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Mus. Th.

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Ms. No. 575

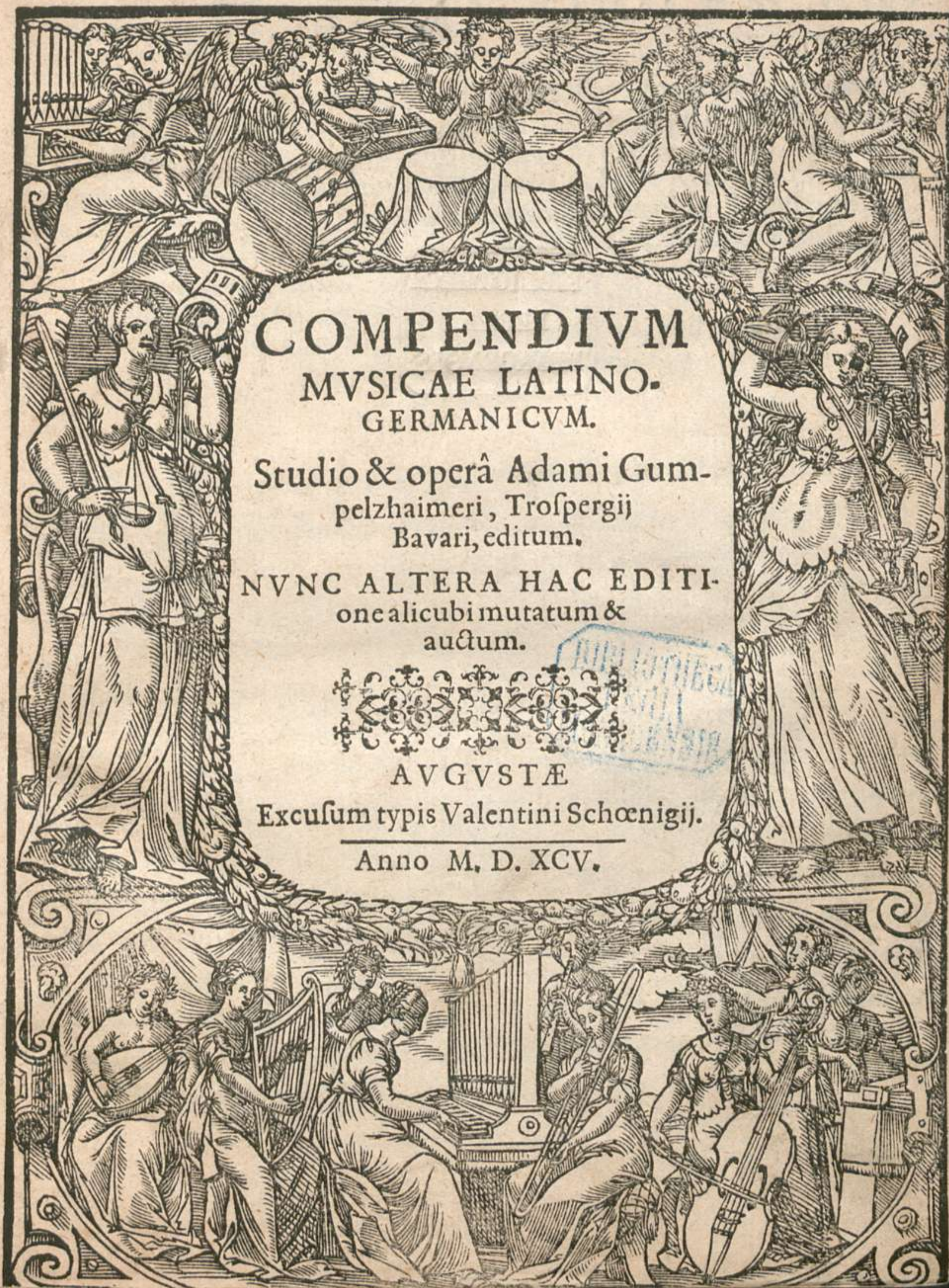
Guiney's Hammer

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COMPENDIUM
MVSICAE LATINO.
GERMANICVM.

Studio & operâ Adami Gum-
pelzhaimer, Trospergij
Bavari, editum.

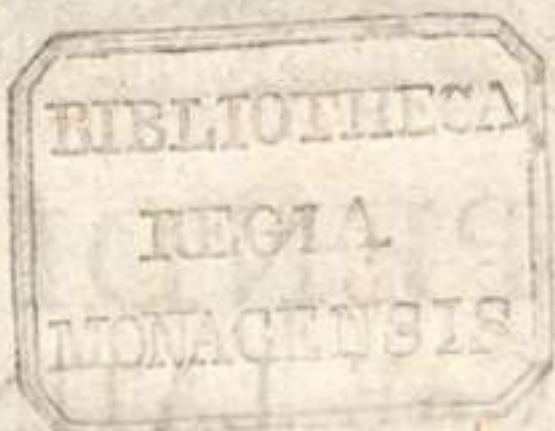
NVNC ALTERA HAC EDITI-
one alicubi mutatum &
auctum.



AVGVSTÆ

Excusum typis Valentini Schoenigij.

Anno M, D. XCV.



ORNATISSIMIS ADOLESCEN- TIBVS, NEC NON INDOLIS AC SPEI OPTI-

mæ pueris Conrado Hoermannno, Philippo Hellero, Ioanni Scharfchmidio
Franco, Tobia & Matthæo Christoph: Ehemijs, Philippo Hœchstettero, Io-
han: Berlohero, Christophoro Fronmillero, Matthæo Millero, Hieremiæ
Laubio, Iohanni Gaffero, Davidi Wagnero, Adamo Reisnero, Laurentio
Neogorgo, Andrea Schellero, Christophoro Nachtrubio, Sebastiano Hei-
denrico Misnico, Georgio Hindermario, Davidi & Hieremiæ Ehingeris,
Iohan: Baptista Heinzelio, Adolpho Leschenprandio, Iohan: Iacobo Rum-
lero, Wolgango Hœschlio, Christophoro Christelio, Salomoni Ie-
nischio, Andrea Zeilnero, Lucæ Schallero, philomufis,

Adamus Gumpelzhaimerus

S. P. D.

PIVM AC PRÆCIPVVM HOMINIS STVDIVM
esse, Dei laudem canere, qui soli humano generi articulatam in terris vo-
cem largitus sit; eumq; verum esse atque extremum finem Musicae:
præclarè Græcus quispiam Philosophus dixit. Etsi enim sua cuilibet a-
nimanti, volucris præsertim, vox est; ita ut una strepat, altera crocitet, tertia clangat, alia
deniq; dulcius quiddam sonet, quo Uniuersi conditorem singulæ quasi laudare perhibentur:
sonus tamen iste (quod prouerbio dicimus) absq; mente fit, nec nisi inarticulatus, ut cum
vulgo loquar, nuncupari meretur. Solus homo ea canit, quæ non sensu tantum percipiun-
tur, sed etiam mente comprehenduntur: & quia ratione constant; non tam corpus, quàm
animum permouent: tum verò maximè beant, si ad DEI honorem, à quo salus nostra
omnis pendet, referantur. Hoc consilio Musicae compendium me non ita pridem edidisse;
constare existimo: cur recognôrim, discipuli optimi, ne hîc justo sim prolixior, præfatione
ad Lectorem indicabo. Vestro autem nomini inscribere volui; ut exemplo eorum, qui-
bus antea dedicabam, hac canendi arte, pro eo ac decet, uteremini: nō ad aurium duntaxat
voluptatem, sed in eum præcipuè finem, quem Musica proprium Philosophus verè affir-
mauit. Valet. Postridiè Kal: April. 1595. Augusta.

SPLENDORE GENERIS

ORNATIS, PIETATIS, VIRTUTIS ET DOCTRINÆ STUDIOSIS ADOLESCENTIBVS IOAN: GEORGIO Hœrmanno, Hieronymo Hervvarto, Paulo Râmo, Iohan: Huldarico Linkio, Friderico & Iohan: Friderico Saliceis Grisonibns, Matthæo Menharto; Nec non optimæ spei pueris Georgio Sigismundo Fabricio, Matthæo Stürzelio, Hieremiæ Puraunero, Philippo Henischio, Danieli Oppenridero Reinhartshofensi, Matthæo Henningo, Ioachimo Prinnero, Ioan: Leüchseno Franco, Hieronymo & Tobiaæ Zæhijs, Marcello Theodorico Neoburgensi, Christophoro Hafnero, Antonio & Magno Iacobo Seitzijs, Henrico Schot Tyrolensi, Friderico Davidi & Marco Antonio Schalleris, discipulis percharis S. P. Adamus Gumpelzhaimerus T.

AMOR, SECUNDVM VETERES, DOCET MUSI-
ficam. Hoc, ut verum esse cōcedam, ita satis esse, non itidem dixerim. Multi enim sunt, qui artium amore flagrant, quibus vel sola illarum mētio læticiæ quid adferat: nihil tamen inde ad eisdem redit commodi, ijs destitutos subsidijs, quæ maximè desiderantur. Præcepta intelligo, sine quibus, Cicerone gravissimo autore, nulla ars perdisci potest. Ut autem in singulis disciplinis alij alia sequuntur compendia, quibus ad illarum cognitionem perveniant: ita quoque in Musicæ doctrina, cuius cura mihi incumbit, comperio, varias à diversis epitomas editas esse. In his delectum habendum esse ratus; præ cæteris, locum hætenus ei Compendio dare placuit, quod M. Henricus Faber conscripsit. Ut illorum etiam ratio haberetur, qui Latina non intelligerēt: interpretationem M. Christophori Ridij adjeci. Quæ porro sive brevitatis studio, seu opinione difficultatis, seu festinatione, seu alia quapiam de causa (ut suæ cuique rationes constant) ab his præterita sunt: illa partim aliunde, velut proportionum doctrinam, partim de meo visum est supplere. Decimo enim jam anno, quo pueris literis addictos in Musicis erudio & exerceo, experiendo mihi deprehendisse videor, tam quæ impediunt discipulorum profectum, quàm quæ eorundem progressus adjuvent & provehant. Incommodis igitur animadversis pro meâ virili mederi, & impedimenta amoliri sum conatus. Hanc autem qualemcunq; operam, optimi adolescentes, vobis inscribere volui: cum & amare ipsam hanc artem vos sciam, & vestigia

& vestigia secuti sitis, quæ expressa hoc opusculo cernetis. Quod si inde alij etiam, quorum causa hic à me labor susceptus est, fructum perceperint: minus me editionis poenitebit; & candidorum (nam zoili dentes susq; deq; fero) expectationi non nihil satisfactum putabo. A quibus amicè corrigi ut cupio: ita meliora nobiscum communicare ne graventur, rogatos volo. Non possum hoc loco, discipuli charissimi, silentio præterire injuriam, quæ me F. L. affecit. Huic enim quum hanc Epitomen misissem, in officinâ Gerlachianâ ut exprimeretur; eæ verò conditiones mihi propositæ essent, in quas sine damno consentire non poteram: iste librum petenti mihi non solum non reddidit illicò, sed inde excerpta (itaq; depositum, quod vocant abnegando) suæ Introductioni in Musicam cum Bicinij sacris nuper editæ quæ servirent, inseruit. Quod animo haud iniquo ferrem: si me id conscio aut nominato fecisset. Nunc ne furtive quisquam insimularet; ad famam tuendam meam hoc necessario indicandum duxi. Restat, vos moneam, quâ cupiditate, Musicæ, reliquarum artium velut condimento, studeatis; eadem, aut majore etiam, pietatem & reliquas bonas disciplinas exercetis, potituri olim sine omnium jucundissimo, Animæ salute; quam vobis ex animo precor. Benè valete. Mense Novemb: 1590. Augustæ Vindelicorum.

AD ZOILVM.

Si quid novisti rectius istis,
Candidus imperti: si non his, utere mecum.

A. G. Nomen auctoris significat.

A. iij

Musica

Dem Leser glück vnd heil.

Es geht nun in das fünffte jar/das ich/ güt-
tiger lieber Leser / die Music teütsch vnd lateinisch zusa-
men in truck versertigt/vnd darben (nach dem mir Gott
gnad verlihen) so vil zusatz gethon/damit die Jugendt mit besserem
nutz darin möcht vnderrichtet werden. Weil dann die Exemplaria/
welche damalens auffgelegt/alle verkaufft sein / vnd ich solche wi-
derumb in truck zugeben angesprochen worden: hab ich (wie zuuor)
mit meinem aigenen kosten solchem begern ein gnügen thun wollen.
Was derwegen die neue edition belangt/hab ich jetzt/was es die ge-
legenheit erfordert / neue vnd tauglichere Exempel gesetzt: auch et-
liche Fugen mit zwo vnd mehr stimmen/ item Bicinia sacra, vnd Con-
trapunct. quatuor & quinque vocum, sampt de Ligaturis hinzugethon:
Aber die teütschen Geistlichen Liedlin mit vier stimmen / als die be-
sonders getruckt worden/diß orts außgelassen. Vnd das alles zu
dem end/damit die tirones gleichsam alles beisamen hetten/vnd nit
mit partibus zu auffen / beschweret wurden: darinn solche Text ge-
mainlich fürkommen/die mehrschaden dann nutz mit sich bringen.
Will der hoffnung sein / dises mein wolmainen/ soll den verstendi-
gen nit mißfallen. Hiemit/was einem jeden nutz vnd hailfam/von
herzen wünschende. Geschriben in Augspurg/den 2. tag Aprilis/
im Jar Jesu Christi vnseres Seligmachers/ 1595.

Adam Gumpelzhaimer
von Trospurg.

MVSICA.

Qva de re agit hoc Musices
Compendium?

In	1	Musica, fol:	1
	2	Clavibus	1
	3	Vocibus,	4
	4	Cantu,	4
	5	Mutatione.	5
	6	Figura & Signis	7
	7	Ligatura,	8
	8	Pausis & Punctis,	10
	9	Proportionibus,	11
	10	Tonis seu Modis,	14

CAPVT PRIMVM de Musica.

Qvid est Musica?
Est bene canendi scientia.

Qvotuplex est?
Duplex: Choralis & Figuralis.

Qvid est Musica Choralis?
Qvæ simplicem & uniformem
in suis Notulis servat Mensuram.

Qvid est Musica Figuralis?
Qvæ diversam figurarum quan-
titatem iuxta varia præscripta signa
exprimit.

Singkunst.

Waruon handelt diß
Büch der Music?

In	1	der Singkunst/
	2	den Schlüsseln/
	3	den Stimmen/
	4	dem Gesang/
	5	der verenderung der Stim/
	6	der gestalt der Noten vnd zeichen/
	7	der zusammenbindung der Noten/
	8	den Pausen vnnnd Puncten/
	9	der Proportion/
	10	dem Ton.

Das Erst Capitel/von der Singkunst.

Was ist die Music?
Sie ist ein Kunst recht vnnnd wol zu
singen.

Wie vilfaltig ist sie?
Zwifaltig: Choralis oder gleichförmig/
vnd Figuralis oder vilförmlich.

Was ist die gleichförmig
Music?
Welche ein einfachen vnd gleichförmigen
Tact oder Mensur in jren No-
ten helt.

Was ist die vilförmliche
Music?
Welche ein vngleiche größe der No-
ten/ Puncten vnnnd Pausen hat / nach
mancherlai für gesetzten zeichen.

Seqvitur

Sequitur exemplum Musicae Choralis & Figuralis, 4. vocum.
 Tenor. Choralis



Domine Fi- li DEI vivi, mise re re no- stri.

Cantus

Figuralis

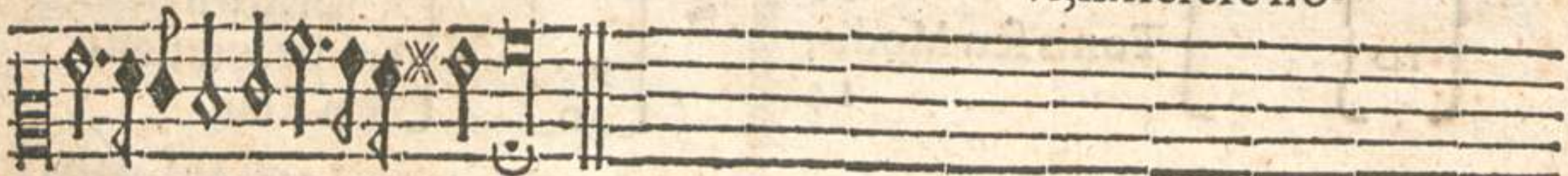


Do- mine Fili De- i vi- vi, miserere no- stri, nostri.

Altus.



Do- mine Fili Dei vi- vi, miserere no-



stri, no- stri.

Bassus.



Do- mine Fili Dei vi- vi, miserere no- stri.

CAPVT SECVN-
 dum de Clavibus,

Quid est Clavis?
 Est vocis formandæ index.

Quod sunt Claves?

Viginti, Atq; ex sequenti figura,
 quæ vulgò Scala dicitur, patent.

Das 2. Capitel/von den
 Music schlüsseln.

Was ist der Music schlüssel?
 Er ist ein zeiger diser Stimm / die
 man soll singen.

Wie vil seind Music schlüssel?
 Zwainzig. Und werden auß nach-
 folgendem Täflein erkandt / das ge-
 mainglich Scala (ein Laitter) genen-
 net wirdt.

Qvotu-



Qvotuplices sunt Claves?

Wie manigfaltig seind dise
Musicschlüssel?

Triplices, Dreifaltig die

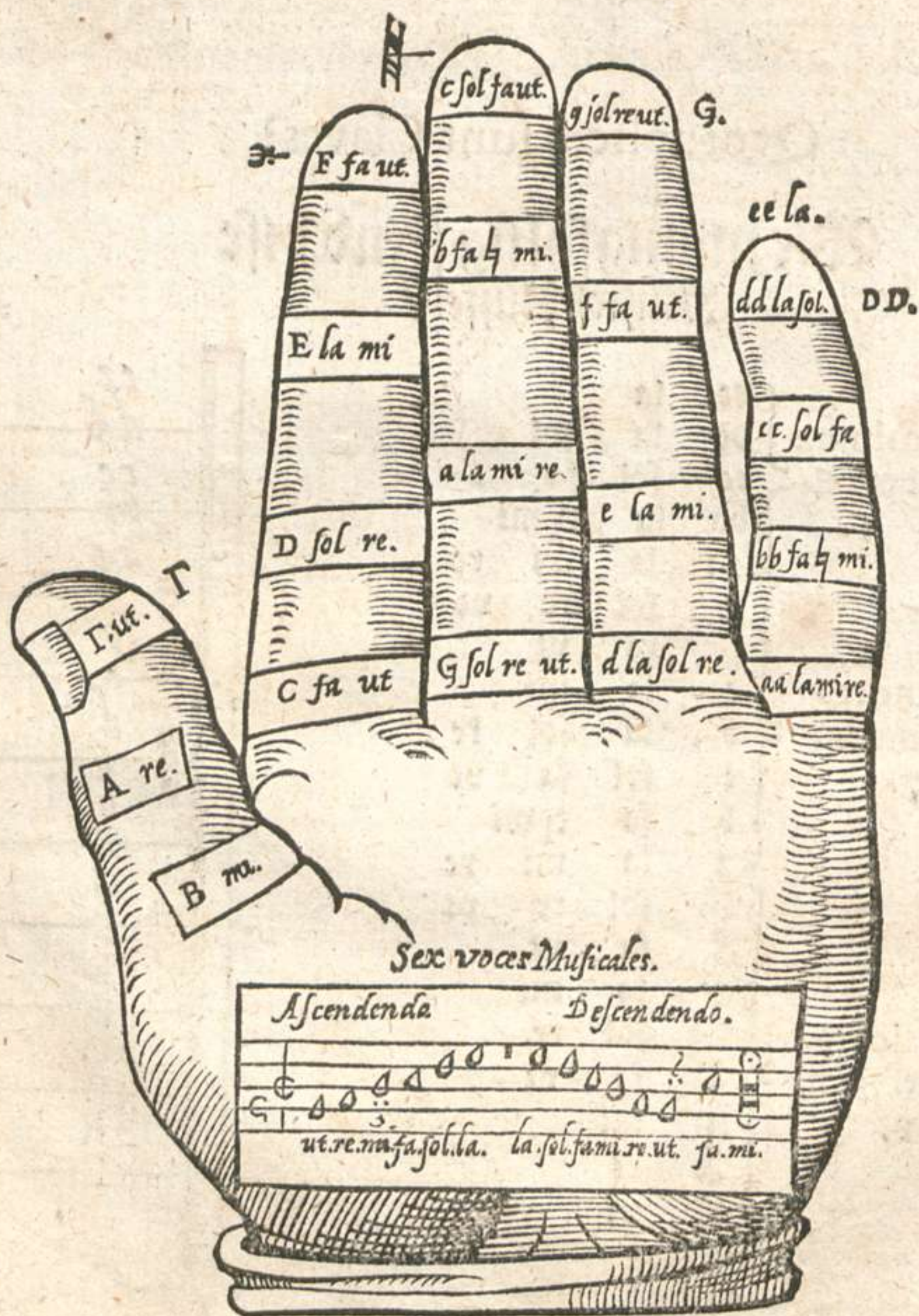
Geminatae Gedoppelten. 5. Minores Kleinern. 7. Maiores Größern. 8.	{	ee	la	sol	
		dd	la	sa	
		cc	sol	fa	
		bb	fa	mi	
		aa	la	mi	re
		g	sol	re	vt
		f	fa	vt	
		e	la	mi	
		d	la	sol	re
		c	sol	fa	vt
		b	fa	mi	
		a	la	mi	re
		G	sol	re	vt
		F	fa	vt	
		E	la	mi	
D	sol	re	vt		
C	fa				
B	mi				
A	re				
F	vt				

Cur F initio Scalæ ponitur?

Quod à Græcis plurimùm ars ex-
cultâ sit.

Warumb sezt man das F im
anfang der Laitter?

Darumb/das sie von den Griechen
maistes theils her kumt.



Disce manu tantum, si vis benè discere cantum,
Absq; manu frustra disces per plurima lustra.

SCALA MUSICALIS

Forma cla-
vium.

Claves Muficales triplices.

Gemi-
natæ.
5.

Minute
tæ
7.

Finale.
4.

Capita-
les.

Graves.
4

Græcorum clavis.

Naturalis

Bmollars.

duralis.

Naturalis.

B. mollaris.

Hydralis.

Claves.
Signatæ.

Claves minus. Principales.

Qvot sunt Claves signatae?

Qvinq; . I ut, F fa ut, C sol fa ut, G sol re ut, & dd la sol. Sed I ut & dd la sol, rarissime sunt in usu.

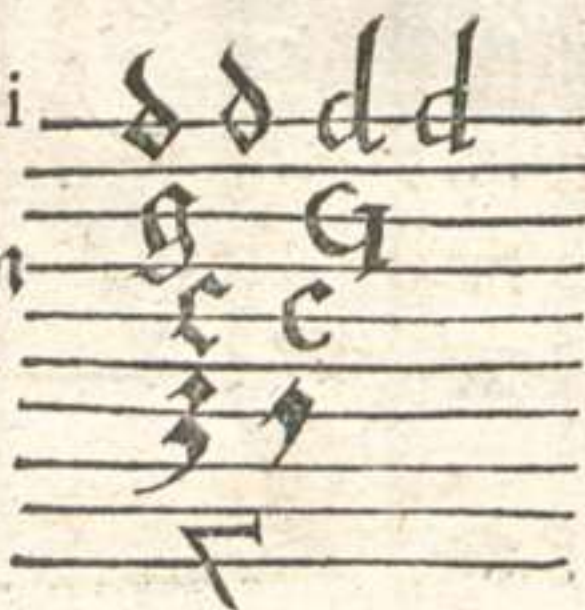
Qvare dicuntur signatae?

Qvia haec solae in Cantu exordio expresse ponuntur.

Qvomodo signantur?

In Cantu Choralis signantur sic:

Im Choral werden sie also gezeichnet.



Qvomodo inter se distant & ponuntur Claves?

Ponuntur oēs in linea, distantq; inter se per quintam, praeter F & I per septimam.

Qvibus in lineis qvæq; signari solet?

g Vñtatè tantum in secundâ lineâ.

C In primâ, secundâ, tertiâ, qvartâ.

F Verò in tertiâ, qvartâ, qvintâ, hoc modo.

Exemplum.



Wie vil seind gezeichnete Musicschlüssel?

Fünff. I ut / F fa ut / C sol fa ut / G sol re ut / vñd dd la sol. Aber I ut / vñd dd la sol / werden gar selten gebraucht.

Warumb haissen sie gezeichnete?

Dieweil dise allein / in des Gesangs anfang / außdrucklich gesetzt werden.

Wie werden sie gezeichnet?

In Cantu verò Figurali hoc modo.

Aber im Figural auff dise weiß.



Wohin werden sie gesetzt / vñd wie weit von einander?

Sie werden alle auff die Linien gesetzt / vñd stehen ein quint / oder fünffte zal / von einander / ohn allein das F von dem F ein sibend theil.

Auff welche Linien wirdt ein jeder Schlüssel gesetzt?

Das g am breüchligsten auff die ander Linien.

Das c auff die erste / ander / dritte vñd vierdt.

Das F auff die dritte / vierdt / vñd fünfft. Auff dise weiß wie volgt.

Linea Spacium

CAPVT TER

tium, de vocibus.

Quid est vox?

Est syllaba, qua clavium Tenor exprimitur.

Quot sunt voces?

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

Quis primus illarū fuit inventor?

Guido Aretinus Monachus in Italia, autore Trithemio floruitque Anno Christi M. xlii. Eisdem sex voces quidam sequenti disticho comprehendit.

Cur adhibes tristi numeros cantū-
que labori?

VT RElevet MISerum FATum,
SOLitosq; LABores.

Ascendendo.



vt, re, mi, fa, sol, la: La, sol, fa, mi, re, vt.

Quotuplices sunt voces?

Duplices: Inferiores & Superiores.

Quæ sunt Inferiores?

Quibus utimur quando Cantus ascendit, ut sunt: Vt, Re, Mi.

Quæ sunt Superiores?

Quibus utimur quando Cantus descendit, ut sunt: La, Sol, Fa.

Das 3. Capitel/von den Stimmen.

Was ist die Stim?

Sie ist ein Sylb/dardurch der Mus
sichschlüsseln geltung ausgesprochen
wirdt.

Wie vil seind Stimmen?

Sechs: Vt/Re/Mi/Fa/Sol/La.

Wer hat sie erfunden?

Guido Aretinus ein Mönch inn
Welschlandt / wellicher vmb das Jar
1044. gelebt/wie Trithemius bezeugt.
Dieselbige hat einer mit nachfolgendē
zweien verslin angedeutet.

Was mein arbeit ringer/fragst mich?

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

Descendendo.

Wie vilfaltig seind die stime?

Zweifaltig: Die Vndern vnd Obern.

Welche haissen die vndern?

Die wir brauchen / wann das Gesang
auffsteiget/vnd seind: Vt/Re/Mi.

Welche haissen die Obern?

Die wir brauchen / so das Gesang ab-
steiget/vnd seind: La/Sol/Fa.

In quotuplici sunt differentia?

In triplici.



In wie vilfeltiger vnderſchiedung ſeind alle Stimmen?

In Dryfaltiger.



Sufficiuntne hæ voces ad omnem
Cantum modulandum?

Ita, Quia in mutationibus sub-
indè repetuntur.

Ist's genüg an diſen Stimmen/
ein jedes Geſang zuſingen?

Ja/dann ſie werden immerdar/inn
der Stimmen verkerung/widerhollet.

Fuga s. voc. In unisono. A. G. Exemplum.



Iubilare DEO oīs terra, ſervite Dño, ſervite Dño in læticia.

CAPVT QVAR-
tum, de Cantu,

Quid est Cantus?

Est apta ſex vocum Muſicalium
digestio.

Quotuplex est Cantus?

Triplex: Durus, Naturalis, Mol-
lis.

Das 4. Capitel/von
dem Geſang.

Was iſt das Geſang.

Es iſt ein ordentliche vnnnd bequeme
außführung der ſechs Muſicſtimmen.

Wie villerley art iſt dz Geſange
Dreierlei.

1. Hart oder ſcharpff.
2. Natürlich oder mittelmäßig.
3. Waich oder gelind.

Quid est Cantus durus?

Est qui habet Vt, in G sol re ut, & Mi, in b fa h mi. Cognoscitur ex absentia b rotundi.

Welches ist das hart oder scharpff Gesang?

Das in dem auffsteigenden G sol re ut/singet Vt/vñ Mi in dem b fa h mi. Wird daher erkant wann im anfang des Gesangs/dz runde b mit verzeichnet ist.

Fuga 5. vocum. In unisono. A. G. Exemplum.



Quid est Cantus Naturalis?

Est qui neq; mollem, neq; duram vocem in b clave attingit, sed tantum sex vocibus Musicalibus contentus est: Incipit enim in c, & quiescit in a.

Welches ist das mittelmessig oder Natürlich Gesang?

Das weder ein waiche/noch ein harte stinn von sich gibt/sonder bleibt in seinen sechs stimmen/dieweil es im c anfaet/vnd endet sich im a.

Fuga 3. voc: In unisono. A. G. Exemplum.



Quid est Cantus mollis?

Est qui habet Vt, in F fa ut, & Fa, in b fa h mi. Cognoscitur ex praescriptione b rotundi.

Welches ist das Gelind oder waich Gesang?

Das in dem auffsteigenden F fa ut singet vt/vnd Fa in b fa h mi. Wirdt erkendt/wann im anfang des Gesangs das runde b. gesetzt ist.

Fuga 6. voc: In unisono. A. G.



Clamavi ad te Dñe, saluum me fac ut custo- diam mādata tua.

CAPVT QVIN.

tum, de mutatione.

Quid est Mutatio?

Est vocis in vocem in eadem clauis unifona variatio.

Quando igitur fit mutatio?

Mutatio vocum fit, quando cantus ultra vocem La ascendit, aut infra vocem Ut descendit.

Quot traduntur regulæ de Mutatione?

Sex.

I. Regula.

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

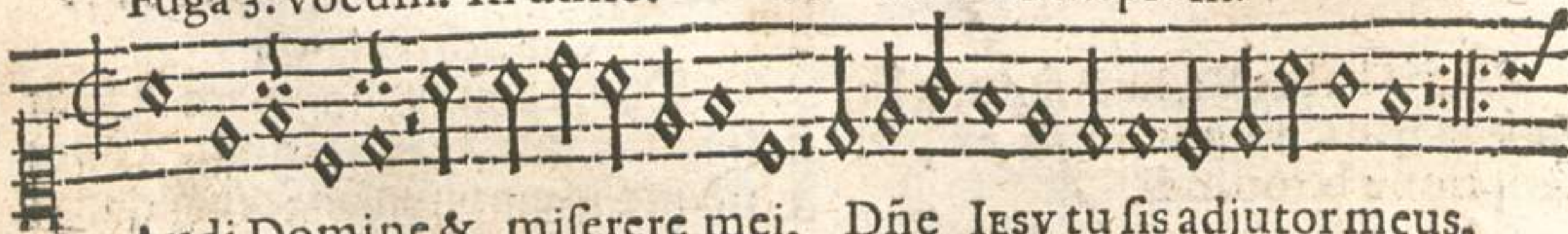
II.

Propter unam Notam ascendentem super La, non fit mutatio, sed semper Fa in ea est cantandum, nisi h, vel x, assignatū sit, quod Mi durum significat.

Wann nur ein Nota vber das La/ ein Secunda hinauff steigt/ darff man von derselben wegen nicht mutiren/sonder man singt Fa/es sei dann sach/das diser zeichen eins h oder x verzeichnet/so bedeut es ein harts Mi.

Fuga 3. vocum. In unifo.

A. G. Exemplum.



Audi Domine & miserere mei, Dñe Iesv tu sis adiutor meus.

III.

Non descendimus à voce Fa, in vocem Mi: neq; à voce Mi, in vocē Fa ascendimus per quartam aut quintam, sed à voce Fa in vocem Fa & à voce Mi in vocem Mi.

Das 5. Capitel/von verkerung der Stimmen.

Was ist der stimmen verkerung?

Sie ist ein abwechslung einer Stimm in die ander / auff einem gleichlautenden Musicschlüssel.

Wann muß man dann die Stimm verkeren?

Die verkerung der stimmen geschieht/wann das Gesang vber das La hinauff/oder vnter das Ut herab steigt.

Wie vil werden Regeln fürgeschrieben/von verkerung der Stimmen?

Sechs.

1. Regel.

Ein jede verkerung der Stimmen/geschieht im auffsteigen durch die stimm Re aber im absteigen durch die stimm La.

2.

3.

Man kan von keinem Fa/in ein Mi/ noch von keinem Mi/in ein Fa/durch die quart oder quint auff noch absteigen/sonder vom fa ins fa/vom Mi ins Mi.

In cantu



IIII.

In cantu duro mutamus tribus
clavibus, scilicet, a, e, & d.

In a, & e, sumimus La descendēdo.
In a, & d, sumimus Re ascendendo.

4.

In dem harten Gesang/verkeren wir
die Stimmen in dreien Musicchlüsseln/
Nemlich in dem a/e/vnd d.

In dem a vnd e/nemen wir die stinn
La im absteigen.

In dem a vnd d/nemen wir die stinn
Re im auffsteigen.



V.

In cantu Naturali prorsus nulla
fit mutatio, quia perpetuó in sex
vocibus versatur.

VI.

In cantu molli similiter tribus
clavibus mutamus, scilicet, d, g, & a.

In d, & a, sumimus La descenden-
do.

In d, & g, sumimus Re ascendendo.

5.

In dem mittelmessigen Gesang be-
gibt sich gar kein verenderung/dann es
bleibt immer in den sechs Stimmen.

6.

In dem waichen Gesang/verkeren
wir die Stimmen gleichfalls in dreien
Musicchlüsseln/nemlich in d/g/vñ a.
In dem d/vnd a/brauchen wir das La
im absteigen.

In dem d/vnd g/brauchen wir das Re
im auffsteigen.





Mutatio cantus $\flat$ duri magis perspicua.

In cantu duro semper canimus,

Ascenden:		Descend:	
In	G	ut	sol
	F	—	fa
	E	mi	—
	D	re	sol
	C	ut	fa
	B	—	mi
	A	re	la

Mutatio cantus $\flat$ mollaris magis perspicua.

In cantu molli semper canimus.

Ascend:		Descend:	
In	G	re	sol
	F	ut	fa
	E	—	mi
	D	re	la
	C	ut	sol
	B	—	fa
	A	mi	la

Kürze verenderung der Stim- men im harten Gesang.

Im harten Gesang singt man allzeit/
wann er

Auffsteigt/		Absteigt/	
Im	G	ut	sol
	F	—	fa
	E	mi	—
	D	re	sol
	C	ut	fa
	B	—	mi
	A	re	la

Kürze verenderung der Stim- men im waichen Gesang.

Im waichen Gesang singt man alzeit/
wann er

Auffsteigt/		Absteigt/	
Im	G	re	sol
	F	ut	fa
	E	—	mi
	D	re	la
	C	ut	sol
	B	—	fa
	A	mi	la



Duæ tabellæ significantes, quænam Claves
eiusdem sint vocis.

Folgen zwei Täflein/darinnen angezeigt wirdt/welche
Schlüssel einerlei Stimm haben.

Tabella cantus h duri.
Täfelein des harten Gesangs.

Descendendo,

Im absteigen/

In } D } sol
C } & } F } fa
im } B } vñ } — } mi
A } E } la

Ascendendo,

Im auffsteigen.

In } F } fa
C } & } G } ut
im } B } vñ } E } mi
A } D } re

Tabella cantus b mollis.

Täfelein des weichen Gesangs.

Descendendo,

Im absteigen.

In } E } mi
C } & } G } sol
im } B } vñ } F } fa
A } D } la

Ascendendo,

Im auffsteigen.

In } D } re
C } & } F } ut
im } B } vñ } — } fa
A } E } mi

CAPVT SEX^{to} tum, de Figuris.

Quid est Figura?

Est signum Vocis & Silentij.

Quotuplex est Figura?

Duplex: Vocis & Silentij.

Quæ est Figura Vocis?

Nota.

Quid est Nota?

Est character, secundum quem
vox & sonus in cantu formantur.

Quotuplices sunt Notæ?

Das 6. Capitel/ von der
Figur oder gestalt der Noten/
Puncten vnd Pausen.

Was ist die Figur?

Sie ist ein zeichen der Stimm/ vñnd
des stillschweigens.

Wie vilfaltig ist die Figur?

Zweifaltig: Eine der stimm/ die ander
der stillschweigung.

Welchs ist die gestalt der stimm?

Die Nota.

Was ist die Nota?

Sie ist ein zeichē/ nach welchē die stimm
vñ der thon im Esang gerichtet werde.

Wie mancherlai seind
die Noten?

C ij

Duplices.

Duplices : Simples & Ligatæ.
 Qvæ dicuntur Simples?
 Qvæ absq; colligatione alterius
 notæ ponuntur.
 Qvot sunt Species simpli-
 cium Notarum?
 Octo. Qvæ?

Zweierlai : Einfache / vñ angehenck-
 te oder gebundene.
 Welche haissen einfache?
 Die on ein zamenbindung einer an-
 dern Noten gesetzt werden.
 Wie vil seind einfacher
 Notten?

	Acht.	Welche?
I Maxima		in hoc si- gno, in disem zeichen
I Longa		
I Brevis		
I Semibrevis		
2 Minimæ		
4 Semiminimæ		
8 Fusæ		
16 Semifusæ	tali figura mit solcher Figur ge- malet.	valet gilt
		tactibus schleg.
		valent uno tactu. gelten ein schlag.

Da regulas de notis
 simplicibus.

Prima Regula.

Idem est in notis simplicibus,
 cū cauda sursum vel deorsum tra-
 hitur, hoc modo :

Gib etliche Regeln oder gemei-
 ne lehren / von den einfachen
 Noten.

1.
 Es gilt in dē einfachen Noten gleich
 wann der strich vber oder vnder sich ge-
 zogen wirdt / auff dise weis.



Secunda,

Secunda.

Sub Nota colorata duæ virgulæ
positæ, eam albam esse demonstrât.



2.

Zwei strichlein vnder einer schwar-
zen Noten gesetzt/zeigen an/das sie sol
weiß sein.

Tertia.

Figura duabus descripra caudis,
nullam habere putatur, ut:

Item, quando virgula per caudâ
ducitur, ut:



3.

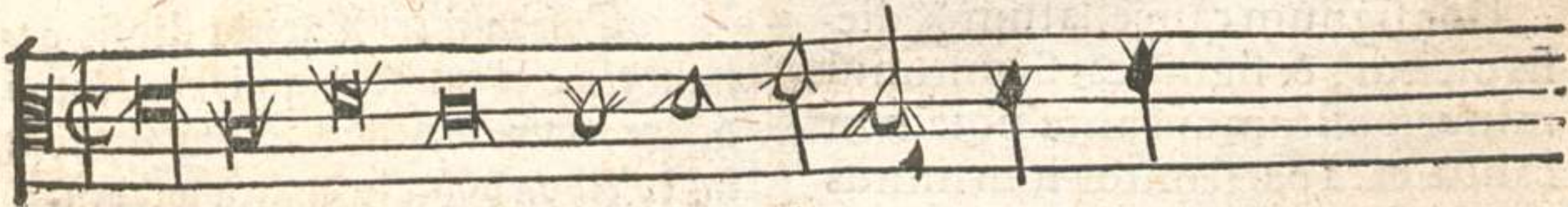
Ein Noten mit zweien strichen ge-
schriben/wirdt darfür gehalten/ als het
sie keinen. Dergleichen so ein vber-
zwerches strichlein durch der Noten
strich gezogen wirdt.

Quarta.

Nota non recte posita, signatur
duabus virgulis, quæ verum illius
notæ positum significant.

4.

Wann ein Nota falsch gesetzt wirt/
so pflegt man dieselb mit zweien klei-
nen strichlein zuverzeichnen/ wo nun
dieselbigen hingezogen werden/ es sei
in das Spacium/oder auff die Linien/
da muß man die Noten singen.



Quinta.

Hoc signum C D supra vel infra
notas scriptum, indicat locum, ubi
in fugis seqvens vox incipiat, & de-
finat, dicitur etiam signum conve-
nientia, vbi voces conveniunt.

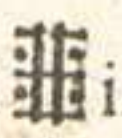
5.

Dies Zeichen C D vber oder vnder
die Noten geschriben/zeigt den ort an/
wo die nachfolgende stin/in den Fugis
ansahet/oder still halte. Item es wirdt
genennet ein zeichen der zusammenkunft/
da die stinien zugleich zusammen künien.

Sexta.

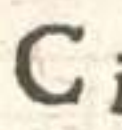
Hoc signum  supra vel infra notam positum, est signum moræ, & cardinalis concordantiæ vocum, ubi .f. oēs voces aliquantisper quiescūt. Dicitur etiam Pausa generalis.

Septima.

Hoc signum  indicat reinceptionem aut repetitionem cantus, quia secundario canitur.

Octava.

Hoc signum   indicat cantum perfectum.

Hoc signum   indicat cantum imperfectum.

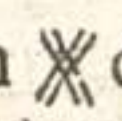
Nona.

 rotundum quoties in Cantu occurrit, vocem fa denotat.

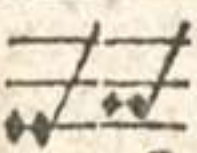
Decima.

 quadratum, quod tantum in b fa  mi locum habet, indicat Midurum.

Vndecima.

Hoc signum cancellatum  die-sis dicitur, & significat Semitonium minus, positum aut ante notam in cantu, eam per semitonium minus elevandam esse significat.

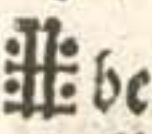
Duodecima.

Hoc signum  dicitur index vel custos, & locum sequentis notæ indicat.

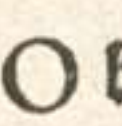
6.

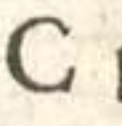
Dies Zeichen  vber oder vnder einer Noten geschriben / bringt allen stimmen eine gemaine stillschweigung. Vnd wirdt Pausa generalis genennet.

7.

Dies Zeichen  bedeut ein wideräse-rung oder widerhollung.

8.

Dies Zeichen   bedeut den vol-kommen Gesang.

Dies Zeichen   bedeut den vn-vollkommen Gesang.

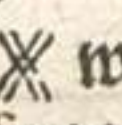
9.

Wo das runde b im Gesang ver-zeichnet ist / muß man fa singen.

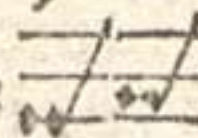
10.

Das viereckige  Zeichen / welches allein im b fa  mi gefunden wirdt / zei- get an die harte stinn Mi.

11.

Dies Zeichen  wirdt die-sis ge-nandt / wo es im gesang für ein Noten gesetzt / muß dieselbige Nota vmb ein halben thon höher gesungen werden.

12.

Dies Zeichen  wirdt genandt / ein zaiger oder hueter / zeigt an / wo die nachfolgende noten stehet.

Decima tertia.

ὑποφωνία vel Fuga in unifono, in eodem, In einerlei thon.

Fuga in Hyper vel Epi	{ Diatesáron Diapén-te Diapafón }	oben in der	{ quart, qvint, Octav.
Fuga in Hypo vel Sub	{ Diatesáron Diapén-te Diapafón }	untē in der	{ quart, qvint, Octav.



CAPVT SEP- timum.

DE LIGATVRA.

Quæ dicuntur Ligatæ?

Cum duæ vel plures simplices Notæ per virgulam in dextra vel sinistra parte conjunguntur. Atque communiter Ligaturæ vocantur.

Quotuplex est Ligatura?
Duplex: Recta & Obliqua.

Quæ est Recta?

Cujus Notæ quadrato pinguntur corpore.

Das 7. Capitel/von der zusammenbindung der Noten.

Welche heissen gebundene oder angehenckte Noten?

Wann zwei oder mehr einfacher Noten/mit einem strich/an der rechtē oder linckē seiten / zusammen gehenckte werden/vnd haissen gemeinlich Ligaturæ/ das ist/zusammen gebundene Noten.

Wie vilfeltig ist die bindung?

Zweifeltig: gleichförmig oder geviert/
vnd ungleicher form oder langleicht.

Welches ist die gleichförmig
oder gevierdt?

Wann die Noten mit viereckichter gestalt werden gemalet.



Qvæ dicitur obliqua?
Quando Notulæ oblongo & trās-
verso corpore scribuntur, ut:



Welche haissen vngleich er
form oder langlecht?
Wann die Noten mit langer vnd vñ
ber zwercher gestalt werden geschriben.

Qvot sunt Notæ ligabiles?
Qvatuor: Maxima, Longa, Bre-
vis, Semibrevis.

Qvotuplices sunt?
Triplices: Initiales, Mediæ, & Fi-
nales.

Qvæ dicitur Initialis?
Prima Nota Ligaturæ.

Qvæ dicitur Finalis?
Ultima Nota Ligaturæ.

Qvæ dicitur Media?
Qvælibet Nota inter primam &
ultimam posita, ut:

Wie vil seind bindliche Notenz
Vier: Maxima/ Longa/ Brevis/
Semibrevis.

Wie villerlai seind sie?
Dreierlai: Die Anfenglichen/ Mit-
teln vnd Endlichen.

Welche haisset Anfenglich?
Die erste Not der Bindung.

Welche haisset Endlich?
Die letzte Not in der Bindung.

Welche haisset die Mittel?
Ein jede Noten zwischen der ersten
vnd letzten gesetzt/ als:

Initialis. Mediæ. Finalis.
Anfenglich. Mitteln. Endlich.



Qvot traduntur regulæ de
Initialibus?

Qvatuor.

Prima Regula.

Prima carens cauda longa est pen-
dente secunda, ut:

Wie vil Regeln werdē von den
Anfenglichen fürgegeben?

Vier.

Die erste Regel.

So die erste Not keinen strich hat/
ist sie Longa/ wann anderst die nechst vol-
gend vnder sich hanget/ Als:



Secunda Regula.

Prima carens cauda brevis est
scandente secunda, ut:

**Die ander Regel.**

So die erste keinen strich hat/ist sie
Brevis / wann die nechst hernach auff-
steiget/Als:

Tertia Regula.

Estq; brevis caudam si leva parte
remittit, ut:

**Die dritt Regel.**

Dise ist Brevis / so ein strich an der
lincken seiten lesset herab gehn/Als:

Qvarta Regula.

Semibrevis fertur, sursum si du-
xerit illam: una cum proxima se-
quente, ut:

**Die vierdt Regel.**

Wann sie den strich vbersich zieht/
alsdann wirdt sie/sampt der nechstvol-
genden Semibrevis gehalten/Als:

Qvot traduntur Regulæ
de Medijs?

Vna tantum.

Qvæ?

Qvælibet è medio brevis est, una,
excipienda, scilicet sequens initia-
lem, qvæ in sinistro latere caudam
sursum protendit, ut:

Wie vil Regeln werden von
den mitteln fürgehalten?

Eine allein.

Welche?

Ein jede gebundene Not/in der mit-
te/ist Brevis/außgeschlossen eine/nem-
lich/ die nechstvolgende auff ein solche
anfengliche / welche den strich an der
lincken seiten vbersich haltet/Als:



Regula.
Regel.

Exceptio.
Aufschluß.

De finalibus quot traduntur
Regulæ?

Tres.

Prima Regula.

Ultima conscendens brevis est
quæcunq; ligata, ut:



Secunda Regula.

Ultima dependens quadrangula
sit tibi longa, ut:



Tertia Regula.

Est obliqua brevis semper finalis
habenda, ut:

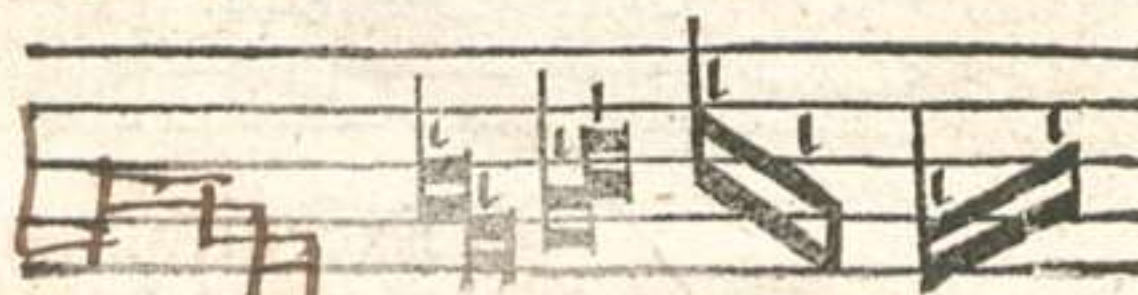


Habentne hæ regulæ ex-
ceptionem?

Ita.

Excipitur caudam tollens ex
parte sinistra, ut:

*N: Maxima in ligatura
Sp. manus in suis saloro*



Wie vil werden Regeln fürge-
schriben / von den endlichen
bindungen?

Drei.

Die erst Regel.

Ein jede lest gebundene Not / die
auffsteiget / ist Brevis / Als:

Die ander Regel.

Die endliche gevierdte Not / so da
heraber hanget / solt du für longam hats-
ten / Als:

Die dritt Regel.

Die letzte vberzwerhe Not ist immer
Brevis zuhalten / Als:

Haben dise Regeln auch
einen außschluß?

Ja.

Dann so vnter zwo gebundenen
Noten die erste iren strich an der linckē
seiten auffziehet / werden sie beide Se-
mibreves / Als:

CAPVT OCTA- uum, de Pausis & Punctis.

Qvæ dicitur Figura
silentij?

Pausa.

Qvid est Pausa?

Est taciturnitatis signum, tem-
pus silentio mensurans.

Qvot sunt Pausæ, qvæ prædictis
Notulis correspondent?

Septem. Qvia singulæ Notæ, præ-
ter Maximam, suas habent pausas,
qvibus valore conveniunt.

Enumera Pausas.

Das 8. Capitel/von den Pausen vnd Puncten.

Welches haisset die Figur des
stillschweigens?

Die Pausa/das ist/ein stillschwei-
gung oder auffhörung.

Was ist Pausa?

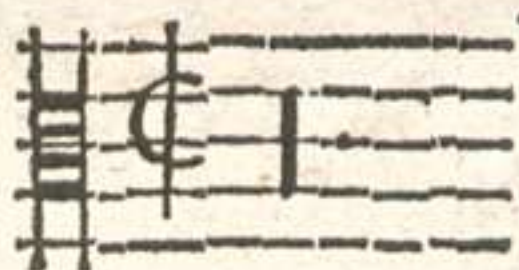
Pausa ist ein zeichen der stillschwei-
gung/ das die zeit mit schweigen misset
vnd zubringet.

Wie vil seind Pausen/welliche
sich der obernenten einfachen
Noten vergleichen?

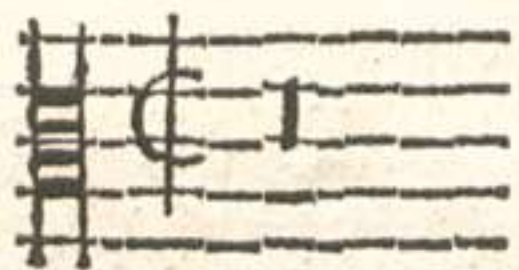
Siben. Dann jede einfache Not/
ohn allein die Maxima/haben ire pau-
sen/welchen sie an geltung gleichend.

Erzele mir die Pausen?

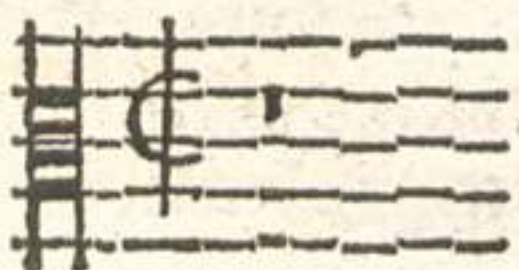
Longa



Brevis



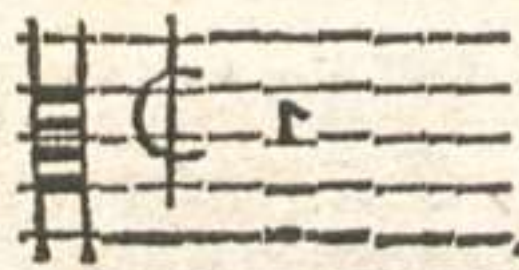
Semibrevis



Minima



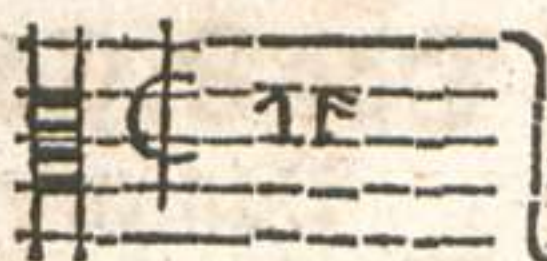
Semiminima



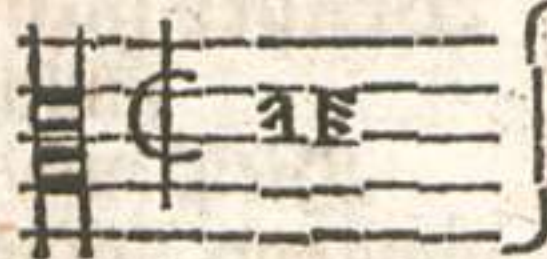
Æquivalet
Gilt so vil als
dise folgende
Not.



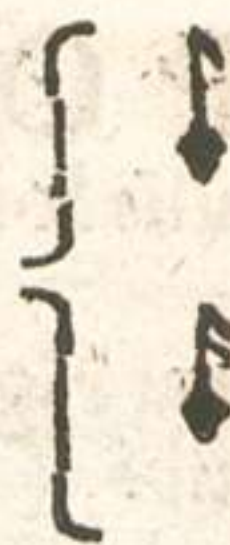
Fusa



Semifusa.



Æquivalet
Gilt so vil als
dise volgende
Not.



Maxima. Longa. Brevis. Semibrevis. Minima. Semiminima. Fusa. Semifusa.



Quid hīc præterea ob-
servandum?

Posteriores duæ Pausæ, propter
nimiam velocitatem, rarò usurpā-
tur.

Suntne & aliæ Pausæ?

Sunt. Sed in Cantu communi
nullum habent usum, nisi Pausa
generalis.

Quid est Pausa generalis?

Est quando hemicyclus cū pun-
cto supra vel infra Notas scribitur,
hoc modo.



Quid indicat Pausa generalis?

Cessationem omnibus vocibus
inducit.

Was ist hie ferners zu merckē?

Die zwo letzten Pausen/ werde von
wegen ihrer behenden geschwindigkeit
selten gebraucht.

Sind auch noch andere
Pausen?

Ja. Aber im gemeinen Gesang ha-
ben sie keinen brauch/ohn allein Pausa
Generalis/ das ist/ die allgemeine still-
schweigung.

Was ist dann Pausa
Generalis?

Wann ein halber zirkelriß / sampt
einem puncten/ vber oder vnter die No-
ten geschriben wirdt/ auff dise weis.

Was zaiget dise Paus an?

Sie bringt allen stimmen gleiche
stillschweigung.

Punctus à tergo Notulis ascri-
ptus, dimidio eas valore adhuc au-
get, ut :



Wann ein düpflein hinten an die
Noten zugeschriben ist/so mehret es die
selbige noch vmb das halbe theil.

CAPVT NONVM

de Proportionibus.

Seqvuntur primò proportionēs
Diminuentes, ut Dupla, Tripla,
Quadrupla, Sesquialtera,
Hemiolia.

Quid est proportio Dupla :

Quæ omnibus Notulis ac Pausis
dimidium sui valoris adimit.

Das 9. Capitel/von der Proportion.

Folgen erstlich proportionēs di-
minuentes/als Dupla/Tripla/
Quadrupla/Sesquial-
tera/Hemiolia.

Was ist proportio Dupla ?

Dupla proportio ist / welche allen
Noten vnnnd Pausen den halben theil
enkeucht/das also zwo nur so vil gelten
als vor eine/der zeichen sein.

$\frac{2}{1} / \frac{4}{2} / \frac{6}{3} / \frac{8}{4} / \frac{10}{5} / \frac{12}{6} /$

Φ. C. Φ. C. O 2. C 2. O 2. C 2.

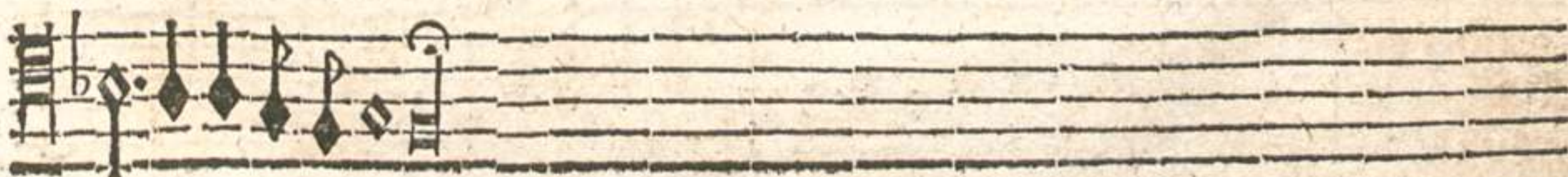
Iosqvinus.



Hæc est vita æterna.



Hæc est vita æterna.



Sequuntur Resolutiones illarum vocum.



Quid est proportio Tripla?

In qua brevis perfecta, aut tres semibreves, uni tactui adaptantur.

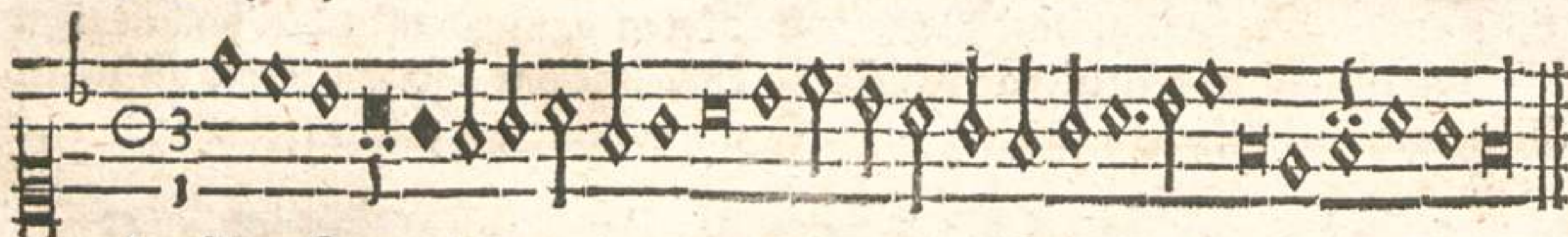
Was ist proportio Tripla?

Tripla proportio ist / in welcher drei Noten so vil gelten / als sonst eine gilt / welcher signa also verzeichnet werden.

$\frac{3}{1} / \frac{6}{2} / \frac{9}{3} / \frac{12}{4} /$

O 3. C 3.

Φ 3. C .3



In diapason.

Quid est proportio Quadrupla?

In qua quatuor Semibreves uni tactui accinuntur, hujus signa sunt.

Was ist Quadrupla proportio?

Quadrupla proportio ist / in welcher vier Semibreves / oder ein longa auff einen schlag gesungen werden / wurde also verzeichnet.

$\frac{4}{1} / \frac{8}{2} / \frac{12}{3} / \frac{16}{4} /$

Φ 2. Φ

C 2. 2 C

Fuga in subdiapente.



Resolutio.

Resolutio.



Non nobis Do-

mine, sed nomini tuo da gloriam.

Quid est proportio Sesquialtera.

In qua tres minimæ, aut Semibrevis & Minima, uni tactui acciuntur, huius signa sunt:

 $\frac{3}{2} / \frac{6}{4} / \frac{9}{6} / \frac{12}{8} /$
 $O \frac{3}{2} / C \frac{3}{2} /$
 $\odot \frac{3}{2} / \text{C} \frac{3}{2} /$

In subdiapason.



Quid est Hemiolia proportio?

Eadem planè est cum Tripla, nisi quòd ea, propter nigredinem, plus agilitatis habeat, quam albedo, ut:

In subdiapason.



In subdiatessaron.

Was ist Sesquialtera proportio?

Sesquialtera proportio ist/in welcher drei Minimæ/oder ein semibrevis und Minima auff einen schlag gesungen werden/wirdt also verzeichnet.

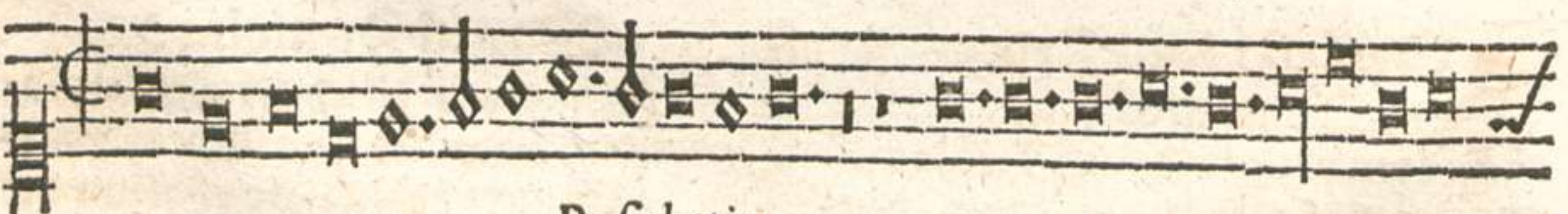
Was ist Hemiolia?

Hemiolia ist gleich der Tripla proportioni/allein das sie umb der schwere willen mehr behendigkeit hat inn der Mensur/dann die Tripla.

Nunc

Nunc etiam sequuntur proporti-
ones Augentes, nempe, Subdupla,
Subtripla, Subquadrupla: Hæ autē
omnes vnā regulā cōprehendi pos-
sunt, Ita, ut in unaqvaq; proportio-
ne, Notæ & Pausæ toties augeantur,
quoties superior numerus in infe-
riori reperitur, hoc modo, ut Sub-
dupla, omnia duplicet, Subtripla,
triplicet, Subquadrupla, quadrupli-
cet.

Nun folge leztlich auch die pro-
portiones Augentes / Als Subdupla/
Subtripla/ Subquadrupla: Dise alle
aber mögen in ein Regel zusammen ge-
fasset werdē / das in einer jeden die No-
ten vñnd Pausen so vil gemehret wer-
den / als offte die ober zal in der vntern
gefunden wirdt / Also / das die Subdu-
pla alles doppelt mache / Subtripla al-
les drifeltig / Subquadrupla aber vier-
feltig.



nor, gloria, in secula seculorum, Amen.

CAPVT DECIMVM.

DE NOMINIBVS ET PROPRIETATIBVS TONORVM.

Primus	] ab anti- quis di- ctus est	Dorius	] Qui me- lodi- am ha- bet,	hilarem	] legi- timi.
Secundus		Hypodorius		mœstam	
Tertius		Phrygius		austeram	
Quartus		Hypophrygius		blandam	
Quintus		Lydius		asperam	
Sextus		Hypolydius		lenem	
Septimus		Mixolydius		indignantē	
Octavus		Hypomixolydi ⁹		placabilem	
Nonus		Æolius		suavem	
Decimus		Hypoæolius		tristem	
Vndecimus	] Tredecimus Decim ⁹ quart ⁹	Ionicus	] spurij sive rejecti, quod aptē dividi nequeunt.	jucundam	
Duodecimus		Hypoionicus		flebilem	



Duodecim toni legitimi.

Spurij seu rejecti.



De Tonis seu Modis.

Dorius, id est, tonus sive modus primus.

Primus tonus versatur {duro
in cantu {molli} inter {D
{G} & {D
{G} per octavam.

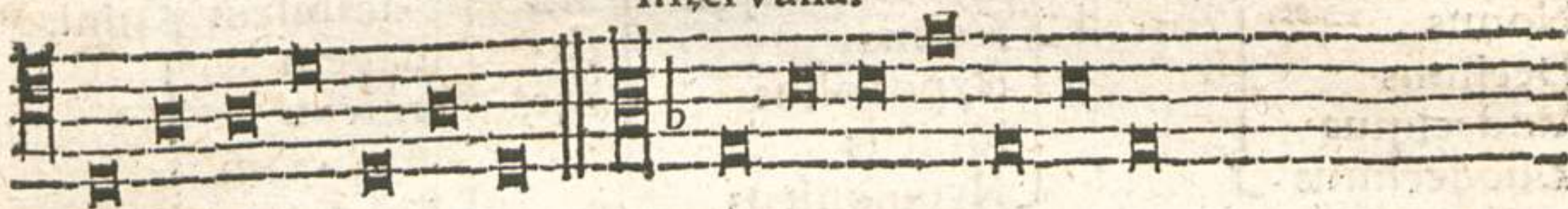
Intervalla habet duo.

Primum ex {D
{G} in {A, duro
{D, molli} per quintam Re, La.

Alterum ex {A
{D} in {D, duro
{G, molli} per quartam Re, Sol.

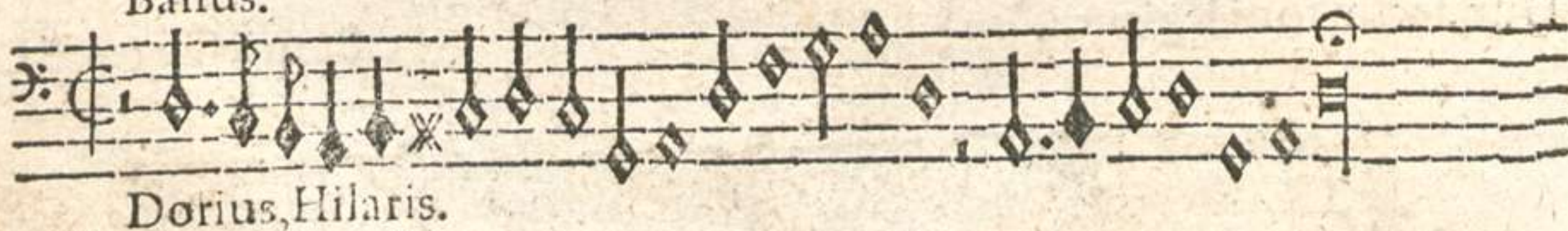
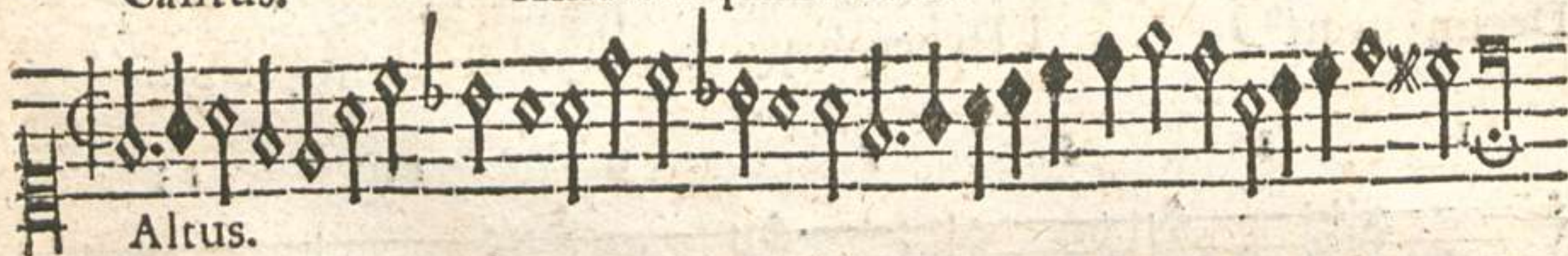
Finem habet in D duro, & G molli.

Intervalla.



Cantus.

Ambitus primi toni.



Hypdorius, id est tonus sive modus secundus.

Secundus tonus versatur [duro] inter [A] & [A] per octavam
in cantu [molli] [D] [D]

Intervalla habet duo.

Primum ex [A] in [D, duro] per quartam Re, Sol.
[D] [G, molli]

Alterum ex [D] in [A, duro] per quintam Re, La.
[G] [D, molli]

Quiescit in D duro, & G molli, sicut primus.
Intervalla.



qvart: qvint:
Cantus.

Ambitus secundi toni.



Altus.



Tenor.



Bassus.



Hypodorius. Mœstus.



Transpositus.

E ii

Phrygius

Phrygius, id est tonus sive modus tertius.

Tertius modus versatur in cātu $\left[\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right]$ inter $\left[\begin{smallmatrix} E \\ A \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} E \\ A \end{smallmatrix} \right]$ per octavam

Intervalla habet duo.

Primum ex $\left[\begin{smallmatrix} E \\ A \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \flat, \text{durum} \\ E, \text{mollem} \end{smallmatrix} \right]$ per quintam Mi, Mi.

Alterum ex $\left[\begin{smallmatrix} \flat \\ E \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} E, \text{durum} \\ A, \text{mollem} \end{smallmatrix} \right]$ per quartam Mi, La.

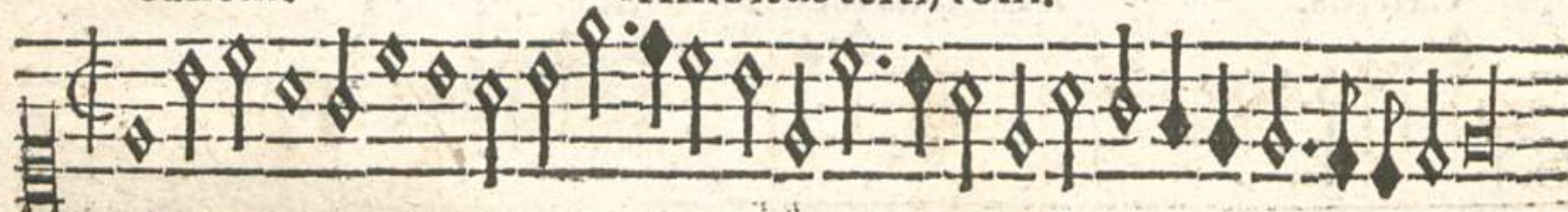
Sæpè repetens sextam Mi, Fa, ex E, in C. Finem habet in E, duro, & A, molli.

Intervalla.



Cantus.

Ambitus tertij toni.



Altus.



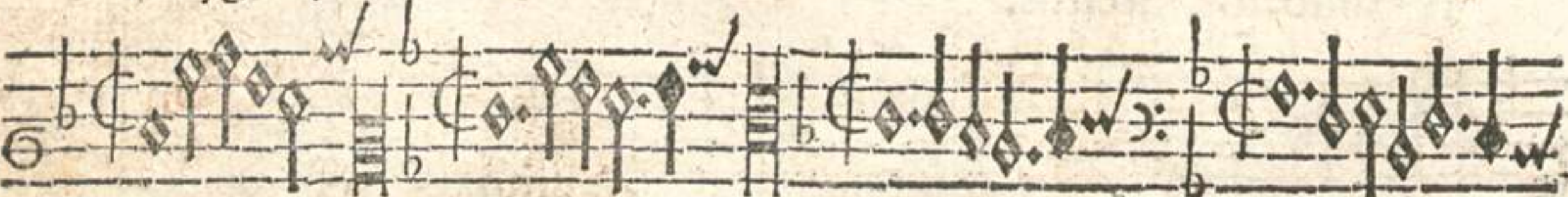
Tenor.



Bassus.



Phrygius, Austerus.



Raró exempla inveniuntur.

Hypophrygius

Hypophrygius, id est, tonus sive modus quartus.

Quartus tonus versatur $\left[\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right]$ inter $\left[\begin{smallmatrix} \flat \\ E \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} \flat \\ E \end{smallmatrix} \right]$ habens specie diapason.
in cantu

Intervalla habet duo.

Primum ex $\left[\begin{smallmatrix} \flat \\ E \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} E, \text{durum} \\ A, \text{mollem} \end{smallmatrix} \right]$ per quartam Mi, La.

Alterum ex $\left[\begin{smallmatrix} E \\ A \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \flat, \text{durum} \\ E, \text{mollem} \end{smallmatrix} \right]$ per quintam Mi, Mi.

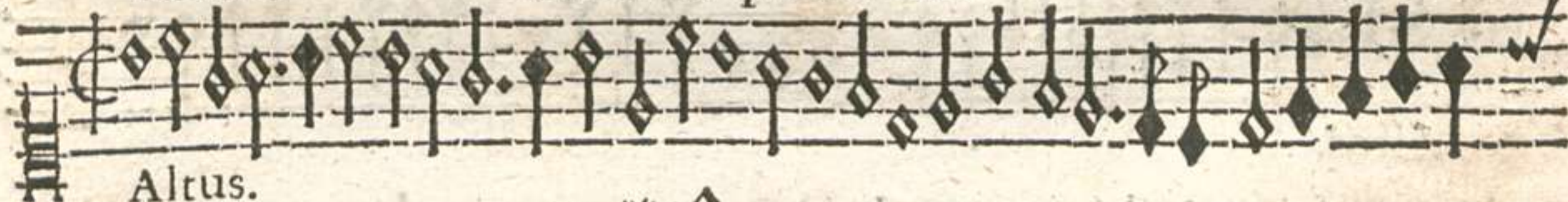
Finem habens in E, duro, & A, molli.

Intervalla.



Cantus.

Ambitus quarti toni.



Altus.



Tenor.



Bassus.



Hypophrygius.

Blandus.



Transpositus.

E iij

Lydius

Lydius, id est, tonus sive modus quintus.

Quintus tonus versatur in cantu [duro] [molli] inter [F] [B] & [F] [B] per octavam.

Intervalla habet duo.

Primum ex [F] [B] in [C, duro] [F, molli] per quintam Fa, Fa.

Alterum ex [C] [F] in [F, duro] [B, molli] per quartam Vt, Fa.

Finitur in F, duro, & B, molli.

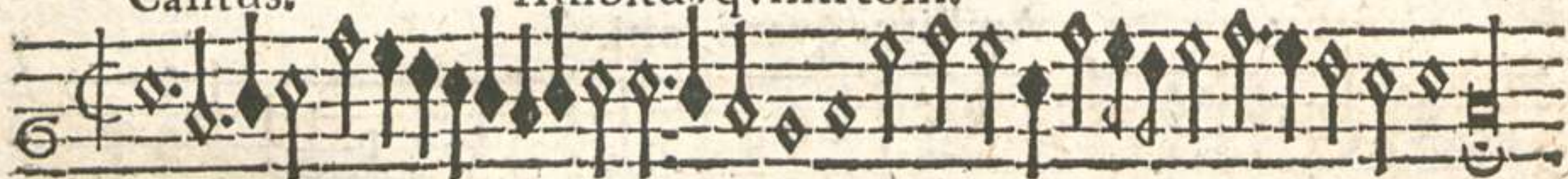
Intervalla.



quint: quart: octav:

Cantus.

Ambitus quinti toni.



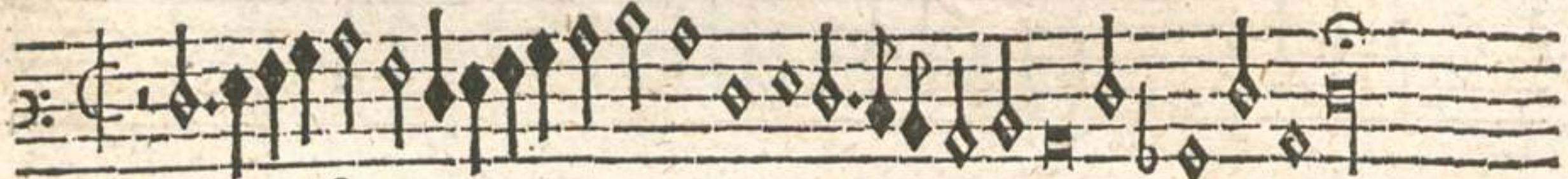
Altus.



Tenor.



Bassus.



Lydius, Asper.



Transpositus.

Rarò.

Hypo-

Hypolydius, id est, tonus sive modus sextus.

Sextus modus versatur in cantu { duro } { molli } inter { C } { F } & { C } { F } per octavam.

Intervalla habet duo,

Primum ex { C } { F } in { F, duro } { B, molli } per quartam Ut, Fa.

Alteram ex { F } { B } in { C, duro } { F, molli } per quintam Fa, Fa.

Quiescit in F, duro, & B, molli.

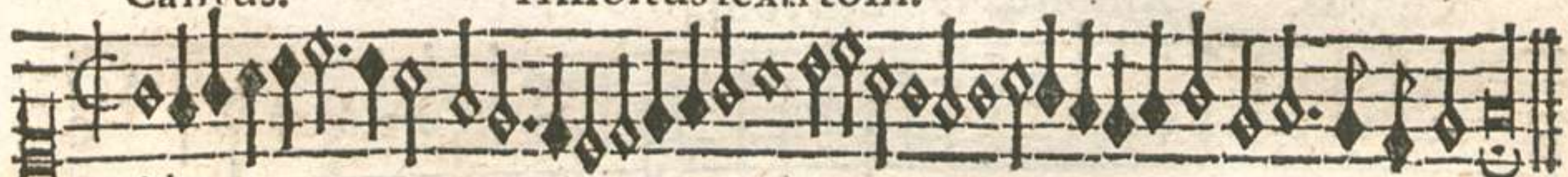
Intervalla.



quart:qvint:octav:

Cantus.

Ambitus sexti toni.



Altus.



Tenor.



Bassus.



Hypolydius, Lenis.



Transpositus.

Mixolydius

Mixolydius, id est, tonus sive modus septimus.

Septimus tonus versatur $\left[\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right]$ inter $\left[\begin{smallmatrix} G \\ C \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} G \\ C \end{smallmatrix} \right]$ per octavam.

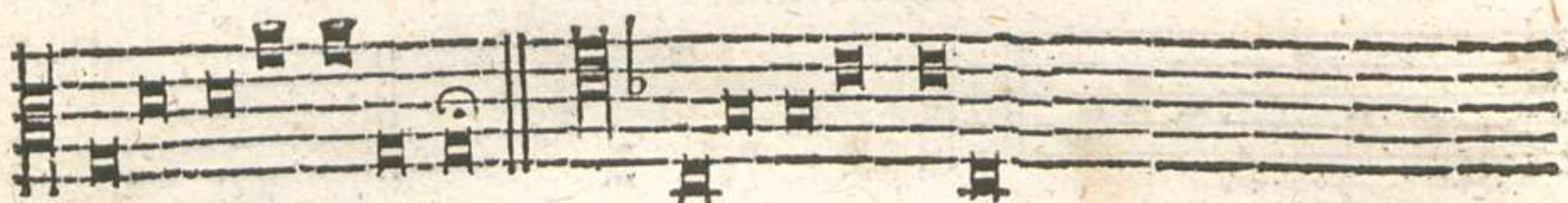
Intervalla habet duo.

Primum ex $\left[\begin{smallmatrix} G \\ C \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} D, \text{duro} \\ G, \text{molli} \end{smallmatrix} \right]$ per quintam Vt, Sol.

Alterum ex $\left[\begin{smallmatrix} D \\ G \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} G, \text{duro} \\ C, \text{molli} \end{smallmatrix} \right]$ per quartam Re, Sol.

Finiciens in G, duro, & C, molli.

Intervalla.



qvint:qvart:octav:Fin:

Cantus.

Ambitus septimi toni.



Altus.



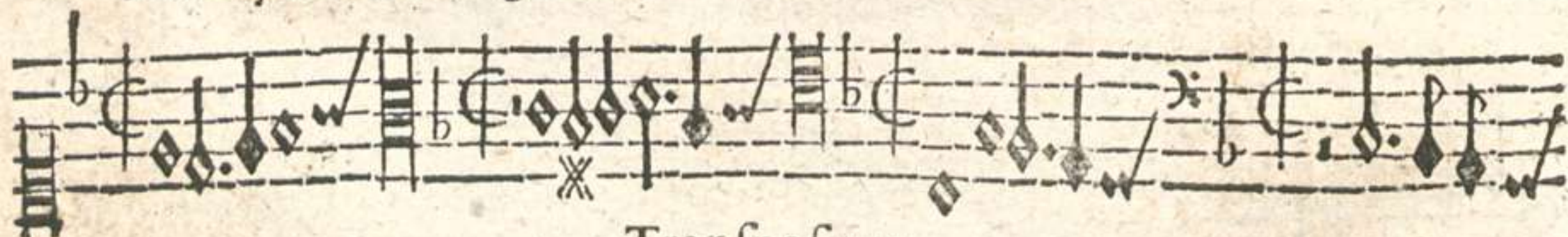
Tenor.



Bassus.



Mixolydius. Indignans.



Transpositus.

Hypo.

Hypomixolydius, id est tonus sive modus octavus.

Octavus modus versatur in cantu $\left[\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right]$ inter $\left[\begin{smallmatrix} D \\ G \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} D \\ G \end{smallmatrix} \right]$ per octavam

Intervalla habet duo.

Primum ex $\begin{bmatrix} D \\ G \end{bmatrix}$ in $\begin{bmatrix} G, \text{duro} \\ C, \text{molli} \end{bmatrix}$ per quartam Re, Sol.

Alterum ex $\begin{Bmatrix} G \\ C \end{Bmatrix}$ in $\begin{Bmatrix} D, \text{duro} \\ G, \text{molli} \end{Bmatrix}$ per quintam Vt, Sol.

Quiescit in G duro, & C molli.

Intervalla.



quart:quint:octav:Fin:

Cantus.

Ambitus octavi toni.



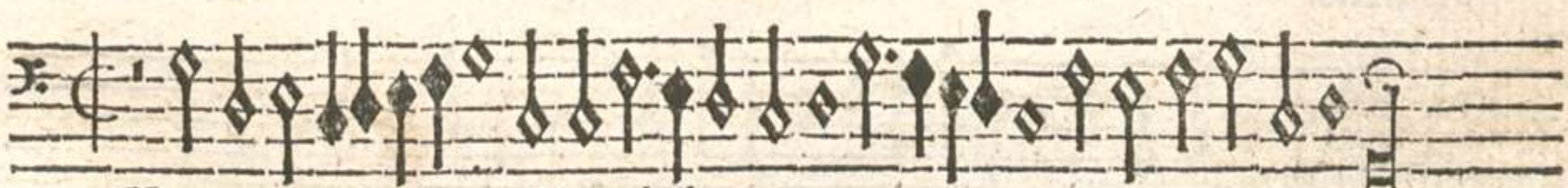
Altus.



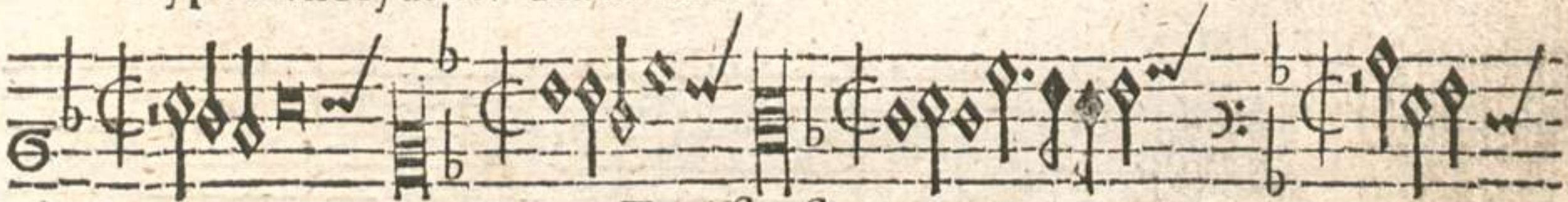
Tenor.



Bassus.



Hypomixolydius. Placabilis.



Transpositus.

F

Æolius

Æolius, id est, tonus siue modus nonus.

Nonus tonus versatur in cantu {duro
molli} inter {A
D} & {A
D} per octavam.

Intervalla habet duo.

Primum ex {A
D} in {E, duro
A, molli} per quintam Re, La.

Alterum ex {E
A} in {A, duro
D, molli} per quartam Mi, Fa.

Finem habens in A, duro, & D, molli.
Intervalla.



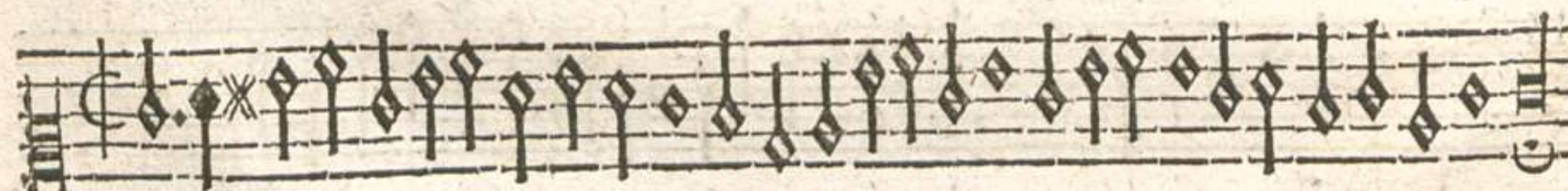
qvint:qvart:octav:

Cantus

Ambitus noni toni.



Altus.



Tenor.



Bassus.



Æolius, suavis.



Transpositus.

Hypo-

Hypoxolius, id est, tonus siue modus decimus.

Decimus tonus
versatur in cantu $\left\{ \begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right\}$ inter $\left[\begin{smallmatrix} E \\ A \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} E \\ A \end{smallmatrix} \right]$ per octavam.

Intervalla habet duo.

Primum ex $\begin{Bmatrix} E \\ A \end{Bmatrix}$ in $\begin{Bmatrix} A, \text{duro} \\ D, \text{molli} \end{Bmatrix}$ per quartam Mi, La.

Alterum ex $\begin{bmatrix} A \\ D \end{bmatrix}$ in $\begin{bmatrix} E, \text{duro} \\ A, \text{molli} \end{bmatrix}$ per quintam Re, La.

Finiens in A, duro, & D, molli.

Intervalla.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes with horizontal bars, resembling a form of shorthand or early musical notation. A double bar line is visible in the middle of the staff.

qvart: qvint:

Cantus.

Ambitus decimi toni.

Cantus. Ambitus decem toni.

Altus.

This block contains two staves of musical notation. The top staff is labeled 'Cantus.' and the bottom staff is labeled 'Altus.' The notation is in a medieval style, featuring a five-line staff with a C-clef on the first line. The notes are diamond-shaped with stems, and there are various accidentals (sharps and naturals) and a double bar line. The text 'Ambitus decem toni.' is written above the top staff.

Altus.

Tenor.

Bassus.

A single line of handwritten musical notation on a five-line staff. The notation begins with a treble clef (C-clef) and a common time signature (C). The notes are diamond-shaped and are placed on the lines and spaces of the staff. The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The handwriting is in dark ink on aged, slightly yellowed paper.

Hypoæolius, Tristis,

A single staff of handwritten musical notation. The notation includes a treble clef, a key signature change from one flat to two flats, and various note values including minims, crotchets, and quavers. There are also rests and a repeat sign. The manuscript is written on aged, slightly stained paper.

Transpositus.

F ii

Ionic.

Ionius, id est, tonus sive modus undecimus.

Vndecimus tonus
versatur in cantu [duro
molli] inter [C
F] & [C
F] per octavam.

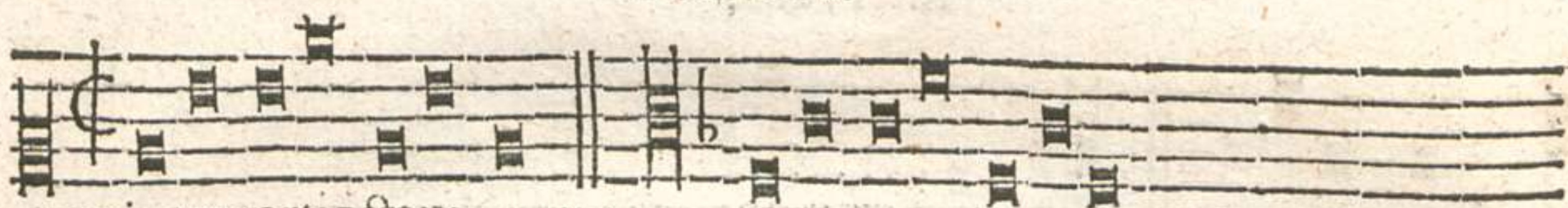
Intervalla habet duo.

Primum ex [C
F] in [G, durum
C, mollem] per quintam Vt, Sol.

Alterum ex [G
C] in [C, durum
F, mollem] per quartam Vt, Fa.

Finem habet in C duro, & F molli.

Intervalla.

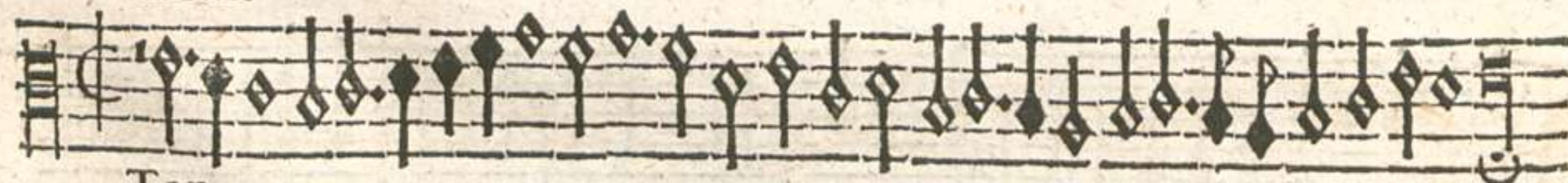


Cantus.

Ambitus undecimi toni.



Altus.



Tenor.



Bassus.



Ionius, Iucundus.



Transpositus.

Hypoionicus

Hypoionicus, id est, tonus siue modus duodecimus.

Duodecimus tonus
versatur in cantu [duro, molli] inter [C^G] & [C^G] per octavam.

Intervalla habet duo.

Primum ex [C^G] in [C, durum] per quartam Vt, Fa.
[C, mollem]

Alterum ex [C^C] in [G, durum] per quintam Vt, Sol.
[F, mollem]

Finem habet in C, duro, & F, molli.

Intervalla.



quart: quint:
Cantus.

Ambitus duodecimi toni.



Altus.



Tenor.



Bassus.



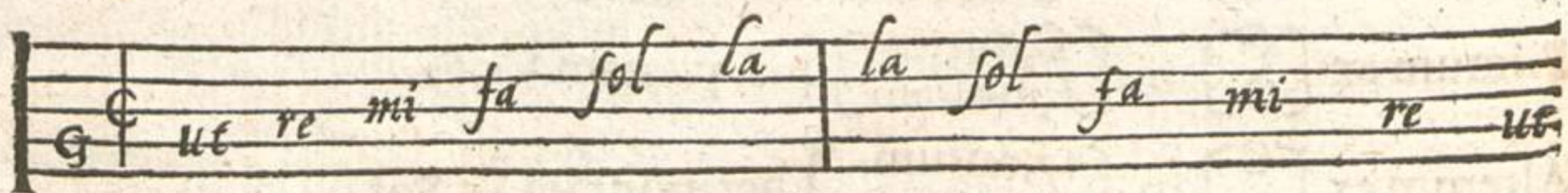
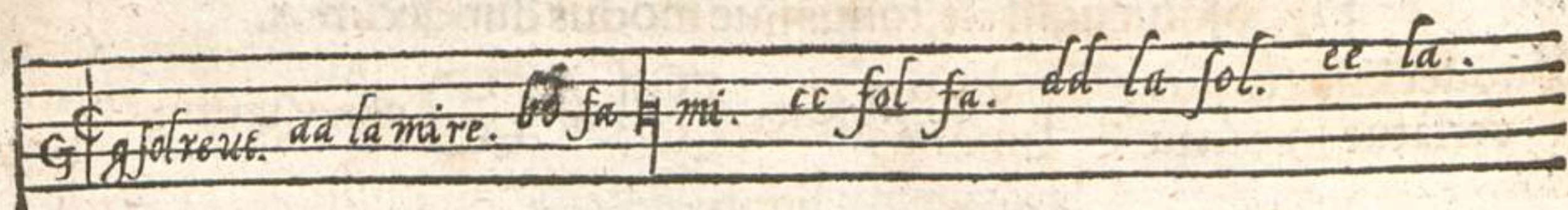
Hypoionicus, Flebilis.



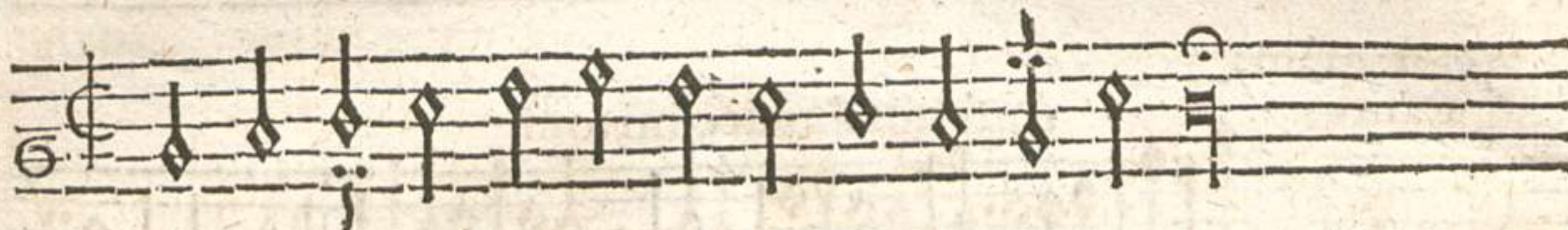
Transpositus.

E iij

In



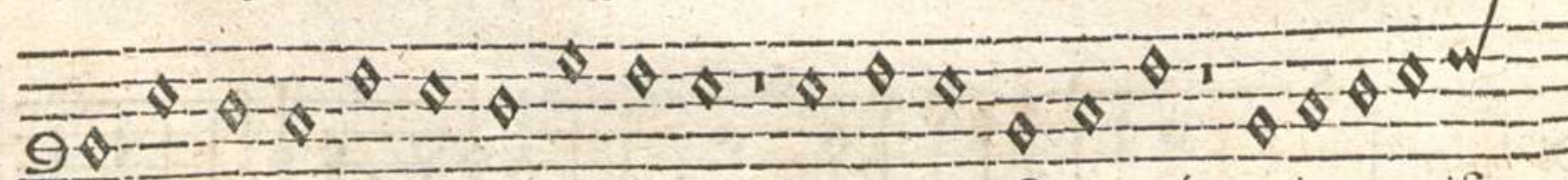
In unisono.



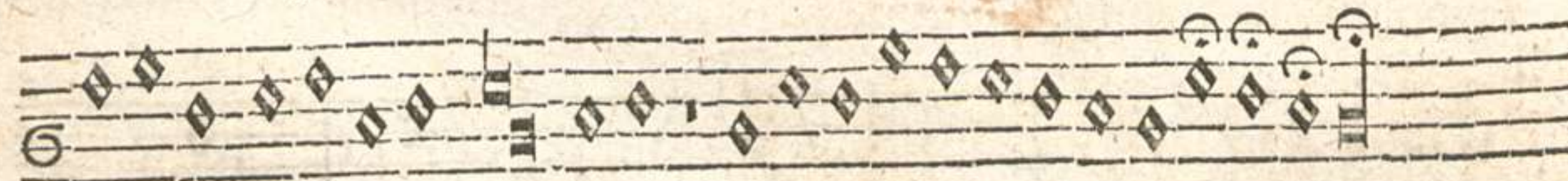
Canon: Contrarium mihi amo. 4. voc: A. G.



DEus pacis charitatis q; amator & custos: da oibus inimi-



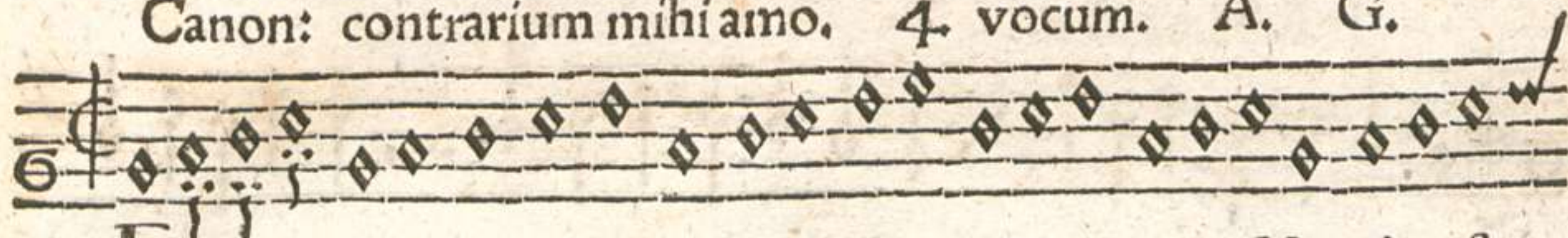
cis nostris pacem charitatemq; veram cunctorumq; eis remis-



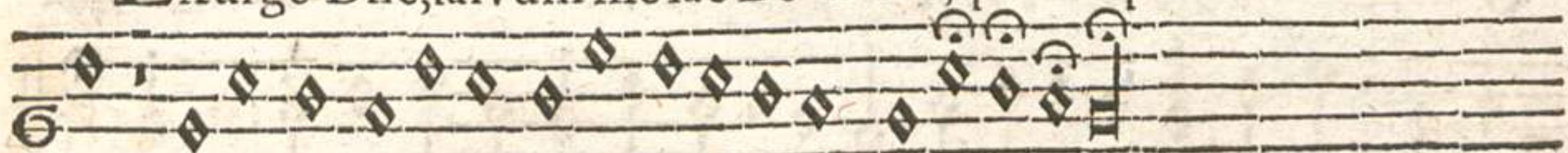
sionem peccatoru, nosq; ab eorum insidijs potenter eripe.

Canon

Canon: contrarium mihi amo. 4. vocum. A. G.



EXurge Dñe, saluum me fac De⁹ meus, qvoniā percussisti adversan-



tes mihi in maxilla, dentes impiorum contrivisti.

4. vocum. A. G.

4. vocum. A. G.



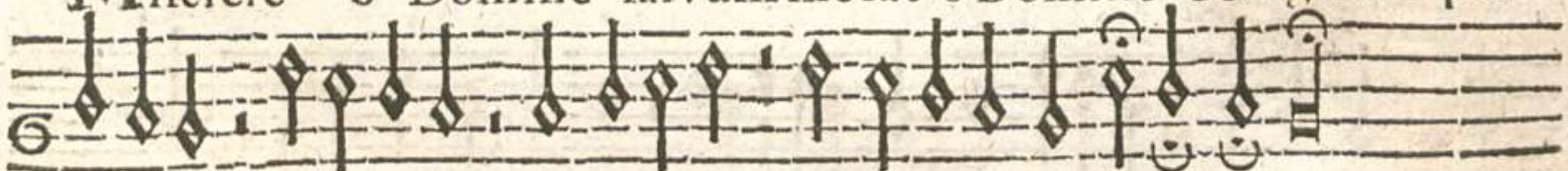
Veni sancte spiritus.

Sola spes mea Christus.

Canon: contrarium mihi amo. 4. voc: A. G.

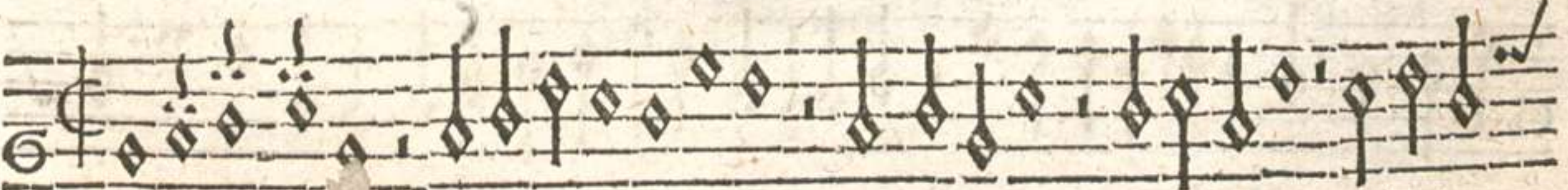


Miserere ô Domine saluum me fac ô Domine benigniter pro-

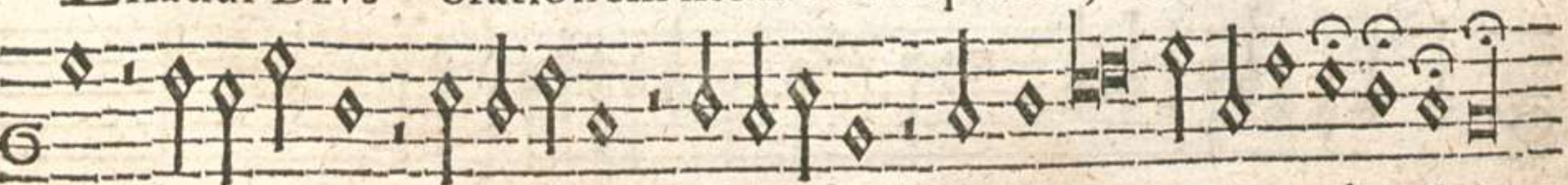


sperare, benedictus qui venturus in nomine Domini, Amen.

Canon: Contrarium mihi amo. 4. voc: A. G.



EXaudi DEVS orationem meam cū deprecor, à timore inimi-



ci eri pe me, ô Dñe absconde me à conventu malignātium
In diapason.

In subdiapason.



In dich hab ich gehoffet Herz/ hilff dz ich nit zuschanden wer/ noch ewiglich zu

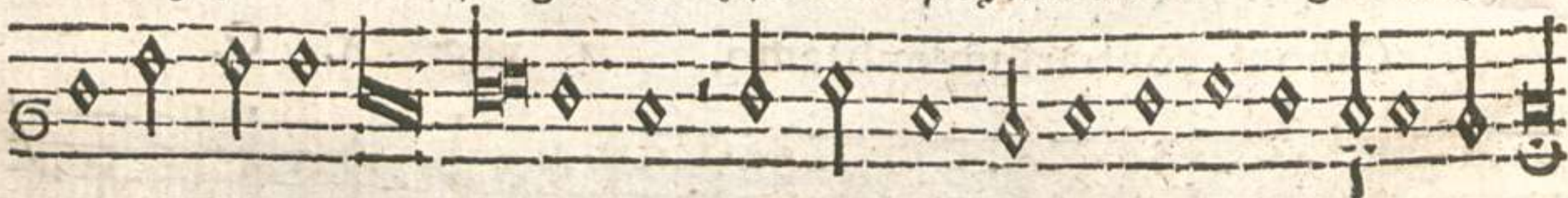


spotte/ das bitt ich dich/ erhalte mich/ in deiner treu mein Gotte. :||:

In subdiapason.



Christe der du bist tag vnd liecht/ vor dir ist Herz verbor= gen nicht/



du vätterli ches liech tes glantz/ lehre vns den weg der warheit ganz. :||:

In unisono.



Ecce nunc benedicite Domino, omnes servi Domini, qui sta-



tis in domo Do- mini per noctes, Extollite manus vestras ad sc̃um



& benedi- ci te Domino, & benedi cite Domino.

In unisono

In unisono.



Læta- tus sum in his ::



in his quæ dicta sunt mihi, in domū Dñi i- bimus.

In unisono.



Canta- te Dño canticum novum, ::



laus ejus in ecclesia sanctorum. Læte-



tur Is- ra- el in eo qui fecit eum, :: &



fi li æ Sion exultent in Rege suo, exultent in Rege suo, ::



:: exultent in Rege su o.

G

In dia.

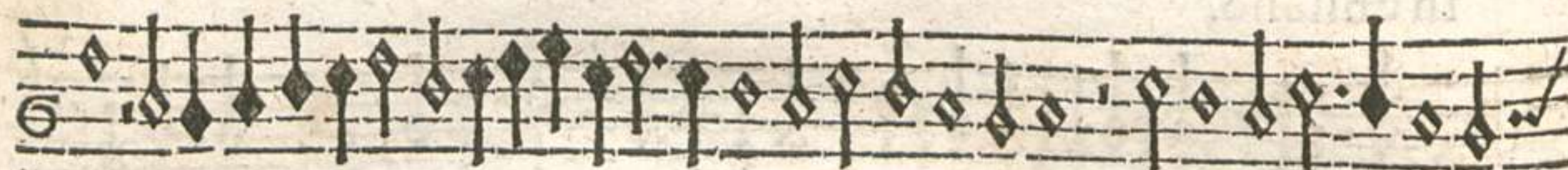
In subdiapason.



Commendo me, commendo me, :||: mea q; o-



mnia :||: in manu tu-



as :||: optime Deus in manu tu-



as optime De- us in manus tuas optime De- vs



A- men, A- men, :||:

In subdiapason.



I Et nostra redemptio, amor & desiderium, Deus crea-



tor o- mnium, homo in fine temporū. :||:

In sub-

In subdiapason.



Domine fili DEI vivi mi- fere re nostri, qui



tollis pec- cata mundi miserere nostri, ::



qui tollis peccata mundi, dona nobis sempiternā pa cem, Amen.

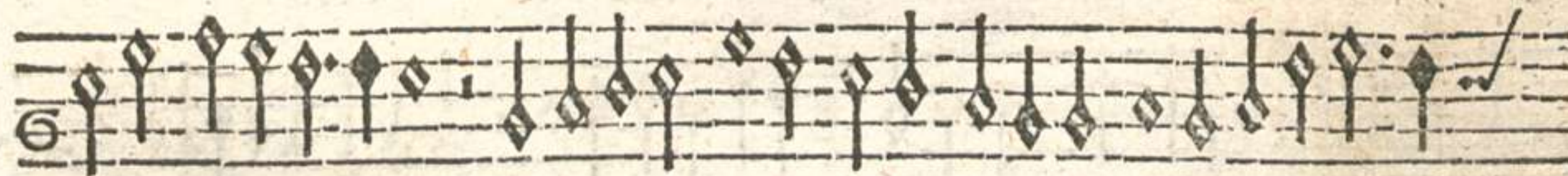
In diapason.



Patrem oīpotentem factorem cœ- li & terræ, visibilium omni-



um & invisibilium, & in unum Dominū Iesum Christū filium

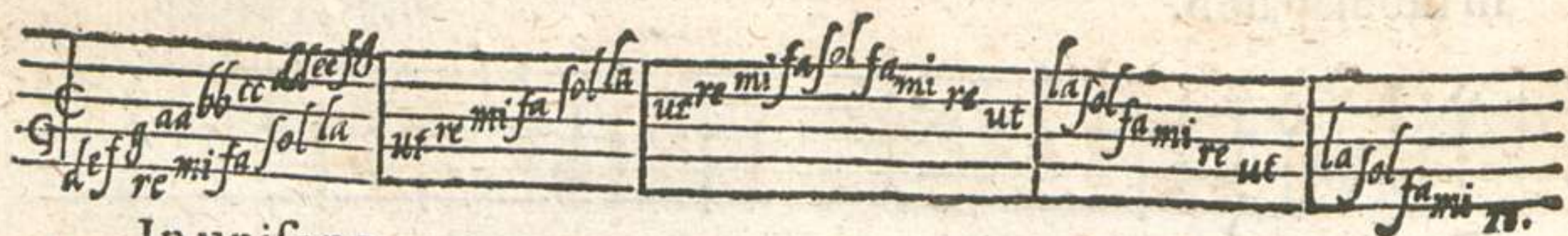


DEI unigenitum, & ex patre natū ante omnia secula, filium



DEI unigenitum, & ex patre natum ante omnia secu la.

G ij In unisono.



In unisono.



DE terra Christus ascendit ad coelos, q prius descenderat de coelo, q pri



us descenderat de coelo, de coelo.

Prolege & progrede.

In diapason.



ADjuva nos De- vs saluta- ris no- ster & propter



gloriam no- minis tui, Domine li- bera



nos libera nos, attente Do- mine, :||:



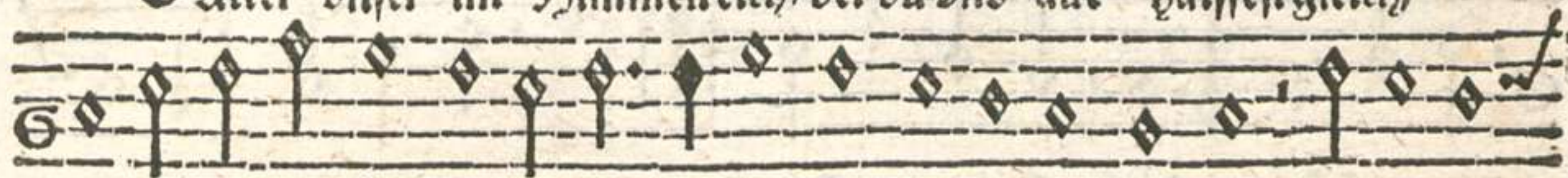
& miserere, qvia peccavimus ti- bi, ti- bi.

In sub.

In subdiapason.



Vater unser im Himmelreich/der du uns alle haiffest gleich/



Brüder sein vnd dich ruffen an/vnd wilt das betten von uns han/ gib das nit

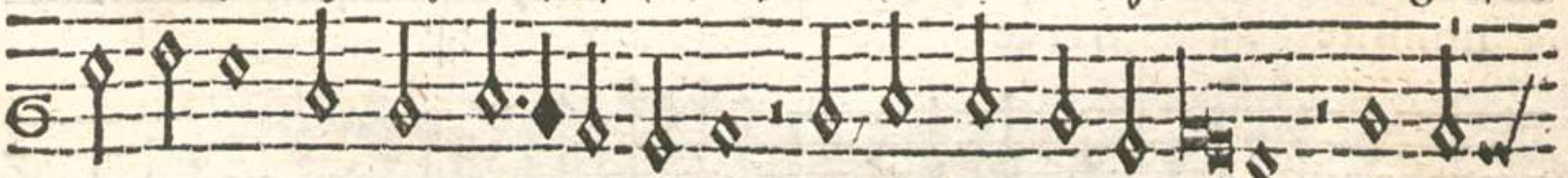


bet allein der mund/hilff das es geh von herken grund/herken grund.

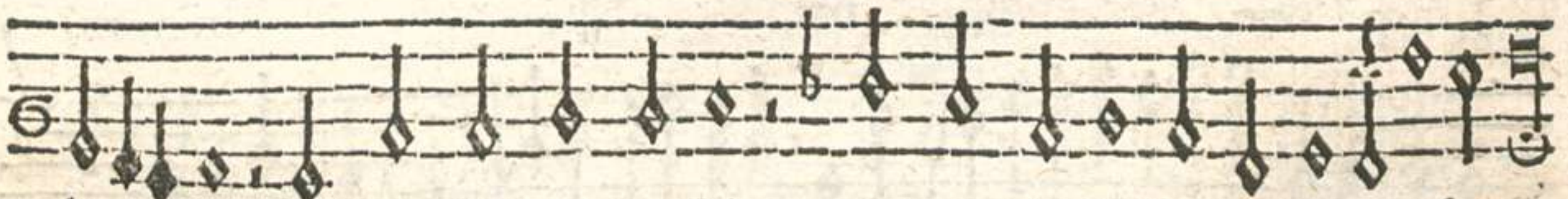
In homophonia.



Ich ruff zu dir Herz Jesu Christ/ich bitte erhöz mein klagen/
Verleich mir gnad zu diser frist/ laß mich doch nit verza- gen/



Dein rechten glauben Herz ich main/den wöllest du mir ge ben/dir zu



le- ben/mein nechsten nutz zu sein/ dein wort zuhalten eben/ eben.

In ὁμοφωνία. 3. vocum.



Misere re nostri Domine secundum misericordiam tuam.

G iij

In unisono.

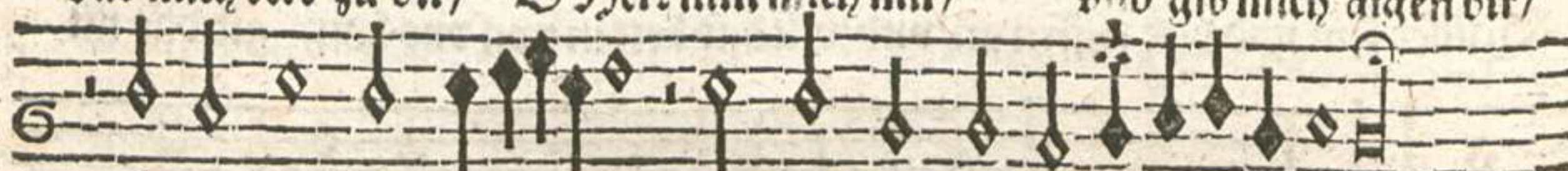
In unisono.



D Herz nimm von mir/ woz mich wend vñ dir/ **D** Herz gib auch mir/



das mich fere zu dir/ **D** Herz nimm mich mir/ vñ gib mich aigen dir/



D Herz nimm mich mir/ vñ gib mich aigen dir.

In unisono.



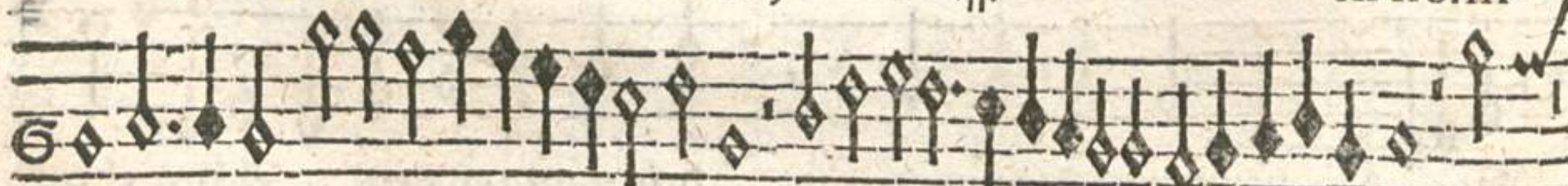
Benedictus :||: qui ve- nit, in



nomine :||: qui ve- nit :||:



qui ve- nit, :||: in nomi-



ne Domini' :||: in



nomine :||: Do- mini, Do- mini.

In sub.

In subdiapason.



Sci- o e- nim quod redem- ptor me⁹ vivit, & in no-



vissimo di- e de ter- ra surrecturus sum, & rursus



circūdabor pelle mea, & in car- ne me- a videbo De-



um, quem visurus sum, E- go enim & o culi mei



:||: conspecturi sunt, & nō a- lius.



& non a lius. Repo- sita repo- sita est



hæc spes mea in sinu meo :||: :||:



in sinu meo :||: :||: :||: me- o.

In

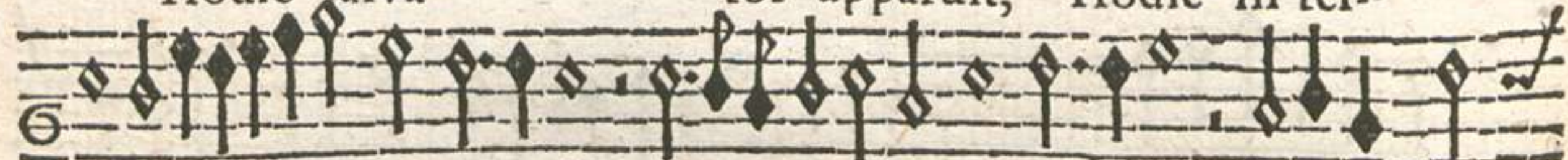
In ὁμοφωνία.



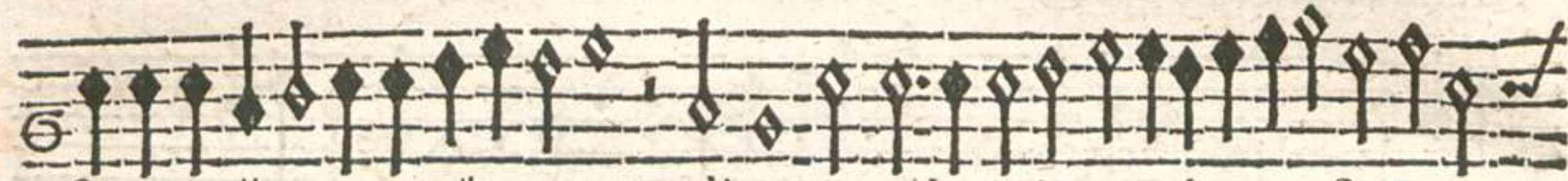
Hodie Christus na- tus est, ::



Hodie salva- tor apparuit, Hodie in ter-



ra ca- nunt Angeli, læ- tantur Archangeli, exultant ju-



sti :: :: dicentes: gloria in excel- sis DEO,



gloria in excel- sis DEO, Alle- luja, Alleluja, Alle-



lu- ja, Alle- luja, Alleluja, Allelu- ja, Al-



le luja, Alleluja, Alleluja, Al- leluja, Alleluja, Alleluja.

In ὁμοφωνία.



DVo roga- vi te, ne deneges mihi ::

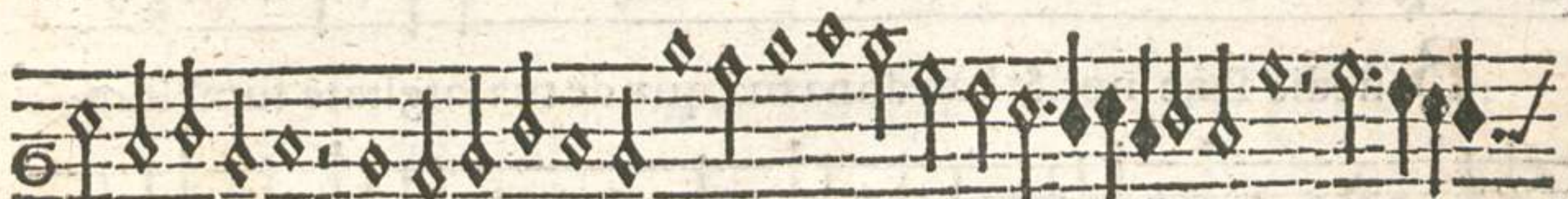
antequam



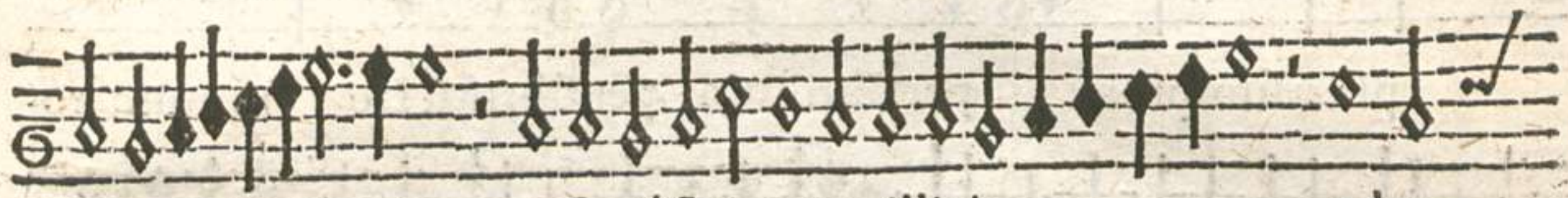
antequam mo- riar :: vani-



tatem & ver- ba mendacij longe fac à me, à me, mendicitatem



& divitias ne dederis mihi tribue tantum victui meo ne-



cessa- ria, ne fortè satiatus illiciar ad ne-



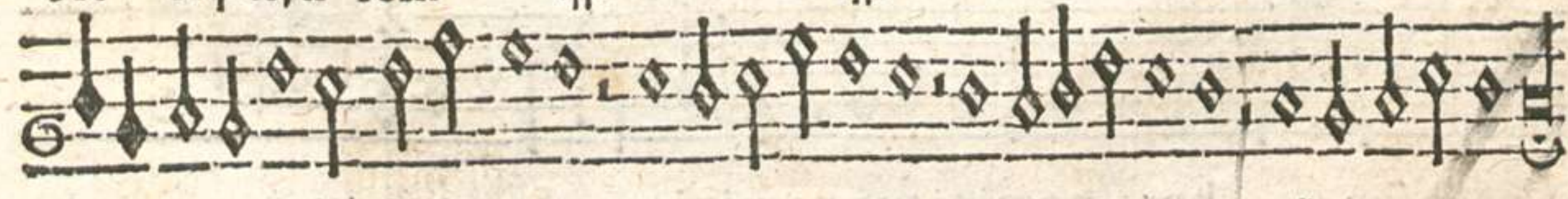
gan- dum, & di- cam: Qvis est Do- minus? q's est



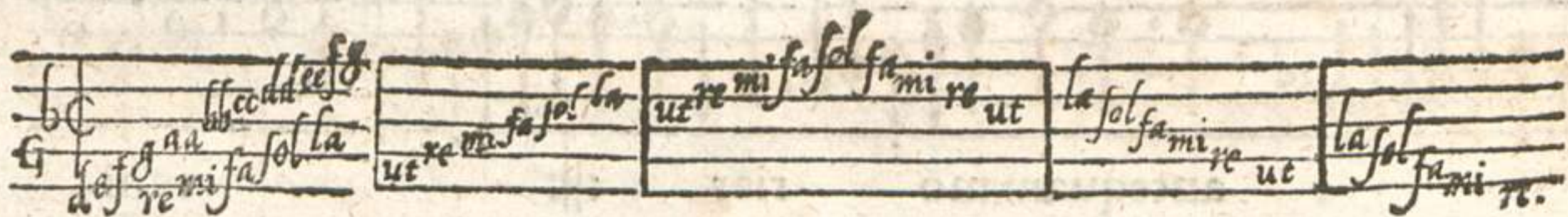
Do- minus? :: aut egestate compul- sus, fu-



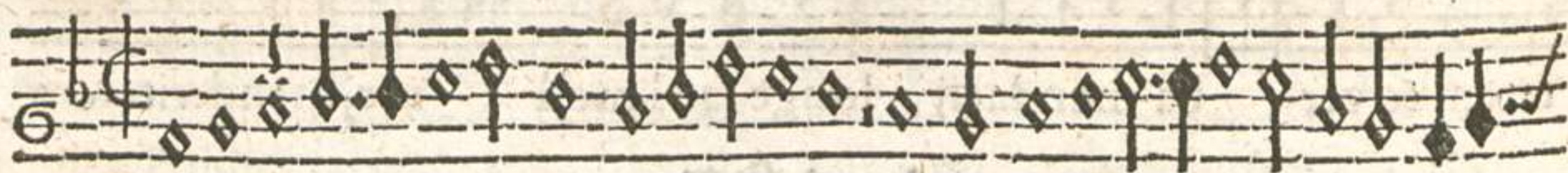
rer & perju rem :: nomen Dei me-



i, nomen Dei mei. :: H In uni-



In unisono.



Benedic Dñe nos, & hæc dona tua, quæ de tua largitate sum? sum-



pturi sumpturi per Christum per Christū Do- minum no-

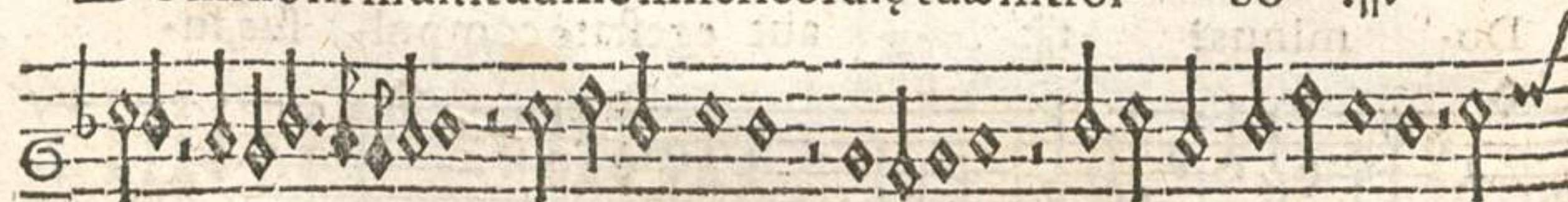


strū A- men, p Christū Do- minum nostrum Amen.

In diapason.



Domine in multitudine misericordiæ tuæ introi- bo ::



:: in domū tuam, adorabo ad tēplū scūm tuū &



confite- bor, nomini tuo nomini tuo, tu- o.

In ho-

In homophonia.

A. G.



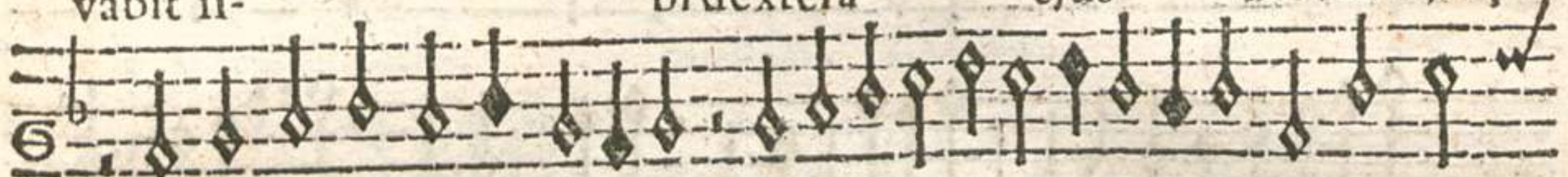
Canta- te Do- mino canticū no-



vum quia mirabilia fe- cit :||: sal-



vabit si- bi dextera ejus dextera ejus,



& brachium sanctū ejus, :||: notum fe-



cit Dominus :||: :||: salutare su- um,



:||: :||: in conspe- ctu gen-



tium reuela- vit justitiam su- am recordatus est



:||: misericor- diae suae fu- a. In

H ij

In ὁμοφωνία.

A. G.



In unisono.

In unisono.

4. vocum.

A. G.

**C**Anta-

te

Do-

mino canti-



cum no.

vum can-

ticum novum.

:||:

**D**omine, refu-

gium tu factus es

no-

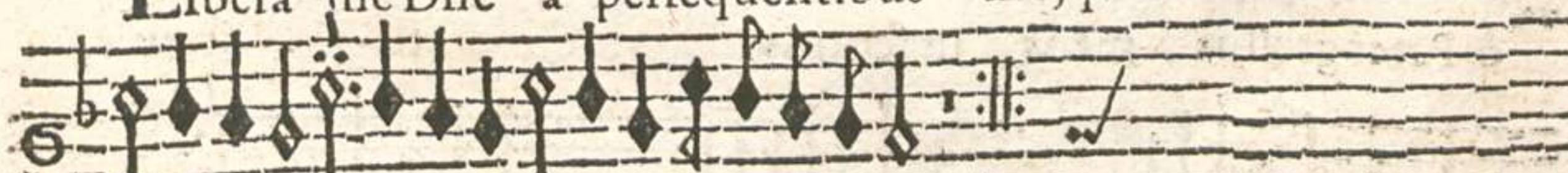


bis à genera tione in genera-

tionem.

**L**ibera me Dñe à persequentibus me, quia

confortati



sunt

su-

per me.

**E**il

mit weil/

:||:

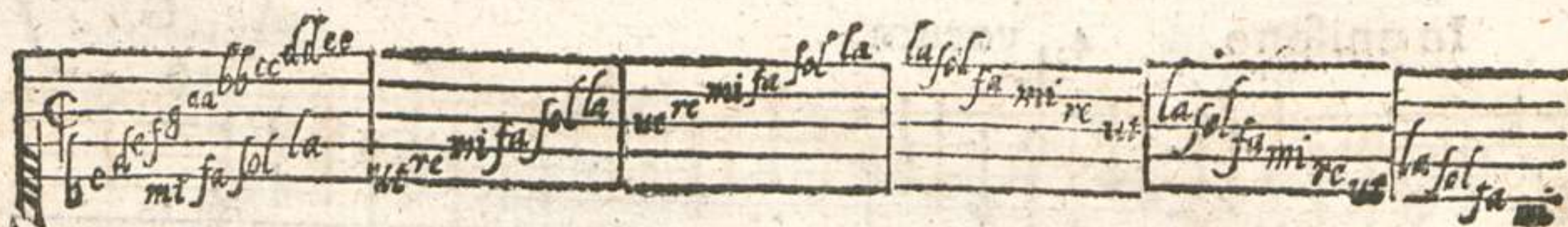
eil

mit weil.

**N**on timebo millia multa populi circūdantis me.

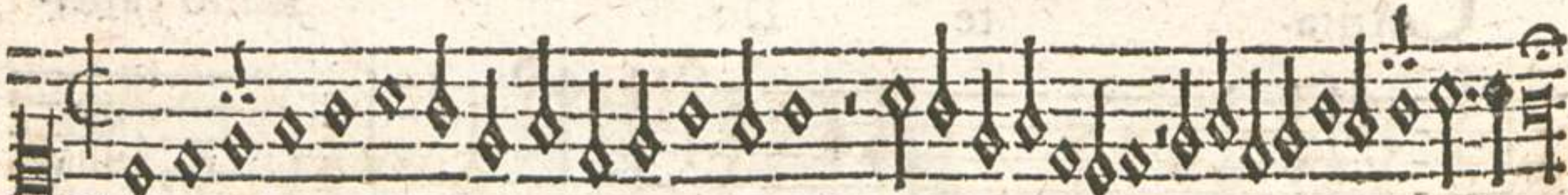
H iij

In unisono



In unisono.

A. G.



Benedictus q venit in noie Domini in noie Dñi :: Dñi.

In diapason.

A. G.



Confer- va me Domine confer- va me Domine, qui



a speravi quia spera. ui in te, perfice



ò Pater gressus meos in semitis tu- is, tuis,



ut non movean- tur :: vestigia mea, Amen.

Fuga s. vocum. In unisono.



Iubilate Deo omnis terra servite Domino servite Dño in læticia.

In subdia-

In diapason.

A. G.



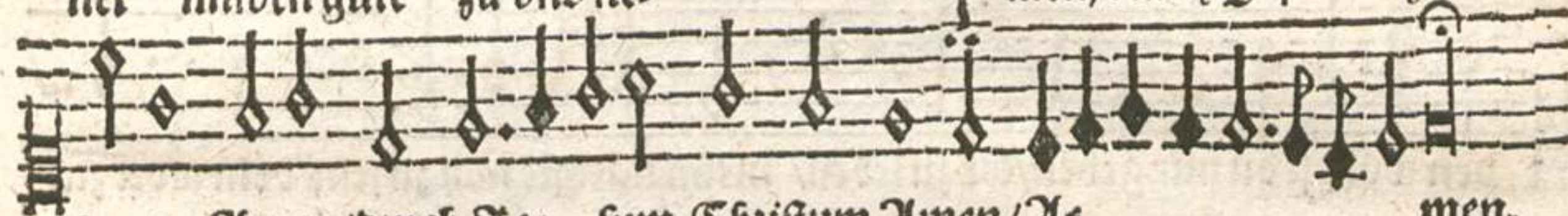
Herz Gott himelischer vater/ segne vns vnd dise deine



gaben/ :||: die wir von deis



ner milden gute zu vns nemmen/durch Jesum Chris



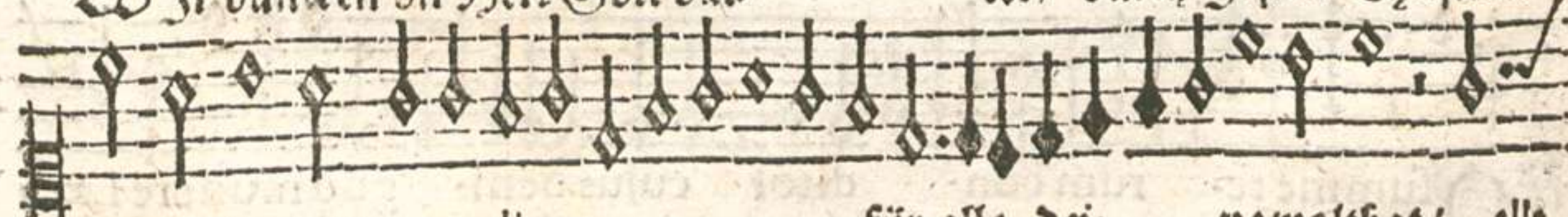
sum Amen/durch Jesum Christum Amen/Amen.

In subdiapason

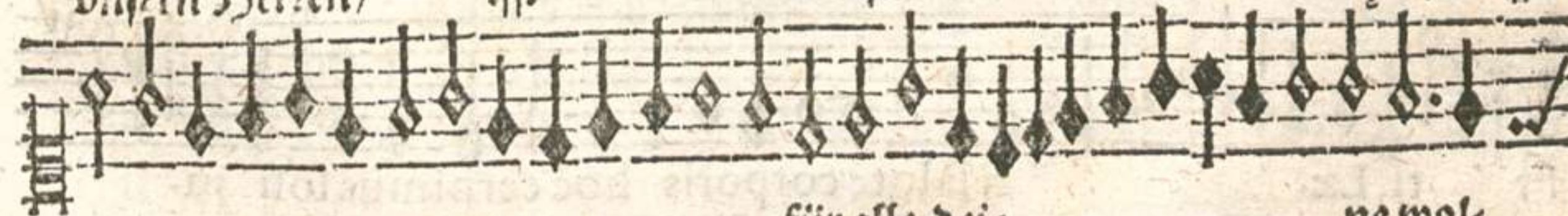
A. G.



Wir danken dir Herz Gott vater/ durch Jesum Christum



unsern Herzen/ :||: für alle deine wolthat/ :||:



für alle deine wol



that/ der du lebest vnd regierest in ewigkeit/in ewigkeit.

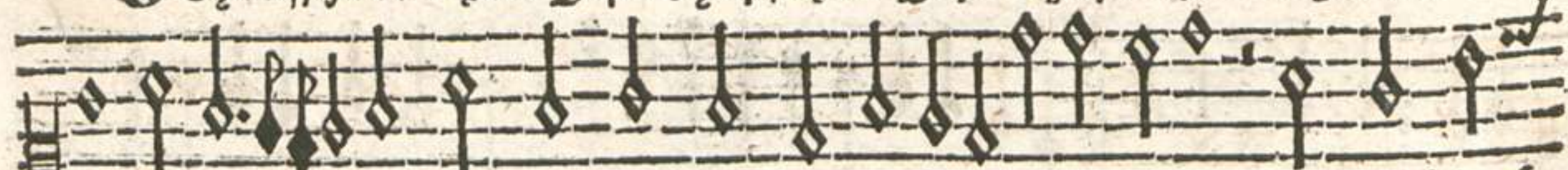
In unisono.

In unisono.

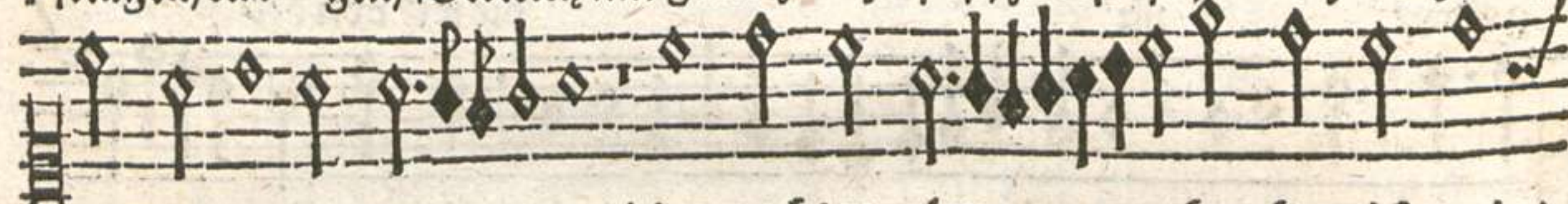
A. G.



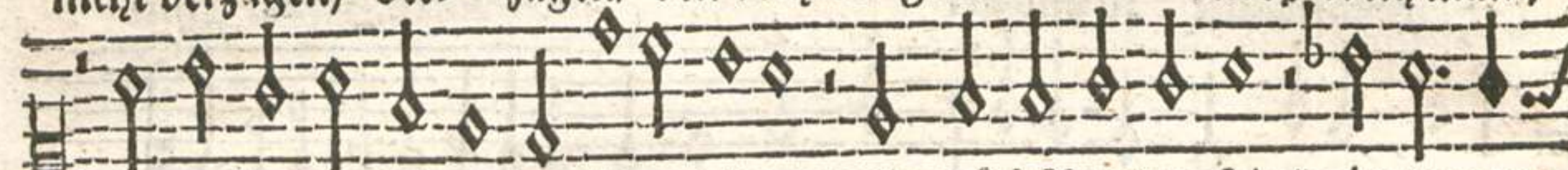
Ich ruff zu dir Herz Jesu Christ/ Herz Jesu Christ/ ich bitte erhöre mein



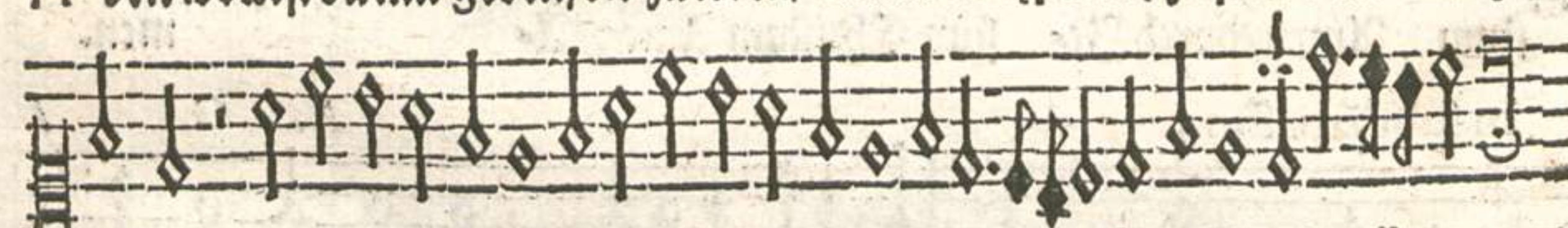
Klagen/ klagen/ Verleiche mir gnade zu diser frist/ zu diser frist/ laß mich doch



nicht verzagen/ verzagen/ den rechten glauben Herz ich main/



den wollest du mir geben/ dir zu leben/ mein nächstē nutz zu sein/ dein wort zu

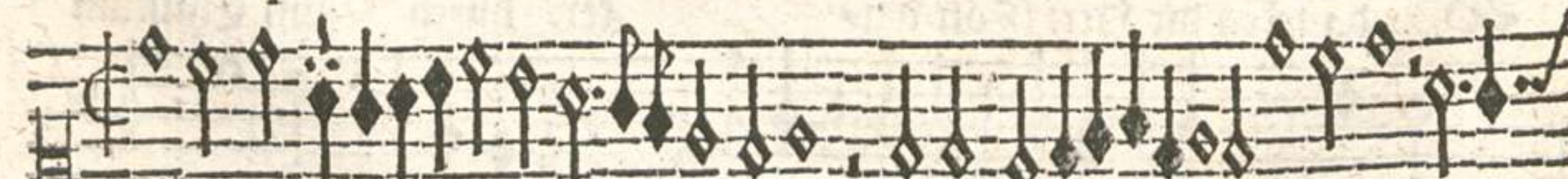


halten ist :||:

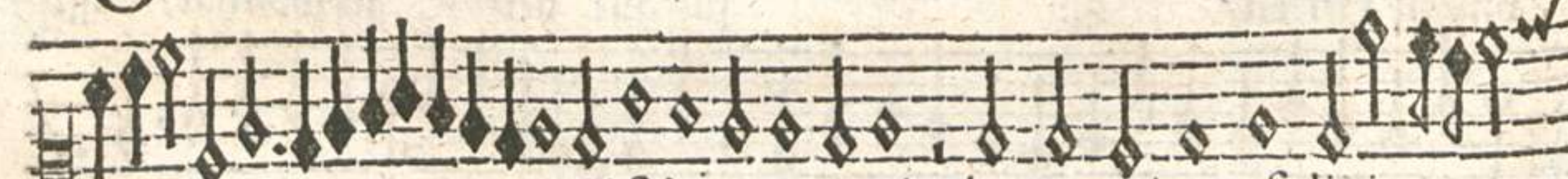
ben/eben/ :||:

In diapason.

A. G.

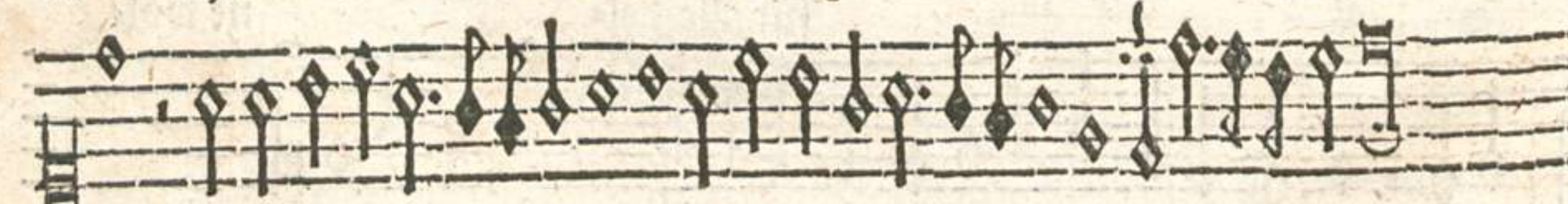


Summe rerum conditor cujus benigno munere Læ-



ti, Læ-

ti salute corporis hoc cernimus soli ju-



bar :||:

hoc cernimus solis ju- bar.

In sub.

In subdiapason.

29

A. G.



Millia qui parvo satia-

sti corpora pastu, Millia qui parvo



satia-

sti corpora pa-

stu, sic potū be-



nedic, tu Deus atq; cibum, non nobis no-

ceant læ-



tæ convivia

mensæ, sit morsus lin-

gvæ,



sintq; venena procul



pro- cul.

:||: :||:

Fuga à 5. In unisono.

A. G.



Ver-

bum Domini

manet

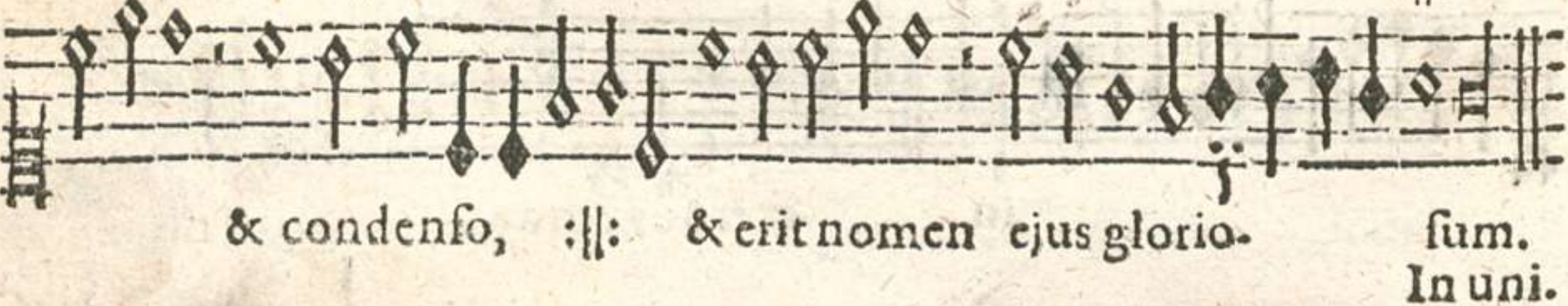
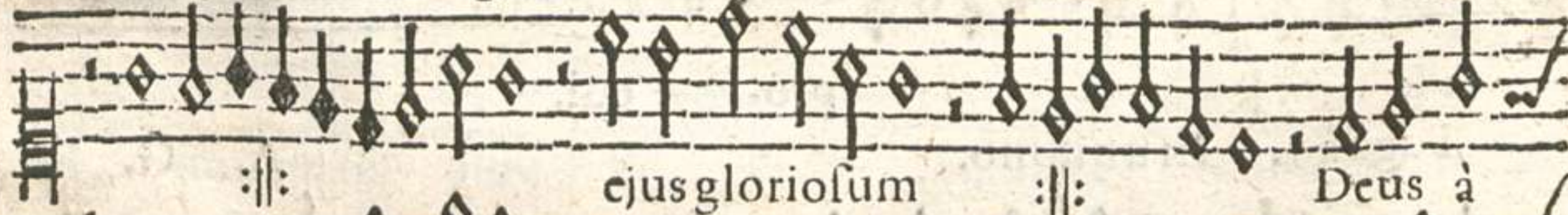
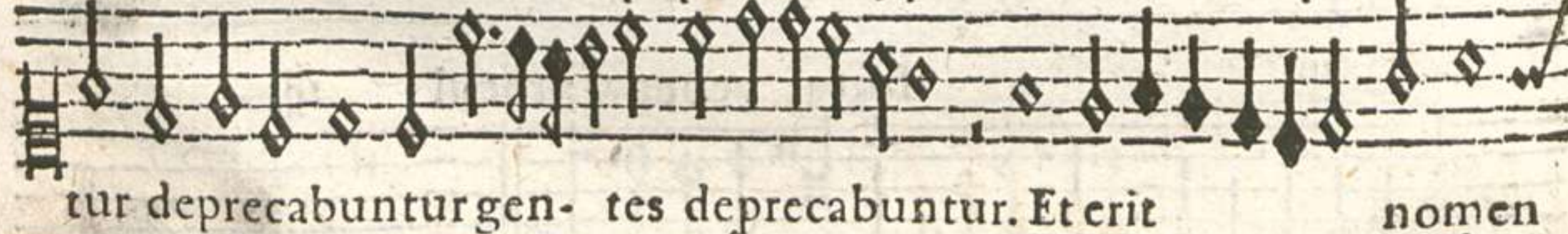
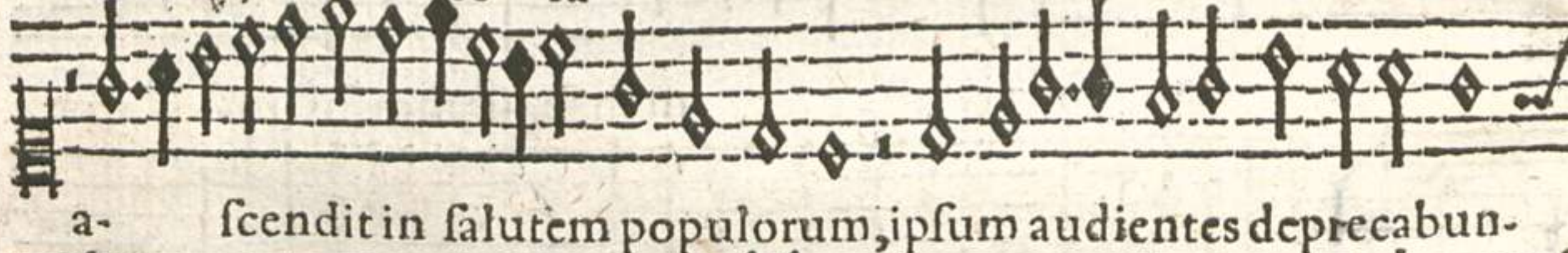
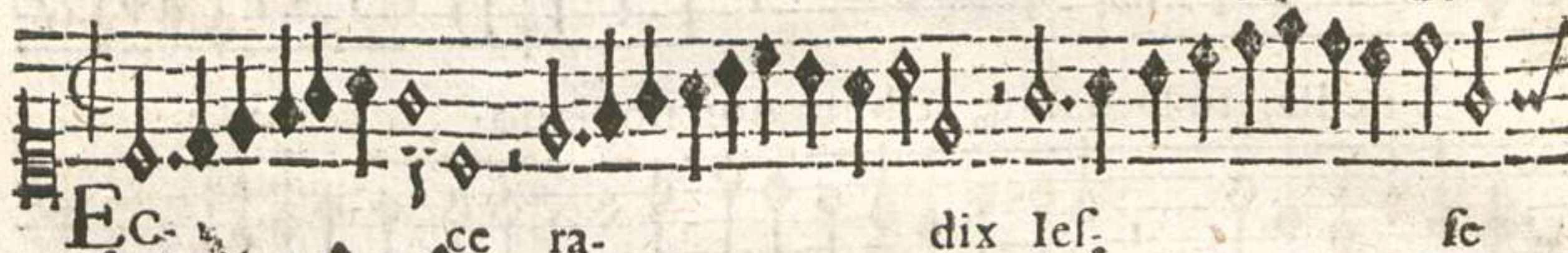
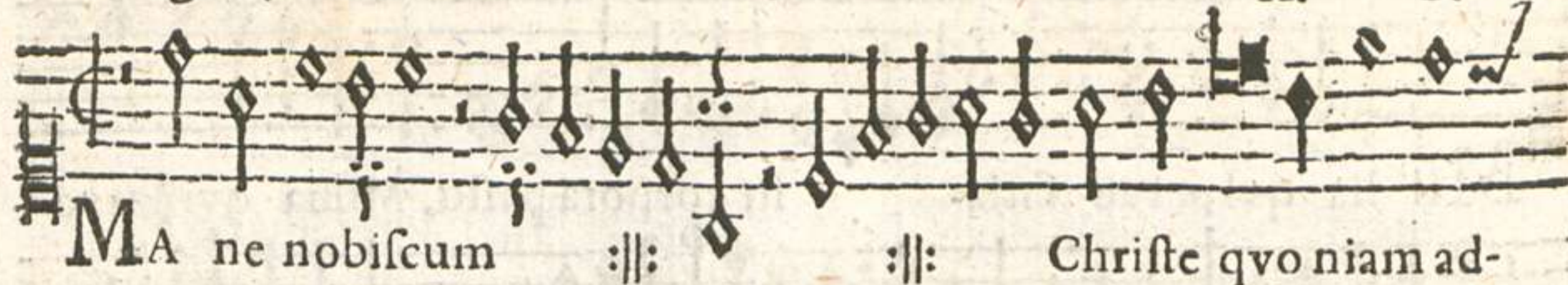


in æternum in æter-

I

Fuga

Fuga à 4. In unisono.



In homophonia.

A.

G.



COnfirma hoc ô Deus, qvod operatus es, in me, &



à resistantibus :||: dexteræ tuæ custodi me,



ut pupillam oculi, Da virtutē tuam servo tu- o, servo tu- o



ut perseverem in benè operan- do, in benè operando, :||:



ad gloriam tuam, tu- am, :||:

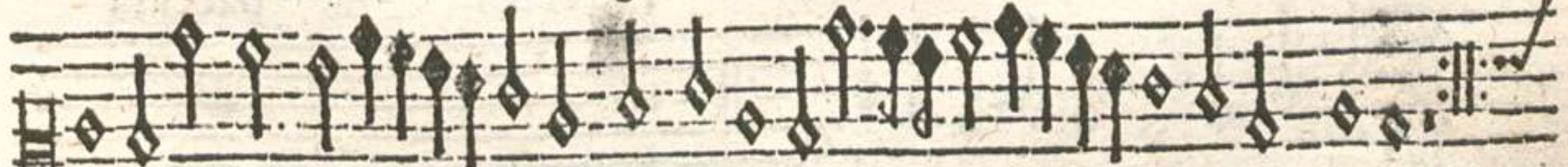


:||: tu- am, tuam.

Fuga 3. vocum. In unisono.



HÆc est vita æterna, ut cognoscant te solū Deū ve- rum, & qvē mi-



sisti Iesum Christum, & qvē misisti Ie- sum Christū, Amen.

I ij

Fuga

Fuga 3. vocum. In unisono.



Intende voci oratio-

nismæ, Rex meus & De- us me-



us, quoniam, quoniam

||:

ad te orabo.

Fuga 4. vocum. In unisono.



E Mite lucem tuam & verita-

tem, ipsa me deducant, &



adducant in montem sanctum tuum & in tabernacula.

In unisono. 4. vocum.



Fides est anima

vi-

tæ, sicut anima est vita corporis.

In unisono. 3. vocum.



Agnus De-

i qui tol- lis peccata



mundi

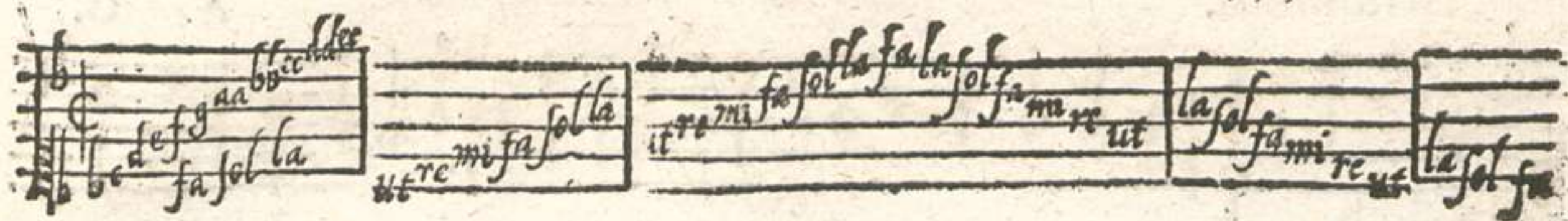
(miserere nobis

dona nobis pa-

stri.

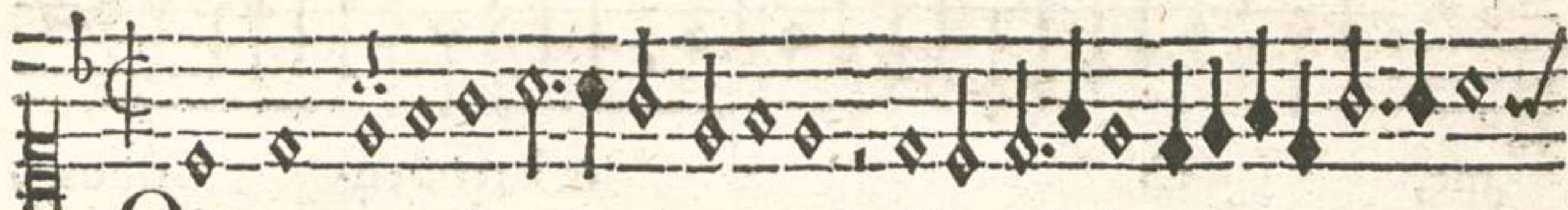
cem.

In uni-

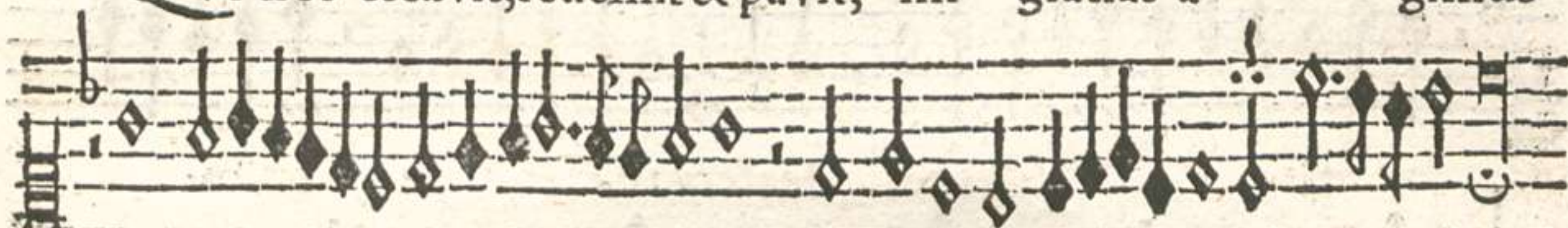


In unisono.

A. G.



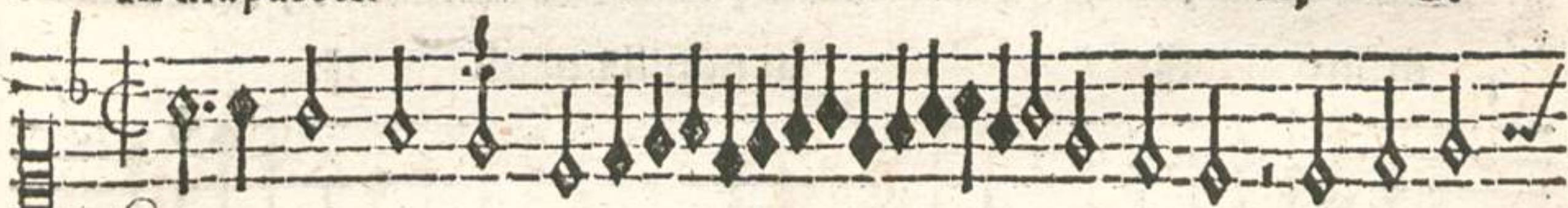
Qui nos creavit, redemit & pavit, illi gratias a- gimus



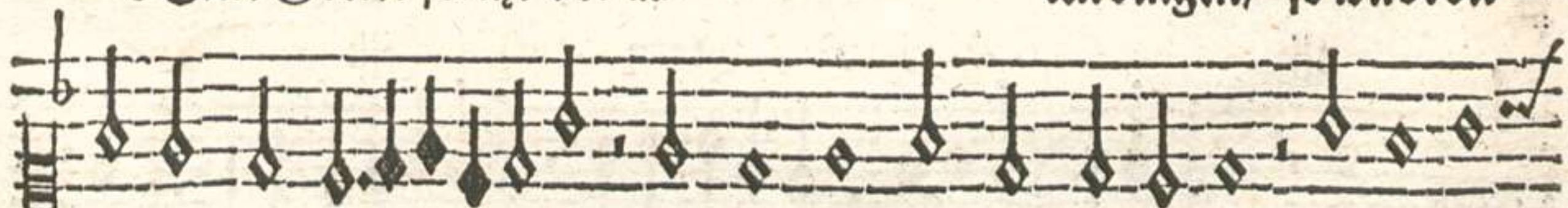
sempiter- nas, A- men, sempiternas A- men, A- men.

In diapason.

A. G.



Erne Gottes forcht vor al- len dingen/ so wirdt dir



nimmer mißlin- gen/ daß dem menschē nichts bessers ist/ ::



dann Gottes forcht :: zu al-



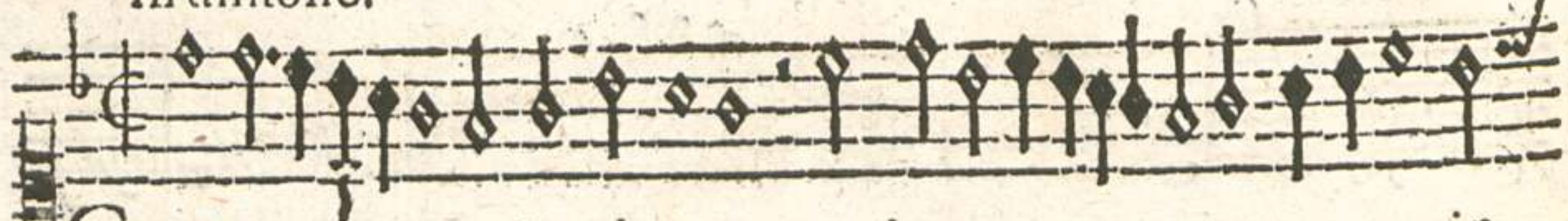
ler frist/ dann Gottes forcht zu aller frist/ zu aller frist.

I iij

In unisono.

In unisono.

A. G.



Confir- ma hoc ò Deus quod opera- tus es in



me,

||:

& à resisten-

tibus

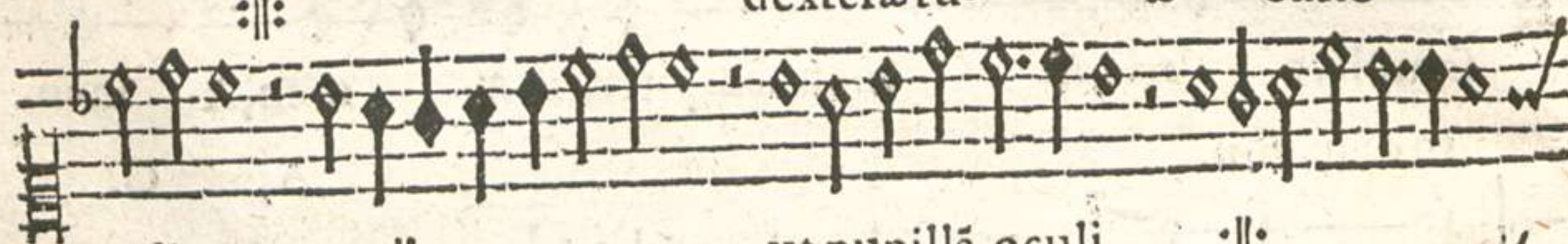


||:

dexteræ tu-

&

custo-



di me

||:

ut pupillâ oculi

||:

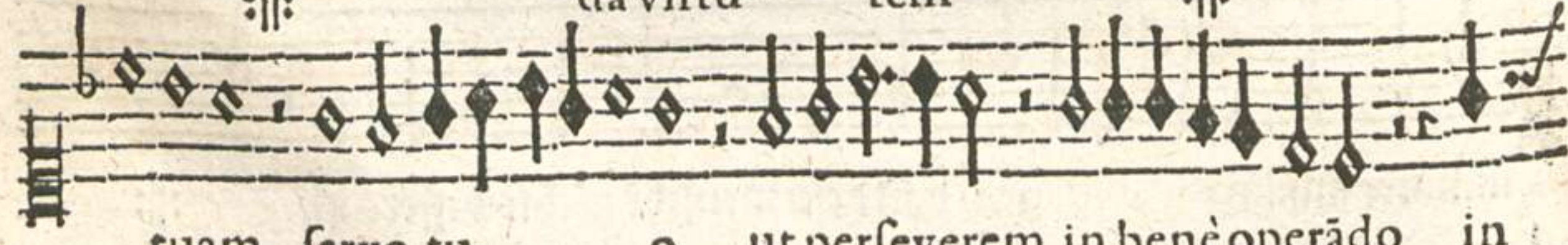


||:

da virtu-

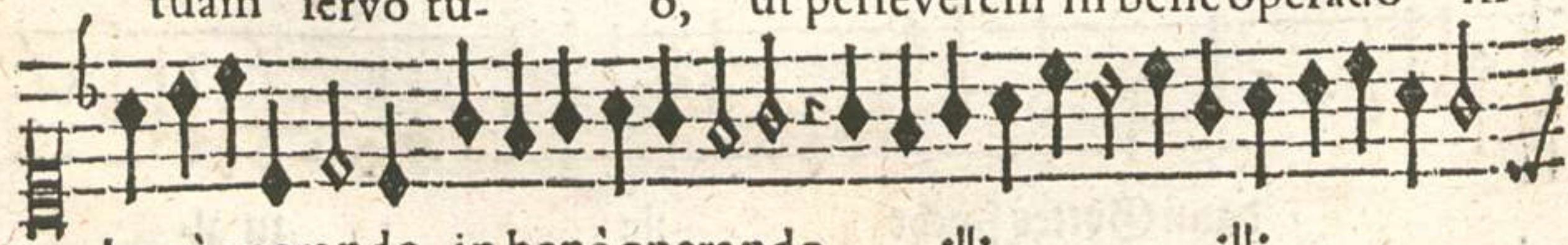
tem

||:



tuam servo tu-

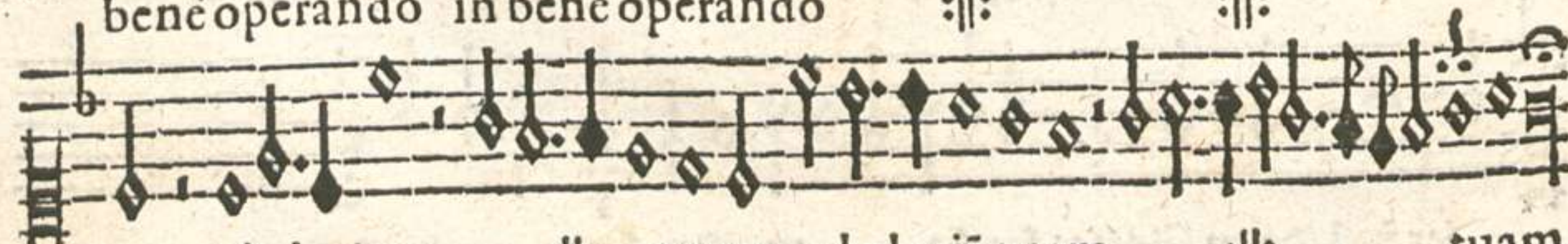
o, ut perseverem in benè operâdo in



benè operando in benè operando

||:

||:



ad gloriam

||:

tuam ad gloriâ tuam

||:

tuam.
In uni-

In unisono.

A. G.



In unisono.

A. G.



In unisono.



In unisono.

A. G.



Fuga



Fuga di un tempo perfetto una ottava piu Basso.

Matth: A sola.



Glova mai sempr' e porge p Dio tosto soccor so Mosso a pieta



te ove il bifo goo scor-



ge Mettelal hora il morfo cōdolce e ca-ro avi-so Adhi



nel vitio fiso Correa diātri ala morte Giūto già del' inferno insule por-



te Giunto già del' inferno insule porte, insule porte.

In unifono. 4. vocum.



Fuga di un tempo, una ottava piu Basso.

Matteo Asola.

E Terno fo- co vivo Desta con le- tue fiame Vn'al-
to del tuo amor incendio divo Ond' ogni cors' infiamme L'odofia
po st'inbiando, Nō vadan l'alme erran- do contorti affet
tie'n mare E'nter ra e'n ciel d'amors'oda cantare d'amors'oda
da cantare s'oda cantare.

Fuga In unisono.

A. G.

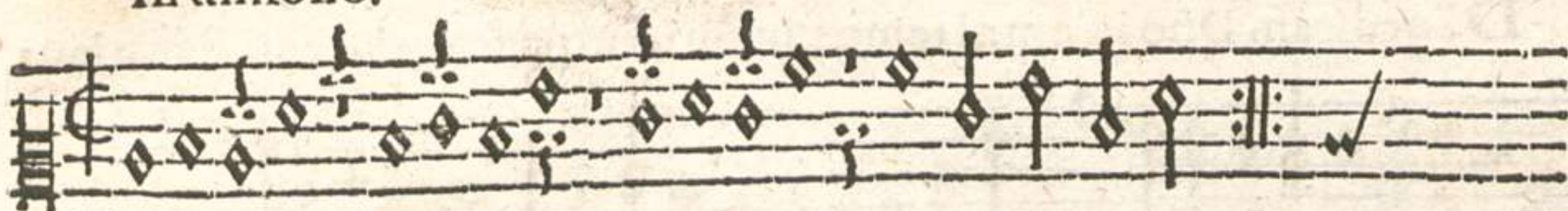
In unisono.

In unisono.



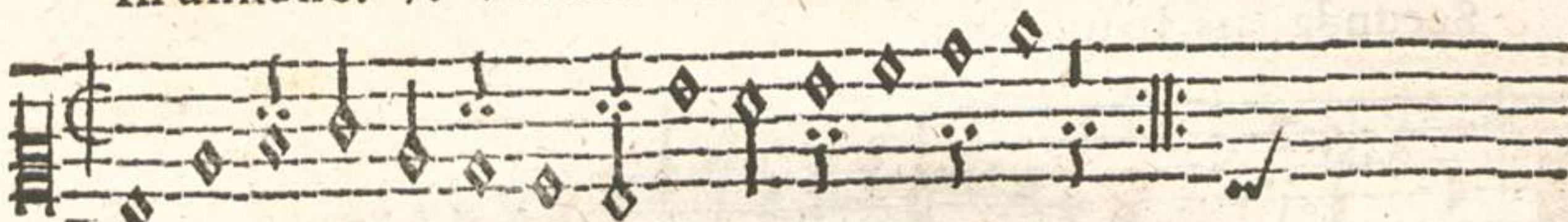
In unisono. 8. vocum.

A. G.



Delecta quis intelligit? ab occultis meis munda me.

In unisono. 7. vocum. Mauro P. M.



Laudate nomen Domini super omnes gentes.

In unisono.

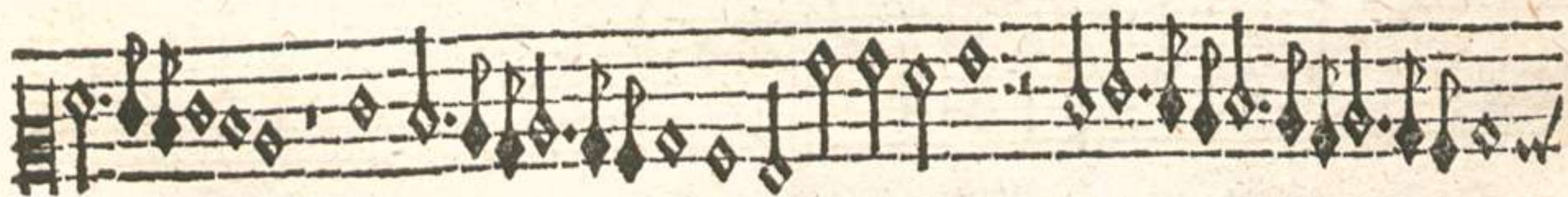
A. G.



Benedictus Dominus ex Sion, Benedictus Domi-



nus ex Si- on, qui ha- bitat



qui ha- bitat Hierusalem, qui ha-



bitat, qui ha-

bitat Hierusa-

lem.

K ij

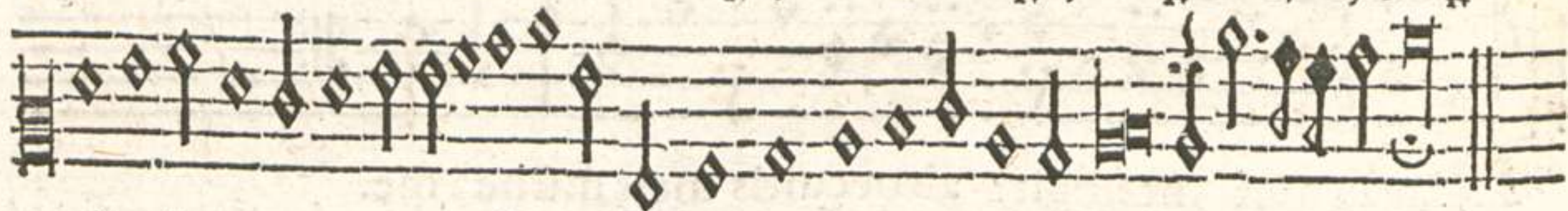
Fuga

Fuga in unisono.

A. G.



Benedicam Dño in omni tempe, in òni tempe, semp la² ejus, semp laus



ejus in ore meo, :||: semp laus ejus in ore me o, me- o.

Secunda pars. In unisono.



IN Domino :||: laudabitur anima mea, au- diant man sue-



ti & læ- tentur & læ- tantur, :||:



& læ- tentur, & læten- tur. :||:



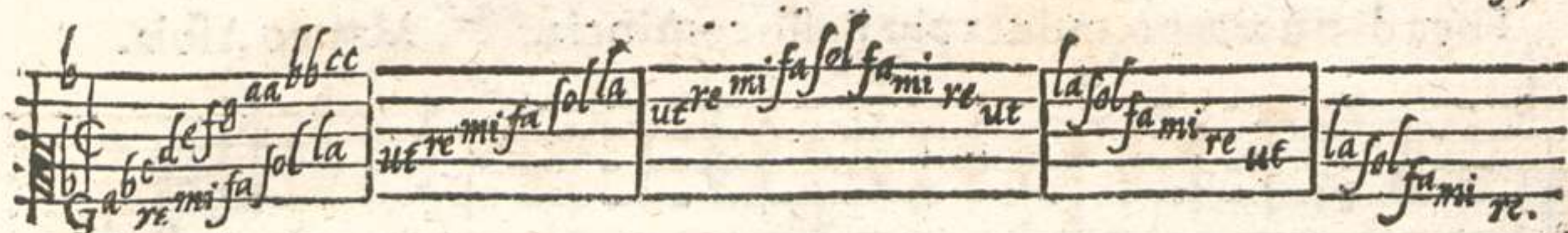
Descendit Christus de cœlo.

Ascendit Christus in cœlum.



Tem- pus est.

In unisono.



In unisono.

A. G.



Benedic anima mea Do- mino, & ne ob- livifca-



ris omnium retributionum, omniū re- tributionum ejus, ejus.

Canon: primi erunt ultimi, & ultimi primi.

A. G.



Gott schöpffer als
ler ding auff erd/ sich



auff sich auff dein liebe glaubig herd/bhüt vns/bhüt



uns für schedlicher faulheit/ für trunckener schlaffsichtigkeit/ :||:



für trunckener schlaffſichtigkeit/ :: ſchlaffſich= tigkeit.

Fuga di un tempo, quinta piu Basso comincia.

Matteo Asola.



MA quel ch'ha cura de tutte leco- se La natura miglio-



re c'l vero Dio Tutti quei corpi al suo luogo dispose Secondo il pro-



prio lor primo de si o D, intorno il coelo e nel suo cetro pose ::



Later- ra in di dal mar la di parti- o



E'l passo apert' ond' esalas

se il foco se ne volò nel piu su-



bli- me loco se ne volò :: nel piu sublime loco, nel



piu subli

me loco

::

::



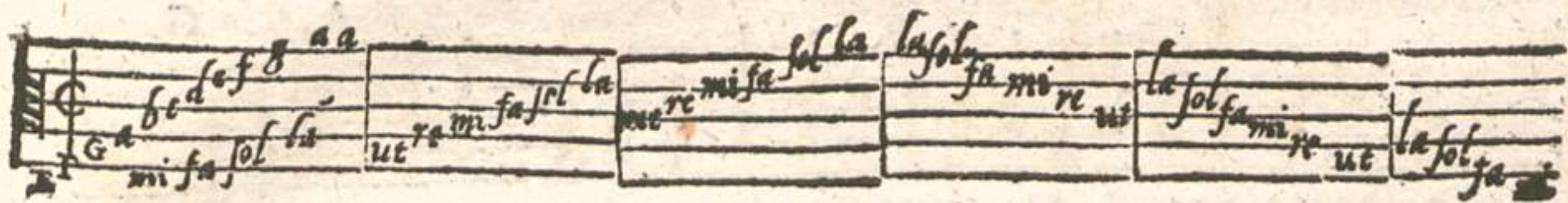
EXau di Domine ora-

ti

o-

nem meam.

In uni-



In unisono.

A. G.

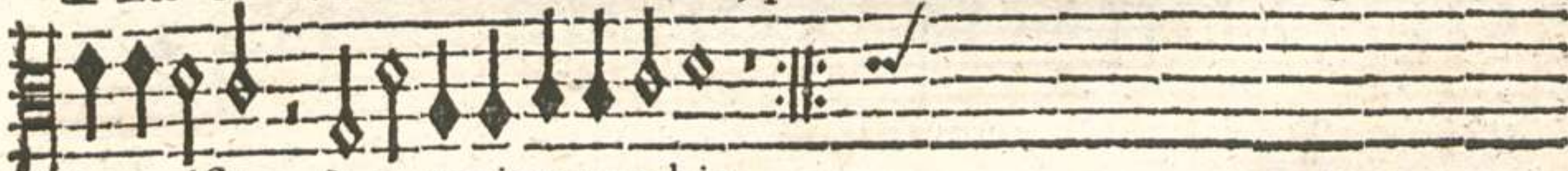


Fuga 4. vocum.

A. G.



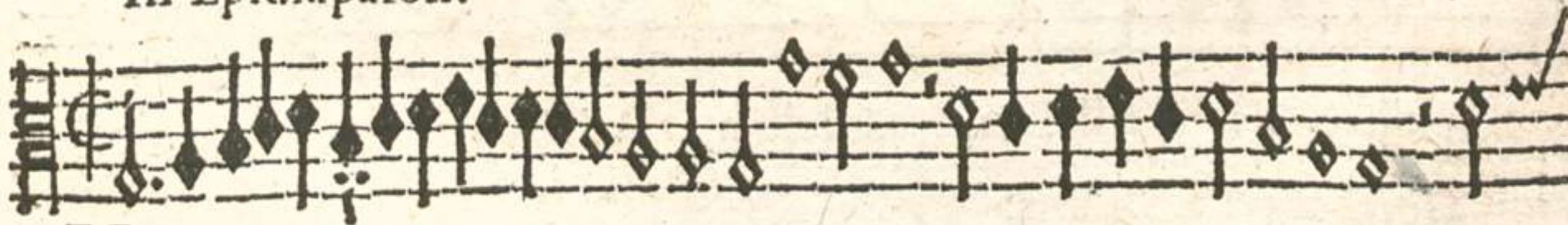
Peti te & da- bitur vobis, quærite & invenie- tis, pulsa-



te pulsate & a perietur vobis.

In Epidiapason.

A. G.



VI. astuas Domine demon- stra mihi, &



semitas tu- as, :: edo- ceme,

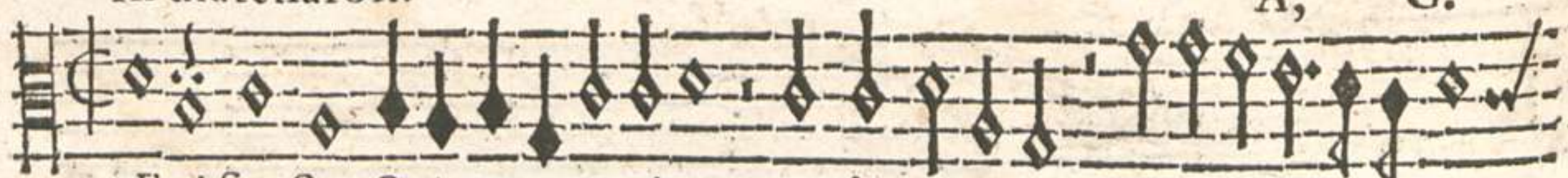


:: edoce me. ::

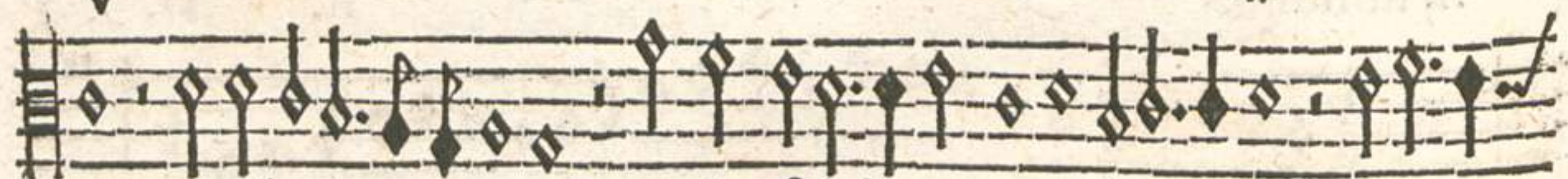
In

In diateffarôn.

A, G.



Veni sancte Spi- ritus, reple tuorum :||:



:||: corda fidelium, :||: & tu-



i amoris in eis ignem accen- de, qui



per diversitatem lingvarum cun- cta- rum gentes gen-



tes, :||: in unitate fi- dei congrega- sti

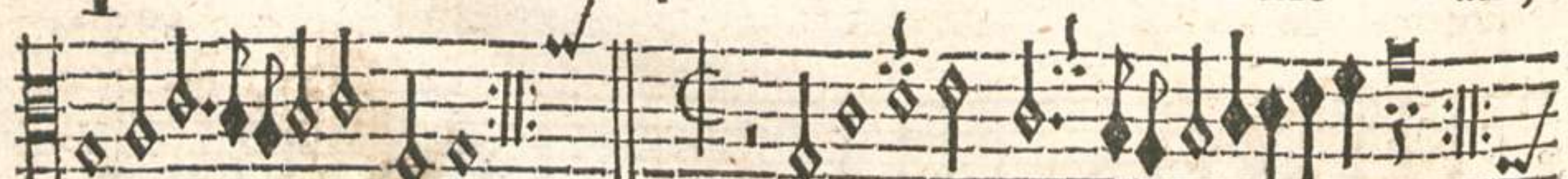


:||: Alleluja, Alleluja, Alleluja, Alleluja.

Don Ferd: Las Infant:

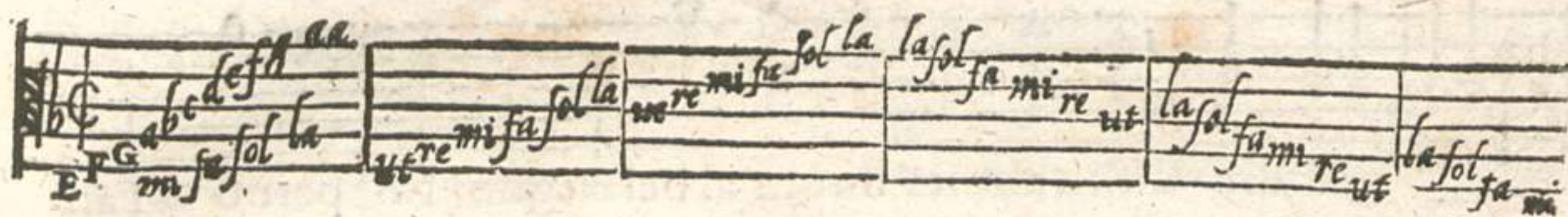


Tu es Petrus, & super hanc petram ædificabo Ecclesiam me- am,



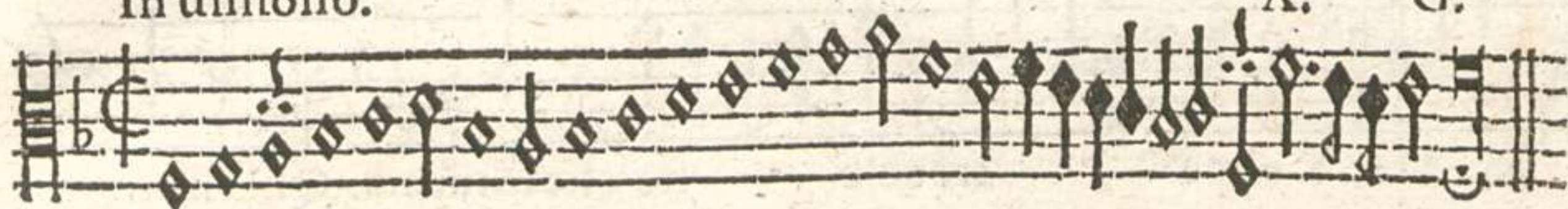
Ecclesi- am meam. Adjuva nos De- us.

In uni-



In unisono.

A. G.



In unisono, a. 3.

Incerti Autoris.



Pietas o- mniū virtutū parēs & fūdamētū parēs & fundamentum.

In unisono.

A. G.



Gehet hin in alle Welt/lehret alle Völker/ vnd tauffet sie



:||:

im Namen des Vatters/vñ des Söns/ vnd des



heilgen Geistes/ :||:

Geistes.

In unisono.

Matteo Asola.



Quest' è compa gn' eter- no Al' alt' opre le-

L

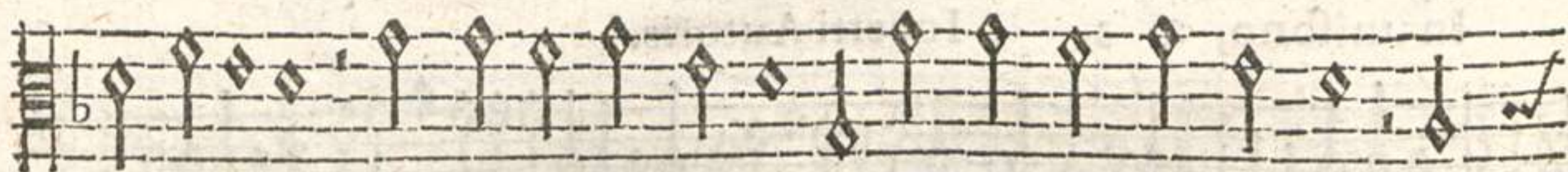
gia



gia dre Ch' in alzan l'ffuom' al bel Regno su perno Tan-



to dilet t' al pa- tre cele- ste che l'ordona. Quel immor-



tal corona Che sia degna mercede Di chi servea quel Ri Di



chi servea quel Re conviva fe de conviva fe- de



fe- de conviva fe- de.

In unisono. 4. vocum.

A. G.



Q Vicquid petieritis Pa trem in noie meo dabit vobis.



Dominum Deum adora- bis, & illi soli servies.



O ra :: & labora. :: In uni-

In unisono.

In unisono.

A. G.

A single line of handwritten musical notation on a five-line staff. The notation consists of various note values, including minims, crotchets, and quavers, some with stems and some without. The notes are written in a dark ink, and the staff lines are clearly visible. The piece concludes with a double bar line.

Fuga 6. vocum. In unisono.

LAudate nomē Dñi, laudate servi Dñm qui statis in domo Dñi.

Domine Fili Dei vi- vi miserere nostri, qvi tollis,

qui tollis peccata mundi.

Benedic Domine nos & hæc tua dona, quæ de tua largita-

te sumus sum- pturi.

In unisono.



Gloria in excelsis Deo: Et in terra pax hominibus bonæ volunta-



tis, Lauda-

muste, Adoramus te, glorificamus te, grati-



as gratias agim⁹ ti-

bi propter magnā gloriam tuam, Dñe De-



us Rex cœlestis, Deus pater omnipotens, uni genite Iesu Christe,



Domine, agnus Dei Filius patris, patris, Filius patris, patris.



V Niverſa tranſeunt,

:::

:::

:::

tranſeunt.



Vias tuas Dñe, demōſtra mihi, & ſemitas tuas edoce me. ::



Niſquam tuta fides.

:::

:::

:::

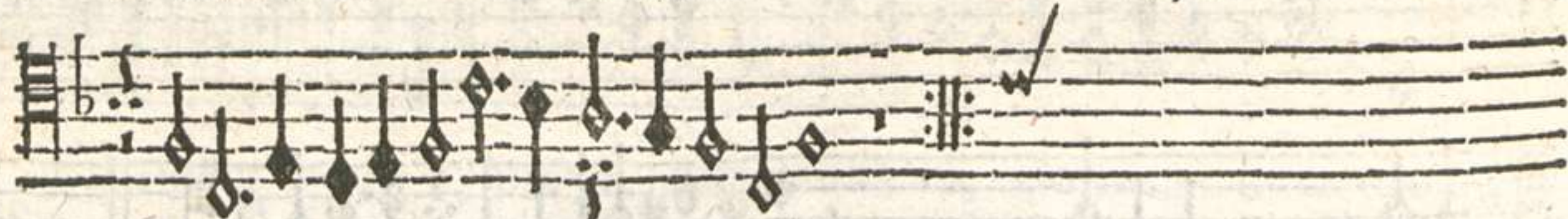
In uni-

Fuga 5. vocum In unisono.

A. G.



Fides est a- nima vi- ta, si- cut



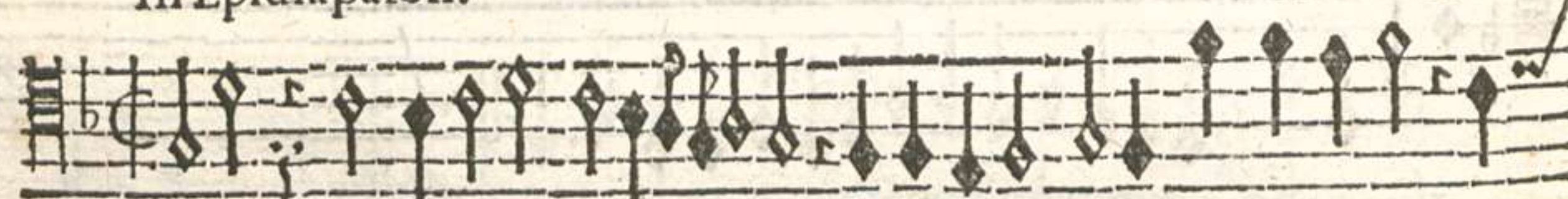
anima est vita cor- poris.



Si non pa- visti, occi- disti.

In Epidiapason.

A. G.



DEvs, qui superbis resi- stis, humilibus autem das gratiam, au-



ge in nobis veræ hūilitatis virtutē, cui⁹ formā in se credētibus uni-

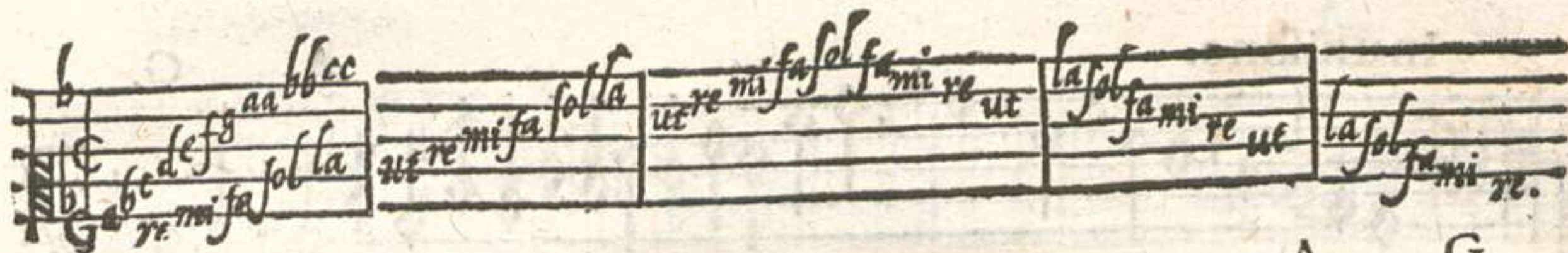
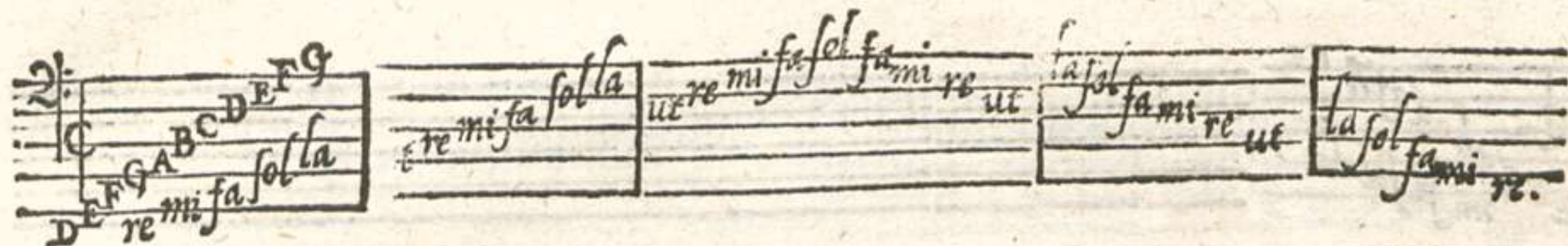
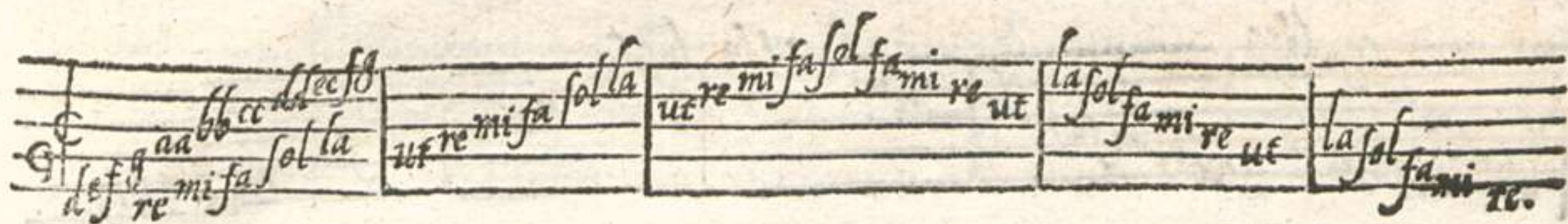


genitus tuus exhibuit, ut nunq̃; indignationē tuā provocemus ela-



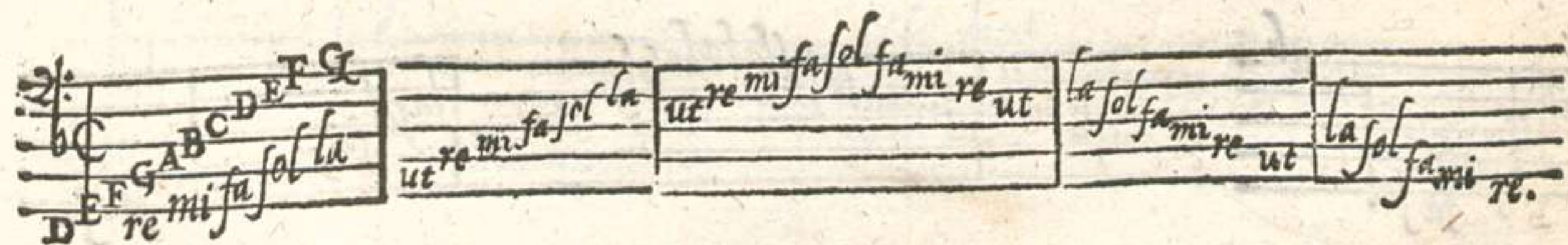
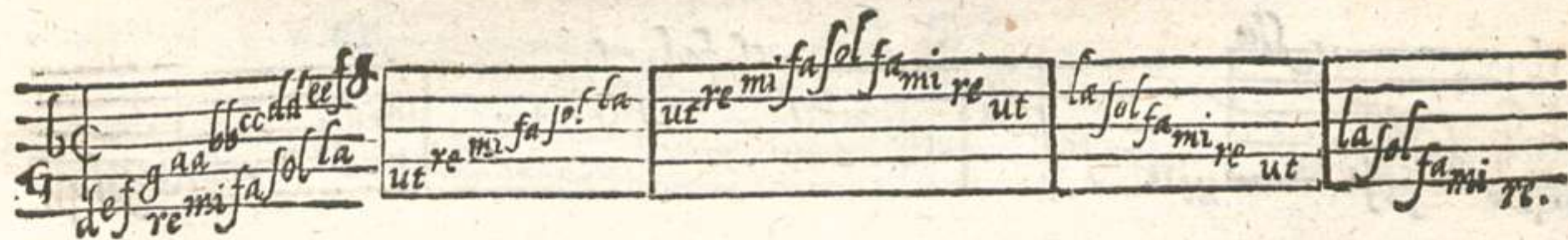
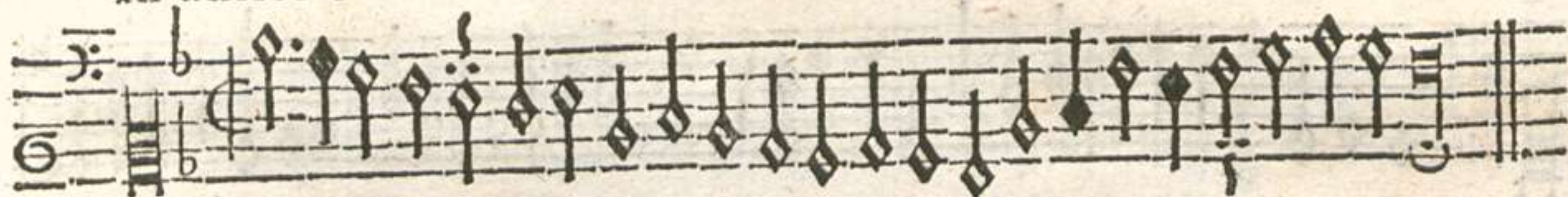
ti, provoce mus, cla- ti, ::

In unisono.



In unisono

A. G.

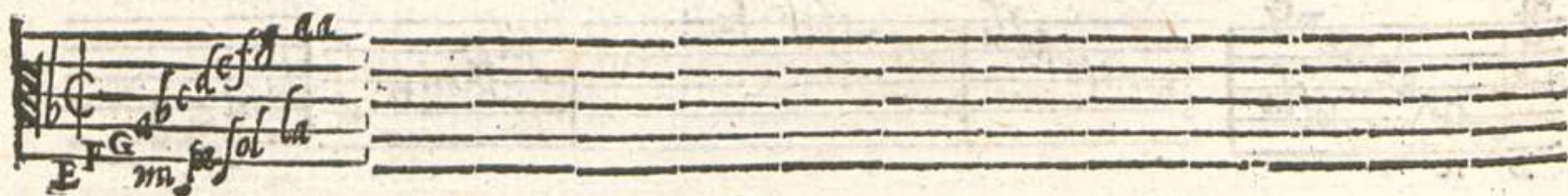
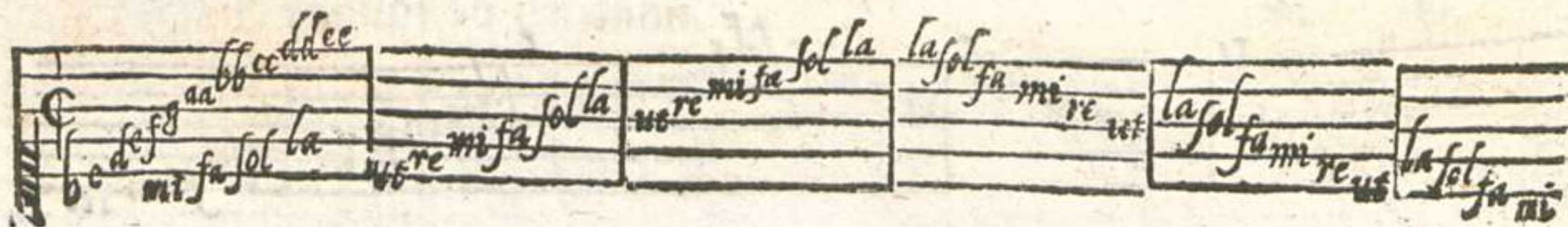


Fuga In unisono.

A. G.

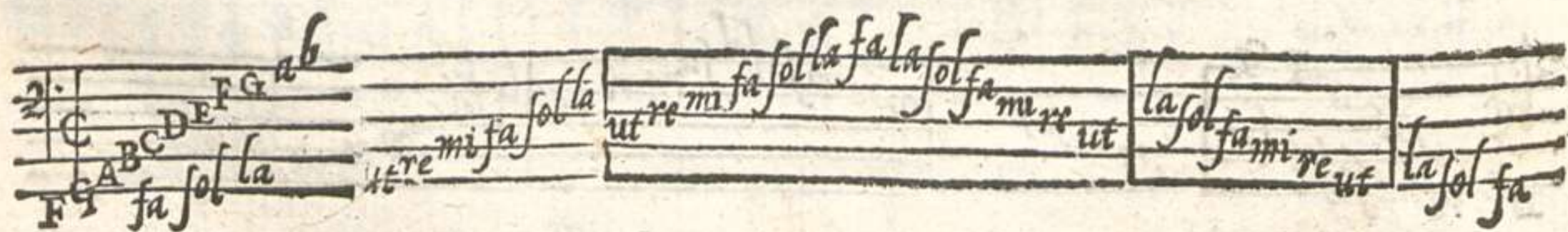
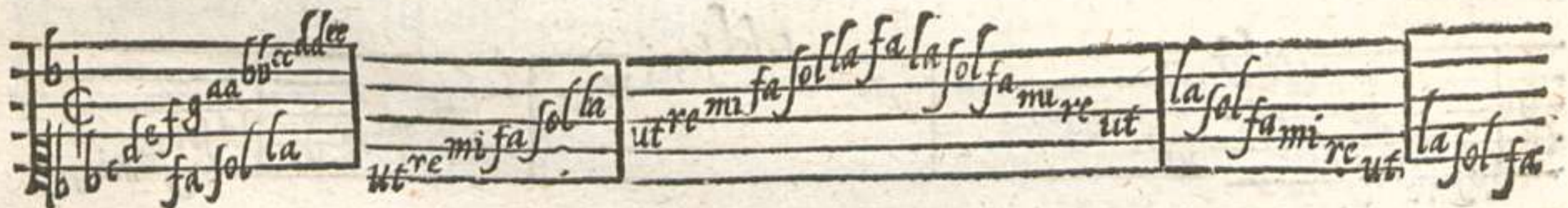


In



In unisono.

A. G.

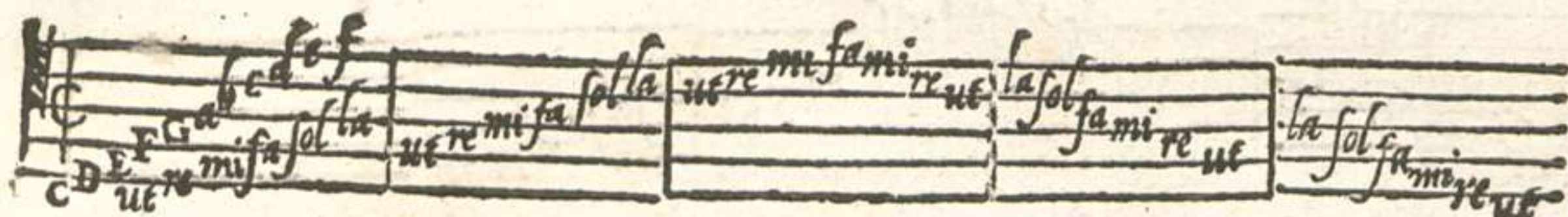
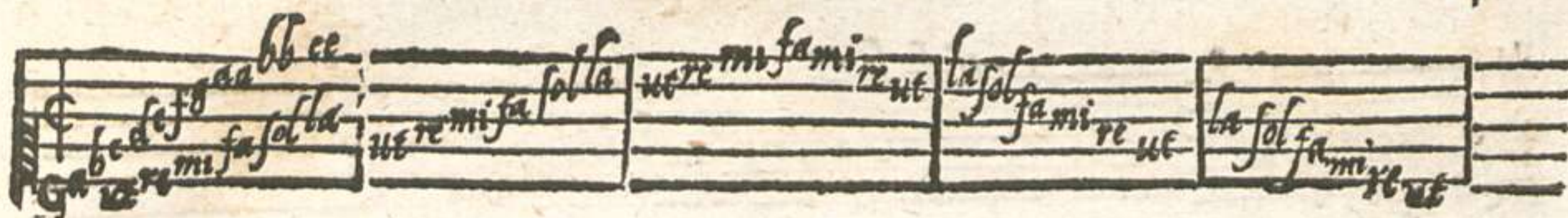


In unisono.

A. G.

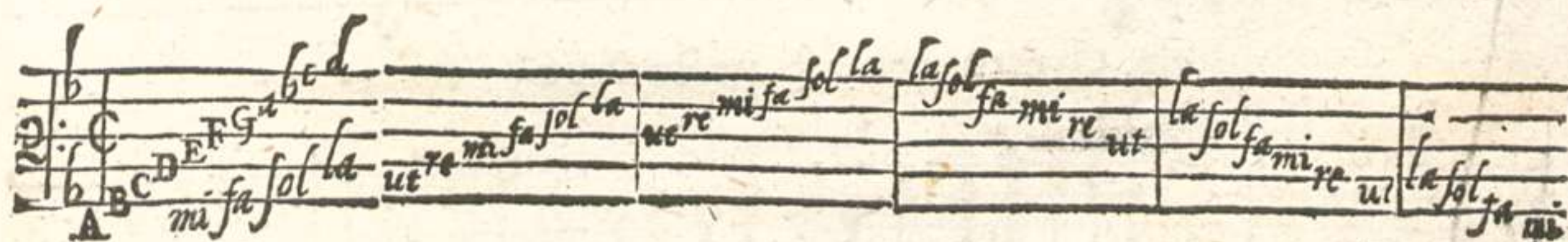
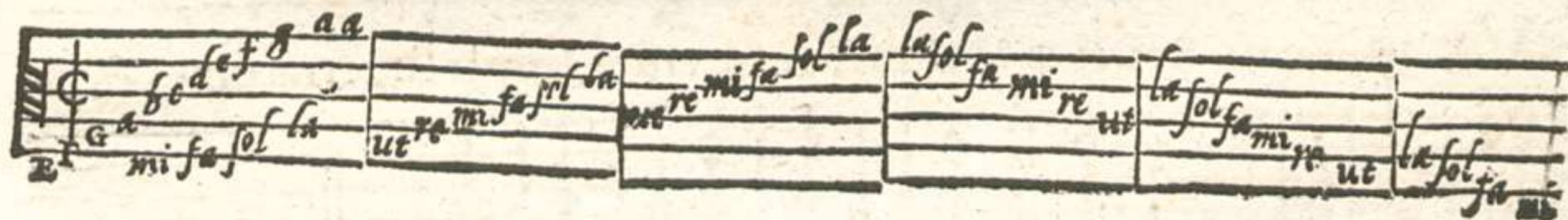


In unisono.



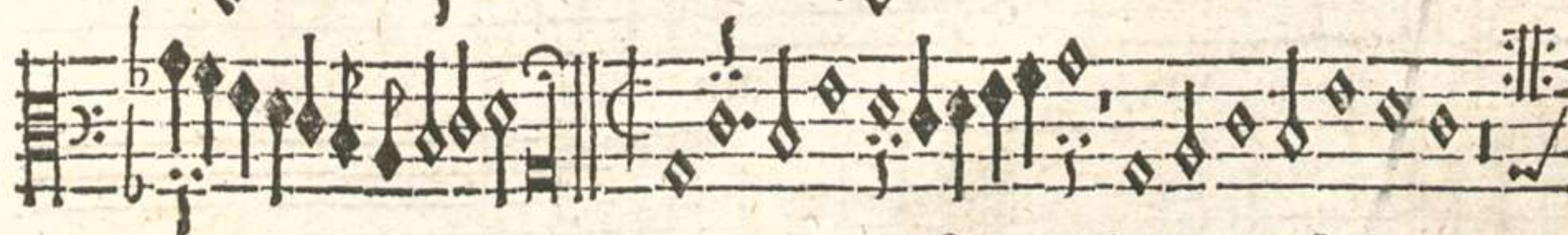
In unisono.

A. G.



In unisono.

A. G.

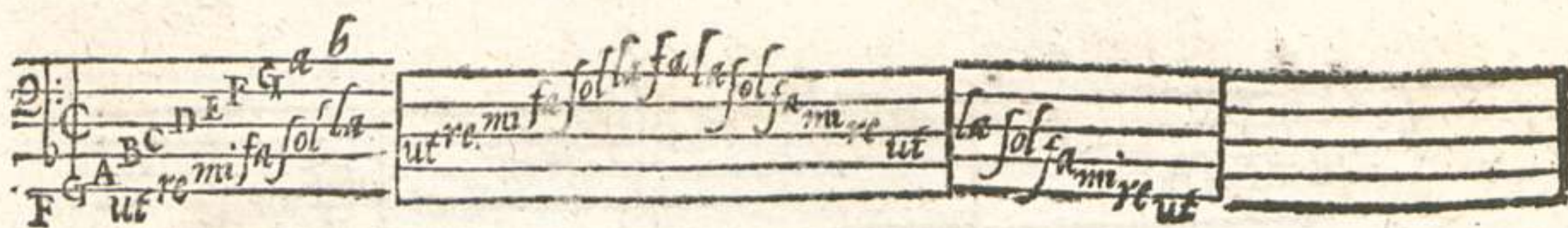


In nomine Iesu

ōne genu flectatur.

M

In unisono.



In unisono. 3. vocum.



MI- serere nostri Domine viventium & mortuo- rum.

Don: Ferdinandi de Las Infantas.



VE ni creatur Spiritus, Mentis tuorū visita, Imple superna gra-



tia, Quæ tu cre- asti pectora, pe- ctora.

Ioan: Leo Hasler.



V Anitas va- nitatum & omnia vanitas,



va- nitas vanitatum & o-



mnia vanitas, & omnia va- nitas.

SE-

SEQVNTVR

BICINIA SACRA, IN
usum juventutis Schola-
sticæ collecta.



Colofs: 3.

ὁ λόγος τοῦ χριστοῦ ἐνοικεῖτω ἐν ὑμῖν πλουσίως, ἐν πάσῃ σοφίᾳ,
διδάσκοντες καὶ νουθετοῦντες ἑαυτοὺς ψαλμοῖς καὶ ὕμνοις καὶ ᾠδαῖς
πνευματικαῖς ἐν χάριτι ᾄδοντες ἐν τῇ καρδίᾳ ὑμῶν τῷ κυρίῳ.

Verbum Christi inhabitet in vobis opulenter, in
oī sapientia, docentes & corrigentes vosmetipsos,
psalmis & hymnis, & cantionibus Spiritualibus, in
gratia canentes in cordibus vestris Domino.

Lasset das wort Christi vnter euch reichlich wohnen/in
aller weißheit/leret vñ vermanet euch selbs/mit Psalmen
vnd Lobgesängen/vnd Gaislichen Liedern/vnnd singet
dem Herren in euerm herzen.



Oculus non vi- dit, nec au- ris audi- vit, nec



in cor hominis ascen-

dit, quæ præ- pa-



ravit Deus his qui di- ligunt il- lum, qui di- li-



gunt

il-

lum.



Iustus cor su- um tra- det ad vigilandū di- lu-



culo ad Do-

minum, ad Do-

mi-

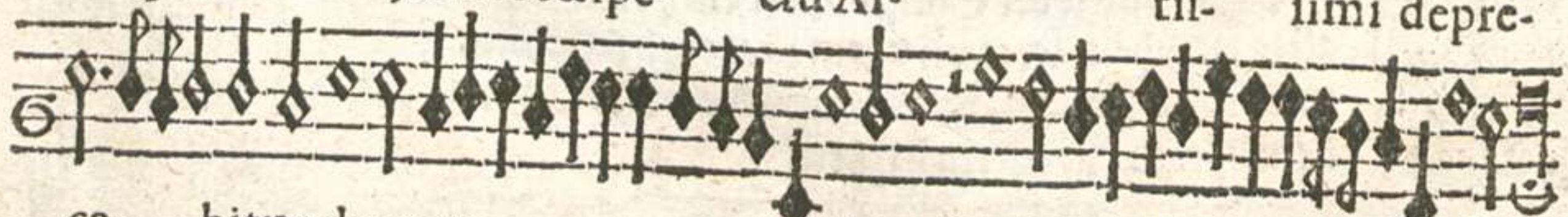


num q̄ fecit illum, & in conspe-

ctu Al-

tis-

simi depre-



ca- bitur, depreca-

bitur, depreca-

bitur.
Vox

Oculus non vi dit, nec au- ris au- di-

vit, nec in cor hominis ascen- dit, quæ præ-

pa- ravit De- us his qui di- ligunt il-

lum, qvi di- ligunt il. lum.

Iustus cor su- um tra- det ad vigilandū di-

lu- culo ad Do- minum, ad Do- minum,

qui fecit illum, & in conspe- tu Al- tis- simi de-

preca- bitur, depreca- bitur.

M  iij

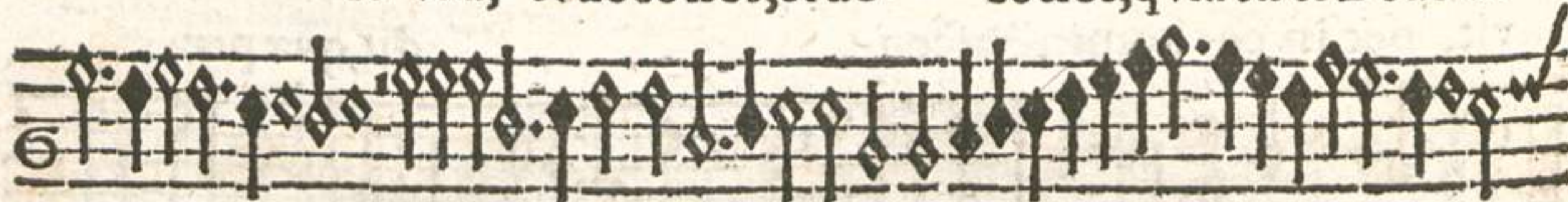
Dirige



Dirige nos, :||: Dñe, in veritate, in verita-



te tua, & doce nos, & do- ce nos, quia tu es Deus sa-



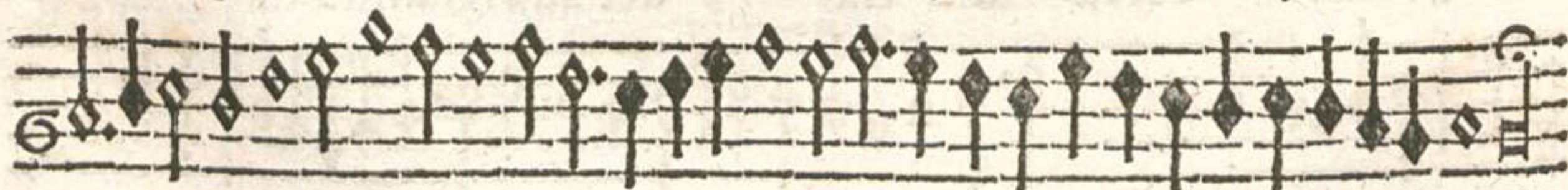
lu- tis nostræ. Dñe ne memineris iniquitatū no- stra-



rum, citó anticipent nos mi- sericordi- æ tuæ,



Expandi manus me- as ad ta, ani ma me a, anima



me- a sicut terra sine a qva ti- bi.



Benedictus q ve- nit q ve- nit, in nomine



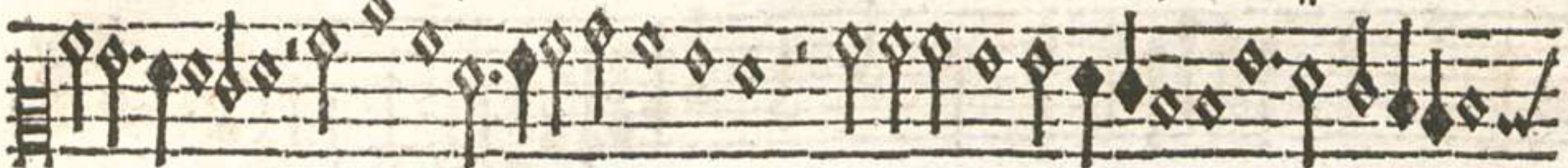
in nomine :||: Do- mini, Do- mini. Dirige

Vox inferior.

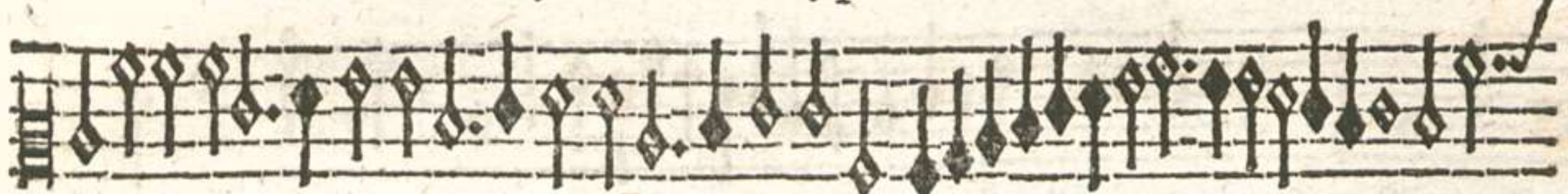
44



Dirige nos :||: Do- mine in veritate, :||:



& doce nos, & doce nos, quia tu es Deus salutis no-



stræ. Dñe ne memineris iniquitatū nostrarū an- ti- qvarum, ci-



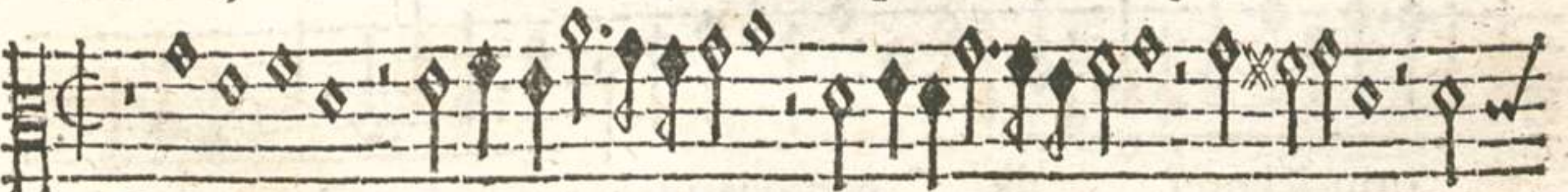
tò anticipent nos mi- feri- cordiæ tu- æ.



Expandi manus me- as ad te, ani ma me- a ani- ma



me- a, sicut terra si- ne a- qva tibi, sine aqva ti- bi.



Benedictus qvive- nit qviver- nit in nomine in



nomine :||: Do- mini, Do- mini.

D Herz

A. G. Vox superior.

41



D Herz nimm von mir/was mich wend von dir/**D** Herz nimm von



mir/was mich wende von dir/was mich wende von dir/**D**



Herz gib auch mir/das mich fert zu dir/**D** Herz gib auch



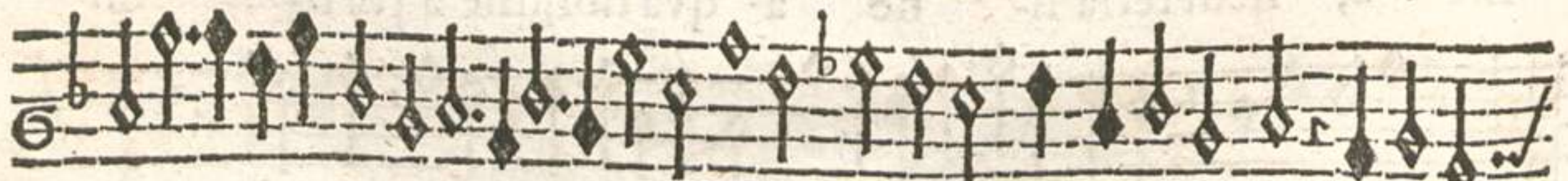
mir/das mich fert zu dir/**D** Herz nimm mich mir/vnd gib



mich als gen dir/vnd gib mich als gen dir.



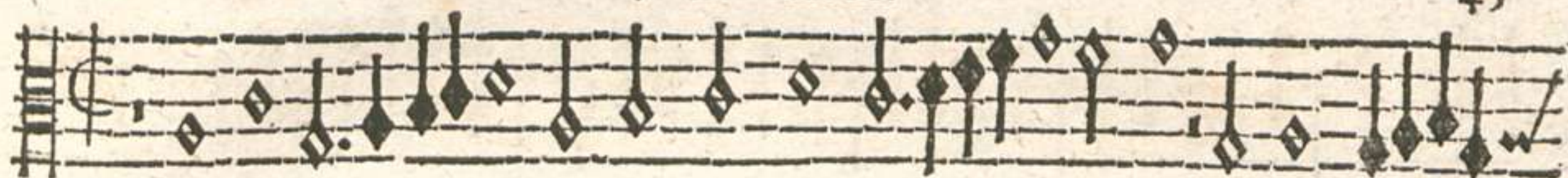
Tota die :||: exprobrabant mihi inimici mei, :||:



inimici mei, :||: & qui laudabāt me, adversū me, adversum



me, :||: jurabant, :||: adversum me jurabant, :||: :||: **D** Herz



D Herz nimm von mir/was mich wend von dir/**D** Herz nimm



von mir/wz mich wendet von dir/**D** Herz gib auch mir/dz mich fere



zu dir/**D** Herz gib auch mir/das mich fere zu dir/das mir fere zu



dir/**D** Herz nimm mich mir/vnd gib mich ai- gen dir/



vnd gib mich ai- gen dir.



TOta die :||: exprobrabant mihi inimici mei, :||:



& qui laudabat me, adversum me, :||: :||:



jurabant, adversum me, jurabant, :||: :||: :||: :||:





Canta-

te

Do-

mino canticū no-



vum, qvia mirabilia fe-

cit, sal-



vavit sibi dextera e-

jus, & brachiū san-

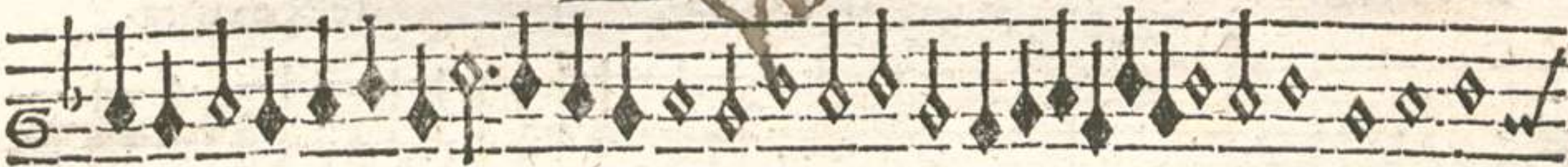
ctum e-



jus notū fe-

cit Do-

minus saluta-



re

su-

um, in cōspectu gen-

tium, revela-



vit justitiam su-

am, recordatus est misericordiæ suæ, &



verita-

tis su-

æ Domui Israel, Domui

||:



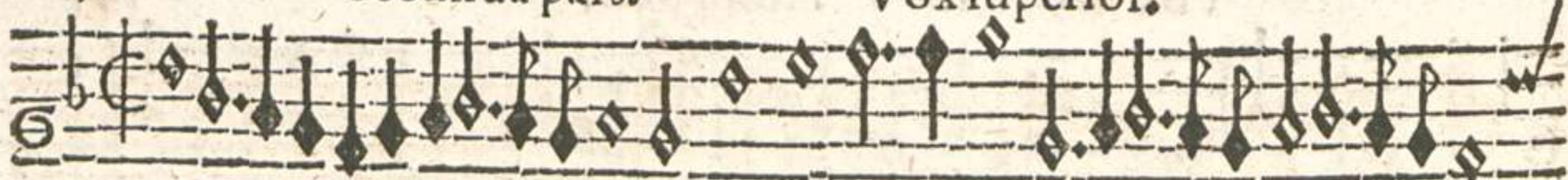
Ic

rael,

N ij

Vide

Liber 3.



Vide-

runt omnes termini ter-

ræ



salutare Dei

三

no-

stri, salutare De-



i no-

stri: Iubilare Deo,

三

omnis ter-



ra canta-

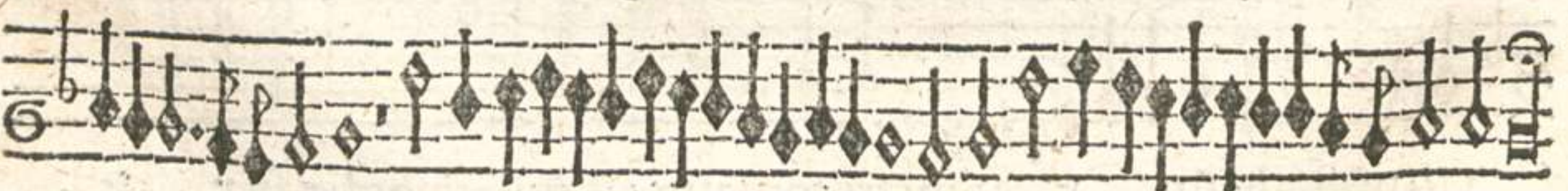
te canta-

te & exulta-



te & pſal.

litc,



& psal-

lite, & psal-

lite.



Benedictus qui ve-

nit in nomine Do-



mini.

Vide



V Idc- runt omnes termini ter- ræ, salutare Dei



salutare Dei no- stri, salutare De- i nostri :



Iubilate Deo, :||: omni ter- ra, canta-



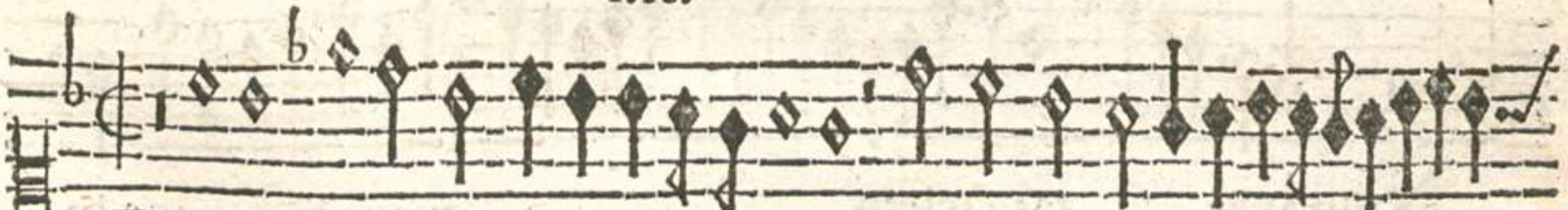
te canta- te & exulta-



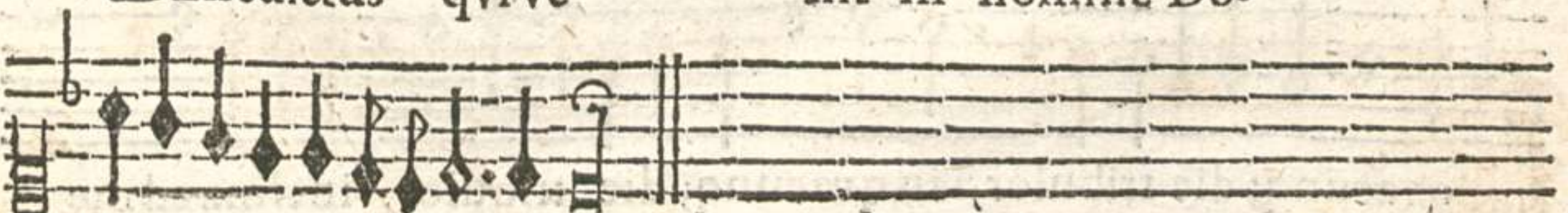
te & psal- lite, & psallite, & psal-



lite.



Benedictus qui ve- nit in nomine Do-



mini,

N iij.

Scriban.



Scribantur hæc in generatione altera, in generatione altera,



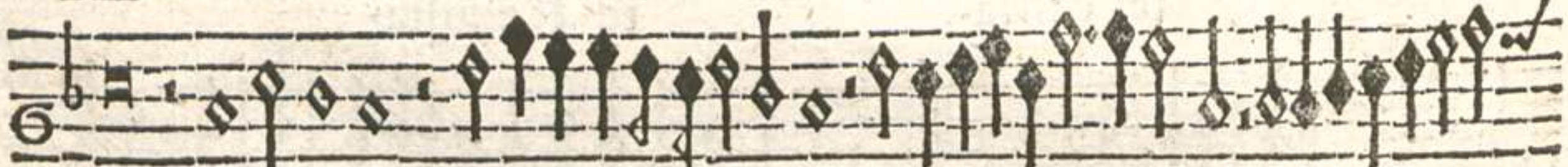
& populus q̄ crea- bitur laudabit Do- minū, laudabit Do- minū,



:||: laudabit Do- minum.



ÆGra cur- rit ad me- dicū, vas ferens aroma- ti-



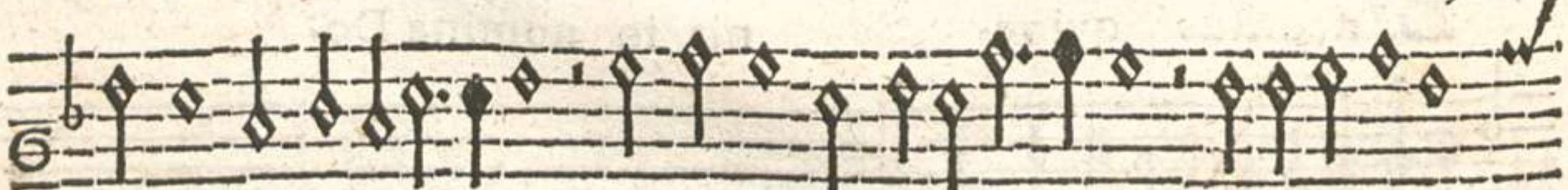
cum, & à morbo multi- plici verbo curatur :||:



medici, verbo curatur verbo curatur me- dici.



Non aver- tas faciem tuam à me, in



quacunq; die tribulor, in quacunq; die tribulor, inclina ad me

Scri-



S Cribantur hæc in genera- tione altera, in generatione



altera, & populus qui crea- bitur laudabit Do- minum, lau-



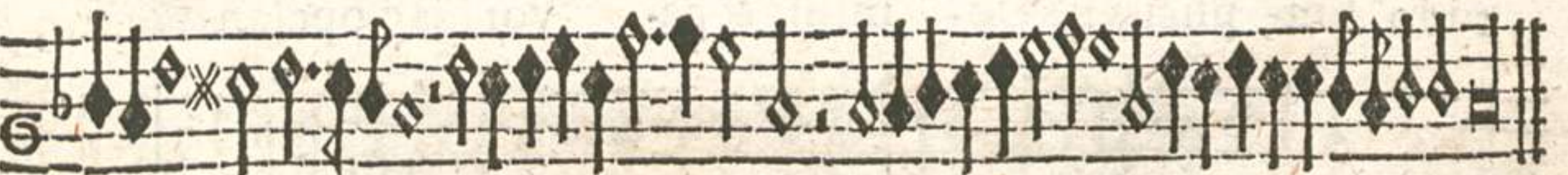
dabit Do- minum. :||: laudabit Do- minum.



Æ Gra cur- rit ad me- dicum, vas ferens aroma- ticum,



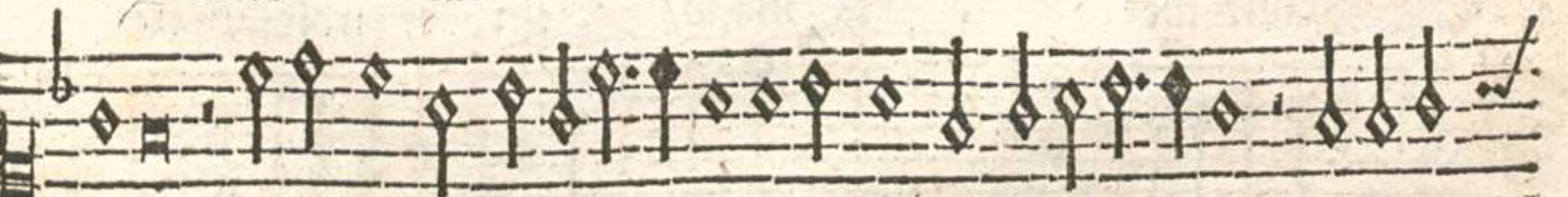
& à morbo multi- plici verbo curatur :||: me-



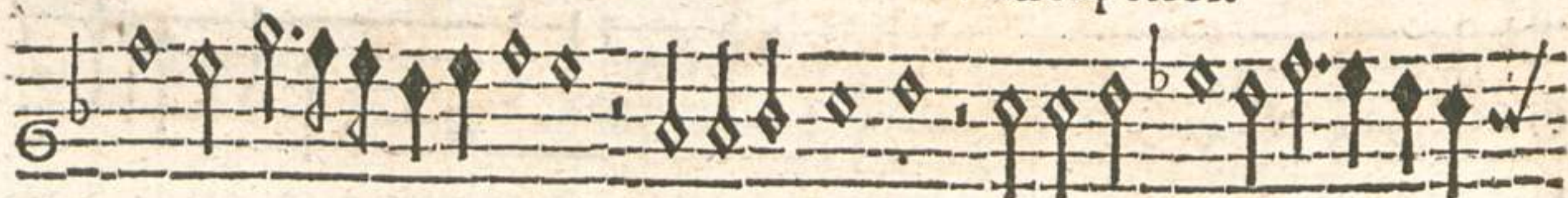
dici, verbo curatur :||: me- dici.



N On aver- tas fa- ciem tu- am



à me, in quacunq; die tribulor, in quacunq; die tribulor, inclina
aurem

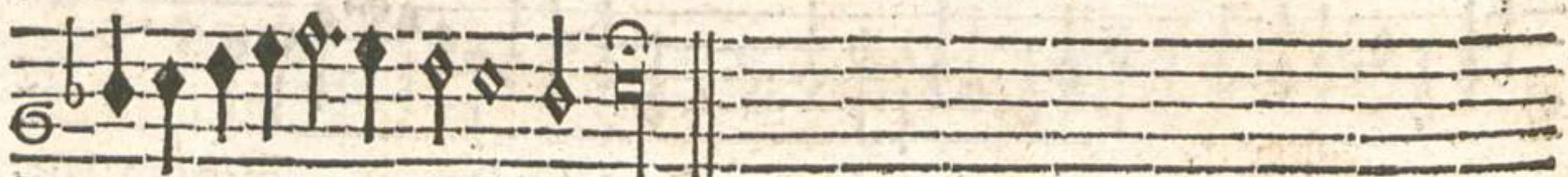


aurem tu-

am, inclina ad me

:||:

au-



rem tuam.

**E**

Xpectatio

justo-

rum læti-

tia, spes



au-

tem impio-

rum per-

i-

bit, forti-



tudo sim- plicis vias Do-

mini, & pa-

vor his q operan-

tur,



qui operantur ma-

lum.

**V**Erdamme nie-

mand/

:||:

ee du die sach er-



fens

nest/ ee du die sach erken-

nest.

ad me



ad me au- rem tu- am, inclina ad me :||:



au- rem tuam.



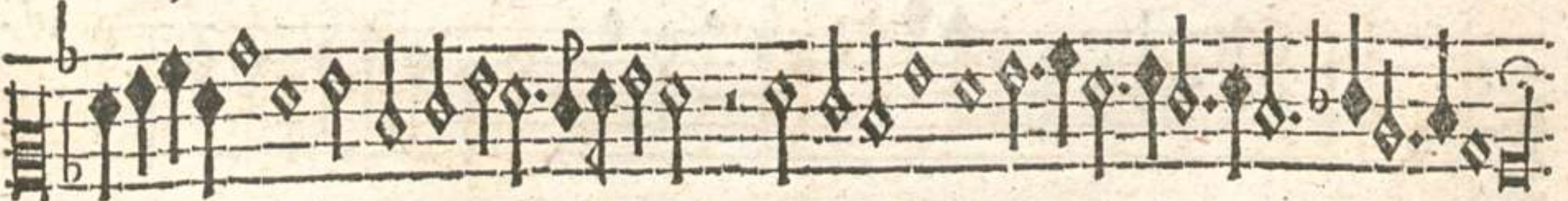
EXpectatio iusto- rum læti- tia, spes



au- tem impio- rum per-



ibit, fortitudo sim- plicis vi- as Domini, &



pa- vor hisq̃ operan- tur, qui operatur ma- lum.



Verdamme niemand/ :||: ee du die sach er-



ken- nest/ ee du die sach erken- nest. **O** Quoniam



Q Voniam qvita- lia a- gunt, re-



gnum Dei re- gnum, re- gnum De- i non cōsequentur, non



consequen- tur. :||:



Altis- simi Gra- tia Tan- tum Be-



at, :||: Tan- tum Be- at.



Læta- mini in Do- mino, &



exultate iusti & exulta- tate iusti, & gloriimini o- mnes



o- mnes re- cti cor- de.

Qvoniam

Vox inferior.

50



Quoniam qui ta- lia a- gunt, re-



gnum De- i, re- gnum Dei non cōsequuntur, non



consequen- tur. :||:



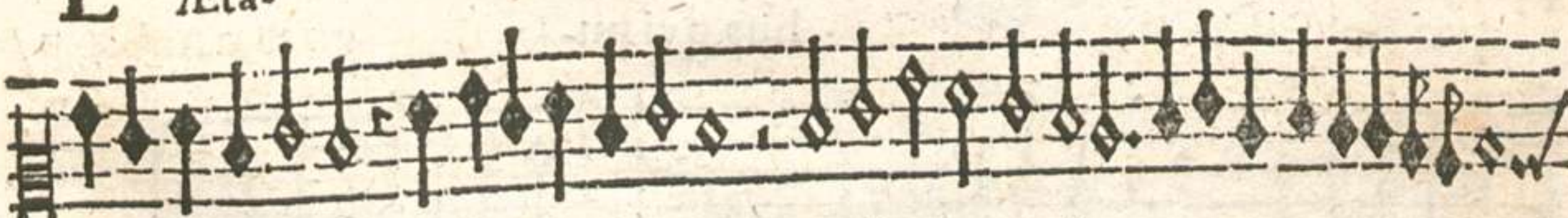
Altis- simi Gra- tia Tan- tum Beat,



Tan- tum Beat. :||:



Læta- mini in Do- mino, &



exultate iusti :||: & gloriamini o-



mnēs, re- Et cor- de. O ij Ascen-



A Scendi-

sti in al- tum, cepi- sti cepi-

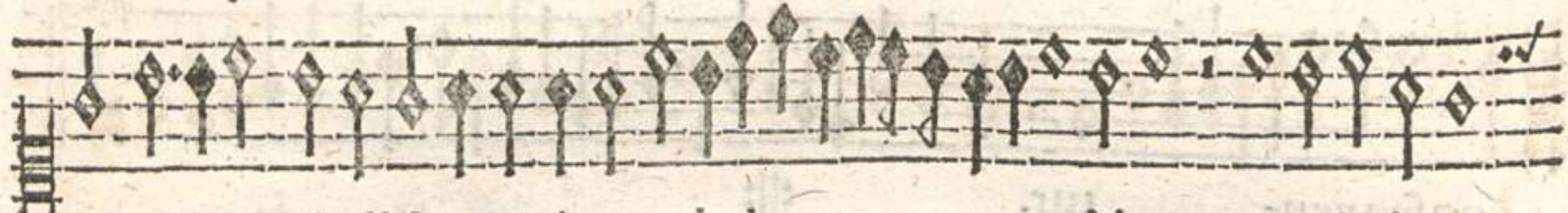


sti captivita-

tem accepi-

sti dona in homi-

ni-



bus, etiam rebellibus, etiam rebel-

libus, ut inhabitet



:||:

Dominus De-

us no-

ster.



DA pacem Do-

mine in diebus no-

stris,



quia non est a-

lius, qui pu-

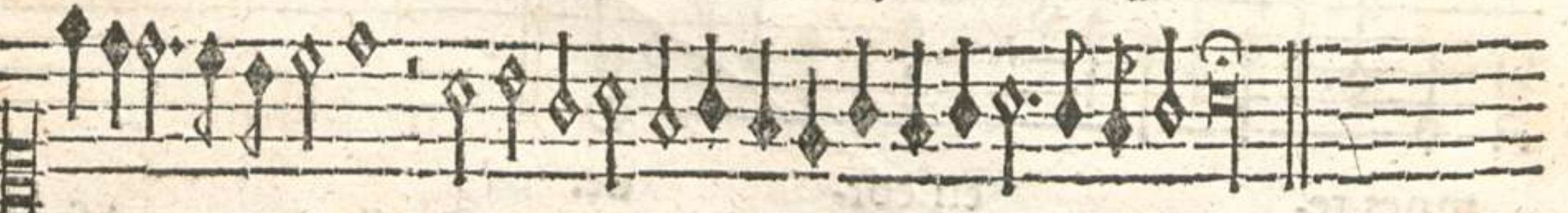
gnet p nobis, p



no-

bis, nisi tu Deus noster,

:||:



:||:

Ascen-



Ascendi- sti in al- tum, cepi- sti ce-



pi- sti captivita- tem accepi- sti dona in homi-



nibus, etiam rebellibus, etiam rebel- libus, ut inhabitet, ut in-



habetet, Dominus De- us no- ster.



Da pacem Do- mine in diebus no- stris, quia non



est a- lius, qui pu-



gnet pro no- bis, nisi tu Deus no- ster, nisi tu De- us



no, ster. ::

O iij

Recor-



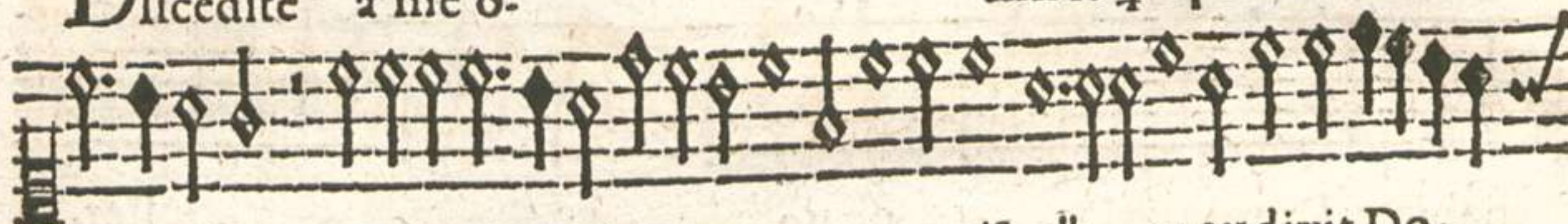
REcordare promissio- nis tuæ, & a- ge no-



bis- cum, secundum bonita- tem.



DIScedite à me o- mnesq opera- mini in-



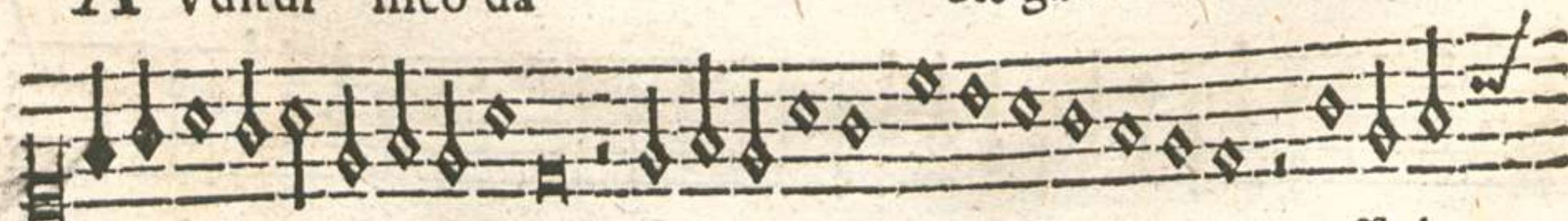
iquitatem, qui operamini iniquitatem, quoniã :||: exaudivit Do-



minus vo- cem fletus mei, vocem fletus mei.



A Vditui meo da- bis gau- dium & læti-



tiam, & exultabunt, & exultabunt ossa humiliata, ossa hu-



mi- li- ata,

Recordare



R Ecordare promissionis tuæ & a-

ge

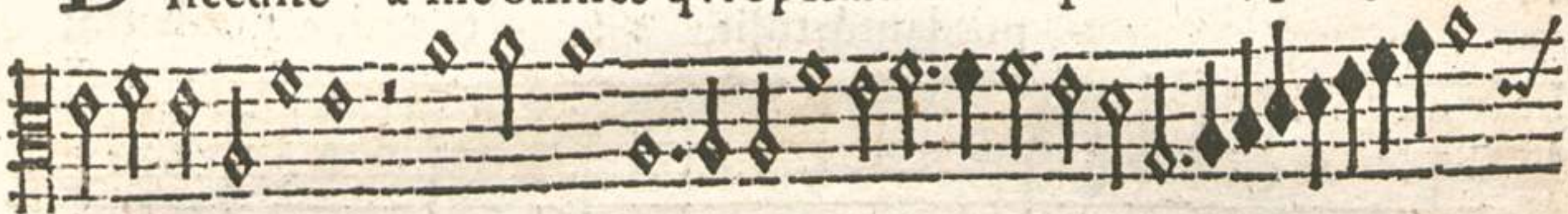


nobis- cum, secundum bonita-

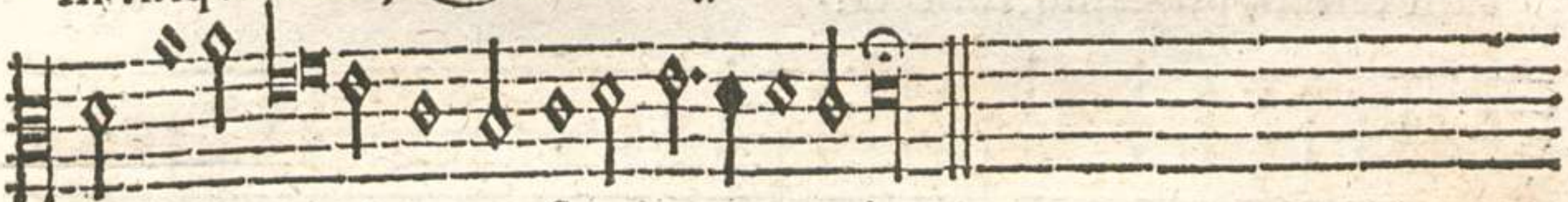
tem.



D Iscedite à me omnes qui operamini iniquitatem, qui operami-



ni iniquitatem, Quoniam :: exaudivit Dñs vo-



cem fletus mei, vocem fletus me- i.



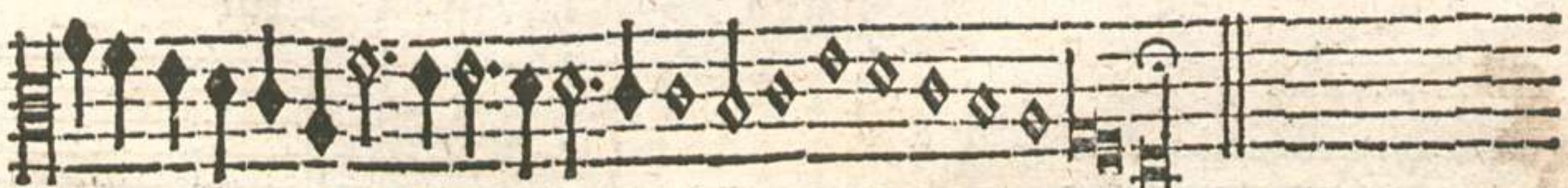
A Vditus meo da-

bis gau- dium &



lati-

tiam, & exultabunt ossa humili-



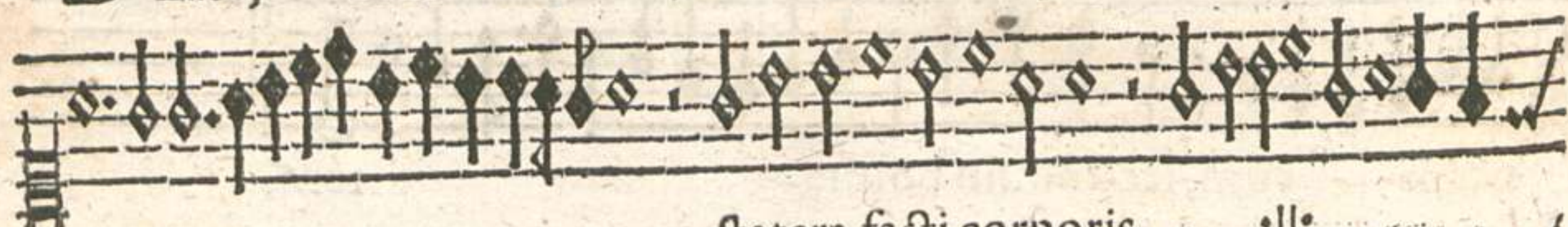
a-

ta, ossa humilia ta.

Beata



B Eata, beata cu- jus brachijs secli pependit, secli pependit



precium,

statera facti corporis, ::



prædamq; tulit, :: tartari, prædamq;

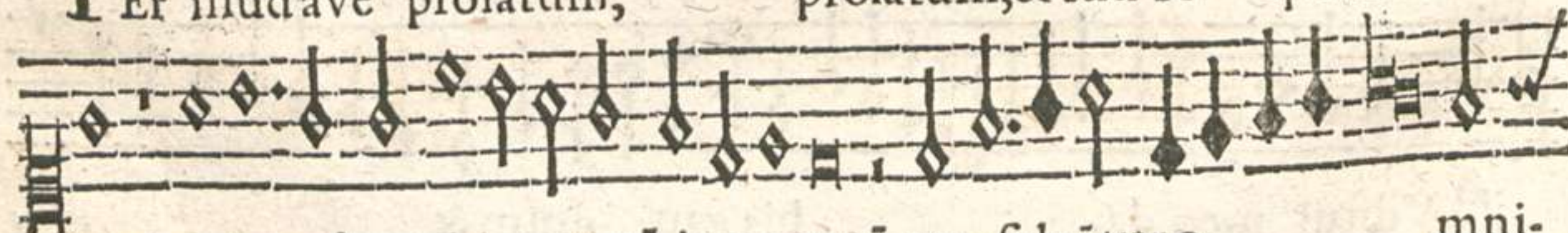


tulit tartari, prædamq; tulit tar-

tari.



P Er illud ave prolatum, prolatum, & tuū re- sponsum da



tum, ex te verbum incarnatū, incarnatū, qvo salvātur o-

mni-



a, ::

qvo

salvan-

tur



o-

mnia.

Beata



BEata, beata cuius bra- chijs secli pepēdit pre-



cium, secli pependit pre- cium, statera fa- cta corpo-



ris, statera facta cor- poris, prædamq; tulit, :||: tartari,



prædamq; tulit tartari. :||:



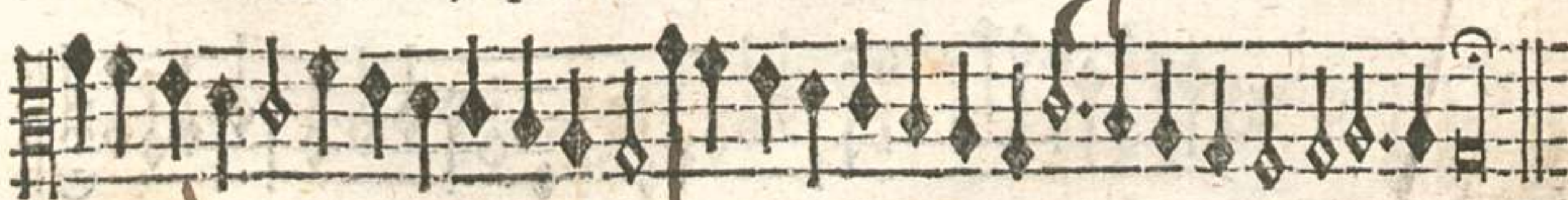
Per illud ave pro- la- tum, & tuum re-



sponsum da- tum, ex te verbū incarna- tum, quo sal vantur,



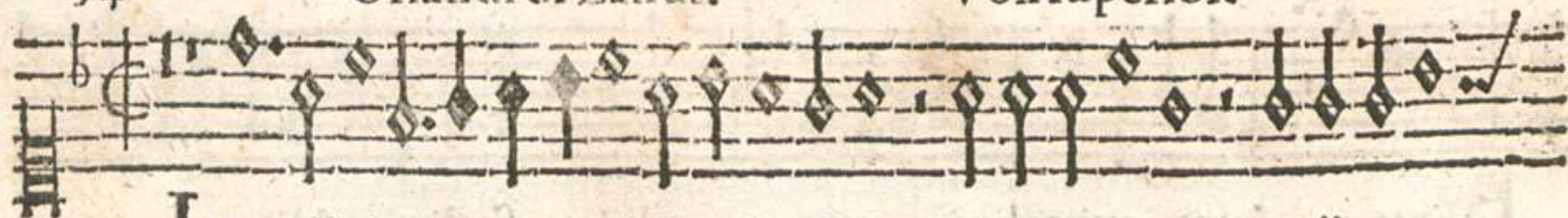
salvantur omnia, quo sal- vantur omnia sal-



van- tur o-

P

omnia. Intel-



IN tellectum

tibi dabo, & instruam te, ::



in via hac qva gradieris, ::

firmabo :: super te



oculos meos, ::

oculos me-

os.



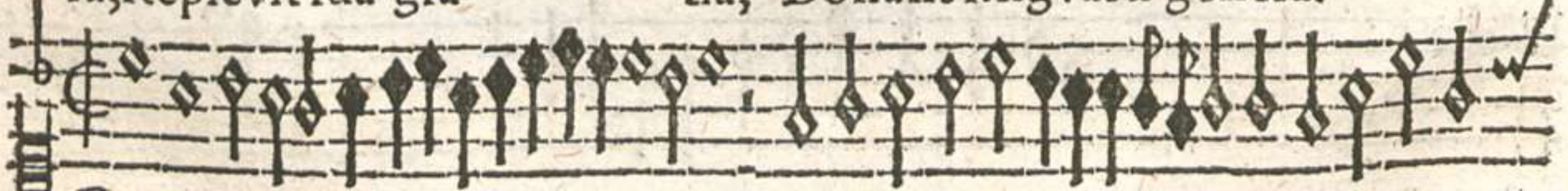
S Piritus sancti gra-

tia. Apostolorum pecto-



ra, Replevit sua gra-

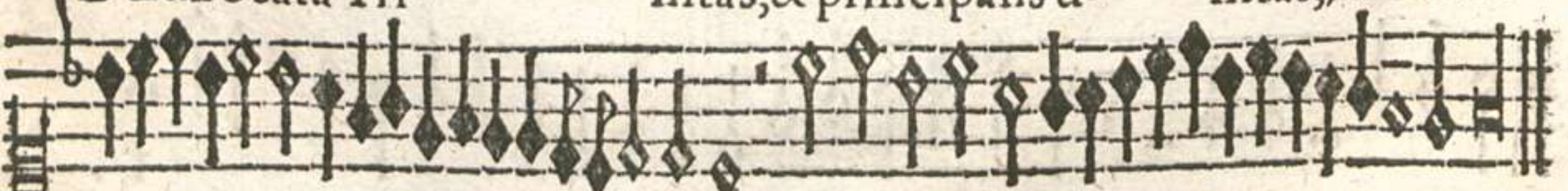
tia, Donans lingvarū genera.



O Lux beata Tri-

nitas, & principalis u-

nitas, jam sol re-



ce- dit i-

gneus, infundelumē cor-

dibus.



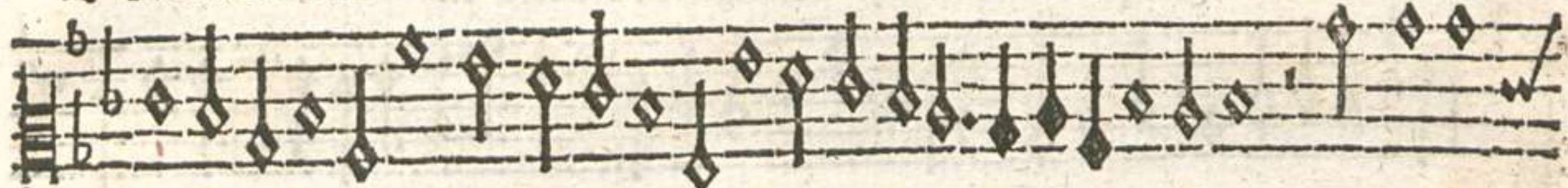
Domin⁹ re-

git me, & nihil mihi deerit-

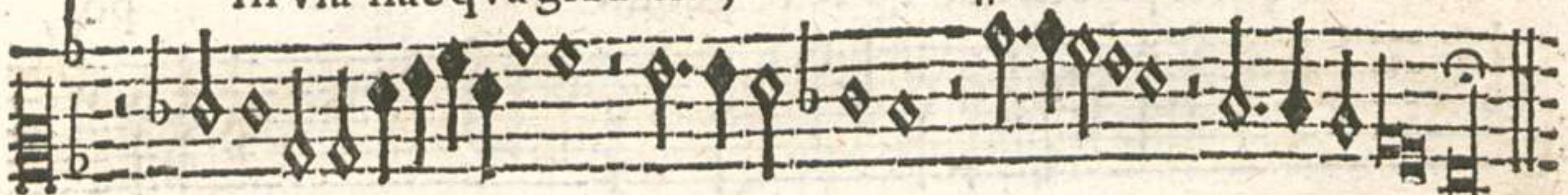
Intellectum



Intellectum tibi da- bo, & instruā te, ::



in via hac qua gradieris, :: firmabo



:: super te oculos meos, :: oculos meos.



Spiritus sc̃i gra- tia, Apostolorum pe- ctora, replevit



sua gra- tia, donans linguarū ge- nera.



OLux beata Tri- nitas, & principalis u- nitas, j̃a sol re-



ce- dit i- gneus, infunde lumē cor- dibus.



Dominus re- git me, & nihil mihi dee- rit.

P ij

Ipsa



I Psa te cogat pi- etas, ut multa nostra su-



peres parcendo, :||: & voti com-

po-



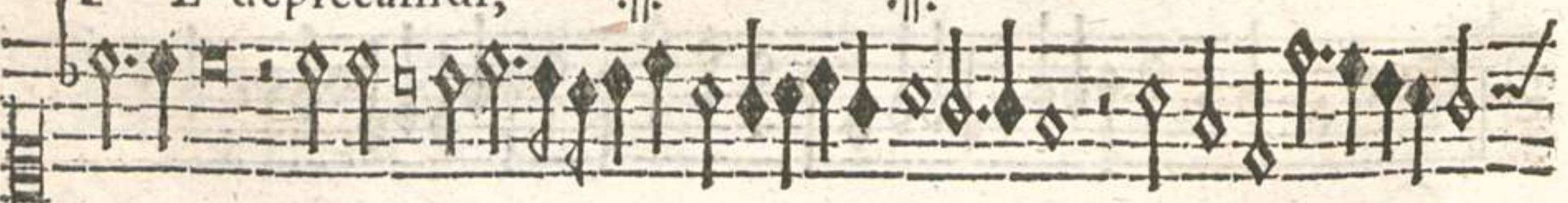
tes nos tuo vultu fa- ties, nos tuo vultu faties,



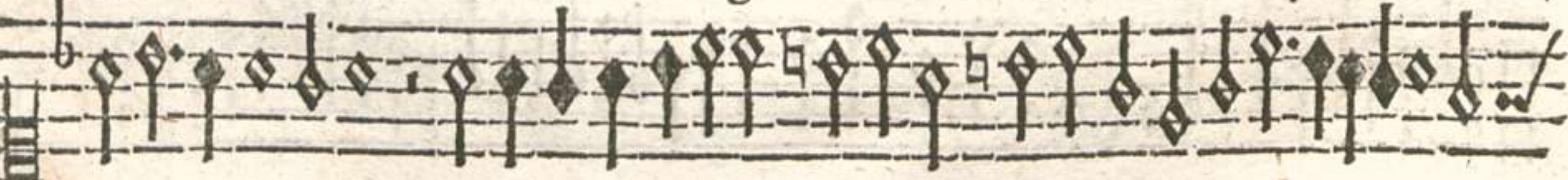
:||:



I E deprecamur, :||: :||:



largius, nostris adau- ge sensibus nescire pror-



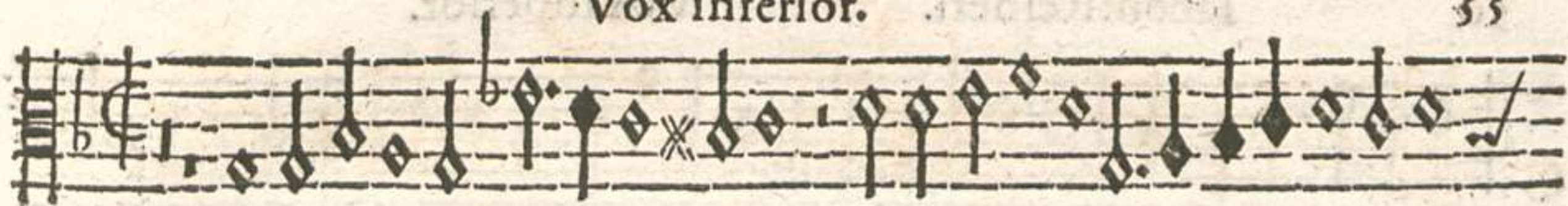
sus o- mnia corru- pti onis vulnera, corruptio- nis



vul-

nera,

Ipsa



I Pla te cogat pi- etas, ut mala nostra su- peres,



parcendo :||: & vo- ti com- potes



nos tuo vultu faties, faties, nos tuo vultu faties, nos tuo vul-



tu fa-

ties.



TE deprecamur

largius, :||:



nostris adau-

ge

scn-

si-



bus nescire pror- sus o- mnia corru- ptionis vulnera,



corruptio-

nis vul-

nera.

P iij

Expandi



EXpandi man² meas ad te, anima mea sicut terra sine aqua tibi ve-



lociter exaudi me Domine, deficit spiritus meus. Nō avertas faciem tu-



am a me & similis ero descēdētibus in lacū. Audita fac mihi mane mise-



ricordiam tu- am, quia in te speravi, notam fac mihi vi-



am in qua ambulē, quia ad te levavi animam meam, animam meam.



PV. truerunt & corru- ptæ sunt cicatrices me-



æ a facie insipien tiæ me-





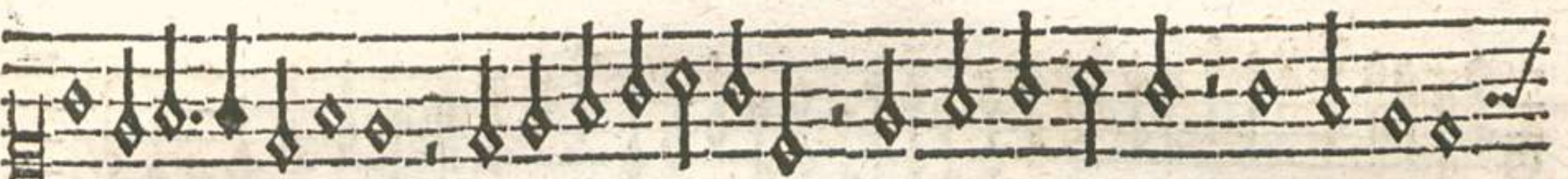
EXpandi manus meas ad te anima mea sicut terra sine aqua tibi,



velociter exaudi me Dñe, defecit spiritus me⁹. Nō avertas faciē tuam



à me & similis ero descendētibus in lacum. Auditam fac mihi mane mi-



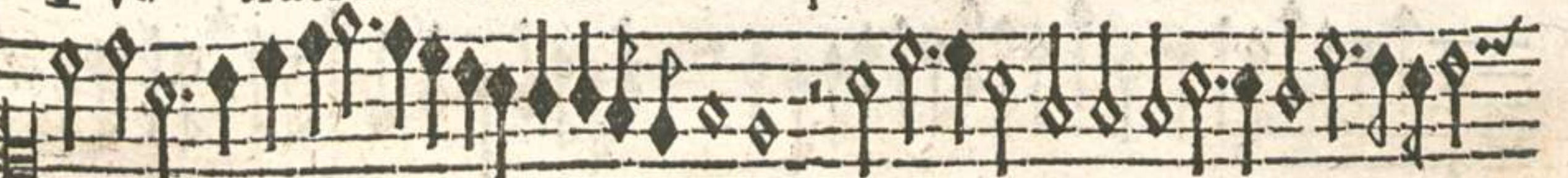
sericordiam tuam, quia in te speravi, notam fac mihi viam in qua



ambulē, quia ad te levavi animam meam, :||: me- am.



Pv.. truerunt & corru- ptæ sunt cicatri-



ces me- æ, à facie insipientiæ me-



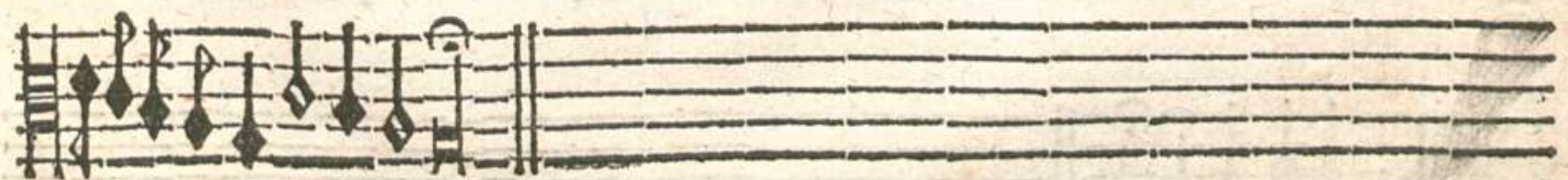
æ, insipientiæ me.

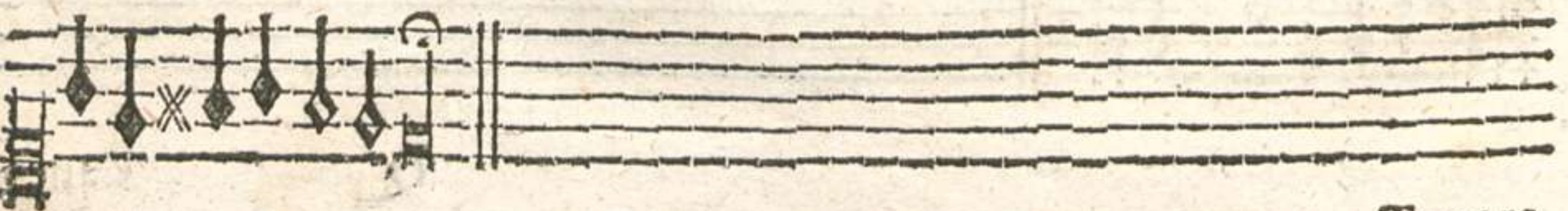
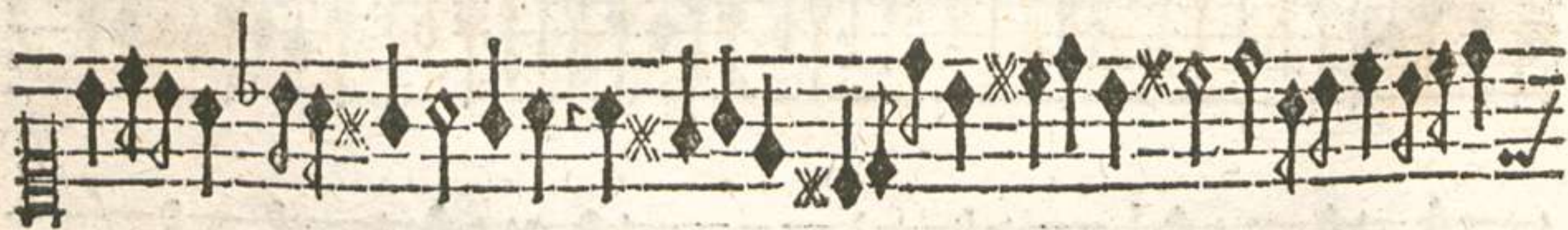
æ.

Oculus

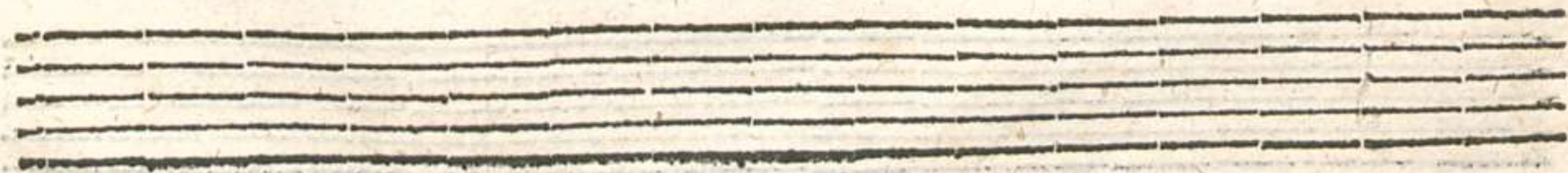
57 Ricercari, five Fantasiae 6. elegantes diverforum Autorum.
Canto.

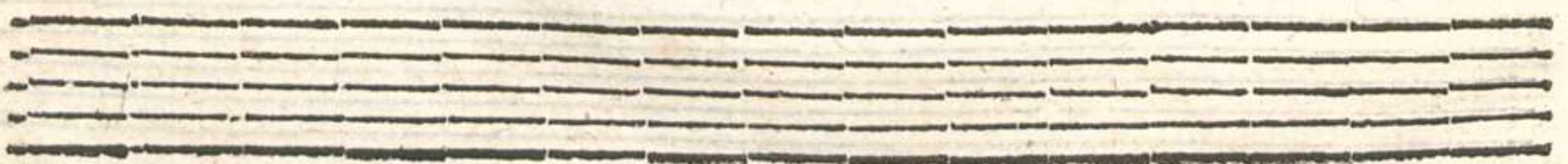
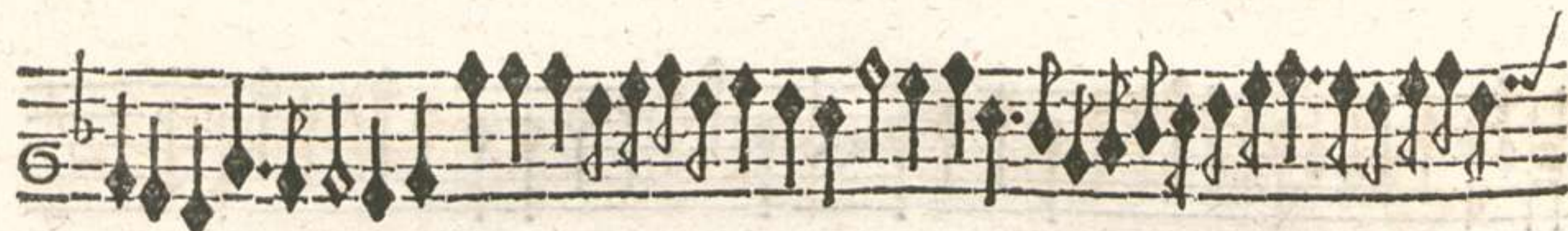


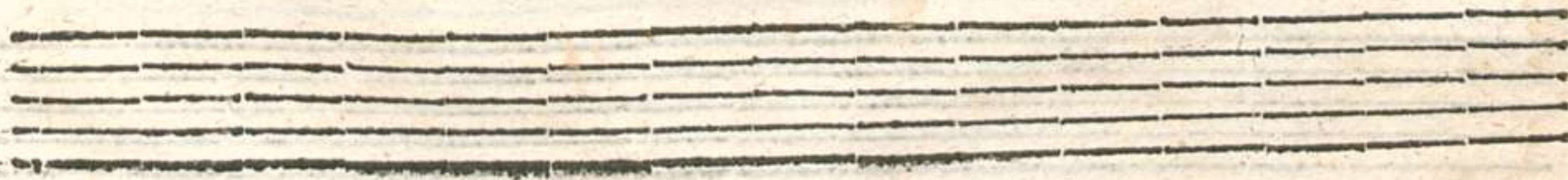


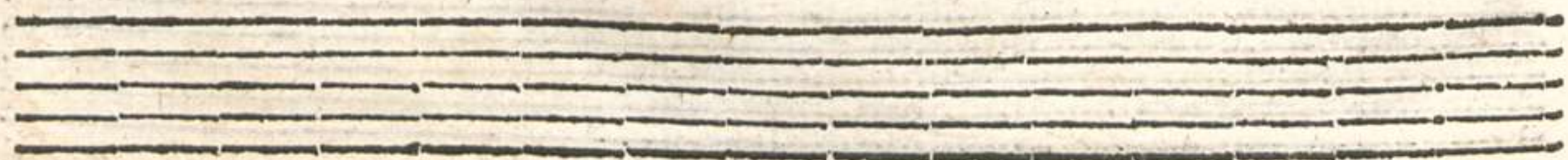
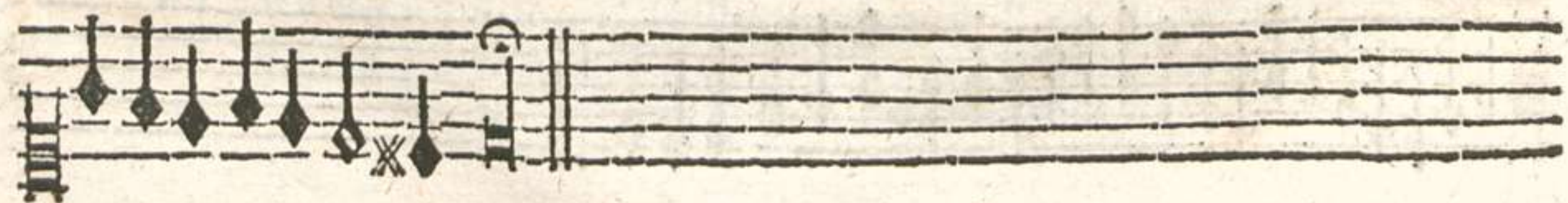


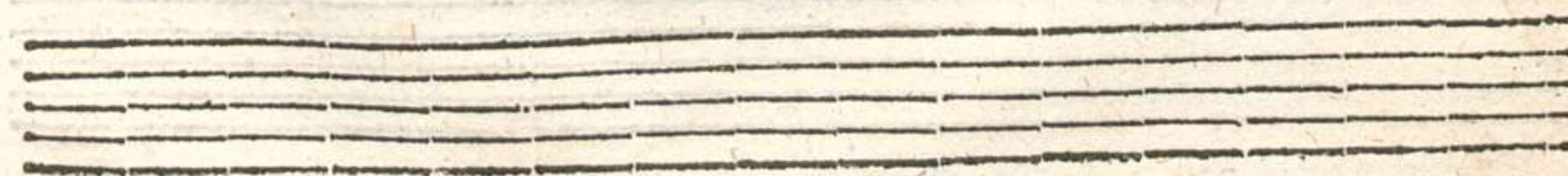
Tenore.

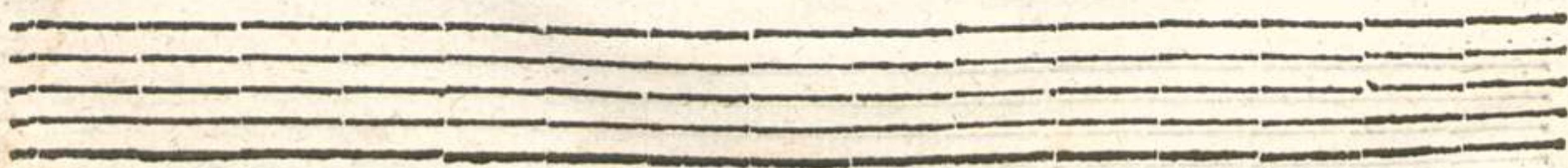
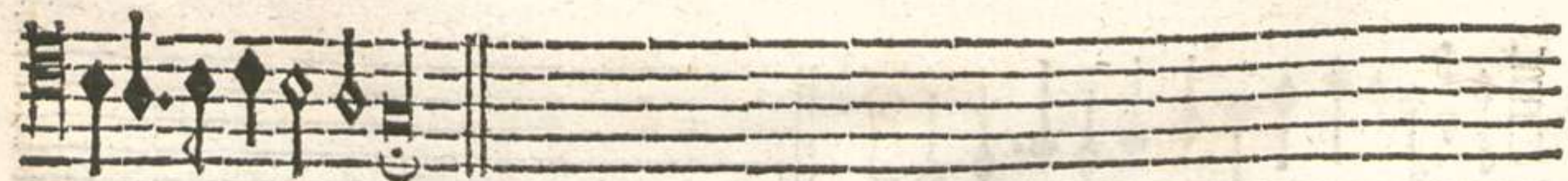




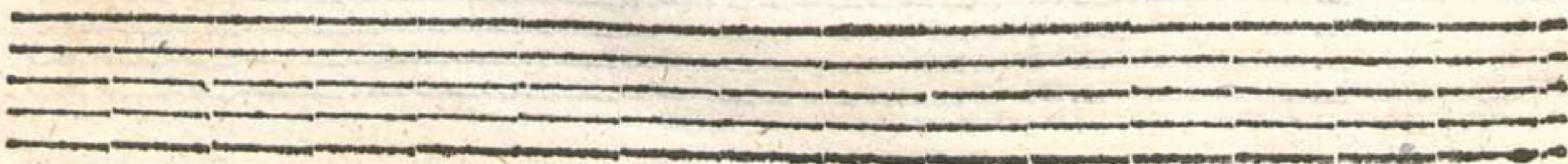
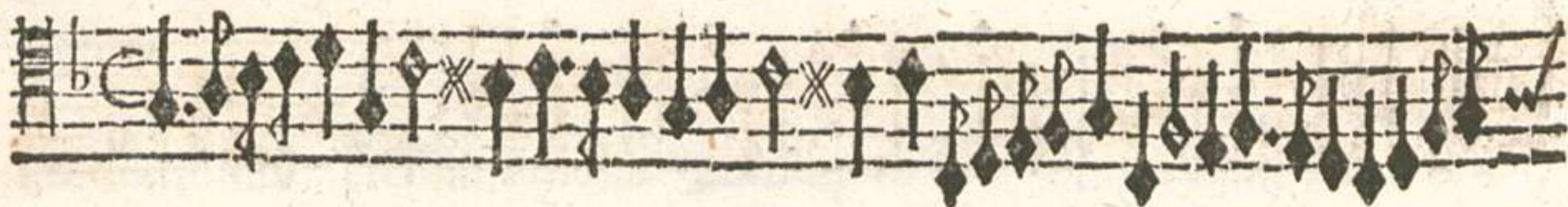


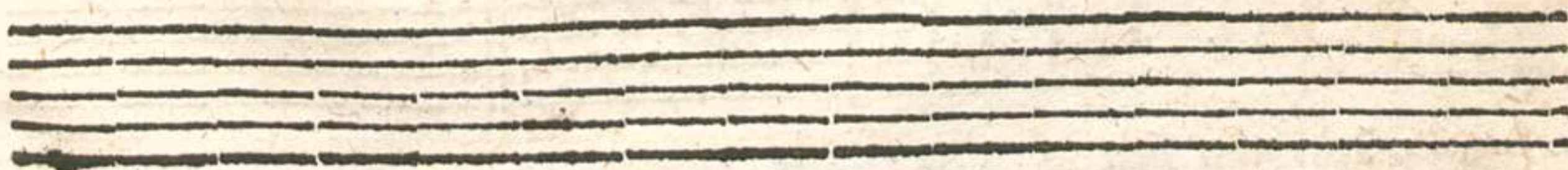
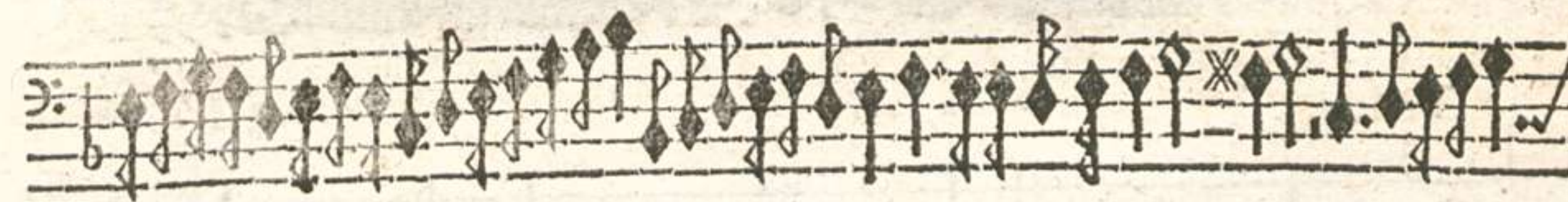










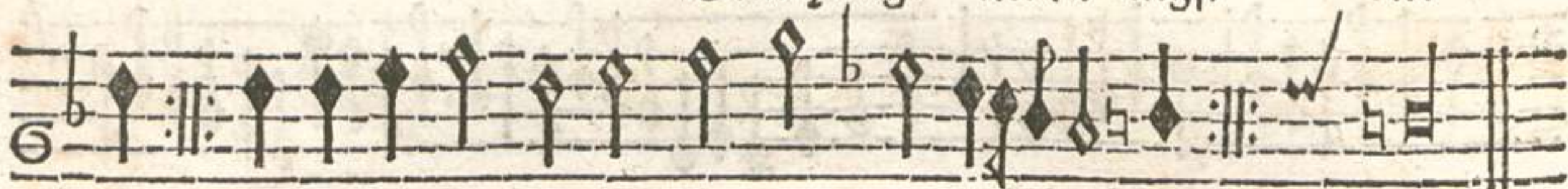




D Jesu Christ mein Herz vnd Gott/mein geist ich dir befehle:
Vnd opffer dir inn meiner not/ inn deine hend mein seele/ ::



Dein heiligs leiden angst vnd



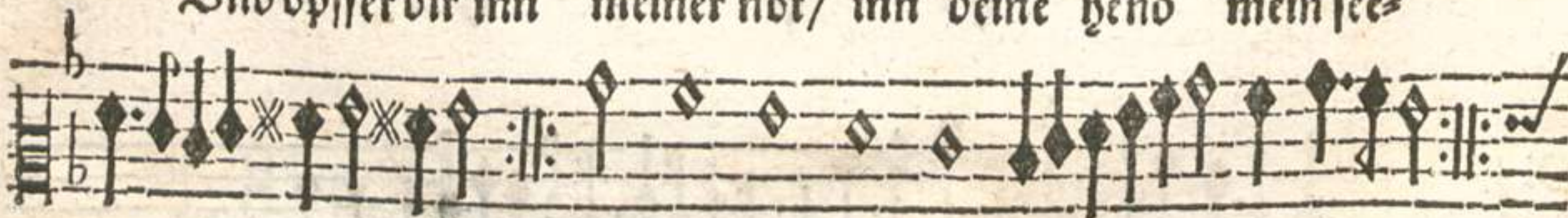
spott/ Allein zum heil/ Allein zum heil ich wel= le.



Tenor.



D Jesu Christ mein Herz vñ Gott/mein geist ich dir befele=
Vnd opffer dir inn meiner not/ inn deine hend mein see=



he:
le/ Dein heiligs leiden angst vnd spott/



Allein zum heil ich wel= le.

Bassus.



D Jesu Christ mein Herz vñ Gott/mein geist ich dir be-
Vnd opffer dir inn meiner not/inn deine hend mein



selbe.
seele/ Dein heiligs leiden angst vnd spott/ Allein zum heil/ Al-



lein zum heil ich welle.

Cantus. 4. vocom.



BE-nedixim⁹ vo- bis in no- mine Do- mini.

Altus.



Benediximus vo- bis in no- mi- ne Domini.

Tenor.



Benediximus vobis in nomine Domini.

Bassus.



BE-ne-di-ximus vobis in nomine Do- mini.
R iij Cantus



Seid fröhlich :||: :||: :||: inn dem Herzen/Und



singet ihm zu ehren/ Der Gottsaligen alten/ Gewonheit laß



behalten.

Bassus.



Seid fröhlich :||: :||: inn dem Herzen/Und



singet ihm zu ehren/ Der Gottsaligen alten/ Gewon-



heit laß

behalten.

Cantus.



De fructu ven- tris tu- i, de fructu ventris tu-



i po-

nam super se-

dem tu-

am.

Tenor.



Seid frö- lich :||: :||: inn dem Herzen/ Und



sin- get ihm zu ehren/ Der Gottsaligen alten/ Gewon-



heit laß behal- ten.

Altus.



DE fructu ven- tris tui, ventris tui po-



nam su- per sedem tu- am.

Tenor.

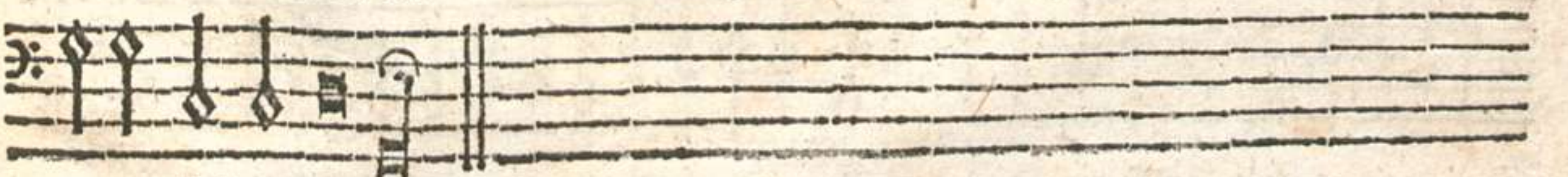


DE fructu ven- tris tu- i ponam super sedem tuam.

Bassus.



DE fructu ven- tris tui, tu- i po- nam su-



per sedem tuam.

Fuga



Parturiunt montes, partu- riunt, partu- riunt mon-



tes, nascitur ridi- cu lus mus.

Cantus.

Sequitur 4. vocum.



DA pacem Domine in di e bus nostris, quia non est ali-



us qui pugnet pro nobis, nisi tu De- us no- ster.

Bassus.



DA pacem Do- mine in di- e- bus nostris, qui- a non est



alius, quia nō est alius qui pugnet, qui pugnet ::



pro nobis, nisi tu Deus noster. ::

::

Canon



PArtu- ri- unt montes, partu-



riunt montes nascetur ridi- culus mus, nascetur ridicu- 1^o mus

Altus.



DA pacem Domine in die- bus no- stris, qui- a non



est alius, quia non est alius, qui pugnet p nobis, q pugnet pro



no- bis, nisi tu De- us no- ster. ::|| ::||

Tenor.



DA pacem Do- mine in diebus nostris, qui- a non est ali-



us quia non est alius qui pu- gnet, qui pu- gnet, ::||



pro nobis, nisi tu Deus noster. ::||

S

Cantus.



Cantus III.



Cantus II. 4. Vocum.

66



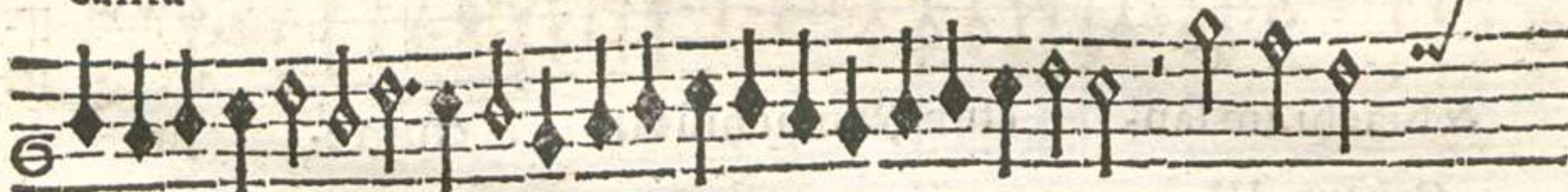
Canta- te :||: canta- te :||:



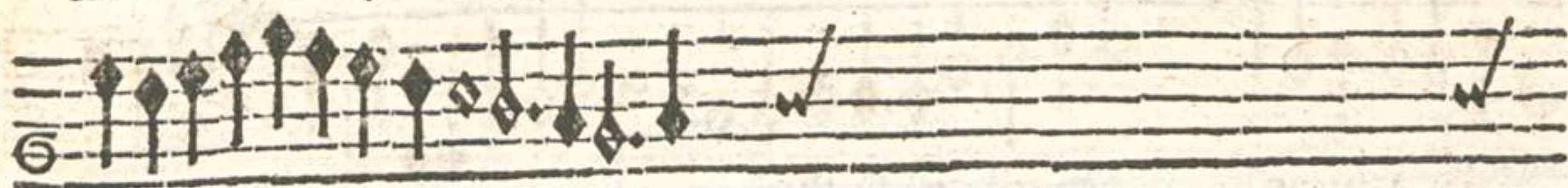
canta- te :||:



canta- te Domino canticum no- vum, canticum



no- vum, :||: canticum

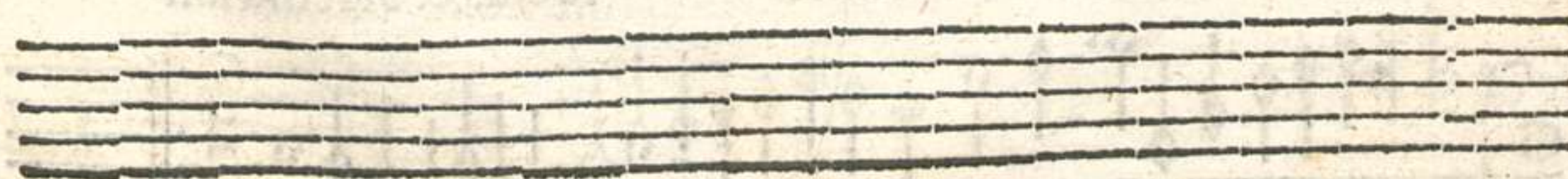


no- vum,

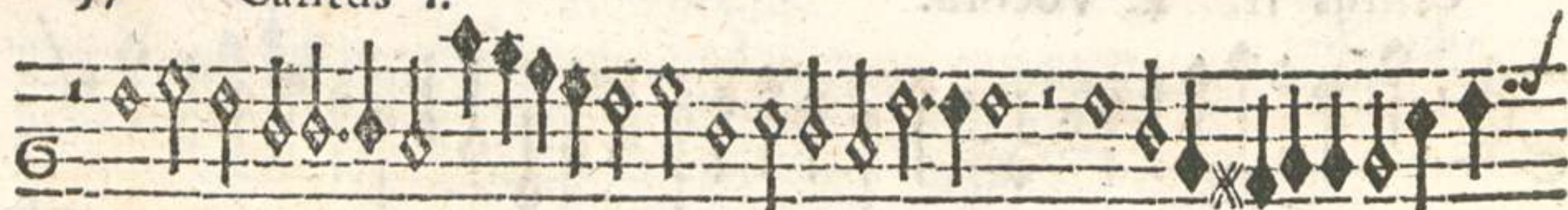
Bassus



CAn- tate Do- mi- no can- ti- cum novum.



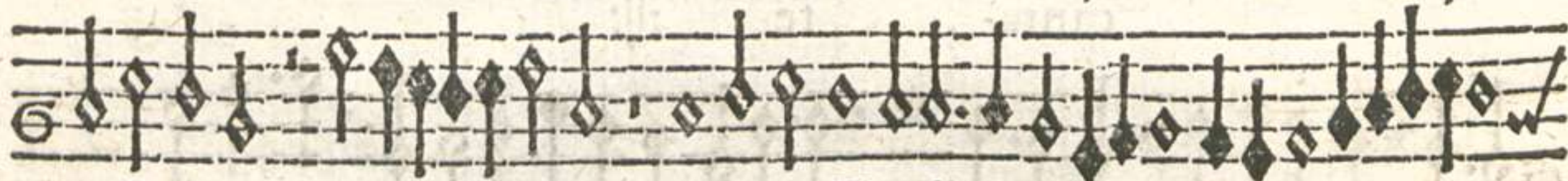
S ij quia



quia mirabilia fe- cit, :||: quia mirabilia fe-



cit salvabit si- bi dextera e- jus salva- bit, sal-



vabit sibi, salva- bit, salvabit sibi dextera e- jus,



& brachium san- ctum, & brachiū san- ctum e- jus.

Cantus III.



mirabilia fecit, :||: :||:



salvabit sibi dextera e- jus, salva- bit :||:



salva- bit sibi dexte- ra ejus, & brachiū san-



ctum e- jus, & brachium san- ctum e- jus.

Cantus



quia mirabi- lia fecit, :||:



salvabit si- bi dextera e-



jus salva- bit :||: salvabit sib: dexte-

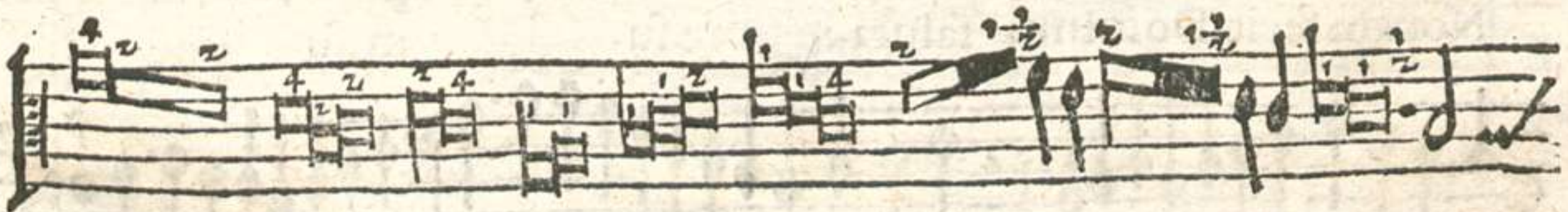


ra e- jus, dextera ejus, & brachium sa- ctum e- jus, &



brachium sanctū, & brachium sanctum ejus.

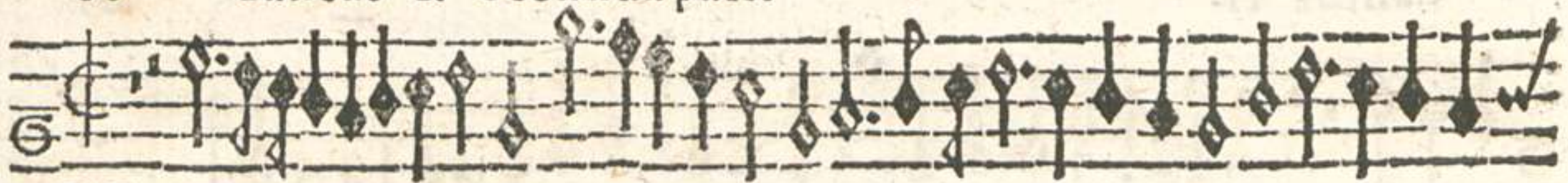
Bassus.



qui- a mi- ra- bi- lis est



Do- mi nus.



No.

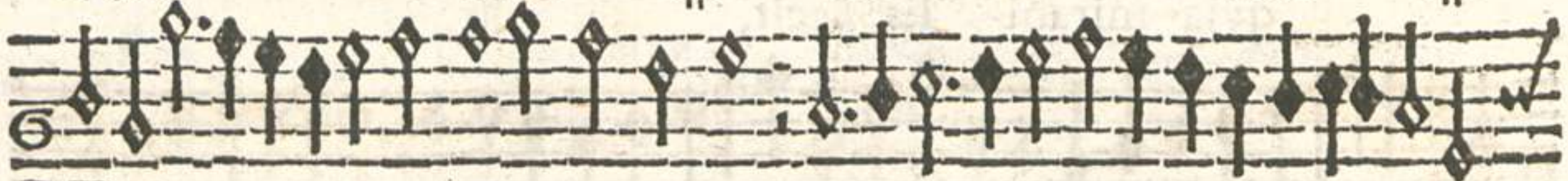
tum

:||:

no-

tum

:||:



:||:

fecit Dominus saluta-

re su-

um,



salutare su-

um in conspectu gen-

ti-



um gentium

revela-

vit, re-

velavit,

Cantus III.



No.

tum

:||:

:||:

:||:



Notum fecit Dominus saluta-

re su-

um, su- um,



salutare su-

um, in conspectu

gen-



tium, revela-

vit, revela-

vit, re-

ve-

lavis



No-

tum

:||:

:||:



notum,

:||:

fecit Dominus

saluta-

re su-



um, su-

um, salutare su-

um, in con-

spe- ctu



gen-

tium, re-



vela-

vit,

re-

velavit ju-



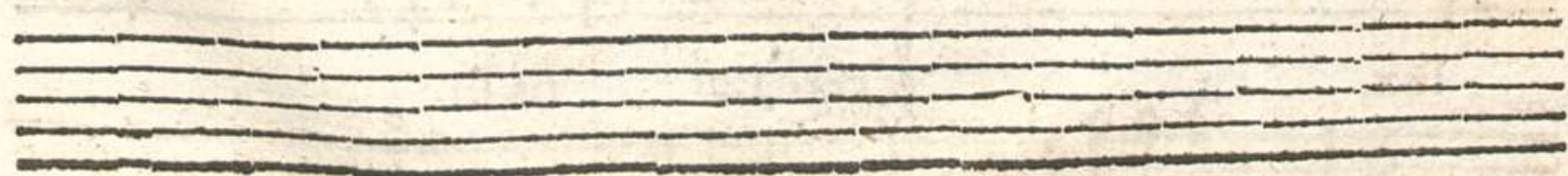
No-

tum fe-

cit

Do-

mi-



nus



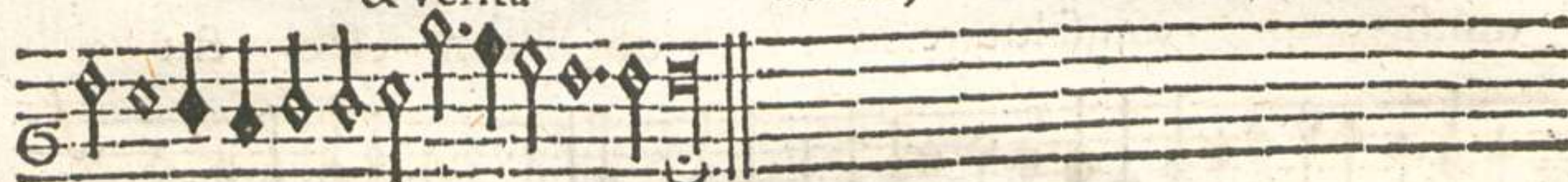
justiciam suam, :: justiciam, justiciam suam, justiciam



suam, recordatus est, recordatus est, :: misericordiae suae, ::



& verita- tis suae, & verita- tis su-



z do- mui, domui Israël.

Cantus III.



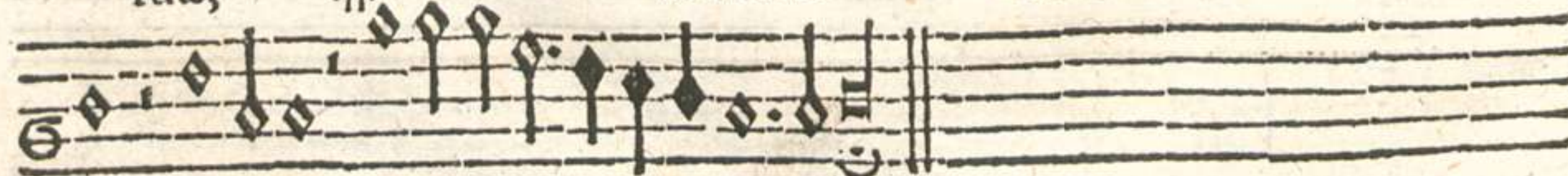
lavit, justiciam suam, justiciam suam, :: ::



su- am, recordat⁹ est, recordat⁹ est, :: misericordiae



suae, :: & verita- tis su-



z domui :: If- raël.

Cantus II.

69



sticiam suam, justiciam suam, :: justiciam suam,



recordatus est :: misericordiae suae, ::



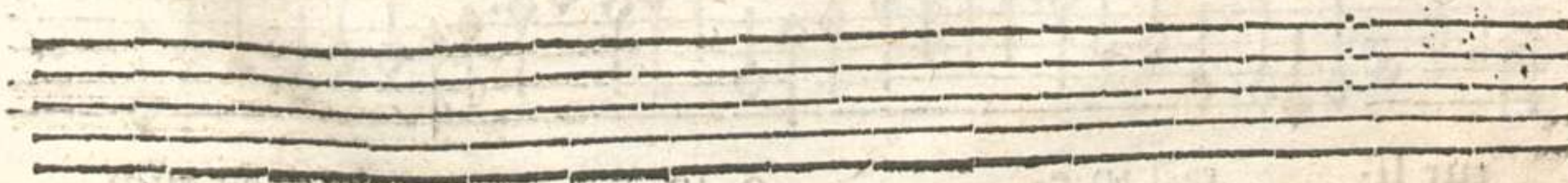
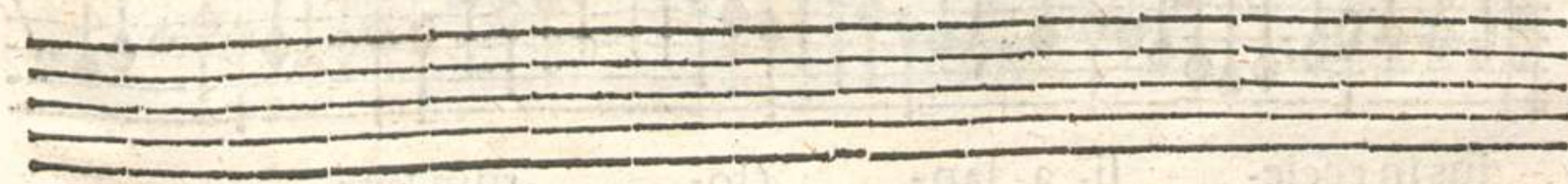
& verita- tis, & verita- tis su- æ do-



mui Israël, Is- raël.



nus sa- lu- ta- re su- um.



T

Cantus



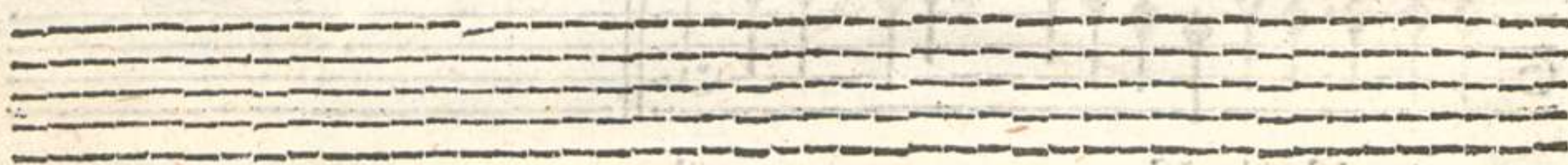
Canta- te :||: Domino can- ti-



cum no- vum laus ejus in ecclesia san-ctorum



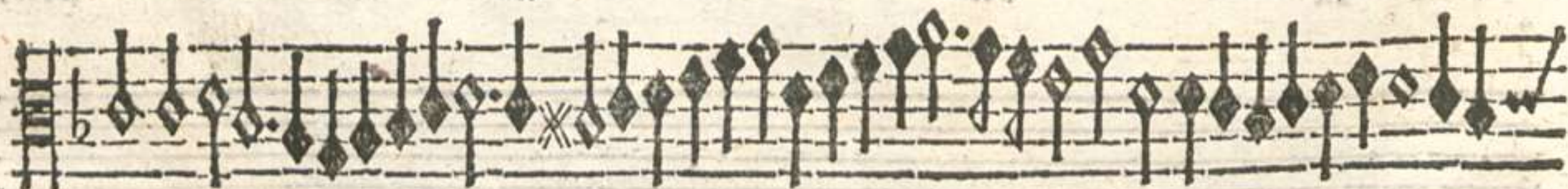
læ- tetur Israël in e- o q fecit eum, q fecit e.



Altus.



Cantate :||: Domino canticū novum laus e-



jus in eccle- si- a san-cto- rum læte-

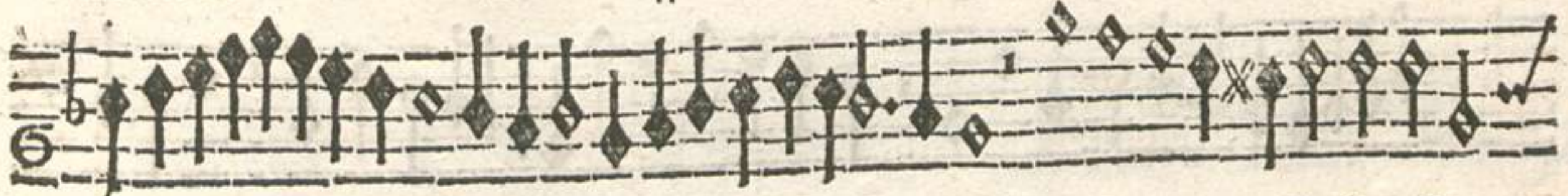


tur Is- raël in e- o in co qui fecit eum

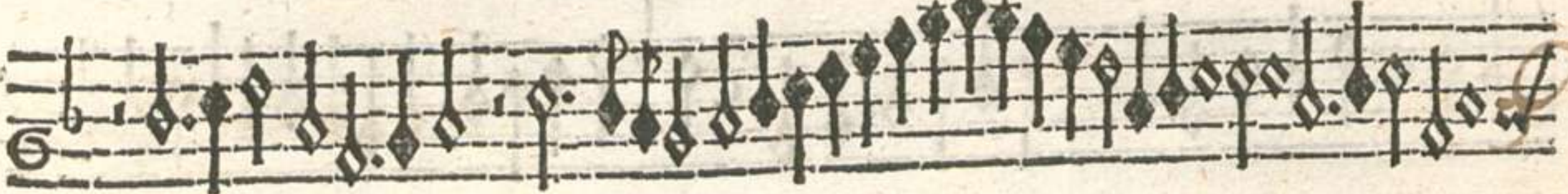
Cantus



Canta- te :: Dño can- ticum



no- vum laus ejus in eccle- sia sanctoru



læ- tetur Israël in e- o q fecit eū fi-

Tenor.



C Anta- te Domino can- ticum no- vum



laus ejus in eccle- sia sanctorum læ tetur Israël in



c. o, c-

o q fecit eum, qui fecit

Bassus.



C

An-

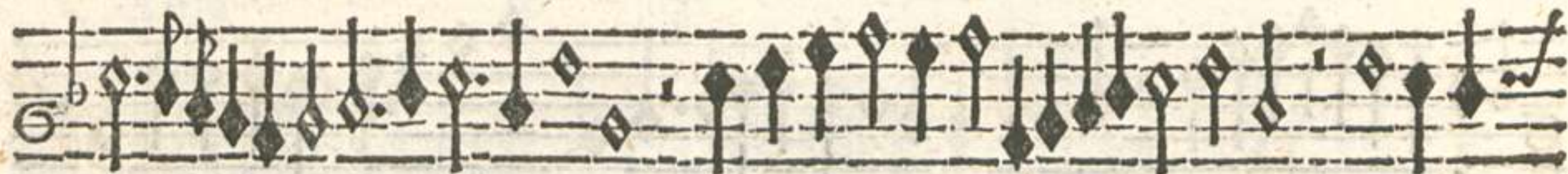
ta-

te Do-
T ij

Cantus



um, fi- lia Si- on ex- ul- tent in



re- ge suo lau- dent :||: no-



men ejus in choro, in tympano & psalte- rio psal-

Altus.



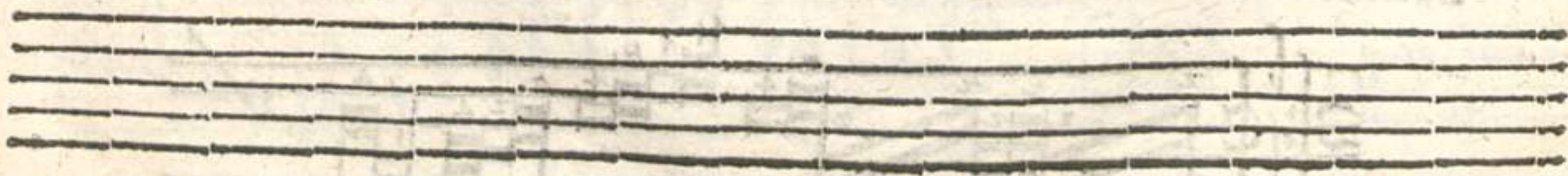
filia Si- on exul- tent in re- ge



in re- ge su- o laudent no- men e-



jus in cho- ro, in tym- pano & psalte-



Cantus.

Cantus II.

71



liæ Si- on ex- ul- tent in re-



ge suo, in re ge suo laudent, laudent nomē ejus in



cho- ro, in tym- pano & psalteri- o

Tenor.



eum filia Sion exul- tent in rege su-



o, in rege su- o lau- dent nomen ejus in choro



in cho- ro, in tym- pano & psalte- rio

Bassus.



mi- no can- ti- cum no- vum qui-

T iij

Cantus

Cantus primus.



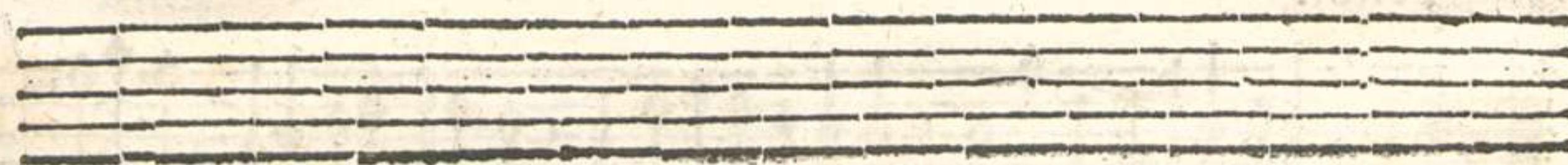
lant e- i, qvia beneplacitum, qvia beneplacitum



est Do- mino in populo su-



o, & ex- al- ta-



Altus.



rio psal- lant e- i, qvi- a be-



neplacitum est in po- pulo su- o, su-



o, & exalta- bit, & exal- ta- bit

Cantus.



psal- lant e- i qui- a bene-



pla- citum est Dño in po- pu- lo su-

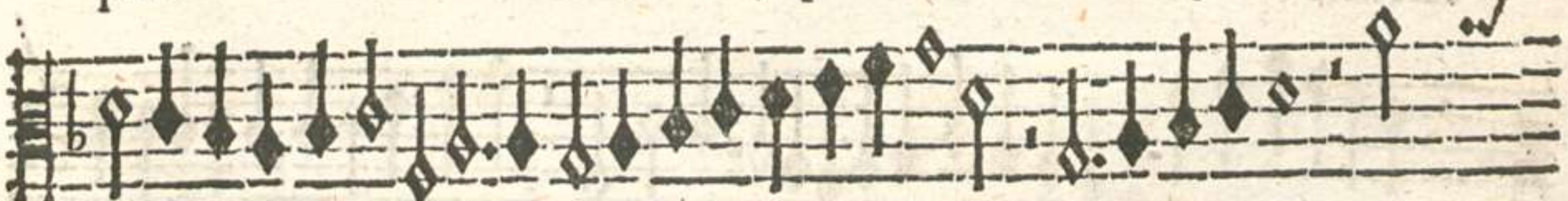


o, & exalta- bit & exal-

Tenor.



psal- lant e- i, quia bene- placitum est Do-



mino in populo su- o, su- o &



ex- altabit, & ex- al- ta- bit &

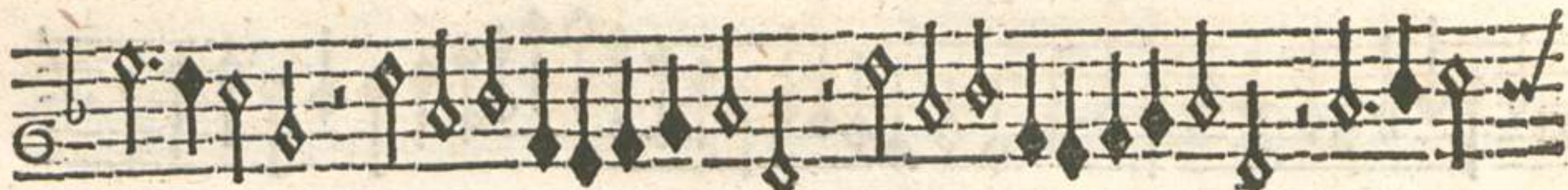
Bassus.



a mi- ra-



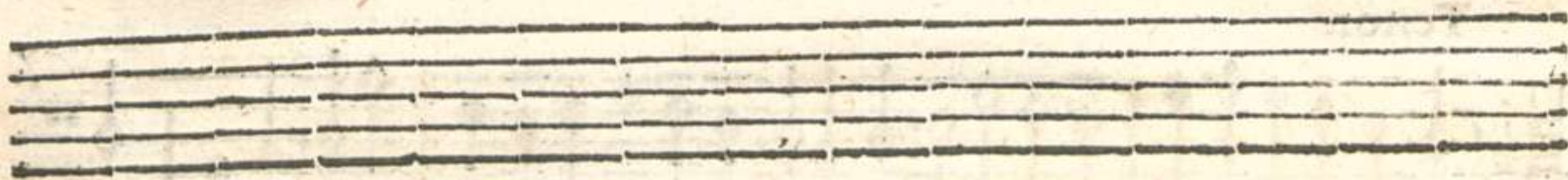
bit, & exal- ta bit affli- ctos, affli- ctos



cum salute, & exalta- bit :||: af.



fi ctos cum sa- lu- te.



Altus.



& exal- ta- bit affli- ctos cum



salu- te & exalta- bit & exalta- bit



affli- ctos cum sa- lu- te.

Cantus II.

73



ta- bit affli-

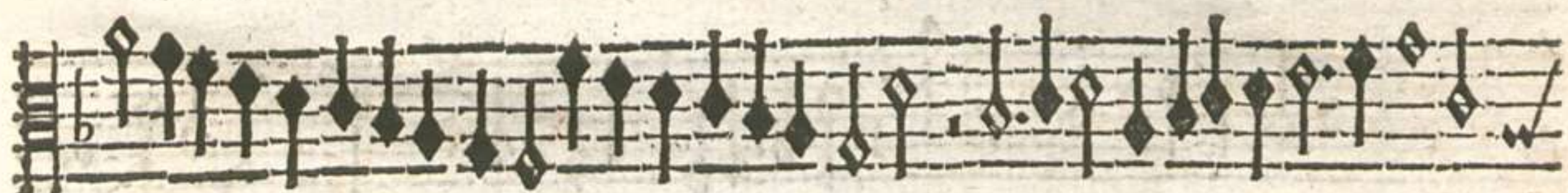


ctos cum sa- lute, & exalta- bit :||:



affli ctos cum sa- lute.

Tenor.



exal- ta- bit af- fli- ctos



cum salute & exalta- bit :||:



affli- ctos cum salute.

Bassus.



bi- lis est.

V

Cantus



DA pa- cem Dñe in diebus nostris, quia non est a-



lius, alius, non est alius, qui pu- gnet, qui pu- gnet,



qui pugnet pro no- bis nisi tu De- us noster. :||

Cantus. II.



DA pacem Do- mine in die- bus no- stris, qui- a non



est alius non est alius, qui pugnet :|| qui pu-



gnet p nobis, nisi tu Deus no- ster, nisi tu Deus no- ster. :||

Tenor.



DA pacem Domine in di e bus nostris, quia non est ali-

us, qui



us, qui pugnet pro no- bis, nisi tu De us noster.

Altus.



DA pacem Dñe in diebus, diebus nostris, qui- a non est



a- lius, quia nō est a- lius, qui pugnet, qui pu- gnet pro



nobis, nisi tu Deus noster, nisi tu Deus noster.

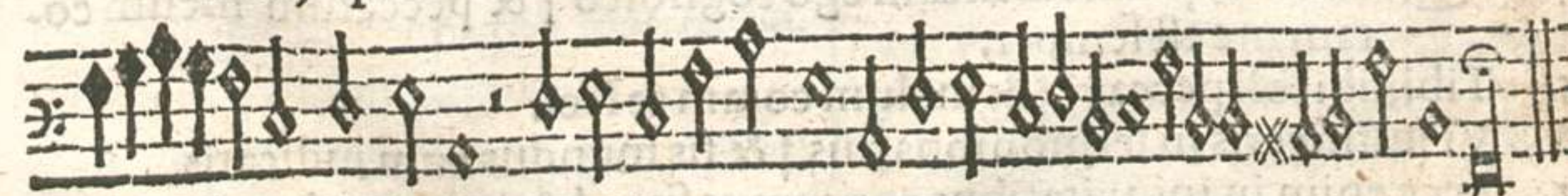
Bassus.



DA pacem Do- mine in diebus nostris, qui- a non est



alius, quia non est alius, qui pu- gnet, qui pu- gnet, ::



pro nobis nisi tu Deus noster. :: ::



Miscere mei Deus, secundum misericordiam tuam.

Cantus I. 5. vocum.



Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

Cantus II.



Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

Altus.



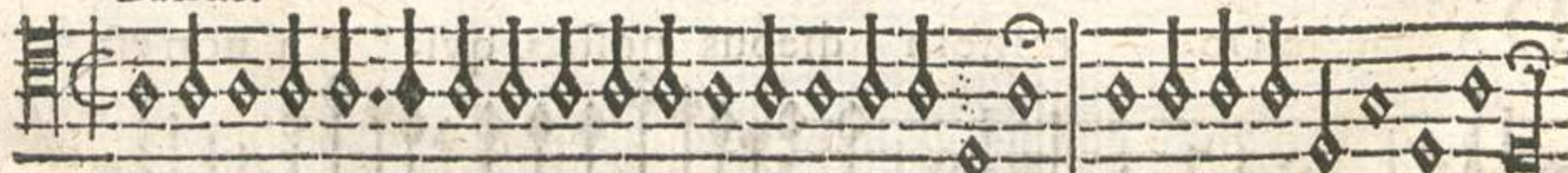
Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

Tenor.



Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

Bassus.



Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

- 3 Amplius lava me ab iniquitate mea | & a peccato meo munda me.
- 4 Quoniam iniquitatem meam ego cognosco | & peccatum meum coram me est semper.
- 5 Tibi, tibi soli peccavi | & malum coram te feci.
- 6 Ut justificeris in sermonibus tuis | & sis mundus cum judicaris.
- 7 Ecce enim in iniquitatibus conceptus sum | & in peccatis concepit me mater mea.

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21	Cantate Domino.	
22	De terra Christus.	
23	Ich rieff zu dir.	
23	O Herz nimb von mir.	
23	Benedictus qui venit.	
24	Hodie Christus natus.	
24	Duo rogavi te.	
25	Benedic Domine.	
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31	Qui nos creavit.	
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34	Benedicam cū secūda par.	
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38	Sex voces Musicales.	
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22 Domine fili Dei.
22 Patrem omnipotentem.
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23 Vatter vnser im Himmel.
24 Scio enim quod redēptor.
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- 27 Domine refugium.
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- 30 Hæc est vita æterna.
- 30 Intende voci.
- 30 Agnus Dei.
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- 63 O Jesu Christ mein.
- 64 Seid frölich.

Adamus Gumpelzh:

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- 41 In nomine Iesu oē. Paul: Peet:
- 36 Tu es Petrus. } Don: Ferdin:
- 39 Ave Maria. } Las Infantas.
- 41 Veni creator. }
- 39 Impia sub dulci. Filen: Corno:
- 35 Exaudi Domine. Io: Iac: Cilano.
- 27 Cantate Domino.
- 27 Eil mit weil.
- 29 Mane nobiscum.
- 30 Emitte lucem tuam.
- 30 Fides est anima.
- 33 Fuga in D.
- 36 Adjuva nos Deus.
- 37 Quidquid petieritis.
- 37 Dominum Deum adora:
- 37 Ora & labora.
- 38 Nusquam tuta fides.

Adamus

Gumpelzhaimerus.

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- 19 Deus pacis charitatisq;
- 20 Exurge Domine.
- 20 Miserere nostri.
- 20 Exaudi Deus.
- 65 Parturiunt montes.

Fugæ 4. vorum, quæ in diatessaron,
aut diapente, aut diapasōn
resolvuntur.

- 39 M. B. C. J. Io: Leo Hasler
- 22 Pro lege & pro grege. Rinal: del:
Mel:
- 20 Veni sancte Spiritus.
- 20 Sola spes mea.
- 34 Descendit Christus.
- 34 Ascendit Christus.
- 34 Tempus est.
- 36 Petite & dabitur.

Adam Gumpelzh:

Fugæ 5. vorum in ὁμοφωνίᾳ seu unisono.

- 42 Fuga S. D. Incerti autoris.
- 4 Iubilate Deo omnis terra.
- 5 In Deo vivimus.
- 27 Libera me Domine.
- 27 Iubilate Deo.
- 29 Verbum Domini manet.
- 38 Univerſa tranſeunt.
- 38 Vias tuas Domine.
- 39 Fides est anima.
- 39 Si non pavisti.

Adamus

Gumpelzhaimerus.

6. Vorum in ὁμοφωνίᾳ seu unisono.

- 5 Clamavi ad te Domine.
- 38 Laudate nomen Domini.
- 38 Domine fili Dei vivi.
- 38 Benedic Domine.

7. Vorum in ὁμοφωνίᾳ seu unisono.

- 34 Laudate nomen Dñi. Mau:
Panhormitano.

8. Vorum in ὁμοφωνίᾳ seu unisono.

- 34 Delicta quis intelliget? A. G.

BICINIA SACRA.

- 12 Hæc est vita æterna, Iosqvin.
Per

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- 53 Per illud ave prolatū. Iosquin.
 43 Oculus non vidit.
 43 Iustus cor suum.
 44 Dirige nos.
 44 Expandi manus.
 45 Tota die.
 48 Scribantur hæc.
 48 Ægra currit ad Medicum.
 48 Non avertas faciem tuam.
 49 Expectatio iustorum.
 50 Quoniam qui talia.
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 52 Auditui meo dabis.
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 54 Intellectum tibi dabo.
 55 Ipsa te cogat pietas.
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 54 O lux beata Trinitas.
 54 Dominus regit me.
 46 Cantate Dño, e s. vocibus.
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 redactum ab

Orlandus di Lasso.

Adamo Gumpelzhaimero.

- Ricercari sive Fantasia.
 57 Pomponio Nenna.
 58 Gio: Pietro Gallo.
 59 Giovanni de Antiquis.
 60 Stefano de Felis.
 61 Cola Vincenzo Fanelli.
 62 D' Incerto Autori.

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- 1 Domine Fili Dei vivi.
 13. 14. 15. 16. 17. 18. 19. Ex-
 empla 12. Modorum.
 63 Benediximus vobis.
 64 De fructu ventris tui.
 65 Da pacem Domine.
 66 Cantate Domino canticū.
 68 Notum fecit Dominus.

Adamus

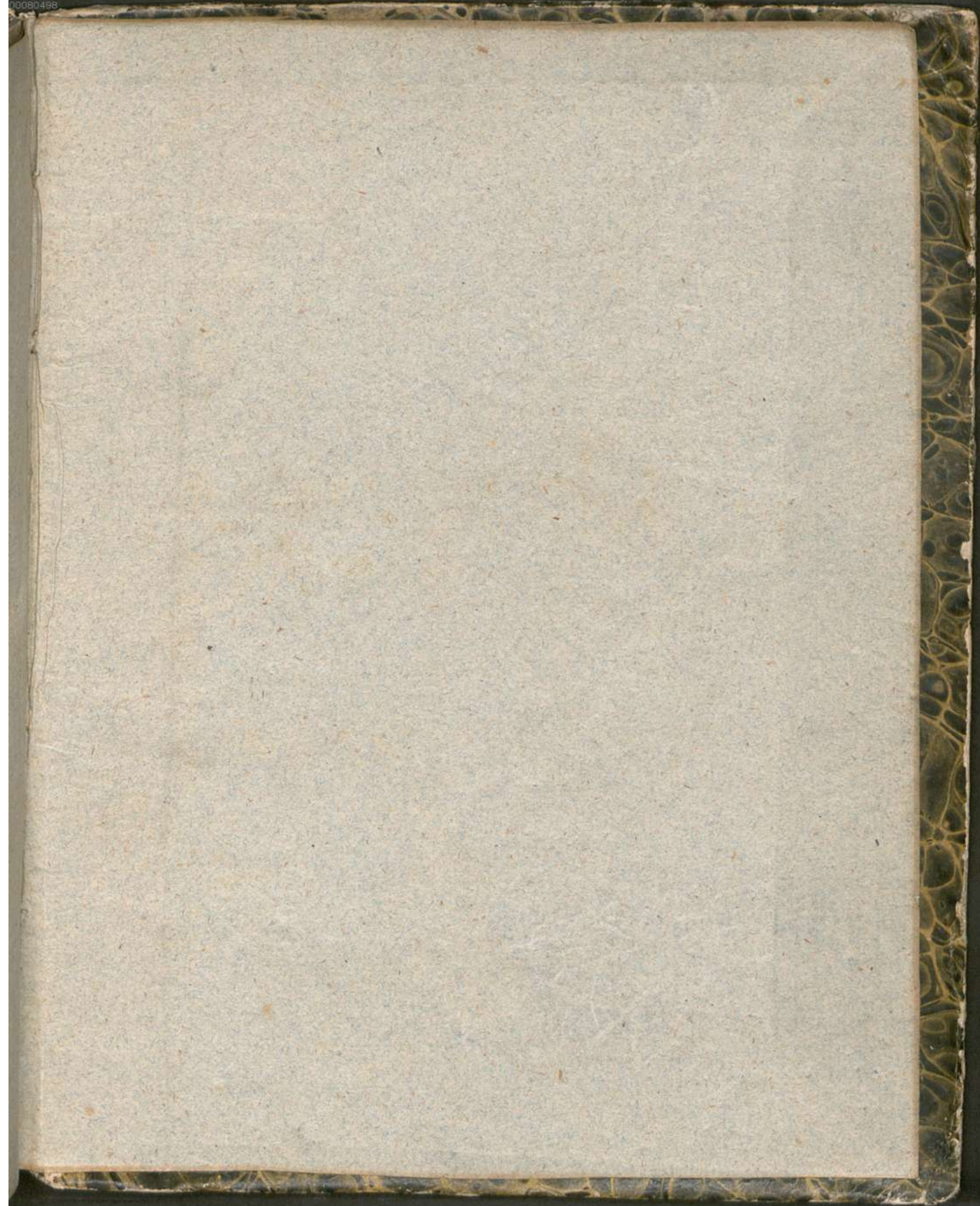
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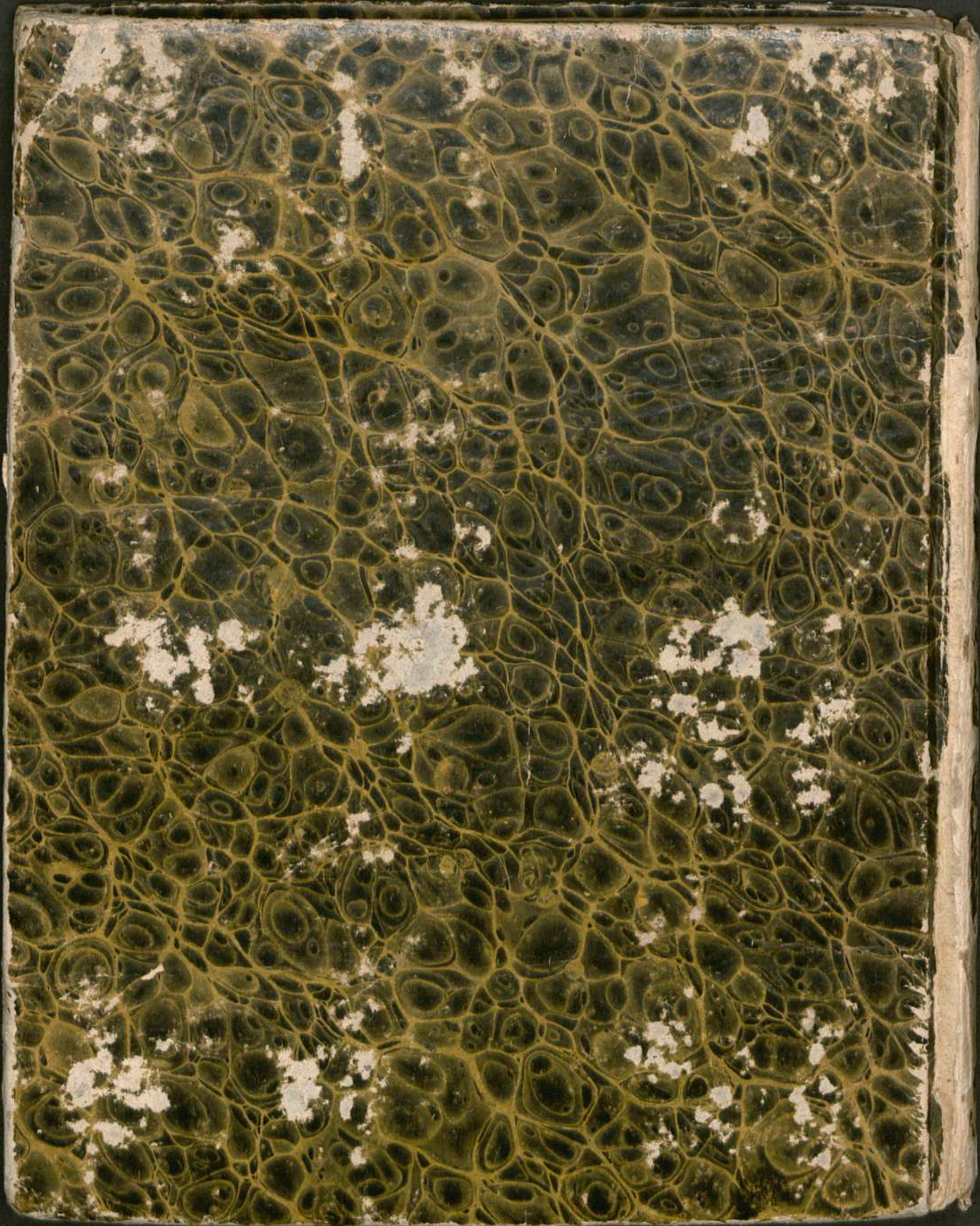
Contra punctus 5.
vocum.

- 70 Cantate Domino.
 74 Da pacem Domine.
 75 Miserere mei Deus.

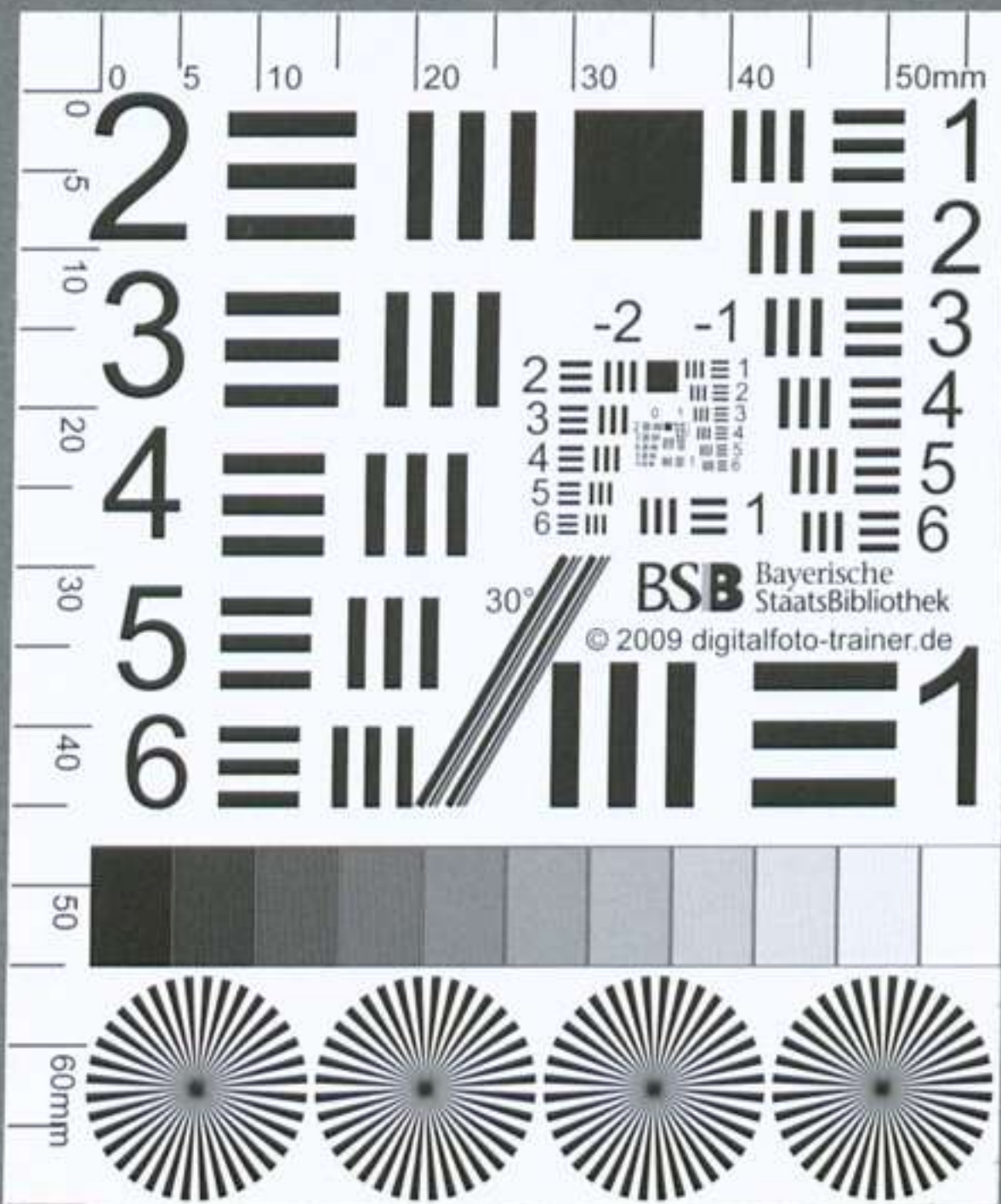
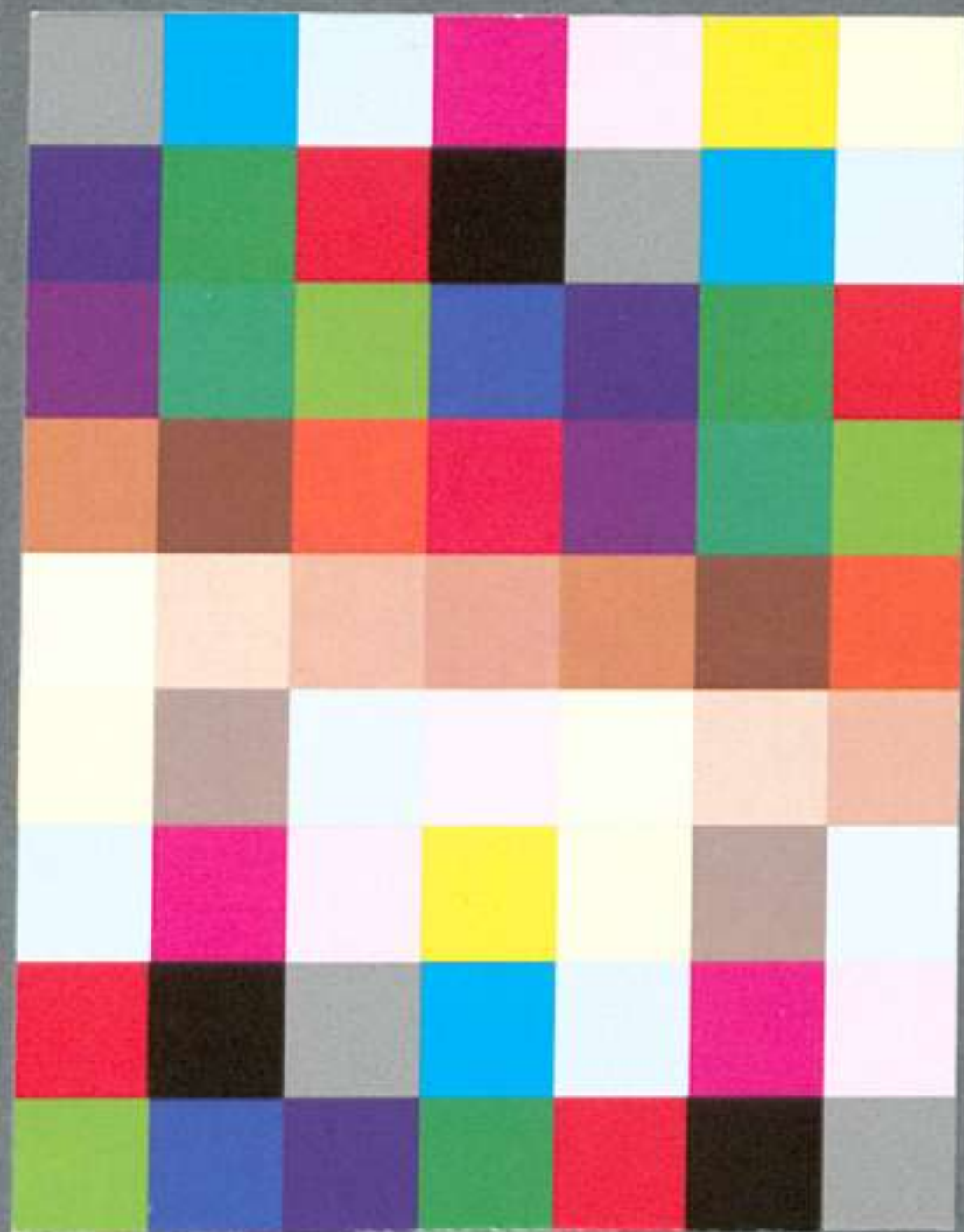
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ocum.

Ex-

Adamus

Gumpelzh:

