

Mus. Th.

575

COMPENDIVM
MVSICAE LATINO-
GERMANICVM.

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

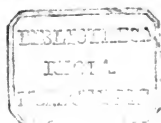
NVNC ALTERA HAC EDITI-
 one alicubi mutatum &
 auctum.



AVGVSTÆ

Excusum typis Valentini Schœnigij.

Anno M. D. XCV.



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

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

Adamus Gumpelzhaimerus

S. P. D.

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

SPLENDORE GENERIS

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



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

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

AD ZOILVM.

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

A. G. Nomen autoris significat.

A. iij

Musica

Dem Leser glück vnd heil.

Geht nun in das fünffte jar/das ich/ günstiger lieber Leser / die Music teütsch vnd lateinisch zusammen in truck versertigt/vnd darbey (nach dem mir Gott gnad verlihen) so vil zusatz gethon/damit die Jugendt mit besserem nutz darin möcht vnderichtet werden. Weil dann die Exemplaria/welche damalens auffgelegt/alle verkaufft sein / vnd ich solche widerumb in truck zugeben angesprochen worden: hab ich (wie zuuor) mit mei nem aigen kosten solchem begern ein gnügen thun wollen. Was dervwegen die neue edition belangt/hab ich seht/was es die gelegenheit erfordert / neue vnd tauglichere Exempel gesetzt: auch etliche Fugen mit zwo vnd mehr stimmen/item Bicinia sacra, vnd Contrapunct, quatuor & quinq; vocum, sampt de Ligaturis hinzugethon: Aber die teütschen Geisilichen Liedlin mit vier stimmen / als die besonders getruckt worden/diñ orts aufgelassen. Vnd das alles zu dem end/damit die tirones gleichsam alles beisamen hetten/vnd nit mit partibus zukauffen / beschweret wurden: darinn solche Text gemeinlich fürkommen/die mehrschaden dann nutz mit sich bringen. Will der hoffnung sein / dises mein wolmainen/ soll den verstendigen nit mißfallen. Hiemit/was einem jeden nutz vnd hailßam/von herzen wünschende. Geschriben in Augspurg/den 2. tag Aprilis/ im Jar Jesu Christi vnserß Seligmachers/ 1595.

Adam Gumpelshaimer
von Trosperg.

MVSICA.

Qva de re agit hoc Musices
Compendium?

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

CAPVT PRIMVM de Musica.

Quid est Musica?
Est bene canendi scientia.

Qvotuplex est?
Duplex: Choralis & Figuralis.

Quid est Musica Choralis?
Qvæ simplicem & uniformem
in suis Norulis servat Mensuram.

Quid est Musica Figuralis?
Qvæ diversam figurarum quan-
titatem juxta varia præscripta signa
exprimit.

Singkunst.

Waruon handelt diß
Büch der Music?

In	Capitel von	1	der Singkunst/ den Schlußeln/ den Stimmen/ dem Gesang/ der verenderung der Stimm/ der gestalt der Noten vnd zeichen/ der zusamen bindung der Noten/ den Pausen vnnnd Puncten/ der Proportion/ dem Ton.
		2	
		3	
		4	
		5	
		6	
		7	
		8	
		9	
		10	

Das Erst Capitel/von der Singkunst.

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

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

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

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

Sequitur

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



Domine Fi- li Dei vivi, mi- se re re no- stri.
 Cantus



Do- mine Fili De- i vi- vi, mi- se re re no- stri, no- stri.
 Altus.

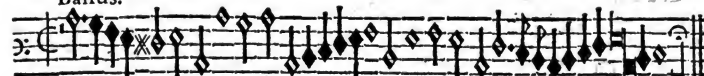


Do- mine Fili Dei vi- vi, mi- se re re no-



stri, no- stri.

Bassus.



Do- mine Fili Dei vi- vi, mi- se re re no- stri.

CAPVT SECVN-
 dum de Clavibus,

Quid est Clavis?
 Est vocis formandæ index.

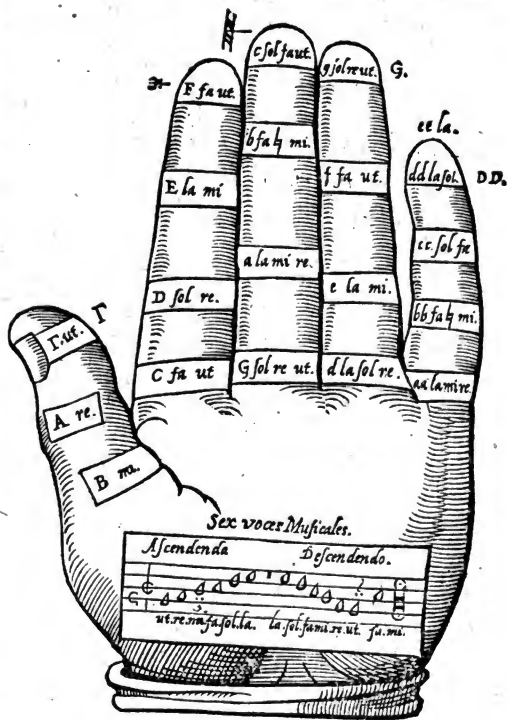
Qvod sunt Claves?

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

Das 2. Capitel von den
 Music schlüsseln.

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

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



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

SCALA MVSI/
CALIS ~

Forma clas-
vium.

Gemi-
natæ.
5.

Minu	
tæ	
7.	

Finale.
4.

Capita-
les.

Graves.
4

Græcorum clavis,

Natrix

Bmollars.

lurida

1 Naturalistic

B. mollaris

by

Claves.

Claves principales:

Claves minus. Principales.

Claves Muficales triplices.

Qvot sunt Claves signatæ?

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

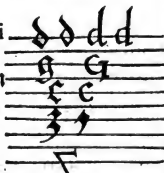
Qvare dicuntur signatæ?

Qvia hæ solæ in Cantus exordio
expressè ponuntur.

Qvomodo signantur?

In Cantu Choralī
signantur sic:

Im Choral werden
sie also gezeichnet.



Qvomodo inter se distant & ponuntur Claves?

Ponuntur oēs in linea, distantq;
inter se per quintam, præter F & Γ
per septimam.

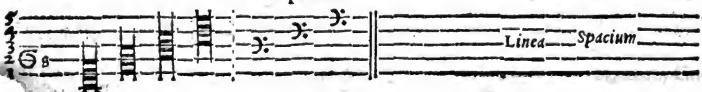
Qvibus in lineis qvæq; signari solet?

g V sitat è tantum in secundā
lineā.

C In primā, secundā, tertiā,
qvartā.

F Verò in tertiā, qvartā, qvin-
tā, hoc modo.

Exemplum.



Wie vil seind gezeichnet Musischlüssel?

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

Warumb haissen sie ge- zeichnete?

Dieweil 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 / vnd wie weit von einander?

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

Auff welche Linien wirdt ein jeder Schlüssel gesetzt?

Das g am breuchligsten auff die
ander Linien.

Das c auff die erste/ ander/ dritt-
vnd vierdt.

Das F auff die dritt/ vierdt/ vnd
fünfft. Auff dise weis wie
volgt.

CAPVT TER^m

tium, de vocibus.

Quid est vox?

Est syllaba, qua clauium Tenor exprimitur.

Qvot sunt voces?

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

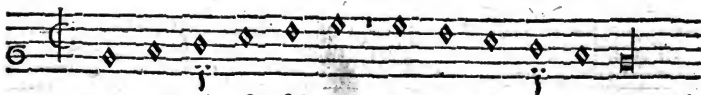
Qvis primus illarū fuit inventor?

Guido Aretinus Monachus in Italia, autore Trithemio floruit q̄ve Anno Christi M. xli v. Easdem sex voces quidam sequenti disticho cōprehendit.

Cur adhibes tristi numeros cantū-
q̄ve labori?

VT RElevet MIsenum FAtum,
SOLitosq; LABores.

Ascendendo.



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

Qvotuplices sunt voces?

Duplices: Inferiores & Superiores.

Qvæ sunt Inferiores?

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

Qvæ sunt Superiores?

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

Das 3. Capitel/ von den Stimmen.

Was ist die Stim?

Sie ist ein Sylb/dardurch der Mus
sichschlüssel geltung außgespröchen
wirdt.

Wie vil seind Stimmen?

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

Wer hat sie erfunden?

Guido Aretinus ein M̄nich inn
Welschlande / welscher vmb das Jar
1044. gelebt/wie Trithemius bezeugt.
Dieselbige hat einer mit nachfolgendē
zweien verslin angedeytlet.

Was mein arbeit ringer/fragst mich?

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

Descendendo.

Wie vilsaltig seind die stime?

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 triplici.



In wie vilfältiger vnderſchiedung ſeind alle Stimmen?

In Dryſältiger.



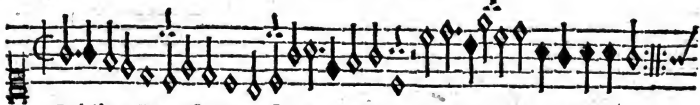
Sufficiuntne hæ voces ad omnem
Cantum modulandum?

Ita, Quia in mutationibus sub-
indè repetuntur.

Iſts genüg an diſen Stimmen/
ein jedes Geſang zuſingene?

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

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



Iubilare Deo ois terra, ſervite Dño, ſervite Dño in læticia.

CAPVT QVAR-
tum, de Cantu,

Qvid eſt Cantus?

Eſt apta ſex vocum Muſicalium
diſpoſitio.

Qvotuplex eſt Cantus?

Triplex: Durus, Naturalis, Mol-
lis.

Das 4. Capitel/von
dem Geſang.

Was iſt das Geſang.

Es iſt ein ordentliche vnd bequeme
aufführung der ſechs Muſicſtimmen.

Wie villerley art iſt dz Geſange
Dreierlei.

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

Qvid est Cantus durus?

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

Welches ist das hart oder scharpff Gesang?

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

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



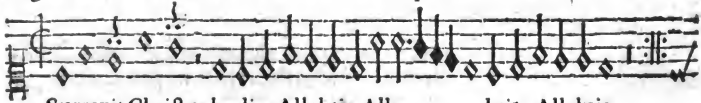
Qvid est Cantus Naturalis?

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

Welches ist das mittelmässig oder Natürlich Gesang?

Das weder ein waiche/noch ein har- te stüß von sich gibt/sonder bleibt in seinen sechs stüßen/dieweil es im c anfa- het/vnd endet sich im a.

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



Surrexit Christus hodie, Alleluia, Alle- luia Alleluia.

Qvid est Cantus mollis?

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

Welches ist das Gelind oder waich Gesang?

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

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



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

CAPVT QVIN:

tum, de mutatione.

Quid est Mutatio?

Est vocis in vocem in eadem clauis unifona variatio.

Quando igitur fit mutatio?

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

Quot traduntur regulæ de Mutatione?

Sex.

I. Regula.

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

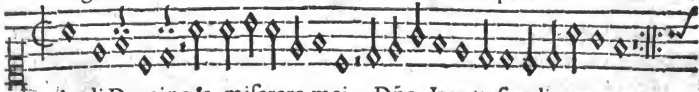
II.

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

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

Fuga 3. vocum. In uniso.

A. G. Exemplum.



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

III.

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

Das 5. Capitel/ von verkerung der Stimmen.

Was ist der stimmen verkerung?

Sie ist ein abwechselung einer Stim in die ander / auff einem gleichlautenden Musicschlüssel.

Wann muß man dann die Stim verkeren?

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

Wie vil werden Regeln fürgeschriben/ von verkerung der Stimmen?

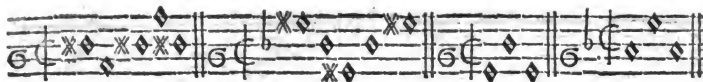
Sechs.

1. Regel.

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

2.

3.
Man kan von keinem Fa/ in ein Mi/ noch von keinem Mi/ in ein Fa/ durch die quart oder quint auff noch absteigen/ sonder vom fa ins fa/ vom Mi ins Mi.



III.

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

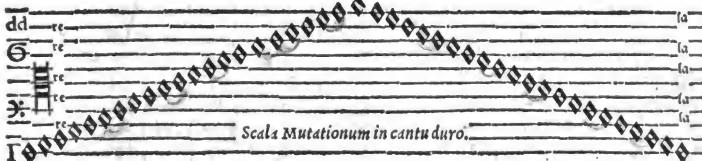
In a, & e, sumimus La descendēdo.
In a, & d, sumimus Re ascendendo.

4.

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

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

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



V.

In cantu Naturali prorsus nulla
fit mutatio, quia perpetuo in sex
vocibus veratur.

VI.

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

In d, & a, sumimus La descendēdo.

In d, & g, sumimus Re ascendendo.

5.

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

6.

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

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



Duæ tabellæ significantes, quænam Claves
eiusdem sint vocis.

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

Tabella cantus h duri.

Tafeln des harten Gesangs.

Descendendo,

Im absteigen/

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

Ascendendo,

Im aufsteigen.

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

Tabella cantus b mollis.

Tafeln des weichen Gesangs.

Descendendo,

Im absteigen.

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

Ascendendo,

Im aufsteigen.

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

CAPVT SEX.

tum, de Figuris.

Quid est Figura?

Est signum Vocis & Silentij.

Qvotuplex est Figura?

Duplex: Vocis & Silentij.

Quæ est Figura Vocis?

Nota.

Quid est Nota?

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

Qvotuplices sunt Notæ?

**Das 6. Capitel/ von der
Figur oder gestalt der Noten/**

Puncten vnd Pausen.

Was ist die Figur?

Sie ist ein zeichen der Stimm/ vñnd
des stillschweigens.

Wie vilfaltig ist die Figur?

Zwifaltig: Eine der stimm/ die ander
der stillschweigung.

Welchs ist die gestalt der stimm?

Die Nota.

Was ist die Nota?

Sie ist ein zeichē/ nach welchem die stimm
vñ der thon im Gsang gerichtet werdt.

**Wie mancherlai seind
die Noten?**

C ij

Duplices.

Duplices : Simples & Ligatæ.
 Qvæ dicuntur Simples?
 Qvæ absq; colligatione alterius
 notæ ponuntur.

Qvot sunt Species simpli-
 cium Notarum?

Odo. Qvæ?

Zweiterlat : Einfache/vñ angehen-
 te oder gebundene.

Welche haissen einfache?
 Die on ein zamenbindung einer an-
 dern Noten gesetzt werden.

Wie vil seind einfacher
 Notten?

Acht.

Welche?

I Maxima	} tali figura mit solcher Figur ge- malet.	} in hoc si- gno, in diesem zeichen ⌚	} valet gilt	} 8 4 2 1	} tactibus schlag.
I Longa					
I Brevis					
I Semibrevis					
2 Minimæ					
4 Semiminimæ					
8 Fusæ	} valent uno tactu. gelden ein schlag.				
16 Semifusæ					

Da regulas denotis
 simplicibus.

Prima Regula.

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

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

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



Secunda.

Sub Nota colorata duz virgula positz, cam albam esse demonstrat.

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

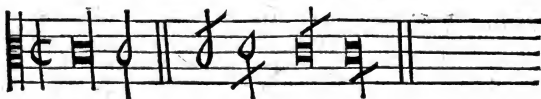


Tertia.

Figura duabus descripra caudis, nullam habere putatur, ut:

Item, quando virgula per caudā ducitur, ut:

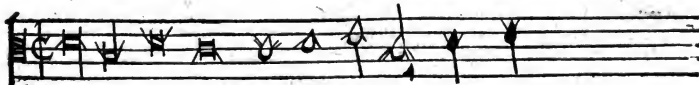
3. Ein Noten mit zweien strichen geschriben/wirdt darfür gehalten/als het sie keinen. Dergleichen so ein vberzwerches strichlein durch der Noten strich gezogen wirdt.



Quarta.

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

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



Quinta.

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

5. Ditz zeichen C & S vber oder vnder die Noten geschriben/zaigt den ort an/wo die nachfolgende stimm/in den Fugis anfahe/oder still halte. Item es wirdt geneuet ein zeichen der zusammenkunft/da die stimmen zugleich zusammen kuffen.

Sexta.

Hoc signum  supra vel infra notam positum, est signum moræ, & cardinalis concordantiæ vocationem, ubi .s. oēs voces aliquantisper quiescunt. Dicitur etiam Pausa generalis.

Septima.

Hoc signum  indicat reincceptionem aut repetitionem cantus, quia secundo canitur.

Octava.

Hoc signum   indicat cantum perfectum.

Hoc signum   indicat cantum imperfectum.

Nona.

b rotundum quoties in Cantu occurrit, vocem fa denotat.

Decima.

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

Vndecima.

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

Duodecima.

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

6.

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

7.

Dies Zeichen  bedeut ein widersehung oder widerholung.

8.

Dies Zeichen   bedeut den vollkommen Gesang.

Dies Zeichen   bedeut den unvollkommen Gesang.

9.

Wo das runde b im Gesang vers-
zeichnet 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 die- sis genandt / wo es im gesang für ein Noten gesetzt / muß dieselbige Nota vmb ein halben thon höher gesungen werden.

12.

Dies zeichen  wirdt genandt / ein zeiger oder hutter / zeigt an / wo die nachfolgende noten siehe.

Decima tertia.

ἁποφωρία vel Fuga in unifono, in eodem, In einerley thon.

Fuga in Hyper vel Epi	$\left\{ \begin{array}{l} \text{Diatessaron} \\ \text{Diapente} \\ \text{Diapason} \end{array} \right\}$	oben in der	$\left\{ \begin{array}{l} \text{quart,} \\ \text{quint,} \\ \text{Octav.} \end{array} \right\}$
Fuga in Hypo vel Sub	$\left\{ \begin{array}{l} \text{Diatessaron} \\ \text{Diapente} \\ \text{Diapason} \end{array} \right\}$	untz in der	$\left\{ \begin{array}{l} \text{quart,} \\ \text{quint,} \\ \text{Octav.} \end{array} \right\}$



CAPVT SEP- timum.

DE LIGATVRA.

Quæ dicuntur Ligaturæ?

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

Quotuplex est Ligatura?

Duplex: Recta & Obliqua.

Quæ est Recta?

Cujus Notæ quadrato pinguntur corpore.

Das 7. Capitel/von der zusamen bindung der Noten.

Welche heissen gebundene oder
angehenckte Noten?

Wann zwe oder mehr einfacher No-
ten/mit einem strich/an der rechtz oder
lincken seyten/zusamen gehenckt wer-
den/vnd haissen gemeinlich Ligaturæ/
das ist/zusamen gebundene Noten.

Wie vilfeltig ist die bindung?

Zweifaltig; gleichförmig oder gewiert/
vnd vngleichlicher form oder langleicht.

Welches ist die gleichförmig
oder gewierdt?

Wann die Noten mit viereckichter
gestalt werden gemalet.



00000 09660 09664 09668 09

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

[illegible]

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

Qualibet Nota inter primam & ultimam posita, ut:

0169 0500 0169 0169 0169 0169 0169

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



Secunda Regula.

Prima carens cauda brevis est
scandente secunda, ut:



Die ander Regel.

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

Tertia Regula.

Estq; brevis caudam si leva parte
remittit, ut:



Die dritt Regel.

Diese ist Brevis / so ein strich an der
linken seiten leffet herab gehn/Also:

Quarta Regula.

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



Die vierdt Regel.

Wann sie den strich vber sich zieht/
alsdann wirdt sie/sampt der nechstvol-
genden Semibrevis gehalten/Also:

Quot traduntur Regulæ de Medijs?

Vna tantum.

Quæ?

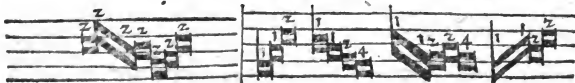
Quælibet è medio brevis est, una,
excipienda, scilicet sequens initia-
lem, quæ in sinistro latere caudam
sursum protendit, ut:

Wie vil Regeln werden von
den mitteln fürgehalten?

Eine allein.

Welche?

Ein jede gebundene Not/in der mit-
te/ist Brevis/aufgeschlossen eine/nem-
lich/ die nechstfolgende auff ein solche
ansengliche / welche den strich an der
linken seiten vber sich haltet/Also:



Regula.
Regel.

Exceptio.
Aufschluß.

De finalibus quot traduntur
Regulæ?

Tres.

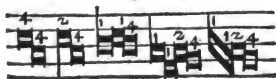
Prima Regula.

Ultima conscendens brevis est
quæcunq; ligata, ut:



Secunda Regula.

Ultima dependens quadrangula
sit tibi longa, ut:



Tertia Regula.

Est obliqua brevis semper finalis
habenda, ut:



Habentne hæ regulæ ex-
ceptionem?

Ita.

Excipitur caudam tollens ex
parte sinistra, ut:

*N. Maxima in ligatura
sp. manet in fine saluo*



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 gevierdie Not / so da
heraber hanget / solt du für longam hat-
ten / Als:

Die dritte Regel.

Die lezte vberzwerhe Not ist immer
Brevis zuhalten / Als:

Haben diese Regeln auch
einen aufschluß?

Ja.

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

CAPVT OCTA

uum, de Pausis & Punctis.

Qvæ dicitur Figura
silentij?

Pausa.

Qvid est Pausa?

Est taciturnitatis signum, tem-
pus silentio mensurans.

Qvot sunt Pausæ, qvæ prædictis
Notulis correspondent?

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

Enumera Pausas.

Das 8. Capitel/von den
Pausen vnd Puncten.

Welches haisset die Figur des
stillschweigens?

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

Was ist Pausa?

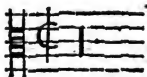
Pausa ist ein zeichen der stillschwei-
gung/ das die zeit mit schweigen misset
vnd zubringet.

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

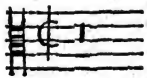
Siben. Dann jede einfache Not/
ohn allein die Maxima/haben ire pau-
sen/welchen sie an geltung gleichend.

Erzele mir die Pausen?

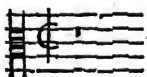
Longa



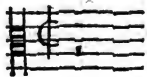
Brevis



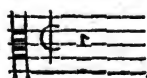
Semibrevis



Minima



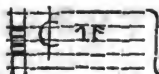
Seminima



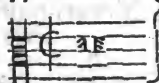
Æquivalet
Ist so vil als
dise folgende
Not.



Fusa



Semifusa.



Equivalet
Eilt so vil als
dise volgende
Not.



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



Quid hic præterea ob-
servandum?

Posteriorēs duæ Pausæ, propter
nimiam velocitatem, rarò usurpã-
tur.

Suntne & aliæ Pausæ?

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

Quid est Pausa generalis?

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



Quid indicat Pausa generalis?

Cessationem omnibus vocibus
inducit.

Was ist hie ferners zu merckē?

Die zwe letzten Pausen/ werdē vom
wegen ihrer behenden geschwindigkeit
selten gebraucht.

Sind auch noch andere
Pausen?

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

Was ist dann Pausa
Generalis?

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

Was zeiget dise Paus an?

Sie bringt allen stimmen gleiche
stillschweigung.

Punctus à tergo Notulis ascriptus, dimidio eas valore adhuc augeat, ut :



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

CAPVT NONVM

de Proportionibus.

Sequuntur primò proportiones
Diminuentes, ut Dupla, Tripla,
Quadrupla, Sescquialtera,
Hemiolia.

Quid est proportio Dupla ;

Quæ omnibus Notulis ac Pausis
dimidium sui valoris adimit.

Das 9. Capitel/ von der Proportion.

Folgen erslich proportionen di-
minuentes/als Dupla/Tripla/
Quadrupla/Sesquial-
tera/Hemiolia.

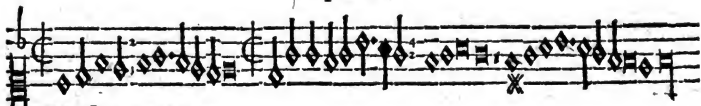
Was ist proportio Dupla ?

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

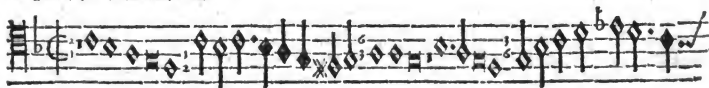
$\frac{2}{1} / \frac{4}{2} / \frac{6}{3} / \frac{8}{4} / \frac{10}{5} / \frac{12}{6} /$

♢ ♣ ♤ ♥ ○ 2. C 2. ⦿ 2. ☉ 2.

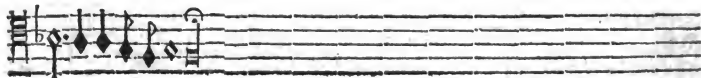
Iosquinius.



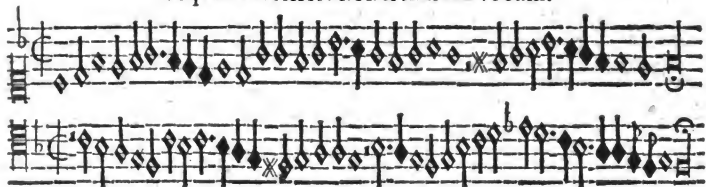
Hæc est vita æterna.



Hæc est vita æterna.



Sequuntur Resolutiones illarum vocum.



Quid est proportio Tripla?

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

Was ist proportio Tripla?

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

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

O 3. C 3.

♢ 3.

♢ 3.

♢ 3.



In diapason.

Quid est proportio Quadrupla?

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

Was ist Quadrupla proportio?

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

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

♢ 2.

♢

♢.

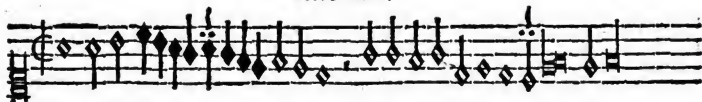
2 ♢

Fuga in subdiapente.



Resolutio.

Resolutio.



Non nobis Do- mine, sed nomini tuo da gloriam.

Quid est proportio Sesqui-
altera.

In qua tres minimæ, aut Semi-
brevis & Minima, uni tactui acci-
nuntur, huius signa sunt:

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

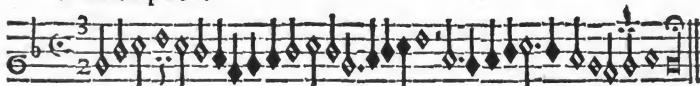
$$O \frac{1}{2} / C \frac{1}{2} /$$

Was ist Sesquialtera
proportio?

Sesquialtera proportio ist/ in wel-
cher drei Minima/ oder ein semibrevis
vnd Minima auff einen schlag gesun-
gen werden/ wirdt also verzeichnet.

$$\odot \frac{1}{2} / \text{C} \frac{1}{2} /$$

In subdiapason.



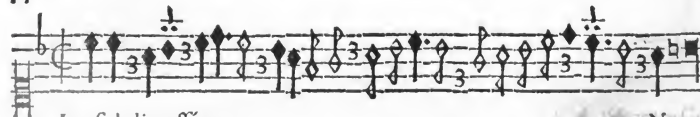
Quid est Hemiolia pro-
portio?

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

Was ist Hemiolia?

Hemiolia ist gleich der Tripla pro-
portioni/ allein das sie vmb der schwe-
re willen mehr behendigkeit hat inn der
Mensur/ dann die Tripla.

In subdiapason.

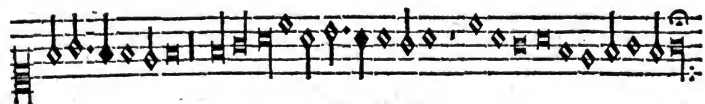
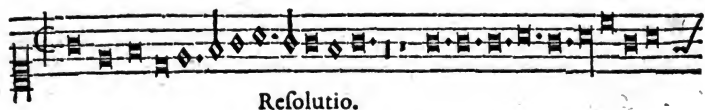


In subdiatessaron.

Nunc ogle

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

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



Regi seculorum immortalis, invisibilis, soli sapienti Deo, ho-
 nor, gloria, in secula seculorum, Amen.

CAPVT DECIMVM.

DE NOMINIBVS ET PROPRIETATIBVS TONORVM.

Primus		Dorius		hilem	
Secundus		Hypodorius		mœstam	
Tertius		Phrygius		austera	
Quartus		Hypophrygius		blandam	
Quintus		Lydius		asperam	
Sextus		Hypolydius		lenem	
Septimus	[abanti-	Mixolydius		indignantē	[legi-
Octavus	quis di-	Hypomixolydi ⁹		placabilem	timi.
Nonus	ctus est	Æolius		suavem	
Decimus		Hypoæolius		tristem	
Vndecimus		Ionicus		jucundam	
Duodecimus		Hypoionicus		flebilem	
Tredecimus		[Hyperæolius		spurijs sive rejecti, quod	
Decim ⁹ quart ⁹		[Hyperphrygius		aptè dividi nequeunt.	



Duodecim toni legitimi.

Spurijs 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}

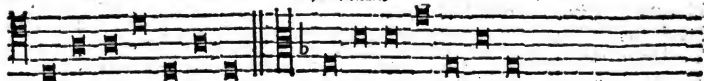
Intervalla habet duo.

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

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

Finem habet in D duro, & G molli.

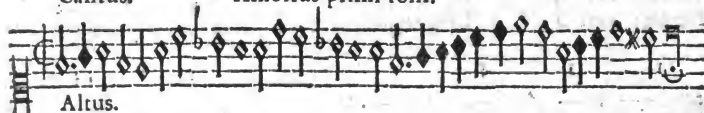
Intervalla.



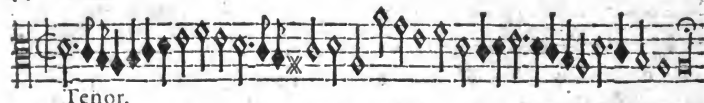
quint: quart: octav: Fin:

Cantus.

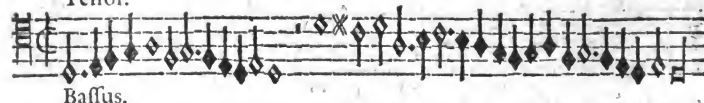
Ambitus primi toni.



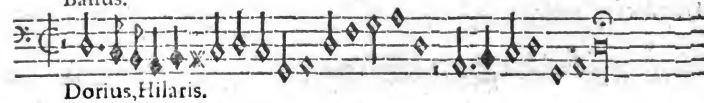
Altus.



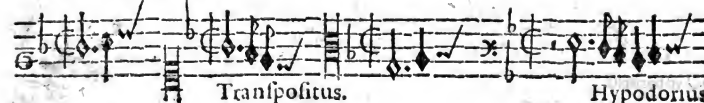
Tenor.



Bassus.



Dorius, Hilaris.



Transpositus.

Hypodorus

Hypodorius, id est tonus sive modus secundus.

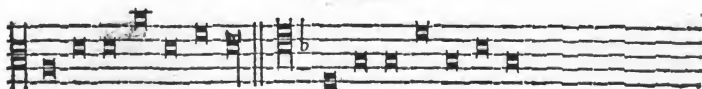
Secundus tonus versatur {duro} inter {A} & {A} per octavam
in cantu {molli} {D} {D}

Intervalla habet duo.

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

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

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

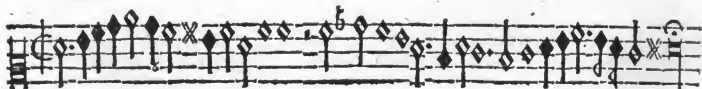


quart: quint:
Cantus.

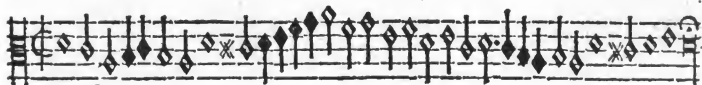
Ambitus secundi toni.



Altus.



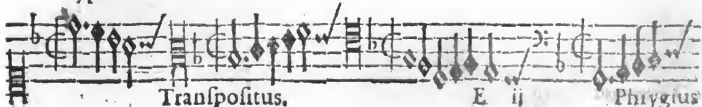
Tenor.



Bassus.



Hypodorus, Mœstus.



Transpositus.

E ii

Phrygius

Phrygius, id est tonus sive modus tertius.

Tertius mod⁹ versatur in cātu {duro
molli} inter {E
A} & {E
A} per octavam

Intervalla habet duo.

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

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

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

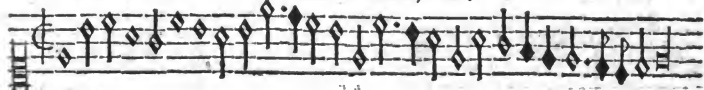
Intervalla.



quint:quart:octau:sex:

Cantus.

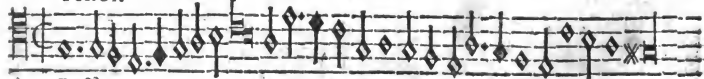
Ambitus tertij toni.



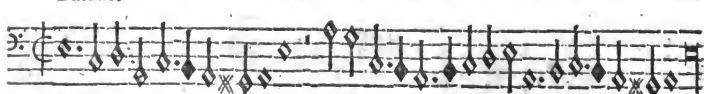
Altus.



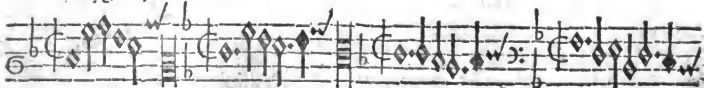
Tenor.



Bassus.



Phrygius, Austerus.



Raró exemplā inveniuntur.

Hypophrygius

Hypophrygius, id est, tonus sive modus quartus.

Quartus tonus versatur {duro} inter {b} & {b} habens speciem diapa-
in cantu {molli} {E} {E} son.

Intervalla habet duo.

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

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

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

Intervalla.



Lydius, id est, tonus siue modus quintus.

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

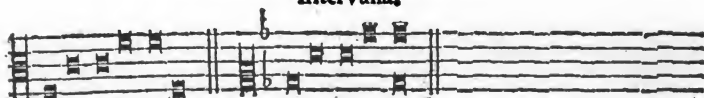
Intervalla habet duo.

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

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

Finitur in F, duro, & B, molli.

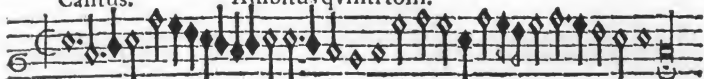
Intervalla.



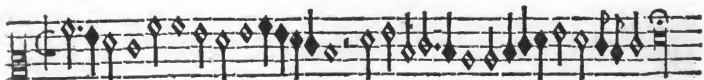
quint: quart: octav:

Canus.

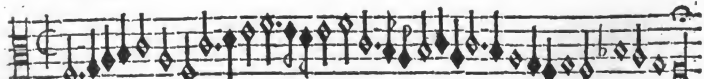
Ambitus quinti toni.



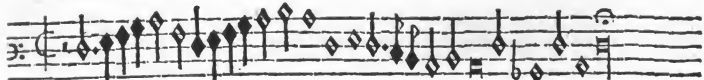
Altus.



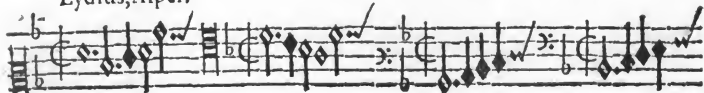
Tenor.



Bassus.



Lydius, Asper.



Transpositus.

Rarò.

Hypo.

Hypolydius, id est, tonus sive modus sextus.

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

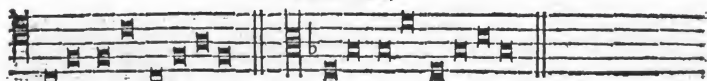
Intervalla habet duo,

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

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

Quiescit in F, duro, & B, molli.

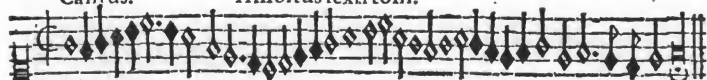
Intervalla.



quart:quint:octav:

Cantus.

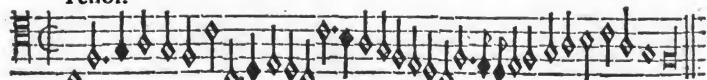
Ambitus sexti toni.



Altus.



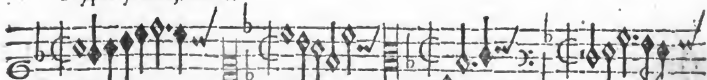
Tenor.



Bassus.



Hypolydius, Lenis.



Transpositus.

Mixolydius

Mixolydius, id est, tonus sive modus septimus.

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

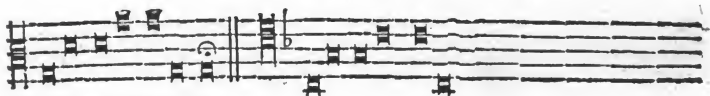
Intervalla habet duo.

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

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

Finiens in G, duro, & C, molli.

Intervalla.

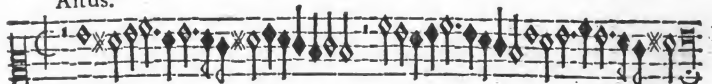


quint: quart: octav: Fin:

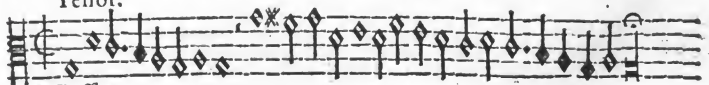
Cantus. Ambitus septimi toni.



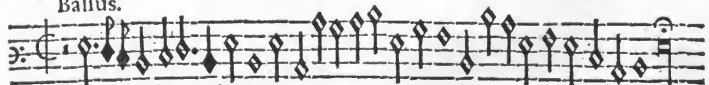
Altus.



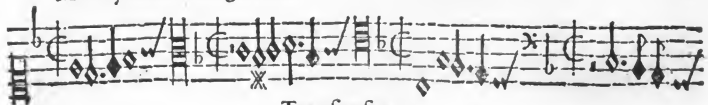
Tenor.



Bassus.



Mixolydius. Indignans.



Transpositus.

Hypomixolydius, id est tonus sive modus octavus.

Octavus modus versatur {duro
in cantu {molli} inter {D
G} & {D
G} per octavam

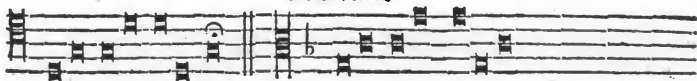
Intervalla habet duo.

Primum ex {D
G} in {G,duro
C,molli} per quartam Re, Sol.

Alterum ex {G
C} in {D,duro
G,molli} per quintam Vt, Sol.

Quiescit in G duro, & C molli.

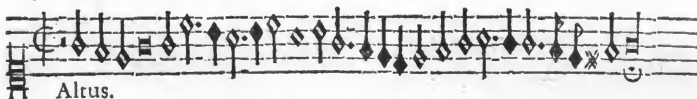
Intervalla.



quart: quint: octav: Fin:

Cantus.

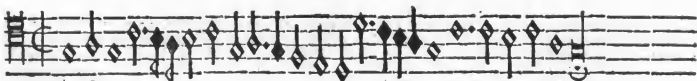
Ambitus octavi toni.



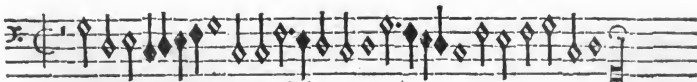
Altus.



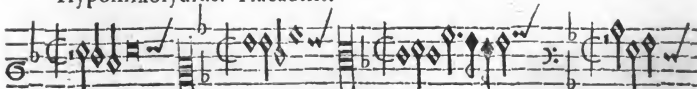
Tenor.



Bassus.



Hypomixolydius. Placabilis.



Transpositus.

Æolius, id est, tonus siue modus nonus.

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

Intervalla habet duo.

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

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

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

Intervalla.



Hypoæolius, id est, tonus siue modus decimus.

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

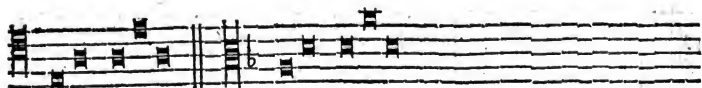
Intervalla habet duo.

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

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

Finiciens in A, duro, & D, molli.

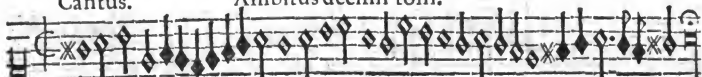
Intervalla.



qvart: qvint:

Cantus.

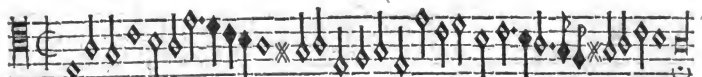
Ambitus decimi toni.



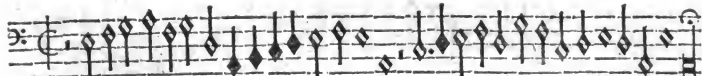
Altus.



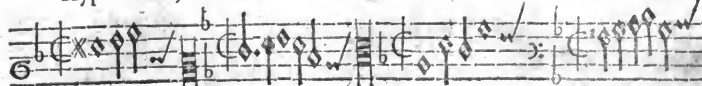
Tenor.



Bassus.



Hypoæolius, Tristis.



Transpositus.

F ii Ionicus.

Ionius, id est, tonus sive modus undecimus.

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

Intervalla habet duo.

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

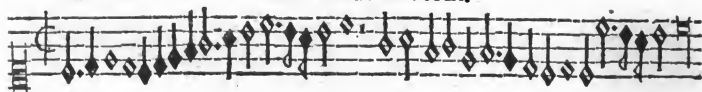
Intervalla.



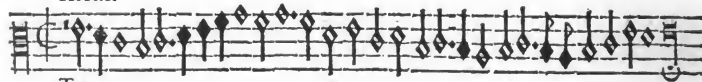
quint: quart: octau:

Cantus.

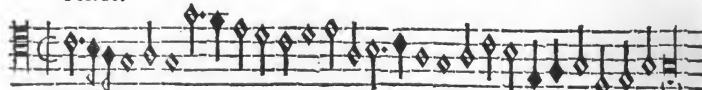
Ambitus undecimi toni.



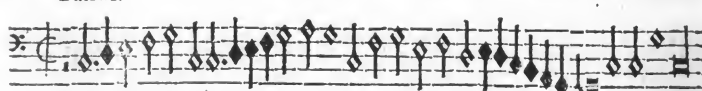
Altus.



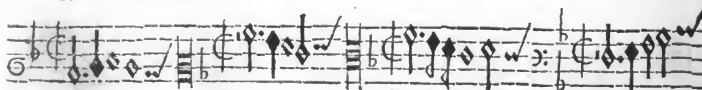
Tenor.



Bassus.



Ionius Iucundus.



Transpositus.

Hypoionius

Hypoionicus, id est, tonus siue modus duodecimus.

Duodecimus tonus {duro, molli} inter { $\begin{smallmatrix} G \\ C \end{smallmatrix}$ } & { $\begin{smallmatrix} G \\ C \end{smallmatrix}$ } per octavam.

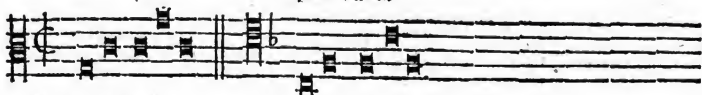
Intervalla habet duo.

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

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

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

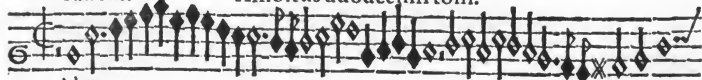
Intervalla.



quart:qvint:

Cantus.

Ambitus duodecimi toni.



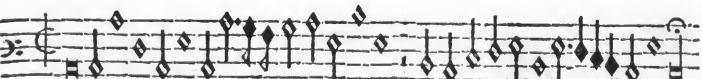
Altus.



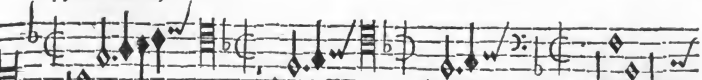
Tenor.



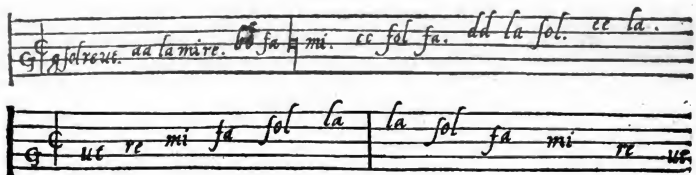
Bassus.



Hypoionicus, Flebilis.



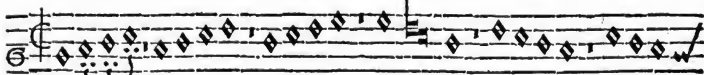
Transpositus.



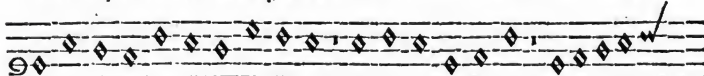
In unisono.



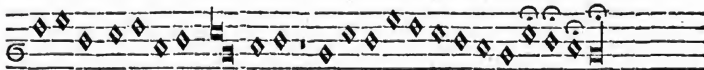
Canon: Contrarium mihi amo. 4. voc: A. G.



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

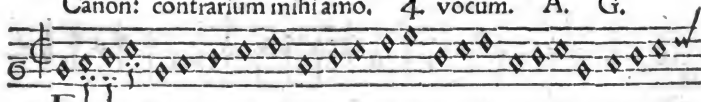


cis nostris pacem charitatemq; veram cunctorumq; eis remis-

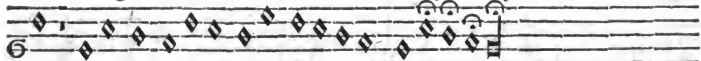


sionem peccatorū, nosq; ab eorum insidijs potenter eripe.

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



Exurge Dñe, saluum me fac De⁹ meus, qvoniā percussisti aduersan-



tes mihi in maxilla, dentes impiorum contrivisti.

4. vocum. A. G.

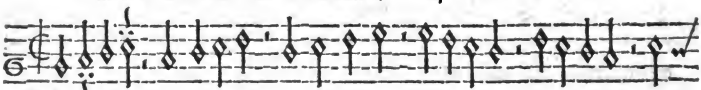
4. vocum. A. G.



Veni san⁹e spiritus.

Sola spes mea Christus.

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

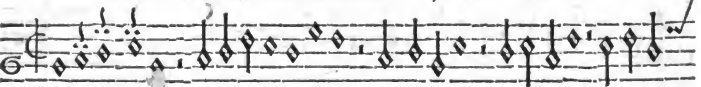


Miserere ó Domine saluum me fac ó Domine benigniter pro-

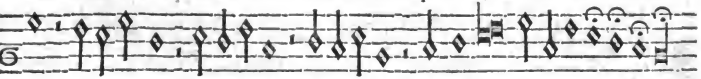


sperare, benedictus qui venturus in nomine Domini, Amen:

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



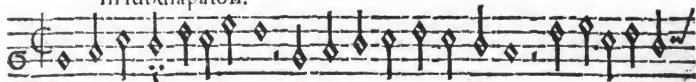
Exaudi DEVS orationem meam cū deprecor, à timore inimi-



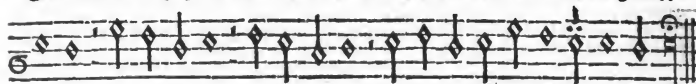
ci eripe me, ó Dñe absconde me à conventu malignārium

In diapason. oogle

In subdiapason.

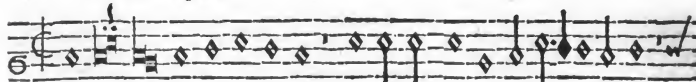


In dich hab ich gehoffet Herr/ hilff dz ich nit zuschanden wer/ noch ewiglich zu

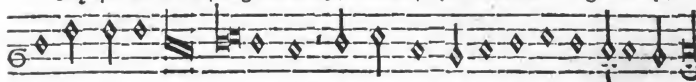


spotte/ das bitt ich dich/ erhalte mich/in deiner treu mein Gotte. :||

In subdiapason.



Christe der du bist tag vnd liecht/ vor dir ist Herr verborgen nicht/

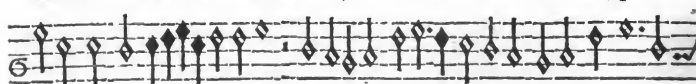


du vätterliche lichte glantz/ lehre vns den weg der warheit gang. :||

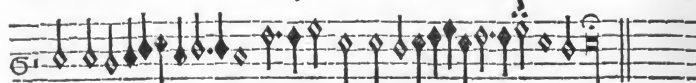
In unisono.



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



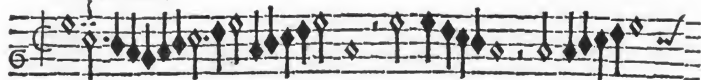
tis in domo Domini per noctes, Extollite manus vestras ad altum



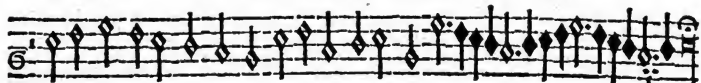
& benedicite Domino, & benedicite Domino.

In unisono

In unisono.

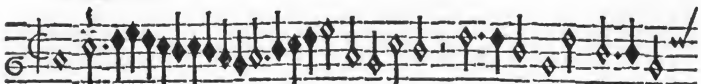


Læta- rus sum in his :||:

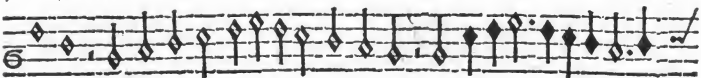


in his quæ dicta sunt mihi, in domū Dñi i- bimus.

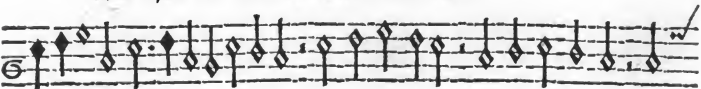
In unisono.



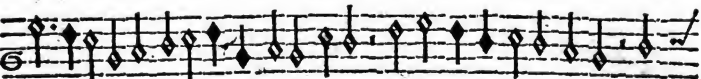
Canta- te Dño canticum novum, :||:



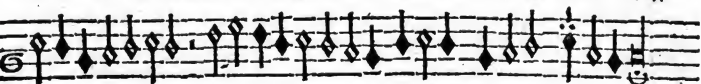
laus ejus in ecclesia sanctorum. Læte-



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

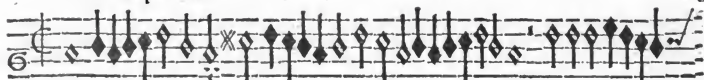


fi li æ Sion exultent in Rege suo, exultent in Rege suo, :||:

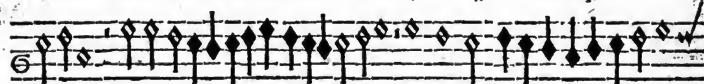


:||: exultent in Rege su o.

In subdiapason.

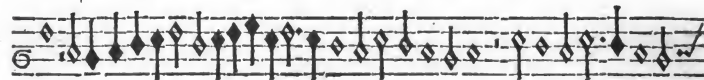


Commendo me, commendo me, :||: mea; o-



mnia :||:

in manu tu-



as :||:

optime Deus in manu tu-

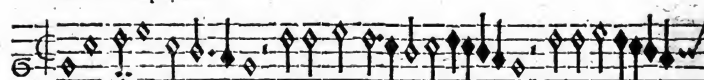


as optime De- us in manus tuas optime De- vs

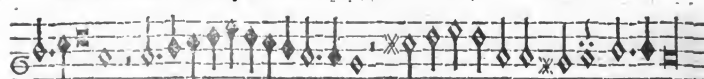


A- men, A- men, :||:

In subdiapason.



Iesu nostra redemptio, amor & desiderium, Deus crea-

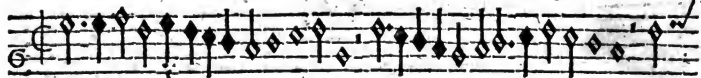


tor o-

mnium, homo in fine temporū. :||:

In sub-

In subdiapafon.



Domine fili

DEI vivi mi-

fere re nostri, qui

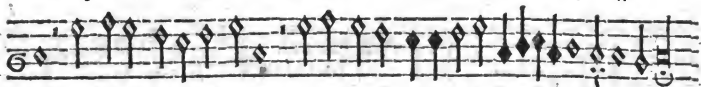


tollis pec-

cata

mundi

miserere nostri, ::



qui tollis peccata mundi, dona nobis sempiternā pacem, Amen.

In diapafon.



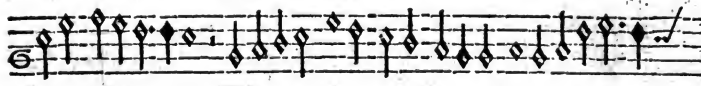
PAtrem oipotentem factorem cœ-

li & terræ, visibilium omni-



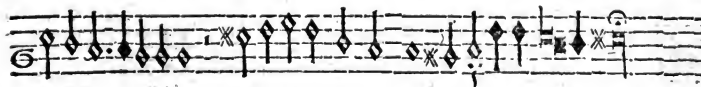
um & invisibilium,

& in unum Dominū Iesum Christū filium

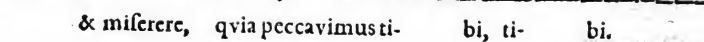
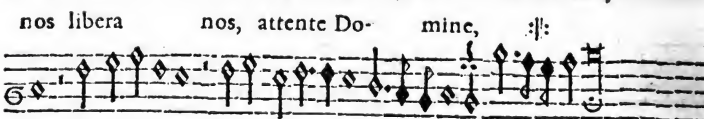
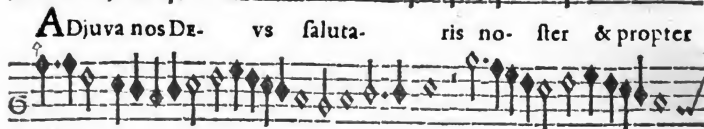
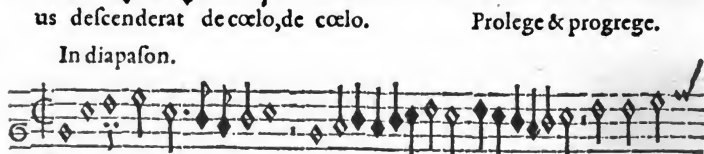
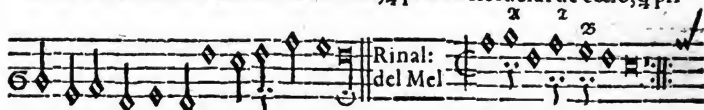
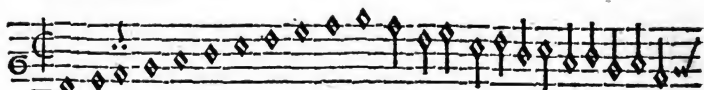
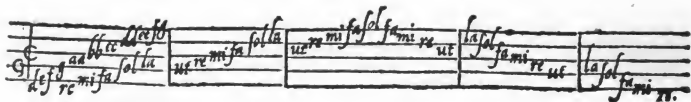


DEI unigenitum.

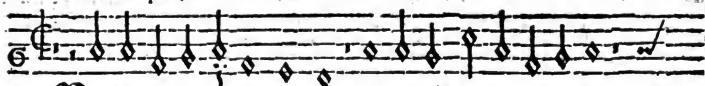
& ex patre natū ante omnia secula, filium



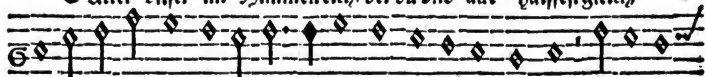
DEI unigenitum, & ex patre natum ante omnia secula.



In subdiapason.



Vater vnser im Himmelreich/der du vns alle halffest gleich/

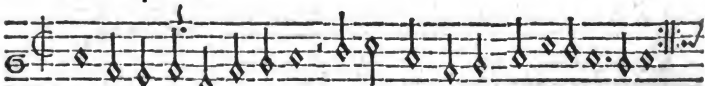


Brüder sein vnd dich ruffen an/vnd wilt das betten von vns han/ gib das nit

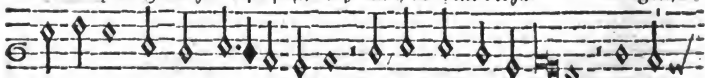


bet allein der mund/hilff das es geh von herzen grund/herzen grund.

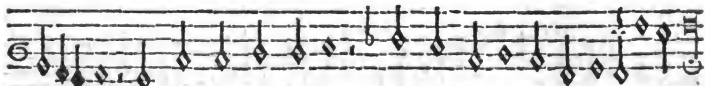
In homophonia.



Ich ruff zu dir Herz Jesu Christ/ich bitt erhör mein klag
Verleih mir gnad zu diser frist/ laß mich doch nit verzag

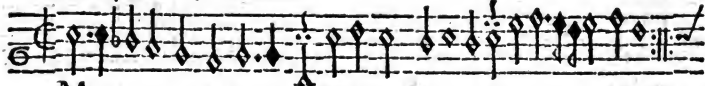


Dei rechten glauben Herz ich main/den wöllest du mir ge ben/dir zu



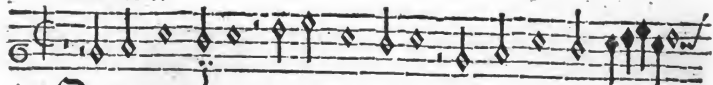
le ben/mein nechsten nutz zu sein/ dein wort zuhalten eben/ eben.

In ὁμοφωνία. 3. vocom.

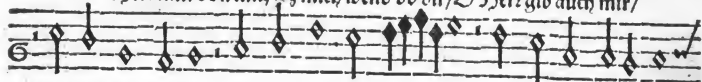


Misere re nostri Domine secundum misericordiam tuam.

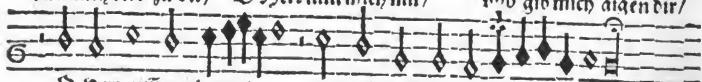
In unisono.



D Herz nimm von mir/ und mich wend vö dir/ **D** Herz gib auch mir/



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



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

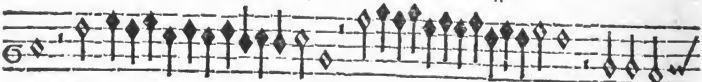
In unisono.



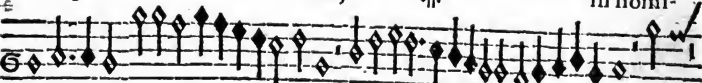
Benedictus :||: :||: qui ve- nit, in



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



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



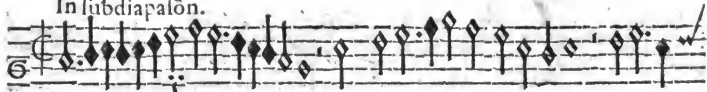
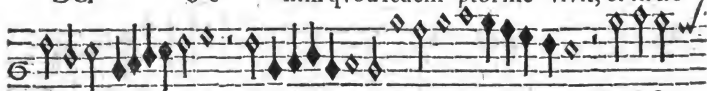
ne Domini' :||: :||: in



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

In sub-

In subdiapason.

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

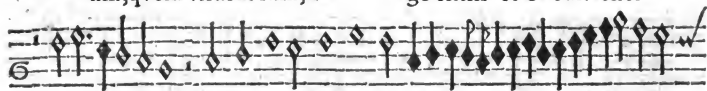
vissimo di e de ter ra surrecturus sum, & rursus



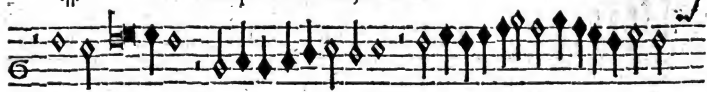
circūdabor pelle mea, & in car ne me a videbo De-



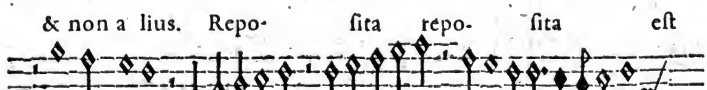
um, quem visurus sum, E- go enim & o culi mei



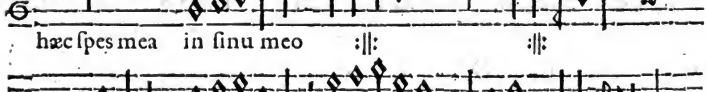
:||: conspecturi sunt, & nō a-



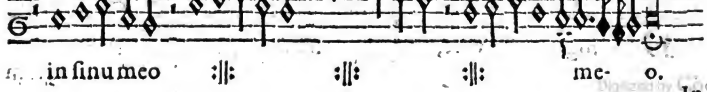
lius.



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



hæc spes mea in sinu meo :||: :||:



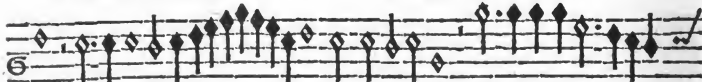
in sinu meo :||: :||: me- o.

In ὁμοφωνία.

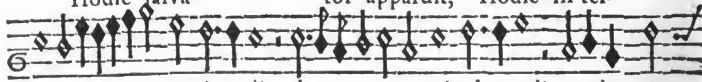
NB



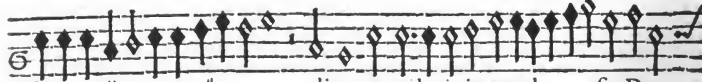
Hodie Christus na- tus est, ::



Hodie salva- tor apparuit, Hodie in ter-



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



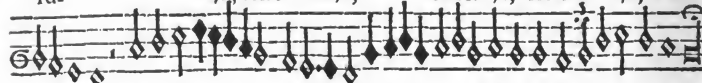
sti :: :: dicentes: gloria in excel- sis Deo,



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



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



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

In ὁμοφωνία.

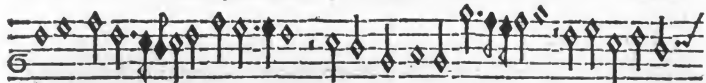


Dvo roga- vi te, ne deneges mihi ::

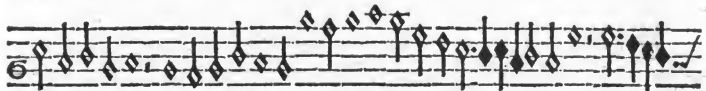
antequam



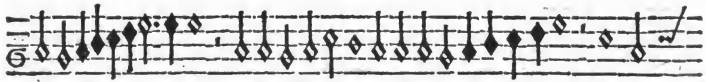
antequam mo- riar :: vani-



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



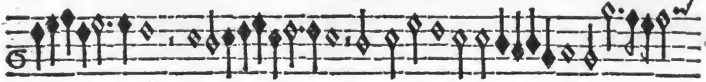
& divitias ne dederis mihi tribue tantum victui meo ne-



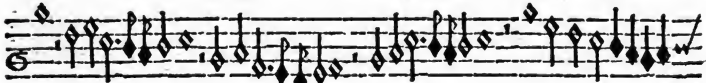
cessa- ria, ne fortè satiatus illiciar ad ne-



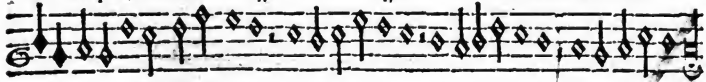
gan- dum, & di- cam: Quis est Do- minus? qs est



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



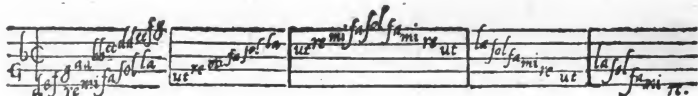
rer & perju rem :: :: nomen Dei me-



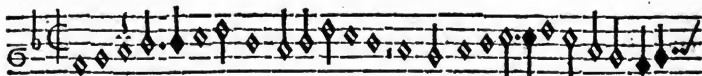
i, nomen Dei mei, :: ::

H

In uni-



In unisono.



Benedic Dñe nos, & hæc dona tua, quæ de tua largitate sum⁹ sum-

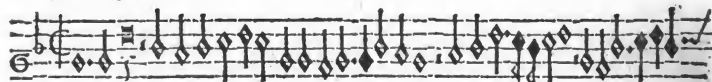


pturi sumpturi per Christum per Christū Do- minum no-

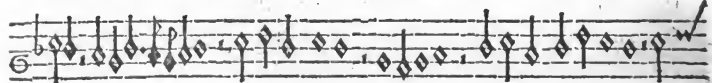


strū A- men, p Christū Do- minum nostrum Amen.

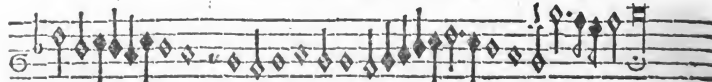
In diapaſon.



Domine in multitudine miſericordiæ tuæ introi- bo ::



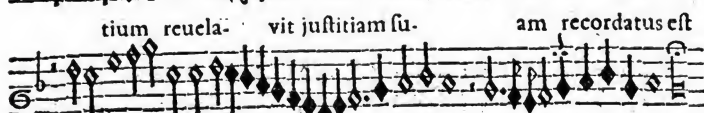
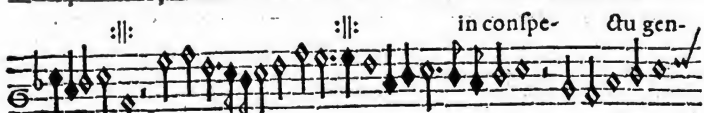
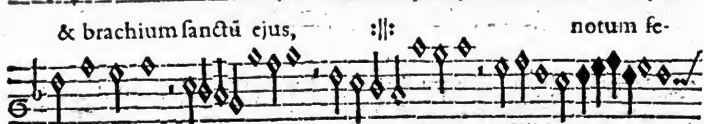
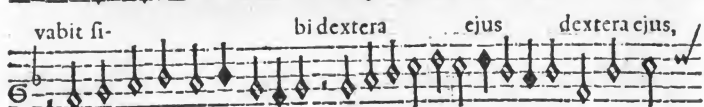
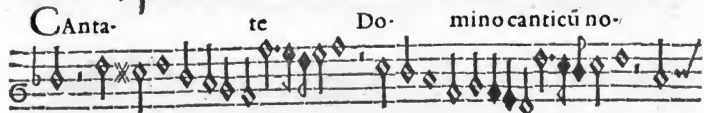
::: in domū tuam, adorabo ad tēplū ſcūm tuū &



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

In homophonia.

A. G.



:||:

misericor-

dia suā

su-

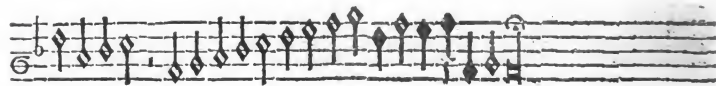
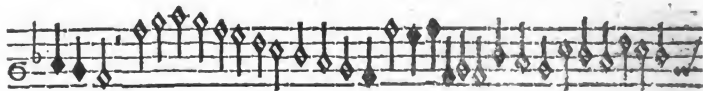
x.

H ij

In

In omphalia.

A. G.



In unisono.

4. vocum.

A. G.



Canta-

te.

Do-

mino canti-

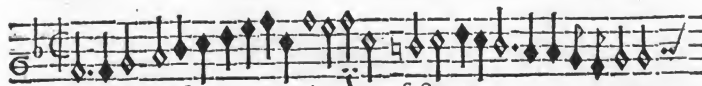


cum no.

vum can-

ticum novum.

:||:



Domine, refu-

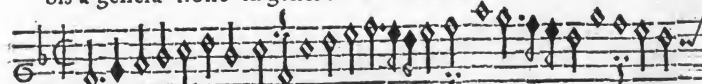
gium tu factus es

no-

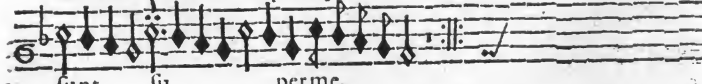


bis à genera tione in genera-

tionem.



Libera me Dñe à persequentibus me, quia confortati



funt

su-

per me.

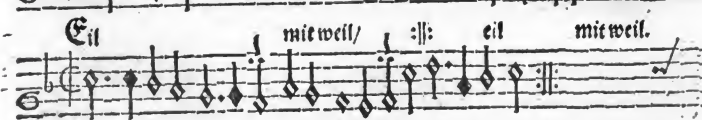


Eil

mit weis/

:||:

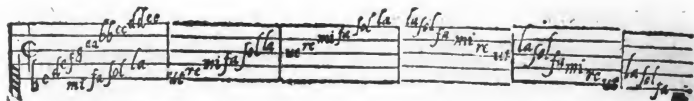
eil mit weis.



Non timebo millia multa populi circūdantis me.

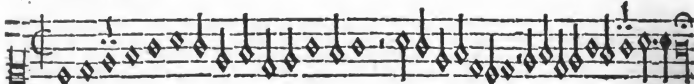
H iij

In unisono



In unisono.

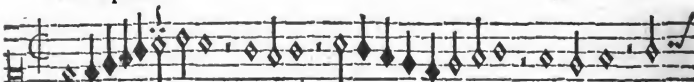
A. G.



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

In diaphon.

A. G.



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



a speravi quia spera. ui in te, perforce

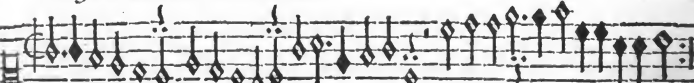


ò Pater gressus meos in semitis tu- is, tuis,



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

Fuga s. vocum. In unisono.



Ivbilate Deo omnis terra servite Domino servite Dño in iacticia.

In subdia-

In diapason.

A. G.

Herr Gott Hilf' lischer vater/ segne vns vnd dise deine
gaben/ :: die wir von deines miliden g'ute zu vns nemen/ durch Jesum Christum
Amen/ durch Jesum Christum Amen/ Amen.

In subdiapason

A. G.

Wir danken dir Herr Gott vater/ durch Jesum Christum
vnsern Herren/ :: f'ur alle deine newolthat/ :: f'ur alle deine newolthat/
der du lebest vnd regierest in ewigkeit/ in ewigkeit.

In unisono.

A. G.

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

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

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

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

halten ij

:||:

c

ben/eben/ :||:

In diapaſon.

A. G.

O summe rerum conditor cuius benigno munere læ-

ti, læ-

ti salute corporis hoc cernimus soli ju-

bar

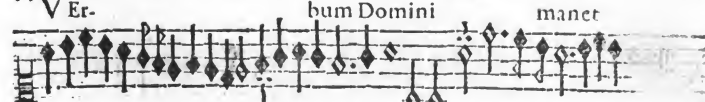
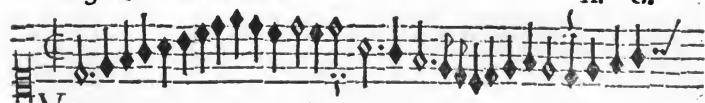
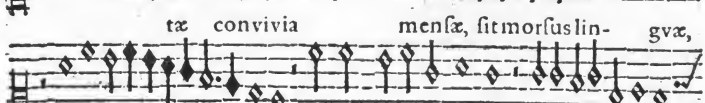
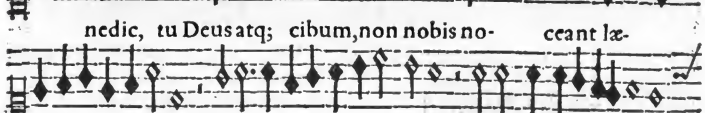
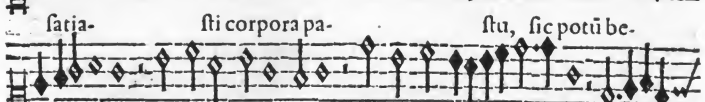
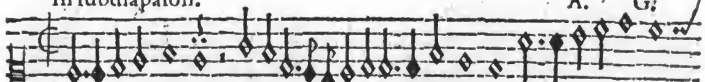
:||:

hoc cernimus solis ju- bar.

In sub.

In subdiapason.

A. G.²⁹



Millia qui parvo satia- sti corpora pastu, Millia qui parvo

satia- sti corpora pa- stu, sic potu be-

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

tæ convivia mensæ, sit morsus lin- gvæ,

fiatq; venena procul

pro- cul.

Fuga à 5. In unisono.

A. G.

V Er- bum Domini manet

in æternum in æter-

Fuga 4. In unisono.

MA ne nobiscum :||: :||: Christe quo niam ad-

vespera scit, & di- es inclinatus est.

In unisono.

Ecce ra- dix Ies. fe

a- scendit in salutem populorum, ipsum audientes deprecabun-

tur deprecabuntur gen- tes deprecabuntur. Et erit nomen

:||: ejus gloriosum :||: Deus à

Libano :||: veniet Sanctus de monte umbroso :||:

& condenso, :||: & erit nomen ejus glorio- sum.

In uni.

In homophonia.

A. G.

CONFIRMA hoc ò Deus, quod operatus es, in me, &
 à resistētibus :||: dexteratue custodi me,
 ut pupillam oculi, Da virtutē tuam servo tuo, servo tuo
 ut perseverem in bono operando, in bono operando, :||:
 ad gloriam tuam, tuam, :||:
 :||: tuam, tuam.

Fuga 3. vocom. In unifono.

HÆC est vita æterna, ut cognoscant te solū Deū verum, & quē mi-
 sisti Iesum Christum, & quē misisti Iesum Christū, Amen.
 I ij Fuga

Fuga 3. vocum. In unisono.

Intende voci orationis meae, Rex meus & Deus meus,
us, quoniam, quoniam ad te orabo.

Fuga 4. vocum. In unisono.

Emite lucem tuam & veritatem, ipsa me deducant, &
adducant in montem sanctum tuum & in tabernacula.

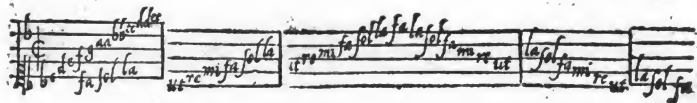
In unisono. 4. vocum.

Fides est anima vitæ, sicut anima est vita corporis.

In unisono. 3. vocum.

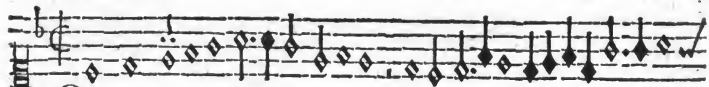
Agnus Dei qui tollis peccata mundi

(miserere nobis pacem.)

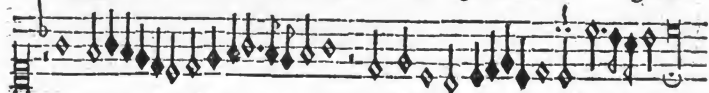


In unisono.

A. G.



Qui nos creavit, redemit & pavit, illi gratias agimus.



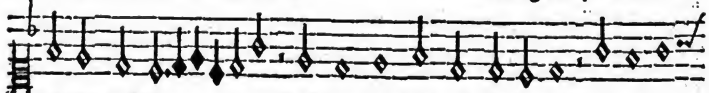
sempiternas, Amen, sempiternas Amen, Amen.

In diapaſon.

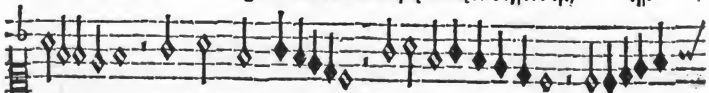
A. G.



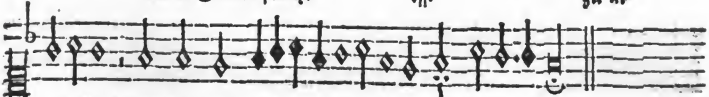
Erne Gottes forcht vor als len dingen/ so wirdt dir



nimmer mißlin gen/ daß dem mensche nichts bessers ist/ ::



dann Gottes forcht :: zu als



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

In unisono.

A. G.

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

me, :: & à resisten- tibus

:: dexteræ tu- æ custo-

di me :: ut pupillâ oculi ::

:: da virtu- tem ::

tuam servo tu- o, ut perseverem in benè operâdo in

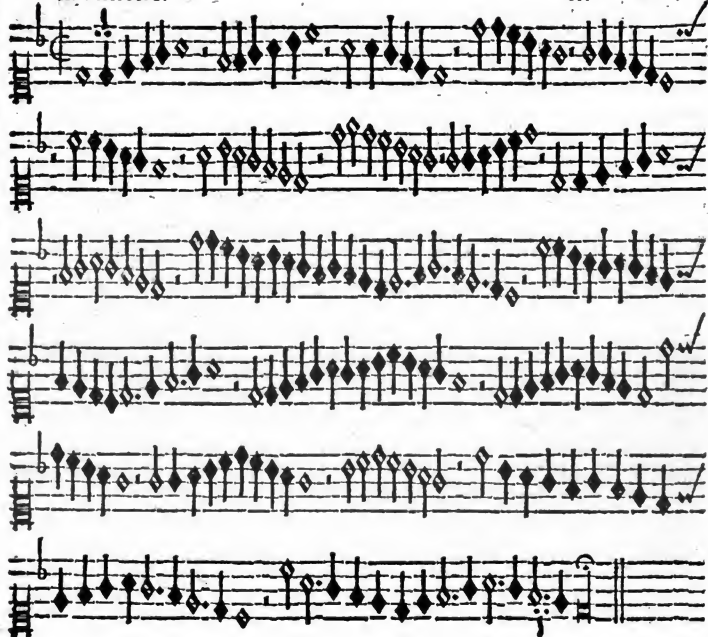
benè operando in benè operando :: ::

ad gloriam :: tuam ad gloriâ tuam ::

tuam.
In uni-

In unisono.

A. G.



In unisono.

A. G.





In unisono.

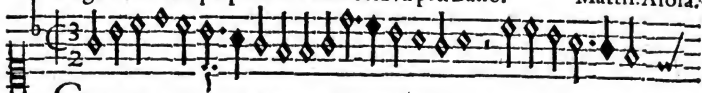
A. G.



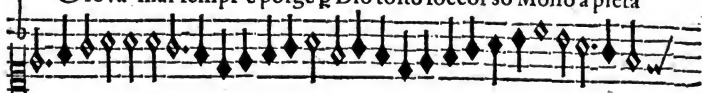


Fuga di un tempo perfetto una ottava piu Basso.

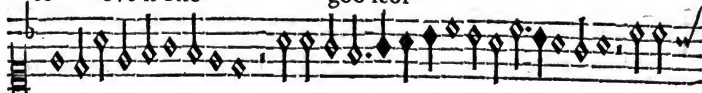
Matth: A sola.



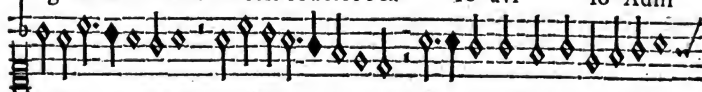
Glova mai sempr' e porge p Dio tolto soccor so Mosso a pietra



te ove il bifo goo' scor-



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



nel vito fiso Correa diatri la morte Giūto già del' inferno insule por-



te Giunto già del' inferno insu-

le porte, insule porte.

In unisono. 4. vocom.



Fuga di un tempo, una ottava piu Basso.

Matteo Afolà.

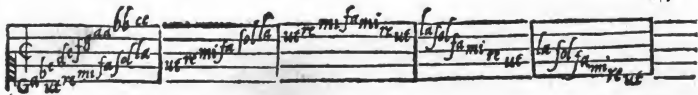
E Terno fo- co vivo Desta con le- tue fiame Vn'al-
to del tuo amor incendio divo Ond'ogni cors'infiamme L'odofia
po s'inbiando, Nō vadan l'alme erran- do contortiaffet
tie'n mare Enter ra c'n ciel d'amors'oda cantare d'amors'o
da cantare s'oda cantare.

Fuga In unisono.

A. G.

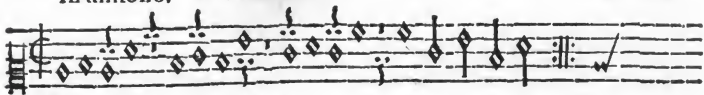
da cantare s'oda cantare.

In unisono.



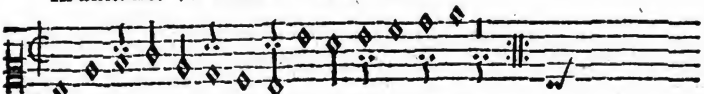
In unisono. 8. vocom.

A. G.



Delicta quis intelligit? ab occultis meis munda me.

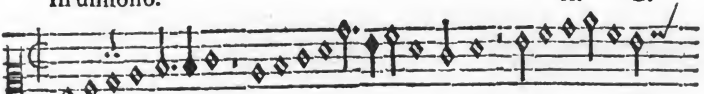
In unisono. 7. vocom. Mauro P. M.



Laudate nomen Domini super omnes gentes.

In unisono.

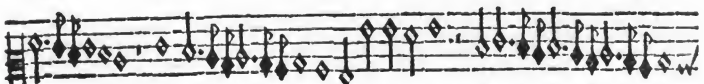
A. G.



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



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



qui ha- bitat Hierusalem, qui ha-



bitat, qui ha-

bitat Hierusa-

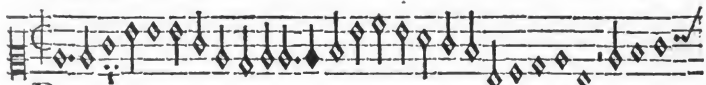
lem.

K ij

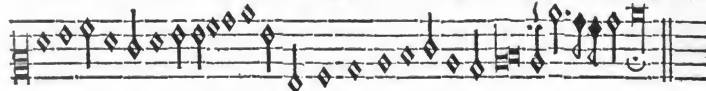
Fuga

Fuga in unisono.

A. G.



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



ejus in ore meo, :: semp lausejus in ore me o, me o.

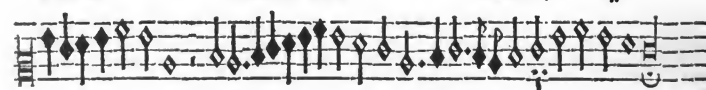
Secunda pars. In unisono.



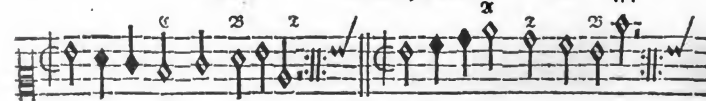
IN Domino :: laudabitur anima mea, au- diant manfue-



ti & læ- tentur & læ- tantur, ::



& læ- tentur, & læten- tur. ::



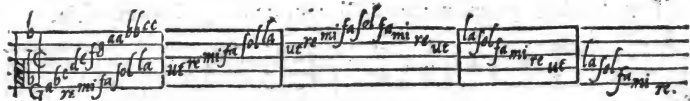
Descendit Christus de cœlo.

Ascendit Christus in cœlum.



Tem- pus est.

In unisono. ogle

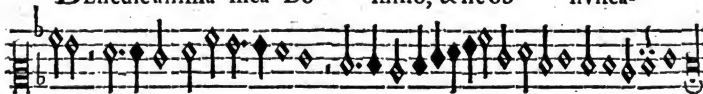


In unisono.

A. G.



Benedicanima mea Do- mino, & ne ob- livisca-



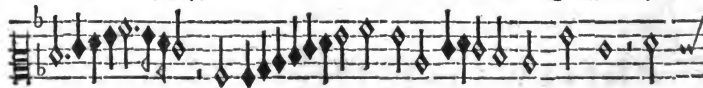
ris omnium retributionum, omniū re- tributionum ejus, ejus.

Canon: primi erunt ultimi, & ultimi primi.

A. G.



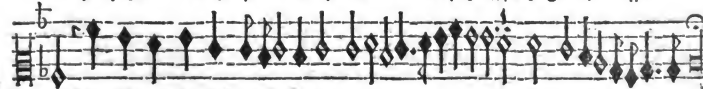
Gott schöpffer al- ler ding auff erd/ sich



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



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



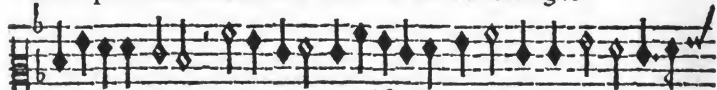
für trunckener schlaffsichtigkeit/ :: schlaffsich- tigkeit.

Fuga di un tempo, quinta piu Basso comincia.

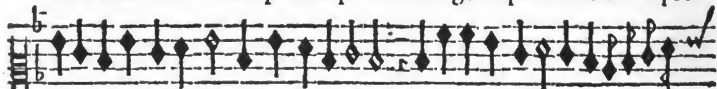
Matteo Asola.



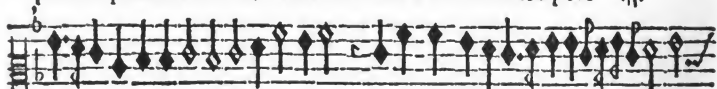
MA quel ch'ha cura de tutte leco- se La natura miglio-



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



prio lor primo de' sio D, intorno il cœlo e nel suo cœtro pose ::



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



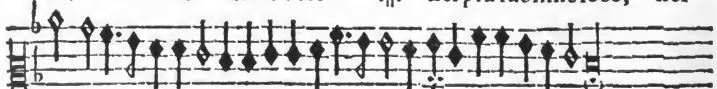
E'l passo apert' ond' e' salas

se il foco se ne volò nel piu su-



bli- meloco se ne volò ::

nel piu sublime loco, nel



piu subli

me loco ::

:::

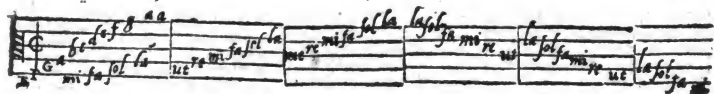


EXau di Domine ora-

ti

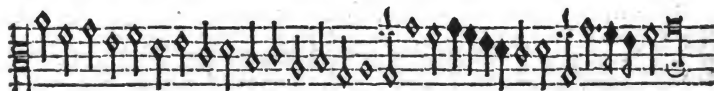
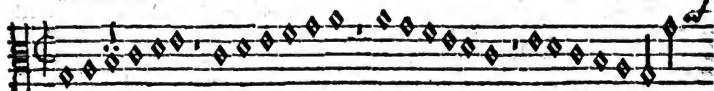
o-

nem meam.



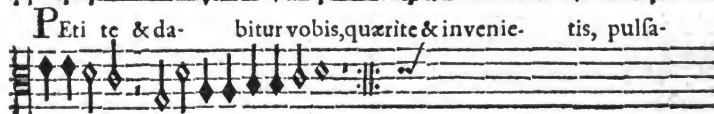
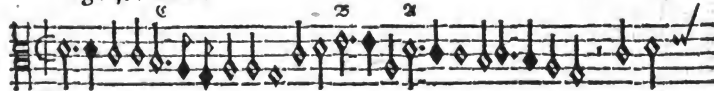
In unisono.

A. G.



Fuga 4. vocum.

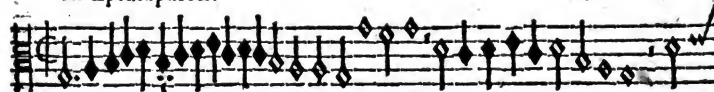
A. G.



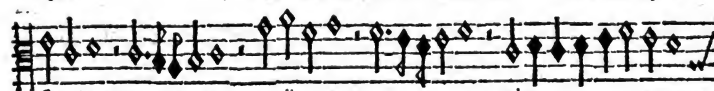
te pulsate & a perietur vobis.

In Epidiapason.

A. G.



VI- astuas Domine demonstra mihi, &



femitas tuas, ::

edoce me,



::

::

edoce me. ::

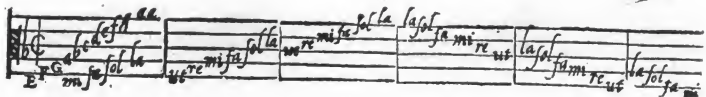
In diateffaròn.

A, G.

Veni sancte Spiritus, reple tuorum
:||: corda fidelium, :||: & tu-
i amoris in eis ignem accen- de, qui
perdiversitatem linguarum cun- ctarum gentes gen-
tes, :||: in unitate fi- dei congrega- sti
:||: Alleluja, Alleluja, Alleluja, Alleluja.

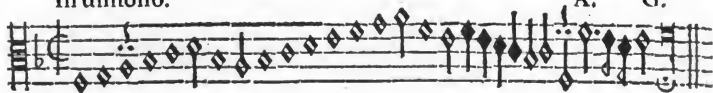
Don Ferd: Las Infant:

Tu es Petrus, & super hanc petram ædificabo Ecclesiam me- am,
Ecclesi- am meam. Adjuva nos De- us.

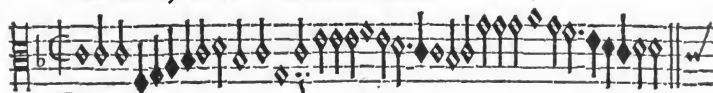


In unisono.

A. G.



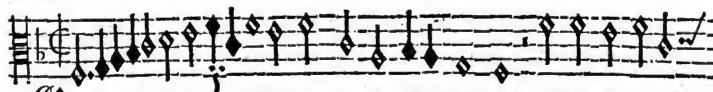
In unisono, a. 3. Incerti Autoris.



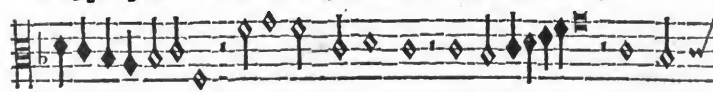
Pietas o- mniū virtutū parēs & fūdamentū parēs & fundamentum.

In unisono.

A. G.



Geh hin in alle Welt/lehret alle Völker/ und tauffet sie

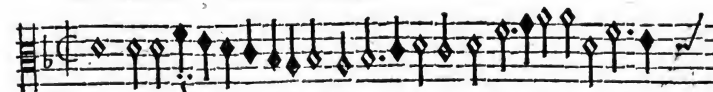


:||: im Namen des Vaters/vn des Sohns/ und des

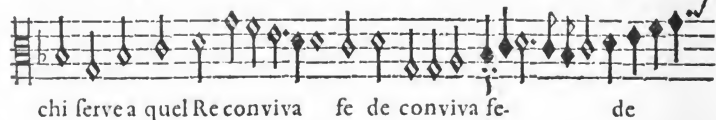
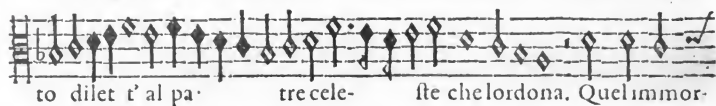
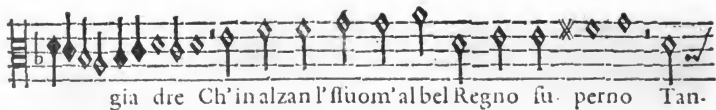


heilgen Geistes/ :||: Geistes.

In unisono. Matteo Afola.

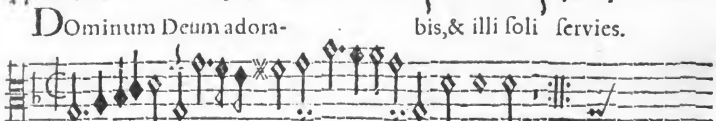


Quest' è compa' gn' eter- no Al' alt' opre le-



In unisono. 4. vocom.

A. G.



O

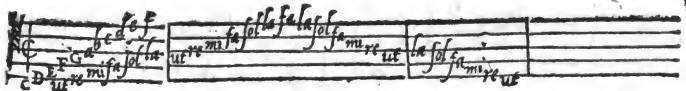
ra

::

& labora.

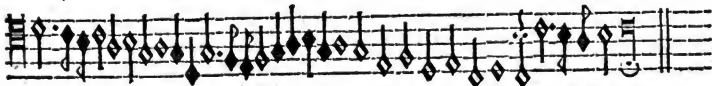
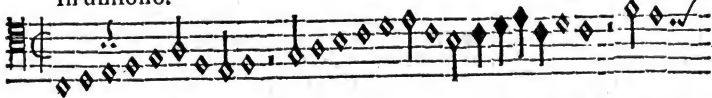
::

In uni-ogle



In unisono.

A. G.



Fuga 6. vocum. In unisono.

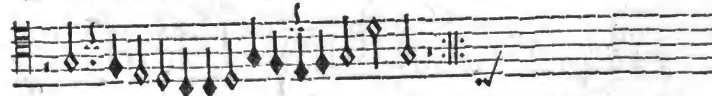
A. G.



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



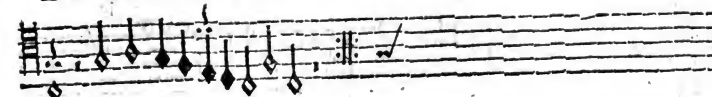
Domine Fili Dei vi- vi miserere nostri, qui tollis,



qui tollis peccata mundi.

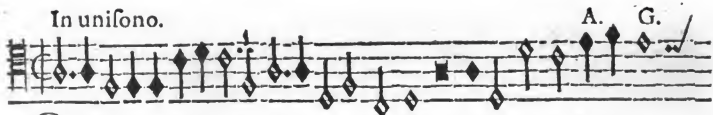


Benedic Domine nos & hæc tua dona, quæ de tua largita-

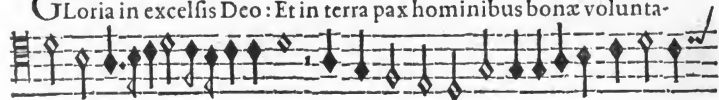


te sumus sum- pruri.

In unisono.



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



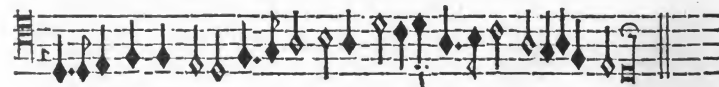
tis, Lauda- muste, Adoramus te, glorificamus te, grati-



as gratias agim⁹ ti- bi propter magnā gloriam tuam, Dñe De-



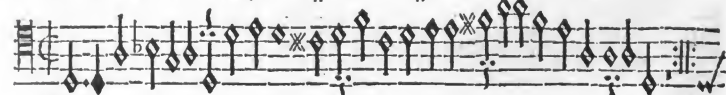
us Rex cœlestis, Deus pater omnipotens, uni genite Iesū Christe,



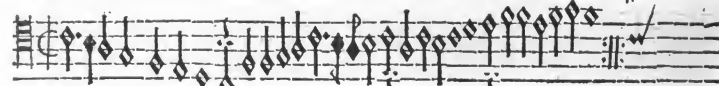
Domine, agnus Dei Filius patris, patris, Filius patris, patris.



V Niverſa tranſeunt, :::: tranſeunt.

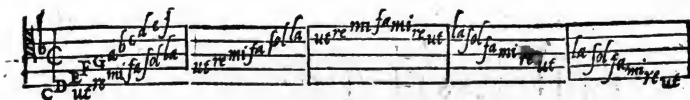


V las tuas Dñe, demōſtra mihi, & ſemitas tuas edoce me. ::

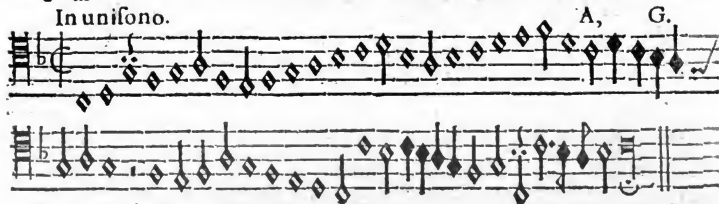


N vſquam tuta fides. ::::

In uni-



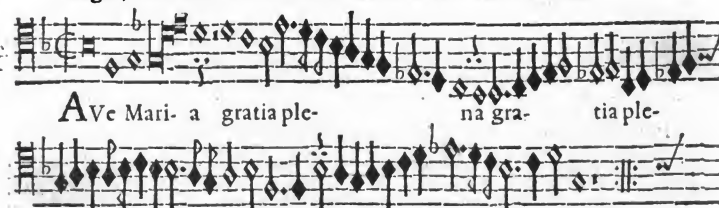
In unisono.



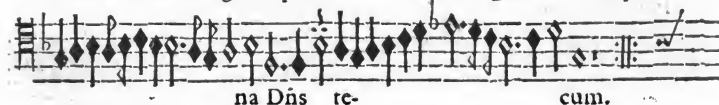
Fuga 4. vocom. Ioan: Leo Hasler.



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

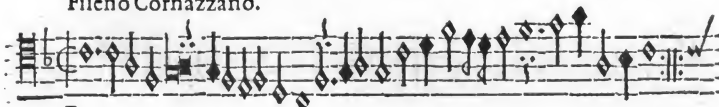


Ave Mari- a gratia ple- na gra- tia ple-



na Dñs re- cum.

Fileno Cornazzano.



Impia sub dul- ci melle venena ja- cent, venena jacent.

L. iij

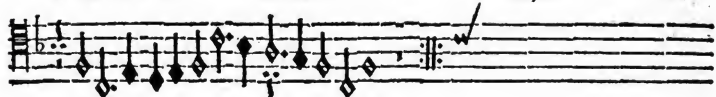
Fuga

Fuga s. vocum In unisono.

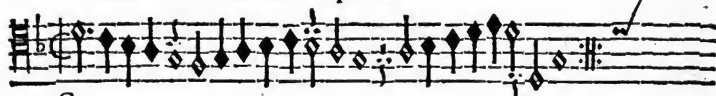
A. G.



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



anima est vita cor- poris.



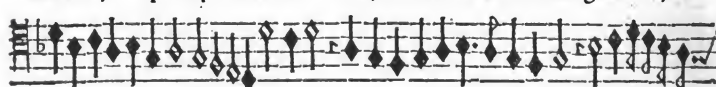
Si non pa- visti, occi- disti.

In Epidiapason.

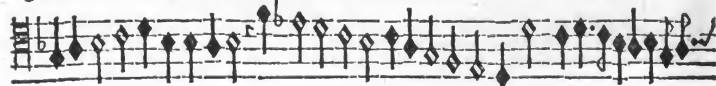
A. G.



DEus, qui superbis refi- stis, humilibus autem das gratiam, au-



ge in nobis veræ hūilitatis virtutē, cui⁹ formā in se credētib⁹ uni-

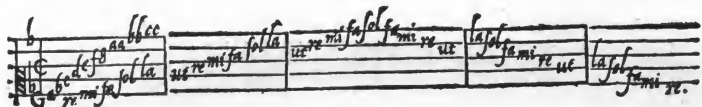
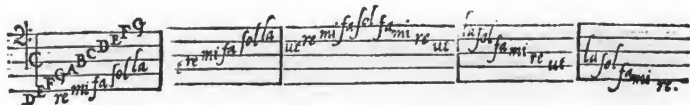
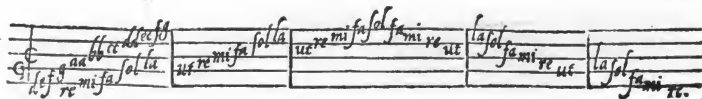


genitus tuus exhibuit, ut nunq̃, indignationē tuā provocemus cla-



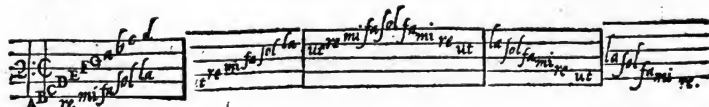
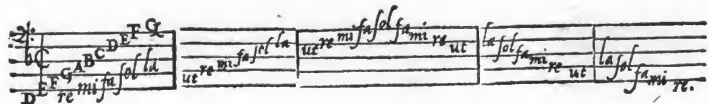
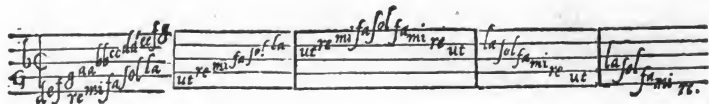
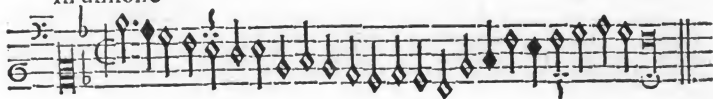
ti, provoce mus, cla- ti, ::

In unisono.



In unisono

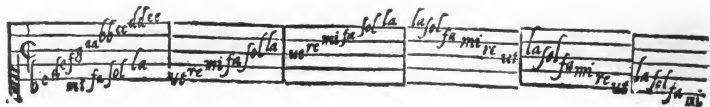
A. G.



Fuga In unisono.

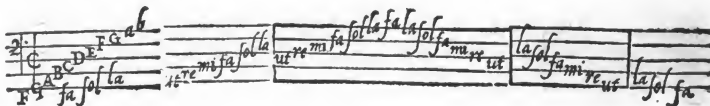
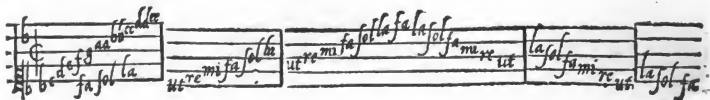
A. G.





In unisono.

A. G.

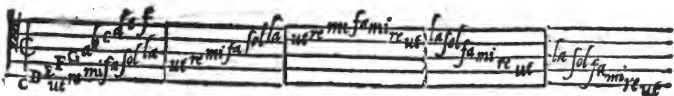
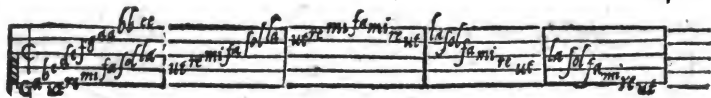


In unisono.

A. G.

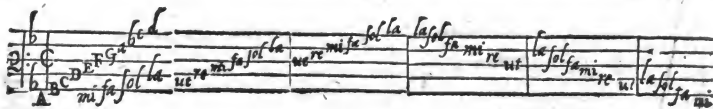
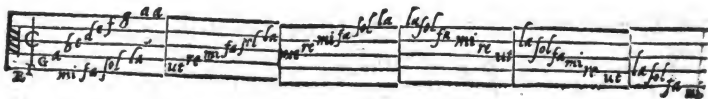
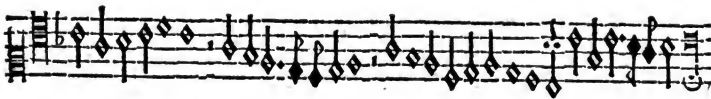


In unisono.



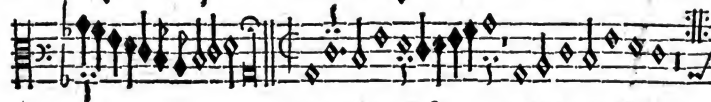
In unisono.

A. G.



In unisono.

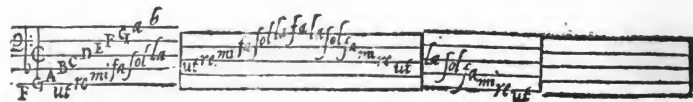
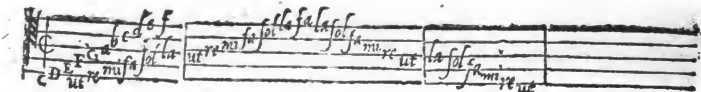
A. G.



In nomine Iesu ōne genu flectatur.

M

In unisono.

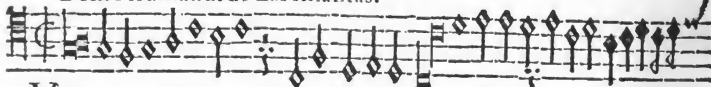


In unisono. 3. vocum.

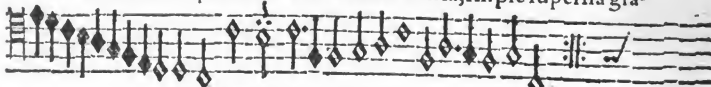


MI- serere nostri Domine viventium & mortuo- rum.

Don: Ferdinandi de Las Infantas.



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

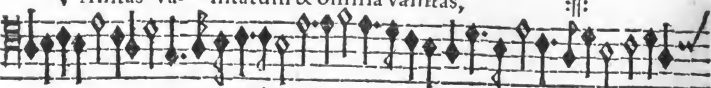


tia, Quæ tu cre- asti pectora, pe- cto- ra.

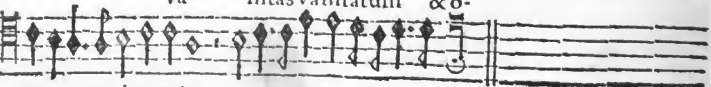
Ioan: Leo Hasler.



VANitas va- nitatum & omnia vanitas, ::



va- nitas vanitatum & o-



omnia vanitas, & omnia va- nitas.

SEQV VNTVR

BICINIA SACRA, IN
usum juventutis Schola-
stica collecta.



Colof: 3.

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

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

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



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



in cor hominis ascen- dit, quæ præ- pa-



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



gunt il- lum.



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



culo ad Do- minum, ad Do- mi-



num q fecit illum, & in conspe- ctu Al- tis- simi depre-



ca- bitur, depreca-

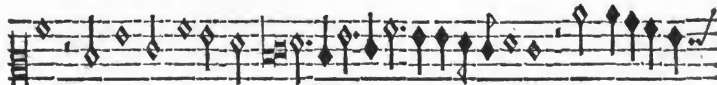
bitur, depreca-

bitur.

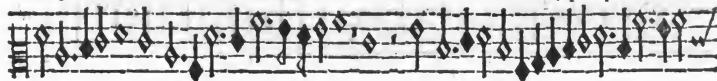
Vox



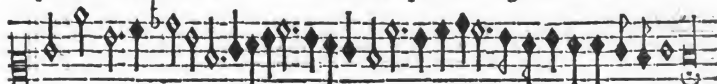
Oculus non vi dit, nec au- ris au- di-



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



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



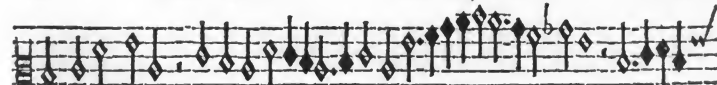
lum, qui di- ligunt il- lum.



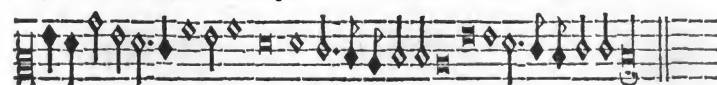
Iustus cor su- um tra- det ad vigilandū di-



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



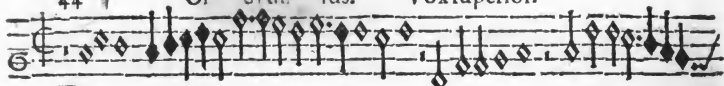
qui fecit illum, & in conspe- ctu Al- tis- simi de-



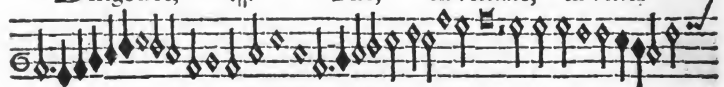
preca- bitur, depreca-

bitur.

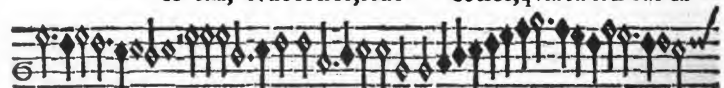
M ::||



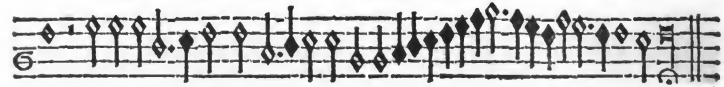
Dirige nos, :: Dñe, in veritate, in verita-



te tua, & doce nos, & doce nos, quia tu es Deus fa-



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



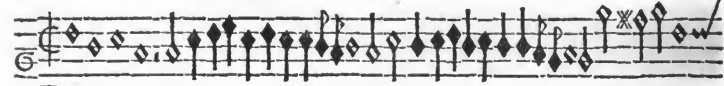
rum, citó anticipent nos mi- ſericordi- x tuæ,



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



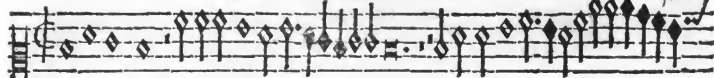
me- a ſicut terra ſine a qua ti- bi.



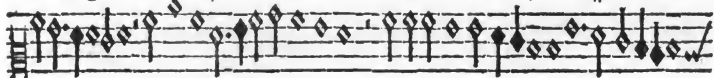
Benedictus q ve- nit q ve- nit, in nomine



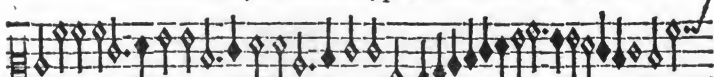
in nomine :: Do- mini, Do- mini.



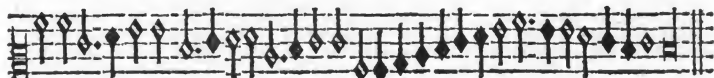
Dilige nos :||: Do- mine in veritate, :||:



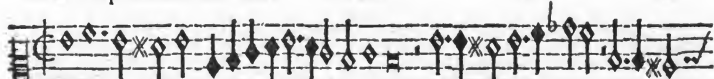
& doce nos, & doce nos, quia tu es Deus salutis no-



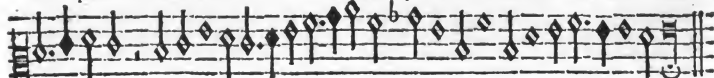
stræ. Dñe ne memineris iniquitatū nostrarū an- ti- quarum, ci-



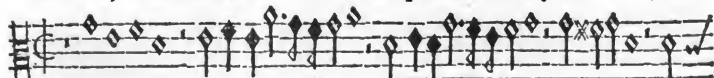
tō anticipent nos mi- feri- cordiæ tu- æ.



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



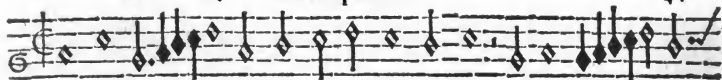
me- a, sicut terra si- ne a- qua tibi, sine aqua ti- bi.



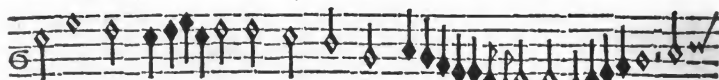
Benedictus qui vive- nit qui vet- nit in nomine in-



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



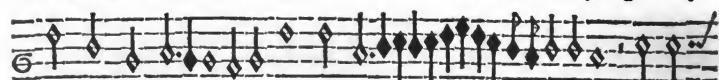
D Heri nissi von mir/was mich wend von dir/**D** Heri nissi von



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



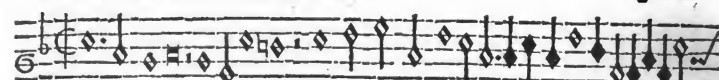
Heri gib auch mir/das mich fert zu dir/ **D** Heri gib auch



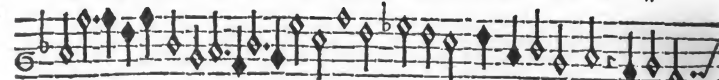
mir/das mich fert zu dir/**D** Heri nissi mich mir/vnd gib



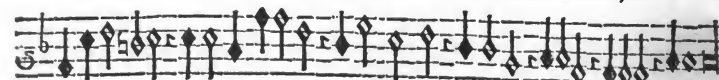
mich als gen dir/vnd gib mich als gen dir.



Tota die :: exprobrabant mihi inimici mei, ::

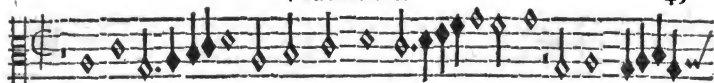


inimici mei, :: & qui laudabāt me, adversū me, adversum

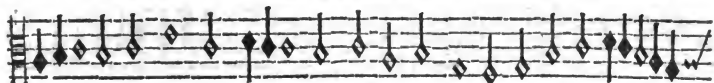


me, :: jurabant, :: adversum me jurabant, :: :: ::

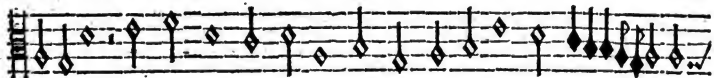
D Heri



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

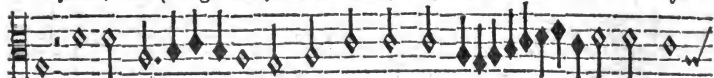


von mir/was mich wende von dir/**D** Herz gib auch mir/das mich fere



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

zu

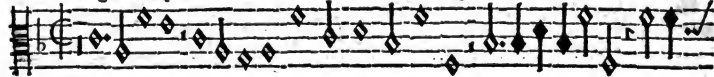


dir/**D** Herz nimm mich mir/vnd gib mich ai gen dir/

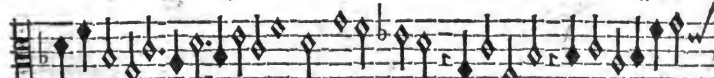


vnd gib mich ai

gen dir.



Tota die :: exprobrabant mihi inimici mei, ::



& qui laudabāt me, adversū me, :: ::



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

N

Cantate



Canta- te Do- mi-



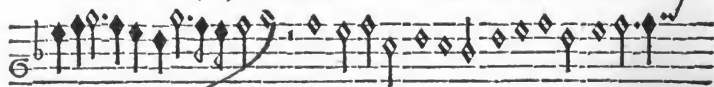
no canticum no- vum, quia mirabilia fe-



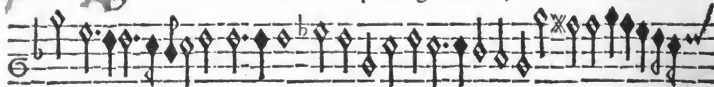
cit, ſalvavit ſibi dextera e- jus, & brachiū ſan-



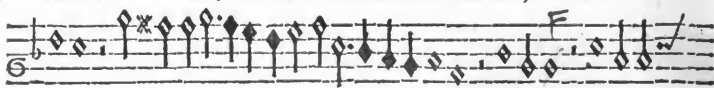
ctum e- jus, notum fe- cit Dominus ſalutare ſu-



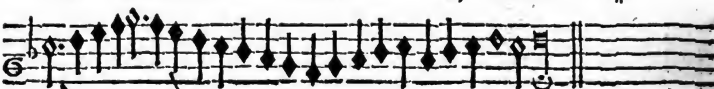
um in cōſpectu gentium, revelavit juſtiti-



am ſu- am, recordatus eſt miſericordiæ ſuæ, & verita-



ris & verita- tis ſu- æ, domui :||

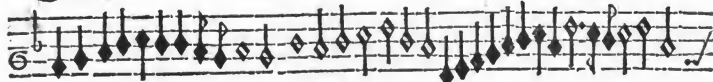


If-

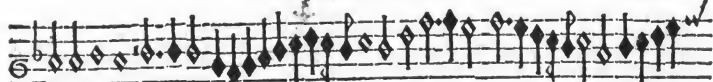
rael.



Canta- te Do- mino canticū no-



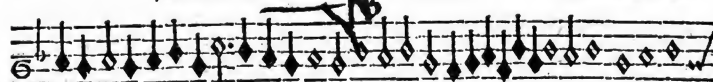
vum, quia mirabilia fe- cit, sal-



vavit sibi dextera e- jus, & brachiū san- ctum e-



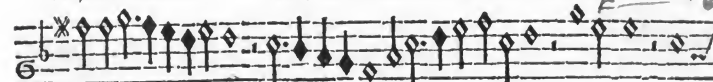
jus notū fe- cit Do- minus saluta-



re su- um, in cōspectu gen- tium, revela-



vit justitiam su- am, recordatus est misericordiæ suæ, &



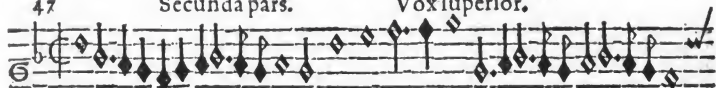
verita- tis su- æ Domui Israel, Domui ::



16

rael,

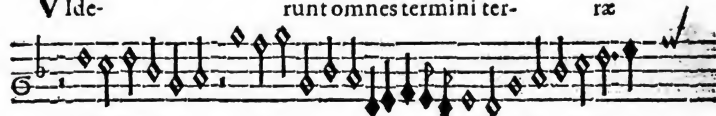
Lauter 3.



Vide-

runt omnes termini ter-

ræ

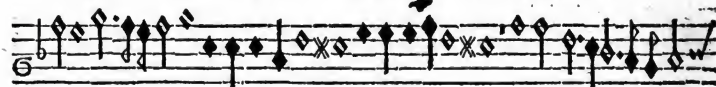


salutare Dei

:||:

no-

stri, salutare De-

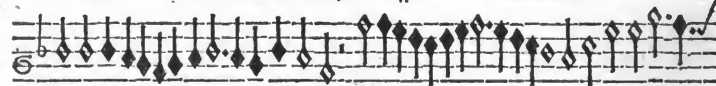


i no-

stri: iubilare Deo,

:||:

omni ter-



ra canta-

te canta-

te & exulta-



te & psal-

lite,



& psal-

lite, & psal-

lite.



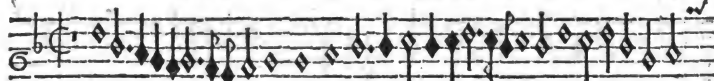
Benedictus

qui ve-

nit in nomine Do-



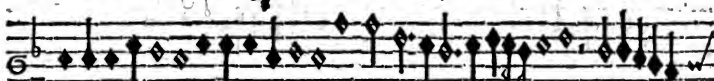
mini,



Vide- runt omnes termini ter- ra, salutare Dei.



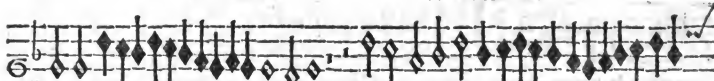
salutare Dei no- stri, salutare De- i nostri:



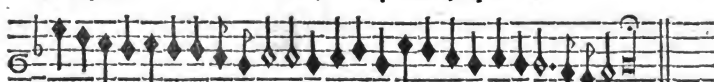
Iubilate Deo, :: omni ter- ra, canta-



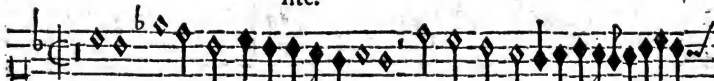
te canta- te & exulta-



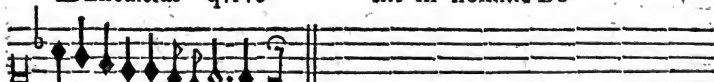
te & psal- lite, & psallite, & psal-



lite.



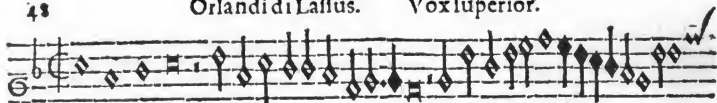
Benedictus qui ve- nit in nomine Do-



mini,

N iij

Scriban- gle



Scribantur hæc in generatione altera, in generatione altera,



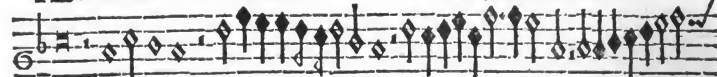
& populus qui creabitur laudabit Dominum, laudabit Dominum,



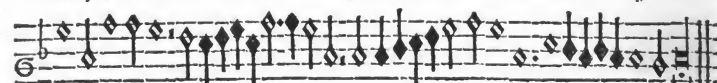
laudabit Dominum.



Aegra currit ad medicum, vas ferens aromaticum,



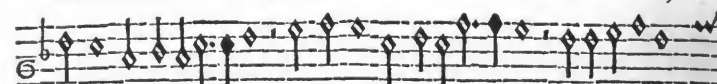
cum, & a morbo multiplici verbo curatur:



medici, verbo curatur verbo curatur medici.



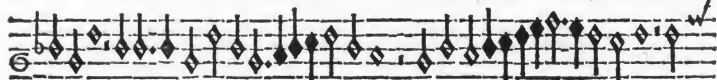
Non avertas faciem tuam a me, in



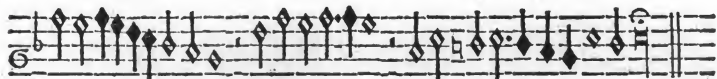
quacumque die tribulor, in quacumque die tribulor, inclina ad me



S Cribantur hæc in genera- tione altera, in generatione



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



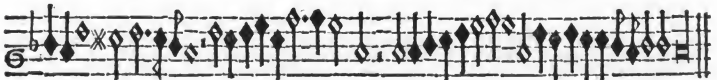
dabit Do- minum. :||: laudabit Do- minum.



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



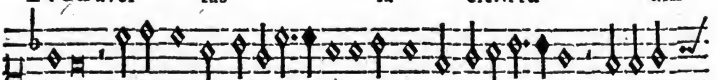
& à morbo multi- plici verbo curatur :||: me-



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

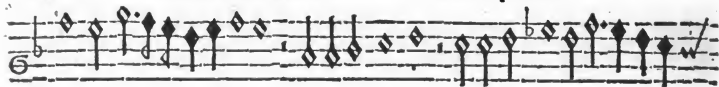


Non aver- tas fa- ciem tu- am



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

aurem



aurem tu-

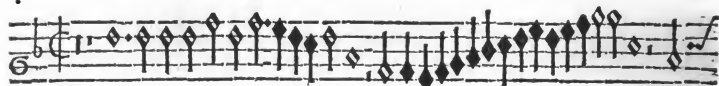
am, inclina ad me

:||:

au-



rem tuam.



E Xpectatio iusto- rum læti- tia, spes



au-

tem impio-

rum per- i-

bit, forti-

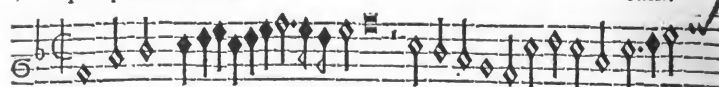


tudo sim- plicis vias Do- mini, & pa- vor his q̄ operan- tur,



qui operantur ma-

lum.

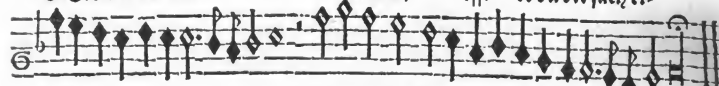


VErdamme nie-

mand/

:||:

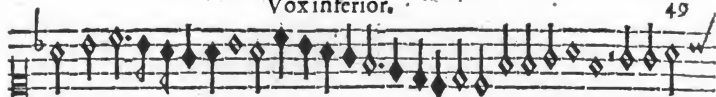
ee du die sach er-



fens

nest/ ee du die sach erkens

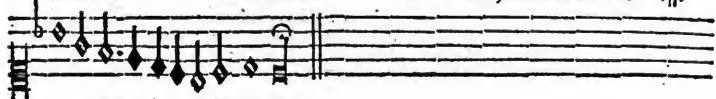
nest-
ad me



ad me au-

rem tu-

am, inclina ad me ::

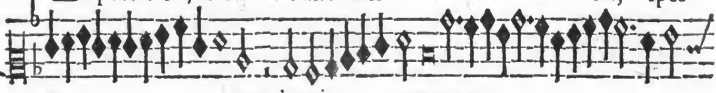


au-

rem tuam.



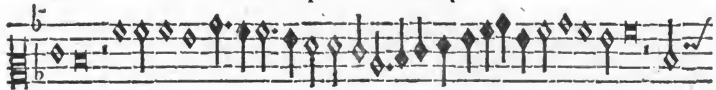
EXpectatio iusto- rum lati- tia, spes



au-

tem impio-

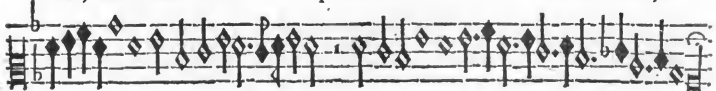
rum per-



ibit, fortitudo sim-

plicis vi-

as Domini, &



pa- vor his operan- tur, qui operatur ma-

lum.



V Erdamme niemand/

::

ee du die sach er-

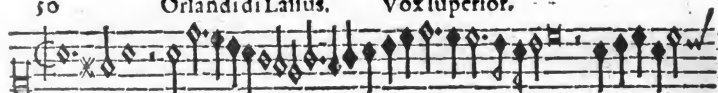


kens

nest/ ee du die sach erkens

nest.

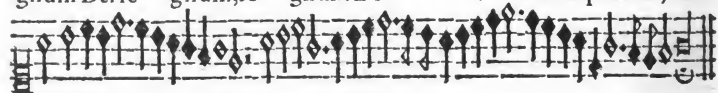
Quoniam



Q Voniam qvita- lia a- gunt, re-



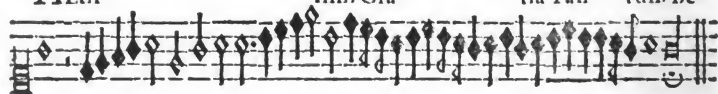
gnum Dei re- gnum, re- gnum De- i non cōsequetur, non



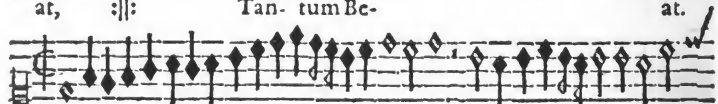
consequen- tur. ::



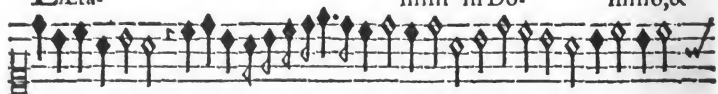
A Ltis- fimi Gra- tia Tan- tum Be-



at, :: Tan- tum Be- at.



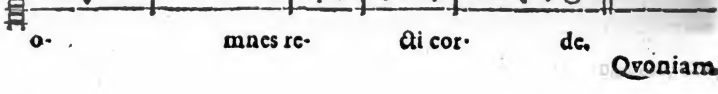
L Aeta- mini in Do- mino, &



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



o- mnes re- Qi cor- de,



Q Voniam



QVoniam qvita- lia a- gunt, re-



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



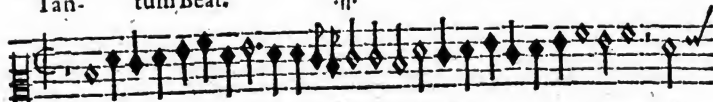
consequen- tur. ::



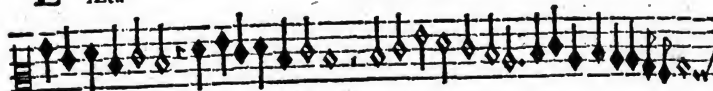
Altif- simi Gra- tia Tan- tum Beat,



Tan- tum Beat. ::



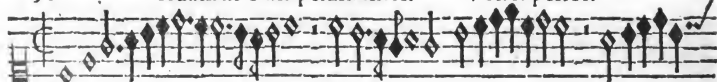
L Æta- mini in Do- mino, &



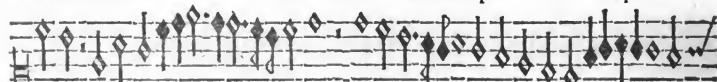
exultate iusti :: & gloriamini o-



mnes, re- cti cor- de.



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



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



bus, etiam rebellibus, etiam rebel- libus, ut inhabitet



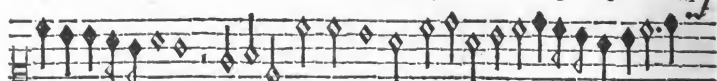
::: Dominus De- us no- ster,



Da pacem Do- mine in diebus no- stris,



quia non est a- lius, qui pu- gnet p nobis, p/

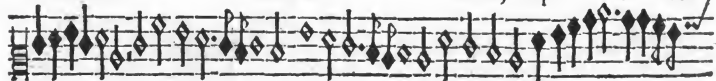


no- bis, nisi tu Deus noster, :::

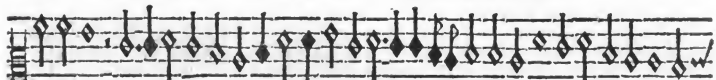




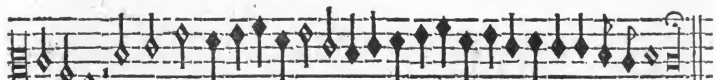
A Scendi- sti in al- tum, cepi- sti ce-



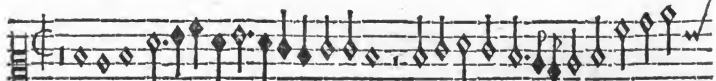
pi- sti captivita- tem accepi- sti dona in homi-



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



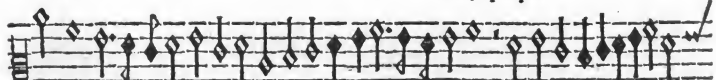
habetet, Dominus De- us no- ster.



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



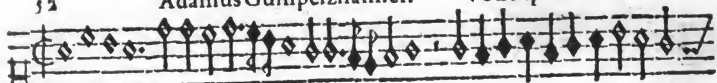
est a- lius, qui pu-



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



no, ster, ::



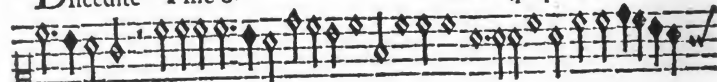
REcordare promissio- nis tu- & a- ge no-



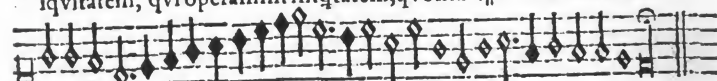
bis- cum, secundum bonita- tem.



DIScedite à me o- mnesq opera- mini in-



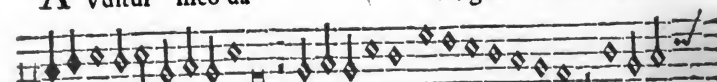
iquitatem, qui operamini iniquitatem, quoniam :||: exaudivit Do-



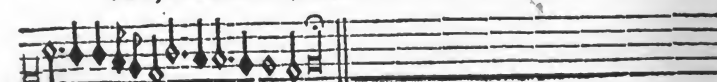
minus vo- cem fletus mei, vocem fletus mei.



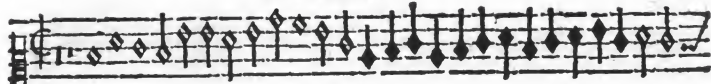
AVditui meo da- bis gau- dium & læti-



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



mi- li- ata,

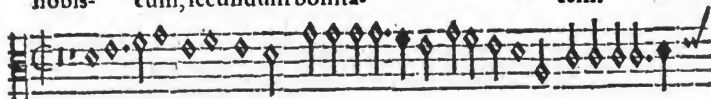


R Ecordare promissionis tuæ & a-

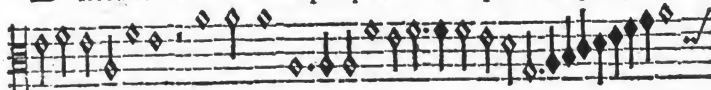
ge



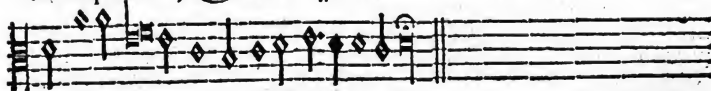
nobis- cum, secundum bonita- tem.



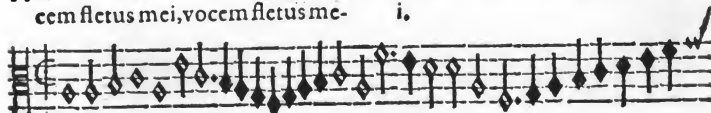
D Iscedite à me omnes qui operamini iniquitatem, qui operami-



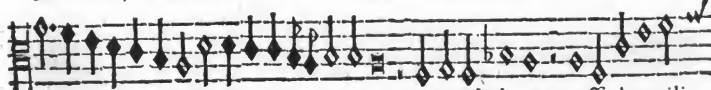
ni iniquitatem, Quoniam :||: exaudivit Dñs vo-



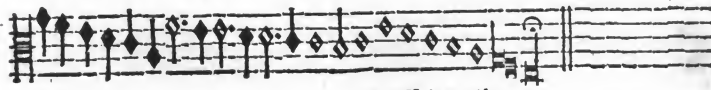
cem fletus mei, vocem fletus me- i.



A Vdituj meo da- bis gau- dium &

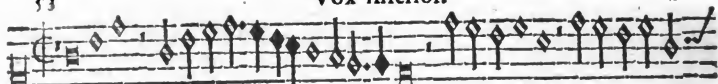


læti- tiam, & exultabunt ossa humili-

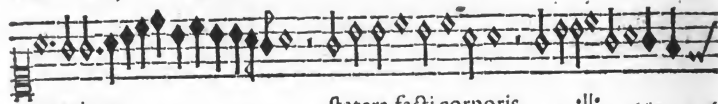


a-

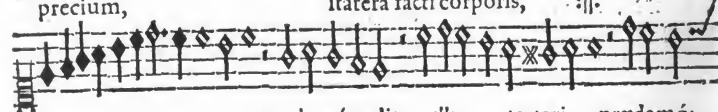
ta, ossa humili- ta.



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



precium, statera facti corporis, ::



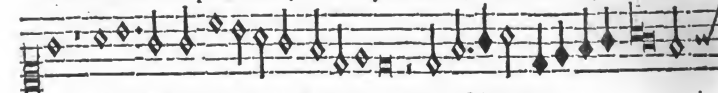
prædamq; tulit, :: tartari, prædamq;



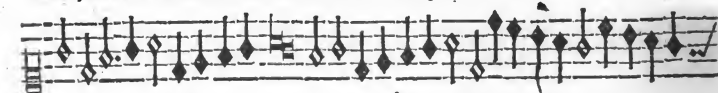
tulit tartari, prædamq; tulit tar- tari.



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

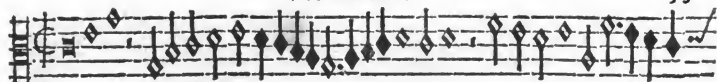


tum, ex te verbum incarnatū, incarnatū, quo salvātur o- mni-



a, :: quo salvan- tur

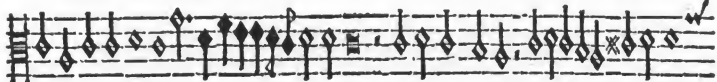




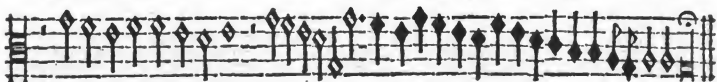
Beata, beata cuius bra- chijs feci pepēdit pre-



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



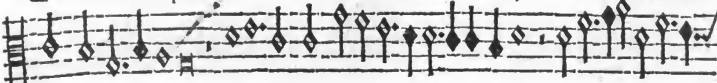
ris, statera facta cor- poris, prādamq; tulit, :: tartari,



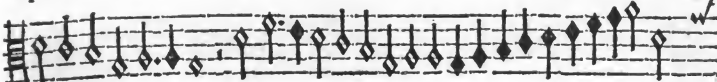
prādamq; tulit tartari. ::



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



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



salvantur omnia, quo sal- vantur omnia sal-



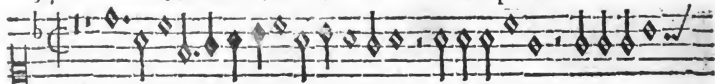
van- tur

o-

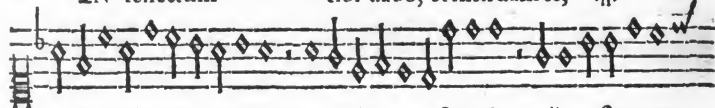
omnia.

P

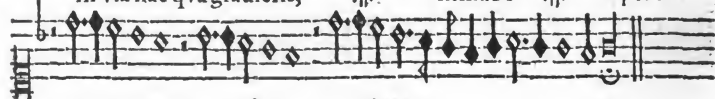
Digitized by Google



IN tellectum tibi dabo, & instruam te, ::



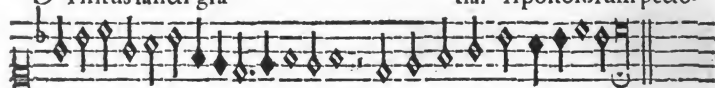
in via hac qva gradieris, :: firmabo :: super te



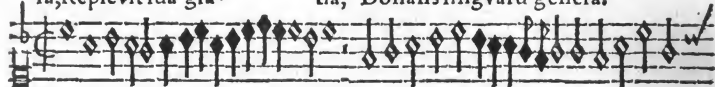
oculos meos, :: oculos me- os.



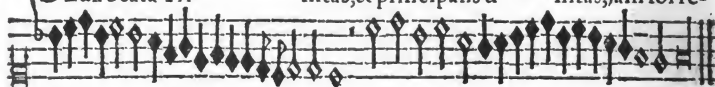
S Piritus sancti gra- tia. Apostolorum pecto-



ra, Replevit sua gra- tia, Donans lingvarū genera.



O Lux beata Tri- nitas, & principalis u- nitas, jam sol re-



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

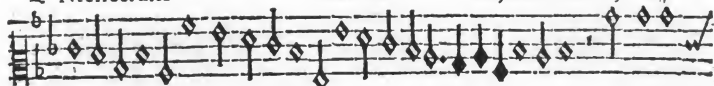


Domin⁹ re- git me, & nihil mihi decrit-

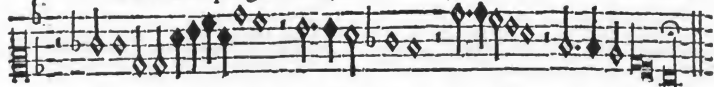
Intellectum



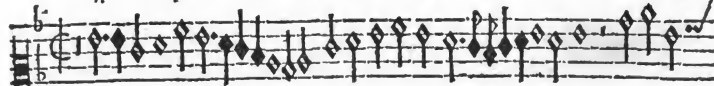
I Intellectum tibi da- bo, & instruā te, ::|



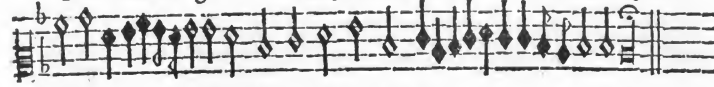
in via hacqua gradieris, ::| firmabo



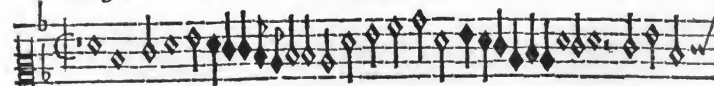
:||: super te oculos meos, :||: oculos meos.



Spiritus sc̃i gra- tia, Apostolorum pe- cto- ra, replevit



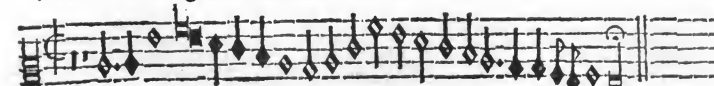
sua gra- tia, donans linguarū ge- nera.



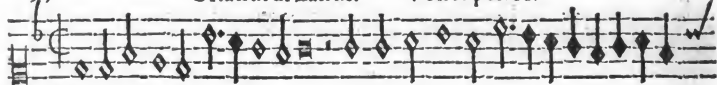
O Lux beata Tri- nitas, & principalis u- nitas, jã sol re-



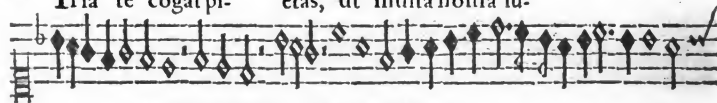
ce- dit-i- gneus, infunde lumē cor- dibus.



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

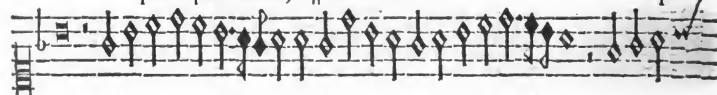


I Psa te cogat pi- etas, ut multa nostra su-



peres parcendo, :: & voti com-

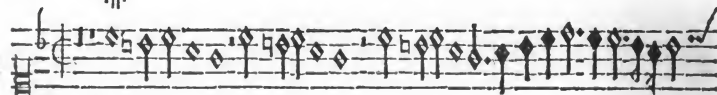
po-



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



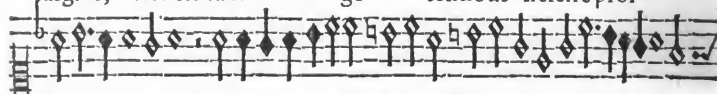
:::



T E deprecamur, :::



'argius, nostris adau- ge sensibus nescire pror-

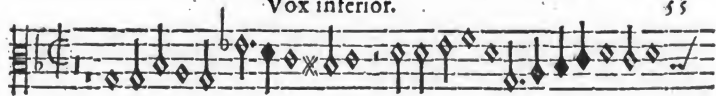


fus o- mnia corru- pti onis vulnera, corruptio- nis

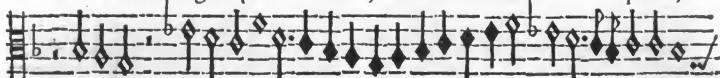


vul-

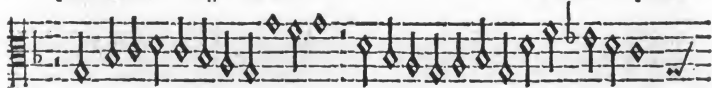
nera,



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



parcendo :|| & vo- ti com- potes

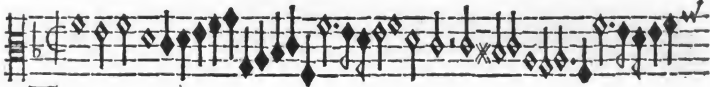


nos tuo vultu faties, faties, nos tuo vultu faties, nos tuo vul-



tu fa-

ties.



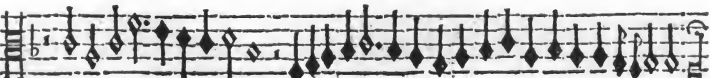
TE deprecamur largius, :||



nostris adau- ge fen- si-

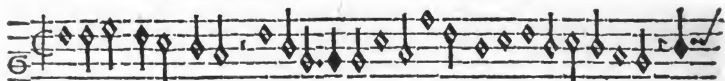


bis nescire pror- sus o- mnia corru- ptionis vulnera,



corruptio- nis vul-

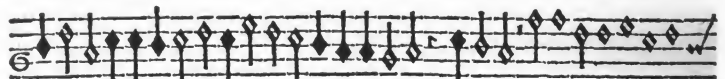
nera.



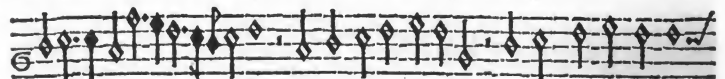
Expandi man⁹ meas ad te, anima mea sicut terra sine aqua tibi ve-



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



amā me & similis ero descēdētibus in lacū. Audītā fac mihi mane mise-



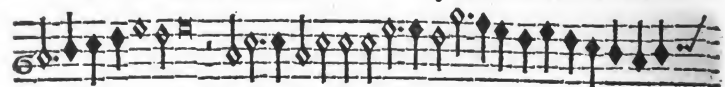
ricordiam tu- am, quia in te speravi, notam fac mihi vi-



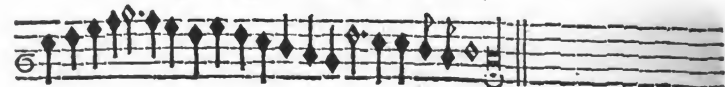
am in qua ambulē, quia ad te levavi animam meam, animam meam.

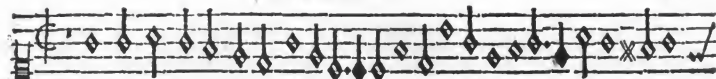


Pv. truerunt & corru- ptx sunt cicatrices me-

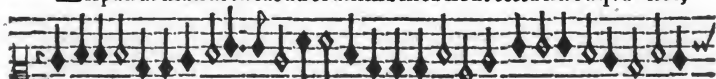


æ à fa cie insipien tix me-

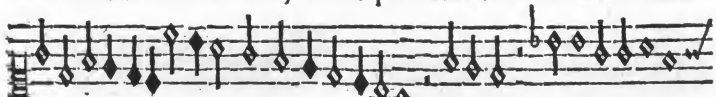




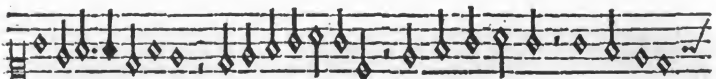
Expandi manus meas ad te anima mea sicut terra sine aqua tibi,



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



à me & similis ero descendētibus in lacum. Audita fac mihi manē mi-



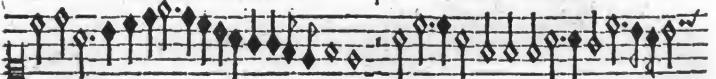
sericordiam tuam, quia in te speravi, notam fac mihi viam in qua



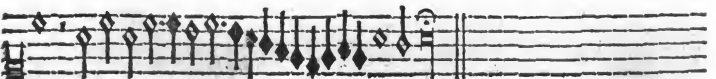
ambulē, quia ad te levavi animam meam, :: me- am.



P V. truerunt & corru- ptx sunt cicatri-



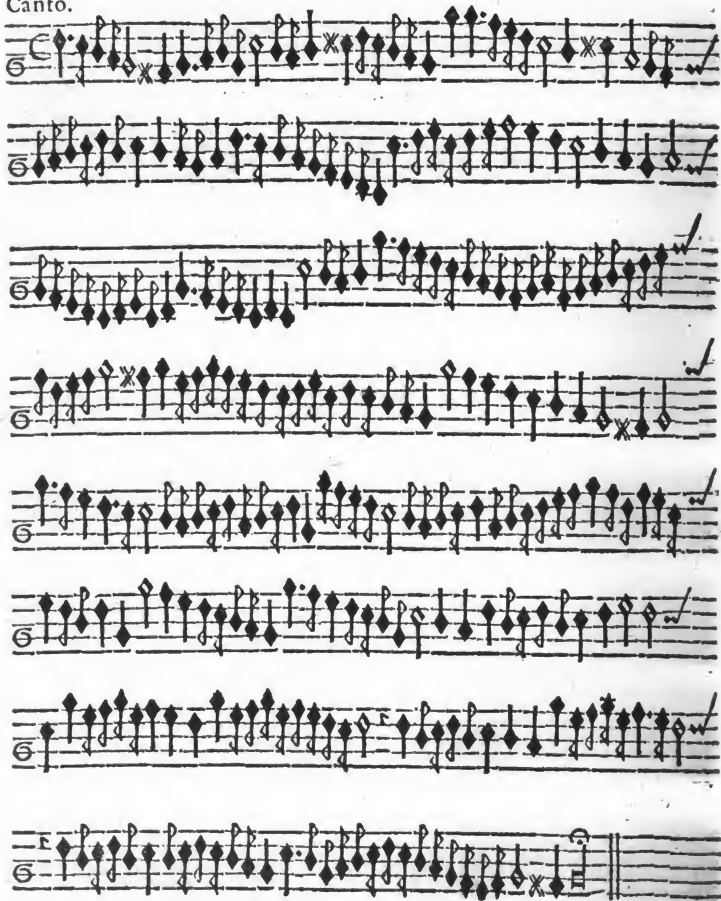
ces me- , à facie insipientiæ me-

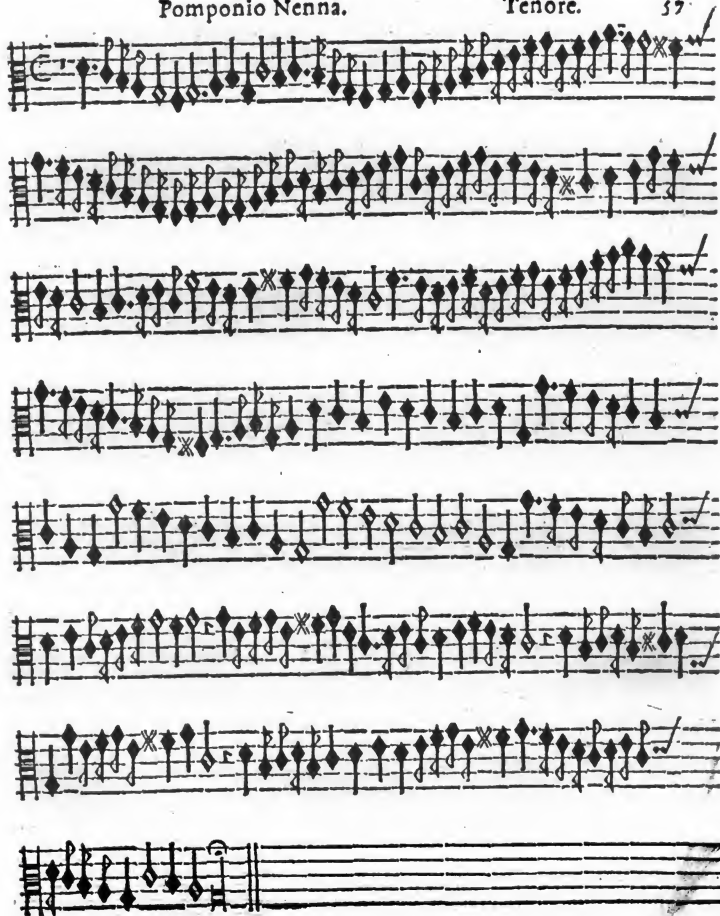


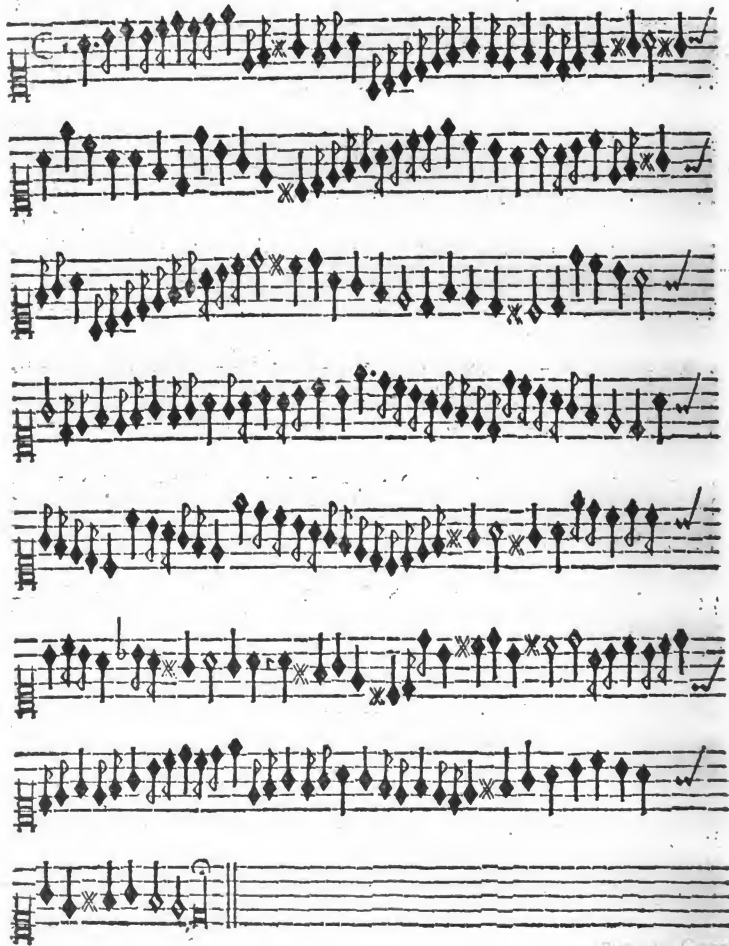
, insipientiæ me-

.

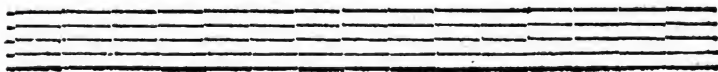
57 Ricercari, five Fantasia 6. elegantes diversorum Autorum.
Canto.

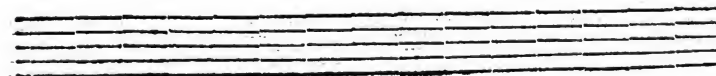
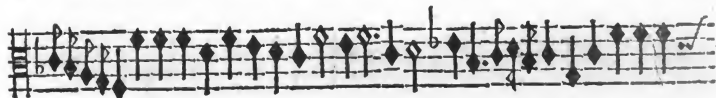


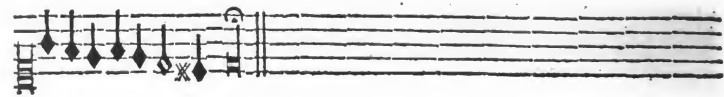




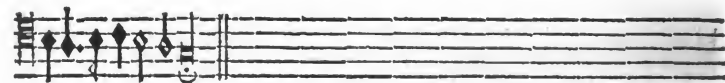
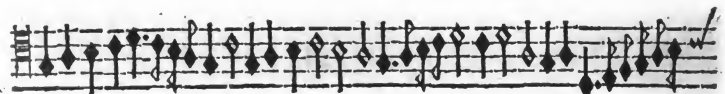


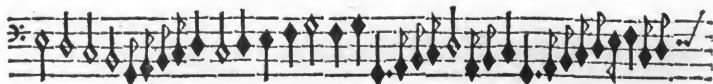


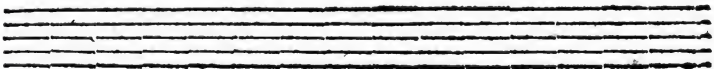


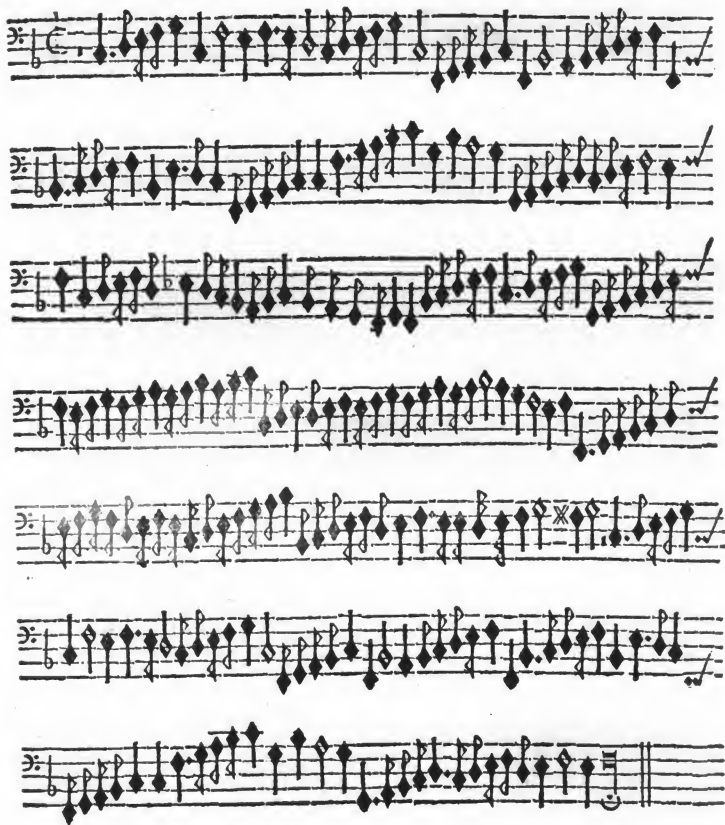


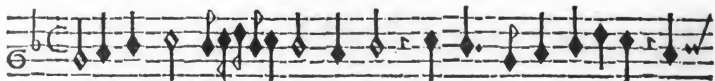




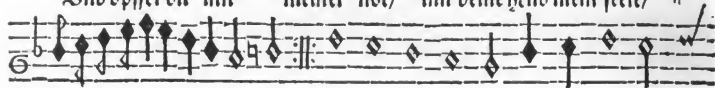




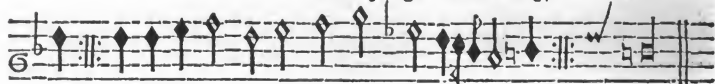




D Jesu Christ mein Herz vnd Gott/mein geist ich dir befelhe:
Vnd opffer dir inn meiner not/ inn deine hend mein seele/ ::



Dein heiligs leiden angst vnd



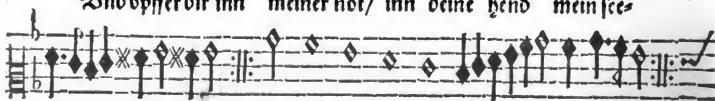
spott/ Allein zum heil/ Allein zum heil ich wels le.



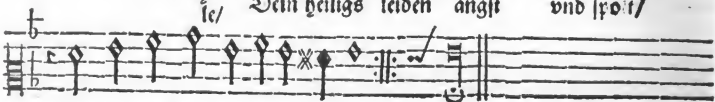
Tenor.



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



he:
le/ Dein heiligs leiden angst vnd spott/



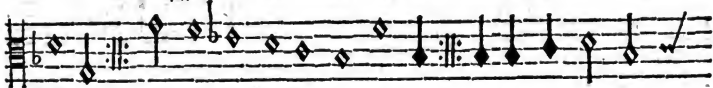
Allein zum heil ich wels le.



D

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

be-
mein



selbe.
seele/

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



lein zum heil ich welle.

Cantus. 4. vocum.



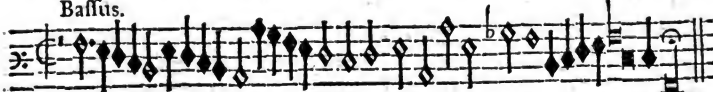
BE- nedixim⁹ vo- bis in no- mine Do- mini.
Alrus.



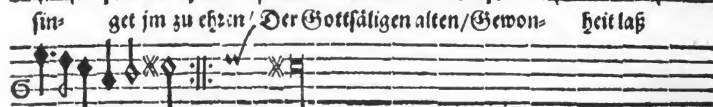
Benediximus vo- bis in no- mi- ne Domini.
Tenor.



Benediximus vobis in nomine Domini.
Bassus.



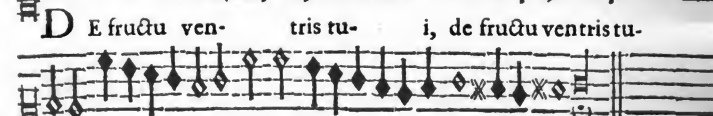
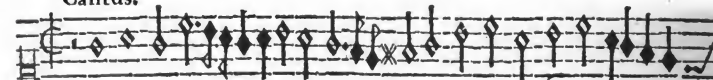
BE ne- di- ximus vobis in nomine Do- mini.
R iij Cantus



behalten.
Bassus.



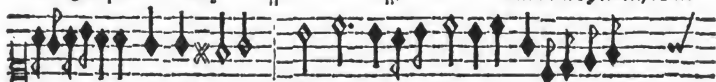
heit laß
Cantus.



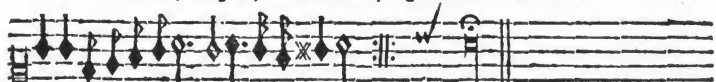
Tenor.



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



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

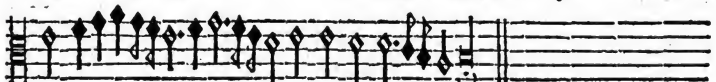


heit laß behalt ten.

Altus.



DE fru-ctu ven- tris tui, ventris tui po-



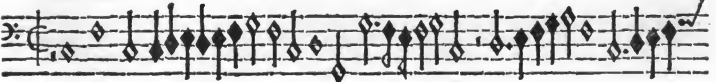
nam su- per sedem tu- am.

Tenor.



DE fru-ctu ven- tris tu- i ponam super sedem tuam.

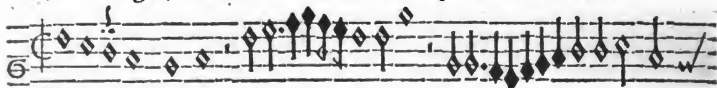
Bassus.



DE fru-ctu ven- tris tui, tu- i po- nam su-



per sedem tuam.



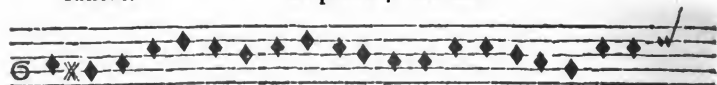
Parturiunt montes, parturiunt, parturiunt mon-



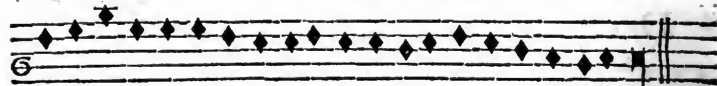
tes, nascitur ridiculus mus.

Cantus.

Sequitur 4. vocom.



Da pacem Domine in diebus nostris, quia non est ali-



us qui pugnet pro nobis, nisi tu Deus noster.

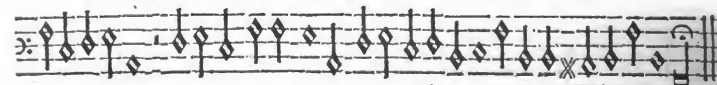
Bassus.



Da pacem Domine in diebus nostris, quia non est



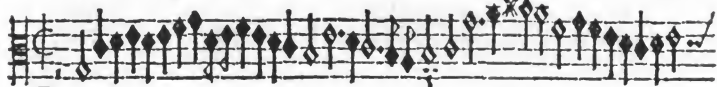
alius, quia non est alius qui pugnet, qui pugnet :||



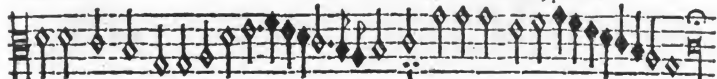
pro nobis, nisi tu Deus noster. :||

:||

Canon



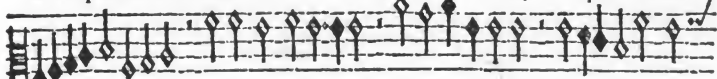
PArtu- ri- unt montes, partu-



riunt montes, nascetur ridi- culus mus, nascetur ridicu- **l^o mus**
Altus.



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



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



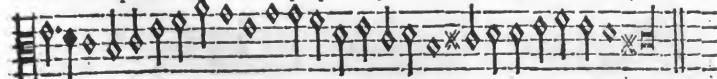
no- bis, nisi tu De- us no- ster. ::|| ::||
Tenor.



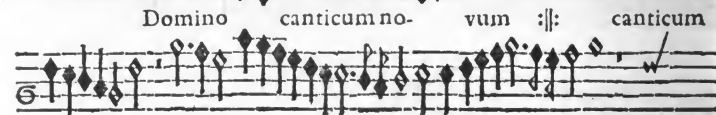
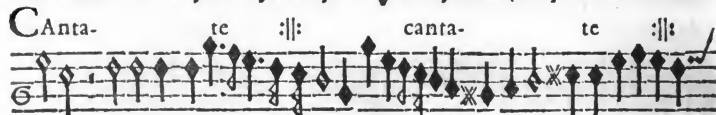
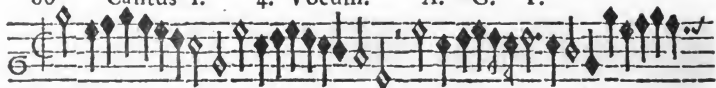
DA pacem Do- mine in diebus nostris, qui- a non est ali-



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

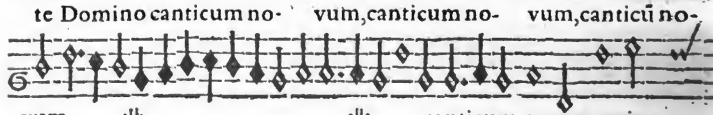
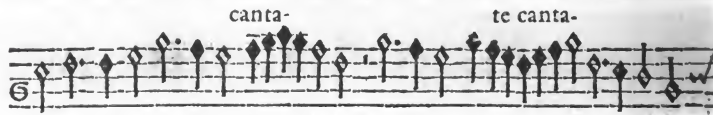


pro nobis, nisi tu Deus noster. ::||



no- vum. :||: no- vum.

Cantus III.



vum, :||: :||: canticum novum, quia

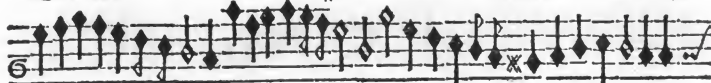
quia

Cantus II. 4. Vocum.

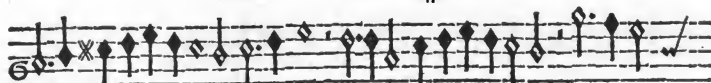
66



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



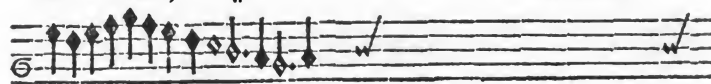
canta- te ::::



canta- te Domino canticum no- vum, canticum

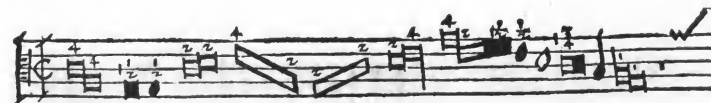


no- vum, :::: canticum

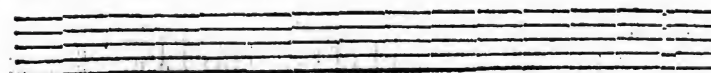


no- vum,

Bassus.

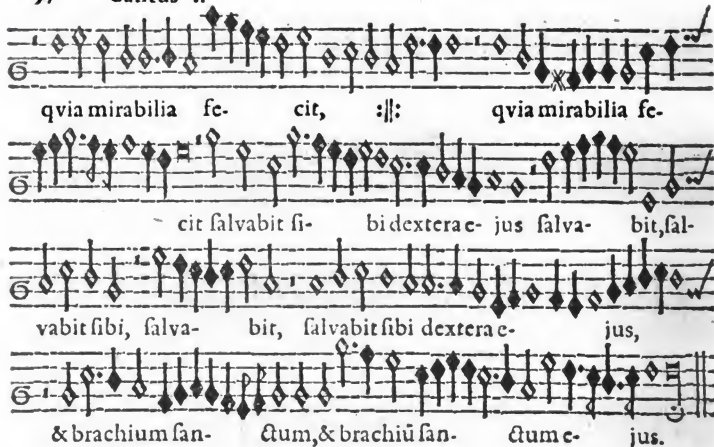


Can- tate Do- mi- no can- ti- cum novum.



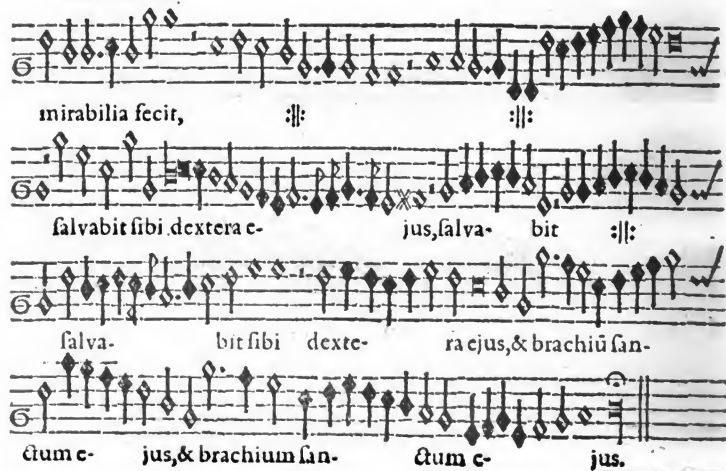
S ij

quia

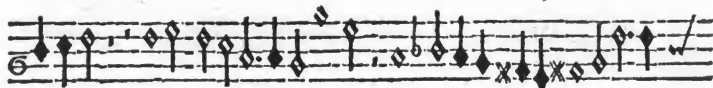


quia mirabilia fe- cit, :||: quia mirabilia fe-
cit salvabit fi- bi dextera e- jus salva- bit, sal-
vabit sibi, salva- bit, salvabit sibi dextera e- jus,
& brachium san- ctum, & brachiū san- ctum e- jus.

Cantus III.



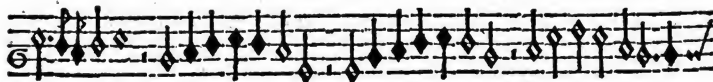
mirabilia fecit, :||: :||:
salvabit sibi dextera e- jus, salva- bit :||:
salva- bit sibi dexte- ra ejus, & brachiū san-
ctum e- jus, & brachium san- ctum e- jus.



quia mirabi- lia fecit, :||:



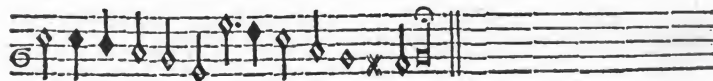
salvabit fi- bi - dextera e-



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



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



brachium sanctū, & brachium sanctum ejus-

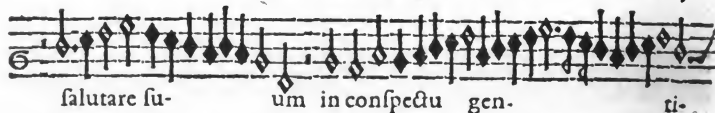
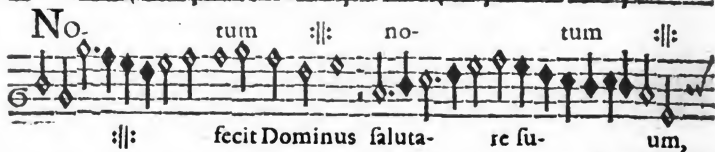
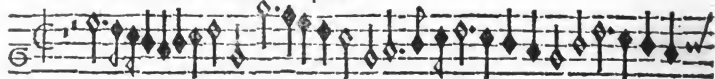
Bassus.



qui- a mi- ra- bi- lis est

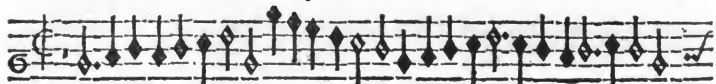


Do- mi nus.



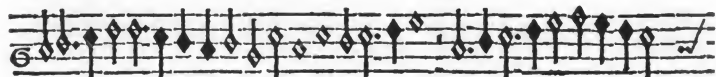
Cantus III.





No-

tum :||: :||:



notum, :||: fecit Dominus saluta- re su-



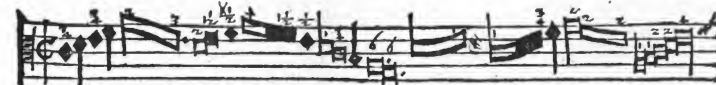
um,fu- um,salutare fu- um,in con- spe- ctu



gen- tium,re-



vela- vit, re- velavit ju-



No-

tum fe-

cit

Do-

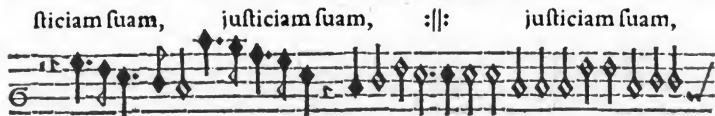
mi-

nus

justiciam suam, :: justiciam, justiciam suam, justiciam
 suam, recordatus est, recordatus est, :: misericordiarum suarum, ::
 & verita- tis suarum, & verita- tis su-
 arum domui, domui Israël.

Cantus III.

lavit, justiciam suam, justiciam suam, :: ::
 suam, recordatus est, recordatus est, :: misericordiarum
 suarum, :: & verita- tis su-
 arum domui :: Israël.





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

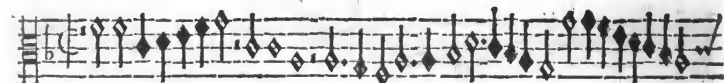


cum no- vum laus ejus in ecclesia san- ctorum



la- tetur Israel in e- o q fecit cum, q fecit e.

Altus.



Cantate :||: Domino canticū novum laus e-



jus in eccle- si- a fan- ctorum la- te-



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

Cantus



Canta- te :||: Dño can- ticum

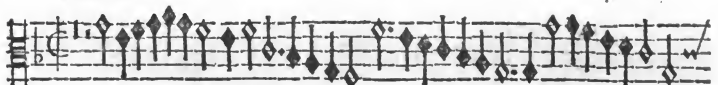


no- vum laus ejus in eccle- sia sanctorum

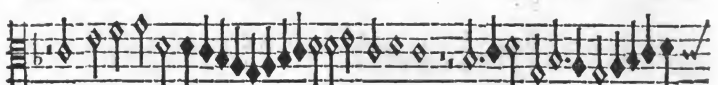


læ- tetur Israël in c- o q fecit eū fi-

Tenor.



C Anta- te Domino can- ticum no- vum



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



c- o, c-

o q fecit eum, qui fecit

Bassus.



C An- ta- te Do-
T ij



um, fi- liæ Si- on ex- ul- tent in



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



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

Altus.



fi- liæ Si- on exul- tent in re-



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

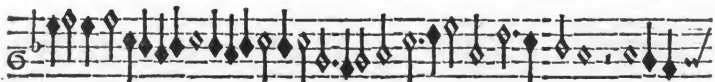


jus in cho- ro, in tym- pano & psalte-

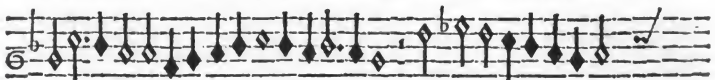
Cantus.



liz Si- on ex- ul- tent in re-



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

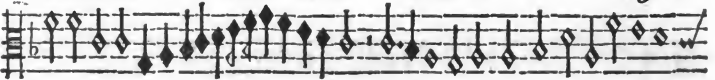


cho- ro, in tym- pano & psalteri- o

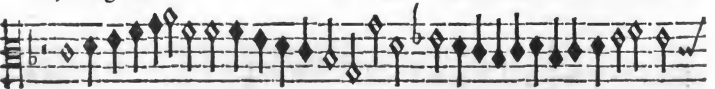
Tenor.



cum filia Sion exul- tent in rege su-



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



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

Bassus.



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

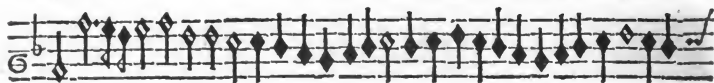
T iiij

Cantus

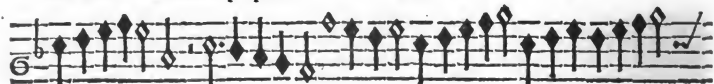
Cantus primus.



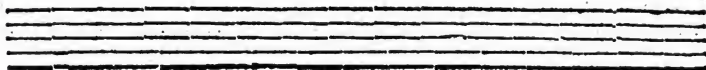
lant e- i, qvia beneplacitum, qvia beneplacitum



est Do- mino in populo fu-



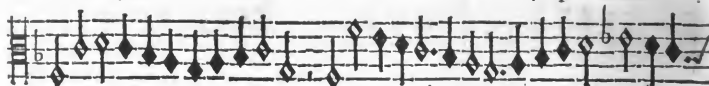
o, & ex- al- ta-



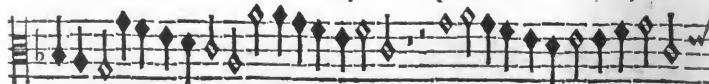
Altus.



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



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



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

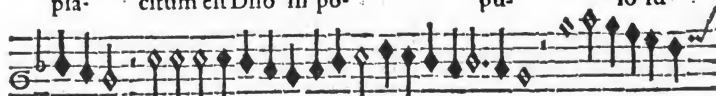
Cantus.



psal- lant e- i : qui- a bene-

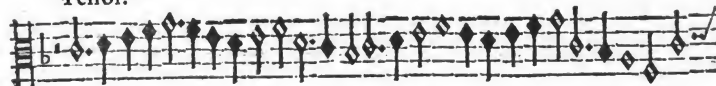


pla- citum est Dño in po- pu- lo su-

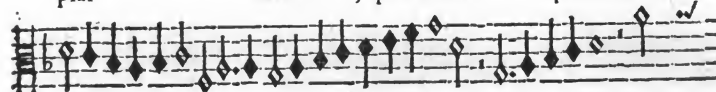


o, & exalta- bit & exal-

Tenor.



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



mino in populo su- o, su- o &



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

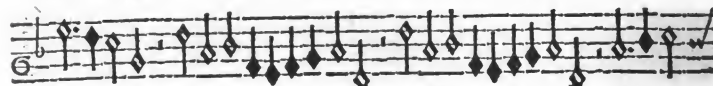
Bassus.



a mi- ra-



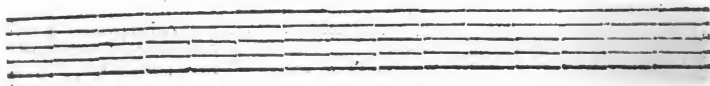
bit, & exal- ta bit affli- ctos, affli- ctos



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



fi ctos cum sa- lu- te.



Altus:



& exal- ta- bit affli- ctos cum



salu- te & exalta- bit & exalta- bit



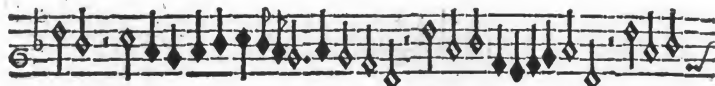
affli- ctos cum sa- lu- te-

Cantus II.

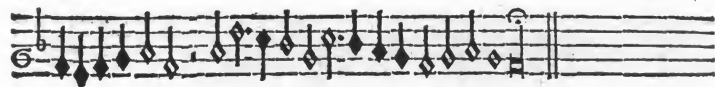
73



ta- bit affli-



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

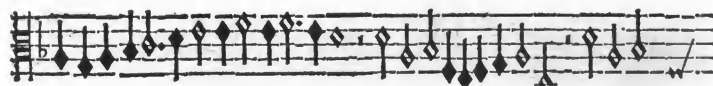


affli ctos cum sa- lute,

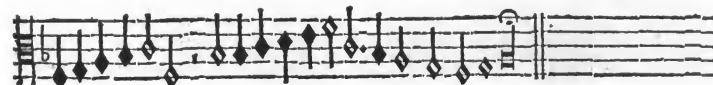
Tenor.



exal- ta- bit af- fli- ctos



cum salute & exalta- bit ::



affli- ctos cum salute.

Bassus.

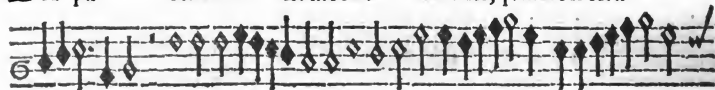


bi- lis est.

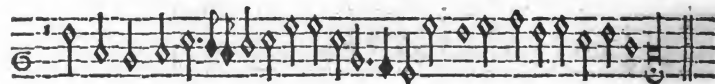
V



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

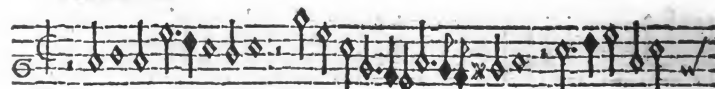


lius, alius, non est alius, qui pu- gnet, qui pu- gnet,

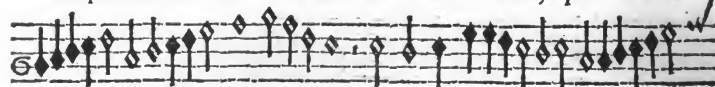


qui pugnet pro no- bis nisi tu De- us noster. :||

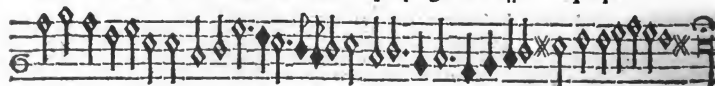
Cantus. II.



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

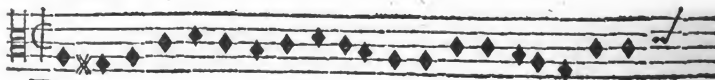


est alius non est alius, qui pugnet :|| qui pu-



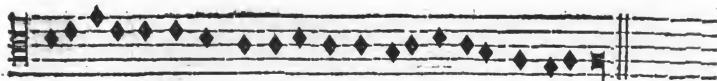
gnet p nobis, nisi tu Deus no- ster, nisi tu Deus no- ster. :||

Tenor.



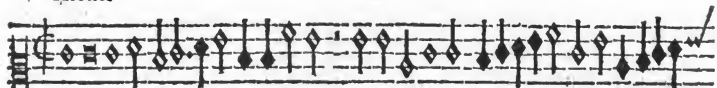
DA pacem Domine in di e bus nostris, quia non est ali-

us, qui

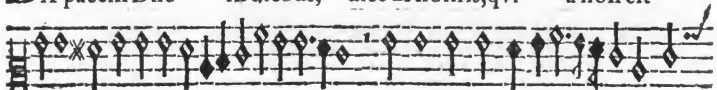


us, qui pugnet pro nobis, nisi tu Deus noster.

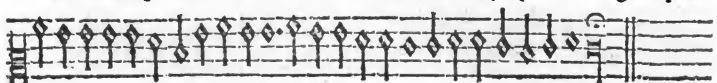
Altus.



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

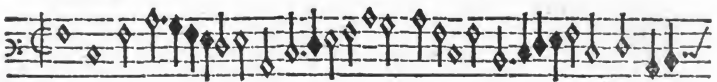


a- lius, quia nō est a- lius, qui pugnet, qui pu- gnet pro



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

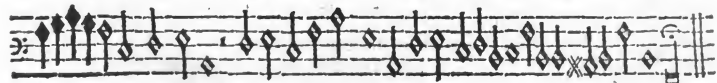
Bassus.



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



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

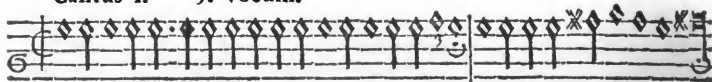


pro nobis nisi tu Deus noster. :: ::



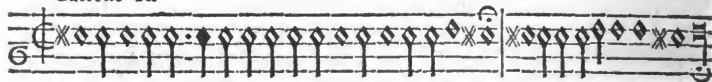
Miserere mei Deus, secundū misericordiam tuam.

Cantus I. 5. vocom.



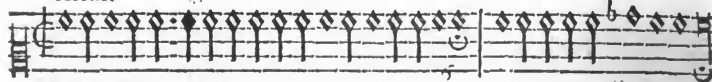
Et secundū multitudinē miserationū tuarum, dele iniquitatem meam.

Cantus II.



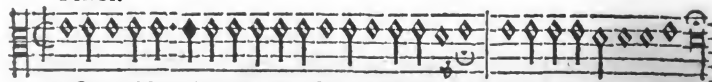
Et secundū multitudinē miserationum tuarum, dele iniquitatem meam.

Altus.



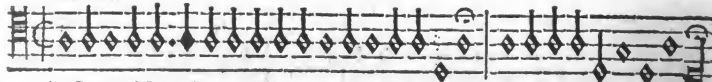
Et secundū multitudinē miserationū tuarum, dele iniquitatem meam.

Tenor.



Et secundū multitudinē miserationū tuarum, dele iniquitatem meā.

Bassus.



Et secundū multitudinē miserationū tuarum, dele iniquitatem meā.

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

I N D E X.

Fugæ duarum vocum in
diapente seu unisono.

- | | | |
|---------|--------------------------------------|----------------|
| 4 | Sex voces Musicales. | Adamus |
| 19 | Sex voces Musicales. | |
| 20 | Ecce nunc benedicite. | |
| 21 | Latatus sum in his. | |
| 21 | Cantate Domino. | |
| 22 | De terra Christus. | |
| 23 | Ich rieff zu dir. | |
| 23 | O Heri nimb von mir. | |
| 23 | Benedictus qui venit. | |
| 24 | Hodie Christus natus. | |
| 24 | Duo rogavi te. | Gumpelzhaimer. |
| 25 | Benedic Domine. | |
| 26 | Cantate Domino. | |
| 26 | Fantasia in F. | |
| 27 | Benedictus qui venit. | |
| 28 | Ich rieff zu dir Heri. | |
| 29 | Ecce radix Iesse. | |
| 30. 31. | Confirma hoc o Deus. | |
| 31 | Qui nos creavit. | |
| 32 | Tres Fantasia in D. C & B. | |
| 33 | Exemplum Triplæ. | Gumpelzhaimer. |
| 34 | Benedictus Dominus. | |
| 34 | Benedicam cū secūda par. | |
| 35 | Benedic anima. | |
| 26 | Sex voces Musicales. | |
| 37 | Sex voces Musicales. | |
| 37 | Geh hin inn alle Welt. | |
| 38 | Sex voces Musicales. | |
| 38 | Gloria in excelsis Deo. | |
| 39 | Sex voces Musicales. | |
| 40. 41. | Mutatio vocū, Bas: Ten: Disc: | Gumpelzhaimer. |
| 37 | Quest' è Compagn'. Mat: A sola. | |
| | In subdiapason. | |
| 20 | Christe der du bist tag. Incer: Aut: | |
| 33 | Giova mai semp'. { Mat: A sola | |
| 33 | Eterno foco vivo. | |

- | | | |
|----|------------------------------------|----------------|
| 12 | Exemplum Triplæ. | Adamus |
| 13 | Exemplum Selquialteræ. | |
| 13 | Exemplum Hemioliæ. | |
| 20 | In dich hab ich gehoffet Heri | |
| 21 | Commendo me. | |
| 21 | Iesu nostra redemptio. | |
| 22 | Domine fili Dei. | |
| 22 | Patrem omnipotentem. | |
| 22 | Adjuva nos Deus. | |
| 23 | Vatter vnser im Himmel. | |
| 24 | Scio enim quod redemptor. | |
| 25 | Domine in multitudine. | |
| 27 | Conserva me Domine. | |
| 28 | Heri Gott himmlischer vat. | |
| 28 | Wir danken dir. | |
| 28 | O summe rerum conditor. | |
| 29 | Millia qui parvo. | |
| 31 | Lerne Gottes forcht. | |
| | In Epidiapason. | Gumpelzhaimer. |
| 36 | Vias tuas Domine. { A. G. | |
| 39 | Deus, q̄ superbis re. { A. G. | |
| | In subdiapente. | |
| 12 | Exemplum Quadruplæ { A. G. | |
| 35 | Gott schöpffer aller ding. { A. G. | |
| 35 | Ma quel ch' ha cura. Mat: A sola. | |
| 41 | Vanitas vanitatu. Ioa: Leo: Haf: | |
| | In subdiatessaron. | |
| 13 | Exemplum Hemioliæ. A. G. | |
| | In Epidiatessaron. | Gumpelzhaimer. |
| 36 | Veni sancte Spiritus. A. G. | |
| | Fugæ trium vocum in | |
| | diapente seu unisono. | |
| 37 | Pietas oīum virtutum. Incertus | |
| 5 | Surrexit Christ' hodie. { A. G. | |
| 5 | Audi Dñe & miterere. { A. G. | |
| 23 | Miserere nostri. | |
| | Domine | |

I N D E X.

- 27 Domine refugium.
 27 Non timebo millia.
 30 Hæc est vita æterna.
 30 Intende voci.
 30 Agnus Dei.
 41 Misereere nostri.
 63 O Jesu Christe mein.
 64 Seid fröhlich.

4. Vocum in ὁμοφωνίᾳ seu unisono.

- 41 In nomine Iesu oē. Paul: Peet:
 36 Tu es Petrus. } Don: Ferdin:
 39 Ave Maria. } Las Infantas.
 41 Veni creator. }
 39 Impia sub dulci. Filen: Corno:
 35 Exaudi Domine. Io: Iac: Cilano.

- 27 Cantate Domino.
 27 *Es mit weil.*
 29 Mane nobiscum.
 30 Emitte lucem tuam.
 30 Fides est anima,
 33 Fuga in D.
 36 Adjuva nos Deus.
 37 Quicquid petieritis.
 37 Dominum Deum adora:
 37 Ora & labora.
 38 Nusquam tuta fides.

Fuga contrariæ,

4. vocum.

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

Fuga 4. vocum, quæ in diatessaron,
 aut diapente, aut diapasen
 resolvuntur.

Adamus Gumpelzh:

Adamus

Gumpelzhaimerus.

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

Fuga 5. vocum in ὁμοφωνίᾳ seu unisono.

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

6. Vocum in ὁμοφωνίᾳ seu unisono.

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

7. Vocum in ὁμοφωνίᾳ seu unisono.

- 34 Laudate nomen Dñi. Mau:
 Panhormitano.

8. Vocum in ὁμοφωνίᾳ seu unisono.

- 34 Delicta quis intelliget? A. G.

BICINIA SACRA.

- 12 Hæc est vita æterna, Ioſquin.

Adam Gumpelzh:

Adamus

Gumpelzhaimerus.

I N D E X.

- 53 Per illud ave prolatū. Iosquin.
 43 Oculus non vidit.
 43 Iustus cor suum.
 44 Dirige nos.
 44 Expandi manus.
 45 Tota die.
 48 Scribantur hæc.
 48 Ægra currit ad Medicum.
 48 Non avertas faciem tuam.
 49 Expectatio iustorum.
 50 Quoniam qui talia.
 52 Discedite à me
 52 Auditui meo dabis.
 53 Beata cujus brachium.
 54 Intellectum tibi dabo.
 55 Ipsa te cogat pictas.
 55 Te deprecamur.
 56 Putruerunt & corruptæ.
 56 Expandi manus. Iacob Reiner.
 44 Benedictus qui venit.
 45 O Herr nissi von mir/was.
 47 Benedictus qui venit.
 49 Verdamme niemand.
 50 Altissimi Gratia Tantum.
 50 Lætamini in Domino.
 51 Ascendisti in altum.
 51 Da pacem Domine. in.
 52 Recordare promissionis.
 54 Spiritus sancti gratia.
 54 O lux beata Trinitas.
 54 Dominus regit me.
 46 Cantate Dño, e s. vocibus.
 Orlandi di Lassus in duas
 redactum ab

Orlandus di Lassus.

Adamo Gumpelzhaimero.

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

Contra punctus 4. Vocum.

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

Adamus

Gumpelzh:

Contra punctus 5.
 vocum.

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

FINIS.

