

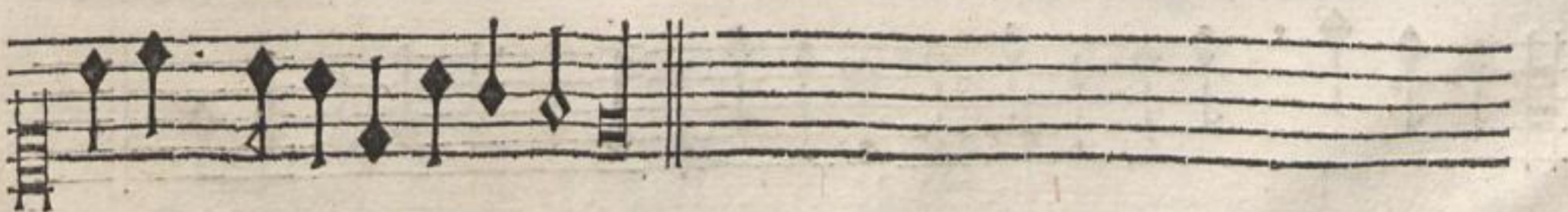
feront, se fera ordinairement au Tenor, quand cest pour composer Motets, Chançons, ou Madrigals. Mais sy cest un air François, ordinairement le subiect se fait sur le Dessus. Et faut que ledit subiect soit curieusement composé d'une Mode conuenable à la parole, & faire que les autres parties réiterent souuent la modulation dudit subiect, soit en guidant, ou bien en le suiuant. En oultre il faut prendre garde de fournir les parties de Consonnantes selon ledit subiect. S'il est gay, d'y mettre force Ditons, lesquels se mettront en ceste forte: Sy le Tenor est Diapason contre la Basse, le Dessus sera Diton contre le Tenor: Et sy le Dessus est Diapente contre la Basse, le Tenor sera Diton contre ladite Basse: Et aussy, quand l'on y mettra l'Hexacorde, que ce soit plus tost la maior que la minor. Non pas que ces reigles soient generalles. Car ceste contrainte donneroit trop de peine, & quelquefois aporeroit une dureté en la Musique. I'ay mis icy quelques exemples composées à trois parties par Petro Filippi, ou les natures de la premiere, troiesme, & cinquiesme Mode, font tresbien obseruées. Et sy l'on desire de voir dauantage d'exemples des autres Modes, on les trouuera au trois & quatriesme liure de l'Institution de Zarlin.

TRIO DE LA PREMIERE
MODE.



S V P E R I V S.







T E N O R .





BASSE.



G

The image displays ten staves of handwritten musical notation, arranged vertically in a single system. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation is characterized by a variety of note values, including minims, crotchets, and quavers, often beamed together. There are several rests and accidentals (sharps and naturals) interspersed throughout the piece. The notation is dense and fills most of each staff. The paper shows signs of age, with some staining and discoloration, particularly in the lower half of the page.

The first section consists of four staves of music. Each staff begins with a treble clef and a common time signature (C). The notes are diamond-shaped with stems pointing downwards. The first staff contains a double bar line with an asterisk (*). The second and third staves continue the melodic line. The fourth staff concludes with a double bar line.

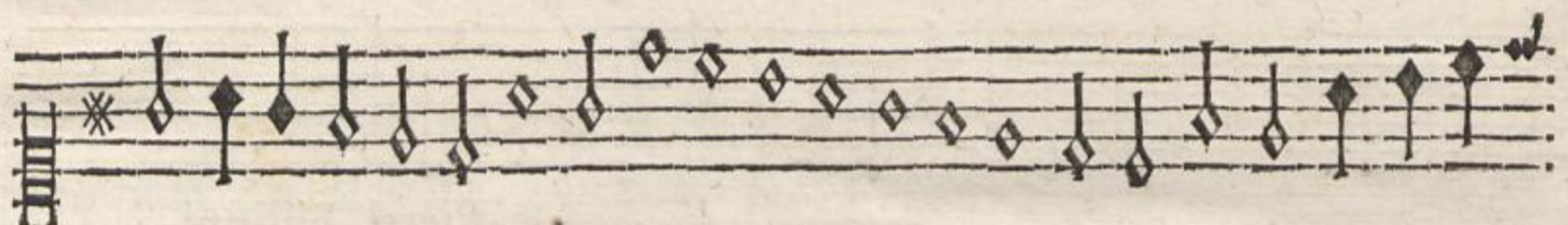
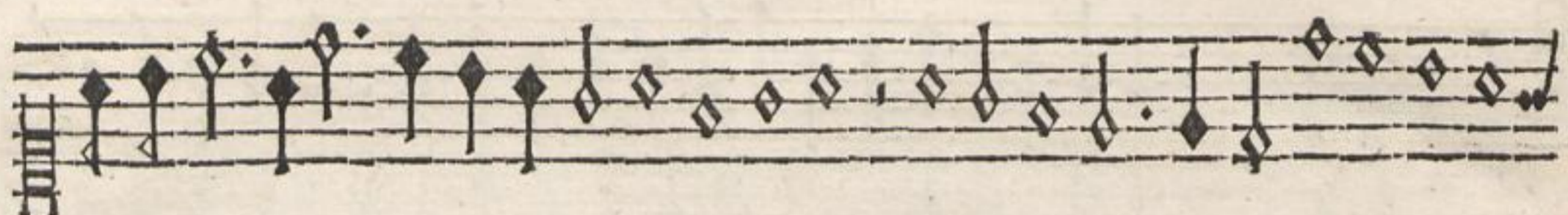
Pietri Fillippi.

TRIO DE LA TROISIEME
MODE.

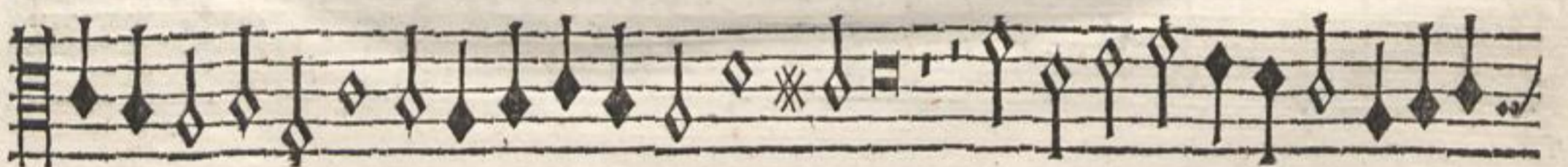
The Trio section consists of five staves of music. The first staff begins with a treble clef and a common time signature (C). The notes are diamond-shaped with stems pointing downwards. The first staff contains a double bar line with an asterisk (*). The second, third, and fourth staves continue the melodic line. The fifth staff concludes with a double bar line.

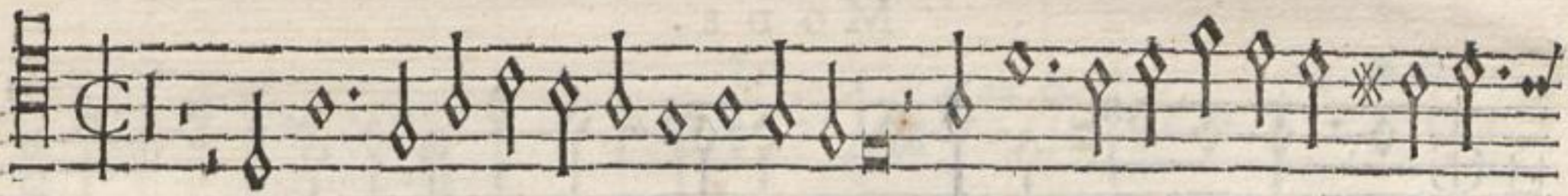
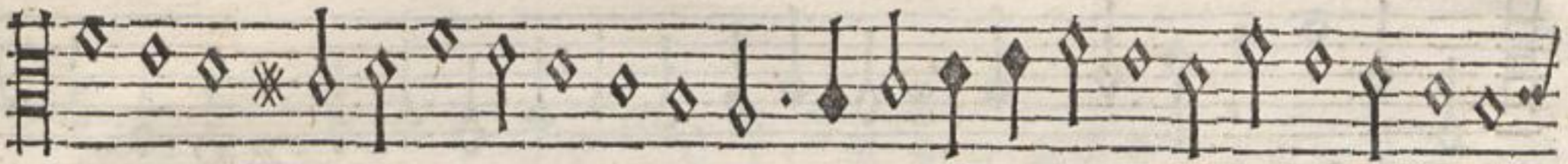
SVPERIVS.

G 2

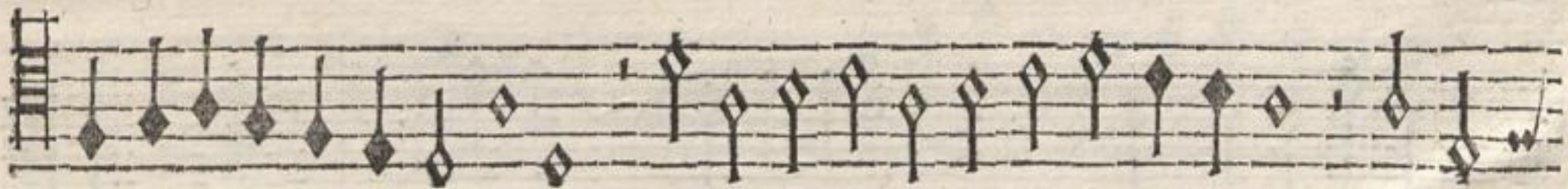
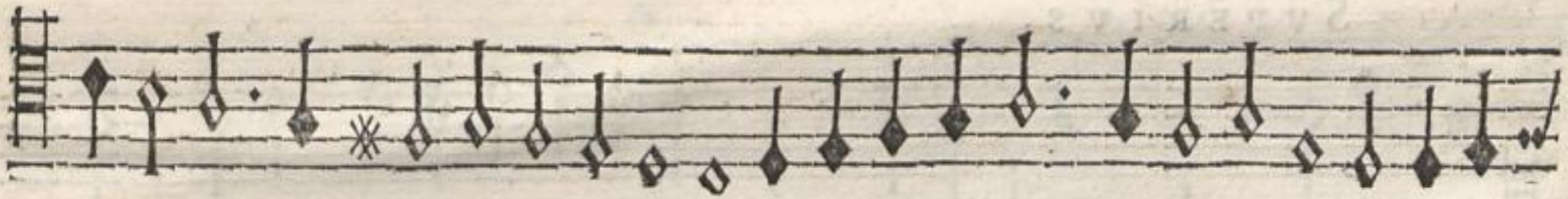


T E N O R.





BASSE.

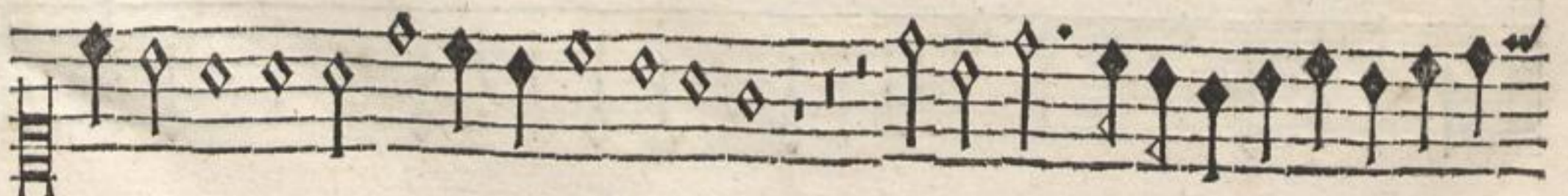
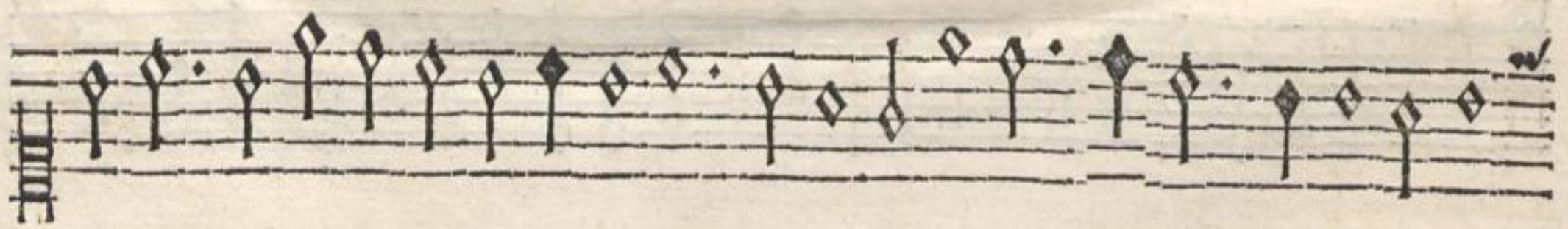
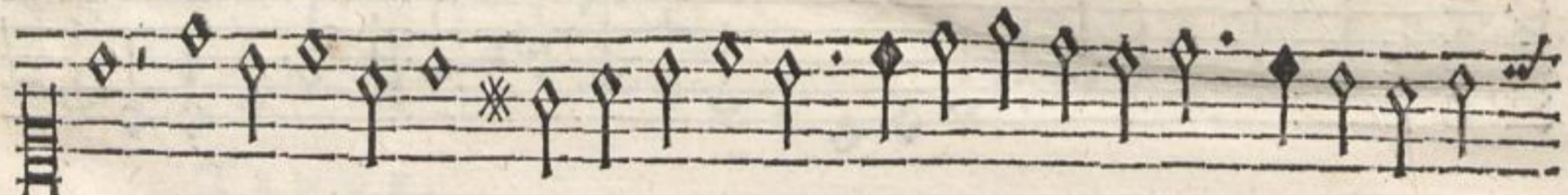




TRIO DE LA CINQUIESME
MODE.



SVPERIVS.

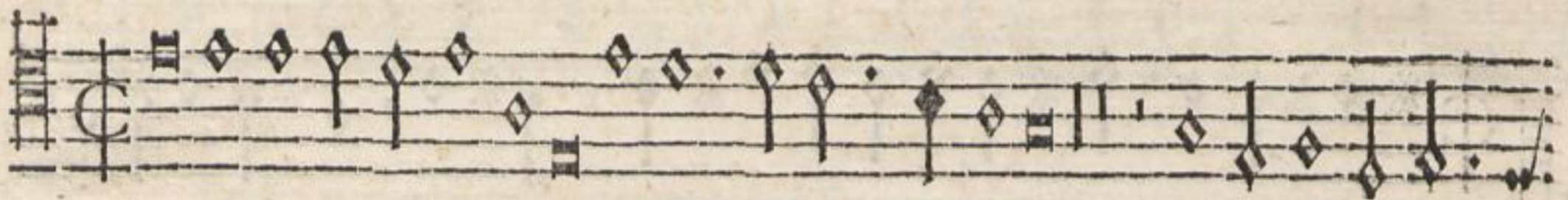


Partie Deuxiesme.



TENOR.





BASSE.

