

Compendium Musicae

5791. III. H. f.

030054899

The title page is framed by an elaborate border of musical instruments and figures. At the top, a group of figures plays various instruments, including a lute, a harp, and a drum. On the left, a figure stands holding a large lute. On the right, a figure stands holding a violin. At the bottom, a group of figures plays instruments, including a harp, a keyboard, a lute, and a double bass. The central text is enclosed in a decorative frame.

COMPENDIUM
MUSICÆ LATINO-
GERMANICVM.

Studio & operâ Adami Gum-
pelzhaimer, Trospergij,
Boij,

NVNC EDITIONE HAC
SEXTA NON NVSQVAM
correctum, & auctum.



AVGVSTA.
TYPIS ET IMPENSIS IOHAN-
nis Vdalrici Schœnigij.

M. DC. XVI.

Fuga 2. voc.



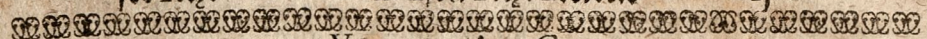
Das sy CVVerDe frIs



set lezt

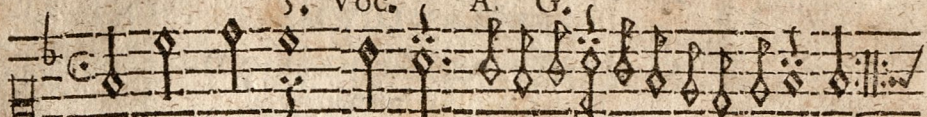
DIsen lezt Ienen.

ij



s. Voc.

A. G.

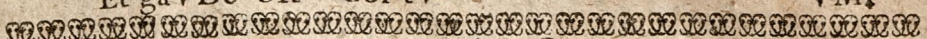


Was thVest beDenCk Das en-

Et gaVDe- blt Cor tV.

De.

VM.

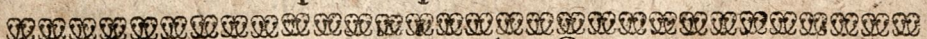


s. voc. A. G.



ThVest etVWas/so beDenCk Das enD.

Vt DIspa- respecTvs Me- tV.



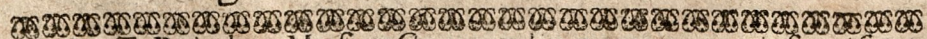
s. voc. A. G.



Man LeVat ger- ne aVfDie LeVt.

CVcht Das gVt VnD nlt Das böß.

Et gaV- De- blt Cor Vestr VM.



A. G. T. B. in hoc Musica Compendio nomen autoris significat.



NOBILIBVS, INGENVIS, PIETATIS ET LITERARVM STUDIO SIS, DAVIDI ET ANTONIO LANGENMANTELIIS, PAVLO IENIS-

schio, Ferdinando Zahio, Leonh: Christophoro Cristelio, Phil. Iacobo Fleckhaimero, Arnolfo & Hieronymo Plazijs, Christophoro Schanterelio, Moyfi de S. Aubin, Henrico Alberto, Georgio Wegelino, Hieremias Schisslino, Danieli Fischero, Israëli Hoermanno, Paulo Oesterlino Norico, Hieronymo Eberharto, Georgio Schmid, Iacobo Liechtenfeldero, Danieli Wilhelmo, Georgio Wicardo & Iohanni Vogtio.

S. P.



VOD D. AVGVSTINVS ALICVBI scribit, Voluptatem aurium tenaciùs implicare & subjugare: eo Musices virtutem cõmendare voluit. Quæ enim simpliciter audiuntur, minùs animos feriunt, quàm quæ hominum auditui concinna insinuantur harmonia. Quare huic arti locus in Christianorum Scholis æquè hæcenus fuit, ac alijs disciplinis liberalibus. Qua eadem huius urbis iuventutem maximè operè delectari, argumento est quòd sextum iam præceptiones Cantionum, emendatiores atq; auctiores prelo sunt subjectæ. Has, typographi rogatu rursus à me editas, vobis inscribo, qui avidè nō solum principia symphonias didicistis, sed exercendo illa tempus, quàm alijs rebus ludicris, utilius conteri agnoscitis. Marti ergò bonis animi, pietatis & literarum studijs operam navare pergite, præmia honorum in terris, beata atq; æternæ vitæ in cælis divinitus accepturi. Etiam atq; etiam valete. Augustæ vind. Cal. Ian. A. S. N. 1616.

Cõf. l. 10. c. 33.

V. Studiosiss.

Adamus Gumpelzhaimerus. T. B.

Cantus primus.

5. Vocom. A. G. T. B.



Herr Je-su Chri-ste du mein ge-tre-uer Gott/du mein ge-tre-uer



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



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

Altus.



Herr Je-su Chri-ste du mein ge-tre-uer Gott/ du mein ge-tre-uer

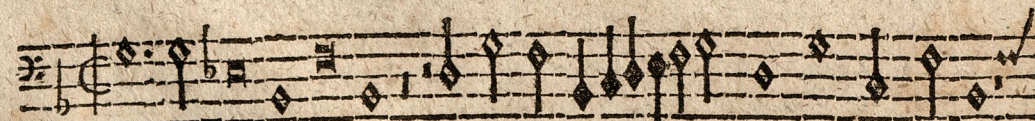


Gott/hast mich er-löst/ :||: dir le-be ich :||: dir stirb



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

Bassus,



Herr Jesu Chri-ste/ du mein ge-tre-uer Gott hast mich er-löst/
Cantus.



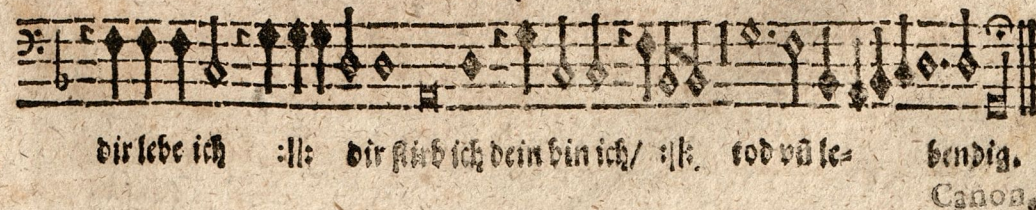
Herr Jesu Chri- ste du mein getreuer Gott/du mein getreuer
Gott/hast mich erlöst: ||: dir lebe ich ||: dir stirb ich dein,
bin ich ||: tod vñ le- bendig/tod vñ le- bendig.

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 le- bendig/ ||: tod vñ le- bendig.

Bassus.



dir lebe ich ||: dir stirb ich dein bin ich/ ||: tod vñ le- bendig.
Canon.

CANON
CLAMA NECESSES

IESVS NAZARENVS REX IVDÆORVM.

IESVS NAZARENVS REX IVDÆORVM.
Iusticia et Pax CANON: osculante sunt.

Ecce lignum Crucis in quo Salus mundi pependit, venite adoremus



MISERICORDIA ET VE

RITAS OBVIARUNT SIBI.



Iusticia de celo p[er]spicit.
Ecce lignum Crucis in quo Salus mundi pependit, venite adoremus.
Veritas de terra p[er]spicit.

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

A. G. T. B.

Alleg. Mair fad. 1604

Quem prece sollicito, seu Sol, seu Luna corusces,
CHRISTE, fer augehum, Cruce qui peccata luitis.

M. 2. N.

MVSICA.

Qva 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 & Signi,	10
		7	Ligatura,	12
		8	Pausis & Punctis,	14
		9	Proportionibus,	15
		10	Tonis seu modis	17

CAPVT PRIMVM de Musica.

Quid est Musica?

Est benè canendi scientia.

Qvotuplex est?

Duplex; Choralis & Figuralis.

Quid est Musica Choralis?

Qvæ simplicem & uniformem
in suis Notulis servat Mensuram.

Quid est Musica Figuralis?

Qvæ diversam figurarum quan-
titatem juxta varia præscripta signa
exprimit.

Singkunst.

Wavon handelt diß
Buch der Musice

Im	Capitel von	1	der Singkunst.
		2	den Schläffeln.
		3	den Stimmen.
		4	dem Gesang.
		5	der veränderung
		6	der Stim.
		7	der gestalt der No- ten vnd Zeichen.
		8	der zusammenbindūg der Noten.
		9	den Pausen vnd Puncten.
		10	der Propor ion. dem Thon.

Das erst Capitel / von der Singkunst.

Was ist die Musice?

Sie ist ein Kunst recht vnd wol zu
singen.

Wie villsältig ist sie?

Zwifältig: Choralis oder gleichförmig / vnd Figuralis oder villsförmlich.

Was ist die gleichförmig
Musice?

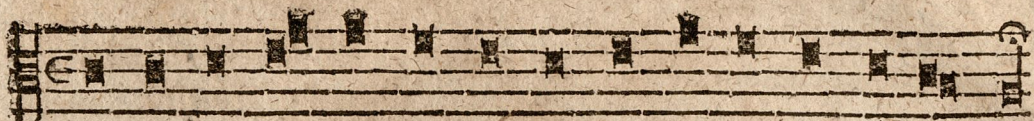
Welche ein einfachen vnd gleichförmigen Tact oder Mensur in iren Noten helt.

Was ist die villsförmliche
Musice?

Welche ein vngleiche größe der Noten / Puncten vnd Pausen hat / nach mancherley fürgesetzten Zeichen.

Sequitur

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



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,



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

CAPVT SECVN- Das 2. Capitel / von den

dum de Clavibus.

Quid est Clavis?

Est vocis formandæ index.

Quot sunt Claves?

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

Musicschlüsseln.

Was ist der Musicschlüssel?

Er ist ein zeiger diser Stimm / die
 man soll singen.

Wie vil seind Musicschlüssel?

Zwainzig. Vnd werden auß nach-
 folgendem Täflein erkandt / das ge-
 meinglich Scala (ein Leiter) genennet
 wirdt.

Quotu-

Qvotuplices sunt Claves?

Wie manigfaltig seind dise
Musicschlüssel?

Geminata Gedoppelte ten. 5.	ee	la	sol	
	dd	la	fa	
	cc	sol	fa	
Minores Kleinern. 7.	bb	fa	mi	
	aa	la	mi	re
	g	sol	re	ut
Triplices. Dreyfaltig die	f	fa	ut	
	e	la	mi	
	d	la	sol	re
Maiores Größern 8.	c	sol	fa	ut
	b	fa	mi	re
	a	la	mi	re
	G	sol	re	ut
	F	fa	ut	
	E	la	mi	
	D	sol	re	ut
	C	fa	mi	
	B	la	mi	
	A	la	mi	
	T	ut		

Cur initio Scalæ ponitur?

Qvod à Græcis plurimum ars ex-
cultâ sit.

Warumb sezt man das Γ im
anfang der Laiter?

Darumb / das sie von den Griechen
maist theils her komt.



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

Scala Mu-

SCALA MVSI-
CALIS ~

Formacia
vium.

Claves Musicales triplici.

Claves minus Principales,

The diagram is a historical musical scale titled "SCALA MUSICALIS". It features a vertical staff with 15 lines, each containing a note and its corresponding letter. The notes are grouped into four categories: "Geminata" (5 notes), "Minuta" (7 notes), "Finales" (4 notes), and "Capitales" (4 notes). The notes are arranged in a descending staircase pattern from right to left. The "Græcorum clavis" section at the bottom lists the Greek keys: "Naturalis", "Bmollaris", "H duralis", "Naturalis", "Bmollaris", and "H duralis". The "Forma clavis" section at the top right shows the "Forma clavis" (key forms) for the "Græcorum clavis" section, with the notes "la", "sol", "fa", "mi", "re", and "ut" arranged in a descending staircase pattern.

Qvot sunt Claves signatæ?

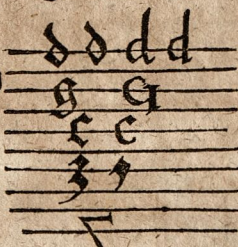
Qvinque: F ut, F fa ut, C sol fa ut,
G sol re ut, & dd la sol. Sed F ut &
dd la sol, rarissime sunt in usu.

Qvare dicuntur signatæ?

Qvia hæ solæ in Cantus exordio
expressè ponuntur.

Qvomodo signantur?

In Choral werden
sie also gezeichnet.
In Cantu Corali
signantur sic:



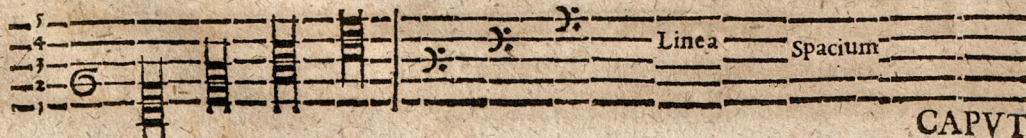
**Qvomodo inter se distant &
ponuntur Claves?**

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

**Qvibus in lineis quæq; signa-
ri solet?**

G Vñtatè tantum in secundâ
lineâ.
C In primâ, secundâ, tertiâ
quartâ.
F Verò in tertiâ, quartâ, quin-
tâ, hoc modo.

Exemplum.



Wie vil seind gezeichnet

Musichlüssel?

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

**Warumb haissen sie ge-
zeichnete?**

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

Wie werden sie gezeichnet?

In Cantu verò Fi-
gurali hoc modo.
Aber im Figural/
auff dise weis.



**Wohin werden sie gesetzt / vñd
wie weit von einander?**

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

**Auff welche Linien wirdt ein
jeder Schlüssel gesetzt?**

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

CAPVT TER-

tium de vocibus.

Quid est vox?

Est syllaba, qva Clavium Tenor
exprimitur.

Qvot sunt voces?

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

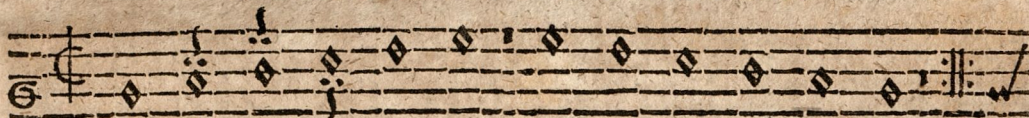
**Qvis primus illarum fuit
inventor?**

Gvido Aretinus Monachus in Ita-
lia, autore Trithemio floruit qve An-
no Christi M. X L I V. Easdem sex
voces quidam sequenti disticho cō-
prehendit.

Cur adhibes tristi numeros can-
tumqve labori?

Vt Re levet Miserum Fatum,
Sol itoſq; Labores.

Ascendendo 4. vocib. Descendendo.



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

Qvotuplices sunt voces?

Duplices: Inferiores & Superio-
res.

Qvæ sunt inferiores?

Qvibus utimur qvando Cantus
ascendit, ut sunt: Vt, Re, Mi.

Qvæ sunt Superiores?

Qvibus utimur qvando Cantus
descendit, ut sunt: La, sol, Fa.

Das 3. Capitel/ von den Stimmen.

Was ist die Stim?

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

Wie vil seind Stimmen?

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

Wer hat sie erfunden?

Gvido Aretinus ein Mönch inn
Welschlandt/ welcher umb das Jahr
1044. gelebt/ wie Trithemius bezeuget.
Dieselbige hat einer mit nachfolgen-
den zweyen Verslein angedeutet.

Was mein arbeit ringer fragst mich?
Vt, Re, Mi, Fa, Sol, La, sing ich.

Wie vilfaltig seind die stimmen?

Zwifaltig: Die vndern vnd obern.

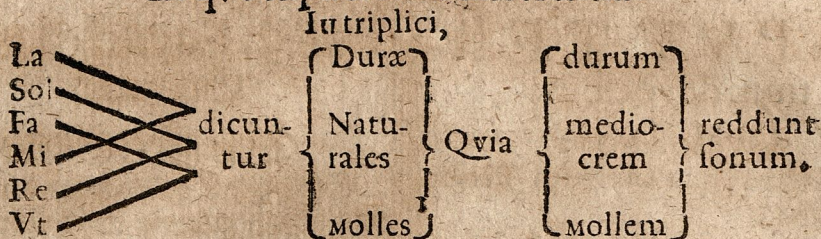
Welche haissen die vndern?

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

Welche haissen die obern?

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

In quotuplici sunt differentia?



In wie vielfältiger onderscheidung seind alle Stimmen?

In Dreifältiger.



Sufficiuntne hæ voces ad omnem Cantum modulandum?

Ita. Quia in mutationibus subinde repetuntur.

Istis genügen an diesen Stimmen, ein jedes Gesang zusingen?

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

Fuga 8. voc. In unifono. A. G. Exemplum.



CAPVT QVARTUM, de Cantu.

Quid est Cantus?

Est apta sex vocum Musicalium digestio.

Quotuplex est Cantus.

Triplex, Durus, Naturalis, Mol-
lis,

Das 4. Capitel / Von dem Gesang.

Was ist das Gesang?

Es ist ein ordentliche vnd bequeme außführung der sechs Musiestimmen.

Wie vilerley art ist das Gesang?

Dreierley.

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

Qvid

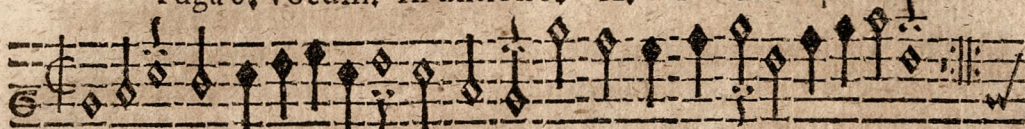
Quid est Cantus durus?

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 scharff Gesange?

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

Fuga 6, vocom. In unisono. A. G Exemplum.



In te Domine spera-vi nō confundar in æternū, in æternum.

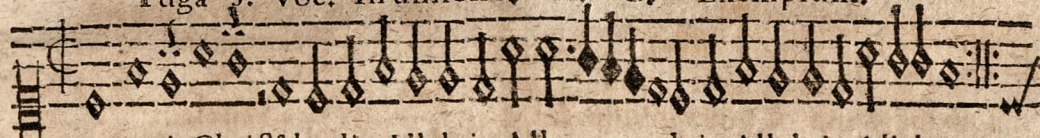
Quid est Cantus naturalis?

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

Welches ist das mittelmässig oder natürlich Gesange?

Das weder ein weiche / noch ein harte stich von sich gibt/sonder bleibt in seinen sechs stimmen / dieweil es in c anfa-het vñ endet sich in a.

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



Surrexit Christ' hodie, Alleluja, Alleluja, Alleluja, Alleluja.

Quid est Cantus mollis?

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

Welches ist das Weich oder weich Gesange?

Das in dem auffsteigenden F fa ut/singet ut/vñ Fa in b fa h mi. Wird daher erkant/ wann in 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 mandata tua.

CAPVT QVIN-

tum, de mutatione.

Quid est mutatio?

Est vocis in vocem in eadem clauis unifona variatio.

Quando igitur fit mutatio?

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

Fuga 5. Vocum in unifono.

Exemplum.



Nusq̃vā tuta fi-

des.

Quot traduntur Regulæ de Mutatione?

Sex.

I. Regula.

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

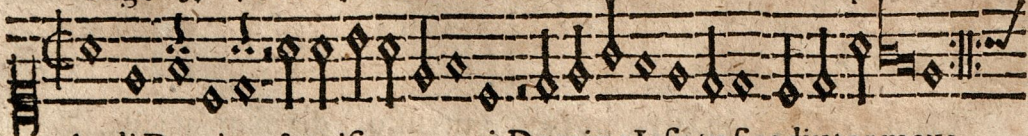
I I.

Propter unam Notam ascendentem super La, non fit mutatio, sed semper Fa in ea est candandum, nisi ♯, vel ✕ assignatum sit, quod Mi durum significat.

man singt Fa / es sei dann sacht / das diser zeichen eins ♯ oder ✕ verzeichnet / so be-
deut es ein harts Mi.

Fuga 3. Vocum, In unifono.

A. G. Exemplum.



Audi Domine & misere. re mei Domine Iesu tu sis adjutor meus.

III, Non

Das 5. Capitel / von ver-
kerung der Stimmen.

Was ist der stimmen verkerung?

Sie ist ein abwechslung einer Stim-
m in die ander / auff einem gleichlautenden
Musicschlüssel.

Wann muß man dann die
Stimm verkeren?

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

Wie vil werden Regeln fürge-
schriben / von verkerung der
Stimmen?

Sechs.

1. Regel.

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

2.

Wann nur ein Nota vber das La / ein
Secunda hinauff steigt / darff man von
derselben wegen nicht mutiren / sonder

III.

Non descendimus à voce Fa, in
vocem Mi; neq; à voce Mi, in vocem
Fa, ascendimus per quartā aut quin-
tam, sed à voce Fa, in vocem Fa, & à
voce Mi, in vocem Mi.

3.
Man kan von keinem Fa/ in ein Mi/
noch von keinem Mi/ in ein Fa/ durch
die quart oder quint auff noch absteige/
sondern vom Fa inns Fa/ vom Mi inns
Mi.



IV.

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

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

4.
In dem harten Gesang/ verkehren wir
die Stimmen in dreien Music-schlüsseln/
Nemlich in dem a/ e/ vnd d.
In dem a/ vnd e/ nennen wir die stimm
La/ in absteigen.
In dem a/ vñ d/ nennen wir die stimm
Re in auffsteigen.



V.

In cantu naturali prorsus nulla
fit mutatio, quia perpetuò in sex vo-
cibus versatur.

VI.

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

In d, & a, sumimus La de scenden-
do.

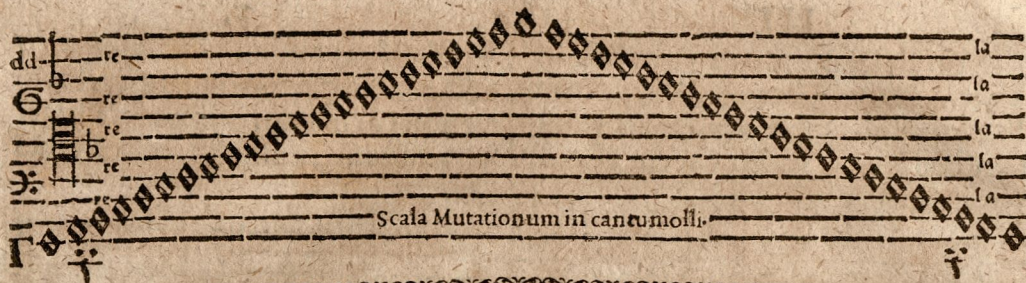
In d, & g, sumimus Re ascenden-
do.

5.
In dem mittelmässigen Gesang be-
gibt sich gar kein verenderung / dann es
bleibt immer in den sechs Stimmen.

6.

In dem weichen Gesang/ verkehren
wir die Stimmen gleichesals in dreien
Music-schlüsseln/ nemlich in d/ g/ vñ a.
In dem d/ vnd a/ brauchen wir das La/
in absteigen.
In dem d/ vñ g/ brauchen wir das Re/
in auffsteigen.

C Mutatio



Mutatio cantus $\flat$ duri magis perspicua.

In cantu duro semper canimus,
Ascend. Descend.

In	G	ut	—	sol
	F	—	fa	—
	E	mi	—	la
	D	re	—	sol
	C	ut	—	fa
	B	—	mi	—
	A	re	—	la.

Mutatio cantus $\flat$ mollaris magis perspicua.

In cantu molli semper canimus,
Ascend. Descend.

In	G	re	—	sol
	F	ut	—	fa
	E	—	mi	—
	D	re	—	la
	C	ut	—	sol
	B	—	fa	—
	A	mi.	—	la.

Kurze Veränderung der Stim- men im weichen Gesang.

Im harten Gesang singt man allzeit
wann er

Auffsteigt/ Absteigt/

Im	G	ut	—	sol
	F	—	fa	—
	E	mi	—	la
	D	re	—	sol
	C	ut	—	fa
	B	—	mi	—
	A	re	—	la.

Kurze Veränderung der Stim- men im weichen Gesang.

Im weichen Gesang singt man allzeit/
wann er

Auffsteigt/ Absteigt/

Im	G	re	—	sol
	F	ut	—	fa
	E	—	mi	—
	D	re	—	la
	C	ut	—	sol
	B	—	fa	—
	A	mi	—	la.

Duæ tabellæ significantes, quænam Claves
ejusdem sint vocis.

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

Tabella cantus $\sharp$ duri.
Täfelein des harten Gesangs.
Descendendo.
Im absteigen.

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

Ascendendo,
Im auffsteigen/

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

Tabella cantus $\flat$ mollis.
Täfelein des weichen Gesangs.
Descendendo.
Im absteigen/

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

Ascendendo,
Im auffsteigen/

In	{ D }	&	{ G }	re
im	{ C }	vñ	{ F }	ut
	{ B }		{ — }	fa
	{ A }		{ E }	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 vielfältig ist die Figur?

Zweifältig: Eine der stimm / die ander
der stillschweigung.

Welch ist die gestalt der stimm?

Die Nota.

Was ist die Nota?

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

Wie mancherlei sein die

Noten?

C ij

Dupli-

Duplices: Simplicēs & Ligatæ.

Quæ dicuntur Simplicēs?

Quæ absq; colligatione alterius notæ ponuntur.

Quot sunt Species Simplicium Notarum?

Octo,

Quæ?

Zweiterlei: Einfache/vñ angeneckte oder gebundene.

Welche heißen einfache?

Die an ein zamen bindung einer andern Noten gesetzt werden.

Wie vil seind einfacher Noten?

Acht.

Welche?

1 Maxima

1 Longa

1 Brevis

1 Semibrevis

2 Minimæ

4 Semiminimæ

8 Fusa

16 Semifusa.

tali figura
mit solcher
Figur ge-
malet.

In hoc
signo,
in diesem
zeichen.

valet
gilt

$\left\{ \begin{array}{l} 8 \\ 4 \\ 2 \\ 1 \end{array} \right\}$

tactibus,
schlag.

valent uuo tactu,
gelten ein schlag.

Da regulas de notis simplicibus.

Prima Regula.

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

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

1.

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



Secunda.

Secunda.

Sub Nota colorata duæ virgulæ positæ, eam albam esse demonstrant

2.

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



Tertia.

Figura duabus descripta caudis, nullam habere putatur, ut:

Item, quando virgula per caudam ducitur, ut:

3.

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

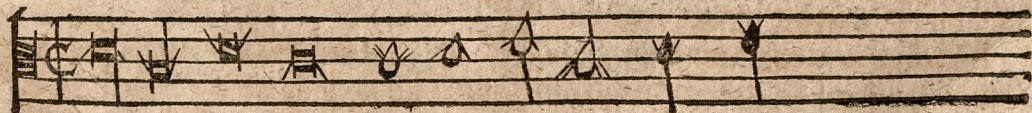


Quarta.

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 zuverzeichnen / 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 sequens vox incipiat, & desinat, dicitur etiam signum convenientiæ, vbi voces conveniunt.

5.

Dies zeichen II vber oder vnter die Noten geschriben / zeigt den ort an / wo die nachfolgende stimm / in den Fugis anfahe / oder still halte. Item es wirdt genennet ein zeichen der zusammenkunfft / da die stimmen zugleich zusammen kommen.

C iij

Sexta

Sexta.

Hoc signum  supra vel infra notam positum, est signum moræ, & cardinalis concordantiæ vocum, ubi scilicet omnes voces aliquantisper quiescunt. Dicitur etiam Pausa generalis.

Septima.

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

Octava.

Hoc signum  indicat cantum perfectum.

Hoc signum  indicat cantum imperfectum.

Nona.

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

Decima.

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

Undecima.

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

Duodecima.

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

6.

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

7.

Die Zeichen  bedent ein widerüßung oder widerholung.

8.

Dies Zeichen  O bedeut den vollkommen Gesang.

Dies Zeichen  O bedeut den vn vollkommen Gesang.

9.

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

10.

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

11.

Dies Zeichen  wirdt diesis genant / wo es im Gesang für ein Noten gesetzt / muß dieselbige Nota vmb ein halben schon höher gesungen werden.

12.

Dies Zeichen  wirdt genant / einzaiger oder hütter / zeigt an / wo die nachfolgende Nota liegt.

Decima,

Decima tertia.

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

Fuga Hyper vel Epi	{	Diateſsaron	oben in der	{	qvart.
		Diapente			qvint.
		Diapason			octav.
Fuga in Hy- po vel sub.	{	Diateſsaron	vnten in der	{	qvart.
		Diapente			qvint.
		Diapason			octav.

CAPVT SE- ptimum. DE LIGATVRA.

Qvædicuntur Ligaturæ.

Cùm duæ vel plures ſimplices Notæ per virgulam in dextra vel ſiniſtra parte coniunguntur. Atqve communiter Ligaturæ vocantur.

Qvotuplex eſt Ligatura?

Duplex: Recta & obliqua.

Qvæ eſt Recta?

Cujus Notæ quadrato pinguntur corpore.

Das 7. Capitel/ Von der zusammenbindung der Noten.

Welche heißen gebundene oder angehangte Noten.

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

Wie viſſältig iſt die Bindung?

Zweiſältig gleichförmig oder geviert/ vnd vngleicher form oder langlecht.

Welches iſt die gleichförmig oder geviert?

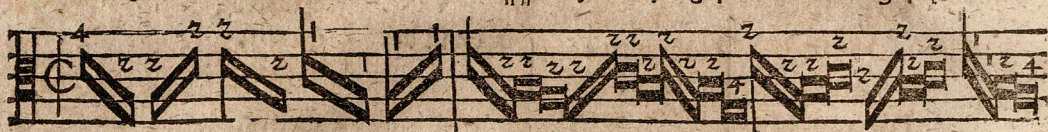
Wann die Noten mit viereckiger geſtalt werden gemalt.



Qvædicitur

Quæ dicitur obliqua?

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



Welche heißen ungleicher
form oder langleicht?

Wann die Noten mit langer und vber zweyer gestalt werden geschriben.

Quot sunt Notæ ligabiles?

Quatuor: Maxima, Longa, Brevis, Semibrevis.

Quotuplices sunt?

Triplices, Initiales, Mediæ, & Finales.

Qvæ dicitur initialis?

Prima Nota Ligaturæ.

Quæ dicitur Finalis :

Vltima Nota Ligaturæ.

Qvæ 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 vielerlei seind sie?

Dreierlei: Die anfänglichen / Mit-
teln vnd Endlichen.

Welche heisset anfänglich?

Die erste Noth der Bindung.

Welche haisset Eublich :

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?

Qvatuor.

Prima Regula.

Prima carens caudā longa est pen-
dente secunda, ut;

Wie vil Regeln werden von den
anfänglich fürgegeben?

23ier.

Die erste Regel?

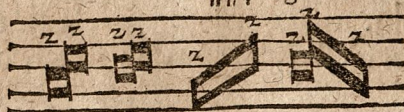
So die erste Not keinen strich hat/
ist sie Longa/ wann anderst die nechst
volgent vnder sich hanget/ Als;



Scunda reg:

Secunda Regula.

Prima carens cauda brevis est scā-
dente secunda, ut:

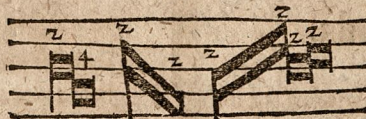


Die ander Regel.

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

Tertia Regula.

Est q̄ brevis caudam si læva parte
remittit, ut.

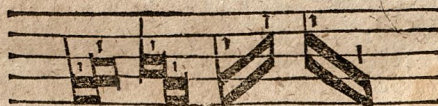


Die dritt Regel.

Diese ist Brevis / so ein strich an der
linken seiten lesset herab gehn / Als:

Qvarta Regula.

Semibrevis fertur, fursum si du-
xerit illam : unā cum proxima se-
quente, ut:



Die vierdt Regel.

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

Qvot traduntur Regulæ de Medijs?

Vna tantum.

Qvæ?

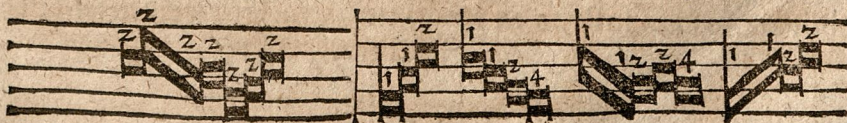
Qvælibet è medio brevis est, una
excipienda, scilicet sequens initia-
lem, qvæ in sinistro latere caudam
fursum protendit, ut:

Wie vil Regeln werden von den mitteln fürgehalten?

Eine allein.

Welche?

Ein jede gebundene Not / in der mit-
te / ist Brevis / außgeschlossen eine / nem-
lich / die nechst volgendt auff ein solche
anfängliche / welche den strich an der lin-
ken seiten vbersich halter / Als:



Regula.
Regel.

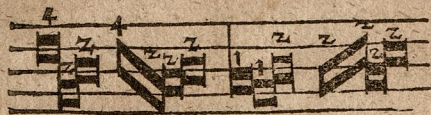
Exceptio.
Auschluss.
D

De

De finalibus quot traduntur
Regulæ?
Tres.

Prima Regula.

Vltima conscédens brevis est quæ
cunq; ligata, ut:



Secunda Regula.

Vltima dependens quadrangula
sit tibi longa, ut:



Tertia Regula.

Est obliqua brevis semper finalis
habenda, ut:



Habentnè 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 he-
raßer hanget / solt du für longam hal-
ten/ Als:

Die drit Regel.

Die lezt vberzweyhe Not ist immer
Brevis zuhalten/ Als:

Haben dise Regeln auch
einen außschluß?

Ja.

Dann so vnter zwo gebundenen No-
ten die erste iren strich an der lincken sei-
ten auffziehet / werden sie beide Semis
breues/ Als:

CAPV TOCTA- vum, de Pausis & Punctis?

Qvæ dicitur Figura
silentij?
Pausa.

Qvid est Pausa?

Est taciturnitatis signum, tempus
silentio mensurans,

Qvot sunt Pausæ, qvæ prædi-
ctis notulis correspondent?

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

Enumera Pausas?

Das 8. Capitel/von den Pausen vnd Puncten.

Welches haisset die Figur des
stillschweigens?

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

Was ist Pausa?

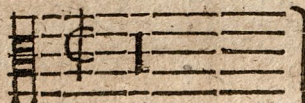
Pausa ist ein zeichen der stillschwei-
gung / das die zeit mit schweigen misset
vnd zubringet.

Vie vil sein Pausen/welchen sich
der obernenten einfachen Noten
vergleichen?

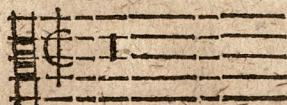
Siben. Dann jede einfache Not/ohn
allein die Maxima / haben ihre pausen/
welchen sie an geltung gleichend.

Erzele mir die Pausen?

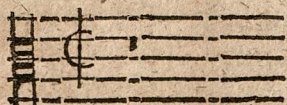
Longa



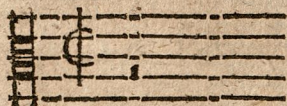
Brevis



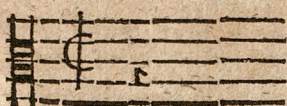
Semibrevis



Minima



Semiminima



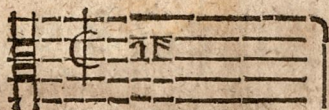
Æquivalet
Bist so vil als
dise folgende
Not.



D ij

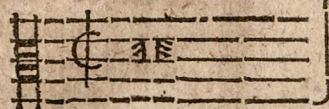
Fusa

Fusa



Equivalet.
Gilt so vil als
dise volgende
Not.

Semifusa



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



8.

4.

2.

1.

$\frac{1}{2}$

$\frac{1}{4}$

$\frac{1}{8}$

$\frac{1}{16}$

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.

Was ist hie ferners zumercken?

Die zwei letzten Pausen/ werden von
wegen ihrer behenden geschwindigkeit
selten gebraucht.

Sind auch noch andere
Pausen?

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

Was ist dann Pausa
Generalis?

Wann ein halber zirkelriß / sampt
einem puncten/ ober oder vnder die No-
ten geschrieben wird/ auff dise weis.



Quid indicat Pausa generalis?

Cessationem omnibus vocibus
inducit.

Was zaiget dise Paus an?

Sie bringt allen stimmen gleiche still-
schweigung.

Punctus

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

Was ein düpfßlin hinten an die No-
ten zugeschriben ist / so mehret es diesel-
bige noch vmb das halbe theil / Als :



CAPVT NONVM

de proportionibus:

Seqvuntur primo proportio-
nes Diminuentes, ut Dupla, Tripla,
Quadrupla, Sefquialtera,
Hemiolia,

Qvid est proportio Dupla?
Qvæ omnibus Notulis ac Pausis
dimidium sui valoris adimit.

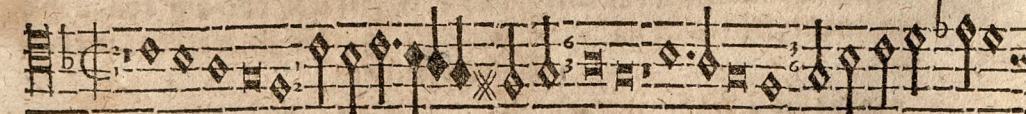
Das 9. Capitel / von der Proportion.

Folgen erslich Proportiones di-
minuentes / als Dupla / Tripla /
Quadrupla / Sefquial-
tera / Hemiolia.

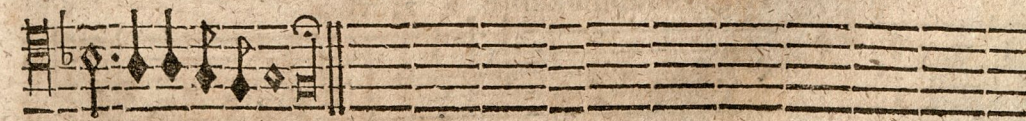
Was ist Proportio Dupla?
Dupla proportio ist / welch alle No-
ten vnd Pausen den halben theil ent-
zeucht / das also zwo nur so vil gelten als
vor eine / der zeichen sein.



Hæc est vita æter- na ut cognoscât te solū verum, solū verum Deum.



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

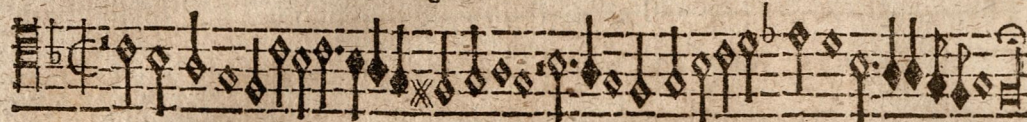


De- um,

Sequuntur Resolutiones illarum vocum.



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



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

Quid est proportio Tripla?

Was ist proportio Tripla?

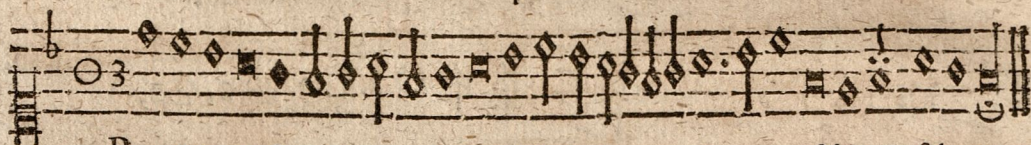
In qva brevis perfecta, aut tres se-
mibreves, uni tactui adaptantur.

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

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

O 3. C 3. ϕ 3. ϕ 3.

In subdiapason.



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

Quid est proportio Qua-
drupla?

Was ist Quadrupla
proportio?

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

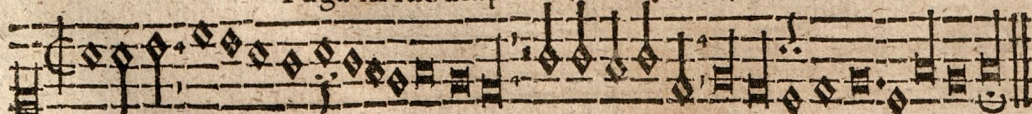
Quadrupla proportio ist / in welcher
vier Semibreves / oder ein Longa auff
einen schlag gesungen werden / wird als
so verzeichnet.

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

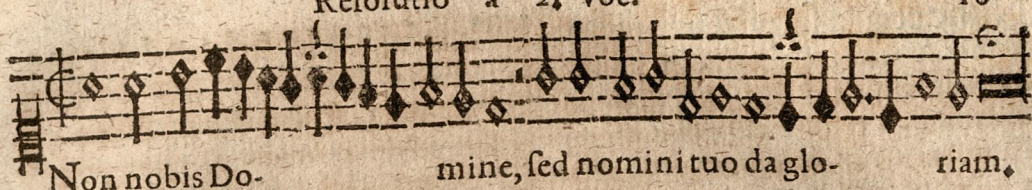
ϕ 2. ϕ

C⁴₁₆ 2. ϕ

Fuga in subdiapente. à 2. voc.



Nō nobis Do- mine, sed nomini tu- o da glo- riam.
Resolutio



Quid est proportio Sesqui-
altera?

In qua tres minimæ, aut Semibre-
vis & Minima, uni tactui accinun-
tur, huius signa sunt:

$\frac{3}{2} / \frac{6}{4} / \frac{9}{8} / \frac{12}{8} /$

Was ist Sesquialtera
proportio?

Sesquialtera proportio ist / in wel-
cher drey Minimæ / oder ein Semibre-
vis vnnnd Minima auff einen schlag ge-
sungen werden / wird also verzeichnet.

$O_2^3 / C_2^3 / \text{C}_2^3 / \text{C}_2^3 /$

In subdiapason, 2. voc.



Quid est Hemiolia pro-
portio?

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

Was ist Hemiolia?

Hemiolia ist gleich der Tripla pro-
portioni / allein das sie vmb der schwa-
re willen mehr behendigkeit hat in der
Mensur / dann die Tripla. Als:

In subdiapason, à 2. voc.



In subdiatesarion, 2. voc.



Mundana gloria

va-

na.

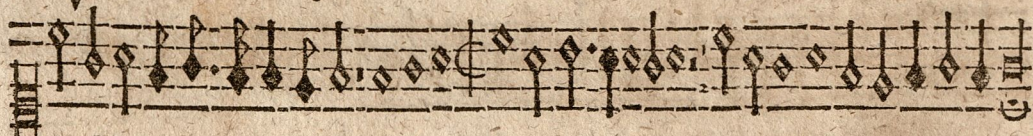
Nunc

Nunc etiam seqvuntur propor-
 tionēs Augentes, nempe, Subdupla,
 Subtripla, Subquadrupla; Hæ autem
 omnes unâ regulâ cōprehendi pos-
 sunt, Ita, ut in unaqvaq; proportio-
 ne, Notæ & Pausæ toties augeantur,
 quoties superior numerus in infe-
 riori reperitur, hoc modô, ut Subdu-
 pla, omnia duplicet: Subtripla, tri-
 plicet: Subquadrupla, quadruplicet.

Nun folgen lezhlich auch die pro-
 portiones Augentes / Als Subdupla/
 Subtripla / Subquadrupla: Dise alle
 aber mögen in ein Regel zusammen ge-
 fasset werden/das in einer jeden die No-
 ten vnd Pausen so vil gemehret werden/
 als offte die ober Zahl in der vntern ge-
 funden wirdt/Also / das die Subdupla
 alles doppelt mache / Subtripla alles
 drisältig / subquadrupla aber vierfältig.

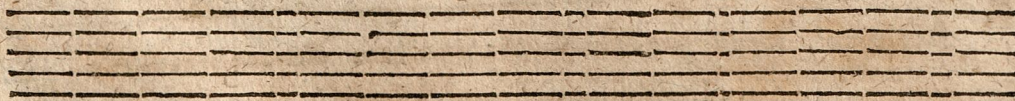
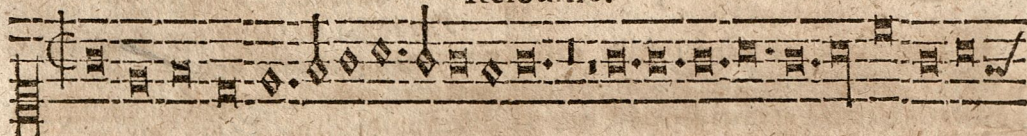


VE-ni fan-ctæ Spi-ri-tus re-pletu-orum cor-



da fide- lium & tu- i amo- ris in eis ignē accen- de.

Refoultio.



Regi seculorum immortalī, invisibili, soli sapienti Deo, ho-
 nor, gloria, in secula seculorum, Amen.

CAPVT DECIMVM.

DENOMINIBVS ET PROPRIETATIBVS TONORVM.

Primus		Dorius		hilarem	
Secundus		Hypodorius		mœstam	
Tertius		Phrygius		austera	
Quartus		Hypophrygius	Qui	blandam	
Quintus		Lydius	me-	asperam	
Sextus	ab anti-	Hypolydius	lodi	lenem	legi-
Septimus	quis di-	Mixolydius	am	indignantē	timi.
Octavus	ctus est.	Hypomixolydi⁹	ha-	placabilem	
Nonus		Æolius	bet,	suavem	
Decimus		Hypoæolius		tristem	
Vndecimus		Ionicus		jucundam	
Duodecimus		Hypoionicus		flebilem	
Tredecimus		Hyperæolius	spuriij sive rejecti, quod		
Decim⁹ quart⁹		Hyperphrygius	aptè dividi nequeunt.		

Authentici, qui de numero impari sunt.



Plagales, qui de numero pari sunt.



Duodecim toni legitimi.

Spuriij seu
rejecti.

De Tonis seu modis.

Dorius, id est, tonus sive modus primus.

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

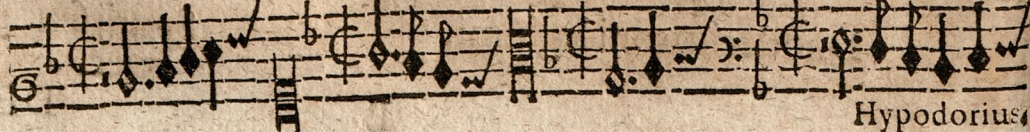
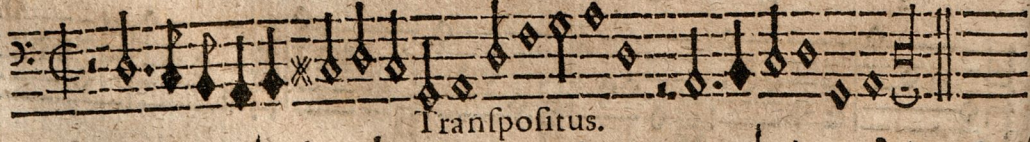
Intervalla habet duo.

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

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

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

Intervalla.



Hypodorius, id est, tonus sive modus secundus.

Secundus tonus versatur in cantu. $\left\{ \begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right\}$ inter $\left\{ \begin{smallmatrix} A \\ D \end{smallmatrix} \right\}$ & $\left\{ \begin{smallmatrix} A \\ D \end{smallmatrix} \right\}$ per octavam.
Intervalla habet duo.

Primum ex $\left\{ \begin{smallmatrix} A \\ D \end{smallmatrix} \right\}$ in $\left\{ \begin{smallmatrix} D, \text{durum} \\ G, \text{mollem} \end{smallmatrix} \right\}$ per quartam Re, Sol.

Alterum ex $\left\{ \begin{smallmatrix} D \\ G \end{smallmatrix} \right\}$ in $\left\{ \begin{smallmatrix} A, \text{durum} \\ D, \text{mollem} \end{smallmatrix} \right\}$ per quintam Re, La.

Quiescit in D, duro, & G, molli.

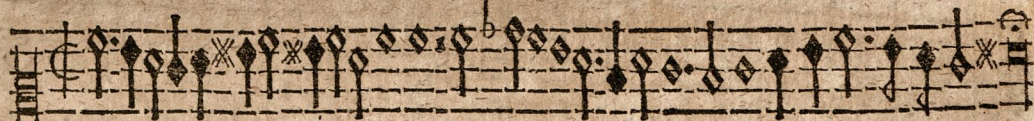
Intervalla.



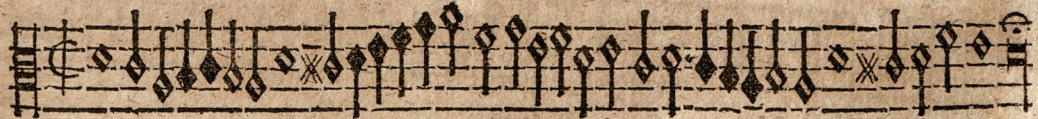
Cantus. Ambitus secundi toni. Hypodorius, Mœstus.



Altus.



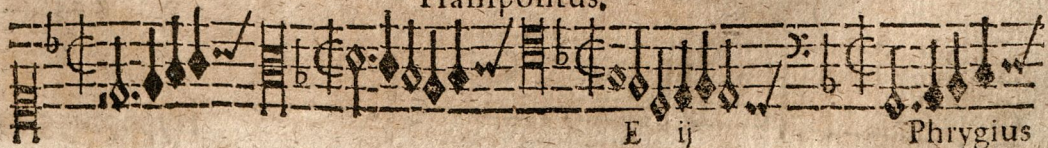
Tenor.



Bassus.



Transpositus.



E ij

Phrygius

Phrygius, id est, tonus five modus tertius.

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

Intervalla habet duo.

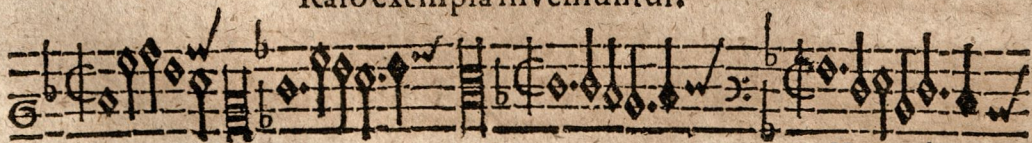
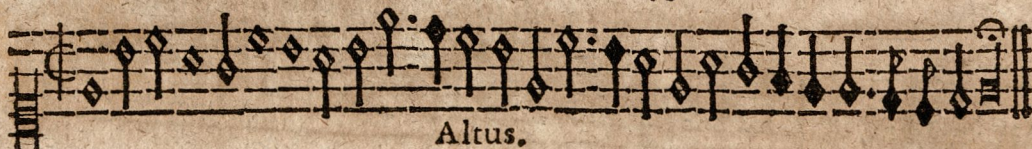
Primum ex $\left[\begin{smallmatrix} \text{E} \\ \text{A} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{h, durum} \\ \text{E, mollem} \end{smallmatrix} \right]$ per quintam Mi, Mi.

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

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



Cantus, Ambitus tertij toni. Phrygius, Austerus.



Hypophrygius, id est, tonus five modus qvartus.

Qvartus tonus versatur in cantu. $\left\{ \begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right\}$ inter $\left\{ \begin{smallmatrix} \text{h} \\ \text{E} \end{smallmatrix} \right\}$ & $\left\{ \begin{smallmatrix} \text{h} \\ \text{E} \end{smallmatrix} \right\}$ habens speciem diapason.

Intervalla habet duo.

Primum ex $\left\{ \begin{smallmatrix} \text{h} \\ \text{E} \end{smallmatrix} \right\}$ in $\left\{ \begin{smallmatrix} \text{E, durum} \\ \text{A, mollem} \end{smallmatrix} \right\}$ per qvartam Mi, La.

Alterum ex $\left\{ \begin{smallmatrix} \text{E} \\ \text{A} \end{smallmatrix} \right\}$ in $\left\{ \begin{smallmatrix} \text{h, durum} \\ \text{E, mollem} \end{smallmatrix} \right\}$ per qvintam Mi, Mi.

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

Intervalla.



Cantus. Ambitus qvarti toni. Hypophrygius, Blandus.



Lydius, id est, tonus sive modus quintus.

Quintus tonus versatur in cantu, {duro
molli} inter {F
B} & {F
B} per octavam
Intervalla habet duo.

Primum ex {F
B} in {C, durum
F, mollem} per quintam Fa, Fa.

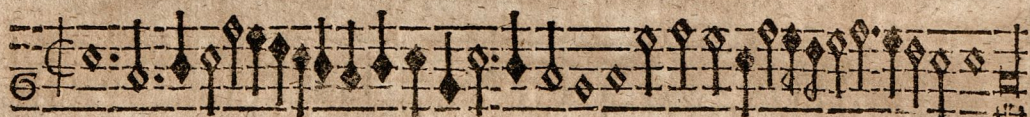
Alterum ex {C
F} in {F, durum
B, mollem} per quartam Ut, Fa.

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

Intervalla.



Cantus, Ambitus quintitoni. Lydius, Asper,



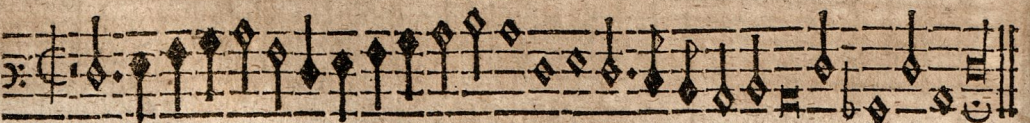
Altus,



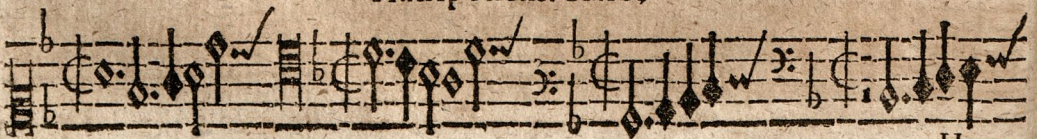
Tenor,



Bassus



Transpositus. Raro,



Hypo-

Hypolydius, id est, tonus sive modus sextus.

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

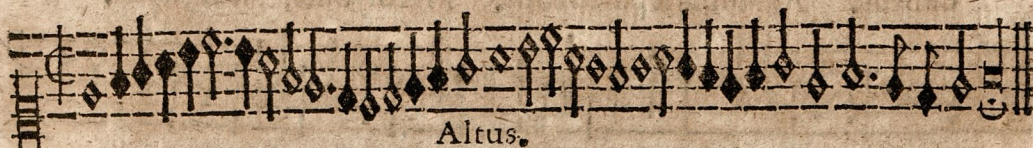
Intervalla habet duo.

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

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

Quiescit in F, duro, & B, molli.

Intervalla.



Mixolydius, id est, tonus five modus septimus.
 Septimus tonus versatur {duro} inter {G} & {G} per octavam
 in cantu, {molli} {C}

Intervalla habet duo,

Primum ex {G} in {D, durum} per quintam Vt, Sol.
 {C} {G, mollem}

Alterum ex {D} in {G, durum} per quartam Re, Sol.
 {G} {C, mollem}

Finiens in G, duro, & C, molli.

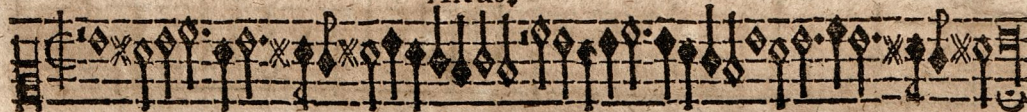
Intervalla,



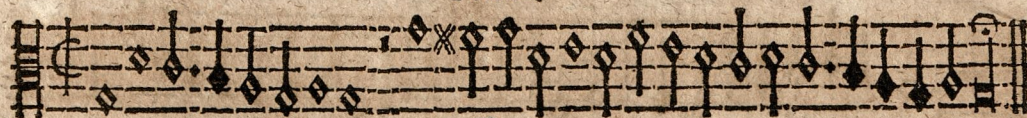
Cantus. Ambitus septimi toni. Mixolydius, Indignans.



Altus.



Tenor.



Bassus.



Transpositus.



Hypo.

Hypomixolydius, id est, tonus five modus octavus.

Octavus modus versatur [duro] inter $\begin{bmatrix} D \\ G \end{bmatrix}$ & $\begin{bmatrix} D \\ G \end{bmatrix}$ per octavam,
in cantu. [molli]

Intervalla habet duo.

Primum ex $\begin{Bmatrix} D \\ G \end{Bmatrix}$ in $\begin{Bmatrix} G, \text{ durum} \\ C, \text{ mollem} \end{Bmatrix}$ per quartam Re, Sol.

Alterum ex $\begin{bmatrix} G, \\ C, \end{bmatrix}$ in $\begin{bmatrix} D, \text{durum} \\ G, \text{mollem} \end{bmatrix}$ per quintam Vt, Sol.

Qviescit in G, duro, & C, molli.

Intervalla.

quart. quint. Tropus.

Cantus, Ambitus octavioni. Hypomixolydius, Placabilis.

Altus.

Alrus.

Ten.

Bassus.

Transpositus.

F

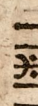
Æolius.

14

D

Primum ex $\begin{Bmatrix} A \\ D \end{Bmatrix}$ in $\begin{Bmatrix} E, \text{durum} \\ A, \text{mollem} \end{Bmatrix}$ per quintam Re, La.

Alterum ex $\begin{bmatrix} E \\ A \end{bmatrix}$ in $\begin{bmatrix} A, \text{durum} \\ D, \text{mollem} \end{bmatrix}$ per quartam Mi, La.



Tropus.

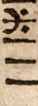
Æolius, fuavis.



七



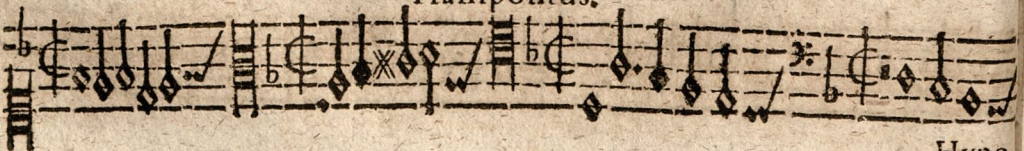
一



三



Hypo:



Hypoæolius, id est, tonus five modus decimus.

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

Intervalla habet duo.

Primum 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,

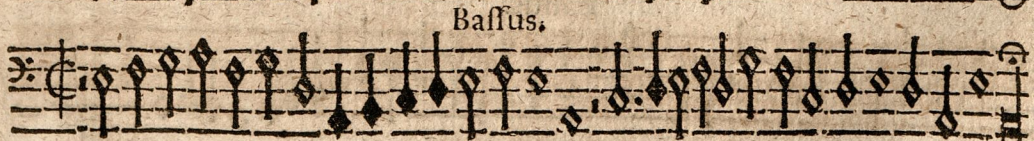
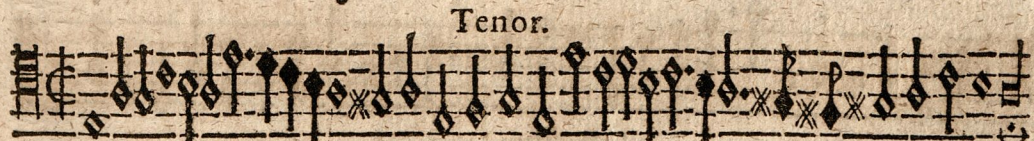
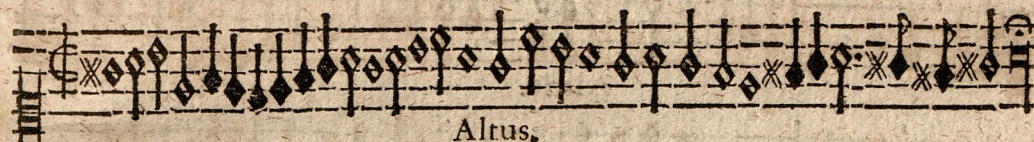
Alterum ex $\left\{ \begin{smallmatrix} \text{A} \\ \text{D} \end{smallmatrix} \right\}$ in $\left\{ \begin{smallmatrix} \text{E, durum} \\ \text{A, mollem} \end{smallmatrix} \right\}$ per quintam Re, La,

Quiescit in A, duro, & D, molli.

Intervalla.



Cantus. Ambitus decimi toni. Hypoæolius, Tristis.



Ionicus, id est, tonus sive modus undecimus.

Vndecimus tonus ver- $\left[\begin{smallmatrix} \text{duro} \\ \text{molli} \end{smallmatrix} \right]$ inter $\left[\begin{smallmatrix} \text{C} \\ \text{F} \end{smallmatrix} \right]$ & $\left[\begin{smallmatrix} \text{C} \\ \text{F} \end{smallmatrix} \right]$ per octavam.
 fatur 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.

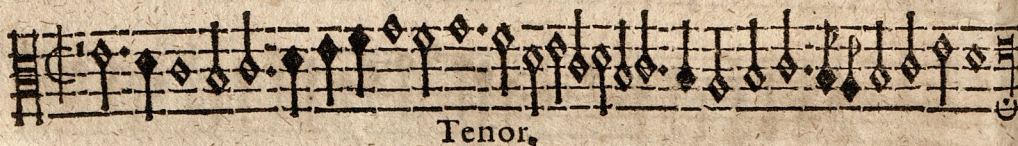
Alterum ex $\left[\begin{smallmatrix} \text{G} \\ \text{C} \end{smallmatrix} \right]$ in $\left[\begin{smallmatrix} \text{C, durum} \\ \text{F, mollem} \end{smallmatrix} \right]$ per quartam Vt, Fa.

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

Intervalla,



Cantus, Ambitus undecimi toni, Ionicus, Iucundus,



Hypojonicus, id est, tonus sive modus Duodecimus.

Duodecimus tonus ver-
satur in cantu. {duro
molli} inter {C} & {G} per octavam.

Intervalla habet duo.

Primum ex {C} in {C, durum
F, mollem} per quartam Vt, Fa,

Alterum ex {C} in {G, durum
F, mollem} per quintam Vt, Sol,

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

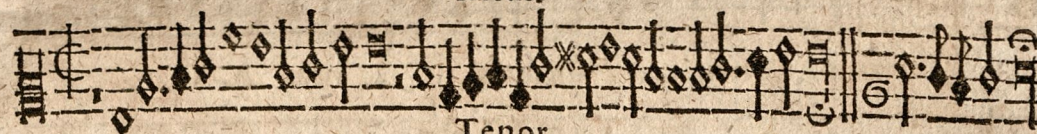
Intervalla.



Cantus. Ambitus duodecimitoni. Hypojonicus, Flebilis.



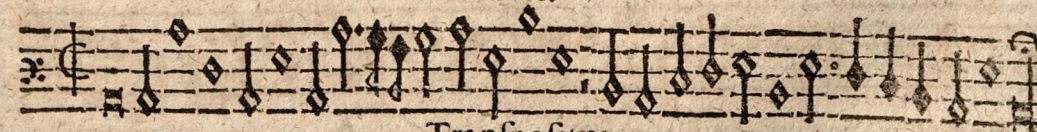
Altus.



Tenor.

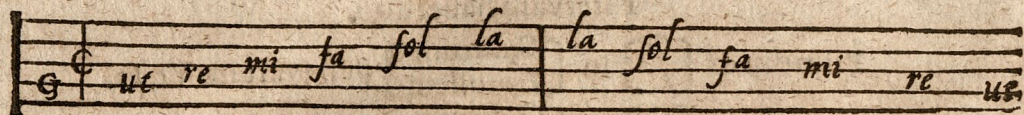
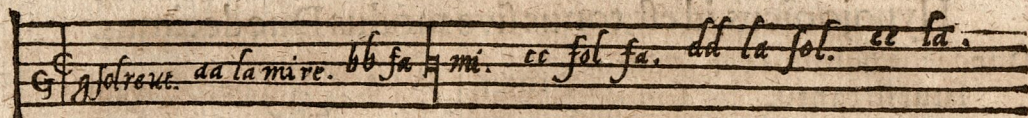


Bassus.

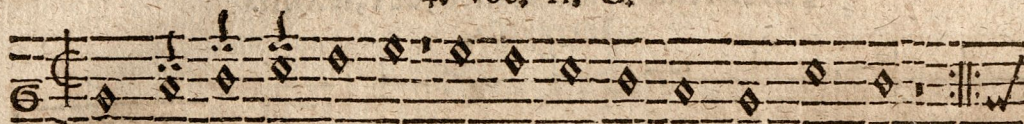


Transpositus.





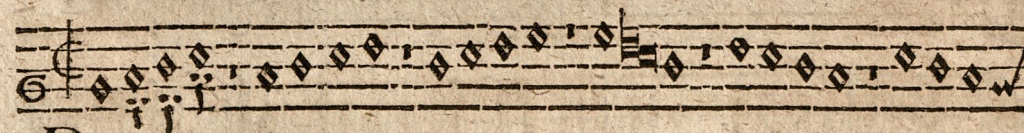
Nemo sine crimine vivit,
4. voc. A, G.



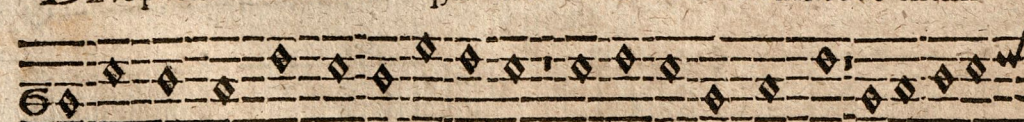
Semper contrarius esto. 4. voc.



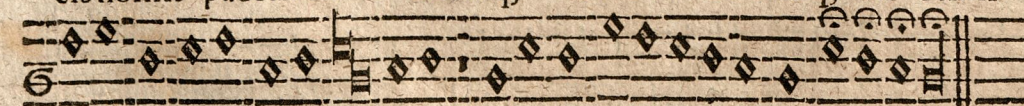
Canon: Contrarium mihi amo, 4. voc. A, G.



DEVS pacis charitatis. q; amator & custos da omnibus inimi-



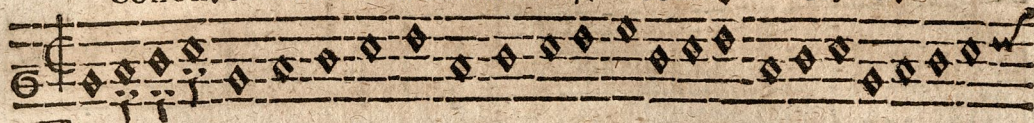
cis nostris pacem cha-ri-tatemq; veram cunctorumq; eis remis-



sionem peccatorū, nosq; ab eorum insi-dijs po-tenter eripe.

Canon.

Conon: contrarium mihi amo. 4. vocum, A. G.



EXurge Domine, salvū me fac Deus me⁹, qvoniā percussisti ad versan-



tes mihi in maxilla, dentes impi- o- rū contrivisti.

4. vocum, A. G.

4. vocum, A. G.

2. 3.

2. 3.



Veni sancte spiritus.

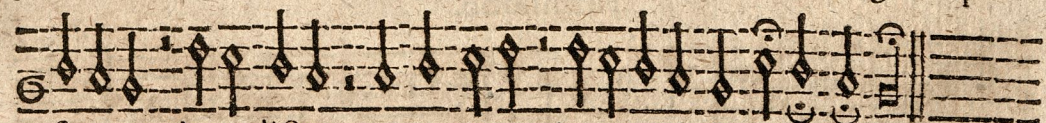
SO- la spes mea Christus.

Canon: contrarium mihi amo,

4. voc, A. G.



MI-ferere ó Domine salvū me fac ó Domine benigniter pro-

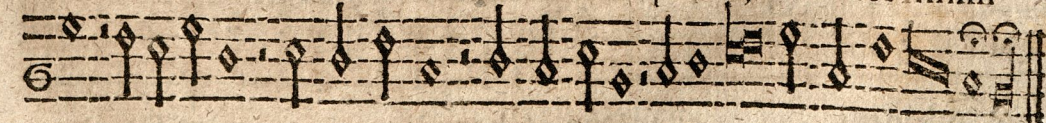


sperare, benedictus qviventurus in nomine Domini, Amen.

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

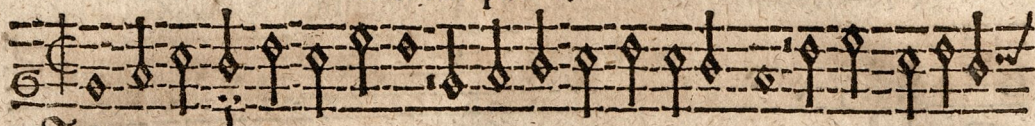


EXaudi Deus ora- tionem meam cum deprecor, à timore inimi-

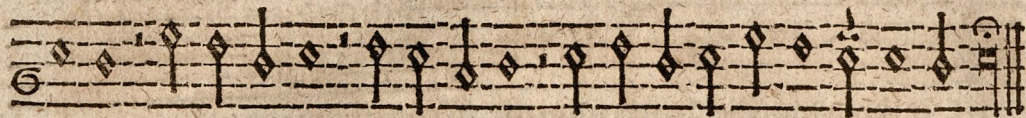


ci eripeme, ó Domine absconde me á conventu malignan-
tium.
In subdiapason.

In subdiapason.

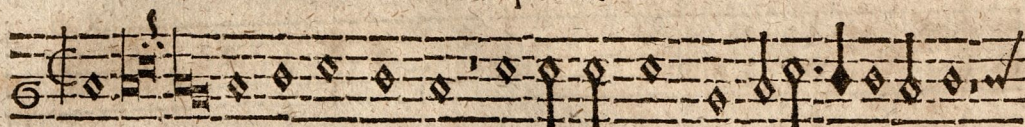


In dich hab ich gehoffet Herr/hilff dz ich nit zuschande wer/noch ewigklich zu

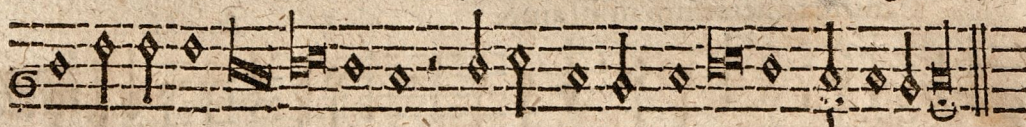


spotte/ das bit ich dich/ er=halt du mich/ in deiner trew mein Gotte. ::

In subdiapason.



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

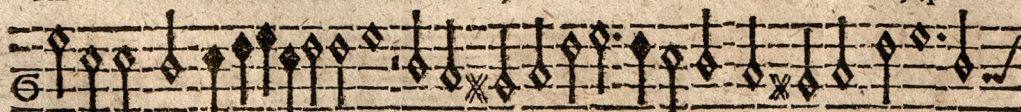


du vatters li= ches liechtes glanz/lehr vns den weg der warheit ganz. ::

In unisono.



ECce nūc bene-dici-te Domino, omnes serui Domini, q sta-



tis in domo Do- mini pno- ctes, Extollite man^o vestrās ad sanctū



& benedi-

cite Dño, & benedi-

ci-te Domino.

In unisono.

In unisono.



Læta-

tus

sum in his

:||:

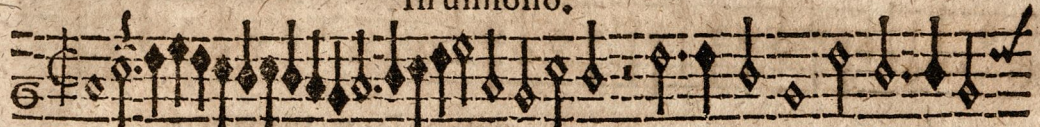
in



his qvædicta sunt mihi, in domū Domini i-

bim^o.

In unisono.

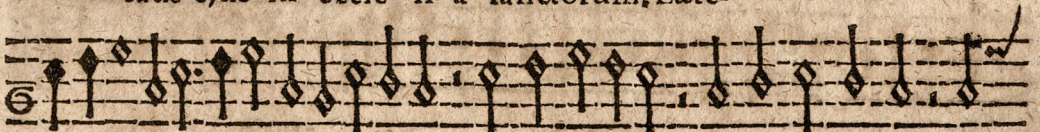


Canta

te Dño canticum novum, :||:



laus ejus in eccle- si- a sanctorum, Læte-



tur Is-

raël in eo

qvi fe- cit eum, :||:

&



fi- li- æ Sion exultent in Rege su- o, exultent in Re- ge su- o, :||:



:||:

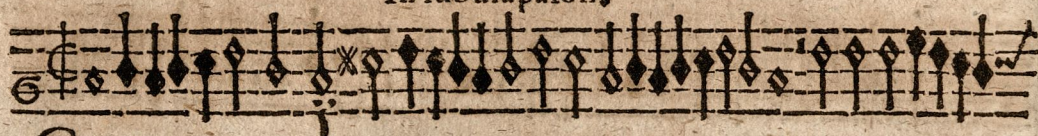
exultent in Rege su-

o.

G

In subdia,

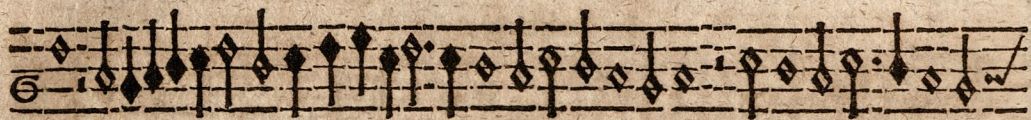
In subdiapason.



COmen- do me, coimen- do me, :||: mea q; o



mnia :||: in man^o tu-



as :||: optime Deus in man^o tu.



as optime De- us, in man^o tuas optime De- us,



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

In subdiapason.



IES v nostra redemptio, amor & desiderium, Deus crea-



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

In sub-

In subdiapason.



Domine fi-li Dei, vivi mi- fere- re nostri, qui



tollis pec- cata mundi mi-se- rere nostri, ::



qui tollis peccata mūdi, dona nobis sempiternā pa- cē, A- men.

In diapason.



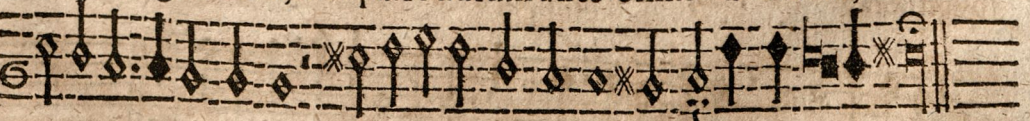
Patrem omnipotētem factorē cœ- li & terræ, vi- sibiliū omni-



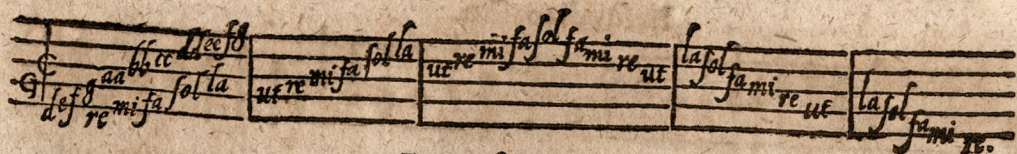
um & in- vi- si- bi- lium, & in unum Dñm Iesum Christū filium



Dei uni- genitum, & ex patre natum ante omni- a secula, fi- lium



Dei uni- genitum, & ex patre natum an- te omnia se- cu- la.



In unisouo.



DE terra Christ⁹ ascendit ad coelos qui pri⁹ descenderat de coelo, q pri⁹



us descenderat de coelo, de coelo.

Prolege & Progrege.

In diapason.



ADjuva nos DE- vs saluta- ris no- ster, & propter



gloriam no- minis tui, Domi- ne li- bera



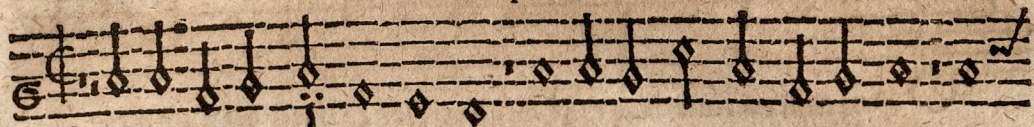
nos, libera nos, attente Do- mine, :||:



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

In sub.

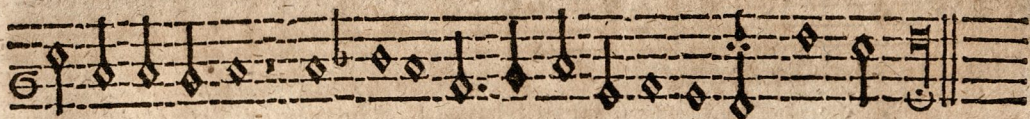
In subdiapason.



3 Vater vn-ser im Himmelreich/ der du ons al-le heiffest gleich/ Brü-



der sein vnd dich ruf-fen an/ vnd wilt das bet-ten von ons han/ gib das nie

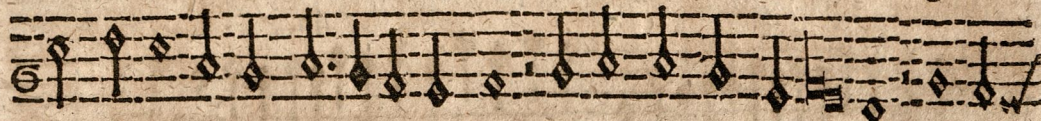


bet allein der mund/ hilff das es geh von herze grund/ herzen grund.

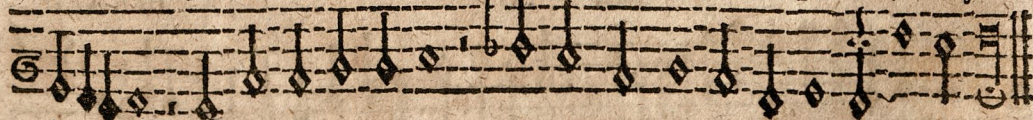
In homophonia.



3 Ehrüff zu dir Herr Je-su Christ/ ich bitte er-hör mein kla-gen/
Verleich mir gnad zu di-ser frist/ laß mich doch nie ver-za-gen/



Den rechten glaubt Herr ich mein/ den wöl-lest du mir ge-ben/ dir zu



le-ben/ mein nechste nuß zu sein/ dein wort zu ha-sen eben/ e-ben.

In diaphonia 3. vocum.



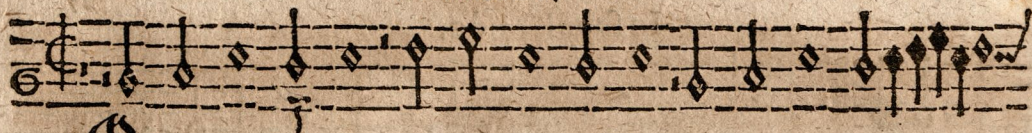
Mise-re-re nostri Domine secundū misericordiam

tuam.

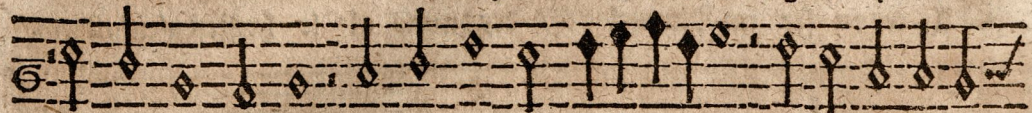
G iij

In unisono.

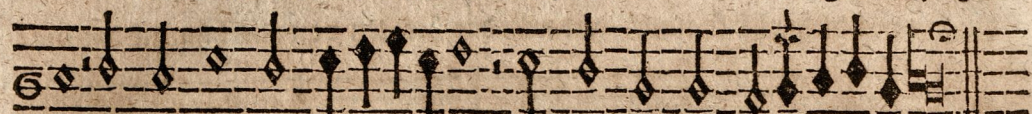
In unisono.



G Herz nimm von mir/was mich wend vö dir/ O Herz gib auch mir/



das mich lere zu dir/ O Herz nimm mich mir/ vnd gib mich aigen



dir/O Herz nimm mich mir/ vnd gib mich ai-gen dir.

In unisono.



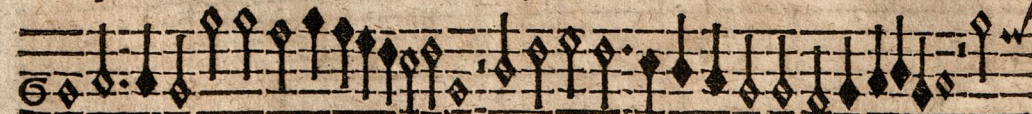
Benedictus :||: :||: qvive- nit in



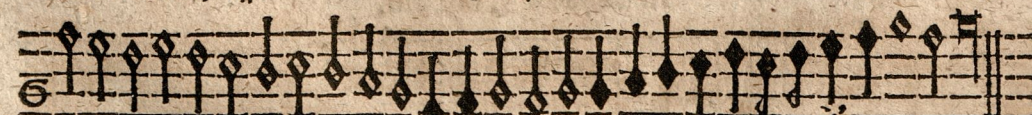
nomine :||: qvi ve- nit, :||:



qvive- nit, :||: in nomi-

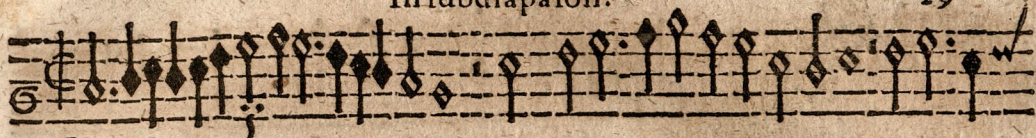


ne Domini, :||: :||: in



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

In subdia.



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



vissimo di- e deter- ra surrecturus sum, & rursus



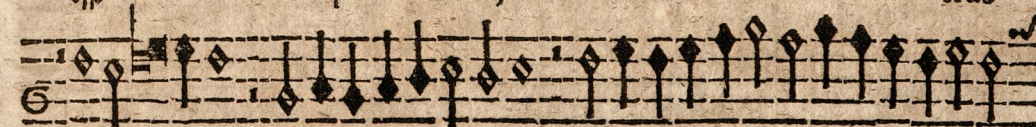
circūdabor pelle mea, & in car- ne me- a videbo De-



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



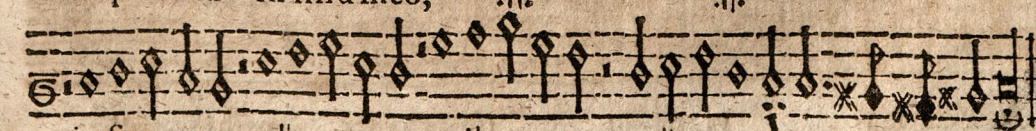
cōspeduri sunt, & nō a- lius



& nō alius. Repo- si- ta est



hęc spēs mea in sinu meo, in sinu meo, me- o.



in sinu meo, in sinu meo, me- o.

In om̃i p̃sona.

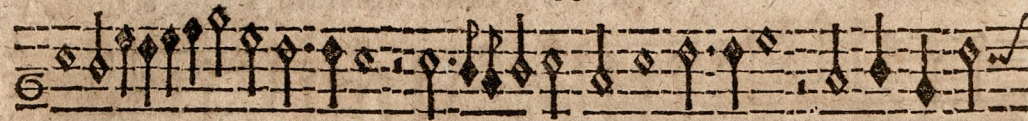
In ὁμοφωγία.



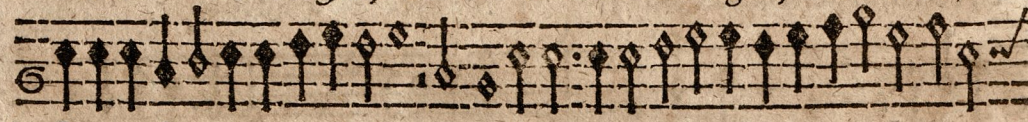
Hodie Christus na- tus est, ::



Hodie salva- tor apparuit, Hodie in ter-



ra- cula- nū Angelī, læ- tantur Archangeli, exultant ju-



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



gloria in excel- sis Deo, Alle- luja, Alle- luja, Alle-



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



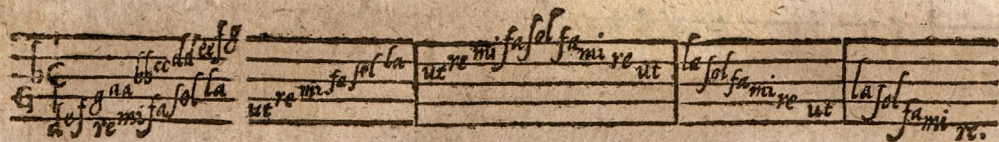
le- luja, Alleluja, Alleluja, Al- leluja, Alleluja, Alle- luja.

In ὁμοφωγία.



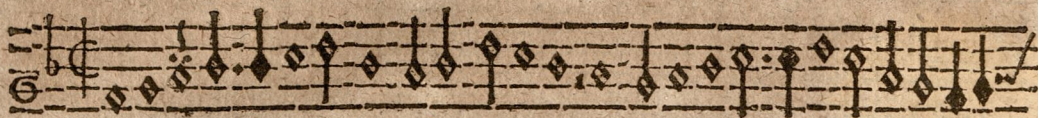
Duo roga- vite, ne deneges mihi :: antequam

antequā mo-riar :||: vani-
 tatē & ver- ba mendacij longè fac à me, à me, medicitatem
 & di- vi- tias, ne dederis mihi tribue tantū victui meo ne
 cessa- ri- a, ne fortè sati- atus il- li- ciar ad ne
 gan- dū, & di- cā: Qvis est Do- minus? quis est
 Do- minus? :||: aut ege-ssate cōpul- sus fu-
 rer & perju- rem :||: :||: nomē Dei me-
 i, nomē Dei mei, :||: :||: :||:



In unisono.

A. G.



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



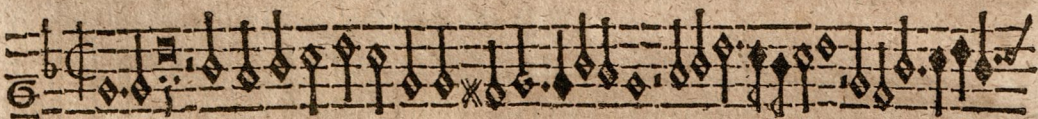
pturi sumpturi per Christi- stū ꝑ Christū Do- minū no.



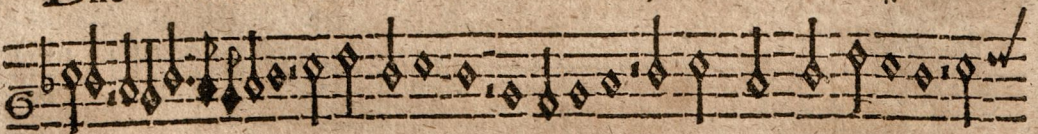
strū A- men, p̄ Christū Do- minum nostrū A- men.

In diapason.

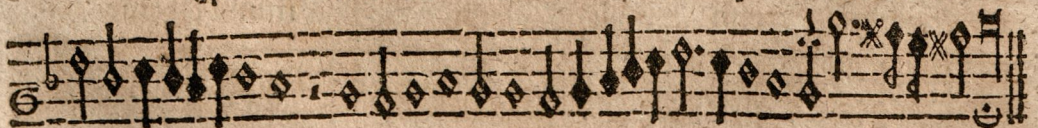
A. G.



Dñe in multitudine misericordiæ 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 suā su- a.

H ij

In ὁμοφωνία.

A. G.



In unisono,

In unifono. 4. vocum. A. G.



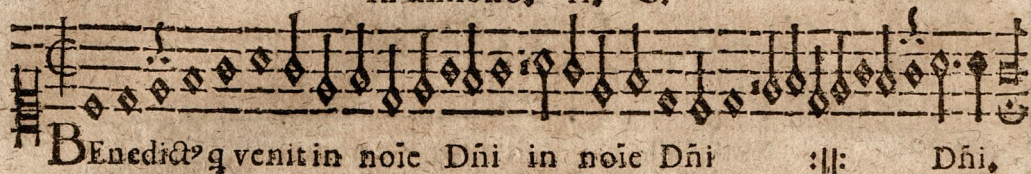
Non timebo milli- a multa popu- li circumdantis me,

H iij

In unifono,



In unisono, A. G.



In diapason, A. G.



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



In subdia-

In subdiapason.

A. G.

32

Herr Gott Himmlischer Vater/ segne uns und di-se deine
gaben :||: die wir von deiner milde gute zu uns nemen/durch Jesum Christum/Amen/durch Jesum Christum/Amen/Amen.

In subdiapason.

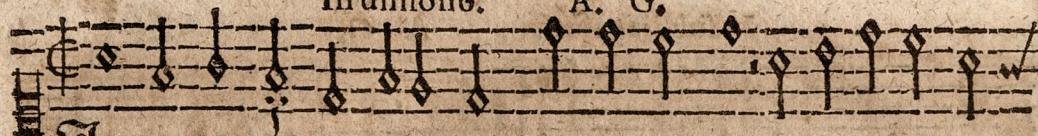
A. G.

Wir danken dir Herr Gott Vater/durch Jesum Christum unsern Herren/ :||: für alle deine wolthat/ :||: für alle deine wolthat/der du lebest und regierest in ewigkeit/in ewigkeit.

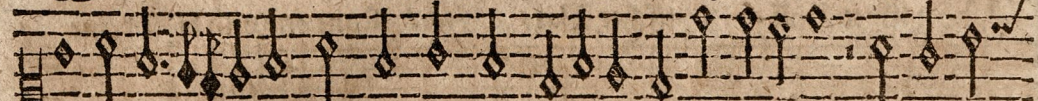
In unisono.

In unifono.

A. G.



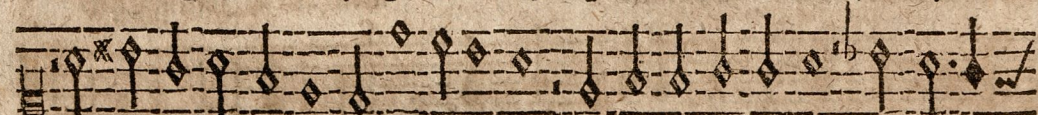
Ich ruff zu dir Herr Jesu Christ/ Herr Je- su Christ/ich bitt erhör mein



klagen/klagen/Verleich mir gnad zu diser frist/zu diser frist/laß mich doch



nit ver-zagen/ver-zagen/den rechten glau-ben Herr ich main/



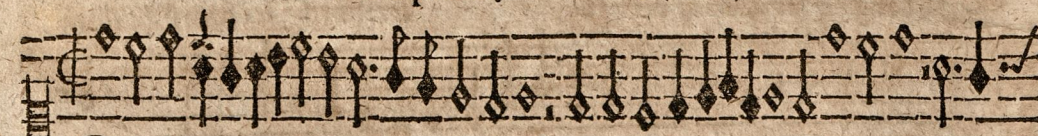
den wöllest du mir ge-ben/dir zu leben/meim nächste nuz zu sein/dein wort zu



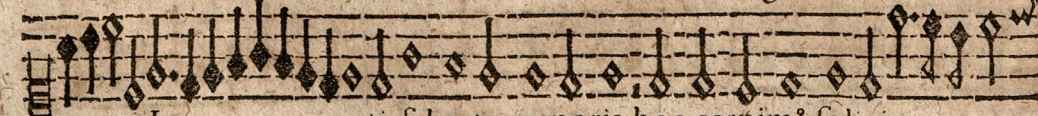
haltē/dein wort zu haltē eben/:||: e-ben/e-ben/ :||:

In diapaſon.

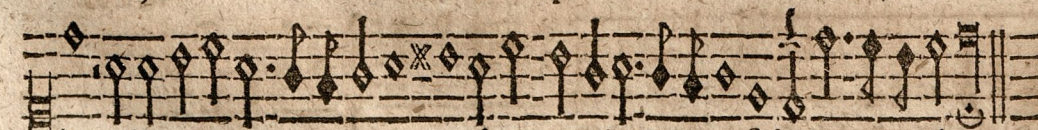
A. G.



O ſumē re-rū con-ditor cujus beni-gno munere Læ-



ti, Læ-ti ſalu-te corporis hoc cernim⁹ ſolis ju-



bar, :||: hoc cernim⁹ ſolis ju-bar.

In ſub.

In subdiapason. A. G.

33



Millia qui parvo fa-ti-a- sti corpora pastu, Millia qui parvo
fa-ti-a- sti corpora pa- stu, sic porum be-
nedic, tu De- us atq; cibum, nō nobis no- ceant læ-
ta convi- via men- sę, sit morsus lin- gę,
:||: sintq; ve- nena procul, :||:
pro- cul.

Fuga à 5. In unisono. A. G.



V Er- bū Do- mi- ni- ma- ret
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-scit, & di-es inclinatus est,

In unisono, A. G.



Ec-ce ra-dix Ie-sa
a-scendit in salu-tē populo-rum, ipsū audientes de pre-ca-bun-
tur de pre-ca-bū tur gen-tes de pre-ca-bū tur, Et e-rit no-men



:||: ejus glorio-sum :||: Deus à



Libano :||: veniet San-ctus de monte um-broso :||:



& con-dēso, :||: & erit nomē ejus glorio-sum.
In ho-

In homophonia. A. G.

Con-firma hoc ó Deus, qvò o-pe-ra-tus es, in me, &
 à resistētibz :||: dexteræ tu-æ cu-stodi me,
 ut pupillâ o-culi, da virtutē tuam servo tu- o, servo tu- o,
 ut perseverem in benē operan- do, in benē operando, :||:
 ad gloriâ tuam, tu- am, :||:
 :||: tu- am, tuam.

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

Hæc est vita æterna, ut cognoscât te solū Deū ve- rum, & qvēm i-
 sti :||: Iesū Christū, & qvēm i- si Iesū Christum.
 I ij Fuga

Fuga 3. vocom. In unisono. A. G.

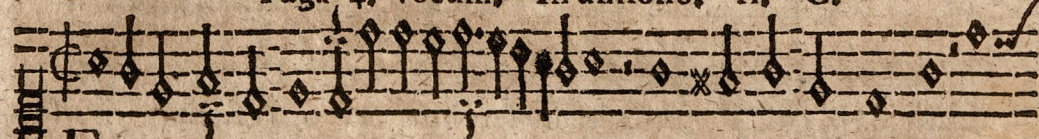


Intende voci ora-ti-o-nis meæ, Rex meus & De-us me-



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

Fuga 4. vocom. In unisono. A. G.

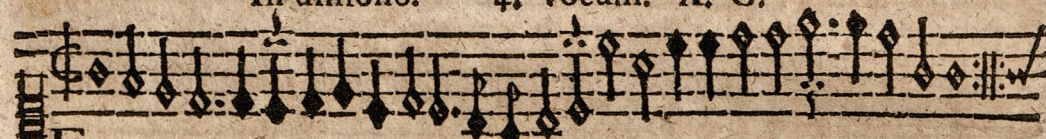


Emittelucem tuam & verita-tem, i-pla me de-ducant, &



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

In unisono. 4. vocom. A. G.

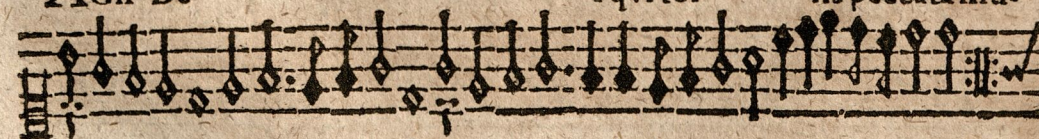


Fides est a-ni-ma vi-tæ, sicut anima est vita coporis,

In unisono. 4. vocom. A. G.

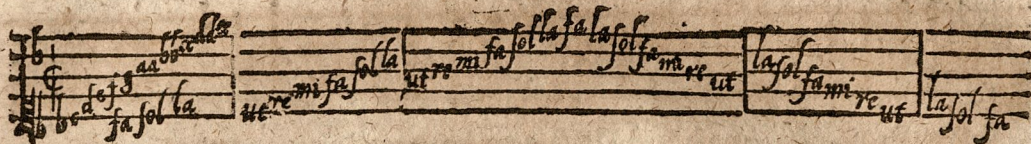


Agn' De-i qui tol-lis peccata mū-



di (miserere no-bri-cem, :||: dona nobis pa-

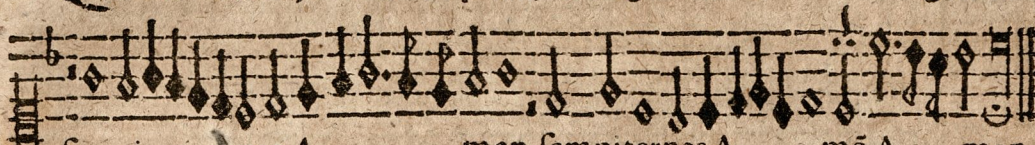
In unisono.



In unisono. A. G.



Q'ui nos creavit, redemit & pavit, il-li gra-tias a-gimus

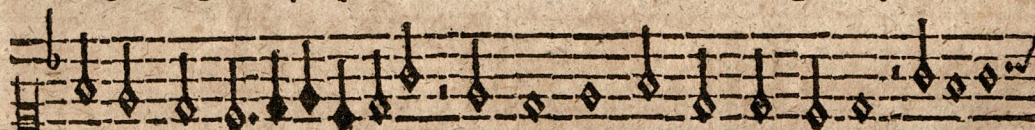


sempiter-nas, A-men, sempiternas A-mē, A-men,

In subdiapason. A. G.



L'erne Gottes forcht vor al-len dingen/ so wirt dir



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



daß Got-tes forcht :||: zu al-



ler frist/ daß Gottes forcht zu aller frist/ zu al-ler s. ist.

In unisono, A. G.

Confir- ma hoc ò Deus, qvòd o- pera- rus es in
 me, :|| & à resisten- tibus
 :|| dexteræ tu- æ custo-
 di me :|| ut pupillam o- culi, :||
 :|| da virtu- tem :||
 tuam fervo tu- o, ut perseverem in benè operâdo, in
 benè operando, in benè operando, :|| :||
 ad gloriam :|| tuam, ad gloriâ tuam, :|| tuam.

In uniso-

In unisono.

A. G.

36



In unisono.

A. G.



In unisono.



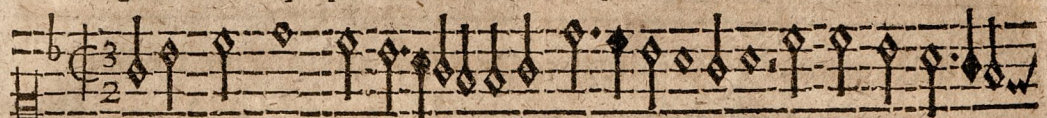
In unisono. A. G.



Fuga



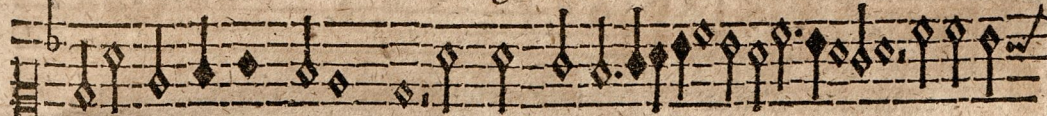
Fuga di un tempo perfetto una ottava piu Basso. Matth: A sola.



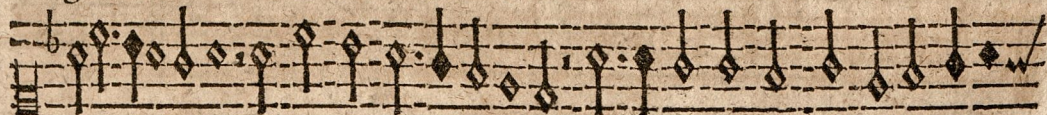
Glova mai sempr'e por- ge p Dio tosto soccor so Mosso a pieta-



te ove il biso gnoscor-



ge Mette tal hora il morso Condolce ca- ro avi- so Achinel



vitio fisco Correa dianzia la morte Giunto già de l'in ferno in su le por-



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



In unisono. 4. v. cum. A. G.

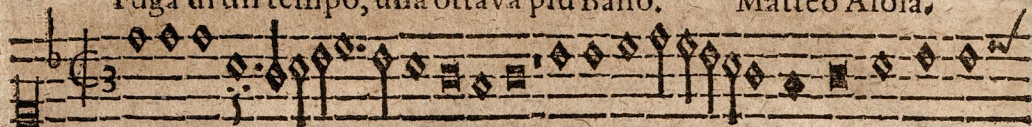
Clamavi ad te Dñe in tribulatione me-a, & exaudisti me, & exaudisti me.

K

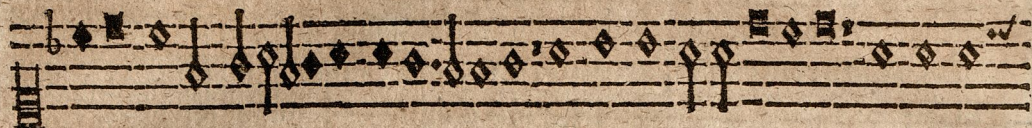
Fuga

Fuga di un tempo, una ottava piu Basso.

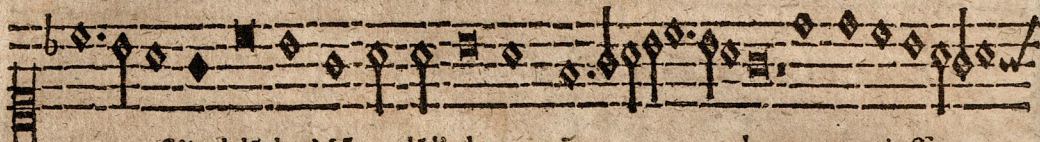
Matteo Afola,



E Terno fo- co vi- vo Desta côle- tue fîa me Vn'al-



to del tuo amor incêdio d'ivo Ond'ogni cors in fîa me L'odio fia



po- st'in blâdo, Nô vadâl'alme errâ- do contortiaffet-



tie'n mare E'nter- ra e'n ciel d'amors'oda câta- re,

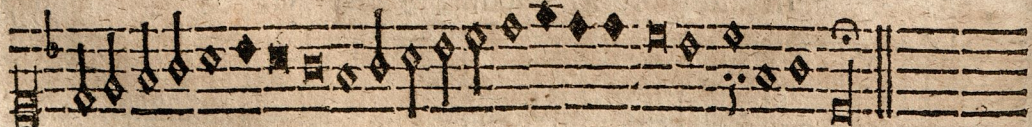


d'amor s'oda canta- re s'oda câta- re.

Fuga In unisono. A. G.

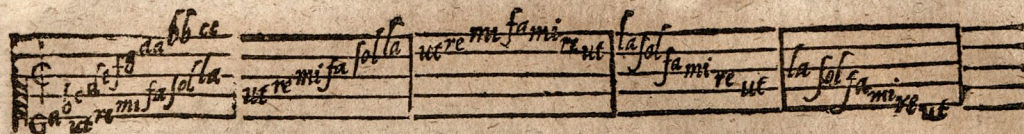


C Lamavi ad te in tribula-

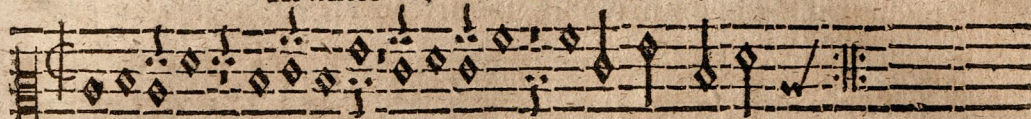


tionem meam & exaudisti me miserum,

In uni-

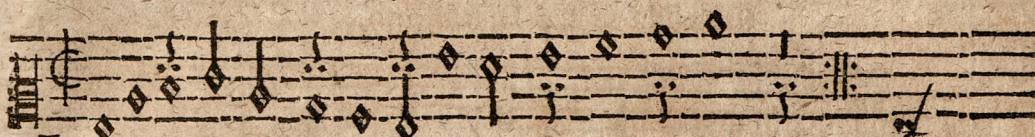


In unisono, 8. vocom. A. G.



Delicta quis intelligit? ab occultis meis munda me.

In unisono 7. vocom. Mauro P. M.



Laudate nomen Domini su-per omnes gentes.

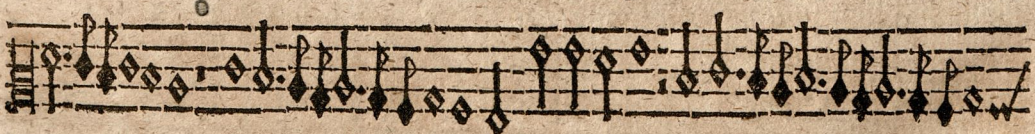
In unisono, A. G.



Benedictus Dominus :||: ex Sion, Benedictus Domi-



nus ex Si- on, qui ha- bitat, :||:



qui ha- bitat Hierusalē, qui ha-



bitat, qui ha-

bitat Hierusalem, Hierusalem!

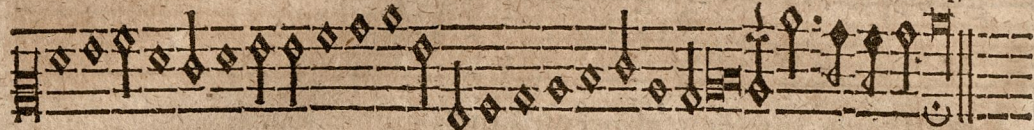
K ij

Fuga

Fuga In unisono. A. G.



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



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

Secunda pars. In unisono,



IN Domino :: laudabitur anima mea, au- diāt māſve-



ti & læ- tentur & læ- tentur, ::



& læ- rētur, & læten- tur, ::

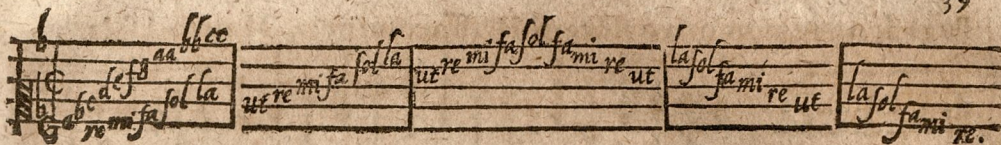


Descen- dit Chriſtus de coc- lo. Ascendit Chriſt^o in coelū.

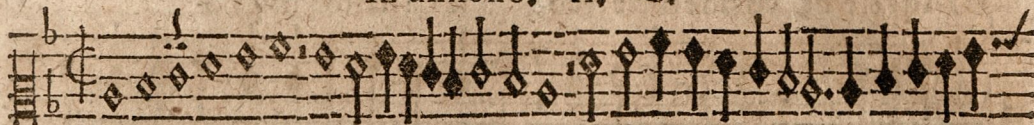


Tem- pus eſt.

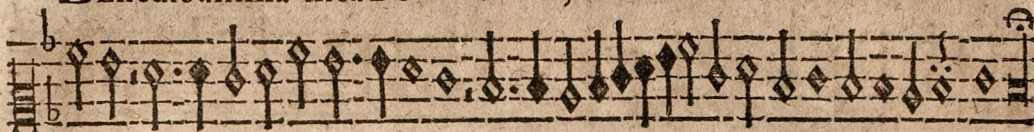
In unisono.



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.



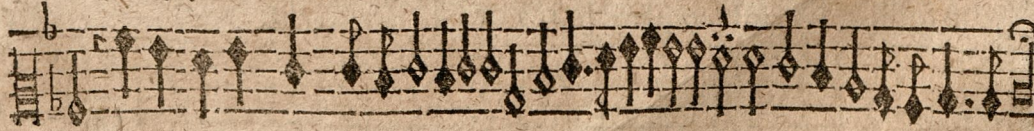
Gott schöpfer al- ler ding auff erde/sich



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



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



für trunckener schlaffsich- tigkeit/ :: schlaffsich- tigkeit.

K iij

Fuga

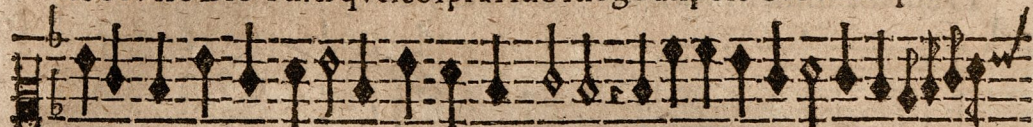
Fuga di un tempo, una quinta piu Basso comincia, Matteo Asola.



Ma quel'ha curade tutte leco- se La natura miglio-



te e' l' vero Dio Tutti quei corpi al suo luogo dispose Secôdo il pro-



prio lor primo de si o D'intorno il coelo e nel suo cêtro pose ::



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



El passo apert' ond' e' salaf- se il foco Se ne volò nel piu su-



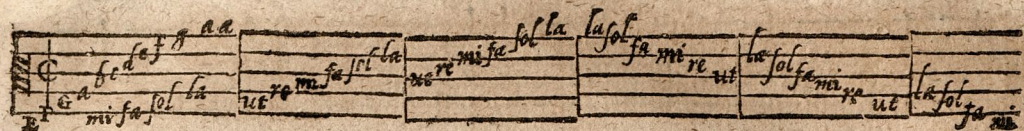
bli- melo-co se ne volo :: nel piu sublime lo-co nel



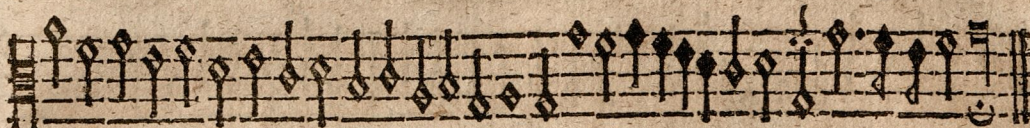
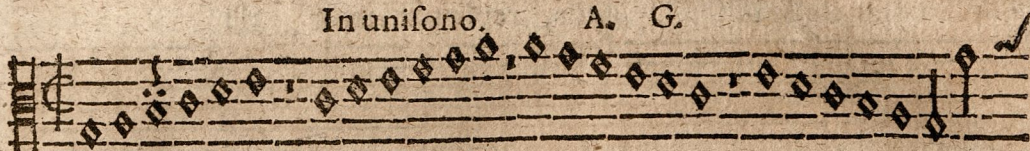
piu subli. meloco :: [4. Voc.] ::



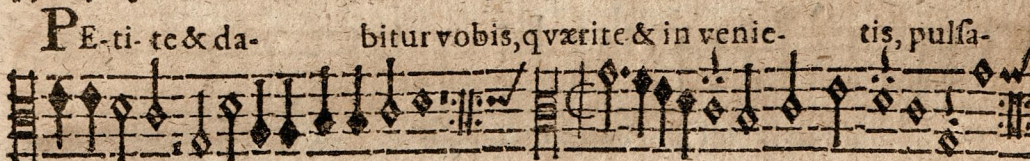
EXau- di Domine ora- ti- o, nê me am.
In unisono.



In unisono. A. G.

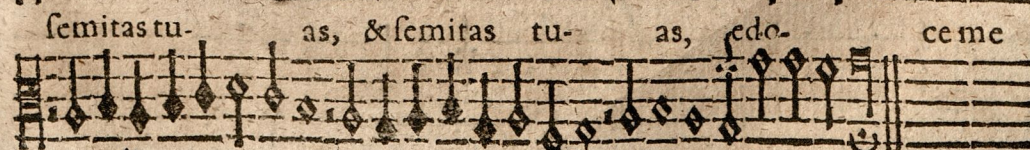
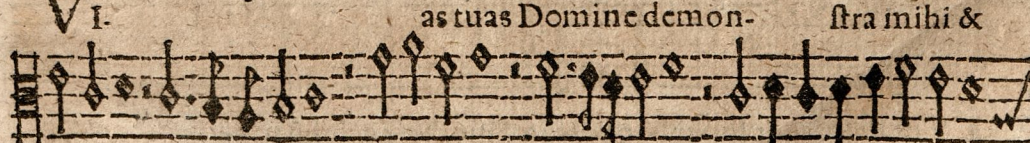
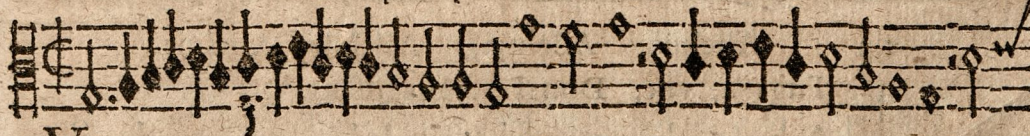


Fuga 4. vocum. A. G.



PE-ti-te & da-bitur vobis, quærite & in venie-tis, pulsa-te pulsa-te & ape-rietur vobis. Do-min' prote&tor meus.

In Epidiapason A. G.



edoceme.



In diate&

In diateſſarón.

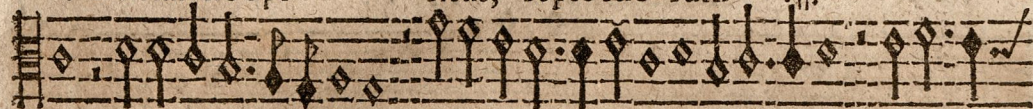
A.

G.



V E-ni ſancte Spi-

ritus, reple tuo- rum :||:



:||:

corda fidelium :||:

& tu-



i amoris in eis ignē accen-

de, qui

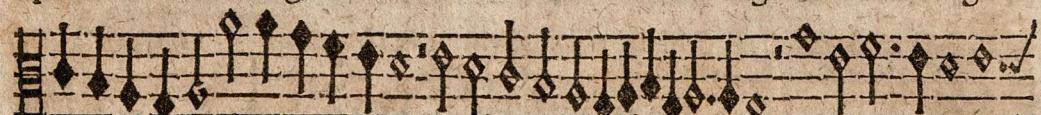


per diverſitatē lingvarū cun-

cta-

rū gentes

gen-



tes

:||:

in unita-te fi-

dei cōgrega-

ſti.

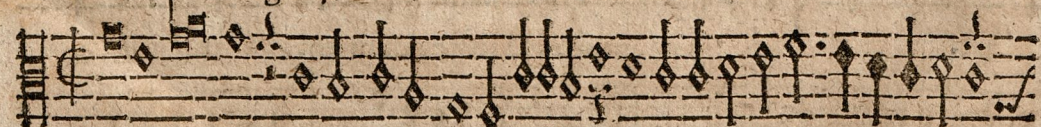


:||:

Alleluja,

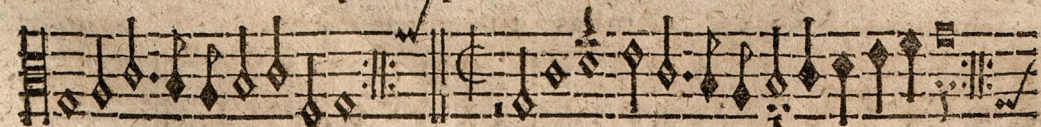
Alleluja, Alleluja, Alleluja.

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



T V es Petrus & ſuper hāc petrā ædificabo Eccleſiā me-

am,



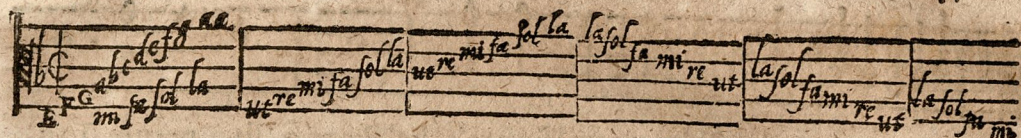
Eccleſi-

am meam

Adjuva nos De-

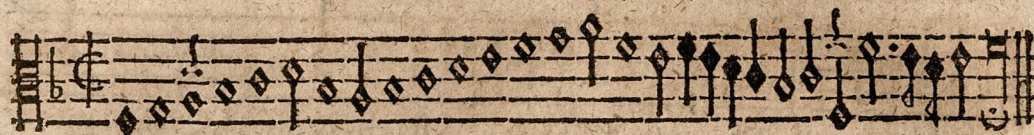
us.

In uniſono.



In unisono.

A. G.



In unisono. 2 3.

Incerti Autoris.



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

In unisono.

A. G.



Gehet hin in alle Welt/lehret alle Völker und tauffet sie :||



im Na-men des Vaters/und des Sohns/ und des



heiligen Geis-tes/ :||

Geis-tes.

Fuga di un tempo all'unisono. Matthæo A solo.



Quest'è compa-

gn'eter-

no A salt

L

opreleg-

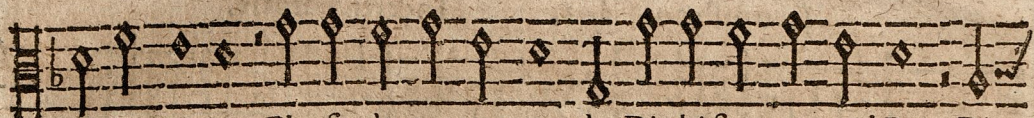
gia



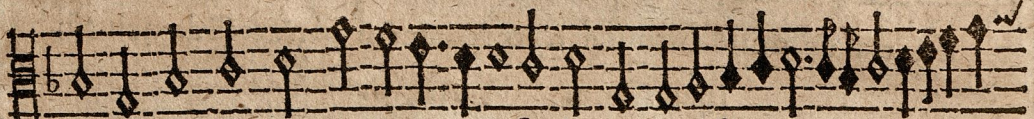
gia- dre Ch'in alzan l' suom' al bel Regno su- perno Tan-



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



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



chi servea qvel Re con vi- va fe- de, con vi va fe- de,



fe- de, con vi va fe de, fe- de.

In unisono. 4. vocum. A. G.



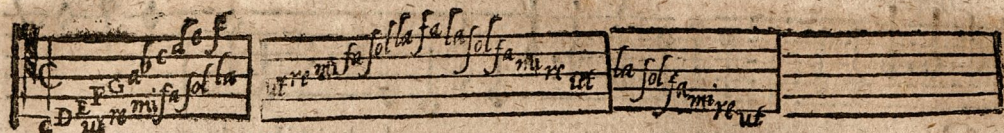
QVid peti- eri- tis Pa- trem in no- i- meo dabit vobis.



DO- minum Deum adora- [4. Vocum.] bis, & il- li so- li ser- vies.



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



In unisono.

A. G.



Fuga 4. vocum. In unisono.

A G.



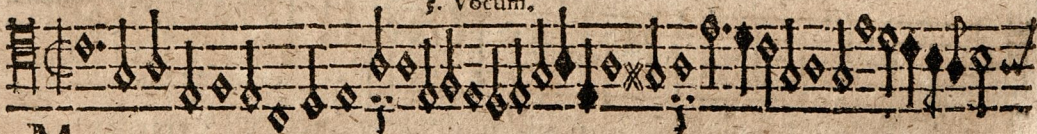
MI- sere- re mei fi li David, :::

Miserere me-



i Fi-li Da- vid, Mi-se-re-re mei Fi-li David, Fili David.

5. Vocum.



MI-se-rere mei Fili David, all:

misere mei Fili Da-



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

6. Vocum.



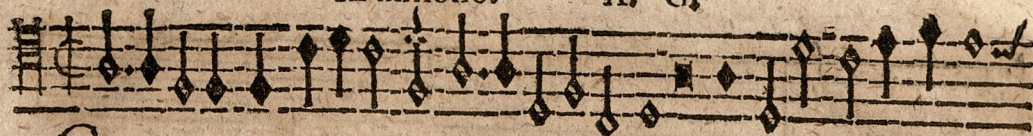
Benedic Dñe nos & hæc tua dona q̄ de tua largitate sum⁹ sū-
pturi.

L. ii

In uni.

In unisono.

A. G.



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



tis, Lauda- m^o te, Adoramuste, glori- ficamuste, 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.

5. Vocum.



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

5. Vocum.



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

4. Vocum.

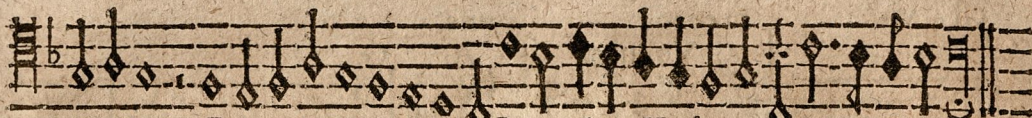
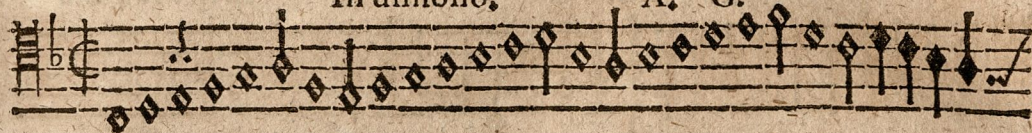


N vñ. qvā tuta fides. :||: :||: :||:
Ad- jva nos DEVS. :||: :||: :||: In uni-



In unisono.

A. G.



Fuga 4. vocum. Ioan. Leo Hasler.



C. A. M. u: S. I. C. A.

Fuga 4. vocum. In unisono. Don: Ferd: Las Infantas.

na Dñs te- eum.
4. vocum. Fileno Cornazzano.

Impia sub dul- ci melle venci- na ja- cēt, venena jacent

L ii

Fuga

A single line of musical notation for a vocal part. The staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of diamond-shaped notes on a five-line staff, with some notes beamed together. The melody is written across the staff, ending with a double bar line.

4. Vocum. A. G.

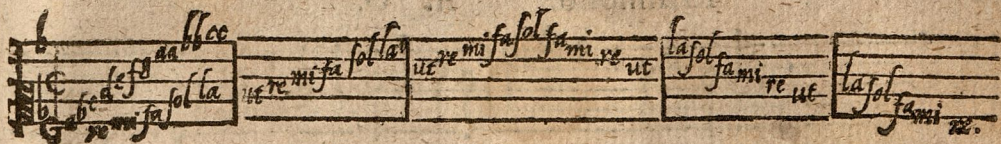
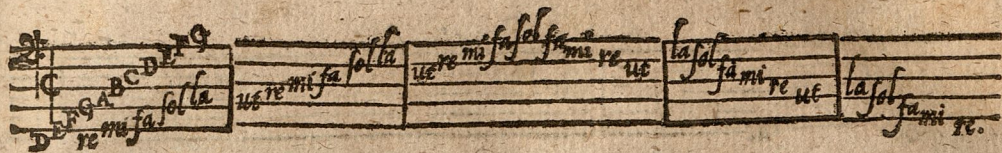
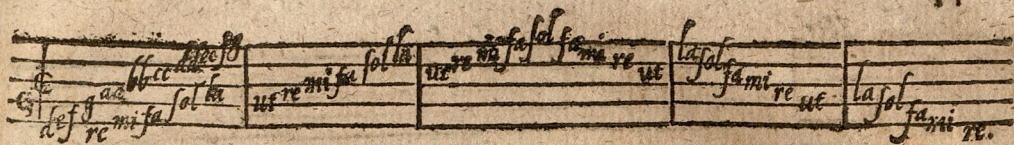
In Epidiapason, A. G.

ge in nobis vere hūilitatis virtutē huius formā in se credēb' unige-

The second system of the musical score, continuing from the first. It features a single melodic line on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The key signature remains one flat (B-flat). The system concludes with a double bar line and a repeat sign.

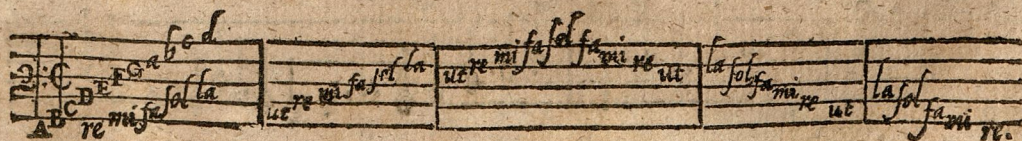
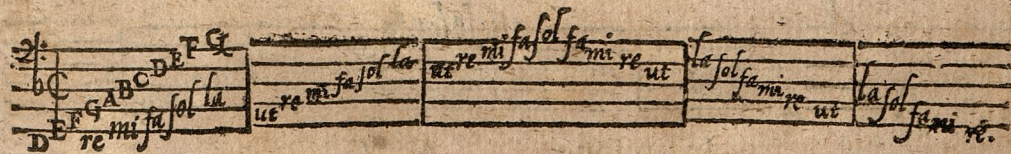
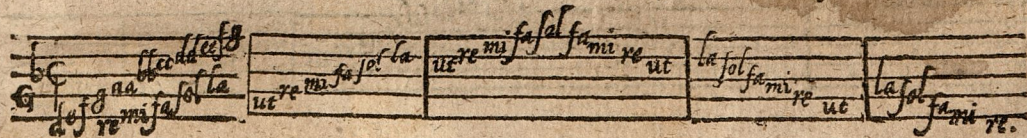
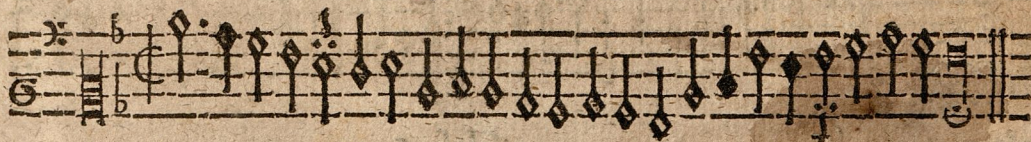
The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some notes beamed together. The notation is in a historical style, with some notes having a 'P' above them, possibly indicating a specific performance instruction or a particular note value. The system ends with a double bar line.

In unisono,



In unisono.

A. G.

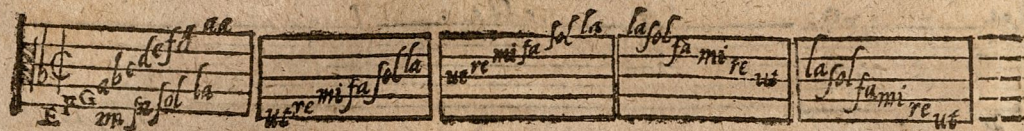
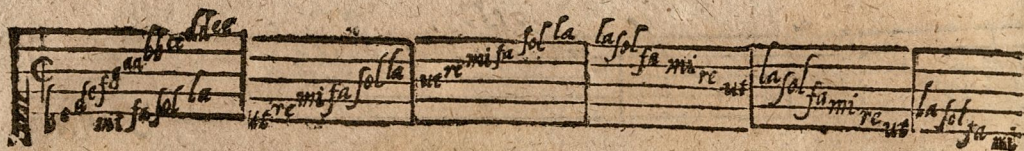


Fuga In unisono.

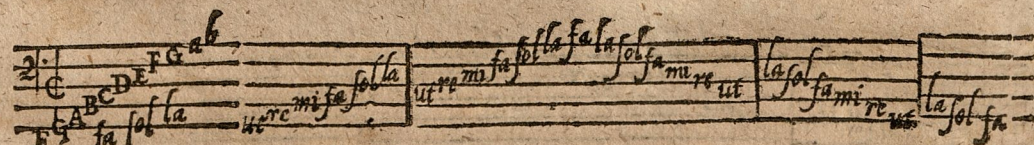
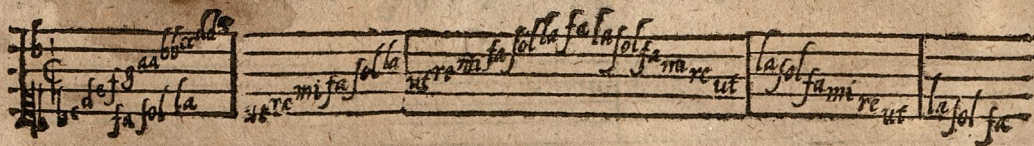
A. G.



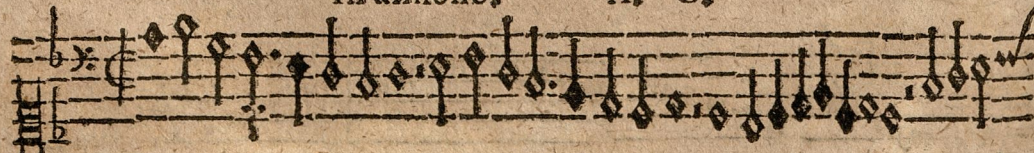
In unisono.



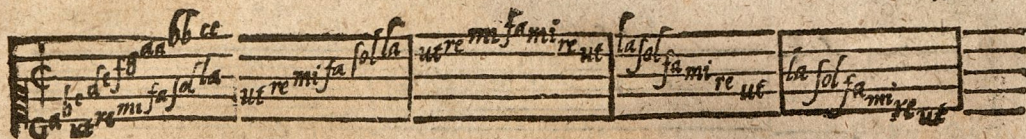
In unisono. A. G.



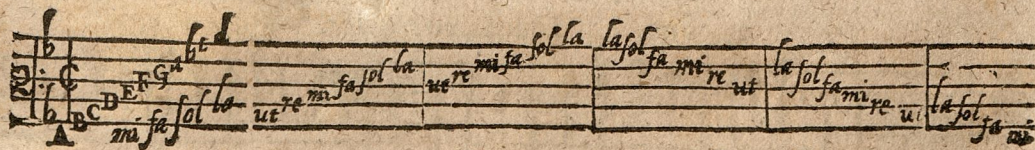
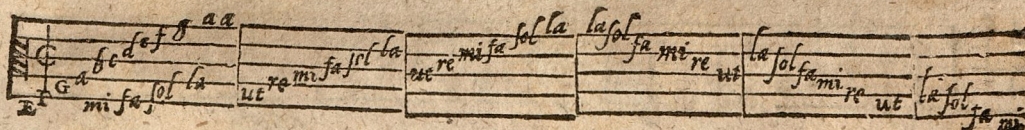
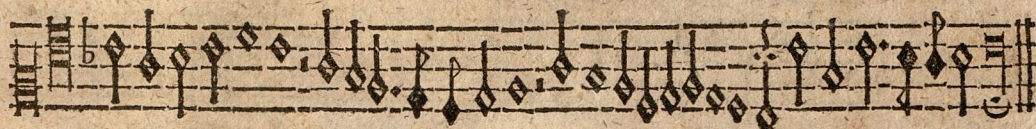
In unisono. A. G.



In unisono.



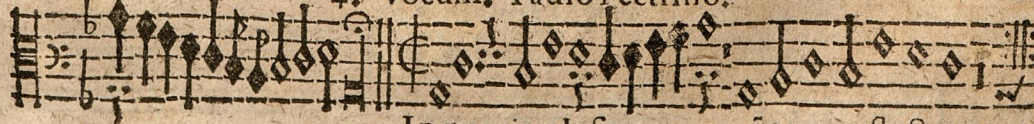
In unisono. A. G.



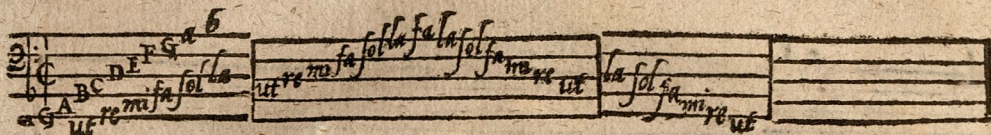
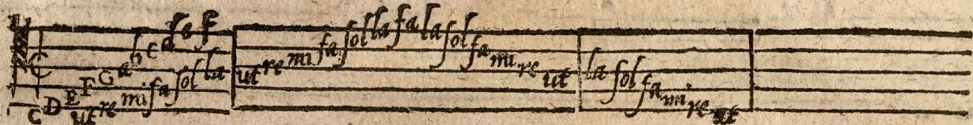
In unisono. A. G.



4. vocom. Paulo Peetrino.

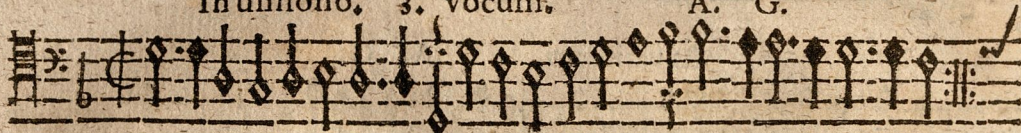


In nomine Iesu M oē genua flectatur. In unisono



In unisono. 3. vocum.

A. G.



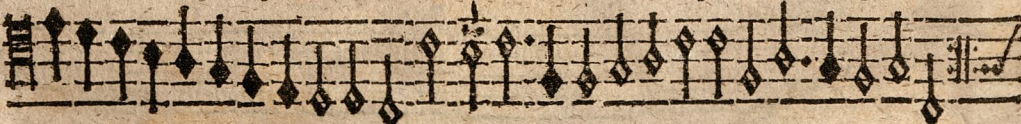
Miserere nostri Dñe viventium & morien-

tium.

4. voc. Don: Ferdinandi de Las Infantas.



Veni creator Spiritus, Mentes tu- orū vi- sita, Imple superna gra-



tia, quæ tu cre- asti :||: pe- ctora.

2. voc. Ioan: Leo Hasler.



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



va- nitas vanitatū & o-



mnia vanitas, & omnia va- nitas.

Exem-

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

re la la

re re la la la

re la la

re la la

re la la

re la la

re la

SEQVNTVR BICINIA SACRA,
IN VSVM IUVENTVTIS

Scholastica collecta.

Orlandi di Laffus. Vox superior.



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



in cor hominis a- scen- dit, qvæ præ- pa-



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



gunt il- lum.



Iustus consue- um tra- det ad vigilādū di- lu-



culo ad Do- minū, ad Do- mi-



nū q fecit illum, & in conspe- tu Al- tif- fimi de pre-



ca- bitur, de preca-

bitur, de preca-

bitur.

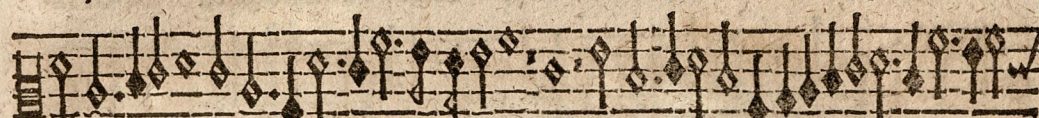
Vox inferior.



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



vit, nec in cor hominis a- scen- dit, quæ præ-



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



lum, qui di- ligunt il- lum.



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



lu- culo ad Do- minū, ad Do- minū,



qui fecit illū, & in cōspe- ctu Al- ti- simi de-



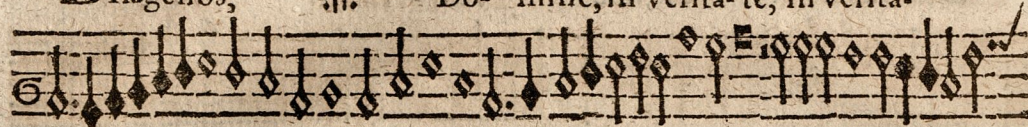
preca- bitur, de preca- bitur. ||:

M iij

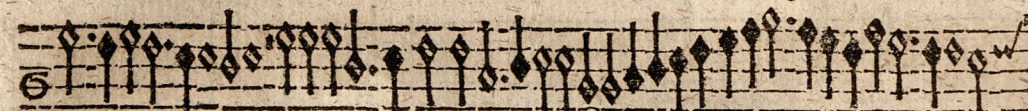
Orland.



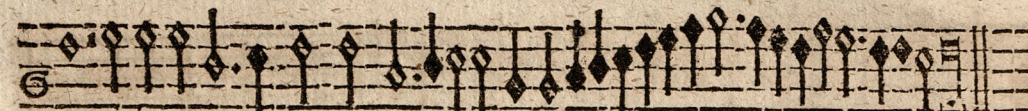
Dirigenos, :: Do- mine, in verita- te, in verita-



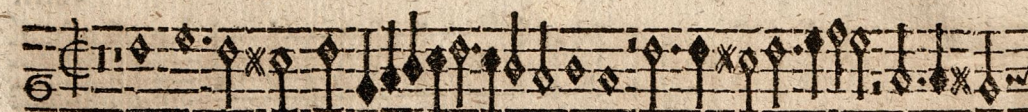
te- tu- a, & doce nos, & do- ce nos q tu es De- us fa-



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



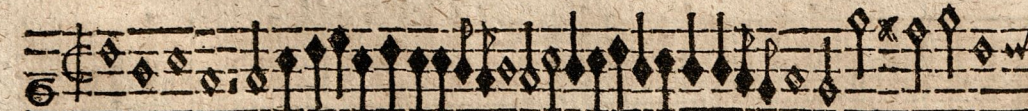
rū, citò anti- cipent nos mi- sericordi- æ tuæ,



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



me- a sicut terra sine a- qua ti- bi,



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

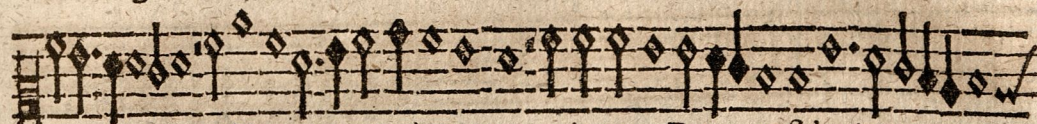


in nomine :: Do- mini, Do- mini, Vox infer,

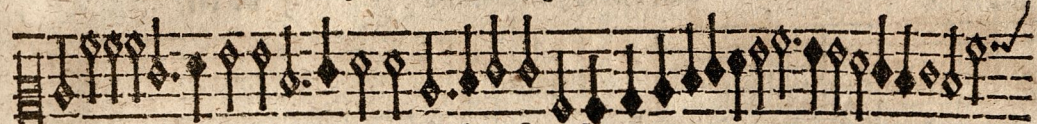
Vox inferior,



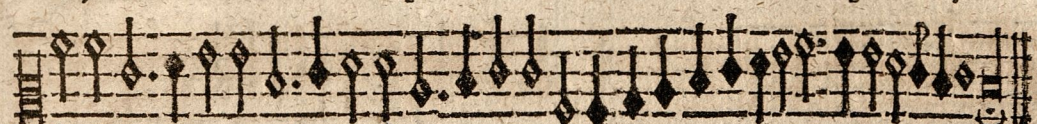
DI-rigenos :: Do- mine in veritate, ::



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



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



tō anticipet nos mi- feri- cordiā ru- a,



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

Vox superior.

A. G.

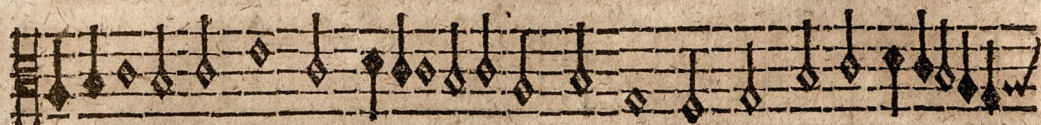
Herz nimm vñ mir/wz mich wend vñ dir/ O Herz nimm von
 mir/wz mich wend von dir/wz mich wend vñ dir/ O
 Herz gib auch mir/das mich lert zu dir/ O Herz gib auch
 mir/dz mich lert zu dir/ O Herz nimm mich mir/vnd gib
 mich ai gen dir/vnd gib mich ai gen dir.
 Crucifixus etiã prono- bis sub Põrio, sub Põtio. :||:
 :||: sub Põrio Pila- to passus & sepul-
 tus est, :||: passus & sepul- tus est, sepul- tº est. :||:

Vox infer-

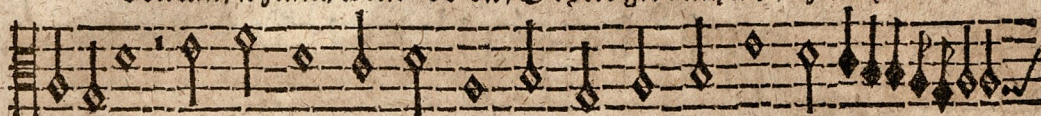
A. G. T. B. Vox inferior.



Herr nimm von mir/wz mich wend vñ dir/O Herr nimm



von mir/wz mich wend vñ dir/O Herr gib auch mir/dz mich fere



zu dir/O Herr gib auch mir/das mich fere zu dir/das mich fere zu



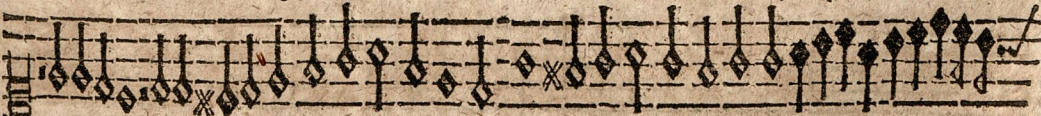
dir/O Herr nimm mich mir/vñ gib mich ai gen dir/



vñ gib mich ai A. G. T. B. gen dir.



Crucifixus etiã prono- bis sub Pontio, :: ::



:: sub Pōtio Pila-to passus & sepult⁹ est sepul-



tus est, passus & sepul- tus est, ::

N

Ex Orlandi.

50
Ex Orlandi di Laffus. s. voc. in duas redactum, Prima pars. A. G.



Canta- te Do- mi-



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



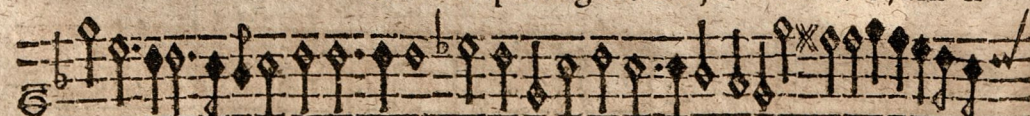
cit, salvavit sibi dextera e- jus & brachiū san-



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 misericordiæ 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 san-

ctū e-

jus notū fe-

cit Do-

min⁹ saluta-

re fu-

um, in cōspectu gen-

tiū, re vela-

vit justiti- am su-

am, recordatus est mi- feri- cordiæ su-æ, &

verita-

tis su-

æ Domui Israël, Domui ||:

If

raël.

N ij

Secunda pars.

Secunda pars, Vox superior.



VI-de.

runt oēs termini ter-

ra,



salu-tare Dei

:||:

no-

stri, salu-ta-re 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-nedictus qui ve-

nit, qui ve-

nit in nomine in



nomine

Do-

mini.

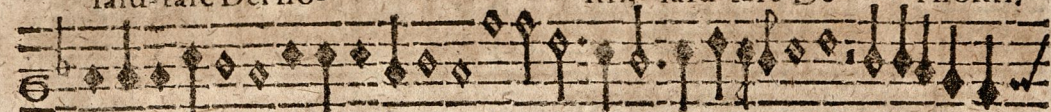
Secunda pars



VI-de-runt oēs termini ter-ræ, salutare De-i



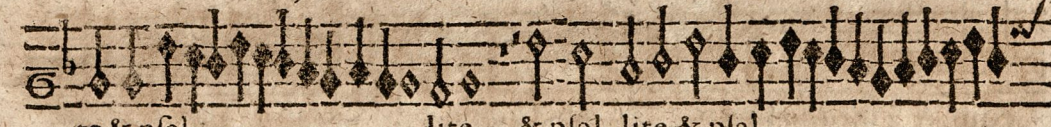
salu-tare Dei no-ſtri, ſalu-tare De-i noſtri;



Iubilare Deo, ||: oīs ter-ra, canta-



te, canta-te & exulta-



te & pſal-lite, & pſal-lite, & pſal-



A. G. lite,



BENE-dictus q̄ ve-nit, q̄ ve-nit in nomine in



nomine ||: Do-



Scribatur hec in generatione al-tera, in generatione altera,



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



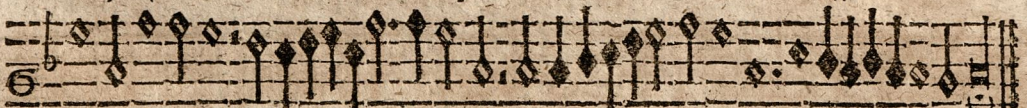
laudabit Do-minū,



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



cum, & a morbo multi-plici verbo curatur ::



medici, verbo curatur verbo curatur me-dici,



Non aver-tas faciem tuam a 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-



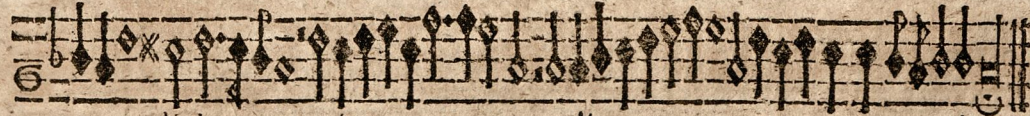
dabit Do- minum, :: lauda- bit Do- minum,



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



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



dici, verbo curatur :: me- dici,

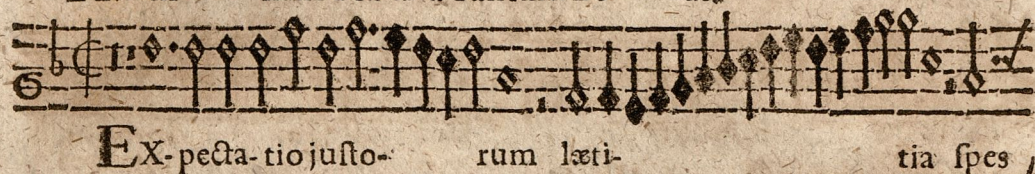
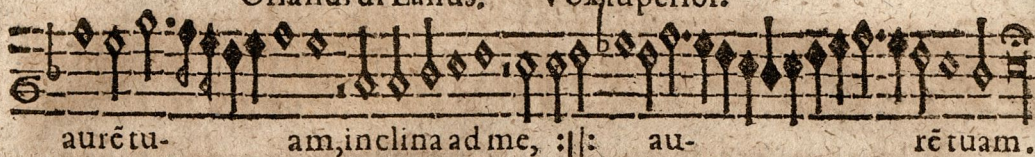


Non aver- tas fa- ciem tu- am

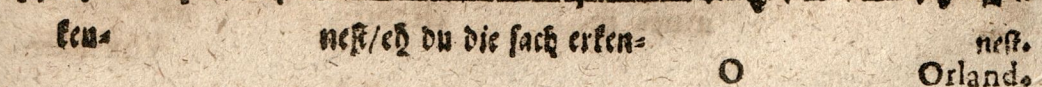
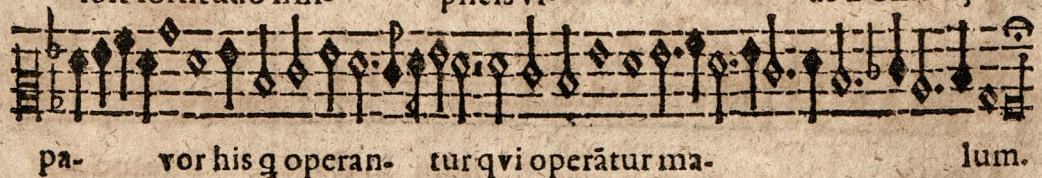


à me, in qvacunq; die tribulor, in qvacunq; die tribulor, inclina
Orlandi,

Orlandi di Lasso. Vox superior.



ad me





QVonia qvi ta- lia a- gunt, re-



gnū Dei re- gnū, re- gnū De- i nō cōseqvê- 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, & gloriā in io- mnes,



mnes re- citor- de.

Vox infer-

Vox inferior.



QVo- niam qui ta- lia a- gunt, re-



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



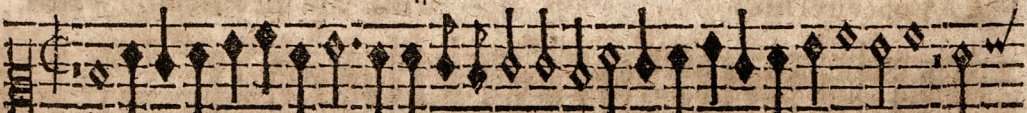
consequen- tur. :||:



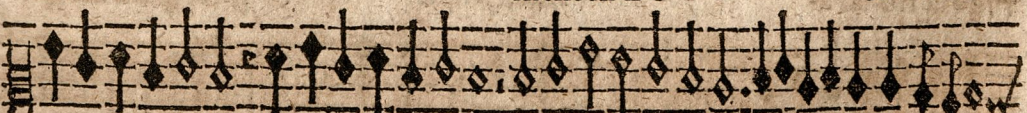
Altif- simi Gra- tia Tan- tū Beat,



Tan- tū Beat. :||:



LÆ- ta- mini in Do- mino &



exultate iusti, :||: & glori- amini o-



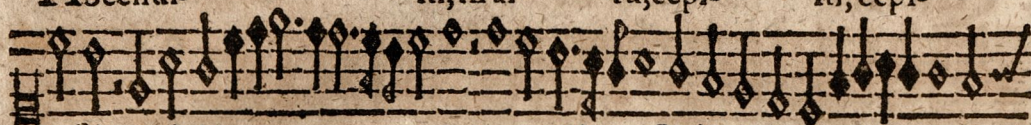
mnes, re- Qui cor- de,

O ij

Adamus



A Scendi- sti, in al- tū, cepi- sti, cepi-



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



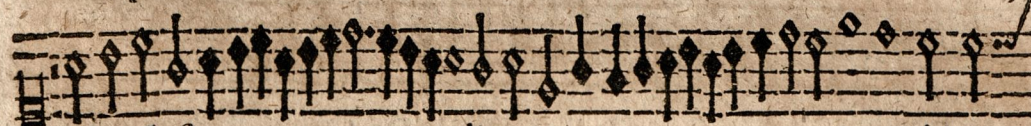
b, e- tiam rebellibus, etiam rebel- libus, ut inhabitet



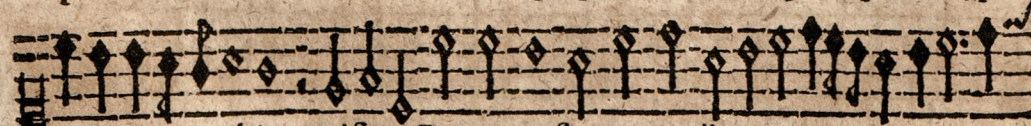
:||: Domin⁹ De- us nō- ster,



D A pacem Do- mine in diebus nō- stris,



quia nō est a- lius, qui pu- gnet p nobis, p



no- bis, nisi tu D e u s noster. :||:



:||:

Vox infer.



Ascendi. si in al- tū, cepi- si, ce-



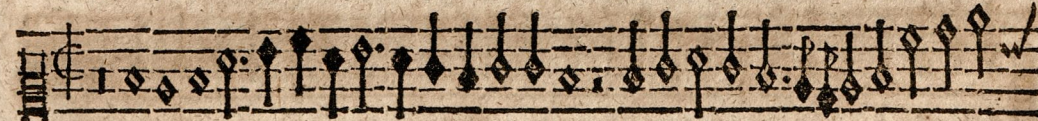
pi si captivita- tem, accepi- si dona in homi-



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



habetet, Domin⁹ De- us no- ster,



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



est a- lius, qui pu-

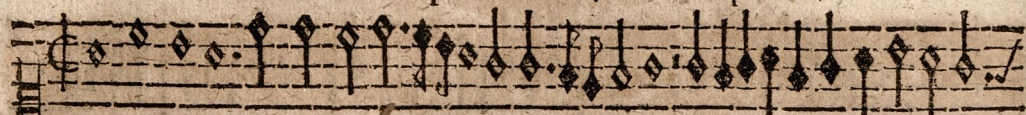


gnet p no- bis, nisi tu Deus no- ster, ni- si tu De- us



no ster, :||

Adamus Gumpelzhaimer, Vox superior.



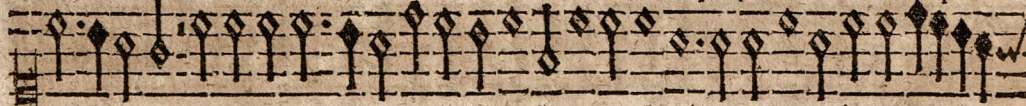
RE-cordare promissio- nis tu- æ, & a- ge no-



bif- cū, secundū bonita- tem,



DISce-dite à meo- mnesq operamini iniqui-



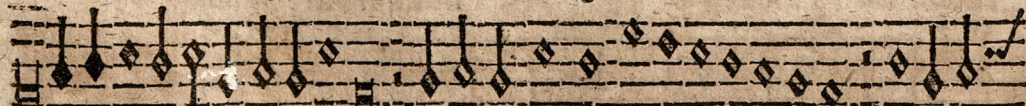
ta- tem, q ope- ramini iniquitatē, qvoniā :: exaudivit Do-



min⁹ vo- cem fletus mei, vocem fletus mei,



AVdi- tu-i me- o da- bis gau- dium & læti-



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



mi- li- ta.

Vox infer.

Vox inferior.

35



REcordare promissionis tuæ & a-

ge



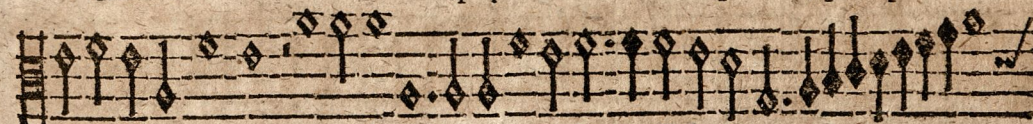
nobis-

cum, secundū bonita-

tem.



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

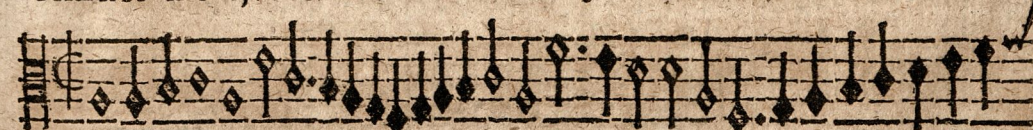


ni iniqui- tatem, Qvoniā :: exaudivit Dñs vo-



cem flet⁹ me- i, vocem flet⁹ me-

i.



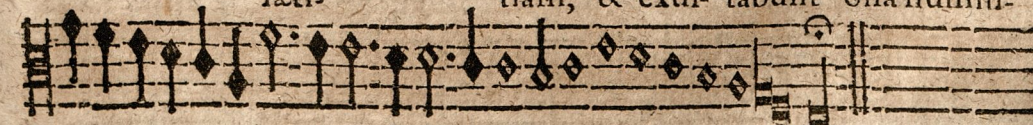
AVdi- tui me da-

bisgau- dium &



lati-

tiam, & exul- tabunt ossa humili-



a-

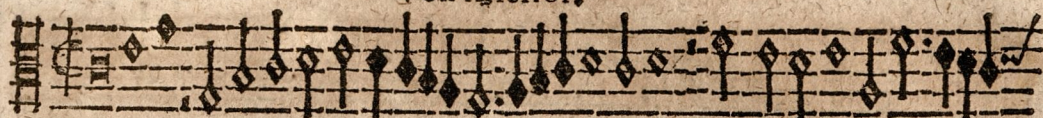
ta, ossa humilia- ta,

Vox super-

Vox superior.

Bea- ta, bea- ta cu- jus brachijs secli pependit, secli pepēdit
 precium, statera facti corporis, :||:
 prædamq; tulit, :||: tartari, prædāq;
 tu- lit tartari, prædāq; tulit tar- tari,
 Per illud ave prolatum, prolatū, & tuū re- spōsum da-
 rū ex te verbum incarnatum, incarnatū, qvo salvātur o- mni-
 a, :||: qvo salvan- tur
 o- mnia.

Vox inferior.



BE- ata, bea- ta cuius bra- chijſ ſeculi pepēdit pre-



cium, ſeculi pepēdit pre- cium, ſlatera fa- cta corpo-



ris, ſlatera facta cor- poris prædamq; tu- lit, :||: tartari



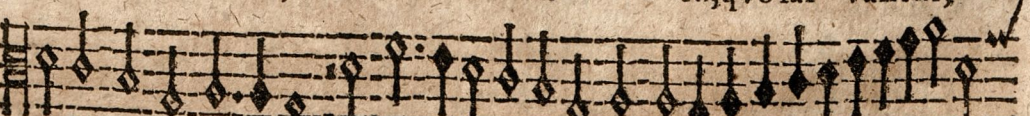
prædamq; tulit tartari, :||:



P Er illud ave pro- la- tum, & tuū re-



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

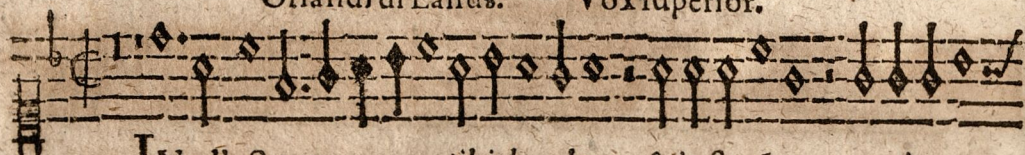


ſalvantur omnia, qvo ſal- vantur omnia, ſal-



van- tur o- mnia.

Orlandi di Laffus. Vox superior.



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



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



oculos meos, :: oculos me- os,



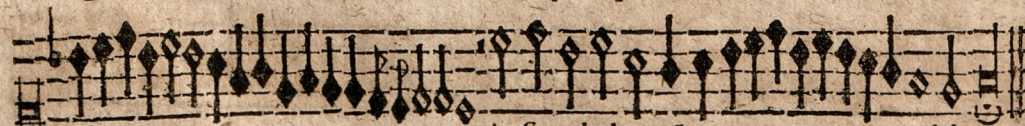
Spiritus sancti gra- tia, Apostolo- rū pecto-



ra, Replevit su- a gra- tia, Donans lingvarū ge- nera.



O Lux beata Tri- nitas, & p̄cipalis u- nitas, jā sol re-



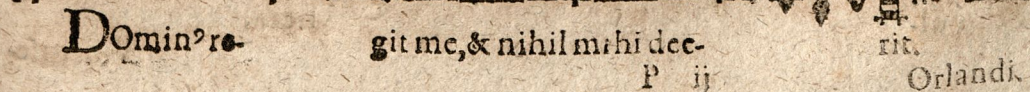
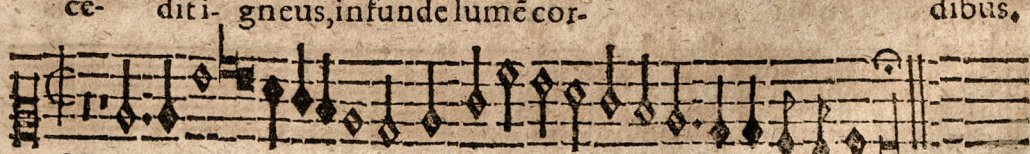
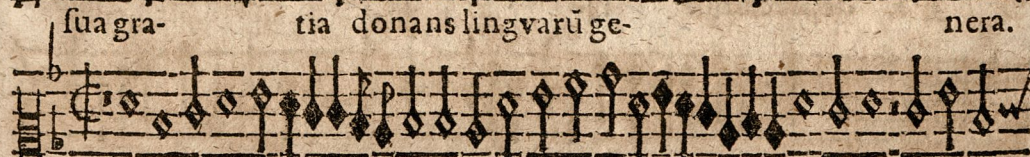
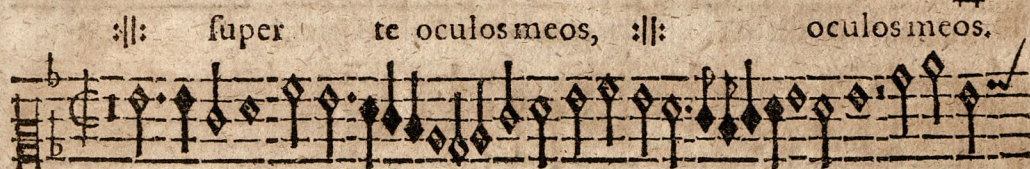
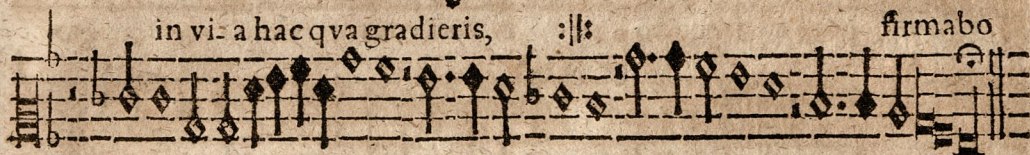
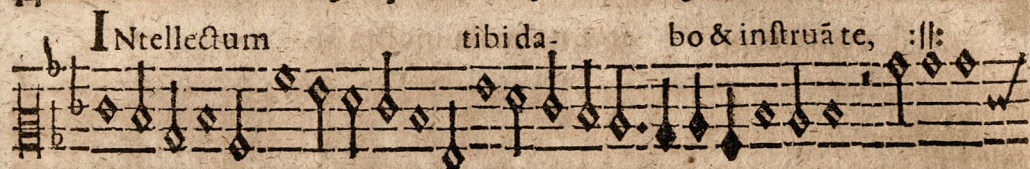
ce- dit i- gneus, infundelum ē cor- dibus,



Domin⁹ re- git me, & nihil mihi dee- rit.

Vox infer,

Vox inferior.



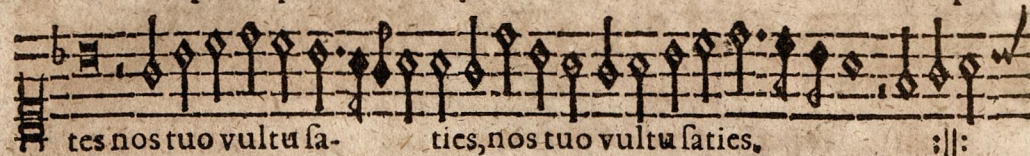
Orlandi di Lassus. Vox superior.



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



peres parendo :|| & voti com- po-



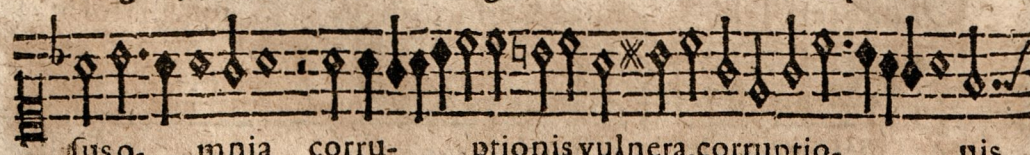
tes nos tuo vultu fa- ties, nos tuo vultu saties. :||



TE deprecamur :|| :||



lar- gius, nostris adau- ge sen- sibus nescire pror-



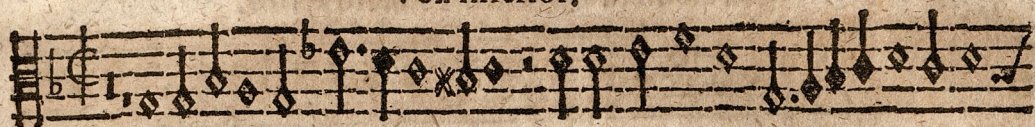
fuso- mnia corru- ptionis vulnera, corruptio- nis



val- nera,

Vox infe-

Vox inferior.



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



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



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



tu ſa- ties,



Te deprecamur largius, :||



noſtris adau- ge ſen- ſi-



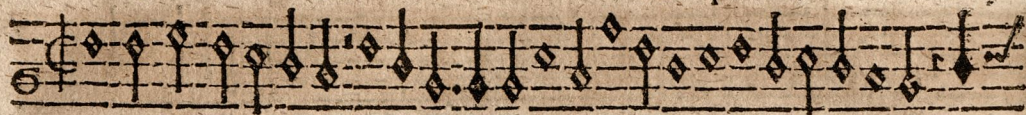
bus neſcire pror- ſus o- mnia corru- ptionis vulnera,



corruptio- nis vul-

nera,

Iacob



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



lociter exaudi me Domine, defecit spirit⁹ meus, Nō avertas faciem tu-



am à me & similis ero descēdentib⁹ 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.



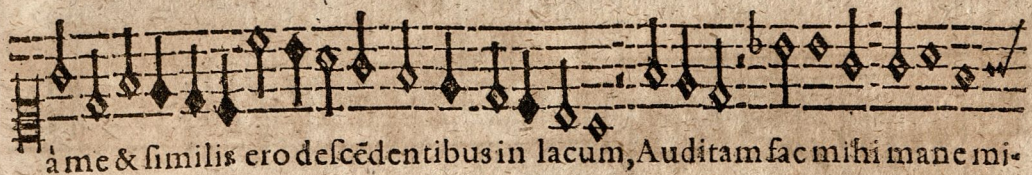
Pv. truerunt & corru- præsunt cicatrices me-



à fa-cie insipi-en-tiæ me-



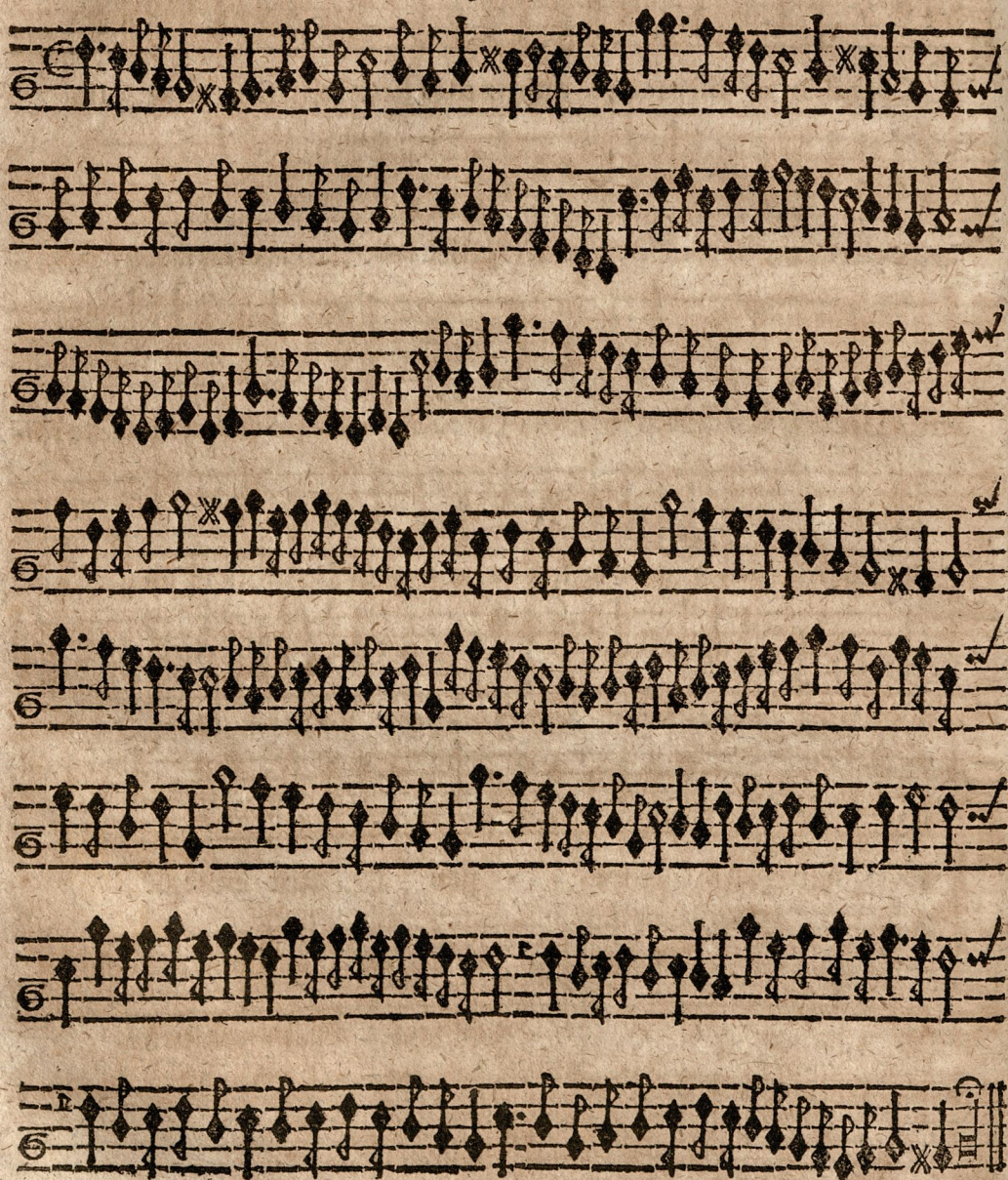
Vox inferior.



Ricercari, five Fantasiæ 6. elegantes diversorum Autorum.

Canto.

Vox superior.



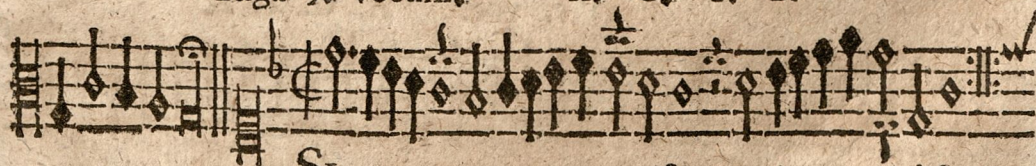
Pomponio Nenna,

Tenore.



Fuga 5. vocum.

A. G. T. B.



SI

non pa-

visti occi-

disti,

Q

Canto

Canto, Gio. Pietro Gallo.



Fuga s. voc. A. G. T. B.

Do min⁹ p te & or me⁹, p te & or me⁹ us.

Tenore.

Tenore,



Fuga 6. voc.

A. G. T. B.



Do.

min' protector me- us, protector me- us.

Q ii

Canto.

Canto.

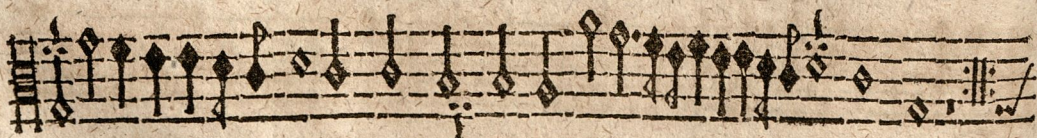
Giovanni de Antiquis.



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



In te Do- mi-



ne spera-

vi non confundar in æ-

ternum.

Tenore,

Tenore.

63



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



In te Do-



mine spera-

vi non cōfun-

dar in æternum.

Canto, Stefano Felis.



Fuga 6. vocum, coniu-



IN te Domine spera-vi



nō confundar in æternū, nō cōfundar in æternum, in æternum.

Tenore

Tenore.



Sim canant. A. G. T. B.



INte Domi-nespe-ra-vi non con-



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

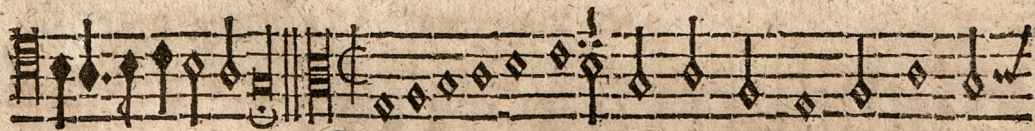
Tenore.

Tenore.

Cola Vincenzo Fanelli.



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



CLamavi ad te Domine Ie-sv Christe & ex-



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

a.

Basso.



Fuga 6. vecum. A. G. T. B.



IN te Domine spera- vi non confundar in æternum.

Tenore.

D' Incerto.



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



IN te Domine speravi nō confundar in æternū, in æternum.

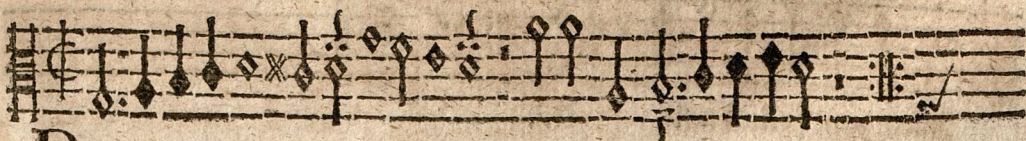
Basso

Basso.

D' Incerto.



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



Do.

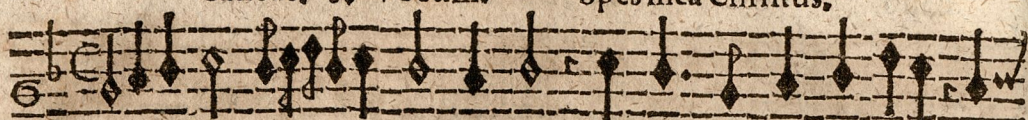
minemiferere miseri- mo.

R ij

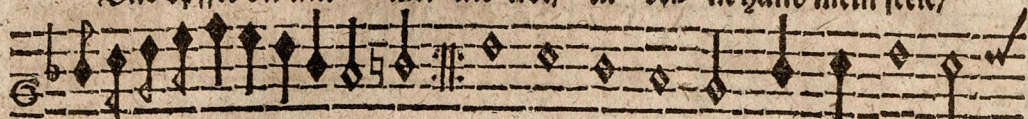
Cantus.

Cantus, 3. Vocum.

Spes mea Christus.



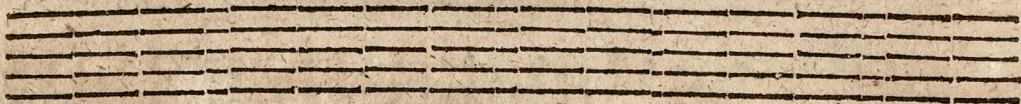
Jeſu Chriſt mein Herz vñ Gott/mein Geiſt ich dir beſehle/
Vnd opffer dir inn mei-ner not/ in dei-ner händ mein ſeele/ ::



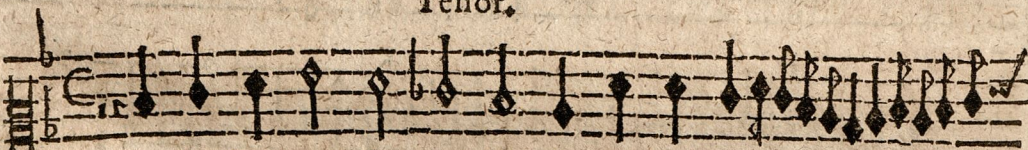
Dein hei-ligs lei-den angſt vnd



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



Tenor.



Jeſu Chriſt mein Herz vnd Gott/ mein Geiſt ich dir beſeh-
Vnd opffer dir in mei-ner not/ in dei-ner händ mein ſee-



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



Allein zum heil ich wel- le.)



G Je- su Christ mein Herr vñ Gott/mein Geist ich dir be-
 Vnd opffer dir inn wet-ter not/ inn dei-ne händ mein



feh-le/ Dein heis- liges lei-den angst vnd spott/ Allein zum heil/ Al-



lein zum heil ich wet-le.

Cantus. 4. Vocum.



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

Altus.



Benedixim⁹ vo- bis in no- mi- ne Domini.

Tenor.



Choral.

Bene- diximus vobis in nomine Domi- ni.

Bassus.



BE- ne- di- xim⁹ vobis in nomine Do- mini.
 R iij Cantus.

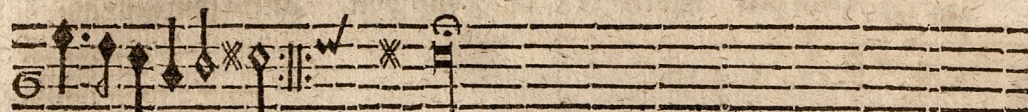
Cantus 3. Vocum. A. G. T. B.



Seid fro- lich :||: :||: :||: in de Herren Na-



sin- get im zu ehren/ Der Gott- se- ligen alten/ Gewon- heit laß



behalten.

Bassus.



Seid fro- lich :||: :||: :||: inn dem Herren/ Und



sin- get im zu eh- ren/ Der Gott- se- ligen al- ten/ Gewon-



heit laß

behalten.

Cantus.



DE fru-ctu ven- tris tu- i, de fru-ctu ventris tu-



i po

na super se-

dem tu-

am,

Tenor.

Tenor.

Seid frö- lich :||: :||: inn de Herren/Wä
 sin- get im 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.

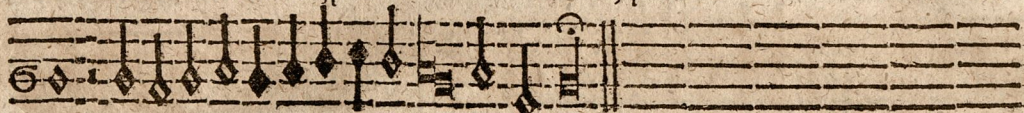
DE fructu ven- tris tui, tu- i, po- nā su-
 per sedem tuam.

Fuga

Fuga 4. Vocum. Canon : Semper contrarius esto.



PARTURIUNT montes, par- riunt, partu- riunt mon-



tes, nascetur ridi- cu- lus mus.

Cantus.

Sequitur 4. Vocum.



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



Choral.

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

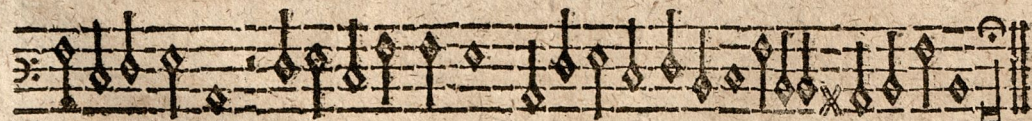
Bassus.



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



alius, qvia nō est alius qui pu- gnet, q pu- gnet, :::



p nobis, nisi tu Deus noster.

:::

:::

Cantus.



Partu- ri- unt mon- tes, partu-



riunt mōtes nascetur ridiculus mus, nascetur ridicu- lō mus.

Altus.



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.

Cantus I.

4. Vorum.

A. G. T. B.



Canta- te :: canta- te ::



cantare :: canta- te ::



Domino canticū no- vum :: canticum



no- vum, :: no- vum,

Cantus III.



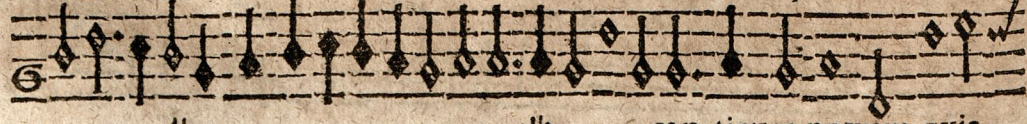
Canta- te :: canta- te ::



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- tate Do- mi- no can- ti- cum novum,

5. Vocum.

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

Cantus, I.

quia mirabi-li-a fe- cit, :||: quia mi- rabilia fe-
cit salvavit si- bi dextera e- jus salva- vit sal-
vavit sibi, salva- vit, sal- va- vit sibi dextera e- jus,
& brachiū san- ctū, & brachiū san- ctū e- jus.

Cantus, III.

mirabi- lia fecit, :||: :||:
salvavit sibi dextera e- jus, salva- vit :||:
salva- vit sibi dexte- ra ejus, & brachiū san-
ctū e- jus & brachium san- ctū e- jus.

Cantus,

Cantus II.



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



salvavit si-bi dextera e-



jus salva-vit, :||: sal-vavit si-bi 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. Secundapars.



No-

tum

no-

tum



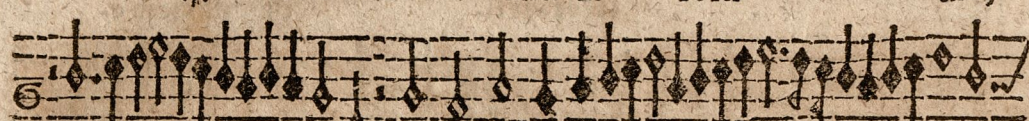
::

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.

Cantus I I. Secunda pars.



No. tum ||: ||:



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



um, sa- um, sa-lu-tare su- um, in con- spe- cti-



gen- tium, re-



vela- vit re-vela- vit ja.



No. tum fe- cit Do- mi-

4. Vocum.



O Fili Da- vid misere-re no- Ari.

Cantus.

Cantus, I.



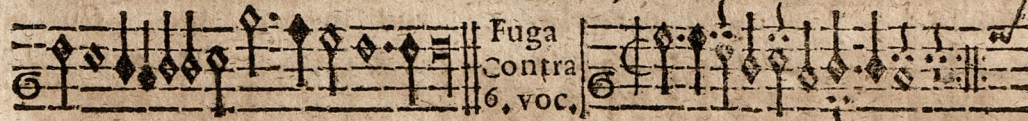
justitiam suam, :|| ju-sti-riam, ju- stitiam suā, ju-stitiam



su- ā, recordat⁹ est, recordatus est, :||: mise-ricordiā suā, :||:



& verita- tis suā, & verita- tis su-



æ do- mui, domui Is- raël.

Miserere nostri Dñe.

Cantus, I I I.



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



su- am, recordatus est, :||: :||: mise-ricordiā



su- a, :||: & veri- ta- tis su-



æ domui :||: Is-

raël.

Mise- rere mei Domine.

Cantus.

Cantus I I.



sti-tiam suam iusti-tiam suam, :: iustitiā suam



recordatus est, :: miseri-cordiæ suæ, ::



& verita-tis, & verita-tis su-æ do-



mui If-raël, If-raël,



nus fa-lu-ta-re su-um

3. Vocum. A. G.



In te Do-mine spera-vi nō cōfundar in æ-



ternū, in æter-num,

Cantus I. s. Vocum. A. G. T. B.



Canta- te :: Domino can- ti-



cū no- vū lause ejus in ecclesi- a san-ctorum



ke- tetur Iſiaē in e- o q̄ fecit eum, q̄ fecit e-

Altus.



Cantate :: Domino canticū no- vū lause-



jus in eccle- si- a san-cto- rū late-



tur Iſ- rael in e- o in co q̄ fecit eum

In unisono. s. vocum.



Imploro I e s v Chriſte, te, Chriſte, te. Audi meā q̄ vere-



lam meā q̄ verelam,

Cantus.

Cantus I I. s. Vocum.



Canta- te :||: Dño can- ticum

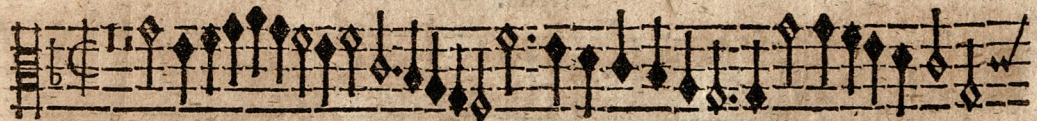


no- vum laus ejus in eccle- sia sanctorū



læ- terur Israël in e- o q fecit eum fi-

Tenor,



Canta- te Domino can- ticū no- vum



laus ejus in eccle- sia sanctorum læ- terur Israël in



e- o c-

o, qvi fecit eum, qvi fecit

Bassus,

Can- ta- re Do-
T ij

Cantus.

Cantus I.



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



re- ge suo lau- dent :: no-



me ejus in choro, in tympano & psalterio psal-

Altus.



filia Si- on exul- tent in re- ge



in re- ge su- o laudēt no- men e-



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

Fuga Contraria. 8. voc.



Non timebo multa millia populi, circūdantis me. ::

Cantus.

Cantus I I.

75



liæ Si- on ex- ul- tent in re-



gesuo, in re- gesuo lau- dēt, lau- dēt nomē ejus in

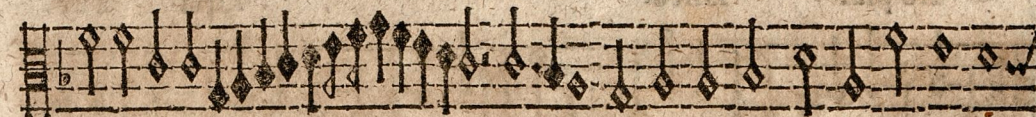


cho- ro, in- tym- pano & psalteri- o

Tenor,



cū filiæ Sion exul- tent in rege su-



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



in cho- ro in tym- pano & psalte- ri- o

Bassus,



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

T iiij

Cantus,

Cantus primus.



lante-

i, qvia beneplacitū, qvia benepla- citum,



est Domino in populo

fu-



o, &

ex-

al-

ta-

Altus,



rio psal-

lante.

i, qvi-

abe-



ne placitum

est in pō-

pulo fu-

o, fu-



o, &

exalta-

bit, & exal-

ta- bit

6. vo. In unisono.



Ascendo ad Patrem meum & Patrem

vestrum.

Cantus

Cantus I I.



psal- lante- i, qui- a bene-



pla- citum est Do- mino in po- pu- lo su-



o, & exalta- bit & exal-

Tenor,



psal- lante- i, qui- a bene- placitū est Do-



mino in populo su- o, su- o &



ex- altabit, & ex- al- ra- bit, &

Bassus,



a mi- ra-

Cantus,

Cantus. I.



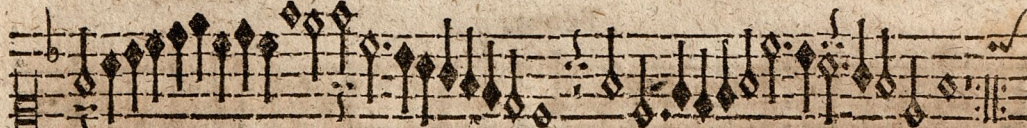
bit, & exal- ta- bit affli- ctos, affli- ctos



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



flictos cum sa- lu- te. P letas o- mni-



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

Bassus.



& exal- ta- bit affli- ctos cum



salu- te & exalta- bit & exalta- bit



affli- ctos cum sa- lu- te,

Cantus.



ta- bit affli-



ctoseū fa- lute, & exalta- bit ::

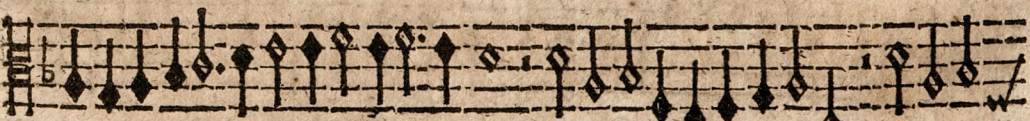


affli- ctos cum fa- lute.

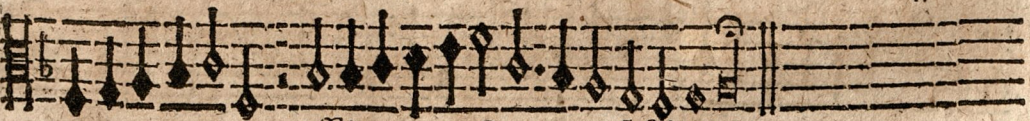
Tenor.



exal- ta- vit af- fli- ctos



cum salu- te & exalta- bit ::



affli- ctos cū salute,

Bassus.

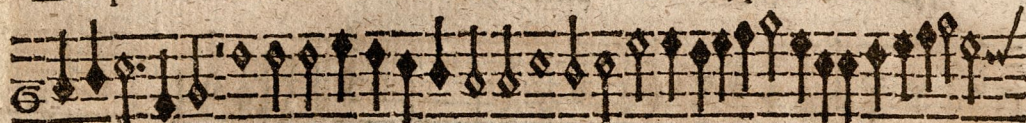


bi- lis est.

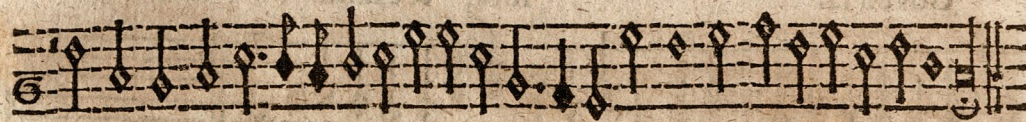
Cantus I. s. Vocum. Pro pace Ecclesiæ.



DA pa- cem Dñe in diebus nostris, qvia nō est a-



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



qvi pugnet p no- bis nisi tu De- us noster. ||:

Cantus I I,



DA pacē Do- mine in diebus no- stris, qvi- a non



est alius, nō est alius, qvi pugnet, q pugnet p nobis, q pu-



gnet p no- bis, nisi tu Deus noster, nisi tu De^s no- ster. ||:

Tenor.



DA pacem Do- mine in di- e- bus nostris, qvia non est a- li-
us, qvi



us, qui pugnet pro nobis nisi tu Deus noster.

Altus,



Da pacem Domine in diebus, diebus nostris qui a non est



alius, quia non est alius, qui pugnet, qui pugnet pro



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

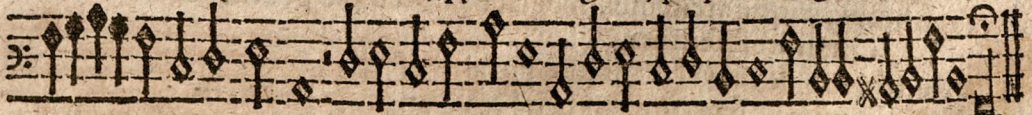
Bassus,



Da pacem Domine in diebus nostris qui a non est



alius, quia non est alius, qui pugnet, qui pugnet, :||

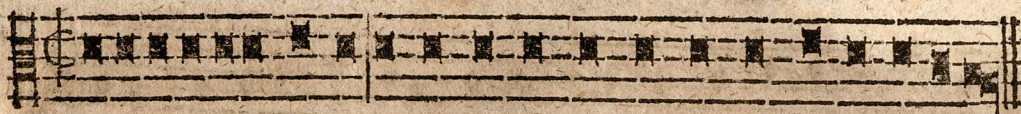


pro nobis nisi tu Deus noster.

V ij

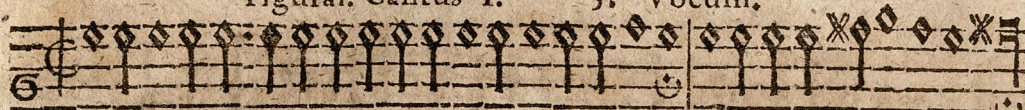
Psalmus

Choral. Psalmus 51.



Mi-se-re-re mei **D**e-us, secundum magnā mi-se-ri-cor-di-am tuam.

Figural. Cantus I. 5. Vocum.



Et secūdū multitudinē misera-tionū tuarū, dele in-i-q-tatē meam.

Cantus I I.



Et secūdū multitudinē misera-tionū tuarum, dele in-i-q-tatē meam.

Altus.



Et secūdū multitudinē misera-tionū tuarum, dele in-i-q-vi-tatē meā.

Tenor.



Et secūdū multitudinē misera-tionū tuarum, dele in-i-q-vi-tatem meā.

Bassus.



Et secūdū multitudinē misera-tionū tuarum, dele in-i-q-vi-tatem meā.

- 3 Amplius lava me ab iniquitate mea | & à 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 justificeris in sermonibus tuis | & vincas cum judicaris.
- 7 Ecce enim in iniquitatibus conceptus sum | & in peccatis concepit
me mater mea.

Fuga

Fugæ duarum vocum in

ὁμοφωνία seu unisono.

- 9 Scala mutationum q & b.
 24 Ecce nunc benedicite.
 25 Lætatus sum in his.
 25 Cantate Domino.
 26 De terra Christus.
 27 Ich ruff zu dir.
 27 O Herr nim 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 ruff zu dir Herr.
 33 Ecce radix Jesse.
 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 Benedicâ cū secunda par.
 39 Benedic anima.
 40 Sex voces Musicales.
 41 Sex voces Musicales.
 41 Gehi hin in alle Welt.
 42 Sex voces Musicales.
 43 Gloria in excelsis Deo.
 43 Sex voces Musicales.
 44 45 Mutatio vocū, Bas, Ten: Disc.
 41 Quell' è Compagn', Matt: A solo.

In subdiapason.

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

Adamus

Gumpelzhaimer.

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

Adamus

Gumpelzhaimer.

In subdiatesaron.

- 16 Mundana gloria vana. A. G.

In Epidiatesaron.

- 40 Veni sancte Spiritus. A. G.

Fugæ trium vocum in

ὁμοφωνία seu unisono.

- 41 Pietas omnium virtutū. Incer.
 8 Surrexit Christ' hodie {
 8 Audi Dñe & miserere. { A. G.
 27 Misere nostri. {

- 31 Domine refugium.
 31 Non timebo in illia,
 34 Hæc est vita æterna.
 34 Intende voci.
 34 Agnus Dei.
 45 Miserere nostri.
 67 O Jesu Christe mein.
 68 Seid fröhlich.
 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. Corna.
 39 Exaudi Domine. Io; Iac; Cilano.
 31 Cantate Domino.
 31 Eil mit weil.
 33 Manenobiscum.
 34 Emitteluceam tuam.
 34 Fides est anima.
 34 Agnus Dei qui tollis pec.
 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.
 72 O Fili David miserere.
 Fuge Contrariæ 4. 6. &
 8. voc.
 7. 23. Sex voces Musicales.
 23 Deus pacis charitatisq;
 24 Exurge Domine.

Adamus

Gumpelzh.

Adamus

Gumpelzhalmers.

- 24 Miserere nostri.
 24 Exaudi Deus.
 69 Parturiunt montes.
 75 Nō timebo multa mil. 8. vo
 73 Miserere nostri Dñe. 6. voc. }
 Fuge 4. vocum, quæ in diatesaron,
 aut diapente, aut diapalōn
 resolvuntur.
 43 M. B. S. J. Ioan. 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.
 Fuge 5. vocum in *ὁμοφωνία*
 seu unisono.
 8 Nusquam tuta fides.
 31 Libera me Domine.
 31 Iubilare Deo.
 33 Verbum Domini manet.
 42 Miserere mei fili David.
 43 Univerſa tranſeunt.
 43 Vias tuas Domine,
 43 Fides est anima.
 61 Si non pavisti.
 62 Dominus protector meus.
 70 In Deo vivimus movemur.
 73 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 Bene.

A. G.

Adam Gumpelzh.

Adamus

Gumpelzhalmers.

- 42 Benedic Dñe nos & hæc.
 62 Dominus protector meus.
 64 In te Dñe speravi, sub dua:
 65 In te Domine speravi.
 66 In te Domine speravi.
 76 Ascendo ad Patrem.

7. Vocum in ὁμοφωνία
 seu unisono.

- 33 Laudate nomen Dñi Mau:
 Panhormitano.

8. Vocum in ὁμοφωνία
 seu unisono.

7 Κύριε ἐλέησον ἡμᾶς.

- 38 Delicta quis intelligit? { A.G.

- 74 Imploro Iesu Christe te. {

BICINIA SACRA.

- 15 Hæc est vita æterna. { Iosquin.

- 57 Per illud ave prolatū. {

- 47 Oculus non vidit.

- 47 Iustus cor suum.

- 48 Dirige nos Domine.

- 48 Expandi manus meas.

- 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 cuius 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 Crucifixus etiā pro nobis. { Ada.

- 49 O Heri nisi non inir/was
 51 Benedictus qui venit.
 53 Verdamme niemand.
 54 Altissimi Gratia Tantum.
 54 Lætamini in Domino.
 55 Ascendisti in altum.
 55 Da pacem Domine, in.
 56 Recordare promissionis.
 58 Spiritus sancti gratia.
 58 Olux beata Trinitas.
 58 Dominus regit me.
 50 Cantate Dño, è s. vocibus.
 Orlandi di Lassus in duas
 redactum ab, A.G.T.B.

Ricercari sive Fan-
 tasiæ.

- 61 Pomponio Nenna.

- 62 Gio' Pietro Gallo.

- 63 Giovanni de Antiquis.

- 64 Stefano de Felis.

- 65 Cola Vincenzo Fanelli.

- 66 D' Incerto Autori.

Contrapunctus. 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.

- 72 Notum fecit Dominus.

Contrapunctus s. vocum.

- 3 O Heri Iesu Christe.

- 74 Cantate Domino.

- 78 Da pacem Domine.

- 79 Miserere Mei Deus.

FINIS.

mus Gumpelzhaimer.

Adamus Gumpelzhaimerus.

Deo æterno oMniPotenti, Vni trino sIt LaVs & gLoriæ.

