




Sehr selten

Lt. RISM nur 3 Expl. i.d. BRD in öff. Besitz.

KW 133

1322 969 01

Nicht ausleihbar



The title page is framed by an intricate woodcut border. At the top, a group of figures, including angels and musicians, are depicted playing various instruments like lutes and drums. On the left and right sides, two large female figures stand, one holding a lyre and the other a harp. At the bottom, another group of figures is shown playing instruments such as a harp, a keyboard instrument, and a large stringed instrument. The central text is enclosed within a decorative archway.

COMPENDIUM
MUSICAE LATINO.
GERMANICVM.

Studio & operâ Adami Gam-
pelzhaimerî, Trospergij
Bavari.

NUNC EDITIONE HAC
Tertia non nusquam correctum,
& auctum.



AVGVSTAE,
Typis & impêsis Valentini Schœnigij.

Anno M. DC.



Dem Leser wünscht Valentinus Schönigg
Buchtrucker glück vnd hail.



S geht nun / günstiger Leser / inn das netündte Jar /
das ich die Music, auff Anordnung vnnnd Verlag des Autors,
Teütsch vnd Lateinisch zusammen getruckt.

Weiln aber so wol die ansangs auffgelegte / als vor 4. Jahren
widerumb getruckte Exemplaria alle verkaufft sein: Hab ich mit vor-
wissen vnd bewilligung des gemelten Autors, welcher von mehr Personen berlit-
te Music abermaln in Truck zu geben ersucht worden / an jeso dieselbe auff meinen
eigenen kosten vnter die Press nemmen wöllen. Darzu dann widerumb / wo es
die gelegenheit erfordert / neue vnd taugliche Exempel gesetzt / vnnnd so wol fest als
hieuor / auff die Jugendt vnd dero inn der Music nützliche Vnterrichtung fleissig
gesehen worden. Haben also die tirones alles beysammen zufinden / vnd werden
demnach nicht getrungen dergleichen Partes zukuffen / darinn vilfeltig solche
Text stürkommen / die mehr Weltlich dann Geistlich / vnnnd also der Jugendt nicht
wenig ärgerlich vnnnd schädlich sein. Wölle derowegen der günstig Leser gebeten
sein / baides des Autoris wolmainen vnd dann mein des Truckers auff diese Edition
gewendte mühe vnd Verlag in besten auff zunehmen. Actum inn Augspurg
den 13. Tag Junij / inn Jar Jesu Christi vnseres Seligmachers. 1600.

A. G. in hoc Musicae Compendio
Nomen autoris significat.

NOBILIBVS, INGENVIS, PIE-
TATIS ET LITERARVM STUDIOVIS, DAVIDI

ET ANTONIO LANGENMANTELIIS, PAVLO IENI-
schio, Ferdinando Zahio, Leonh: Christophoro Cristelio, Phil. Iacobo
Fleckhainero, Arnolde & Hieronymo Plazijs, Christophoro Schanterne-
lio, Moyfi de S. Aubin, Henrico Alberto, Georgio Wegelino, Hieremia
Schifflino, Danieli Fischer, Israëli Hoermann, Paulo Oesterli-
no Norico, Hieronymo Eberharto, Georgio Schmid,
Iacobo Liechtenfeldero, Danieli Wilhelmo, Ge-
orgio Wicardo & Iohanni Vogtio.

S. P.



QVOD D. AVGVSTINVS ALICVBI

Cösel.
l. 10.
c. 33.

scribit, Voluptatem aurium tenaciùs implicare &
subjugare, eo Musices virtutem comendare voluit. Qvæ
enim simpliciter audiuntur, minùs animos feriunt, qvàm
qvæ hominum auditui concinna insinuantur harmonia. Qvare huic arti
locus in Christianorum Scholis æqvè hætenus fuit, ac alijs disciplinis libe-
ralibus. Qvæ eadem huius urbis juventutem maximè operè delectari, argu-
mento est qvòd sextum jam præceptiones Cantionum, emendatiores atq;
aactiores prelo sunt subjectæ. Has, typographi rogatu rursus à me editas,
vobis inscribo, qvæ avidè nò solum principia symphonix didicistis; sed exer-
cendo illa tempus, qvàm alijs rebus ludicris, utilius conteri agnoscitis. Ma-
cti ergò bonis animi, pietatis & literarum studijs operam navare pergite,
præmia honorum in terris, beatæ atq; æternæ vitæ in cælis divinitus acce-
pturi. Etiam atq; etiam valete. Augustæ vind. Cal, Ian, A. S. N. 1616.

V. Studiosiss.

Adamus Gumpelz-
haimerus. T. B.





Herr Jesu Christe du mein getrewer Gott/du mein ge-trew-er



Gott/hast mich erlöst/:||: dir lebe ich :||: dir stirb ich dein bin



ich :||: tod vñ le- bendig/tod vñ le- bendig.

Altus.



Herr Jesu Christe du mein ge-trewer Gott/ du mein ge-trewer



Gott/hast mich er- löst/ :||: dir le- be ich :||: dir stirb



ich dein bin ich/dein bin ich tod vñ le- bendig/tod vñ le- bendig.

Bassus.



Herr Jesu Christe/ du mein getrew- er Gott hast mich erlöst/

Cantus.

Cantus Secundus, 5. Vocum. A. G. T. B.



Herr Jesu Chri- ste du mein getreuer Gott/du mein getreuer



Gott/hast mich erlöst: ||: dir lebe ich :||: dir stirb ich dein



bin ich :||: tod vñ les bendig/tod vñ les bendig.

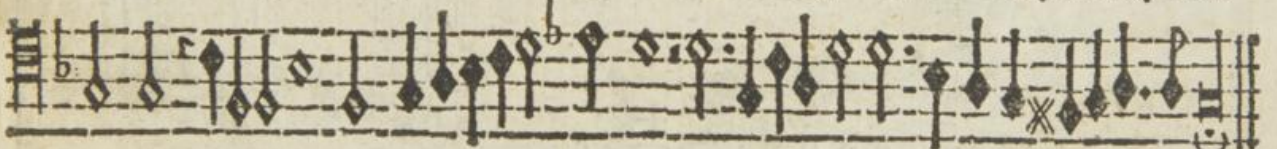
Tenor.



Herr JESU Chri-ste du mein getreuer Gott/du mein ge-



treuer Gott/hast mich erlöst/ :||: dir lebe ich/ :||: dir stirb ich/dein



bin ich :||: tod vñ les bendig/ :||: tod vñ les bendig.

Bassus.



dir lebe ich :||: dir stirb ich dein bin ich/ :||: tod vñ les bendig.

Canon.

CANON
CLAMA NE CESSES

IESVS NAZARENVS REX IVDÆORVM.

IESVS NAZARENVS REX IVDÆORVM.

Iusticia et Pax CANON osculate sunt.

Ecce lignum Crucis in quo Salus mundi pependit, venite adoremus



MISERICORDIA ET VE

RITAS OBVI AVERUNT SIBI.



Iusticia de celo in specie
Ecce lignum Crucis in quo Salus mundi pependit, venite adoremus.

CANON



CRUX CHRISTI CVM TITVLO. 6. } vocu
QVATVOR EVANGELISTE 8. }

Autore
A. G. I. B.

Alex. Mairfa. a. 1604

Quem prece sollicito seu Sol, seu Luna coruscet,
CHRISTE, fer auxilium, Cruce qui peccata iustij.

N. 2. N.

MVSIQA.

Qua de re agit hoc Musices
Compendium?

In	} capi- te de	1	Musica, fol:	4
		2	Clavibus	4
		3	Vocibus,	7
		4	Cantu,	7
		5	Mutatione.	8
		6	Figura & Sign:	10
		7	Ligatura,	12
		8	Pausis & Punctis,	14
		9	Proportionibus,	15
		10	Tonis seu Modis,	17

CAPVT PRIMVM

de Musica,

Quid est Musica?
anendi scientia.

Quotuplex est?
ex: Choralis & Figuralis.

Quid est Musica Choralis?
ex simplicem & formem

Singkunst.

Waruon handelt diß
Buch der Musice?

Im	} Capitel von	1	der Singkunst/ den Schlüsseln/ den Stimmen/ dem Gesang/ der veränderung der Stimm/ der gestalt der Noten vnd zeichen/ der zusammenbindung der Noten/ den Pausen vnd Puncten/ der proportion/ dem Ton.
		2	
		3	
		4	
		5	
		6	
		7	
		8	
		9	
		10	

Das Erst Capitel/von der Singkunst.

Was ist die Musice

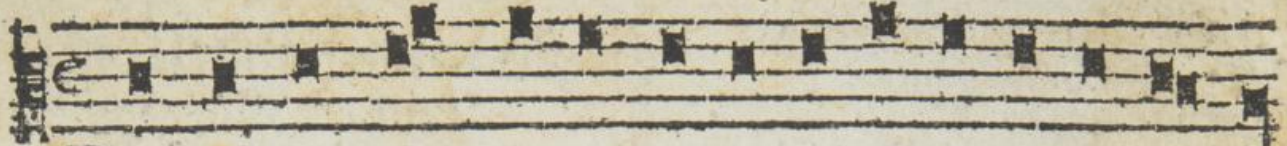
Sie ist ein Kunst recht vnd wol zu
singen.

Wie vilfältig ist sie?

Zwifältig: Choralis oder gleichförmig/vnd Figuralis oder vilförmlich.

Was ist die gleichförmig
Musice

Welche ein einfachen vnd gleichförmig
Tact oder Mensur



Do- mi- ne Fi- li De- i vi- vi, mi- se- 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-



**CAPVT SECVN-
 dum de Clavibus.**

Quid est Clavis?
 Et vocat

Societatis

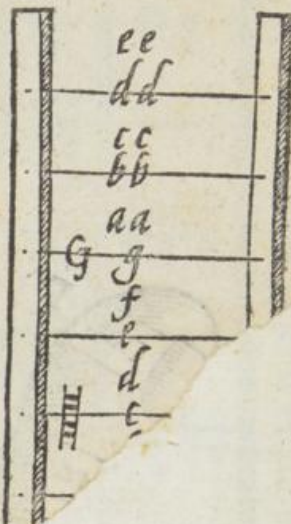
Das 2. Capitel von
 Music schlüsseln?
 Was ist der Music schlüss?
 (Fr 10)



Quotuplices sunt Claves?

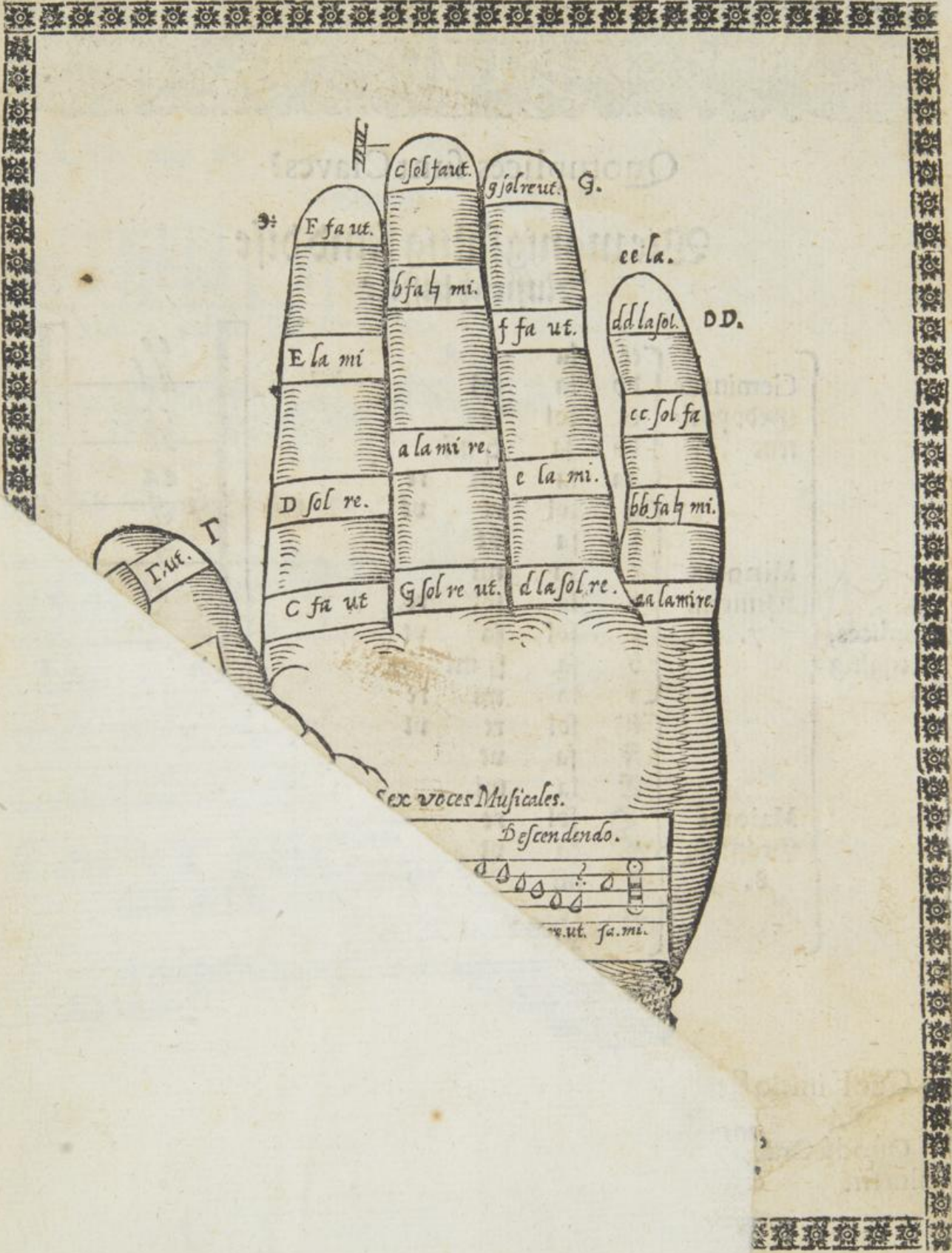
Wie manigfaltig seind dise
Musicschlüssel?

<p>Triplices, Dreifaltig die</p>	<p>Geminatae Gedoppelt ten. 5.</p>	ee	la			
		dd	la	sol		
		cc	sol	fa		
		bb	fa	h mi		
		aa	la	mi re		
	<p>Minores Kleinern. 7.</p>	g	sol	re	vt	
		f	fa	vt		
		e	la	mi		
		d	la	sol	re	
		c	sol	fa	vt	
		b	fa	h mi		
		a	la	mi re		
	<p>Maiores Größern. 8.</p>	G	sol	re	vt	
		F	fa	vt		
		E	la	mi		
D		sol	re			
C		fa	vt			
B		mi	re			



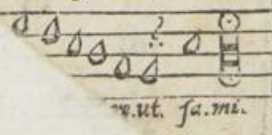
Cur F initio Scalæ

Quod á Græcis
cultâ sit.

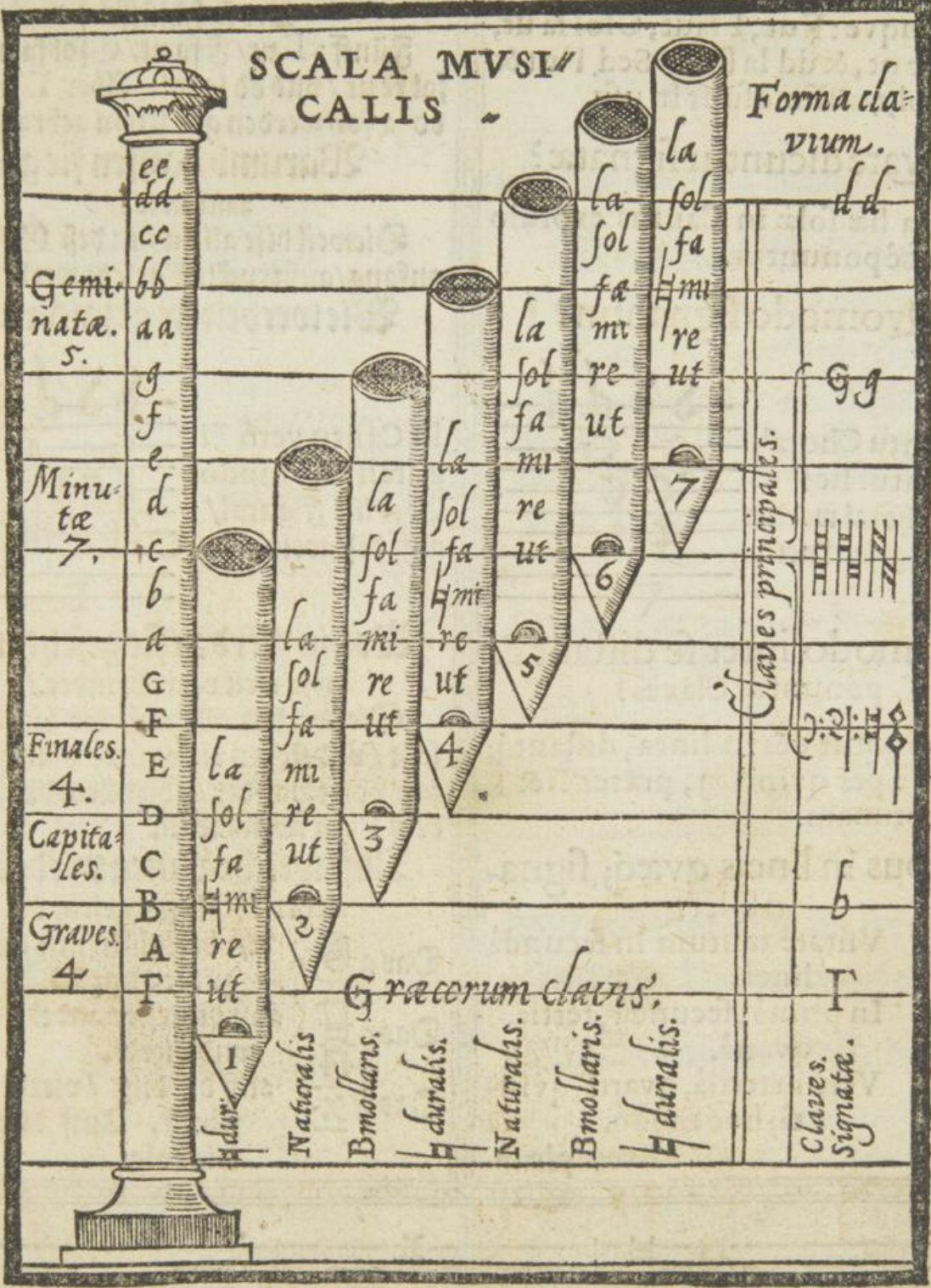


Sex voces Musicales.

Descendendo.



SCALA MUSICALIS



Claves Musicales triplices.

Claves minus Principales.

Græcorum Clavis

- Naturalis
- Bmollaris
- A duralis
- Naturalis
- Bmollaris
- A duralis

Claves Signata.

Qvot sunt Claves signatae?

Qvinque: F ut, F faut, C sol fa ut, G sol re ut, & dd la sol. Sed F ut & dd la sol, rarissimè sunt in usu.

Qvare dicuntur signatae?

Qvia hæ solæ in Cantus exordio expressè ponuntur.

Qvomodo signantur?

In Cantu Choralis signantur sic:
 Im Choral werden sie also gezeichnet.

Qvomodo inter se distant & ponuntur Claves?

Ponuntur oës in linea, distantq; inter se per quintam, præter F & I per septimam.

Qvibus in lineis quæq; signari solet?

- G Usitatè tantum in secundâ lineâ.
 - C In primâ, secundâ, tertiâ, quartâ.
 - F Verò in tertiâ, quartâ, quintâ, hoc modo.
- Exemplum.

Wie vil seind gezeichnete

Musichlüssel?

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

Warumb haissen sie gezeichnete?

Diemeil dise allein / in des Gesangs anfang / außtrucklich gesetzt werden.

Wie werden sie gezeichnet?

In Cantu verò Figurali hoc modo.
 Aber im Figural / auff dise weis.

Wohin werden sie gesetzt / vnd wie weit von einander?

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

Auff welche Linien wirdt ein jeder Schlüssel gesetzt?

- Das G am breüchlichsten auff die ander Linien.
- Das C auff die erste / ander / dritt / vnd vierdt.
- Das F auff die dritt / vierdt / vnd fünfft. Auff dise weis wie volgt.

CAPVTTER-

tium, de vocibus.

Quid est vox?

Est syllaba, qua Clavium Tenor exprimitur.

Quot sunt voces?

Sex, Ut, Re, Mi, Fa, Sol, La.

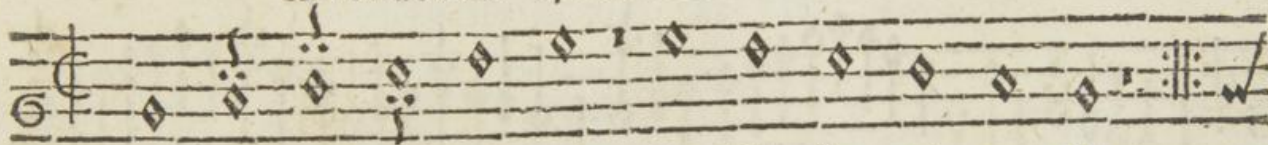
Quis primus illarum fuit inventor?

Gvido Aretinus Monachus in Italia, autore Trithemio floruitque Anno Ghristi M. XLIV. Eisdem sex voces quidam sequenti disticho comprehendit.

Cur adhibes tristi numeros cantumque labori?

VT RElevet MISerum FATum,
SOLitofq; LABores.

Ascendendo 4. vocib. Descendendo.



Vt, re, mi, fa, sol, la.

La, sol, fa, mi, re, ut.

Quotuplices sunt voces?

Duplices: Inferiores & Superiores.

Quæ sunt Inferiores?

Quibus utimur quando Cantus ascendit, ut sunt: Ut, 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 Musicschlüssel geltung ausgesprochen wirdt.

Wie vil seind Stimmen?

Sechs / Ut / Re / Mi / Fa / Sol / La.

Wer hat sie erfunden?

Gvido Aretinus ein Münch inn Welschlandt / welcher vmb das Jahr 1044. gelebt / wie Trithemius bezeiget.

Dieselbige hat einer mit nachfolgenden zweyen Verslein angedeutet.

Was mein arbeit ringer / fragst mich
Ut, Re, Mi, Fa, Sol, La, sing ich.

Wie vilfaltig seind die stimmen?

Zwifaltig: Die vndern vnd obern.

Welche haissen die Vndern?

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

Welche haissen die Obern?

Die wir brauchen / so das Gesang absteiget / vnd seind: La / Sol / Fa.

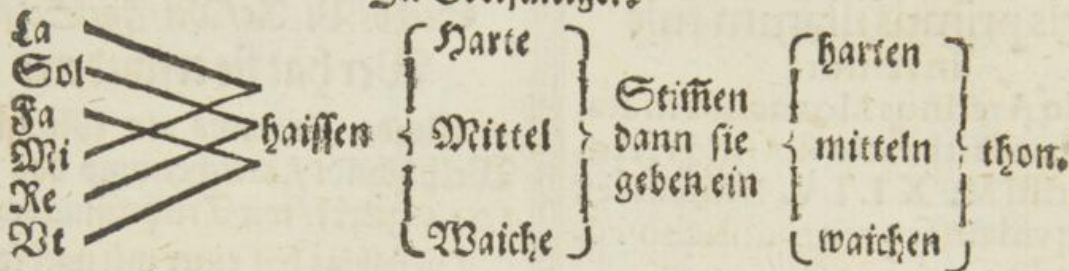
In quotuplici sunt differentia?

In triplici.



In wie vilfältiger vnderscheidung seind alle Stimmen?

In Dreifältiger.



Sufficiuntne hæ voces ad omnem Cantum modulandum?
Ita. Quia in mutationibus subindereperuntur.

Istts genug an diesen Stimmen / ein jedes Gesang zusingen?

Ja / dann sie werden immerdar / in der Stimmen verkerung / widerholet.

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

Κύριε ἐλέησον ἡ- μᾶς ὧν- τὰς τε ἡ λα- νόν- τας.

CAPVT QVARTUM, de Cantu.

Das 4. Capitel / Von dem Gesang.

Was ist das Gesang?

Es ist ein ordentliche vnd bequeme auführung der sechs Musickstimmen.

Wie vilertey art ist das Gesang?

Dreierley.

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

Quid

Quid est Cantus?

Est apta sex vocum Musicalium digestio.

Quotuplex est Cantus?

Triplex, Durus, Naturalis, Mol- lis.

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 nit verzeichnet ist.

Fuga 6. vocum. In unisono. A. G. Exemplum.



In te Domine speravi nō cōfundar in æternum, in æternum.

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 mittelmäßig oder Natürlich Gesang?

Das weder ein waiche / noch ein harde stimm von sich gibt / sonder bleibt in seinen sechs stücken / dieweil es im c anfahet / vnd endet sich im a.

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



Surrexit Christ⁹ hodie, Alleluia, Alleluia Alleluia, Alleluia.

Quid est Cantus mollis?

Est qui habet Vt, in F fa ut, & Fa, in b fa h mi. Cognoscitur ex præscriptione 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. Wird erkent / wann im anfang des Gesangs das runde b. gesetzt ist.

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



Clamavi ad te Dñe, salvū me fac ut custo. diā mādata tua.

CAPVT QVIN

tuna, de mutatione.

Quid est Mutatio?

Est vocis in vocem in eadem clauisona variatio.

Quando igitur fit mutatio?

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

Fuga. 5. Vocum in vnifono. Exemplum.



Nusquā tuta fi

Quot traduntur regulæ de Mutatione?

Sex.

I. Regula.

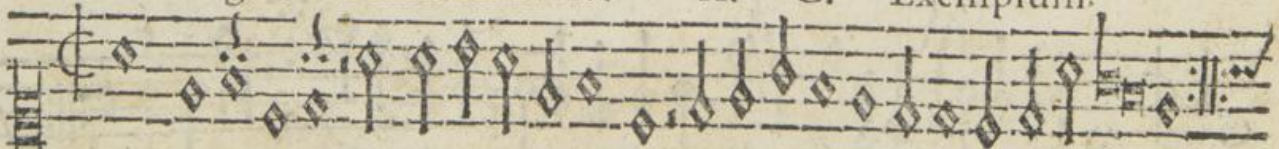
Omnis mutatio ascendendo fit per Re, descendendo verò per La.

II.

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

sonder man singt Fa/ es sey dann sach/ das

Fuga 3. vocum. In unifo.



Audi Domine & miserere mei, Dñe IESV tu sis adjutor meus.

III.

Das 5. Capitel von Verkerung der Stimmen.

Was ist der stimmen verkerung?

Sie ist ein abwechslung einer Stim in die ander / auff einem gleichlautenden Musfeschlüssel.

Wann muß man dann die Stim verkehren?

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

Wie vil werden Regeln fürgeschriben/ von verkerung der Stimmen?

Sechs.

1. Regel.

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

2.

Wann nur ein Nota vber das La/ ein Secunda hinauffsteiget/ darff man von derselben wegen nicht mutiren/ sonder man singt Fa/ es sey dann sach/ das diser zeichen eins h oder X verzeichnet/

CAPVT SEX^o tum, de Figuris.

Quid est Figura?

Est signum Vocis & Silentij.

Qvotuplex est Figura?

Duplex: Vocis & Silentij.

Qvæ est Figura Vocis?

Nota.

Quid est Nota?

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

Qvotuplices 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/vnnd
des stillschweigens.

Wie vilfaltig ist die Figur?

Zwifaltig: Eine der stimm/ die ander
der stillschweigung.

Welchs ist die gestalt der stimm?

Die Nota.

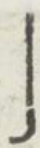
Was ist die Nota?

Sie ist ein zeichē/nach welche m die stimm
vñ der thon im Esang gerichtet werdē.

Wie mancherley seind
die Notene

8 Fusæ

16 Semifusæ



} gelten ein schlag.

Da regulas de notis simplicibus.

Prima Regula.

Idem est in notis simplicibus, cū cauda fursum vel deorsum trahitur, hoc modo:

noten ober oder vnder sich gezogen wirdt

Gib etliche Regeln oder gemeine lehren/von den einfachen Noten.

1.

Es gilt in den einfachen Noten gleich wann der strich vber oder vnder sich gezogen wirdt/auff dise weis.



Secunda.

Duæ tabellæ significantes, quænam Claves
ejuldem sint vocis.

Folgen zwei Täflein/darinnen angezaigt wird/welche
Schlüssel einerlei Stimm haben.

Tabella cantus \natural duri.
Täfelein des harten Gesangs
Descendendo,
Im absteigen/
In $\left\{ \begin{array}{c} D \\ C \\ B \\ A \end{array} \right\}$ & $\left\{ \begin{array}{c} G \\ F \\ - \\ E \end{array} \right\}$ sol
im $\left\{ \begin{array}{c} - \\ - \\ - \\ - \end{array} \right\}$ vñ $\left\{ \begin{array}{c} - \\ - \\ - \\ - \end{array} \right\}$ fa
Ascendendo,
Im auffsteigen/
In $\left\{ \begin{array}{c} F \\ C \\ B \\ A \end{array} \right\}$ & $\left\{ \begin{array}{c} - \\ G \\ E \\ D \end{array} \right\}$ fa
im $\left\{ \begin{array}{c} - \\ - \\ - \\ - \end{array} \right\}$ vñ $\left\{ \begin{array}{c} - \\ - \\ - \\ - \end{array} \right\}$ ut
mi
re.

Tabella cantus b mollis.
Täfelein des waichen Gesangs
Descendendo,
Im absteigen/
In $\left\{ \begin{array}{c} E \\ C \\ B \\ A \end{array} \right\}$ & $\left\{ \begin{array}{c} - \\ G \\ F \\ D \end{array} \right\}$ mi
im $\left\{ \begin{array}{c} - \\ - \\ - \\ - \end{array} \right\}$ vñ $\left\{ \begin{array}{c} - \\ - \\ - \\ - \end{array} \right\}$ sol
Ascendendo,
Im auffsteigen/
In $\left\{ \begin{array}{c} D \\ C \\ B \\ A \end{array} \right\}$ & $\left\{ \begin{array}{c} G \\ F \\ - \\ E \end{array} \right\}$ re
im $\left\{ \begin{array}{c} - \\ - \\ - \\ - \end{array} \right\}$ vñ $\left\{ \begin{array}{c} - \\ - \\ - \\ - \end{array} \right\}$ ut
fa
mi.

CAPVT SEX- 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/ vnd des
stillschweigens.

Wie vilfältig ist die Figur?

Zwifältig: Eine der stimm/ die ander
der stillschweigung.

Welchs ist die gestalt der stimm?

Die Nota.

Was ist die Nota?

Sie ist ein zeichē/ nach welchem die stimm
vñ der thon im Gesang gerichtet werde.

Wie mancherlei sein
die Noten?

C ij

Duplices

Duplices : Simplices & Ligatæ,

Quæ dicuntur Simplices?

Quæ absq; colligatione alterius notæ ponuntur.

Quot sunt Species simplicium Notarum?

Octo. Quæ?

Zweiterlei: Einfache/vñ angehenckte oder gebundene.

Welche haissen einfache?

Die an ein zamen binding einer andern Noten gesetzt werden.

Wievil seind einfacher Noten?

Acht. Welche?

1	Maxima	} tali figura mit solcher Figur gemalet.		In hoc signo, in diesem zeichen 	valet gilt 8 4 2 1 } tactibus, schlag.
1	Longa				
1	Brevis				
1	Semibrevis				
2	Minimæ				
4	Semiminimæ				
8	Fusæ				
16	Semifusæ.				
					vaient uno tactu, gelten ein schlag.

Da regulas de notis simplicibus.

Prima Regula.

Idem est in notis simplicibus, cū cauda sursum vel deorsum trahitur, hoc modo:

Gib etliche Regeln oder gemeine lehren / von den einfachen Noten.

1.

Es gilt in den einfachen Notē gleich/ wann der strich vber oder vnder sich gezogen wirdt/auff dise weis.



Secunda.

Secunda.

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

2.
Zwei strichlein vnder einer schwarzen Noten gesetzt / zaigen an / das sie soll weiß sein.

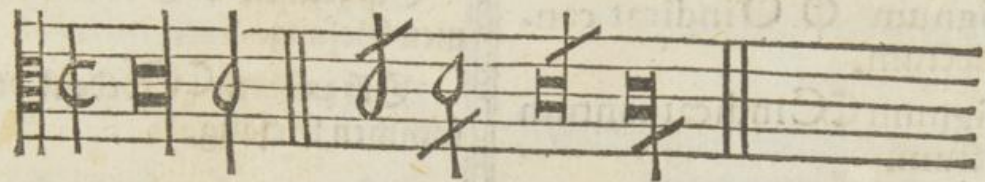


Tertia.

Figura duabus descripta caudis, nullam habere putatur, ut:

3.
Ein Noten mit zweien strichen geschriben / wirdt darfür gehalten / als het sie keinen. Desgleichen so ein vberzwerches strichlein durch der Notestrich gezogen wirdt / auff dise weis.

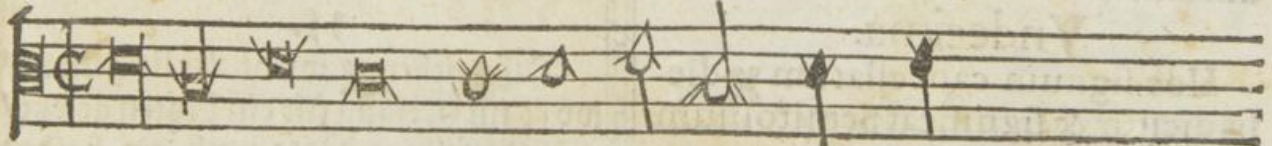
Item, quando virgula per caudâ ducitur, ut:



Quarta.

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

4.
Wann ein Nota falsch gesetzt wird / so pflegt man dieselb mit zweien kleinen strichlein zuuerzaichnen / wo nun dieselbigen hingezogen werden / es sei inn das Spacium / oder auff die Linien / da muß man die Noten singen.




Quinta.

Hoc signum II supra vel infra notas scriptum, indicat locum, vbi in fugis lequens vox incipiat, & desinat, dicitur etiam signum convenientiæ, ubi voces conveniunt.


5.
Diss zaichen II ober oder vnter die Noten geschriben / zaigt den ort an / wo die nachfolgende stimm / in den Fugis anfahe / oder still halte. Item es wirdt genennet ein zaichen der zusammenkunfft / da die stimmen zugleich zusamen kommen.

Jan
R Fey


Sexta.


Hoc signum  supra vel infra notam positum, est signum moræ, & cardinalis concordantiæ vocum, vbi. s. oës voces aliquantisper quiescunt, Dicitur etiam Pausa generalis.

Septima.

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

Octava.



Hoc signum  O indicat cantum perfectum.

Hoc signum  C indicat cantum imperfectum.


Nona.

b. rotundum quoties in Cantu occurrit, vocem fa, denotat.

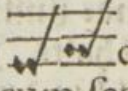
Decima.

 quadratum, quod tantum in b fa  Mi locum habet, indicat Mi durum.


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  ober oder vnter etlicher Noten geschriben/bringt allen stimmen eine gemeine stillschweigung. Vnd wirdt Pausa generalis genennet.

7.

Dies Zeichen  bedeutet ein widersetzung oder widerholung.

8.



Dies Zeichen  O bedeutet den vollkommenen Gesang.

Dies Zeichen  C bedeutet den unvollkommenen Gesang.


9.

Wo das runde b/ in dem Gesang verzeichnet ist/ muß man fa singen.

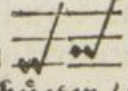
10.

Das viereckige  Zeichen/ welches allein in b fa  Mi gefunden wirdt/ zeigt an die harte stimm Mi.

11.

Dies Zeichen  wirdt die-sis genant/ wo es in dem Gesang für ein Noten gesetzt/ muß dieselbige Nota umb ein halben thon höher gesungen werden.

12.

Dies Zeichen  wirdt genant/ ein zeiger oder huetter / zeigt an/ wo die nachfolgende Nota stehe.

Decima.

ὁμοφωνία vel Fuga in unisono, in eodem. In einerley thon.

Fuga in Hyper vel Epi	{ Diatessaron Diapente Diapason	oben in der	{ quart. quint. octav.
Fuga in Hypo vel Sub	{ Diatessaron Diapente Diapason	unten in der	{ quart. quint. octav.

CAPVT SE-
ptimum.
DE LIGATVRA.

Quæ dicuntur Ligatæ?

Cum duæ vel plures simplices Notæ per virgulam in dextra vel sinistra parte coniunguntur. 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 haissen gebundene oder angehengte Noten.

Wann zwei oder mehr einfacher Noten/ mit einem strich/ an der rechten oder linken seiten/ zusammen gehengt werden/ vnd haissen gemainlich Ligaturæ/ das ist/ zusammen gebundene Noten.

Wie vilfältig ist die Bindung?

Zweifältig: gleichförmig oder geviert/ vnd vngleicher form oder langlecht.

Welches ist die gleichförmig oder geviert?

Wann die Noten mit viereckigter gestalt werden gemalet.



Quæ dicitur

Quæ dicitur obliqua?

Quando Notulæ oblongo & trās-
verso corpore scribuntur, ut:



Welche haissen ungleicher
form oder langlecht?

Wann die Noten mit langer vnd v̄-
ber zwercher gestalt werden geschriben.

Quot sunt Notæ ligabiles?

Quatuor: Maxima, Longa, Bre-
vis, Semibrevis.

Quotuplices sunt?

Triplices. Initiales, Mediæ, & Fi-
nales.

Quæ dicitur Initialis?

Prima Nota Ligaturæ.

Quæ dicitur Finalis?

Vltima Nota Ligaturæ.

Quæ dicitur Media?

Quælibet Nota inter primam &
ultimam posita, ut:

Initialis, Mediæ, Finalis.
Anfänglich, Mittel, Endlich.



Wie vil seind bindliche Noten?

Vier: Maxima / Longa / Brevis/
Semibrevis.

Wie vilerlei seind sie?

Dreierlei: Die anfänglichen / Mit-
teln vnd Endlichen.

Welche haisset Anfänglich?

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:

Quot traduntur Regulæ de
Initialibus?

Quatuor.

Prima Regula.

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

Wie vil Regeln werden von den
Anfänglichen für gegeben?

Vier.

Die Erste Regel.

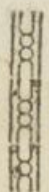
So die erste Not keinen strich hat/
ist sie Longa / wann anderst die nechste
volgent vnder sich hanget / Als:



Secunda reg:

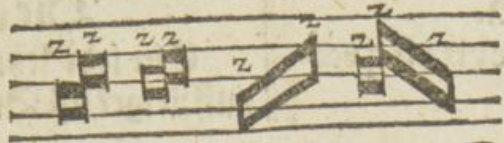
Secunda Regula.

Prima carens cauda brevis est scādente secunda, ut:



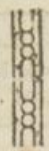
Die ander Regel.

So die erste keinen strich hat / ist sie Brevis / wann die nechst hernach auffsteiget / Als:



Tertia Regula.

Estq; brevis caudam si læva parte remittit, ut:



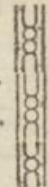
Die drit Regel.

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



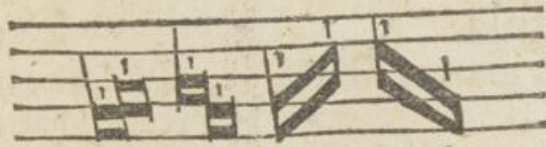
Quarta Regula.

Semibrevis fertur, iursum si duxerit illam : unā cum proxima sequente, ut:



Die vierdt Regel.

Wann sie den strich vbersich ziehet / alsdann wirdt sie / sampt der nechst folgenden Semibrevis gehalten / Als:



Qvot traduntur Regulae de

Medijs?

Vna tantum.

Qvæ?

Qvælibet è medio brevis est, una excipienda, scilicet sequens initialem, qvæ in sinistro latere caudam iursum protendit, ut:

Wie vil Regeln werden von den

mitteln fürgehalten?

Eine allein.

Welche?

Ein jede gebundene Not / in der mitte / ist Brevis / aufgeschlossen eine / nemlich / die nechst folgende auff ein solche anfängliche / welche den strich an der lincken seiten vbersich haltet / Als:



Regula.
Regel.

Exceptio.
Aufsch'us.

D

De

De finalibus quot traduntur
Regulæ?

Tres,

Prima Regula.

Vltima conscēdens brevis est quæ-
cunq; ligata, ut;



Secunda Regula.

Vltima dependens quadrangula
sit tibi longa, ut;



Tertia Regula.

Est obliqua brevis semper finalis
habenda, ut;



Habentné hæ Regulæ ex-
ceptionem?

Ita.

Excipitur caudam tollens ex par-
te sinistra, ut;



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

Drei.

Die erst Regel.

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

Die ander Regel.

Die endliche gevierte Not / so da her-
raber hanget / solt du für longam hal-
ten / Als:

Die drit Regel.

Die lezt vberzwerhe Not ist immer
Brevis zu halten / Als:

Haben dise Regeln auch
einen außschluß?

Ja.

Dann so vnter zwo gebundenen Nos-
ten die erste iren strich an der lincken seys-
ten auffziehet / werden sie beide Semis
breues / Als:

CAPVT OCTAVVM, de Pausis & Punctis?

Qvæ dicitur Figura silentij?
Pausa.

Qvid est Pausa?

Est taciturnitatis signum, tempus silentio mensurans.

Qvot sunt Pausæ, qvæ prædictis Notulis correspondent?

Septem Qvia singulæ Notæ, præter Maximam, suas habent pausas, quibus valore conveniunt.

Enumera Pausas?

Das 8. Capitel / von den Pausen vnd Puncten.

Welches haisset die Figur des stillschweigens?

Die Pausa / das ist / ein stillschweigung oder auffhörung

Was ist Pausa?

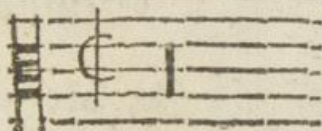
Pausa ist ein zeichen der stillschweigung / das die zeit mit schweigen misses vnd zubringet.

Wie vil sein Pausen / welche sich der obernen ten einfachen Noten vergleichen?

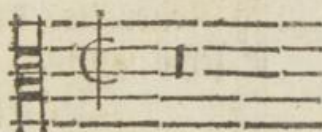
Siben. Dann jede einfache Not / ohn allein die Maxima / haben ihre pausen / welchen sie an geltung gleichend.

Erzele mir die Pausen?

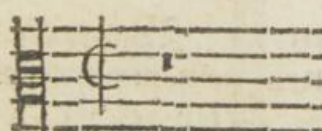
Longa



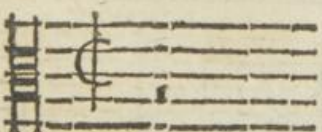
Brevis



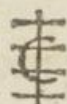
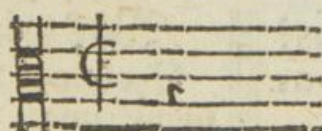
Semibrevis



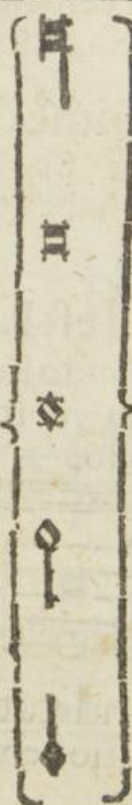
Minima



Semiminima



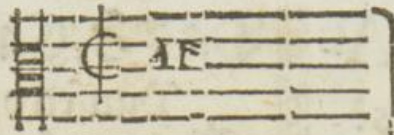
Æquivalet
Bilt so vil als
dise folgende
Not.



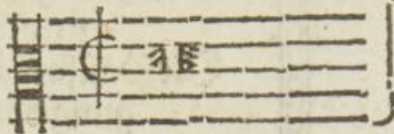
D ij

Fusa

Fusa



Semifusa



Æquivalet
Gilt sovil als
dise volgende
Not.



Quid hic præterea obser-
vandum?

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

Suntne & aliæ Pausæ?

Sunt. Sed in cantu communi
nullum habent usum, nisi Pausa ge-
neralis.

Quid est Pausa generalis?

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



Quid indicat Pausa generalis?

Cessationem omnibus vocibus
inducit.

Was ist hie ferners zumercken?

Die zwo letzten Pausen / werden 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 zirkel ist / sampt
einem puncten / ober oder vnter die No-
ten geschriben wird / auff dise weis.

Was zaiget dise Paus an?

Sie bringt allen stimmen gleiche still-
schweigung.

Punctus

Punctus à tergo Notulis ascriptus, dimidio eas valore adhuc auget; ut.

Was ein düpfilin hinten an die Noten zugeschriben ist/so mehret es dieselbige noch vmb das halbe theil/Als:



CAPVT NONVM

de Proportionibus.

Das 9. Capitel/von der Proportion.

Sequntur primò proportionēs Diminuentes, ut Dupla, tripla, Quadrupla, Sesquialtera, Hemiolia.

Folgen erslich Proportiones diminuentes/ als Dupla/ Tripla/ Quadrupla/ Sesquialtera/ Hemiolia

Quid est proportio Dupla?

Was ist Proportio Dupla?

Quæ omnibus Notulis ac Pausis dimidium sui valoris adimit.

Dupla proportio ist/ welche alle Noten vnd Pausen den halben theil entzeucht/das also zwo nur so vil gelten als vor eine/der zaichen sein.

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

⊙ ⊕ ⊗ ⊘ ⊙ 2. ⊕ 2. ⊗ 2. ⊘ 2.

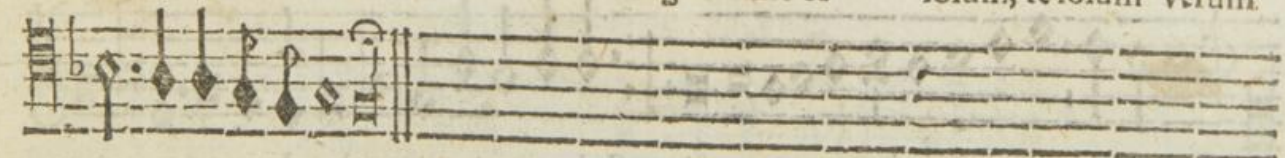
Iosquinus.



Hæc est vita æterna ut cognoscât te solum verum, solū verum Deum.



Hæc est vi-ta æ-terna ut cognoscant te solum, te solum verum.



De-um;

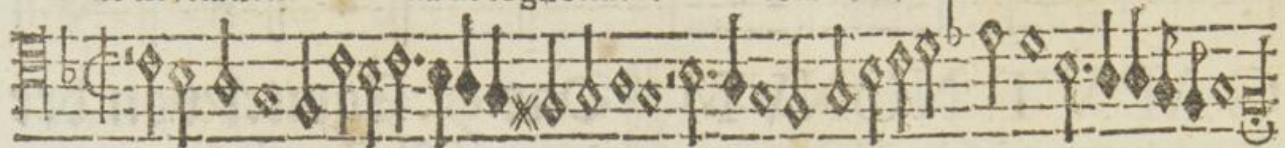
D iij

Sequntur

Sequuntur Resolutiones illarum vocum,



Hæc est vita æter- na ut cognoscât te solū verū, solū verū De- um.



Hæc est vita æterna ut cognoscât te solū, te solū verum De- um.

Quid est proportio Tripla?

Was ist proportio Tripla?

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

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

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

O 3. C 3. ϕ 3. ϕ 3.

In subdiapason.



Pax est bonū, sine quo nihil est bonū, ē bonū.

Quid est proportio Quadrupla?

Was ist Quadrupla? proportio?

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

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

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

ϕ 2. ϕ 2. C⁴ 2. ϕ

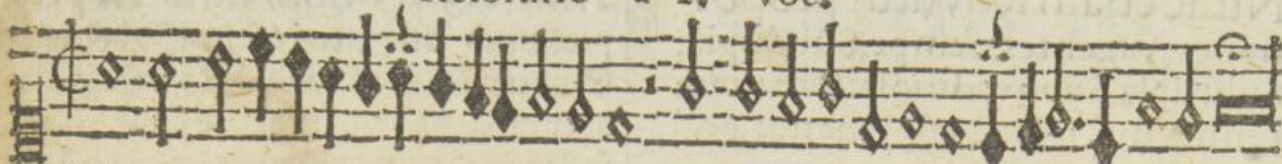
Fuga in subdiapente, à 2. voc.



Non nobis Do- mine, sed nomini tuo da glo- riam.

Resolutio

Resolutio à 2. voc.



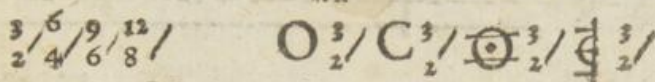
Nō nobis Do- mine, sed nomini tuo da glo- riam.

Quid est proportio Sesqui- altera?

Was ist Sesquialtera proportio?

In qua tres minima, aut Semibrevis & Minima, uni tactui accinuntur, huius signa sunt;

Sesquialtera proportio ist / in welcher drey Minima / oder ein Semibrevis vnd Minima auff einen schlag gesungen werden / wird also verzeichnet.



In subdiapason, 2. voc.



Lxtabor & exultabo in te psallā no- mini tu- o, tuo.

Quid est Hemiolia pro- portio?

Was ist Hemiolia?

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

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

In subdiapason, à 2. voc.



Aperis tu manū tuam & imples oē animal benedicti- one, benedictio- ne.

In subdiapason, 2. voc.



Mundana gloria

va-

na.

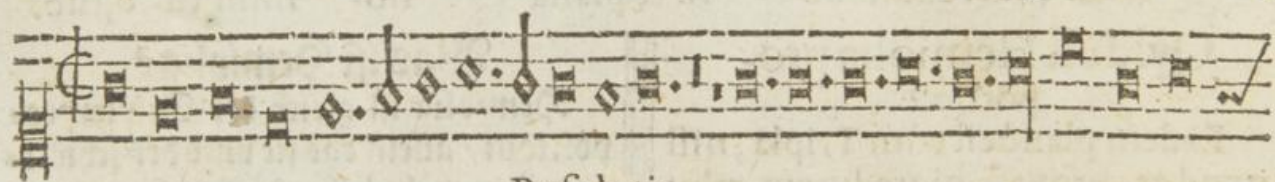
Nunc

Nunc etiam sequuntur proportionales Augentes, nempe, Subdupla, Subtripla, Subquadrupla: Hæ autem omnes unâ regulâ cõprehendi possunt, Ita, ut in unaquaq; proportione, Notæ & Pausæ toties augeantur, quoties superior numerus in inferiori reperitur, hoc modo, ut Subdupla, omnia duplicet: Subtripla, triplicet: Subquadrupla, quadruplicet.

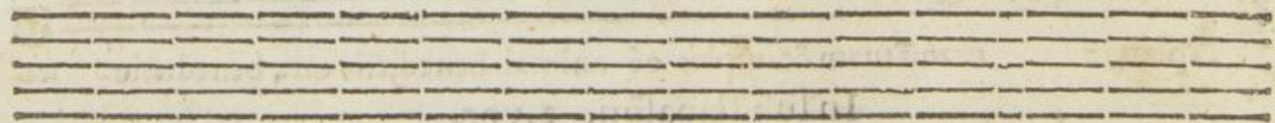
Nun folgen lezlich auch die proportionales Augentes / Als Subdupla / Subtripla / Subquadrupla : Dese alle aber mögen in ein Regel zusammen gefasset werden / das in einer jeden die Noten vnd Pausen so vil gemehret werden / als oft die ober Zahl in der vntern gefunden wirdt / Also / das die Subdupla alles doppelt mache / Subtripla alles drifältig / subquadrupla aber vierfältig.



VE-ni sancte Spi-
 ri-tus reple-tu-orum cor-
 da fide-
 lium & tu-i amo-
 ris in eis ignē accē- de.



Resolutio,



Regi seculorum immortalis, invisibili, soli sapienti Deo, honor, gloria, in secula seculorum, Amen.

CAPVT

CAPVT DECIMVM. DE NOMINIBVS ET PROPRIETATIBVS TONORVM.

Primus] ab anti- qvis di- ctus est.	Dorius] Qvi 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		Ionicus		jucundam	
Duodecimus		Hypoionicus		flebilem	
Tredecimus] (Hyperæolius (Hyperphrygius] spurij sive rejecti, quòd apte dividi nequeunt.			
Decim ⁹ quart ⁹					

Authentici, qui de numero impari sunt.



Plagales, qui de numero pari sunt.



Duodecim toni legitimi.

Spurij seu
rejecti.

E

DE

De Tonis seu modis.

Dorius, id est, tonus sive modus primus.

Primus tonus versatur in cantu [duro] [molli] inter [D] [G] & [D] [G] per octavam,

Intervalla habet duo,

Primum ex [D] [G] in [A, durum] [D, mollem] per quintam Re, La.

Alterum ex [A] [D] in [D, durum] [G, mollem] per quartam Re, Sol.

Finem habet in D, duro, & G, molli.

Intervalla,

quint. quart. octav. Tropus.

Cantus. Ambitus primi toni. Dorius, Hilaris.

Altus.

Tenor.

Bassus.

Transpositus.

Hypodorius

Hypodorius, id est, tonus siue modus secundus.

Secundus ton² versatur (duro) inter (A) & (A) per octavam.
in cantu (molli) (D) & (D)

Intervalla habet duo,

Primum ex (A) in (D, durum) per quartam Re, Sol,
(D) in (G, mollem)

Alterum ex (D) in (A, durum) per quintam Re, La,
(G) in (D, mollem)

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

Intervalla,

qvar, qvint. Tropus.

Cantus, Ambitus secundi toni, Hypodorius, Mœstus,

Altus,

Tenor,

Bassus,

Transpositus,

E ij

Phrygius

Phrygius, id est, tonus five modus tertius.

Terti^o mod^o versatur in cantu { duro } inter { E } & { E } peroctavam.
 Intervalla habet duo.

Primum ex { E } in { b, durum } per quintam Mi, Mi.
 { A } in { E, mollem }

Alterum ex { b } in { E, durum } per quartam Mi, La.
 { E } in { A, mollem }

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



Cantus. Ambitus tertij toni. Phrygius, Austerus.



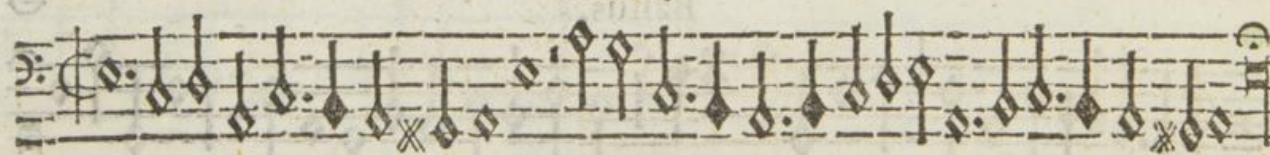
Altus.



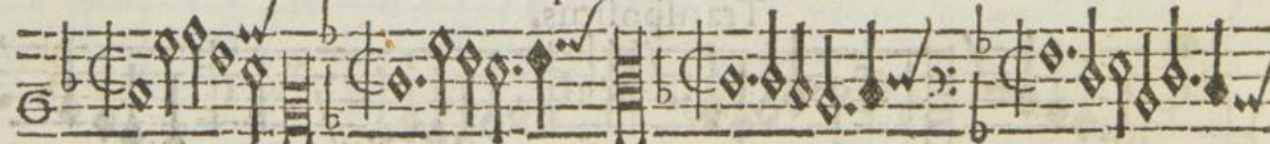
Tenor.



Bassus.



Rarò exempla inveniuntur.



Hypophrygius

Hypophrygius, id est, tonus five modus quartus.

Quartus tonus versatur in cantu $\left(\begin{matrix} \text{duro} \\ \text{molti} \end{matrix} \right)$ inter $\left(\begin{matrix} \flat \\ \text{E} \end{matrix} \right)$ & $\left(\begin{matrix} \flat \\ \text{E} \end{matrix} \right)$ habens speciem diapason.

Intervalla habet duo.

Primum ex $\left(\begin{matrix} \flat \\ \text{E} \end{matrix} \right)$ in $\left(\begin{matrix} \text{E, durum} \\ \text{A, mollem} \end{matrix} \right)$ per quartam Mi, La.

Alterum ex $\left(\begin{matrix} \text{E} \\ \text{A} \end{matrix} \right)$ in $\left(\begin{matrix} \flat, durum \\ \text{E, mollem} \end{matrix} \right)$ per quintam Mi, Mi.

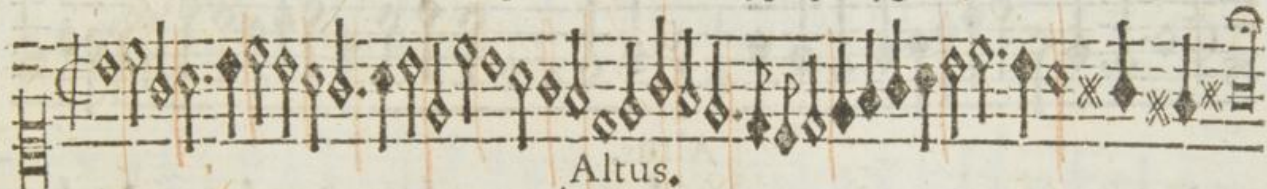
Finem habens in E, duro, & A, molli.

Intervalla.



Cantus.

Ambitus quarti toni. Hypophrygius, Blandus.



Altus.



Tenor.



Bassus.



transpositus.



E ij

Lydius

Lydius, id est, tonus sive modus quintus.

Quintus tonus versatur in cantu. $\left[\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right]$ inter $\left[\begin{smallmatrix} \text{F} \\ \text{B} \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} \text{F} \\ \text{B} \end{smallmatrix} \right]$ per octavam.

Intervalla habet duo.

Primum ex $\left[\begin{smallmatrix} \text{F} \\ \text{B} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{C, durum} \\ \text{F, mollem} \end{smallmatrix} \right]$ per quintam Fa, Fa.

Alterum ex $\left[\begin{smallmatrix} \text{C} \\ \text{F} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{F, durum} \\ \text{B, mollem} \end{smallmatrix} \right]$ per quartam Ut, Fa.

Finitur in F, duro, & B, molli.

Intervalla.

quint. quart. octav. Tropus.

Cantus.

Ambitus quinti toni.

Lydius, Asper.

Altus.

Tenor.

Bassus.

Transpositus.

Rarò.

Hypo-

Hypolydius, id est, tonus sive modus sextus.

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

Intervalla habet duo.

Primum ex $\left[\begin{smallmatrix} \text{C} \\ \text{F} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{F, durum} \\ \text{B, mollem} \end{smallmatrix} \right]$ per quartam Vt, Fa.

Alterum ex $\left[\begin{smallmatrix} \text{F} \\ \text{B} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{C, durum} \\ \text{F, mollem} \end{smallmatrix} \right]$ per quintam Fa, Fa.

Quiescit in F, duro, & B, molli.

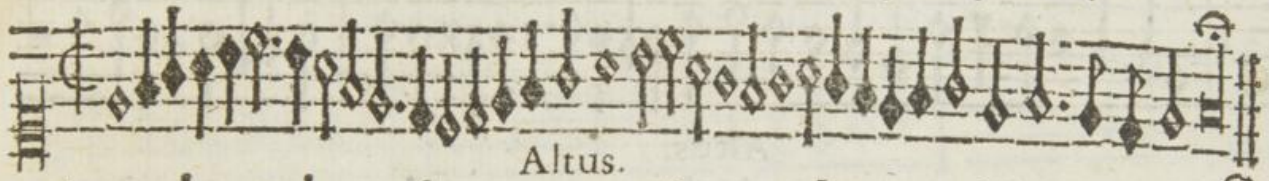
Intervalla.



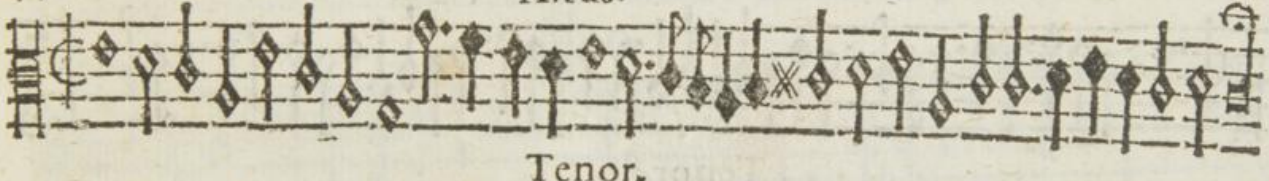
Cantus.

Ambitus sexti toni.

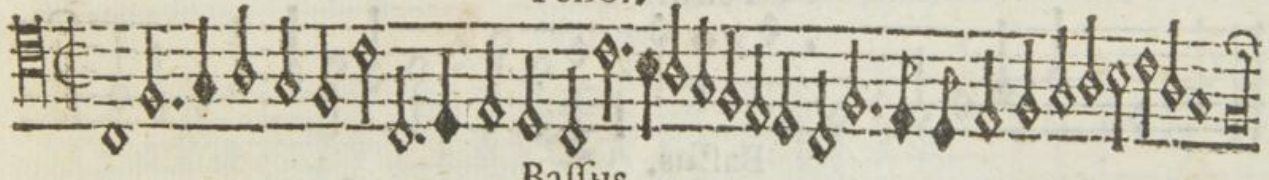
Hypolydius, Lenis.



Altus.



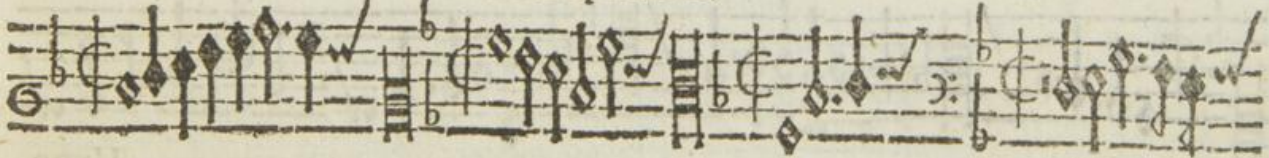
Tenor.



Bassus.



Transpositus.



Mixolydius

Mixolydius, id est, tonus five 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 $\left(\begin{smallmatrix} D, \text{durum} \\ G, \text{mollem} \end{smallmatrix} \right)$ per quintam Vt, Sol.

Alterum ex $\left(\begin{smallmatrix} D \\ G \end{smallmatrix} \right)$ in $\left(\begin{smallmatrix} G, \text{durum} \\ C, \text{mollem} \end{smallmatrix} \right)$ per quartam Re, Sol.

Finiens in G, duro, & C, molli.

Intervalla.

Cantus, Ambitus septimi toni, Mixolydius, Indignans,

Altus.

Tenor.

Bassus.

Transpositus.

Hypo.

Hypomixolydius, id est, tonus five modus octavus.

Octavus mod² versatur [duro] inter [D] & [G] & [D] per octavam.
in cantu [molli]

Intervalla habet duo.

Primum ex [D] in [G, durum] per quartam Re, Sol.
[G] in [C, mollem]

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

Quiescit in G, duro, & C, molli.

Intervalla,

quart. quint. Tropus.

Cantus. Ambitus octavi toni. Hypomixolydius, Placabilis.

Altus,

Tenor,

Bassus,

Transpositus,

F Aelius,

Æolius, id est, tonus sive modus nonus.

Nonus tonus versatur $\left[\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right]$ inter $\left[\begin{smallmatrix} \text{A} \\ \text{D} \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} \text{A} \\ \text{D} \end{smallmatrix} \right]$ per octavam.

Intervalla habet duo.

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

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

Finem habet in A, duro, & D, molli.

Intervalla.

quint. quart. octav. Tropus.

Cantus.

Ambitus noni toni.

Æolius, suavis.

Altus.

Tenor.

Bassus.

Transpositus.

Hypo-

Hypoæolius, id est, tonus, sive modus decimus.

Decimus ton² versatur (duro) in cantu, (molti) inter (E/A) & (E/A) per octavam.

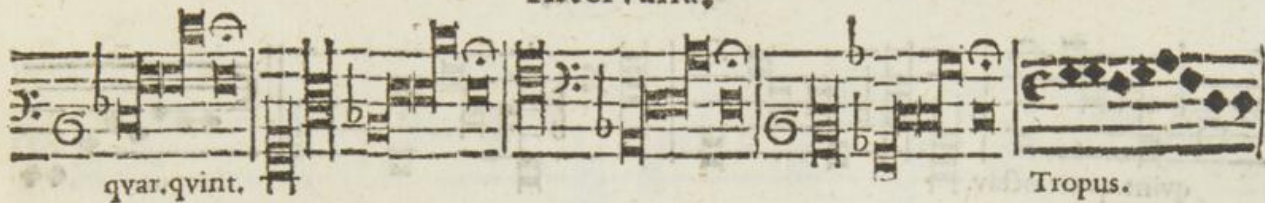
Intervalla habet duo.

Primum ex (E/A) in (A, durum / D, mollem) per quartam Mi, La,

Alterum ex (A/D) in (E, durum / A, mollem) per quintam Re, La,

Quiescit in A, duro, & D, molli.

Intervalla,



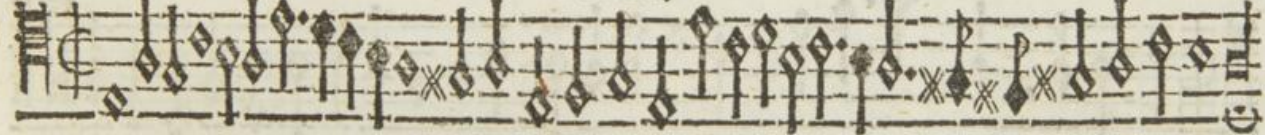
Cantus, Ambitus decimi toni, Hypoæolius, Tristis.



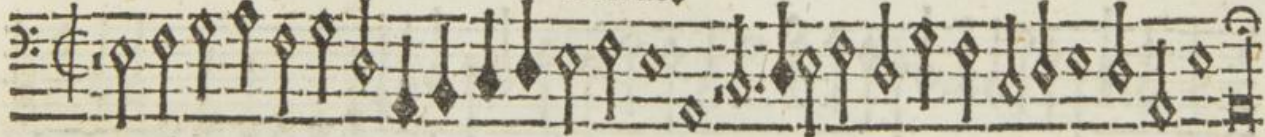
Altus,



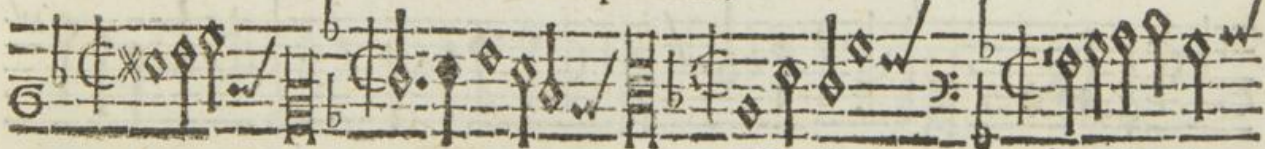
Tenor,



Bassus,



Transpositus.



F ij

Ionicus.

Ionicus, id est, tonus sive modus undecimus.

Vndecimus tonus versatur $\left[\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right]$ inter $\left[\begin{smallmatrix} \text{C} \\ \text{F} \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} \text{C} \\ \text{F} \end{smallmatrix} \right]$ per octavam
in cantu.

Intervalla habet duo.

Primum ex $\left[\begin{smallmatrix} \text{C} \\ \text{F} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{G, durum} \\ \text{C, mollem} \end{smallmatrix} \right]$ per quintam Vt, Sol.

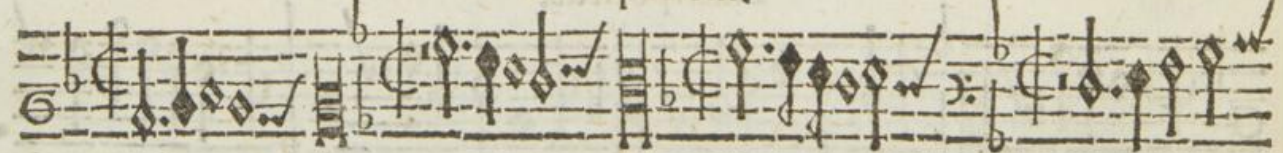
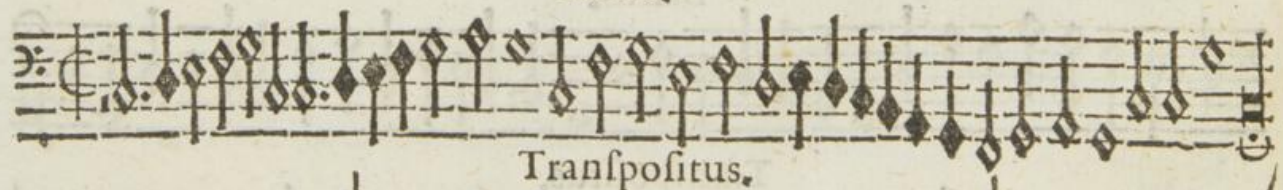
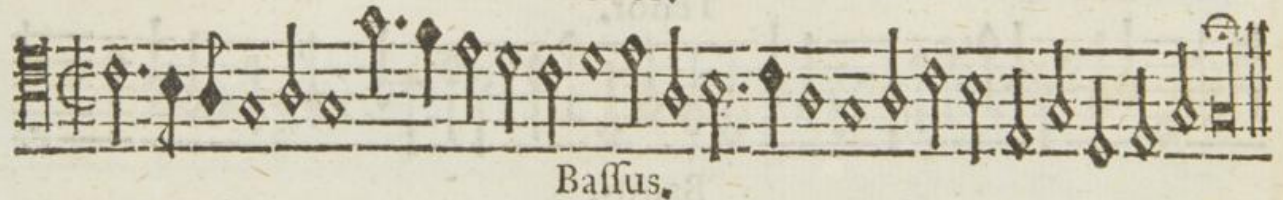
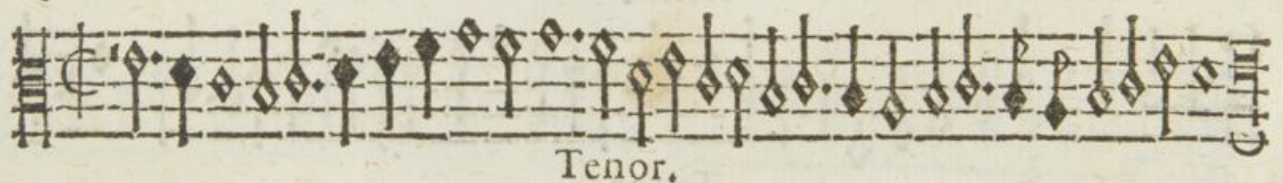
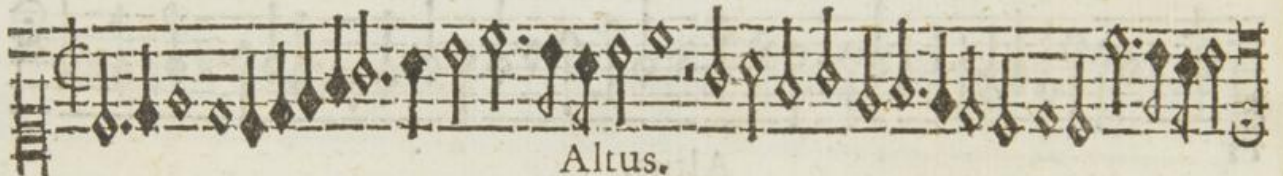
Alterum ex $\left[\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{C, durum} \\ \text{F, mollem} \end{smallmatrix} \right]$ per quartam Vt, Fa.

Finitur in C, duro, & F, molli.

Intervalla,



Cantus. Ambitus undecimi toni, Ionicus, Iucundus.



Hypoionicus.

Hypojonicus, id est, tonus sive modus Duodecimus

Duodecimus tonus ver-
fatur, in cantu $\left[\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right]$ 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 $\left[\begin{smallmatrix} C, \text{durum} \\ F, \text{mollem} \end{smallmatrix} \right]$ per quartam Vt, Fa.

Alterum ex $\left[\begin{smallmatrix} C \\ F \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} G, \text{durum} \\ C, \text{mollem} \end{smallmatrix} \right]$ per quintam Vt, Sol.

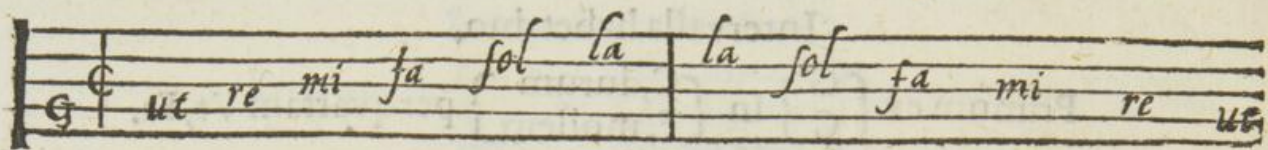
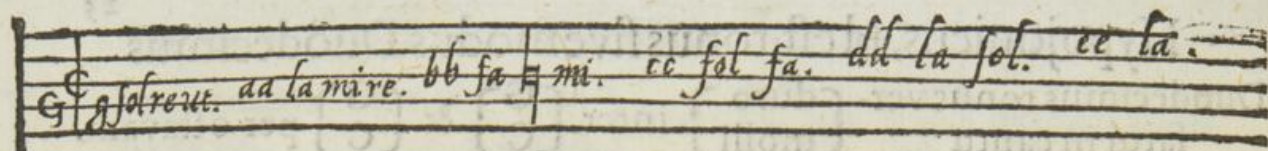
Finem habet in C, duro, & F, molli.

Intervalla,

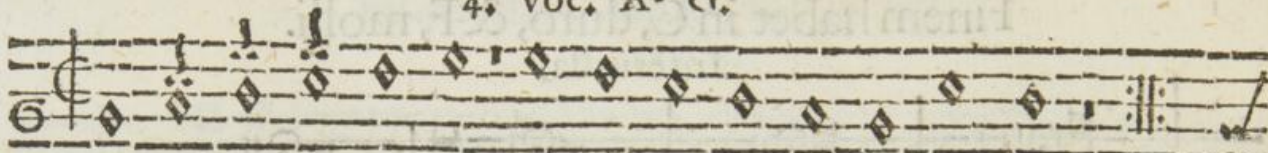


Cantus, Ambitus duodecimi toni. Hypojonicus, Flebilis.

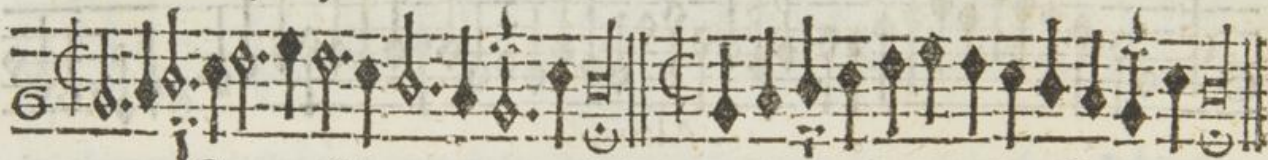
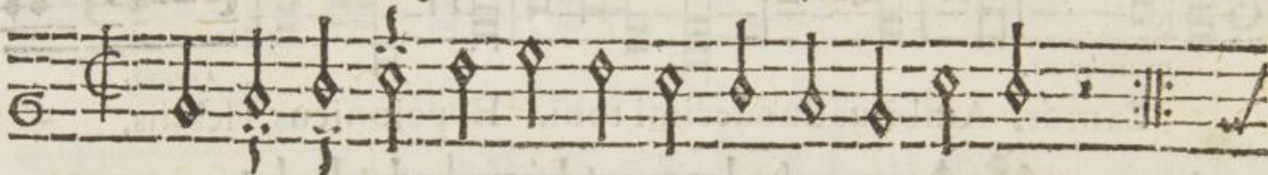




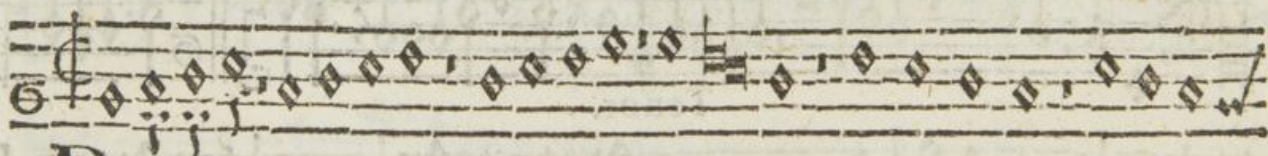
Nemo sine crimine vivit,
4. voc. A. G.



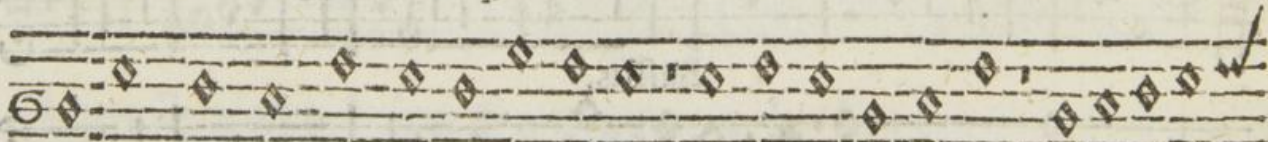
Semper contrarius esto. 4. voc.



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



DEVS pacis charitatis- q; amator & cu- stos da omnibus inimi-



cis no- stris pa- cem cha- ri- tatemq; veram cūctorumq; e- is remis-



si- onem peccatorū, nosq; ab e- orum in si- di- is potenter eri- pe.

Canon,

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



EXurge Domine, salvū me fac De⁹ meus, qvoniā percussisti ad versan-



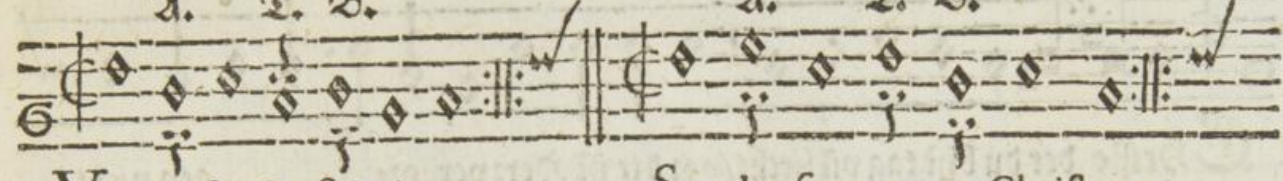
tes mihi in maxilla, dentes impi-o-rum contri-vi-sti.

4. vocum. A. G.

A. T. B.

4. vocum. A. G.

A. T. B.



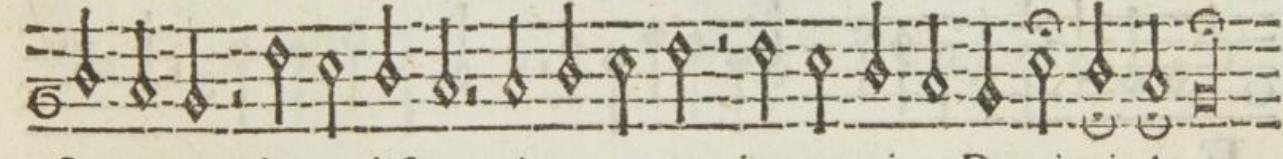
VE-ni fancte spi-ri-tus,

So-la spes me-a Christus,

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



MI-ferere ô Do-mine salvū me fac ô Domine benigniter pro-

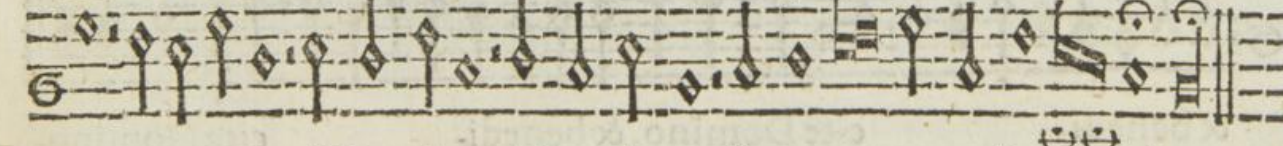


spe-ra-re, bene-dictus qui venturus in no-mi-ne Domi-ni, Amen.

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



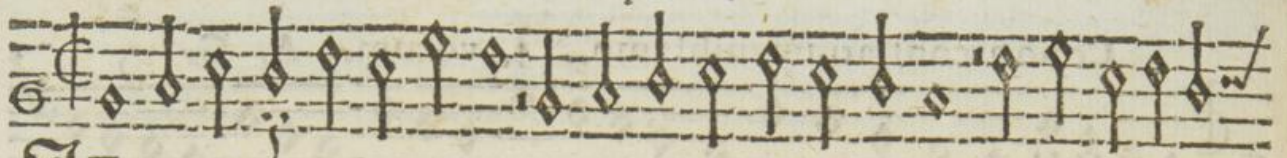
EXaudi Deus ora-ti-onem meā cum deprecor, à ti-mo-re inimi-



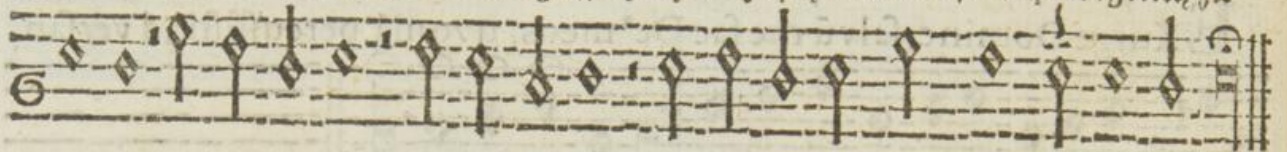
ci eripe me, ô Domine absconde me à conventu malignan-tium.

In subdiapalón.

In subdiapason.

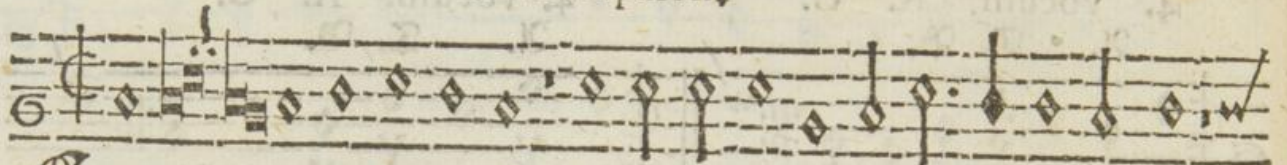


In dich hab ich gehoffet Herr/hilff dz ich nit zuschande wer/noch ewigklich zu

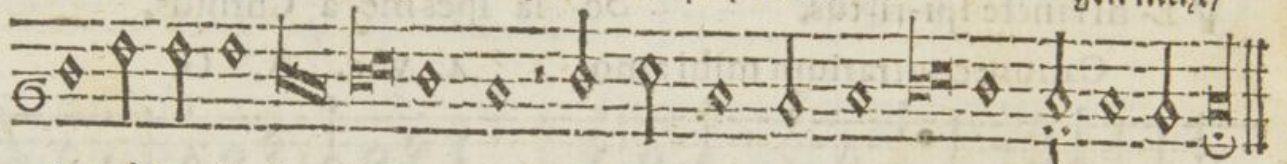


spotte/das bit ich dich/ erhal- te mich/ in deiner trew mein Gotte. :|:

In subdiapason.



Christe der du bist tag vñ liecht/vor dir ist Herz verbors gen nicht/

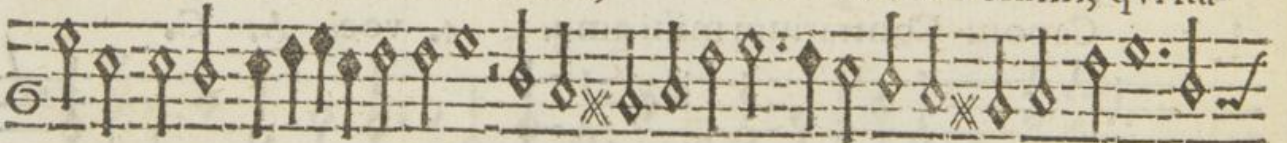


du vätter- lichs liechtes glanz/lehr vns den weg der war- heit gang. :|:

In unisono.



ECce nūc benedi- cite Domino, omnes servi Domini, qui sta-



tis in domo Do- mini p no- ctes, Ex tollite man^o vestras ad sanctū



& benedi- cite Domino, & benedi- cite Domino.

In unisono

In unisono.



Læta- tus sum in his in

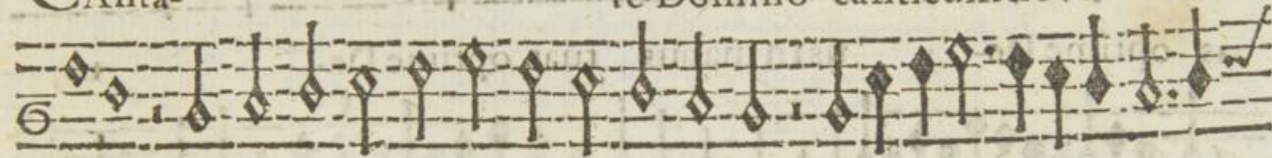


his quæ dicta sunt mihi, in domū Dñi i- bimus,

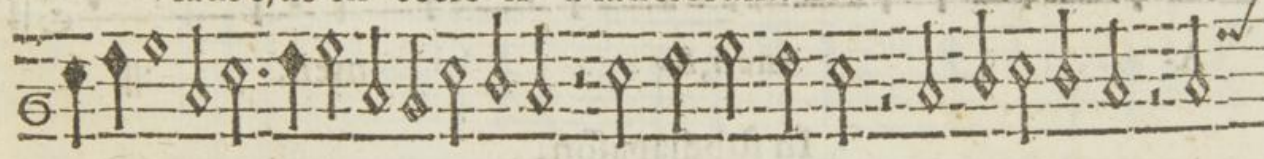
In unisono.



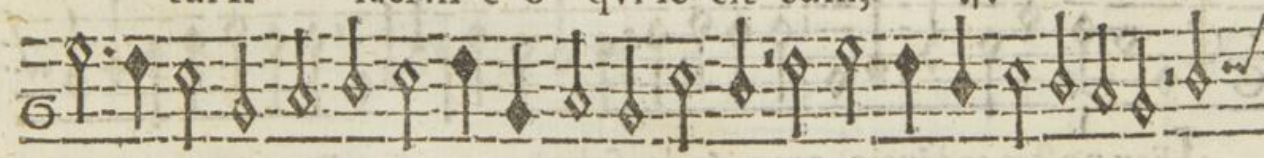
Canta- te Domino canticum novum :||



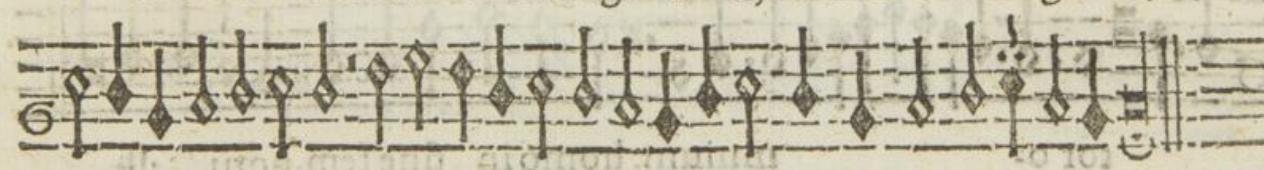
laus ejus in eccle- si- a sanctorum. Late-



tur Is- raël in e- o qui fe- cit eum, :|| &

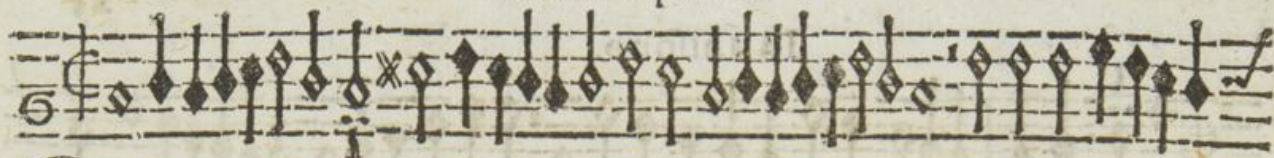


fi- li- æ Si- on exul- tent in Rege su- o, exultent in Rege suo, :||



:|| exultent in Rege su- o.

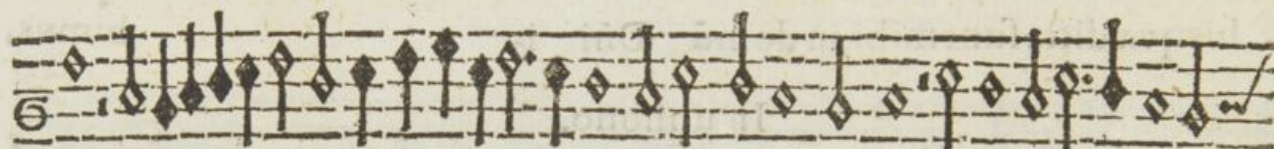
In subdiapason.



Comen- dome, comen- dome, :||: mea q; o-



mnia :||: in man^o tu-



as :||: opti-me Deus in man^o tu-



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



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

In subdiapason.



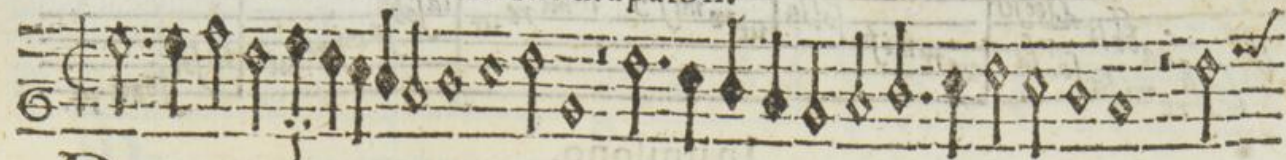
Iesv nostra redemptio, amor & desiderium, Deus crea-



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

In sub-

In subdiapason.



Domine fili DEI vivi mi- fere- re nostri, qui



tollis pec- cata mundi miserere nostri, ::



qui tollis pec- cata mundi, dona nobis sempiternā pa- cē. A- men.

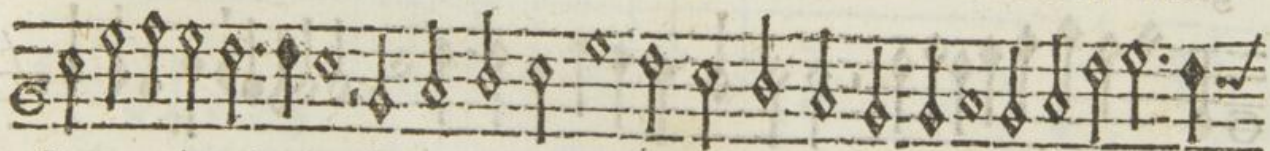
In diapason.



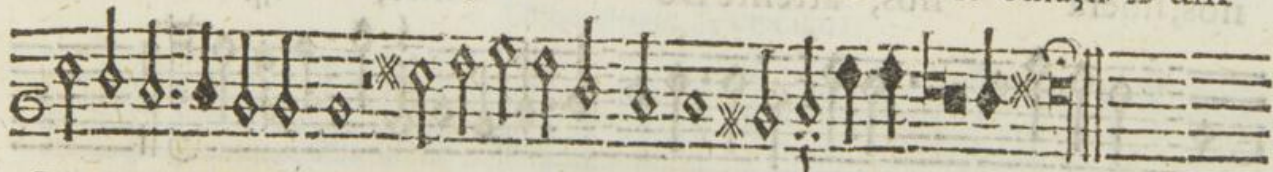
P Atrem ōipotentem factorem cœ- li & terræ, vi- sibilium omni-



um & in- vi- sibi- lium, & in unum Dominū Iesum Christū fi- lium



DEI unigenitum & ex pa- tre natum ante omni- a se- cula, fi- li- um



DEI, u- nigenitum, & ex patre natū an- te omnia se- cu- la.

le f g a a b b c c d d e e f f
re mi fa sol la ut re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.

In unisono.

DE terra Christ' ascēdit ad cœlos, q̄ prius descenderat de cœlo, q̄ pri-

us descenderat de cœ- lo, de cœlo.

Pro lege & Pro grege.

In diapason.

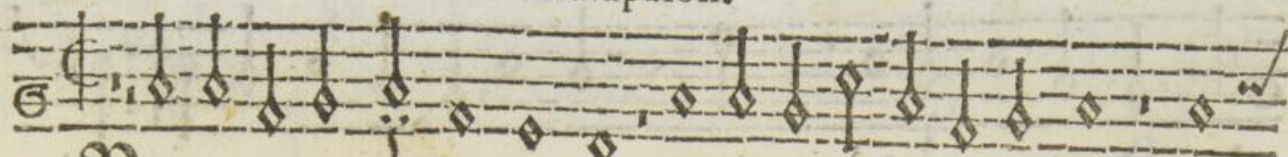
ADjuva nos De- us saluta- ris no- ster & propter

gloriam no- minis tui, Domine li- bera

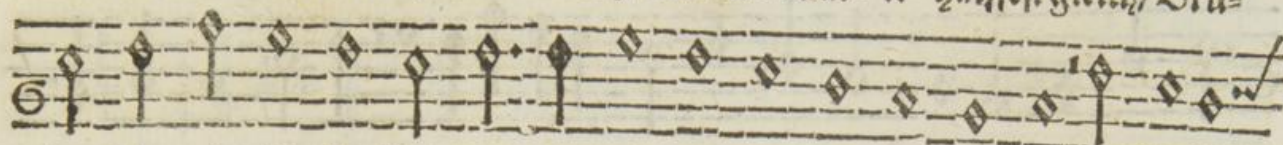
nos, libera nos, attente Do- mine, :::

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

In subdi-



Mutter vnser im Himmel-reich/ der du vns als le haiffest gleich/ Brü-

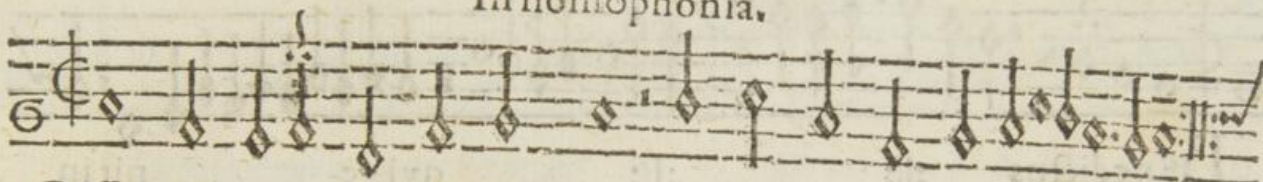


der sein vnd dich rüf- fen an/ vnd wilt das bet- ten von vns han/ gib das nit

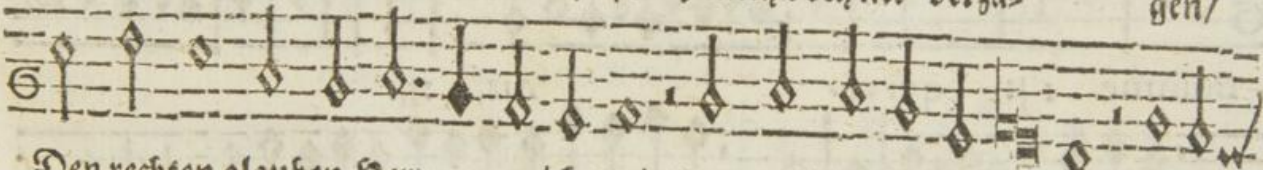


bet al- lein der mund/ hilff das es geh von herzen gräd/ herzen gräd.

In homophonia.



Ich rüff zu dir Herz IESU Christ/ ich bitte er- hör mein kla- gen/
Verleich mir gnad zu di- ser frist/ laß mich doch nit verza- gen/



Den rechten glauben Herz ich main/ den wöl- lest du mir ge- ben/ dir zu



le- ben/ mein nechste nutz zu sein/ dein wort zu hal- ten eben/ e- ben.

In óμοφωνία 3. vocum.



Mi- se- re- re nostri Domine secundū mi- sericordiam tuam.
G iij In unisono.

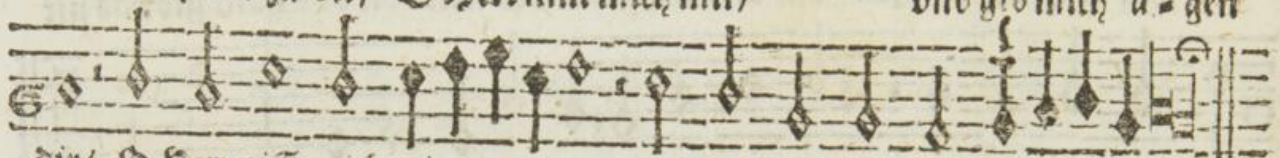
In unisono.



Herz nicht von mir / w; mich wend vñ dir / O Herz gib auch mir /



das mich lert zu dir / O Herz nicht mich mir / vnd gib mich a- gen



dir / O Herz nicht mich mir / vnd gib mich a- gen dir.

In unisono.



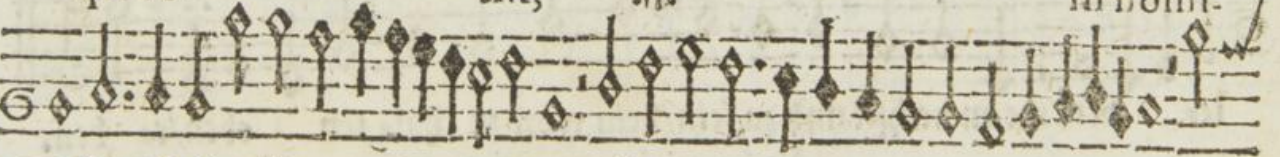
Benedictus :||: :||: quive- nit in



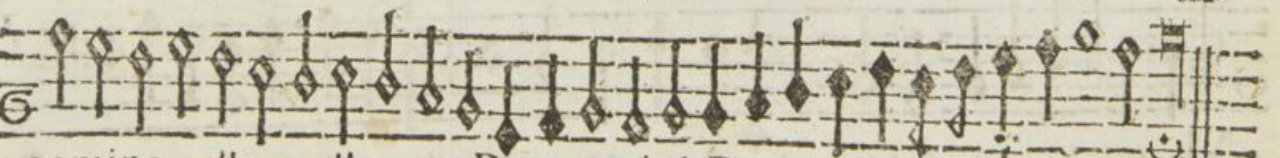
nomine :||: quive- nit, :||:



quive- nit, :||: in nomi-



ne Domini, :||: :||: in



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



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



vissimo di- e de ter- ra sur- re- cturus sum, & rursus



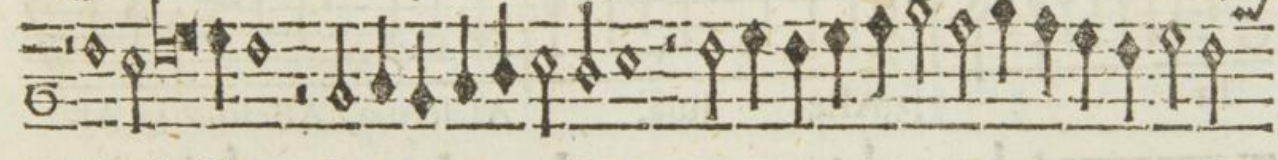
circūdabor pelle mea, & in car- ne me- a videbo De-



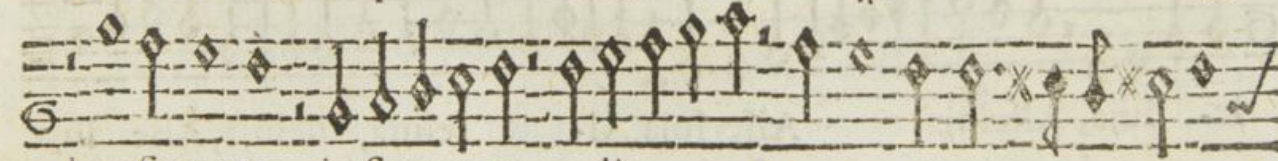
um, qvem visurus sum, E- go enim & o- culi mei



:||: conspēctur sunt, & nō a- li- us,



& nō a- lius. Repo- si- ta :||: est



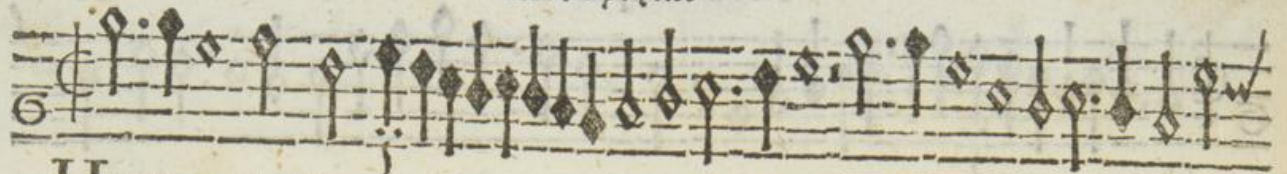
hæc spes mea in sinu meo :||: :||:



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

In ὁμοφωνία

In ὁμοφωνία.



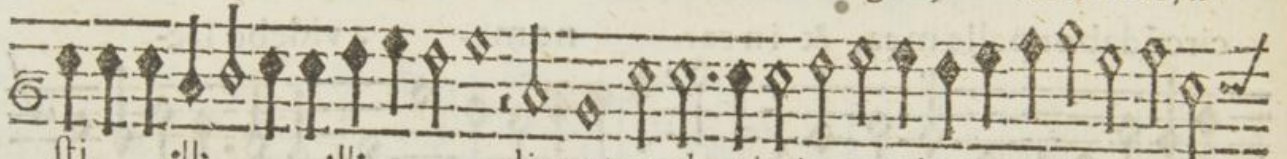
Hodi. e Christus na- tus est, :||:



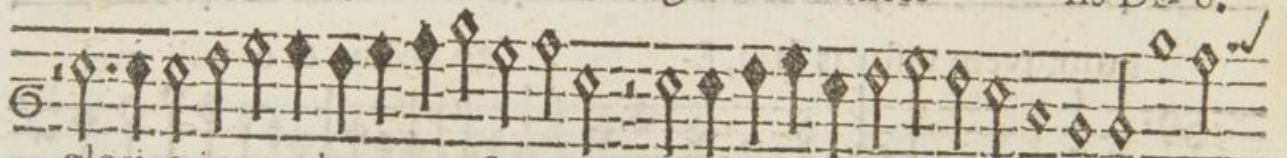
Hodi- e salva- tor apparuit, Hodie in ter-



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



sti :||: :||: dicentes: glo-ria in excel- sis DE- o.



glo-ri- a in excel- sis Deo, Alle- luja, Alle- luja, Alle-



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



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

In ὁμοφωνία.



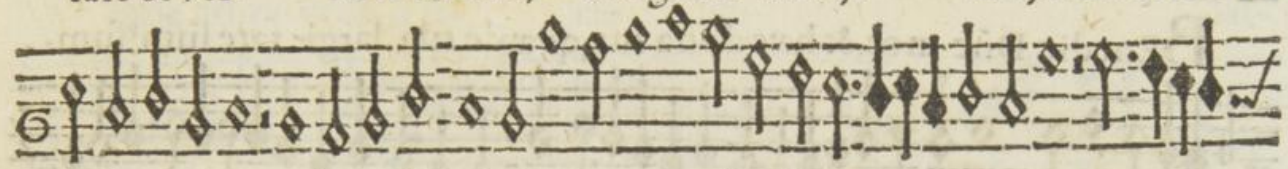
DVoroga- vite, ne deneges mihi :||: anteqvam



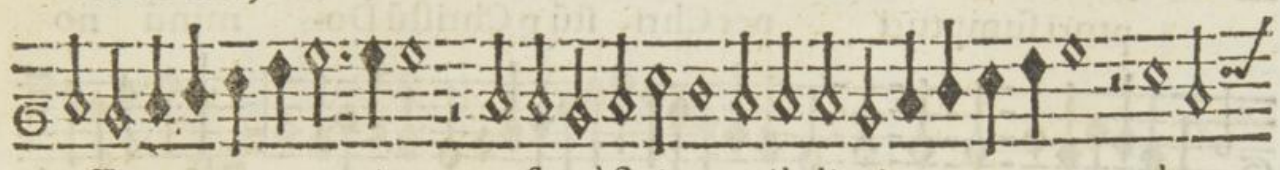
anteqvā mo- riar :||: vani-



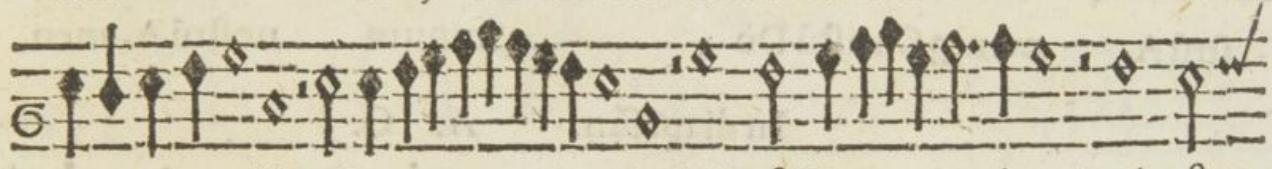
tatē & ver- ba mendacij longē fac à me, à me, mēdicitatem



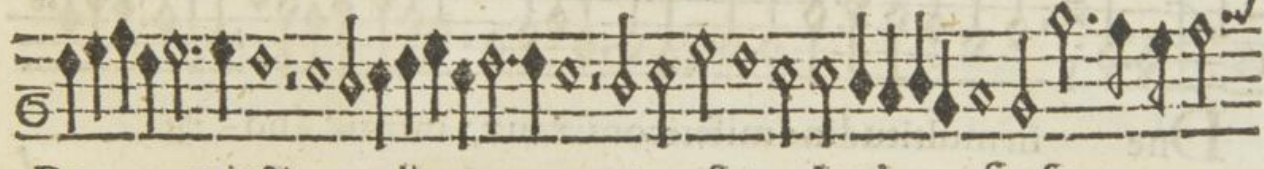
& di- vi- tias, ne dederis mihi tribue tantū victui meo ne



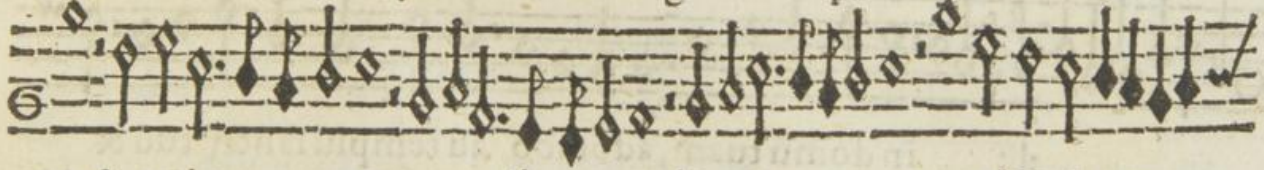
cessa- ri- a, ne fortē fati- atus il- li- ciar ad ne



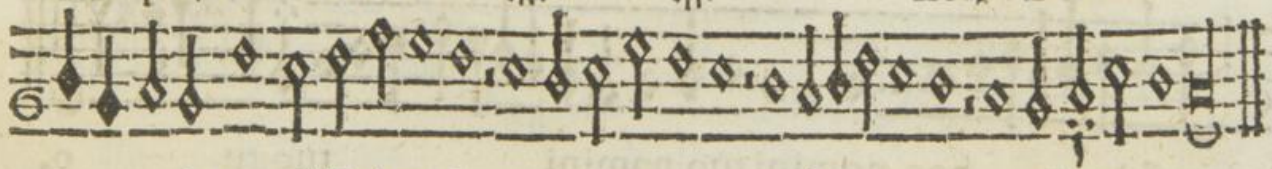
gan- dū, & di- cā: Qvis est Do- minus? quis est



Do- minus? :||: aut egestate cōpul- sus fu-

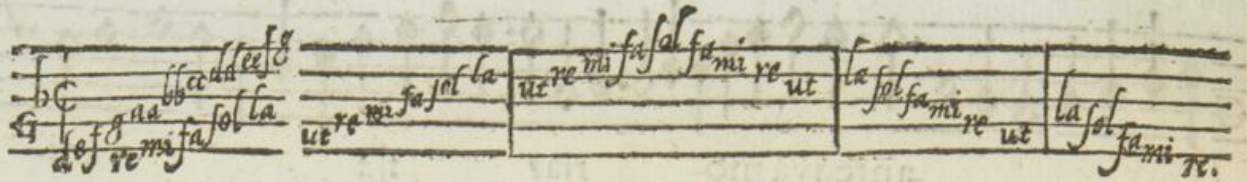


rer & perju- rem :||: :||: nomē Dei me-

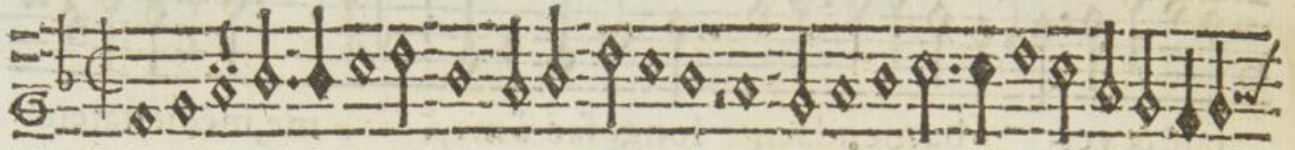


i, nomē Dei mei, :||: :||: :||:

H In uni-



In unisono. A. G.



Benedic Dñe nos, & hæc dona tua, quæ de tua largi- tate sum' sum-



pturi sumpturi per Chri- stū p Christū Do- minū no-

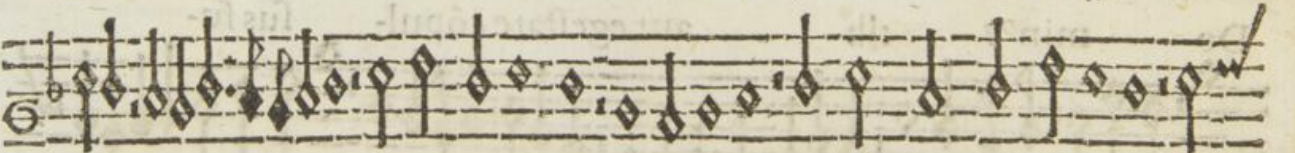


strū A- men, p Christū Do- minum nostrū A- men.

In diapason. A. G.



Dñe in multitudine misericordix tuæ, introi- bo ::



:: in domū tuam, adorabo ad templū sanctū tuū &

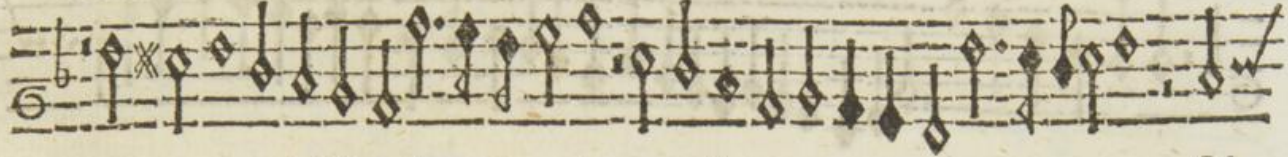


confide- bor, nomini tuo, nomini tuo, tu- o.

In ho.



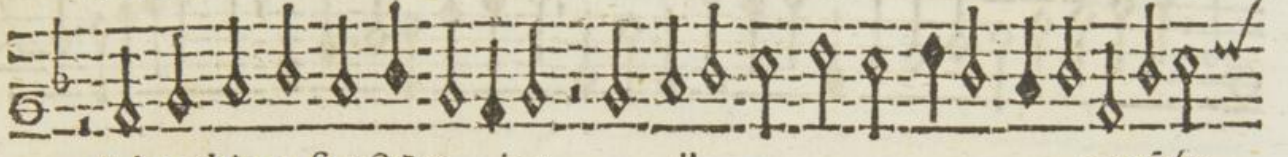
Canta- te Do- mino canticū no- vum,



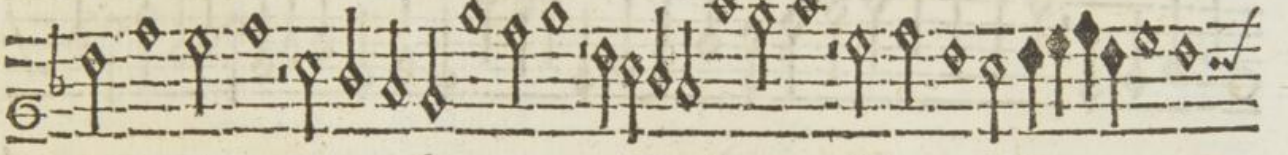
quia mira- bi- li- a fe- cit :||: fal-



vabit si- bi dextera ejus dextera ejus,



& brachium sanctū e- jus, :||: notū fe-



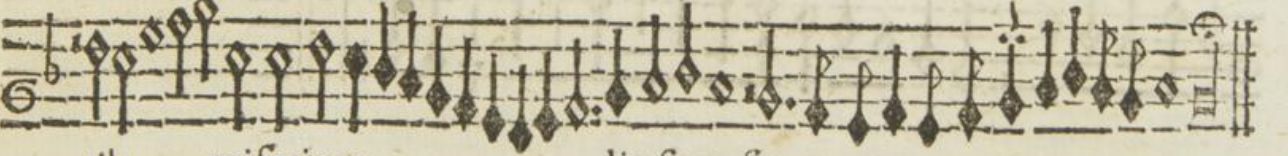
cit Dominus :||: :||: salu- tare su- um,



:||: :||: in cōspe cū gen-



tium revela- vit justitiam su- am recordat⁹ est



:||: misericor- dia suæ su- æ.

H ij

In ὁμοφωνία.

In ὁμοφωνία.

A. G.

The image displays eight staves of musical notation. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notes are diamond-shaped, characteristic of early printed music. The melody is written on a single line per staff, with a common rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

In unisono.



Canta- te Do- mino cāti-



cū no- vum can- ticum novum



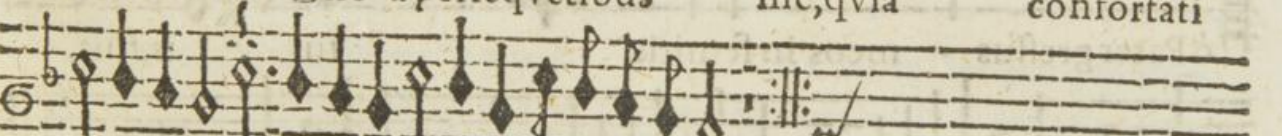
3. Vocum. Domine, refu- gium factus es no- bis à



genera- tione in ge- nera- ti- onem.



5. Vocum. LI- bera me Dñe à perseqvētibus me, qvia confortati



sunt su- per me, 4. Vocum.



3. Vocum. Ezi mit weil/ eil mit weil.



Non timebo milli- a multa popu- li circumdantis me.

mi fa sol la *re mi fa sol la* *re mi fa sol la* *re mi re ut* *re mi re ut* *re mi re ut*

In unisono. A. G.

Benedict⁹ q venit in noie Dñi in noie Dñi :||: Dñi.

In diapason. A. G.

Confer- vame Domine confer- vame Domine, qui-

a speravi quia spera- vi in te, perfice

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

ut non movean- tur :||: vesti- gia me- a, Amen.

Fuga s. vocum. In unisono. A. G.

IV- bilate Deo ois ter- ra servite Domino, servite Dño in laticia.

In subdia-

In subdiapason.

onolinunt A G.

Herz Gott him- lischer Vate- ter/ segne vns vnd di- se deine
gaben :||: die wir von dei-
ner mildē gūte zu vns nes- men/durch Jesum Chri-
stum/Amen/durch Je- sum Christum/Amen/A- men.

In subdiapason.

A. G.

Wir dancken dir Herz Gott vate- ter/durch Je- sum Christum
vns fern Herren/ :||: für alle dei- ne wolthat/ :||:
für alle dei- ne wol-
that/der du lebest vnd regierest in ewigkeit/in ewigkeit.

In unisono.

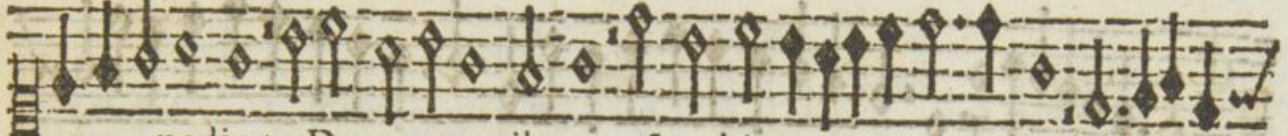
In subdiapason. A. G.



Millia qui parvo sa-ti-a- sti corpora pastu, Millia qui parvo



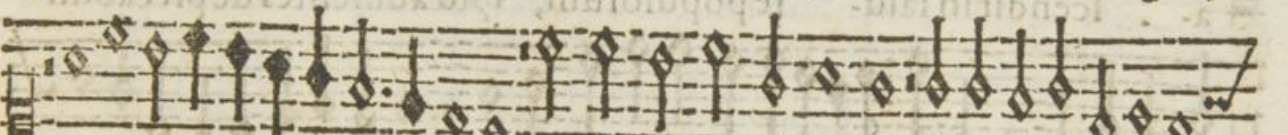
sa-ti-a- sti corpora pa- stu, sic potum be-



nedic, tu De- us atq; cibum, nō nobis no- ceant læ-



tæ convi- via men- sæ, sit morsus lin- gvæ,



sintq; ve- nena procul, :



pro- cul, :

Fuga à 5. In unisono. A. G.



Ver- bū Do- mini ma- net



in æter- nū, in æter- num. Fuga

Fuga à 4. In unisono. A. G.

MA-ne no-biscum :||: :||: Christe quo-niam ad
ves-pe-ra- feit, & di-es inclinatus est.

In unisono. A. G.

Ec-ce ra-dix Ies-
a-scendit in salu-tē populorum, ipsū audientes de precabun-
tur de precabūtur gen-tes de precabū-tur. Et e-rit nomen

:||: :||: eius gloriosum :||: Deus à
Libano :||: veniet San-ctus de monte umbroso :||:
& condēso, :||: & erit nomē eius glorio-sum.
In ho-

In homophonia. A. G.

CON-firma hoc ó Deus, qvòd o-pe-ra-tus es, in me, &
 à resistantibus :||: dexterã tu-æcu-stodi me,
 ut pupillã o-culi, da virtutẽ tuam servo tu-o, servo tu-o,
 ut perseverem in benè operan-do, in benè operando, :||:
 ad gloriã tuam, tu-am, :||:
 :||: tu-am, tuam, :||:

Fuga 3. vocum. In unisono. A. G.

HÆc est vita æterna, ut cognoscãt te solũ Deũ ve-rum, & qvẽ mi-
 listi :||: Iesũ Christũ, & qvẽ misi-
 sti Iesũ Christum. Fuga

Fuga 3. vocum. In unisono. A. G.

Intende voci ora-ti-o- nis meæ, Rex meus & De- us me-

us, quoniam quoniam :||: ad te o- rabo.

Fuga 4. vocum. In unisono. A. G.

Emitte lucem tuam & verita- tem, i- p̄sa me de- ducant, &

adducant in montē sanctū tuum & in ta- bernacu- la tua.

In unisono. 4. vocum. A. G.

Fides est a- nima vi- tā, sicut anima est vita coporis.

In unisono. 4. vocum. A. G.

AGn' De- i qui tol- lis peccata mū-

di (miserere no- stri. cem. :||: :||: In unisono.

fa sol la ut re mi fa sol la ut re mi fa sol la fa la sol fa mi re ut la sol fa

In unisono. A. G.

Qui nos creavit, redemit & pavit, il-li gra-tias a-gimus

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

In subdiapason. A. G.

Er-ne Gottes forcht vor al-len dingen/ so wirt die

nimmer miß-lin-gen/dañ dem menschen nichts bessers ist/ ::

dañ Got-tes forcht :: zu al-

ler frist/dañ Gottes forcht zu aller frist/zu al-ler frist.

In unisono. A. G.

Confirma hoc o Deus, quod operatus es in
 me, & a resistentibus
 dextera tua & custo-
 dia me, ut pupillam oculi,
 da virtutem
 tuam servo tuo, ut perseverem in bene operando, in
 bene operando, ad gloriam tuam, ad gloria tuam, tuam.

In unisono.

A. G.

The first system consists of six staves of musical notation. Each staff begins with a treble clef and a common time signature (C). The notation is dense, featuring many beamed notes and rests. The music concludes with a double bar line and a repeat sign.

In unisono.

A. G.

The second system consists of two staves of musical notation. Both staves begin with a treble clef and a common time signature (C). The notation is dense, featuring many beamed notes and rests. The music concludes with a double bar line and a repeat sign.

In unisono.



In unisono. A. G.



In unisono

Fuga

Fuga di un tempo perfetto una ottava piu Basso. Matth: A sola.

Glova mai sempre por-ge p Dio tosto foccor so Mosso a pieta-

te ove il bifo guo scor-

ge Mette tal horail morso Condolcee ca- ro avi- fo Achinel

vito fisco Correa dianziala morte Giuto già de l' in fernó in sule por-

te Giunto già de l' inferno in su- le porte, in sule por-te.

In unisono. 4. vocum. A. G.

Clamavi ad te Dñe in tribulatione me-a, & exaudisti me, & exaudisti me.
K Fuga

Fuga di un tempo, una ottava piu Basso.

Matteo Asola,

ETerno fo- co vi- vo Desta cõle- tue fiã me Vn'al-

to del tuo amor incẽdio divo Ond'ogni cors in fiã me L'odiosa

po- st'in blãdo, Nõ vadãl'alme errã- do contortiaffet-

tie'n mare E'nter- ra e'n ciel d'amor s'oda cãta- re,

d'amor s'oda canta- re s'oda cãta- re,

Fuga In unisono.

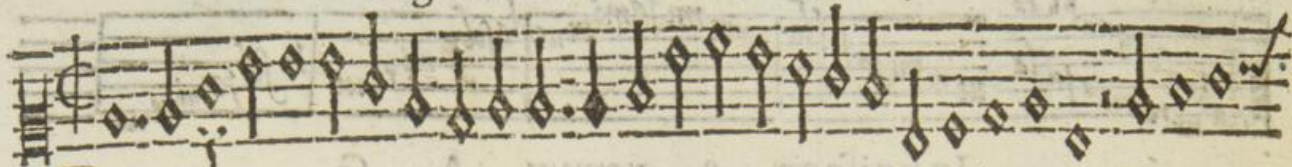
A. G.

CLamavi ad te in tribula-

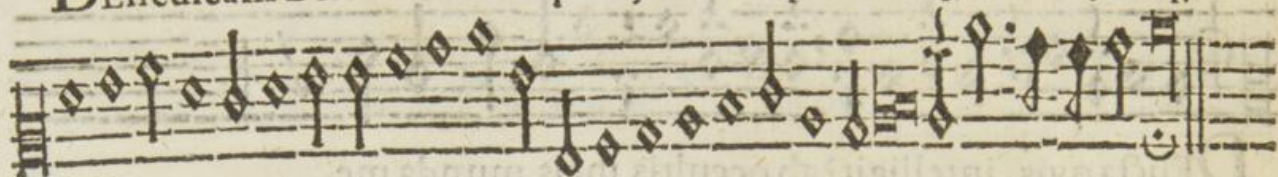
tione mea & exaudisti me miserum,

In uni-

Fuga In unisono, A. G.



Benedicam Dño in omni tēpore, in òni tēpore semp la^o eius, semp la^o



ejus in ore meo, :||: semp la^o eius in ore me-o, me. o.

Secunda pars. In unisono,



IN Domino :||: laudabitur anima mea, au- diāt mā ve-



ti & læ- tentur & læ- tentur, :||:



& læ- tētur, & læten- tur. :||:



4. voc. Descen- dit Christus de cœ- lo. Ascendit Christ^o in cœlū.



4. voc. Tem- pus est,

In unisono.

re mi fa sol la aa bbcc
 ut re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.

In unisono. A. G.

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

ris omnium retributionum, omniū re- tributionū e- jus, ejus.

Canon: primi erunt ultimi, & ultimi primi. A. G.

Gott schöpffer als ler ding auff erde/sich

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

vns für sched- licher faulkeit/für trunckener schlaffsichtigkeit ::

für trückerer schlaffsich- tigkeit/ :: schlaffsich- tigkeit.

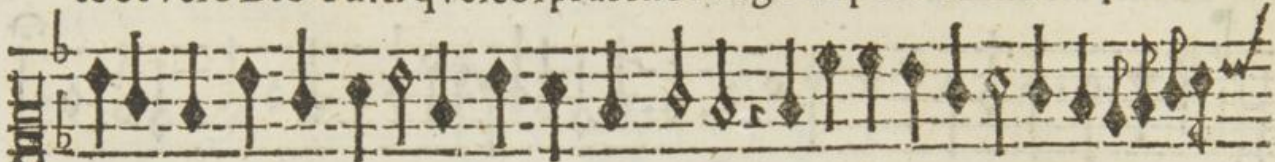
Fuga di un tempo, una quinta piu Basso comincia, Matteo Asola.



MA quec' ha curade tutte leco- se La natura miglio-



te e'l vero Dio Tutti queicorpi al suo luogo dispose Secõdo il pro-



prio lor primo de si o D'intorno il cælo e nel suo cẽtro pose ::



Later- ra indi dal marla di- parti- o



E'l passo apert' ond' esalaf- se il foco Se ne volò nel piu su-



bli- melo-co se ne volo :: nel piu sublime lo-co nel



piu sabli- meloco :: [4. Voc.] ::



EXau- di Domine ora- ti- o- nẽ meam.
In unisono.

Et mi fa sol la ut re mi fa sol la ut re mi fa sol la ut re mi fa sol la ut re mi fa sol la ut re mi fa sol la ut re mi fa sol la

In unisono. A. G.

Fuga 4. vocum. A. G.

PE-ti-te & da-bitur vobis, quærite & in venie-tis, pulsa-

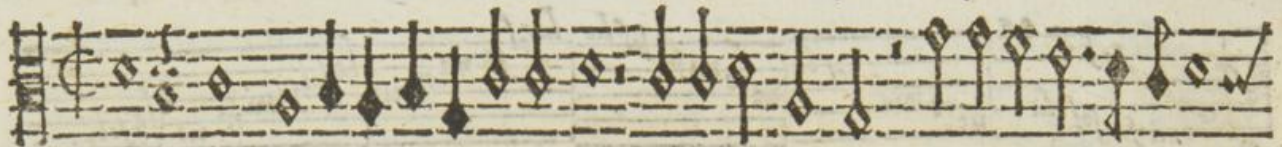
te pulsa-te & ape-rietur vobis. Do-min' pro-tec-tor meus.

In Epidiapason A. G.

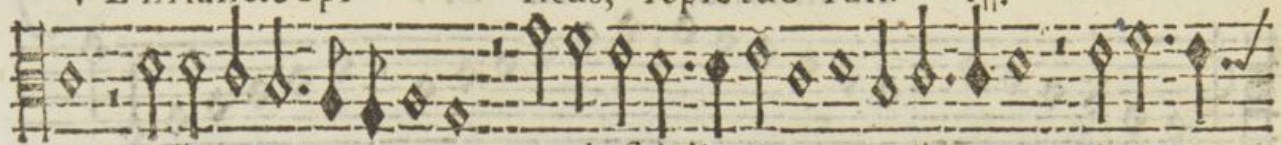
VI- as tuas Domine demon-stra mihi &

semitas tu-as, & semitas tu-as, edo-ce me

edo-ce me. In diates.



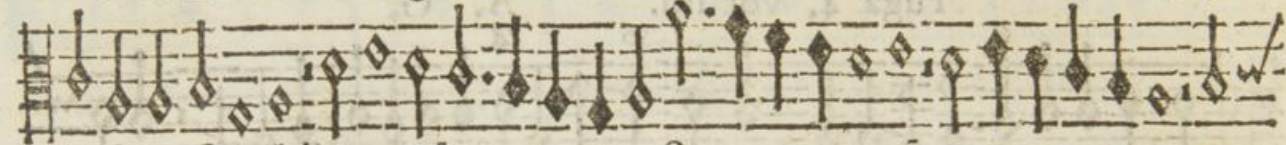
VE-ni san-cte Spi-ritus, reple tuo-rum



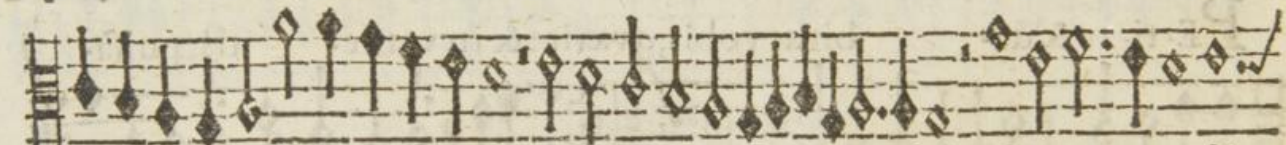
corda fidelium & tu-



i amoris in eis ignē accen- de, qui



per diverfitatē lingvarū cun-cta-rū gentes gen-

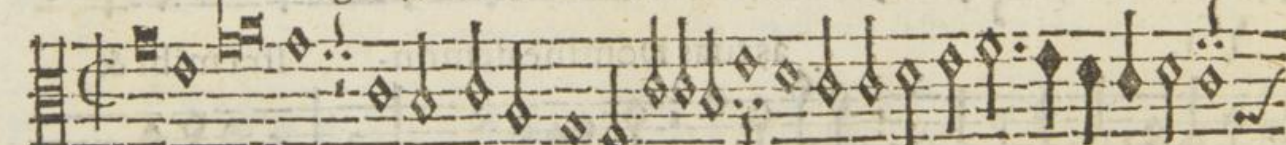


tes in unita-te fi-dei cōgrega-ſti.

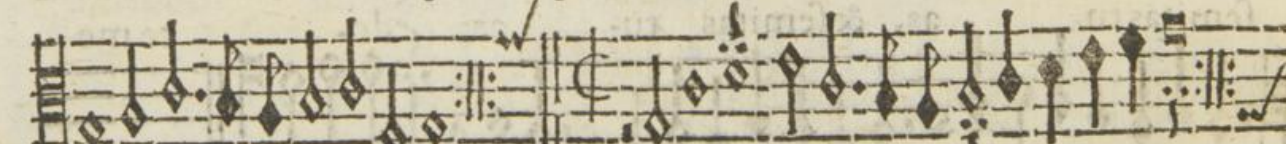


Alleluja, Alleluja, Alleluja, Alleluja.

Fuga 4. voc. Don:Ferd:Las Infant.



TV es Petrus & ſuper hāc petrā ædificabo Eccleſiā me-am,



Eccleſi-am meam Adjuva nos De-us.

In uniſono.

EFG abcdefg aa
ut re mi fa sol la ut re mi fa sol la la sol fa mi re ut la sol fa mi re ut la sol fa mi

In unisono. A. G.

In unisono. à 3, Incerti Autoris.

Pi-et-as o-mniū virtutū parēs & fūdamētū, parēs & fūdamen-tū.

In unisono, A. G.

Geht hin in alle Welt/ lehret alle Völker und tauffet sie ::

in Namen des Vaters/ und des Sons/ vñ des

heilgen Geistes/ :: Geistes.

Fuga di un tempo all'unisono. Matthæo Asola.

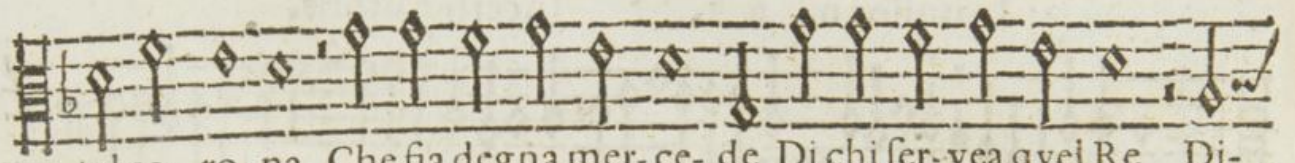
Quæst'è compa- gn'eter- no Alalt' opreleg-
L gia



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



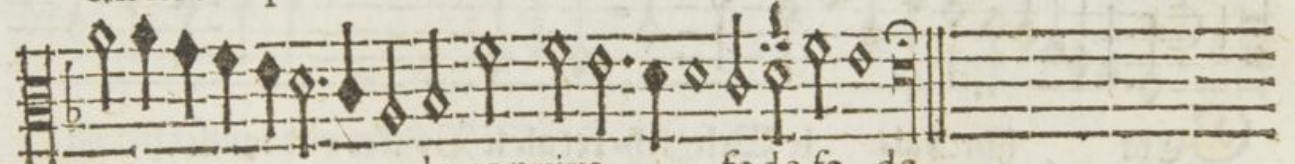
to dilett' al pa- tre cele- ste che l'ordona, Qvel im mor-



tal co- ro- na Che fia degna mer- ce- de Di chi ser- vea qvel Re Di-



chi servea qvel Re convi- va fe- de, con viva fe- de,



fe- de, con viva fe de, fe- de.

In unisono. 4. vocum. A. G.



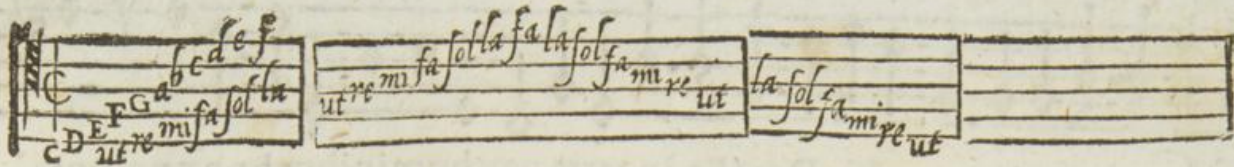
Q Vicqvid peti- eri- tis Pa- trem in noie meo dabit vobis,



DO- minum Deum adora- bis, & il- li so- li ser- vies.



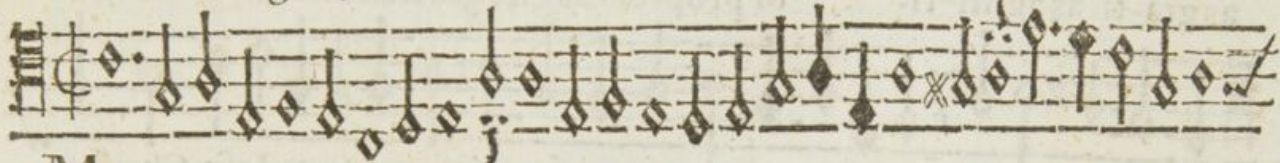
O- ra & labora. In uni-



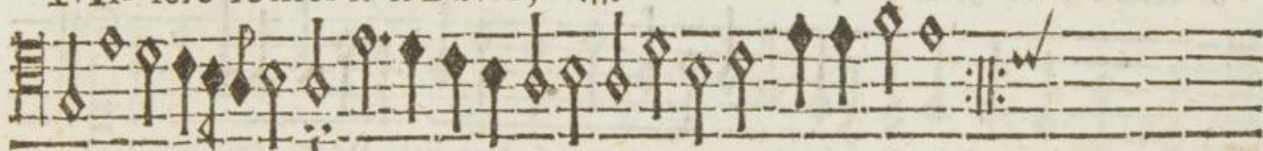
In unisono. A. G.



Fuga 4. vocum. In unisono. A. G.



Mi- se- re mei fi li David, :||: Miserere me-



i Fi- li Da- vid, Miserere mei Fi- li David, Fili David,

5. Vocum.

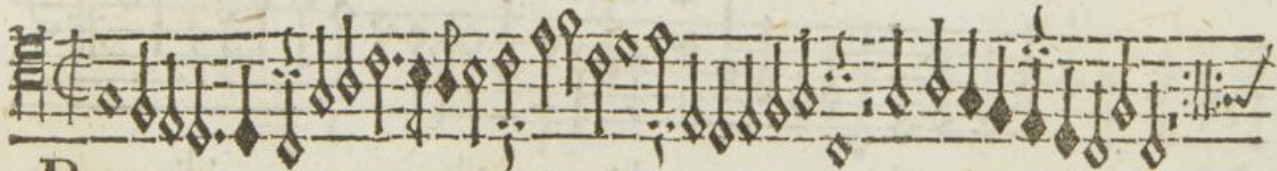


Mi- se- rere mei Fili David, :||: miserere mei Fili Da-



vid, miserere mei, Fili David, Fili David, miserere mei Fili David, David,

6. Vocum.

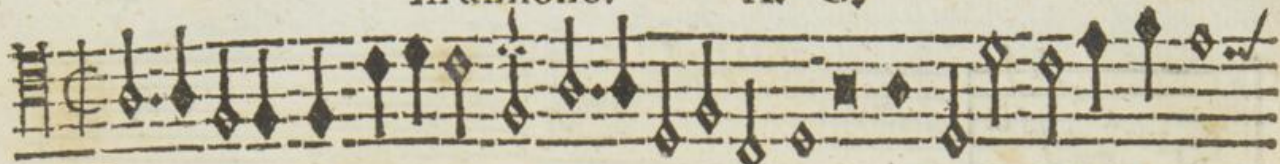


Benedic Dñe nos & hæc tua dona q̄ de tua largitate sum⁹ sū- pturi.

L ij

In uni-

In unisono, A. G.



GLori-a in ex-celsis Deo; Et in terra pax hominibus bonæ volunta-



tis, Lauda- m^o te, Adoramus te, glori- ficamus te, grati-



as gra- ti- as agim^o ti- bi propter magnā gloriam tuam, Dñe De-



us Rex cœ-lestis, Deus pater omnipotens, uni- geni- te Iesu Christe,



Do- mine, agnus Dei Fi- lius patris, pa- tris, Fili- us pa- tris, pa- tris.



V Ni- versa transeunt, :||: :||: :||: transeunt.



V I- astuas Dñe demōstra mihi, & semitas tu- as edoce me. :||:



Nvc- quā tuta fides. :||: :||: :||:
Ad- juva nos DEVS. :||: :||: :||: In uni-

Fuga 5. vocum. In unisono.

A. G.



Fides est a- nima vi- ta sicut anima



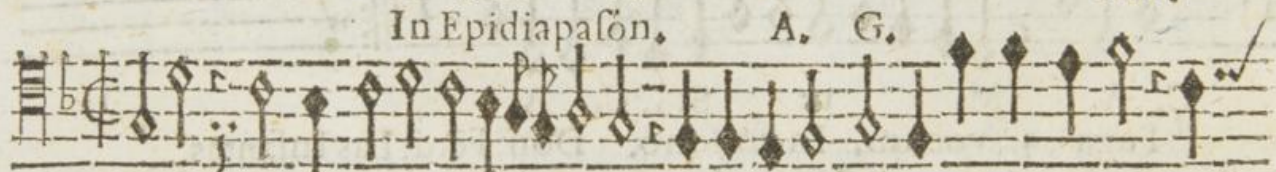
est vi- ta cor- poris.



A Ve Ma- ri- a gratio- sa, grati-



o- sa Dñs te- cum,



In Epidiapason. A. G.

DEus qui superbis refi- stis, humilibus autē das grati- am, au-



ge in nobis verā hūilitatis virtutē, hui⁹ formā in se credētib⁹ unige-



nit⁹ tuus exhibuit, ut nunq̄ indignationē tuā p voce- m⁹ ela-



ti, pro voce- mus cla- ti, elati.

In unisono

aa bb cc d ee ff
 G clef: re mi fa sol la ut re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.

2/4 C: re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.
 D: re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.

aa bb cc
 G clef: re mi fa sol la ut re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.

In unisono. A. G.

Handwritten musical notation for a single melodic line in unison, featuring a sequence of eighth notes on a five-line staff.

aa bb cc d ee ff
 G clef: re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.

2/4 C: re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.
 D: re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.

b c d
 G clef: re mi fa sol la ut re mi fa sol fa mi re ut la sol fa mi re ut la sol fa mi re.

Fuga In unisono. A. G.

Handwritten musical notation for a fugue in unison, featuring a sequence of eighth notes on a five-line staff.

In unisono

Handwritten musical notation with vocal line and lute tablature. The vocal line includes the syllables: *mi fa sol la ut re mi fa sol la la sol fa mi re ut la sol fa mi re ut la sol fa mi*. The lute tablature below shows the corresponding fret positions on a six-stringed instrument.

Handwritten musical notation with a second vocal line and lute tablature. The vocal line includes the syllables: *re mi fa sol la ut re mi fa sol la la sol fa mi re ut la sol fa mi re ut*. The lute tablature below shows the corresponding fret positions.

In unisono. A. G.

Handwritten musical notation for a lute part, consisting of two staves with diamond-shaped notes.

Handwritten musical notation for a lute part, consisting of two staves with diamond-shaped notes.

Handwritten musical notation with vocal line and lute tablature. The vocal line includes the syllables: *fa sol la ut re mi fa sol la fa la sol fa mi re ut la sol fa mi re ut la sol fa*. The lute tablature below shows the corresponding fret positions.

Handwritten musical notation with a second vocal line and lute tablature. The vocal line includes the syllables: *re mi fa sol la ut re mi fa sol la fa la sol fa mi re ut la sol fa mi re ut la sol fa*. The lute tablature below shows the corresponding fret positions.

In unisono. A. G.

Handwritten musical notation for a lute part, consisting of two staves with diamond-shaped notes.

Handwritten musical notation for a lute part, consisting of two staves with diamond-shaped notes.

In unisono.

bl ce

ut re mi fa sol la ut re mi fa sol la ut re mi fa mi re ut la sol fa mi re ut la sol fa mi re ut

ut re mi fa sol la ut re mi fa mi re ut la sol fa mi re ut la sol fa mi re ut

In unisono. A. G.

aa

mi fa sol la ut re mi fa sol la la sol fa mi re ut la sol fa mi re ut la sol fa mi re ut

bc d

mi fa sol la ut re mi fa sol la la sol fa mi re ut la sol fa mi re ut la sol fa mi re ut

In unisono. A. G.

4. vocum. Paulo Pectrino.

In nomine Iesu M oē genu flectatur In unisono

ut re mi fa sol la fa la sol fa mi re ut la sol fa mi re ut

ut re mi fa sol la fa la sol fa mi re ut la sol fa mi re ut

In unisono, 3. vocum. A. G.

MI serere nostri Dñe viventium & morien-

4. voc. Don: Ferdinandi de Las Infantas.

VE-ni creator Spiritus, Mētes tu-orū vi-sita, Imple superna gra-

tia, quæ tu cre-asti :||: pe- ãora.

2. voc. Ioan: Leo Hasler.

VA-nitas va- nitatū & omnia vanitas, :||:

va- nitas vanitatū & o-

omnia vanitas, & omnia va- nitas.

Exem-

EXEMPLVM MUTATIONIS VOCVM,
per omnes Claves, ascendendo & descendendo per b
molle, & per ♯ quadratum.

The image displays seven staves of musical notation, each representing a different instrument or voice part. The notation consists of diamond-shaped notes on a five-line staff. The notes are arranged in ascending and descending sequences. Labels 're' and 'la' are placed below the notes to indicate their pitch. The first staff shows an ascending sequence from 're' to 'la' and then a descending sequence. The second staff shows a sequence of 're', 're', 'la', 'la', and 'la'. The third staff shows 're', 'la', and 'la'. The fourth staff shows 're', 'la', and 'la'. The fifth staff shows 're', 'la', and 'la'. The sixth staff shows 're', 'la', and 'la'. The seventh staff shows 're', 'la', and 'la'. Each staff begins with a clef and a key signature of one flat (B-flat).

SEQVNTVR BICINIA SACRA,
IN VSVM IVENTVTIS

Scholasticæ collecta.

M ij

Orlandi



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



in cor hominis a- scen- 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 vigilādū di- lu-



culo ad Do- minū, ad Do- mi-



nū q̄ fecit illum, & in conspe- ctu Al- tissimi de pre-



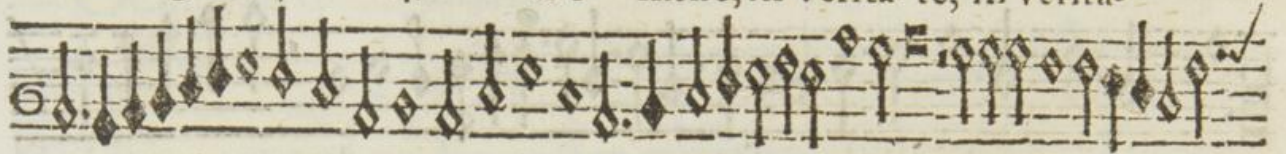
ca- bitur, de preca- bitur, de preca- bitur.

Vox infe-

Orlandi di Lasso, Vox superior,



Dirigenos, :||: Do- mine, in verita- te, in verita-



te tu- a, & doce nos, & do- ce nos quia tu es De- us fa-



lu- tis nostræ, Dñe ne memineris iniquitatū no- strarū antiqva-



rū, cito anti- cipent nos mi- sericordi- æ tuæ.



EXpandi manus me- as ad te, a- nima me- a, ani ma



me- a sicut terra sine a- quati- bi.



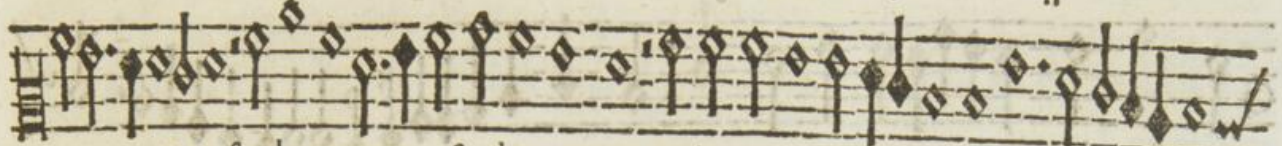
Benedictus q ve- nit q ve- nit, in nomine



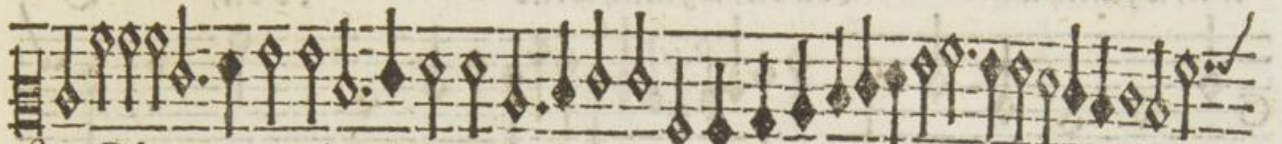
in nomine :||: Do- mini, Do- mini. Vox infer.



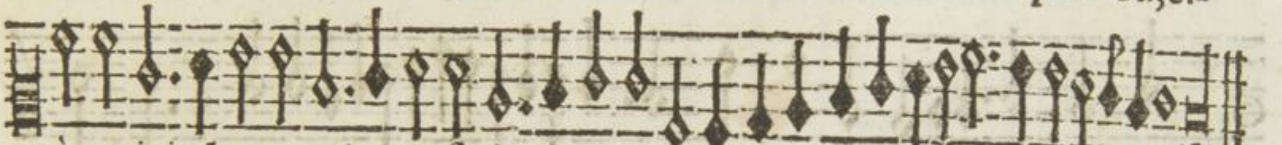
DI-rigenos :||: Do- mine in veritate, :||:



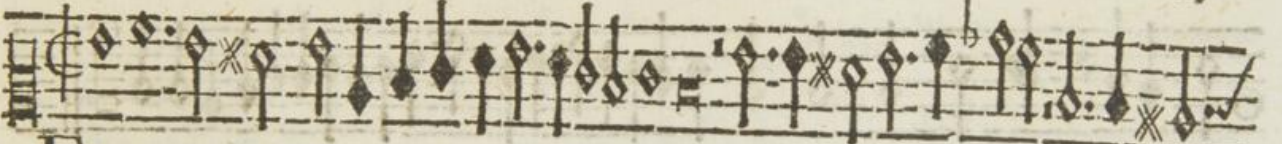
tua & doce nos, & doce nos, qvia tu es De- us salutis no-



stræ, Dñe ne memineris iniquitatū nostrarū an- ti- qva- rū, ci-



tō anticipēt nos mi- feri- cordiæ tu- x.



EXpandi manus me- as ad te, a- nima me- a, a- ni- ma



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



BEnedictus qui ve- nit, qui ve- nit in nomine, in



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

Vox supe,



Canta. te Do- mi-



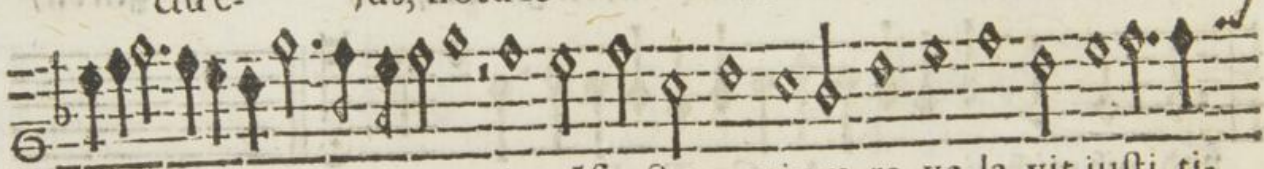
no canticū no. vū, quia mira- bili- a fe-



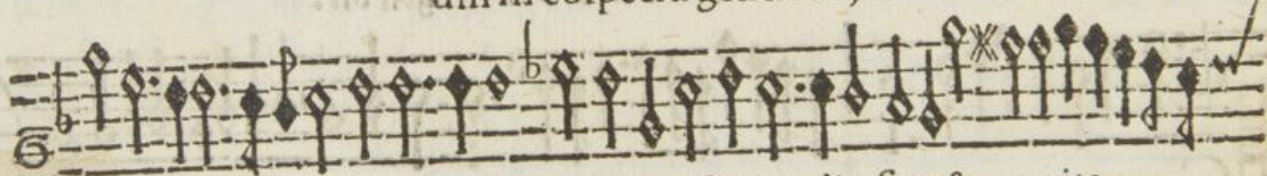
cit, salvavit sibi dextera e- jus & brachiū fan-



ctū e- jus, notū fe- cit Domin⁹ salu- tare su-



um in cōspectu gentium, re- ve- la- vit justi ti-



am su- am recorda- tus est misericordix suæ, & verita-



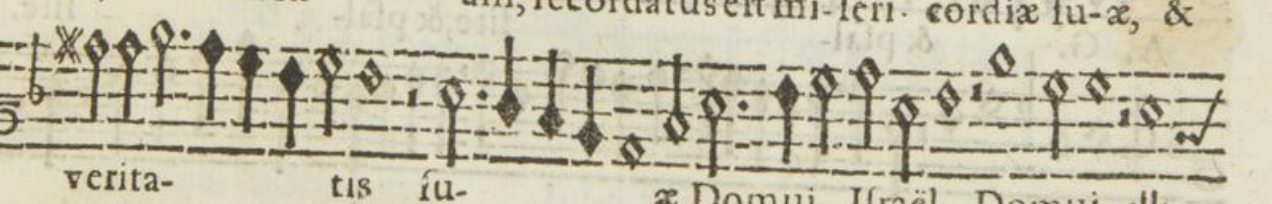
tis & verita- tis su- æ domui :||:



If-

racl.

Vox inferior.



Canta- te Do- mino canticū no-
 vum, quia mirabi- lia fe- cit, sal-
 vavit sibi dextera e- jus, & brachiū fan- ctū e-
 jus notū fe- cit Do- min⁹ saluta-
 re su- um, in cōspectu gen- tiū, re vela-
 vit justi- tiam su- am, recordatus est mi- seri- cordiæ su-æ, &
 verita- tis su- æ Domui Israēl, Domui :||:

If

N ij

raël. Secunda pars.



VI-de-runt oēs termini ter-ræ,



salu-tare Dei :||: no-ſtri, ſalu-tare De-



i no-ſtri: Iubila-te De-o, :||: oīs ter-



ra canta-te, canta-te & exulta-



te & pſal-lite,



A. G. & pſal-lite, & pſal-lite.

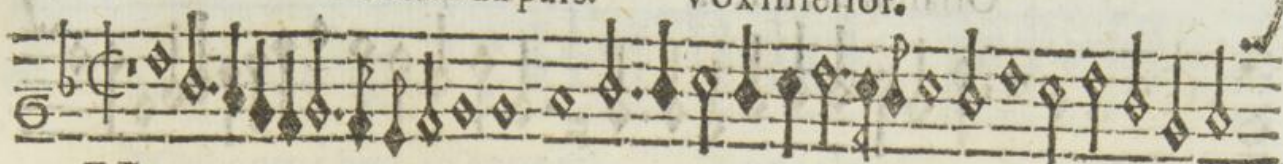


BE-nediſtus qui ve-nit, qui ve-nit in nomine in



nomine :||: Do-mini.

Secunda pars



VI-de- eni- runt oēs ter- min- i- ra, salutare De- i



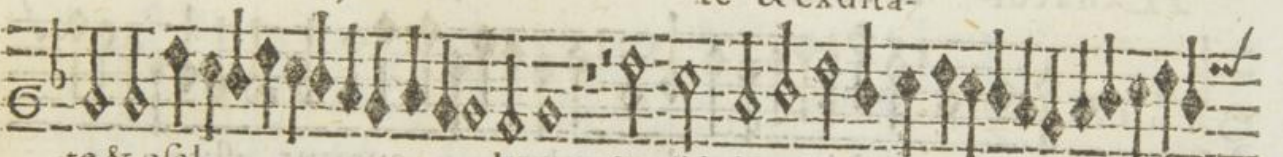
salu- tare Dei no- stri, salu- tare De- i nostri;



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



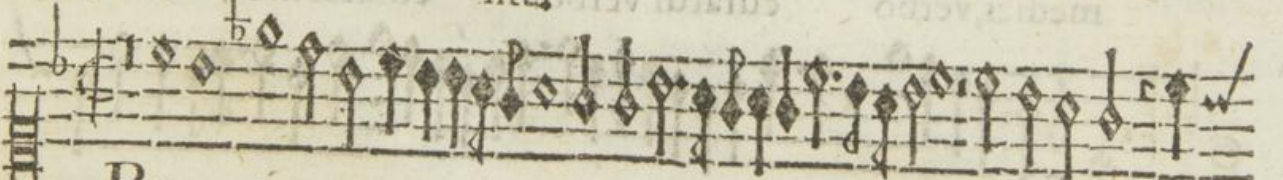
te, canta- te & exulta-



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



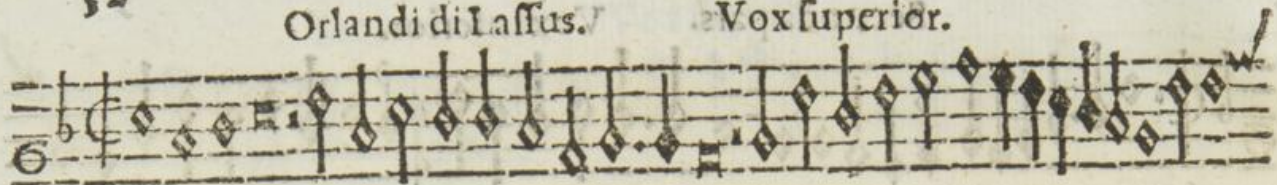
A. G. lite,



BEne- dictus q ve- nit, q ve- nit in nomine in



nomine :||: Do-



Scribatur hæc in generatione altera, in generatione altera,



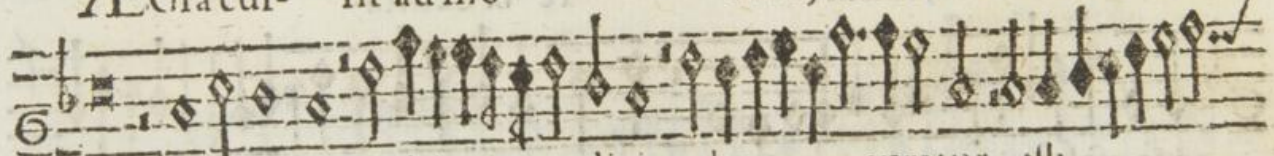
& popul⁹ q̄ crea- bitur laudabit Do- minū, laudabit Do- minū,



laudabit Do- minū.



Æ Gra 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; di- e tri- bulor, in quacunq; di- e tribulor, inclina ad me
Vox inferior.

Vox inferior,



Scribantur hæc in genera- tione altera in genera- ti- one



altera, & popul' qui crea- bitur laudabit Do- minū lau-



dabit Do- minum, :: lauda- bit Do- minum,



Æ Gra cur- rit ad me- dicū, vas ferēs aroma- ticum,



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



dici, verbo curatur :: me- dici.



Non aver- tas fa- ciem tu- am



à me, in qvacunq; die tribulor, in qvacunq; die tribulor, inclina

Orlandi.

aurē tu- am, inclina ad me, :: au- rē tuam.

AL-tis- simi Gra-ti- a Tantūm Be- at.

EX-pecta- tio justo- rum læti- tia spes

au- tem impio- rū per- i- bit, forti-

tudo sim- plicis vias Do- mini, & pa- vor his q̄ operan- tur,

qui operatur ma- lum.

A. G.

Ver- damme nie- mand/ :: eh du die sach er-

len- nest/eh du die sach er- len- nest. ad me



ad me au- re tu- am inclina ad me :||: au-



re tuam, **I**N fi- ne videbitur cui? to- ni.



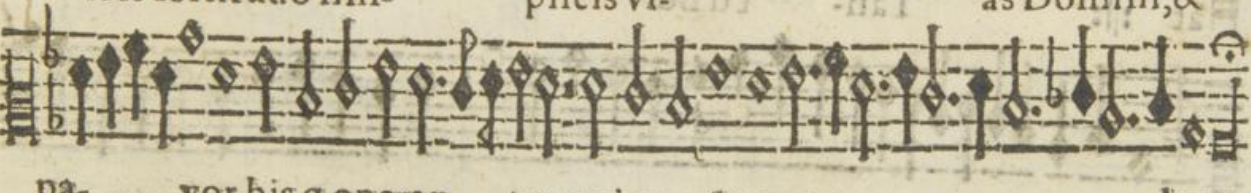
EXpectatio iusto- rum lati- tia spes



au- tem impio- rum per-



ibit fortitudo sim- plicis vi- as Domini, &



pa- vor his q operan- tur qui operatur ma- lum.



Werdam me niemand :||: eh du die sach er-



ken- nest/eh du die sach erken- nest.
O Orland.



Quoniam qui ta- liaa- gunt, re-



gnū Dei re- gnū, re- gnū De- i nō cōseqvē- tur, non



cōseqven- tur. ::



Altif- simi Gra- tia Tan- tū Be-



at :: Tan- tū Be- at.



Læta- mini in Do- mino, &



exultate iusti, & exulta- te iusti, & gloria minio- mnes,



o- mnes re- Et cor- de. Vox infer-

Vox inferior



Quoniam qui ta- lia a- si- gunt, re-



gnū De- i, re- gnum Dei non cōsequen- tur, non



consequen- tur. :||:



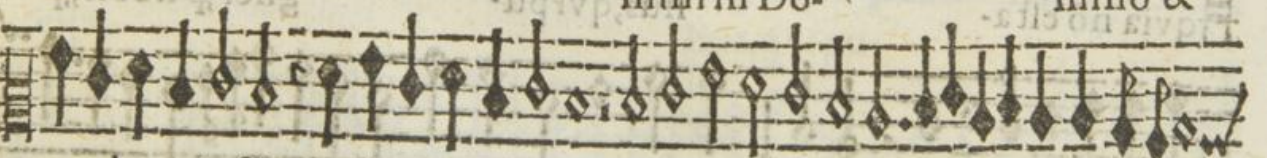
Alti- simi Gra- tia Tan- tū Beat,



Tan- tū Beat. :||:



Læ- ta- mini in Do- mino &



exultate iusti, & glori- amini o-



mnēs, re- Si cor- de,

O ij

Adamus

Adamus Gumpelzhaimer, Vox superior.

Ascendi- sti, in al- titū, cepi- sti, cepi-
 sti captivita- tem, accepi- sti dona in homi- ni-
 b^o, c- tiam rebelibus, etiam rebel- libus, ut inhabitet
 Domin⁹ De- us no- ster.

Da pacem Do- mine in diebus no- stris,
 quia nō est a- lius, qui pu- gnet p nobis, p
 no- bis, nisi tu D E V S noster. :||:

:||:

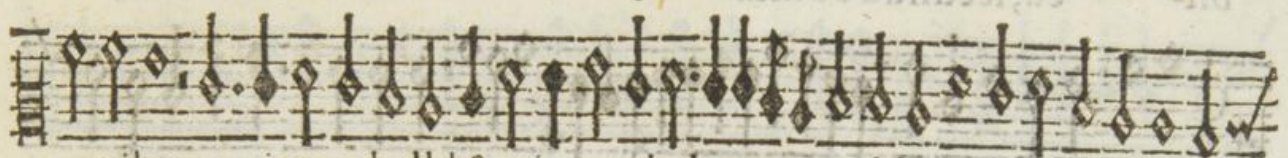
Vox infer.



Ascendi- sti in al- ti- tudine, cepi- sti, ce-



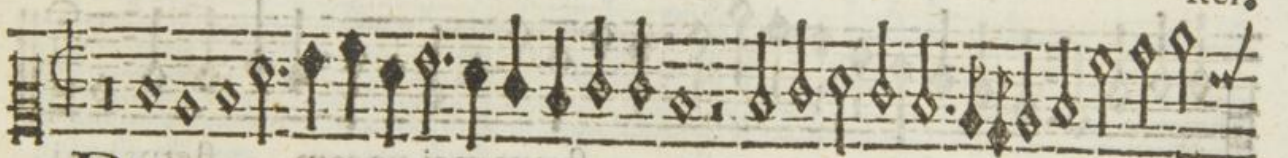
pi- sti captivita- tem, accepi- sti dona in homi-



nibus, e- tiam rebellib⁹, etiam rebel- lib⁹, ut in habitet, ut in



habitet, Domin⁹ De- us no- ster.



Da pacē Do- mine in diebus no- stris, quia nō



est a- lius, qui pu-



gnet p no- bis, nisi tu Deus no- ster, ni- si tu De- us



no ster, :||:

O iij

Adamus



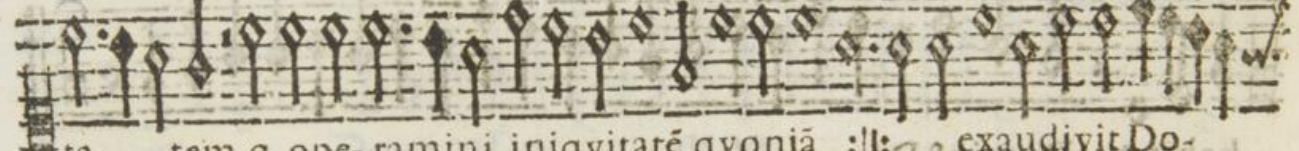
RE-cordare promissio- nis tuæ, & a- berge no-



bis- cū, secundū bonita- tem.



Disce-dite à meo- mnesq operamini iniqui-



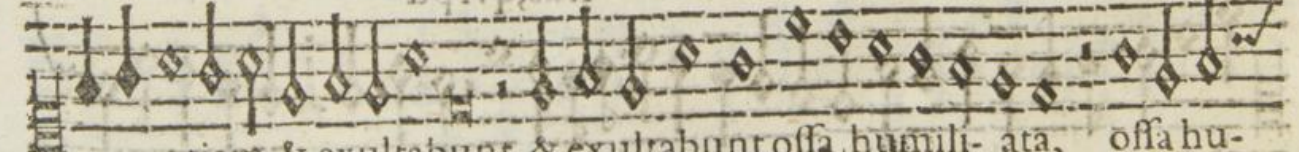
ta- tem, q ope- ramini iniquitatē, quoniā :||: exaudivit Do-



min⁹ vo- cem fletus mei, vocem fletus mei.



A Vdi- tu- i me- o da- bis gau- dium & leti-



tiam, & exultabunt, & exultabunt ossa humili- ata, ossa hu-



mi- li- ta.

Vox infer.

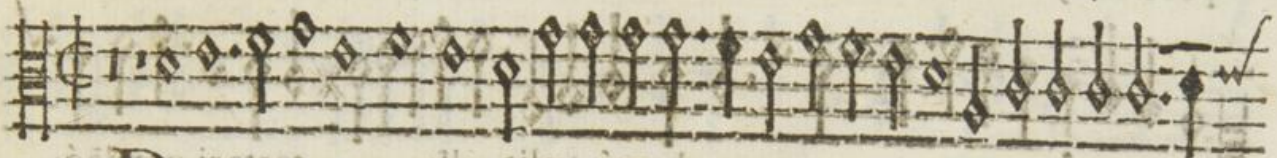
Adamas



REcordare promissionis tuae & a-



nobis- cum, secundū bonitatem,



DIScedi-te à me omnes q̄ opera- mini iniquitatē, qui operami-



ni iniqui- tatem, Quoniā :: exaudivit Dns vo-



cem flet⁹ me- i, vocem flet⁹ me- i,



AVdi- tui meo da- bis gau- dium &



lati- tiam, & exul- tabunt ossa humili-



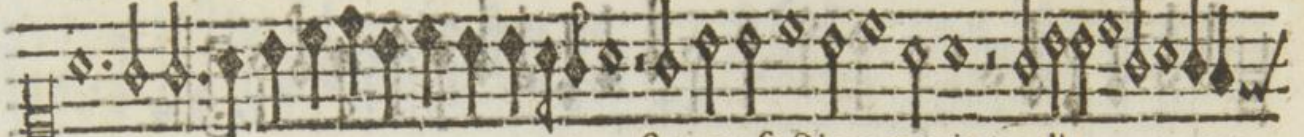
ta, ossa humilia- ta,

a-
Vox inferior

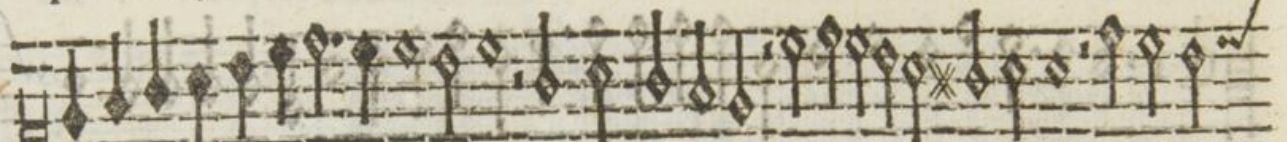
Vox super-



Bea- ta, bea- ta cu- jus brachijs secli pependit, secli pepedit



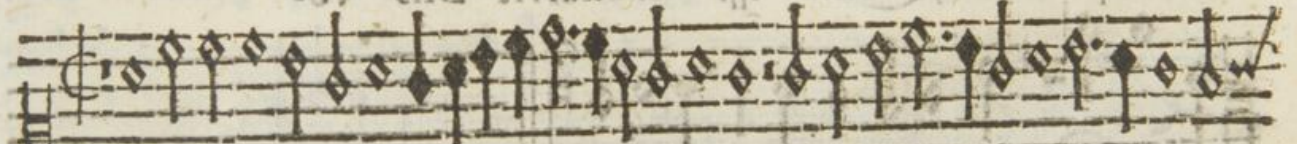
preciumq; statera facti corporis. :||: -aion



prædamq; tulit, :||: tartari, prædâq;



tu- lit tartari, prædâq; tulit tar- tari.



Per illud ave prolatum, prolatû, & tuû re- spõsum da-



tû ex te verbum incarnatum, incarnatû, quo salvatur o- mni-



a, :||: quo salvan- tur



omnia,

Vox inferior.



BE- ata, bea- ta cujus bra- chijs secli pepēdit pre-



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



ris, statera facta cor- poris p̄ædamq; tu- lit, :: tartari



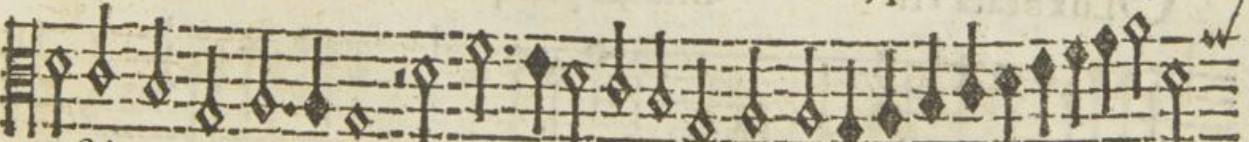
p̄ædamq; tulit tartari, ::



PER illud ave pro- la- tum, & tuū re-



sponsum da- tum, ex te verbū incarna- tū, qvo sal- vantur,



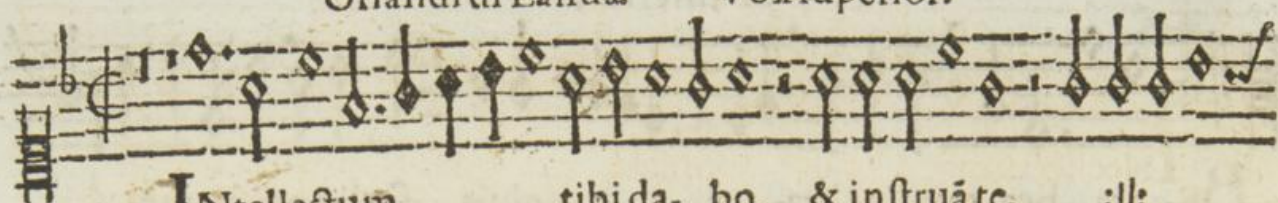
salvantur omnia, qvo sal- vantur omnia, sal-



van- tur o- mnia.

P

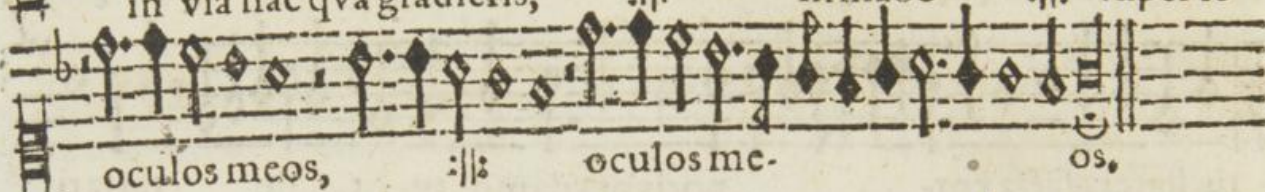
Orlandi.



INtellectum tibi da- bo, & instruā te, :||:



in via hac qua gradieris, :||: firmabo :||: super te



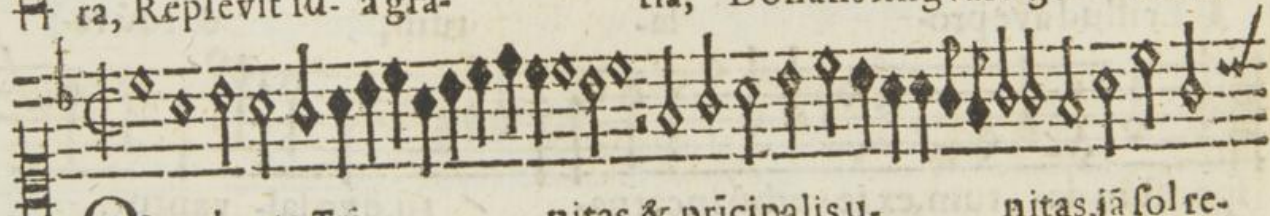
oculos meos, :||: oculos me- os,



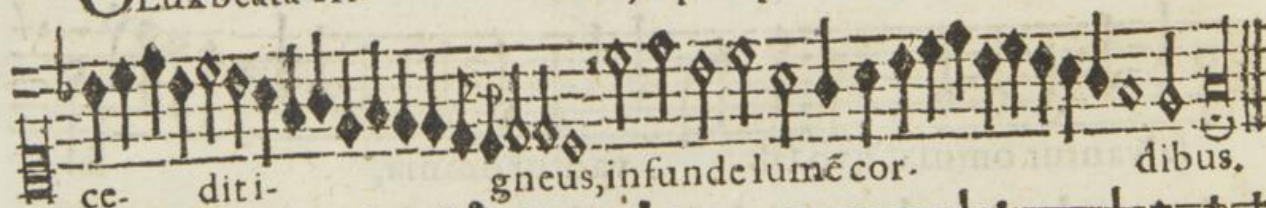
SPiritus sancti gra- tia, Apostolo- rū pecto-



ra, Replevit su- agra- tia, Donans lingvarū ge- nera.



OLux beata Tri- nitas, & p̄ncipalis u- nitas, jā sol re-



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



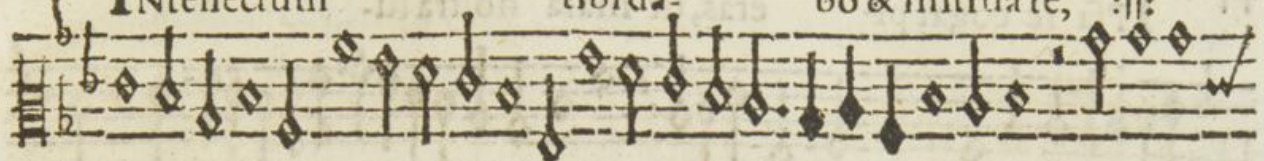
DOMin⁹ re-

git me, & nihil mihi dee- rit.
Vox infer,

Vox inferior.



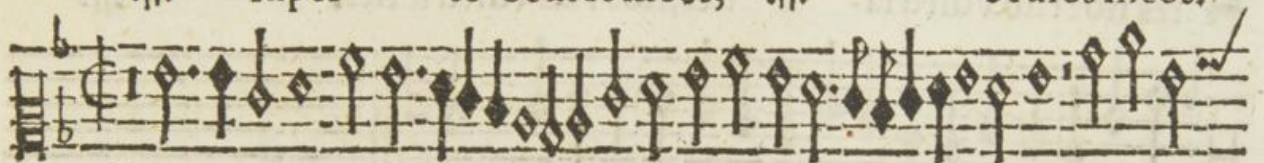
Intellectum tibi dabo & instruam te, :::



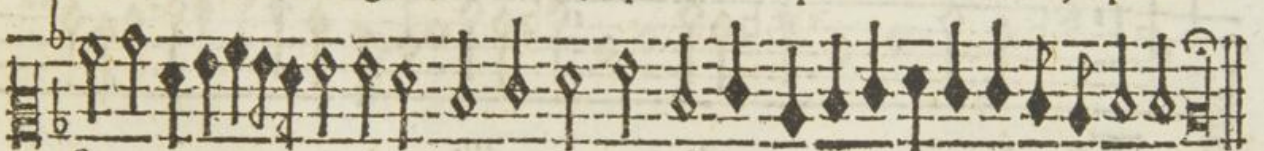
in via hac qua gradieris, ::: firmabo



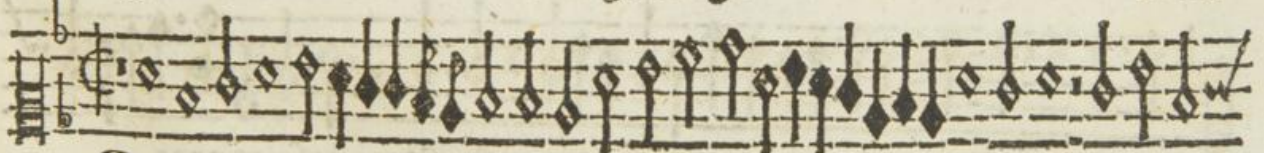
super te oculos meos, ::: oculos meos,



Spiritus sancti gratia, Apostolorum petra, replevit



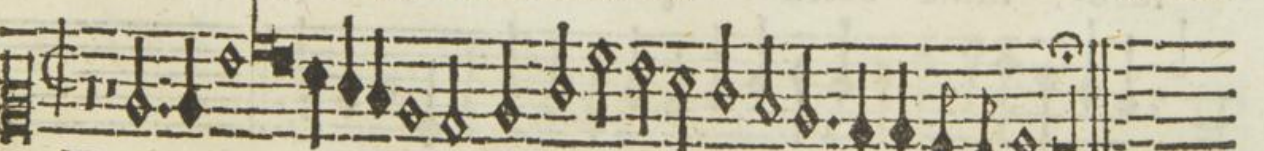
suam gratiam donans lingvarum genera.



O lux beata Trinitas, & principalis unitas, iam sol re



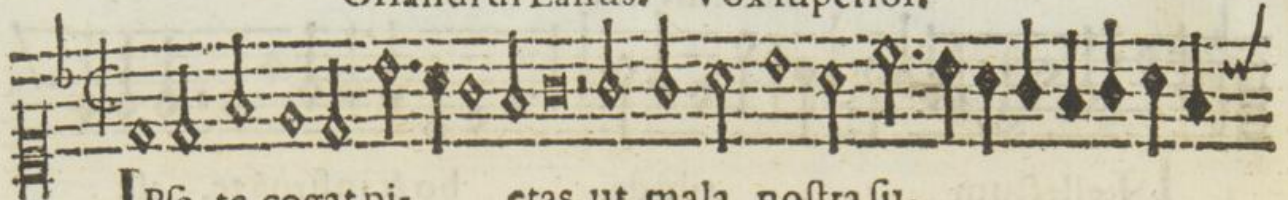
cedit igneus, infunde lumen cordibus.



Dominus regit me, & nihil mihi deerit.

P ij

Orlandi.



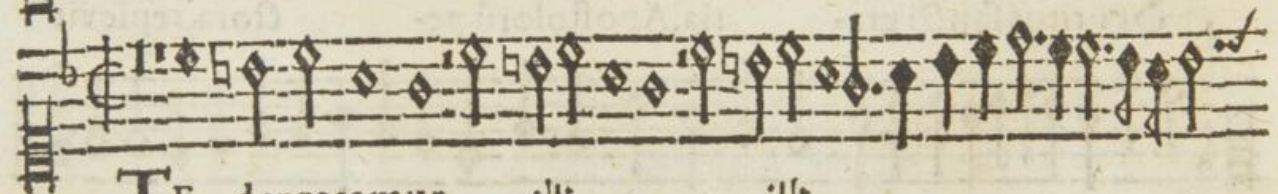
Ipsa te cogat pi- etas, ut mala nostra su-



peres parcendo :: & voti com- po-



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



TE deprecamur :: ::



lar- gius, nostris adau- ge sensibus nescire pror-

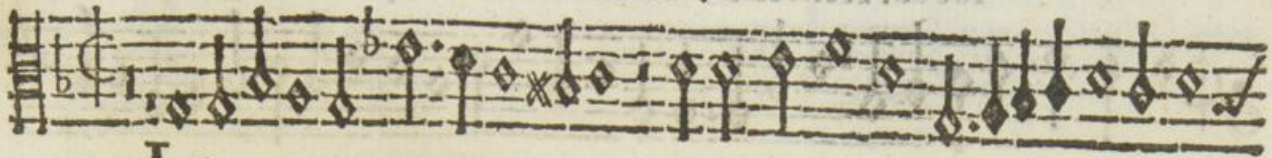


fus o- mnia corru- ptionis vulnera, corruptio- nis



vul- nera,

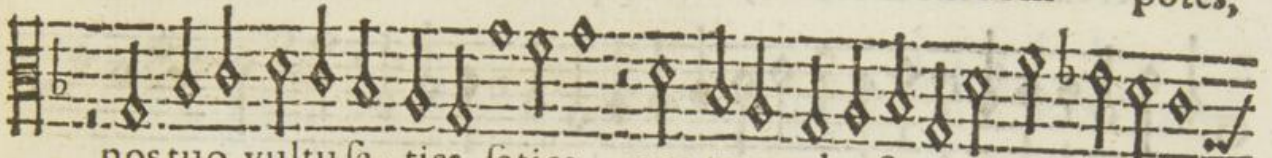
Vox infe-



Ipſa te cogat pi-etas, ut ma-la noſtra ſu-peres,



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



noſ tuo vultu ſa-ties, ſaties, noſ tuo vultu ſa-ties, noſ tuo vul-



tu ſa-ties,



T E deprecamur largius, :||



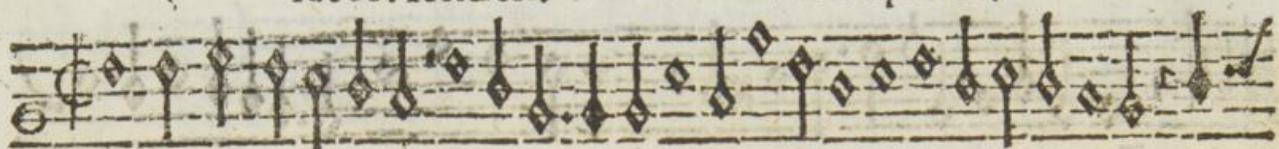
noſtris adau-ge ſen-ſi-



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



corruptio-nis vul-nera.



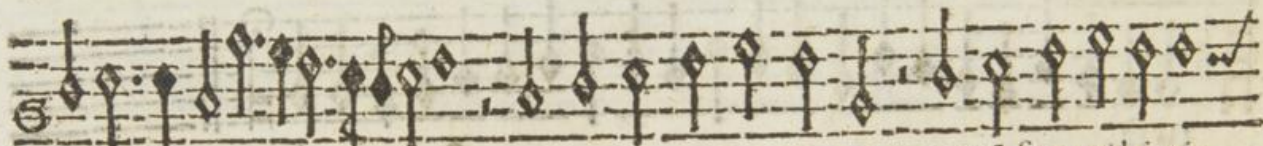
EXpandi man^o meas ad te, anima mea sicut terra sine aqua tibi ve-



lociter exaudi me Domine, defecit spirit^o meus. Nō avertas faciem tu-



am à me & similis ero descēdentib^o in lacū. Auditā fac mihi mane mise-



ricordiam tu- am, quia in te spe-ra-vi, notā fac mihi vi-



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



Pv. truerunt & corru- ptæ sunt cicatrices me-



æ à fa- cie insipi- en- tiæ me-



Vox infer.



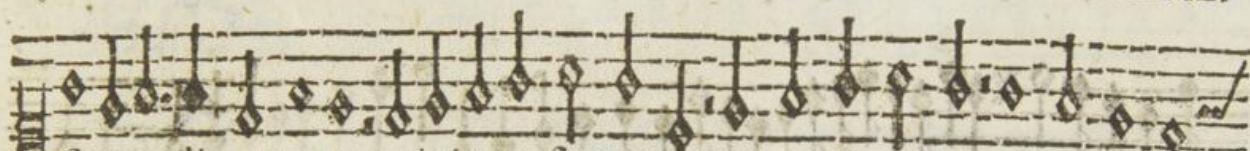
EX pandi man⁹ meas ad te anima mea sicut terra sine aqua tibi



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



à me & similis ero descēdentibus in lacum, Audita fac mihi mane mi-



sericordiam tuam, quia in te spe-ra-vi, nota fac mihi vi-am in qua-



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



Pv. truerunt & corru- ptæ sunt cicatri-



ces me- x, à faci-e insipien-tiæ me-



x, insipien-tiæ me-

Ricercari, sive Fantasia 6. elegantes diversorum Autorum.

Canto.

Vox superior.

Pomponio

Seven staves of musical notation for a tenor part. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with numerous accidentals (sharps, flats, naturals, and double sharps). The music is written on a five-line staff with a treble clef and a common time signature.

Fuga s. vocum. A. G. T. B.

Musical notation for the vocal entry of the fugue. The notation is on a five-line staff with a treble clef and a common time signature. The lyrics are written below the notes.

SI non pa-sa-im vi-sti-oc-ci-di-sti.

Q

Canto

Seven staves of musical notation, likely for a vocal line. The notation is in a single system with a common time signature (C) and a treble clef. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, and several asterisks marking specific measures.

Fuga 5. voc. A. G. T. B.

A single staff of musical notation for the beginning of a fugue. It starts with a treble clef and a common time signature (C). The notation includes a key signature change to one flat (B-flat) and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Do min⁹ p tector me⁹, p tector me- us.

Tenore.

Tenore.

Seven staves of musical notation for a fugue. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with accidentals like flats and naturals. The staves are arranged vertically, showing the development of the fugue's themes.

Fuga 6. voc. A. G. T. B.

A single staff of musical notation for the vocal entry of the fugue. It begins with a treble clef and a common time signature, followed by a series of notes and rests.

Do- min⁹ protector me- us, protector me- us.

Q ij

Canto.

The Canto section consists of six staves of music. Each staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation is highly rhythmic, featuring a dense sequence of sixteenth notes and rests throughout the piece.

Fuga 4. voc. A. G. T. B.

The Fuga section consists of two staves of music. The first staff contains the lyrics "IN te Do- mi-". The second staff contains the lyrics "ne spera- vi non confundar in æ- ternum." The music is written in a treble clef with a common time signature (C) and a key signature of one flat (B-flat). The notation includes various note values and rests, with some notes marked with a fermata.

Tenore.

The Tenore part consists of six staves of music. The notation is dense, featuring a complex rhythmic pattern with many sixteenth notes and rests. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written on a single-line staff with a treble clef.

Fuga 4. voc. A. G. T. B.

The Fuga 4. voc. A. G. T. B. section is a single staff of music. It begins with a treble clef and a key signature of one flat. The notation is complex, with many sixteenth notes and rests.

INte Do-

The INte Do- section is a single staff of music. It begins with a treble clef and a key signature of one flat. The notation is complex, with many sixteenth notes and rests.

mine spera-

vi non cōfun-

dar in æternum.

Canto. Stefano Felis.

Seven staves of musical notation for the Canto section. The notation is dense, featuring a complex rhythmic pattern of eighth and sixteenth notes. The first staff begins with a common time signature (C). The music is written on a single-line staff with a treble clef. There are several asterisks (*) and a double bar line with repeat dots (||:) interspersed throughout the staves.

Fuga 6. vocum, coniu-

Musical notation for the beginning of the Fuga section. It shows a change in rhythm and the start of a fugue. The notation is on a single-line staff with a treble clef. It begins with a common time signature (C) and a key signature change to one flat (B-flat). There are asterisks (*) and a double bar line with repeat dots (||:) interspersed.

IN te Domine spera-vi :||

Musical notation for the vocal line corresponding to the text 'IN te Domine spera-vi'. The notation is on a single-line staff with a treble clef. It ends with a double bar line and repeat dots (||:).

nō confundar in æternū, nō eōfundar in æternum, in æternum.

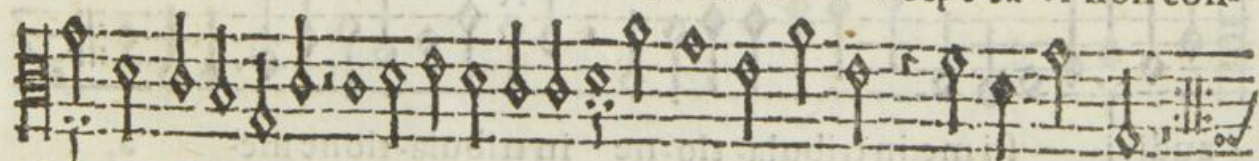
Tenore



Sim canant. A. G. T. B.



INte Domi-nespe-ra-vi non con-



fundar in æternū. In te Dñe speravi non cōfundar in æ-ternum.

Tenore.

Tenore, Cola Vincenzo Fanelli,

The first section consists of six staves of musical notation. The notation is dense, featuring a variety of note values including minims, crotchets, and quavers, along with numerous accidentals (sharps, flats, and naturals). The piece is a fugue, as indicated by the subsequent heading.

Fuga 4. voc. A. G. T. B.

This staff shows the beginning of the fugue, starting with a treble clef and a common time signature. It features the initial entry of the subject with a series of eighth and sixteenth notes.

CLamavi ad te Domine IESV Chrifte & ex-

This staff contains the vocal line for the first part of the text. The notes are primarily minims and crotchets, with some longer note values.

audi- sti me, in tribula- tio- ne in tribula- tione me- 2.

Basso.

Basso.

Seven staves of musical notation for the Bass part. The notation is dense, featuring a complex rhythmic pattern with many sixteenth notes and rests. The first staff begins with a treble clef and a common time signature (C). The music is written in a single system across seven staves.

Fuga 6. vocum. A. G. T. B.

A single staff of musical notation for the vocal fugue. The notation shows a sequence of notes with stems and beams, typical of a vocal line. It begins with a treble clef and a common time signature (C).

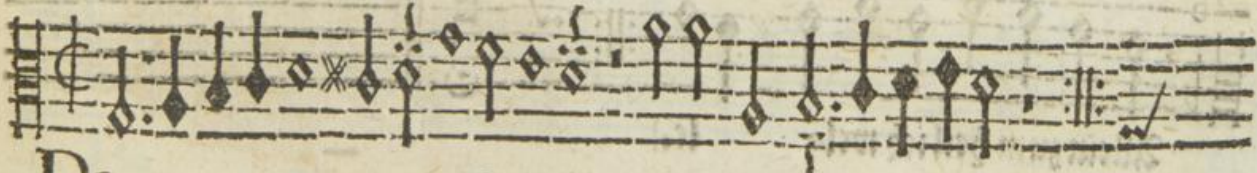
IN te Domine spera- vi non confundar in æternum.

R

Tenore



Fuga 4. voc. A. G. T. B.



Do-

mine miserere miserrimo.

R ij

Cantus.



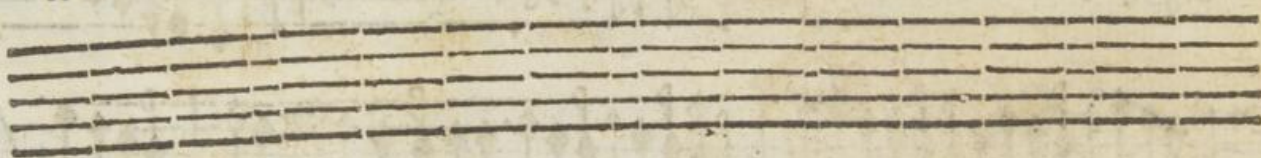
Je-su Christ mein Herz vñ Gott/mein Geist ich dir be- fehle/
Vnd opffer dir inn mei- ner not/ in dei- ne händ mein seele/ :||:



Dein hei- ligs lei- den angst vnd



spott/ Allein zum heil/ Allein zu heil ich wel- le.



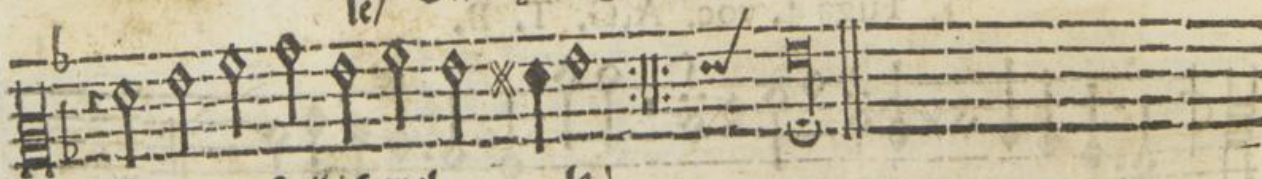
Tenor.



Je- su Christ mein Herz vnd Gott/ mein Geist ich dir befeh-
Vnd opffer dir in mei- ner not/ in dei- ne händ mein see-



le/ Dein hei- ligs lei- den angst vnd spott/
le/



Allein zum heil ich wel- le.

Bassus.



G Je- su Christ mein Herz vñ Gott/mein Geist ich dir
Vnd opffer dir inn mei- ner not/ inn deis ne händ be-
mein



feh- le/ Dein heils liges lei- den angst vnd spott/ Allein zum heil/ Als
see- le/



lein zum heil ich wel- le.

Cantus, 4. Vocum.



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



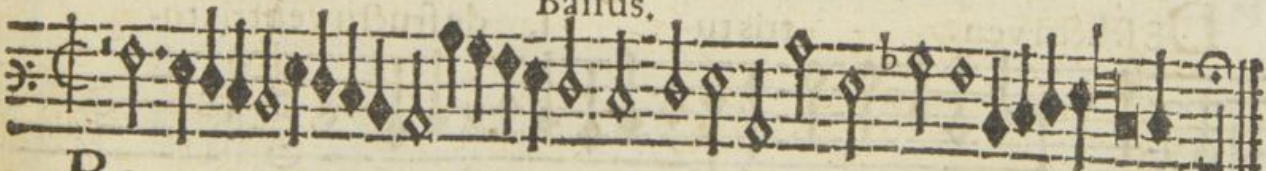
BEnedixim⁹ vo- bis in no- mi- ne Domini.



Choral.

BEne- diximus vobis in nomine Domi- ni.

Bassus.



BE- ne- di- xim⁹ vobis in nomine Do- mini.

R ij

Cantus.

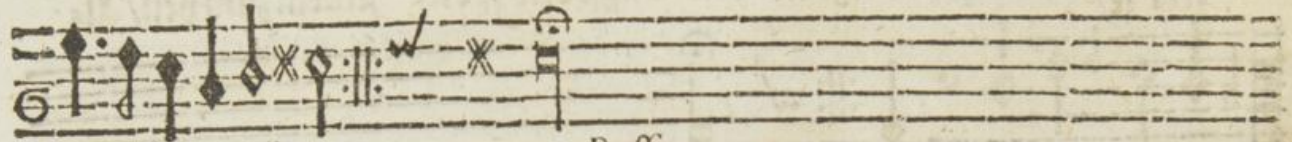
Cantus 3. Vocum. A. G. T. B.



Seyd frolich :||: :||: :||: in den Herren Was



singet ihm zu ehren/ Der Gottseligen alten/ Gewonheit laß

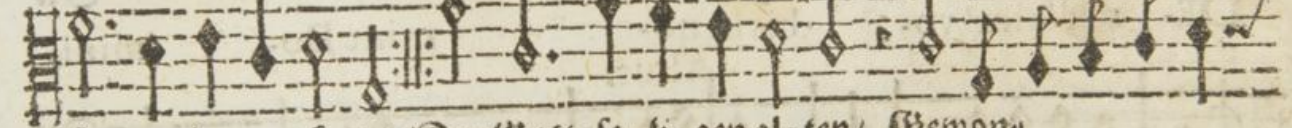


behalten.

Bassus.



Seyd frolich :||: :||: inn dem Herren/ Und



singet ihm zu ehren/ Der Gottseligen alten/ Gewon



heit laß

behalten.

Cantus.



DE fructu ventris tui, de fructu ventris tu-



i po

na super fe-

dem tu-

am.

Tenor.

Fuga 4. Vocum. Canon. per contrarios etc.

Tenor.



Seid frö- lich :||: :||: inn dē Herren/Wā



sin- get jm zu ehren/ Der Gottse- ligen als- ten/Gewon-



heit laß behal- [Altus.] ten.



DE fructu ven- tris tui, ventris tu- i po-



nam su- [Tenor.] per sedē tu- am.



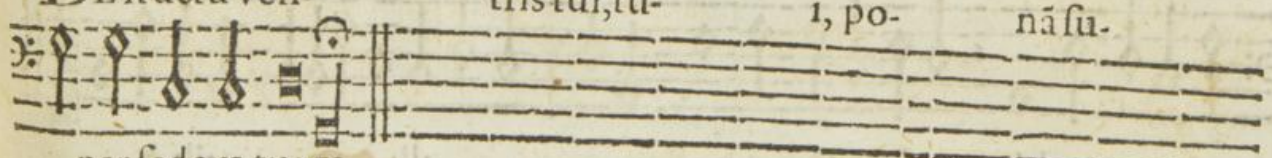
Choral.

DE fructu ven- tris tu- i po- nā su- per sedē tuam.

Bassus.



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



per sedem tuam.

Fuga

Fuga 4. Vocum. Canon : Semper contrarius esto.



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



tes, nascetur ridi- cu- lus mus.

Cantus. Sequitur 4. Vocum.



DA pacem Domine in di- e-bus nostris, quia nō est a- lius



qui pugnet p no- bis, ni- si tu De- us no- ster.

Bassus.



DA pacem Do- mine in di- ebus no- stris, qui- a nō est



alius, quia nō est alius qui pu- gnet, q pu- gnet, :||:



p nobis, nisi tu DEVS noster, :||: :||:

Cantus.

PArtu- ri- unt mon- tes, partu-
riunt mōtes nascetur ridiculus mus, nascetur ridicu- l^omus.

DA pacem Domine in die- bus no- stris, qui- a non
est alius, quia nō est alius, qui pugnet p nobis, qui pu- gnet p

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

DA pacem Do- mine in diebus nostris, qui- a nō est a- li-
us, quia nō est ali- us qui pu- gnet, q pu- gnet, :||:

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

S Cantus.



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



cantate :||: canta- te :||:



Domino canticū no- vum :||: canticum



no- vum, :||: no- vum,

Cantus III.



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



canta- te canta-



te Domino canticū no- vū, canticū no- vū, canticum no-



vum :||: :||: can- ticum novum, quia Cantus.

Cantus I. I. 4. Vocum.



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



canta- te :||: can-



ta- te Domino can- ticum no- vū, canticum



no- vum, :||: canticum



no- vum, Bassus



CAn- rate Do- mi- no can- ti- cum novum, 5. Vocum,



IN DEO vi- vimus mo- vemur & su- mus. S ij Cantus,

quia mirabi- li- a fe- cit, :||: quia mi- rabilia fe-

cit sal-va-vit si- bi dex- te- ra e- jus sal- va- vit sal-

va- vit si- bi, sal- va- vit, sal- va- vit si- bi dex- te- ra e- jus,

& brachiū san- ctū, & brachiū san- ctū e- jus,

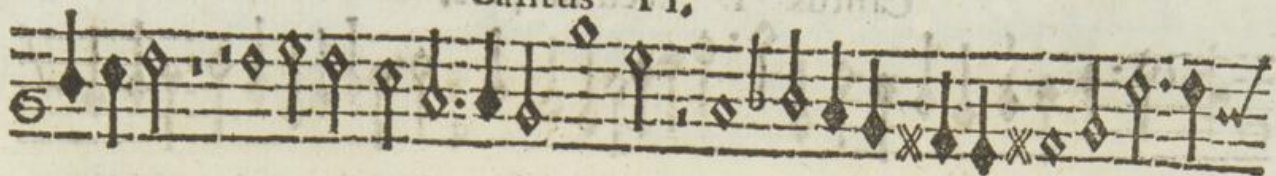
Cantus, III.

mirabi- lia fecit, :||: :||:

sal-va-vit si- bi dex- te- ra e- jus, sal- va- vit :||:

sal- va- vit si- bi dex- te- ra e- jus, & brachiū san-

ctū e- jus. Cantus,



quia mi-ra-bi- lia fecit, ||:



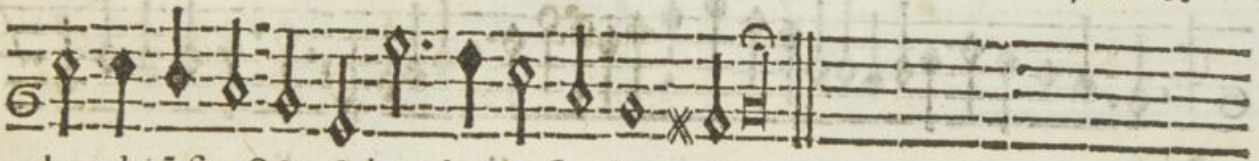
salvavit si- bi dextera e-



jus salva- vit, ||: salvavit sibi dexte-



rae- jus dextera ejus, & brachiū san- ctū e- jus &



brachiū sanctū, & brachium sanctum ejus.

Bassus.



qui- a mi- ra bi- lis est



Do- mi- nus.

Cantus I. Secunda pars.



No- tum :||: no- id- si- im- tum :||:



:||: fecit Dominus salu- ta- re su- um,



salutare su- um in cōspectu gen- ti-



um, gen- tium revela- vit, revela- vit,

Cantus I I I,



No- tum :||: :||: :||:



Notū fecit Dñs salu- ta- re su- um, su- um,



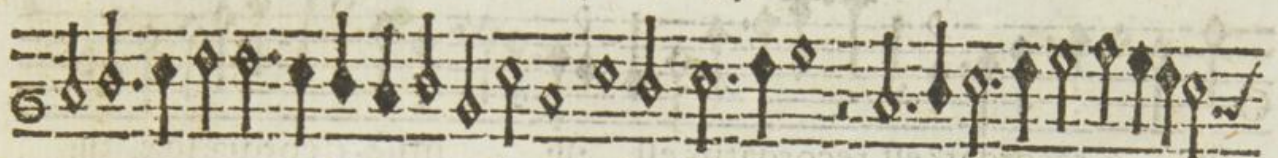
salutare su- um, in cōspectu gen-



tium, revela- vit, revela- vit, revela- Cantus.



No. tum :: ::



::: fecit Dominus sa- luta- re su-



um, su- um, sa- la- tare su- um, in con- spe- ctu



gen- tium, re-



vela- vit re-vela- vit ju-



No- tum fe- cit Do- mi-

4. Vocum.



O Fili Da- vid mise- re re no- stri,

Cantus,

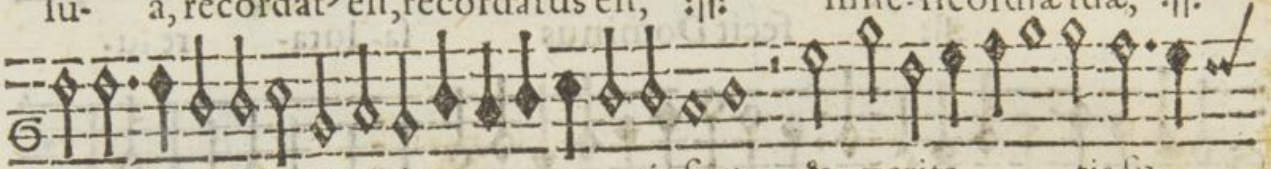
Cantus, I. I I



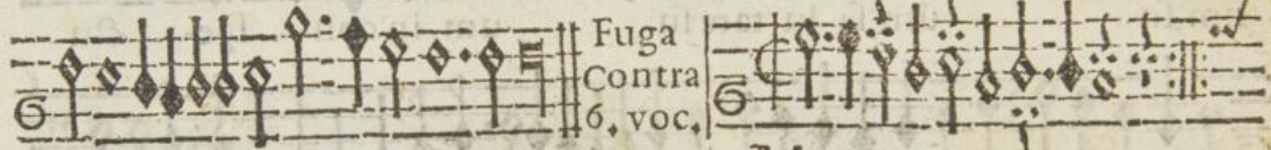
justitiam suam, :: ju- sti- tiam, ju- stitiam suā, ju- stitiam



su- ā, recordat⁹ est, recordatus est, :: mise- ricordia suā, ::



& verita- tis suā, & verita- tis su-



æ do- mui, domui If- raël.

Miserere nostri Dñe,

Cantus, I I I.



vit, justitiam suam, justitiam suam, :: ::



su- am, recordatus est, :: :: mise- ricordia



su- æ, :: & veri- ta- tis su-

Fuga con: 6. voc.



æ domui :: If-

raël.

Mise- rere mei Domine.

Cantus.



sticiam suam, justiciam suam, :||: justiciam suam,



recordatus est :||: misericordiæ suæ, :||:



& verita- t'is, & verita- tis su- æ do-



mui Israël, If- raël,



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



INte Do- mine spera vi non cōfundar in æ-



ternum, in æter- num.

T

Cantus.



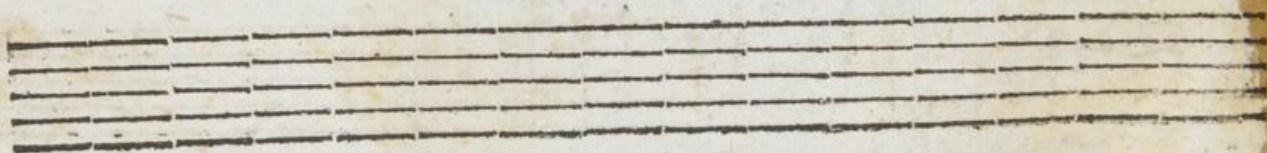
Canta- te :||: Domino can- ti-



cum no- vum laus ejus in ecclesia san-ctorum



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



Altus.



Cantate :||: Domino canticū novum laus e-



jus in eccle- si- a sancto- rū læte.



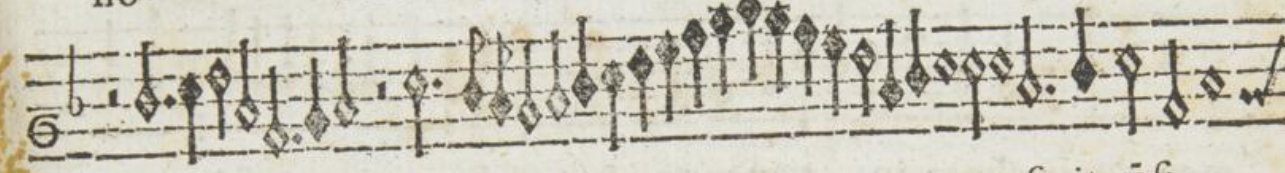
tur Is- raël in e- o in co qui fecit eum



Canta- te :||: Dño can- ticum

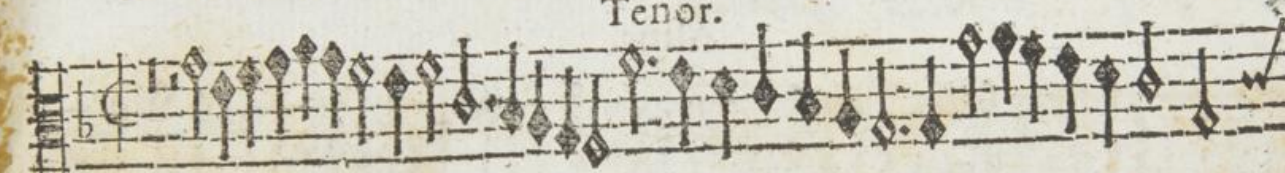


no- vum laus ejus in eccle- sia sanctorū

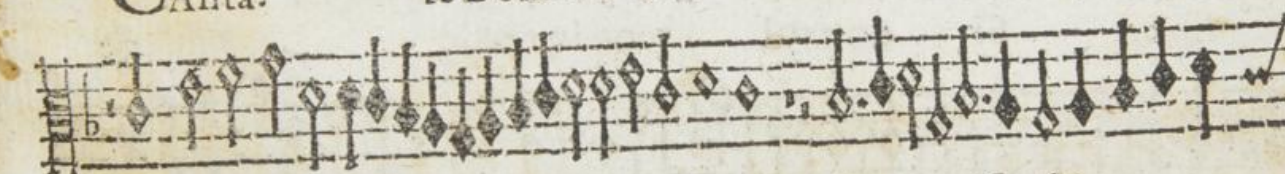


læ- tetur Israël in e- o q fecit eū fi-

Tenor.



Canta- te Domino can- ticum no- vum



laus ejus in eccle- sia sanctorum lætetur Israël in



e- o, e- o q fecit eum, qui fecit

Bassus.



C An- ta te Do- Cantus
T ij

Cantus I.



um, fi- liæ Si- on ex- ul- tent in



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



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

Altus.



filæ 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



liæ Si- on ex- ul- tent in re-



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



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

Tenor.



cum 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-

Cantus primus.



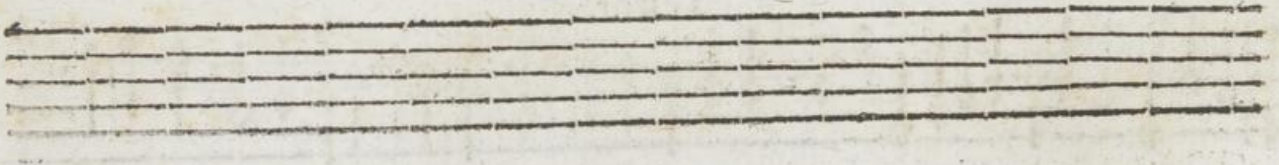
lant e- i, qvia beneplacitum ,qvia beneplacitum



est Do- mino in populo fu-



o, & ex- al- ta-



Altus.



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



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



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

Cantus.

Cantus II.



psal- lante- i qui- a bene-



pla- citum est Dño in po- pu- lo su-



o, & exalta- bit & exal-

Tenor.



psal- lante- i, quia bene- placitum est Do-



mino in populo su- o, su- o &



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

Bassus.



a mi- ra-

Cantus I.



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



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



flictos cum sa- lu- te. **P**ietas o- mni-



um vir- tutū pa- rens & fun- da- mentum.

Altus-



& exal- ta- bit affli- ctos cum



salu- te & exalta- bit & exalta- bit



affli- ctos cum sa- lute.

amms

Cantus

Cantus II.



ta- bit affli-



ctos cū sa lute, & exalta- bit :||:



affli- ctos cum sa- lute.

Tenor.



exal- ta- bit af- fi- ctos.



cum salu- te & exalta- bit :||:



affli- ctos cum salute.

Bassus.

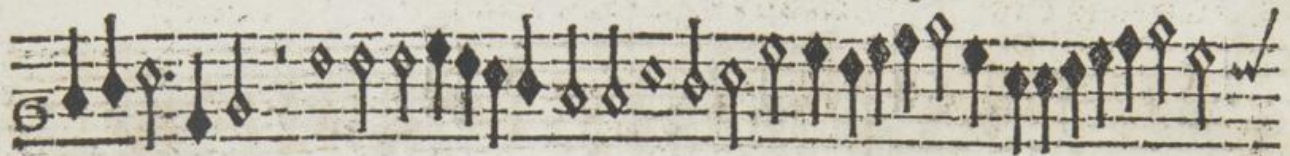


lis est.

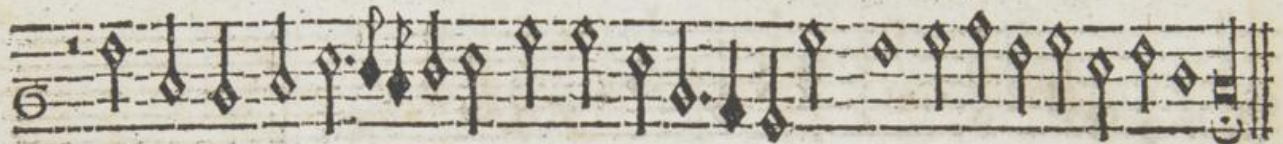
Cantus I. 5. Vocum. Pro pace Ecclesie.



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



lius, alius non est alius, qui pugnet, qui pugnet,

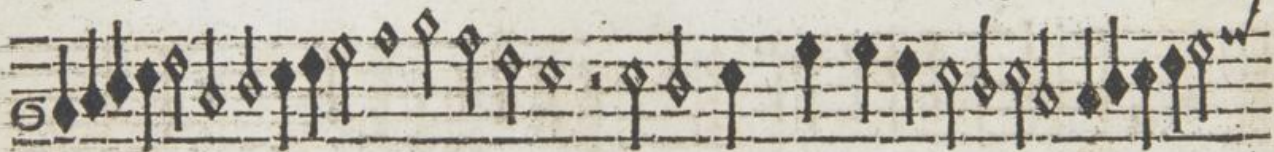


qui pugnet pro nobis nisi tu Deus noster. :||:

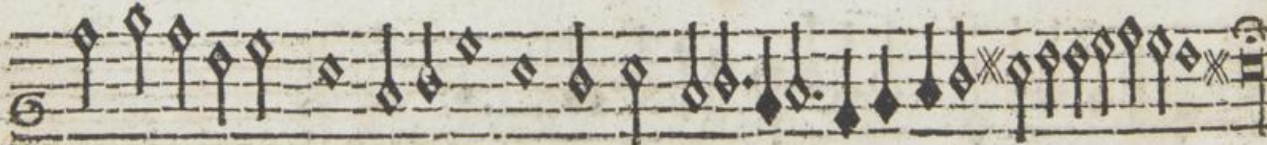
Cantus II.



DA pacem Domine in diebus nostris, quia non



est alius non est alius, qui pugnet, qui pugnet pro nobis qui pu-



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

Tenor.



DA pacem Domine in diebus nostris, quia non est alius,
us, qui

Tenor.



us, qui pugnet p no- bis ni si tu DE- vs no- ster.

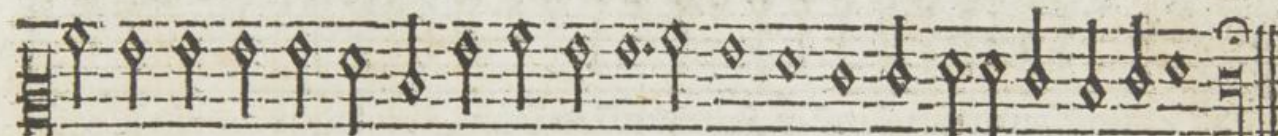
Altus.



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



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



nobis, ni- si tu Deus noster, ni- si tu Deus noster, ni si tu Deus noster.

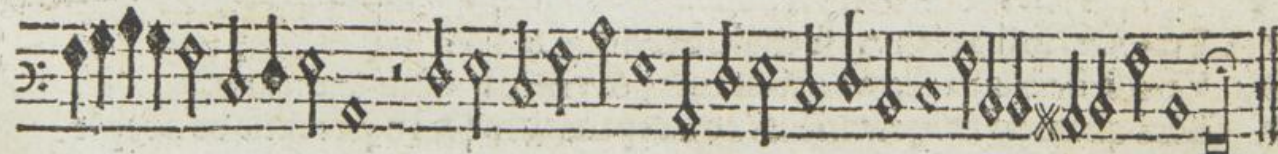
Bassus.



DA pacē Do- mine in diebus no- stris qui- a non est



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



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

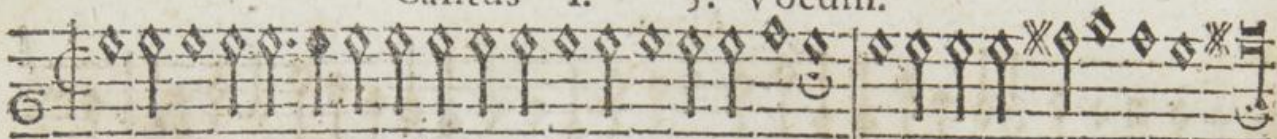
V ij. :||:

Iudex



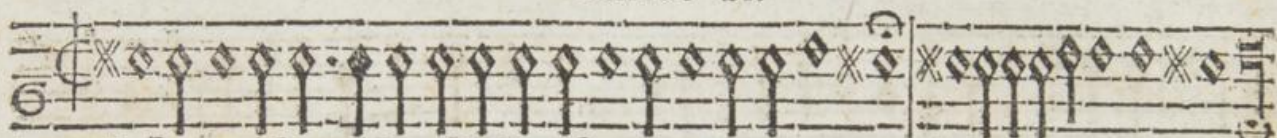
Mi-ſe-re-re-me-i DEVS, ſe-cundū magnā miſe-ri-cor-di-am tu-am.

Cantus I. 5. Vocum.

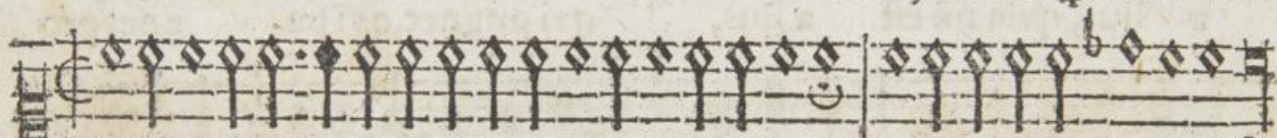


Et ſecundū multitudinē miſerationū tuarum, de-le iniquitatem meam.

Cantus II.

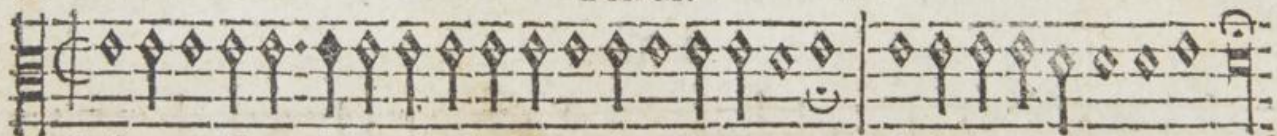


Et ſecundū multitudinē miſerationum tuarum, de-le iniquitatē meam.



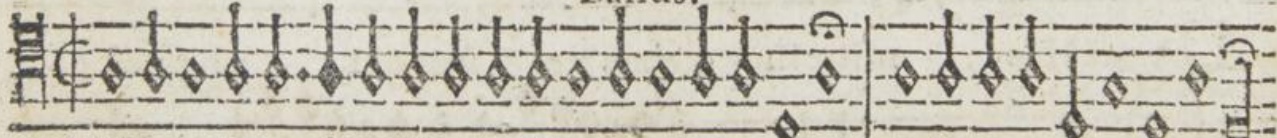
Et ſecundū multitudinē miſerationū tuarum, de-le iniquitatem meam.

Tenor.



Et ſecundū multitudinē miſerationū tuarum, de-le iniquitatem meam.

Baſſus.



Et ſecundū multitudinē miſerationū tuarum, de-le iniquitatem meam.

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

Fugæ

Fugæ duarum vocum in

ὁμοφωνίᾳ seu unisono.

- 7 Sex voces Musicales.
- 9 Scala mutationum.
- 23 Sex voces Musicales.
- 24 Ecce nunc benedicite.
- 25 Latatus sum in his.
- 25 Cantate Domino.
- 26 De terra Christus.
- 27 Ich rieff zu dir.
- 27 O Herz nimb von mir.
- 27 Benedictus qui venit.
- 28 Hodie Christus natus.
- 28 Duo rogavi te.
- 29 Benedic Domine.
- 30 Cantate Domino.
- 30 Fantasia in F.
- 31 Benedictus qui venit.
- 32 Ich rieff zu dir Herz.
- 33 Ecce radix Iesse.
- 34 35 Confirma hoc o Deus.
- 35 Qui nos creavit.
- 36 Tres Fantasiæ in D. C & B.
- 37 Clamavi ad te Domine.
- 38 Benedictus Dominus.
- 38 Benedicam cū secūda par.
- 39 Benedic anima.
- 40 Sex voces Musicales.
- 41 Sex voces Musicales.
- 41 Geh hin inn alle Welt.
- 42 Sex voces Musicales.
- 43 Gloria in excelsis Deo.
- 43 Sex voces Musicales.
- 44 45 Mutatio vocū, Bas: Ten: Disc.
- 41 Quest' é Compagn'. Mat: Afola.

In subdiapason.

- 24 Christe der du bist tag. Incer: Aut:
- 37 Giova mai sempr'. { Mat: Afola.
- 37 Eterno foco vivo. {

Adamus

Gumpelzhaimerus.

- 15 Pax est bonū sine quo nihil.
- 16 Latabor & exultabo.
- 16 Aperis tu manum tuam.
- 24 In dich hab ich gehoffet Herz
- 25 Commendo me.
- 25 Iesu nostra redemptio.
- 26 Domine fili Dei.
- 26 Patrem omnipotentem.
- 26 Adjuva nos Deus.
- 27 Vater unser im Himmel.
- 28 Scio enim quod redēptor.
- 29 Domine in multitudine.
- 31 Conserva me Domine.
- 32 Herr Gott Himmlicher Vat.
- 32 Wir danken dir.
- 32 O summe rerum conditor.
- 33 Millia qui parvo.
- 35 Erne Gottes forcht.
- In Epidiapason.
- 40 Vias tuas Domine. { A. G.
- 43 Deus, q̄ superbis re. {
- In subdiapente.
- 15 Non nobis Domine.
- 39 Gott schöpffer aller ding. { A. G.
- 39 Ma quel ch' ha cura. Mat. Afola.
- 45 Vanitas vanitatū. Ioa. Leo. Hasi.

In subdiatesaron.

- 16 Mundanagloria vana. A. G.

In Epidiatesaron.

- 40 Veni sancte Spiritus. A. G.

Fugæ trium vocum in
ὁμοφωνίᾳ seu unisono.

- 41 Pietas om̄nium virtutū. Incert⁹
- 8 Surrexit Christ⁹ hodie.
- 8 Audi Dñe & miserere. { A. G.
- 27 Miserere nostri.

Adamus

Gumpelzhaimer.

- 31 Domine refugium.
 31 Non timebo millia.
 34 Hæc est vita æterna.
 34 Intende voci.
 34 Agnus Dei.
 45 Miserere nostri.
 67 O Jesu Christe mein.
 68 Seid frölich.

4. vocum in *ὁμοφωνία*.
 seu unisono.

- 45 In nomine Iesu oē. Paul: Peet:
 40 Tu es Petrus. } Don: Ferdin:
 43 Ave Maria. } Las Infantas.
 45 Veni creator. }
 43 Impia sub dulci. Filen: Corno:
 39 Exaudi Domine. Io: Iac: Cilano.
 31 Cantate Domino.
 31 *Eyl mit weis:*
 33 Mane nobiscum.
 34 Emitte lucem tuam.
 34 Fides est anima.
 34 Agnus Dei qui tollis peccata mundi.
 37 Clamavi ad te Domine.
 40 Dominus protector meus.
 40 Adjuva nos Deus.
 41 Quicquid petieritis.
 41 Dominum Deum adora:
 41 Ora & labora.
 42 Miserere mei fili David.
 43 Nusquam tuta fides.
 43 Ave Maria gratia.
 63 In te Domine speravi.
 65 Clamavi ad te Domine.
 66 Domine miserere
 73 O Fili David miserere.
 Fugæ Contrariæ
 4. vocum.
 23 Deus pacis charitatisq;

Adamus Gumpelzh:

Adamus

Gumpelzhaimerus.

- 24 Exurge Domine.
 24 Miserere nostri.
 24 Exaudi Deus.
 69 Parturiunt montes.
 Fugæ 4. vocum, quæ in diatesaron,
 aut diapente, aut diapaſon
 resolvuntur.
 43 M. B. S. J. Io: Leo Hasler
 26 Pro lege & pro grege, Rinal: del:
 Mel:
 24 Veni sancte Spiritus.
 24 Sola spes mea.
 38 Descendit Christus.
 38 Ascendit Christus.
 38 Tempus est.
 40 Petite & dabitur.
 53 Altissimi Gratia.
 53 In fine videbitur.
 Fugæ 5. Vocum in *ὁμοφωνία*
 seu unisono.
 46 Fuga S. D. Incerti autoris.
 8 Nusquam tuta fides.
 31 Libera me Domine.
 31 Iubilate Deo.
 33 Verbum Domini manet.
 42 Miserere mei fili David.
 43 Uniuersa transeunt.
 43 Vias tuas Domine.
 43 Fides est anima.
 61 Si non pavisti.
 62 Dominus protector meus.
 70 In DEO vivimus movemur.
 74 In te Domine speravi.
 78 Pietas omnium virtutum.
 6. Vocum in *ὁμοφωνία*
 seu unisono.
 8 In te Domine speravi.
 8 Clamavi ad te Domine.
 42 Benedic Dñe nos & hæc
 62 Domi.

A. G.

Adam Gumpelzh:

Adamus

Gumpelzhaimerus.

- 62 Dominus protector meus. }
 64 In te Dñe speravi, sub duab: } A. G.
 65 In te Domine speravi. }
 66 In te Domine speravi. }
 7. Vocum in ὁμοφωνίᾳ
 seu unisono.
 38 Laudate nomen Dñi. Mau:
 Panhormitano.
 8. Vocum in ὁμοφωνίᾳ
 seu unisono.
 7 Κύριε ἐλέησον ἡμᾶς. { A. G.
 38 Delicta quis intelligit? {

BICINIA SACRA.

- 15 Hæc est vita æterna. { Iosquin.
 57 Per illud ave prolaturū. {
 47 Oculus non vidit,
 47 Iustus cor suum.
 48 Dirige nos Domine,
 48 Expandi manus meas.
 49 Tota die exprobrabāt mihi.
 52 Scribantur hæc.
 52 Ægra currit ad Medicum.
 52 Non avertas faciem tuam.
 53 Expectatio iustorum.
 54 Quoniam qui talia,
 56 Discedite à me
 56 Auditui meo dabis.
 57 Beata cujus brachium.
 58 Intellectum tibi dabo.
 59 Ipsa te cogat pietas.
 59 Te deprecamur.
 60 Putruerunt & corruptæ.
 60 Expandi manus Iacob Reiner.
 48 Benedictus qui venit,
 49 O Herz niñ von mir/was.
 51 Benedictus qui venit.
 53 Verdammte niemand.
 54 Altissimi Gratia Tantum. }

Orlandus di Lassus.

Adamo

- 54 Lætamini in Domino,
 55 Ascendisti in altum.
 55 Da pacem Domine, in.
 56 Recordare promissionis.
 58 Spiritus sancti gratia.
 58 O lux beata Trinitas.
 58 Dominus regit me.
 50 Cantate Dño, è 5. vocibus.
 Orlandi di Lassus in duas
 redactum ab A. G. T. B.
 Ricercari sive Fantasia.
 61 Pomponio Nenna,
 62 Gio: Pietro Gallo.
 63 Giovanni de Antiquis.
 64 Stefano de Felis.
 65 Cola Vincenzo Fanelli,
 66 D' Incerto Autori.

Contra punctus 4. Vocum.

- 4 Domine Fili Dei vivi.
 17. 18. 19. 20. 21. 22. 23. Ex-
 empla 12. Modorum.
 67 Benediximus vobis.
 68 De fructu ventris tui,
 69 Da pacem Domine.
 70 Cantate Domino canticū.
 73 Notum fecit Dominus.

Contra punctus 5.
 Vocum.

- 3 O Herz Jesu Christe.
 75 Cantate Domino.
 79 Da pacem Domine.
 80 Miserere mei Deus.

F I N I S.



Gumpelzhaimero,

Adamus

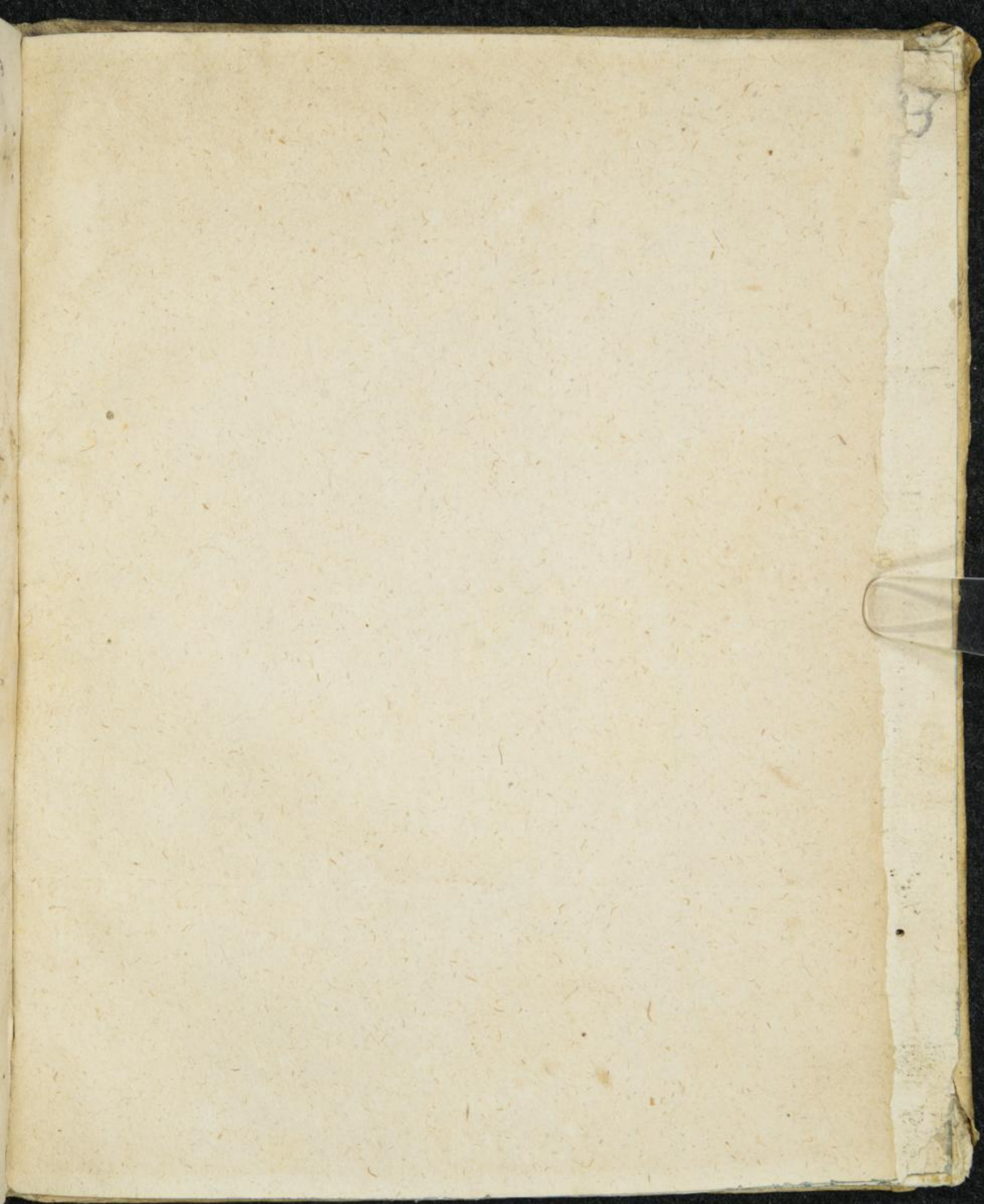
Gumpelzh:

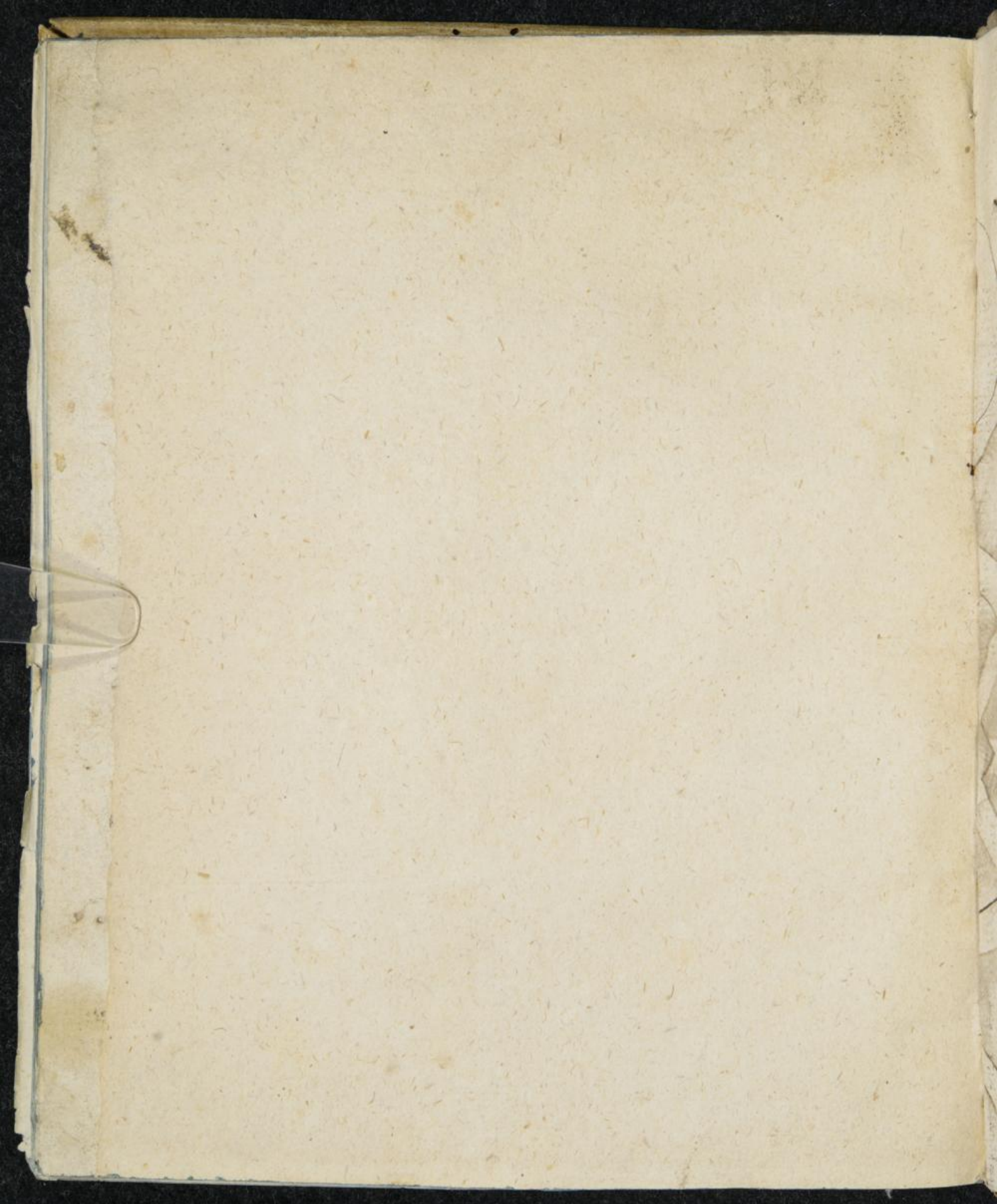
ALPHABET

1. A 2. B 3. C 4. D 5. E 6. F 7. G 8. H 9. I 10. K 11. L 12. M 13. N 14. O 15. P 16. Q 17. R 18. S 19. T 20. U 21. V 22. W 23. X 24. Y 25. Z

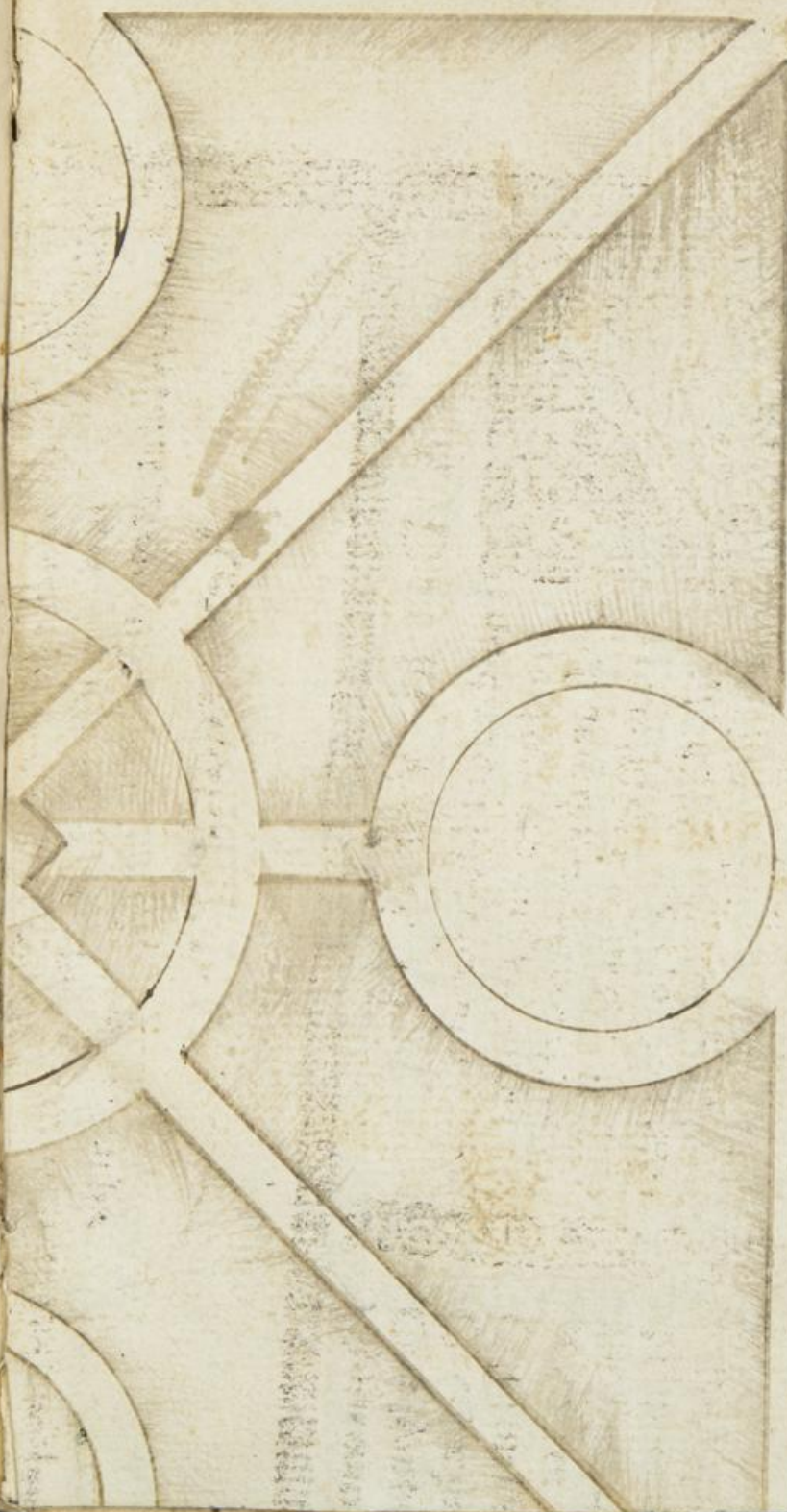
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L. W. No 133



viseris, equè id iucundum erit, atque amoenissimè aurora & lucis
fundique. Cupiunt Musæ nostræ paucis hodie tecum colloqui; ea
interpellare velint, ut eam etiam ardentè prece flagitent exoptentque

Reverendiss. P. V.

A D M V S A M.

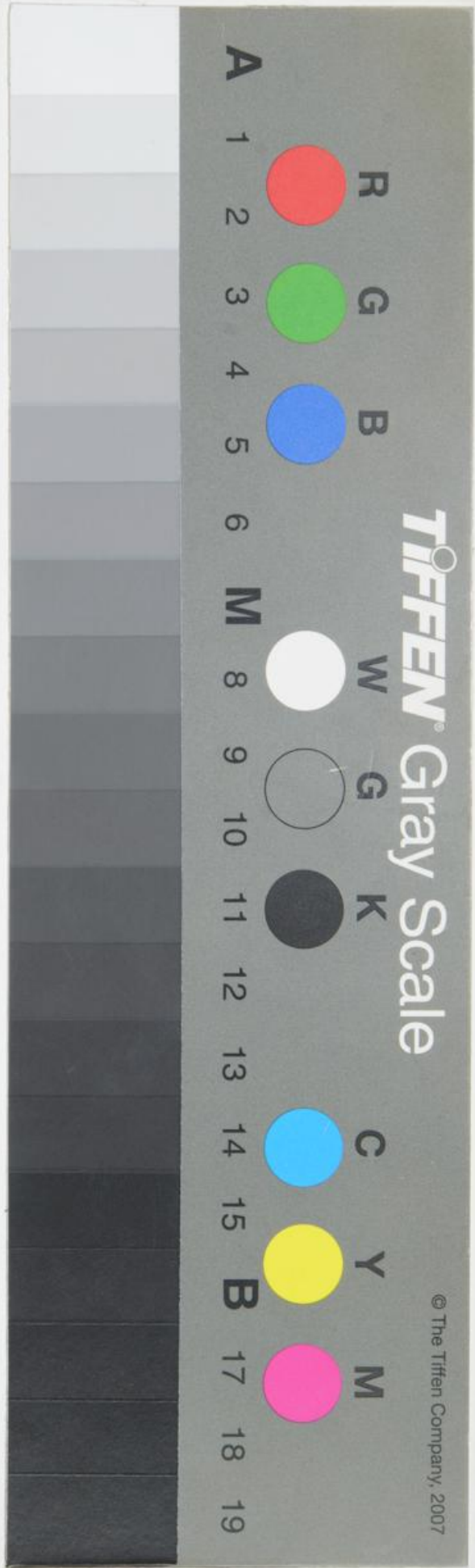
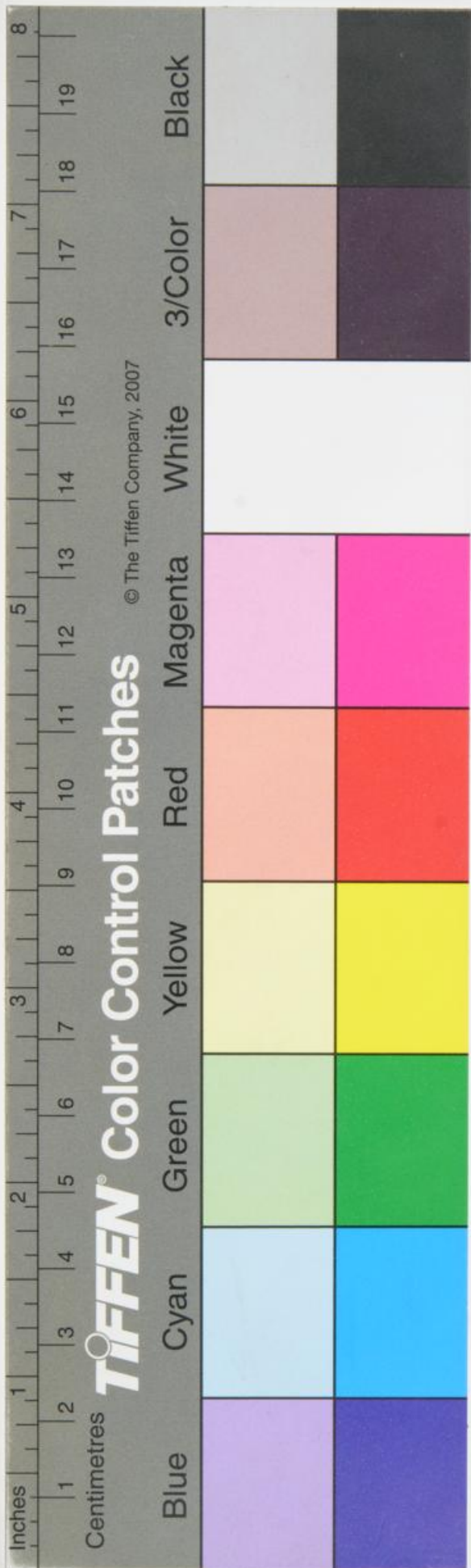
SI quid rustica Musa feriaris,
Si quid noveris elegantiarum,
Aut si quid digito potes vel ore,
Lætis in sonet & jugis & antris,
Schæffero bona verba concinamus,
Et nostros animos ei dicemus.
Sic lux annua sic amor requirit:

Sic omnes cupimus, vovemus omnes.
Est namque optimus omnium virorum,
Qui sunt aut aliis erunt in annis,
Est dulcissimus omnium virorum.
Quos aut gratia perpolita linguæ
Aut quos molliculus lepos vel ipso
Risu progeniunt facietiores.
Si quid rustica Musa liliorum
Si quid in calarhis habes rolarum,
Hoc sacrum caput irrigato nimbo.
Flores sparge genis amaracumque;
Quas quamvis nive sera bruma sparsit,

AGNUS
Quæly
Centum
O si non
Amplex
Delbar
HYBLÆ
Quas n
Namq
Er fern
De tuâ
Ferclo
At nur
Et mu
Iam c
Lasis
Quan
Sic P
Luge
Sic &

REVERENDI. P. V.

Interpellare velint ut eam etiam ardenti prece flagrantem exoptent. *Capitulum Regium* *Pro die eorum colloquium* *fundatque* *capitulum ardenti prece flagrantem exoptent.*



H E N D E C A
R E V E R E N D I S S I M O E T
D . F R A N C I S C O

C O E N O B I I H E I
M e r i t i s s i m o P . A b b a t i S e n i o r i s u p r e m
F r a n c i s c o S e

Venerabilis Pater, apud Te, ut solebamus aliis, amor
mogravis manumisti, ardisimo tamen et suavisimo amore as
memoria tua mire afficiat cogitantes, et pulvis t
panateque cupimus tamen tunc etiam etiam precce flagrant exoptent que

