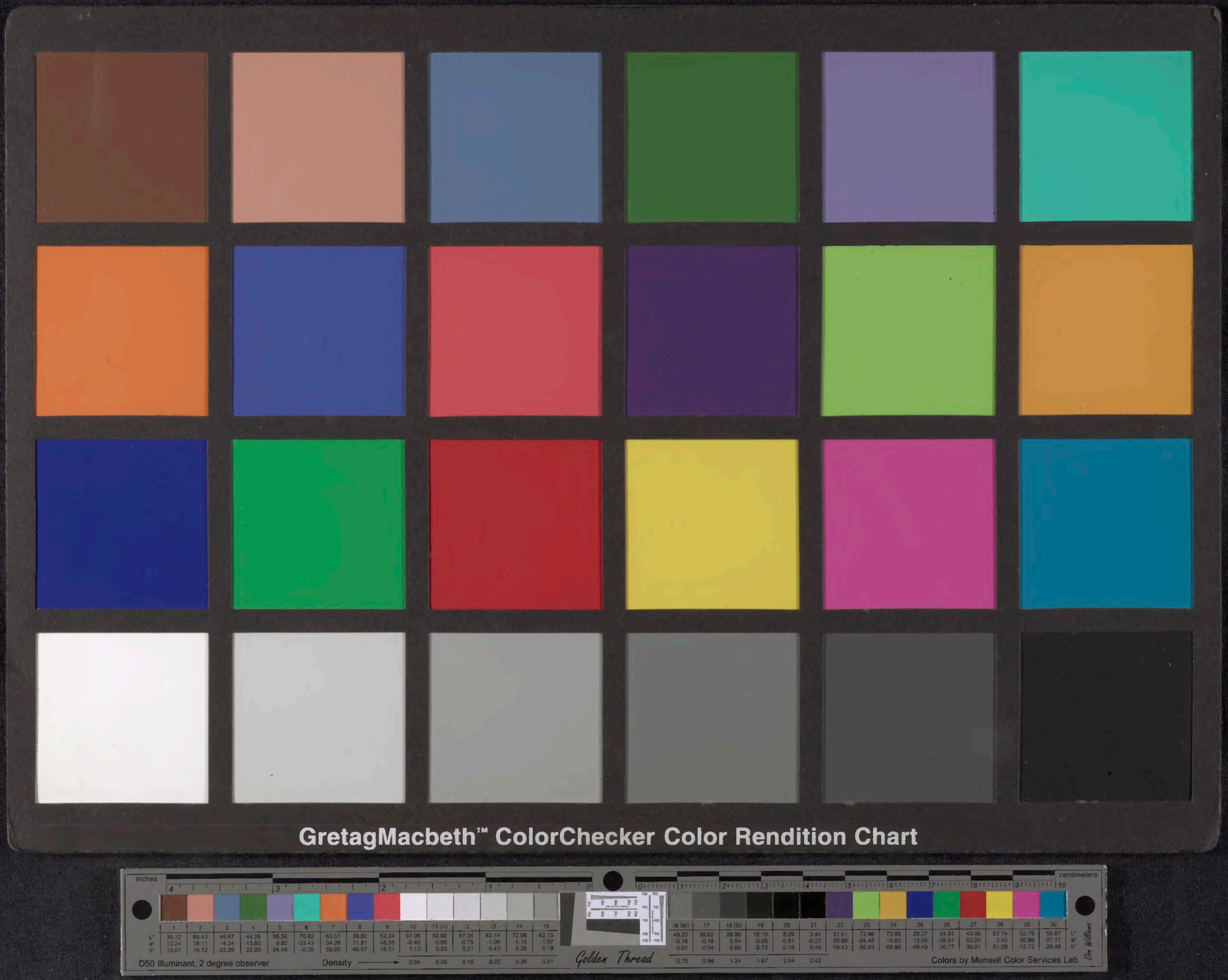
GretagMacbeth™ ColorChecker Color Rendition Chart
inches
centimeters
1 2 3 4 5 6 7 8 9 10 11 (A) 12 13 14 15
L* 39.12 65.43 49.87 44.26 55.56 70.82 63.51 39.92 52.24 97.06 92.02 87.34 82.14 72.06 62.15
a* 13.24 18.11 -4.34 -13.80 9.82 -33.43 34.26 11.81 48.55 -0.40 -0.90 -0.75 -1.06 -1.19 -1.07
b* 15.07 18.72 -22.29 22.85 -24.49 -0.35 59.60 -46.07 18.51 1.13 0.23 0.21 0.43 0.28 0.19
D50 Illuminant, 2 degree observer
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0.04 0.09 0.15 0.22 0.36 0.51
Golden Thread
16 (M) 17 18 (B) 19 20 21 22 23 24 25 26 27 28 29 30
L* 49.25 38.62 28.86 16.19 8.29 3.44 31.41 72.46 72.95 29.37 54.91 43.96 82.74 52.79 50.87
a* -0.16 -0.18 0.54 -0.05 -0.81 -0.23 20.98 -24.45 16.83 13.06 -38.91 52.00 3.45 50.88 -27.17
b* 0.01 -0.04 0.60 0.73 0.19 0.49 -19.43 55.93 68.80 -49.49 30.77 30.01 81.29 -12.72 -29.46
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Colors by Munsell Color Services Lab
Don Williams

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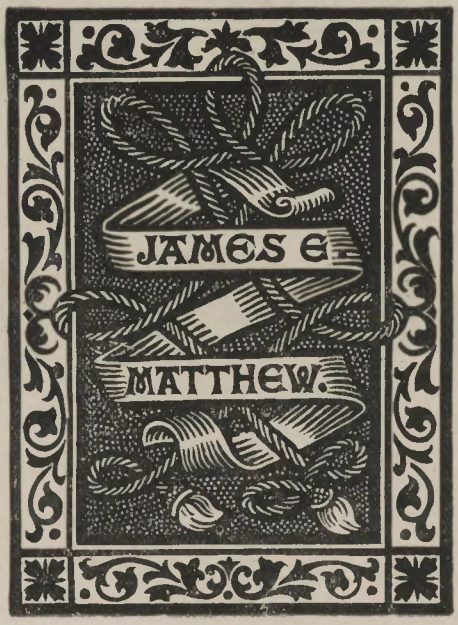


R 130
THE GIFT OF
LESSING J. ROSENWALD
TO THE LIBRARY OF CONGRESS

This copy agrees with that at Wolfenbüttel in every particular, except that the title has "omnis cantus gregoriani" instead of "cantus gregoriani".

see Fétis IV. 382.

[illegible]

Flores Musice omnis cãtus Gregoriani.

Tabula.

¶ Capitulum primum.

Laus diuina quo ad cantū añ incarnationē fuit A
Gregorius post incarnationem fecit cantica. B
Processu temporis quidā alemani scripserunt cantica in lineis eodem
Stulti autem cantores vsuales C
Diuidit opus istud in q̄tuor ꝑtes siue capitula. D
Musica sic diffinitur siue describitur E
Antiqui musici solum septē vocibus vtebant̄ A
Antiqui addiderunt septem ibidem
Moderni apposuerunt ut ⁊ b ⁊ b ⁊ alia B
Tres sunt ordines clauium C
Que voces in linea vel spacio locētur D
Vocum alie graues: alie acute ibidem
Affinales ibidem
Cantus qui potest ꝯpetēter decātari in grauib⁹ non debet poni in affinalibus E
De mutatione ⁊ eius regulis F
Triplate claues habent sex mutationes G
Gemine claues duas habent mutationes ibidem
Quedā mutationes sunt ascendendo tm̄ quedā descendendo tm̄ eodem
Tres species sunt cantus ibidem
Cantus bmollis asimilatur naturali ibidem
Vtrum bmollis cantus etiā inueniatur in bmi h
Sinomenus cantus ibidem
De gradualibus antiquis L

Tabula

¶ Capitulum secundum.

De monocordi ꝓmẽdatiõe ĩ primo metro ⁊ ĩ glo. A
Monocordũ est mgr ignorãs bñ informãs. ibidem
Monocordũ hz filias lyrã citharã cymbalũ B
Monocordũ quomõ dz formari in secundo li
versu secundo ⁊ glosa C
De diuisione quaterna ibidem
De prima diuisione nouenaria ibidem
De secunda mensura nouenaria D
Quaternaria diuisio E
Tertia ⁊ binaria diuisio F
Monocordi formatio ꝓm modernos G
In Esaut greca littera ãtiqui inceperit voces ibidẽ
Guido trina fecit elphabeta D
Exercitiũ monocordi ibidẽ ĩ fine remittẽs ad textũ
De proporcionibus in ari smetrica ibidem

¶ Capitulum tertium.

Nouem sunt modi cantandi A
Unisonus est B
Semitonium
Tonus ibidem
Dyatesseron ⁊ alij modi C ⁊ D
Dyapason E
Dytonus cum diapente F ⁊ G
Semiditonus cum dyapente ibidem
Terterni sunt modi hẽc cantilena ibidem

¶ Capitulum Quartum

Tonus quid est A ⁊ B

Tabula.

Quatuor toni a grecis habiti C
Differentia autentorum ⁊ Plagalium D
Finis tonorum E
ascensus ⁊ descensus autenti toni F
Ascensus ⁊ descensus plagalis G
Moderni videntur excedere rl̄as musice artis H
Toni fin iri possint in Are bmi cfaut I
Quibus clauibus adaptant̄ seculorum amen k
Melodia psalmorum M
Quot principia habet quilibet tonus N
Neuma primi toni in nota sup̄ primū q̄rite regnū d̄i.
Formula primi toni Q
Differentie primi toni R
Aliqui falsificant cantum circa finem S
Secundi toni neuma ⁊ alia T
Tertij toni neuma formula ⁊ differentie U
Quarti toni neuma formula ⁊ differentie X
Quinti toni neuma formula ⁊ differentie Y
Sexti toni neuma formula ⁊ differentie A ⁊ B
Septimi toni cursus neuma ⁊ differentie C ⁊ D
Octaui toni cursus formula ⁊ differentie E
Quilisma quid est ibidem
Versus ⁊ duplex gloria patri responsorioꝝ de octo tonis in generali G ⁊ H
Primus tonus versuum responsoriorum notatus per exempla ibidem
Versus introituum I
Numerus versuū ⁊ tēpus ꝯpilationis libri hui⁹ k
Nomen autoris ibidem in versu
Musica nō solū armoniā vocū sed etiā nūerum rigmarum ⁊ versuum mensuram respicit L

Prohemium.

Incipit prologus in flores Musice artis.

Sonet vox tua in auribus meis. Vox enim tua dulcis. Salomon cãticor. ij. Hec verba secũdũ historiã sunt verba salomonis ad amicã suam filiam pharaonis regis egipti Quãuis autẽ secũdũ allegoricã expositionem iesus xpũs saluator mũdi per salomonem (qui pacificus interpretatur) clare designatus: verbis prelibatis alloquitur omnem hominẽ benignũ ⁊ devotum a quo inuocari desiderat ⁊ laudari. Specialiter cũ eisdẽ verbis alloquitur omnes ⁊ singulos clericos qui ab ipso ad hoc specialiter sunt electi vt laudes eius pro se ⁊ sibi ꝓmissis attente resonent ⁊ decantent. Unde cuilibet ipsorũ petitione dicit. Sonet vox tua in auribus meis: vox enim tua dulcis. Et qꝛ dulcedo vocis nõ solum procedit ex devotione cordis: verũetiã ex cognitione artis. Idcirco iste ars siue scientia que talẽ cognitionẽ specialiter docet ⁊ administrat a quolibet clerico studiosius est addiscenda Hec aũt scientia est musica que licet in pluribus voluminibus prosayce ⁊ dispendiose sit tradita ⁊ descripta Insubscripto tẽ libro qui flores musice artis intitulatur pro nouellis clericis quo ad ista que ipsis maxime sũt necessaria cõpẽdiose ⁊ faciliter est metrificata. ¶ In hoc autem libro autor duo facit. Primo ꝓmit

Prohemium.

tit prohemium. Scdo prosequitur suum intentum Secunda ps ibi (Musica subscriptis) In prohemio tria facit. Primo premittit titulum nomēq; libelli. ⁊ cū hoc artem illam siue scientiam de qua tractare intē dit. Secūdo eandem artem breuiter approbat ⁊ ꝯmē dat vt ex illa ꝯmendatione auditores beniuolos red/ dat ⁊ attentos. Tertio diuinum auxilium sine quo nihil boni pfici poterit inuocat ⁊ implorat. Prima ps in principio libri (Musica per flores). Scda ibi (Omnes per partes) Tertia ibi (Dia qui pascis)

Musica per flores subscriptos
Prestat odores Dulces ac mo
res aptos cōfert ⁊ honores Que bre
uibus scriptis tibi cōmēdatur in istis
Omnes per partes cunctas si disce
res artes Concordem cātum tradet
tibi musica tātum Per quem lauda/
ri deus almus vult ⁊ amari Ergo cle
riculi studiosi quiq; nouelli. Cantus
confusum varijs in partibus vsum
Sunt postponentes: artem verā re
tinentes Per quam saluator cantus

cõcordis amator Digne laudari sem
per queat ⁊ venerari. Omnia qui
pascis omnipotẽs precor assis Hanc
artez clare valeãqz metrificare Hic
vt clericulis possim ꝓdesse nouellis
In ista prima parte dicit autor: ꝙ scientia musice ar-
tis per subscriptos flores ⁊ per subscriptũ libruz siue
tractatum discentibꝫ ⁊ legentibꝫ dulcem ac suauem
offert odorem ad modum florum suauissime redolẽ-
tium. qui his qui seipsis propius applicauerint dulce
dinem ⁊ ꝯfortationez multiformem prestare solent
suo dulci odore. Et ob hoc iste liber flores musice artꝫ
est appellatus. Quia discẽtibꝫ non solum dulces pre
stat odores. verumetiam studiosis clericis aptos cõ-
fert mores ⁊ varios apud deum ⁊ homines honores.
¶ Omnes per partes) Sequitur nunc secũda pars
prohemij In qua autor materiaz huius operis appro
bat ⁊ ꝯmendat dicens ꝙ inter omnes scientias libera
les sola musica docet cõcordare cãtum qui dulcis est
in aure dñi. A Quãuis aũt apud hebreos cantꝰ
musicalis ⁊ instrumenta musicalia diuersa ad laudez
dei longe ante incarnationem dñi fuerint adinuenta
vt cythara: chorus: tympanũ: organũ: lira: psalterium
cymbalum: In quibꝫ omnibꝫ propheta dauid tam in
psalterio q̃z in. ij. libro reguz hortat̃ ⁊ iubet nos lauda
re deũ. Unde ait Laudate eũ in tympano ⁊ choro: lau

date eum in cordis ⁊ organo. Et iterꝝ In psalterio de cem cordarꝝ psallā tibi. Et iterꝝ. Laudate eum in cymbalis bñsonantibꝫ. B Tamen post incarnationez xp̄i pl'es doctores sancte ecclesie ⁊ specialiter beat⁹ ambrosius ⁊ sanctus gregorius papa cātum musicalem ad laudem dei ⁊ sanctoruz multiformē dictauerūt Magis tñ gregorius varium cantū musicalē quo tam latini q̄ alemani cū ceteris linguarꝝ diuersarꝝ natiōibꝫ vtunt̄ in diuino officio: in duo volumina librorꝝ vicz in antiphonariū ⁊ graduale collegit: dictauit ⁊ neumauit seu notauit. Processu tamē tp̄is quidā alemani ⁊ precipue canonici ordinis sancti bñdicti qui cātū musicalē nō solum ex arte verūetiā ex vsu ⁊ cōsuetudine perfecte ⁊ cordetenus didicerant ip̄m omissis clauibꝫ ⁊ lineis (que in neumis seu nota musicali requirūt̄) simpliciter in libris notare ceperunt. ⁊ sic decantare ⁊ deinde iuniores ⁊ suos discipulos sine arte ex frequēti vsu ⁊ ꝯsuetudine cantum informare. qui cātus sic ꝑ ꝯsuetudinē doctus ad diuersa ꝑuenerunt loca. Uñ iā nō musica: sed vsus est denominat⁹. In quo tamē cātu deinde discipuli a doctoribꝫ ⁊ doctores a discipulis multiformiter discrepare ceperunt. Et qua discrepantia ⁊ artis ignorātia vsus dictus est ꝯfusus. quo vsu ꝯfuso spreto. nunc fore om̄es alemani hactenus miserabiliter ⁊ mirabiliter per cantum vsus seducti ad veram artem musice reuertuntur. Temporibꝫ em̄ nr̄is sup̄ om̄es homines varijs artibꝫ intendentes cātores vsum addiscentes magis fatui iudicāt̄ qꝛ in oī arte pl'a sunt que nr̄o sensu cognoscimus q̄ ea que a mgr̄is discimus. ꝑlecto em̄ donato ⁊ psalterio omniū

aliarum orationum. vocabula de facili ex consimilibꝫ sillabis cognoscunt. Et rustici facto vno sulco agri subito scientiam agriculture agnoscunt. Item vinitores: sciētia vnius vitis (qūo terre inseri ⁊ postmodū ꝑ iuncū palo: seu bacculo alligari ⁊ putari debeat) cognita: subito illā artem ex cōsimilibꝫ didicerunt. ⁊ sic de oībꝫ alijs scientijs. ¶ Stulti aūt cātores vsuales ⁊ ipsoꝝ discipuli. Etiam si per centū ānos quottidie cantarent vnā tamē historiam vel vnum officium ꝑ se cantare nequeunt. tempus multum (in quo possent in pluribꝫ artibꝫ proficere) inutiliter expendētes. Unde etiam per cantum suum ex varia discrepātia frequenter deum ⁊ sanctos suos nō laudare. Sꝫ se inuicem in choris ⁊ in ecclesijs confundere solent. ⁊ vituperare. ⁊ per hoc deū ad iracūdiā prouocare Vanitate ergo vsus postposita cuncti cantores qui hactenus vsum didicerant ⁊ cātauerant per ꝯsilium autoris huius operis ad veram artem cātandi reuertāt̄ que ars est musica. In qua ex similibꝫ sil'a faciliter ⁊ concorditer cognoscuntur vt cantus ipsoꝝ concors fiat ⁊ accepꝰ deo. ¶ Oīa qui pascis ⁊c̄. In ista ꝑte ⁊ vltimate autor implorat diuinū auxiliū pro ope suo vtiliter ꝯplendo ⁊ hec pars satis lucide in textu declarat̄

Musica subscriptis fiat tibi cognita dictis In cordis cista si tu bene fixeris ista Istinc bis binas que seruāt ordine partes Per pri-

mã partem discas soluere per artem
Iũgit mẽsuras monocordis altera
puras Tertia datqz modos perfe
cte noscere cunctos In quorum for
mis cãtus cõtexitur omnis Quar
taqz cũctorũ dat formas nosse tono
rum Ut valeas clare psalmos ex ar
te tonare.

Premisso prohemio autor prosequit suum intentuz Et diuiditur hec ps in duas D In pria diuidit opus istud in quatuor ptes siue in quatuor capitula annectens cuiuslibet capituli materiã de qua tractat Scdo subiungit illa p ordinẽ. Scda ibi (Pollicis in capite) In prima pte dicit autor Si iã scripta dicta que in quattuor capitula distinguntur subtiliter ⁊ pfecte. tenaci ꝯmendamus memorie. musica fiet tibi nota. ¶ Tractat aũt primũ capitulũ de tribꝫ alphabetis que sinistre manui applicant cũ vocibꝫ musicalibꝫ que in soluatura requirunt ¶ Scdm tractat de monocordo ⁊ varia eius mẽsura ¶ Tertiũ tractat de nouẽ modis antiquis ⁊ de quibusdã modernis quibus oĩs cãtus ꝯtexit ¶ Quartũ vo tractat de octo tonis quibꝫ omnis cantus specialiter in fine dijudicatur.

¶ Circa hãc ptẽ nota quid sit musica Et vnde dicat

Prohemium.

Et quis sit eius effectus Et qui primũ fuerũt ipsius musice inuentores Et q̃t sunt species eius E

¶ Musica sic diffinit̃ Est liberalis sciẽtia perite cãtandi copiã administrãs Uel sic Musica est recte cãtandi scientia. Que (teste boetio) inter septẽ artes liberales obtinet principatũ ex eo ꝙ oñs alie artes in suis vocabulis vocũ intentionẽ ⁊ remissionẽ .i. tẽpus lõgũ ⁊ breue requirũt, circa que musica specialiter versatur

¶ Dicit̃ aũt musica a musis que ſm fabulas asserũt̃ fuisse filie iouis ⁊ memorie. Nisi em̃ ab hoĩe memoria teneat̃ soni pereũt: qꝛ scribi nõ pñt Uel d̃r musica a mois qd̃ est aqua ⁊ icos scientia quasi scientia aque. Ars em̃ musica d̃r iuxta fluentium aquarꝝm varios sonos fuisse adinuẽta. Uel qꝛ dulcius ⁊ sonorius instrumenta musicalia iuxta aquas: vbi impetuositas nõ ĩpediuerit sonare cernũt̃ Nec mirꝝ sunt em̃ vicinia elementa: aer ⁊ aqua que maxime ꝯcurrũt in hoĩe vociferante ¶ Effectus aũt musice est vt faciat nobis deũ placitũ quẽ (iuxta dictũ ꝓphete) laudare debem⁹ ꝑ dulces musice cãt⁹ ⁊ instrum̃ta musicalia diu̇sa Laus aũt dei ẽ honor dei, quicũq; aũt honorauerit d̃ũ honorabit̃ ab eo Sic̃ ipe ait in euã⁹. Quicũq; honorificauerit me honorificabit eũ pt̃ me⁹ qui ĩ celis est Et sic pꝫ euidẽter ꝙ musica placat nobis deũ Uerũetiã hortat̃ ⁊ ĩducit nos ad q̃slibet labores facili⁹ tolerãdas Singulorꝝ em̃ opũ fatigationẽ: vocis ⁊ sonorꝝ modulatio ⁊ dulcedo: ꝯsolat̃ ymo etiaꝫ demones fugat. Uñ legit̃ ꝑmo. regũ. xvi. ca. ꝙ qñcũq; spũs malign⁹ arripuit ⁊ torq̃bat saul regẽ. tollebat dauid citharã: ⁊ ꝑcuciebat manu sua: ⁊ reuocillabat̃ saul: ⁊ meli⁹ hẽbat recedebat em̃ ab eo spũs mal⁹ neq̃ẽs dulcedinẽ cithare audire.

Prohemium.

¶ Primus autē inuentor musice artis fuit Tubal ante tempus mosaice legis. ⁊ ante diluuium. Unde legit genesis. iiij. q̃ lamech (qui fuit de stirpe chaim) ⁊ septimus post adā: Duos habuit filios nomez vni Abel: qui fuit pater habitantium in tēntoriis atq̃ pastoriis Et nomē fratris eius Tubal qui fuit pater canētiū in citharaet organo: que sunt instrumenta musicalia. Iste tubal inuentor musice artis cognoscens q̃ adam primus homo (a quo ipse Tubal erat octau⁹ in geneloya) predixerat mundum peritur et deletur per aquā et ignem. Ne musica periret: scripsit ipsam in duas columnas: quarum vna fuit latericia. Altera marmorea. vt si marmorea per ignem periret latericia pmaneret. Uel si p aquā latericia piret marmorea pmaneret. ¶ Pro marimo enim thezauro habebat illā scientiam: que etiā post diluuiū (quo oēs hoīes preter noe ⁊ tres filios suos cū suis vxoribus deleti p iram dei fuerant) in tabula marmorea post egressionem noe de archa fuerat denuo adinuenta. Uñ de hoc scribit egregius doctor ⁊ metrificator dominus ⁊ magister Petrus in libro qui intitulat aurora. Duodecim versus.

Iste tubal cantu gaudens pater extitit horum.
Qui citharis psallunt organicisq̃ modis
Musica dulce canens fuit ars inuenta per illum
Ut pastoralis gaudeat inde labor
Et quia nouit adam primum diuisse parentem
Iudicium duplex seculis ignis aque
In geminis artem scripsit posuitq̃ columnis
Extitit hec laterum: marmoris illa fuit
Ut non hec per aquam pereat: non illa per ignem

Capitulum primum.

Si sit deficiens vna: sit vna manens
Ut nobis iosephi declarant scripta columnam
Marmoream tellus siria seruat adhuc,
Et qꝛ scribit̃ in ꝑncipio eccl̃astice hystorie: Oīs sapiē
tia a dño deo est ⁊ cū illo fuit sp̄ ⁊ est ante euū Ipse de
us qui ꝑ spm̄sanctū primo cordi tubal (de quo sup̄ di
ctū est) scientiā musice artis infudit qui etiaꝫ diuidit
singulis prout vult (vt ait appl̃us) Deinde eandē sci
entiā cordibꝫ etiam alioꝝ infudit. vñ scribitur ꝙ pita
goras ꝓphūs primus apud grecos musice artis reper
tor fuit. Translator aūt eiusdē artis in latinuꝫ boeti⁹:
genere ⁊ scientia clarissim⁹ ⁊ eiusdē artis ꝑm nūeorū
proportionē inuestigator profundissim⁹: Guido vero
monachus extitit. vocū indagator diligentissimus ⁊
ꝯmendator traditorq̄ certissimus. ¶ Diuiditur aūt
musica in tres species Alia em̄ vocat̃ armonica. Alia
rigmica Alia metrica. Armonica est que discernit in
ter sonos videlicet grauē ⁊ accutū ⁊ est idē armonica
⁊ discretio modulationis. Rigmica est que requirit
inquisitionem dictionū vtrū bene vel male cohereāt
dictiones. Metrica est que mensurā diuersoꝝ metro
rū oñdit probabili ratione. De prima aūt specie (que
primitus ꝑ pitagor āiuxta varios sonos malleoruꝫ fa
bricantiū ex varia intentione ⁊ remissione cordarum
fuit cōsiderata duabꝫ alijs obmissis) tractatur in hoc
opusculo Sūt ⁊ alie varie diuisiones musice que hic
cā breuitatꝫ sunt obmisse. Capi. I. de tribꝫ alphabetꝫ.

Pollicis in capite scribi vult ga
maut apte Quod grecam for

mam per scripturã capit istã ut.
Mox alphabeta cõnectis in ordine
trina. Vocibus adiũctis: quas dat
tibi musica cunctis Pro signo wcis
istic wcẽ wcitabis Hec alphabeta
sinistra manus sociabit Per quorum
wces cũctos cantus variabit. Pri-
ma duo finit g: ternũ cursitat ad d.

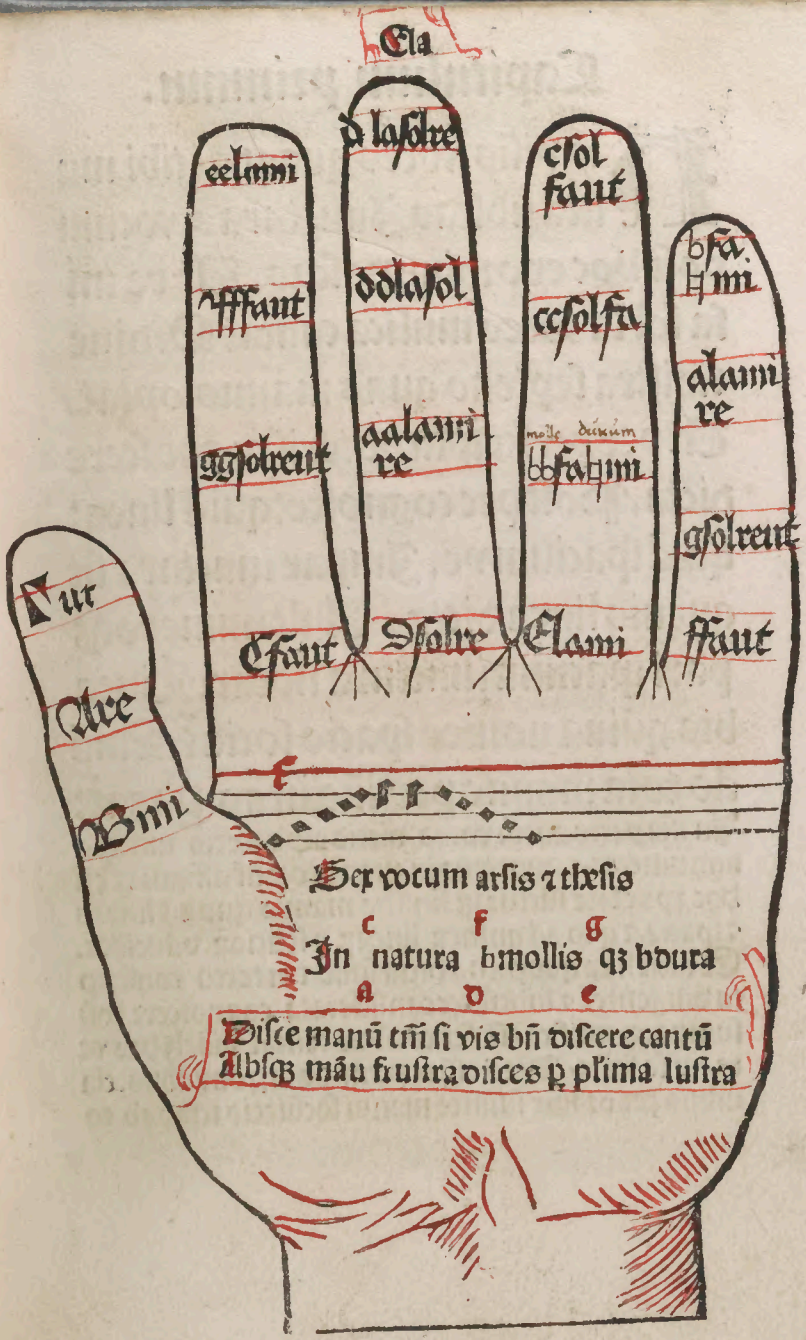
GAmaut ac are bmi pollex soci-
are Vult: in radice p9 cfaut ĩdi
cis eẽ Sz fert dsolre digit9 lõgissim9
inde Fert elami medius: capit ffaut
auricularis In cuius gremio gsolre
ut esse memento Inde suo more col
lo gerit hic alamire Et caput ornari
cupit eius per bfabmi Pilleus o me
dice tibi sit csolfaut apte Sz dlasolre
digit us fert lõgior inde Index hinc

iterat elami qd vertice portat Ffaut
in digito redit ⁊ gsolreut ipso Hinc
alamire gerit medius: medicus bfa-
bmi Et ccsolfa repetit. medius ddla
sol Singula prescripta man⁹ hic mõ
strat tibi picta ⁊c̃:

Premissa huius libri diuisione in capitula Nũc au-
tor ꝓsequit̃ ista ꝑ ordinẽ Et põt hec ꝑs diuidi in q̃tu-
or ꝑtes ꝑm nũeꝝ q̃tuor capituloꝝ Scd̃a ꝑs ibi (Mẽ
tio sed facta) Tertia ibi (Jñ modos) Quarta ibi (P⁹
predicta) Prima diuidit̃ in tres ꝑtes principales In
prima eñ ꝑte tractat autor de his que sunt principia
in musica quo ad soluaturã sicut sunt tria alphabeta
que ꝑ claues ⁊ voces ꝑ lineas quoq̃ ⁊ spacia sinistre
manui associãt̃. In secũda ꝑte subiungit soluaturã ꝑ
vocũ mutationẽ quo ad omnẽ cãtuz. In tertia parte
cantũ in diuersas distinguit species quedã incidentia
ãnectendo. Prima ꝑs in principio ibi vicz (Pollicis
in capite) Scd̃a ibi (Cloces mutare) Tertia pars ibi
(Discas hinc variũ) Adhuc prima ꝑs diuidit̃ in duas
ꝑtes In prima parte permittit primã vocẽ qua vtũt̃
musici cũ quadã claue greca In scd̃a parte subiungit
reliquas voces musicales iunctas clauib⁹ latinis. Se
cũda ꝑs ibi (Mox alpha.) In pr̃ia dicit. ꝙ Γ. g. grecũ
cũ hac voce ut. ꝑmo mãui sinistre ĩ capite pollic̃. i. in
sũma iũcta dz collocari qd̃ ẽt cuz greca forma vicz ista

Capitulum primum.

Nut debet scribi vbi depingit̃ manus quanuis ꝓpter metrũ sub alia forma scribat̃ in textu Preponit̃ autẽ hec vox vt. cũ greco g. vt a. que est lr̃a prima latina altrinsecus tonum infra se. vt hac voce re sibi asscripta habeat. ⁊ N grecũ ad latinuꝫ g dyapason introducat. vt lucidius infra patebit in scd̃o capitulo Et p̃terea ꝙ N grecũ preponit̃ ⁊ latine lr̃e subsequũt̃. dat̃ intelligi ꝙ musica pro maiori parte primum a grecis fuit adinuenta. a latinis vero ꝯsumata. ¶ Mox alphabeta ⁊c̃. In hac ꝑte autor subiungit claues latinas cũ musicalibꝫ vocibꝫ sibi iunctis. Et diuidit̃ hec pars in duas. In prima parte declarat tria alphabeta. que sunt claues in musica quo ad vocum suaꝝ associationem. In secunda parte declarat illa quo ad vocum suaruꝫ proprietatem. Secũda pars ibi (Hec alphabeta ⁊c̃) Adhuc prima pars diuiditur in tres partes. In prima parte declarat autor predicta tria alphabeta quo ad suum principium ⁊ finem. In secunda ꝑte in manus sinistre iũcturis ꝑ ordinem locat illa. In tertia ꝑte voces dictis alphabetis iunctas anunciat. Et q̃tiens in manu locentur assignat. ⁊ cum hoc ꝓprietatem iuncturarum sinistre manus quo ad lineas ⁊ spacia ⁊ quo ad numeꝝ linearum ⁊ spaciorum dilucidat. Secũda ꝑs ibi (Nut ac are Bmi) Tertia ꝑs ibi (His visis voces) Hec tertia ꝑs posset diuidi ĩ pl̃es ꝑtes ꝑm hoc ꝙ pl̃a declarãt̃ in illa. Hec est sn̄ia in gn̄ali. Ad cognitionẽ text⁹ nota ꝙ vbicũqꝫ ponit̃ in h̃ libro hec dictõ vox nõ pro vera voce sꝫ pro signo vocis ponit̃. Nõ em̄ vt re mi fa sol la sunt vere voces: sꝫ signa vocũ Reliq̃ oĩa sufficienter patent vsqꝫ ad illũ locũ His visis ⁊c̃.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Are
Bmi
Sex vocum arsis ⁊ thesis
c f g
In natura bmollis qz bdura
a d e
Disce manū tm̄ si vis bn̄ discere cantū
Absqz mãu frustra disces ꝑ pl'ima lustra

Capitulum primum.

Hisvisis voces quasdat tibi musica noscas Juncturas vocum post hoc ex ordine poscas. Ut re mi fa sol la voces musica cantat Ordine sinistra septeno quas manus optat. Ut per prescripta poteris cognoscere dicta. Post hec cognosce: quid linea: quid spaciumve. Impar iunctura sit queuis linea dicta. Vult numeroqz pari spacium iunctura notari Linea bis quina nonies spacio sociat̃. Quãdo tota manus per iũcturas pagat̃:

In ista parte autor voces dictis alphabetis iunctas annumerat. ⁊ quotiens in manu locent̃ assignat ⁊ cũ hoc ꝓprietatẽ iũcturaꝝ sinistre manus quo ad lineas ⁊ spacia. ⁊ quo ad numeꝝ lineaꝝ ⁊ spacioꝝ dilucidat. Et dicit si ea que prius dicta suut ⁊ in textu conscripta diligenter ⁊ subtiliter considerata cognoscere possumus. ꝙ musica tm̃ sex vocibus cantat videlz has vt re mi fa sol la. Istas em̃ reperimus sup̱ omnibus clauibus per ordinẽ sinistre manui socũiatis ictas ab eo

loco Nut vicz vsqz ad illū locū ddlasol ⁊ nō plēs. Ee dē aūt voces siue signa vocū septies replicātur in māu ⁊ ex hoc septē vsurpāt sibi dispositōes. quaꝝ prīa incipit in Nut ⁊ finit in E capitali. ⁊ hz suū fa in C capitali. Scda dispositio incipit in C capitali ⁊ finit in a minuta. ⁊ hz suū fa in F cap. Tertia dispō incipit in F capi. ⁊ finit in d minuta. hz suū fa in b molli. Quarta dispō incipit in G cap. ⁊ hz finē in e minuta. hzqz suū fa in c mīuta. Quinta incipit in c minuta ⁊ finit in aa geminata et hz suū fa in f mīuta. Sexta dispō incipit in f minuta ⁊ finit in dd ge mīata. ⁊ hz suū fa in bb rotunda seu b molli. Septīa incipit in g minuta ⁊ finit in dd geminata ⁊ hz suū fa in cc geminata. Cui dispōi deest vna vox scz la. qꝛ in vltimo cantu b durali eadez vox nō est necessaria. Licet quidā addāt Ela exteri⁹ in manu post dd lasol. Que aūt lr̄a vocetur capitalis vel minuta vel duplicata postea plenius patebit. Poterit etiā in textu seu in manu ꝑ figuras lr̄aꝝ triū alphabetorum sufficiēter apparere (Post hec cognosce) Hic oñt quid sit linea. ⁊ quid vocet spaciū. et quot sint linee in manu. et quot spacia. que patēt lucide in textu

Hinc alphata poteris quoqz cognoscere trina. Que sunt prescripta discēdo sequentia dicta Sillaba sit prīa clauis reserat qꝛ cātū Sūt voces relique qꝛ curuuntur resonare

¶ Capitulum primum.

Grossas dat primũ claues: modicas-
qz secundũ Quatuor ac claues ternũ
seruat geminatas.

Primi scito graues alphabeti
fore voces Ex quibus extre-
mas dic quatuor associatas Esse gra
ues: quia voce graui resonare vidẽ
tur Dic quia finales cãtum finire iu
bentur Vox grauiũ prima sit sillaba
gamaut yma Alterius voces cũctas
fore dicis accutas Dat ternum super
accutas cũctas tibi voces Clauibus
in grauibus sz si quit currere cãtus
Nõ affinales dz percurrere claues.

In ista parte declarat autor tria alphabeta prescripta
quo ad claues suas ⁊ quo ad vocum sibi iunctaꝝ ꝓpri
etates Et ſm hoc ista ps potest diuidi in duas. In pri
ma pte autor drãm clauium assignat In secũda pte
autor subiungit drãm vocum suaꝝ Secunda ps ibi
(Primi scito graues) Ad pleniorem cognitionẽ tam

eorum que dicta sunt q̃ etiam eorum que sunt dicẽ
da. A Sciendum est q̃ antiqui musici primitus
septem tantum cordis seu vocib̃ in monocordo ⁊ in
sua musica vtebantur quas primis septez lĩis alpha
beti figurauerunt Deinde (vt dicit magister Guido)
assumpserũt quatuordecim voces siue notas Quaꝝ
dispositio talis fuit In musica ⁊ in monocordo circa
principium septem notas alphabeti posuerũt hoc mõ
capitalibus lĩis signatas A B C D E F G Post
quas easdem repetebant lĩas sed minori forma quas
septem minutas lĩas appellamus hoc modo scilicet
~~a b c d e f g~~ que lĩe cum pre omnibus sunt eadem
grauitate tamẽ ⁊ accumine differentes sicut se habet
vox virilis ad puerilem: ⁊ sic demum tantum quatu
ordecim notas habuerunt per septenarium institu
tas. Unde dicit mgr Johãnes musice artis egregi
us doctor Sicut omne tempus per septẽ currit di
es Dum videlicet septem dies transeunt ⁊ itez repe
tuntur Sic musica per septem tantummõ varieta
tes notaꝝ graditur. Unde notandum q̃ eadem lĩe re
petuntur. Sed non omnino eadez quia sunt in figu
ra dispares ⁊ in situ: vt infra dicetur. Et sic visum est
mgro Guidoni antiq̃s tm̃ quatuordecim notas ha
buisse Nut em̃ grecum non dũ appositum fuit neq̃
b qd̃ molle vel rotundũ dicimus. ymmo ãtiqui vnaz
cordam addẽtes primis septem alphabeti lĩis in sua
musica ⁊ monocordo tantum octo notas habuerunt
In quibus poterant suum perficere cantum B
Moderni autem circa hanc artem subtilius inuesti
gantes erant. videbant namq̃ antiquorum notas ad

melodiam non posse sufficere sed sepe cantum ꝓpter paucitatē notaꝝ deficere ⁊ cantus vsitatos habebant quoꝝ cursum in descensione ꝯplere nō poterant: Ut patet in antiphona O rex glorie Ideo gama grecum .i. Fut. primo loco posuerit alioquin cātus iste ⁊ plures alij non haberent cursum quo debite descenderēt Preterea b rotūdū qđ sepe ad cantū ꝑficiendum videbant necessariū addiderunt ⁊ inter a minutuꝫ ⁊ sic sequens quadratū b locauere. Talem differentiā inter b ⁊ b assignantes ut aliud diceret bmolle vel rotundum. Aliud bduꝝ vel quadratum ⁊ sic in musica ⁊ monocordo sedecim notas disposuerunt. Deinde (vt scribit Guido prefatus ne in musica ullꝰ haberetur defectus) vltimas quatuor claues seu lr̄as cū suis vocibꝫ addidit: sed diuersis figuris quas quidā sup̄fluas dicebant Ipse vero maluit notas habundare quā deficere quibus etiam b rotundū interposuit vt si opus foret: haberet in vltīs sicut in medijs. Ultīo vero moderniores tamen ante tempus sancti gregorij monocordis bmolle bmi inter A capitale ⁊ C capitale addiderunt. vt infra plenius patebit: ⁊ sic in musica nunc vtimur viginti duabus clauibꝫ quaꝝ vigintiuna sufficienter patent ⁊ ponunt in versibus scriptꝫ (Gamaut ⁊c̄.) Ultima vero apte repitur in monocordo. vt infra patebit. ¶ His cognitis scire debemꝰ ꝙ lr̄e q̄ pro clauibꝫ in musica sunt assumpte tres sibi vsurpant ordines primus ordo dicitur capitaliū lr̄aꝝ qui incipit in Fut ⁊ finit in a minuta. Secūdus minutarum qui incipit in a minuta siue in alamire ⁊ fi

nitur in aa geminata ex clusiue. Tertius gemina-
tarum qui incipit in aa geminata ⁊ finitur in dd ge-
minata inclusiue. Primus autem modus differt a
secūdo duobus modis in figura scz ⁊ in situ loci. In
figura quidem: quia littere primi ordinis sunt capita
les. Littere vero secūdi ordinis sunt minute. In situ
loci differunt quia littera primi ordinis que est in li-
nea in secundo ordine est in spacio ⁊ econuerso: verbi
gratia A capitalis littera est in spacio a vero minuta
est in linea B capitalis in linea b minuta in spacio ⁊
sic de alijs per ordinem. Secundus ordo differt a ter
tio duobus modis in figura quia simplices habet lit
teras tertius vero geminatas. In situ loci quia litte
re secundi ordinis qui est in linea eadem in tertio or-
dine est in spacio ⁊ ecōuerso: verbi gratia a minuta est
in linea aa geminata est in spacio. b minuta in spacio
bb vero geminata in linea ⁊ sic de reliquis. Tertius
ordo conuenit cum primo in situ loci discrepat autez
in figura. D His omnibus diligenter conside-
ratis poteris cognoscere ꝙ omnis vox seu clauis que
in manu situatur in numero impari censetur stare
in linea Que vero in numero pari iunctruaꝝ poni-
tur censetur stare in spacio. ¶ (Sillaba sit prima)
Vult autor sic dicere ꝙ prime sillabe trium alphabe-
torum que in versibus precedentibus ponunt claues
vocantur ideo quia reserant cantum videlicet vtruz
sit b durus. naturalis vel b mollis. Unde sicut clauis
que aperit seram: voluit hinc inde ⁊ reuoluit vec-
tem vel repagulum. antequam quicquam reseret.

Capitulum primum.

Sic etiam omnis cantus voluitur ⁊ reuoluitur per predictas claues anteq̄ sciatur: vel discatur Relique vero sillabe clauibus iūcte dicuntur voces. i. signa vocum qꝛ resonare videntur (Primi scito graues ⁊c̄.) quia inter voces trium alphabetoꝝ musice artis. alie dicunt̄ graues. alie accute. alie supaccute. Idcirco autoꝛ hic subinfert vocū distintionem Dicens ꝙ voces primi alphabeti dicunt̄ graues Ideo qꝛ grauiter ⁊ remisse sonant Inter quas tñ voces prime quatuoꝛ illud specialiter retinent nomē Relique vero quatuoꝛ videlicet dsolre elami ffaut ⁊ gsolreut. non solum dicuntur graues sed etiam finales qꝛ fore omnis cant⁹ finit̄ in ipsis Voces aūt scd̄i alphabeti qd̄ scribit̄ per minutas lrās dicuntur accute qꝛ accutius sonant q̄ priores Voces vero tertij alphabeti dicunt̄ supaccute. Quidā tamē vocāt voces scd̄i alphabeti affinales. Item quidā vocant primas tres voces eiusdē scd̄i alphabeti accutas Reliquas vo supaccutas Et voces tertij alphabeti vocāt etiam excellentes E (Clauib⁹ in grauib⁹ ⁊ c̄.) Hic ānectit autoꝛ q̄ddā notabile Dicens ꝙ oīs cantus qui poterit apte ⁊ ꝯpetent̄ neumari seu notari: ⁊ insup cantari in grauib⁹ clauib⁹ seu vocib⁹ In affinalib⁹ clauibus siue etiam in accutis seu excellentibus siue superaccutis nō debebat cantari seu notari. Sicut enim in loyca pro quadam maxima habetur ꝙ omne totum est maius sua parte Et quicquid predicat̄ de genere predicat̄ etiam de specie Sic etiam in musica precedens notabile: habet̄ pro q̄dā rl̄a gñali eo ꝙ affinales seu etiā accute siue supaccute claues seu voces. tm̄ adinuēte sunt ꝓpter tales cātus qui in grauib⁹ apte nō poterāt decantari.

Voces mõstrare discas hinc ⁊ variare Per soluaturã: que multã fert tibi curã. Quãdo mutabis vocẽ pro voce locabis Sicqz dabit voces sẽper mutatio plures Si mutare cupis normas has mente tenebis Nunquam mutabis nisi sit mutare necesse Si varias cupias tibi normas artis adesse Vocẽ si clauis habet vnã non variabis Gamaut ac are bmiqz nequis variare Quius sunt gemine poteris bis eã variare Sed non mutatur bfabmi nec variatur Eius ⁊ octaua: ne sit mutatio praua Naz fa mi clare nunquã poteris variare Clauibus in quinis sic voces non variabis Vel dic septenis si mauis: nam bfabmi Binas per duo

bb claues annectis vtriqz.

F ¶ Sequit secūda ps principalis h' capituli In q̄ autor declarat vocū trib' alphabetis prescriptis iūctarū mutationē Et diuidit hec ps in duas In pria parte autor oñdit quid sit mutatio In scda pte varias regulas de mutatiōe vocū subinfert Scda ps ibi (Si mutare cupis) In prima pte dicit autor q̄ mutatio que requiritur in soluatura sic diffinit Mutatio est vnius vocis pro altera vicaria prestatio (¶ Si mutare cupis ꝛc. Hic subiūgit autor tres regulas de mutatiōe Et pōt hec ps in pl'es partes diuidi s'm qd autor ponit pl'es regulas de mutatione Prima rl'a talis est q̄ nūq̄ dz fieri mutatio nisi in eo loco vbi necessitas ascendēdi vel descendēdi ad hoc ꝯpellit Et hoc ideo ne fiat p plura qd pōt fieri p pautiora qd etiam in omni arte viciosum est. ¶ Hic nota qd quotienscūq̄ mutatur aliqua vox totiens talis vox in omni loco mutationis dz relinqui vt eadē vox ibidem inueniat post reuersionē que ibidē fuit derelicta Itē si aliquis s'm eūdem modū mutari nō pōt de vna voce in aliam sine mutationib' saltus fiat vt si ꝯtingat nos saltum facere ab elami in bfabmi ꝛ ecōuerso Et sic de quibusdaz clauib' alijs vt infra plenius patebit G (Voces si clauis ꝛc.) Hic subiūgit autor regulas mutationuz speciales Et primo de clauib' que habent vnam vocē Secundo de his que habent duas voces Tertio de his que habent tres voces Quarto subinfert quandam regulā generalem: ptes patebunt infra p ordinē De clauibus vnam vocē habentib' breuis est regula

tres

videlicet ista ꝙ nullā hñt mutationē. In his em̄ cla
uibꝫ nō est altera vox ergo nec mutatio. ¶ (Cuius sūt
gemine) Dicit autor ꝙ illa clauis que duas habet vo
ces: duas etiā habet mutationes Et vt has mutatio
nes pleni⁹ cognoscas scire debes ꝙ hic est ordo in voci
bus vt re mi fa sol la. In clauibꝫ ergo habentibꝫ du
as voces ꝑ ascensum mutat̄ vox posterior in priorē. ꝑ
descensum vero vox prior in posteriorē. Ab ista regla
excipit̄ ccsolfa ⁊ ddlasol In quibꝫ ambe mutationes
fiunt deorsum tm̄ Nota etiā ꝙ licet bfabmi ⁊ sua
octaua videlicet bbfabmi duas habeāt voces nullam
tn̄ habent mutationē In ipsis em̄ sp̄ fa cātat̄ ꝑ cantū
bmollem ⁊ mi ꝑ cantū bdur̄ Et in eisdem cātibꝫ sem
per ante vel post fiūt mutationes sique necessarie sūt
Fa em̄ par̄ eleuabit̄ ⁊ mi par̄ deprimit̄ que debitā ad
seinficem impediunt mutationē. Itez in bfabmi nō
fit mutatio: qꝛ habet duas claues quar̄ vtraqꝫ scꝫ bfa
⁊ bmi vnā tm̄ hꝫ vocem Mutatio aūt ad minus sp̄
requirit duas voces. Ex his colligit̄ ꝙ in septem cla
uibꝫ scꝫ Nut are bmi ⁊ in vtroqꝫ bfabmi cū duas ha
beant claues nō fiunt mutationes In octo ꝟo claui
bus duas voces habentibꝫ in singulis earuꝫ due fiūt
mutationes que octo claues sunt Cfaut dsolre elami
⁊ sua octaua ffaut ⁊ sua octoua ccsolfa ⁊ ddlasol Et sic
breuiter habes quindecim claues expeditas

Clauis triplata vicibus fit sex
variata Ex his vt variū vale

as cognoscere cantum Clauibus in cũctis quarũ voces variabis Vicissim sursum mutas vocesqz deorsum Exceptis vt re:mi re: fa sol:quoqz la sol Ut re cũ mi re gsolreut ac alamire Vicissim sursum mutãt raroqz deorsum Infra mutato fa sol:sol la sociato Clauibus in cunctis quib⁹ has voces sociabis

Hic subiungit autor regulã de clauib⁹ tres voces habẽtib⁹ dicẽs ꝙ quelibz ipsaꝝ sex hz mutatiões Prima aũt istaꝝ clauium est gsolreut qđ hz tres voces scz sol re ⁊ ut Et sex mutationes Primo sol mutatur in ut ascendendo de cantu naturali in bduꝝ ⁊ ut in sol descẽdendo econuerso Secũdo mõ sol mutat̃ in re ascendendo de cantu naturali in bmollem ⁊ ecõuerso re in sol descendendo de bmolli in naturalẽ Tertio modo re mutatur in ut ascẽdendo de cãtu bmolli in bduꝝ ⁊ ut in re ecõuerso que mutatio similiter fit ascendẽdo ⁊ raro vel nunq̃z descendendo Alamire silr̃ habet tres voces scz la mi ⁊ re ⁊ sex mutationes Primo mõ mutat̃ la in re ascẽdendo de cantu naturali in bduꝝ ⁊ re in la ecõuerso descẽdẽdo Scđo mõ mutat̃ la in mi

ascendendo de cantu naturali in bmollem ⁊ mi in la ecōuerso descēdendo Tertio mutat̄ mi in re de cantu bmolli in bduꝝ ⁊ re in mi ecōuerso ⁊ hee ambe mutationes fiunt ascendendo Csolfaut etiā hz tres voces scz sol fa ⁊ ut: ⁊ sex mutationes Primo mō sol mutat̄ in ut ascendendo de cantu bmolli in bduꝝ ⁊ ecōuerso ut in sol descendēdo Scdo mō sol mutat̄ in fa de cantu bmolli in bduꝝ ⁊ fa in sol ecōuerso ⁊ hee ābe mutationes fiūt descendēdo Tertio mō mutat̄ fa in ut ascēdendo de cātu bduro in naturalez ⁊ vt in fa ecōuerso descēdendo D dlasolre sil̄i mō tres hz voces scz la sol ⁊ re ⁊ sex mutationes Primo mō mutat̄ la in re ascendendo de cātu bmolli in naturalē ⁊ re in la econuerso descendendo Scdo mō mutat̄ la in sol de cantu bmolli in bdurum ⁊ econuerso sol in la de bduro in bmollē ⁊ hee ābe mutationes fiūt tm̄ descēdēdo Tertio mō mutat̄ sol in re ascendendo de cantu bduro in naturalē ⁊ re in sol ecōuerso descendendo de naturali in bduꝝ Gsolreut in linea ⁊ aalamire in spacio easdez habent mutationes quas inferius eoꝝ octaue Sicut etiā elami in linea ⁊ ffaut in spacio ꝯcordāt cū suis octauis Cc solfa duas habet voces scilicet sol ⁊ fa ⁊ duas mutatiōes: sol mutatur in fa de cātu bmolli in bduꝝ ⁊ fa in sol ecōuerso que ābe mutatōes fiūt tm̄ descendendo C ddlasol sil̄r duas hz voces scz la ⁊ sol: ⁊ duas mutatiōes. la mutat̄ ī sol d̄ cātu bmolli in bdurum ⁊ sol in la econuerso ⁊ hee ambe mutationes fiunt descendendo tantum.

Discas hinc variuz per claues

noscere cãtũ Nã clauis sepe tibi dat
cantum variare In trinas speci-
es cantum distinguere debes Bdu-
rus primus naturalisq; secundus
Tertius hinc cantus bmollis erit vo
citatus Bdurum cantum g clauis
dat tibi tantum C naturalis cãtus fi
at tibi clauis Cãt⁹ bmollis f semper
sit tibi clauis Bmollis claui cãtus
dat fa bfabmi In qua bdur⁹ mi sem
per dat tibi cãtus B dat quadratum
bdurũ bquoq; rotũdus Bmollez cã
tũ debet tibi psallere tãtũ Bduruz
triplo reliquos cãt⁹ geminabo Do-
tria g duo c bis f his cãtibus apte B
mollẽ dulce bduruz succine dure Ut
naturalẽ bmollẽ succine talem.

Sequitur tertia ps principalis huius capituli in q

autor tractat de varijs speciebus cãtus. Et diuiditur hec ps in quatuor ptes In prima pte oñdit autor ꝙ cãtus variat̃ p varias claues ⁊ cũ hoc cãtum distinguit in tres species In secũda pte declarat illas species p ordinẽ In tertia pte easdẽ species subdiuidit quãdã drãm subiungendo In quarta pte ãnectit quedã incidẽtia p que rsidet tacitis questionibꝫ Secũda ps ibi (bdur cãtũ) Tertia ps ibi (bdur triplo) Quarta ps ibi (Doctores cãtum) Circa primã ptẽ nota ꝙ antiquissimi musici qui tm̃ sex vocibꝫ seu cordis vel saltẽ octo vocibꝫ ĩ monocordo ⁊ in musica sua vtebant̃ nullis mutationibꝫ vtebant̃ ⁊ omnẽ cantum suũ naturalẽ vocabant Deinde post mltũ temporis spaciũ docentes ⁊ discentes musicã plẽs notas ⁊ voces adinuenerunt ⁊ easdem p ascensum ⁊ descensum diuerso cãtui addiderunt Unde etiam bmolle musice ꝓpter dulcedinẽ ⁊ molliciẽ cãtus addiderunt drãm assignãtes inter b ⁊ b vt vnũ diceret̃ bmolle Aliud bdurum eo ꝙ duriorem sonoritatem inducit Et sic cantum in tres species distinxerunt plures differentias dispendiose assignantes inter easdem species Quarum specierum nomina claues ⁊ discensiones sufficiẽter patent in textu ¶ (Ut naturalem ⁊c.) Dicit autor ꝙ cãtus bmollis concordat frequẽter cum naturali qd̃ ex hoc cognoscere poteris quia plures cantus quinti toni qui incipiũt in ffaut per cãtum bmollem ⁊ ibidem etiam finiuntur eodem modo per cantum naturalez Incipi possunt incsolfaut ⁊ ibidẽ finiri vt patere poterit infra in alleluia Agno nos xp̃o. de beata agneta ⁊ in quampluribus alijs cantibus consimilibus

Capitulum primum

Octores cantũ plures addũt
sinomenũ Qui sic est dictus si
nomenus id est superauct⁹ Sicut b⁄
mollez cãtum prestat bfab mi Dicen
tes posse talem quoqz tradere bmi
Musica si woces mi fa sol la sociasset
Quatuor ad claues:r in his prior a
re fuisset Voces ad claues manui sz
quas manus aptat Has instrumen
tis manufactis sepe coaptat Orgãa
recta:lira:qs mõstrant ac monocor
da Per que quit bmi cãtus bmollis
adeẽ Quod puto prodesse fieri quo
qz sepe necesse Si cupimus cantum
bene psallere gregorianum Anti⁄
qui libri sicut mõstrant reperiri Ut
patet in sole graduali consimiliqz.

De alphabetis.

Cantum quē veteres cupiunt finire
dsolre Hunc quāuis iuuenes finire
velint alamire Bmollis talis scio
qd nequit ffore clauis Talē sed cātū
bmi dat per b rotundū Qd bene for
mata mōstrare queunt monocorda
Nec tamē vt wcē poterūt hec iunge
re primā Qd neqz prodesse poterit
quicquā vel obesse Hic cantus clare
qr tamē transit ad are Sepius r bmi
tantū cupit associari Quē finire to-
nus vult per dsolre scdus Si velud
antiqui cupis hunc cantare magistri
Quē nunc finire iuuenes gliscūt ala
mire Artē discamus vluz quāuis te
neamus Dupliciter scriptum cantū
discamus r istū Sic totāqz manū ma
ge noscimus r monocordum.

Capitulum primum.

k Hic autor ponit q̃ddã incidẽs ꝑ qd̃ rñdet tacite questioni posset em̃ aliquis dicere cũ cãtus bmollis a gsolreut in spacio vsq̃ ad gsolreut in linea inueniatur ⁊ interseratur inter gsolreut ⁊ csolfaut in secũdo alphabeto ⁊ etiã supius in tertio alphabeto inter gsolreut in linea ⁊ inter ccsolfa in spacio. vtrum ne etiã infimus inter gamaut ⁊ cfaut in primo alphabeto eodẽ mõ cantus bmollis possit haberi ⁊ decãtari Rñdet autor ⁊ dicit ꝙ bene possit ⁊ debeat fieri licet em̃ doctores musice artis infra in mann voces aptas cãtui bmolli clauibus nõ attribuũt vt possim⁹ descendere a dsolre vsq̃ ad gamaut ꝑ has voces la sol fa mi re ⁊ eodẽ mõ ascendere ꝑ soluaturã ꝑ easdẽ scz re mi sol la. Sicut ꝑ habundãtiam vocũ possumus facere a gsolreut vsq̃ ad csolfaut ⁊ etiã a gsolreut in linea vsq̃ ad ccsolfa Tamen id apte põt fieri in instrumẽtis manufactis Seu artificialibus: vt in monocordo Organis Lira ⁊ ceteris instrumentis. Et hoc sentit beatus gregori⁹ ⁊ omnes antiqui scriptores musice qui notãdo respõsorium graduale (In sole posuit) cum consimilibus gradualibus in are per cantum bmollem incipiebãt ⁊ in dlasolre cum sint secundi toni apte per notam finalem finiebãt quod nullatenus poterit fieri nisi ꝑ cantum bmollem vt a Cfaut ad Bmi tonus ⁊ non semitonium decantetur Quod optime fit per instrum̃ta musicalia quia cum in speciebus dyapason eedem voces esse dicãtur vt plenius infra patebit Ideo ne mirum si cantus sinomenus id est vltimo adiũctus ⁊ inuentus qui vocatur alio nomine bmollis supra

inter g ⁊ c locum habeat quin hoc etiam fieri possit in fra ingrauibus infra g grecū ⁊ C capitale Et sic tres cantus bmolles possunt esse ⁊ fieri: ⁊ hoc precipue in musicalibus instrumentis Et quia moderni cantores plures cantus secundi toni vt graduale (Insole posuit taber.) ⁊ grecis (Asummo celo) fm beatum gregorium ⁊ fm instrumenta musicalia volunt decātare per cantum bmollem qui potest esse ⁊ fieri in gra uibus clauibus per instrumenta musicalia Ideo eosdem cantus qui debent in Are incipi: ⁊ in Dsolre fini ri incipiunt in elami ⁊ finiunt in alamire per notam finalem Et quedam alia gradualia scilicet (Domine deus virtutū Excita dñe. ⁊ Tollite portas ⁊c.) Q que gradualia antiqui incipiebant in Cfaut ⁊ per notam finalem cum sint secundi toni finiebant in Dsol re. Moderni vero incipiūt in Gsolreut Et similiter finiunt in alamire per notam finalem Et sic mutant debitum finem secundi toni scilicet Dsolre ⁊ cuz hoc mutant cātum in finali suo Ubi fit ascensus de Elami in linea ad ffaut in spacio ibi eſſi cantant semitonium vbi tonus debite iuxta Gregorium debet decantari. Et hec oia planius patebunt infra per duplicem notam seu neumam predictorum gradualium ad maiorem declarationem ⁊ demonstrationem eorum que predicta sunt neumatorum: seu notatorū dupliciter per claues ⁊c. ¶ (Nec tamen vt vocem poterunt hec iungere primam.) Dicit autor q̄ cantus bmolles: qui infra decantantur in manu per monocorda non possunt habere primam vocem.

scilicet ut quia in monocordo apte mēsurato fm an
tiquos in gamaut sonat re ⁊ infra gamaut non est ali
qua vox Tamen via artis mōocordum posset forma
ri ⁊ mēsurari In quo f cū hac voce ut. prima posset
reperiri fm modernos vt postea patebit ibi Infra g
grecum ⁊c.

Incipit. II. Ca. de monocordo

Entio sed facta cū supra sit mo
nocordi Ipsius formā nostro
decet addere cordi Per multā partē
quia nos hanc ducit ad artem Et gli
scit noster certissimus esse magister.
Nec sicut reliqui preciū petit ipse ma
gistri Quāuis cātare doceat nos no
cte dieqz Omni pro nobis cupiatqz
carere quiete Ipsi si volumus ⁊ ei si
nos sociamus Ergo suū variū stude
amus discere cantū Quē donat gra
tis vt fons nimie pietatis Nec per

turbatur decies si percutiatur Ymmo quãdo plagas centũ das suscipit omnes Nõ dedignãdo sed mage cõpatiendo Quod tua mens stulta ne quid apte dicere multa Concinnaqz ligna bene decãtant sine lingua Dic rogo doctorẽ si vidisses ita mitez Dicere non poteris: quia nullus adest ita mite Pitagoras factor cuius fuit atqz reperto[r] Istũ doctorẽ tibi prestant cõcaua ligna Cũ sola corda magadis apte sociata Ad quas stet scripta per claues cedula lõga Que claues veras prestẽt ex ordine formas Dic lignum magadam quod sustentat tibi cordam Doctor prefatus pueris est consociatus Filia vultqz sua

Capitulum.II.

lira dici nostra magistra Claues cõ-
iuncte si sint in ea bene cuncte Hinc
lira predicti cum filia sit monocordi
Nos propter patrem sibi dignũ de-
mus honorez Ut doceat cantũ nos
dulciter vt monocordum.

Sequitur secũdum capitulum huius libri In quo autor tractat de monocordo ⁊ varia eius mẽsura Et diuidit istud capitulum in quinq; partes principales A In pria parte tractat autor de monocordo quo ad ipsius dispositionem ⁊ commendationem seu vtilitatem In secunda parte de monocordo quo ad ipsius varias mẽsuras In tertia parte tractat autor de monocordo scz quo ad modernorum musicorum ordinationem In quarta parte quo ad ipsius exercitationem vt debitam vocum presentet consonantiam In quinta parte quo ad cantum in ipso seu etiam in libris decantandum Secunda pars ibi (Istinc mẽsuram) Tertia pars ibi (Per formationes) Quarta pars ibi (Ligniferumq; gradum) Quinta pars ibi (Dis visis varium) In prima parte autor vult sic dicere Et quo supra dictum est de monocordo q̃ plures voces contineat quam iuncture sinistre manus contineãt. Idcirco nunc de ipsius forma vtilitate ⁊ mensura plenius est per tractandum B Describitur autem

sic monocordum: vt scribitur in libro qui intitulatur dyalogus musice artis Monocordum est lignum lō gum quadratum in modum capse ⁊ intus cōcauum immoduz citare super quod posita corda eius sonitu varietates vocum facile comprehendit Et dicitur a monos qđ est vnuz ⁊ corda quasi vnam habēs cordā Huius autem instrumenti musici inuentor ⁊ factor fuit pitagoras magnus ⁊ egregius doctor ⁊ magister grecorum Et quia valde vtile est instrumentum ad cognitionez artis musice Idcirco ad ipsum plene co gnoscendum nostre mētis intētio est dirigenda Do cet eñ multiformiter omnium vocum debitam con sonantiā Unde etiā in predicto dyalogo dicit magi ster discipulo. littera monocordi sicut cātilena discur rens est ante oculos: pone ꝙ si non dum vim ipsarū litterarum plene cognoscis ꝑm easdem litteras per cutiens cordam ab ignorante magistro mirifice audi es ⁊ disces Et respondet discipulus fere inq̄z mirabi lem dedisti mihi magistruz. qui a me factus me doce at meq̄z docens nihil sapiat ipsum propter sapientiā ⁊ obedientiā sui maxīe āplector Cātabit eñ mihi qñ voluero ⁊ nūq̄z de mei sensus tarditate ꝯmot⁹ ꝟberi bus vel iniurijs me cruciabit Subiūgit deiñ autor ī lr̄a ꝙ illđ instrumētū musicū scz monocordū plures habet pueros scz lirā: cytarā: cymbalū: ⁊ organū ⁊ sic đ alijs Eedē eñ mensure que requirūt ad monocordū apte mēsurādū Etiā requirūt ad lirā q̄ ad duo extre ma ligna in quibꝫ currūt claues ⁊ quo ad capitellum siue magadam que sustentat cordā retro ⁊ sic de alijs instrumentis musicalibus

Capitulum .II.

Estinc mēsuram monocordi discito puram
Ligniferās magadas prope fines ponito binas.
Ad quarū primā g debes ponere grecaz
Ad reliquaz magadā poteris cōscribere cifrā
Altera nā magada pro signo stat quasi cifra
Que dum nil signet dat significare sequēti.
Postqz nouem similes infra magadas cape partes
Post hoc bis binas: hinc trinas: post quoqz binas
Omnes mēsura claues dabit ista quaterna
Primo cōsimilē partē distingue nouenā
Fit tonus ad partem primā nouāqz per artē
Sic primā partē nouam dabit Aqz per artē
Tertia D grossum capit:a dat quintaqz parum
Sexta

qz d paruũ: septima dat a tibi dupluz
Sed cum mẽsuras similes facis ipse
nouenas Nil dabit octaua: nihil al-
tera: quartaqz nona Partibus in re
liquis certas claues retinebis Hinc
z ab A partez grossa distingue noue
nam B quadrũ partẽ primã finitqz
per artẽ Terna dat E magnũ b quin
taqz dat tibi quadrũ Sexta dat e par
uũ b septĩa fert duplicatũ Nuẽqz to
nũ partẽ poteris sic scire nouenã Si
partes primas glisicis cõiungere bi-
nas Quatuor hinc similes infra
magadas cape partes Ad primam
partem diatesseron adde per artem
Partis sed relique finis tibi sit dia-
pente E grossum primã partem fert

Capitulum.II.

Qz secundam Tertia pars per ḡ di
apason monstrat aperte Ultima
pars magadam carpit cifre sociataz
Claues consimiles similes seruāt si-
bi formas. Hinc infra magadas
partes similes rape ternas Ad pri-
mam partem socia diapente per ar-
tem Finis vult relique partis diapa
son habere D grossum partē primā
finitqz per artem Altera pars fere
d paruuz glisscit habere Tertia pars
magadam iūgit cifre sociatā Sed
bmi per mi diapante nequit sociari
Ffant ad clauem sursum sibi cōsocia
tam Sed per fa tantū sinomenū duz
cano cantum Cum diapente tonus
semper tres det sociatos Quis semi-

tonium solum sit consociatuz Quod
nequit a bmi sursumqz per f reperi-
ri Cum semitonia sursum pateant
tibi bina Nec multum tales ars cu-
rat psallere quintas Sz potes a bmi
ternas partes sociare Et semitoniũ
pars prima cupit propriare Ad bmi
propriam quod mõstrabit tibi quin-
tam Quod semitonium variuz psal
lit tibi cantum Ac ad b quadrum iũ-
git diatesseron aptum Scriptaqz
d bmi scribuntur bbfabmi Post
infra magadas binas similes cape
partes Primula pars fere diapasõ
gliscit habere Altera pars magadaz
carpit cifre sociatam Dictas mensu-
ras ad qualibet addito claues.

Capitulum. II.

E qua mensura post se diapason habebit Hac ad bmolle bmi diapente tenebit Hinc breuiter formas monocordi discito certas Ter ton⁹ ternis: diatesserō itq; quaternis It diapente tripes: diapason fit quoq; bispes. ꝓ bipes cā metri

Sequitur secunda pars principalis In qua autor determinat de mensura monocordi. ⁊ posset in plures ꝑtes diuidi ¶ Sententia huius partis talis est: qñ monocordum est concauatum ⁊ paratū tunc ꝓpe fines ipsius ponende sunt due magade Est autē magada lignum quoddam modicum super quod poni debet corda postquā monocordum est apte mensuratū ⁊ circa primam magadā debet poni g greca littera sub hac forma ¶ ad secundam vero magadā poterit poni cifra quia stat tm̄ pro signo siue claue dans formā alijs clauibꝰ ⁊ debite mensuram ꝑm artem. sicut ⁊ cifra nihil signat: sed dat signare numero sequenti ordine retroclito velud magada ¶ (Postq; nouē similes infra magadas ⁊c.) Hic ponit autor quatuor mēsuras monocordi in generali scilicet nouenariaz: quaternariam: trinarium: ⁊ duplam ¶ (Primo consimilem) Hic prosequitur predictas mensuras in speciali ⁊ primo primam secundo secundam ⁊c. ¶ Vult autē

sic dicere a prima magada ad secundam faciēde sunt per circinum nouem partes equales Et ad finem prime none partis debet scribi a que facit tonū ad g grecū Ad finem secunde partis nihil est scribendum Ad finem tertie none partis scribi d3 D grossa līa que facit diapente ad g grecum vel diatesseron ad A magnū vel grane Quarta pars vacat, Ad finem quinte partis debet scribi a parua līa seu accuta que facit diapente ad D grossum Ad finem sexte debet scribi d parua seu acuta que facit diatesseron ad a acutum In fine septime partis debet poni duplex siue superaccuta que facit diapente ad d acutū vel ad a paruum diapason. D C (Hinc ꝛ ab a ꝛc) Hic subiungit autor secundam nouenariam mensuram: dicens ab A grossa vel graui littera fiant nouē partes equales ꝛ finis prime none partis offert b quadratū que facit tonū ad a Secunda pars vacat vt supra Tertia ps offert C grossum Quarta nihil offert Quinta ps b paruū quadratum acutum Sexta ps offert e acutum seu paruū per diatesseron Septima pars b duplex quadratum per diapente Et sic per duplicē nouenariā diuisionem habemus cū g greco vndecim claues. Subiungit etiam autor in littera q̃ quilibet tonus poterit inueniri per nouenariam mensuram ad secundā magadam Ita videlicet q̃ semper prima nona ps offert tonū ad illā clauē a qua accipis nouenariā diuisionē.

E (Quatuor hinc similes ꝛc. (Hic prosequit autor secūdā mēsurā dicēs. Si a prima magada ad secūdam fiant quatuor partes equales Prima ps facit finem p diatesseron Secunda pars facit per diapente

Capitulum. II.

Tertia pars per diapason verbigratia Si a g greco fiunt quatuor partes equales Prima pars offert E grossum per diatesseron Secunda G grossum quod facit diapente ad c Tertia vero g paruum quod facit diapason Ultima vero pars pertingit ad cifram siue ad secundam magadam Hoc idem intellige de omni alia claue per quaternam diuisionem De A grossa non est necesse fieri quaternā diuisinonem: quia D grossum a acutum: ⁊ a duplex quas daret secunda diuisio quaterna: prius habemus per primam nouenariam diuisionem Item a B grosso non est necesse fieri quaternam diuisionem quia per secund dm nouenariam diuisionem habemus E grossum b quadratum acutum ⁊ b duplex ipsius scilicet diapason quas claues offert secunda quaternaria diuisio Si autem a C faciamus quaternam diuisionem. Prima pars offert f graue per diatesseron Secunda pars c acutū per diapente Tertia pars c duplex per diapason F (Hinc infra magadas partes ⁊c̄.) Prosequitur autor tertiam diuisionem que est trimembris: dicens Si accipis infra magadas tres partes equales Prima pars offert diapente Secūda pars diapason Et hoc ītellige de omni claue cui⁹ quītā cupis habere ¶ (Sz bmi per mi diap. ⁊c̄.) Hic facit autor exceptionem ab ista ternaria mensura Dicens quando in bmi cantamus cantum bdurum tunc sursum ad quintam clauem scilicet ffaut non offert diapente: sed quando canimus cantum bmollem accipiendo in bmi hanc vocem fa Unde ad hoc ꝙ terna diuisio posset verificari a bmi debemus facere ternā diuisionez ⁊ finis prime

partis offert semitonium inter f graue ⁊ G ꝙ semitonium facit diapente ad G grossum ⁊ istud semitoniũ ualde est necessarium in monocordo ⁊ in organis, qꝛ sine ipso non posset apte cantari sequentia Congaudent angelorꝫ ⁊ plures alij cantus. Et sicut f graue ꝑ diuisionem quaternariam In prima parte bmollez hꝫ per diatesseron Et per secundam partem f acutum per diapente ⁊ in medio tertie partis bmolle per accutum Sic semitonium infra f graue ⁊ g per quaternariam diuisionem Primo offert b quadratum per diatesseron Et in secunda parte semitonium inter f ⁊ g accutum Si opus fuerit per diapente et hoc est ꝙ dicit autoꝛ in lr̃a ¶ (Scriptaqꝫ de bmi Post infra magadas) Hic prosequitur autoꝛ quartam mensuram dicens Si infra magadas vel etiaꝫ a quacũqꝫ claue ad secũdam magadam fiat binaria diuisio finis prime partis offert diapason vt si a greca g scꝫ gama fiat binaria diuisio Prima pars offert g graue ⁊ sic d̃ alijs clauibus ¶ (F qua mensura) Dicit autoꝛ ꝙ eadem mensura qua f graue facit diapason post se eadez mẽsura bmolle vel sinomenum ante se. ¶ (Hinc breuiter ⁊c̃.) Hic epilogat autoꝛ breuiter predictas quatuoꝛ mensuras Et dicit ꝙ tonus currit vbiqꝫ per diuisionem nouenariam Diatessoron per quaternariam Diapente ꝑ trinariam Diapason per binariam Hijs habitis omnes modi quibus cantus contexit̃ pñt haberi Et de his plenius tractabit̃ in Tertio capitulo. Nota bispes ponit̃ pro bipes qd̃ non poterat poni in metro qꝛ pr̃ia breuis Et est ibi figura epẽthes Vñ sincopa de medio tollit ꝙ epenthesis auget.

Capitulum .II.

Per formatores monocordo-
rum iuniores Infra g grecum
reperitur vt f sociatũ Dictis serua
tis mensuris nec variatis Ut sine de
fectu wcum bmollis haberi Infe-
rius valeat: cantus pleneqz doceri
Qui cantus manui nequit in solfa
sociari Sed talem cantuz monocor
dum dat tibi tantum Et tunc wcem
re sibi gamaut applicat apte Hinc a
mi: bfa: csol: d concinit r la Sursum
sic ela manui fit consociata Ternus
b durus q la bene sit soniturus Cũ-
qz nouem partes recte formabo per
artes F infra grecum g claues fert
nisi quinqz Premula g grecum fert
pars: C tertia grossum

De monocordo

Quintaqz G grossuz:c sexta dabit ti
bi paruũ Septima pars vere g par-
uũ gliscit habere Tot fert g grecũ tot
post dabit A inde grossuz Quas pri
or et trina fert pars quint septima
sexta Et sic quindenas per tres queo
carpere claues Hec poterit cuncta
mõstrare proportio quadra Per va
rias claues diuisim cõsociatas Hinc
semitonia studeas cognoscere plura
Que bene formato cupiũt addi mo
nocordo A bmi nonies similes tu
diuide partes Ultima qd magadaz
tãgat pars fine locatã Et semitonia
poteris reperire quaterna Nil da-
bit octaua: nihil altera: quartaqz no
na Partibus in reliquis sed semito

uia cernis Sic a bmolli qs vult pre-
cedere bmi Quatuor cõsimiles par
tes distinguere debes Et semitonia
poteris cognoscere plura Sicqz so-
num clarum tibi monstrabit mono-
cordum Ligniferumqz gradũ vox
queuis captitat aptum Qui cordam
tangat vox vt sonitum bene tangat
Per palmamqz leuam monocordi
tangito cordam Quam iuxta maga
dam per palmam tangito dextram
Quando monocordis varium can
tum sociabis.

¶ Sequit tertia ps huius capituli In qua au-
tor determinat de formatione monocordi fm moder
nos musicos Et vult sic dicere vt cantus bmollis
siue finomenus plene siue defectu haberi possit mo-
derni musici infra g grecum ponunt f cũ hac voce ut:
a qua per nouenariam mensuram inueniunt g grecũ

7 ab eadem f per quaternariam diuisionem habebūt
primo diatesseron per bmolle 7 sic de alijs Semper
essi predicte quatuor mensure stant in sua virtute de
vna claue ad aliam ¶ (Dictis seruatis 7c.) autor sic
vult dicere sicut supra dictum est qd ⊓ grecum p
nouenariam diuisionē offert quincq claues 7 A gros
sum similiter quincq Sic f infra g grecū per nouena
riam diuisionem offert quincq claues Per primaz p
tem g grecuz. Per tertiam partem C grossum Per
quintam G grossum. Per sextam c paruum Et per
septimam g acutuz ¶ Notādum q antiquissimi mu
sici in C faut sub grecis litteris 7 clauibus incipiebāt
monocordum octo tantum gradibus 7 vocibus vtē
tes: que voces pro cantu tunc habito sufficiebāt De
inde successores illorum semitonium premiserunt a
bmi incipientes monocordum ¶ Post hec pto
lomeus rex egipti A graue sub idiomate suo premi
sit. 7 tunc translata musica a greco in latinum. latini
septem primas litteras alphabeti in monocordo dis
ponebant postmodum per illorum successores eedem
littere duplicabantur. Postea g grecum scilicet ga
ma premitebatur. in signum q musica pro maiori
parte fuit agrecis adinuenta Postremo dominus
Guido trinum alphabetum per claues duplicatas
7 insuper bmolle seu rotundum b addidit 7 in secun
do 7 tertio alphabeto scilicet in acutis 7 superacutis
vocibus Ultimo autez bmolle infra in grauibus mo
nocordo super addebatur Et deinde longo tempore
per modernos musicos hec litteraf cum hac voce ut

prima monocordis preponatur ne vllus defectus in/
fra in cantu bmolli pmaneret sicut etiam supra extra
manum ⁊ in monocordo circa finem ppe magadam
poni poterit eela siue elta cū hac voce la Ne tertius b
duralis cantus paciatur defectū vltime vocis scilicet
la Vlterius notandum q̃ plura semitonia in lira mo
nocordis ⁊ organis sunt necessaria sicut infra q̃libet
duas claues que tonum faciunt inuicem semitoniū
poterit poni Adinuenendum autem illam p̃ debitā
mensuram: scire debes q̃ a bmi per b quadrum debes
mensurare nouem partes equales vsq̃ ad secundaz
magadam ⁊ finis prime partis offert certum semito
nium inter c ⁊ d graues Finis vero tertie partis fert
semitonium inter f ⁊ g graues Finis quinte partis
fert semitoniuz inter c ⁊ d: acutas Finis sexte partis
fert semitoniuz inter f ⁊ g superacutas. ¶ (Lignifeq̃
gradum) Sequit quarta pars in qua autor ostendit
qualiter debeamus nos exercere in monocordo ⁊ pa/
tet satis lucide in textu. ¶ Ad pleniorem prescripta
rum mensurarum cognitionem Nota in arismetica
sepe legitur dupla proportio sesquialtera sesquitertia
⁊ sesquioctaua Proportio autem est similitudo qua
numeri se adinuicez habent Dupla igit proportio est
vbi maior numerus minorem bis in se continet: vt
vnitatem binarius binarium quaternarius Trinari
um senarius. ⁊ sic in infinitum quia numerus est mlt
tiplicabilis in infinitum: vt patet quarto phisicoruz
Sesquialtera autem proportio est vbi maior nume/
rus minorem totum in se continet. ⁊ eius alterā par
tem. vt binarium ternarius. quaternariuz senarius

septenariũ nouenarius. Octonariuz duodenarius. ⁊ sic de aliis. Sexquitertia proportio est vbi maior nũerus minorẽ totum in se ꝯtinet. ⁊ eius tertiã partem vt ternarium quaternarius Senarium octonarius nouenariũ duodenarius ⁊ sic de aliis Sexquioctoua proportio est: vbi maior nũerus minorẽ in se totũ continet: ⁊ eius octauã partem: vt octenarium nouenarius Secũde aũt proportiones in mensura ꝯsiderant̃. Erit em̃ dupla proportio: vbi maius spacium minus bis in se ꝯtinet Dupla igit̃ proportio est exemplar dyapason Om̃s em̃ eius species in duobꝫ passibꝫ fiunt. Sexquialtera vero in mensura est ꝓportio: vbi maiꝰ spacium minus in se ꝯtinet ⁊ eius alteram partez Et hec est exemplar diapente cuius om̃s species fiunt in tribꝫ passibꝫ Sed sexquitertia ꝓportio est vbi maius spacium in se ꝯtinet totum minus ⁊ eius tertiã ꝑtez ⁊ est exemplar diatesseron. cuius om̃s species quatuor passibꝫ fiunt Sexquioctaua aũt ꝓportio est in mẽsura cuius moior intercapedo minorẽ totã in se ꝯtinz ⁊ eius ottauã ꝑtem sicut dictum est in octo ⁊ nouem Hec etiã forma est toni cuius om̃s vt ita dicam species nouenario passu fiunt k Unde verius ⁊ rectiꝰ epoctos dicit̃ quã tonus hoc em̃ nomẽ habet ꝓporcionaliter eo ꝙ sit sup̱ octo Tonus aũt d̃r a tonando .i. sonando Ea igit̃ ꝓporcione qua quisq̃ maior nũerus vel maior intercapedo minorẽ sup̱at vel minor sup̱at̃ a maiore Eadẽ cuiusq̃ dicte vocis prior sonus sup̱at posteriorem vel posterior sup̱at priorem in grauitate ⁊c̃.

¶ Sequitur notabile.

Capitulum.II.

De compositione monocordi cōpendiosam nota doctrinam.

Per medium ligni in quo ipse conficere volueris li/
neam tralæ occultā Et in principio eiusdē linee omo
dose circa finē accipe pūctū circa quem signa fa ibi or
poni prima magada Post hoc frange circinum vt ab
eodem puncto in ea linea fm longitudinem ligni po
teris nouez habere diuisiones quas signa per pūcta
a in primo puncto pone Nut. In secundo nihil In
tertio Cfaut In quarto nihil In quito gsolreut In
sexto csolfaut Et in septimo gsolreut acutum In oc
tauo nihil In vltimo vero pone cifram que habet lo
cum secunde magade Post hoc a gamaut vsqz ad se/
cundā magadā nouē fac ptes p nouē puncta signādo
eas Et in primo puncto pone Are In tertio dsolre
In quinto alamire In sexto dsolre In septimo ala/
mire. Deinde ab are osilr fac nouē ptes vsqz ad secū/
dam magadā In primo puncto pone bmi In tertio
Elami In quinto bmi in bfabmi In sexto elami acu
tum Et in septimo bmi in bbfabmi Deinde incipe a
prima magada videlicet ab f infra gamaut a vsqz ad
secundā magadā Quatuor fac ptes In prima pone
bfa infra bmi graue In secūda pone ffaut In tertia
fffaut acutum Deinde incipe a bfa infra bmi graue a
ab eo fac osilr quatuor diuisiones vsqz ad secundam
magadam Et in prima pone b semitoniū inter dsol/
re a elami In secūda pone bfa in bfabmi In tertia po
ne bbfa in bbfabmi Deinde abmi graue incipiendo

vsq; secundam magadem nouem fac partes In pri/
ma pone b semitoniuz inter cfaut ⁊ dsolre In tertia
b semitoniū inter ffaut ⁊ gsolreut In quinta pone b
semitonium inter csolfaut ⁊ dlasolre In sexta b semi
tonium inter ffaut ⁊ gsolreut acuta Et in septima si
placet b semitoniuz inter ccsolfa ⁊ ddlasol Deinde a
semitonio inter dsolre ⁊ elami incipiendo fac quatu
or partes ad secūdam magadam In prima signabis
b semitonium inter gsolreut ⁊ alamire In secunda
b semitonium inter dsolre ⁊ elami In tertia fac b se
mitoniū quod erit inter ddlasol ⁊ eela ⁊ hoc si placet
⁊ tertiaz diuide in duas partes ibi in medio habebis
b semitonium inter gsolreut ⁊ aalamire Postea inci
pe a csolfaut ⁊ fac duas partes vsq; ad secundam ma/
gadam ⁊ in medio pone ccsolfa Similiter fac a dsol/
re ⁊ in medio pone ddlasol Sic etiaz ab elami acuto
duas fac partes ⁊ in medio pone eela extra manum
Et sic complebitur monocordum.

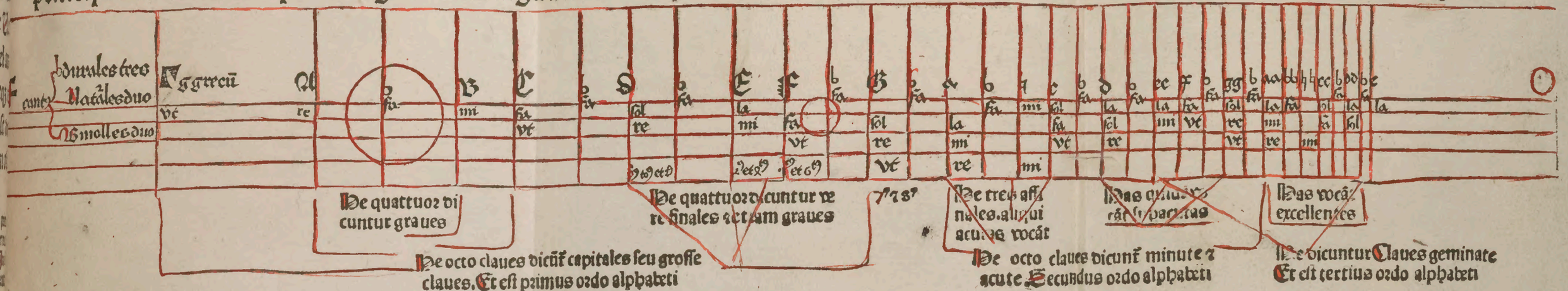
Sequitur forma monocordi in arcu papiri signata.

Capitulum. II.

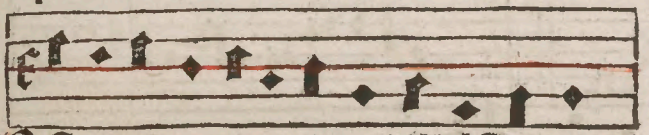
HIs visis varium properatò discere cantum Sed primo faciles cantus addiscere debes Ut bone sunt doctor o rex subiũgito lector Inclita regina prece tua virgo Katherina Ad verum sina duc nos v bi nulla ruina Agno nos cristo iũgas pia quesumus agnes Post alleluia cane: spõsa dei speciosa Hinc sanctꝰ iunge christi de virgine matre Uersibus adiũctis fons dulcoris mel amoris Agnus subiũgas miserereqꝫ ter superaddas Discas insole post dupliciter graduale Tollite cognosce mox dupliciter graduale.

Sequitur quinta ꝑs huius secundi capituli principalis que non indiget multa verboꝝ doctrina ⁊ diuisione Sed magis denominatione ⁊ operatiõe In ista eñ parte autor cantus varios Primo descendentibꝰ

Hec est dispositio monocordi. Lre eim alphabeti cũ suis vocibus: sicut hic descripte sunt sic in monocordo p debitã mensuram scribi 7 disponi debent vti hic existit. Linee vero breues pro ligneis gradibus posite sunt. Sed due extreme linee in fine 7 in principio monocordi posite significãt magadas: seu capitella corde. Circuli vero significant formam pro resonantia augenda.



musicaz magis vtiles prius annumerat Deinde an-
numeratos cũ nota subiungit: vt sunt bone doctor ⁊
sic de alijs Hec cantio ad exercitationem nicipientiuz
solu isare. poterit incipi in omni claue in qua hec vox
la inuenit videlz: in vtroqz elami: in vtroqz alamire ĩ
dlasolre ⁊ in ddlasol Tñ magis ꝓprie ymo ꝓprijssime
incipit in alamire ⁊ finit in dsolre cum sit primi toni



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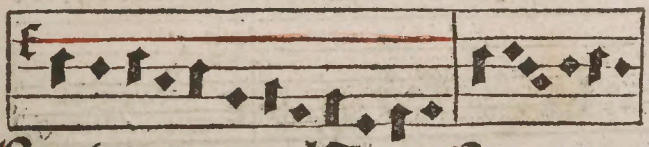

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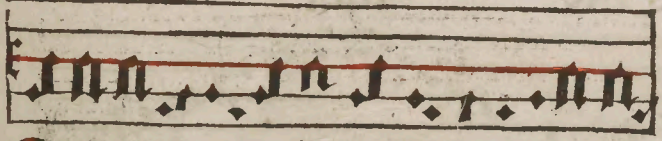

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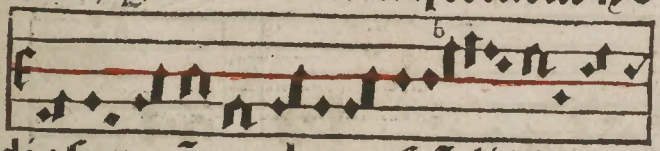

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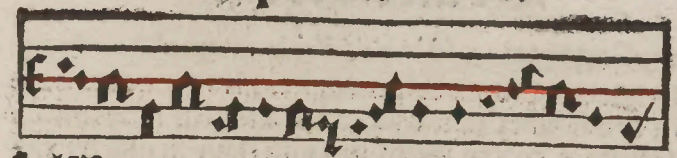
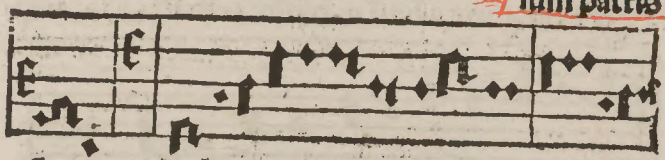
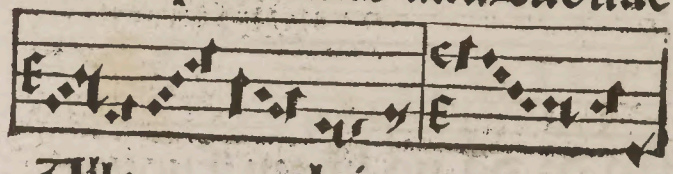


r̄eliq̄s nos orpha, ſzmitte ꝓmiſ

sum patris



ī nos ſpm̄ v̄itatis all'a Euouae



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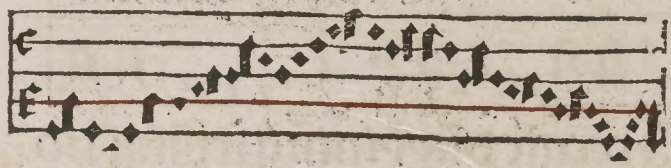

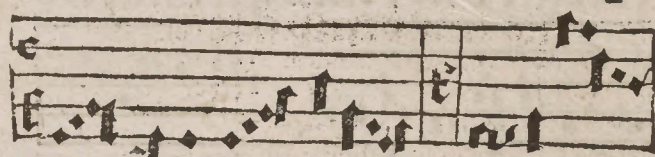

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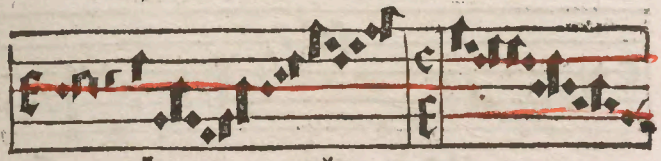

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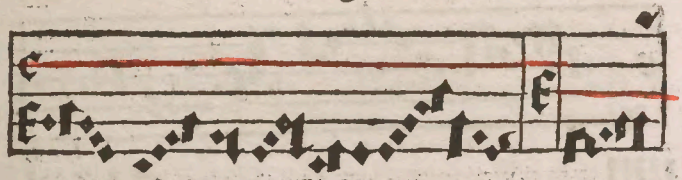

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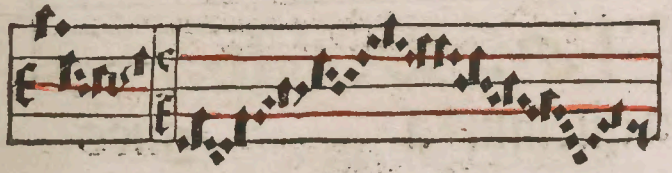

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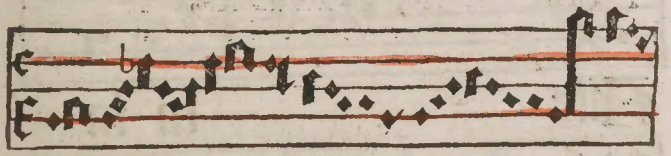

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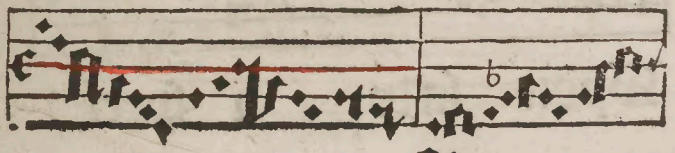

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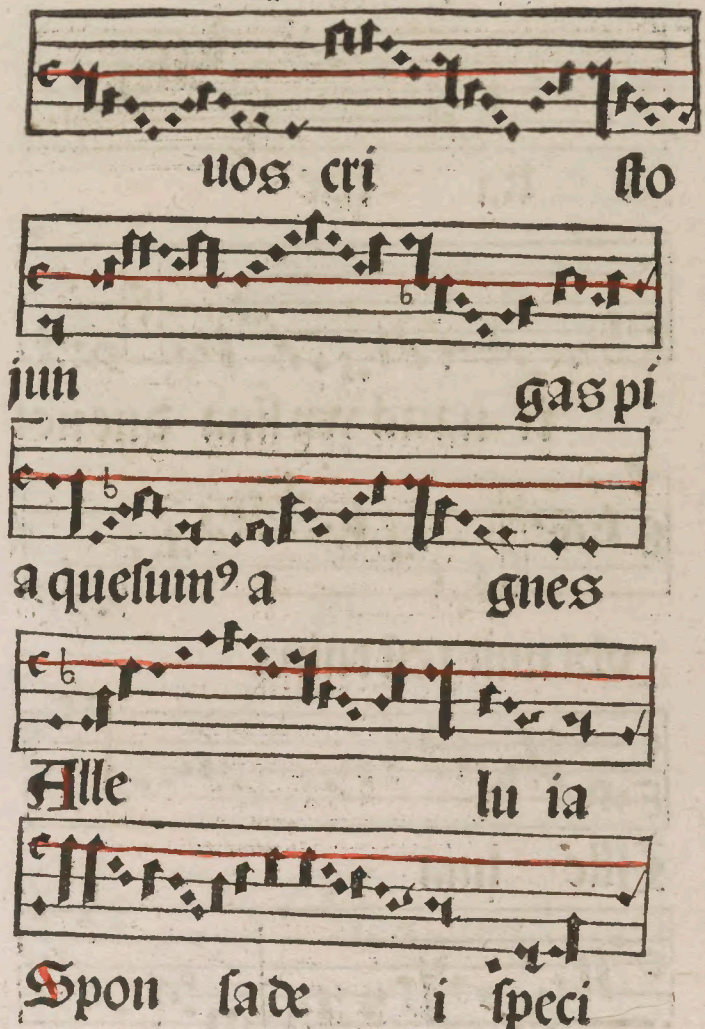

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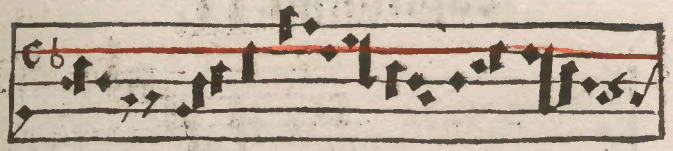

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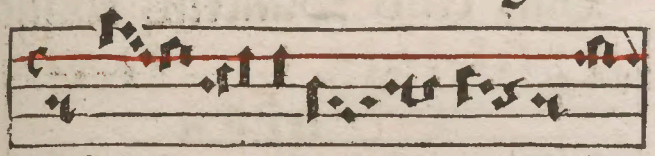

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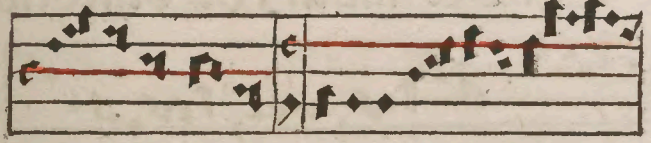

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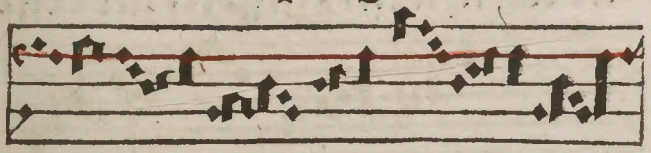

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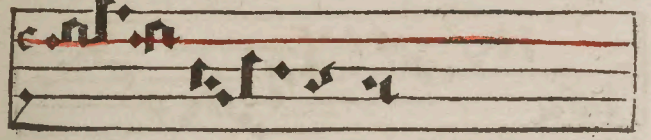

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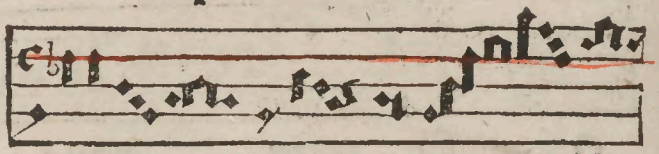

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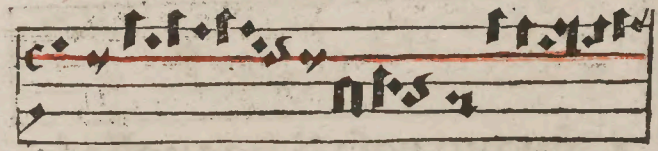

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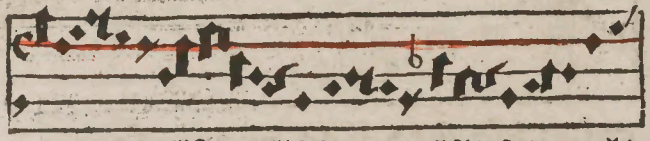

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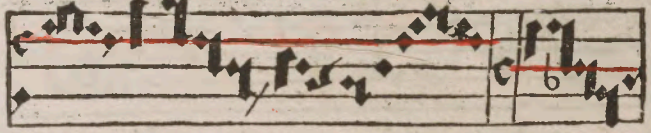

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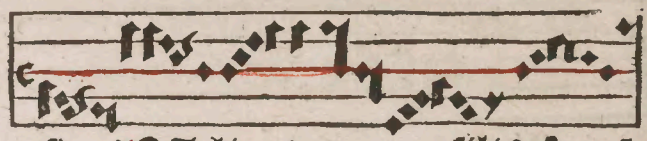

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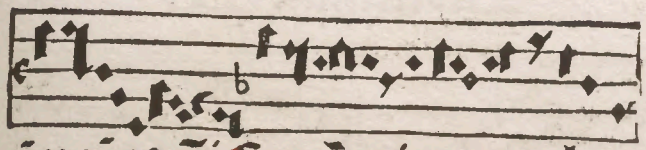

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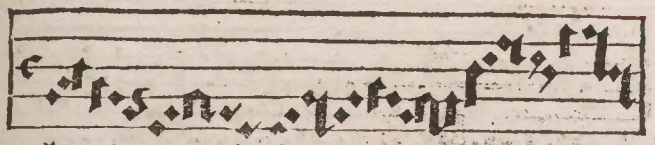

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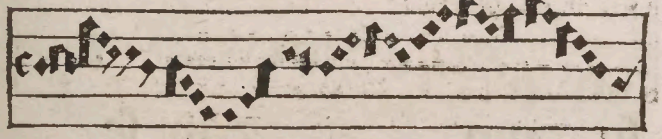

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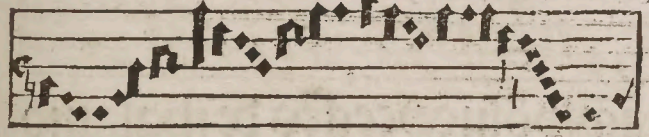

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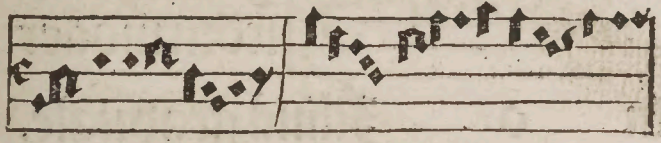

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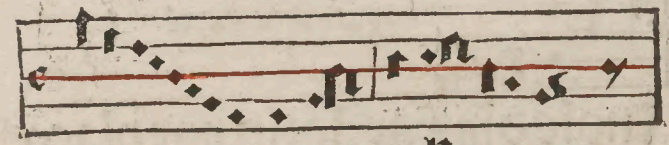
Capitulum .II.



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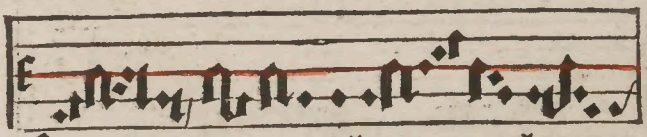

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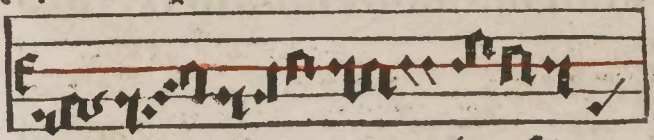

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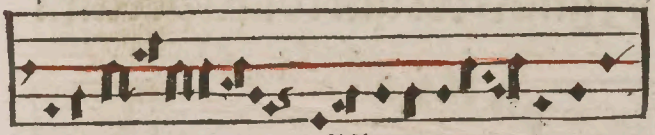

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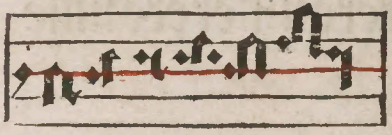

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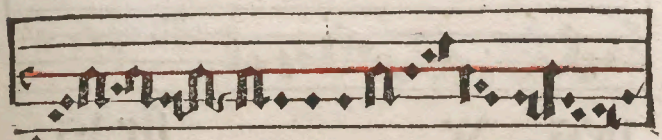

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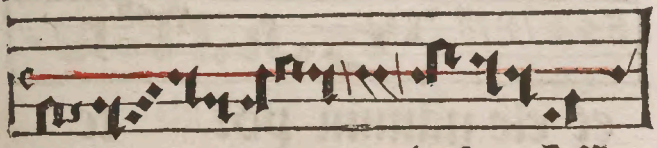

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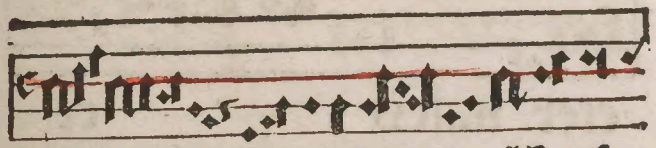

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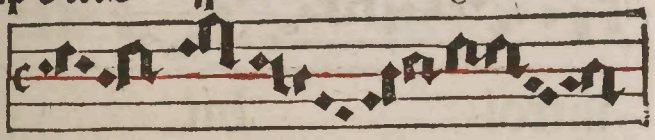

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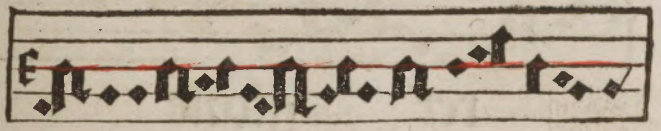

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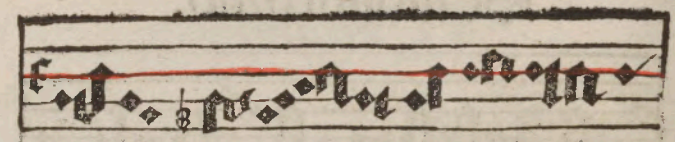

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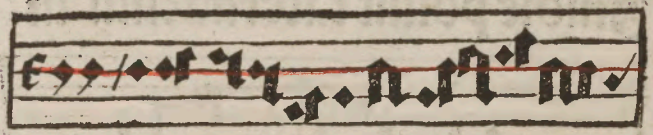

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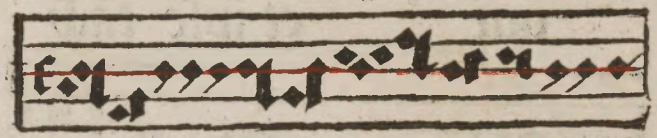

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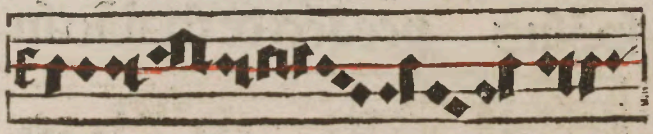

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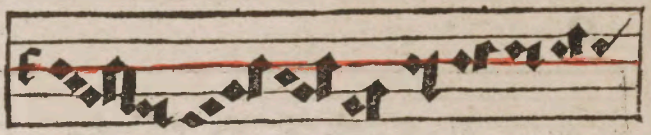

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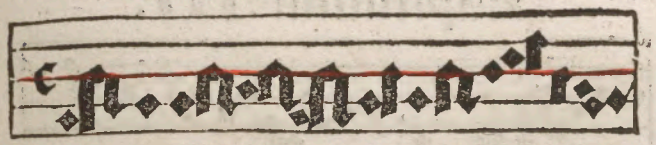

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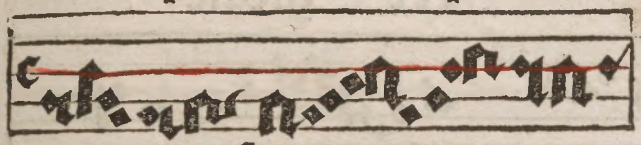

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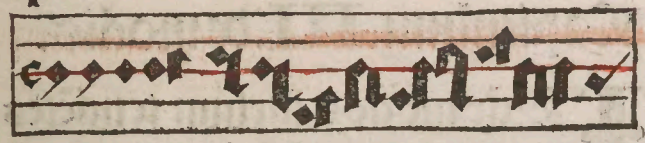

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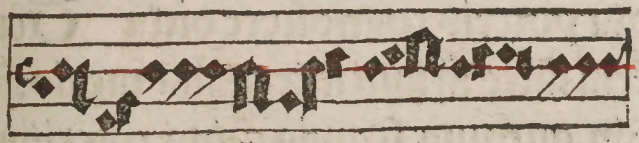

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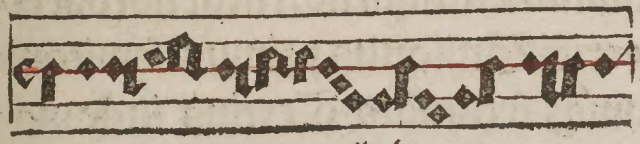

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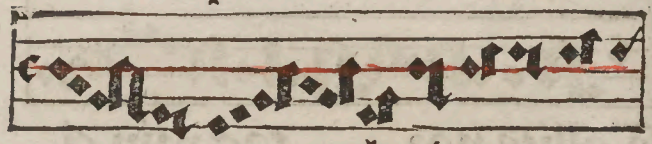
¶Capitulum .III.



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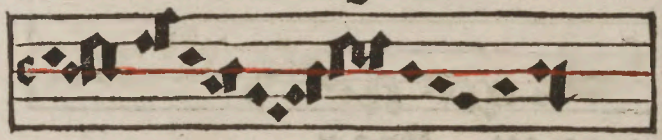


¶Capitulum .III. de modis.

INde modós sursum tendẽtes atqz deorsum Hec per subscri-pta poteris cognoscere dicta Ter tria iũctorũ sunt interualla modorũ In quorum formis cãtus cõtexitur omnis Antiqui libri sicut tibi dãt re-periri Unisonus primus: semitoni-umqz secundus Tertius inde mo-dus tonus est de iure locatus Est se-miditonus quartus: ditonus quoqz

quintus Estq3 modus sextus diates//
seron his sociatus Septimus inde
modus tibi sit diapēte vocatus Hinc
semitonium diapenteq3 consociatu3
Inde tonum iunge sociatum cum di
apente Sicq3 modi cuncti consucti
sunt numerati In semitonio mi nō
poterit breuiari Dictio q̃ valeat
hecmetro cōsociari Cōsimiles voces
liber hic profert tibi plures Ut per se
curta fiat tibi sillaba lōga Quod mi
hi prudentes ignoscere posco legen
tes Cum metrum tales poscat sic po
nere voces

Hic incipit tertium capitulum huius libri In quo auto3 tractat de modis quibus om nis cantus cōtexitur Et diuiditur hec pars in duas partes In prima parte premittit auto3 materia3 istius capituli In secunda parte pro

sequitur illam Secunda pars ibi (Ter tria iũctoꝝ) Vult ergo sic dicere autor Postquã supra: in primo ⁊ secundo capitulis didicisti tria alphabeta vocibus musicalibus adiuncta cum pluribus alijs incidentibus Nunc discere ⁊ studere debes modos quibꝫ omnis cantus contexitur Quicunq; em̃ cantandi peritiam conatur adipisci illi nõ solum que prescripta sunt sufficere possunt Verumetiã ea que sequuntur sumopere sũt notãda cũ sint valde necessaria A ¶ (Per tria iunctorum) In ista parte prosequitur autor materiam premissam ⁊ diuiditur hec pars in tres ꝑtes In prima parte diuidit autor modum de quo specialiter hic tractat in nouez species. In secũda parte prosequitur easdem species per descriptionem In tertia parte prosequitur ipsas per cantus demonstrationez Secũda pars ibi (Vnisonus voces) Tertia pars ibi (Prescriptosq; modos) Adhuc prima pars diuidit̃ in duas In prima parte facit autor qđ iam dictum est In secunda parte excusat se de quadam redargutione seu obiectione que possit sibi fieri Secũda pars ibi (In semitonio) In prima parte dicit autor ꝙ tertria id est nouem sunt interualla modorum quibus cantus contexit̃ ⁊ hoc intellige de modis ab antiquis musicis seruatis. Hic notare debes ꝙ quãdo vna vox distat ab alia grauitate vel acumine siue intensione aut remissione talis distantia interuallum vocatur. Huiusmodi autem interualla a musicis modi vocãt̃ Vñ etiaz sic describit̃ ab egregio doctore boetio interuallum Interuallum est soni acuti grauisq; distãtia

Et eodez mō modus prout hic sumit̄ poterit describi Et quia interualla prout musici ipsis vtuntur nouē modis fiebāt Ideo etiā nouē sūt modi ⁊ hos modos autor ꝑm ordinem ānumerat in textu Primus eñ modus vocatur vnisonus secundus semitoniū ⁊ sic de alijs. ¶ In semitonio) Hic autor excusat se de quadam obiectiōe que posset sibi fieri. posset eñ sibi obijci. ꝙ male posuisset hanc dictionem semitoniū in metro siue in textu quia altera sillaba est breuis ꝑm regulas quātitatum quā ipse posuit longam: excusat se de hac sillaba ⁊ de quibusdam alijs cōsimilibus sillabis Dicens ꝙ ad hoc compulit ipsum necessitas metri. Unde huiusmodi delictum postulat sibi a discretis lectoribus huius libri ignosci.

Unisonus voces similes sociat tibi plures Connectens rere mimi voces similesqz Sicqz manus cunctas modus hic sociat sibi voces

Sed semitonium fa mi sociat sibi tantum Si tēdas supra vel

declinaueris infra per septena loca
que sunt manui sociata Sed semito
nia lira plura dat ꝛ mõocorda Quã
manui supra per claues sint sciata.

Si preter voces fa mi socias tibi bi
nas Esse tonum dicas: varias spec
es superaddas Ut re cum mi re: fa
sol sol la superadde Ut re septenis
vicibus re mi tot habetis Fa sol sep
tena loca dant sol la quoqz sena Sic
loca bis dena septẽqz tono sociabis
Totam quandõ manum per iunctu
ras peragrabis

Hinc semiditono voces tres
consociabo Ut tonus ꝛ fa mi
sint semper consociati Exinde primũ
re fa mi solqz secundum Uel fa re

primum dicas sol miqz secunduz Re
fa septenis vicibus mi sol tot habe"
is Sic semiditono loca bis septem
sociabo Linea si primam wcem ca
pit addit rimam Primam si spacio
do ternam consociabo

AD ternam wcez ditonus pre
bet tibi saltum Includitqz to"
nos binos infra vel in altum Ut mi
cantando vel fa la consociando Ut
mi septenis vicibus: fa la cape senis
Sicqz manu ditonos tredecim dic
esse repertos Linea si captat primã
ternam simul aptat Primã si spacio
do ternam consociabo.

QUatuor ac wces diatesseron

associatas Cum semitonio binisqz
tonis sociatis Claudit in exemplis
vt plane nostis in istis Ut fa vel sol
re mi la si vis sociare Ut fa septe-
nis vicibus re sol tot habebis Mi
la per cantum vicibus sex iñgito tã-
tum Et sic bis denis vicibus diates-
seron addis

TRitonus ad vocem quartam
posset retineri Cantus quem
raro quorumdam vult adhiberi In
quo vix poterit resonantia dulcis
haberi Ergo communis cantus cu-
pit hunc remoueri Musica dulciso-
nas cũ poscat carminis odas Per

woces quãtas soli diatesseron aptas Tritonus inqz manu raro posset retineri Cantus communis si glisceret hunc ad hiberi Ifaut huncqz modũ prestabit cum bfabmi In qua si clauue remouendo fa retines mi Uel si fa retines elami sursum quoqz poscas.

DAt voces quinqz tibi contextas diapente In quibus est solum semitonium sociatum Nam semitonia nunquã sociat sibi bina Infra si saltũ cupias fieri vel in altum Cãtãdo re la sol ut: mi mi quoqz fa fa Ut sol septenis vicibus tibi dat diapẽte Sex vocibus la re post conso

ciando repente Mi mi ter reperis
fa fa quoqz ter superaddis Sic vi-
cibus denisqz nouem diapente tene-
bis Linea si recipit primam quintaz
sociabit Primam si spacio do quin
tam sociabo.

Dat semitonium diapenteqz cō
sociatum Sex woces duo quis
fa mi semper sociabis Si tendas su-
pra vel declinaueris infra Iste mo-
dus mi fa vel re fa fert sociata Mi
fa ter reperis quater hinc re fa socia
bis Sic loca septena modus hic ser-
uat sine pena Linea si primam reci-
pit spacium capit imā In spacio pri-
ma viceuersa distat ab ima

De modis.

Ex wcesqz dato diapēte tono
sociato per saltum: solum qui
bus est fa mi sociatum Sicut in exē
plis vt la: mi reqz videbis per lo
ca sex vt la wces cōnectere cura Sz
vicibus ternis mi re tu consociabis.
Sicqz nouē vicibus fiet modus iste
repertus Linea si primā recipit spa
cium capit imam In spacio prima
viceuersa distat ab ima Extremos
qz modos cantus raro sibi binos
Iungit: sed reliquos septenos sepi
us addit

In ista parte describit autor species modorum prius annumeratas Et diuiditur hec pars in duas partes In prima parte facit autor quod dictum est In secū da parte subiungit quasdam additiones Secunda pars ibi (Additur inde modus diapason psociatus)

Capitulum.III.

Adhuc prima pars posset diuidi in nouez partes sm q̃ autor describit nouem modos Partes patebunt infra per ordinem Item quelibet illarum nouez partium potest diuidi in duas seu etiam in plures partes sm q̃ autor describit primo modum ⁊ deinde subiungit exempla: ⁊ postmodũ ostendit quot sint species cuiuslibet modi seu quotiẽs quilibet modus fieri posset cum quibusdam alijs incidentibus vt infra patebit studioso lectori B I (Unissonus voces) Dicit ergo primo sic (Unissonus) est primus modorum ⁊ habet fieri scilicet quando eadem vox sepius repetit scilicet ut ut:re re:mi mi:fa fa:sol sol:la la: Et sic etiã descendẽdo prout euidenter patet in ãthiphona (Factus est repente de celo sonus) Huic autez mõnon competit ita proprie descriptio morũm prehabita sicut ceteris modis sicut etiam nominatiuo casui in gramatica non competit proprie descriptio casus: cum a nullo cadat sed ceteri casus cadũt ab ipso Sic etiã vnisonus. vbi nõ est distantia vocum quia ibi nõ sunt diuerse voces in specie: sed bñ in numero I Sz semitonium Semitonium est associatio duarum vocum inuicem minus plene sonantium vt si fiat ascẽsus de mi ad fa vel econuerso descensus Et dicitur semitonium a semis semi quod est imperfectum ⁊ ton' quasi imperfectus tonus Et non a semis semissis quia sonat dimidium: quia si semitonium esset dimidius tonus: tunc ut constaret ex vna voce: que est medietas toni: ⁊ non ex duabus: sed semitonium cõstat

ex duabus vocibus ergo semitonium non est dimi-
dius tonus Etiam si semitonium esset medietas to-
ni tunc tonus diuideretur in duo equalia q̄ est im-
possibile ⁊ contra omnes musicos ergo semitonium
non est medietas toni: sed tonus imperfect⁹ Et nus
quam fieri potest nisi de mi ad fa per ascensum Et
econuerso de fa in mi per desensum ⁊ potest fieri sep-
ties per claues manus: pluries vero per instrumenta
musicalia ¶ Si preter voces) Tonus est perfectum 3
spacium duarum vocum inuicem plene sonantium.
Vel tonus est associatio duarum vocum inuicem p-
fecte sonantium qd̄ redit in idē siue fiat intensio siue
remissio vt si iūgas has voces ut re vel mi re ⁊ sic de
alijs omnibus vocibus Hijs duabus fa ⁊ mi excep-
tis que tamē cū alijs vocibus sursum vel infra iūcte
constituunt tonum: vt cantando re mi: vel fa sol: Et
econuerso mi re: vel sol fa Et dicitur tonus a tonan-
do. i. fortiter sonando: habet enim fortem sonum res-
pectu semitonij: ⁊ fit per claues manus vigintiseptē
vicibus ¶ (Huic semiditono) Semiditonus est spa 4
cium continens semitonium ⁊ tonum. Vel est associ
atio semitonij ⁊ toni Et habet duas species de re ad
fa vel de mi ad sol ⁊ econuerso Et potest fieri per cla-
ues manus quatuordecim vicib⁹ Nota etiā si prima
vox ponit̄ in linea Tertia sil'r in linea est ponēda ⁊ ecō
uerso Sl'r si prima ꝯtinet spacium similiter ⁊ tertia
sit em̄ semper ad tertiam vocem semitonio incluso.
(Ad ternam vocem) dytonus est interualluz seu spa- 5

cium continens duos tonos ⁊ fit similiter de vna vo
ce ad tertiã semitonio excluso Et dicitur a dya qõ est
duo ⁊ tonus quasi duos continens tonos. sicut semi
ditonus a semitono: ⁊ tono dicitur Et habet diton⁹
duas species ascendendo de vt ad mi ⁊ de fa ad la vel
econuerso descendendo Et habet fieri xiij. vicibus p
voces manus ¶ (Linea si primam) Notandus q̃ au
tor in hoc capitulo vtitur frequenter illa figura que
dicitur Epimone que tamen figura potest dici color
rethoricalis de q̃ dicit autor Grecismi. Epimone sen
tentia fit crebro repetita Interscalares versus istud
manifestant. Sicut in theodolo frequenter scribitur
Cede dies celo quia nescit cedere virgo Impia quid
dubitas o deianira mori. Et dicitur ab epi quod est
supra ⁊ monos quod est vnum quasi vnius posite su
pradicte sententie repetitio. Versus autem Interscalares dicuntur per scale similitudinem: quia sicut in scala plura spacia ponuntur inter gradus sic ⁊ versus Interscalares. aliis versibus multotiẽs interponunt sicut frequenter apparet in Ouidianis: ⁊ in pluribus aliis libris. ¶ (Quatuor ac voces diatesseron associatas) Diatesseron est sextus modus ⁊ est interuallus seu spacium continens duos tonos ⁊ semitonium ⁊ habet tantum fieri quando fit intentio vel remissio de vna voce ad quartam vocem Et dicitur a dia quod est de ⁊ tetras vel tesseron quod est quattuor quia fit vt dictũ est quando itur de vna voce ad quartã semitonio semper intermixto Continet autẽ tres species

Epidemma

Prima est de ut ad fa. Secunda de re ad sol Tertia de mi ad la ⁊ semper econuerso Et dicit autor in littera ꝙ fit viginti vicibus per voces manus ¶ (Tritonus ad vocē) Ne autor videat defectuosus in modis quibus cantus contexitur Dicit ꝙ aliqui cantores addunt tritonum ad quartam vocem quia continet tres tonos sed raro vtimur illo in cantu Inuenitur tamen in repetitione inuitatoriorum que ascribūtur venite septimi toni vt in inuitatorio Aue maria: dominus tecum Seculoꝝ amen: dominus. Et habet fieri ab ffaut ad bfabmi per cantum bdurum vel a bfabmi ad elami sursum ascendendo ꝑ cantum bmollē Sed quia raro inuenitur Idcirco a paucis musicis ponitur cum non habeat tantam dulcedinem sicut diatesseron ad quartam vocem qui modus diatesserō includit semper semitonium Sed tritonus includit tres tonos semitonium excludendo ꝙ semitonium dulcedinem cantui frequēter adducit ⁊ administrat ⁊ ob hoc tritonus minus curatur: licet interdum reperiatur vt supra dictum est per repetitionem inuitatorioꝝ ¶ (Dat voces quinq̄) Diapēte est septimus modus ⁊ constat ex trib̄ tonis ⁊ semitonio intermixto Et dicitur a dia qđ est de ⁊ pentha qđ est quinq̄ qꝛ constat ex quinq̄ vocibus: Habet enim plus vno tono q̄ diatesseron: et quattuor habet species Prima est de ut ad sol Secunda de re ad la Tertia de mi ad mi sine mutatione Quarta de fa ad fa ⁊ semper econuerso Et .xix. vicibus inuenitur per totam manum Subiungit etiam autor in littera ꝙ si prima illaruꝫ vocum ponitur in linea Similiter ⁊ quinta ⁊ idem

intellige de spacio que omnia sub tali exemplo patēt per solfam D ¶ (Dat semitoniuz) Octauus modus vocatur semitonium cū diapente: ⁊ constat hic mod⁹ ex semitonio ⁊ diapēte Et fit de mi scde dispositionis vocuz ad fa: quarte dispositionis videlicet ab elami ad csolfaut ⁊ econuerso. ⁊ in pluribꝰ altis locis Habet em̄ semper fieri de vna voce ad sextam ascendendo ⁊ descendēdo ita ꝙ duo semitonia semper sint intermixta Et fit duobus modis de mi ad fa ⁊ econūso ⁊ de re ad fa ⁊ ecōuerso. fit aūt ter de mi ad fa Prīo ab elami in spacio ad csolfaut Secundo ab alamire in linea ad fffaut in spacio per cantum bmollez vt sepius patet in antiphona Alma redemptoris Tertio modo ab elami in linea ad ccsolfa ⁊ econuerso Quater vero de re ad fa Primo ab are ad ffaut ⁊ econūso Secundo a solre ad bfabmi ⁊ econuerso per cantum bmollem Tertio ab alamire per cantum bduruz ad fffaut in spacio Quarto a dlasolre ad bbfabmi per cātum bmollez Et hic modus fit septies in manu Et subiūgit autor in lr̄a Si prima vox ponitur in linea Sexta ponēda est in spacio ⁊ econuerso: si prima vox ponitur in spacio sexta vox ponit̄ in linea ¶ (Sex vocesqꝫ dato) Tonus cū diapente: est nonus modus ⁊ cōstat similiter ex sex vocibus: ex tono videlicet ⁊ diapēte vno modo tātum semitonio intermixto Et fit duobus modis videlicet de ut ad la ⁊ de re ad mi Sex vicibus de ut ad la: ⁊ tribꝰ vicibus de mi ad re Primo a dsolre ad bfabmi per cantum bdurum qui semper requirit mi in eadem claue Secundo a dlasolre ad bbfabmi per eundem cantum Tertio ab elami in li-

nea ad gsolreut descendendo vel ascendendo per cantum bmollem Si autem in isto modo prima vox ponatur in linea sexta vox ponitur in spacio ⁊ econuerso ¶ (Extremos modos) Hic vult autor ꝙ vltimi duo modi raro ponuntur: ⁊ hoc ꝑm antiquos In nouis autem historijs pluries reperiuntur.

ADditur inde modus diapasõ cõsociat⁹ Octo cõiũctas semper seruãs sibi voces Infra si saltuz fieri cupias vel in altuz Per totãqz manũ noscas hũc currere saltũ Hũc nõ in nũero prescriptorũ numerato Extat ⁊ iste modus vocũ cõcordia dictos Nã voces summas semper concordat ad imas Huncqz modũ veteres tenuerũt atz moderni Sicut per scripta veterũ poterit bene cerni Linea si primã recepit spaciũ capit imã In spacio prima viceuersa distat ab ima:

Capitulum.III.

In hac pte subiungit autor quasdã additiões Et diuiditur hæc pars in duas ꝓm q̃ autor facit duas additiones Secunda pars ibi (In cantucꝫ rudi) E In parte prima dicit autor q̃ predictis nouem modis additur quidam alter modus qui vocatur diapason qui a quibusdam non dicitur modus sed consonantia seu equacia nominatur equat eim summas voces ad imas ¶ Diapason eim a qualibet voce seu clauie ad consilem id est suam octauam eleuatur ⁊ ponitur ut a gamaut ad gsolreut ⁊ ab vno dsolreut ad aliud ⁊ ab are ad alamire ⁊ econuerso ⁊ sic de alijs clauibus Dicitur autẽ diapason a dia qõ est de ⁊ pã qõ est totum ⁊ son qõ est vox eoq̃ in se continet omnes voces In predictis autez modis quilibet se exerceat qui autem tam in predictis q̃ꝫ subscriptis modis: hac exercitatione vult grauari tedio: nec vnãquãcꝫ vocez ad aliam apte compararet per modos Ita vt in articulis manus seu in cantu quo interuallo vnaquecꝫ vox ab altera distat perpendere valeat: se sciat in precedẽtibus proculdubio inuanum laborasse ⁊ fere omnem diligentiã perdidisse Nota etiam q̃ si prima vox per diapason ponitur in linea: sua octaua poni debet in spacio. ⁊ econuerso F Dicit etiam autor in littera q̃ iste modus seruatus est tam ab antiquis quam a modernis In libro eim qui vocatur dialogus musice vbi vnison' semitoniũ cũ diapẽte ⁊ ton' cũ diapẽte ⁊ alli modi qui fiũt ad septimã vocẽ penit' obmittunt Diapason inter alios modos septem ponitur quib' antiqui vtebãtur. quos etiam virgilius in bucolicis vocat septem discrimina vocum. quibus modis mo/

derni addiderunt vnisonũ ponẽtes illũ primũ ⁊ vocã tes abusiue modũ Sicut gramatici nominatiuũ casum. ⁊ q̃ plures tñ ꝯputant tm̃ nouẽ modos vocum qꝛa diapason obmittũt cũ supꝛa dictis modis ad vocem sextam ⁊ septimam ob raꝝ in cantu eoꝝ vsum.

In cantuqꝫ rudi quidã iunxere modni Voces septenas vnò saltu sociatas Hũcqꝫ modũ cũcti veteres spꝛeuere magistri Cum nomẽ pꝛopꝛiũ sortiri non queat vnũ Hec ratõ nulla papali nec data bulla Cũ vox bina modos possit sibi iũgere binos Et vox trina modos valeat tibi tradere binos Et vox sena modos pꝛestare queat tibi binos Ut tibi pꝛescripta plene dant noscere dicta Sic septena modos poterit vox tradere binos Nõia que bina sibi seruãt appꝛopꝛiata Est semiditon⁹ pꝛior ⁊ diapente vocatus Sed nomen

ditonus fert cũ diapẽte secũdus Ut
soluatura vigili dat noscere cura
Hosqz modos clerus gliscit seruare
modernus Preter predictos in ter
terni numeratos Sic tredecizqz mo
di per te poterunt numerari Tri-
tonus inclusus si sit quem raro dat
vsus Sed super octauã nullus quit
scandere vocẽ Nam voces octo dia-
pason solus habebit Inter quas vo
ces modus alter quisqz manebit Er
go modũ quẽqz diapason cõtinet ĩse

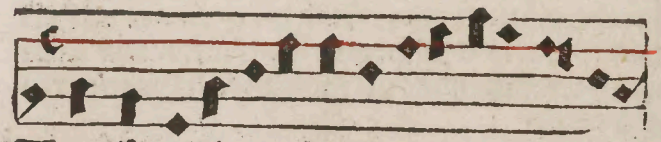
G Hic facit secundã additionẽ dicẽs ꝙ quidã mo
derni in cantu suo iũgunt septez voces vno saltu qui
modus ab antiquis nõ curabatur eo ꝙ non poterat
sortiri vnum nomen spetiale quod quidam dixerũt
Sed hec ratio nulla. quia sicut ad duas voces duo
possunt esse modi· vt semitonium ⁊ tonus: ⁊ duo mo
di ad tertiam vocem: vt semiditonus ⁊ ditonus ⁊
duo modi licet raro ⁊ ad quartam vocem scilicet di-

atesseron ⁊ tritonus ⁊ duo modi ad sextam vocem vt semitonium cum diapente ⁊ tonus cum diapente Sic etiã duo modi possunt haberi ⁊ fieri ad septimaz vt semiditonus cum diapente ⁊ ditonus cum diapẽte quibus modis plures moderni in suo cantu vtuntur q̃ optime fieri potest ex arte Si eñ licitum est p̃ diapason ascendere ab vna voce ad octauam ⁊ per reliquos modos infra octauam vocem de vna voce ad quemlibet aliam licitum est fieri etiam ad septimam licet eñ hoc non sit semper factum per cõmunem cantum potest tamen fieri quia cuiuslibet artis possunt fieri que non dum in communi sunt vsu: nec tamen propter hoc autor huius cantionis (terterni sunt modi) iudicandus est oberrasse: ob hoc q̃ modos ad septimam vocem non posuit quia suo tempore non seruabantur quanuis nunc per modernos seruentur ⁊ in nouo cantu.

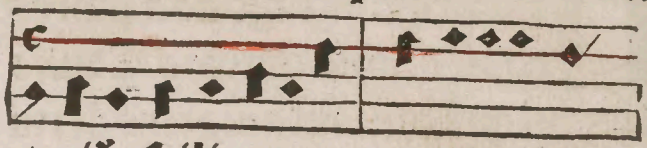
Descriptosqz modos plures
dabit ordine iunctos Cantio
terterni quã cantant quiqz moderni
Cãtus datqz modos veteresqz mos
nos Ora voce pia pro nobis virgo
maria Tritonus exclusus si sit quez
raro dat vsus Quos cantus binos

cum neuma cõsociatus Propter cle
riculos istinc subiungo nouellos.

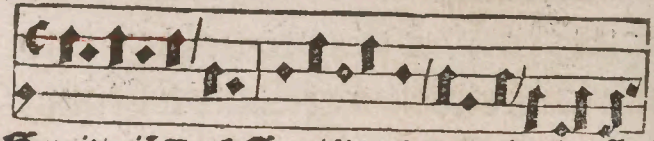
Sequitur tertia pars principalis huius capituli In qua autor predictos modos omnes declarat per duaꝝ cantionũ demõstrationem In quaꝝ prima prescripti nouẽ modi magis vsitati cũ diapason declarant̃ In secũda vero cantione que ꝑ totã currit manuꝫ varie species cunctoꝝ modoꝝ tã antiquoꝝ quã modernoꝝ (solo tritono excepto) declarãtur sicut patere poterit lucide per ipsius soluaturam.



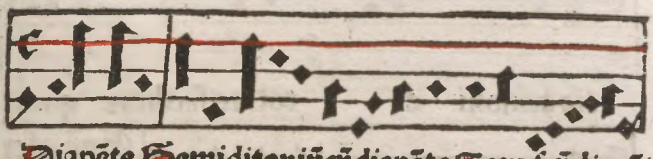
Ter t̃ni sũt mõi q̃bꝫ oĩs cãtilẽa



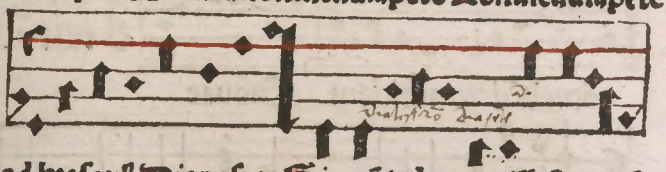
ꝯterit̃ scilicet vnisonus



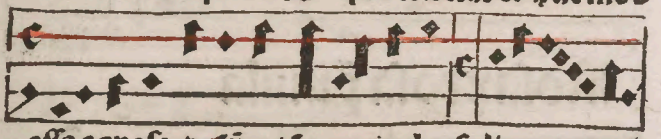
Semitoniũ Tonꝰ Semiditonꝰ Ditonꝰ Diatesserõ



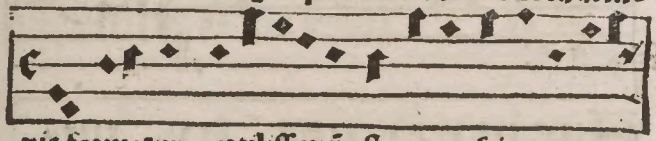
Diapēte. Semiditoniūcūdiapēte Tonuscūdiapēte



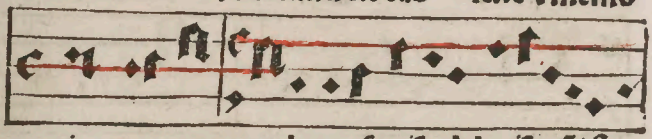
ad hec son⁹ Diapason Si quē delectat ei⁹ hūc mod



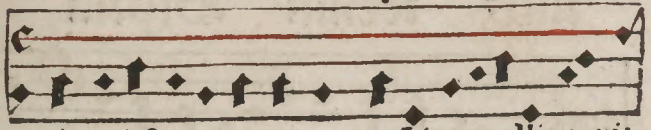
esse agnoscat Cūqꝫ tā paucis clausulis tota armo



nia formetur vtilissimū est eas scire ⁊ memo

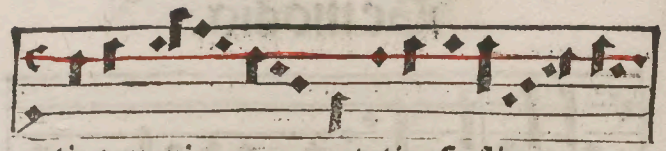


ri e commendare nᶜ pri⁹ ab hui⁹ mōi stu

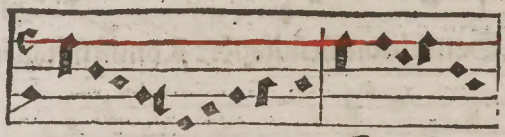


dio quiescere donec vocū interuallis agni/

45

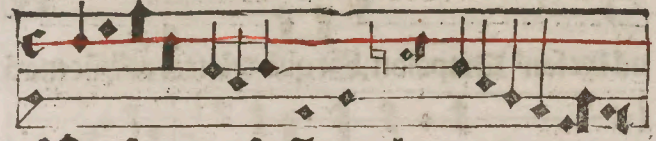


tis armoni e totius facilime queat

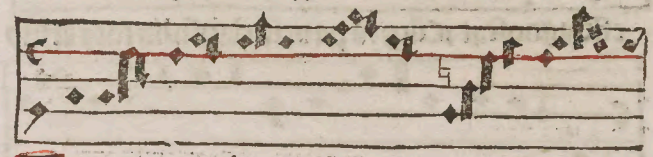


Exẽpla
d̄ tritõo

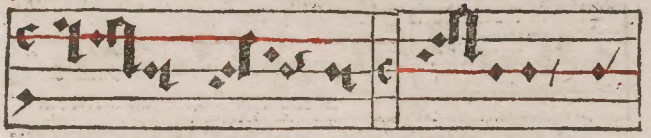
cõprehẽdere notitiam Euouae



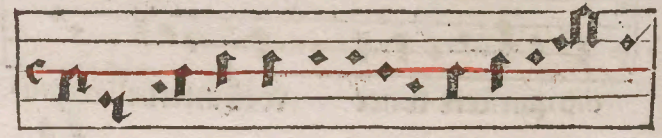
Rosaꝝ rosa p̄mula



Aue maria gra. do mi-

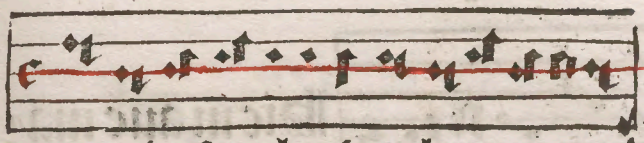


nus tecum Gloria

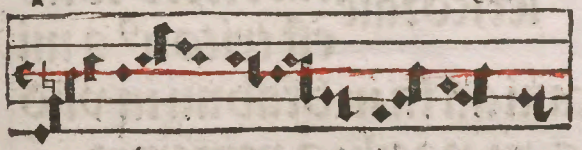


Sic̄ erat ī pr̄icipio ⁊ nūc ⁊ sem

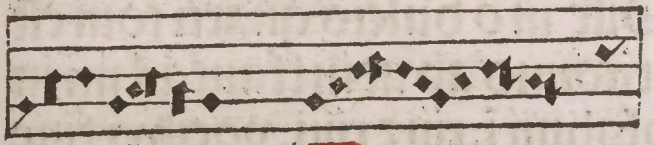
De modis.



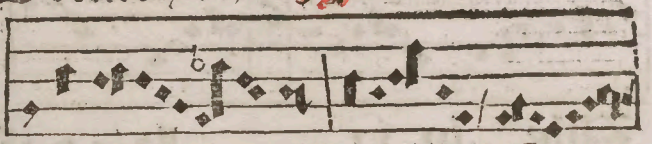
per ⁊ in secula seculoꝝ amen/



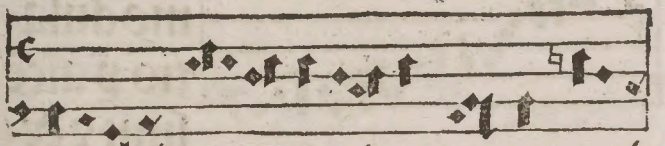
dominus te cum



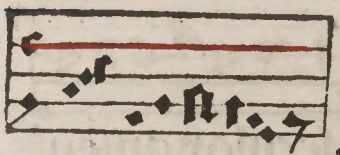
Seculoꝝ sexti Aue



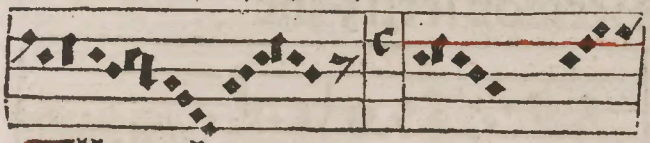
mari a Sec. q̃rti O



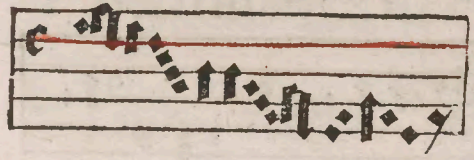
dulcis ma ria mater mi/



Hic in aue ma-
sericordie ria ĩ sexto tono
est triton⁹ a mi
in elami ad fa in bfabmi in vnd̃
cina ⁊.xij.vocib⁹ a principio
Silr̃ in o dulcis quarti toni est
tritonus ab ut in ffaut ad mi in
bfabmi ĩ.xiij⁊ xiiij.vocib⁹a fine



Alle lu ia



Hic dat̃
modula-
tio ꝑ ascẽ
sum ⁊ de-
scensum totius manus. tamen
irregulariter quia nullus can-
tus potest hunc cursum habere

De modis.

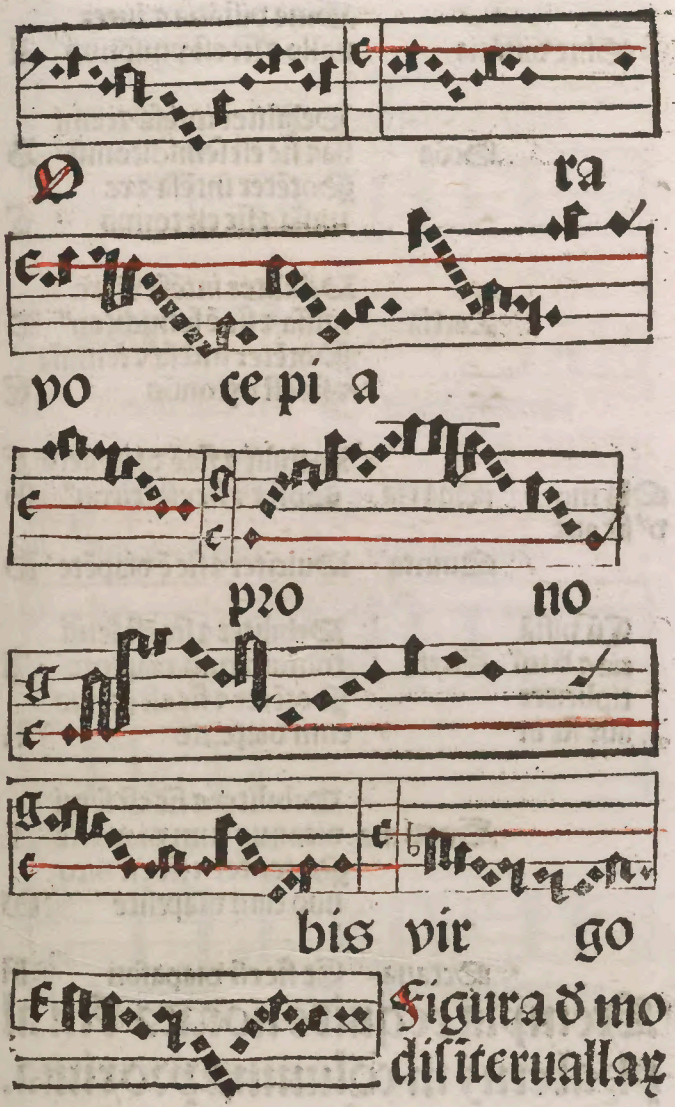


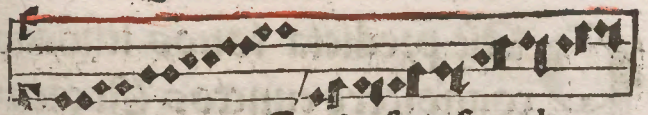
Figura d mo
dis iteruallay

Figura interuallꝝ.

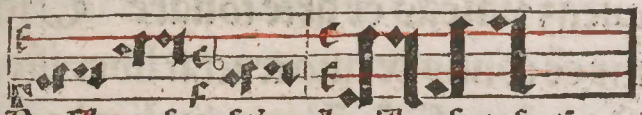
Sine distãtia		Sine distãtia ꝛ interuallo ꝛ sic est vnisonus	A
	Scõa	Debiliter intẽsa ꝛ remissa ꝛ sic est semiditoniũ	B
		Potẽter intẽsa ꝛ remissa ꝛ sic est tonus	C
	Tertia	Debiliter intẽsa vel remissa ꝛ sic ẽ semiditon⁹	D
		Potẽter intẽsa ꝛ remissa ꝛ sic est dytonus	E
Dis mo d⁹ fit aut	Quarta	Debilit ꝛ sic ẽ diatesserõ	F
		Potẽt ꝛ sic est triton⁹	G
	Quinta	Dulciter ꝛ sic ẽ diapẽte	H
Cũ distãtia ꝛ bꝰ ml' tipliciter aut fit in	Sexta	Debiliter ꝛ sic est semitonium cum diapente	I
		Potẽter ꝛ sic est tonus cum diapente	K
	Septima	Debiliter ꝛ sic est semiditonus cum diapente	L
		Potenter ꝛ sic est ditonus cum diapente	M
	Octaua	Et sic est diapason	N

Exempla require notata ꝯm alphabetuꝫ in columna proxima.

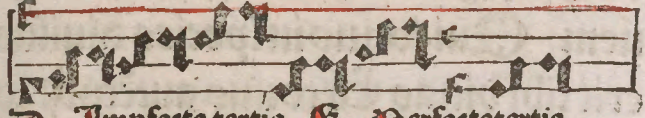
Figura interuallar.



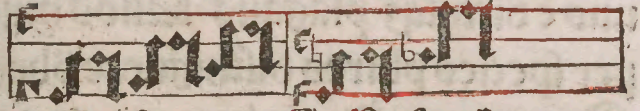
A Unisonus C Perfecte secunde



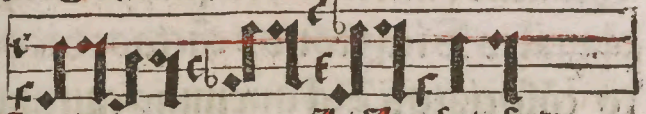
B Imperfecte scde L Impfecte septie



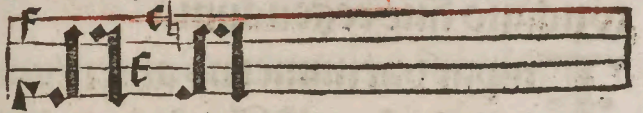
D Impfecte tertie E Perfectetertie



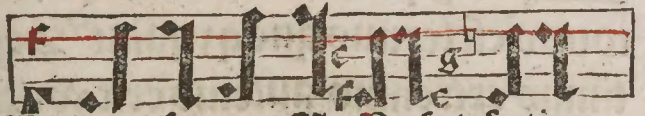
F Impfecte qrte G Perfecte qrte



H Diapente I Impfecte sexte



K Perfecte sexte



M Diapason O Perfecte septime

Capitulum.IIII.

Post predicta tonos studeas
cognoscere cunctos Ut cãtuz
quẽqz valeas ex arte tonare Dici
tur eẽ tonus de quo tractat liber iste.
Regulaqz finẽ cãtus diiudicat om//
nem Qui tonus in species diuisus
erit tibi binas Est tonus autẽtus: to
nus ẽ dictusqz plagalis Quos hinc
per species plures distinguere debes
Quatuor autẽtus dic quatuor atqz
plagales Sicqz tonos cũctos. dic oc
to cõsociatos Ad quemuis cantum
condgno fine regendum.

Impar dat numerus autentum:
parqz plagalẽ Autẽtus prim⁹
tonus est ternus quoqz quint⁹ Sep
timus extremus autẽtus erit vocita

tus Per numerosqz pares sic annu
merabo plagales. Autēti propria
seruāt sibi nomina greca Primū di-
co prothū: sed deutrū dico secundum
Ternū dic trituz: thetrardum dicito
quartū Additus hisqz tonis primū
cāt⁹ fuit omnis Inseruere viri pru-
dētes inde moderni Quatuor: ⁊ ta-
les dixerūt eē plagales Sic nūc qui
teruus tonus est fuit ille secūdus Et
nūc qui quintus tūc ternus erat voci
tatus Et qui septenus nūc quartus
tūc fuit ille. Autētos dominos di-
cas: seruosqz plagales Sic primi ser
uus tonus est de iure secūdus Terti
us hinc dominus eius: seruus quo
qz quartus Cū quinto domino sex-

tum seruum sociabo Septimus oc-
tauo redimitus sit quoqz seruo No
mina sunt alia diuersa plagalibus
apta Autenti sursum tendunt ser-
uiqz deorsum Quanuis communes
retinere queãt sibi fines Ut tibi sub
scripta clare dant noscere dicta.

Sequitur quartum ⁊ vltimum capitulũ hu-
ius libri In quo autor iuxta promissum suũ
factum in libri principio tractat de tonis Et
diuidit ur hec pars in duas In prima parte
premittit autor istius capituli materiam In secun
da parte prosequitur illam Secunda pars ibi (Dici
tur esse tonus) In prima parte vult autor sic dicere
Post quam in primo capitulo huius libri didicisti
soluare ⁊ quemlibet cantum per claues cognoscere
cum pluribus alijs que circa eandem materiam in-
cidunt declaranda Et post quã in secũdo capitu'o di-
dicisti plura de monocordo ⁊ varia eius mensura Et
tertio de modis nouem antiquis ⁊ quibusdem mo-
dernis quibus conficitur omnis cantus. Nũc in isto
capitulo quarto studium tuum debet versari circa to-
nos quibus omnis cantus in fine diiudicatur seu re

gitur cognoscendus. A ¶ (Dicit esse ton⁹) In hac parte prosequitur autor materiã iam premissam Et diuiditur hec pars in tres partes principales In prima parte determinat autor de tonis quo ad eorum diffinitionẽ diuisionẽ ⁊ differentias In secũda parte determinat de ipsis quo ad claues In quibus cantus eorum finitur In tertia parte determinat de tonis quo ad claues quibus ipsorum seculorum amen adaptantur Secunda ps ibi (In dsolre tonus) Tertia pars ibi (Claues seculorum) Adhuc prima ps diuidit in duas In prima parte ponit autor toni descriptionẽ In secunda parte subiungit ipsius toni diuisionem Secũda ibi (Qui ton⁹ in species) B In prima pte dicit autor ꝙ tonus prout in isto capitulo sumitur Est regula que de omni cantu in fine diiudicat Nam nisi scieris finem tonorum non poteris cognoscere quantũ cantus debeat eleuari vel deprimi seu infra quas claues incipi: que omnia ꝑ finem cantus regularis (vt infra dicetur) cognoscuntur Unde etiam ab aliquibus Musicis Tonus sic diffinitur. Tonus est regula naturam ⁊ formam seu debitum cursum cantus regularis determinans Dicit autem regularis: ad differentiam cantus irregularis seu irregularium qui solent indifferenter in diuersis principijs inchoari ⁊ in varijs finalibus terminari. Sicut ptz in his (Ascẽdẽte ihesu in nauiculã) Et (Bñ dicta sit creatrix) que regl̃ariter sunt octaui toni ⁊ tñ a quibusdã sexto ⁊ a quibusdã tertio coaptant tono.

Capitulum. IIII.

¶ Differt autem hic tonus a tono de quo in prece/
denti tractat̃ capitulo. qui est vnus nouem modorũ
quibus cãtus ꝯtexit̃ Cõstans ex duabꝫ vocibꝫ simul
ꝯiunctis: fa mi vocibꝫ tm̃ exceptis vt supra dictum est
¶ (Qui tonus in species) Hic determinat autor de
tono quo ad ipsius diuisionẽ Et diuiditur hec ꝑs in
duas In prima parte diuidit autor tonuꝫ in species
In secunda parte drãs illaꝝ specieꝝ subinfert Scd̃a
ꝑs ibi (Impar dat numerus) Ad huc prima ꝑs diui
di tur in duas In prima ꝑte diuidit autor tonum in
species. In secunda parte subdiuidit easdem spcies
Secũda pars ibi (Quatuor autentos) ¶ Cir
ca primã ꝑtẽ nota ꝙ tm̃ quatuor toni a grecis prĩo
⁊ principaliter erãt adinuenti Hij videlicet prothos
deutros seu deutrius tritus ⁊ thetrardus Hec em̃ no
mina greca ip̃i greci ip̃is imponebãt Hos aũt tonos
autentos. id est digniores appellauerũt Cantus em̃
qui tunc tp̃is habebat̃ eisdẽ quattuor tonis ꝓprie po/
terat attribui Nõdũ em̃ beatus gregorius cantum
gradualis ⁊ anthiphonarij: Nec sanctꝰ ambrosius su
um dictauerũt cãtũ quibꝫ cãtibus nũc sancta mater
eccl̃ia vtit̃ Moderni itaqꝫ musici vidẽtes predictos
quattuor tonos minus posse sufficere ad oẽ genus
cantus discernendũ. quatuor alios. predictis quatu/
or addiderunt. quos plagales seu subiugales. siue
seruo seu discipl̃os prefatoꝝ quattuor vocauert̃: quẽ/
libet predictoꝝ tonoꝝ in duos scindẽdo seu distingu/
endo vt prothũ in primũ ⁊ secũdũ Deutrũ in tertiũ
⁊ quartũ Tritũ in quintũ ⁊ sextũ Thetrardũ in septi
mũ ⁊ octauũ Dicit̃ aũt prothus a prothos qd̃ est pri
mũ Deutrꝰ seu deutrius a deutro qd̃ est secũdũ Tri

tus a tris qđ est tres Thetrardus a thedras qđ est q̄tuor Primo em̄ isti toni ꝑm ordinē debitū erant dispositi licet nunc plagales toni sint eisdē immixti D (Impar dat numerus) Hic subiungit autor drās tonoꝝ Et diuidit hec ꝑs in quatuor ꝑm ꝙ autor quatuor drās tonoꝝ assignat Secūda ꝑs ibi (Autenti propria) Tertia ꝑs ibi (Autētos dños) Quarta pars ibi (Autenti sursuz) Prima drā talis ē ꝙ autēti toni ꝑm ordinem sunt in numero impari positi. Plagales vero in numero pari. Secunda dr̄a est ꝙ autenti toni primo erant adinuēti. Plagales ꝟo postmodū Tertia dr̄a est ꝙ autēti sūt digniores tāq̄ dñi. Plagales vero indigniores tanq̄ ꝑui ⁊ discipuli Quar. dr̄a est ꝙ autenti in cursu suo tendunt sursum Plagales vero deorsum vt infra planius patebit Nota etiam ꝙ secundus tonus đr plagalis prothi. i. secūda ꝑs primi toni qꝛ in eadem claue in qua ⁊ primus finit ⁊ deorsum tenditur in suo cātu Quartus vero đr plagalis deutri. i. tertij. Sextus plagalis triti. i. quinti Et octauus plagalis thetrardi ⁊ septimi Et reliqua satis lucide patent in textu

In dsolre tonus prim⁹ finitqz secundus Hos ⁊ finire quādo qz potest alamire Fert elami ternuz cui cōsociabo quaternū Cuius finē cū mi quandoqz dabit bfab mi Ffaut

hinc quintum sociatq; tonuz sibi sex
tum Interdũ tutũ quis finem c dat
acutũ. Septimus octauus glolreut
est sociatus Hic finisq; datur excep//
tio nulla sequatur.

Autẽti de fine toni descendere
possũt Ad primas woces: ascẽ
dere wcibus octo Sepius hinc no//
nã sociatq; licẽtia wcẽ Ad quintas
woces scãdunt a fine minores Descẽ
su quartas possunt quoq; carpere w
ces Quartas natura donatq; licen
tia quintas Interdum binas supra
lasciuia woces Cãtus multorũ super
addit sepe tonorũ Que semiditonũ
sociat qũq; deorsuz In primo quin
toq; tono sibi cõsociato Sepius ad

quartaz cupit istis addere vocē Formula cunctorum sic est tibi scripta tonorum Raro mutabis hanc formā vel variabis Antiquū cantuz si vis perpendere tantum Cursus prescriptos noscas variare modnos Scādentes cursum descendentesqz deorsum Nunc ad velle suū cantuz dictādo modernum Qui cantus totus ꝛ anormalus est vocitandus Quando prescriptas fertur transcendere metas

Sequit̄ ps principalis huius capituli: In q̄ autor tractat de tonis quo ad claues: in quib⁹ cātus ip̄oꝝ finit̄ Et diuidit̄ hec ps in duas In prima pte facit autor ꝙ dictū est claues scz tonoꝝ oñdendo. In secunda pte ex hijs dictis subiūgit formulas diuersoꝝ tonoꝝ Scda ps ibi (Autēti de fine) Prima ps adhuc diuidit̄ in q̄tuor partes ꝑm ꝙ sunt q̄tuor claues tonoꝝ finales. Scda ps ibi (Fert elami) Tertia ps ibi (Ffaut hinc quintuz Quarta ps ibi (Septimus octauus)

Capitulum.IIII.

E Ad cognitionē hax partiū nota quatuor q̃ primus ⁊ secundus tonus q̃ ad oēm cātū suū tam antiphonax q̃z rñsoriox ⁊ introituū ⁊ alioxcātuū finiūt in vsolre Aliqñ etiā (sed raro) finiūt in alamire pcātuz bdux Tertius ⁊ q̃rtus ton' finiūt in elami Interduz etiā licz raro finiunt in bfabmi pcātū bdux Quint' vero ⁊ sextus ton' pmuniter ⁊ naturaliter finiunt in ffaut in linea Aliqñ tñ sed raro finiunt in clolfaut qñ cāt' bmollis infra in manu nō poterit rite neumari. Septimus vero ⁊ octau' ton' sp finē faciūt in gsolre ut F (Autēti de fine toni ⁊c.) F Ex predictis subiūgit autor formulas tonox Dicēs q̃ autēti toni infra claues suas descēdere pñt ad proximas voces Ascēdere vo ad voces octauas exēplū sume de primo tono: qui finit rlariter in vsolre Dic pōt in pncipio sui cātus in medio seu circa finē vbi placuerit: descēdere ex sui natura in Cfaut ⁊ ascēdere ad octauā vocē sui finalis vicz ad vlasolre Qñ vo finit in alamire hoc ibi intellige de suo ascensu ⁊ descēsu infra finalē ad vnaz vocē Hoc idē etiā debes sentire de singulis tonis autentij q̃ ad claues suas finales in ascēsu ⁊ descēsu Quītus tñ tonus ppt semitonij impfectionē raro reqrit infra suū finalē vicz ffaut vnā vocē Sed plēs ex licētia aut vnā aut nullā vt infra plenius patebit G Plagales vero toni infra claues suas finales reglr ⁊ naturaliter pñt descēdere ad diatesserō siue ad quartam vocem Ascēdere vero ad quintas voces siue ad diapēte: ita tñ q̃ finalis vox ipsius clauis ascēdendo seu descendendo pro prima computetur voce Exemplum sume de secundo tono qui est plagalis primi.

Hic finitur in dsolre sicut suus autentus vt dictum est Hic potest regulariter seu naturaliter descendere ad Are ex licentia ad g grecum: ascendere vero ad ala mire Unde nota hic diligenter q tã autẽti toni quã plagales quãuis habeant naturalẽ cursum vt dictuz est in qua vt frequenter cutrunt: permittitur tamen ex licentia q quilibet ipsozum infra se ⁊ supra se assumat sibi vnaz vocem ⁊ ex lasciuia interdum duas voces: ita vt prim⁹ descẽdere queat ad bmi ⁊ supra ascendere ad elami in linea Et secundus ex licentia ad g grecum videlicet gamaut descendere Et ad bfabmi ascendere ¶ Preterea ex lasciuia cantus (vt dictum est) parcitur tam autentis q̃z plagalibus tonis vt ad huc supra se ⁊ infra: interdũ nõ sepius assumere que ãt vnam vocem Sicut em̃ pueris parcit̃ p licentiam ipsis datam exeundi scolas ad tempus Et si interdũ (raro tamen) ex sui lasciuia paulisp excedunt dissimilantur Sic per similitudinẽ in cantu nunc per licẽtiam nunc per lasciuiã plura dissimulãtur Ita tam̃ q ista lasciuia in eodẽ cantu raro fiat ¶ Item nota q de huiusmodi lasciuijs eo q raro fiunt regule generales nõ dantur Sed de hijs tantũ que sunt communia. Regula em̃ est vniuscuiusq̃z artis cõmune mandatum Insuper scire debes q moderni cantozes in sui cantus carmine seu dictamine frequẽter transgrediuntur regulas antiquoz prescriptas ascendentes ⁊ descendentes in cantu suo sicut placet. Cũ licet ipsozum cantus (quo ad predictas regulas ab ãtiquis communiter traditas ⁊ obseruatas quo quilibet autentus infra suam finalem clauem descendere

potest ad vnā vocem ⁊ supra octauā ad vnā ascēdere ⁊ plagalis quilibet infra finalē descendere ad diatesseron ⁊ ascendere ad diapēte) dicatur irregularis. quādo dictas metas excedit: nō tñ inse irregularis fore censetur. qꝛ debitam formam mōꝝ (quibꝫ cantus cōtexit̄ vt p̄scriptū est in precedēti capitulo) obseruare videntur ꝙ patet in vario cantu q̄ꝫ moderni concinñt ⁊ decantando dictant ¶ Preterea scire debes ꝙ primus ⁊ secundus tonus finire possent in Are. Si vsus ⁊ cōsuetudo ad hoc accederent Et tercius cum quarto .n bmi: ⁊ quintus cū sexto in Cfaut Ita ꝙ totaliter eadem cōsonātia cantus ꝑsisteret ⁊ ꝑmaneret sicut in dsolre elami ⁊ ffaut quo ad eosdē tonos Sꝫ quia hoc raro fieri posset ⁊ nō sꝑ ideo ꝑ artem tradite sunt regl̄e ⁊ claues finales cuiuslibet toni generales ¶ (Sepius ad quartam) Dicit autor ꝙ cantus primi ⁊ quinti tonoꝝ ex sui lasciuia infra clauem finalem sepius descēdūt ad quartam vocē vt patet supra in alleluia (Sponsa dei speciosa margaretha) ⁊ in responsorijs de sancta anna (mel ⁊ lac) ⁊ in dedicatione ecclesie in responsorio (Bñdic dñe) ⁊ in quāpluribus alijs cātibus ¶ Nota etiam ꝙ plura responsoria ꝑmixtos hūc tonos scilicet quintum ⁊ sextum que tñ frequenter quinto tono attribuuntur in quibus etiam frequenter fit descensus infra finalem ad quartaꝫ vocem Sicut patet in purificatione virginis marie: in responsorijs (Responsum accepit simeom Suscipiens ihesum in vlnas) Et cuꝫ hoc responsoria hñt principia sexti toni quia incipiunt in dsolre: idem intellige de alijs tonis De primo tono sume exemplum in

antiphona (Salue regina) que fm plures descendit ad Are ⁊ in responsorio (Filie iherusalem q̄ similiter transit ad Are ⁊ fm aliquos ad gamaut. Et idez patet in antiphona (Ecce tu pulcra) ⁊ sic de aliis cantibus in tali claue

CLaues seclorum per amen post disce tonorum Clauibus in grauibus cum finē dat tibi cantus Primi quart secloruz sext a dat amē tibi paruum Introitus norma sed sextus tollit ab ista Semper seclorum dat amen grauis f tibi quorum Hec dat amenqz toni seclorum qđqz secundi Terni quint seclorum simul oc c dat tibi paruum Prefert seclorum septeni d tibi paruum Daqz tonis sursum seclorum quislibet aptum Hos cum finitos per cātus cernis acutos Hec breuiter poteris cum neuma discere si vis.

Capitulum. IIII.

Istinc subscripta: que lucidat omnia dicta Et que cunctorum species dat scire tonorum Nam subse species retinere tonos scio plures.

Sequitur tertia ps principalis huius capituli quarti: In quo autor tractat de clauibus quibus seculorum amen tonor adaptant quedam incidentia interserendo Et diuiditur hec in duas In prima parte facit autor qd dictum est. In secunda pte ea que dixit per demōstrationē cantus subiungit Secūda ps ibi (Primum querite) Adhuc prima ps diuidit in duas In prima pte seculor amē: cūtor tonor clauib speci alibus ad hoc deputatis adaptat In secūda parte ex huiusmodi dictis speciales drās tonor subinfert Secunda ps ibi (Primus habet subse) In prima parte dicit autor q seculor amen primi quarti ⁊ sexti toni adaptantur a acuto. i. alamire Sed seculorum amē secundi toni adaptātur F graue. i. ffaut in linea Tertij vero ⁊ quinti ⁊ octaui toni seculor amen adaptāt ad csolfaut Sed seculor amen septimi toni adaptantur dlasolre Et hoc intellige quādo predictor tonor cantus in grauib clauibus finitur: qr qñ primus tonus finit in alamire tunc suum seculor amē adaptat elami in linea Silr qñ sextus tonus finitur in csolfaut suū sclor amē: filr elami in linea adaptat Hic nota q alamire bfabmi ⁊ csolfaut vocant claues affinales suar infra quintar scz dsolre elami ⁊ ffaut: quia

in eleuatione ⁊ depressione ꝯcordāt cū clauibus eisdē que claues dicūt naturales finales Septimus aūt ⁊ octouus tonus supra in quinta sua scz dlasolre vocē assumere nō valent finalē: ergo nūq̄ sursum finiūtur nec suū seculoꝝ amē vnquā variatur Etiā notandum ꝙ seclꝝ amē diuersoꝝ tonoꝝ variantur in fine ſm varias suas drās de quibꝫ postea patebit.

PRimus habet subse species sicut lego quinqz Alter hz nullā. ternus subdit sibi ternā Quatuor ⁊ quartus: vnā quint⁹. quoqz sext⁹ Septime bis binas. octaue totqz superaddes Hecqz per exempla cognosces hic tibi scripta Prim⁹ vt ecce leua: ductus: volo: lazare: salue. P⁹ quā cōsurge: tibi cōsociabo secūde. Fauus dat terne: ciues: salua: quoniāqz: Quarta tota: secus: benedicta: tulit: dabo factus Fons: omnis: quintus. sextus lupus: ⁊ benedictus Septimus: ipse preibit: ex: scimus:

stella: tu es qui Octauus gaude: fili:
pri9: egoqz nos qui. Dicta sed extre
ma species tibi scit peregrina Psal-
morũ quẽqz dictis tonis superadde
Infra per varias tibi formas ordi
ne iunctas Hij versus dare tibi dãt
psalmos resonare Ut re mi primus
tonus vlurpat quoqz sextus Terti9
octau9: vt re fa datqz secũdus Per
varias claues vt re fa sed superad-
des Cfaut 7 tales gsolreut accipe
claues Lala sol quartus vt mi sol
dat tibi quintus Solsol fa sol la sep-
timo sunt sociata Magnificat psal
mus iungatur et hinc benedictus.
Quos diuersorũz mutabit forma to
norum Primus cum terno sextoqz

tono sociato Trudenti ni ne voces cupiunt sociare Septimus octauus si dict quartusqz secundus Septenũ ni ne cupiunt aliqui releuare Per dictas quintum voces fert virgula sursuz Ut tibi subscriptus plene dat noscere cantus

Hic autor ex predictis subiungit speciales tonorum differencias Et diuidit hec pars in quatuor In prima parte autor differentias tonorum ãnumerat In secunda parte illas per exempla demonstrat In tertia parte variã psalmorum melodiam ex his dictis subinfert In quarta parte cuiuslibet cantus octo tonorum neumas finales ꝛ principia magis vsitata ꝑ ordinem annectit: cantus videlicet qui in grauibus finalibus finitur Secunda pars ibi (Primus vt ecce) Tertia pars ibi (Psalmorum quinqꝫ) Quarta pars ibi. Neumas finales. Textus non indiget multa declaratiõe quia planus est: erit tamẽ planior post modum per cantus demonstrationem quicq̃ eſſ in textu ponit oportet necessario vt ꝑ demonstrationem cantus (Si textus debeat intelligi) lucide declaretur. ¶ Hij versus clare ꝛc. ¶ Hic subiungit autor melodiã psalmoꝝ dicens ꝙ psalmi primi ꝛ sexti toni incipiũt in ffaut ꝑ cãtũ bmollẽ ꝑ has voces vt re mi.

Capitulum. IIII.

Psalmi vo tertij 7 octaui toni incipiũt in gsolreut p has voces vt re fa Psalmi vo secundi toni in Cfaut per easdem voces vt re fa. Sed psalmi quarti in alamire Quinti in ffaut Psalmi vero septimi toni in dlasolre vt infra lucidius demonstrabitur per cantum singulorum tonorum Subiũgit deinde autor in littera q melodia in magnificat: 7 bene dictus: etiam est diuersa fm diuersos tonos vt etiam infra patebit.

Deumas finales cõmunes octo tonorum per varias species istinc ex ordine discas Principiũ varium. sz primo disce tonorũ. Psalere qnãdo chorũ bene cantum gliscis eorum Bis duo principia dat primus: totqz secundus. A C D iũgis F: a sed in his variabis. a modicũ primus: A grossuz datqz secũdus Gamaut ac elami cãtũ dãt raro secũdi Rari? hinc elami cantũ primat tibi primi Sepius E G c dat ternus rarius Fqz. Ordine C D 7 E F G

quarto dabo quinqz A modicumqz
tono raro quarto sociabo F dat prī
cipiū quinto simul a c acutū G raro
qz tono poteris cōiūgere quinto C
D principia dat ⁊ F sext⁹ tibi terna
G simul a b c d vult septimus associ
are C D E F G dabit vltimus addit
⁊ a c Raro principia reperis cōmu-
nia plura Quāuis sint plura tamez
hec nō ordine iūcta Clauibus in gra
uibus cū finē dat tibi cantus Clari-
us exēplis subscriptis ista videbis.

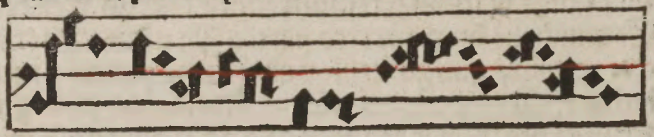
Hec ps posset diuidi in plures ptes ꝑm plēs tonos vult tñ autor sic dicere Octo neume finales generales octo tonoꝝ sunt post predicta discende: sed tñ prius scienda sunt principia cantus cuiuslibet toni que sunt diuersa ꝑm diuersos tonos N ¶ (Bis duo principia ⁊c.) Dicit autor ꝙ prim⁹ tonus quo ad inceptionē sui cāt⁹ q̄tuor hz principia magꝫ vsitata scz C D F G graues ⁊ a acutā C vt in antiphona (Duct⁹ est ihesus) D vt in ātiphona: Ecce nomē dñi: F vt in ātiphona: volo pr̄: ⁊ in ātiphona: Lazarus: In a vt in ātiphona: Salue regina: Inuenit etiā in E graui in-

cipere vt in rñsorio: Ego te tuli. Secūdus tonus
sil̃r hz ātuor principia magz vsitata scilicet A C D ⁊
F graues A vt offertoriū: Ad te dñe leuaui: C vt in ātiphona: Nōne cor nr̃m: In D vt in ātiphona: Ecce
in nubibz celi: In F vt in ātiphona: Quē vidisti In
g greco scz in gamaut etiā incipit cāt⁹ secūdi toni sed
raro vt in rñsorio: Educ de carcere: Sil̃r in E graui:
vt in ātiphona: Ecce maria: Quā tū quidā ⁊ ꝓmuni⁹
in F faut incipiūt Repit etiā incipi in b inferioris si
nomen seu bmolli vt in graduale: Saluū fac Iuum
Tertⁿ ton⁹ hz principia tria magz vsitata E G. gra
ues ⁊ c acutā ⁊ raro f graue E vt in ātiphona: Quan
do natus est: F vt introit⁹: Nūc scio vere: G vt in āti
phona: Fac benigne: c vt in ātiphona: Viuo ego: ⁊ āti
phona: Vnū opus: Quart⁹ ton⁹ quinqz hz principia
C D E F G. C vt in ātiphona: Bethlē: D vt in āti
phona: Bñdicta tu: E vt in ātiphona: Fidelia: F vt in
ātiphōa: Sciēs qz: G vt ātip. O mors: O Qui
tus ton⁹ hz tria principia F graue a ⁊ c acuta F vt āti
phona: Alma redēto⁹ ⁊ in ātiphōa: Dīs vallis: In
a vt in ātiphōa: Fons ortor: c vt in ātiphōa: Eleua
mini: ⁊ in ātiphōa: In sole posuit: G raro vt ꝓmunio
Nō vos relinquā Sextus ton⁹ tria hz principia C
D F. C vt alla Vox exultatiōis: D vt ātiphona: Si
ego ver⁹. F vt āti. Nō turbet. Raro in G vt āti. Nesci
ens mt̃r ego: Sed rarius in bmolli vt ꝓmunio: Re
dime me: Septim⁹ quinqz hz principia G graue a b
c d G vt in ātiphōa: Assumpta ē: a vt i ātiphōa: Ipe
preibit: b vt ātiphōa: Cōstitues: c vt ātiphōa: Scio
q ibm: d vt ātiqhōa: Sit nomē: Octauus septem
hz principia C D E F G graues ⁊ a c acutas C vt
ātiphōa: Stabūt iusti: D vt ātiphōa: Dixit dñs mu

lieri. E vt antiphona. Hora est. F vt antiphona. Magi videntes. G vt antiphona. Dum ortus. a vt antiphona. Scitote. c vt ãtiphõa Ineternũ. ⁊ sic de alijs

In ista parte autor ea que sup̃dicta sunt de tonis ꝑ demõstrationẽ cantus declarat Et diuiditur hec ꝑs in tres partes In prima ꝑte tractat de tonis quo ad seculoꝝ amẽ antiphonaꝝ ⁊ melodiam psalmoꝝ cũ quibusdam alijs incidentib⁹ In secunda ꝑte tractat de tonis quo ad versus ⁊ gl'a pr̃i responsoriorum In tertia parte tractat de tonis quo ad versus introituũ Secũda ꝑs ibi: Versus cantare Tertia ꝑs ibi Quos dãt introitus. Adhuc prima ꝑs diuidit̃ in octo ꝑtes ꝑm nũeꝝ octo tonoꝝ Secunda ꝑs ibi. Secundũ aũt sil'e est huic. relique ꝟo partes patebunt per ordinẽ Adhuc prima pars sicut ⁊ quelibet alia partiũ. diuidit̃ in quatuor partes P In prima parte premittit autor notam seu neumã quãdam finalem ⁊ generalem cuiuslibet antiphone. primi toni in fine applicabilem. per quã etiam neumam finalem cantus primi toni discernitur ab alijs cãtib⁹ ¶ In secunda parte formulam primi toni tamen principijs suis vsitatis que ⁊ prius per metrum posuit: subiungit ¶ In tertia parte speciales regulas seu notabilia specialia de inceptione primi toni tam principalis q̃z differentiarum suaruz ꝑm principia prius posita annectit ¶ In quarta parte melodiaz psalmorum primi toni subinfert Partes patebunt per ordinem ⁊ satis plane sunt Si diligenter inspiciãtur inceptiones antiphonarum ⁊ speciales inceptiones seculoꝝ amen nõ solũ in hoc primo tono sed etiã in

sequentibꝫ tonis ꝑ ordinē. ¶ Per notā eñ finalem gñalē vnus tonus discernit ab alio Sed ꝑ inceptiones antiphonaꝝ tā toni principales q̄ꝫ dr̄ales cognoscūt vt infra studioso lectori patere poterit Nota etiā ꝙ melodia psalmoꝝ in fine ſm varias drās variat.



Primū querite regnū dei

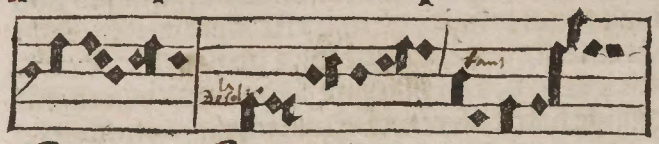
Q Nota ꝙ cuicūqꝫ cātui seu antiphone nota finalis prescripta sup. (Primū querite regnū dei) est apte ⁊ debite applicabilis: primi toni fore censet Formula aūt primi to. hec est C D E F G a b c d e f g Dr̄ aūt formula a formādo qꝛ claues tā in formula primi toni q̄ꝫ etiā in formula sequētiuꝫ tonoꝝ posite seu ponēde: dant formā regularez cuilibꝫ tono seu cātui cuiuslibet toni qꝛ inter easdem claues quilibet cātus tonoꝝ regulariter currit. Et si sepius easdem claues excedit dr̄ fore irregularis quo ad eundē tonū. nō tñ est necessariū ex hoc ꝙ quilibet cantus octo tonoꝝ oēs claues que in forma ipsius ponūt plene ꝑcurrat Plēs eñ cant⁹ videm⁹ vix quinqꝫ vel quatuor claues ꝑcurrere ⁊ qꝛ eidē cātui sufficiūt Ideo nō est opus plēs claues ꝑcurrere Principia aūt primi toni ꝯmunia ⁊ magꝫ vsitata sūt q̄tuor C D F graues ⁊ a minuta. Min⁹ vo ꝯūia E grauis vt ptꝫ in rñsorio (Ego te tuli) ⁊ G grauis: in q̄ ātiq̄ incipiebāt ātiphonā (Tecum principium) ⁊ quasdam alias consilēs vt (Canite tuba ⁊c̄) Quas moderni incipiūt in F graui

R Nota etiam ꝙ antiphone que in ipsa d finali incipiunt ⁊ nō subito ad diapente ascendūt ⁊ que supra a finali in f ꝑ semidytonū incipiūt descendentes ꝑ diatesseron ad C faut licz etiam deinde ad diapente ꝯsurgāt ad principale seculoꝝamē primi toni pertinere debebūt vt patebit infra in subscriptis exēplis Nota etiā ꝙ quidā vltro suis prauis vocibꝫ q̄sdā cantus a suo regulari cursu distorquēt vtpute istas antiphonas (Quid retribuā Cum inducerēt Cum audisset iob) ⁊ ꝯsimiles Cum eñ iste antiphone sint prothi .i. primi toni: ⁊ leuiter incipiende ipi eas acriter incipiunt ⁊ extollunt. itaqꝫ cū istis ꝯueniūt in principio (qñ natus est Qui de terra) ⁊ ceteris silibꝫ Nec mirū de principijs cū etiā fines ꝑuertāt. Quidaꝫ etiā has ātiphonas (O pastor eterne: ⁊ si offers munus tuū) cū ꝯsimilibꝫ secūde drē ob merā vocem quilismatis ascribere maluerūt quibꝫ tñ nō est ꝯsenciendū cū sub principali tono debeant collocari Quilisma autez est nota duplicem vocem inceptionis clauis seruans.

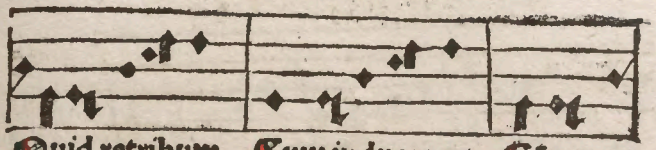
S ¶ Sequit̄ de drētijs Uñ nota ꝙ oēs iste ātiphōe que in ipa claui finali D seu tono infra finalē videcz in C incipiūt ⁊ ad diapēte festinādo curr̄t ad ꝑmā differentiam pertinebunt. Si autē in ipsa finali D incipiunt ⁊ subito ad diapente non consurgunt sub principali tono. vt supra dictum est collocabūtur. Omnes autem antiphone que infra finalem D incipiūt. videlicet in C ⁊ ad diapente festinantes non currūt secunde sunt differentie Quidam tamen minus sapientes antiphonā (Postulaui patrem meum) ⁊ antiphonam (Iste puer magnus) ad quartum tonum

retorquere conabantur eo q̃ in principio cũ aliquibus antiphonis quarti toni concordare videtur Decepti etiam cõsimilibus cantuum principijs. Nota etiam q̃ hec antiphona O beatum pontificem cum in principio ⁊ in fine esset secundi toni propter eius tm̃ eleuationem (O martine) a domino otone vt scribitur in dialogo musice curiose est emendata ⁊ sub hac differentia collocata ¶ Omnes vero antiphone que post euouae in f graue incipiunt ⁊ ad finalem D per semitonũ ⁊ tonum se precipitauerint Tertie erunt differentie Omnes autẽ antiphone que in eadem f graui incipiunt ⁊ per tonum ⁊ tonum ad a acutam ascenderint ⁊ circumflectuntur vel sine circumflectione vlterius ascenderint seu moram in a acuta fecerint q̃rte sunt differentie Omnes vero antiphone primi toni in F graui incipiẽtes ⁊ immediate per ditonum ad a acutam ascendentes ⁊ deinde per totum descendentes Et omnes antiphone in a acuta incipientes quinte erunt differentie vt infra lucidius patebit p exempla

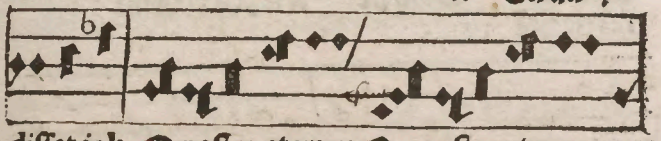
Principale euouae primi toni.



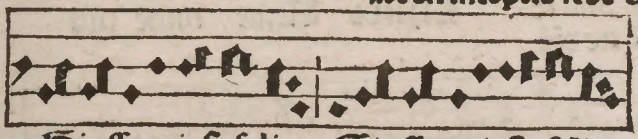
Euouae Ecce nomẽ dñi Tecũ principium



Quid retribum Cum inducerent Cũ au

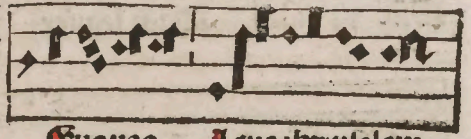


disset iob O pastor eterne O pastor eterne
hec est inceptio scde drẽ

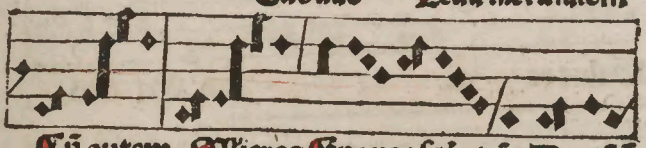


Si offers ipsi soli Si offers ipsi soli
quilisma hec ichoatio sede est dre

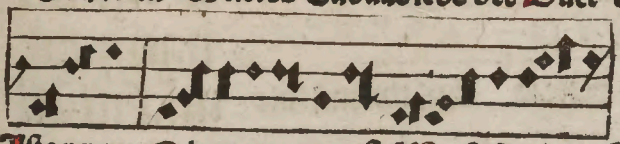
Prĩa drã



Euouae Leua iherusalem

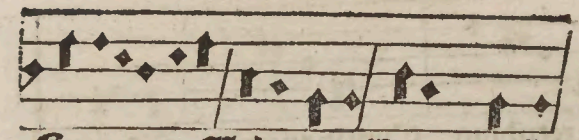


Cũ autem Mieres Euouae scde dre Ductꝰ ẽ

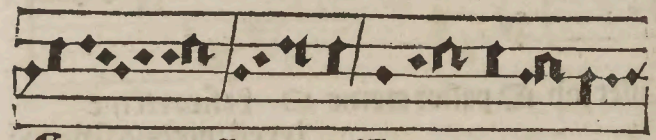


Iste puer O beatum pontificẽ Postulaui patrẽ

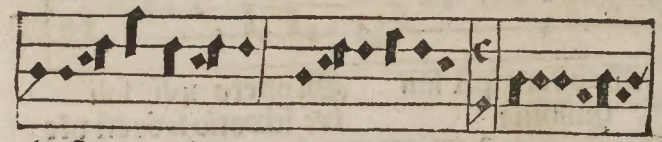
Capitulum.IIII.



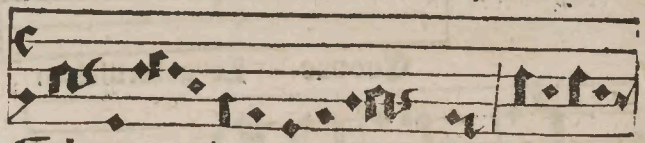
Euouae Uolo pr̄ Reges tharsis
tertie dr̄ē



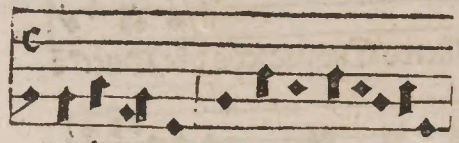
Euouae Lazarus Uenit lumē tuū
q̄rte dr̄ē



Dñe vt videā Dñs legifer Euouae
quinte dr̄ē



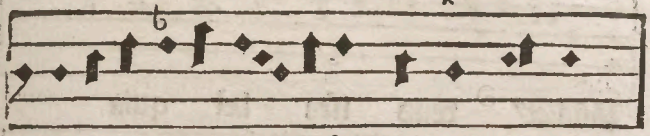
Salue re gi na Exi cito



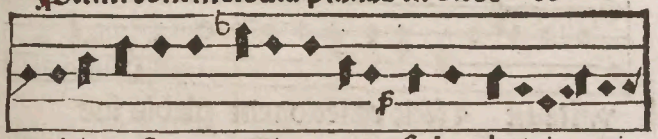
in plateas Apt̄ thesaur̄ suis

Seq̄t̄ ĩto
nati.psal.
mi.s̄m ãti

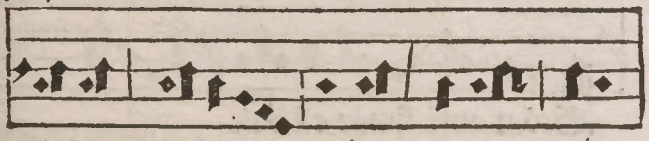
Intonatio psalmorꝫ minorum ꝯm antiquos.



Primi toni melodiã psallas in direc to

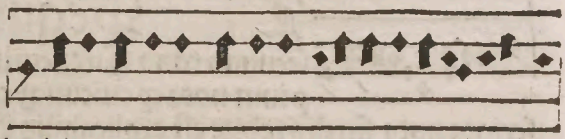


Dixit dñs domino meo sede adextris meis



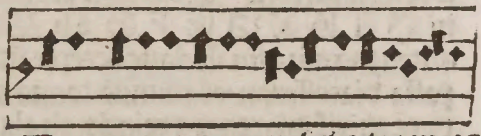
meis meis meis meis meis

Scõm moderꝫnos.



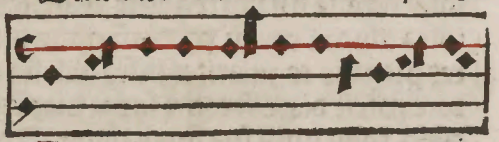
Dixit dñs dño meo sede adextris meis

Scõm moderniores



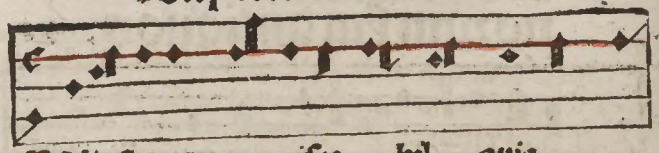
Dixit dns dno meo seõ adex·meis

Intonatio psalmorꝫ maiorum

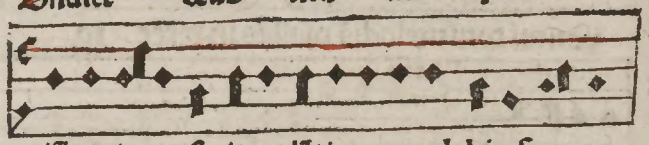


Magnificat anima mea dnm

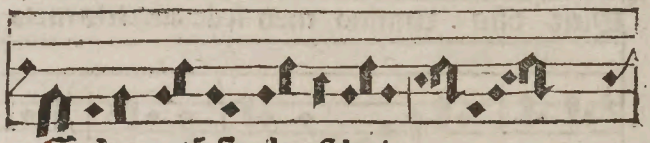
Capitulum. IIII.



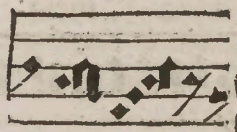
Bñdict⁹ deus isra hel quia



visitauit ⁊ fecit redētionem plebis sue



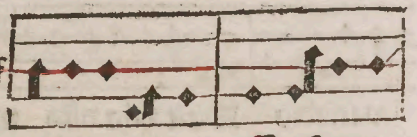
Scōm autē simile est huic



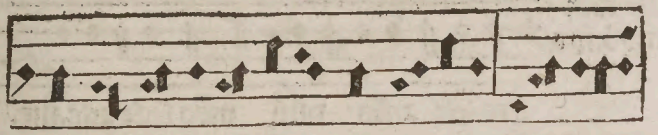
T Sequitur de secundo tono Circa cuius principium nota q̄ cuicunq̄ cantui prescripta nota finalis debite est applicabilis iste iudicat̄ fore secundi toni Est autem hec formula secundi toni ⊓ A B C D E F G ab Sicut em̄ quilibet autentus a sua finali claue recepit super se diapente ⁊ posta diatesseron vt primus tonus a dsolre ad alamire requirit diapente ⁊ deinde ab alamire vsq̄ ad dla solre octauā finalis requirit diatesserō. assumens tñ infra ⁊ supra vnam vocem si opus fuerit. Sic quilibet plagalis regulariter infra suā finalē claue requirere potest diatesseron ⁊ supra diapēte. vt patet in secūdo tono qui a sua finali claue D requirit diatesseron ad Are ⁊ supra diapente alamire: assumens infra ⁊ supra vnam vocē regulariter si fuerit necesse ¶ Fi

nit autē secundus tonus qđ sepius dictū est in D sol
re Sicut primus suus autentus ¶ Principia vero
secūdi toni vsitata sunt q̄tuor scilicet A C D ⁊ F gra
ues Inuenitur etiam principium habere in N gre-
co vt in responsorio. Educ de carcere. ⁊ in E graui vt
aliqui incipiunt anthiphonam Ecce maria. ¶ Nota
etiā ꝙ aliqui sunt cātus qui ad gamaut ⁊ etiā ad pri
mū a non remittūt. nec etiā ad decimā c neq; ⁊ ad vn
decimā d nō eleuāt de quib; dubiū est an primi vel se
cundi sint toni de quib; est ista discretio Si ad octa-
uā a ⁊ ad primā nonā b b nō ascendūt certissime sunt
de secundo tono: cū aūt itaq; octaue a ⁊ vtraq; nona
b vtriusq; toni ꝯmunes ad quasdā cātus ascenderit
Si diu in eis ꝑmaneat sine tertio aut quarto eas re
ꝑcuciat primi erit toni Si aūt in inferiorib; incipiet
⁊ ꝑm quātitatē antiphone vel alterius cantus rarissiē
ad illas ascēdat secūdi erit toni vt antiphona (Circū
dātes circūdederūt) ⁊ plēs alij cātus ꝯsilēs qui frequē
ter occurrunt.

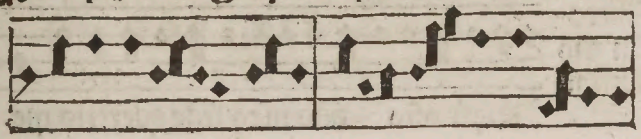
Sequit Euouae
secundi toni.



Euouae Consurge

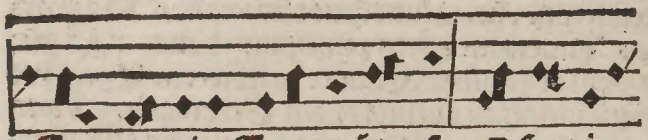


Post quā domi Inspiritu hūilitatis Fidelis ꝑmo



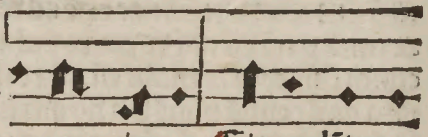
Genuit puerpa regē Ante lucifer genitus

Capitulum.IIII.

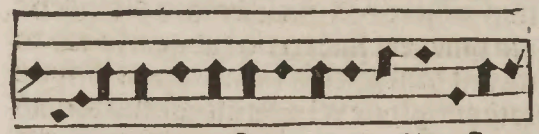


Ecce maria In omnē terrā O sa pi

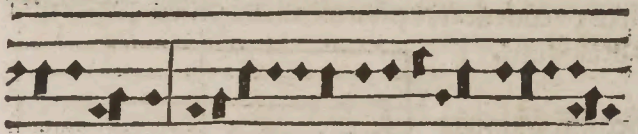
Intonatōscōi toni psalmoꝝ minorum scōm antiquos.



en tia Circundātes

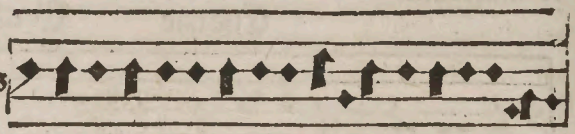


Secūdū aūt in fine ⁊ in madio sic



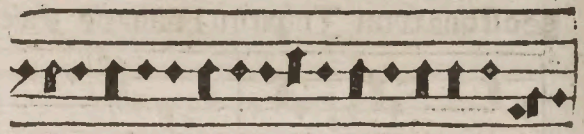
variabis Dixit dñs dño meo sed ade.me.

Scōm modnos



Dixit dñs dño meo sede ade.me.

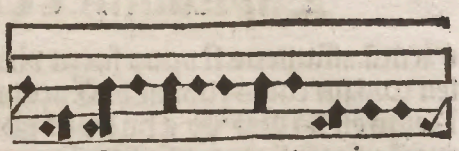
Aliter ſm modernos



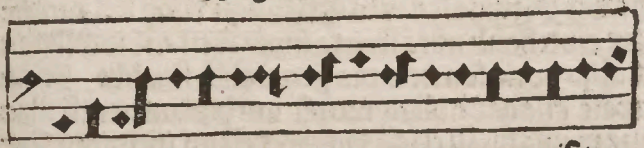
Dixit dñs dño meo sede adextris me.

De tonis.

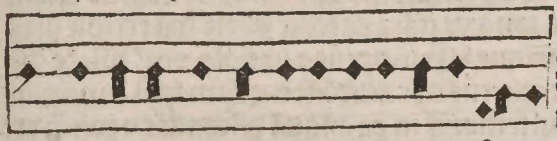
Intonatio psalmorum maiorũ



Magnificat aĩa mea dominum

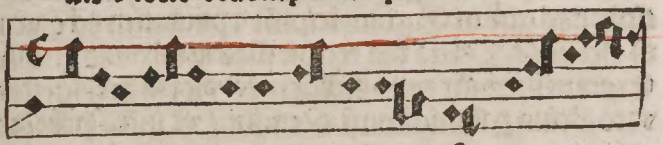


Bñdictus dominus deus israhel quia visita

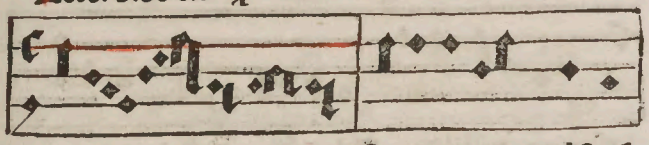


Sequit de tertio tono

uit ⁊ fecit redemptionẽ plebis sue



Terti dies est ꝙ hec facta sunt



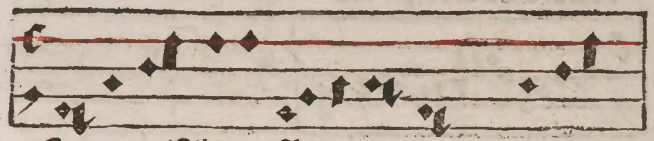
Euouae ꝑtꝫ ad fau⁹ di⁹

Principale tertij toni

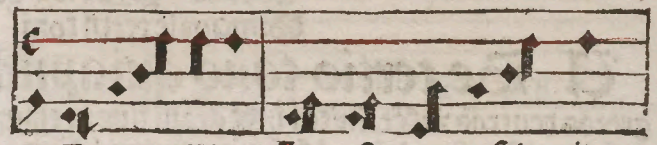
U De tertio tono qui apud

grecos deutros dr Et finitur in E graui siue in elami in spacio ascensum hñs ad suũ diapason: videlicet ad

e acutã. assumens si opus fuerit vltra vnam vocem seu cordam cuius euouae in C acuta incipit Formula eius est D E F G a bb c d e f Prima tertij toni magꝭ vsitata sunt tria scꝫ E ⁊ G graues ⁊ c acuta Similiter F graue sed raro Etiã aliqñ bduꝝ sed rarissiẽ De eius finali nota scripta supra sunt. idẽ intellige ⁊ de alijs notis seu neumis generalibꝫ finalibꝫ Principale euouae nullas recipit anthiphonas nisi illas que in ipsa finali claue videlicet elami incipiunt siue ascendãt ab ea semitonio aut semiditono siue descendãt ab ea tono vt infra patebit Prĩa drã recipit illas ãtiphonas que ĩ G incipiũt ⁊ in nota vniꝰ sillabe ⁊ festinãter recurrũt ad c acutã: seu que in ipsa c incipiũt ⁊ alquãtulũ morãt̃ in ea añquã descendãt ⁊ postq̃ descẽderint iteꝝ eã repcuciũt Scd̃a drã recipit illas antiphonas que in G graui ĩcipiũt ⁊ paulatim ad c acutã ascendũt. Tertia drã recipit illas ãtiphonas que in G graui incipiũt tono ascẽdentes vicꝫ in a: ibiq̃ iterato altius ꝑ semiditonũ ascendunt vt infra patebit



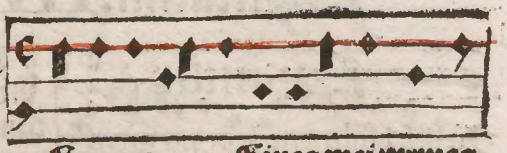
Fauus distilãs Adonai domi ne



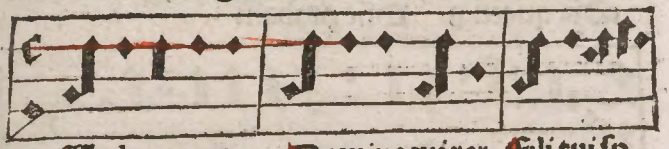
Statuit illi Hec est que nesci uit

De tonis.

Prima drã.

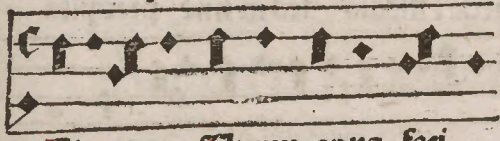


Euouae Ciues mei vermes

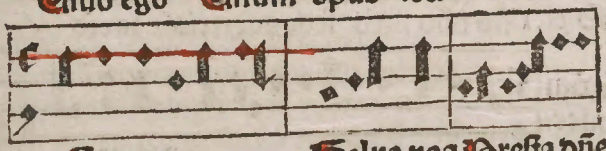


Clado parare Domine mi rex Fili tui sp

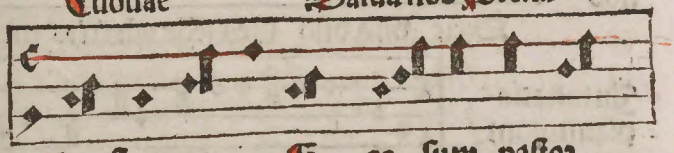
Secda drã.



Cliuo ego Unum opus feci

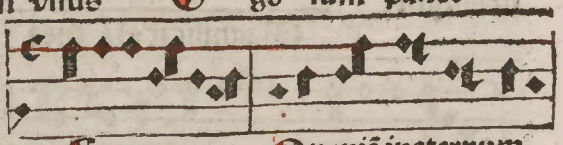


Euouae Salua nos Presta dñe



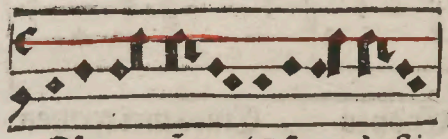
Quasi vnus Ego sum pastor

Ter. drã.



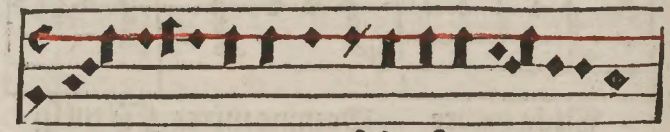
Euouae Quoniã in eternum

Capitulum. IIII.

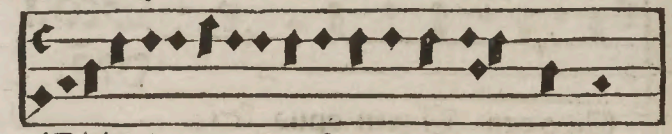


Intonatio tertij toni psalmoꝝ minoꝝ ꝟm antiquos

Oia quecũq; Dñe probasti

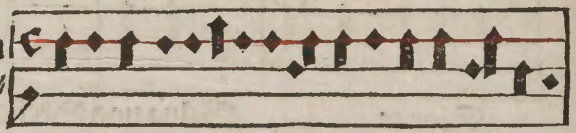


Tertiũ suspẽde ĩ medio sed in fine precipita



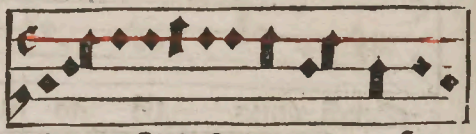
Dixit dñs dño meo sede adextris meis

Scdm modernos

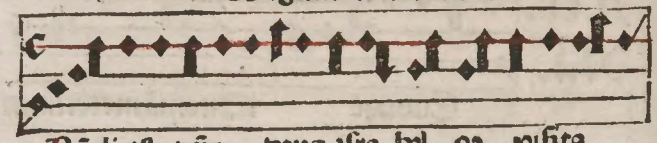


Dixit dñs dño meo sede adextris meis

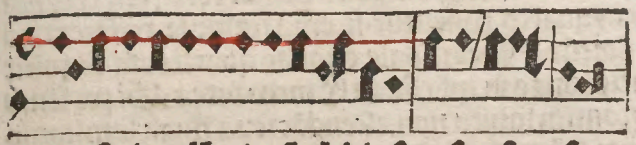
Intonatio psalmorum maiorum



Magnificat aĩa mea dñm

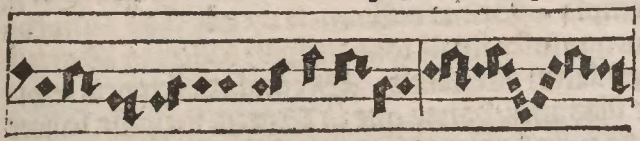


Bñdict⁹ dñs deus isra hel qꝛ visita



uit ⁊ fecit redēptionē plebis sue sue sue sue

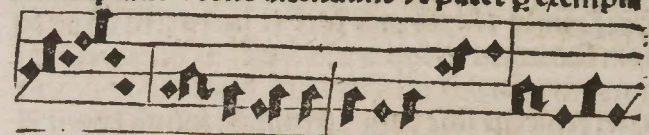
Sequit̄ iubilus q̄rti toni



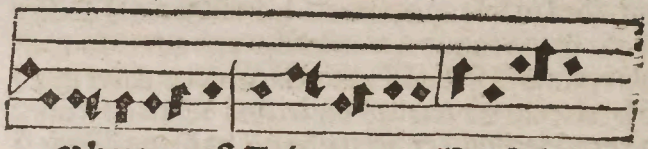
Quarta vigi lia venit ad eos

X Sequit̄ de quarto tono q̄ d̄r plagalis deutri siue deutrij.i.tertij ⁊ finit in elami sicut suus autentus cuius euouae alamire adaptat̄ Ascēdit aūt sursum ad diapente ⁊ infra ad diatesserō sicut quilibet alter plagalis seu discipul⁹ naturaliter recipiēs infra ⁊ supra vnā vocē ex licentia cū opus fuerit in suo cantu vt supra dictū est Cuicūq; aūt cā/tui neuma finalis prescripta in fine apte aplicatur quarti censetur fore toni Formula ipsius hec est A B C D E F G a bb c Principia q̄rti toni vsitata sunt quinq; C D E F G graues·quidā addūt a acutam Sed in sola antiphona (Nisi diligerent) Discernit̄ aūt q̄rtus tonus a tertio taliter q̄ quartus ton⁹ habet primā A secūdā B ⁊ tertiā C naturaliter quas nō hz tertius Et tertius vndecimā D duodecimaz e ⁊ tertiādecimā f ex licētia:q̄s nō hz q̄rtus Unde si aliquis cantus nec predictas voces seu claues tertij oēs:nec illas quarti:sed decimā c attingat Uel secun/

dam vel nonam b amplius diligat tertij erit toni Alias in quarto ponentur. si eius formula differentias imitetur ¶ Principale euouae quarti toni requirit antiphonas in ipsa finali E inchoantes Si per semidytonum subito non ascendāt seu a finali semitonio supra scilicet in f vel in g inchoantes Si per semidytonum subito ad finalem descendant vt patet infra p exempla ¶ Prima differentia recipit illas antiphonas que infra finalē tono incipiūt scilicet in D graui ⁊ gradatim ascendunt ¶ Secunda differentia respicit illas antiphonas que in D graui incipiūt scilicet tono infra finalem ⁊ immediate tono ⁊ semidytono surgunt ¶ Tertia differentia respectuz habet ad illas antiphonas que infra finalez dytono videlicet in E graui incipiunt ¶ Quarta vero differentia requirit illas antiphonas que in ipsa finali E incipiunt ⁊ immediate per semidytonum ascendūt ⁊ que in G graui incipiunt ⁊ tono ascendunt vt patet p exempla

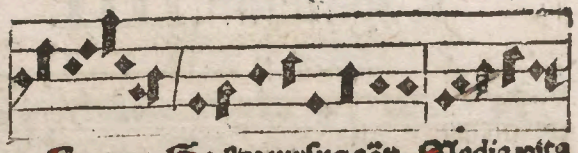


℣ Euouae Tota pſcra es Post ptū vgo Sciētes principale q̄ti toni

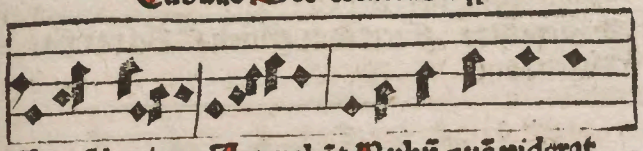


qꝛ hora est Te inuocamus Nos sciētes

Pria
drã

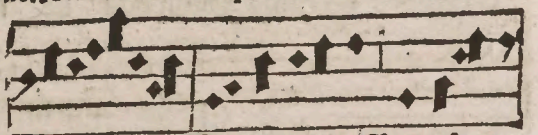


Euouae Sec' decursus aqꝫ Media vita

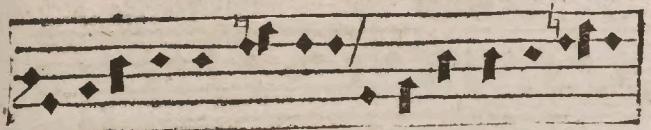


Symõ bariona Innuebãt Rubũ quẽ viderat
Sed hec pria drã apõ mo
dernos ꝓplendit sub tono: capitaliminime tenet.

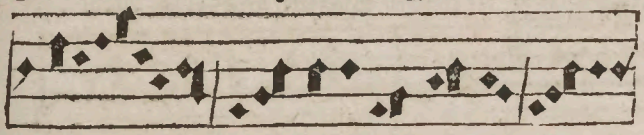
Secunda
differentia
qrti toni



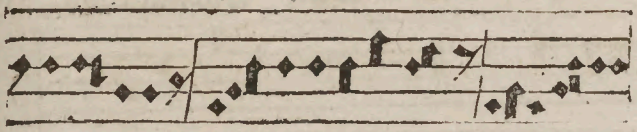
Euouae Benedicta tu Ante thor



Cõmẽdam' nosmetipsos Sup te iherusalem

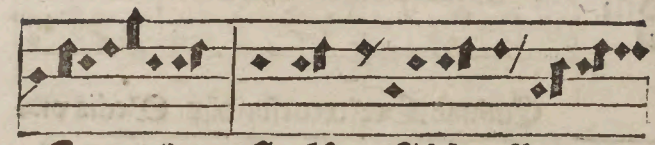


Euouae ktie drẽ. Tulit ergo Bethlehem Domine

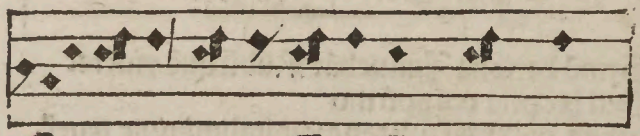


suscipe me Leuita laurentius Ne reminisceris

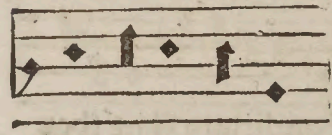
Capitulum. IIII.



Euouae q̃rte Fact⁹ sum Fidelia Ad te dñe
drẽ q̃rti toni

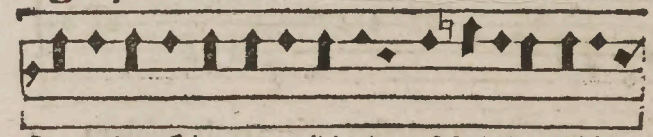


Ex egipto O mors Sion Ua de iam

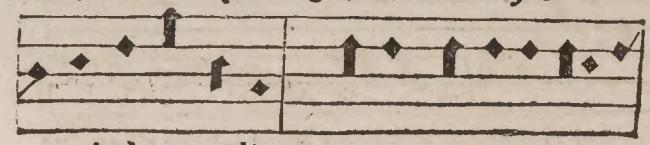


Seq̃t intonatio
psalmorum minorum
ſm antiquos

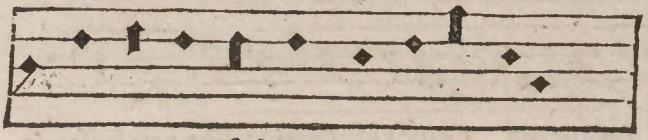
In prole mater



Quart⁹ ton⁹ in primo g̃datim ascẽdit ſz tãdẽ



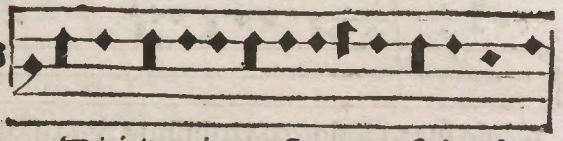
ab alto cadit Dixit dominus domi



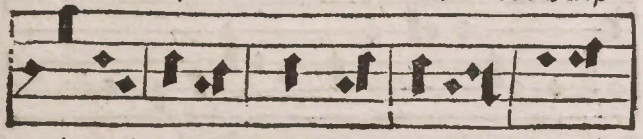
no meo sede adex tris meis

Betonis.

Scdz mod; nos

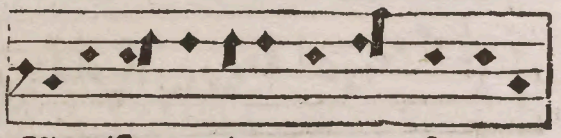


Dixit dominus dño meo sede a dex

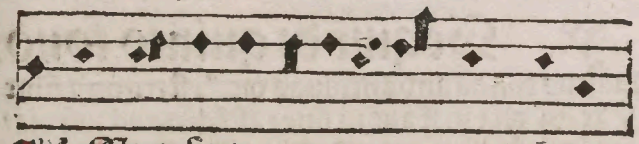


tris meis meis meis meis meis

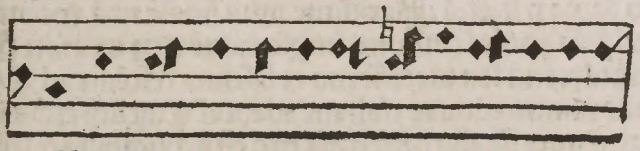
Into. psalm. maior



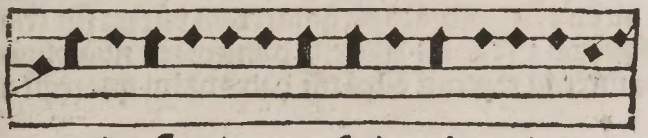
Magnificat anima mea dñm



Alit Magnificat anima mea deñm

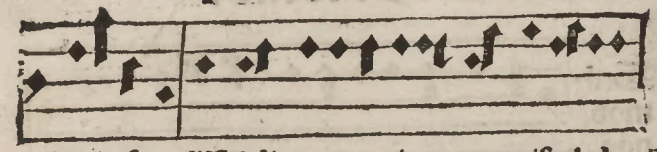


Benedictus dominus deus israhel

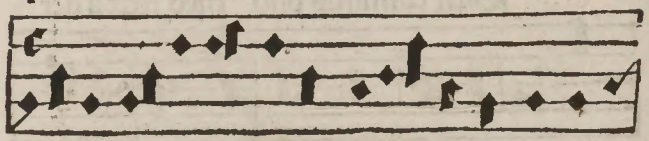


quia visitauit ⁊ fecit redemptionem

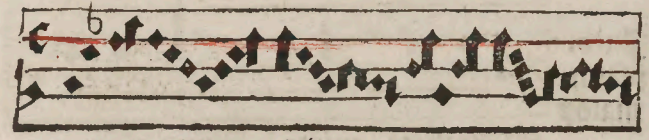
Capitulum. IIII.



plebis sue vl' Bñdictus dominus deus israhel



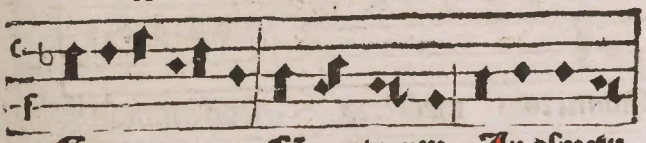
Quinq; prudentes intrauerūt ad nuptias



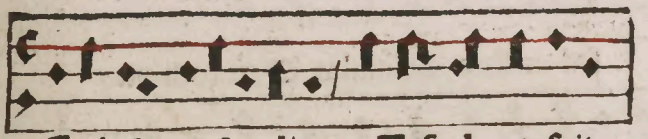
Y Sequit de quinto tono

Quintus tonus apd antiquos dict' est tritos ⁊ finit in F graui vicz in ff aut in linea ascēdens ad suū diapason seu ad ipsius octauā vicz ad ff aut in spacio ⁊ tono supra p licētiā: Rarissime infra finalē vnā vocem recipiēs ꝓpter semitonij impfectionē Dz interdū p semidytonū seu diatesseron ex lasciuia descēdit ad C faut Cuius euouae csolfaut adaptat' Cuicūq; etiā cāntui neuma finalis prescripta rite est applicabilis cēset' fore quinti toni Formula aūt quinti toni est hec F G a bb c d e f g Principia quinti toni vsitata sūt tria F grauis a ⁊ c acuta. Alia etiā principia minus vsitata interdū reperiūt' Una tñ habet drām que regit ⁊

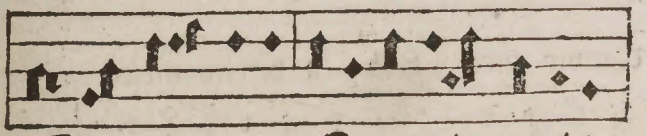
espicit illas anthiphonas que in ipa finali claue vicz ffaut incipiũt subito ascẽdẽtes ⁊ Sed sciẽdũ est hic ⁊ diligẽter notãdũ ꝙ in cãtib⁹ Hui⁹ toni ⁊ ei⁹ sub iugalis b rotũda frequẽti⁹ inuenit̃ posita que ad f finalẽ diatesseron reddit Que ꝯsonãtia vt mgr̃ iohes testat̃ maxie in cãtu curato est necessaria. Unde dñs Guido qui post boetiũ huius artis tamquã neglecte obliuioni tradite repator fuit: prefatam b cũ quibus dã alijs vocib⁹ supra in manu ꝑ claues duplicatas siue ꝑ alphabetũ tertiũ duplicatuz nullatenus in monocordo apposuisset nisi valde fuisset necessaria



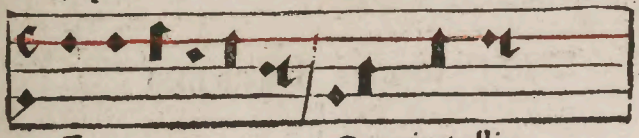
Euouae Fõs ortorum In ꝯspectu
Principale quinti toni



Exultabunt oĩa ligna Inso le posuit

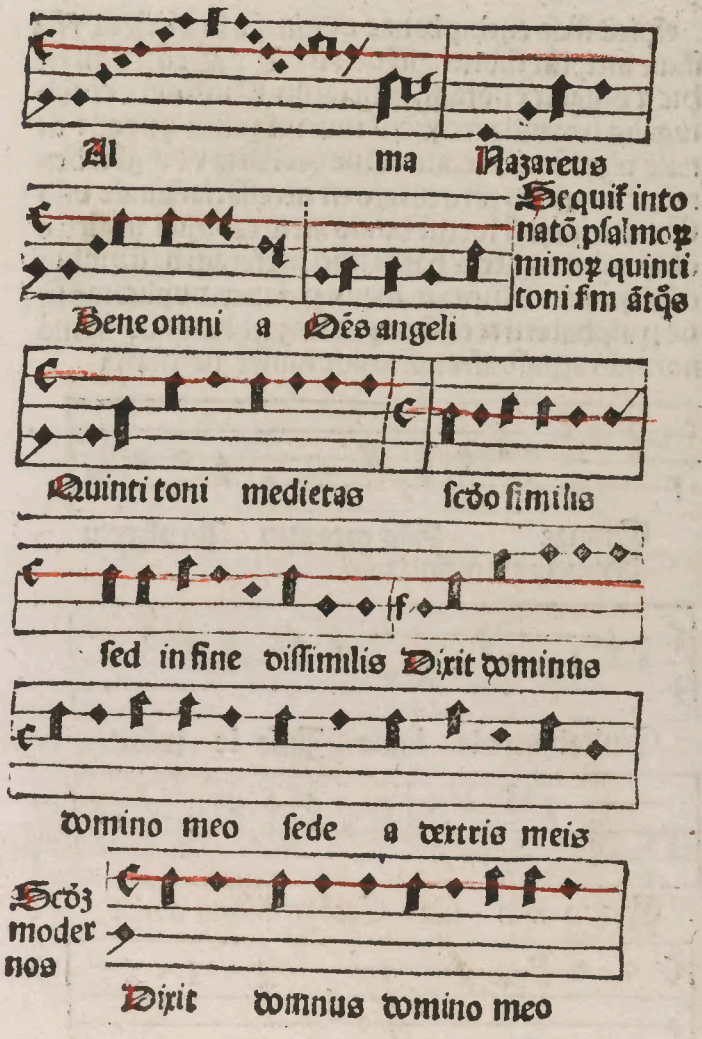


Ex quo om nia Ecce dominus veniet

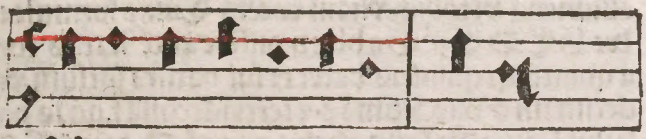


Euouae Omnis vallis
Dt̃a quinti toni

Capitulum. IIII.

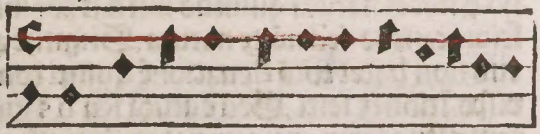


De tonis.

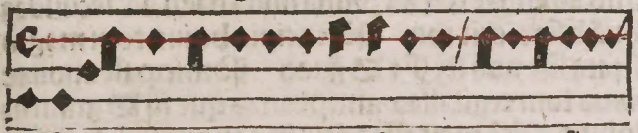


sede a dextris meis meis'

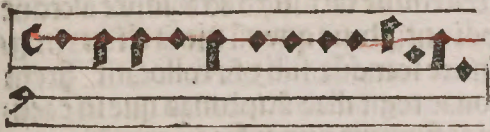
Intonatō psalmorum maiorum



Magnificat anima mea dōm

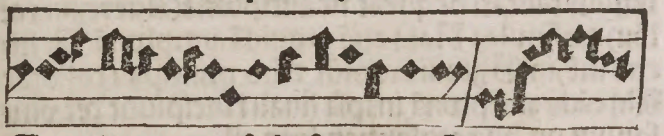


Bēdictus dominꝰ deus israhel quia visitauit



Sequitu iubilus sexti toni.

7 fecit redemptionē plebis sue



Sexta ho ra sedit super puteū

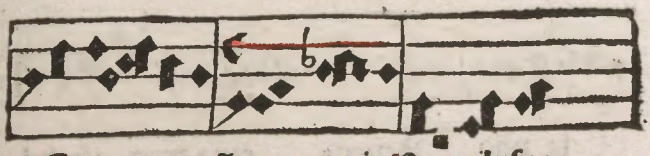
Sequitur de sexto tono qui dicitur

plagalis seu discipulus triti seu quinti qui etiā finitur in f graui sicut suus autentus cuius euouae alamire adaptat: ascendit aūt sextus tonus finali sursum ad diapente: infra vero finalē ad dyatesserō raro

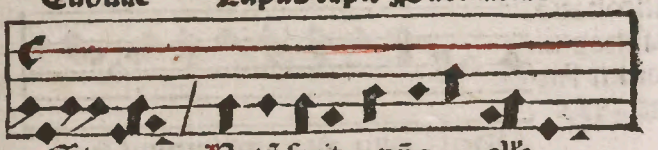
assumens vtrobiq; vnam vocem Cuius formula est
dec B C D E F G a bb c d differt autē sextus ton'
a quinto qz quintus habet ex sui natura sursum vn-
decimam d duodecimā e. ⁊ tertiādecimā f. quas non
habet sextus Et sextus habet quartā D. tertiā C. q̄s
nō habet ex natura quintus nisi fiat hoc interdū ex la-
sciuia cantus. sed nō ex natura Si igitur aliquis can
tus non habet totā eleuationē quinti toni nec totaz
dispositionez sexti Sed c acutā seu d ⁊ iurta quātita
tem cātus sepius repercuciat quinti erit toni Si ve
ro nō ascendat nisi ad primā nonā b seu ad secundaz
nonā b sexti erit toni Principia huius toni magis
vsitata sūt duo scz F ⁊ D gues Principale euouae
huius toni regit illas antiphonas que in D graui in
cipiunt. Itē regit illas ātiphonas que in ipsa f fina
li incipiunt ⁊ descēdunt vel subito ad alamire ascēdūt
quia huiusmodi antiphone que cū mora aliqua in g
solreut ad alamire scandūt sub dra collocant Item
principale euouae regit illas ātiphonas que in c acu-
ta incipiūt ⁊ ibidē finiūtur cum infra in graniby ꝓpter
b mollē cantari nequeāt sic antiphona (Aue regina ce
lop) ⁊ ꝓsimiles Nota etiā q̄ quidā antiphonā (Nesci-
ens mr) in G graui incipiūt ⁊ sub principali collocāt
Alij eādē antiphonā in ipsa finali f incipiunt per vnu
sonum quibus consentiendum est.

Sequitur principale euouae sexti toni

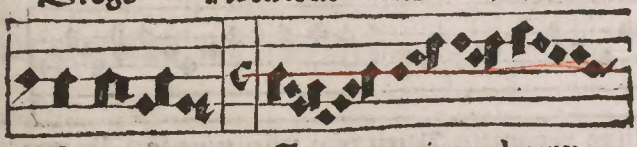
Betonis.



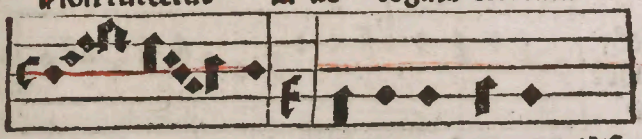
Euouae Lupus rapit Puer ihesus



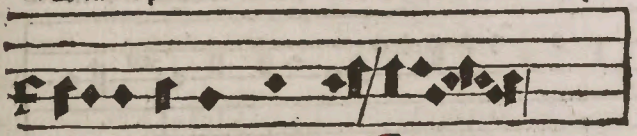
Diego Notũ fecit vñs alla



Non turbetur Aue regina celorum

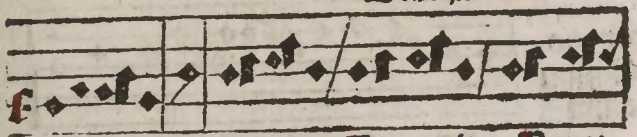


Quã pulcra es Nescien mts qlisma



Nescis mt virgo Euouae

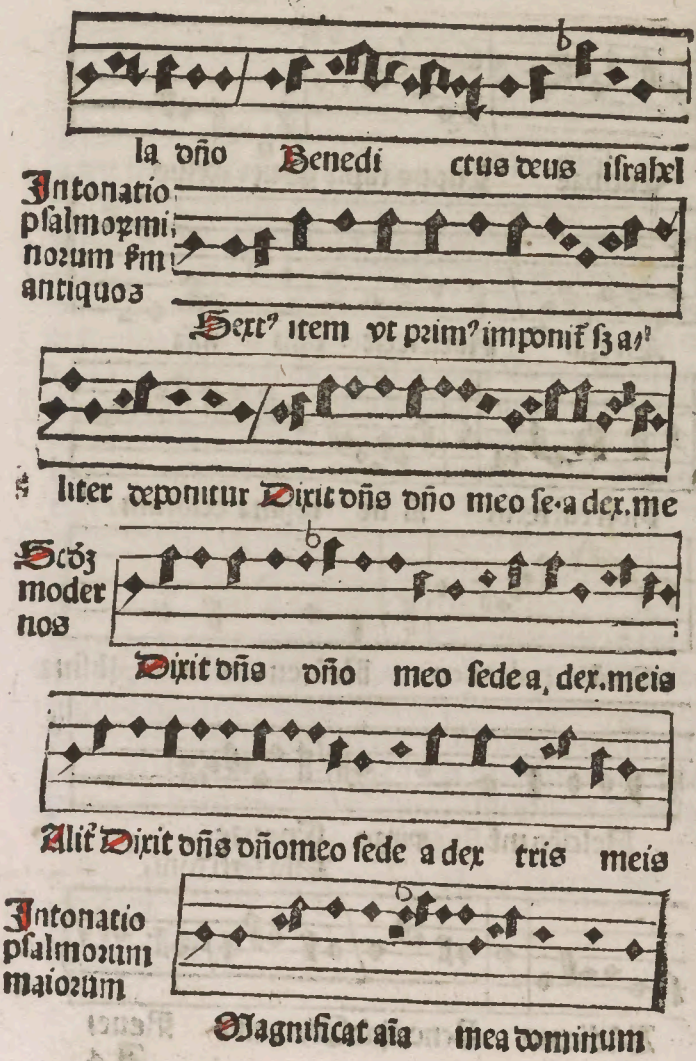
Dña sexti toni.

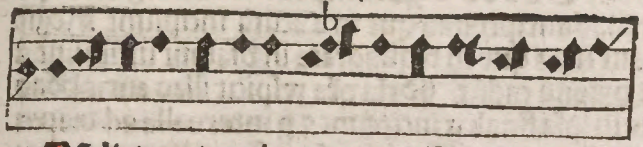


Bñdictus Benedixit Eructauit Reuel

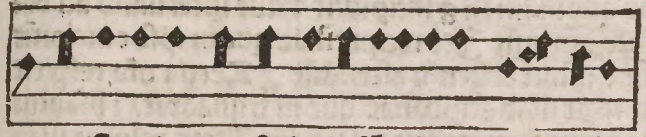
J.4

Capitulum. IIII.


la dño Benedi ctus deus israhel
Intonatio psalmorum minorum ꝑm antiquos
Sext⁹ item vt prim⁹ imponit̃ sz a⁹
liter deponitur Dixit dñs dño meo se·a dex.me
Scdz moder nos
Dixit dñs dño meo sede a, dex.meis
Alit̃ Dixit dñs dñomeo sede a dex tris meis
Intonatio psalmorum maiorum
Magnificat aĩa mea dominum

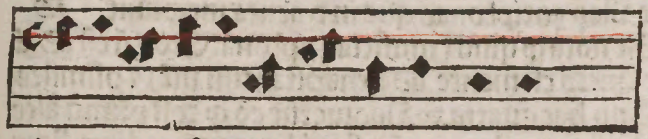


Bñdictus dominus de us isra hel quia

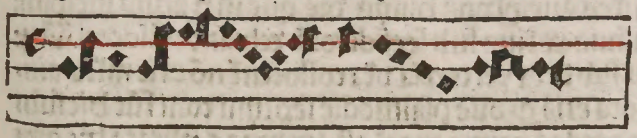


visitauit ⁊ fecit redēptionē plebis sue

Sequitur neuma toni septimi.



Septē sunt spiritus ante thronū dei

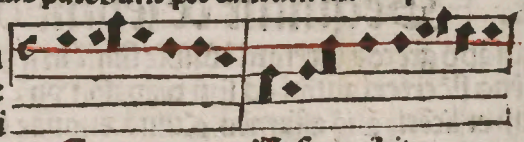


C Sequitur de septimo tono

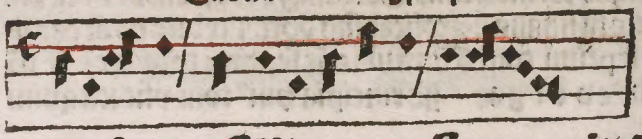
qui apd grecos thetrard⁹ dr: hic finit in g graui ascē/dēns sic ceteri autēti ad suū diapason vnā vocē īfra ⁊ sup ex licētia aliq assumēs Cuius euouae in d acuta incipit vel incipiunt Cuicunqz autez cantui nota pre scripta finalis ē applicabilis apte ⁊ debite censetur fo re septimi toni Formula aūt septimi toni hec ē F G a bb c d e f g aa Principia hui⁹ toni vsitata quin/

ꝫ sunt G a b c d ¶ Principalis tonus regit ⁊ respi
cit illas antiphonas que in a acuta incipiunt Regit
etiam illas que in b quadrata in bfabmi incipiunt ⁊
per dytonū cadūt Prīa dr̄a respicit illas antiphōas
que in ipsa finali g incipiunt ⁊ ꝑ interualla ad diapen
te consurgunt ¶ Secūda dr̄a respicit illas antipho
nas que in finali g incipiunt ⁊ sine interuallo ad dia
pente ꝯsurgūt Itē recipit illas que in ipsa c incipiūt
⁊ sine veloci descensu ascendūt ¶ Tertia dr̄a respicit
seu regit illas ātiphonas que in b quadrata ī bfabmi
incipiunt ⁊ immediate ascendūt Item respicit illas
antiphonas que in c acuta incipiunt ⁊ per semitoniū
immediate remittuntur ¶ Quarta differentia respi
cit illas antiphonas que in d acuta incipiunt D
Hic nota ꝙ quidā musici antiphonā (Exortū est Orā
te sancto clemente Helena ꝯstantini mr̄) ⁊ ꝯsimiles
Sub hac quarta drā locauerūt eo ꝙ post primū ascē
sum suum ad d acutā ꝑ semidytonum cadunt: sicut
plures antiphone huius drē que in d acuta incipiūt
quāuis potius sub secūda drā debeant collocari Utꝝ
aūt sub q̄rta vel tertia dr̄a collocent̄ nō erit mlta vis.
Nota etiā ꝙ due psalmodie septimi toni sūt hic sub
scripte. sed prima mag̃ est ꝯmunis ⁊ vsitata hec om
nia lucidius patebunt per cantum subscriptum

Principa
le euouae
septi. toni

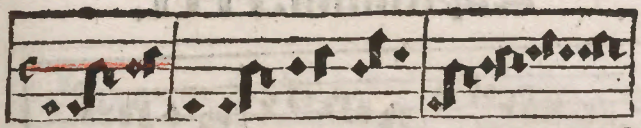


Euouae Ipse preibit

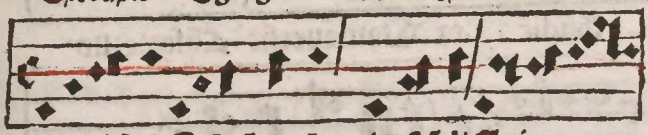


Mirificauit Cōstitues eos Euouae prīa dr̄a

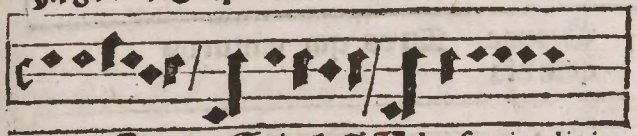
Betonis.



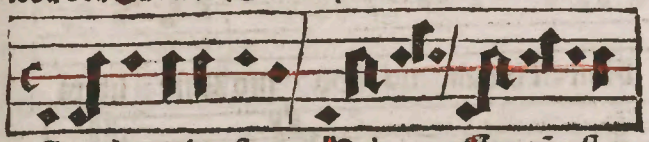
Extruxit Egregie martir Cõfortatus est



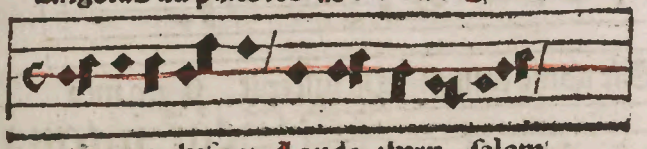
In galilea Erũpẽt mõtes Dscẽdi Anima mea



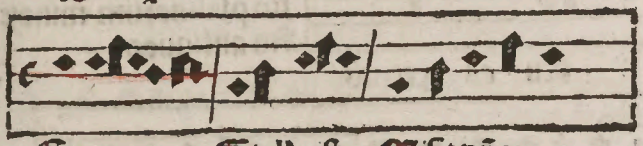
scđa dr̃a Euouae Scim⁹ qm̃ Urbs fortitudinis



Angelus ad pastores Hele na Exortũ est

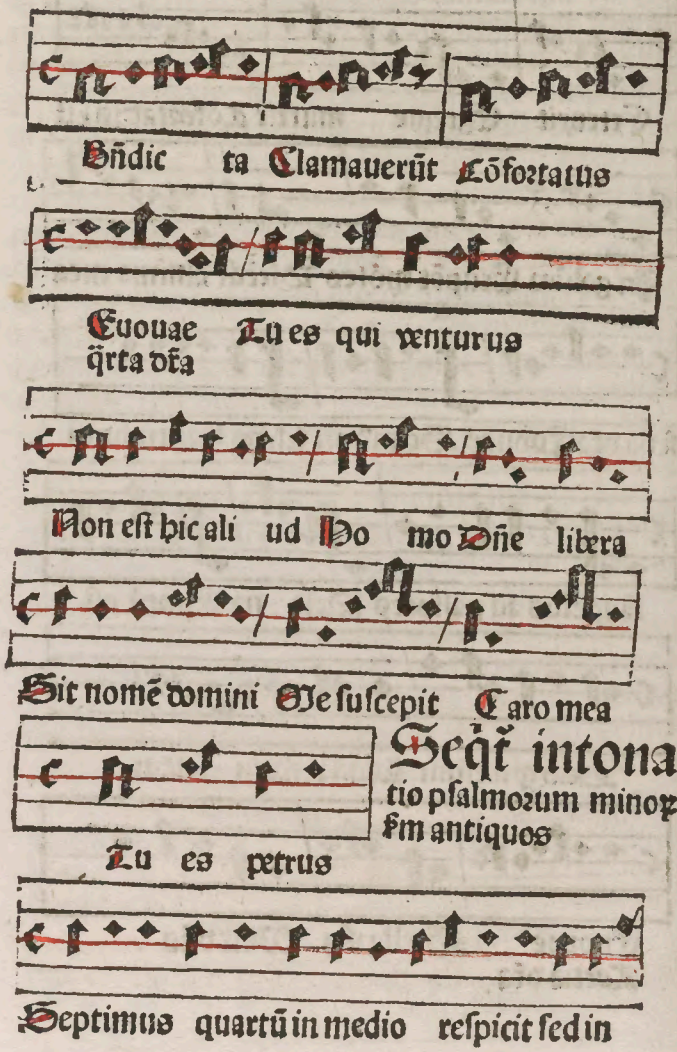


Scio ꝙ ihesum Lauda iheru salem

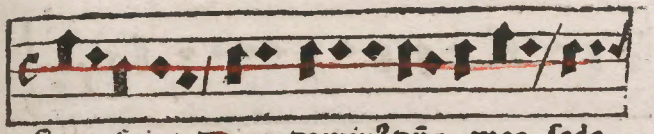


Euouae Stella ista Misit dñs
Tertia dr̃a

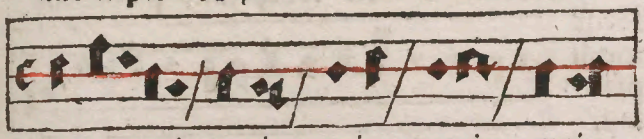
Capitulum. IIII.


Bñdic ta Clamauerũt Cõfortatus
Euouae Tu es qui venturus
q̃rta dr̃a
Non est hic ali ud Ho mo Dñe libera
Sit nomẽ domini Me suscepit Caro mea
Seq̃t intona
tio psalmorum minor
ſm antiquos
Tu es petrus
Septimus quartũ in medio respicit sed in

De tonis.

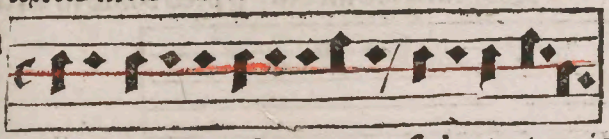


fine respicit Dixit domin' dño meo sede

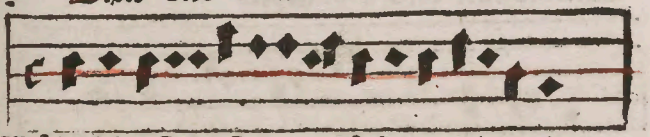


a dextris meis meis meis meis meis

Scdi mod.

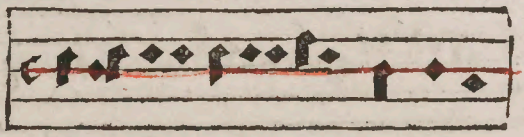


Dixit dñs dño meo sede a dext. meis

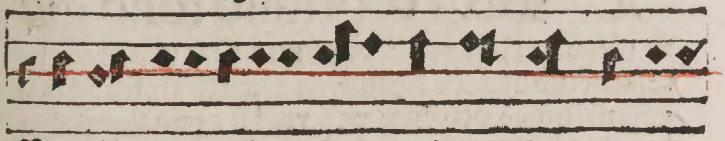


Alit Dixit dñs dño meo sede a dextris meis

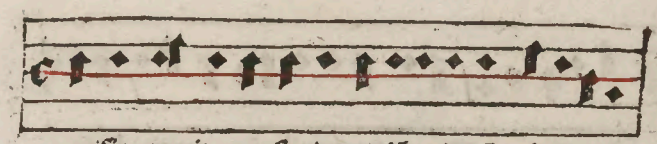
Intonatio psal. maior



Magnificat anima mea dominũ

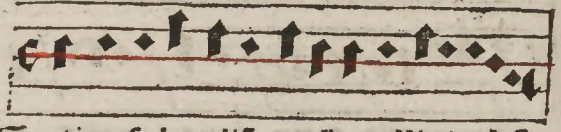


Benedictus dñs deus isra lxi quia

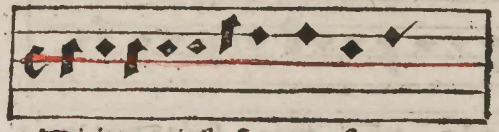


visitatauit ⁊ fecit redēptionē plebis sue

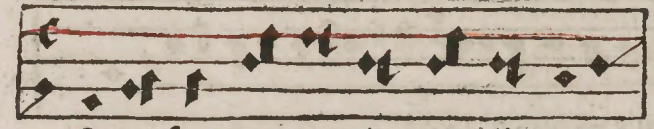
Seq̄t̄ melodia psalmoꝝ.



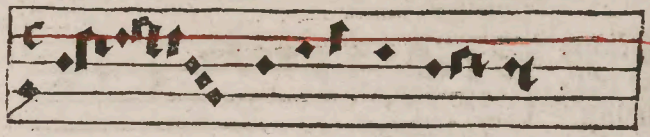
Septime sed mediū ꝑ pl'es tollis in altū



Dixit domin⁹ dn̄o vt supra.



Octo sunt be a ti tu dines

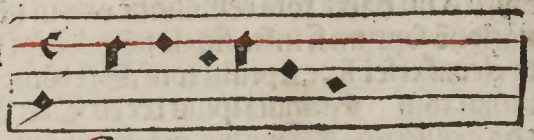


E Seq̄t̄ de octauo tono qui dr̄ plagalis thethrardi.i.septimi ⁊ finit in g graui sic̄ su⁹ autētus ascēdēs sursum ad diapēte ⁊ infra ad diatesserō sumēs vtrobiq̄ vnā vocē si opus fuerit ⁊ ex hoc ptz dr̄a inter septimū ⁊ octauū q2 septim⁹ ascēdit ad suū diapasō sup̄ finalē ⁊ īfra tonū si necesse fuerit Octau⁹ vo infra ad diatesserō amittit̄ q̄ ꝓpt̄ si aliq̄s

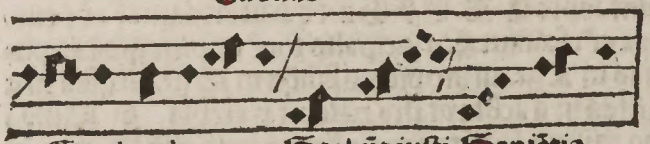
cantus nõ habet totã remissionẽ octaui nec totã ele
uationẽ septimi si infra finalẽ nõ descẽdat ⁊ ad diapẽ
te eleuat̃ cẽset̃ fore septimi toni Si ecõuso iudicabit̃
octaui toni Formula ipius hec est C D E F g a bb
c d ⁊ e ex licentia Principia octaui toni mag̃ vsitata
sunt septẽ C D E F G a ⁊ c acute: adaptãt̃ aũt euo/
uae ei⁹ csolfaut. Principalis ton⁹ respicit q̃sdã ãtipho
nas in C graui incipiẽtes Aliq̃s in D graui q̃sdã in g
⁊ q̃sdã in a acuta vt ĩfra patebit ꝑ exẽpla F Quidã
vo minus sapiẽtes antiphonas in C ⁊ in D grauib⁹
incipiẽtes sub prima locauert̃ dr̃a Quidẽ etiã ãtipho
nã (Claud⁹ quidã ⁊ Ascẽdẽte ihu in nauiculã) cũ ꝯsili
bus ad tertiũ conabũt̃ flectere tonũ eo ꝙ in principio
quibusdã ãtiphonis tertij toni sunt ꝯsiles Sz tales
iudiciũ auriũ plus q̃ finale legitimam ꝑpẽdebãt. q̃ꝝ
cãtoꝝ scurilitas magis est deridẽda q̃ ꝯmẽdãda qꝛ de
tonoꝝ seu modoꝝ discretione paꝝ sentit sed id solũ se
quit̃ ꝙ aliq̃litate cui res inuere videt̃ sicut castrimar
gie seruiũt ꝑ falsam em̃ dulcedinẽ a vera sobrietatis
regula seducũt̃ Prima dr̃a incipit illas antiphonas
octaui toni in E vel F grauib⁹ incipiẽtes vt patet in/
fra per exempla. Secũda differentia respicit illas an/
tiphonas in c acuta incipientes ⁊ subito per semito/
nium vel ꝑ semiditonũ cadentes Tertia differentia
respicit ⁊ regit antiphonas in c acuta incipientes sed
prius quã descẽdant ad alamire ascendentes Quar
ta vo dr̃a dr̃ ꝑegrina cuius dr̃e antiphone ab ãtiquis
sub principali tono eo ꝙ in c graui incipit collocabãt̃
⁊ ideo adhuc a quãpluribꝫ modernis ista dr̃a parum
curatur Dicit̃ aũt ꝑegrina ideo qꝛ rara in psalmodia

Capitulum.IIII.

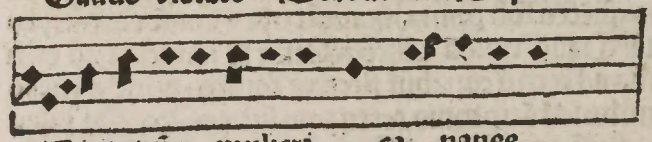
Principi pale octa ui toni



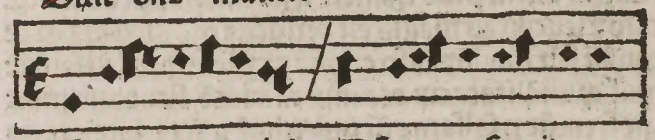
Euouae



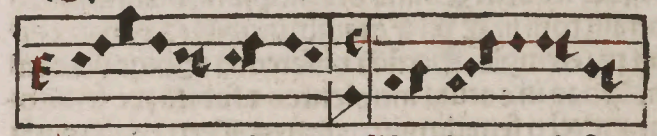
Gaude letare Stabũt iusti Sapiẽtia



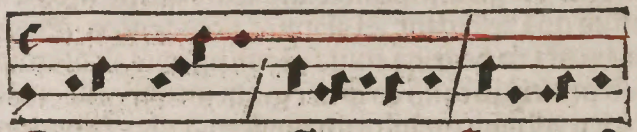
Dixit dñs mulieri ca nanee



Spiritus domini Dũ ortus fuerit



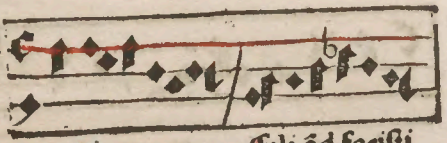
Pe trus apostolus Ascendente ihesu



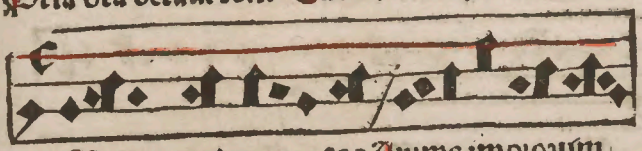
Claud? quidam Scitote qz Apertum est

De tonis.

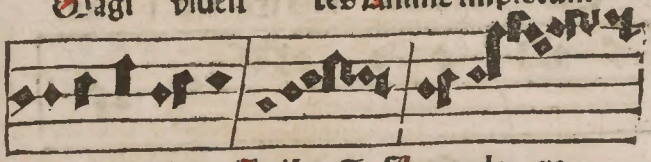
Seq̃t̃ pr̃ia differẽtia



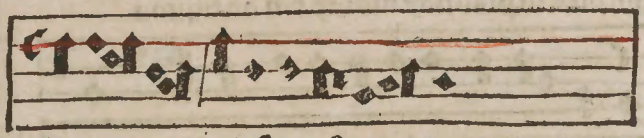
Pr̃ia dr̃a octaui toni Euouae Fili q̃d fecisti



Magi viden tes Anime impiorum

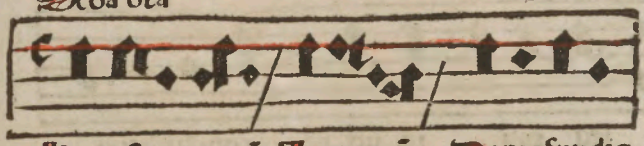


Pater abraham Ardẽs em̃ Jocunda re

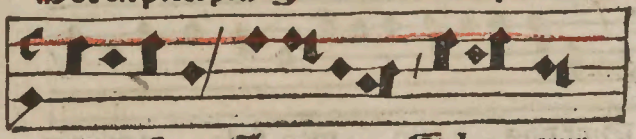


Euouae Priusq̃ te formarez

Scd̃a dr̃a



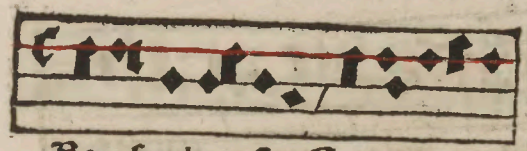
Hoc est preceptũ Jneternũ Deprofundis



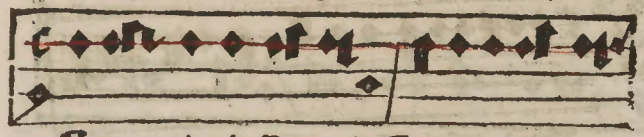
Deo nostro Jte ⁊ vos Salue crux

K

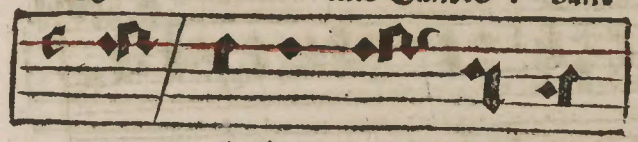
Capitulum. IIII.



Bene fundata est Euouae Tertia dr̃a

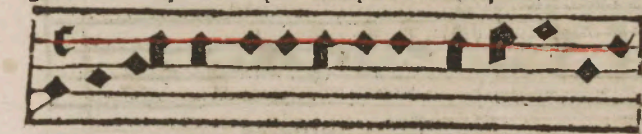


Ego in altissi mis Euntes i bant

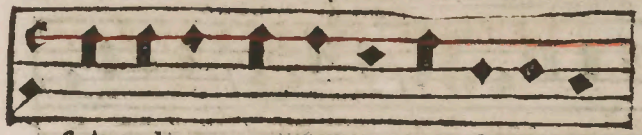


Cogi ta uerunt

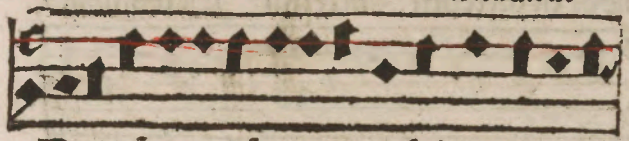
Intonatio psalmoꝝ minoꝝ ꝟm antiquos



Octauus secundo respõdẽs in medio

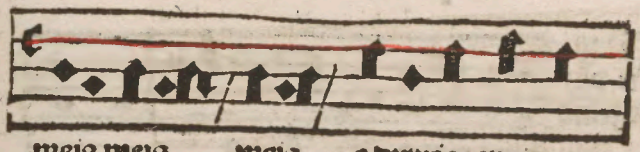


sed tali te no re concluditur



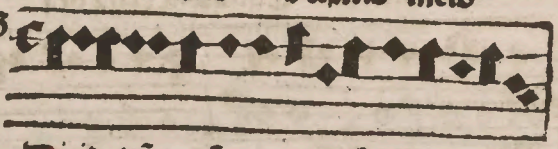
Dixit dñs dño meo sede a dex ris

De tonis.

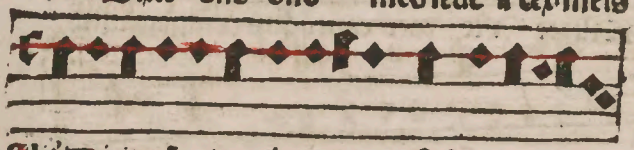


meis meis meis a dextris meis

Scdz mod̄nos.

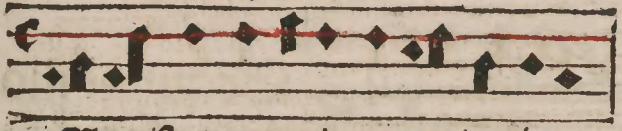


Dixit dñs dño meo sede a dex. meis

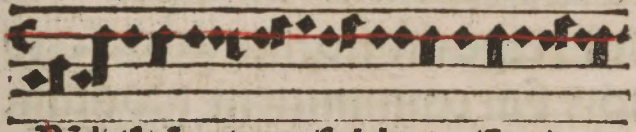


Alit' Dixit dñs domino meo sede a dex. meis

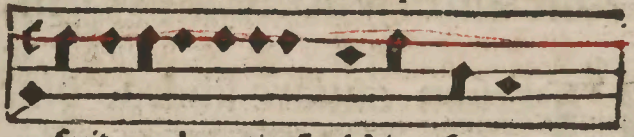
Intonatio psalmoꝝ maiorum



Magnificat a nima mea dominum

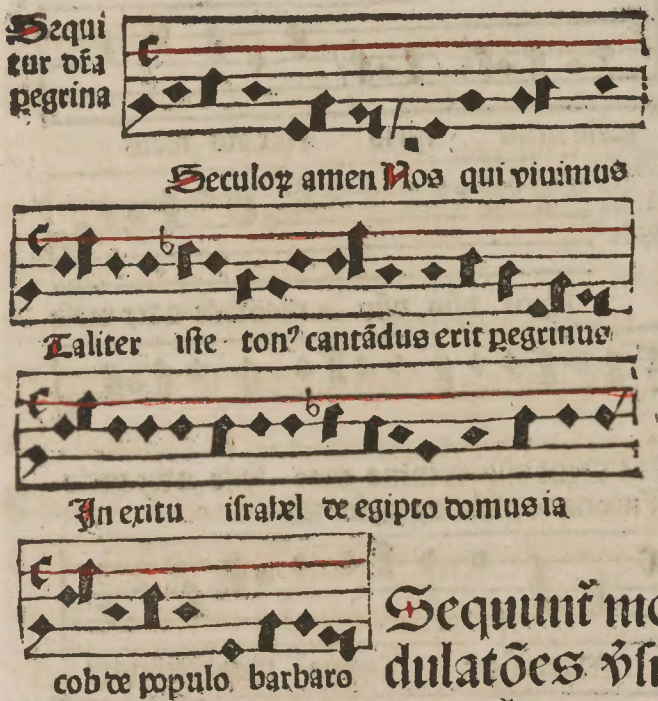


Bñdict' dñs deus israhel quia visitauit ⁊



fecit redemptionē plebis sue

Capitulum. IIII.



Sequunt modulatões vsu um responsoriorum ad octo tonos sm communem modum. Noue autẽ hystorie aliter hnt.

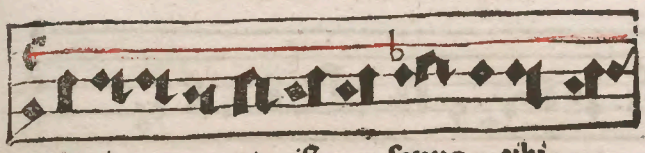
VErsum cantare studeas hinc octo tonorũ Quos cãtant pu

eri multa dulcedine bini Quando
chorus cantuz finiuerit hijs sociatũ
Postulat ꝛ iũgi sibi quisquis gloria
patri Sed duplex disci debebit gloria
patri Ars donat primum prefert v-
sulqz secundum Singula principia
sed noscas primitus horũ Que post
finales seruare wlũt sibi claues In
cipias versus autentos per diapen
te Per semitonium diapenteqz con
cine ternũ Quartus ꝛ octauus dia-
tesseron est sociatus Incipiunt sex-
tum finales atqz secundum Cfaut
at versuz primat persepe secundum
Ut per subscriptas poteris cogno-
scere formas Sz variat versus hos
cant9 sepe modernus Diuersis for-

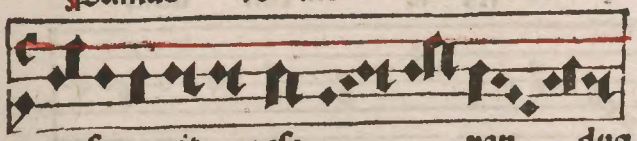
mis incertis sed tibi normis.

G In ista pte autor subiũgit varias formas ꝟsu
um qui respiciũt responsoria octo tonoꝝ qui versus
finitis responsorijs in choro a senioribus per duos
pueros seu scolares dulciter dicantur cum suis glo-
ria patri Ad pleniorem autem cognitionem textus
ad memoriam reducẽda sunt ea que supra dicta sunt
in tertio capitulo de modis quibus omnis cantus cõ
texitur vbi ostendit̃ quid sit diatesseron quid diapen
te Item reuocãda sunt ad memoriam que in hoc q̃r
to prescripta sunt capitulo de clauibus finalib9 octo
tonorum ibi videlicet.(In dsolre tonus primus fi-
nitq̃ secundus) Hijs ad memoriam reductis textus
planus erit Posset etiam ista pars in plures partes
diuidi sicut patet sufficienter Forma etiam versuum
subscriptorum octo tonoꝝ in neuma seu nota ipsius
ascripta per ordinem satis manifesta ⁊ lucida est que
forma siue neuma in nouis hystorijs ꝑ nouos canto
res sepe variãt̃ H Nota etiã ꝙ duplex gloria pa-
tri cuilibet versui octo tonoꝝ ascribitur primum ꝟm
artem ab antiquo seruatam reliquum ꝟm vsum de
quo vix disuescunt quam plures. sed de hoc non erit
multa vis vtrum primum vel secunduꝫ gloria patri
decantet̃ quãuis potius ars vera quã vsus in cantu
deberet seruari: licet dicat̃ ꝯmuniter Cũ fueris rome
romano viuito more Cũ fueris alibi viuito sicut ibi
Et iteꝝ artẽ discamus quãuis vsum teneamus.

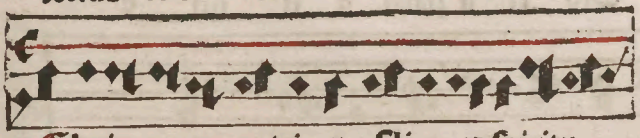
De tonis.



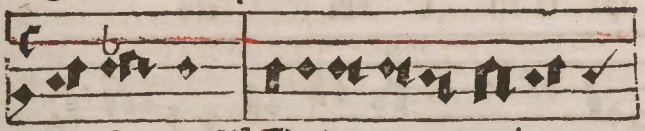
Primus vt iste sonus tibi



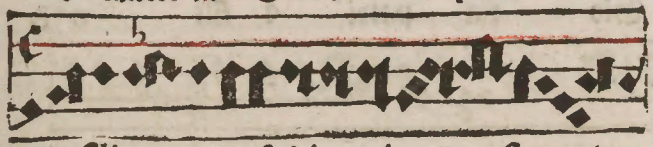
versus erit reso nan dus



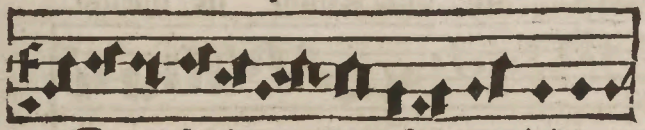
Gloria patri ⁊ filio ⁊ spiritu



i sancto Alii Gloria patri

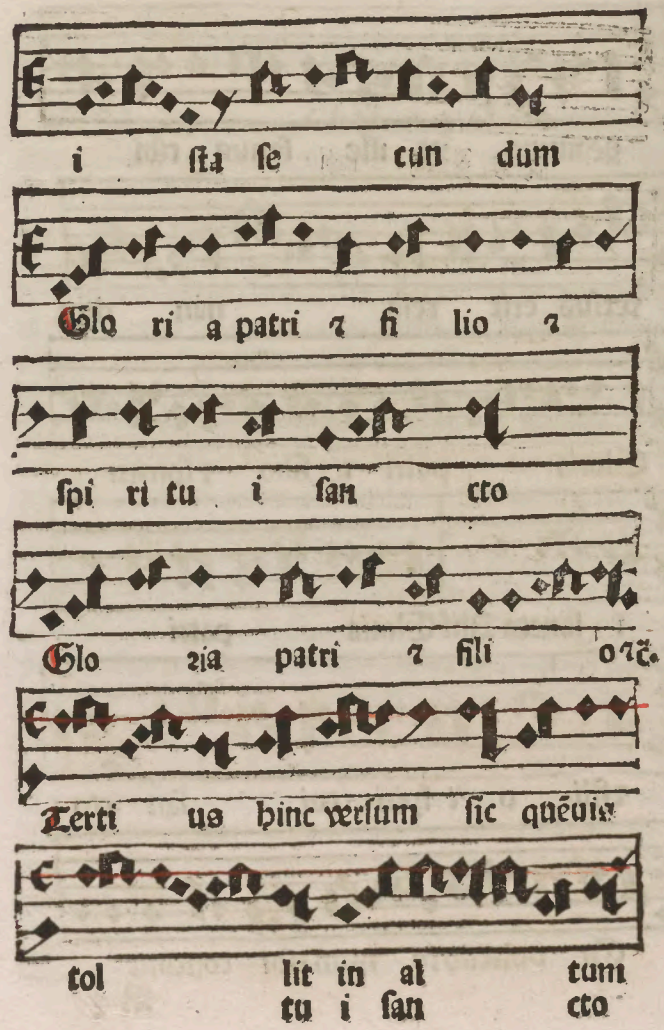


⁊ fili o ⁊ spiri tui san cto

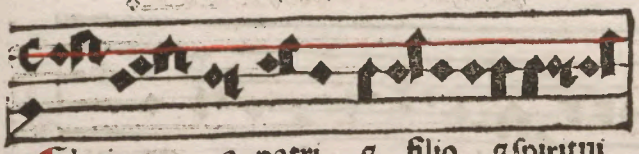


En dulcedo to num tibi concinit

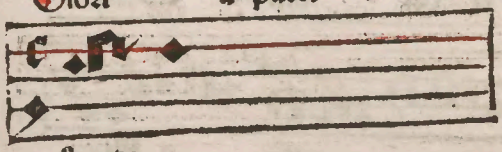
Capitulum. IIII.



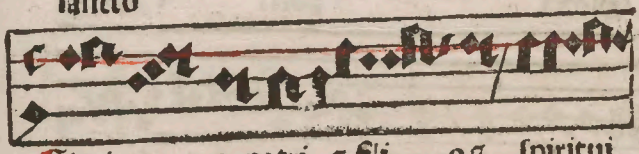
De tonis.



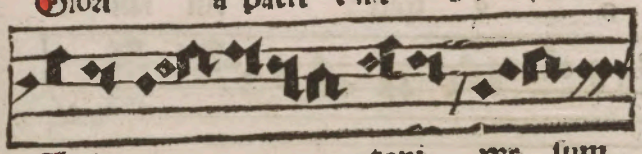
Glozi a patri ⁊ filio ⁊ spiritui



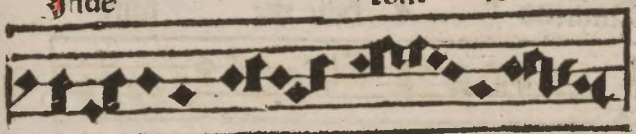
sancto



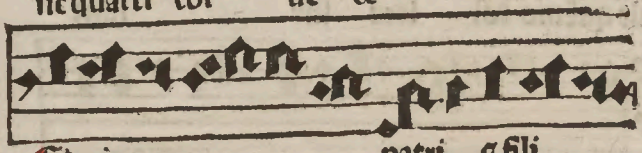
Glozi a patri ⁊ fili o ⁊ spiritui



Inde toni ver sum

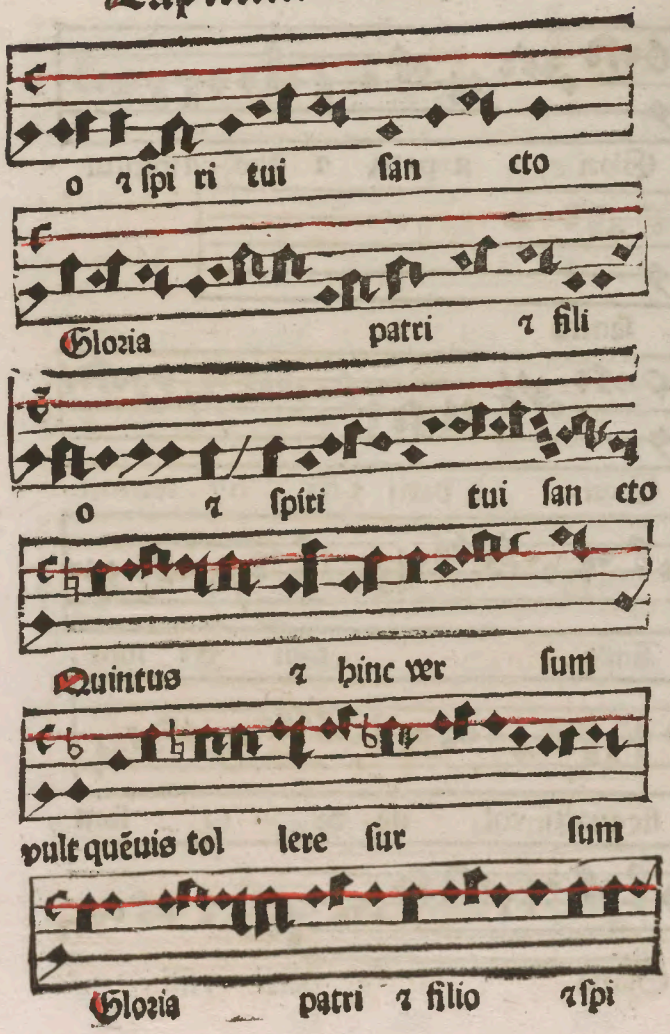


sic quarti vol ue de oz sum

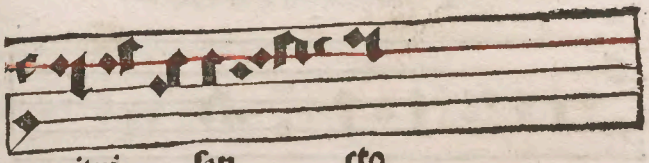


Glozia patri ⁊ fili

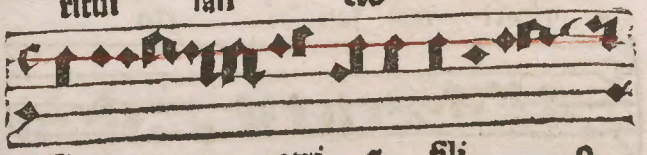
Capitulum.IIII.



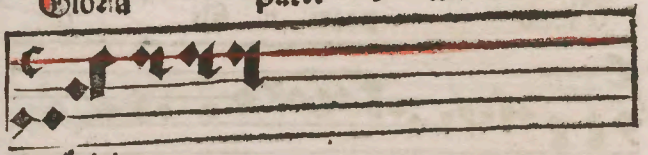
Betonis.



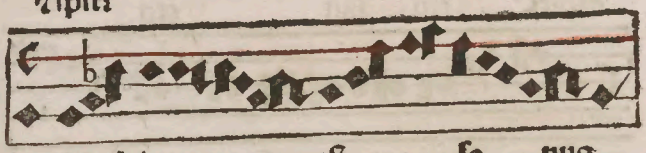
ritui san cto



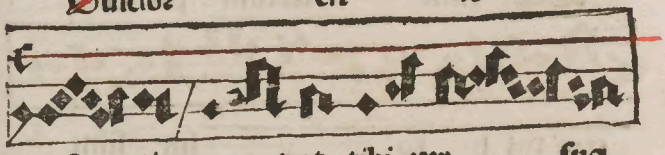
Gloria patri ⁊ fili o



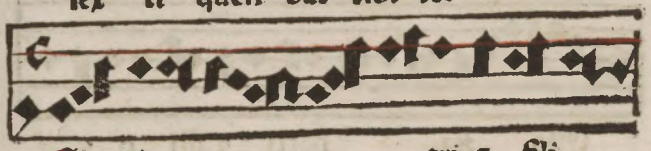
⁊ spiri



Dulcior est so nus

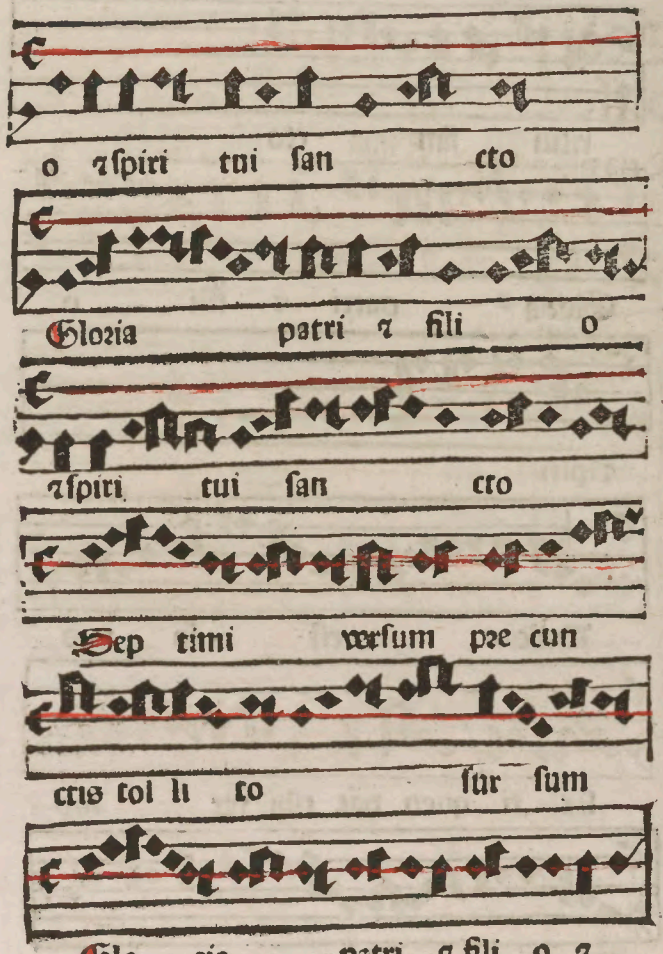


sex ti quen dat tibi ver sus

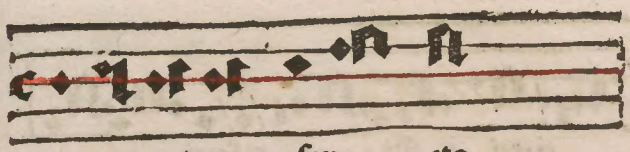


Glo ria pa tri ⁊ fili

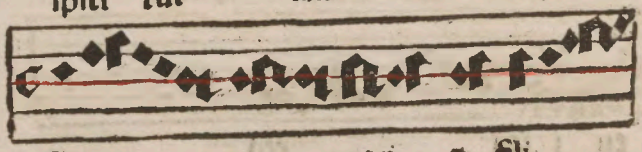
Capitulum. IIII.



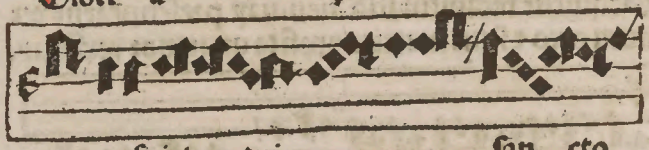
De tonis.



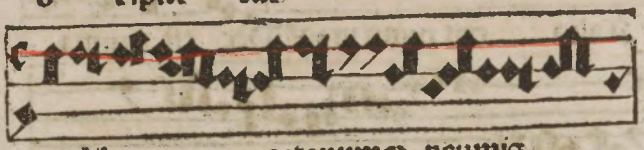
ſpiri tui ſan cto



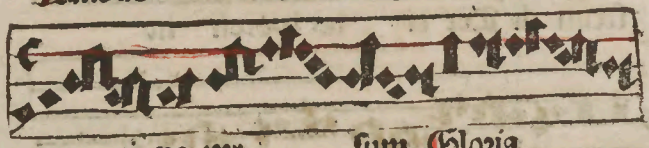
Glori a patri ⁊ fili



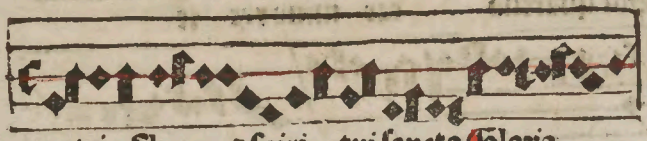
o ⁊ ſpiri tui ſan cto



Talibus octauumq; neumis

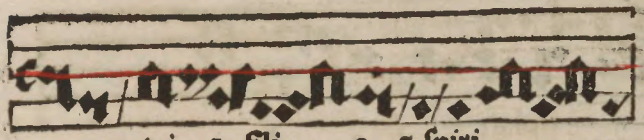


con ci ne xe ſum Gloria



patri ⁊ filio ⁊ ſpiri tui ſancto Gloria

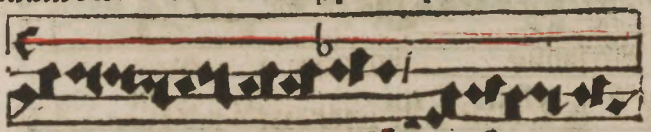
Capitulum.IIII.



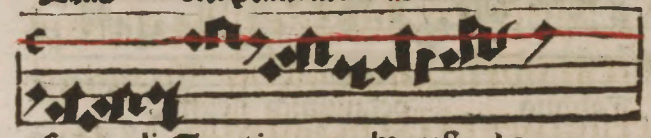
patri ⁊ fili o ⁊ spiri

tu i san cto

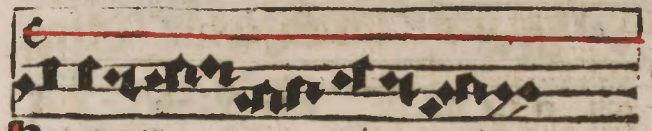
Sequitur recapitulatio neumaꝝ prescriptaruꝫ versuum octo ⁊ sunt metrice ꝓposita quattuor versibus:



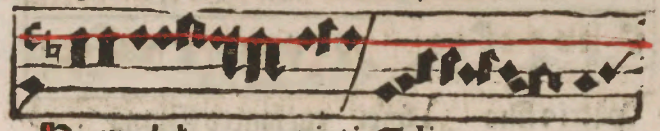
Talis erit primi mod⁹ Hec est neuma



secun di Ter ti us hoc resi hit

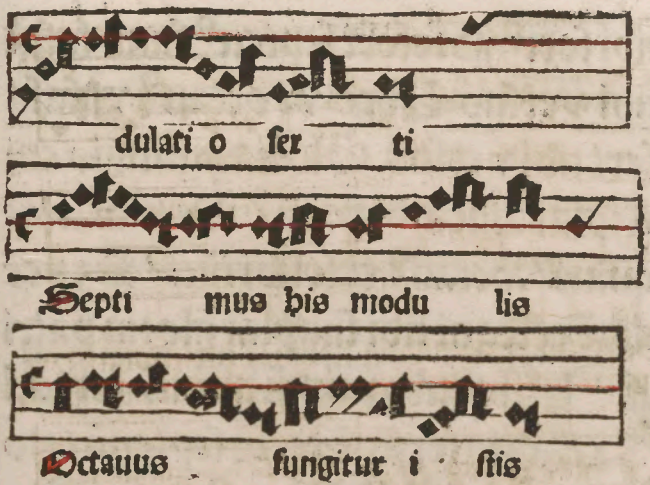


Hoc quartus car mine rex it



Hic modulus quinti Talis mo

De tonis.



Quos dāt introit⁹ p⁹ hec addi
scito versus Ut plus cūctorū
pateat tibi forma tonorū Incipitur
versus per fa sol la tibi prim⁹ Ut re
fa versus per cfaut itqz secūd⁹ Ut re
fa vers⁹ per G prebet tibi tern⁹ La
sol sol versus lalala dat tibi quartus
Ut mi sol versus bmollis dat tibi
quint⁹ Bmollis versus vt rere dat

tibi sext⁹ Prefert septen⁹ fami fasol
tibi versus Ut re vt octau⁹ vt fafa
fert tibi versus Gloria p iungis cui
triplat amē tibi prim⁹ Duplat amē
quint⁹.octau⁹ erit sibi iūct⁹ Sz per
amē relequi tibi simplat gloria patri

Que rubz primū quintū fert ad
dito sextū Uersū septenū duo
c dāt atqz secūdū Tern⁹ z octau⁹ g
solreut ē sociat⁹ Sz sol⁹ quart⁹ ala
mire fit associat⁹ Hec z in exemplis
subscriptis singula cernis Introi
tusqz tonis octo pri⁹ associabis Pri
m⁹ gaudete dat:lex dominiqzrora
te Datqz sequēs salue:terno benedi
cite iūge Eduxit domin⁹ tonus hinc
sociat tibi quartus Ecce deus quinto

domine in tua cõsociabo Sext⁹ dat iusti. septenus dat populus si Fert in uocauit octauus ⁊ ad te leuaui Est hic insertus alius varius quoqz cantus Et sic addisce toti⁹ carmina misse

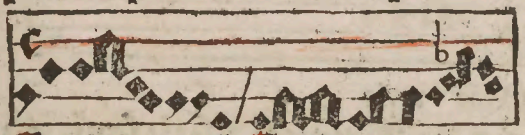
M solũ tria c simul x tria preteriere P⁹ christũ natũ binũ si iunxeris annum Cum flores istos contexuit hugo sacerdos Reutlingens: noris si nomẽ scire loci vis Contio sueuorum quo colligitur variorum Post ãnos denos hinc plurima consociauit In varijs spacijs huius libriqz locauit Qui nũc sexcent v tria x versus retinebit Ex quis diuersos varijs neumis adhibebit

In ista parte ad pleniorem cognitionem tonoꝝ subiungit inceptiones versuum qui associantur introitibus cum tota forma ⁊ cum suis gloria patri. ℣. ⁊ pa

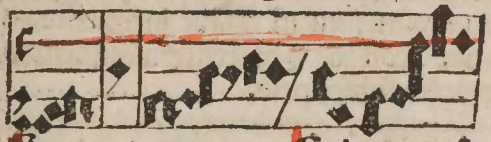
tere poterit. ꝙ euouae introituum (qui eodez modo sicut responsoria ⁊ antiphone per octo tonos decantā-tur) eisdem clauibus adaptantur quibus ⁊ euouae antiphonarum solo versu introituum sexti toni excepto. cui⁹ euouae in ffaut incipit vt infra patebit J Hic nota ꝙ quandocūq; introitus secūdi toni in ala mire finitur: tunc euouae versus incipit in csolfaut ⁊ ipse versus in gsolreut vt patet in introitu (Cibauit eos ⁊c.) Item si aliqui alij introitus sursum in acutꝫ finiuntur clauibus siue affinalibus euouae versuum similiter sursum incipiuntur. ¶ Subiungit etiam autor in littera ꝙ v̄sus introituū primi toni triplicat in fine gloria patri ꝑm varias inceptiones introituū ¶ Quintus vero ⁊ octauus tonus in gloria patri introituum duplicant euouae Etiam ꝑm varias inceptiones suas vt infra plenius patebit ꝑ cātus demōstrationē ¶ (Introitusq; ⁊c.) Dicit autor ꝙ primo introitus octo tonorum per ordinē sunt sciendi ¶ Ubi nota ꝙ primo tono tres introitus in subscriptis versibus sunt assaciati propter triplex euouae in gloria patri ipsorum ¶ Quinto vero ⁊ octauo tono duo introitus sunt adiuncti propter duplex euouae Reliquis v̄o tonis vnus introitus ꝓpter vnicū euouae assignat̄ vt infra patebit k (M solum tria c) Hic autor paulisper digreditur a materia huius libri describendo tempus ⁊ locum in quibus iste liber descriptus est Et dicit ꝙ ab incarnatione domini effluxerūt mille anni tricenti triginta duo quando iste liber fuerat conscriptus per versus quadringentos preter triginta Deinde post annos decem autor huius libri cō

fiderans se plura necessaria obmisisse superaddidit ad diuersa loca huius libri.cclxxv.versus Subiungit etiã in lr̃a nomẽ suũ ⁊ officium Et deinde subiungit ꝙ liber iste continet sexcentos trigintaquinq; versus quorum versuum aliqui neumis sunt associati in diuersis locis huius libri sicut patet sufficienter

Sequitur seculorum amen introituũ ꝑm octo tonos cũ aliorũ cantuũ exẽplis Et primo de principali euouae primi toni.

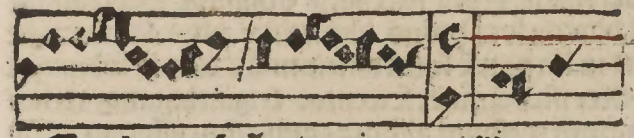


Seculorum amẽ Gaudete in domino

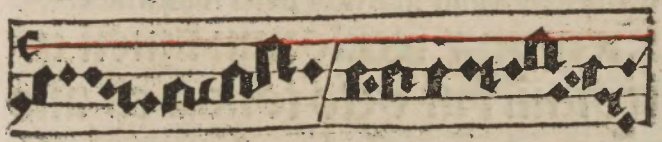


Exur ge quare Exclamauerũt

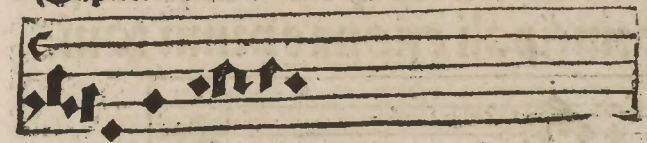
Prĩa dr̃a attribuit̃ introitib; q̃ in a acuta incipiũt vl' in F capitali citi⁹ ad a acuta ascẽdẽtes ⁊ ibidẽ aliquã morã faciẽtes licꝫ ad ffaut iterato descendant ꝑ interualla tonorum.



Seculoꝝ amē Lex domi ni



Sapiētiā sancto rū Scio cui credidi

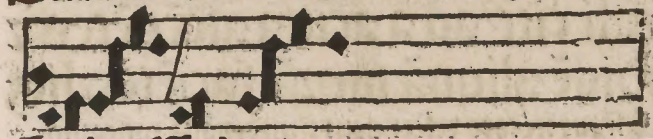


Salꝰ aūt Mise reris

Secūda differentia subscripta

respicit introitus primi toni in Efaut incipientes ⁊ deinde per tonum ⁊ post hoc ꝑ diapente ascendentes, vt patet in exemplis subscriptis.

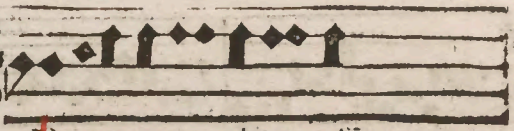
Seculorū amen Rora te Suscepimus



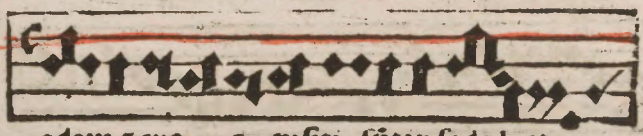
Gaudeamꝰ Incli na

De tonis.

Modulatio ꝑsus huiusmodi

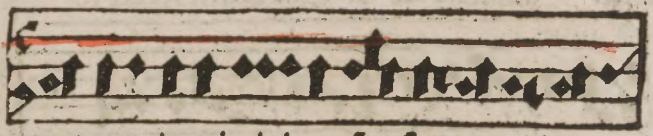


Prima etate plasmati sũt

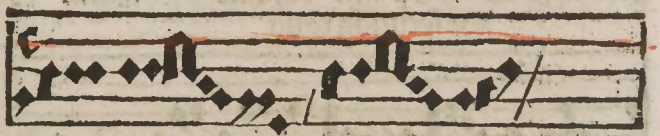


adam ⁊ eua ⁊ positi sũt in sede beata

Gloria patri ⁊ filio ⁊ spiritui sancto si



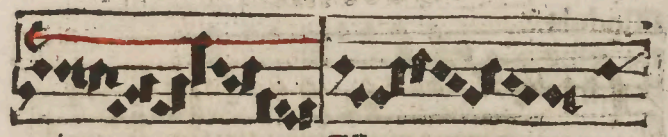
cut erat in principio ⁊ nũc ⁊ semp ⁊ in



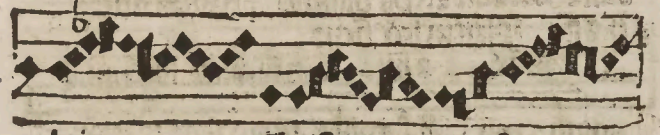
secula seculoꝝ amẽ Seculoꝝ amẽ

Seculoꝝ amẽ Grad. Posuisti ꝑ. Deside

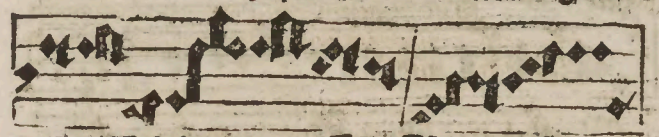
Capitulum. IIII.



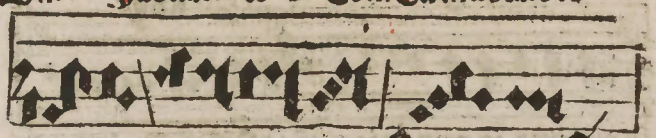
rium Alle



luia Christus resur gens

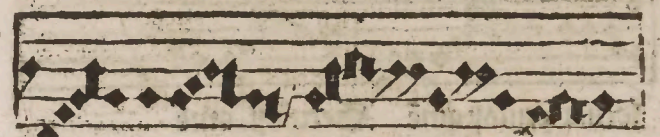


Off. Jubilate te o Cõn. Cũ inuocarẽ te

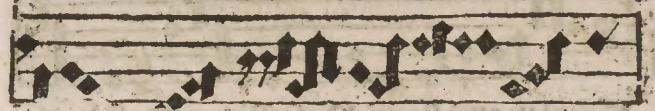


Ecce virgo Seculoꝝ amẽ Salue sancta

De secundo tono



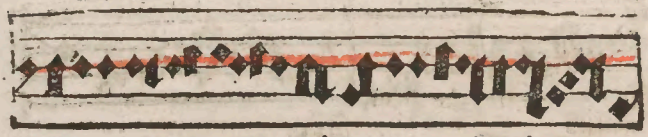
Ecce adue nit Dominus dirit Cibauit



Terribilis est Et ore infanciũ ℣. Secũda

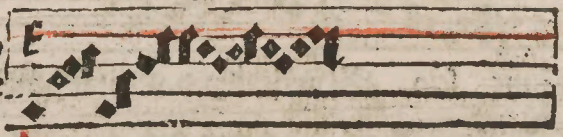
Gloria

De tonis.

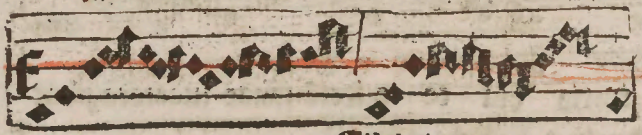


etate natauit archa diluuio passim fluēte
p. ⁊ fi. spiritui scō sicut
⁊ nūc ⁊ sp ⁊ in se. secu lorū amē

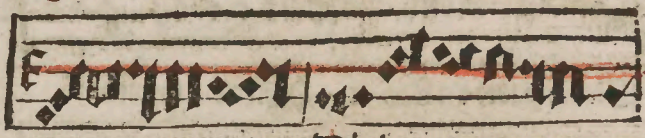
Gra-
duale



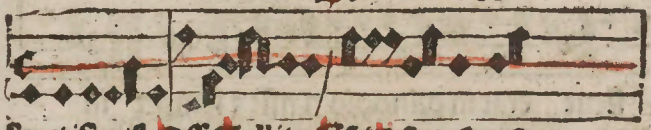
Adiutor meus



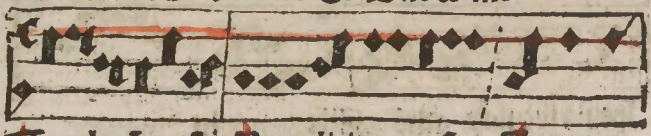
℟. Cōfundentur Alleluia



Di es



sanctificat⁹ Off. Tollite Cō. Dñe de⁹ me⁹

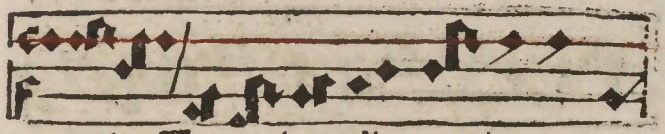


Seculorū amē Benedicite dño Intret

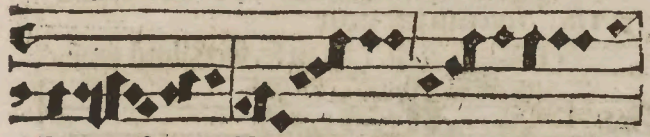
De tertio tono

86

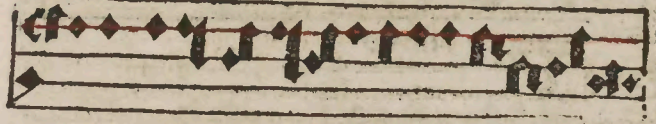
Capitulum. IIII.



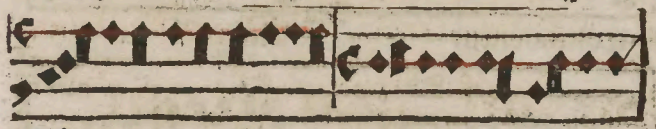
oratio Vocem iocundi ta tis



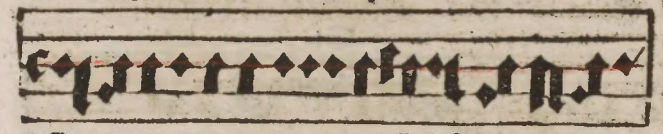
Nunc scio Si iniqtates ℣. Tēptat⁷ abrahā



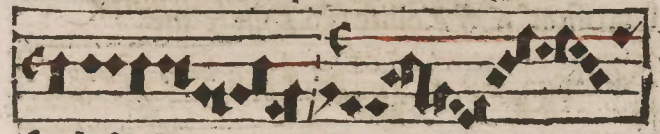
tertia eta te dilectā ysaac mactare phat



Gloria patri ⁊ filio ⁊ spiritui sancto

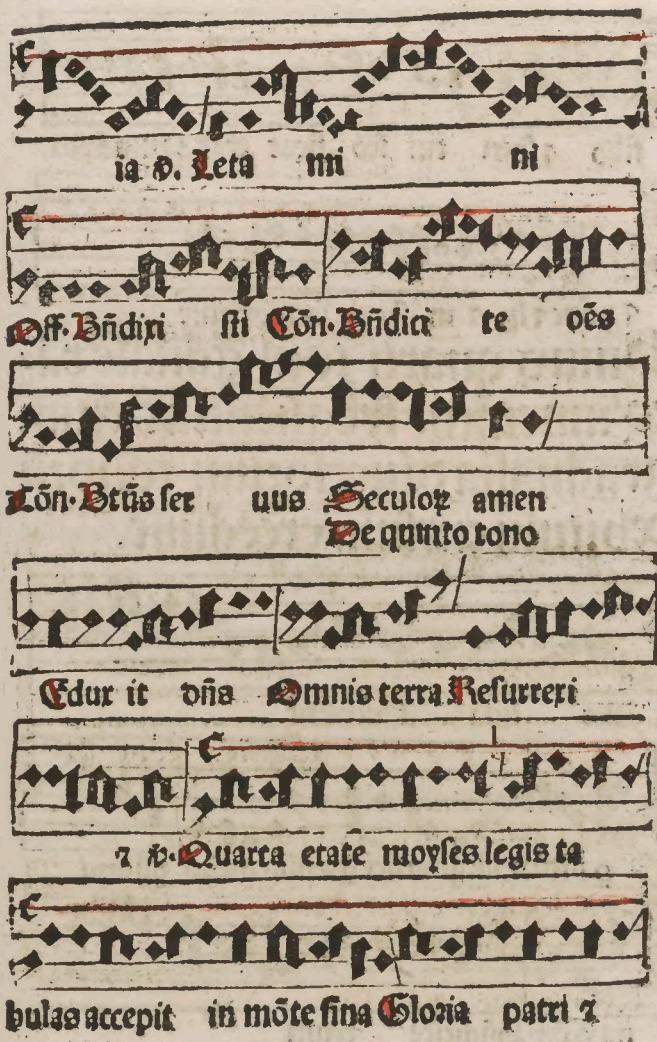


℟ sicut erat in principio ⁊ nūc ⁊ semp ⁊ in

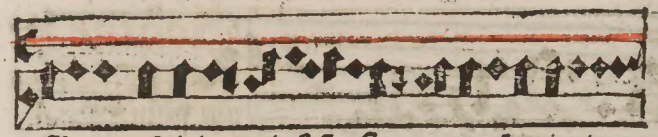


secula seculoꝝ amē Alle lu

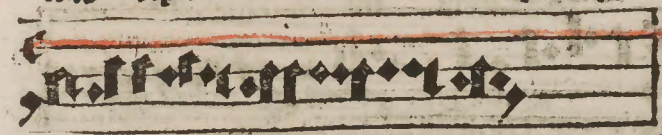
De tonis.


ia ꝟ. Leta mi ni
Off. Bñdixi sti Cõn. Bñdici te oẽs
Cõn. Btũs ser uus Seculoꝝ amen
De quinto tono
Edux it dñs Omnis terra Resurrexi
ꝛ ꝟ. Quarta etate moyses legis ta
bulas accepit in mõte sina Gloria patri ꝛ

Capitulum. IIII.



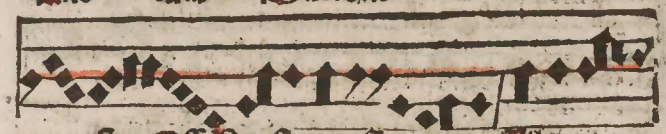
filio ⁊ spiri tui scō sicut erat ī principio



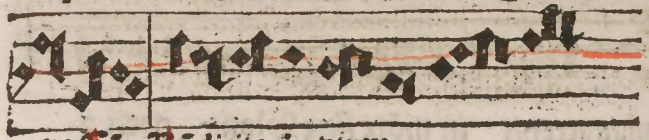
⁊ nunc ⁊ sp ⁊ in secula seculoꝝ amē

Huius quarti toni g̃duale raro inuenitur frequentius enim gradualia diuersorum tonorū debitum cursum excedunt.

Alle luia Surrexit

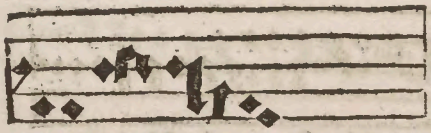


pastor Off. Perfice gressus meos Illumi



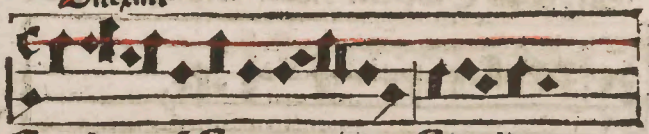
na Cōn. Bn̄dicite deum

De tonis.



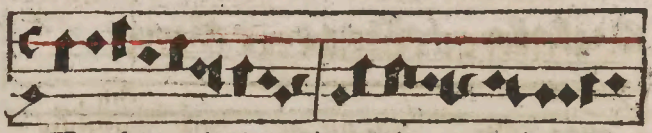
Sequitur de quinto tono euouae principale

Dilexisti

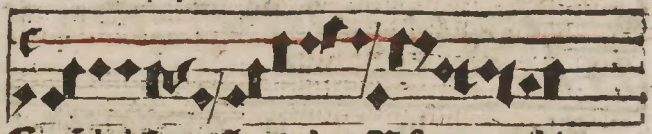


Seculorum amen Ecce de us Exaudi deus

Differentia quinti toni et respicit introitus in fraut incipiens et deinde ad alamire ascendens



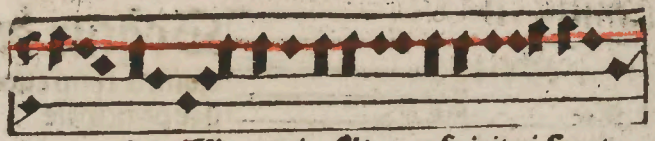
Seculorum quinti Domi ne in tua



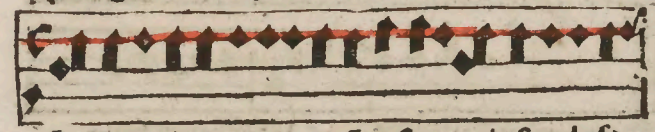
Circumdederunt me Loquebar Miserere mihi

℣. Quita etate preualuit dauid i fuda cu lapide

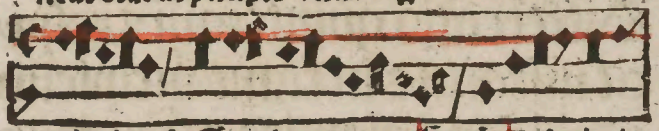
Capitulum. IIII.



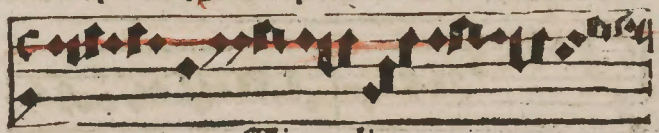
ptra golã Gla patri ⁊ filio ⁊ spiritui sancto



sicut erat in pncipio ⁊ nũc ⁊ sp ⁊ in secula se

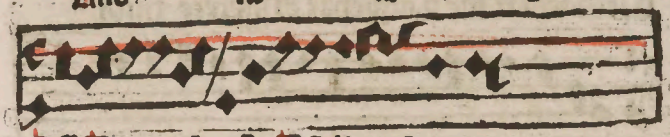


culoꝝ amẽ Seculoꝝ amen Graõ. Tribulati



ones ℣. Ti di

Alle lu ia ℣. Diligã te



Off. Reges tharsis Bñdic aia

De tonis.

Seq̃t de sexto tono

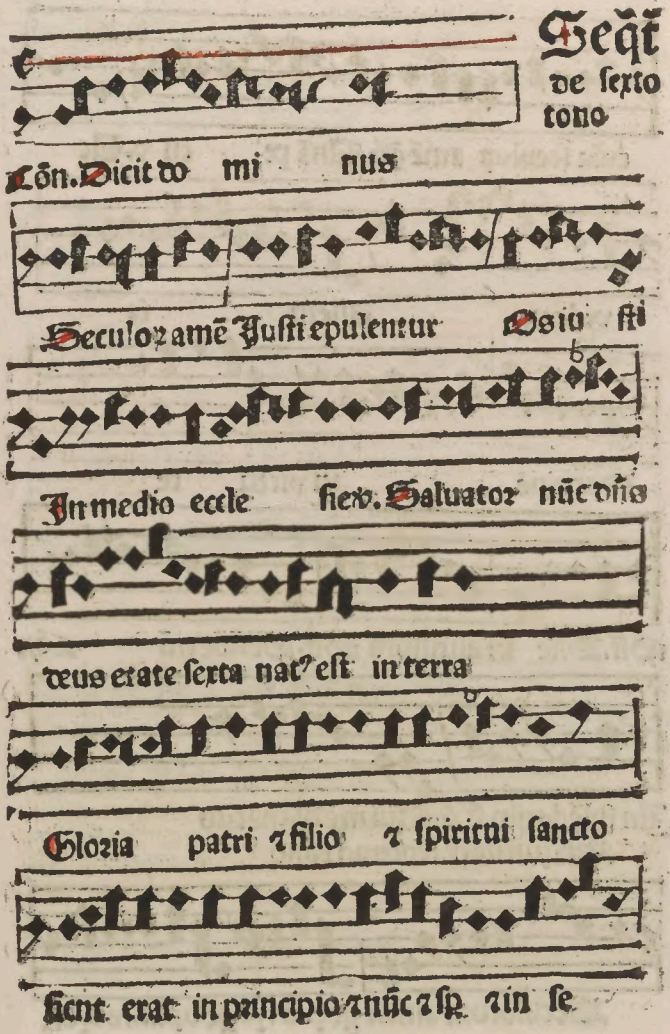
Cõn. Dicit do mi nus

Seculoꝝ amẽ Justi epulentur Os iu sti

In medio eccle sie v. Saluator nũc dñs

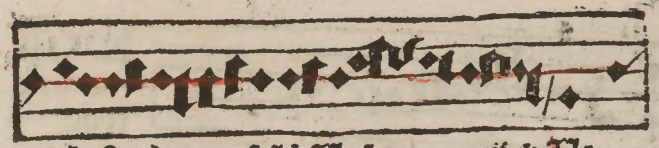
deus etate sexta natꝰ est in terra

Gloria patri ⁊ filio ⁊ spiritui sancto

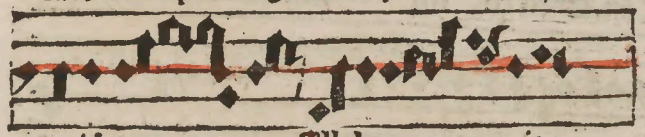


sicut erat in principio ⁊ nũc ⁊ sp̃ ⁊ in se

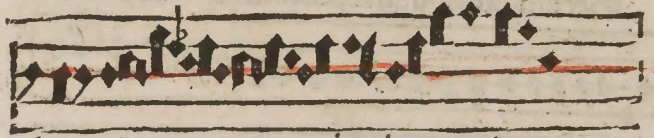
Capitulum. IIII.



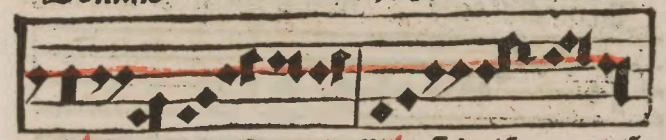
cula seculoꝝ amẽ gõ. Una pe cij ℣. Ut



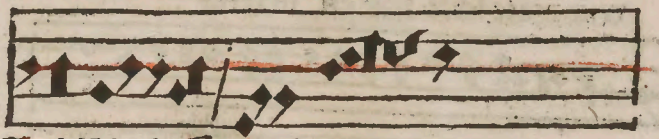
videam Allelu ia



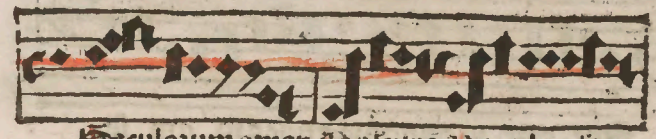
Domine in virtu te



Off. Dñe in auxilium Off. Desideriũ Cõn

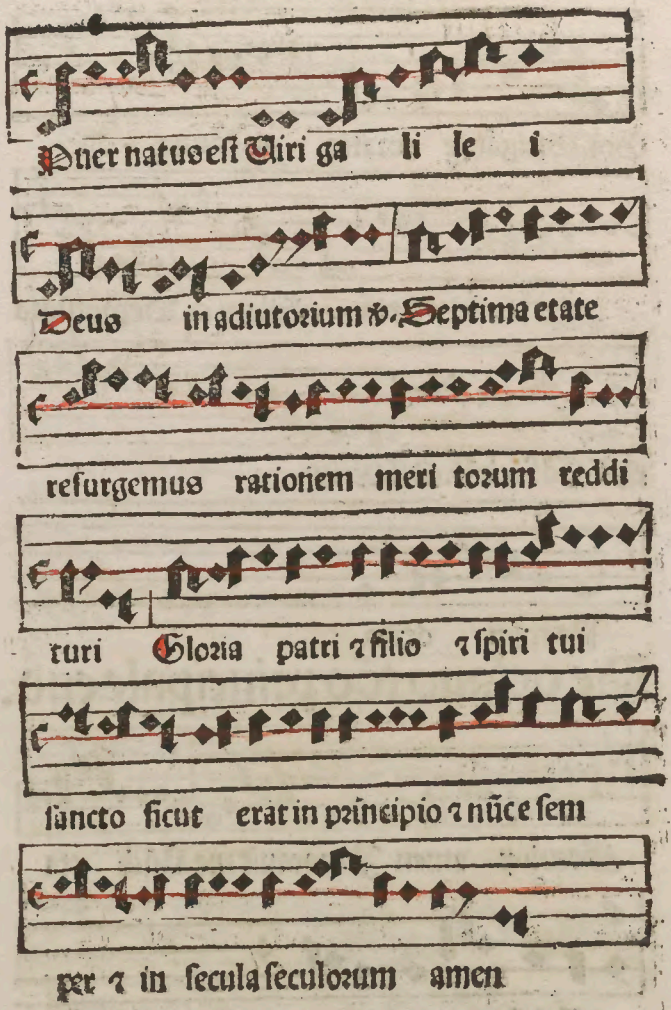


In splẽdoribꝫ Cõ. Qui me dignatus
Sequitur de septimo tono

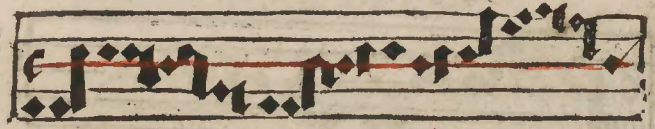


Seculoꝝ amen Ꝑpls iyo Ꝑopulus iyon

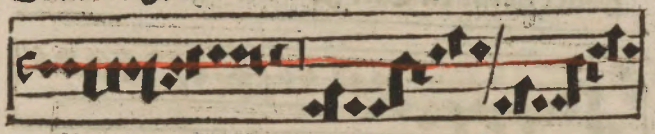
Betonis.


Puer natus est Viri ga li le i
Deus in adiutorium ℣. Septima etate
refurgemus rationem meri torum reddi
turi Gloria patri ⁊ filio ⁊ spiri tui
sancto sicut erat in principio ⁊ nūc e sem
per ⁊ in secula seculorum amen

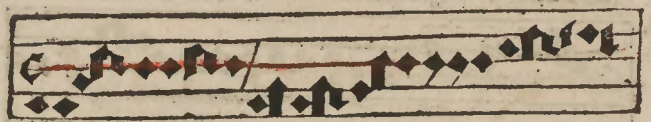
Capitulum. IIII.



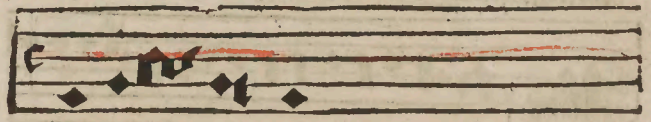
Gra. Dirigatur oratio ℣. Eleua



tio Allelu ia De profũdis

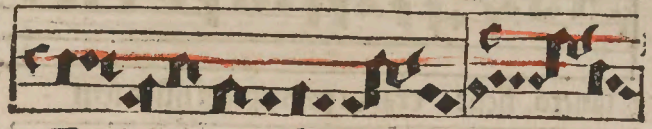


Off. Cõfitebũt. Off. Eripe

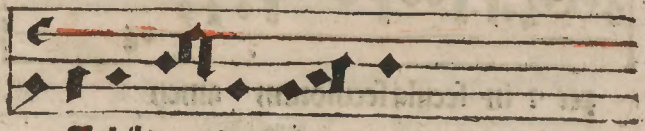


me tradi deris

De octauo tõo principale euo.



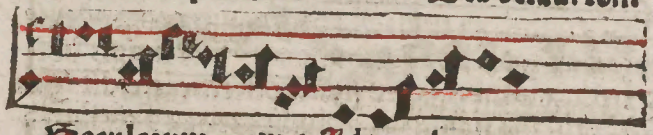
Seculor amen Inuocauit me Bñdi cta



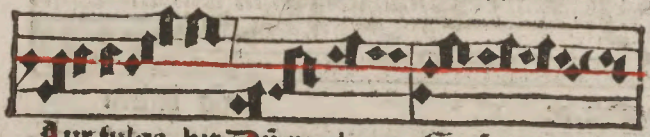
Iubila te de

De tonis.

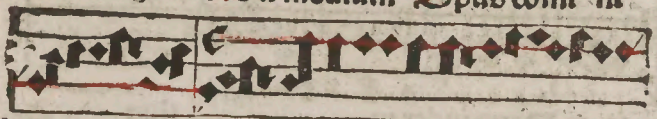
Differentia subscripta seruit introitib9 in Cfaut vel in Dsolre incipientib9 Dr̃a octaui toni



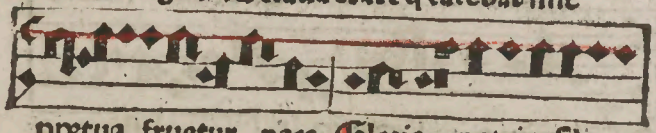
Seculorum amen Ad te leuaui



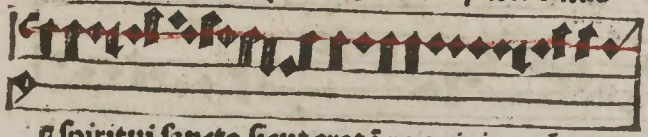
Lur fulge bit Dũ medium Spũs domi ni



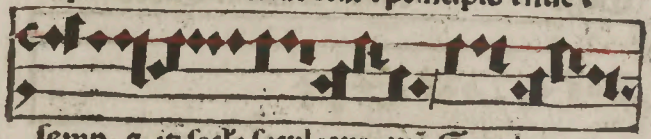
Dñe ne lõge ꝟ. Octaua etate q̃ carebat fine



ꝑpetua fruetur pace Gloria patri ⁊ filio

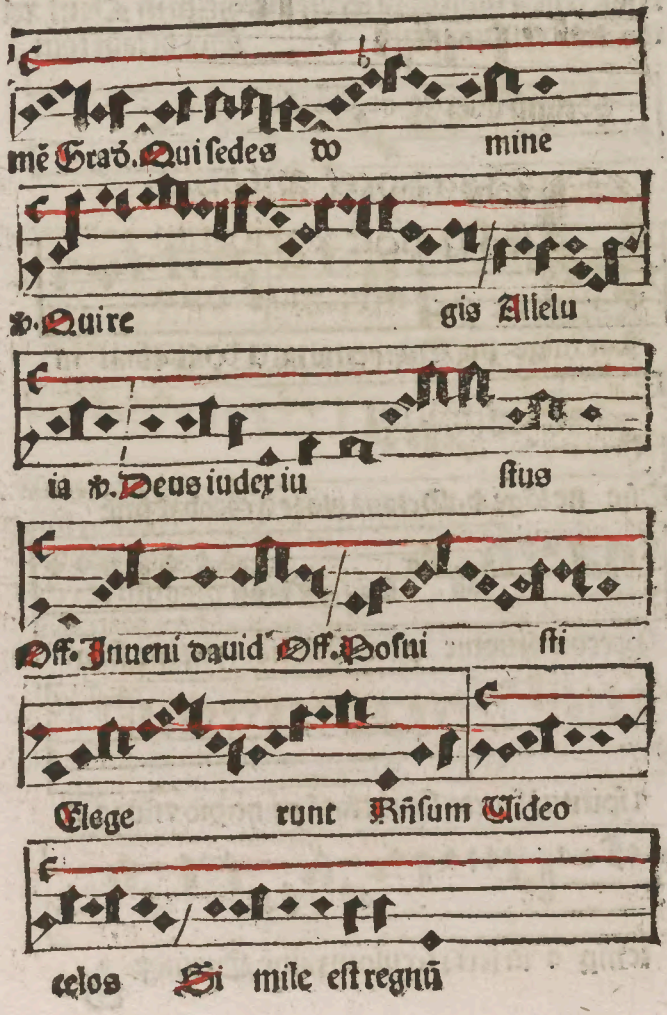


⁊ spiritui sancto sicut erat ĩ principio ⁊ nũc ⁊

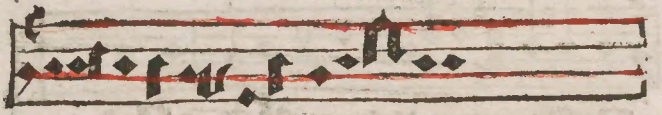


semꝑ ⁊ in secl̃a seculoruꝫ amẽ Seculoꝝ a

Capitulum. IIII.



De tonis.



Primũ querite regnũ dei

QUos docet autorum pueros scola post variorum Uersus scandire per neumas disceqz scire.
Musica nam cantum sociat metruz quoqz rigmum

I. Postquam autor sufficienter determinauit de tribus alphabetis per claues ⁊ voces in sinistra manu situatis: ⁊ de monocordo Et deinde de modis quibus cantus conteritur: ⁊ post modum de octo tonis cum pluribꝫ aliis que circa easdem materias incidunt Nunc circa finem libri (cum musica non solum respiciat cantum varium) Sed etiam rigmum debite coniunctum ne vna pars rigmi in numero syllabarum excedat alteram partem ymmo etiam metrum diuersum ⁊ precipue exametrum ⁊ penthametrum. Idcirco nunc subinfert qualiter versus eorundẽ metrorum deberent per pueros quibus leguntur varij autores scandiri. ⁊ ornate in scolis legi: ⁊ doctoribus recitari, textus planus est ⁊ sententia similiter.

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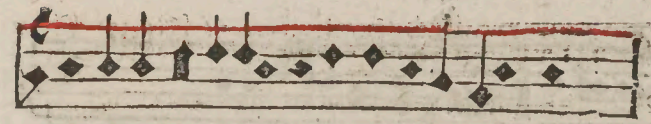
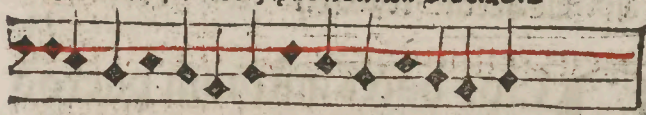
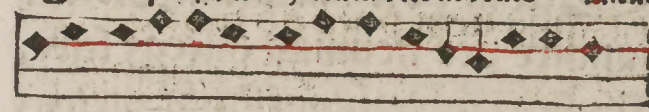
Capitulum. IIII.



Versibꝰ exametrꝫ hāc neumā ꝯsociabis



Indita pēthametrꝫ neuma fit ista tuis Aliud



His q̄tuor ꝟbis virtutē collige legis Per

mittit impugnit imperat atqꝫ vitat

Nō breuis facit vnū tpūs quatuor tpa pedē. sex pedes exametrū v. pēthametꝝ vltīa tñ pōt eē breuis vl' lōga. Reliqua req̄re suis locis de mēsuratiōe ꝟsuū.

Sit tibi laus et honor et gloria christe redemptor Q, tua per

librum me gratia duxerat istum Ir-
rorans dictis cunctis hic ordine scri
ptis Quo maduit velius gedeonis
roreqz tellus Ignoscāt cūcti si quid
minus vtile scripsi Qui cunctis pia-
ceat quia non puto qs modo viuat
Nam fuit est ⁊ erit qs nequam pun
gere querit Viperea lingua que lau
de forent bene digna Sicut adam
primi mōstrant pueri tibi bini Quā
do cayn mactat hinc abelqz bōo tra
ctat Tradit ⁊ in mortem samsonem
dalida fortem Cum sua secreta fecis
set ei manifesta Sicqz saul dauidem
cupiebat perdere regē Pro quo per
fundam studuit prostrare goliā Ac
ab eo sathanā cithara expellere ne-

quam Sic turbat iudaz turpissimus
nichanor dux Et mardocheum iustis
nequissimus amon Hinc turpis ie-
zabel propter bona pungit helenaz
Sicut sennacherib iustum sanctum-
qz tobiã Rexqz ioas intra templuz
iustum zachariaz Serrat z hinc san
ctum manasses rex isaiam Carcerat
z sanctum sedechias rex iheremiam
Et iaculat nechao iustum rectumqz
iosiam Quem flet adhuc etas que-
uis: mage sed iheremias Codex tre
norum sicut dat nosse suorum Ho-
steqz nos simili sumi patris eripe fi
li Quesoqz virgo pia nos salua san
cta maria.

In hac vltima parte autor huius tractatus refert
deo gratiarum actiones pro eo q intellectum suum

aridam a gratia ⁊ sapiētia rore celesti pfudit. vt opus istud perficeret ad vtilitatem magis simpliciuz ⁊ cōpleret. Tangit autem in littera autor quandam hystoriam veteris testamenti Ad cuius intellectum nota q̄ scribitur in libro iudicum. capitulo sexto q̄ eo tēpore quando filij israhel peccauerunt coram domino vt madianite id est populus de terra madian insurgerent contra eos volentes terram ipsorum deuastare. Quidam de filijs israhel nomine gedeon purgauit triticum suum in suo torculari vt cuz ceteris assumpto tritico fugeret hostes Cunqz idem gedeon cum ceteris suis filijs israhel inuocauit humilibus precibus dominum vt misericorditer defenderet eos ab hostibus apparuit eidem gedeoni angelus dñi dicēs

(Dominus tecum virorum fortissime) Vade in fortitudine tua liberabis filios israhel de manu madian petiuit itaqz gedeon signuz ab angelo de hoc facto dicens domine si saluum facis per manum meam israhel sicut locutus es ponam hoc vellus lane in area seu in arida terra ⁊ si ros in solo vellere fuerit ⁊ in omni terra siccitas: sciam q̄ per manum meam sicut locutus es liberabis israhel Factumqz est ita ⁊ de nocte consurgēs expresso vellere concham impleuit. Dixitqz rursus ad dominum ne irascatur furor tuus contra me. Si adhuc semel temptauero signū querens in vellere Oro domine vt solum vellus sit siccum ⁊ omnis terra madans Fecitqz dominus nocte illa vt postulauerat gedeon ⁊ fuit siccitas in solo vellere ⁊ ros celi in omni terra, vult ergo autor sic dicere Sicut deus rore celesti impleuit primo vellus

gedeonis ⁊ deinde terram siccam ꝙ eodem modo in-
tellectum suum siccum ⁊ ariduꝫ perfuderit rore cele-
sti ad hoc opus perficiendum pro iunioribꝫ clericulis
musicam discere volentibus. quorum intellectus
per scientiam huius libri: si fuerit in eo studiosi: a ro-
re celesti perfundentur N ¶ (Ignoscāt ⁊c̄.) Hic
supplicat autor omnibꝫ hunc librum audientibꝫ vt
grata habeant singula in eo ꝯscripta ⁊ sibi ignoscant
siqua minus bene posuit Sed quia scribit salomon
ecclesiastes primo capitulo Peruersi difficile corri-
guntur ⁊ stultoꝝ infinitus est numerus Ideo sub-
iungit autor in littera ꝙ vix aliquis poterit facere ali-
qua bona ad laudem dei vel etiam hominum nisi etiā
ab aliquibꝫ nequā ⁊ peruersis detrahatur sibi Ideo
etiam submittit se detractioni peruersorum annectēs
vndecim hystorias veteris testamenti: in quibꝫ eui-
denter demōstratur ꝙ pluribus euenerunt mala ꝓp-
ter eoꝝ bona opera O ¶ (Sicut adam ⁊c̄.) Legi
tur genes capitulo quarto Factum est aūt post mul-
tos dies vt offerret Cayn de fructibus terre munera
dño Abel quoqꝫ obtulit de primogenitis gregis sui ⁊
adipibꝫ eorū ⁊ respexit dñs ad abel ⁊ ad munera eius
Ad cayn autem ⁊ ad munera eius non respexit quia
vilē tulit oblationem Iratus estqꝫ cayn vehementer
dixitqꝫ ad Abel fratrem suum Egrediamur foras in
agrum Cunqꝫ essent in agro consurrexit cayn aduer-
sus abel fratrem suum ⁊ interfecit eum Sic adhuc
multi nequā christianos suos bona ⁊ laudabilia opa
facientes Si non gladio tamen lingua occidunt vi-
perea ⁊ venenosa Idez applica ad subscriptas hystori

as P (Tradit ⁊ in mortē) Legitur in libro iudicū
sedecimo capitulo ꝙ dalida vxor sansonis ducis ⁊ gi
gantis fortissimi cōtinue instabat omni qua poterat
precū instantia ipsi samsoni vt enarraret sibi in quo
esset sua fortitudo Et ille amica relatione dixit ei ꝙ
crinibus capitis sui qđ nunquā fuit rasum Ipsa cō
pta vertice cum vna dierꝝ dormiuisset in gremio suo
vocauit tonsorem secrete iubēs illum radere omnes
crines samsonis ⁊ cum hoc vocauit inimicos samso
nis qui latebant in insidijs. ⁊ samsonem cum euigi
lasset ⁊ crines perdidisset per rasuram capitis cecaue
runt ⁊ multa mala ei intulerunt qui tandem cum ei
crines denuo creuissent in capite predictam dalidam
meretricem cum mille alijs hostibus suis fracta colū
na vnius domus interfecit ⁊ ipse similiter mortuus
fuit. Applica vt supra Q (Sicqꝫ saul dauid) Le
gitur primo Regum decimoseptimo capitulo ꝙ da
uid ad petitionez saul regis occidit per fundā goliath
gigantem. Legitur quoqꝫ decimooctauo capitulo ꝙ
spiritus malus incepit vexare saul Dauid autem per
cutiebat cytharaz ⁊ eo tēpore spiritus malus recessit
a saul Saul tamen non immemor bonoꝝ Dauid se
pius nitabat interficere eū. Applica vt supra R
¶ (Sic turbat iudaz ⁊c.) Legitur secūdo machabeo
rum ꝙ iudas machabeus dux famosissimus ⁊ strēnu
issimus multa bona ⁊ laudabilia fecit opa pro quibꝫ
turpissimus ⁊ malignissimus nichanor dux regis sy
rie quanto plus poterat eum persequebatur Tandē
autem obtento tropheo in prelio iudas caput nicha
noris abscidit ⁊ iuxta iherusalem suspendit in altum

Capitulum.IIII.

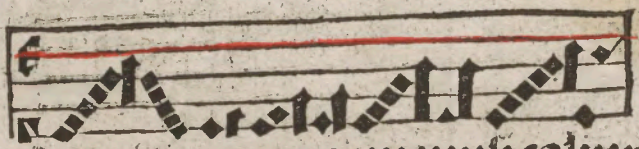
Sicut legitur secundo machabeorum vltimo Sicut adhuc multi qui pro bonis reddant mala torquebũtur eternaliter ¶ (Et mardochæum) Legitur in libro hester capitulo tertio q̃ maledictus amõ virum bonuz ⁊ iustum mardocheũ habere cepit odio vnde etiam ab inuidiam ipsius mardochæi qui fuit iudeus obtinuit a rege asuero vt in centum viginti septem prouincijs æterẽt occidi turpiter omnes iudei Hester autem regina hæc percipiens obtinuit cassationem litterarum eorumdem ⁊ cum hoc obtinuit a rege vt ipse amon suspenderetur propter maliciaz suam in patibulo vt legit hester quindecimo ¶ (Hinc turpis iezabel) Legitur tertio regum capitulo decimonono q̃ iezabel vxor regis achab detraxit helie prophete propter sua bona opera. vnde volebat ipsum occidisse Qui fugiens iacuit subter vnã iuniperum ⁊ periuit animę sue vt moreretur Sed angelus domini cõsolabatur eum Turpis autem iezabel propter maleficia sua. deinde proiecta fuit de turri ⁊ canes lingebant sanguinem eius Sicut adhuc multi detractores per canes infernales detorquebuntur nisi de sua detractione satis fecerint in hoc mundo. ¶ Sicut sennacherib Legit Thobie capitulo primo q̃ sennacherib persequebatur crudeliter iustum ⁊ sanctum Tobiam volens eũ occidere propter sepulturas ⁊ alia bona opera qui sennacherib Deinde a propijs pueris suis est occisus vt legitur ibidẽ Qua propter si detractores precogitarẽt futura pericula a detractione ⁊ persecutione bonorũ cessarent ¶ (Rexq̃ ioab) Legit secũdo libro Paralipomenon

vicesimoquarto capitulo ꝙ ioab rex iherusalem za-
chariam filium Ioiade sacerdotis propter bona ⁊ sa-
lubria dicta ⁊ concilia sua cepit eum odio habere ⁊
occidere inter templum ⁊ altare Sed ob vindictam
a propriis seruis occisus fuit vt ibidem subinfertur.
X (Serrat ⁊ hinc sanctum ⁊c̄.) Legitur quar-
to Regum vicesimo capitulo ꝙ manasses rex iheru-
salem fecit peccare israhel ⁊ effudit sanguinem prophe-
tarum multum nimis Unde etiam (vt dicitur in hy-
storia scolastica) lignea serra iussit serrari isayam pro-
phetam qui erat suus consanguineus ⁊ ab hoc in vin-
dictam lōgo tempore in carcerem fuit missus ⁊ mul-
to ferro alligatus deo hoc permittente Applica vt su-
pra. Y (Carcerat ⁊ sanctum) Legitur iheremie
capitulo tricesimoseptimo Precepit ergo sedechias
vt traderetur iheremias in vestibulum carceris ⁊ tri-
gintaocto submiserunt funibus iheremiam in lacuz
vbi non fuit aqua sed lutum Descēdit itaq; iheremi-
as in scenum ſm ꝙ factum est ex eo qd̄ sedechias nō
curabat bona facta ⁊ dicta iheremie ꝓphete: sed sibi de-
traxit ⁊ eū in carcerē posuit: in vindictā rex babilonis
ipsum captiuauit ⁊ cecauit Z (Et iaculat) Legit̄
quarto regum vicesimoprimo ꝙ iosias rex iherusalē
venit in occursum nechao regis egipti ⁊ occisus fuit
in prelio Et quia iosias fuit rex mitissimus ⁊ māsue-
tissimus insuper religiosissimus ⁊ rectissim⁹ Sicut
etiaz legitur in sequentia Stirpe maria ⁊c̄. Patris
iosie adimpleuit te religiositas Idcirco ob vindictā
ipsius nechao occisus fuit a rege assyriorum Subiū-
git deinde autor in littera ꝙ iosias rex lamētatus fu-

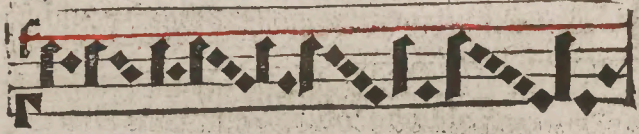
it ab vniuersis ⁊ maxime a iheremia ꝓpheta qui librũ trenorum sui lamentationum (qui singulis annis in vniuersa ecclesia catholica triduo ante pasca legit ad matitunum) de ipso iosia hystorialiter compilauit Et quia omnibus detractoribus in fine huius libri per hystorias subiunctas male postremo accidit Id circo autor ista subiungit vt audientes ea a detractionibus bonorum factorum dictorum desistant Petit deinde autor vt Ihesus christus ⁊ pijssima virgo maria nos a consimilibus hostibus defendant Amen.

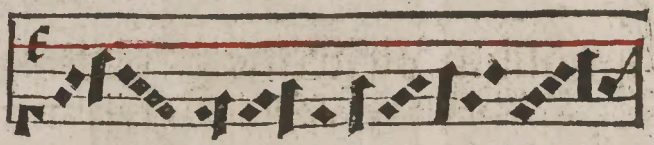
Impssum Argẽtine ꝑ Johannem pryß Anno Mcccclxxxviii

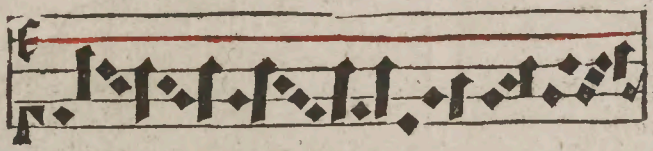
De tonis.

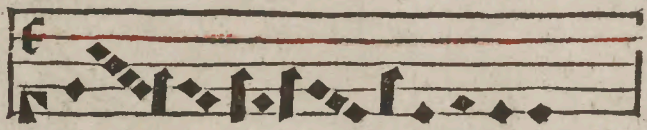


Exercitium vocum musicalium.









Specht shart, Hugo, of Rautlingen

Incun.
1488
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Rosenwald
Coll

	1	2	3	4	5	6	7	8	9	10	11 (A)	12	13	14	15
L*	39.12	65.43	49.87	44.26	55.56	70.82	63.51	39.92	52.24	97.06	92.02	87.34	82.14	72.06	62.15
a*	13.24	18.11	-4.34	-13.80	9.82	-33.43	34.26	11.81	48.55	-0.40	-0.60	-0.75	-1.06	-1.19	-1.07
b*	15.07	18.72	-22.29	22.85	-24.49	-0.35	59.60	-46.07	18.51	1.13	0.23	0.21	0.43	0.28	0.19

	16 (M)	17	18 (B)	19	20	21	22	23	24	25	26	27	28	29	30
L*	49.25	38.62	28.86	16.19	8.29	3.44	31.41	72.46	72.95	29.37	54.91	43.96	82.74	52.79	50.87
a*	-0.16	-0.18	0.54	-0.05	-0.81	-0.23	20.98	-24.45	16.83	13.06	-38.91	52.00	3.45	50.88	-27.17
b*	0.01	-0.04	0.60	0.73	0.19	0.49	-19.43	55.93	68.80	-49.49	30.77	30.01	81.29	-12.72	-29.46

	0.04	0.09	0.15	0.22	0.36	0.51	0.75	0.98	1.24	1.67	2.04	2.42