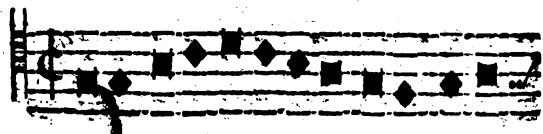
The image shows three staves of musical notation. The top staff begins with a treble clef and a common time signature (C). It contains a sequence of notes: a quarter note, followed by a dotted quarter note, then a series of eighth notes, and finally a triplet of eighth notes. The middle staff begins with a treble clef and contains a sequence of notes: a dotted quarter note, followed by a series of eighth notes, and finally a dotted quarter note. The bottom staff begins with a bass clef and contains a sequence of notes: a quarter note, followed by a dotted quarter note, then a series of eighth notes, and finally a quarter note. Below the bottom staff, the text 'N 3' is written, and to the right, the word 'Tenor,' is written.

N 3

Tenor,

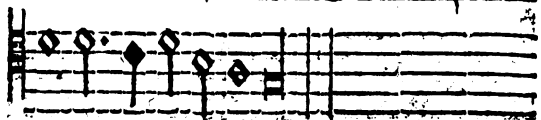
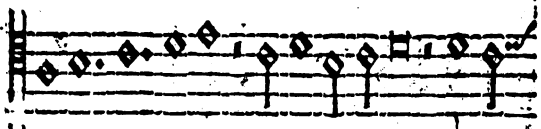
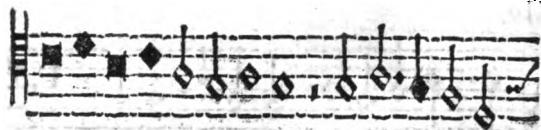
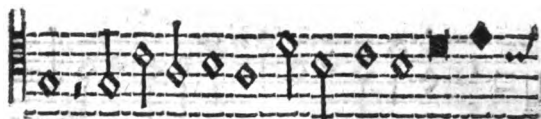


TENOR.

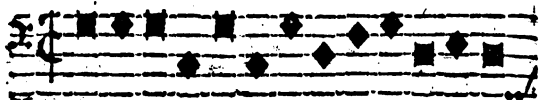


N 4

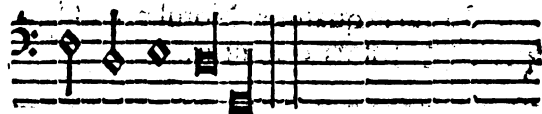
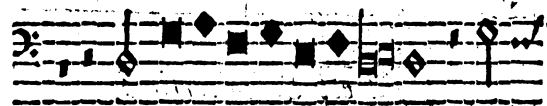
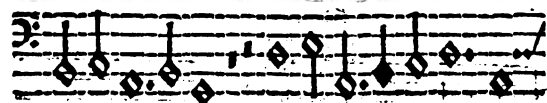
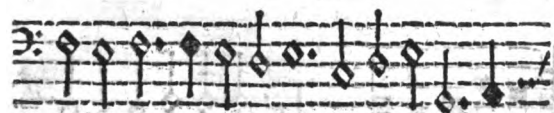
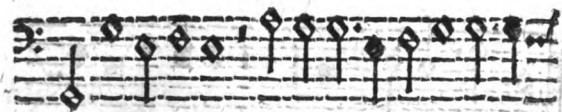
Bassus.



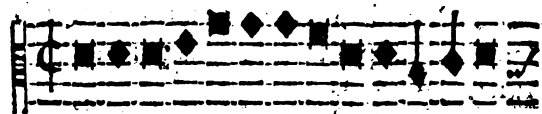
BASSVS.



Altus.

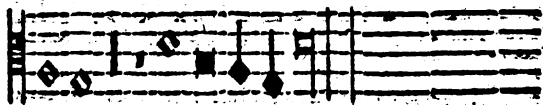
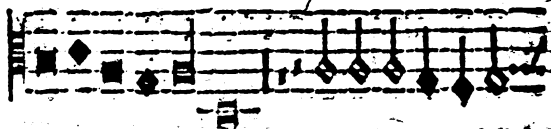
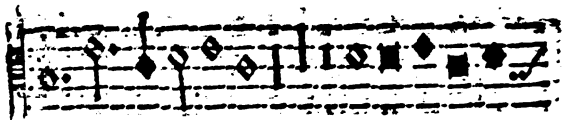


ALTVS.



N 5

Quid



Quid est Sesquitertia ?

In qua quatuor Notulae eiusdem
speciei, pro tribus canuntur.

Quomodo cognoscitur ?

Quando maior numerus minorem
semel & insuper tertiam eius partem con-

tinet.

4	5	12
3	4	2

Exem

EXEMPLVM

DISCANTVS.

The Tenor part is written on three staves of mensural notation. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef and a common time signature (C). The third staff begins with a bass clef and a common time signature (C). The notation consists of diamond-shaped notes on a five-line staff, with stems pointing upwards. There are various rhythmic values, including minims and crotchets, and some notes are beamed together. The piece concludes with a double bar line.

TENOR.

The Regv part is written on three staves of mensural notation. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef and a common time signature (C). The third staff begins with a bass clef and a common time signature (C). The notation consists of diamond-shaped notes on a five-line staff, with stems pointing upwards. There are various rhythmic values, including minims and crotchets, and some notes are beamed together. The piece concludes with a double bar line.

REGV.

REGULÆ DE PRO- portionibus, &c.

I.

Proportiones omnes contrariis Pro-
portionibus, vel signorum interpositione
colluntur.

II.

Tam ad Pausas quam ad Notulas
Proportiones referuntur.

III.

Alterationes & Imperfectiones in
gradibus Perfectis vim suam retinent.

F I N I S.

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A N N O

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^{est mortuus q. d. d. d.}
Et igr. p. b. i. si linguas dulces p. i. d. a. g.
Nartiaq. castra Zabelle imp. p. d. i. s. s. u. g.
Et tibi iam q. cognoscere artis tant. belli.
Et quo modo soleant fra. p. l. i. a. g. e. i.
A scilicet p. r. e. c. o. n. u. i. g. a. t. u. r. i. s. a. n. n. i. s.
Conducas p. a. t. i. v. i. l. u. e. r. a. s. e. r. v. i. t. u. m.
Et toties sub ea vita manifesta p. i. e. u. l. i.
D. i. a. e. r. a. c. a. s. i. e. f. o. n. a. n. t. A. r. t. i. f. i. c. i. s. i. t. i. l. y.
Quam bene olim p. i. n. g. u. a. b. a. t. a. n. n. a. t. u. p. a. n. i. a.
T. u. m. i. p. s. a. u. t. J. o. h. a. n. n. e. f. o. p. i. s. c. i. n. o. t. a. f. u. n. t.
N. e. a. h. e. r. e. a. m. a. p. l. u. m. t. a. r. q. u. e. r. e. t. v. o. l. u. n. t. g. l. a. n. t.
S. e. d. p. u. b. l. i. c. i. s. C. h. a. s. t. a. g. e. r. e. n. t. p. a. r. t. e. s. d. i. a. s.
I. n. c. t. i. b. i. m. a. g. n. a. p. a. u. n. s. G. e. r. m. a. n. i. a. e. l. a. n. g. u. a. n. t.
A. l. o. s. t. r. a. q. u. i. b. e. r. t. a. s. f. i. n. t. S. a. n. g. u. i. n. e. p. a. u. t. a.
B

Et primo longior, quia et elongabitur, ut tunc
In saeculo citius venient, primo fuerit sine cadaveribus.

contingit, i. sacerdotum quos dicitur etiam
munis possessionis sui illi dicitur, oia uero circa se
per altare vestra p. designant, vestis altare dicitur
tunc munusculum ad sinistram dicitur, dicitur h. p.
quod uel dicitur dicitur dicitur
Et dicitur quod dicitur i. dicitur fuit quod dicitur
tunc dicitur.

Et dicitur inchoat dicitur dicitur dicitur
dicitur dicitur dicitur dicitur dicitur dicitur
fuit inchoat dicitur dicitur.

Dicitur dicitur dicitur dicitur dicitur dicitur
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dicitur dicitur dicitur dicitur dicitur dicitur

3 fit dicitur i. dicitur dicitur dicitur dicitur dicitur
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dicitur dicitur dicitur dicitur dicitur dicitur

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