✠ IESVS



1595

Ex libris Christophori Langij L. B.
Anno salutis nostræ 1636.

Oe 1762. 80

Musica, nympha, merum, tristia
corda levant.

Si vox est, canta, si brachia mollia,
salta.

Ms. Thulica 1

1716/14

HYMNI SACRI LATINI ET GERMANICI, QVORVM in illustri ludo, qui est Portæ ad Salam, in precibus matutinis & vespertinis, Itemq; post cibum sumtum, usus est,

Quatuor vocum Harmoniâ á *SETHO CALVISIO*, *ejusdem* ludi Musico nuper, vel novè exornati, vel si id ab alijs factum erat, emendati, & in gratiam piæ iuventutis publicè æditi.

ex libris Lotharn

Accesserunt Harmoniæ, generibus Carminum apud Horatium, & Buchananum usurpatis, accommodatæ.

Dibl. Gdn.

M. D. XCIIII.

STADT-BIBLIOTHEK DANZIG

Pio Lectori S.

VIsitatum est, pie Lector, alumnos illustris hujus ludi, horis matutinis, antequam ad labores suæ vocationis accedant, itemq; vespertinis, ante somnum, Hymnos à prentiss. viris, in Dei Opt. Max. laudem conscriptos, pro felici studiorum suorum successu, communibus votis & vocibus accinere, id enim tùm à quibusvis religione Christiana imbutis: tùm maximè à studiosa juventute requiri, severissimũ Dei mandatum testatur. Pietas idem iubet, promissiones divinæ invitant, et periculorum, quibus singulis momentis expositi sumus, ambigui casus monent. Veterum etiam exempla hortantur, qui quotiescunq;, vel Deo gratias agerent, vel ab eo aliquid impetrare conarentur, communibus votis, carmina quædam solennia, & hymnos antelucanos adhibere, soliti fue-

runt. Id quod Plinius de Primitiva Ecclesia: & Pythagereorum apud Ethnicos instituta, satis declarant. Hoc autem ut commodè fieri posset in cœtu, non ætatis vel vocis, sed eruditionis ratione dispositio, ne in ipso hymno, vel ab Harmoniæ, vel à sensu plerique aberrarent: in id operā dederunt præceptores, ut singuli hymnos ad harmoniam descriptos quotidie ad manus haberent: id quod tandem discipulis oneri, & studijs eorum impedimento esse, visum fuit. Nam & sæpius eosdem describere cogebantur, & scriptioni plerumq; non horas feriatas, sed vel lectioni audiēdæ vel repetēdæ dicatas impendebāt: nec tamen eidem debitam diligentiam adhibebant: unde tanti errores utrobiq; ferè committebantur, ut quod ajunt, nec Apollo in verbis sensum, nec Orpheus in notulis Harmoniæ numeros venari posset. His malis ut medicina fieret, placuit hos

Hymnos publici juris fieri & typis exprimendos dari: ut scriptionis molestia, discipuli, hac ætate vocis mutatione obnoxij levarentur, & tempus alijs magis necessarijs et utilioribus rebus discēdis impendere possent. Hanc nostram operam, pie lector, boni Consule, & ea, si placet, utere. Vale.

Sethus Calvisius.

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6. *Agnoſcat omne ſeculum.*
7. *Rerum creator omnium.*
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46. *Magne Deus potentiæ.*
47. *Plasmator hominis Deûs.*
48. *Serva Deus Verbum.*

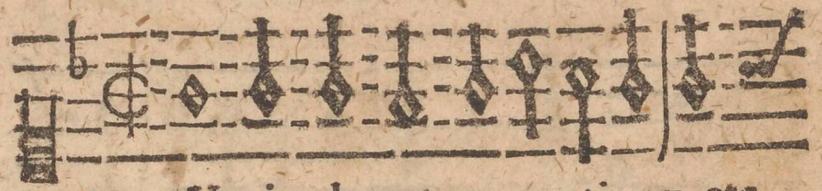
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49. *Exultet vera Ecclesia.*
50. *Inventor rutuli.*
51. *Æterno gratias Patri.*
52. *Quam læta perfert nuncia.*

FINIS.

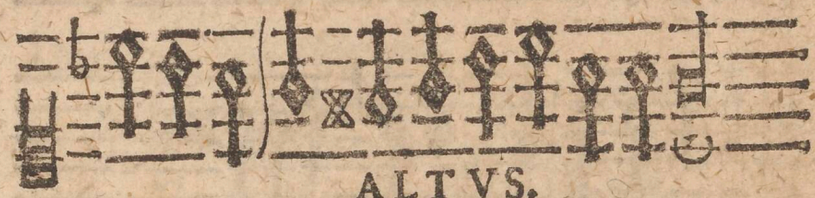
HYMNVS DE ADVENTV Domini Autore diuo Ambrosio.

CANTVS.

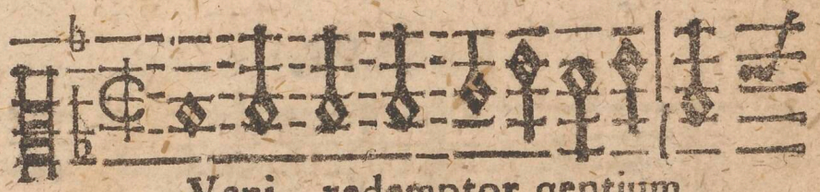


Veni redemptor genti um etc.

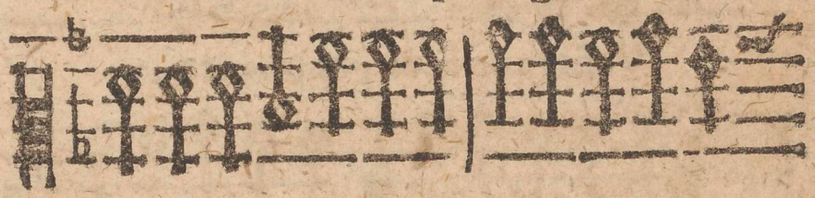


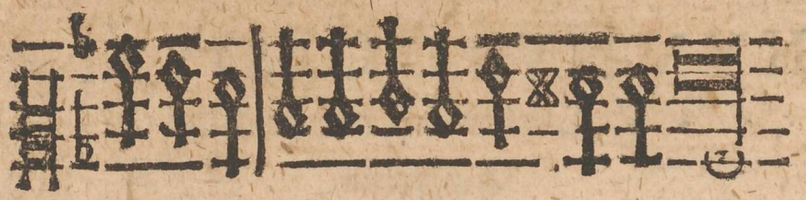


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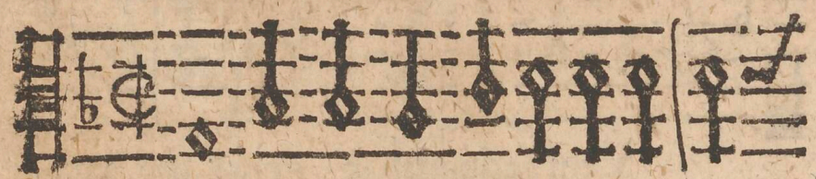


Veni redemptor gentium



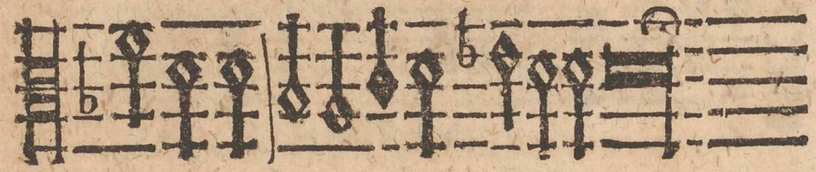


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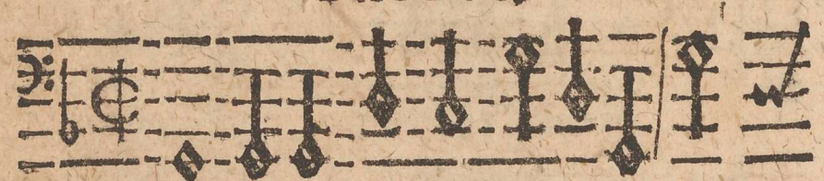


Veni redemtor gentium.

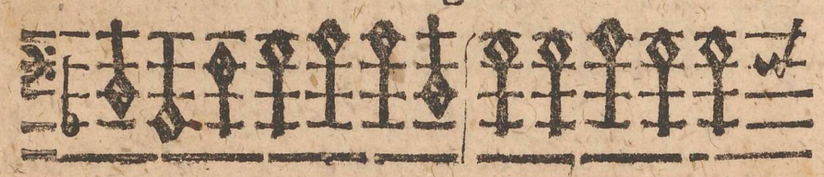




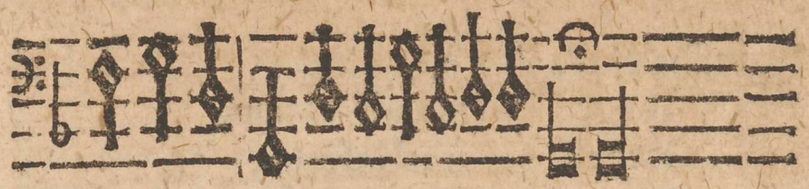
BASSVS.



Veni redemtor gentius etc.



Veni



VEni redemtor gentium,
Oſtende partum virginis,
Miretur omne ſeculum,
Talis decet partus Deum.

Non ex verili ſemine,
Sed myſtico ſpiramine,
Verbum DEI factum eſt caro,
Fructusq; ventris floruit

Alvus tumeſcit virginis,
Clauſtra pudoris permanent:
Vexilla virtutum micant,
Verſatur in templo DEVS.

Procedens de thalamo ſuo,
Pudoris aula regia,
Geminæ Gigas ſubſtantiæ,
Alacris ut currat viam.

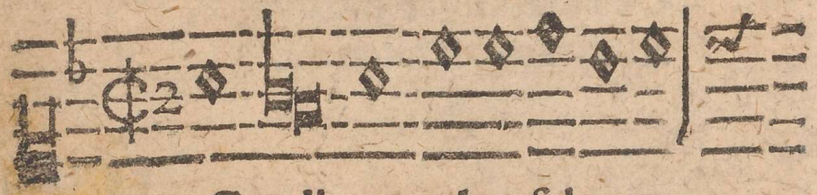
Egreſſus

Egreſſus ejus á Patre,
Regreſſus ejus ad Patrem,
Excurſus uſq; ad inferos,
Recurſus ad ſedem DEI.
Æqualis æterno Patri,
Carni trophœo accingere,
Infirma noſtri corporis,
Virtute firmans perpetim,
Præſepe jam fulget tuum,
Lumenq; nox ſpirat novum,
Quod nulla nox interpolet,
Fideq; jugi luceat.
Deo Patri ſit gloria,
Ejusq; ſoli Filio,
Cum Spiritu Paraclito,
Et nunc & in perpetuum.
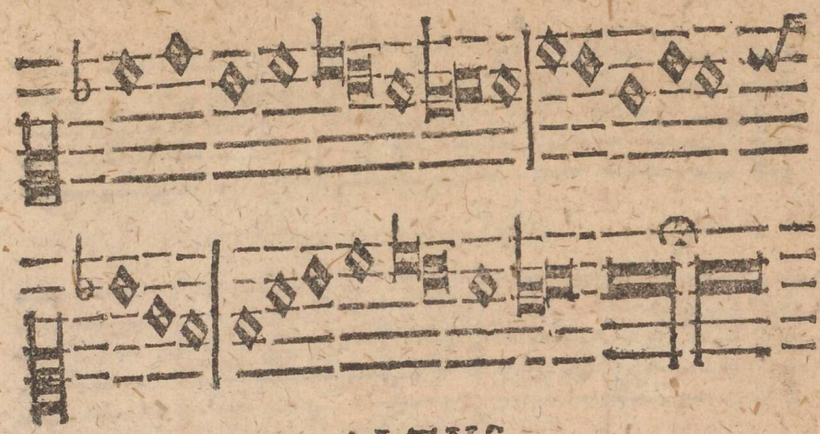
II.

Hymnus de adventu Domini
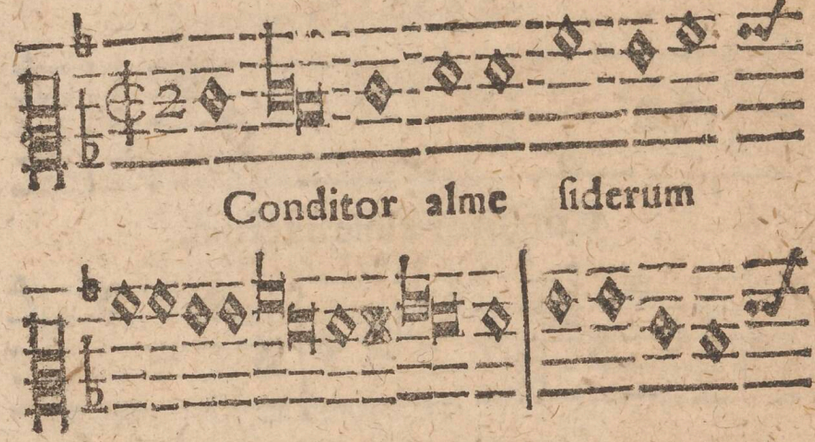
CANTVS.
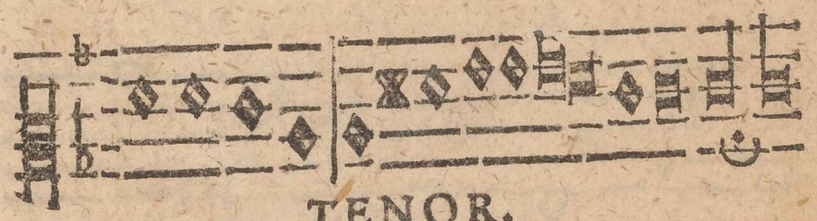


Conditor alme ſiderum.



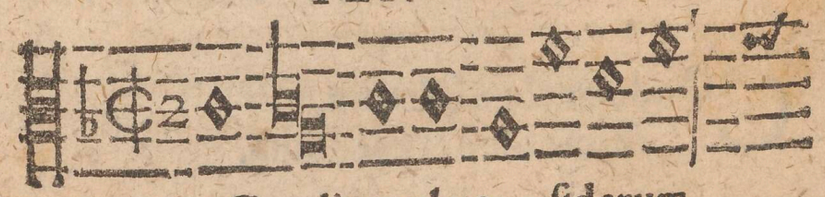
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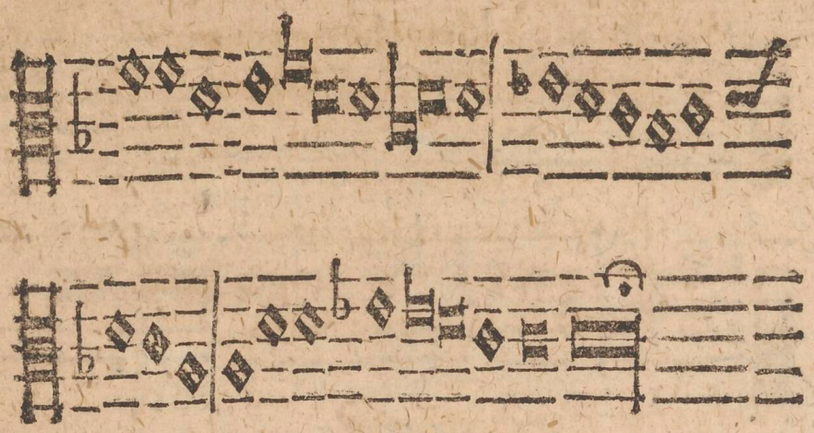


Conditor alme ſiderum
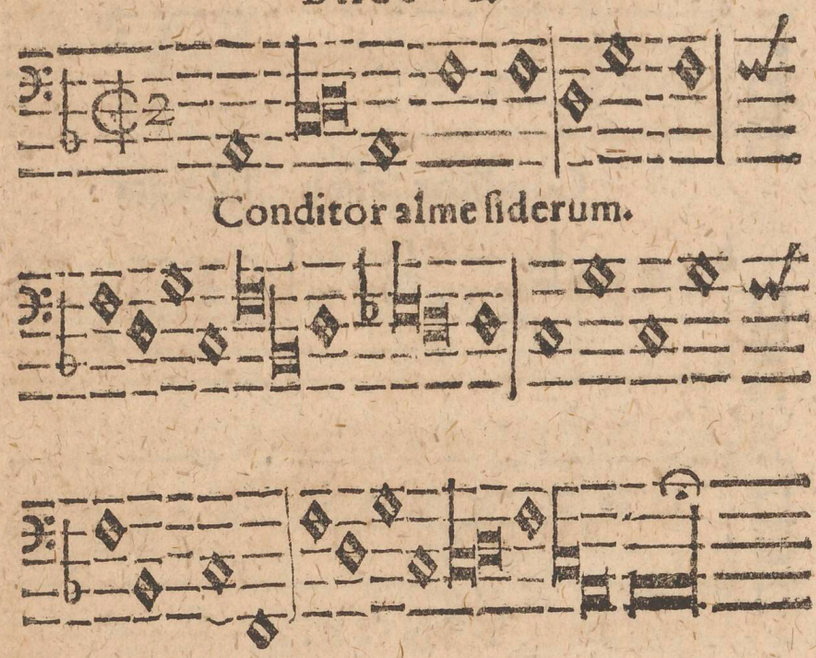


TENOR.



Conditor alme ſiderum



BASSVS.



Conditor alme ſiderum.

COnditor alme ſiderum,
Æterna lux credentium,

Chriſte

Chriſte redemtor omnium,
Exaudi preces ſupplicum.

Qui condolens, interitus
Mortis perire ſeculum
Salvaſti mundum languidum,
Donans reis remedium,

Vergente mundi veſpere,
Vti ſponſus de thalamo,
Egreſsus honeſtiſsima,
Virginis matris clauſula.

Cujus forti potentiæ,
Genua curvantur omnia,
Cœleſtia, terreſtria,
Fatentur nutu ſubdita.

Occaſum ſol cuſtodiens,
Luna pallorem retinens,
Candor in aſtris relucens,
Certos obſervat limites.

Te deprecamur hagie,
Venture judex ſeculi,
Conſerva nos in tempore,
Hoſtis à telo perfidi.

Laus

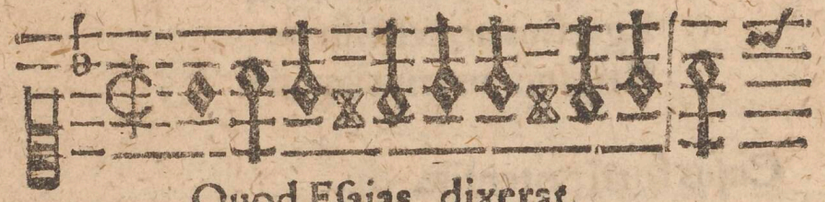
Laus, honor, virtus, gloria,
Deo Patri cum Filio,
Sancto simul paraclito,
In sempiterna secula.

III.

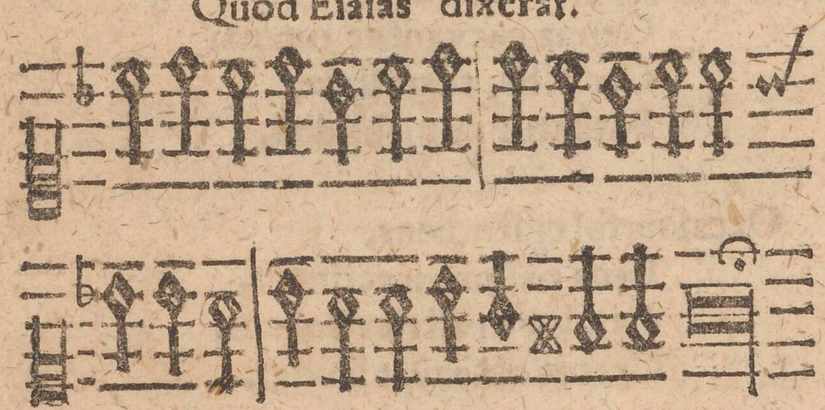
HYMNVS DE ADVENTV CHRISTI.

Georgij Fabricij

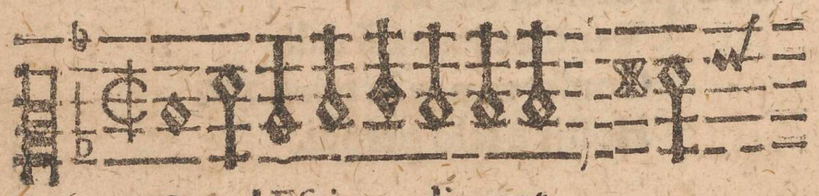
CANTVS.



Quod Esaias dixerat.

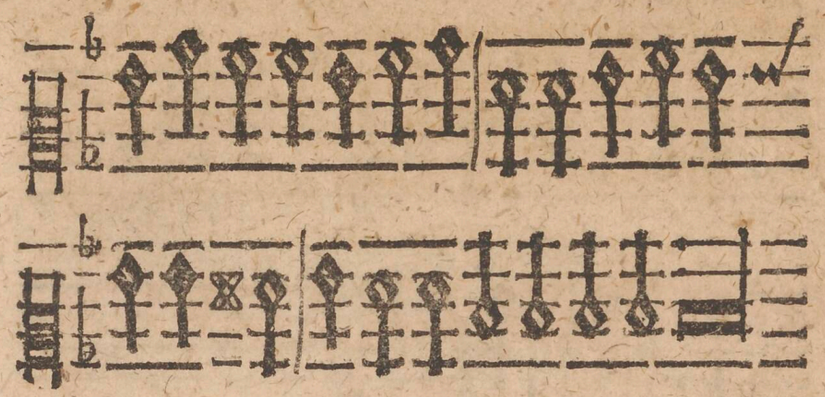


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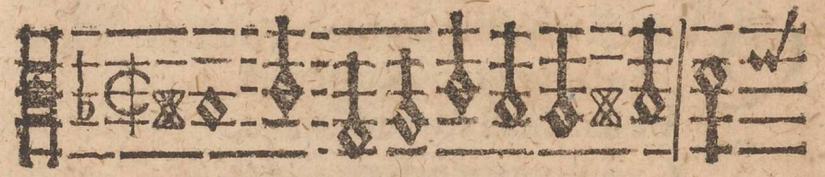


Quod Esaias dixerat
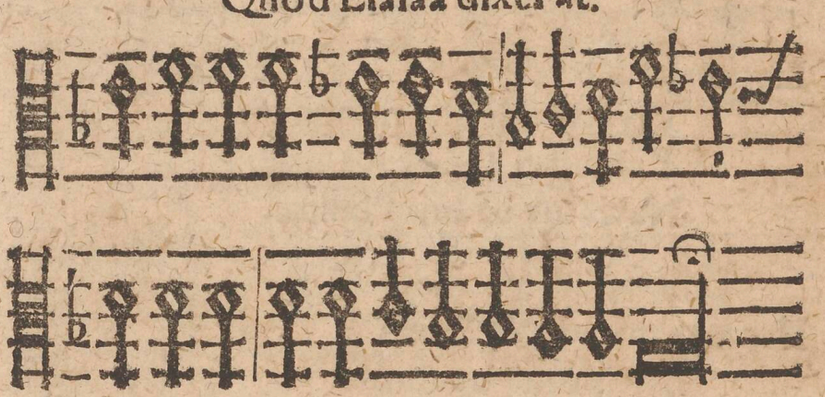
Tenor.



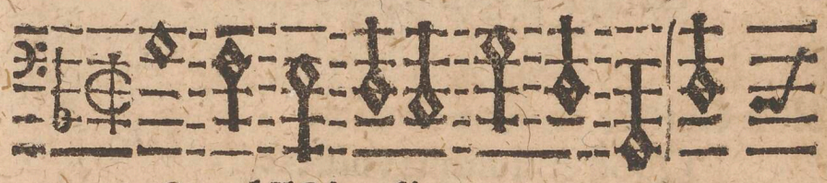
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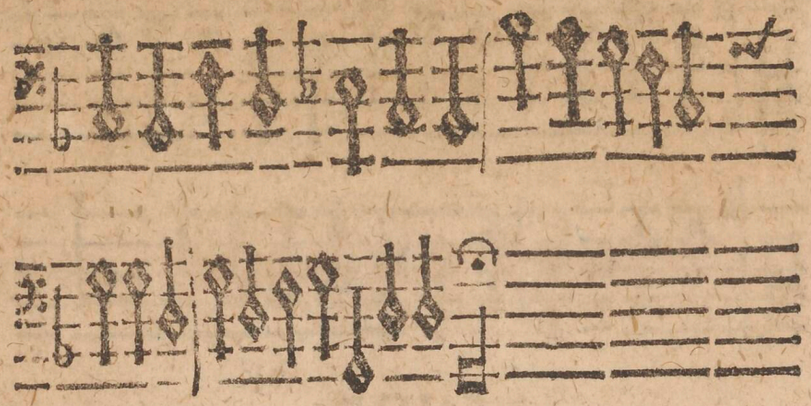


Quod Esaiaa dixerat.



BASSVS.



Quod Esaias dixerat,



QVod Esaias dixerat,
Intacta virgo concipit,
Vt semen illud, conterens,
Caput draconis, prodeat,

Lætum salutis angelus
Perfert adeptæ nuncium:
Promissa spes Emanuel,
Nascetur orbi: Psallite.

Hic magnus est, & Filius
Altissimi vocabitur:
Patrisq; regnum, termino
Carens in ævum proferet.

Hoc Christe regnum plurimo
Quod condidisti vulnere,

Ne dissipari hoc ultimo
Sinas ab hoste tempore.
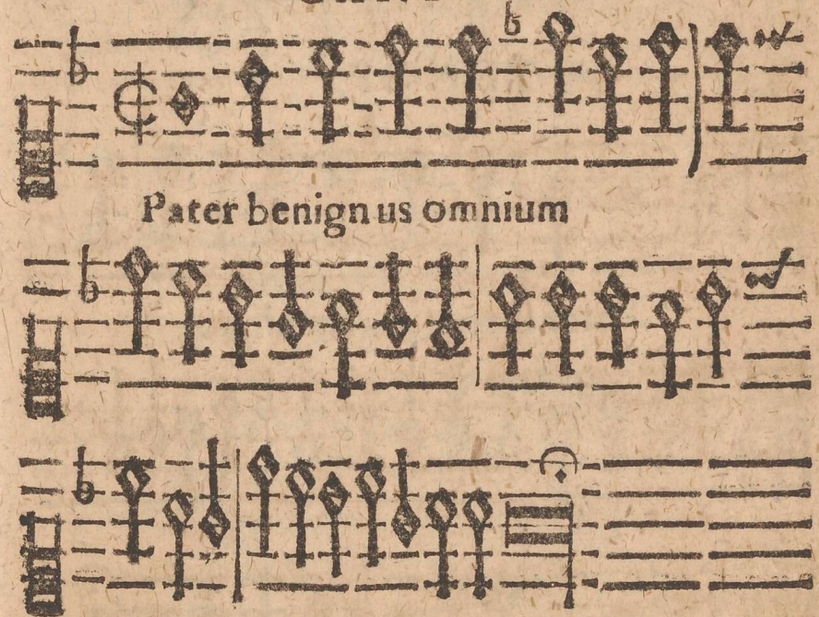
Vt tu colaris cum tuo
Patre atq; sancto Spiritu,
Cui cultus & laus omnibus
Debetur uni seculis.

VI.

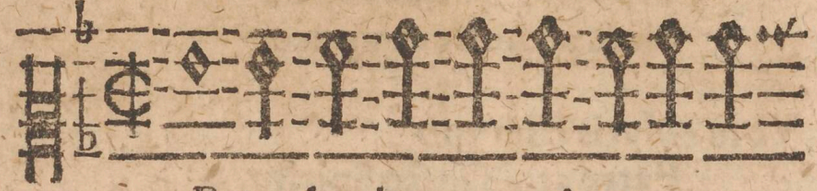
Hymnus de adventu Christi.

Georgij Fabricij.

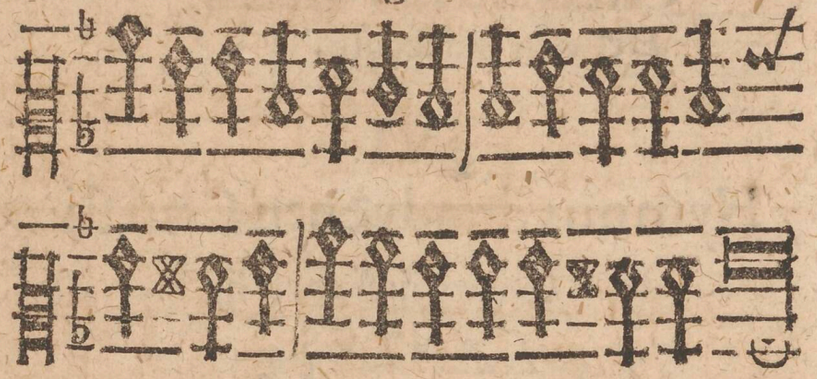
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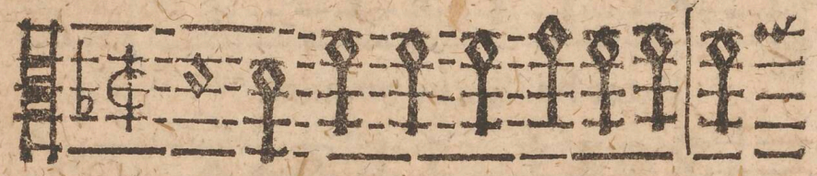
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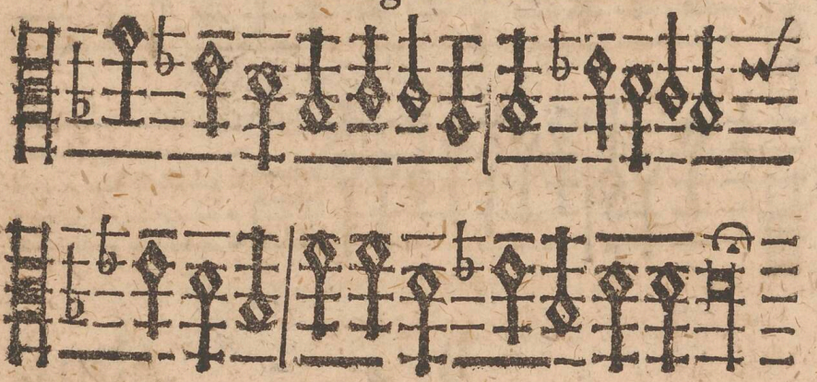


Pater benignus omnium



TENOR.

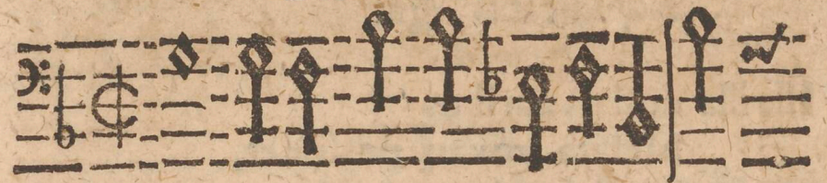


Pater benignus omnium.
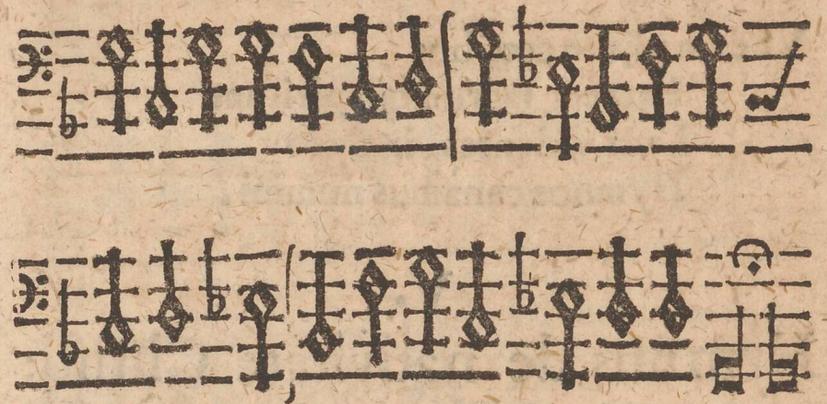


BASSVS.

BASSVS.



Pater benignus omnium.



PAter benignus omnium,
Te Chriſte diligentium:
Iudex ſeverus omnium
Te Chriſte non timentium.
Da ſic agamus lubricæ
Incerta vitæ tempora,
Vt Prædicemus te patrem,
Non ſentiamus judicem.
Tu nos clientes aſſere,
E fauce Tartari rape,

Quando malos urentibus
Adjudicabis ignibus.

Illa illa noſtris auribus
Mellita vox ut perſonet,
Sancti venite, gaudia
Regni tenete patrń.

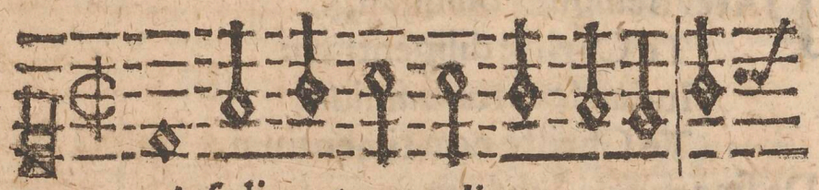
Vt cum pñs te cœtibus
Patrem, ſacrumq; Spiritum
Læti videntes, inclyto
Hymnos canamus nomini.

V.

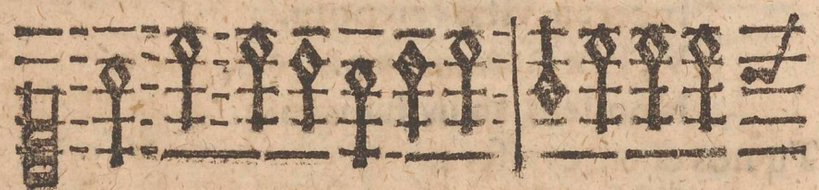
Hymnus de nativitate Chriſti:

Sedulń.

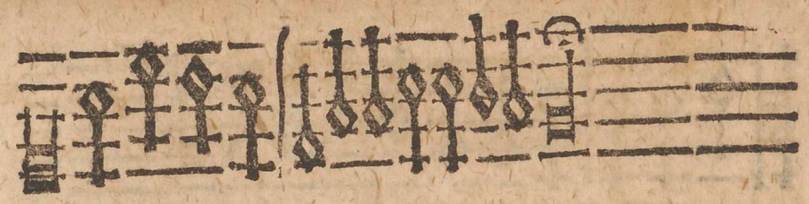
CANTVS.



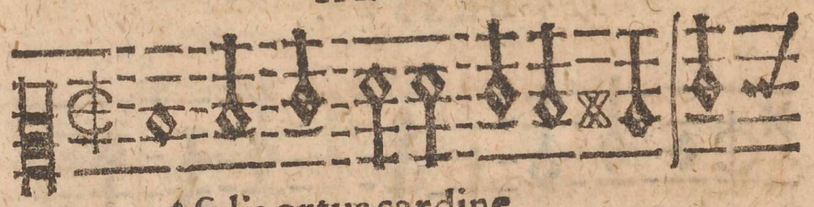
A ſolis ortus cardine.
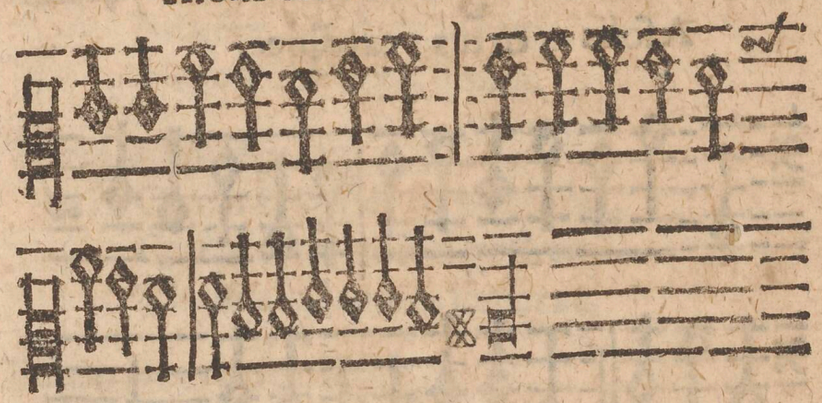


Altus.



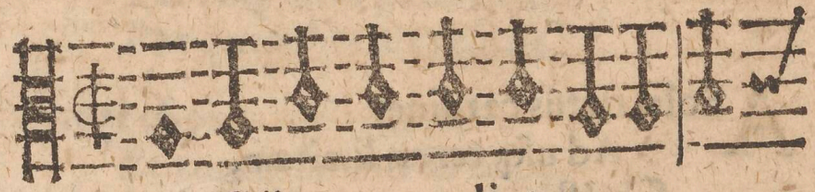
ALTVS.



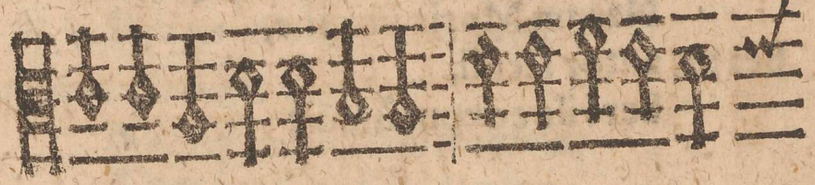
A ſolis ortus cardine.



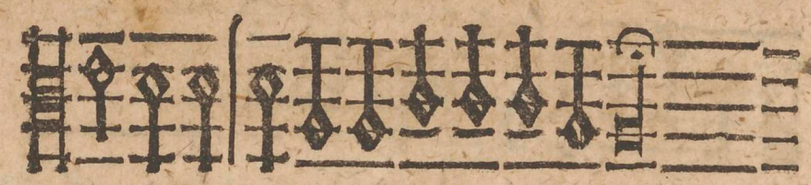
TENOR.



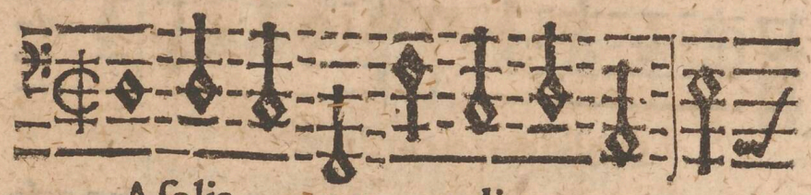
A ſolis ortus cardine.



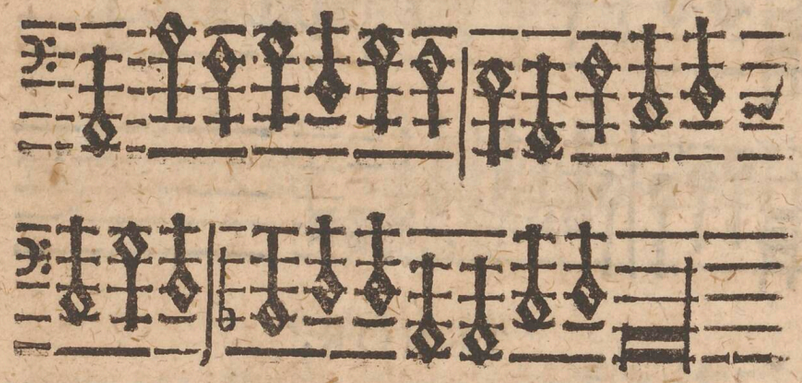
Baſsus



BASSVS.



A ſolis ortus cardine.



A Solis ortus cardine,
Ad uſq; terræ limitem,
Chriſtum canamus principem,
Natum Maria virgine,
Beatus autor ſeculi,
Servile corpus induit

Vt carne

Vt carne carnem liberans,
Non perderet, quos condidit.

Caſta parentis viſcera
Cœleſtis intrat gratia,
Venter puellæ bajulat
Secreta, quæ non noverat.

Domus pudici pectoris
Templum repentè fit DEI,
Intacta, neſciens virum,
Verbo concepit filium.

Enixa eſt puerpera,
Quem Gabriel prædixerat,
Quem matris alvo geſtiens
Clauſus Iohannes ſenſerat.

Fœno jacere pertulit,
Præſepe non abhorruit,
Parvoq; lacte paſtus eſt,
Per quem nec ales eſurit.

Gaudet chorus cœleſtium,
Et angeli canunt DEO,
Palamq; fit paſtoribus
Paſtor creator omnium.

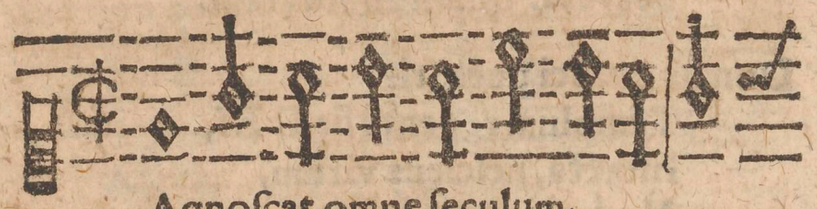
Summo parenti gloria
Natoq; laus quam maxima,
Cum ſancto ſit ſpiramine,
Nunc & per omne ſeculum.

VI.
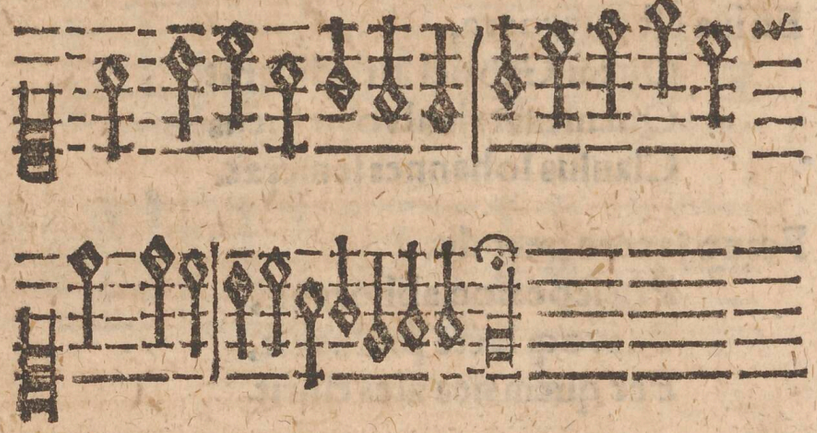
Hymnus de Nativitate Christi.

FORTVNATI.

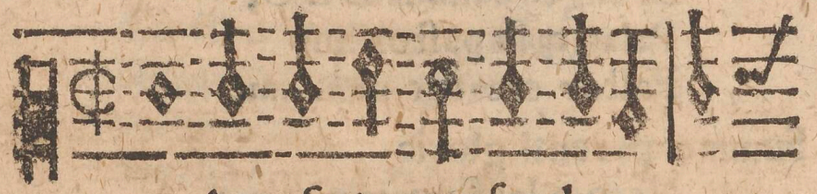
CANTVS.



Agnoſcat omne ſeculum.
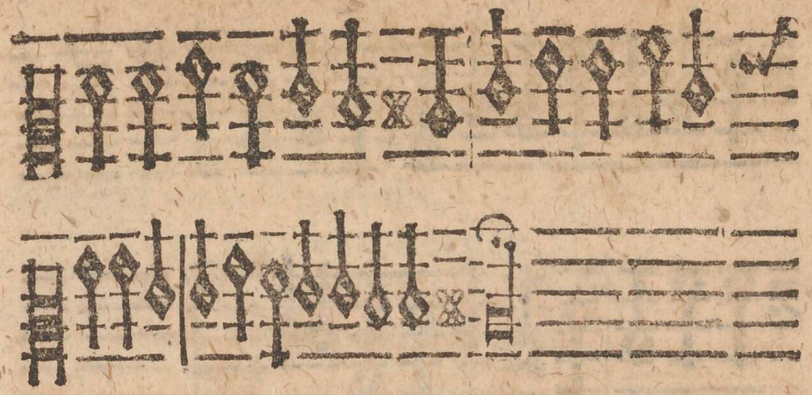


ALTVS.

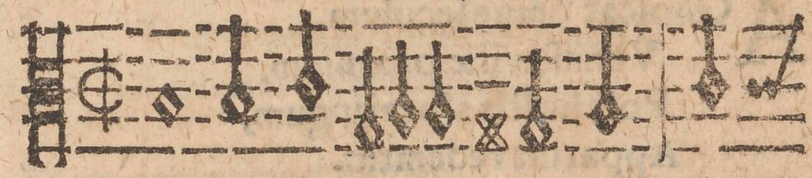


Agnoſcat omne ſeculum.
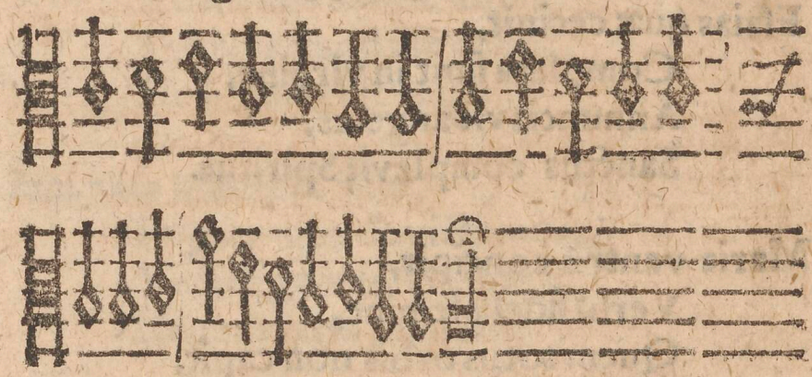
Tenor



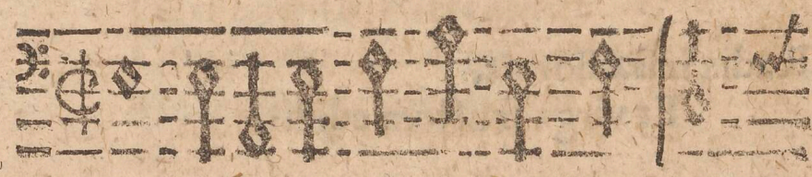
TENOR.



Agnoſcat omne ſeculum.
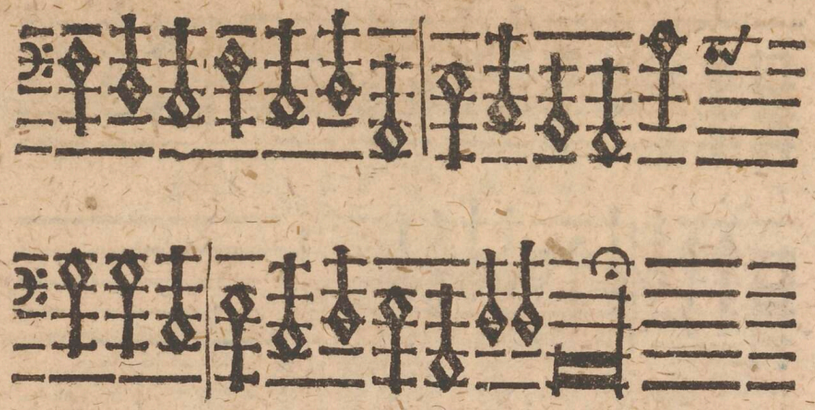


BASSVS.



Agnoſcat omne ſeculum.

Agnoſcat



AGnoſcat omne ſeculum,
Veniſſe vitæ præmium,
Poſt hoſtis aſperi jugum,
Apparuit redemtio.

Eſaias quæ cecinit,
Completa ſunt in virgine,
Annunciavit angelus,
Sanctus complevit Spiritus.

Maria ventre concipit,
Verbi fidelis ſemine,
Quem totus orbis non capit,
Portant puellæ viſcera.

Radix Ieſsæ floruit,
Et virga fructum edidit,

Fœcunda partum protulit
Et virgo mater permanet.

Præſepi imponi pertulit,
Qui lucis autor extitit,
Cum patre cœlos condidit,
Sub matre pannos induit.

Legem dedit qui ſeculo,
Cuius decem præcepta ſunt,
Dignando factus eſt Homo,
Sub legis ipſe vinculo.

Adam vetus quod polluit,
Adam novus hoc abluit,
Tumens quod ille deñcit,
Humilimus hic erigit.

Iam nata luxeſt & ſalus,
Fugata nox & victa mors,
Venite gentes, credite,
Deum Maria protulit.

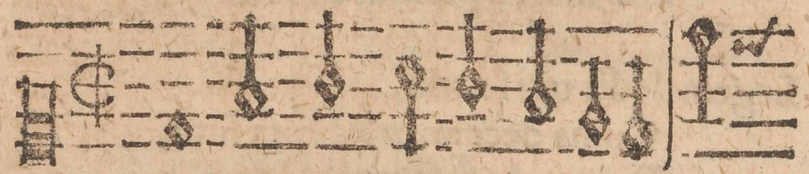
Cum patre laus ſit Filio,
Cum Spiritu Paraclito:
Quo prægnans virgo mater eſt,
Manet Deus, qui naſcitur.

VII.

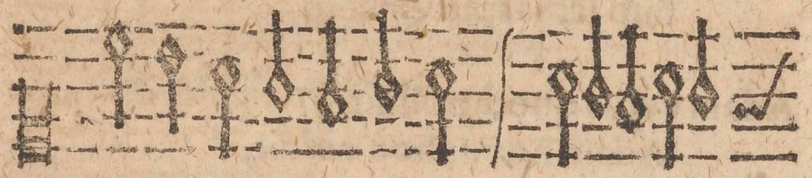
Hymnus de Nativitate Christi.

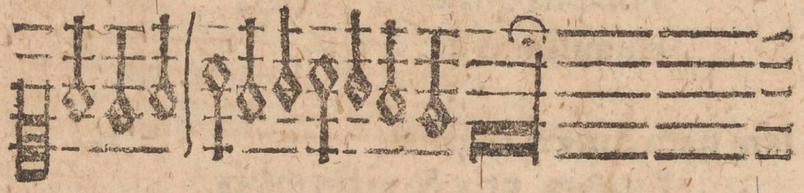
Georgij Fabricij.

CANTVS.

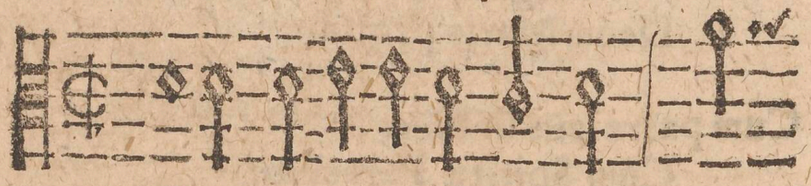


Rerum creator omnium.





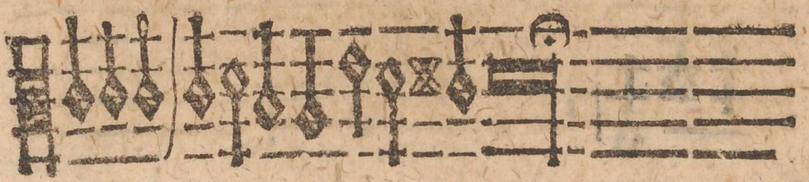
ALTVS.



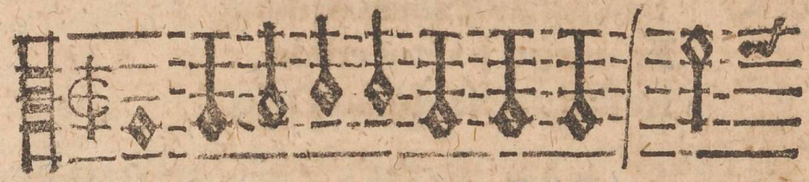
Rerum creator omnium.



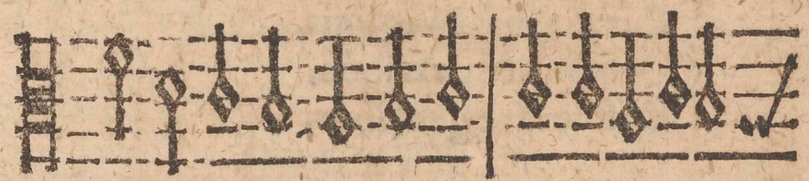
Tenor

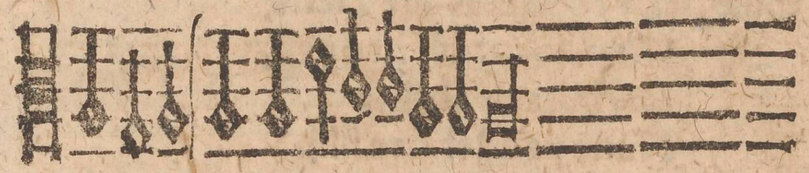


TENOR.

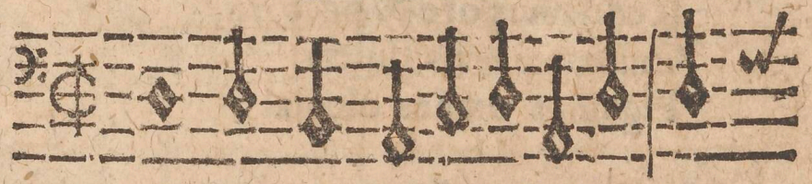


Rerum creator omnium.

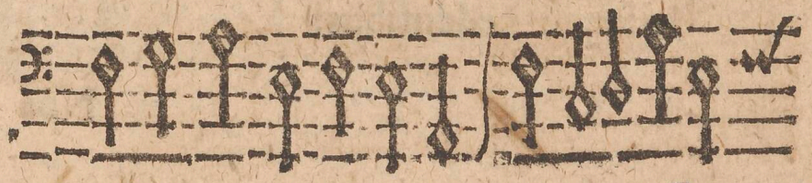




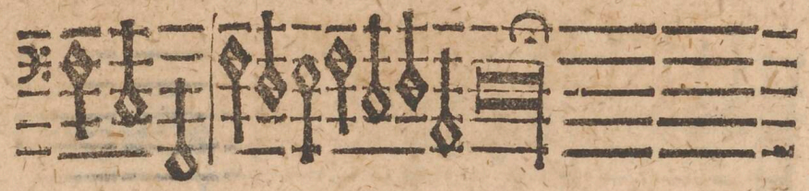
BASSVS.



Rerum creator omnium.



Rerum



RErum creator omnium,
Sumit caducum exordium:
En virgo partus edidit,
Et factus est Homo Deus.

Salve puer, Fili Dei
Puræq; nate virginis,
Desiderate patribus,
Desiderate gentibus,

Quæ per Prophetas est Deus
Olim locutus, proprñ,
Divinitatis abdita
Nunc pandet ore filñ.

Huic ergo grates supplici
Reddamus ore & pectore,
Cunisq; parvis dulcia,
Figamus omnes oscula.

Adest benignus omnibus
In se pié credentibus:

Nos diligit, non horruit
Qui carnis imbecillia.

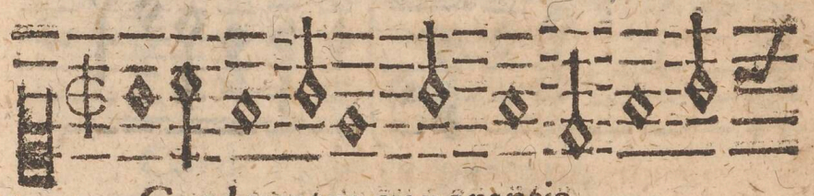
Cum patre, cumq; spiritu
Sancto, cui sit gloria:
Dies recurrat tempore
Hæc fausta semper annuo.

VIII.
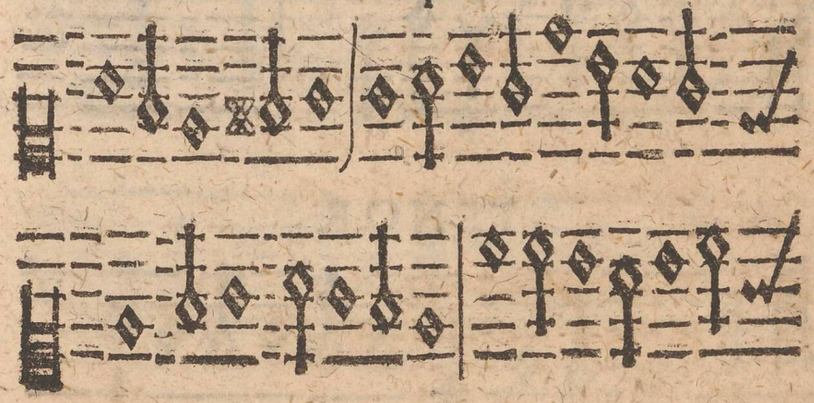
Hymnus de Nativitate Christi.

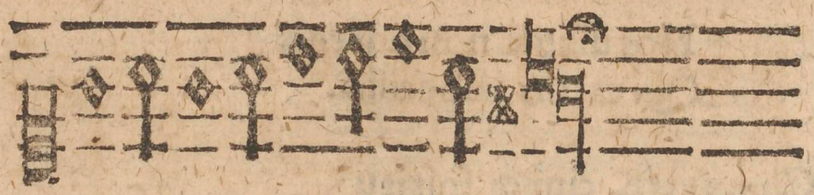
PRVDENTII.

CANTVS.

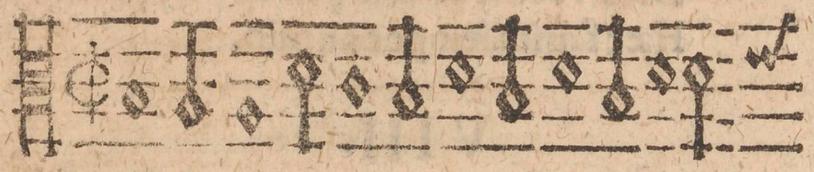


Corde natus ex parentis.
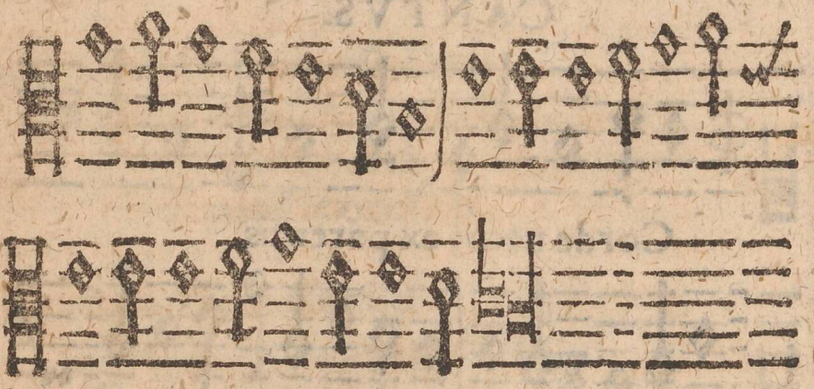




ALTVS.

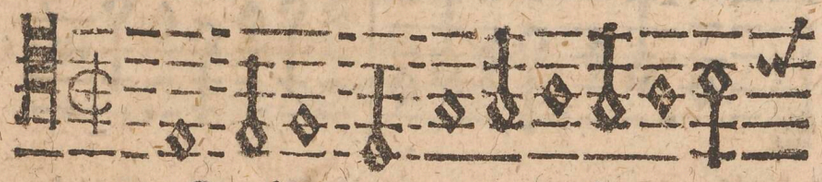


Corde natus ex parentis:



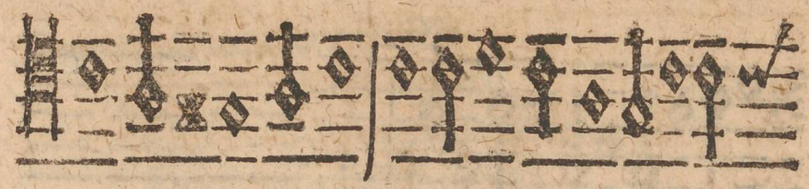


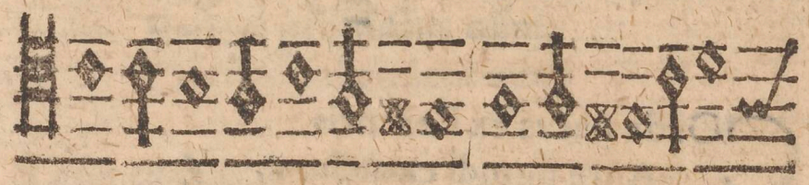
TENOR.

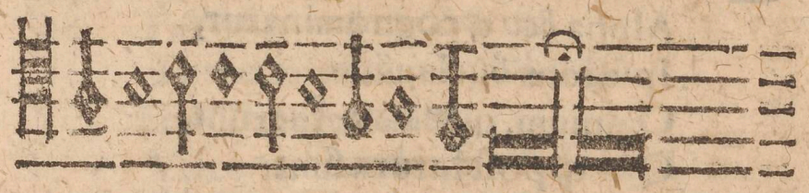


Corde natus ex parentis etc.
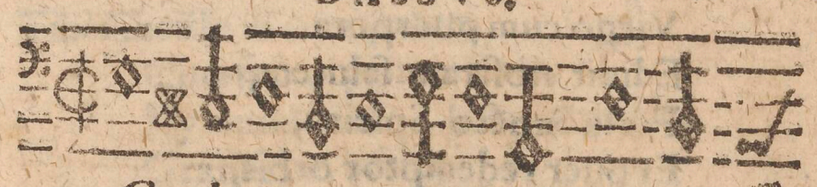
BASSVS.



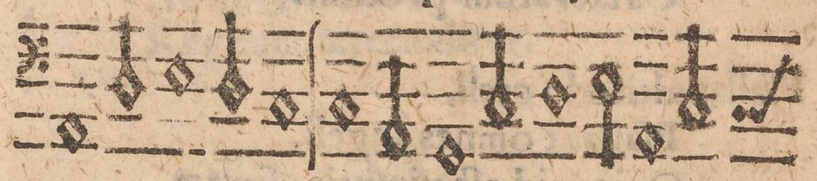


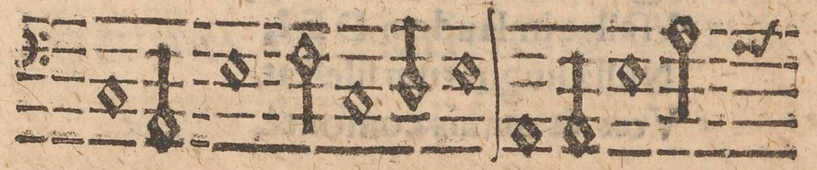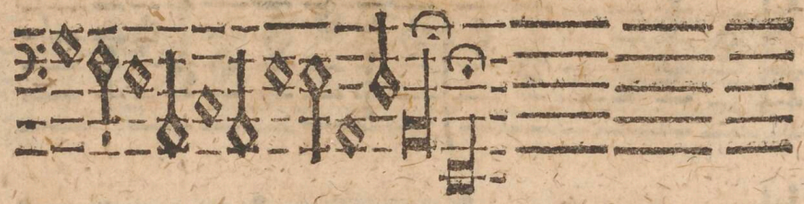


BASSVS.



Corde natus ex parentis,







COrde natus ex Parentis
Ante mundi exordium,
Alpha & ω cognominatur,
Ipſe fons & clauſula
Omnium, quæ ſunt, fuerunt,
Quæq; poſt futura ſunt.

O beatus partus ille,
Virgo cum puerpera
Edidit noſtram ſalutem,
Fœta Sancto Spiritu,
Et puer redemptor orbis,
Os ſacratum protulit.

Pſallat altitudo cœli,
Pſallant omnes angeli,
Quicquid eſt virtutis uſquam
Pſallat in laudem DEI,
Nulla linguarum ſileſcat,
Vox & omnis conſonet.

Ecce

Ecce quem vates vetuſtis
Concinebant ſeculis:
Quem Prophetarum fideles
Paginæ ſpoponderant,
Emicat promiſsus olim,
Cuncta collaudent eum.

Te ſenes & te juventus
Parvulorum te chorus,
Turba matrum virginumq;
Simplices puellulæ,
Voce concordes, pudicis
Perſtrepant concentibus.

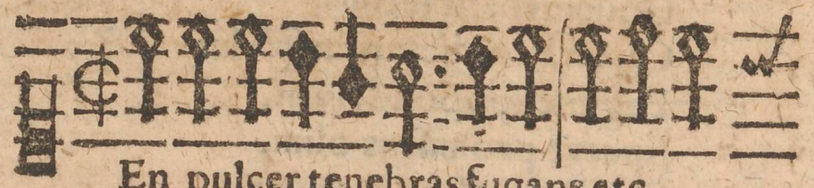
Tibi Chriſte ſit cum patre,
Cum ſacroq; pneumate,
Hymnus, melos, laus perennis,
Gratiarum actio,
Honor, virtus, victoria,
Regnum, æternaliter.

IX.

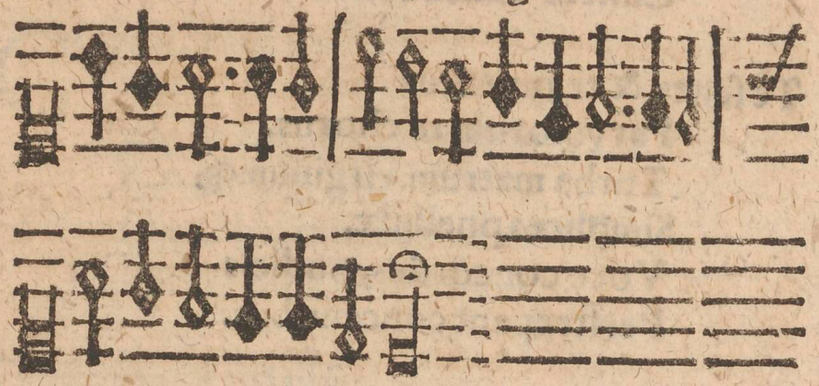
Hymnus de Nativitate Chriſti.

PETRI LOTICHII.

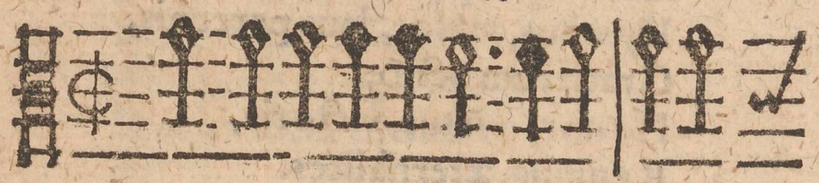
CANTVS.



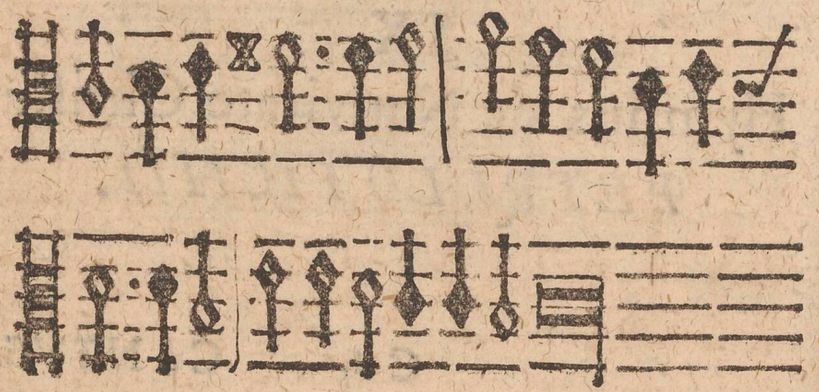
En pulcer tenebras fugans etc.



ALTVS.



En pulcer tenebras fugans etc.

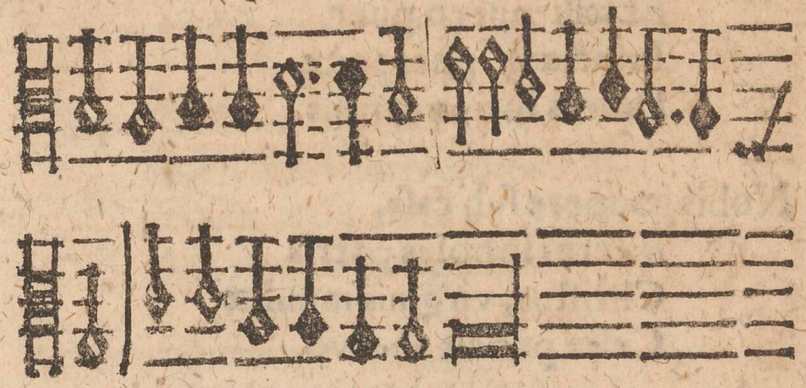


Tenor.

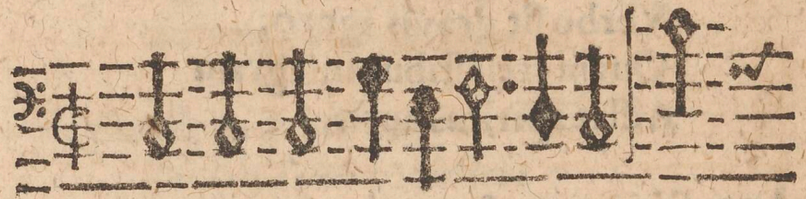
TENOR.
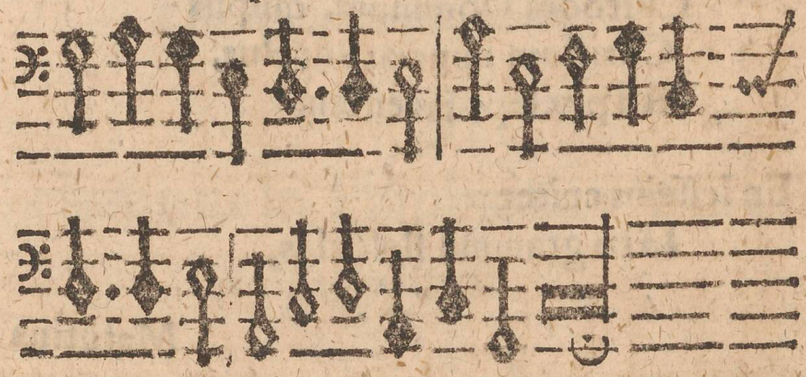


En pulcer tenebras fugans:



BASSVS.



En pulcer tenebras fugans etc.



En pul.

EN pulcer, tenebras fugans,
Sol lucem vehit annuam,
Quà virgo peperit Deum
prægnans flamine ſacro,

Ergo ſume manu lyram,
Et Ieſu puero puer,
Intactæq; puerperæ,
Dulces incipe cantus.

Nobis paupere ſub caſa,
Æterni ſoboles patris
Chriſtus, virginis innubæ
Caſta prodit ab alvo.

Expers labis enim parens
Verbo fit gravis igneo,
Quam cœleſtibus integram
Afflat Spiritus auris.

Agnoſcit pecus, & gregis
Cuſtodes Dominum, quibus
Chriſtum nunciat angelus,
Ad præſepe jacentem.

En Ieſſëius enitet
Lato gramine floſculus,

Matutina

Matutina velut micat
Cœlo ſtella ſereno.

Halans qualis Amaracus
Dulcis quam liquor irrigat,
Cultos mané per hortulos
Auras mulcet odore.

O, quæ prævia regibus
Fulſit dona ferentibus:
Fœlix ſtella: ubi par ei,
Aut jucundior ignis.

Te nunc Emanuel precor,
Te ſplendor rogo gloriæ,
Qui de lumine lumen, es
Summi patris imago.

Sis placabilis & bonus,
Nobis luce noviſſima:
Æternus ſit honor tibi,
Trinum numen & unum.

X.

Hymnus In Epiphania Domini

ad Harmoniam V.

Herodes hoſtis impie,
Chriſtum venire quid times?
Non arripit mortalia,
Qui regna dat cœleſtia.

Ibant Magi, quam viderant,
Stellam ſequentes præviam:
Lumen requirunt lumine,
Deum fatentur munere.

Lavacra puri gurgitis
Cœleſtis agnus attigit,
Peccata, quæ non detulit,
Nos abluendo ſuſtulit.

Novum genus potentiæ:
Aquæ rubeſcunt hydriæ:
Vinumq; juſſa fundere,
Mutavit unda originem.
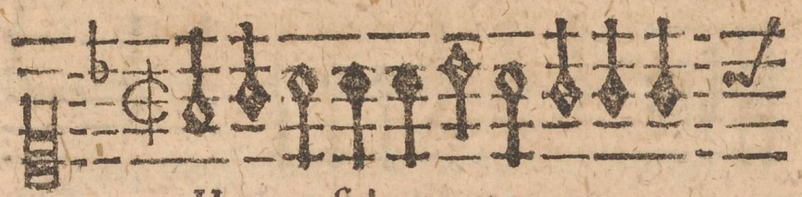
Gloria tibi Domine,
Qui apparuiſti hodie,
Cum Patre & Sancto Spiritu,
In ſempiterna ſecula.

XI.

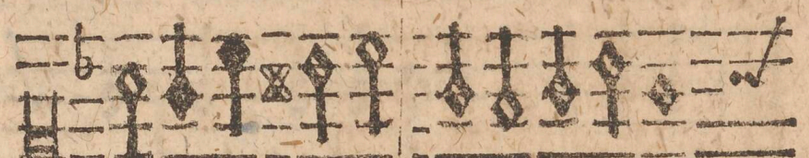
De Paſſione Chriſti Elegiacum.

CANTVS.

CANTVS.

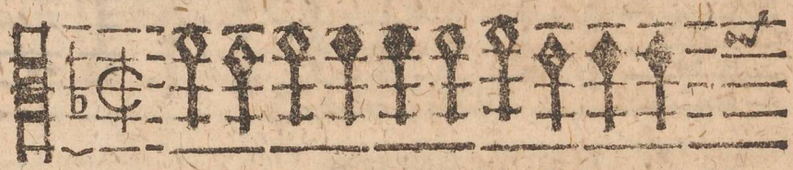


Huc me ſidereo etc.

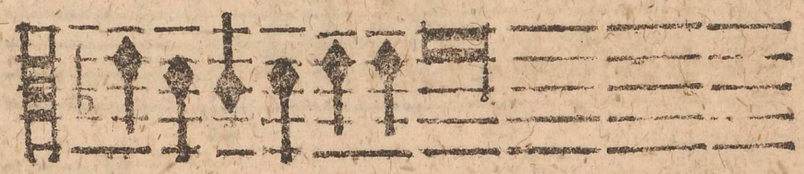




ALTVS.

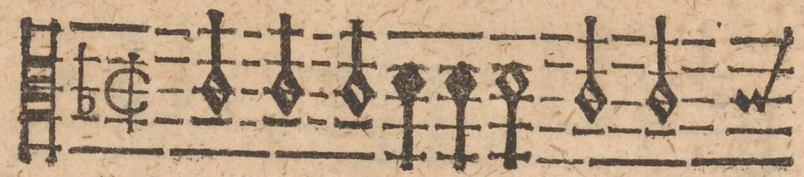




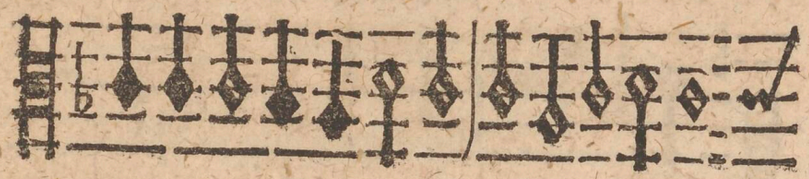


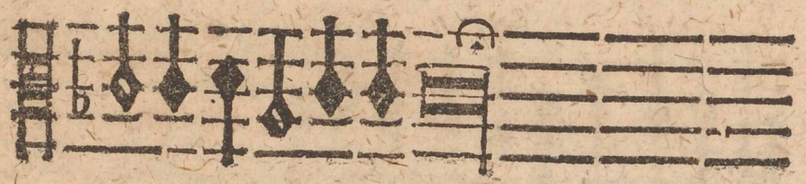
Tenor

TENOR.



Huc me ſidereo.

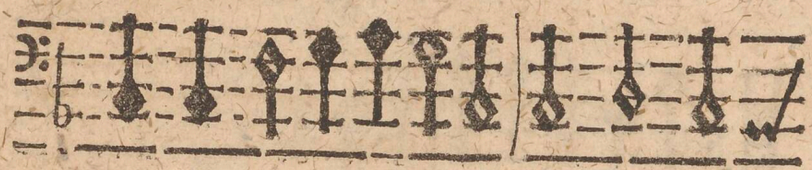


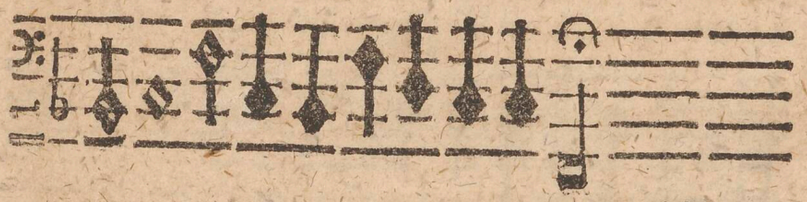


BASSVS.



Huc me ſidereo.
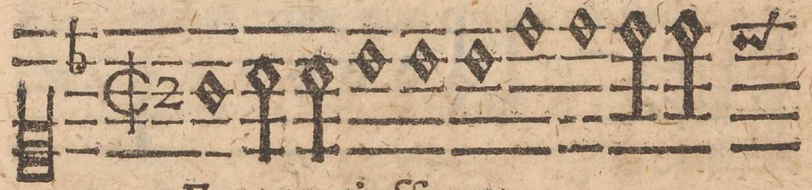




Huc me

HVc me ſidereo deſcendere fecit olympo:
Hic me crudeli vulnere fixit amor
Langueo, nec noſtro quisquam illacrimatur amori,
Quem nequeunt diræ frangere jura crucis.
Pungentẽ caput & cerebrum geſtare coronã
Cogit amor, cogit vulnera tanta pati.
Felle ſitim noſtram & mixto ſatiavit aceto:
Mî pectus lata cuſpide rupit amor.
De me ſolus amor, de regum rege, triumphat,
Ille pedes clavis fixit, & ille manus.
Si cupis ergo animi mihi ſigna repẽdere grati,
Dilige præ cunctis: Sat mihi ſolus amor.

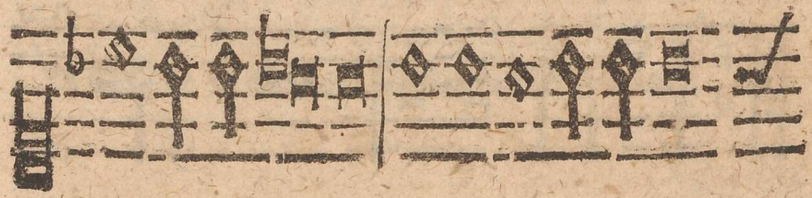
XII.

De Paſſione Chriſti Elegiacum.

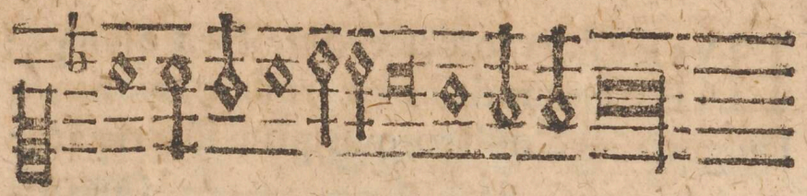
CANTVS.



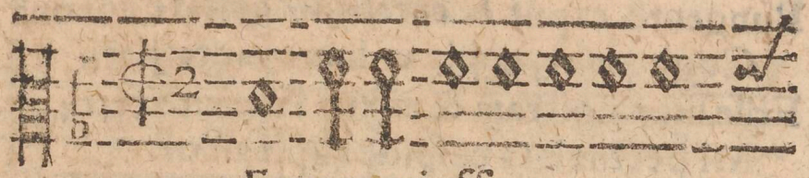
Ecce cruci affixum.
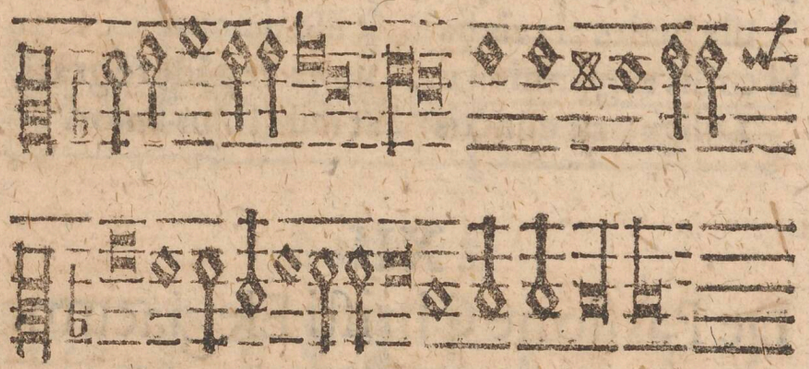


Altus,



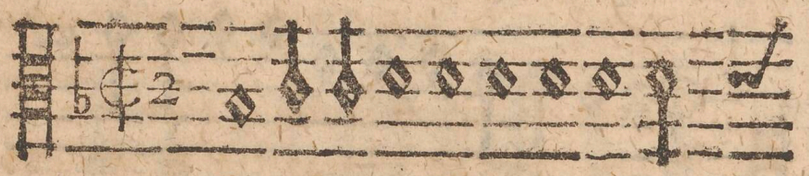
ALTVS.



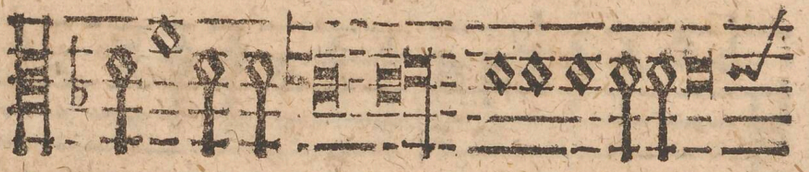
Ecce cruci affixum etc.



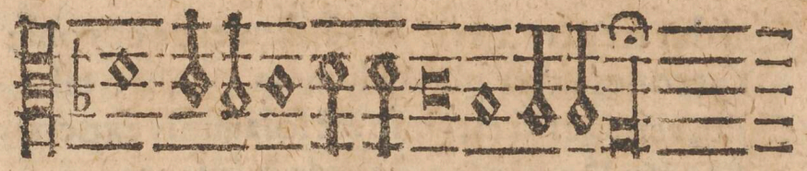
TENOR.
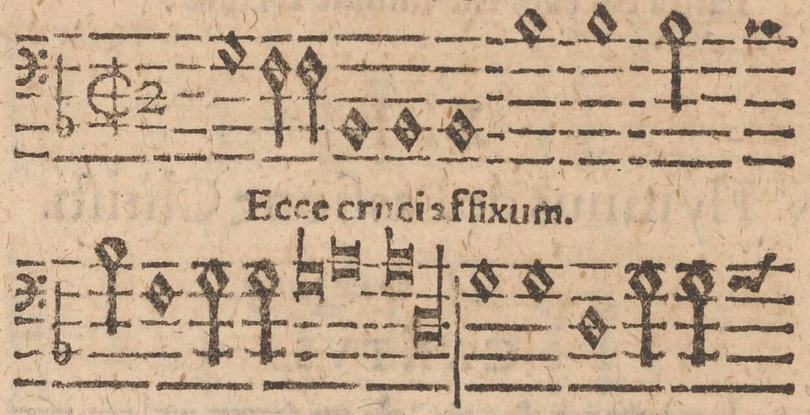


Ecce cruci affixum.



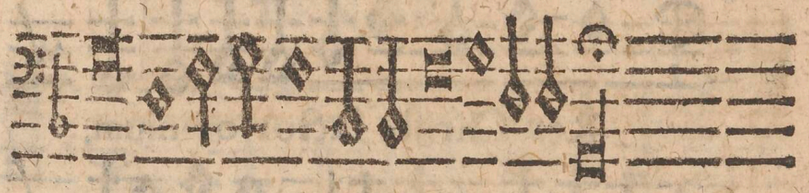
BASSVS.



BASSVS.



Ecce cruci affixum.



Ecce cruci affixum, quo cuncta movente mo-
(ventur:
Cuius cuncta bibunt fontibus: ecce sitit
Qui fabricat brutis, avibusq; sedilia, pendens
Nil, sua quo cervix sustineatur, habet.
Est nudus largitor opum: speciosior astris
Livet, & est justus victima pro scelere.

Qui dat

Qui dat ſceptra, gerit de ſẽtibus ecce coronã:
Latrones inter gloria ſumma probro eſt:
Quiq; refrigeriũ eſt, ipſe eſt ſolaminis expers:
Et vitæ Dominus mortuus ipſe jacet.
Hæc dixiſſe velim: ſed tu memor eſto tot, atq;
Tanta tui cauſa ſuſtinuiſſe Deum.

XIII.

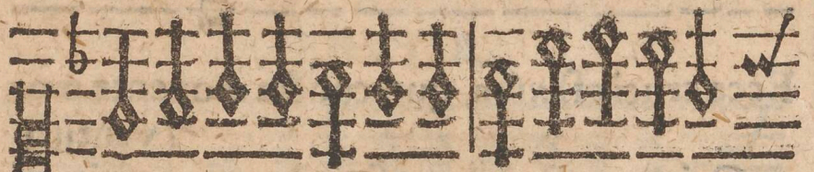
Hymnus de Paſſione Chriſti.

D. Gregorij.

CANTVS.



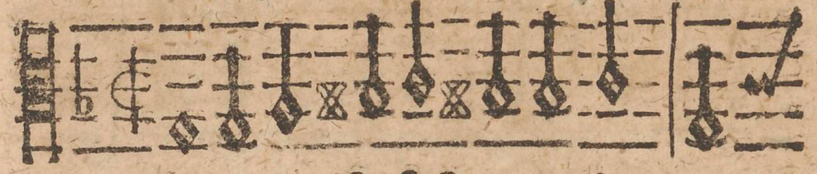
Rex Chriſte factor omnium.





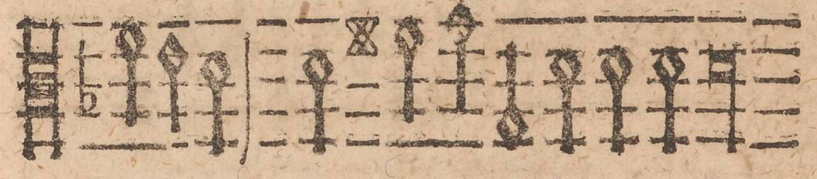
ALTVS.

ALTVS.

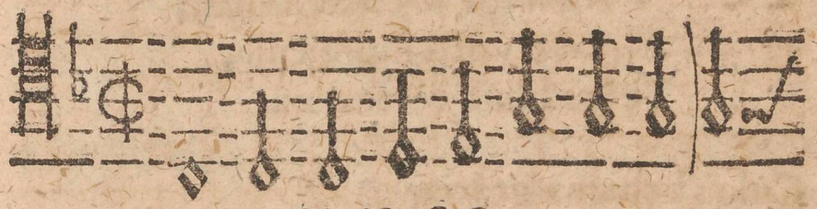


Rex Chriſte factor omnium:

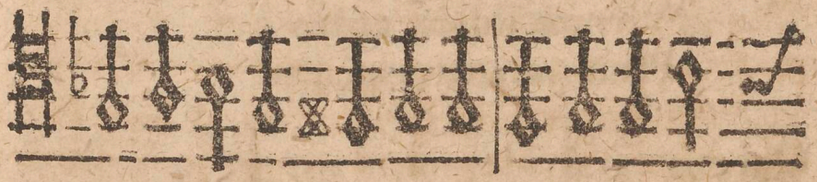


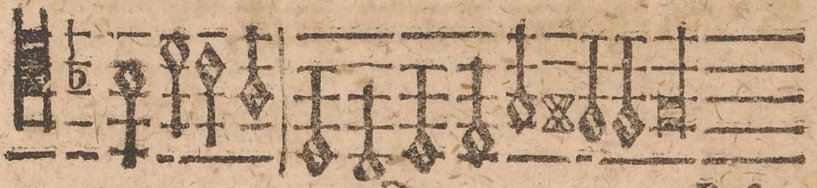


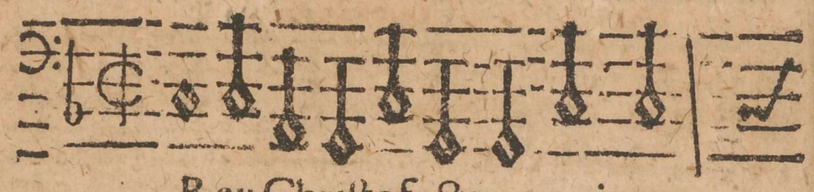
TENOR.
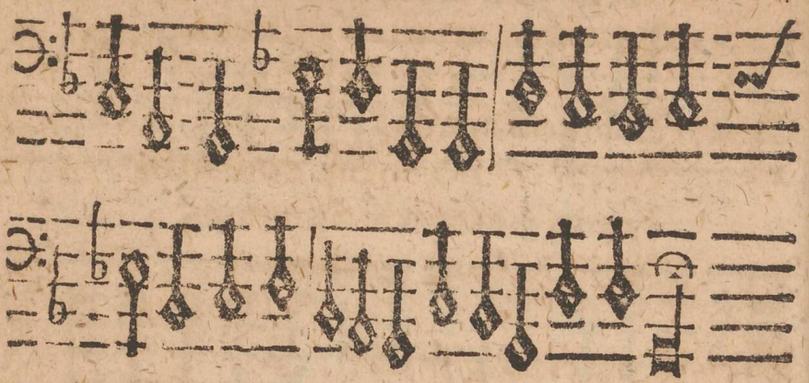


Rex Chriſte factor omnium:







Rex Christe factor omnium:



REx Christe factor omnium,
Redemtor & credentium,
Placare votis supplicum,
Te laudibus colentium.

Cuius benigna gratia,
Crucis per alma vulnera,
Virtute solvit, ardua
Primi parentis vincula.

Qui es creator siderum,
Tegmen subisti carneum,

Dignatus

Dignatus, hanc vilissimam
Pati doloris formulam.

Ligatus es, ut solveres
Mundi ruentis complices,
Per probra tergens crimina,
Quæ mundus auxit plurima.

Cruci redemtor figeris,
Terram sed omnem concutis,
Tradis potentem Spiritum,
Nigrescit atq; seculum.

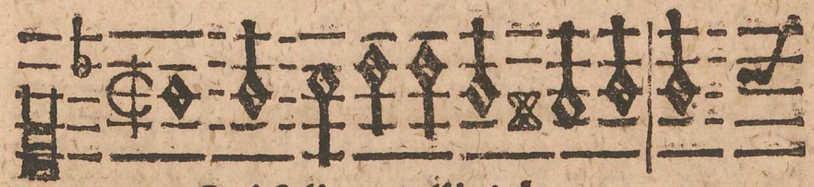
Mox in paternæ gloriæ
Victor refulgens culmine,
Cum spiritus munimine,
Defende nos rex optime.

XIV.

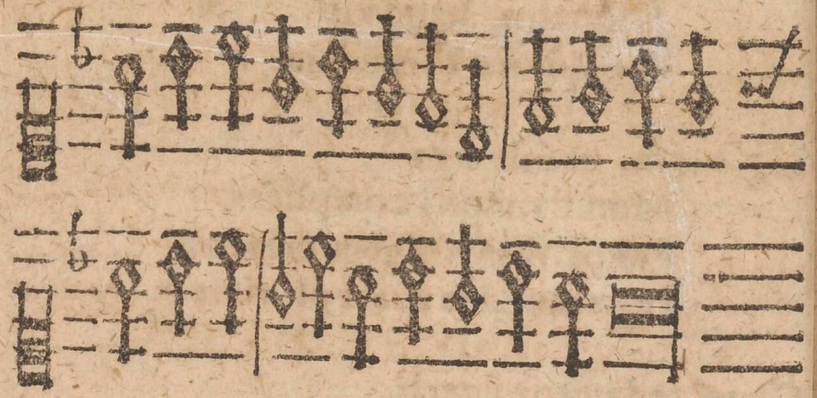
Hymnus de Passione & morte Christi.

Georgij Fabricij.

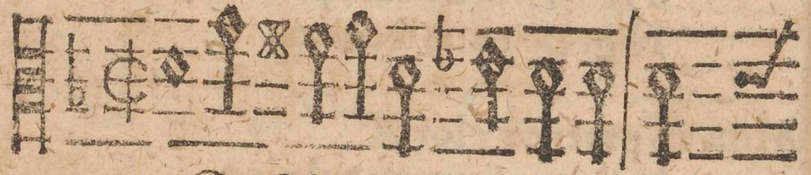
CANTVS.



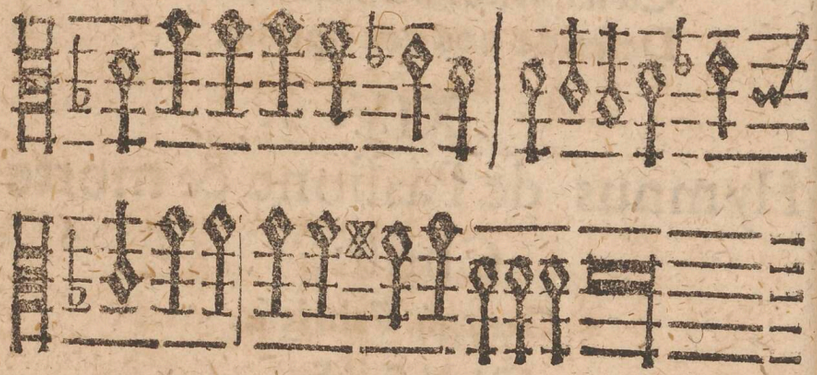
Qui solis excellit jubar:



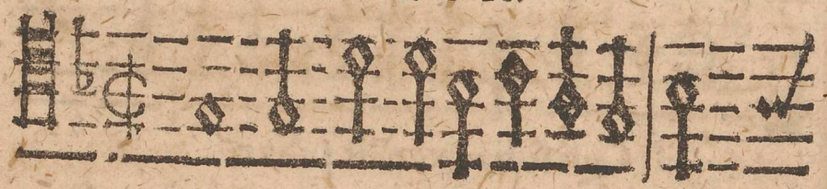
ALTVS.
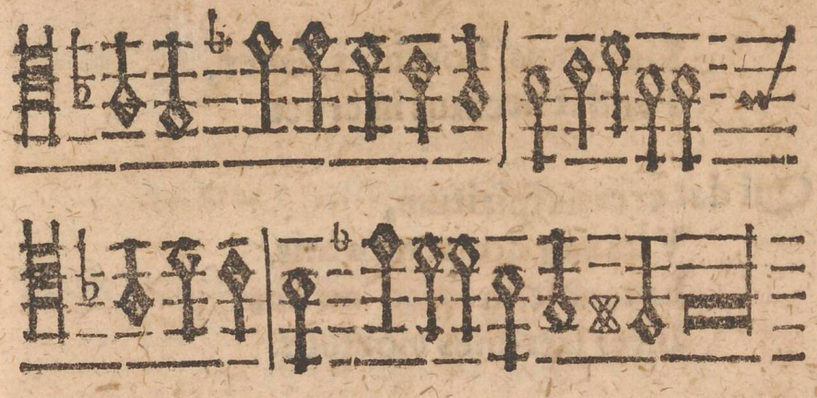


Qui ſolis excellit.



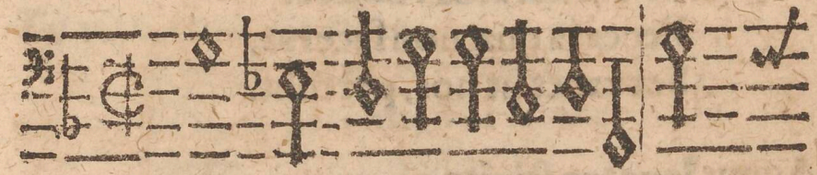
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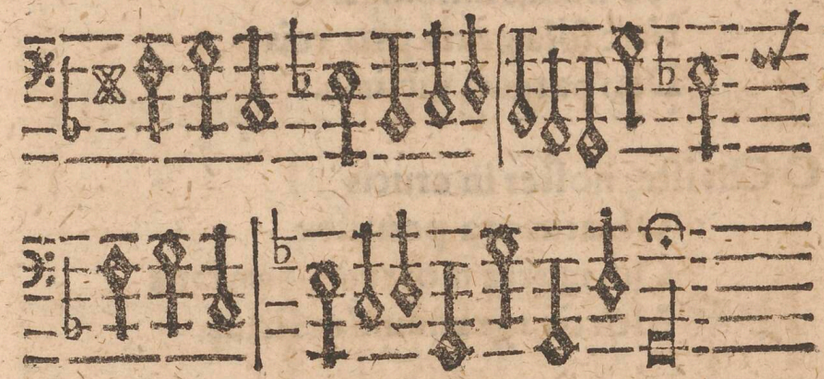


Baſsus



BASSVS.



Qui ſolis excellit *jubar etc.*



QVi ſolis excellit ſubar,
Et aſtra pulchritudine,

Deformis, horridus, lacer,
Pendet necatus in cruce.

Qui dat creatis ſpiritum,
Vitamq; donat mortuis,
Extendit in ligno manus
Inter latrones mortuus.

Noſtro ille læſus ſcilicet
Et vulneratus vulnere:
Peccata quæ non fecerat,
Servaret ut nos, pertulit.

Agnus levatur ſtipite,
Pro noxĩs innoxius.
Hæc ſola grata pro reis
Deo parenti victima.

O Chriſte, noſter in crucis
Oblatus ara pontifex,
Qui morte mortem permeans
Mortis tyrannum deſtruis.

Ad te perennis currimus
Thronum paratum gratiæ:
Patrata nobis crimina
Oblivione contere.

Per te

Per te queamus vincere,
Hoſtem ſalutis, dœmonem,
Et omne carnis lubricum
Ac triſte mundi gaudium.

Votis gementum porrige
Diſtenta ligno brachia,
Preces & ad noſtras caput
Tabo reclina lividum.

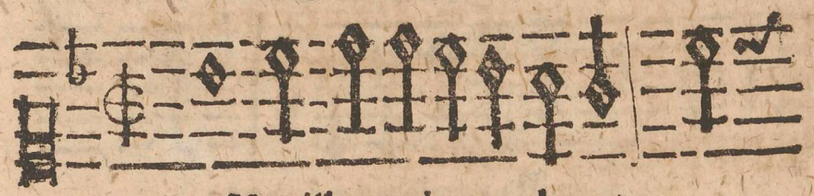
Tu vita, conſolatio,
Robur, Salus, Redemtio:
Tibi, & parenti, & Flamini
Sacro, canatur gloria.

XV.

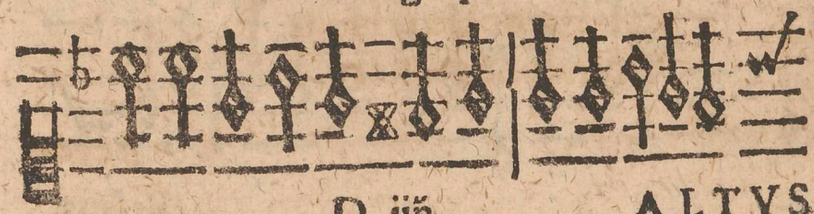
Hymnus de Paſſione Chriſti,

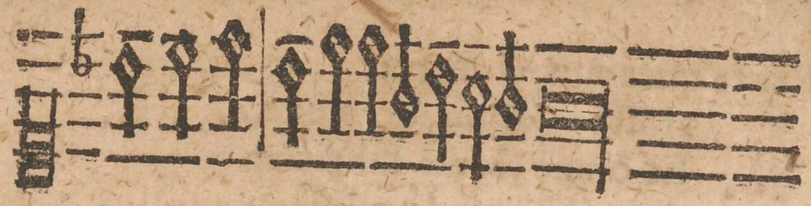
Fortunati.

CANTVS.

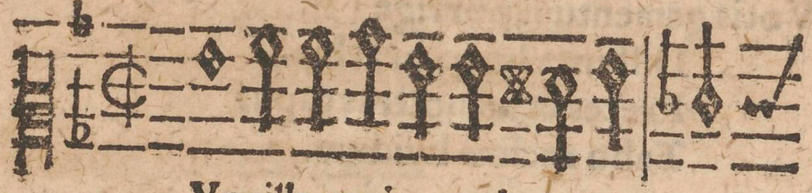


Vexilla regis prodeunt:
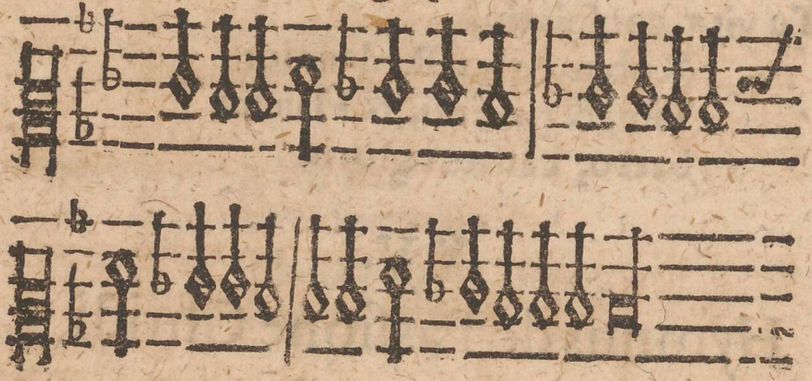




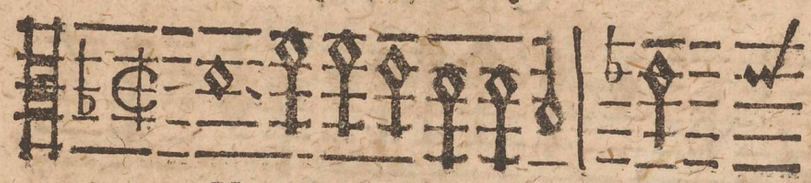
ALTVS.



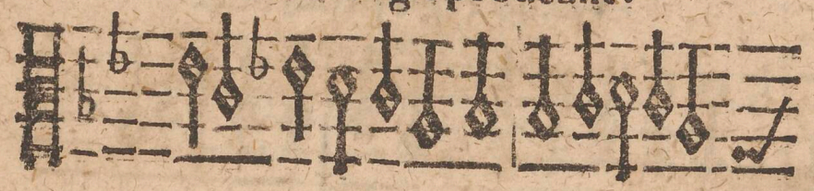
Vexilla regis prodeunt:



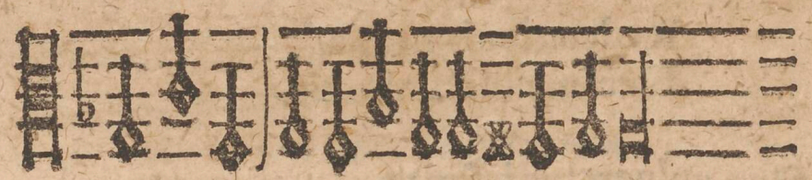
TENOR.



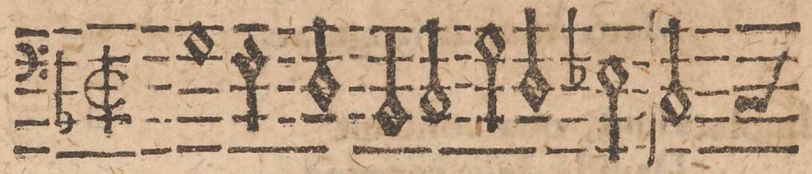
Vexilla regis prodeunt:



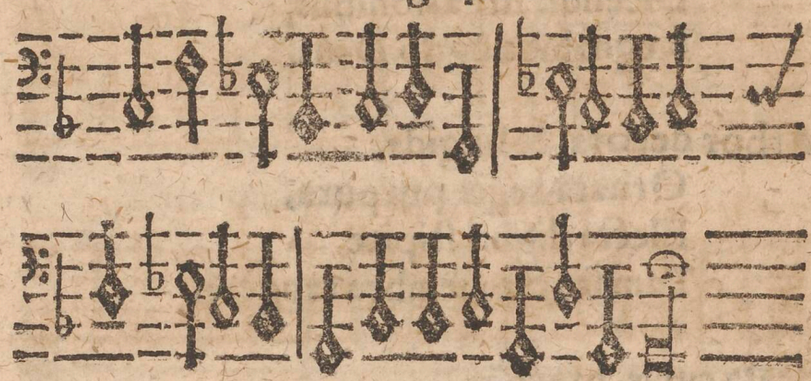
Basus,



BASSVS.



V illa regis prodeunt:



VExilla regis prodeunt,
Fulget crucis mysterium,
Quó carne carnis conditor
Suspensus est patibulo.

Confixa clavis viscera
Tendens manus vestigia

Redemtionis gratia,
Hæc immolatur hostia.

Quo vulneratus insuper,
Mucrone diro lanceæ,
Vt nos lavaret crimine,
Manavit unda sanguine.

Impleta sunt, quæ concinit
David fidelis carmine,
Dicendo in nationibus,
Regnabit à ligno Deus.

Arbor decora, & fulgida,
Ornata regis purpura,
Electa digno stipite,
Tam sancta membra tangere.

Beata cujus brachĩs,
Secli pependit præmium,
Statera facta est corporis,
Tulitq; prædam Tartari:
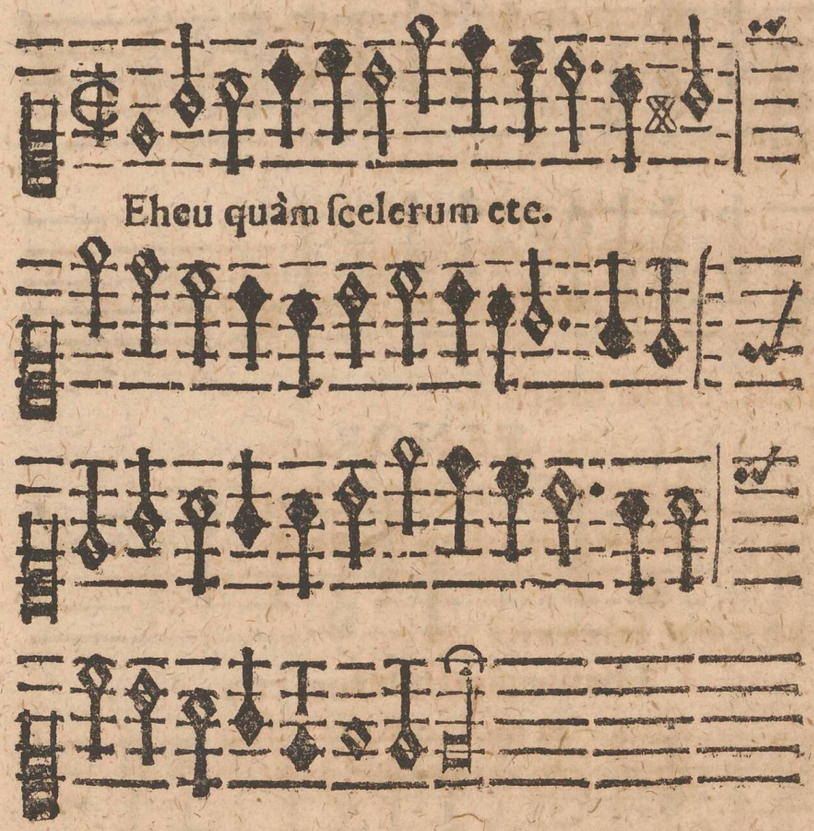
Salve ara, salve victima
De Passionis gloria,
Qua vita mortem pertulit,
Et morte vitam reddidit.

Te summa Trinitas Deus,
Collaudet omnis spiritus,
Quos per crucis mysterium
Salvas, regas per secula.

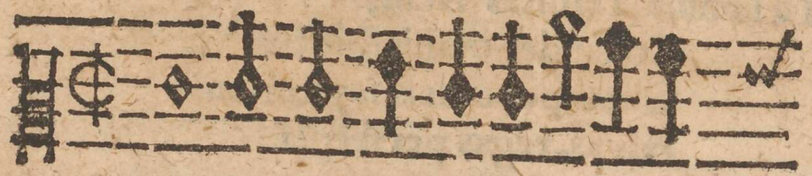
XVI.

Hymnus de Passione Christi.
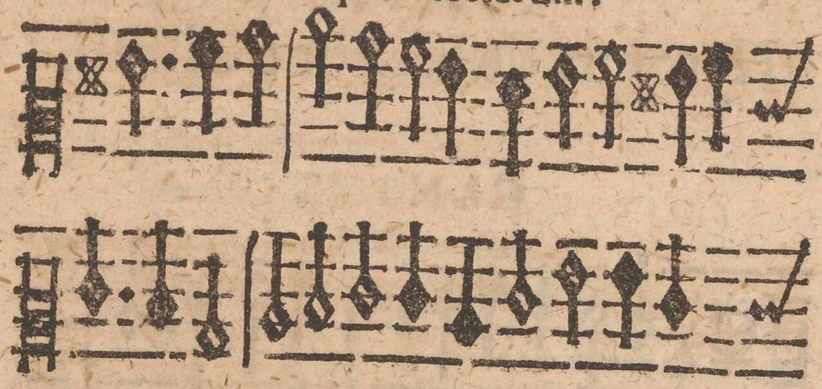
CANTVS.

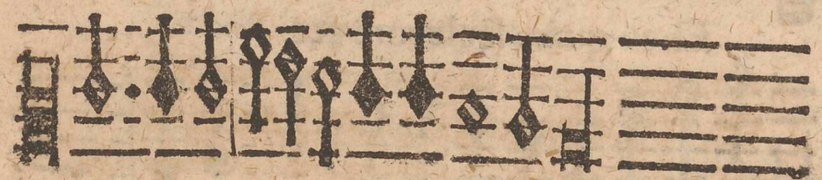


ALTVS.



Eheu quàm ſcelerum:
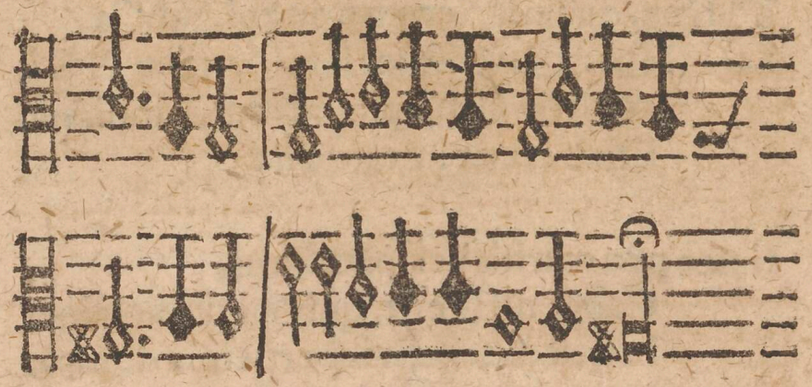




TENOR.



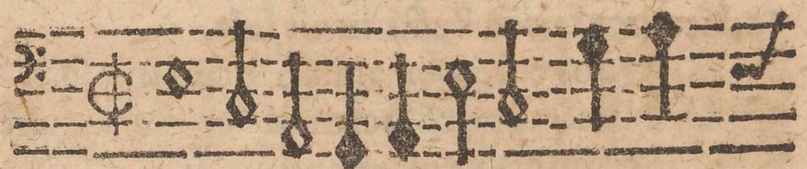
Eheu quàm ſcelerum etc.
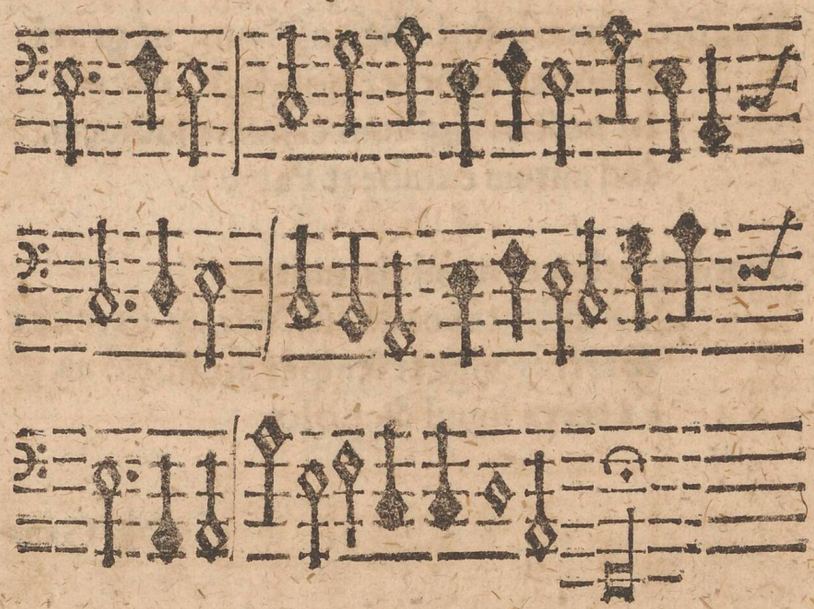


Bassus.



BASSVS.



Eheu quãm ſcelerum:



Eheu

EHeu, quám ſcelerum non tolerabilis
Nos urget miſeros ſarcina, quæ DEI,
Noſtris principio mentibus inditam,
Obſcuravit imaginem?

Si nos pro meritis accipiat Deus,
Cauſæ nil fuerit, quó minus agmine,
In triſtes tenebris perpetuis domos,
Vno præcipites agat.

Sed ſemper facilis flecti in eis fuit,
Quos culpæ ex animo pœnituit ſuæ,
Nunquã horũ lacrumis & gemitu tulit
Se fruſtra veniam peti.

Hac ſpe, quam ipſe dedit poſcimus, ut gravi
Preſsos exoneret pondere, neve ſe
In noſtro rigidum crimine judicem,
Sed mitem exhibeat Patrem.

Simplex ætherei numinis unitas,
Quæ diſtincta eadẽ eſt, Veraq; Trinitas
Æternis vigeat ſemper honoribus,
Et terra ſimul & polo.

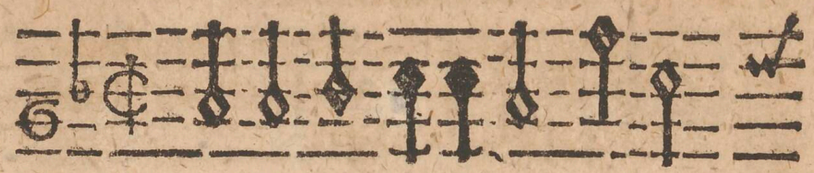
Die Gre-

XVII.

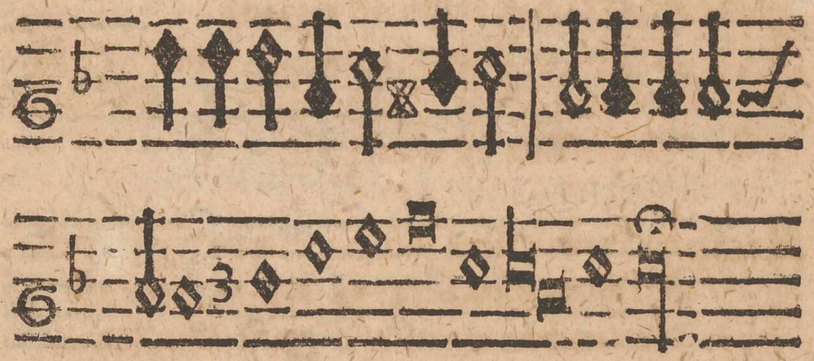
Die Gregorij. Elegiacum.

Philippi Melanchtonis.

CANTVS.



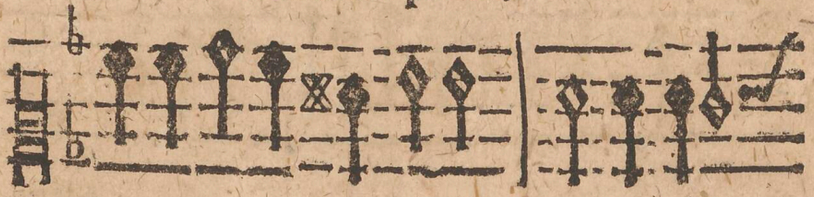
Vos ad ſe pueri etc.



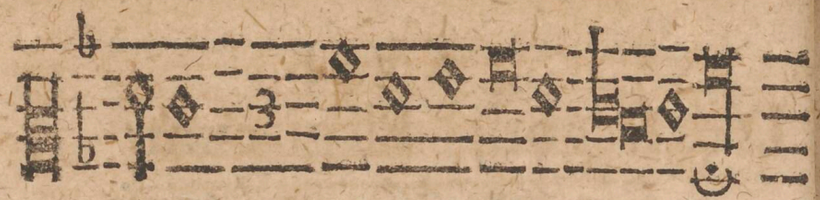
ALTVS.



Vos ad ſe pueri:



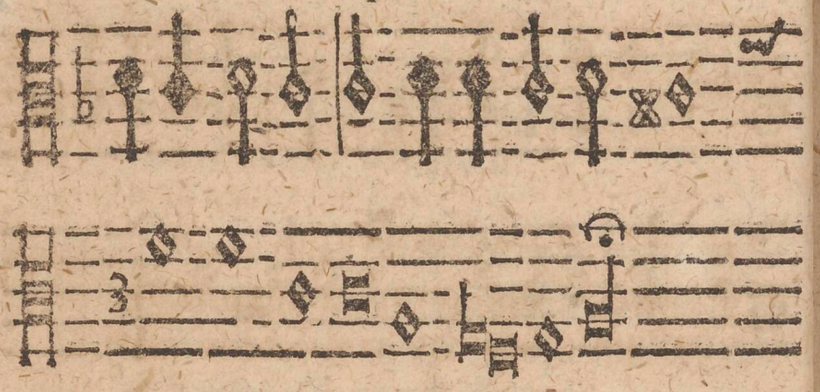
Tenor



TENOR.



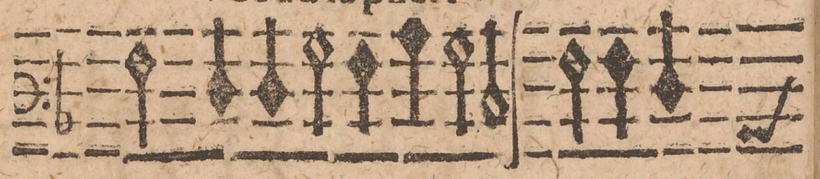
Vos ad ſe pueri:



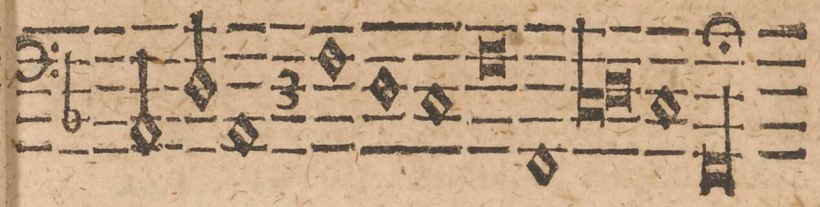
BASSVS.



Vos ad ſe pueri:



Altus.



VOs ad ſe pueri invitat ab annis,
Atq; ſua Chriſtus voce venire jubet.
Præmiaq; oſtendit, vobis veniẽtibus, ampla:
Sic vos ô pueri curat amatq; Deus
Vos igitur læti properate occurrere Chriſto
Prima ſit hæc Chriſtũ noſcere cura Deum.
ſed tamẽ, ut Dominũ poſſis agnoſcere Chri-
Ingenuas artes diſcito parve puer. (ſtum:
Hoc illi gratũ officiũ eſt, hoc gaudet honore,
Infantum fieri notior ore cupit.
Quare nobiſcũ ſtudium ad commune venite:
Ad Chriſtum monſtrat nam ſchola noſtra
(viam.

XVIII.

Elegiacum Lactantij
In ſolennitate Paſchali.
Eâdem Melodia.

SAlve festa dies toto venerabilis ævo,
Qua Deus infernum vicit, & astra tenet:
Ecce renascentis testatur gratia mundi,
Omnia cum Domino dona redisse suo.
Namq; triumphanti, post tristia tartara, (Christo
Undiq; fronde nemus, gramina flore, favêt.
Legibus inferni oppressis super astra meãtẽ
Laudant ritẽ Deũ lux, polus, arva, fretum.
Qui crucifixo erat, Deo, ecce, per omnia regnat:
Dantq; creatori cuncta creata precem.

XIX.

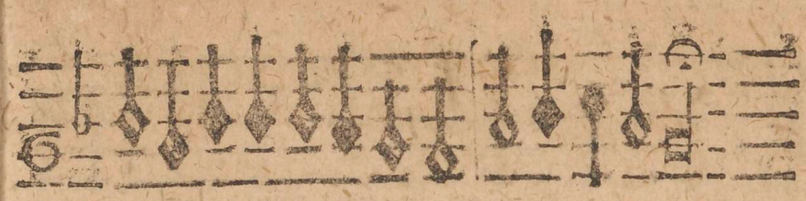
Hymnus Paschalis.

CANTVS.



Vita Sanctorum etc.

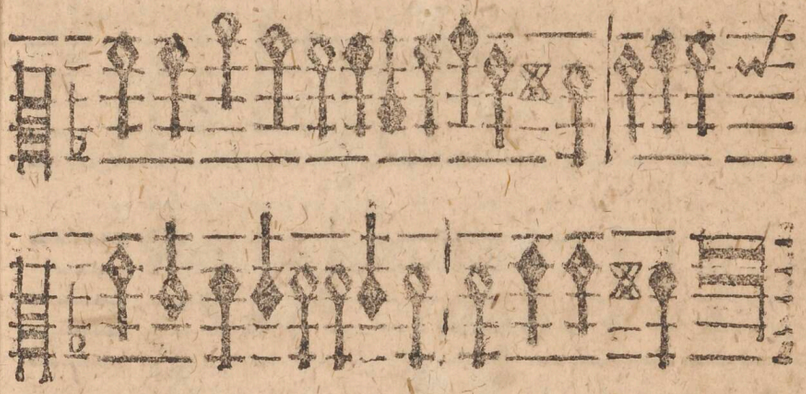
Altus.



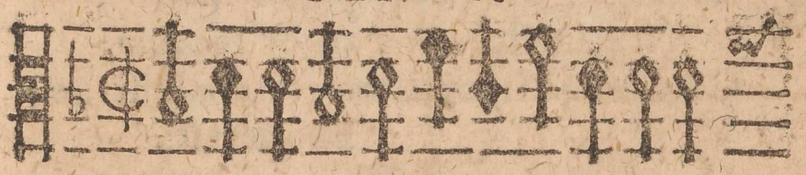
ALTVS.



Vita Sanctorum etc.

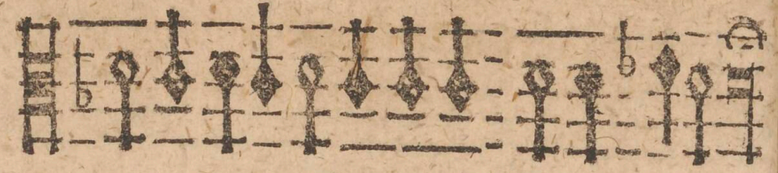


TENOR.

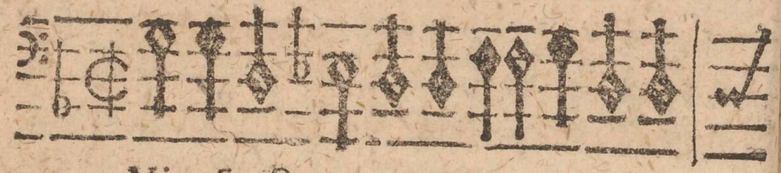


Vita Sanctorum etc.

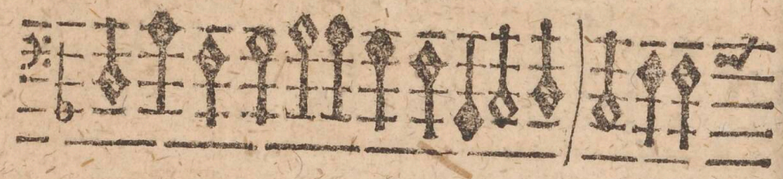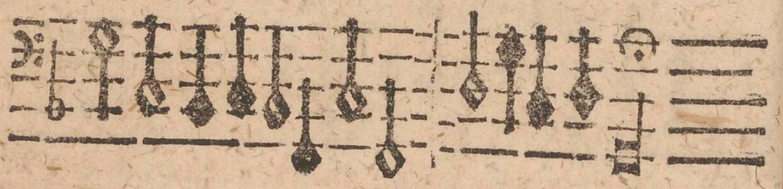




BASSVS.



Vita ſanctorum etc.





Vita ſanctorum, decus angelorum,
Vita cunctorum pariter piorum,
Chriſte, qui mortis moriens miniſtrum,
Exuperaſti.

Tu tuo lœtos famulos trophœo,
Nunc in his ſerva placidus diebus,

In quibus

In quibus ſanctum celebratur omnem
Paſcha per orbem.

Paſcha, quo victor rediens ab imo,
Atq; cum multis aliis reſurgens,
Ipſe ſuſceptam ſuper alta carnem
Aſtra levaſti.

Nunc in excelſis Dominus refulgens,
Et ſupra cœlos Deus elevatus,
Inde venturus, homo judicatus,
Denuo judex.

Corda tu ſurſum modò noſtra tolle,
Quò patri dexter reſides in alto
Ne reſurgentes facias in ima
Præcipitari.

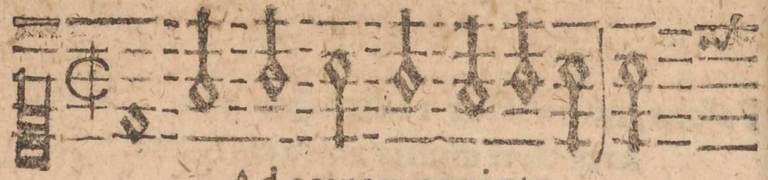
Hoc pater tecum, hoc idem ſacratus
Præſtet amborum, pie Chriſte, flatus,
Cum quibus regnas Deus unus, omni
Iugiter ævo.

XX.

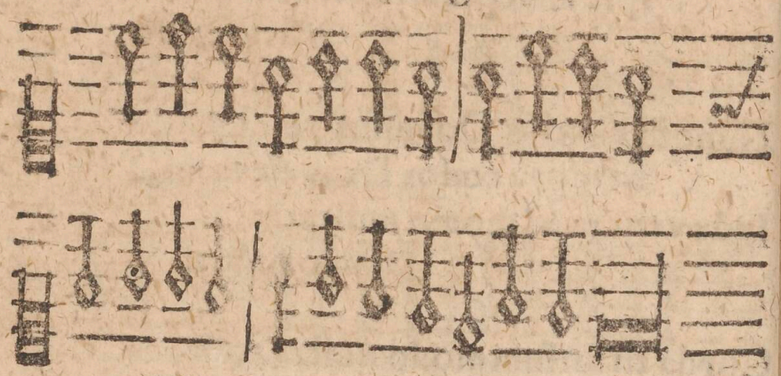
Hymnus Paſchalis.

Iambicum dimetrum.

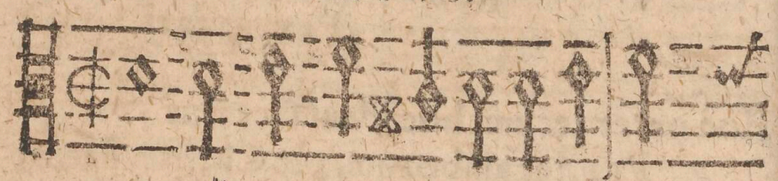
CANTVS.
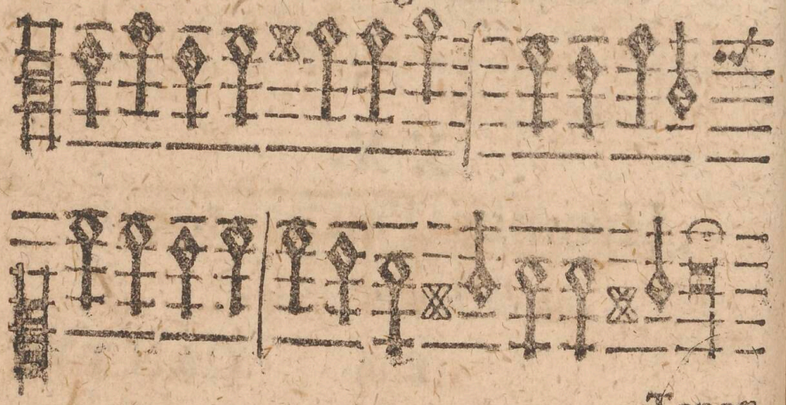


Ad cœnam agni etc.



ALTVS.

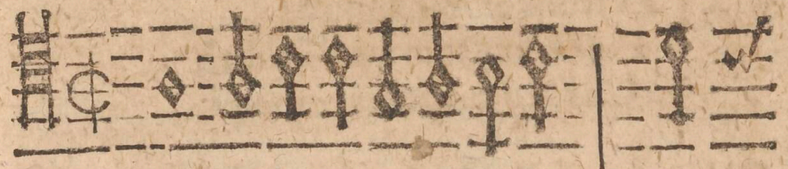


Ad cœnam agni etc.

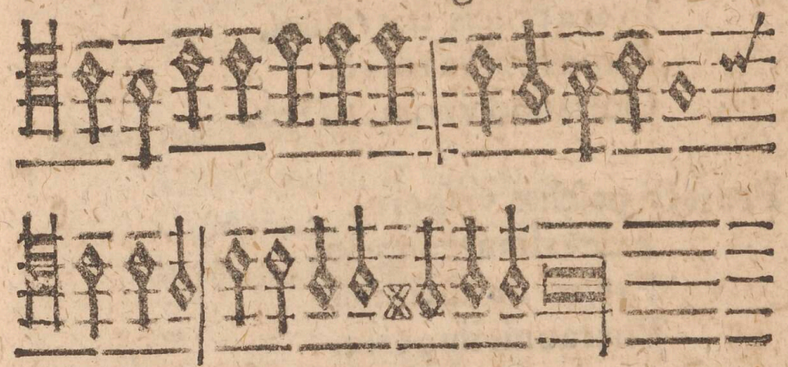


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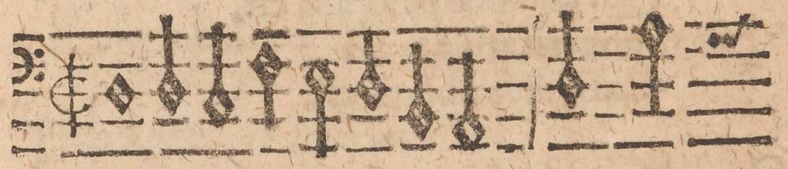
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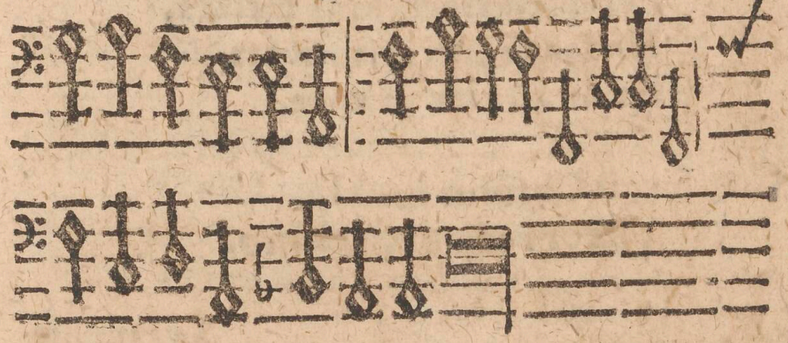


Ad cœnam agni etc.



BASSVS.



Ad cœnam agni etc.



Ad cœnam

AD cœnam agni, providi,
Et ſtolis albis candidi,
Poſt tranſitum maris rubri,
Chriſto canamus principi.

Cujus corpus ſanctiſſimum
In ara crucis torridum,
Cruore eius roſeo
Guſtando vivimus Deo.

Protecti paſchæ veſpere,
A devaſtante angelo,
Erepti de duriſſimo
Pharaonis imperio.

Iam Paſcha noſtrum Chriſtus eſt,
Qui immolatus agnus eſt,
Synceritatis azyma
Caro ejus oblata eſt.

O verè digna hoſtia,
Per quem fracta ſunt tartara,
Redemta plebs captivata
Redit ad vitæ præmia.

Cum ſurgit Chriſtus tumulo,
Victor redit de barathro,

Tyrannum

Tyrannum trudens vinculo,
Et reſerans Paradiſum.

Quæſumus auctor omnium,
In hoc Paſchali gaudio,
Ab omni mortis impetu
Tuum defende populum.

Gloria tibi Domine,
Qui ſurrexiſti à mortuis,
Cum Patre & Sancto Spiritu,
In ſempiterna ſecula.

XXI.

Hymnus Paſchalis

Canendus ad eandem Harmoniam.

IEſu noſtra redemtio,
Amor & deſiderium,
Deus creator omnium,
Homo in fine temporum.

Quæ te vicit clementia,
Vt noſtra ferres crimina,
Crudelem mortem patiens,
Vt nos à morte tolleres.

Inferni claustra penetrans,
Tuos captivos redimens,
Victor triumpho nobili,
Ad dextram Patri resides.

Ipsa te cogit Pietas,
Vt mala nostra subleves.
Parcendo: & voti compotes,
Nos tuo vultu satias.

Tu esto nostrum gaudium,
Qui es futurum præmium:
Sit in te nostra gloria,
Per cuncta semper secula.

Gloria tibi Domine,
Qui surrexisti à mortuis,
Cum patre, & Sancto Spiritu,
In sempiterna secula.
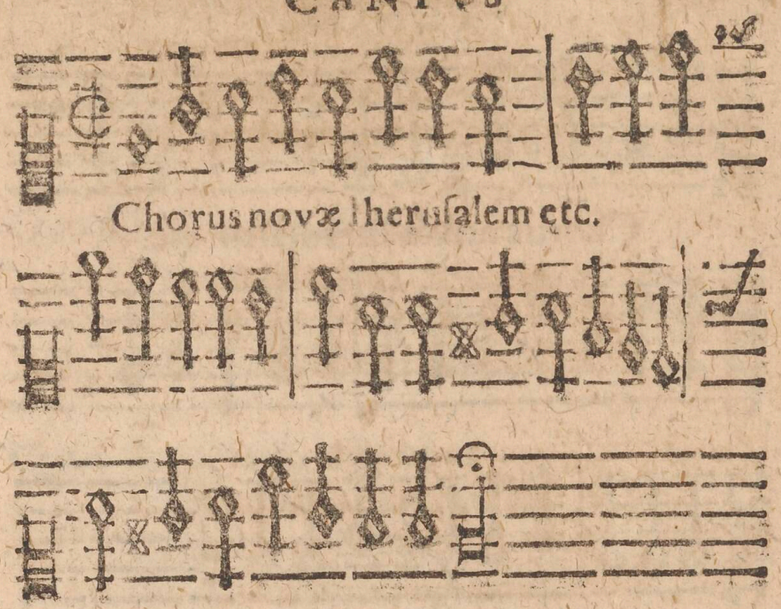
XXII.

Hymnus Paschalis.
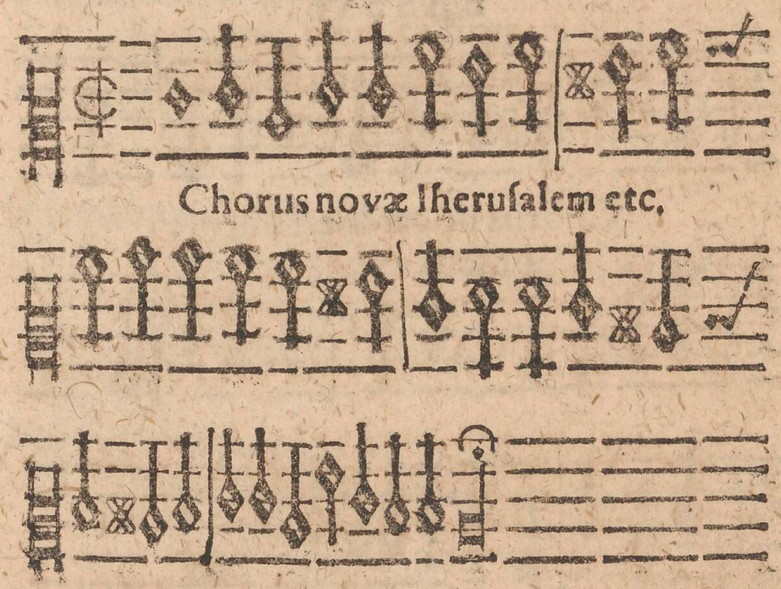
FVLBERTI CARNOTENSIS.

Cantus.

CANTVS

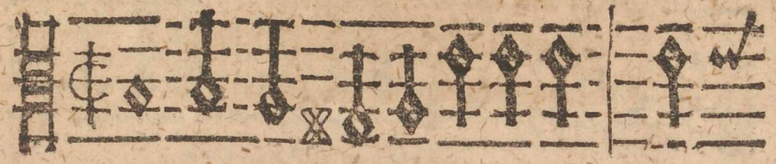


ALTVS.
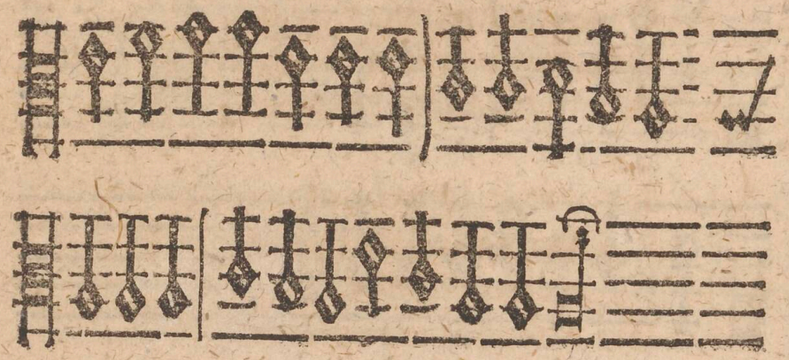


Tenor

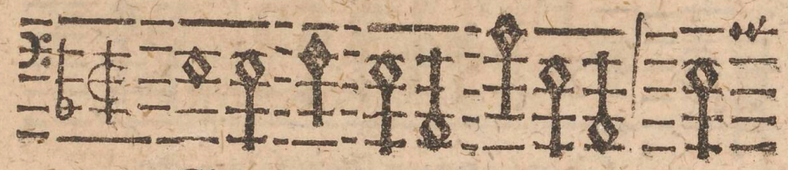
TENOR.
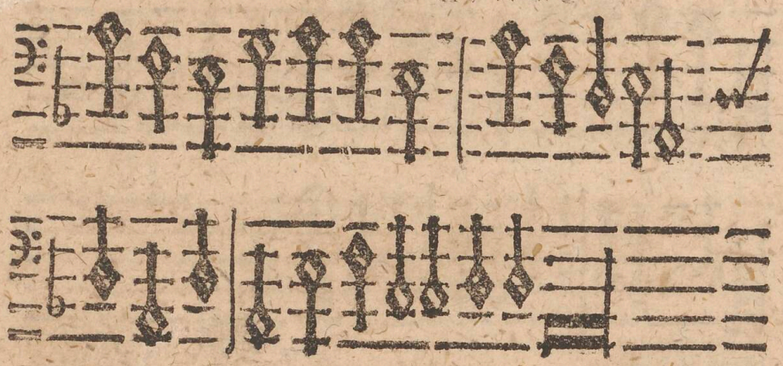


Chorus novæ Iherusalem etc.



BASSVS.



Chorus novæ Iherusalem:



Chorus

CHorus novæ Iherusalem,
Novam meli dulcedine
Promat, colens cum sobrijs
Paschale festum gaudijs.

Quo Christus invictus Leo,
Dracone surgens obruto,
Dum voce viva personat,
A morte functos excitat.

Quam devorarat, improbus
Prædam refudit tartarus,
Captivitate libera,
Iesum sequuntur agmina.

Triumphat ille splendidè,
Et dignus amplitudine,
Soli poliq; patriam,
Vnam facit Rempublicam.

Ipsum canendo supplices,
Regem precemur milites,
Vt in suo clarissimo
Nos ordinet palatio.

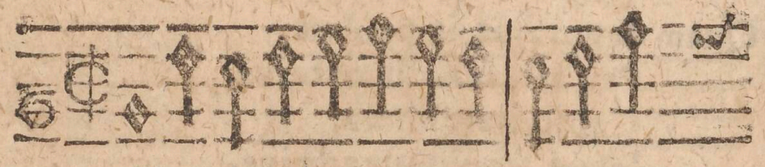
Per secla metæ nescia
Patri supremo gloria,

Honorq;

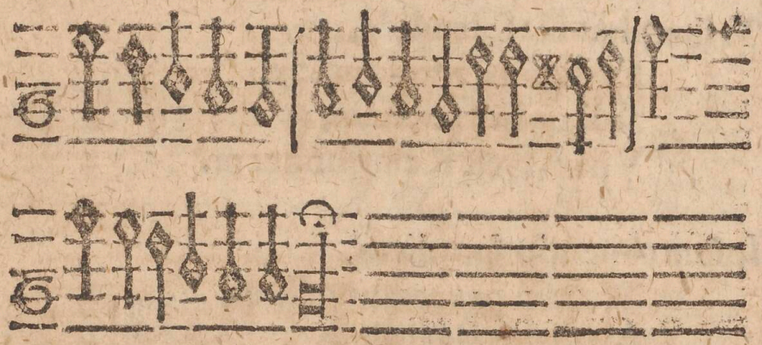
Honorq; ſit cum filio,
Et Spiritu Paraclito.

XXIII.
Hymnus Paſchalis.
Georgij Fabricij.

CANTVS.



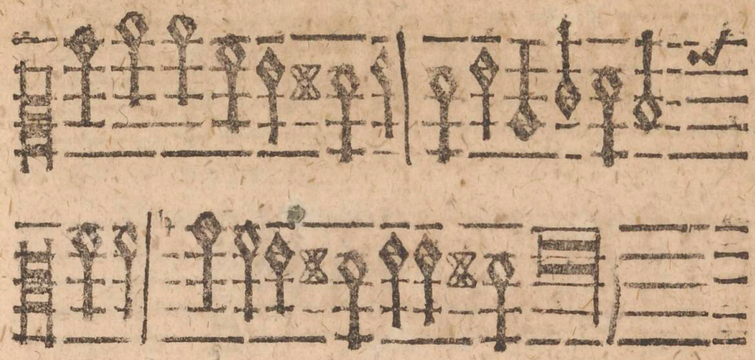
Vox angelorum nuncia etc.



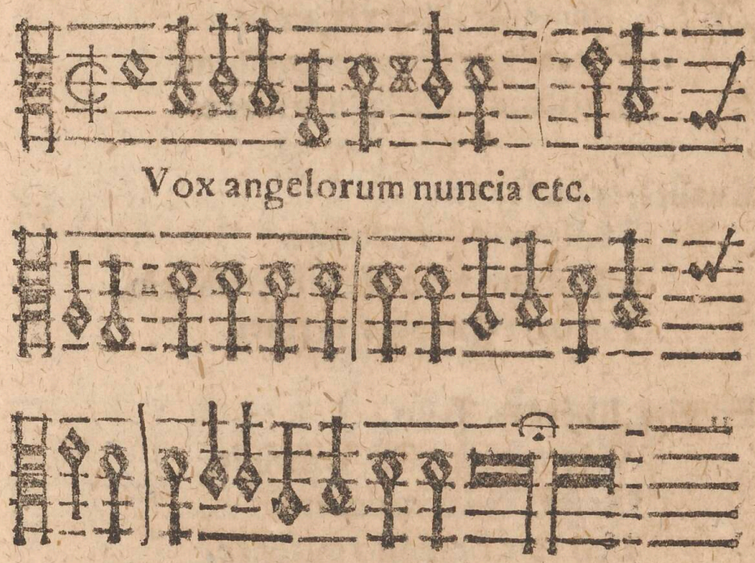
ALTVS.



Vox angelorum nuncia etc.

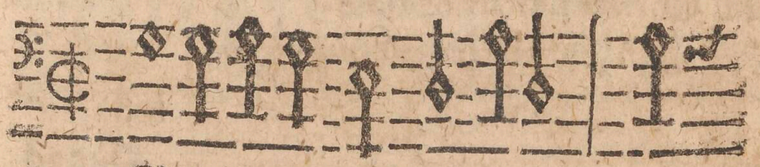


TENOR.

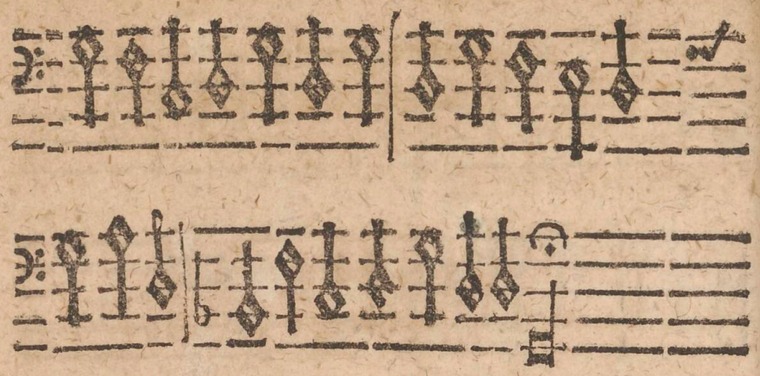


Vox angelorum nuncia etc.

BASSVS.



Vox angelorum nuncia etc.



VOx angelorum nuncia
Immensa perfert gaudia,
Peccata propter, mortuum
Christum, Deo jam vivere.

Evasit heros, saxeo
Mosi nihil vis profuit:
Claustrum sepulchri pervium,
Furor repressus tartari.

En vita, libertas, salus,
Victore Christo contigit:
Grates cui sint debitæ
Pro tam benigno munere.

Tu Christe pastor optime
Agnos relictos congrega:

Duc ad

Duc ad superna gaudia
Greges redemtos sanguine.
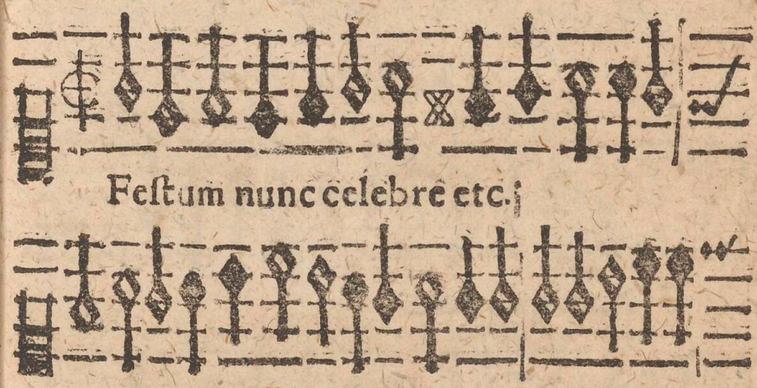
Vt suscitatis â nece,
Promissa dentur præmia,
Ornabis in pñs tua
Cum gloriosa munera.

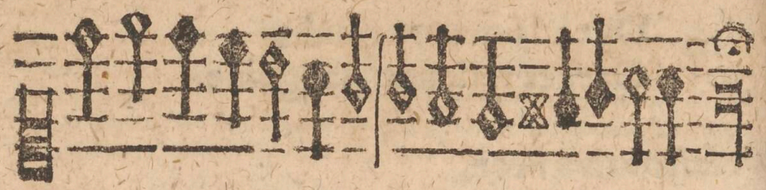
Deo Patri cum Filio,
Cum Spiritu Sanctissimo,
Canatur ut per secula
Triumphus, & victoria.

XXIIII.

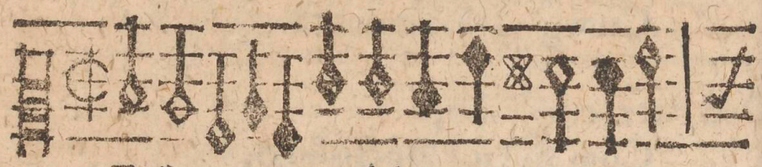
HYMNVS DE ASCENSIONE DOMINI.

CANTVS.
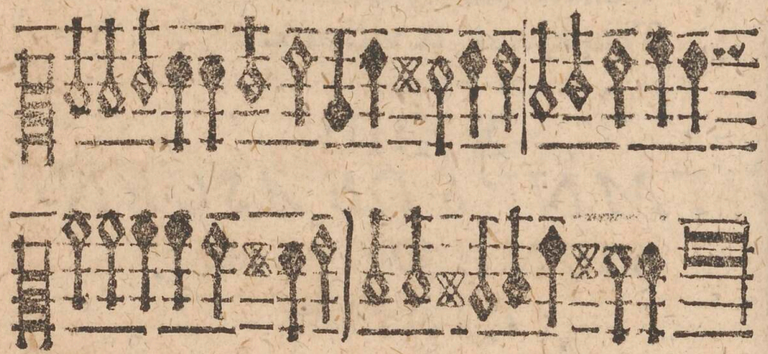




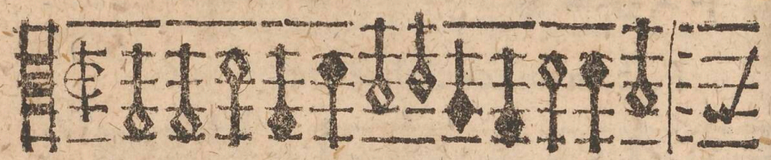
ALTVS.



Festum nunc celebre etc.



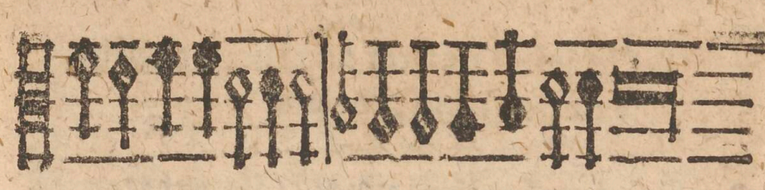
TENOR.



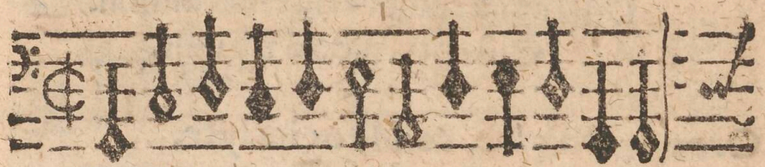
Festum nunc etc.
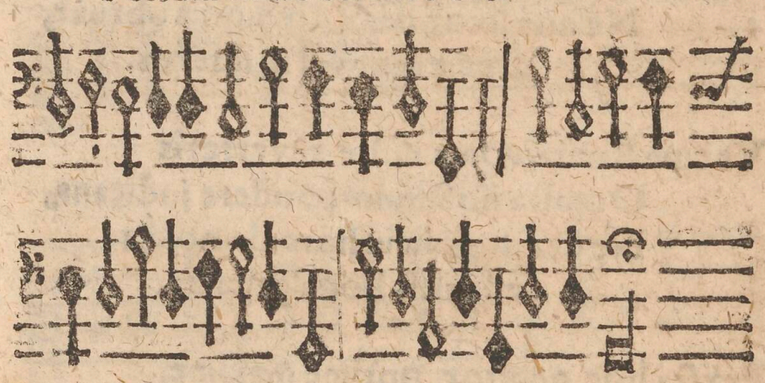


Bassus.



BASSVS.



Festum nunc celebre etc.



FEstum nunc celebre, magnaq; gaudia;
Compellunt animos carmina promere
Quo Christus solium scandit ad ard..ũ
Cœlorum, pius arbiter.

Conscendit jubilans lætus ad æthera,
Sanctorum populus prædicat inclytũ,

Concinit pariter angelicus chorus,
Victoris boni gloriam.

Qui scandens superos vincula vinxerat,
Donans terrigenis munera plurima,
Districtus rediet arbiter omnium.
Qui mitis modo transiit.

Oramus Domine, conditor inclyte,
Devotos famulos respice, protege,
Ne nos livor edax dœmonis obruat,
Demergat vel in inferos.

Vt cum flammivoma nube reverteris
Occulta hominum pandere judicans,
Ne des supplicia horrida noxijs
Sed iustis bona præmia.
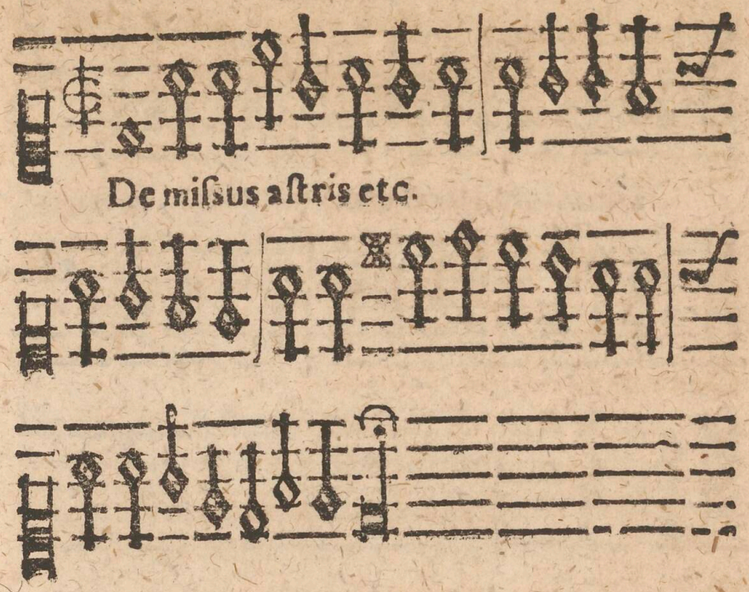
Præsta hoc genitor, optime maxime,
Hoc tu nate DEI, & bone Spiritus,
Regnans perpetuó fulgida Trinitas,
Per cuncta piè secula.

XXV.
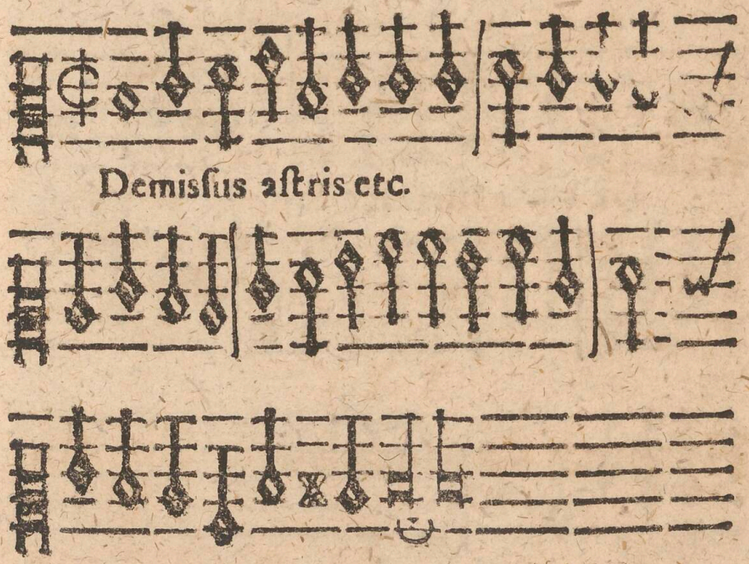
Hymnus de ascensione Christi.

CANTVS
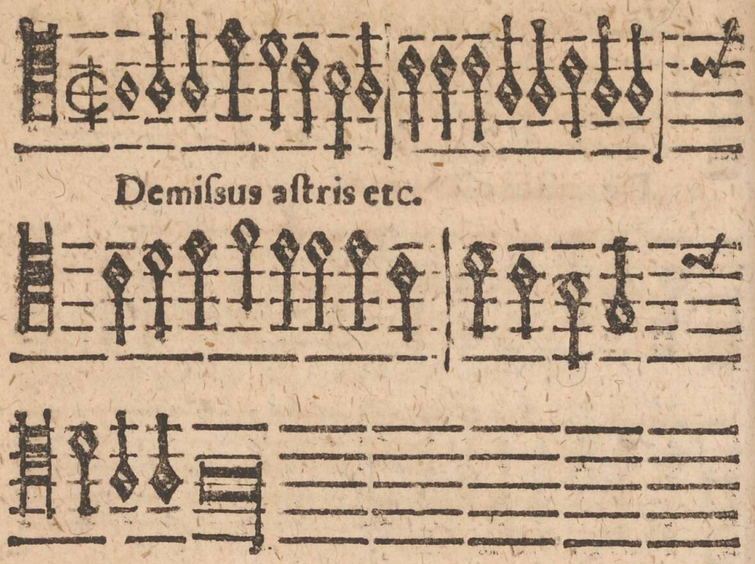
CANTVS.
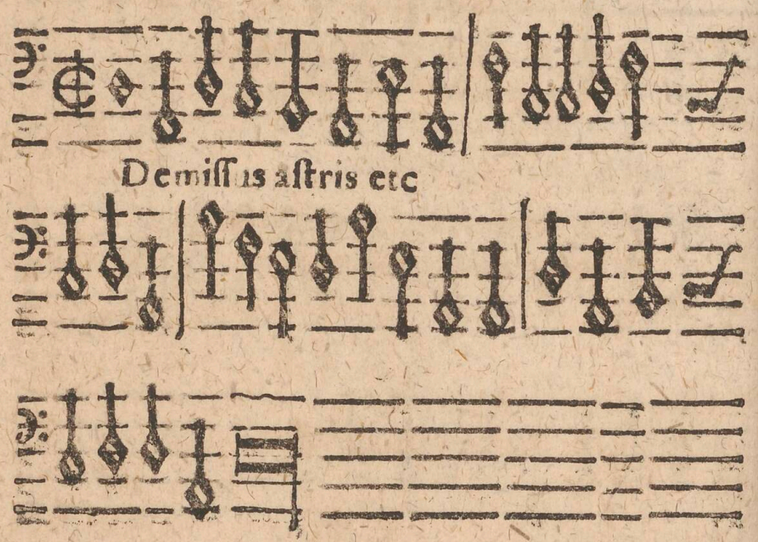


ALTVS.



TENOR.



BASSVS.



Demiſsus

Demiſsus aſtris in ſinum
Chriſtus, parentis virginis,
In alta tendit, ad Deum
Noſtrum patrem, patrem ſuum.

Secumq; captivans trahit
Captivitatem: dexteræ
Nunc junctus æterni Patris,
Dator bonorum eſt omnium.

Homo & Deus connectitur
Hic fœdere inſolubili:
Homo & Deus pro crimine
Hic deprecatur omnium.

Ad hunc eamus liberè
Spe non labante, nec fidi
Humana quem texit caro,
Eſt proximus Deus Deo.

Supra levatus angelos
Cœlorum & altitudinem:
Probatus & per omnia
Doleret ut noſtram vicem.

Rex noſter atq; pontifex,
O Chriſte votis annue,

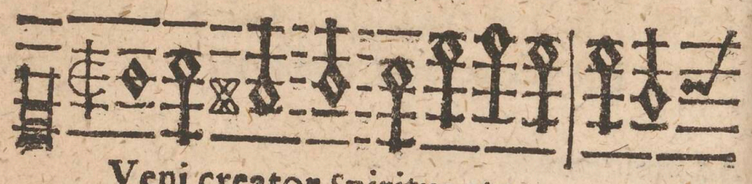
 Cauſam

Cauſam tuendam eccleſiæ
Autoritate ſuſcipe.
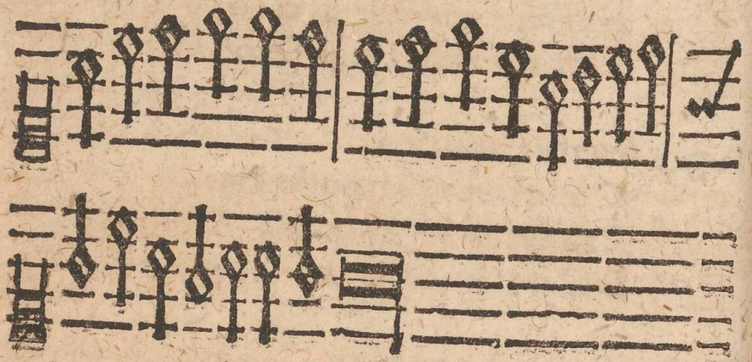
Noſcamus ut Patrem Deum,
Et te patronum Filium
Veré invocemus, & ducem
Sanctum ſequamur Spiritum.

XXVI.
Hymnus in die Pentecoſtes.

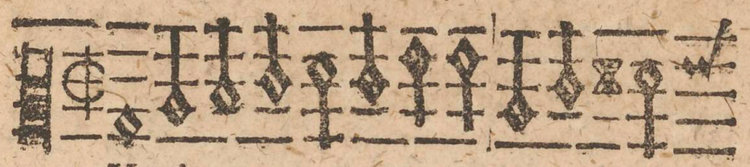
CANTVS.



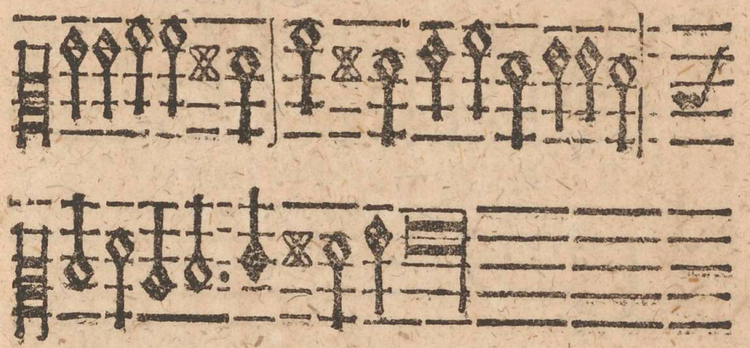
Veni creator Spiritus etc.



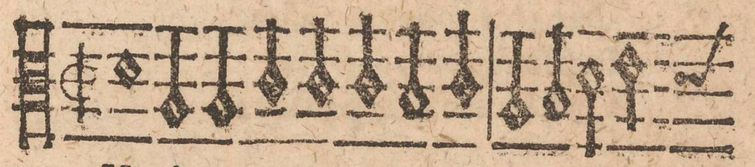
ALTVS.



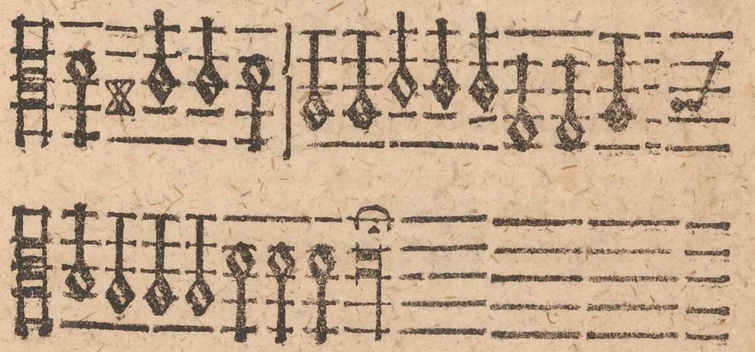
Veni creator etc.
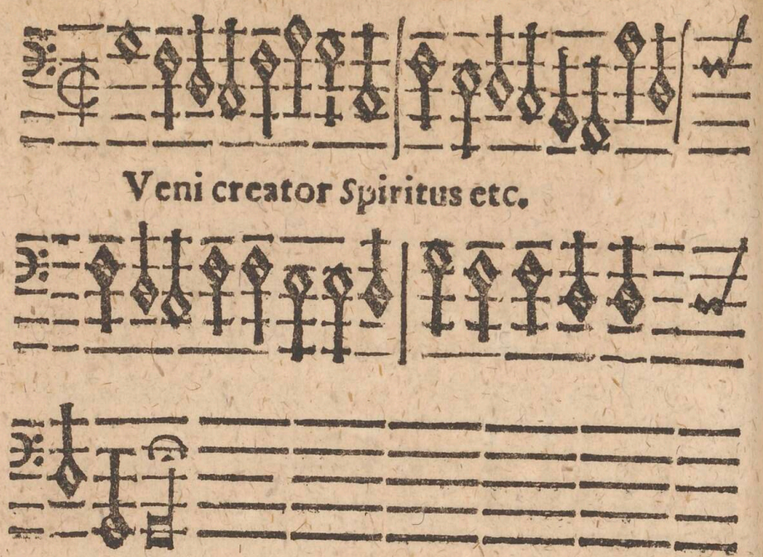


TENOR.



Veni creator etc.





Veni creator Spiritus etc.

VEni creator Spiritus,
Mentes tuorum visita,
Imple superna gratia,
Quæ tu creasti, pectora.

Qui Paracletus diceris
Donum DEI altissimi,
Fons vivus, ignis, charitas,
Et Spiritalis unctio.

Tu septiformis munere,
Dextræ Dei tu digitus,

Tu rite

Tu rite promissum patris,
Sermone ditans guttura.

Accende lumen sensibus,
Infunde amorem cordibus,
Infirma nostri corporis
Virtute firmans perpetim.

Hostem repellas longius,
Pacemq; dones protinus:
Ductore sic te prævio,
Vitemus omne noxium.

Per te sciamus da patrem
Noscamus atq; Filium,
Te utriusq; Spiritum
Credamus omni tempore.

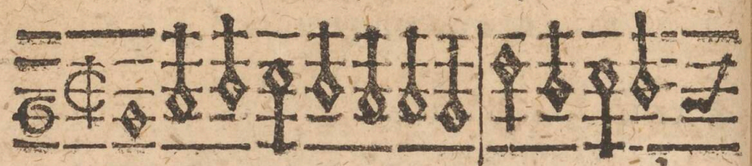
Sit laus Patri cum Filio,
Sancto simul paraclito,
Nobisq; mittat Filius
Charisma sancti Spiritus.

XXVII.

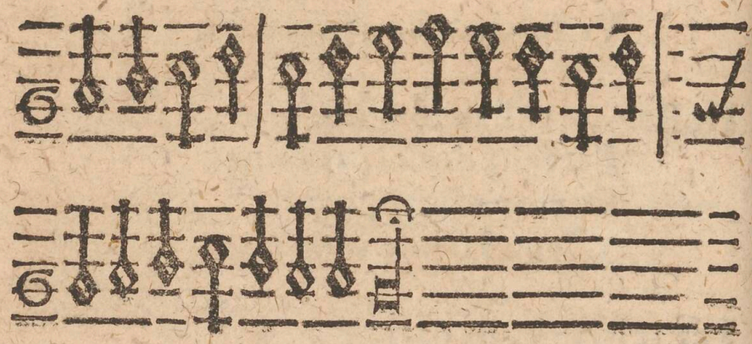
Hymnus de Spiritu Sancto.

Georgij Fabricij.

CANTVS.



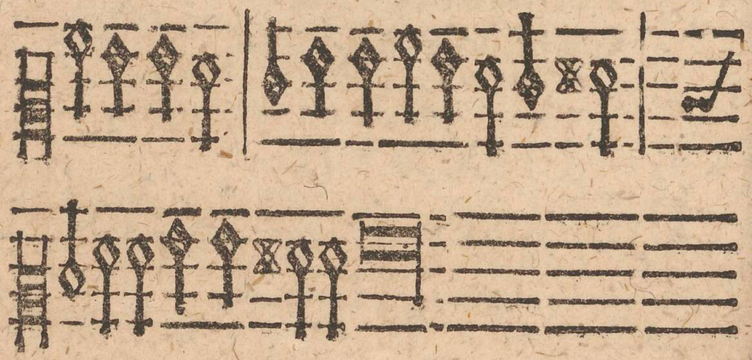
Beate patris etc.



ALTVS.

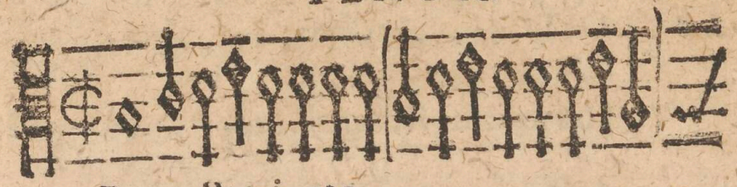


Beate Patris etc.
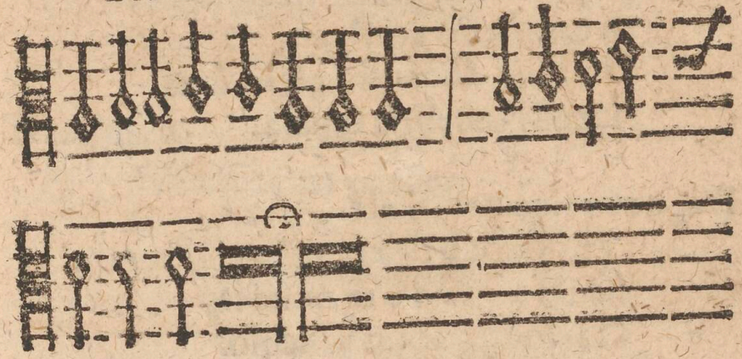


Tenor.

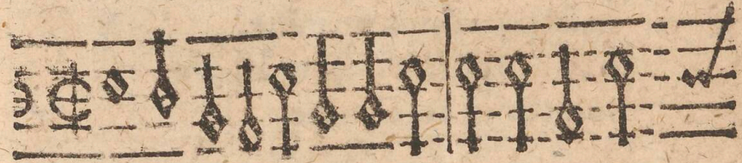
TENOR.



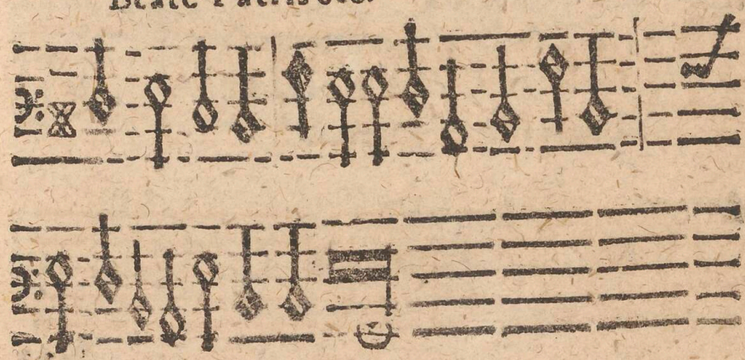
Beate Patris etc.



BASSVS.



Beate Patris etc.



Beate

BEate patris Spiritus,
De luce lux altissima,
Pñs rogamus ignibus
Incende nostra pectora.

Errore lapsos corrige,
Aconscientes instrue:
Te non docente, plena sunt
Densis tenebris omnia.

Da, nos amemus intimis
Vt invicem præcordijs:
Sancto quod à te dissidet,
Conjunge nexus vinculo.

Periclitantibus sacro
Assis patronus numine,
Nec non propinques aspero
Solator in certamine.

Auge fidem cœlestia
Infunde largus munera:
Immitte fortes gloriam
Tuam fateri Spiritus.

Attolle nostra lumina
Cœli videre præmia

Nec

Non torpeat terrestribus
Mens implicata sordibus.

Legens tibi credentium
Sedem perennem pectorum
Tuere dona, quæ tuæ
Inserviunt ecclesiæ.

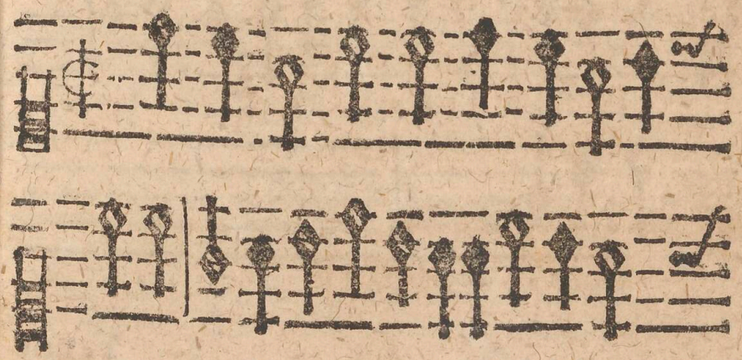
Deus precum, preces pios
Esse efficaces perfice:
Cum patre te, cum Filio
Omni canamus seculo.

XXVIII.

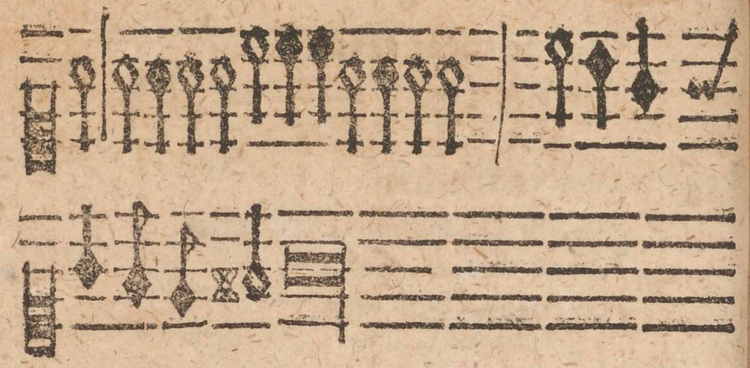
Hymnus de S. Angelis.

Philippi Melanthonis.
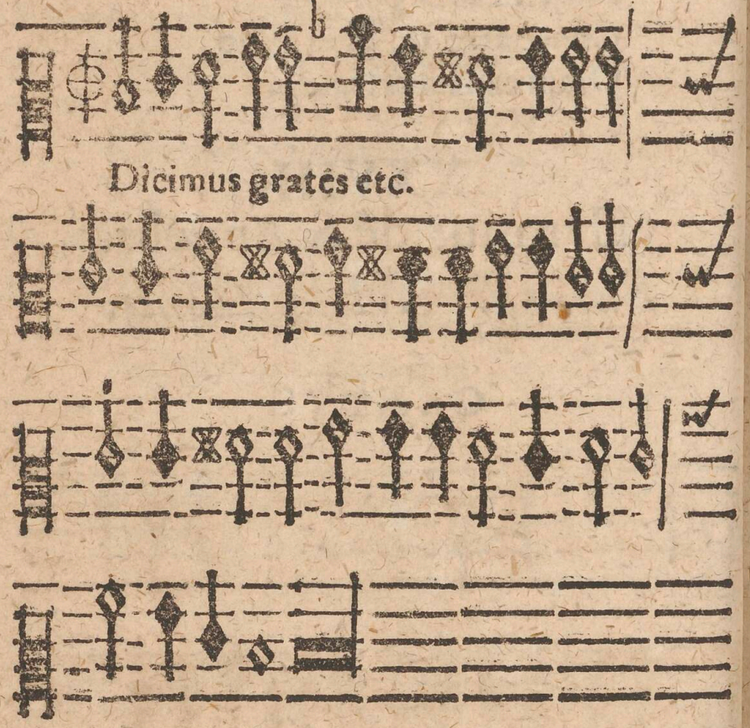
CANTVS.



Alius



ALTVS.
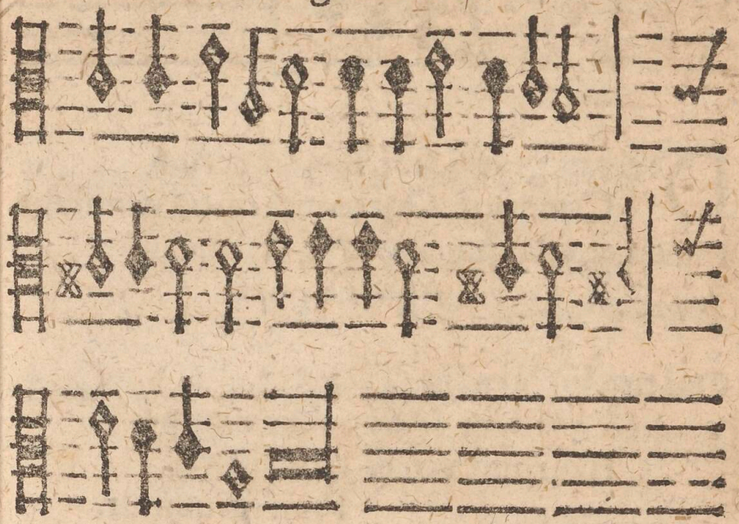


Dicimus gratés etc.
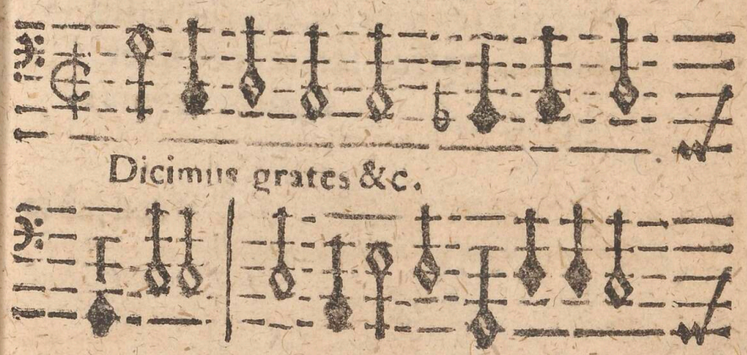
TENOR.
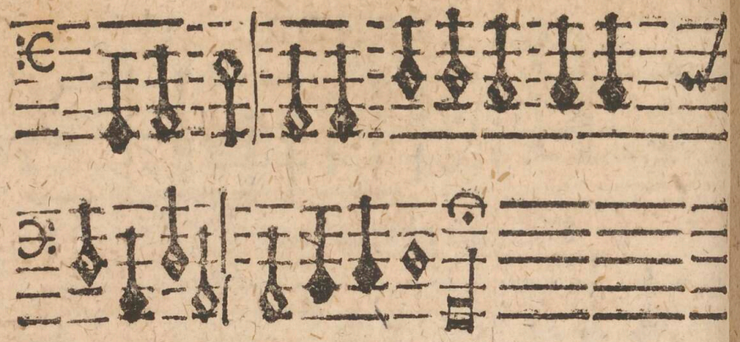


Dicimus grates etc.



BASSVS.



Dicimus grates &c.



Dicimus grates tibi, ſumme rerum
Conditor, Gnato, tua quod miniſtros
Flammeos finxit manus angelorum
Agmina pura.

Qui tuæ lucis radijs vibrantes,
Te vident lætis oculis tuasq;
Hauriunt voces, ſapientiæq;
Fonte fruuntur.

Hos nec ignavum ſinis eſſe vulgus,
Nec per ingentes volitare fruſtra
Ætheris tractus, temere nec inter
Ludere ventos:

Sed jubes

Sed jubes Chriſto comites adeſſe,
Et pios cœtus hominum tueri,
Qui tuas leges venerantur, atq;
Diſcere curant.

Impijs ardens odijs, & ira,
Nam tuis caſtris draco ſemper inferè
Bella, qui primus ſcelus atq; mortem
Intulit orbi.

Hic domos, urbes, tua templa, gentes
Et tuæ legis monumenta tota,
Et bonos mores abolere tentat
Funditus omnes.

Interim ſed nos tegit angelorum,
Quæ ducē Chriſtum ſequitur, caterva;
Atq; graſſantis reprimit cruenta
Arma draconis.

Angeli Lothon Sodomæ tuentur,
Inter infeſtos Eliſæus hoſtes,
Angelis cinctus, nihil extimeſcit
Bellica ſigna.

Tutus eſt inter medios leones
Angelis ſeptus Daniel Prophetæ;

Sic tegit ſemper Deus his miniſtris
Omnia noſtras.

Hoc tuum munus celebramus una,
Et tibi noſter chorus, angelicq;
Gratias dicunt, ſimul accinentes,
Conditor alme.

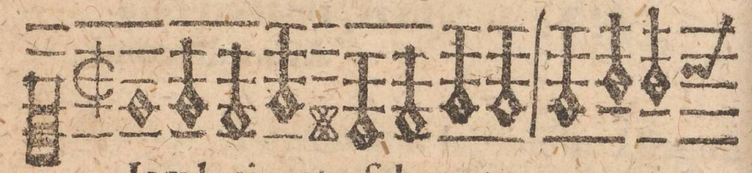
Et, tuo templo vigiles ut addas
Angelos ſemper, populoq;, gnati
Qui tui verbum colit, obſecramus
Pectore toto.

XXIX.
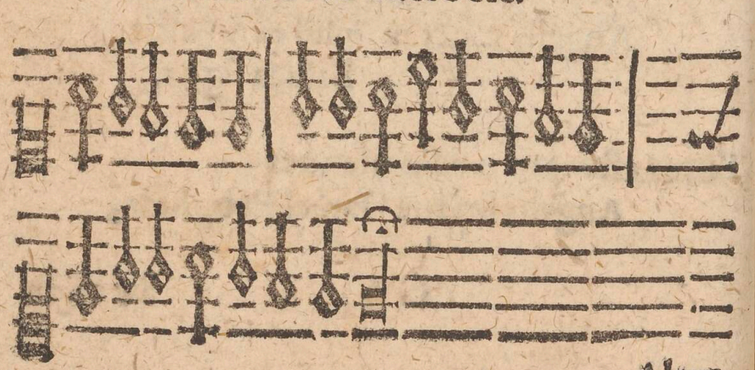
Hymnus matutino diei tẽpore.

S. Ambroſij.

CANTVS.

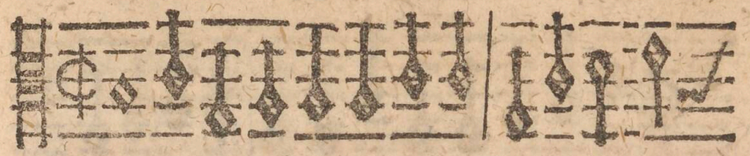


Iam lucis orto ſidere etc.

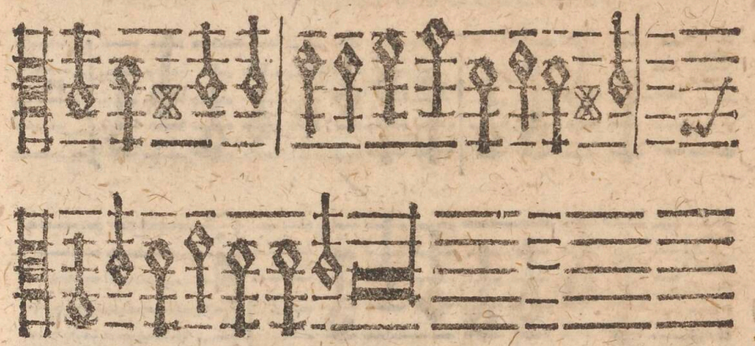


Altus.

ALTVS.



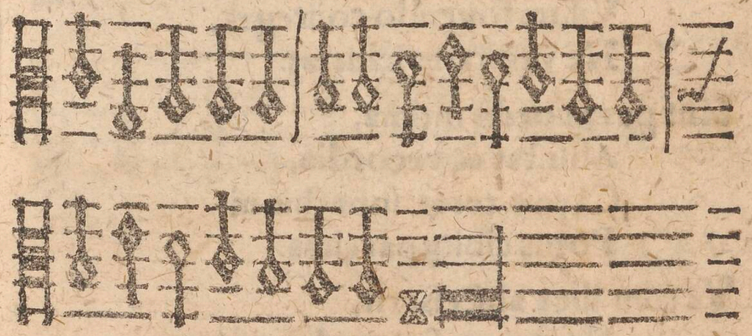
Iam lucis orto etc.



TENOR.

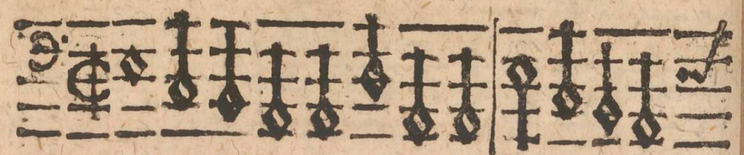


Iam lucis orto etc.
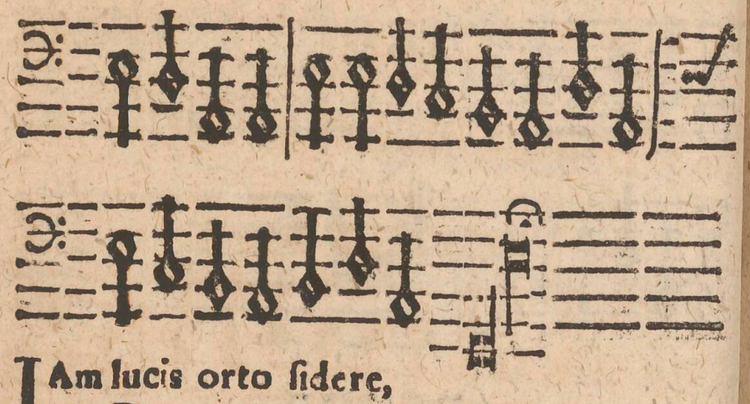


Baſsus.

BASSVS.



Iam lucis orto etc.



IAm lucis orto ſidere,
Deum precemur ſupplices,
Vt in diurnis actibus,
Nos ſervet à nocentibus.

Linguam refrenans temperet,
Ne litis horror inſonet,
Viſum fovendo contegat,
Ne vanitates hauriat.

Sint pura cordis intima,
Abſiſtat & vecordia,
Carnis terat ſuperbia m
Potus cibiq; parcitas.

Vt cum dies abſceſſerit,
Noctemq; ſors reduxerit.

Mundi

Mundi per abſtinentiam
Ipſi canamus gloriam.

Deo patri ſit gloria,
Eiusq; Soli Filio,
Cum Spiritu Paraclito,
Nunc & per omne ſeculum.
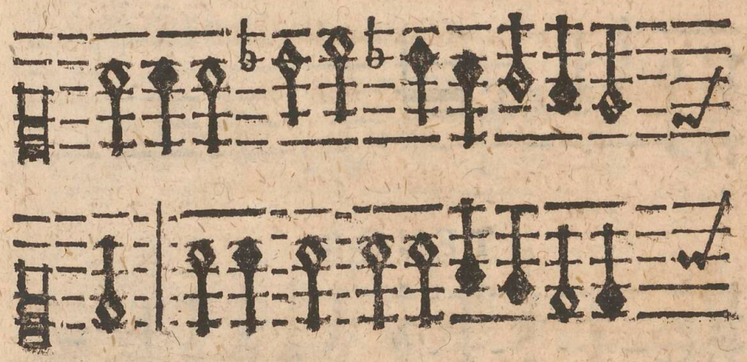
XXX.

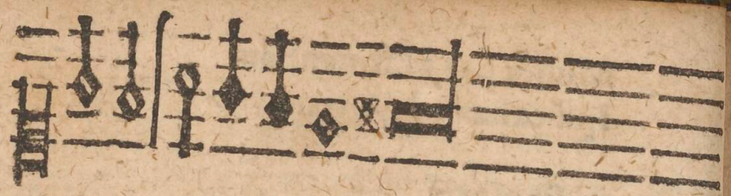
Hymnus Incerti authoris.

CANTVS.

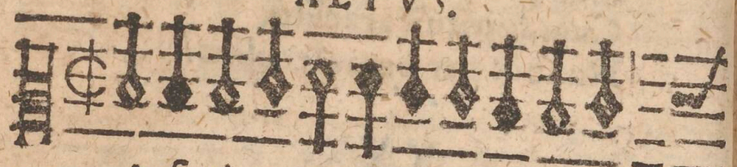


Aufer immenſam etc.
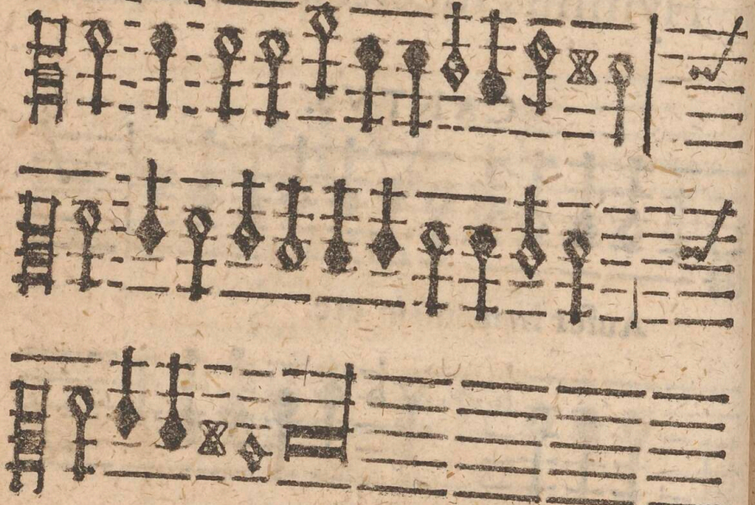




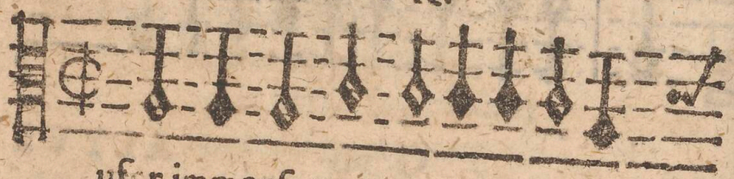
ALTVS.



Auferimmenſam etc.
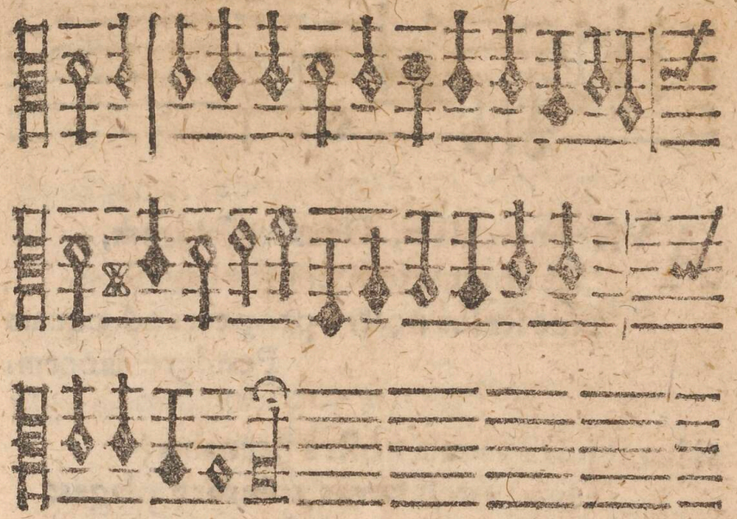


TENOR.

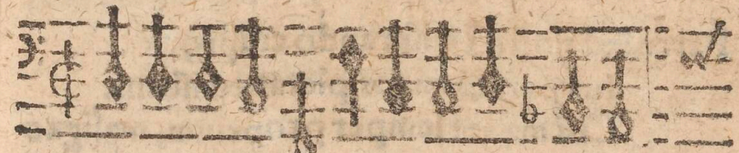


uſer immenſam etc.

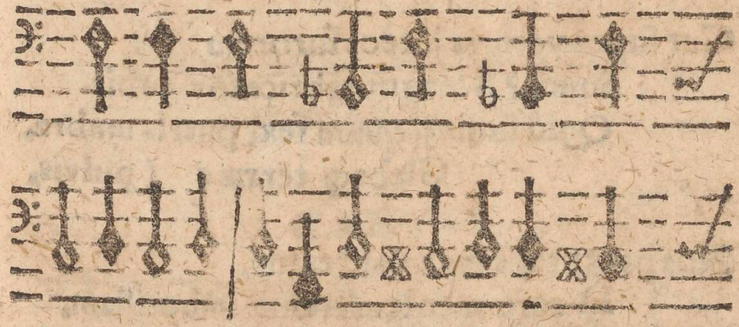
Baſſus

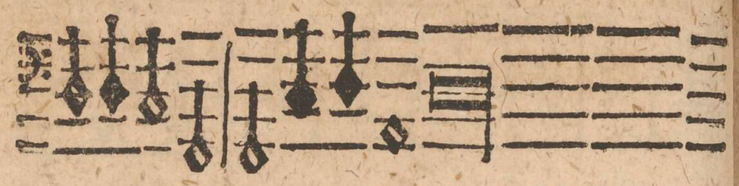


BASSVS.



Auſer immenſam etc.





AVfer immenſam, Deus, auferiram,
Et cruentatum cohibe flagellum,
Nec ſcelus noſtrũ properes ad æquam
Pendere lancem.

Si luant juſtam mala noſtra pœnam:
Quis poteſt ſævas tolerare plagas?
Cum nec ultricem ſpatioſa ferret
Machina virgam.

Parce ſed noſtris miſerando culpis,
Ius pari clemens pietate miſcens.
Cui manet ſemper proprium, maligno
Parcere mundo.

Cur ſuper vermes luteos furorem
Sumis? ô magni fabricator orbis.
Quid ſumus, quam fex, putris umbra,
Glebaq; terræ? (pulvis,

Nos parentalis maculat reatus,
Et caro mentem trahit imbecillam,

Ergo

Ergo tâm ſortem fragilem benigno
Inſpice vultu.

Da crucem, clavos, ſcuticam, coronam,
Lanceam, funes, rigidamq; mortem,
Inter iratam mediare dextram,
Et mala noſtra.

Non opus ſummi pereat magiſtri,
Nec ſinas caſſam fore paſſionem,
Corde ſed manans, lavet omne crimẽ
Sanguis & unda.

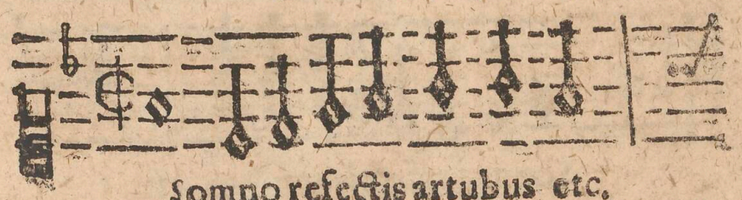
Hoc ratum quò ſit, facias, precamur,
Omnibus nobis reſidens Olympo,
Qui Deus ſemper dominaris orbi
Trinus & unus.

XXXI.

Hymnus Matutinus
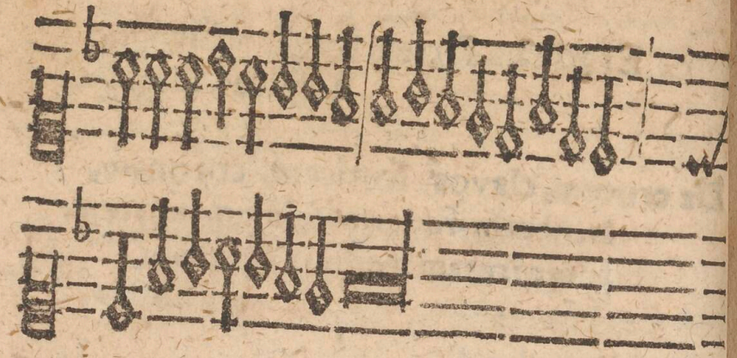
S. Ambroſij.

CANTVS.

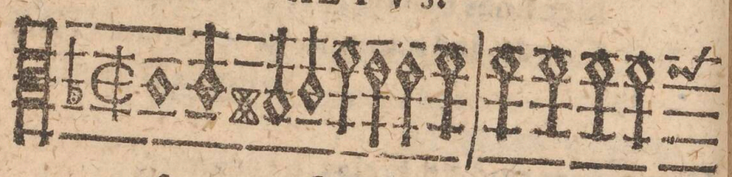


Somno refectis artubus etc.
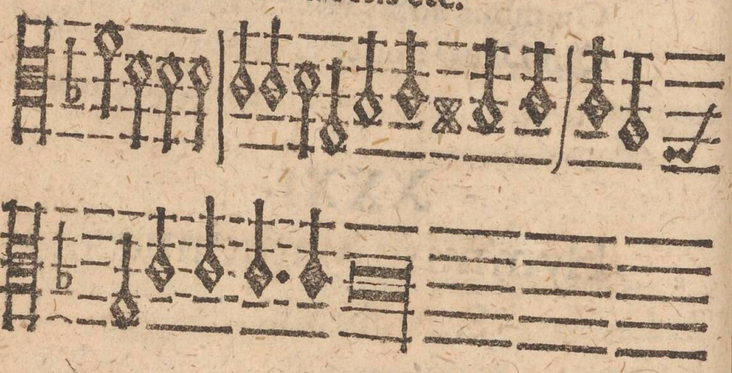
Altus,



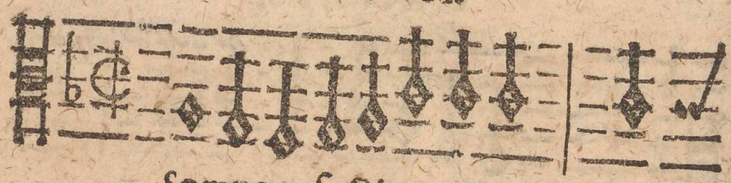
ALTVS.



Somno refectis etc.

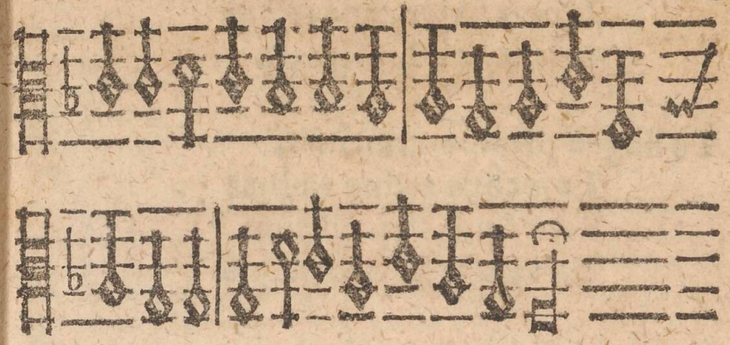


TENOR.

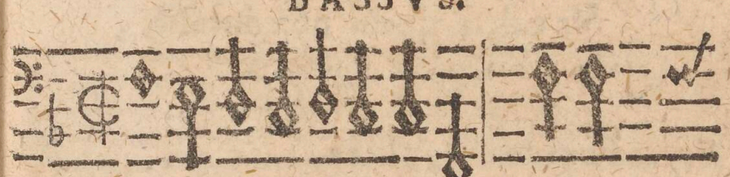


Somno refectis artubus etc.
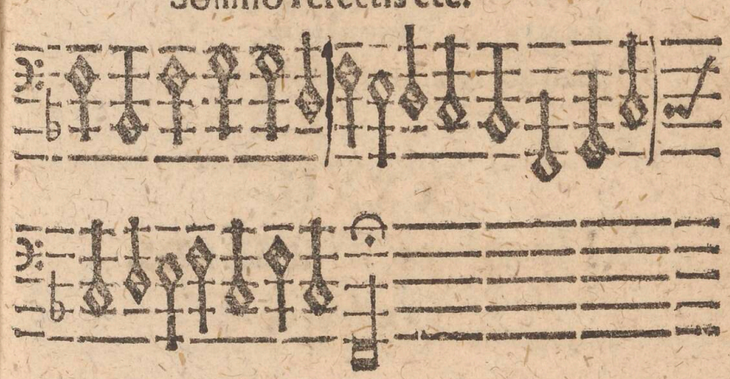
Basus.



BASSVS.



Somno refectis etc.



SOmno refectis artubus,
Spreto cubili surgimus,

Nobis

Nobis pater canentibus
Adesse te deposcimus.

Te lingua primum concinat,
Te mentis ardor ambiat
Vt actuum sequentium
Tu Sancte sis Exordium.

Cedant tenebræ lumini,
Et nox diurno sideri,
Vt culpa, quam nox intulit,
Lucis labascat munere.

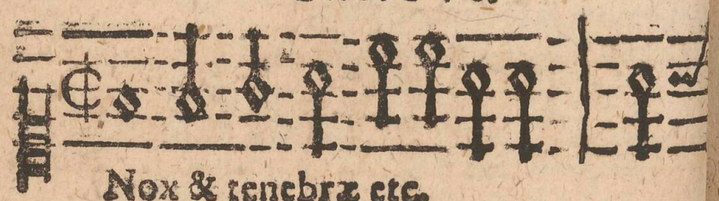
Precamur idem supplices,
Noxas ut omnes amputes,
Et ore, te canentium,
Lauderis omne seculum.

XXXII.

Hymnus matutinus.
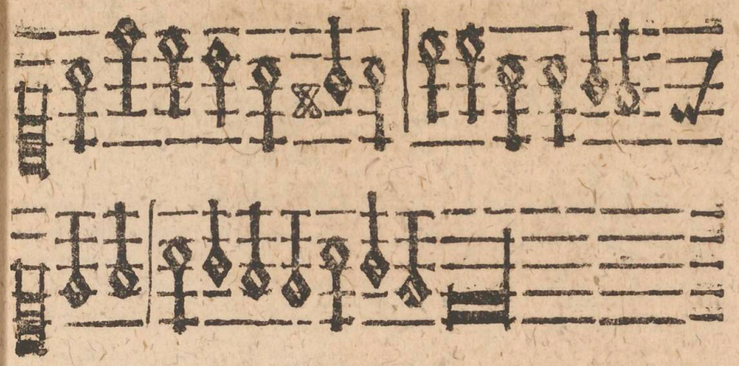
Prudentij.

CANTVS.
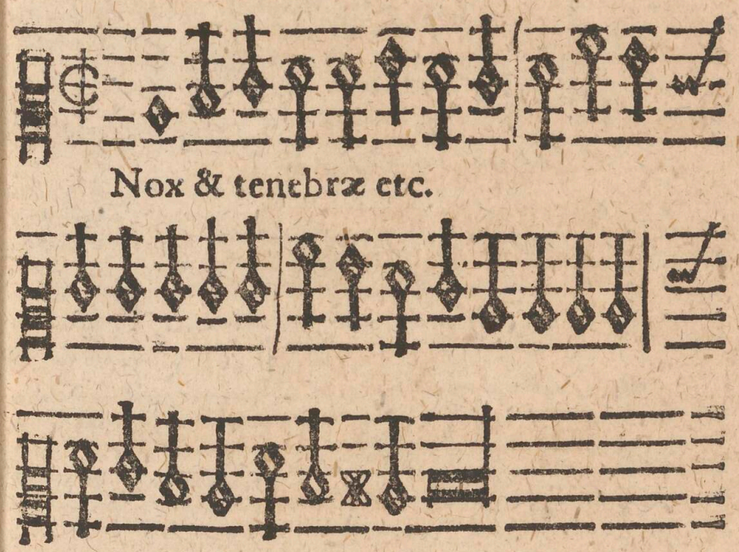


Nox & tenebræ etc.

Altus

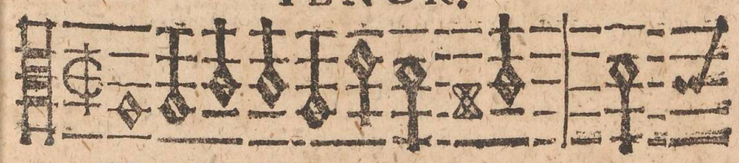


ALTVS.
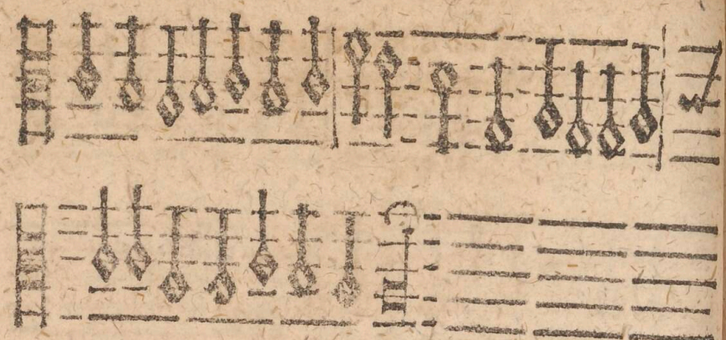


Nox & tenebræ etc.
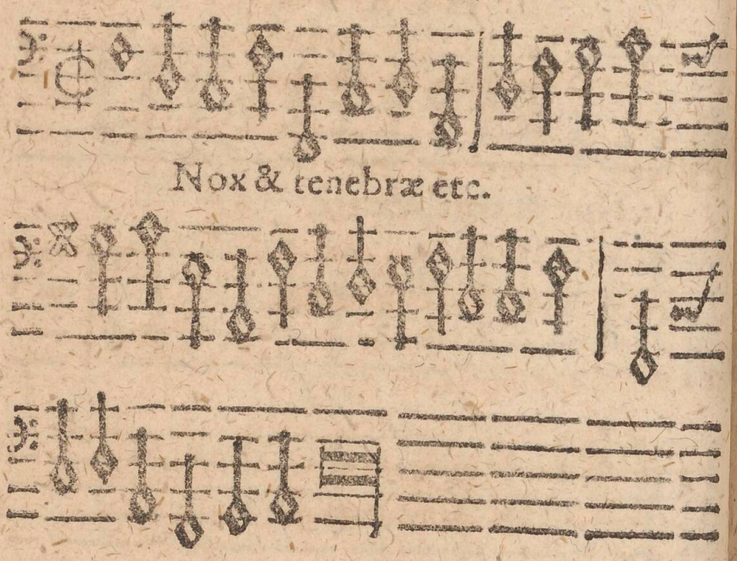
TENOR.



Nox & tenebræ &c.



BASSVS.



Nox & tenebræ etc.

NOx & tenebræ & lumina,
Confusa mundi & turbida,

Lux

Lux intrat, albescit polus,
Christus venit, discedite.

Caligo terræ scinditur,
Percussa solis spiculo,
Rebusq; iam calor redit
Vultu nitentis sideris.

Sic nostra mox obscuritas,
Fraudisq; pectus conscium,
Ruptis retectum nubibus,
Regnante pallescit Deo.

Tunc non licebit claudere,
Quod quisq; fuscum cogitat,
sed mane clarescent novo
Secreta mentes prodita.

Fur ante lucem squalido
Impunè peccat tempore,
Sed lux dolis contraria,
Latere furtum non sinit.

Versuta fraus & callida,
Amat tenebris obtegi,
Aptamq; noctem turpibus
Adulter occultus fovet.

Sol ecce surgit igneus,
Piget, pudescit, pœnitet:
Nec teste quisquam lumine,
Peccare constanter potest.

Hæc lux serenam conferat,
Purosq; nos præstet sibi:
Nihil loquamur subdolum,
Volvamus obscurum nihil.

Sic tota decurrat dies,
Ne lingua mendax, nec manus,
Oculi ne peccent lubrici,
Ne noxa corpus inquinet.

Speculator adstat desuper,
Qui nos diebus omnibus,
Actusq; nostros, prospicit
A luce prima in vesperum.

Hic testis, hic est arbiter,
Hic intuetur quicquid est,
Humana quod mens concipit,
Hunc nemo fallit judicem.

Deo patri sit gloria,
Ejusq; soli Filio,

Cum

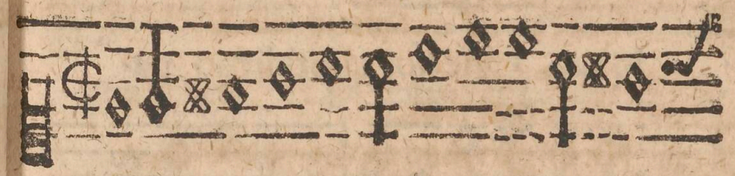
Cum spiritu Paraclito,
Et nunc & in perpetuum.

XXXIII.

Oratio Dominica

Ioachimi Camerarij.

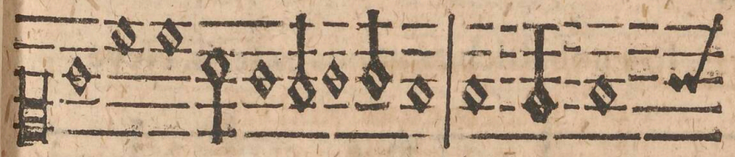
CANTVS.



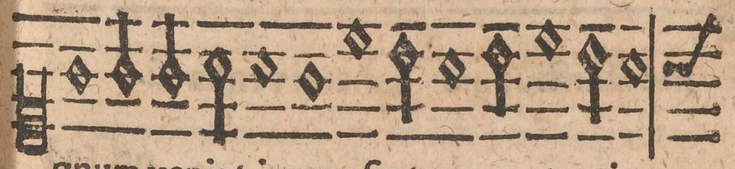
O Pater cœlestis, ô qui regna cœ-



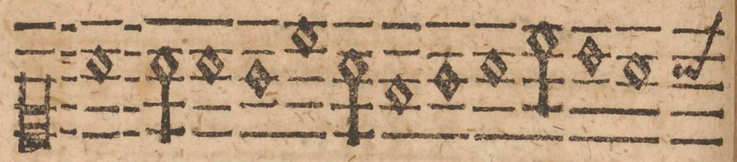
lorum tenes. Nominis precamur



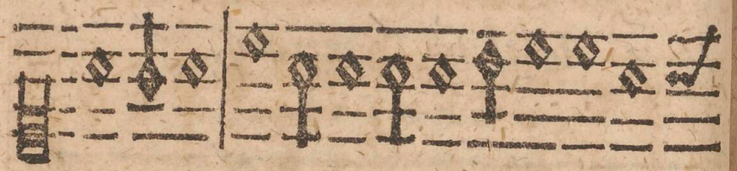
ut sit sancta ubiq; laus tui. Vtque re-



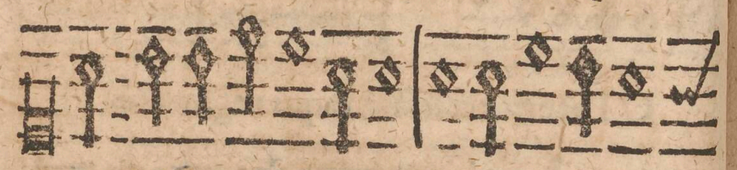
gnum veniat immensæ tuum potentiæ



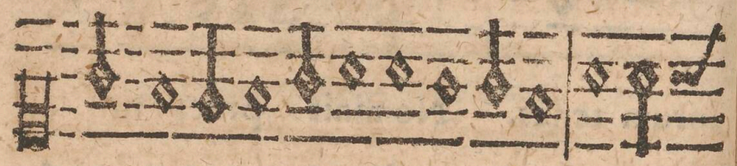
Et voluntas fiat in terris ut in cœ-



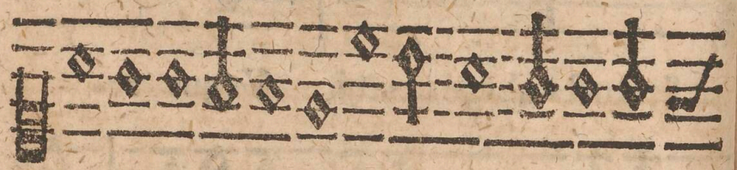
lo tua. Panenos quotidiano pa-



ſce & hodié quæſumus. Et remitte no-

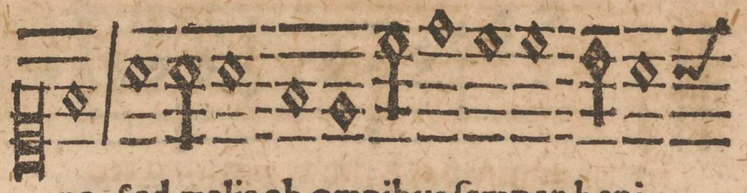


ſtra nobis debita ut nos cæteris. Neve

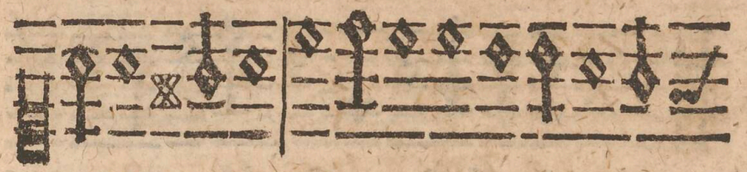


nos afflictionum concuti ventis ſi-

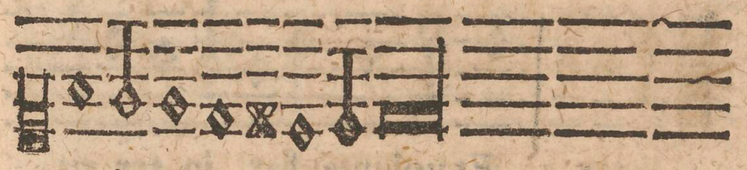
ne. Sed



ne. Sed malis ab omnibus ſemper beni-

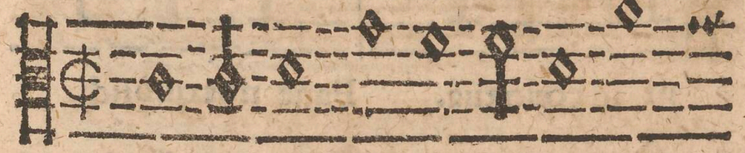


gne libera. Qui tenes regnũ, decus, po-

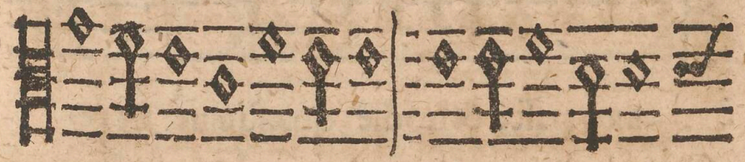


tentiam æternam Deus.

ALTVS.



O Pater cœleſtis, ô qui

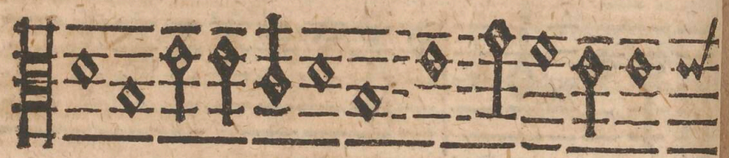


regna cœlorum tenes: Nominis preca-

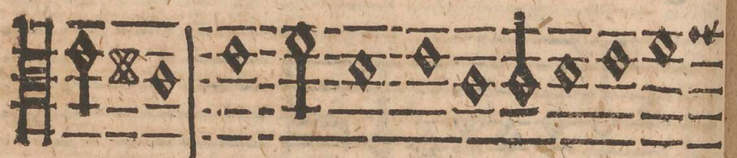
mur,



mur, ut ſit ſancta ubiq; laus tui. Vtq;



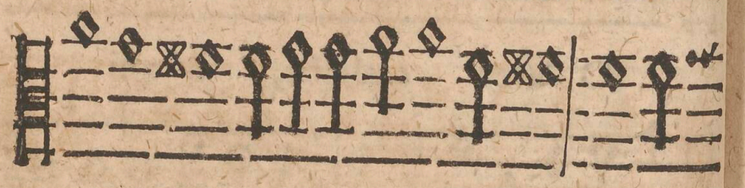
regnum veniat immenſæ tuum poten-



tiæ. Et voluntas fiat in ter ris

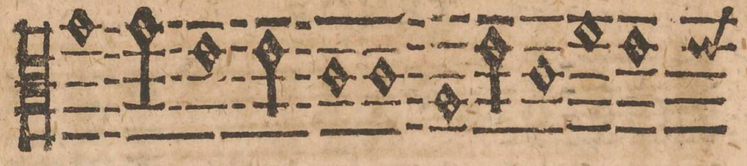


ut in cœlo tua. Pane nos quotidi-

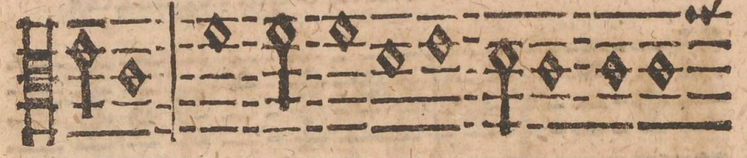


ano paſce & hodiè quæſumus. Et re-

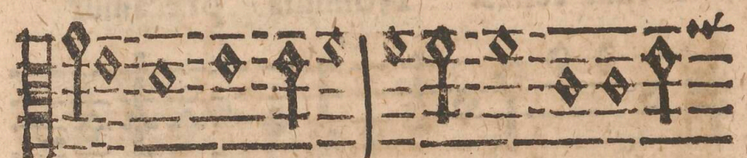
mitte



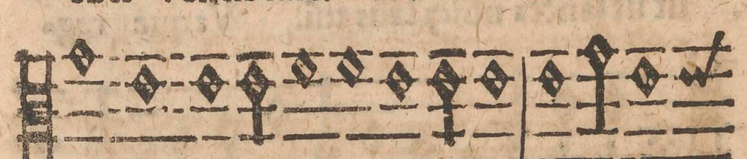
mitte noſtra nobis debita ut nos cæ-



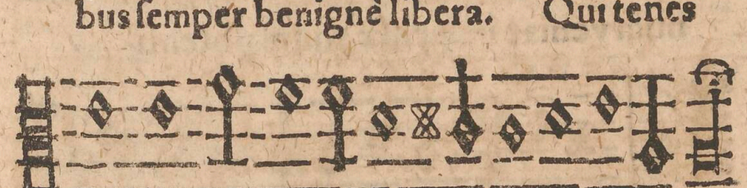
teris. Neve nos afflictionum con-



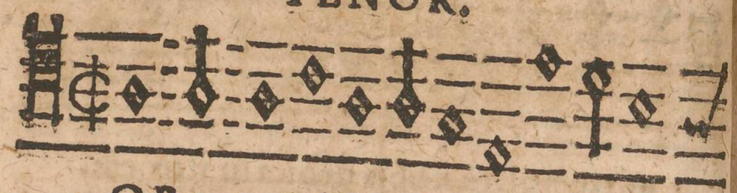
cuti ventis ſine. Sed malis ab omni-



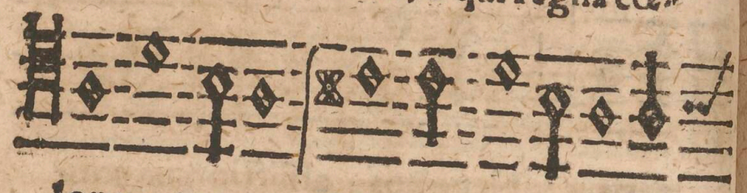
bus ſemper benignè libera. Qui tenes



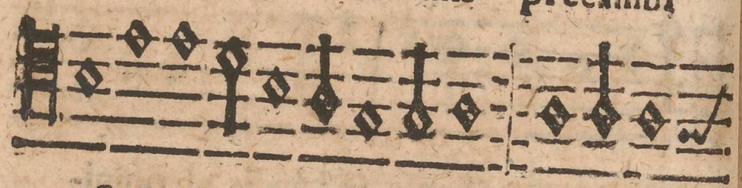
regnum, decus, potentiam æternam Deus.



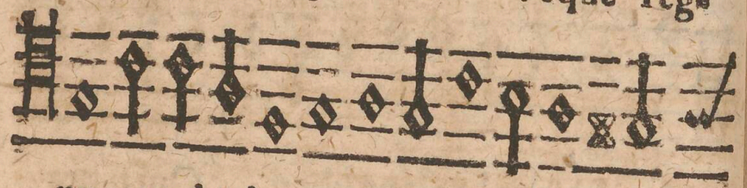
O Pater cœleſtis, ô qui regna cœ-



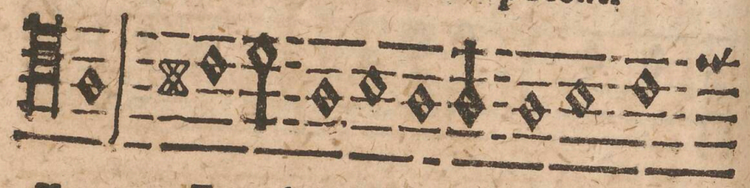
lorum tenes. Nominis precamur



ut ſit ſancta ubiq; laus tui. Vtque reg-



num veniat immenſæ tuum potenti-

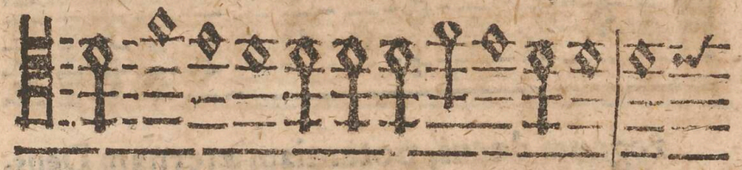


æ. Et voluntas fiat in ter ris

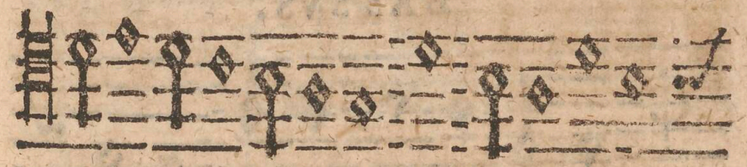
ut in cœ-



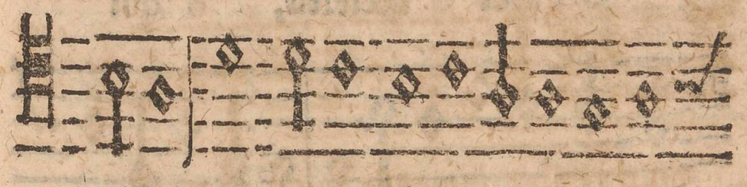
ut in cœlo tua. Pane nos quoti-



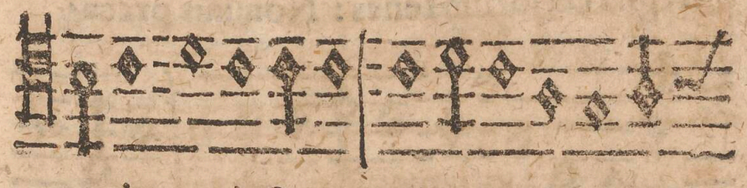
diano paſce & hodiè quæſumus. Et



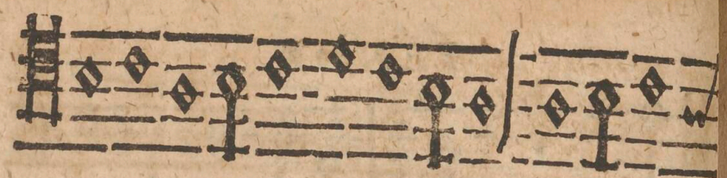
remitte noſtra nobis debita ut nos ex-



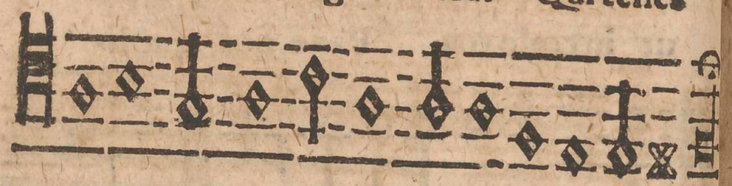
teris. Neve nos afflictionum con-



cuti ventis ſine. Sed malis ab omni-

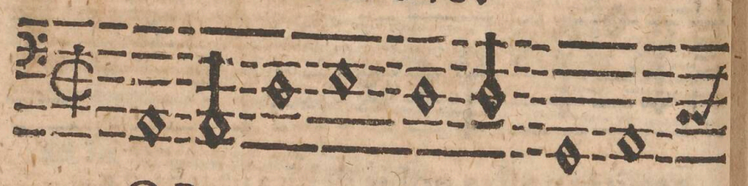


bus ſemper benignẽ libera: Qui tenes

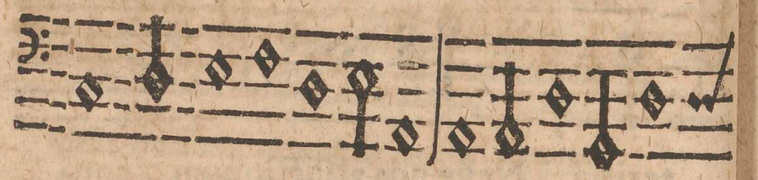


regnum, decus, potentiam æternam Deus.

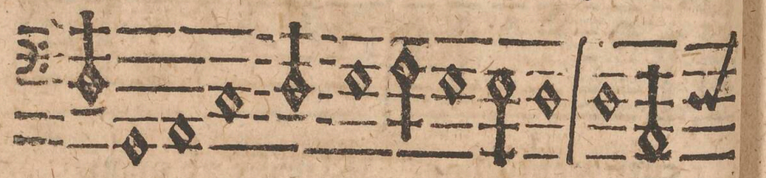
BASSVS.



O Pater cœleſtis, ô qui

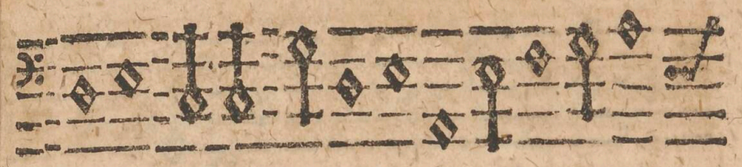


regna cœlorum tenes: Nominis preca-

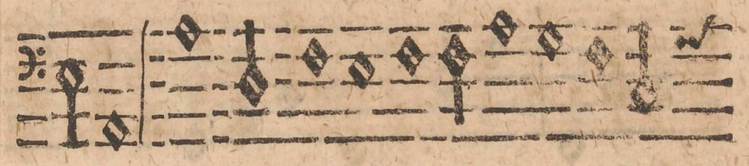


mur ut ſit ſancta ubiq; laus tui: Vtq;

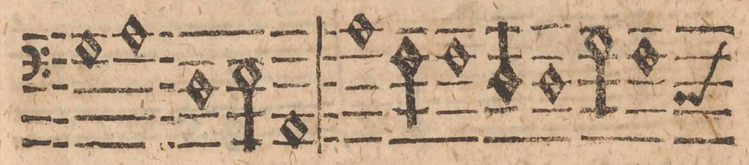
regnum



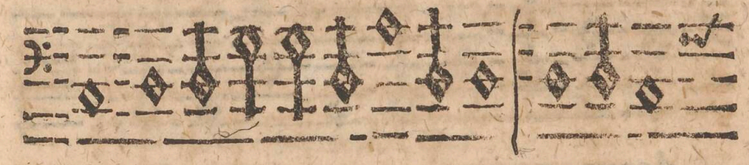
regnum veniat immenſæ tuum poten-



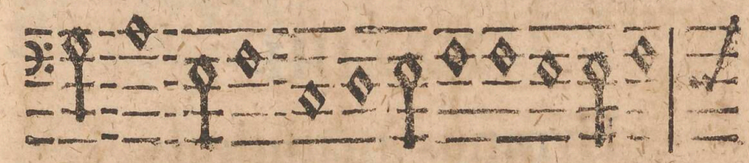
tiæ. Et voluntas fiat in terris ut



in cœlo tua. Panem nos quotidia-

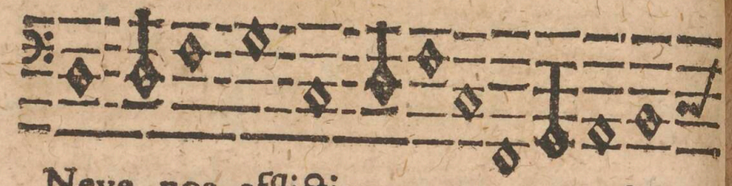


no paſce & hodiè quæſumus. Et remit-

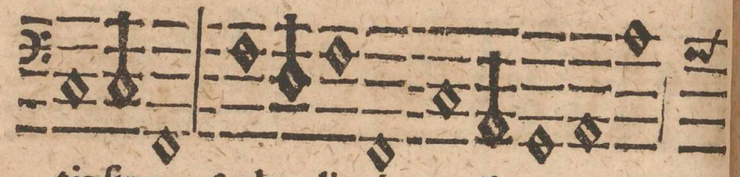


te noſtra nobis debita ut nos cæteris.

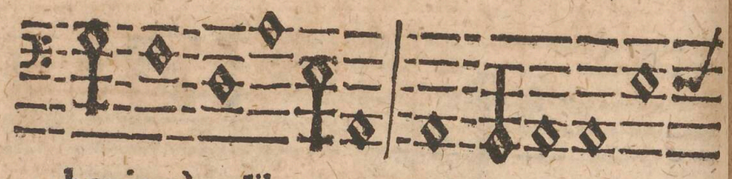
Neve



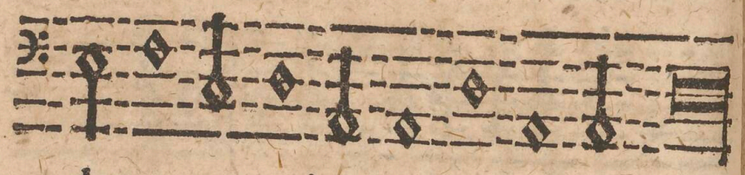
Neve nos afflictionum concuti ven-



tis ſine. Sed malis ab omnibus ſemper



benignè libera. Qui tenes regnum,



decus, potentiam æternam Deus.

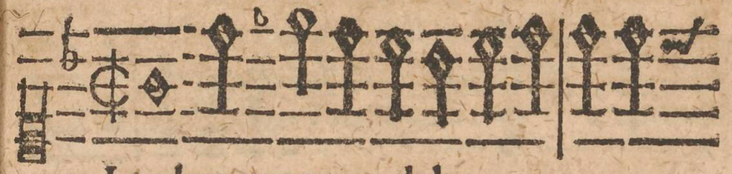
XXXIIII.

Hymnus matutinus

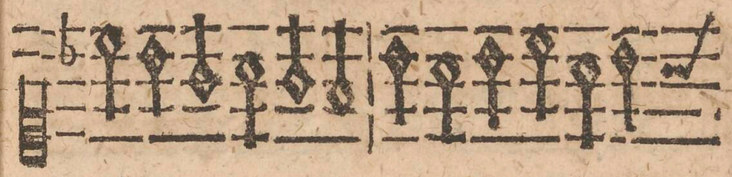
Georgij Fabricij.

Cantus.

CANTVS.

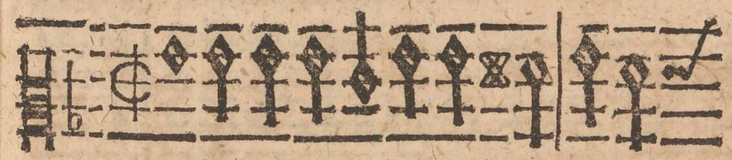


Laudem canamus deb:

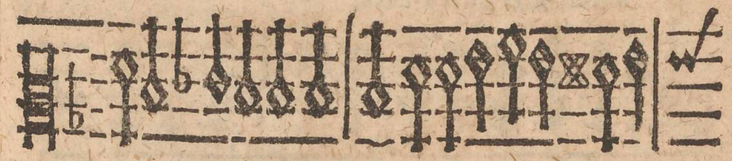




ALTVS.



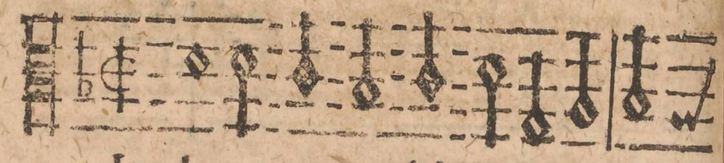
Laudem canamus &c.



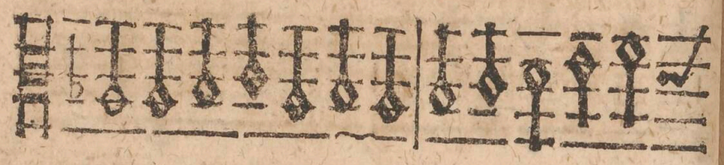


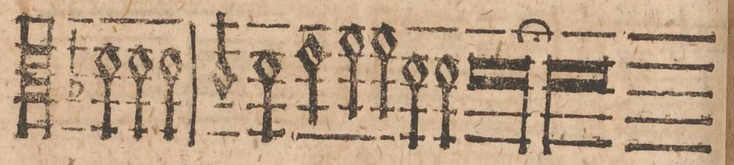
Tenor

TENOR.

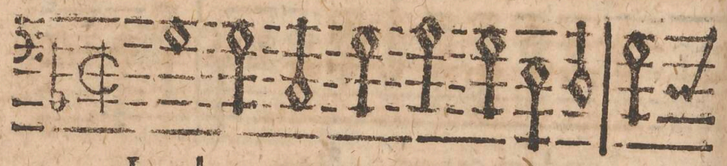


Laudem canamus deb:

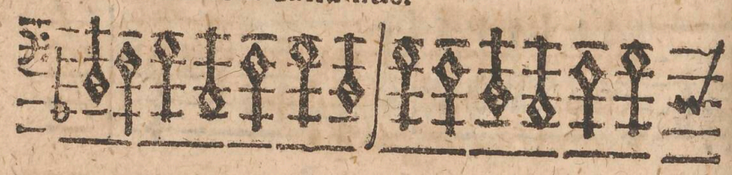


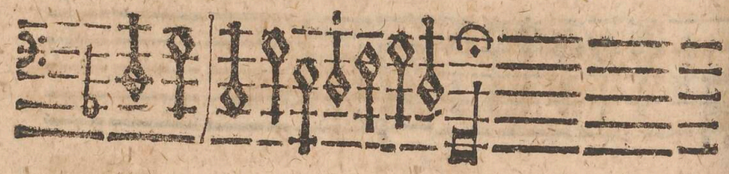


BASSVS.



Laudem canamus:





Laudem

LAudem canamus debitam
Noſtro Patri, noſtro Deo:
Qui proſpera dedit ſuis
Frui quiete ſervulis.

Qui ſomniorum noxia
Tulit procul ludibria:
Qui mille fraudes dæmonis,
Sancto repreſſit Angelo.

Ne fallat hoſtis, ſubdolis
Nocere doctus artibus,
Tuere Chriſte, & in tuis
Fac ingredi veſtigñs.

Ne cæca recto mens ſcopo
Aberret, & ne deviet,
Emitte claram cœlitus
Lucem tibi credentibus.

Vt ſi ſoluta corporis
Humana mens ſit vinculis,
Apud Deum cœleſtibus
Fœlix fruatur gaudñs.

Virtus, honor & gloria,
Cum Patre Chriſte ſit tibi,

Et cum
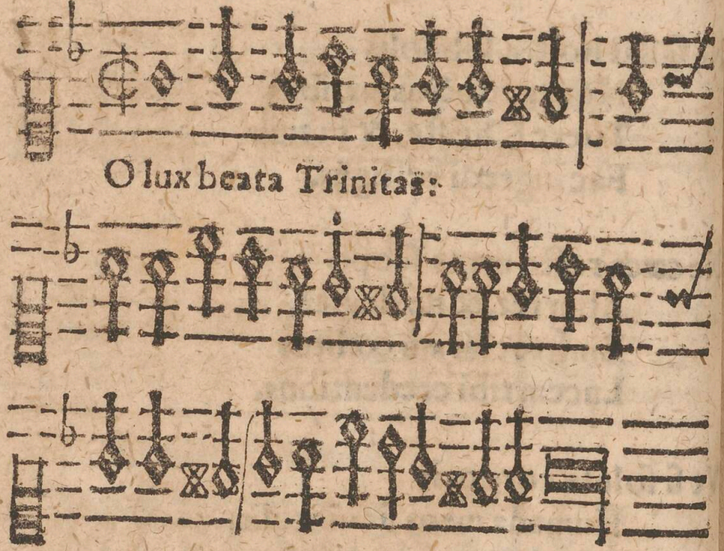
Et cum pio spiramine,
In hoc & illo seculo.

XXXV.

Hymnus Vespertinus.

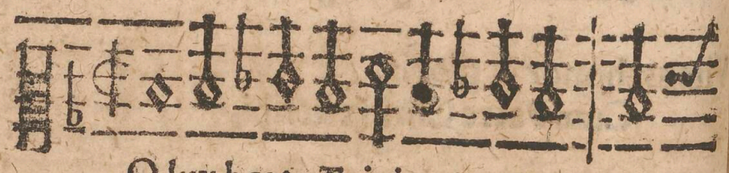
De beata Trinitate.

CANTVS.

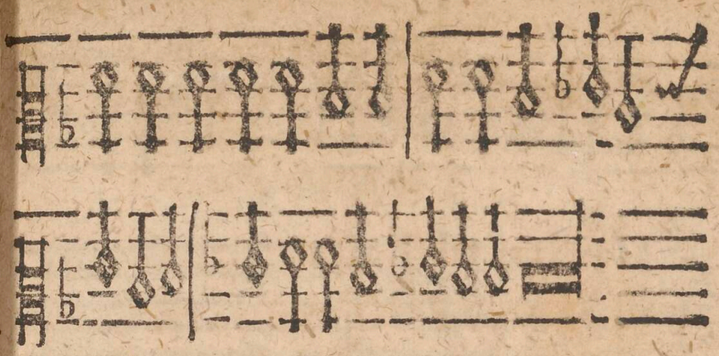


O lux beata Trinitas:
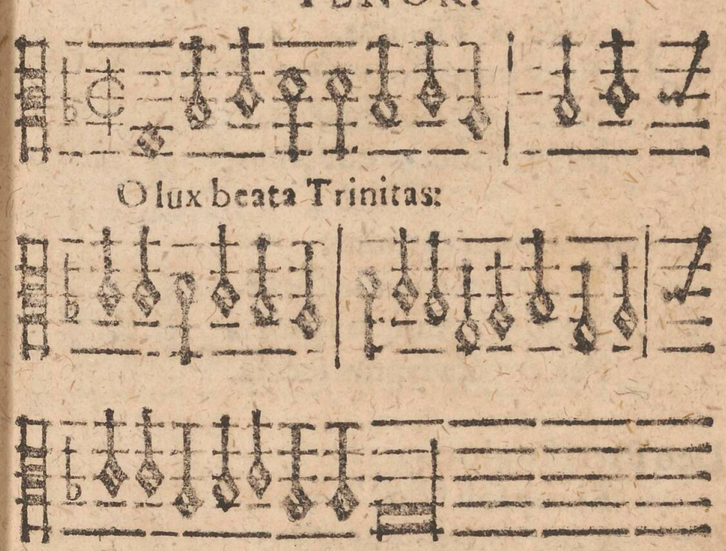
ALTVS.



O lux beata Trinitas:

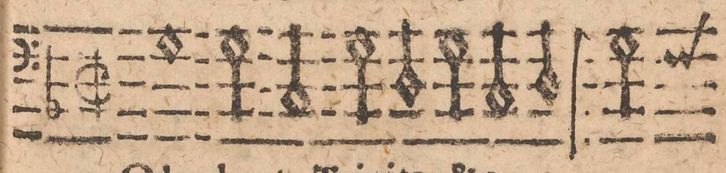


TENOR.
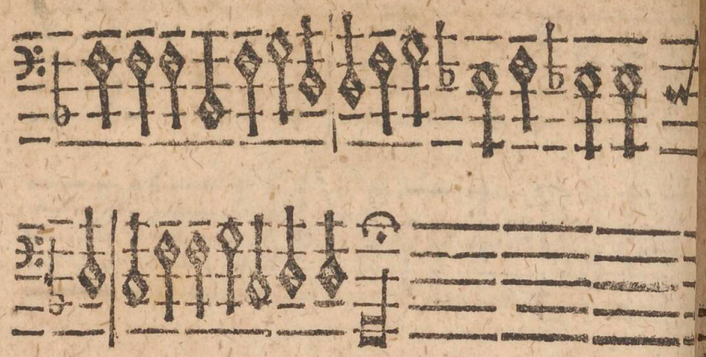


O lux beata Trinitas:

BASSVS.



O lux beata Trinitas &c.



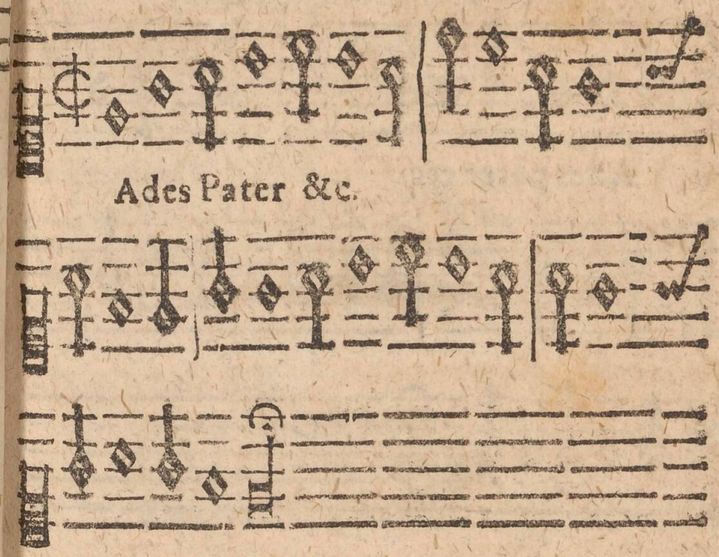
O lux beata Trinitas,
Et principalis vnitas,
Iam sol recedit igneus,
Infunde lumen cordibus.

Te manè laudum carmine,
Te deprecemur vespere,
Te nostra supplex gloria
Per cuncta laudet secula.
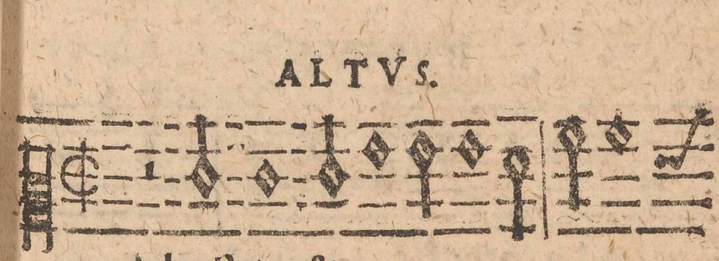
Deo Patri sit gloria,
Ejusq; soli filio,
Cum Spiritu Paraclito
Et nunc, & in perpetuum.

XXXVI.
Hymnus Prudentij.
ante somnum.

CANTVS.



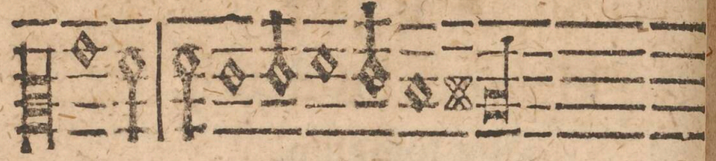
Ades Pater &c.



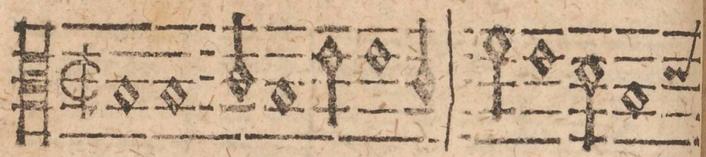
ALTVS.

Ades Pater &c.

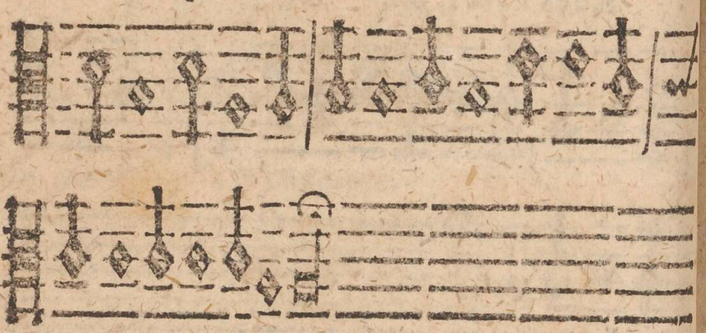




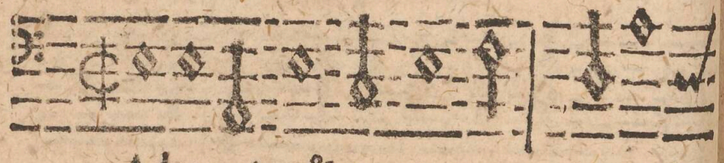
TENOR.



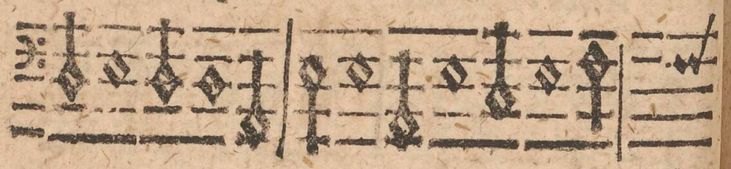
Ades pater etc.



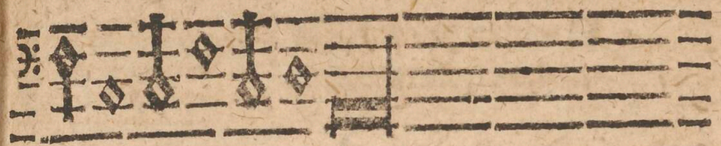
BASSVS.



Ades pater &c.



Ades



ADes pater ſupreme,
Quem nemo vidit unquam,
Patrisq; Sermo Chriſte,
Et Spiritus benigne.

O Trinitatis hujus
Vis una, lumen unum,
Deus ex Deo perennis,
Deus ex utroq; miſsus.

Fluxit labor diei,
Redit quietis hora.
Blandus ſopor vicis ſim
Feſſos relaxat artus.

Procul ô procul vagantum
Portenta ſomniorum:
Procul eſto pervicaci
Præſtigiator aſtu.

O tortuoſe ſerpens,
Qui mille per Meandros

Fraudesq; flexuosas
Agitas quieta corda.
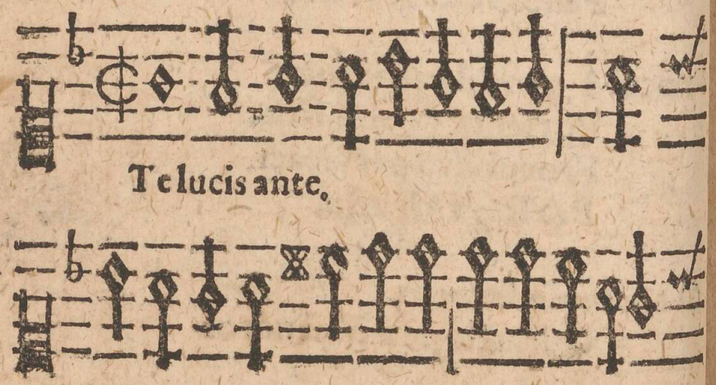
Discede, Christus hic est
Hic Christus est liquesce;
Signum, quod ipse nosti,
Damnat tuam catervam.

Corpus licet fatiscens
Iaceat recline paulum,
Christum tamen sub ipso
Meditabimur sopore.

XXXVII.

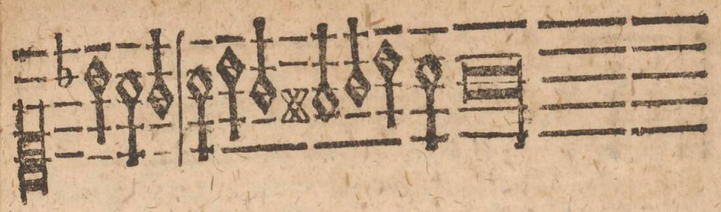
Hymnus Vespertinus.

CANTVS.

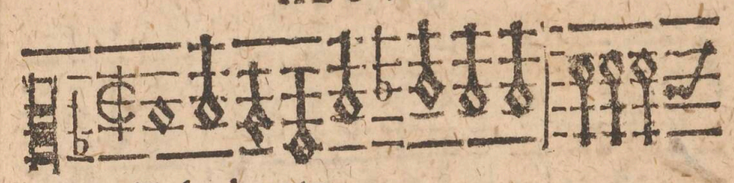


Te lucis ante.
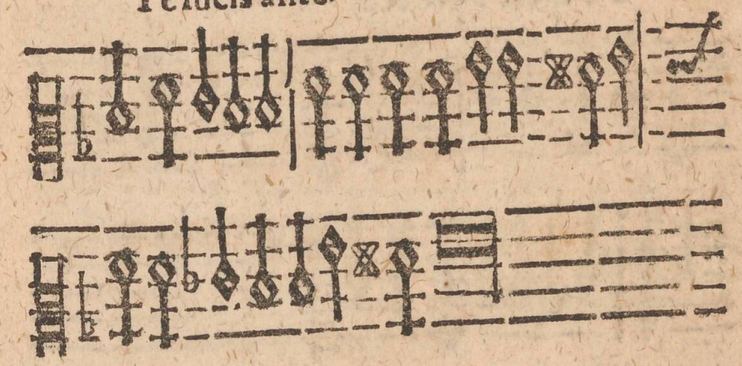
Altus



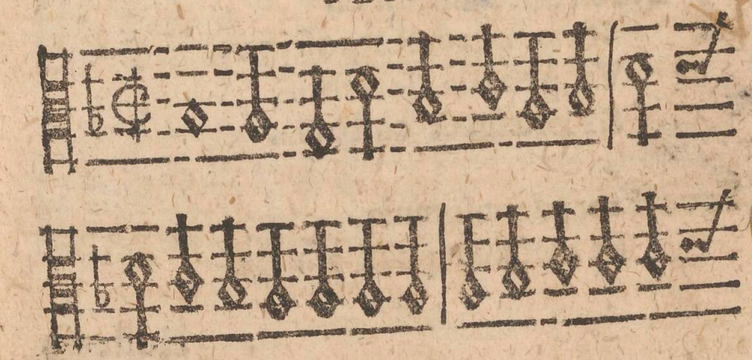
ALTVS.

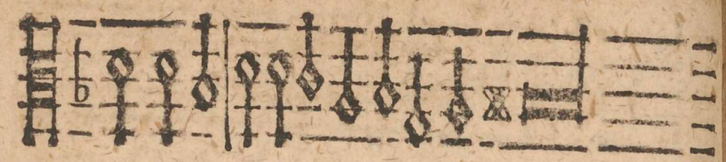


Te lucis ante.

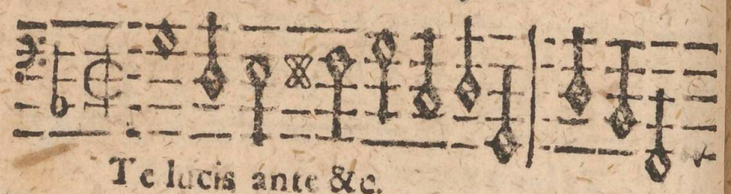


TENOR.
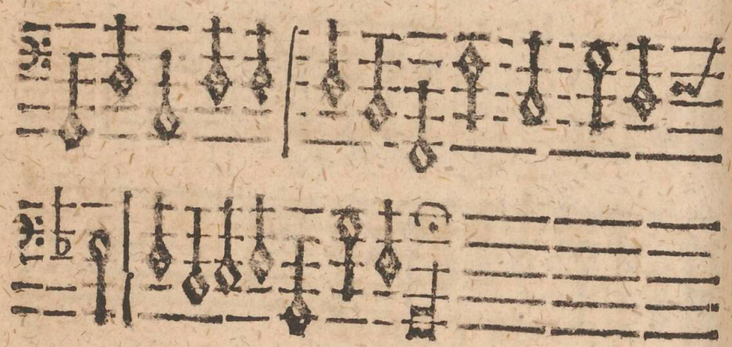




BASSVS.



Te lucis ante &c.



TE lucis ante terminum
Rerum creator poſcimus,
Vt, pro tua clementia,
Sis præſul & cuſtodia.

Procul recedant ſomnia,
Et noctium phantaſmata,
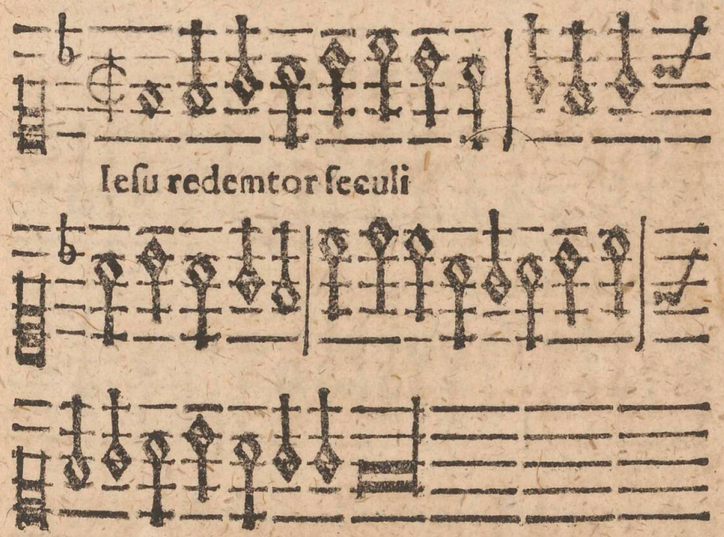
Hoſtemq

Hoſtemq noſtrum comprime,
Ne polluantur corpora.

Præſta Pater omnipotens,
Per Ihesum Chriſtum Dominum,
Qui tecum in perpetuum
Regnat cum Sancto Spiritu.
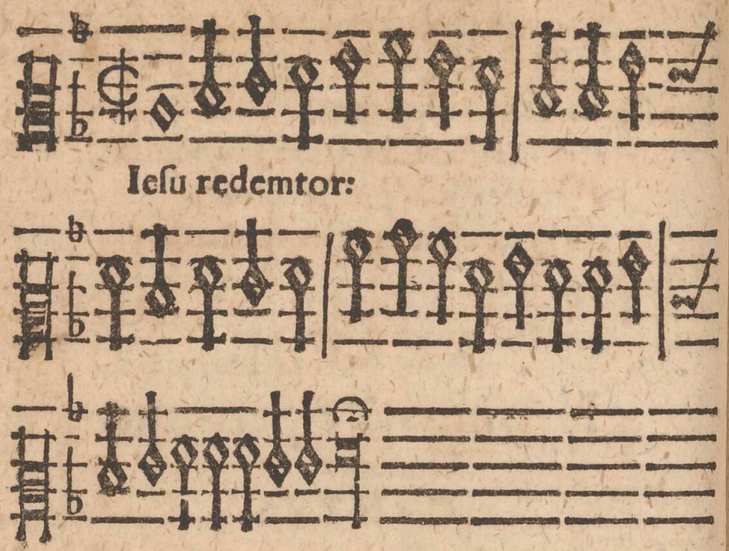
XXXVIII.
Hymnus Veſpertinus.

CANTVS.
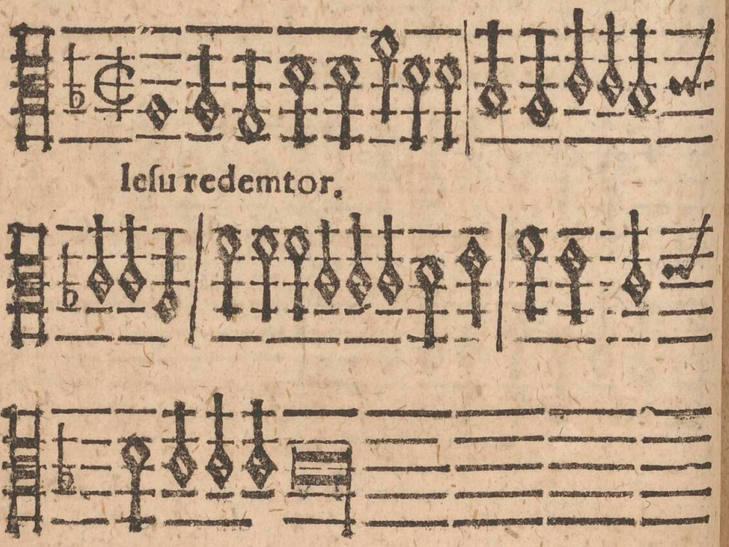


Ieſu redemtor ſeculi

ALTVS.
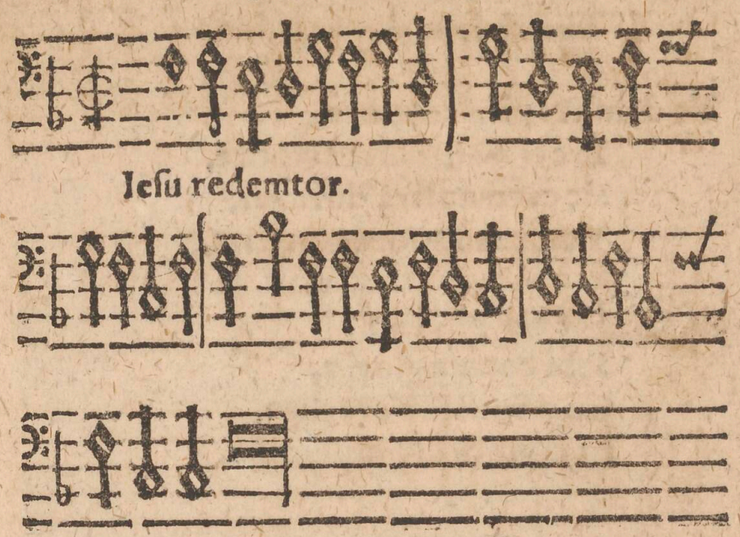


TENOR.



Iesu

BASSVS.



IEsu redemtor seculi,
Verbum Patris altissimi,
Lux lucis invisibilis,
Custos tuorum pervigil.

Tu fabricator omnium,
Discretor atq; temporum,
Fessa labore corpora
Noctis quiete recrea.

Te deprecamur supplices,
Vt nos ab hoste liberes,

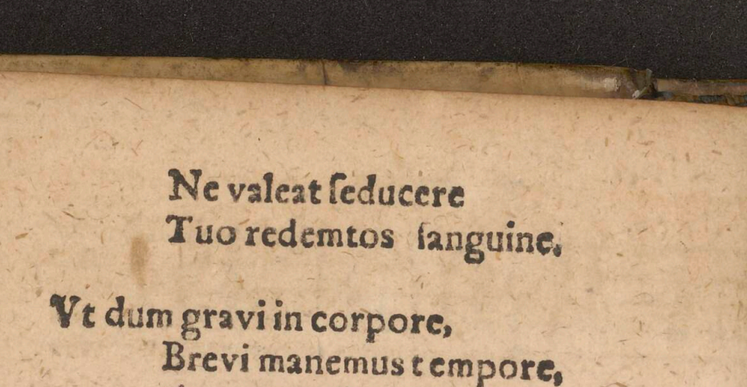
Ne valeat ſeducere
Tuo redemtos ſanguine.

Vt dum gravi in corpore,
Brevi manemus tempore,
Sic caro noſtra dormiat,
Vt mens ſoporem neſciat.
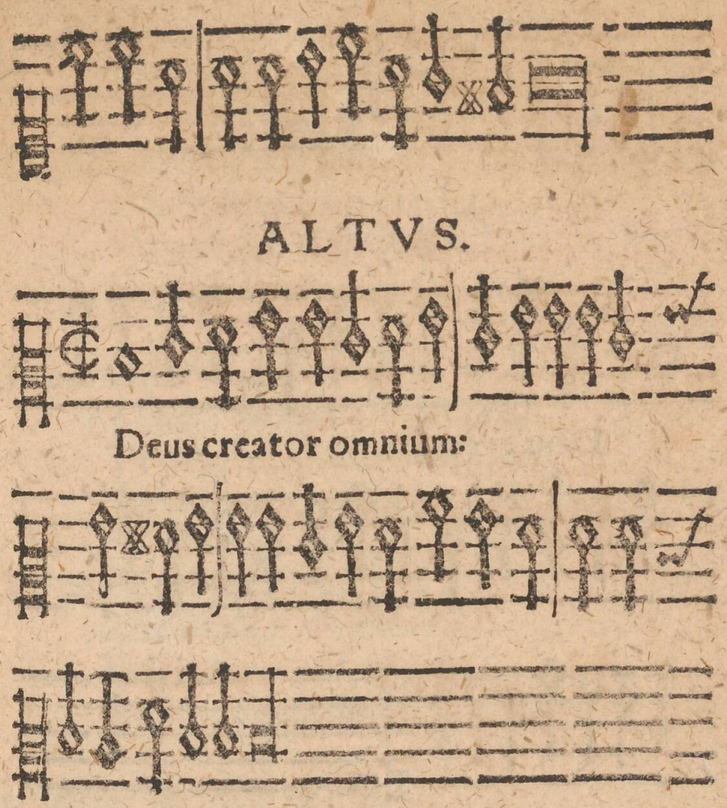
Sit, Chriſte rex pĩſsime,
Tibi Patriq; gloria,
Cum Spiritu Paraclito,
Et nunc & in perpetuum.

XXXVIIII.
Hymnus Veſpertinus.

CANTVS.
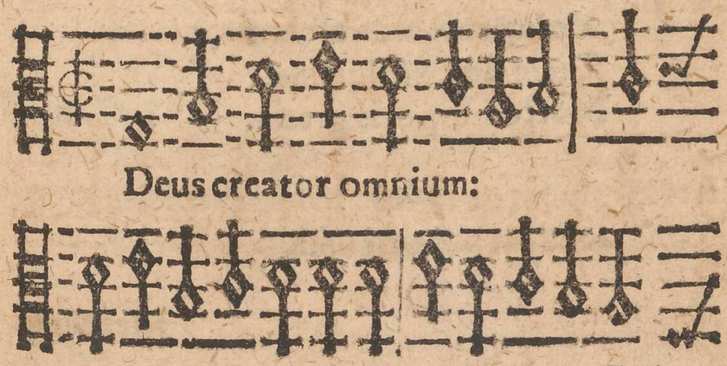


Altus

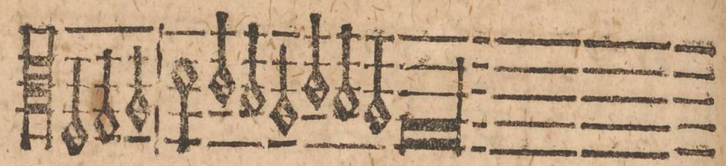


ALTVS.

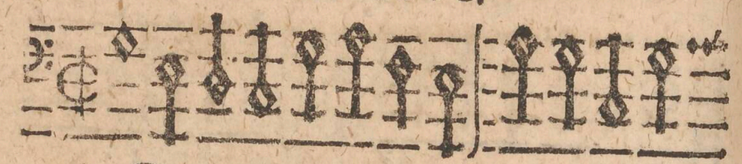
TENOR.
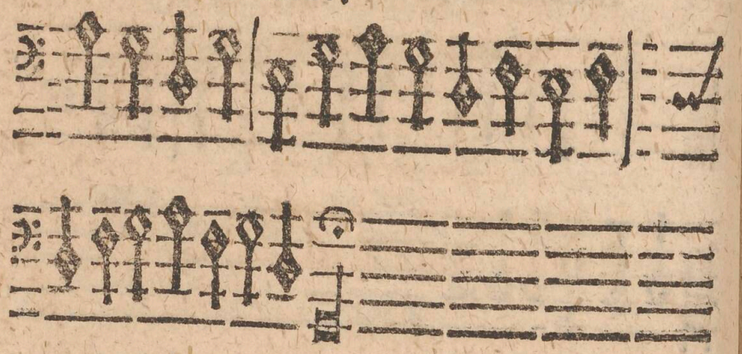


Baſsus



BASSVS.



Deus creator:



DEVS creator omnium,
Poliq; rector, vestiens
Diem decoro lumine,
Noctem soporis gratia.

Artus solutos ut quies
Reddat laboris usui,

Mentesq;

Mentesq; fessas allevet,
Luctusq; solvat anxios.

Grates peracto jam die,
Et noctis exortu preces,
Voti reos ut adjuves,
Hymnum canentes solvimus

Te cordis ima concinant,
Te vox canora concrepet,
Te diligat castus amor,
Te mens adoret sobria.

Vt, cum profunda clauserit
Diem caligo noctium,
Fides tenebras nesciat,
Ea nox fideli luceat.

Dormire mentem ne sinas,
Dormire culpa noverit:
Castos fides refrigerans
somni vaporem temperet.

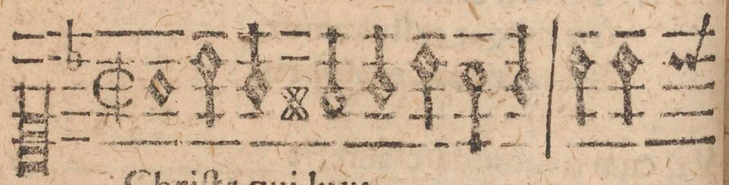
Exuta sensu lubrico
Te cordis alta somnient,
Ne hostis invidi dolo
Pavor quietos suscitet.

Christum

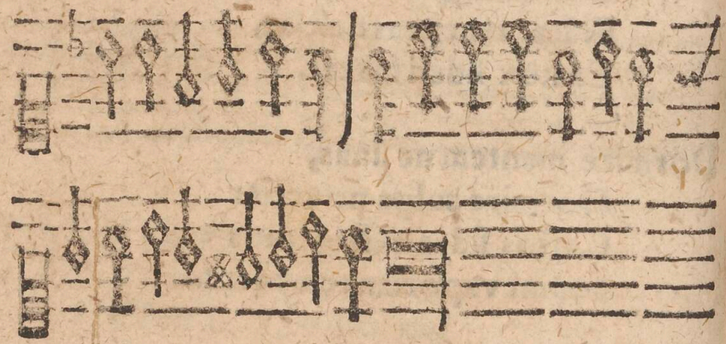
Christum rogemus & patrem,
Christi Patrisq; Spiritum,
Vnum, potens, per omnia
Fove precantes Trinitas.

XXXX.
Hymnus Vespertinus.

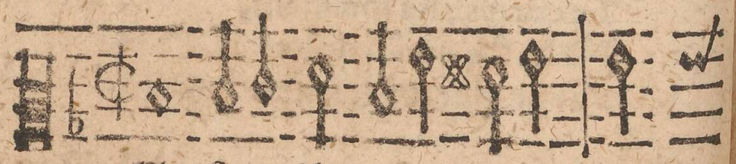
CANTVS.
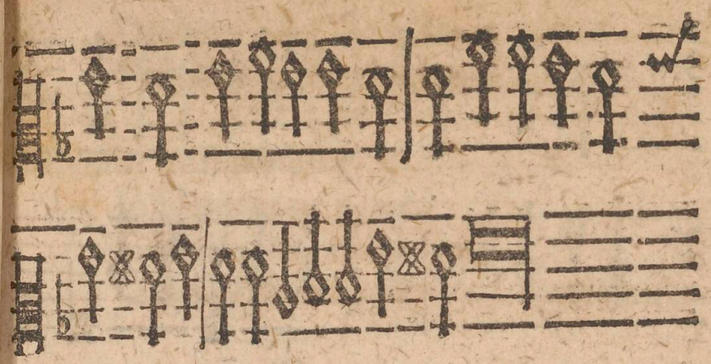


Christe qui lux:



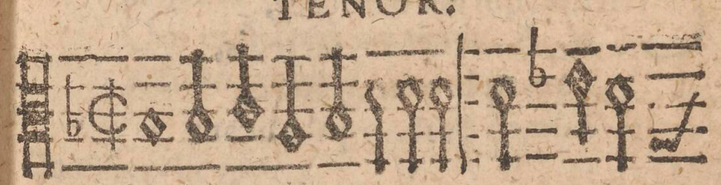
ALTVS.
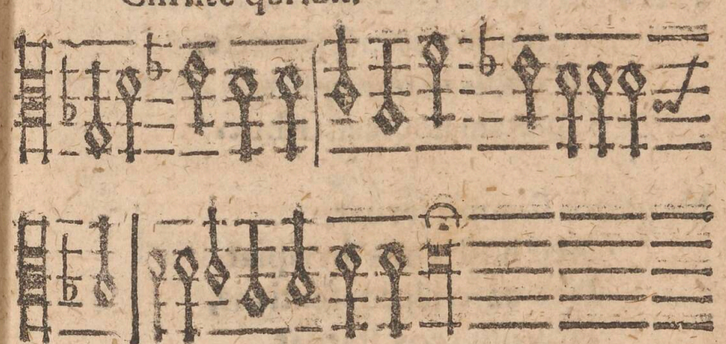


Christe qui lux:



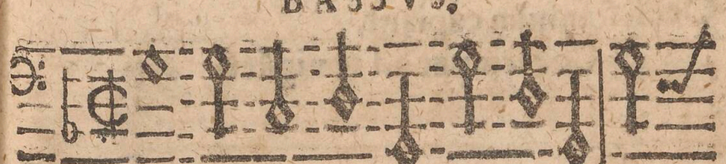
TENOR.



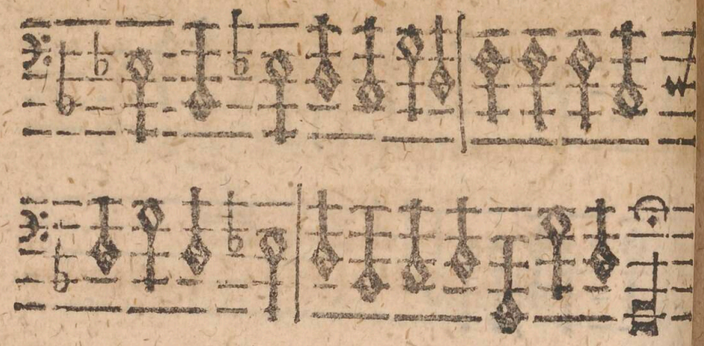
Christe qui lux:



BASSVS.



Christe qui lux es:



CHriſte, qui lux es & dies,
Noctis tenebras detegis,
Lucisq; lumen crederis,
Lumen beatum prædicans.

Precamur ſancte Domine,
Defende nos in hac nocte,
Sit nobis in té requies,
Quietam noctem tribue.

Ne garvis ſomnus irruat,
Nec hoſtis nos ſurripiat
Nec caro illi conſentiens,
Nos tibi reos ſtatuat.

Oculi ſomnum capiant,
Cor ſemper ad te vigilet.

Dexter

Dextera tua protegat
Famulos, qui te diligunt.

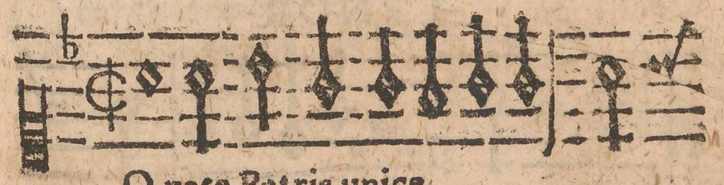
Defenſor noſter aſpice,
Inſidiantes reprime,
Guberna tuos famulos,
QVOS SANGVINE mercatus es.

Memento noſtri Domine,
In gravi iſto corpore
Qui es defenſor animæ,
Adeſto nobis Domine.
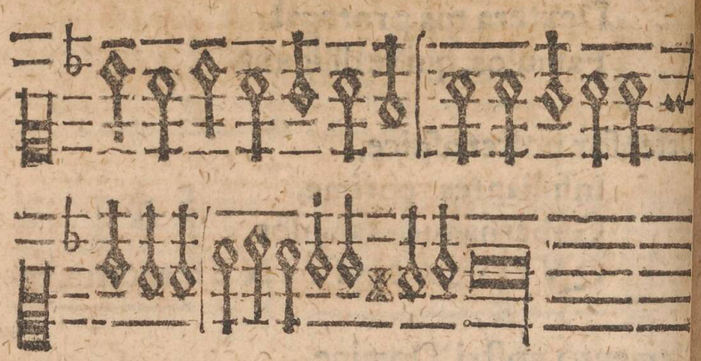
Deo Patri ſit gloria,
Ejusq; Soli Filio
Cum ſpiritu Paraclito,
Nunc & per omne ſeculum.

XLI.
Hymnus Veſpertinus
Georgij Fabricij.

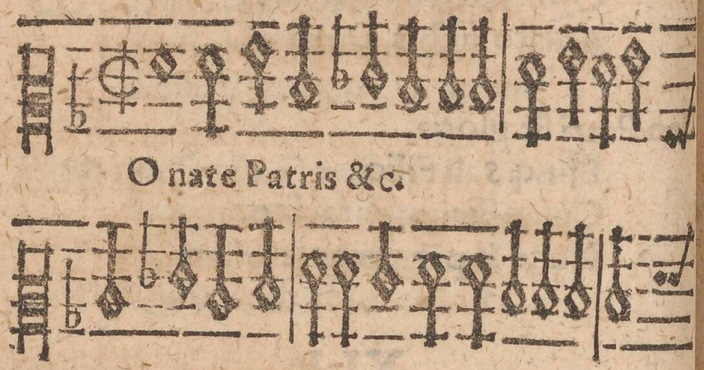
CANTVS.
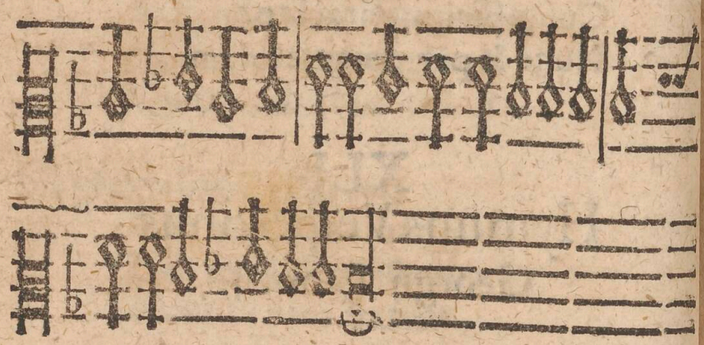


O nate Patris unice.



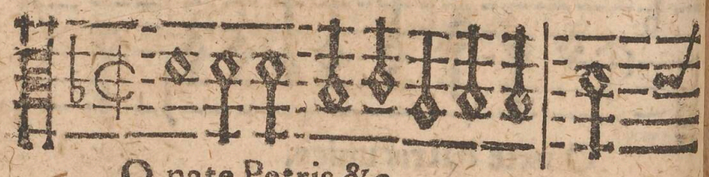
ALTVS.



O nate Patris &c.
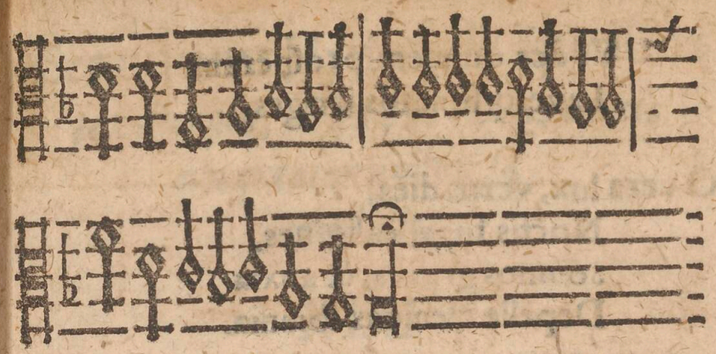


TENOR.

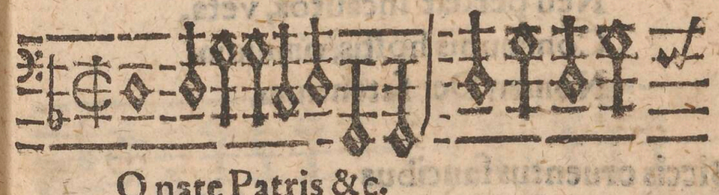


O nate Patris &c.

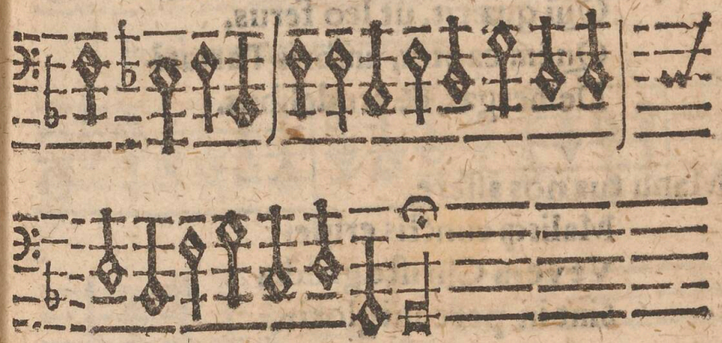
Bassus



BASSVS.



O nate Patris &c.



O nate patris unice,
Te nos rogamus ſupplices,

Vt des quietem prosperam,
Levesq; somnos irriges.

O vera lux, verus dies,
Noctis fuga, caligines,
Somnos graves, & anxia
Depelle clemens somnia.

Ne cœca tendat retia,
Neu perdat incautos, veta,
Communis hostis, omnium
Nomen Dei fatentium.

Siccis cruentus faucibus
Qui quærit, ut leo ferus,
Quem captet, umbris Tartari
Demergat, & crudelibus.

Manu tua nos affere,
Malisq; cunctis eripe:
Vt vera Christe gaudia
Sint in perenni gloria.

Honor, Patri cum Filio,
Sacro simul cum Spiritu,
Trinoq; & unico Deo,
Dicatur omni seculo.

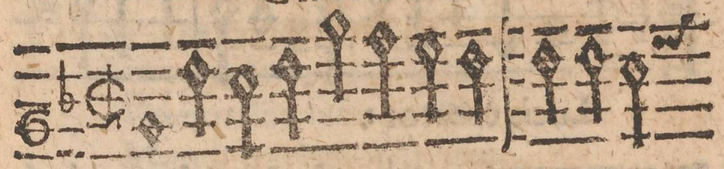
Sequuntur

Sequuntur Hymni de operibus sex dierum, in quibus Deus omnium creator universa condidit.
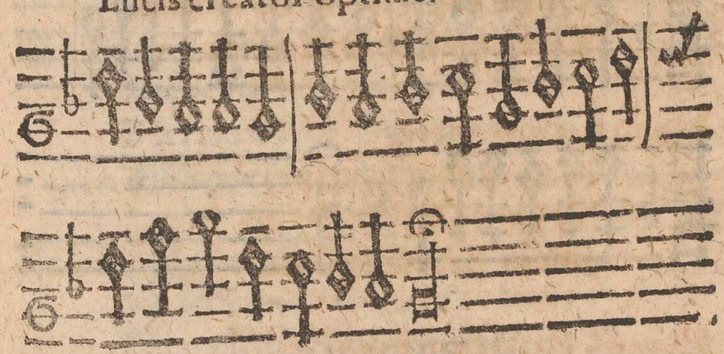
XLII.

De opere primi diei.

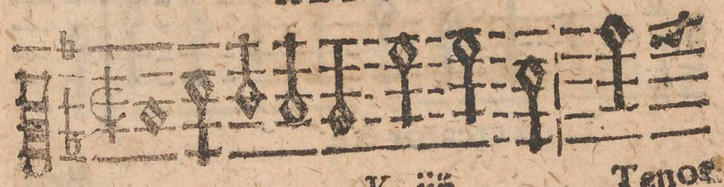
CANTVS.

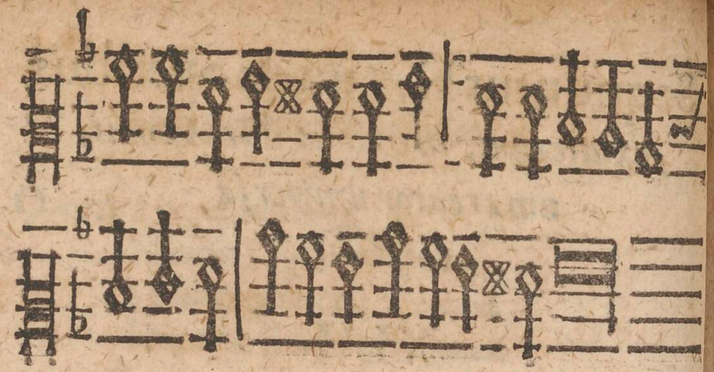


Lucis creator optime.

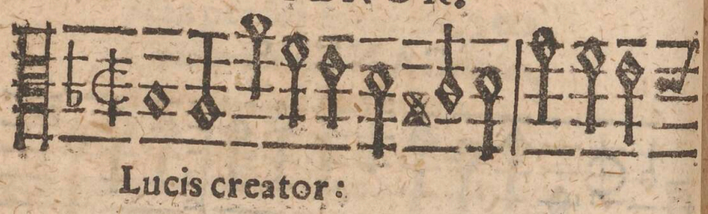


ALTVS.
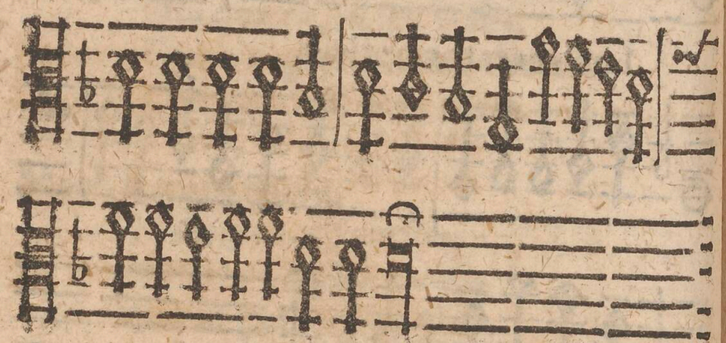




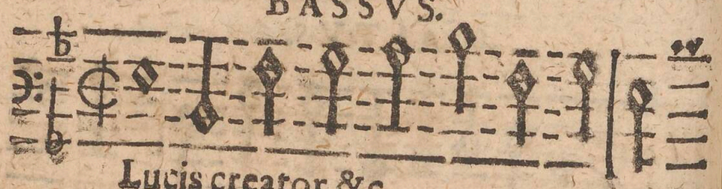
TENOR.



Lucis creator:

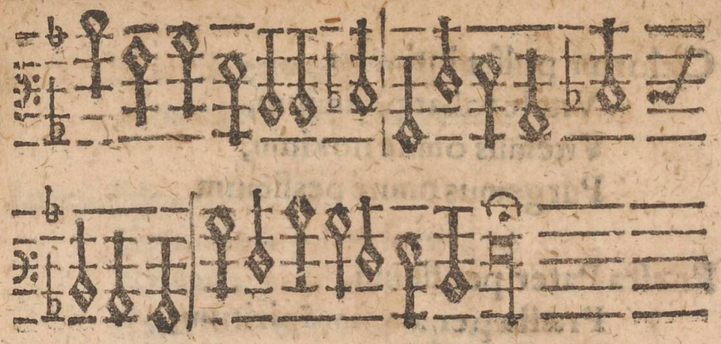


BASSVS.



Lucis creator &c.

Beati



Beati Gregorij.

LVcis creator optime,
Lucem dierum proferens,
Primordijs lucis novæ
Mundi parans originem.

Qui mane junctum vesperi
Diem vocari præcipis,
Tetrum chaos illabitur,
Audi preces cum fletibus.

Ne mens gravatæ crimine
Vitæ sit exul munere,
Dum nil perenne cogitat,
Seseq; culpis illigat.

Cælorum pulſet intimum,
Vitale tollat præmium,
Vitemus omne noxium,
Purgemus omne peſſimum.

Præſta Pater per filium,
Præſta per almum Spiritum,
Cunctum per ævum triplici
Vnus Deus cum numine.

XLIII.
De opere ſecundi diei.

Immenſe cœli conditor,
Qui mixta ne confunderes,
Aquæ fluenta dividens,
Cœlum dediſti limitem.

Firmans locum cœleſtibus,
Simulq; terræ rivulis,
Vt unda flammas temperet;
Terræ ſolum ne diſſipent.

Infunde nunc pñſſime
Donum perennis gratiæ,

Fraudis

Fraudis novæ ne caſibus
Nos error atterat vetus.

Lucem fides inveniat,
Sic luminis jubar ferat,
Vt vana cuncta terreat,
Hanc falſa nulla comprimant.

Deo Patri ſit gloria,
Ejusq; ſoli Filio,
Cum Spiritu Paraclito,
Nunc & per omne ſeculum.

XLIIII.
De opere tertij diei.

TElluris ingens conditor,
Mundi ſolum qui detegens,
Pulſis aquæ moleſtñs
Terram dediſti immobilem.

Vt germen aptum proferens,
Fulvis decora floribus,
Fœcunda fructu ſiſteret,
Paſtumq; gratum redderet.

Mentis

Mentis peruſta vulnera,
Mundo virore gratiæ,
Vt facta fletu diluat,
Motusq; pravos atterat.

Iuſſis tuis obtemperet,
Nullis malis approximet,
Bonis repleri gaudeat,
Et mortis ictum neſciat.

Præſta Pater pñſsime,
Patriq; compar unice,
Cum Spiritu Paraclito
Nunc & per omne ſeculum.

XLV.

De opere quarti diei.

COeli Deus ſanctiſsime,
Qui lucidum centrum poli
Candore pingis igneo,
Augens decoro lumine.

Quarto die qui flammeam
Solis rotam conſtituens

Lunæ

Lunæ miniſtras ordini
vagos recurſus ſiderum.

Vt noctibus, vel lumini,
Diremtionis terminum
Primordiis, & menſium
Signum dares notiſsimum.

Illumina cor hominum,
Abſterge ſordes mentium,
Abſolvæ culpæ vinculum,
Everte moles criminum.

Præſta Pater per Filium,
Præſta per almum Spiritum,
Cunctum per ævum triplici,
Vnus Deus cum Numine.

XLVI.

De opere quinti diei.

MAgnæ Deus potentiæ,
Qui ex aquis ortum genus:
Partim remittis gurgiti,
Partim levas in aëra.

Demerſa

Demersa lymphis, imprimens,
Sub vecta cœlis irrogans,
Vt stirpe ab una prodita
Diversa rapiant loca.

Largire cunctis servulis,
Quos mundat unda sanguinis,
Nescire lapsus criminum,
Nec ferre mortis tædium.

Vt culpa nullum deprimat,
Nullum levet jactantia,
Elisa mens ne concidat,
Elata mens ne corruat.

Deo Patri sit gloria,
Ejusq; soli filio,
Cum Spiritu Paraclito,
Nunc & per omne seculum.

XLVII.
De opere sexti diei.

PLasmator hominis Deus,
Qui cuncta solus ordinans,

Humum

Humum jubes producere,
Reptantis & feræ genus.

Qui magna rerum corpora
Dicto jubentis vivida,
Vt serviant per ordinem
Subdens dedisti homini,

Repellito à servis tuis,
Quicquid per immundiciam,
Aut moribus se suggerit,
Aut actibus se interserit.

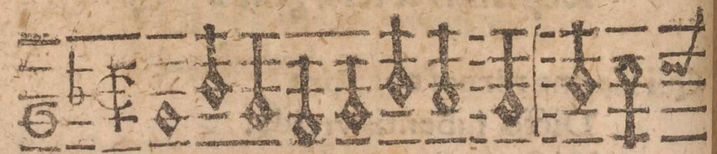
Da gaudiorum præmia,
Da gratiarum munera,
Dissolve litis vincula,
Astringe pacis fœdera.

Præsta Pater pijssime,
Patrique compar unice,
Cum Spiritu Paraclito,
Nunc & per omne seculum.

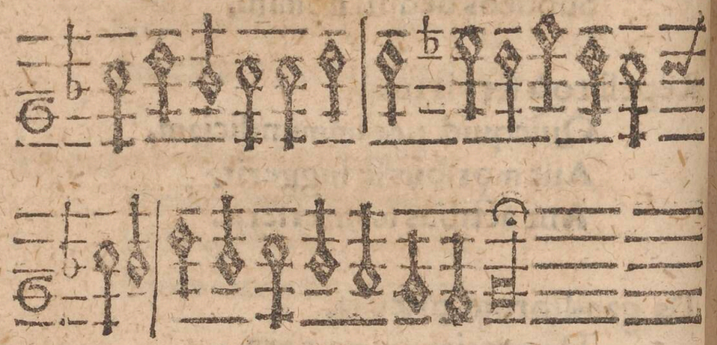
XLVIII.
Hymnus pro Ecclesiæ liberatione,

Cantus

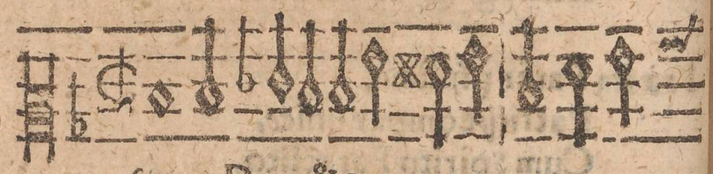
CANTVS.



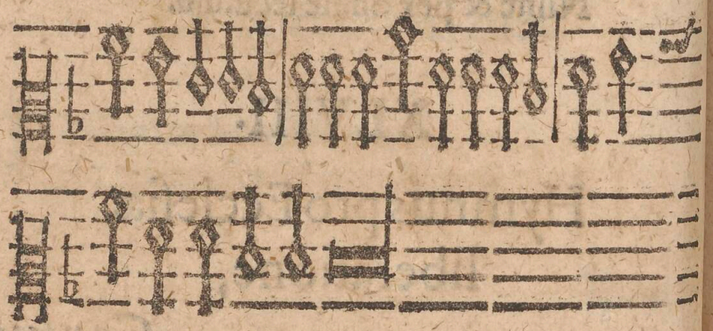
Serva Deus &c.



ALTVS.

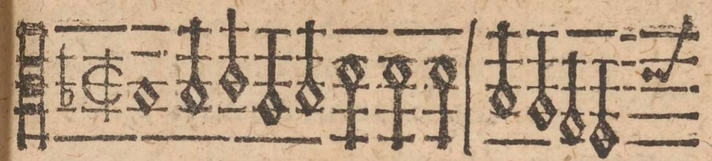


Serva Deus &c.
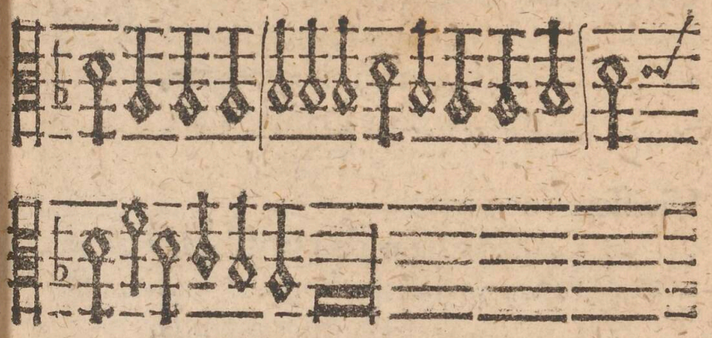


Tenor

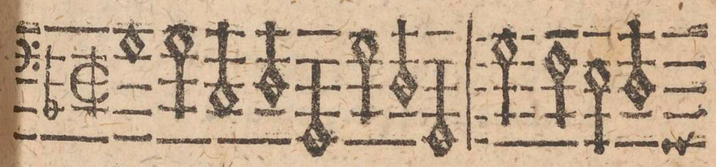
TENOR.
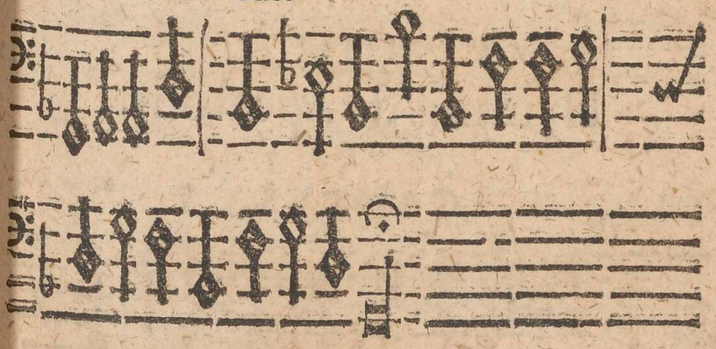


Serva Deus:



BASSVS.



Serva Deus:



SErva Deus verbum tuum,
Et frange vires hostium,
Qui Ihesum, Filium tuum,
Turbare conantur throno.

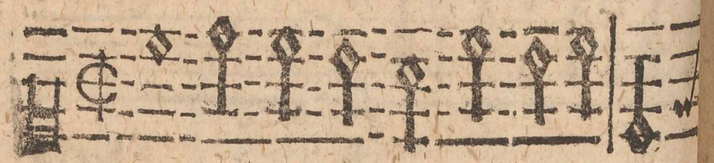
Ostende nunc potentiam,
O Christe rex regum tuam:
Defende parvulum gregem,
Qui te fatetur Principem.

Vivificator Spiritus,
Concordiam da cordibus,
Ades periclitantibus
Cum morte conflictantibus.

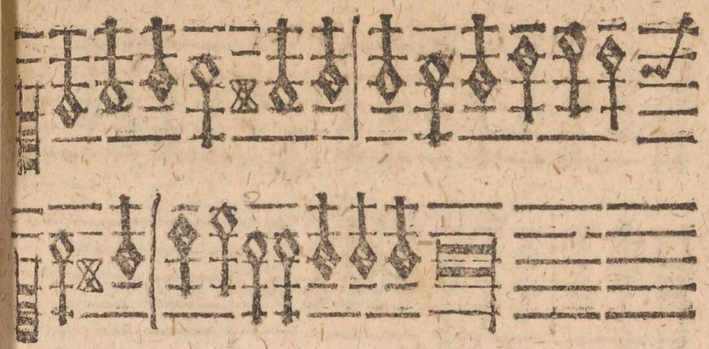
Deo Patri sit gloria,
Ejusq; soli filio,
Cum spiritu Paraclito
Et nunc & in perpetuum.

XLVIIII.
Hymnus de Apostolis.
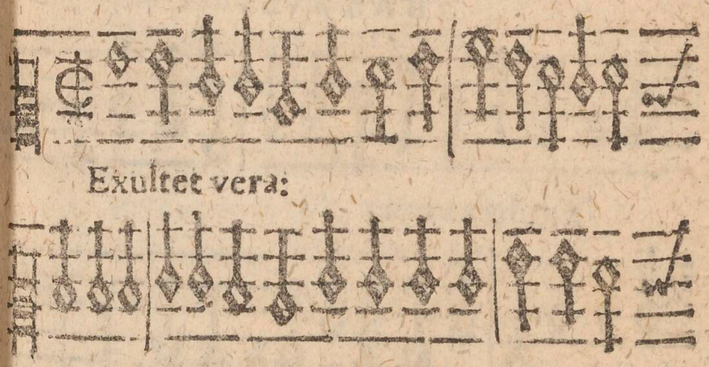
CANTVS.



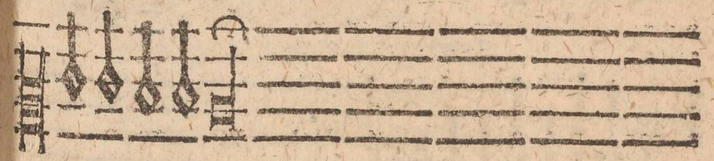
Exultet vera:



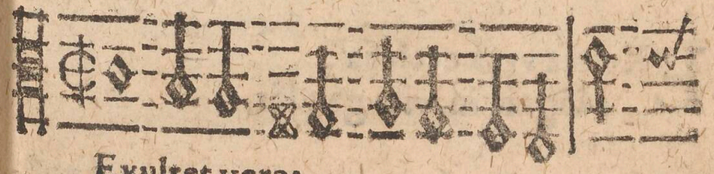
ALTVS.



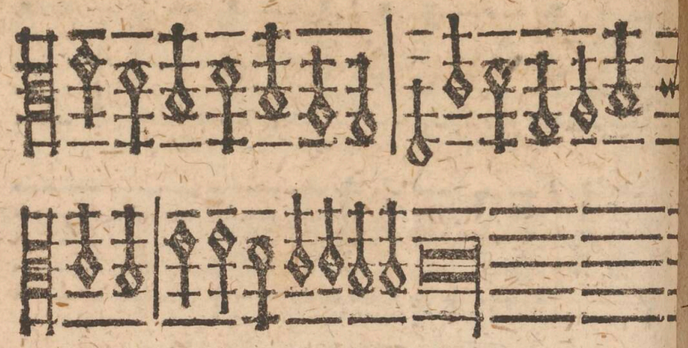
Exultet vera:



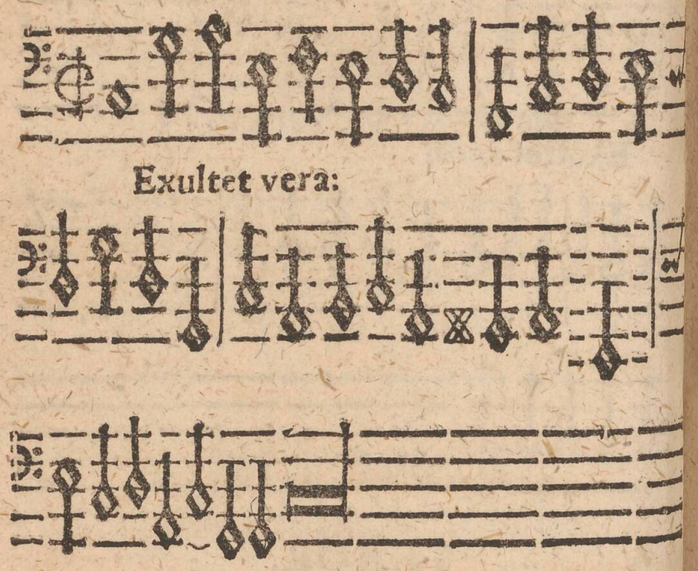
TENOR.



Exultet vera:



BASSVS.



Exultet vera:

EXultet vera ecclesia
Magnis in vita gaudijs,

Apoſt

Apoſtolorum quoties
Sacra canit ſolennia.

Nam ſine ipſorum meritis,
Chriſtus ex mera gratia
Vocavit illos ſimplices
Ad ſui verbi ſtudium.

Vt per ipſos confunderet
Humanam ſapientiam
Et homines pertraheret,
Ad fidei juſticiam.

Hos ſtatuit pro Patribus
Per totum orbem principes,
Ad ſubjugandum impios
Virtute verbi Spiritus.

Docebant Chriſtum igitur
Eſſe, per quem oporteat
Servari nos ab interis,
Vitamq; æternam conſequi.

Quapropter multa paſſi ſunt
Tormenta & opprobria,
Ab impijs hominibus
In hoc præſenti ſeculo.

Sed nunc vivunt perpetuò
In cœlis & cum venerit
Christus in fine temporum,
Tunc erunt mundi judices.
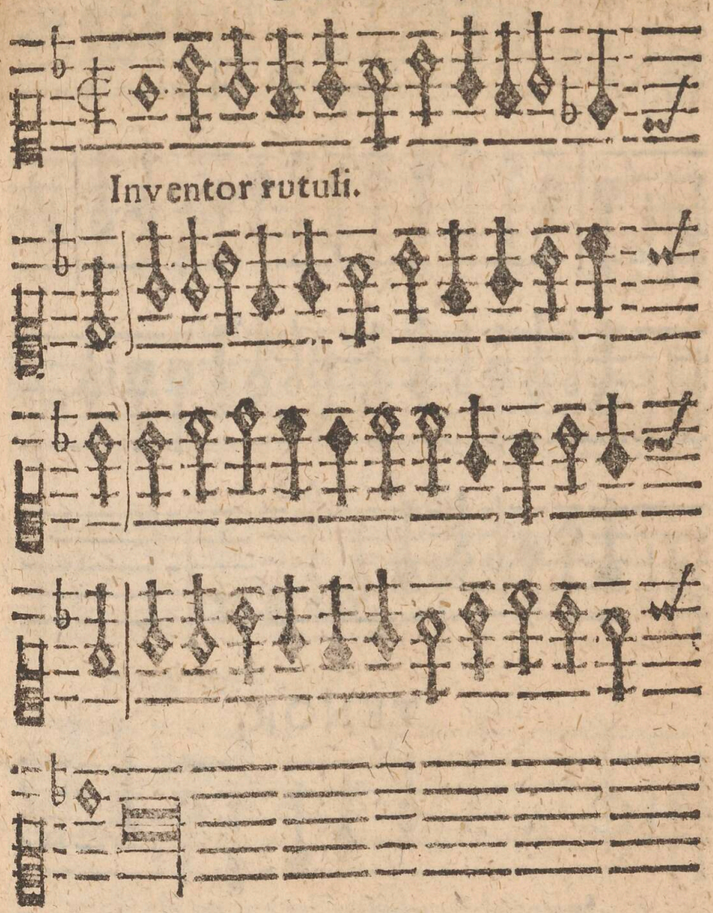
Precamur ergo supplices
Te, Christe, ut nos integros
In simplici retineas
Apostolorum dogmate.

Ne nostras mentes operum
Falsa doctrina capiat,
Vel scandala absterreant
A vero Euangelio,
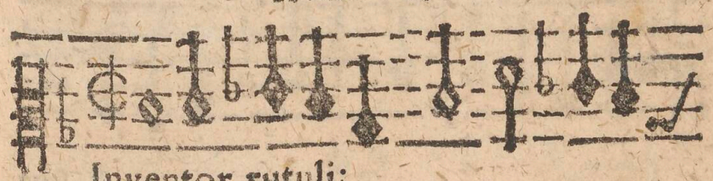
Vt cum judex adveneris
In fine hujus seculi,
Nos sempiterni gaudij
Facias esse compotes.

L.
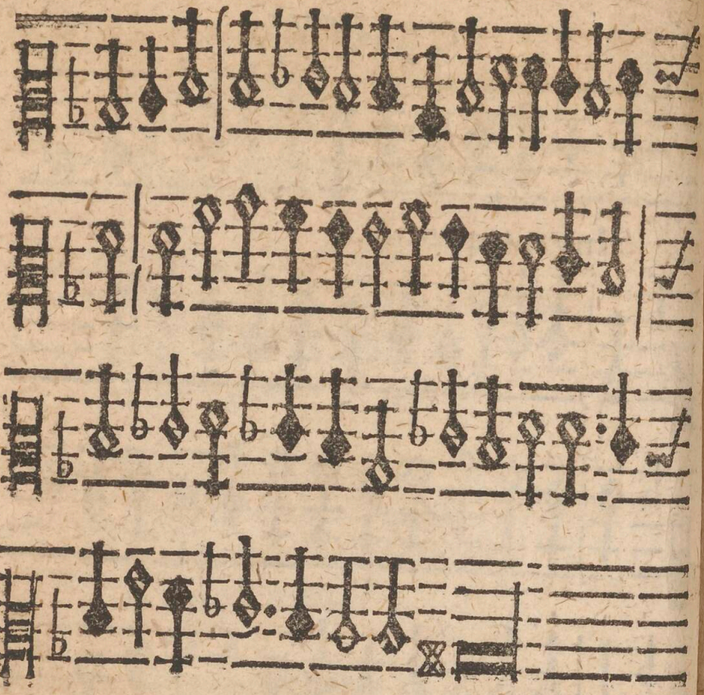
Prudentij. Quando accenditur Vesperi candela.



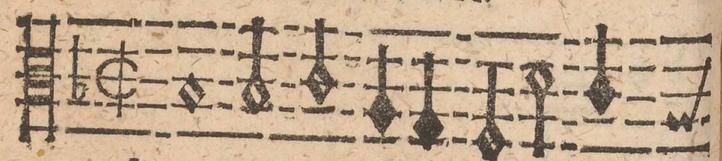
Inventor rutuli.
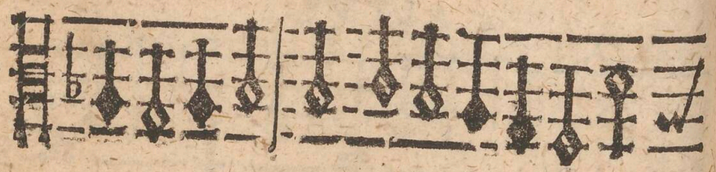


Inventor rutuli:
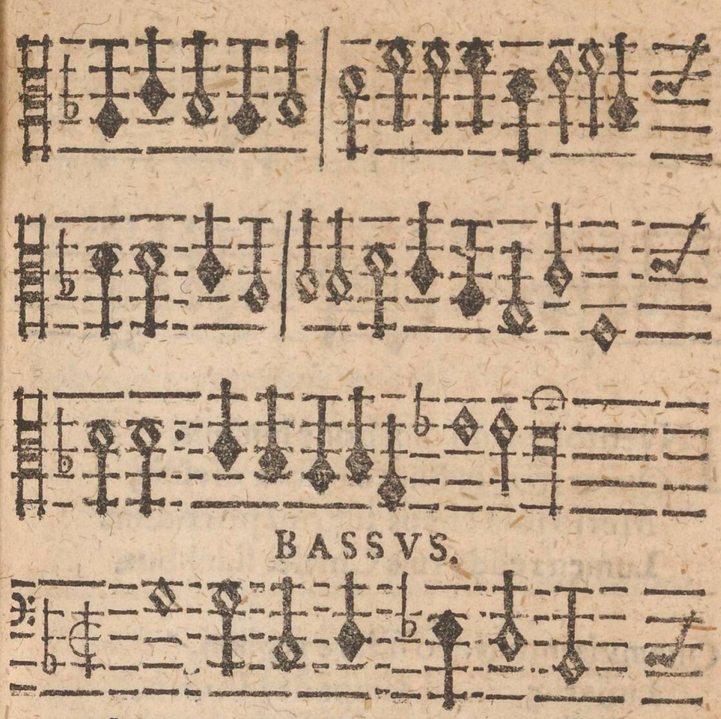


TENOR.



Inventor rutuli:
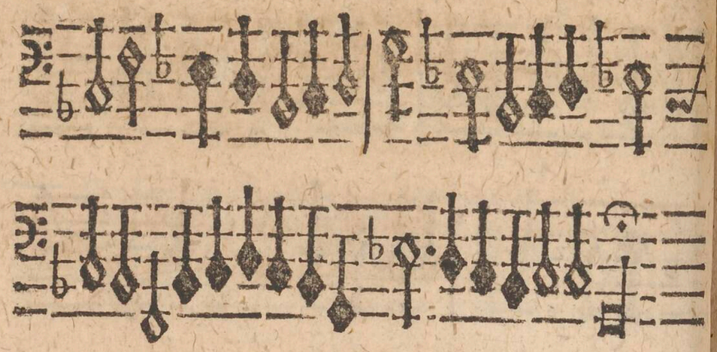


Bassus



BASSVS.

Inventor rutuli.



INventor rutuli dux bone luminis,
Qui certis vicibus tempora dividis,
Merso sole chaos ingruit horridum,
Lumen redde tuis Christe fidelibus.

Quamvis innumero sidere regiam,
Lunariq; polum lampade pinxeris,
Incussu silicis lumina nos tamen
Monstras saxigeno semine quærere.

Ne nesciret homo spem sibi luminis
In Christi solido corpore conditam,
Qui dici stabilem se voluit petram,
Nostris igniculis unde genus venit.

Pinguis quos olei rore madentibus
Lychnis ac facibus pascimus aridis,

Quin

Quin & fila favis scirpea floreis,
Presso melle prius collita fingimus.

Vivax flamma viget seu cava testula
Succum linteolo suggerit ebrio,
Seu pinus piceam fert alimoniam,
Seu ceram teretem stuppa calens bibit.

Splendent ergo tuis muneribus Pater,
Flammis mobilibus scilicet atria,
Absentemq; diem lux agit æmula,
Quam nox cum lacero victa fugit peplo.

Per Christum genitum, summe Pater, tuum,
In quo visibilis stat tibi gloria,
Qui noster Dominus, qui tuus unicus
Spirat de patrio corde paracletum.

Per quem splendor, honos, laus, sapientia,
Majestas, bonitas, & pietas tua,
Regnum continuat numine triplici,
Texens perpetuis secula seculis.

LI.

Hymnus de Iohanne Baptista.

Ad Harmoniam Hymni. 37.

Æterno

Æterno gratias Patri
Omnes canant ecclesiæ,
Quod nuncium verbi sui
Iohannem nobis miserit.

Hic mores exui malos
Iussit metuq; judicis
Mox affuturi terruit
Superbas mentes omnium.

Rursusq; perculsos metu
In spem vitæ certam vocat,
Et monstrat agnum digito,
Qui placat unicus Deum.
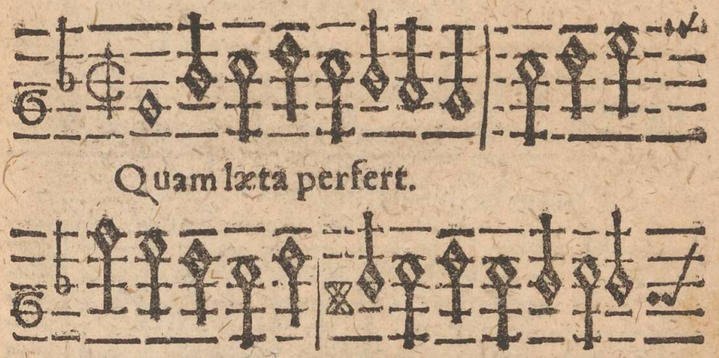
Hæc ille firmo pectore
Docet Christumq; prædicat
Venire, ceu solem novum
Prodire aurora nunciat.

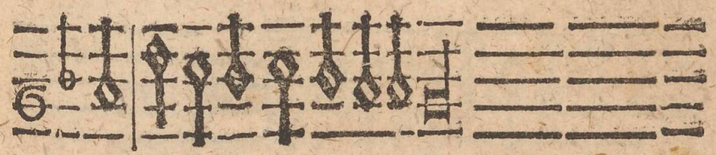
Nec Pharisæi Spiritum
Fregerunt ingentem viri,
Helias alter hic fuit,
Hypocritas dum arguit.

LII.

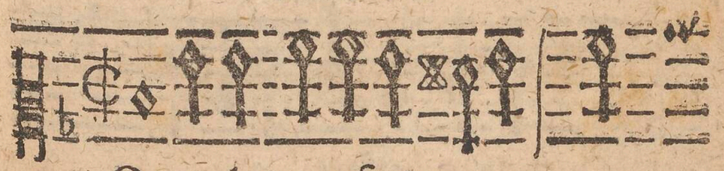
Hymnus Pauli Eberi. *De Maria Dei genitrice visitante Elizabeth.*

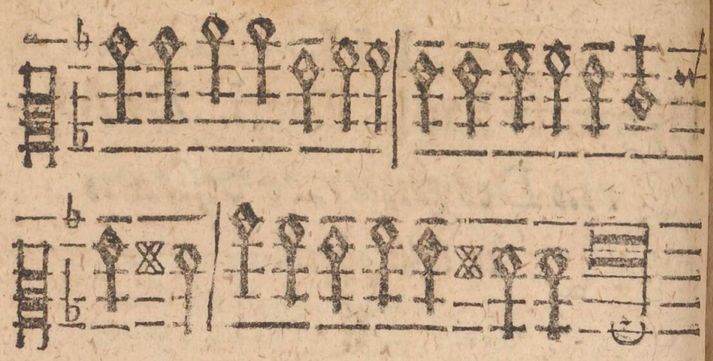
CANTVS.



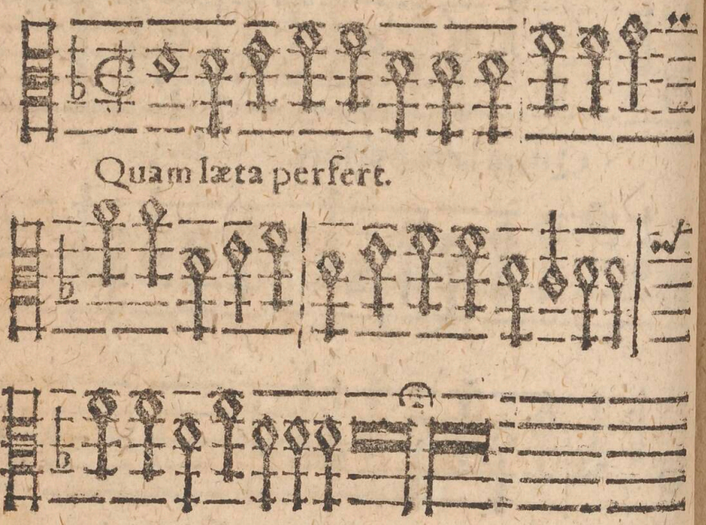


ALTVS.



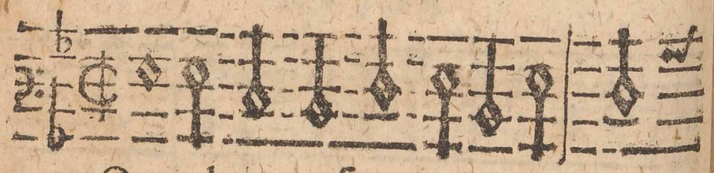


TENOR.



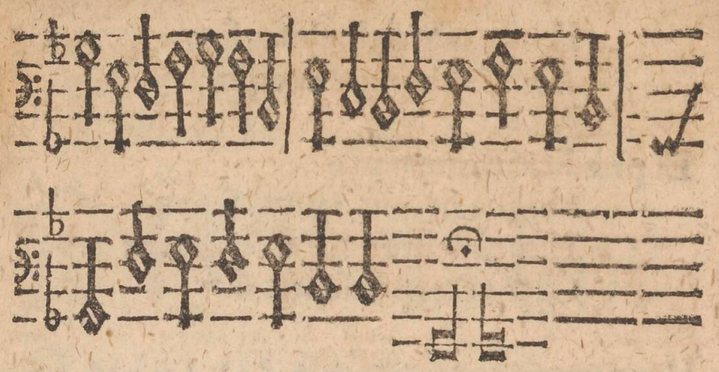
Quam læta perfert.

BASSVS.



Quem læta perfert.

Quam



QVam læta perfert nuncia,
Dum Galilæis finibus
Egressa cognatam suam
Procul Maria visitat?

Quanto Mariam gaudio
Elizabeth complectitur?
Quam scit, monente Spiritu,
Gestare promissum Ducem.

Qui conciliaturus Deo
Patri sit humanum genus,
Lapsu quod olim se gravi
A conditore averterat.

Quem flagitaverant Patres
Multis venire seculis

Hunc

Hunc, matris inclusus suæ
Alvo, Iohannes excipit.

Et prædicare quem pia
Lingua nequit mutus senex,
Hunc mente adorat, indicans
Gestu Dei præsentiam.

Hanc parva continet casa
Ecclesiæ turbam novæ
Quæ prima declarat ratum
Verbum Dei de semine.

Dum tentat Herodes suum
Firmare regnum cædibus,
Et helluatur pontifex
Piosq; doctores necat,

Perinde nunc Ecclesiam
Arctæ tenent angustiæ,
Quam turbat aut erroribus
Aut cædibus dirus draco.

Hanc tu carentem robore
Firmisq; defensoribus,
Tuere, Christe, quæsumus,
Laudes tuas ut prædicet.

FINIS.

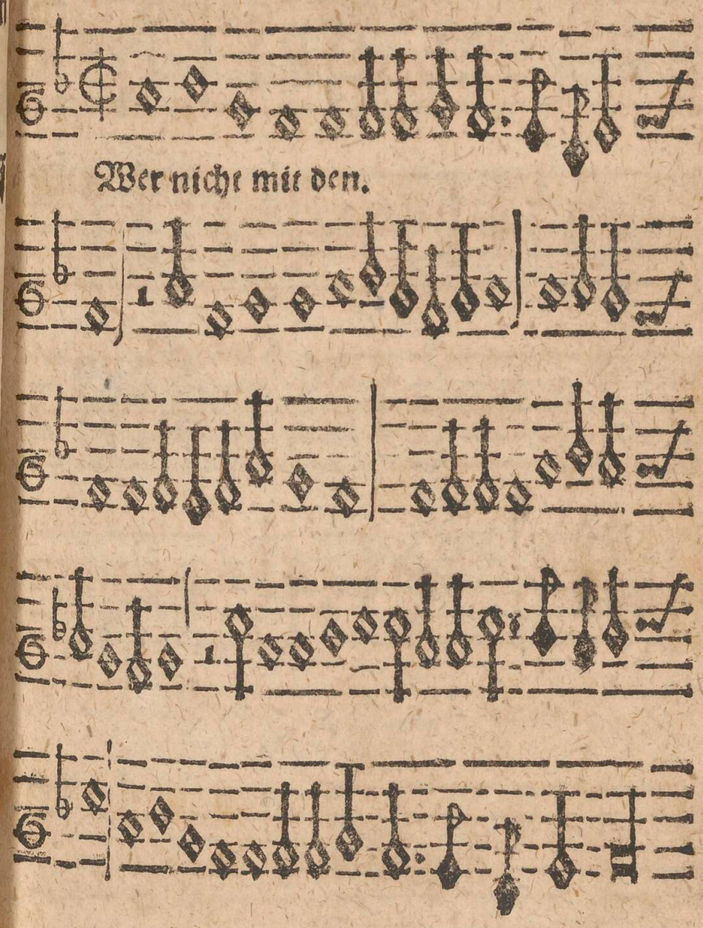
Folgen etzliche Deutsche Gesenge/ welche / nach gelegenheit der zeit/ in der Churfürstlichen Schuel zur Pforta/ nach Essens/ vnd sonsten gesungen werden.

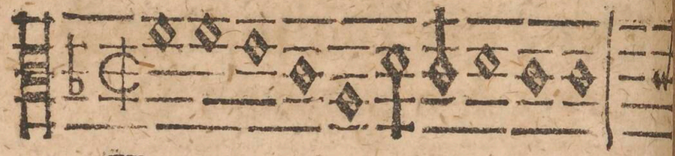
Register vber die Teudsche Gesenge.

1. Wer nicht mit den Gottlosen geht zu rhat
2. Wer in des aller höchsten hut.
3. Erheb dein Hertz/ thue auff dein Ohren.
4. In dich hab ich gehoffet Herr.
5. Dancket dem Herren heut vnd allzeit.
6. Lobet den Herren.
7. Helfft mir Gotts güte preisen
8. Lobet Gott jhr Christen allzugleich.
9. Nuhn freiwet euch jhr Christen leut.
10. Herr Jesu Christ war mensch vnd Gott.

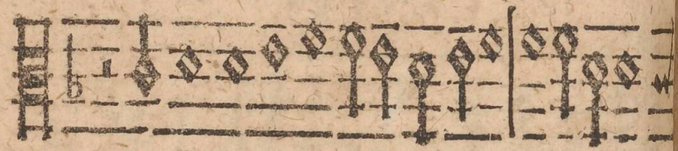
I.
Der Erste Psalm/ durch *Ambrosium* Lobwasser D.

CANTVS.

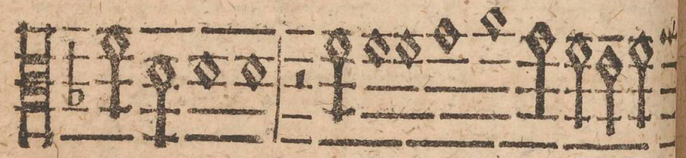


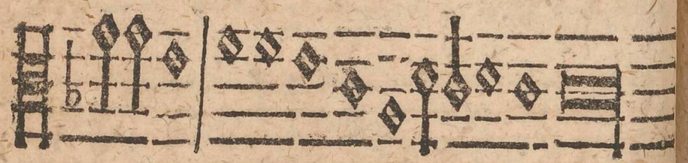


Wer nicht mit den.

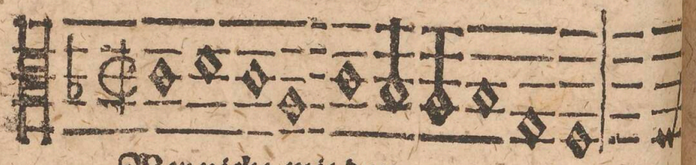






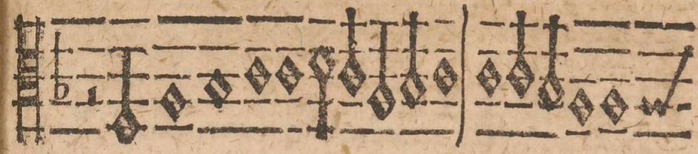


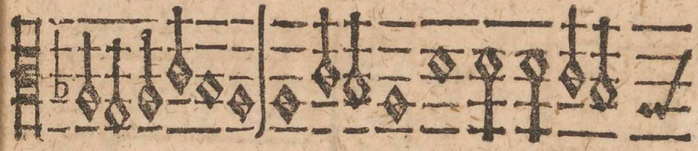
TENOR.

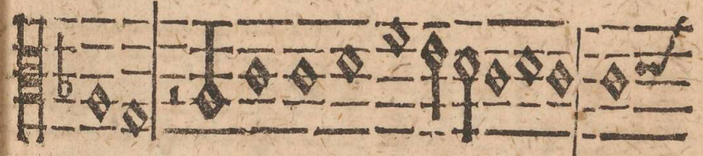


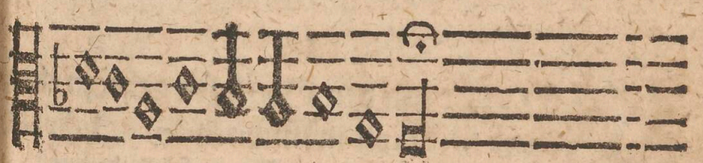
Wer nicht mit den.

Bassu

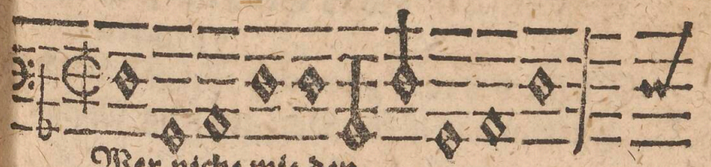




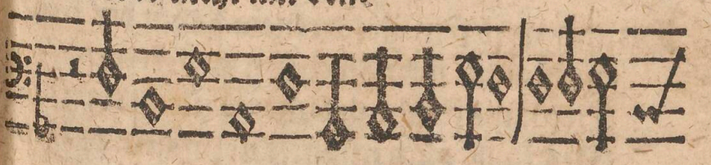


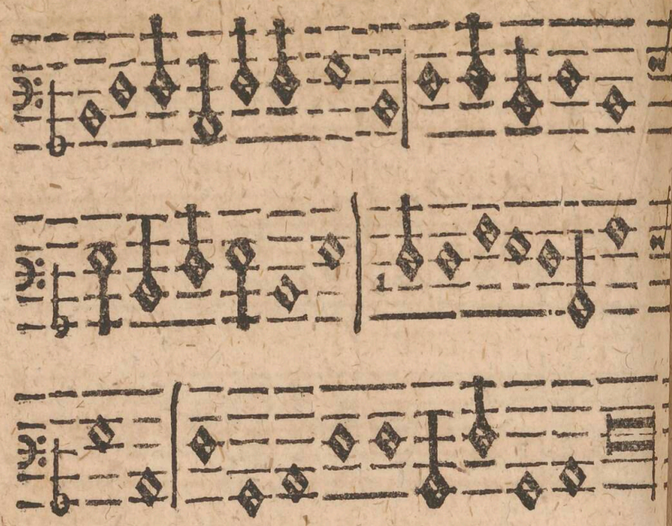


BASSVS.



Wer nicht mit den.





1.

WEr nicht mit den Gottlosen gehet zu rh
Vnd nicht trit in sündlicher leut fußpf
Der auch nicht mit sitzt auf der spötter
(bencken/
Sondern auff Gotts Gesetz mit fleiß thu
(dencken
Vñ sich des tags vñ nachts nimpt hertzlich
Fürwar das ist für Gott ein selig Mann.

2.

Denn er wird sein gleich einem baum der fein
Gepflantzet steht an einem wesserlein/
Der seine frucht zu seinen zeiten treget/
Des laub auch nimmer abzufallen pfleget

So auch was solcher Mensch thut vñ begint/
Dasselb allzeit ein glücklich ende gewint.

3.

Dagegen die Gottlosen/ mir das glaub/
Seind nicht also/sondern wie sprew vñ staub/
Welchen der wind auff von der erden wehet/
Darümb jhr keiner vor gericht bestehet/
Die sünder auch in der gerechten rhat/
Oder versamlung finden keine stadt.

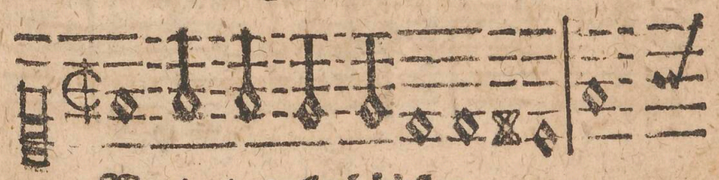
4.

Deñ die gerechten/sind Gott wol bekandt/
Vnd wie es ist vmb all jhr thun gewandt/
Drümb werden sie in ewigkeit wol bleiben/
Die aber hie ein Gottloß leben treiben/
Derselben thun mit nicht bestehen kan/
Sie gehn zu grund/ Gott nimpt sich jhr
(nicht an.
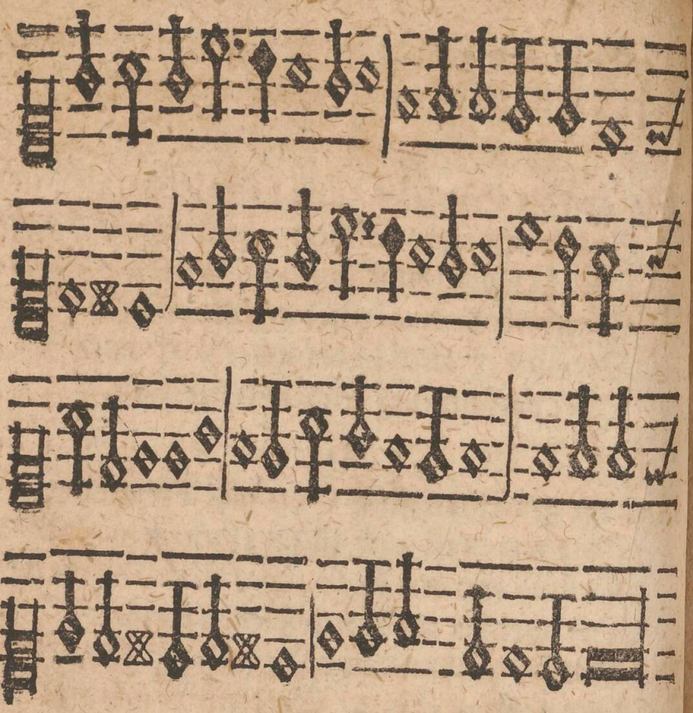
2.

Der 91. Psalm/ durch *Ambrosium* Lobwasser.

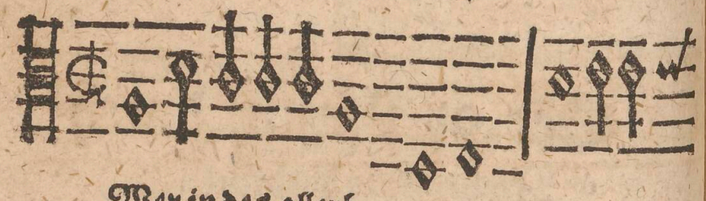
CANTVS.



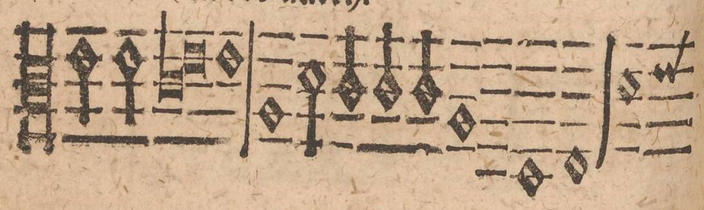
Wer in des allerhöchsten.
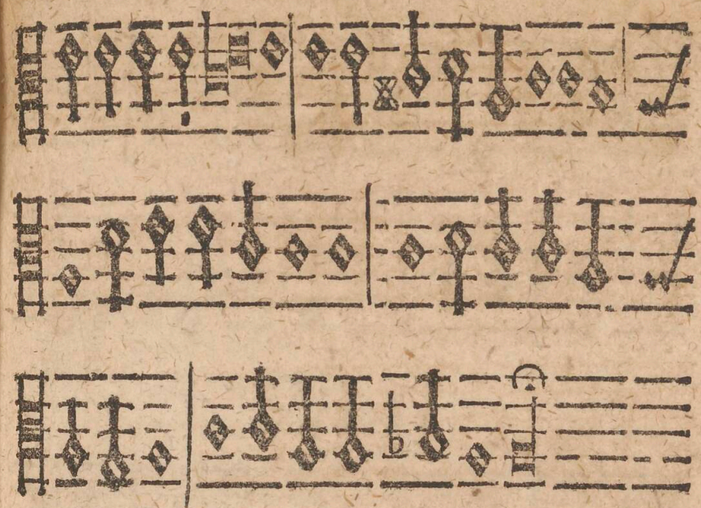


ALTVS.

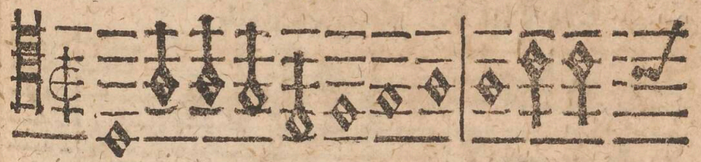


Wer in des allerh.

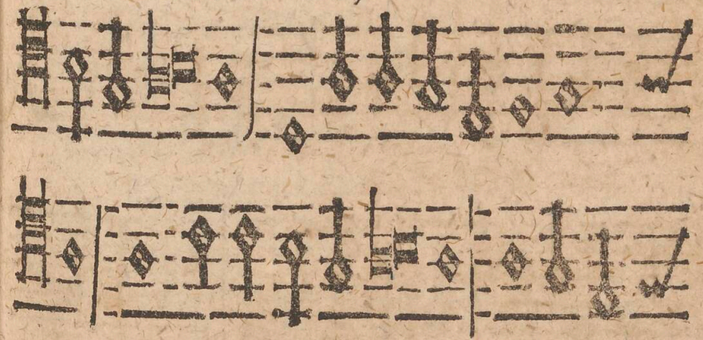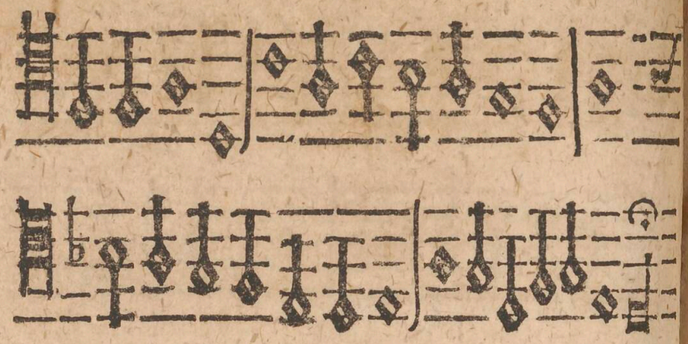




TENOR.

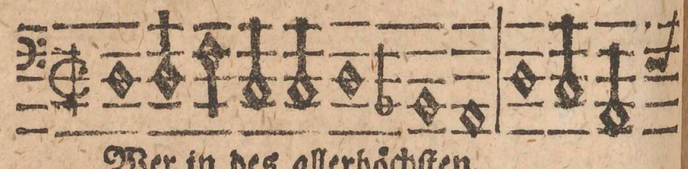


Wer in des allerh.
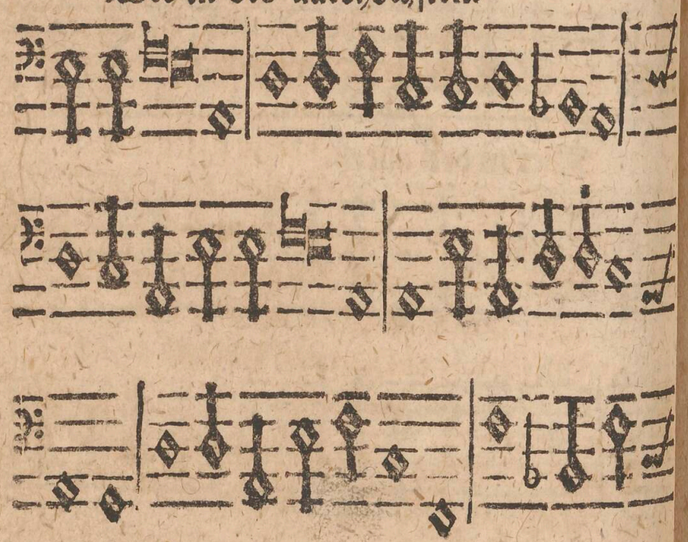


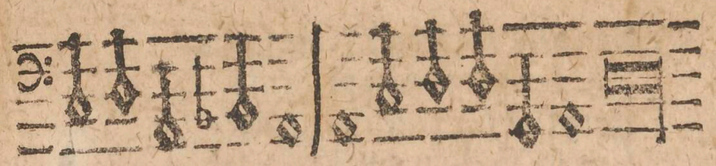


BASSVS.



Wer in des allerhöchsten.





1.

WEr in des aller höchsten hut
Vnd schutz seiner genaden/
Wie einem schatten wohnen thut/
Bewahrt für allem schaden
Derselb fürwar wol künlich spricht
Gott ist mein burgk vnd feste/
Er ist mein trost vnd zuversicht/
Er thut bey mir das beste.

2.

Er wird dich für des jegers net
Erretten aus gefahren/
Für falschen leuten bösem geschwetz
Wird er dich wohl bewahren/
Vnter sein flügel vnd stirnich
Wird er dich fein verstecken/
Mit seiner Warheit wird er dich
Gleich wie ein schilt zu decken.

3.

Das wird er thun/ das dir nicht graw
Bey gar nechtlicher weile

Vnd an dem tag tragst keine schew/
Für den fliegenden pfeilen:
Frey seist für pestilentz gefahr/
Die im finstern thut schleichen/
Vnd dir nicht schaden gantz vnd gar/
Deß mittags böse seuchen.

4.

Vnd ob ein tausent mann schon fiel/
Bey dir/auff deiner rechten/
Zur lincken zehen mal so viel/
Sol dichs doch nicht anfechten.
Du solst noch eine lust daran/
Mit deinen augen sehen/
Vnd sprechen es sey wol gethan/
Vnd jhm gar recht geschehen.

5.

In summa/ Gott der ist mein hort/
Auff den ich fest thue bawen/
Der da sitzt an dem höchsten orth/
Auff den setz dein vertrawen/
So wird dich gar kein vngelück/
Ergreiffen noch umbfahen/
All übel weichen wird zurück/
Sich zu deim hauß nicht nahen.

6.

Er wird den lieben Engeln sein/
Diesen befehl aufflegen/
Damit sie dich bewahren sein/
Auff allen deinen wegen/
Sie werden dich mit sorgen groß
Tragen auff jhren henden/
Das dein fuß an kein stein anstoß/
Mit allem fleiß abwenden.

7.

Auff Löwen vnd Ottern wirstu
Ohn allen schaden gehen/
Auff Löwlein vnd Drachen dazu
Mit deinen versen stehen/
Gott spricht ich wil sein helffer sein/
Denn er mich hertzlich liebet/
Ich wil jhn auch beschützen fein/
Weim nahmen er ehr giebet.

8.

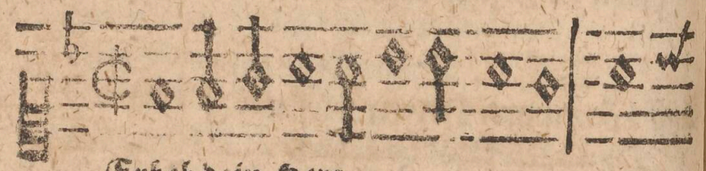
Ruffe er mich an alß seinen Gott/
Ich wil jhm hülff beweissen/
Ich wil bey jhm sein in der noth/
Jhn auß derselben reissen/
Zu ehren wil ich bringen jhn/
Jhm geben langes leben.

Und das ich wahrer helffer bin/
Recht zuvorstehen geben.
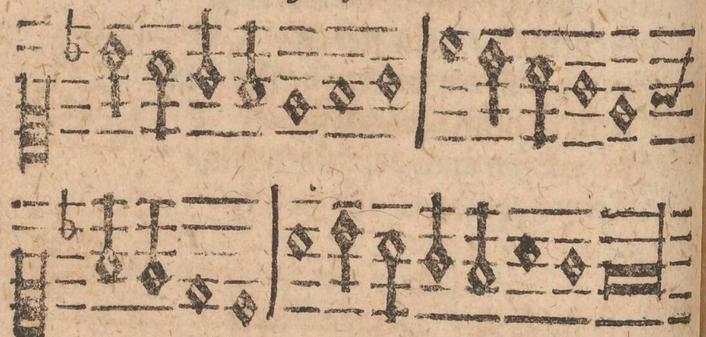
3.

Die heiligen zehen Gebot/ durch *Ambrosium* Lobwasser.

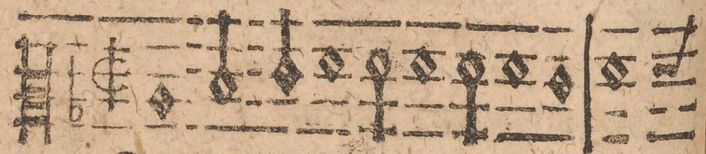
CANTVS.



Erheb dein Hertz.
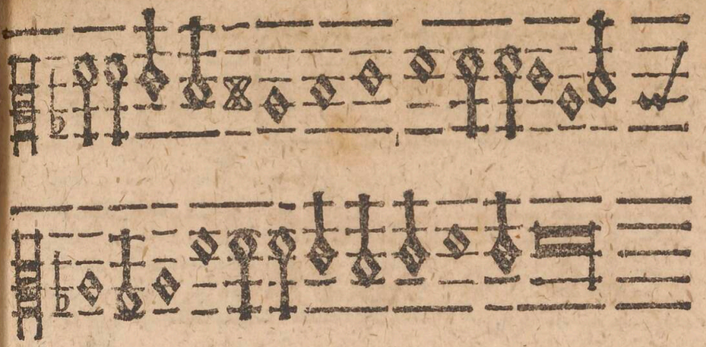


ALTVS.

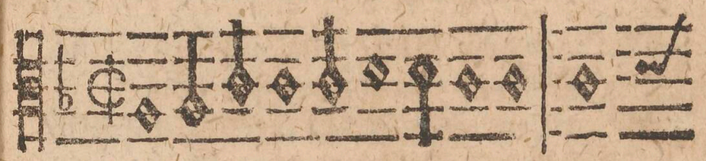


Erheb dein Hertz.

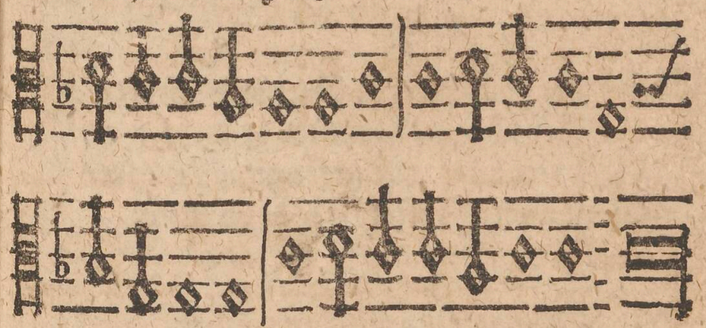
Tenor



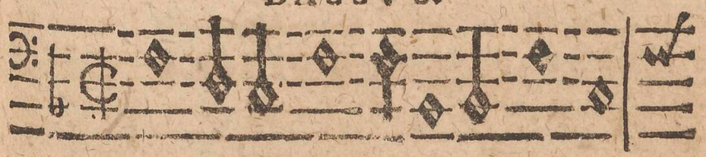
TENOR.



Erheb dein Hertz.
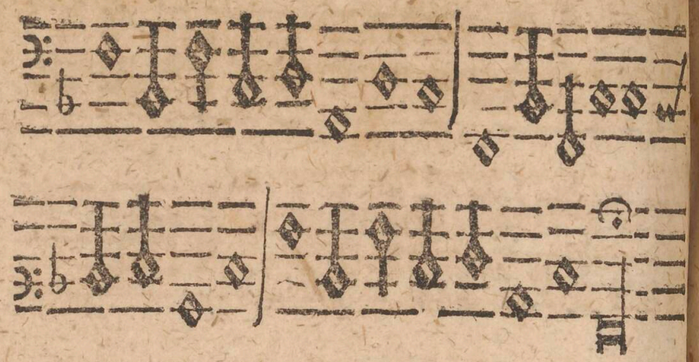


BASSVS.



Erheb dein Hertz.

Erheb



1.

Kheb dein Hertz/ thue auff dein ohren/
Du volck/ das du verstocket bist/
Merck auff/ vñ thue mit fleiß anhören/
Was Gotts gebot/ vnd wille ist.

2.

Er spricht/ Ich bin dein Gott vnd Herre/
Auß der Egypter land ich dich
Geführet hab/ auß gefengnüß schwere/
Kein ander Götter hab/ denn mich.

3.

Kein bildnüß du dir machen wolleſt
Von allem/ es sey was es wöll/
Daſſelb auch nicht anbeten ſolleſt/
Deñ Gott der Herr ist eiffers voll.

4.

Den nahmen Gottes deines Herren/
Nicht führ noch brauch vergebelich/
Denn wer denſelben wird vnehren
Den wird erſtraffen herrtiglich.

5.

Sechs tag zu arbeiten thu mercken/
Den ſiebenden außruhen thu/
Denn Gott nach allen ſeinen wercken
Des tags genommen hat ſein rhu.

6.

Du ſolſt Vater vnd Mutter ehren/
Dieſelben halten lieb vnd werd/
Das dir Gott widrumb wöll beſcheren
Ein langes leben hie auff erd.

7.

Hütt dich für Mord vnd Blutvergieſſen/
Meid ehbruch vnd vnkeuſche lieb/
Stiel nicht/ noch wider dein gewiſſen
Von niemands falſch gezeügniß gieb.

8.

Des nechſten Hauß dir nicht begehre/
Noch auch ſein liebeß Ehgemahl/
Knecht/ magd/ vieh/ oder etwas mehre/
Auß dem was ſein iſt vberall.
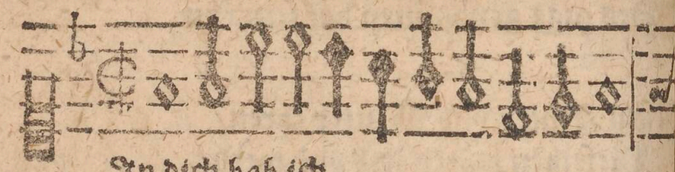
9

Herr Gott dein wort geſtreng vnd hefftig
Klingt heller deñ eitig Metall/
Wirck in vns durch dein gnad ſo krefftig/
Das wir thun deinen willen all.
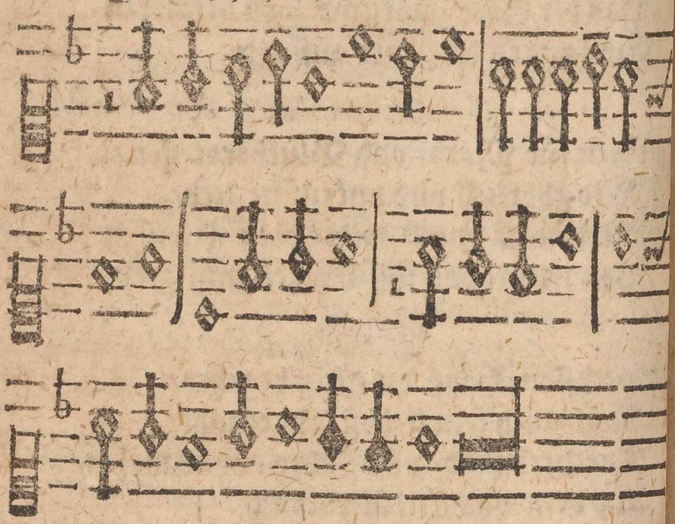
IIII.

Der XXXI. Psalm Da
vids. Adam Reußner.
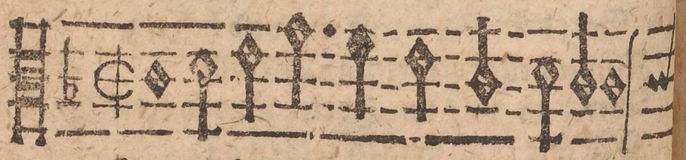
CANTVS.
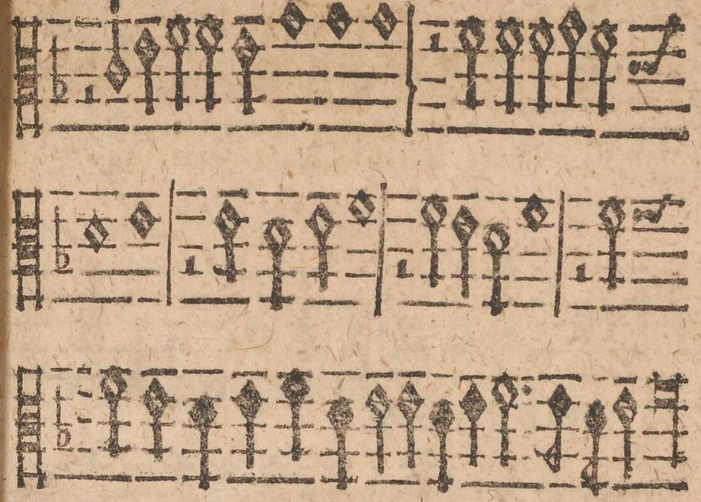


In dich hab ich.
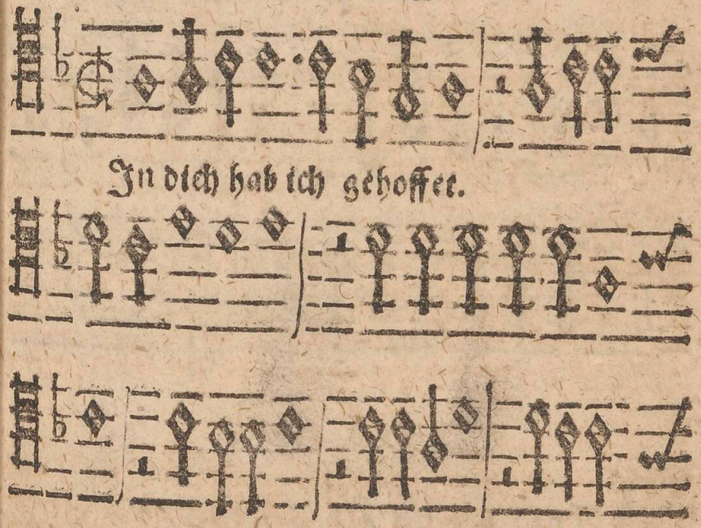


ALTVS.



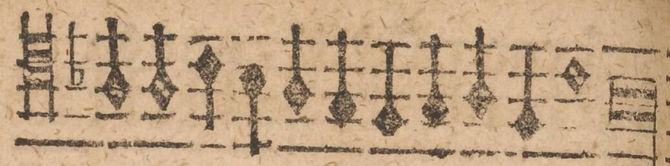
In dich hab ich. Tenor



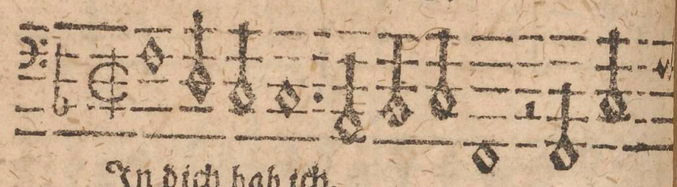
TENOR.



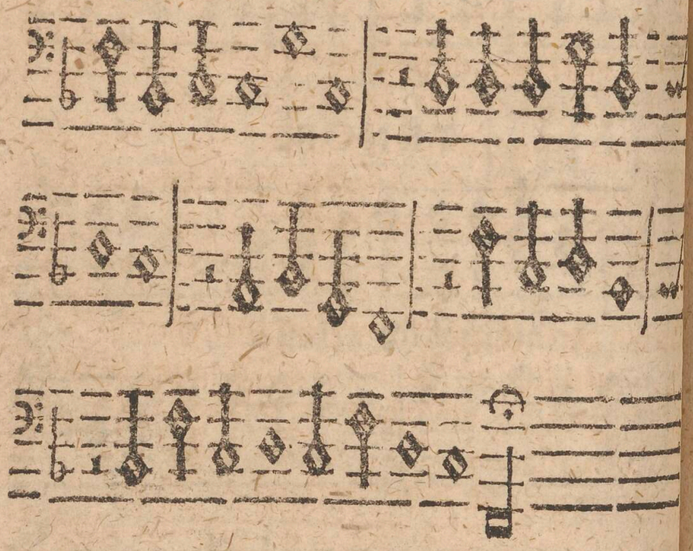
In dich hab ich gehoffet.



BASSVS.



In dich hab ich.



1

IN dich hab ich gehoffet Herr/
Hilff das ich nicht zu schanden werd
Noch ewiglich zu spotte/
Das bit ich dich/ erhalte mich/
In deiner trew vnd güte.

2.

Dein gnedig ohr Herr kehr zu mir/
Erhör mein bitt/ thu dich herfür/
Eil bald mich zuerretten/
In angst vnd n.h/ ich lig vnd steh/
Hilff mir in meinen nöten.

3.

Mein Gott vnd schirmer steh mir bey/
Sey mir ein burgk/ darinn ich frey/
Vnd ritterlich mög streitten/
Wider mein feind/ der gar viel seind/
An mir auff beyden seiten.

4.

Du bist mein sterck/ mein fels/ mein hort/
Mein schildt/ mein krafft/ sagt mir dein wort
Mein hülff/ mein heil/ mein leben/
Mein starcker Gott/ in aller noth/
Wer mag dir wider streben.

5.

Mir hat die Welt trüglich gericht/
Mit lügen vnd mit falschen gdicht/
Vil netz vnd heimlich stricke
Herr nim mein wahr/ in dieser gfahr/
Bhüt mich für falschen tücken.

6.

Herr meinen Geist befehl ich dir/
Mein Gott mein Gott weich nicht von mir/
Nim mich in deine hende/
O wahrer Gott/ in aller noth/
Hilff mir am letzten ende.

7.

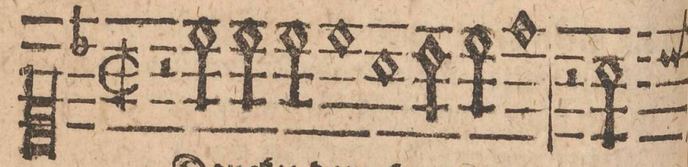
Glori/ Lob/ Ehr/ vnd Herrligkeit/
Sey Gott Vater vnd Sohn bereit/
Dem Heilgen Geist mit nahmen/
Die Göttlich krafft/ mach vns sieghafft/
Durch Jhesum Christum. Amen.

V.

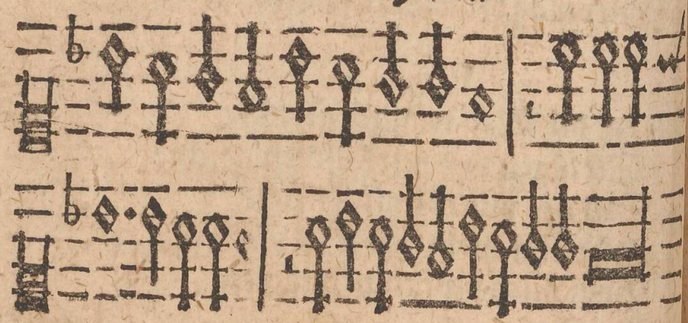
Eine Danckſagung nach dem Essen.

Nicolaus Hermann.

CANTVS.

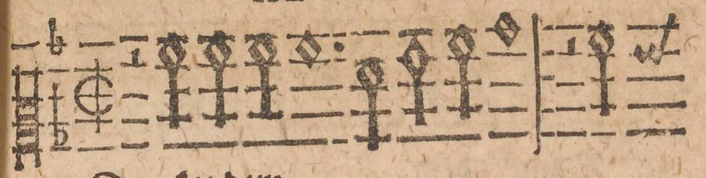


Dancket dem Herren.
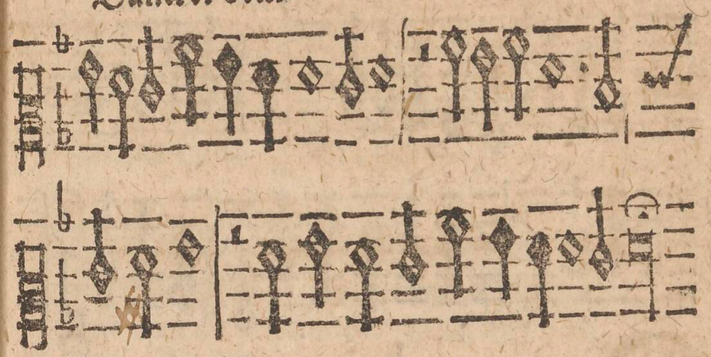


Alcus

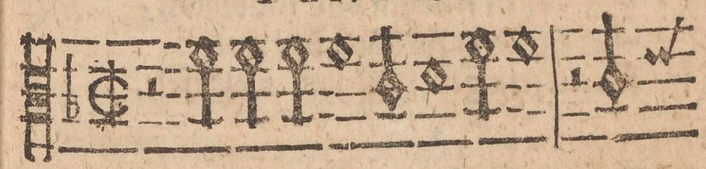
ALTVS.
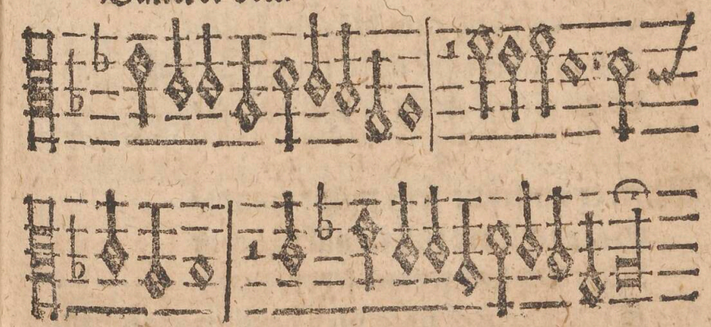


Dancket dem.

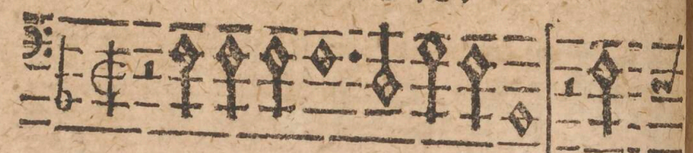


TENOR.
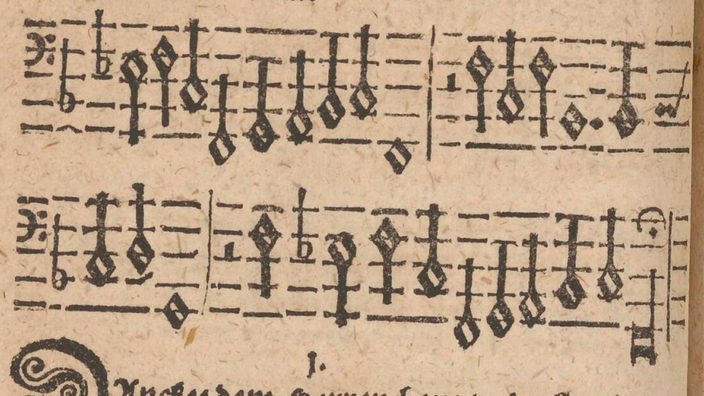


Dancket dem.





Dancket dem.



1.

Dancket dem Herren heut vnd allezeit/
Groß ist sein güt vnd mildigkeit/
Allß fleisch er speiset vnd erhelt/
Denn sein geschöpff jhm wolgefelt.

2.

Wenn vber vns sein Andtlitz leucht/
Der regn vnd taw die erde feucht/
Alß denn wechst alles laub vnd graß/
Sein wergk treibt er ohn vnterlaß.

3.

Wenn er auffthut sein milde handt/
So wechst die füll in allem landt
Das sich des frewet jederman/
Kein Mensch noch vieh darff mangel han.

Er

Er hat kein lust an stavcken helt/
Kein macht vnd pracht jhm wolgefelt/
Im gliebt das man jhn fürcht vnd trawt/
Wer auff jhn hofft hat wol gebawt.

5.

Billich wird er von vns gepreist/
Daß er hat reichlich vns gespeist/
O Vatter für dein güttigkeit/
Sagen wir danck in ewigkeit.

6

Ach Herr gib vns ein fruchtbar jhar/
Den lieben Kornbaum vns bewahr/
Für tewrung/ hunger/ seuch vnd streit/
Behut vns Herr zu dieser zeit.

7.

Vnser lieber Vatter du bist/
Weil Christus Mensch geboren ist/
Drumb trawen wir allein auff dich/
Vnd wölln dich preisen ewiglich.

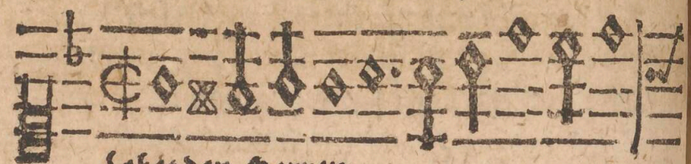
8.

Ach bleib bey vns Herr Jhesu Christ/
Weil es nuhn abent worden ist/
Dein Wort ô Herr das ewig licht/
Laß ja bey vns ausleschen nicht.

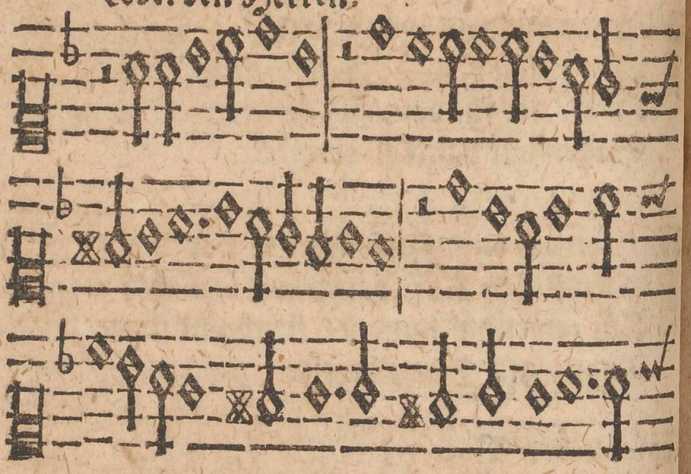
VI.

Auß dem CXLVII Psalm.
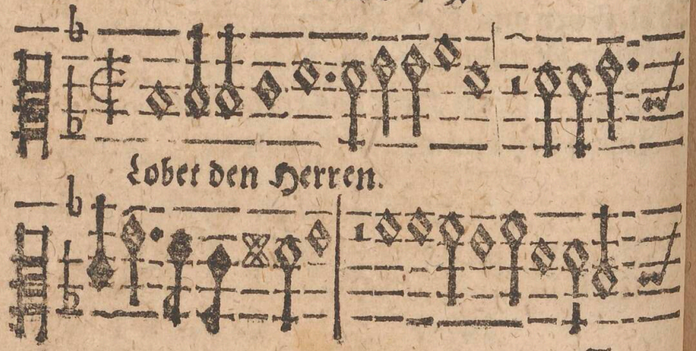
CANTVS.



Lobet den Herren.

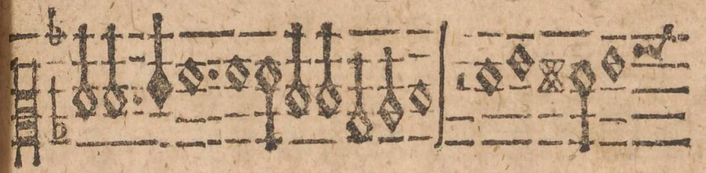


ALTVS.

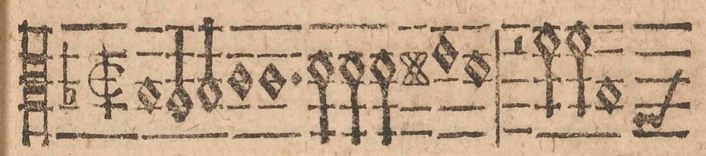


Lobet den Herren.
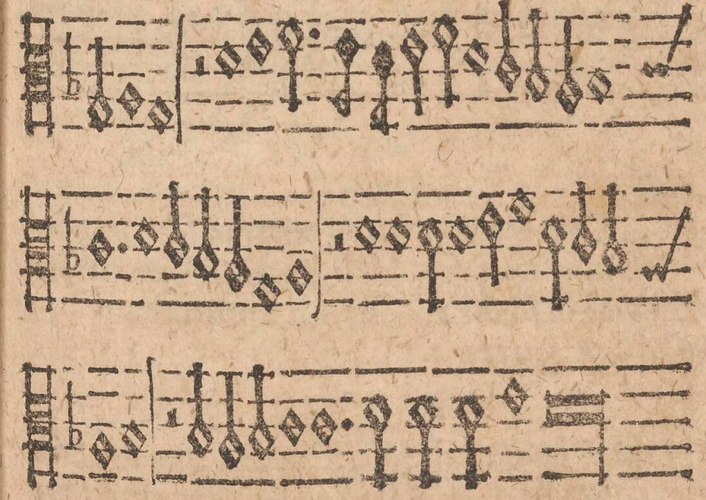
Tenor.
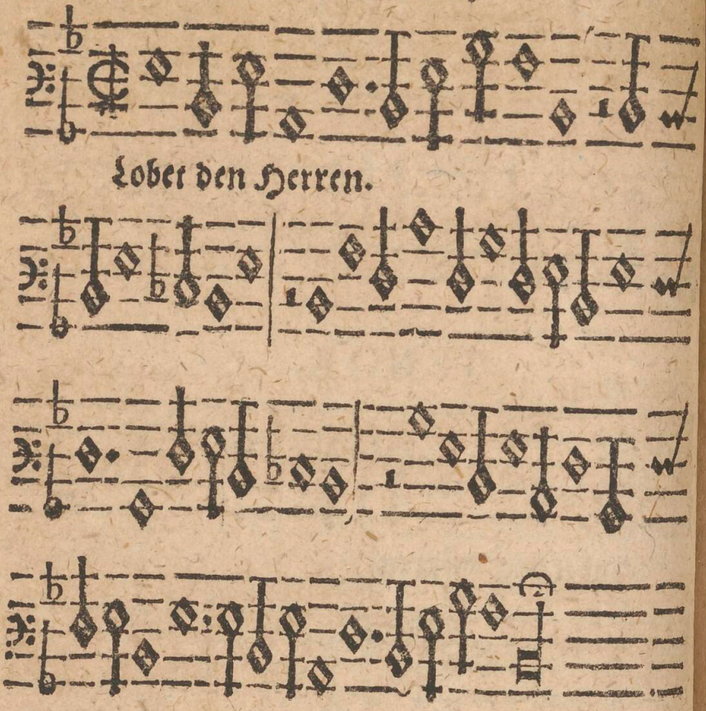


TENOR.



Lobet den Herren.



Bassus.



Lobet den Herren.

1.

LObet den Herren :/: deñ er ist sehr freundlich/ Eß ist sehr köstlich vnsern Gott zu lobē: Sein lob ist schön vnd lieblich anzuhören. Lobet den Herren :/:

2.

Singt gegn einander :/: Dem Herren mit dancken/ lobt jhn mit Harpffen/ vnsern Gott den werden :/: Denn er ist mechtig/ vnd von grossen krefften. Lobet den H.

Er

3.

Er kan den Himmel :/: mit Wolcken bedecken/ Er gibt regen/ wenn er wil auff erden :/: Er leßt graß wachsen hoch auff dürren bergen/ Lobet den Herren

4.

Der allem fleische :/: gibet seine speise/ dem vieh sein futter/ vätterlicher weisse :/: Den Jungen Raben die jhn thun anruffen/ Lobet :

5.

Er hat kein luste :/: an der stercke des rosses/ Noch wolgefallen an jemandes beinen :/: Jhm gefallen alle/ die auff jhn thun trawen. Lobet den Herren.

6.

Dancket dem Herren :/: schöpffer aller dinge/ Der brun̄ des lebens thut auß jm entspringen:/: gar hoch von Himmel herauß seinem Hertzen. Lobet den H.

7.

O Jhesu Christe :/: Sohn des aller höchsten/ Gib du die gnade allen frommen Christen :/: Das sie dein nahmen ewig preissen/ Amen. Lobet den Herren :/:

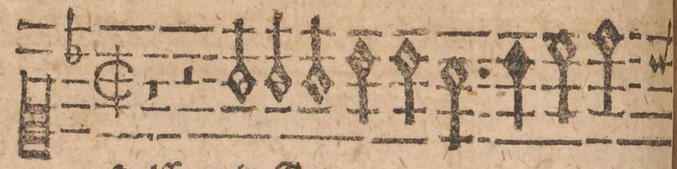
VII.

Vom Newen Jhare.
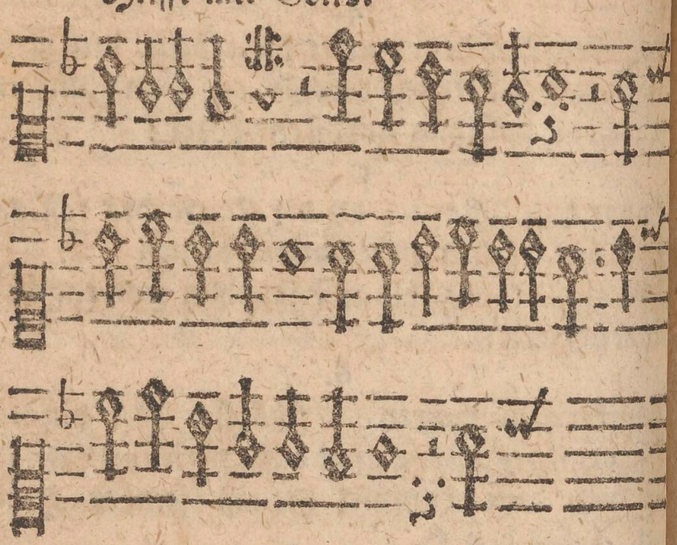
D. Paulus Eberus.

Cantus.

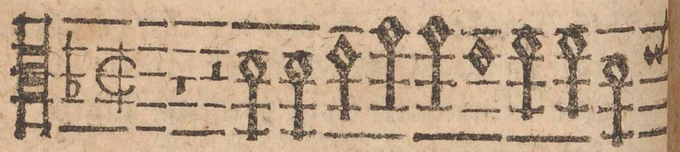
CANTVS



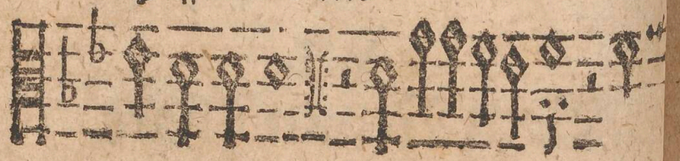
Helffe mir Gotts.



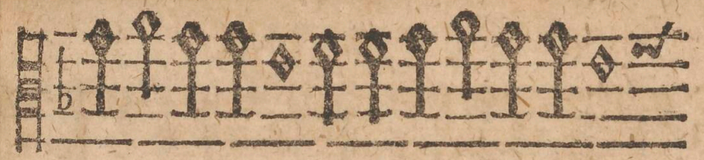
ALTVS.

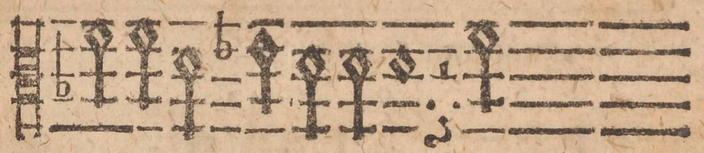


Helffe mir Gotts

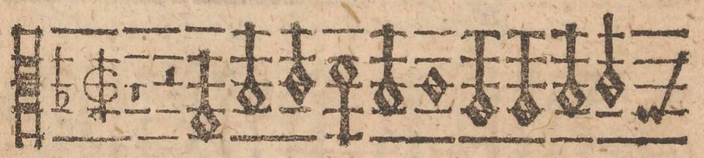


Te

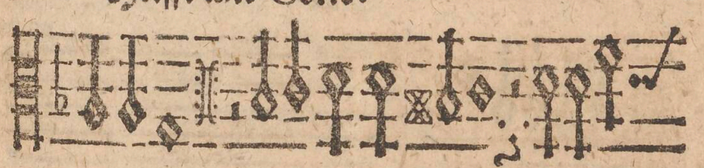


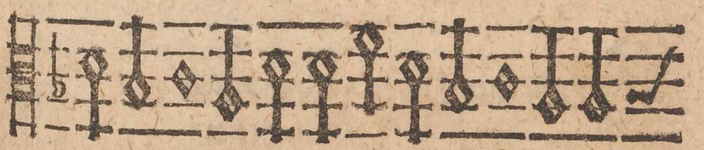


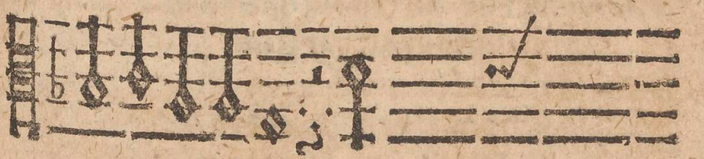
TENOR.
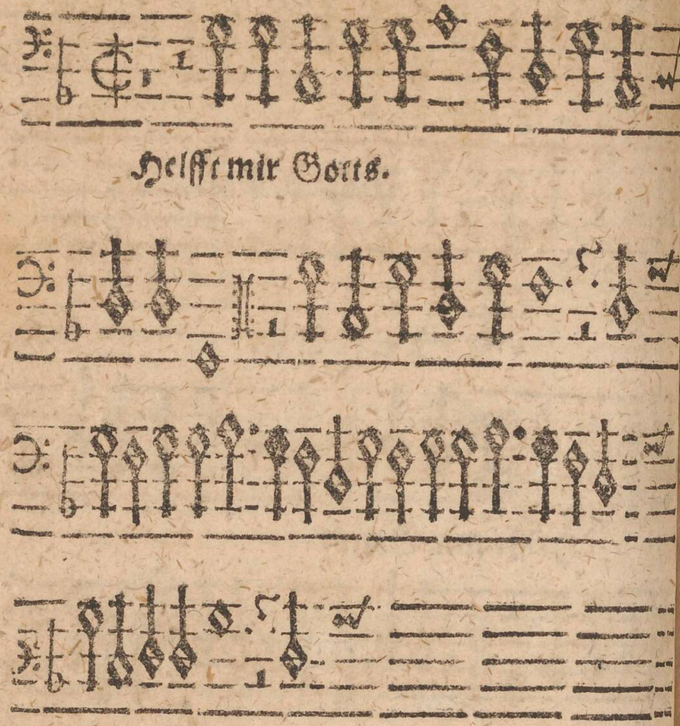


Helffe mir Gotts.







Bassus



Helffe mir Gotts.

1.

HElffe mir Gotts güte preisſen
Ihr lieben Kinderlein/
Mit gſang vnd andern weiſſen/
Jhm allzeit danckbar ſein/
Fürnemblich zu der zeit/
Da ſich das jhar thut enden/
Die Sonn ſich zu vns wenden/
Das new jhar iſt nicht weit.

2.

Ernſtlich laſt vns betrachten/
Des Herren reiche Gnad/
Vnd ſo gering nicht achten/
Sein vnzehlich Wolthat/
Stets führen zu gemüht/
Wie er diß Jhar hat geben
All noturfft dieſem leben/
Vnd vns für leid behüt.

3.

Lehr/ Ampt/ Schul/ Kirch/ erhalten
In gutem fried vnd rhu:
Narung für jung vnd alten
Beſcheret auch dazu/
Vnd gar mit milder handt/
Sein güter außgeſpendet/
Verwüſtung abgewendet
Von dieſer Schul vnd Landt.

4.

Er hat vnſer verſchonet/
Auß vätterlicher Gnad/
Wenn er vns hett belohnet/
All vnſer Miſſethat/
Mit gleicher ſtraff vnd pein:
Wir wehren lengſt geſtorben/
In mancher noth verdorben/
Die wir voll ſünden ſein.

5.

Nachs Vatters rhat vnd weiſſe
Er vns ſo gnedig iſt/

Wenn wir die sünd berewen/
Gleuben an Jhesum Christ/
Hertzlich ohn Heucheley/
Thut er all sünd vergeben/
Lindert die straff darneben/
Steht vns in nöten bey.

6

All solch dein güt wir preisen/
Vater im Himmels thron/
Die du vns thust beweisen
Durch Christum deinen Sohn.
Vnd bitten ferner dich
Gieb vns ein friedlich Jhare
Für allem leid bewahre
Vnd mehr vns mildiglich.
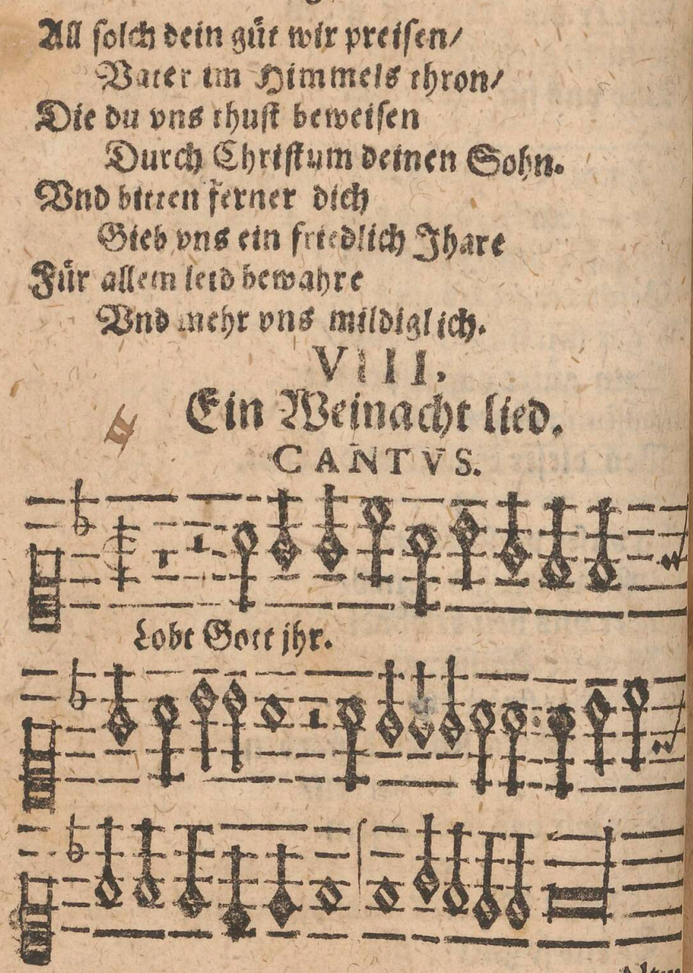
VIII.

Ein Weinacht lied.

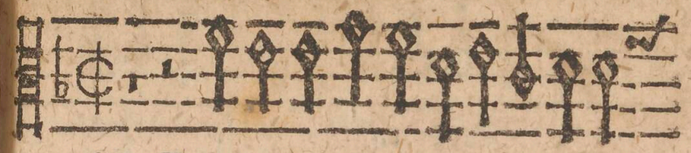
CANTVS.
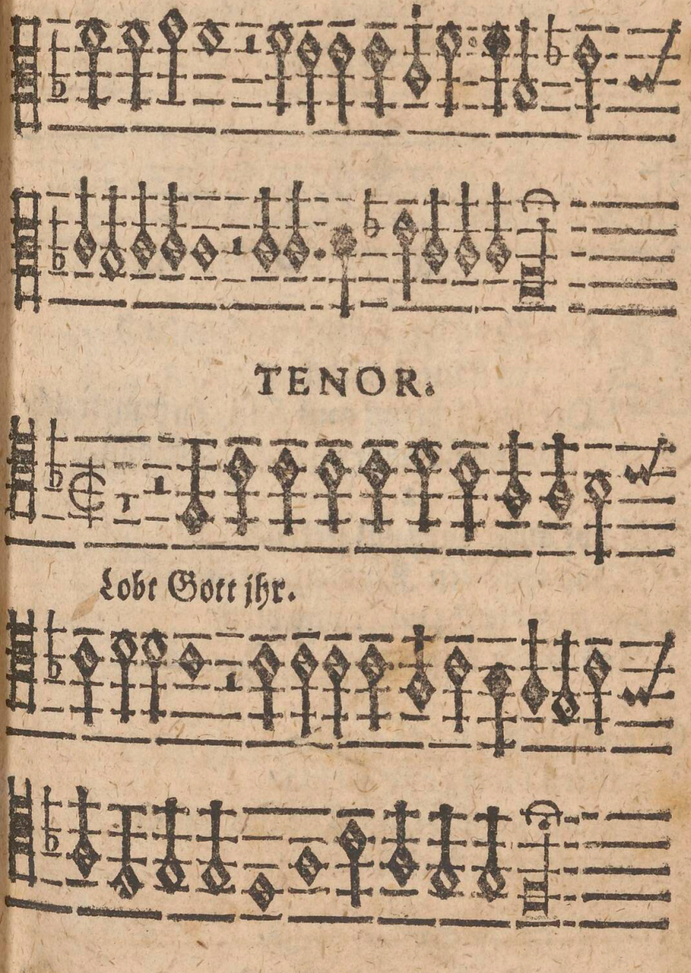


Lobt Gott jhr.



ALTVS.

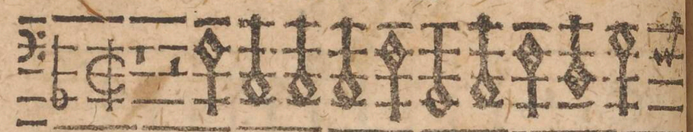


Lobt Gott jhr.
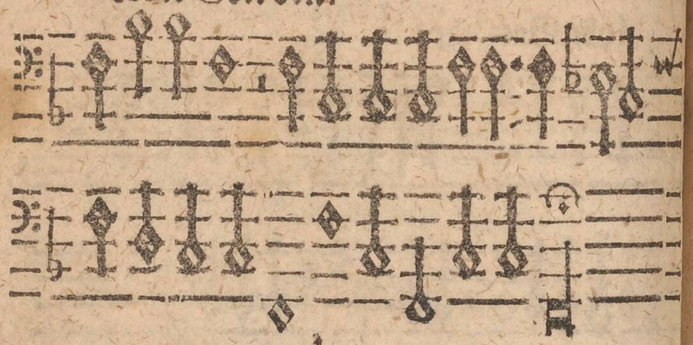


TENOR.

Lobt Gott jhr.



Lobet Gott den.



1.

LOb Gott ihr Christen allzugleich
In seinem höchsten Thron.
Der vns schleust auff sein Himmelreich/
Vnd schenckt vns seinen Sohn.

2.

Er kömpt auß seines Vatters schoß/
Vnd wird ein Kindlein klein/
Er ligt dort elend/ nackt vnd bloß/
In seinem krippelein.

3.

Er eussert sich all sein gwalt/
Wird nidrig vnd gering/
Vnd nimpt an sich eins Knechts gestalt
Der Schöpffer aller ding.

4.

Er ligt an seiner Mutter brust/
Ihr Milch die ist sein Speiß.
In dem die Engel sehn ihr lust/
Denn er ist David Reiß.

5.

Das auß seim stam aussprieſſen solt/
In dieser letzten zeit/
Durch welches Gott auffrichten wolt/
Sein Reich die Christenheit.

6.

Er wechselt mit vns wünderlich/
Fleisch vnd Blut nimpt er an.
Vñ gibt vns seines Vaters Reich/
Die klare Gottheit dran.

7.

Er wird ein Knecht vnd ich ein Herr/
Das mag ein wechsel sein/
Wie könd es doch sein freundlicher/
Das hertze Jhesulein.

8.

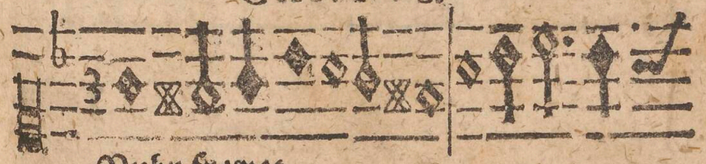
Heut schleust er wider auff die Thür/
Zum schönen Paradeiß
Der Cherub steht nicht mehr dafür/
Gott sey lob/ ehr vnd preiß.

IX.
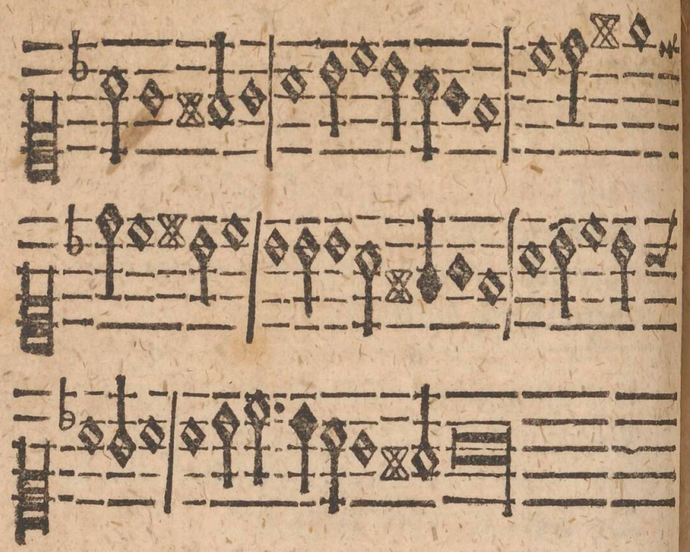
Ein ander Weihnachten lied.

Nicolaus Herman.
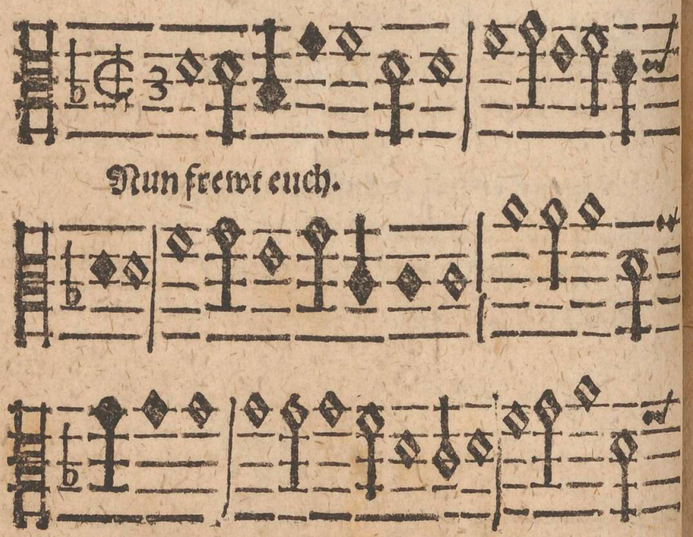
CANTVS.



Ruhn frewet.

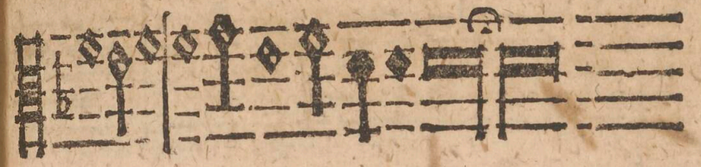


ALTVS.
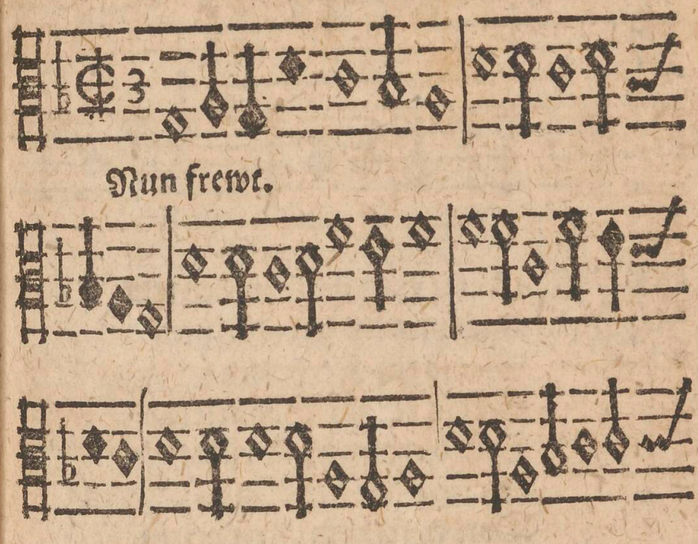


Nun frewt euch.

Tenor



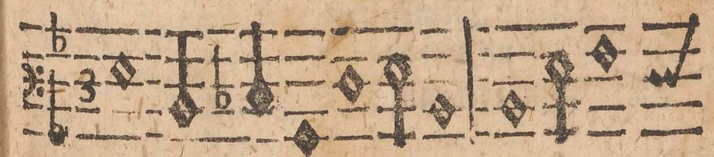
TENOR.
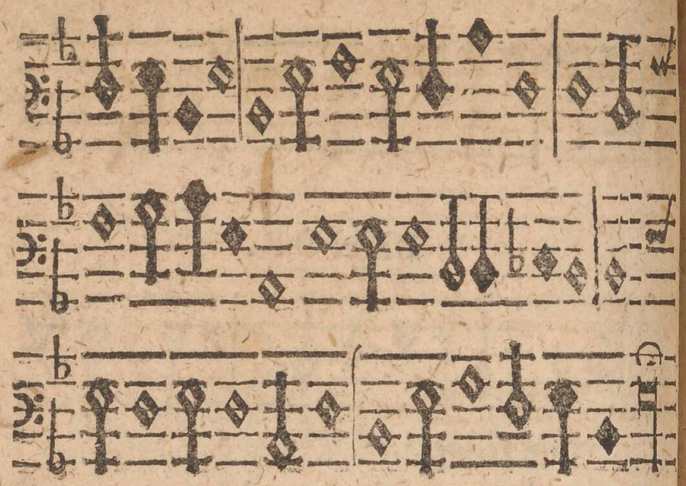


Nun frewt.



BASSVS.



Nun frewt euch.



1.

NVhn frewt euch ihr Christen leut
Das vns hat geboren heut
Maria ein Kindelein
Gottes einges Söhnelein/
Das wird vnser Brüderlein
Leuchtet wie der Sonnen schein/
Dort in seinem Krippelein.

2.

Da solchs ward den Hirten kundt/
Kamen sie zur selben stundt/
Vnd funden das Kindelein
Gewickelt in windelein
Beim Ochsen vnd Eselein/
Joseph ward der pfleger sein
Vnd viel tausent Engelein.

Den Weisen auß Morgenlande/
Ward das Kindlein auch bekandt/
Sie fielen auff ihre knie/
Weyhrauch/ Golt/ Mirrhn brachten sie//
Alß ein Priester/ König vnd Gott/
Der vns helffen solt auß noth/
Vnd widrümb versöhnen mit Gott.

4.

Isaac/ Jacob/ Abraham/
Hofften auff des Weibes Sam/
Die Propheten allzugleich/
Wünschten dieses Kindleins reich/
Welches vns heut ist geborn
Es stilt Gottes grimm vnd Zorn
Widerbringt das war verlorn.

5.

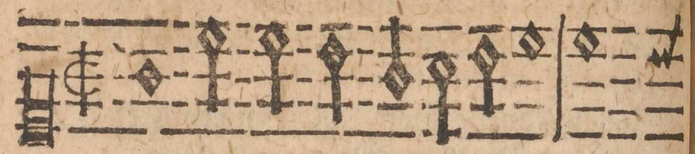
Drümb last vns heut frölich sein/
Vnd preisen das Kindelein/
Das versöhnt den Vatter sein
Vnd führt vns in Himl hinnein/
Erlöst vns von schuld vndpein/
Alß was sein ist/ das ist mein/
Solt ich denn nicht frölich sein.

X.
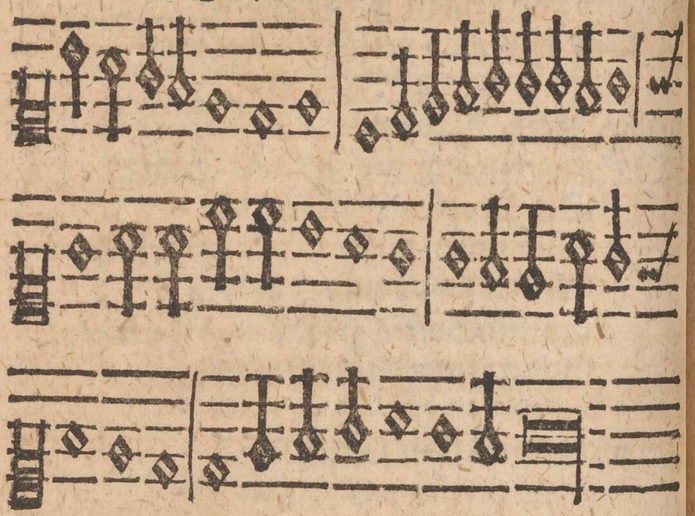
Ein gebet zu Christo/ vmb einen seligen abschied auß diesem elenden betrübten leben.

D. Pauli Eberi.

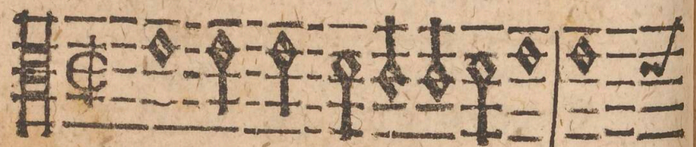
CANTVS



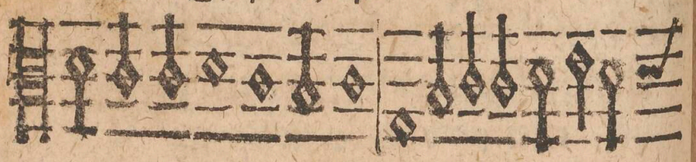
Herr Jhesu Christ.
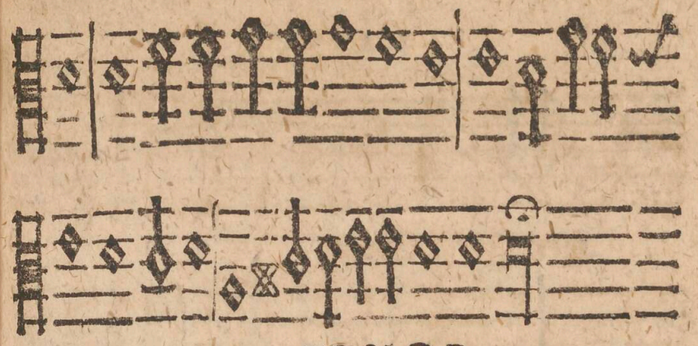


ALTVS.
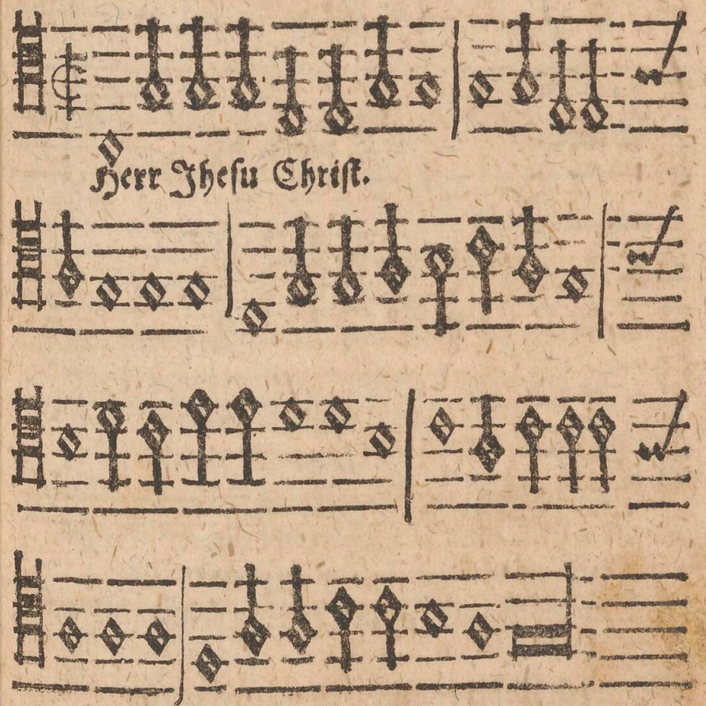


Herr Jhesu Christ.



Tenor.
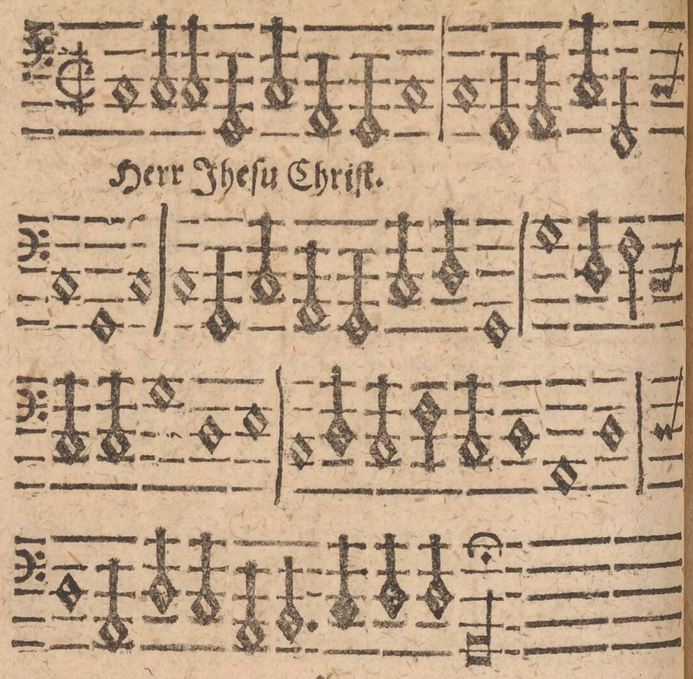


TENOR.



Herr Jhesu Christ.

Bassus.

BASSVS.



Herr Jhesu Christ.

1.

HErr Jhesu Christ war Mensch vñ Gott
Der du liedst marter/angst vnd spott/
Für mich am Creutz auch endtlich starbst/
Vnd mir deins Vaters huld erwarbst/
Ich bitt durchs bitter Leiden dein/
Du wölst mir sünder gnedig sein.

2.

Wenn ich nuhn komm in sterbens noth/
Vnd ringen werde mit dem Todt/
Wenn mir vergeht all mein Gesicht/
Vnd meine Ohren hören nicht/
Wenn meine Zunge nicht mehr spricht/
Vnd mir für angst mein Hertz zerbricht.

Wenn

3.

Wenn mein Verstandt sich nichts versinnt/
Vnd mir all menschlich Hülff zerrint/
So kom ô Herr Christ mir behendt/
Zu hülff an meinem letzten endt/
Vnd führ mich auß dem jammerthal/
Verkürtz mir auch des Todes qual.

4.

Die bösen Geister von mir treib/
Mit deinem Geist stets bey mir bleib/
Biß sich die Seel vom Leib abwendt/
So nim sie Herr in deine hendt/
Der Leib hab in der erd sein rhu
Biß sich der jüngst Tag naht herzu.

5.

Ein frölich Verstendt mir verleih/
Am jüngsten Gricht mein vorsprech sey/
Vnd meiner sünd nicht mehr gedenck/
Auß Gnaden mir das Leben schenck
Wie du hast zugesaget mir/
In deinem Wort/ das traw ich dir.

6.

Fürwar fürwar euch sage ich/
Wer mein Wort helt vnd gleubt an mich
Der wird nicht kommen ins Gericht/
Vnd den Todt ewig schmecken nicht/
Vnd ob er gleich hie zeitlich stirbt/
Mit nichten er drümb gar verdirbt.

Sondern

Sondern ich wil mit starcker Hand/
Ihn reissen aus des Todes band/
Vnd zu mir nehmen in mein reich
Da sol er deñ mit mir zugleich
In frewden leben Ewiglich/
Dazu hilff vns ja gnediglich.

8.

Ach Herr vergib all vnser schuld/
Hilff das wir warten mit gedult/
Biß vnser stündlein kömpt herbey
Auch vnser Glaub stets wacker sey/
Deim Wort zu trawen festiglich/
Biß wir entschlaffen seliglich.
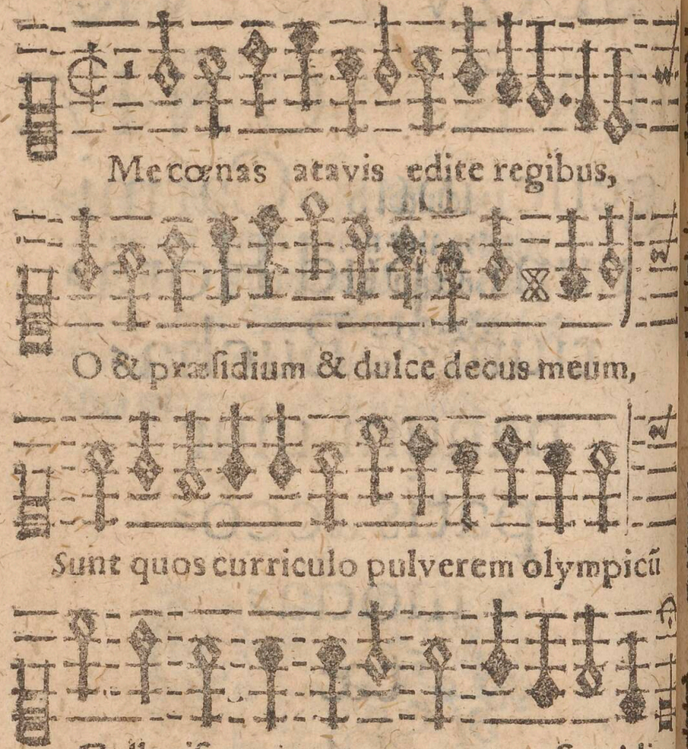
A M E N.

SEQVVNTVR HARMONIÆ generibus Carminum apud Horatium & Buchananum usurpatis accõmodatæ à. 4.

Ad odam primam lib.

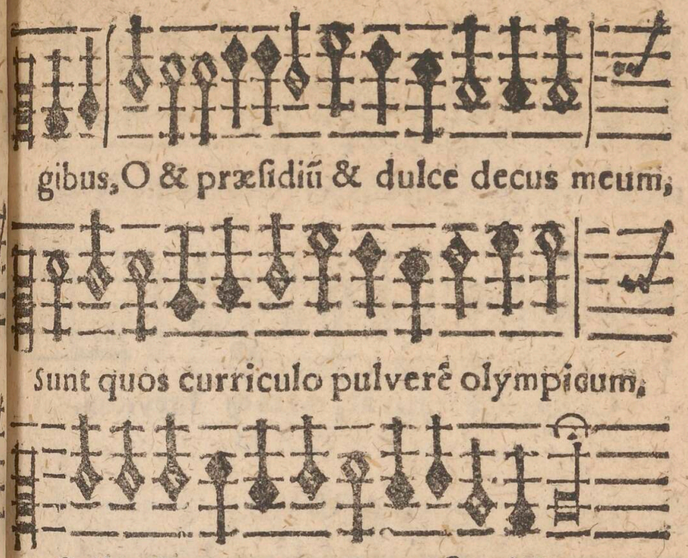
1. *Carm. Horatij:*

CANTVS.
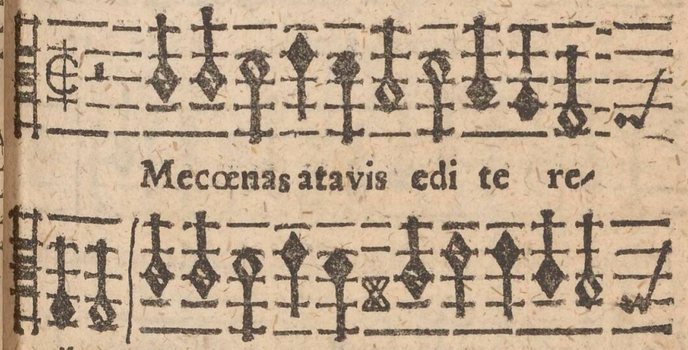


ALTVS.



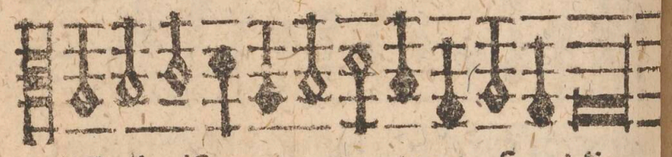


TENOR.



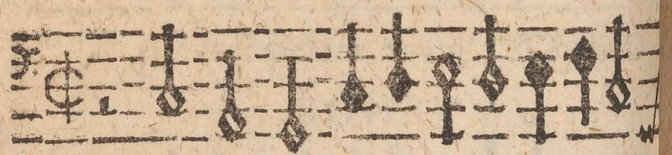


nex Sunt quos curriculo pulverem olympic

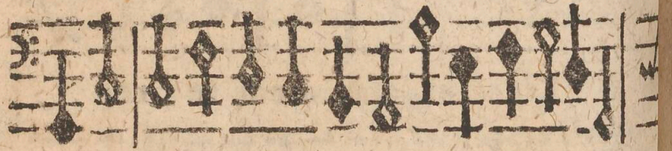


Collegisse juvat, metaq; fervidis.

BASSVS.



Mecœnas atavis edite re



gibus O& præsidium & dulce decus meum



Sunt quos curriculo pulverẽ olympicum,

Colle

Collegisse juvat metaq; fervidis.

2.
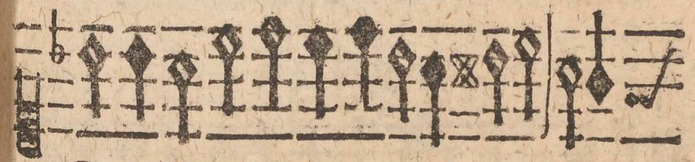
Ad odam secundam lib.

1. *Carm. Horatij.*

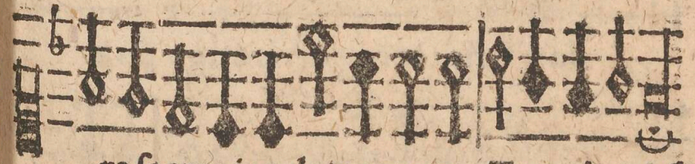
CANTVS.



Iam satis terris nivis atq; diræ

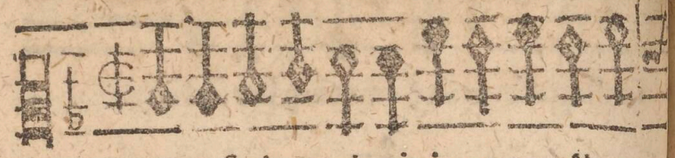


Grandinis misit pater, & rubente Dexte-

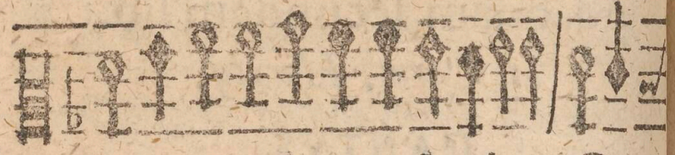


ra sacras jaculatus arces, Terruit urbẽ

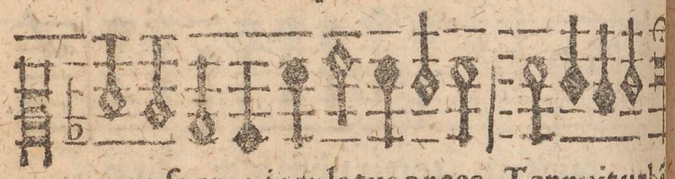
ALTVS.



Iam satis terris nivis, atq; diræ

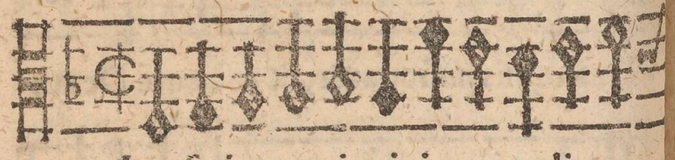


Grandinis misit pater, & rubente Dexte-

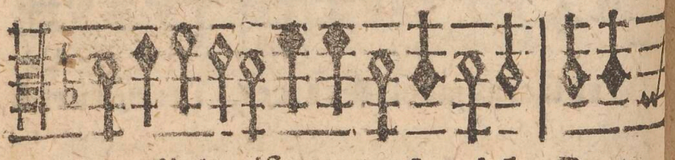


ra sacras jaculatus arces, Terruiturbē

TENOR.

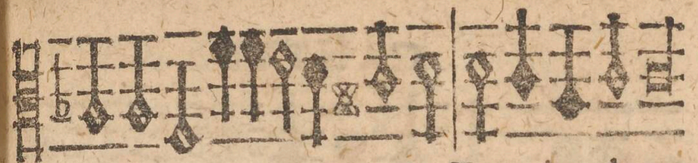


Iam satis terris nivis atq; diræ



Grandinis misit pater, & rubēte Dexte-

ra sacras



ra sacras jaculatus arces Terruit urbem,

BASSVS.



Iam satis terris nivis atq; diræ



Grandinis misit pater, & rubēte Dexte-

ra sacras jaculatus arces Terruit urbē.

3.
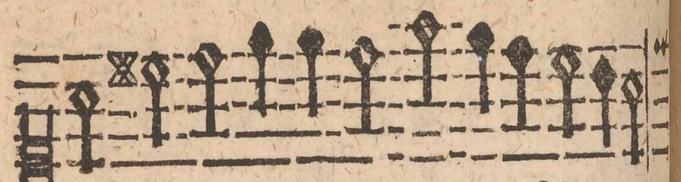
Ad odam tertiam lib.

1. *Carm. Horatij.*

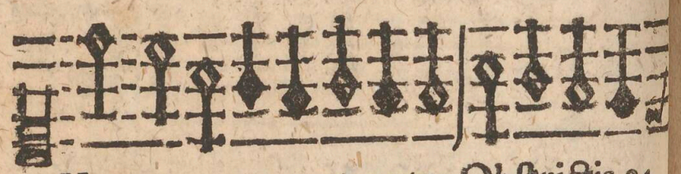
CANTVS
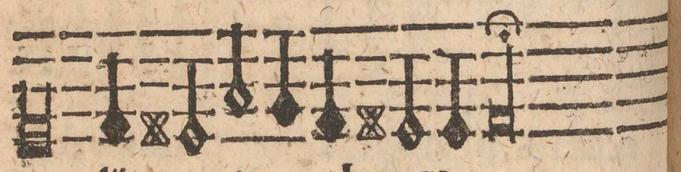


Sic te diva potens Cypri



Sic fratres Helenæ lucida ſidera

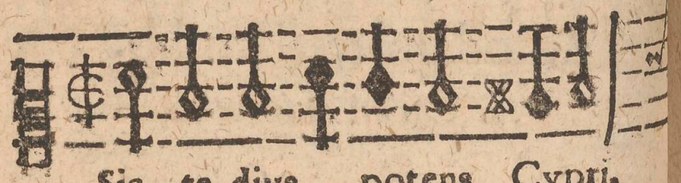


Ventorumq; regat pater Obſtrictis a-



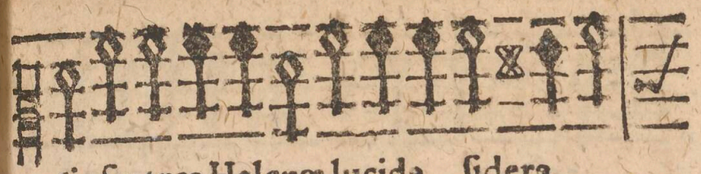
liis præter Iapyga.

ALTVS.

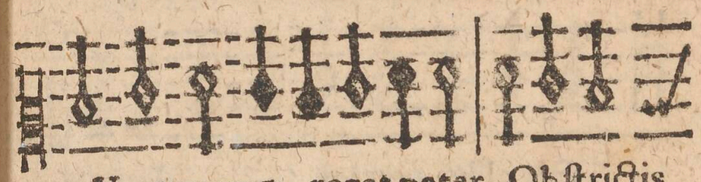


Sic te diva, potens Cypri,

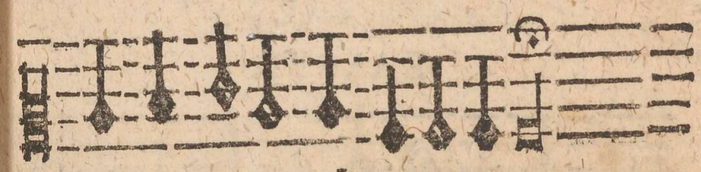
Si



Sic fratres Helenæ lucida ſidera



Ventorumq; regat pater, Obſtrictis



aliis, præter Iapyga.

TENOR.



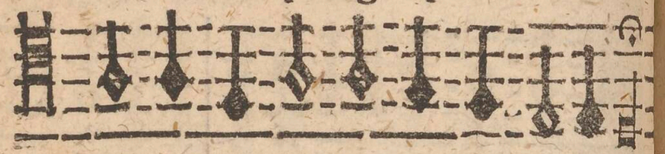
Sic te diva potens Cypri



Sic fratres Helenæ lucida ſidera
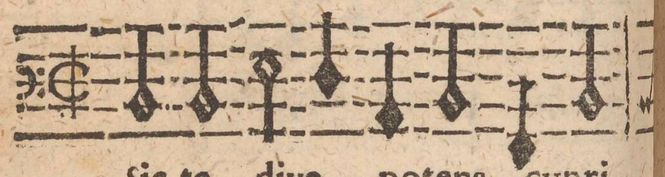


Ventorumq; regat pater, Obſtri-

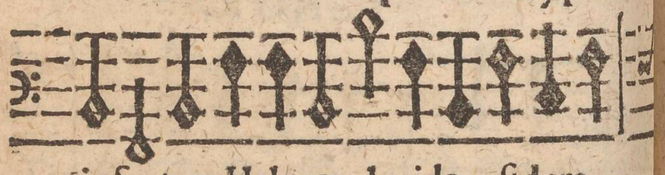


ctis alĩs, præter Iapyga.

BASSVS.



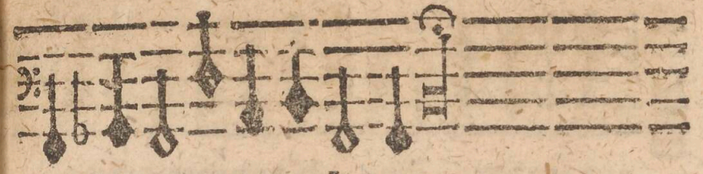
Sic te diva potens cypri



Sic fratres Helenæ lucida ſidera



Ventorumq; regat pater Obſtrictis a-



lĩs præter Iapyga.

4.

Ad odam Quartam lib.

I. *Carm. Horatij.*

CANTVS.



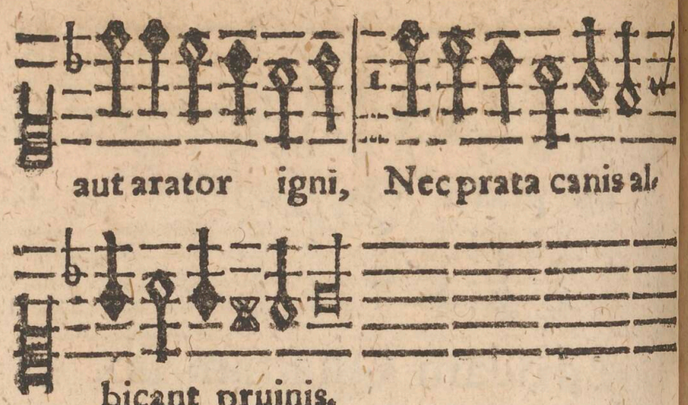
Solvitur acris hiems grata vi-
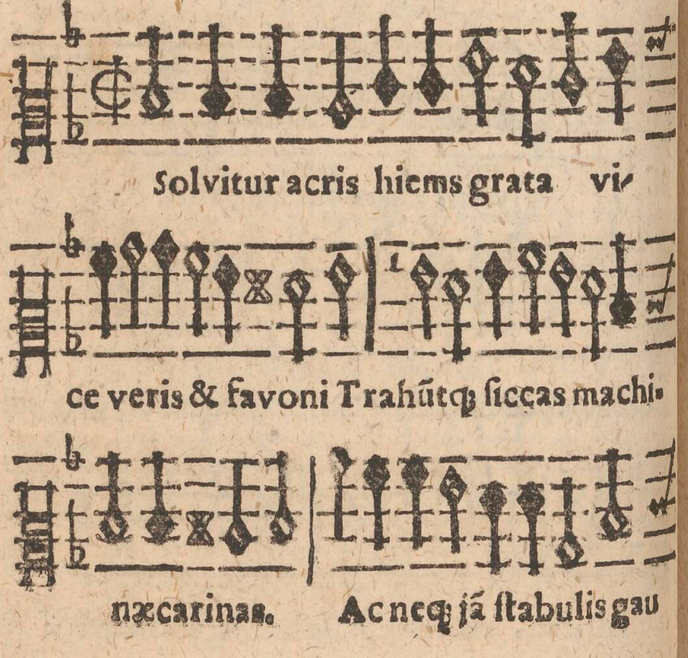


ce veris & favoni Trahũtq; ſiccas machinæ
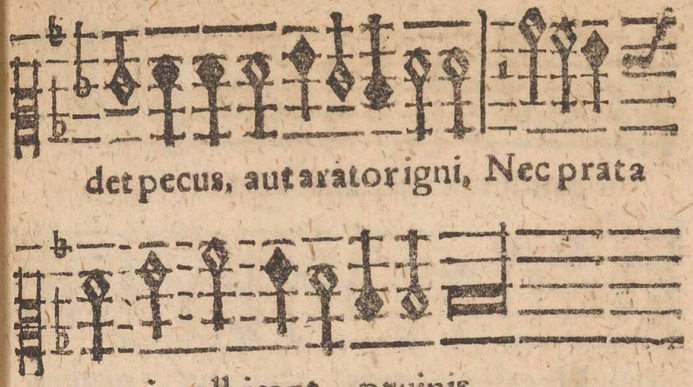


carinas. Ac neq; jã ſtabulis gaudet pecu
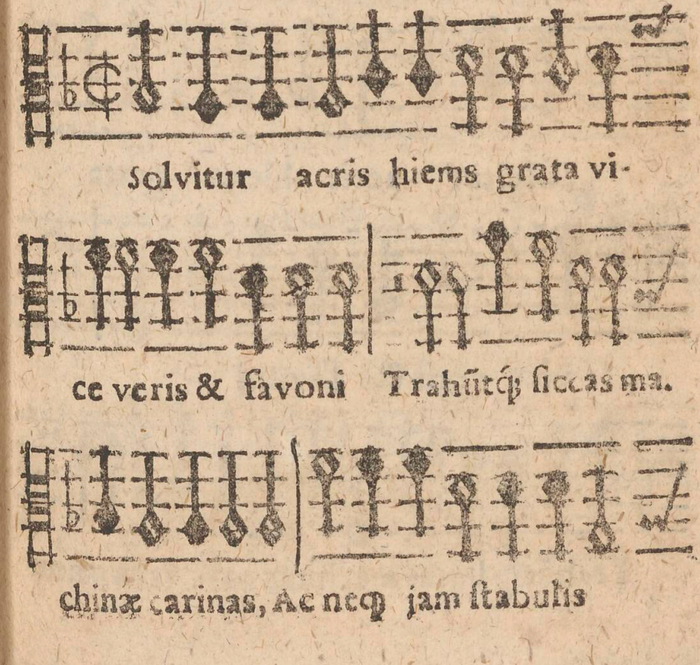


ALTVS.



det



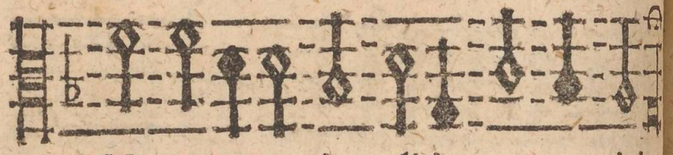
TENOR.



gau-



gaudet pecus, aut arator igni,

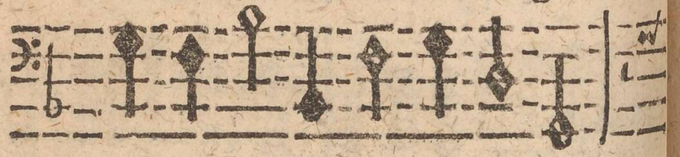


Nec prata canis albicant pruinis.

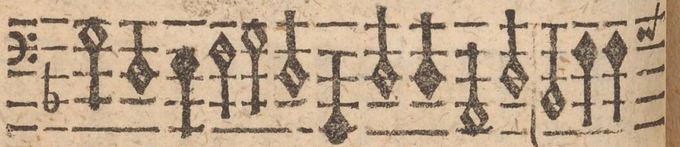
BASSVS.



Solvitur acris hiems grata

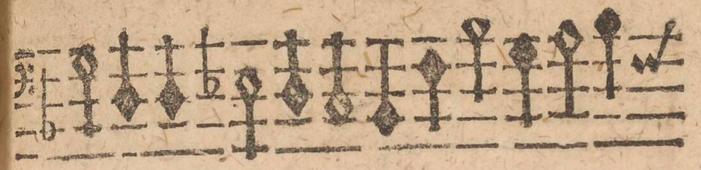


vice veris & favoni

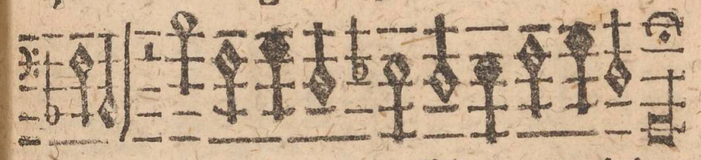


Trahũtq; siccas machinæ carinas, Ac neq

jam



jam stabulis gaudet pecus aut arator



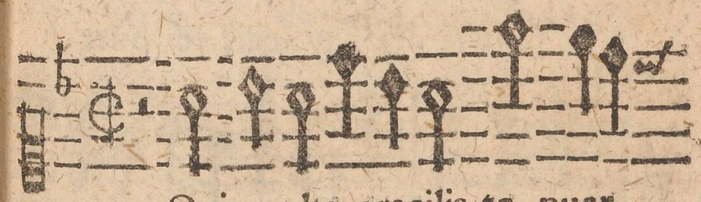
igni Nec prata canis albicant pruinis.

5.

Ad odam quintam lib.

1. *Carm: Horatij.*

CANTVS.

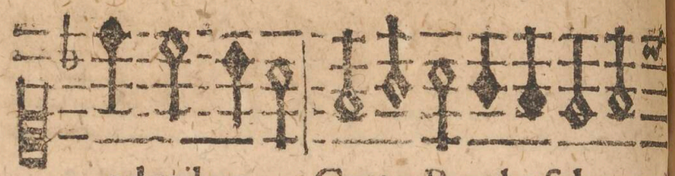


Quis multa gracilis te puer
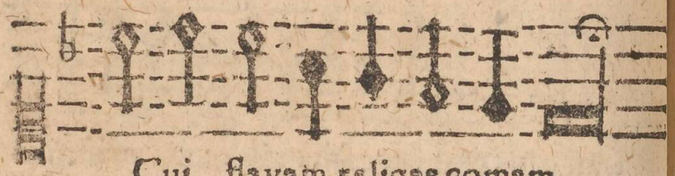


in rosa, Perfusus liquidis urget

adoribus

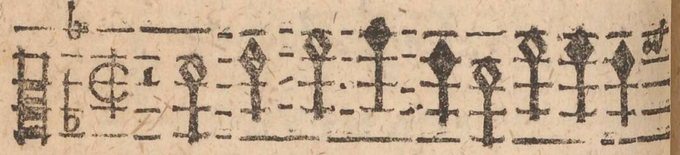


odoribus Grato Pyrrha ſub antro

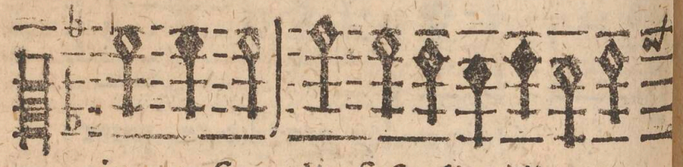


Cui flavam religas comam.

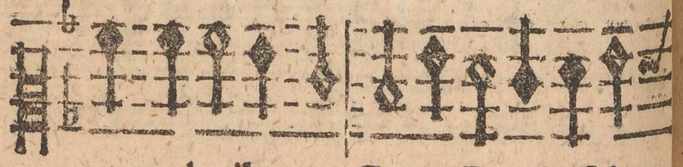
ALTVS.



Quis multa gracilis te puer



in roſa Perfuſus liquidis ur-



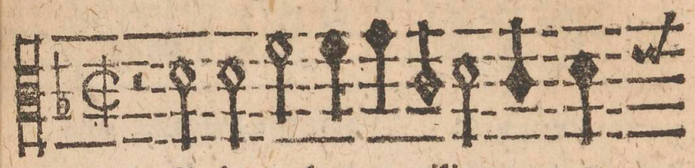
get odoribus Grato Pyrrha ſub an-

tro?

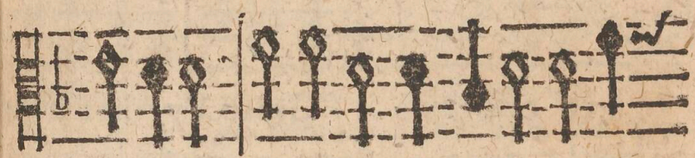


tro? Cui flavam religas comam.

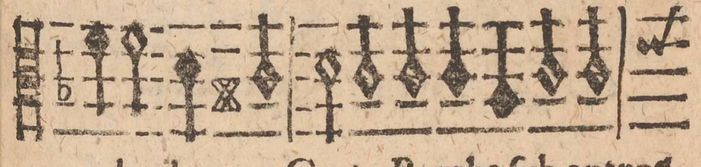
TENOR.



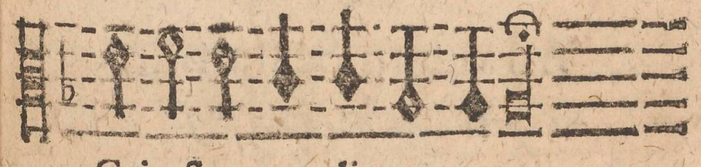
Quis multa gracilis te puer



in roſa, Perfuſus liquidis urget



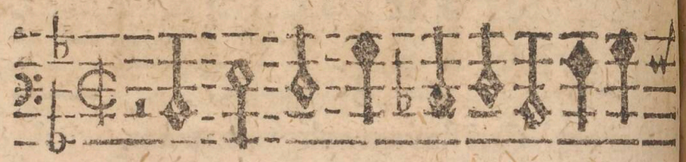
odoribus Grato Pyrrha ſub antro?



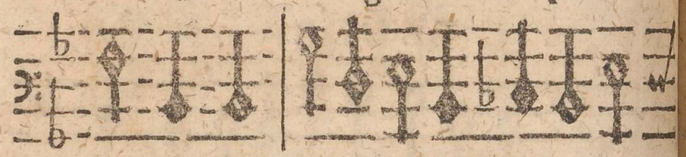
Cui flavam religas comam.

Baſsus.
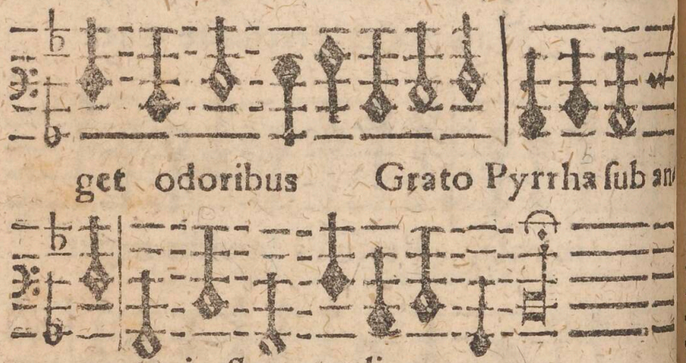
BASSVS.



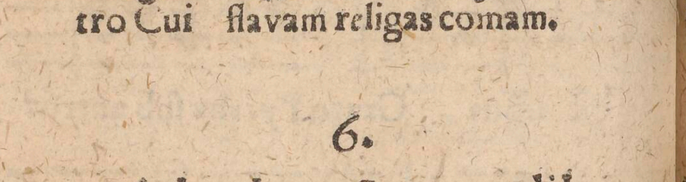
Quis multa gracilis te puer



in roſa Perfuſus liquidis ur-



get odoribus Grato Pyrrha ſub an-



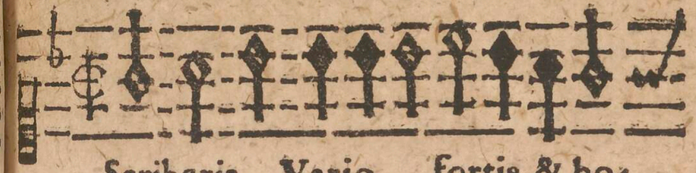
tro Cui flavam religas comam.

6.
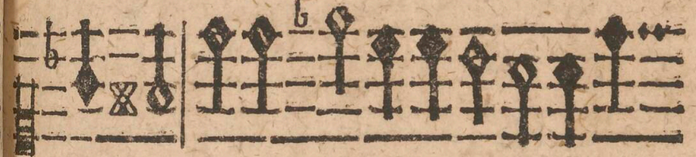
Ad odam Sextam lib.
I. *Carm: Horatij.*

Cantus.
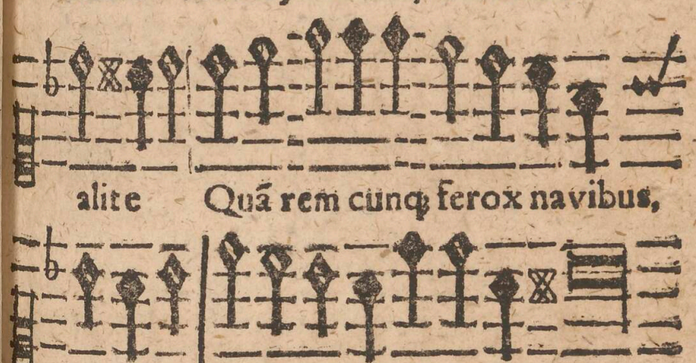
CANTVS.



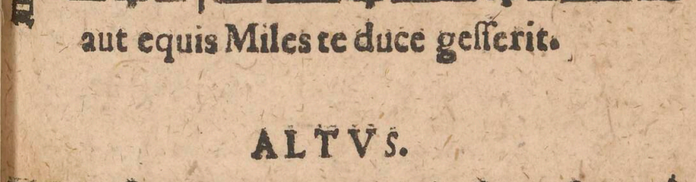
Scriberis Vario fortis & ho-



ſtium Victor, Mæonñ carminis



alite Quã rem cunq; ferox navibus,



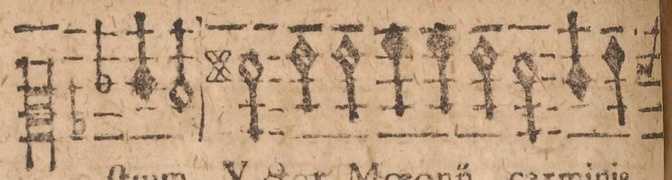
aut equis Miles te duce geſſerit.

ALTVS.

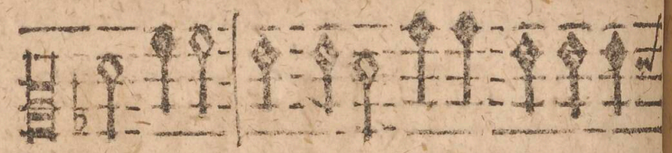


Scriberis Vario fortis & ho-

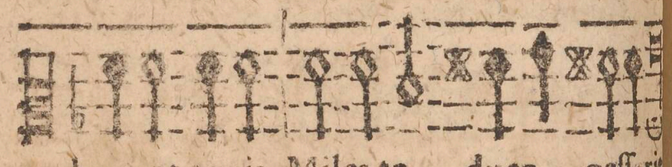
Q ſtium



ſtium Victor, Mœonij carminis



alite, Quam rem cunctꝫ ferox navi

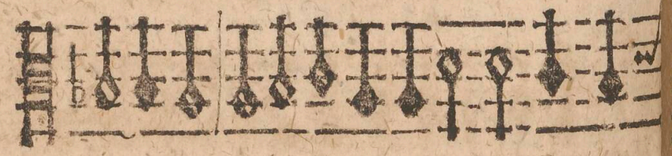


bus aut equis Miles te duce geſſerit

TENOR.

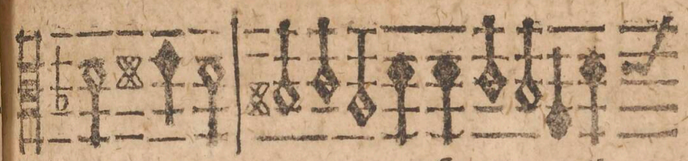


Scriberis Vario fortis, &



hoſtium Victor, Mœonij carminis

alite

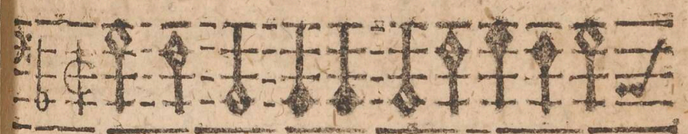


alite, Quam rem cunctꝫ ferox navibus,

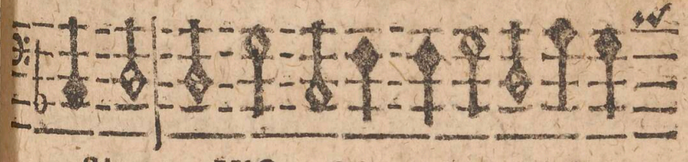


aut equis Miles te duce geſſerit.

BASSVS.



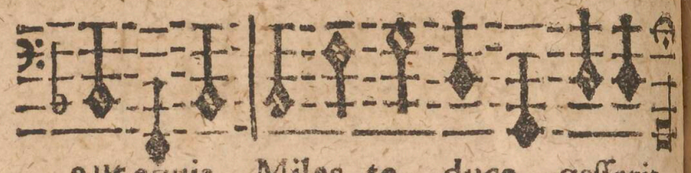
Scriberis Vario fortis & ho-



ſtium Victor, Mœonij carminis



alite, Quam rem cunctꝫ ferox navibus



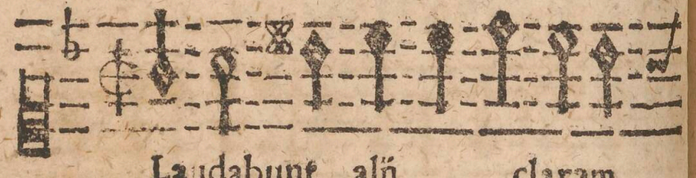
aut equis Miles te duce gesserit

.7

Ad odam septimam lib.

1. *Carm. Horatij.*

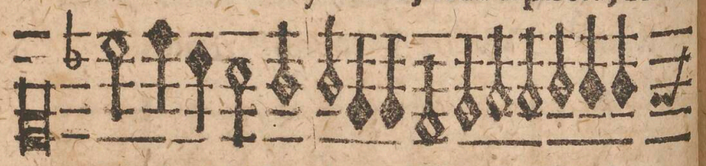
CANTVS.



Laudabunt alĩ claram



Rhodon aut Mytilenẽ, Aut Epheſũ, bima-



risve Corinthi Mœnia, vel Baccho Thebas,

(vel A

pol-



polline Delphos, Inſignes, aut Theſſala tẽpe.

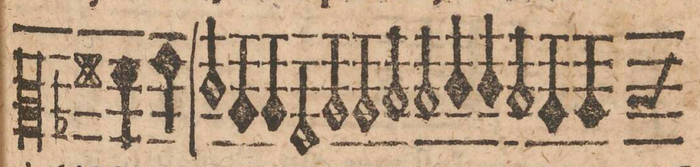
ALTVS.



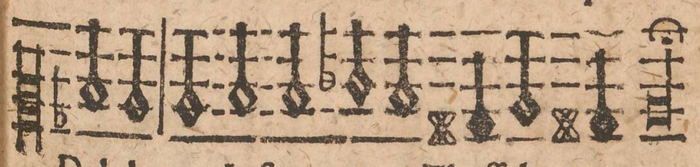
Laudabunt alĩ claram Rhodon aut



Mythilenẽ, Aut Epheſum, bimariſve Co-

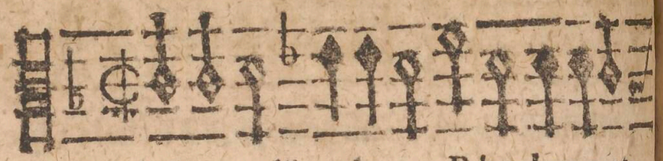


rinthi Mœnia, vel Baccho Thebas, vel Apollin°

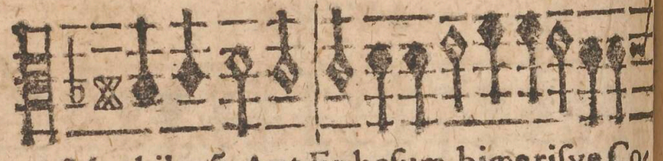


Delphos Inſignes, aut Theſſala tempe.

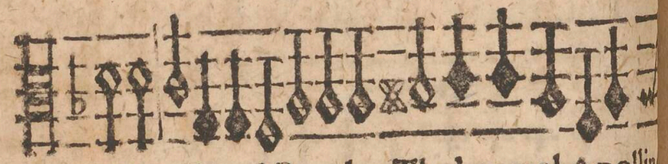
TENOR.



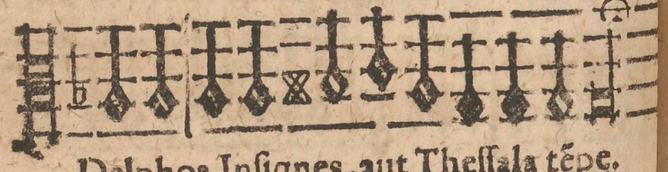
Laudabunt alĩ claram Rhodon aut



Mythilenẽ, Aut Epheſum, bimariſve Co-

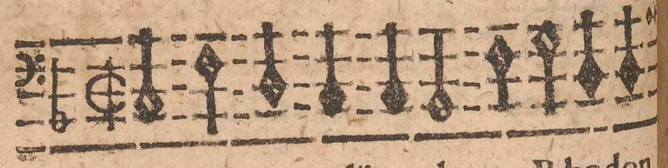


rinthi Mœnia vel Baccho Thebas, vel Apollin-



Delphos, Inſignes, aut Theſſala tẽpe.

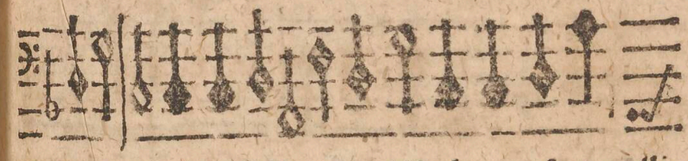
BASSVS.



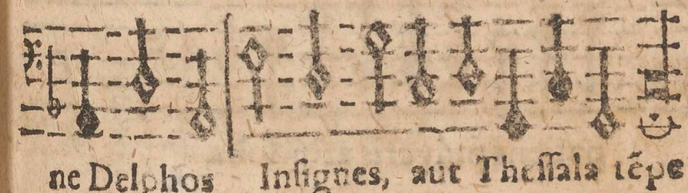
Laudabunt alĩ claram Rhodon



aut Mytilenen, Aut Epheſũ, bimarisve Co-



rinthi Mœnia vel Baccho Thebas vel Apolli-



ne Delphos Inſignes, aut Theſſala tẽpe

8.

Ad odam octavam lib.

1. *Carm: Horatij.*
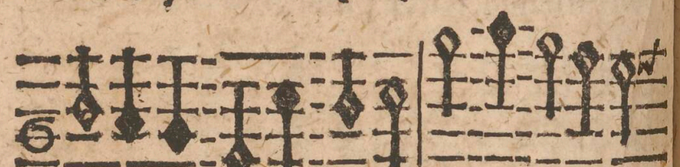
CANTVS.



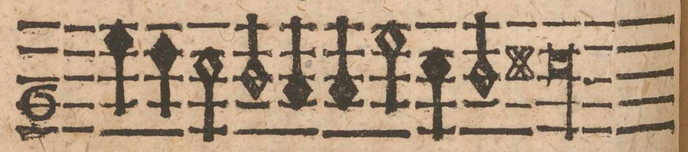
Lydia dic, per omnes Te Deos



oro, Sybarim cur properes amando

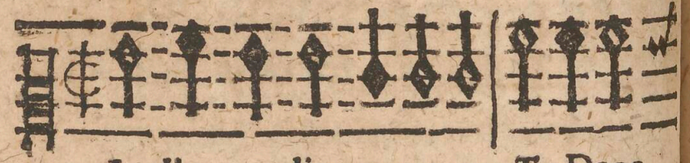


Perdere, cur apricum Oderit campum
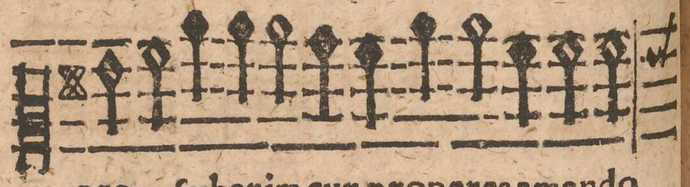


patiens pulveris atq; solis.

ALTVS.

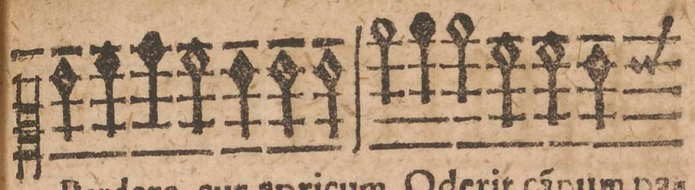


Lydia, dic, per omnes Te Deos

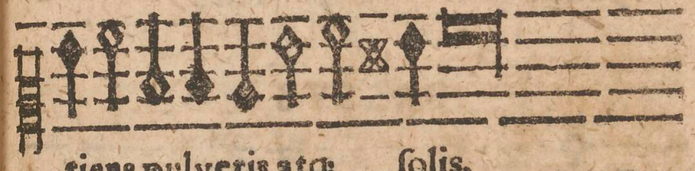


oro, Sybarim cur properes amando

Per-

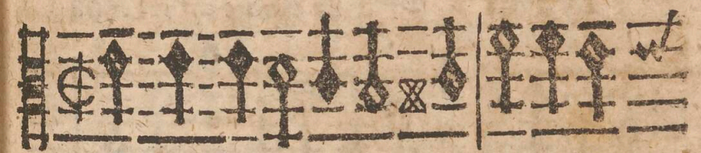


Perdere, cur apricum, Oderit cãpum pas
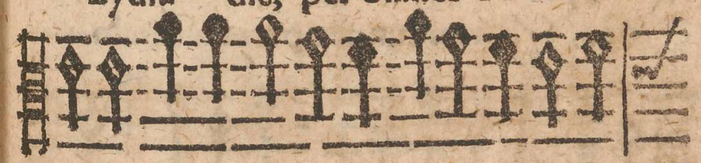


tiens pulveris atq; solis.

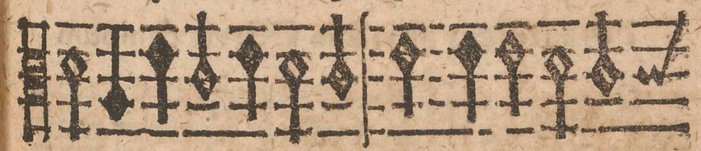
TENOR.



Lydia dic, per omnes Te Deos



oro, Sybarim cur properes amando



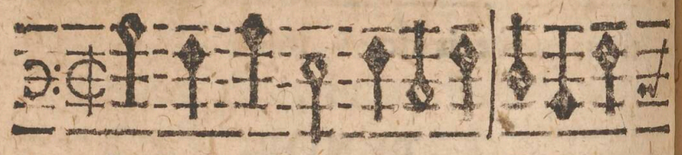
Perdere, cur apricum Oderit campum

pati-

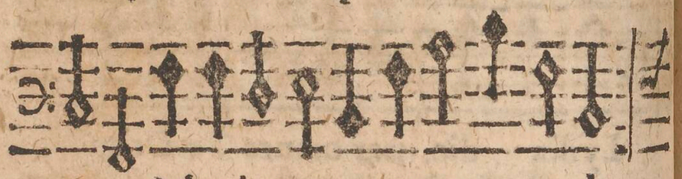


patiens pulveris atq; ſolis.

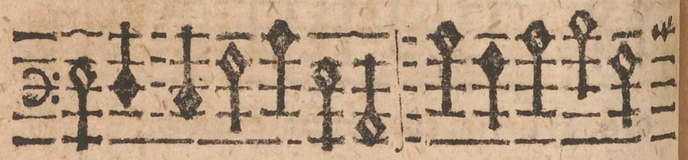
BASSVS



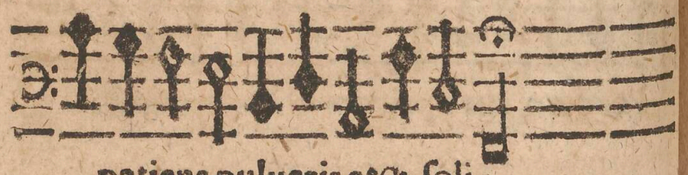
Lydia, dic, per omnes Te Deos



oro, Sybarim cur properes amando



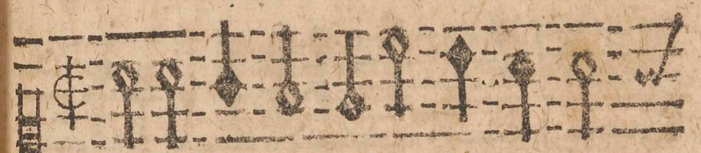
Perdere, cur apricum Oderit campum



patiens pulveris atq; ſoli.

Ad nonam odam lib.
1. *Carm. Horatij.*

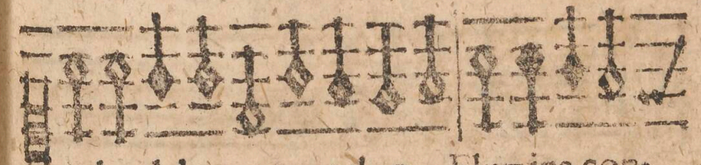
CANTVS.



Vides ut alta ſtet nive can-



didum Soracte, nec jam ſuſtineát onus

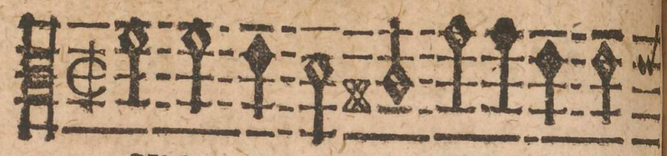


ſylvæ laborantes geluq; Flumina con-

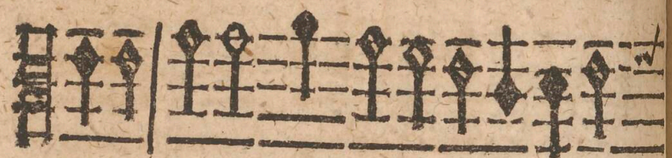


ſtiterint acuto

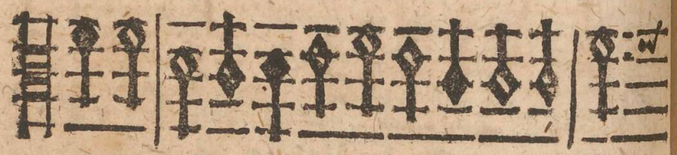
ALTVS.



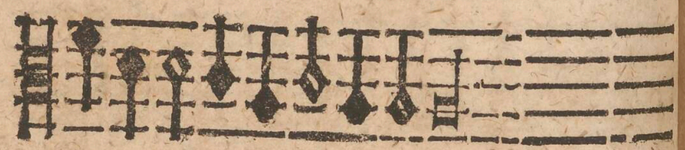
Vides, ut alta ſtet nive can-



didum Soracte, nec jam ſuſtineant

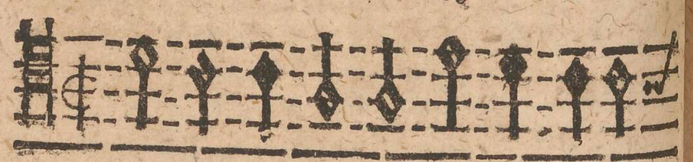


onus Sylvæ laborantes geluq; Flu-



mina conſtiterint acuto.

TENOR.

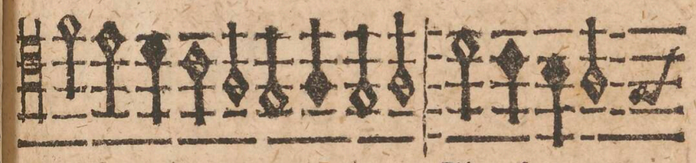


Vides ut alta ſtet nive can-
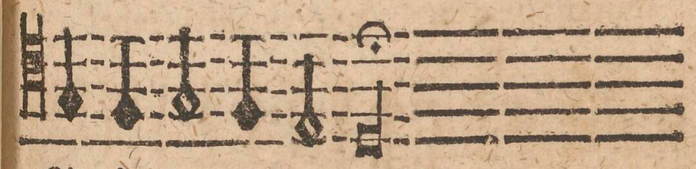
didum



didum Soracte, nec jam ſuſtineat onus

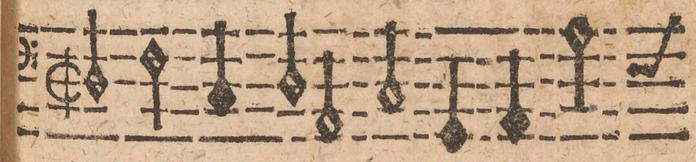


Sylvæ laborantes geluq; Flumina con-

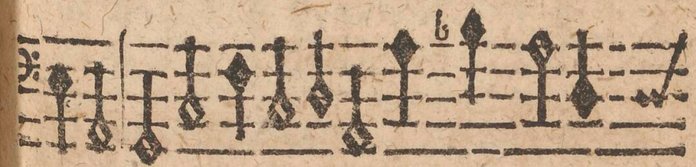


ſtiterint acuto

BASSVS.

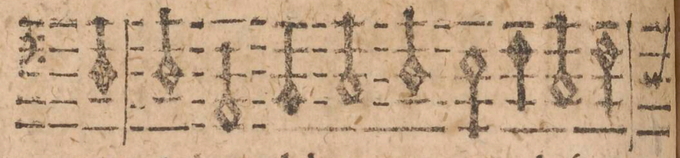


Vides ut alta ſtet nive can-



didum Soracte, nec jam ſuſtineant o-

nus



nus Sylvæ laborantes, geluq̃

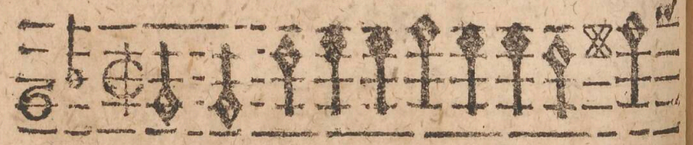


Flumina conſtiterint acuto.

10.

Ad odam ſeptimam lib.
4. *Carm: Horaty.*

CANTVS.



Diffugere nives, redeunt jam

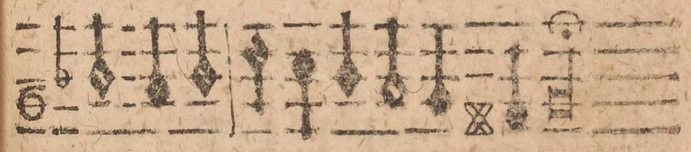


gramina campis, Arboribusq̃ co

mx.



mæ. Mutat terra vices, & decreſcenti-
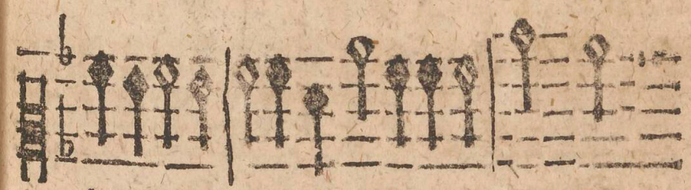


a ripas Flumina prætereunt.

ALTVS.



Diffugere nives, redeunt *jam* gra-

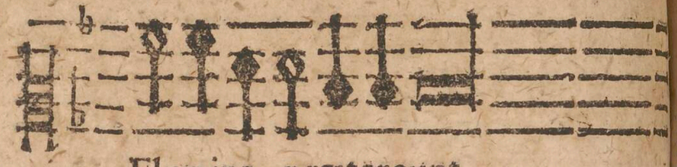


mina campis, Arboribusq̃ comæ, Mutat



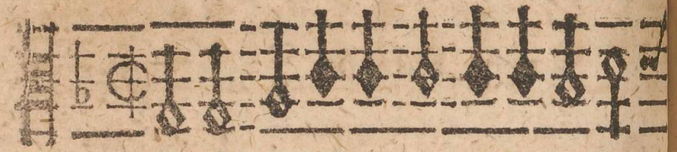
terra vices, & decreſcentia ripas

Flu-

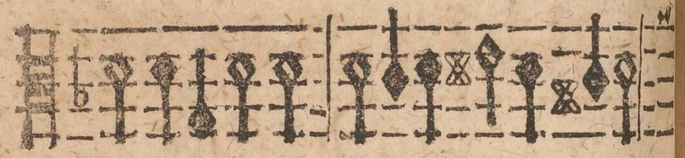


Flumina prætereunt.

TENOR.



Diffugere nives, redeunt jam



gramina campis, Arboribusq; comæ.
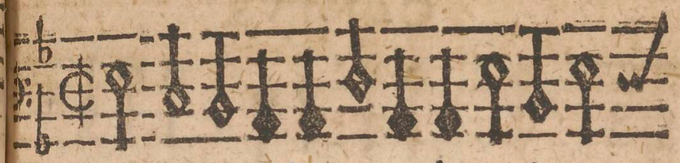


Mutat terra vices, & decreſcentia



ripas Flumina prætereunt.

Baſsus

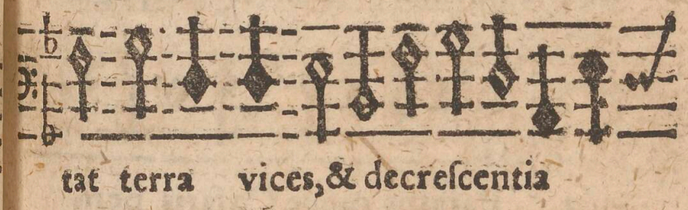
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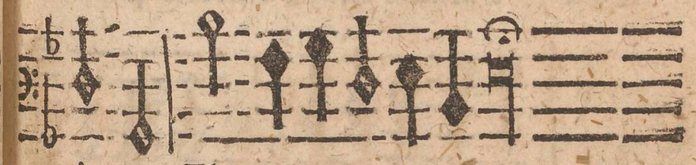


Diffugere nives, redeunt jam gra.



mina campis, Arboribusq; comæ, Mu.



tat terra vices,& decreſcentia

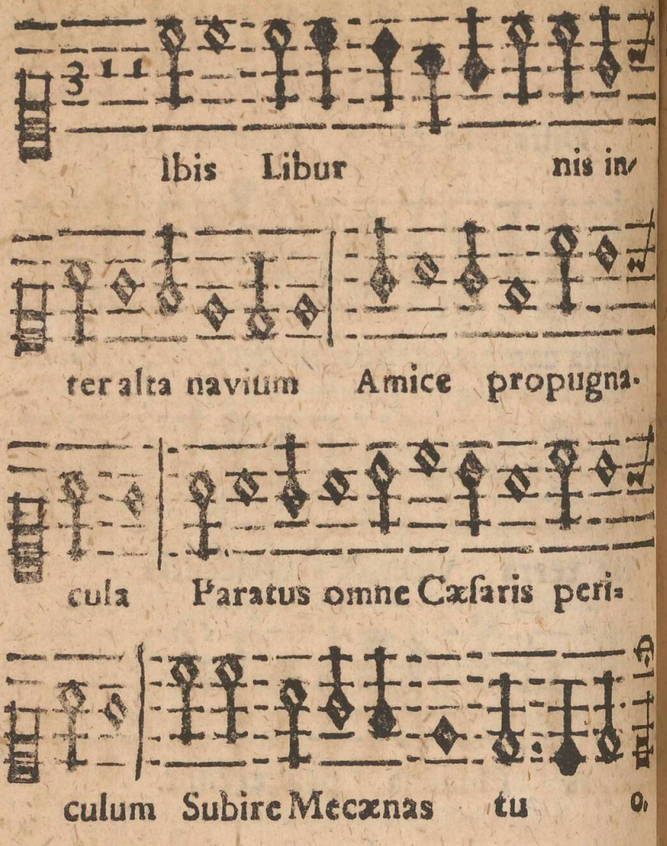


ripas Flumina prætereunt.

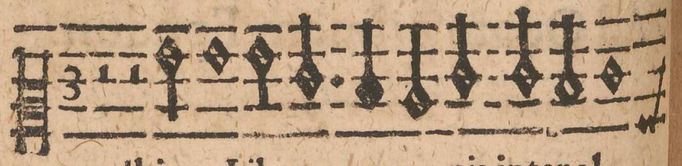
II.

Ad Odam primam Epodon *Horatij.*

CANTVS.

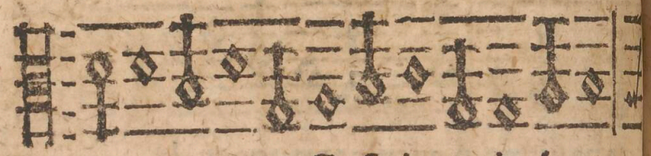


ALTVS.

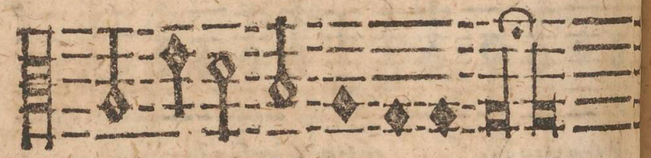




TENOR.



Paratus omne Cæſaris periculum,

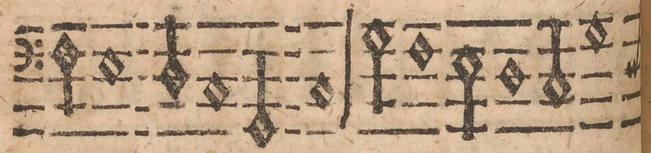


Subire Mecænas tuo.

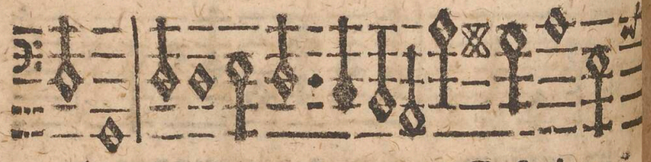
BASSVS.



Ibis Libur nisin-

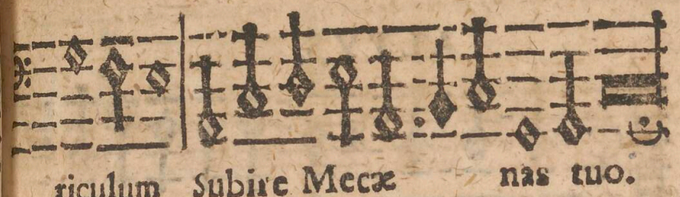


ter alta navium Amice propugna-



cula, Paratus o mne Cæſaris pe-

riculum
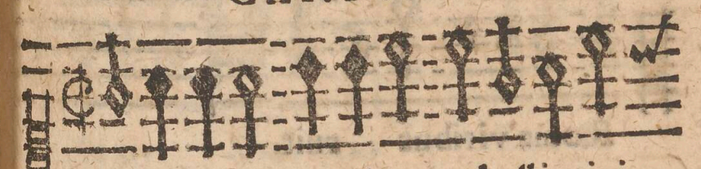


riculum Subire Mecæ nas tuo.

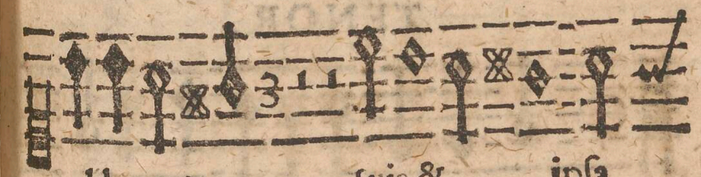
12.

Ad odam decimam ſextam *Epodon Horatij.*

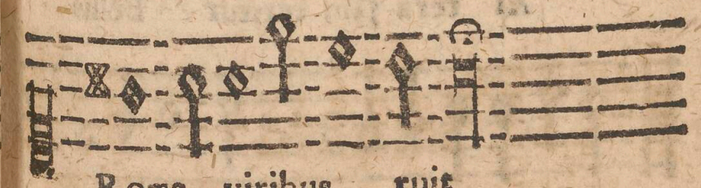
CANTVS.



Altera jam teritur bellis civi-



libus ætas ſuis & ipſa

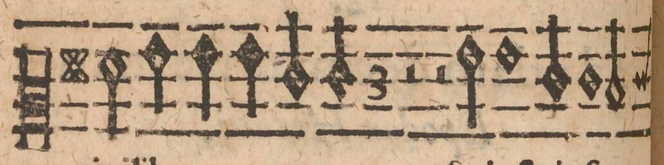


Roma viribus ruit

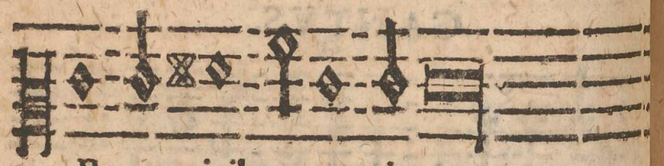
ALTVS.



Al tera jam teritur bellis

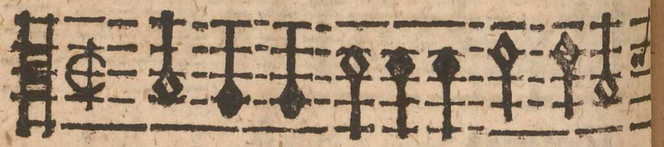


civilibus ætas Suis & ipſa

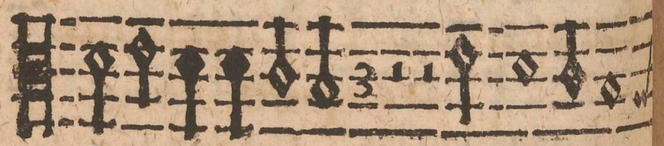


Roma viribus ruit.

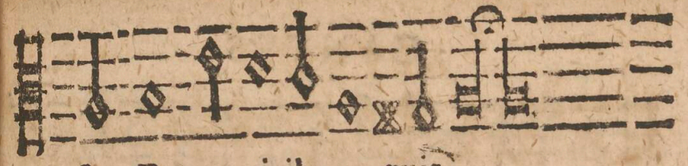
TENOR.



Al tera jam teritur bellis

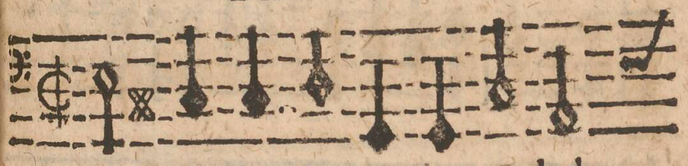


civilibus ætas Suis & i-

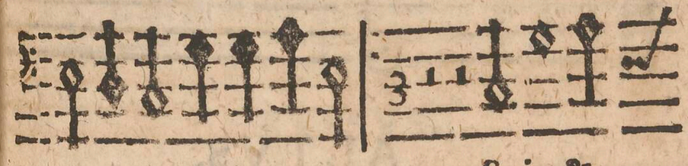


pſa Roma viribus ruit.

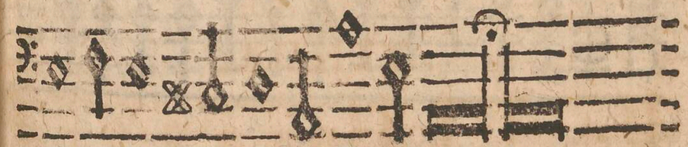
BASSVS



Altera jam teritur bel-



lis civi libus ætas Suis &
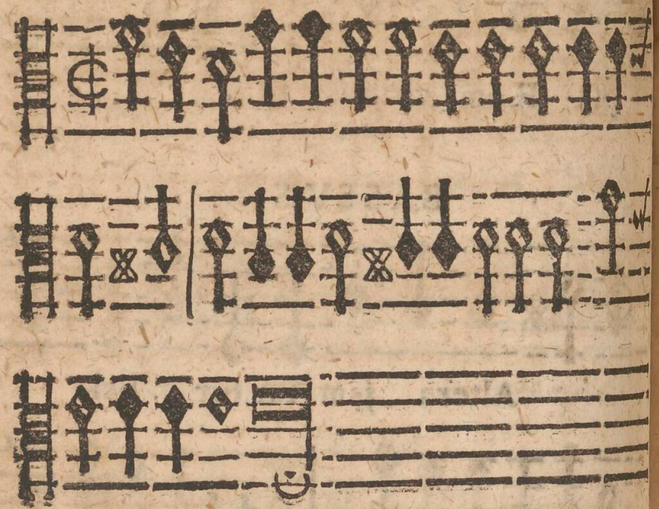


ipſa Roma viribus ruit.

13.

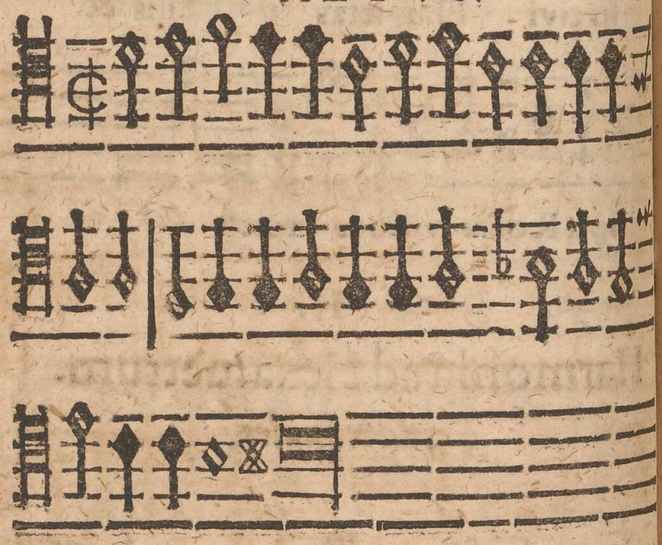
Harmonia ad Hexametrum.

Ad æquales.

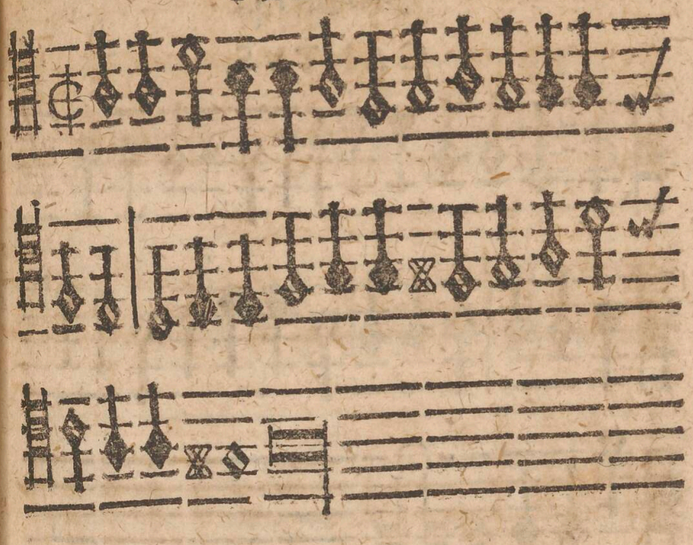
CANTVS
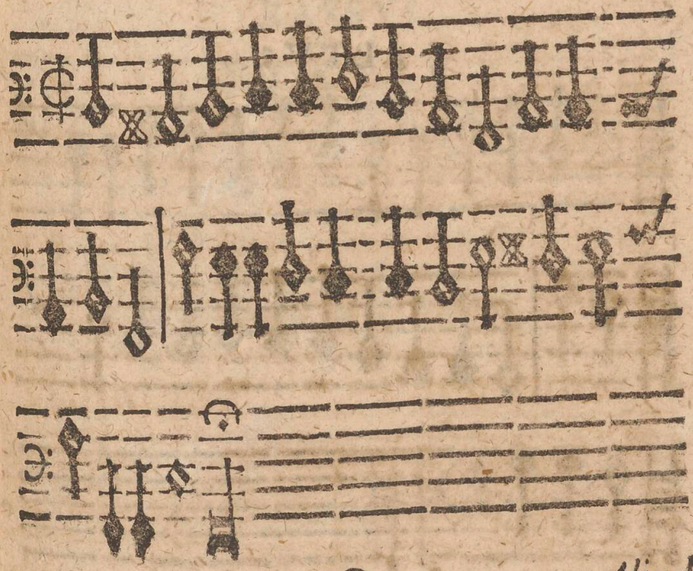


ALTVS.



TENOR.
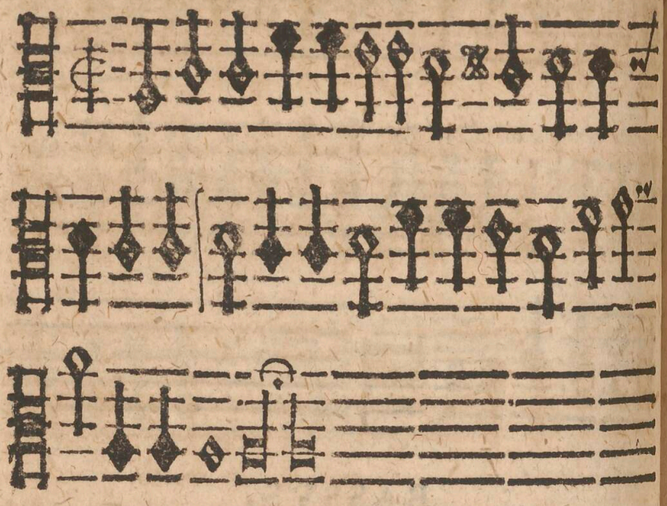


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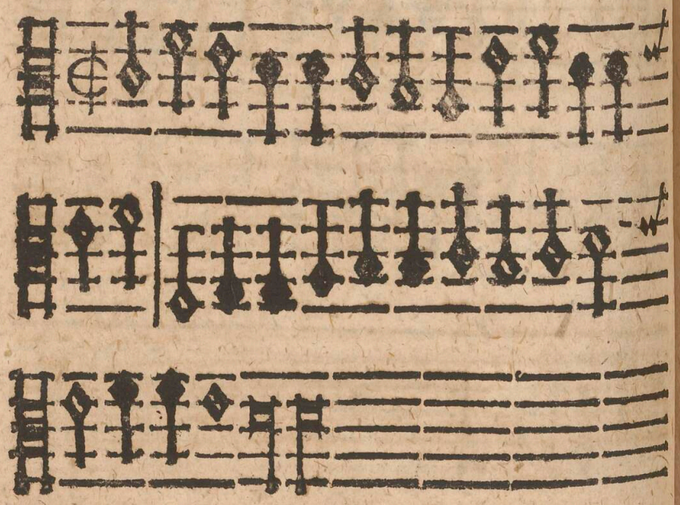


Aliud 14.

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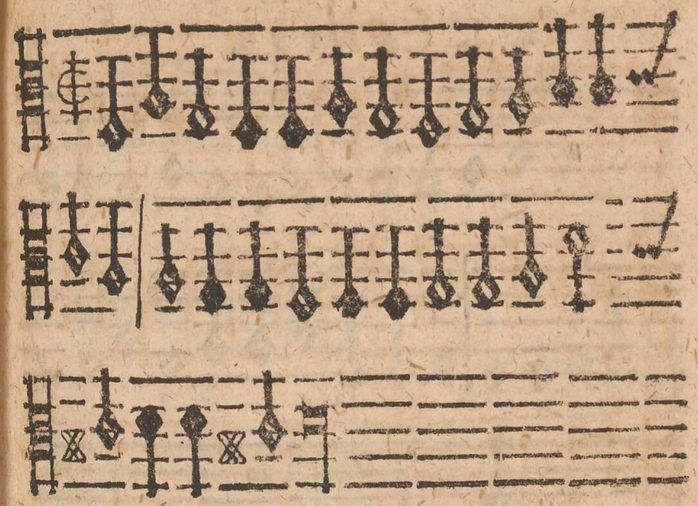


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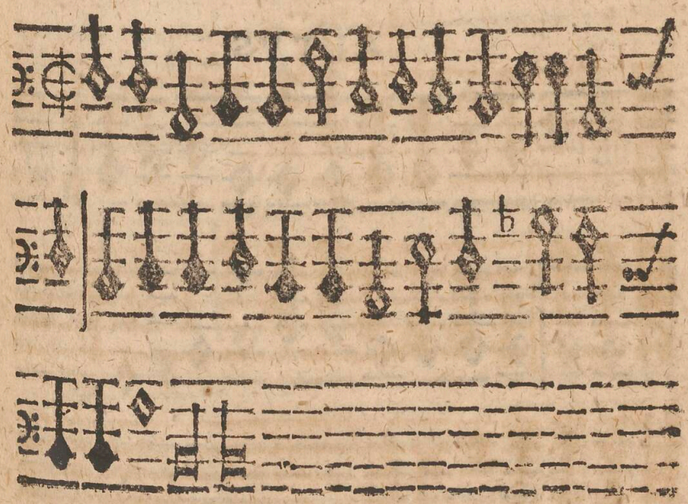


Tenor

TENOR.
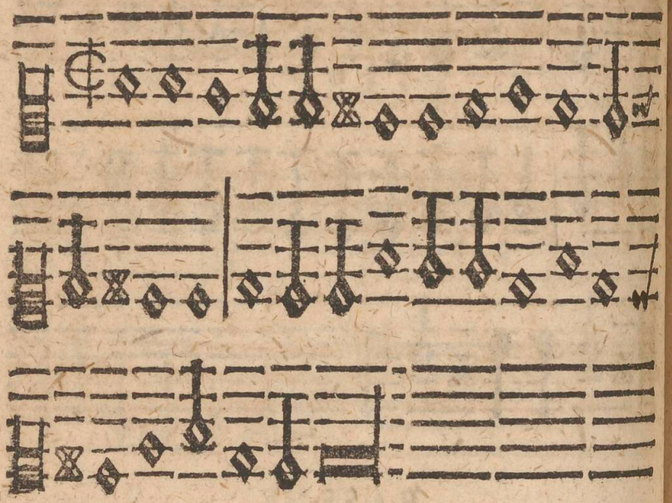


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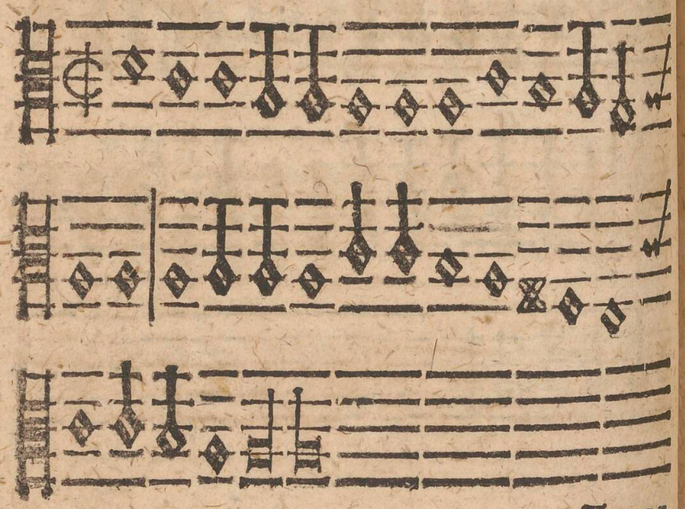


Aliud

Aliud. 15.
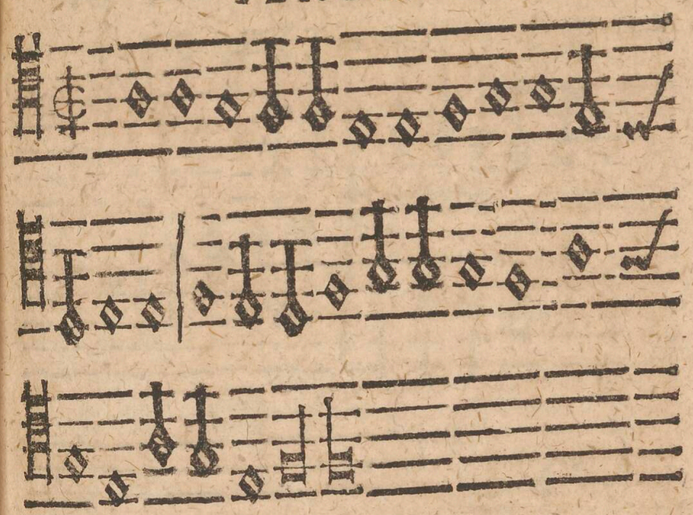
CANTVS.



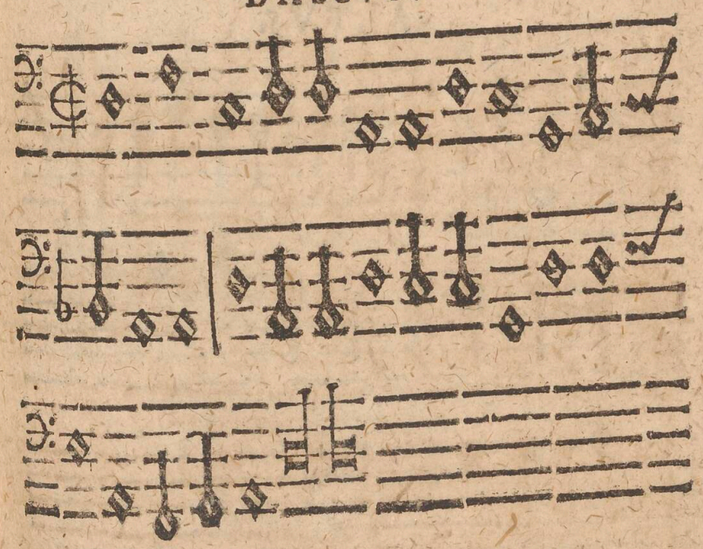
ALTVS.



TENOR.
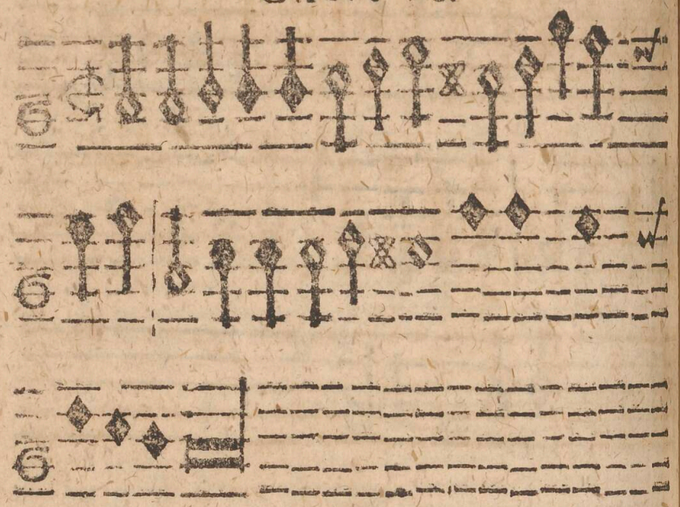


BASSVS.

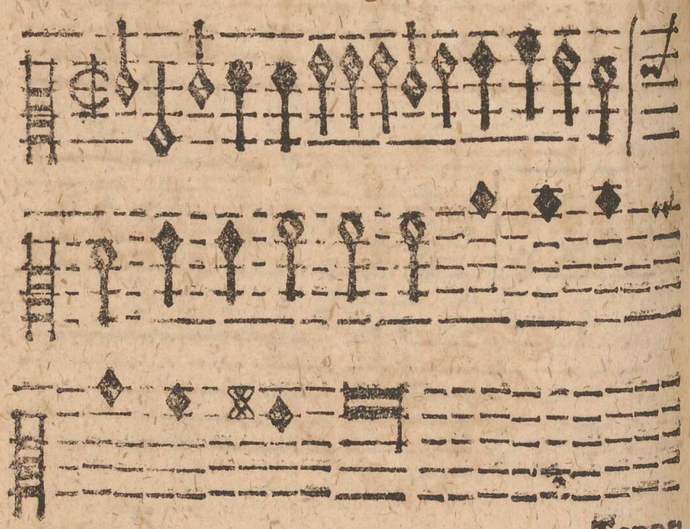


Harmonia ad Elegiacum. 16.

CANTVS.

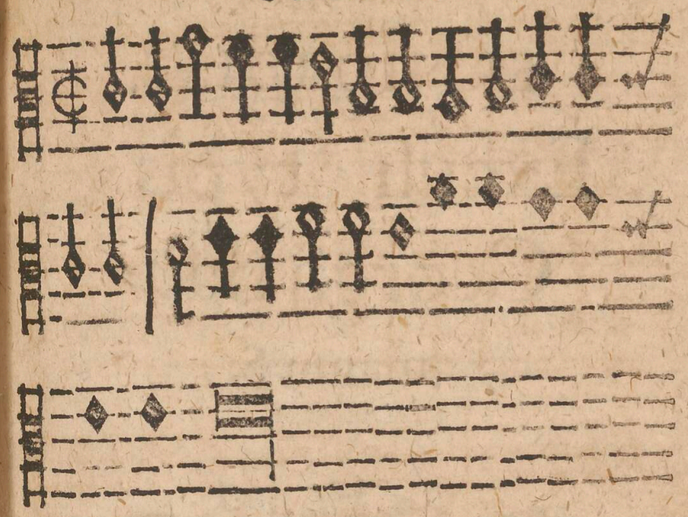


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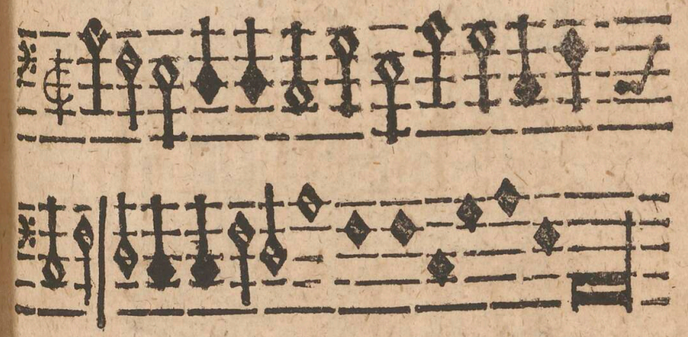


Tenor

TENOR.



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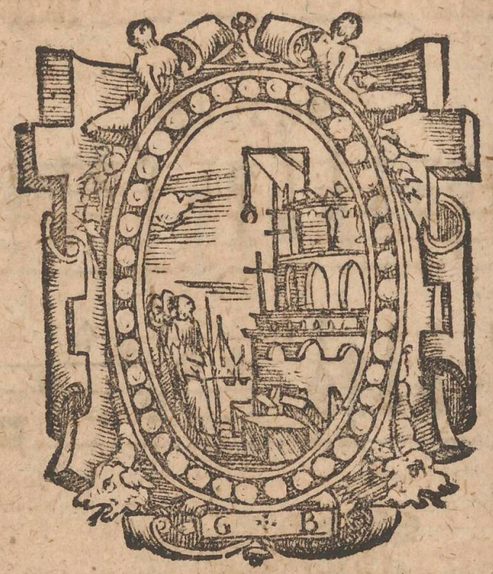


ERPHORDIAE.

Excusi typis

Georgij Bau=

manni S.



171753

1.

Deutsche MVSICA,

Für die Kinder/

vñ andere/so nicht sonderlich La-

tein verstehen/Vñ doch gerne wol-

ten nach der Kunst sin-

gen lernen.

In Frag vnd Antwort gestellet/

Vnd mit außerlesenen Ex-

empeln erkleret/

Durch

M. Cyriacum Schneegaß.

Syrach 44.

Sie (die berhümpten Leute vnd Väter) haben MVSICAM gelernet / Vnd Geistliche Lieder gedichtet.

M. D. XCII.

EPIGRAMMA,
IN LIBELLOS MVSICOS RE-

verendi viri Domini M. Cyriaci Snegaſsij, compatris ſui dilecti.

LAudibus eſt dignus cunctis, vereq; beatus,
Qui laudare Deum pectore & ore ſtudet.
Cyriacus ſtudio, pietate fideq; celebris,
Gnaviter hoc unum ſollicitèq; facit.
Namq; Dei verbum purè docet atq; diſertè,
Et ſacræ gaudet plectra movere Lyræ.
Illius ergo manet nomen, ſemperq; manebit,
Donec in hoc mundo MVSICA docta viget.
Eſſe voles quiſquis Cantor bonus, utere libris
Quos tibi Cyriaci ſedula cura dedit.

Balthaſar Schuman Eccleſiæ
Ernſtrhodenſis P. faciebat.

IDEM.

Billich ſeind die in groſſen ehrn/
Die dieſe Kunſt ſchmücken vnd mehrn/
Vnd jre Gabn verbergen nit/
Sondern ans Liecht kommen damit/
Auff daß die Kunſt erhalten werd/
Zu Gottes ehr/ auff dieſer Erd:
Wie denn auch dieſer gierte Man/
Zu nutz den Nachkomn hat gethan.

Dem

Dem Ehrngeachten Herrn Geor-

gio Bawman/Seniori, Buchdruckern in Erffurd/ ſeinem günſtigen Förderer vnd Freunde/ wünſchet *M. Cyriacus Schneegaß* Pfarrherr vnd W. S. *Adjunctus*/ Gottes reiche Gnade vnd Segen.

EHrngeachter günſtiger lieber Herr vnd Freund/ daß jhr euch bißhero/ mit dem Druck meiner Muſic vnd anderer Büchlein/ willig vnd förderlich erzeiget/ erkenne ich danckbar. Der HErr Chriſtus/ als ein mildreicher belohner alles guten/ wirds vergelten.

Vnd als jhr euch auch jetzo dahin vermercken laſſet/ daß jhr dieſe Teutſche *Muſicam* (ſo ich vor Jahren/ für meine Kinderlein kurtz verfaſſet/ nun aber auch andern zu nutz/ gemehret vnd verbeſſert) zu beförderung dieſer edlen Kunſt drucken woltet: So thue ich euch dieſelbige im Namen deß HErrn vberſenden/ bittend ſie zu erſter gelegenheit/ auffzulegen vnd zu publicieren.

Zweyffelt mir gar nicht/ weil diß Büchlein/ auß gutem grunde der Kunſt geſchrieben/ vnd die furnembſten *præcepta*/ darinnen ordentlich doch auffs kürtzte/ als inn einem *Compendio* begriffen/ es werde der Jugend/

vnd andern so gerne wolten nach der Kunst
singen lernen / lieb vnd angeneme / vnd zur
schlechten *Praxi*, vnd besonders zu richtiger
vnd nützlicher übung der Kirchengesenge /
wol dienlich vnd gar gnungsam seyn.

Vnserm lieben HErrn Gotte / sey für
diese vnd andere freye Künste / so zu vnsern
Zeiten / neben seinem heiligen Worte / herr-
lich am Tage seind / wie auch vor alle andere
Gaben / lob vnd danck. Er verleyhe vns sei-
nen Geist / daß wir derselbigen / zu seines Na-
mens ehre / vnd der Kirchen vnd gemeinen
Vatterlande zu nutz vnd wolfahrt seliglichen
gebrauchen / vnd jhn endlich dort in dem ewi-
gen Leben / mit den Engelischen Choralen
frölich anstingen / loben vnnd preysen / durch
Jesum Christum seinen Sohn / vnsern herr-
lieben HErrn vnd Heiland / Amen. Gege-
zu Fridrichroda im Ampt Reinhartsbrunn
an S. Michaelis vnnd aller heiligen Engel
Festage. *Anno salutis* 1591.

Teutsche *MVSICA*.

Was ist die Musica?

MVSICA ist die Singekunst.

Wovon muß einer fürnemlich unterrichtet werden / wenn er soll künstlich singen lernen?

Von diesen sieben Stücken:

I. Vom Gesang.
II. Von den Noten.
III. Von den Pausen.
IIII. Von den Signis oder Zeichen.
V. Von den Clavibus.
VI. Von den Clavibus Signatis.
VII. Von den Regeln deß Solmisirens.

I.

Vom Gesang.

Wievielerley ist der Gesang?

Der Gesang ist zwar einerley: wird aber zweyerley weise gesetzt / entweder ins ♮ dur, darinne man MI singet / vnd heist Cantus Regularis: Oder ins b moll. darinne man FA singet / vnd heist Cantus Transpositus.

Wobey erkennet man den Gesang?

Der Transpositus wirdt erkennet bey dem runden b. das vorne im anfang stehet: der Regularis hat kein sonderlich Zeichen / ist an jhm selbst bekandt.

II.

Von den Noten.

Was sind Noten?

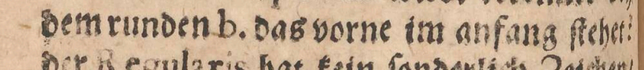
Noten seind Zeichen deß singens.

Wievielerley seind die Noten?

Die Noten seind zweyerley/Choral vnd Mensural.

Welch seind die Choral Noten?

Die vast einerley gestalt haben/vnd eins soviel gilt/als die ander:

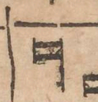
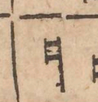
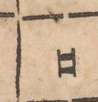
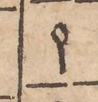
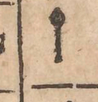


Welch seind die Mensural Noten?

Die mancherley gestalt haben / vnd eins mehr gilt als die ander.
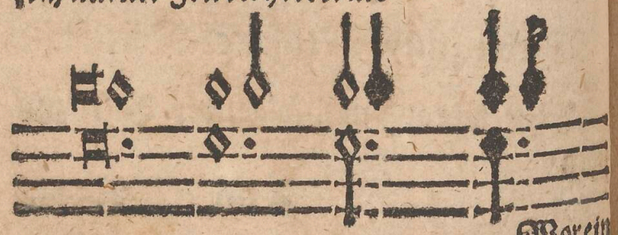
Wievil seind Mensural Noten?

Achte/wie auß nachfolgender Tafel zusehen.

Name/	Gestalt/	Geltung.	
Maxima		8.	
Longa		4.	schläge.
Brevis		2.	
Semibrevis		1.	
Minima		2.	
Semiminima		4.	auff ein schlag.
Fusa		8.	
Semifusa		16.	

Was bedeut der Punct bey einer Noten.

Der Punct bey einer Noten machet/ daß sie noch halb so vil gilt/ als sie sonsten für sich alleine gelten hette: als



Worein

Worein werden die Noten geschrieben?

Alle Noten/wie auch die Pausen/ werden in fünff Linien vnd jhre spacia geschrieben/ vnnd do der Gesang hinüber steiget/ macht man die sechste Linien darzu/ damit man den Clavem nicht transponieren darff.

Welch seind die gebreuchlichste Ligaturen/oder zusammen gebundene Noten?

Die gebreuchliste Ligaturen seind diese/ vnd gelten so viel schläge/ als die darüber gesetzte Zal außweiset.



III.

Von den Pausen.

Was seind Pausen?

Pausen seind Zeichen deß stillschweigens im Gesange.

Wieviel seind fürneme Pausen?

Es seind fünff fürnemme Pausen / wie auß nachgesetzter Figur zu sehen / vnnd gelten gleich soviel / als die darbey gesetzte Noten / haben auch derselbigen Namen.



Longa. Brevis. Semibr. Minim. Semimin.

Was ist denn Pausa Finalis.

Einer oder zweene Striche / so zu ende deß Gesanges / durch alle fünff Linien gerade gezogen.

IIII. Von

IIII.

Von den *Signis* oder Zeichen.

Welches seind die Signa oder Zeichen?

Diese sieben:

Zeichen deß kleinern Tacts oder Schlags.

Zeichen deß grössern Tacts / der etwas längsamer geführet wirdt.

Zeichen deß Proportion Tacts / do drey Noten auff einen Schlag gesungen werden: Entweder drey Semibreves vnter disem numero $\frac{3}{1}$ vnd heist Proportio Tripla: oder drey Minimæ vnter diesem $\frac{3}{2}$ vnd heist Sesquialtera.

Zeichen der Repetition deß Gesanges / von anfang.

Zeichen

Zeichen der Repetition eines Stücklein / am ende deß Gesangs. Ist auch ein Zeichen deß anfahens vnd auffhörens in den Fugen.

Zeichen deß außhaltens mitten im Gesange.

Custos oder Zeichen deß orts / da die erste Noten stehet inn der folgenden Zeilen.



V.

Von den *Clavibus*.

Wieviel seind Claves?

Es seind sieben Claves, die man aber / so offt es von nöten / ordentlich widerholen kan.

Sie heissen also:

D. E. F. G. a. b. oder ♮. c.

Wieviel seind Syllaben / so an die Claves gehenget / vnd zum Solmisiren gebraucht werden?

Diese sechse:
- LA, SOL, FA — Oberste.
- MI, RE, VT — Vnderste.

Wie werden sie gebraucht?

Die Vntersten werden im auffsteigen deß Gesanges gebraucht: Die Obersten im understeigen.

Recetire mir die sieben Claves/ mit jhren zugeordneten Syllaben

c	sol	fa	ut
b	fa	♮	mi
a	la	mi	re
G	sol	re	ut
F	fa	ut	
E	la	mi	
D	la	sol	re

Mercke/ daß man vnten anfehet: doch muß man sie auch zu rück können.

Wie wirdt diese Figur der Clavium genennet?

Sie wirdt SCALA genennet/ das heist eine Leiter.

Folget

Folget die gewöhnliche vollkommene SCALA aller Choralgesänge vnd Tenoren/ sie stehen im b moll/ oder ♮ dur. Begreifft in sich zwantzig Claves.

Gedupelte.	cc								la
	dd	—	—	—	—	—	la		sol
	cc						sol		fa
	bb	—	—	—	—	—	fa		♮ mi
	aa					la	mi		re
	g	—	—	—	—	sol	re		ut
	f					fa	ut		
	e	—	—	—	la	mi	—		—
Kleinere.	d			la	sol	re	♮		
	c	—	—	sol	fa	ut	—		—
	b			fa	♮ mi		—		
	a	—	la-	mi	re		—		—
	G		sol	re	ut				
	F	—	fa-	ut			—		—
	E		mi						
Grössere.	D	la	re-	♭ moll			—		—
	C	sol	ut						
	B	fa					—		—
	A	mi	—	—	—		—		—
	Γ	re							
		ut-	—	—	—	—	—		—

moll

Wie

Wie mag einer den vnterschiedlichen Thon oder laut dieser Clavium eygentlich wissen vnd erfahren?

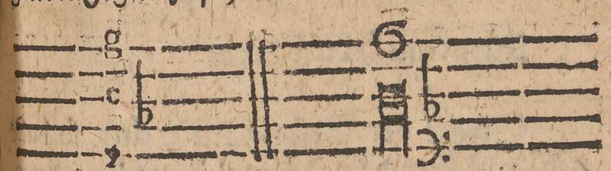
Den Thon eines jeden Clavis vnd seiner zugehörigen Syllaben / muß einer entweder von seinem Præceptore / oder auß einem recht außgetheileten Monochordo, oder sonst wolgestimmeten Instrument durch fleissige übung erlernen / vnd jhme wol einbilden: Vnd vor allen dingen das Semitonium MI vnd FA rechtschaffen vnnd gar eygentlich exprimieren vnd singen lernen.

VI.

Von den *Clavibus Signatis.*

Wieviel seind Claves Signatæ?

Es seind vier Claves Signatæ: deren drey F. C. vnd G. allezeit auff die Linien / im anfange deß Gesanges / gezeichnet werden / von denen man die andern außrechnet. Vnd im Cantu Transposito wird auch das b vnter das c gesetzt: wie solches alles auß nachfolgender Figur zusehen.



Wie wird dann der vierdte Clavis Signata gebraucht?

Der vierdte / welcher ein geduppelter Clavis ist / nemlich b. vnd ♮. oder ♯ wirdt hin vnud wider im Gesange auff die Linien oder ins Spacium gesetzt / gibt der nachfolgenden Noten sonum fictum, vnd macht den Gesang desto lieblicher vnd anmutiger: Wie solches drumen inn den Exempeln zu observieren.

VII.

Von dem Solmisieren.

Was ist das Solmisieren?

Eine übung der sechs Syllaben/dadurch deß Gesanges eigentliche Melodey exprimiret/oder zuwegen gebracht wirdt.

Wieviel seind Regeln hievon zuwissen?

Fürnemlich diese drey.

I.

Stehet der Gesang im ♮ dur, so hab acht auff F. vnd C. Ist er aber ins b moll ve setzt/so sihe auff F. vnd b. Diese Claves all sampt geben dir FA. Daher kanstu die an dern Syllaben drunder vnd drüber leichtlich finden.

II.

Steiget der Gesang vber das LA oder vnter das VT/so mustu eine Syllaben in die ander/vnverändertes lauts mutieren: als SOL oder LA ins RE/im auffsteigen: oder RE oder MI ins LA/im niedersteigen des Gesanges. Denn die alte Regel heist: In omnia ante FA, mutatio inchoanda.

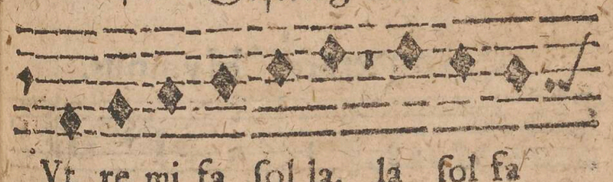
III. Das

III.

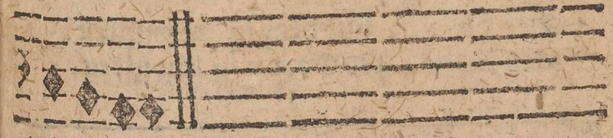
Das b moll darinne man FA singet/ vnd das ♮ oder X dur darinne man MI oder gleich wie ein VII singet/soll allenthalben/ woes im Gesange gefunden wird/mit grossem fleiß observieret vnnd gar rein gesungen werden.

Folgen einfeltige Exempel deß Solmisirens/in Choral Noten.

♮ *dur* Gesang im C.

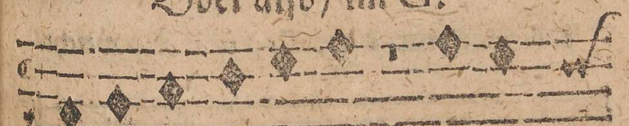


Vt re mi fa sol la, la sol fa



mi re ut.

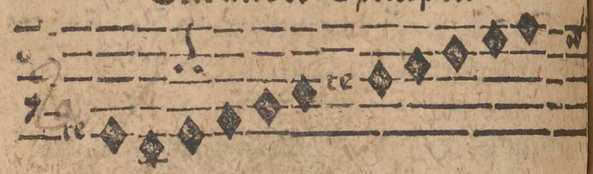
Oder also/im G.
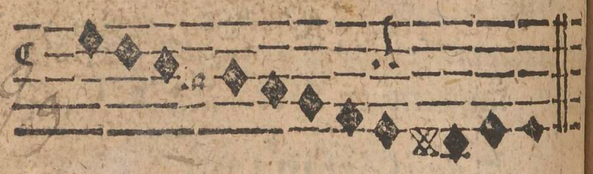


Vtre mi fa &c.

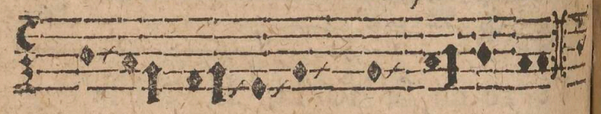


Ein ander Exempel.

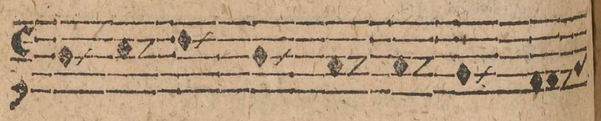




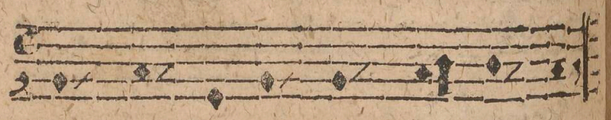
Ein anders. Hymnus.



Der du bist drey in Einigkeit:
Ein wah/ rer Gott von Ewigkeit.



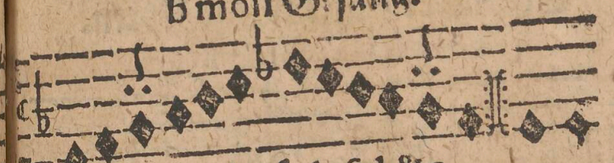
Die Son mit dem Tag von vns weicht/



las vns leuchten dein Göttlichs Liecht.

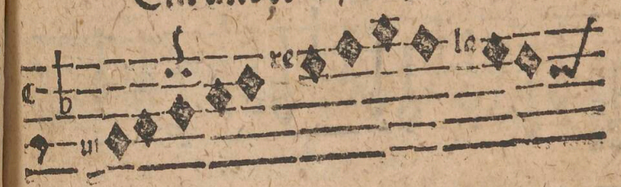
b moll

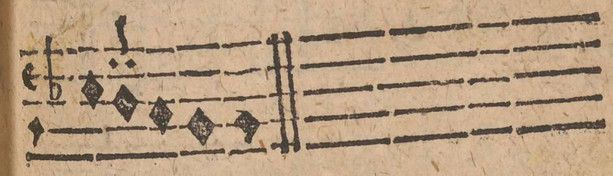
b moll Gesang.



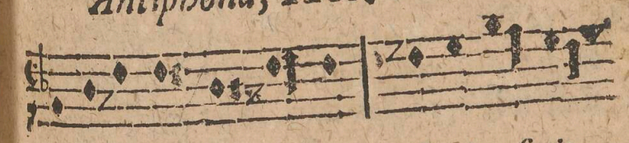
Vt re &c. la fa la sol &c.

Ein ander Exempel.

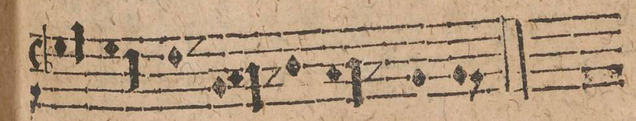




Antiphona, XII. Trinit.



Bene omnia fecit. Et surdos fecit
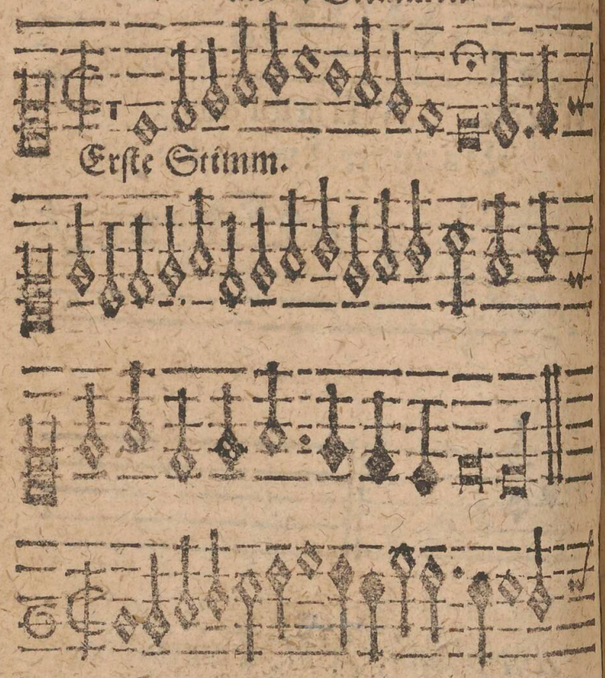


audi- re, & mutos loqui.
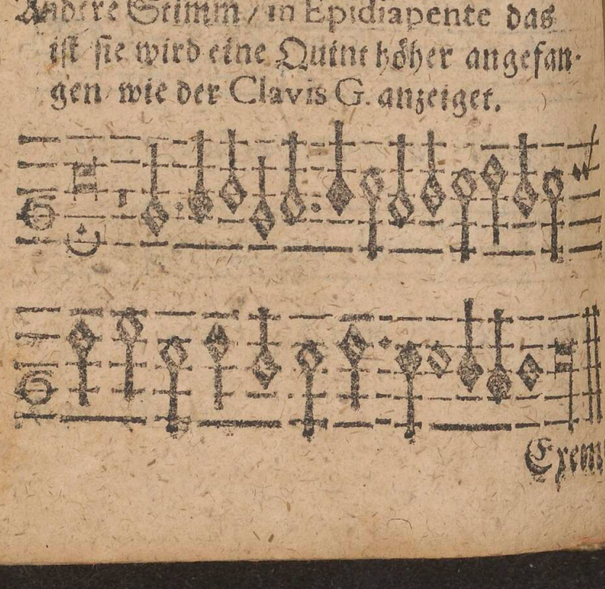
Exempel

Exempel in Mensural Noten.

B dur mit 2. Stimmen.



Erste Stimm.
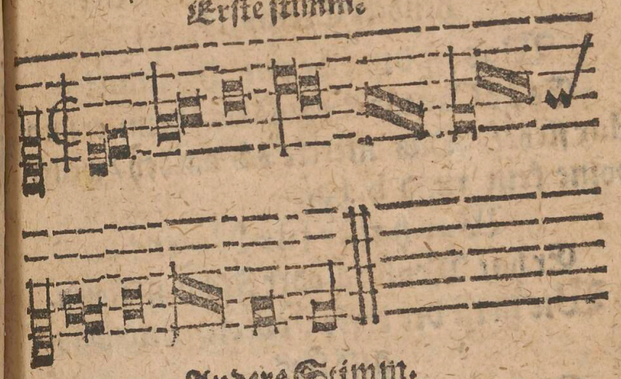


Andere Stimm / in Epidiapente das ist sie wird eine Quint höher angefangen / wie der Clavis G. anzeiget.

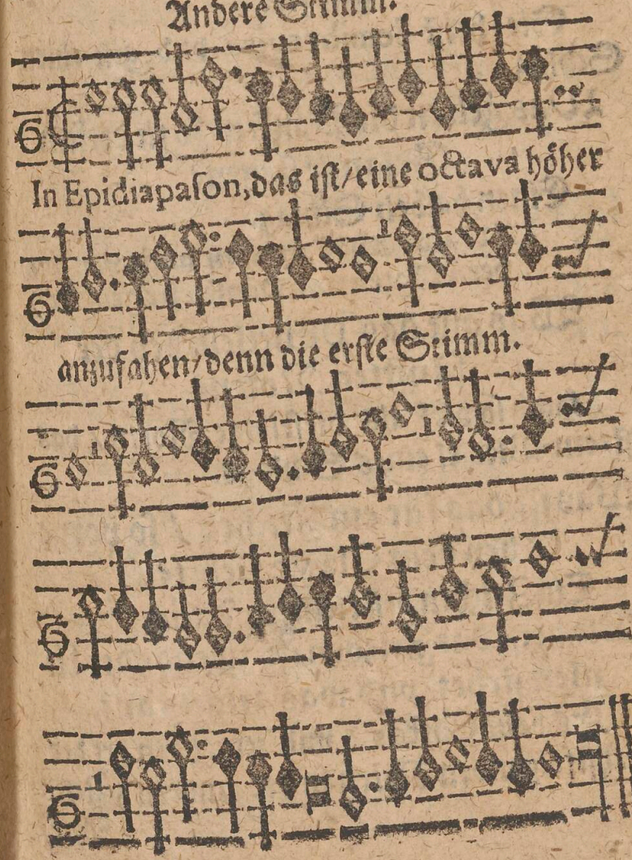
Exem

Exempel der Ligaturen.

Erste stimm.



Andere Stimm.



In Epidiapason, das ist / eine octava höher anzufahen / denn die erste Stimm.

Examen dieses nechst vorgehenden Exempels.

Was ist diß für ein Gesang?

Es ist Cantus Regularis, denn er im c dur stehet. Das mercke ich darbey / weiln vorne kein rund b. hat.

Was hat er für Noten?

Er hat Mensural oder Figural Noten.

Wie heist die erste Noten / vnd was gilt sie?

Sie heist Semibrevis / vnd gilt einen Schlag.

Was gelten die Pausen / so in diesem Gesange stehen?

Einen halben Schlag.

(Nota: Also kan man auch von andern Noten vnd Pausen fragen / etc.)

Was gilt das Pünctlein bey der fünfften Noten?

Halb so viel als dieselbige Noten / das ist / ein Viertel eines Schlags.

Was ist das für ein Zeichen / so vorne bey dem Clave stehet?

Ein Zeichen deß kleinern Tacts.

Wie heist das Zeichen / so zu ende der Linien stehet / vnd was zeigets an?

Es heist Custos / vnd zeiget den ort der nechstfolgenden Noten in der andern zeilen.

Wie

Wie heist der gezeichnete Clavis?

Er heist G sol re ut.

Wie heist der Clavis darinne die erste Noten stehet?

Er heist c sol fa ut.

Wie findest du das?

Ich zehle vom G hinauffwarts / biß zu der Noten / nach der Ordnung der Scalæ, da find ich endlichen c.

Auff welche Claves mustu fürnemlich sehen / wenn du diesen Gesang solmisiren wilt?

Auff F. vnd C. (wie mich die erste Regel vom Solmisieren lehret) darinnen man FA singet: Wiewol ich allhier nach dem F. nichts frage / weil dieser Gesang nicht hinein steiget.

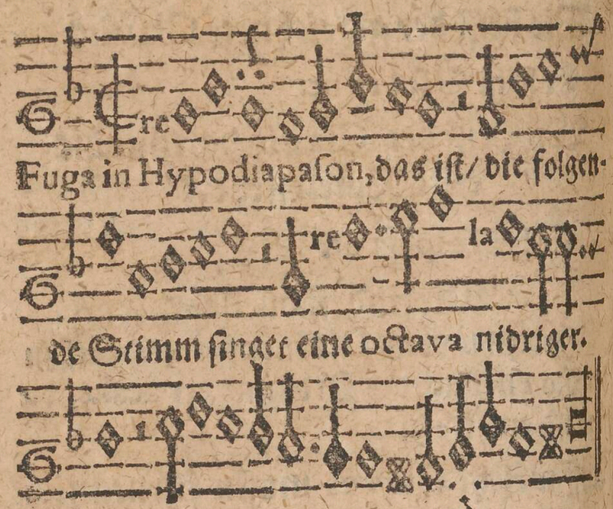
Wie solmisirstu nun diesen Gesang?

Weil ich weiß / daß ich FA im C. singe / so folget / daß ich hinauffwarts SOL vnd LA im d. vnd e: vnd hinabwarts MI, RE. VT. im g. a. G. singen muß. Fahe demnach die ersten fünff Noten also an:

Fa fa fa re sol &c.

Ein ander kurtz Exempel.

b moll. Erhalt vns Herr bey &c.



Examen.

Was ist diß für ein Gesang?

Es ist Cantus Transpositus, denn er im b moll stehet. Das erkenne ich an dem fürgeschriebenen runden b.

Wie heist der Clavis Signata?

Er heist G sol re ut: vnd stehet auch die erste Noten in diesem Clave.

Was mustu für Claves in acht haben diesen Gesang zu Solmisiren?

Das F. vnd b. welche FA geben / daher ich die andern Syllaben kan außrechnen.

Wo findestu diese Claves?

Das b. finde ich auff der mittelsten Linien / da es auch gezeignet: Das F. auff der obersten/ obersten/vnd auch eine octava herab/im vnterstenspacio/darunder aber dieser Gesang nicht fellet.

Wie singestu nun diesen Gesang?

Also: Re fa re ut re fa mi re &c.

SOLMISANDI

Exercitium.

Alldieweil an der übung / in allen Künsten/vnd sonderlich auch in der MVSICA/ sehr viel gelegen: Denn wie man saget/so ist freylich VSVS, optimus Artium Magister, welches auch der Philosophus Anaxagoras hat wöllen zuverstehen geben/ do er gesaget: Manum esse causam sapientiæ &c. So habe ich nachfolgende Exempel / mit sonderm fleiß/zum theil auß dem Tyrocinio Musico Georgij Cörberi, zum theil anderstwohero zusammen getragen / vnd in eine richtige Ordnung nach einander gesetzt.
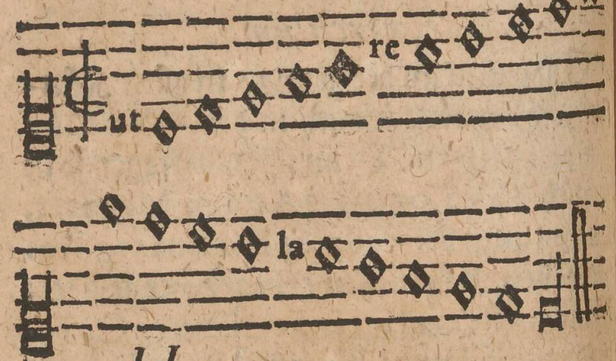
Wer nun dieselbige rechtschaffen vnd eigentlich solmisiren lernet/der wird in Warheit befinden / daß es jhme ein treffliche förderung vnd anleitung zu fertiger solmisation aller anderer Gesänge geben wird.

Wil denn einer hieneben Exempla duodecim Modorum zu nützlicher übung haben/der findet sie artig abgesetzt in meiner Isagoge Musica.

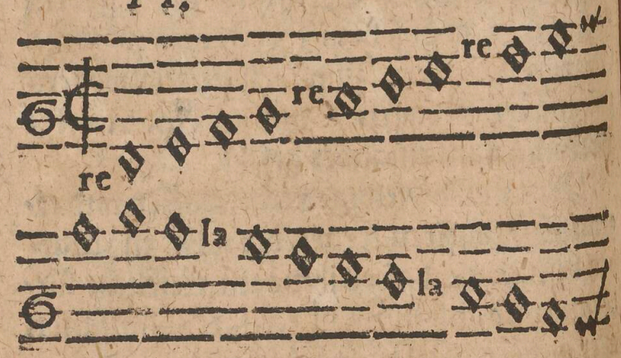
Vier

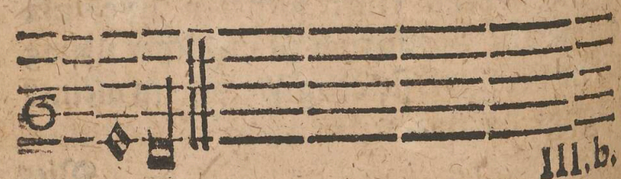
Vier unterschiedliche Form/nach welchen man sich/mit der Solmisation der nachfolgenden Exempel fein zu richten.

I. ♮ *dur.*
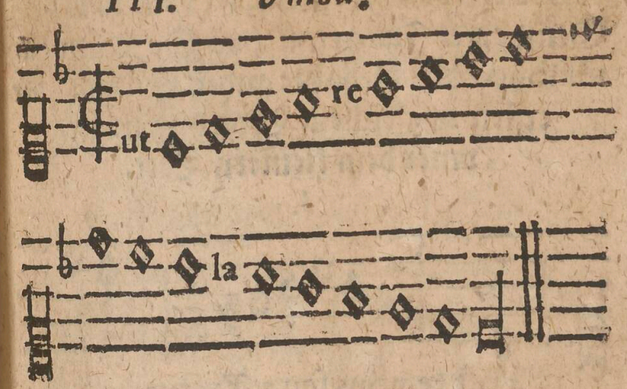


II.



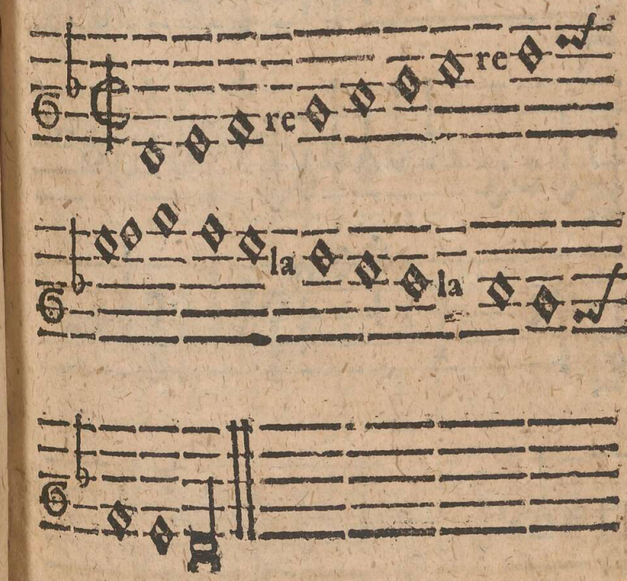


III. b.

III. b moll.



IIII.

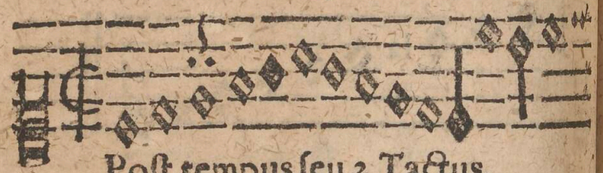


EXEM-

EXEMPLA SOLMISANDI.

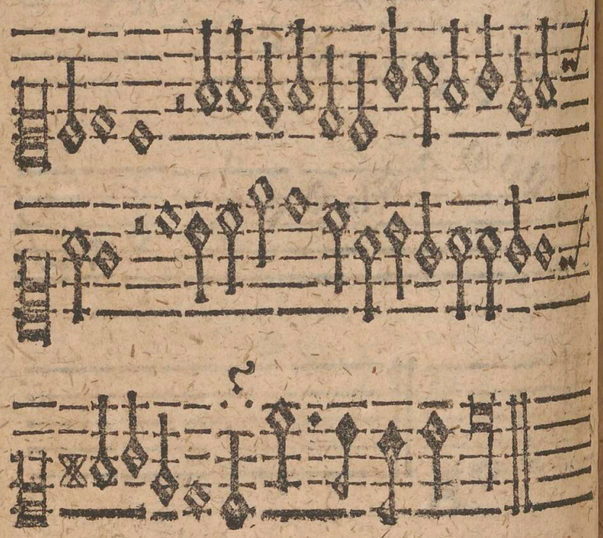
Seind eytel Fugen mit zwo Stimmen / in unisono / das ist / do die ander Stimm / der ersten in gleichem Thon nachsinget / vnter dem kleinern Tact.

I.



Post tempus seu 2. Tactus.



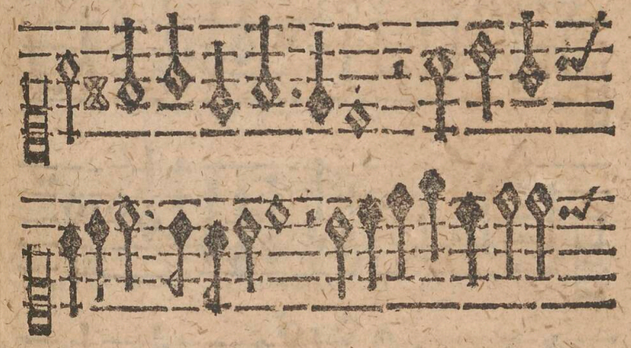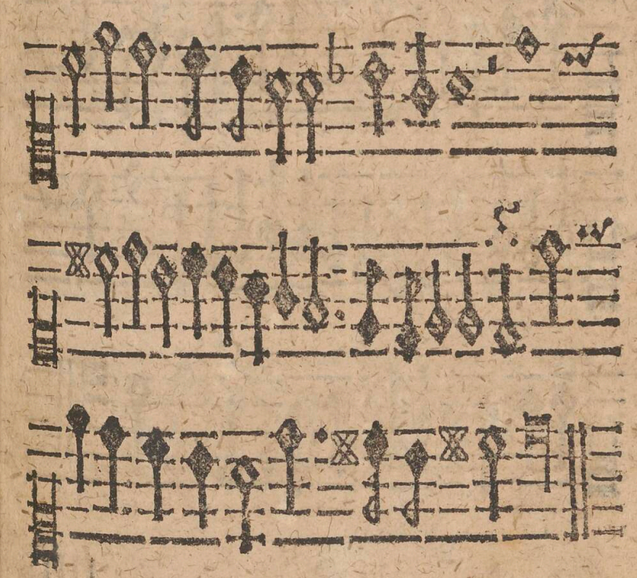


II. Post

II.

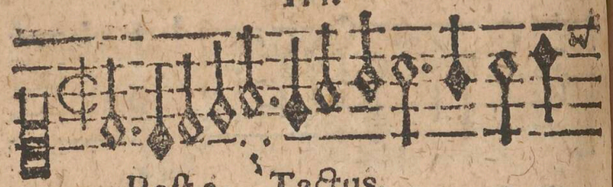


Post 2. tempora seu 4. Tactus.

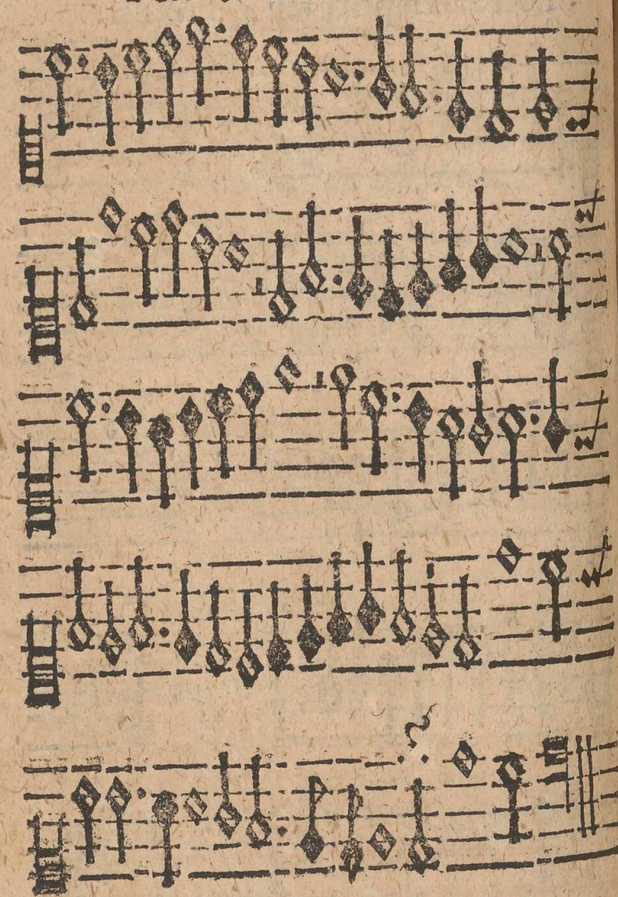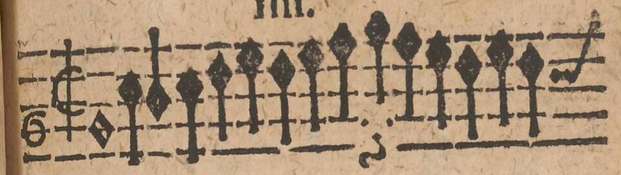




III. Post
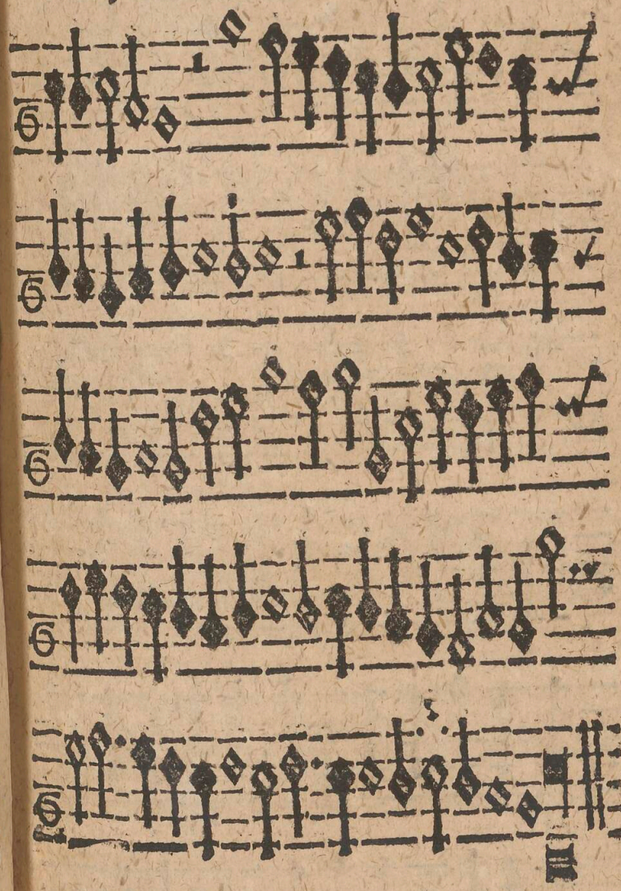


Post 2. Tactus.

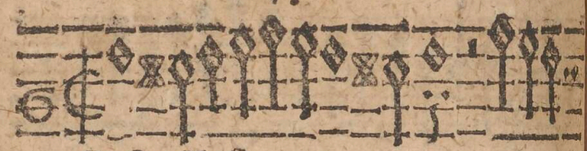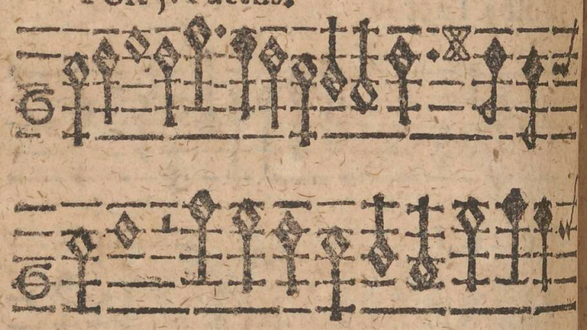




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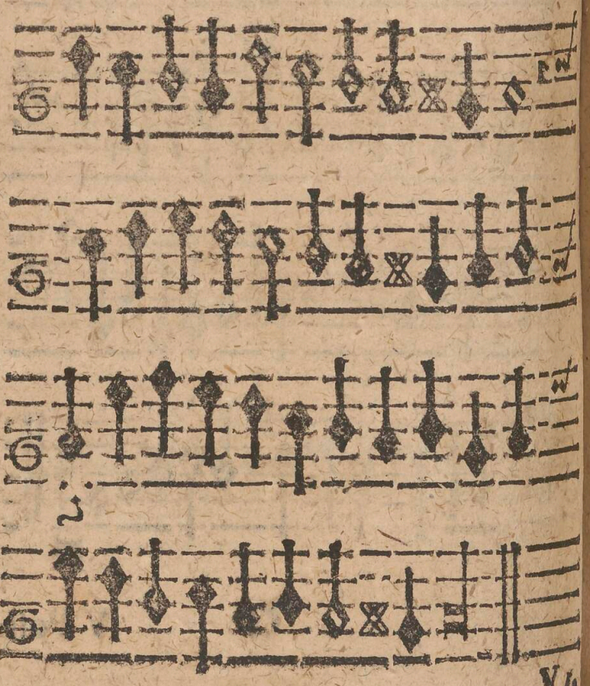


V.

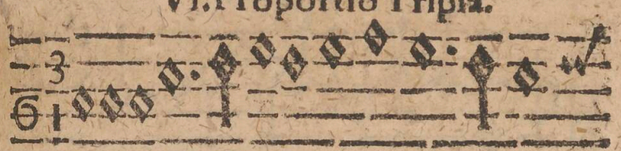


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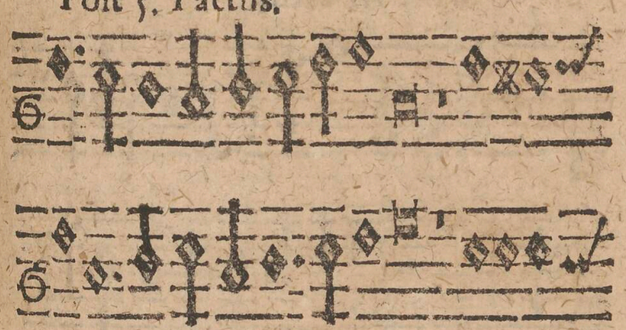


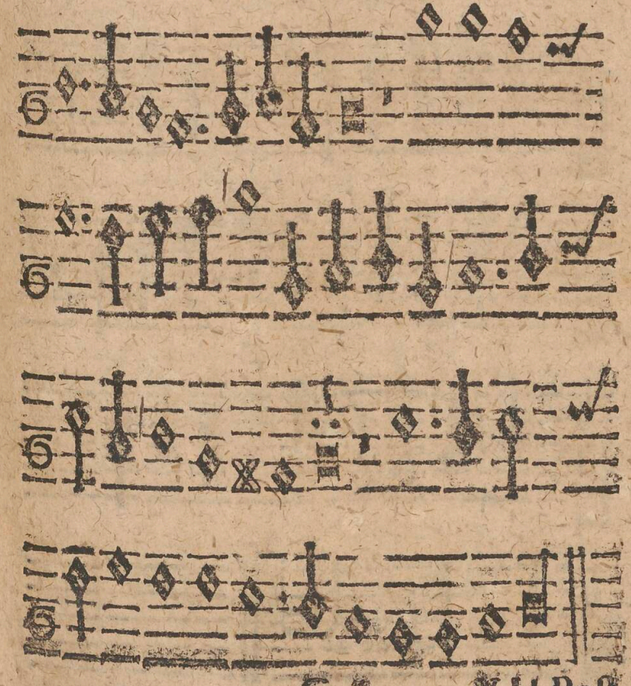


VI. Proportio Tripla.

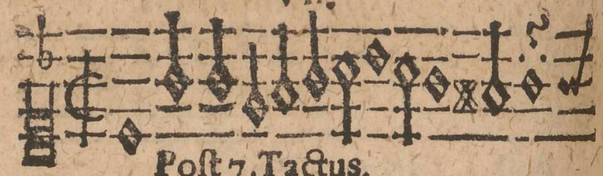


Post 5. Tactus.
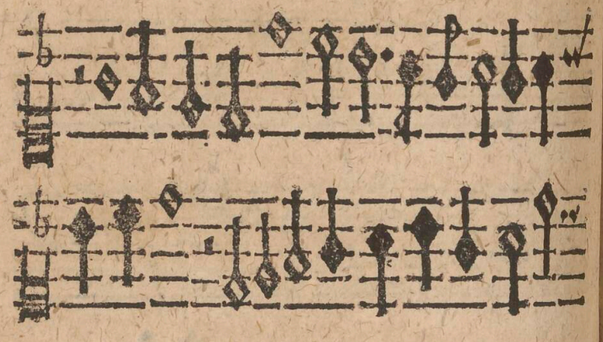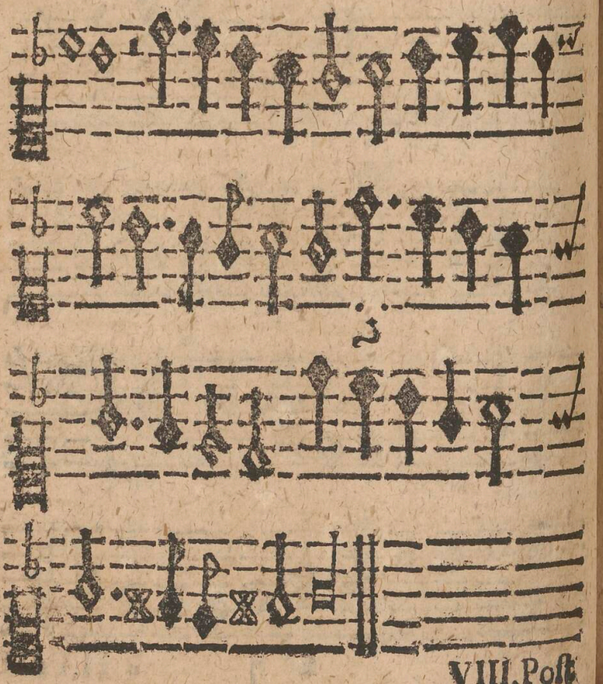




VII.



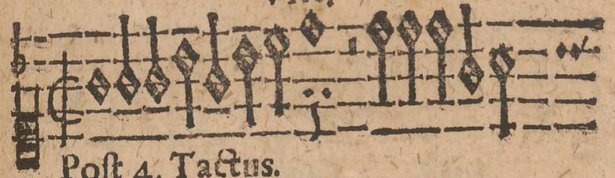
Post 7. Tactus.
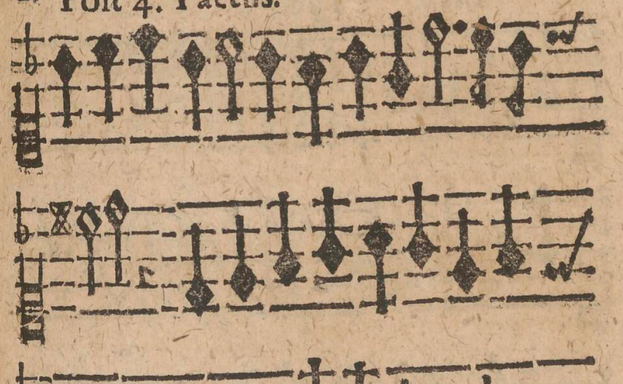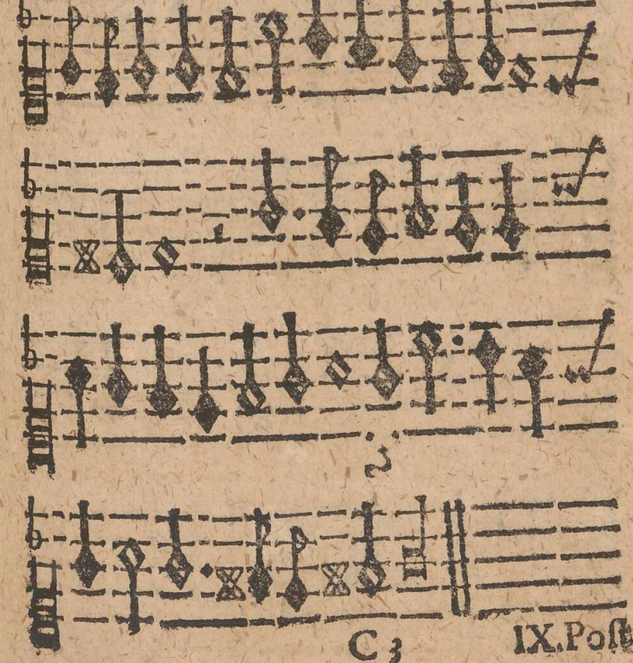




VIII. Post

VIII.
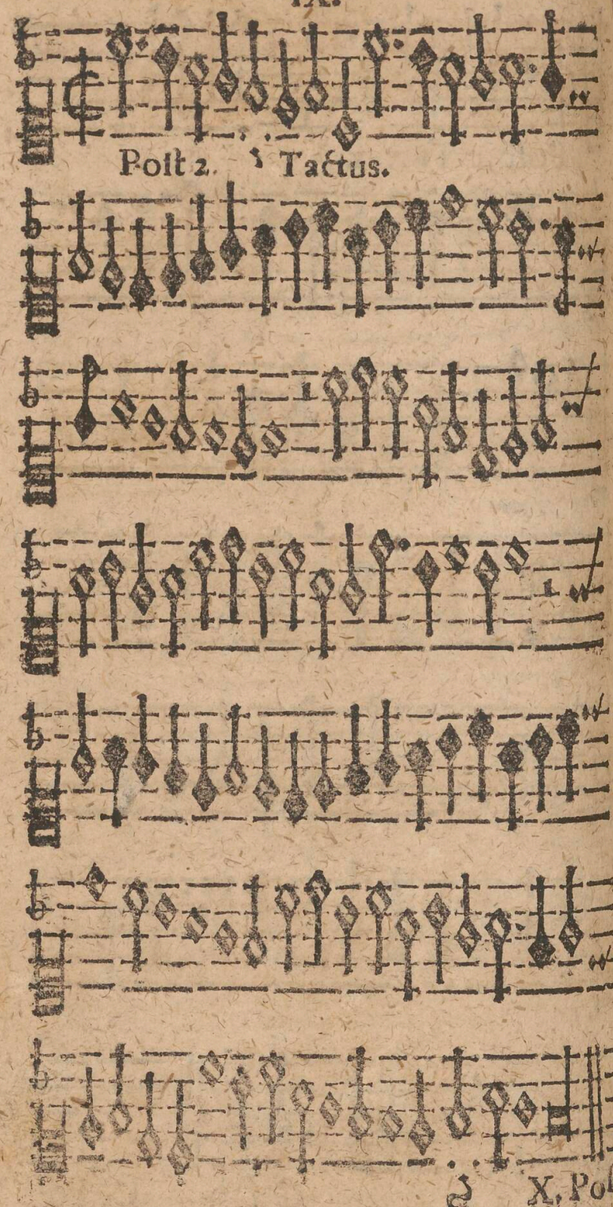


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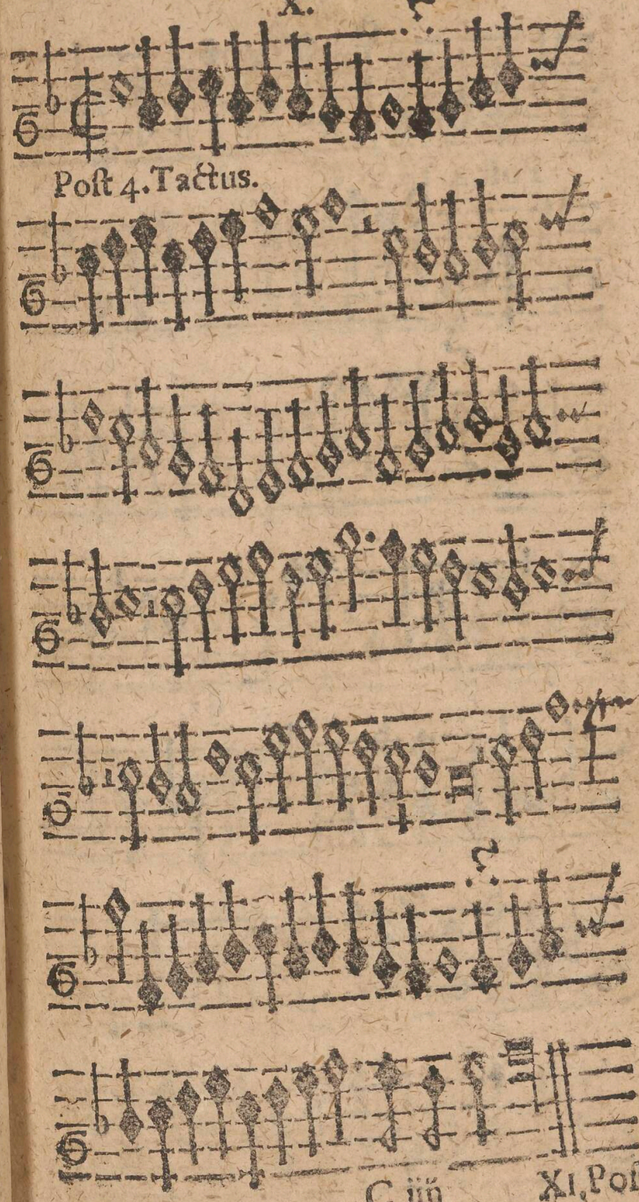




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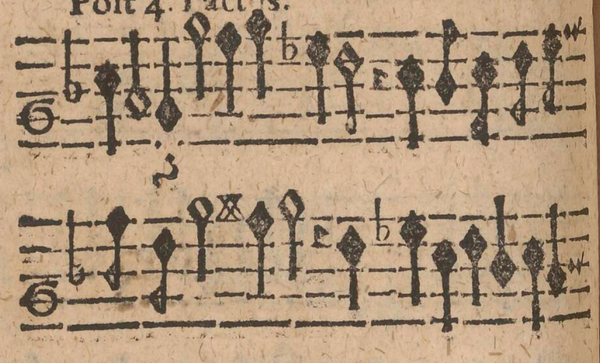


X.
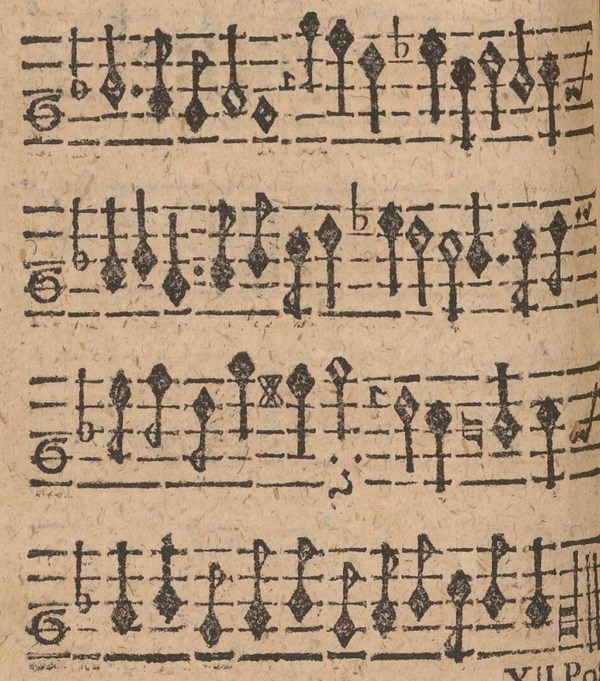


XI.

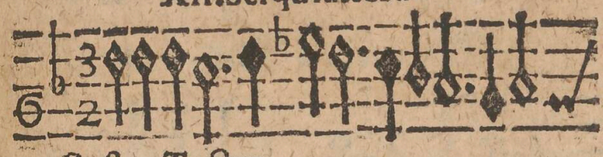


Post 4. Tactus.
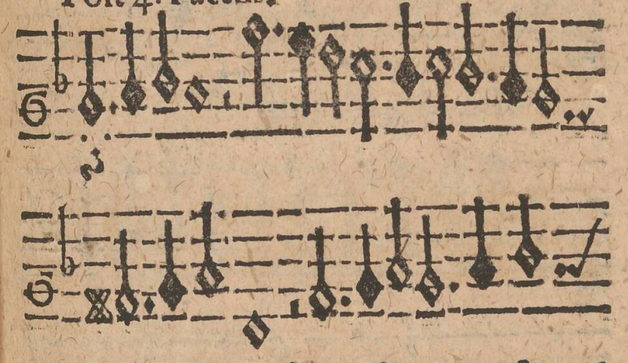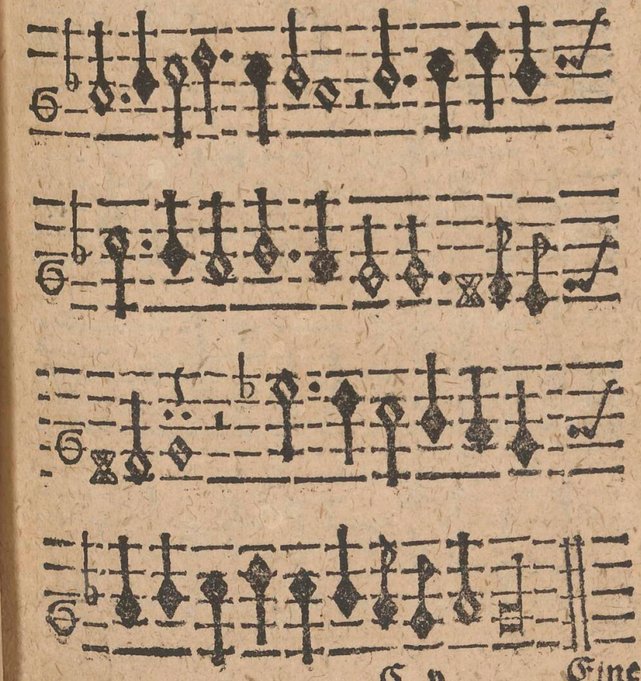




XII. Seſquialtera.



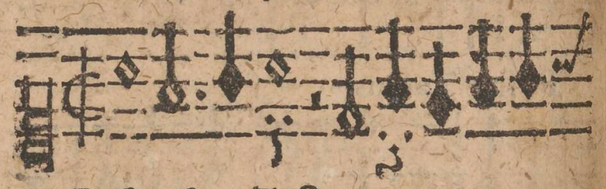
Post 4. Tactus.
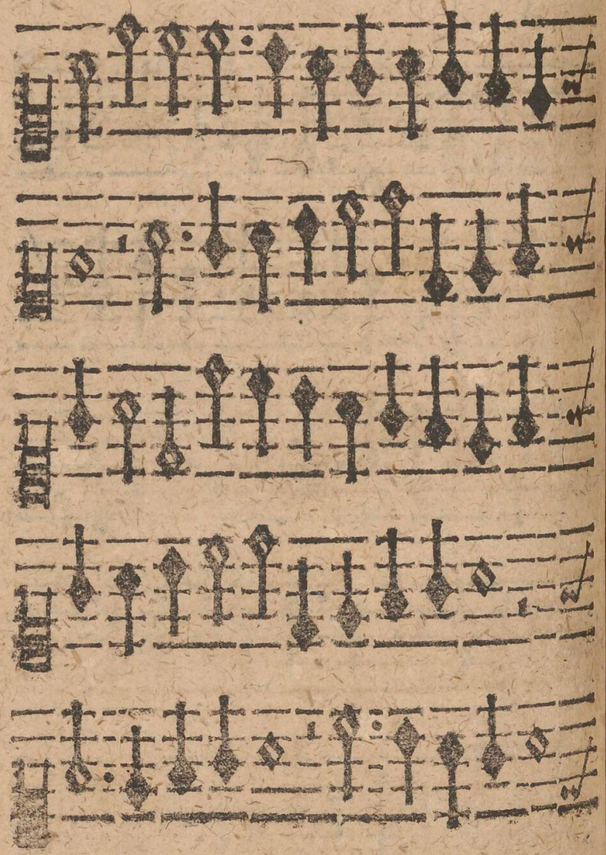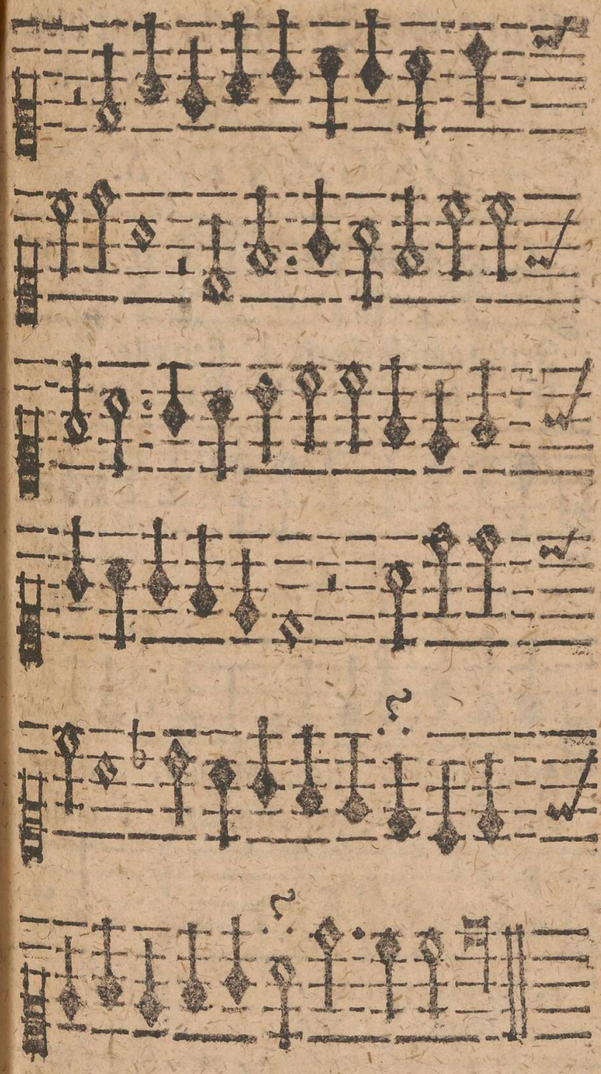




Ein andere *FVGA*

Mit dreyen Stimmen.



Post 2. & 4. Tactus.
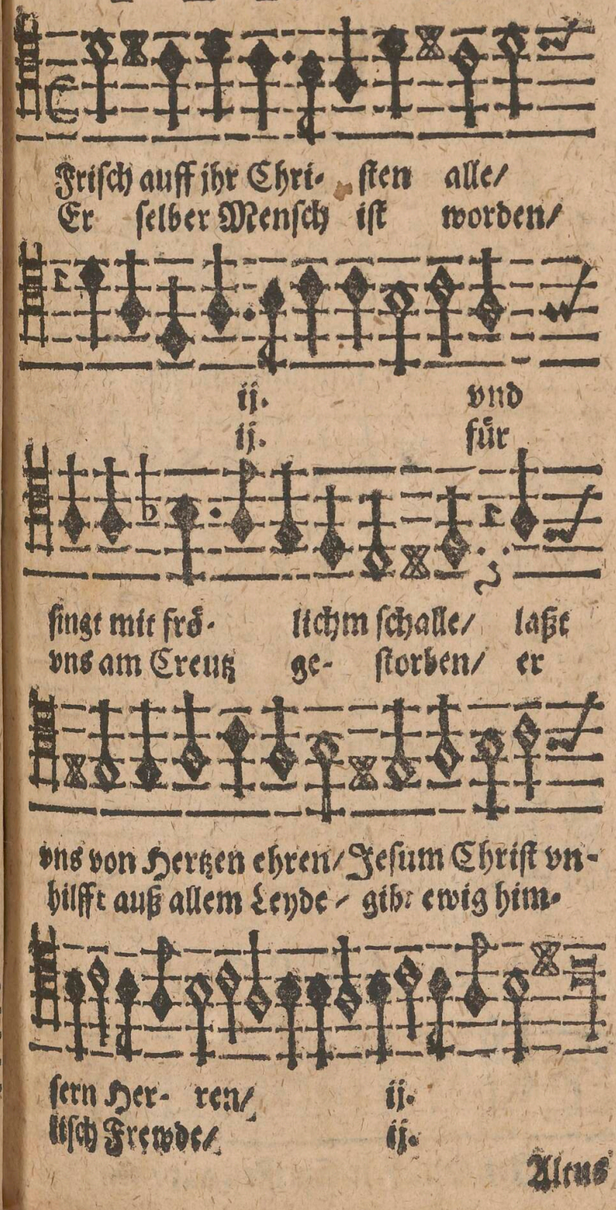




Ein

Ein ander Exempel / mit vier Stimmen / vnter dem grössern Tact. I. A. B.

DISCANTVS.



TENOR.



Alens

ALTUS.

Frisch auff jr Christen alle-

ij. vnd singet mit frö-

lichm schalle/ last vns von hertzen ch-

ren/ Jesum Christ vnsern Herren/

ij.

BASSUS.

SOLI DEO GLORIA.



Gedruckt zu Erffordt/ durch
Georgium Bawman. S.
1592.

17755

MVSICÆ PRACTICAE ELEmenta in vsum Scholæ Magdeburgensis edita,

A

M. GALLO DRESlero Nebræo.

CVM GRATIA ET PRIVILEgio Illustriß: Principis ac Domini, D. Augusti Ducis Saxoniæ Electoris, &c. Ad quinquennium.

MAGDEBVRGI
Excudebat VVolffgangus Kirchner,
Anno M. D. LXXV.

REVERENDO IN CHRISTO PATRI AC DOMINO, DOMINO PETRO Vlnero Gladebachio, Imperialis Monasterij in monte Parthenopolitano Abbati digniß: Domino suo clementißimo, S. D.

RECTE ET ELEganter clariſsimus vir Heinricus Glareanus ſcripſit: Sicut in Grammatica oratio, & in Dialectica argumentatio, ita & in Muſica Modi primum obtinent locum. Nam omnes non prorſus inſulſæ & abſurdæ cantiones ex Modis, quos noua appellatione Tonos vocamus, tanquam ex certo fonte & capite effluunt, & deriuantur. Non poſſunt

autem Modi aliter doceri aut disci, q[uã] ex diligenti & accurata obseruatione Toni & Semitony minoris. Modorum enim varietatem horum interuallorum discrimen efficit, quo neglecto vera & genuina Musica aut fœdè corrumpitur, aut prorsus amittitur. Inuentæ sunt igitur ab erudita vetustate artificiosæ diuisiones diatessaron & diapente ac semitoniorum positum deprehendendum maximè necessariæ. Hæ quam diu in scholis manserunt, mansit etiam solida Modorum cognitio, vt ex Franchini et aliorum literatorum scriptis apparet: amissis verò ijsdem admissæ & receptæ sunt ineptæ & falsæ transpositiones in cantu duro, ad quintam, aliaq; id genus, quibus in hac arte nihil absurdius dici aut existimari potest: Tandemq; in eum res deducta est locum, vt in scholis pa[ue]

ciss[imi]

cissimi doctrinam Modorum Iuuentuti rectè traderent, vt ex libellis hactenus editis satis est perspicuum.

Verùm cùm artes sint dona Dei & ad excolendam & conseruandam ciuilem vitam necessariæ, imprimisq; Musica adiuuet, ornet & propaget, quæ ad cultum diuinum pertinent: Deus inter alios Heroas, quorum opera obscuratam collapsamq; religionem & liberales artes in lucem reuocauit & instauravit, clariss: Virum Heinricum Glareanum, cuius modò mentionem fecimus, excitauit, qui ex veterum Græcorum & Latinorum scriptis hanc præcipuam Musicæ partem magna cum laude & felicitate repurgauit & redintegrauit: Neq; tantùm octo Modorum fundamenta patefecit & ostendit, sed his alios etiam quatuor superad-

didit Lydium, Hypolidium, Æolium & Hypoæolium veteribus non ignotos. Ita quidem vt Theoriam singulorum monstratis fontibus explicaret, & præstantes artifices sua manuductione instrueret, adiuuaret & impelleret, vt eosdem suauissimis exemplis excolerent & illustrarent. Quem laborem doctissimi viri æquum est, vt grato animo agnoscamus, posteritati commendemus, & Iuuentuti quam ad scholarum et Ecclesiarum ministeria suscepimus instituendam, tanquam per manus tradamus.

Ideoq; sæpé optaui, vt eruditus aliquis, qui Methodum docendi calleret, & Musicæ artis non esset imperitus, doctrinam Modorum ex D. Glareani opere, quod præceptoribus potissimum scriptum videtur, depromtam, ad puerilem captum accommodaret, paucis & succinctis regulis conuenientia exempla adhiberet, totamq; artem compendio traderet.

Sed cùm præstantes artifices alijs laboribus intentos, diutius cum detrimento nostræ scholæ, in qua meo loco Musicam doceo, præstolari, & amicorum creberrimis literis id ipsum quod ab alijs expecto á me flagitantibus, in posterum respondere verecundè non possem: Malui doctrinæ & Iudicij mei, quæ fateor in me admodum esse exigua, periculum facere, quam infidelis præceptoris & amicitiæ parùm officiosæ nomine, male audire, & conscripsi, quanta potui breuitate et perspicuitate libellum Musicum, in quo vsitatis & vulgaribus canendi præceptis doctrinam Modorum adiunxi, & cùm nostra tempestate

Chromaticum Musices genus paulatim ad antiquos vsus reducatur, de Semitonijs alijsq; interuallis suo loco commonefactiones pueris nonnullo emolumento futuras, adieci.

Etsi autem nihil de necessarijs præceptis à me omissum esse arbitror, & si alicubi Lectori non satisfaciam, & studiorum meorum rationem & properatam editionem me excusatura esse spero. Tamen oro & obtestor omnes doctos vi-ros, qui Musicam amant & intelligunt, & me ingenij sui industria & iudicij dexteritate antecellunt, quales hæc ætas, Dei beneficio, multos habet, vt ingenuè et candidè de ijs, quæ desiderant, me admoneant, & doceant, & scripta aliquo elaboratiori, illustriori & faciliori de hac doctrinæ parte præcipiant, & quàm primum meum libellum ex manibus discentium excutiant. Mihi tali labore nihil erit gratius, nihil iucundius. Omnes enim artes tum demum incrementa sortiri solent, cum multi eas excolere incipiunt.

Itaq; in Panegyrico prudenter Isocrates inquit: Si existimo, cùm cæteras artes tùm eloquentiæ studium maximè auctum iri, si honorati atq; in admiratione sint, non ij à quibus primis sit initium dicendi profectum: sed hi qui singulas orationum partes optimè perfecerint. Et in Euagora. Artes & omnia cætera aucta esse videmus, non per eos, qui vsitata retinuerunt, sed eorum opera qui correxerunt, locoq; mouere praua omnia non dubitarunt. Imò qui subtiliter factum emendat: laudabilior est eo, qui primus inuenit, vt Iurisconsultorum leges decernere audio.

Quapropter velim vt multi artifices in Musica illustranda elaborent.

Cum autem sciam Reuerende D. Abbas, T. R. Dignitatem Musicæ studia magnifacere, admirari & fouere, magnaq; me ob huius artis professionem beneuolentia complecti (Sicut & singulis meis collegis omnia humanitatis & Christianæ dilectionis officia, cum insigni quadam animi lætitia præstas) non occurrit in præsentia, cui magis quam T. Reuerentiæ aut deberem aut possem hunc libellum dedicare, eamq; debita animi reuerentia oro, vt hoc chartaceum munusculum, tanquam significationem alicuius erga se gratitudinis æquo animo accipere, eiusq; patrocinium suscipere dignetur. Quod si T. Reuerentia fecerit, vt facturam esse non dubito, etiam propter T. R. nominis autoritatem, hunc meum laborem nostræ Iuuentuti & Vicinis scholis commendatiorem & gratiorem fore confido. Benè in Domino nostro Iesu Christo vale. Magdeburgi é schola nostra, Calendis Maij, Anno M. D. LXXI.

T. R.

Addictiss:

Gallus Dreslerus M.

CAPVT. I.

Quid est Musica Practica?

Est ars recte & suauiter canendi.

Quotuplex est?

Duplex { Choralis &
Figuralis.

Quid est Choralis?

Quæ simpliciter singulas Notulas æqua temporis mensura pronunciat.

Quid est Figuralis?

Quæ cantum tractat non modo variis institutum Notulis, sed etiam plurimis vocibus in imo & sublimi consonantibus.

CAPVT II.

De

De Figuris.

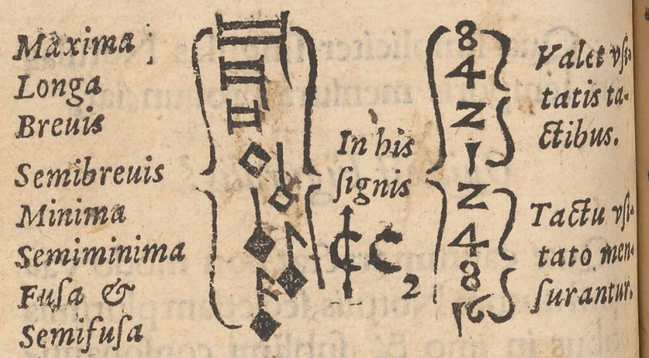
Quid vocant Musici Figuras?

Notulas & Pausas.

Quomodo pinguntur Notulæ Choralis cantus?
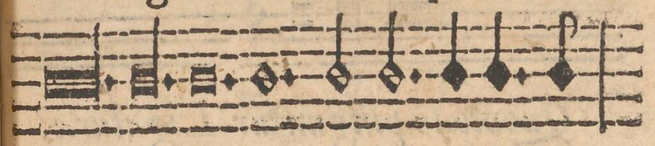
Veteres quadrato & obliquo corpore, sed denigratas scribebant, recentiores puncta quadrata, clauos & vncos pinguntur.

Quot sunt Notulæ Figuralis Cantus? Octo.



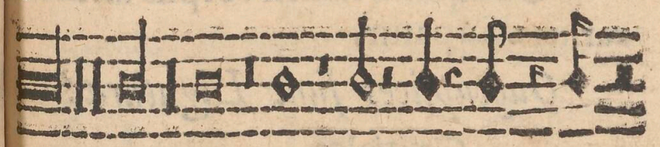
Quid significant puncta à tergo Notulis asscripta?

Augent eas dimidia parte valoris.



Quot sunt Pausæ Figuralis Cantus?

Septem. Quælibet enim Notula suam habet Pausam excepta Maxima, quæ in duas Longas resoluitur.



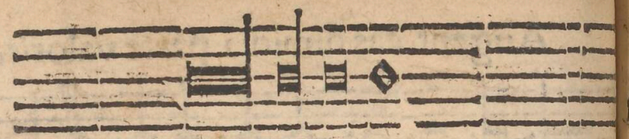
Quid est Ligatura?

Est simplicium Notarum per tractus debitos ordinata coniunctio.

Quot Notulæ inuicem colligantur?

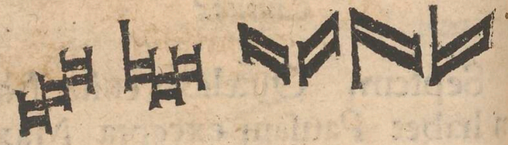
Quatuor { Maxima, Longa, Breuis & Semibreuis,

Quo



Quomodo pinguntur Ligaturæ?

Quadrato & obliquo corpore.



Obliquum tamen corpus ascendens rarius vsurpatur.

Quotuplices sunt Ligaturæ?

Triplices { Initiales / Mediæ & / Finales.

Quod traduntur regulæ de Initialibus?

Quatuor.

1.

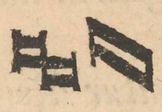
Prima carens cauda breuis est subsequente secunda,



2. Pri

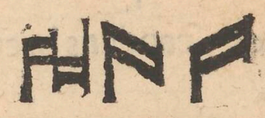
2.

Prima carens cauda longa est labente secunda.



3.

Estq; breuis caudam si læua parte remittit,



4.

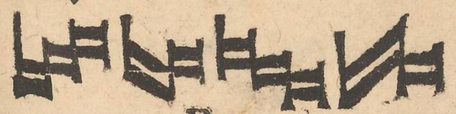
Semibreuis prima est sursum caudata sequensq;.



Quot traduntur regulæ de Medijs?

Vnica.

Quælibet è medio breuis est vna excipienda. Videlicet quæ sequitur sursum caudatam.



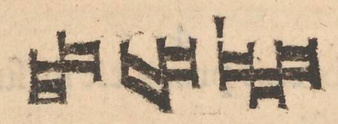
Franchinus Musicus doctissimus gra
uiter reprehendit eos qui contra veterum
consuetudinem longam in medium rec
piunt,

Quot traduntur Regulæ de Finalibus?

Tres.

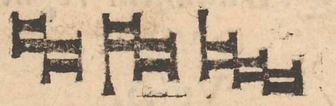
1.

Vltima conscendens breuis est quæ
cunq; ligata.



2.

Vltima dependens quadrangu'a si
tibi longa.



3.

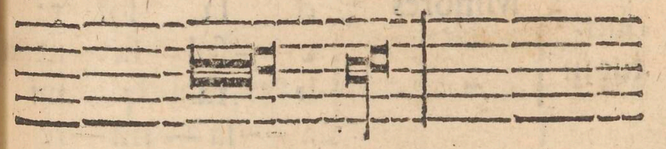
Est obliqua breuis semper finalis ha
benda.



Quo

Quomodo cognoscuntur Maximæ & Longæ ligatæ?

Maxima ex sui corporis perpetua magnitudine, & Longa ex Media virgula, quæ semper dextera est habenda, cognoscuntur,



CAPVT III.

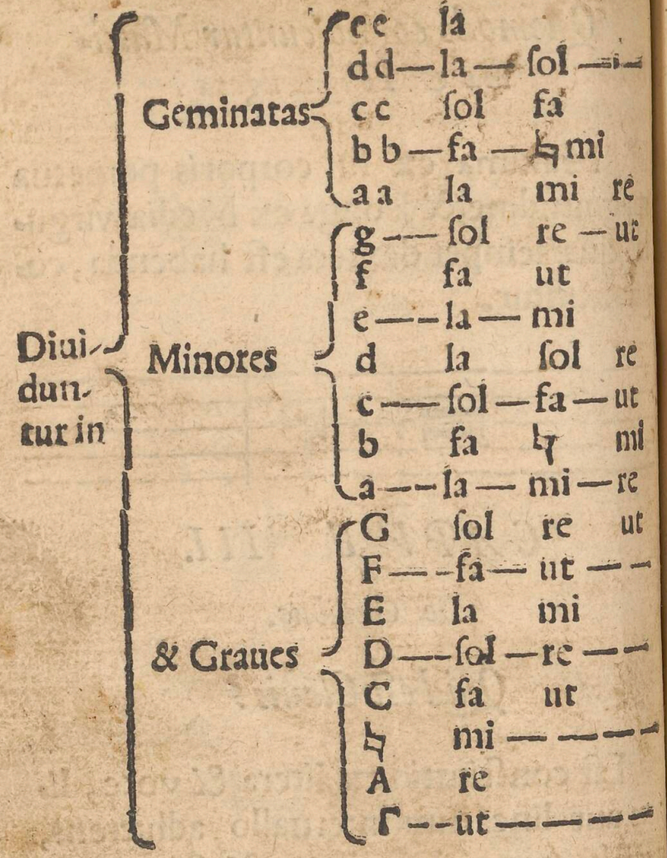
De Clauibus.

Quid est Clauis?

Est constitutio ex litera & voce, lineæ aut linearum interuallo adhærens, vocis humanæ eleuationes & submissiones indicans,

Quot sunt Claues?

Viginti, quæ in Schala sic collocantur,
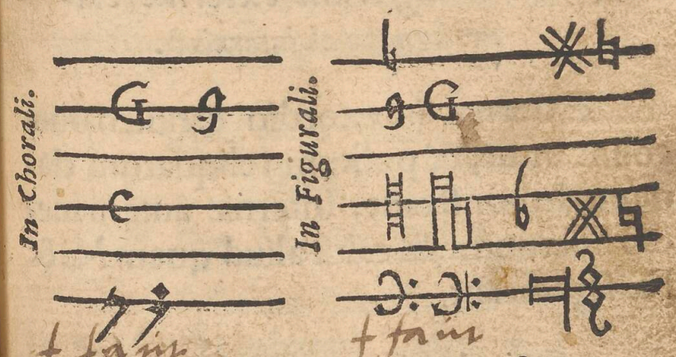


Sicut sunt septem discreti soni, ita etiam sunt septem Claues essentiales a b, c, d, e, f, g, quæ per Diapason, id est, octauam & Disdiapason quoties opus est repetuntur.

Nam de Octauis idem est iudicium.

Etsi autem in longissimum spacium Schala posset produci, septem literis cum vocibus suis subinde repetitis, tamen Musici contenti sunt enumeratione viginti clauium, quod humanæ vocis limites intra has vocis limites intra has probe contineantur.

Quot sunt Claues signatæ?

Quinq; b, f c g b rotundum & ♮ quadratum, quæ sic signantur.



Cur dicuntur signatæ?

Quia in exordio & in medio cantilenarum per certas figuras expresse signantur.

Quotuplices ſunt?

Duplices.

Externæ & Internæ.

Quæ dicuntur Externæ?

C F & G.

Quæ Internæ?

♭ rotundum & ♮ quadratum.

Quomodo differunt externæ claues ſignatæ ab internis?

Externæ in exordio cantilenarum collocantur, & poſitum reliquarum clauium demonſtrant, Internæ autem medio inſeruntur, & nihil aliud quam Mi & Fa ſignificant.

Regula de internis clauibus ſignatis,

Internæ claues ſignatæ ante notulas collocatæ in totam lineam vel ſpacium cui adhærent, medio autem inſertæ, tantum in proximam notam vim ſuam exerunt.

CAPVT IIII.

De vocibus Muſicalibus.

Quid eſt vox Muſicalis?

Eſt ſyllaba quædam literis Muſicalibus adiuncta, qua clauium intenſionem & remiſsionem exprimimus.

Quot ſunt voces? muſicales

Sex.

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

Has ſyllabas Guido Muſicus ex Hymno ſancti Iohannis deſumſit.

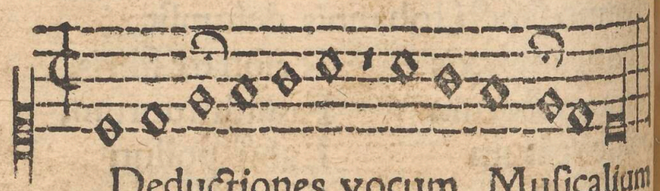
Vt queant laxis Reſonare fibris,
Mira geſtorum Famuli tuorum,
Solue reatum Labij polluti
Sancte Iohannes.

Quomodo differunt hæ voces?

Mi & Fa distant inter se per Semitonium minus, Reliquæ voces omnes per tonum inter se distant.

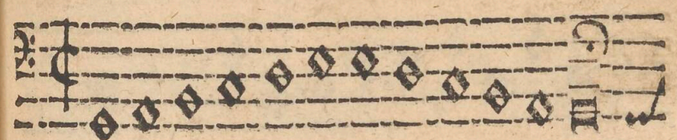
Inter omnia Præcepta practicæ Musicæ, quæ in scholis iuuentuti tradi possunt, nihil neq; vtilius neq; magis necessarium habetur, quam discrimen Toni & Semitonij minoris, in quo totius nostræ Musicæ rectitudo & suauitas consistit. Amisso hoc discrimine actum est de Musica. Qui igitur cum aliquo fructu in hac arte progredi cupiunt, Tonum & Semitonium minus recte discernere & pronunciare discant.

Exercitium vocum Musicalium?

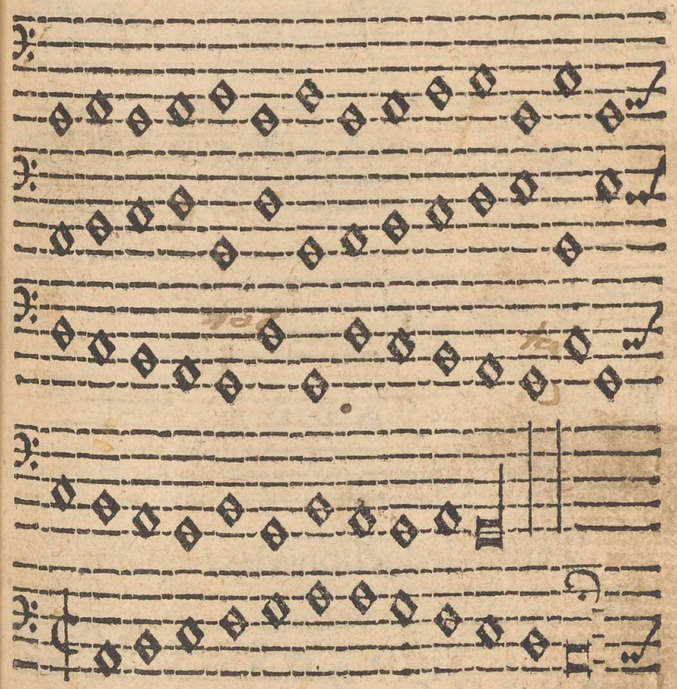


Deductiones vocum Musicalium per totã schalam ab ingenioso viro olim inuen-

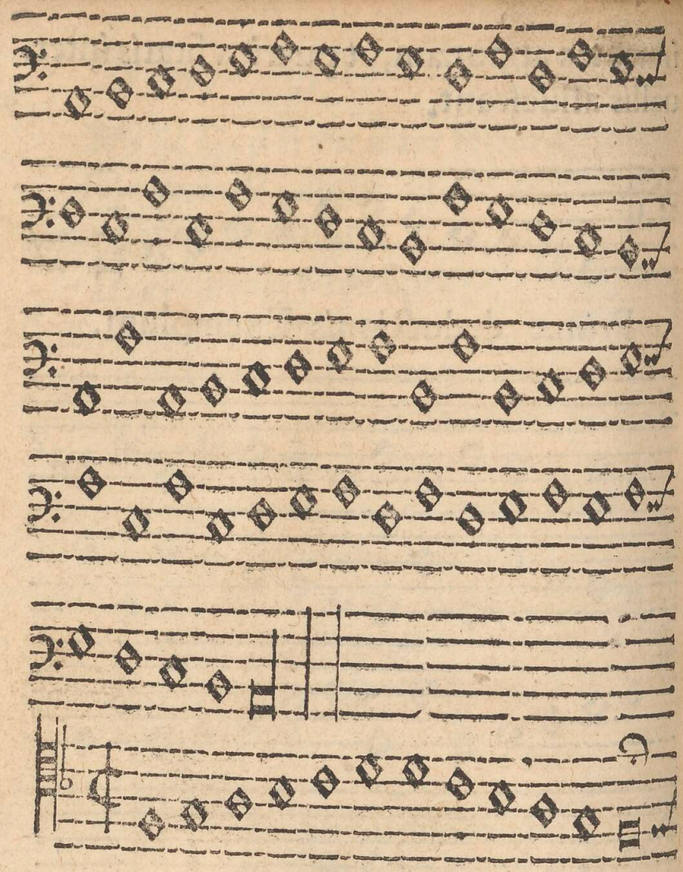
inuentas apponam, vt pueri vsitatis intervallis assuescant.



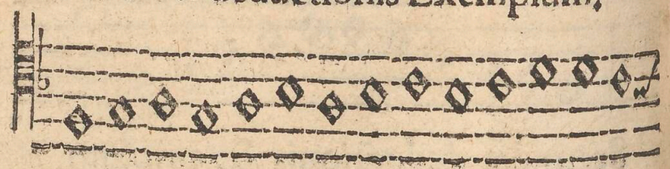
Primæ deductionis Exemplum.
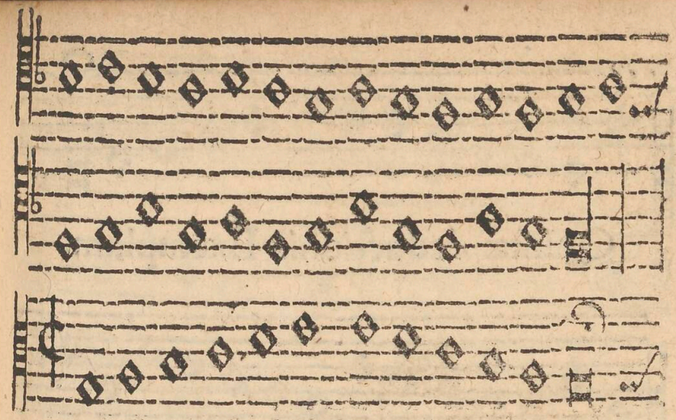


Secundæ deductionis Exemplum.
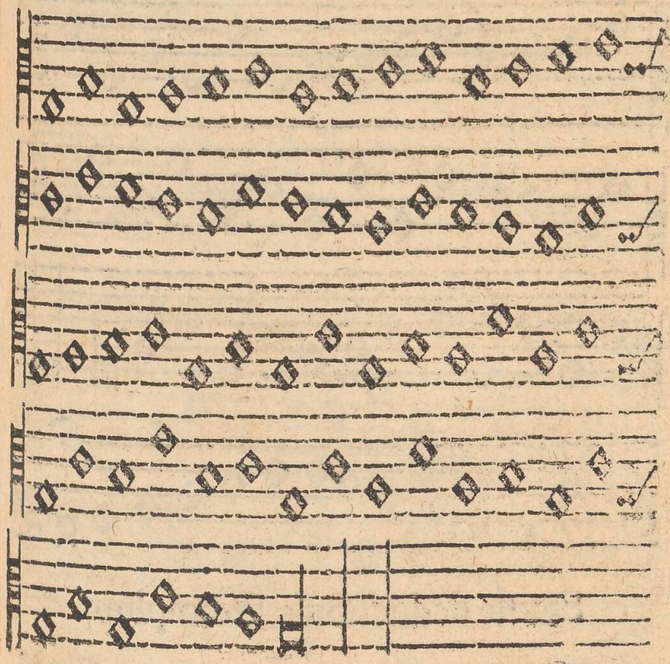


Tertiæ deductionis Exemplum.



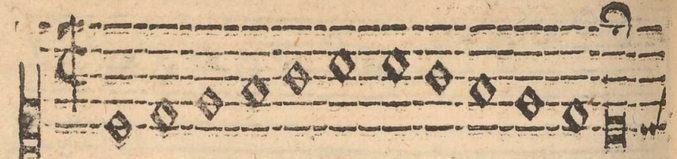
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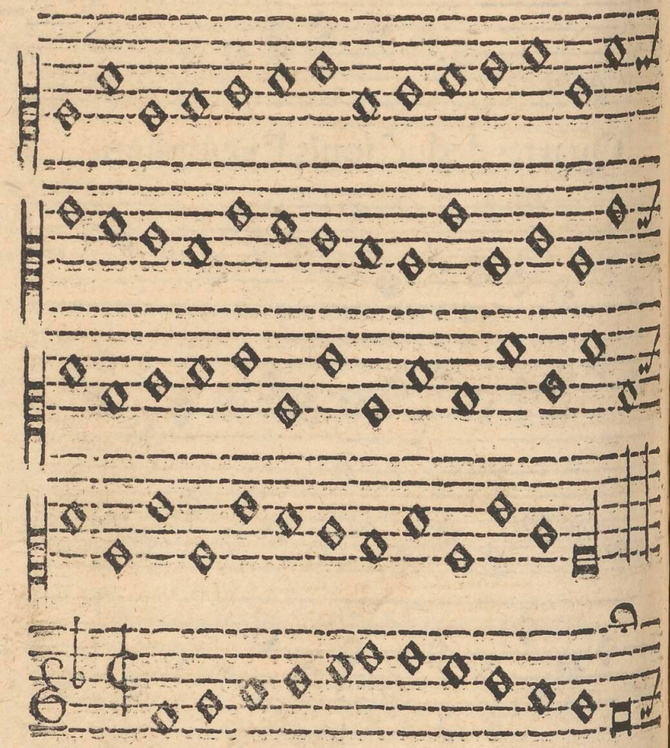


Quartæ deductionis Exemplum.



Quin

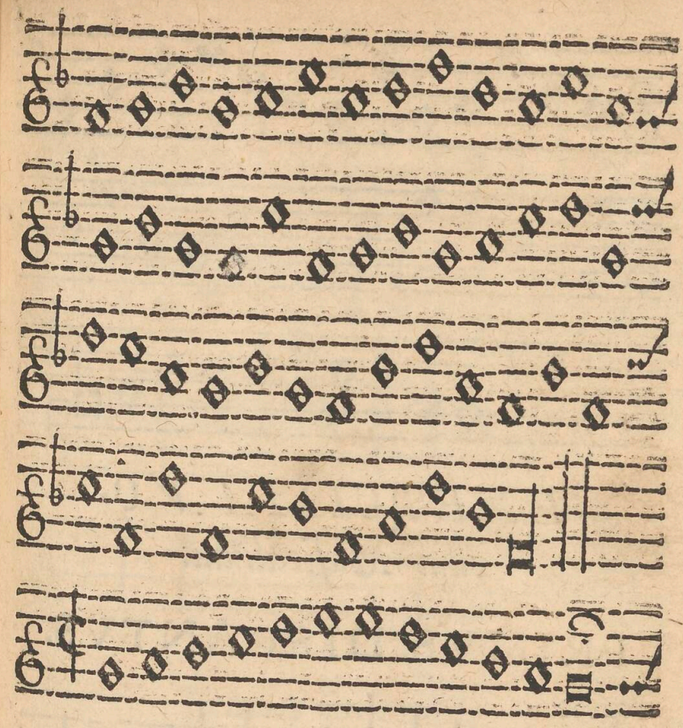


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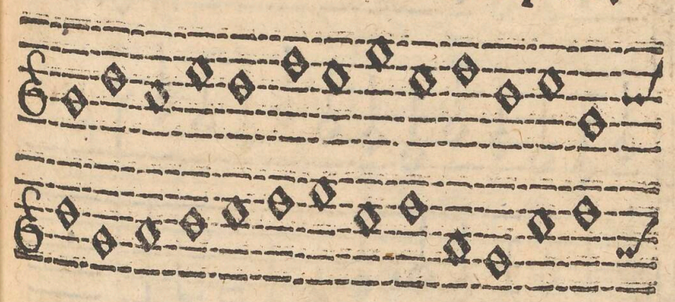


Sextæ deductionis Exemplum.
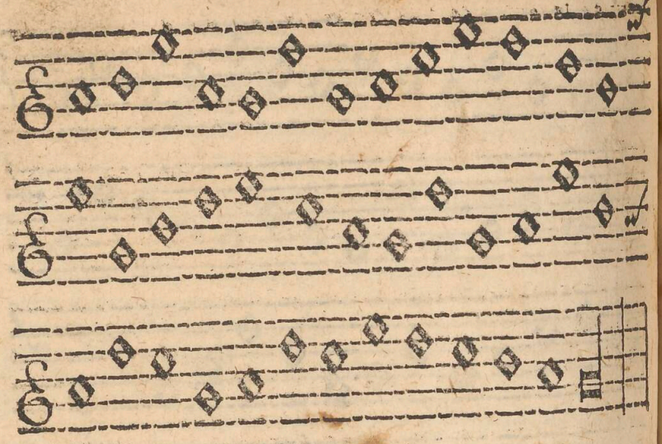
Septi



Septimæ deductionis Exemplum.
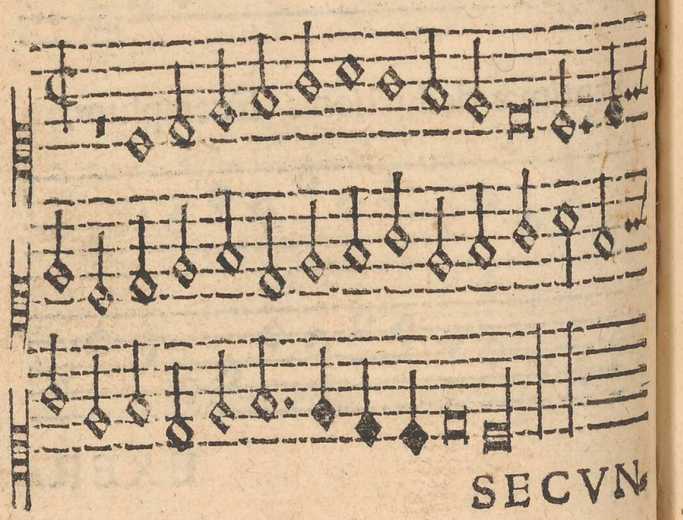


EXER-



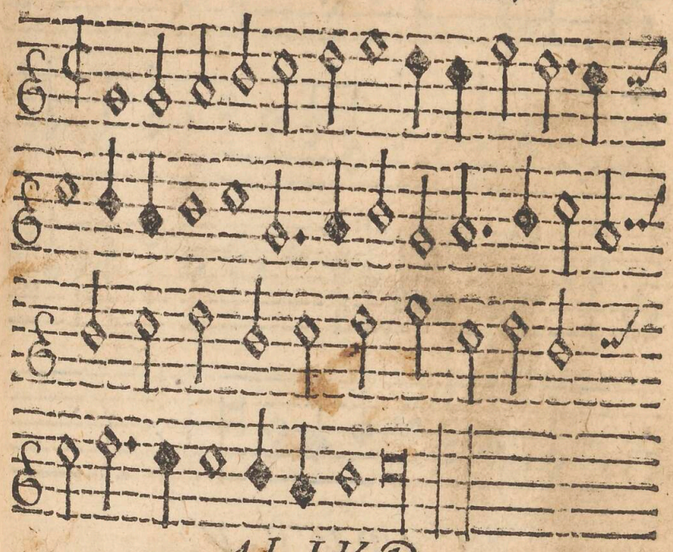
EXERCITIA VO-
cum Muſicalium.

PRIMVS DISCANTVS.



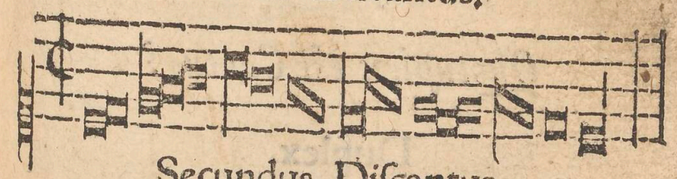
SECVN-

Secundus Diſcantus.
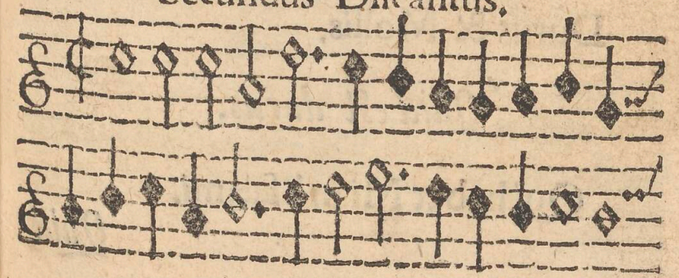


ALIVD.

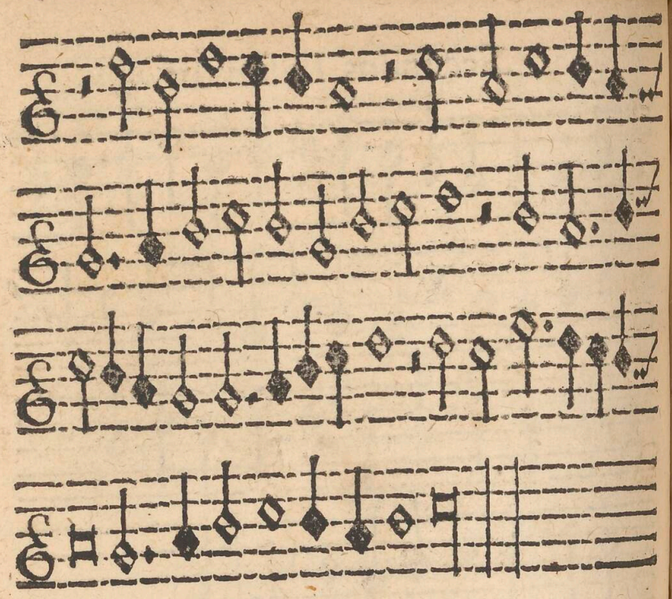
Primus Diſcantus.



Secundus Diſcantus.



CAPVT



CAPVT V.

De diuiſione Cantus.

Quotuplex eſt Cantus?

Duplex.

Durus & Mollis.

Quid eſt durus.

Qui habet Mi in bfa♮mi.

Quid eſt Mollis?

Qui habet fa in claue bfa♭mi.

Vnde cognoſcitur Cantus durus?

Quando in regione b nihil eſt ſignatum.

Vnde cognoſcitur Mollis?

Ex b rotundo ante notulas vna cum claue ſignata in propria regione aſſcripto.

Cur inuenta eſt hæc Diuiſio?

Propter tranſpoſitionem Modorum. Nam omnis cantus durus eſt regularis, & omnis cantus mollis eſt tranſpoſitus, qua de re infra in ſecunda parte plura dicemus.

Quid vocant Muſici fictum cantum?

Quando in claue aliqua peregrina vox canitur, quæ per b rotundum aut ♮ quadratum ſignificatur: Vt ſi in Ela-

mi,fa aut Ffaut Mi cantantur. In talibus cantionibus Internæ claues ſignatæ primum obtinent locum, ſecundum quas reliquæ voces formantur. Exempla cantus Duri & Mollis, in ſequenti capite reperies.

CAPVT VI.

De mutatione vocum Muſicalium.

Sicut omnis mutatio eſt periculoſa in omnibus rebus, ita & in practica Muſica mutatio vocum Muſicalium tyronibus periculoſa & difficilis eſt. Niſi enim legitimo loco genuina vox mutando arripiatur, confuſione Toni & Semitonij totus concentus corrumpitur. Hortandi igitur ſunt pueri, vt mutationes animo infigant, quibus obſeruatis, & rectè & facilè canendi artem aſſequentur.

Quid eſt Mutatio?

Eſt vocis in vocem vniſona variatio.

Cur

Cur inuenta eſt?

Propter vocum paucitatem & pluralitatem notarum.

Quomodo fit Mutatio?

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

Quot Clauibus mutamus in cantu Duro?

Tribus, a, d & e.

In a & d ſumimus re aſcendendo.
In a & e la deſcendendo.

Regula generalis.

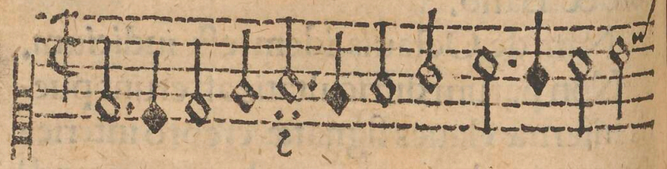
Vna & eadem ratio eſt mutationis in ſingulis vocibus, Diſcanto, Alto, Tenore & Baſſo.

Nam de Octauis idem eſt iudicium.
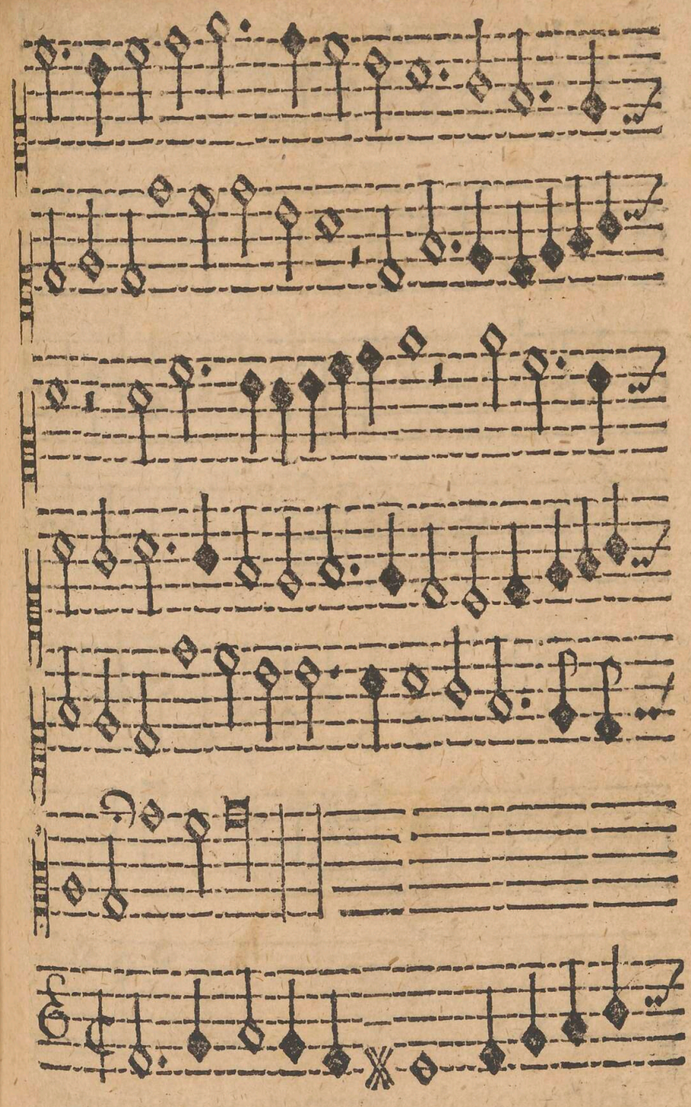
Non parum difficultatis afferunt pueris Internæ claues ſignatæ crebro interiectæ cantionibus, quæ regularem mutandi rationem interrumpunt. Ita igitur de

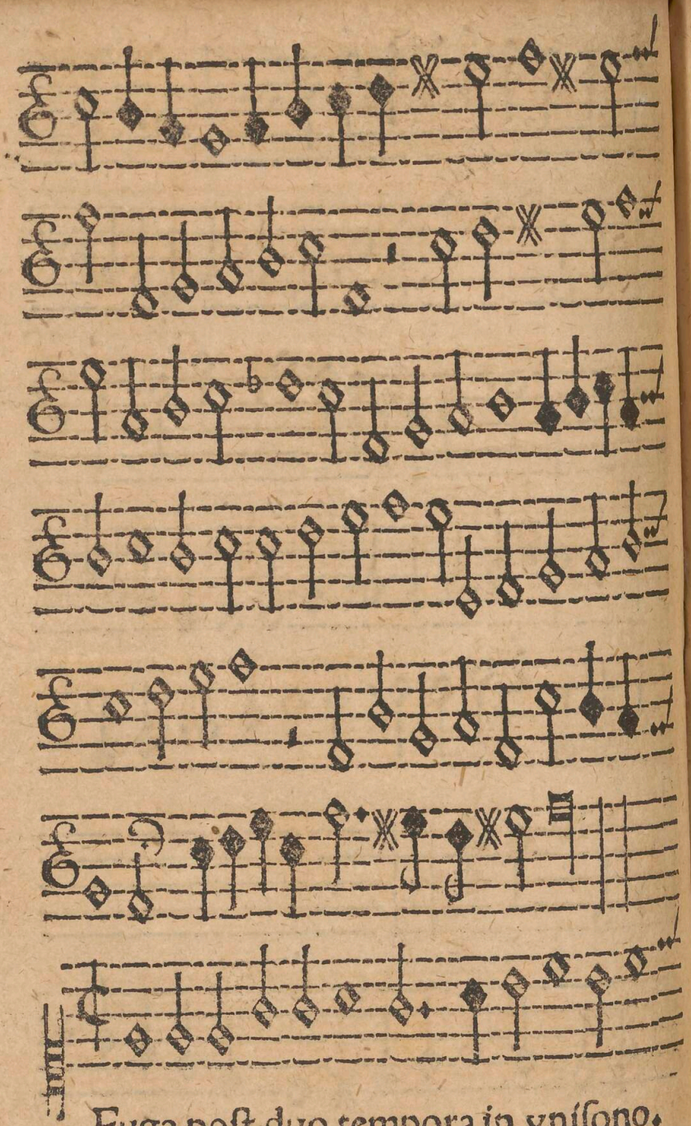
mutationibus regulæ valeant, vt nihil in ternis clauibus detrahatur. Nam voces Mi & Fa religiosissime obseruandæ & discernendæ sunt, qua de re præceptores pueros monebunt. Etsi partim referre videtur, quibuscunq; vocibus claues internas signatas efferamus, modo Tonus & Semitoniũ discernantur, tamen cum nullas alias voces quam Mi & Fa habeamus, quibus Semitonium minus representetur, discendi causa vbicunq; Semitonium minus occurret, has voces pueri retinebunt, quo facto, tutius canent & naturam toni & semitonij discernere discent.

SEQVVNTVR EXEMpla mutationis in cantu duro.
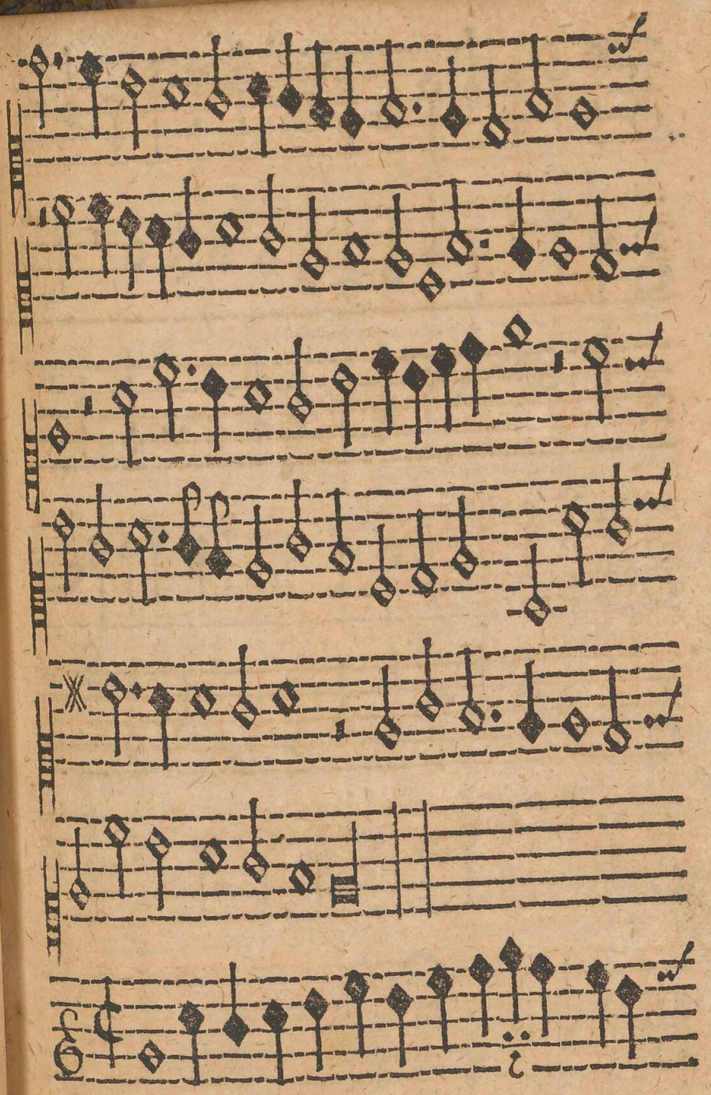


Fuga in vnissono post tempus.

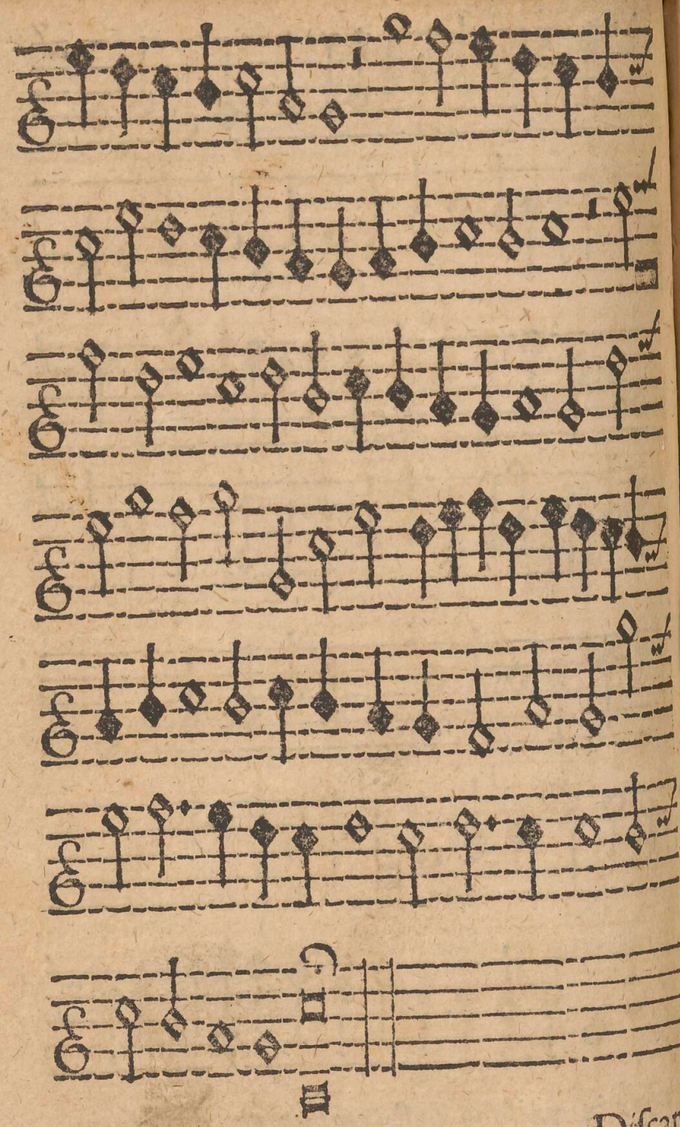




Fuga poſt duo tempora in vniſono.
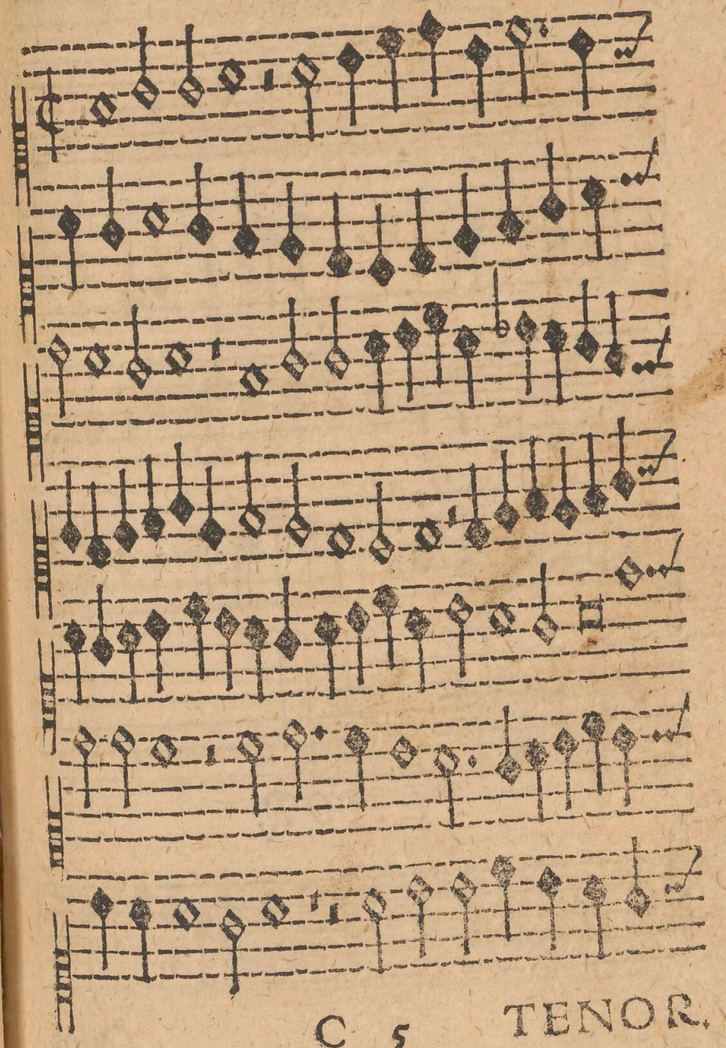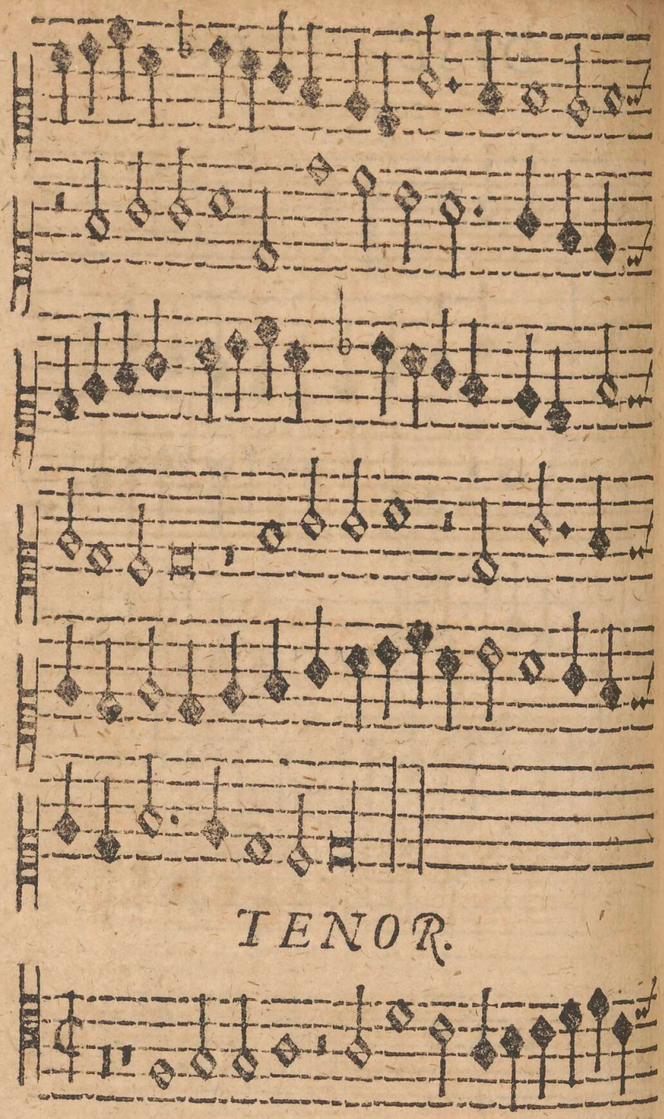


Fuga in vniſono poſt tempus & dimidium.
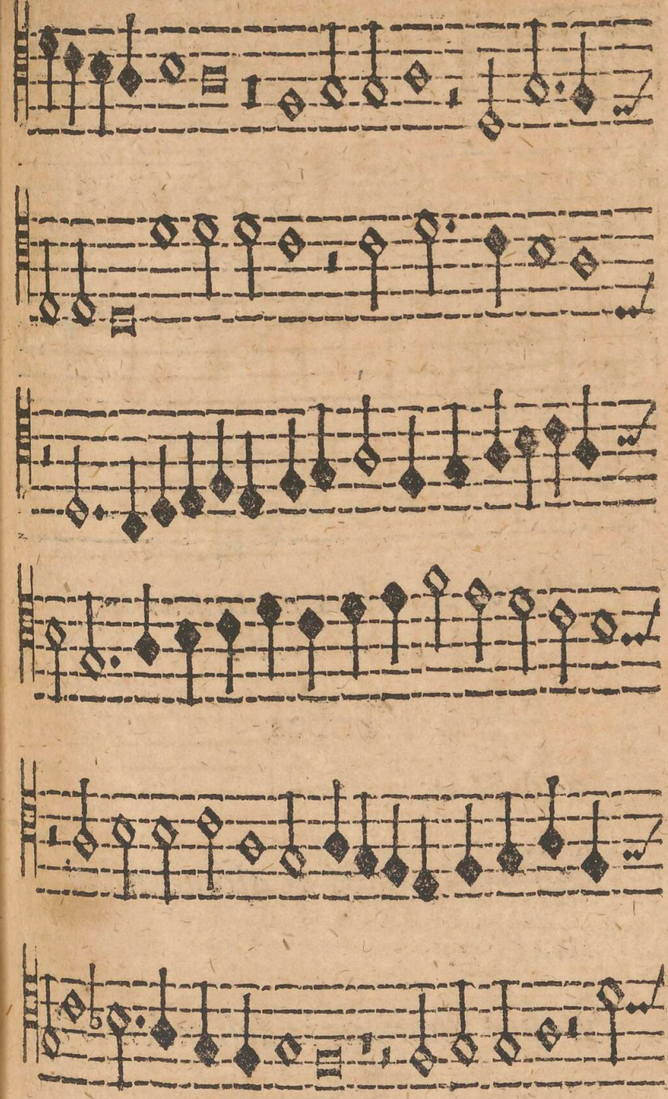


DISCANTVS.
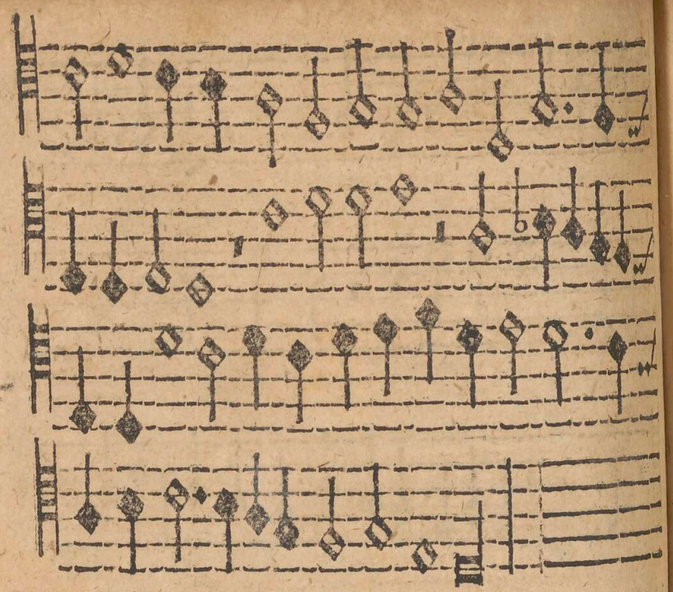
2. vocum.





TENOR.





Quot clauibus mutamus in
cantu Molli?

Tribus.

a d & g.

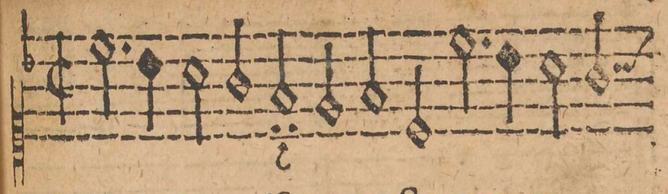
Quibus ſumimus re aſcendendo?

In a & g.

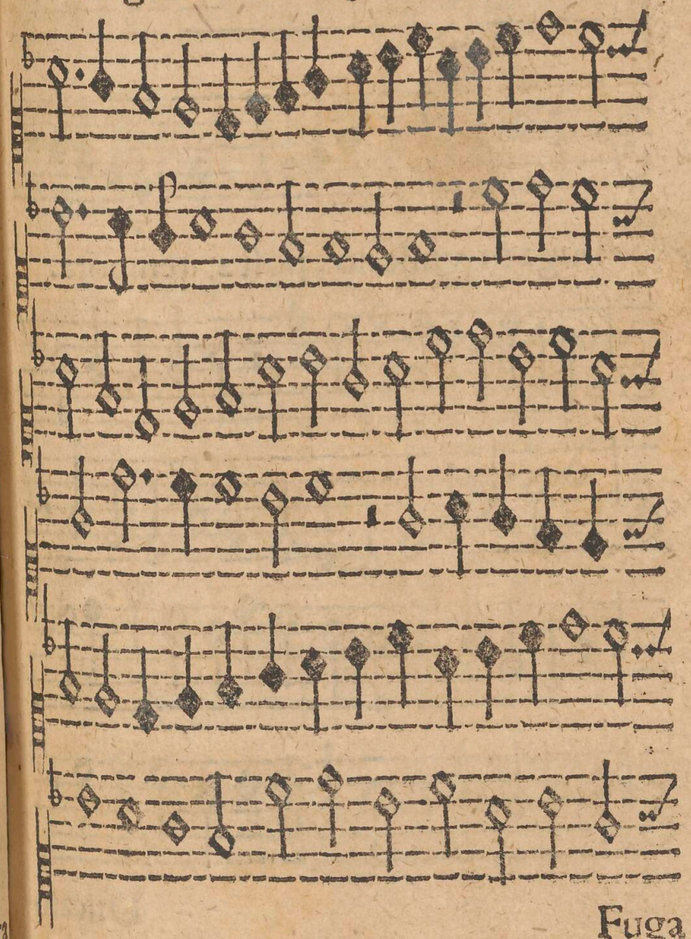
Quibus ſumimus la deſcendendo?

In a & d.
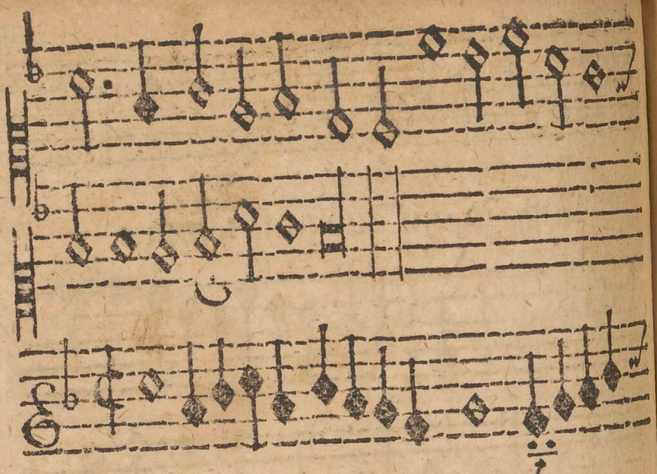
Fuga



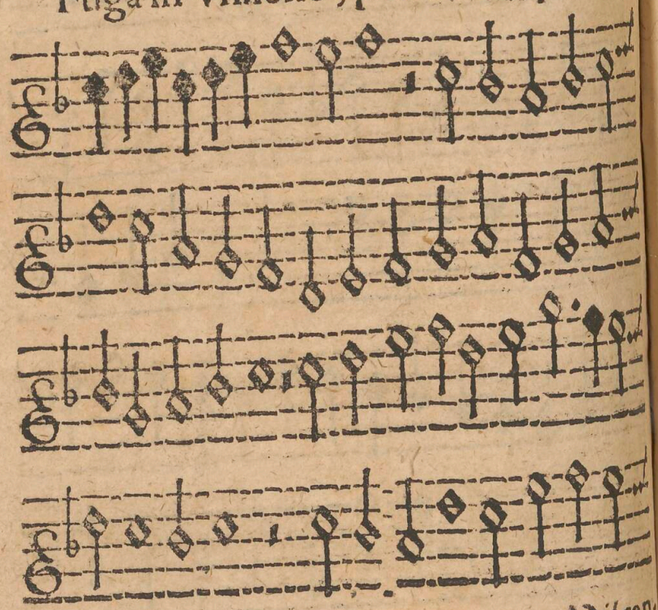
Fuga in vniſono poſt tempus.
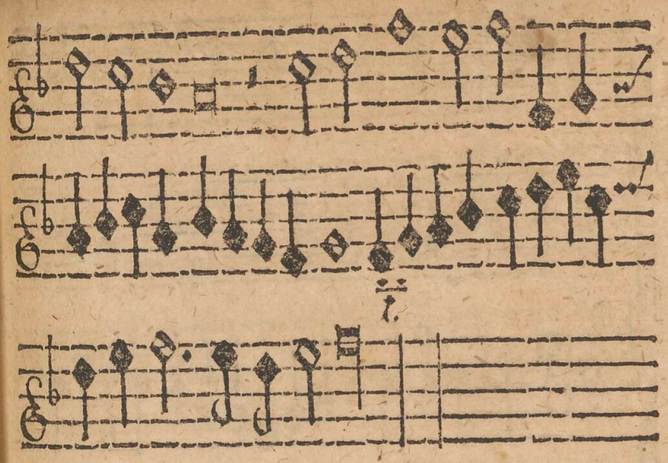


Fuga
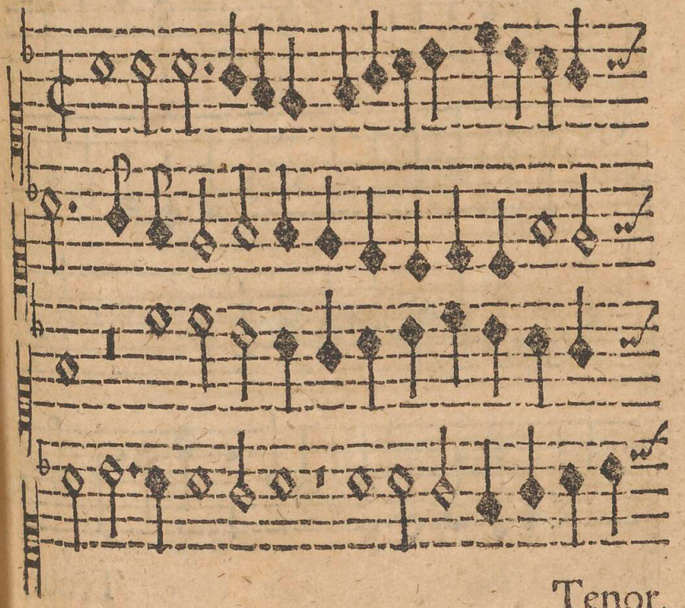


Fuga in vnisono, post 2. tempora.
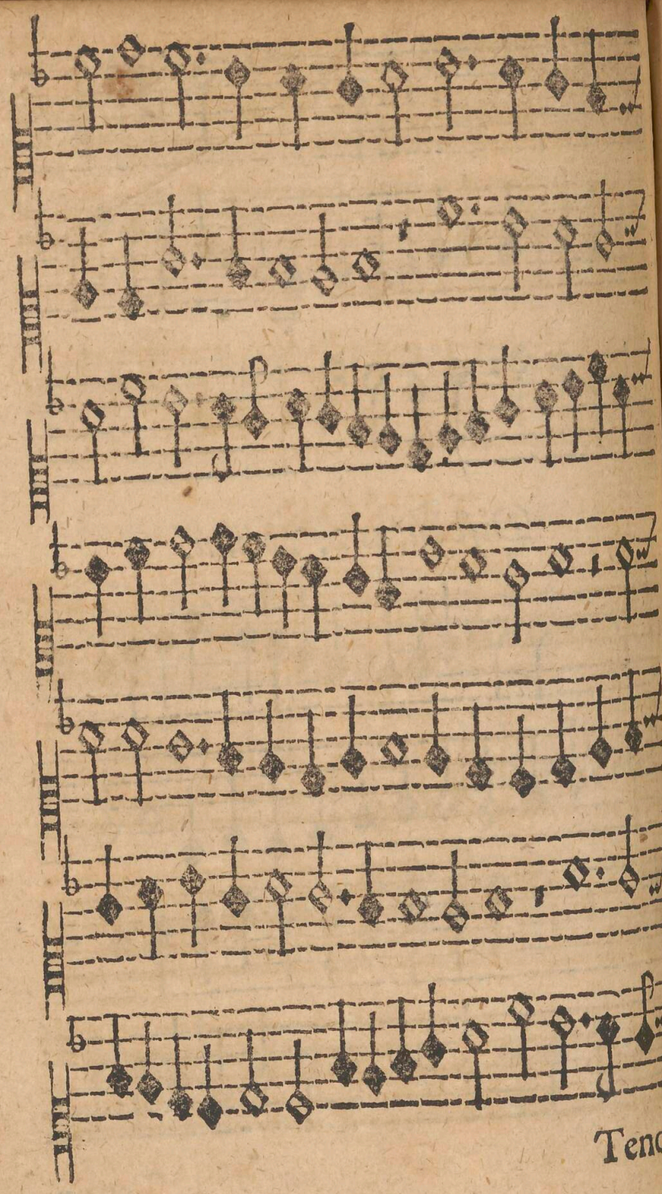


Discantus 2. vocum.
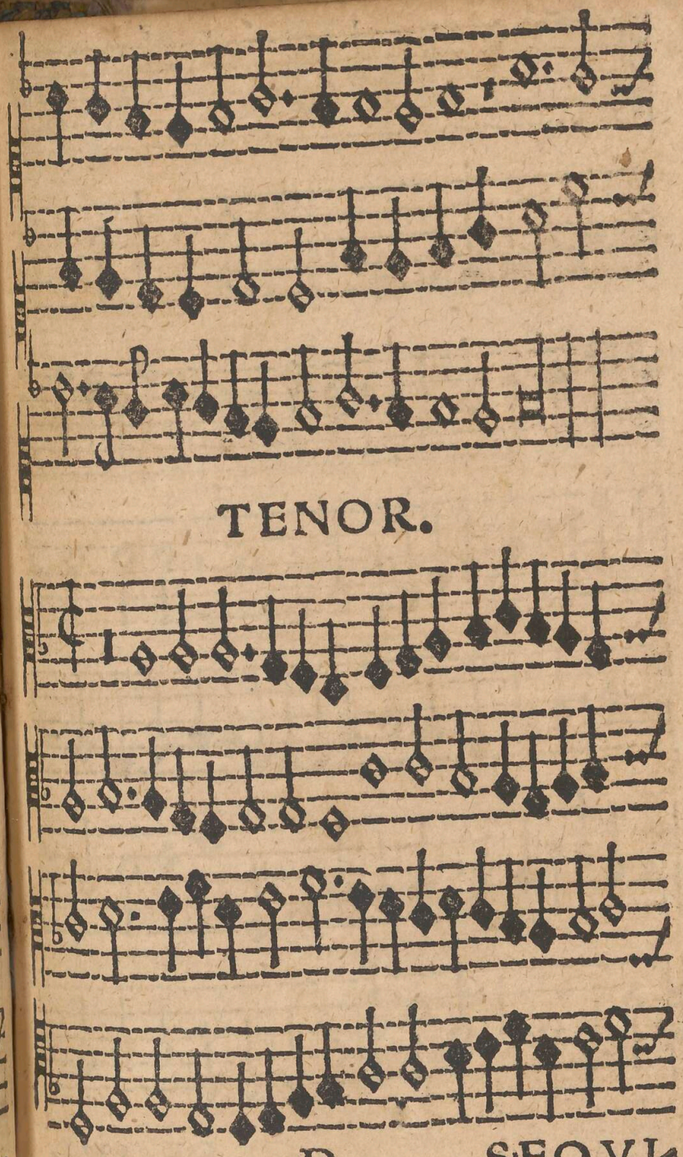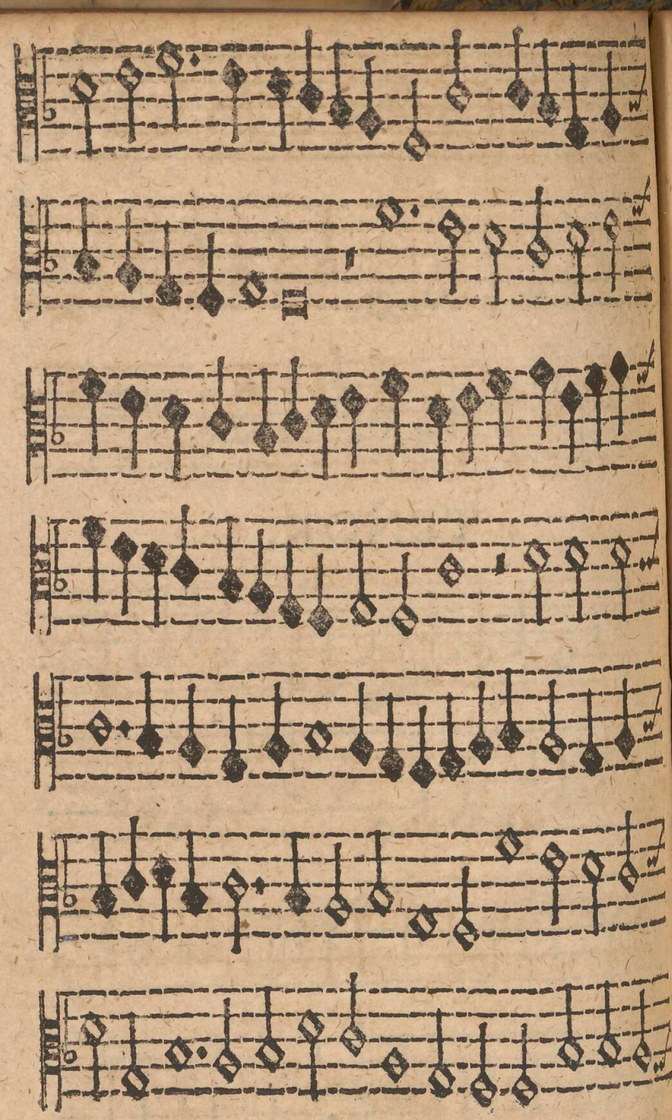




Tenor.
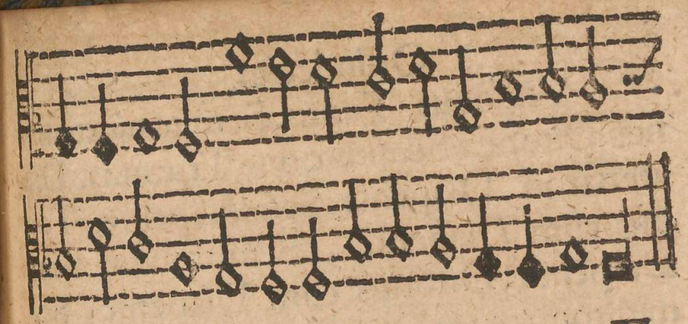


Tenor.

TENOR.





SEQVI



SEQVITVR SE-
CVNDA PARS
Muſicæ practicæ de Modis.

CAPVT I.

De Interuallis.

Quid eſt interuallum?

Eſt acuti ſoni grauiſq; diſtantia. Acutum ſonum ſuperiorem, grauem vero inferiorem Muſici appellant.

Quot ſunt Interualla?

Quindecim.

Vniſonus, Tonus, Semitonium minus, Ditonus, Semiditonus, Tritonus, Diateſſaron, Diapente, Semidiapente, Tonus cum Diapente, Semitonium cum Diapente, Ditonus cum Diapente, Semiditonus cum Diapente, Semidiapaſon & Diapaſon.

Quid eſt Vniſonus?

Eſt repetitio eiuſdem ſoni.

Quid eſt Tonus?

Eſt interuallum quod ex nouem commatis conflatur.

Quid eſt Comma?

Eſt tenuiſsimus ſonus, qui non humana voce, ſed inſtrumento Monochordo exprimitur, quorum nouem conſtituunt tonum.

Quid eſt Semitonium minus?

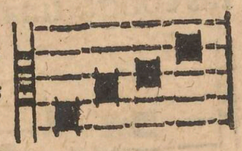
Quod conſtituitur ex quatuor commatis. Ex

Ex his definitionibus diſcrimen Toni & Semitonij facile deprehenditur, Sicuti enim quatuor & nouem, ita etiam Tonus & Semitonium minus inter ſe differunt.

Reliqua Interualla omnia ex Tonis & Semitonijs conſtituuntur, quorum definitiones hanc ob cauſam ſunt facilimæ.

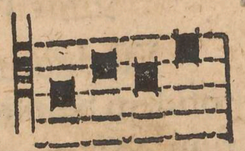
Quid eſt Ditonus?

Eſt interuallum quod conflatur ex duobus Tonis.



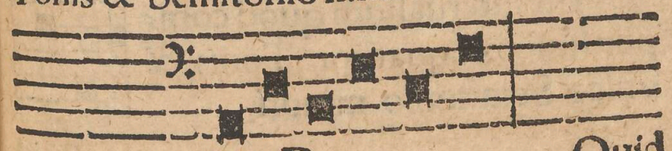
Quid eſt Semiditonus?

Eſt interuallum quod conſtituitur ex Tono & Semitonio minori.



Quid eſt Diateſſaron?

Eſt interuallum quod ex duobus Tonis & Semitonio minori conſtituitur.



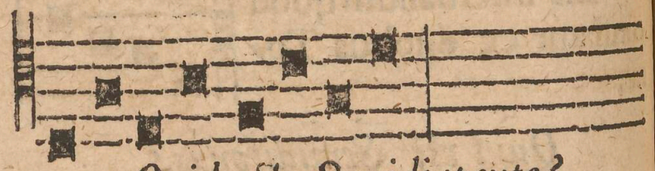
Quid eſt Tritonus?



Eſt interuallum quod ex tribus tonis conſtituitur. Mi contra Fa in quarta.

Quid eſt Diapente?

Eſt Semitonij minoris cum tribus tonis conglutinatio.



Quid eſt Semidiapente?



Eſt duorum tonorum & totidem Semitoniorum minorum coaceruatio. Mi contra Fa in quinta.

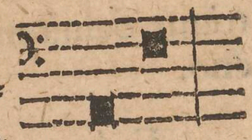
Quid eſt Tonus cum Diapente?



Eſt interuallum quod componitur ex quatuor Tonis & vnico Semitonio minori.

Quid

Quid eſt Semitonium cum Diapente?



Eſt interuallum conſtans tribus Tonis & duobus Semitonijs minoribus.

Quid eſt Ditonus cum Diapente?



Eſt interuallum compoſitum ex quinque Tonis & vnico Semitonio minori.

Quid eſt Semiditonus cum Diapente?



Eſt interuallum quod conſtituitur ex quinq; Tonis & duobus Semitonijs minoribus.

Quid eſt Diapaſon?



Eſt interuallum quod conſtat quinq; Tonis & duobus Semitonijs minoribus.

Quid

Eſt quatuor Tonorum & trium Semitoniorum coniunctio,



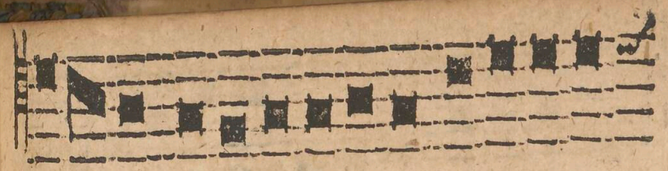
Ex his quindecim interuallis ſex reiiciuntur,& nouem vſurpantur.

Vniſonus quod ad vſum, non excluditur, ſed cum nulla ei inſit mixtura grauis & acuti ſoni, inter Interualla numerari non poteſt.

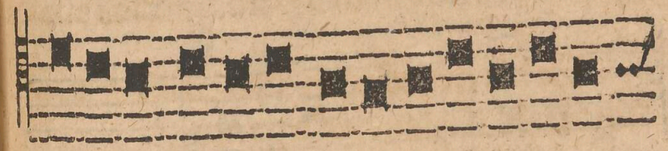
Sed Tritonus,Semidiapente, Ditonus cum Diapente,Semitonium cum Diapente & Semidiapaſon prorſus reiiciuntur,quod vno ſaltu vix vſurpari poſsint.

Apponam cantionem artificioſe à veteribus Muſicis excogitatam, in quo vſitata Interualla exprimuntur.

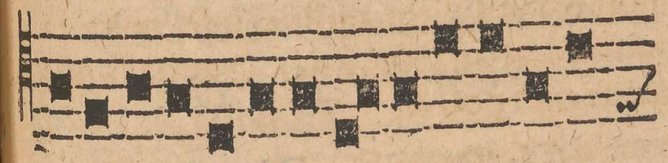
TEr terni ſunt modi quibus omnis cantilena



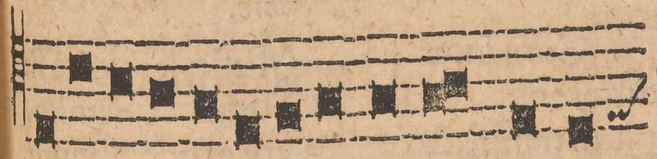
ti lena contexitur ſcilicet Vniſo-



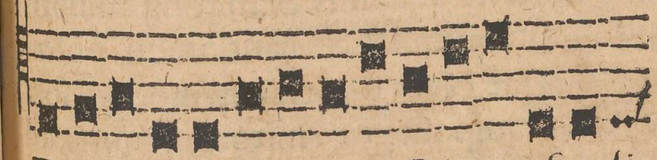
nus,Semitonium, Tonus,Semiditonus,



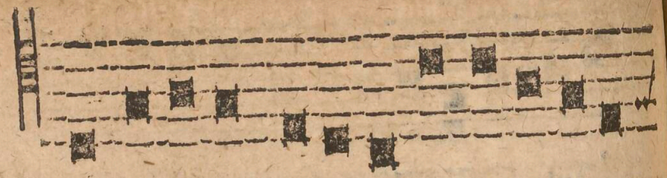
Ditonus, Dia teſſaron,Diapente, Se-



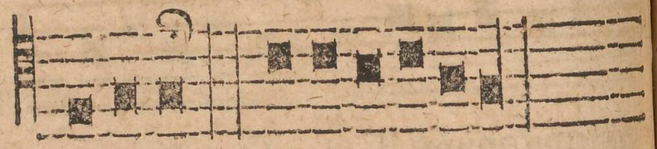
mitonium cum Diapente, Tonus cum



Diapente ad hos ſonos, Dia pa ſon li



quem delectat pſallere hos modos eſſe



cognoſcat. Seculorum Amen.

CAPVT II.

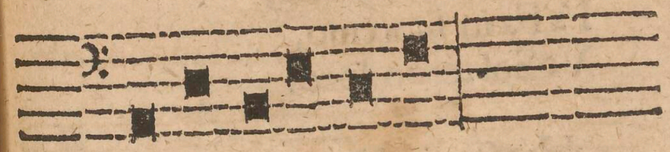
De Diuiſione Diateſſaron & Diapente.

Cum inter voces Muſicales vnica ſit differentia, videlicet Tonus & Semitonium minus, & omnes voces per Tonum, Sola autem Mi & Fa per Semitoniũ mi nus diſtent, inprimis Semitonij minoris positus in quibuslibet cantionibus obſer uandus eſt. Nam varietatem modorũ ſola efficit tranſpoſitio Semitonij minoris, ad cuius poſitum apprehendendum, neceſſa riæ ſunt ſpecies Diateſſaron & Diapente

Quo

Quot ſunt ſpecies Diateſſaron?

Tres.



Quæ eſt differentia harum?

Quod ad conſtitutionem ipſam nulla eſt differentia, ſed quod ad poſitum Semitonij ſic differunt:

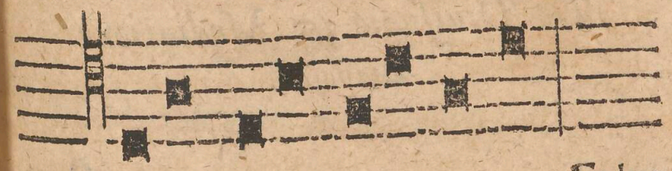
Re, Sol, habet Semitonium in medio.

Mi, La in imo.

Vt, Fa, in ſupremo.

Quot ſunt ſpecies Diapente?

Quatuor.



Et hæ

Et hæ quintæ non conſtitutione ſed poſitu Semitonij differunt, Re La Semitonium habet ſecundo loco.

Mi Mi loco infimo,
Fa Fa in ſupremo,
Vt Sol tertio loco.

Has ſpecies Diateſſaron & Diapente erudita vetuſtas diligenter retinuit, vt eo facilius Semitonij poſitus obſeruaretur. Etſi enim quælibet Diapente & Diateſſaron ſuum affert Semitonium, tamen inter ſe poſitu Semitonij multum differunt. Nec dubium eſt propter negligentiam harum diuiſionum in ſcholis ſolidam modorum cognitionem amiſſam fuiſſe.

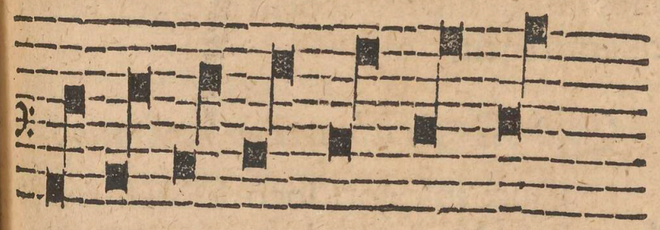
CAPVT III.

De Diuiſione & Mediatione Diapoſon.

Quot

Quot ſunt ſpecies Diapaſon?

Septem.



Nam ſicut ſunt ſeptem diſcreti ſoni, ita & ſeptem ſpecies Diapaſon. Plures enumerari non poſſunt, quia idem eſt iudicium de Octauis.

Cum autem Diapaſon nihil aliud ſit, quam iunctura Diateſſaron & Diapente, de mediatione perſpicue dicendum eſt, hoc eſt, vbi Diateſſaron inferiori vel ſuperiori loco collocanda ſit.

Quotuplex eſt Mediatio?

Duplex,

Harmonica & Arithmetica.

Quid eſt Harmonica?

Quæ

Quæ ſupra Diapente Diateſſaron collocatam habet.

Hæc perpetuo conſtituit autentum modum, & finalem ſedem in infimam notulam reiſcit.

Quid eſt Arithmetica mediatio?

Quæ inferiori loco Diateſſaron & ſuperiori Diapente admittit. Talis Mediatio perpetuo plagalem conſtituit, & finalem ſedem in ipſam Mediationem deſigit.

CAPVT. IIII.

De definitione, nomine & numero Modorum.

Quidam ſpecies Diapaſon, quas iam tractamus, Tonos, quidam Tropos appellant. Nos differentiæ & diſcendi cauſa appellabimus eas Modos, ſequuti autoritatem Glareani. Tonus enim pro Interuallo, & Tropus pro intonatione Phthongorum ſæpe accipitur.

Qui

Quid eſt Modus?

Eſt ſpecies Diapaſon Harmonicè aut Arithmeticè mediata, quæ aut lætam, aut triſtem, aut moroſam Harmoniam profert, & poſt repetitam ſuam repercuſsionem peculiarem, regulariter tandem aut in ipſa mediatione, aut in infima notula finem conſtituit.

Quot ſunt Modi?

Sicut ſeptem ſunt ſpecies Diapaſon, ita citra omnem ambiguitatem ſeptem tantum eſſent Modi, ſi vnica tantum exiſteret mediatio. Sed cum duæ ſint mediationes, & vtraq; ſingulis ſpeciebus Diapaſon conueniat, certo ſequitur quatuordecim eſſe modos. Quia vero bis vitioſæ mediationes propter Tritonum & Semidiapente deprehenduntur, duodecim veri & legitimi modi, duo vero nothi recenſentur.

Neq; tot Modorum enumeratio noua eſt, ſed veteribus notiſsima. Quilibet enim

enim ſuum nomen habet, vt ex veterum patet ſcriptis, & exempla apud eruditos paſsim ſunt obuia. Etſi Boëtius & Franchinus tantum octo recenſent modos, ſequuti conſuetudinem ſuorum temporum: tamen diligenter mediationes retinent, & conceſsione Hypomixolydij reipſa teſtantur, ſe duplicem mediationem & in alijs ſpeciebus comprobare. Quod enim in quarta ſpecie Diapaſon, ex qua Dorius & Hypomixolydius oriuntur, conceditur, cur & idem in alijs ſpeciebus concedi non poſſet, cauſa nulla reperitur.

CAPVT. V.

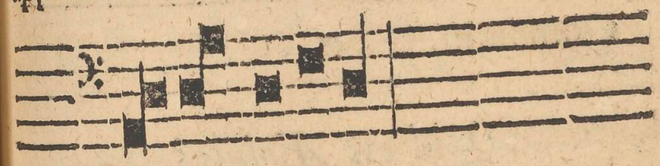
De Nomine & Mediatione omnium Modorum.

Qui modi oriuntur ex prima ſpecie Diapaſon?

Hypodorius & AEolius.

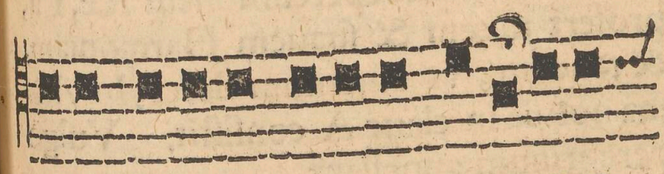
Quid eſt Hypodorius?

Qui conſtituitur ex Diateſſaron Re, Sol, Diapente Re, La, Arithmeticè mediatis, repetit repercuſsionem Re, Fa, Semiditonum ſupra finalem ſedem, profert Harmoniam triſtem, & tandem vt plagalem decet, in ipſa mediatione in claue D regulariter finitur. A noſtris Cantoribus appellatur ſecundus Tonus.

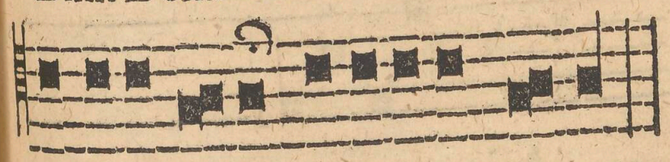


Hypodorius.

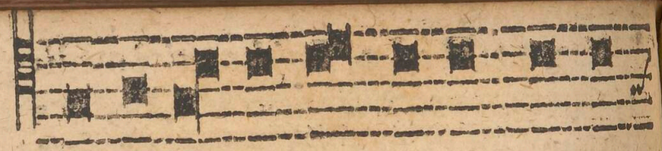
Quam habet Intonationem?
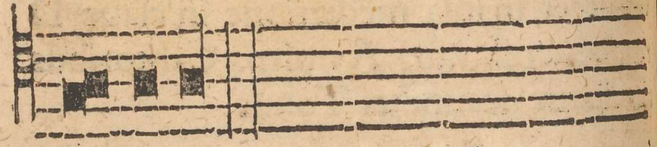


Dixit Dominus Domino meo, Sede



à dextris meis, Seculorum Amen.
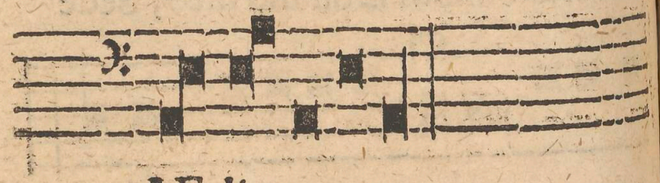


Magni ficat a nima mea



Dominum.

Quid eſt Æolius?

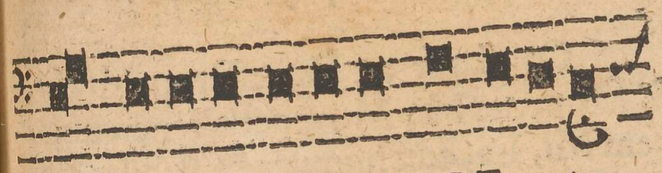
Componitur ex Diapente Re, La, & Diateſſaron Mi, La, Harmonica mediatione, repetit repercuſsionem Re, La, profert mitem & ſuauem Harmoniam, & tandem, vt autentum decet, In vltima notula in claue A conſiſtit. Vulgo peregrinum appellant.



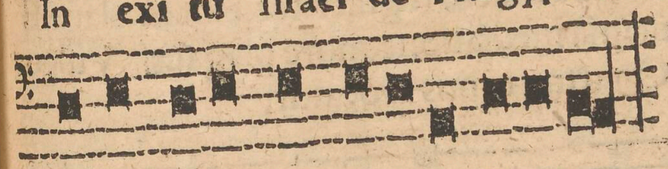
AEolius.

Adde

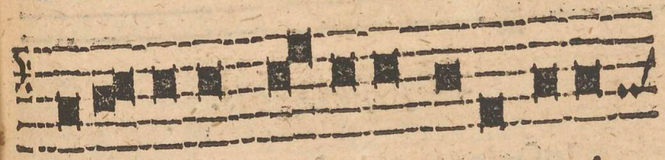
Adde Intonationem:



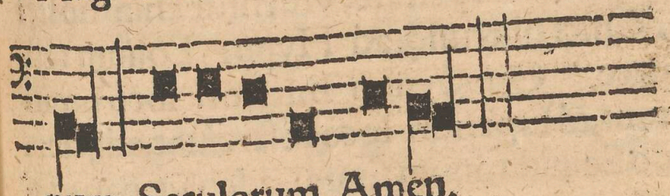
In exi tu Iſrael de AEgypto,



Domus Iacob de populo Barbaro,



Magnificat a nima mea Domi-
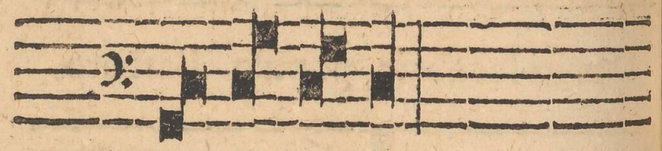


num, Seculorum Amen.

Qui modi oriuntur ex ſecunda ſpecie Diapaſon?

Hypophrygius & HyperAEolius.

Quid est Hypophrygius?

Conflatur ex Diatessaron Mi, La, & Diapente Mi, Mi, repetit repercussionem Mi, La, edit humiles & flebiles cantus, & tandem regulariter exit in claue E in ipsa mediatione, more plagalis, Vulgo Quartus tonus vocatur.

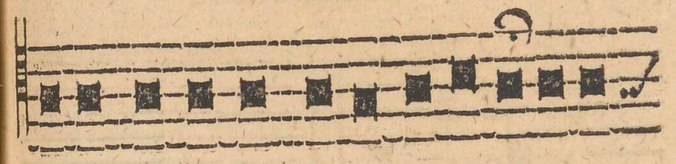


Hypophrygius.

Inferiores notulas raro attingit nostra hac tempestate, videntur enim nostri Musici plærunq; ad HypoAEolium tendere. Quod enim Inferiori loco omittunt, id superiori loco resarciunt, adijciendo Semiditonum supra, adeo vt paruum discrimen hodie inter Phrygium & Hypophrygium habeatur, quod ad vsum & consuetudinem Figuralis Cantus attinet.

Asscri-

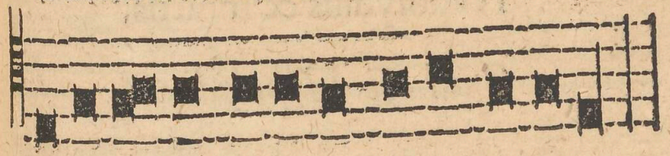
Asscribe Intonationem.



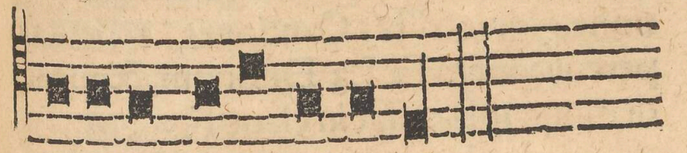
Dixit Dominus Domino meo, Sede



â dextris meis, Sede â dextris meis.



Magnificat anima mea Dominum,

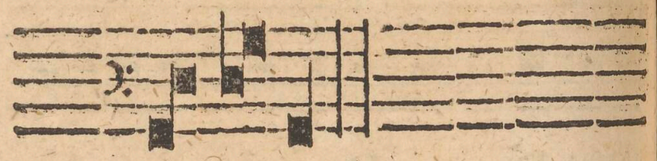


anima mea Dominum.

Quid est Hyper Æolius?

Qui fit ex Semidiapente Mi, Fa, &

Tritono Fa, Mi, nothus appellatur propter vitiosam mediationem.



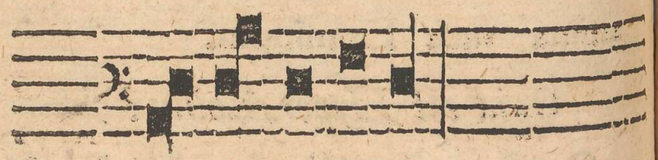
Hyper AEolius.

Quot modi oriuntur ex tertia specie Diapason?

Hypolydius & Ionicus.

Quid est Hypolydius?

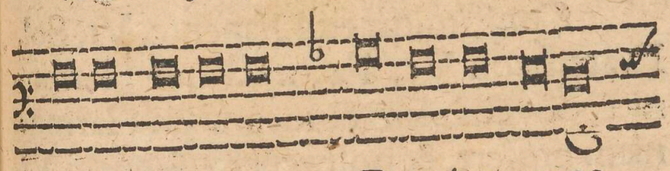
Constituitur ex Diatessaron Vt fa, & Diapente Fa Fa Arithmetica mediatione, gignit tristes Cantiones, repetit repercussionem Fa La Ditonum, & in mediatione ipsa cessat in claue F.



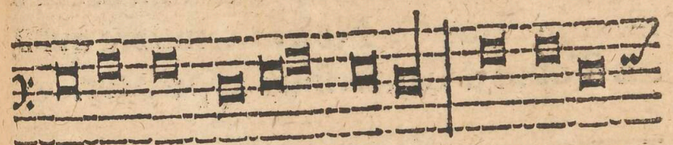
Hypolydius.

Quam

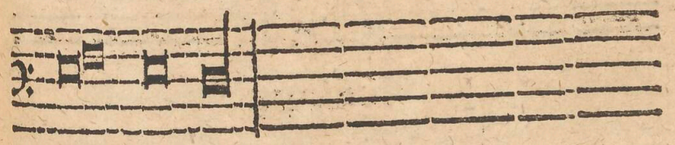
Quam usurpat Intonationem?



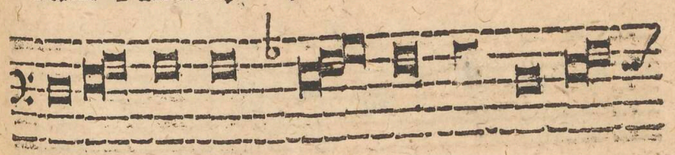
Dixit Dominus Domino meo,



Sede â dextris meis. Seculo-



rum Amen.



Magni ficat a nima mea
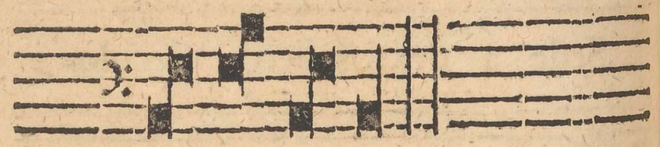


Dominum.

Quid

Quid eſt Ionicus?

Conſtituitur ex Diapente, Vt, Sol, Diateſſaron Vt, Fa, mediatur Harmonicè, delectabilem & iucundam Harmoniam profert, & poſt repercuſsionem, Vt Sol, in vltima nota, vt Autentum decet, finitur in claue C. Noſtro tempore quintus Tonus à Cantoribus appellatur.



Ionicus.

Intonationes Lydij retinet.



Seculorum Amen.

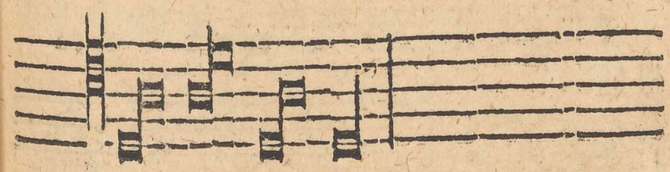
Veteres Eccleſiaſtici Lydium crebro vſurparunt, ſed recentiores iam hinc à quadringentis annis plus Ionico delectati ſunt. Etſi autem Intonationes habent eaſdem Lydius & Ionicus, Hypolydius & Hypoionicus, tamen differentiam indicat poſitus Semitonij minoris, quod ex ſpeciebus Diateſſaron & Diapente facile deprehenditur.

Qui modi ex quarta ſpecie Diapaſon oriuntur?

Dorius & Hypomixolydius.

Quid eſt Dorius?

Extruitur ex Diapente Re, La, & Diateſſaron Re, Sol, repetit repercuſsionem Re, La, profert lætiſsimam & longe ſuauiſsimam Harmoniam, & tandem regulariter conſiſtit, in infima notula in claue D. Vulgo primus Tonus appellatur.

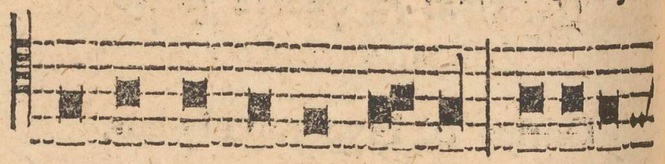


Dorius,
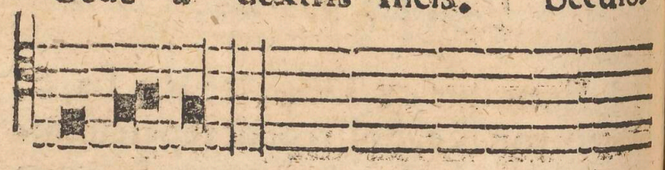
Adde Intonationem.



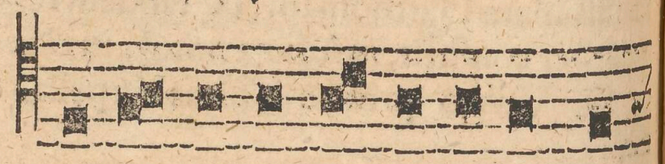
Dixit Dominus Domino meo,
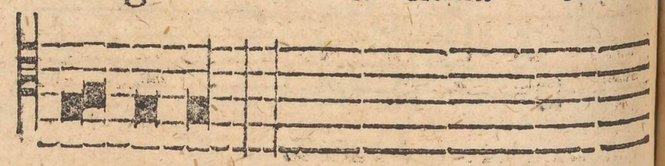


Sede à dextris meis. Seculo-



rum Amen.



Magni fi cat a nima mea
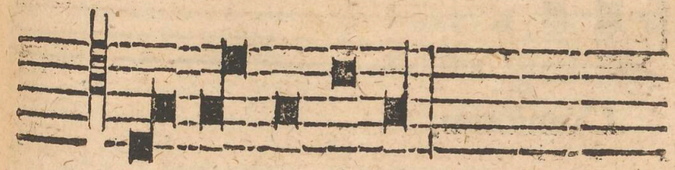


Dominum.

Quid
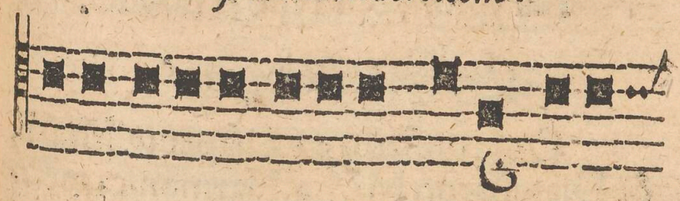
Quid est Hypomixolydius?

Qui componitur ex Diatessaron Re, Sol, & Diapente Vt, Sol, Arithmetica mediatione, profert modestas & lætas Cantiones, repetit repercussionem Vt Fa, & tandem more plagalium in mediatione regulariter finitur in claue G, Octauus tonus vocatur.



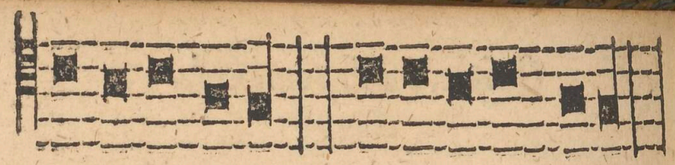
Hypomixolydius.

Subjce Intonationem?

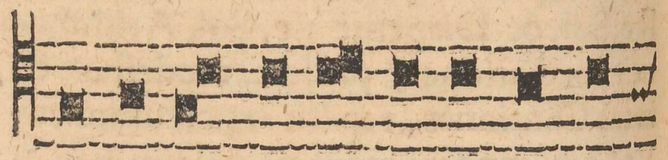


Dixit Dominus Domino meo, Sede
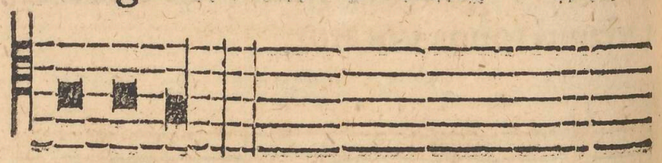
â de-



â dextris meis. Seculorum Amen.



Magni fi cat a nima mea



Dominum.

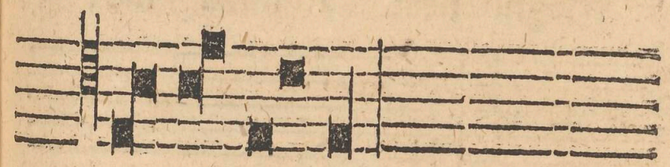
Quos modos quinta ſpecies Diapaſon profert?

Phrygium & HypoAEolium.

Quid eſt Phrygius?

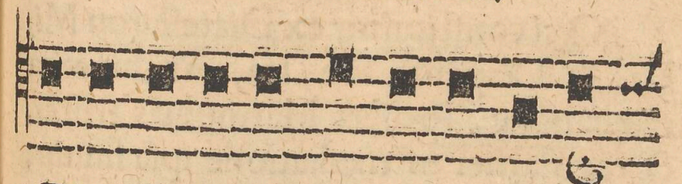
Qui conflatur ex Diapente Mi,Mi, & Diateſſaron Mi,La,Harmonica mediatione, repetit repercuſsionem Mi,Fa, per ſextam, Profert auſteras & iratas can-

cantiones,& tandem in infima notula regulariter quieſcit in claue E. Tertius Tonus vocatur.

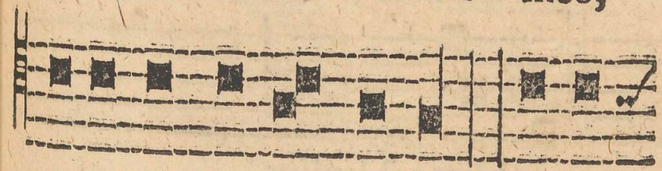


Phrygius.

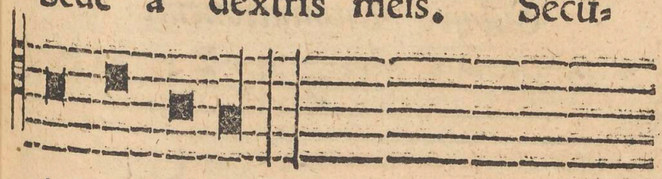
Adde Intonationem.



Dixit Dominus Domino meo,

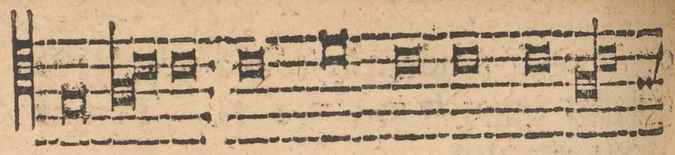


Sede à dextris meis. Secu-

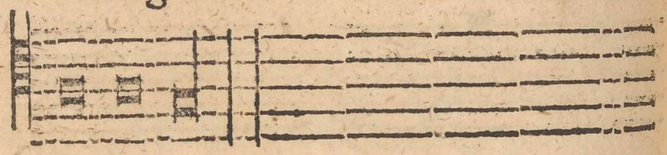


lorum Amen.

Magni-



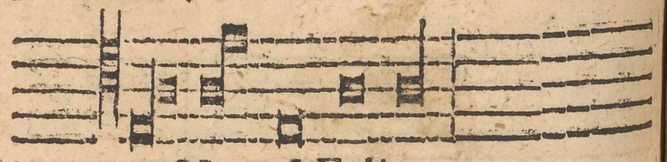
Magni ficat a nima mea



Dominum.

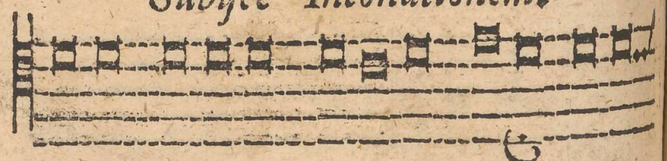
Quid eſt Hypo Æolius?

Qui conſtituitur ex Diateſſaron Mi, La, & Diapente Re, La, Arithmetica mediatione, Profert Harmonias triſtes, & regulariter in mediatione ipſa finitur, in claue A.



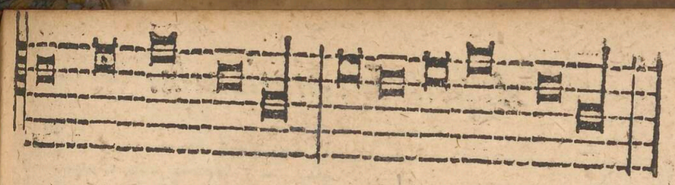
Hypo A Eolius.

Subyce Intonationem.



Dixit Dominus Domino meo, Sede

à de



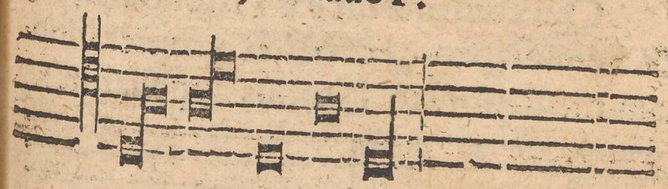
à dextris meis, Seculorum Amen.

Quos modos gignit ſexta ſpecies Diapaſon?

Lydium & Hyperphrygium.

Quid eſt Lydius?

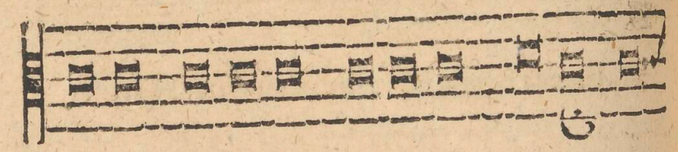
Qui conſtituitur ex Diapente Fa, Fa, & Diateſſaron Vt Fa, Harmonica mediatione, repetit repercuſsionem Fa, Fa, Diapente, Profert duras & minaces Cantiones, & regulariter in infima notula conſiſtit, in claue F.



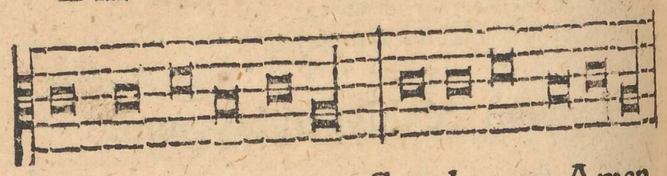
Lydius.

Appone

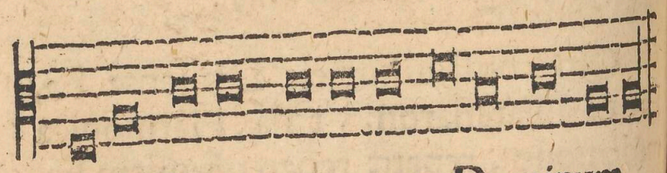
Appone Intonationem.



Dixit Dominus Domino meo, Se=



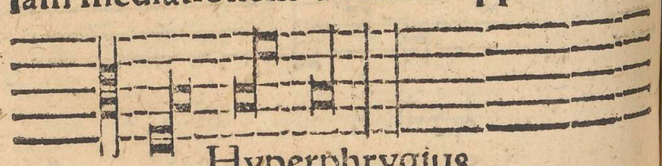
de à dextris meis. Seculorum Amen,



Magnificat anima mea Dominum.

Quid est Hyperphrygius?

Qui constituitur ex Tritono Mi, Fa, & Semidiapente Fa, Mi, & propter vitiosam mediationem Nothus appellatur.



Hyperphrygius.

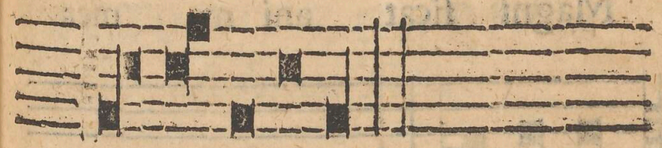
Qui

Qui modi ex septima & vltima specie Diapason oriuntur?

Mixolydius & Hypolonicus.

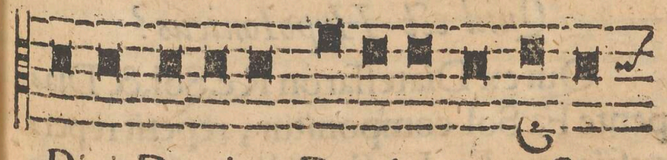
Quid est Mixolydius?

Componitur ex Diapente Vt Sol, & Diatessaron Re, Sol, Harmonica mediatione, repetit repercussionem Vt, Sol, Profert iratas Harmonias, & tandem vt autentus, regulariter in vltima notula finem constituit in claue G. Septimus Tonus vocatur.



Mixolydius?

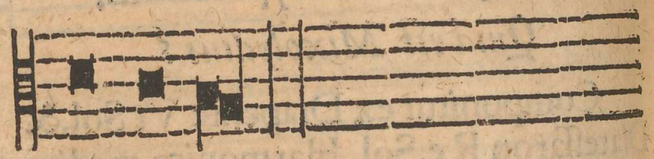
Intonationem asscribe.



Dixit Dominus Domino meo, Se=
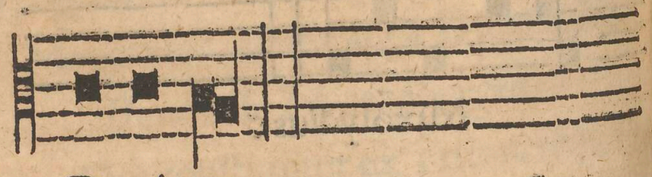


de â dextris meis. Seculo-



rum Amen.



Magni ficat ani ma mea

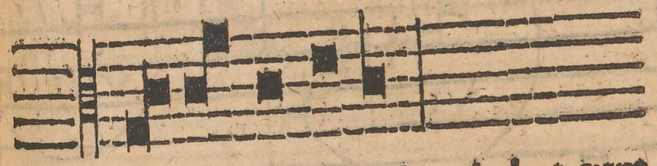


Dominum.

Quid est Hypoionicus?

Qui ex Diatessaron Re, Sol, & Diapente Fa Sol componitur, repetit repercussionem Fa, La, Semiditonum, profert tristes

tristes Harmonias, & tandem consistit regulariter in ipsa mediatione more plagalium, in Claue C.

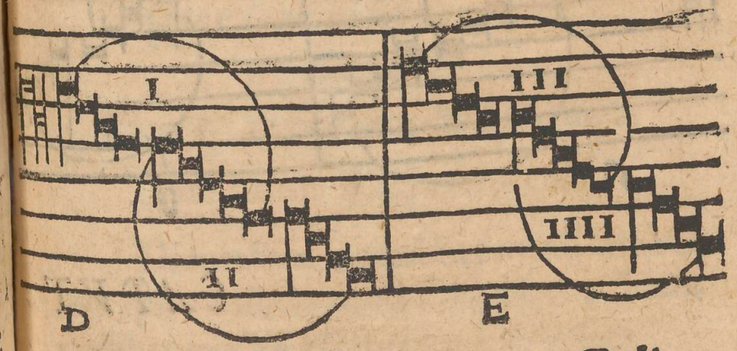


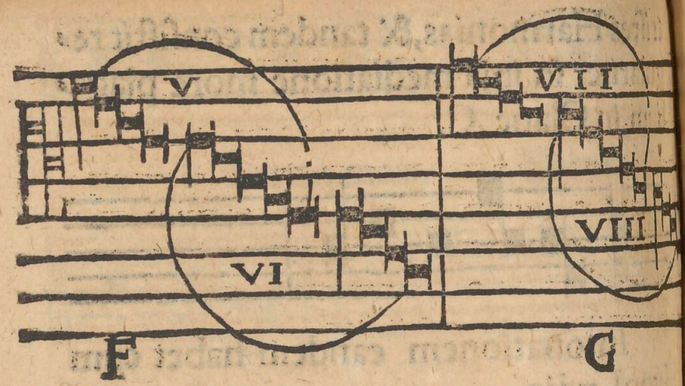
Intonationem eandem habet cum HypoLydio.

Nunc subijciemus Typos singulorum Modorum, ex quibus pueri ad vsum transferre discent præcepta tradita.

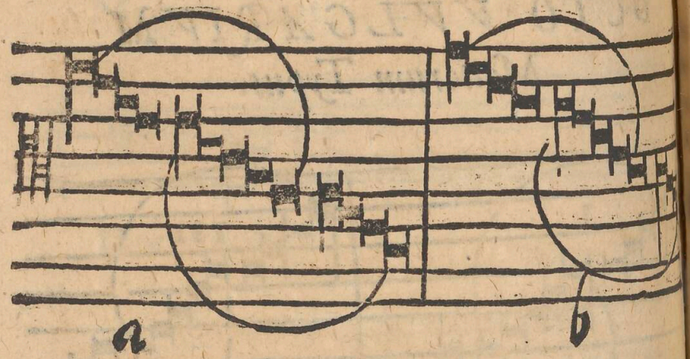
OCTO VVLGARIVM

Modorum Typus.

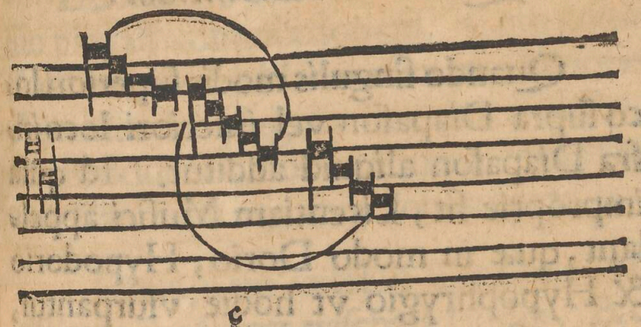




Reliquorum ſex Modorum Typus, inter quos duo propter vitioſam mediationem Nothi appellantur.



CAPVT



CAPVT VI.

De Ambitu.

Quid eſt Ambitus?

Eſt certa regula ſignificans, quantum Cantilenæ intendi aut remitti debeant.

Quot ſunt obſeruanda in Ambitu?

Duo: Proprietas & Licentia.

Quid vocas Proprietatem?

Naturalem cuiuslibet modi ambitum, qui conſiſtit intra Diapaſon, Nam quilibet modus eſt ſpecies Diapaſon

Quid vocas Licentiam?

Quando ſingulis modis ſuperiori loco ſupra Diapaſon vel inferiori loco infra Diapaſon aliquid additur. Id quia improprie fit, Licentiam Muſici appellant, quæ in modo Dorio, Hypodorio & Hypophrygio vt hodie vſurpantur, maior eſt, quam in reliquis modis. Dorius enim & Hypodorius Semiditonum ſupra Diapaſon admittunt, & Hypophrygius ſuperiori loco addit aliquot interualla, neglectis inferioribus. Reliqui vero modi, Tonum vel Semitonium inferiori & ſuperiori loco adiiciunt.

Qualem Ambitum conſtituunt mixti Modi?

In mixtis Modis vt binæ ſpecies Diapaſon miſcentur, Ita etiam quælibet ſuum retinet Ambitum.

Quid vocas mixtum Modum?

Duorum Modorum autenti cum ſuo plagali commixtionem. Cum enim Arithmetica & Harmonica mediatione Autentus & plagalis in eundem finem ſimul incidant, nonnunquam Muſici in vna Cantilena vtrumq; coniungunt.

Exemplum extat in Cantione notiſsima: Victimæ paſchali laudes, &c. In qua Dorius & Hypodorius miſcentur.

CAPVT VII.

De Fine.

Extant prouerbia deſumpta â Fine modorum: In fine videbitur cuius Toni: In fine omnis laus canitur: Quæ commonefaciunt adoleſcentes, multum referre quomodo cuiusq; modi finis conſtituatur.

Quot ſunt Finales Claues, in quibus Modi regulariter finiuntur?

In ſcholis hactenus quatuor D, E, F & G recenſuerunt, in quibus vſitatis modi exeunt. Sed cum demonſtrauerimus ſupra, enumerari 14. modos, ſequitur omnes ſeptem eſſentiales literas etiam finales claues exiſtere. Bini enim modi, videlicet Autentus & Plagalis in eadem finiuntur claue,

A	Finalis ſcilicet	AEolij & HypoAEolij.
B		Hyperphrygij & HyperAeolij.
C		Ionici & Hypolonici.
D		Dorij & Hypodorij.
E		Phrygij & Hypophrygij.
F		Lydij & Hypolydij.
G		Mixolydij & Hypomixolydij.

Quid vocas irregularem finem?

Quando Cantiones non in claue ſibi deſtinata, ſed in alia exeunt. Talis finis ex obſeruatione ſpecierum Diateſſaron & Diapente, haud difficulter cognoſcitur.

In Figurali cantu plærunq; â Muſicis irregularis finis, inſeritur primæ parti cantilenarum, cui tandem ſecunda pars ſuccedens, regulariter exit.

CAPVT VIII.

De Tranſpoſitione.

Non immerito conqueritur Glareanus, noſtro tempore abſurdiſsimas tranſpoſitiones traditas eſſe â plæriſq; ſcriptoribus Muſices, contra veterem conſuetudinem. Satis enim conſtat tranſpoſitionem in quintam admiſſam eſſe in cantu duro, qua nihil abſurdius cogitari poſſet. Talis Tranſpoſitio omnem Muſicæ extinguit rectitudinem, confundit enim Semitonia, quibus confuſis, omnis laus Muſices periit.

Quid eſt Tranſpoſitio?

Eſt cantus Duri in cantum Mollem tranſportatio. Omnis enim cantus Durus eſt regularis, & omnis Mollis tranſpoſitus. De Octauis idem eſt iudicium, quas inter tranſpoſitiones non recenſemus,

mus. Ab hac regula Quintus & Sextus tonus, qui contra naturam artis â quibusdam Molles nuncupantur, non excipiuntur. Non enim Lydio & Hypo Lydio, Sed Ionico & Hypolonico sunt asscribendi, Suntq; transpositi, vt reliqui modi Molles.

Cur inuenta est Transpositio?

Propter necessitatem, videlicet quando in figurali Cantu singulis vocibus, in schala Dura locus nullus relinquitur, aut propter nimiam profunditatem, aut nimiam altitudinem. Nam Ionicus Modus, Hypodorius & AEolius includi schalæ vix possunt sine Transpositione.

Postea & magnus vsus est Transpositionum in Musicis instrumentis, quibus in templis vtimur. Hæc si aut nimis altum aut nimis profundū edunt sonum, absq; periculo, Cantus durus in Mollem, aut econtra Mollis in Durum transponi possunt ab Instrumentalibus Musicis ad vsum Cantorum. Errant igitur qui putant, mollem Cantum Molliorem Harmoniam duro, & Durum Cantum, duriorem Harmoniam molli proferre, Cum durities & mollities non in cantus proprietate, quæ sibi constat & semper manet eadem, Sed in Claue b rotundi & ♮ quadrati consistat, ratione Toni & Semitonij minoris.

Recita regulam de Transpositione Modorum?

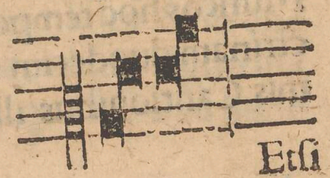
Omnes Modi integris speciebus Diatessaron & Diapente ex cantu Duro in cantum mollem transponuntur, si in quartam aut eleuentur, aut in Quintam deprimantur.

Hinc apparet Transpositiones in Quintas ex duro in durum Cantum vitiosas esse, quod vt pueris appareat, falsam transpositionem ponam.

Phrygius regularis.



Phrygij vitiosa Transpositio.



Etsi

Etsi in reliquorum Modorum similibus transpositionibus tantæ non occurrant absurditates, vt in Phrygio, tamen aut Diatessaron, aut Diapente falsa species deprehendetur.

II. REGVLA.

Omnes Transpositiones sunt veræ, in quibus rectæ species Diatessaron, & Diapente reperiuntur. Inde sequitur in Instrumentis Musicis, pro arbitrio posse transpositiones institui, modo Semitonia maneant incorrupta.

Extant exempla duodecim Modorum suauissima, Norinbergæ his proximis annis impressa, ex quibus huius artis studiosi, ambitus, clausulas & alia necessaria cognoscent. Nam Deus non tantum Theoricos, sed etiam excellentes Poëticos Musicos hoc tempore excitauit, qui doctrinam duodecim modorum pulcherrimis Cantionibus illustrarunt.

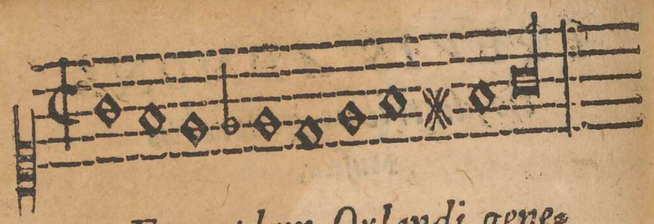
Breuis

BREVIS ADMONI-
tio, de tribus generibus Musicæ.

Veteres tria genera Musices vsurparunt, Enharmonicum, Chromaticum, & Diatonicum, ex quibus reliquis duobus reiectis, tantum in Scholis & templis mansit Diatonicum, cuius interualla ex Tonis & Semitonijs minoribus, vt traditum est, conflantur. Iam vero & Chromaticum multi Symphoniastæ in figuralibus Cantionibus repræsentare conantur, quod vtraq; recipit Semitonia maius & minus. Discant igitur illi qui in Diatonico genere mediocriter sunt exercitati, Semitonium maius esse interuallum, quod ex quinq; Commatis componitur.

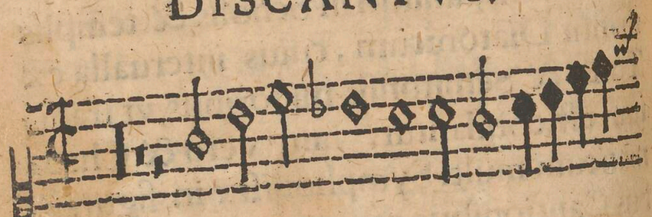
Hæc duo Semitonia maius & minus, etsi inter se differunt, vt quatuor & quinq;, tamen in eadem linea & in eodem spacio collocantur, addito signo interno b rotundo & ♮ quadrato ad hunc modum.

EXEM-
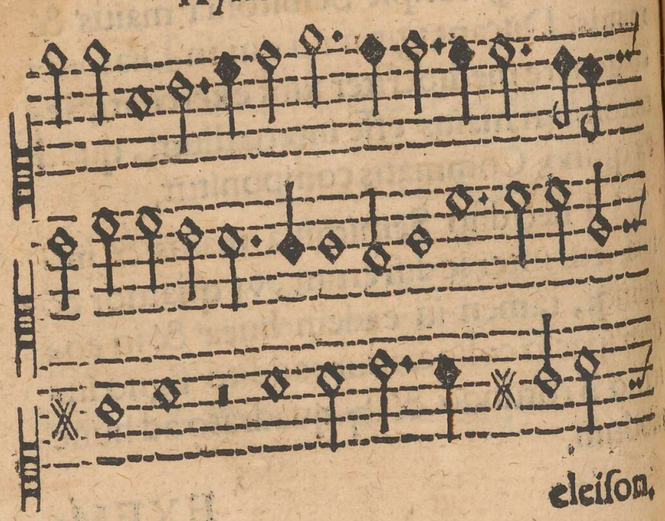


Exemplum Orlandi generis Chromatici.

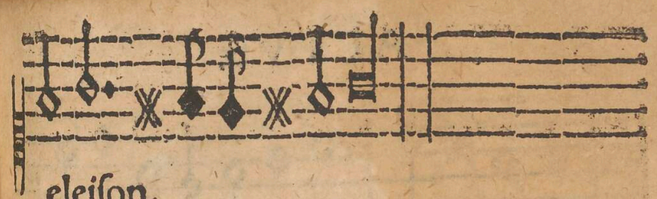
DISCANTVS.



Kyrie
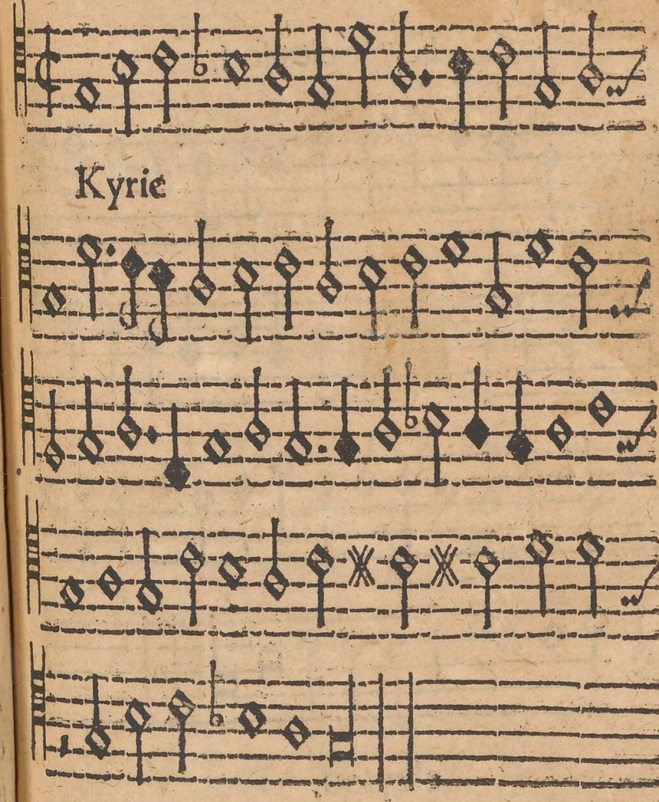


eleiſon.

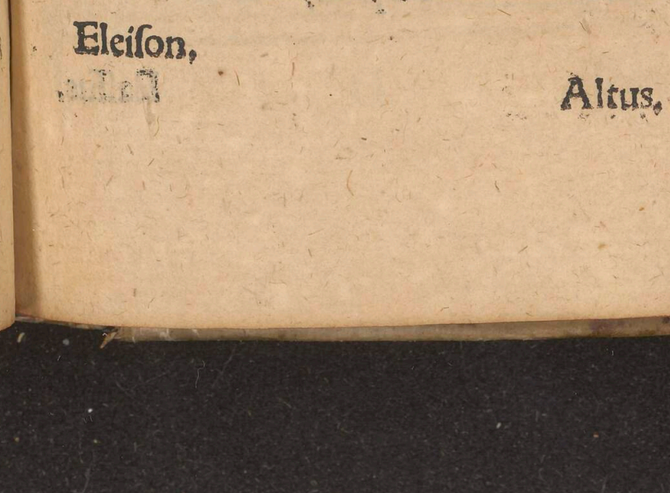


eleiſon,

TENOR.



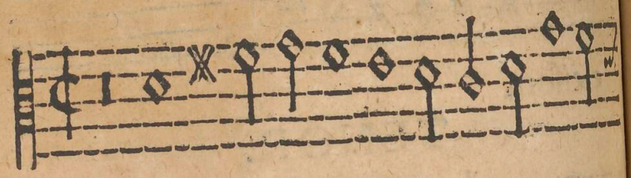
Kyrie
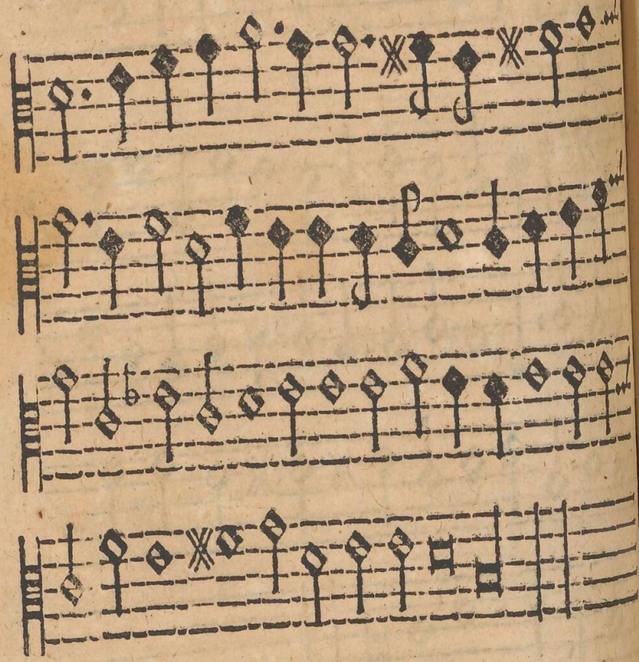


Eleiſon,

Altus.

ALTVS.

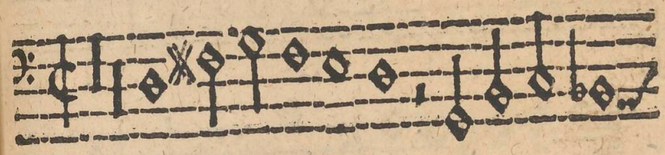


Kyrie eleyſon,
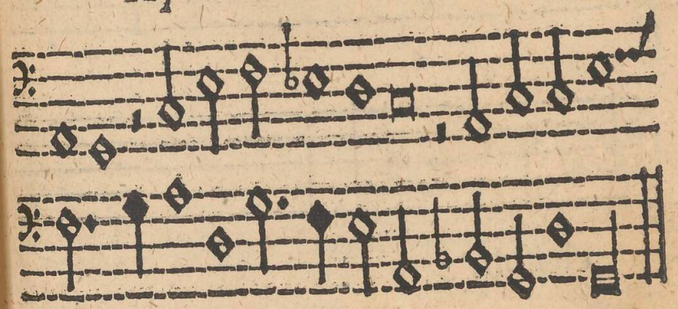


eleyſon,

BASSVS.

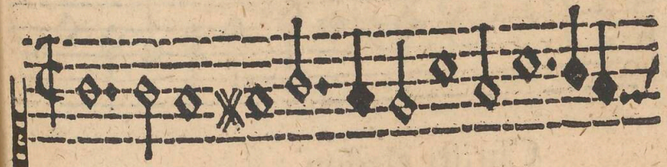


Kyrie
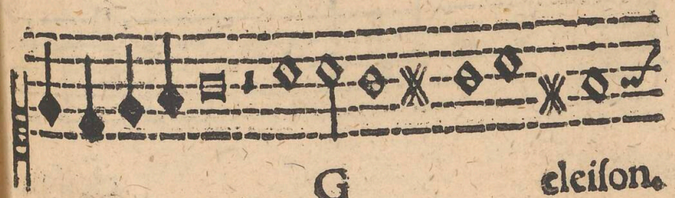


eleiſon,
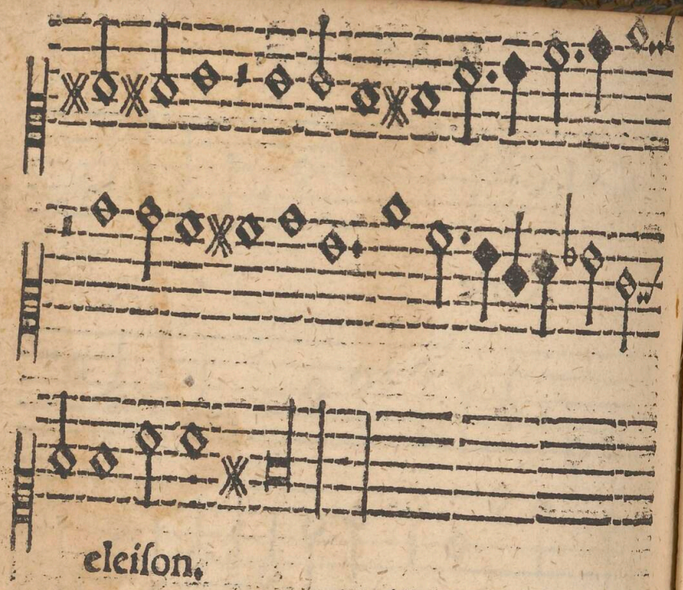
DISCANTVS.



Chriſte

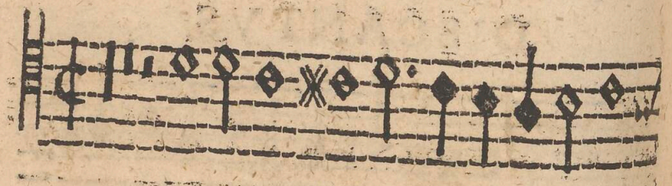


 eleiſon.

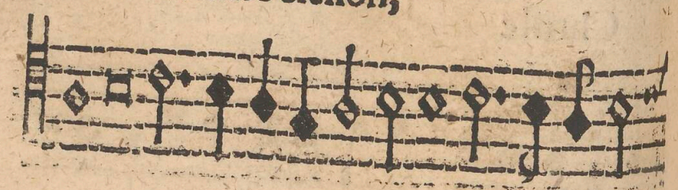


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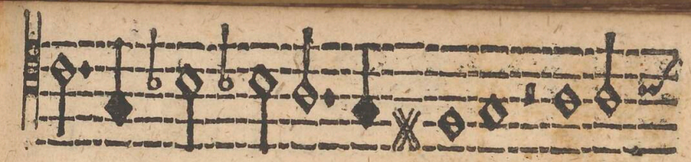
TENOR.



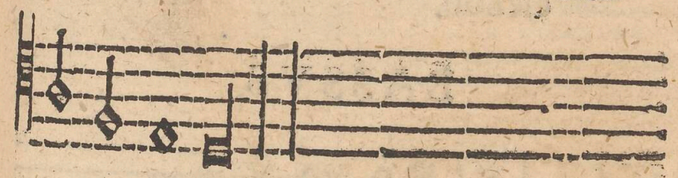
Chriſte eleiſon,



eleiſon,

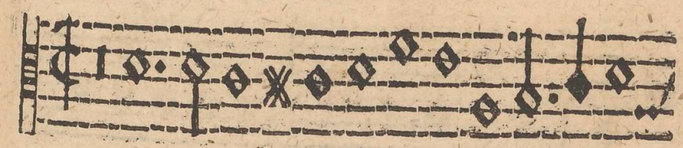


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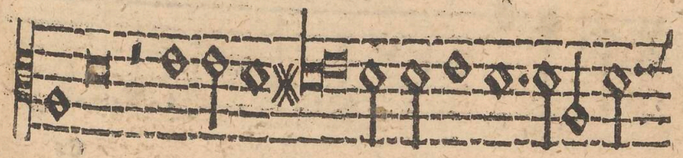


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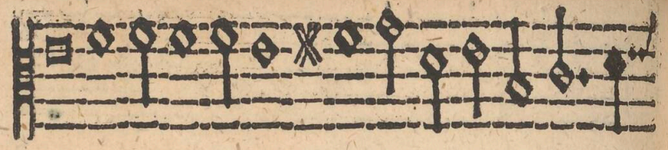
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Chriſte eleiſon,



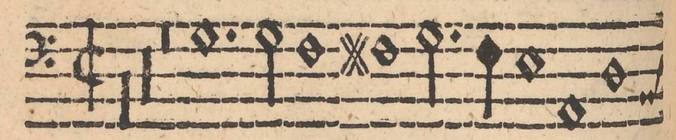
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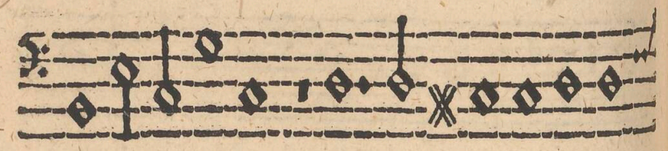


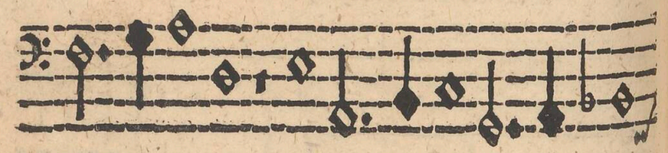
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BASSVS.

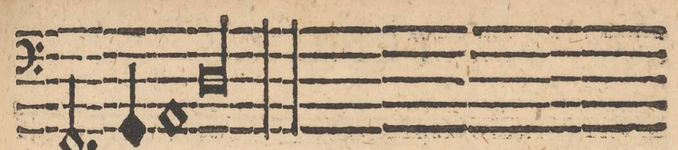


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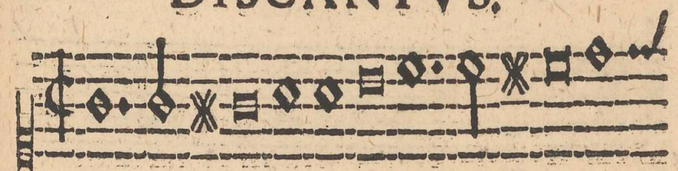


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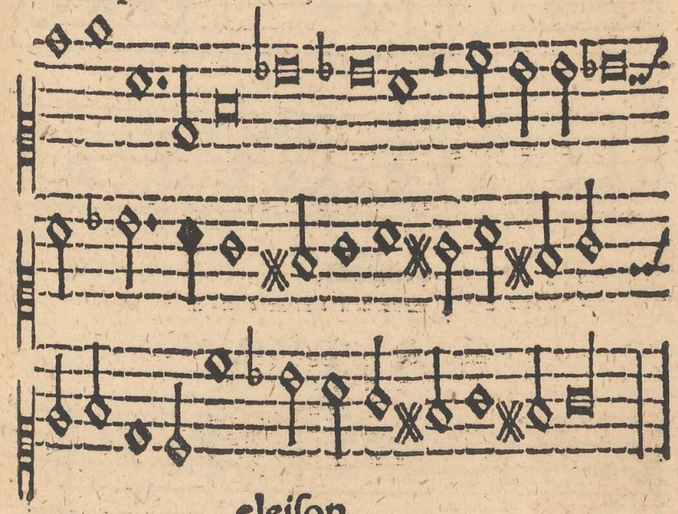


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DISCANTVS.

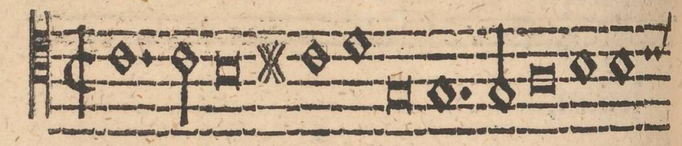


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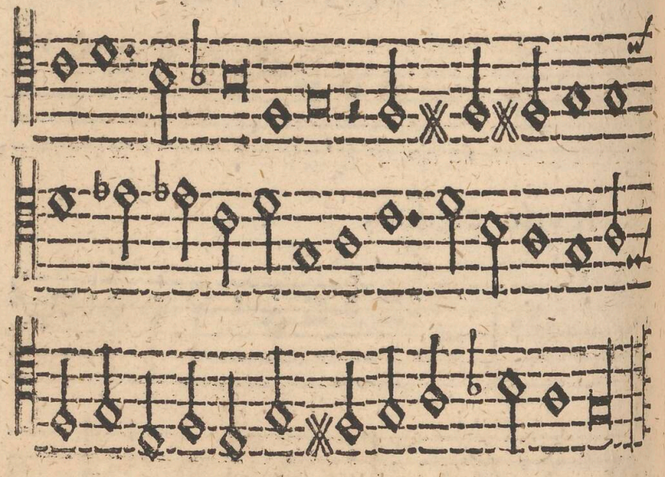


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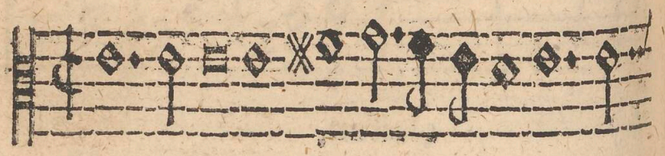


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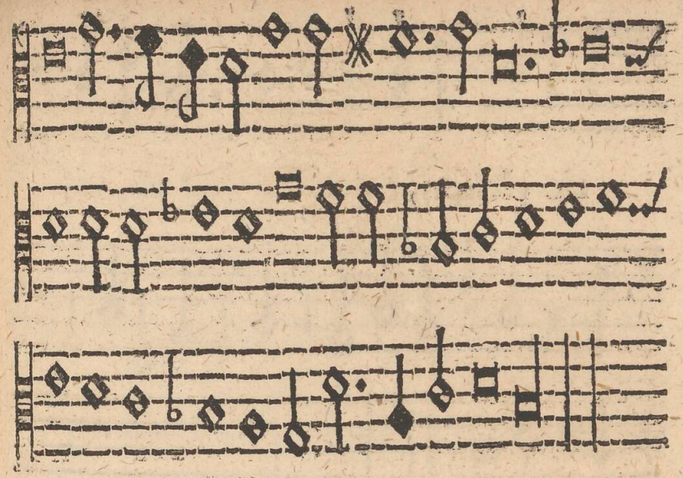


eleiſon,

ALTVS.



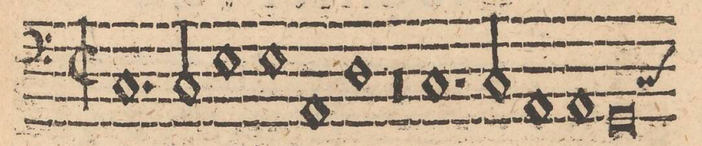
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eleiſon.
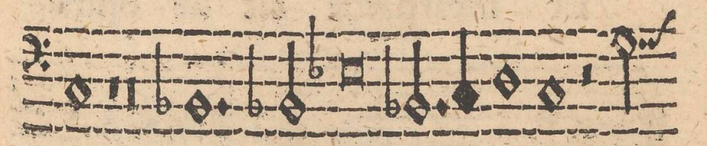


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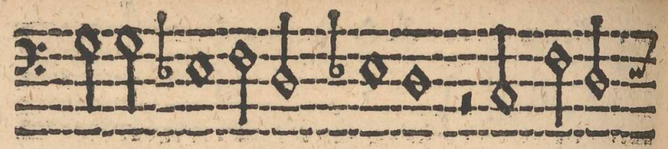
BASSVS.
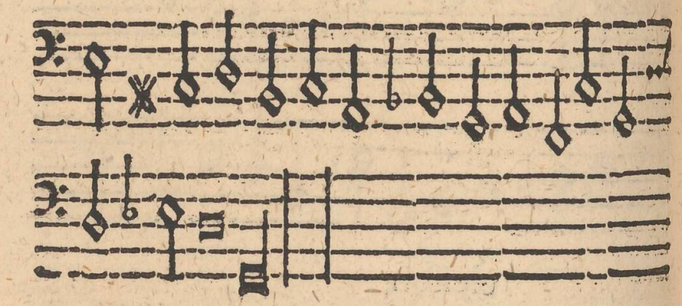


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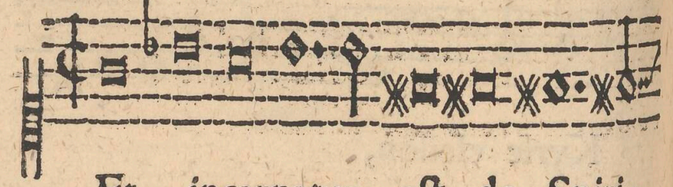


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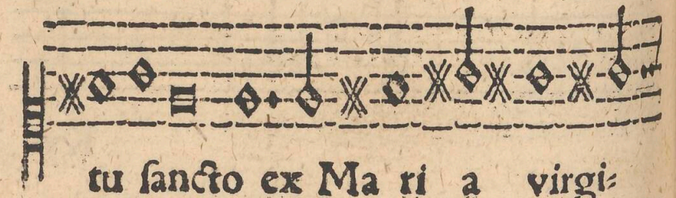


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DISCANTVS.
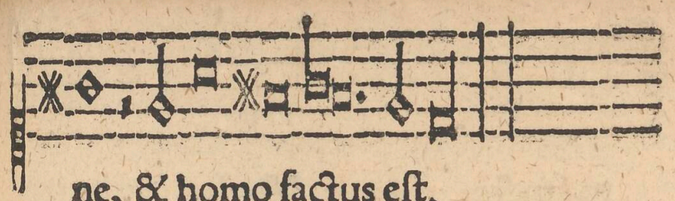


Et incarnatus eſt de Spiri-



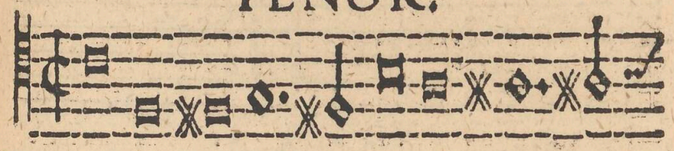
tu ſancto ex Ma ri a virgi-

ne,&

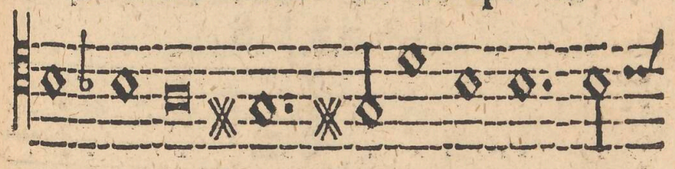


ne, & homo factus eſt.

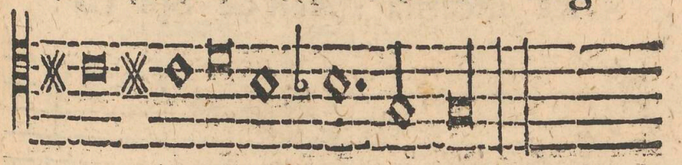
TENOR.



Et incar natus eſt de ſpi ri-

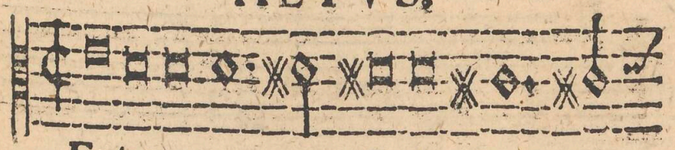


tu ſancto ex Maria virgi-

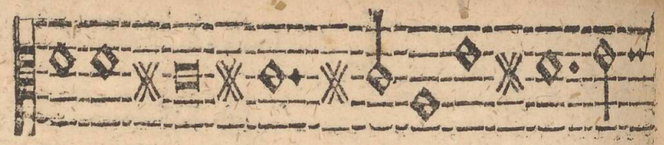


ne, & homo factus eſt.

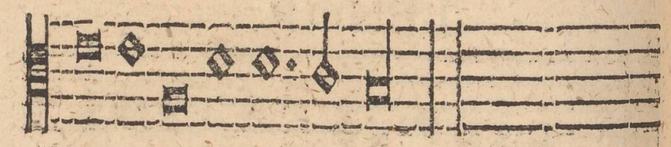
ALTVS.



Et incarna tus eſt de ſpi ri-

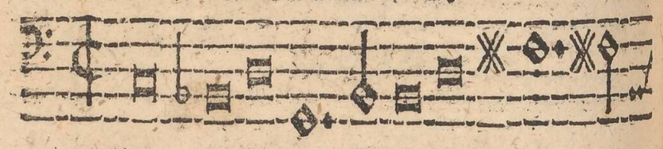


tu ſancto, ex Maria virgi-

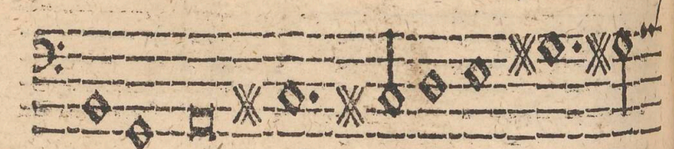


ne, & homo factus eſt.

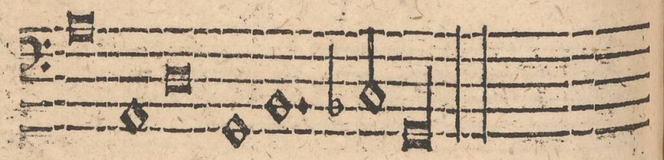
BASSVS.



Et incarna tus eſt de Spi ri-



tu ſancto, ex Maria vir gi-



ne, & homo factus eſt.

Enhar-

Enharmonicum genus recipit dimidiam partem Semitonij minoris, quo, quantum mihi quidem conſtat, hodie in Germania vtitur nemo.

Hanc de tribus generibus Muſices admonitionem non pueris, qui hiſce rebus grauari non debent, ſed exercitatis propoſui, vt deguſtatis his qualibuſcunque principijs, ex alijs veterum ſcriptis, de hac doctrina plura inueſtigarent.

TER-

TERTIA PARS PRACTICÆ Muſicæ.

In Tertia parte Muſices explicabimus notularum valorem, qui pro diuerſitate ſignorum & Proportionum multoties variatur.

Cum autem ipſi autores in hac arte nonnunquam diſcrepent, non eſt noſtri propoſiti attingere ſingulas controuerſias, ſed communiora præcepta pueris oſtendemus. Exercitatos in his quæſtionibus puerilibus ad alios remittimus ſcriptores, qui hanc doctrinam copioſius tradiderunt.

CAPVT I.

DE GRADIBVS.

Quid eſt Gradus?

Eſt certa ratio per ſignum aliquod exhibita, vnde principalium figurarum valorem cognoſcimus.

Quot ſunt Gradus?

Tres { Modus, Tempus &, Prolatio.

Quotuplices ſunt Gradus?

Duplices { Perfecti &, Imperfecti.

Quid ſunt gradus Perfecti?

Qui ternario numero ſuas figuras cenſent.

Quid ſunt gradus Imperfecti?

Qui binaria dimenſione figuras ſibi deſtinatas æſtimant.

Quas figuras reſpiciunt Gradus?

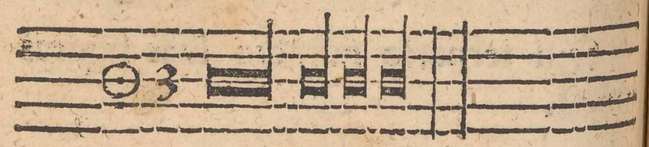
Modus

Modus maior	respicit	Maximam,
Modus minor		Longam,
Tempus		Breuem,
Prolatio		Semibreuem.

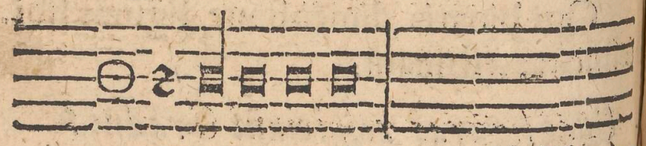
Reliquæ notulæ & pausæ omnes exceptis alterationibus & proportionibus vbiq; binario numero censentur.

Constitue definitiones singulorum graduum Perfectorum?

Modus maior perfectus continet tres Longas in maxima.
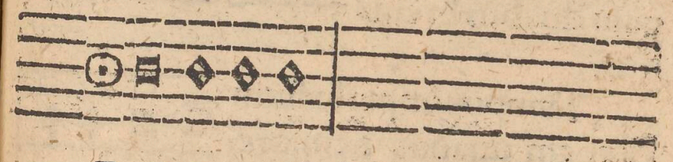


Modus minor perfectus tres Breues in Longa.

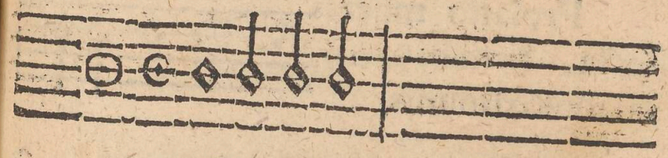


Tempus

Tempus perfectum tres Semibreues in Breui.



Prolatio perfecta tres Minimas in Semibreui.

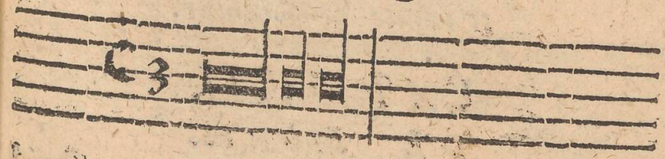


REGVLA.

Modus maior perfectus simul Modum minorem perfectum comprehendit, sed non econtra.

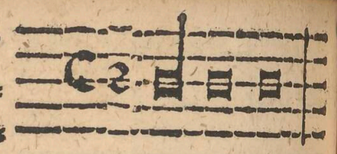
Adde definitiones graduum Imperfectorum?

Modus maior Imperfectus censet Maximam duabus Longis.

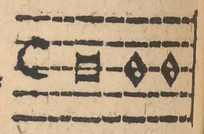


Modus

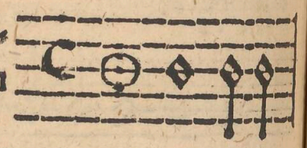
Modus minor Imperfectus longam duabus breuibus.



Tempus imperfectum Breuem duabus Semibreuibus.



Prolatio Imperfecta Semibreuem duabus Minimis.



Hoc caput primum de Gradibus, est fundamentum omnium sequentium capitum. Obseruatis enim Perfectionibus & Imperfectionibus, certoq; Semibreuis valore (de quo in augmentatione dicetur) constituto, singularum figurarum valor haud difficulter constituetur.

Exempla Graduum in sequenti capite proponentur.

CAPVT II.
DE SIGNIS.

Quid

Quid est Signum?

Est figura quædam Cantilenæ vel præposita, vel inserta, ex qua gradus colliguntur.

Quotuplex est Signum?

Duplex { Externum & Internum.

Quid est Signum Externum?

Quod expresse in Cantus exordio collocatur.

Quot sunt Signa Externa?

Quinq; { Circulus O
Semicirculus C
Ternarius numerus O3 C3
Binarius numerus O2 C2
Punctum insertum Circulo vel Semicirculo. ⊙ ☾

Recita regulas quibus Perfectiones & Imperfectiones explicantur?

I.

Circulus significat tempus perfectum. ⊙

Semicirculus Imperfectum. C

II.

Ternarius numerus tempus perfectum; Binarius vero tempus imperfectum denotat. 2

III.

Quando circuli & numeri coniunguntur, illi ad Modos, hi ad Tempus referuntur. O_3 C_3 O_2 C_2 Nam Circuli & Semicirculi cum ternario numero coniuncti O_3 C_3 Modum maiorem, additi binario numero O_2 C_2 Modum minorem constituunt.

IIII.

Punctum insertum Circulo vel Semicirculo ⊙ C Prolationem perfectam arguit.

Quid

Quid est Internum signum?

Est figura inserta cantilenæ, qua sine externo Signo gradus perfectos cognoscimus.

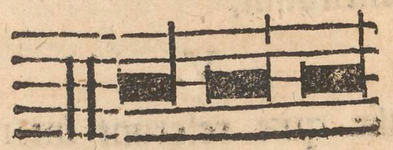
Quot modis fit Internum Signum?

Duobus. Geminatione Pausatum, & repetitione notarum.

Recita regulas de Internis Signis?

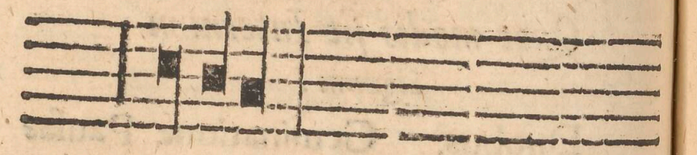
I.

Binæ Pausæ modales simul coniunctæ, vel tres Maximæ denigratæ, Modum maiorem perfectum constituunt. Vocamus autem Pausam modalem, quæ tria spacia & quatuor lineas occupat, cuius nullus est vsus præterquam in modo maiori & modo minori Perfecto.



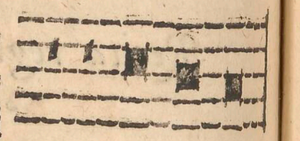
II.

Vnica pausa Modalis vel tres Longæ denigratæ Modum minorem Perfectum designant.



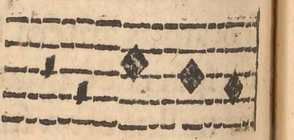
III.

Duæ pausæ Semibreuis simul ab vna linea dependentes, vel tres Breues coloratæ tempus Perfectum significant.



IIII.

Duæ pausæ Minimæ simul in eadem linea assurgentes, vel tres Semibreues coloratæ Prolationem Perfectam constituunt.



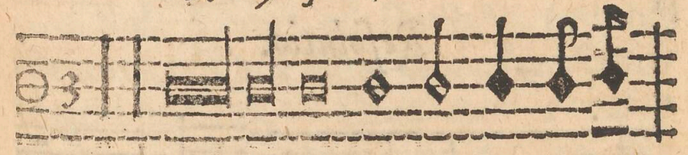
V.

Pausæ quæ referunt interna signa ante notulas & externa signa collocatæ, non inducunt silentium, sed tantum gradus ostendunt.

Exhibe nunc signa graduum & valorem singularum notarum?

Signum & valor notularum in modo Maiori perfecto?

27 9 3 1
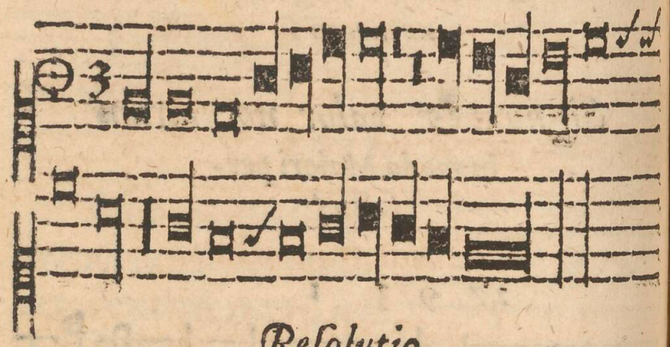


Tactibus maioribus.
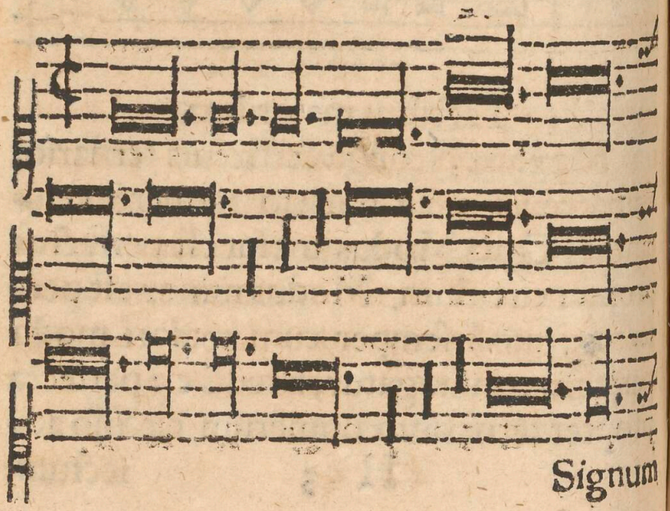
Maxima, Longa & Breuis ternario, Semibreuis vero binario numero censentur. Quia Modus maior est perfectus propter circulum. Modus minor est perfectus, quod semper cum maiori modo perfecto coniungatur, Breuis est perfecta propter ternarium numerum circulo adiectum,

lectum, Semibreuis vero Imperfecta est propter absentiam puncti in circulo, & valet Tactum maiorem propter signum essentiale.
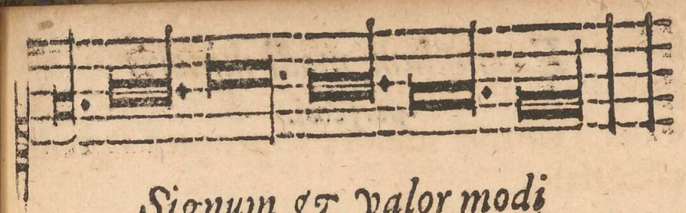
Exemplum Iosquini.



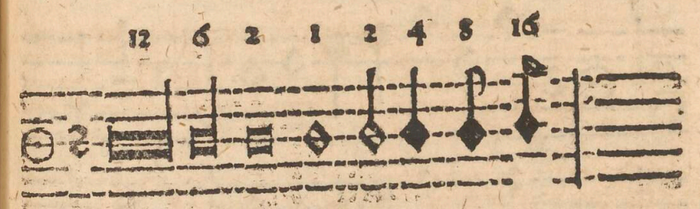
Resolutio.



Signum



Signum & valor modi minoris Perfecti?

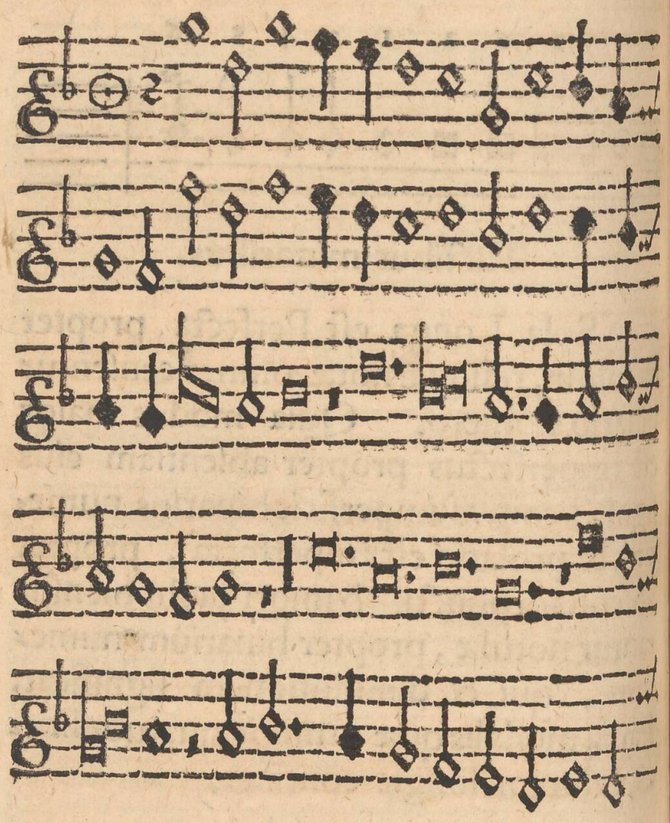


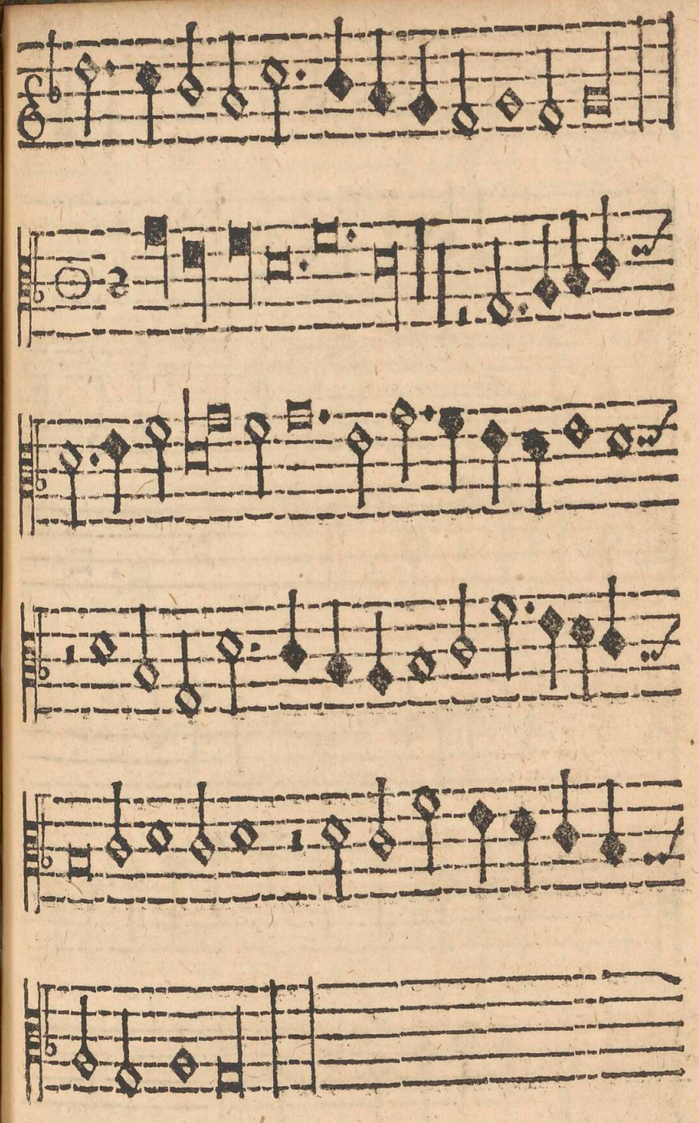
Tactibus minoribus.
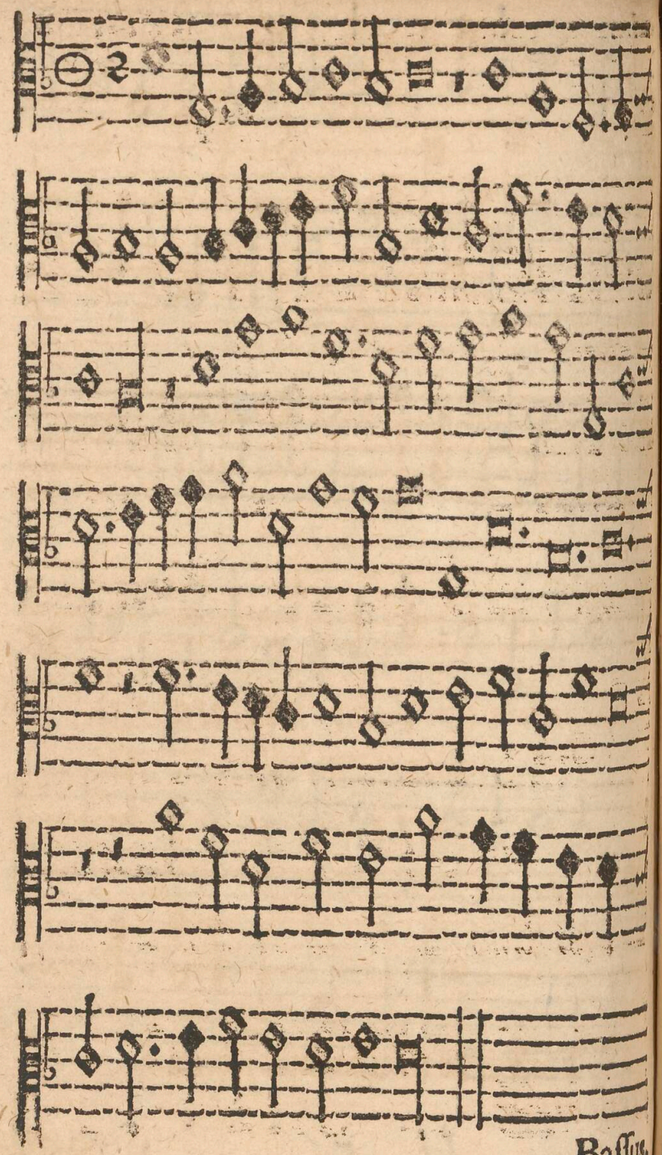
Sola Longa est Perfecta propter circulum, reliquæ notæ omnes censentur binario numero, Quia modus maior est Imperfectus propter absentiam eius signi, Tempus imperficit binarius numerus, & prolatio est Imperfecta, propter absentiam puncti. Minori tactu mensurantur notulæ, propter binarium numerum, qui & diminutionem significat. Pausa modalis quæ attingit quatuor lineas, valorem longæ continet.

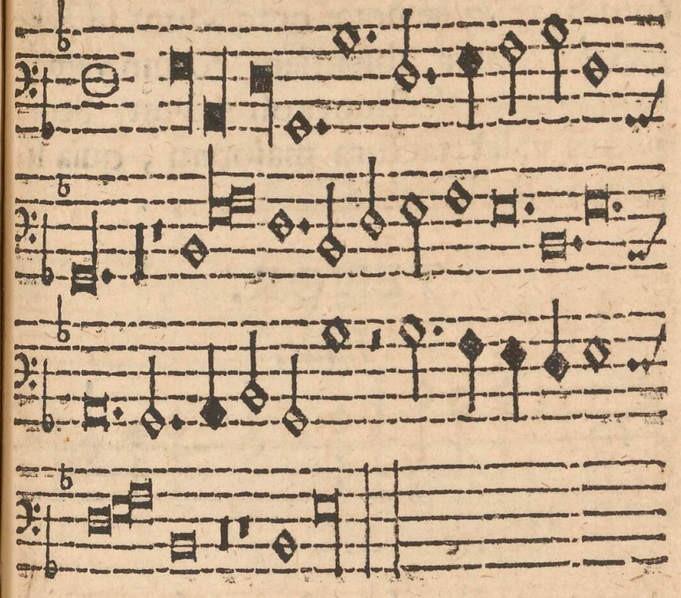
Exemplum modi minoris perfecti.

Hen: Isaac.

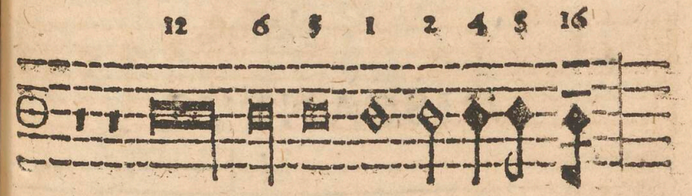








Signum & valor notularum in tempore Perfecto.

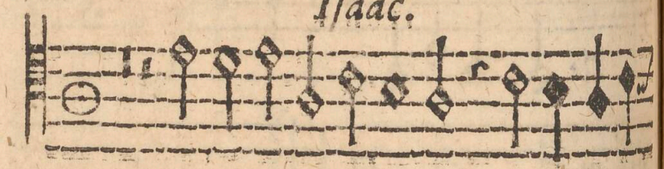


Tactibus majoribus, quia Signum est essentiale,

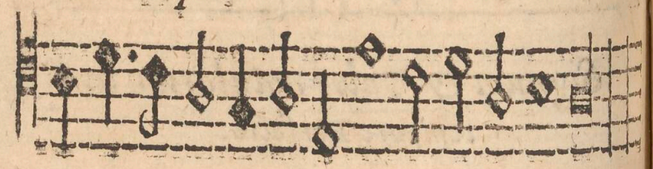
Sola breuis eſt perfecta propter circulum, reliquæ notæ omnes ſunt imperfectæ propter abſentiam eorum ſignorum, quæ perfectiones oſtendunt. Semibreuis valet tactum maiorem, quia ſignum eſt eſſentiale.

TENOR.

Iſaac.

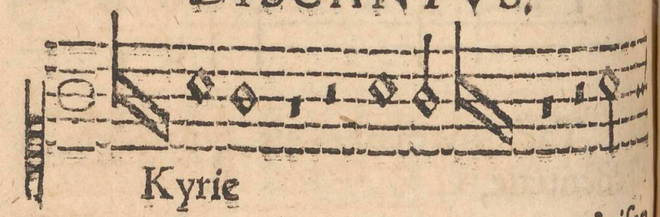


Kyrie
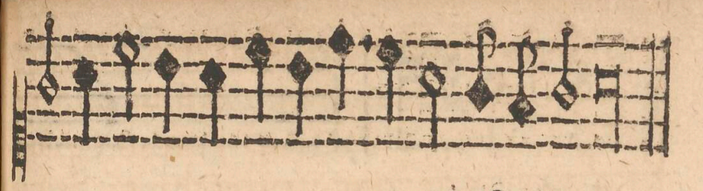


eleiſon,

DISCANTVS.



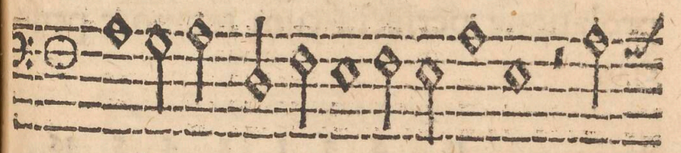
Kyrie

eleiſon,

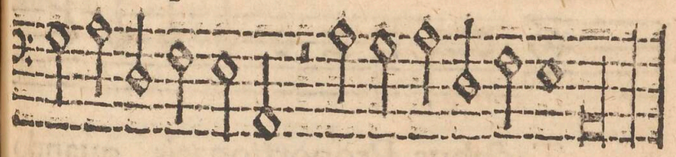


eleiſon.

BASSVS.

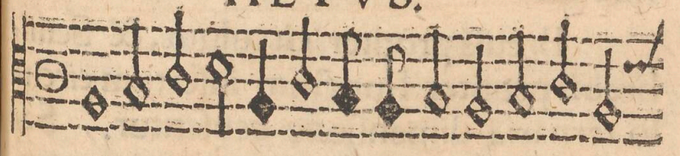


Kyrie

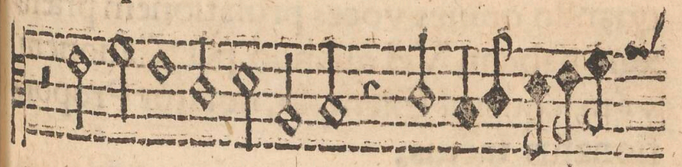


eleiſon,

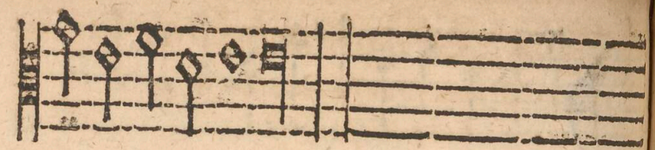
ALTVS.



Kyrie

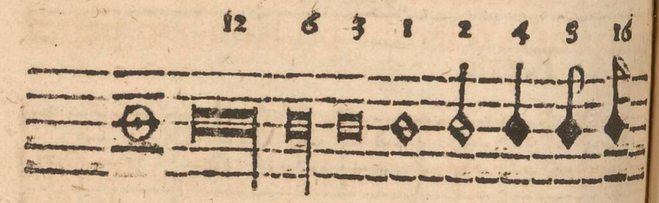


eleiſon,



eleiſon.

Signum & valor notularum in prolatione perfecta cum tempore perfecto.

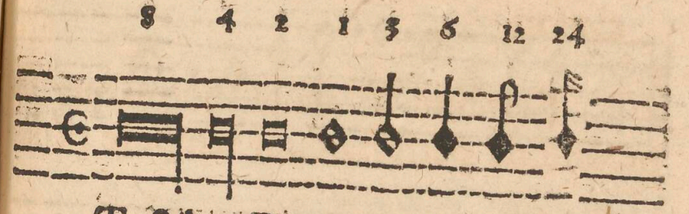


Tactibus Proportionatis, quando omnibus vocibus prolatio perfecta præfixa eſt.

Breuis propter circulum, & Semibreuis propter Punctum inſertum circulo ternaria dimenſione cenſentur. Semibreuis valet tactum proportionatum, quando omnes voces prolationem præfixam habent, Vel quando per Canonem vt in ſequenti Exemplo, notatur Proportionatus tactus.

Signum

Signum & valor notularum in prolatione Perfecta, cum tempore Imperfecto.
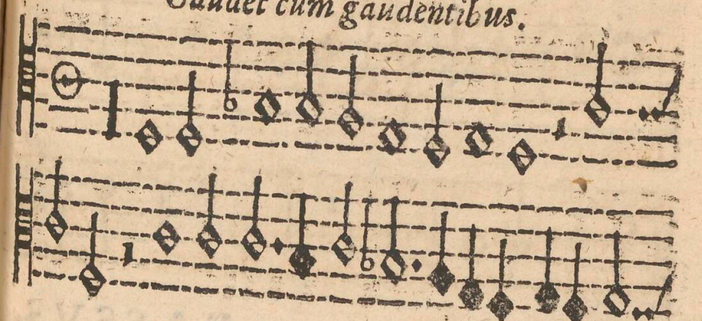


Tactibus Proportionatis, cum ſingulæ voces referunt prolationem perfectam.

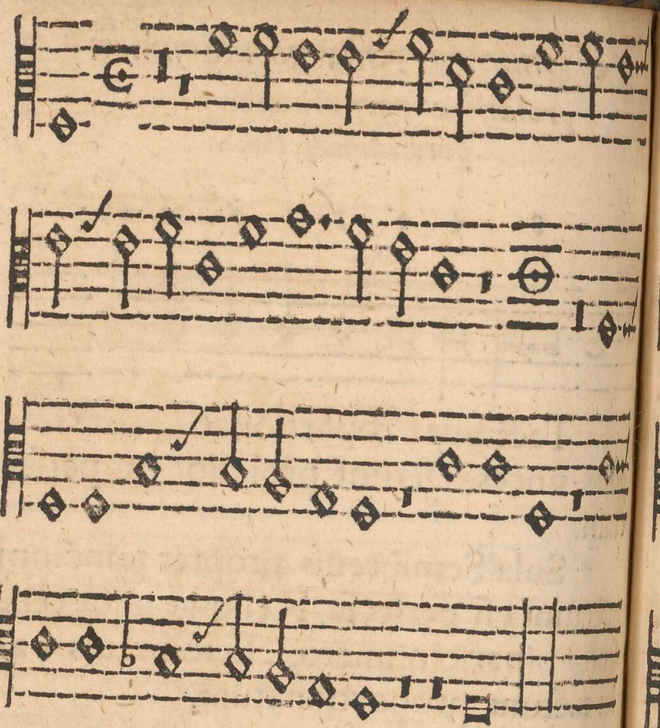
Sola Semibreuis propter punctum inſertum eſt perfecta. Reliquæ notæ cenſentur binario numero. Semibreuis valet tactum proportionatum.

TENOR.
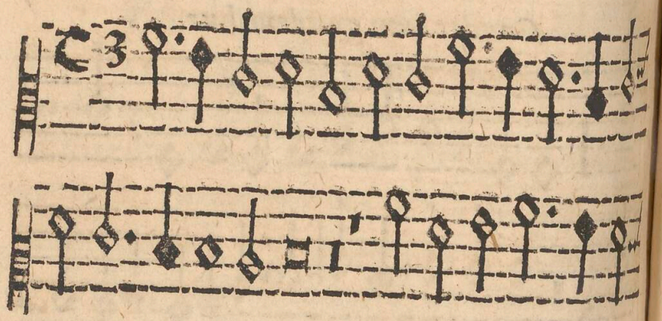
Gaudet cum gaudentibus.
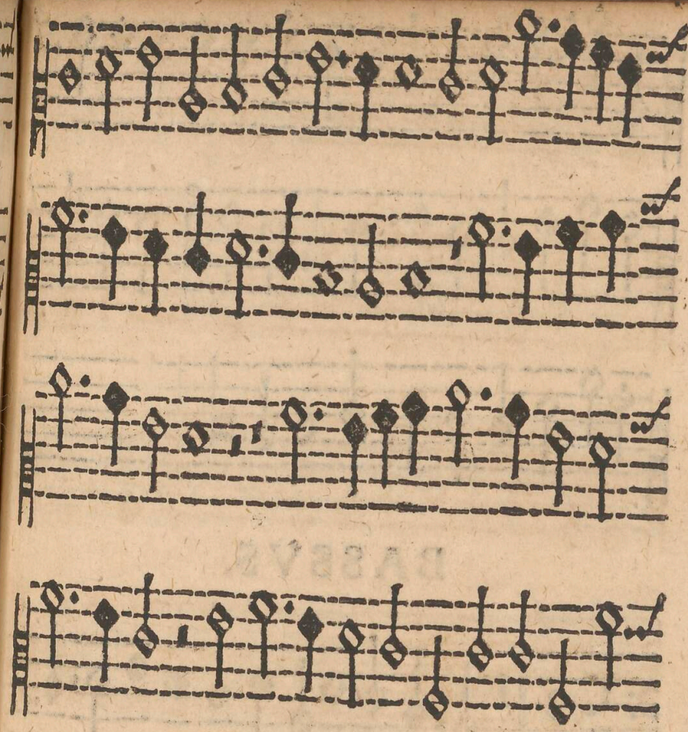


DISCAN
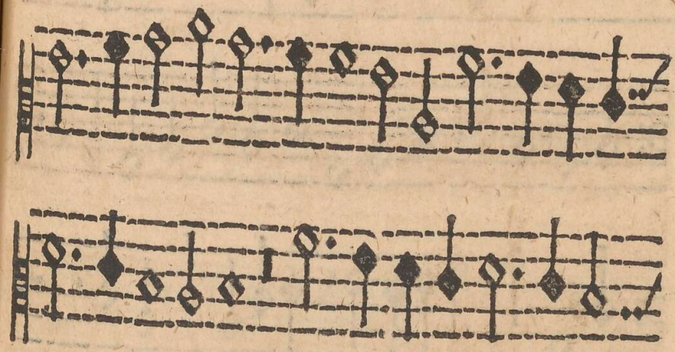


DISCANTVS.
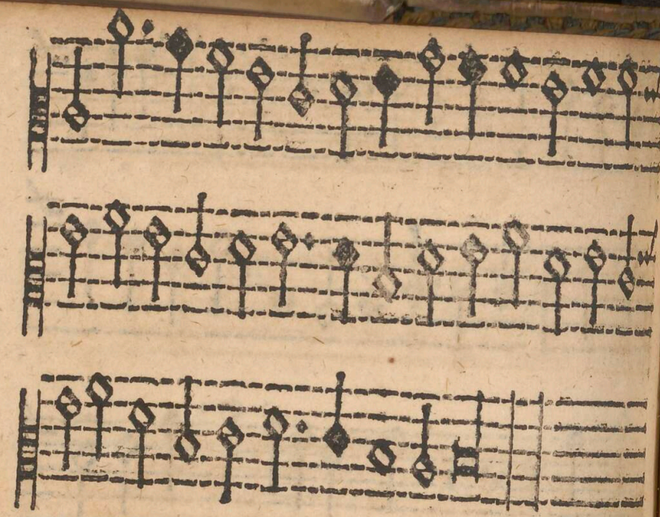


BASSVS

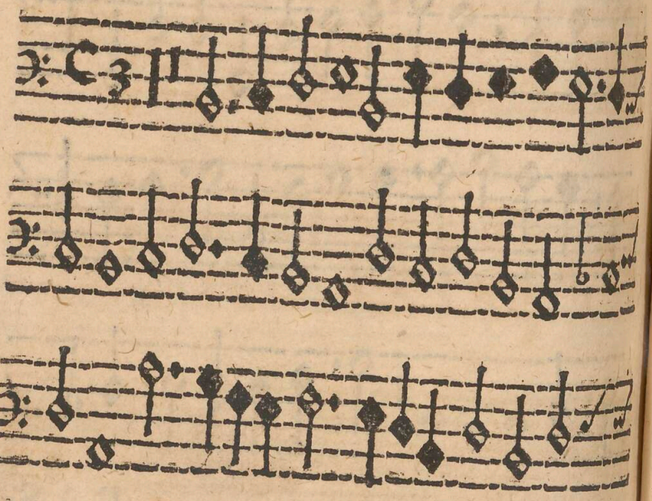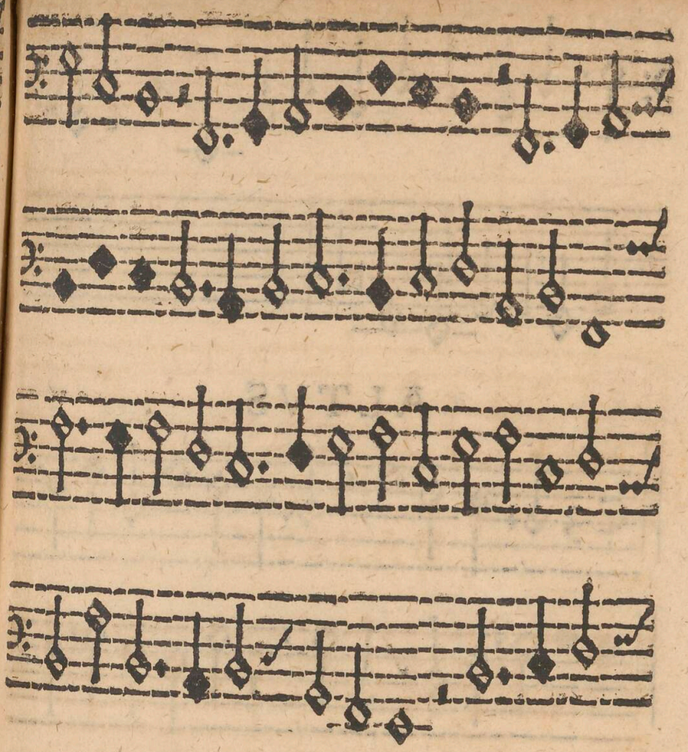




I BAS.
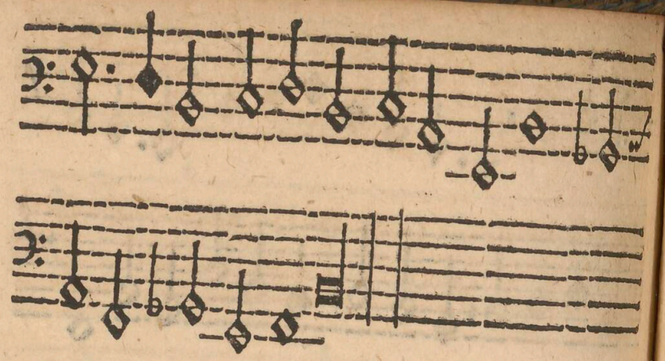


BASSVS.

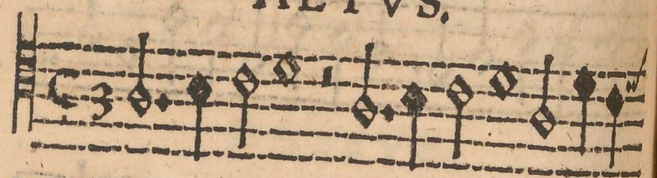


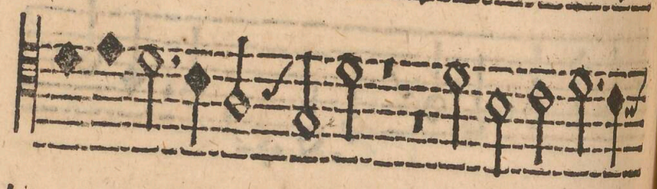
ALTVS.
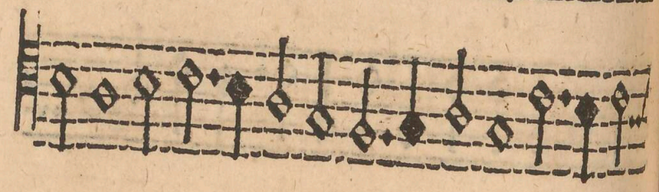


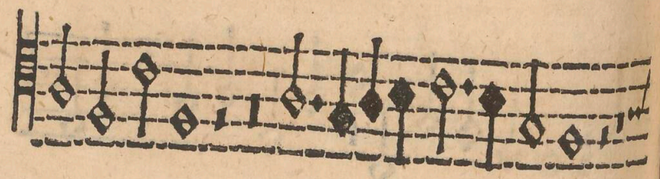


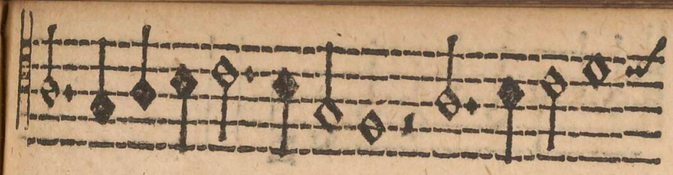
ALTVS.

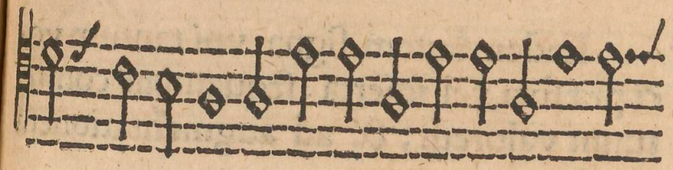


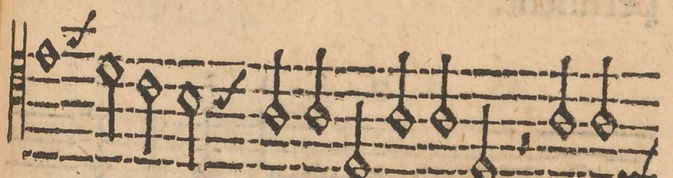


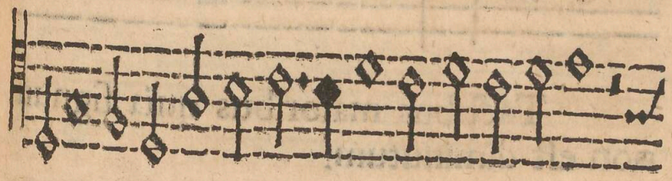


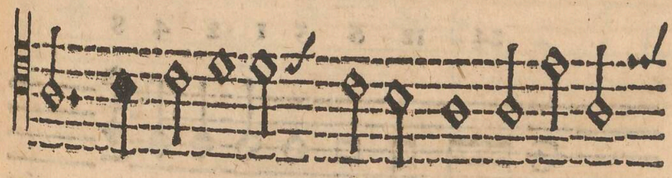


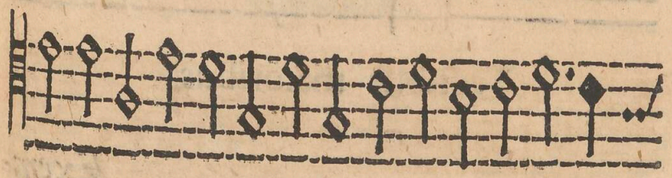


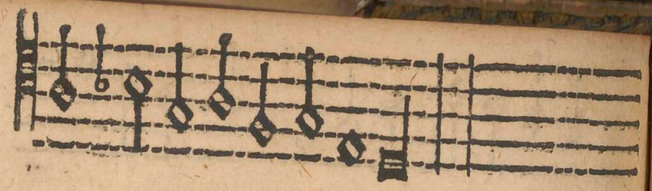




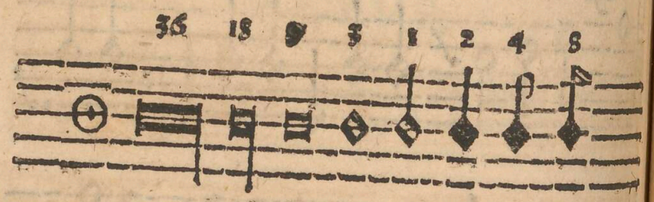




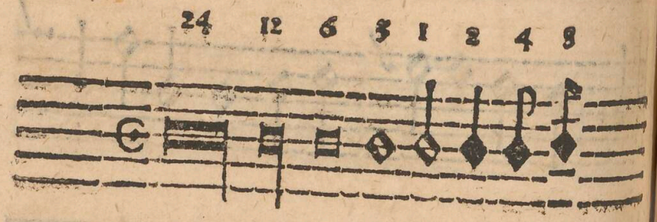




Eadem autem ſigna vni tantum vo-
ci præfixa vel inſerta, ſequentem conſti-
tuunt valorem, & ad augmentationem
pertinent.



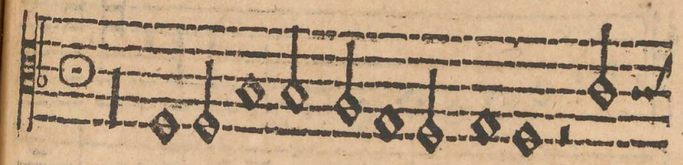
Tactibus maioribus quia ſignum
non eſt diminutum.
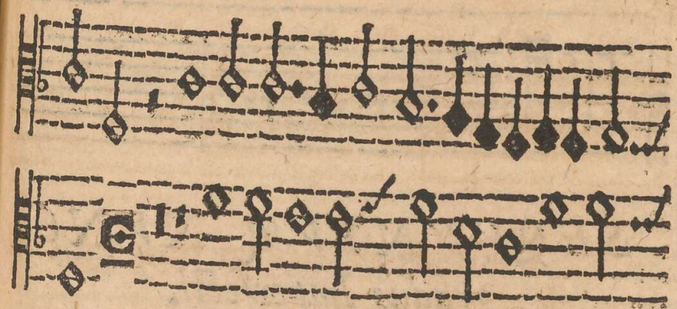


Tactibus maioribus.

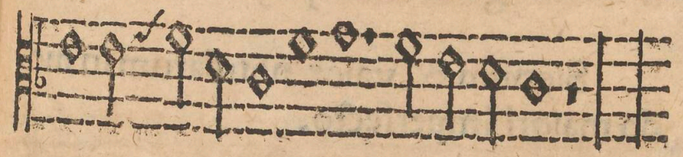
Exem-

Exemplum ex Miſſa Ioſquini
Lomme arme.
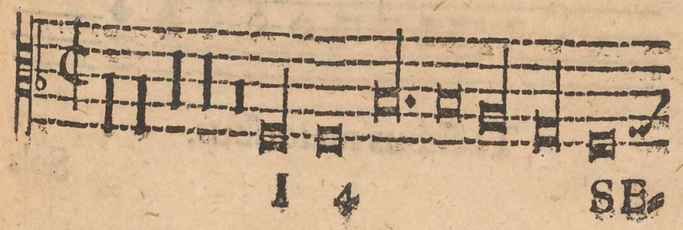


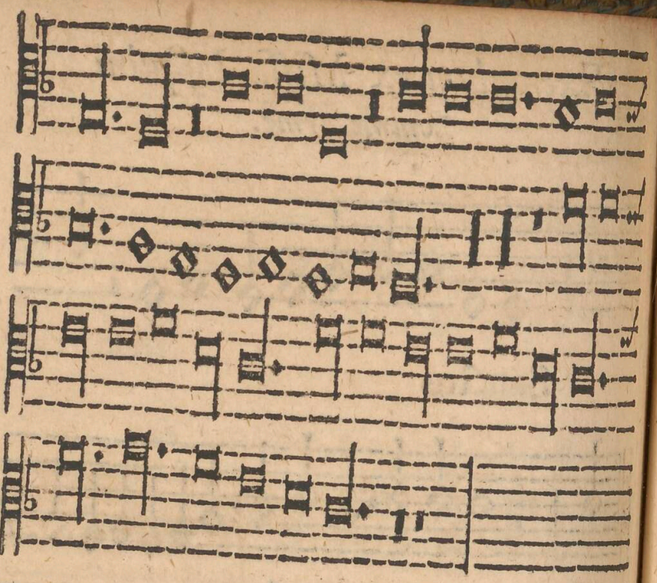
Sanctus





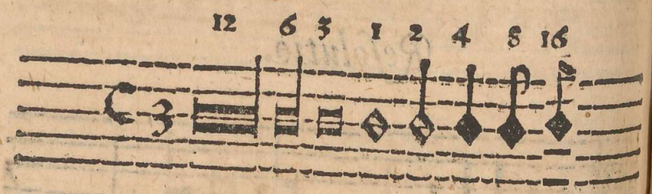
Reſolutio.





SEQVVNTVR NVNC gradus Imperfecti.

Signum & valor notularum in modo maiori Imperfecto.
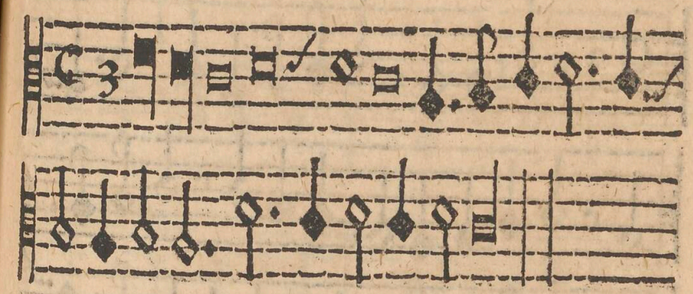


Tactibus maioribus,

Sola
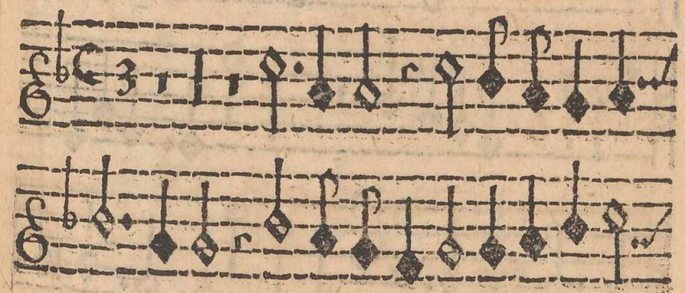
Sola Breuis perfecta est, propter ternarium numerum additum semicirculo. Reliquæ notæ omnes cum nullis perfectionibus notentur, imperfectæ sunt.

EXEMPLVM.
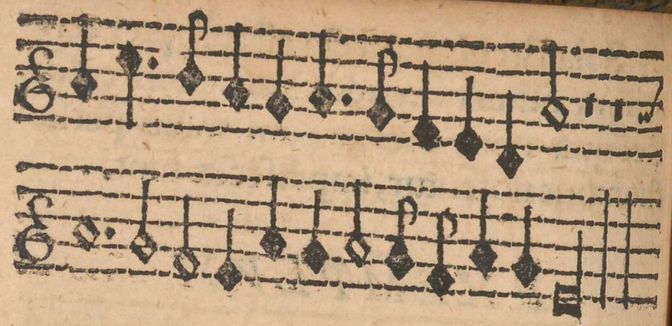
TENOR.
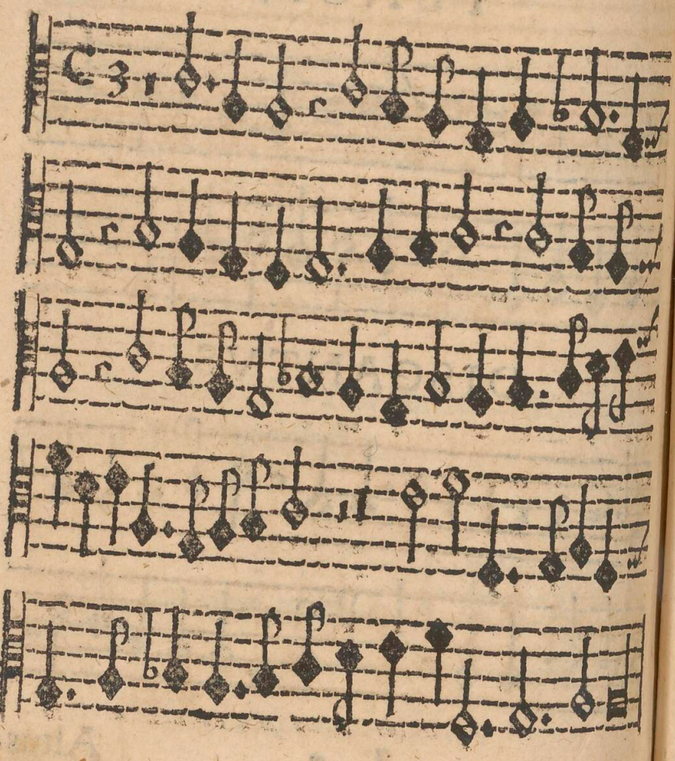


DISCANTVS.



Altus.
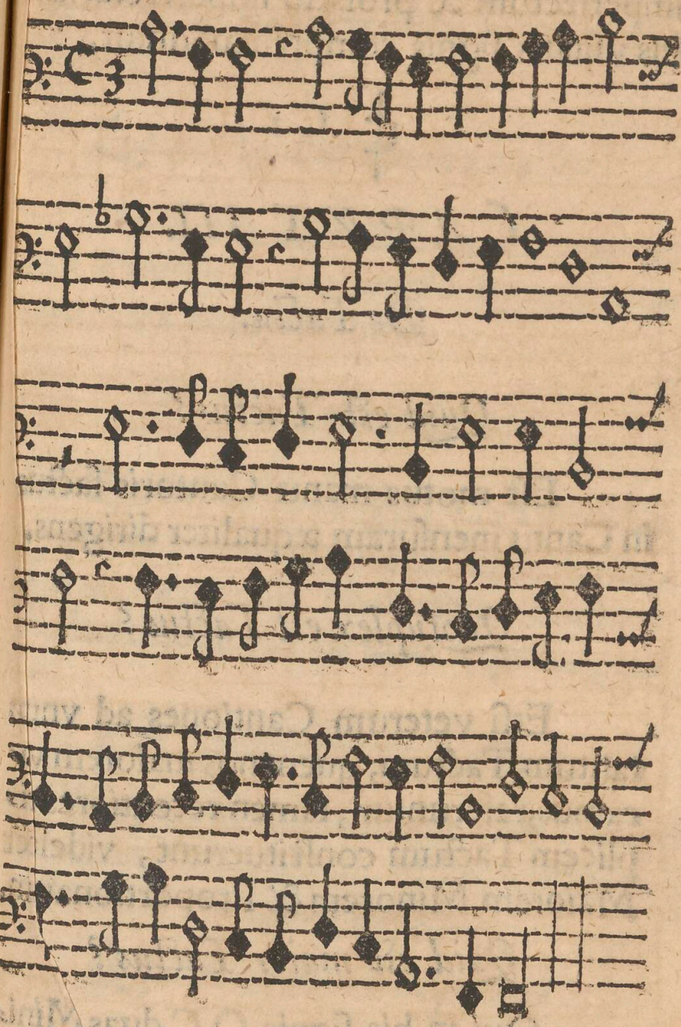


ALTVS.



Bassus.

BASSVS.



Modus

Modus minor Imperfectus, tempus imperfectum & prolatio imperfecta, sub his vsitatis signis comprehenduntur.

𝔠 C2

CAPVT III.

De Tactu.

Quid est Tactus?

Est motus manu Cantoris factus in Cantu mensuram æqualiter dirigens.

Quotuplex est Tactus?

Etsi veterum Cantiones ad vnum tantum Tactum, quem nos maiorem vocamus, referuntur, tamen recentiores triplicem Tactum constituerunt, videlicet Maiorem, Minorem & Proportionatum.

Quid est maior Tactus?

Qui in his signis O C duas Minimas continet, vel in his ϕ 𝔠 duas Semibreues, Alteram depressione, alteram eleuatione.

Quando vtimur maiori Tactu?

In signis essentialibus integris & non diminutis, vel diuersis signis in vna Cantilena coincidentibus.

Quid est Tactus minor?

Qui in his signis ϕ 𝔠 C2 O 2 duas Minimas continet, alteram depressione, alteram eleuatione. Nam maior & minor Tactus diuiduntur in duas æquales partes.

Vbi vtimur minori Tactu?

In signis diminutis, quæ cum hodie sint vsitatissima, inde fit, vt hic Tactus in crebriori sit vsu quam reliqui.

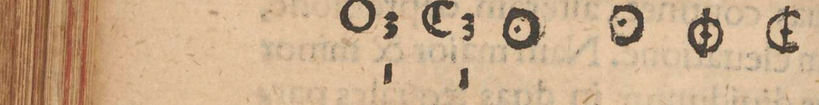
Quid est Tactus Proportionatus?

Qui

Qui tres Semibreues vel tres Minimas continet, duas depressione tertiam eleuatione. Nam hic Tactus non in duas sed tres æquales partes diuiditur.

Quis vsus est huius Tactus?

In tripla Proportione & Prolatione Perfecta, ac in Hemiolis quando eadem signa in singulis vocibus, simul coincidunt.



CAPVT IIII.

De Punctis.

Quid est Punctum?

Est minimum quoddam signum, quod notulis accidentaliter præponitur, postponitur, vel interponitur, vt eas vel perficiat, diuidat, alteret, vel dimidia parte valoris augeat.

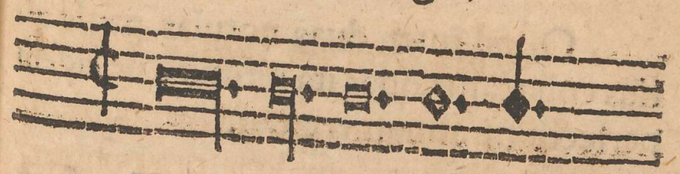
Quotuplex est Punctum?

Quadruplex, Additionis, Alterationis, Diuisionis & Perfectionis.

Additionis Punctum habet locum in imperfectis Gradibus, reliqua tria in perfectis vsurpantur.

Quid est punctum Additionis?

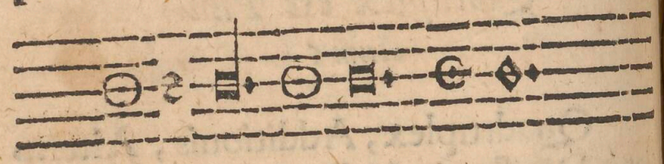
Quando notulæ â tergo asscribitur, eamq; dimidio valore auget.



Quid

Quid est punctum Perfectionis?

Quod notulam, cui adhæret, ab imperfectione defendit.



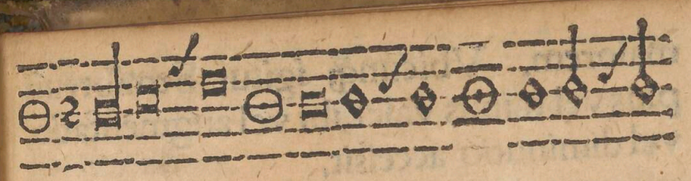
Quid est punctum Alterationis?

Quod supra propinquam notulam collocatur, cui duplicem valorem tribuit significat ratione Alterationis. Ab exercitatis sæpè omittitur, à pueris discendi causa asscribitur.

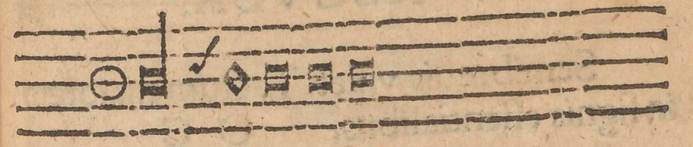
Quid est punctum Diuisionis?

Quod inter duas notulas paulo altius collocatur, quas ita dirimit, ne eidem perfectioni annumerentur.

Transpor-



Transportationis punctum etiam vocatur, quando significat propinquam figuram ad tertiam vel quartam notulam transferendam esse.



CAPVT V.

De Augmentatione.

Quid est Augmentatio?

Est incrementum notularum ex certis Signis aut Canonibus vltra communem & essentialem ipsarum valorem accedens.

Quid vocas essentialem valorem?

Quando Semibreuis valet Tactum

maiorem. Vbicunq; igitur Semibreuis plus vel minus valet, ibi vel augmentatio, vel diminutio accesit.

Monstra valorem Semibreuis in vsitatioribus signis?

I. REGVLA.

Semibreuis valet Tactum maiorem in signis essentialibus. ⊙ ☾

II.

Eadem valet Tactvm minorem, in signis diminutis. ☉ ☽

III.

In his signis augmentationis ⊙☾ Semibreuis valet tres Tactus maiores, accedente autem diminutione, ☉ ☽ tres Tactus minores.

IIII.

In Prolatione perfecta vbi hæc signa ⊙ ☾ ☉ ☽ singulis vocibus præfiguntur, Semibreuis valet tactum proportionatum.

Tyrones diligenter obseruent Semibreuis valorem, quo constituto, ex perfectionis & imperfectionis ratione, omnium reliquarum figurarum valorem, iuxta gradus Musicales facile constituent.

Quot modis fit Augmentatio?

Tribus.

Primo per Prolationem perfectam.

⊙ ☾

Secundo per Proportiones minoris inæqualitatis. 1 1 / 2 3

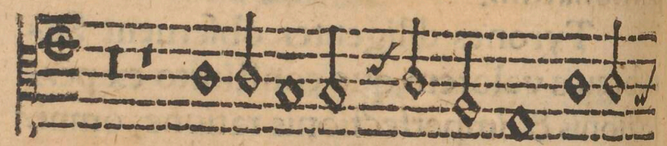
Tertio per Canones asscriptos, vt Breuis sit Maxima, &c.

Quarto, nonnunquam ex paucitate notularum in aliqua voce augmentatio subsumitur sine signis externis, quod idem est, ac si augmentationis signa essent asscripta.

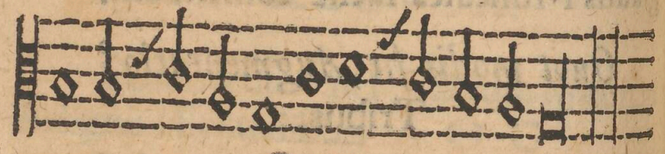
Valorem Notarum in augmentatione supra constituimus.

Exemplum Ioſquini.
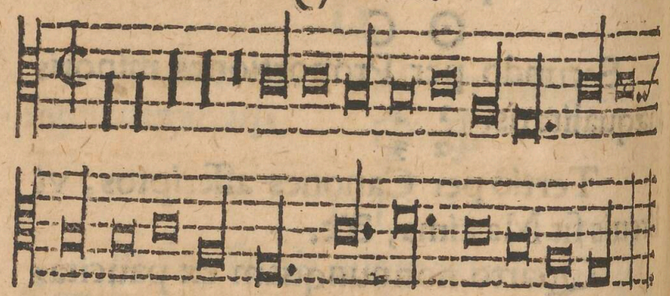
TENOR.
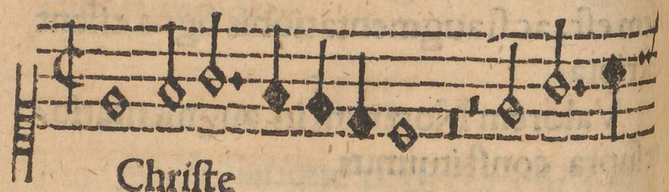


Chriſte
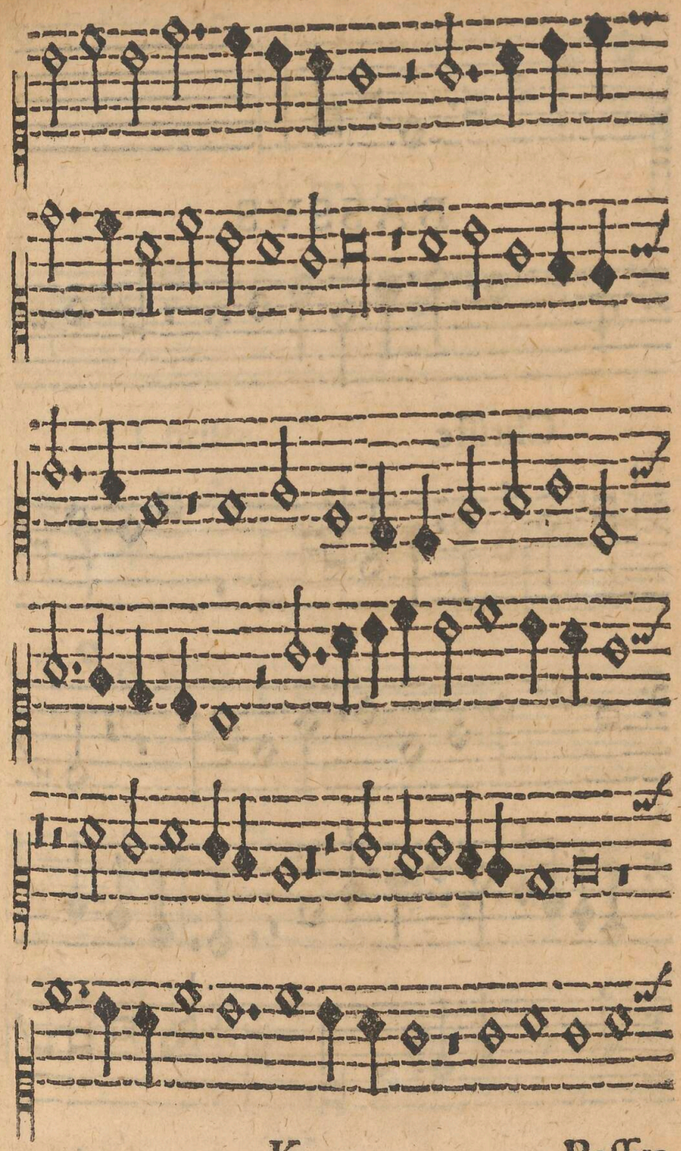


Reſolutio.
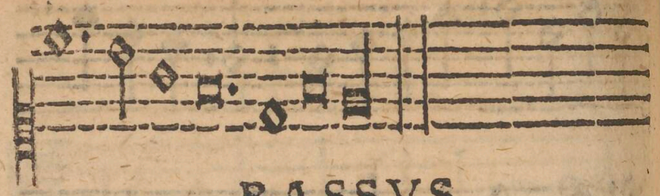


DISCANTVS.

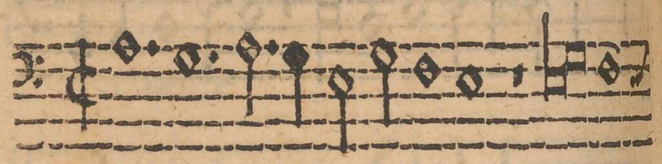


Chriſte eleiſon.

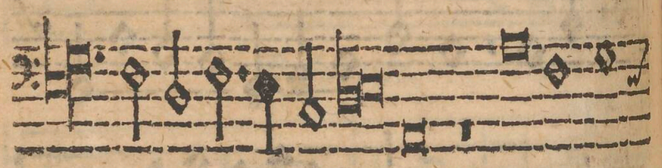


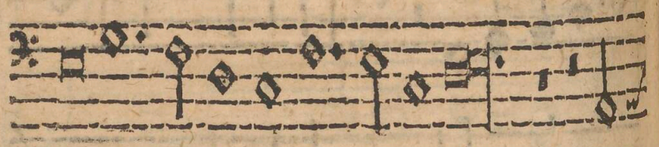


BASSVS.

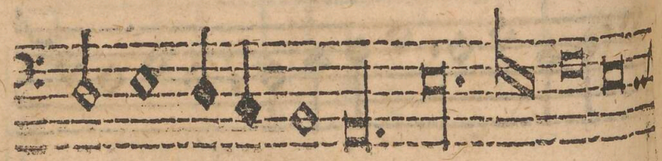


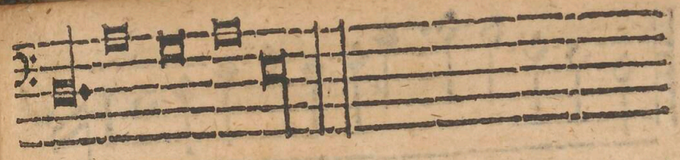
Chriſte



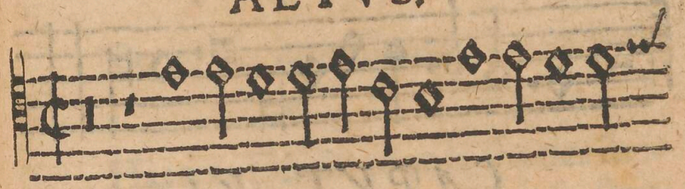




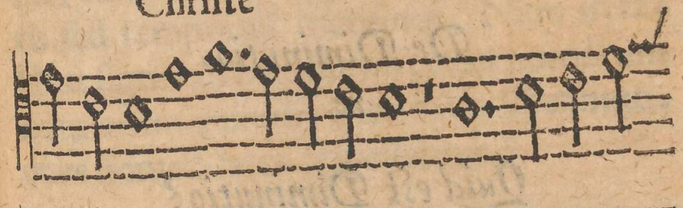


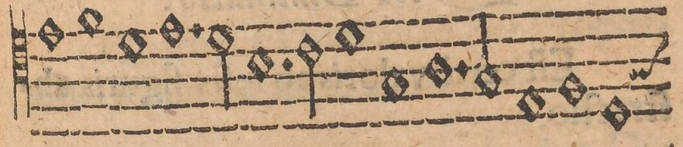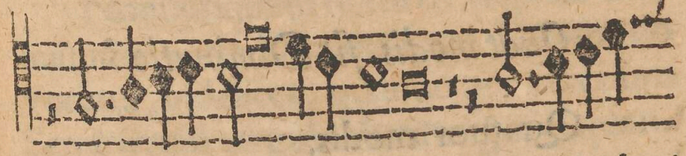


ALTVS.

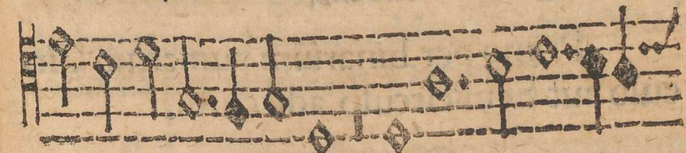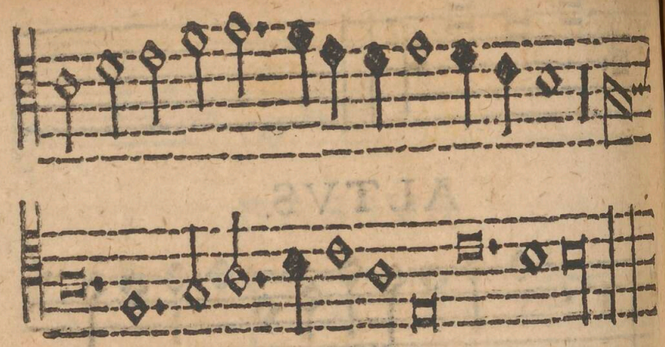


Chriſte











CAPVT VI.

De Diminutione.

Quid est Diminutio?

Est certi valoris ab ipsis figuris abstractio.

Quot modis fit Diminutio?

Quatuor modis.

Primo per binarium numerum Circulo aut Semicirculo adiectum.

O 2 C 2

Secundo per virgulam, ductam per Circulum vel Semicirculum.

Φ Ϥ

Tertio per inuersionem Semicirculi. Ↄ

Has tres Diminutionis species scribit Franchinus competere non ipsis figuris sed temporali mensuræ. Nam in talibus signis ait mensuram, non numerum notularum minui. Inde tales Diminutiones Semeditates appellantur.

Quarto fit Diminutio per Proportiones maioris inæqualitatis, vt 2 3
1 1

Nonnunquam occurrit duplex Diminutio, quæ Diminutionis Diminutio vocatur, videlicet, quando per inuersum Semicirculũ virgula ducitur Ↄ vel quando binarius numerus additur Semicirculo antea per virgulam Diminuto. C 2

Subijciam collationem essentialium & di-

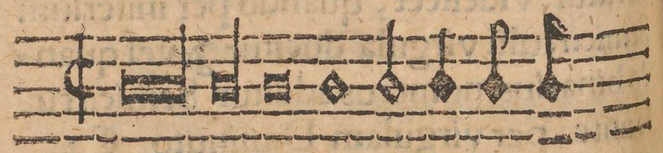
& diminutorum ſignorum, ex qua pueri diſcrimen valoris cognoſcent.

Collatio ſigni eſſentialis ad Diminutum.



Collatio Diminutionis ad Diminutionem Diminutionis.

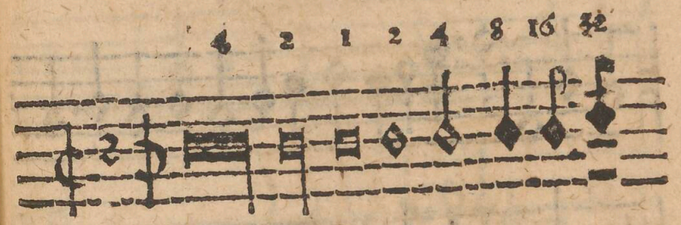
Diminutio.



Tactibus minoribus.

Dimi

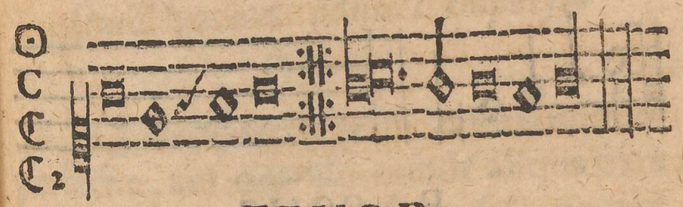
Diminatio Diminutionis.



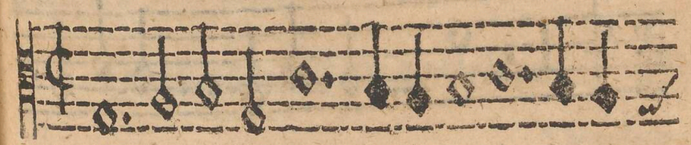
Tactibus minoribus.

EXEMPLVM.
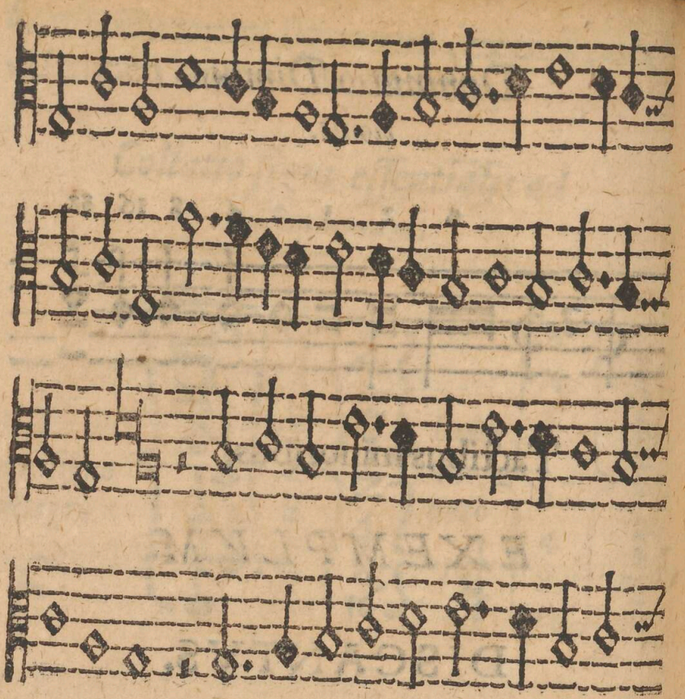
DISCANTVS.



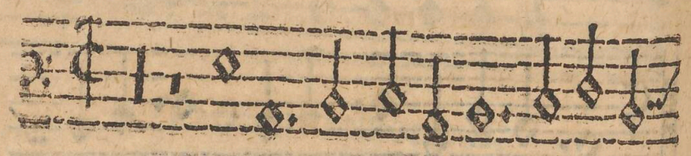
TENOR.
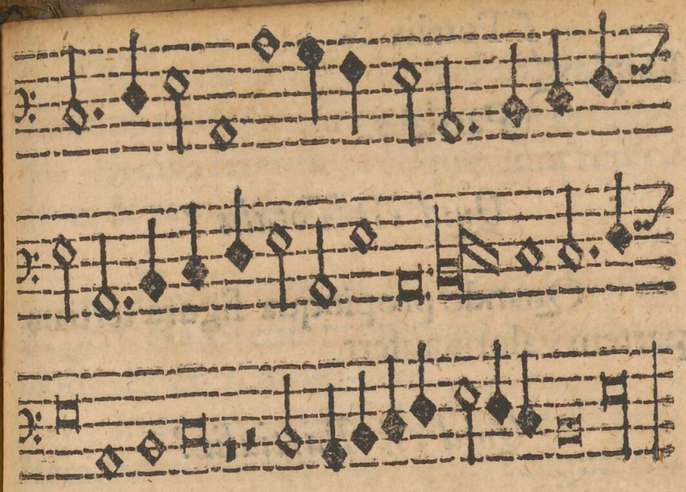


Baſſus.



BASSVS.



CAPVT



CAPVT VII.

De Imperfectione.

Quid vocant Musici Imperfectionem?

Quando tertia pars valoris notulæ perfectæ, aut quando minor aliqua pars valoris, propter aliquas causas, notulæ perfectæ detrahitur.

Quotuplex est Imperfectio?

Duplex

Duplex { Totalis &
Partialis,

Quid est Totalis?

Quando propinqua figura tertiam partem valoris aufert.

Quid est Partialis?

Quando aliqua tantum pars valoris à remota figura detrahitur.

Quid vocas propinquam & remotam Figuram?

Notulas vel Pausas, quarum tres perfectionem constituunt. Propinquæ dicuntur, quòd propinquum locum prope perfectas figuras obtinent.

Quid vocas remotam Figuram?

Notulas vel Pausas sequentes propinquam figuram.

Est igitur in Modo maiori perfecto Maxima perfecta figura, Longa propinqua, Breuis remota, reliquæ sunt remotiores & remotissimæ.

In Modo minori perfecto, Longa est perfecta, Breuis propinqua, reliquæ remotiores & remotissimæ.

In tempore perfecto Breuis est perfecta, Semibreuis propinqua, reliquæ remotæ & remotissimæ.

In Prolatione perfecta, Semibreuis est perfecta, Minima propinqua, reliquæ sunt remotæ vel remotissimæ figuræ.

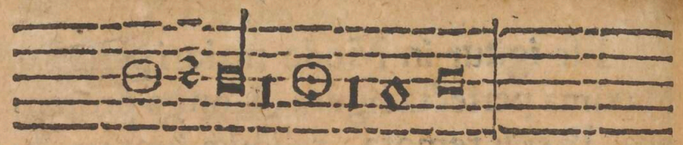
Dic regulas de Imperfectione.

Quatuor tantum Notulæ imperfici possunt, Maxima, Longa, Breuis, & Semibreuis.

II.

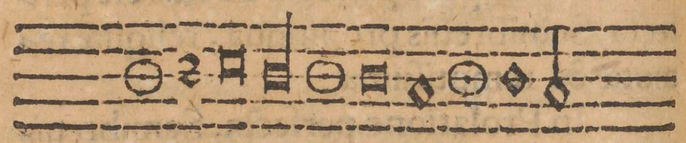
Pausæ imperficiunt, sed nunquam imperficiuntur.

III. Ab



III.

Ab antecedentibus & ſequentibus, vel propinquis, vel remotis figuris notulæ imperficiuntur.

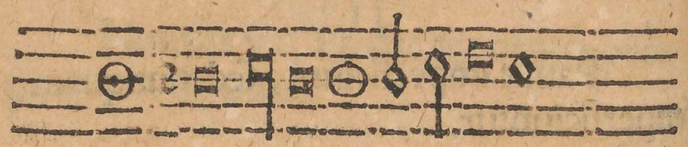


IIII.

Tantum valoris figura aufert imperfectione quantum ipſa continet.

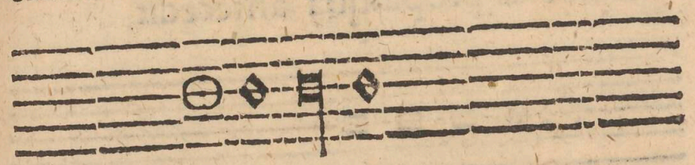
V.

Perfecta nota inter propinquas vel remotas figuras collocata nullo puncto Diuiſionis interueniente, à præcedente imperficitur.



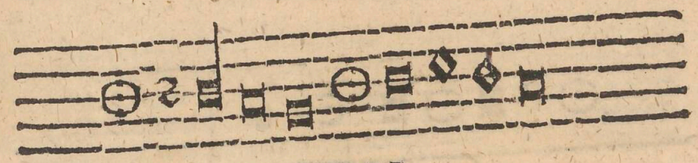
VI.

Duæ partiales imperfectiones in eandem notulam poſſunt cadere.



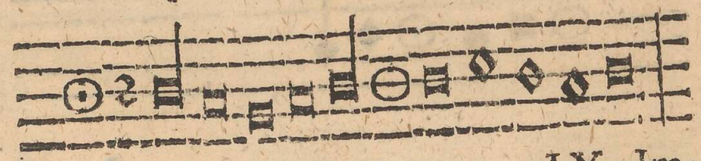
VII.

Duæ propinquæ figuræ nullo puncto eas dirimente non imperficiunt, quia per alterationem ipſæ inter ſe ternariam dimenſionem conſtituuut.



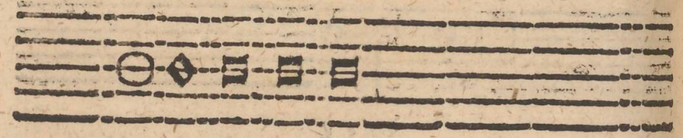
VIII.

Tres propinquæ figuræ, cum inter ſe perfectionem compleant, non imperficiunt niſi puncto dirimantur.



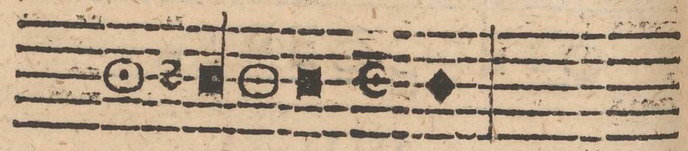
IX.

Imperfectio transfertur ad vltimam, quando tres vel quatuor maiores figuras coniunctas propinqua antecedit.
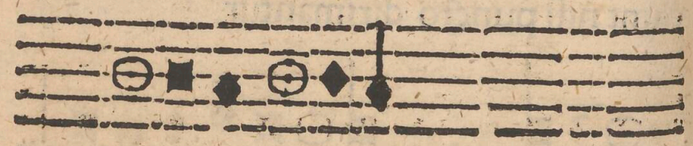


X.

1. Color imperficit notam, si tota est colorata, totaliter imperficitur, si dimidia pars tantum coloratur, partialiter imperficitur.

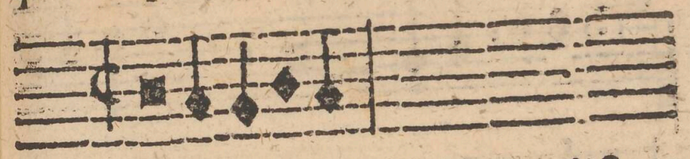


2. Color coniungit maiorem notulam, cum minori in perfectis gradibus.



3. In

3. In Imperfectis gradibus, color quartam partem valoris aufert.
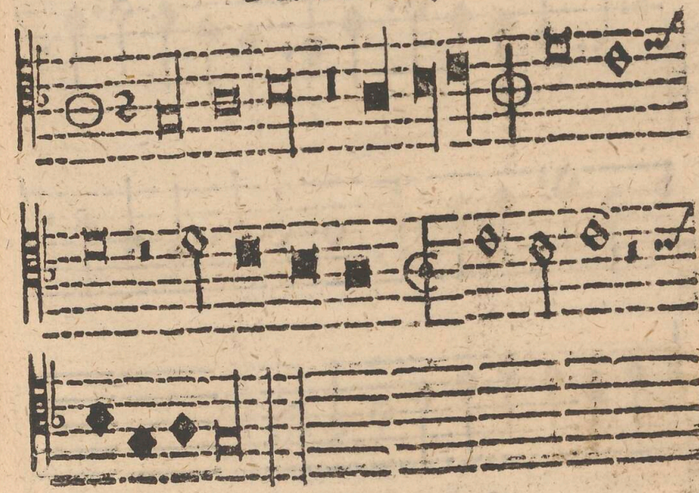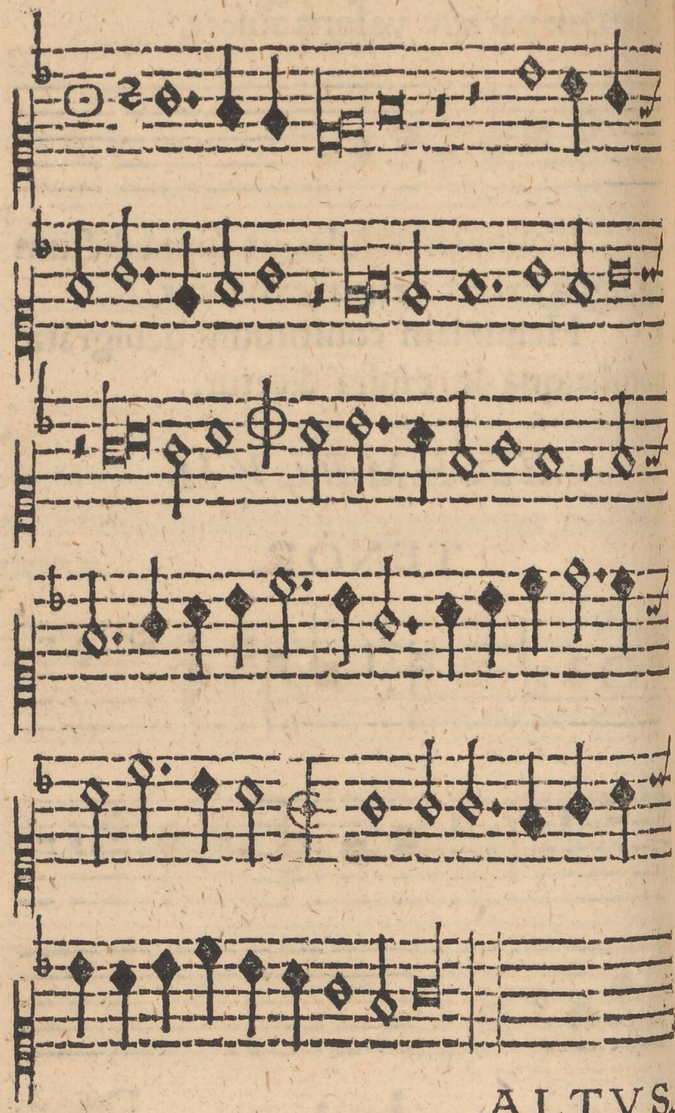


4. Coloratæ notulæ, vt supra dictum est, signa externa etiam exhibent.

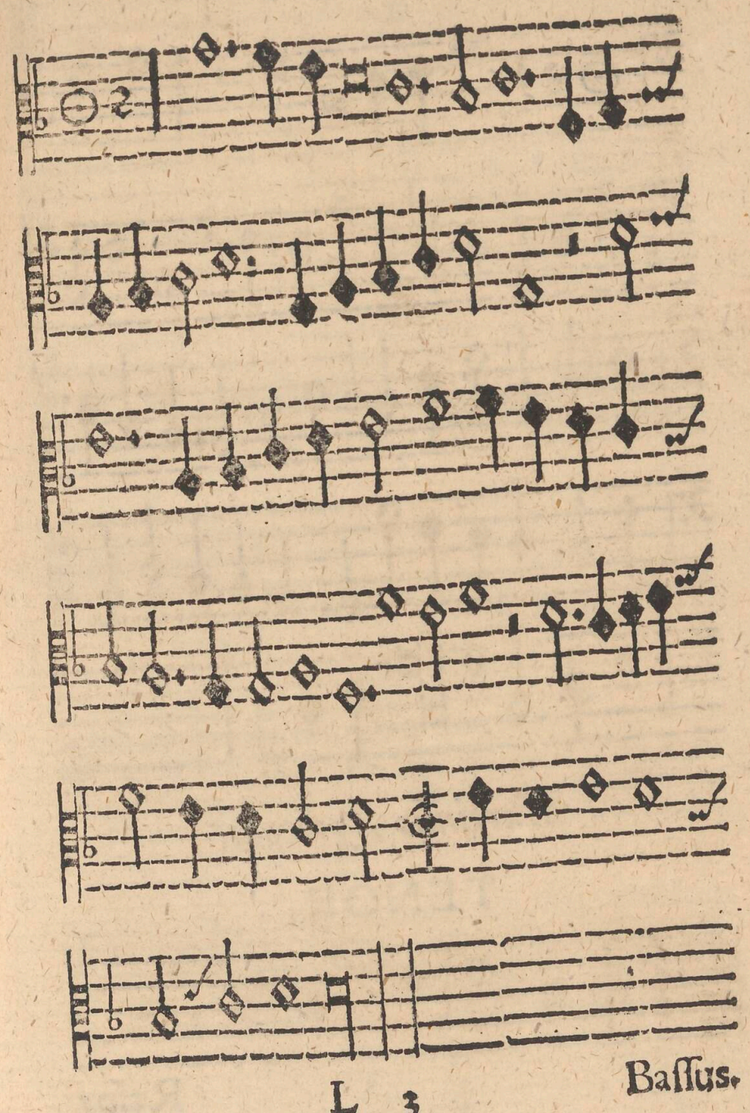
5. Hemiolam constituunt denigratæ notulæ, qua de re infra dicetur.

EXEMPLVM.

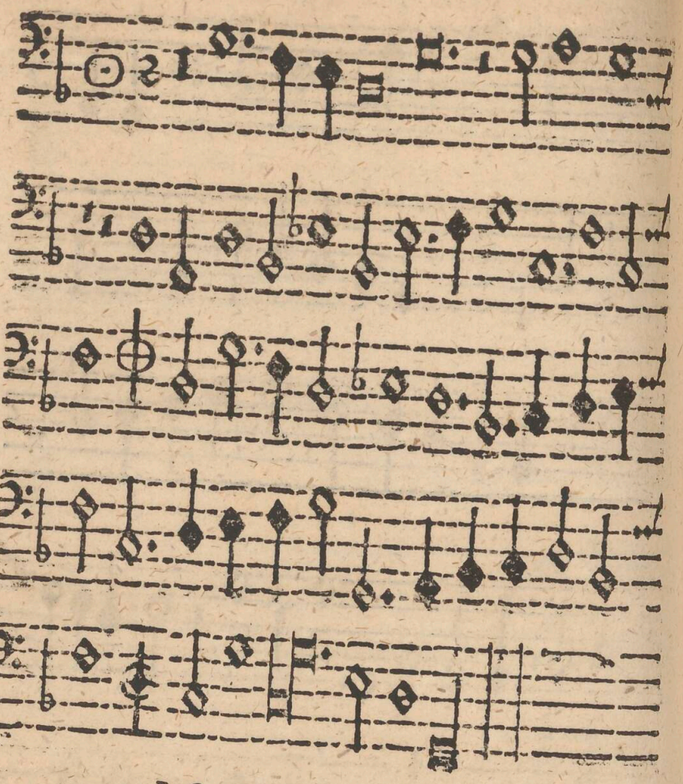
TENOR.





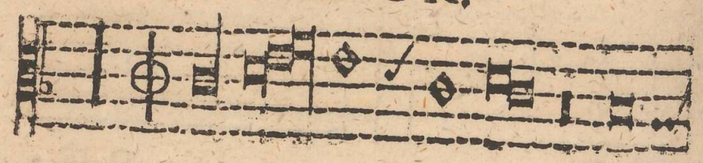


BASSVS.

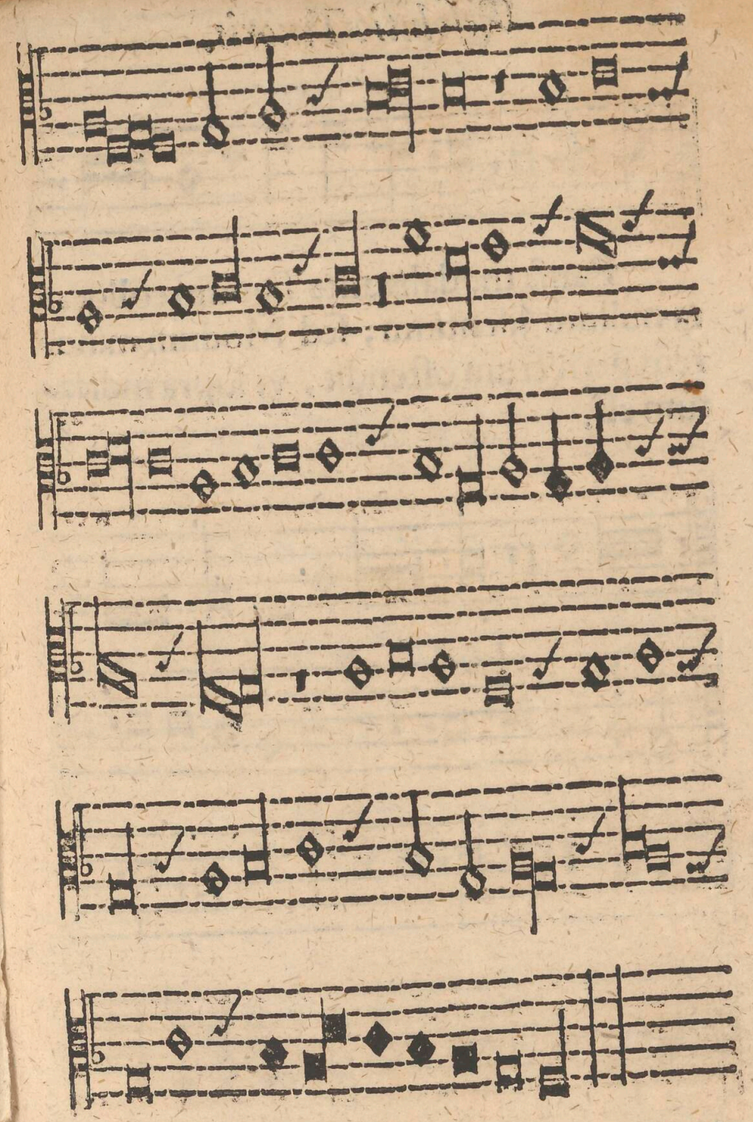


Martinus Agricola.

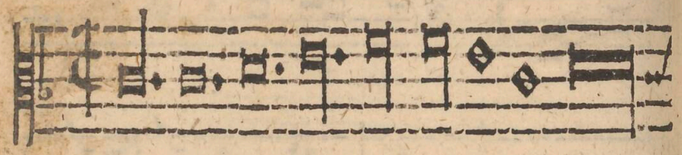
TENOR.



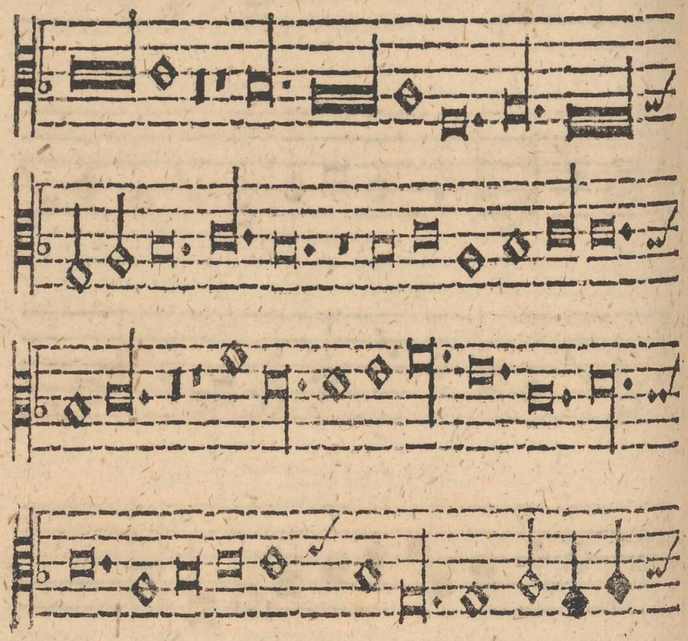
Reso-



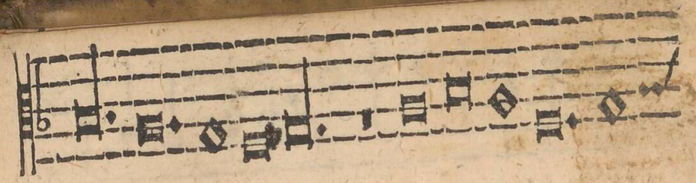
Reso-

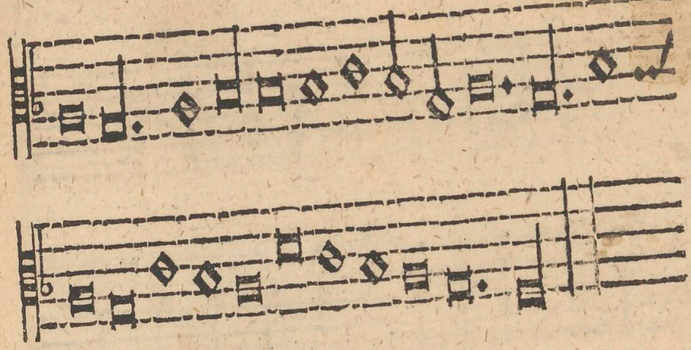


Pausa modalis ante signum collocata nullum silentium, sed Modum minorem perfectum ostendit, vt supra indicatum est.
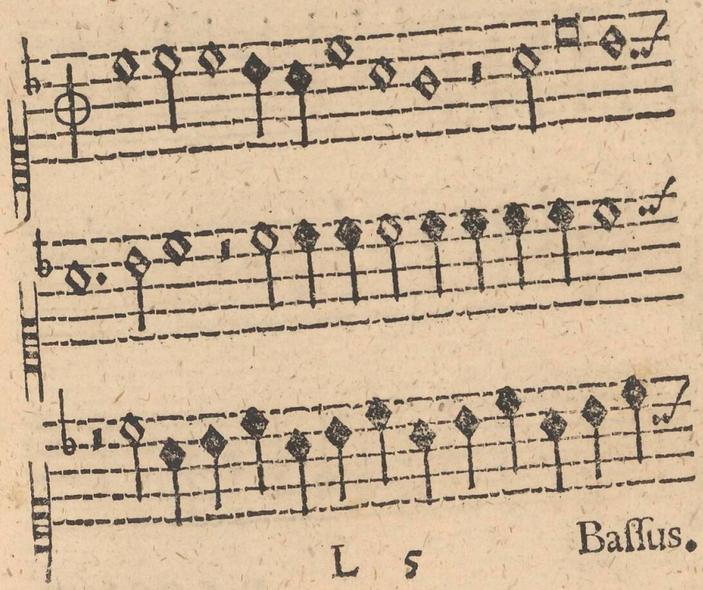


Discan-
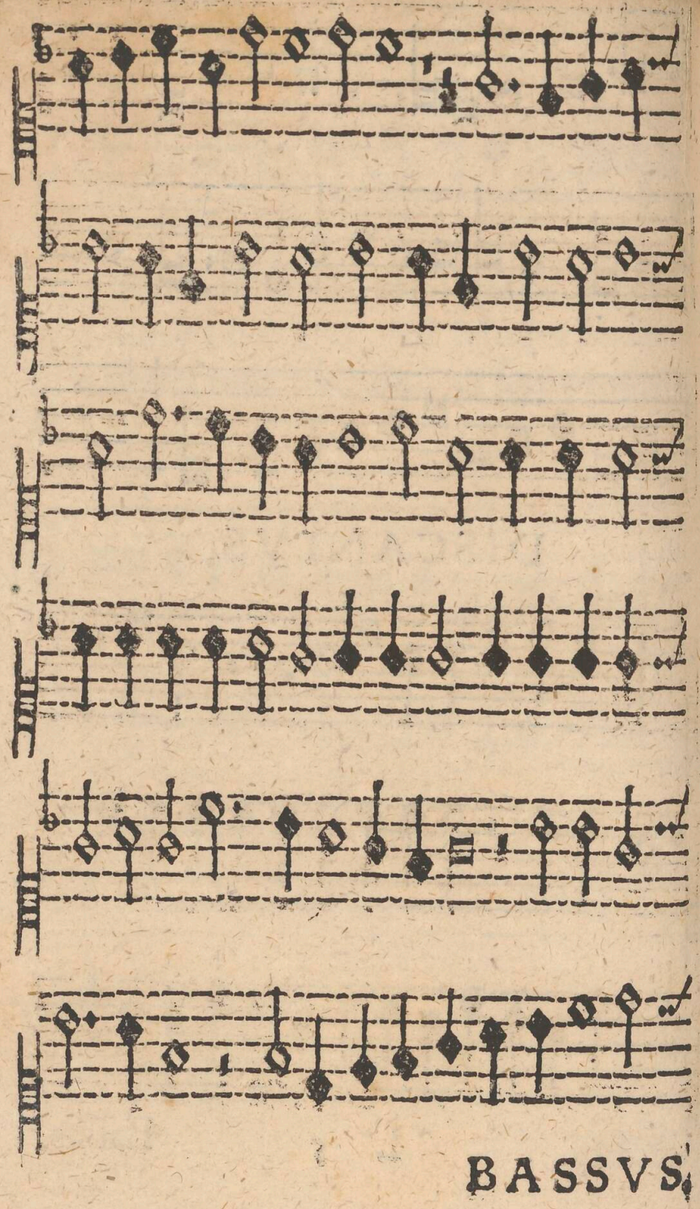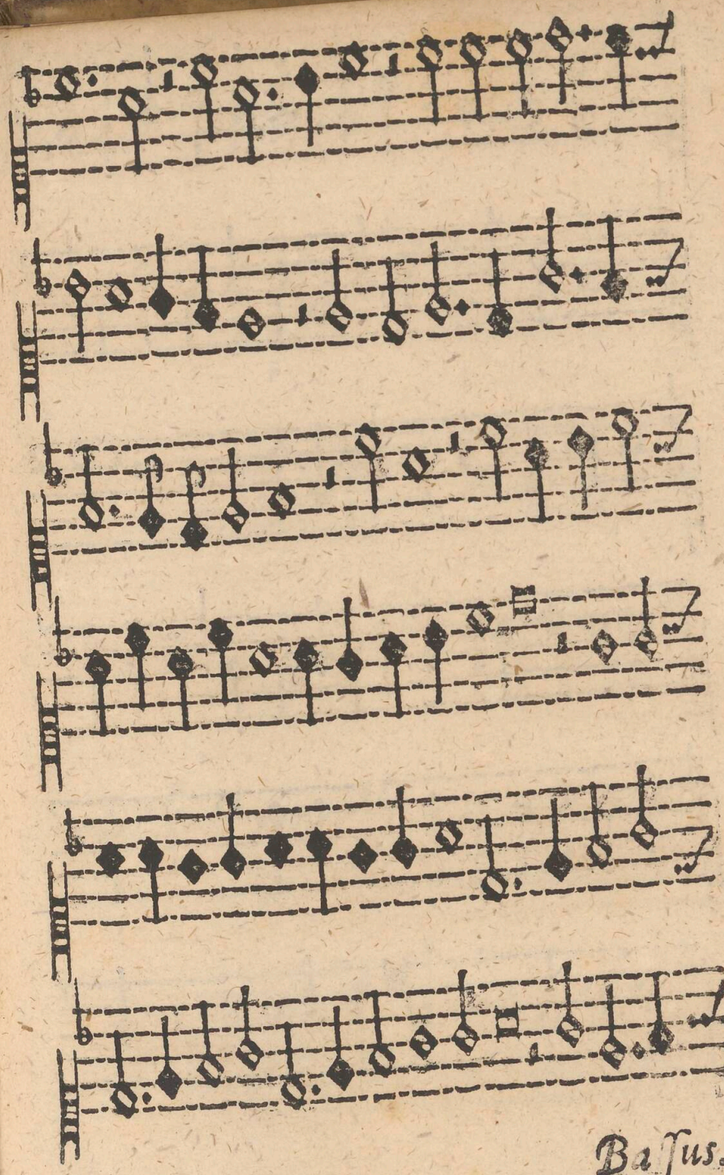




DISCANTVS.
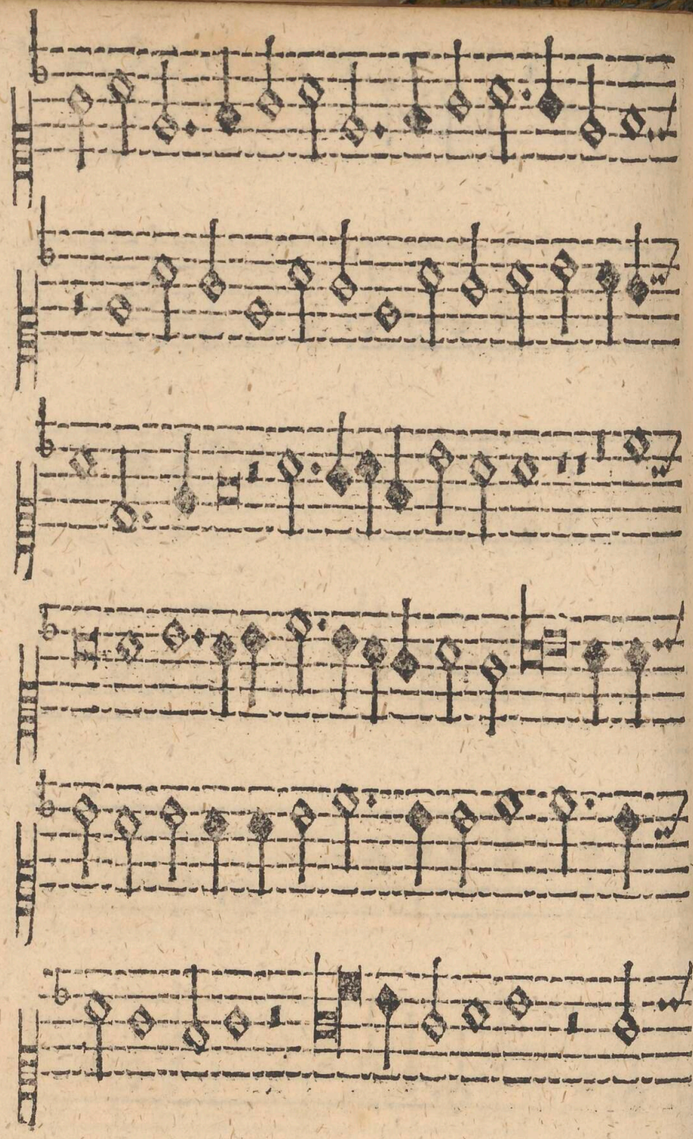


Bassus.
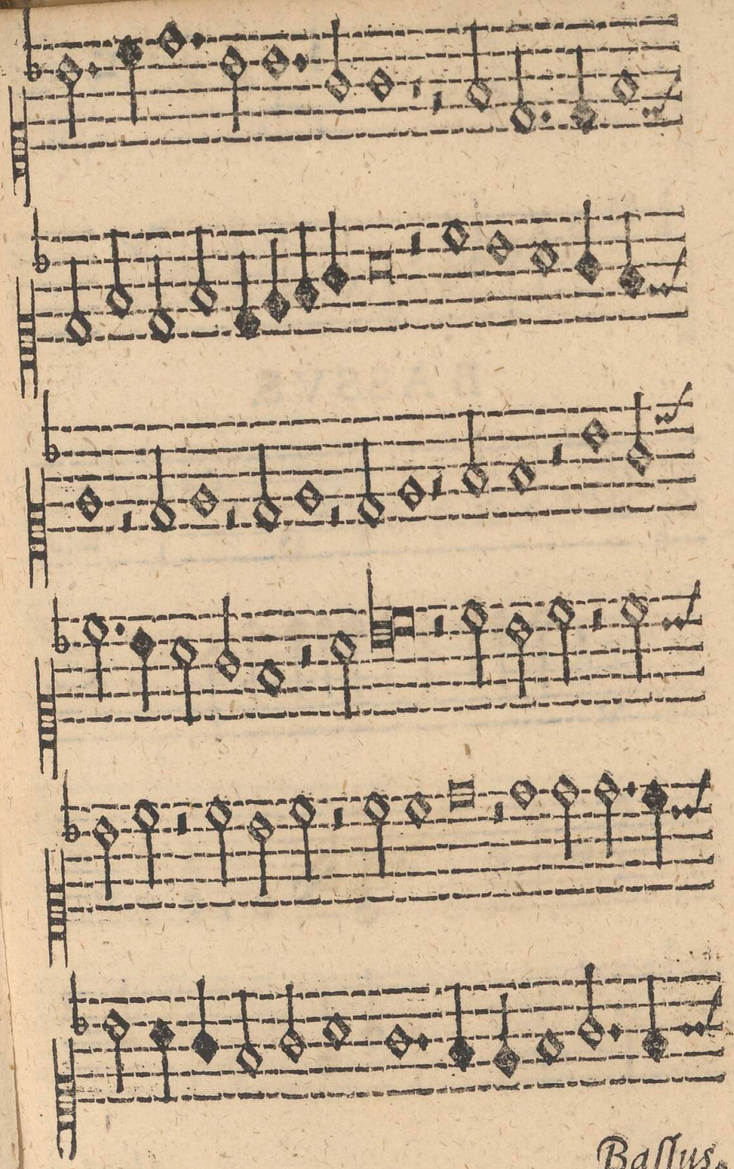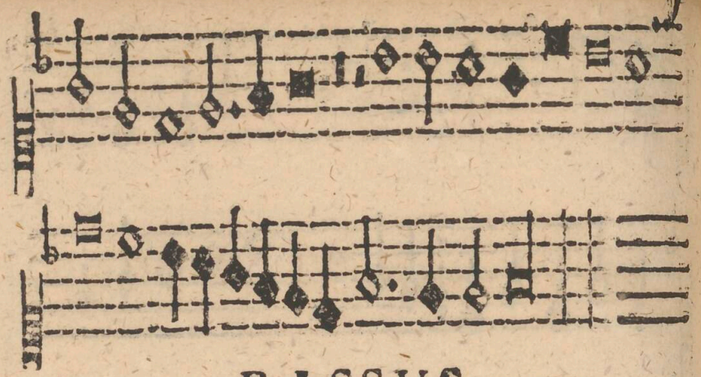


BASSVS.
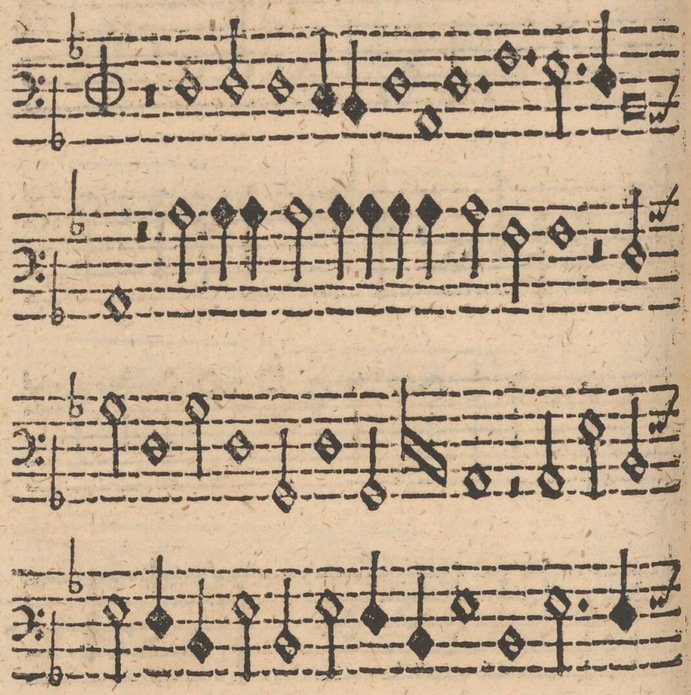


Bassus.

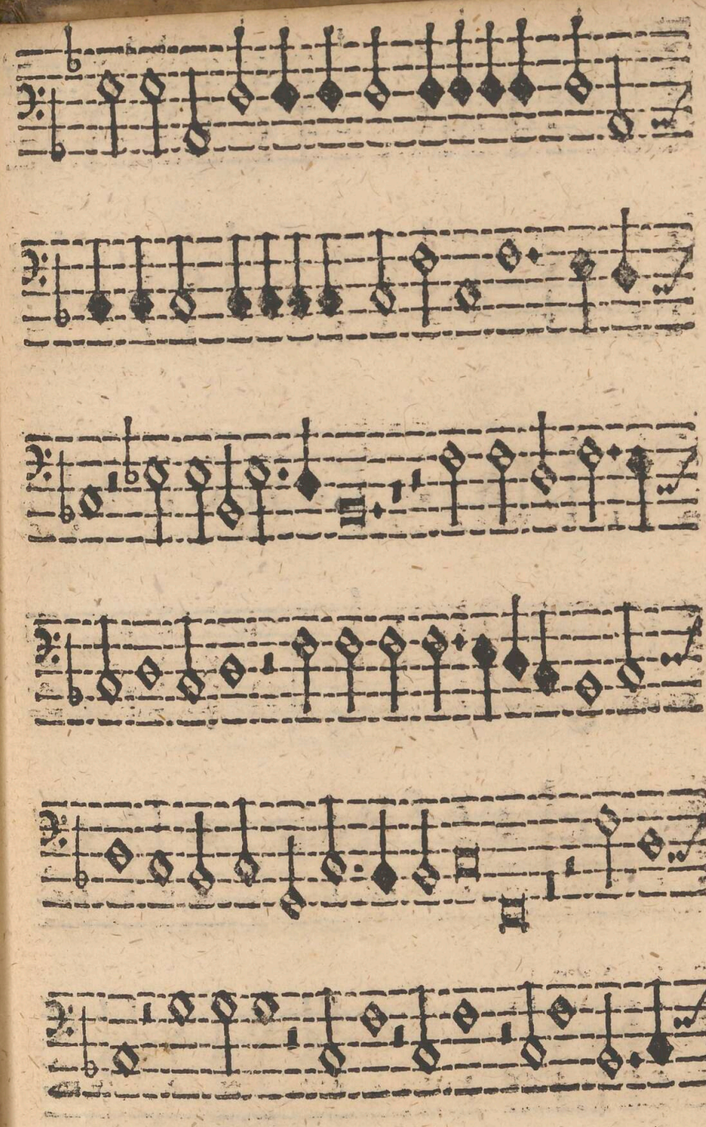


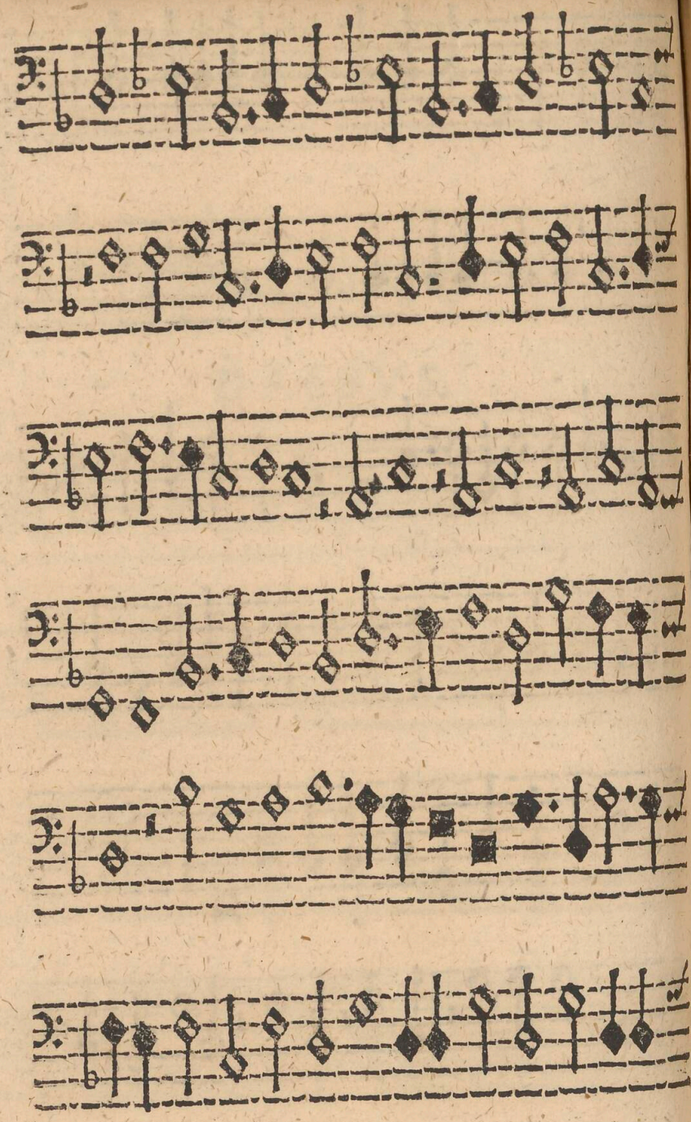


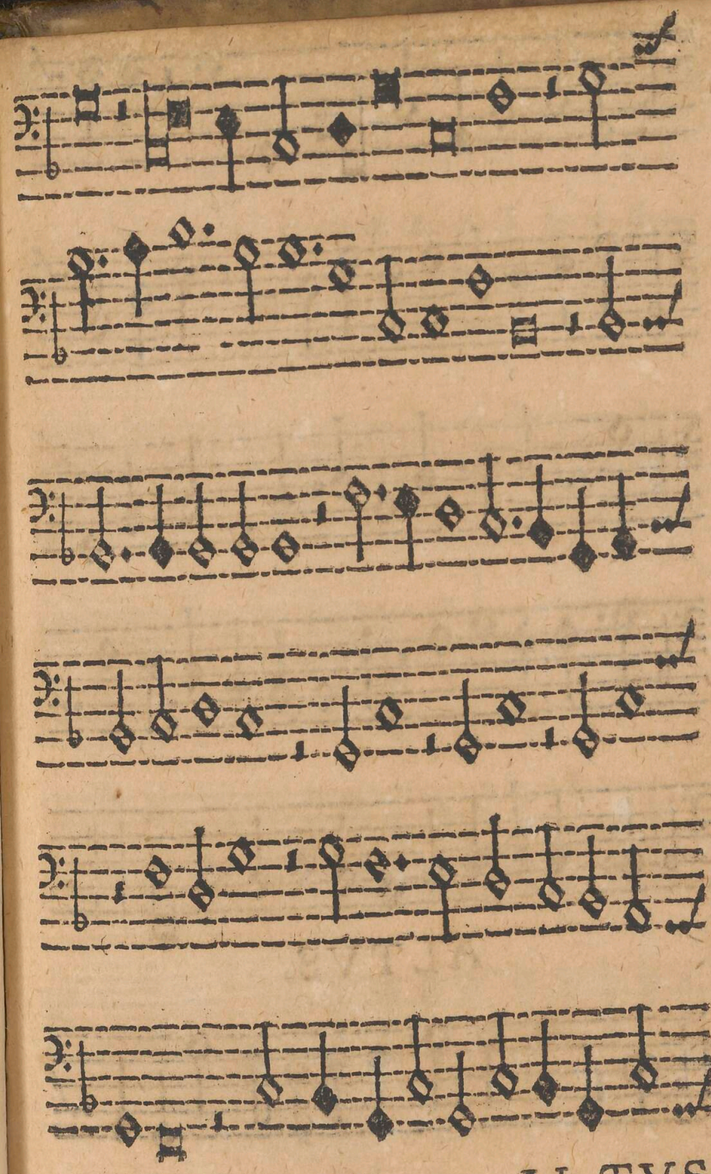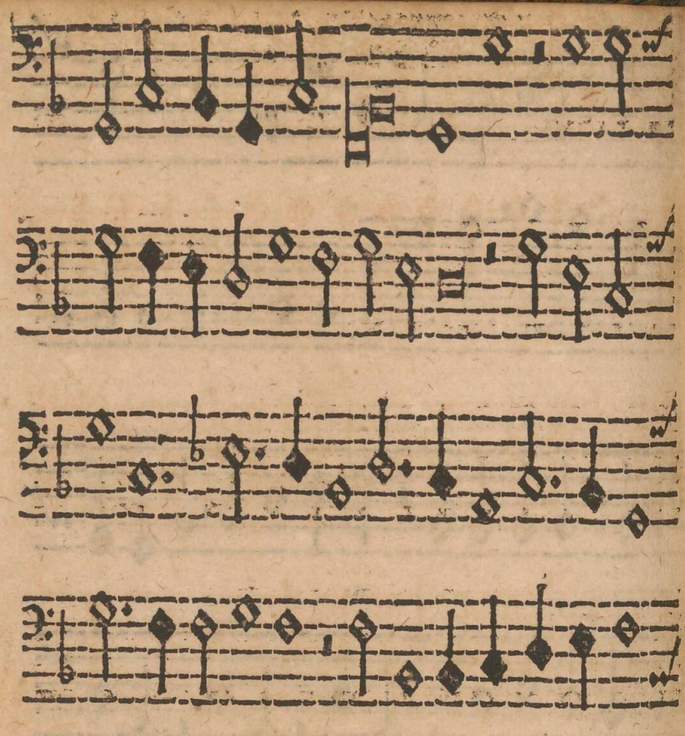


BASSVS.
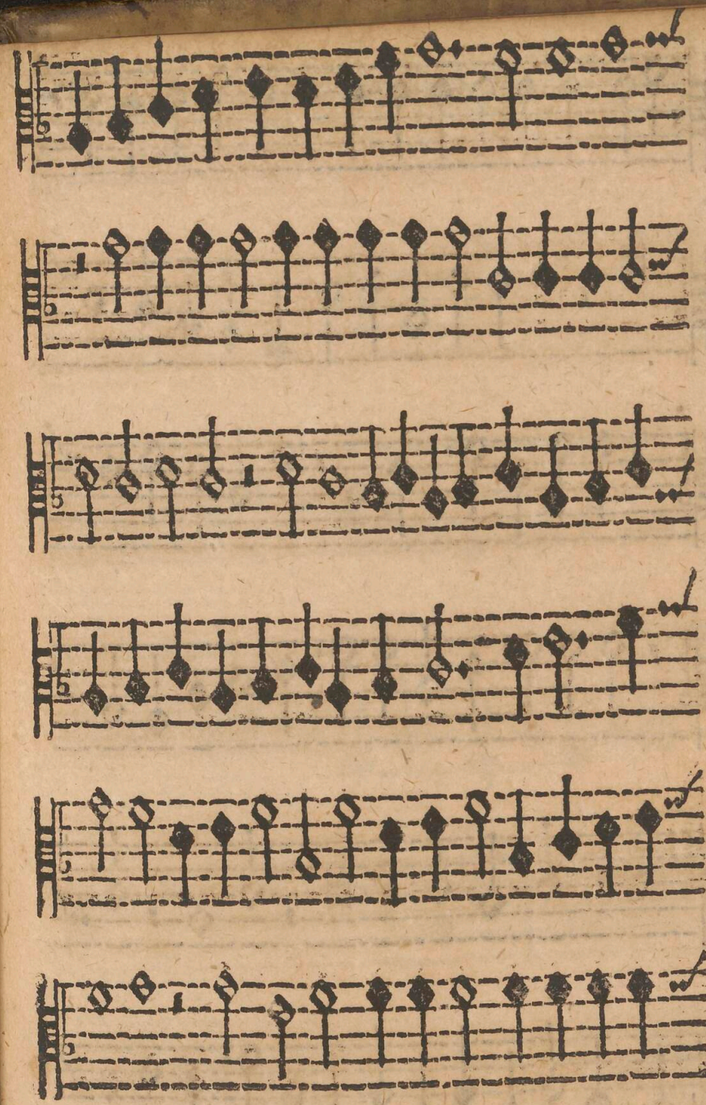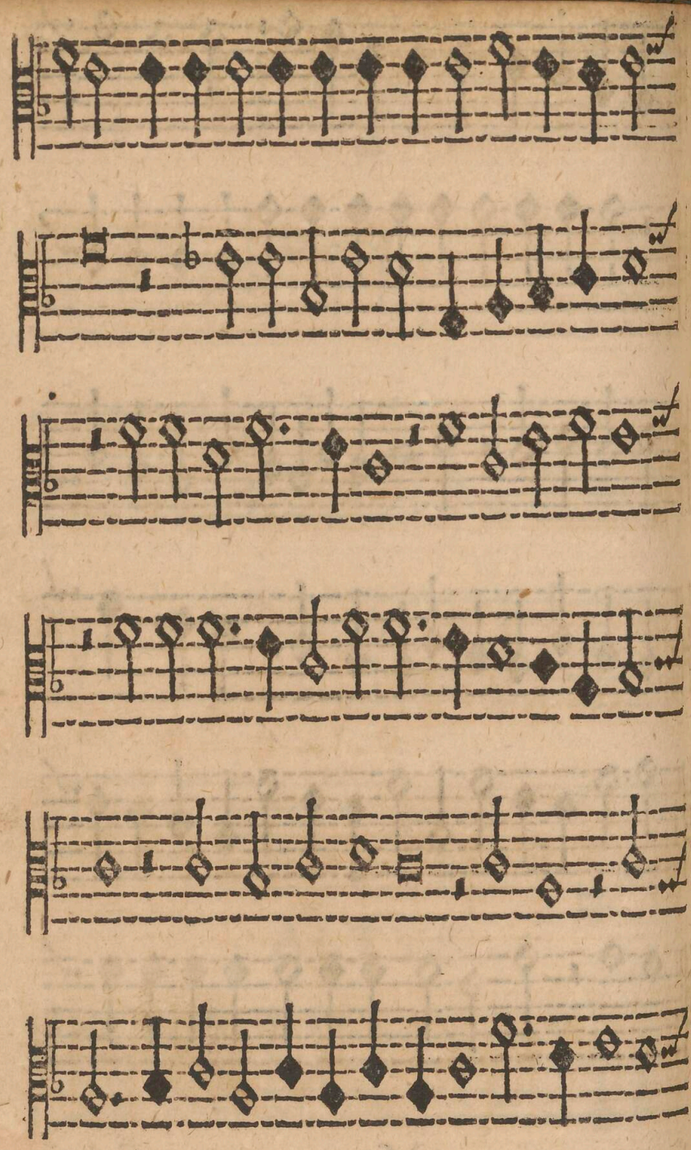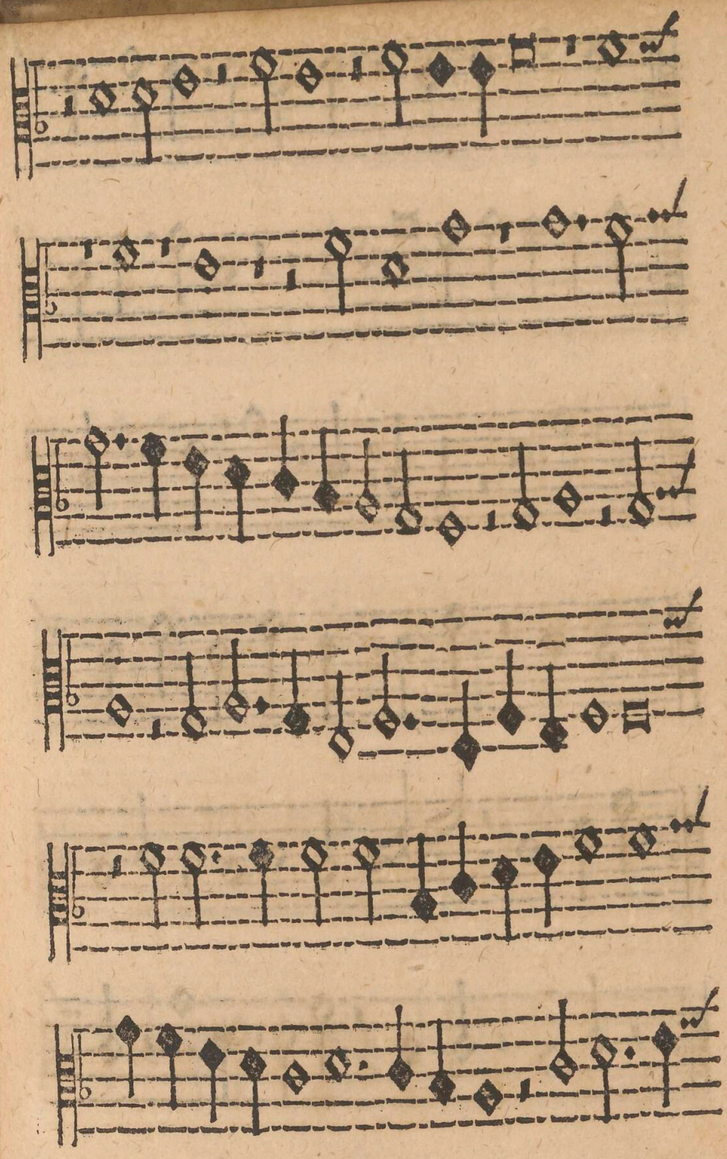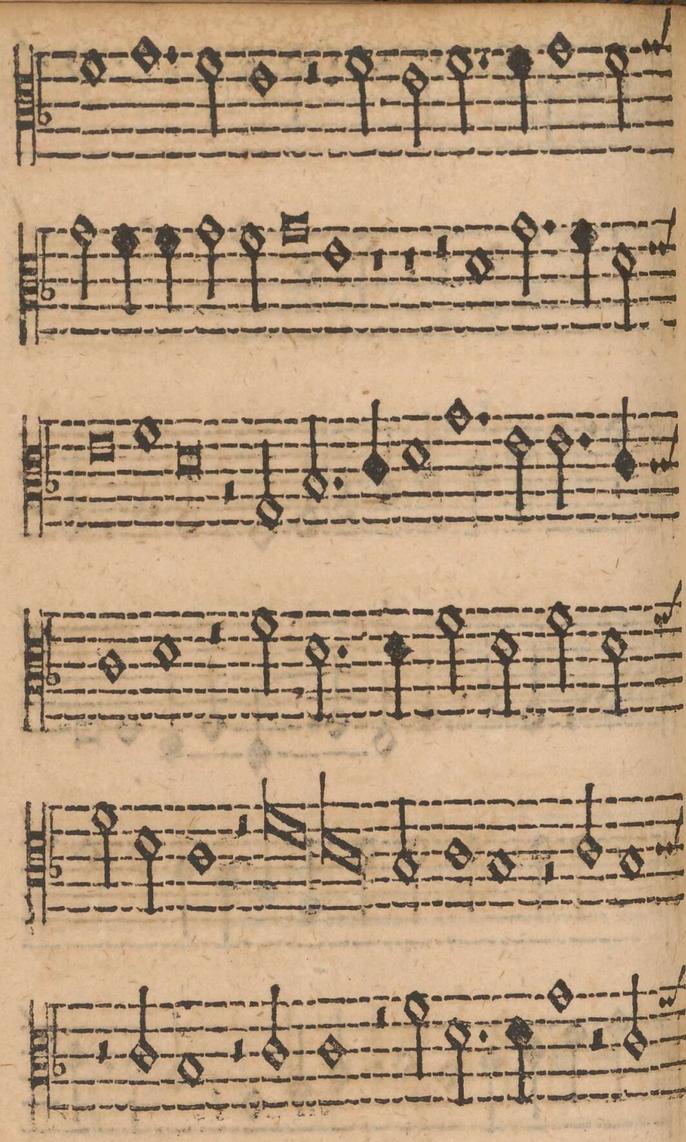










ALTVS.
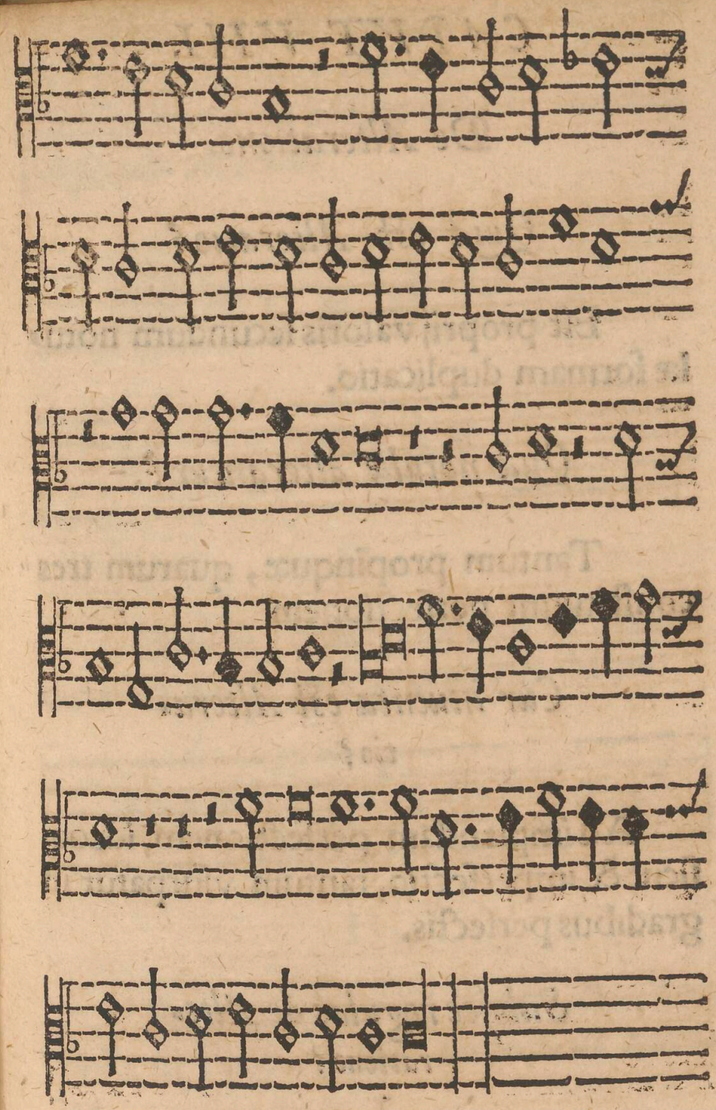












CAPVT VIII.

De Alteratione.

Quid est Alteratio?

Est proprij valoris secundum notulæ formam duplicatio.

Quæ notulæ alterantur?

Tantum propinquæ, quarum tres constituunt perfectionem.

Cur inuenta est Alteratio?
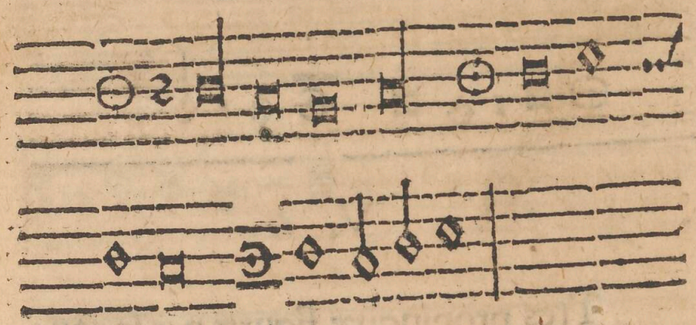
Ad implendam perfectionem, ideoq; sicut & imperfectio, tantum vsurpatur in gradibus perfectis.

Subijce regulas de Alteratione?

I.

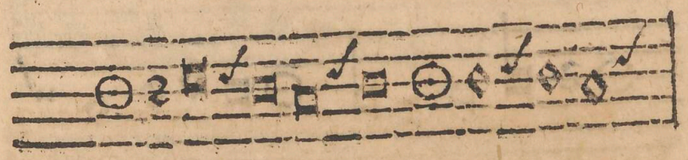
Cum

Cum duæ propinquæ notulæ collocantur inter duas maiores figuras, sine puncto diuisionis & sine colore, secunda perpetuo alteratur.



II.

Idem fit, cum punctum diuisionis duas notulas propinquas ab alijs dirimit.

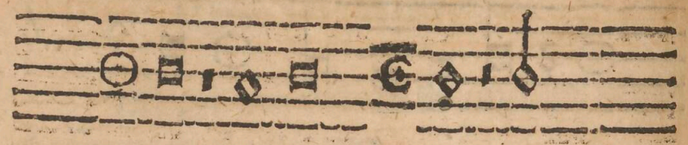


III.

Alteratio sicut & imperfectio non cadit in Pausas, sed tantum in notulas.
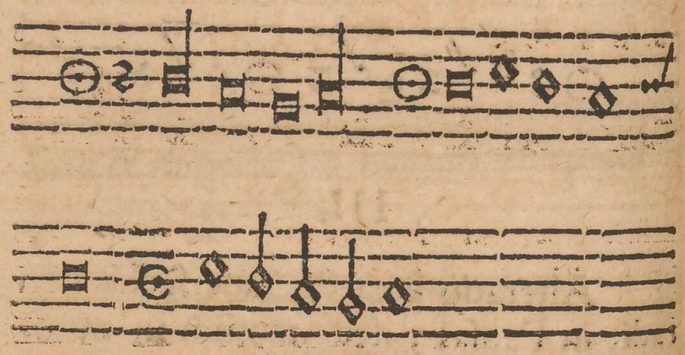
Sicut

Sicut autem Pauſa non imperficitur, & tamen imperficit, Ita & Pauſa non alteratur ſed alterat.
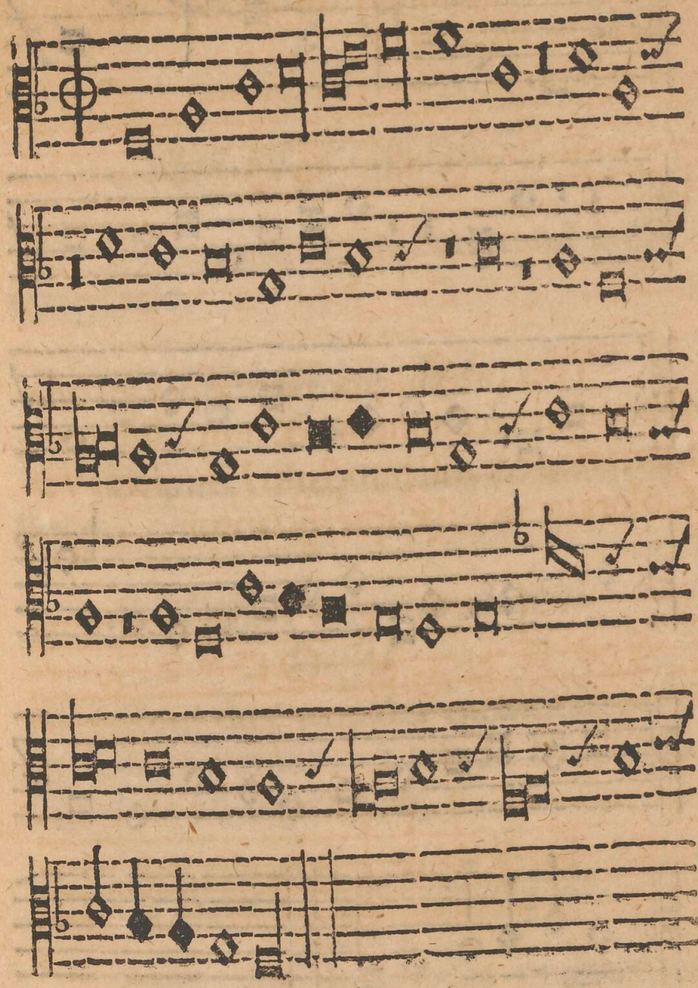


V.

Tres propinquæ figuræ per ſe conſtituunt perfectionem, & non admittunt alterationem, niſi punctum Diuiſionis vel Coloratæ notulæ interſciantur.

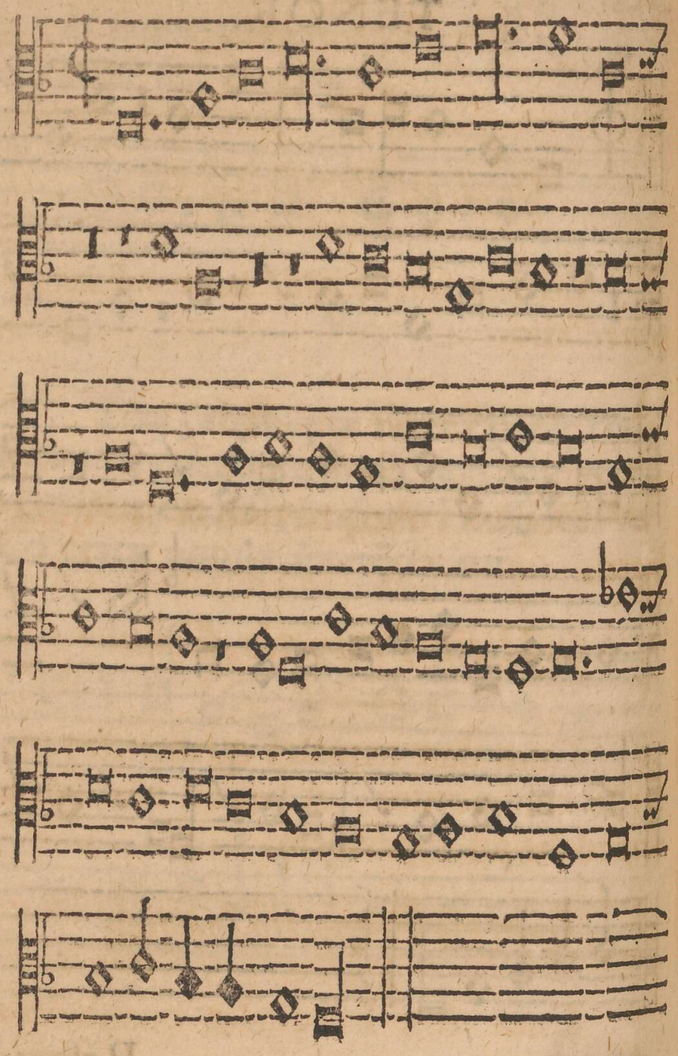


Exeme

TENOR.



Reſolu



Caput

CAPVT VLTIMVM.

De Proportionibus.

Quid est Proportio?

Est duarum quantitatum ad inuicem relatio.

Quotuplex est?

Duplex, Aequalitatis & Inæqualitatis.

Quid est Proportio Æqualitatis?

Cum duæ æquales quantitates inter se conferuntur, vt tria ad tria, linea tripedalis ad tripedalem,

Quid est Proportio Inæqualitatis?

Cum duæ Inæquales quantitates inter

inter se conferuntur, vt duo ad quatuor, linea tripedalis ad bipedalem. De hac in Musica agitur.

Quotuplex est Proportio Inæqualitatis?

Duplex,

Maioris inæqualitatis, & Minoris Inæqualitatis.

Quid est Proportio Maioris Inæqualitatis?

Cuius superior inscriptionis numerus maior est inferiori, vt $\frac{2}{1}$ $\frac{3}{1}$ $\frac{4}{1}$ habetq; vim minuendi valorem Notarum.

Quid est Proportio Minoris Inæqualitatis?

Cuius superior inscriptionis numerus minor est inferiori, vt $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ habetq; vim augendi valorem Notarum & Pausarum.

Quot

Quot sunt species harum Proportionum vsitatæ?

Etsi multæ sunt species, quas Franchinus additis Exemplis recenset omnes, tamen tantum quinq; à plærisq; Musicis enumerantur, videlicet, ex genere Multiplici, Dupla $\frac{2}{1}$ Tripla $\frac{3}{1}$ & Quadrupla $\frac{4}{1}$ & ex genere superparticulari Sesquialtera $\frac{3}{2}$ & Sesquitertia $\frac{4}{2}$

Quibus opponuntur contrariæ Subdupla $\frac{1}{2}$ Subtripla $\frac{1}{3}$ Subquadrupla $\frac{1}{4}$ Subsesquialtera $\frac{2}{3}$ Subsequitertia, $\frac{2}{4}$

Quid est dupla Proportio?

Quæ Notulas & Pausas suas dimidio valore priuat.
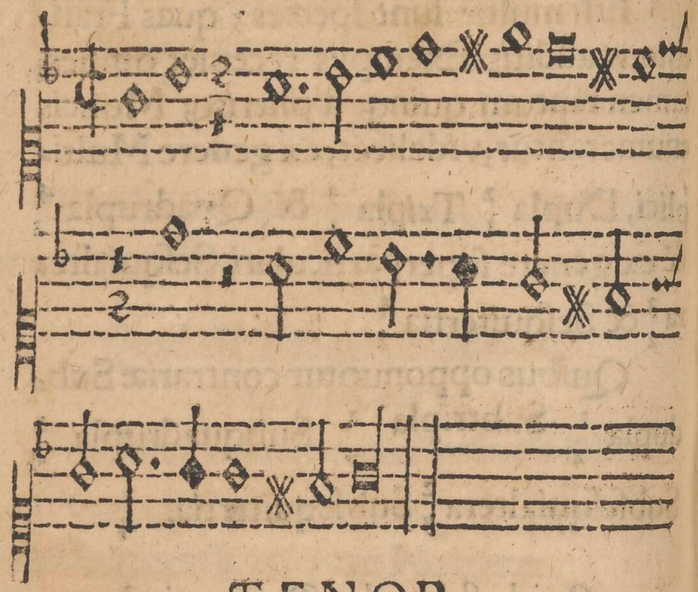
Quomodo cognoscitur?

Quando maior numerus minorem bis in se continet, $\frac{2}{1}$ $\frac{4}{2}$
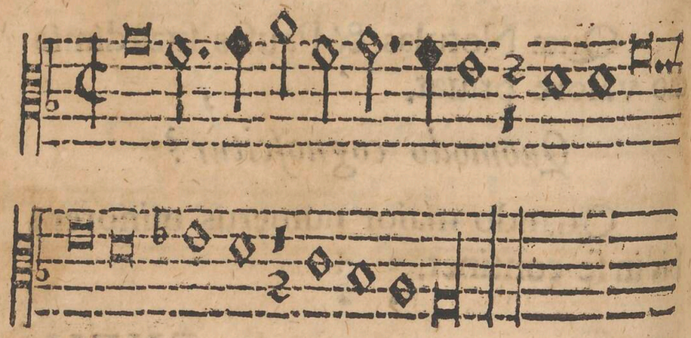
EXEM

EXEMPLVM.

DISCANTVS.



TENOR.



Quid

Quid est tripla Proportio?

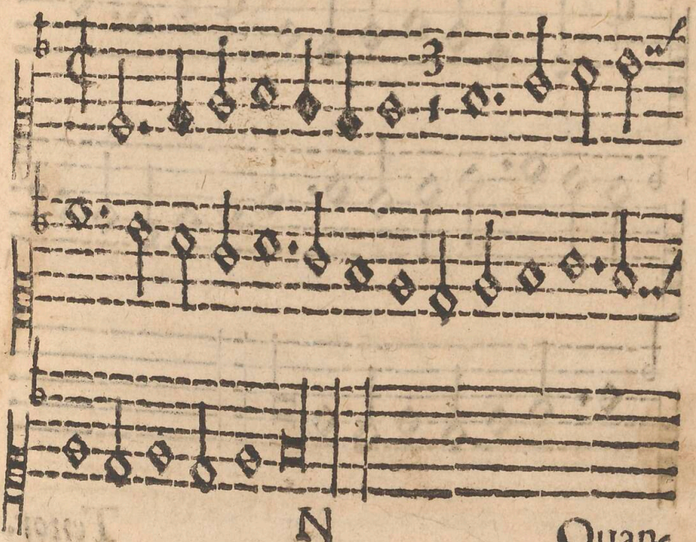
Quæ suis Notulis & Pausis tertiam valoris partem admit.

Quomodo deprehenditur?

Quando maior numerus minorem ter in se continet. 3 9
1 3

EXEMPLVM.
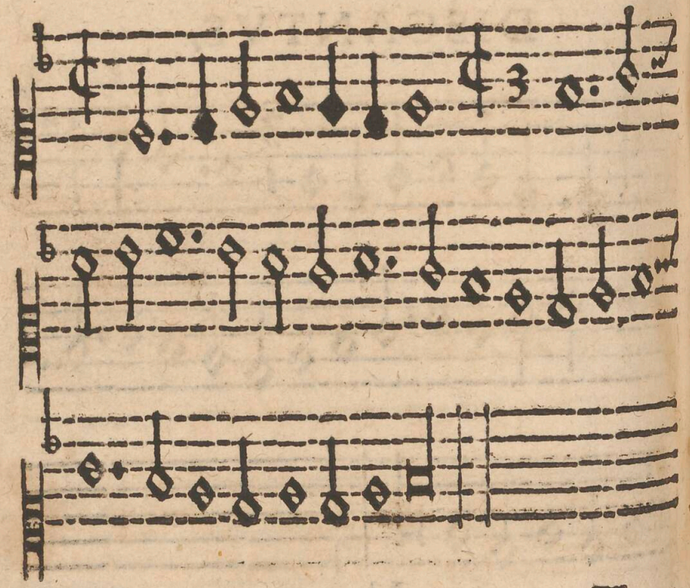
DISCANTVS.



Quando tripla Proportio in omnibus Cantilenæ partibus simul notatur, vel in exordio, vel in medio, ad tactum proportionatum recentiores Musici eam referunt.

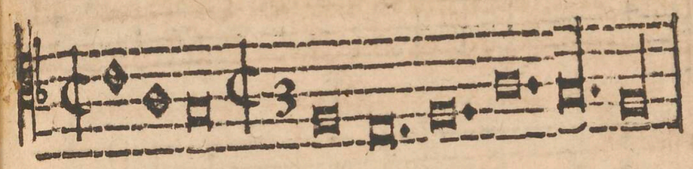
EXEMPLVM.

DISCANTVS.



Tenor.

TENOR.



Gloria in excelsis Deo.

Quid est Quadrupla?

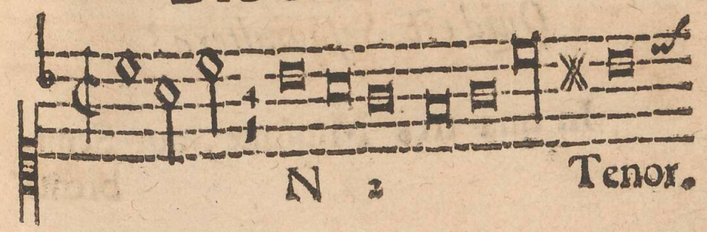
Quæ Notulis & Pausis quartam valoris partem detrahit. Contrariam vim habet Subquadrupla.
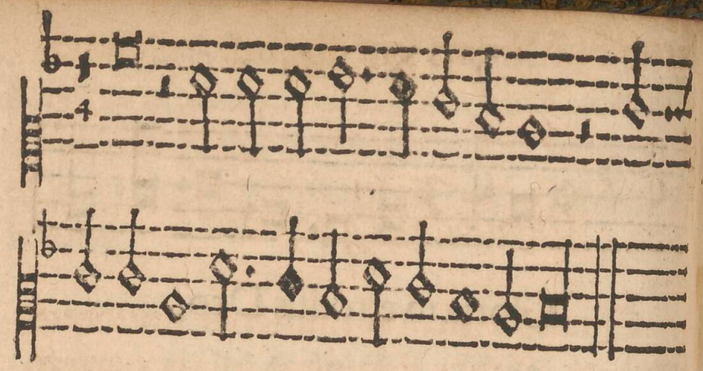
Vnde cognoscitur?

Quando maior numerus minorem quater præcise complectitur. 4 16 / 1 4

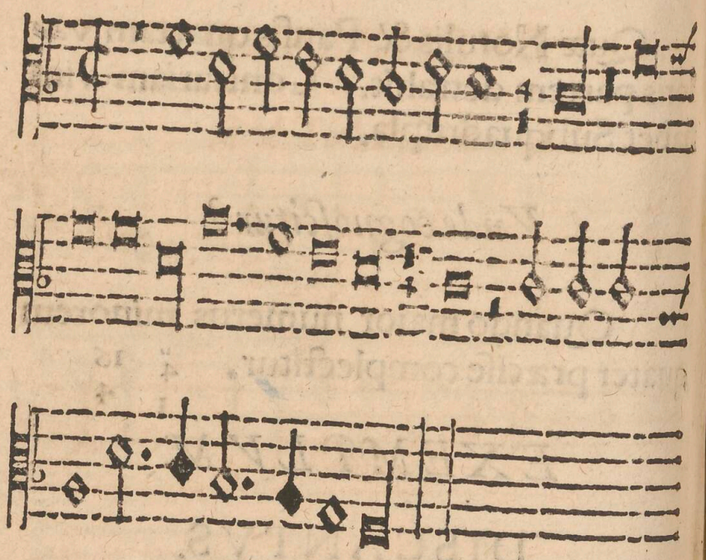
EXEMPLVM.

DISCANTVS.





TENOR.



Quid eſt Seſquialtera?

In qua tres Minimæ, aut Semi-
breuis

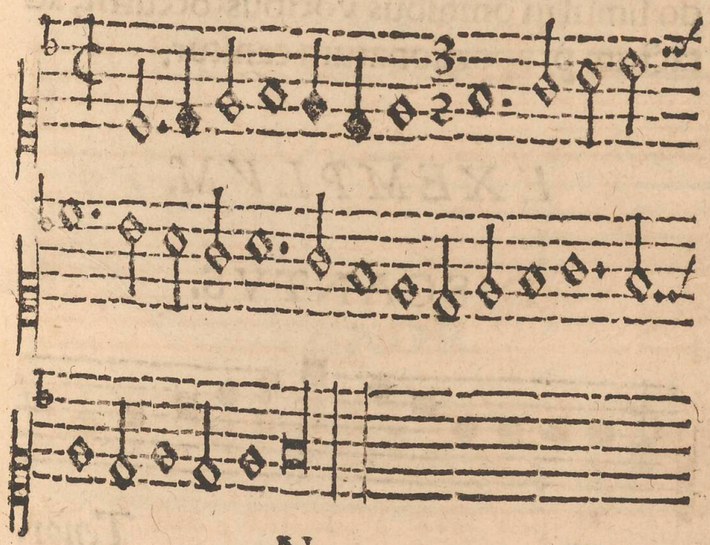
breuis & Minima vni Tactui accommo-
dantur. 3 6
2 4

Quomodo cognoſcitur?

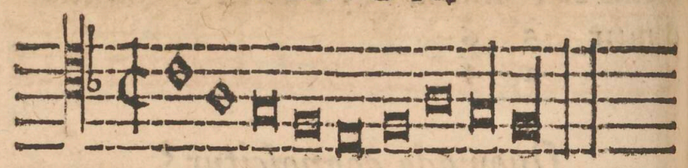
Quando maior numerus minorem
ſemel, & inſuper dimidiam ipſius partem
continet,

EXEMPLVM.

DISCANTVS.



TENOR.

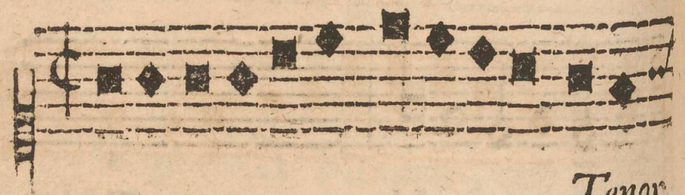


Hoc exemplum Cochlæi ex Muſica Glareani appoſui, vt pueris monſtrarem⁹ diſcrimen inter Triplam & Seſquialteram,

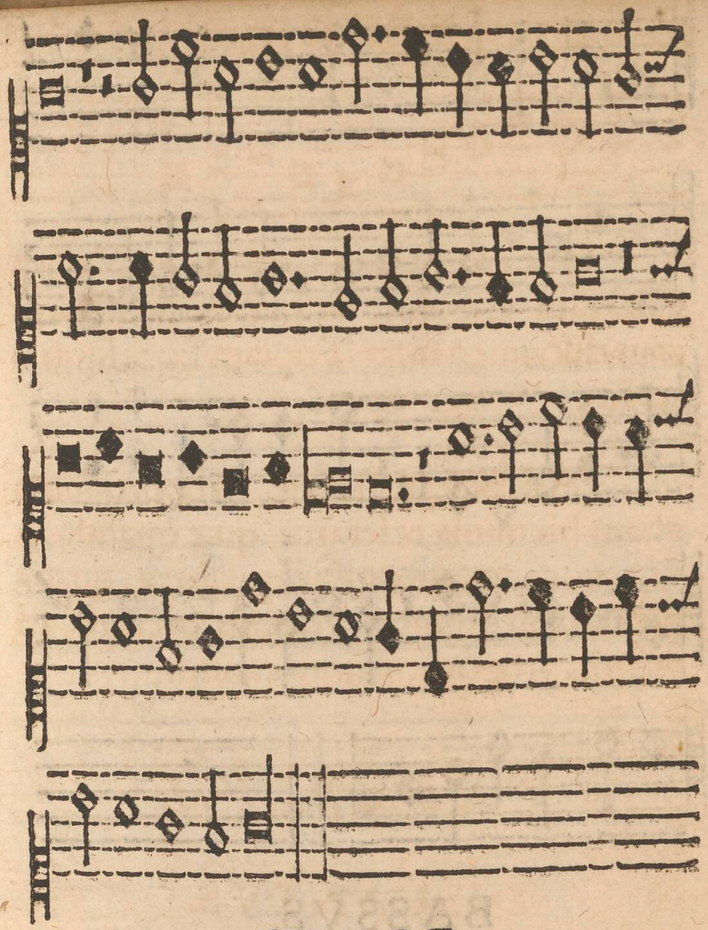
Ad Seſquialteram Proportionem etiam Hemiola referatur, quæ quando in vna voce notatur vt Seſquialtera, quando ſimul in omnibus vocibus occurrit, ad tactum proportionatum canitur.

EXEMPLVM.

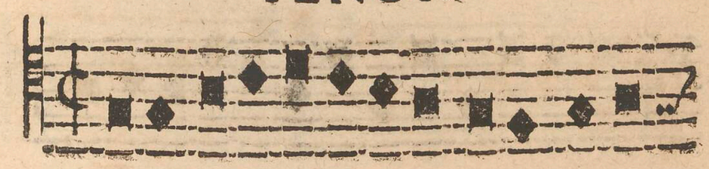
DISCANTVS.
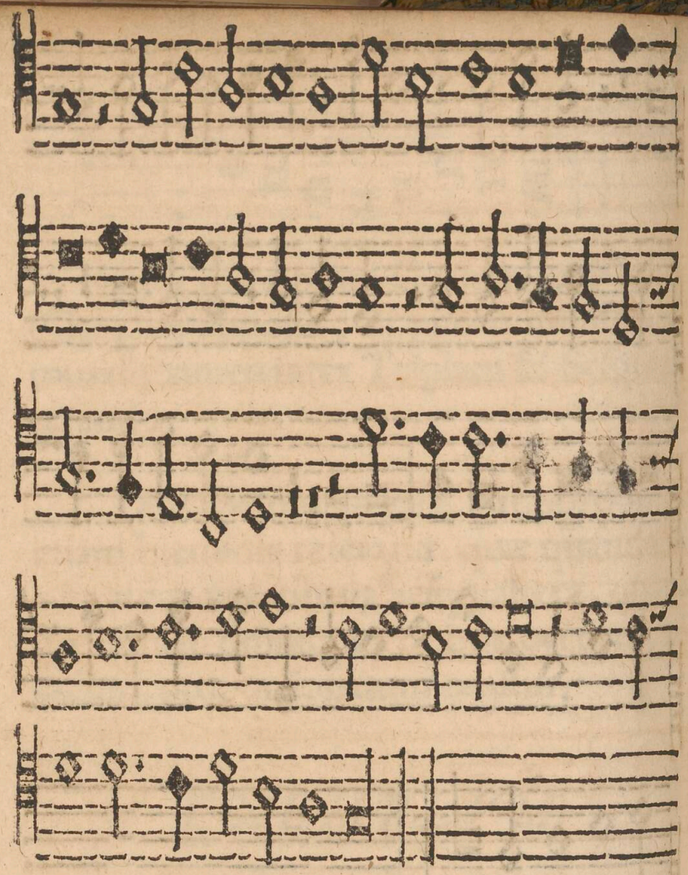


Tenor.

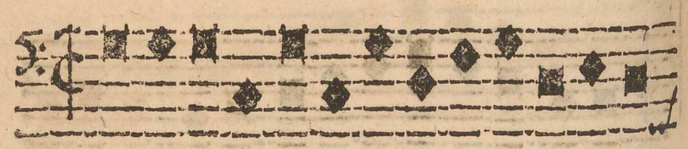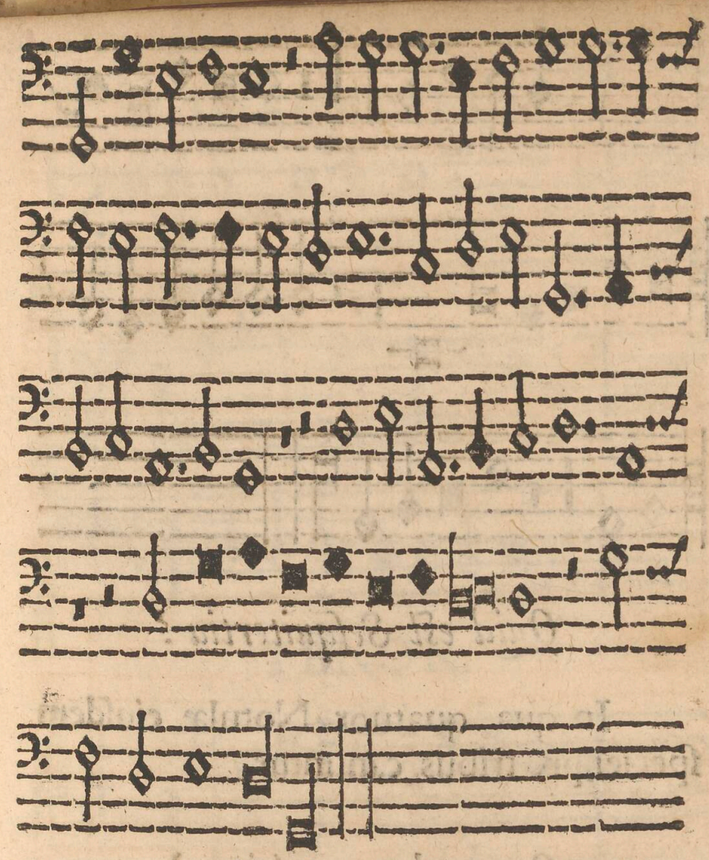


TENOR.



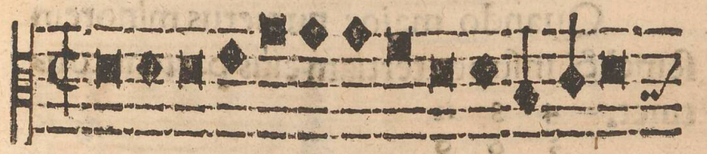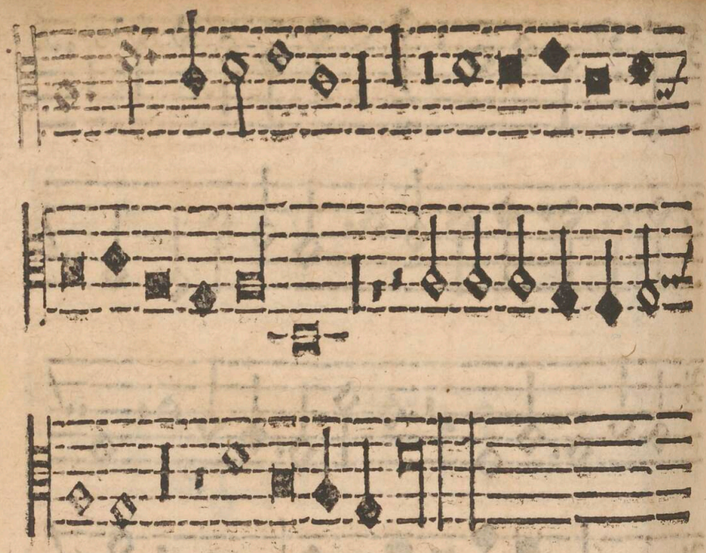


BASSVS.





ALTVS.





Quid eſt Seſquitertia ?

In qua quatuor Notulæ eiuſdem ſpeciei, pro tribus canuntur.
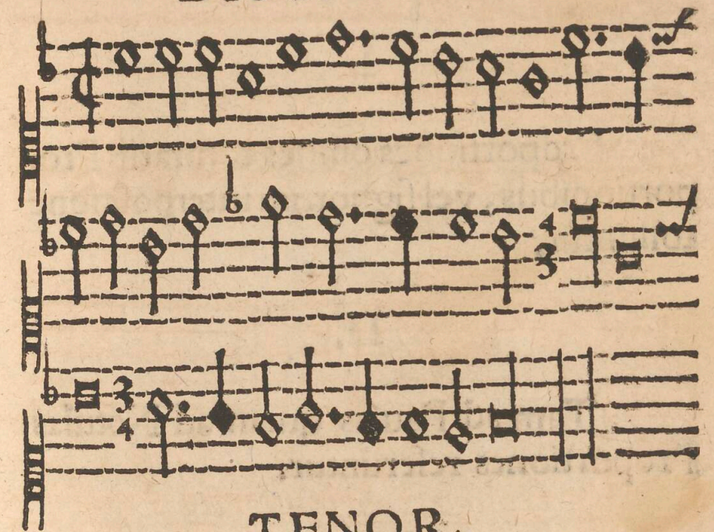
Quomodo cognoſcitur ?

Quando maior numerus minorem ſemel & inſuper tertiam eius partem continet. 4 8 12
3 6 9
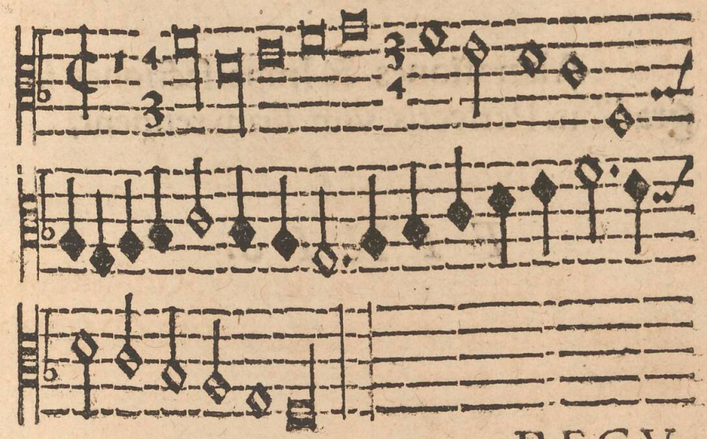
Exem-

EXEMPLVM.

DISCANTVS.



TENOR.



REGV-

REGVLÆ DE PRO-
portionibus.

I.

Proportiones omnes contrarijs Proportionibus, vel ſignorum interpoſitione tolluntur.

II.

Tam ad Pauſas quam ad Notulas Proportiones referuntur.

III.

Alterationes & Imperfectiones in gradibus Perfectis vim ſuam retinent.

FINIS.

MAGDEBVRGI
In Officina Typographica VVolffgangi Kirchneri.
ANNO
1575.



1716

HYMNI SACRI LATINI ET GERMANICI, QVORVM

in illustri ludo, qui est Portæ

Salam, in pre

nis, Ite

Quatuor

SETHO

ludi Musico nu

id ab alijs fa

gratiam

Acceſserunt

minum apud H

pa

M.

