4 Mus.th.
460

Mus. theor. 4°
460.

BIBLIOTHECA

OPVSCVLV̄

Muſices nouiter Cõgeſtū per honorādū Sebaſtianū Felſtineñ, Arciū Baccalariū pro inſtitutiõe ad o leſcentū in cantu ſimplici ſeu Gregoriano

¶AD LECTOREM HEXASTICHON.

Muſica ſi cordi fuerit, tibi candide lector
Quæ mentes hominū flectere ſola poteſt
Qua tigres leniſſe ferunt, rapidoſꝗ leones
Orphea cui mater Calliopeia fuit
Qua mouiſſe aiūt duros amphiona cautes
Hunc ne peniteat te relegiſſe librū,

¶IN MVSICES COMMENDATIONEN Prefatio,

MVSICA nempe, inter alias artes liberales dicē
te Boetio in primo Muſice. nō modo ſpecula-
tioni. verūetiā mortalitati cōiuncta eſt. Nihil
ēm tam ꝓpriū humanitatis eſt. ꝙ remitti. dul-
cibus modis, aſtringiq; cōtrariis idq; in ſingu-
lis, vel ſtudiis, vel etatibus luce clarius cōſpicit. infantes eq
dē iuuenes. ac ſenes. ita inhianter affectu quodā ſpontaneo
modis muſicis delectantur, vt om̄ino nulla ſit etas que non
dulcis armonie ſono, afficit gaudio. & a triſti conſurgat co
gitatu. Quā ob cauſam (cū ſimilitudo, amica diſſimilitudo
vero cunctis ſit odioſa) Plato namq; materiā noſtrā Muſi-
cis ꝓportionibus cōpactā affirmabat. Muſica ēm curas abi
git in ſomnes infantes compeſcit. vagientes dulci cantilena
Nautaſquoq; ac remiges. inſup & pene om̄es artifices ma-
nu operantes, vocis modulatione labores facilius poſſe tol-
lerare, experientia docuit feſſos reparat artus, ac perturba-
tos hec etiā nō modo homines. inquit Iſidorus ſed & beſti-
as. Serpentes. Volucres, atq; Delphines ad auditū ſue mo-
dulatiōis ꝓuocat. Qua vna vel maxime. Amphion dircens
lapides ac ſaxa in Thebarū muros congregauit. Orpheus
Tracius Euridicē. coniugē ab inferis reuocauit. Tymothe
us vir Parigius. Alexandrū magnū tocius orbis domitorē,
ab epulis ad arma capeſſenda inflammauit. Ex mox muta-
to mudulatiōis inſtrumento, eundem ab armis ad conuiuiū
reuocauit. Nam & Socrates & Plato pythagoriciq; om̄es.
Iuuenes. & Iuuenculas in muſicis erudiri. nō ad laſciuie in-
citamenta, quibus ars ipſa vileſcit, Sed ad motus animi ſub
regula. rationeq; moderandos communi lege ſanxerūt. He
roū mentes ad fortia facta accendit. cohibet vicia virtutes
& gignit. & ornat genitas. Hic Agamennon Imperator. ad
bellū Troyanū iturus authore Philelpho. Muſicū domi re-
liqt ꝗ Clitemneſtrā coniugē ꝑ muliebriū virtutū laudes ad
pudiciciā probitateq; cōiugalem cantu hortaret. Quare nō

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prius illã ab aegiſtho viciatã ſerũt ꝙ is e medio muſicũ qui adulteriũ impediebat ĩpie ſuſtuliſſet Regiuſquoqꝫ Pſaltes Dauid Saulẽ Iſrahelis regẽ cũ a ſpiritu vexaret̃ immũdo liberauit, hec etiã eſt qua nõ ſolũ ſummus ille rerũ opifex deus verũ & ſtygy Iouis furiales anime placant̃, mitigant̃ refocillant̃, Ipſa eñ eſt ceterarũ diſciplinarũ domina que & ſtygya arua, Neptũia regna Iouiſquoqꝫ etherei, loca eterna luce coruſca, ꝑmulcere põt, Que & ſola relictis terris volat añ tribunal ſumi iudicis vbi ſonãt iugiter ſanctoꝝ vbi augeli & archãgeli hymnũ deo infatigabiliter decantãt, vbi cherubin & ſeraphin, Sanctus inceſſabili voce ꝓclamãt, Addo ꝙ nulla diſciplina ſine muſica poſſit eſſe ꝑfecta, Quare & Pythagoras diſcipul' vt in melodijs & obdormirẽt, & a ſomno reſurgerẽt ꝑcepit, Mores preterea hominũ muſica & regit & componit, Nã & Nero quo ad Muſicã coluit Seneca teſte mitiſſimus extitit, Sed vbi relicta Muſica ad Nicromancie diabolicas artes animũ vertit, tum primũ ſeruire cepit, ex agno lupus factus atqꝫ manſuetiſſimo principe in ſeuiſſimã beſtiã eſt tranſformatus, Sed ne longior ſolito digreſſio fiat i re que ſatis laudari vix poteſt, vel que potius ſeipſam ornat, q̃ vt alicuius laudatiõe indigerit finiemus ꝓloquiũ,

¶DE INVENTORIBVS MVSICES,

TVM ob vetuſtiſſimã antiquitatẽ humane inuentiõis author incertior ſit celeberrime Muſice, Tum ꝙ tante rei dignitas tot tantoſqꝫ ſui in amorẽ trahat vt ſinguli (ſi fieri poſſit) authores ſe dici velint, Quare & alij Linum Thebeũ, Alij Orpheũ Tracem, Alij Amphionem Dirceũ, Alij Pythagorã Samiũ artẽ hanc reperiſſe arbitrãtur, In ſup Euzebius Dioniſiũ, Diodorus Mercuriũ &c, Celius lectionũ antiquitatũ li. 5, Si tamen Iozepho ac ſacris litteris, fides vlla preſtanda eſt, Tribal filius Lamech eius inuentor precipuus, & antiquitate primus, ante diluuiũ dua

bus tabulis latericia ſcilicet & Marmorea poſteris eã reli-
quit inſcriptã. Quarũ alterã Marmoreã ſcilicet vſq; hodie
in Siria eſſe. qdã ꝑdiderũt. Sed ne ex inuentorũ pluralitate
error conſurgat. Conſtat Tubal ante diluuiũ Moiſen. apud
hebreos Orpheũ Amphionẽ. & ceteros tales apud gentiles
Pithagorã apud grecos, Boetiũ vero apud latinos. Muſica
primũ claruiſſe. Hũc igit̃ imitaturi ſunt complures. vt gre
gorius ſanctus. Iſidorus. Ioannes de muris, Etiã noſtra etate
viri celeberrimi. Quorꝫ & nos ſequaces fore haud dedigna-
bimur. Decreuimus ergo in tractatulo preſenti. oĩbus in
utilitatibus reiectis. ea que ad Muſice Choralis negotiũ ꝑ-
tinent breuiter. ordinate. & diſtincte. qnq; partibus ſiue ca-
pitulis abſoluere. Primũ igit̃ capitulũ erit de diffinitiõe mu
ſice. & eius diuiſiõe. de vocibus & clauibus muſicalibus, &
ſcala manus muſice. Secũdũ caput erit de vera ſolmiſatiõe.
vniuſcuiuſq; cantus. & clauiũ trãſpoſitiõe, Terciũ de mõis
muſicalibus. Quartũ de cognitiõe tonorꝫ. & differentijs ip-
ſorꝫ. nec nõ trãſpoſitiõe eorũdẽ & ſcala ficta. Quintũ & vlti-
mũ de introitibus & reſpõſorijs cui tono adiudicari debeãt

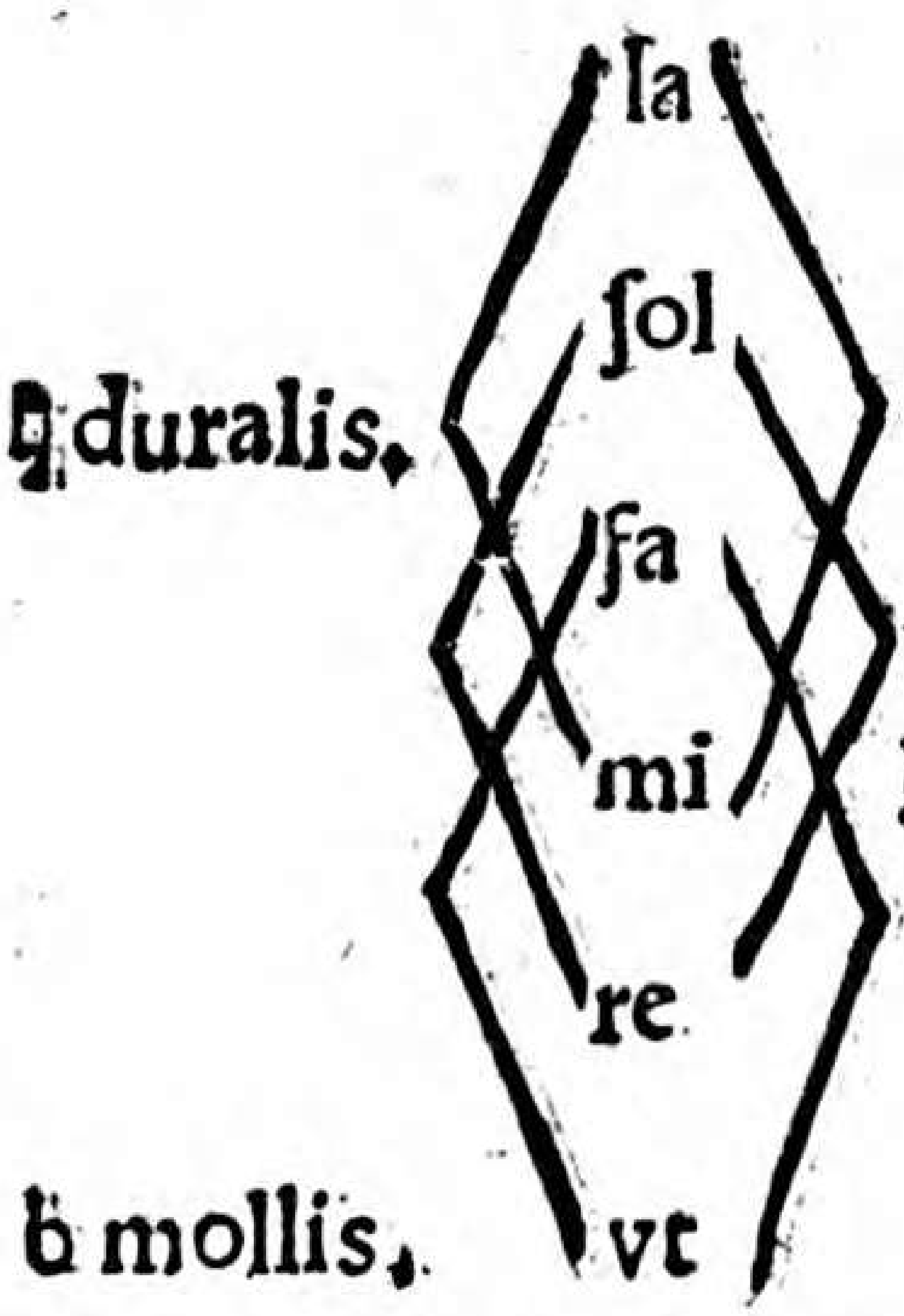
CAPITVLVM PRIMVM DE MVSICES NOTI-ficatiõe. & eius partitione.

QVONIAM oĩs (vt Cicero refert) que a ra-
tiõe ſuſcipit̃, de aliqua re inſtitutio, a diffinitio
ne ꝓficiſci debet. vt intelligatur. quid ſit id, de
quo diſputet̃. Vnde Muſica eſt ſcientia canen
di modũ iudicans Vel eſt pericia modulatiõis
in ſono cantuq; conſiſtens, Quã Nuſicã tripar
titã eſſe Boetius, cui inter latinos muſice, ſcriptores primi
honores debent̃ li. 1. capitulo. ij. oſtendit, Mundanã ſcilicet.
inſtrumentalẽ. ac humanã. Mundana eſt Harmonia ſyderũ
motu, atq; ſpherarũ impulſu cauſata. hanc ex celorꝫ cõcẽtu
elementorꝫ nexu, atq; tpm varietate. deprehenſam eſſe Lu-
douicus Celius Rodignius lectionũ antiquarum li. 5. c. 25.
ſcribit, & de hac philoſophi q circa rerũ naturas verſant̃, de

terminant. Alia eſt inſtrumentalis eſt que in diuerſis inſtru mentis vt organo Tibijs, Liris, Timpanis, & ſimilibus modulationẽ format. Alia eſt humana que ĩ corpe & anima eſt ſituata eo ꝙ melodia durante, fit homo recens & ſupſtes. & queadmodũ modulationũ coaptatiõe delectaṙ plurimũ. pa- rimõ ſe contrahit ſi quid armonie fuerit deprauatũ, Vel humana eſt que vocẽ humanã requirit & cantare docet. & eſt duplex ſcilicet Vſualis & Regulata, Vſualis que ex ſola in- clinatiõe quadã naturali pcedit. carens artis legibus & pri- cipijs quibus regi deberet, Regulata que pceptis inuitẽdo ex certis legibus & regulis cãtũ pducere docet, Et talis eſt duplex ſcilicet ſpeculatiua & practica, Speculatiua eſt que in ſolis numeroꝝ ſpeciebus cõſiſtit, vt eſt Muſica Magiſtri Ioannis de Muris in qua pportiões muſicales p mallioꝝ põ dera a Pythagore repte deſcribũẗ. Practica ſiue actiua vt di uus Auguſti. li. j. Muſice ſue refert. eſt bene modulandi ſci entia. Vel eſt ars liberalis veraciter canẽdi prĩcipia admini ſtrans. & de tali hic tractabiẗ. & eſt duplex ſcilicet, Simplex & menſuralis. Simplex ſeu plana eſt que in ſuis notis equalẽ ſeruat menſurã. abſq3 incremento & decremento plationis. Vel ſimplex Muſica que oĩes notas ſimpliciter conſiderat ſcilicet vna & eadẽ menſura. vt eſt cantus Gregorianus, Me ſuralis ſiue figuralis eſt cuius figure inequales ſunt. augmẽ tũ & decrementũ ſuſtinentes. ſecũdũ varioꝝ ſignoꝝ iudicia, Vł mẽſural ẽ q̃ aliã notã longã q aliã breuẽ q aut ſemibreuẽ o cõſiderat. Ad ſimplicẽ vero ſiue planã muſicã prio reqriẗ vox. ſecũdo vocũ diſtãtia vt eſt aſcẽſus devna voce ĩ terciã quartã. qntã. &c. Quia cõſonãtia que oẽm muſice regit mo dulationẽ ſiue voce nõ fit. nec vox ſine ſono. inqt Boeti. li. j c. 3. Notandũ eſt ergo ꝙ ſolius aĩantis ſonus vox pprie di- cit. Inaĩata eñ vocalia nõ ſunt. ſcribit Celius li. j o. c. 53. ꝙ ſi fiſtulas aut fidiculas dicamus vocales trãſlaticiũ eſt atq3 nois abuſio. neq3 aĩantibus vox ẽ oibus. ſanguie eñ carentia nõ vociferãt. neq3 piſces vocẽ emittũt. qa vox ẽ aeris motus

hij aũt aerẽ nõ recipiũt

Eſt igitur vox ſonus ab ore animalis perfecti, conſilio, vel ſi nificatiõe prolatus. Conſilio dico ꝓpter tuſſim que vox nõ eſt. Significatiõe vero ꝓpter denciũ ſtridorem. Vox igitur Muſicalis eſt quedã ſillaba notarũ tenores exprimens. Nota vero eſt figura qua cantus intenſio vel remiſſio deſignat̃ Quũ aũt oĩs modulatio vocibus perficiat̃, & voces ſcribi nõ poſſunt, ſed memorie cõmeudant̃, vt ergo facilius mandentur memorie Guido monachus Aretinus diuina inſpiratiõe ductus Hymnũ diui Ioannis baptiſte deuote examinãs ſex capitales ſillabas ſcilicet, vt, re, mi, fa, ſol, la, muſicis cõſonantijs cõuenire ꝓpendit. Quare eas introductorij chordis applicuit. Harũ vocũ, quedam accumini & aſperitudini melodie accõmodate, dure dicũt̃, que ſunt, mi & la, quia ceteris duriorẽ edunt ſonũ. Alie mollicule & blandiores in ſono molles dicunt̃, he ſunt vt, & fa. Relique inter has mediũ & temperariorẽ ſonũ efferentes, Naturales appellãtur que ſunt, re, & ſol, vt patet in hac figura,



¶ Ex qua vocũ diſtinctiõe triplex cantus elicitur ſcilicet ♮ duralis, naturalis, b mollis.

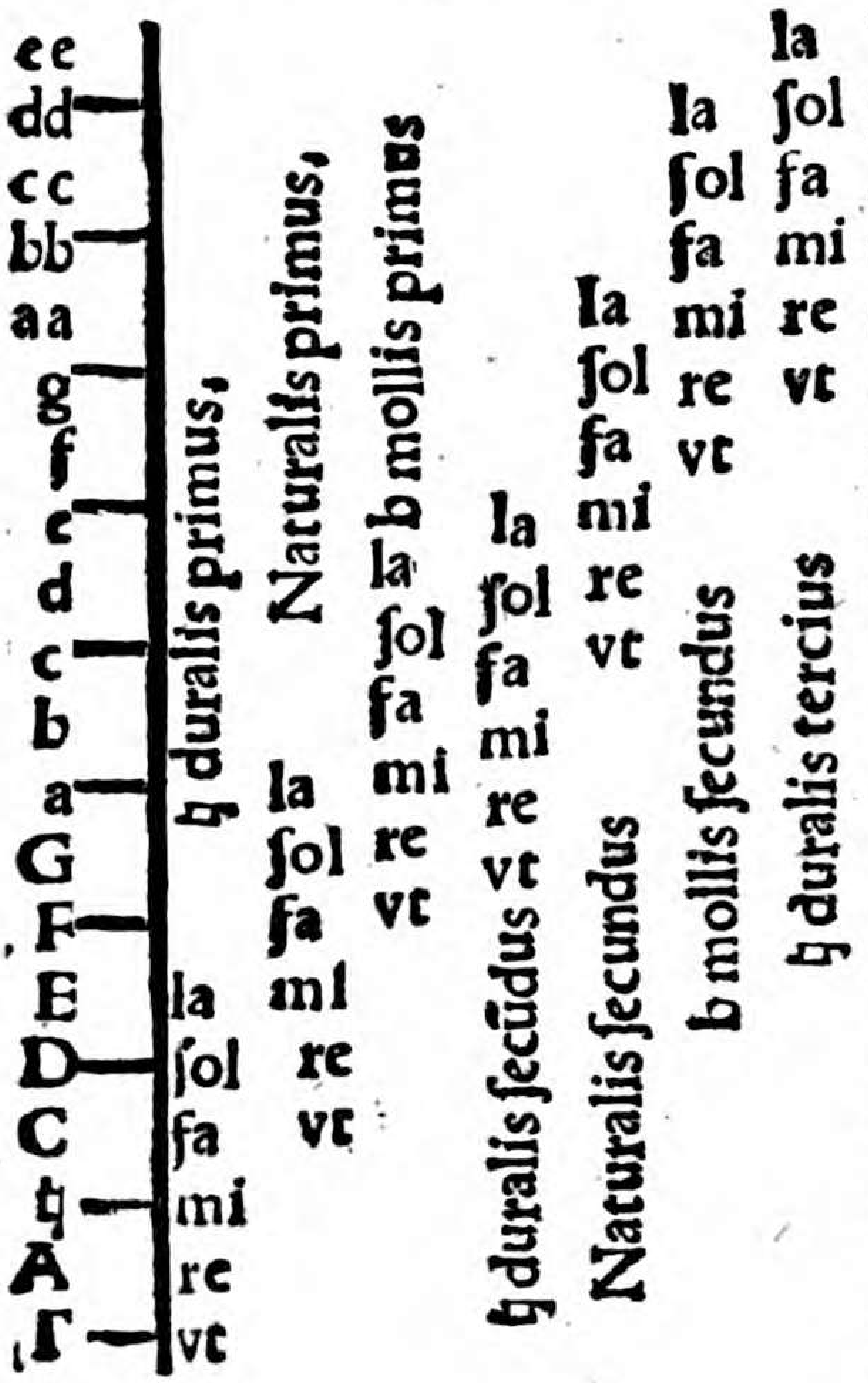
¶ Cantus igitur ſunt tres in genere, & ſeptẽ ſunt in ſpecie vt patet in hac ſcala.

♮ Duralis eſt qui duarũ & aſperũ facit ſonũ ratione littere & ſoni.

Naturalis vero q̃ ſe habet neutro modo, hoc eſt nec nimis dure nec molliter ſonans.

b mollis eſt qui mollem ac leuem facit ſonũ ratione littere & ſoni.

SCALA MVSICALIS CANTVS DISTINGVENS.



Tercio ad ſimplicē muſicam requirit Clauis. Eſt aūt clauis Muſica cātus reſeratio q̄ cuiuſq₃ naturā cantus aperit & manifeſtat inſtar realis clauis ſe habens qua perinde ac ad abditorū reclusionē peruenit. Sic illa oculta & icognita ſcale Muſice nobis reſerantur puta cantus Tonus & voces. Que claues in ſcala Muſicali numero reperiunt viginti due & hee triplici comprehendunt ordine. Quorū primus capitaliū eſt. Secūdus minutarū. Tercius Gemminatarū. & differunt inter ſe iſte claues poſitione figuratiōe appellatiōe quia vna aliter ponitur figurat appellat quā alia. Capitaliū ſunt octo. Γ A ♮ C D E F G Minute a. b. ♮ .c. d. e. f. g. b ſa ♮. Minute eñi nō vna clauis eſt ſed due itidē & bb fa ♮ ♮ mi. Geminatarū vero ſunt ſex ſcilicet aa, bb, ♮ ♮. cc, dd. ee. Harū aūt omniū ſeriem decem lineis ac ſpacijs totidem ſubſcripta declarat figura.

TYPVS SIVE MVSICE CLAVIVM SYNTAGMA ET DIFFERENTIAS CONTINENS

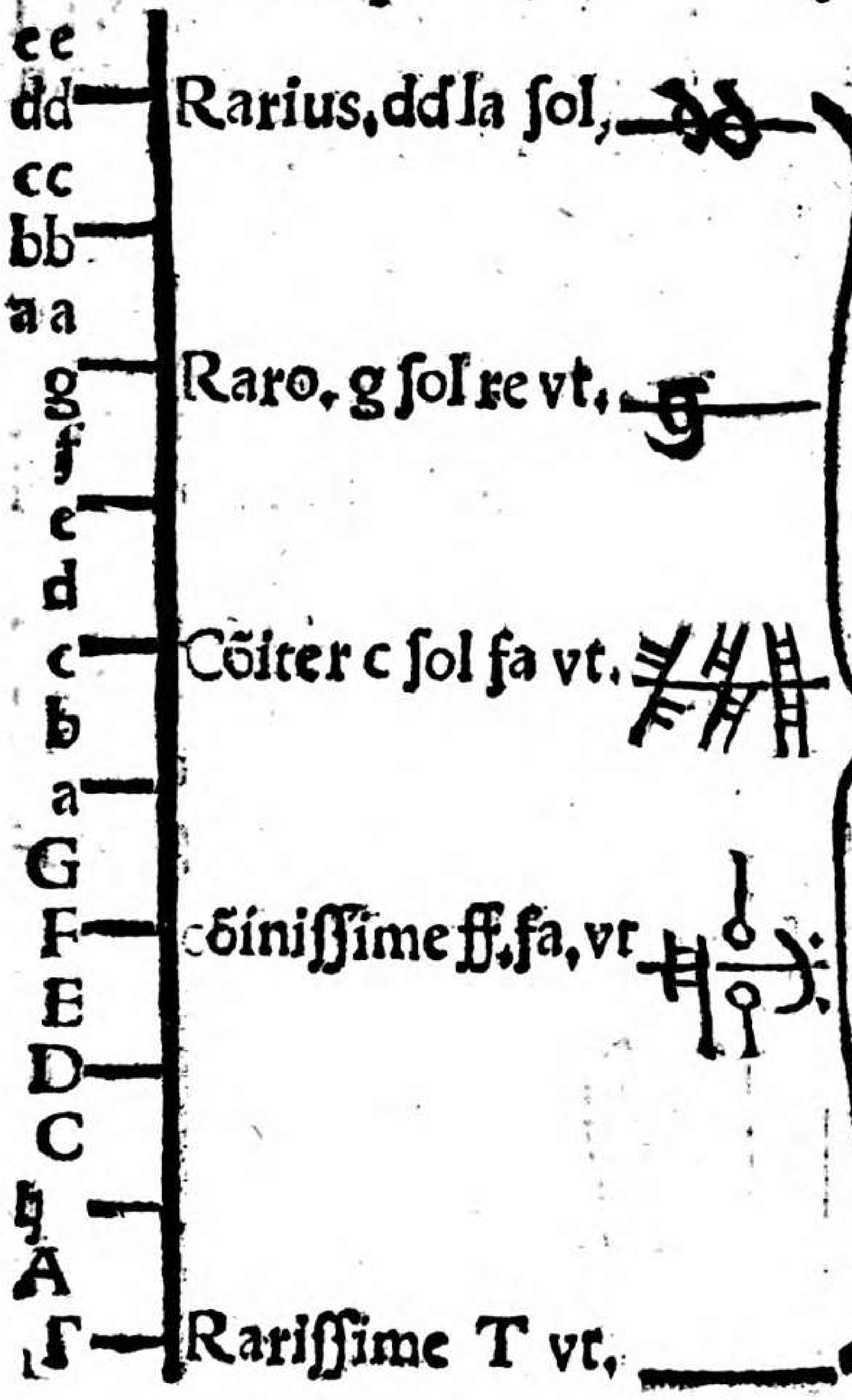
DE CLAVIBVS.

Clauiũ quedam dicunt, Minure, Capitales,

Geminate,				
	e e	la		
Excellẽtes,	dd	la	ſol	
	c c	ſol	fa	
	bb	fa	mi	
	a a	la	mi	re
Acute	g	ſol	re	vt
	f	la	vt	
	e	fa	mi	
Affinales	d	la	ſol	re
	c	ſol	fa	vt
	b	fa	mi	
	a	la	mi	re
	G	ſol	re	vt
Finales,	F	fa	vt	
	E	la	mi	
	D	ſol	re	
	C	fa	vt	
	B	mi		
	A	re		
Graues,	Γ	vt		

De numero clauiũ in ſcala muſica poſitarũ. Quedã dicũt ſignate. & ſunt qnq; que in libris cantualibus ſignãtur ſcilicet Γ vt. ff fa vt. c ſol fa vt. g ſol re vt. & dd la ſol & quelibet illarũ diſtat ab alia per quintã preter Γut & ff fa vt. quibus ſeptima interiacet. Eſt aũt clauis ſignata q̃ expreſſe in cantus exordio ponitur atq; ſignat̃. vt patet in hac figura ſubſcripta.

Signa Clauiū ſignatarū in cantu plano. ¶ Signa earundem in menſurali cantu.



Reliq̄ vero ab his oēs in manu Muſica poſite dicūtur nō ſignate cū in libris non ſignent̄ ſed implicite virtualiter per ſignatas aſcendendo & deſcendendo patefiunt & cōſiderāt̄ & licet quādoq̧ in cantu ſignatū reperiat̄ b rotundum, vel ♮ quadrū, hoc tñ raro accidit & ſi contingit tunc tale b, molle, vel ♮ quadrū ſignatur in b fa ♮ mi, & in bb fa, ♮ mi, & in alijs clauibus ſecundū exigentiam cantus.

Capitulū ſecundū de vera ſolmiſatiōe.

VNDE Solmiſatio eſt cuiuſ libet cantus per voces Muſicales iuxta exigentiā mi & fa regulata modulatio, Vel ſolmiſatio eſt debita cantus per ſex voces muſicas expreſſio. Cātus vero vt hic accidentaliter dicitur quelibet regulata notarū ſine melodie expreſſio, Quicquid em̄ debita arte eſt contextū ita vt cantari poſſit, id, hic cantus vocatur vt ſunt Reſponſoria, Miſſarū, Introitus, Antiphone, Sequentie, Gradualia, Offertoria, & his ſimilia, Et talis

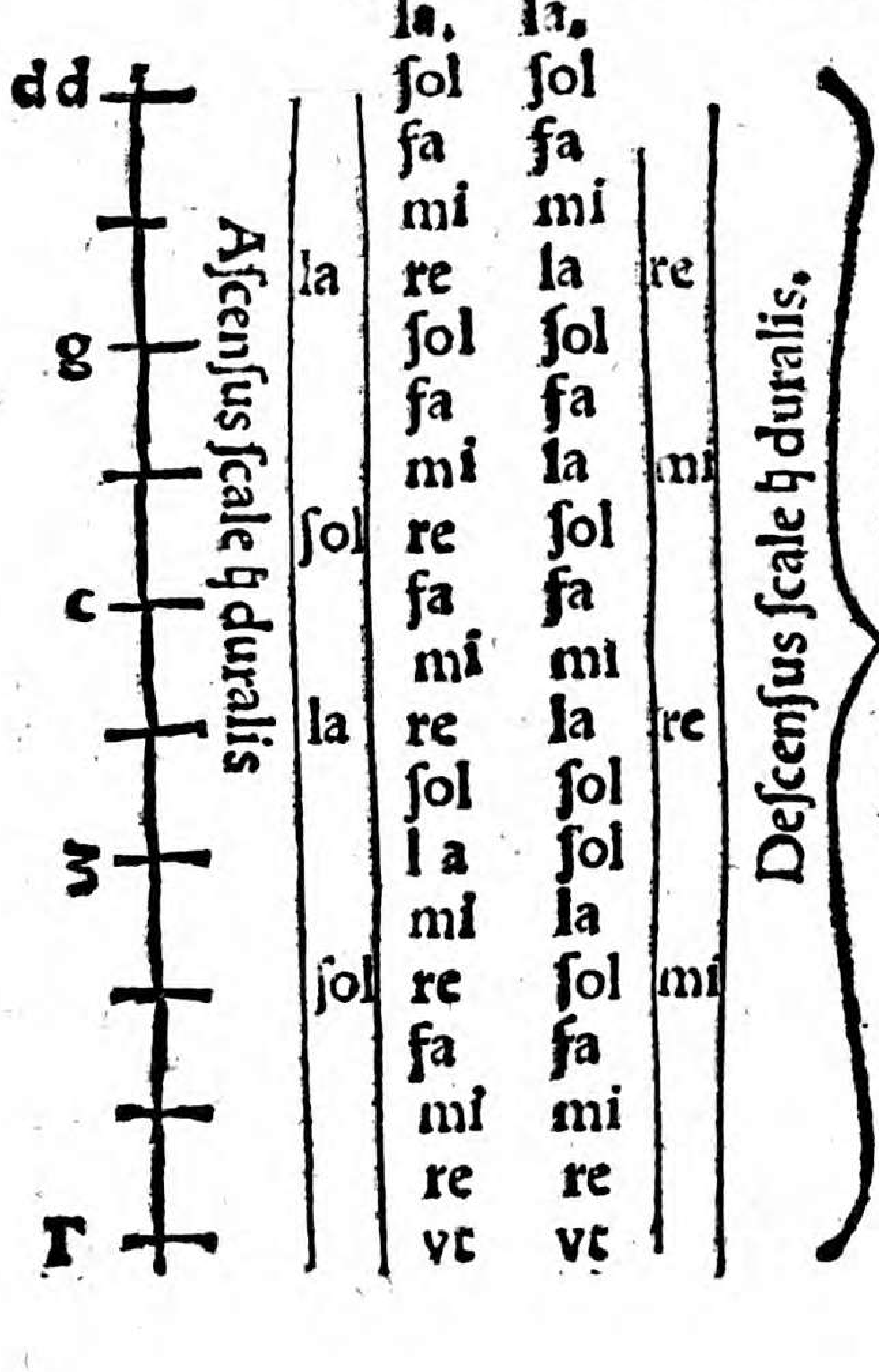
Solmiſatio eſt duplex

Regularis ĩ cuius ſolmiſatiõis cantu ſummũr voces ĩ clauibus muſicalibus poſite & nulle exterrne hoc eſt in quo nulla ponitr coniuncta & eſt duplex.

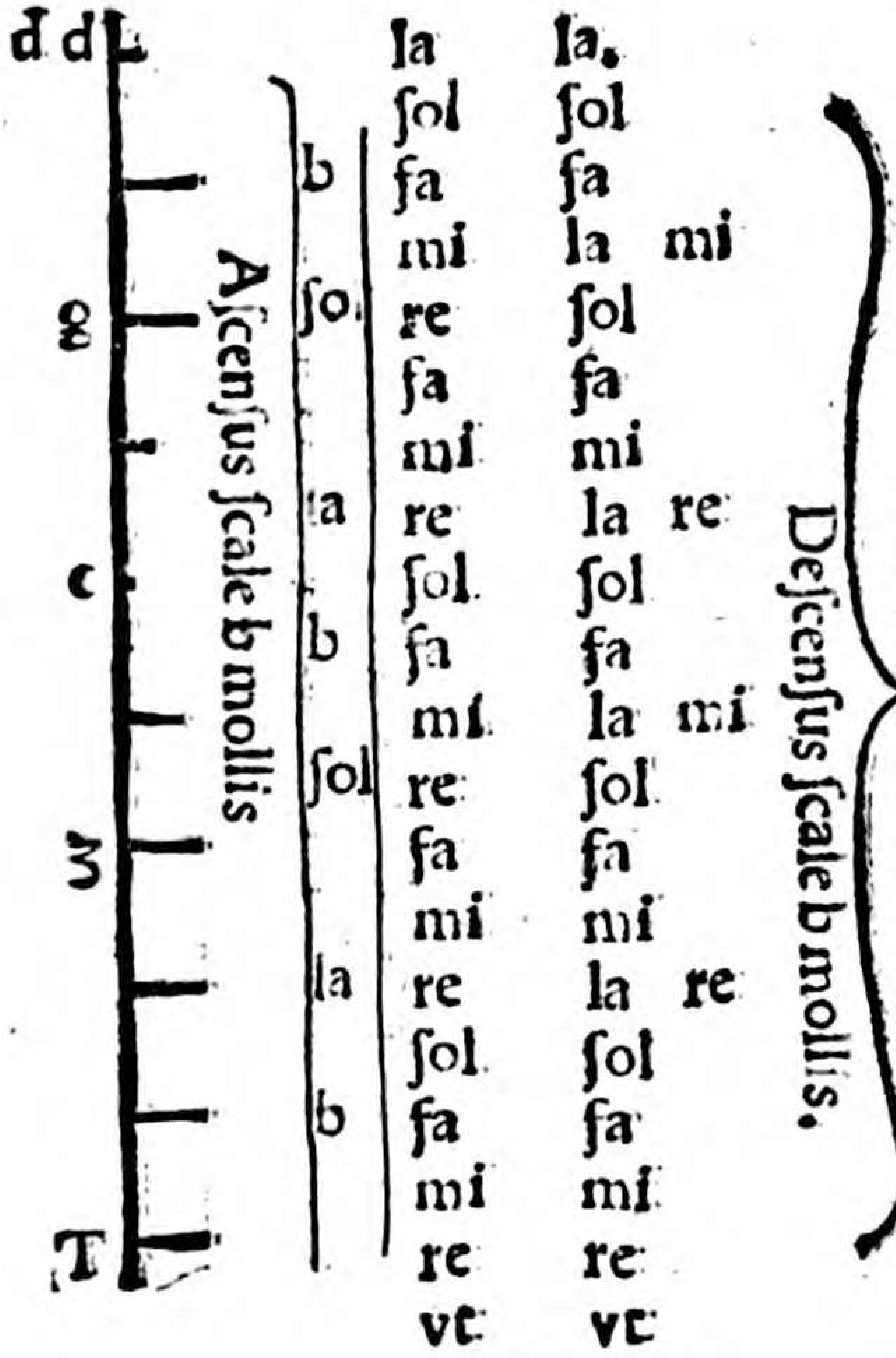
♮ Duralis eſt que ex naturali & ꝓpria melodia poſtulat mi in b fa ♮mi dicta, a ♮ duro. qa in claue ♮ duro habet vocem duram ſcilicet mi.

b Mollis que ex naturali & ꝓpria ſua melodia poſtulat fa ĩ b fa♮mi. dicta a b molli, quia in tali claue b habet vocẽ mollem ſcilicet fa.

Irregularis ſeu ficta eſt in cuius ſolmiſatiõe cantus decantanť voces in clauibus que in illis nõ ponunť. Vel eſt que eius cõiunctis componiť vt qñ ĩ cſa vt. ſol in ♮ mi fa ĩ G greco caniť. de qua inferius patebit in ſcala ficta ſeu cõiunctarũ.



¶ Scala ♮ Duralis ſiue aſcenſus cõmunis omniũ Tonoꝝ preter qntum & ſextum. & primũ cum ſecundo ad g ſol re vt tranſpoſitus.



¶ Scala b mollis ſiue aſcenſus Quinti & ſexti, Tonoꝝ Cantus & tranſpoſitoꝝ primi cũ ſecundo Tonoꝝ.

De ſolmiſatione Regule.

PRIMA REGVLA. Solmiſans ante oĩa conſideret cantũ in qua claue talis incipit. & ſi cantus aſcendit accipiat vocem inferiorẽ in claue contentã. Si vero deſcendit cantus accipiat vocem ſuperiorem, Poſtea videat alias claues nõ ſignatas in lineis vel ſpacijs poſt clauẽ ſignatã in tali cantu. & exprimat voces ordine prout in clauibus ſunt poſite. ita ꝙ nõ exprimat aliquã vocẽ in ſpacio vel linea que nõ inuenitur in claue aliqua

SEDVNDA REGVLA. Volens ornate ſolmiſare & perfecte aliquẽ cantũ nõ debet voce explicita. ſed implicita mutare, Si cantus aſcendit nimiũ, ita

q nõ poſſet compleri per ſex voces tunc ſi aſcendit inferiorem vocẽ aſſumat obmiſſa ſuperiore. Si vero deſcendit ſuperiorem vocem capiat in eriorem ſubticendo.

TERCIA REGVLA, Quando cantus trãſponitur a d ſol re primi aut ſecundi ad g ſol re vt, & ſi cãtus aſcendit tunc in g ſol re vt aſſumi debet in ſolmiſãdo media vox ſ, re, & nõ vt, ꝑpter fa qd̄ ſignat̃ in bfa ♮mi & ibi canit̃ & ſol in c ſol fa vt, decantari debet & la in d la ſolre

QVARTA REGVLA, Si in aliqua Claue canitur fa tunc ſi ab ea fit ſaltus per quartã vel quintã aut octauã indirectam tunc in tali aſcenſu vel deſcenſu cãtus fa exprimat̃, & ſi mi exprimitur ſeu decãtatur in aliqua claue & ſit ſaltus ad quintã quartã vel octauã tunc debet in tali cantu decantari etiã mi, vel la ſm q poſt ſaltũ aſcendit̃ vel deſcenditur.

De tranſpoſitiõe clauiũ in aliquo cantu.

VNDE Tranſpoſitio eſt clauis ſignate ob cantus aſcenſum vel deſcenſum de linea ad lineam tranſlatio ſurſum vel deorſum facta, De qua hanc obſerua regulam primã, Quantũ clauis tranſpoſita aſcendit tantũ nota ſequens a ſuo ſitu deſcendit, & quantũ clauis tranſpoſita deſcendit, tantũ nota ſequens aſcendit.

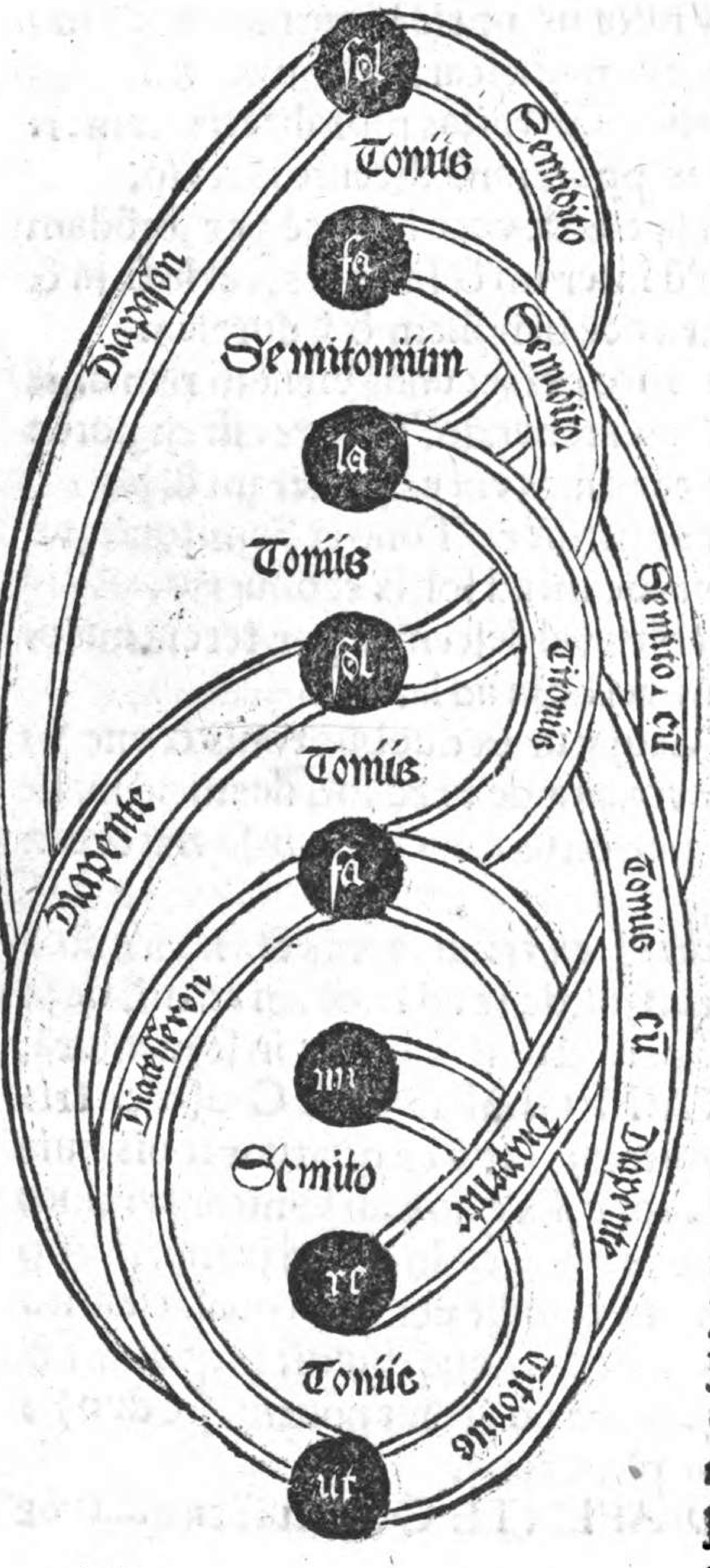
¶ALIA REGVLA, Volens diſtanciã notarũ iudicare videat quantũ diſtet vltima nota prime clauis ſignate, & quãtũ prima nota ſequentis clauis ab vltima prioris clauis diſtet ille per talẽ cõſideratione inueniet cuiuſlibet note ſaltũ

Capitulũ iiij. De interuallis ſiue mõis muſicalibus

MODVS Muſicus eſt ſaltus vel diſtancia vnius vocis ad aliã ſecundũ aſcenſum vel deſcenſum. Vel modus eſt certa melodia & debita vocũ diſtancia, & dicit̃ modus a modificatiõe ſiue a mẽſura. Quoniã om̃is aſcenſus vel deſcenſus debita menſura contineẗ, Sunt aũt nouẽ modi principales & vſitati quamuis ſint plures minus vſitati ſcilicet,

Vniſonus, Semitoniũ. Tonus. Semiditonus. Ditonus. Dia-
teſſeron. Diapente, Semitoniũ cũ diapente. Tonus cũ dia-
pente. Diapaſon. Minus vſitati Semiditonus cũ diapente.
Ditonus cũ diapente. Vniſonus ꝓprie loquendo nõ eſt mo
dus quia nihil menſurat vel modificat. Eſt tamen vniſonus
principiũ modoꝝ. queadmodũ vnitas pluralitatis numeri
eſt principiũ ita equalitas ꝓportionũ dicente Boetio.
¶SEMITONIVM eſt ſaltus de voce in vocẽ per ſecũdam
molliter ſonans & fit ſolũ inter mi & fa voces. vel la & ſa &
ecõuerſo per ſecundã per vocẽ b mollem & ♮ duralem
¶TONVS eſt vocis a voce per ſecundã virilem rem diſtã
cia potenter ſonans dictus a tonando. Tonare eñi eſt poten
ter ſonare, & fit tonus inter omes voces preter mi & fa.
¶SEMIDITONVS conſtituiẗ ex Tono & Semitonio, vt
eſt aſcenſus de re ad fa. vel de mi ad ſol. & econuerſo.
¶DITONVS Eſt aſcenſus vel deſcenſus per terciã maio-
rem ſicut eſt de vt ad mi. vel de fa ad la.
¶DIATESSERON Cauſatur ex duobus tonis & vno ſe-
mitonio. vt eſt ſaltus de vt ad fa, de re ad ſol. de mi ad la. Et
dicitur primus modus perfectus quia ſemꝑ in ſe vnã & ean
dem menſuram tenet.
¶DIAPENTE Conſtituiẗ ex tribus tonis & vno ſemito-
nio vt eſt aſcenſus de vt ad ſol, de re ad la, de mi ad mi. de fa
ad fa. & eſt alter modus perfectus nõ varians in ſe menſurã.
¶SEMITONIVM CVM DIAPENTE Cauſaẗ ex tri-
bus tonis & duobus ſemitonijs & nõ ex quatuor tonis quia
duo ſemitonia nõ cõplẽt tonũ. Ex quo duo ſemitonia mino-
ra ſunt. vt eſt aſcenſus de re quod eſt in are ad fa in ff fa vt ꝑ
ſextã minorẽ. Tonus aũt nõ diuidiẗ per duo equalia ſemito
nia ſed maius & minus ſicut eñi nouẽ diuidiẗ in quatuor &
quinq;. vnde ſicut bis quatuor nõ faciũt nouem. ſic duo ſe-
mitonia minora nõ complent tonũ.
¶TONVS CVM DIAPENTE Conſtituiẗ ex quatuor
tonis & vno ſemitonio vt eſt aſcenſus de vt ad la per ſextã.

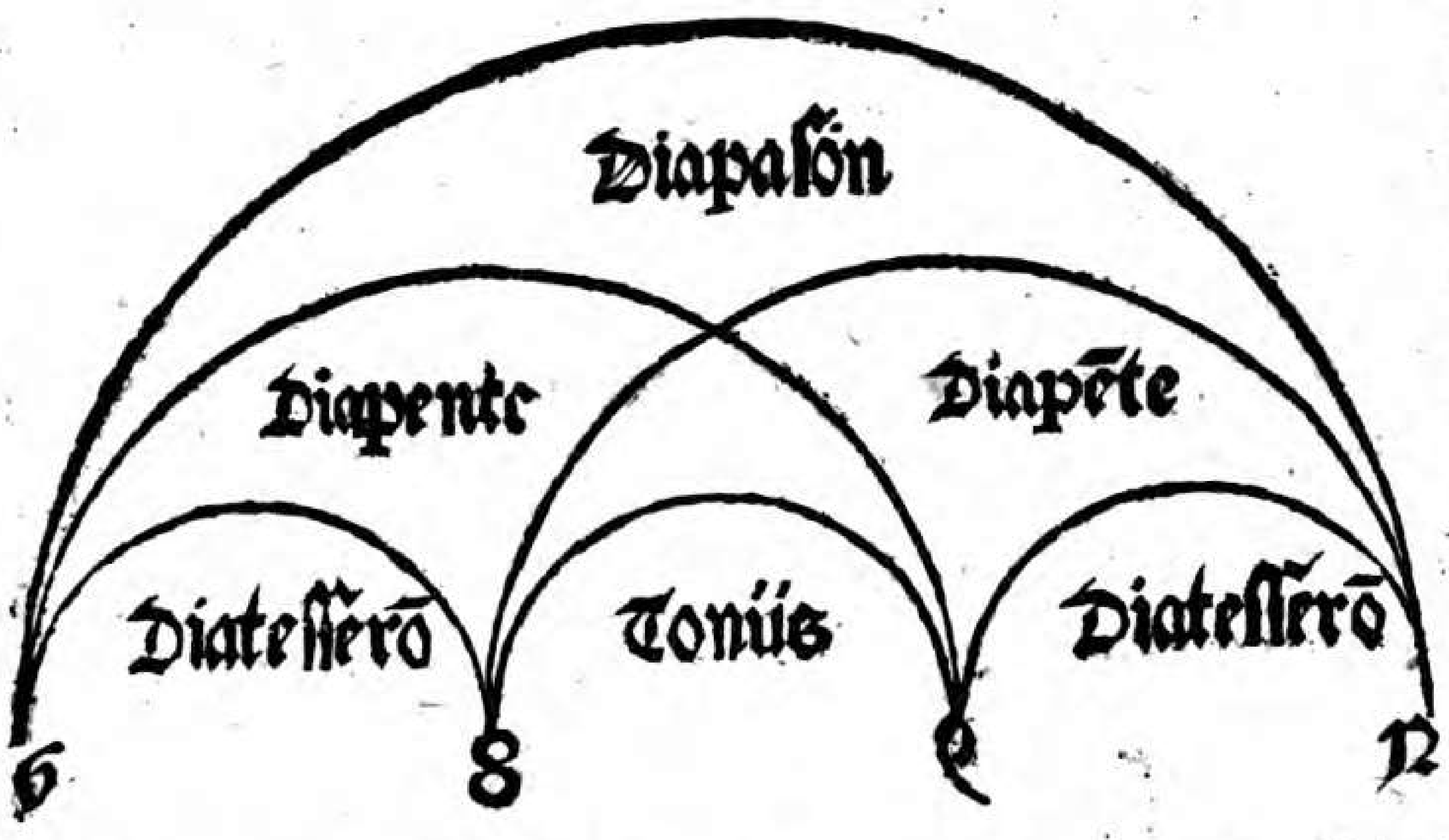
¶ Modi perfecti. Modi imperfecti.



¶ DYAPASON.
Cõſtituit ex qnq; to
nis & duobus ſemi-
tonijs, vt eſt aſcen-
ſus de vt ad fa, vel de
re ad ſol, vel de mi
ad la per octauã, qa
oĩs octaua Dyapa
ſon dicit̃. Et nota q̄
nũq̃ p quarta vel p
quĩta nec octaua ac
cipiendũ eſt poſt mi
fa, vel econuerſo, qa
ſic eſſet falſus ſaltus
& deſcenſus & varia
retur menſuratio.
MODI ſunt dupli-
ces quidã perfecti &
ſunt qui eandẽ men
ſurã quã retinẽt mu
tare nõ poſſunt, ſic
eſt Diateſſeron Dia
pente & Diapaſon, i
quarta quinta & o-
ctaua. Quidã imp̱fe
cti ſunt q̄ iam plus
iam minus de p̱por
tione ſibi aſſumunt
ſicut ſecunda tercia
ſexta. Nã alia eſt ſe-
cunda minor que ſe
mitoniũ dicit̃ & alia
ſecuuda maior q̃ to-
nus dicitur, alia eſt

tercia minor que dicit Semiditonus. Alia maior que ditoꝛ
nus dicit. Alia ſexta minor que ſemitoniũ cũ Diapente dici
tur, vt patet in figura ſupra poſita.
PITHAGORAS phũs numeroꝝ princeps ꝓportionũ ma
giſter qui toto euo numeris incumbendo ſingula ſcrie nite
bat. Nolens quidē auriũ iudicio fidem nec de conſonancijs
conſtanciã ad hibere. Tum quia nõ oĩs auris ꝓpter comꝛ
plexiones naturalis etatis mutabilitatiſq; diſpoſitiõis varie
tatē eque bene iudicat de preceptis ſeu auditis. Tum quia
& ſi auris bene temperata ad ea que circa ſonũ & ſonorum
concordantias contingunt cũ ſibi ꝓpriũ ſit non fallatur tñ
de ꝓportione ſonorũ diſcernere nihil eſt ſuũ imo potius ra
tionis opus. Idem phũs diu anxius manens quom õ artē raꝛ
tione & recte inueniret vice quadã paſſim deambulans hãc
quoq; cognitionē mentalem circũuoluens quodam nutu di
uino fabrorũ officinas ingreſſus malleos ſuper incudē ferre
um mirabile armoniã emittentes. ſtupenſq; arrectis auribus
modoꝝ mulcedinē audiuit, & tanq̃ feruens rei veritatis inꝛ
quiſitor ne in lacertis & hominũ viribus lateret hec conciꝛ
nētia, Iuſſit inter ſe pmutatim malleos pmutari ſingulos q
bus viciſſim alteratis redijt eadem ſimphonia vt prius. Ex
quo animaduertit non in lacertis vlnarum tantã fore conꝛ
cordiã tã numeri quã menſure quã ponderis ratiõe. Nume
rus igitur malleorũ erat quinq;. ſed quitus diſſonãs eſt eieꝛ
ctus grandem licet dederit occaſionem per ſui diſſonãtiã
de cõſonãtijs iudicãdum. Nã poſitis iuxta ſe contrarijs pei
ora pre alijs aut meliora eſſe vident. Conſideratis itaq; põꝛ
deribus malleorum ita vt primus continuat duodecim vnci
cias. ſecũdus nouē. tercius octo. quartus ſex. & experientia
patebit. Malleũ quartũ ad malleũ primũ Diapaſon ſonare.
quia ad eũ duplus eſt, & rurſus malleus primus ad malleum
ſecũdũ. Similiter malleus tercius ad malleum quartũ Diaꝛ
teſſeron reſonabit. quia vtrinq; eſt proportio Seſquitercia.
Malleus vero ſecundus ad quartũ, & item malleus primus

ad malleũ terciũ Diapente tonabit quia vtrinq; ꝓportio Seſquialtera, Malleus vero ſecũdus ad malleũ terciũ tonum in Seſquioctaua reſonabit ꝓportione, hic tamen conſonantia nõ eſt ſed conſonantiarũ pars vt patet in hac figura.



C finale,	D finale	C graue,	Γ Grecũ,
Malleus 4.	malleus 3	malleus 2	malleus 1
6. põderũ.	8. põderũ.	9. põderũ.	12. põde

Quia tres conſonantie Muſicales primũ a Pithagora. vt dictũ eſt ſũt reperte que in ꝓportionibus fundãt̃. Vnde operę preciũ eſt de talibus ad ꝓpoſitum ſeruientibus aliquid determinare Prima igit̃ conſonantia Dyapaſon conſtituta eſt ĩ dupla proportione. Eſt aũt dupla ꝓportio vbi maior numerus continet minorẽ preciſe bis, & dicit̃ Diapaſon a dya quod eſt duo & pan quod eſt totũ eo ꝙ numerus maior continet minorẽ in ſe bis. & dicit̃ prima perfectio Dyapaſou, quia eius diuiſio eſt & fundat̃ ſub vno bis repetito. Exẽplũ cõpdo.

16	12	8	6	4	2
8	6	4	3	2	1

¶ Secũda cõſonantia eſt Diapente & cõſtituit̃ in Seſqaltera ꝓportiõe, eſt aũt ſeſqaltera ꝓportio vbi numerus maior cõtinet minorẽ ĩ ſe totũ. & vltra hoc alterã id eſt mediã partẽ numeri minoris, & dicit̃ Seſquialtera a ſeſqui, id eſt totũ & altera id eſt media pars, quia maior numerus continet in ſe minorẽ, & cũ hoc mediã partem minoris vt hic,

18	15	12	9	6	3
6	5	4	3	2	1
12	10	8	6	4	2

TERCIA conſonãtia eſt Diateſſeron & conſtituit in ꝓportiõe Seſquitercia, Eſt autẽ ſeſquitercia vbi maior numerus continet minorẽ totũ & eius terciam partẽ ſcilicet minoris, & dicit̃ a ſeſqui id eſt totũ & tercia id eſt tercia pars ꝓpter eandem cauſam, & hec conſonãtia puta diateſſeron. dicit̃ tercia perfectio, quia eius diuiſio fundatur ſuꝑ numero ternario id eſt tercia p̃te, vt ĩ exẽplo.

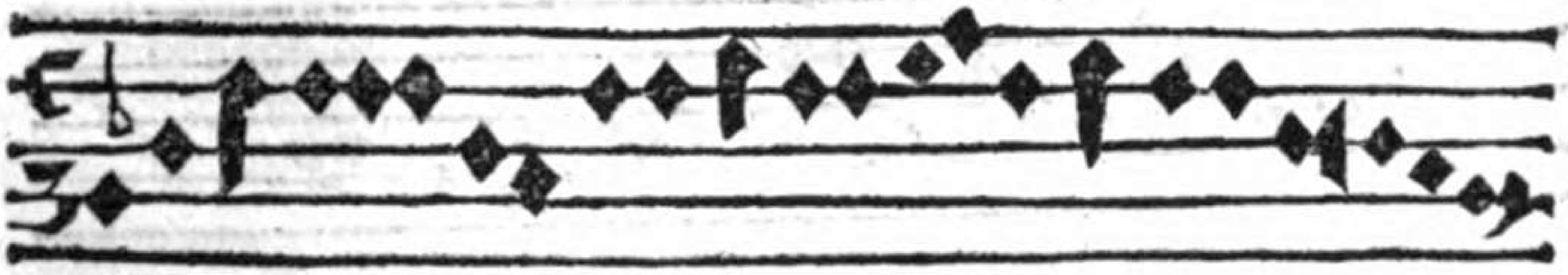
20	16	12	8	4
5	4	3	2	1
15	12	9	6	3

TONVS Quamuis cõſonãtia nõ ſit ſicut dictum eſt Quia tamẽ eſt pars cõſonantiarũ conſtitutus eſt in ꝓportiõe ſeſquioctaua. Eſt aũt ſeſquioctaua ꝓportiõ vbi maior numerus continet in ſe minorẽ totũ & eius octauã partẽ. Quando enĩ ſubtraho 8 a 9 manet vnitas. mõ vnũ eſt octaua pars de octo, & dicit̃ a ſeſqui id eſt totũ & octaua id eſt octaua pars ꝓpter eandẽ cauſam. vt patet in exemplo,

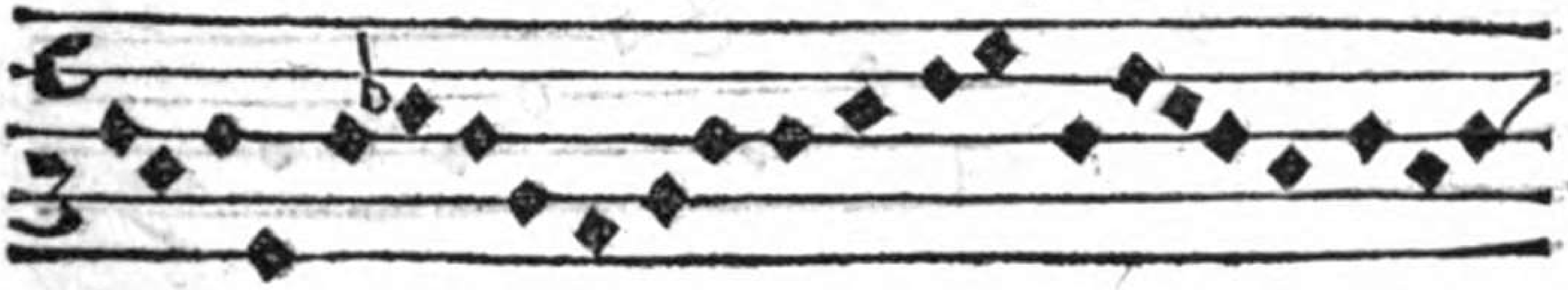
18	9	
2	1	Seſquioctaua.
16	8	

Directoriũ modoꝝ Muſicaliũ in notis.

Exemplũ prime Regule.



Exemplũ ſecunde Regule.



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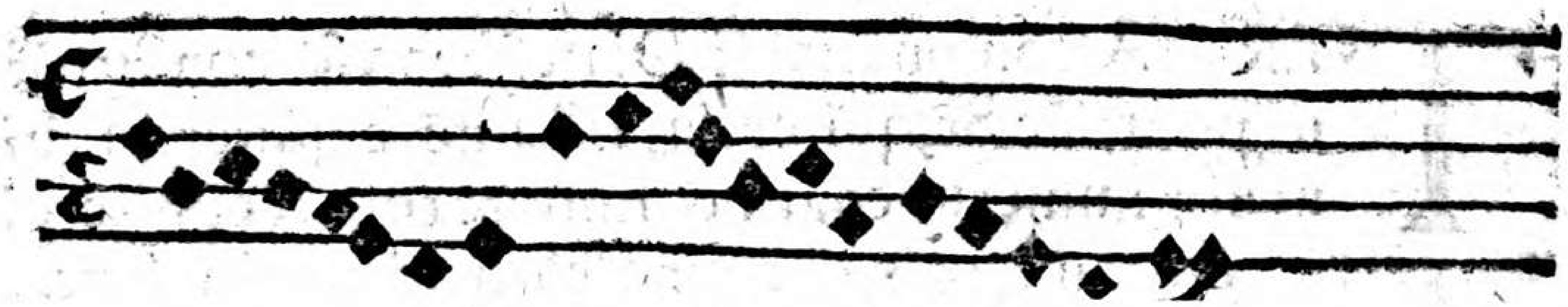
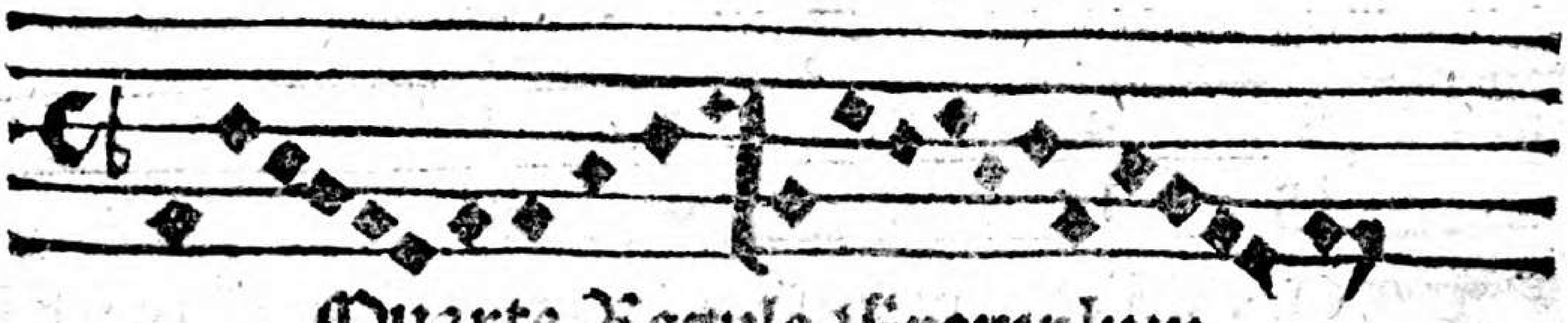
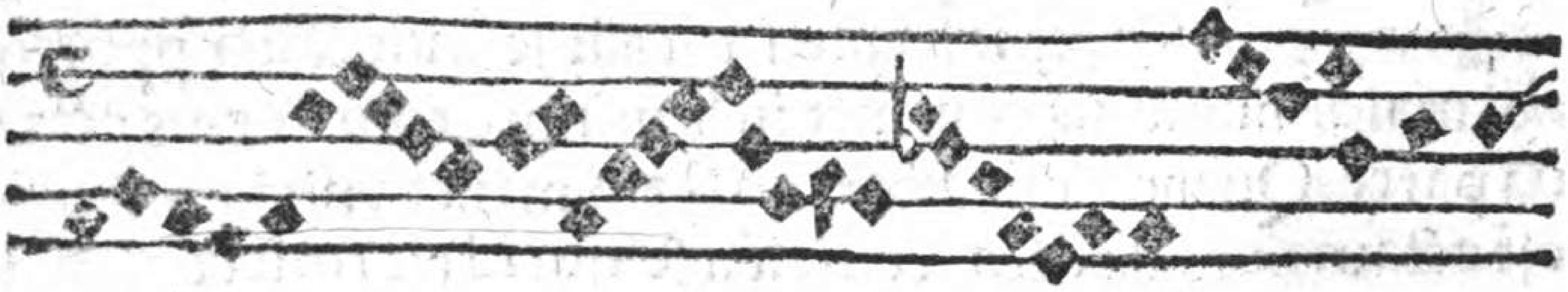
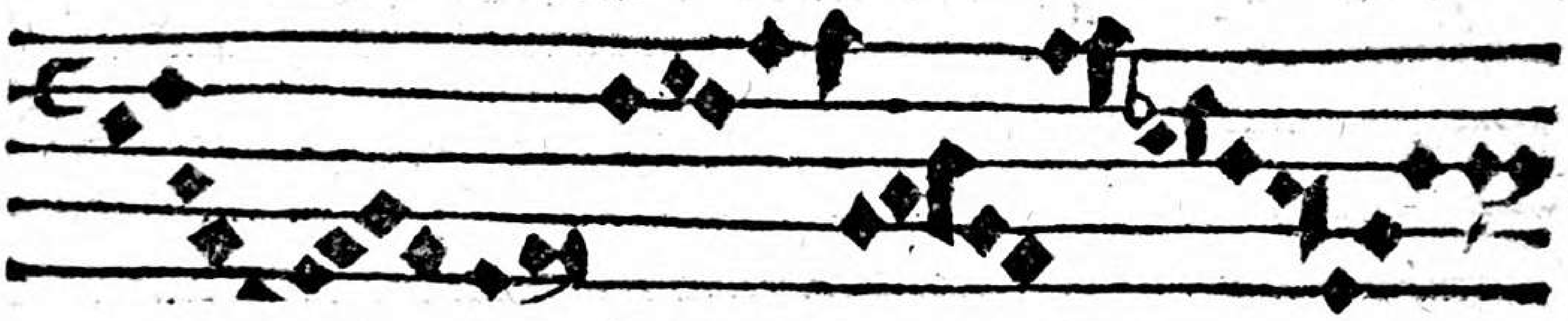


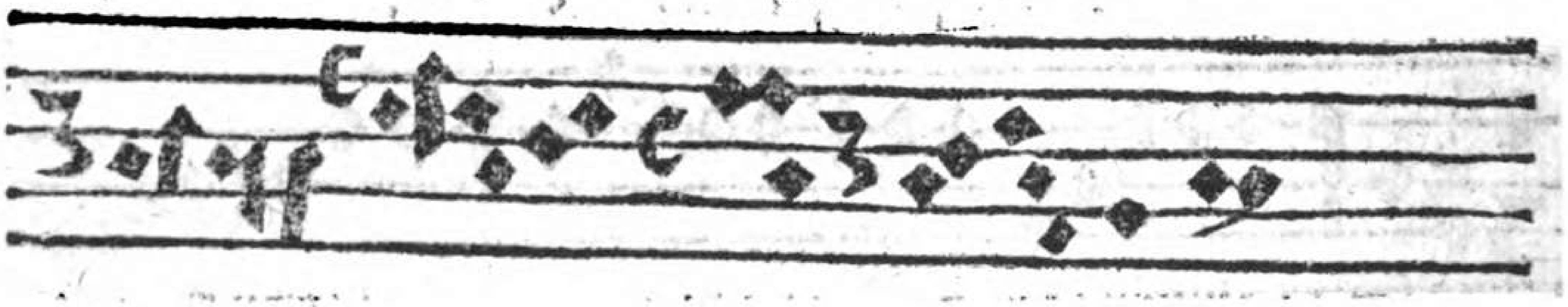
Exemplū tercie Regule.
vbi in b fa ♮mi fa canitur quando ad g ſol re vt trāſponitur vt patet in Regula,

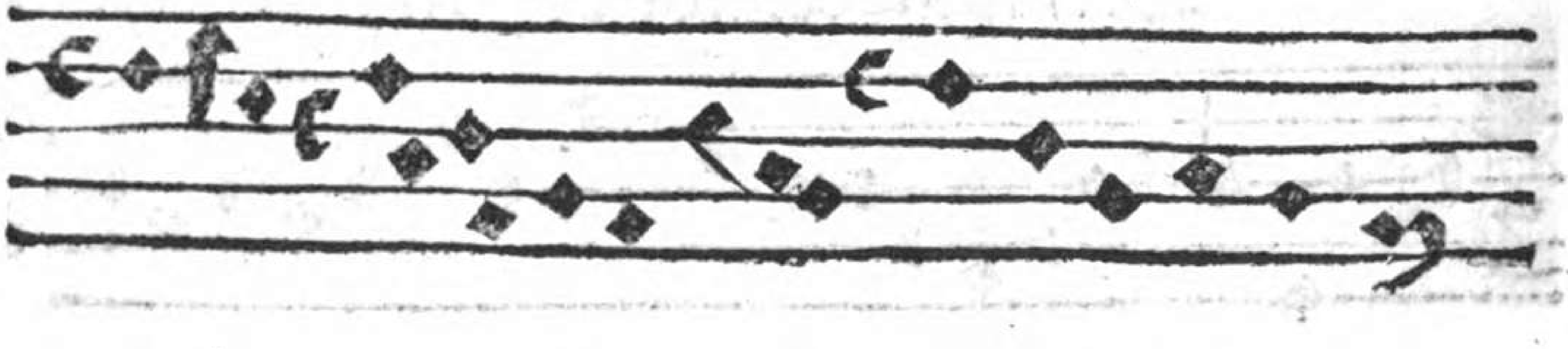
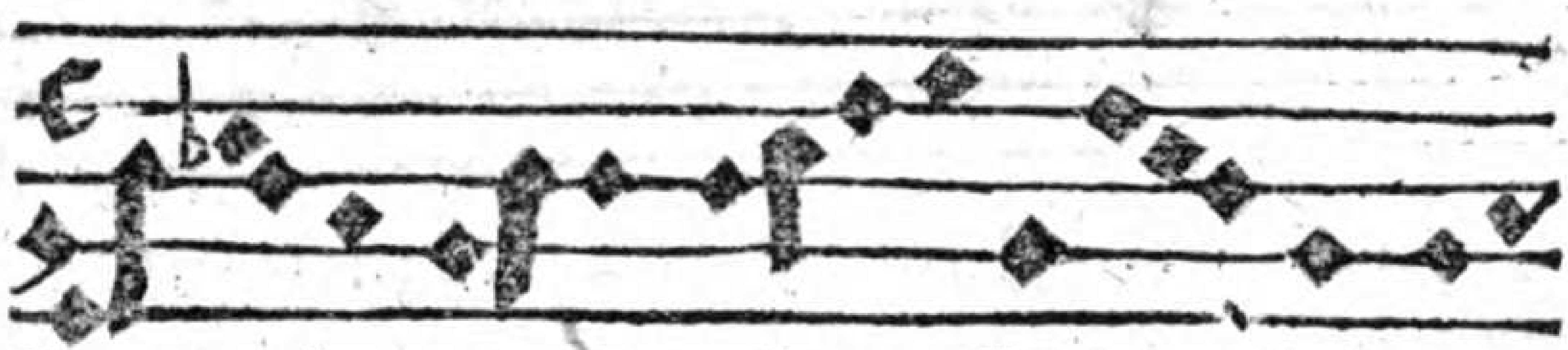


Quarte Regule Exemplum.

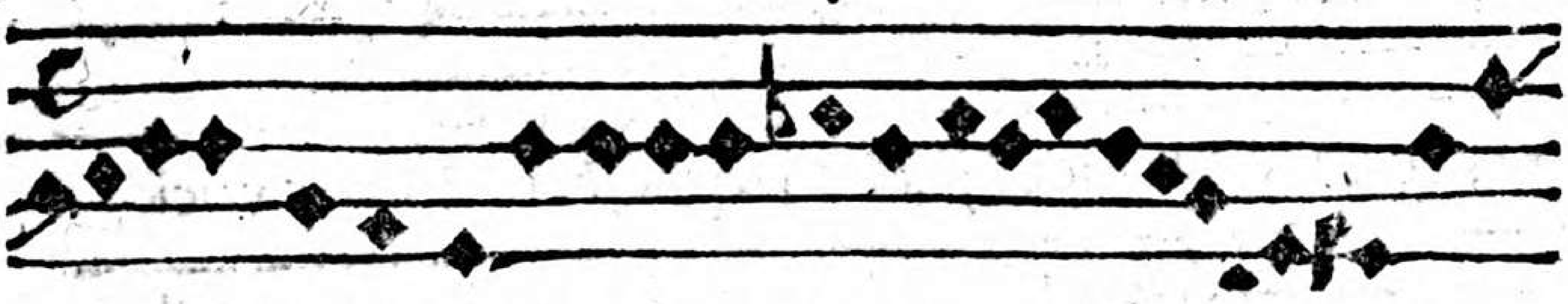


De tranſpoſitione cantum.



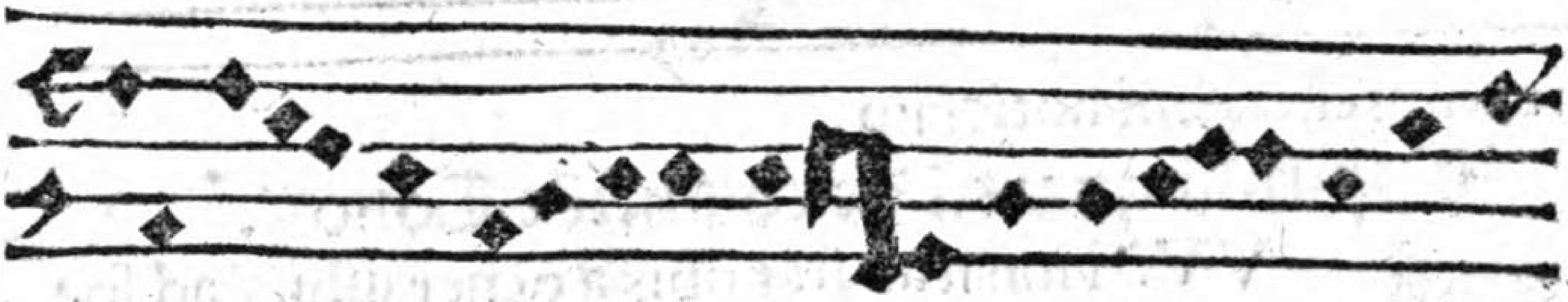


TEr trini ſunt modi quibus om̄is cantilena con

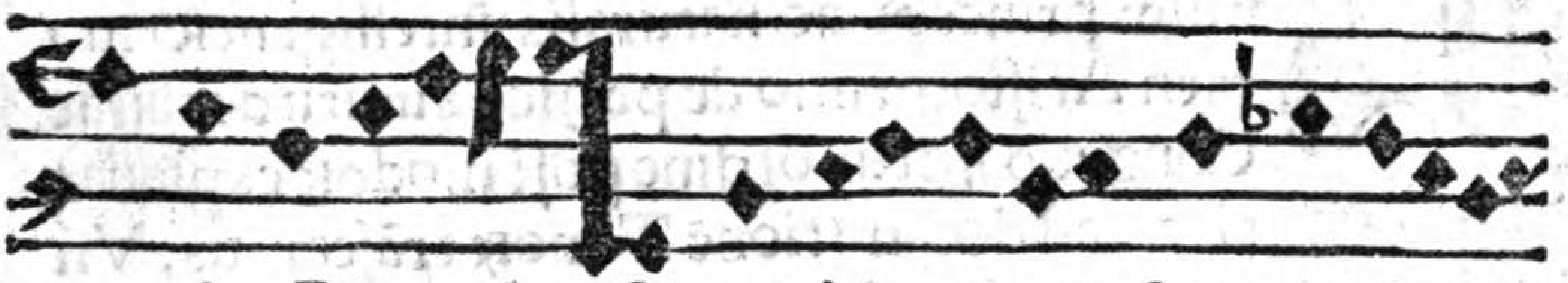


texitur ſcilicet. Vniſonus Semitoniū To nus Se-

miditonus Ditonus. Diateſſeron. Di a pen te

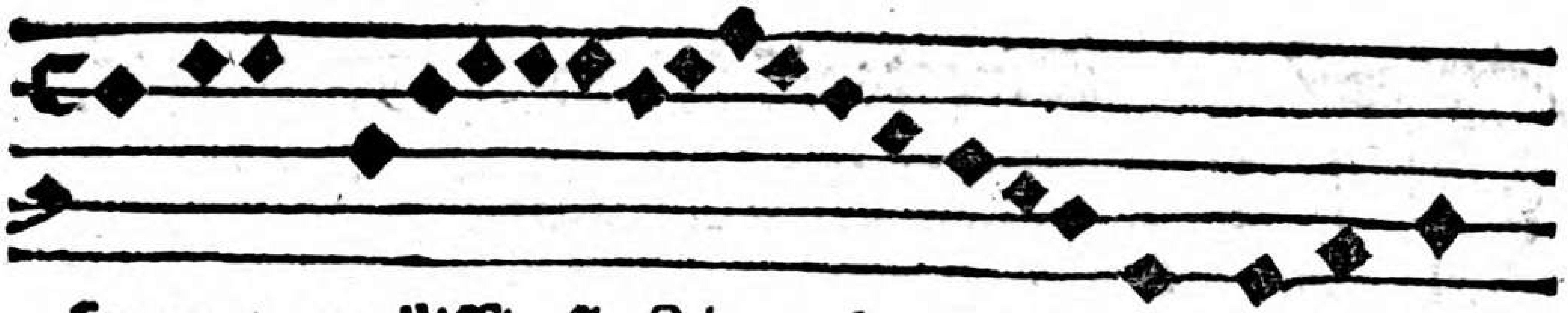


Semitoniū cū diapente. To nus cū diapente adhuc

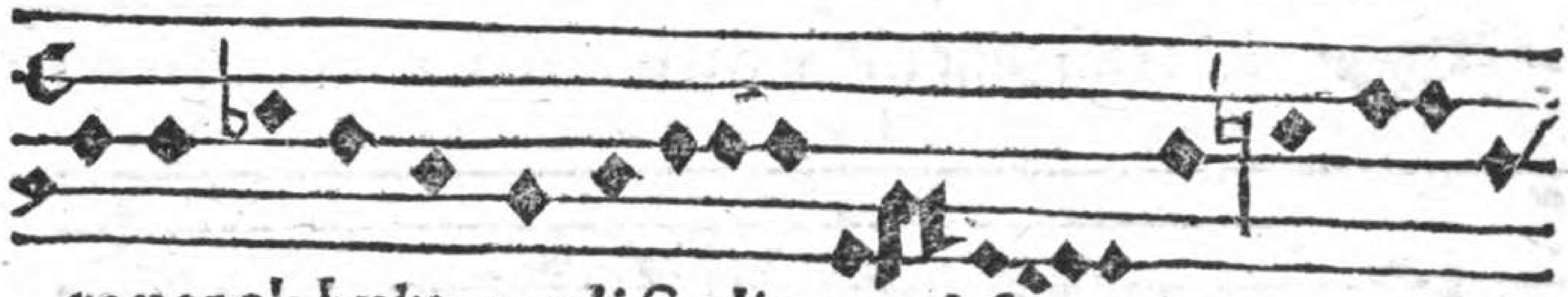


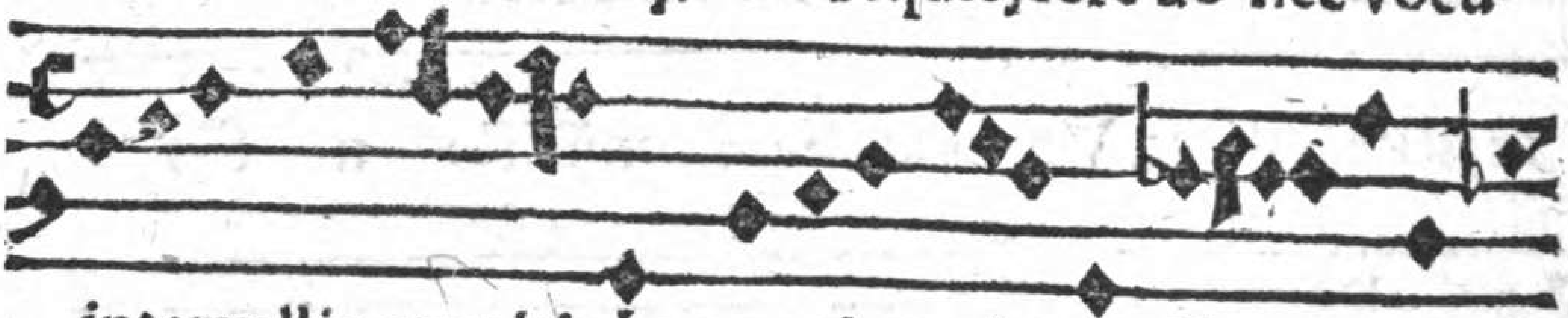
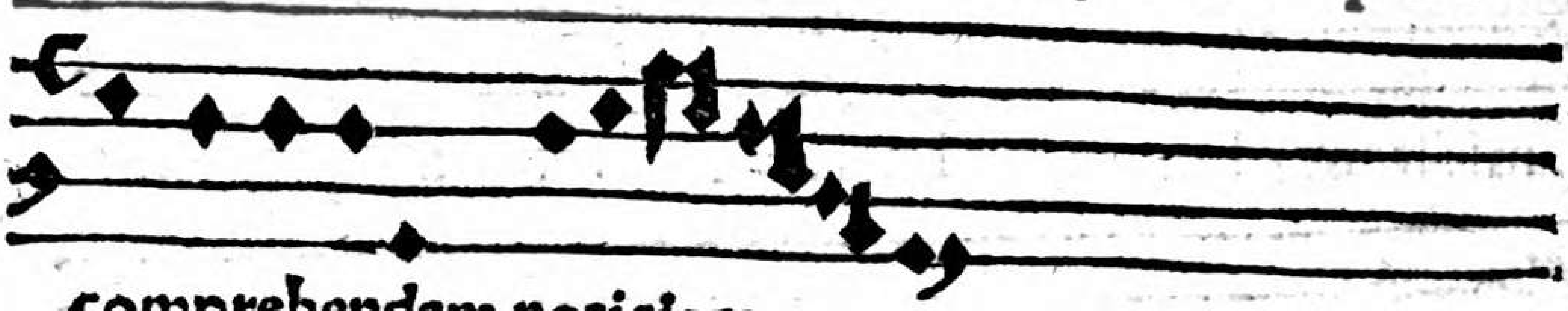
modus Diapa ſon. Si quē delectat eius hūc modū eſſe

cognoſcat cūq̧ tam paucis mo dulis tota armonia



formetur vtiliſſimũ eſt éam alte memorie comenda-



re nec ab huius modi ſtudio requieſcere do nec vocũ

interuallis cognitis harmonie tocius facillime queat

comprehendem noticiam.

Capitulũ quartũ de cognitiõe Tonoꝝ.

QVVM innatus ſit nobis a generalibus ad ſpecialia magis proceſſus ille philoſophorũ omnium princeps ac naturalis intelligentie lumen Ariſto, primo de phiſico auditu declarat Congruo igitur ordine poſt modoꝝ explanationẽ ad declarationẽ Tonoꝝ trãſeamus. Vñ Tonus vt hic accipit̃. Eſt certa regula ſm quam ducimur in alicuius cantus regularis cognitionẽ. Nequit ergo cantus expedite cantari niſi ante cognoſcat̃ tonus eius cũ ipſe ſit directio melodie. Quare cõuenienti ordine viſum eſt prius de ſolmiſatiõe & interuallis modoꝝ. Iam de Tonis pertractare ꝓpoſui. Vnde grecoꝝ quatuor tantũ tonos obſeruat autho

ritas Prothum ſcilicet Deutherũ Tritũ & Tetrardũ. Latini vero octo aſſumpſere ſingulos in duos diuidentes puta, Autētũ & Plagalē. vt Prothũ in primũ & ſecũdũ. Deuterũ ſeu Deutrũ in terciũ & quartũ &c. Apud latinos itaq; enumerant̃ octo toni. quoꝝ quatuor a numero impari denoīati Autenti ſiue autentici vocant̃ quaſi heriles qui ſcilicet authoritatem habent alcius aſcendendi. puta a ſua finali octauā ex regula & nonā vel decimā ex licentia ſub notā vero finalem ex regula deſcendendi vnā & raro terciā habent facultatē. & tales ſunt quatuor. Primus, Tercius, Quintus, & ſeptimus. Quatuor vero reliqui a numero pari noīa ſorciunt̃. Plagales quaſi terreſtres & humiles vocant̃ qui a nota finali ex regula quintā authoritatē habēt aſcendere & ſextā ex licentia. ſub notā finalē. quartā phas illis eſt deſcendere. hij ſunt Secũdus, Quartus, Sextus, & octauus. Vnde impar vult ſurſnm. ſed par deſcendit deorſum. Impar ad octauam ſcandit ſubtus niſi ſolam, Par ſubtus quartā quintam ſurſum gradiendo.

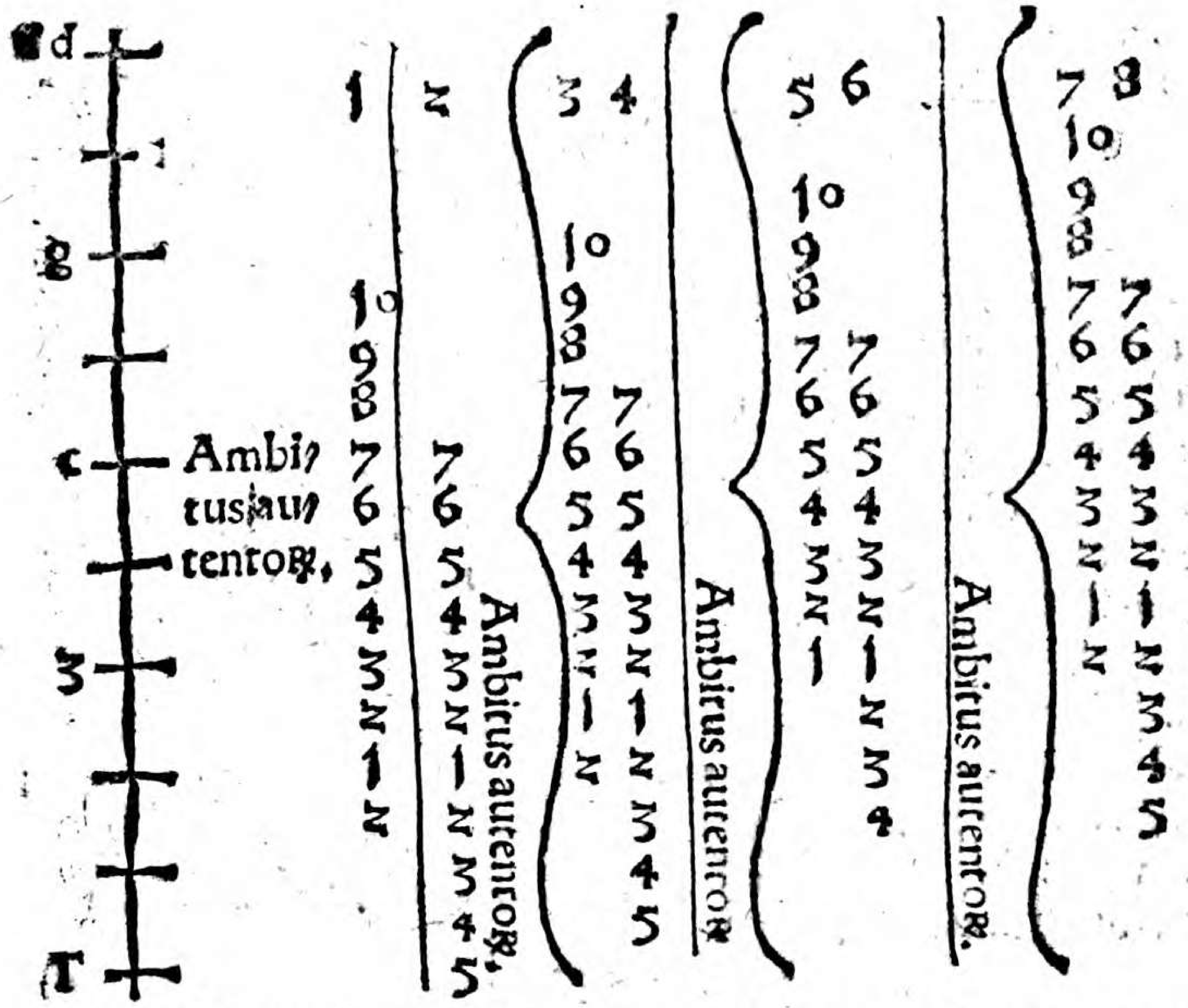
De finalibus Tonorum.

F Inales ſunt littere cantũ terminatiue, in his em̃ cantus regularis. & nõ tranſpoſitus terminari debet. & ſunt numero quatuor.

Scilicet { D ſol re / E la mi. / ffa vt / G ſol re vt } In quas finit̃ oīs cantus. { primi. / tercij. / quinti / ſeptimi } & { ſecũdi / quarti / ſexti. / octaui } tonorũ regulariũ.

De ambitibus Tonoꝝ.

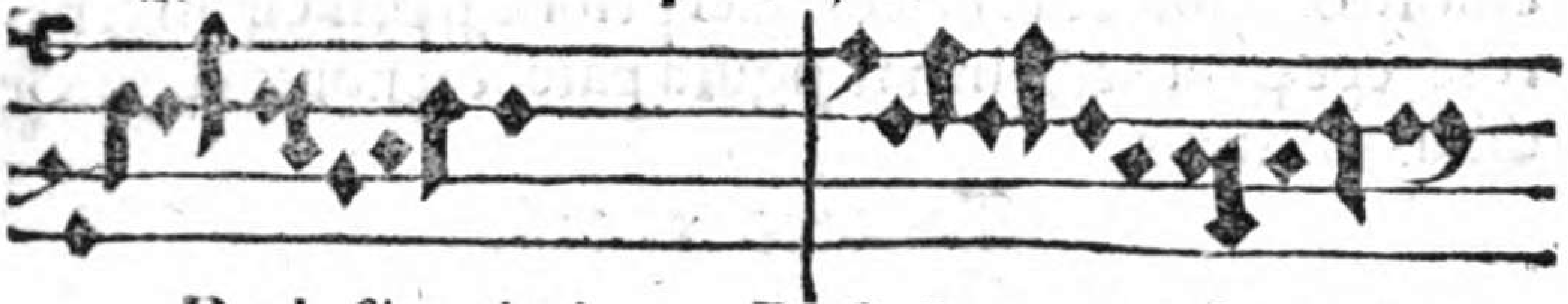
V Nde ambitus nihil aliud eſt quam circuitus ſeu ſpacium tonis pro aſcenſu ac deſcenſu Muſicoꝝ authoritate conceſſum. Concedit̃ aũt cuiq; tonorum non plus quā decem note ſeu voces, in quibus curſum ſuum habent vt in hac figura claret.



Protus. Deuterus. Tritus. Tetrardus.

Cognoſcunt̄ etiã toni per repercuſſiones. Nam toni Autenti qui magis aſcendũt habent repercuſſiones ſuas per ſaltus maiores ſcilicet per quintã ſextã & octauã. Plagales vero habent repercuſſiões per ſaltus minores ſcilicet terciã quartã quia illi nõ multũ aſcendunt, Repcuſſio ergo primi toni eſt de re ad la p quintã. Secũdi vero de re ad fa per terciã. Tercij toni repcuſſio eſt de mi ad mi per quintã, vel de mi ad fa per ſextã. Quarti de mi ad la per quartã. Quinti de vt ad ſol per quintã. Sexti de fa ad la per terciã. Septimi de vt ad ſol per quintã. & differũt a quinto, Quia ſeptimus aſcendit de g ſol re vt ad d la ſol re. cuius octaua eſt ſol. Quintus vero aſcendit ad ff fa vt ad c ſol fa vt. & eius octã eſt fa, Octauus de vt ad fa p quartã, vt patet hic.

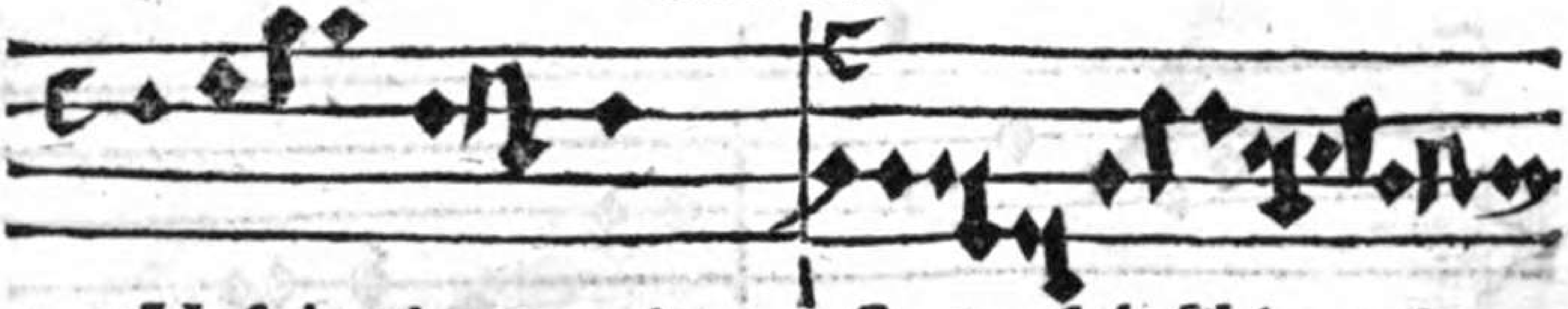
Prothus.



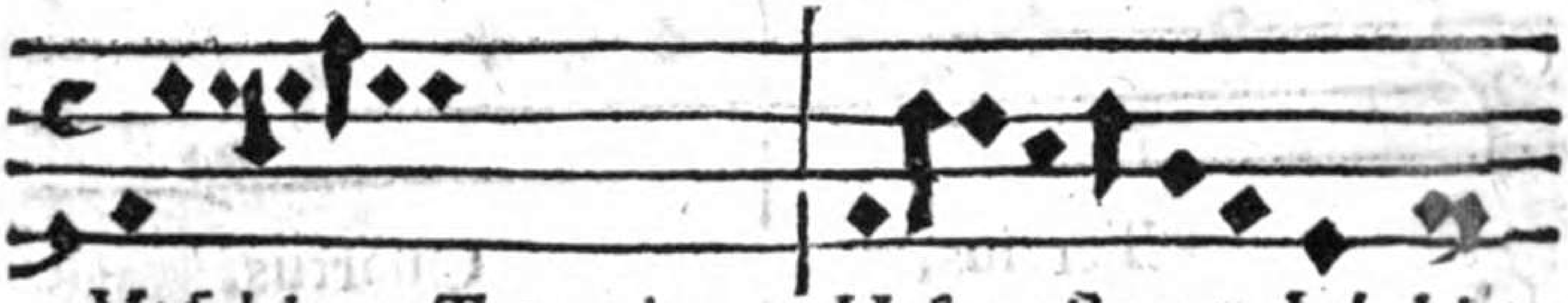
Re la ſit primi Re fa dat norma ſecundi.

Deutherus.

Mi mi dat tercius. Mi la poſcit ſibi quartus

Tritus.

Vt ſol quintus petit. Sextus fa la ſibi querit.

Tetrardus.



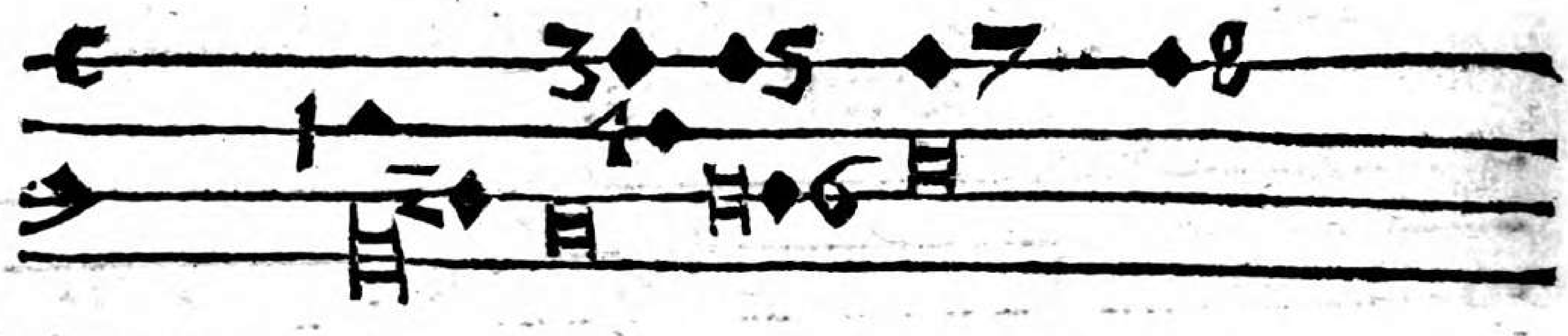
Vt ſol impa Tetrardus. Vt fa poſtremus habebit

De Tenoribus Tonoꝝ cū differentijs ac pſalmorum applicatione.

Tenor toni eſt breuiuſcula melodia que modulat̃ ſub his dictiõibus ſeculoꝝ Amen. que corrupte conſonantibus obmiſſis hanc dictionē Euouae, in eccleſiaſticis canticis fini ſubiuncta deſignant̃ hic. Tenor a tenēdo nomen ſibi vendicat. Tenere enī debet totā cantus melodiā cui adiudicat̃ & ne is ex ſuo tono in aliū euaget̃. Tot autem ſunt tenores quot ſunt toni. Quoꝝ pleriqꝫ multas habēt dif

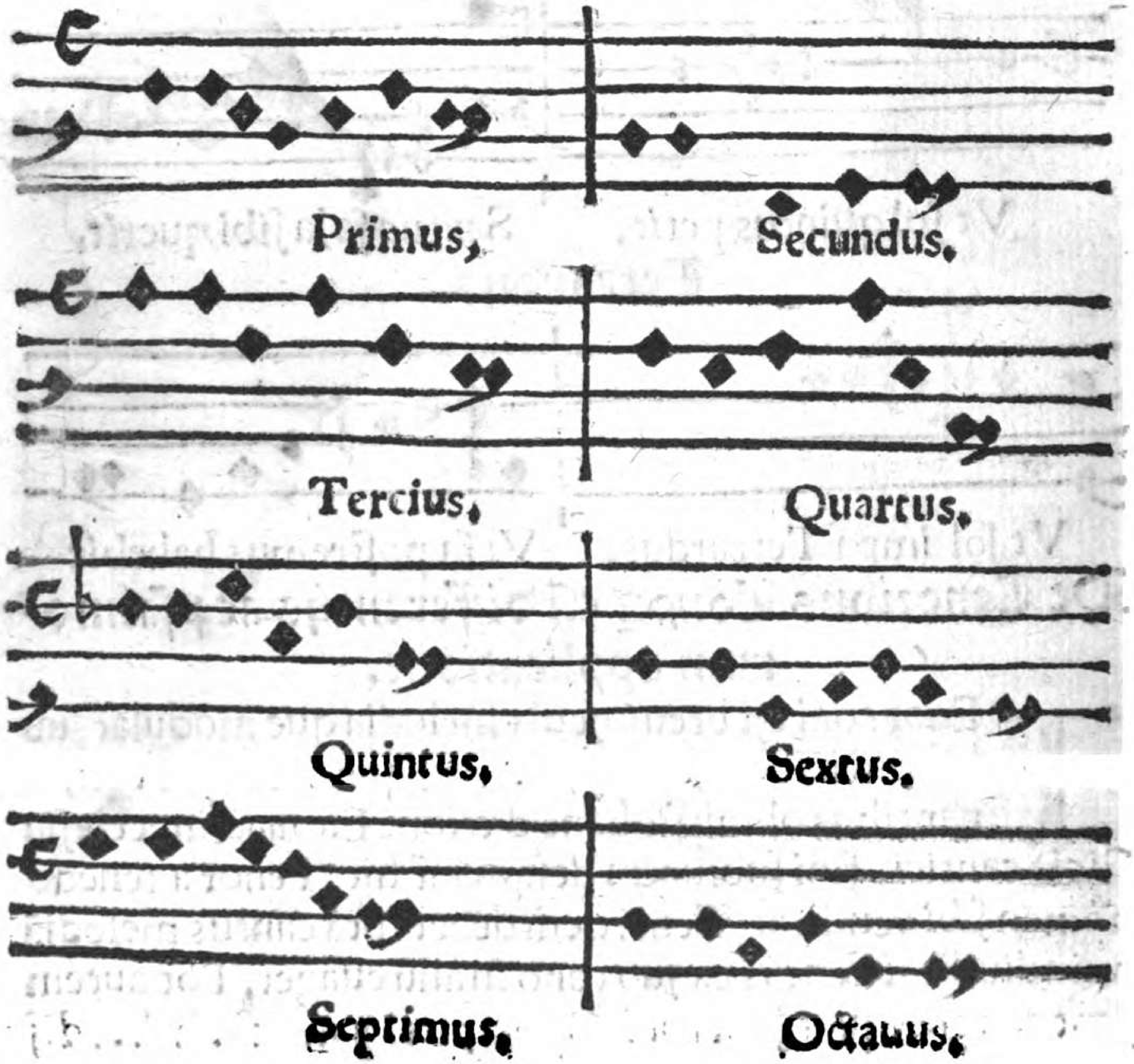
ferentias que nõ neceſſitatis cauſa ſed ornatus gratia ob faciliorẽ & ſuauiorẽ canticoꝝ inceptionẽ ꝑ principali tenore toni ſepe ponuntur, In hac figura patent tenores cũ ſuis ſedibus finalibus,

Tenores tenorũ.



Sedes finales 1 3 5 7
2 4 6 8

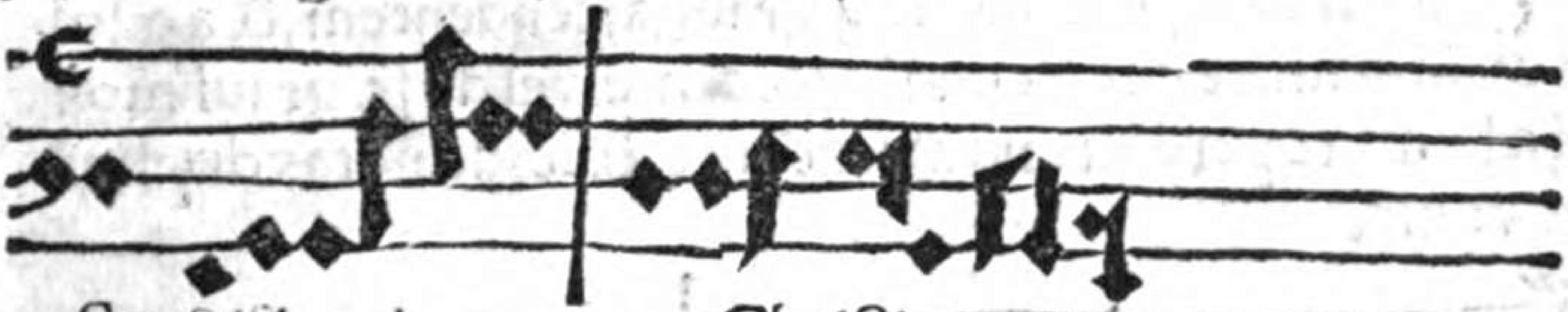
Finalia Tenoꝝ.



PRimus Tonus nõ tranſpoſitus finit in d ſol re. Cuius repercuſſio eſt de re ad la vt oſtenſum eſt p̄ Diapente. & dicitur primus tonus Autẽtus, quia a nota finali poteſt aſcendere octauã & raro plus. & in eodẽ tono in c ſol fa vt ſemp̄ canitur fa. & in alamire mi vel fa ſecundũ exigentiã aſcenſus. vt dictũ eſt in regulis. Qui tonus habet claues iniciales iſtas C D ff.g, rara clauis niſi quando tranſponit̃ cantus ibidẽ & tunc ſol decantabit̃ in c ſol fa vt. & fa in b fa ♮mi. & clauẽ a acutam. hoc eſt alamire poſſidet. & ſecundũ diuerſitatem habet differentias varias, quia quatuor Capitale Euouae. ſiue ſeculoꝝ Amen. Regit cantus incipientes in d graui per terciã aſcendentẽ, vel per ſecũdã deſcẽdentẽ ad C graue. vt in exemplo.

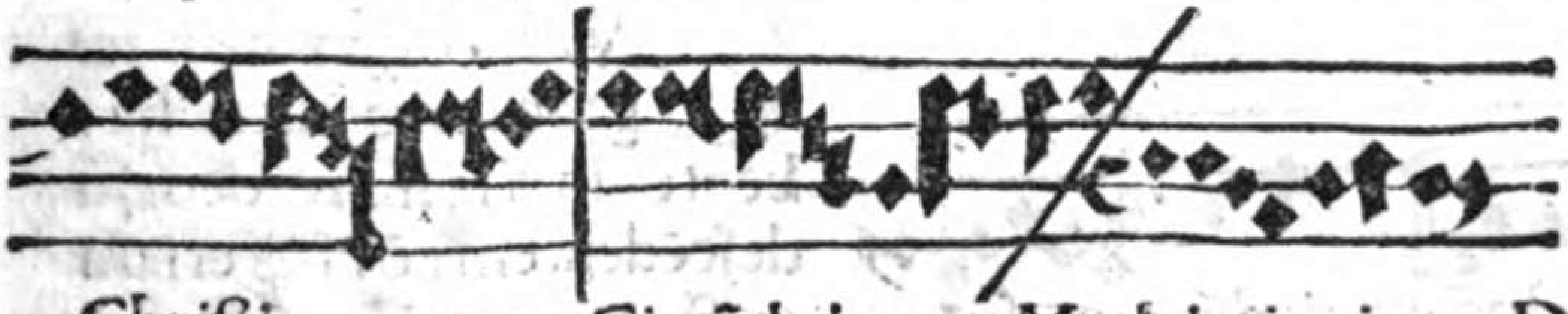
Capitales primi. Gloria tibi trinitas. Ecce crucẽ dñi.

¶ Idem capitale etiam regit Cantus in ff. graui per Dyateſſeron ad C graue deſcendentes.



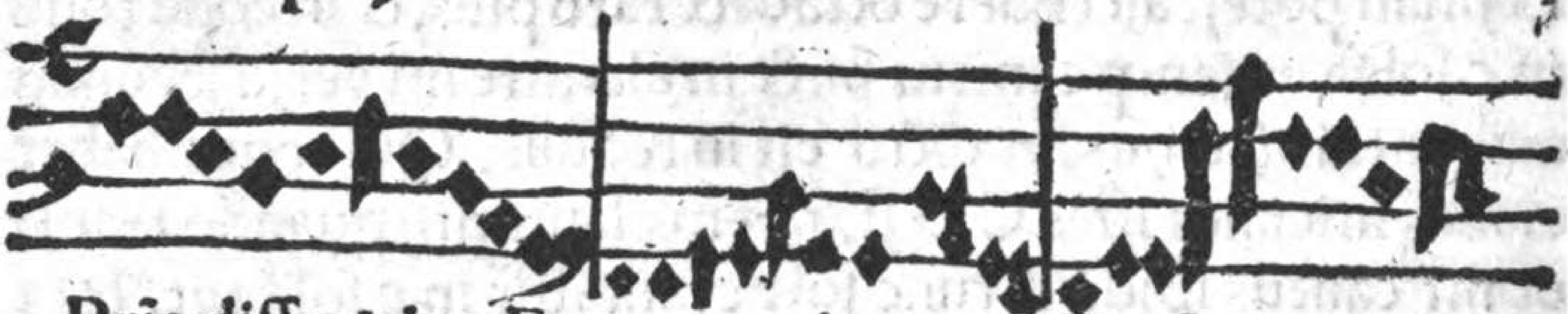
Sanctificauit — Chriſti virgo.
Exclamauerũt — Etiã in ff. graui ſurſum aſcendentes
Traditor autem. — vt hic.

¶ Quando tranſponit̃ primus ad g tunc tenorẽ ſuũ incipit in d la ſol re. vt hic.



Chriſti virgo. Circũdederunt. Modulatio eius.

PRima differentia primi toni regit Cantus ſurgentes in C graui aſcendentes leuiter ad alamire & vltra, vel aſcendentes ſubito a C & D graui ad a açutã Clauẽ & vltra vt in exemplo,

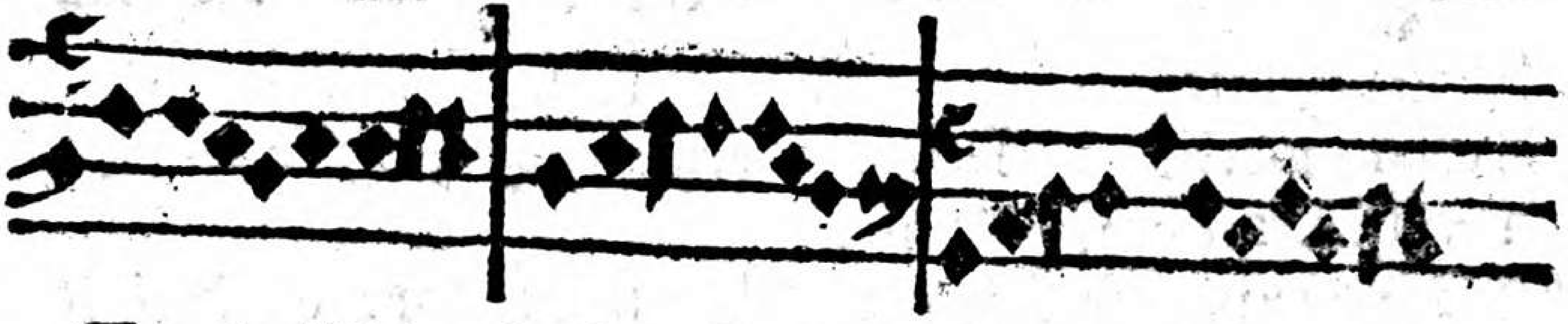


Pria differẽtia, Ecce ego mitto vos, Gaudeamus oẽs Leuiter aſcendeutes, Rorate ſubito aſcendentes,

SEcunda differentia, Reſpicit cantus incipientes in D graui ſubito ad alamire aſcendentes per Diapente & ſic in tonatur,

Secũda dría, Hij qui linguis loq̃bant,

TErcia differentia conſiderat cantũ principiũ habente in ff.graui per tonũ ad g graue aſcendentem, & a g ſol re vt ad alamire per ſecundã aſcẽden ẽ, vel de ff. graui mox ad a la mi re per Ditonũ aſcendentẽ, & ibidẽ notas duplicãtes vt hic,

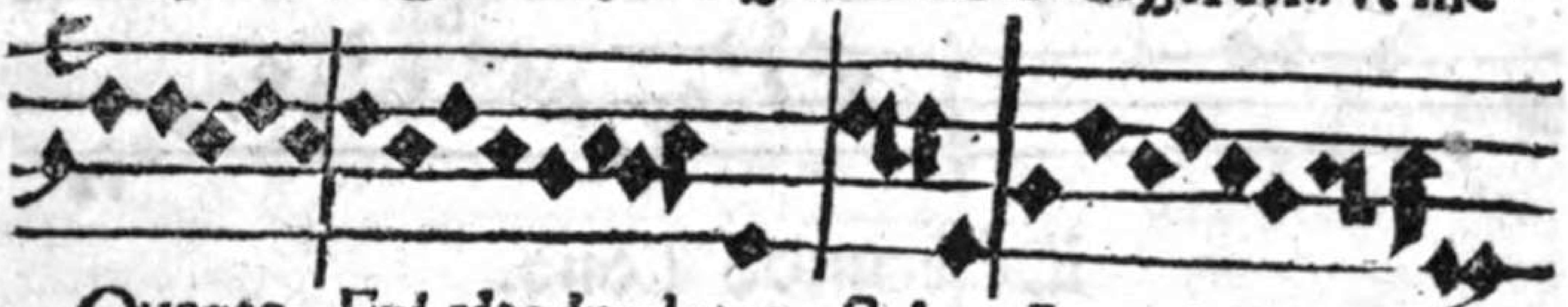


Tercia dría, Niſi tu domie, Domine q̃nq̃ talenta,

Inclinauit dñs aurẽ ſuã,

QVarta differentia regit cantus inicia habentes in a la mi re, deorſũ deſcẽdentem nõ nũq̃ etiam in ff, graui eadem differen-

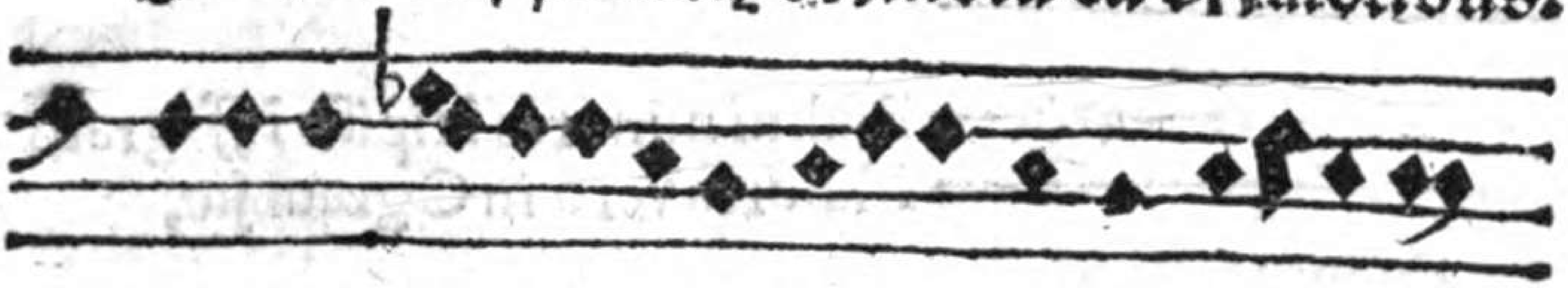
tia reſpicit ſurgentes,ſed differt a tercia differētia vt hic



Quarta Exi cito in plateas, Salue. Apertis teſauris.
dn̄ia, Diffuſa eſt gr̄a,

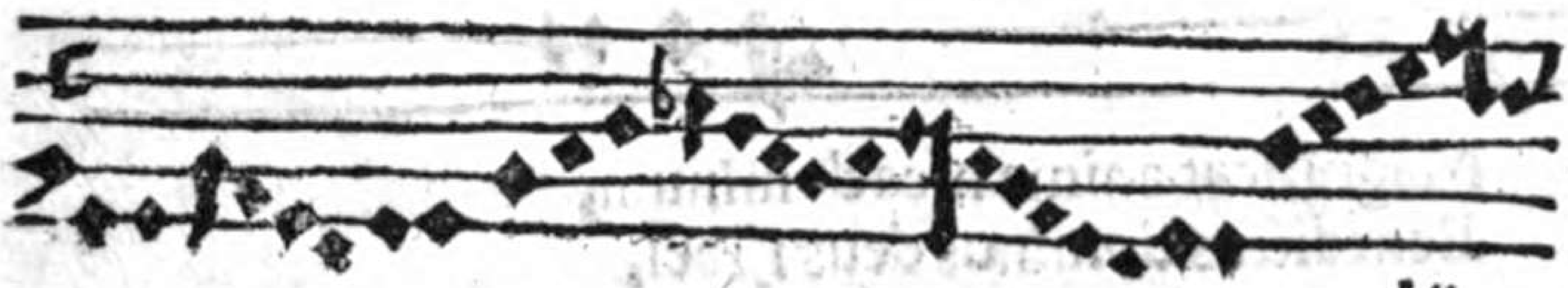
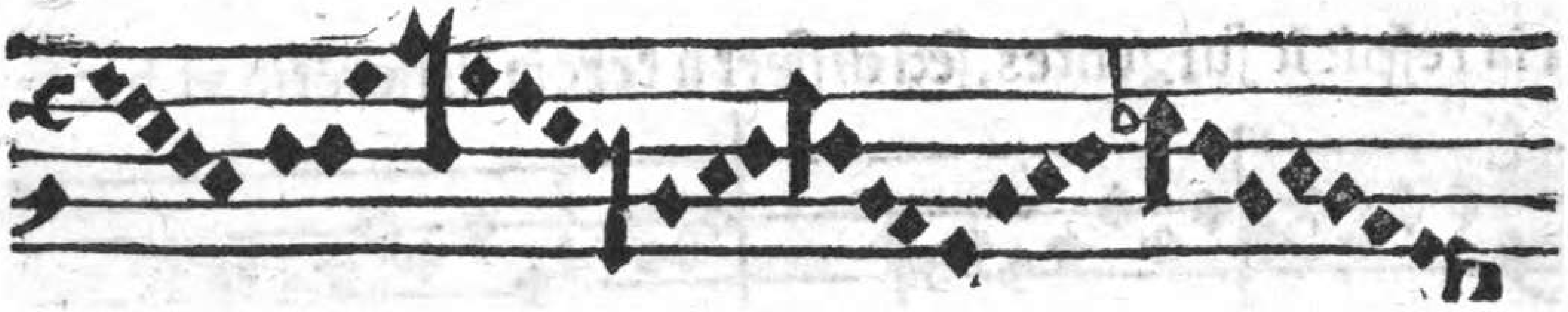
PSalmos omniū Tonoꝝ quibus in diuinis vtimur laudibus duplices inuenimus Minores & Maiores. Minores om̄es pſalmi dicunt̄, preter duo cantica ſcilicet diue virginis Marie quod dicit̄ Magnificat. & Zacharie quod dicit̄ Benedictus, Pſalmi Minores primi toni incipiūt in a la mi re & finiunt ſecūdū finale toni, Maiores vero in ff.graui & finiunt etiā ſcḿ finale differentiarū ſuarum

Intonatio pſalmoꝝ Minorū cū Maioribus.

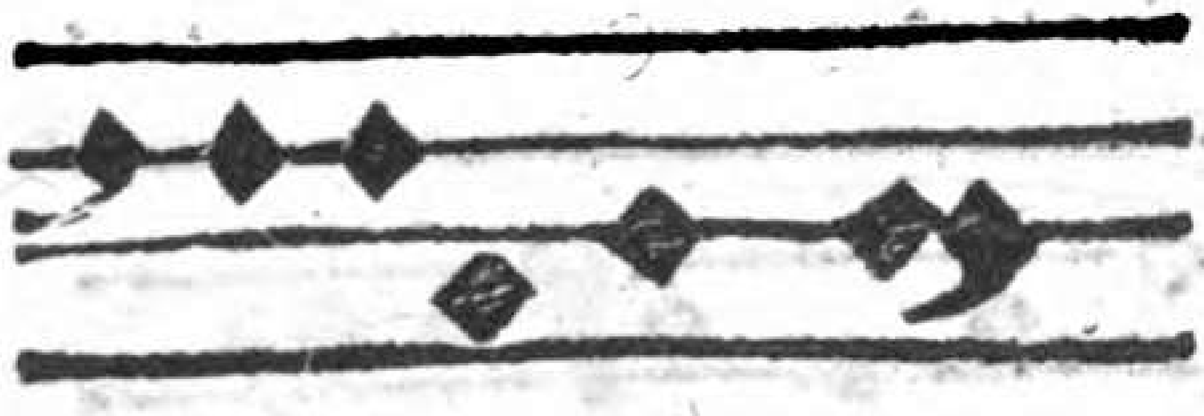


Laudate pueri dominū laudate nomen domini.

Magnificat anima mea dominum,
Benedictus dominus deus iſrael.&c.

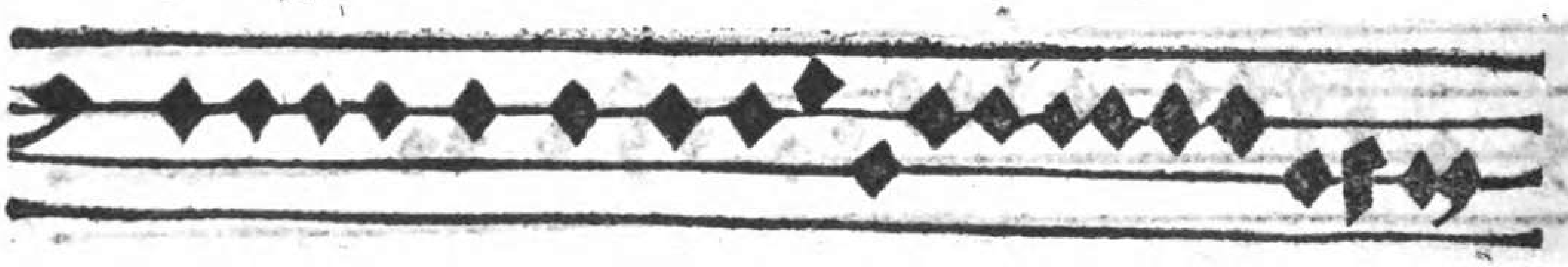
Ambitus primi Toni cū ſolmiſandi modo eiuſdē.

De ſecundo Tono.

SEcundus Tonus plagalis eſt & finit̄ cū ſuo Autento in d ſol re, & a nota finali aſcendere poteſt ſextā vel ſeptimā ex licentia, & deſcendit quartā vel quintā. Cuius repercuſſio eſt de re ad fa per Semiditoniū de re qđ eſt ī d ſol re, ad fa qđ eſt in ff.fa vt. & eſt eadē ſolmiſatio vt in prio niſi vt habeat̄ aduertencia ad E la mi. & d ſol re, propter deſcenſū. vt accipiat̄ ſuperior vox, Et habet claues iniciales ſeptē. Γ. Grecū A.C.D.E.F.G.graues & a acutā & nullā habet differentiā. & intonatur ſic eius ſeculoꝝ. Amen,



Pſalmi minores īcipiūt ī ff. graui
Maiores vero in C graui ſic.

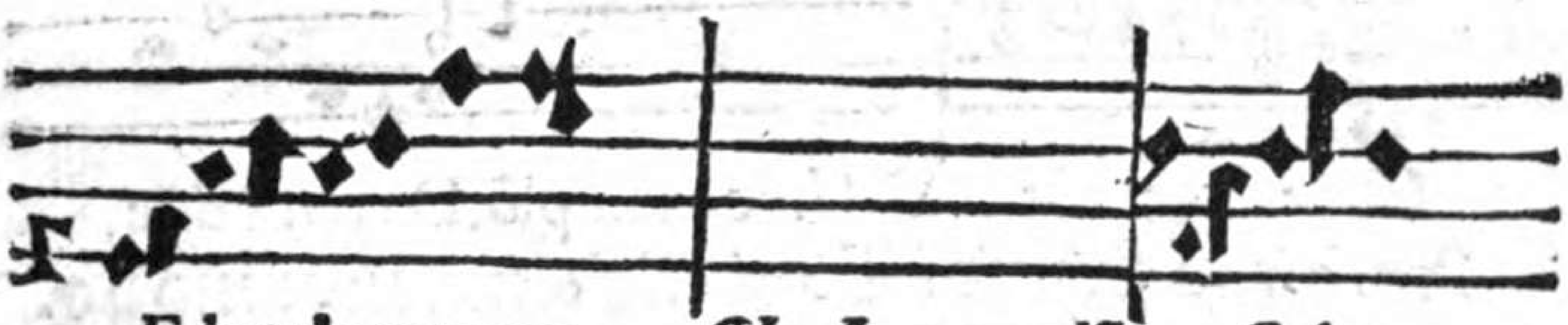
Euonae ſecūdi,

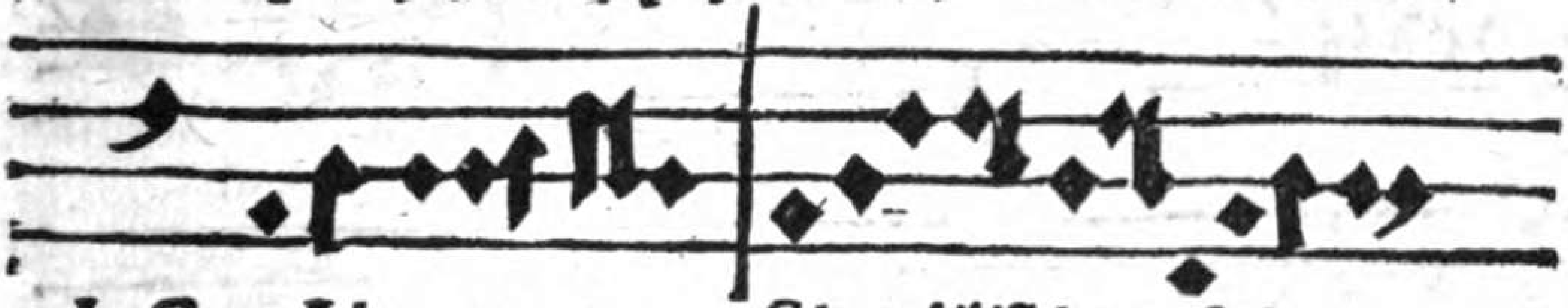
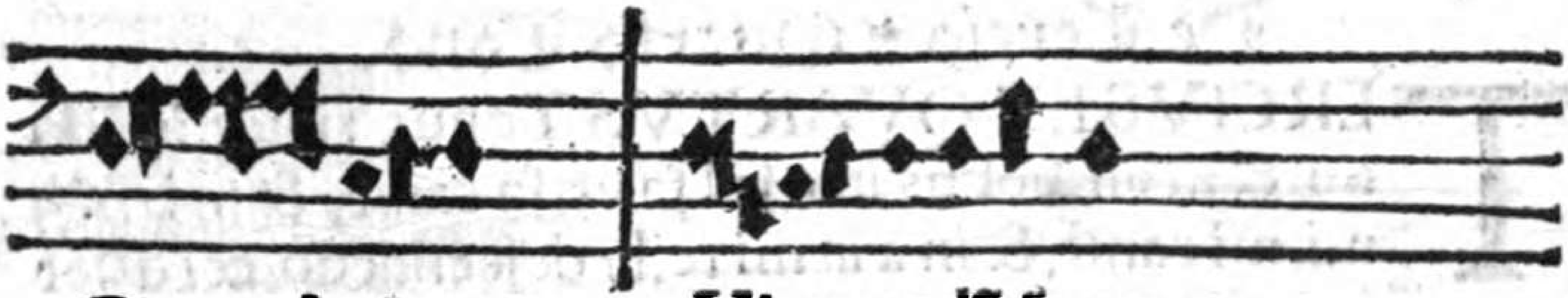


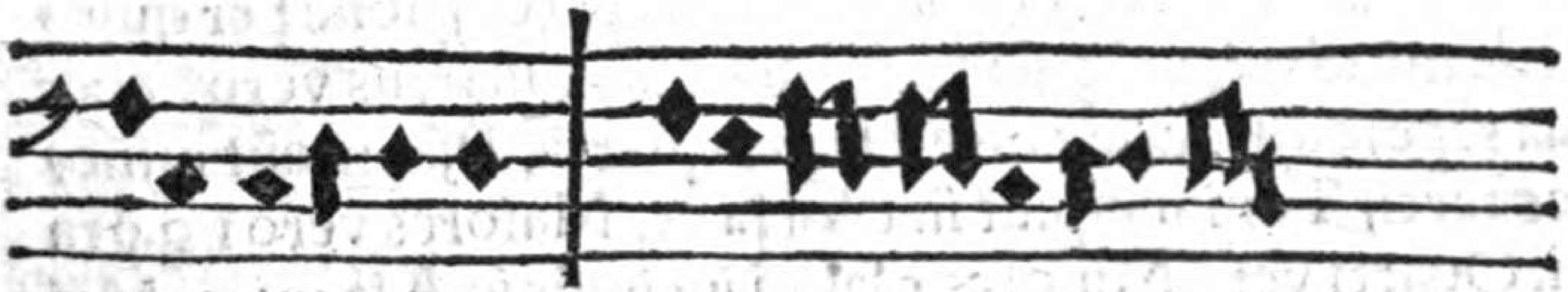
Dixit dominus domino meo ſede a dextris meis,
Nunc dimittis ſeruum tuū domine.

Magnificat anima mea dominum,
Benedictus dominus deus iſrael,

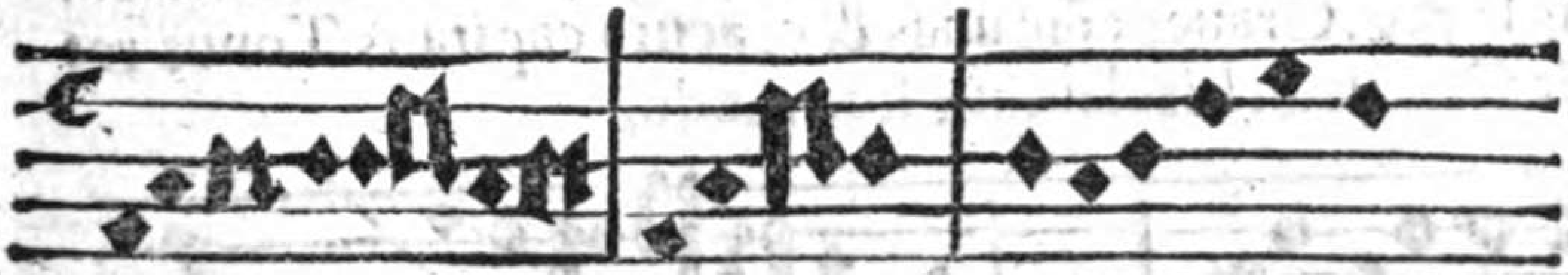
Exempla Iniciatiua in Γ Greco.



Educ de carcere, ¶In A exemplũ, Salue,
Exemplũ eſt feria ij.poſt Iudica, Ecce aduenit,

In C, Ait petrus Sicut liliũ inter ſpinas,
Exemplũ vbi in D graui regit cantus vt hic,

O rex glorie, Hic mundũ ſpernes,



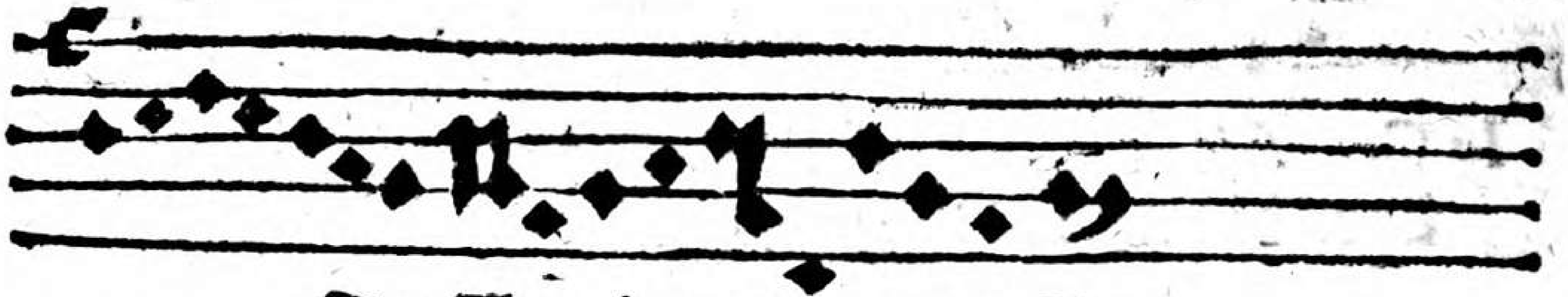
Ecce Maria In ff.graui, Audi iſrael, (hic,
¶In E & A regit etiã cãtus, ſed tũc trãſponũt ad alamire vt



Cibauit eos, Fuerũt,In A acuta,Da pacẽ dñe,
Non nunq̃ etiam poſſidetur G.graue pro ſuo initio
& tunc cantus tranſpoſitus erit vt hic,

Colle ge rūt Vel hoc exemplū, Da pacē dn̄e.

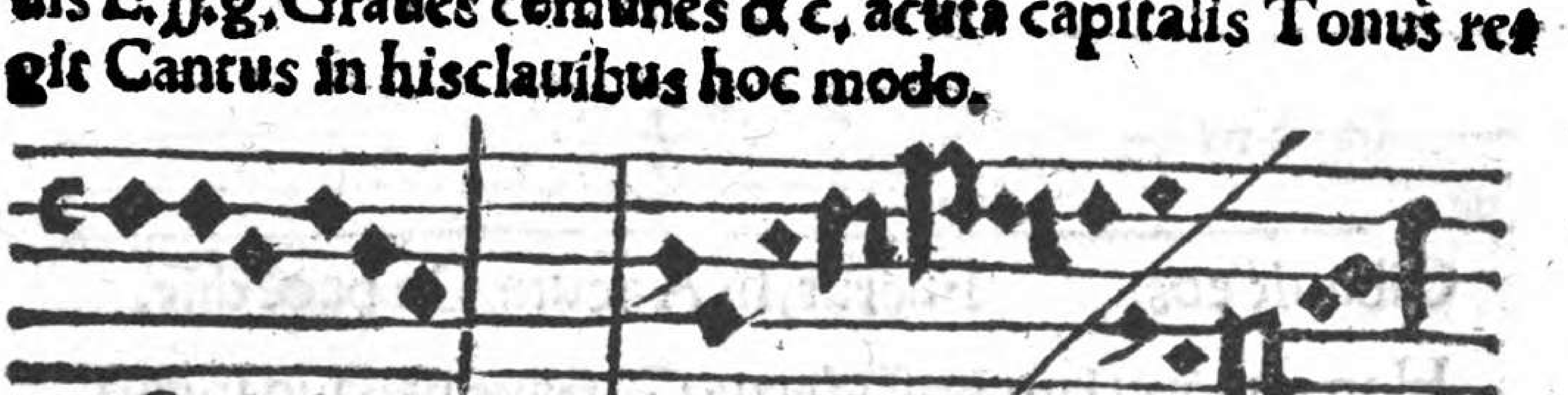
Ambitus ſecundi Toni cū ſolmiſandi modo.



De Tercio & Quarto Tono.

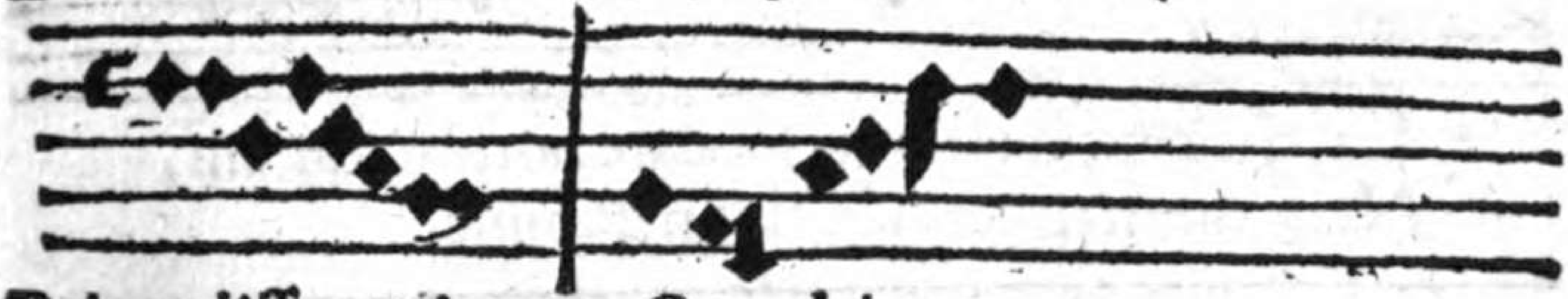
TERCIVS ET QVARTVS Tonus finiūt in E la mi, & in ambobus in c ſol fa vt, fa canit̄, & in b fa ♮ mi, mi canit̄, & in a la mi re, la deſcendēdo, & ī quarto canit̄ la in E la mi, ꝑpter eius deſcenſum, & differt tercius a quarto, quia tercius habet ſuā repercuſſionē per quintā de mi ad mi, vel ꝑ ſextā de mi ad fa, Quartus vero habet ſuā repercuſſionē de mi ad la per quartā, Pſalmi aūt minores tercij Toni incipiūt in c ſol fa vt, Maiores vero ī g graui, Quarti vero Minores pſalmi incipiūt in A la mire, Maiores aūt in E graui, & finiunt̄ ſecundū ipſoꝝ finalia.

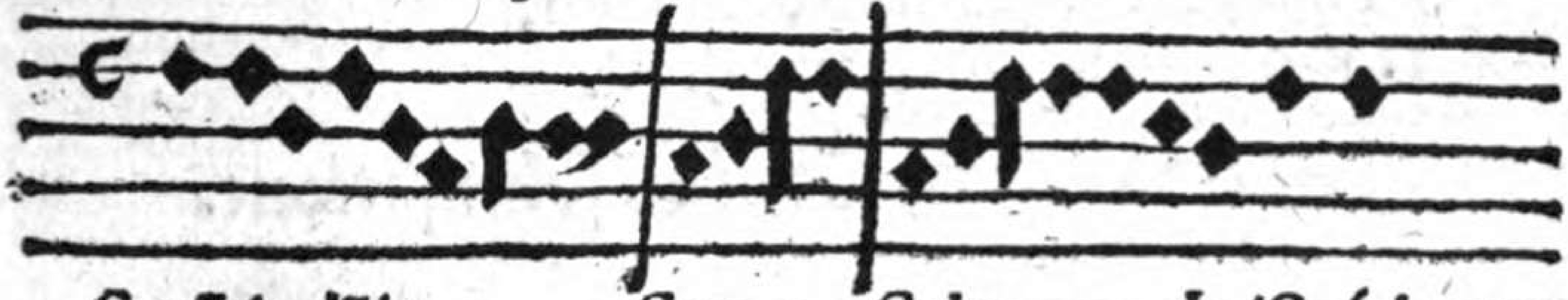
¶ Principia Tercij Toni magis vſitate ſunt hec, D raro clauis E, ff, g, Graues cōmunes &c, acuta capitalis Tonus regit Cantus in hisclauibus hoc modo.



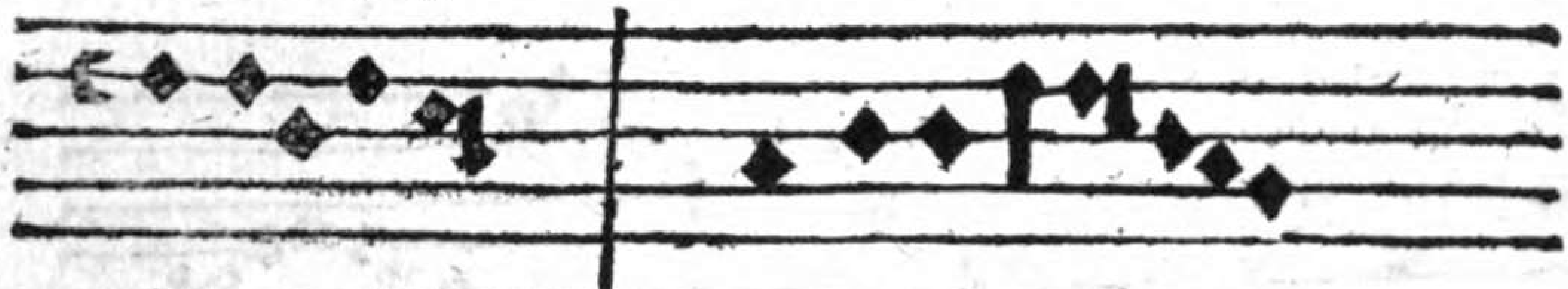
Capitalis, In D raro, Surge virgo, In E graui, Calicē

Tercij Toni differentie ſunt quatuor.

¶ Prima differentia Reſpicit cantus inicium habentes in ff graui deorſum tendentes, & ſic in tonantur.

Prima differentia, Quando natus.

¶ Secunda dr̃ia conſiderat cantus conſurgentes in g graui aſcendentes per tonũ ad A la mi re, & ab a la mi re ad c acuã aſcendentes hoc pacto,

Secũda dr̃ia, Surge. Salua nos chriſte ſaluator

¶ Tercia differentia, Regit cantus incipientes ĩ eadẽ claue puta g. graui ad a la mi re aſcendentes, & ibidem duplicantes notas vt hic,

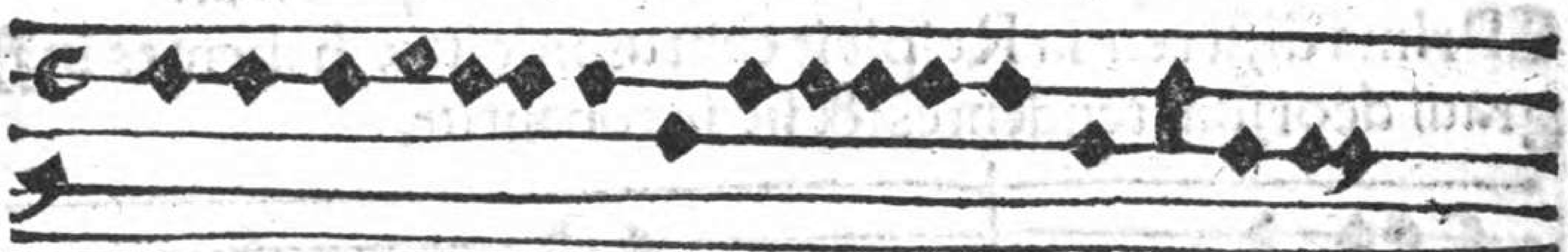


Tercia differentia, Omnia quecunq̃,

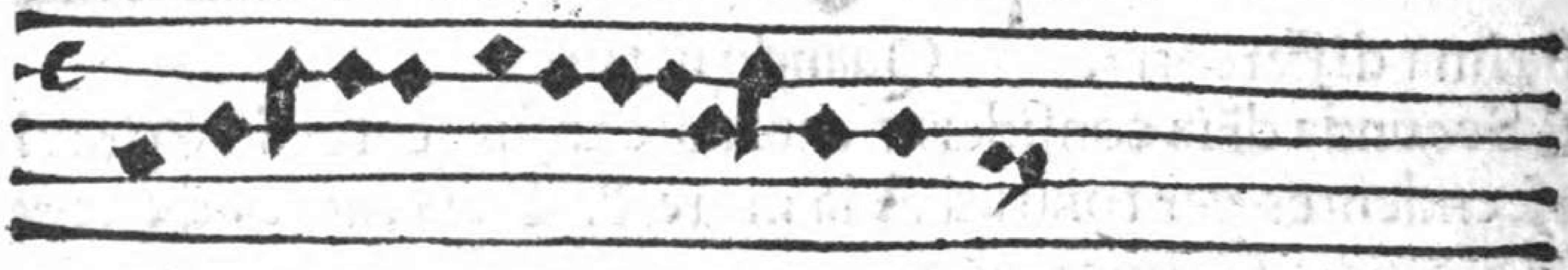
¶ Quarta dr̃ia. Reſpicit cantus principium ſuũ habentes in duabus clauibus videlicet ĩ g graui, & c acuta, ĩ g. p̃ Diateſſeron ad c acutũ aſcẽdẽtes, Regit etiã cãtus in c ſol fa vt ſic

Quarta dr̃ia, Orietur, Simeon iuſtus, In c. acuta, Viuo ego.

Intonatio pſalmoꝝ Minoꝝ ⁊ Maiorū.

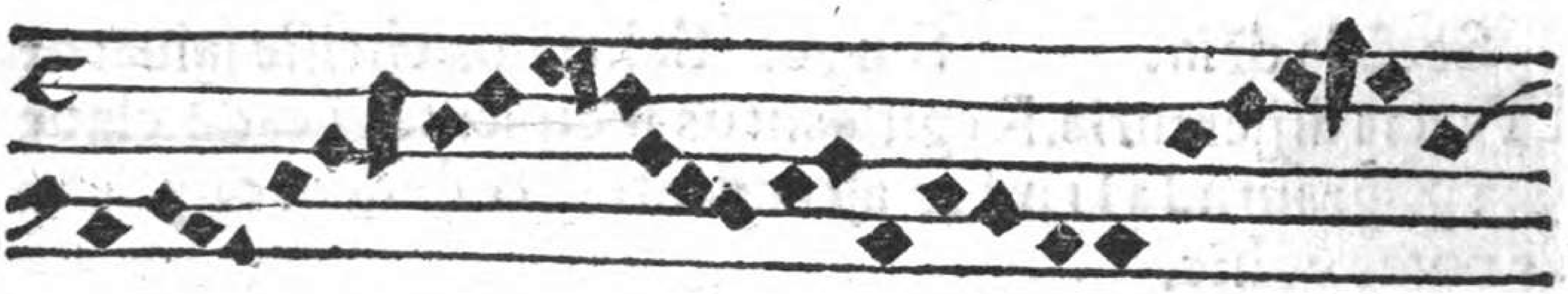


Laudate pueri dominū laudate nomen domini,
Nunc dimittis ſeruum tuum domine.



Magnificat anima mea dominum,
Benedictus dominus deus iſrael.

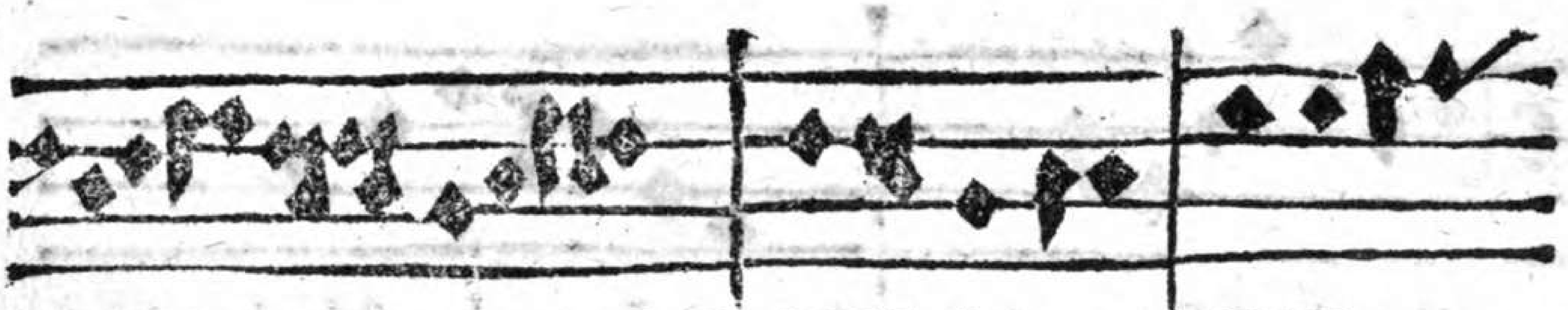
Ambitus Tercij Toni cū ſolmiſatione.



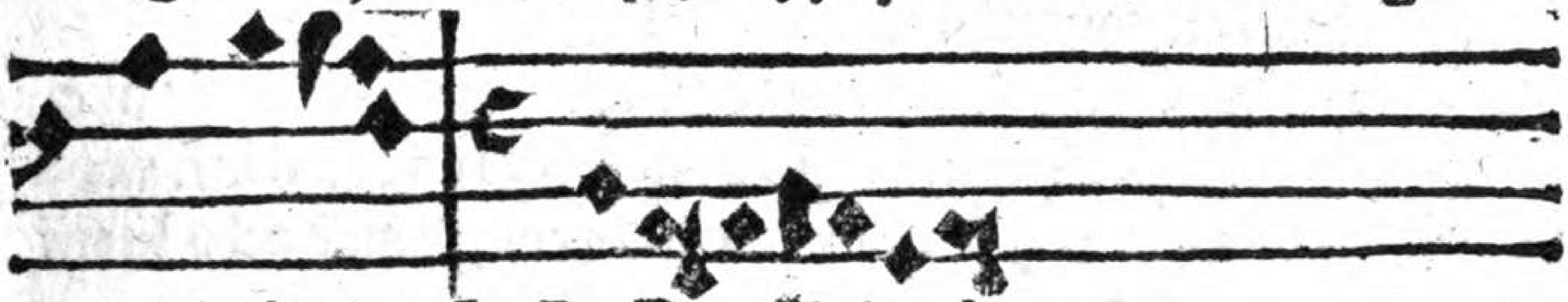
De Quarto Tono cū differentijs.

QVARTVS tonus habet iſta pricipia magis vſitata ſcilicet, C, D, E. ff. G. graues. & a acuta. Capitale ſeculoꝝ. Amē. Conſiderat Cantus principiū ſuum inchoates i d, e, in ff. grauibus, & a acuto, ſed diuerſimode ſic

Capitalis, Reminiſcere, Reſurrexi, In E graui,



O florens roſa, In f f, Iſte homo, In G, Magna

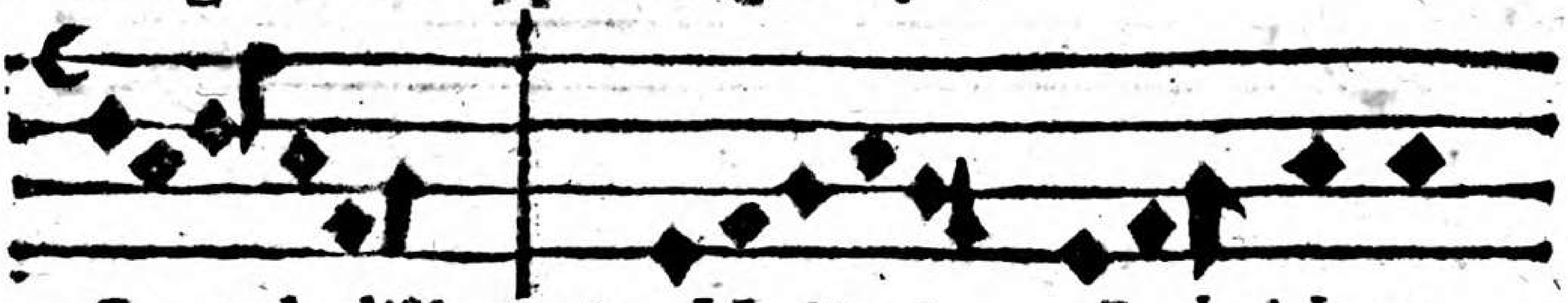


eſt gloria, In A, Benedicite deum,

¶ Prima dr̃ia regit cantus incipientes in C graui ſic,

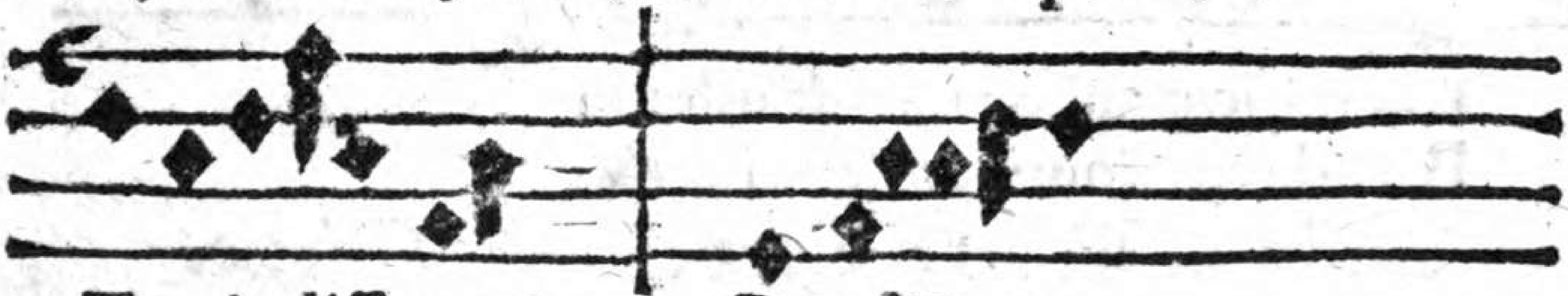
Prima dr̃ia, Sancte Nicolae, Leuita laurẽtius,

¶ Secũda dr̃ia Reſpicit Cantus incipientes in D graui aſcẽdentes gradatim vſq; ad G, graue ſic,



Secunda differentia, Media vita, Ambulabant,

¶ Tercia dr̃ia, Cõſiderat iniciũ Cantus ſurgentiũ in D, graui, Aſcendentes ſubito ad alamire hoc pacto,



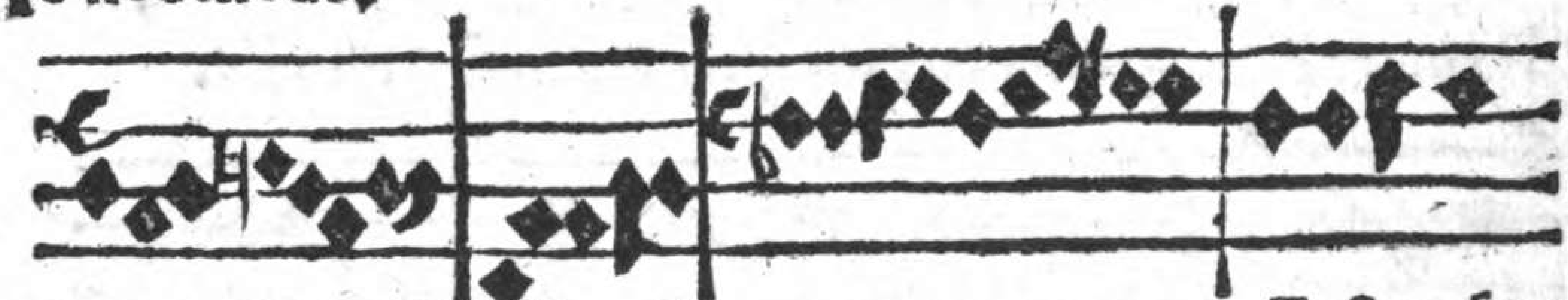
Tercia differentia, Benedicta tu.
Sicut mirrha electa

¶ Tamen vt cõmuniter hec differentia tranſponitur cũ ſuis Antiphonis ad A la mi re, & tũc in ſolmiſatiõe ſua habebis ſol in c ſol fa vt, & fa in b fa ♮mi, ſic,

Tercia differentia tranſpoſita cum cantu ſuo.

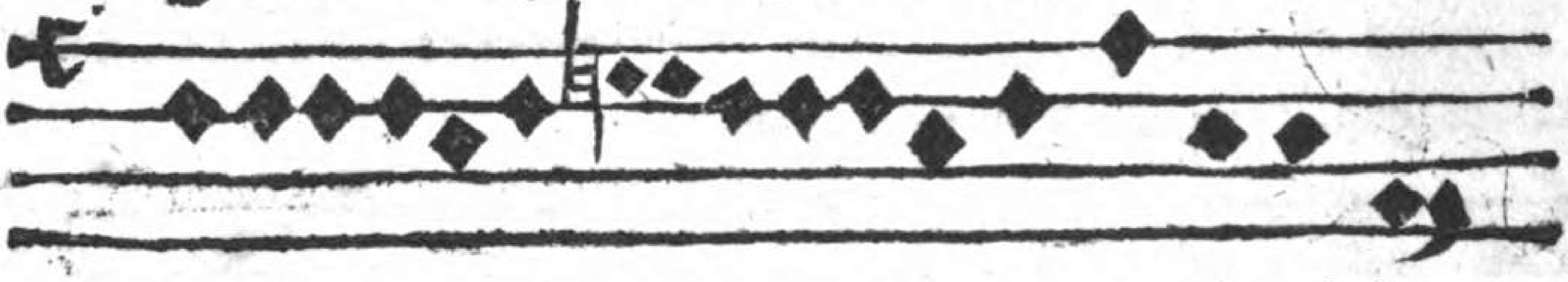
Ante thorū huius Paradiſi porte.

❡Quarta dr̄ia. Conſiderat cantus capientes ſua inicia in e. graui aſcēdētes per Semiditoniū ad g ſol re vt. Aliqñ vero in c ſol fa vt. ſed raro, & tunc cantus tranſponet̄ ad a la mi re hoc modo.

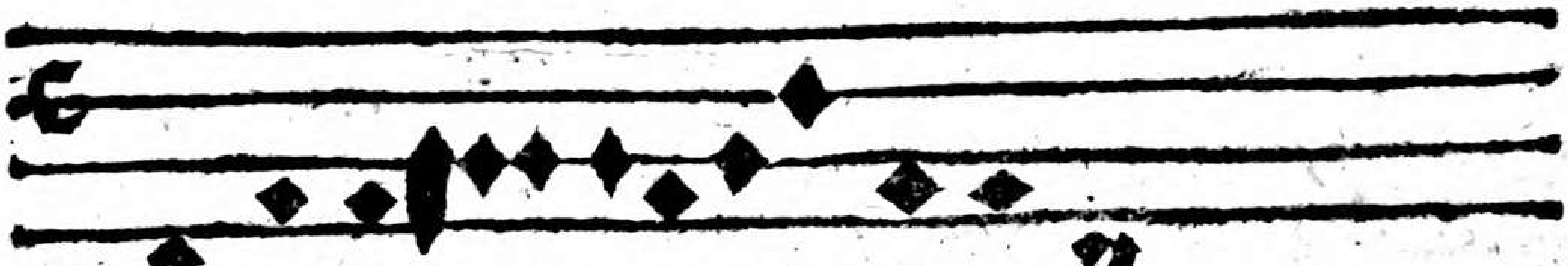


Quarta dr̄ia. Fidelia. O mors mea ero mors. Factus ſum

Intonatio pſalmoꝝ Maioꝝ ⁊ Minoꝝ.

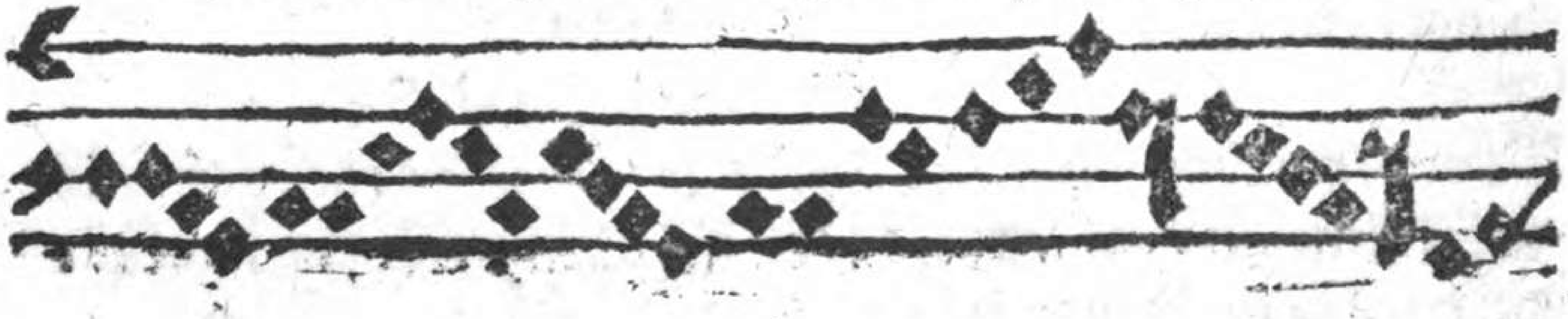


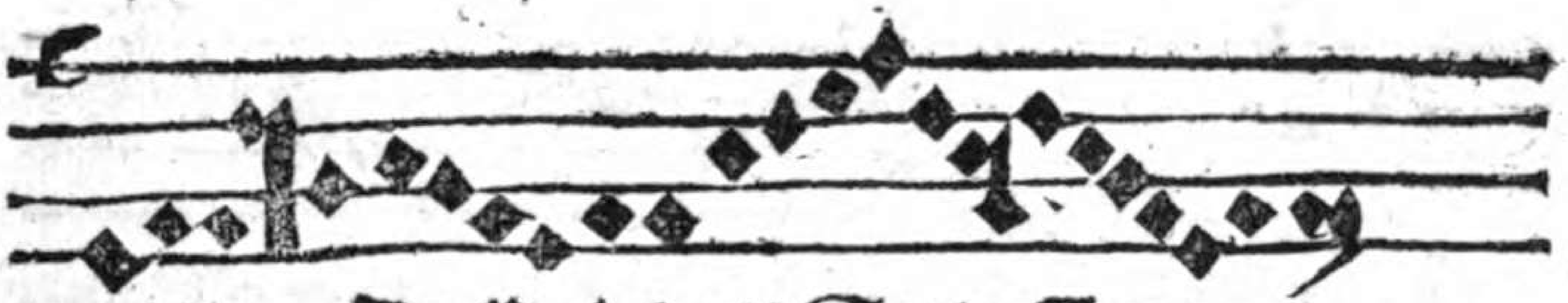
Laudate pueri dominū laudate nomen domini.
Nunc dimittis ſeruum tuum domine.



Magnificat anima mea dominum
Benedictus dominus deus iſrael,

Ambitus Quarti Toni cū ſolmiſatione.

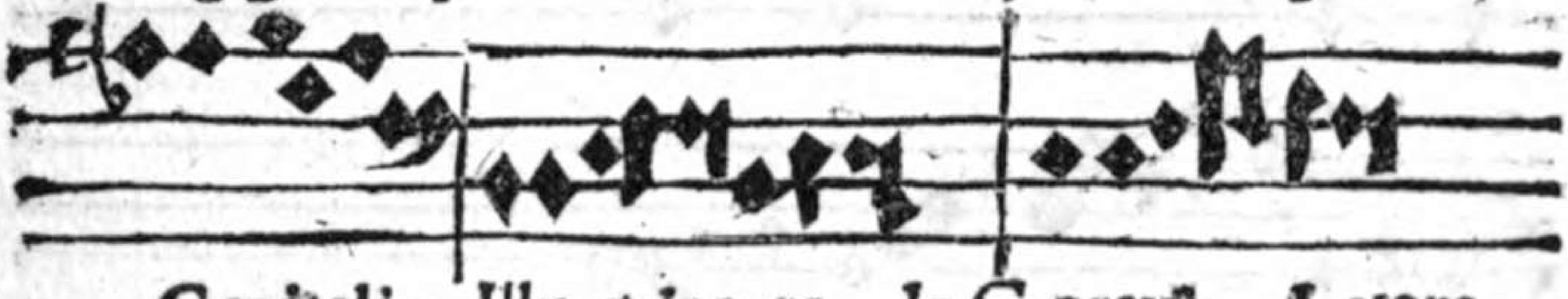


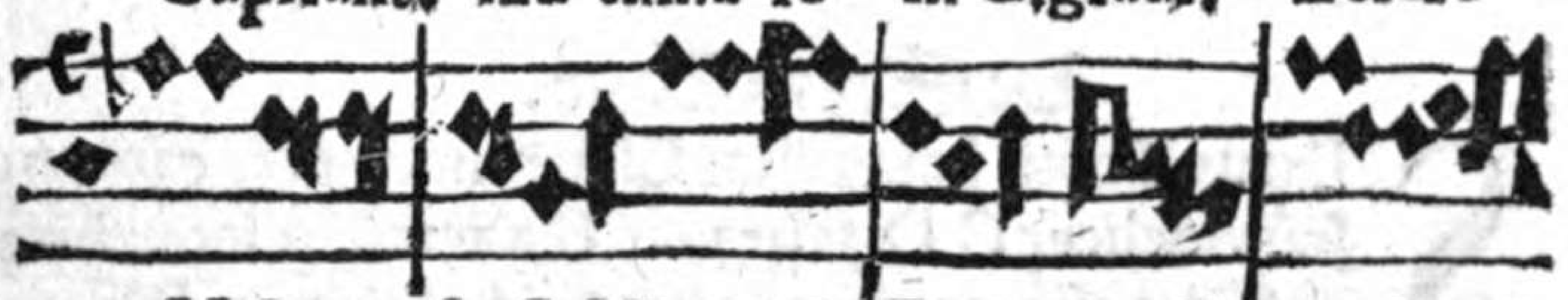


De Quinto & Sexto Tono.

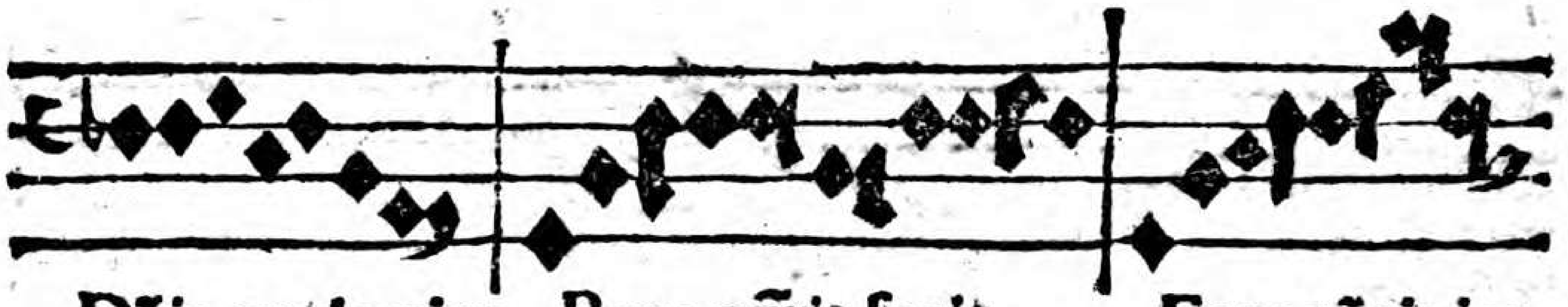
QVintus & Sextus Tonus finitur in ff. fa vt. Repercuſſio aũt Quĩti eſt de vt ad ſol. hoc ẽ de f. graui ad c. acutũ. Sexti veri de fa ad la per terciã maiorẽ ſcilicet de ff. fa vt ad a la mi re. In quibus tonis ĩ c ſol fa vt ſemper ſol canĩt. & in b fa ♮mi b rotundũ ſignari debet. & in qnto tono ſemp̄ habeat̃ aduertencia ad la in d la ſol re. & ad mi in a la mire. In Sexto vero ad la in a la mi re. ꝑpter deſcenſum. Pſalmi Maiors tam quinti q̃ ſexti in ff. incipiunt̃. Minores vero Quinti Toni in c ſol fa vt. Sexti vero in a acutũ. Ratio quare in b fa ♮mi ſignat̃ b rotundũ in Sexto & Quinto tono ꝑpter quartã indirectã de ff. fa vt ad b fa ♮mi. & ecõtra. Nam ſi b fa ♮mi. mi decantaret̃ falſa cõmitteret̃ quarta vt dictũ eſt in capitulo de modis.

¶ Quinti Toni inicia magis cõmunia ſunt hec ſcilicet ff. g. graues a & c acute. & habent vnã differentiã. Capitale eius regit cantus ſurgentes in ff graui ad a acutũ aſcendentes. etiã in g graui. quãuis raro in a & c acutis. Exempla.



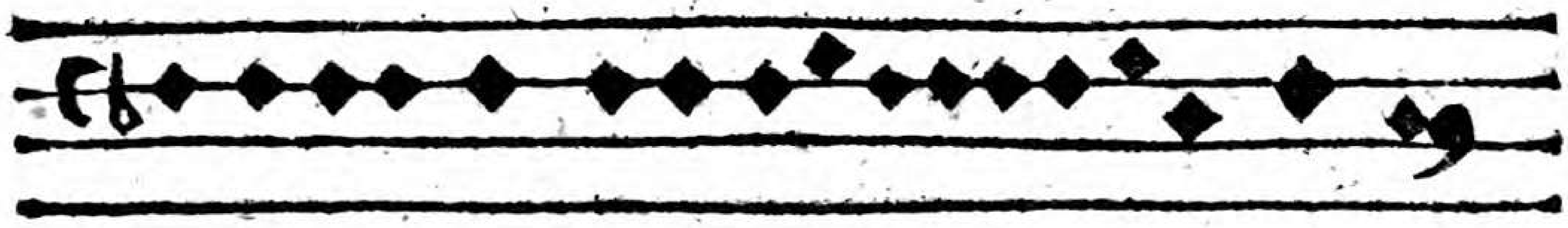
Capitalis. Illu mina re In G. graui. Letare

Miſerere In A. Vincenti. Fons ortorũ. Ecce deus.

¶ Differentia eius vnica erit. Cantus incipientes in ff. graui aſcendentes ſubito in c ſol fa vt. & vltra hoc pacto.

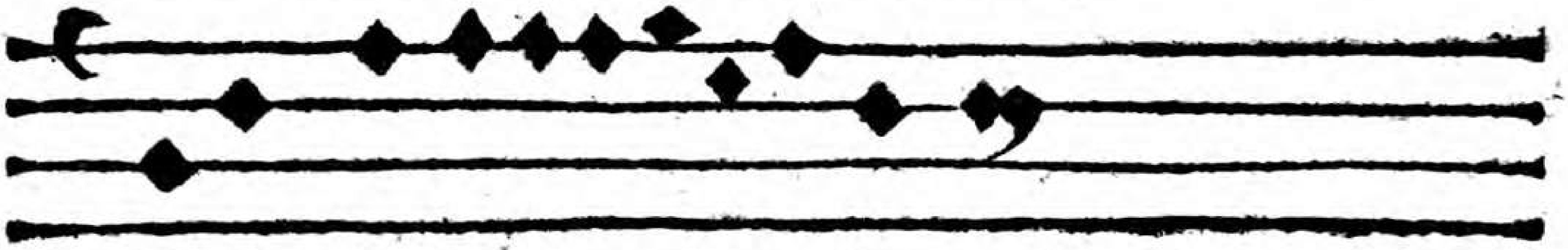


Dñia gnti vnica. Bene oñia fecit. Ecce cōcipies.

Intonatio pſalmoꝝ Maiorū & Minoꝝ.

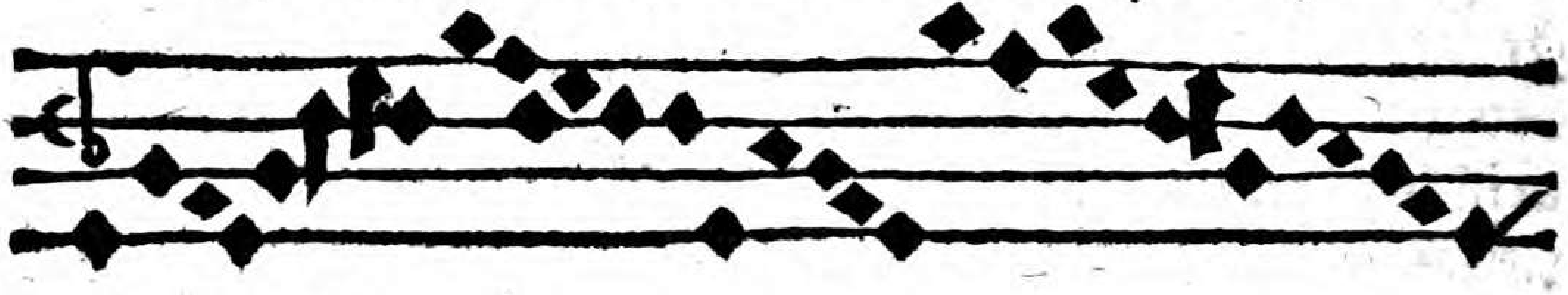


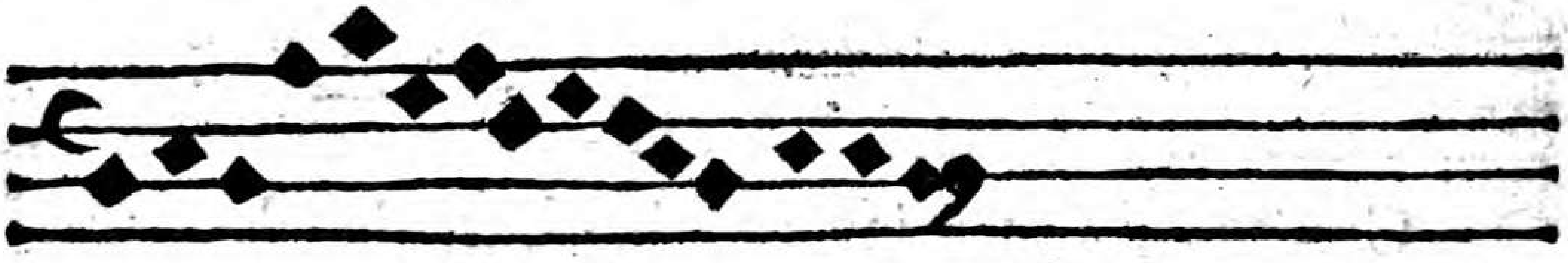
Dixit dominus domino meo ſede a dextris meis.
Nunc dimittis ſeruum tuū domine.



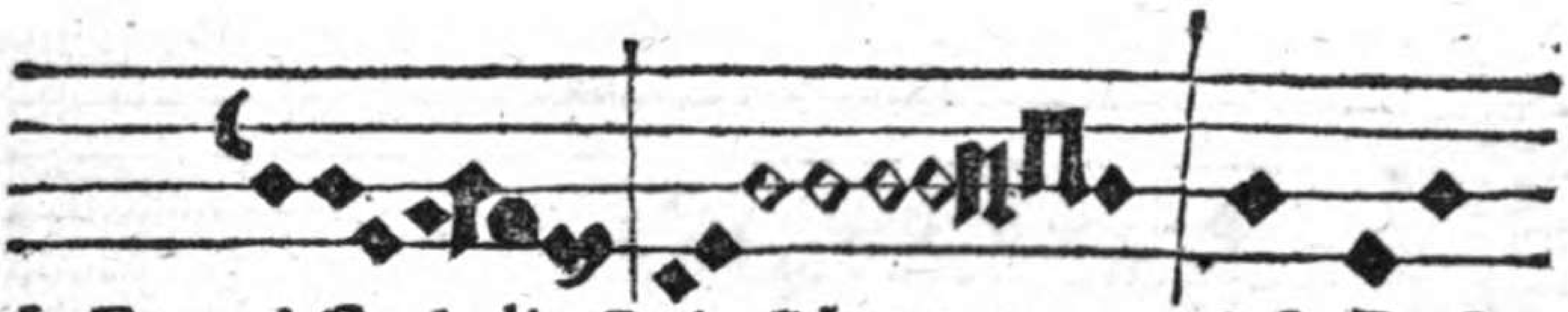
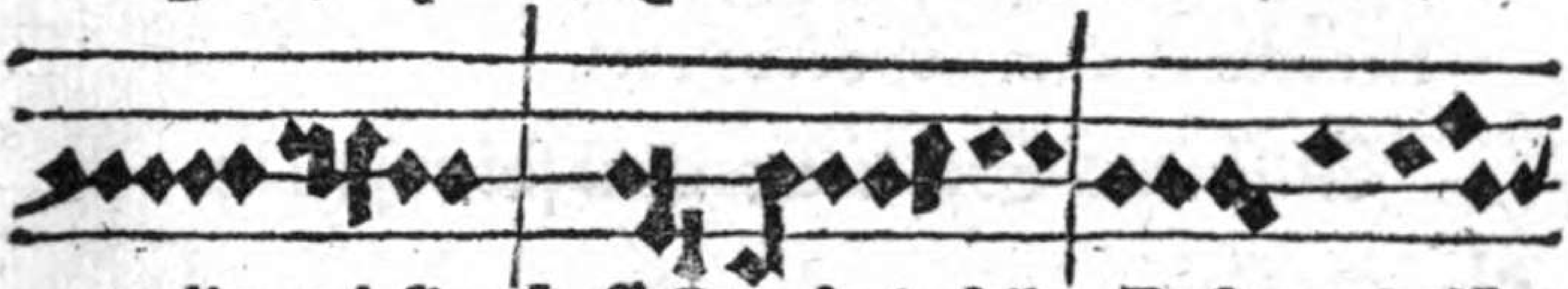
Magnificat anima mea dominum.
Benedictus dominus deus iſrael.

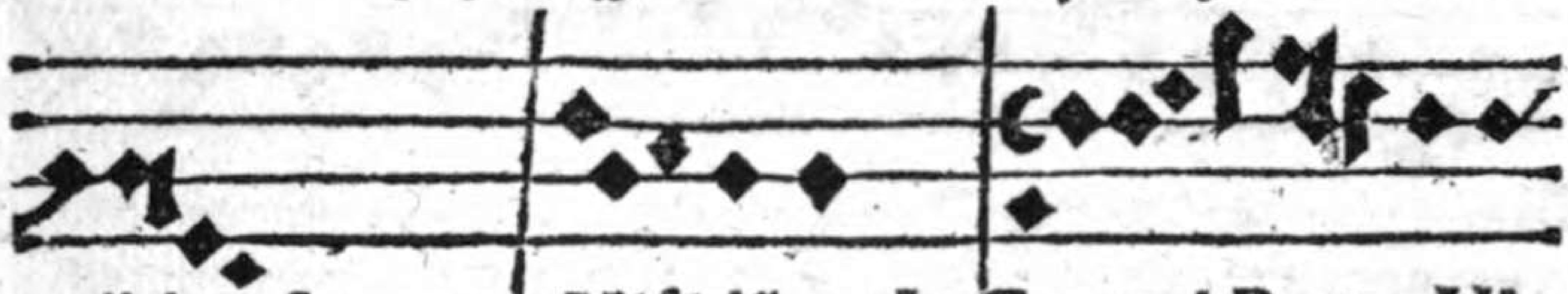
Ambitus Quinti Toni cū mō ſolmiſandi.





De Sexto Tono.

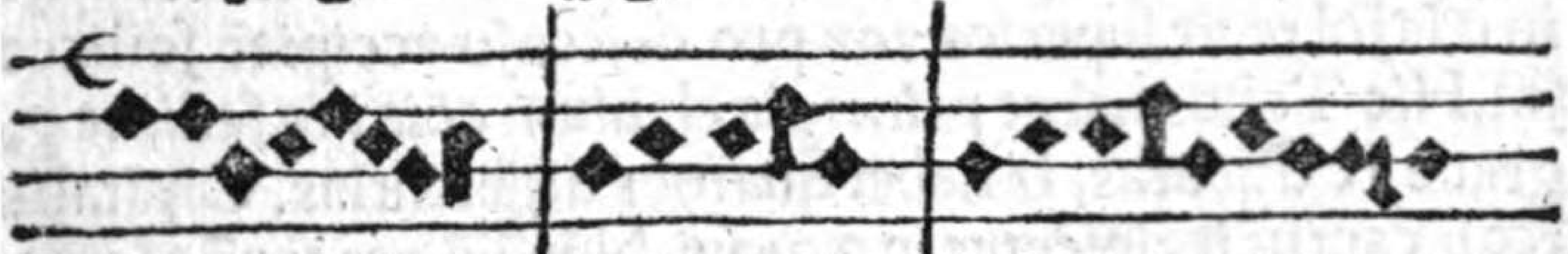
SExtus Tonus habet iſtas Claues inicíantes cantum ſuū videlicet C, D, ff, graues, & a acutā, g interdum poſſidet cū tranſponit cantus ad c ſol fa vt. Eādem clauem c acutā habet tranſpoſitā, & ibidem cantus terminatur ſuus vt ſic.

In E graui, Capitalis. Qui mãducat carnẽ meã. In D. In

medio eccleſie. In ff. O admirabile. Reſurrexit dñs



alleluia. In a acuta. Vidi dñm. In G. graui. Beatus Ni

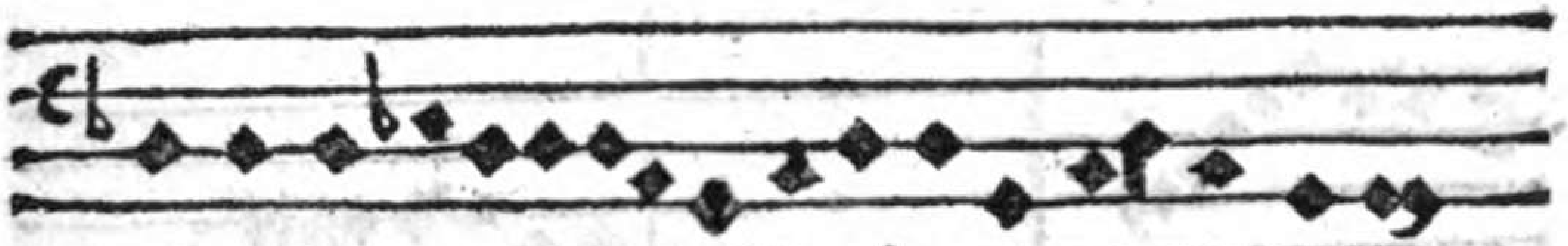
colaus. In c acuta. Are dei. Flauit auſter.

Hic Tonus habet vnicam differentiã, que reſpicit cantus ſurgentes in ff. graui tali modo.

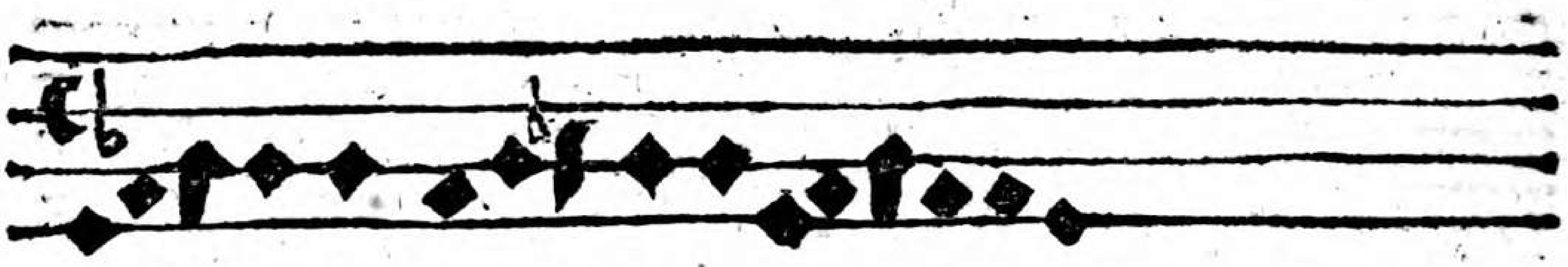


Differentia eius. Benedictus. Benedixit filiis.

Intonatio pſalmorum eius.

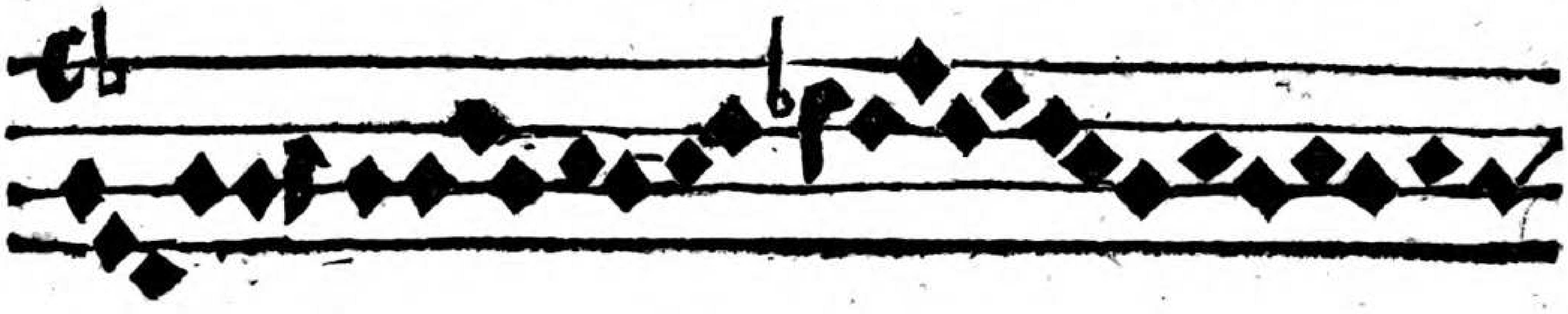


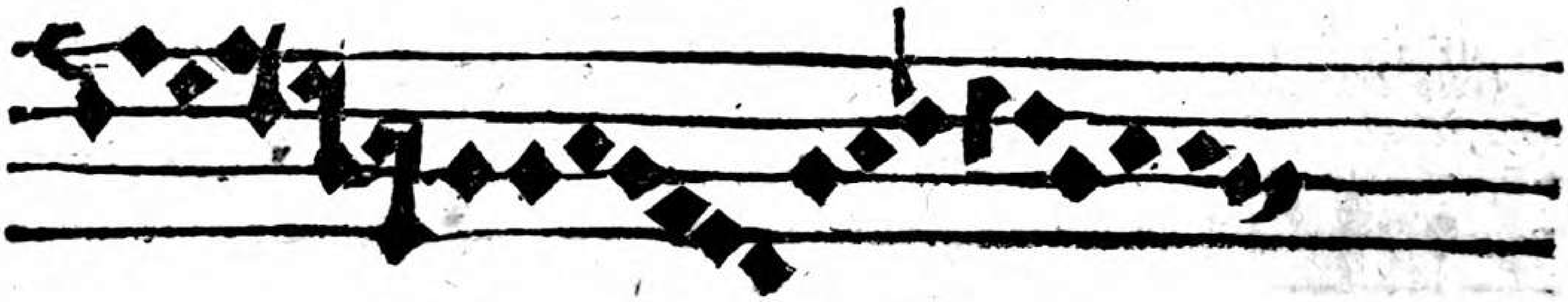
Laudate pueri dominũ laudate nomen domini.
Nunc dimittis ſeruum tuum domine.



Magnificat anima mea dominum,
Benedictus dominus deus iſrael,

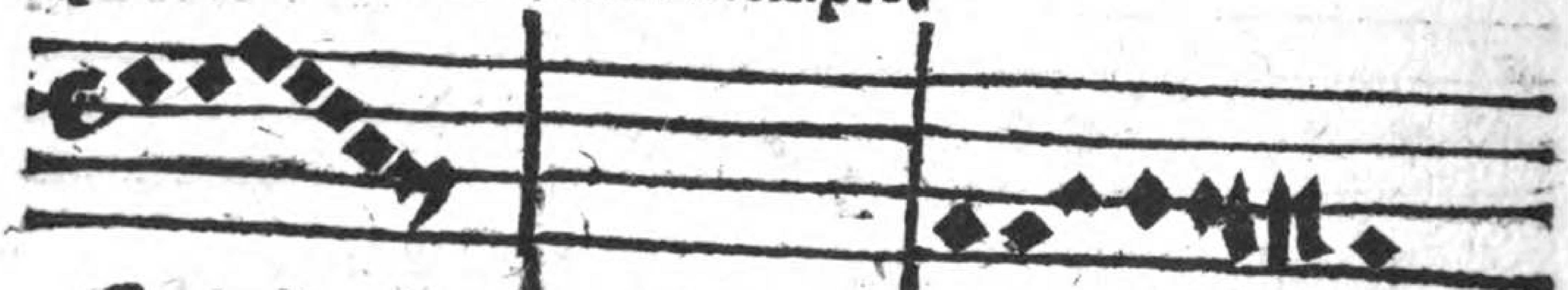
Ambitus Sexti Toni cũ ſolmiſatiõe.



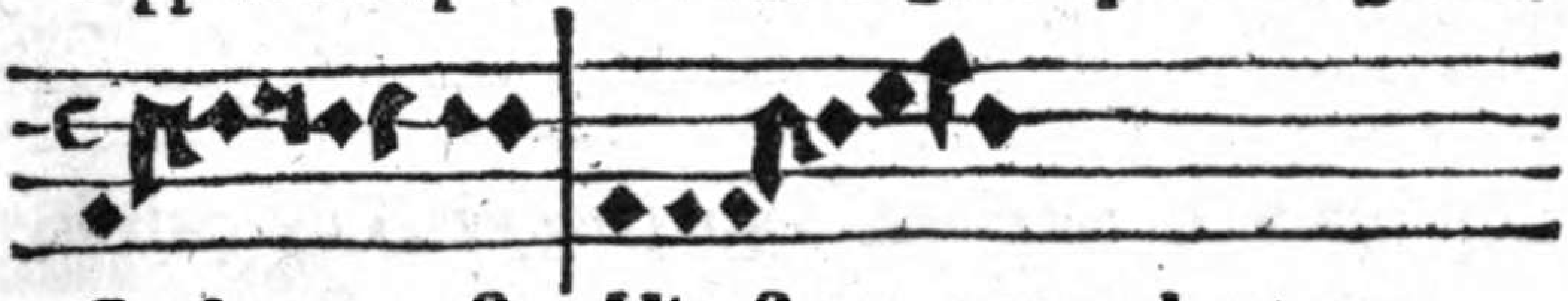


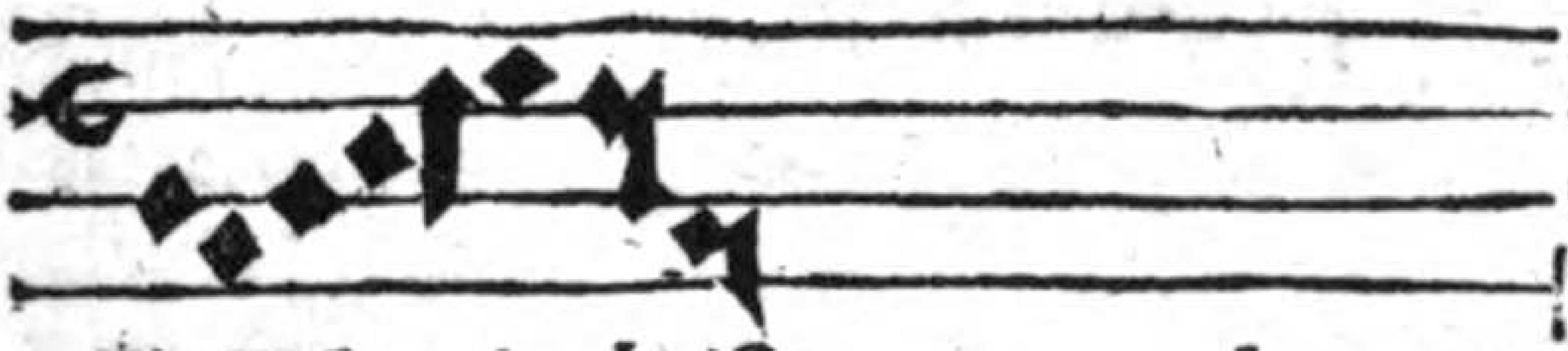
De Septimo Tono.

SEptimus Tonus finit in g ſol re vt, & habet ſuã repcuſſionẽ de vt ad ſol per quintã, & aſcendit de g ſol re vt ad ſol per octauã. In quo maior aduertencia eſt in d la ſol re, vt ſuperior vox pro deſcenſu accipiatᷣ ſcilicet ſol, Hic Tonus habet principia clauium cõia iſta ſcilicet g. graue a c d acutas, & habet quatuor differentias, Capitalis regit cantus incipientes in g graui, Nõnũq̃ per tonũ aſcendentes, Interdũ per Di tonũ ſurgentes, Aliquando vero per Diateſſeron aſcendentes ad c acutũ, Reſpicit etiã cantus incipientes in a acuto, vt in exemplo.



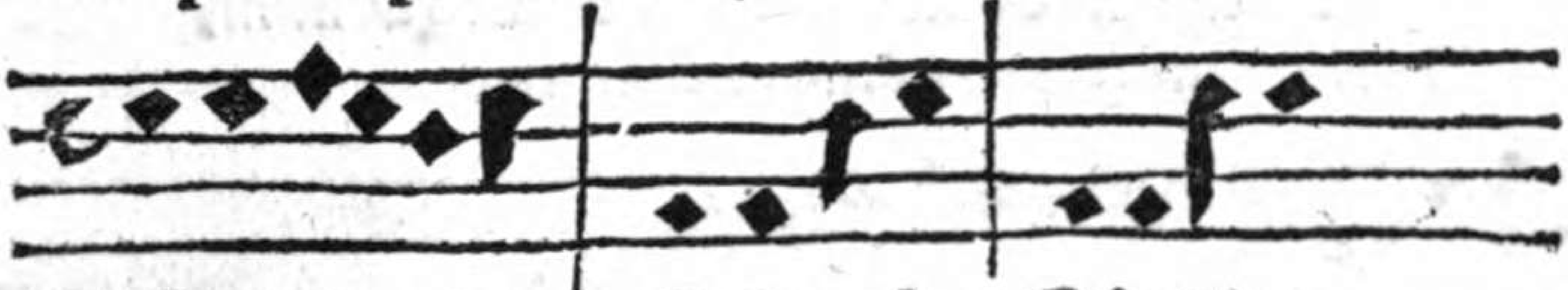
Capitalis, In g graui ſic p Tonũ, In virtute ta.

Apparuerũt, per Ditonũ, Viri galilei, per Diateſſeron,

Confortatus eſt. Hic eſt vere martyr, In a acuto,

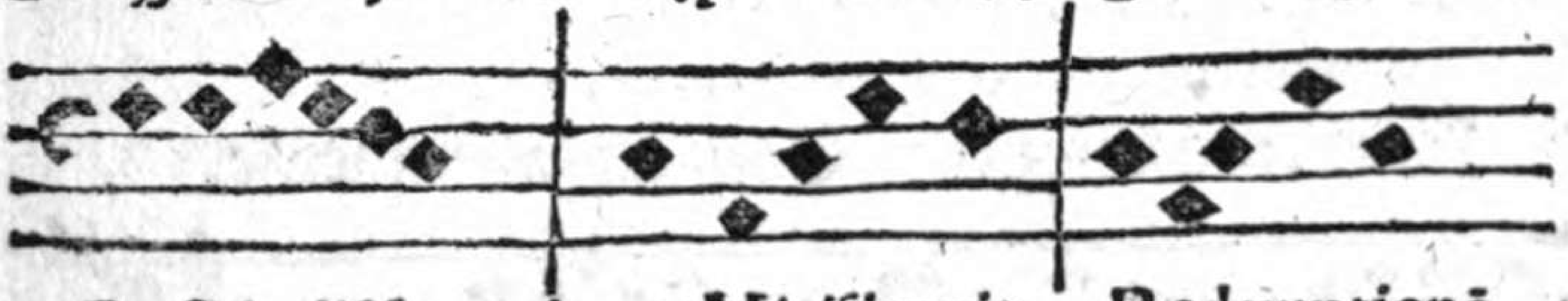


Differẽtia prima, Regit cã ſtus incipiẽtes

Electi ſunt in chriſto. In g graui ſubito aſcendentes per Diapente ad d la ſol re, vt hic.



Differentia prima, Factus eſt. Gabriel,

¶ Differentia ſecũda. Reſpicit cantus ſurgẽtes in ♮ duro ſic

Secũda differentia. Mirificauit, Redemptionẽ.

¶ Differentia tercia, Conſiderat cantus incipientes in c, acuto, notas ibidem duplicantes, vt hic.

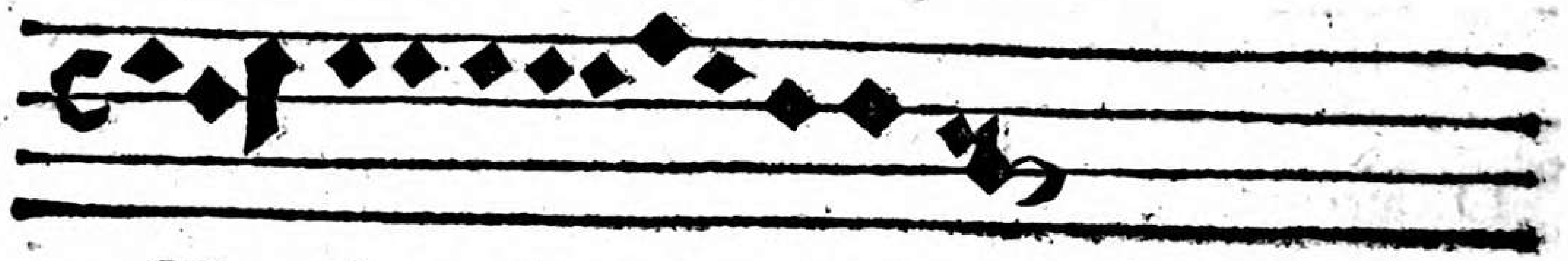
Tercia differentia, Dixit dominus, Oñis ſpiritus,

¶ Quarta differentia. Reſpicit cantus ſurgentes in d la ſol re. Aliquando per Tonũ deſcendentes, Non nũq̃ vero per Semiditonũ, hoc pacto,

Quarta dr̃ia. Sit nomẽ. Ingreſſa agnes. Tu es petrus.

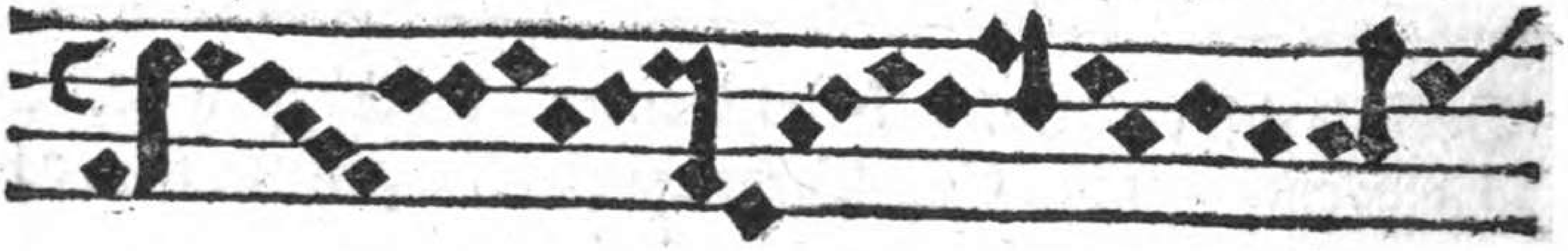
Intonatio pſalmoꝝ Maioꝝ ⁊ Minoꝝ. quos incipit in d acuta ſic,

Laudate pueri dominũ laudate nomen domini.
Nunc dimittis ſeruum tuũ domine.



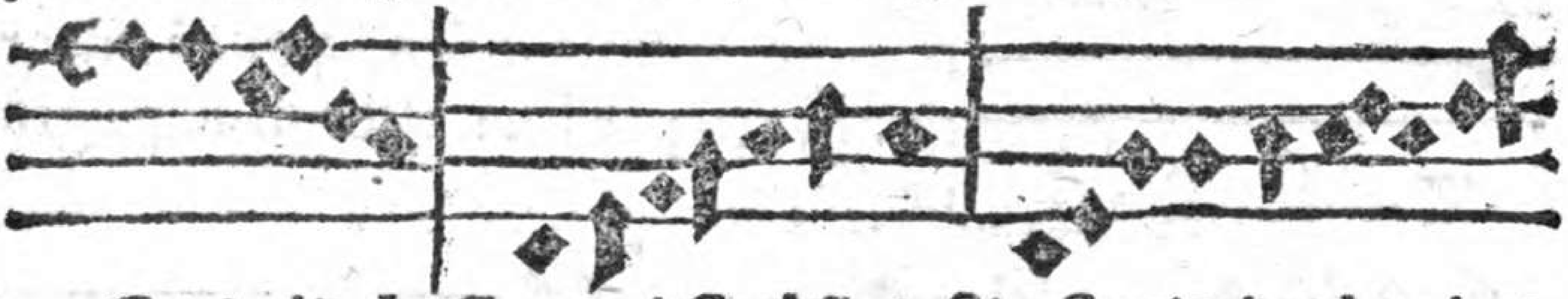
Magnificat anima mea dominũ.
Benedictus dominus deus iſrael.

Ambitus Septimi Toni cũ ſolmiſatiõe.

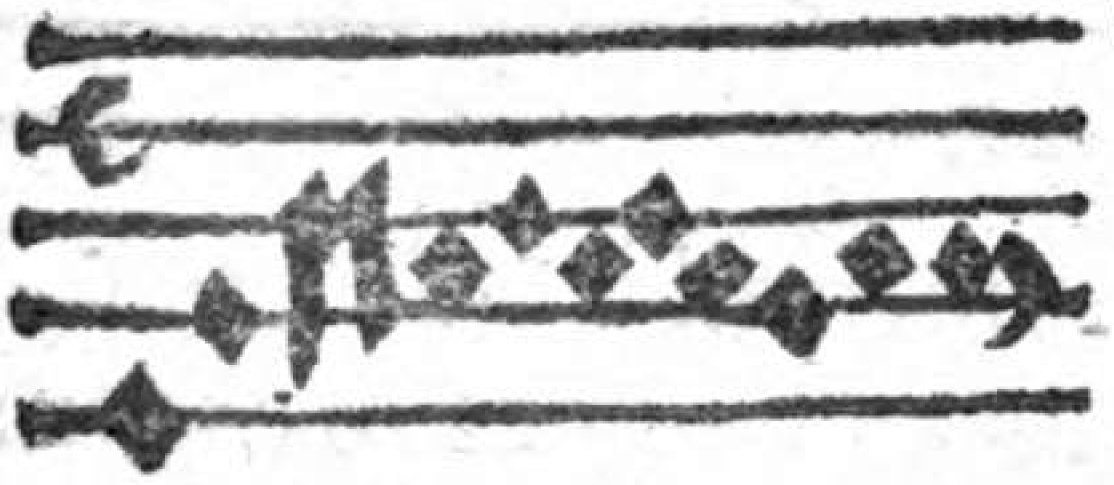


De Octauo Tono.

OCTAVS Touus finit in g ſol re vt. cū ſuo Autento ſeptimo. & habet ſuā repercuſſionē de vt ad fa p Diateſſerou. hoc eſt de g ſol re vt. ad c ſol fa vt. & hoc poteſt deſcendere ſub notā finalem quartā. Aliqñ quintā ex licentia. In quo aduertēcia eſt in a la mi re. & b fa ♮ mi quia ꝑ deſcenſu accipit la in a acuto. & in ♮ duro mi. & habet ſeptē principia clauiū ꝑ inceptiōe ſui cantus ſcilicet c. d. ff. g. graues. a ♮ & c acutas. & quatuor differentias. & vnā irregularē que a quibuſdā Tonus peregrinus dicit̃, que differētia melodiā octaui Toni habet & finē Ideo aūt dicit̃ irregularis. quia finis differentie dicte ſuper melodiā regularā deſcendit. Sed tamen iſte finis eſt poſitus facilitatis cauſa. ſicut & alie differentie aliorꝝ tonorꝝ. vt hic.

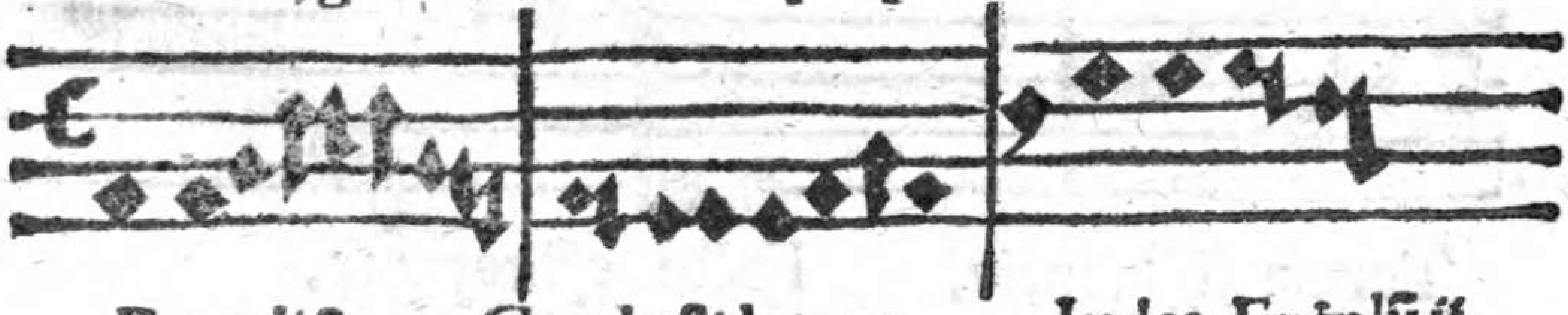


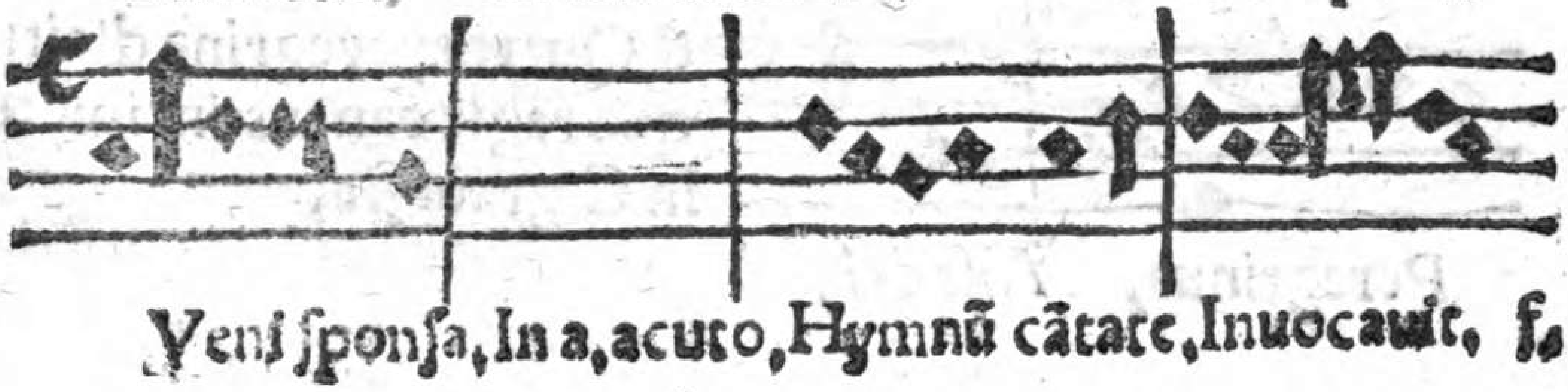
Capitalis. In C. graui. Stabūt iuſti. Sapiētia clamitat.

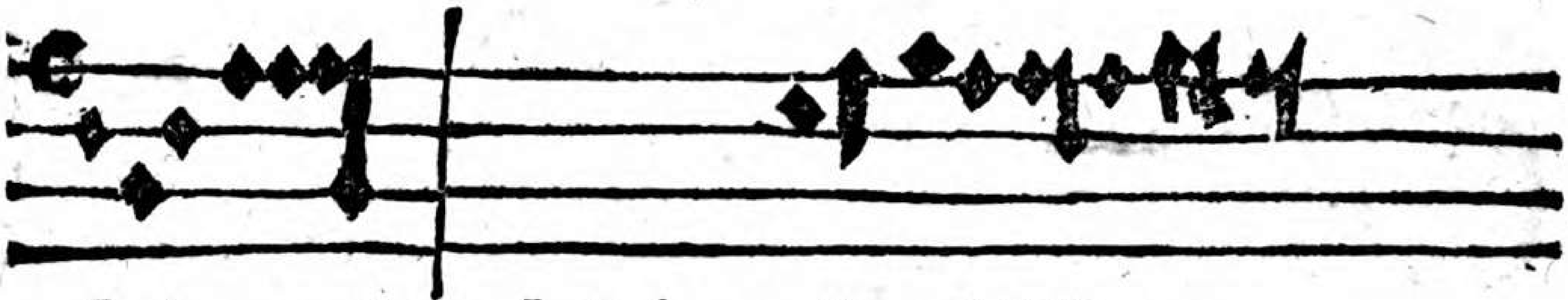


Spiritus domini
¶ In d. graui.

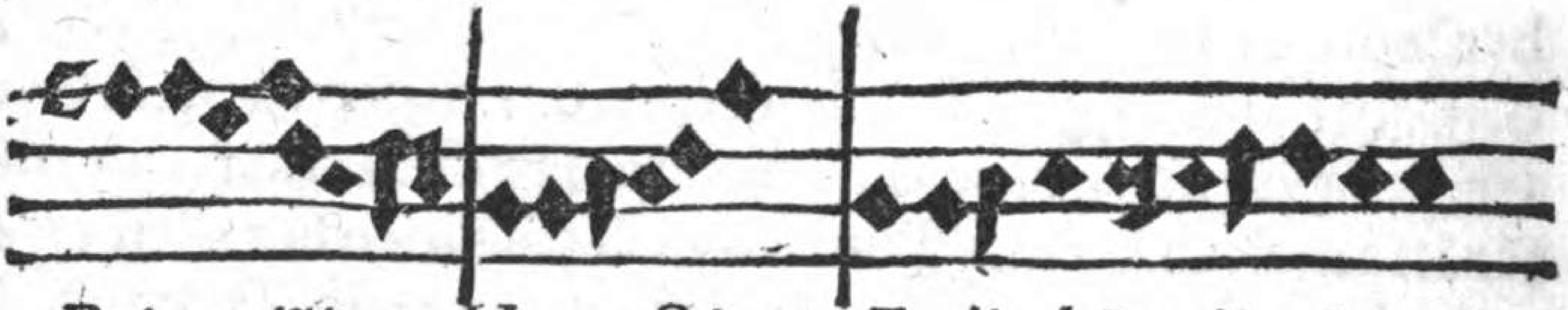
¶ In d. graui dupliciter. Primo per tonū aſcendentē ad a la mi re. ad c. acutū. vel deſcendentem ad ff. graue. Secundo per Diateſſeron a. g. graui ſurgentes ad c. acutum aſcendentes Exemplū primi.

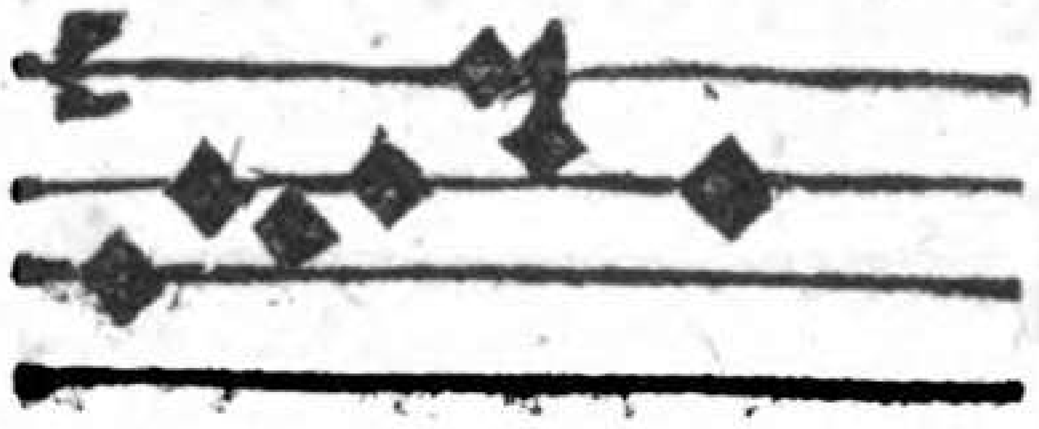


Benedicta. Gaude & letare. Iudea. Exēplū ij.

Veni ſponſa. In a. acuto. Hymnū cātate. Inuocauit. f.



In loco paſcue,. In ♮ duro, Laudabilis po,

❡ Prima differentia regit cantus incipientes in ff. graui ſurſum aſcendentes. vt hic.

Prima dr̃ia, Hora eſt iam, Et dicebãt adinuicem.

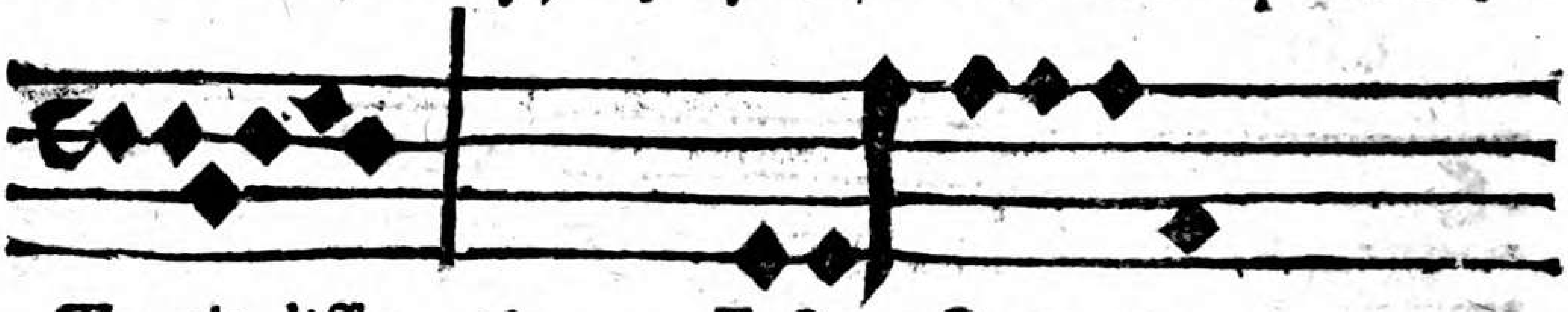


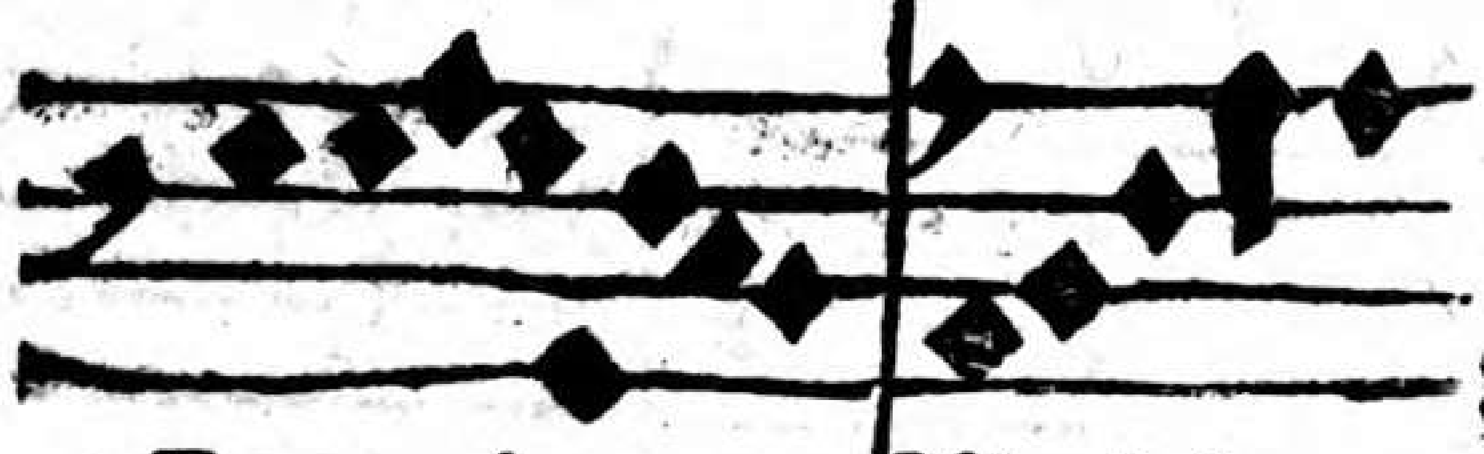
Zachee feſtinãs,

❡ Secũda differentia cõſiderat cãtus ſurgentes in c. acuto deſcendẽtes nõ nũq̃ per Semitoniũ ad ♮ durũ. interdum vero per Diateſſeron ad g. graue ſic,

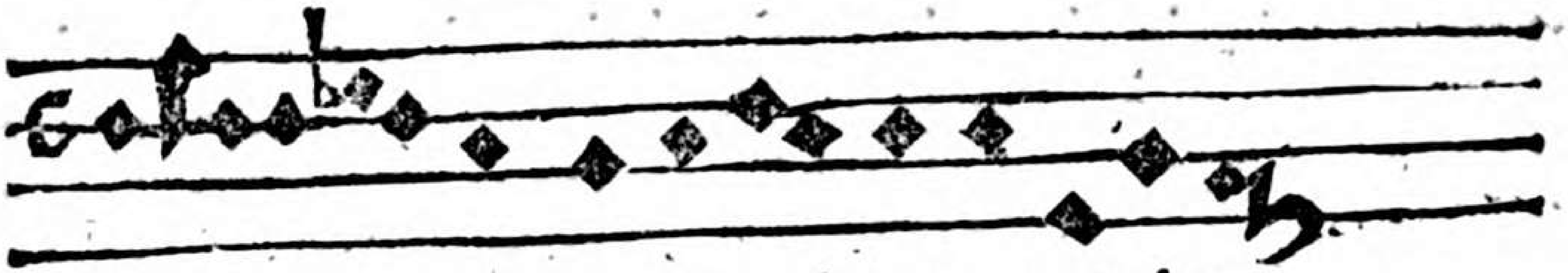
Secũda dr̃ia, Deo noſtro. Lumen ad reuelationẽ.

❡ Tercia differentia, Reſpicit cantus incipientes in eadem claue acuta c, hoc eſt, ĩ c ſol fa vt, notãs ibidẽ duplicãtes ſic



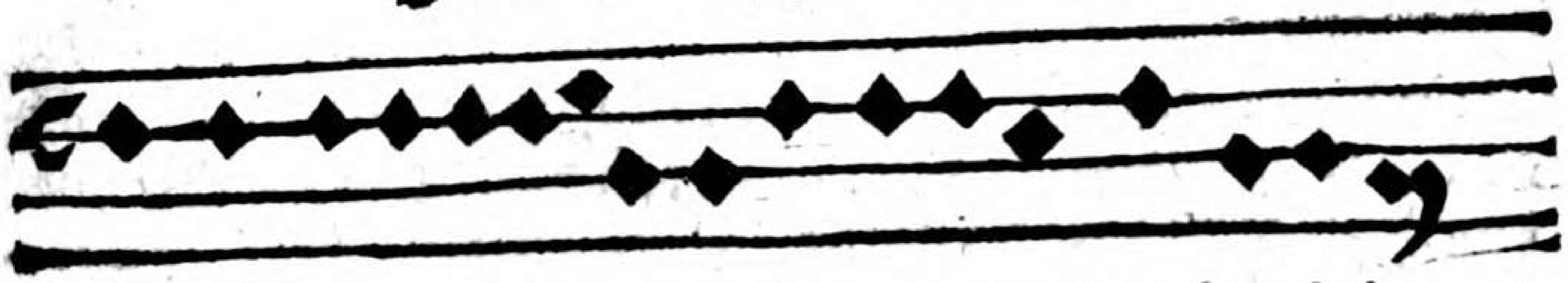
Tercia differentia, Factus eſt repente,

Peregrinus, Alle dei,

❡ Quarta peregrina dicitur que regit cantus incipiẽtes in C, graui ſic,

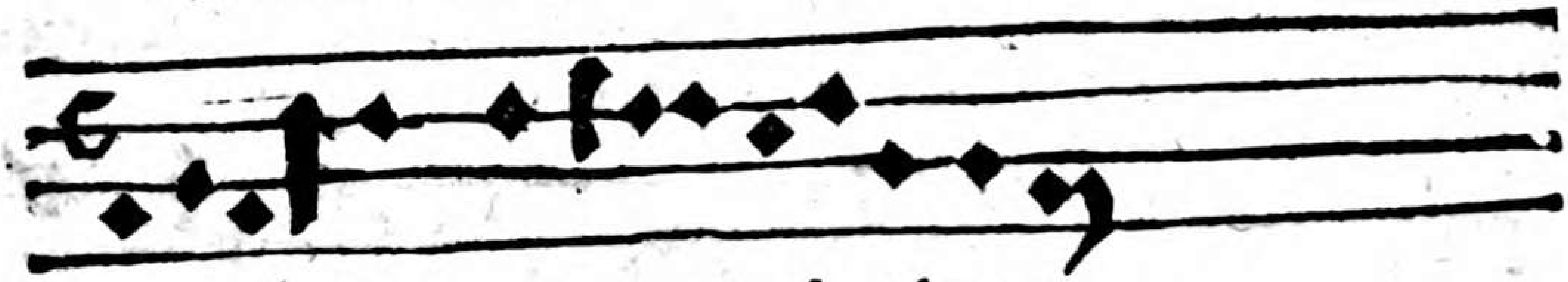


Tali tenore tonus cantabitur peregrinus.
In exitu iſrael de egipto.

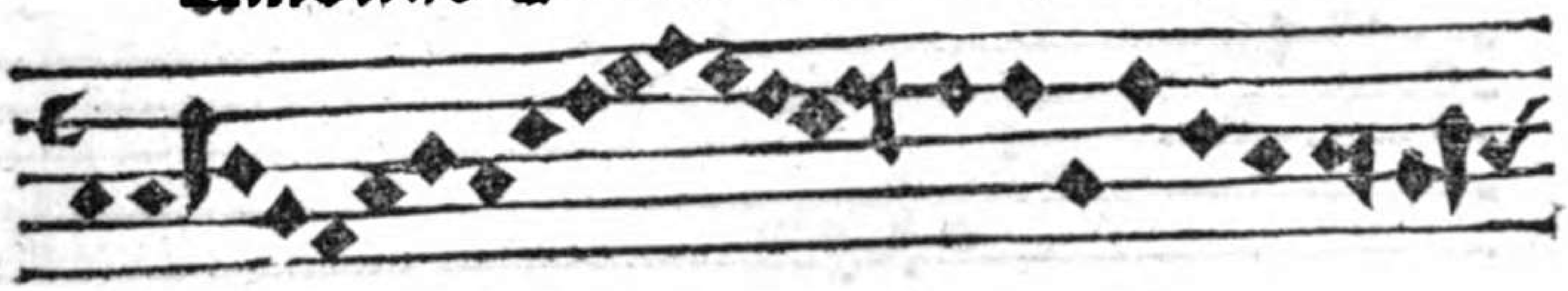
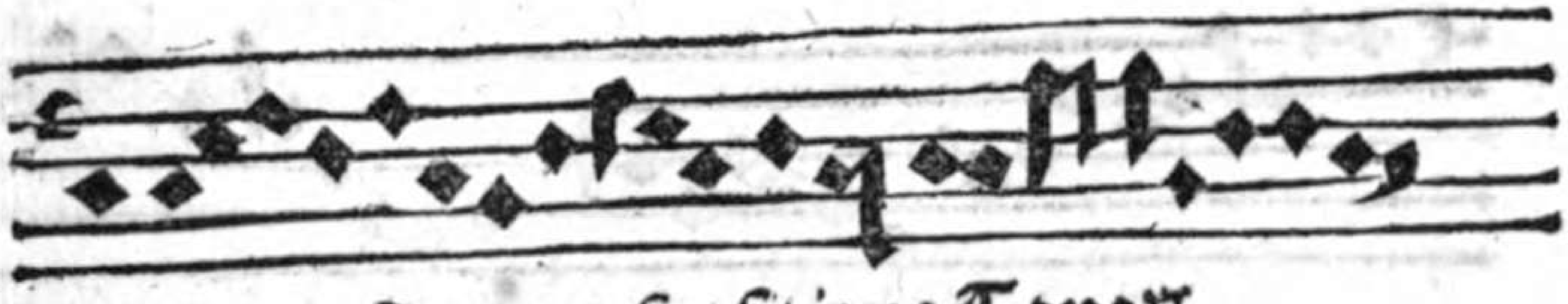
Intonatio pſalmoꝝ eius.



Laudate pueri dominũ laudate nomen domini.
Nunc dimittis ſeruum tuũ domine.

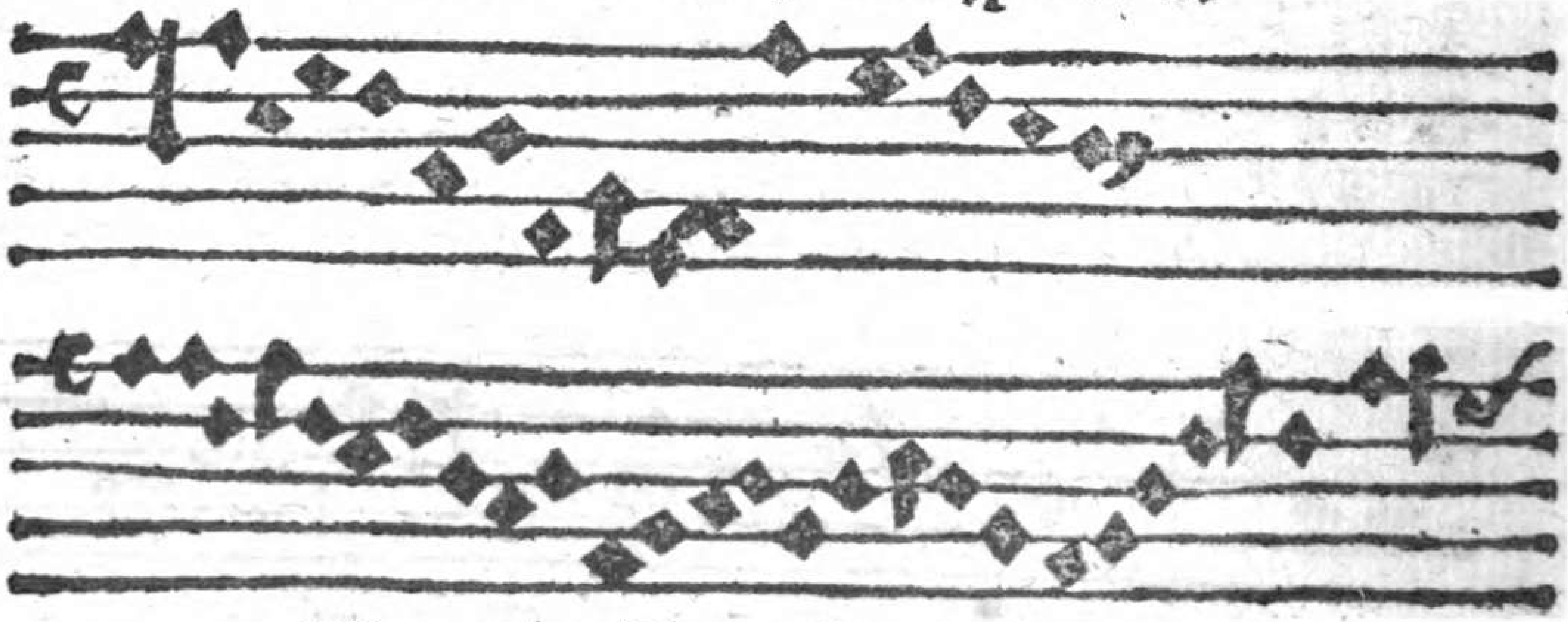


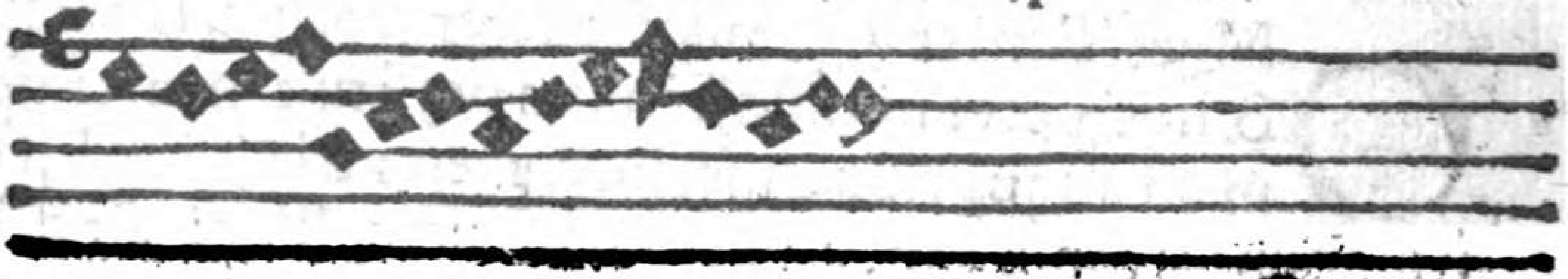
Magniſicat anima mea dominum,
Benedictus dominus deus iſrael.

Ambitus Octaui Toni cũ ſolmiſatiõe.

De tranſpoſitione Tonoꝝ.

OMnes Toni tranſponunť, preter ſeptimũ & octauũ, & hoc ꝓpter nimiũ aſcenſum poſſent tamen trãſponi ad aliquã clauẽ inferiorẽ, preter d la ſol re, Eſt enĩ tranſponere cantũ a loco ꝓprio remouere, Toni aũt debẽt

tranſponi in clauſbus vbi poſſent habere ſuas repercuſſiões Tonus eñi primus cũ ſecundo tranſponit̃ a d ſol re ad a la mi re per quĩtã.vel a d ſol re ad g ſol re vt.licet raro. Tñ cõmuniter fit in cantu Menſurali talis tranſpoſitio. Tercius & quartus ab e la mi ad b fa ♮ mi. Quintus & Sextus ab ff. fa vt. ad c ſol fa vt. & ſi tranſponit̃ cãtus ad d la ſol re erit ſecundi toni. Quia talis a d ſol re per octauã ad d la ſol re trãſponit̃. Notandũ eſt ꝙ tam Autenti quã Plagales Toni dum tranſponũt̃ ſeruant eaſdem repercuſſiões quas in clauibus nõ tranſpoſitis habebant. Aduertendũ eſt etiã ꝙ omĩs autẽtus ꝙ̃ plagalis tonus tranſpoſitus poteſt deſcendere ſub notam finalem per quartã vel quintã, & poteſt deſcẽdere a nota finali quintã vel ſextã. Sed Tonus plagalis trãſpoſitus econtra aſcendit a nota finali.per quartã vel quintã, & deſcẽdit ſub nota finali quintã vel ſextã, vt in exemplo.

Primus Tonus ſic tranſponitur.

Secundus Tonus ſic tranſponitur.



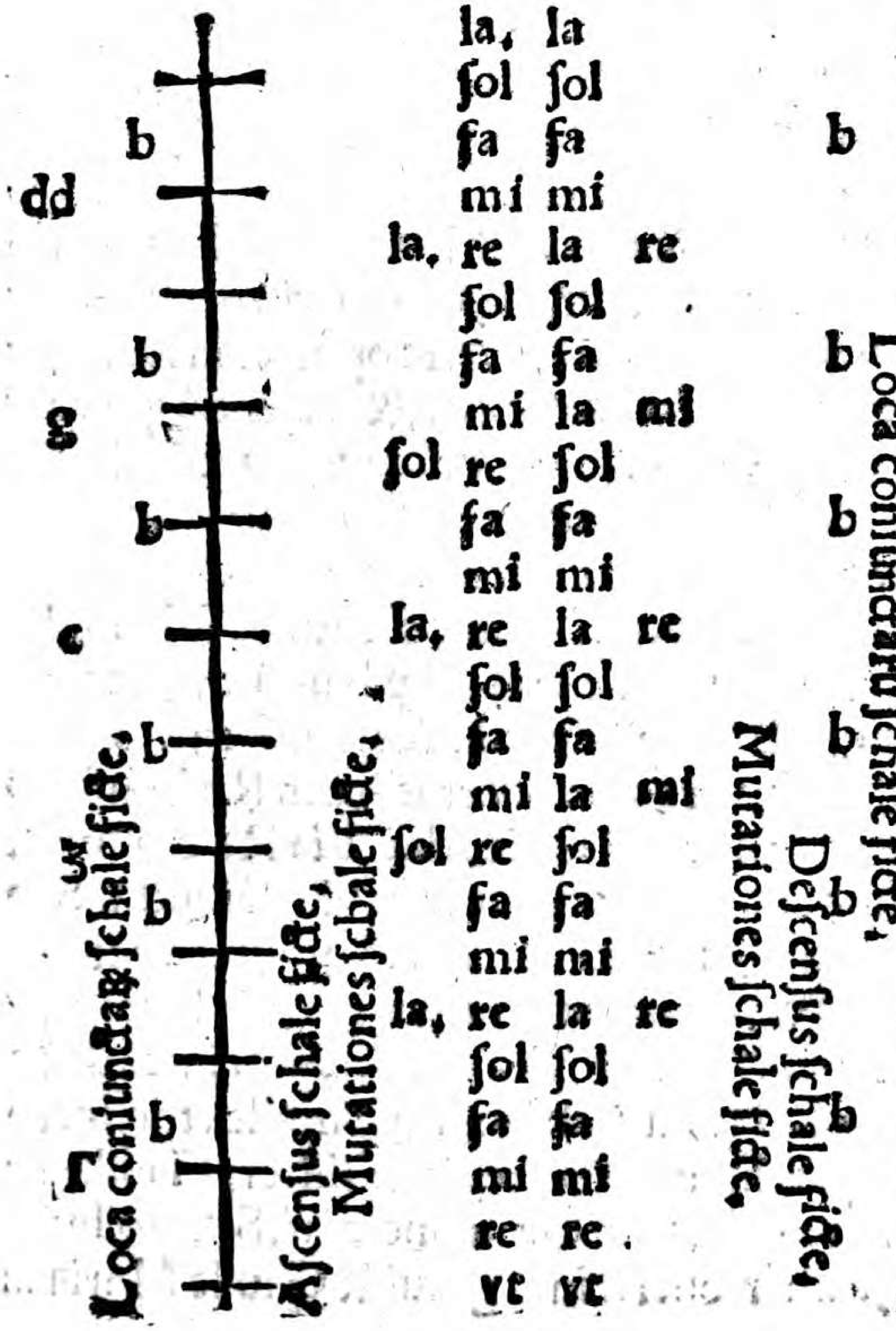
¶ Nota in om̄ibus Tonis tranſpoſitis in b fa ♮ mi mi canit. In c ſol fa vt fa ſi in predictis clauibus finiunt̄ ſcilicet in a la mi re b fa ♮ mi, c ſol fa vt, excepto quarto qui interdū ad a lamire tranſponit̄ per quartā de e la mi in quo fa canit̄ in b fa ♮ mi, & ſol in c ſol fa vt, ſicut dictū eſt in differentia tercia quarti toni. Omniū itaq̧ tonoꝶ tranſpoſitoꝶ eadē eſt intonatio pſalmoꝶ minoꝶ q̄ꝫ maioꝶ que eſt in clauibus nō trāſpoſitis.

Sequitur de ſchala ficta.

MVSICA ficta q̄ a pluribus ſchala ficta ſiue coniunctarū dicit̄, Cōiuncta eñ eſt toni in Semitoniū vel ecōtra facta tranſpoſitio. Vel eſt vox externa & aliena a claue que in aliqua claue canit̄ in qua ipſa naturaliter nō ponit̄, vt canendo in e la mi fa & in ff fa vt mi, &c. hinc Muſica ficta dicit̄ cū voces fictas moduletur. & fit cōiuncta pricipaliter ſolū reſpectu vocū mi & fa quas fingere oportet in locis aliter q̄ꝫ manus vel ſchala muſica cōtinet, & fingendo iſtas voces neceſſitate cogēte mi & fa cū ſint medie. Om̄es alie ſūt fingende voces. Signat̄ aūt cōiuncta per ſigna b rotundū & ♮ quadrū que ſem̄ꝑ locis ſuis repugnantibus accomodant̄. Vbi notandū ꝙ cōiuncte octies in manu euenire ſolent. Prima inter ff. & ♮ graues reperit̄ in ♮ mi ꝑ b molle ſignata cū ibi loco mi canit̄ fa. Exempla ſunt in Reſponſorijs, Sancta & immaculata, &c. In verbo nō poterāt, Itē in Reſponſorio Fuerūt ſine querela, In verbo, Calicē dñi. Iſta Reſponſoria. Si in inferioribus clauibus incipiūt habebūt cōiunctā. Sancta immaculata, Si in d ſol re, & fuerūt in A graui. Si vero p̄dicta Reſponſoria tranſponant̄ a ꝓpria ſede ad claues affinales tūc euitabit̄ i eis cōiūcta, Secūda cōiuncta inter d & e graues reperitur & figurat̄ in E la mi ꝑ b molle vt in Introitu Salue ſancta parens, In verbo regit ſimiliter. Gaude maria, In verbo Interemiſti, Si in e la mi incipiat. Si vero Introitus inceptam ſuam habuerit in E graui & Gaude Maria in

a acuto tunc euitabitur coniuncta, Tercia fit inter g & ff. graues & ſignatur in ff, graui per ♮ quadrũ, eo ꝙ ibi ꝑ fa cã tabitur mi vt. In Cõmunione Beatus ſeruus, In loco Inuenerit vigilantẽ, & que eſt iſta in dictiõe per deſertũ, euitant̃ cõiunctę tales ſi inchoat̃ talis cantus in a la mi re. Quarta accipit̃ inter g ſol re vt & a la mi re & ſignatur in a la mi re ꝑ b molle vt patet in Introitu, Letare, Si incipit in ff. graui, Si vero incipitur in g graui tũc euitatur talis cõiũcta,

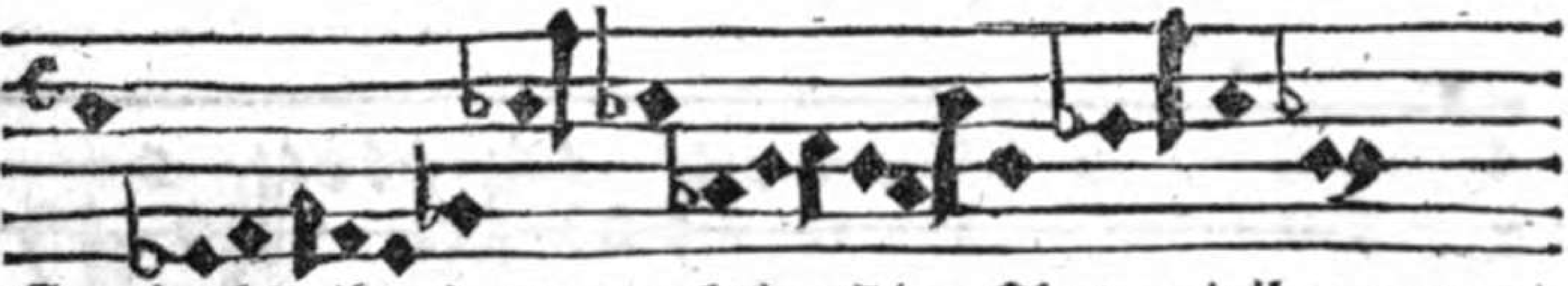
Sequitur Schala ficta.



Quinta oritur inter c ſol fa vt & d la ſol re & ſignat̃ in c acuta ꝑ ♮ quadrũ. Sexta locũ habet ĩter d la ſol re, & e la mi ſecundo & ſignat̃ per b molle ĩ e la mi, Septima orit̃ inter g ſol re vt & ff. fa vt ſm & ſignat̃ in ff. fa vt ꝑ ♮ quadrũ, Octaũ cõtingit inter g ſol re vt & aa la mi re & notat̃ in aa excellẽti per b molle. vide exempla in cantu Gregoriano.

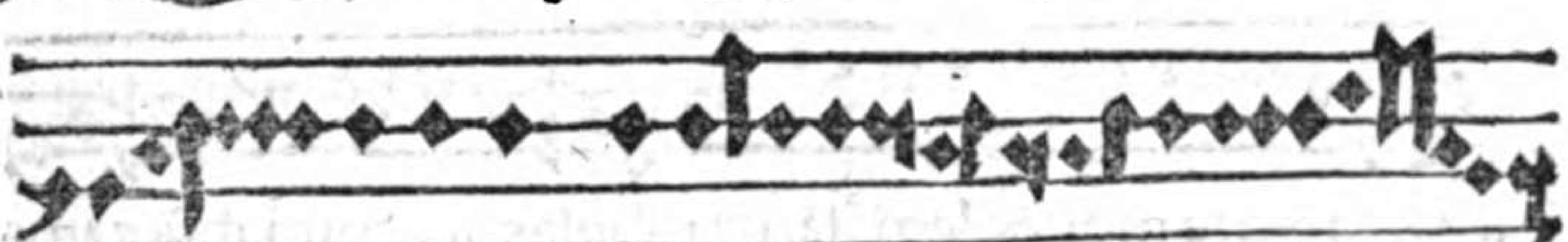
REGVLA Signato fa in ♮ mi & ſi contingit ſaltū fieri ad quartā ad elami ſecundū tūc etiā in e acuto debet ſignari fa ꝓpter euitare Tritonū ꝓhibitū. Itē ſi ſit deſcēſus de b fa♮mi ad e la mi finale ita ꝙ in ♮mi fa canit̄ tūc in e la mi debet ſimiliter decantari fa ꝓpter euitare modos inuſitatos videlicet Semidiapente. Item de octauis ſuis idē eſt intelligendū ꝓpter euitare Semidiapaſon.

¶ Notabile Melius ac ſuauius eſt cauere ꝑ tollerabiles cōiūctas q̄ intollerabiles q̄ cātū viciāt. Nā Muſica ficta fingit in quacūq; claue quācūq; vocē conſonantie cauſa. vt in exēplo.



Capitulū Quintū ⁊ vltimū de Introitibus ⁊ reſponſorijs.

QVI Tono adiudicari debeāt Autēto ve an plagali ex ſuis verſibus. Notandū ꝙ Introitus tonorū omniū vario mō habent inicia ſua ſecūdū diuerſitatē clauiū ipſs cōceſſam. Vn̄ Introitus primi toni finit̄ in d ſol re cū ſecūdo. Cuius verſus incipit in ff. graui hoc pacto.

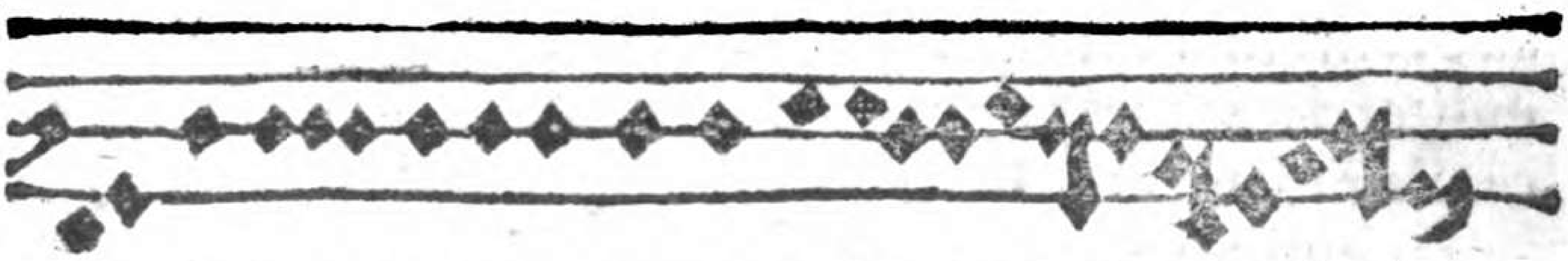


Prīa etate plaſmati ſunt adā & eua & poſiti ſūt in ſede btā

¶ Qn̄ vero tranſponit̄ ad a la mi re per quintā Introitus primi toni tūc ſuū verſum incipit in c ſol fa vt.

De ſecūdi Toni Introitibus.

¶ Introitus ſecũdi Toni finit in d graui. quoꝝ v̄ſus incipit in C graui ſic.

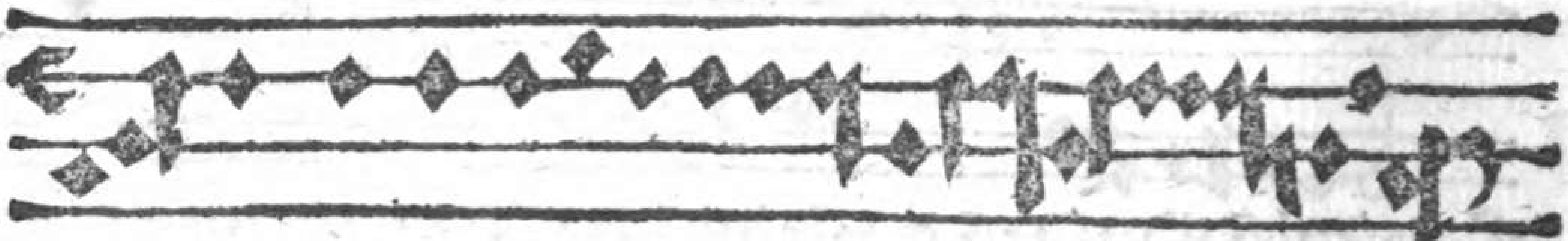


Secũda etate natauit archa diluuio paſſim fluente.
Senciant om̃es tuũ iuuamen.

¶ Quando vero trãſponitur ad a la mi re tũc ſuũ verſum incipit in g ſol re vt. & ſic ĩtelligẽdũ ẽ de om̃ibus Introitibus qñ trãſponũt tũc ĩ alijs clauibus quã regularibus incipiũt.

De Tercio Tono.

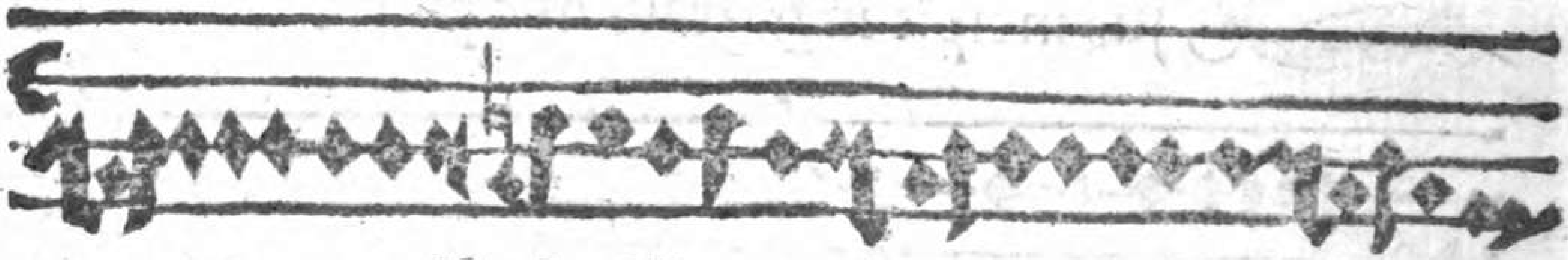
¶ Tercij Toni Introitus finiũt in E la mi cũ quarto. Quoꝝ verſus iniciũ habent in g graui tali modo.



Tentauit Abrahã tercia etate dilectũ Iſaac mactare.
De profundis clamaui ad te domine.

De Quarto Tono.

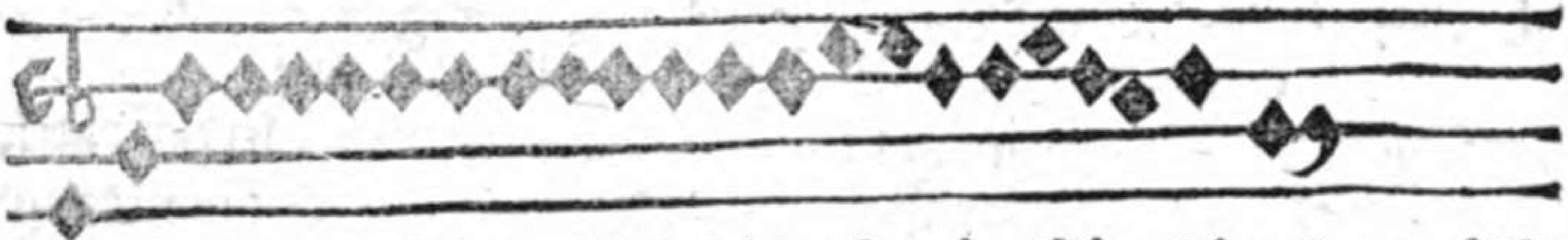
¶ Introitus Quarti Toni finiunt in E graui. Quoꝝ verſus incipiũt in a acuto hoc modo.



quarta etate moiſes legiſlator tabulas accepit ĩ mõte ſinai.
Domine probaſti me & cognouiſti me.

De Quinto Tono.

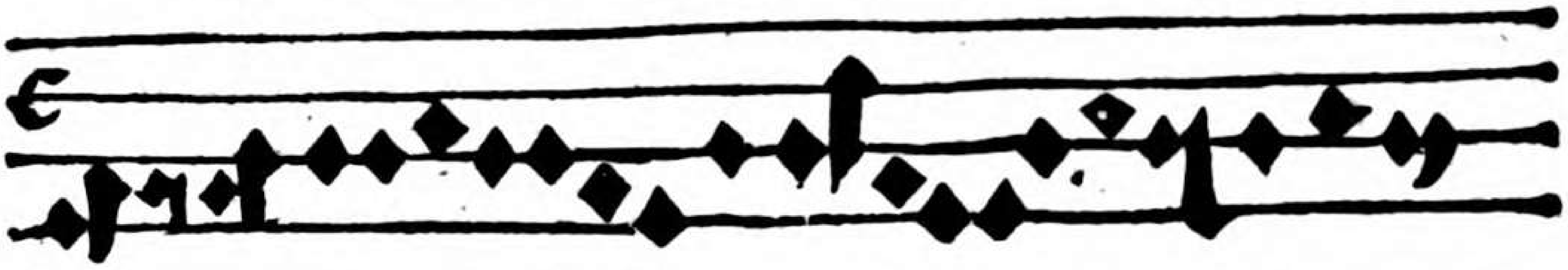
¶ Quinti Toni Introitus terminãtur in ff. finali cũ Sexto. Quoꝝ Verſus incipiunt ibidem ſic.



Quinta etate p̃ualuit Dauid in funda cũ lapide gira goliã.
Diligam te domine virtus mea.

De Sexto Tono.

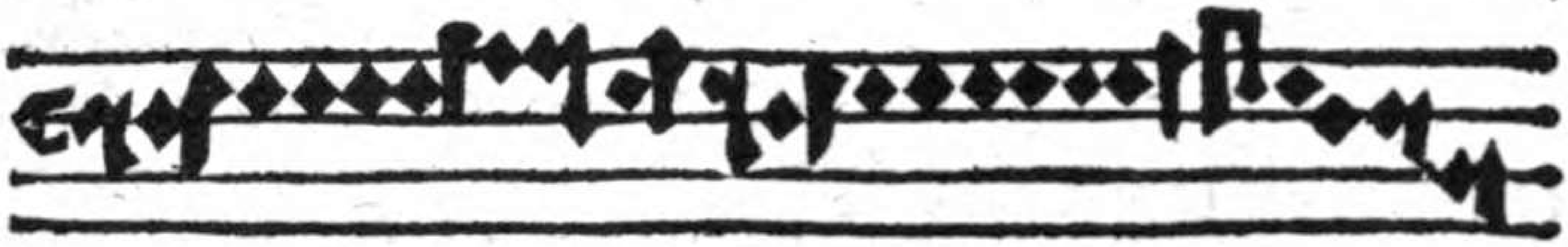
¶ Sexti toni Introitus finem habẽt in ff.fa vt. Quoꝝ verſus iniciũ capiunt in eodem ff.graui ſic.



Saluator noſter dñs deus etate ſexta natus eſt in mundũ.
Bonũ eſt conſiteri domino.

De Septimo Tono.

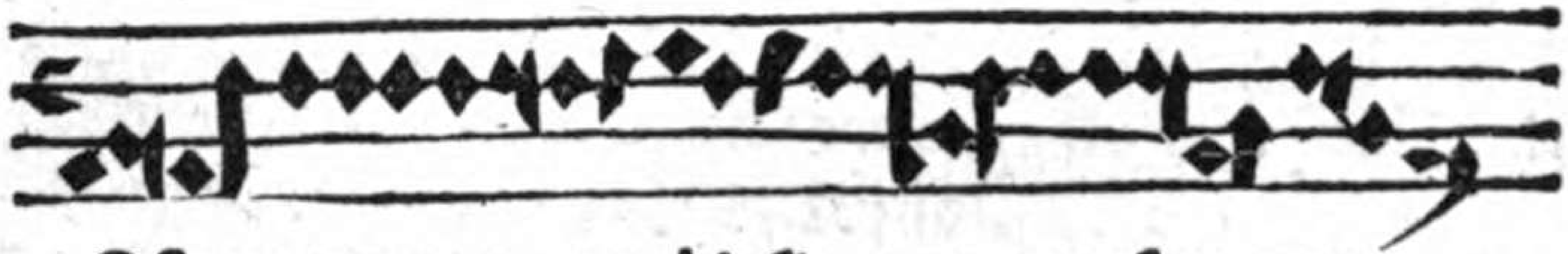
¶ Septimi Toni Introitus finiunt in g ſol re vt, Quoꝝ verſus exordiũ aſſumunt in c acuta hoc hoc modo.



Septima etate reſurgemus rationem meritoꝝ reddituri
Cantate domino canticum nouũ.

De Octauo Tono.

¶ Introitus octaui toni finẽ habent in g graui. Quoꝝ verſus incipiũt ibidem tali modo.

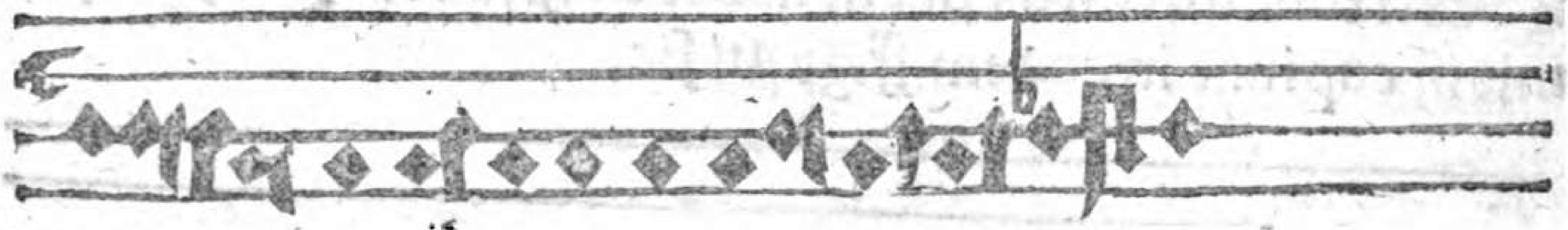


Octaua etate que carebit fine perpetua fruemur pace.
Benedicamus patrem & filium.

Sequitur de Reſponſorijs omniũ Tonoꝝ.

& primo de Reſponſorijs primi Toni.

OMnia Reſponſoria primi Toni finiunt̃ in d graui. quando nõ tranſponunt̃, Quoꝝ verſus incipiũt communiter in a acuto, Interdũ vero in d ſol re per terciã, licet raro, Nõnũꝙ etiã in d graui ſubito per Diapente a cendentes ad a acutũ, Exemplũ primi, vt hic cõmuniter



Ora pro populo inter veni pro clero

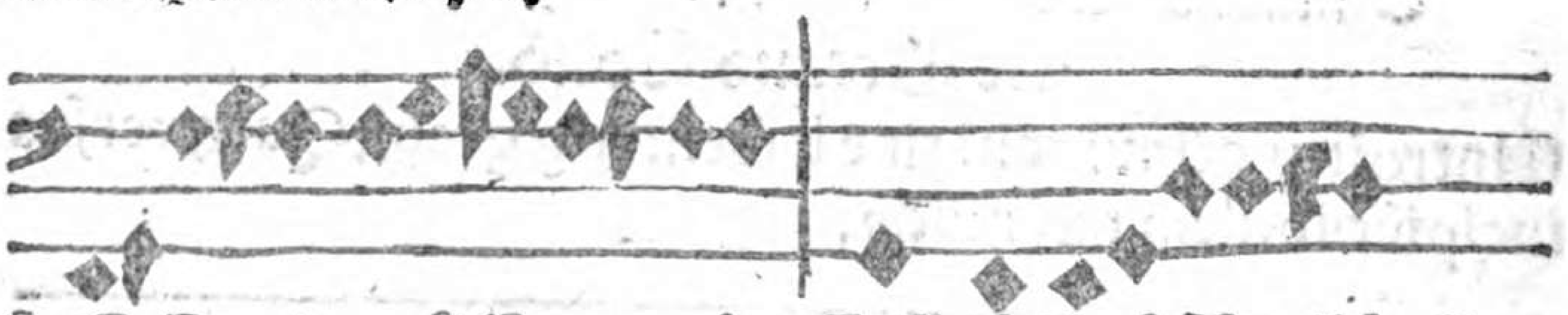
Exemplũ ſecundi. Exemplũ tercij.

Cer re, &c. Che rubin quoꝙ

Illius Reſpõſorij, Solẽ iuſticie, Illius Reſpõſorij. Te ſanctũ dominũ de ſ. Michaele.

De Reſponſorijs ſecundi Toni.

¶Reſponſoria ſecundi toni terminant̃ in d graui quãdo nõ tranſponunt̃. Quoꝝ verſus principiũ habent aliqñ in C, nõ nũꝙ vero in d grauibus, ſed quo ad gloria patri in C, graui habent iniciũ vt ſic.

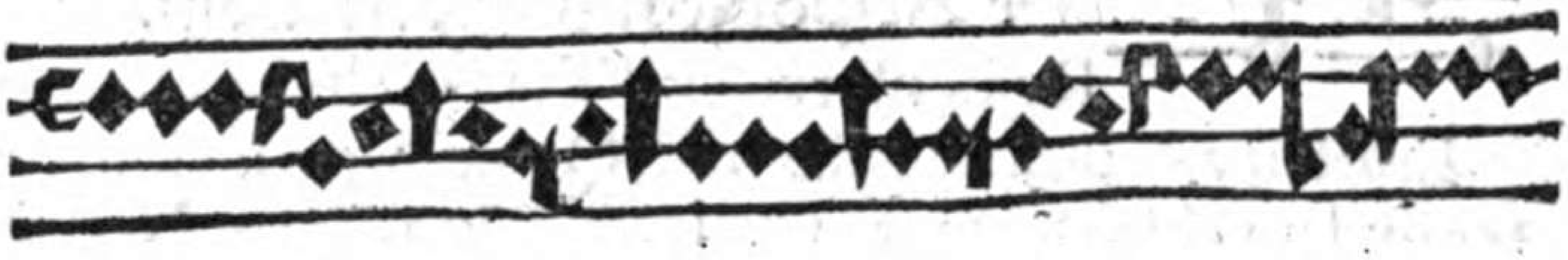


In C, Cumꝙ audiſſet populus, Exm̃ vbi in d, Tradiderũt Illius Reſpõſorij, Ingrediente dño, Illius Reſpõ, Fuerunt,

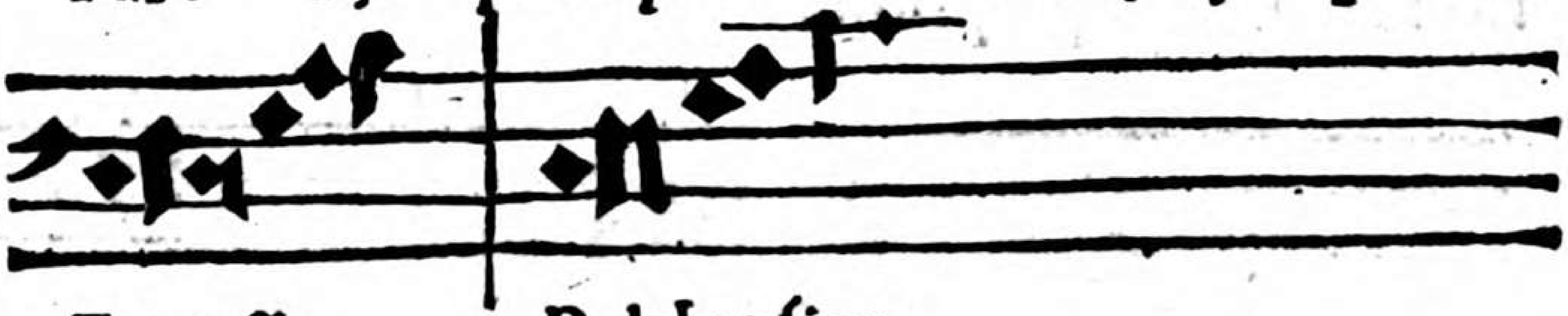
De Reſponſorijs Tercij Toni.

¶Reſponſoria tercij toni finiũt in E graui, Quoꝝ verſus cõ

muniter incipiunt in c acuta, nõnũq̄ vero ibidem vbi finem habent, Exemplũ primi ſic.



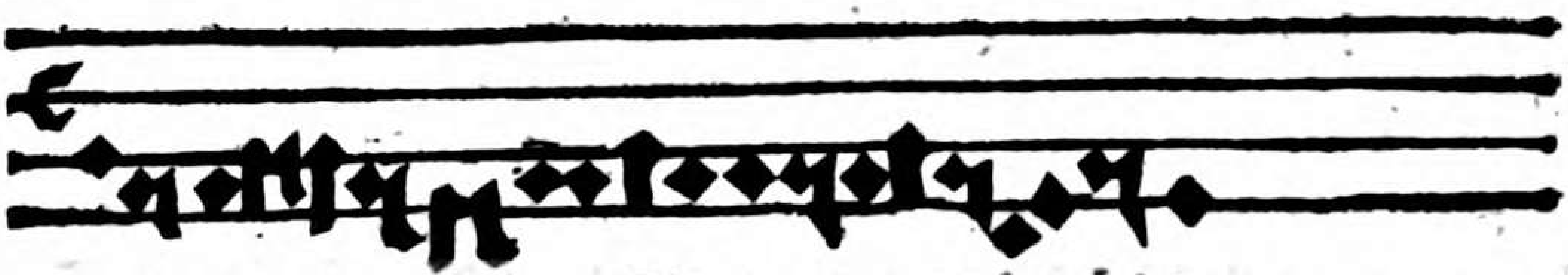
Para diſi porta per euã cũctis clauſa eſt & p̄ Mariã



Erat em̃ Pulchra ſion.
Quadã die, Surge virgo. Illius Reſponſorij.
Exemplum vbi in E

De Reſponſorijs Quarti Toni.

Reſpõſpria quarti Toni finiũt in E la mi, Quorꝫ verſus principiũ aſſumũt in a acuta & hoc ſi nõ trãſponũt, exm̃ vt hic.

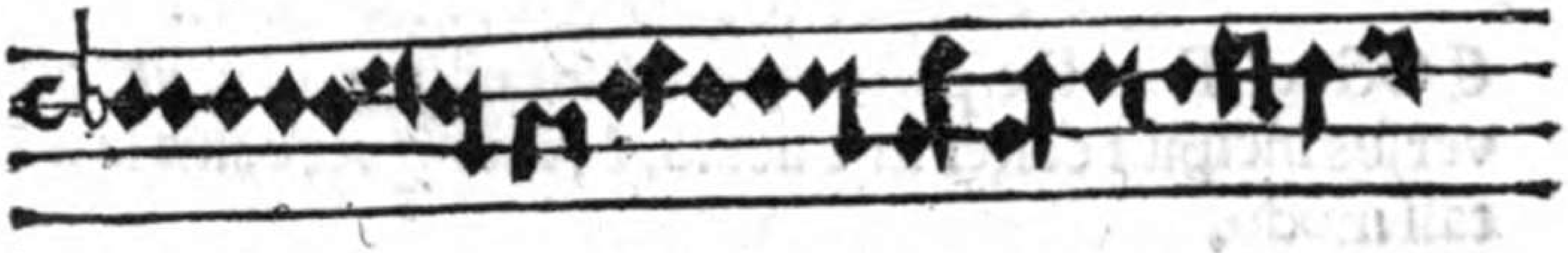


Simon Ioannis diligis me plus his

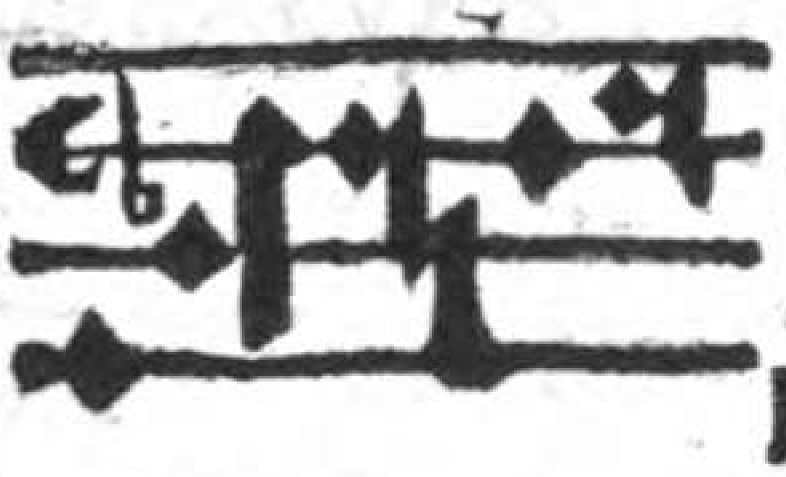
De Reſponſorijs quitti toni.

Om̃ia reſponſoria quĩti toni finem habent in ff, graui. Quorꝫ verſus cõiter incipiũt ĩ c acuta, Nõnũq̄ vo ibidẽ vbi terminãt puta in ff, graui ſic,

Cõſtantes eſtote,



Et ambulabunt gentes in lumi ne tuo

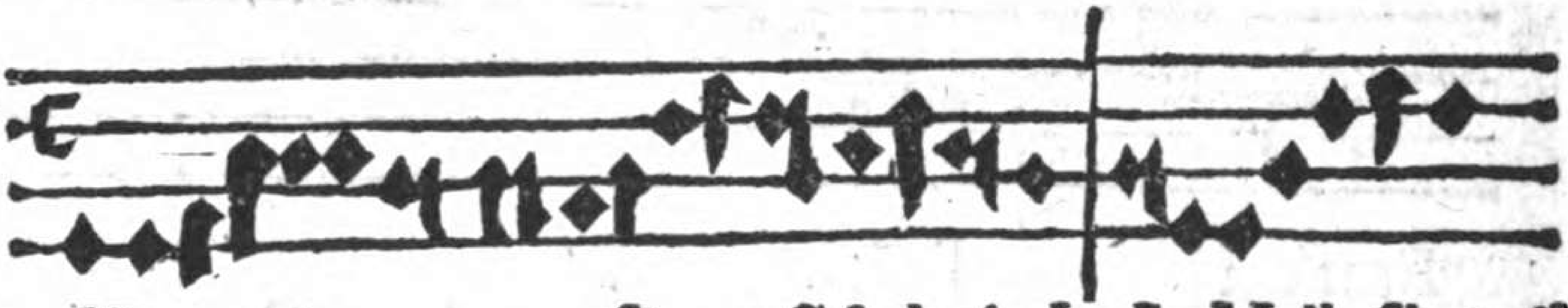


In ff.graui ſic.
Illius Reſponſorij, Regnũ mundi.

De Reſponſorijs Sexti Toni.

Reſponſoria ſexti Toni cõcludunt̃ in ff.graui, ſi nõ trãſponũt̃. Quorũ verſus incipiũt cõiter ibidem videlicet in ff.fa vt. Interdũ in a acuto. Nõnunq̃ vero in ff.graui per Diapente mox aſcendentes ad c ſol fa vt licet raro. Exemplũ primi.

Eructauit.

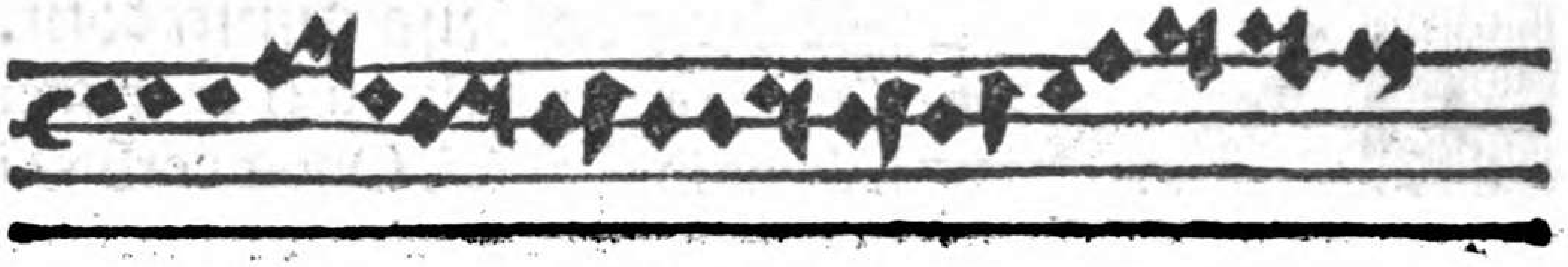


Hoc erit ſi gnũ ſederis. In A. Melle fluẽs il

Con ſer ua. In ff. per quintam.
Benedic domine.

De Reſponſorijs Septimi Toni.

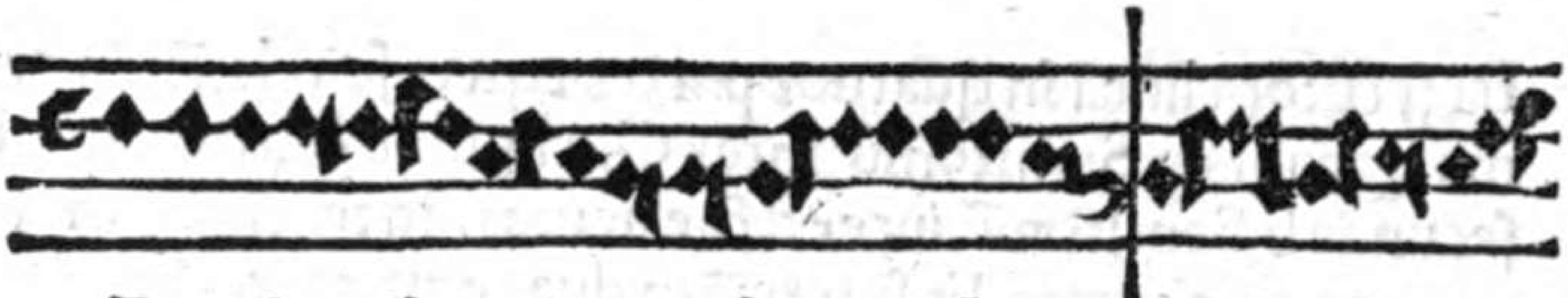
¶ Omĩa reſponſoria Septimi Toni finiũt in g graui. Quorũ verſus incipiũt cõiter in d acuta tali pacto.



Maledi cta terra in opere tuo.

De Reſponſorijs Octaui Toni.

¶ Octaui Toni Reſpõſoria concludunt̃ in g ſol re vt. quorũ verſus incipiũt cõiter in c acuta. Nõnunq̃ vero in a la mi re tali modo.



Et qui preibant increpabant eũ. In a acuto. In principio erat verbum.

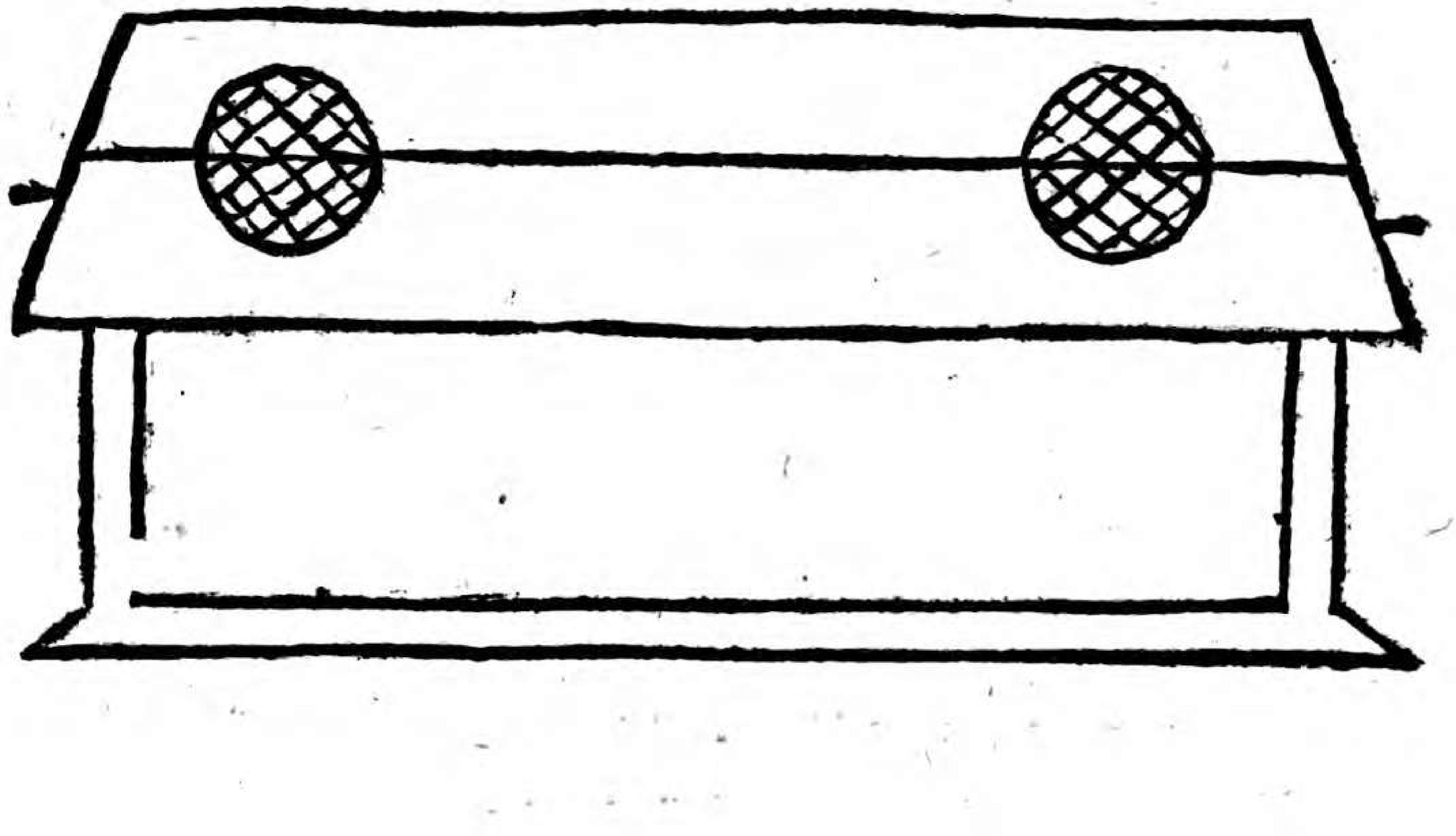
De compoſitiõe ⁊ dimenſiõe Monocordi.

MONOCORDVM Vnius chorde inſtrumẽtũ tali induſtria rite conficitur. Recipe lignũ duarũ vlnarũ. vel placite longitudinis duorꝫ digitorꝫ latitudinẽ & totidem ſpiſſitudinẽ habẽs atqꝫ idipſum caua per medium extremitatibus omibus manentibus illeſis. & cooperiatꝛ aſſere tenui lenigato ac feneſtrato ad modũ lutine, per cuius medium linea vna oculta trahatꝛ & in illius principio punctus vnus littera F ſignetur, erit eñi prima inſtrumenti magada poſt totã lineã a puncto Γvt pone. In ſecundo nihil in tercio C fa vt. in quarto nihil. In quinto G ſol re vt. In ſexto c ſol fa vt. In ſeptimo g ſol re vt minutã. In octauo nihil. Vltimo aũt cifram que tenebit locũ ſecunde magade. hoc facto ſpaciũ quod a Γvt vſqꝫ ad ſecundã magadã eſt iterũ in ptes nouem diſtingue, In quarum prima A graue pone. In tercia D ſol re. In quinta A la mi re. In ſexta d la ſol re. In ſeptima A a la mi re. Deinde ab a re in ſecundã magadã iterũ fac ptes noue. & in prima pone ♮ graue. In tercia E la mi. In quinta ♮ mi in minutis. In ſexta E la mi acutã. In ſeptima ♮ mi in geminatis. Quo facto ſpaciũ hoc totũ a prima magada in ſecũdã per partes quatuor diſtingue. & in prima pone b fa. ĩ grauibus. In ſecũda F. fa vt finalem. In tercia f. fa vt acutã. Deinde incipe in b. fa graui. & totã lineã conũ verſus in quatuor partes partire. & in prima pone b. Semitoniũ inter D & E. Capitales. In ſecũda b fa in minutis. In tercia b b fa in excellentibus, Hoc facto incipe ĩ Semitonio quod inter D. &

E eſt & totã lineã in quatuor partes equas ſcinde. Et in prima ſignabis b Semitoniũ inter G. capitalẽ & a minutã, In ſecunda b Semitoniũ inter d & e acutas. In tercia b fa inter dd & ee excellentes. Et ſi terciã in duas equas vlterius dimiſeris habebis Semitoniũ inter g acutã & aa excellẽs. Poſtea fige pede circini in c ſol fa vt & ſpaciũ verſus ſecundã magadam in duas partes diſtingue. in cuius medio cc ſol fa ponito, Similiter a d la ſol re ſpaciũ verſus conũ in duo equalia partire. & in medio loca dd la ſol. Poſtremo ab e acuta verſus ſecundã magadã ſpaciũ diuide & in medio habebis ee la. Cum vera Monocordi dimenſiõe. His ſic factis in extremis Magadarũ punctis. pone parua ipſius chorde ſuſtentacula. ne corde ſonus lignorum contactu obtundat. Quibus paratis affigatur atque ſuperducatur vna chorda enea ſatis fortis groſſa atque bene extenſa vt ſonũ audibilẽ reddat & habebis Monocordũ perfectũ. Cuius forma hec erit.

Monocordum.

Prima Magada. Sẽcũda Magada.



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