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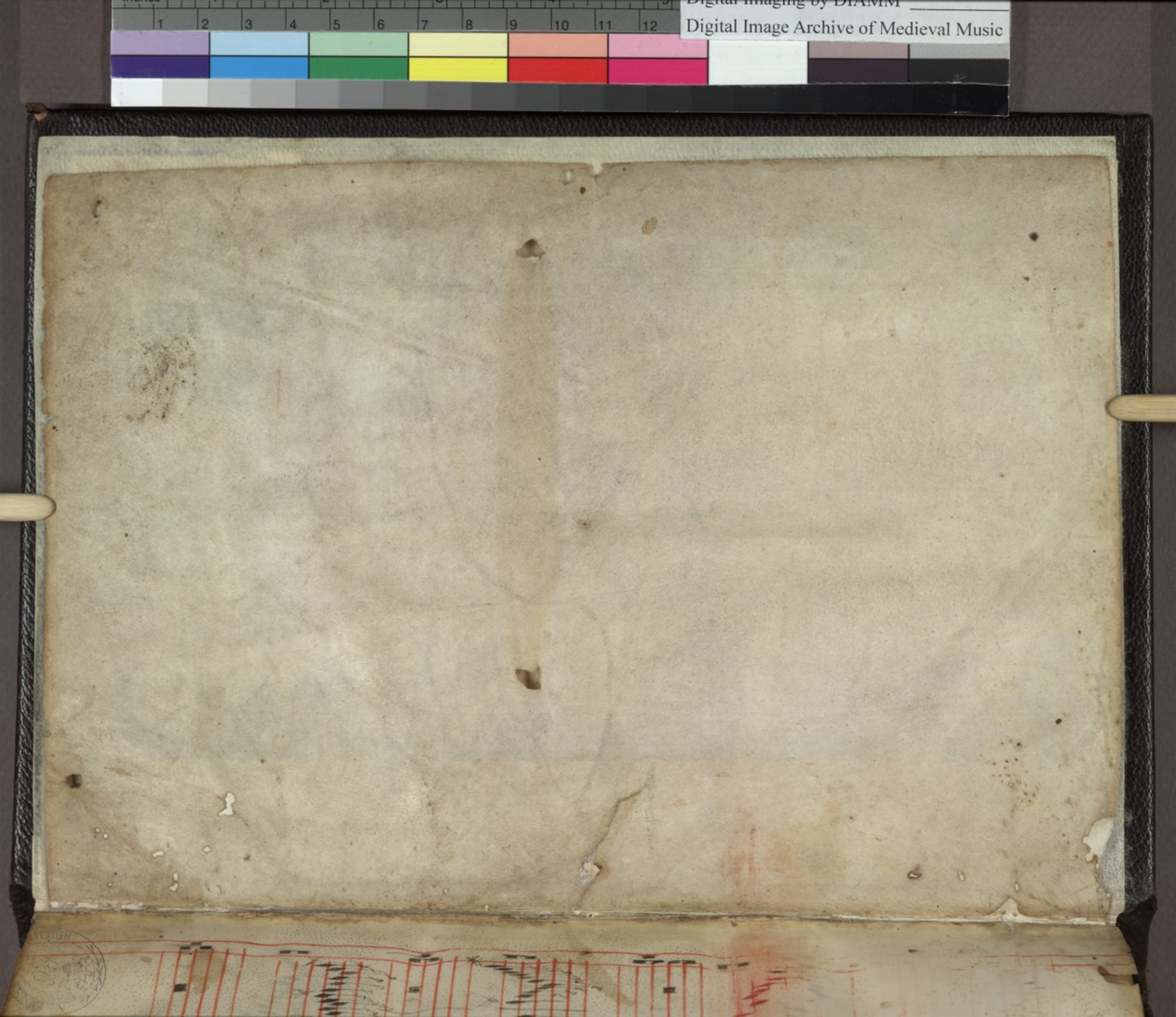

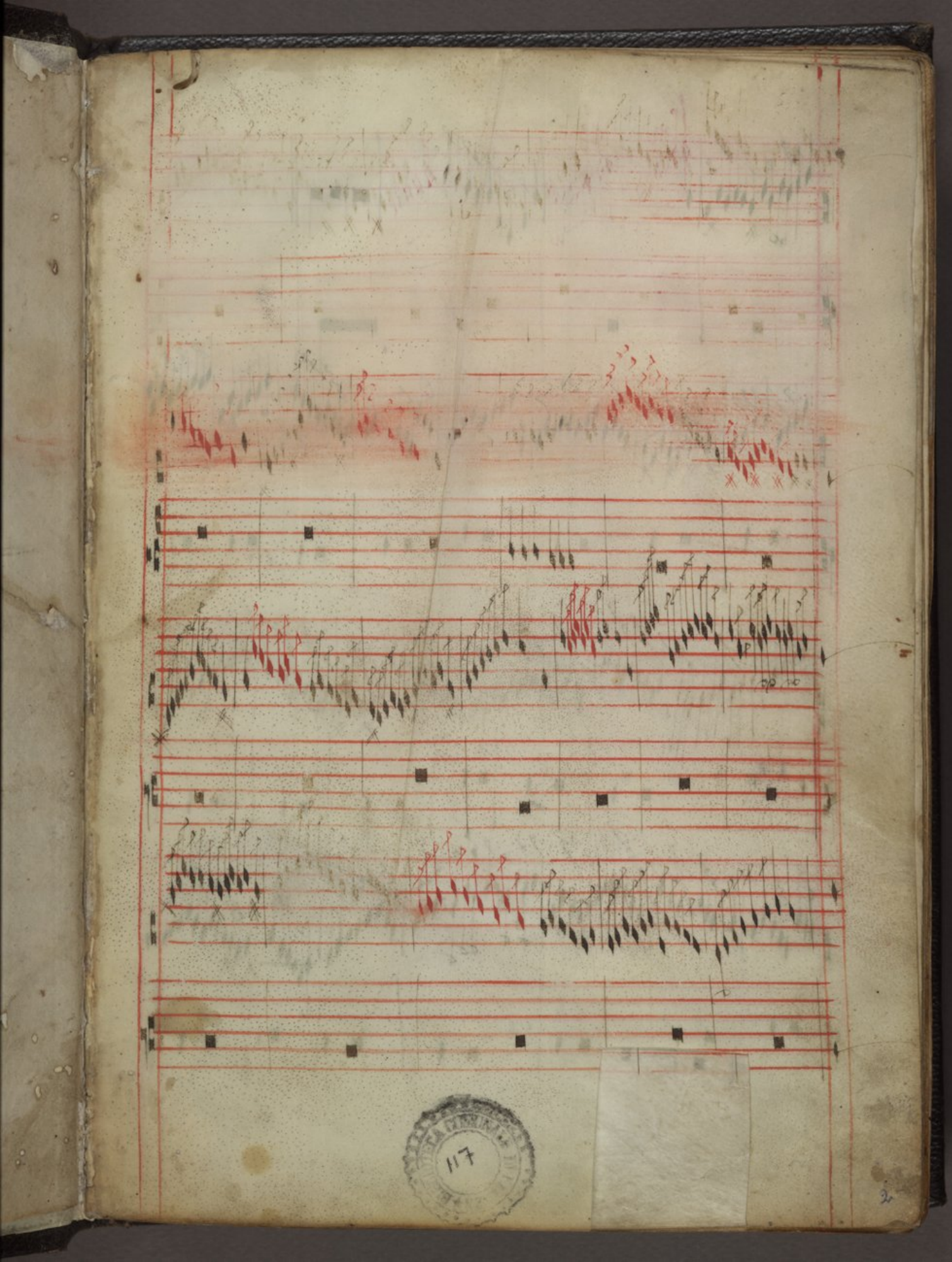
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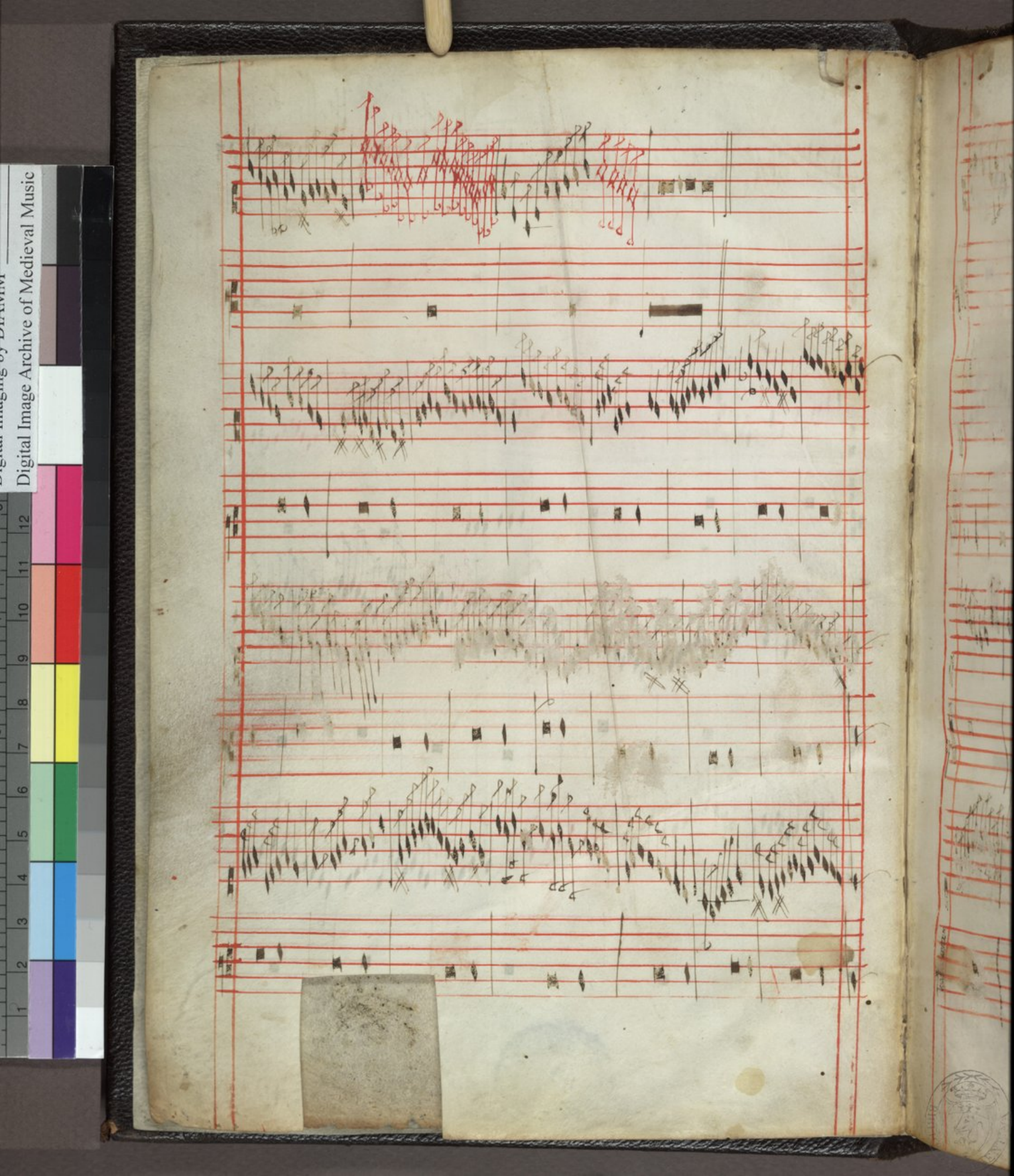
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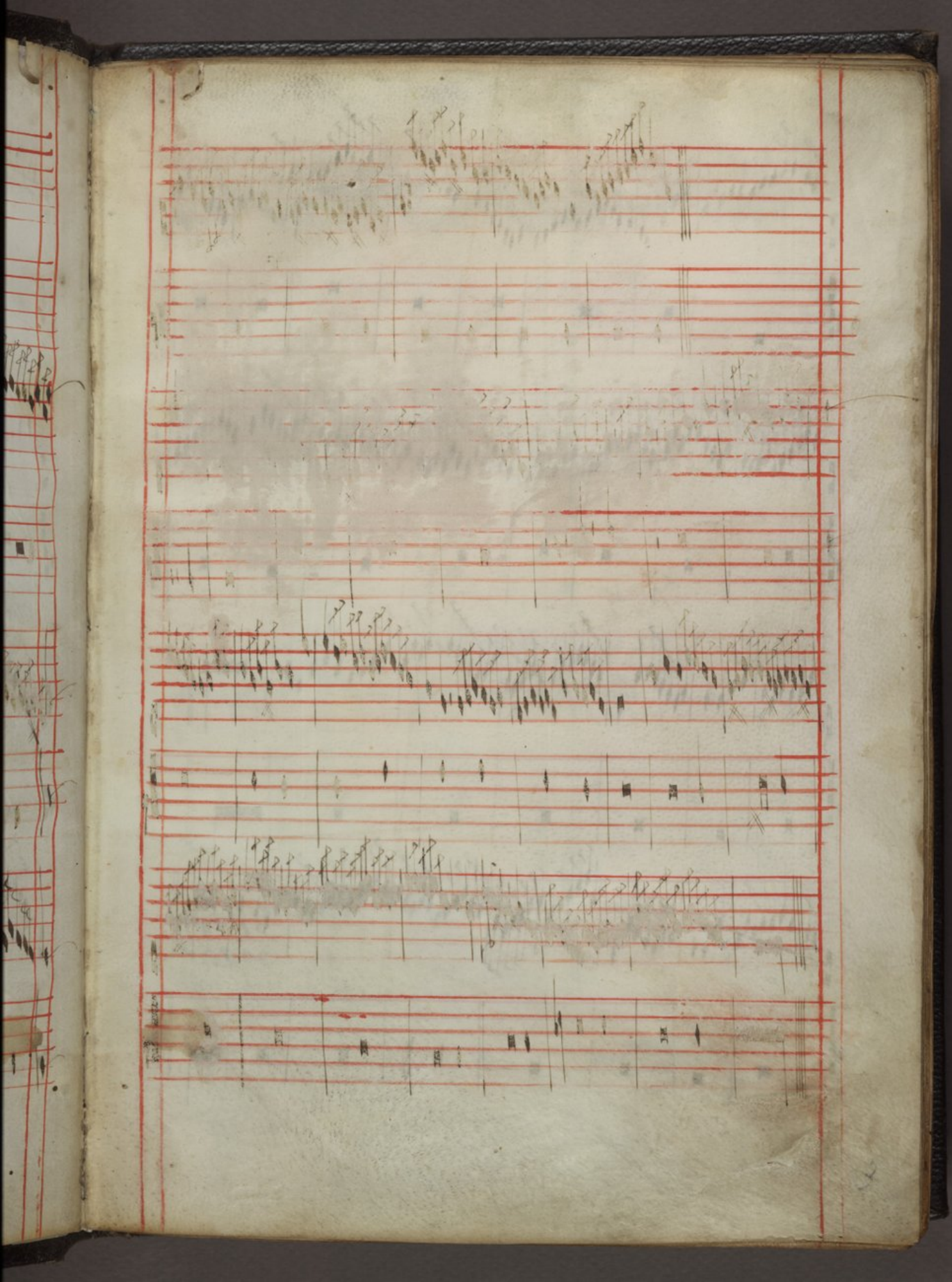

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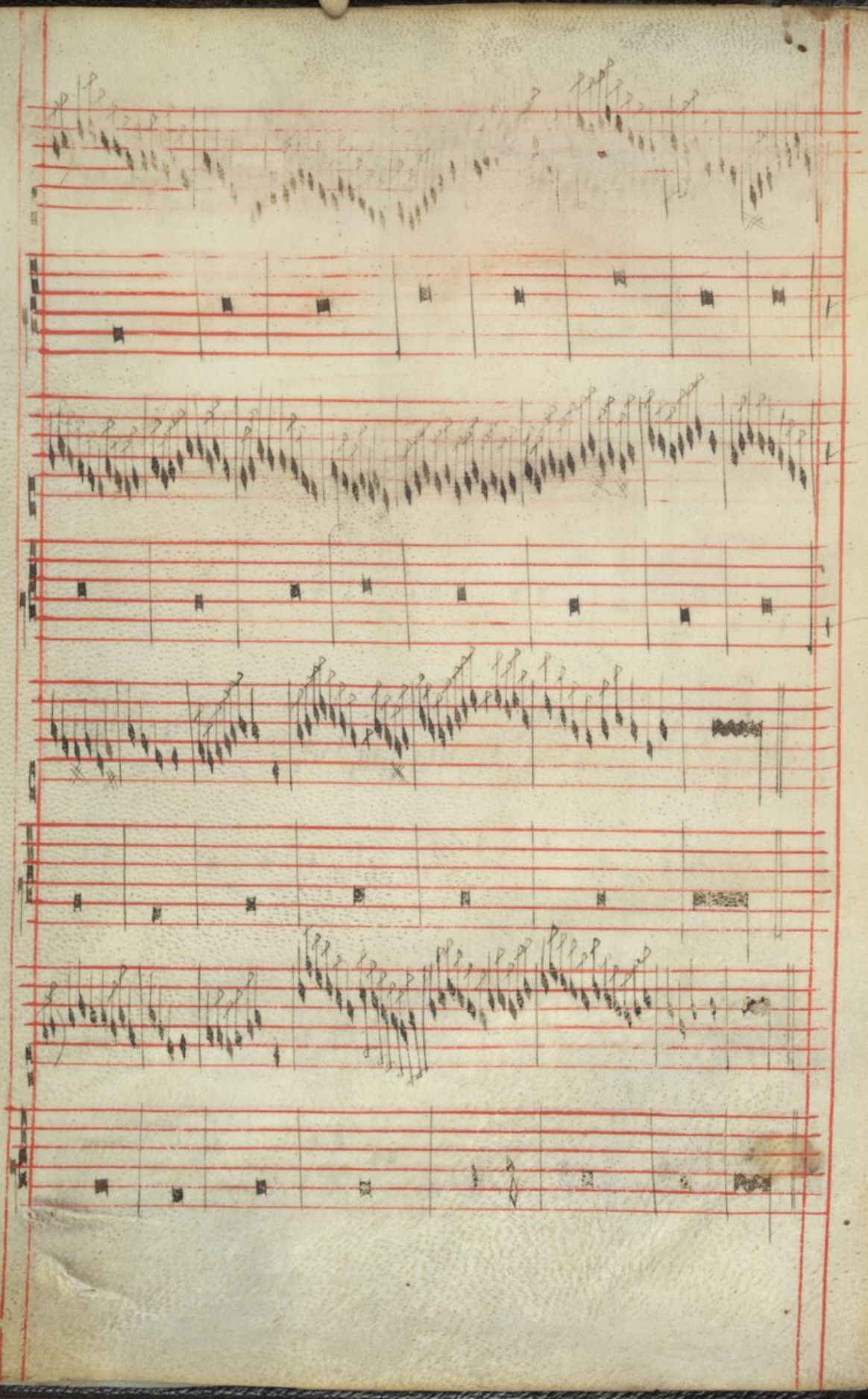

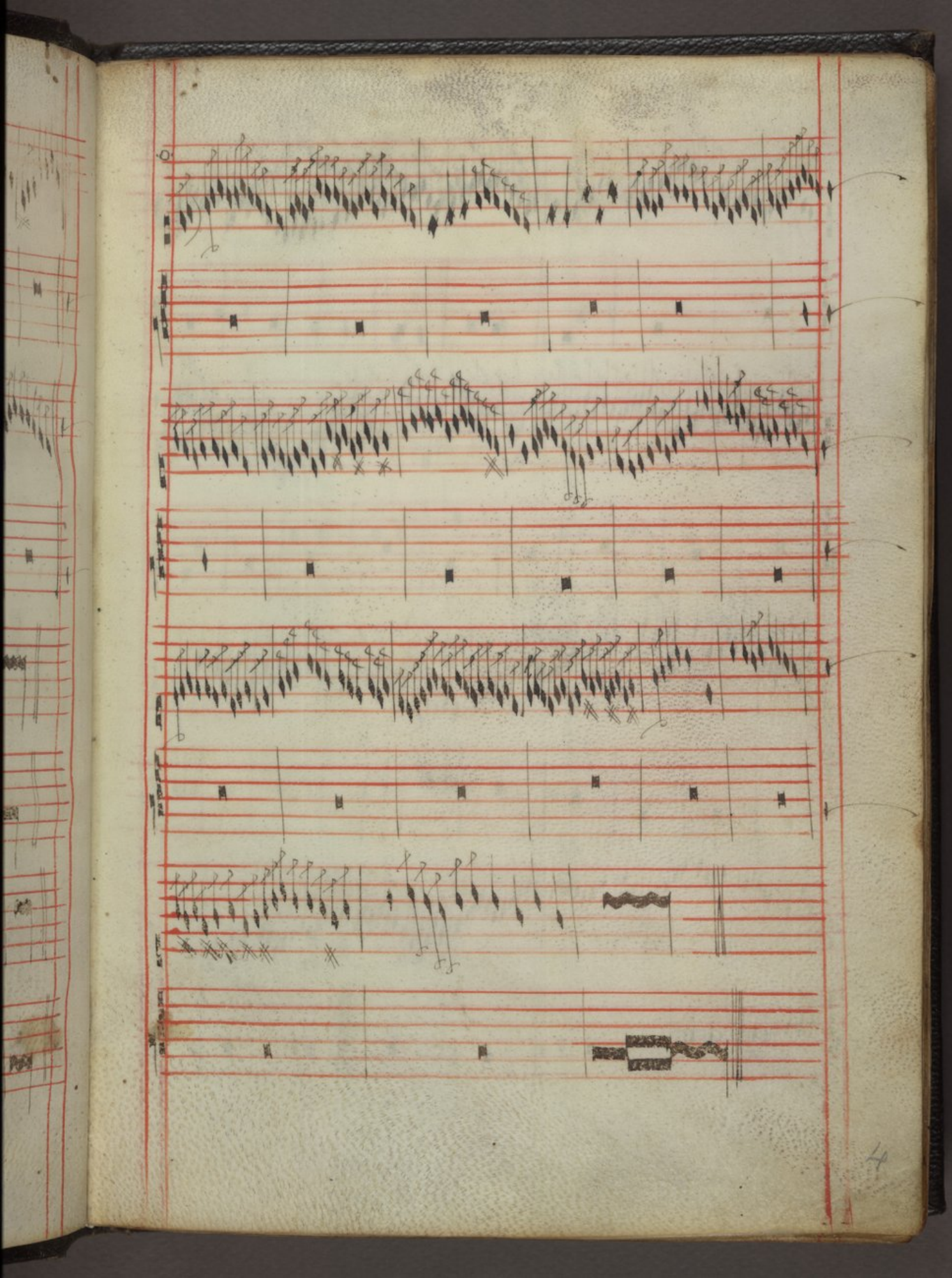

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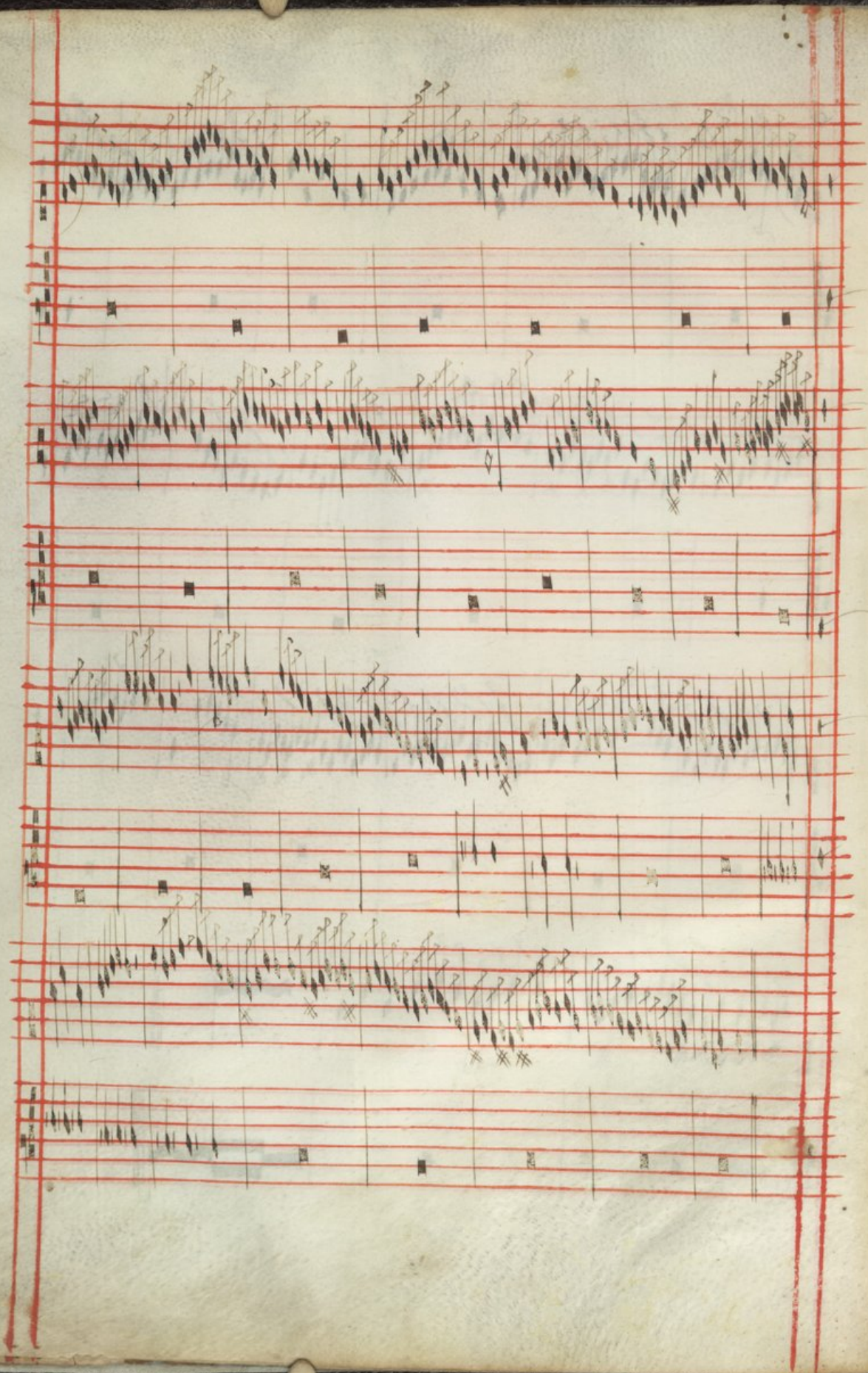

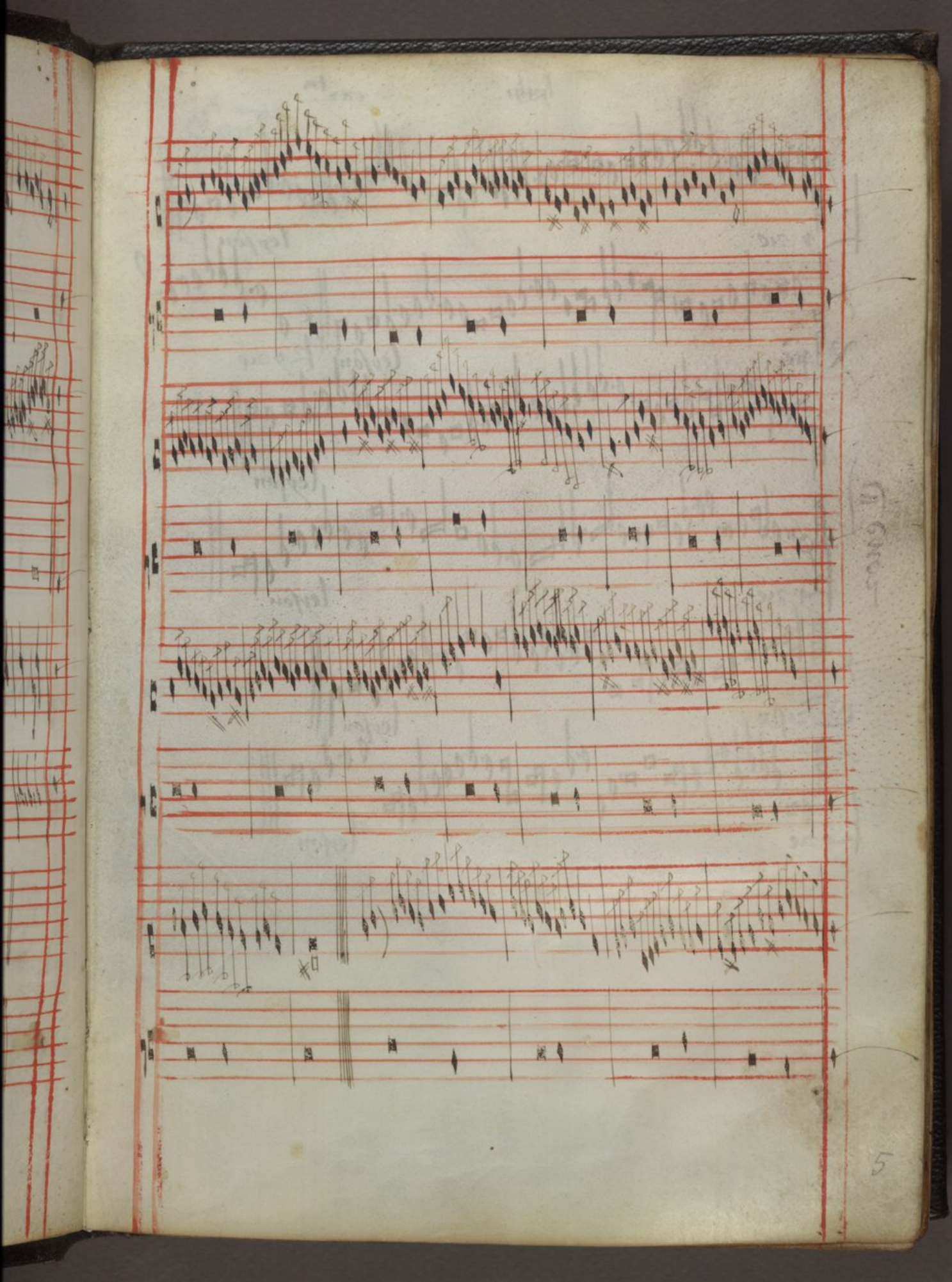

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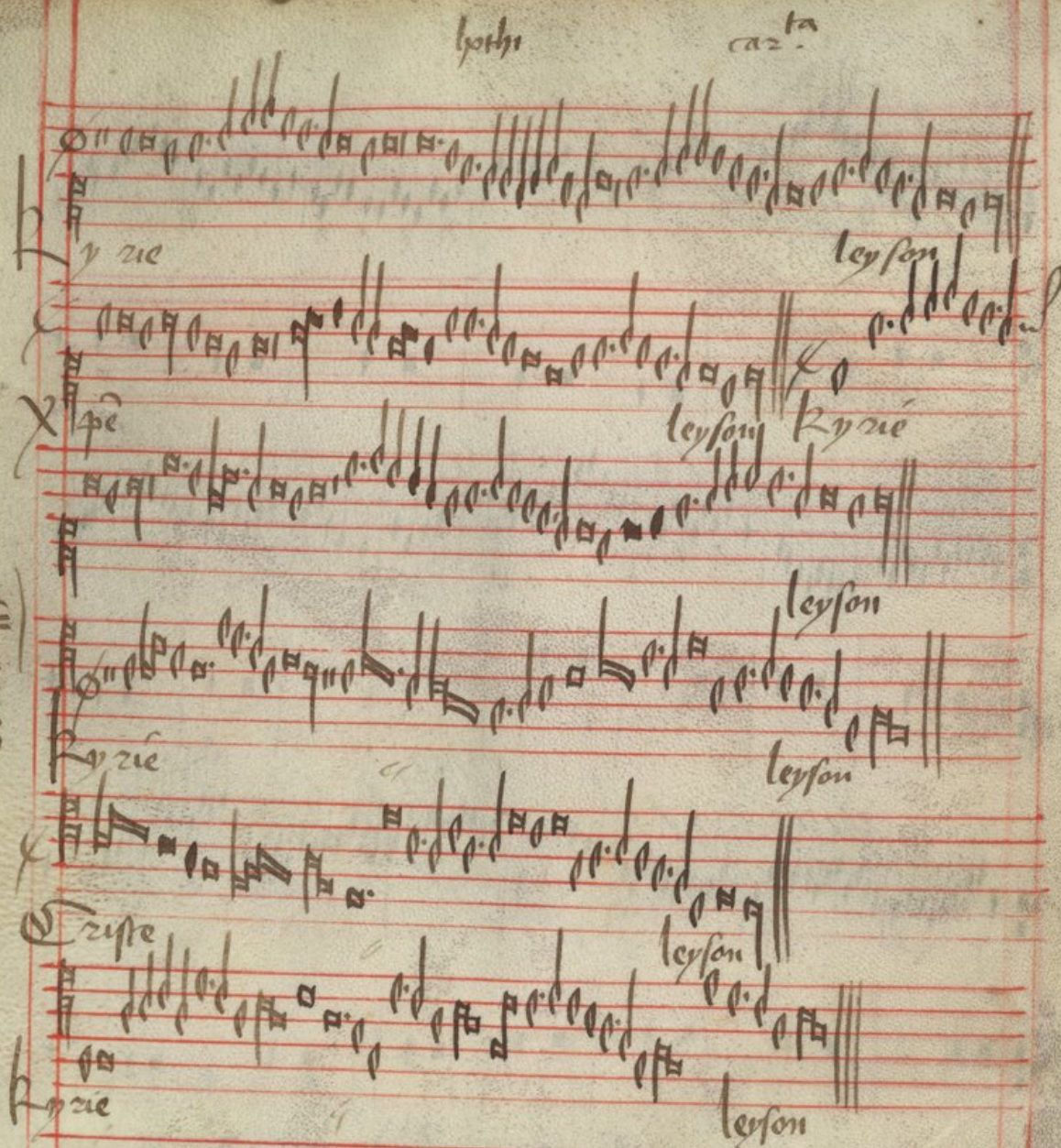
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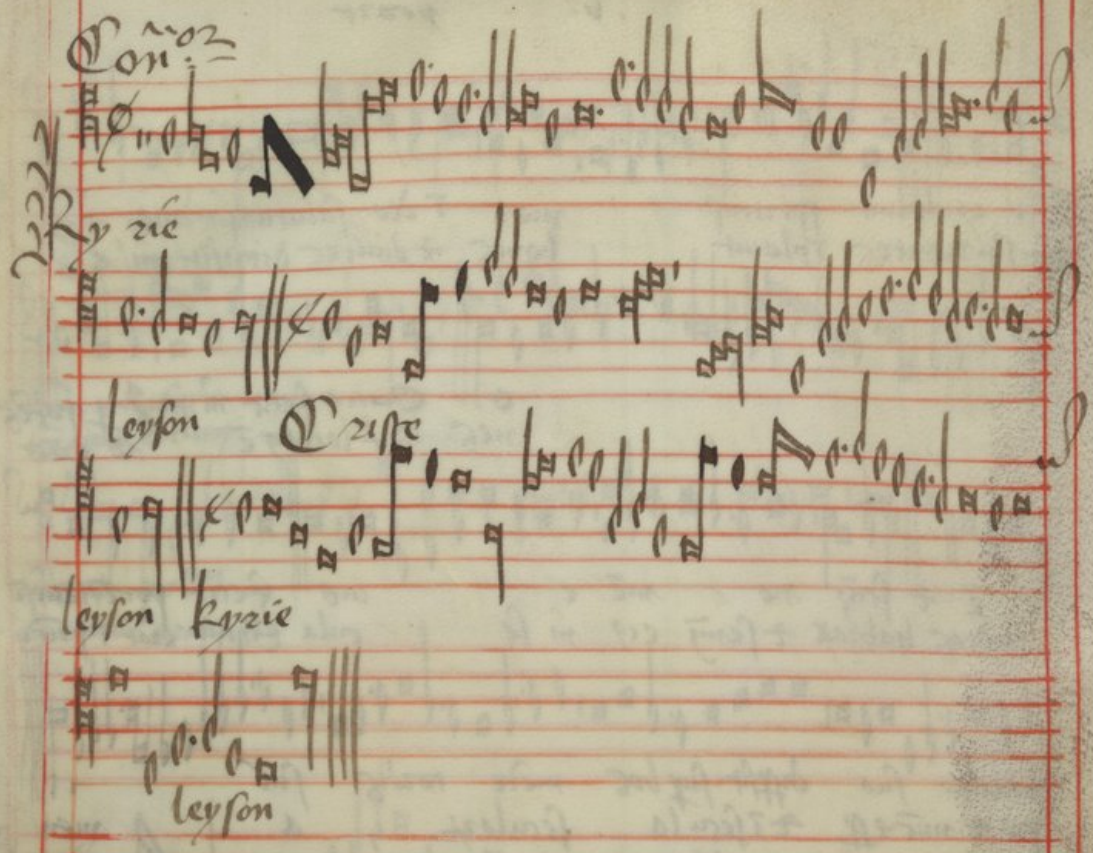

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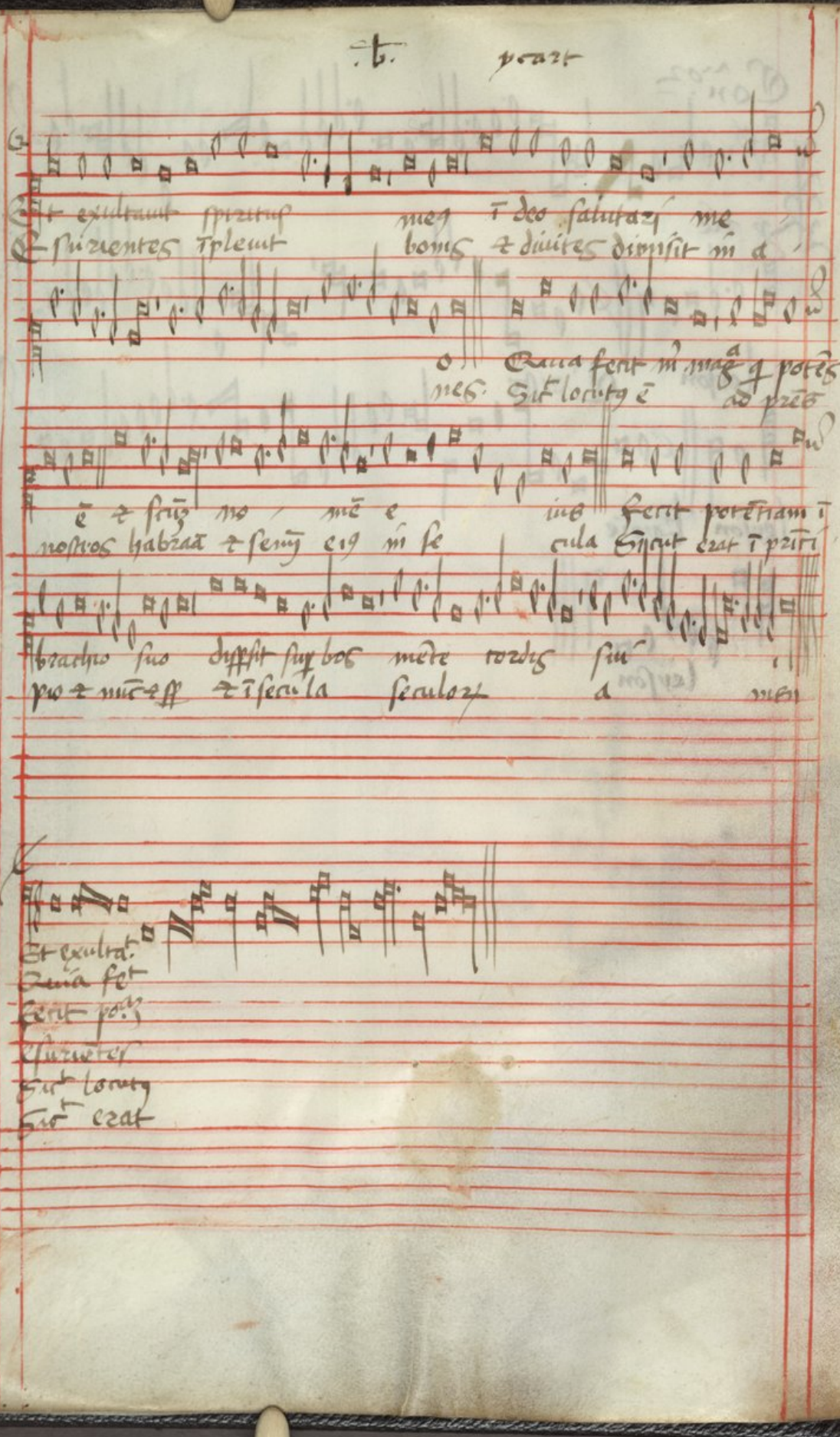

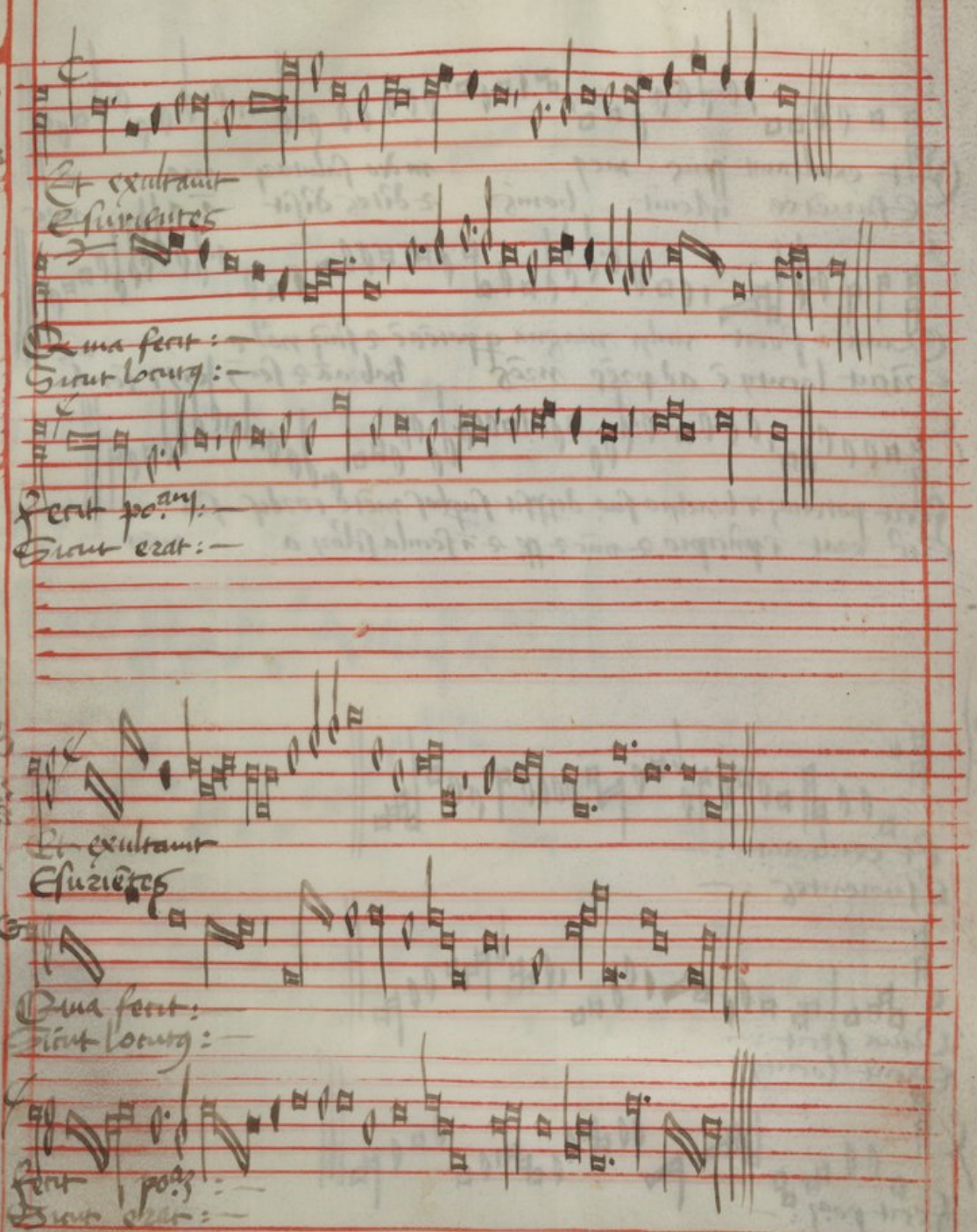

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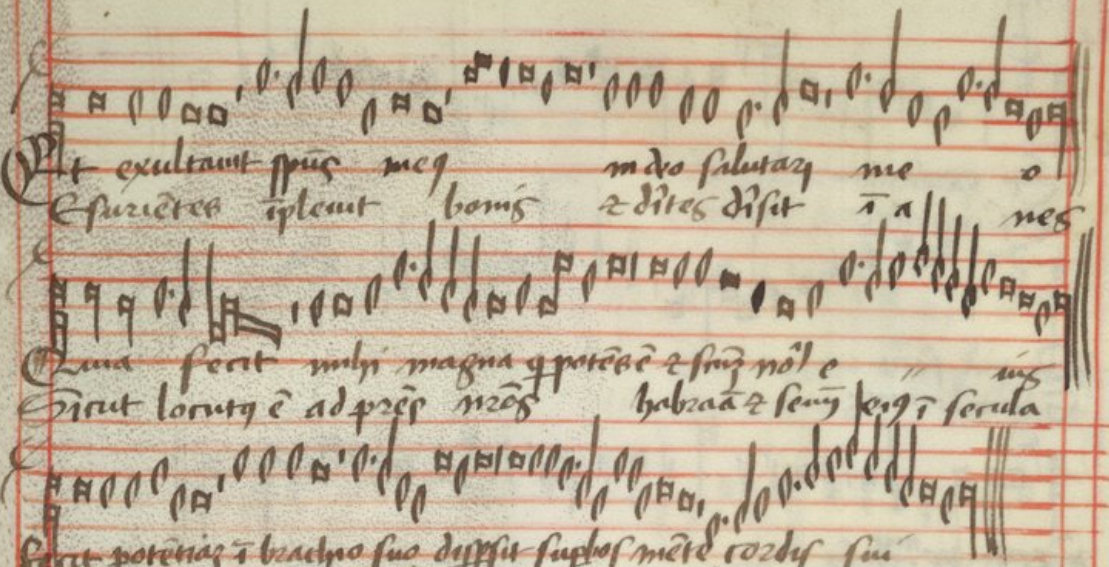
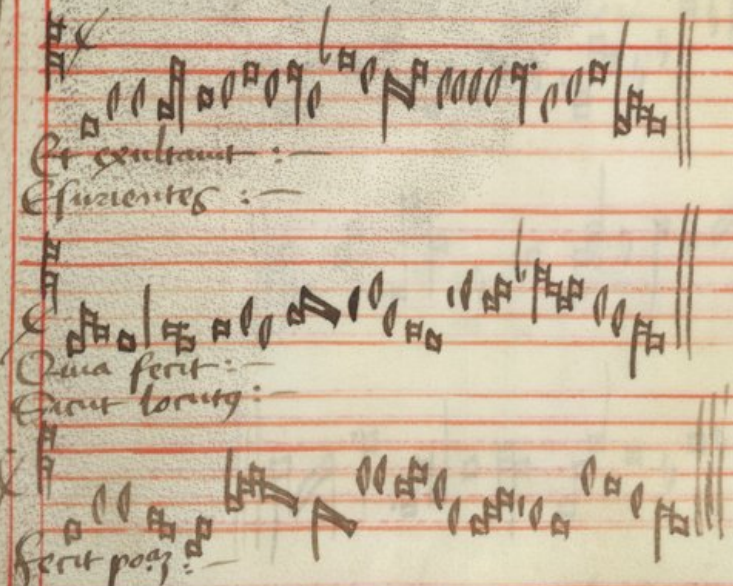
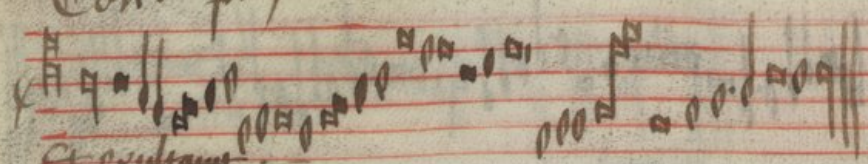


Tenor

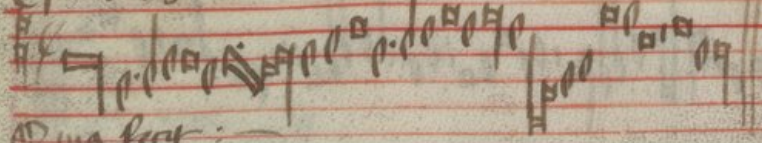


Con.or primus



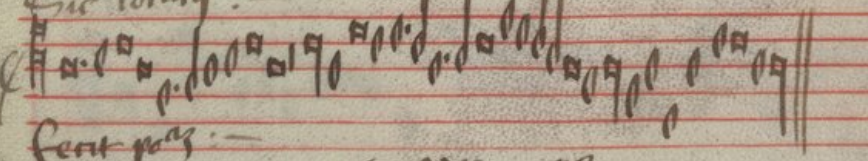
Et exultauit :

Esurientes :



Quia fecit :

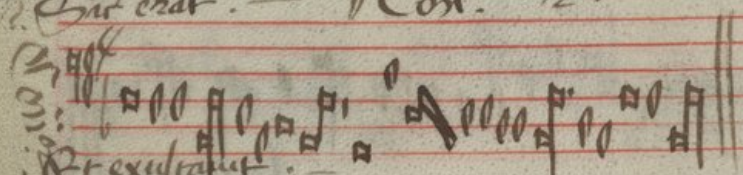
Sicut locutus :



Fecit potentiam :

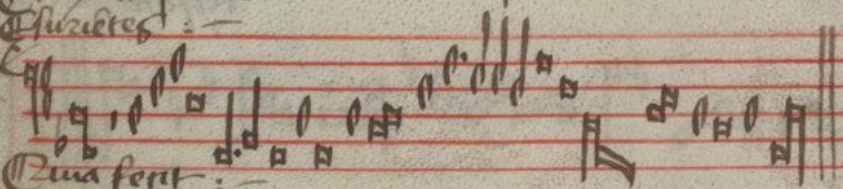
Sicut erat :

Con.or 2us



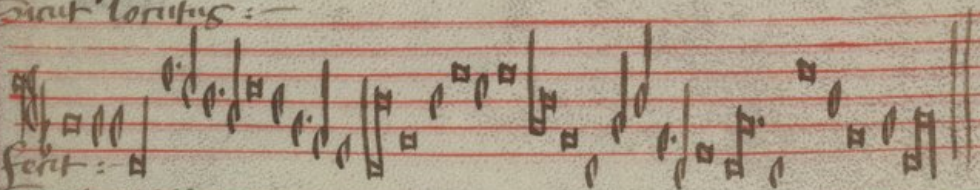
Et exultauit :

Esurientes :



Quia fecit :

Sicut locutus :



Fecit :

Sicut erat :

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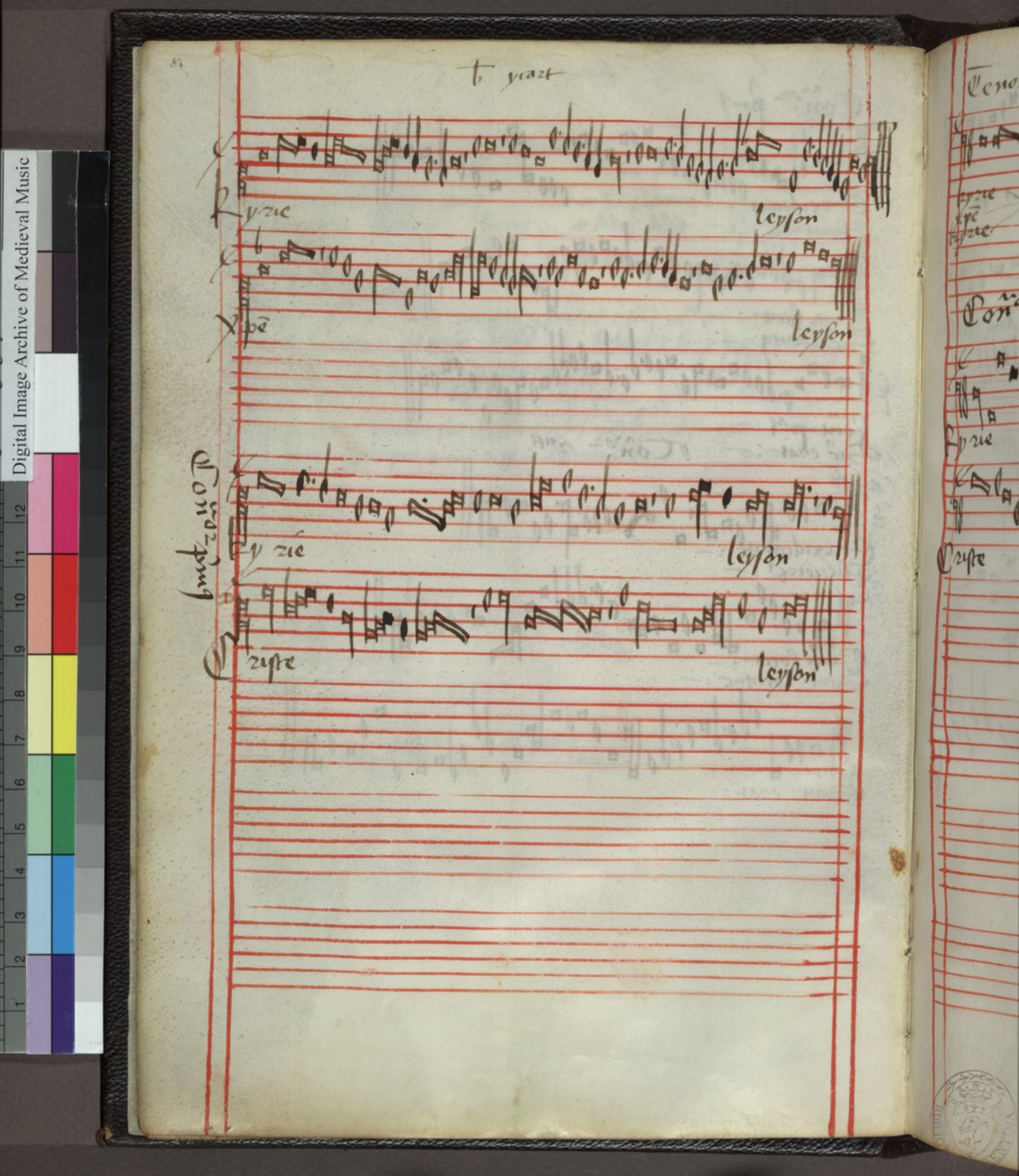

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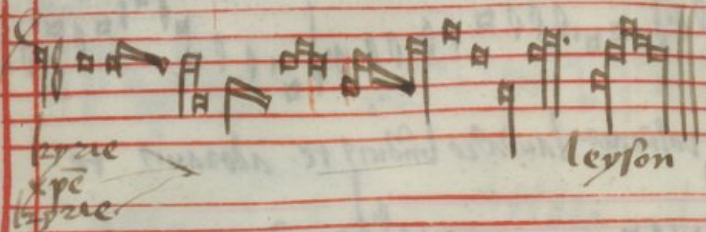
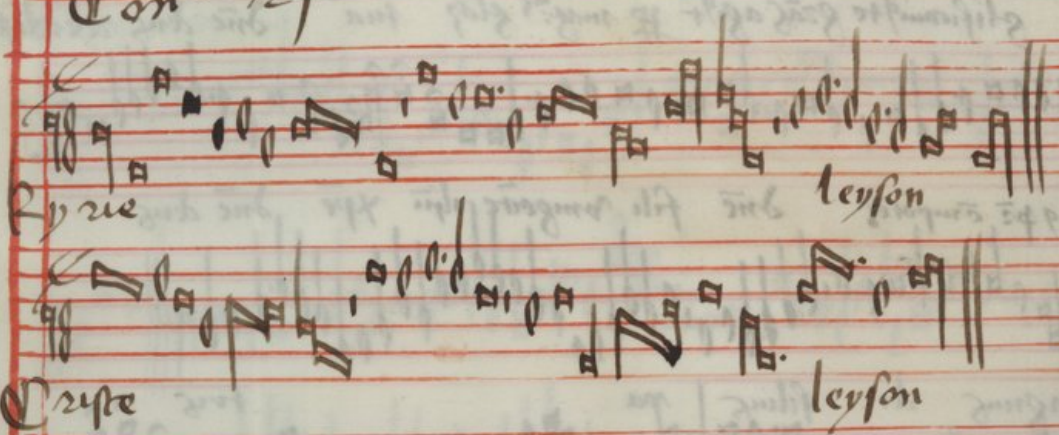


Con^or 29



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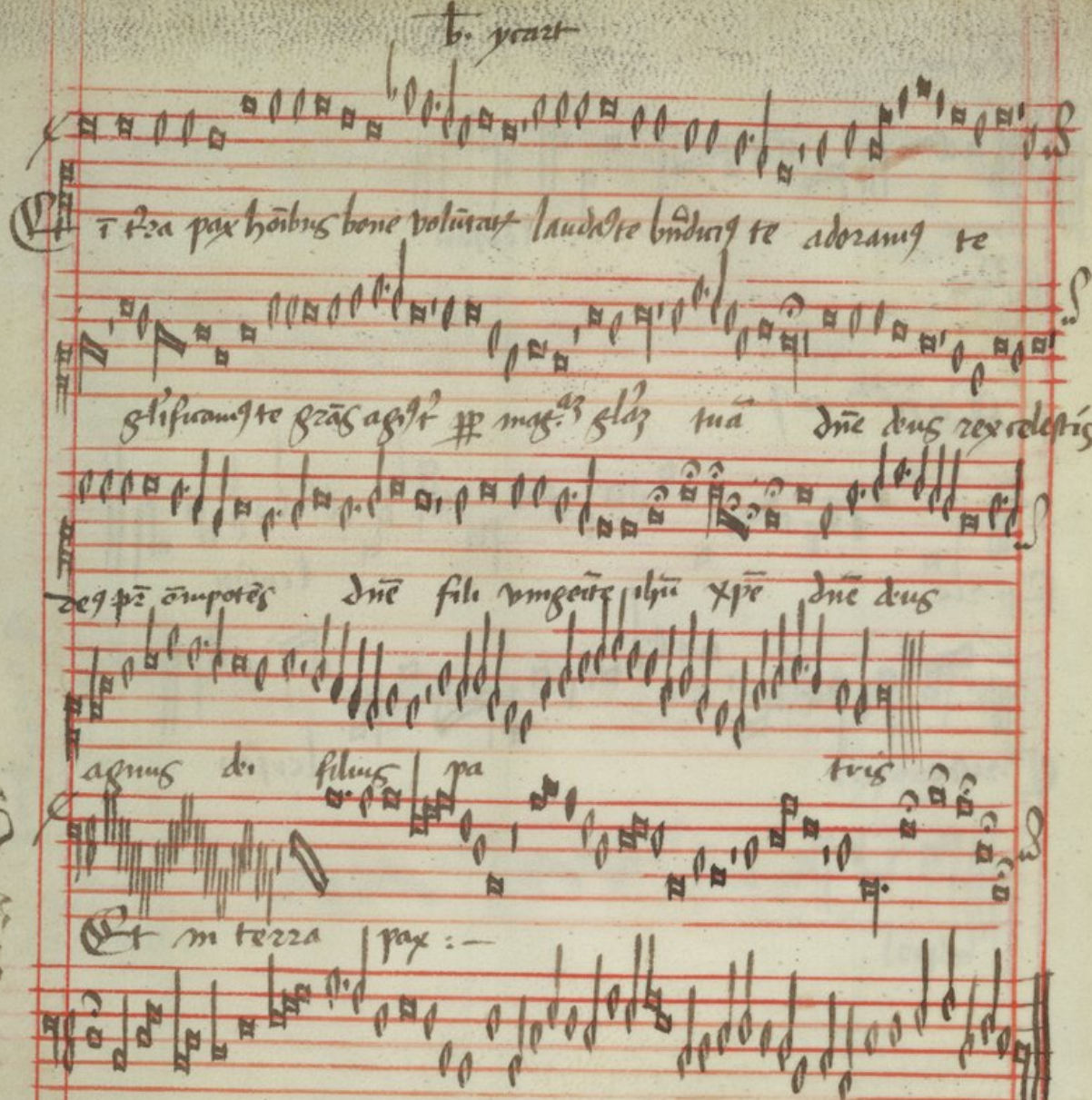

Tenor

dñe deus

Et ī terra pax:

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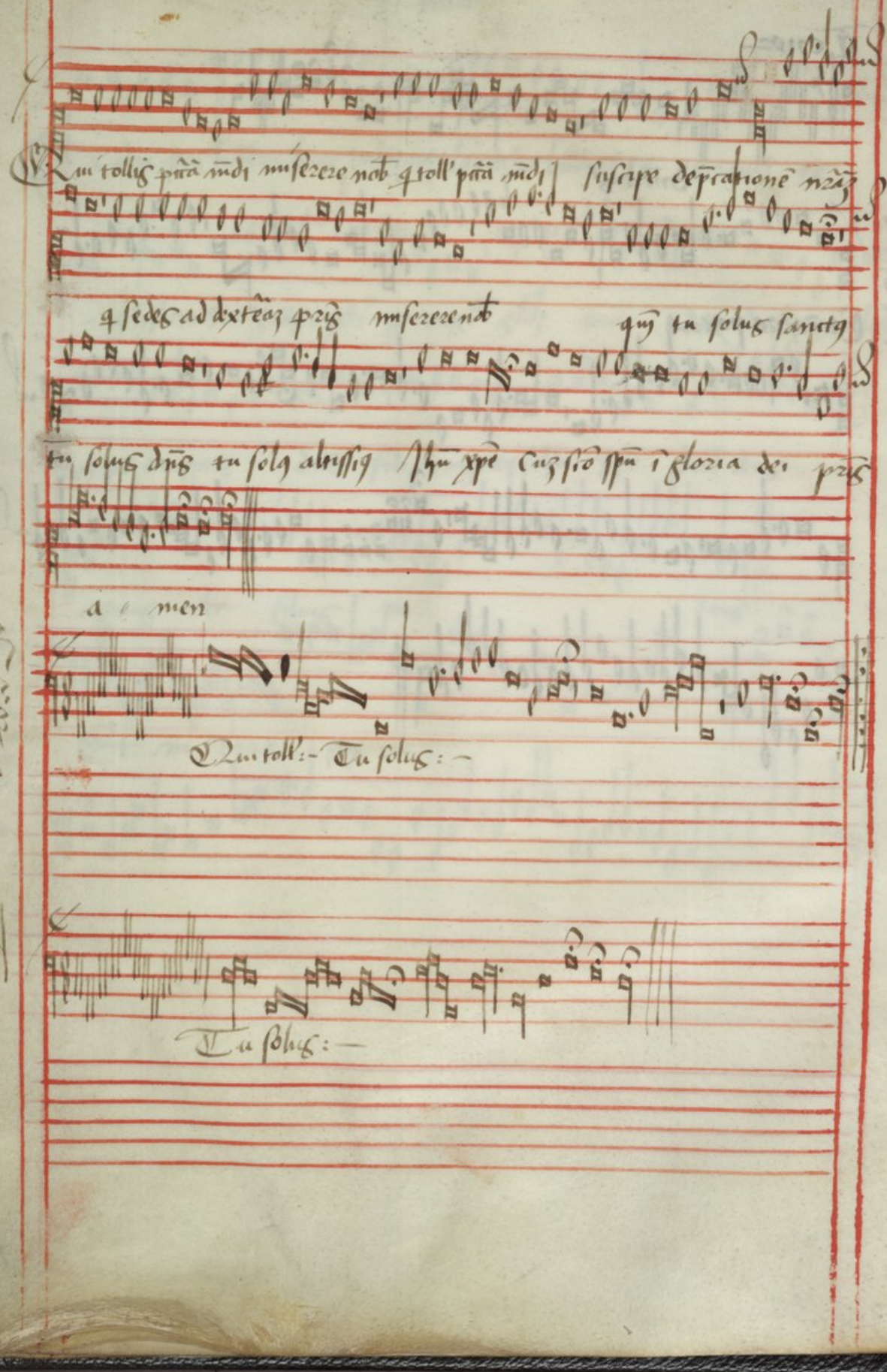
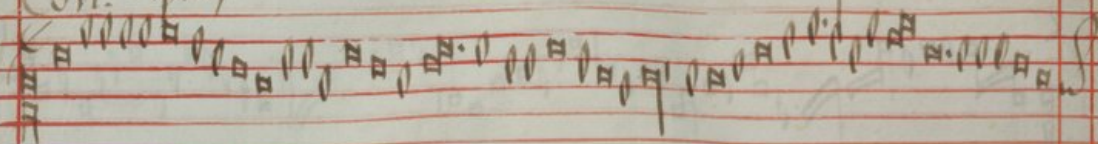
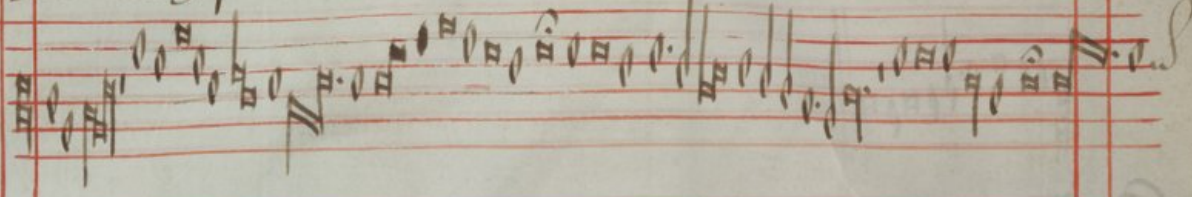
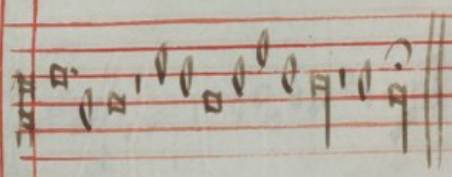


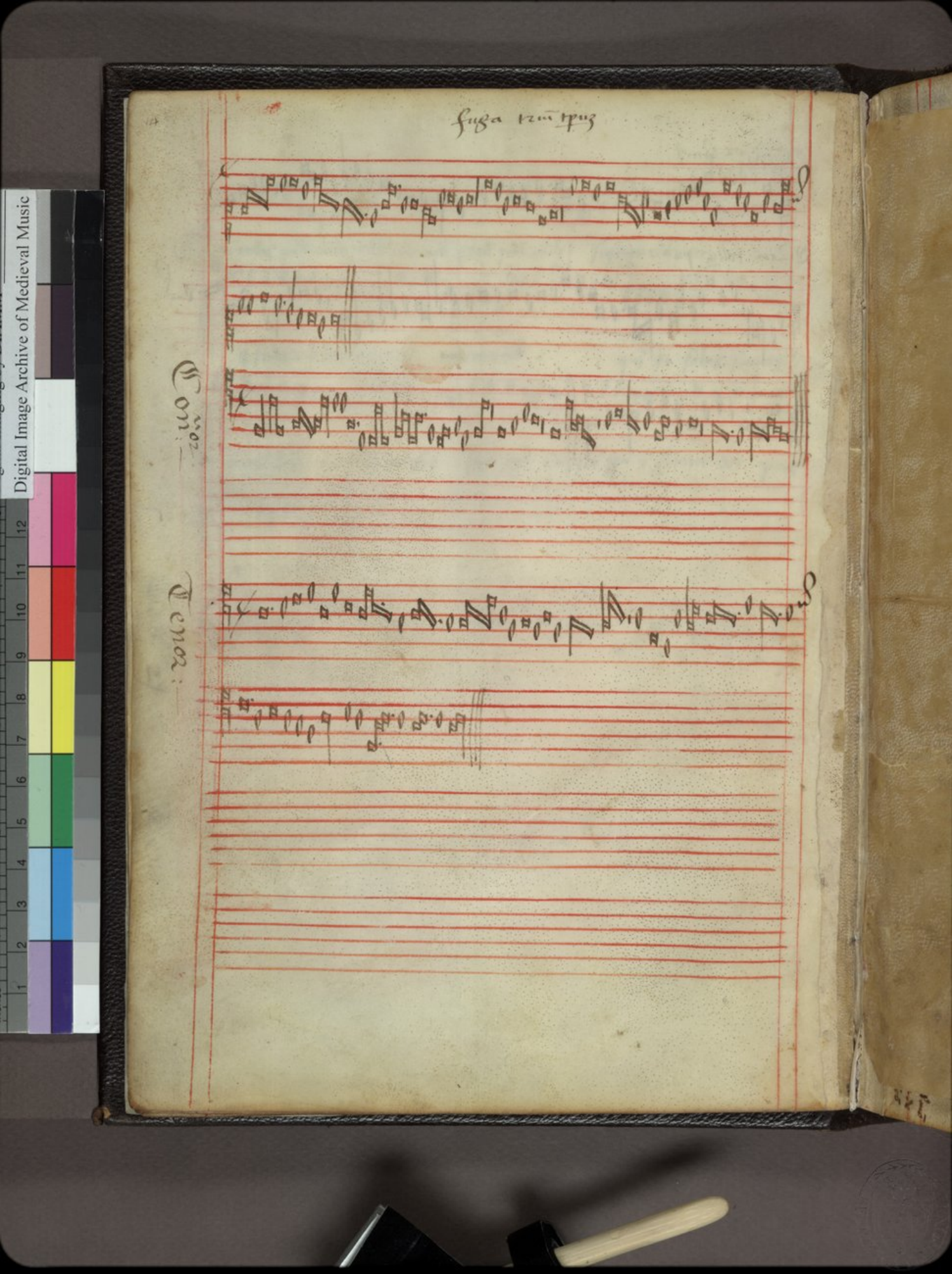
Cõn.or p̃mus



Qui tollis pcã :—






fuga trium tempus
Tenor:

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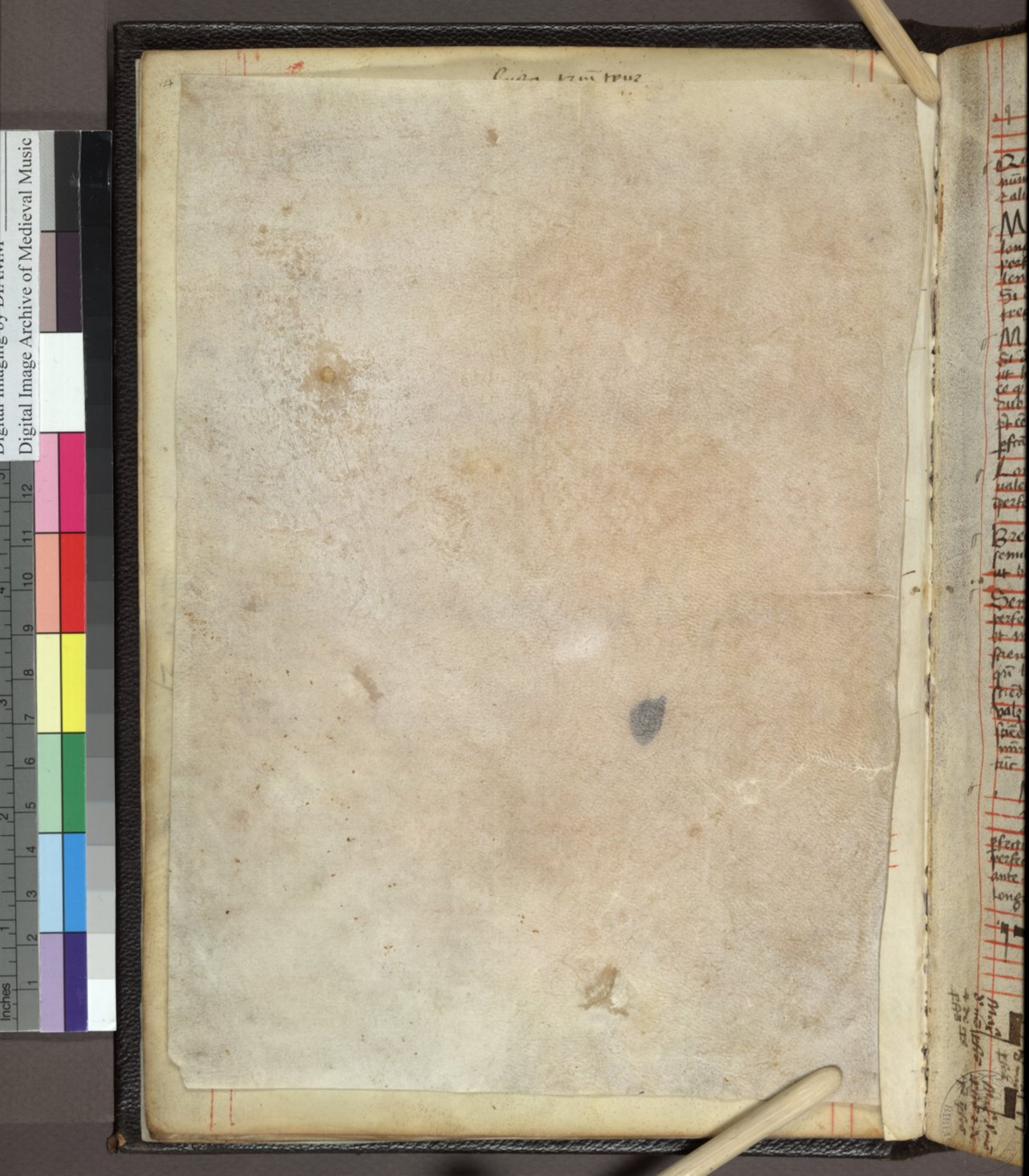


Vilibz ī arte ptica mēsurabilis cātus ezudiri mediocriter affectans ī ārō silo ifrīg scripta diligēter perscrutetur & ipsi regulas poterit cognoscere q̄ applicata sūt ipsi mēsurē sōnis de maxis

Quōq; igitur sūt ptes prolationis scz. Maxia. Lōga. Brevis. Semibrevis & numa ut hic  et maxaz istaz una est pfta & alia ipfta ipsi duersus modū gñabrāt pt q̄ numa ut patet

Maxia una ē pfecta & alia ipfta. Max aūt perfta valet .iij. longas sive sint de mō perfecto sive de mō ipfecto. Si de mō perfecto valet maxima nouē tempa q̄ tres lōge sīgule valent tria tēpa ut hic  Si de mō ipfecto valet ei⁹ ualentia sex tēpora q̄ sīgule tres longe valent duo tēpa ut hic 

Maxia ipfecta valet duas lōgas sive sint de mō pfto sive ipfto Si de mō pfecto valet sex tēpa q̄ longe sīgule tria tēpa valent ut hic  Si de mō ipfto valz quatuor tēpa ce q̄ longe sūt ipfecte & valēt tēpa qualtuor q̄m duaz earū sub tenora tenet ut hic  Ex his pz q̄d maxia ce pfecta longis existentibus ipfectis & econuerso pt maxa ce ipfta lōgis existētibus pfectis —

Longa una ē pfecta & alia ipfecta i mō Longa uero i mō pfto valet tria tēpora sive tres breues ut hic  In modo pfecto longa valet duo tēpora uel duas breues ut hic 

Brevis una ē pfta & alia ipfta. Brevis i tēpore pfecto valz tres semibreues ut hic  Et i tempore ipfecto valz duas ut hic 

Semibrevis una est perfecta & alia ipfecta. Semibrevis perfecta i maiori prolatione valz tres minimas ut hic  et in minori valz duas ut hic  Ore quibus sprenduz ē q̄ dux est modus scz. perfecti & ipfectus. Perfectus q̄n longa valet tres breues Imperfecti q̄n valz duas Iterū sprēduz q̄ dux ē tpūs s. pfm & ipfectū Perfectū q̄n brevis valz tres semibreues. Imperfm q̄n brevis valz duas. Et istez sprēduz q̄ dux ē prolatio s. perfta & ipfta pfta ē q̄n semibrevis valz tres minimas. & tūc vocat. Imperfecta autē q̄ndo valz duas minimas & tūc vocatur minor exēpla patēt ex predictis —

Nsuper notādū ē q̄ oīs nota pfta pt ipfici & ipfecta perfici imperfecta pt perfici p additionē medietatis sui valoris. Perfta autem pt imperfici per abstractionē tertie partis sui valoris nā pfectio cōstat i nūo ternario ipfectio aūt i nūo binario. Vñ maxia pfecta pōt ipfici i totū & ecōtra quid ad partes. Que ad tō. dux s. apte ante & apte pō & apte aī q̄n sola longa precedit aut ei⁹ valor tūc pma longa uel ei⁹ valor ipficit precedentes nisi & pūctū ipediat ut hic

 Apte post q̄n longa aut ei⁹ Valor post positus nisi & pūctū ipediatur

Duo ad pfcs cſſ dui. ſ. q̄ ad ptes ꝑiquas & q̄ad ptes remotas. Pro quo nōndū
ſt q̄ pro pāpū ꝑiqua aliqua totus ſt illa ꝑqua ꝓ totū ī mēdute dūt
ſunt maxīāz ptes ꝑique ſūt longe. & longaz breues. & breuiū ſemi
breues & ſembreuiū nīme & nīmaz ſēmīme partes remote ſ.
partes partiaz ꝑiquaz. partes remotiores ſūt ptes partiū ꝑiquaz:

Maxīa igr q̄ ad ptes ꝑiquas pt ipſius dui. ſ. aptoū & aptes p abſtractionē trie
partis cuiſ partis ꝑique uel alterius earūdē & ſic ſillē quo ad ptes re
motas per abſtractionē trie partis aut ualoris cuiſ partis remote uel
alterius earūdē &. Et ita ſuo mō ītelligi pot de longis breuib & ſem
breuibus ut patebit īferiꝰ & exēpla. Duo predicta ōibꝫ nōndū ſūt inſra
ſcripte regule quaz prima eſt hec. q̄ longa añ longaz ī mō pfecto eſt ꝑ
pfecta et breuis añ breuē ī tēpore pfecto ſimiliter ē pfecta ut hic
et ſembreuis añ ſembreuē ī maiori ꝓlatione eāē ī maiori ꝓlatōe ē ꝑfecta ut hic
Secūda regula
ſequat nota maior uel mīor ī forā ut ī pausa maioris uel
minoris hoc modo q̄ ſillē añ ſillē nō pt ipſius ut hic
Tertia regula eſt q̄n pꝰ longaz de modo pfecto ſequit̄ duc uel tres
breues tm nulla ſola breui p̄cedēte a qua poſſit ipſius perfecta eſt niſi p̄dicta
diuiſione ponatur inter primaz huc & aliā uel alias ſequētes. nā tūc prima huius
imperfīcit longā p̄cedēte. Et ideo iuditū ē de breuib & ſembreuib temporis
perfecti & de ſembreuib maioris ꝓlatōis reſpectu minoris minoriſq ut hic
Quarta regula ē q̄n inter duas
longas remanet ſola breuis perfectionē q̄ntata tūc illa ipſius pꝰ longa
ſi p̄cedentes niſi punctū aut diuiſio īpediatur. Idem eſt iuditū de ſembreuib
inter duas & de minimis inter ſembreues ut hic Quinta
regula eſt. q̄ q̄n aliqua nota ē ſola debz reduci ad plures ſoluꝫ quem pt habere
ut hic Sexta regula eſt. q. eāē nota q̄ ipſiatur a ſequēti ipſi
antur ut pz in exemplis p̄cedentiū regule ſ. q. ad totuꝫ q. maxima ipſiatur
alōga & longa a breui & breuis a ſembreui & ſembreuis a minima. Septima
regula eſt q. q̄n ſuccēſſiue due note ſimul ille nō debēt puncti ſi ſimul eōpe
debz ut hic Vltimo notandū eſt q. q̄n aliqua nota ipſiatur
hoc fit a pte ꝑiquoꝫ aut eiꝰ ualoris & hoc ratione totus fit ſiue quo ad ſoꝑ
ſiue a pte remota uel a ptibꝫ remotis nō tñ ualentibꝫ ymā pte ꝑiquas hoc
fit quo ad puncta uel ad partes. Item nōndū q. quod ipſiatur ipſiat a
tertia parte ex quo ſequitur q. quod ē diuiſibile in tres partes equales poſ
ipſiū a tertia parte & quotieſcūq diuidi pt in tres partes equales totiēs pt ipſi
ab ulla tertia pte & ipſecto pt ꝑpm uel poſtpm illi ipſiatur. unde ſolū
ſequata tñ hic regula. Nulla nota pfecta añ ſibi ſimilez ſi bn añ maiore
ut maiorem ut dictū Sequitur eāē ex p̄miſſis q. ſembre
uis maioris ꝓlatōis pt imperfici ab una minima p̄cedēte ut ſequēte ut hic
Breuis ipfecta maioris ꝓlatōis nō pt ipſiari aliquamā q. nō ē diuiſibilis in
tres partes equales. Breuis ipfecta maioris ꝓlatōis pt ipſici ab una minima
precedente uel ſequēte quo ad partē unā & a duabꝫ minimis quo ad ālias partes
ut hic Breuis perfecta maioris ꝓlatōis pt ipſici ab una
ſembreui uel a duabꝫ minimis & hoc quo ad totū ut hic Et nota
q. quidaz cantores ut puta ſiuilꝫ de maſcādio & nō nulli alii ipſiant breuē ꝑfectā
in maioris ꝓlatōis ab una ſola minima & breuē imperfectaz maioris ꝓlationis
a duabus minimis ſimul ſequētibꝫ uel p̄cedentibꝫ ut hic Et dicūt
ibi mutare qualitatē capiūt uero ibi breuē ipfectaz maioris ꝓlationis
ut ſi eēt breuis ipfecta maioris ꝓlatōis & eq. breuē ipfectā maioris platonis
ut ſi eēt breuis perfecta maioris platonis. Breuis pfecta maioris platonis poteſt
ipſici ab una ſola minima p̄cedente uel ſequēte & hoc quo ad mā partē & a duabus

mūmꝰ vna ꝑfecta ⁊ alia sequēte ⁊ hoc q̄ adduas ꝑfectas ut hic ▪ ▪ vel ābabꝰ
excedēbꝰ uel sequētibꝰ ut hic ▪ ▪ Et a talis mūmꝰ uel cauꝰ ualet
pe quo ad totū ut hic ▪▪▪▪ ▪▪▪▪ Et a q̄ꝫ mūmꝰ uel cauꝰ ualet pe quo
ad totū ⁊ ad vnā partē ut hic ▪▪▪▪ ▪▪▪▪ ⁊ ambas partes remanētes
Et nō ꝑ plus ꝑfectū q̄ nō ualet breuis ꝑfecta mōre ꝓlationis q̄
nō ꝑ ipsā ut dēs est Et q̄d dēs ē ꝑ ipsā mē de ipsone de mūmꝰ
respectu breuis ita de breuibꝰ respectu semibreuis ⁊ maxie respectu longe
⁊ longe respectu maxiē ⁊ semibreuis respectu mūmꝰ mtelligendꝰ.

Vnde sic ē dare bue ipsiꝰ valetes duas scibreues ⁊ q̄ꝫ mūmꝰ ita est dare
longas valetes duas breues valētes q̄ꝫ scibreues ⁊ maxiē valetes duas
Longas valentes q̄ꝫ breues ut hic ▪ ▪▪▪▪ ▪▪▪▪ ▪▪▪▪ ▪▪▪▪
Et sicut ē dare duc ipfectā valētes duas semibreues valentes sex mūmas
ipfecte ē dare loīgā ipsiaꝰ valentes duas breues valētes q̄ꝫ sembreues ita ē
dare maxiē valentes duas longas valētes q̄ꝫ breues ut hic patebit
▪▪▪ ▪▪▪▪▪ ▪▪▪▪ ▪▪▪▪ Et sicut ē dare breue ipsiꝰ valētē
trēs scibreues valētes sex mūmas sic ē
dare loīgā ꝑfectā valētē trēs breues valētes nouē scibreues ⁊ ita ē dare maxiē
valentes trēs longas valentes nouē breues : ℣ vel aliꝰ ideꝰ cū ꝓcedentibꝰ ꝙ supra

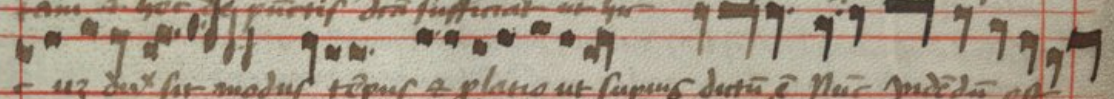
Vnde sic est dare bue ipsiaꝰ valetes duas semibreues ⁊ q̄ꝫ mūmas sic ē dare
longē valētē duas bues valetes q̄ꝫ scibreues ⁊ maxiaꝰ valētō duas loīgas
ualentes q̄ꝫ bues: Et sicꝫ ē dare breue ipsiaꝰ valētē duas scibreues vale-
tes sex mūmas sic ē dare loīgaꝰ ipsiaꝰ valentes duas breues scibreues sex scibre-
ues ⁊ maxiaꝰ ipfecta valentes duas loīgas valētes sex breues. Et sic
est dare breues ꝑfectā valētes trēs scibreues valētes sex mūmas sic ē
dare longā ꝑfectā valētes trēs breues valētes sex semibreues ⁊ maxiaꝰ
ꝑfectaꝰ valētes trēs loīgas valētes sex breues Et sicꝫ ē dare bue ꝑfecta
valentes trēs semibreues valētes nouē mūmas sic ē dare longā valē-
tes trēs breues valentes nouē scibreues ⁊ maxiaꝰ ꝑfectaꝰ valentes tres
longas valentes nouē breues Et ꝑdicta habetur. quō ⁊ maxie ad loīgē
possēt ipsiaꝰ vide ipsum exempla ⁊ i ꝓmā de longis ꝑfectis mō.
⁊ tēpore ſ. de maiori ꝓlatione ▪▪▪ ▪▪▪▪ ▪▪▪▪ ▪▪▪▪
Sīt de longis ipsiaꝰ mō sic ꝑfectis tēpore ut hic ▪▪▪ ▪▪▪▪ ▪▪▪▪ ▪▪▪▪
Sequūtur exempla quō maxie pnt ipsiaꝰ ⁊ ꝑ. de maxiē ipfectis ad
longe sīt ꝑfecte. ▪▪▪ ▪▪▪▪ ▪▪▪▪ Sīt de maxiē ꝑfectis ꝑ tēpus longe
sūt ipfecte ▪▪▪ ▪▪▪▪ ▪▪▪▪ Sīt de longis ꝑfectis mā ⁊ tpe ut hic
Item de maximis ꝑfectis quaꝰ ꝑtinet ad longā sīt ꝑfecte ut hic
▪▪▪ ▪▪▪▪ ▪▪▪▪ ▪▪▪▪ Ex ꝑdictis ꝑz de ꝑfectione notaꝰ ꝙ

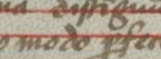
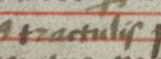
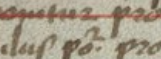
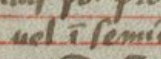
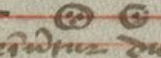
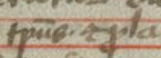
Vnde alteratio ī musica ē ꝙdā ualoris sui note fortis duplicatio ⁊ equa
lis dimi. Et regule quaꝰ ꝓma est ꝙ nulla nota ꝑt aliaꝰ ān sibi
nec ān minoꝰ ser Secunda regula est ꝙ oēs nota ꝑt alteraꝰ ān se
rime maiorē sīt sic mūma ān semibreuē uel ān pausā scibreuis ⁊ sci-
tus ān breuē uel ān pausaꝰ breuis ⁊ bues ān longā uel ān pausaꝰ longe
⁊ longa ān maxiaꝰ ℣ Decima 2ª ē ꝙdā mtez duas notas loīgas de mō
ꝑfō uel pausis longaꝰ ut inter ꝑfectā ⁊ loīgas mūmas duc tuc ⁊
sīc ꝑncto ē medio: 2ª alteraꝫ ī. valet duas bues tuc qñ ītercūtes
bue semibreues ītez duas breues de tpe ꝑfō ut mtez partē ⁊ breuē
2ª alteraꝫ ī. valz duas scibreues. Idez ē de duabꝰ mūmis mtez duas semibreues
maioris ꝓlationis nā qñq; duc tuc remanet sīc ꝑncto ī medio 2ª ē defecta
ut ꝑz hic ī exēplis :
▪▪▪ ▪▪▪▪ ▪▪▪▪ ▪▪▪▪ ▪▪▪▪ ▪▪▪▪ ▪▪▪▪ ▪▪▪▪ ▪▪▪▪ ▪▪▪▪

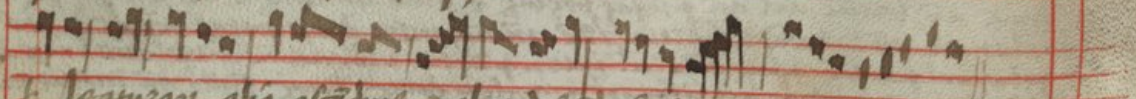
Item ē notādū q dr̄ ꝫ ~~minima~~ recta ꝫ scribenꝫ tūc ꝫ lōga sr̄. recta q̄ simpliciter ponit
pro ualore sue forme recta ꝫ pro duplici ponit. Vbicunq; nota q̄ cū aliqua nō
altēatur. hoc fit causa perfectionis ꝫ ut perfecte cōpleant. vel breuis alteretur
ad ꝑfectū modū. Semibreuis ad ꝑfectū tempꝰ ꝫ minima ad ꝑfectū prolationē
& hec de alteratione dr̄ā sufficiāt. ‖ Sequit de ꝑncto.

d' ꝑncto

Nota q̄ duplex est punctus sc̄ ꝑfectionis ꝫ diuisionis punctus ꝑfectionis ꝑficit
lōgā ī utroq; nō ī tpe ꝫ semibreuē ī utraq; prolatione. punctus
diuisionis ꝑficit lōgā dando tuncā ꝫ ꝑficit breuē dando scribenꝫ
& ꝑficit semibreuē dando minimā. Vn medius ē quē cōtinuat punctꝰ ꝑfectionis
a puncto diuisionis cū nullā habeat ꝑfectionē figuram ꝫ aliā ꝑficiēdi, q̄n autē punctꝰ
ponit̄ ꝑ longa dr̄ ēē ꝑfectionis q̄n uero ꝑ scribenē minima sequēte aut
nō sequēte cū hꝫ tpꝰ ꝫ fiat simpla ꝫ ꝑ erit ꝑ minimā punctꝰ ponit̄ tūc
diuisionis esse dicitur. ‖ Et nō q̄ triplex est diuisio s. modi tempꝰis ꝫ
prolationis ‖ Sciendū q̄ si punctꝰ ponat̄ inter duas breues sibi mo
dū nisi forte alle tunce essent de tpe ꝑfectō ꝑ quas ūl cū quas reperiat̄ alia
breuis sola ꝫ ꝑ simplas reducerētur ad dr̄as tūc puncto ꝑfectionis ponēdo,
aut ꝫ hoc ꝑ punctū dr̄ā sufficiat ut hic



ī uz dr̄ sit modus tēpus ꝫ plana ut supius dictū ē Nūc uidēdū est
q̄ que signa dissignent. Vnde nota q̄ quadrāgulus cū tribus tractu
lis ponit̄ pro modo ꝑfecto. ut hic  Et quadrāgu
lus cū duobꝰ tractulis ponit̄ pro modo imperfecto ut hic 
Et circulus ponitur pro tēpe ꝑfecto ut hic  Et
semicirculus pō. pro tēpe ipfto ut hic  Item
si in circulo uel ī semicirculo fuerint tres puncti maioris plationis
est ut hic  Si uero ī semicirculo aut in
circulo fuerint duo minoris prolationis est ut hic 
Item modus tpus ꝫ plan̄ dissignāt̄ ꝑ nouas rubeas siue ni
gras ꝫ ꝑ nigras q̄n ī aliquo cātu uariant̄ Vn si reperiant̄ ī aliquo
cantu longe nigre rubee uel nigre rubee fuit mō ꝑfect̄ ꝫ rubee
uel nigre ipfectū mō fuit ꝫ si semibreues nigre fuerint fuit tpus
ꝑfectū ꝫ ipf ipfectū rubee ut nigre fuit minoris plationis ꝫ tpus
ꝑfectū que cū ī coloribus subsequentibus pausis ꝫ signis reperiēt ꝫ dis
signant an sit ꝑfectū an imꝑfectū cum ꝛc̄ Sex mō ītuen
ꝑ erūt ꝫ ex una lōga ꝫ alia tuncā ꝫ ex una tuncā ꝫ alia lōga ꝫ ex una
longa ꝫ duabꝰ uel tribus breuibus ‖ ex duabꝰ tuncis ut tribus breuibus ꝫ una
longa ‖ ex tribus longis ‖ ex omnibus tuncis ꝫ scribenibꝰ dimit
tit aliquis solus ēē quīq; ꝫ ponit quīq; cū puncto ꝫ sexte loco quiq; ꝫ ex
pūt sic dicq; de ordine ut hic ꝑ



Sciendum alia assidens ꝫ alia dissidens Assidens est q̄ nota ꝑ est
altior ꝑma dissidens minor ē q̄n ꝑma est altior secūda de ordine [illegible]
est dicenda regula ‖ Prima regula est q̄ q̄nq; p̄ nota ē altior ꝑ

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dū ē 2mo q maxiā dimutōne poñt 2 prolōga. prolōga bnīs. prolōga bnīs scībrēs
rēs semibrem nigra. 2o nota q qñ tenor ē de mājōr sue fuerit de
tpe ipfōr sue pfōr, dimutio fit dicente p medietatē notaz ē pausaz.
3a nota q qñ tenor ē de mō pfō ē tpe ipfō dimutio ēt dicente fit
per medias sicut p prolōgas valentes. tres brēves ponť 2 brēves valēs
ē res scībrēves. 4o nota q qñ tenor ēst de mō pfō ē tpe perfecto
dimutio fit per tertias ē nō per medias. ē ēt de dimutōne dcā sufficiat
ſ. Equina de colorib⁹. Unde color ī musica vocať fillūdo figaz
vnius processus plurīes repetita posita ī cōde cantu. sono vno
nota q nō nulli cantores ponūt duas mīnes colorē ē talleā. Nam
vocāt colorē qñ repetitūr eedez notes talēam vero qñ repetūr
fillēs figure dnesaz noctū. que dupliciter sz secuntur ī qb⁹ plurib⁹ motetis
tenoribus motetorū nō tñ suať ī pīs motetis. ē pauca ſpīnt. Quā
sūt sufficiant tñ ī arte practica mesura. ſ cantus antiquorū ac
volentes introducī. ē sic ē finis

Incipit tractatus philippi de caserta de dnesīs figuris ē quas dnes
simoc dispātatur ē aliās ab nō sequētes modū tenoris sz alteri
tpis.

Quōniaz sicut dnō placuit scīaz mus.ē ī ordine desiderātū grōsse plusqa
nitet ēt nūaz nīl ārtis p̄fūl intellectū musicalez habuerūt ē hoc sā
tis grosse nō sicut ad hunc pz ī motetis nūaz mīnoz. vz. Tribū
nes non adhozruit ē ī rex cazole. ac ēst ī talīs motetis lumen ipi
p̄mo subtiliorē moduz gradūtes p̄l eligūt ē arte magis subtilē ordīauerūt. ut
ī motetō apta tenori. sic nūe sunt ipsi intelligētes q̄ primi nūaz eligūt
maiores. ide subtilitates inuenerūt ut q̄l ē anteriores ipsoz reliquit
ē successores reformetur:

Hui⁹ istius figure a nūaz relicte ſ quasi oīb⁹ vsitate vz dup.
longa. ▬ longa q brēvis ● scībrēvis ſ ē nūma ||||ll cū sue
pausis ex istis qdā pfecte reperūt ubiq; qi scripte ē tūcet hī
magistri ipi duxerūt nos ī his figuris ac ēst m q̄l. mesuris p̄ncipaliz
pz. ī tēpe pfō maioris prolationis ē ī tpe ipfō ēisdē ī tpe pfō mi
noris ē ī tpe ipfō minoz ēmsdē. tamen nō debent sic
sue tempq; minoris dispātatae debemq; pfō minoris ē ēq. ē de singulis
clare ī ē rei⁹ oīb⁹ patebit q̄ satis ignoranteq; videret illud scribere
nō posse qđ ore profectus. p. tracta. Hinc pueris ordiare cursum
ē que sequūs dicit de cū admonitio ad ētis ſ. ē ut intelligēs ipse
de dimutōibus figaz cū. ſ.

Primo ostendaz figuras ordīatas cū qb⁹ dupliciter dispātat. nō sequēdo
ordinē tenoris sz alterius. q̄ fuerit tenor. cōsiderēt ē nūsse
ē vnaz rebus q̄ oīb⁹ res plena atq; pfēta si ad plenitudinē ēq cuia
cuctus nō ē dubiū qn ꝑ quantitatē accipť dimutōnē atq; ipfōne ut pfā

ſ. Sciat dimutōnē atq; ipfōne ē ī qb⁹ pfā
sue dimutis. q̄ p̄o valz tres nūmat nūc solū tp⁹ dnus q̄ medi
us pfā est. ē res pfā ē dimutōne ipfā sunt. hoc silū nō
res ipfā ē adūtōne augmētat. ē vbi pfā sz breuis sueuit

scībre ſ scībre
ūs pfā ūs pfā
q̄ plēa q̄ va
cua

caudata a parte dextra superius vel inferius accipit augmentationem quod non est dubium sed [illegible]
cum et sic res perfecta per diminutionem imperficitur. Sic sillabi modo res imperfecta per additionem
augmentatur et ita intendo cum dei adiutorio per augmentationem et diminutionem
procedere et sicut ostensum est de semibreui ita ostendam per viam euacuationis
de duplici longa et longa breue semibreue et minima. Duplex ergo
longa de modo perfecto et de eius proprietate valet sex tempora et si euacuetur ter-
ciam partem sue virtutis amittit quemadmodum semibreuis et sic erit 4or tempus ut hic
Item longa perfecta que de sua proprietate valet tria tempora. Si euacuetur
amittit terciam partem sue virtutis et valet duo tempora ut hic
Item breuis perfecta que de sua proprietate valet tres semibreues
si euacuetur amittit terciam partem sue virtutis et valet
duas ut hic. Item semibreuis perfecta que de sua
proprietate valet tres minimas. Si euacuetur valet duas ut hic
Item minima simpliciter si euacuetur: merito eis debet perdere terciam partem
sue virtutis et de eius valore infra declarabo ut hic. Item
punctus perfectionis si vacuus fuerit accipit diminutionem quod dividitur parte
et non per 3am quia nihil habet sub se id est nullam figuram sicut alie figure predicte quia numerando
minus corpus dividitur in duas partes et est minor prolatio quam potest fieri id est in duas semiminimas
quando est in minori valore id est minima punctum valet minimam quam alii valet breue
alii semibreue alii minima et tunc dividendo in duas partes id est euacuando punctum
valet tantum quantum una pars minime divise in duas partes id est semiminimam ut hic et isti duo fa-
ciunt tantum minimam ut hic

De augmentatione figurarum ca. 1. 2.

Nunc videndum est de augmentatione figurarum et quomodo tamen non fore necesse gradatim
dicere de augmentatione sicut de diminutione videlicet de duplici longa et longa sed tantum de breui
et ita quia esset quedam delatio sicut cantor plus quiescit se quam super breue et primo intendo
dicere de semiminima quia sine ipsa factum est nihil in musica et licet aliqui magistri dicant quod non
est dare ultra minimam quia ego teneo tamen oportet quod per signa cognoscantur qualitates
ipsarum figurarum verbi gratia si longa et breuis ligatae sunt apponendo proprietatem effi-
ciuntur id quod vis quod si proprietas a parte sinistra inferiori descendat fiant ambe
breues ut supra quod si a parte superiori ascendat fiant ambe semibreues ut hic
Sic et nunc minime plene aut vacue alii per signum aliquod
per proprietatem suscipiunt diminutionem vel augmentationem sicut inferius patebit et
hec est que vocatur semiminima et due istarum valent unam minimam et maior prolatio
fieri non potest si recte gratias et ista adiuncta aliis figuris dant augmentationem
taliter quod diuersimode potest cantari et hoc alio modo quam non sit tenor

De diminutione et augmentatione ca. 1. 3.

E breuibus autem quarum quelibet perdit terciam partem ponuntur tres pro duobus temporibus
perfecti maioris ut hic. Sed potest autem diuidi in duas partes
equales ut hic supra quia semibreues perfecte atque punctate videlicet quelibet 4or minimas et sibi
adiuncte valent semiminimam et tunc iste due figure perficiunt nouem minimas ut hic
Item semibreuis imperfecta perficitur per punctum ut hic. Item minima cauda-
ta superius et inferius valet tantum quantum semibreuis imperfecta id est duas minimas et hoc
satis commune. Extrahe autem quelibet terciam partem id est euacua et inuenies 4or mi-
nimas si bene numeres ut hic et sic iste tres valent 4or minimas. Sunt
autem et alie figure que vocantur minime imperfecte ex quibus 4or pro
tribus minimis et habent maiorem effectum quam semiminime quia sunt plene et habent
maiorem effectum quam minime quia habent signum atque proprietatem semiminime ut hic
possunt autem alii poni rubee figure diuersimode figurate et quando

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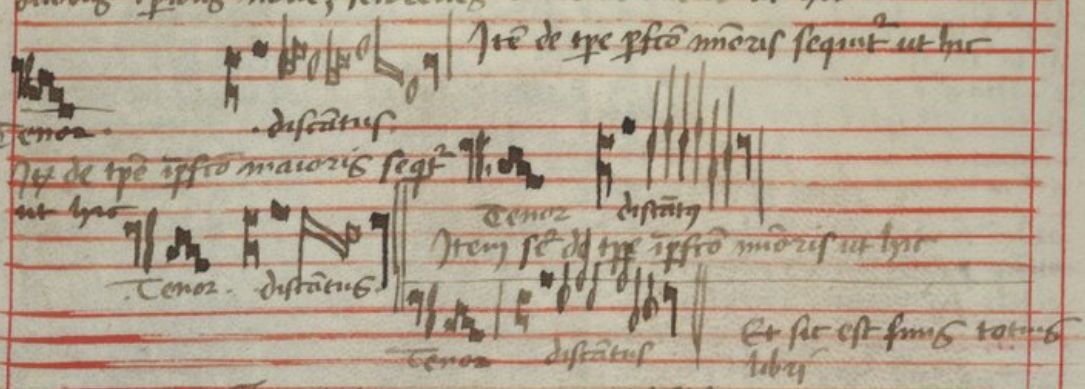

Incipit liber artis musice et primus de musis

Vitruvius assertans artem musicam eruditorem studiosum requirit ut sit musicis disciplinis applicata. Primo quidem sciendum est quod supra octavam non est species quia quicquid fit supra octavam fit per duplicationem sive repetitionem ipsius sit tonus sive semitonium. Sex species. s. tres proprie et tres improprie quas species musicus considerare debet quia non sit consonantia est tria genera. Primum fons et origo aliarum consonantiarum et dicitur post se natum secundum et tertia minus et sunt consonantie. ut. re. fa. mi. sol. et. la. per quas species fiunt alie species proprie et improprie ut infra patebit et hoc causa variationis. Diatessaron species proprie quarta requirit natum post se diapente ter aut diatessaron semel est eius ut mi. fa. la. et re. per quas species fiunt alie species proprie vel improprie et hoc causa variationis. Diapason s. octava species proprie requirit natum post se diapente ter aut diatessaron semel et tonum. s. sextam per quas species fiunt alie species proprie vel improprie ut infra patebit causa variationis ut dicit

Diatessaron. i. tertia minor species improprie requirit post se natum unisonum per quas species proprie seu improprie si tunc oportet tria sustinere quod fiat diatessaron. Diatessaron. i. quarta maior species improprie naturaliter requirit post se diapente. i. quintam per quas species proprie aliquas species seu proprie seu improprie si oportet tria sustinere quod fiat diatessaron. Diatessaron cum tono s. sexta species improprie naturaliter requirit post se diapason s. octavam per quas species proprie seu improprie causa variationis. Potest esse hec quintas et hoc quando tenor ascendit diatessaron ut diatessaron. Et est sciendum quod quilibet cantus debet incipere et finire in consonantia proprie nisi cantus debet ascendere vel descendere cum tenore in consonantias proprias et nisi quod tonum vel semitonium. Sciendum est quod multi debent esse quia consonantie simul proprie tam ascendendo quam descendendo similiter. Sed est sciendum quod quilibet tenor ascendit cantus debet descendere et econtra et hoc ad minus de quinto dum sufficiat.

Sequitur qualiter debent poni consonantie in quinto

Cum notum sit cuilibet catorizanti mensurabilem artem a plana oriente sumendo ideo de ipsa tantum dicendum est nondum cuius autem mensuralis sit tenor et altemorum sit inquirendum nec sit ei dubium quod in quinto plana musica vel discantare cum oportebit multa preambula hic adhuc ut sum discantum placabiliter possit proferre. Attendat ergo volens hanc in practica

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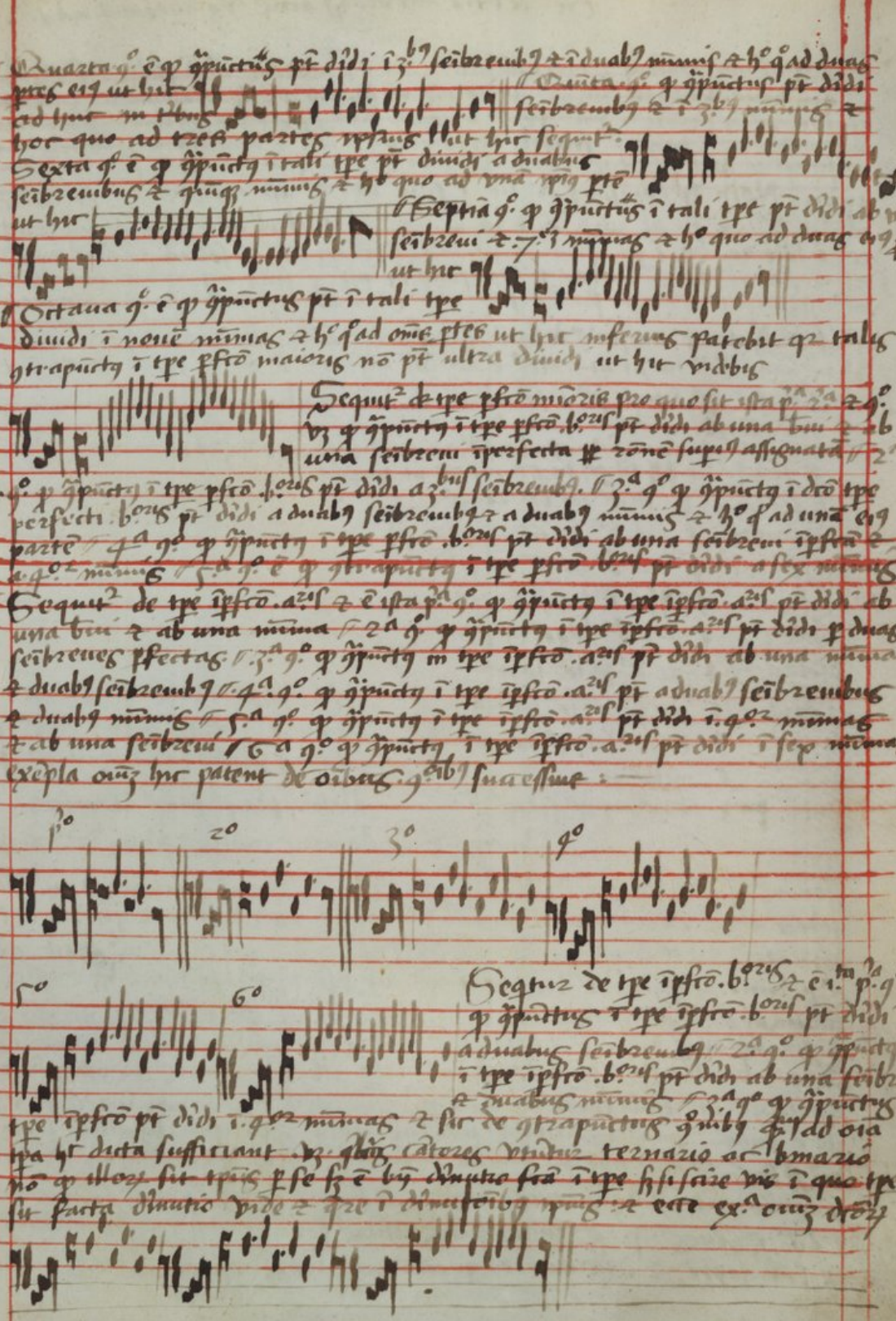

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dyat. scz quinqz uoces et 4or species 2a species q cpo. ex tono semitonio et duobus tonis
sicut est a. d. graui ad a. acutum dico re. la. et cpo. ista species a 2a specie
diatessaron s 2a species q cpo. ex semitonio et tribus tonis sicut est ab. e. gra
ui ad bmolle acutum dico mi. mi. species a 2a specie diatessaron
3a species diapente est q cpo. ex tribus tonis cum semitonio sicut
ab. f. graui ad. c. acutum cantando per bquadrum dico fa. fa. ista species a nullo
formatur quia ex se ipsa fit 4a species diapente est q cpo. ex duobus tonis
cum uno semitonio et uno tono sicut est a. g. graui ad. d. acutum dico ut
sol. et formatur ista species a 2a specie diatessaron addito ut supra :—

Nota quod primus tonus formatur ex prima specie et prima diatessaron superius Nota
quod 2us tonus formatur ex prima dyat. et prima diatesseron inferius Nota quod 3us tonus
formatur ex 2a specie dyate et 2a diatesseron superius quartus uero ex eadem dyate
et diatesseron 2a inferius Nota quod 5us formatur ex 3a dyate et diatesseron 3a
diatesseron superius Et sextus formatur ex 3a dyate et diatesseron 3a inferius
Nota quod 7us tonus formatur ex 4a specie dyate et diatesseron 3a superius et octauus
formatur ex eadem dyate et 3a diatesseron inferius Nota quod si primus tonus
est perfectus deberet cantari per bquadrum ut inueniatur prima species diatessaron posita supra
diapenthe que quidem species non inueniretur si per bmolle cantaretur. Si uero primus
tonus non est perfectus et hoc dupliciter quia aut ascendit ad. c. acutum et immediate post si aliquando descen
dat ad. f. graue ascendit ad. c. acutum cantari debet per bquadrum Si uero primus tonus descen
dit ad. f. graue tunc cantari debet per bmolle et ratio est quia si per bquadrum cantaretur
tunc in eo reperiretur illa species tritoni quod omnino in omni cantu uitanda Nota quod species
in musica sunt sexdecim scilicet tonus. semitonus. ditonus. semiditonus. diatesseron.
tritonus dyate perfecta. dyate imperfecta exacordum maius. exacordum minus. eptacordum
maius eptacordum minus. dyapason dyatesseron. dyapason cum dyate et bisdiapason Nota
quod tonus est legitimum spatium de sono in sonum uel tonus est dispositio duarum
uocum perfectarum et dicitur tonus a tonando id est perfecte sonat Nota quod semito
nius est dispositio duarum uocum imperfectarum Est enim semitonium quandocumque dicitur mi fa et
uocatur semitonium a semis quod est imperfectio ut qui inperfectus tonus sit semitonium id est
imperfectus tonus Nota quod ditonus est dispositio trium uocum et choerentia duorum tono
rum est enim ditonus quandocumque dicitur ut. mi. fa. la. Nota quod semiditonus est choerentia
trium uocum et dispositio unius toni cum semitonio. Est enim semiditonus ubi inuenitur
re. fa. et mi. sol. sicut est a. d. graui ad. f. graue et ab e graui ad. g. graue.
Nota quod dyatesseron est dispositio 4or uocum et choerentia duorum tonorum cum uno
semitonio sicut est a. c. graui ad. f. graue a. d. graui ad. g. graue dico ut. fa. re. sol.
et in toto loco ubi tales coniunctiones fierent Nota quod dyate est choerentia quinque
uocum et dispositio trium tonorum cum uno semitonio est enim dyate quandocumque dicitur ut
sol. re. la. Nota quod tritonus est dispositio 4or uocum et choerentia trium tonorum est
enim tritonus ab. f. graui ad bquadrum et a bmolle ad. e. acutum Nota quod dyate
imperfecta est dispositio quinque uocum et choerentia duorum tonorum cum duobus semitoniis est
enim dyate imperfecta ab. e. graui ad bmolle et a bquadro graui ad. f. graue et in aliis
Nota quod exacordum maius est dispositio sex uocum et choerentia 4or tonorum cum uno semitonio
ut est a. d. graui ad bmolle bquadrum Nota quod exacordum minus est choere
tia trium tonorum cum duobus semitoniis et est a. d. graui ad bmolle Nota
quod eptacordum maius est dispositio 7tem uocum et choerentia quinque tonorum cum uno

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scītonū ⁊ ē ab e· grau ad d· acutū Et eptadis mūq ē thocezetia — Duoc̄ ⁊ dispō trū tonoz cū duob⁹ scītonijs ⁊ ē a·d· grau ad·e· acutū. Nota q̄ dyapason cū dyatessaron ē dispō duodecī uoc̄ ⁊ thocezetia octo tonoz cū duob⁹ scītonijs sit ē a·d· grau ad·a· supacutū. Nō q̄ dyapason cū dyate ē thocezetia tzdecī uoc̄ ⁊ dispō decē tonoz cū ꝫ·b⁹ scītonijs ⁊ ē a·d· grau ad bmolle supacutū. Nō q̄ bis dyapason est dispō quīdecī uoc̄ ⁊ thocezetia mēdecī tonoz cū q⁹ scītonijs sit ē a·d· grau ad·d· supacutum ⁊ ē onus longs i quib⁹ talis quēstio reputat. Nota q̄ clauis est reseratio ouis notaz i q̄lz signo ponitaz· ⁊ notaz clauis q̄z sit pce· clauiū claudūtur ora q̄ mtra hostiū sūt Itz ⁊ clauiū cognit⁹ melius oīb nota q̄ ipsario ut ē lūnea sit :— Nota q̄ mutatio est uariatio uoc⁹ seu note i eod̄ spā ul' lūnea i eod̄ sono ⁊ nō q̄ si mutatio debeat fieri oz q̄ note sint equales :— Nota q̄ bmolle ītrū sūt ꝫ·b⁹ de causis p⁹· cā tzton⁹ 2ª cā mūtat· 3ª cā eēn⁹ Causa t'tonj h⁹ est ad pp̄ ītrādū. Causa mūtat· h⁹ ē q̄n ītrū dyat· ītrūs ī·f· ⁊ s· ad·e· acūto tono ul' me· alaumze. Causa eēn⁹ ⁊ tūr ī s⁹ ⁊ 6·⁹ tono cū nō debz fieri pp̄ q̄ nō ītrū nisi ī·f· Nō q̄ aliq tantū q̄ ultra dyat· non ascēdūt ⁊ sub quo bme n·l' descēdūt ūdecī debet ꝫ·l eoz corda fz si note plures descēdūt sub corde undecī hoc ē plagales ⁊ si ultra cordaz plures note ascēdūt autentic⁹ dr ē—

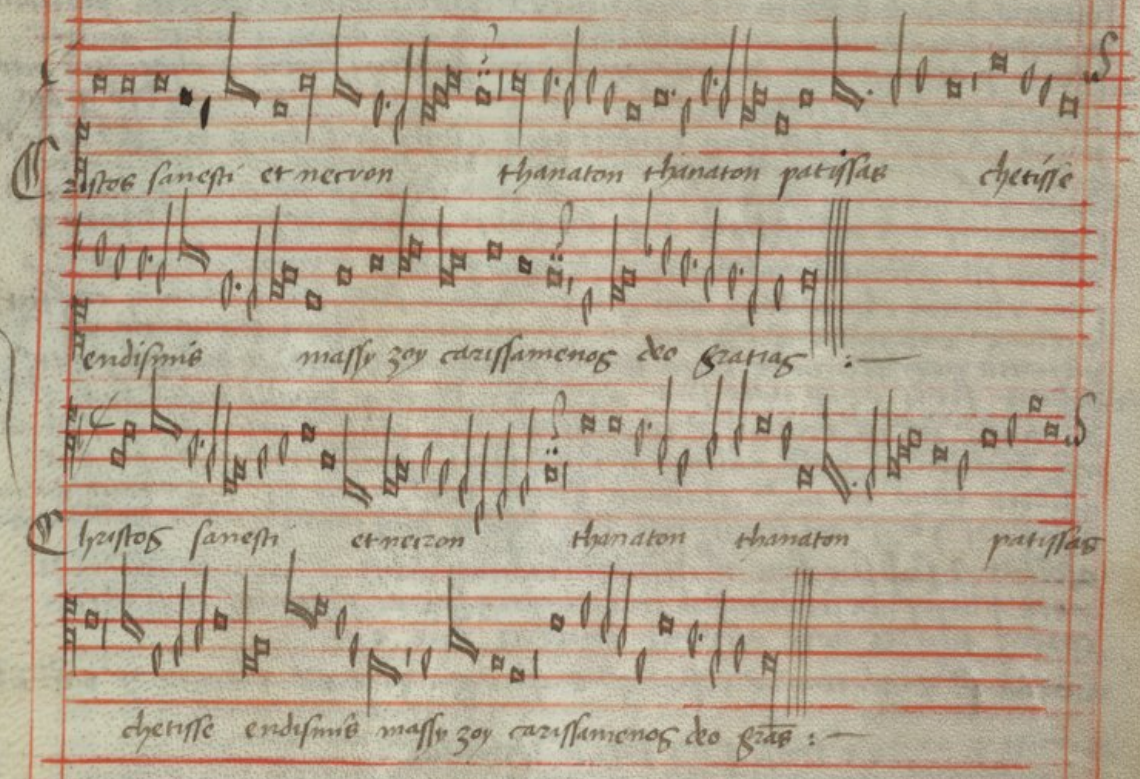
Corda p·l· ⁊ 2·l· tonj ē ī·f· ꝫ·l ⁊ q·l· ī·g· s·l ⁊ 6·l· ī acuto· ꝫ·l ⁊ 8·l· ī·q· acuto·

Et limis q̄ me fiez le⁹ benedicz
ī quem mātue iq ꝫ·q· ortulez
hora ij

Punctus est cui⁹ pace nō est :— Ligatā ē quēctiō figaz simplicīū ⁊ tractū demtis ornatū :— Tempꝰ ē illud q̄ ē mīmū ī plenitudie uocis :— Longa ē plica susus ⁊ deorsus ꝫ·

Cantus grecus xpus suorexit

Cristos sanesti et necron thanaton thanaton patissas chetisse



endismis massy zoy carissamenos deo gratias :—

Cristos sanesti et necron thanaton thanaton patissas

chetisse endismis massy zoy carissamenos deo gras :—

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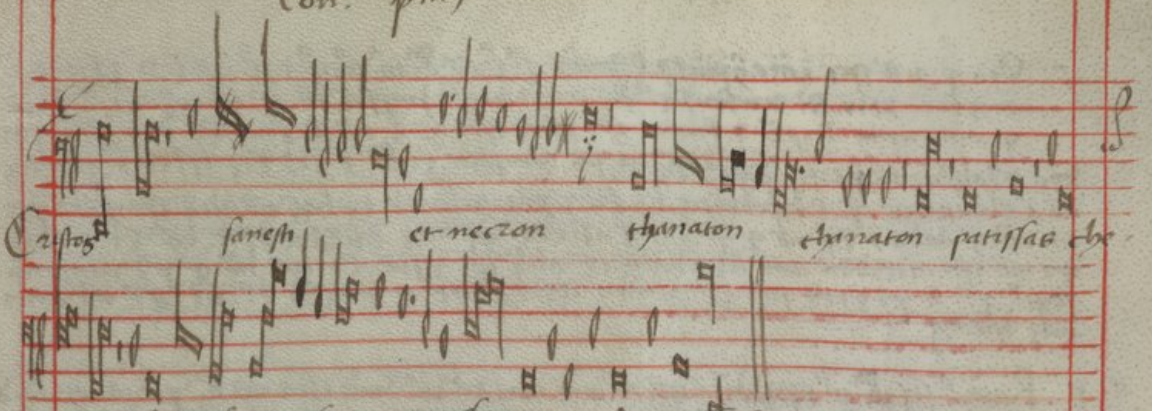
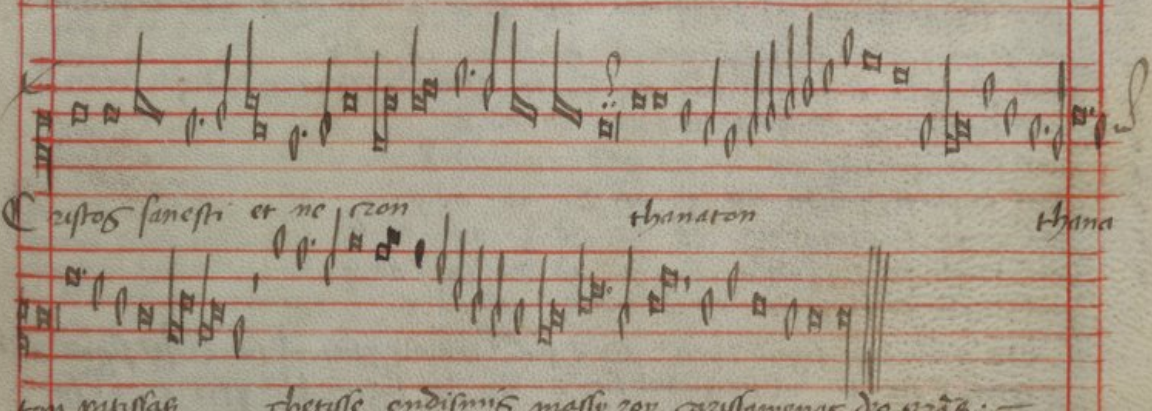
Con.or primus



Cristos sanesti et necron thanaton thanaton patissas che-



tisse endismis massy zoy carissamenos deo gratias :—

Con.or 2us

Cristos sanesti et ne cron thanaton thana

ton patissas chetisse endismis massy zoy carissamenos deo grãs :—

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ꝑfectissīe & vobīs oībus cēteris ꝓfectꝫ & vēientiꝫ ducabꝫ mīm q̄mdē scīm cōdīt̄ ꝑfectꝫ hꝫ
studiosi studio adepti fuerītis mēcze quēadmō ipse labor q. frustra nec erit & fructꝫ exīt̄ gratissīꝫ assiet
& oīa paululū n̄ cōsequī:— ℔ de sapīa & plīa. c. 1.

Mnē sapīa, excp̄ plīa, ēdiuīt̄ trādē ex eterno dī fonte. io de spū scō emanare ꝛpē eā dsue ipse cuncta creauit ord
plauit et ī nūo & mēsura dsposuē. hbī uēō nūo sīt mēsura n̄ mēsura sīt nūo ꝑfitt cē. nā nūꝫ & mēsre
q̄m ad musicā ptīnt ī structe sonoꝝ & ꝛporū cōsistūt. plīa uēō sapīe studiū ꝓfitēt̄ ut boēt̄ ꝛfert ut ergo
nō mīores speculatōꝛ ī musīa q. ī ceteris liberalibꝫ artibꝫ inuēt̄ sūt:— ℔ de speculatōe plīe. c. 2.

Est aūt speculatō plīe ī musīa ut boēt̄ li. 1. de gnō & diuīsa ipīa. ꝛfert ea q gnō ē magō appellat. Cuius
ro diuīsa est multitudo appellat̄:— ℔ de gnō & diuīsa ēiꝫ. c. 3.

Ontū eiꝫ ipīas q magnitudo appellat̄ ea est sub qua nullꝫ nūs sibi ꝓpīus ē. Constat aūt ī illis nūs
q. sūt ī ꝓportōbꝫ reꝑeūt̄ ut bmarig. & marig. ītmarig. & disiecta uēō ipīa ē q multitudo
appellat̄ a magnitudē tapta. hī ꝓ ītepto ī sumtū ꝓcedūt̄. Constat aūt ī illis nūs q ꝓgrēdūt̄ de finito
ad ītīmtos:— ℔ de nūs finitꝫ ad ītīmtos. c. 4.

Finitꝫ eiꝫ nūs sūt sub quib nullꝫ nūs sibi ꝓpīꝫ ē. ꝓfitī aūt ītepūt asitig & ita ꝓgrēdūt̄ ut nullꝫ
ē binꝫ eiꝫ ord ī at. Sūt aūt finitꝫ bīarig & marig. ītmarig. q sūt ī ꝓportōbꝫ. Cuiꝫ hꝫ ego ro ita sīt
vera de nūs finitis aut ītīmtis. qī de ordīe suo ꝓpīe subtilē tractat. plīa. ut hꝫ. li. 1. boēt̄:— ℔ d' nūo q dsonīs cōt. c. 5.

Umeꝝ aūt q dsonīs creat ut q ge ꝛpē dsonīe dissūnāt̄ tuī. 7. sūt. s. epitritus emiolig. duplarig.
supbipties & triplarius. quadruplus. & sesquitertius:— ℔ de nūs ꝓporīs. c. 6.

Umeꝝ uēō ī ꝓporīe hꝫ sūt. Est aūt dupla. sesquialt̄ ꝓporīe est nūs sūt. 7. ut. 4. ad. 2. dupla. dī sesqualtēra eiꝫ nūs
quīq sūt ut. 3. ad. 2. dsonīe. dē dupla eiꝫ nūs sūt. 3. ut. 2. ad. 1. dupla. epitrīa. dī sesquitertia eiꝫ nūs
septē sūt ut. 4. ad. 3. & dupla. dupla. 3ꝛia uēō eiꝫ nūs sūt. 9. ut. 3. ad. 1. & bisdupla. dī
3ꝛia eiꝫ nūs sūt. 27. ut. 9. ad. 1. Epogdous aūt ē tonꝫ sesquioctaua ꝓporīe est nūs sūt. 9. ut. 8. ad. 1.
℔ de ducte auctoꝛ & ꝓpīe. c. 7.

Ocausꝫ sic nō sufficiat ī visu ꝛpīa cōlores & formas n̄ eoꝝ inuestigēt̄ hꝫ sūt eoꝝ ꝛpīe. sic nō sufficit
sufficit declarari ī cōtrleiꝫ musīq n̄ & dsciat̄ ꝙlē ꝓporēs ꝓcēdī ītꝫ quīcte uel dsūcte sīnt. Ramꝫ
quis. Xarꝫ musice ī nūs ꝓpīis ꝙsistit. Jeroꝫ archigrafi affīcat. Oīnꝫ ꝙsonīs musīce artis ī nūs ꝓporīꝫ
ꝙstare. Enchiridion ualdi. ꝓpīalēꝫ nūꝫ ꝓporīꝫ sūt. 1. 2. 3. 4. Quatꝫnariꝫ eiꝫ nūs oīnꝫ ꝙsonā
thomas ꝛfrete absolut̄. 2. eiꝫ ad. 1. duplū. q ē dupla. 3. ad. 1. triplū. q ē dupla. dupla. q. 4. ad. 1. ē bisdu
plus. q est bisdupla. 4. ad. 2. sesqualtꝫ q ē dupla. 4. ad. 3. sesquitertꝫ q est duplasesq. ℔ de ualeꝫ nūꝫ
ꝓporīe. 6. 12. 18. 24. & deinceps. nā xii ad. vi. duplū ē. & 18 ad. 6. 6. ad. 18. triplū. ad. xviii. & 24
triplū aūt. 2. sesqualtꝫ ē. triplus ad. 3. sesquitertꝫ ē. Ita. 3. plū ad. 4. sesquiquartū. Sexcuplū. sesquiseptimꝫ &
ī similī. Supbipartientes nūt. cū multiplicibꝫ cōtrariꝫ uēō nō ī medio ex utrīsq̄ simul mistis
procreari dicendꝫ:— ℔ de ꝛporibꝫ q cōsonātiis musice aptāt̄. c. 8.

Octauꝫ li. 1. Illud tñ cognitꝫ ee dz q oīnꝫ musice ꝙsonātie aut ī duplis aut ī triplis aut
ī quadꝛuplis aut ī sesqualtꝛa aut ī sesquitertia ꝓporīe ꝙsistūt et ꝛbūt. quē q ī nūs ī sesquialtꝫ & dyatessaron
in sonis. & q ī nūs sesqualtꝛa dyapēte ī sonis. & q dupla ē ī nūs dyapā ī sonis. triplus
uēō dyapā. dyatē. quadruplꝫ uēō bis dyapason:— ℔ de ꝙsonātiis siplicibꝫ ut ꝓporīs q. 9.

Ex sūt ꝙsonātie q ī ꝛporibꝫ reddūt̄ ut ꝛpīs simplices & 3ꝛis ꝓporīe. Unīs. ē dyatessaron. dyapā.
cōpo. ē dyapā. dyatessaron dyapā. dyatē. & bis dyapason. Nāz dyapā ī sonis ī ꝛporibꝫ minor dupla
appellat̄ dyatessaron sesquitertia. dyatē. sesqualtꝛa. dyapā. dyatessaron. duplasupbipties dyapā. dyatē. triplꝫ.
bis dyapā. ꝙsonātia. nūcupatur. pro ut ī ꝛpe mō. nouē musice cū ꝛporibꝫ diuīs & expōtoribꝫ eoꝝ
seu deriuatoribꝫ satis clare ostensꝫ est:— ℔ de ꝛporē quid sit. c. 10.

Ꝛporꝫ ē qda hīdo ad īuīcē duoꝝ thoꝝ. ad īuīcē. Vel distātia duoꝝ thoꝝ ī se. ꝛporꝫ ī ꝛpīat ꝛpīal
ī musica hyrchiadon. ꝛporēs. ꝛporalitas. nūt̄. Nā ꝛporꝫ ē duoꝝ thoꝝ hītudo. ꝛporalitas uēō ꝛpō
nunꝫ ꝙtinꝫ. In sui aūt nūo ꝛporꝫ dī ꝛpe nālis. In ꝙli nūo ꝛporēs dīdē ꝛptes nāles q cōstituūt ex azime.

℔ de nūs & ꝛporibꝫ sesquiocto. c. xi.

Umeꝝ duoꝝ sesquiocto. Ut. dyathonū & enāmonū hꝫ sūt. 8. 24. ad. 27. nā 24 dissūt ī 17. & 16.
hdēbit. 17. & 16. & eiꝫ sexta deīa ꝛporēs & thar qd. ꝛporēs ꝓ. sesquiocto. dyatonū. 27. uēō dissūt 18.
& 17. hdēbit. 18. & 17. ꝛpe & eoꝝ deīaz septīaz ꝛptes & nūcupabꝫ sesquiseptīa deīa ꝛporēs & thar aūt
ꝛporēs ꝓ. sesquiocto. enāmonū. boēt̄. ꝛfert. ī. li. bremiarīo aug. doctoꝝ finissimꝫ. Sesquiocto. ꝛpe nouē
musicī auctoꝛes tonꝫ nūcupāt. q taꝫ paulo distare dēpheē. ꝙ. hꝫ nūs duo. ꝛporēs sesquiocto distāt. sicut q
quīquagintā octo. & duceta quīquagīta sex. Tale aūt dīcī ī somnīs potuit quē. ꝙclus ꝙ. hꝫ nūe nē ꝙsonātie
nec sesquiocto. ꝛporēs ꝓtinꝫ dyesin nūcupāt. Sed ꝙgnī usꝫ sonꝫ se mīore dyesin nūcupauit. ꝓplato

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¶ pitagoras huius septimi diesij numeri

cyclima vocant cuius medietas duplicata septima emmatios. Recipiunt tremoria .i. ℨ^a pro tom. Tetra temoia quita pro tom. Ma tremoia septimo minore. Ut septimi a octauo auctores micaueri. Septimi Emitonium. Appotomen. Coma. Comalema & diesim mixtum septimi & diesim ℨ de septimo c. 12.

Musici doctores & speculatiui boetius li. ℘^o septimi proprie e qui a^o nus gtus tonum. b^oe nus ise & emitonium qtuor ut ℨ^a. ad 8. & 18 ad 16. Sic ishuntur. & ihac qdz proprie pro tonq. Naz hic tonus dyastema emellis. Cola. epogdous. & septimi xo. Tonus xo a tenendo dr. dyastema qi duo soni stantes sil. Emellus qi aptus melos. Cola. membra. Epogdous sup octonarium septimi dicitur & 8ª ptes ña sesqui etie dictum dr ut magis dpriete diuidatur. & nro magno ope musice movet li. ℘. c. 22 & octonarij dicitur sextidecimi nus cui si addit 8^a ps de septimi proprie. & de septima proprie c. 13.

Octauus & omnes auctores musice dnt q septima proprie e qui a^o nus gtus tonum b^oe nus ise & eius ℨ^am qtuor hz eius qtenarius nus tonarius ise & eius ℨ^a ptes ut q^o. ad 7. & 8. ad 14. & 16. ad 32. & sic ishuntur. Et ihac proprie ponit ea ffonias q dnt diatessaron & epitrita & systema p^a & septima Remigius diatessaron. de. q. q si duos tonos dulces habes hebus. ny. si emitonium addis sonos q^os cordas & intulla tria & spatia q inter cordas sunt & ductones duas & dicta. i. duos tonos & emitonium. Nã ductio & itentio unus sit. Emitonium no medius ductionis e. Iteram Remigius. Est aut diatessaron dcm diuisum. i. quatuor ptes. Ut aristoxenus. li. ℘. hec aut symphonia e epitricy ratione est. i. ii sesqui tertia. a^o ad tertia. i. inter ℘^as & ultimas hz eius tota ℘^es ise & eius ℨ^as ptes q e nus. c de septimi proprie c. 14.

Musici auctores multi & papie dnt q septima proprie e qui a^o nus gtus tonum b^oe ise & eius medietatis ut ℘^a. q. ad 2. & 24. ad q^os & sic ishuntur. & ihac proprie pone ea ffonia q dupla nuncupat & emiolia. sexcupla. sexquatra & sextema secunda. & unus ℘^a & 1/8 ut illarum proprie e i nro opere musice nouem. li. i. c. 33. c de dupla proprie c. 15.

Auctores musice dnt q dupla proprie e qui a^o nus gtus bis nus b^oe ise ut duo ad unum. bis gtus bis unus ise & duo ad unum & q^os ad duo. & sic ishuntur. & ihac proprie pone ea ffonia q de faciem dicit. plures auctores ponunt ea ffonia q dupla nuncupat & emiolia sexcupla. sexquatra & sextema secunda. & unus ℘^a & 1/8 ut illarum proprie e i nro opere musice nouem. li. i. c. 33. c de dupla proprie c. 15.

Auctores musice dnt q dupla proprie e qui a^o nus bis gtus b^oe nus ise & duas ptes ut 8. ad 4. hz eius 8. bis ternarium ise duas qtas eius ptes i. duas proportiones & ihac proprie pone ea ffonia q nuncupat duplam. quã ei quita perfecta nescit hanc ffoniam esse. ty eximius doctor boetius ptholomeus fuit hoc approbare videtur ffonias ee maxie q dnt ffonia talis e q alia qi suscipit ffonias suat nr. inuentat ex ffonia dissona reddit i nobis cantus no dotis hz i nus septimi hz. & dupla proprie c. 17.

Auctores musice dnt q tripla proprie e qui a^o nus gtus b^oe nus ise ut 3. ad 1. & sic ishuntur prezedi & ihac qdz proprie pone ea ffonia q nuncupat dyapason & dyatessaron de quadrupla proprie c. 18.

Auctores musice dnt q quadrupla proprie e qui a^o nus gtus tres gtus b^oe nus ise ut 4. ad 1. 8. ad 2. & sic ishuntur & ihac proprie pone ea ffonia cui vocabulum est quadruplassa bis dyapason. & nõ q h^t proprie quadrupla alio nouie vocabulo quadruplassa

¶ de oibus proprietatibus sil 7. oium auctores hucusque. c. 19.

Ro illis supius dictis est septimus quem proprie principaliores reperiunt q pertinet ad practicam musice ut ad cantus ut sesqui. sesquialtera. dupla. tripla. quadrupla. dupla sesquiatra & sesquitertia dupla nãq superbipartiens dicit q plures doctores put i arte nre nouie musice demonstratum est. esse gradus licet sanguinale possit proferri & h^o p duriciã seu difficultatem ptis pro monochordi. Gilli de tripla & ornate proprie intelligat. Erunt ℘^o oium sit. plus. & hic ifra cum oibus noibus eor. se vocabulis atq^s 2° q i libris pliores uetor auctor reperiunt ee septem & pnio. proprie sesqui. Epitrita. Bistema pnia. & dyatessaron q nus & idez sunt. est qui a^o nua gtus b^oe ise & eius ptes ut 4. ad 3. & 8. ad 6. proprie sesqualtera. emiolia. sexcupla. & dicte q unus & idez sunt. est qui a^o nus gtus bis b^oe & eius medietates ut 3. ad 2. 6. ad 4. & sic ishuntur. ¶ proprie dupla. diapason diplasia. diplasy. dilapsa. dyapason Consonantia eqsonantia. insonantia. unisonia. concordia. & tropochea q unus & idez sunt. est qui a^o nus gtus ise bis tota. b^oe proprie ut 2. ad 1. & 4. ad 2. & sic ishuntur. ¶ proprie 3^a ut dyapason dyatessaron seu bis dyapason

ē qñ a^{o2} nūs gtz ⁊ se tez. b^{orē} ut ⁊. ad. 1. 2. 6. ad. 2. ⁊ de smgnt. ℔ pro^{o} ḡdupla ul' ḡdupla sia ut hīs
dr^{is}. ⁊ ē qñ a^{o2} nūs gtz ⁊ se quatez. b^{orē} ut. q^{o2} ad. 1. 12. ad. 3. ⁊ de ℔ ḡdupl. ⁊ pro^{o} dupla
sesquāta. ⁊ diorto. supquadruplēs q vnū ⁊ idz sūt. ē qñ a^{o2} nūs gtz ⁊ se bis. b^{orē} ⁊ vnā
ei^{9} qrta ptē ut. 9. ad. 4. ⁊ 16. ad. 8. ℔ pro^{o} dupla supbipartiēs ē qñ a^{o2} nūs gtz ⁊ se bis
b^{orē} nūs ⁊ ⁊ ⁊ duas ei^{9} ptes ut 8. ad. 3. ⁊ 16. ad. 6. ⁊ ⁊ ⁊ ⁊ ⁊ ⁊ pro
matis dīsio est. qñ a^{o2} nūs gtz ⁊ se qtez. b^{orē} nūs ⁊ ei^{9} vnā ptez ut. 9. ad. 2. ⁊ 18.
ad. 4. ℔ de collatez alibꝫ ꝑportionibus. c. 20.

Rōnes ꝺo collatēales sūt. 21. ⁊ vocāt collatēales eo q ꝑsē nō ꝺsonāt ñ ꝑius mīte sint
cū suprīs ꝑportionibus ut prudēs lector sāt clare ꝺspicē potuit. Et p^{o} pro^{o} sesqq^{a} ē
qñ a^{o2} nūs gtz ⁊ se to^{us}. l. b^{orē} ⁊ ei^{9} vnā ptē ut. 10. ad. 4. ⁊ 10. ad. 8. ⁊ 15. ad. 12. ℔ pro^{o} dupla nō
sesqltya ē qñ a^{o2} nūs gtz ⁊ se to^{us} l. b^{orē} sel' ⁊ ei^{9} duas ptes ut. 10. ad. 3. 10. ad. 6. ℔ pro^{o}
supbipartiēs ē qñ a^{o2} nūs gtz ⁊ se sel' b^{orē} nūs ⁊ duas ei^{9} ptes ut. 5. ad. 3. 10. ad. 6. ℔ pro^{o} sup,
tripartiēs ē qñ a^{o2} nūs gtz ⁊ se sel' b^{orē} nūs ⁊ tres ei^{9} ptes. ut. 7. ad. 4. 14. ad. 8. ⁊ ⁊ ⁊ ⁊
pro^{o} tripla sesqltya ē qñ a^{o2} nūs gtz ⁊ se b^{orē} nūs ⁊ ei^{9} vnas ptez ut. 7. ad. 2. ⁊ 14. ad. 4.
⁊ ⁊ ℔ pro^{o} dupla sesqz^{a} ē qñ a^{o2} nūs gtz ⁊ se bis b^{orē} nūs ⁊ trīa ei^{9} partē ut. 7. ad. 3.
⁊ 14. ad. 6. ℔ de ꝑtibus ⁊ qualitatibꝫ ei^{9} bocē. c. 21.

q ue uēò sūt iēqlia ītez se modis iequalit^{is} mōēta custodūt. aut ei^{9} altūz ab alīa
multiplicitate tūsīdēt^{2} aut smgulis ptibus aut pluzibus aut multiplicitate et pte
aut ⁊multiplicitate ⁊ ptibus. Et quidez iequalitatis ḡng. Multiplex ubi a^{o2} nūs
mōzē nūs hz īse totū uel bis ut tez. uel quatez. ac diceps mbilq deest minlo
cuppēat appellat^{2} ꝺs duplū ⁊plū ut ḡdruplū ⁊tq adhuc ozdez ismtē gezedinis
iccō iequalitas ḡenus est q appellatur supparticularez. i. cū a^{o2} nūs b^{orē} nūs hz īse totū
⁊ vnā ei^{9} alīq ptez eā q dīdiaz ut ītres duoz ⁊ vōc^{2} sesqltya pro^{o} ut trīa ut. q. ad. 8. ⁊
vōc^{2} sesqz^{a} ⁊tq ad hūc modū est ī posteriozib nūs pzē aliqua a maioīb sue ꝺsonēs
ꝺmetur. ℔ Tertiū ꝺo genꝰ iēqlitatis ē qñ eō. a^{o2} nūs to^{us} ītra se. b^{orē} gtz. ⁊ ei^{9} alīq
ipsū ptes. Et si duas quidez supra gtz vōc^{2} supbipartiēs ut sī. 5. ad. 3. ℔ uero tres ꝺo
rabitus pro^{o} supertripartiēs ut sī. 7. ad. 4. q ītrēsis qdez cadē silli^{ꝺo} eē ꝑt. ℔ Quartū
uero genꝰ iequalitatis ē q ex multiplici ⁊ supparticulari quōgenꝰ cū. 5. a^{o2} nūs hz īse b^{orē}
nūs uel bis. uel tez. uel quotiēs libet ⁊tq ei^{9} vnā aliq^{9} partē ⁊ si bis hz ⁊ ei^{9} dīdiā ptez
vocabō dupla sosqltya ut sī. 5. ad. 2. Si uēò mōzibus gtiēbit^{2} ⁊ ei^{9} 3.as ꝑtes vocabit^{2}
duplex sesquitertius ut sī. 7. ad 3. Sin uēò ttio gtiēbitur ⁊ ei^{9} alīa ꝑte triplex sesqltya
vocabit^{2} ut sī. 7. ad. 2. Ad qz ad ēnd q mōs ītrēsis ⁊ multiplicitatis ⁊ supparticularis
vocabula variātur. ℔ Quītū ꝺo genꝰ iequalit^{is} ē qñ appellat^{2} multiplex supparēs q^{ꝺ}
maioz mīo. b^{orē} nūs gtiēbit. duasq^{3} ei^{9} īsup partes vocabō ꝺs^{x} ⁊ supparēs ut sī. 8. ad. 3.
qui ⁊ursus ⁊ triplex supparēs ⁊c ⁊ hoc ut se ꝓpōm ad tuū tez explicandū qz ā
libris quos de arithmetica īstitutōne gsīdīmus ꝺlegēdus enodatiōis. —
℔ Que iequalitatis spēs sonātis aptent^{2}. c. 22.

x hys ītr iēqlitatis gēnibus postrema duo quīq ex supioribꝫ mixta sī^{2} ꝺligitur. de 3.
uero supioribus speculo facīda ē. obtimere igitur maxīmē ad ꝺsonātias fcatem
pidere multiplex. Consequēter aūt supparticularis. Supartes uēò ab āmoīe gtionis sequat^{2}
ut quibusdā ptez ptholomeū vocāt^{2} qui hāc pro^{o} mtē ꝺsonātiā posuit tostare lectiōi. 4.
sue musice. ℔ de duobꝰ iēqlitatū gēnibus. c. 23.

N libro bīnāzio augustīi. Nōnduz aūt q ex supdictis qnq iequalitatū gēnibus. duo tm ad
āmōnias ꝺsōn.as assumūt^{2}. i. multiplex ⁊ supparticularis. Nā genꝰ multex hz duplā
ꝺ. 9. 6. genꝰ supparticularis hz sesqltya. sesqz^{a} ⁊ sesqt^{a}. boē. l. 3. In illis uēò vocibꝰ
q nulla iequalitate ꝺsordāt. nulla oīo ꝺsonā^{s} est. ℔ d' multiplici ꝑtis. 3. gnē. c. 24.

E multiplici. l. q^{o} nu^{s} sue hr ꝺt. Oīs multiplex^{a} abrāzio ītcipit Nulla ei^{9} pro^{o} minꝰ q^{2}
ī duobꝰ mīo gīet^{2} aut certe inter duos finez. i. ītpe bīnazia. Nā ītpe bīnazia
finis est duobus mōis. vna. qe oīs multiplex^{a} abrāzio ītcipit^{2} Altera q ab eodē. q2
oīs pariter pariter diuisio ē trī ꝺ. bīnazia mq sit. mīo pzo duobꝰ nō finibꝰ ꝺmi
pōt. 2. austoxieng. l. 5. musice boēcij seuerīi. Nulla ei^{9} multiplex^{a} maz dupla. Nulla
maioz dīcio: — ℔ de sēq^{s} ⁊ ꝛsēq^{s} diuīsoz auctoz. c. 25: —

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Vetores dñi. Ego frāpue mēz frācho de colonia. prothonotarij. Jo. de muzis. z marchetus de padua sic ōiāuerūt. Cifras. z signa ptmētes ad practicā musice mēsurate ꝙz. i modis z prolationibus ut hꝫ ē ꝑius ad tale signū [tm] cognoscit² cantꝫ cē d mō ꝑfō. uel sic ꝫ aut sic .z. z hꝫ ad tale signū [tm] est modꝫ ipfectꝰ ul' sic ꝫ aut sic .z. z hꝫ ad tale signū cognoscit² cē tpis ꝑfi maioris ⊙ ul' sic ⊙ aut sic z z hꝫ ad tale signū ☾ cognoscit² cē tpis minoris ꝑfi. ut sic z z hꝫ ad tale signū ☾ cognoscit² cē tpis maioris ꝑfecti minoris ꝓlationis ut sic ☾ aut sic z z hꝫ ad tale signū .C. cognoscit² esse tpus ipfectꝫ minoris ꝓlationis ut sic ☽ aut sic z z hꝫ Et nota ꝙ nos debemus semꝑ concordare cū ꝓportionibus suprascriptis cifras z signa supscriptꝫ z hec de ꝓportionibus signis. explicit. z recitatus atq; dicta sufficiant ad laudē z honorē dñi nr̄i ihū xpi z ꝟginis gl̄ose de genetrīs maziē. amen. — z sic finis ꝑ me frēm Jo. bo. 1473 20. nouembris. i quētu mātue. —

Nō qd sit nūs m.x z subm.x.

Numerꝫ multiplex ꝑ. a. pars ē. a. ꝑt. ieḡlit. cuiꝰ ārīqz nāq; ꝑstātes. Est aut nūs multiplex qui ad alīd ꝙpatꝰ hꝫ illud totū pluſq; semel. ut quaterna. bmarij. z bmarij. ternate ad quā imitatōnes cūctis nūs ꝙpat sub aliq; spē nūs multiplex reperiūt² ul' reperiuntur nā bmarij dux ē ad ternatas. z ad eādē quaternarij. z. hꝫ ḡtmarij. q. hꝫ z sic de aliis. hec aut nulli alij specialj nūs maioris ieḡlitat. ꝑt ꝙpetere. nulli eḡ nātō ā metꝫ ꝙpatꝰ ad ternatē respectu ꝙrū ꝑt ē suppartidularis suppartīcē z de aliis. ideo nāli inter nūs multiplex certas maioris ieḡlitis spēs anūerāt hīr ē ut tertie spēs ab hac oriāt² z ī infinitū resoluūt². dē aut nūs multiplex q alīd ꝙtꝫ tōt pluſq; se semt. q a maiō ichoandꝫ est qui ternatē bis ꝙtꝫ tez. nārij tez quaternarij quaterꝫ ē sic ī infinitū. Requīt² aut ad hoc ut alīd nūs sit multiplex ad alīd z habeat illud pluſq; semel. bis. tez. ut quaterꝫ z de aliis ꝑfe. i. fiāt. ut nihil sit residuum. Aliaꝫ ideō dē multiplex ad illd. q narij ē binarū ꝙtꝫ pluſq; semel. z nō ꝑfe superest eis unitas. ideo ꝙnarij nūs nō ē multiplex simplex ad binariū. z nō. suppartidularis ē eis dux sesquialterꝫ. hꝫ eḡ nūs hic ssēs ternarius z qi ī infinitas ī actu ꝓuicto pōt predūt nūs spēs ī infinitū. Si eis nūs alij alīd ꝙtet ꝑfe bis. ē ꝑma spēs nūs multiplex q dē ut binarij ad ternatē ḡtēnarij ad binariū senarij ut tez nariū. Si autez ꝙtet alīd tez ꝑfe subtertellꝰ dō sic ē. z hꝫ q ē 2ª spēs nūs multiplex 2ª hor ipez ternarius replus est ad ternatē z senarij ad binariū z de ḡsimilib.

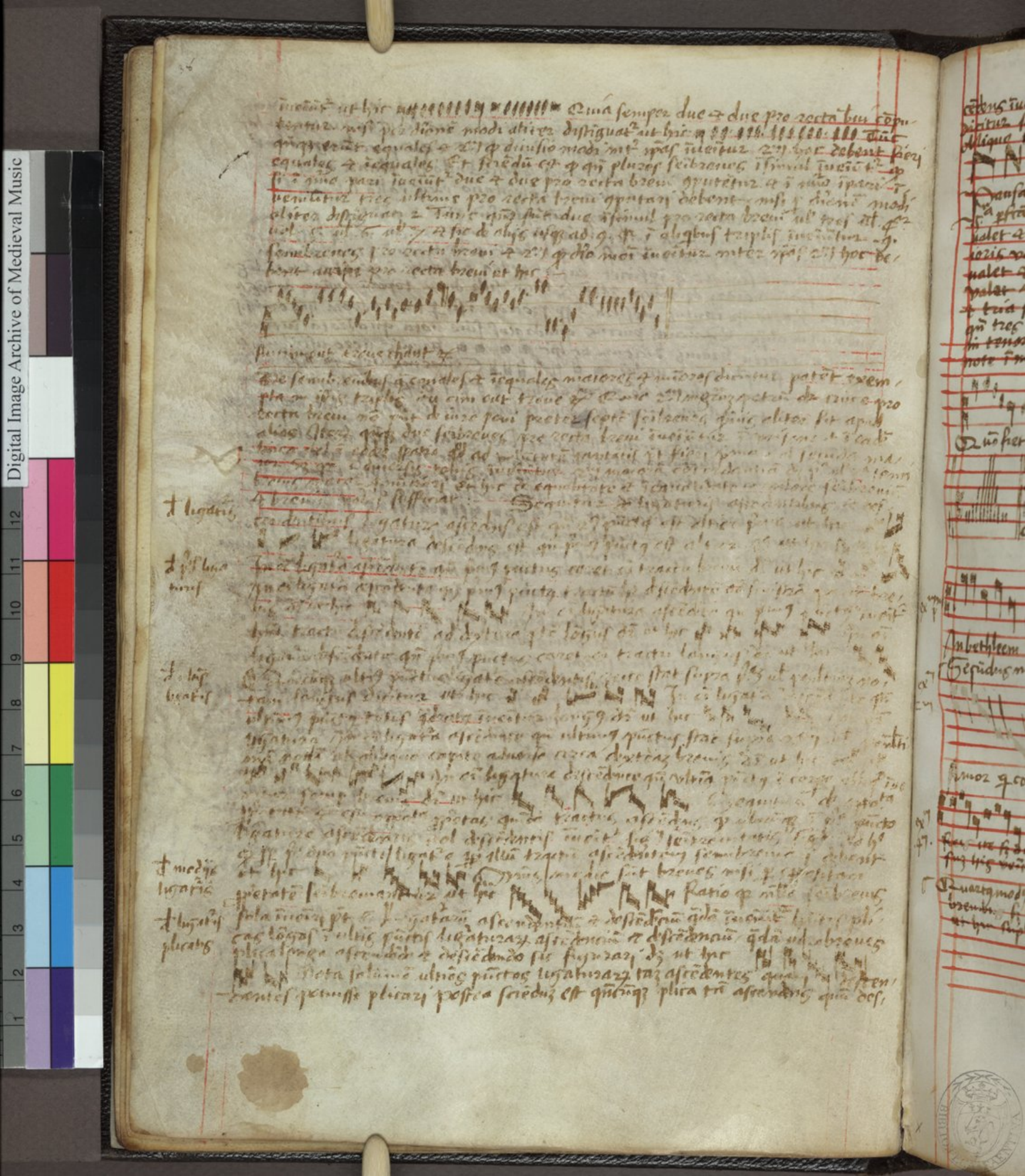
Nemerꝫ submultiplex ē q ad suū multiplicē relatiꝫ opponē est ille q ab alio. s. suo multiplicat ḡtētus. pluſq; semel ꝑfe ut ꝑsua multiplicatoꝫ bmā ꝑnā z de aliis suū ꝑfe. i. nr̄. plus nr̄. minꝰ reddat multiplicē z 2ª hor binarij ad ḡtnariū ē sub multiplex qz hīs duo ꝑfe. q. 2. sunt z ideō binarius ad senariū sub multiplex est qz tez duo sex. sūt z ad ternariū z quatez. duo octo sūt z ad ḡtuq; nūs qui ꝑfe z suū multiplicatorē ualz efficere. hec ē ꝑs mōris ꝛequalitatis spēs. nō a ꝓoma qz sub ꝛpa utre cōmētuz sicut sub ꝑs spē maioris ꝛequalitatis ut ꝓsens est. Hic eis alīq nūs bis supty maior est cū ꝙpat² ꝑfe ḡstituat ē ꝑs spēs nūs submultiplicis z subduplq notatꝰ ut 2. ad. q. Si uero nūs alīs tez supty alīd ꝑfe faciat sit 2ª spēs subduplicitatis z nūs talis mior. 2ꝑ tes maioris subꝑplus dōnuz ut 3. ad. q. z ad 4. z ad 6. z 2. ad 6. z 3. ad. q. z de ḡsimilibus. Si quaterꝫ est 3ª spēs z dōnuz subquadruplus ut 4. ad. q. 2. ad. 8. 3. ad. 12. z sic ī infinitū hꝫ nūs z predūt spēs. Est ꝑit nūs submultiplex qui a nūo cui ꝙpat² ḡtinet pluſq; semel ꝑfe. ut bis. tez. quaterꝫ. quinq; sexies septies. z de aliis eis spēbus q predūt ī infinitū z sunt totus multiplex oppō de ꝓpositis Jo. de cremonis canōnī padue finit ꝑfe frēm Jo. bo. 1473 20 nouembꝛ

Audiit breuitate modernj. Cuiusq; puncti quadratus uel nota quadrata inueni-
tur in hoc tractu discrepante uel ascendente ad pte dextera longas diatim ut hic
Longaz aut quadrate st & qdã plicate & qdã pluce longe dicunt
et quedã breues Longa plicata ascendendo & descendendo sic plicata debet ut hic
Et debetis scire qd plica ẽ repsentatiõ vocis i alia sub eadẽ signa
et i eadẽ specie Longaz aut quedã sunt perfecte & quedã imperfecte. Perfecta
est que de recta mensura valet tria tempora Imperfecta est illa q sillã dare
ta mensura duo tempora valet sz oz q habeat solã breuẽ precedentem
aut solã breuẽ sequentẽ q imperficiet eaz ut postea habebis i exemplis. Et ista longa
triũ temporũ notatur dz longa perfecta & ista sillã duoz temporũ notatur dz longa
imperfecta. Ratio qr tantus mensura his proceditur i sol & tria tempora hijs omissis
vidamus de alijs. Cuiusq; puncti quadratus sine nota quadrata inuenitur
casus in tractu breuis dicitur ut hic Breuis uero ascendendo &
descendendo sic plicari dz ut hic Scibreuis uero dr q ad modũ
iosenge formatur & plicari nõ potest ut hic Longa autẽ longa ubicunq;
inuenitur tria tpa valz ut hic Duplex longa ualet sex tempora ut hic

Sequitur de breuibus. Sciendũ est q omnes breues sunt equales in duobus no-
bis qñ due breues inuenitur inter duas longas ut hic tunc
prima longa habebit tria tempora & breuis sequens suũ solũ tempus & se-
cunda breuis habebit duo tempora & erit altera breuis sine due scibreues & bre
uis sine tres scibreues & breuis ut hic semper ulla penultima
breuis habebit duo tpa & ponitur altera breuis nec ulla predictas scibre-
ues precedentes breuẽ predictã breuis predicta vi sui actoris nõ pt. ad hoc q altera
breuis duoz tpuz semper nõ remaneat nisi p diuisionẽ modi aliter distinguat
ut hic Tunc prima breuis non
ficiet pfectus longa
Nec ẽ zacz Et sciendũ q ille predicte semibreues semper pro prima recta breuẽ co-
putantur & alia breuis semper altera breuis dicitur nisi p diuisionẽ modi aliter
distinguatur sicut dictũ ẽ postea sciendũ ẽ q quelibet sola breuis predicta solã ipsam
caz ut hic Sillã quelibet sola breuis sequitur longam ipsam eam
ut hic q nisi per diuisionẽ modi aliter distinguat ut hic
tunc prima longa habz tria tpa & breuis sequens longã sequentẽ imperficiet Et debetis scire
q imperfectio est longe ut habz duoz temporũ sucre. Postea sciendũ ẽ q ille qui
punctus qui diuisio modi ponitur q quelibet breuis precedens longã inuenit q pfectus tria tpa
habz ee Ite sciendũ est q quelibet plures breues inter duas longas ponuntur
semper debet accipi tres i simul pro perfectione ut hic
Oz si due i fine remanent altera habebit duo tpa & erit altera breuis ut hic
Aliter si plures breues i sil reperiuntur ad hoc q i fine ultra longa
remaneat semper tres i simul pro perfectione apponuntur & si i fine due remanent
sciẽda illarũ duarũ habebit duo tempora & erit altera breuis ut hic
nota q breuibus & scibreuibus idz est uidelicet

Sequitur de scibreuibus Scibreuiũ quedã sunt maiores quedã minores Maior scibreuis
est illa que habz duas pfectas vnius temporis breuis Minor scibreuis est q habz tres
cinz partes vnius temporis breuis Scibreuiũ quedã sunt equales quedã inequales
Equales sunt q tres intra duas sobias & albreues inueniuntur ut hic
Inequales sunt q plures scibreues inter duas longas uel breues

23
24



cētens ducitur ī ultrō pūcto toto quadrato ligatē tō ascēdentis q̄ descēdentis q̄ longius
ducitur sic̄ p̄z primo ī exēplo Et si plica ducitur ī ultrō pūcto figurato ī corpe
Aliquo tāz ligature ascendentis q̄ descēdentis q̄ semper brevis dicitur ut hic

Dēbus hīs oībus videamus de
pausationibus :-

Pausationū sex sūt species p. vōcez mīor 2ª maior 3ª huius recta 4ª ipsīus
5ª ypsīus 6ª finis pūctorū que mēsurabilis dr. Minor pausatio mīorē semibrevē
valet & terciā partez vnius spacij ītinet Maior pausatio valorē sēbrevis ma
ioris valet & duas partes vnius spacij cōtinet Brevis recta pausatio rectā brevē
valet & unū spaciū cōtinet Imperfecta pausatio lōgā ipsīus duoz trīū
valet & duo spacia ītinet perfecta pausatio lōgā ypsīus trium trium valet
& tria spacia ītinet. Immensurabilis pausatio est finis pūctorū 3z
qū treg cantus ī simul gradantes faciēt cōtrā ī sil suas pausas ītrā debēt
in tenore & ī motetis & ī triplo fieri duo tractus ad sīgādū q̄ penultime
note ī mēsurabiles fieri debent sic̄ p̄z ī hoc motetis ostupez omissī ī modō

Quō fiet ō oīpez dicitur :-

. Ostupez omissī ī modō

Et sciēdū est q̄ ad modū notularū fieri debent q̄ eādem vim habēt pausa
rū notule ut Sequitur de modis Modi sciēdi sunt tres
rū fractorū sūt quīq; Iz sint plures apud aliōs sed hic
constat ex oībus longis & ex una lōga & alia brevi ut hic

ex 1ª p

Anbethleem heredes natus Xpe tibi ggroz

Secūdus modus ex una brevi & alia longa ut hic

ex 1ª
ex 2ª

ex 3ª

Primū dicit oīpez ecce q̄ gsolatur

primoz q̄ cor Vrēnt hīa. q̄ pūa & tercij modi gstat ex una lōga & duabus brevibus

ex 4ª

ex 5ª

fons ut fluvius
sua his verbis glosam possidet

Quarto modo gstat ex duab
brevibus hi pauce ē ī vsu
et hoc sufficit

Quintus modus gstat ex oībus brevibus et
semibrevibus ut hic sup̄

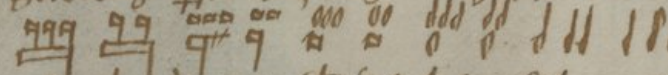
Et sic finis pme partis. Io. be. de dantre ī. ecclīa. ī
ī septembris ſ. ī de sō lamberti q̄ affuit cū p̄dēm
tyre priorissa sōr lucheim de tafzūchūs

24
(25)

multiplicibꝫ suppartientibꝫ mutatis tꝫ mutādis:- Proport̄ numeris equalitatis est
hītudo numerꝰ tꝫ ad.a.c̄ cuꝰ spēs sūt .s. q̄ sūt subm̄ltiplex subsuppartientiaꝫ
subsuppārēs subm̄ltiplex suppartientiāꝫ & subm̄ltiplex suppārientꝰ quarꝫ
spēs speāliss̄ sūt ītmite & notāndē ut supi cū additione tꝫ sub. ut subdupla
subtripla subsesqlt̄a subsesqt̄ subsuptripties & triāꝫ subsuptripties quartaꝫ.
subdupla sesqlt̄a subdupla suptripties q̄rtaꝫ & deceps. Ex sic ꝓpoꝰ maiorꝫ
equalitatis ītmute augmētant̄ ata iste ītmute dīminuūtuꝫ:- de gr̄aꝫ

de cantu figūrato .i. cūdz fręg.so. hethbu cāt̄aꝫ

o Cto sūt figr mēsuraliꝫ cantuꝫ .x. maxīa. lōga. brīs. scībrenis nūma. scīnūma
croma & scīcroma ut hic ▭ q ▫ 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯 𝅘𝅥𝅰 Duplex ē maxīa .s. pfēa &
ipfēa maxīa pfēa valz treꝫ longaꝫ & tūc est de nō maxīaꝫ. pfēaꝫ maxīa
ipfēa valz duaꝫ lōgaꝫ & tūc ē de nō maxīaꝫ ipfēaꝫ. Duplex est longa .s. pfēa
& ipfēa. lōga pfēa valz treꝫ breues & tūc est de nō longaꝫ. pfēaꝫ. lōga
ipfēa valz duaꝫ breues & tūc ē de nō longaꝫ. ipfēaꝫ. Duplex est breuis
.s. pfēa & ipfēa. breuis pfēa valz treꝫ scībreues & tūc est de tpo pfēo
breuis ipfēa valz duaꝫ scībreues & tūc ē de tpe ipfēo. Duplex est semi
breuis pfēa & ipfēa. pfēa valz treꝫ nūmaꝫ & tūc est de maiori platione
scībreuis ipfēa valz duaꝫ nūmaꝫ & tūc ē de minori platione ut hic patet



c Circulus denotat q̄ tuis valz treꝫ scībreues & plenitudo notat q̄ scībreuis
valz treꝫ nūmaꝫ Semicirculꝰ denotat q̄ tuis valz duaꝫ scībreues & vacuitaꝫ
denotat q̄ scībreuis valz duaꝫ nūmaꝫ ut hic ⊙ ▫ 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯. ⊙ ▫ 𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯 ☾ 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
☾ ▫ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯. Et si post circulū ut scīcirculū seqūtur signū tpis mazit ut binazij
circulꝰ uel scīcirculꝰ denotat longā & signū sequēs denotat tuē & sic de
culū ut scīcirculū seqūt duo signa binazij uel trinazij circulꝰ ut scīcirculꝰ
denotat maxīaꝫ sig̃t trinazij ut binazij sequēs denotat lōgā & .z. signū
binazij ut trinazij denotat lerenē ut hic ◆ 𝅝 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯 𝅝 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯 𝅘𝅥 𝅘𝅥𝅯
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d Vo sūt punctꝰ .p. punctꝰ pfectꝰ & punctꝰ diminꝰ. Si punctꝰ pfectꝰ stat
iuxta maxīa illa maxīa valz treꝫ longaꝫ & si stat iuxta lōgaꝫ illa valet
treꝫ breues & si stat iuxta tuē illa valz treꝫ scībreues & si stat iuxta scībreuē
illa valet treꝫ nūmaꝫ ▭ q ▫ 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯 Punctꝰ diminꝰ dicit lōgaꝫ i
pfectōe maxīaꝫ scībreues ipfectōe breues faciūt nūmaꝫ ipfectōe scībreues.
▭ q ▫ ▭ q ▫ ▫ 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯 𝅘𝅥 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯

d Ligat est ligatā recta & pēdens. Ligatura recta ē qū pa figa ifrior .z.a
ut qū ultīa q̄data ē ifrior penultīa. Ligatā pēdēs ē qū pa figa ē altior .z.
ut ultīa q̄data ī mēte altior penultīa. Ligatā ē recta ī pūs sīs virgu
la dr̄ cū ꝓpetate & ī fine sīs virgula dr̄ cū pfrone Ligatā qū ligatā est
pēdens ī pūs sīs virgula dr̄ cū sīs ꝓpetate & ī fine directe sīs pfrone
Et oīs ligatā huīs virgulā asceditz ī pte sinistra dr̄ cū oppta ꝓpetate ut hic
𝅗𝅥 𝅘𝅥 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯 Oīs ligatā cū ꝓpet̄ facit pas ee breue & sīs ꝓpetate
facit pas ee longā & cū oppta ꝓpet̄ facit pas duas ee scībreues & cū pfrone
facit ultīaz esse longaz & sīs pfrone facit ultīaz ee breuē ut hic 𝅗𝅥 𝅘𝅥 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯
ligatā cū oppta ꝓpetate que facit duas dlas ee scībreues ut supidictū est
Maxīa ꝓ sua inequalitate dicēz ē cognita ī ei loco & longa nūq̄ ꝓ sua
qua extra ligaturā habet ligatā cū ꝓpetate & pfrone ideo .z. Notate pfrem
palā queritur musice gregoriano q̄ oīs ligatā ī musica gregoriana vocat̄ hys
in principio cū ꝓpetate & ī fine cū pfrone Ex tꝫ ista. q̄ non seruūt musice hꝫ

25
(26)

Nō hic

nūcupata. Hi qui hic erūt fundatū suū a musica ffigurata quā pe musica applicata est
Si nō fuerit ligata astēdit nō descēdit debet cognosci ad quā figuram si est
altior uel īferior prima Si ē altior illa ligata astēdit Si īferior illa ligata
descēdit. Ligate ī pūo astēdenti queūt sola res s. q primā figa sit nūca quadra
ta ut hic ⊡ ⊡ Ligate ī pūo descēdēti sola res queūt. s. q primā figa habeat
regulā finitā ī pte sinistra descēdēte ut hic ⊡ Et hoc nō verabitur cū ppte
Et si alioq ducant verabit sic ppetate ut cū opposita ppetate Et hoc qū regula
astēdit ⊡ ◹ ◺ ◸ Ligate ī fine astēdēti at descēdēti q queūt q ultima
figura sit altior uel īferior penultima Si ē altior penultima illa ligata astēdit
Si ē īferior illa ligata descēdit Ligate ī fine astēdēti sola res queūt q q ultima
nota sit rēa supra penultiam ut habeat nūā regulā finitā ī pte dextera descē
dēte ut hic ◿ ◿ ⊡ ⊡ Ligate ī fine descēdenti sola res cōueūt. s. q ultima
figa sit nūca quadrata ut hic ⊡ Et hoc verabit cū ppone Et si aliq modo
ducatur verabit sic ppone ut hic ⊡ ◹ ◺ ⊡ Et sic ī ōibus modis cognosci
ligate cū ppetate Et cū oppa ppetate Et cū pfectione Et sic ppetate. amen:
Et sic ē finis p me fr̄m Io. bonadies ī gtu regij horti pd̄i nostri 1474
die .20. septembr.

In gnē enāmonico dyesis a^{oz} Et diesis b^{oz} differunt discretus
In gnē cromatico semitoni minj Et semitoni maij semiditoni distinctus
In gnē dyatonico semitoni minj Et ⊡ a tonus

In ⊡ Et ⊡ q.

⊡ diesis b^{oz} ⊡ diesis maior
⊡ ⊡

⊡ semitoni minj ⊡ semitoni maij
⊡ ⊡

⊡ roma ⊡ dies b^{oz} ⊡ diesis a^{oz}
⊡ ⊡ A

⊡ semitoni minj
⊡

⊡ semitoni maij
A

a eptacordū minj
c

b eptacordū maius
c

b semitoni duzū
c

c semitoni male
f

A semitoni molle
b

⊡ exacordū maij
c

A exacordū minj
f

limatiū uel pitharordū minorū

b pitharordū .s.
f

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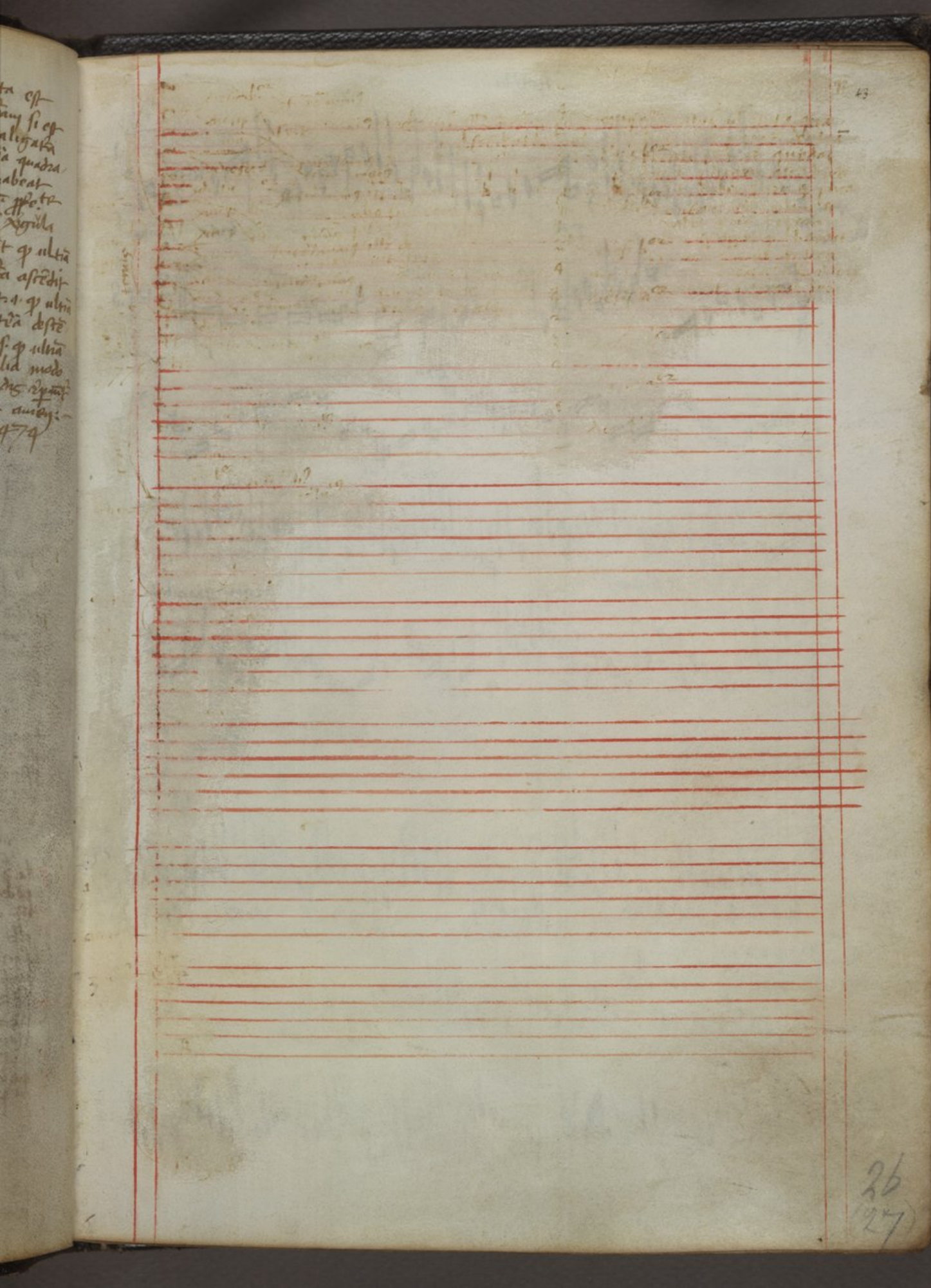

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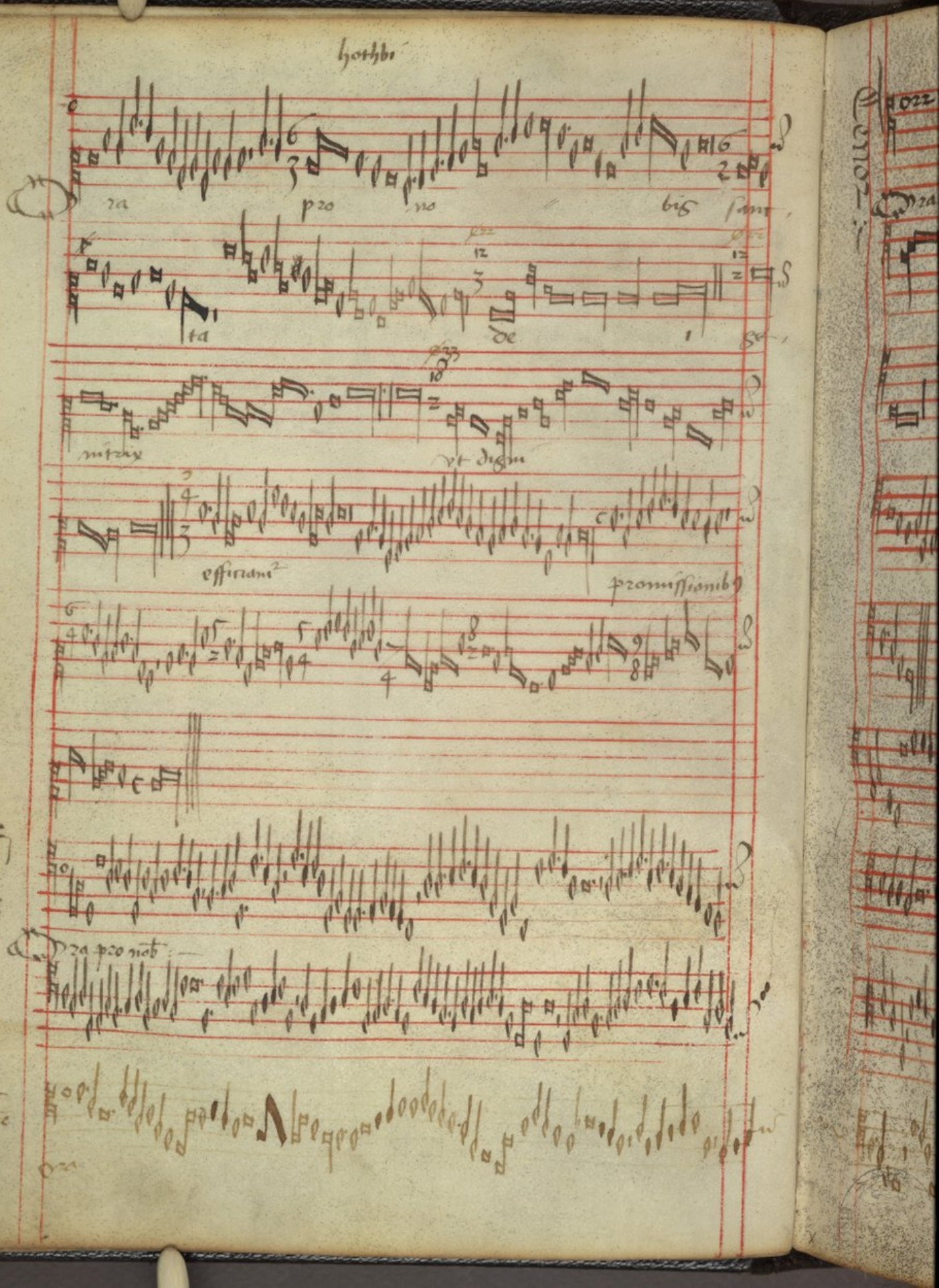

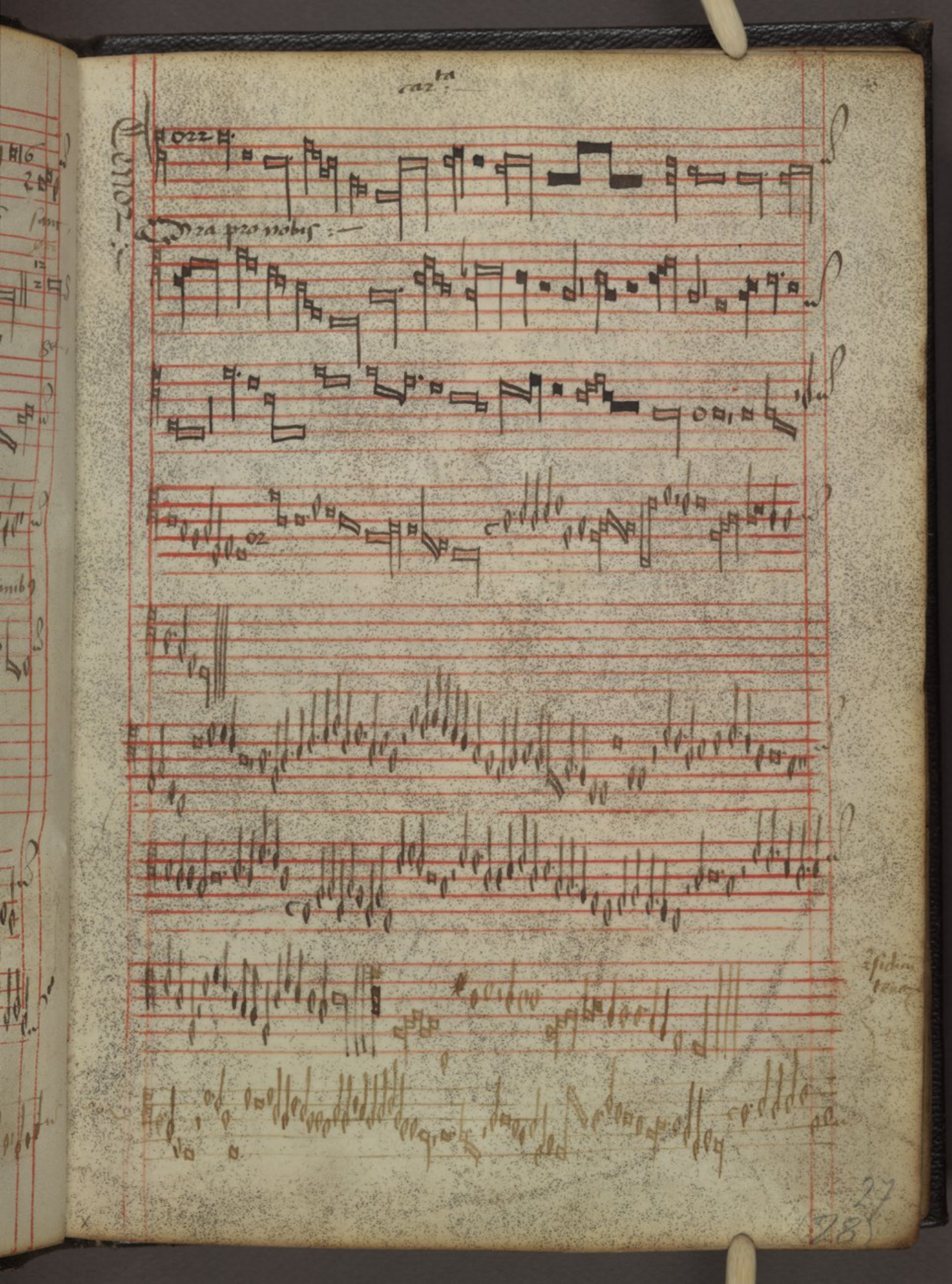

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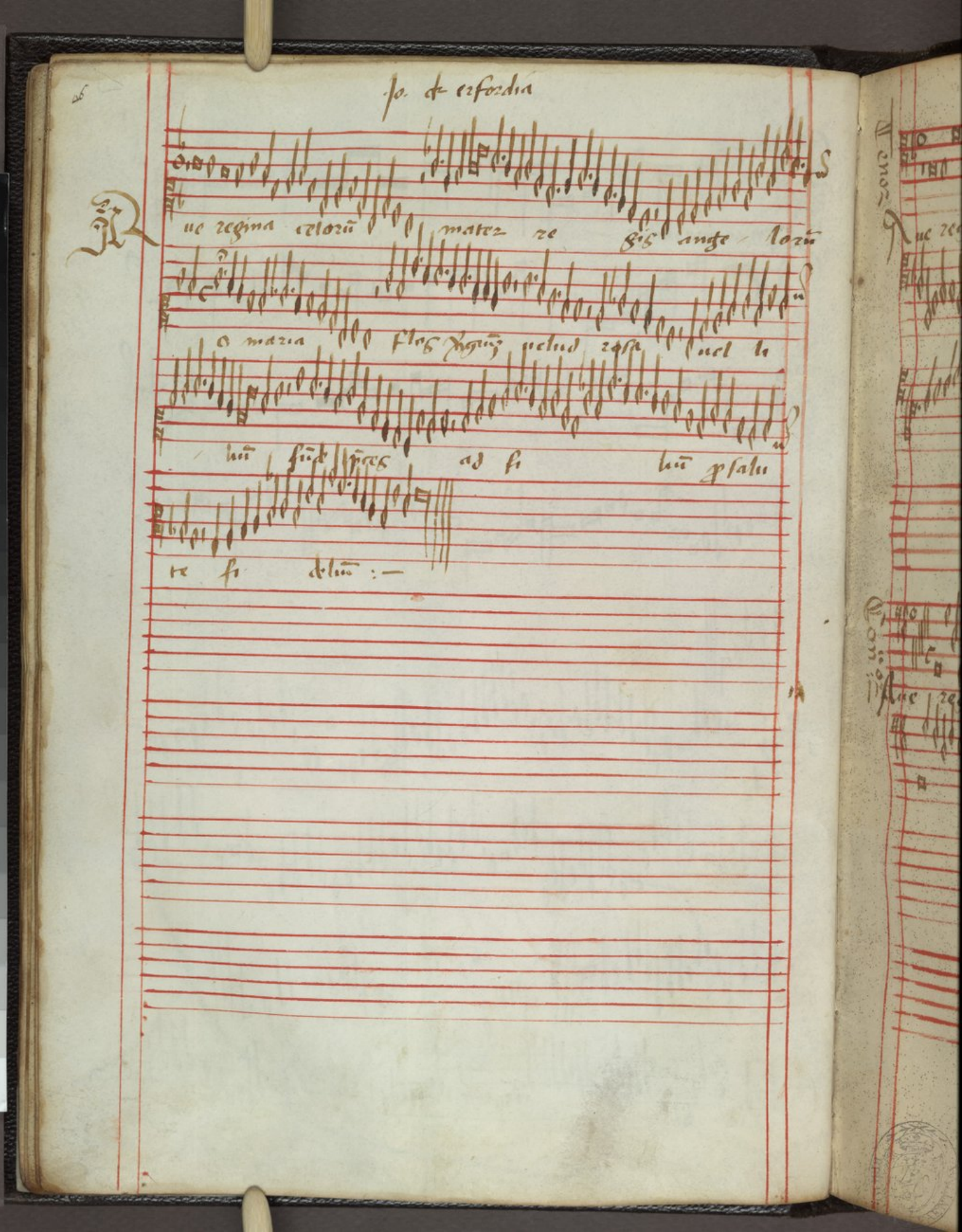

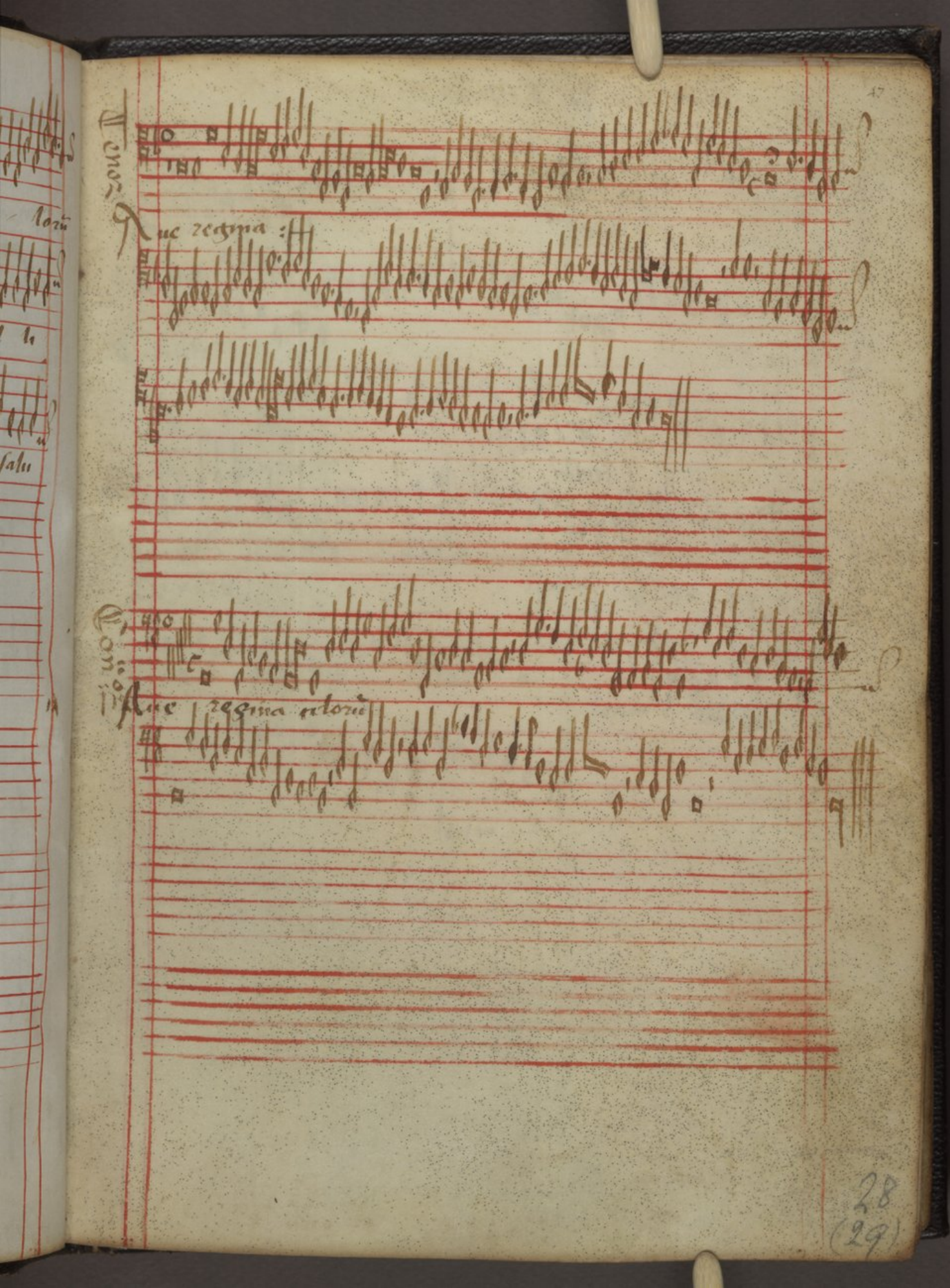

Tenor

Aue regina :

Tenor

Aue regina celorum

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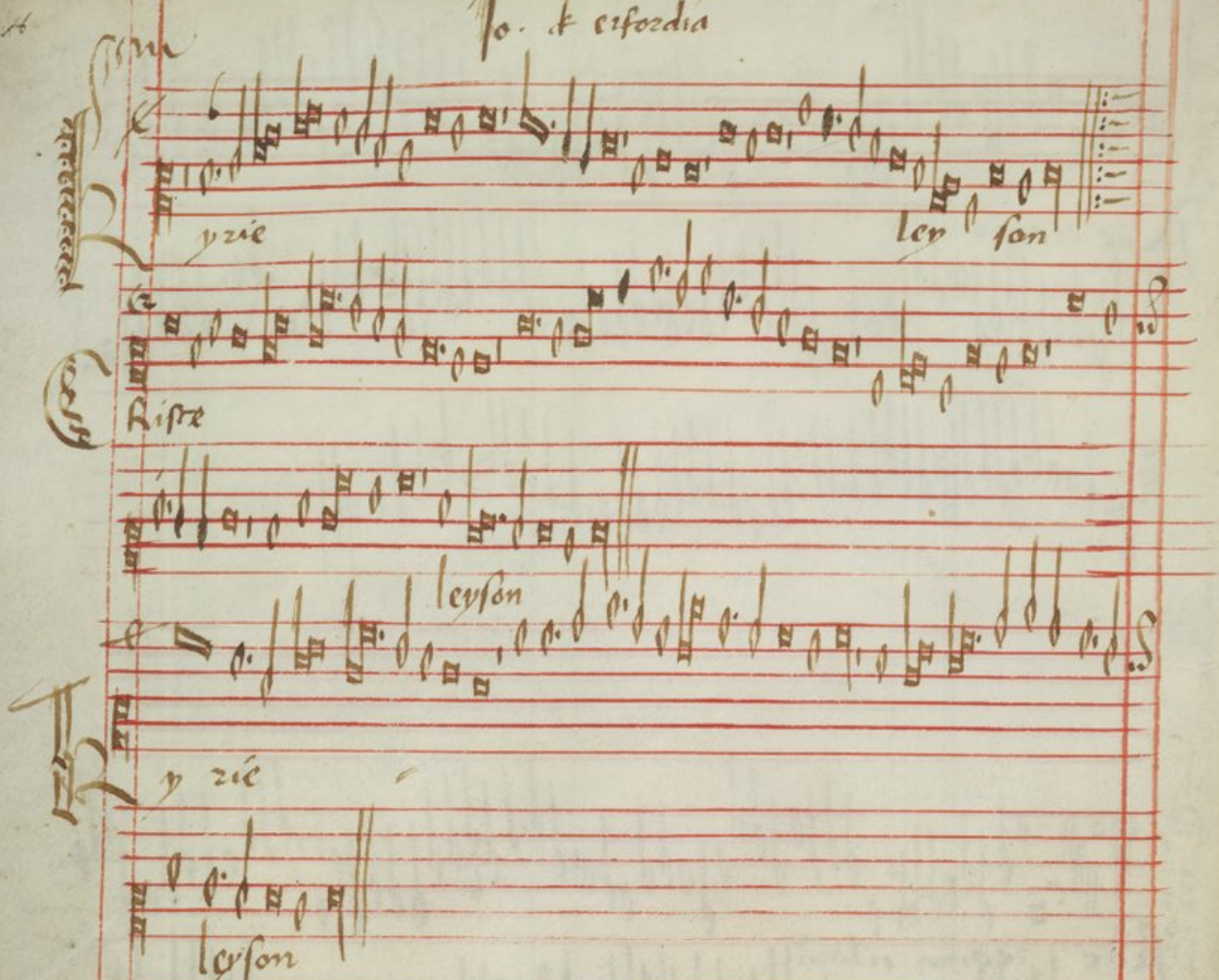

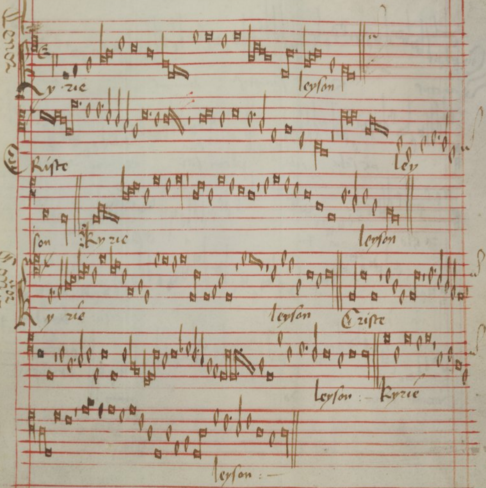
Kyrie
leyson
Kyrie
ley
son
Kyrie
leyson
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Criste
leyson
Kyrie
leyson

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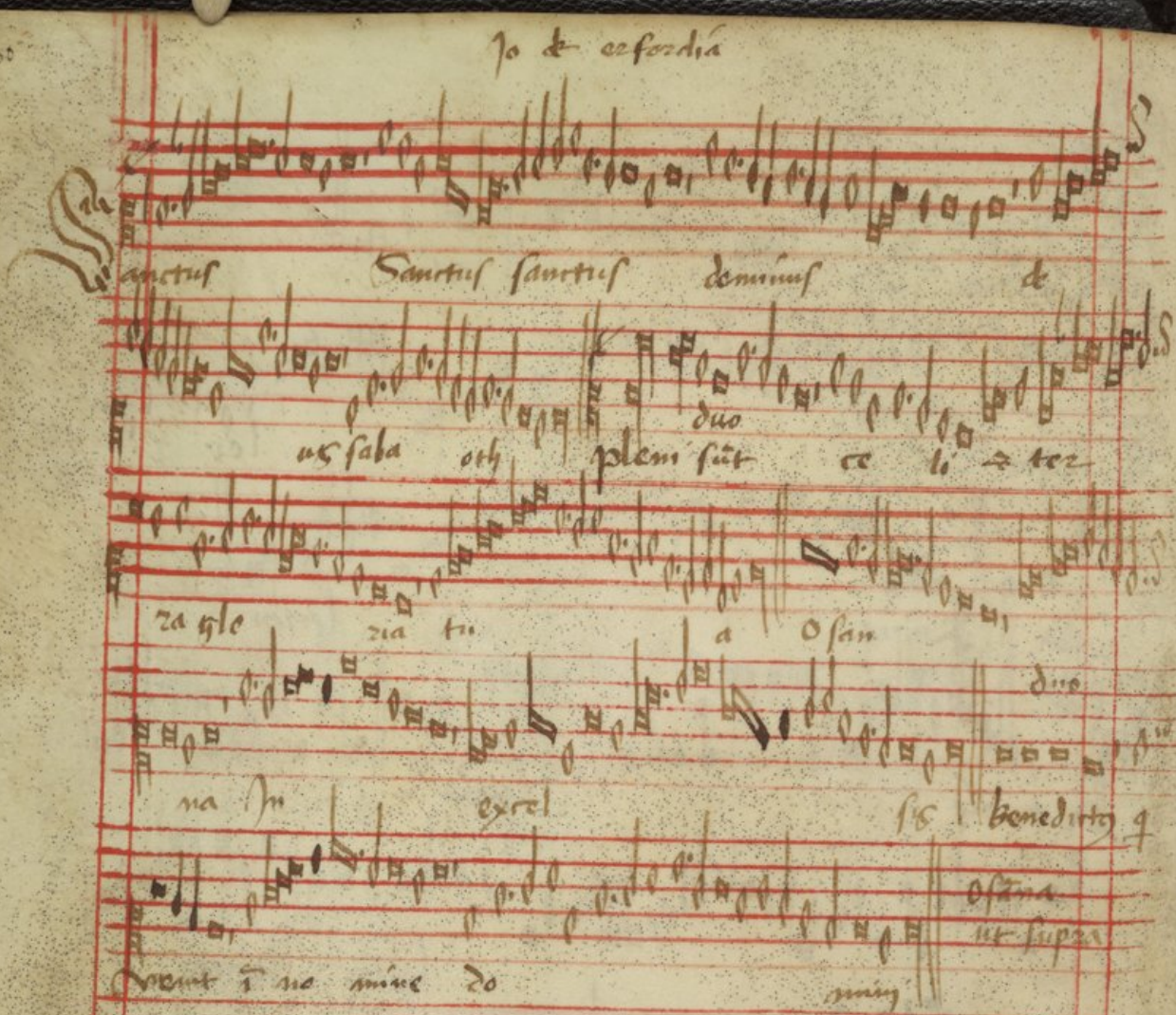

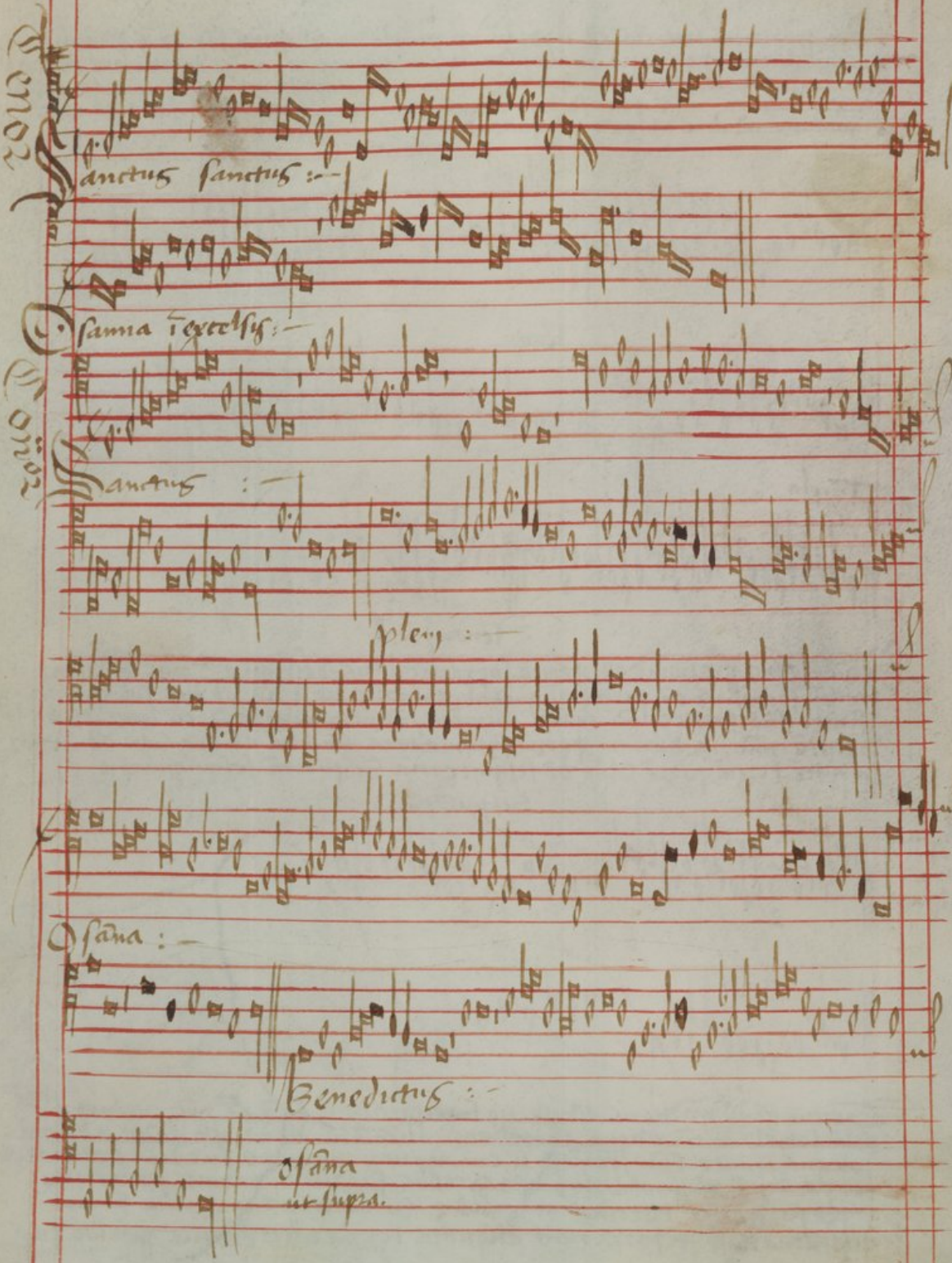

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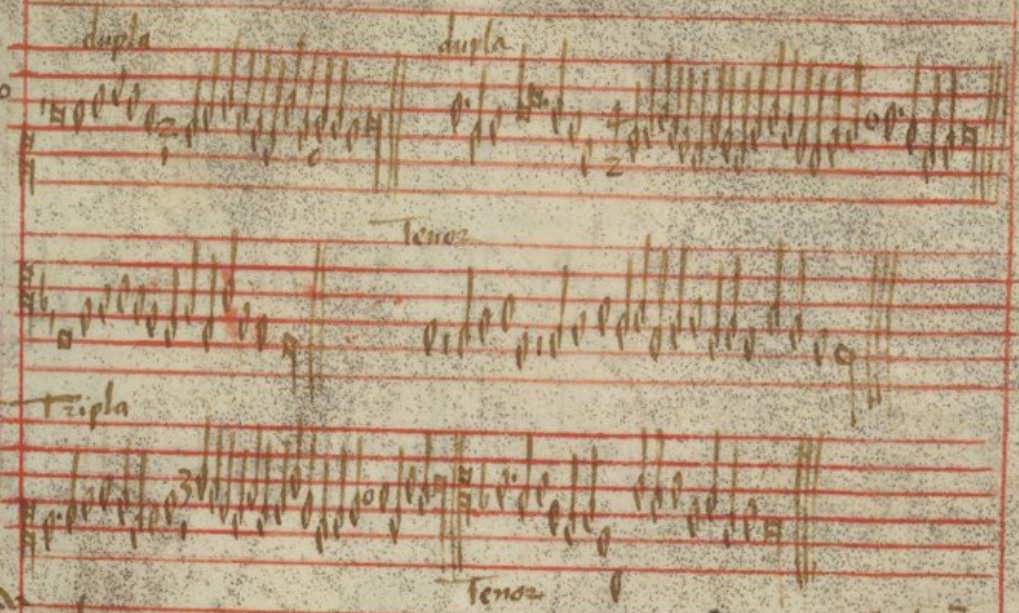
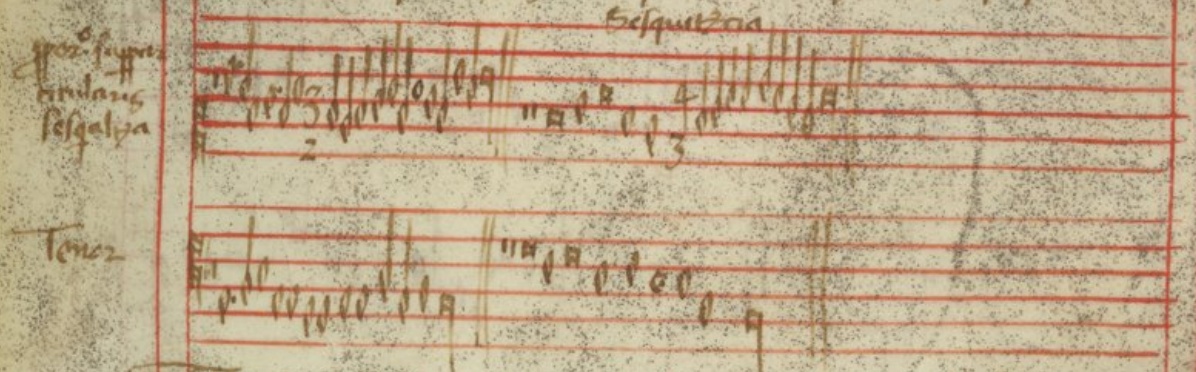
Jacobus de regio charmelita :-

Pro proportionum notitiam est sciendum quod proportionis quinque sunt genera primum genus dicitur proportio multiplex et est quando maior numerus continet minorem numerum pluries ita quod nihil superfluat et sub isto genere sunt infinite species cum enim maior numerus precise bis minorem continet dicitur dupla ut duo ad unum et quatuor ad duo et octo ad quatuor :



Secundum genus proportionis est proportio superparticularis et est quando maior numerus minorem continet tantum semel et cum partem aliquotam minoris ut tria ad duo sub quo infinite sunt species Si maior numerus continet minorem et cum hoc medietatem minoris dicitur proportio sesquialtera ut tria ad duo sex ad quatuor Si autem terciam partem solum dicitur sesquitercia Si quartam sesquiquarta



Tercium genus proportionis est proportio superparticularis et est quando maior numerus continet minorem solum semel et cum aliquam partem non aliquotam ultra ut quinque ad tria sub quo infinite sunt species si enim minor numerus fuerit ternarius et pars non aliquota que est excessus fuerit binarius vocatur superpartiens tercias ut 5 ad 3. Si vero minor numerus fuerit quaternarius et pars non aliquota ternarius dicitur proportio sup

partiens quartas ut 7. ad 4or.

Superpartiens tercias

Tenor

Superpartiens quartas.

Tenor

Quartum genus est proportio multiplex supparticularis et est quando a.or numerus b.orem continet pluries et cum hoc aliquam partem eius aliquotam sub quo infinite sunt species. Si enim a.or numerus b.orem solum bis continet et cum hoc medietatem eius dicitur proportio dupla sesquialtera. Si autem maior numerus b.orem solum continet et terciam partem ultra dicitur proportio sesquitercia ex.ni primi ut 5. ad 2. ex.ni 2.i ut 7. ad 3. et deinceps:-

dupla sesqualtera

Tenor

dupla sesquitercia

Tenor

Quintum et ultimum proportionis genus est proportio multiplex supparciens et est quando a.or numerus minorem pluries continet et cum parte non aliquota minoris ut 8. ad 3.a sub quo sunt infinite species. Si enim maior numerus minorem bis continet qui sit ternarius et pars non aliquota binarius dicitur proportio dupla supparciens tercias ut 8. ad 3. Si vero b.or numerus sit quaternarius et pars non aliquota ternarius dicitur proportio dupla supparciens quartas ut xi. ad 4or.

dupla super partiens tercias

Tenor

dupla superpartiens quartas

Et sic finis ad laudem dei per me fratrem Jo. bonadies in conventu regii post vesperas 1474 14 septembris

Tenor

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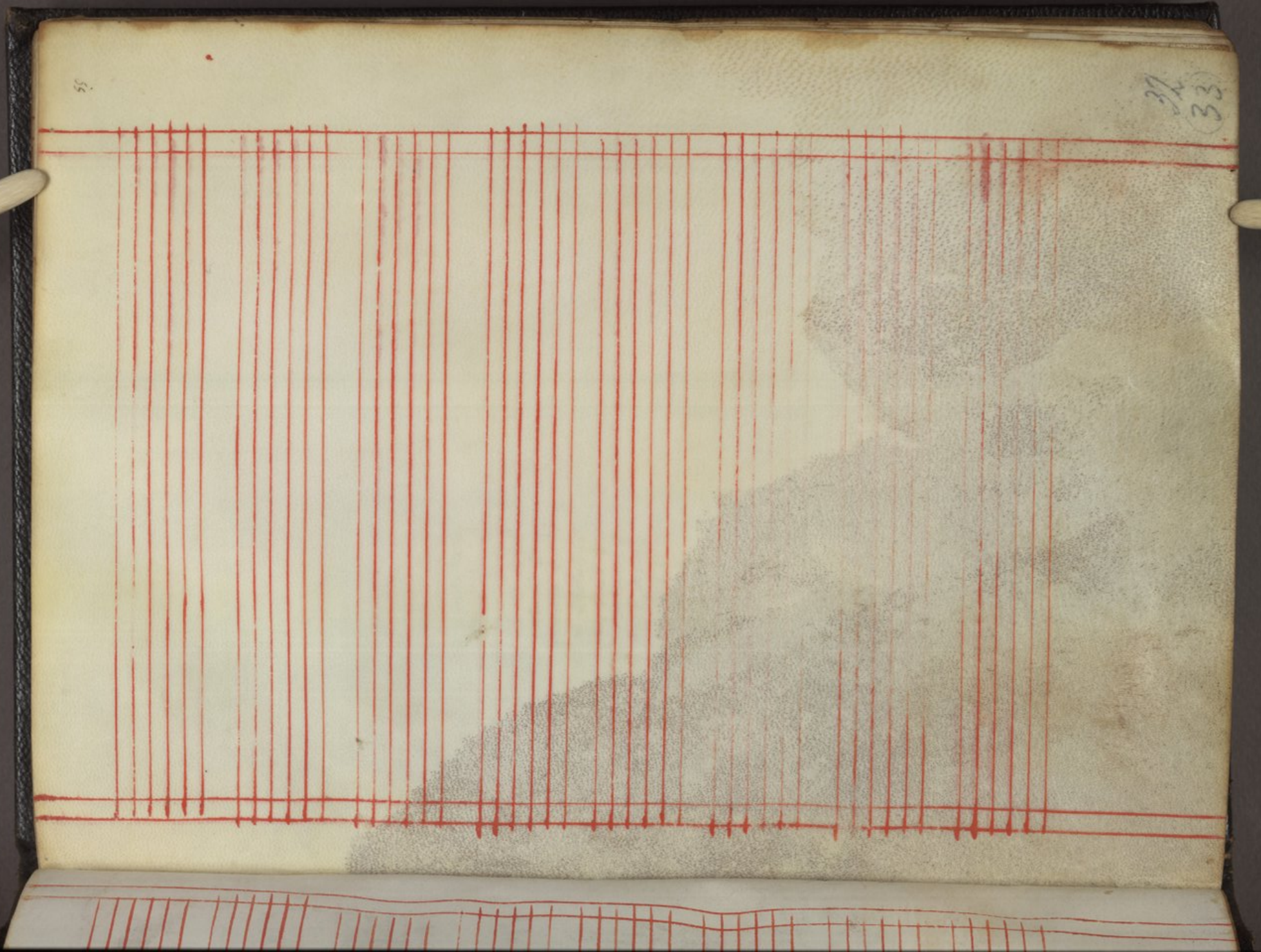

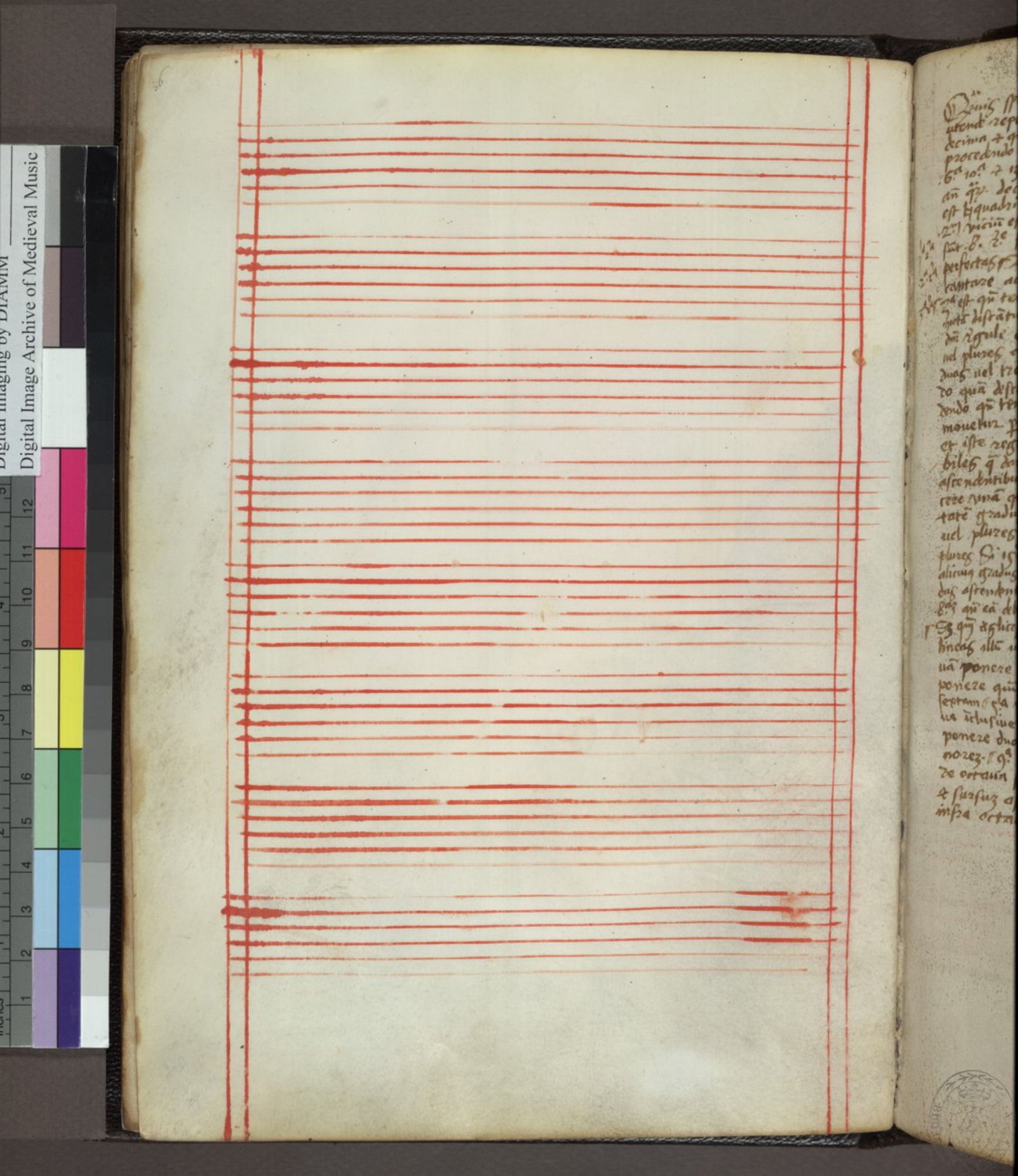

Regule horrbi sup̃ ḡpūctū

Quis spēs siue consonātie distātus infinite sūt tm̃ a pūctū cōtez nouē vtendo reperiūt vz. vnisonꝝ. tertia. quīta. sexta. octaua. decia. duodecia. terdecia. quīta decima. & quīta decima. Quaz quīq; dnī ē pfecte & q̄o. ipfecte alt̃nati procedndo .i. vnisonꝝ. 5.a 8.a 12.a & 15.a sūt pfecte ꝯ ipfecte uero sūt 3.a 6.a 10.a & 13.a quibus dant̃ 8. 2e q̄z q̄o. dnī essēciales & q̄o. accidentales. Et ān ḡz declaratione duo uicia sūt intelligēda & deīde remouēda q̄z p̄.ꝰ est ḡquadrū contra .b. rotūdū .f. ac .b. rotūdū contra .e. cātare & ch̄o. 2.ꝰ) uicū est redirianes spēz minꝰ cātare ist̄ retro spretis declarand̄ sūt .8. 2e. Supdicte Quaz prima est distātū inpe & finire & cōsonātiaꝝ perfectaꝝ 2.a ē q̄ cātus planꝰ siue tenor est gradꝰ ḡpūctis siue distātū cantare acūtū & eg̃. & si tenor sit mediocris cōtra pūctus sit ter mediocris 2.a est q̄ tenor i eodē loco finitez manet distātū mouē & ch̄o. Et q̄a 2.a pma notā distātus mxta precedentē ponē & absq; itervallo si fuerit possibile & iste dnī regule essentiales. Regularū uero accidentaliū prima est cātare duas uel plures consonātias pfectas dissillēs tā ascēdndo q̄ distendndo. Et 2.a est duas uel tres uel plures cōsonātias tā sillēs q̄ dissillēs cātare tā ascēden do quā distendndo. Et 3.a 2.a est cantare distātū ꝯ gradū tā ascēdndo q̄ descē dndo q̄n tenor mouetur ꝯ saltū & ḡsonātias pfectas. Et q̄a 2.a ē q̄n tenor mouetur ꝯ gradū tā ascendndo q̄ descēdndo sillā ꝑt se mouere distantus et iste regule dnī accidentales. — Sūt & due regule appellate plare biles q̄ dant̃ gradibus Quaz prima datur gradibus descēdentibus 2.a uero ascendentibus. Et prima est q̄ si volumꝰ i fine alicuꝰ gradus ascēdntis face re unā quītaz an̄ eā debemꝰ facere unā tertiam uel plures 2.ꝰ) q̄titatē gradus Si volumꝰ facere octauā an̄ eā debemꝰ ponere sextam uel plures 2.ꝰ) q̄titatē gradus Si .12.ꝰ) an̄ eā debemꝰ facē decias uel plures Si .15.an̄) an̄ eā debemꝰ facē 17.as ūt plures. Et 2.a 2.a ē q̄ si volumꝰ i fine alicuꝰ gradus ascēdēs facē unisonū an̄ eū debemꝰ facē 7.am ūt plures 2.ꝰ) q̄titatis gra dus ascendentis Si volumꝰ facē .5.am) an̄ eā debemꝰ facē unā octauā. Si 8.as an̄ eā debemꝰ facē decias.

Et q̄z agtur ꝯ iste modus canēdi vocatur discātus visibilis modū ipsa quatuor lineas illū videre debebo cui modo dant̃ nouē regule. Et pma 2.a est octa uā ponere equalē tenori. Et 2.a ē ponē sextā sub tenore ꝯ tertia. Et 3.a ē ponere quīta sub tenore ꝯ quartā. Et 4.a ē ponē terciaz sub tenore per sextam. Et 5.a ponere unisonū sub tenore ꝯ octauā. Et iste regule st̄ de octa ua ītelligūe sub tus. Et 6.a ē ponere decias per tertia sub tenore. Et 7.a ē ponere duodecias ꝯ quīta sup̄ tenorē. Et 8.a ē ponere 15.am ꝯ 8.as sup̄ te norez. Et 9.a est ponere 15.am ꝯ 8.am supra tenorē. Et iste regule sūt de octaua supra exclusiue. — Vij .8. dr̄ ḡsonā. media i qua īcipiēde & surſuz ascēdndo per rectā lineā ḡsonātias ītuerem̃ Si ḡsonātias infra octauā volumꝰ retro nūando ḡsonātias ītuerem̃ : — & sic simꝰ

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Regule mensurabiles artis musice

Omnis nota in cantu mensurato maxima figuratur quadrata cum filo in parte dextera ut hic ■ longa figuratur quadrata cum filo in parte dextera in minori tamen quantitate longitudinis quam maxime ut hic ■ brevis formatur sine filo quadrata ut sic ■ vel cum filo in parte sinistra ut hic ■ Semibrevis formatur quadrata oblique ut sic ◆ Minima figuratur obtusa sursum recta signata semitate quo tactus pro divisione duple precedentis dextrorsum in linea ut hic ◆ Minor figuratur obtusa sursum recta signata ut hic ◆ pro sesquialtera quam figuratur obtusa sursum recta signata sinistrorsum ut hic ◆

In ligaturis autem ista est regula quecumque prima nota longa ligature descendit et nota sibi est ligata ut hic ■ Item si ultima descendit et est quadrata est longa ut hic ■ Si quantumcumque est filata in principio ascendens cuiuscumque ligature semper sunt due semibreves ut hic ■ Item quecumque ultima nota ligature ascendit si est recta ad sinistram est longa ut hic ■ Omnis alie note de quibus non est mentio facta hic quecumque ligature sunt breves ut hic ■ Hoc Ysidus dixit quod tantum dixerunt antiqui tria tempora metiri. Si brevis addatur duo tempora ligata metiri. Inter semibrevis bina locatur. Tempus quod sit prima 2a duplicatur de ceteris autem recursus habe ad tractatum musicum. Sol de musicis imperitorum qualis in arte practica. Ubi notitia mensurabilis tantus plenius traditur

Partes principales sunt quinque. s. maxima. longa. brevis sive tempus. semibrevis sive prolatio et minima. Et due sunt superaddite que non sunt de arte. s. semiminima et croma ut hic ◆◆◆◆◆ croma ◆◆◆◆◆

Modus autem est duplex. s. modus maximarum et modus longarum Modus maximarum est duplex. s. modus maximarum perfectarum et modus maximarum imperfectarum Modus maximarum perfectarum est quando maxima valet tres longas Modus autem maximarum imperfectarum est quando maxima valet tres duas longas. Similiter duplex est tempus sive modus longarum. s. perfectarum et imperfectarum Modus longarum perfectarum est quando longa valet tres breves que idem est. Modus longarum imperfectarum est quando longa valet tres tempora que idem est. Brevis est duplex. s. perfecta et imperfecta. Brevis perfecta est quando brevis ad tempus valet tres semibreves. Brevis imperfecta est quando brevis ad tempus valet duas tres semibreves. Semibrevis sive prolatio est duplex si. maior et minor perfecta et imperfecta. Semibrevis sive prolatio perfecta est quando semibrevis valet tres minimas Semibrevis sive prolatio imperfecta est illa que tres valet duas minimas Minima autem semper imperfecta est :

Perfectio autem in musica est numerus trinarius super a unitate personarum in divinis quod pertinentissima est. Illud igitur de perfecto in musica quod mensuratos partes immediatas est divisibile. Partes immediate maximarum sunt longe et partes immediate longarum sunt breves sive tempora partes immediate brevium sive temporum sed semibreves partes immediate semibrevium sunt minime partes immediate minimarum et immediate non sunt in arte quia ultra minimum non est dare minimum. Que tres sunt due semiminime et. quatuor crome :

Imperfectio in musica est numerus binarius. s. quando aliquis figura tres in duas partes immediatas est divisibilis

Cum quis imperfectio in minima et tertia pertinente perficque semper quatuor ibidem tres ab una longa precedente ut hic ■■■ vel ab una longa sequente ut hic ■■■ vel ab

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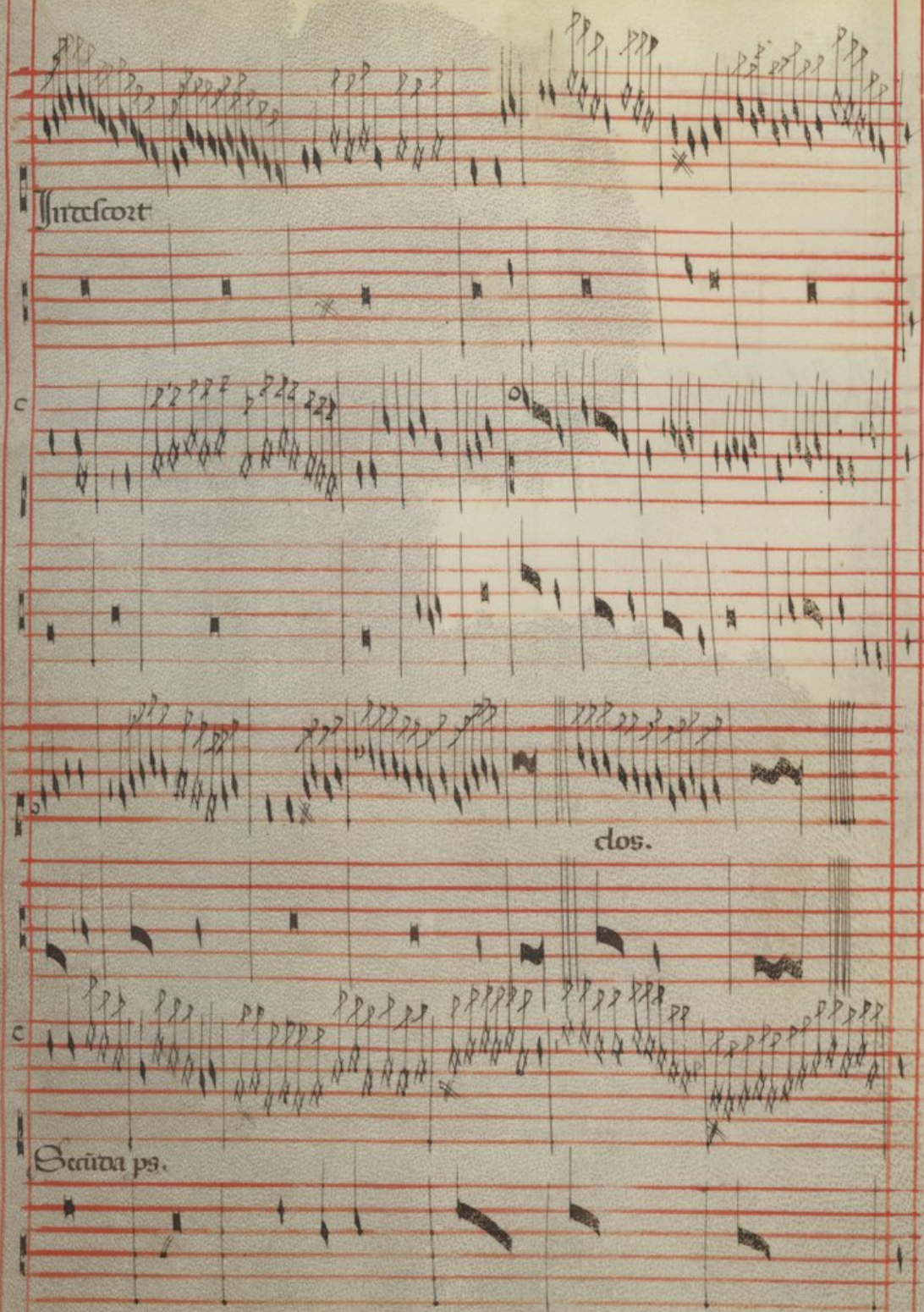
Hothbistu medrimus cazta

Hec qdm mang ꝙ ꝑ[ter] Ryato
mēa declarata fuerunt uero
musici tam antiqui qm moderni ea
ꝓpter & ea ut dictū est i gma
simplici manu tractans cuitatiz
vij tpis regulis tā ꝑfectis nōibus q̄
officialibus hui mang uoces declaran
tur. vz. fut are bmi c fane ff
gma 2a q̄ fut dr. declarat quō uox
de ff possit habere vij modernes uti
nōi officiale vz. ut gd astēsus totalz
sigt dre uero declarat quō uox a.
hz vnū nōi officiale: vz re bmi
qdz declarat quō uox hquadrātū
hz vnū nōi officiale vz. mi q̄
minorē etiā astēsus sigt c faut
eraz narrat quō uox e. possit hre
due neūa. s. fa. a. ut quorū fa nigriorez
dēsus sigt q̄ astēsus ut uōe totaliter
astēdit. sic etiā de ceteris regulis usiz ad
finē est procedendū Hūt maxime inter
hquadratū & hquadrū intelligit dra Silz
inter. b. rotūdū & bmolle Naz hquadratū
est uox tali forma scripta ad dras bb. bmi
bmolāchi & eg. Non q̄ uoces sint quadra
te neq; rotūdē h figure eas repreſētāt,
trs talibus formis ſcribūt bb ut dra eaz
cognoscat Silz alia ē dra q̄ repitur
hquadrū qd principiū vnius quatricordi
est & silz bmolle qd principiū quatricor
dij est q̄ sit causa cuitachi tritonū
ch. incipit i. f. gzani vij istis libris beng legz nulla intelligit Silz est
in tercia manu posita i cromatico gne pulchrissima habebit:

e 11664 tonus		f 11664		
d 10368 tonus		d 10368		
c 9216 tonus		c 9216		
semitonium	h 8748	b 8192	h 8748	
a 7776 tonus		a 7776		
G 6912 tonus		G 6912		
f 6144		f 6144		
e 5832 tonus		e 5832		
d 5184 tonus		d 5184		
c 4608 tonus		c 4608		
b 4096	h 4374	b 4096	h 4374	
A 3888 tonus		a 3888		
G 3456 tonus		G 3456		
f 3072 tonus		f 3072		
e 2916		e 2916		
d 2592 tonus		d 2592		
c 2304 tonus		c 2304		
h 2187		b 2187		
A 1944 tonus		A 1944		
f 1728		f 1728		

Hanc i. diapason sue diuisa: ...



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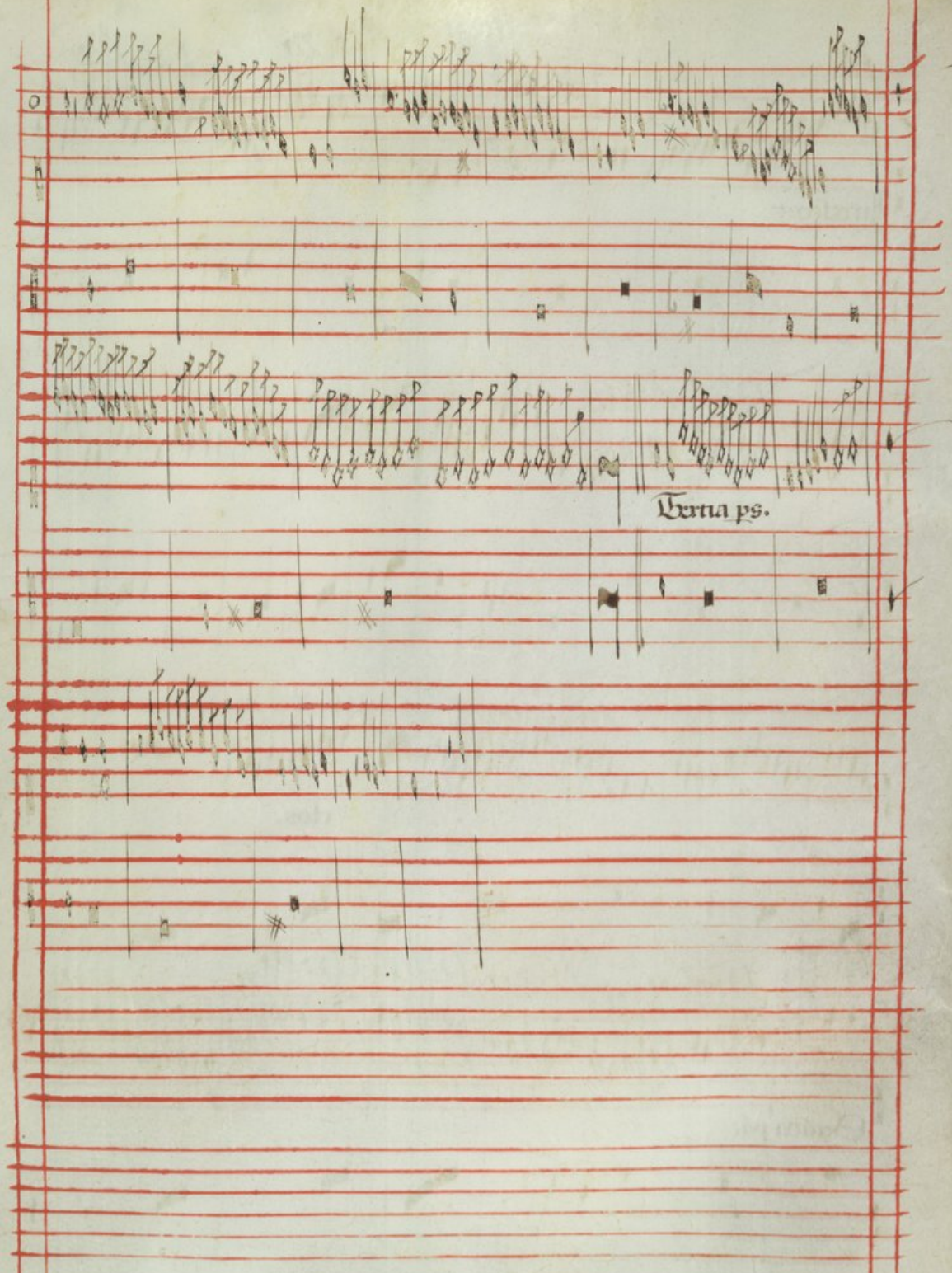

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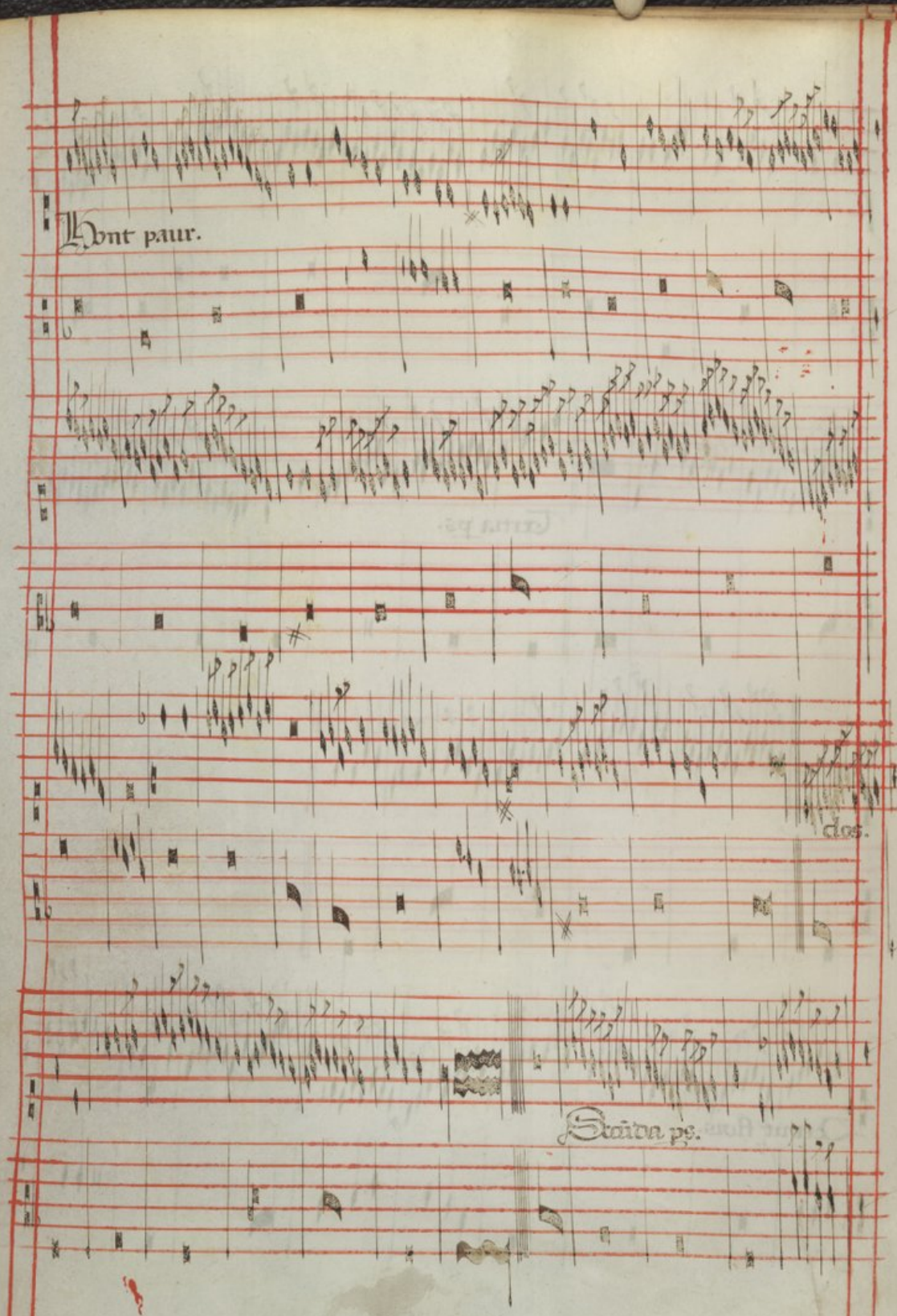

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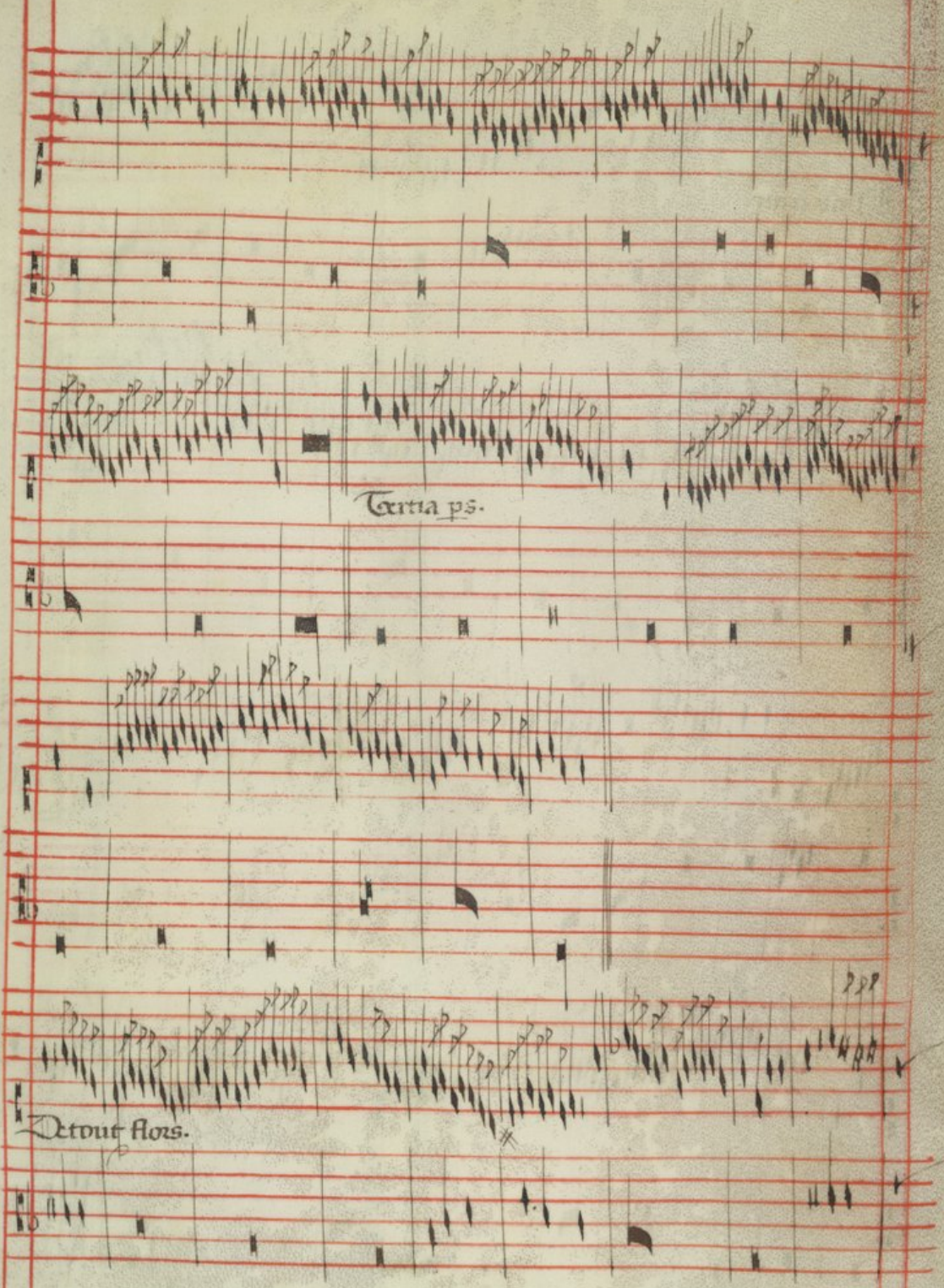

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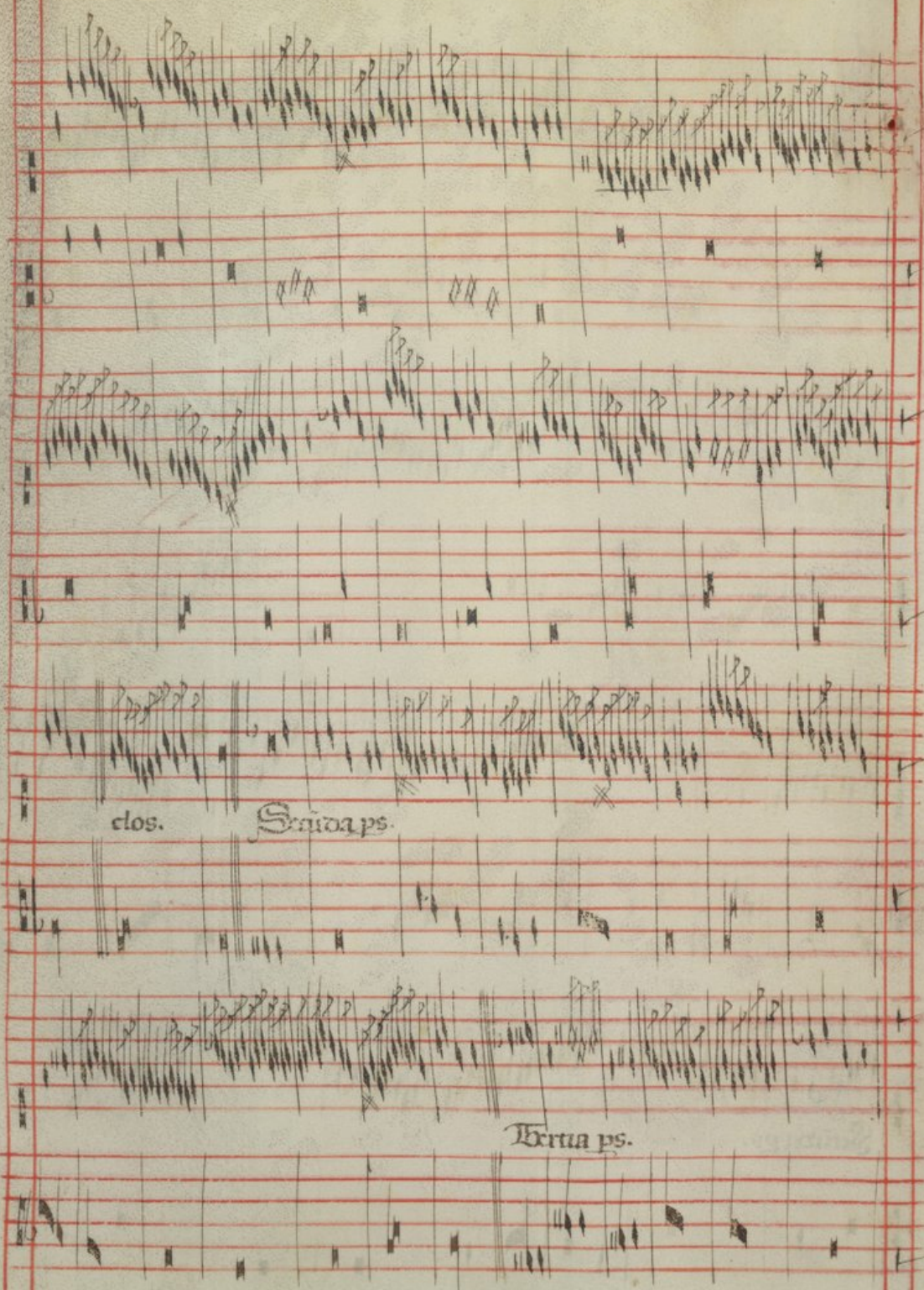

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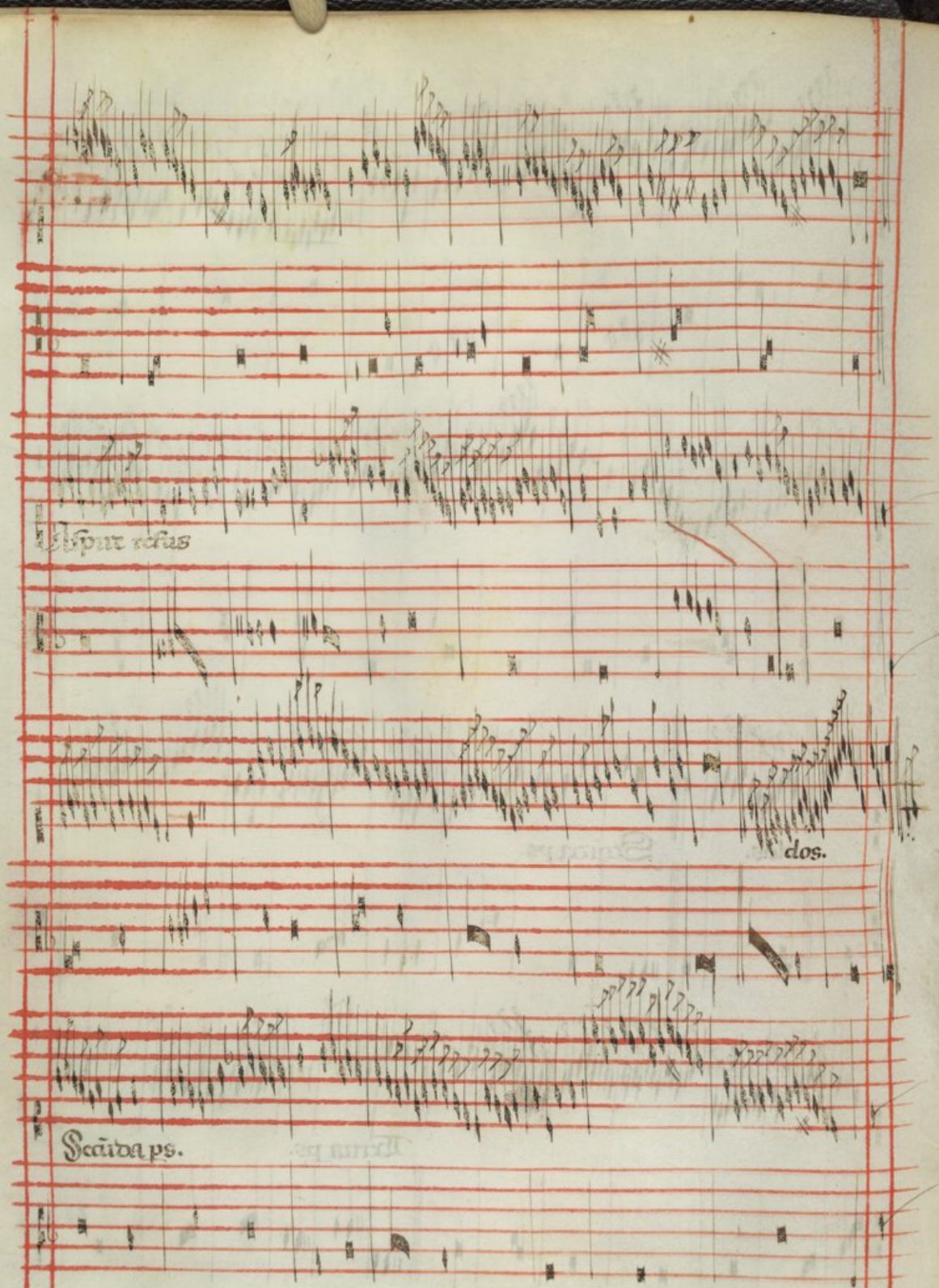

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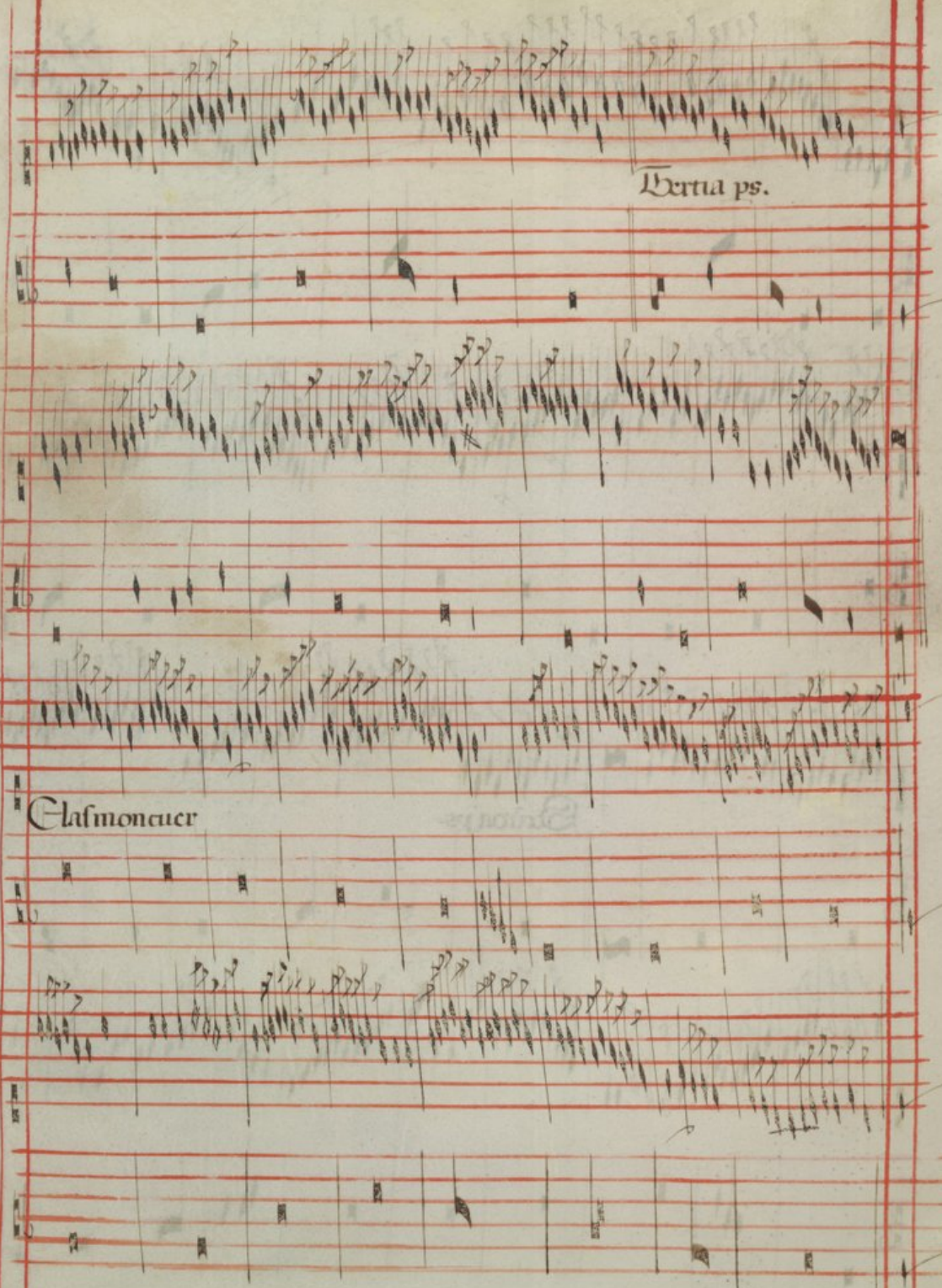

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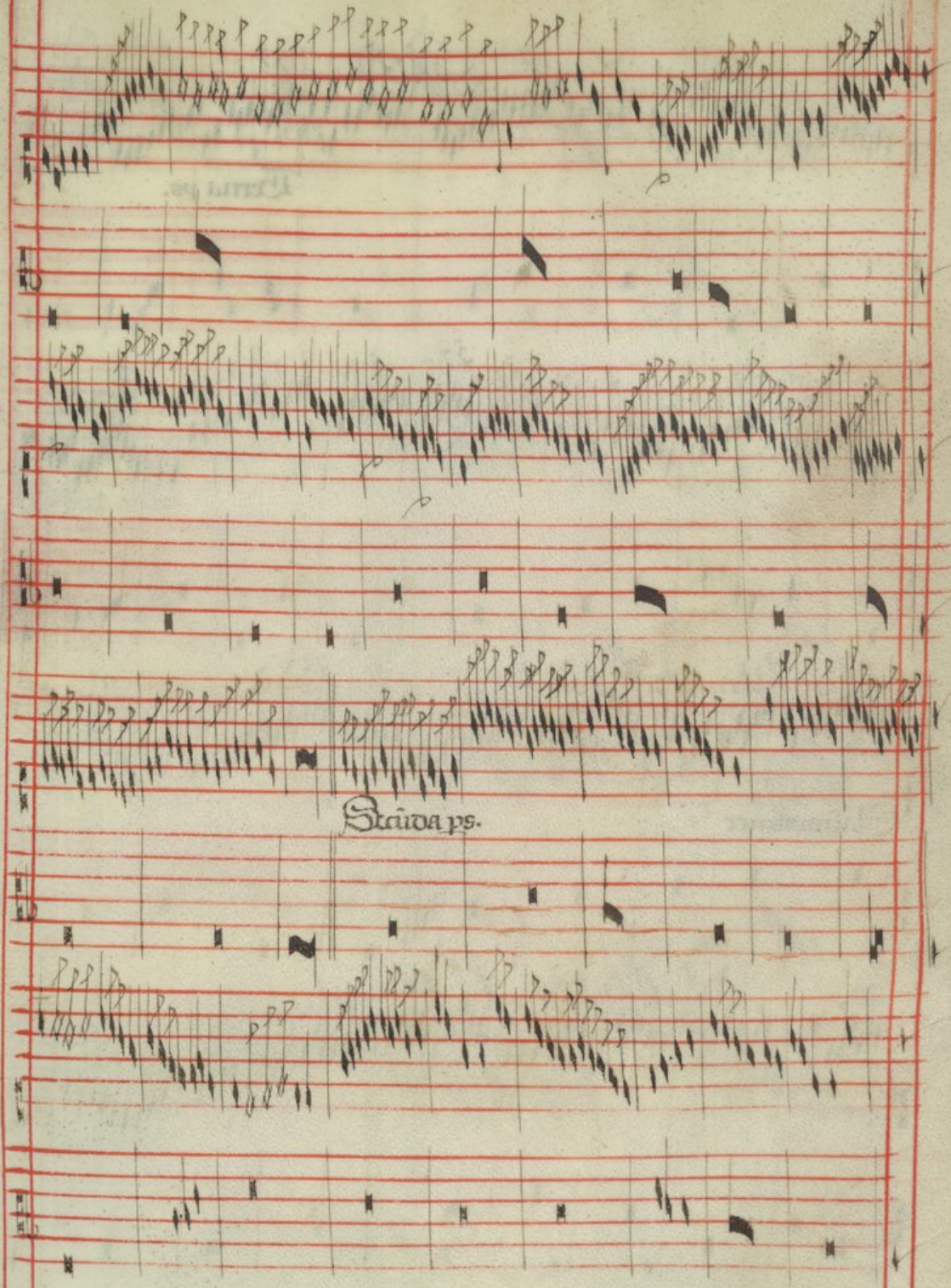

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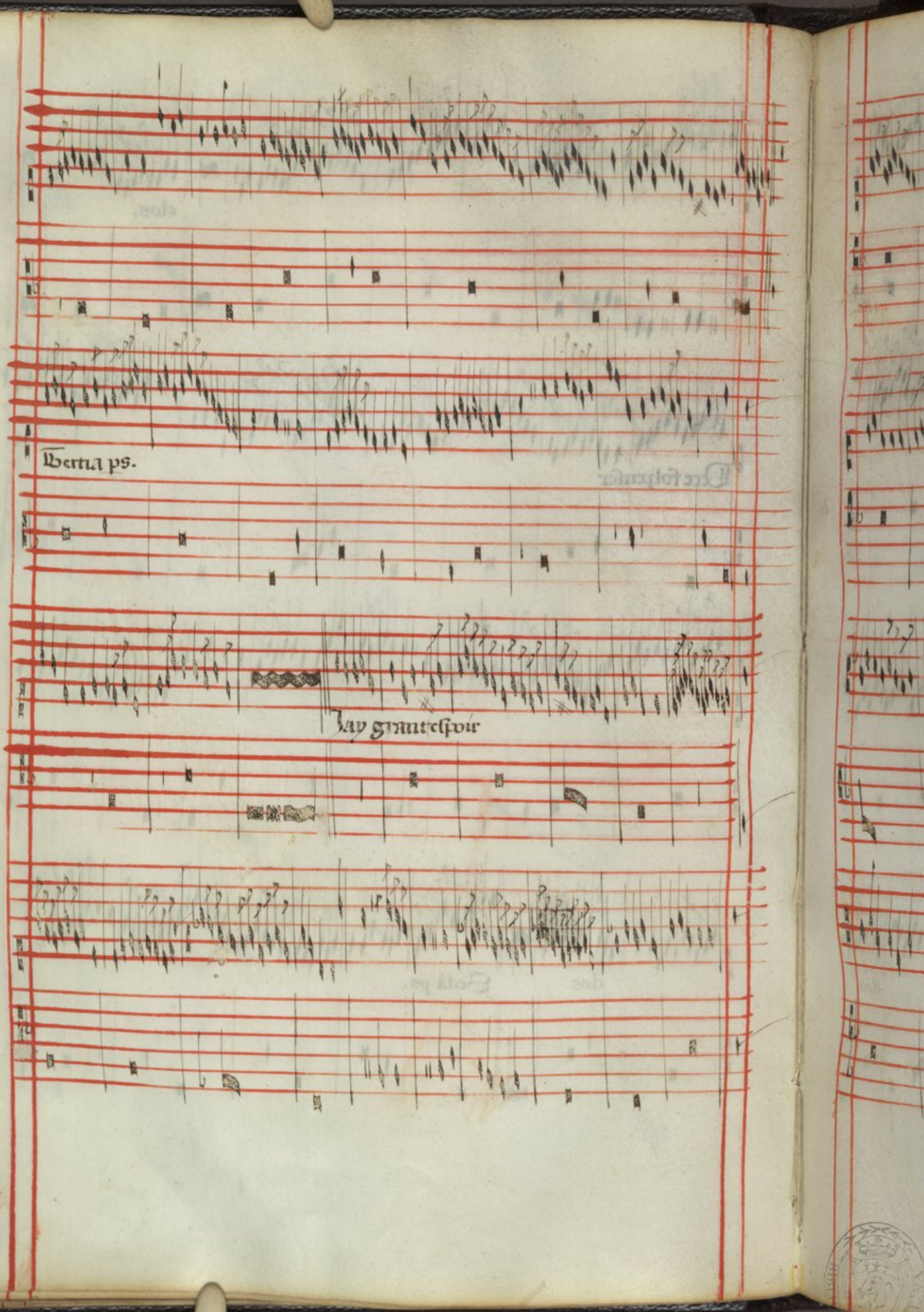

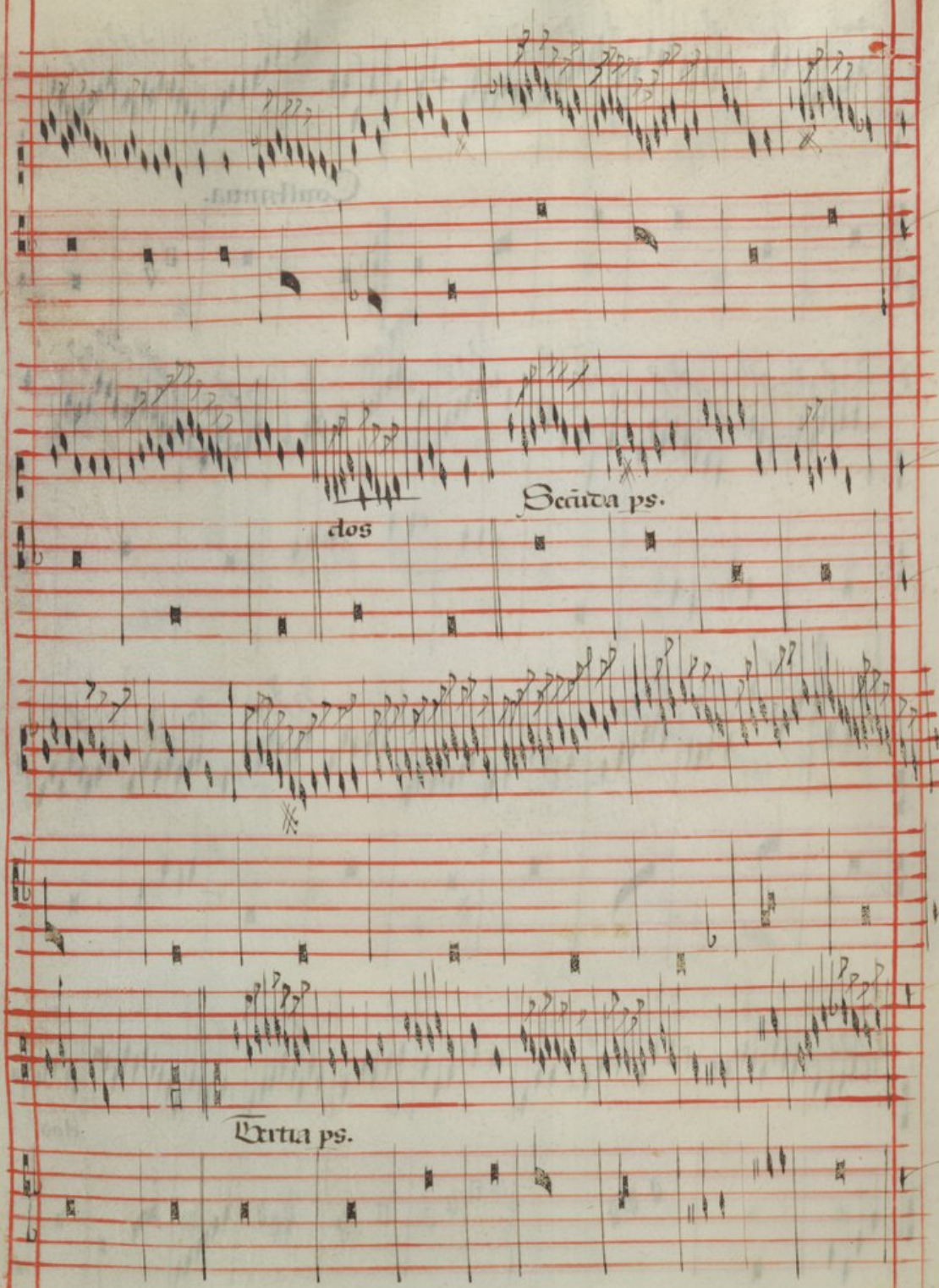

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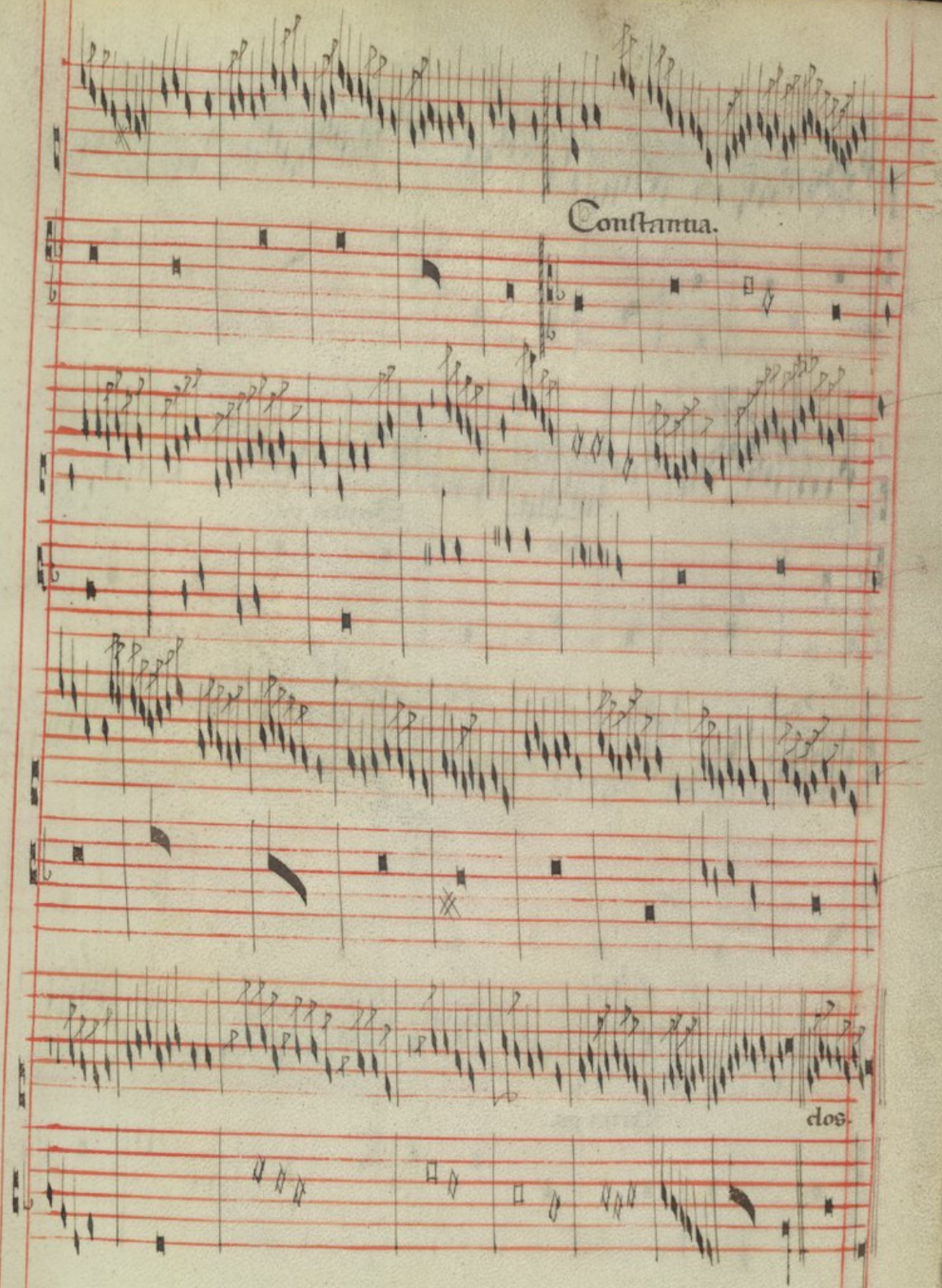

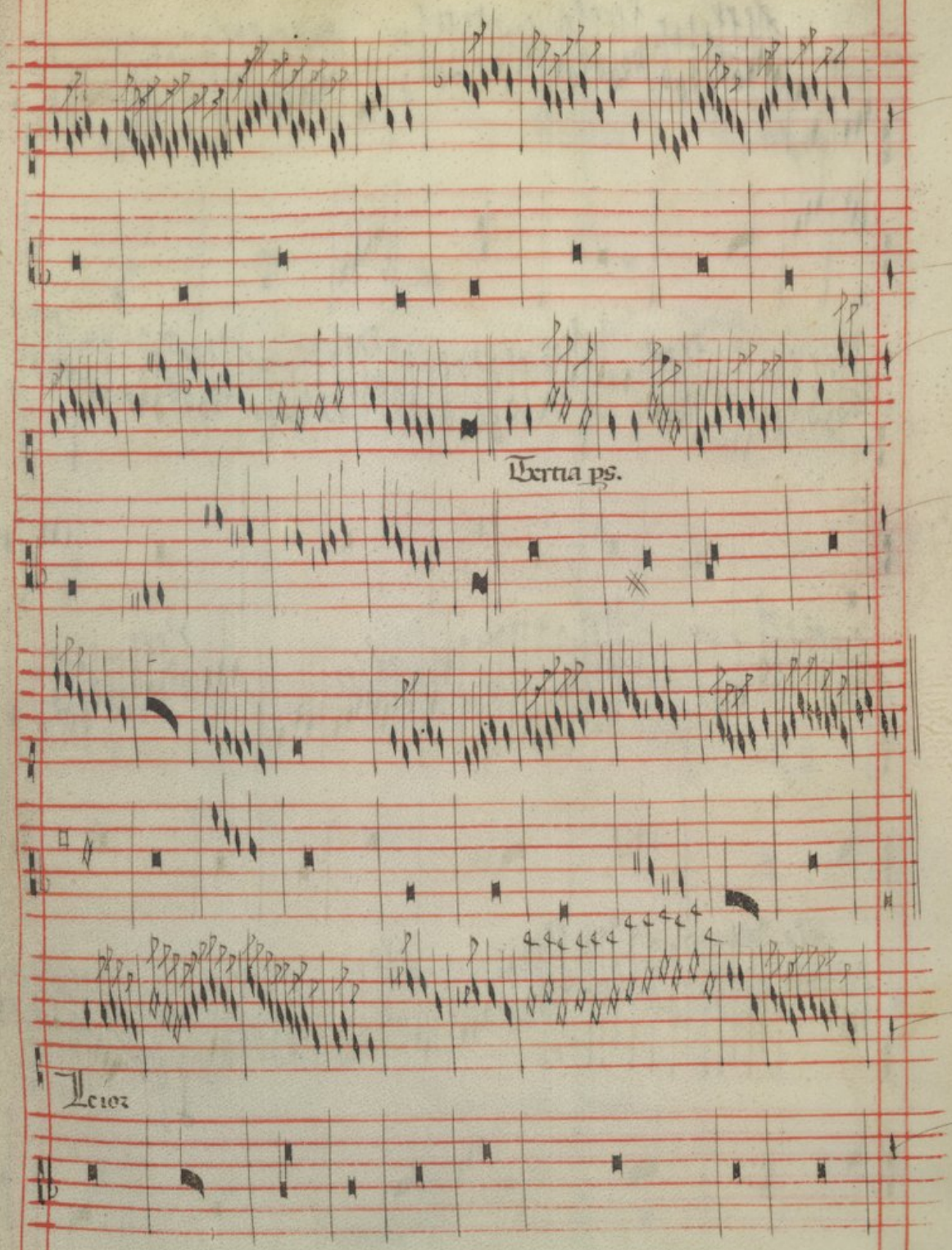

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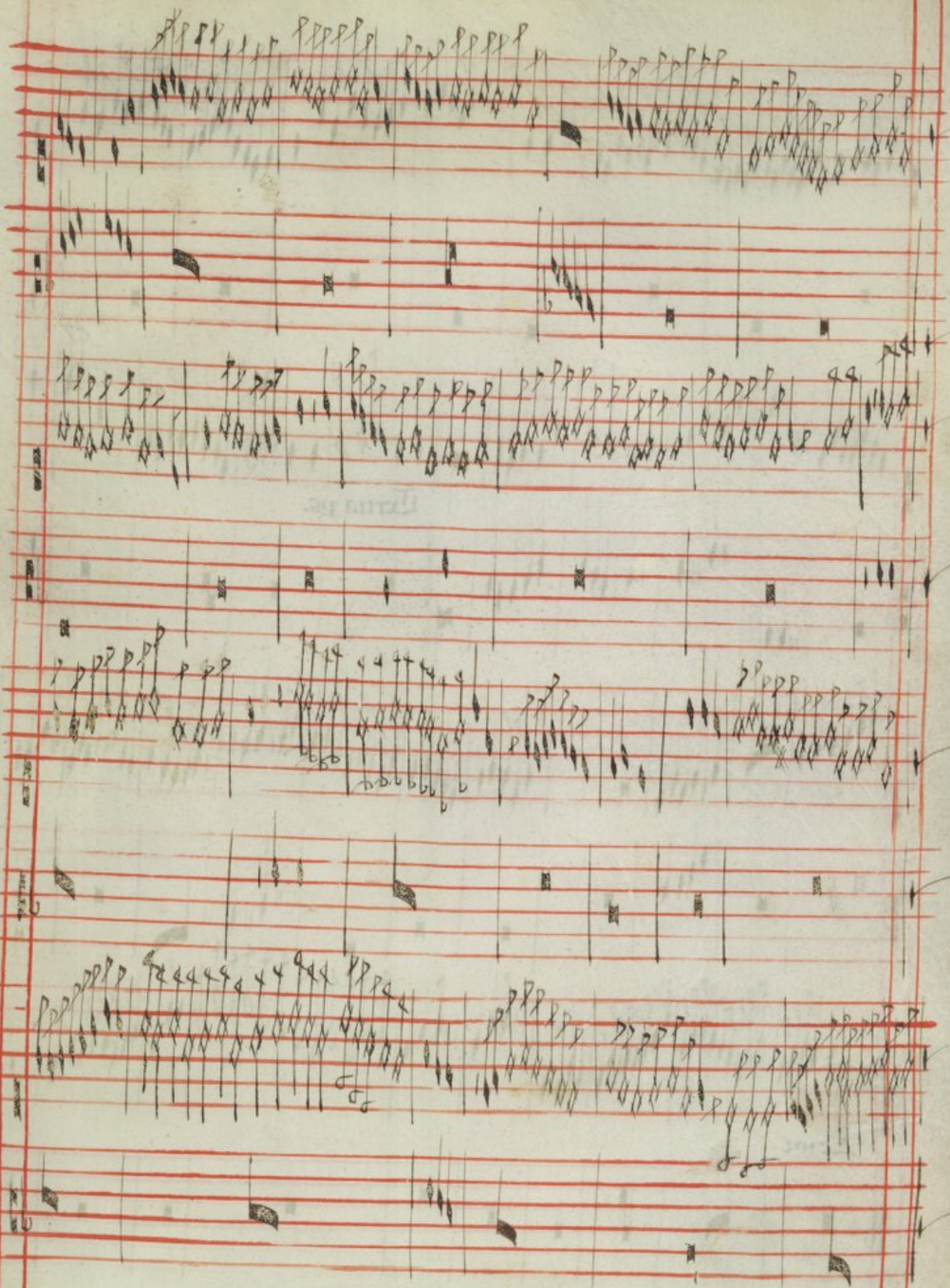

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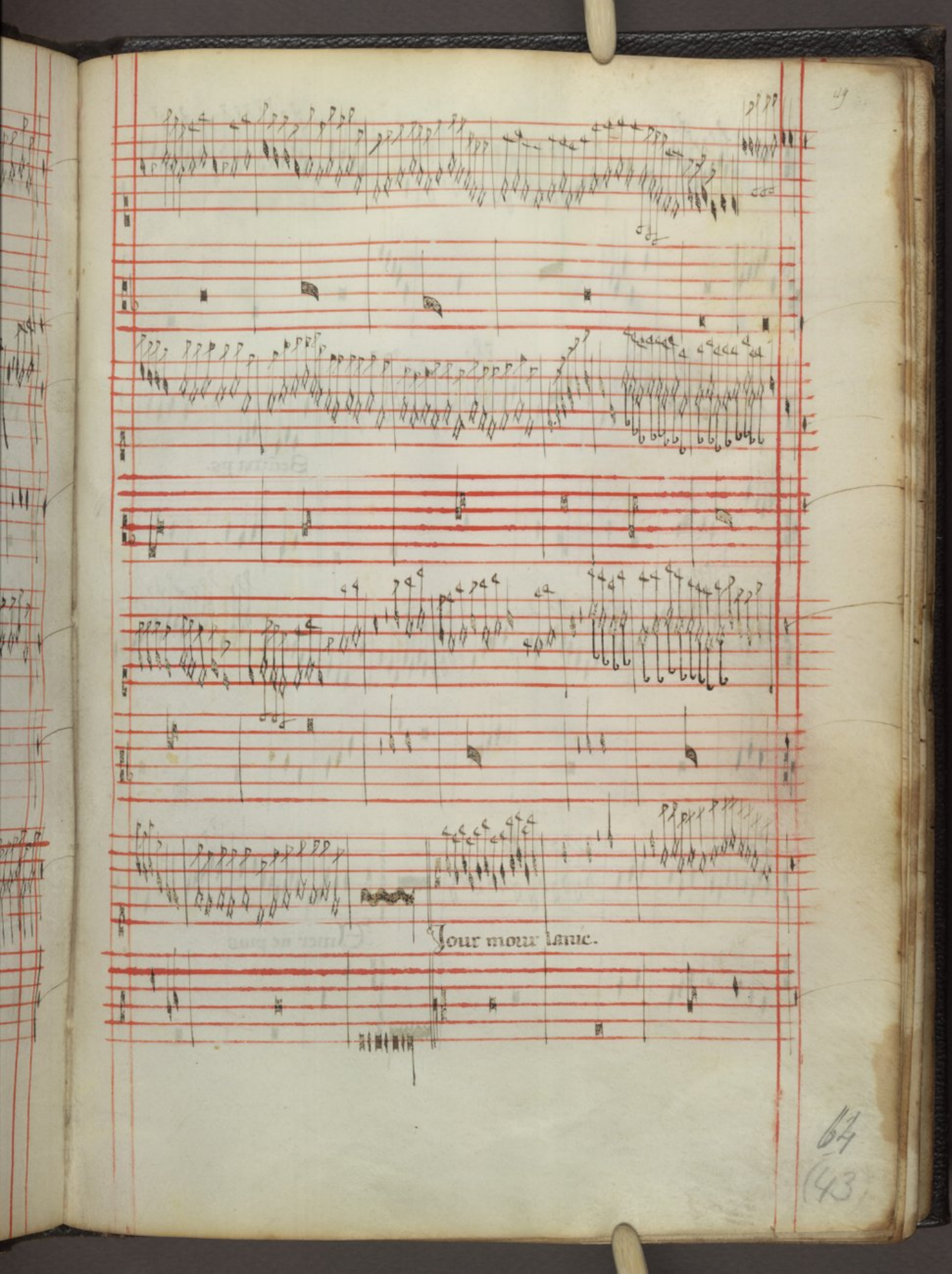

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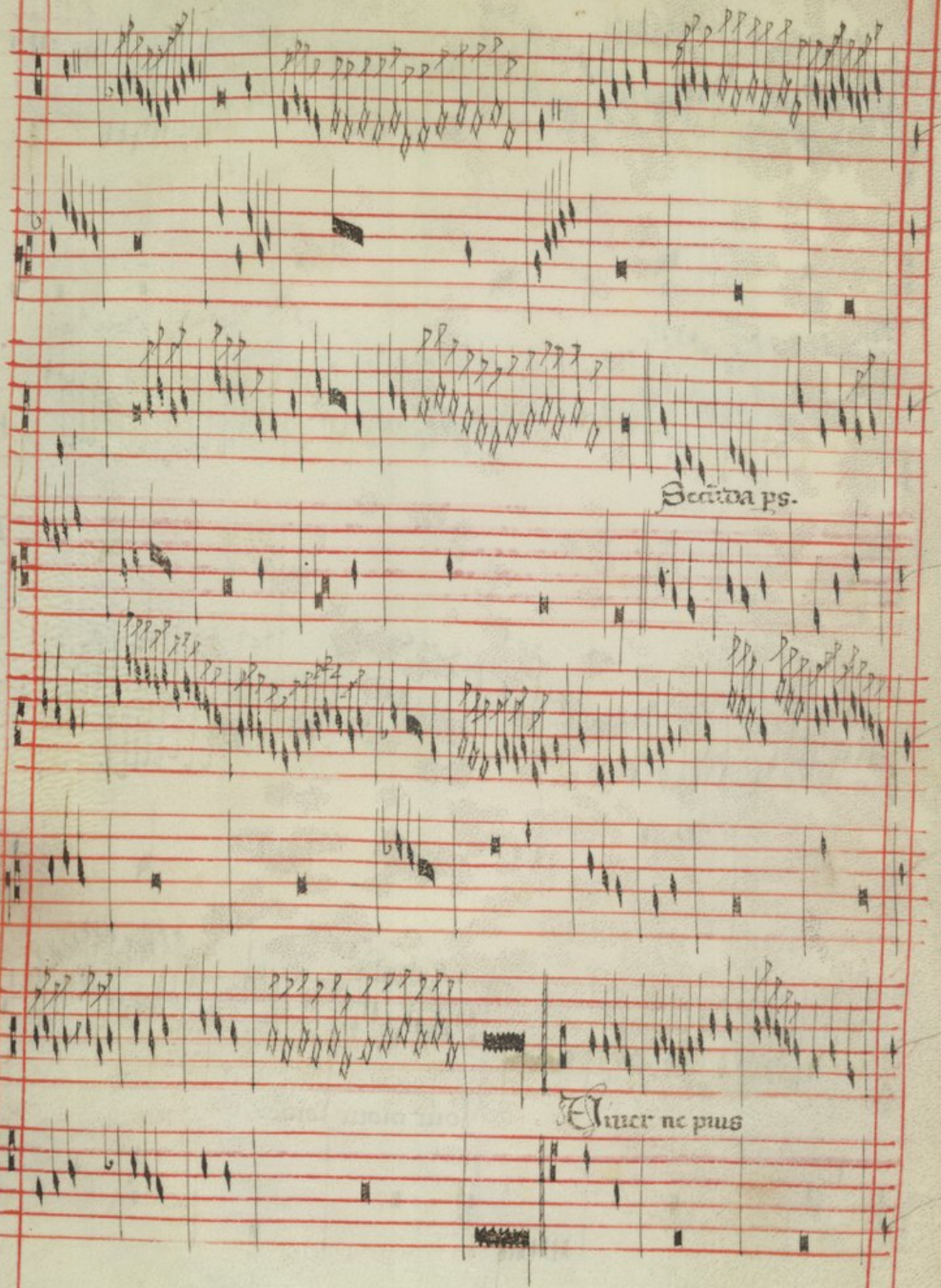

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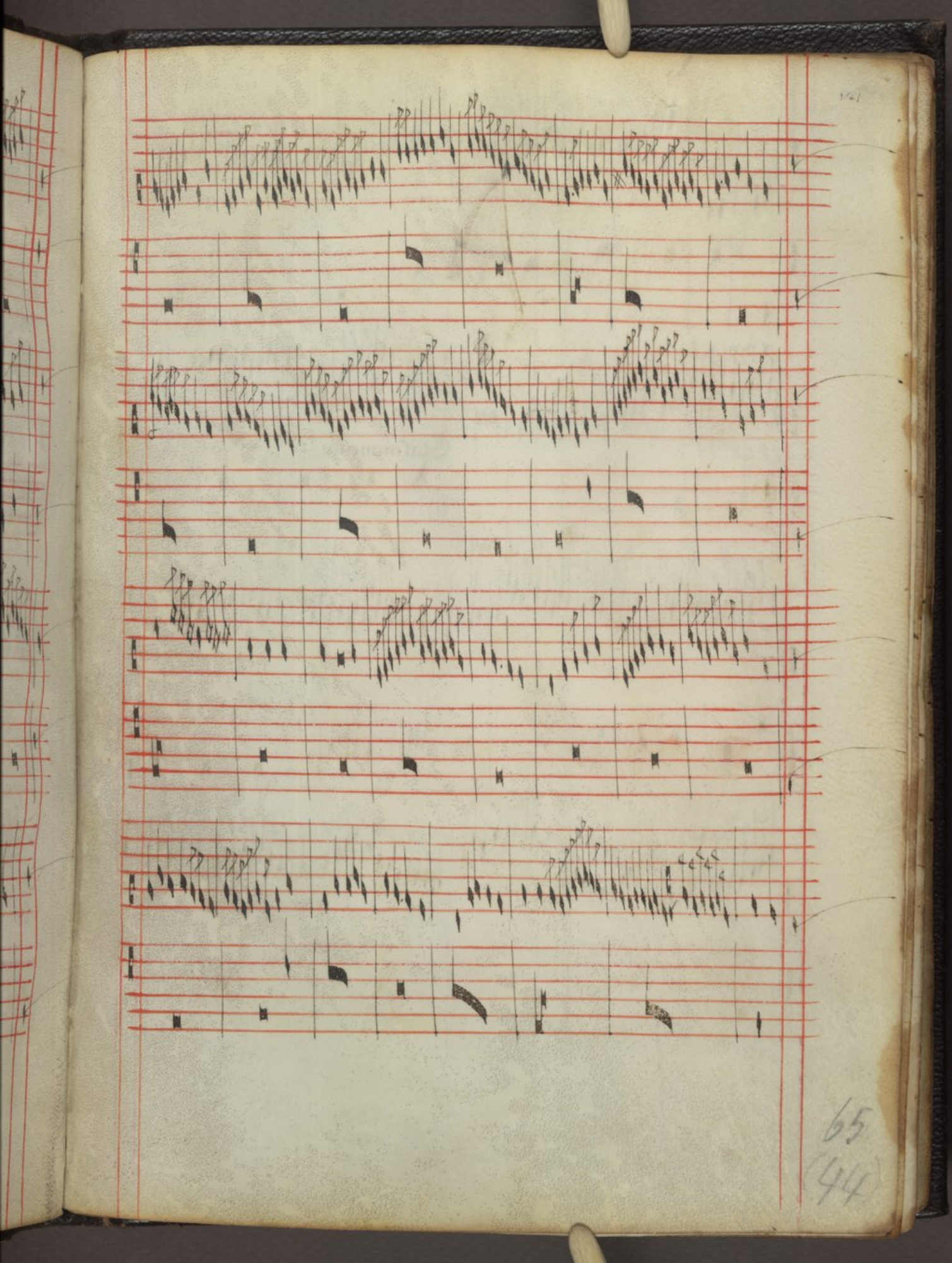

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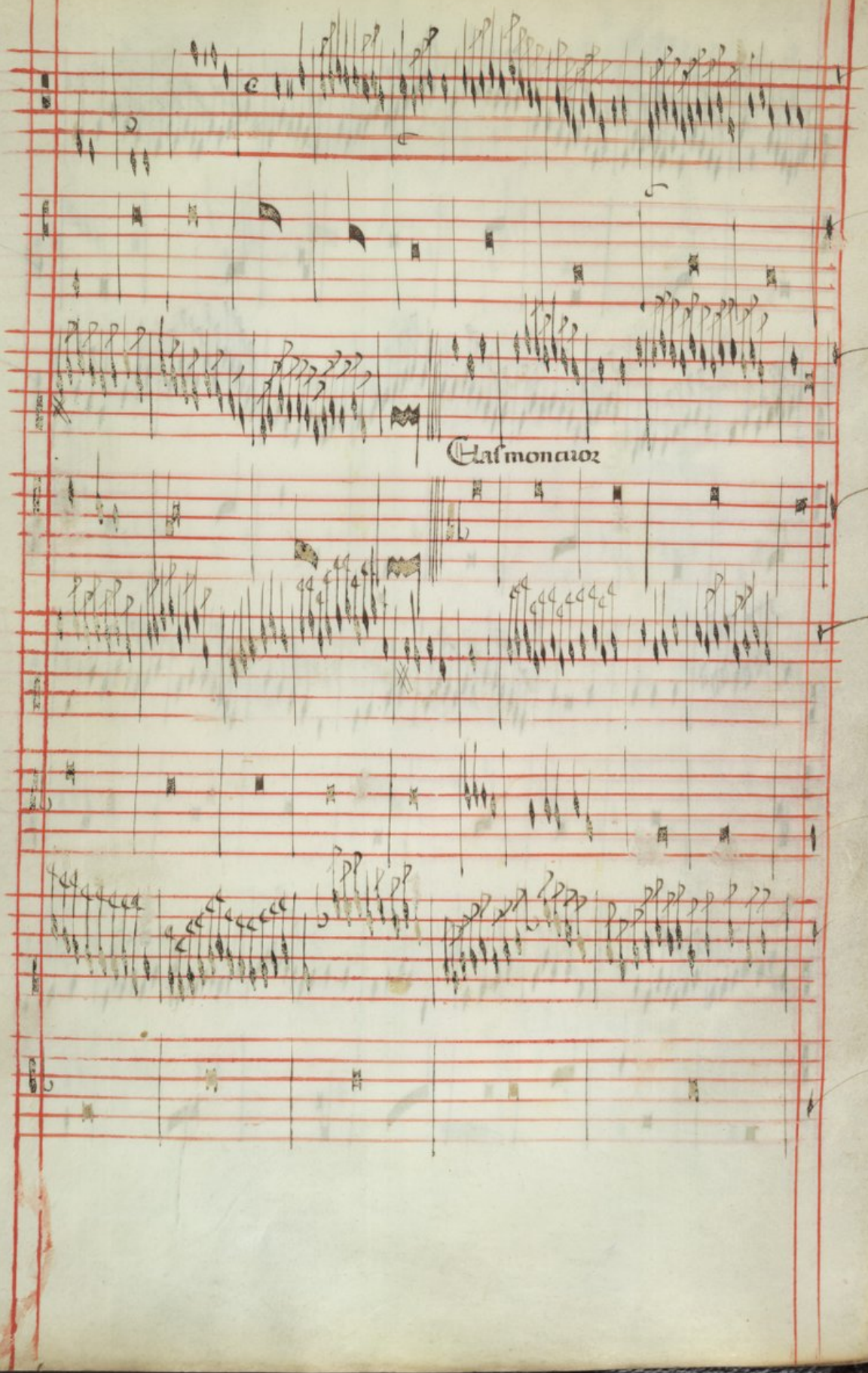

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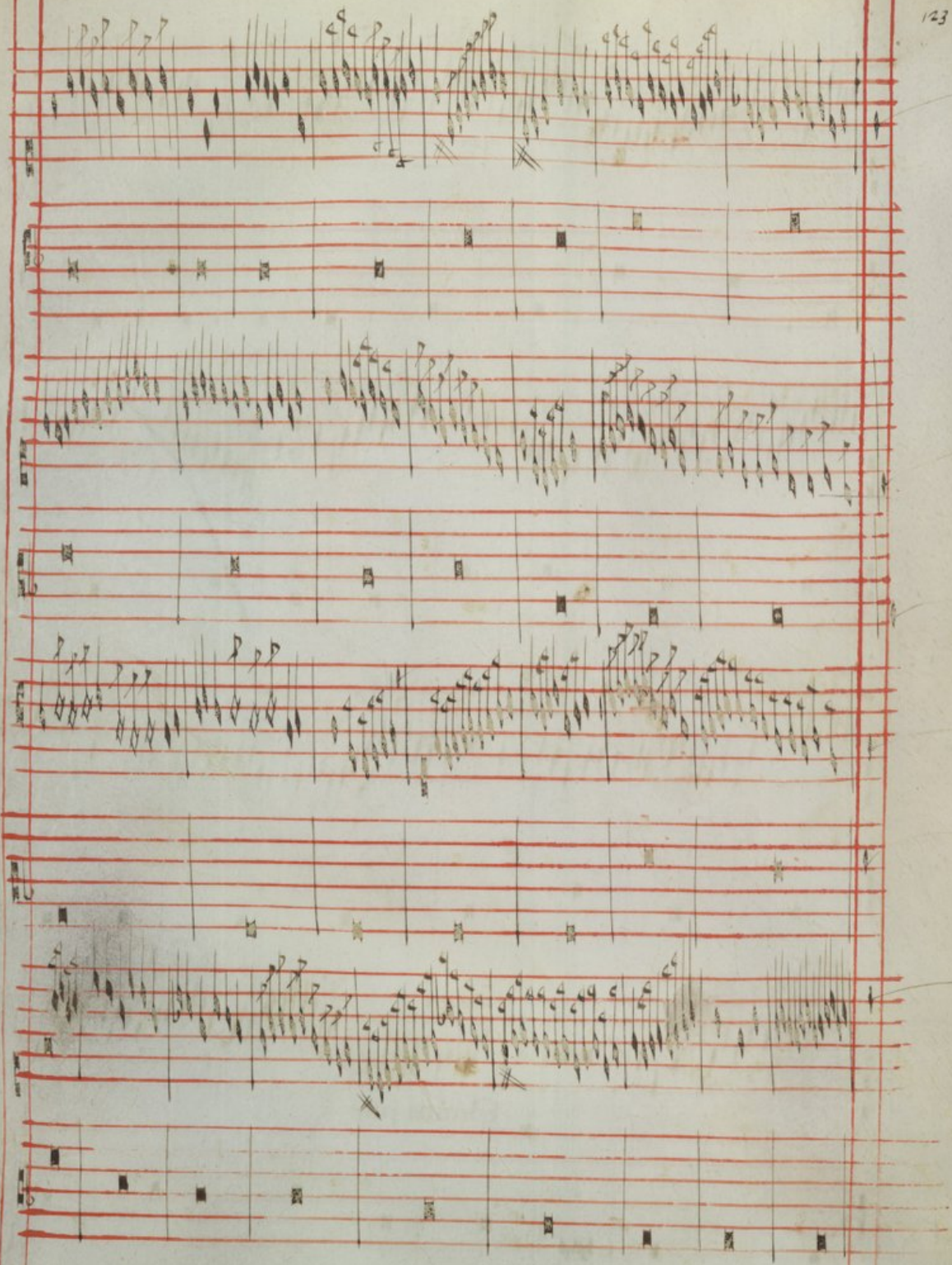

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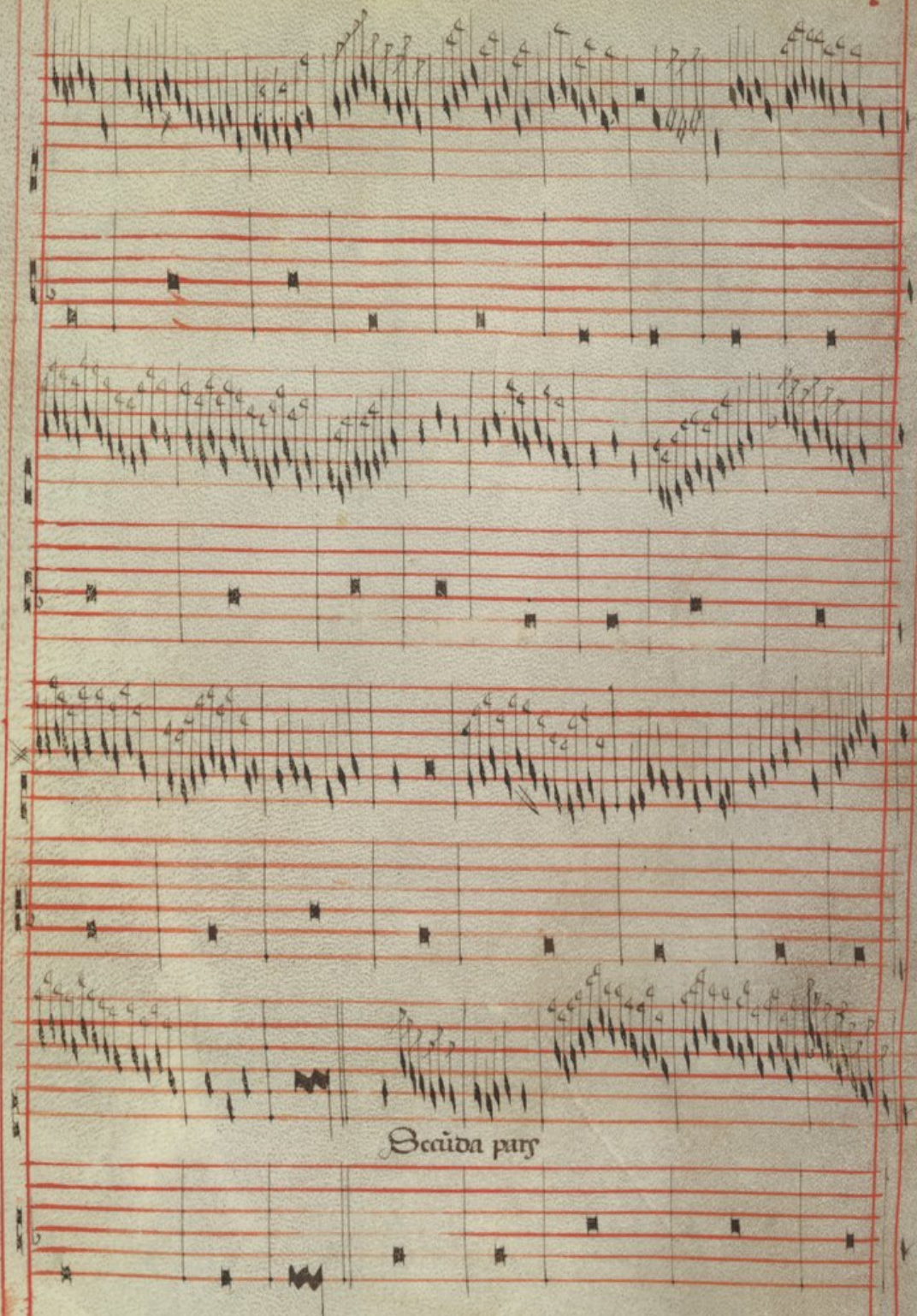

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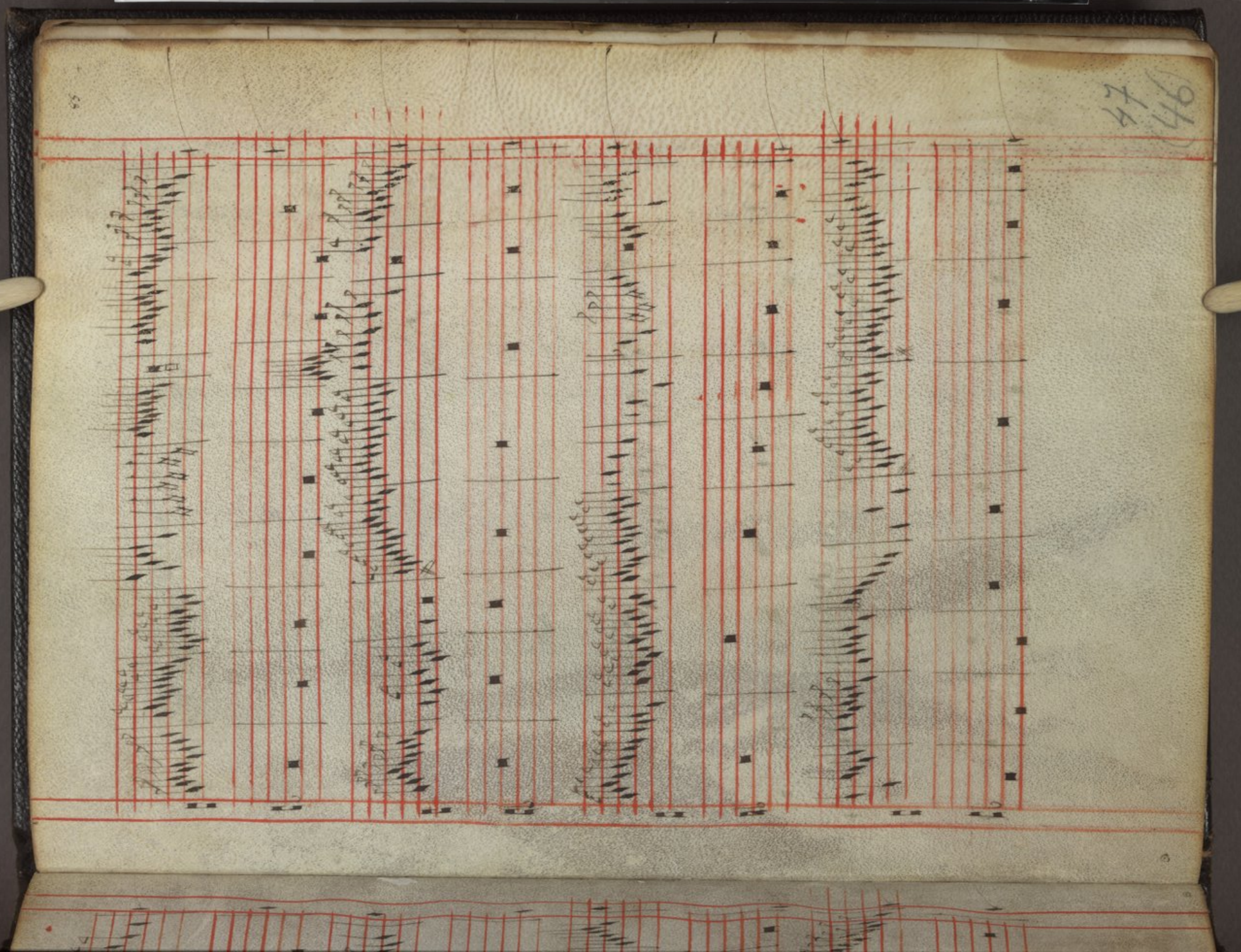

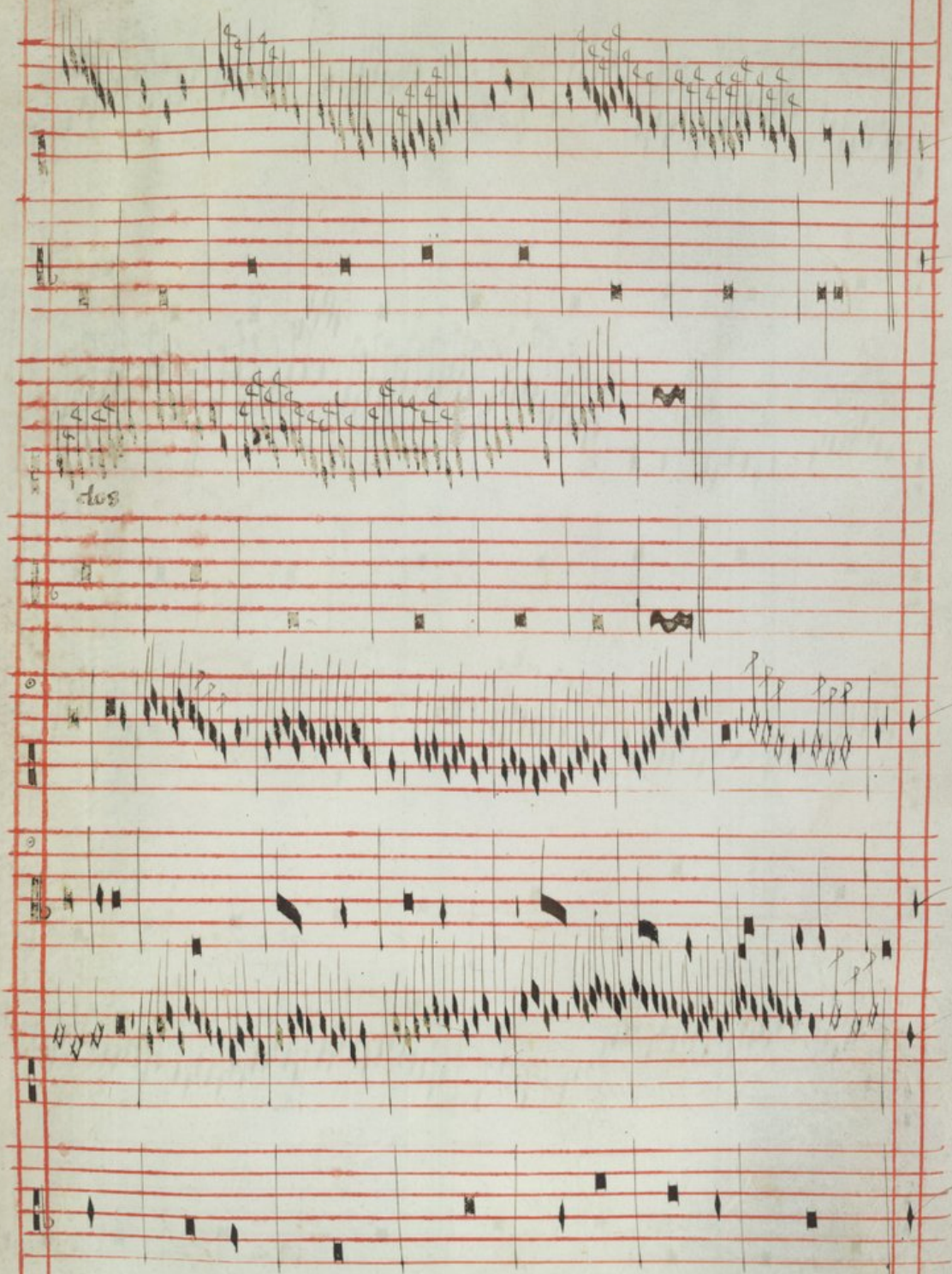

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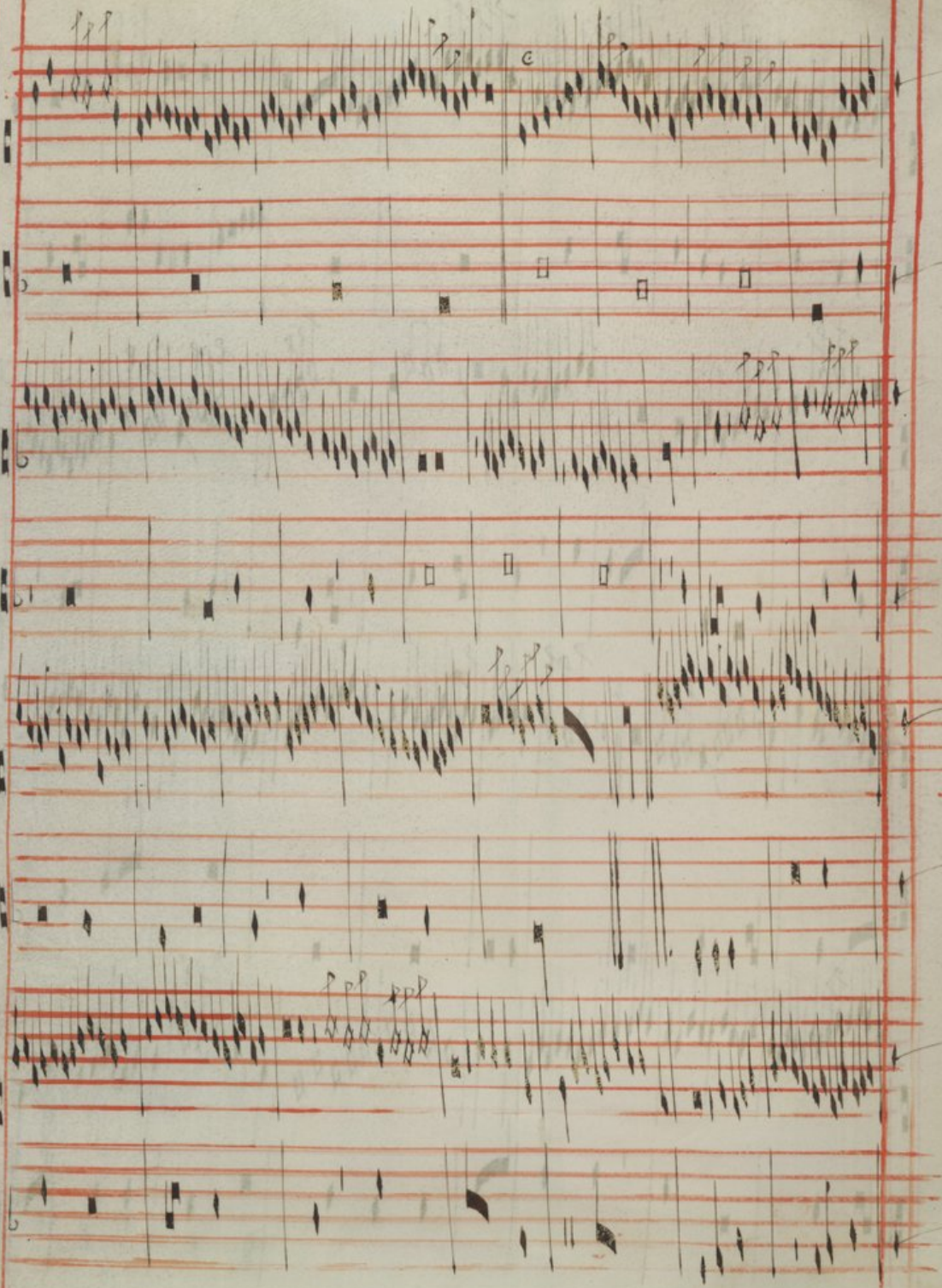

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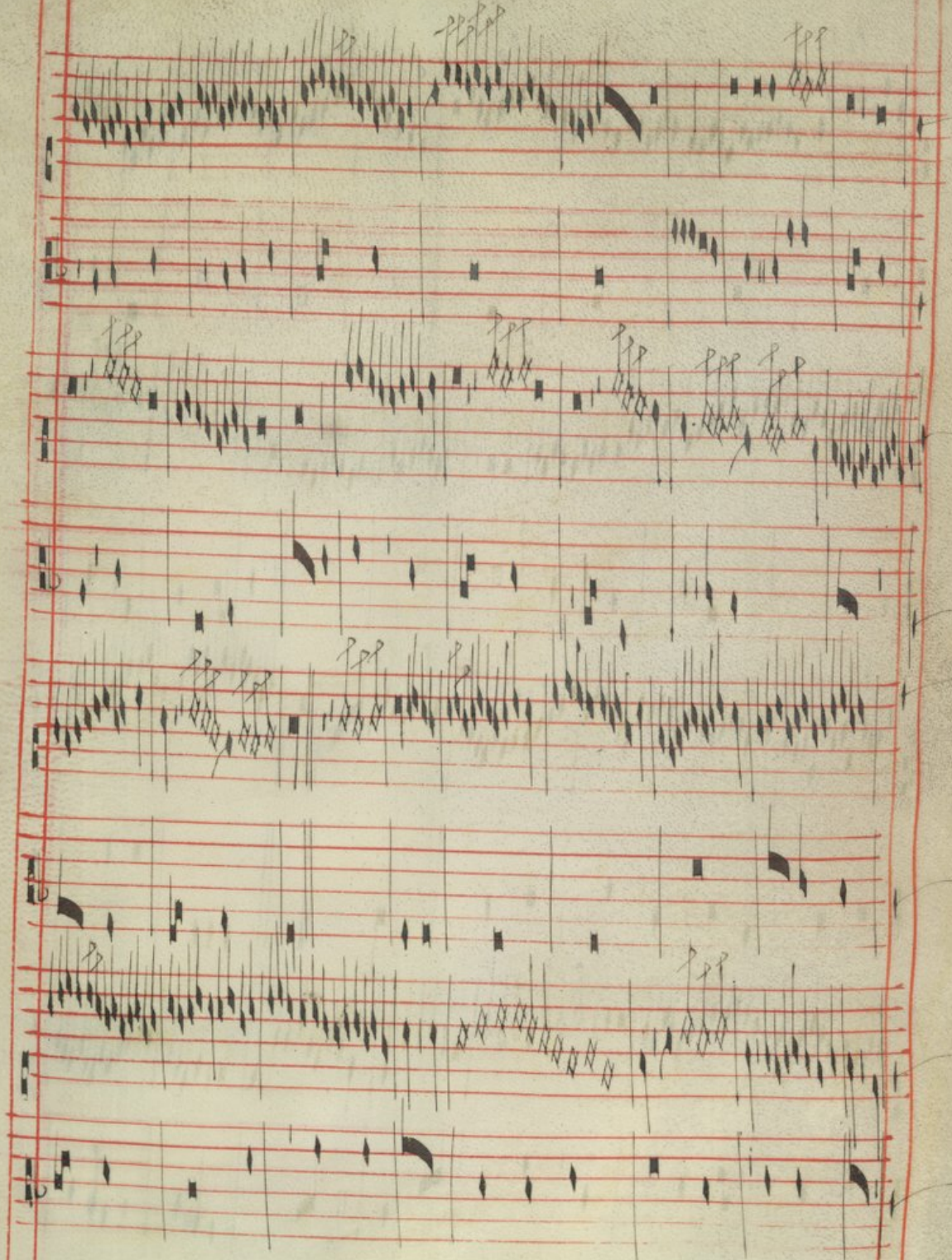

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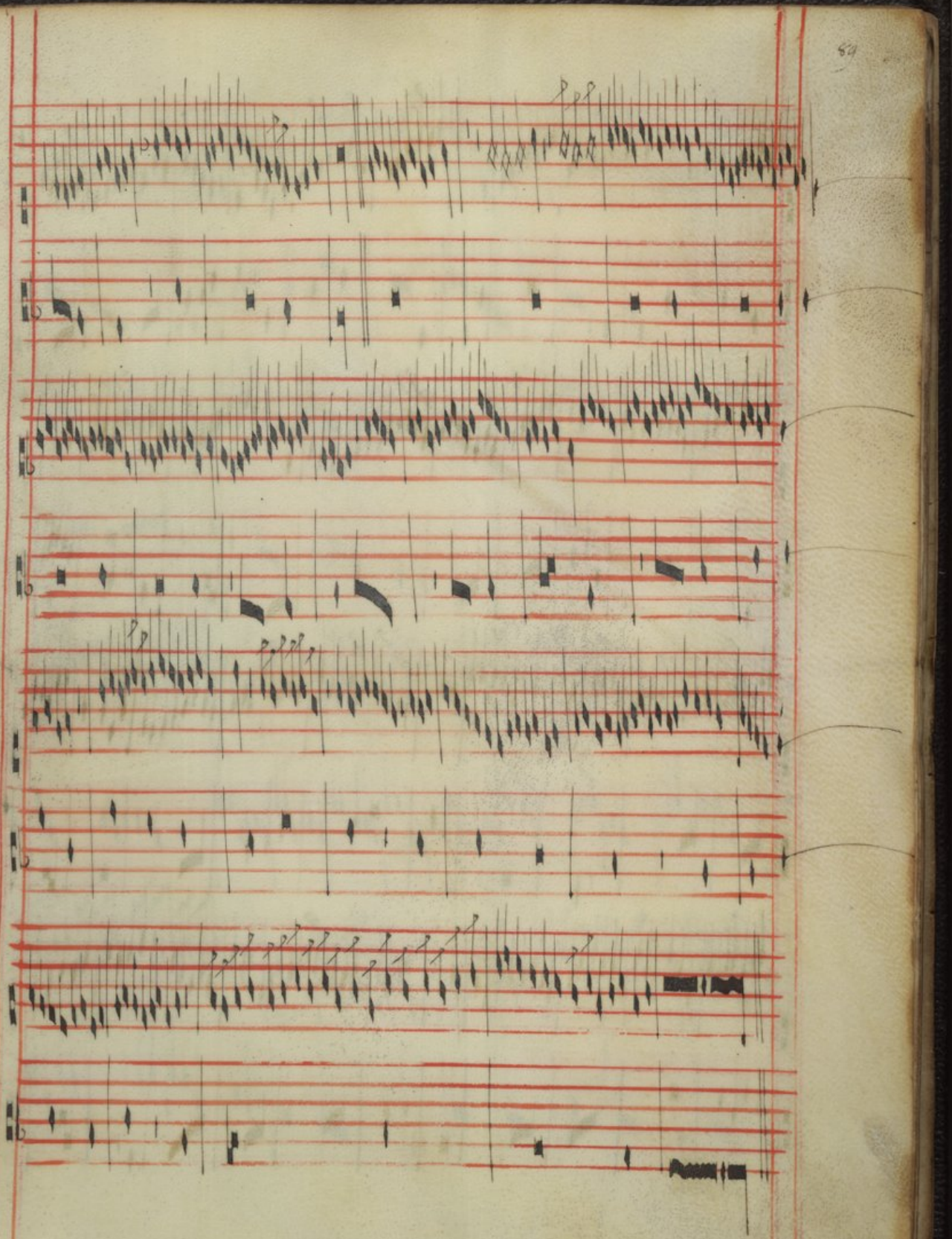

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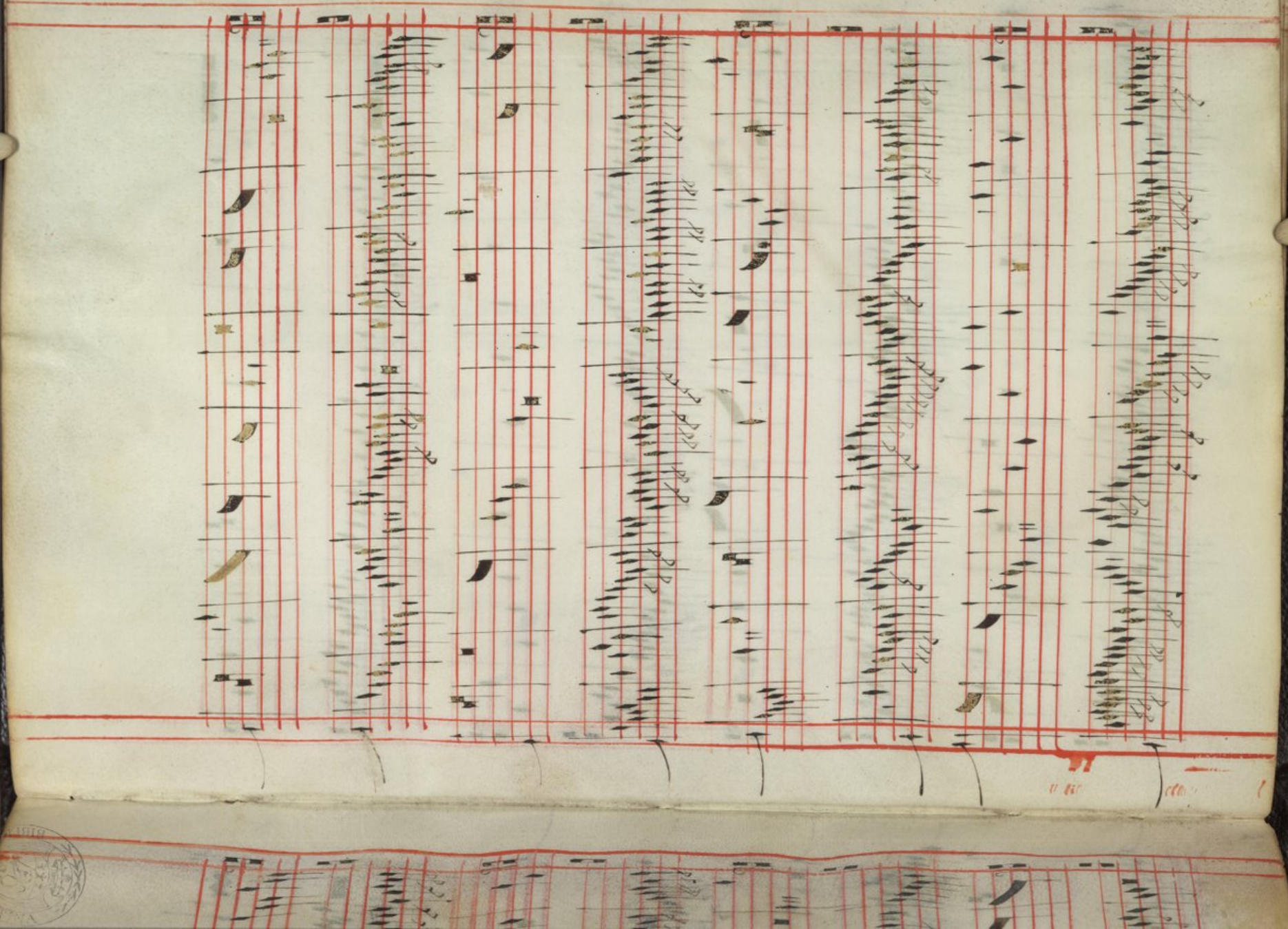

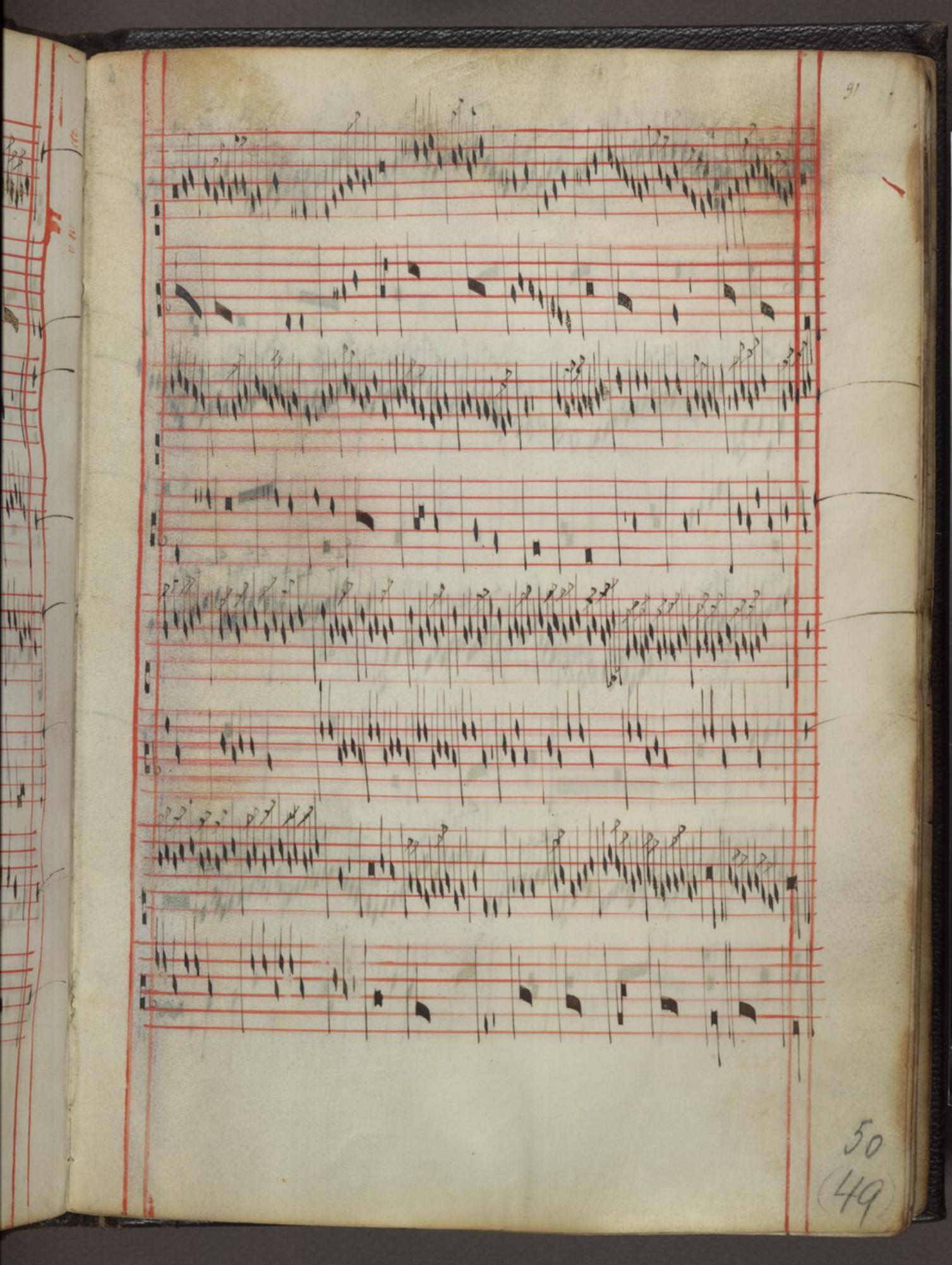

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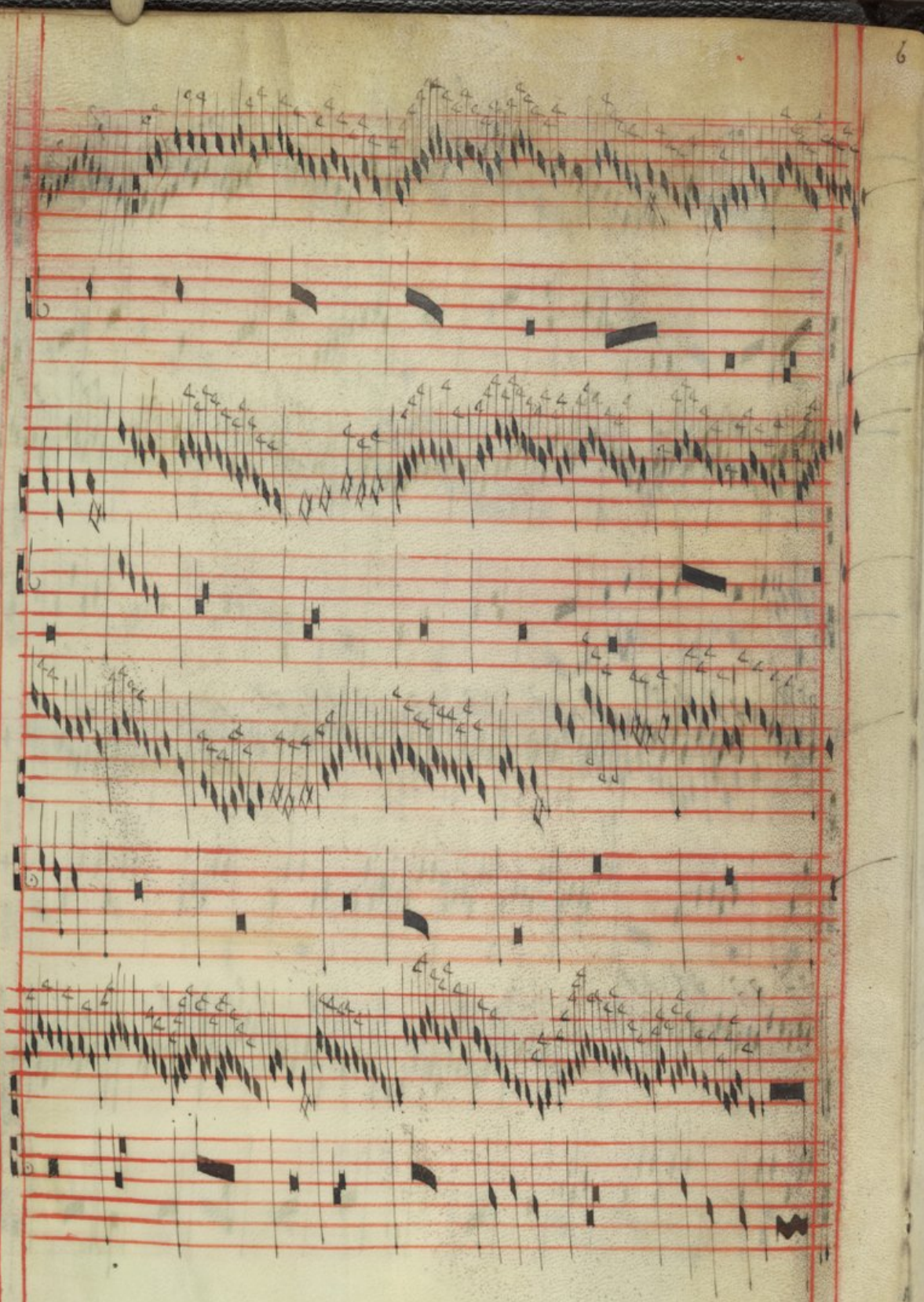

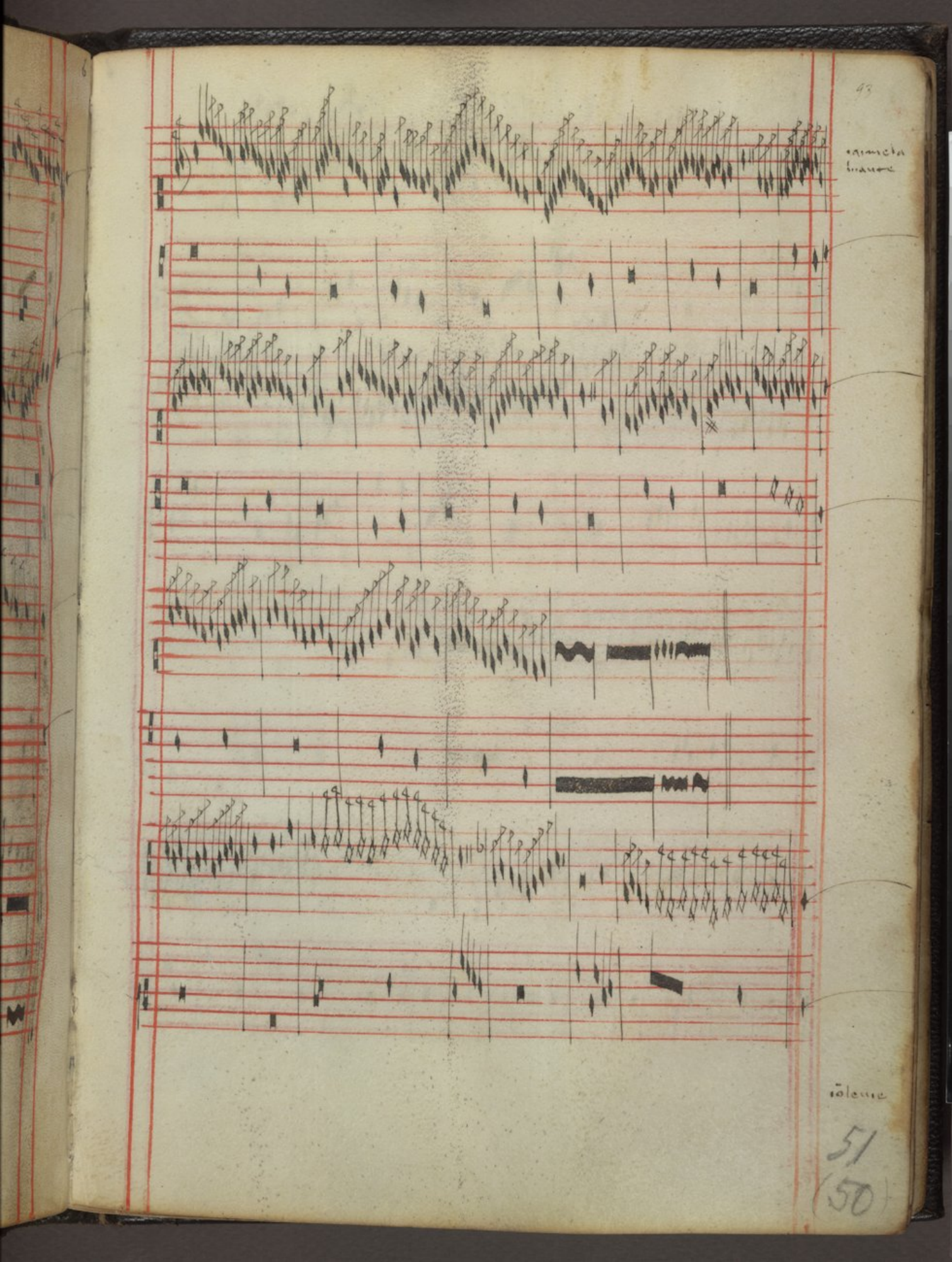

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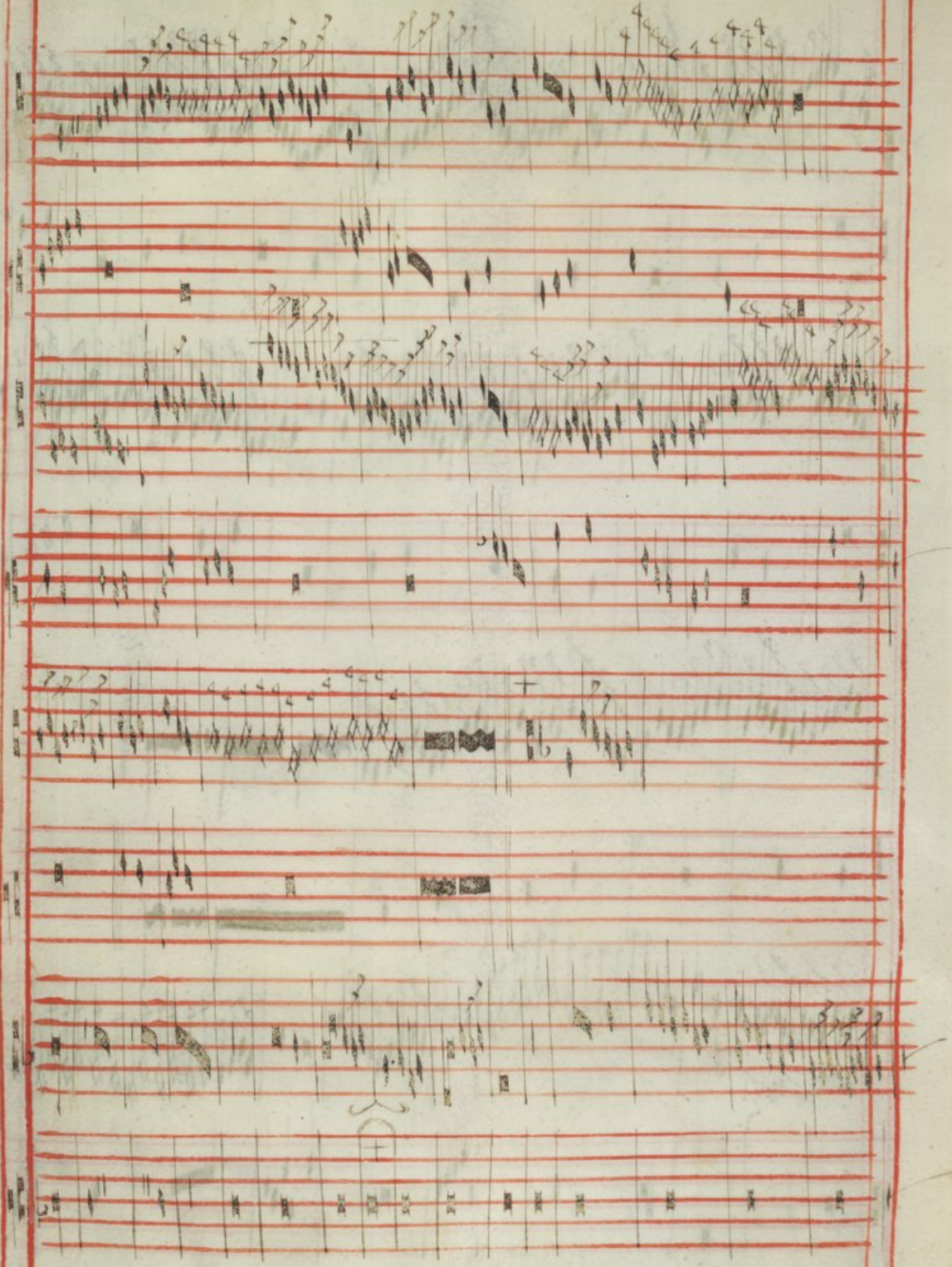

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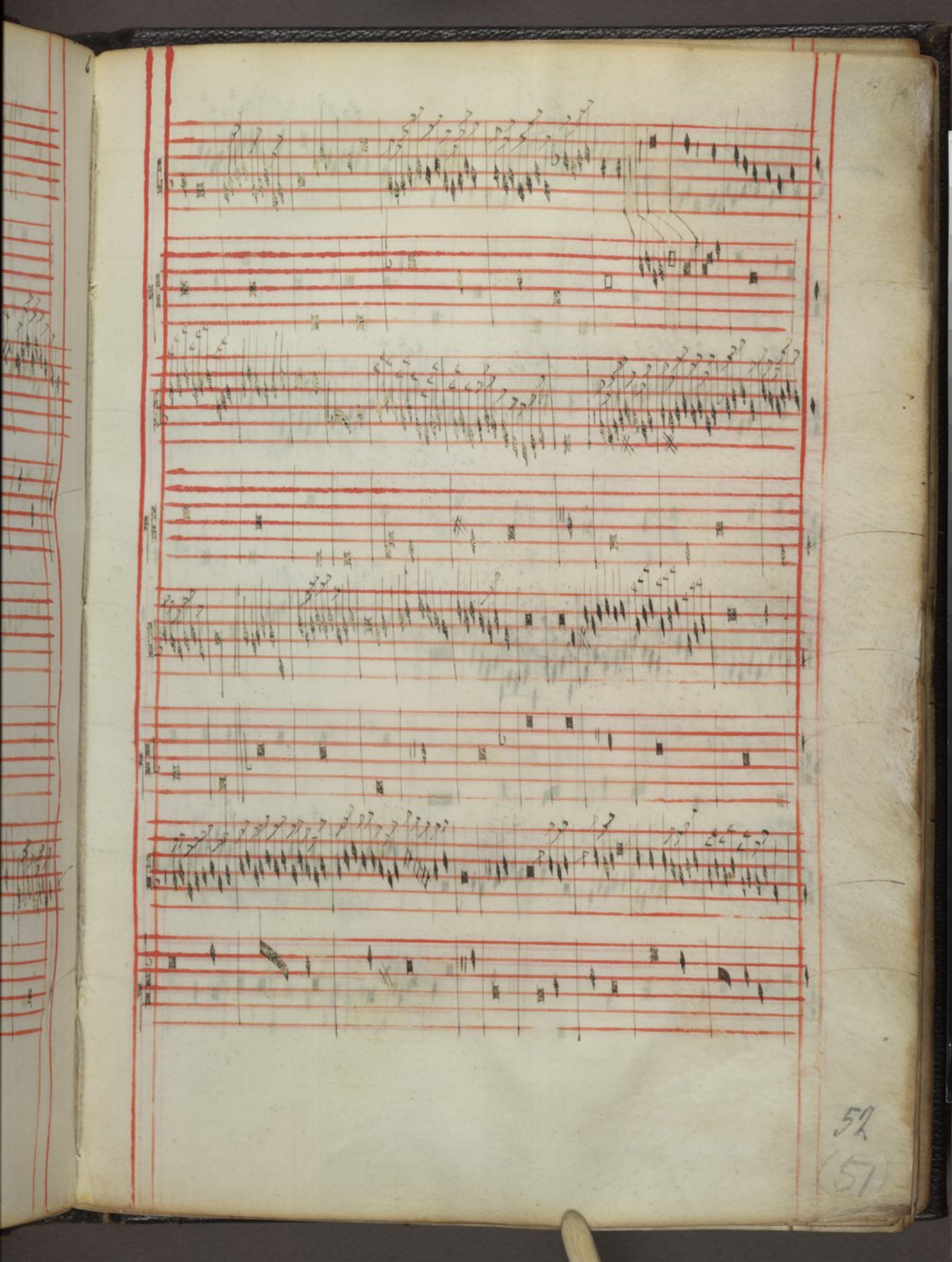

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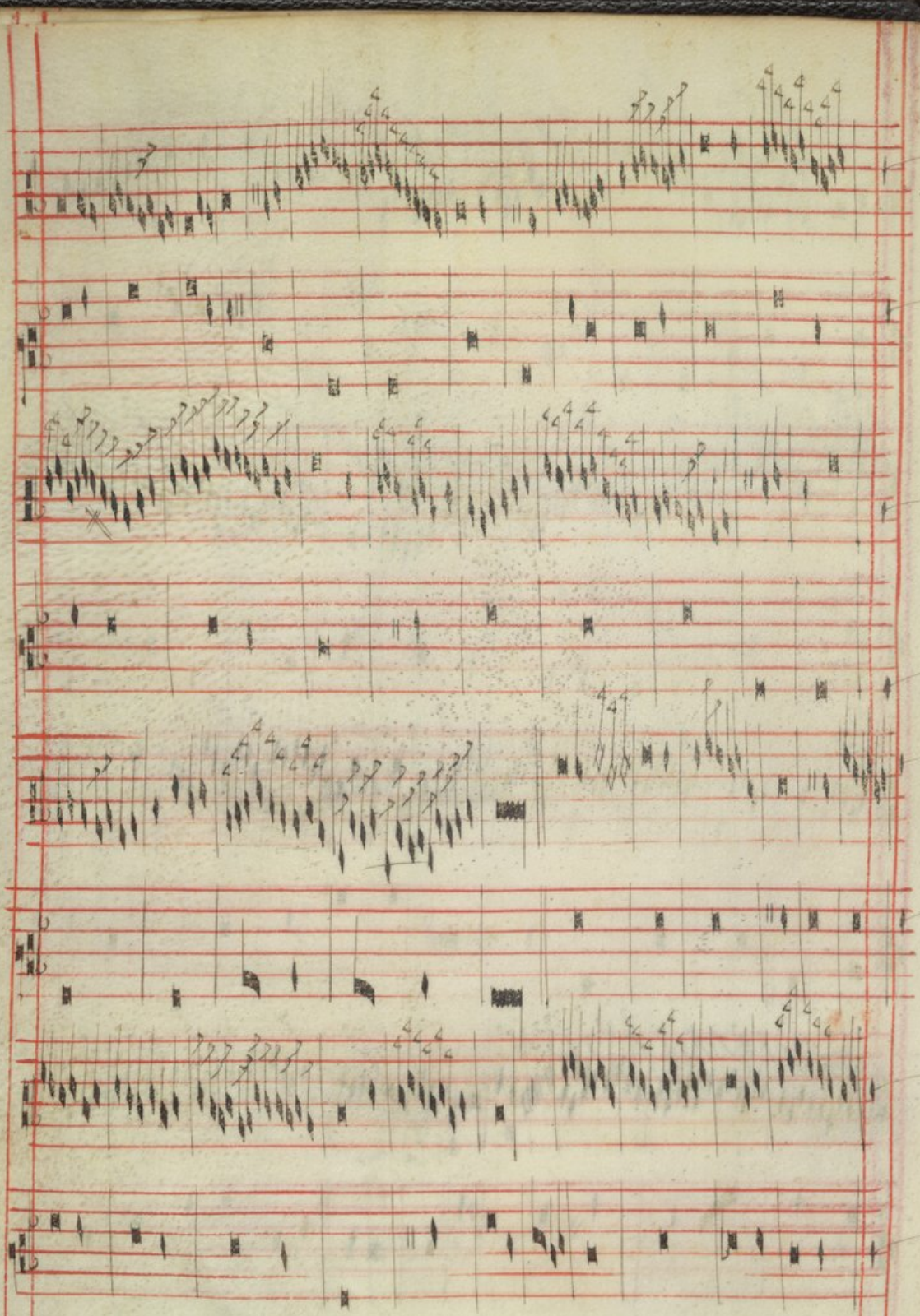

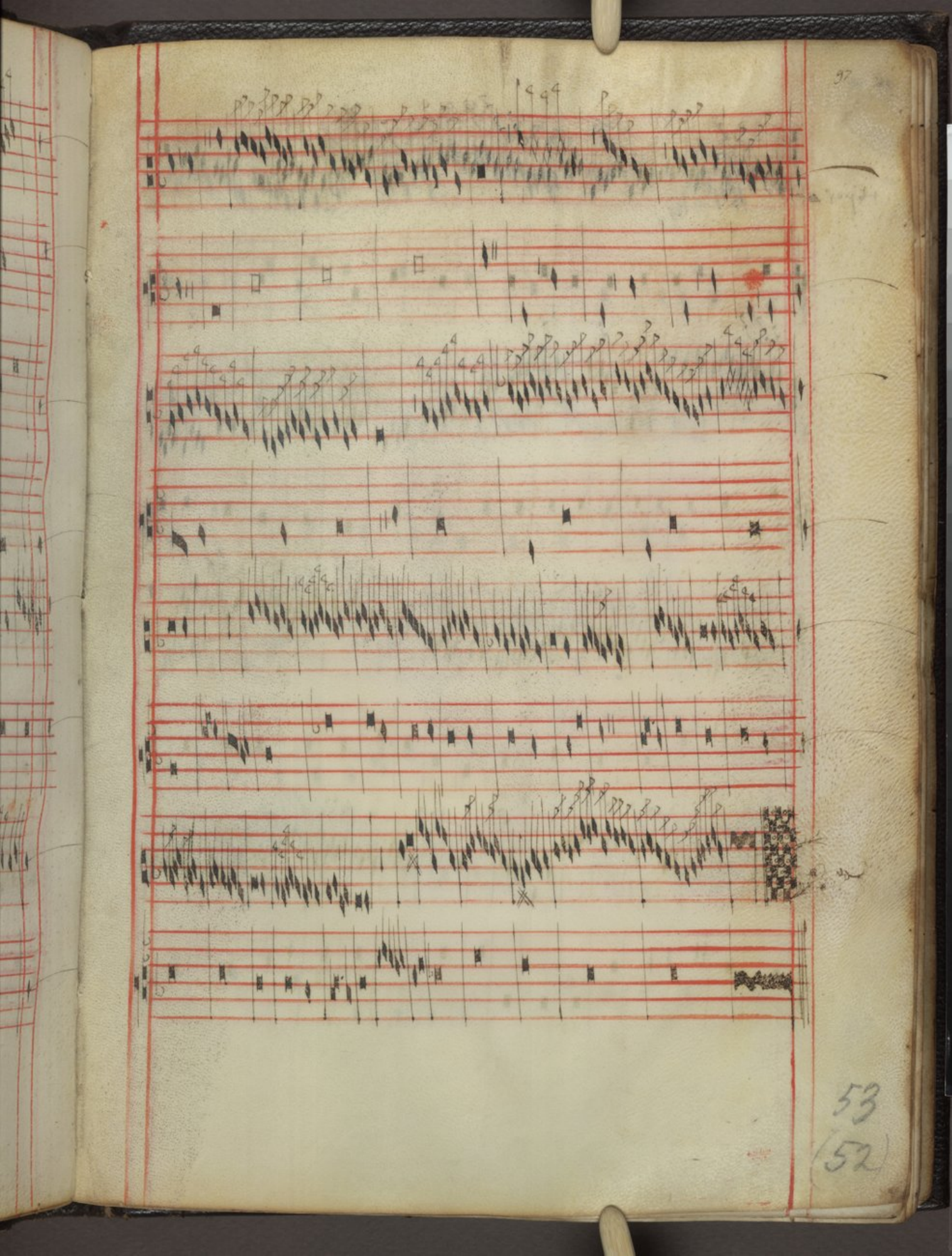

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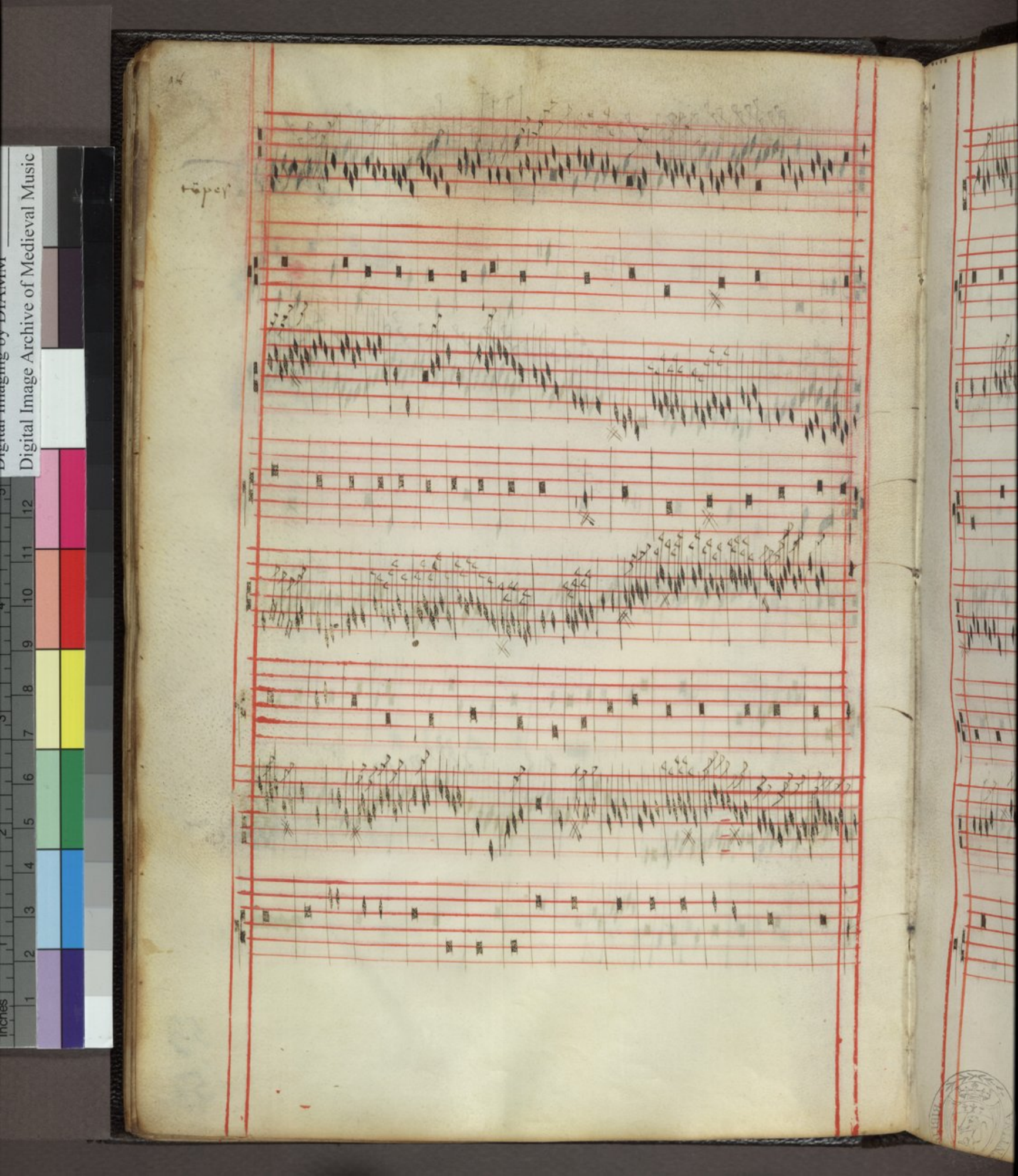
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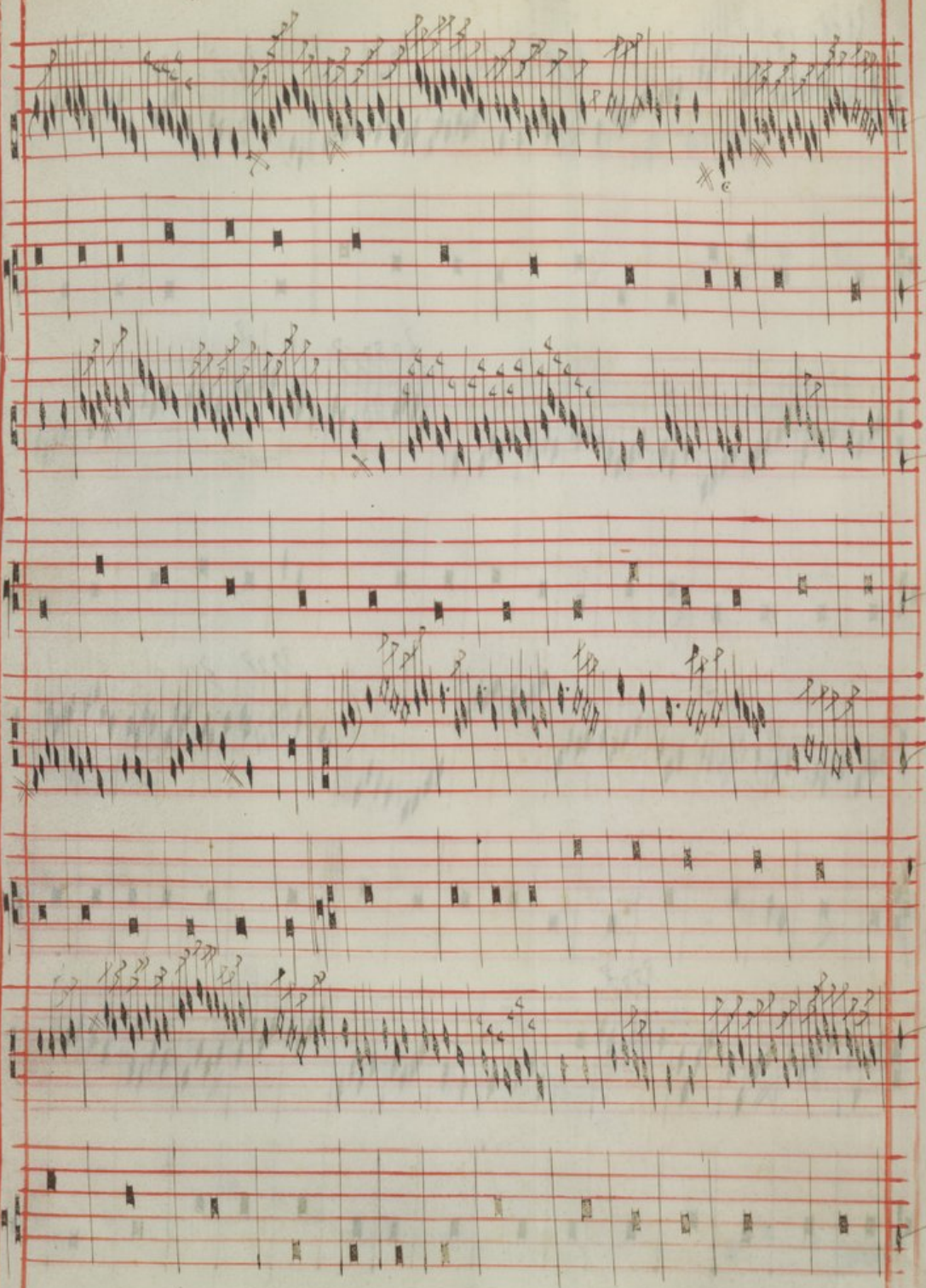

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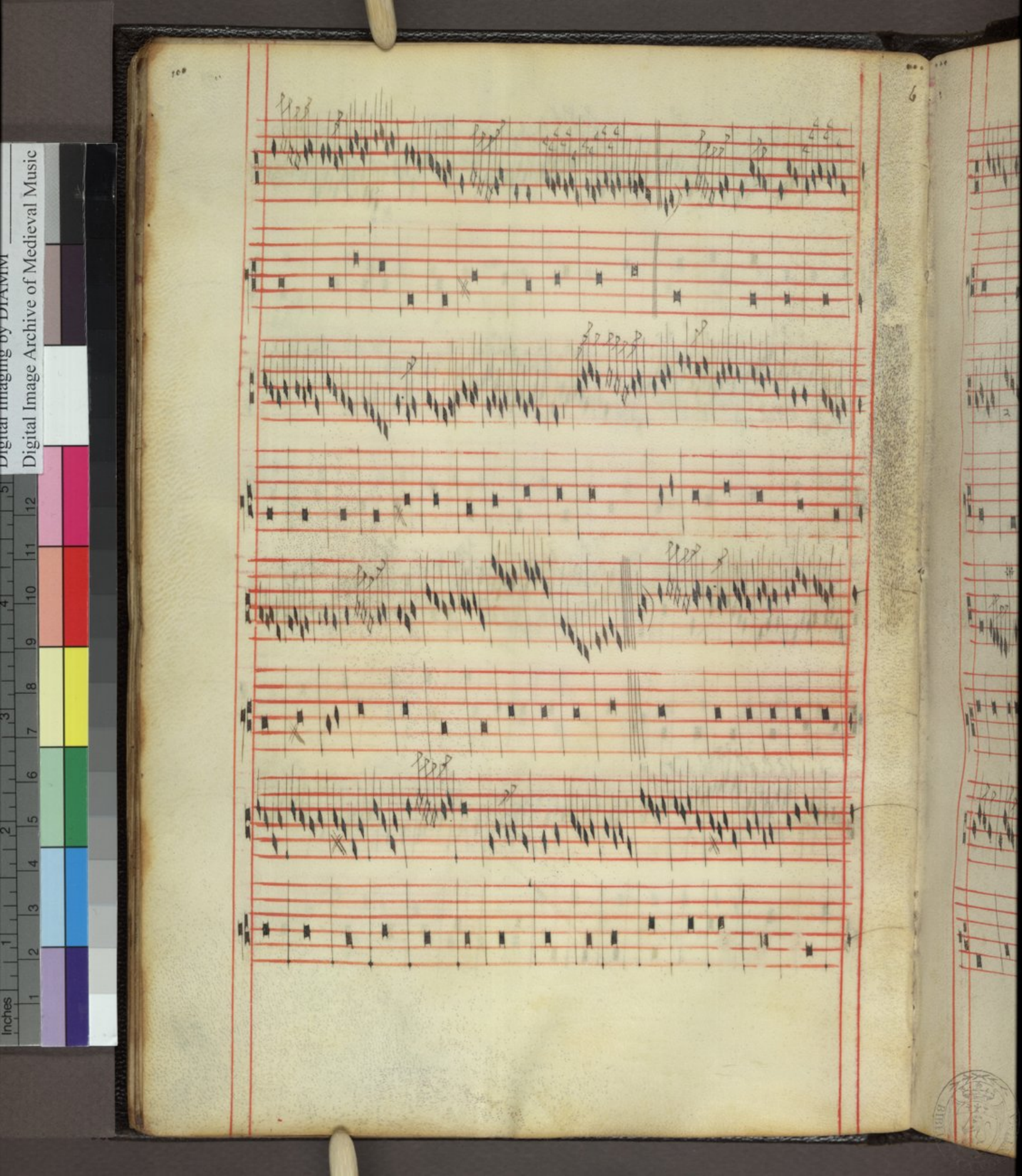
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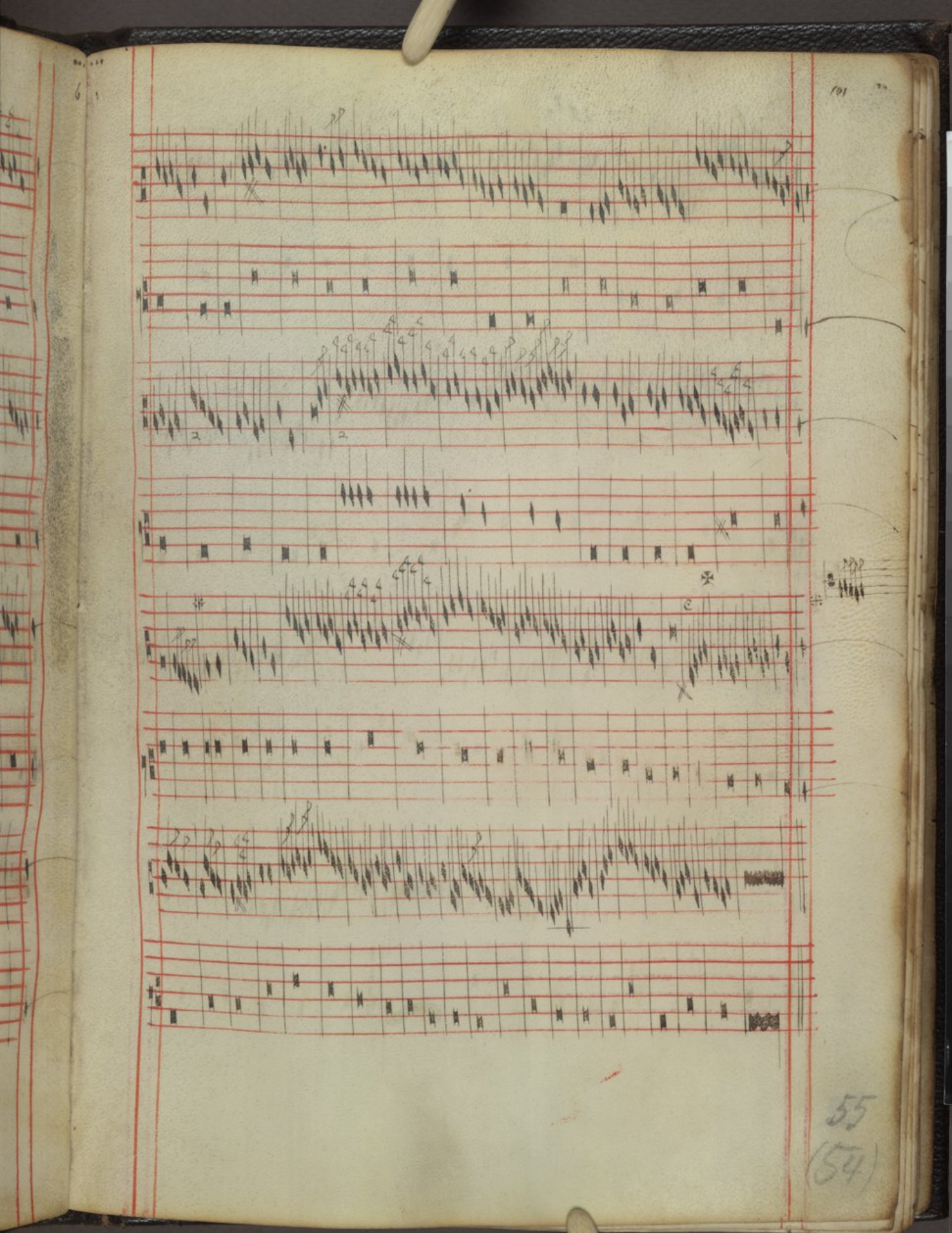

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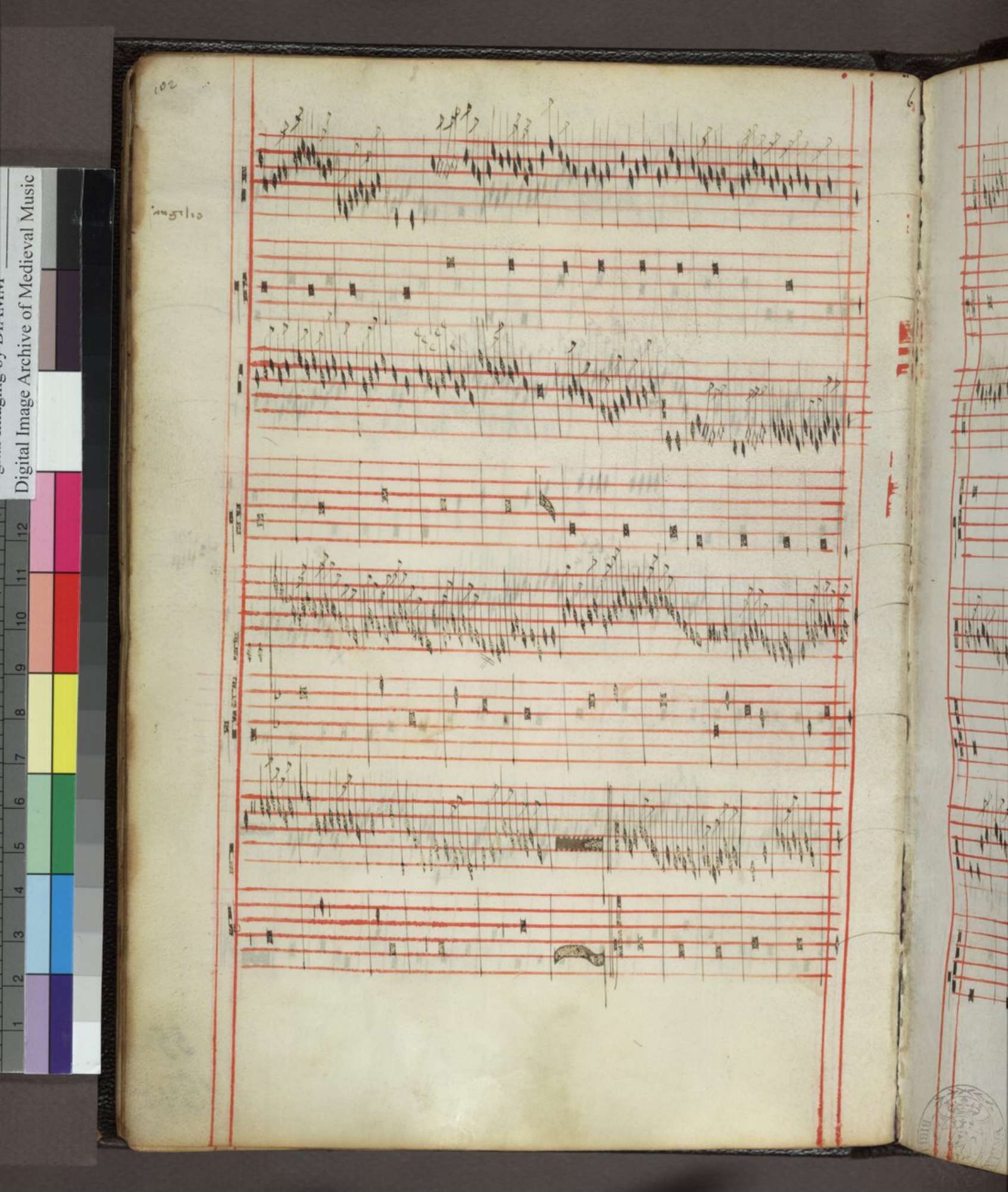
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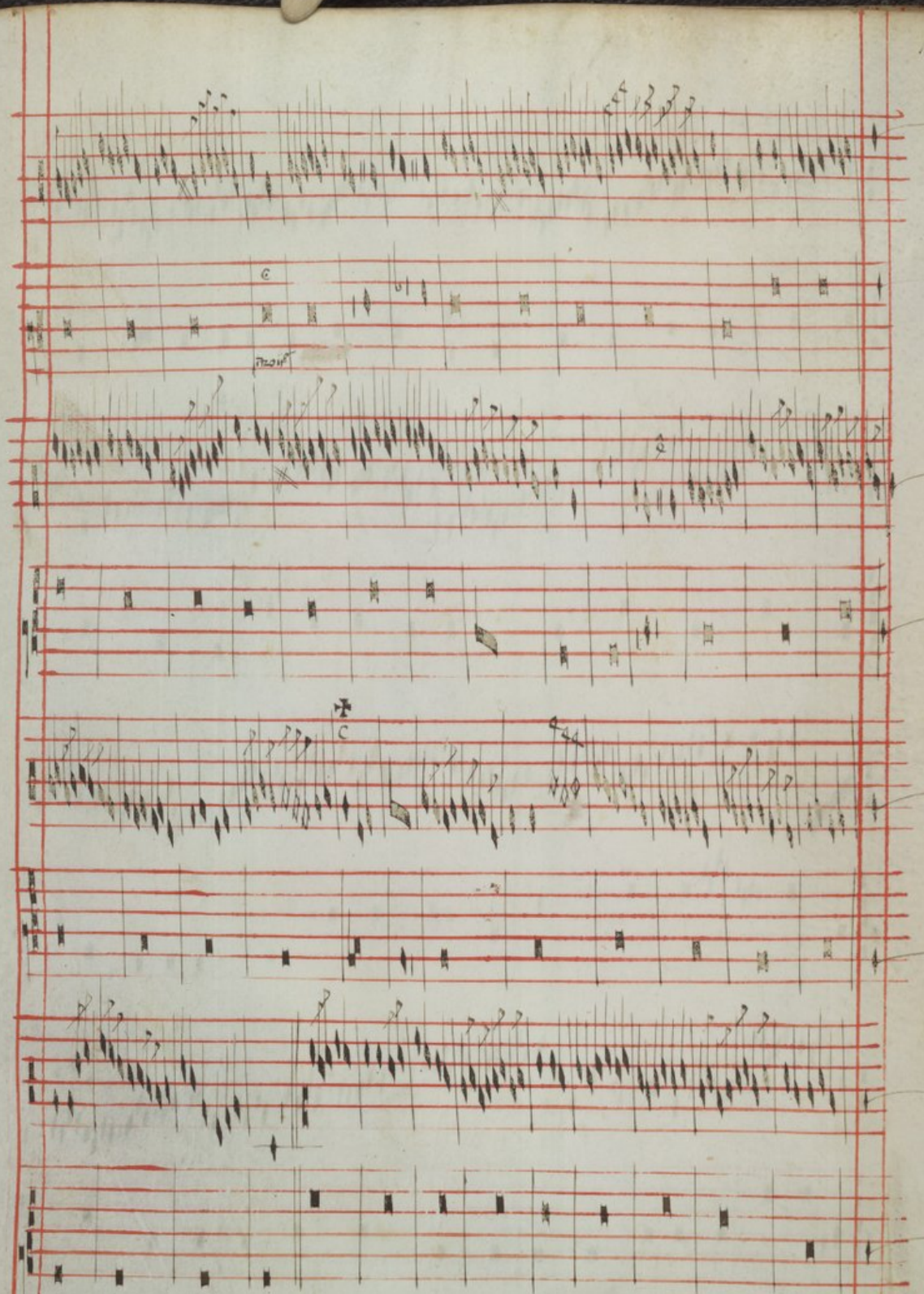

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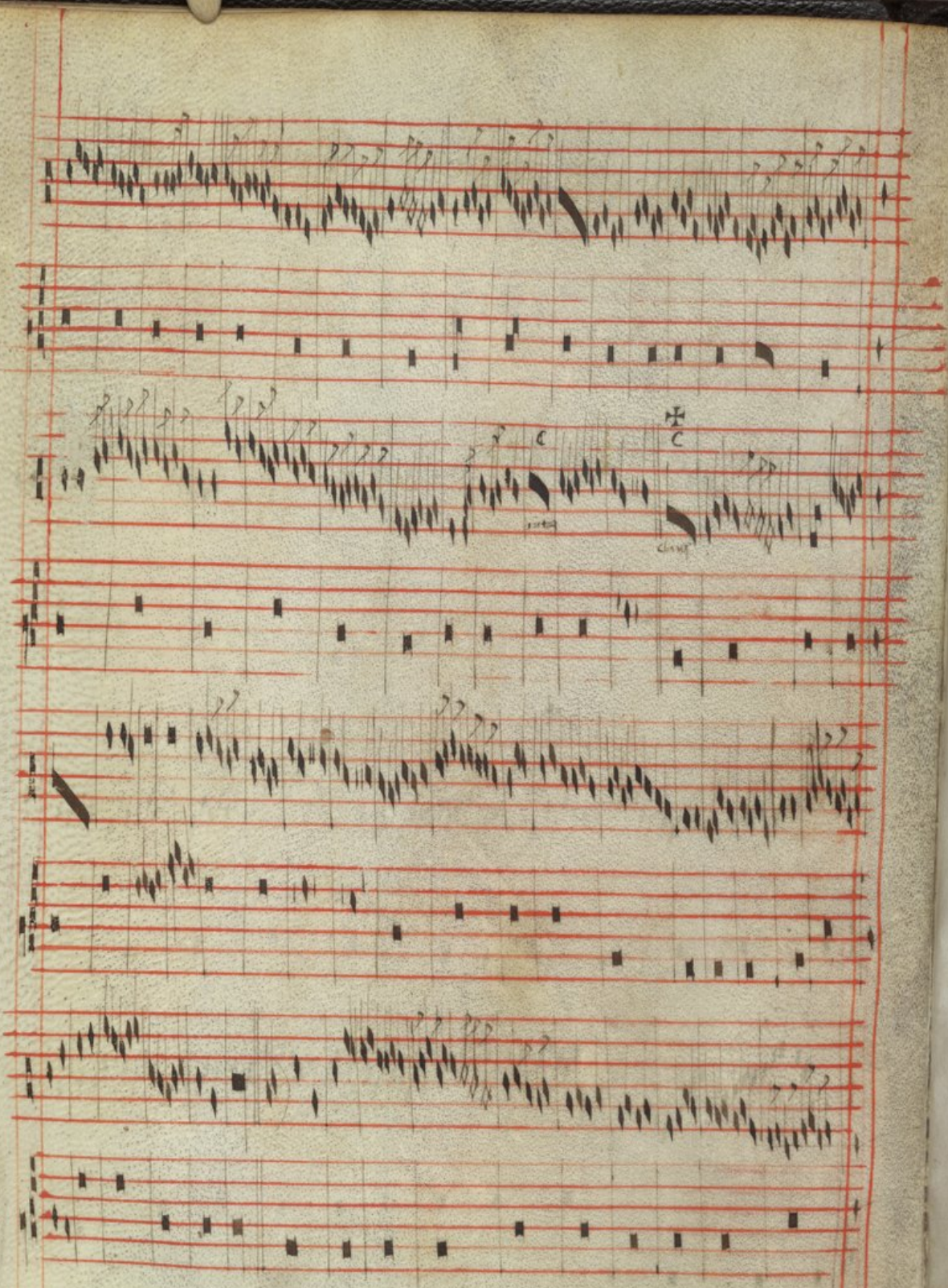

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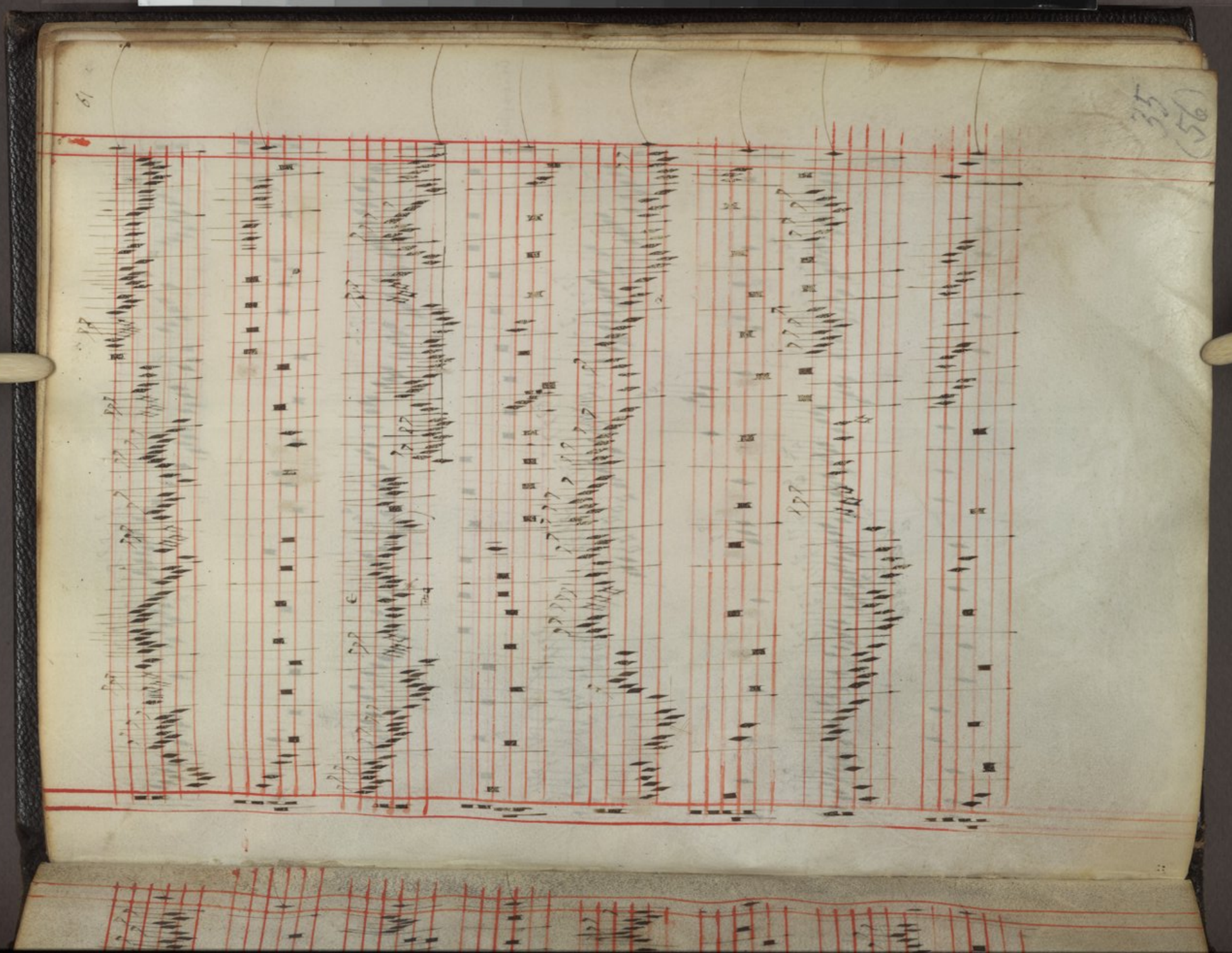

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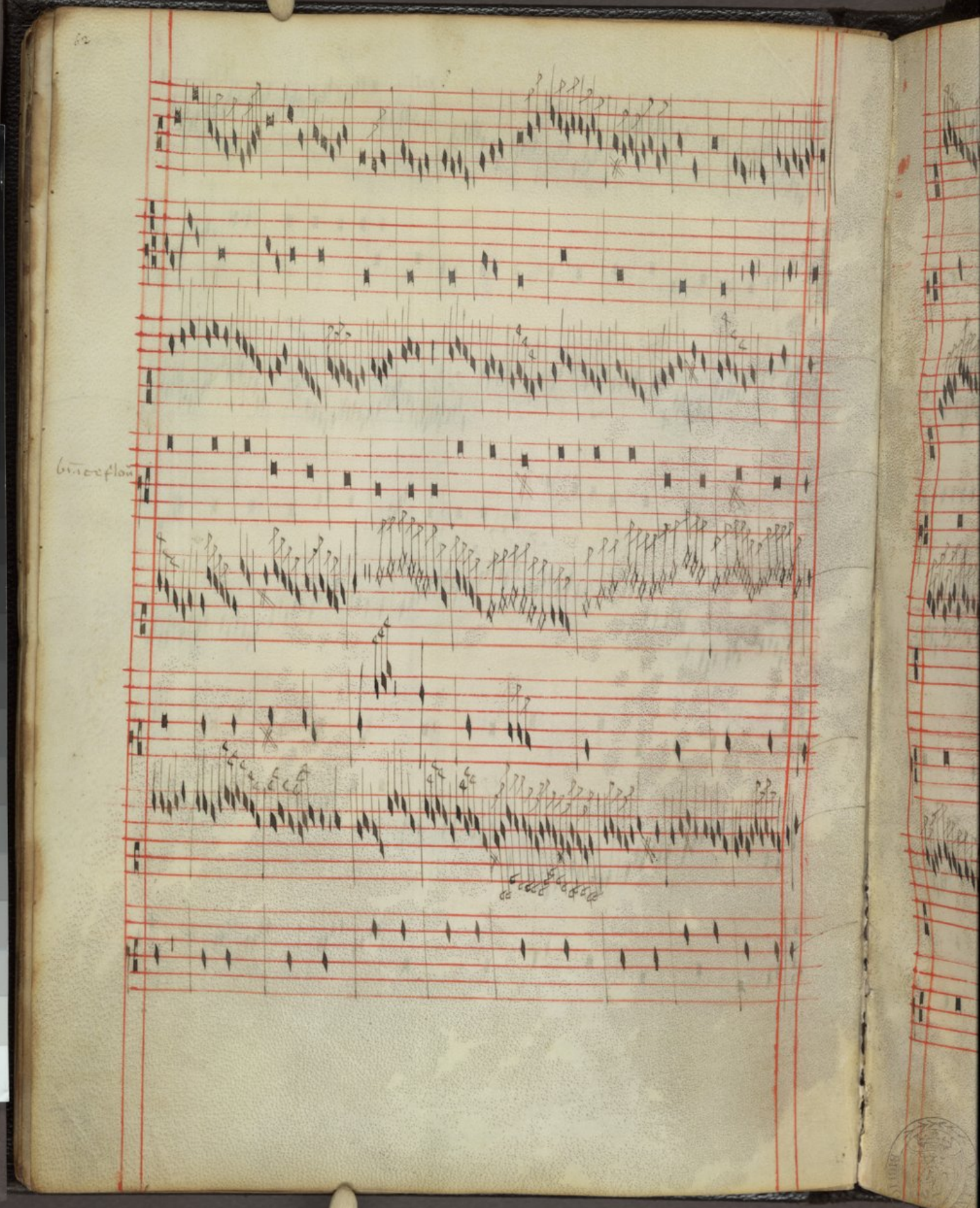

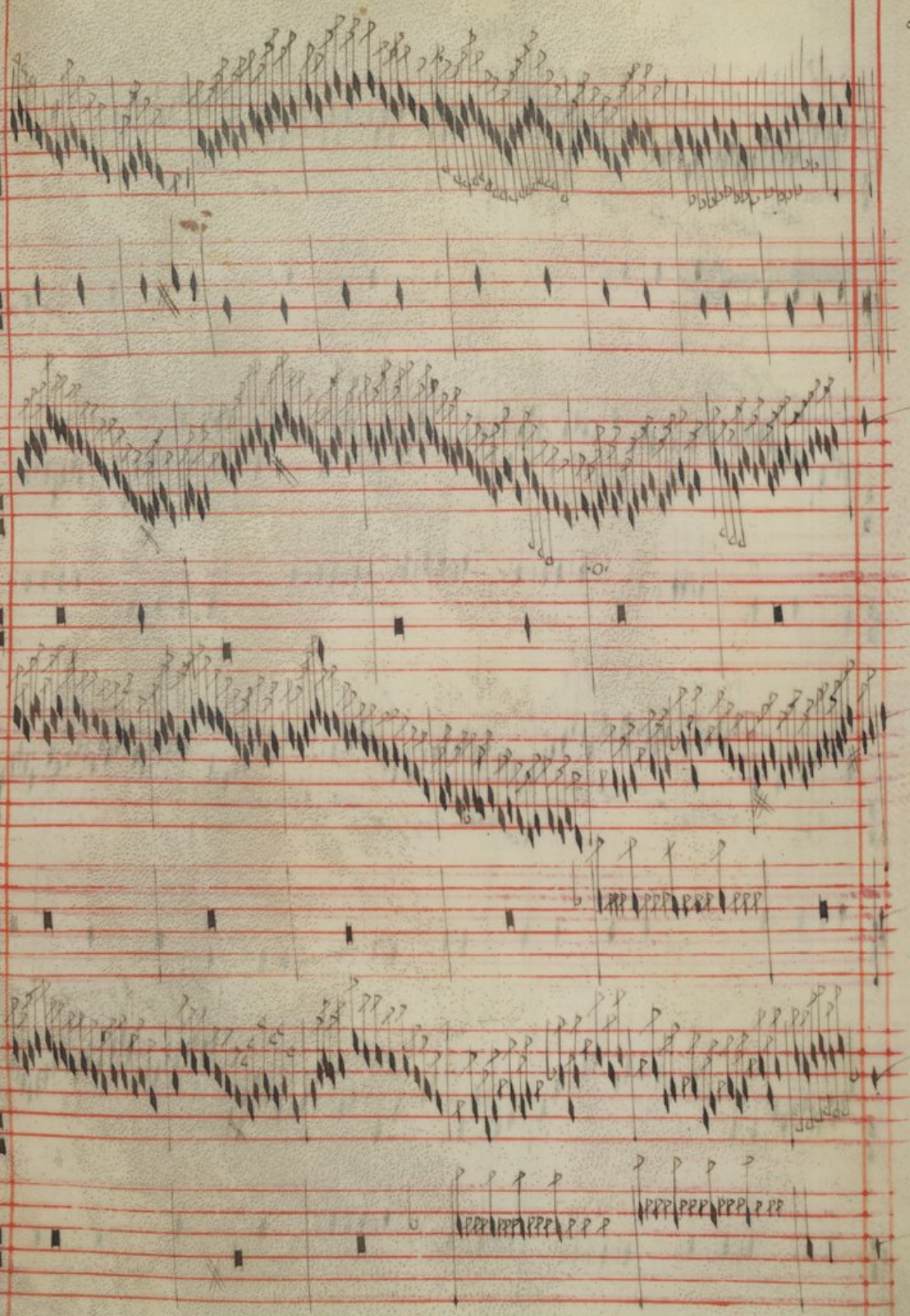

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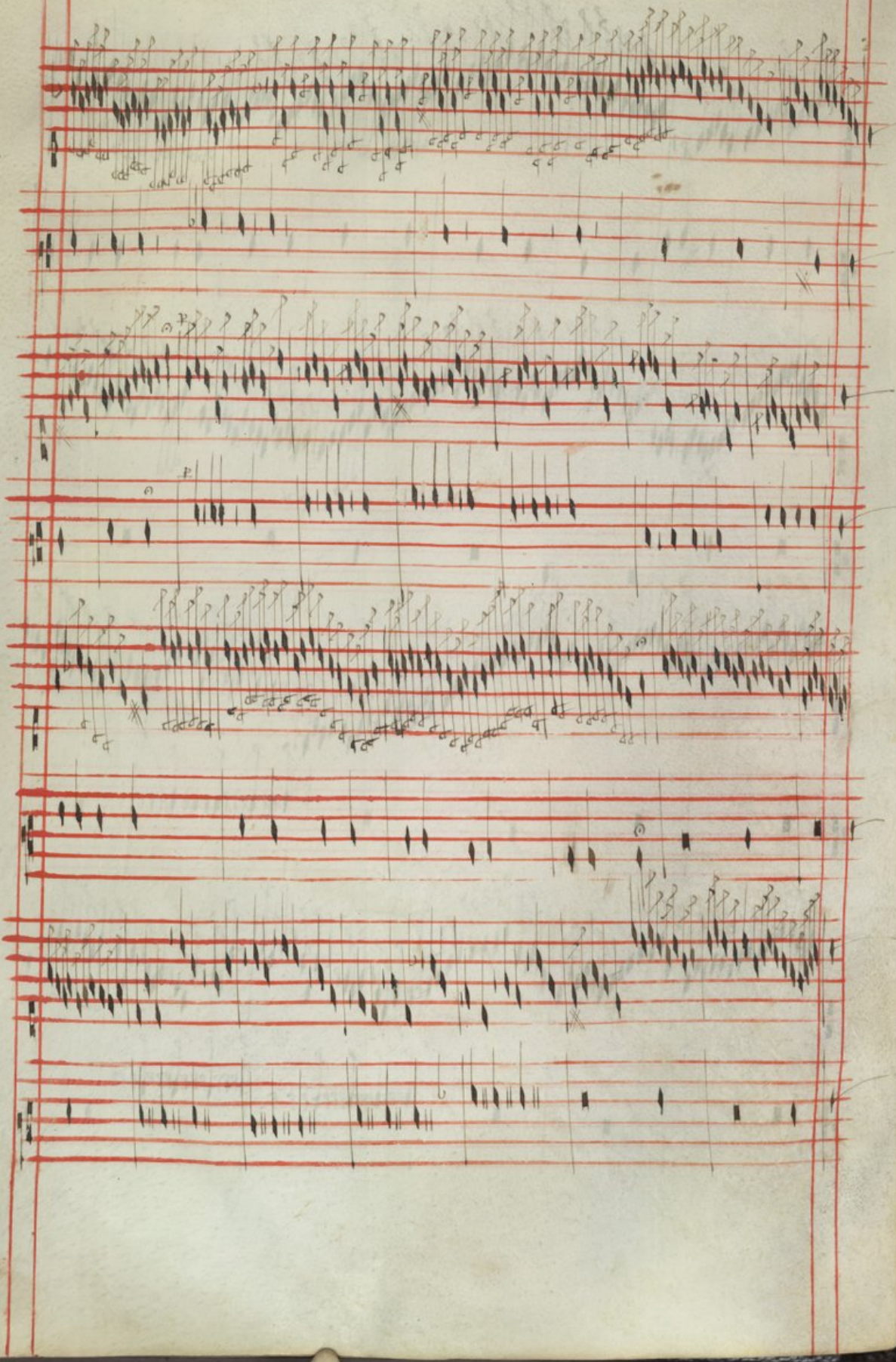

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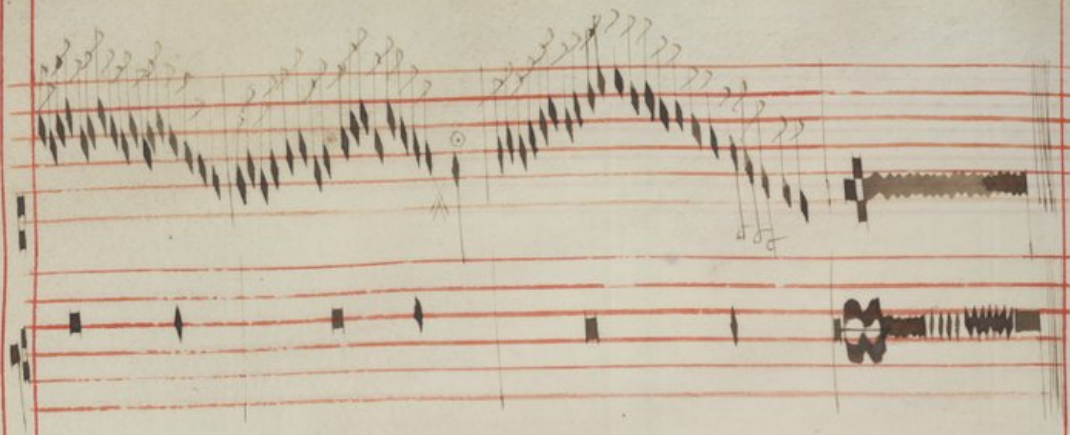

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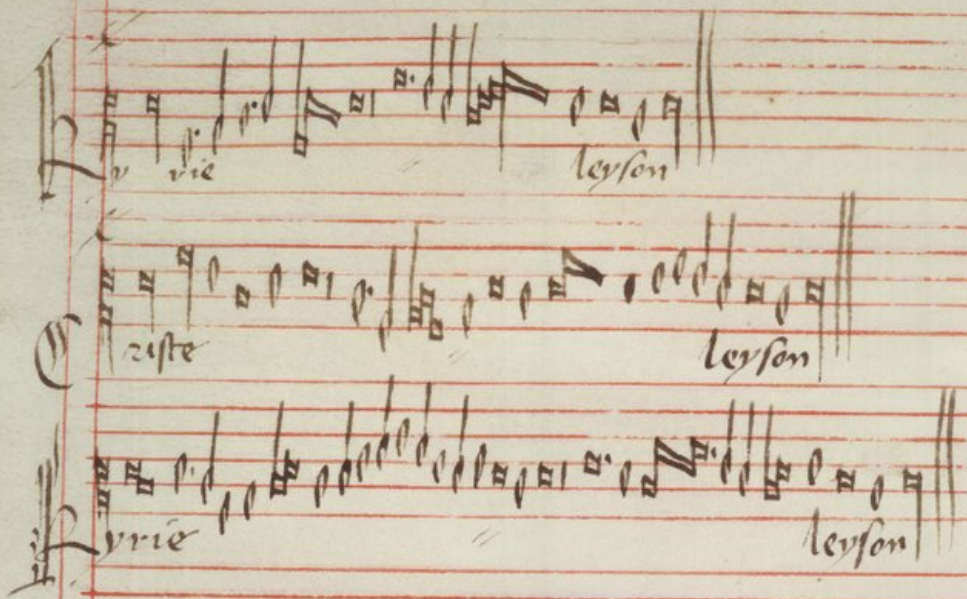

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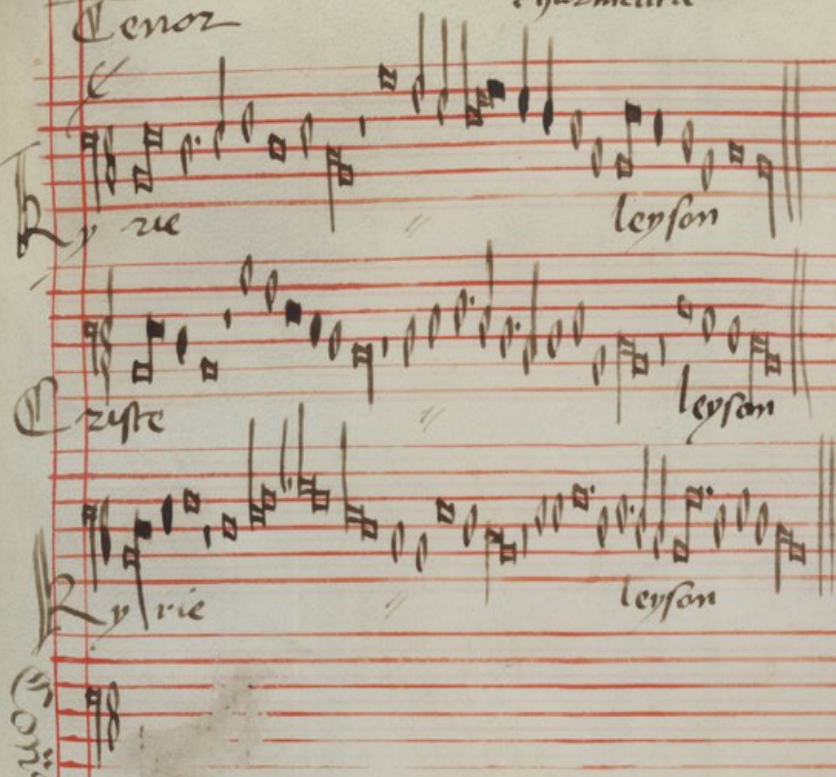
Tenor

chazmeluta

Cantet in organo:



Kyrie

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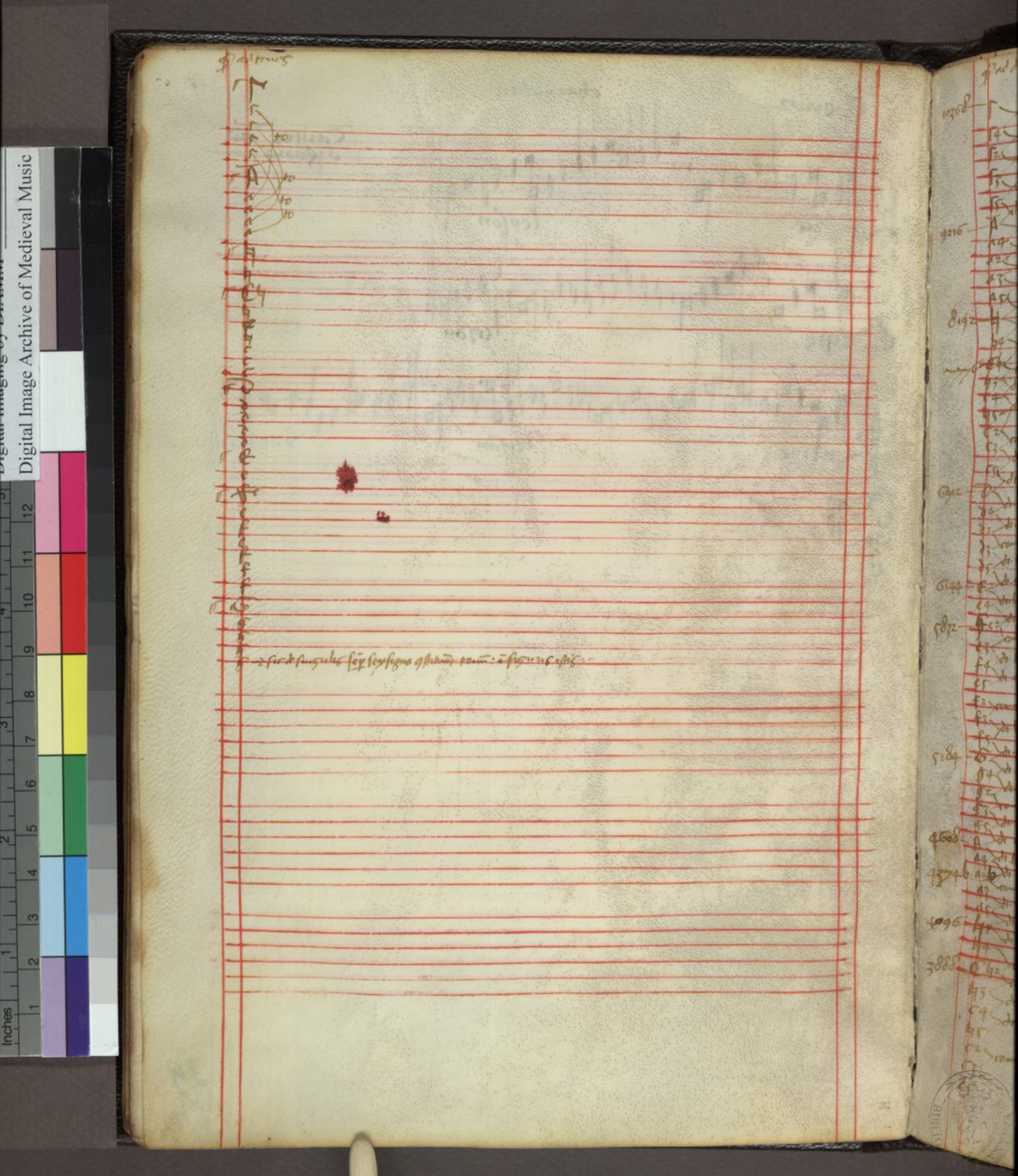

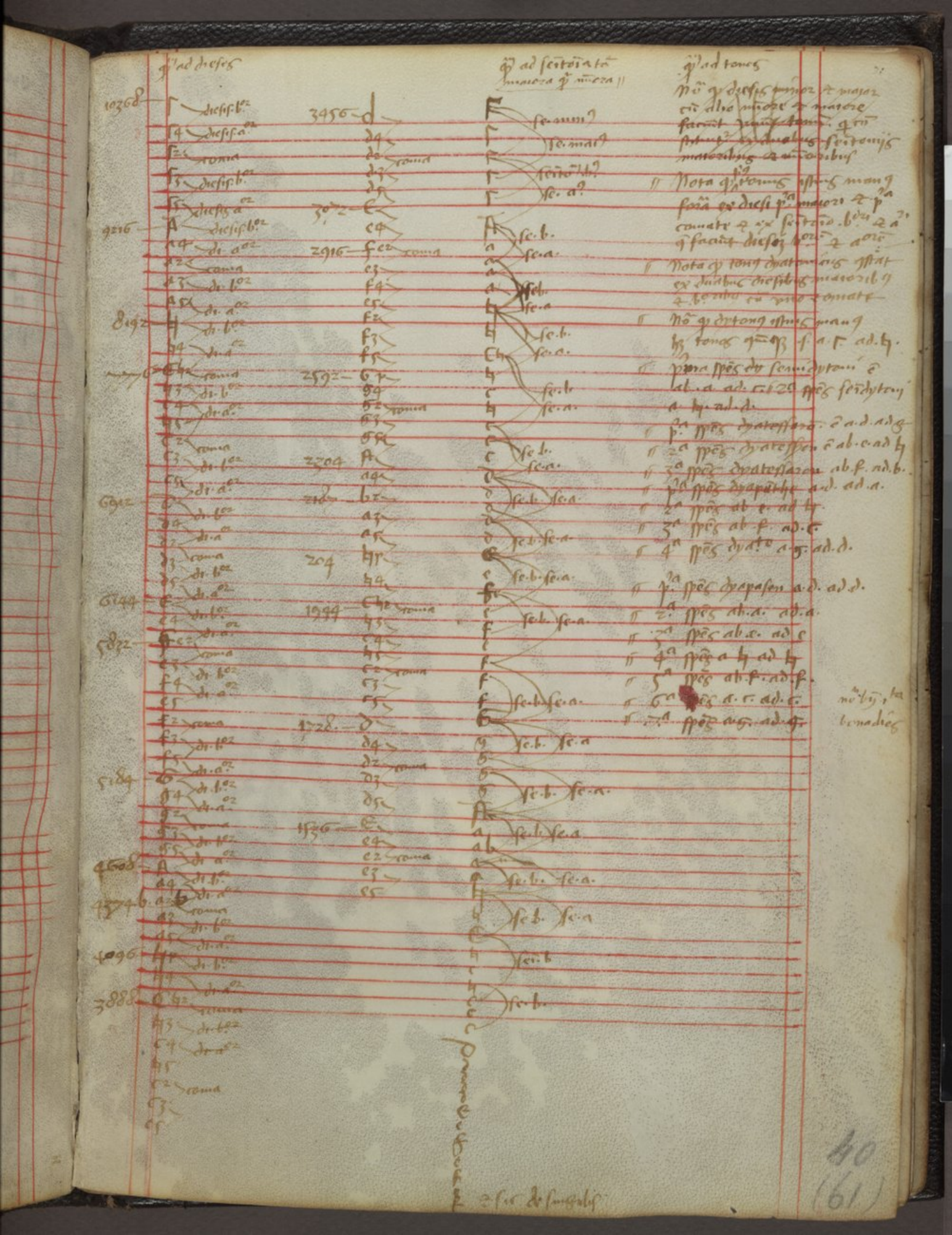

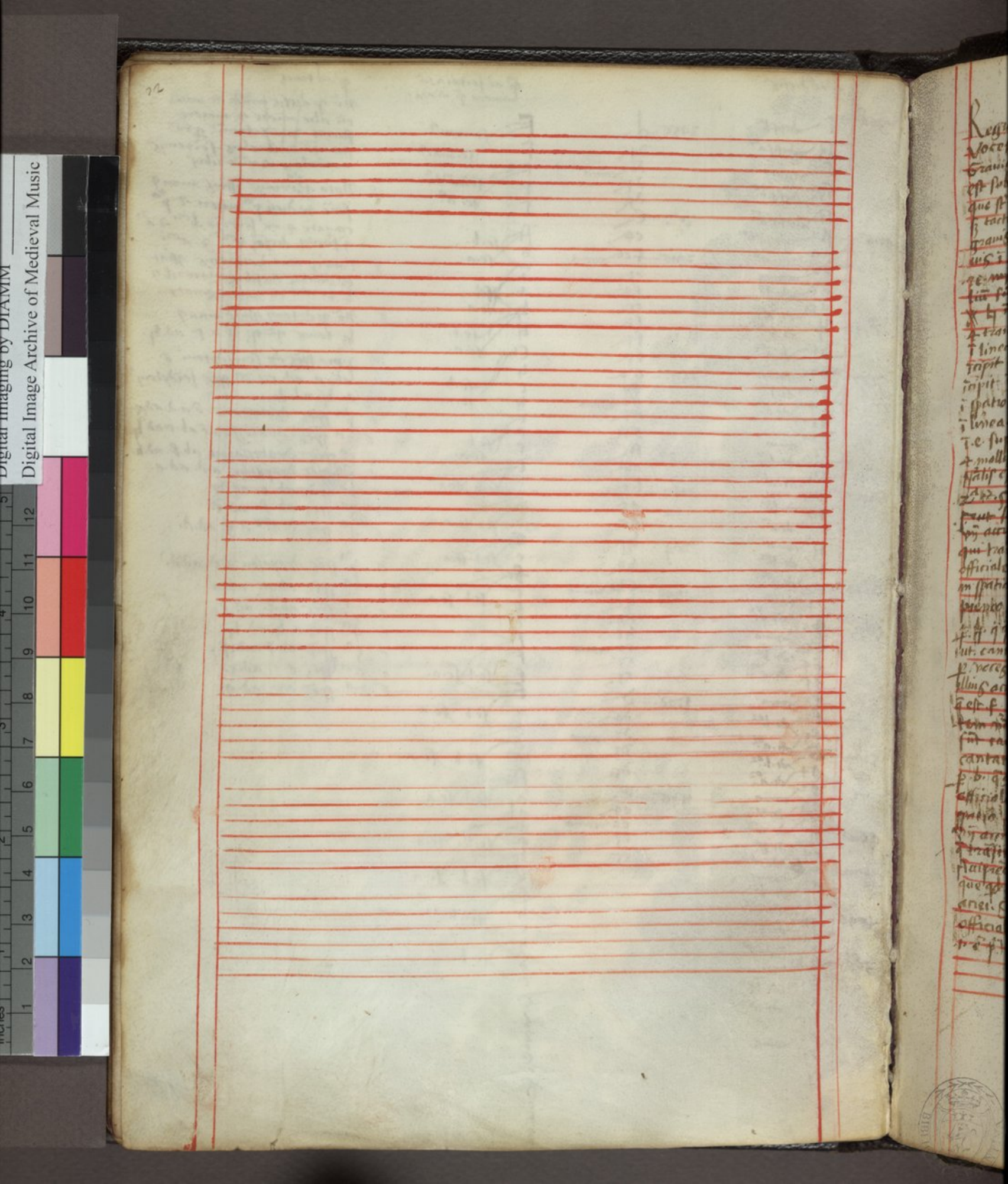

Regule monocordi ſt. 22. m ſunt ſubgrauis ī linea ⁊ grauis ī ſpatio ⁊ gordiez
voces dñites ſūt 7. ſ. a.b.c.d.e.f.g. Quinte ſunt quatuor ſ. ſubgrauis
grauis acuta ⁊ ſuperacuta. de pōnes uocē ſūt 4ⁿ. ſ. p. ī. 3ª ⁊ 4ª. prima
grauis ſubgrauis ⁊ hz ymā uocē que eſt ſ. Secunda eſt grauis ⁊ hz uoces ſeptē
que ſt. a.b.c.d.e.f.g. Tertia eſt acuta ⁊ hz uoces octo q ſunt a.b.c.d.e.f.g.
tacta. b. nō tāgat. h. mer eoꝝ. qz uoces oēs adimūtē aſſgate ſūt .22. q ſūt. 7 ſub
grauis ī linea. a. grauis ī ſpatio ⁊ 8ª. Claues 2ª. crem ꝓpriꝰ ſūt 4ª. q ſūt. f. gra
uis ī linea. b. ⁊ h acute ī ſpatio ⁊. c. acuta m linea tſia officialiē ſunt .ſex. ſ. ut
re mi fa ſol la quoꝝ. ut. re. mi. aſtendūt ⁊ fa ſol la. deſtendūt. Voces naꝝ officia
liū ſūt ſeptē. ſ. p. 2ª. 3ª. 4ª. 5ª. 6ª. 7ª. Prima acies ī 7ª ſubgrauis ⁊ 8ª ascendo
ī h ī linea deſinit. ſc. grauis ī ſpatio. ⁊ 2ª acies incipit ī. c. grauis ī ſpatio
⁊ transit p uoces nāles deſcendo ī a. acutā ī linea. ⁊ 3ª acies incipit ī. f. grauis
ī linea ⁊ tāsit p. b. acutā ī ſpatio ac deſinit ī. d. acutā ī ſpatio. ⁊ 4ª acies
incipit ī. g. grauis ī ſpatio ⁊ tāsit p. h. ac deſinit ī. e. acutā ī linea. ſ. +
incipit ī. c. acuta ī linea ⁊ tāsit per uoces nāles atq deſinit ī. a. ſuperacuta
ī ſpatio. ſ. Sexta acies incipit ī. f. acuta ī ſpatio ⁊ tāsit p. b. deſinit q. ſuperacuta
ī linea. ſ. 7ª acies incipit ī. h. acutā ī linea ⁊ trāsit p. h. quadrū. deſcendo
ī. e. ſuperacuta ī ſpatio. Repetates acierū ſūt tres ſ. duza. trā. ſalis.
⁊ mollis. Duza eſt q̄ acies trāsit. h. q ē cā ꝓpetatis duze ſic. 2ª. 4ª. ⁊ 7ª.
ſālis eſt q̄ acies transit per uoces naturales. q ſt cā ꝓpetatis nālis ſicut
ſālis eſt q̄ acies transit. b. q est cā ꝓpetatis molle ſicut 2ª. 6ª.
7ª. 12ª. 5ª. Mollis eſt q̄ acies transit. b. q est cā ꝓpetatis molle. Prima
ſuta ſubgrauis ī linea hz ymā uocē q est. ſ. cā ymē nāe officiale q est. re
ī. accipiendo ut cantatus ⁊ ꝓpetatē duzā q ut ē ī 2ª acie nouē officialiū
qui transit p h. q q̄z. h. est cā ꝓpetatis duze ⁊ regitur a re. ꝓ. ē ꝓl nōi officiale
officiale illiꝰ acieꝰ q̄ cīa alia recto ordiē ſequūtur. Secunda grauis
in ſpatio hz ymā uocē q ē. c. q dicē nota officialis ī ſa. ⁊ ſuperacuta ī mi
preter fa cātat ⁊ ꝓpetatē duzā. ſc. ī ſpatio ⁊ ſuperacuta ī mi. ⁊ tāsit
p. h. q q̄z. h. ē cā ꝓpetatis duze ⁊ regitur ab ut. Eiusdē acies ſimpliciter
ſ. h. q q̄z. h. ē cā ꝓpetatis duze ⁊ regitur ab ut. Eiusdē acies ſimpliciter
ut. cantatus ⁊ ꝓpetatē nālē q ut est ī 2ª acie nouē officialiū q trāsit
p. b. q q̄z. b. ē cā ꝓpetatis nālis ⁊ regitur a re. ꝓ. ī. est ꝓl nōi officiale
p. voces nāles que ſt cā ꝓpetatis nālis ⁊ regitur a re. ꝓ. ī. ē ꝓl nōi officiale
illiꝰ acieꝰ q cīa alia recto ordiē ſequūtur. Grauis grauis ī linea hz ymā uocē
q est. f. a duo nōia officialia q ſūt fa. ut. Eiusdē acies cantat ⁊ ꝓpeta
tem nālem q fa ē ī 2ª acie nouē officialiū q trāsit p uoces nāles q
ſūt causa ꝓpetatis nālis ⁊ regitur ab ut. Eiusdē acies ſimpliciter
cantatus ⁊ ꝓpetates molles q ut ē ī 2ª acie nouē officialiū q trāsit
p. b. q q̄z. b. ē causa ꝓpetatis mollis ⁊ regitur a re. ꝓ. ī. est ꝓl nōi
officiale illiꝰ acieꝰ q cīa alia recto ordiē ſequūtur. Secunda grauis ī
quinta ī ymā uocē que est. g. a tria nōia officialia q ſūt ſol re. ut.
Eiusdē acies cantatus ⁊ ꝓpetatē nālē q ſol ē ī 2ª acie nouē officialiū
q trāsit p uoces nāles q ſūt causa ꝓpetatis nālis ⁊ regitur ab ut. Eiusdē
acies ſimpliciter cantatus ⁊ ꝓpetates molles q re ē ī 2ª acie q trāsit p. b.
que q̄z. b. ē causa ꝓpetatis mollis ⁊ regitur ab ut. Eiusdē tertie
acies. Eiusdē acies cantatus ⁊ ꝓpetatē duzā q ut ē ī 4ª acie nouē
officialiū q trāsit p h. q q̄z. h. est causa ꝓpetatis duze ⁊ regitur a re. ꝓ
ī. ē ꝓl nōi officiale illiꝰ acieꝰ q cīa alia recto ordiē ſequūtur.

Manꝰ dicta cū organo a ꝓmo ſeptē rāno
ē ſeptē vt. 20. huꝰ. fa. ſol. la ꝑ ſingulos ⁊ ſe
hcr ſeptiēs q ſeptē ſt rāne

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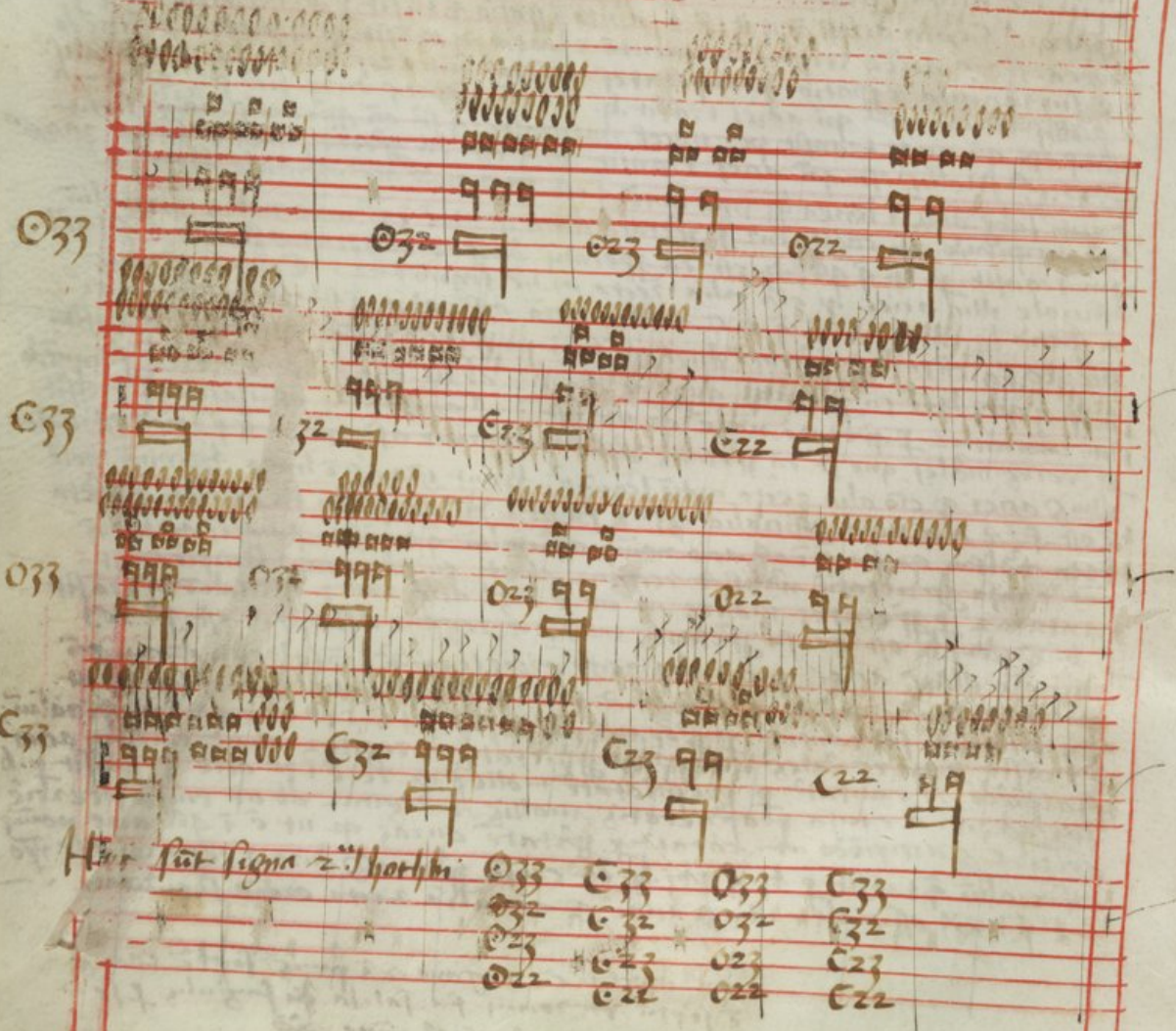

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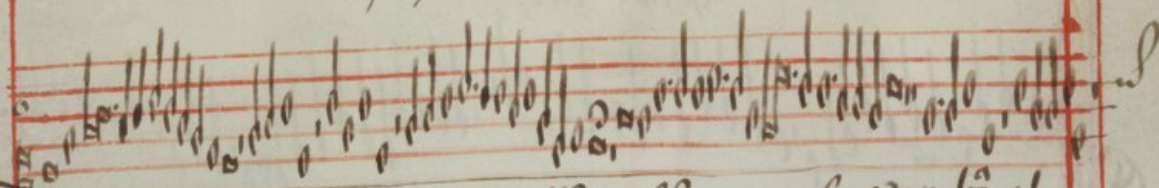
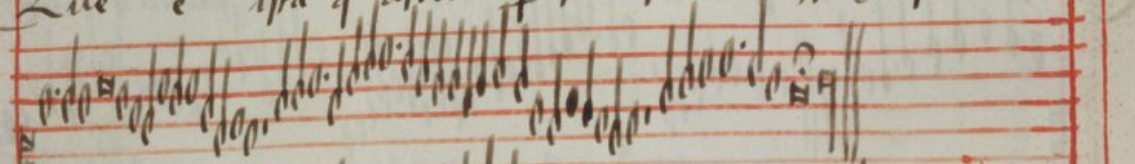
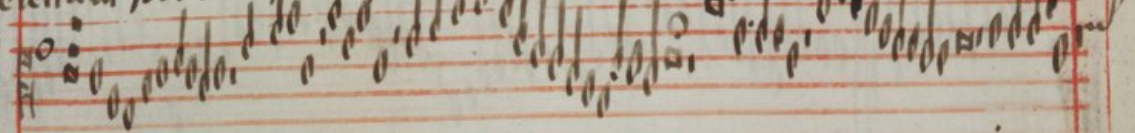


Que ē ista q̄ ascēdit p̄ d'sertū sic aurora ꝯsurgēs pulcra ut luna



electa ut sol terribilis ut castrorū acies ordinata



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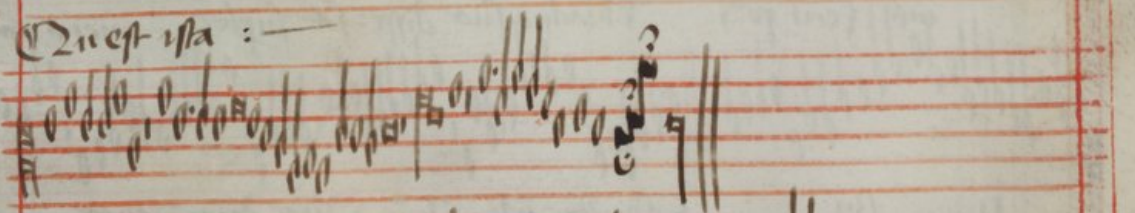

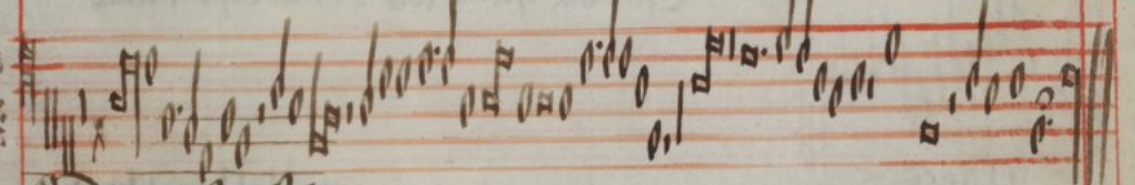

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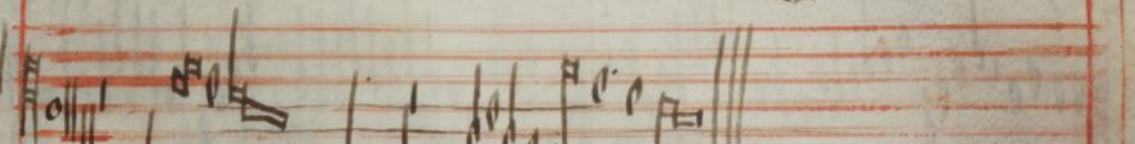

Que est ista

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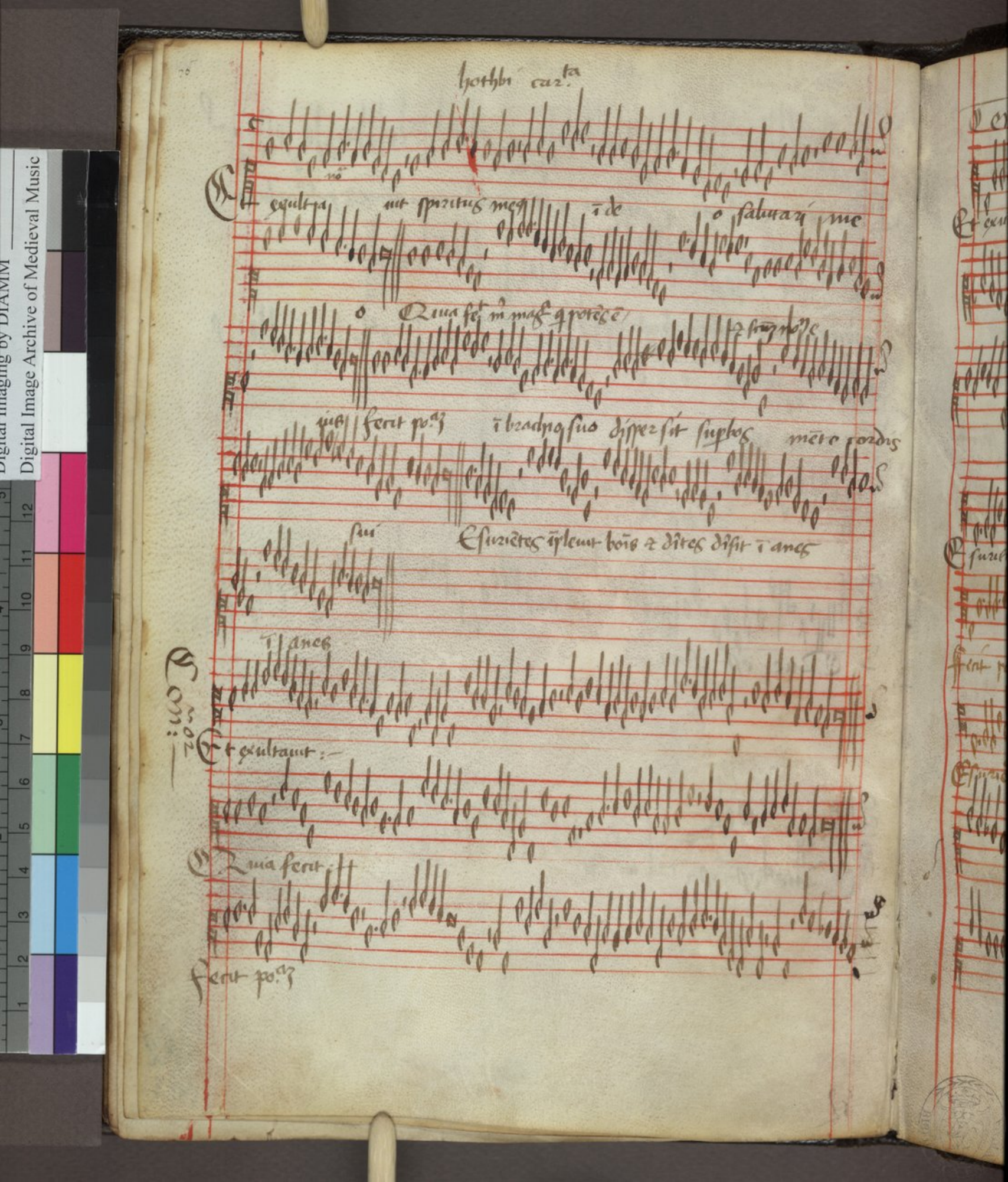

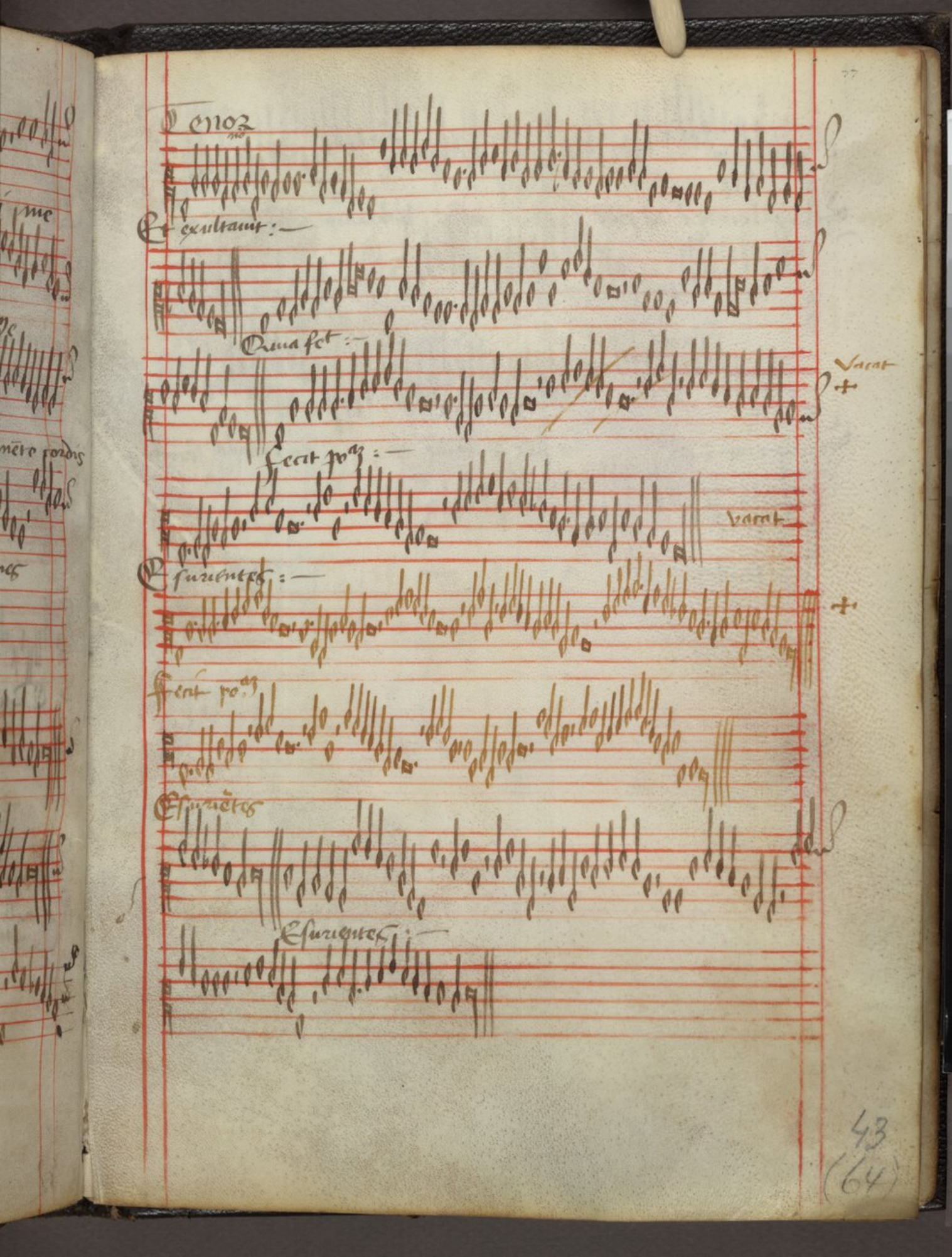

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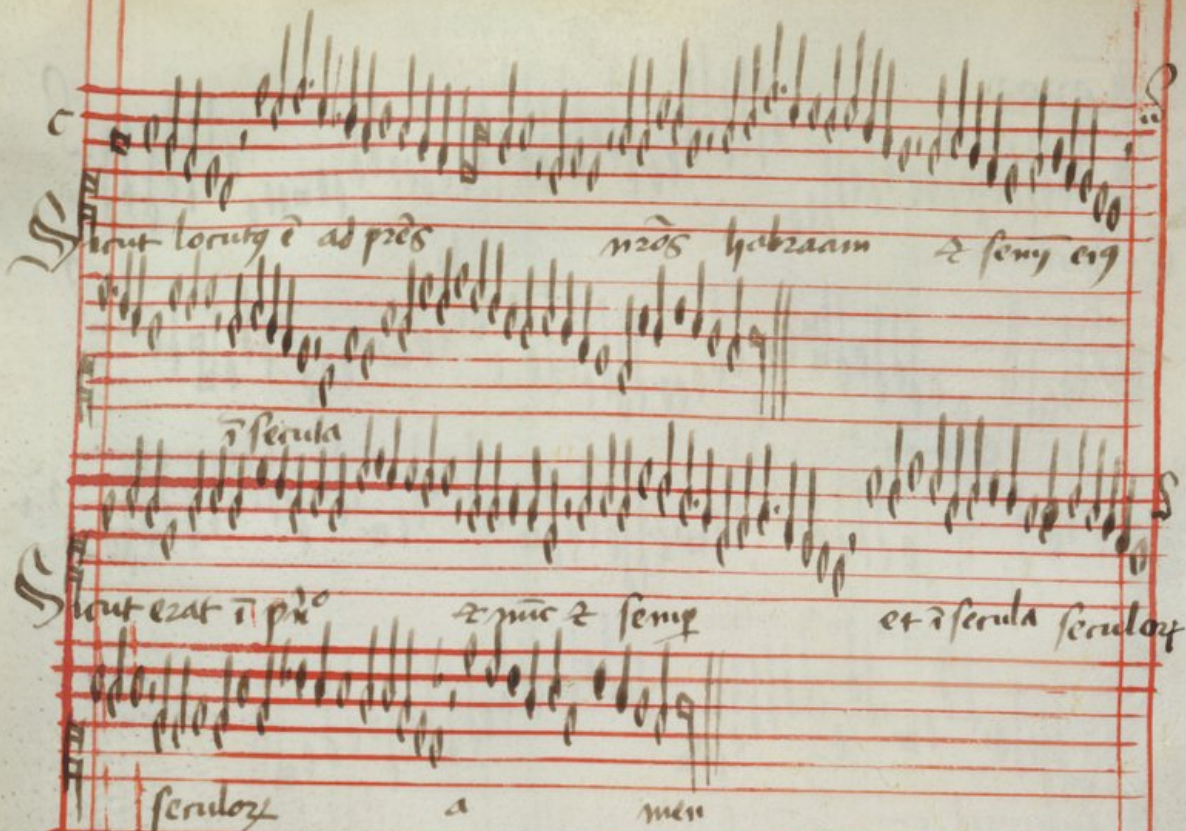

Sicut locutus est ad patres nostros habraam et semini eius

in secula

Sicut erat in principio et nunc et semper et in secula seculorum

seculorum a men

Tenor

Sicut locutus est: —

Sicut erat: —

Contra

Sicut locutus est: —

Sicut erat in

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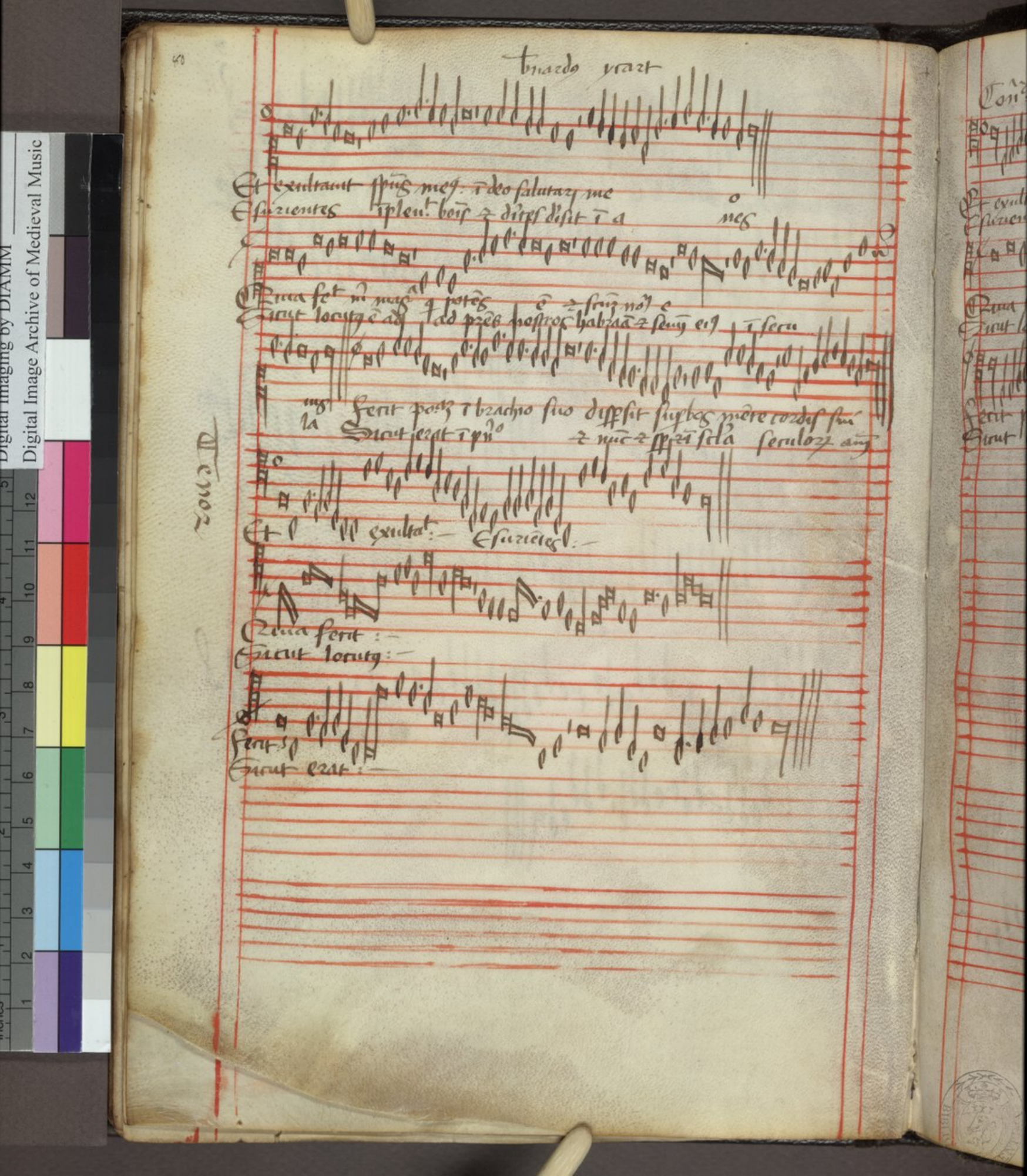

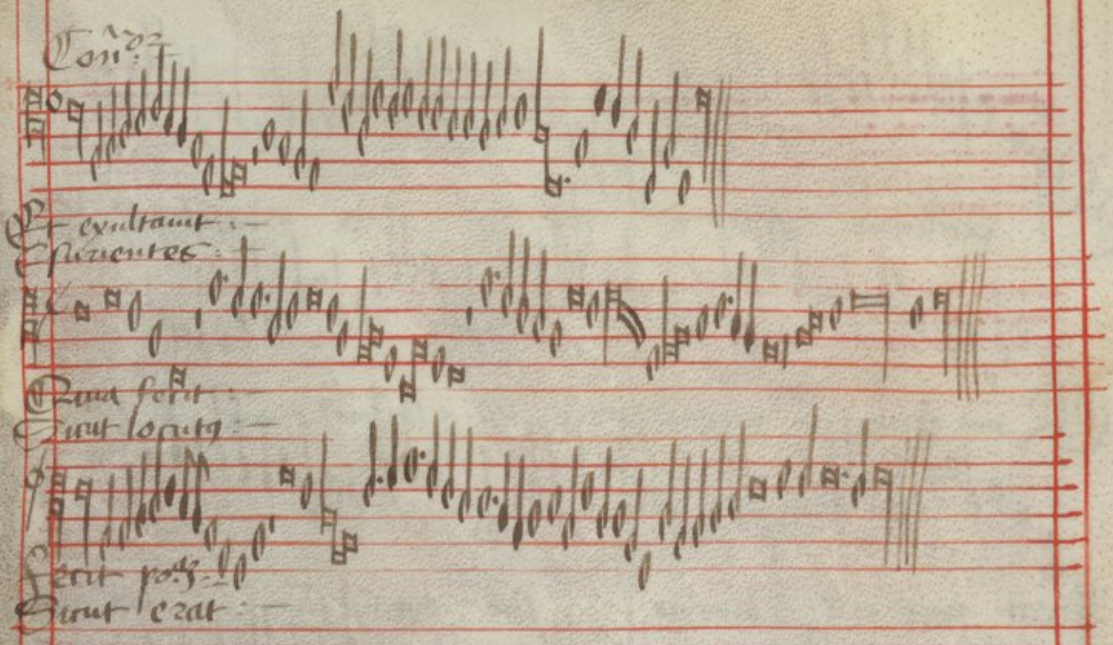

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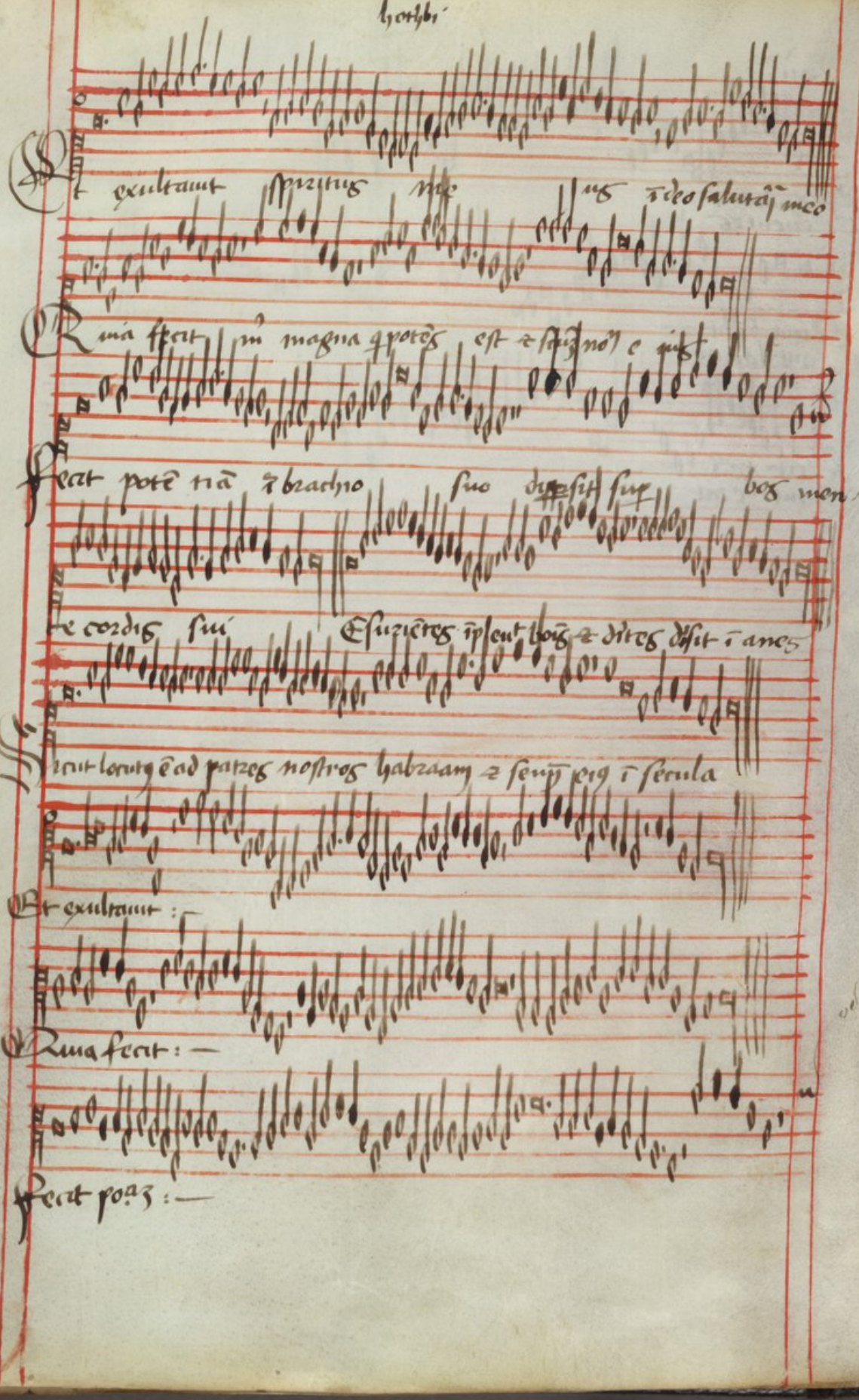
t exultauit spiritus meus in deo salutari meo
Quia fecit mihi magna qui potens est et sanctum nomen eius
Fecit potentiam in brachio suo dispersit superbos mente
de cordis sui Esurientes implevit bonis et divites dimisit inanes
Suscepit israel puerum suum recordatus misericordie
sicut locutus est ad patres nostros abraam et semini eius in secula
Et exultauit :
Quia fecit :
Fecit potes :

cant.ta

Tenor

Et exultauit :—

Quia fecit :—

Fecit pro:z

Esurientes :—

Sicut locutus :—

Esurientes

Sicut locutus est :—

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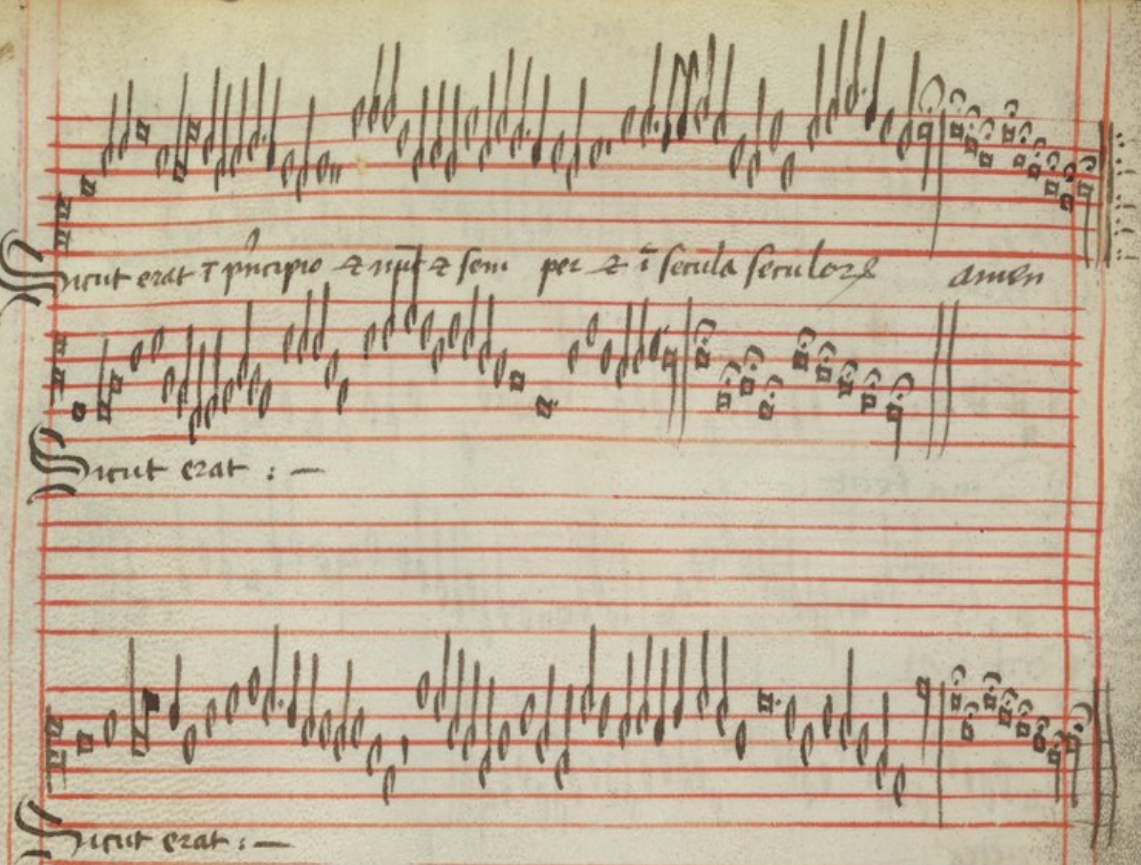

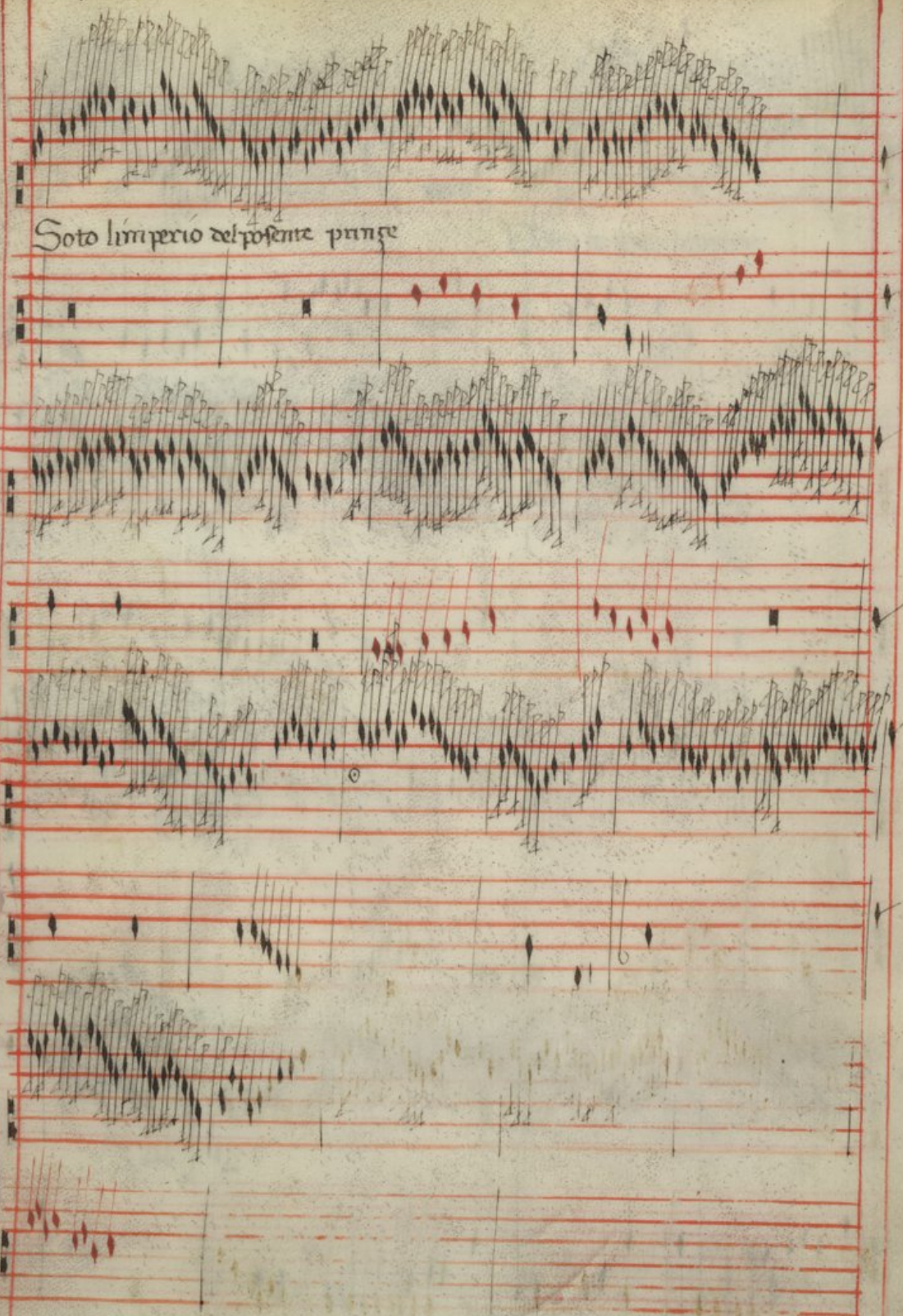

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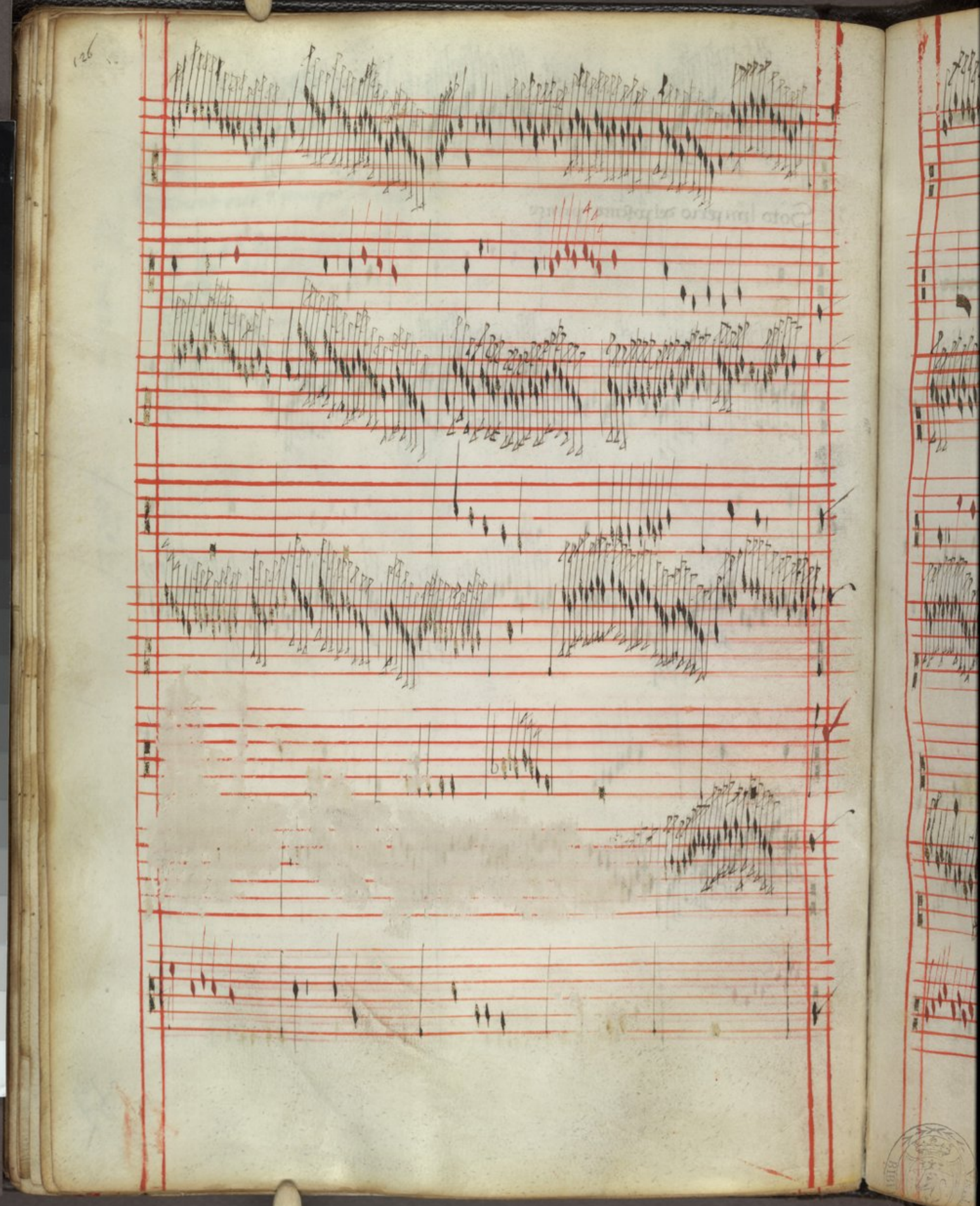

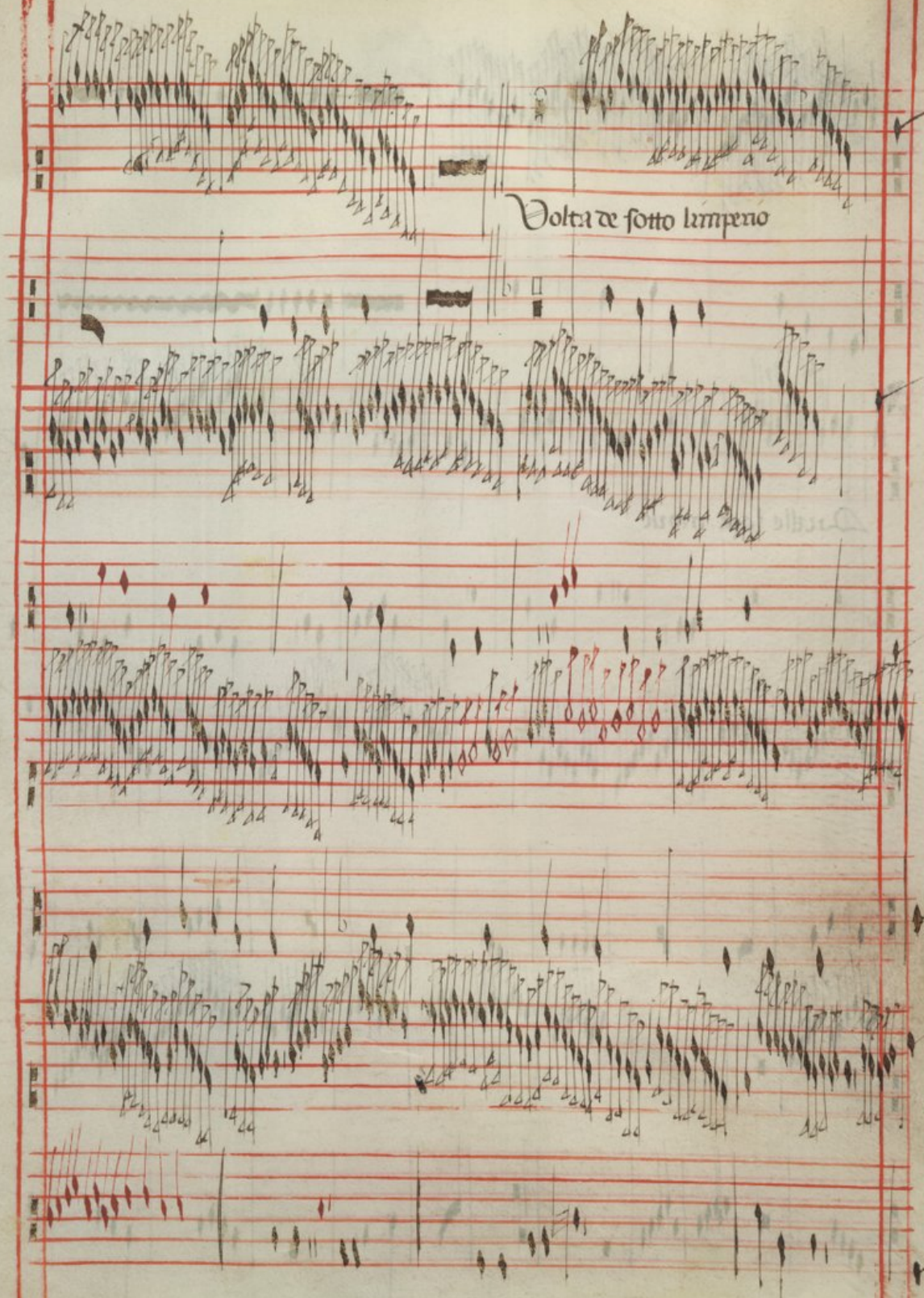

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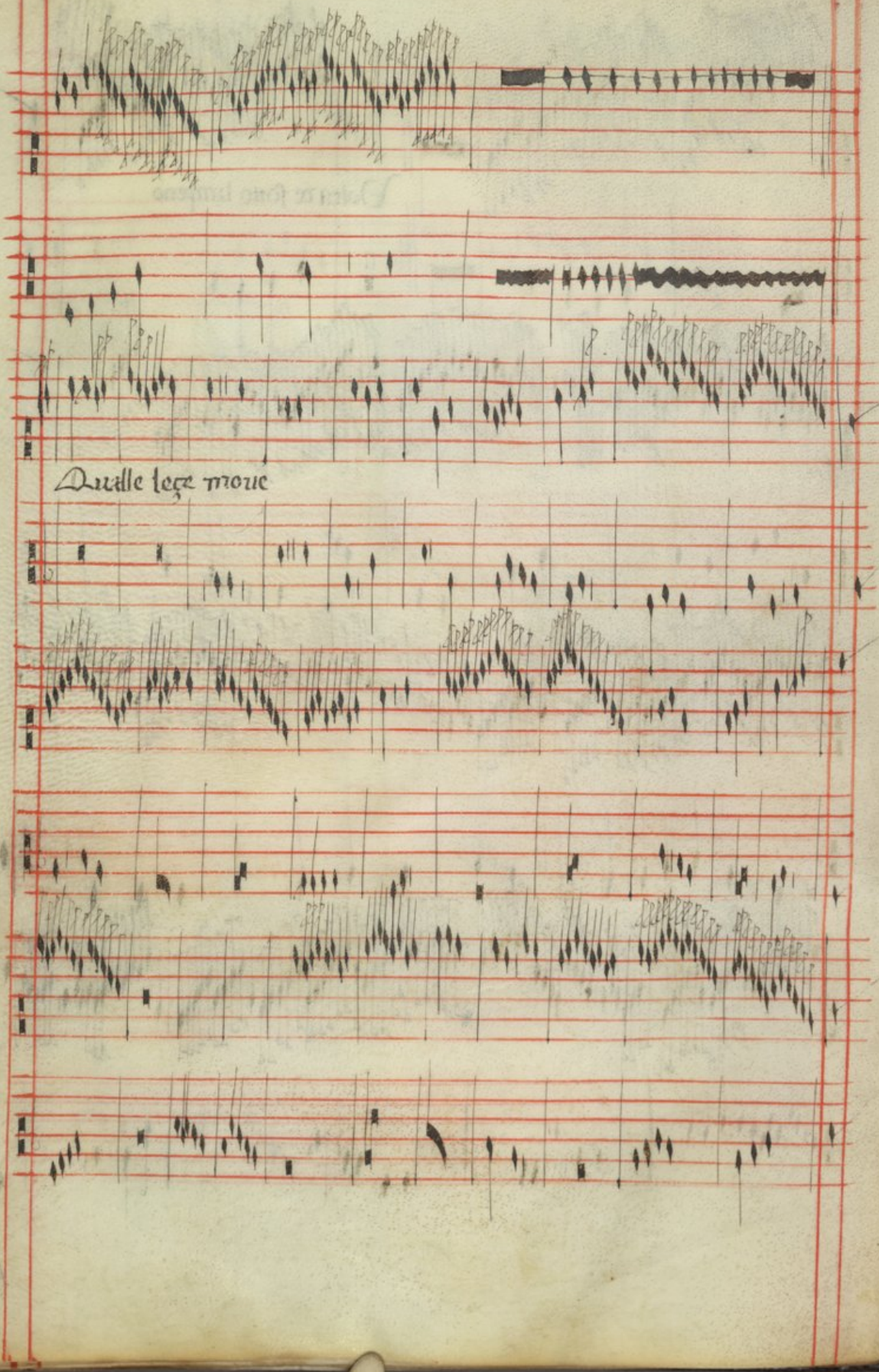

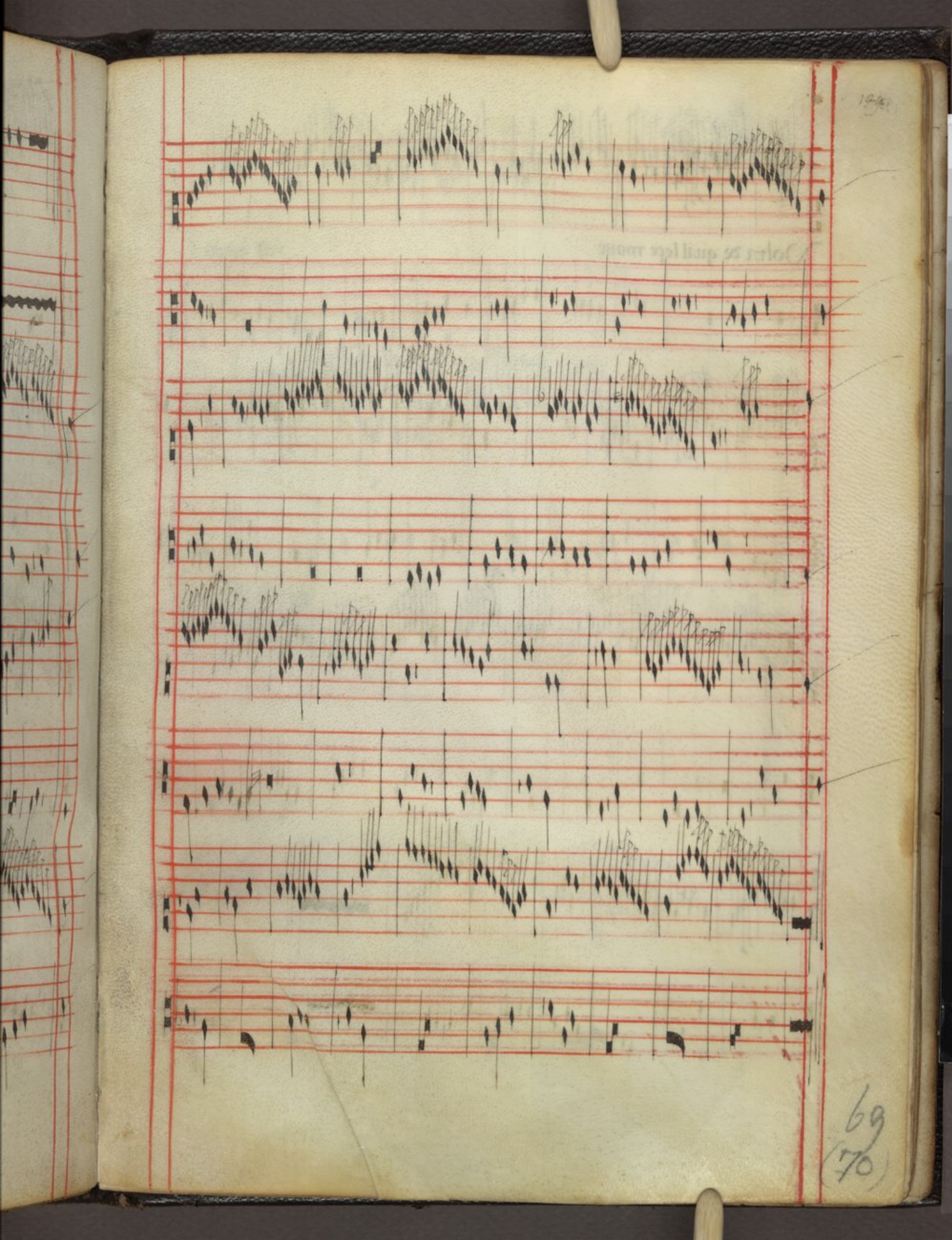

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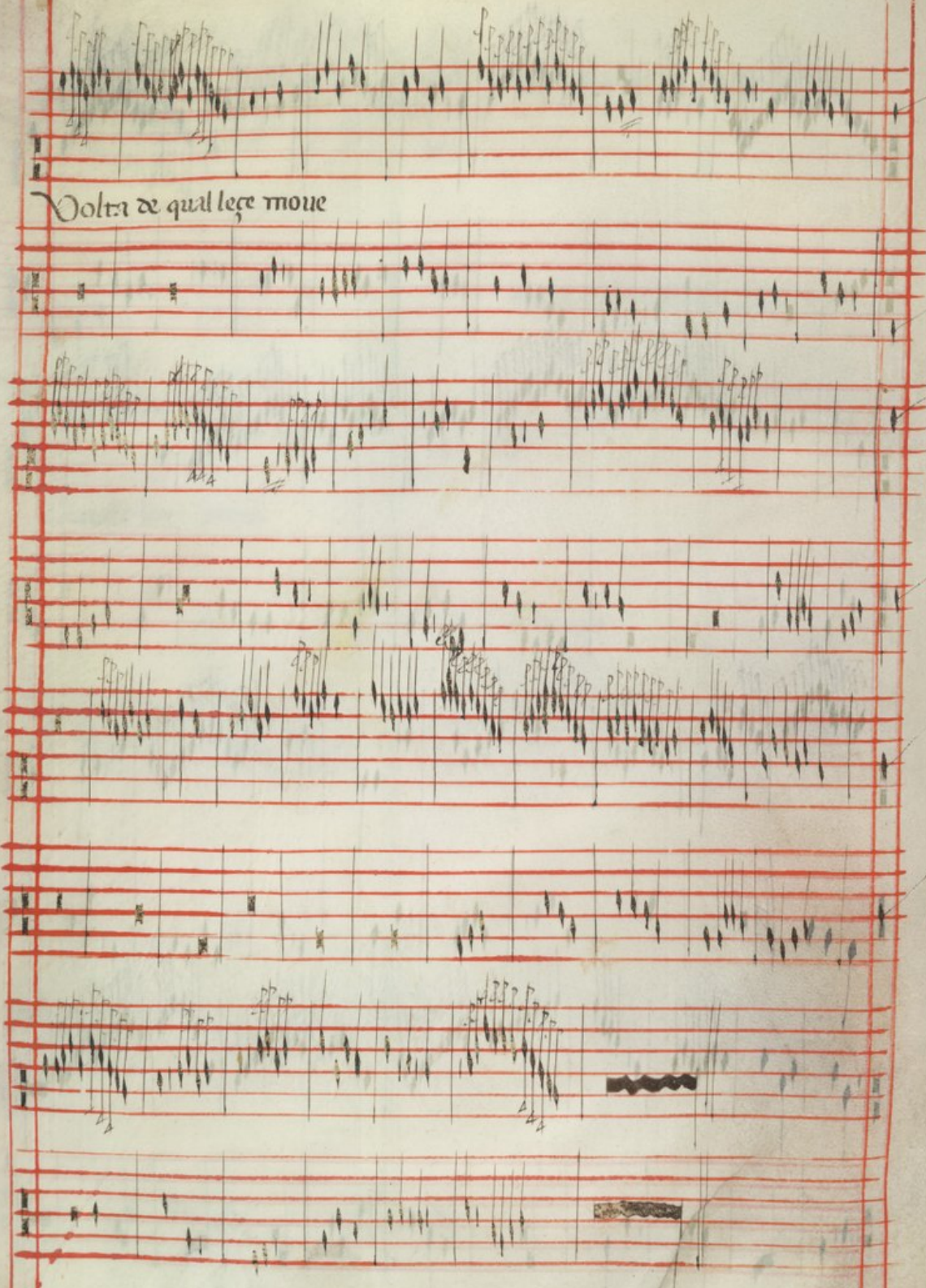

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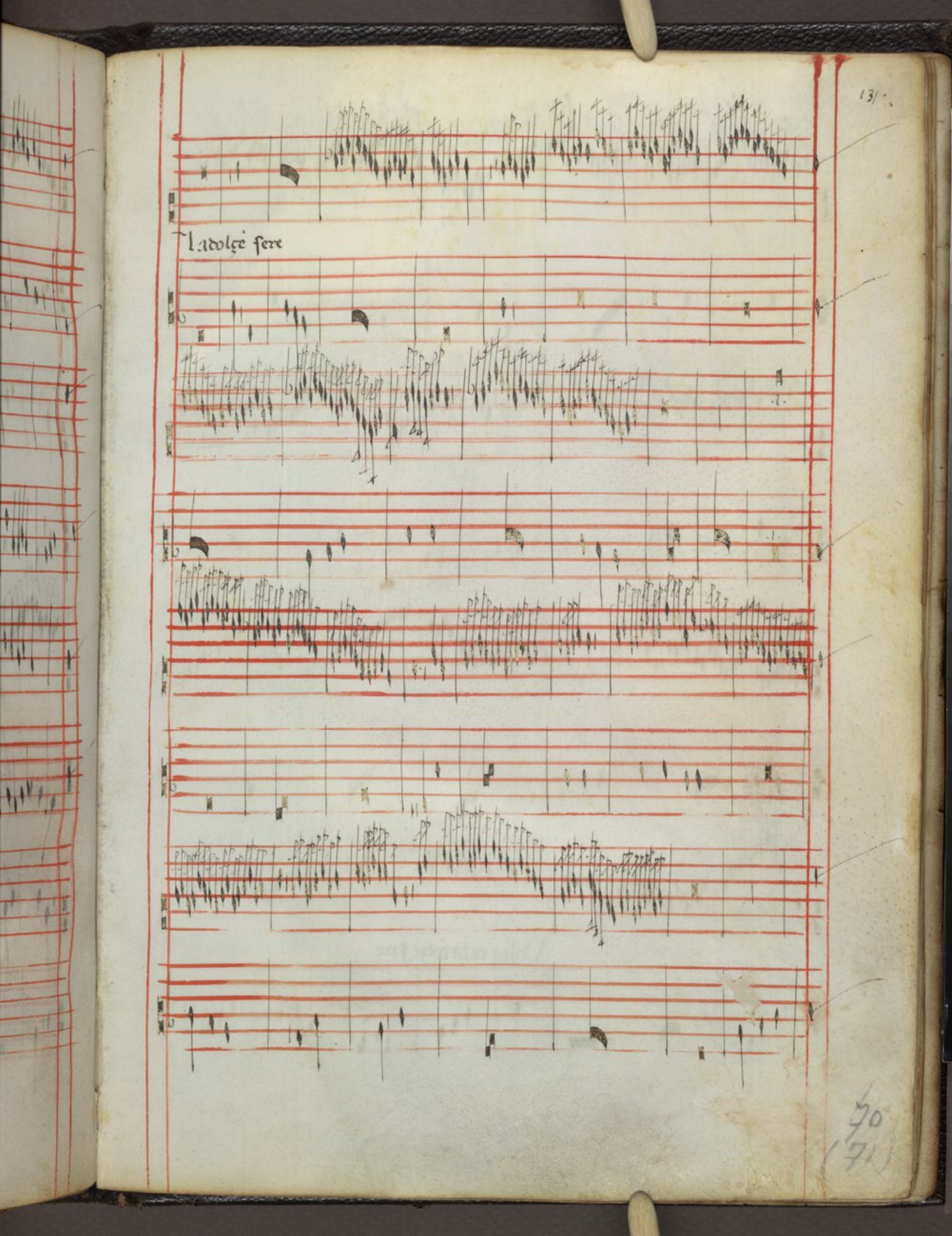

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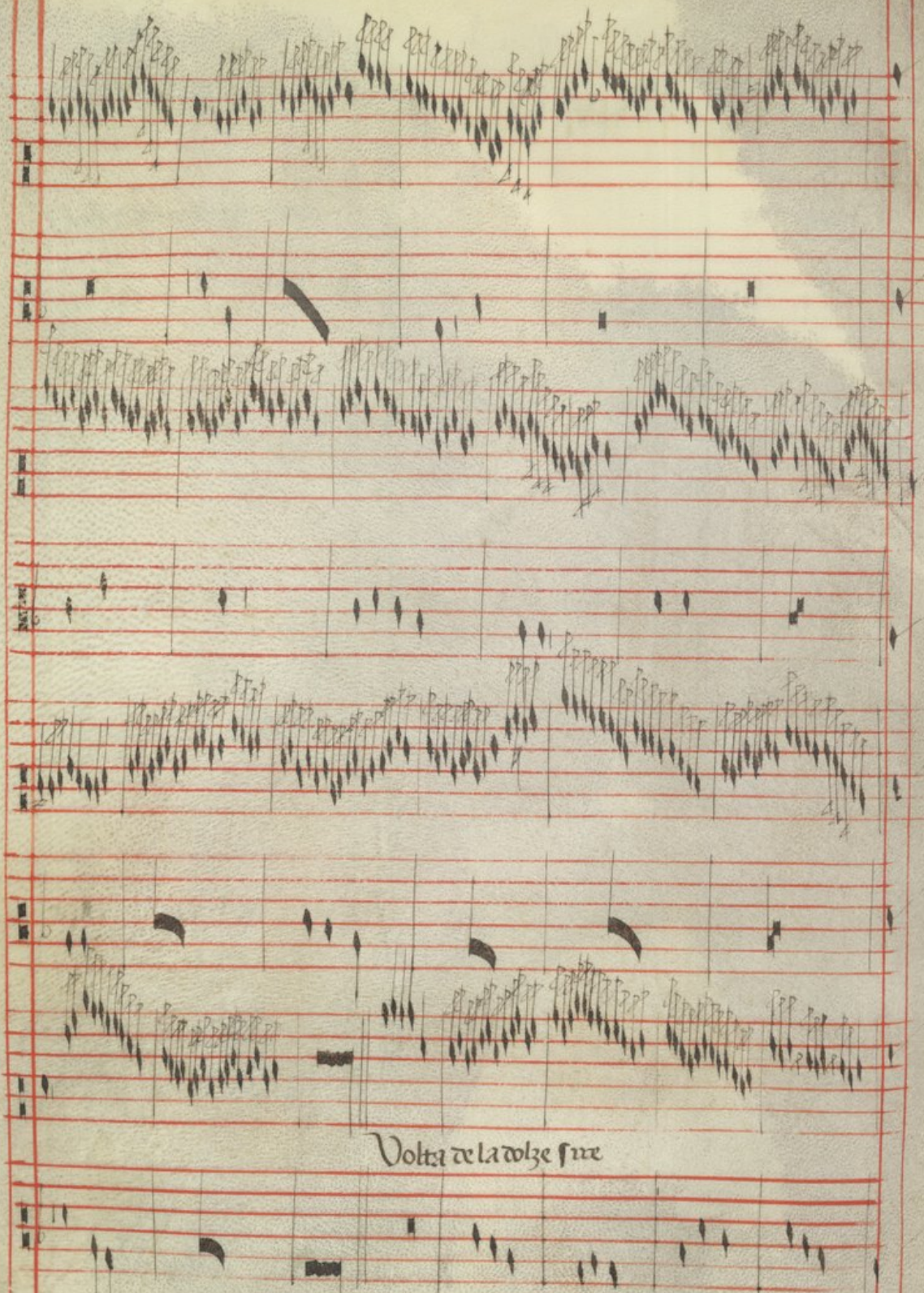

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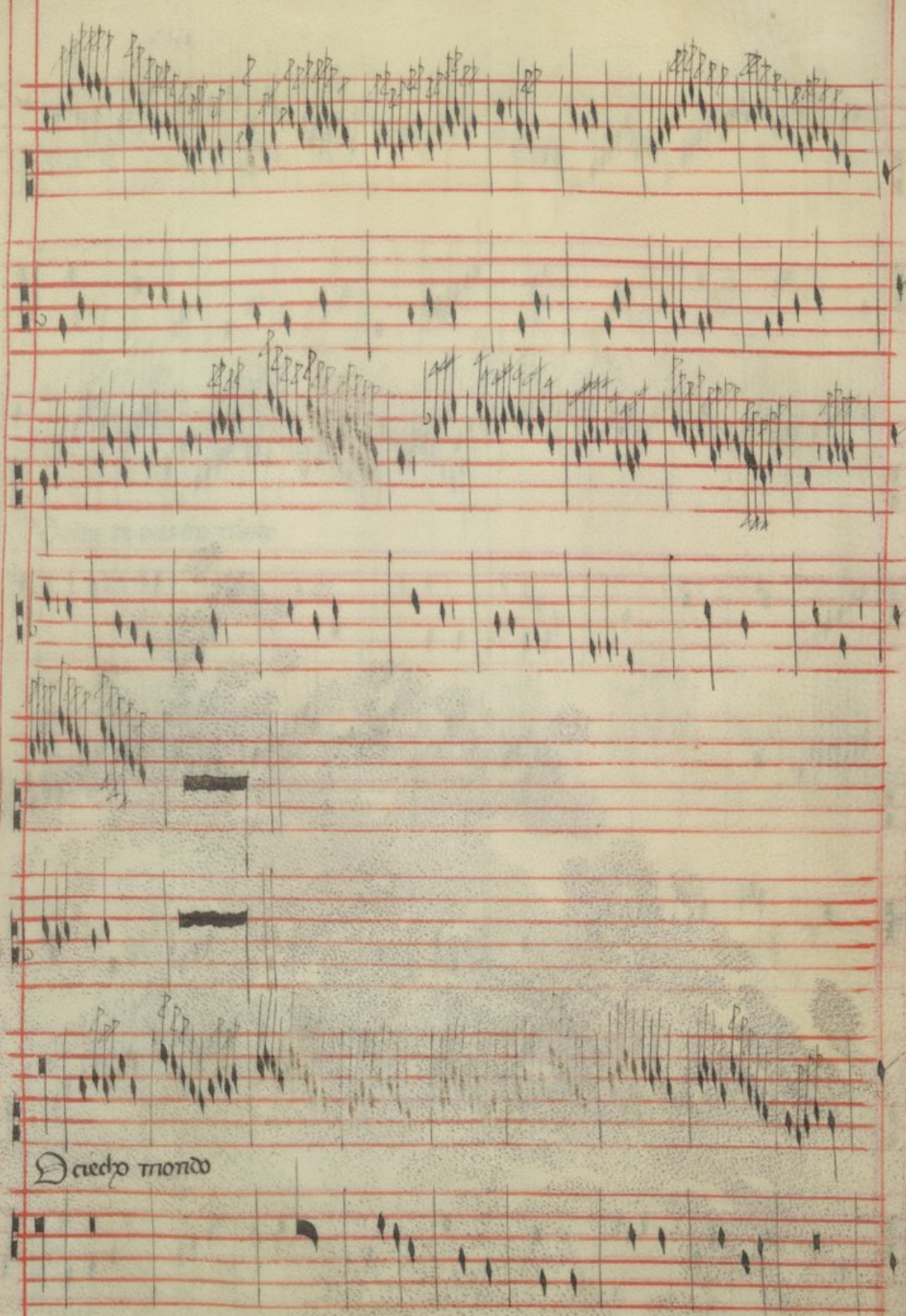

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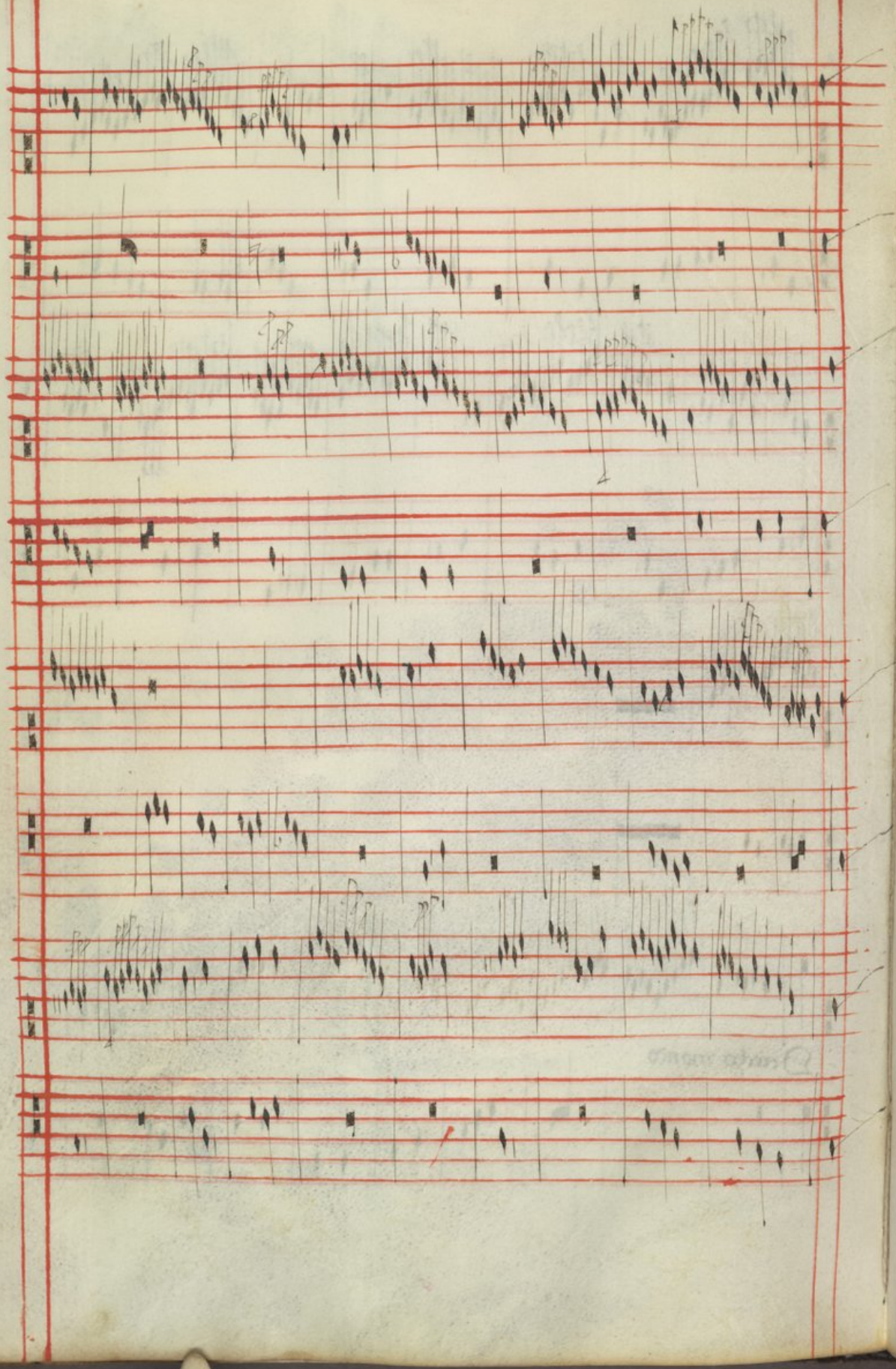

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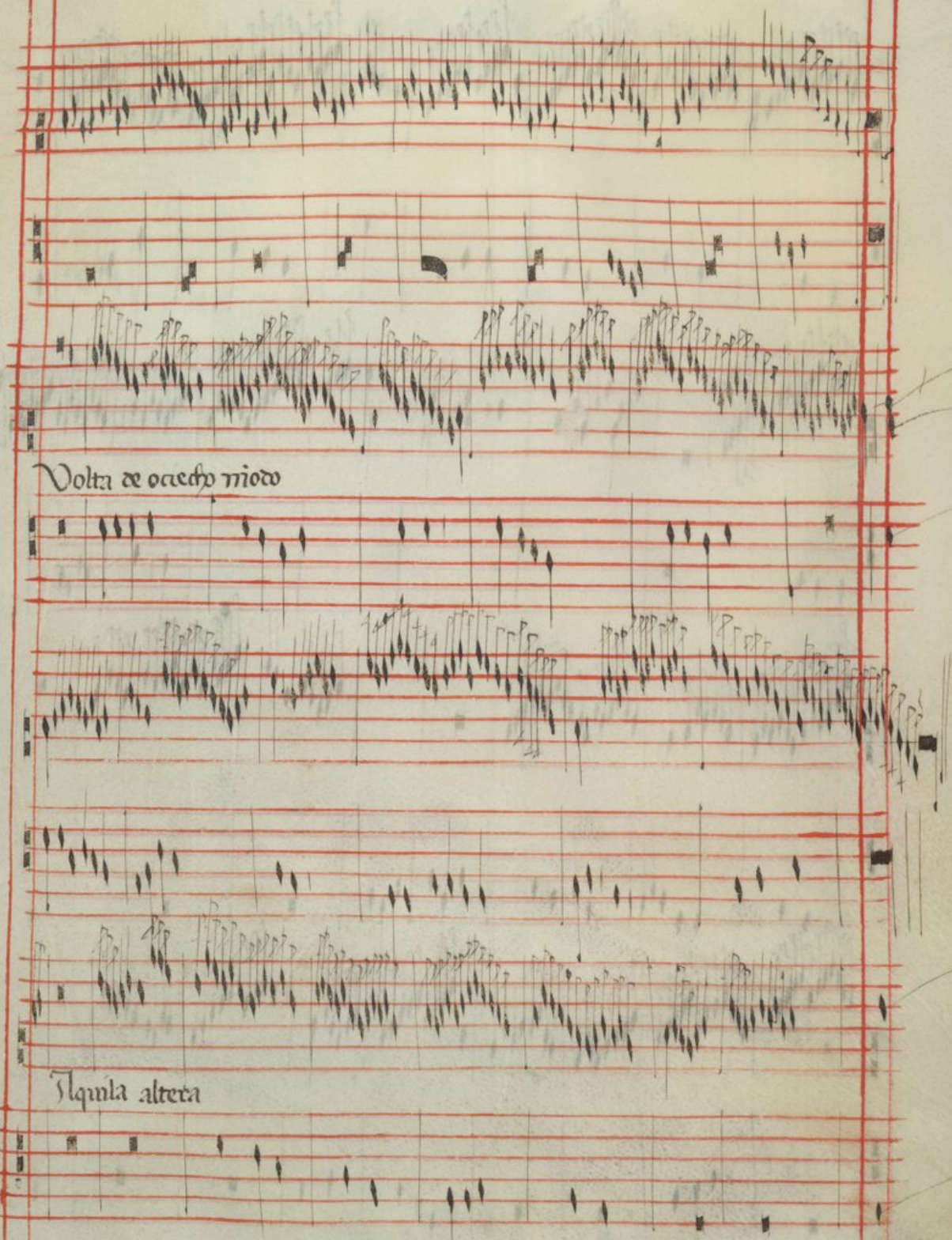

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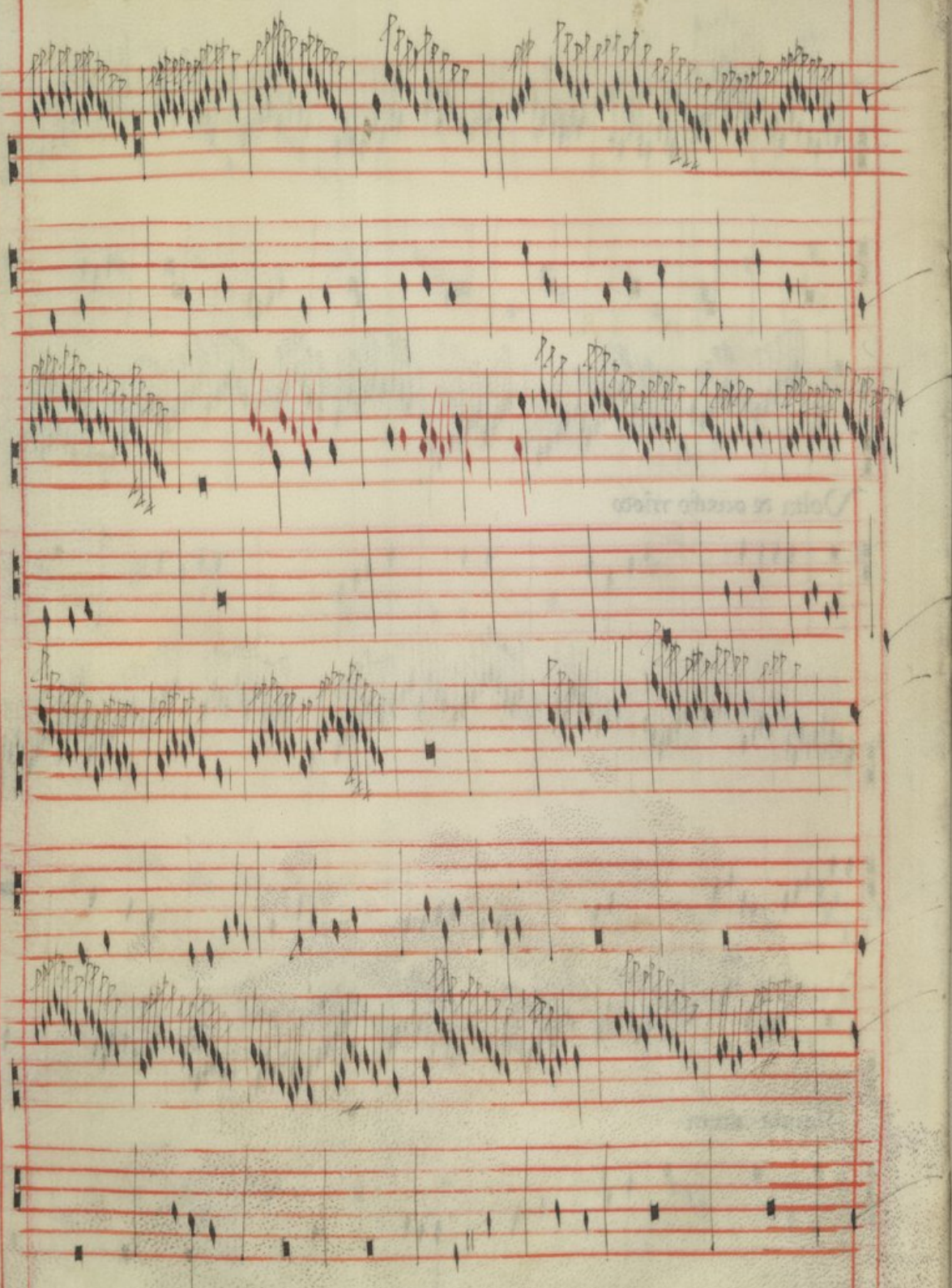

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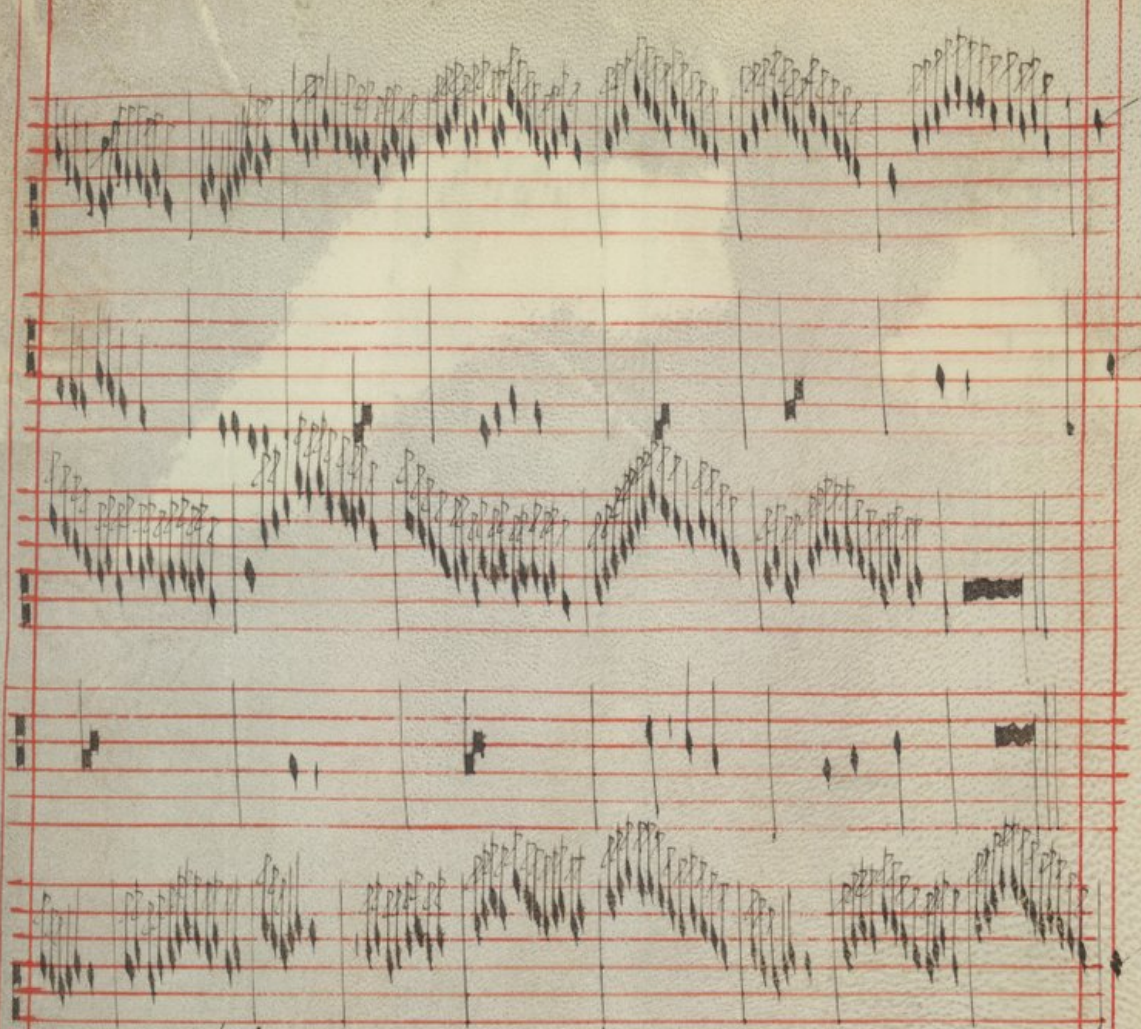

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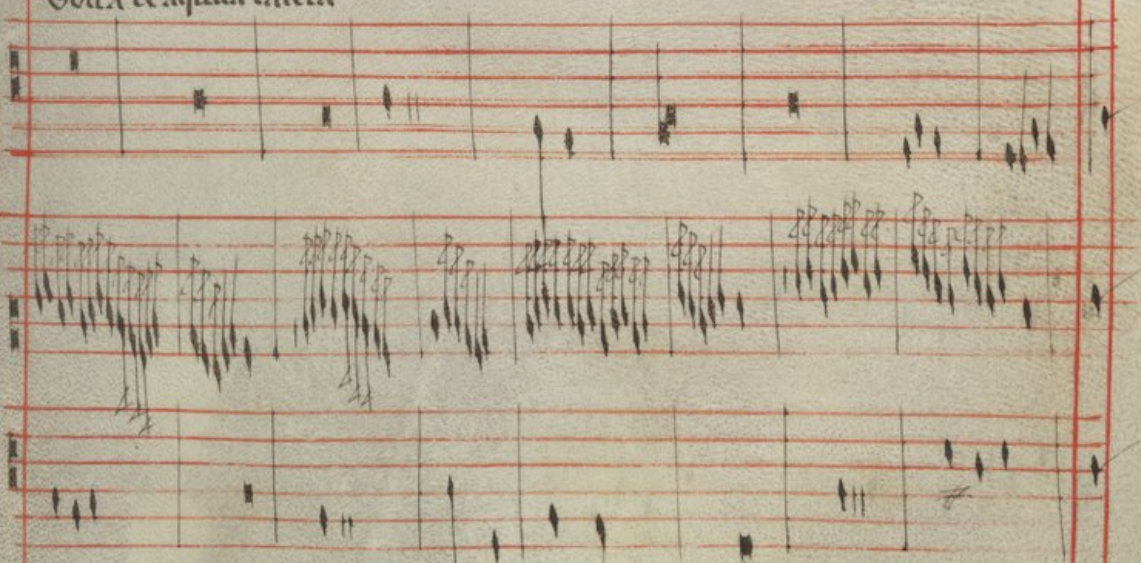

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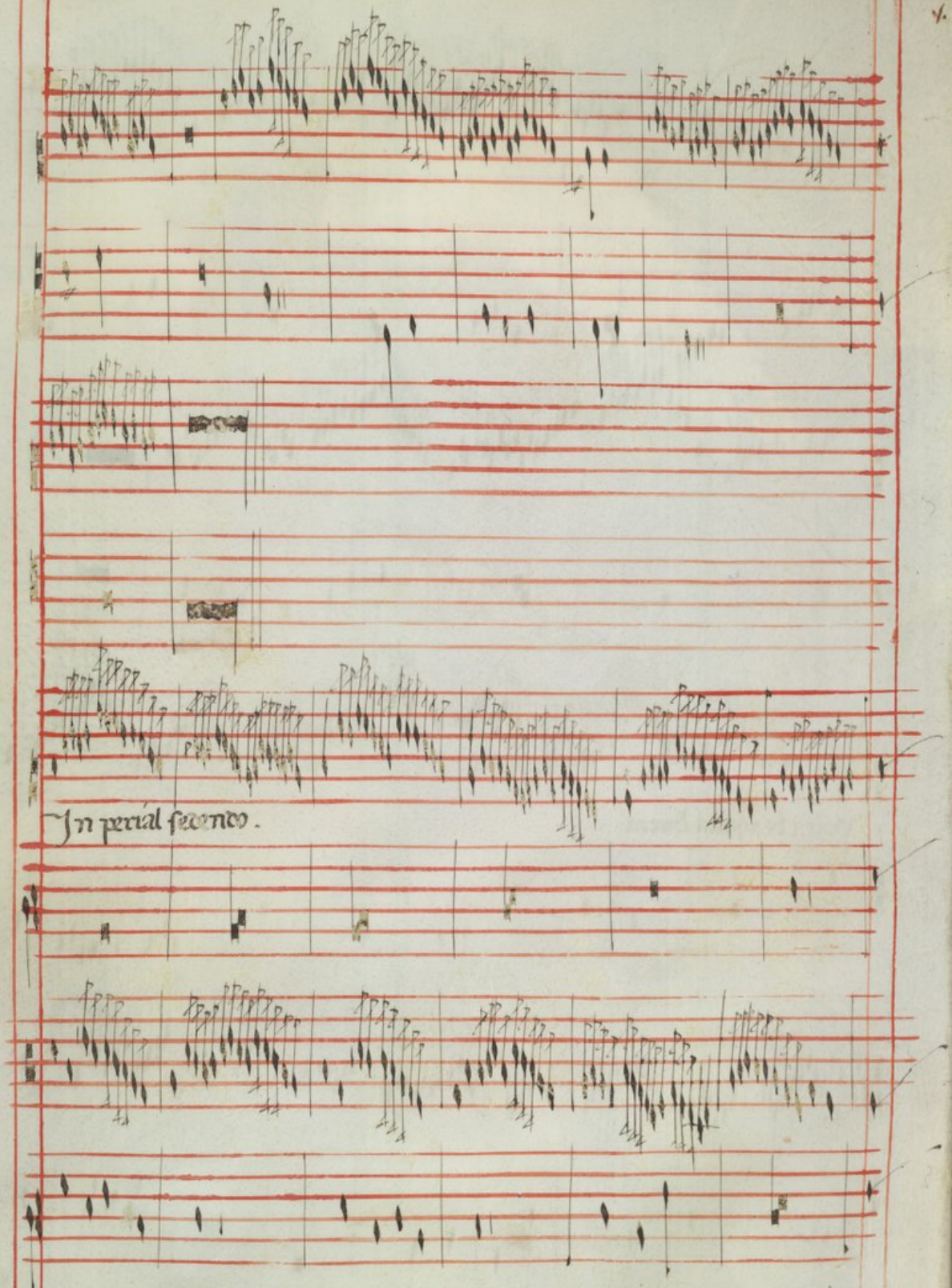

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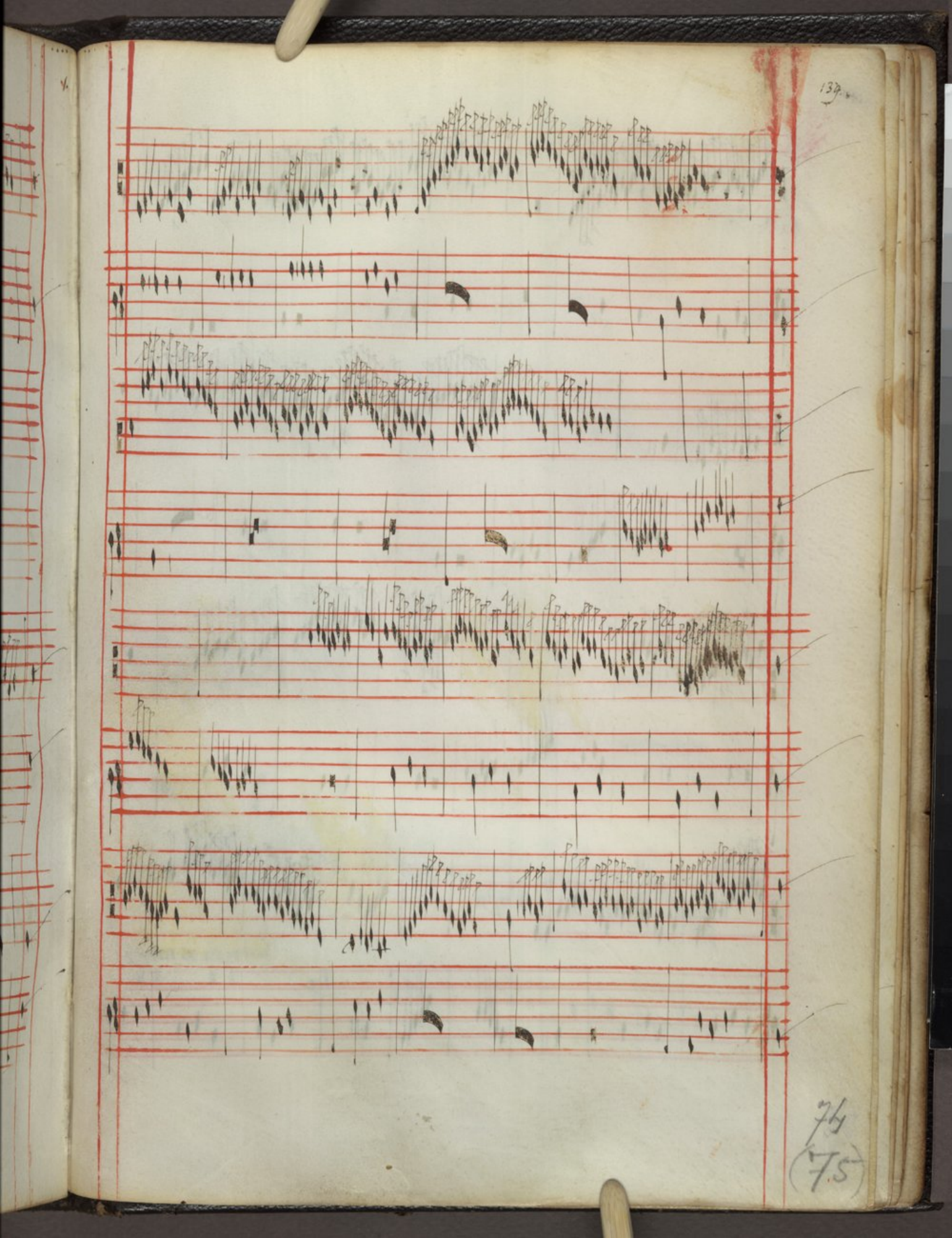

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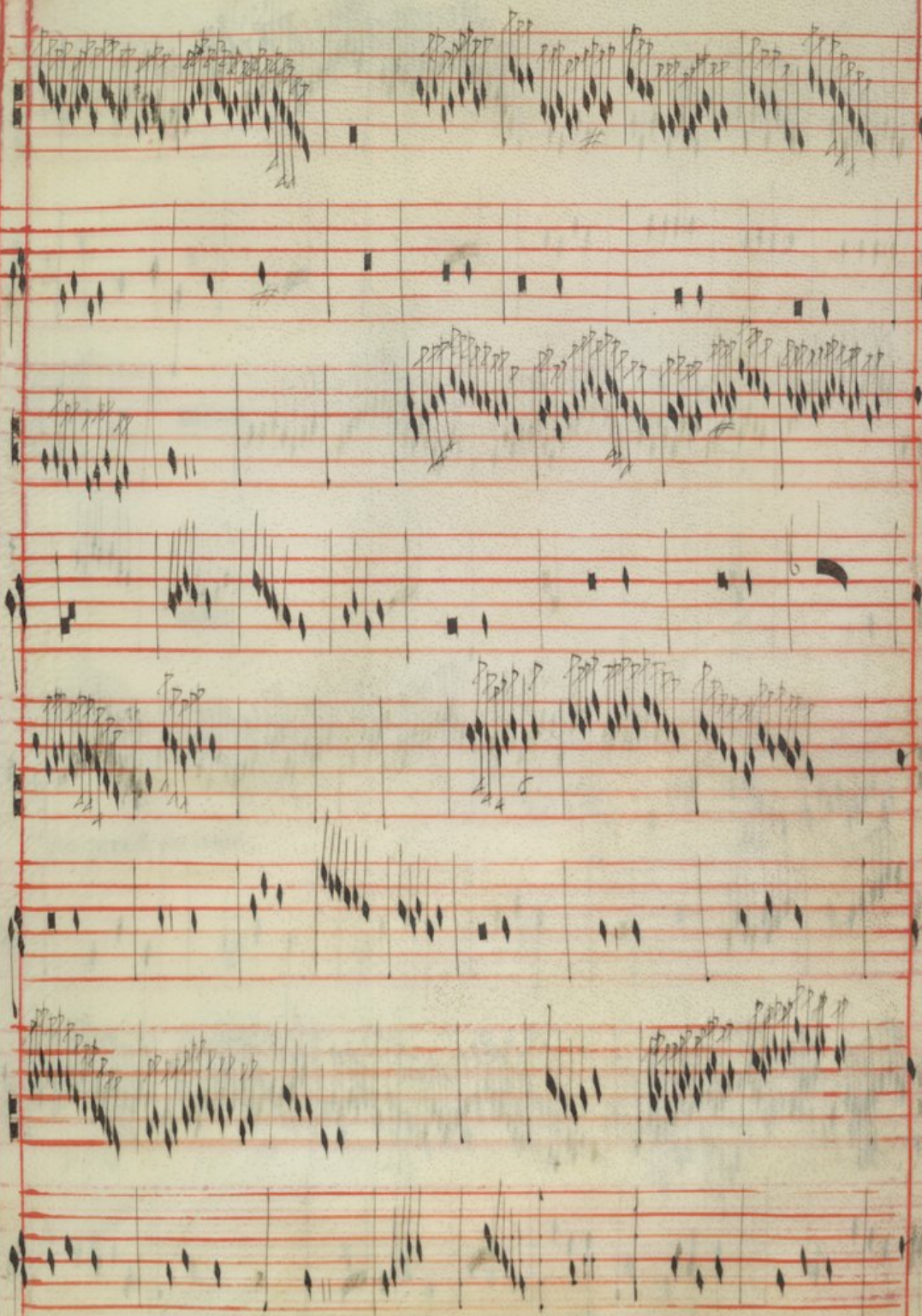

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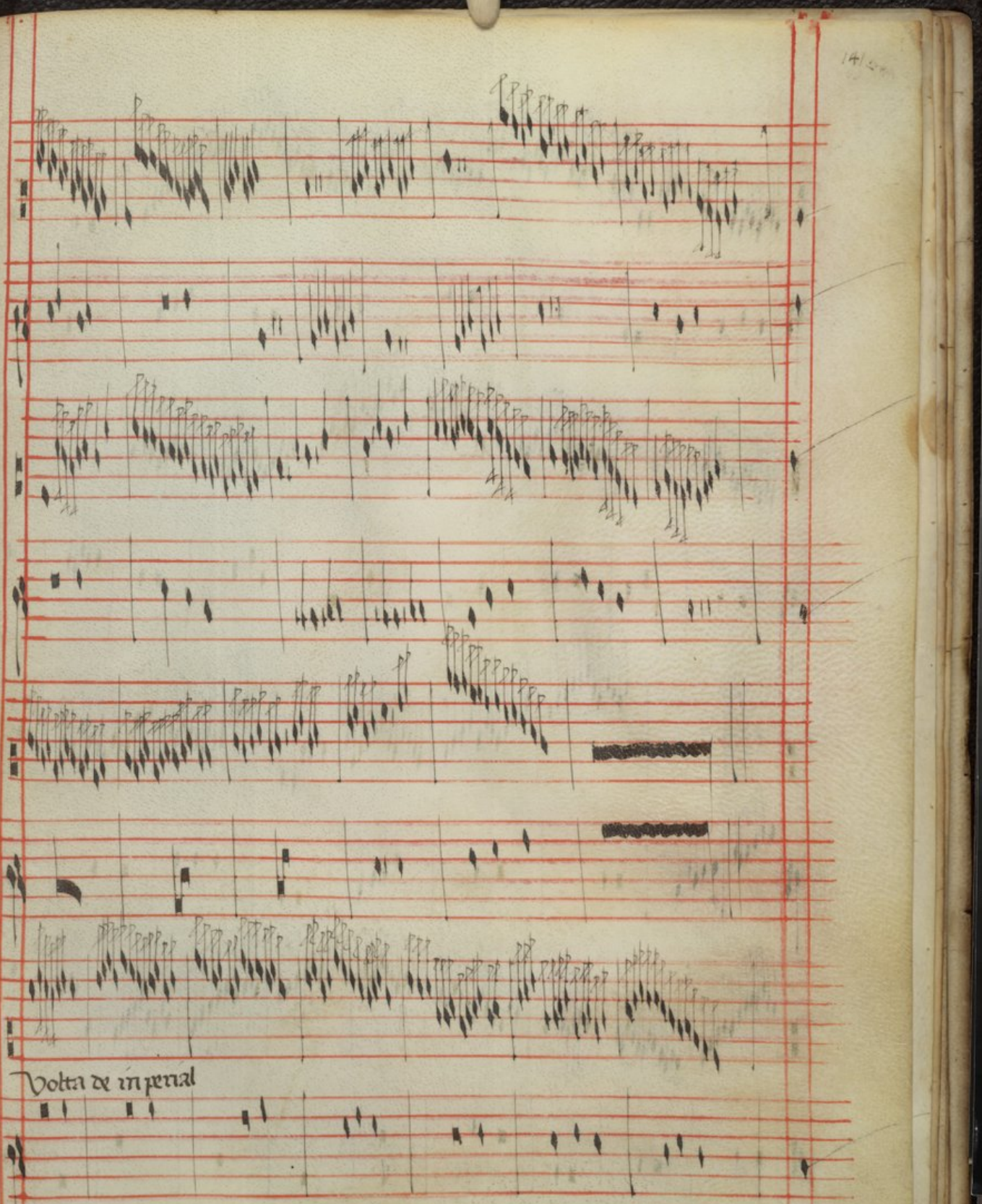

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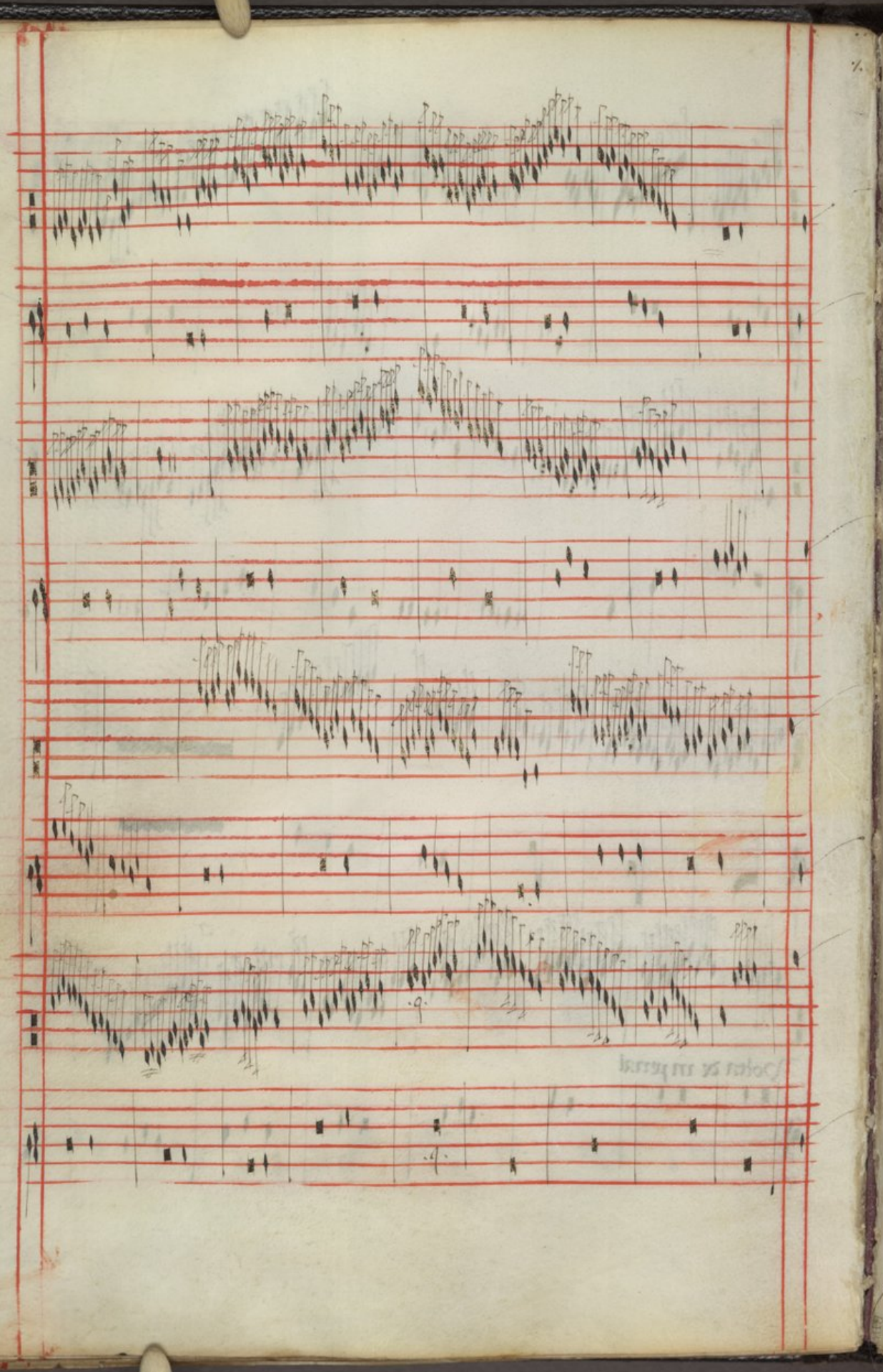

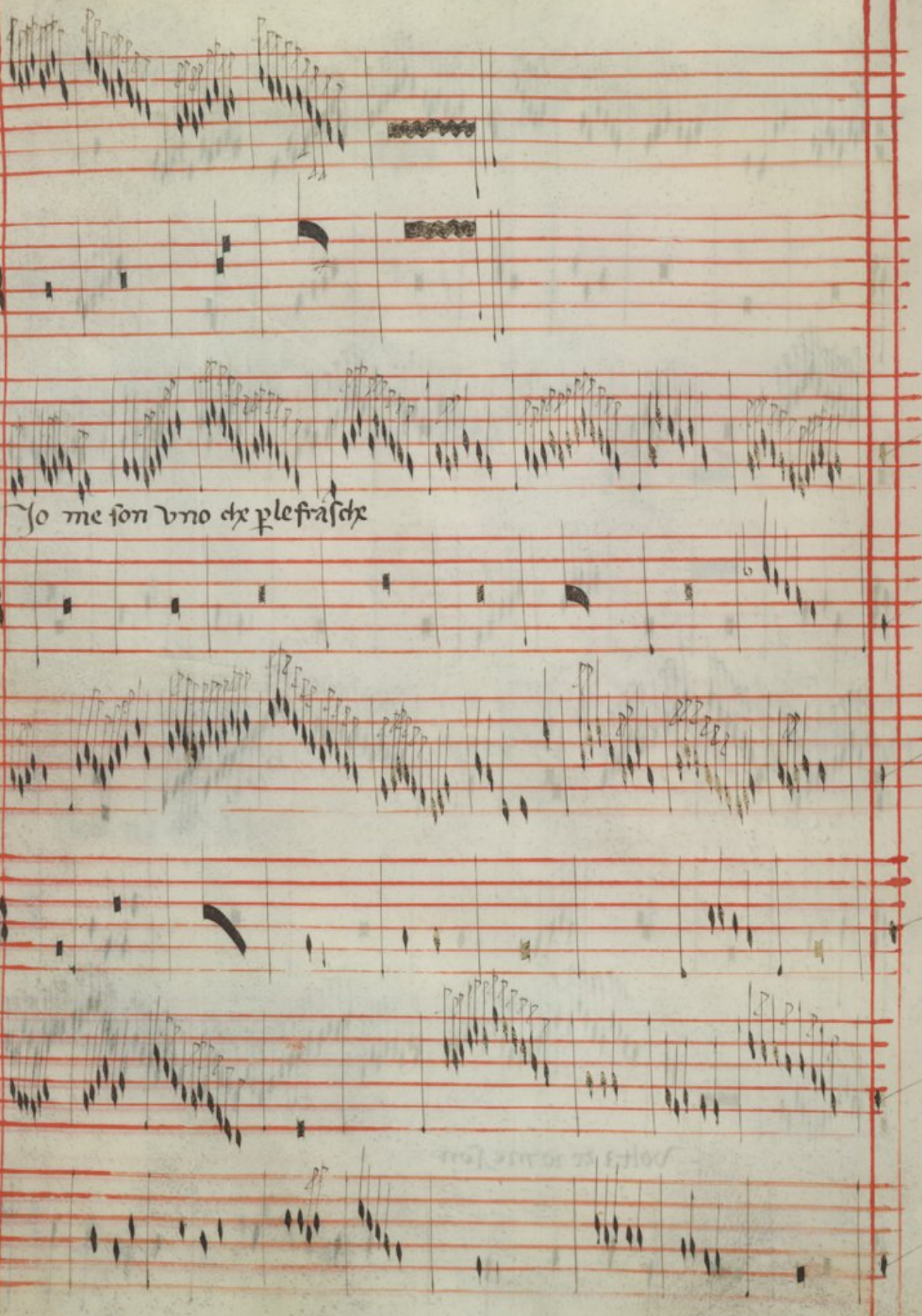

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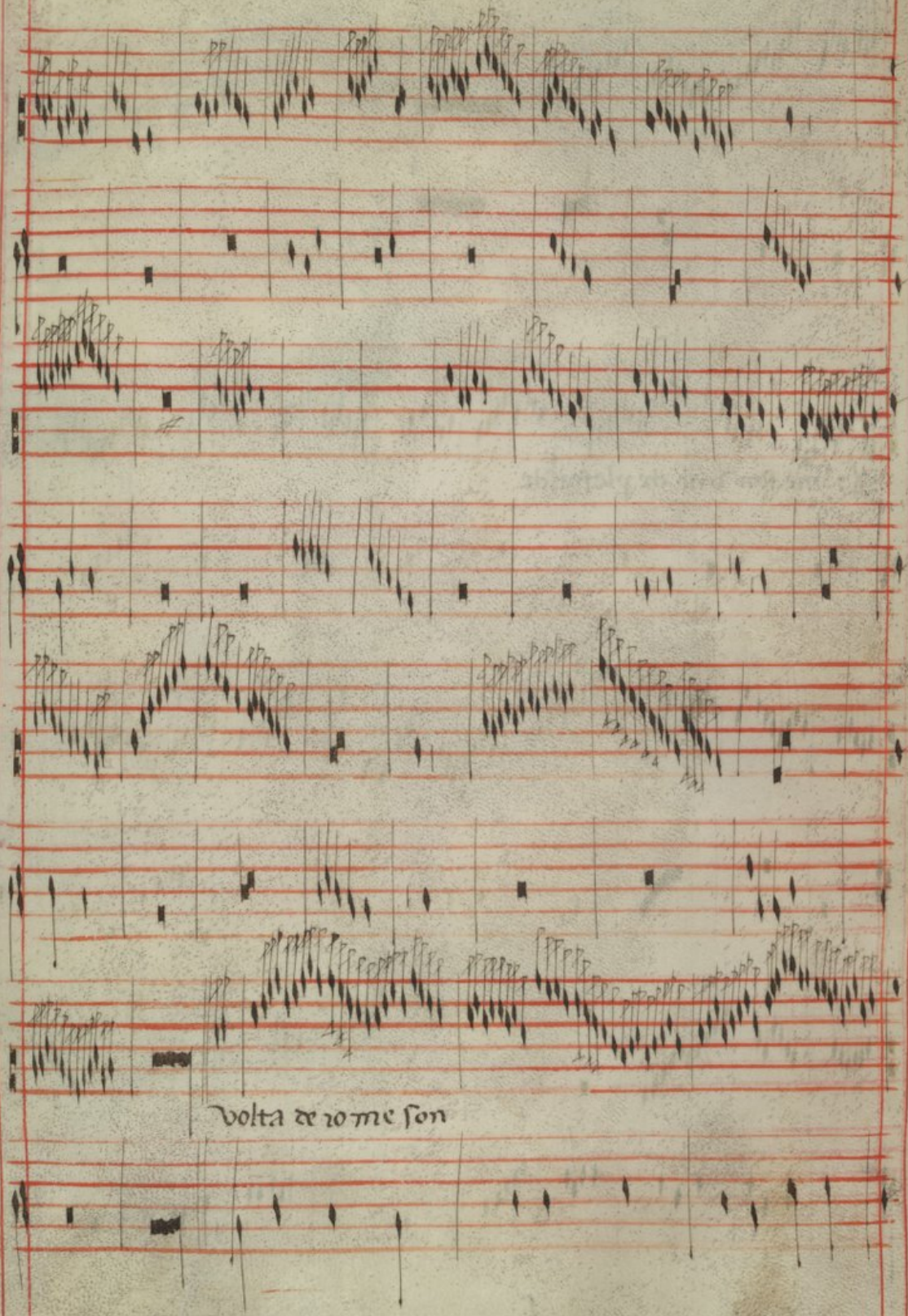

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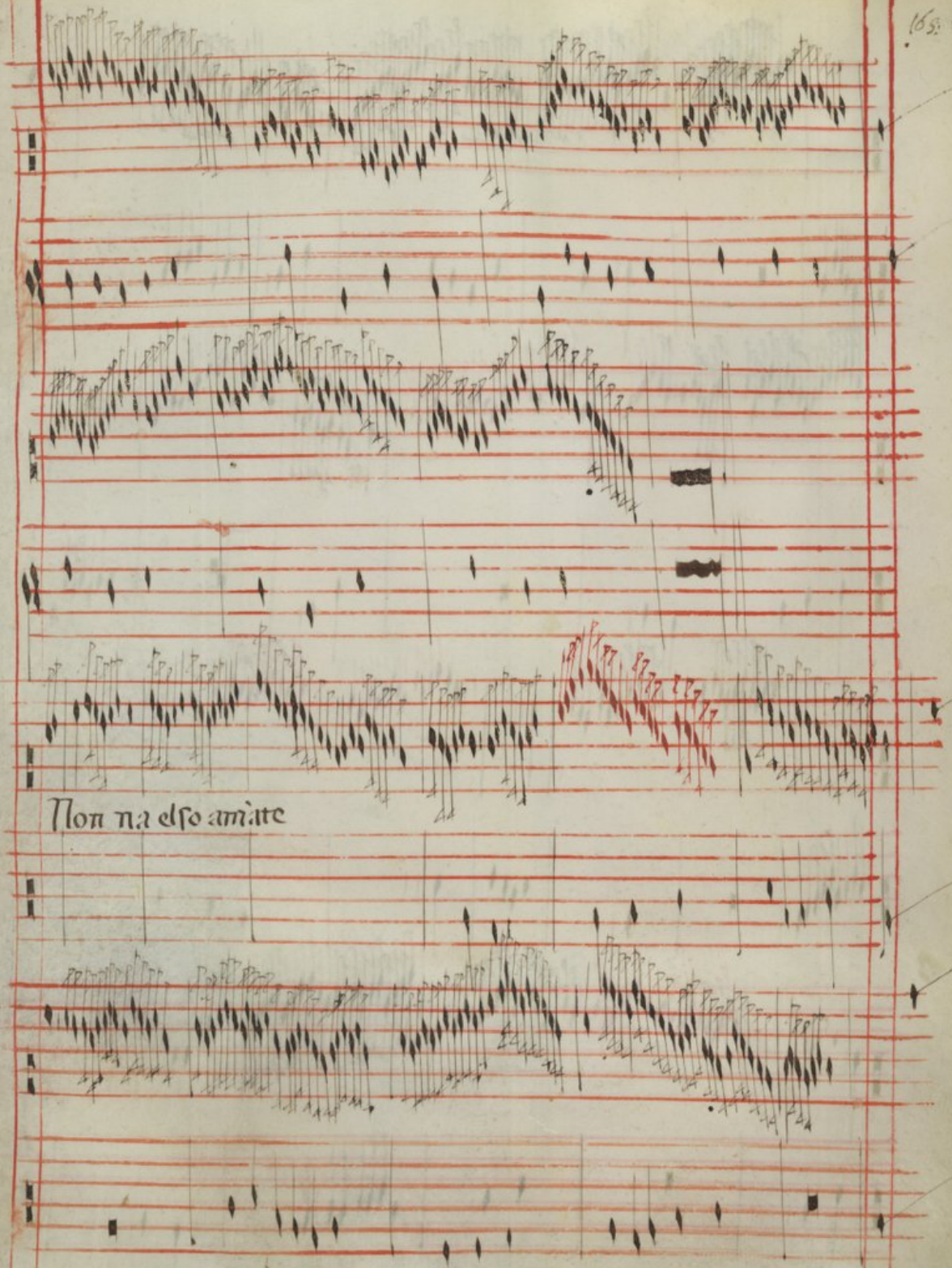

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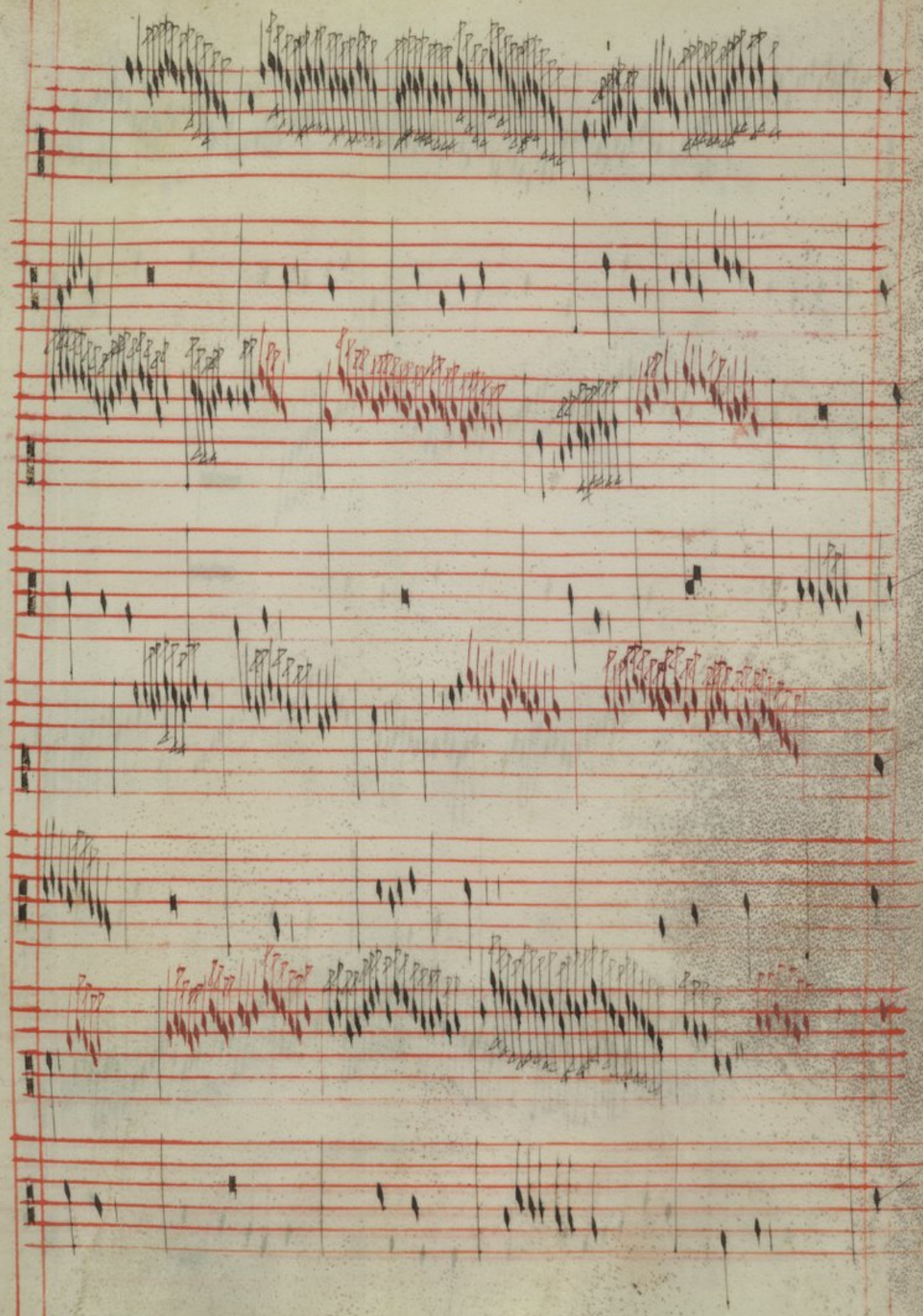

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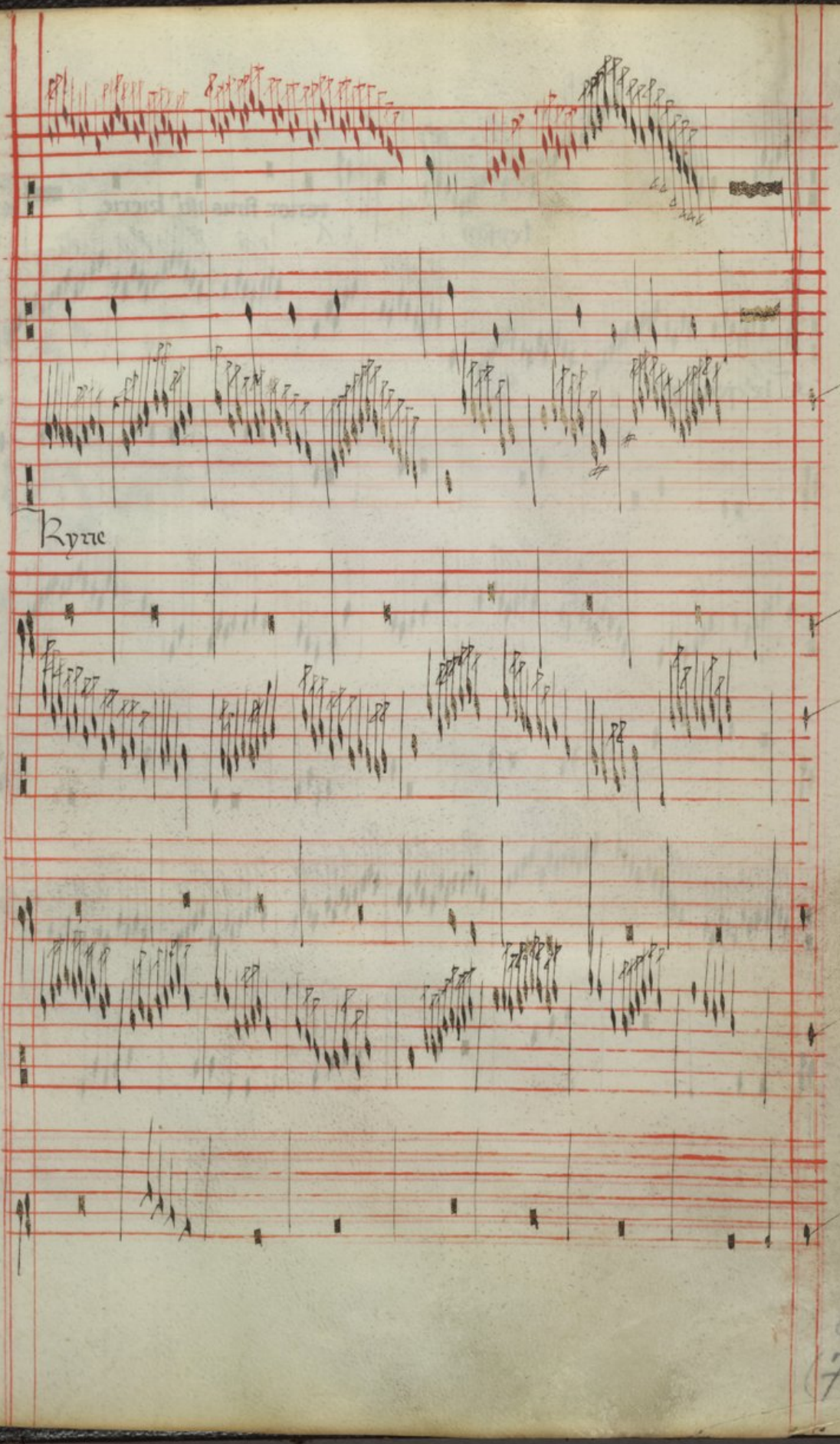

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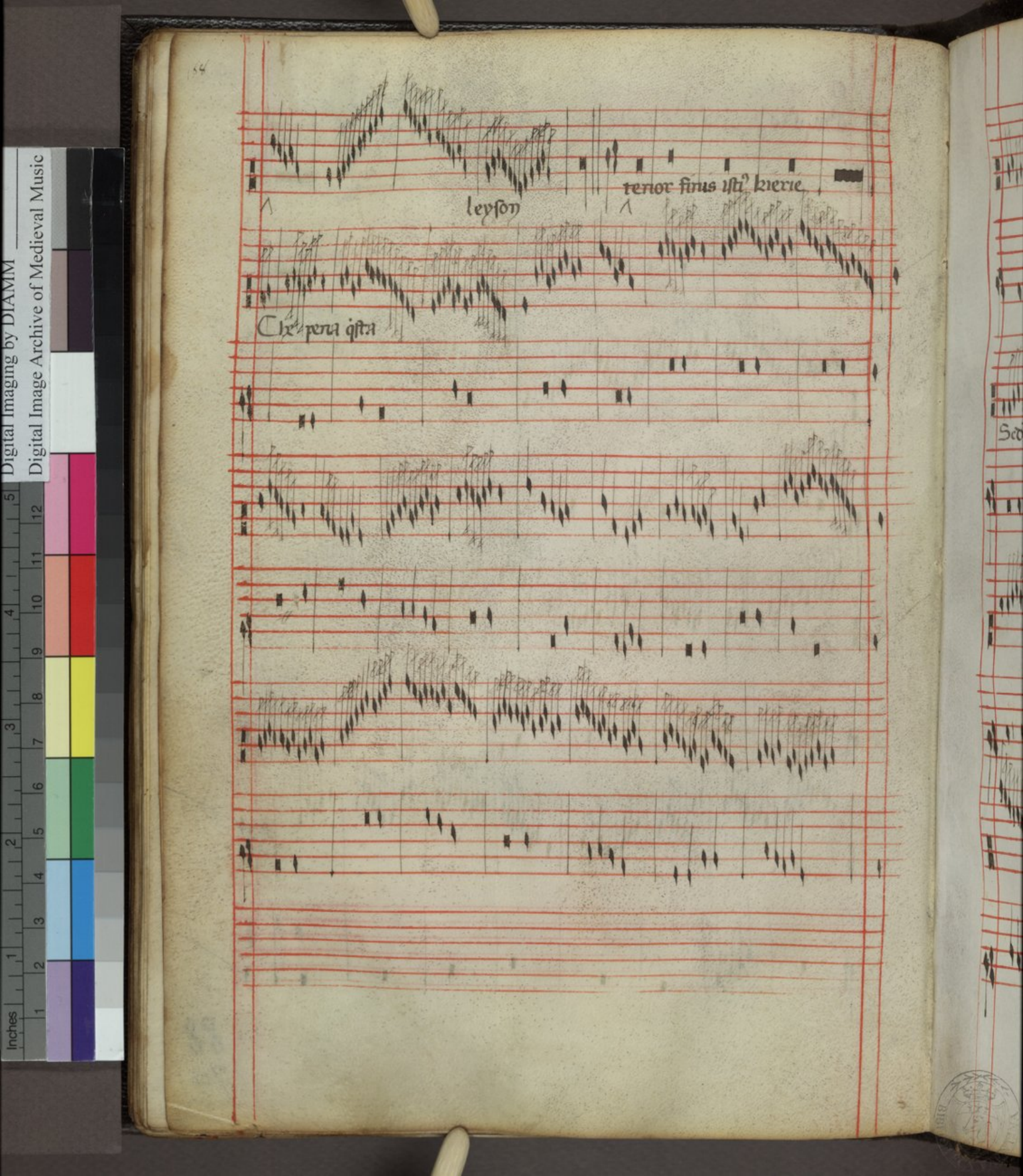
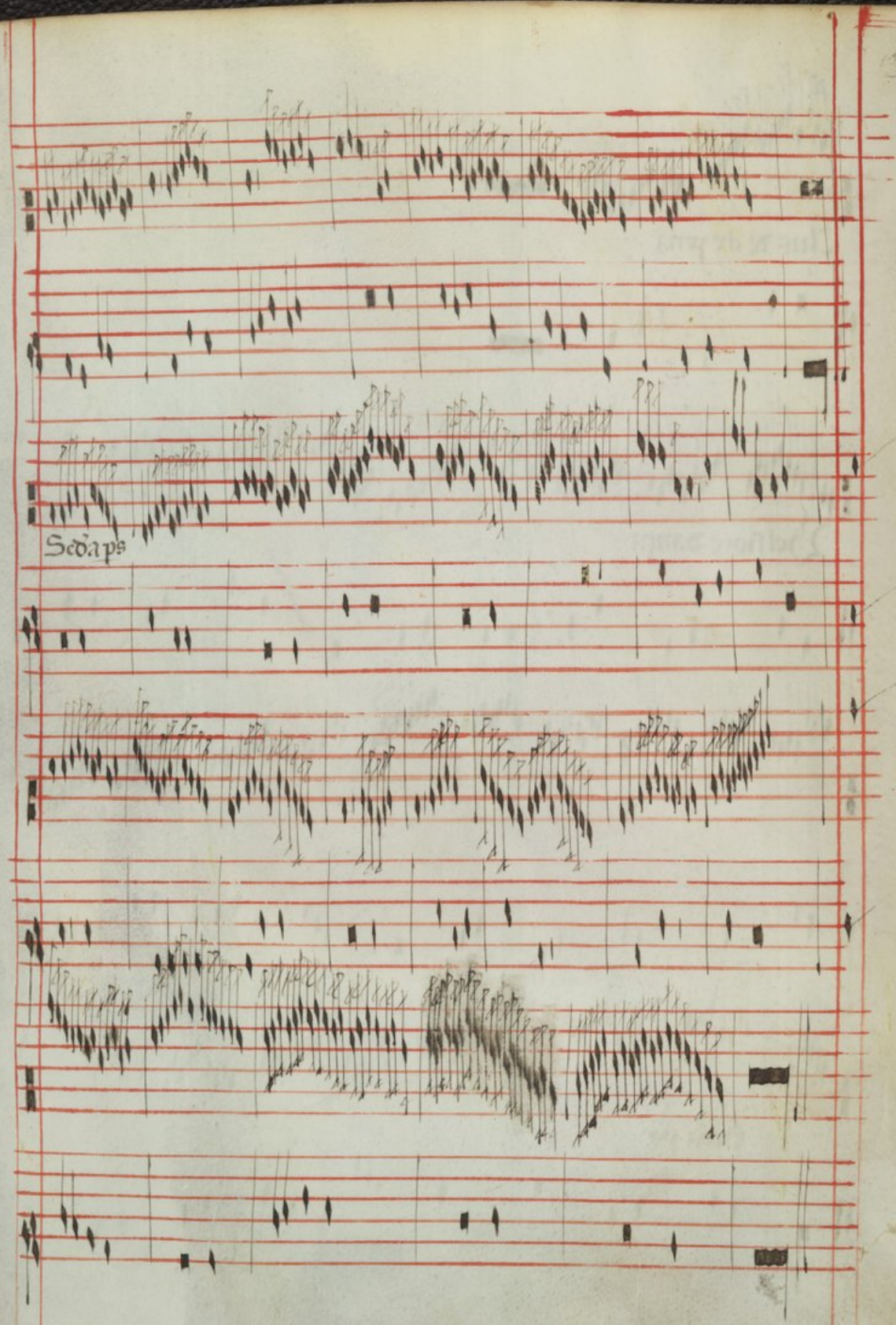


leyson

tenor finis isti⁹ kierie

Chr pena q̄sta



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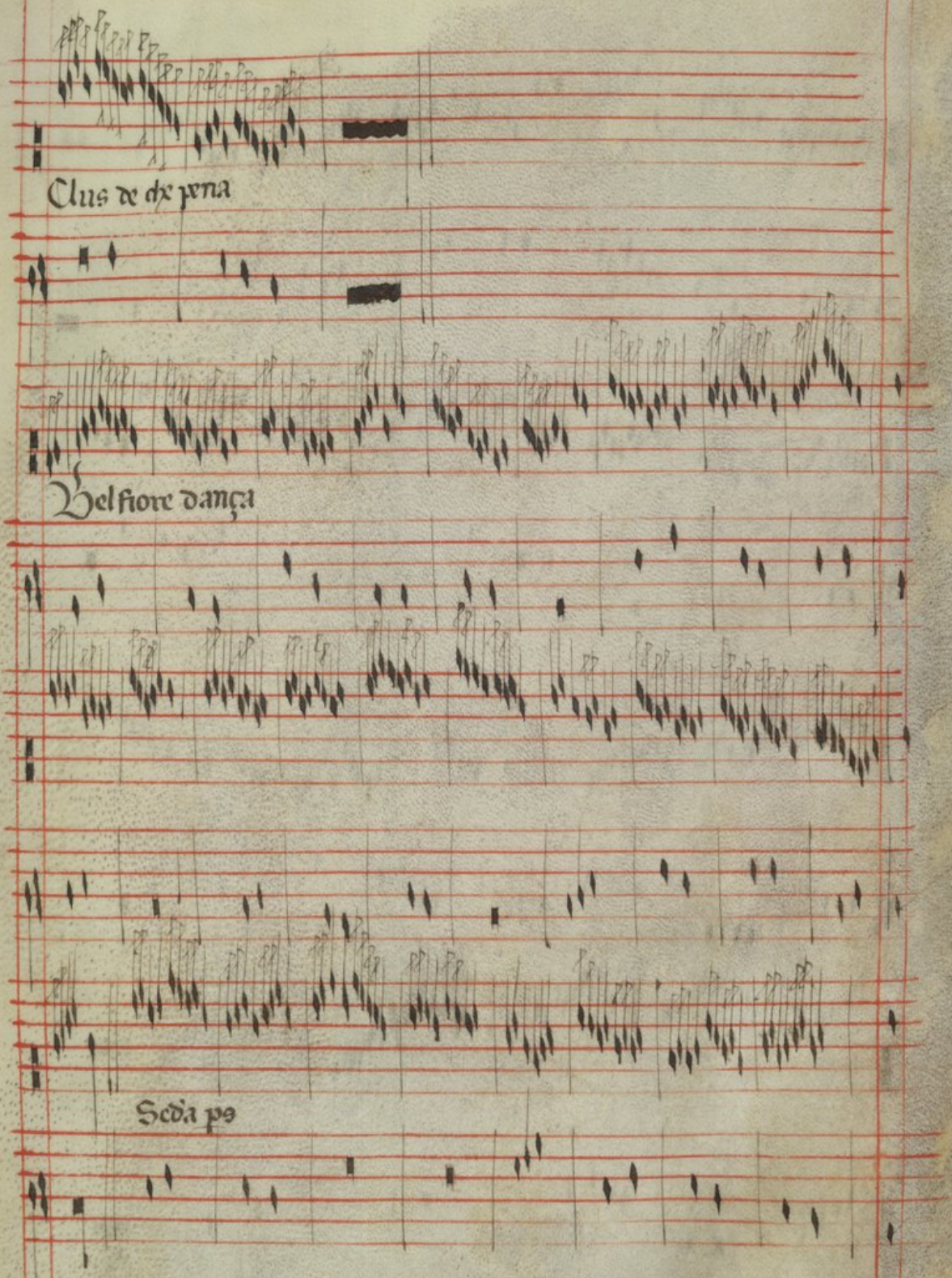

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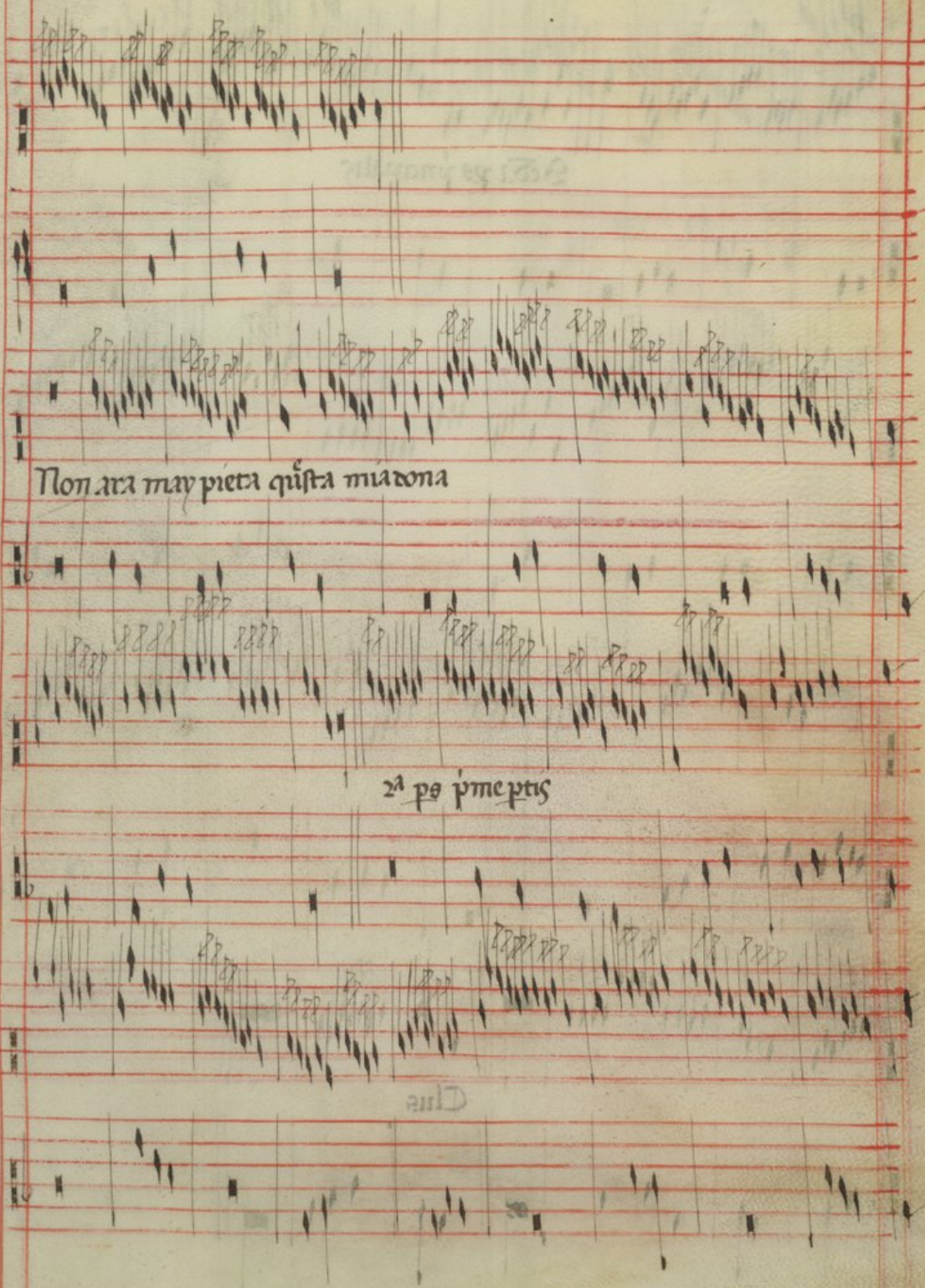

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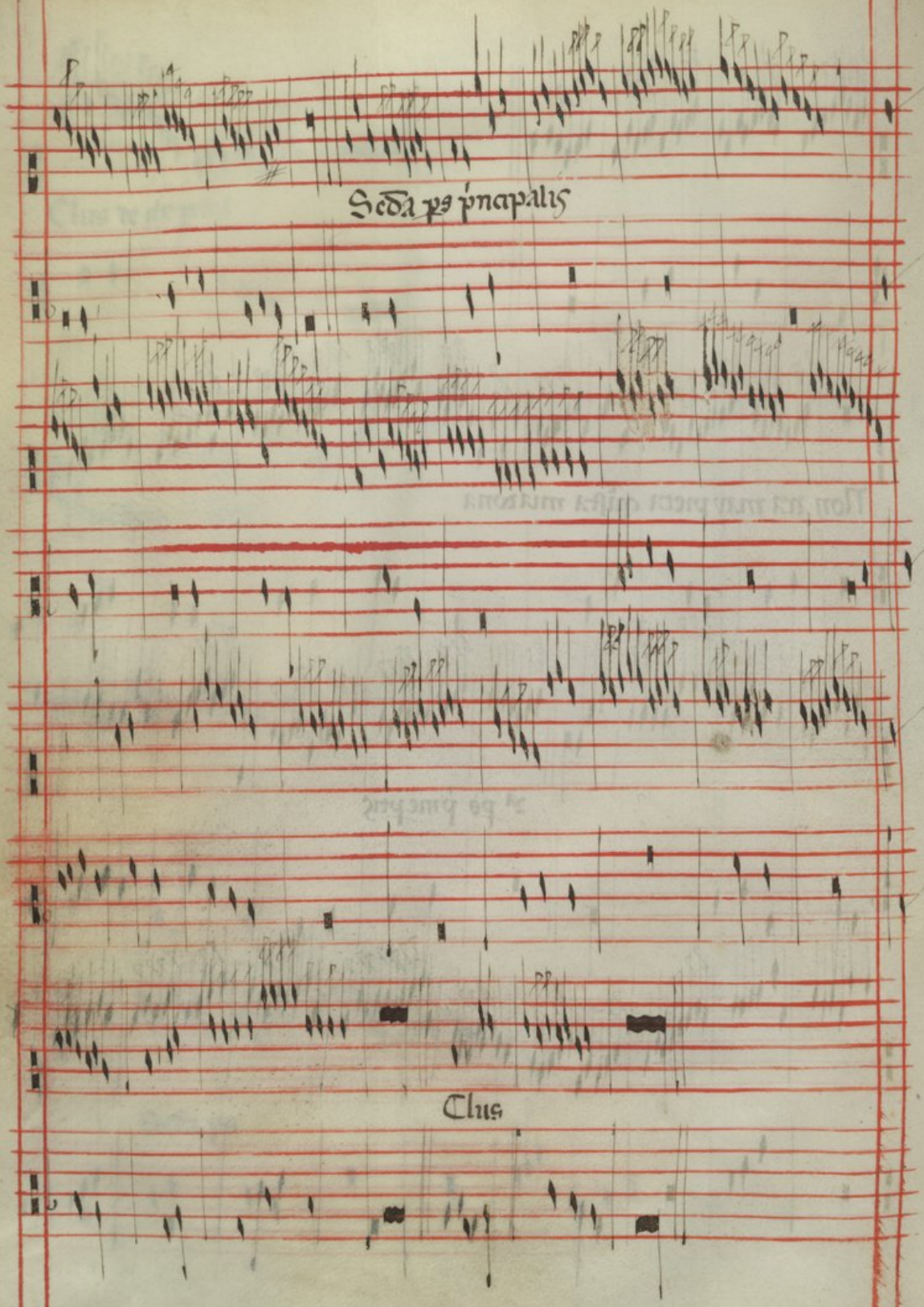

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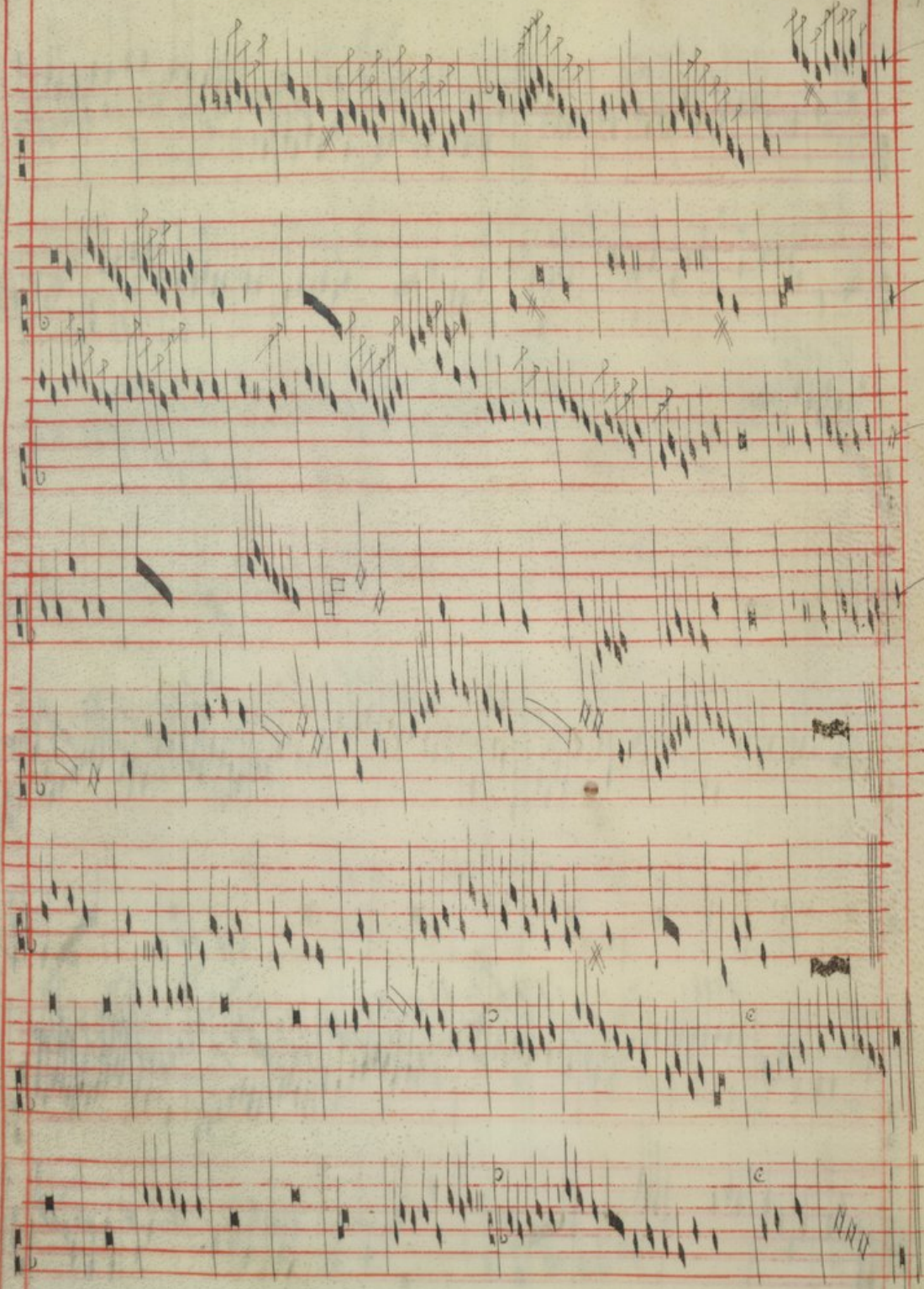

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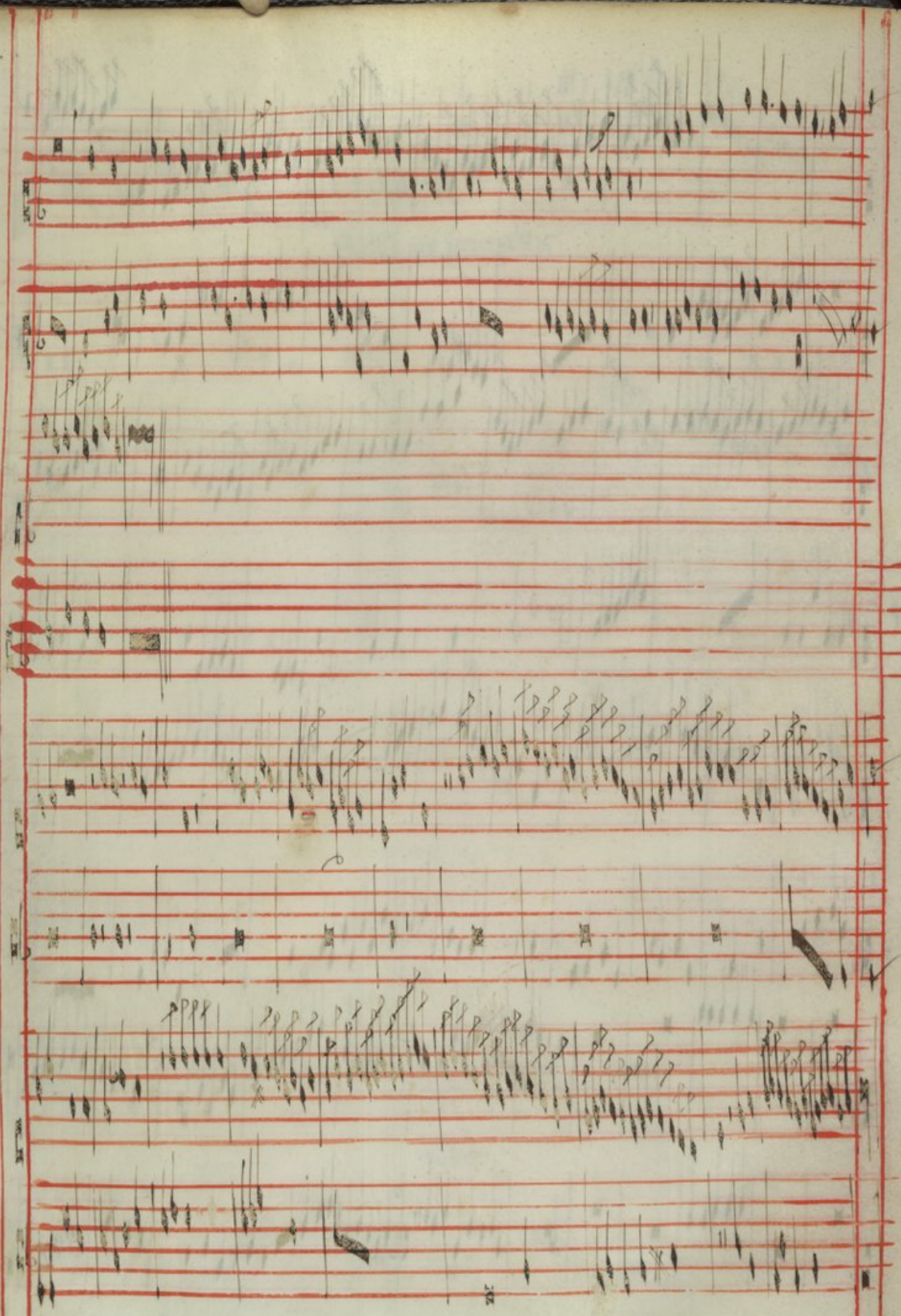

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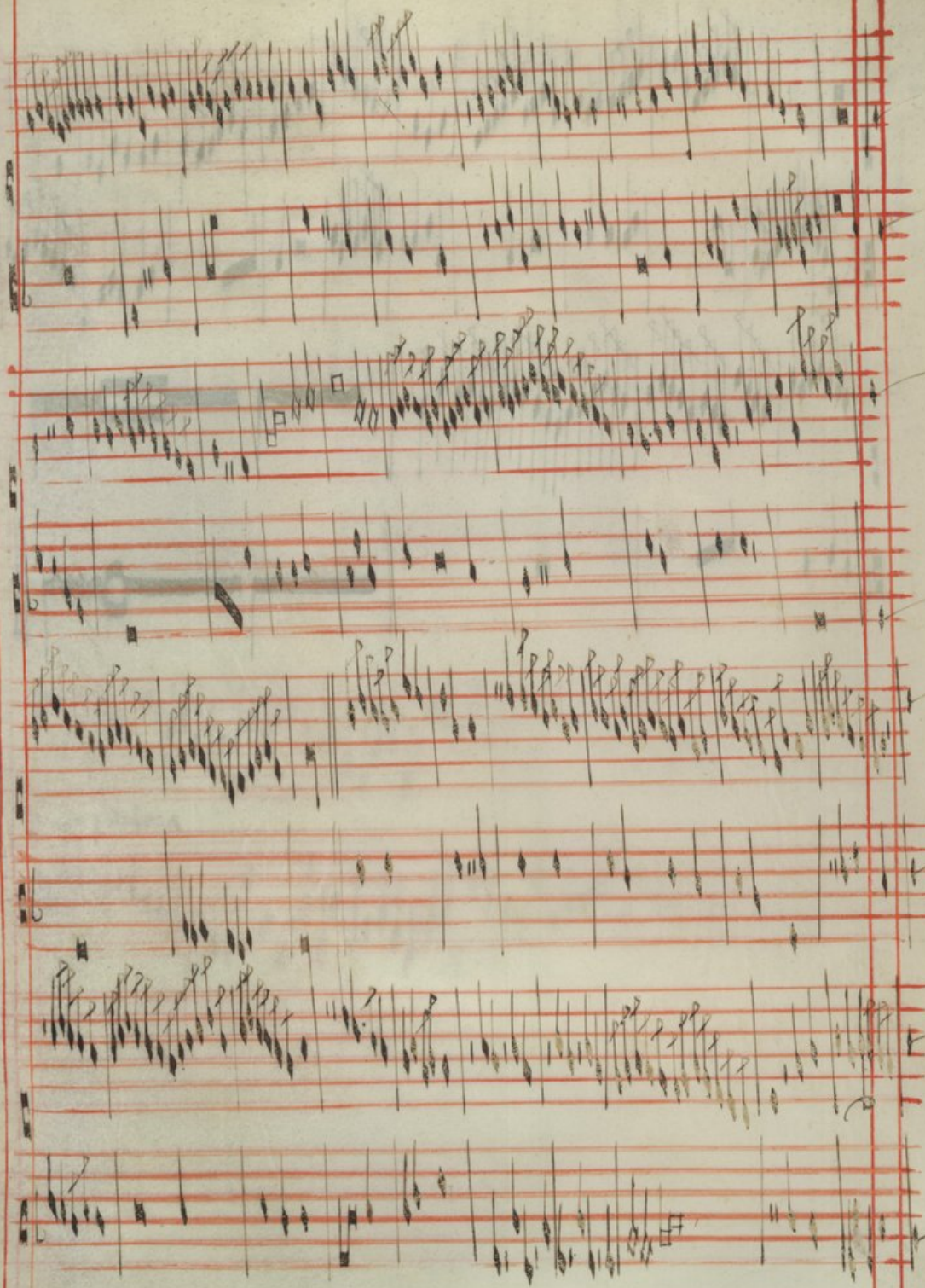

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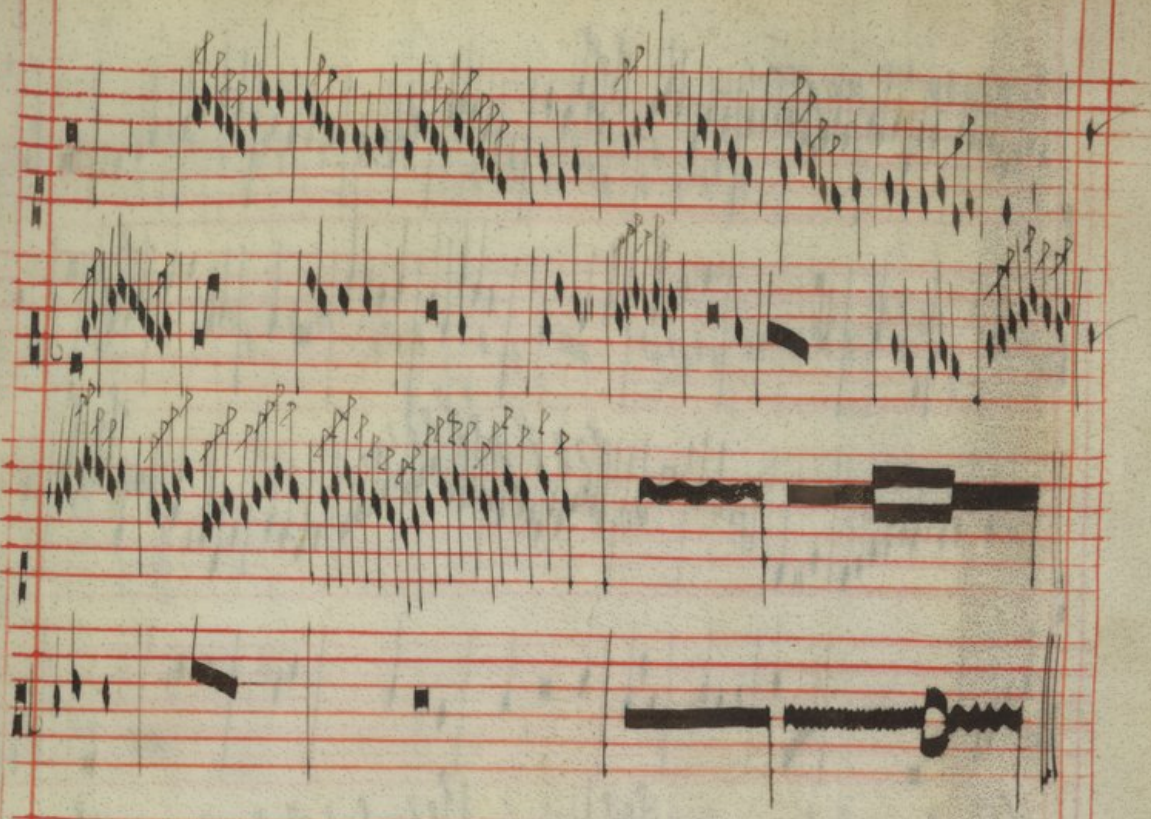

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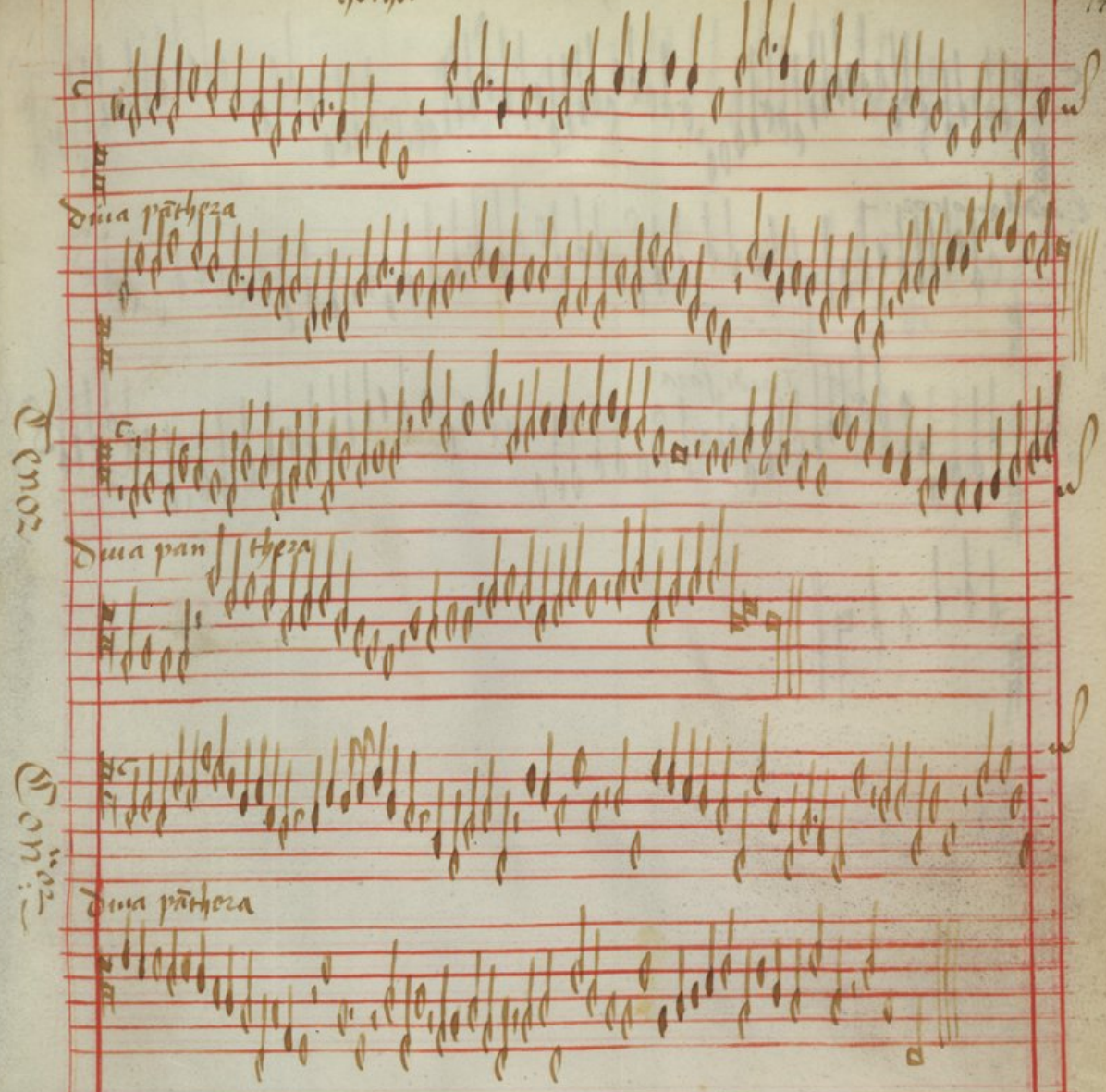

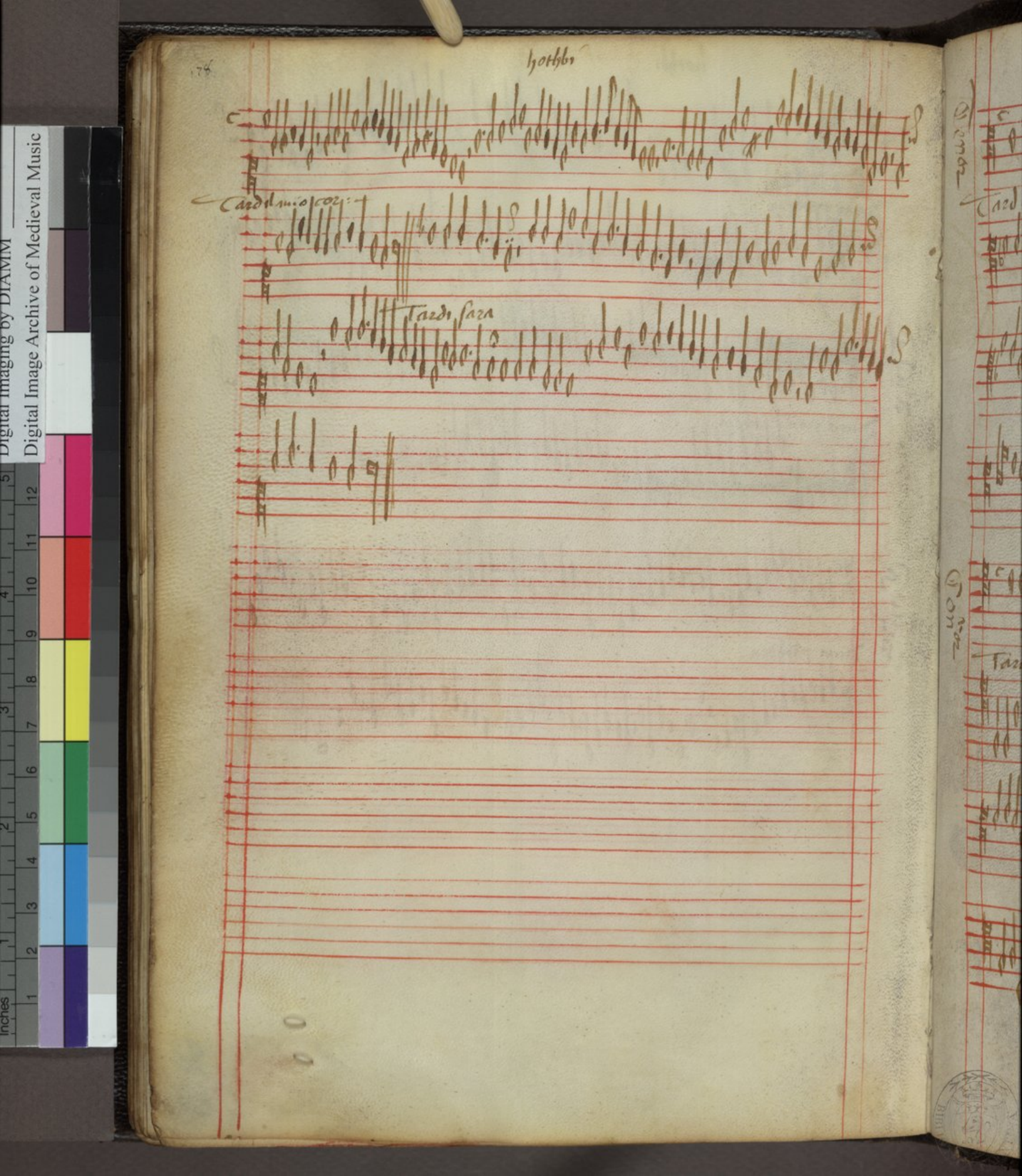
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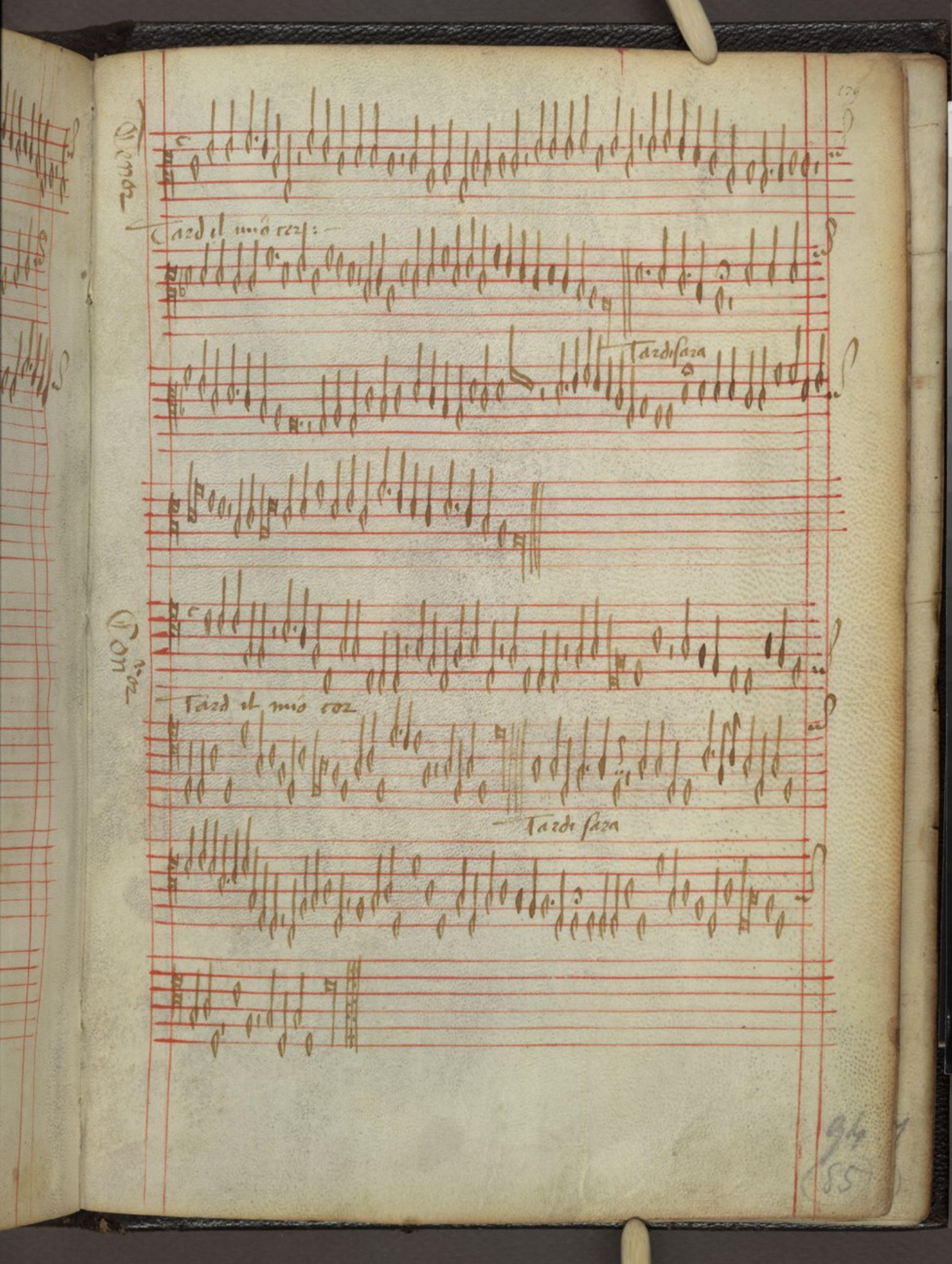

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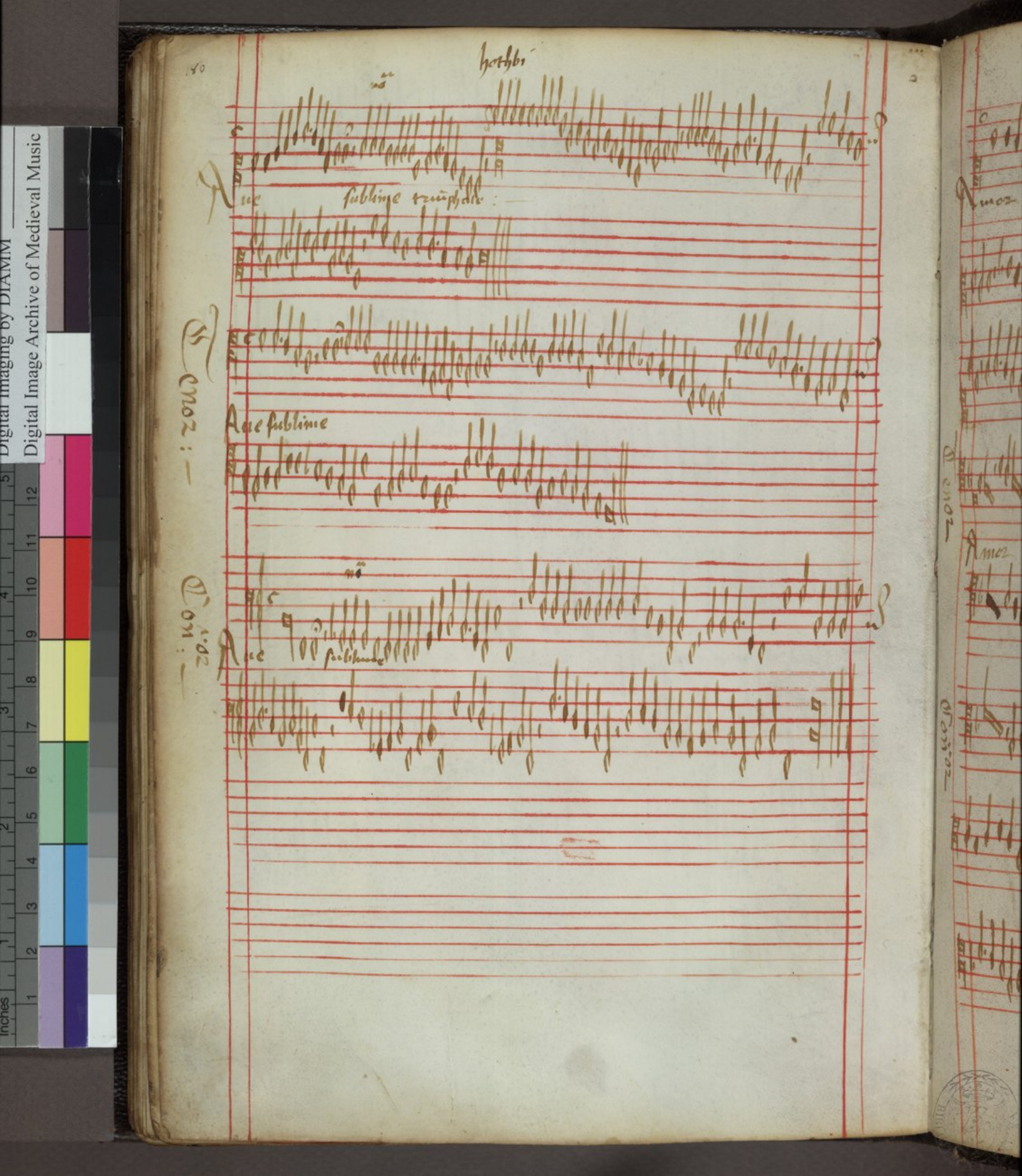
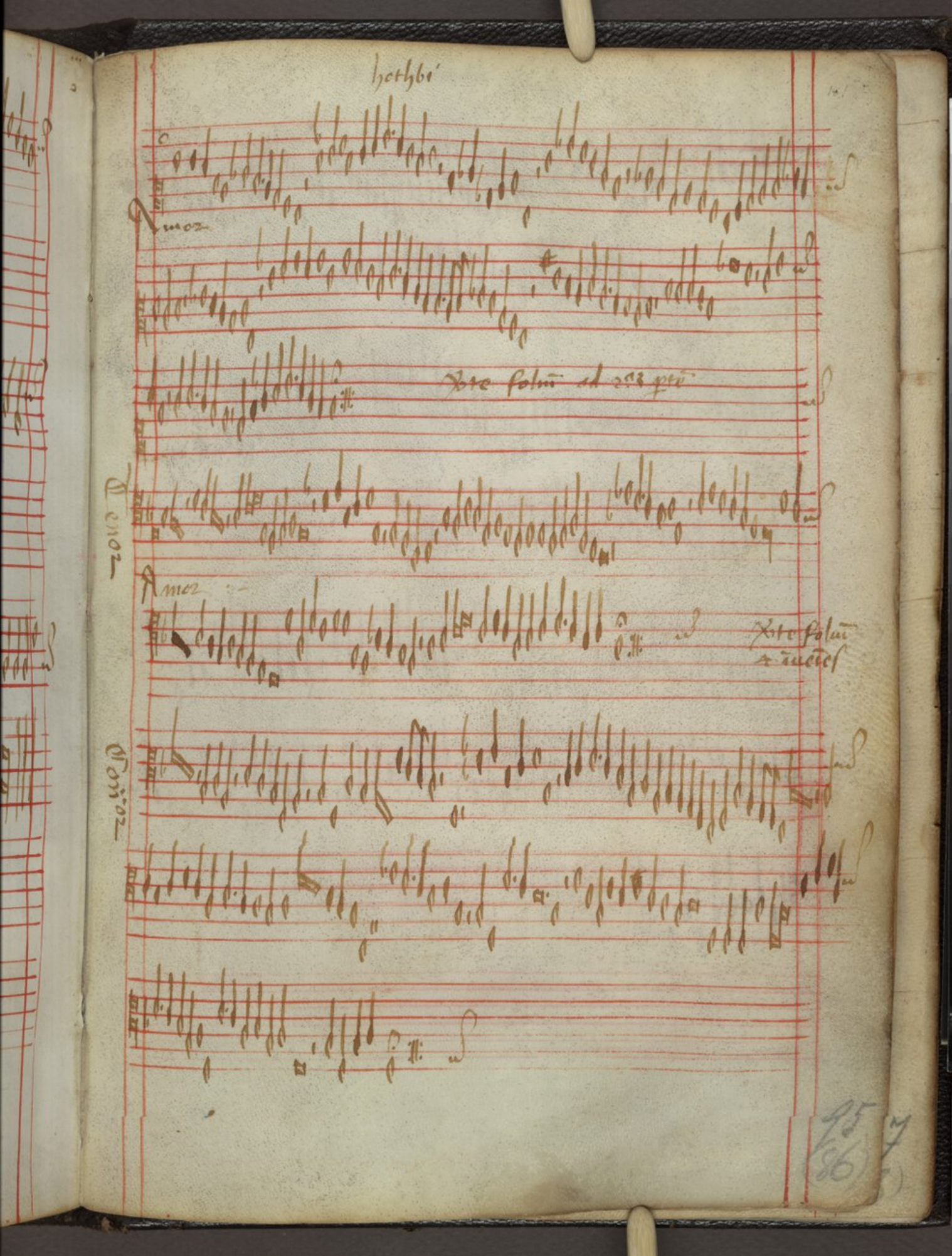

Ave sublime triumphale
Ave sublime
Ave sublime



hothbi

Amor

Vte folium ad 2am partem

Tenor

Amor

Vte folium & inuenies

Tenor

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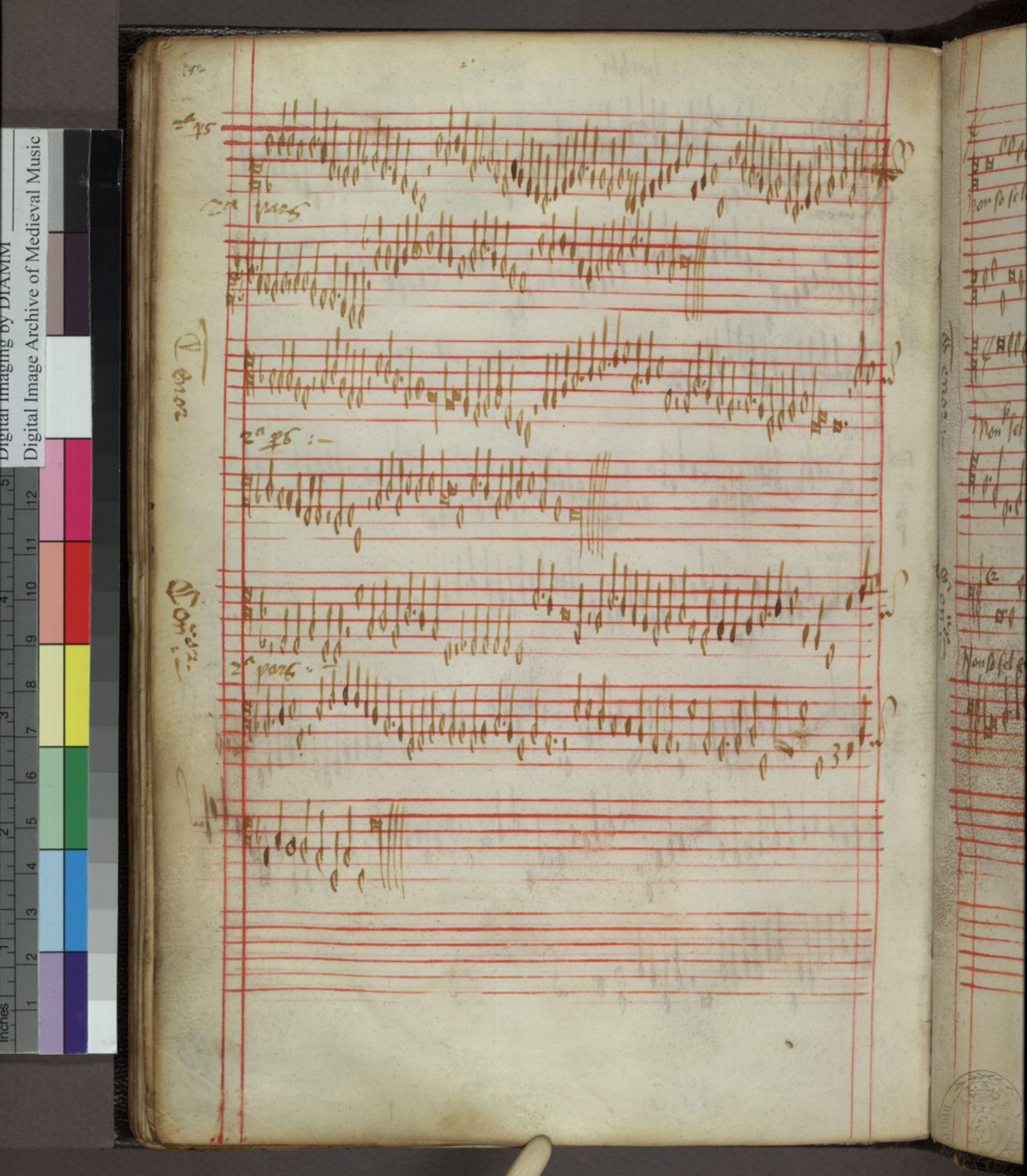

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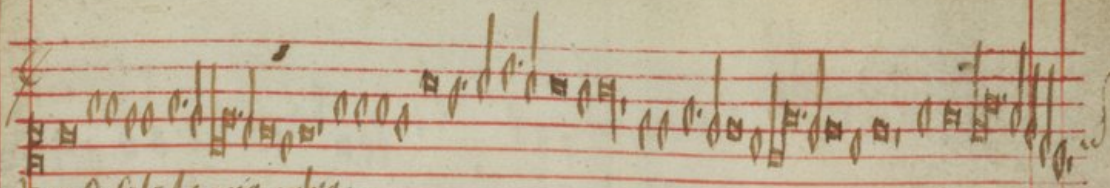

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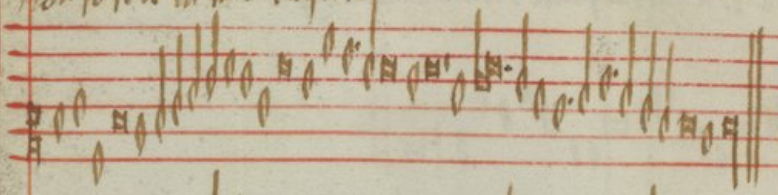

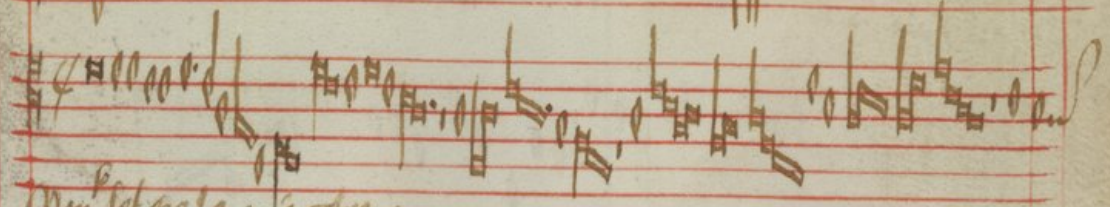

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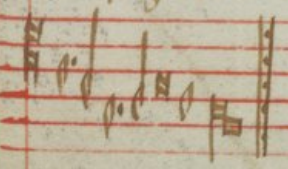

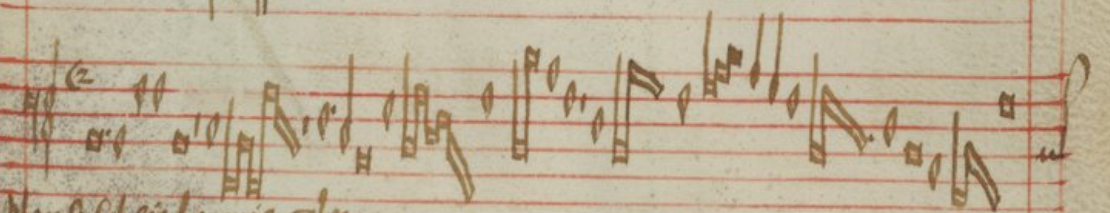

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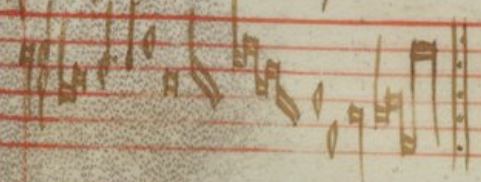

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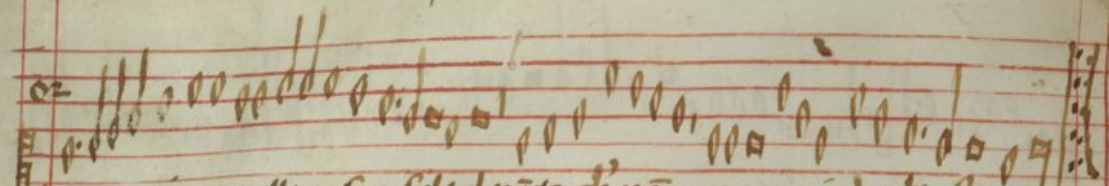
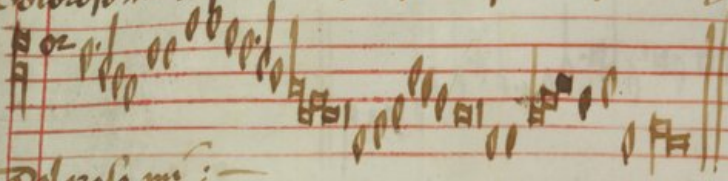
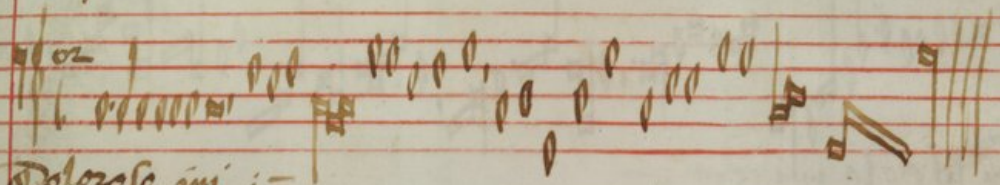


Doloroso mi tapinello io son sul tal pũcto ch' nõ magnaro piu donckt se nõ pan e rauanello :

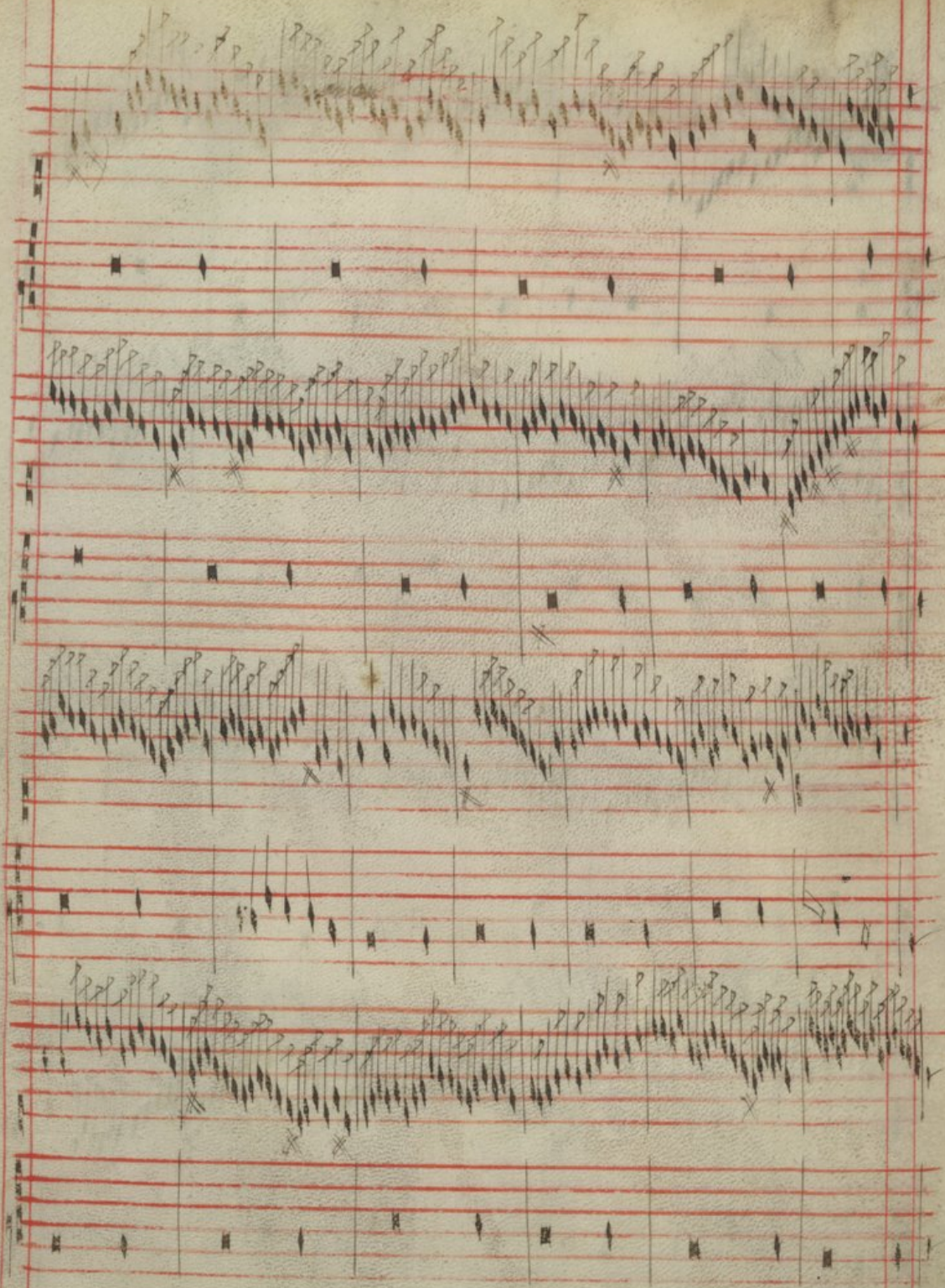


Doloroso mi :—



Doloroso mi :—

Tenor :— Pon :—



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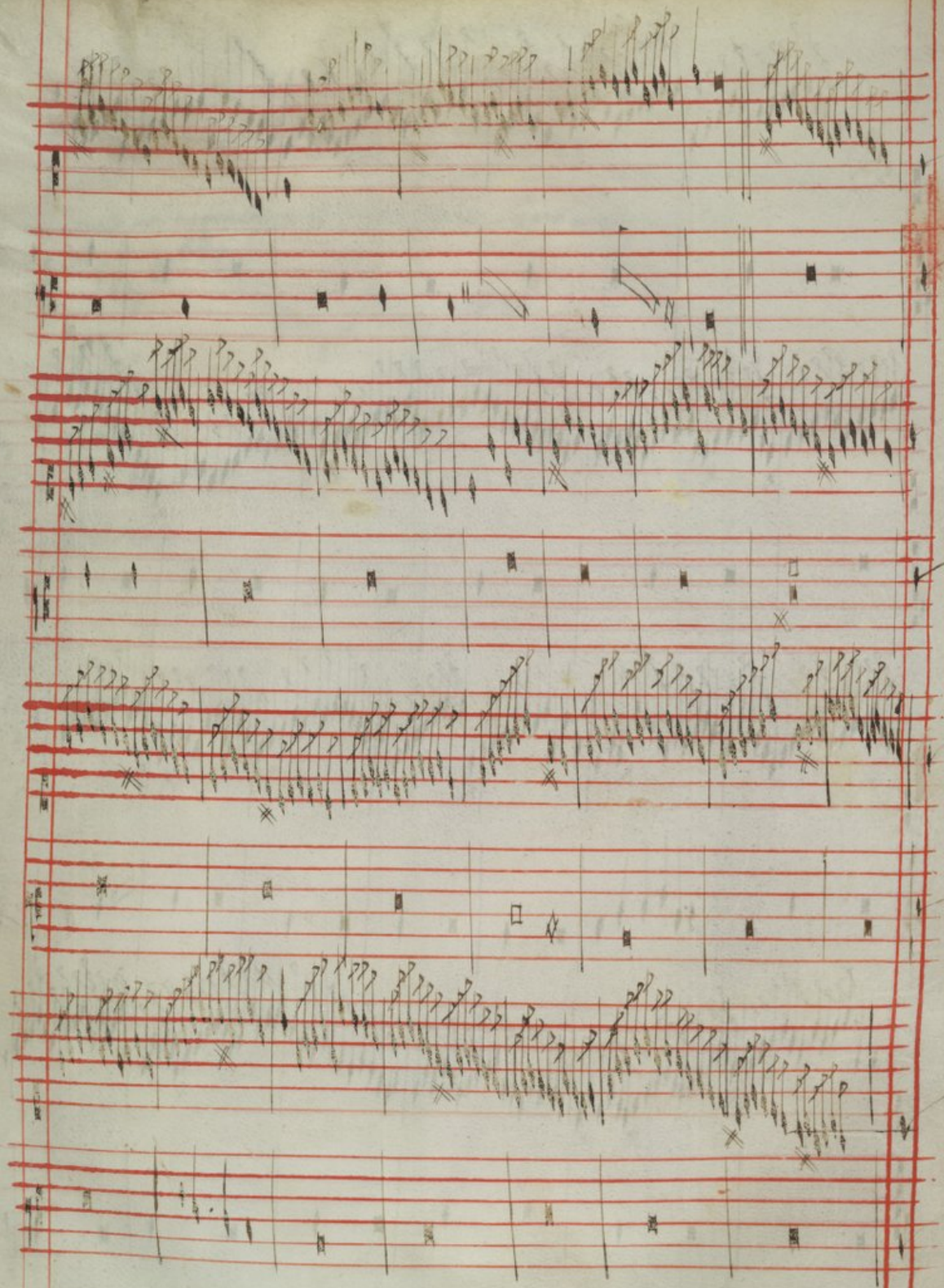

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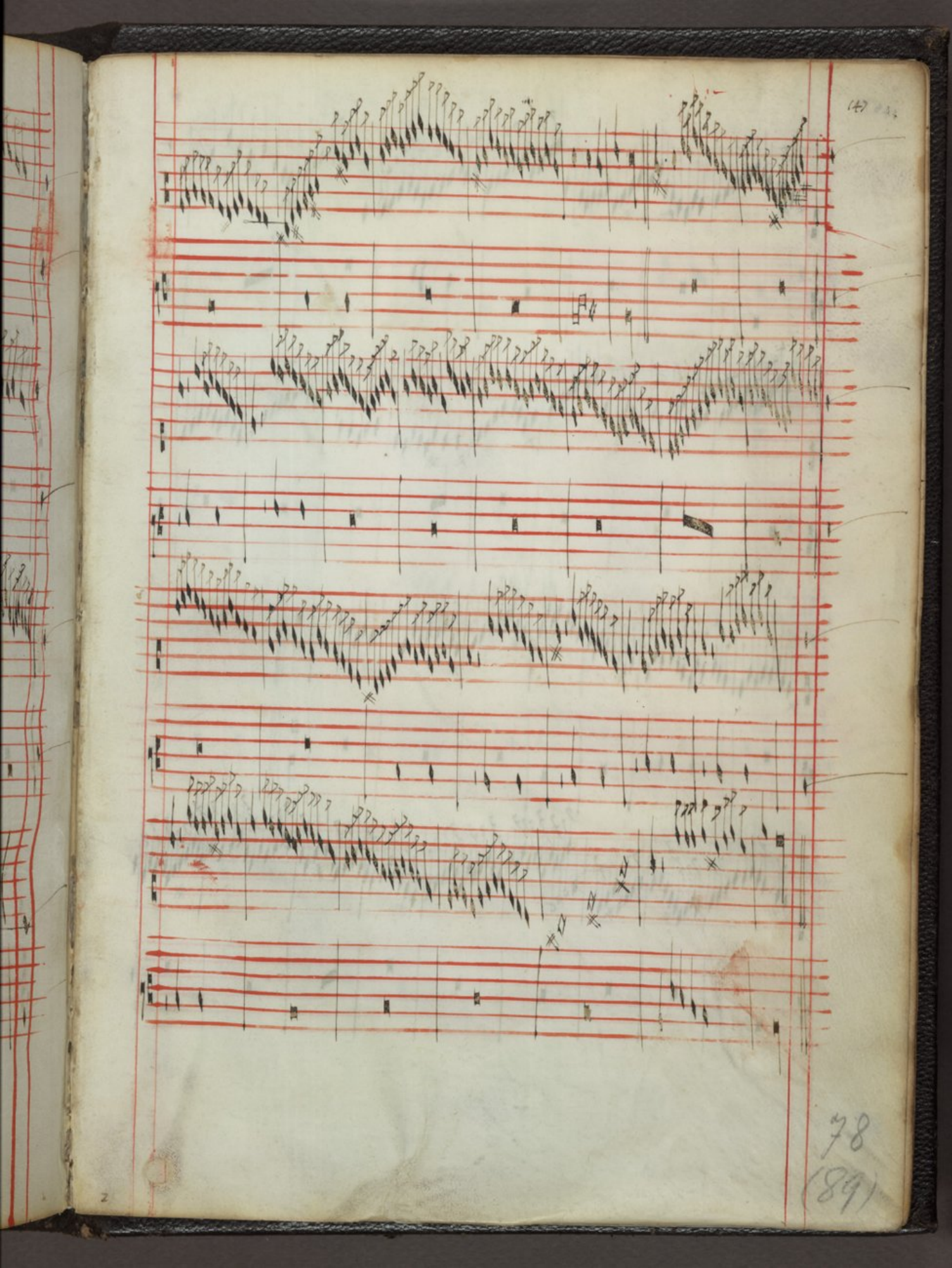

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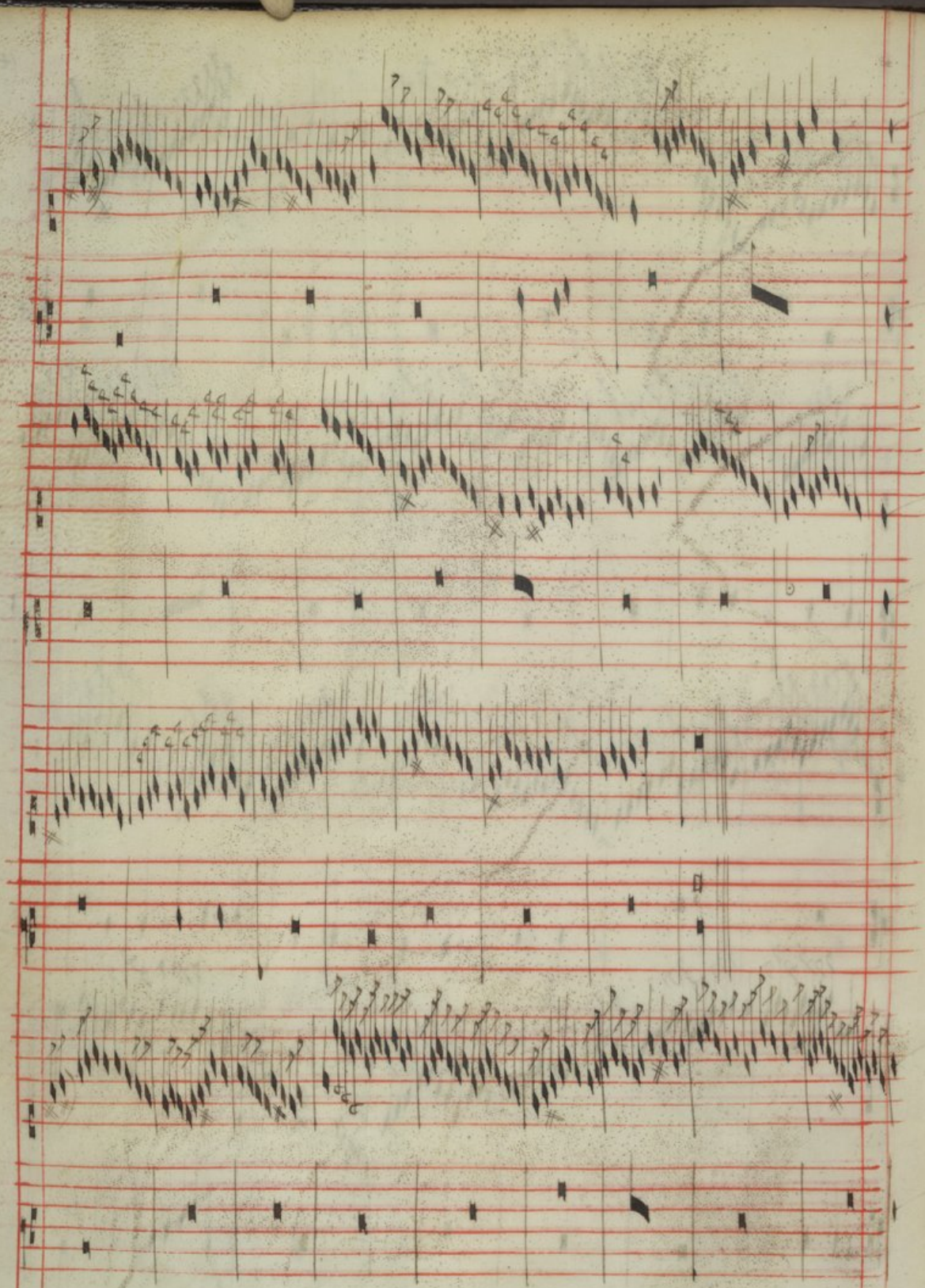

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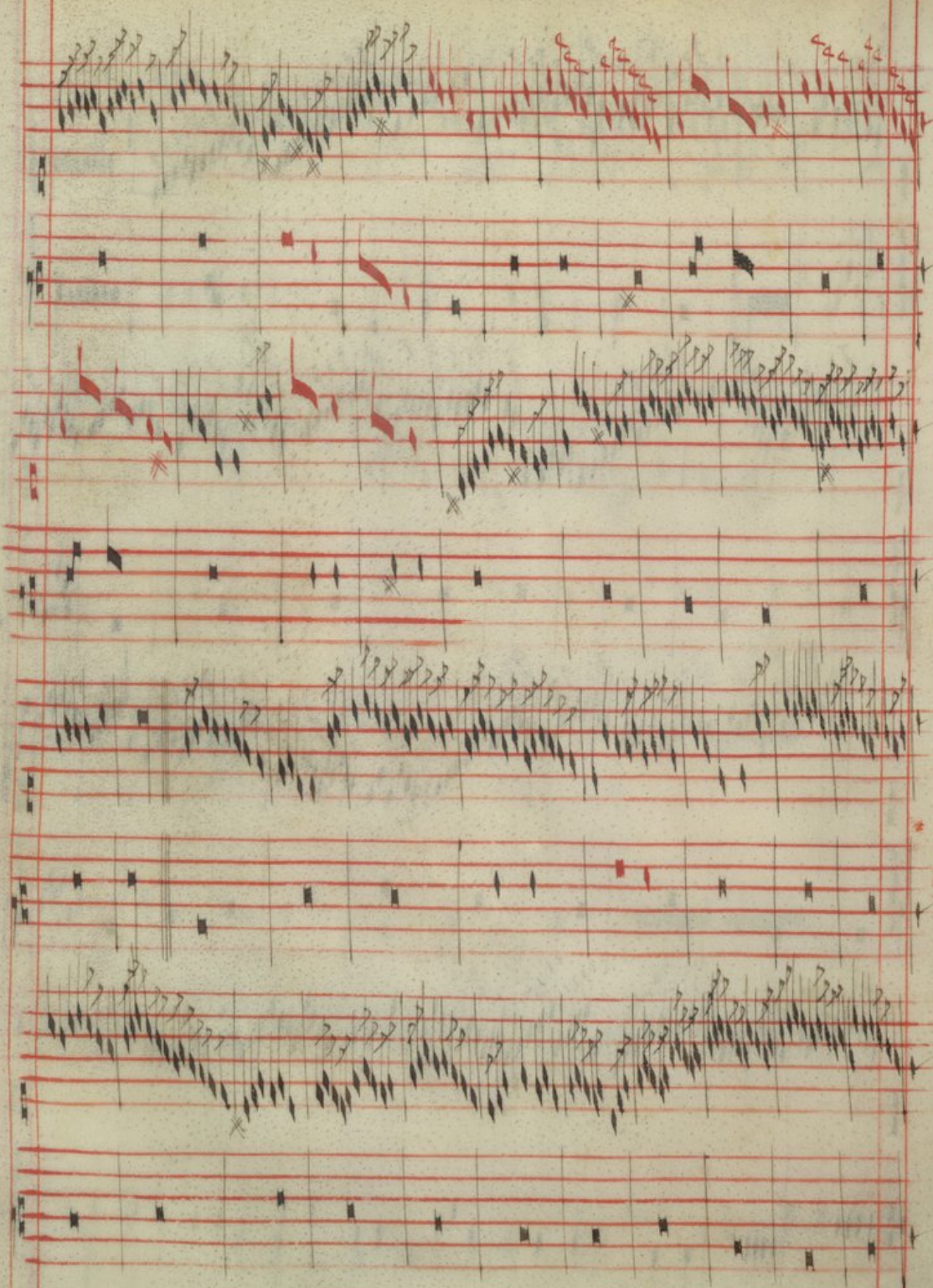

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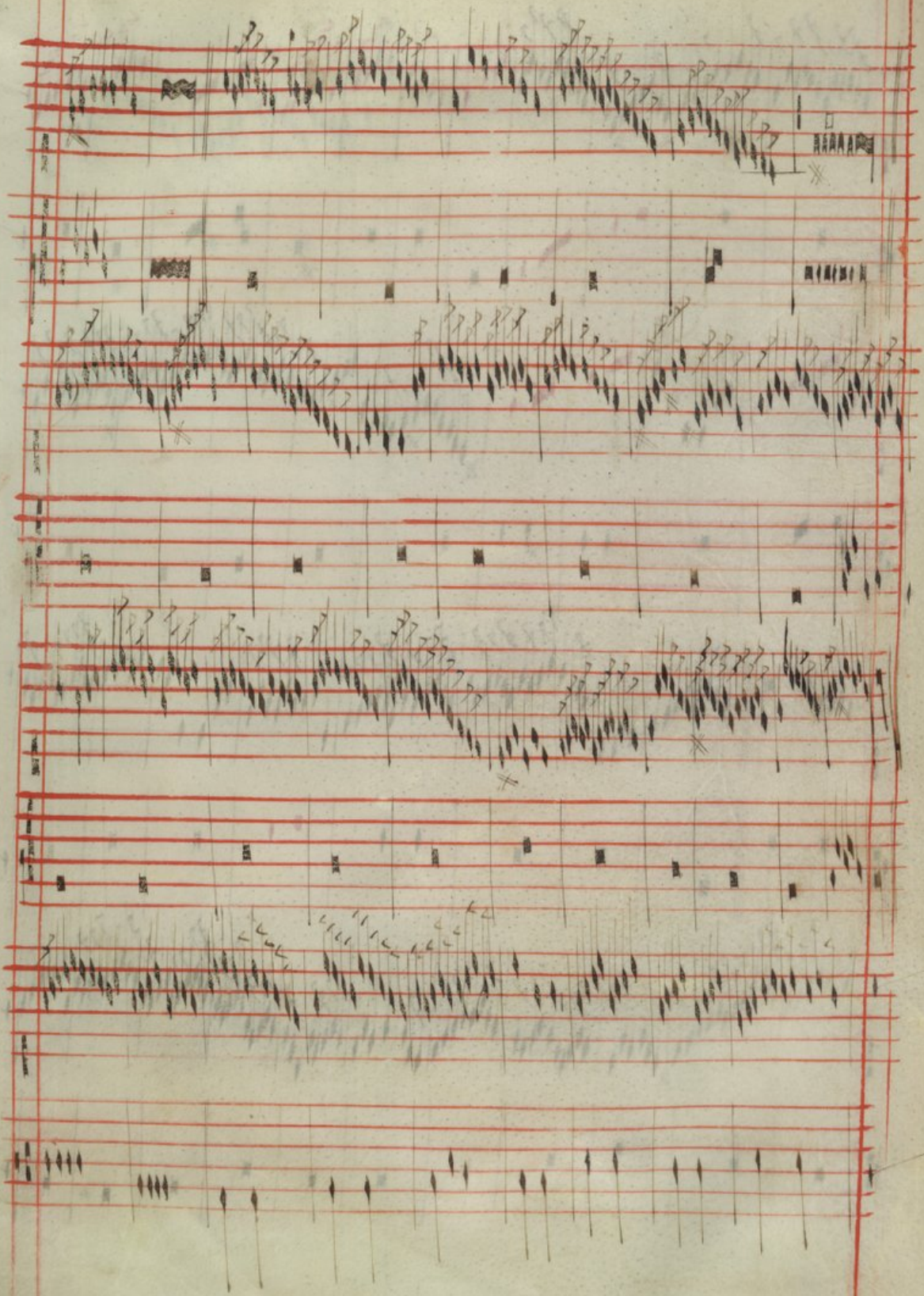

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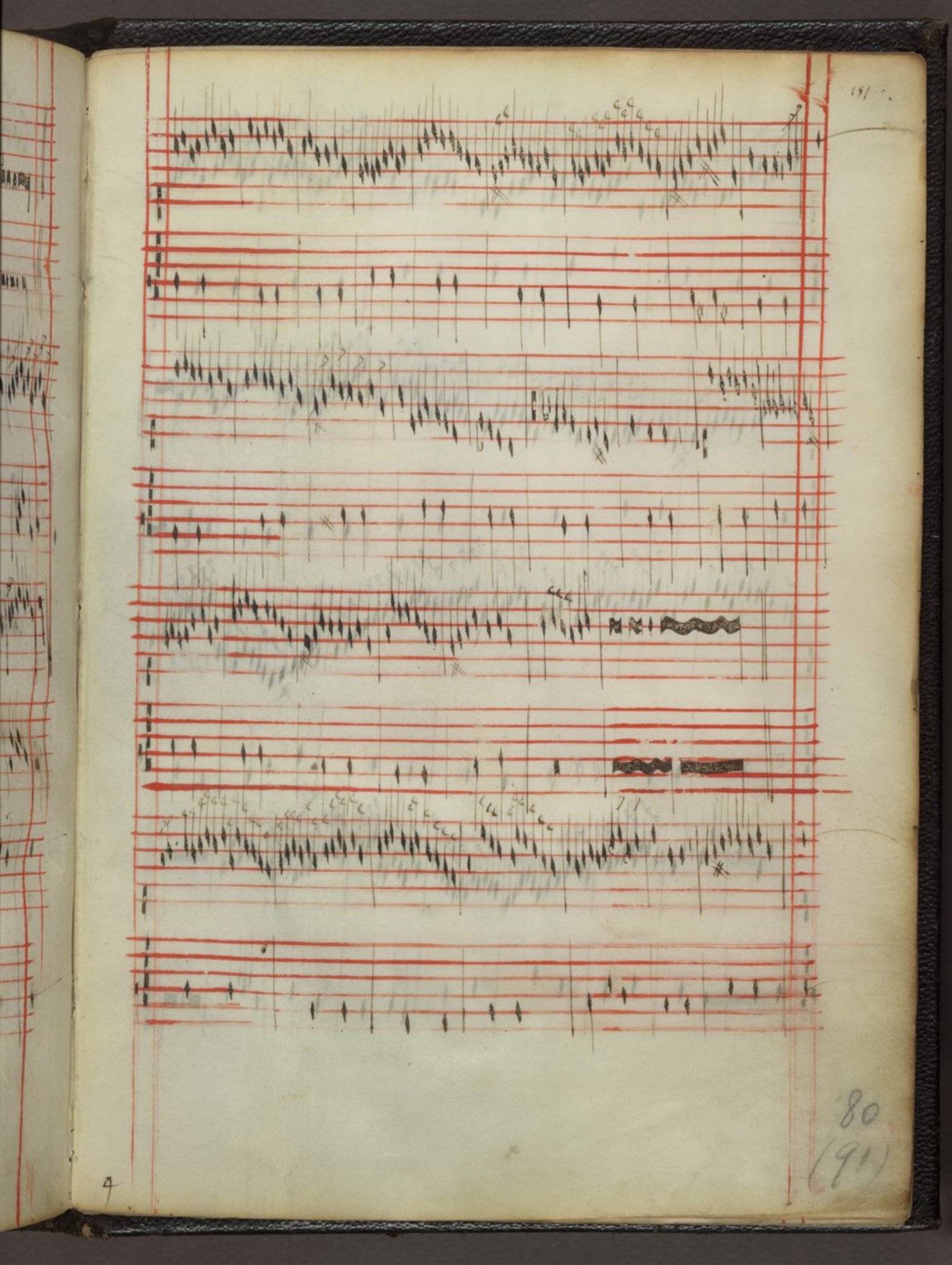

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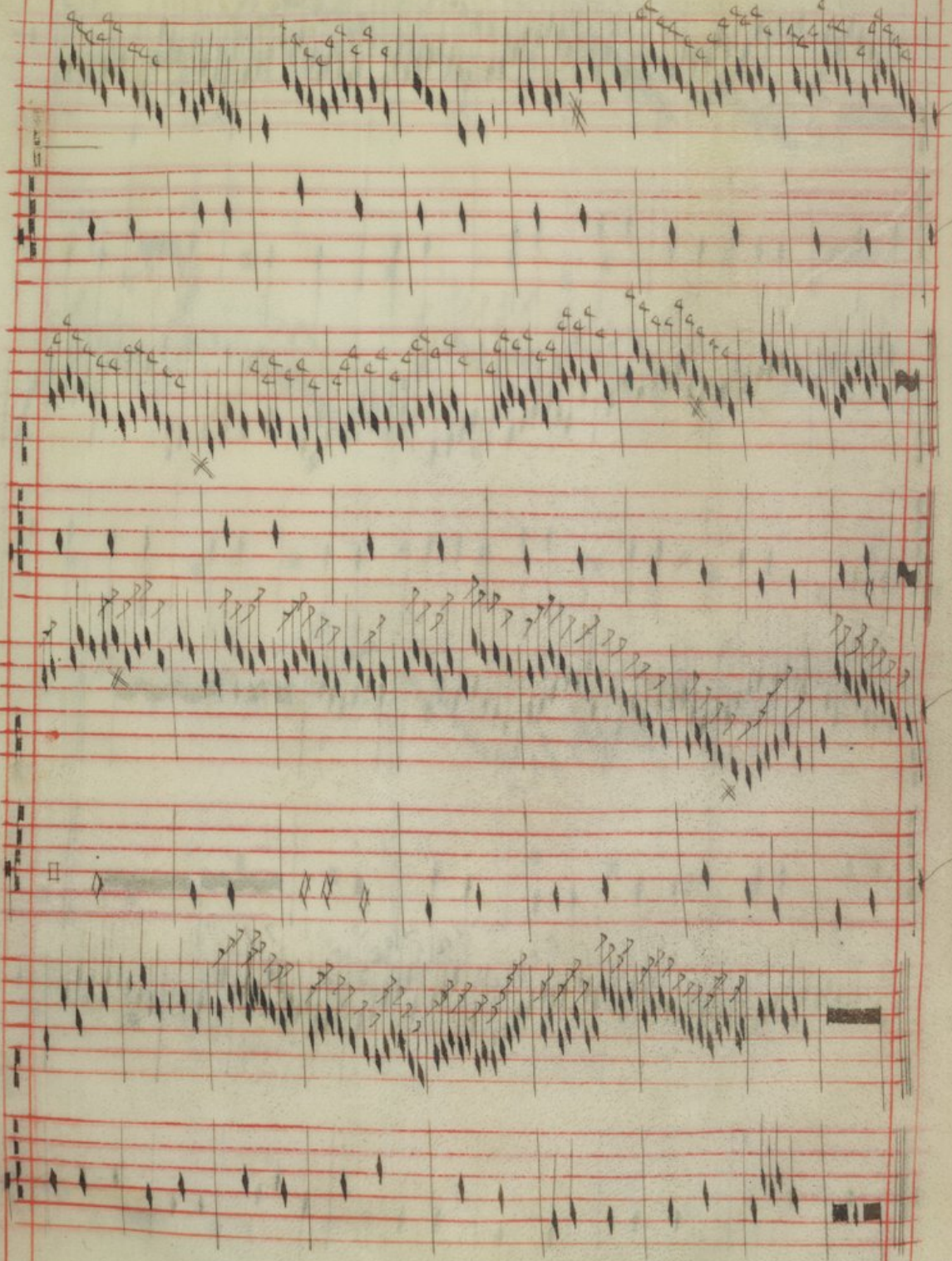

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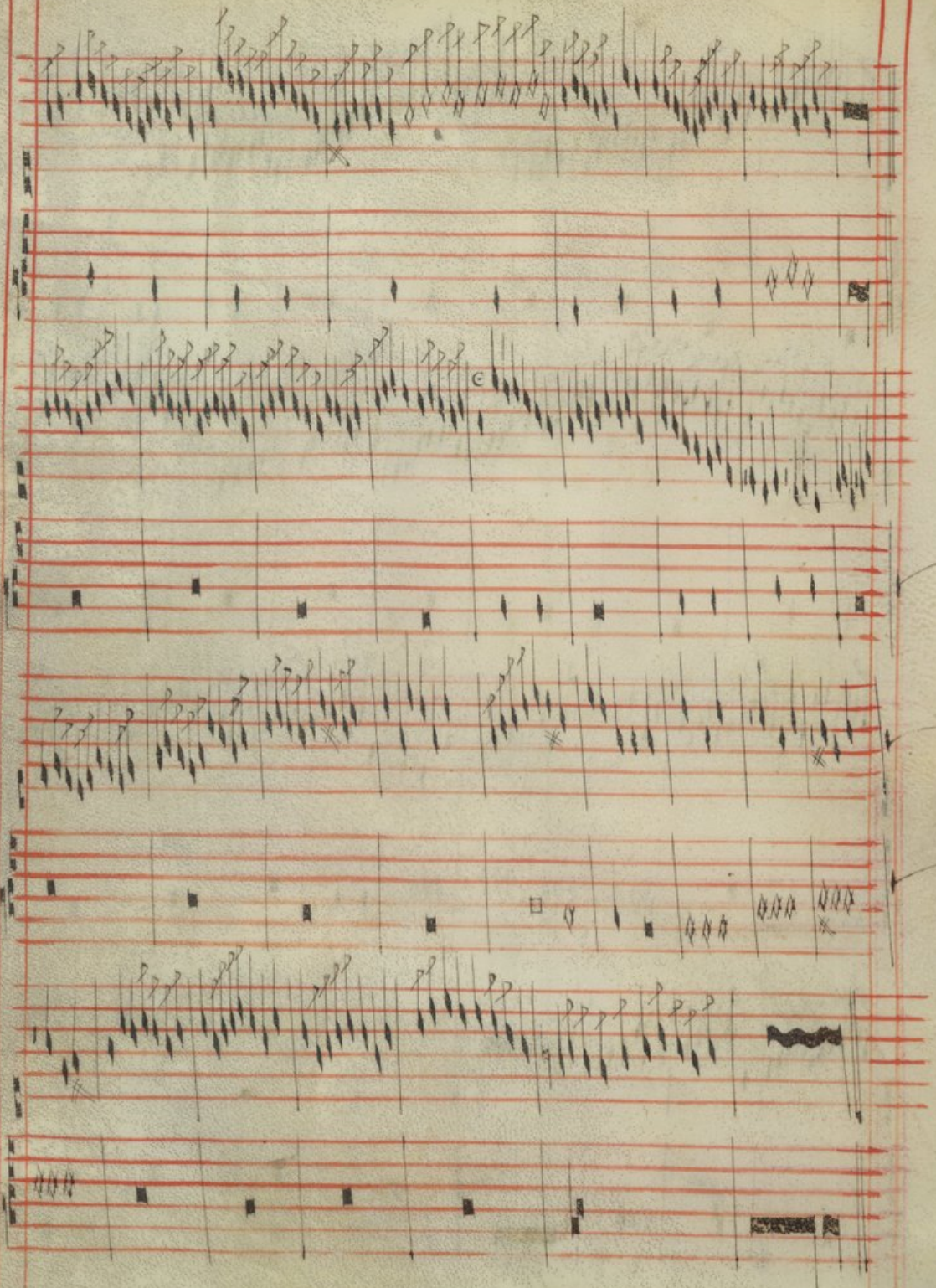

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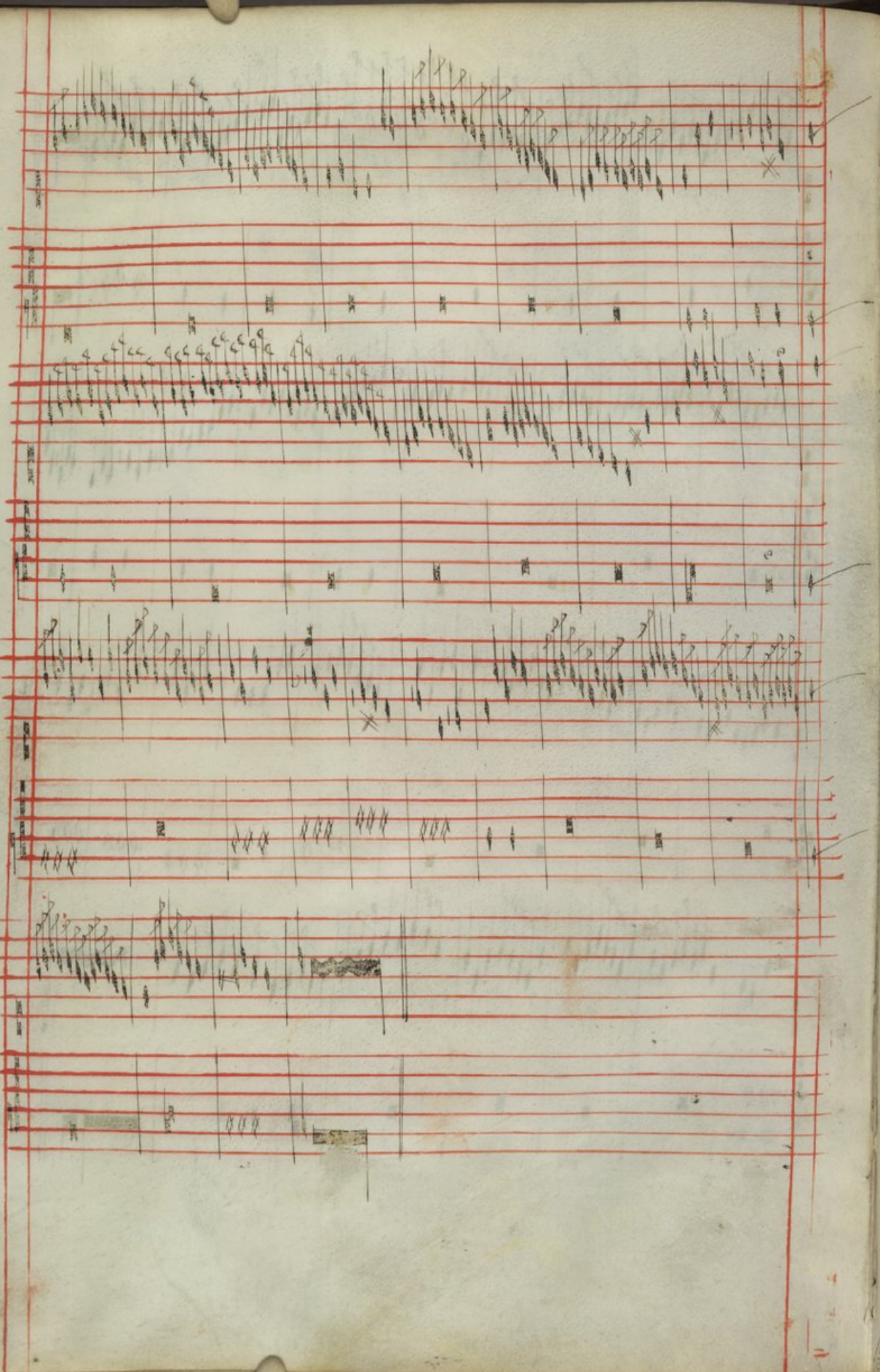

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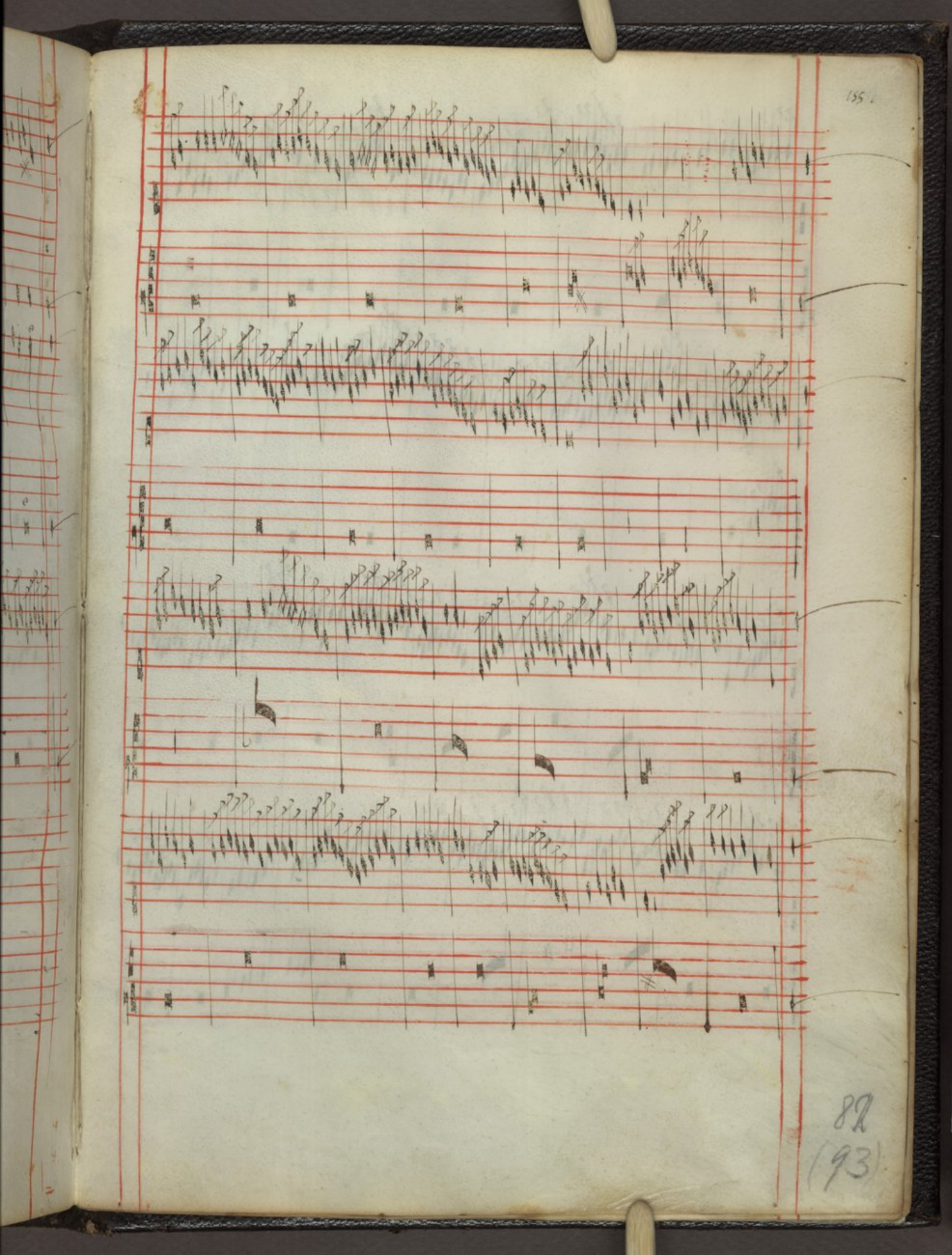

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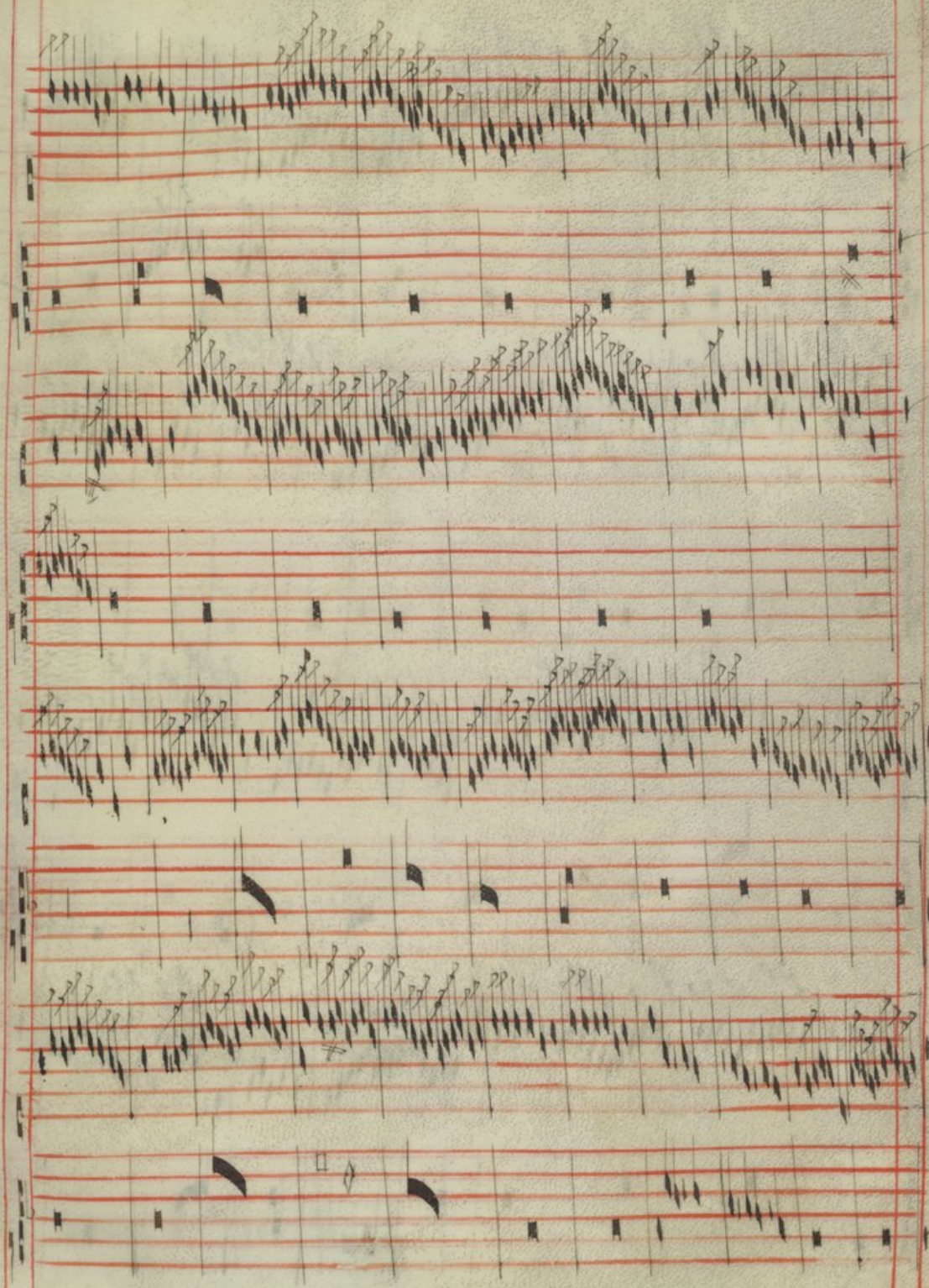

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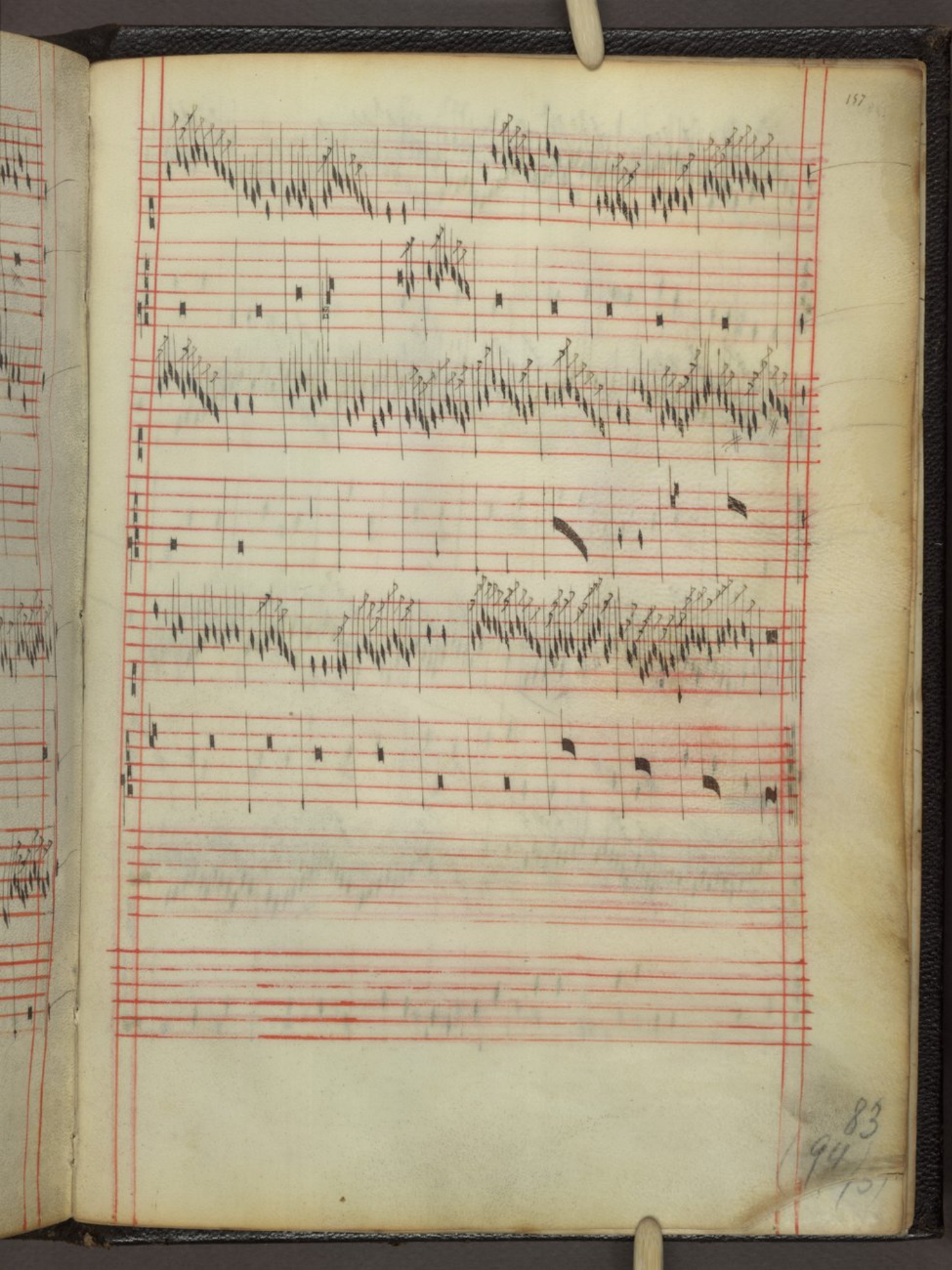

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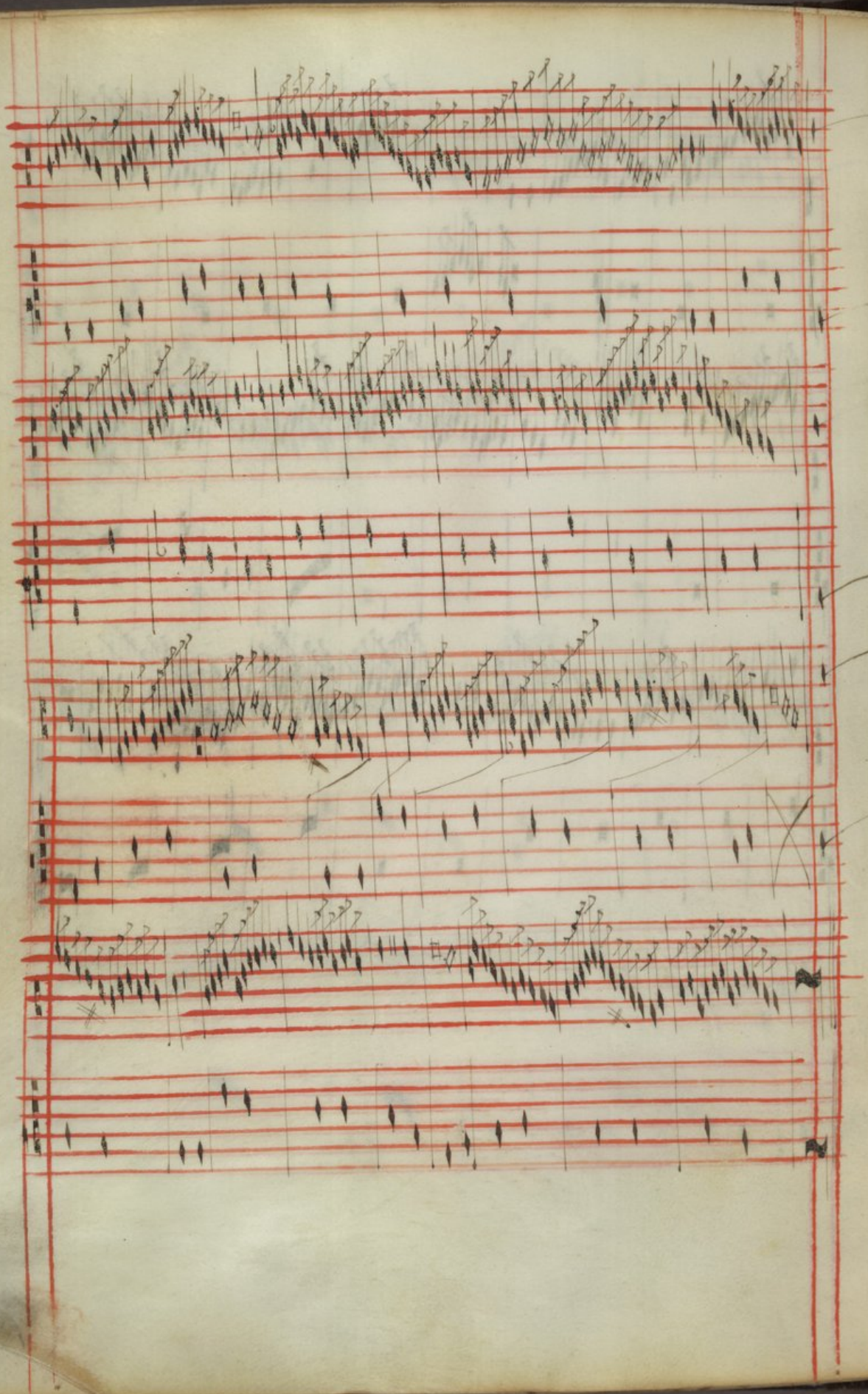

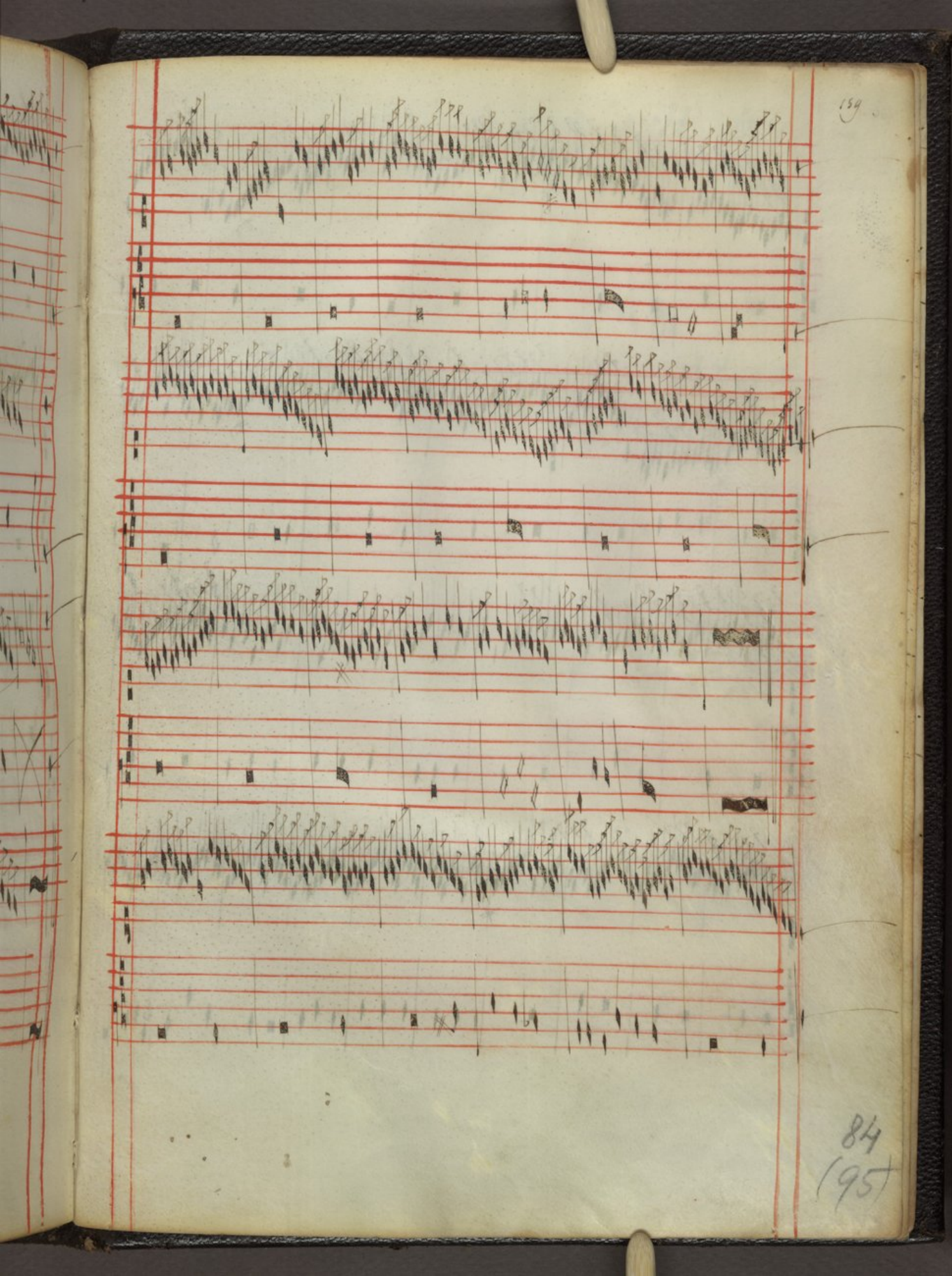

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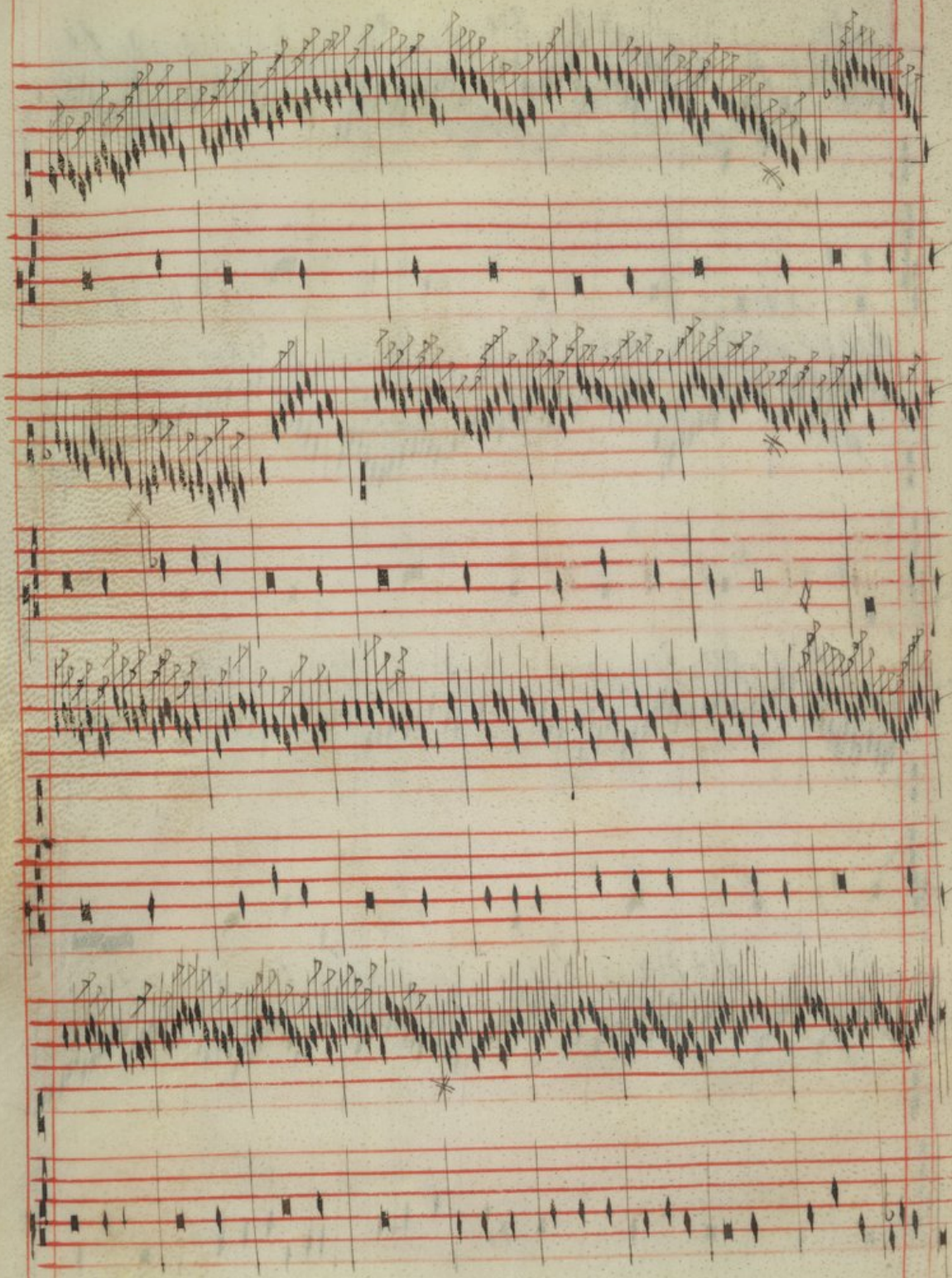

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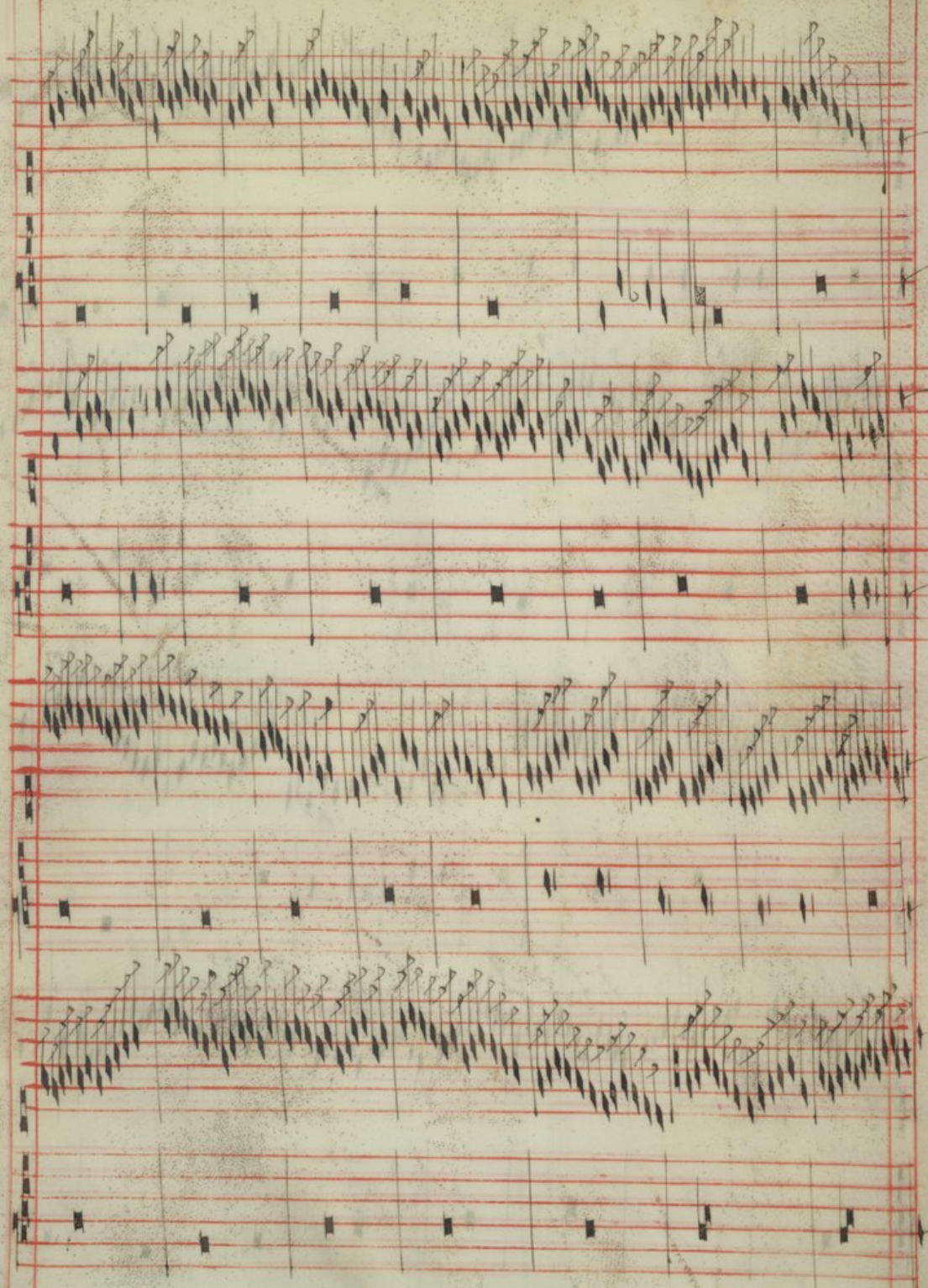

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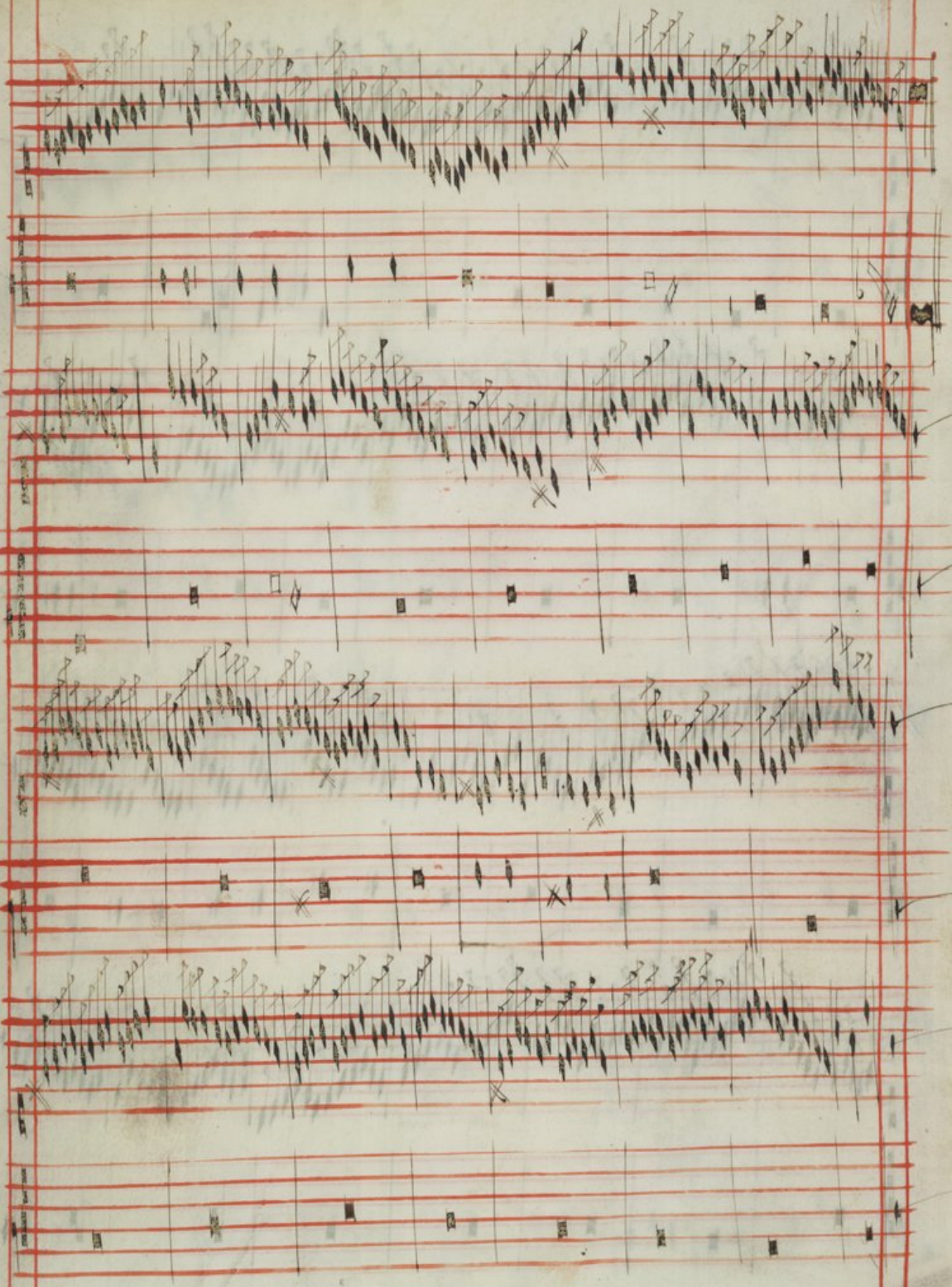

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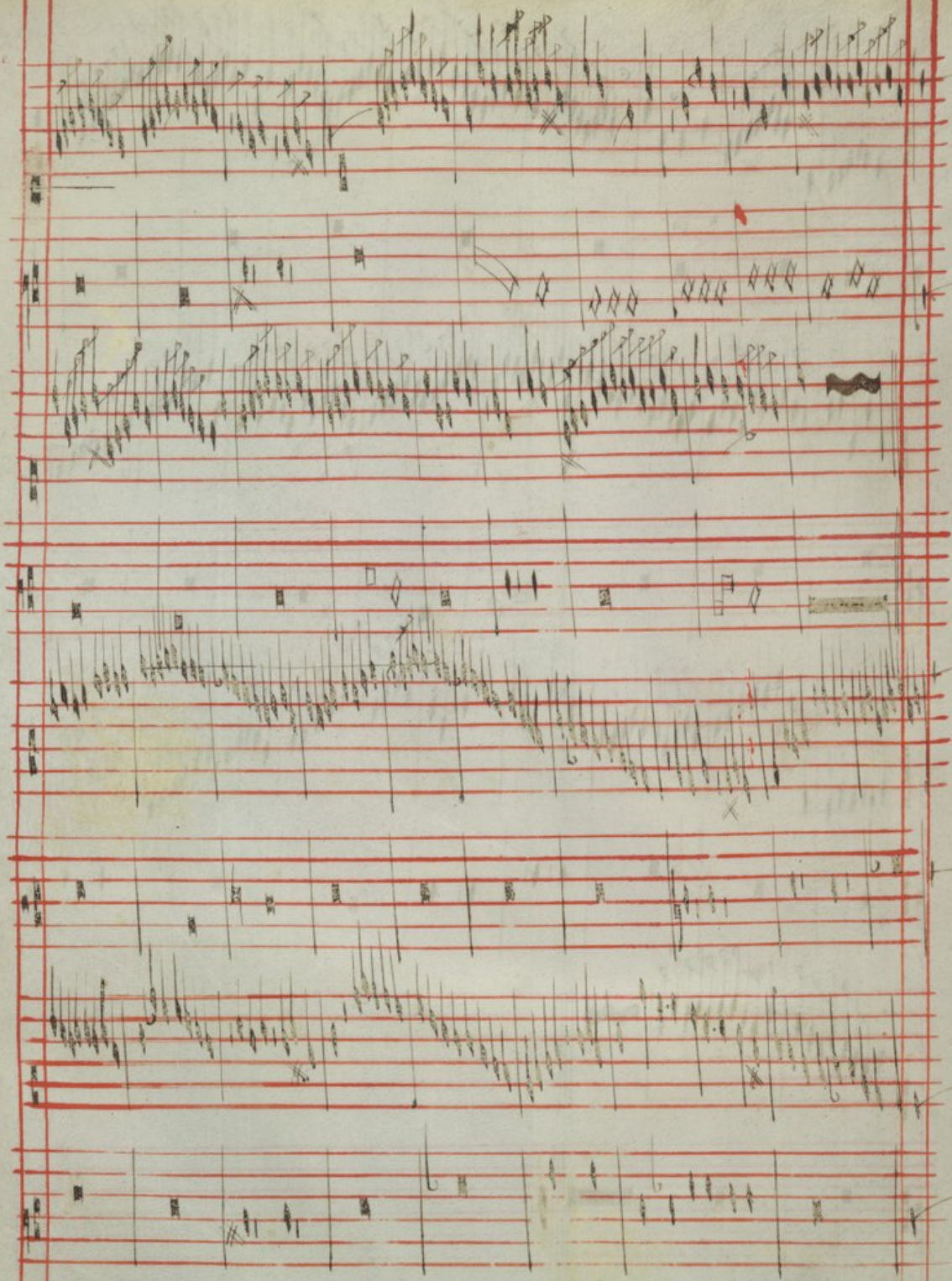

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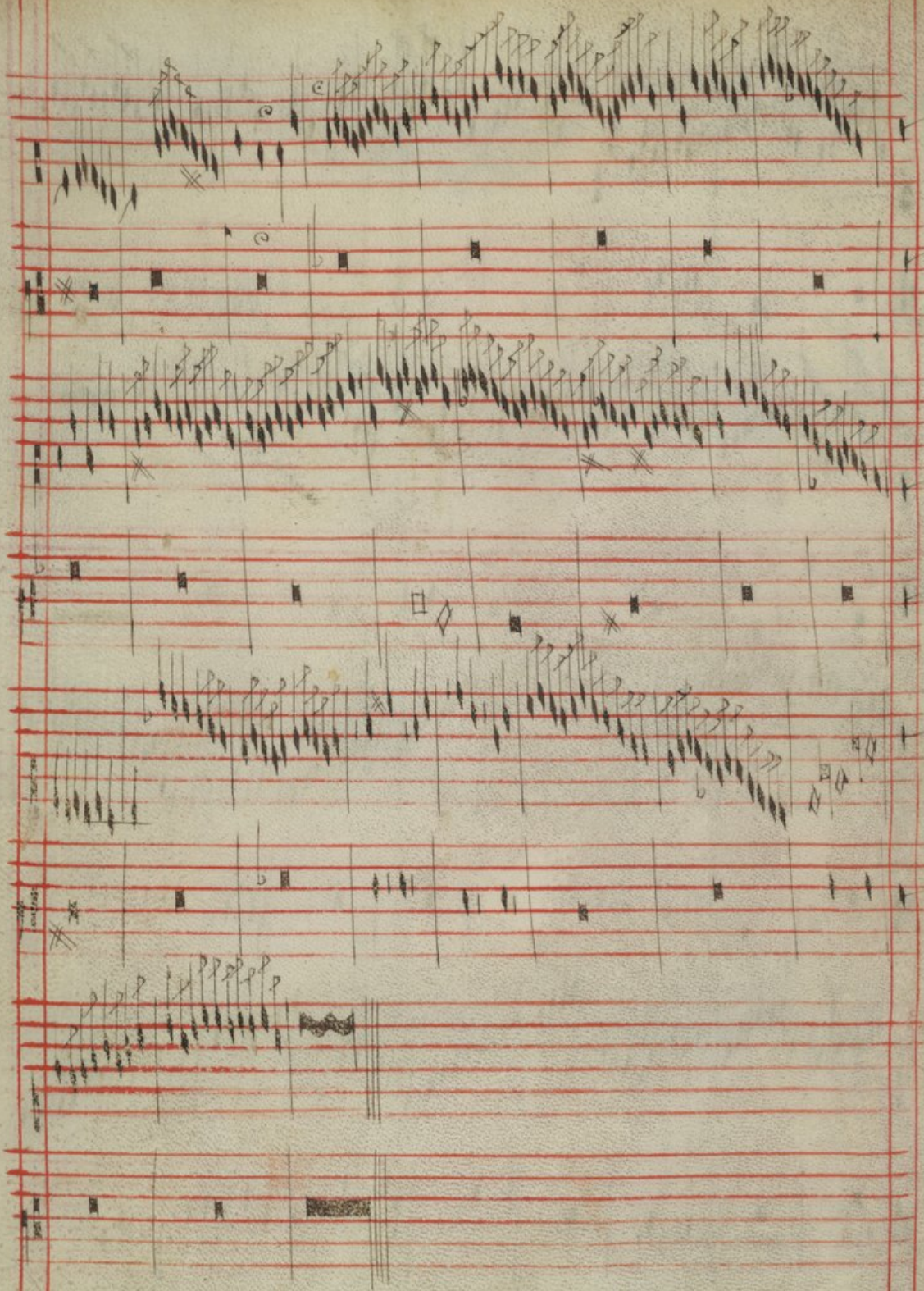

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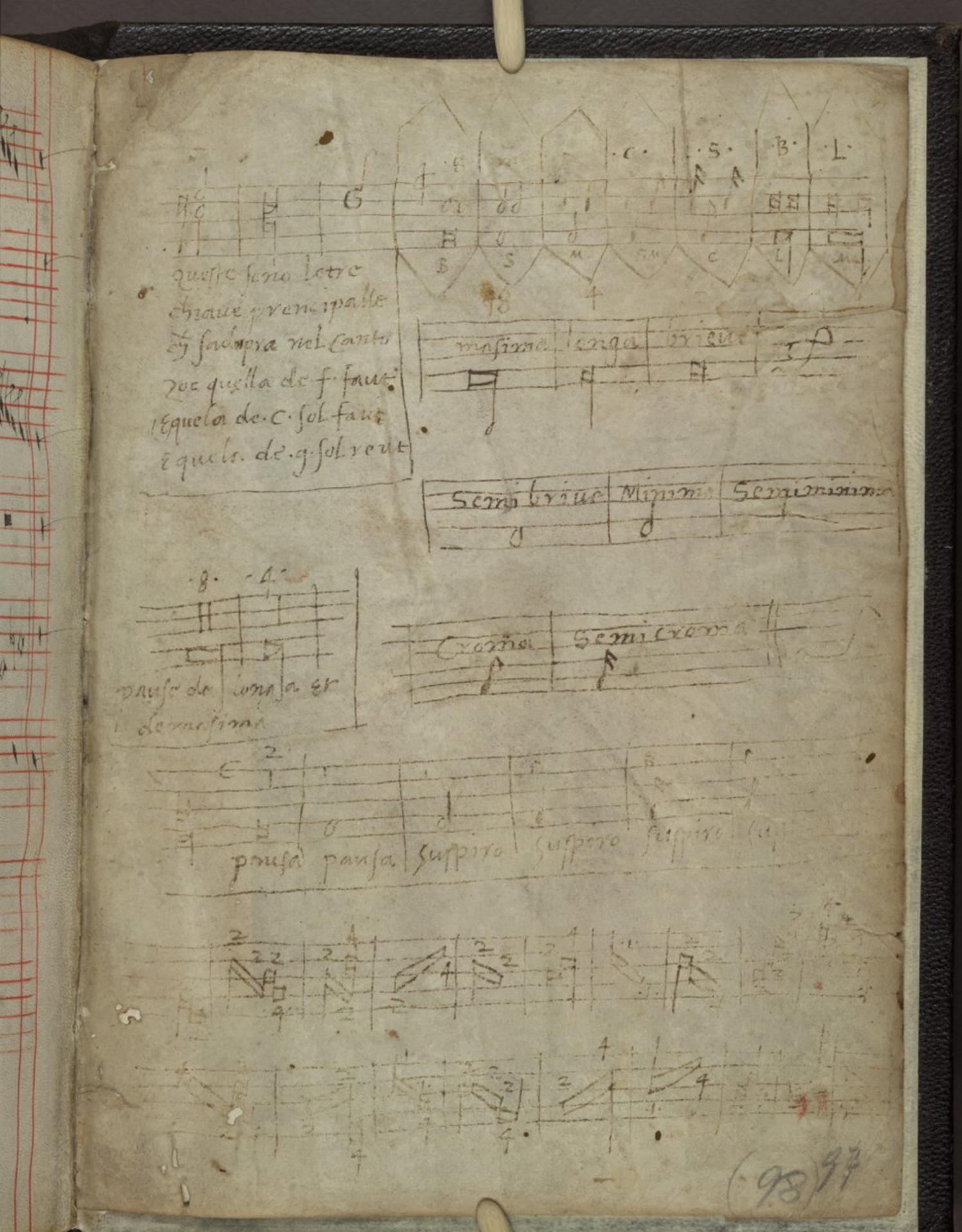

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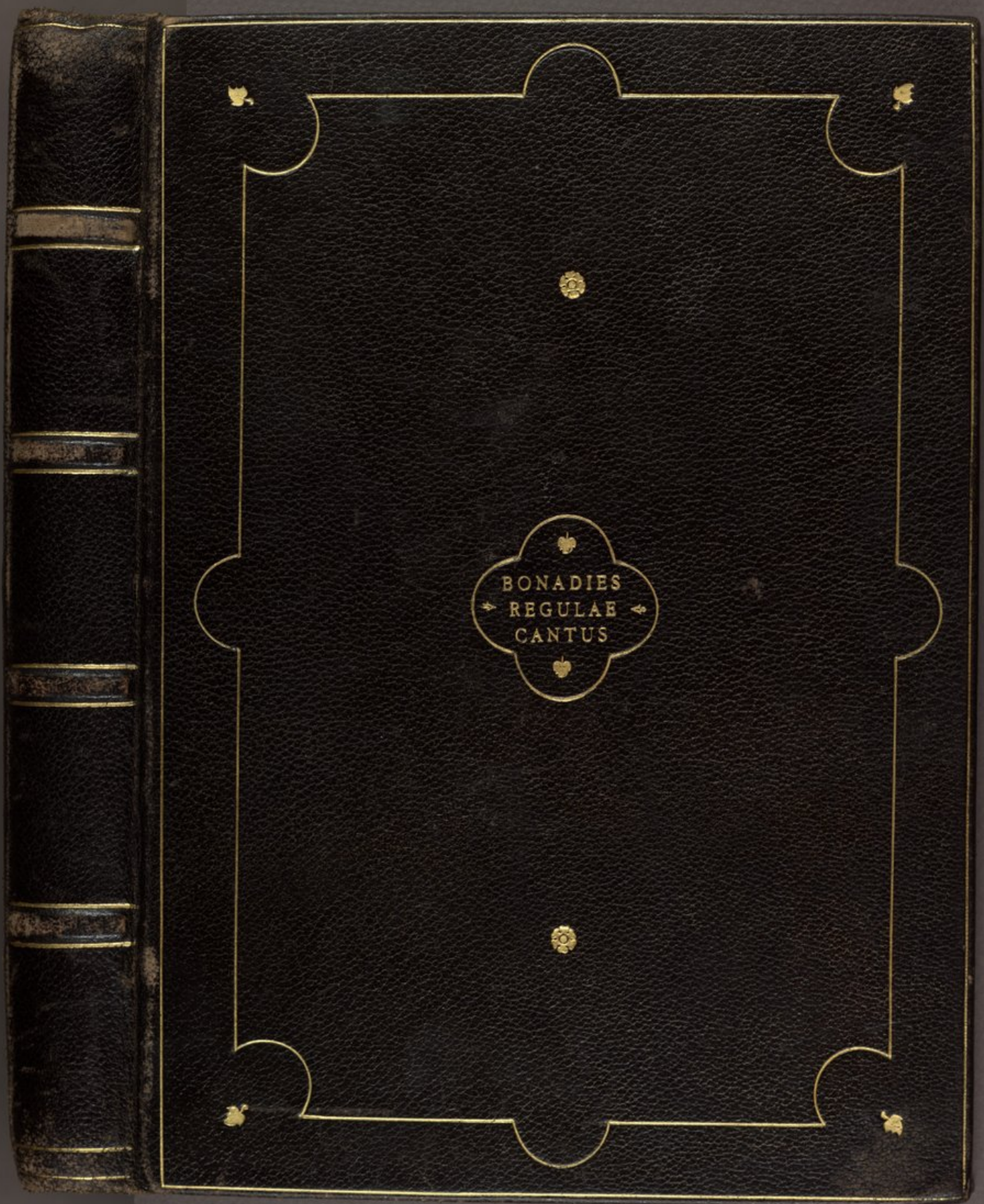

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