

Nov. 8. 16. 99.

4
Mus. Th.
1216

Adriani Petiti Com-
pendium Musicae.



Music. Th. 1216.
4

Mus. 40
N=59. *Setit*
Coelio



Pl. 4 von Pagen A
ersch. durch Xiso,

M. D. v. Coelio.

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

DISCIPULO IOSQVINIDE PRES.

In quo præter cætera tractantur hæc:

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

AD LECTOREM.

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

Impressum Norimbergæ in officina Ioan-
nis Montani, & Vlrici Neuberi.
Cum Priuilegio ad quinquennium.

M. D. LII.

BIBLIOTHECA
REGIA
MONACENSIS

A D L E C T O R E M

P R Æ F A T I O A D
N O R I C A M I V V E N T V T E M



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

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

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

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

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

G R I S E L I V S S T V
D I O S V S V V I T T E M B E R G E N
sis in commendationem Musices.



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

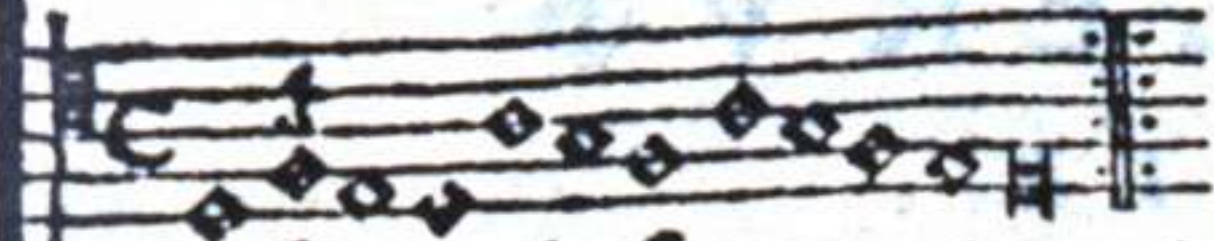
Euocat affecto gemitus de corde ruentes,
Sæpe facit lachrymis immauisse genas.
Illicitos cohibet flagrantis corporis æstus,
Et ueluti freno pectora nostra regit.
Casta diu uixit demens Agamennonis uxor,
Donec erat lateri Musica iuncta suo.
Hæc cum pulsa dolo tumida celsisset ab aula,
Turpis adulterij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

Vale.

NOE BVCHOLCZERV S
SCHONAVVENSIS

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

ADRIAN PETIT
COCLICO MUSICO.
ETAT: LII,



Desperando spero %



COMPENDII MUSICES CONSCRIP

PTI AB ADRIANO PETIT

Coclico, Discipulo Iosquini de Pres.

PRIMA PARS.

De his quæ futuro Musico sunt necessaria.



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

B Nec

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

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

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

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

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

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

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

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

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

Accipite

Accipite autem quid ego fecerim: Puer admodum tradebar in fidem nobilissimi Musici Iosquini, ex quo cum leuia illa artis nostræ præcepta, obiter tantum, nullo ex libro percepissem, statim coepi canere, & canendo ea obseruare, de quibus hodie multæ præceptiones traduntur, & meum cantum compositionemq; totam ad ipsius exemplum formare, etsi nō inuitus fateor, me nulla in re parem tanto uiro esse, nec illam elegantiam quæ in ipsius cantilenis mirabiliter splendet, posse consequi, tamen dedi operam ut quasdam illius uirtutes, tam in canendo quàm componendo: ut de contra puncto, nihil dicam, tantum in meis abumbrarem, & de succo ipsius, cantus meos redderem uegetiores, & floridiores. Adhibendi sunt labores, multa patienter ferenda, iuxta illud Poëtæ: Qui cupit optatam cursu contingere metam, multa tulit fecitq; puer, sudauit, & alfit. Abstineat uenere & Baccho, qui Pythia cantat.

Sed nescio quâ fiat, quòd nostra iuuentus, tum labores spernat, tum bene monentibus non obtemperet, sed etiam irascatur. Faciant autem hoc suo incommodo, ego quid tulerim probe noui. Sed ad rem ipsam redeo. Vbi quis illa quæ supra cōmemorauit, probe addidicit, poterit is contra punctum, & compositionem quoq; addiscere, in quibus minus laborabit, quòd eorum fundamenta in iam ante dictis, & cognitis consistant &c.

DE MUSICES

Definitione.



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

DE MUSICORVM

Generibus.



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

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

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

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

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

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

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

hos quantum possint imitari, & in canendo referre.
Licet autem quidam natura minus apti ad canendum uidentur, tamen nulla natura tam est mala, & uiciosa quæ non studio, & diligentia possit corrigi.
Ex his patet, ut opinor, quæ Musica sit optima, nimirum ea, quæ hominum auribus grata est, & magis in practica, quàm Theorica consistit, ad quam consequendam, ego in hoc libello, omnem uiam iuuenibus pro uirili mea patefaciam, & quæ huc spectare uidebuntur perspicue, atq; dilucide tradam.

Sequitur Scala,

C Scala

SCALA PRO CANTV

figurato ac Choralis

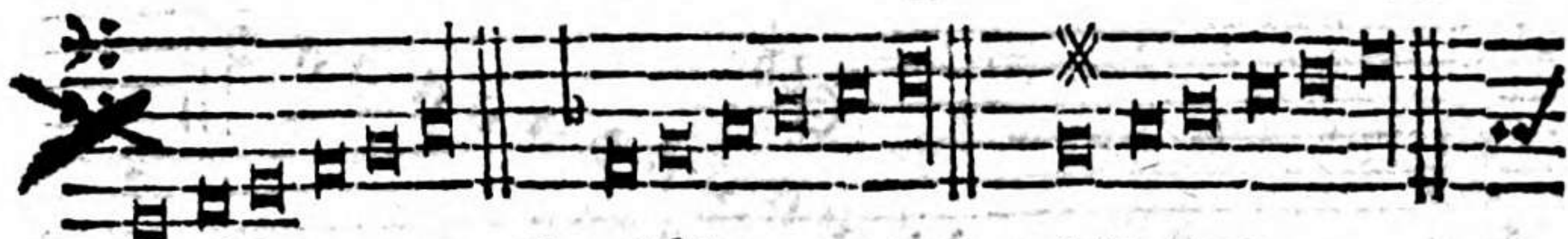
Vox hominis habet finem ascendendi & descendendi, sed Scala non, quia semper reuertitur ad Ffaut.

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

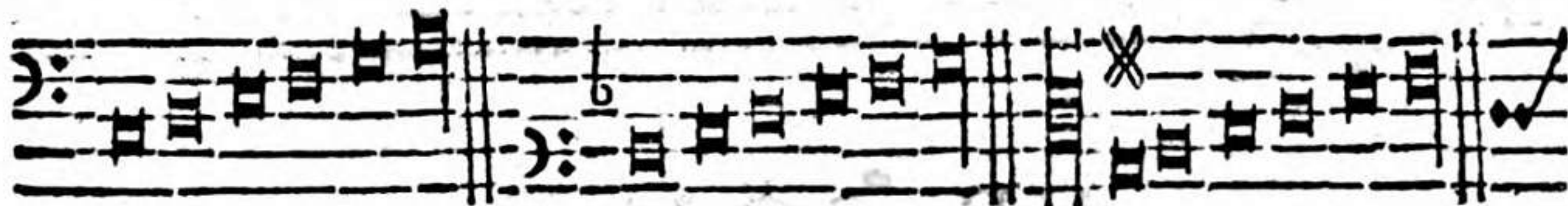
Tres clauēs sunt in usu Ffaut, Csol-
faut, & Gsolreut.

Ascensus

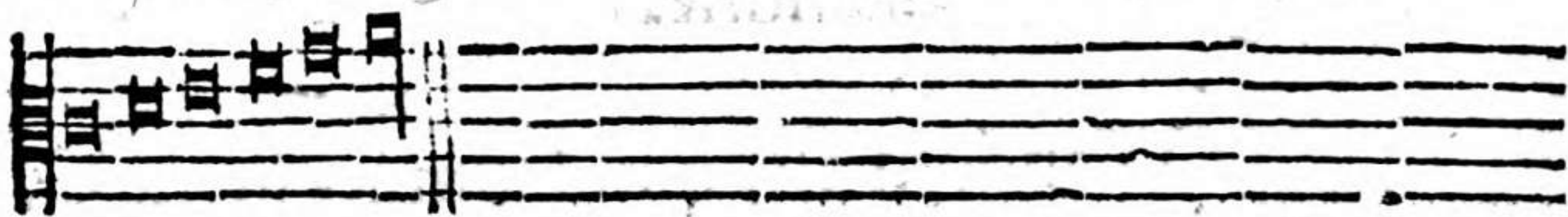
Ascensus & descensus uocum scalæ, secundum cantum figuratum, & Choralem.



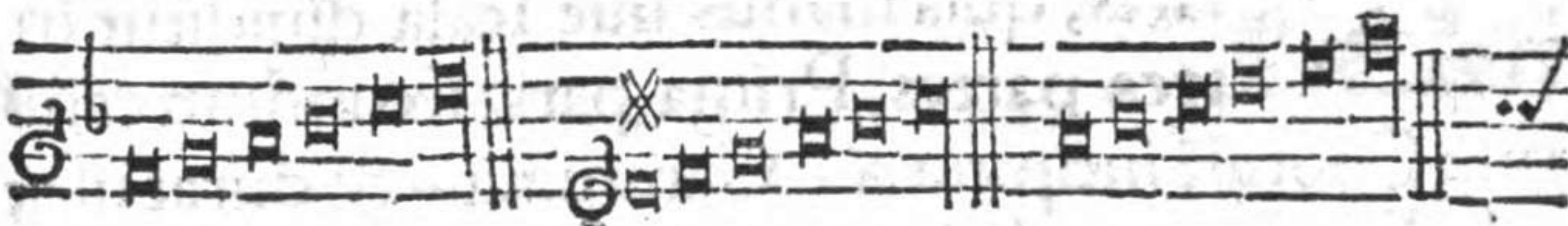
Natura subter grauis. b mol. subter grauis. b X grauis.



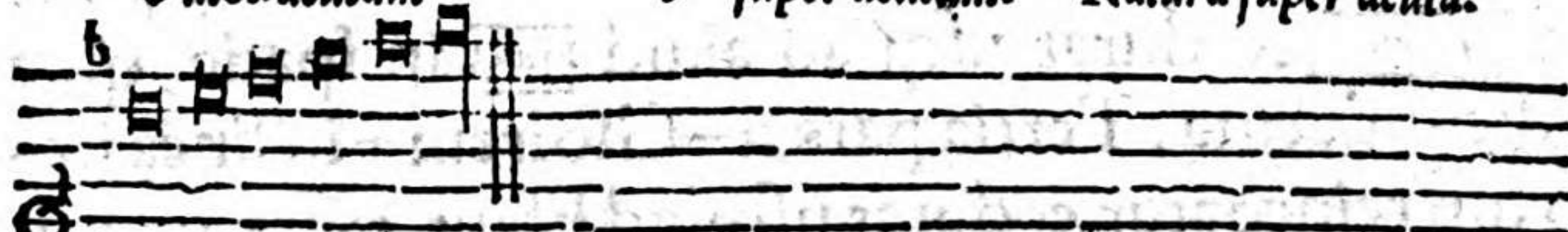
Natura grauis. b mol. grauis. b acutum.



Natura acuta.



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

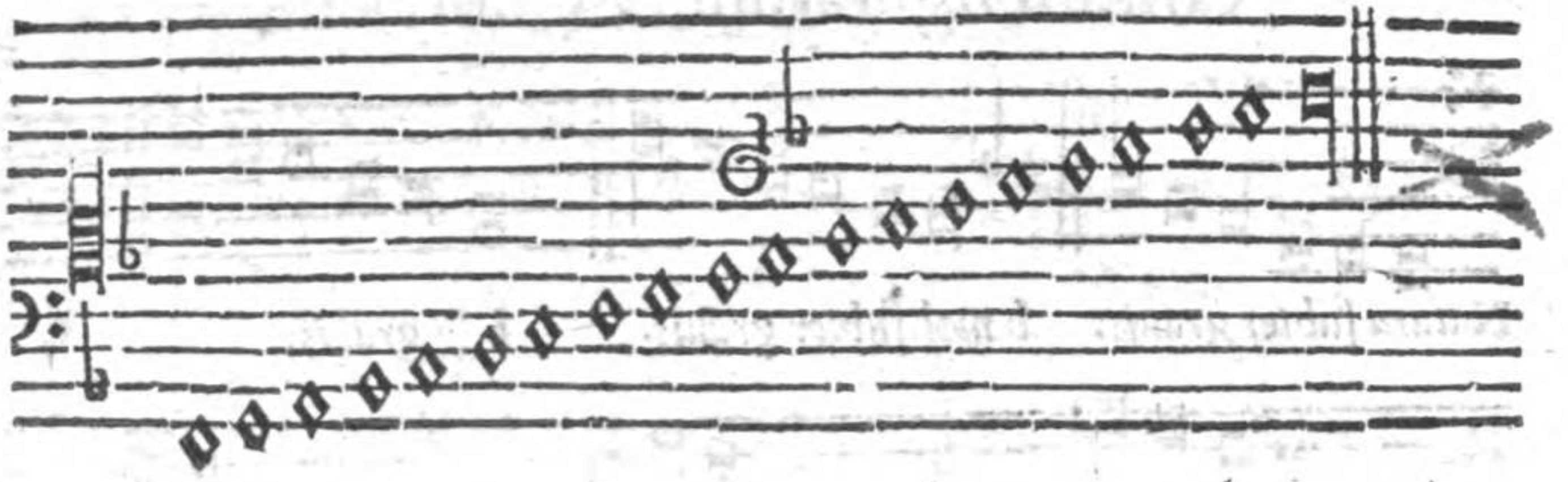


b mol. super acuta.

Scala b X ralis, & naturalis.



Scala b mollaris, & naturalis



DE SCALÆ diuisione.



NO Tandum est, quòd omnes literæ G,
 sunt b^xrales cātus, C naturales, F b mol-
 lares, quia manus siue scala diuiditur in
 tres partes. Prima pars, secundum can-
 tum Choralē incipitur à —Gammaut— & durat usq̃
 ad —Ffaut— quæ dicitur grauis. Secunda reincipitur
 à Gsolreut & durat usq̃ ad aliud Ffaut in spatio, quæ
 dicitur acuta. Tertia pars, à —Gsolreut— in linea ite-
 rum reincoatur, et durat usq̃ ad Ffaut extra manū,
 quæ dicitur super acuta, siue, geminata, quia cum in
 cantu figurato scala habuerit finem, reuertimur ad
 Ffaut in spatio, uel in linea. Ideo non sunt nisi duæ li-
 teræ F. in manu. Alię sunt tres, ut reuertamur semper
 ad octauā suam, ut post Elā reuertimur ad —Ffaut—
 in linea. Et ultra —Gammaut—, siue infra ad Ffaut in
 spatio. Sic manus, siue scala, non habet finem. Atq̃
 cæteræ literæ uoces habent tres, exceptis Ffaut, &
 bfa^xmi

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

DECLARATIO SIVE
 expositio mutationum scalæ
 siue manus.



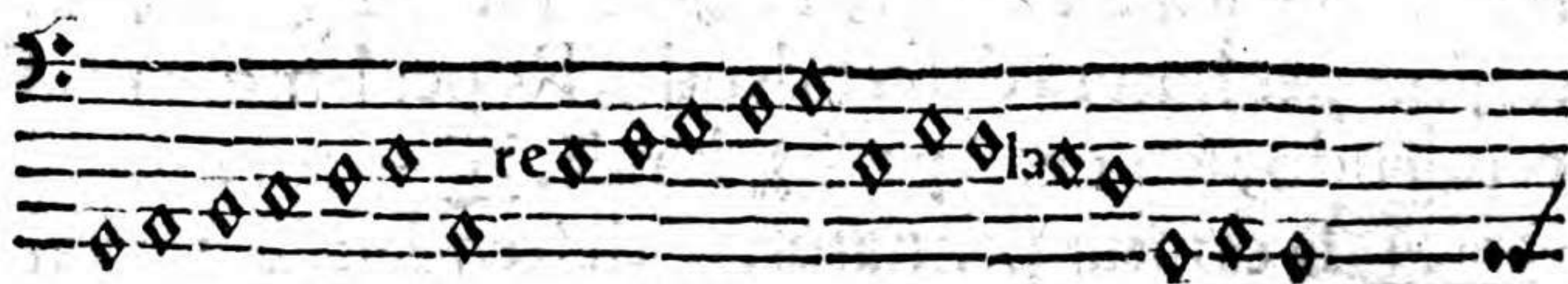
Notandū est, q̄ — Gamaut — grauis est cantus, & dicitur (Gamma) id est manus, simile est Gsolreut acutū, et — Gesolreut — super acutum, & unumquodq; habet tres uoces, scilicet sol, re, et ut, in Musica figurali. Sol canitur per naturā descendendo, Re per bmollare ascendendo, Vt uerò per b \times duralē. Are — Alamire — Alamire la canitur per naturam descendendo, mi per bmollarem ascendendo, re autē per b \times duralē. B \times mi, bfa \times mi — bfa \times mi — fa canitur per bmollarem, mi

C iij autem

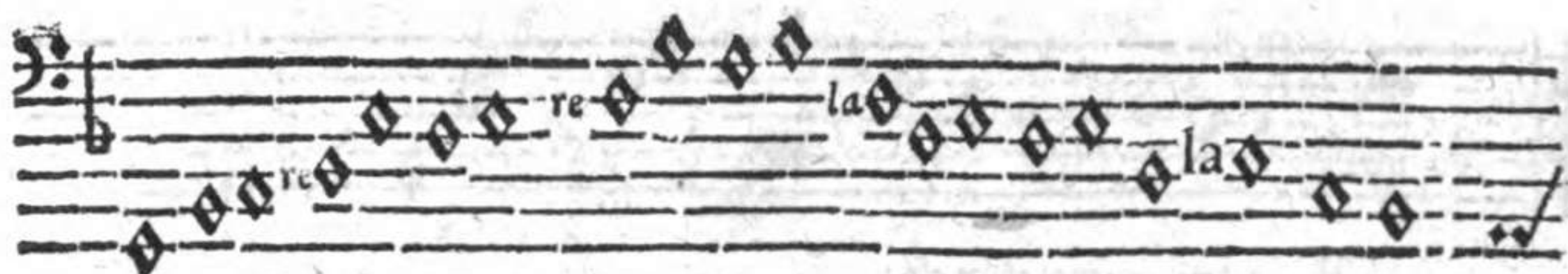
aūt per b \times duralē, \overline{cfaut} - Csol \overline{faut} - \overline{csolfa} sol canitur per
 bmollarē descendendo. Fa per b \times duralē ascēdēdo,
 Re autē per naturā, \overline{Elami} — Elami — \overline{Ela} la canitur per
 b \times duralē, descendendo. Mi per naturam ascenden
 do, Fa autem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

DE MUTATIONIBVS

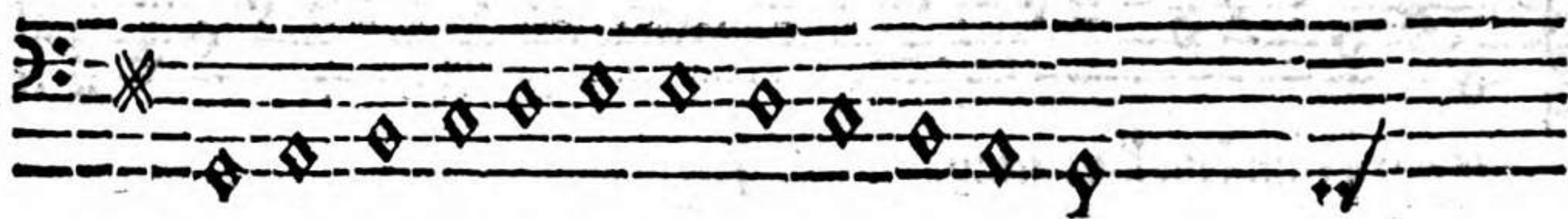
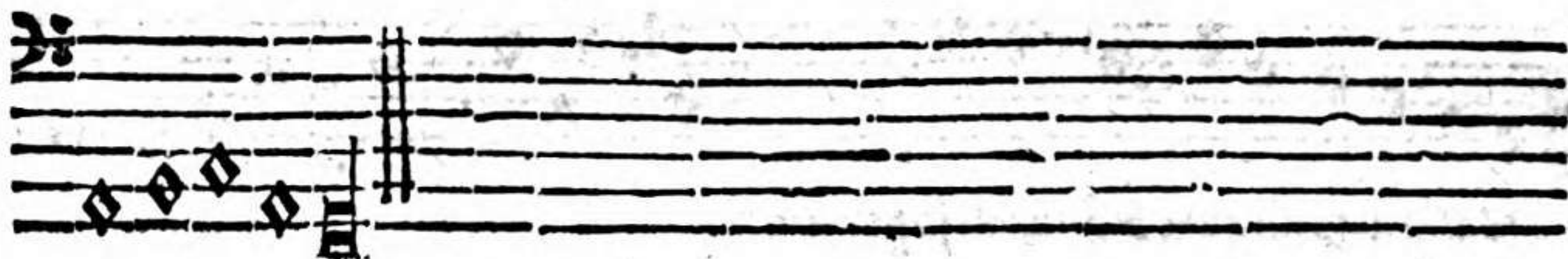
Exempla de mutationibus, & de b \times durali cantu,
 & naturali, & bmollari, infra & extra ma
 num siue Scalam, iuxta possibili
 tem hominum uocum.



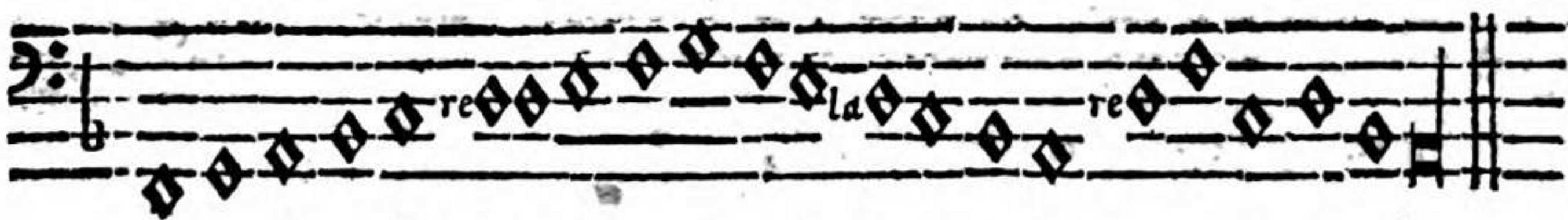
Natura subter grauis cum b \times durali.



Naturalis cum bmollari, & naturali.



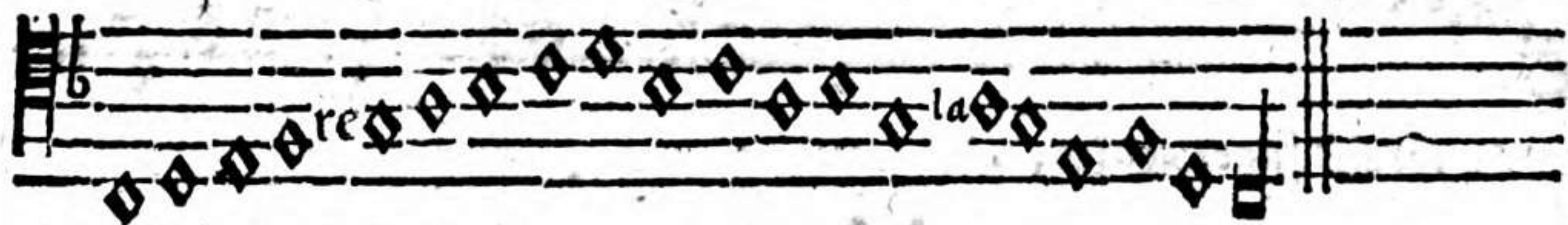
Cantus grauis b~~X~~duralis,



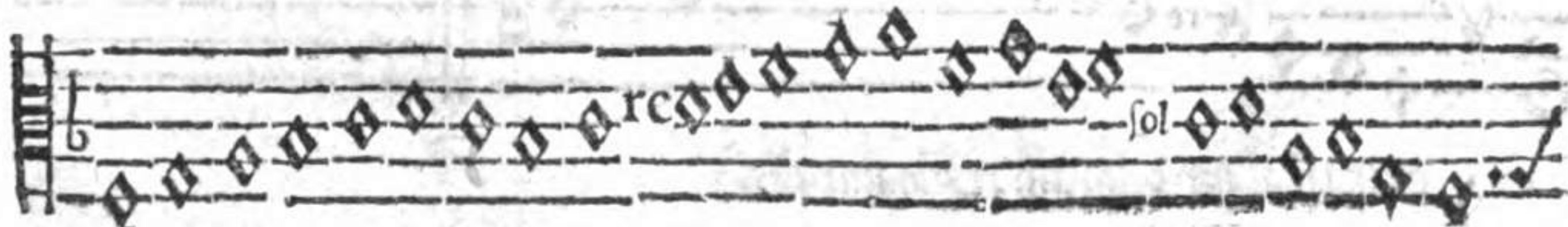
bmollaris subter grauis, & naturalis grauis.



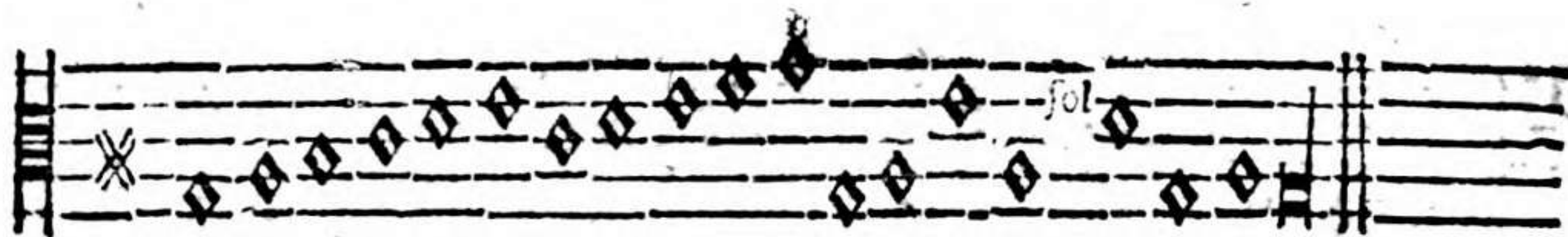
Naturalis grauis, & b~~X~~duralis.



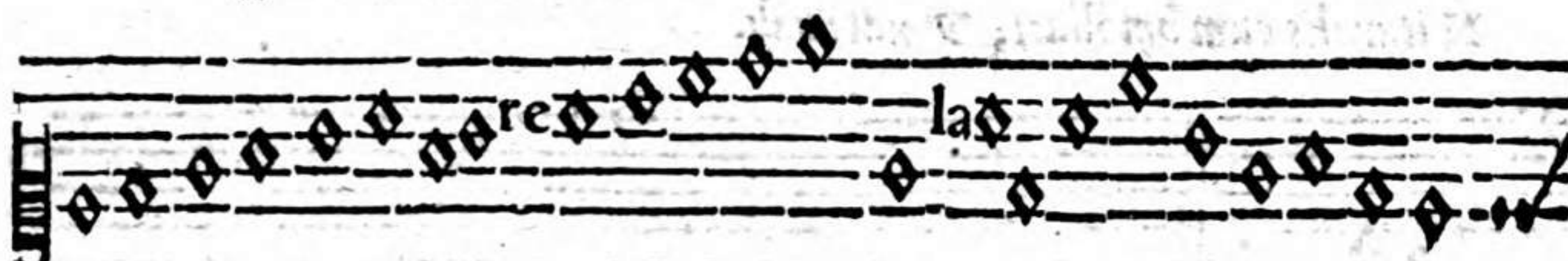
Naturalis cum bmollari.



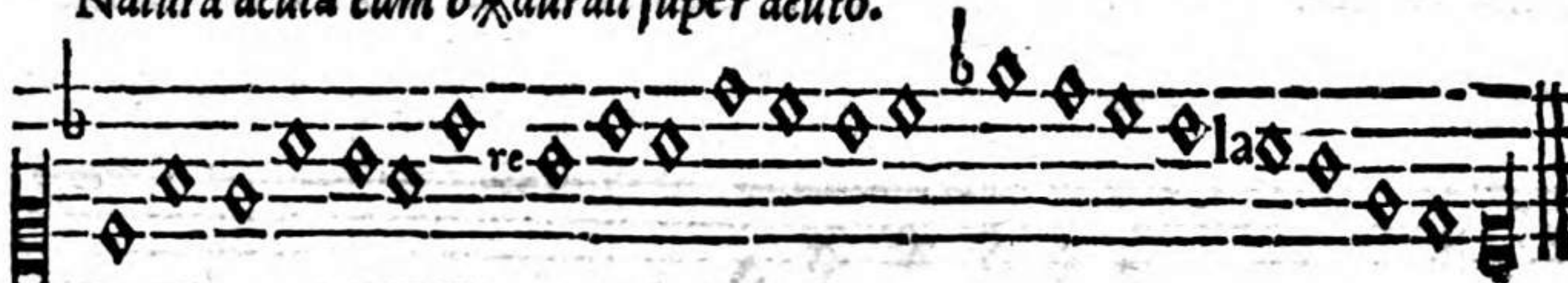
bmollaris grauis cum natura acuta.



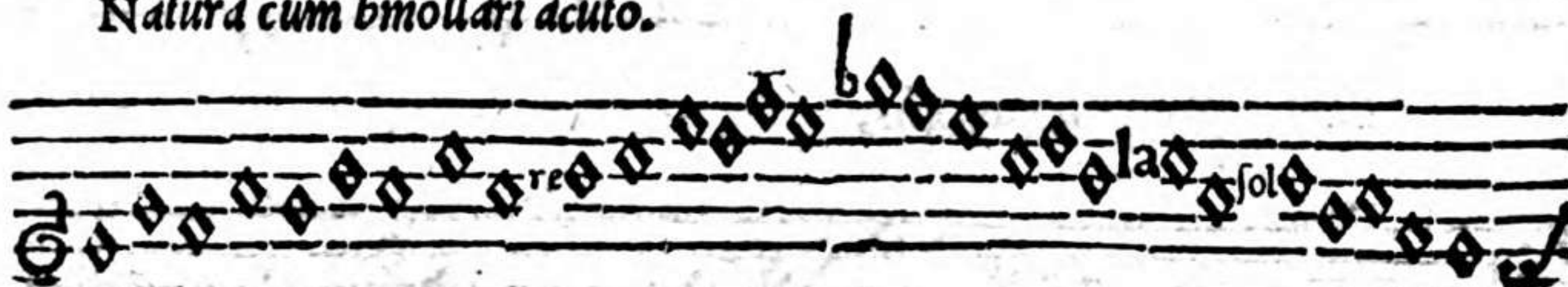
b♯ acutus cum naturali.



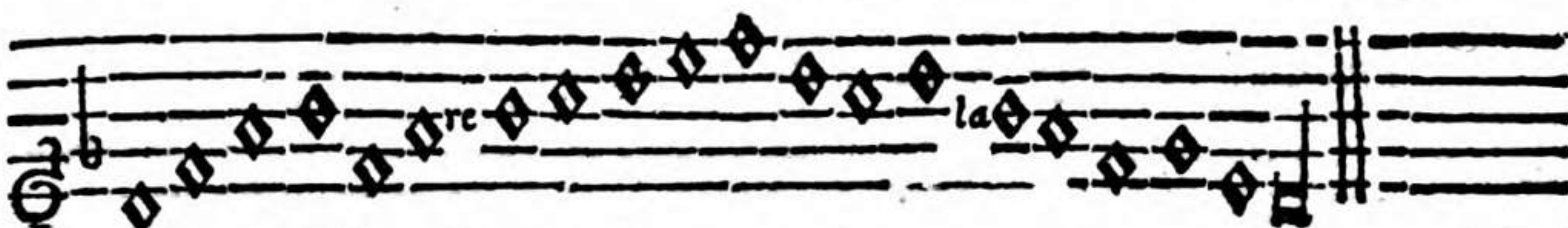
Natura acuta cum b♯durali super acuto.



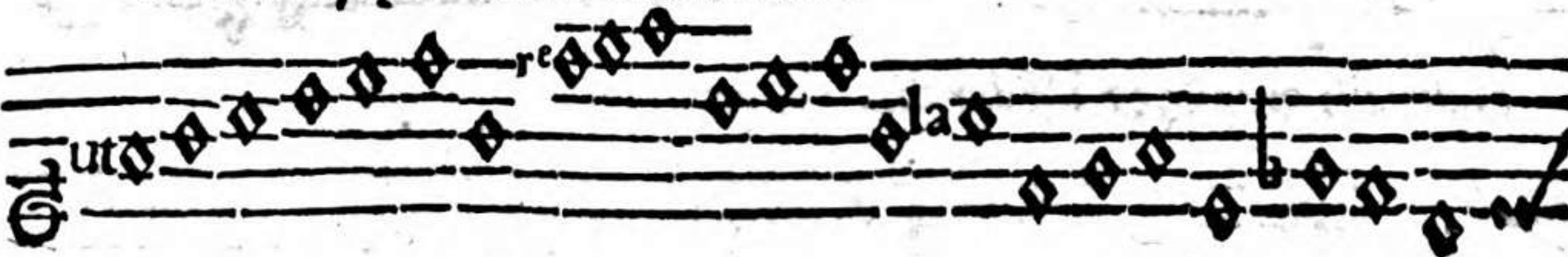
Natura cum bmollari acuto.



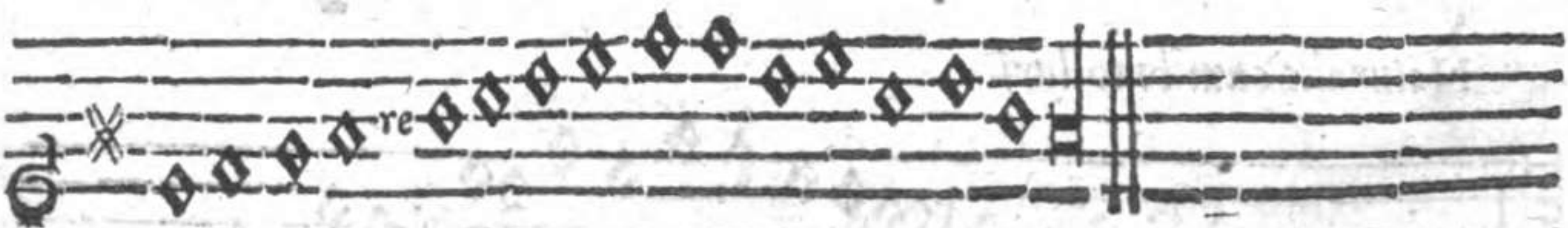
b♯duralis super acutus cum naturali,



bmollaris super acutus cum naturali.



Naturalis super acutus,



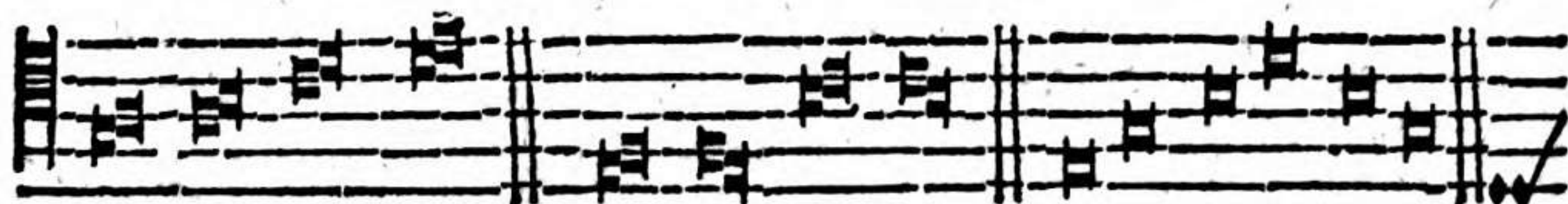
extra scalam b duralis, & naturalis.

DE INTERVALLIS.

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

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

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



Tonus.

Semitonium.

Semiditonus.



Ditus

3.

Diatesseron

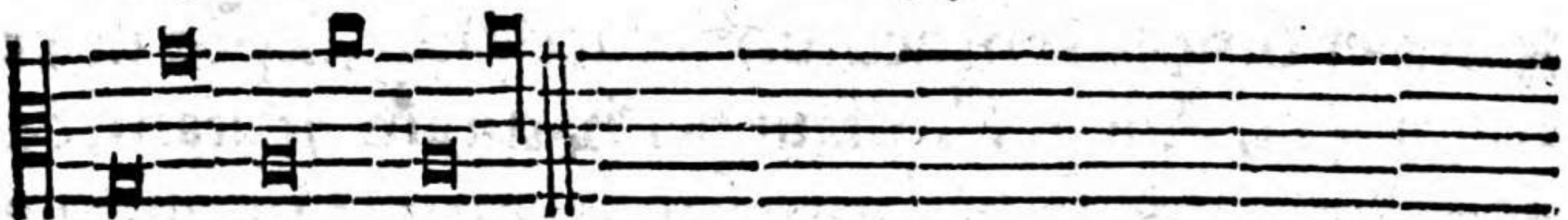
4.



Diapente 5.

Diapason

8.



8.

DE TONIS.



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

D tionem

tionem faciam, Octo sunt Toni in usu in cantu Cho-
 rali & figurato, Primus & secundus semper finiuntur
 in —Dsolre— graui regulariter, sed irregulares ha-
 bent finem in —Alamire— acuto per bmollarem,
 Et in Gsolreut per b \times duralem, Et primus semper fini-
 tur in re, & frequentat la, per diapente. Secundus
 autem fa per ditonum, Tertius & quartus semper
 finem faciunt regulariter in Elami graui, Irregulari-
 ter autem in Alamire per bmollarem, & in bfa \times mi
 per b \times duralem, Sed siue sint regulares siue irregula-
 res, respiciendum est in cantu figurato ad Tenorem,
 si frequentauerit mi & fa per sextam, tunc erit ter-
 tij, si autem mi & la, tunc absq; dubio erit quarti to-
 ni per quartam, & sic de alijs tonis iuxta regulam sequen-
 tem, Pri re la, Se re fa, Ter mi fa, Quar quoq; mi la,
 Quin fa fa, Sex fa la, Sep ut sol, Oc tenet ut, fa, Quin-
 tus et sextus semper finiuntur in Ffaut graui, et quin-
 tus frequentat Diapente, Sextus uero Dytonium,
 aut Diapason, Irregulariter autem finiuntur in bfa-
 \times mi, per bmollarem acutum, et accipitur, fa pro ut, et
 sol pro fa, Aut in Csolfaut per naturam acutam, &
 accipitur ut pro fa, & fa pro sol, sed raro cōtingit, Se-
 ptim⁹ et octauus semper finiunt regulariter in Gsol-
 reut acuto, Septimus frequentat Dyapente, scilicet
 ut sol, Octauus Dyatefferon, scilicet ut fa, iuxta regu-
 lam, Cum autē irregulares fiunt, quod raro accidit,
 finiunt in Csolfaut, per naturam acutam, siue in Ffaut
 graui, sed hæc raro contingunt.

DE

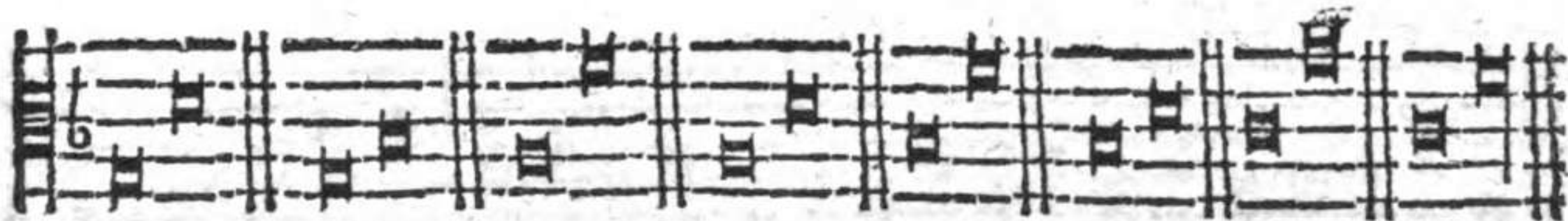
DE INFLEXIONIBVS, ET REG- gula tonorum regularium, & irregularium.

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



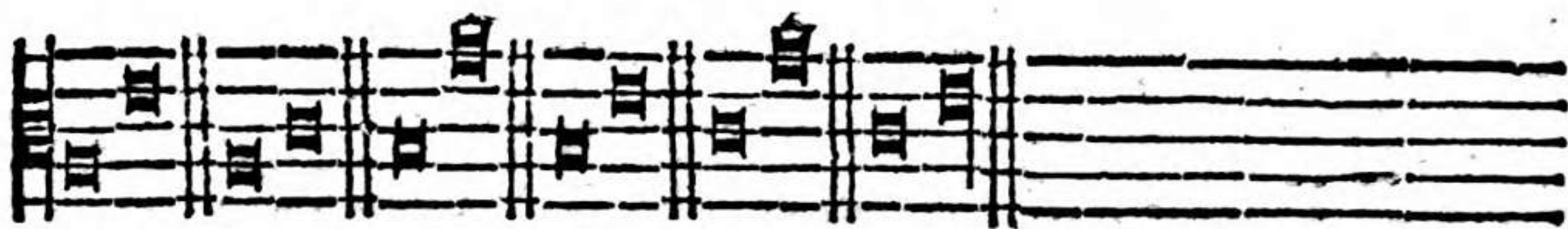
Pri. se. ter. quar. quoq; quin. sex. sep. oc. tenet.

Toni irregulares iuxta cantum bmo-
larem, & naturalem.



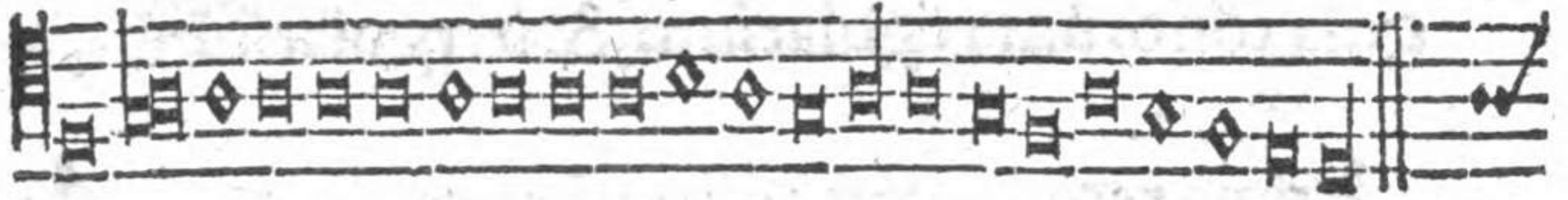
Pri. se. ter. quar. quoq; quin. sex. sep. oc. tenet.

Toni irregulares per b \times ralem,
& naturalem.

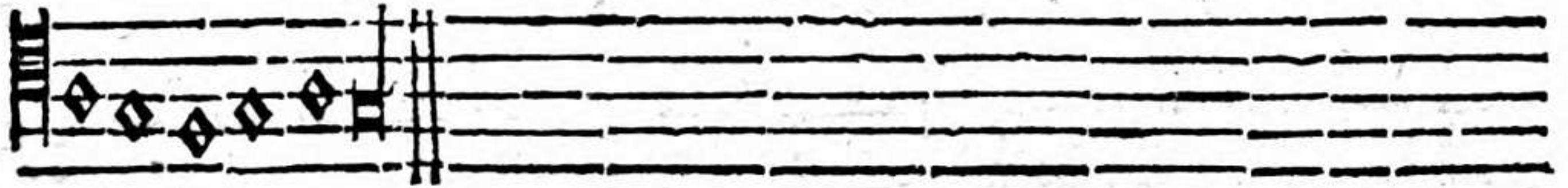


Pri. se. ter. quar. quoq; quin. sex.
Septimus & octauus, raro transponuntur.

INCOATIO PRIMI TONI.



Primus tonus sic incipit, & sic mediatur, & sic finitur



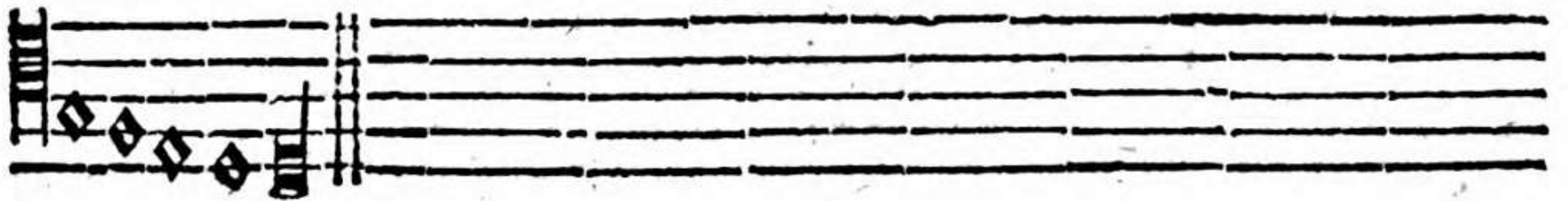
*Evouae.
seculorum, Amen.*

EXEMPLVM PRIMI TONI in Musica Choral.

Fuga in diapente, post semibreuem.

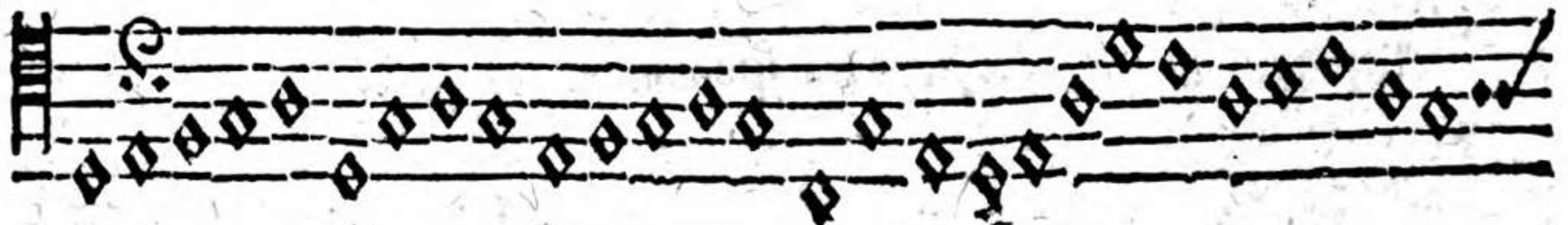


Cantus naturalis cum b \natural rali.

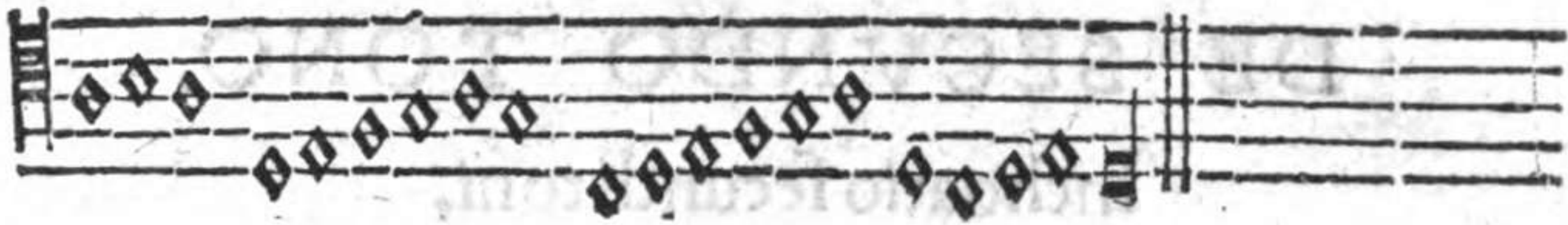


ALIVD EXEMPLVM PRIMI toni regularis.

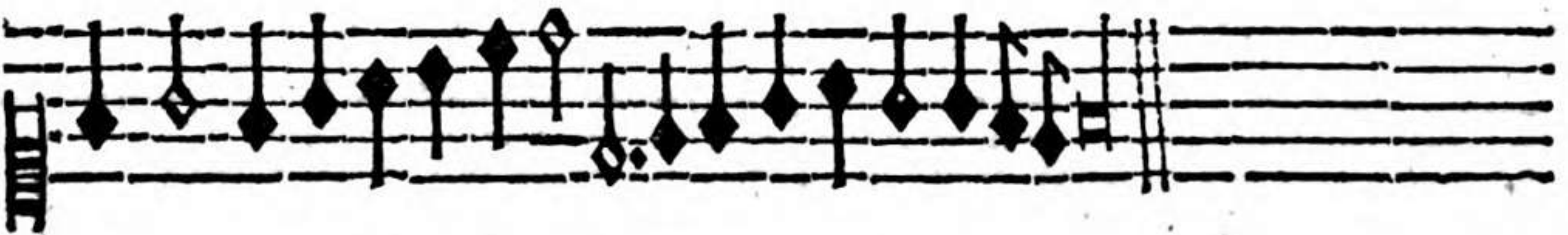
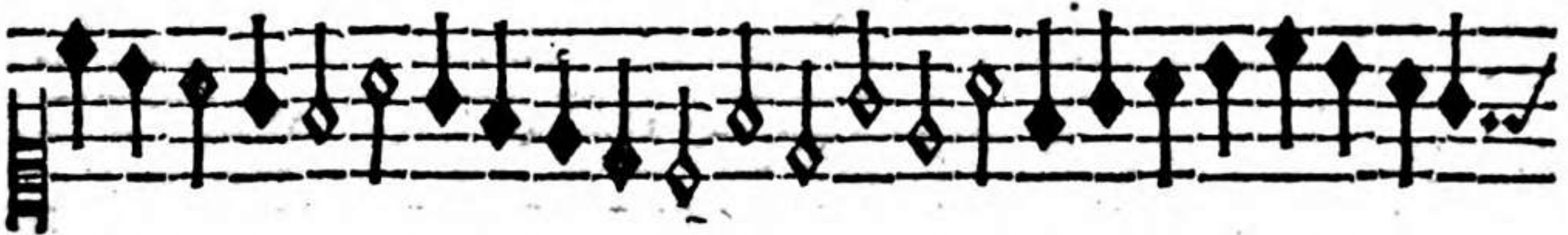
Fuga post unum tempus in diapente.



Cantus naturalis cum b \natural rali.



Tertia pars, super fugam Choralem.



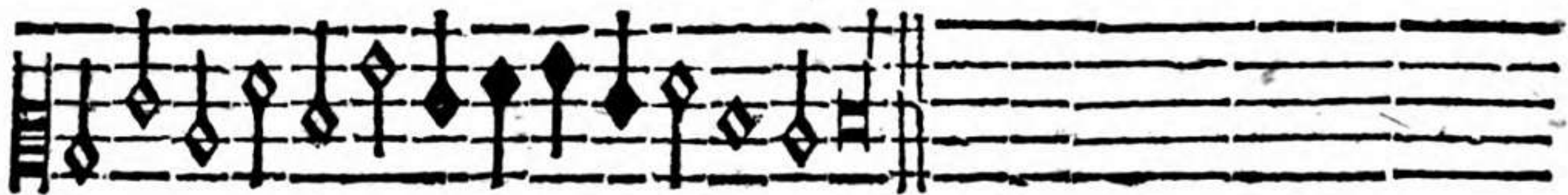
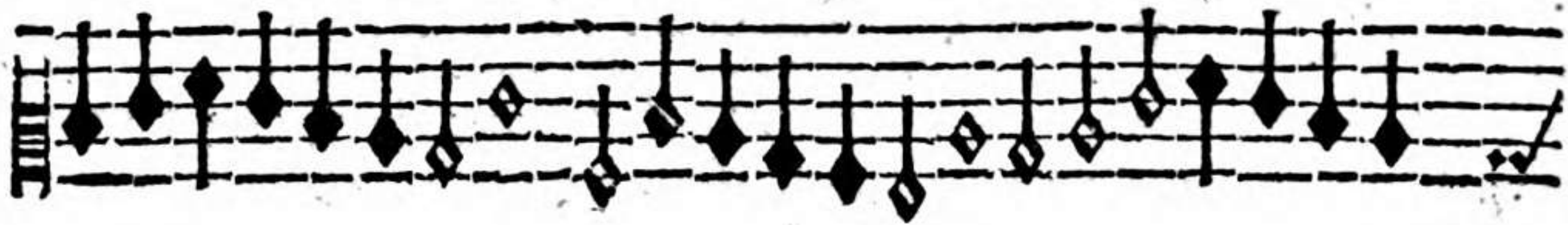
Alia fuga, quatuor in unum primi regularis, post unum tempus.



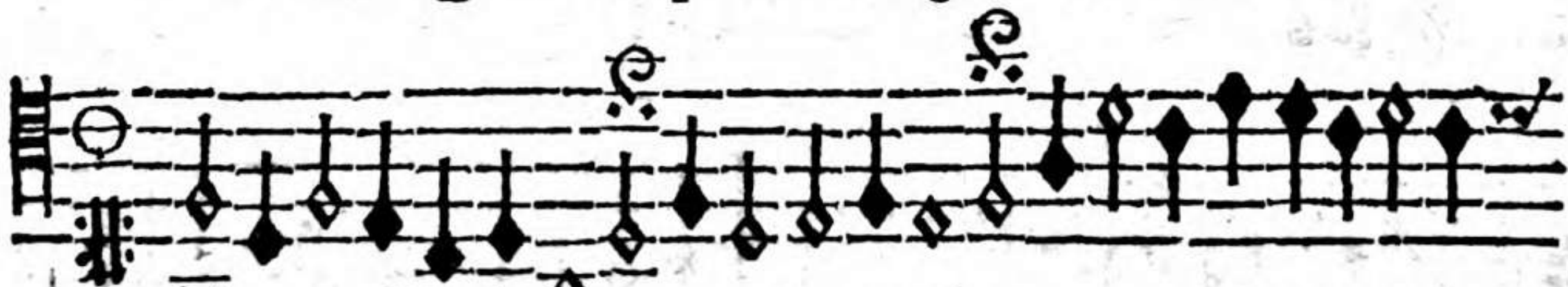
Sit nomen Do

mini benedictū in seculum

D ij



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

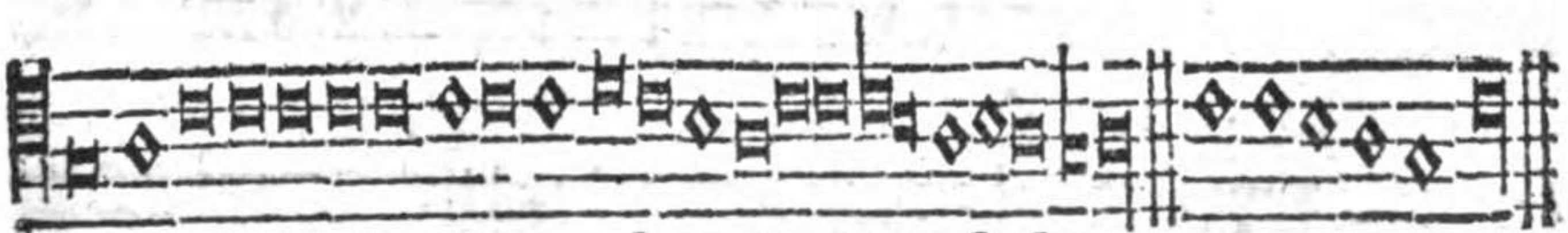


Cantus b \natural ralis grauis, & naturalis, & acutus b \natural ralis.



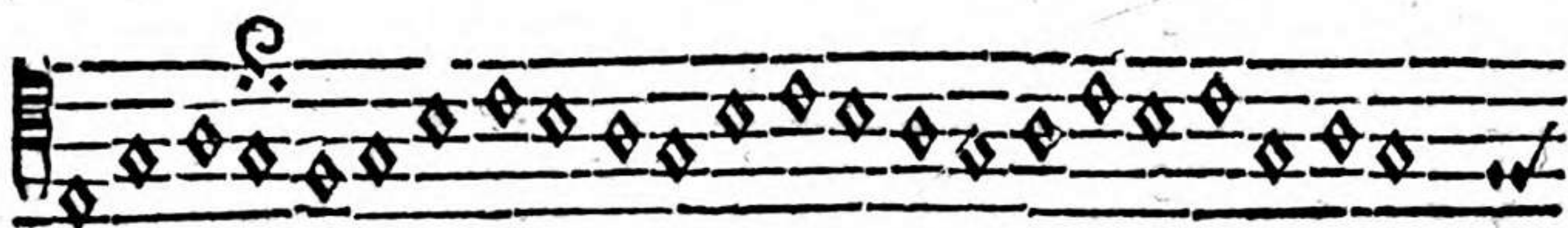
DE TERTIO TONO.

Inchoatio tertij toni.



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

Exemplum tertij toni.



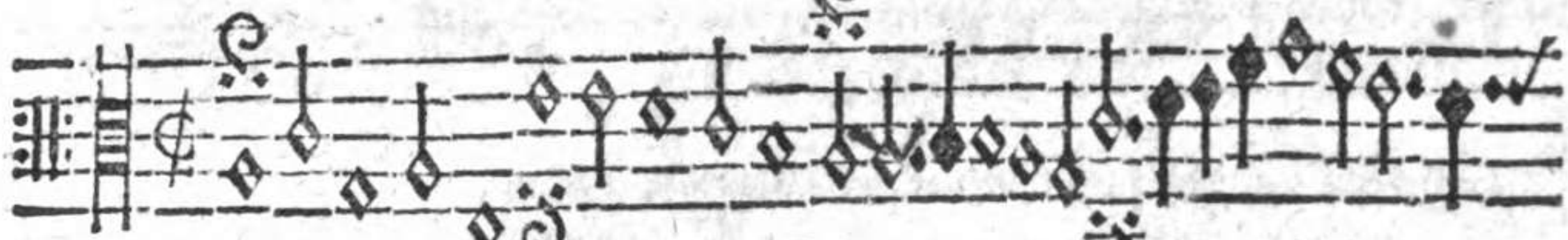
Fuga in cantu Choralis in Diapente, post tres semibreves.



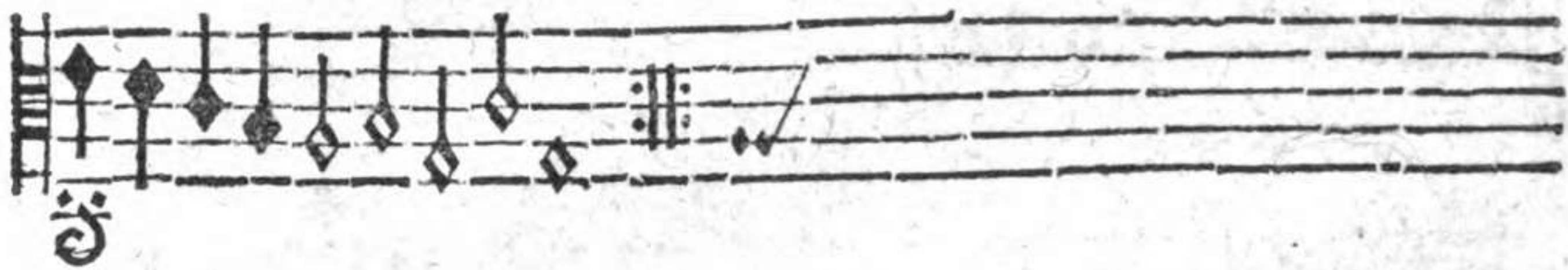
Tertia pars fugæ super Choralem cantum.



Aliud exemplum tertij toni, Fuga quinq; uo-
cum post duo tempora.



Morior ego, si non habuero unum filium no-
mine Samuelem.



Aliud exemplum tertij toni.

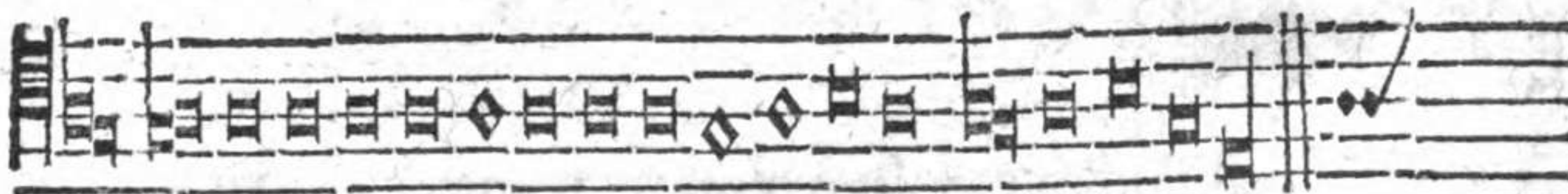


Fuga quinq; uocum, post tria tempora.

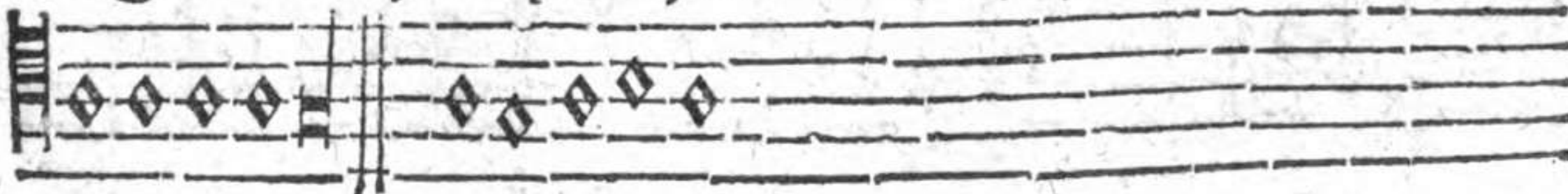


DE QVARTO TONO

Inchoatio quarti toni.



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

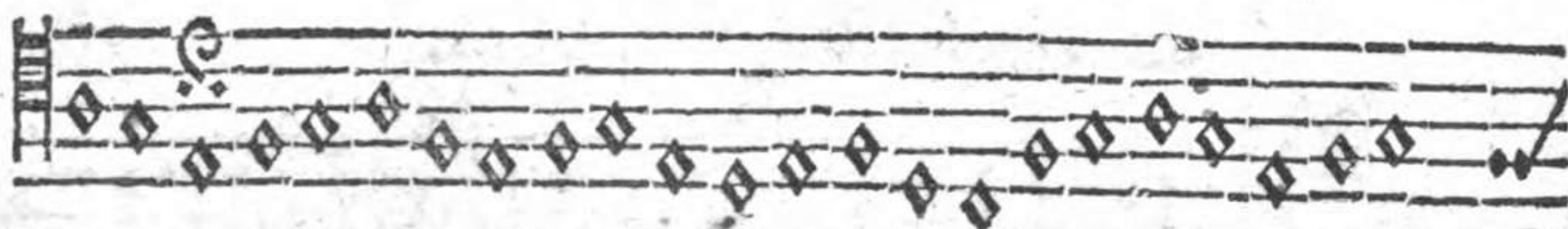


Enouae.

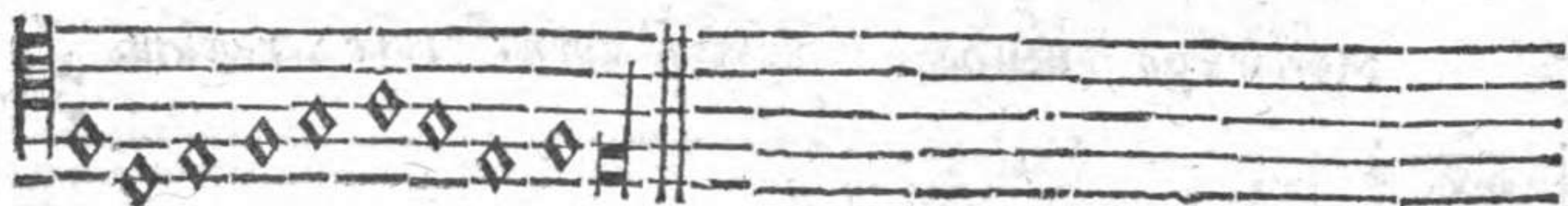
ij

E Exemplum

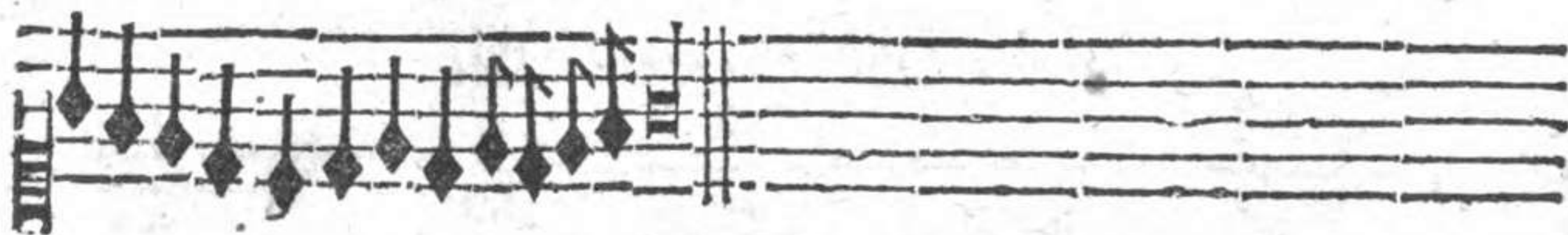
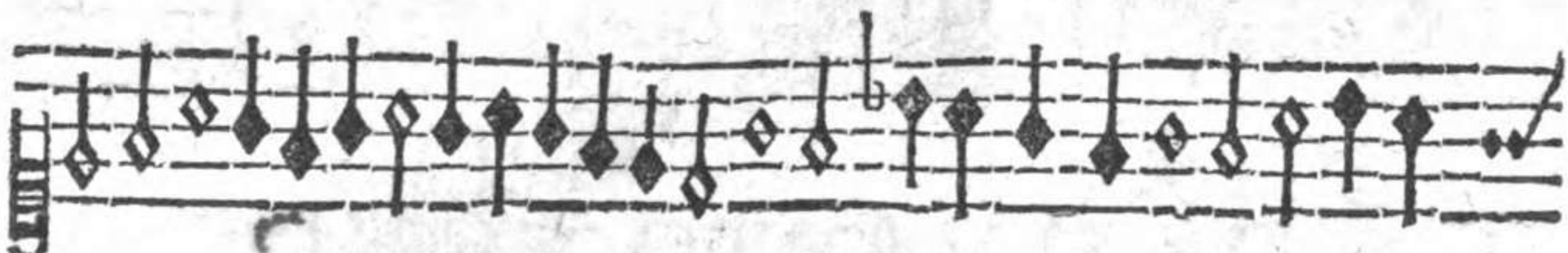
Exemplum quarti toni.



Fuga in Diapente post tempus per naturam acutam.



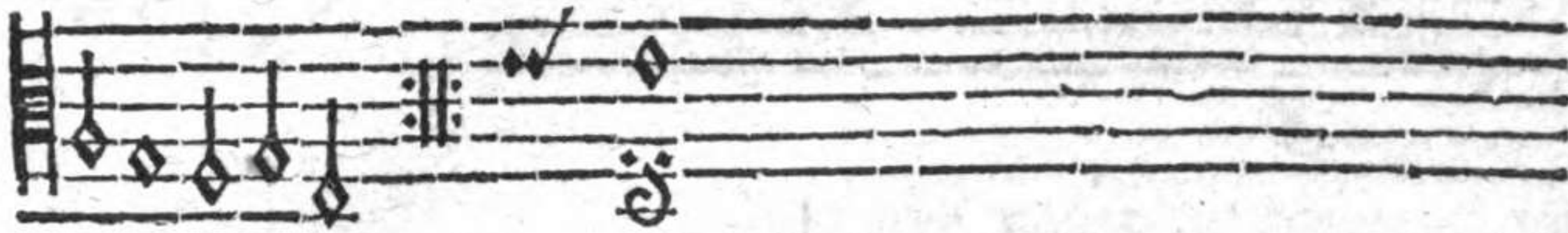
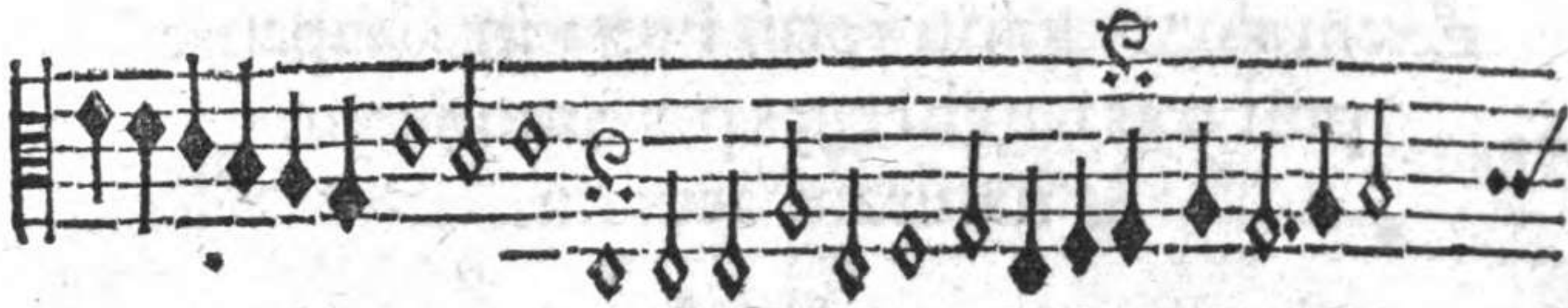
Tertia pars super cantum Choralem quarti toni per naturam acutam.



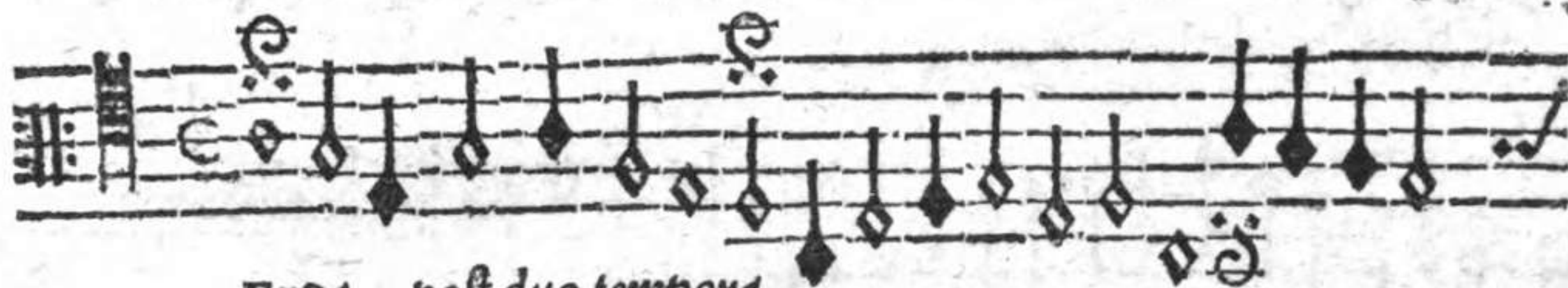
Aliud exemplum quinq; uocum.



Fuga quarti toni cum tertio post quinq; semibreues.



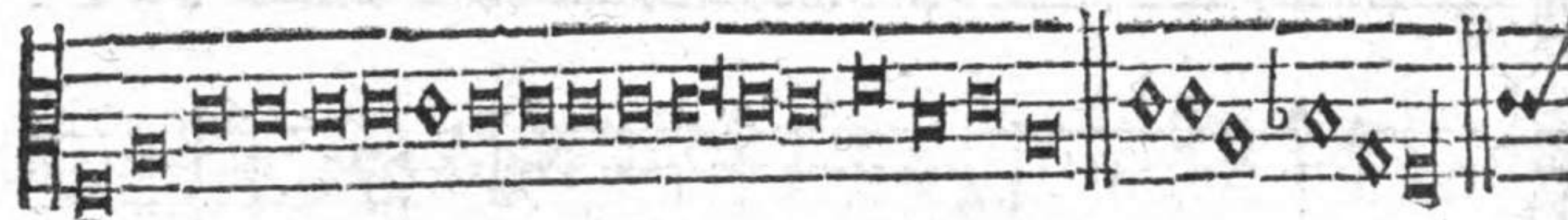
Aliud exemplum quinque uocum.



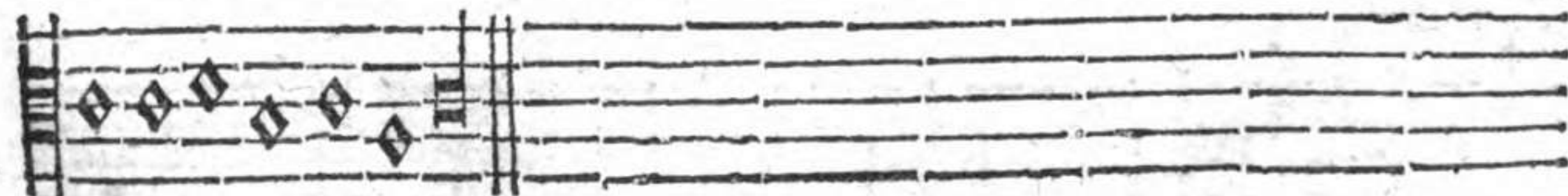
Fuga post duo tempora.



EXEMPLUM DE
quinto tono.



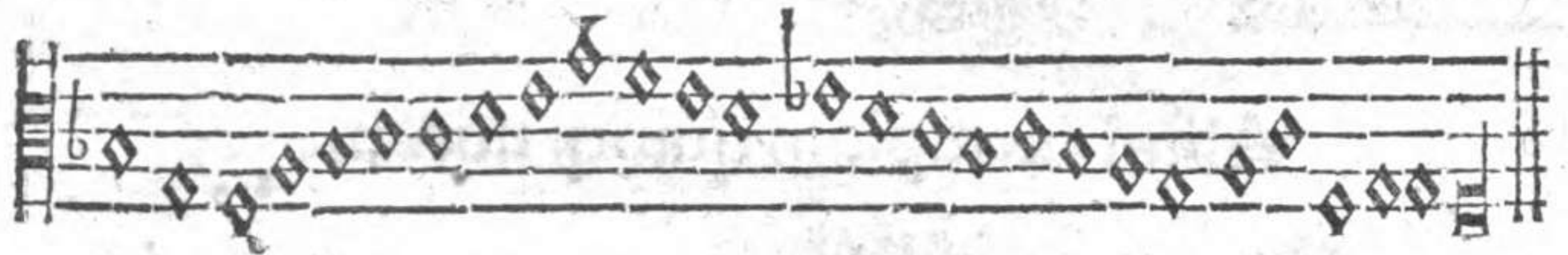
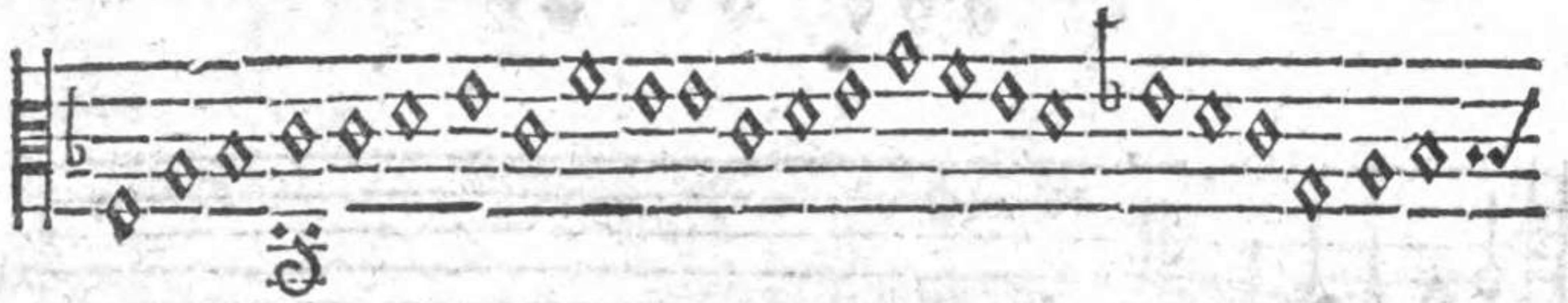
Quintus tonus sic incipit, & sic mediatur, & sic finitur. Euouae.



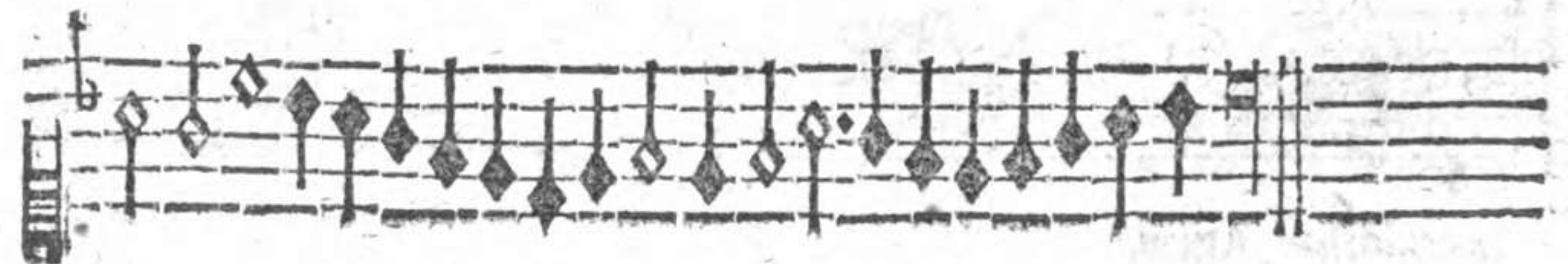
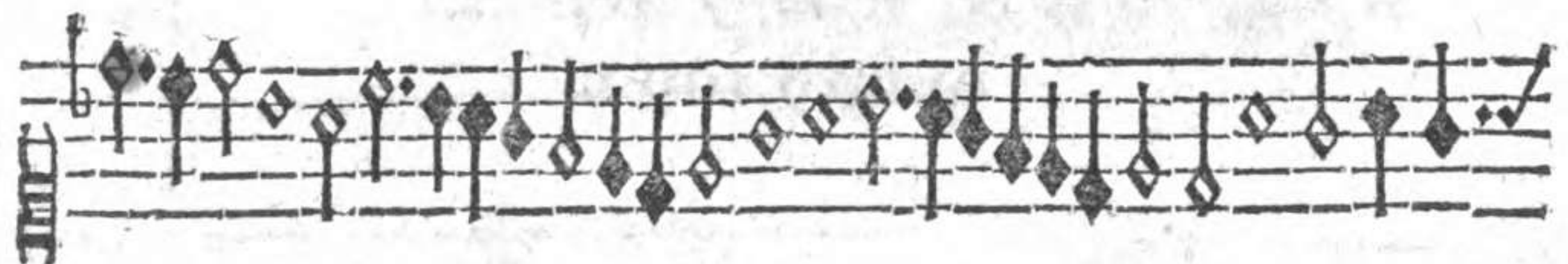
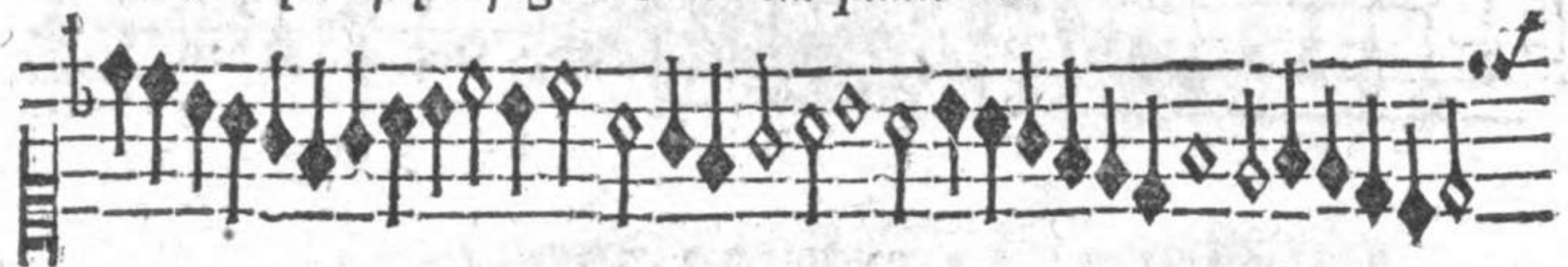
Seculorum, Amen.

E ij Exemplum

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



Terita pars super fugam Choralem quinti toni.



Aliud exemplum quinti toni, ficti siue irregularis.



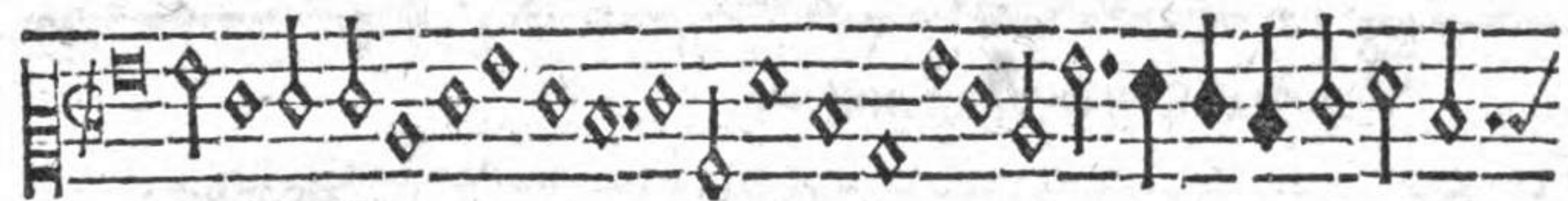
TENOR.



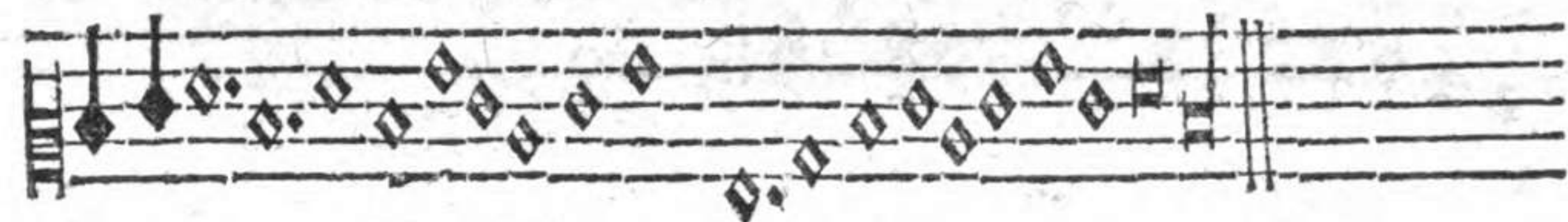
DISCANTVS.



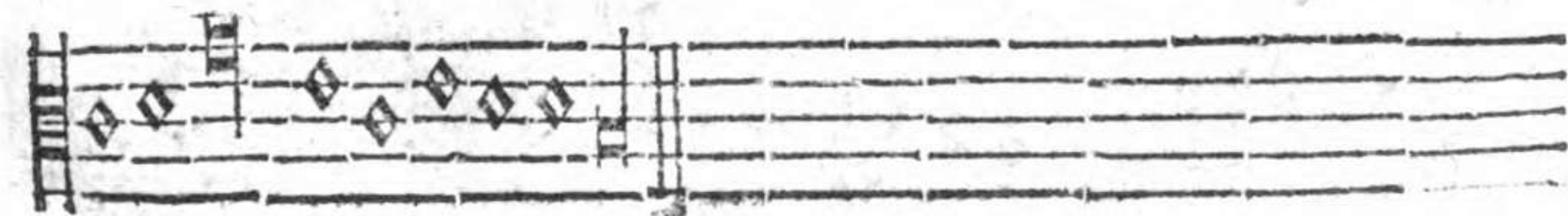
BASSVS.



ALTVS.

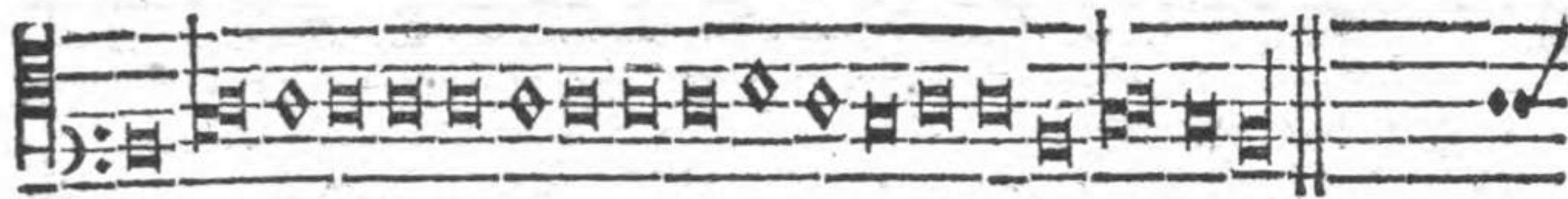


VAGANS.



E ij DE

DE SEXTO TONO:



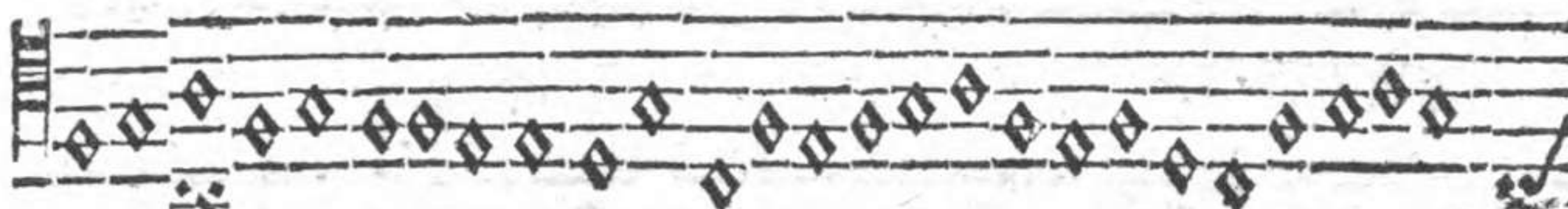
Sextus tonus sic incipit, & sic mediatur, & sic finitur.



Euouae.

seculorum, Amen.

EXEMPLVM DE sexto tono regulari.



Fuga in Diapente post tempus.



Tertia pars super fugam Chora'em.

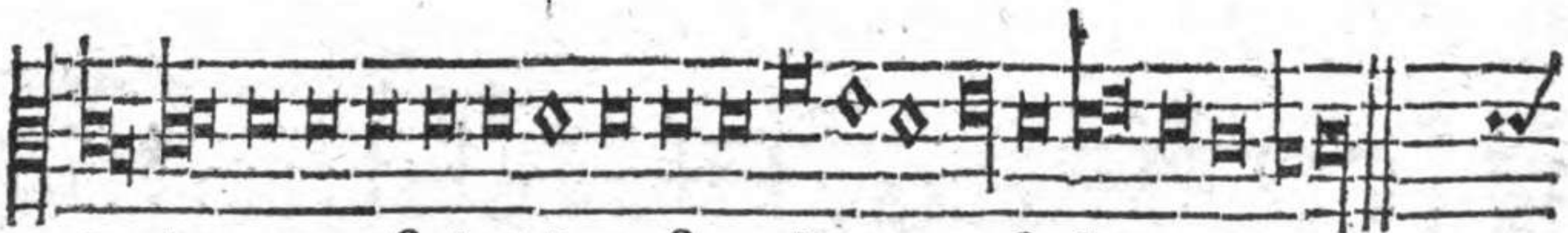




Aliud exemplum sexti toni, Fuga quatuor uocum post quinque semibreues.



DE SEPTIMO TONO.



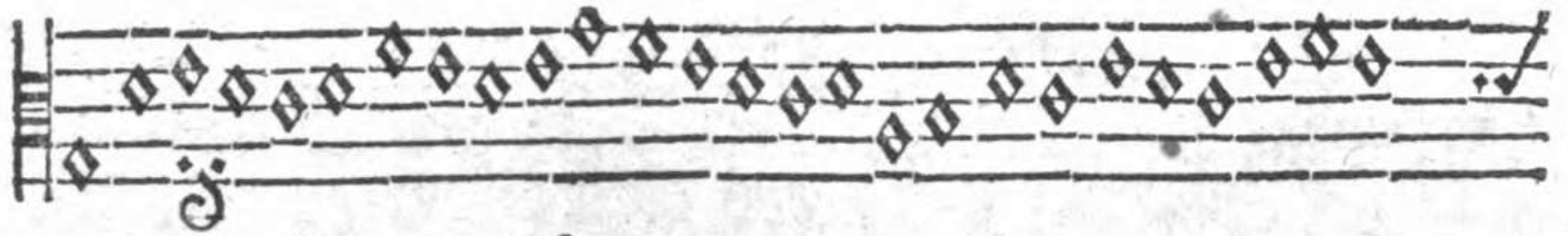
Septimus tonus sic incipit, & sic mediatur, & sic finitur.



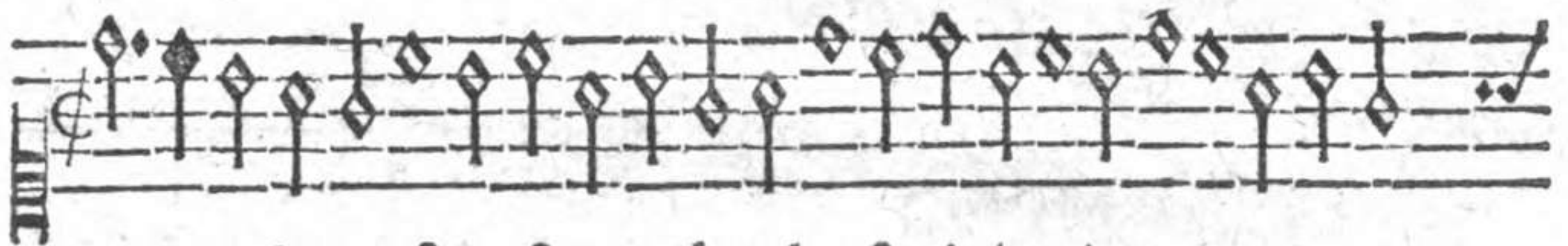
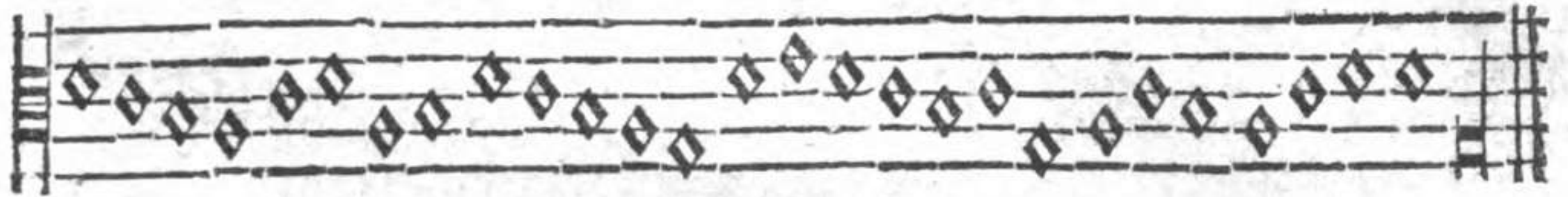
Evange.

Seculorum, Amen.

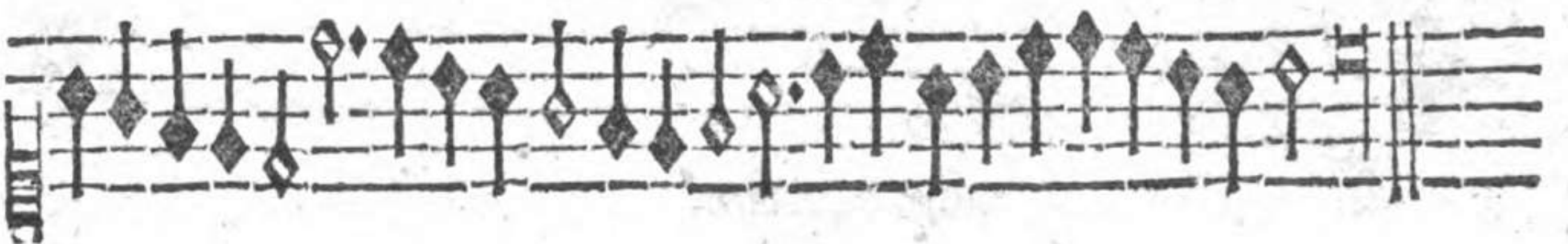
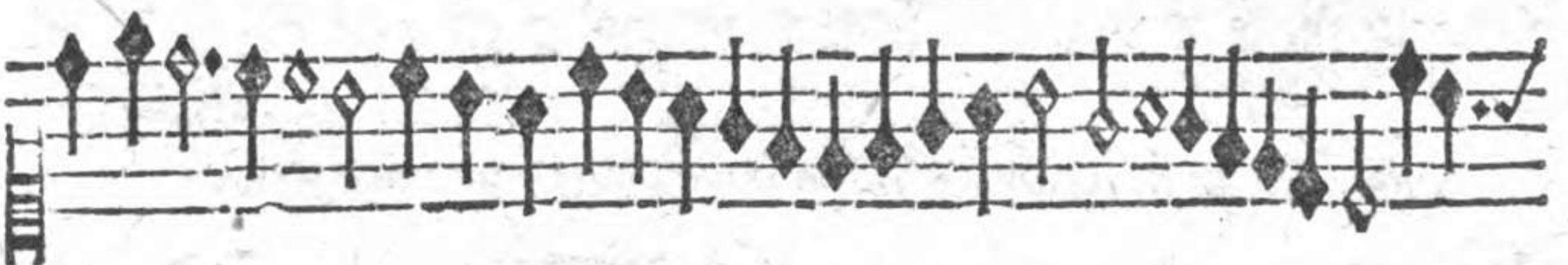
EXEMPLVM DE septimo tono.



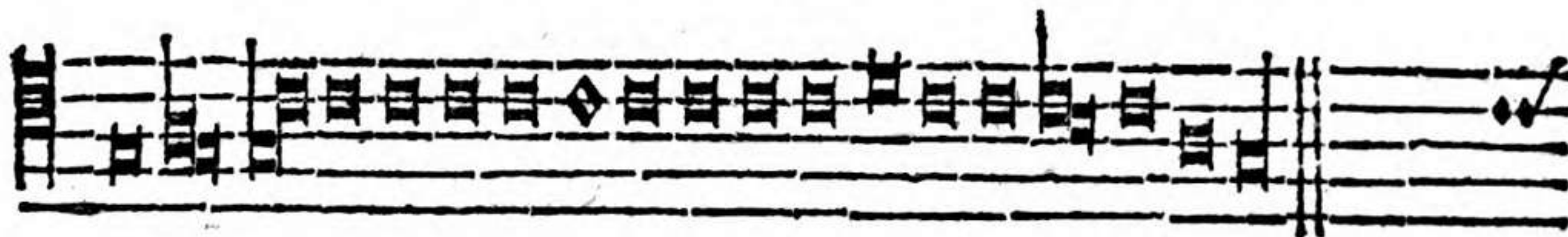
Fuga in Subdiapente post tempus.



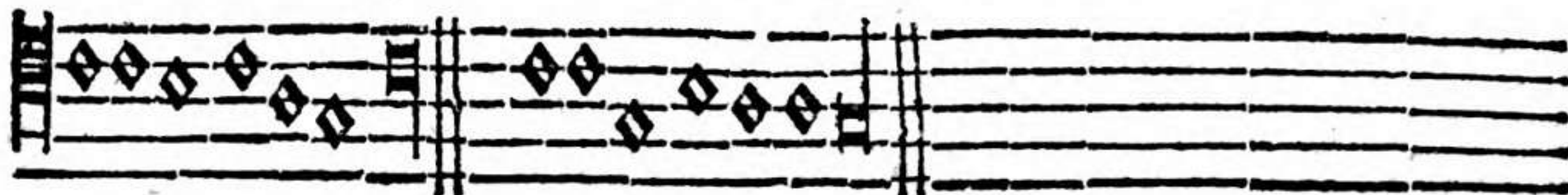
Secunda pars super fugam Choralem septimi toni.



DE OCTAVO TONO.



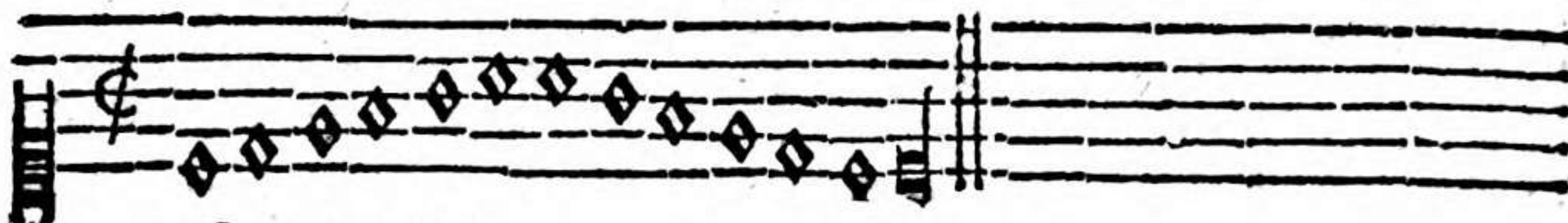
Octavus tonus sic incipit, & sic mediatur, & sic finitur.



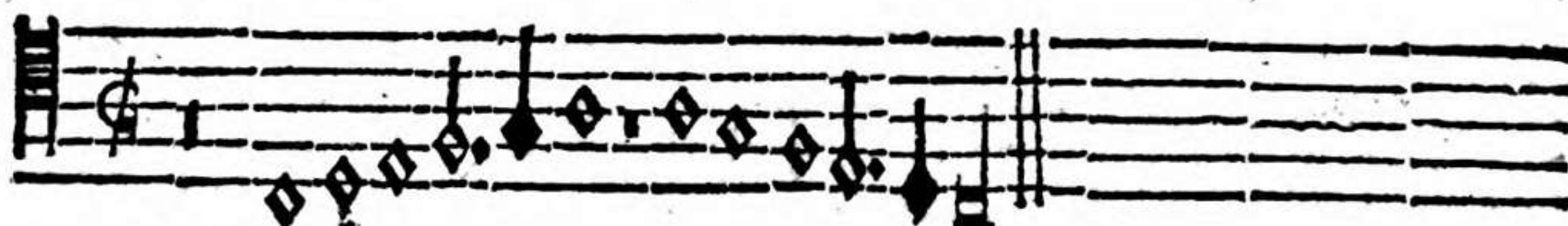
ERONAE.

Seculorum, Amen.

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



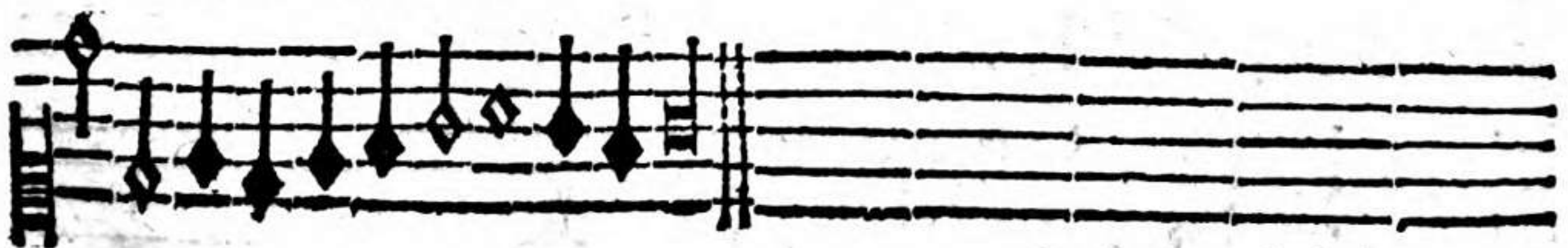
Discantus primus.



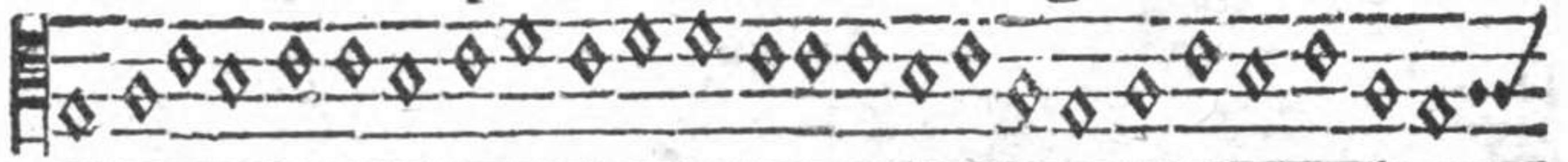
Tenor.



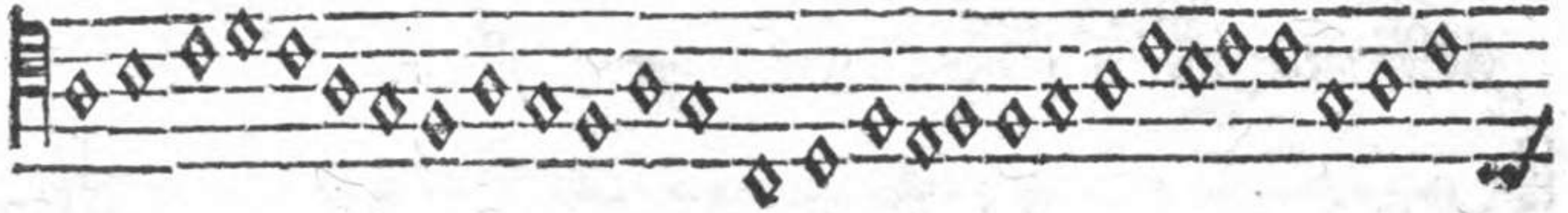
Discantus secundus.



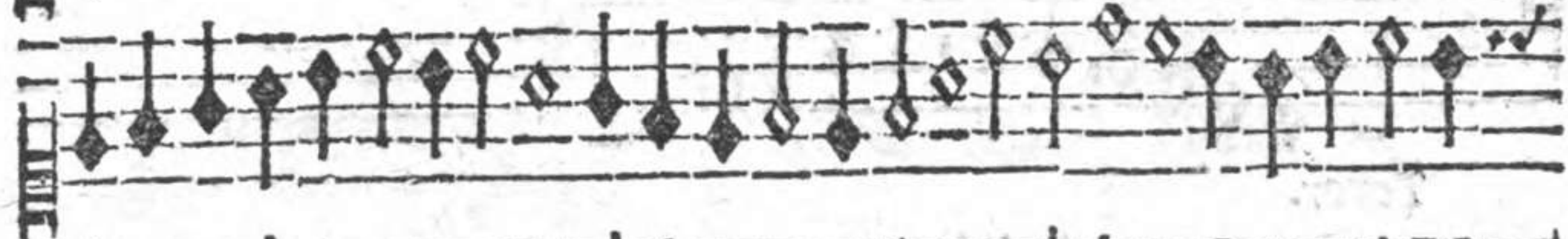
Exemplum octavi toni regularis.



Canon. Per aliam uiam reuersi sunt in regionem suam.



Tertia pars super fugam Choralem secundi toni regularis.



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



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

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

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

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

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

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

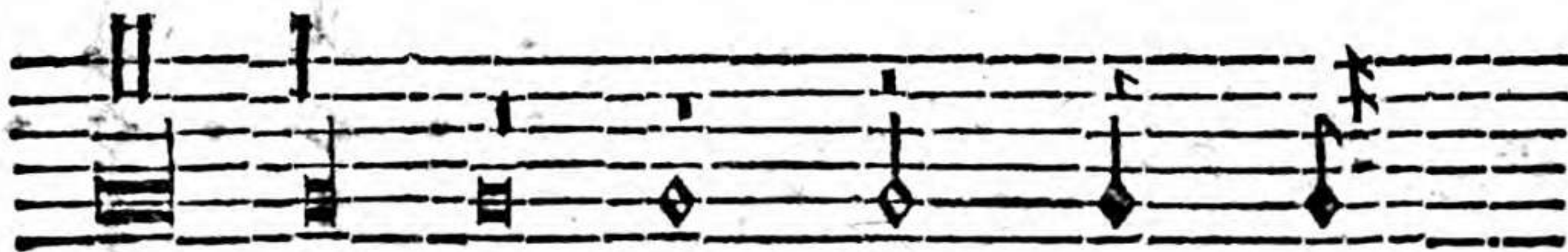
Curet

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

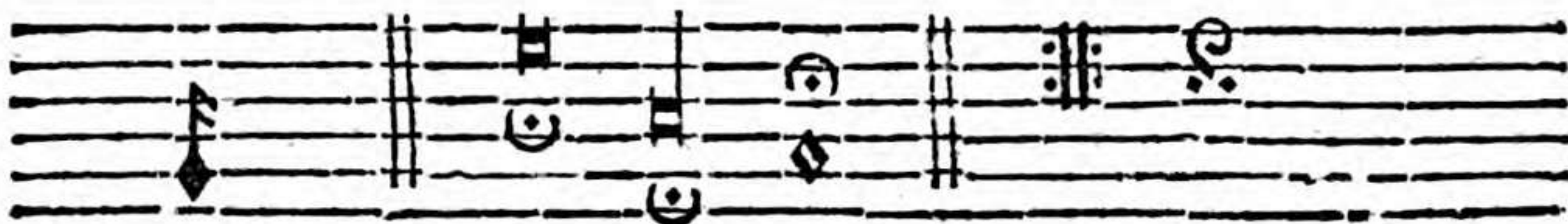
DE NOMINIBVS VALORIBUSq̃ notarum & pausis, earumq̃ signis usitatis.

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

Exempli gratia,



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



Semicroma.

Signum mentionis.

Repetitionis.

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

F iij Prolatio

<i>Pro. ma. perfecti</i>								
<i>Imperfecti.</i>								
<hr/>								
<i>Tēpus perfect.</i>								
<i>Imperfect.</i>								
<i>Ad mediū bina.</i>								
<hr/>								
<i>Modus perfect.</i>								
<i>Imperfectus.</i>								
<hr/>								
<i>Tripla siue proportio.</i>								

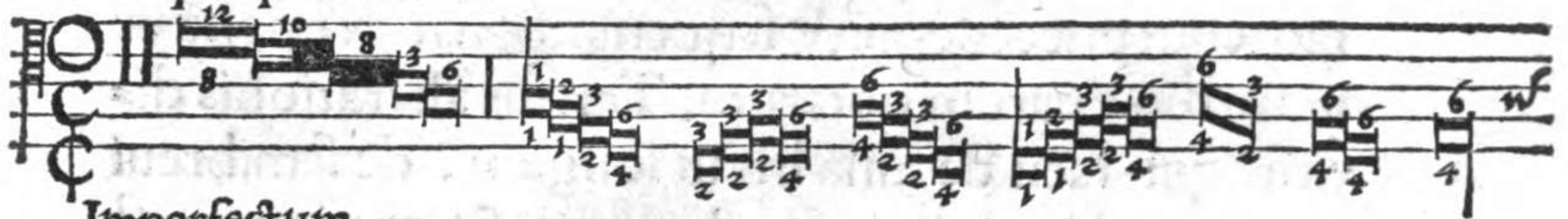
Plura signa ne requiras, quæ non sunt in usu. Modi maioris perfecti aut imperfecti nulla aut pauca exstant exempla, propter notarum odiosam retardationem. In sequentibus clarius hæc explicabimus, ubi tractabitur de Tactu, & Mensura.

DE LIGATURIS TEM- poris perfecti & imperfecti;



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

Tempus perfectum.



Imperfectum,

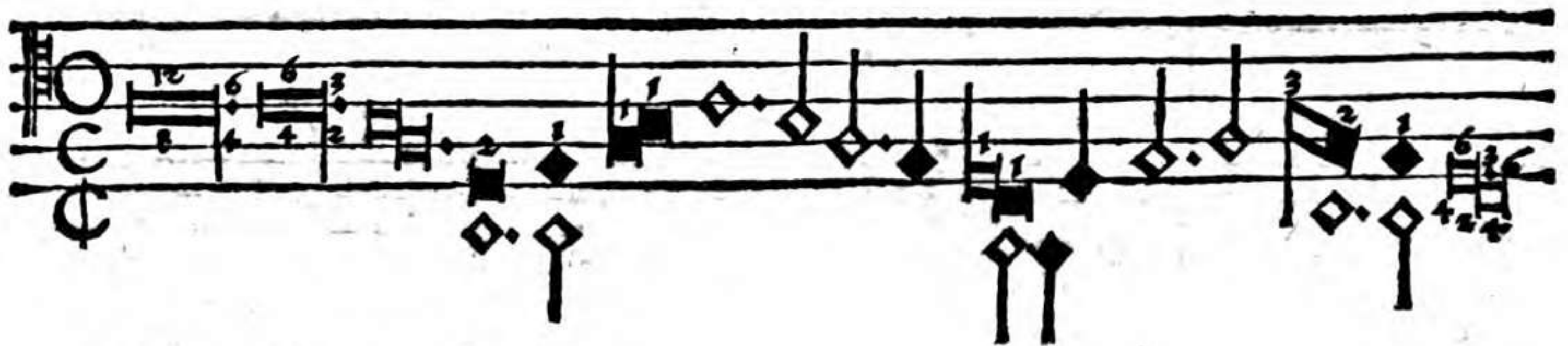


DE

DE PVNCTORVM diuersitate.

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

Max. long.



Punctus ualoris

Punctus

mod⁹ minor, Tempus, Prolatio.

Punctus diuisionis.

Proportio.

Modus minor, Tempus, Prolatio.

Proportio. *Punctus alterationis.*

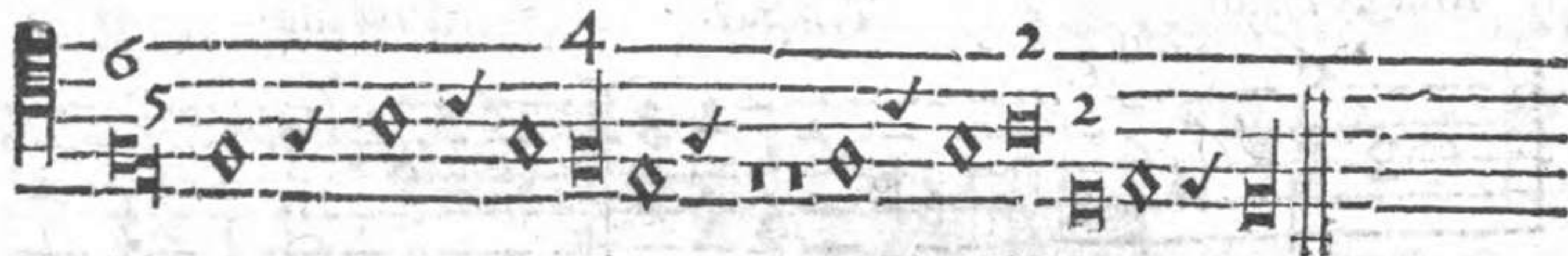
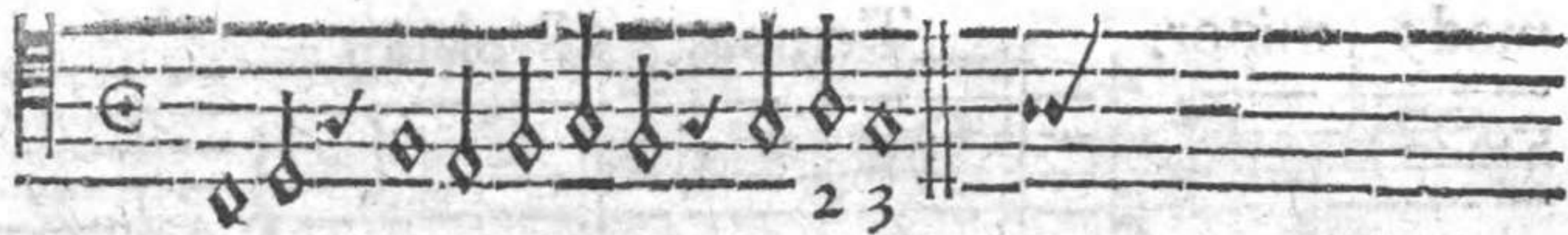
Modus minor, Tempus.

Punctus perfectionis.

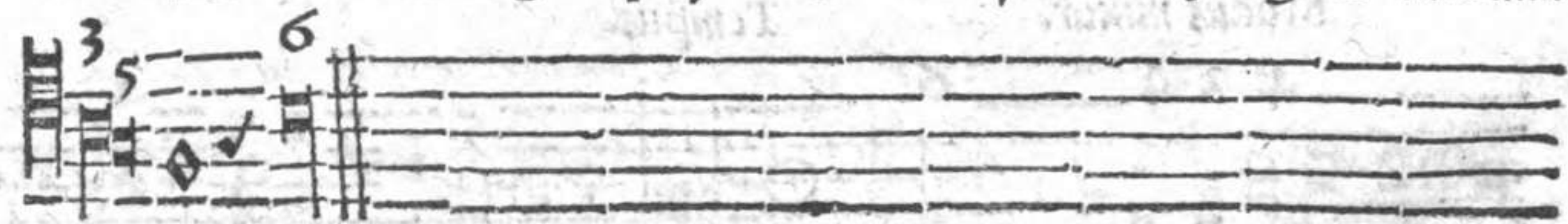
Tempus.

Punctus Perfectionis.

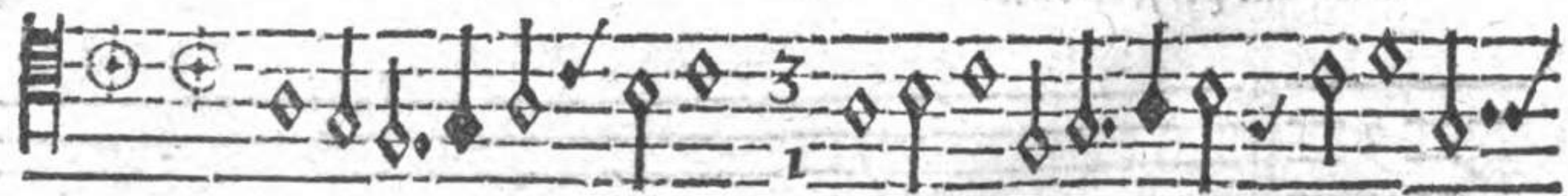
G



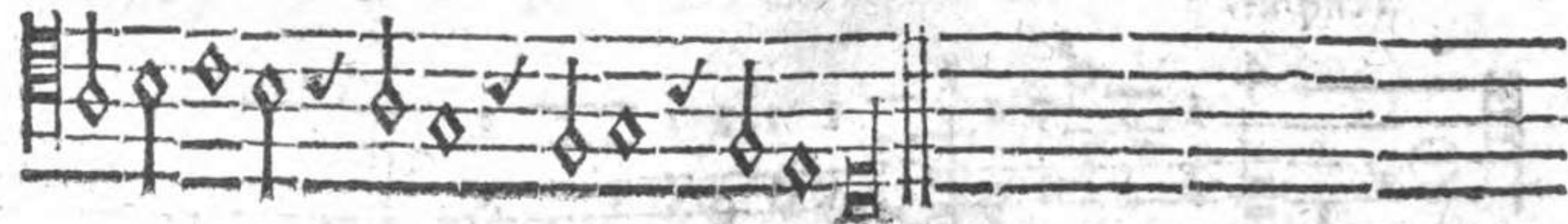
In hoc signo à breui longa imperficitur, breuis à semibreui, longa & maxima



imperficiuntur.



Semibreuis à minima, etiam in sesquialtera imperficitur.



DE

DE PROLATIONI- bus usitatis.



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

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

TABVLA PRO FORMA prolationum cognoscenda.

Diminu. augmen. dupla. Tripla. Sesquialtera.

Hemiola tēporis. Et prolationis. Sesquitertia. Quadrupla.

Quintupla. Sextupla. Septupla. Octupla.

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

Exemplum quatuor punctorum, & prolationum in unum.

Tenor. Prolatio imperfecta, siue sesquialtera.

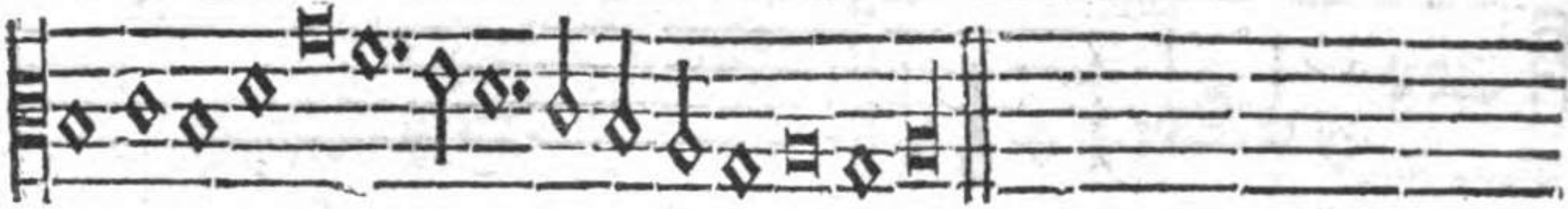
Punctus diuisionis, alterationis, perfectionis, & ualoris.

Altus

Altus.



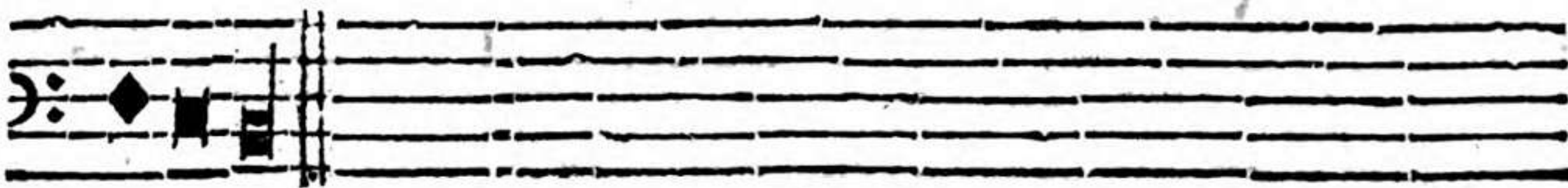
Proportio siue tripla.



Bassus.



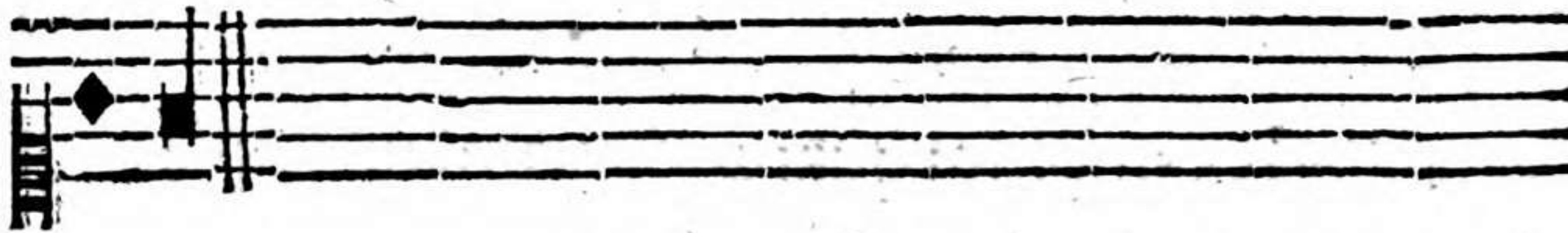
Hemiola temporis siue maioris.



Discantus.



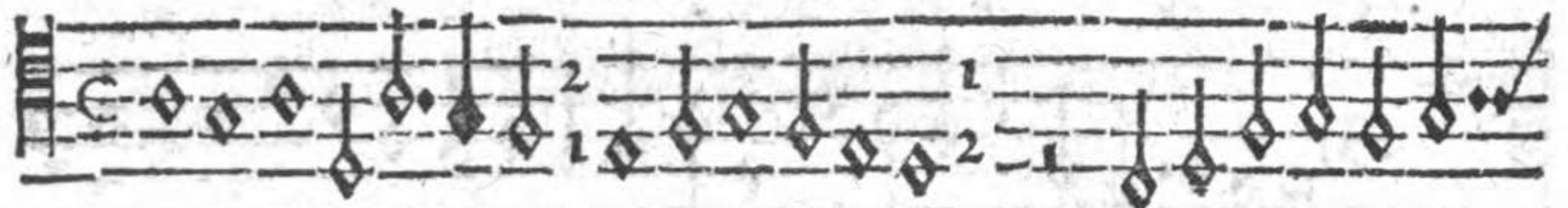
Hemiola prolationis, siue minoris.



Sequitur exemplum de dupla.

G iij Tenor

TENOR.



Salut. Aug.

Dimi.

Aug.



Ad usum.

DISCANTVS.



Aug.

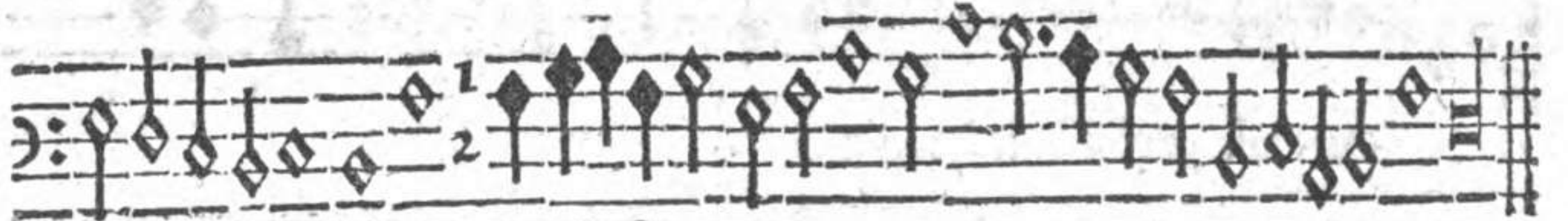


Ad usum.

BASSVS.



Dimi.



Ad usum.

Aliud exemplum quatuor uocum de dupla.



Tenor. Augmen.

ad naturam



crescit.

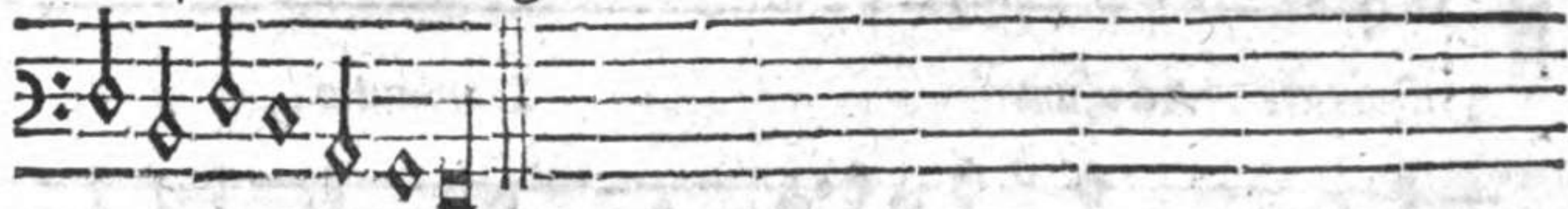
BASSVS.



Ad usum

Augmen.

Diminu.



DISCANTVS.



Ad usum

Augmen.



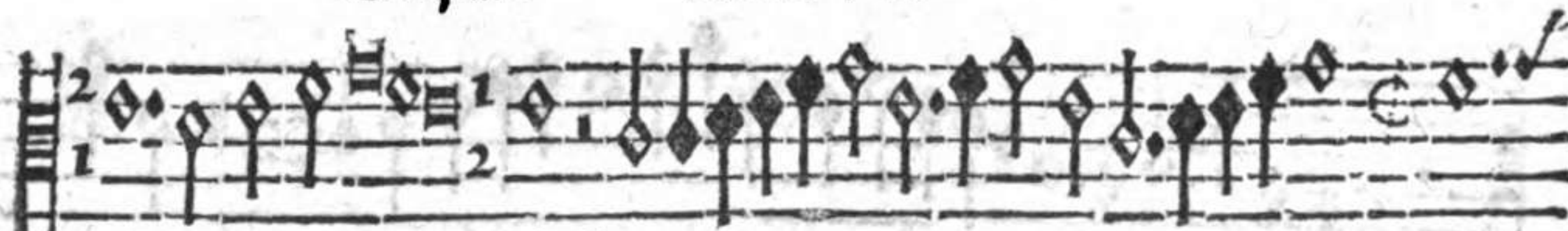
Ad usum

Dimi.



Ad usum.

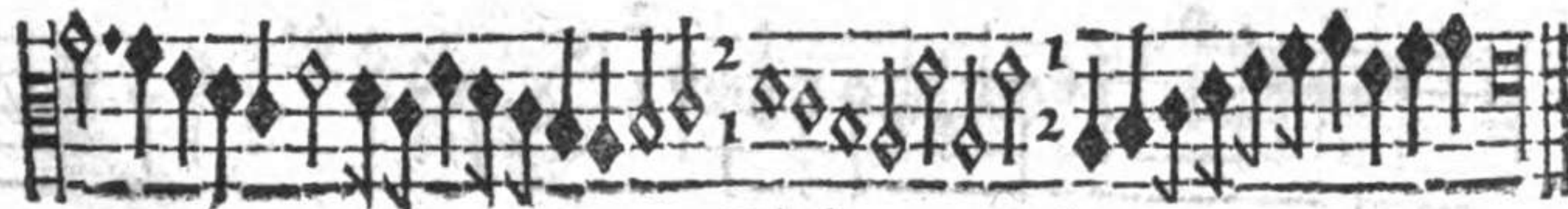
ALTVS.



Dimi.

Ad usum

Aug.



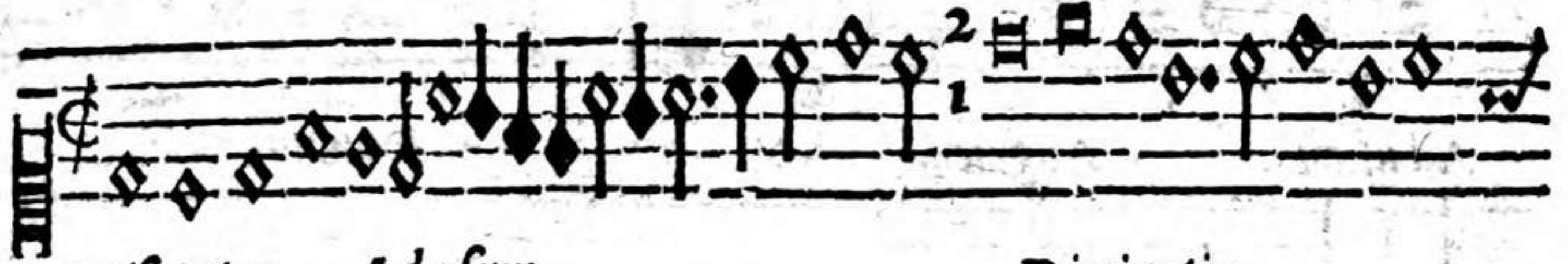
Dimi.

Augmen.

Aliud exemplum quatuor uocum de dupla.



Tenor. Victimæ Paschali. Augmen. Ad usum.



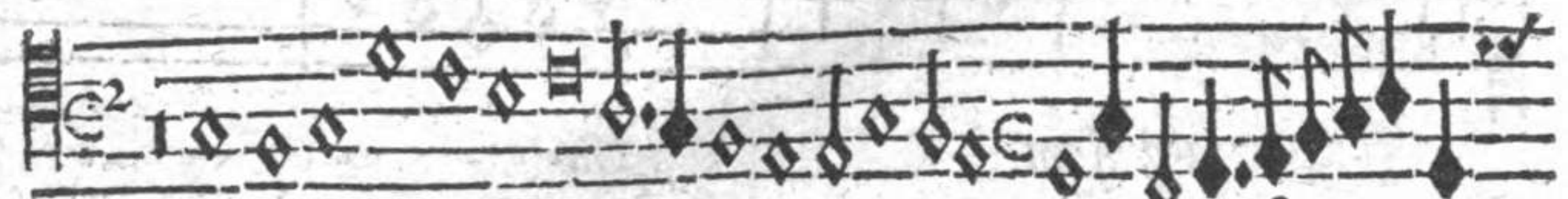
Discantus. Ad usum Diminutio.



Augmentatio. Ad usum.



Vagans. Secundum usum crescit



Ad usum pariter.



Altus. Secundum usum Aug. Ad usum



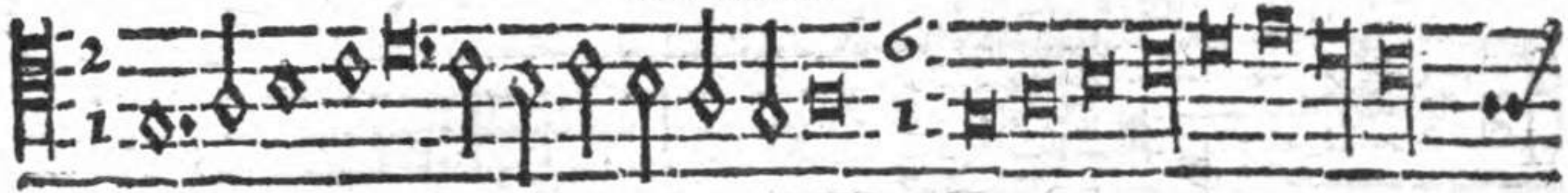
Dimi.



ad usum.

Aliud exemplum, Duo.

TENOR.

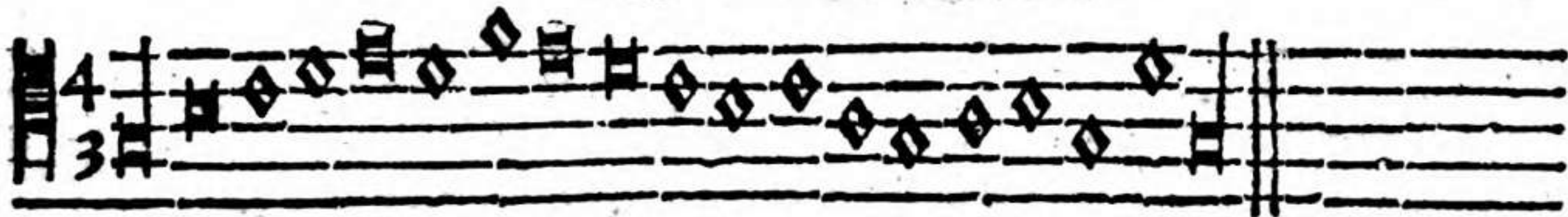


Diminu.

Sextupla contra unam

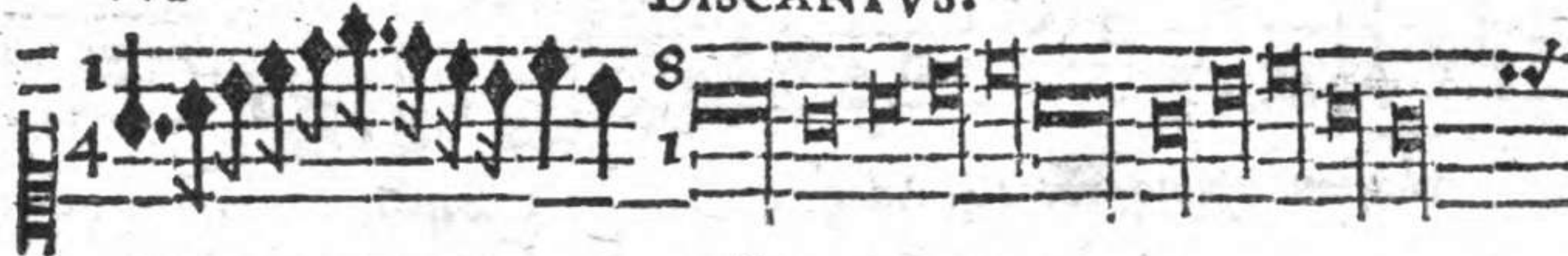


Sesquialtera³ siue Hemiola



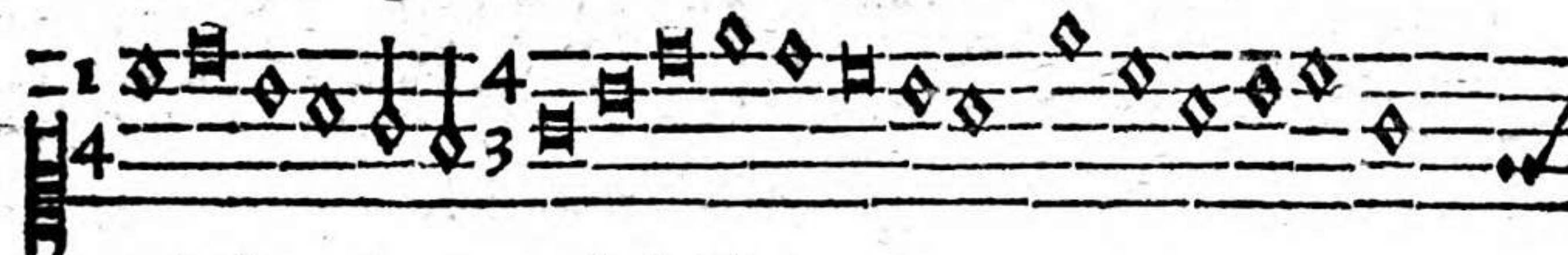
Sesquitertia.

DISCANTVS.



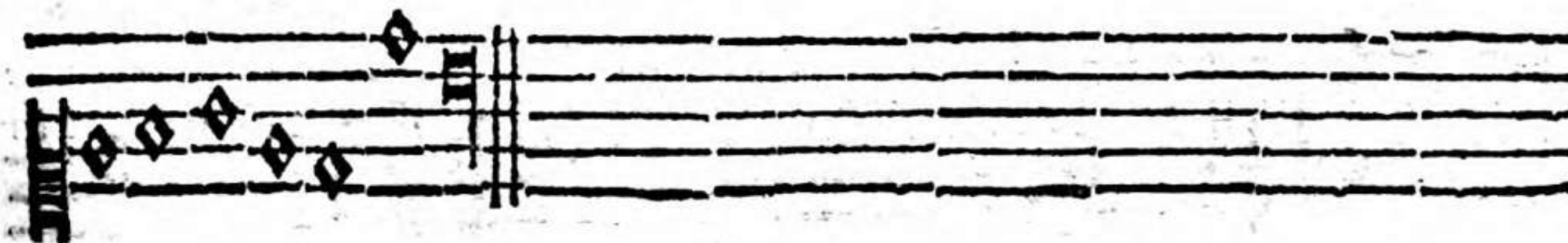
Vna contra quatuor.

Octo contra unam.



Ad usum

Sesquitertia.



H Aliud

Aliud exemplum, Duo.

A musical staff for Tenor, starting with a C-clef and a common time signature. It features a sequence of diamond-shaped notes with stems, followed by a section with a '4' marking and a '1' marking, and ends with a double bar line.

Tenor. *Ad usum* *Augmen.* *Quadrupla*

A musical staff for Bass, starting with a C-clef and a common time signature. It features a sequence of diamond-shaped notes with stems, followed by a section with a '4' marking and a '1' marking, and ends with a double bar line.

Ad usum *Vna contra quatuor.*

A musical staff for Bass, starting with a C-clef and a common time signature. It features a sequence of diamond-shaped notes with stems, followed by a section with a '4' marking and a '3' marking, and ends with a double bar line.

Bassus. *Sesquiertia* *Tripla*

A musical staff for Bass, starting with a C-clef and a common time signature. It features a sequence of diamond-shaped notes with stems, followed by a section with a '10' marking and a '4' marking, and ends with a double bar line.

Ad usum *Decem contra quatuor*

A musical staff for Bass, starting with a C-clef and a common time signature. It features a sequence of diamond-shaped notes with stems, followed by a section with a '5' marking and a '4' marking, and ends with a double bar line.

Ad usum *quinq; cōtra 4.* *Ad usum* *Octupla,*

A musical staff for Bass, starting with a C-clef and a common time signature. It features a sequence of diamond-shaped notes with stems, followed by a section with a '1' marking and a '3' marking, and ends with a double bar line.

Vna contra octo.

Exemplum super Pange lingua, trium uocum.

A musical staff for Bass, starting with a C-clef and a common time signature. It features a sequence of diamond-shaped notes with stems, followed by a section with a '2' marking and a '4' marking, and ends with a double bar line.

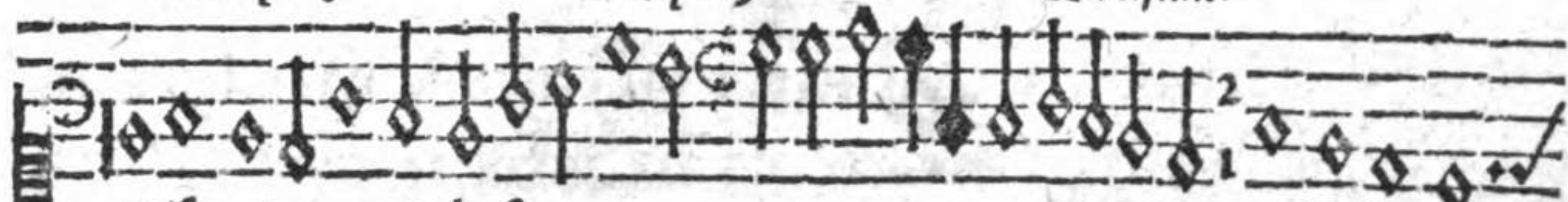
Augmen. *Ad usum* *Quadrupla*



Sextupla,

Octupla,

Ad usum.



Discantus.

Ad usum

Augmen.

Ad usum

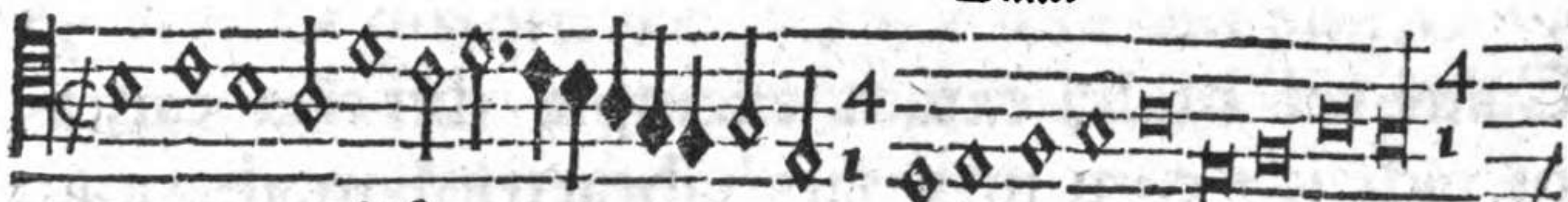


Vna contra quatuor,

Quadrupla,



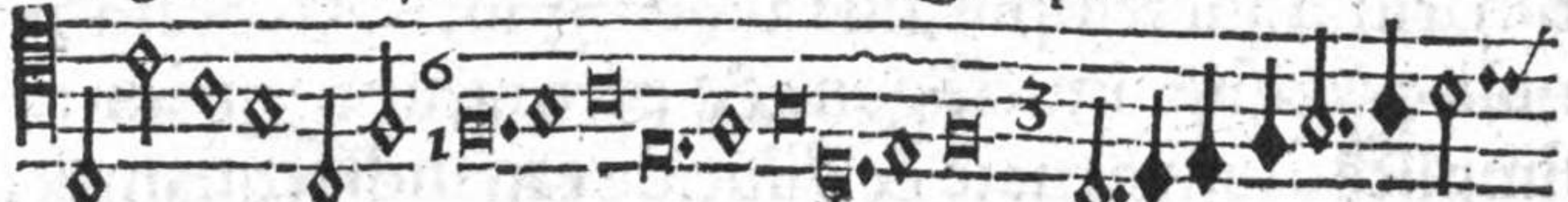
Dimi.



Vagans.

Ad usum

Quadrupla.



Ad usum

Sextupla,

Sesquialtera



Vna contra octo,



Octupla

Ad usum.



H ij DE

DE TACTV ET MENSURA, diminutionis & augmentationis.

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

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

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

H iij DE

DE ELEGANTIA, ET ORNATA,
tu, aut pronuntiatione in canendo.



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

Quandoquidem uero in his regionibus perpauci sunt, qui præcipuorum ueterum Musicorum

rum in canendo suauitatem calleant, consultum duxi aliquot exempla adscribere, quæ ad omnes clausulas possint applicari, dum silent syllabæ, aut uerba quæ notis supponuntur.

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



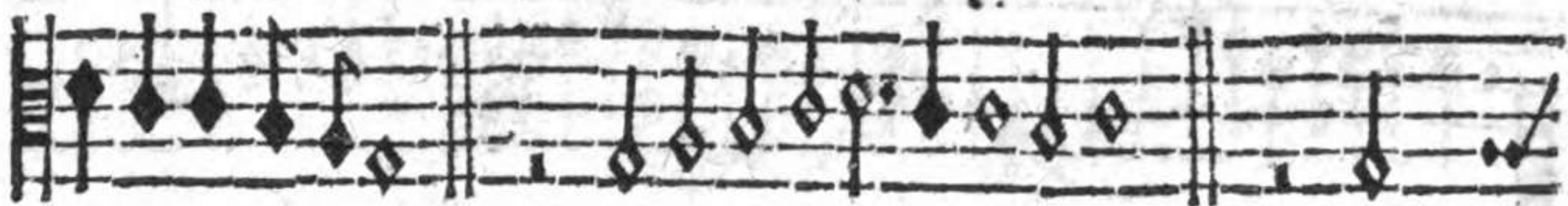
Simplex

elegans

aliud



aliud



aliud

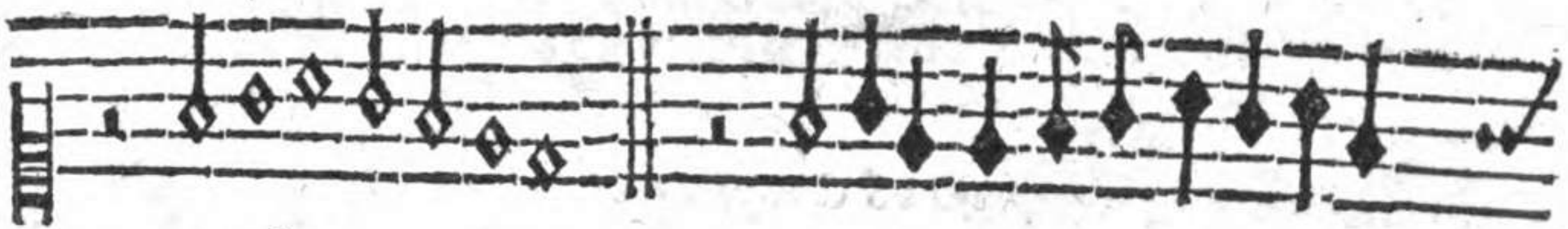


idem



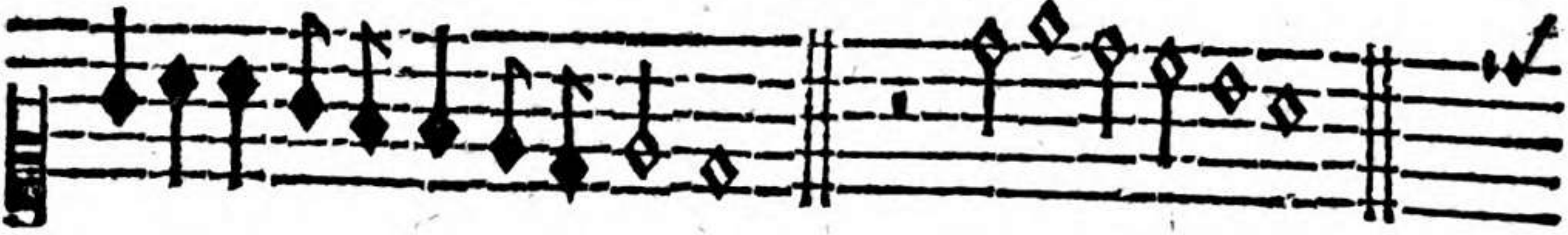
Et sic in omnibus alijs cadentibus
clausulis canere possumus.





crudus

conditus sale



caro



condimentum

simplex

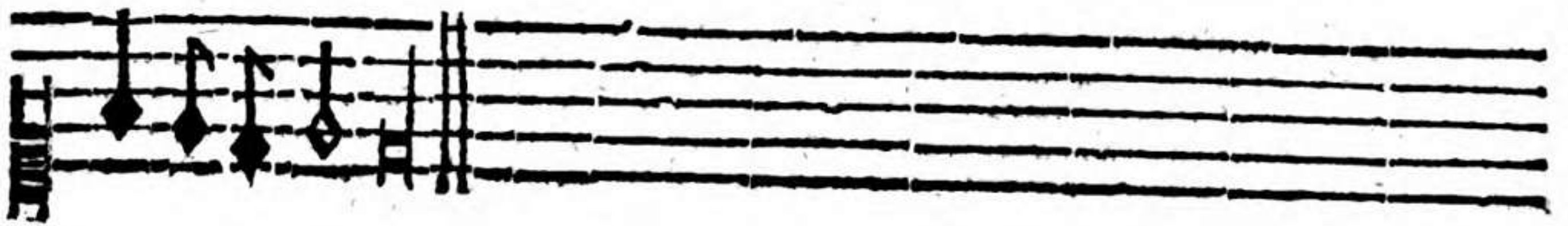


coloratus

simplex



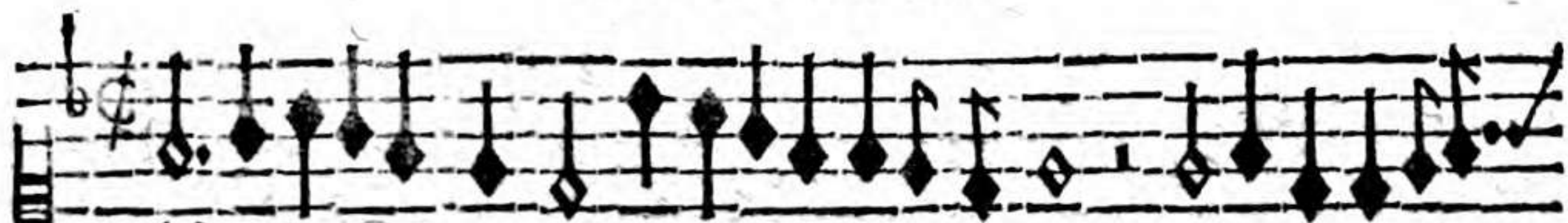
elegans.



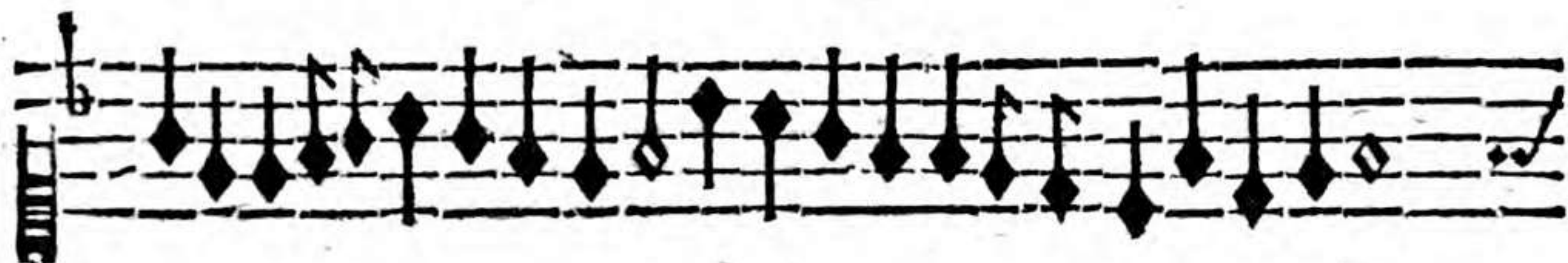
I Elegancia

Elegantia super cantionem Languir me fault.

DISCANTVS.



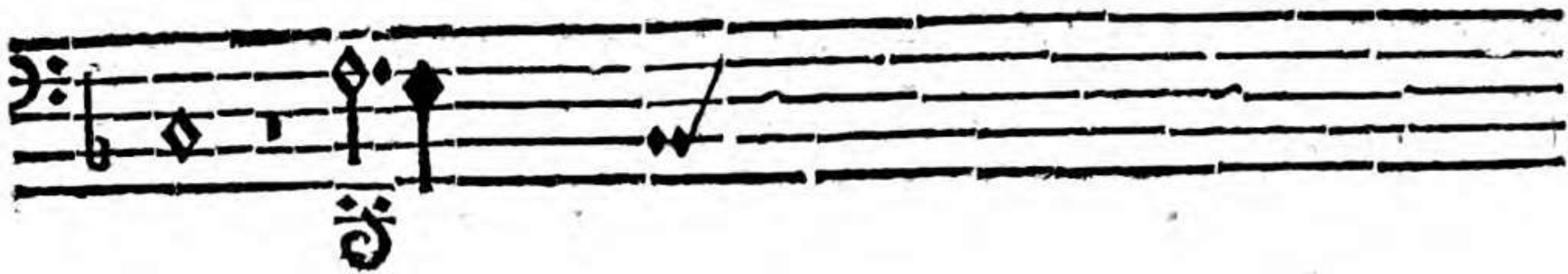
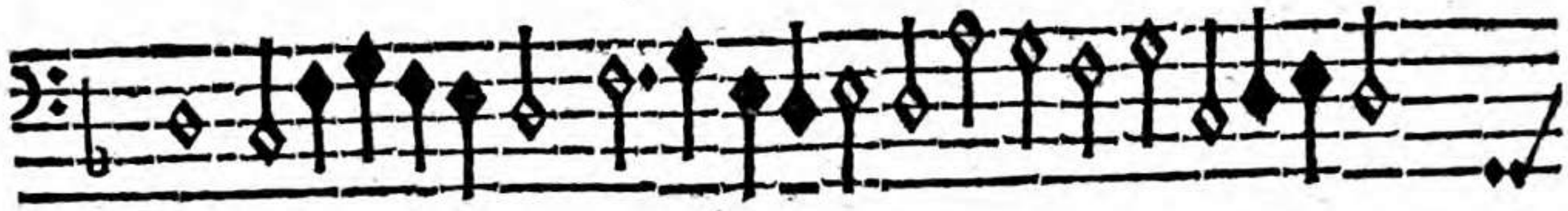
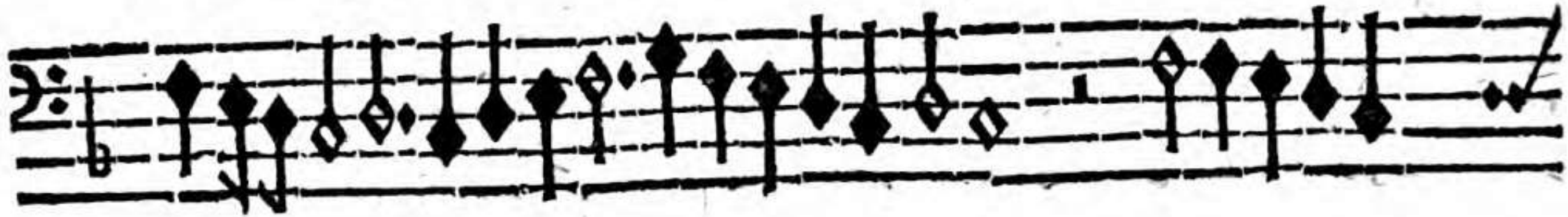
Contio Gallica.



BASSVS.



Languir me fault.

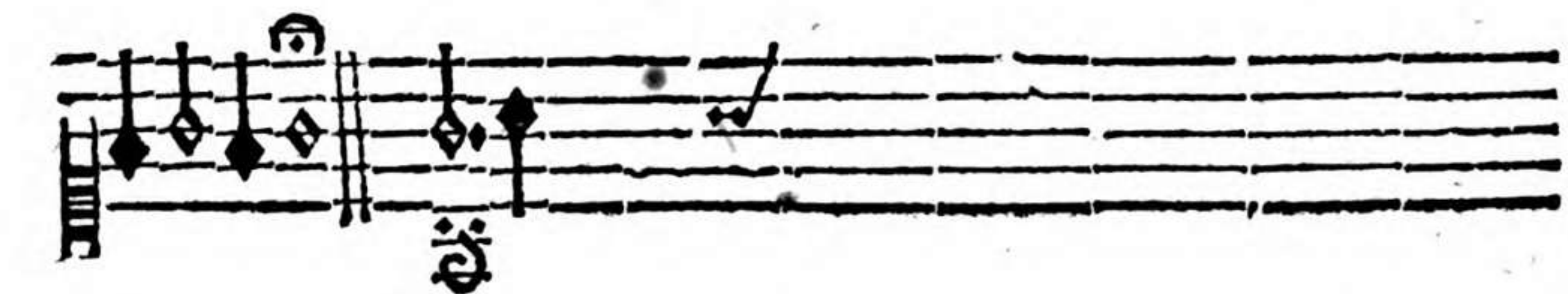
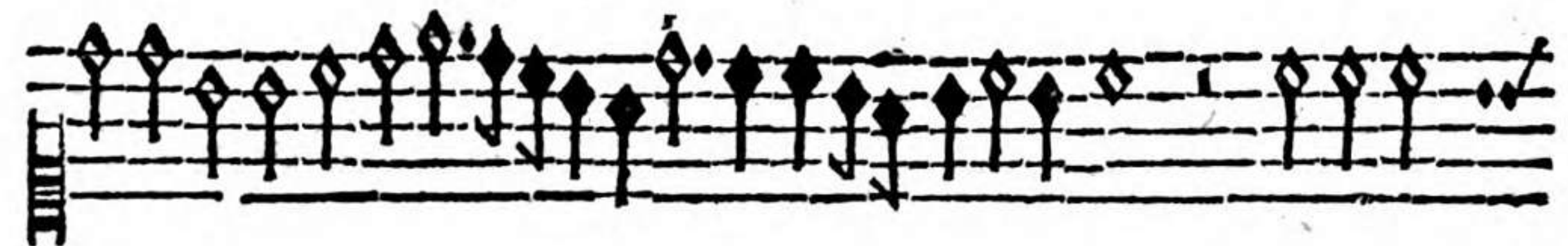


Aliud exemplum
Duo.

DISCANTVS,



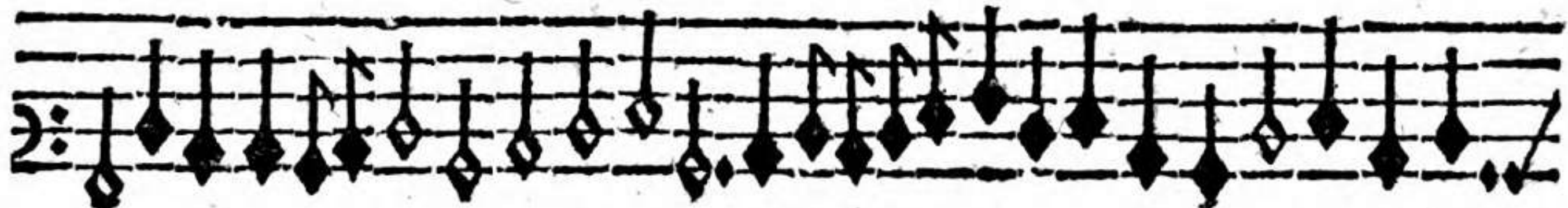
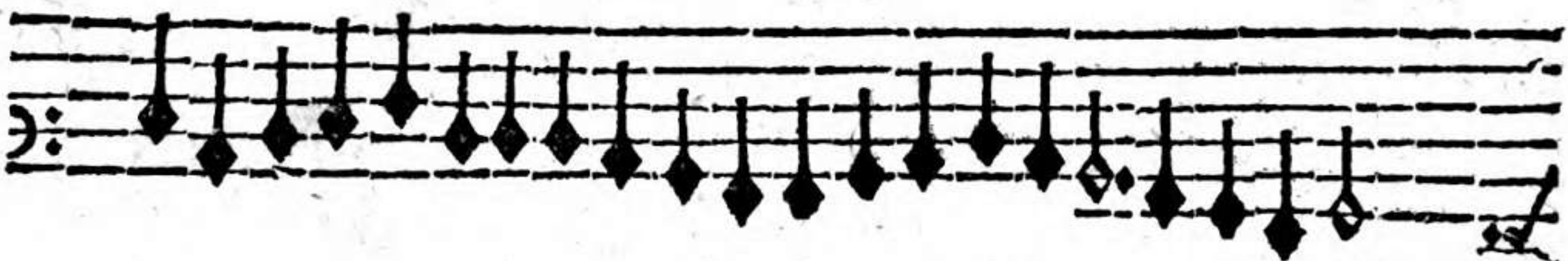
Cest a grant tort.



BASSVS.

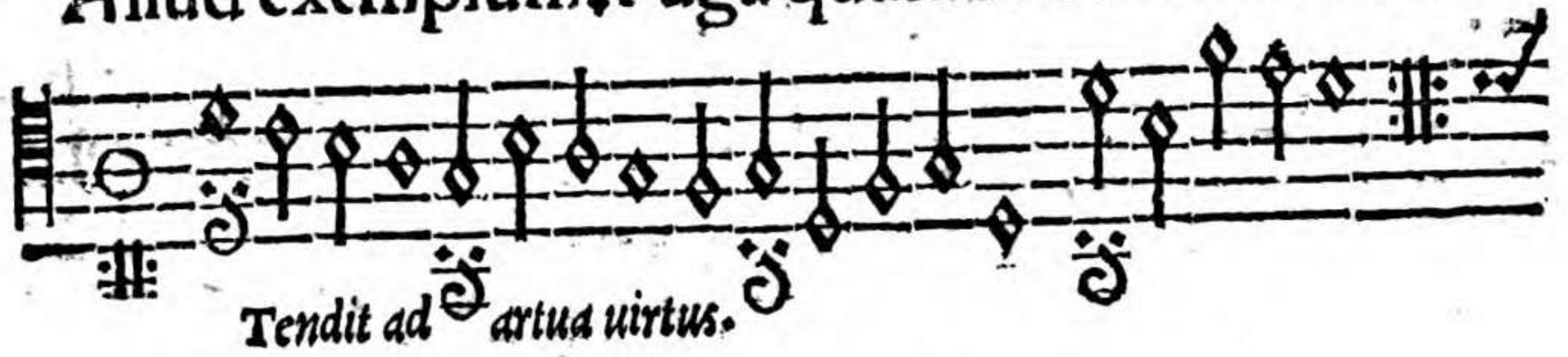


Cest a grant tort.



I in Aliud

Aliud exemplum. Fuga quatuor uocum ex una.



ELEGANS.



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

DE

DE REGVLA CONTRAPVNCTI,
secundum doctrinam Iosquini
de Pratis.



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

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

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

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

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

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

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

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

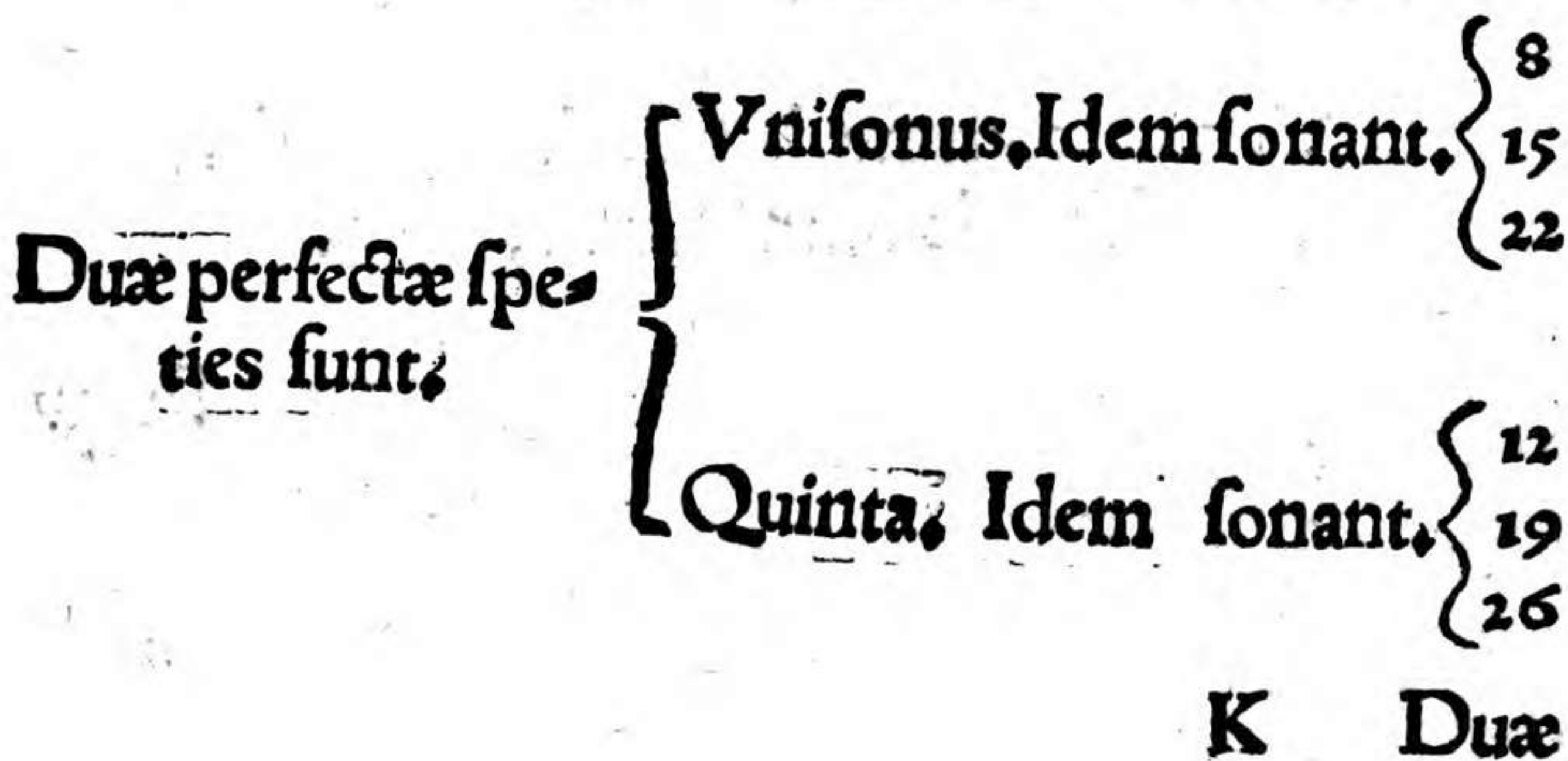
Nec potestis facere duas species perfectas inuicem sequentes, uidelicet duas octauas, aut duas quintas, nisi Tenor ascendat uel descendat. Imper-

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

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

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

FIGURÆ EX QVIBVS PVER
 species perfectas & imperfectas, facile perdiscere poterit.



Duæ species im-
perfectæ.

Tertia, Idem sonant. { 10
17
24

Sexta, Idem sonant. { 13
20
27

Cognitis his speciebus & doctrina, quomodo his uti debeamus: Comparet sibi puer, tabulam lapideam, in qua facile scribitur, & deletur, ac sumat Tenorem ex cantu Choralis, & ita per species primo faciat notam contra notam.

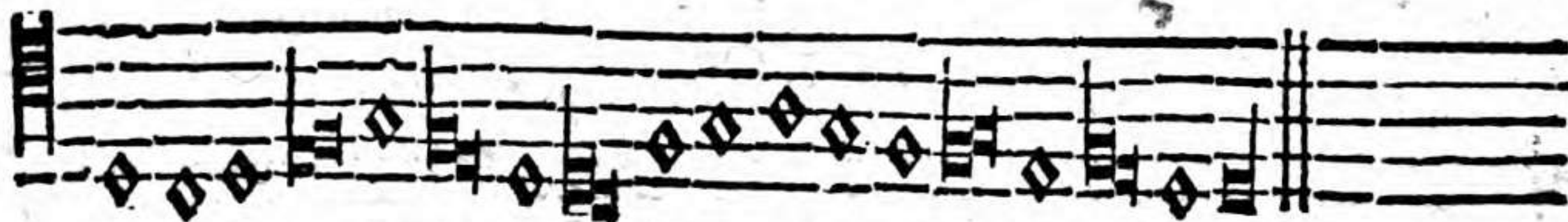
Cum autem utcumque fuerit assuetus notam contra notam ex tempore facere, & practicus fuerit, tunc poterit ad contrapunctum fractum accedere. In hoc ubi etiam exercitatus fuerit, relinquat tabulam lapideam, & discat ex tempore canere, super Choralem cantum, aut figuralem ex libro aut scedula. Sed hic continua exercitatione opus est.

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

Primum

Aliud exemplum;

TENOR.



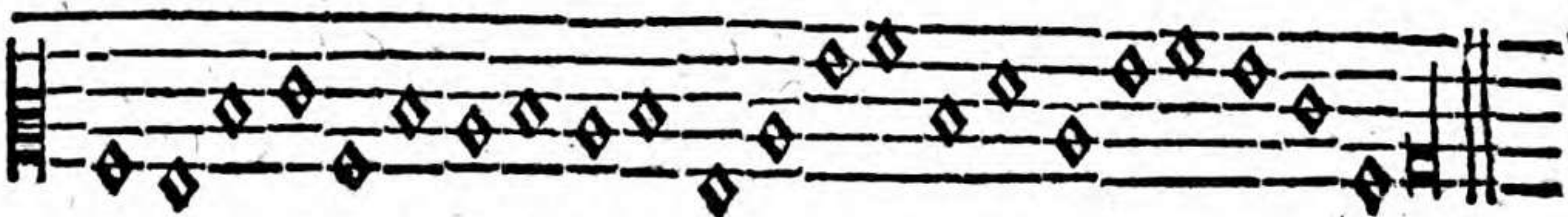
In pati en ti a uestra, possidebitis animas uestras.

Exemplum licitum.



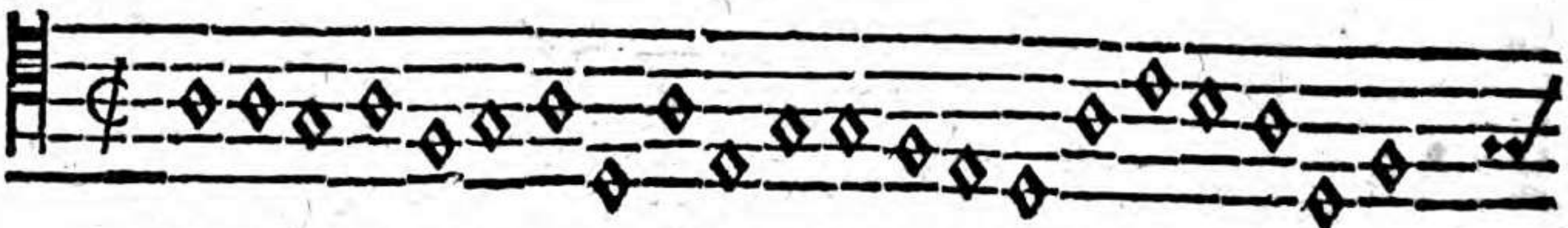
In patientia uestra.

Exemplum illicitum.



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

Alius Tenor.



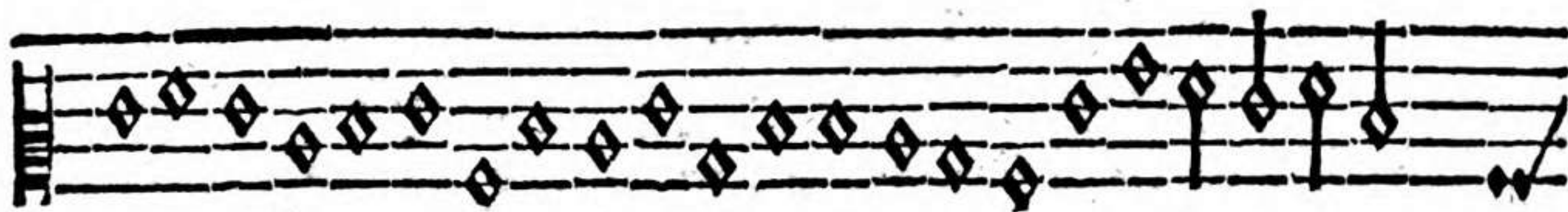
In omnibus requiem quesiui, & non inueni, & transiui, & ob



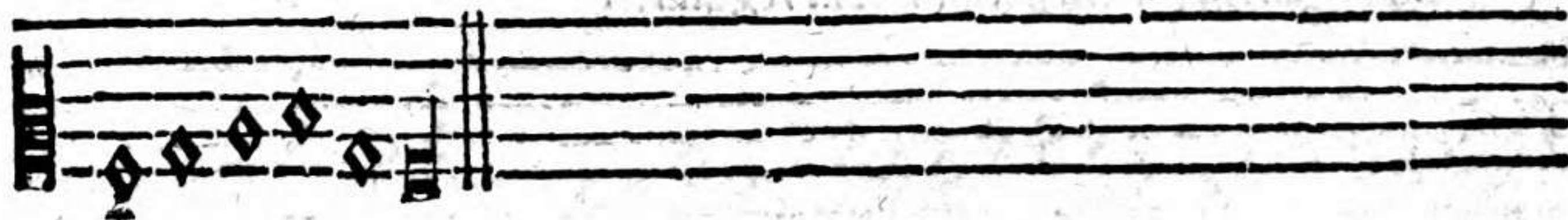
dormiui.

Exemplum

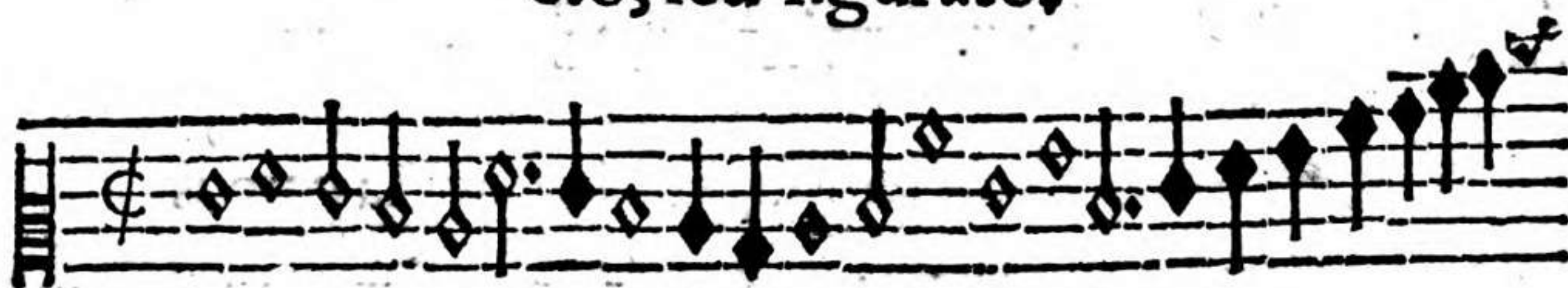
Exemplum ualde bonum.



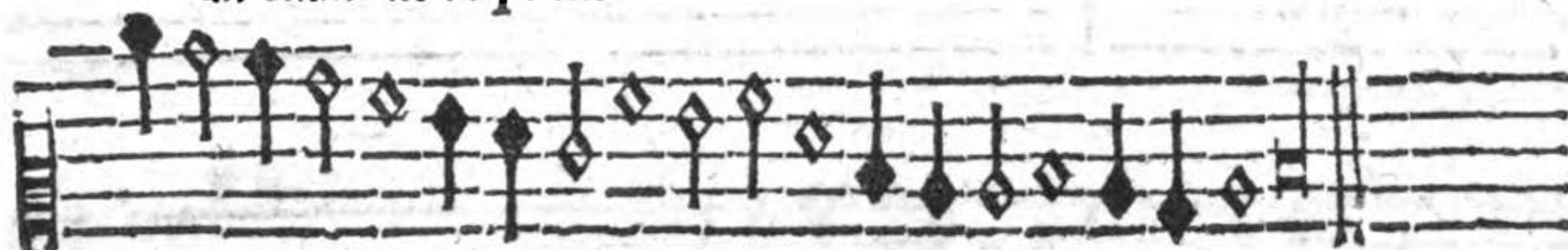
In omnibus requiem.



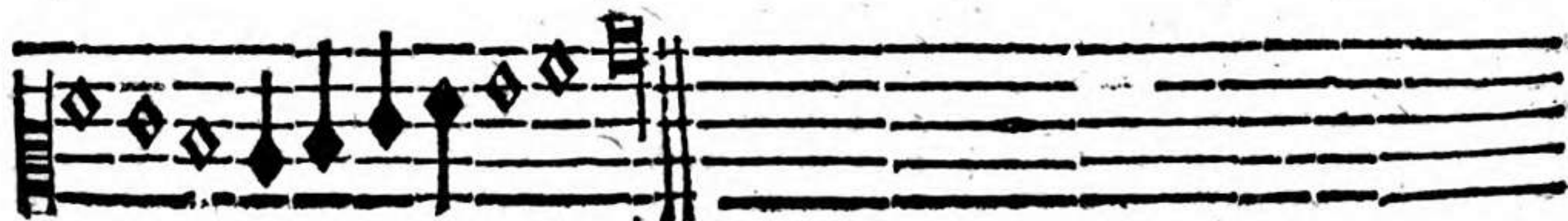
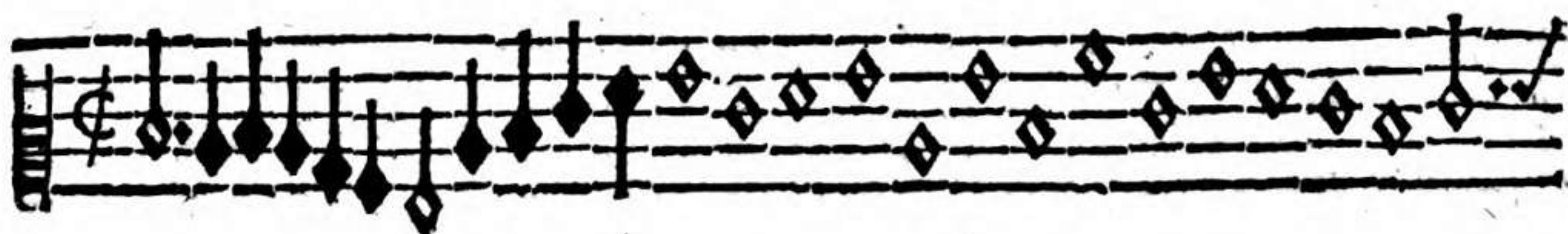
Exemplum de colorato contrapuncto, seu figurato.



In omnibus requiem.

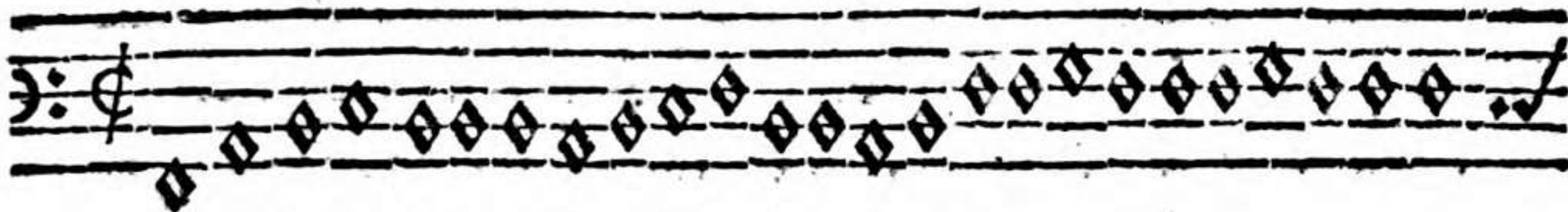


Exemplum malum figuratum.

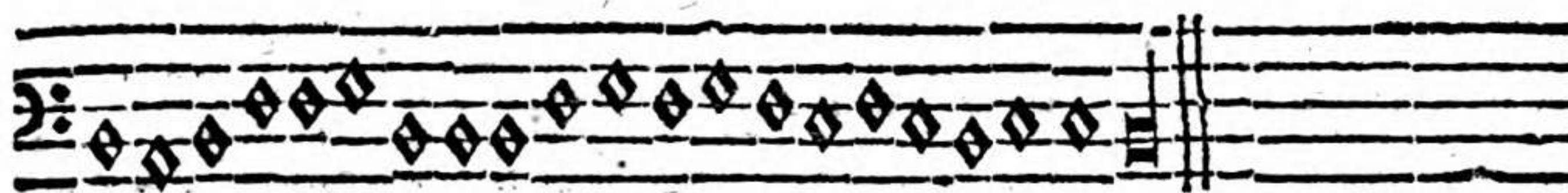
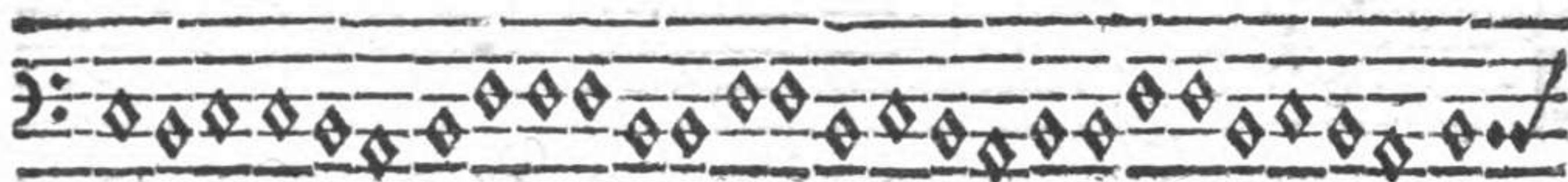


Aliud exemplum,

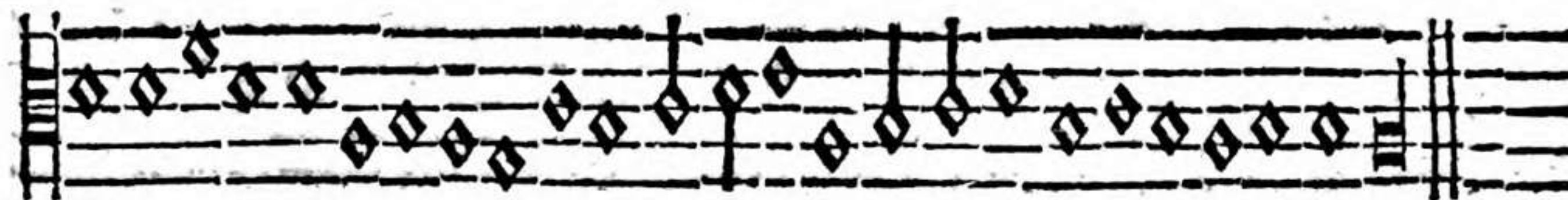
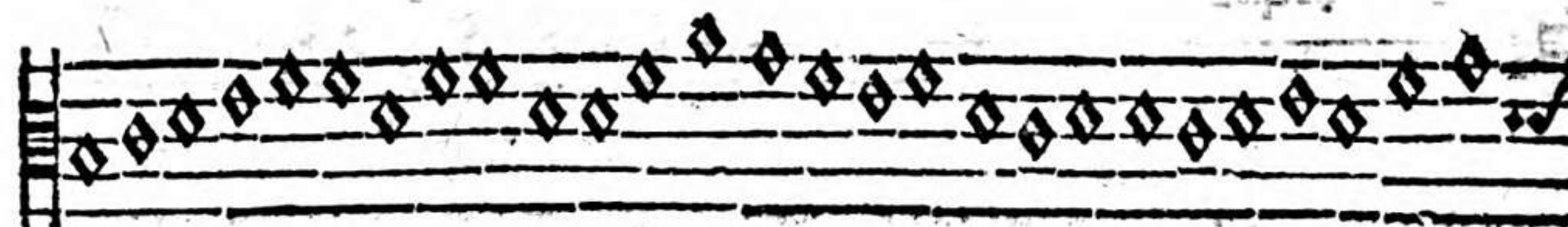
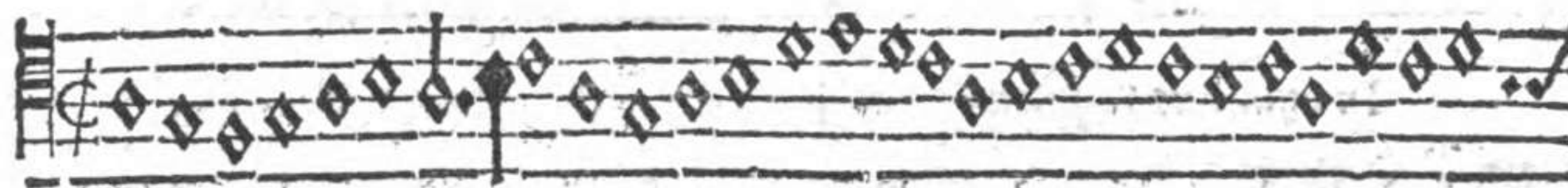
TENOR.



Salve sancta parens, secundi toni regularis.

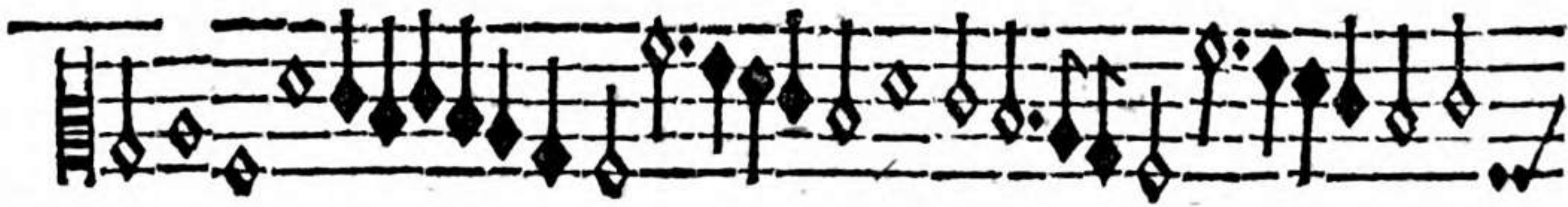


Simplex contrapunctum, super salve sancta parens.



Contrapunctus coloratus variarum proportionum, super salve sancta parens.



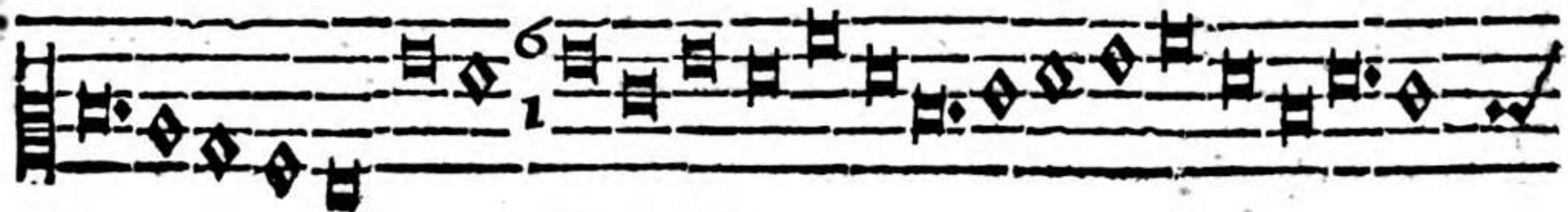


Sesquialtera

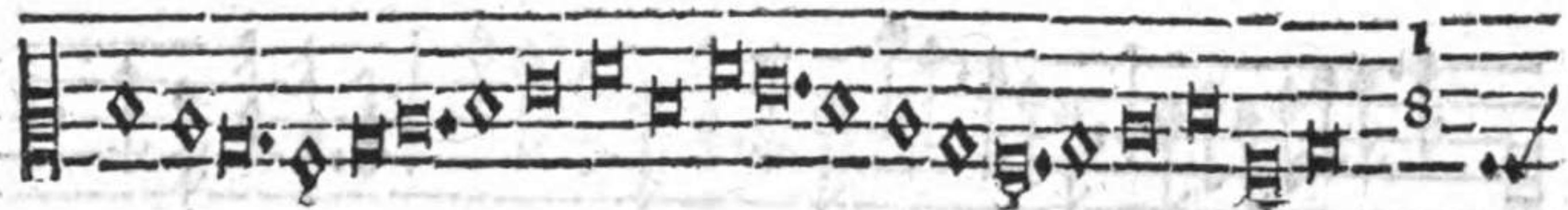


Octupla

Quadrupla



Sextupla



Vna cōtra 8.

3 3 3 3 3

3 3 3

3 3 3 3 3 3 3 3

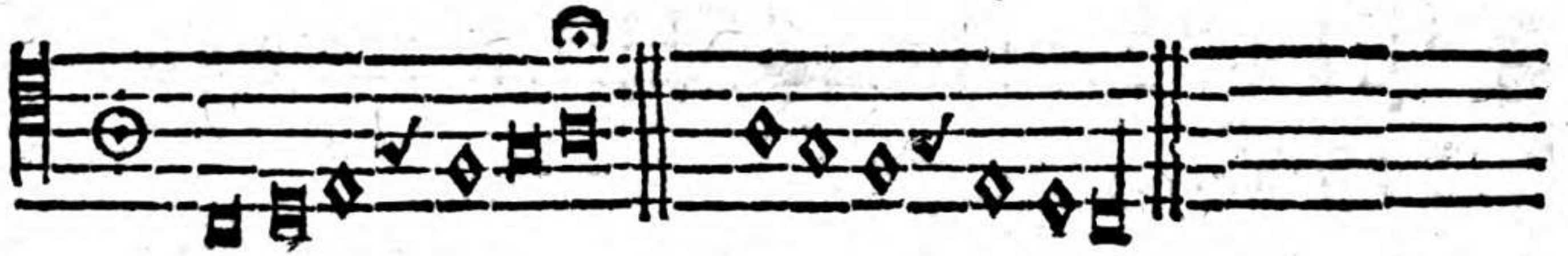


3 3 3 3 3 3 3

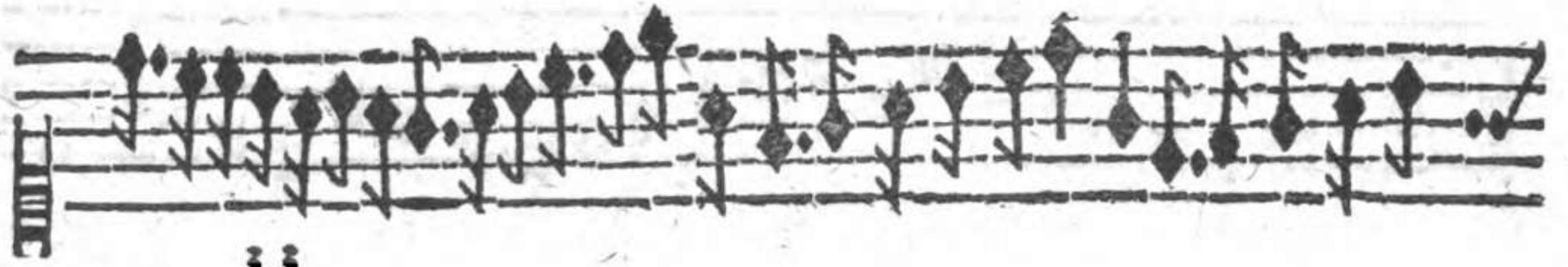
3 3

Aliud

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



Quadrupla.

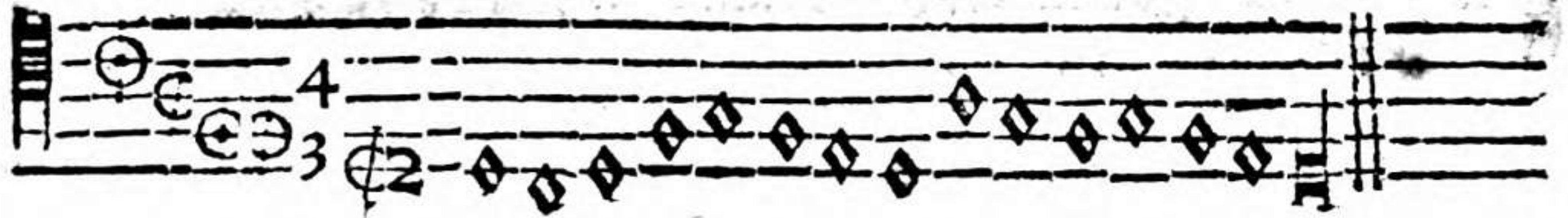




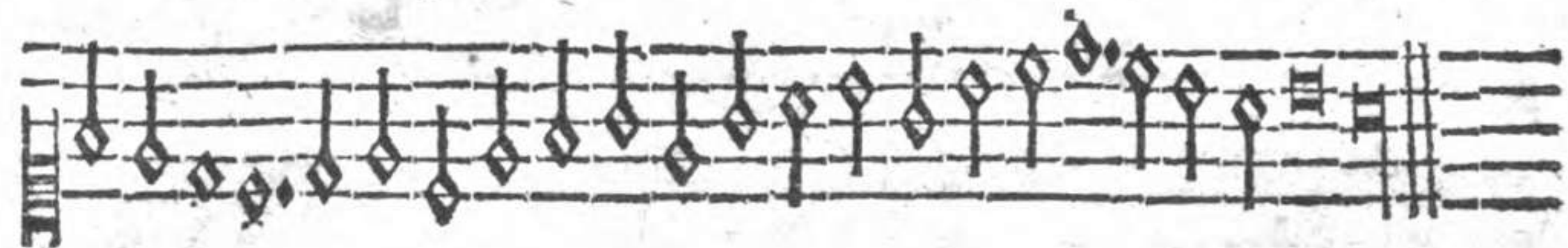
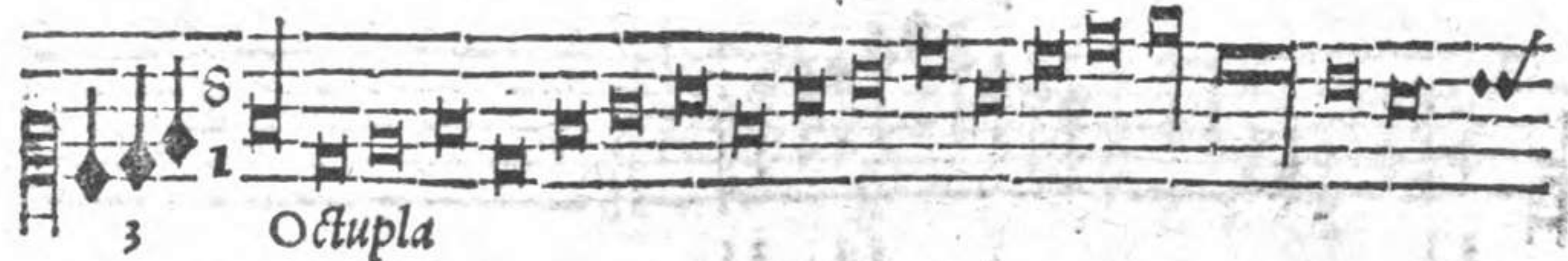
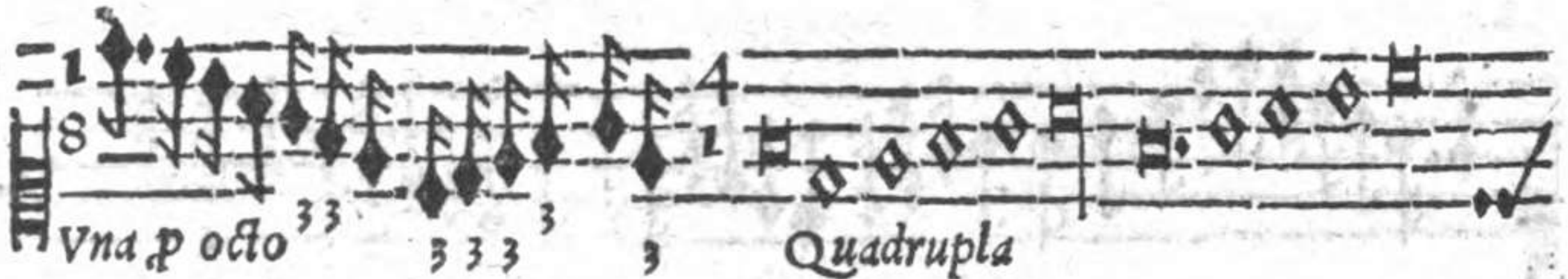
L Aliud

Aliud exemplum.

TENOR.



Victime.



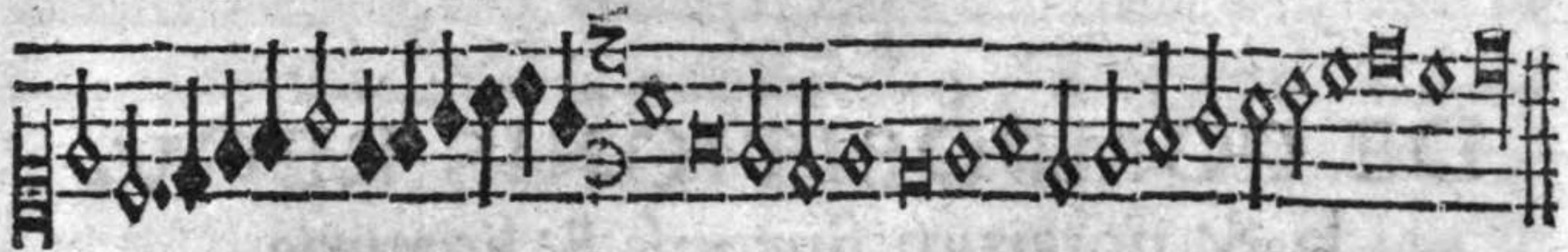
Tempus imperfectum, crescit contra ad medium, ut patet in Tenore.





Sesquialtera

Ad usum

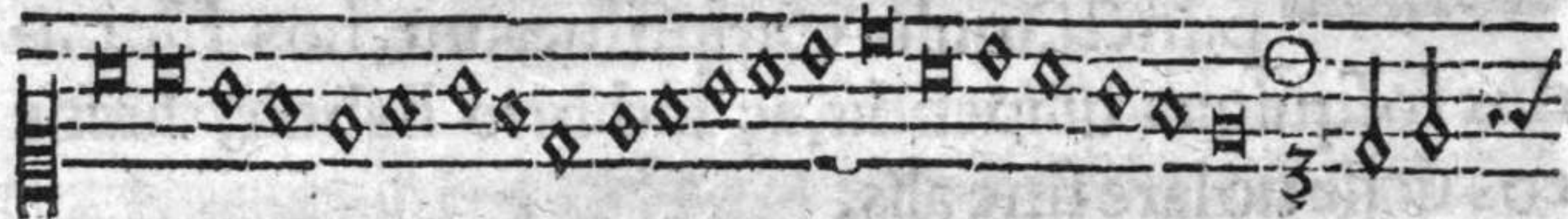


Dimi.

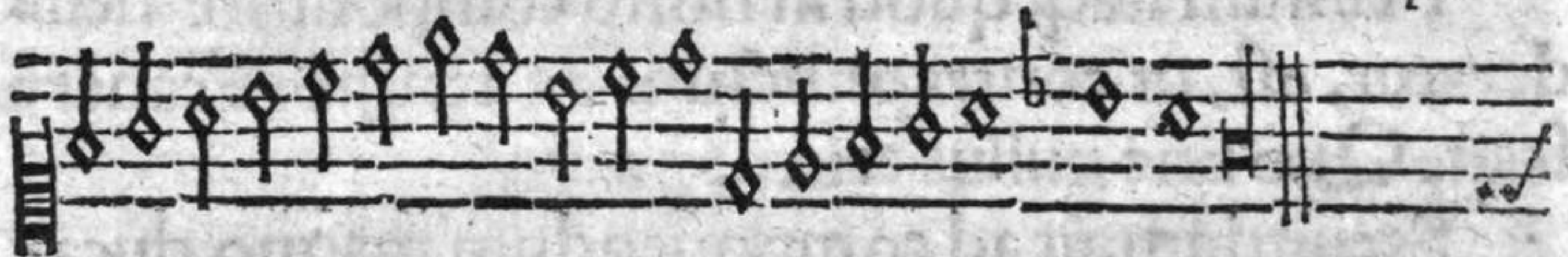


Prolatio maioris imperfecti.

Sextupla

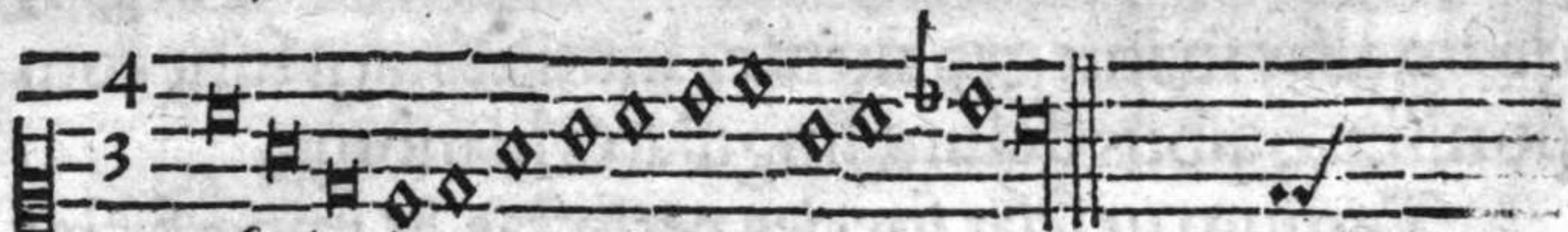


Tripla

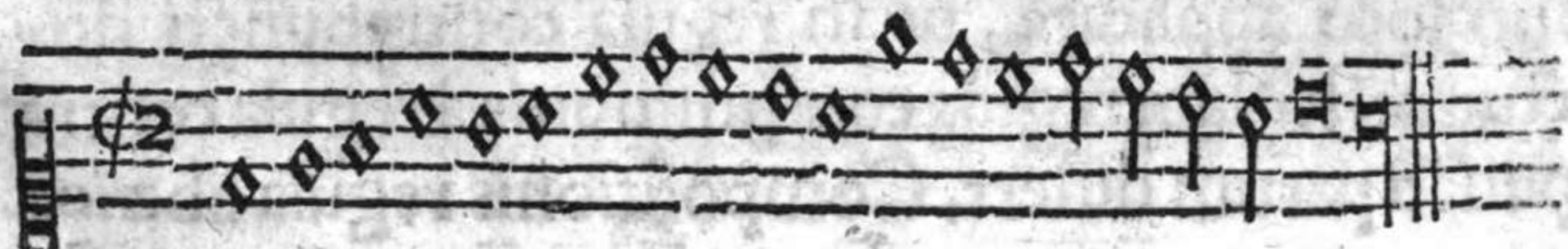


Ad usum

Dimi.



Sesquitertia



Dimi.

L ij Qui

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

DE COMPOSITIONIS REGV=

la, & notarum sincopis, & ligaturis.

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

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

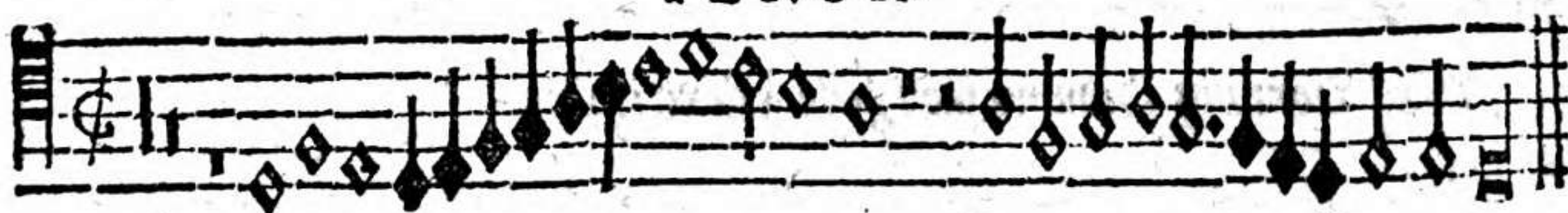
Secundum, ut ad componendum magno ducatur desiderio, ac impetu quodam naturali ad compositionem pellatur, adeo ut nec cibus nec potus ei sapiat, ante absolutam cantilenam, nam una hora plus conficitur, cum impetus ille naturalis sic urget, quàm alias in integro mense. Inutiles itaq; sunt componistæ,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

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

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

Exemplum in quo sexta & octaua excusant quartam.

TENOR.



Vanitas uanitatum, & omnia uanitas.

DISCANTVS.



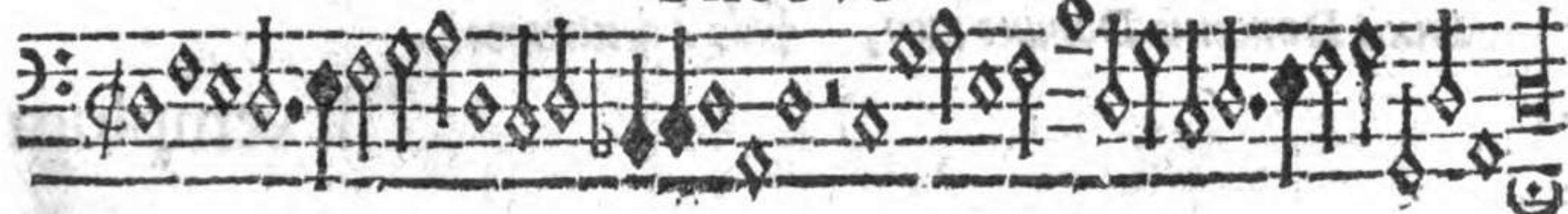
Vanitas.

ALTUS.



Vanitas.

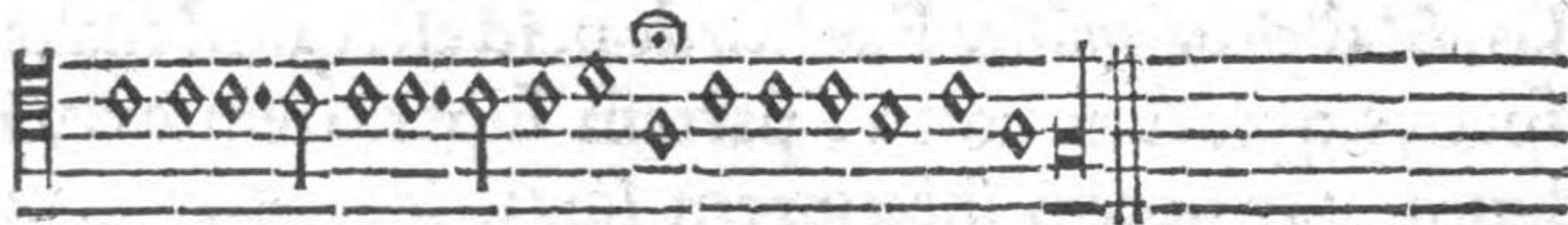
BASSVS.



Vanitas.

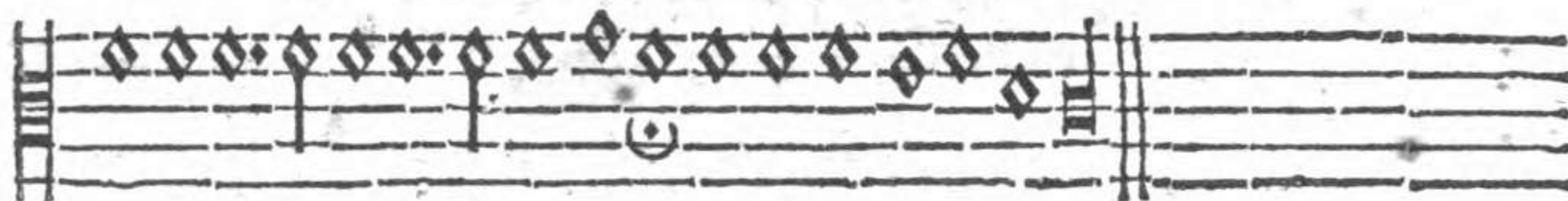
**Exemplum aliud quatuor uocum,
Faulbourdon.**

TENOR:



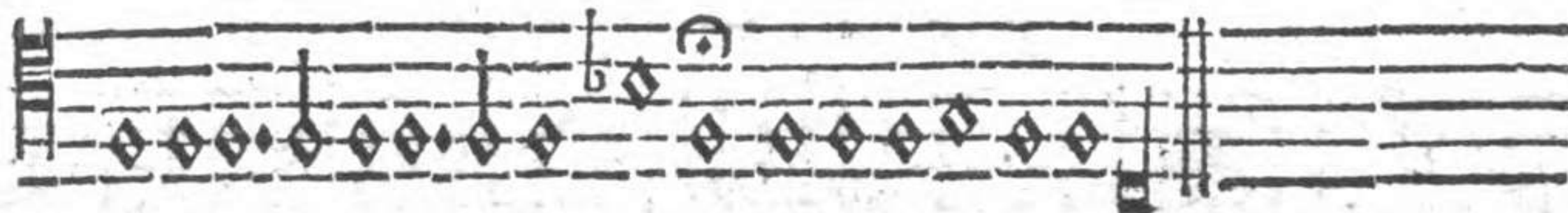
Dixit Dominus Domino meo, sede à dextris meis.

ALTUS.



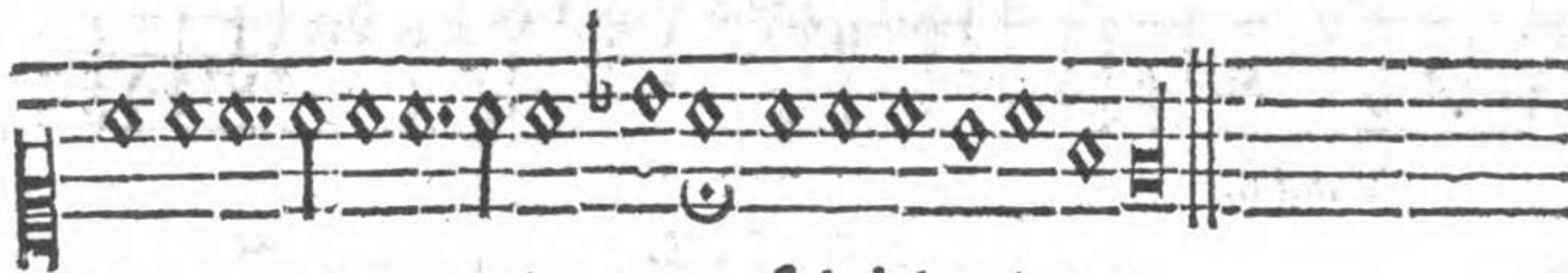
Dixit Dominus Domino meo, sede à dextris meis.

BASSVS.



Dixit Dominus Domino meo, sede à dextris meis.

DISCANTVS.

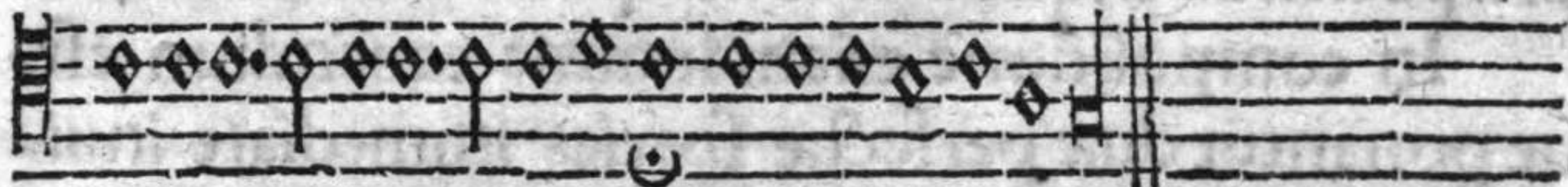


Dixit Dominus Domino meo, sede à dextris meis.

Exemplum

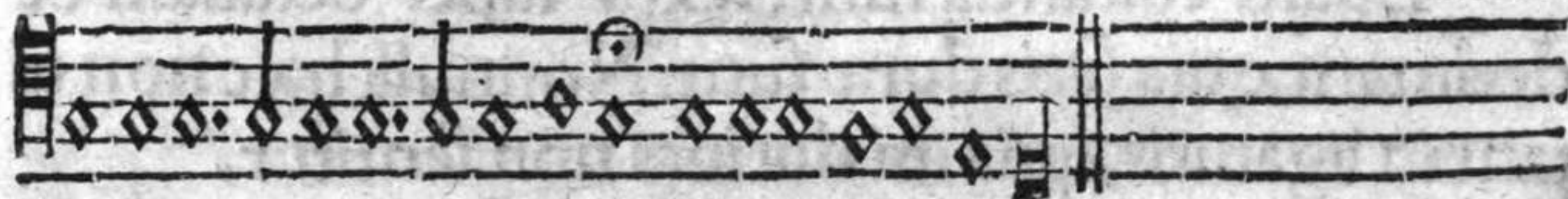
Exemplum quinque uocum, Faulbourdon.

TENOR.

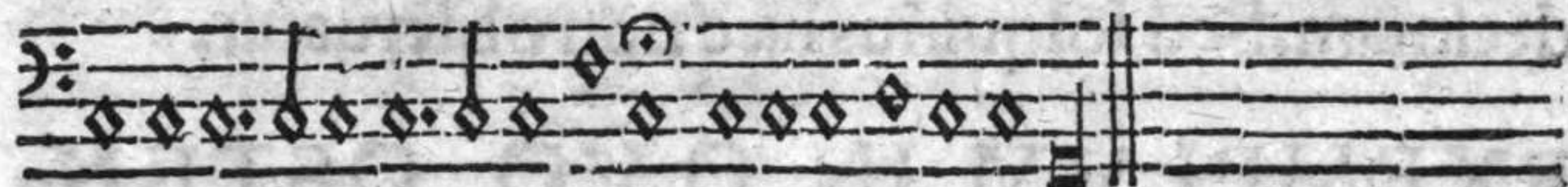


Dixit Dominus Domino meo, sede à dextris meis.

VAGANS.



BASSVS.



ALTVS.

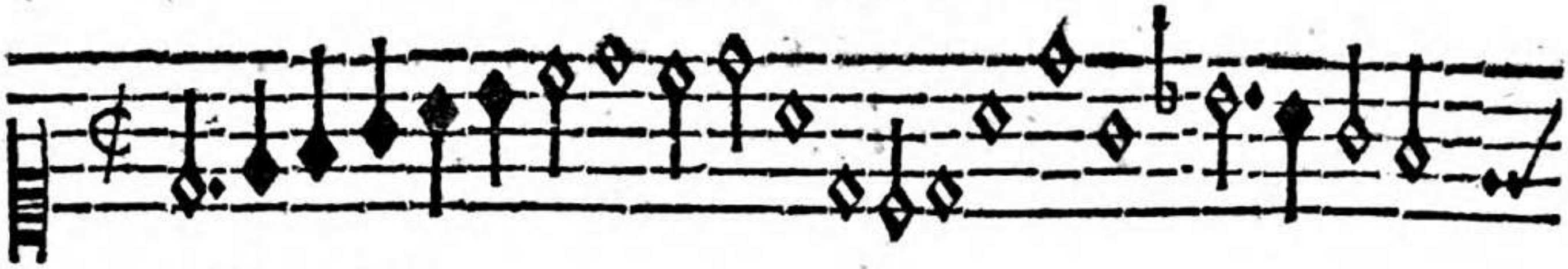


DISCANTVS.



Item

DISCANTVS.



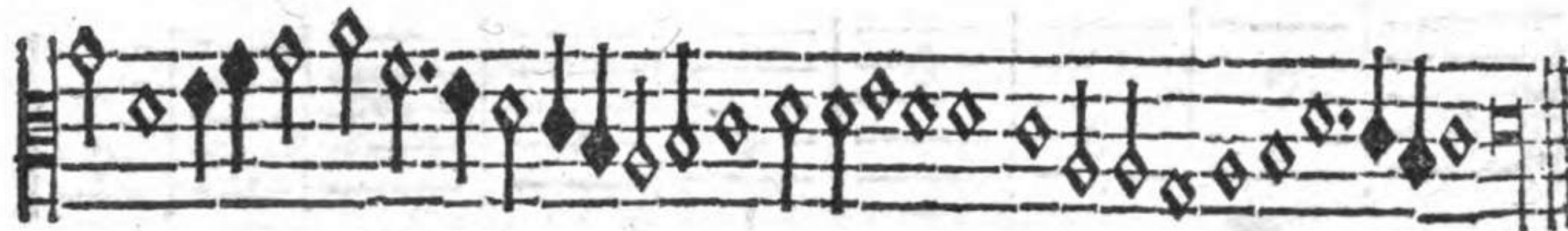
O uos omnes.



ALTUS.



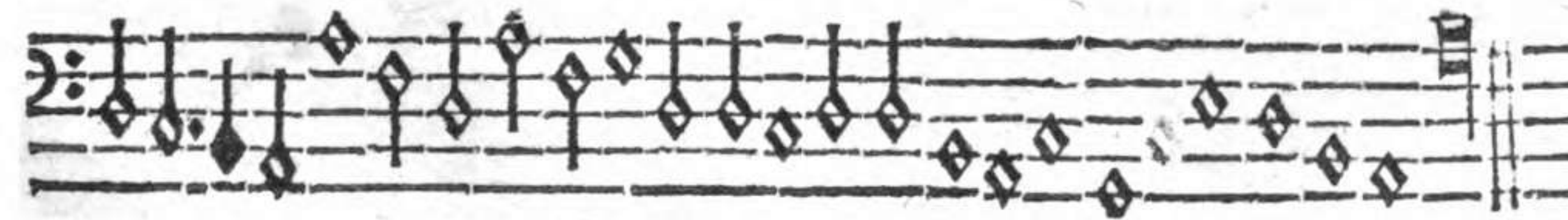
O uos omnes.



BASSVS.



O uos omnes.



M Exempla

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

PRIMA VOX.




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

SECUNDA VOX.



ci

TERTIA VOX.



te.

Exemplum

Exemplum quatuor uocum;

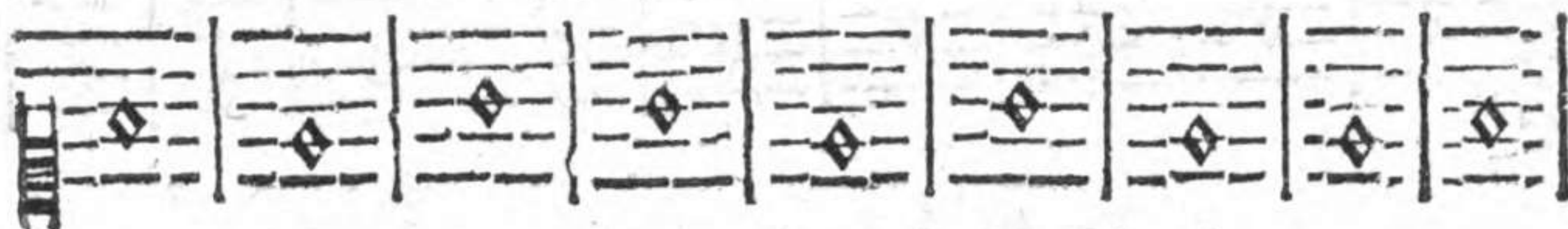
PRIMA VOX.



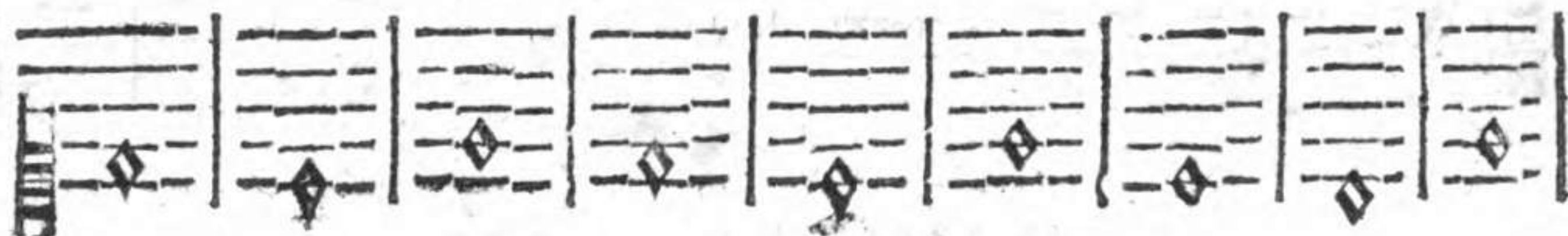
SECUNDA VOX.



TERTIA VOX.



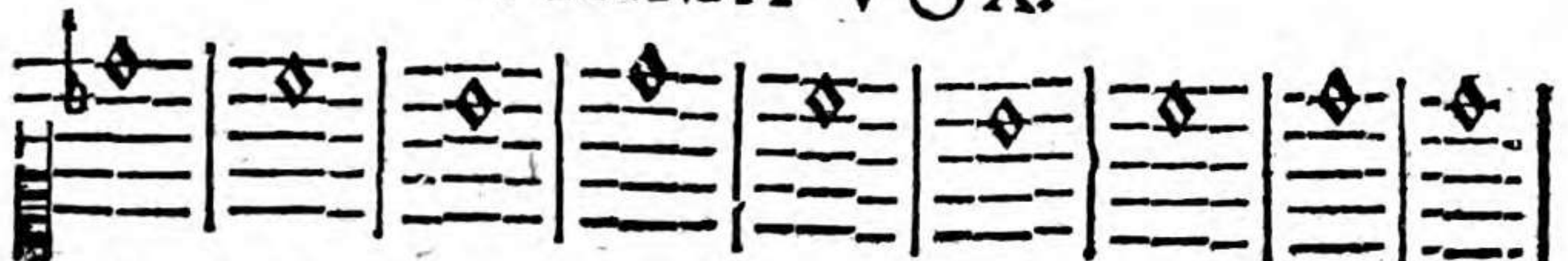
QUARTA VOX.



M ij Exemplum

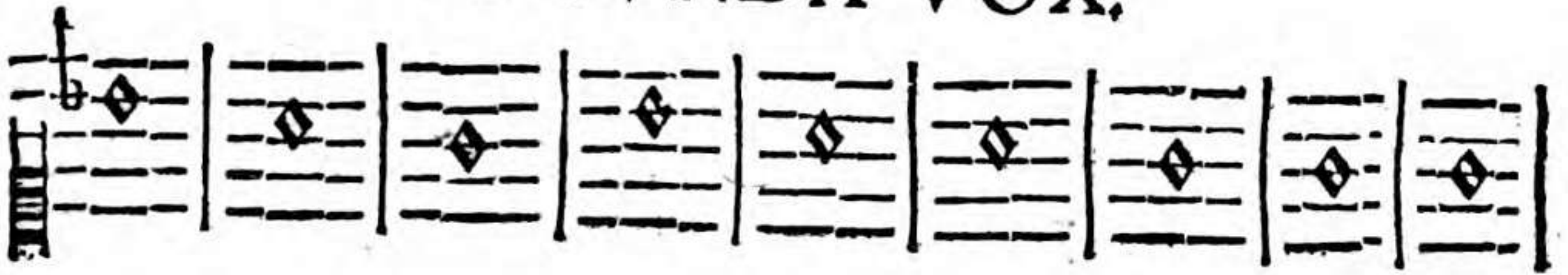
Exemplum quinq; uocum.

PRIMA VOX.

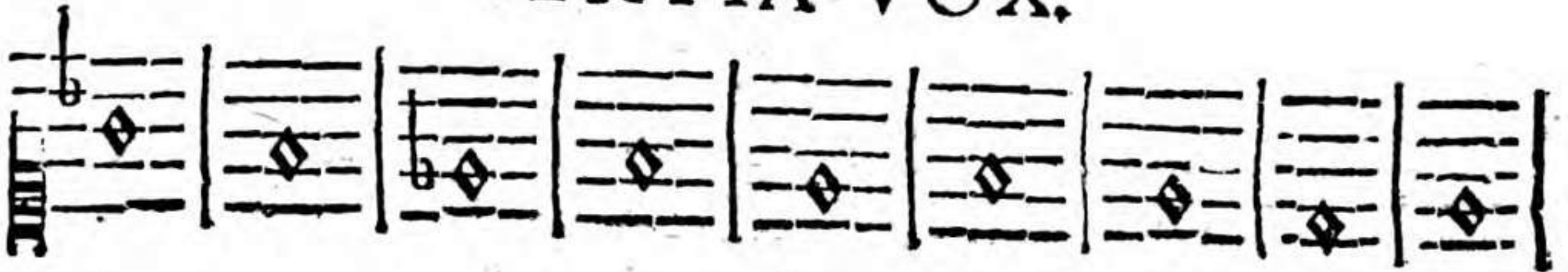


Li ci ta. Du ra. Il li ci ta.

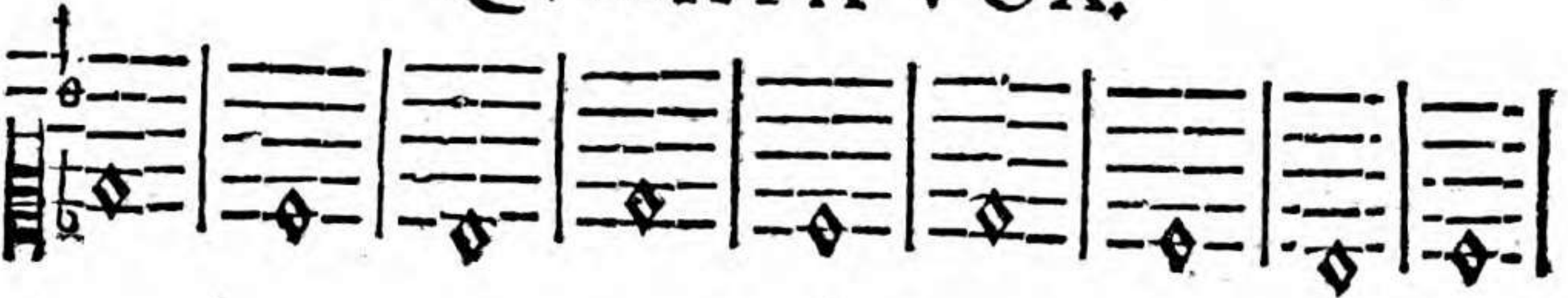
SECUNDA VOX.



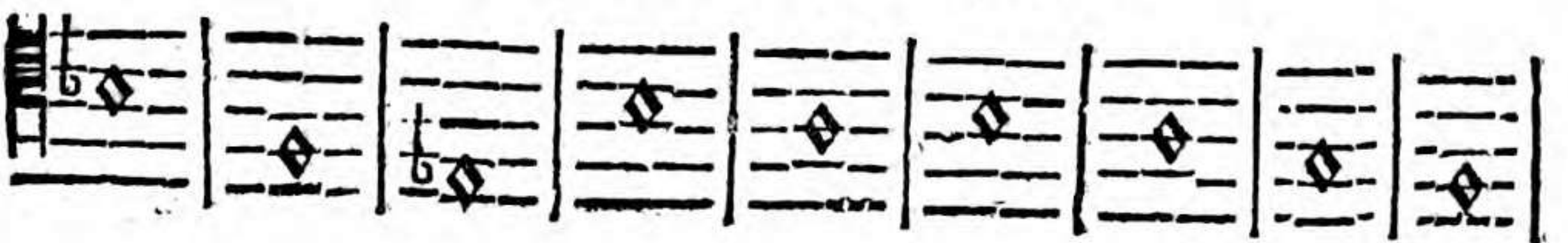
TERTIA VOX.



QVARTA VOX.



QVINTA VOX.



Exemplum

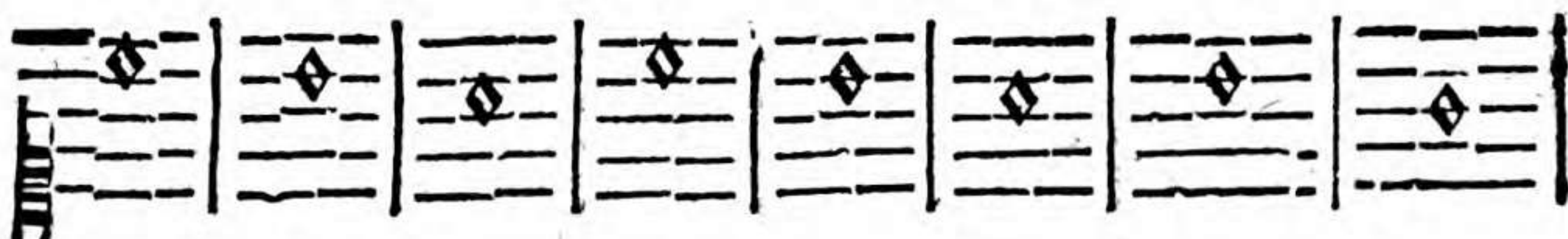
Exemplum 6, 7, 8, uocum.

PRIMA VOX.



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

SECUNDA VOX.



TERTIA VOX.



QUARTA VOX.



QUINTA VOX.



SEXTA VOX.



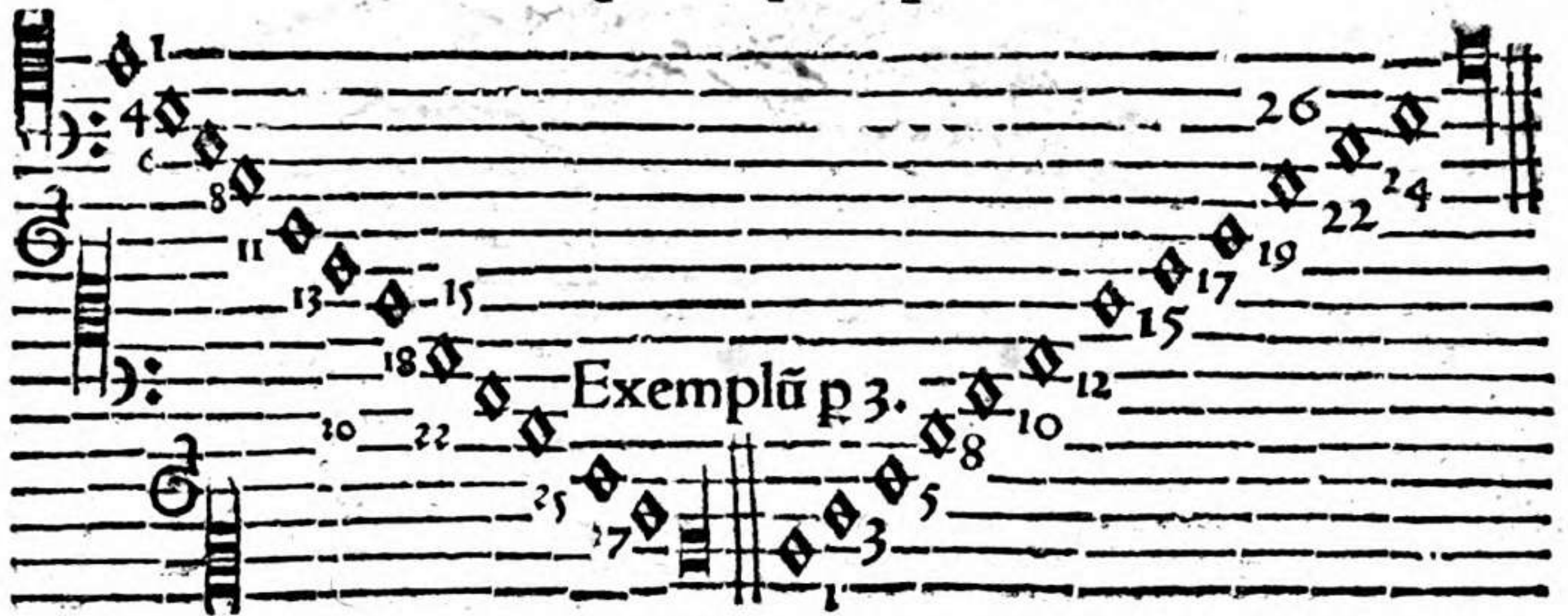
7. ИОСН. 7. ИОС 7. 8. ИО.

M iij Exemplum

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

Exemplum per quartam.

29



Musical notation for a quart example, showing a sequence of notes on a staff with a treble clef and a common time signature. The notes are numbered 1 through 29, indicating a sequence of pitches. The notes are arranged in a series of four-part chords, with the numbers 1, 4, 8, 11, 13, 15, 18, 20, 22, 25, 27, 29 marking specific points in the sequence. The text "Exemplū p 3." is written across the middle of the staff.

29

Exemplum per tertiam.



Musical notation for a tertiam example, showing a sequence of notes on a staff with a treble clef and a common time signature. The notes are arranged in a series of three-part chords, with the notes ascending and then descending. The notation includes a treble clef, a common time signature, and a series of notes connected by lines, indicating a sequence of pitches.

Sed

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

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

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

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

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

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

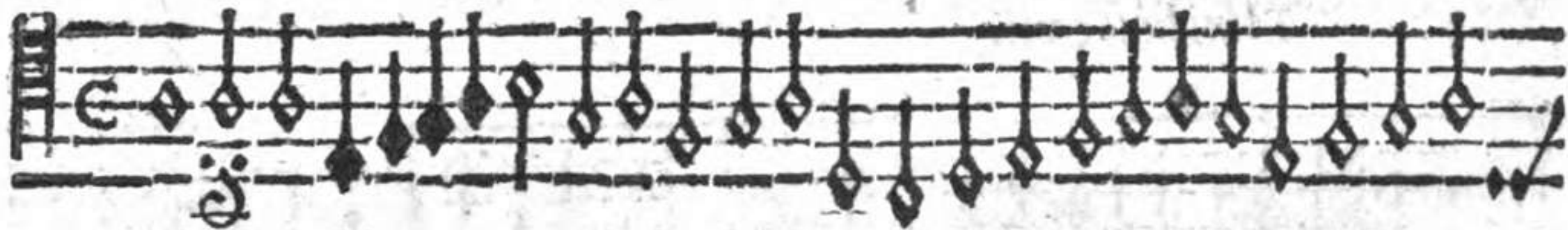
Habebit itaq; puer curam, ut hoc uicium caueat.

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

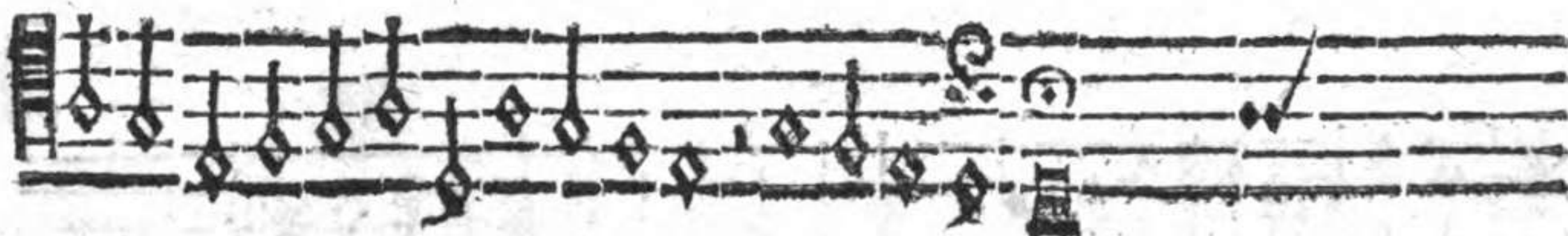
Et iste mos canendi à paucis annis introductus est, & inuentus, ac ob id pauci sunt sic ornate canentes, & componentes. Inquirendus itaq; est (ut supra dixi) peritus Præceptor in iuuentute, qui bene intonet & pronunciet, & artem hanc bene probeq; calleat,

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

Exemplum duarum uocum in Diapente



Omnis arbor.



N Aliud

Aliud exemplum
Duo.

TENOR:



Pleni sunt caeli.

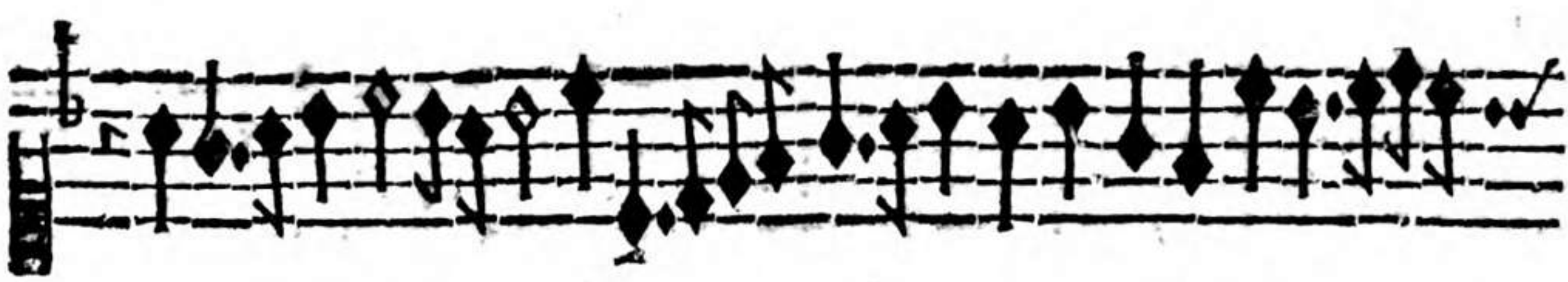


DISCAN.

DISCANTVS.



Pleni sunt coeli.



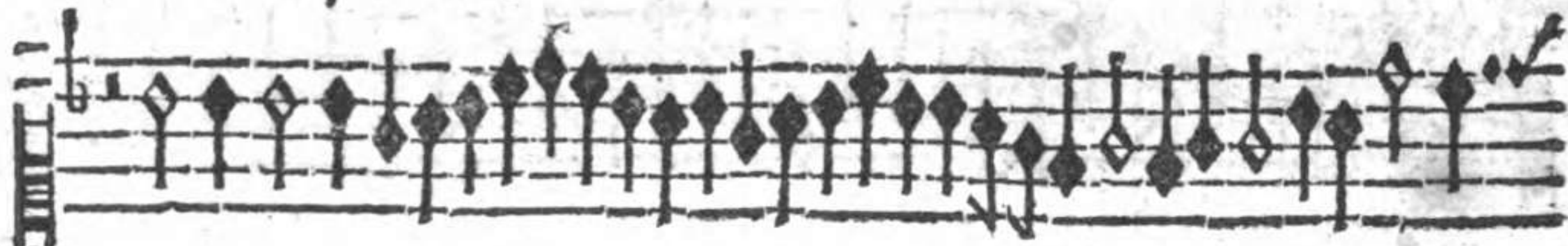
N ij Aliud

Aliud exemplum, Duo.

DISCANTVS.



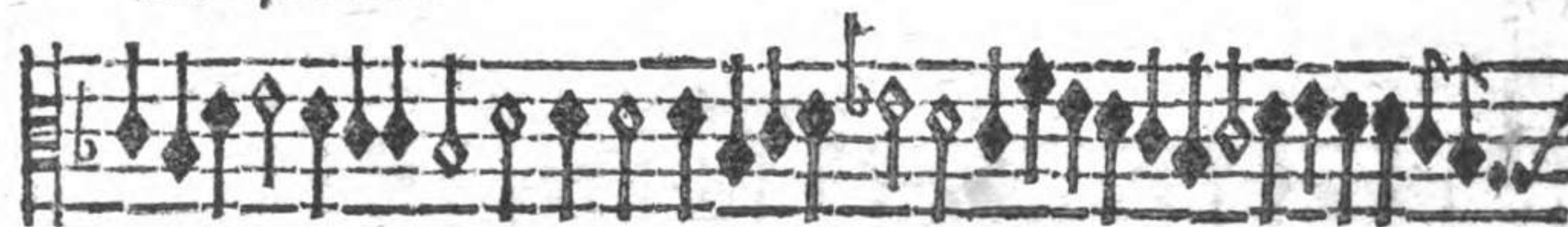
Pleni sunt coeli.



TENOR.

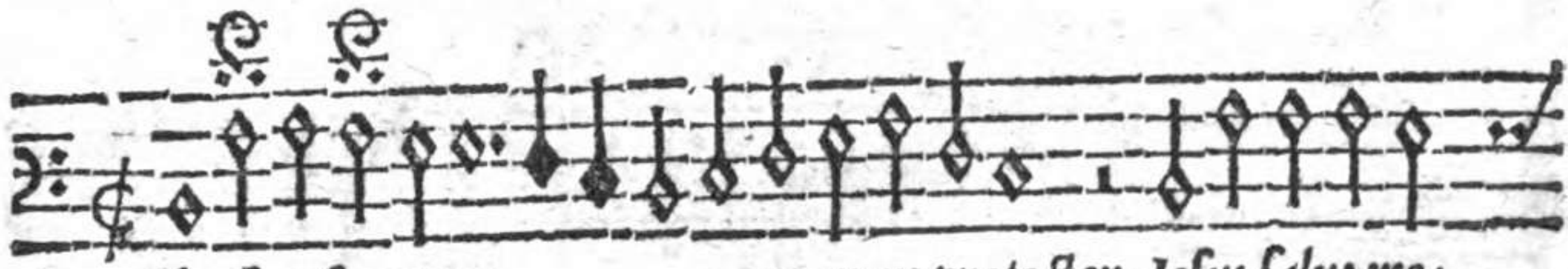


Pleni sunt coeli.



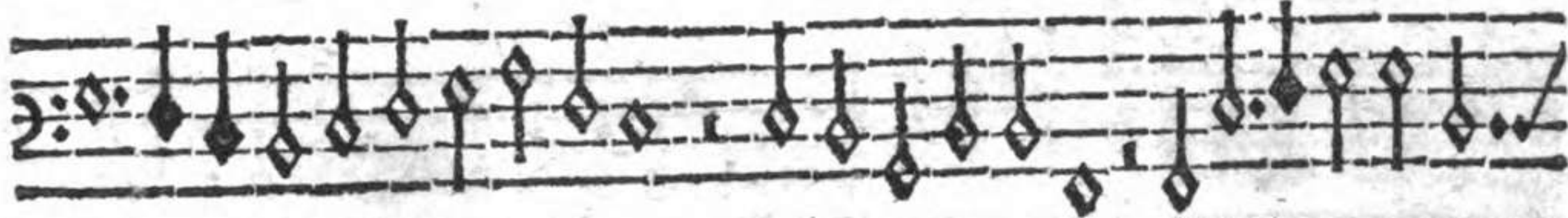
Exempla

Exempla trium uocum in Diapente,



Christus spes mea,

& meus protector, Iesus salus mea



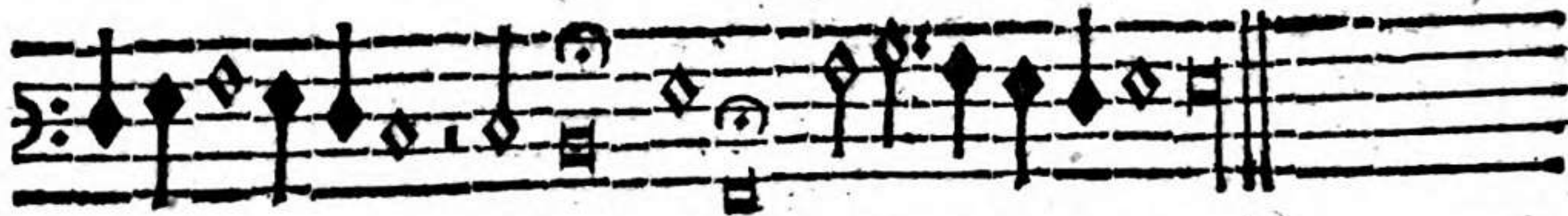
etiam seruator,

Humilis seruator

sibi semper ero.



ij



Te. Bas. Discan.

Aliud trium uocum in Diapente, & Subdiatesseron,



Et exspecto resurrectionem

ij



MORTUORUM

MORTUO

TUM.

N ij Aliud

Aliud ex elpla trium uocum.

TENOR.



Pleni sunt caeli.



DISCANTVS.



Pleni sunt caeli.





BASSVS.



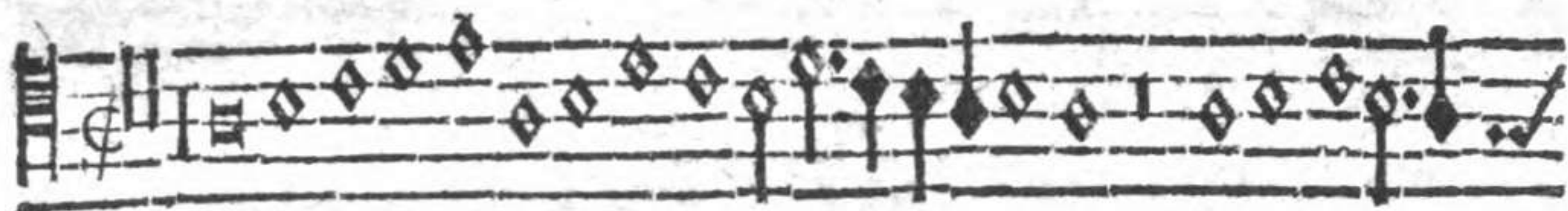
Pleni sunt cæli.



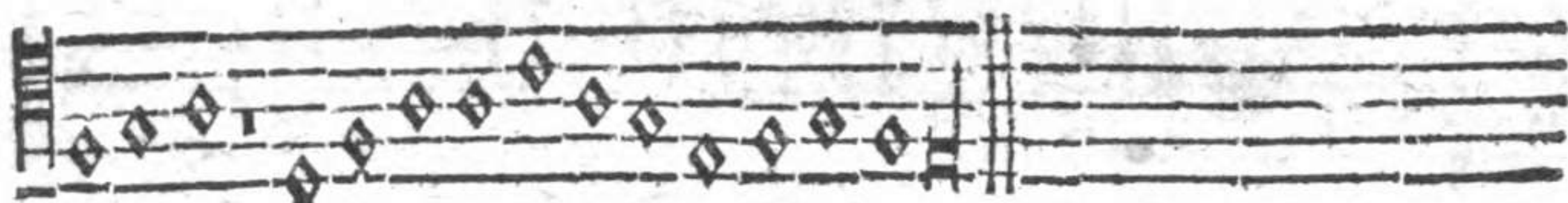
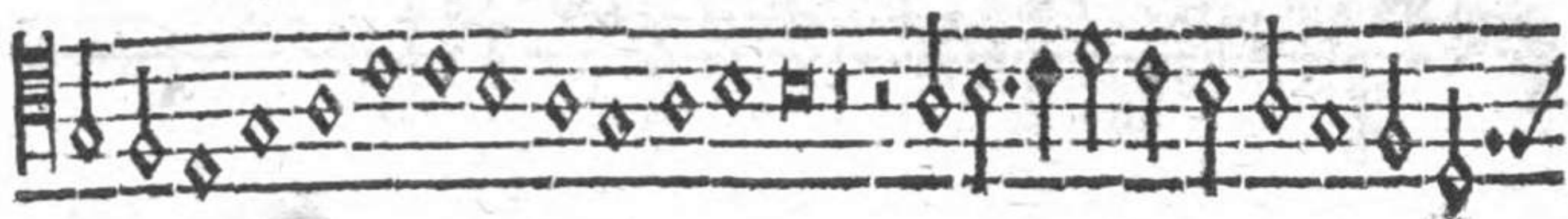
Exemplum

Exemplum quatuor uocum, iuxta fugā simplicium.

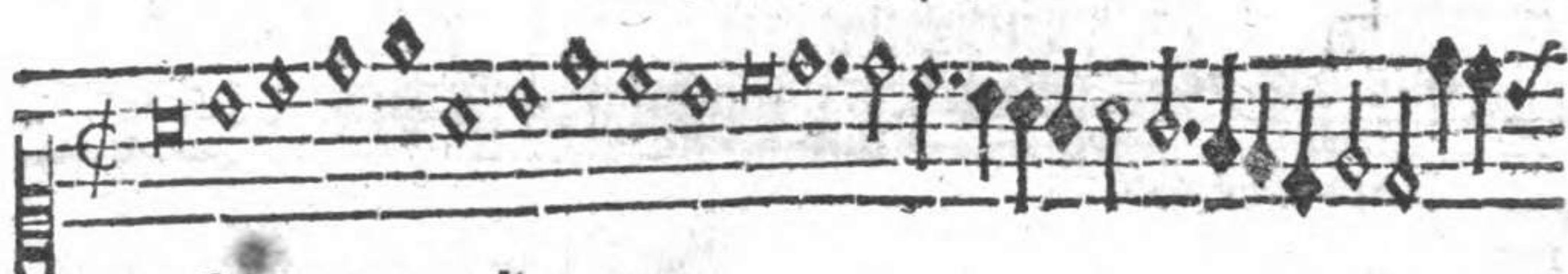
TENOR.



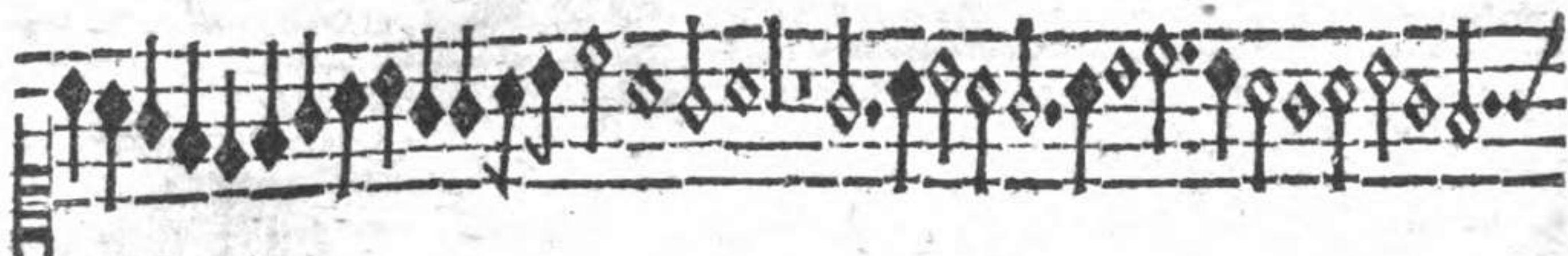
A solis ortus cardine.



DISCANTVS.

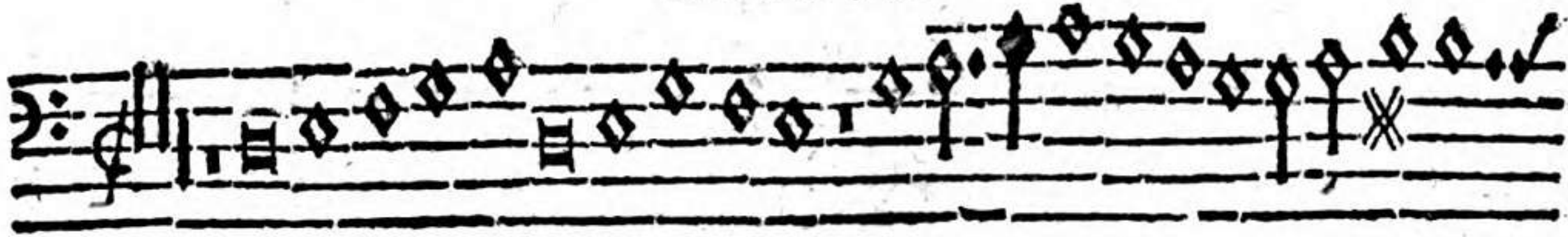


A solis ortus cardine.



BASSVS

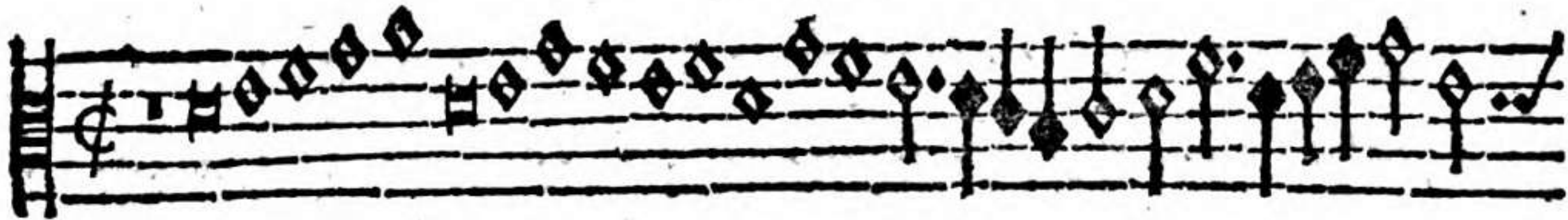
BASSVS.



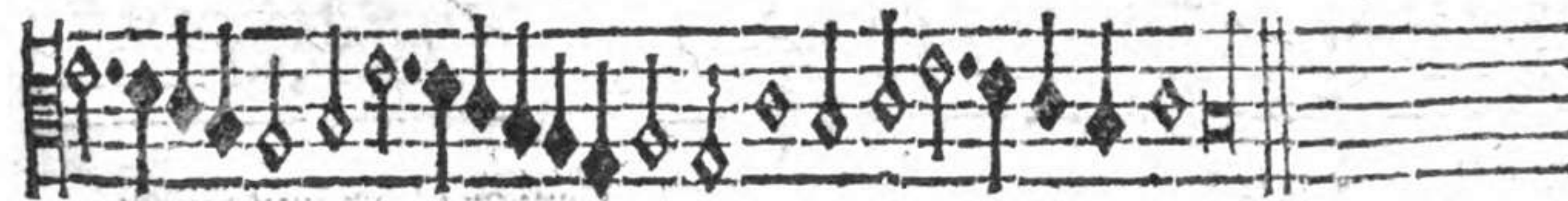
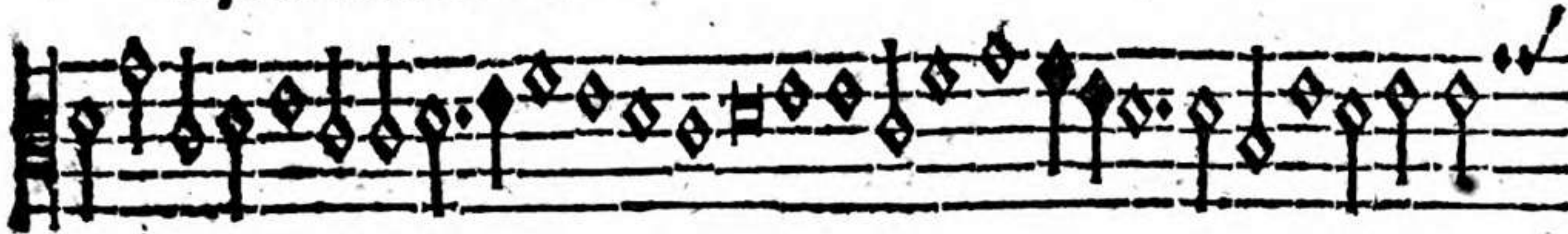
A solis ortus cardine.



ALTVS.



A solis ortus cardine.



○ Aliud

Aliud exemplum quatuor uocum

o o

Reuertere.

o o

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

Exemplum quinque uocum.

Adole scens graditur iuxta uiam

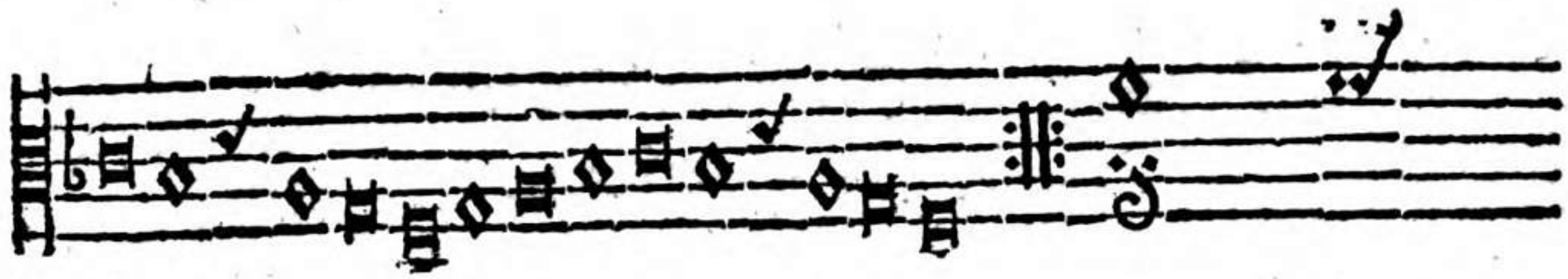
su am, ij et cum

senuerit non recedat ab ea.

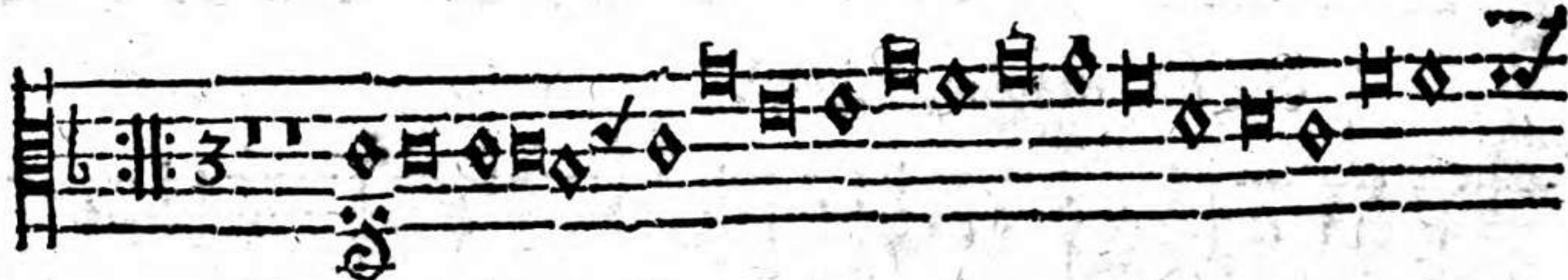
Alia fuga quintę uocum.

Dominus mihi adiutor, et ego despiciam omnes inimicos meos.

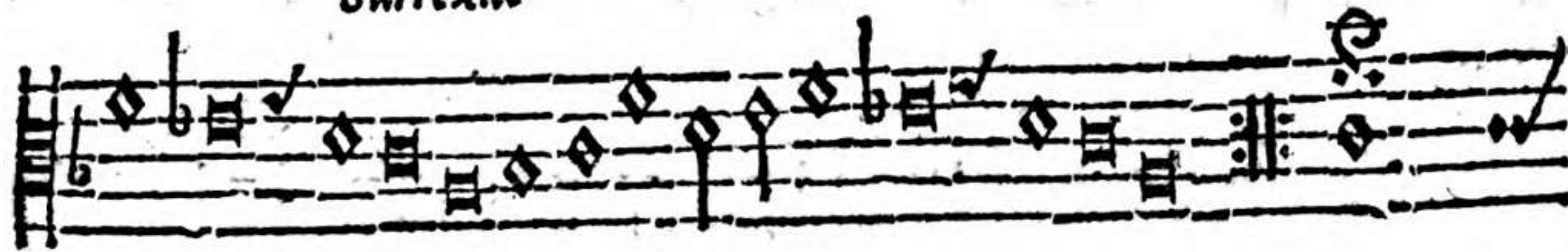
O ij Aliud



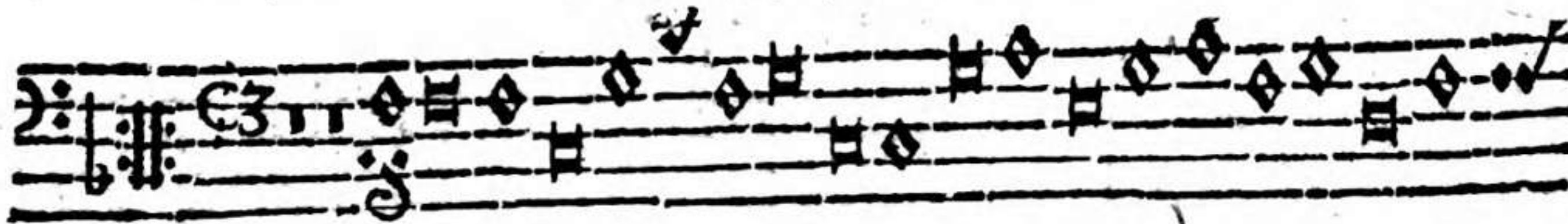
ALTUS.



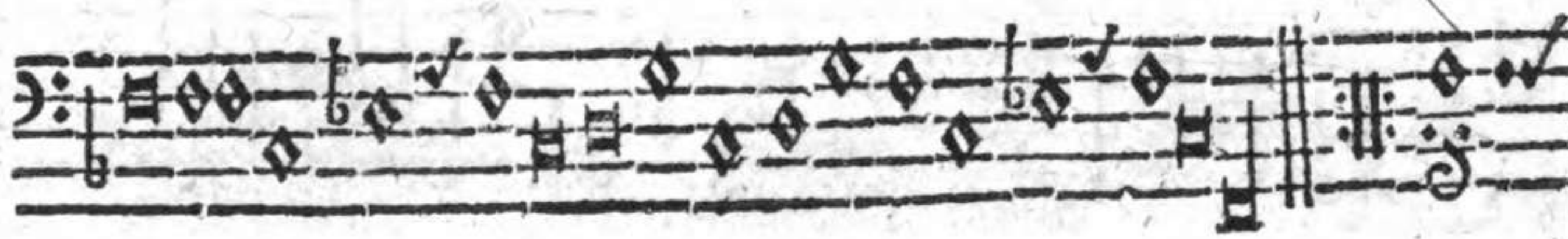
Surrexit.



BASSVS.



Surrexit.



O in Aliud

Aliud exemplum quinq; uocum.

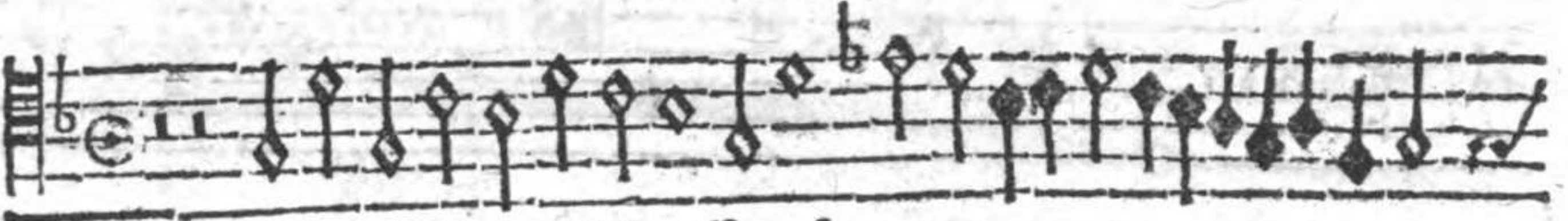
DISCANTVS.



Christus pro nobis passus est.



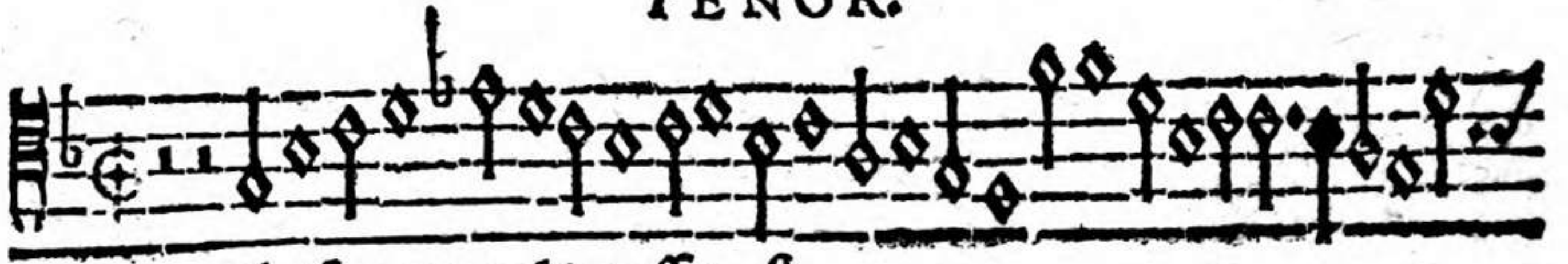
VAGANS.



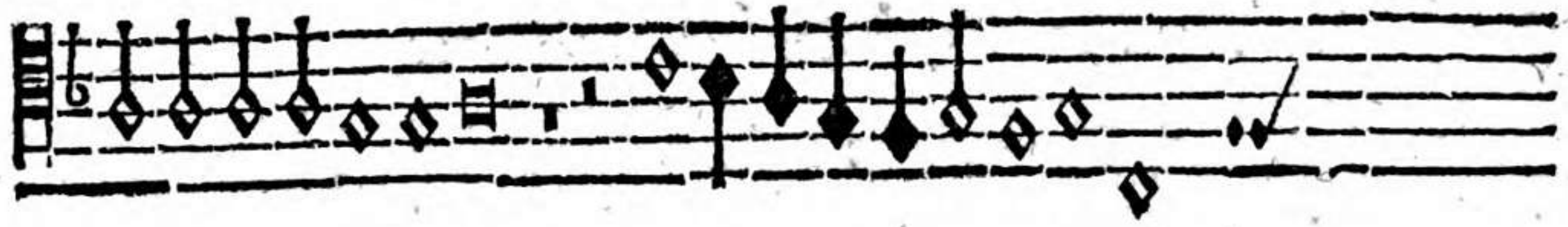
Christus pro nobis passus est.



TENOR.



Christus pro nobis passus est.



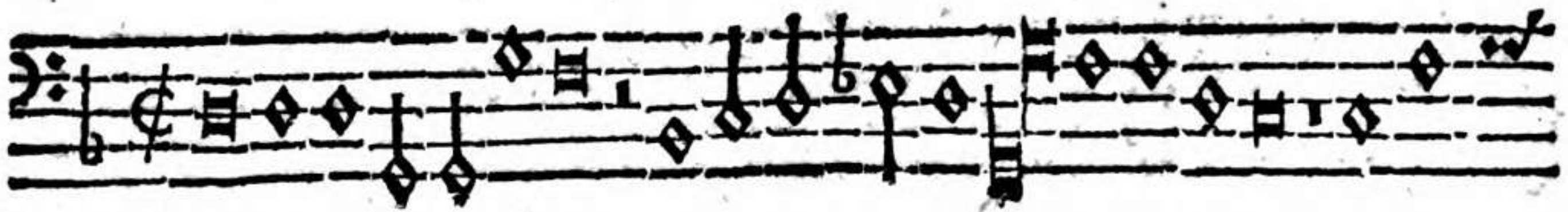
ALTUS.



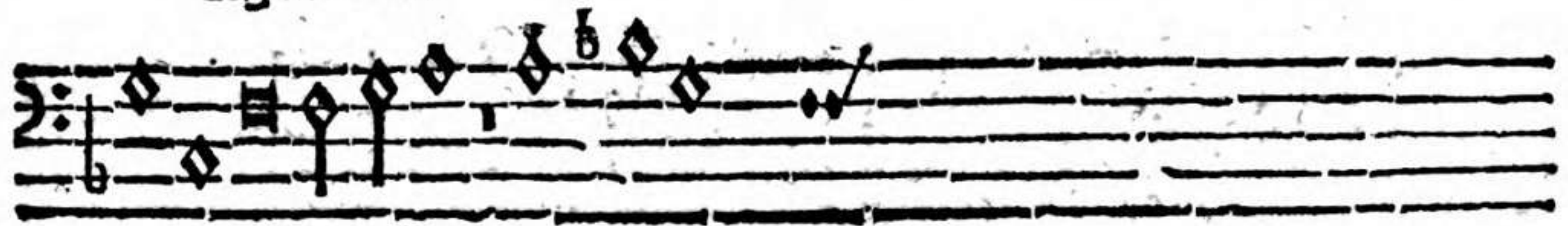
Agnus Dei.



BASSVS.



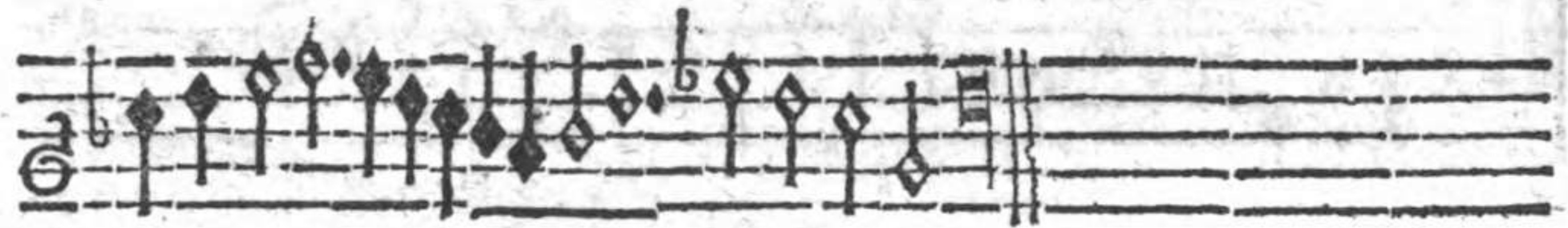
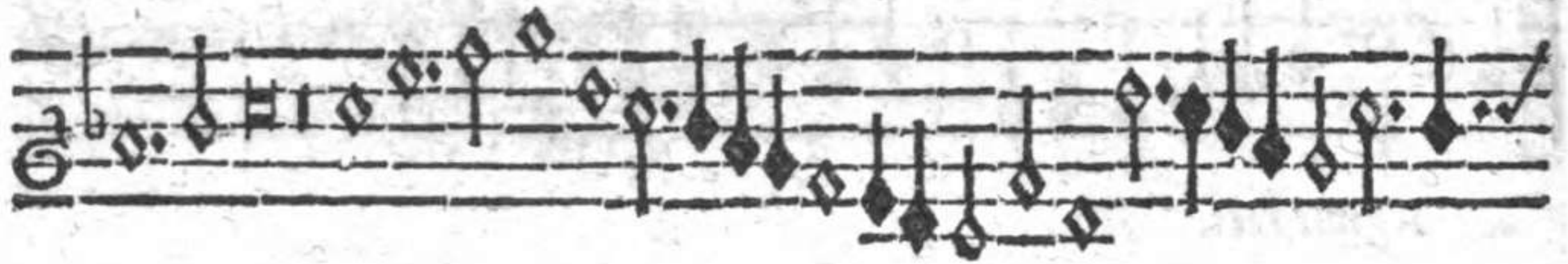
Agnus Dei.



P Aliud

Aliud exemplum sex uocum.

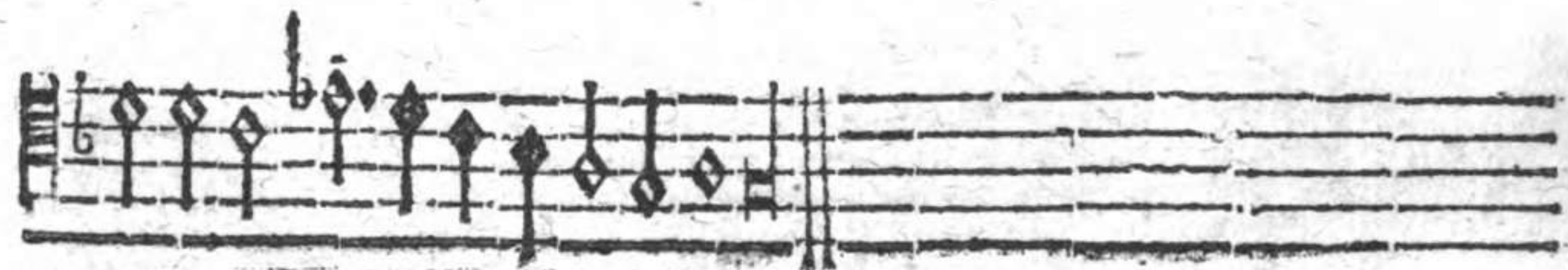
Primus Discantus.



Secundus Discantus.

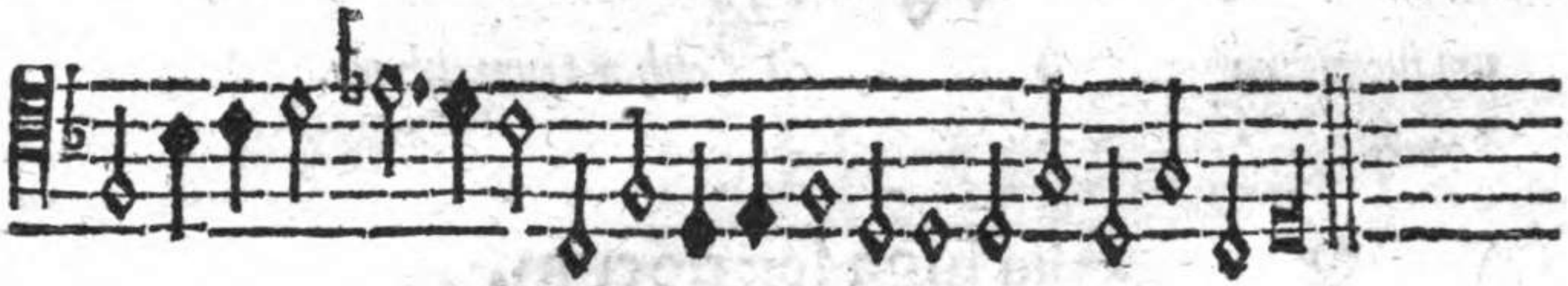


Primus Tenor.



Secundus.

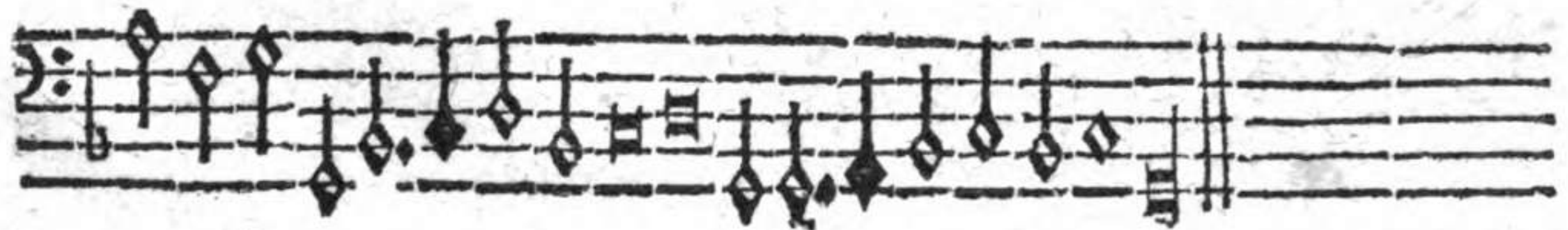
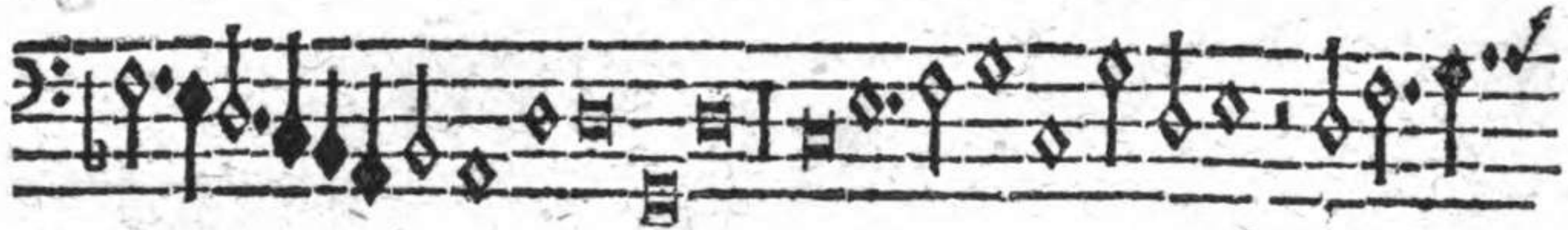
Secundus Tenor.



ALTVS.

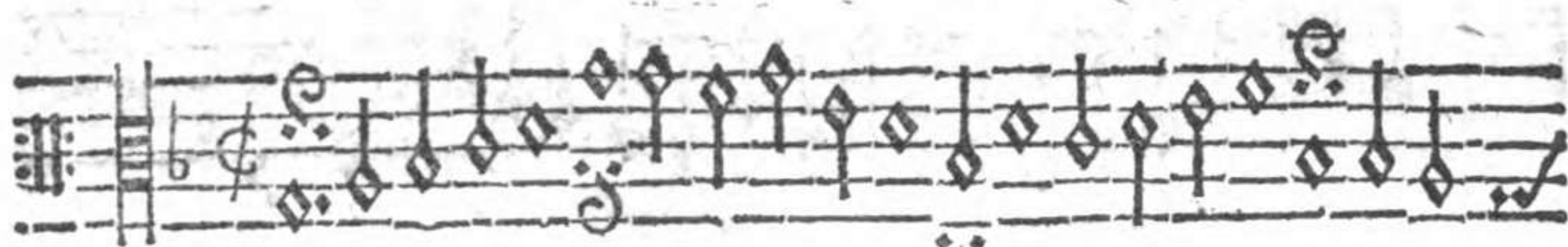


BASSVS.

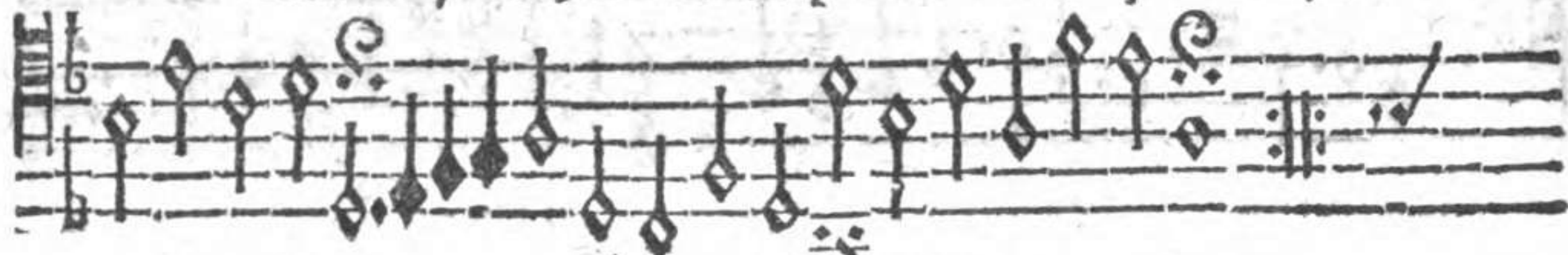


P ij Fuga

Fuga sex uocum.



Sumite Psalmū, & date tympanū ij Psalterio



um iucundum ij cū cithara cum cithara.

Alia fuga sex uocum.



Nobilis est, quem nobilitat uirtus. ij



ij

Fuga

Fuga septem uocum

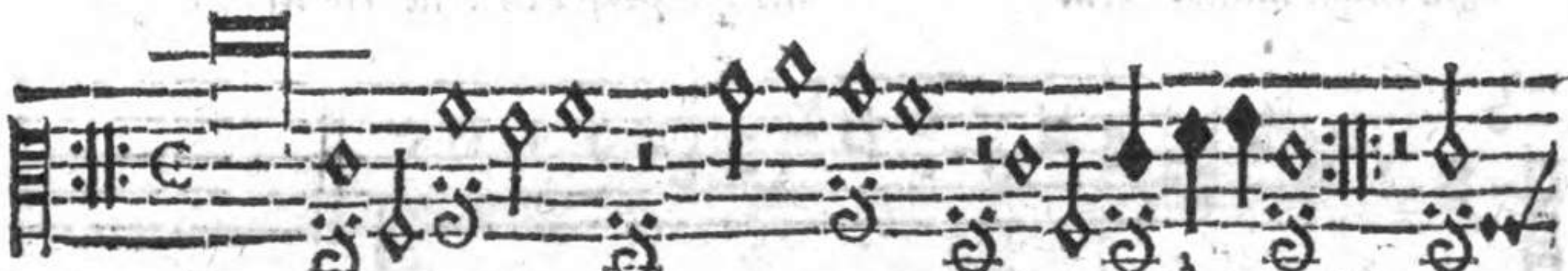


Ambulate dum lucem habetis, ne tenebrae uos com-



prehendant. ij

Alia fuga septem uocum



Sancta trinitas unus Deus miserere nobis.

P ij Canon

Exemplum octo uocum.

Canon, Per aliam uiam reuersi sunt in regionem suam.

DISCANTVS.



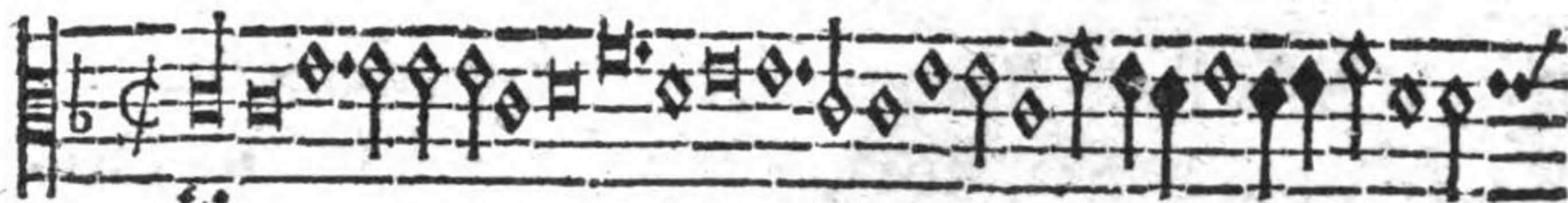
Omnis consummationis uidi finem, latum ij manda
tum tuum nimis. Om nis qui perseuera ue rit usq; in fi
nem, hic saluus e rit ij erit.

TENOR.

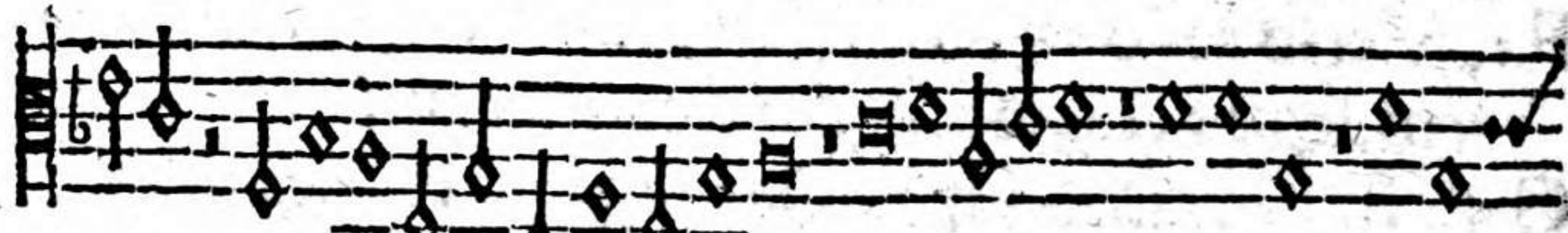


Omnis consummationis uidi finem, ij latū mandatū tuū nis
nis, latum mandatum tuum nimis. Omnis qui perseuera uenit usq; in
fines, hic saluus erit. ij

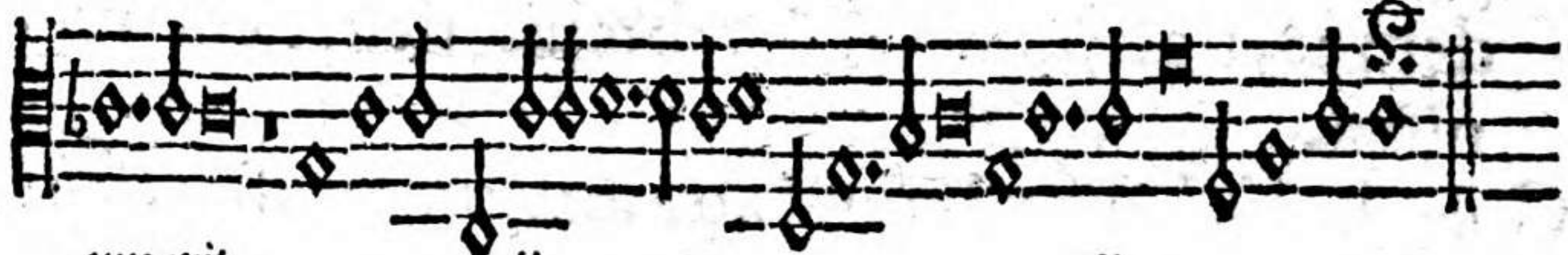
ALTVS.



Omnis consummationis uidi finem, latū manda tū tuum



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

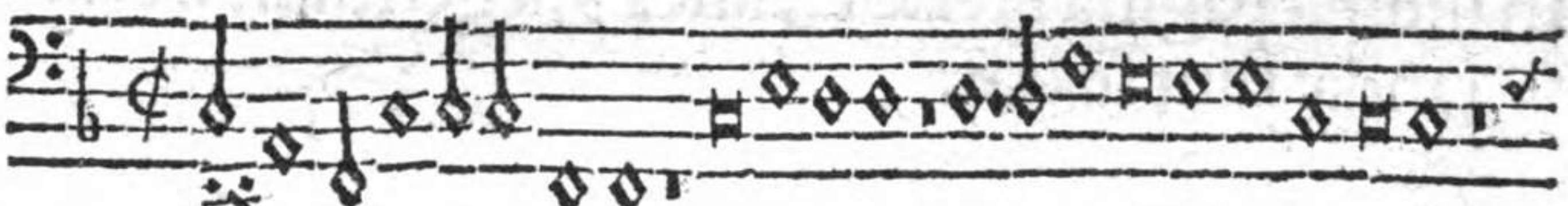


uus erit.

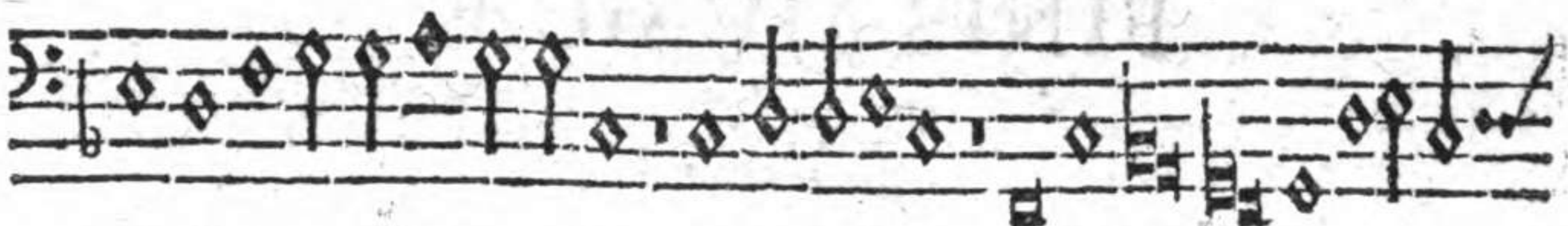
ij

ij

BASSVS.



Omnis cōsummationis uidi finem, latum mandatū tuum nimis.



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



ij

ERRATA.

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

FINIS MUSICÆ.

