Mus. Th. 4
1282

Mus. theor.
1282. 4°

Quercu.

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Bayer. Staatsbibliothek 33

Opuſculū Muſices

per q̄ breuiſſimum: de Gregoriana et figuratiua atq̧ contrapuncto ſimplici/ vna cum exemplis idoneis/ percōmode tractans: omnibus cantu oblectantibus vtile/ ac neceſſarium: ꝑ Simonem Brabantinum de Quercu Cantorem Ducum Mediolaneñ. confectum.

Tetraſtichon.

Quem ſacra Caſtalio delectat Muſica phoebo:
Et teneros dulci reddere voce modos/
Nunc legat: et ſuaui cantabit blandius Orpheo:
Inſanas poterit ducere et ipſe feras.

Dn̄s Joañ. Weyſſenburger Impreſſit Landſhut.

99 = A

In laudem Muſices Petri Chaſibis Philocali Epigramma.

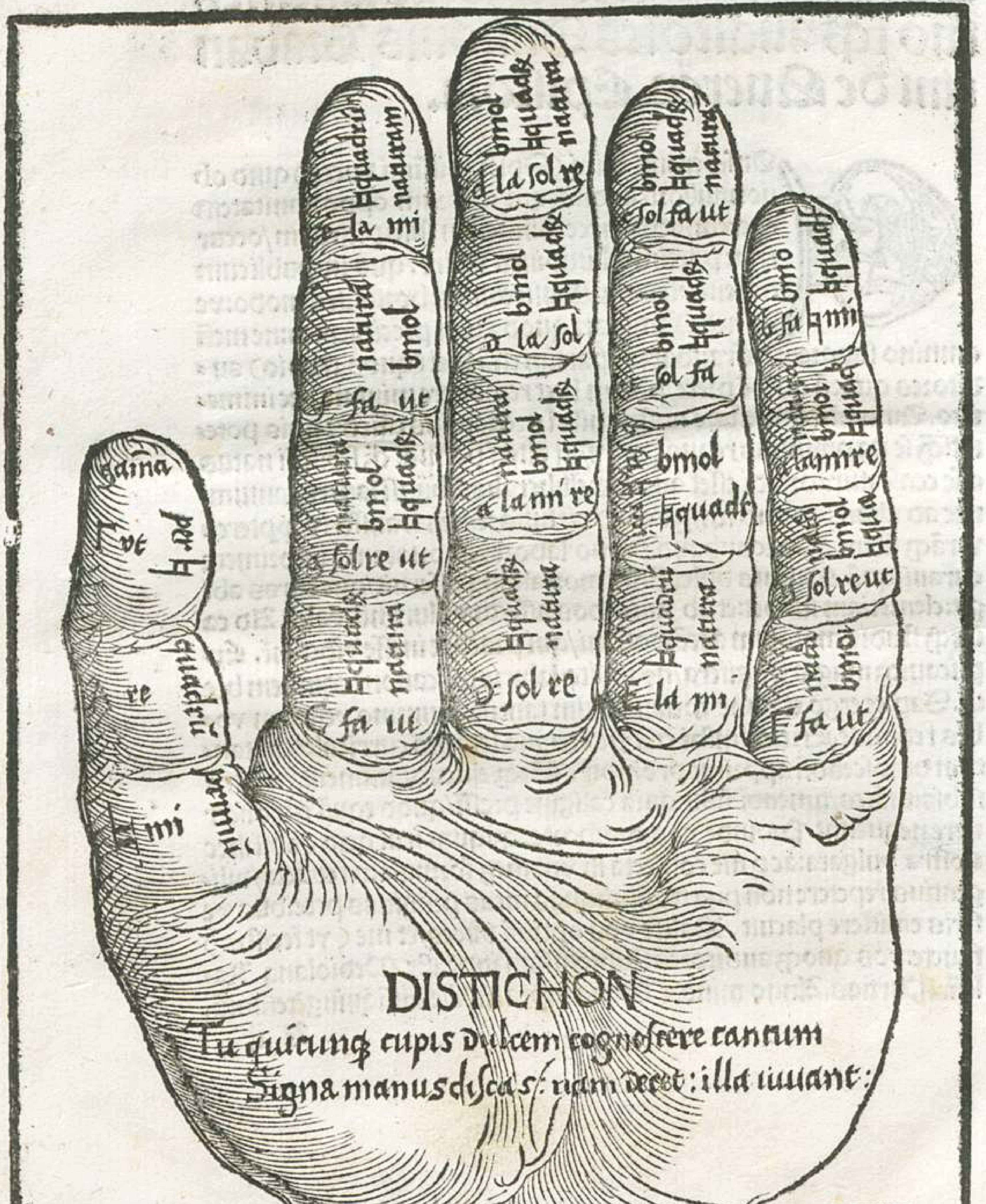
Amphionis opus. Lini ſtudiumqꝫ ſonoꝛum.
  Et dulces modulos quiſquis amare cupit.
Ad noſtrum flectat (pꝛeſens quē chartula monſtrat)
  Archetipum mentem. diiudicetqꝫ notas.
Muſica quanquoquidem claro deſcendit Olimpo.
  Angelicus dulces perſonas oꝛdo modos.
Hanc veteres tanqꝫ gemmas coluere Poete.
  Hanc Socrates didicit. ſcripſit ⁊ inde ſenex.
Mouit ⁊ ille dei diuino carmine pꝛimum.
  Qui cecinit Dauid. miſtica ſacra puer.
Oꝛgana ſic reſonant pſalmis permixta iocundis.
  Alternatqꝫ vices Muſica blanda ſuas.
Nec tenuem lectoꝛ credo aſpernabere chartam.
  Ere quidem modico venditur illa nimis.

BIBLIOTHECA
REGIA
MONACENSIS.

Ad illuſtres Duces Mediolanenſes ſuo ſqꝫ auditores Simonis Brabantini de Quercu. Epiſtola.

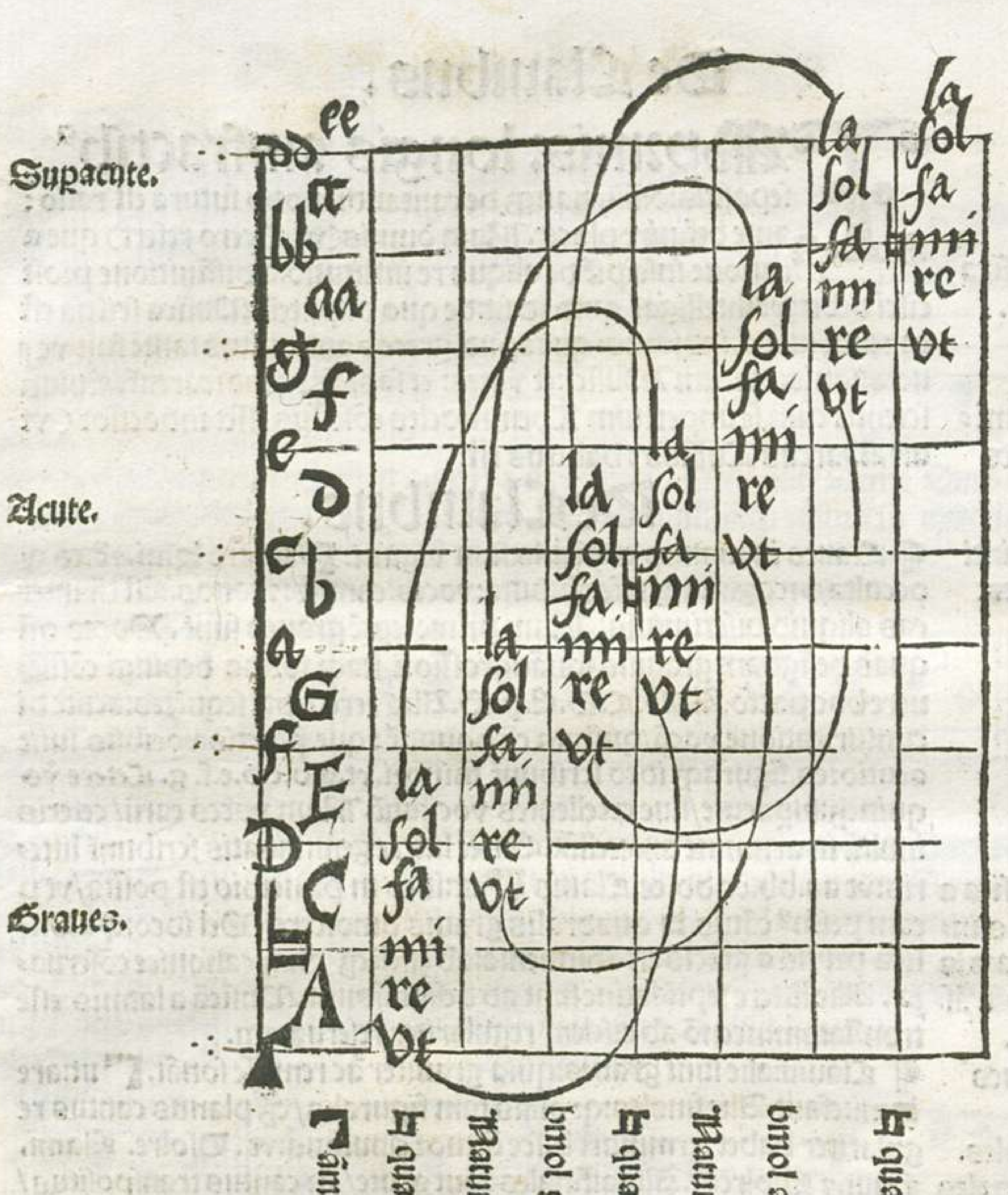
COnſideranti mihi (Splẽdidiſſimi duces) quid ob nonnulloꝝ auditorum meorum opportunitatem ederem/ad hancce ꝓuinciam ſuſcipiendam/occurrunt partim celſitudines veſtre: quo in publicum darem vtranqꝫ Muſicen:non hortantes modo:verumetiã familiari quodã iure precipientes:ne meũ omnino ſudorem defraudarem:partim etiã mei (quos erudio) auditores quoꝝ quidẽ prece/pedem licet remouere minime.nec immerito. Qum eñ tempeſtate noſtra:nihil preſtantius efficere quis poterit: ꝙ ſe ita omnibus rebus gerere/vt alteri potius: ꝙ ſibiipſi natus eſſe cenſeatur.ſordidi eſſet animi et illiberalis:ſibiipſi ſapere tantum: nec ad alios (cum id ſemꝑ liceat) virtutis ſemen transferre. ꝓpterea vtrãqꝫ illam Muſicen:haud paruo labore cõportatam : imprimere curaui:quã Muſeus dulciſſimã mortalibus aſſeruit/que curas abigit:clemẽtiam ſuadet:et ad leniendos affectus plurimũ valet. Ad ea itaqꝫ ſtudia me ſolum accõmodaui/qui practice ineſſe viderent̃. Explicauiqꝫ magis frugifera/nõ multo labirinto/ canone equidem breui. Sapite ergo et hunc theſauriolum tantillo nummo venalem vobis redimite. Eritis (mihi credite) exiguo tempis curriculo/ad tantum dinoſcendũ apprime prompti . Neqꝫ elucubratiunculã noſtrã ſubſannãtes/timendi ſunt:quia caligine preſſi/quod equũ eſt: diſcernere nequeunt. Proinde vos oro:hortorqꝫ:qum frui ocio dabit̃:hec noſtra vulgata:ac ꝑ me confecta in vnamqꝫ formulam redacta/diligentius repetere non pigritemini:quas meas primitias precibus veſtris emittere placuit . Valete vos optimi duces/et me (vt feciſtis) fouete:vos quoqꝫ auditores ſtudioſiſſimi itidẽ. Ex Mediolana Kaleñ. Martias. Anno minori Nono ſupra Milleſimũ quingẽteſſimũ.

Ee la per ♮ quadrum.



Vngleich } Linea

GLeich } Spacio



Supacute.
Acute.
Graues.
ee
dd
cc
bb
aa
g
f
e
d
c
b
a
G
F
E
D
C
B
A
Γ
la ſol fa mi re vt
Gāma lr̄a greca eſt.
♮ quadrorum graue.
Natura grauis.
bmol graue
♮ quadrum acutum
Natura acuta.
bmol acutum.
♮ quadrū ſupacutū.

De Clauibus.

IAm primis: longis amfractibꝰ ſepoſitis: omnis nanqꝫ de cantandi modo futura eſt ratio: ante definire placet. Nam omnis (vt Cicero refert) que a ratione ſuſcipit̃ de aliqua re inſtitutio: a diffinitione profi ciſci debet: vt intelligat̃ quid id ſit: de quo diſputet̃. Muſica ſciẽtia eſt canendi modũ indicans: que apud grecos antiquitus tante fuit ve nerationis: vt idem Muſici: et vates: et ſapientes iudicarent̃. Cuius ſcientie cum ſe imperitum Themiſtocles cõfeſſus eſſet indoctior (vt ait Marcus Tullius) habitus eſt.

Muſica quid.

Themiſtocles

De Clauibus.

Viginti claues.

¶ Claues in manus craticula ſunt viginti. Γ ut. are ♮ mi. ⁊c. eo ꝙ occulta/incognitaqꝫ referãt: puta: voces: cantus: ⁊ tonos. Eſt tñ inter eas aliquid diſcriminis. Nam prime ſeptẽ graues ſunt. Voces em̃ quas deſignant grauius ſonãt: groſſiori itaqꝫ forma depingi cõſue uere hoc pacto. A. B. C. D. E. F. G. Alie vero ſeptẽ ſequẽtes: acute di cuntur: ratione vocũ/quibus cũ ponunt̃: que ꝑdictis vocibus ſunt acutiores. figuraqꝫ ideo ſcribunt̃ minori. vt. a. b. c. d. e. f. g. Cetere vo quinqꝫ: ſupacute/ſiue excellentes vocitant̃. Nam voces earũ/ ceteris multũ in acumine antecellũt. Et hee littere gemminatis ſcribunt̃ litte ris: vt aa. bb. cc. dd. ee. Clauis Γ ut: ideo in principio eſt poſita/vt ꝑ eam primꝰ cãtus ♮ quadralis grauis dinoſceret̃. Vel ideo: ꝙ Mu ſica primo a grecis eſt adinuenta: ab eiſdẽqꝫ olim canonice cõſerua ta. Alie littere ſeptẽ latine ſunt ad deſignãdum Muſicã a latinis eſſe tranſlatam: necnõ ab eiſdem regulariter reſeruatam.

Muſica a grecis inuenta: a latinis trãſlata.

¶ Clauiũ: alie ſunt graues: quia grauiter ac remiſſe ſonãt. Γ ut: are ♮ mi: cfaut. Alie finales: q: om̃is tam figuralis/ qꝫ planus cantus re gulariter habet terminari hiſce q̃ttuor clauibus: vt. Dſolre. Elami. Ffaut. ⁊ Gſolreut. Alie affinales: aut acute/ q: cantus tranſpoſitus/ ſolmiſatiõe/his clauibus tribus habet deſinere. vt alamire. bfa ♮ mi et cſolfaut. Secũdo dicunt̃ acute: ſua nanqꝫ voce graues ſuperare cõ tendunt. Alie ſupacute: eo ꝙ voce ſua acutas ſuperant.

Claues gra.

Finales.

Affinales

Acute

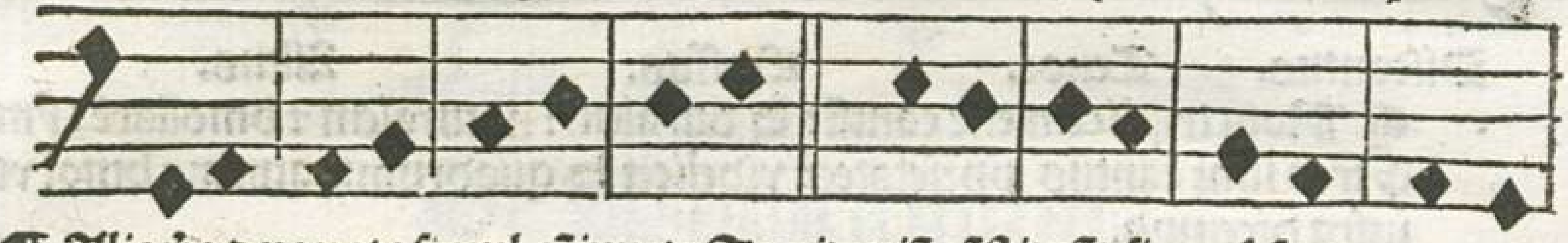
Supacu.

De Vocibus.

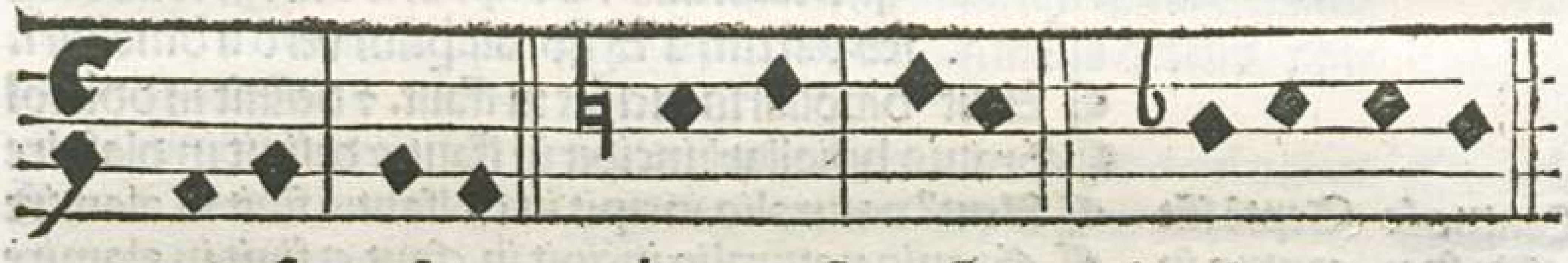
Voces ſex

¶ Voces ꝑ quas ſepius repetitas. om̃is ꝓgredit̃ cantus: ſex eſſe cla re conſtat. ut. re mi. fa. ſol. la. quarũ quelibet/ſepties in manu reperit̃: cum ſeptẽ ſint cantus reformationes: quẽadmodũ ſcala latina indi

catꝫ e quibus due mutuo cõbinate tonũ cõſtituũt:ſcilicet.ut.re.re. mi.
fa.ſol.ſol.la.abſqꝫ mi.et fa. aſcendendo vel deſcendendo.
¶ Tonus eſt vox grecanica/dicta a tonãdo:hoc eſt fortiter ſonãdo Tonus
reſpectu ſemitonij. Nam greci tonon:dicũt ſonũ. Exẽplũ de Tono quid

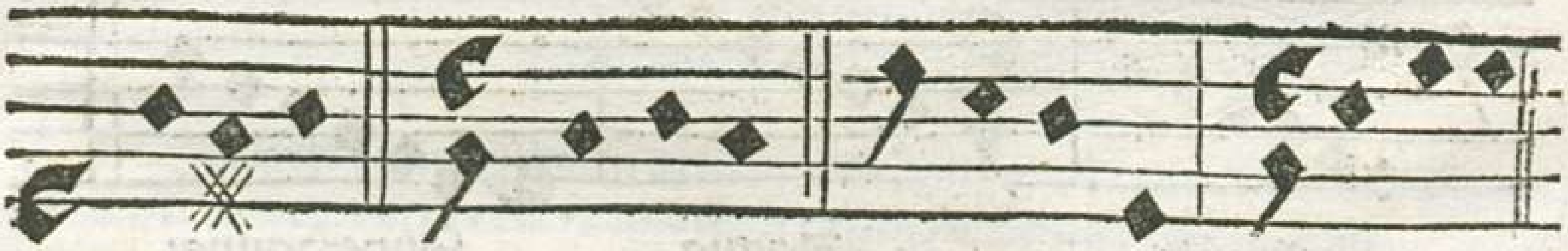


¶ Alie vͦo due note ſimul cõiuncte Semitoniũ cõſtituũt:ſiue aſcẽde-
rint ſiue deſcenderint videlicet mi cũ fa.et ecõtrario. Dicit̃ autẽ Semi Quid Se
tomiũ a ſemis ſemi:qͦ eſt impfectũ:⁊ nõ a ſemis ſemiſſis:qꝛ tonus in mitoniũ.
equales partes nõ diuidit̃:hoc eſt in duo Semitonio maiora:ſed in
Semitoniũ maius ⁊ minus. Exemplum de Semitonijs.



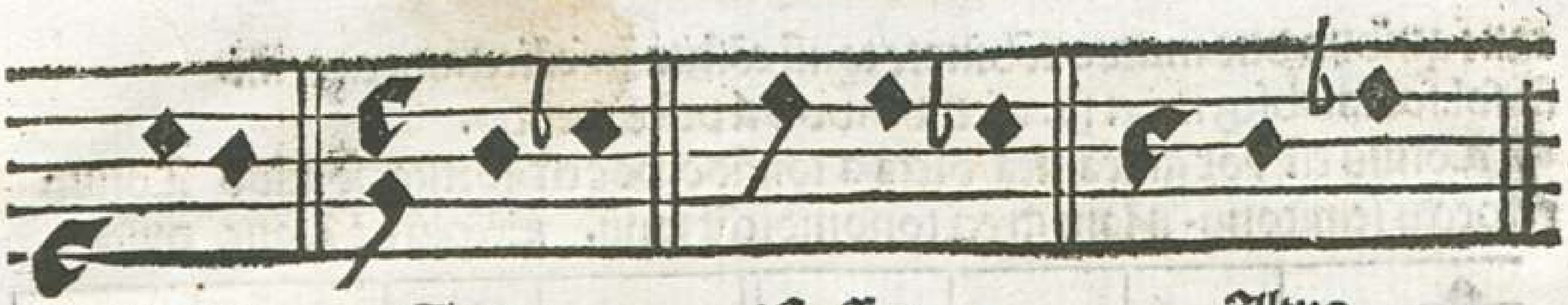
p naturã grauẽ. p ♮ quadrũ acutũ. p bmol graue

¶ Semitoniũ vero eſt duplex. Maius videlicet ⁊ minus. Illud cau Duplex
ſatur inter fa ⁊ mi:vt prius receſui/ſiue ſit in cãtu ♮ quadrali: natu- Semito-
rali aut bmollari ,put ꝙ tres ſunt cantus in genere:et ſeptẽ in ſpecie: nium.
vt infra. Hoc vero videlicet Semitoniũ minus / eſt cũ fingit̃ de to-
no Semitoniũ/vt hic.taleqꝫ ſignum apponi cõſuetum eſt ✕ quod Dyeſis
appellatur dyeſis:et iſtud Semitoniũ minus propter eius ſuauita-
tem inuentum eſt. Exemplum.



Diſcantus. Tenor. Baſſus. Altus.

¶ Dictum fuit ſuperius/ꝙ ſemp de tono Semitonium fingi poteſt
Nam quod pfectũ eſt/impfici poteſt. Sic etiã de Semitonio fingit̃ De Semi
tonus/ad euitandũ diapenthen minorem:fa videlicet cõtra mi:nam tonio to-
quod impfectum eſt/pfici poteſt. Exemplum. nus fingit̃

De Cantibus

¶ Nota triplicem eſſe cantū: ♮ duralem: naturalem ꝛ bmollarē: ſm q̄ tres ſunt cantus ꝓprietates: videlicet ♮ quadrum: natura: ꝛ bmol vt infra dicemus.

Tres cantus in gn̄e — Tres ſunt cantus in genere videlicet.

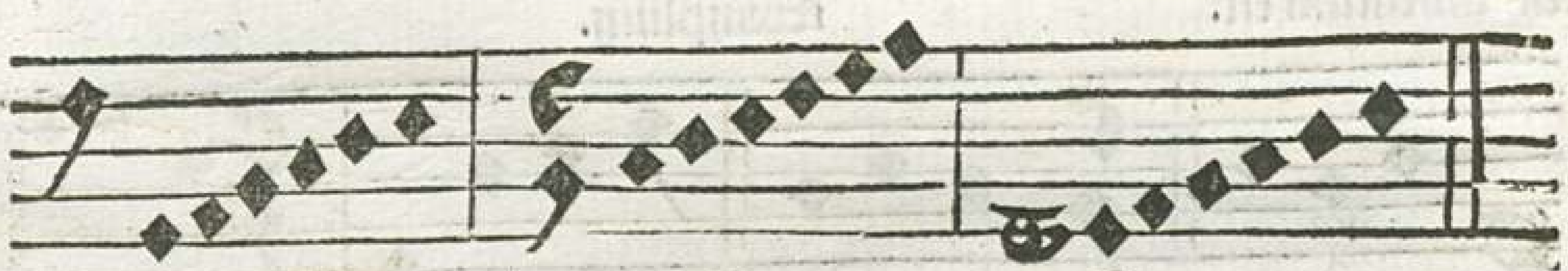
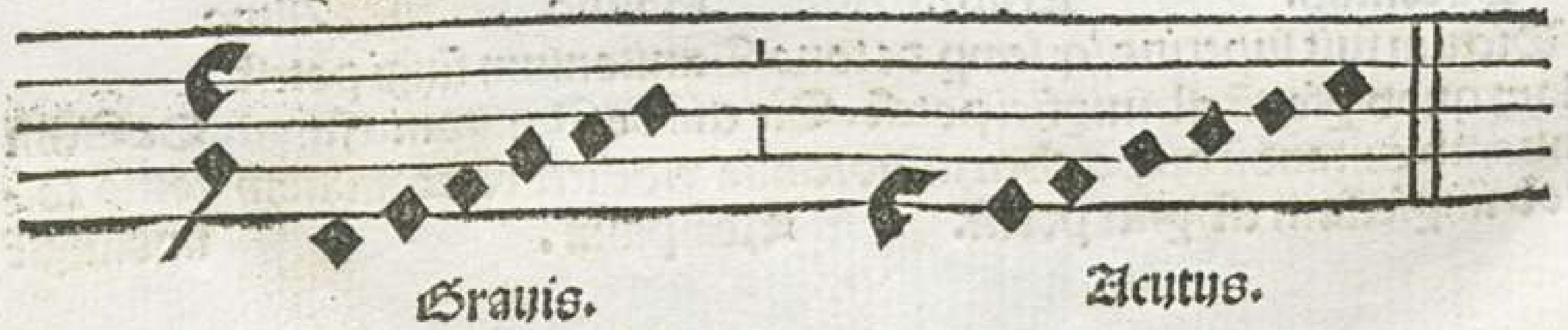
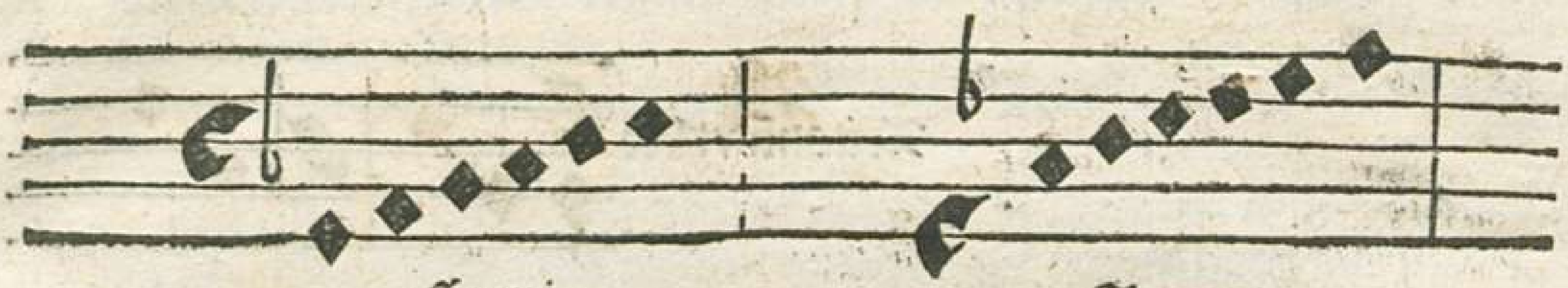
¶ ♮ quadralis. eſt qui durū ꝛ aſperum facit ſonum: ratione littere et ſoni.

¶ bmollaris/eſt qui mollem ac lenē facit ſonum: etiam ratione littere et ſoni.

¶ Naturalis vero: q̄ durū ꝛ mollē ſonū facit ſed partim a ♮ q̄drali: ꝑtim vero a bmollari.

Cantus ſeptē in ſpecie — Septē ſūt cantus in ſpecie:

¶ Acutꝰ bmollaris incipit in ffaut. ꝛ deſinit in ddlaſol
¶ Grauis bmollarꝭ incipit in ffaut: ꝛ deſinit in dlaſolre
¶ Acutꝰ naturalis incipit in cſolfaut: ꝛ finit in alamire
¶ Grauis naturalis incipit in cfaut. et finit in alamire
¶ Supacutꝰ ♮ q̄dralis incipit in gſolreut: ꝛ finit in Ela
¶ Acutꝰ ♮ q̄dralis incipit in gſolreut: ꝛ finit in Elami
¶ Grauis ♮ q̄dralis incipit in Γut. Et finit in Elami

Exempla horum patent per ordinem.

De Mutatione.

Grauis. Acutus.

De Mutationibus.

¶ Mutatio eſt vnius/eiuſdemqꝫ vocis in vna ⁊ eadem claue variatio. Dicitur aũt notanter in vna ⁊ eadem claue ⁊c. qm̄ vox vnius clauis/haud poteſt mutari in alterius clauis vocem: quia ut : quod eſt cfaut nequid mutari in ut:ꝙ eſt cſolfaut: qm̄ diuerſas habent claues hoc etiã pacto in bfa ♮ mi nulla fit mutatio:neqꝫ in ſua octaua/ eandem ob cauſa. — *Mutatio quid*

¶ Mutatio nunqꝫ fieri debet/niſi eo in loco: aſcendendo vel deſcendendo/ad hoc compellente neceſſitudine: ne fiat per plura/quod fieri poteſt per pauciora. — *Mutatio nõ fit niſi neceſſitate*

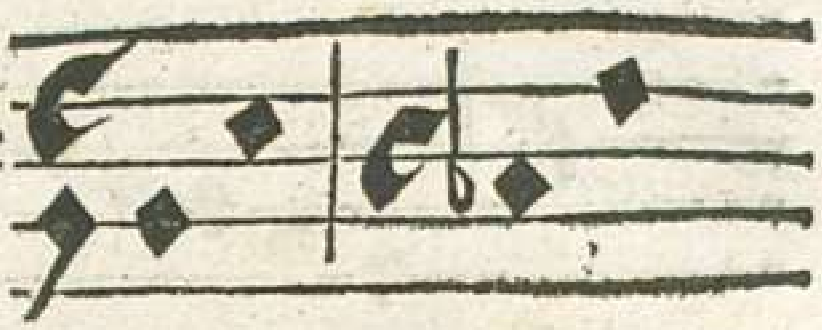
¶ Non licet aſſiduo vocem in vocem mutare: ſed fit ſaltus ſine mutatione de nota ad notam:quẽadmodũ in diapente contingit maiori:hoc eſt quinta perfecta:ab ffaut ad cſolfaut: vel ab elami ad bfa ♮ mi/et ſic conſequenter.

¶ Illud etiam eſt animaduertendũ/ꝙ Autores noſtri pauci vtebãtur mutationibus:eo ꝙ quẽlibet cantum appellabant naturalem : et ſex voces habebant/aut notas: moderni tñ plures addiderunt cantus:et ꝓpter huiuſcemodi notarum pluralitatẽ. b. rotundum eſt ad inuentum. Et hoc ꝓpter cantus molliciẽ. Et ♮ quadrum/ꝓpter duriciẽ cantus. — *Autores noſtri*

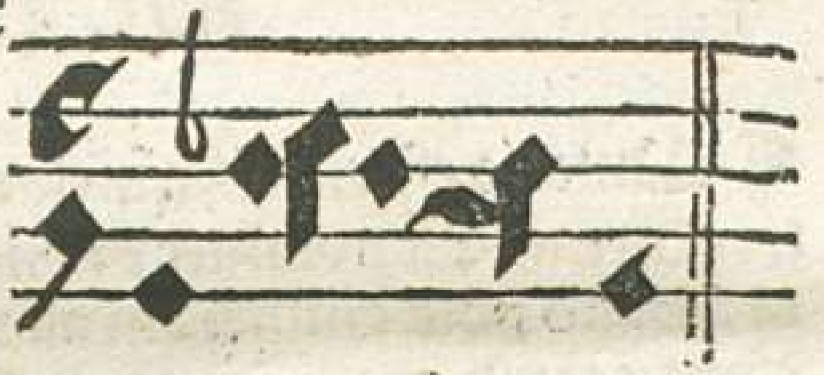
¶ Neqꝫ hoc eſt ꝑtermittendũ: vt qñ in bfa ♮ mi canit᷑ fa. tũc in octaua ſua/etiam cantari debet fa:alioquin deperderet᷑ octaua ꝑfecta. Diapaſon maior ⁊ quinta ꝑfecta Diapenthe maior ꝓpterea Diapaſon maior:⁊ Diapenthe maior perargute oĩes inte Muſice ſpẽs ſonãt. — *Nota*

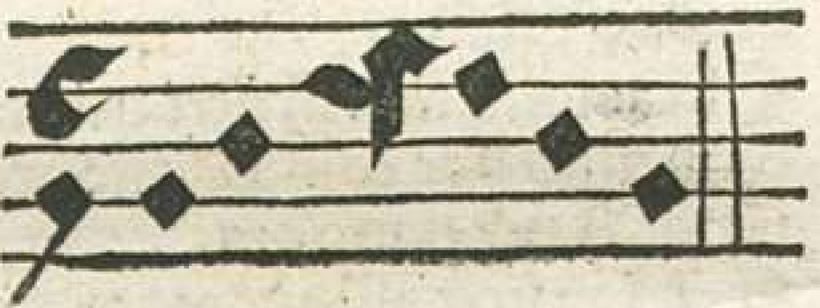
¶ Cur vero bmol ſit inuentũ:hac figurali ſequẽti ꝑclare oſtendit᷑. — *Bmol q̄re inuentũ*

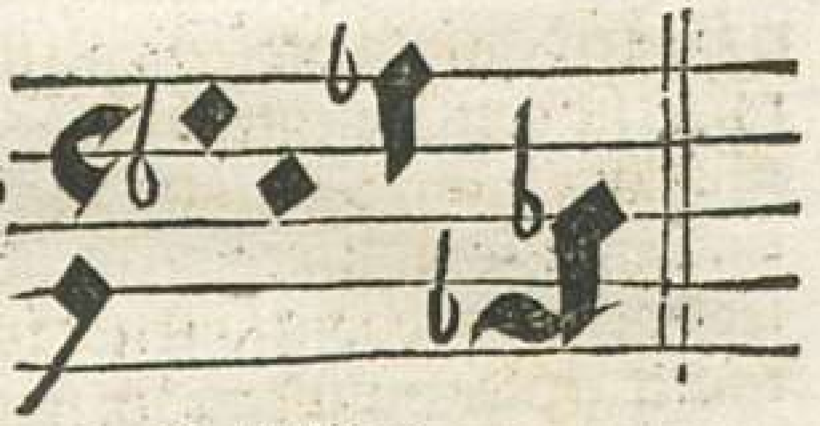
De Mutatione.

Tritonū vt hic

Tritonus

Suauitatē vt hic

Item bmol cōſtat inuentū q̄ttuor de cauſis tum ꝓpter

Suauitas.

Mutationē vt ♮

Mutatio.

Mobilitatē vt ♮

Mobilitas.

bmol in aſcēſu Semitoniū facit: in deſcēſu tonū

♮ quadrum vnde dicitur

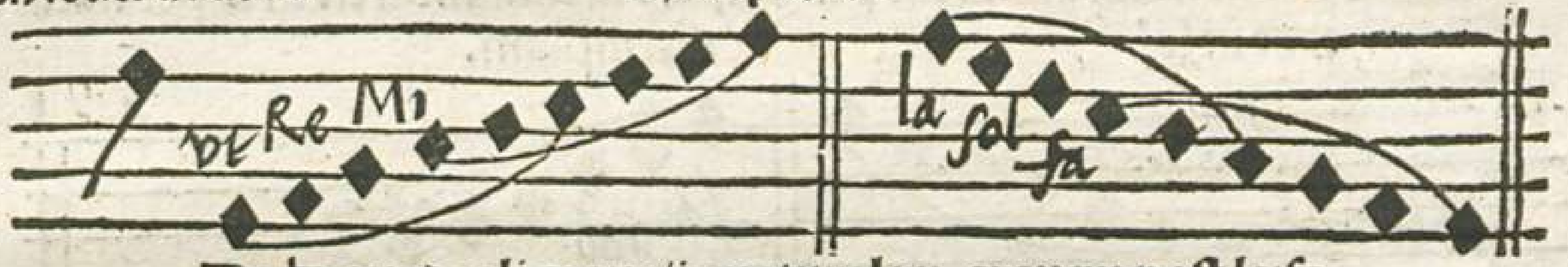
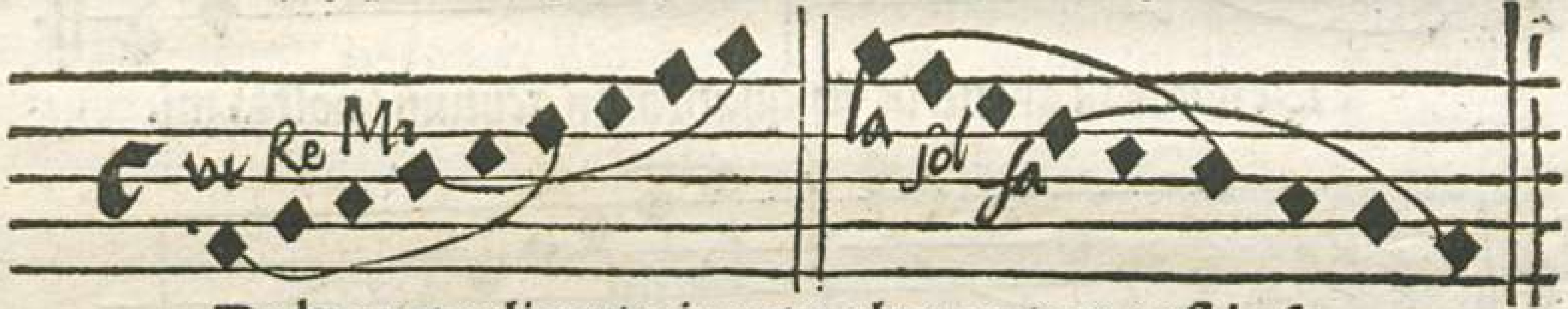
¶ Operepreciū eſt latere neminē.b. ♭ eſſe duplex: puta.bfa ♮mi: et dicit̄ bfa.bmol.⁊ ♮mi. ♮ quadrū/ad litterarum diſcrimē. pleriq̄ tn̄ aſſerentes: ⁊ quidem inepte dicūt: bmol ideo dici quod molle canat̄: quanq̄ aſcenſu Semitoniū facit: ⁊ molle canit̄: tn̄ deſcenſu dure canitur/tonūq̄ cōſtituit: ⁊ p cōſequens ⁊c. Sed dicit̄ bmol/ a mobilitate nam moueri poteſt ⁊ ordinari/quocūq̄ in loco: in lineis aut in ſpacijs/ſm cantoris exigentiā. Dicūt quoq̄ nōnulli ♮ durū: quaſi dure canit̄. Verū in aſcēſu: facit etem̄ tonū. Sed deſcenſu molle canit̄: propter ſemitoniū. Dicit̄ aūt ♮ quadrū ad differentiā bmollis. Nam ſi equaliter eſſent formate: dubitaret̄ an cantaret̄ fa aut mi. Sed ♮ quadrum iſtud: ita cōiter haud ordinari cōſueuit: niſi eſſet neceſſe ꝓpter diſſonantiā fa cōtra mi/in cōſonantijs pfectis ⁊c: Et hoc/cū cantus

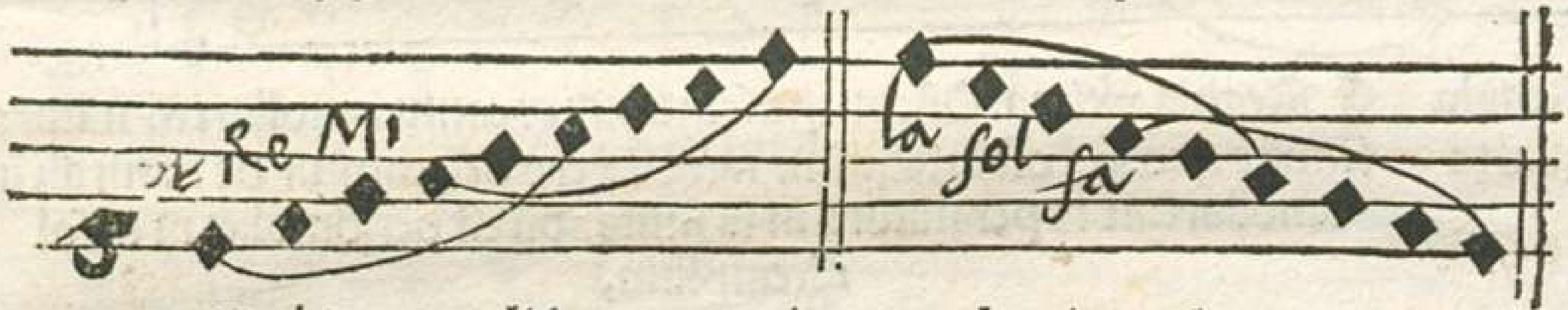
De Mutatione.

eſt bmollaris. etiam nō ſunt ibidem niſi due note: videlicet fa ⁊ mi: et ſic non ordinatur cōmuniter.

¶ Has autem quattuor regulas nouiſſime e ſcala latina extractas breuibus accipe. Regulas nota.

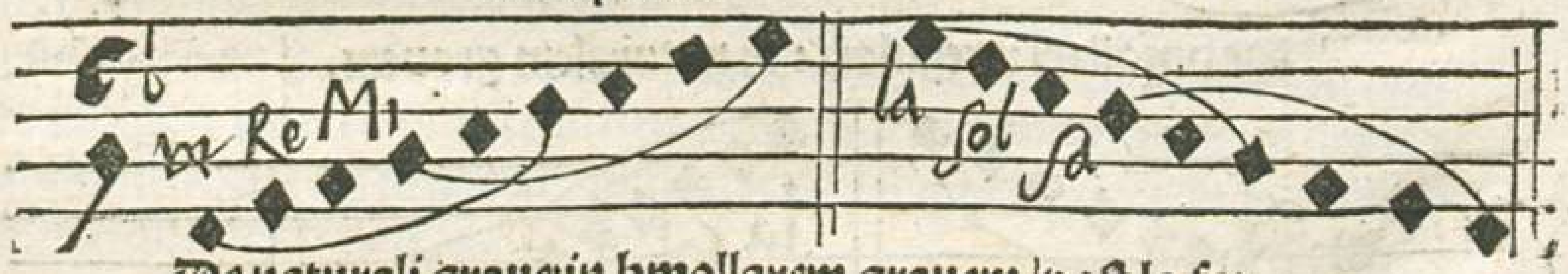
¶ Regula prima: quādocūqꝫ aſcendit ex cantu ♮ quadrali in naturalem: ſemp tūc poſt la ſequit fa. Si vero deſcendit e cantu naturali/ in ♮ quadralē: ſic mi ꝑ naturā: vertendū eſt in la ꝑ ♮ quadrū. Et re in ſol: et ut in fa. Regula prima

Exemplum.

De ♮ quadrali graue/in naturalem grauem poſt la:fa.

De ♮ quadrali acuto: in naturalem acutum poſt la:fa.

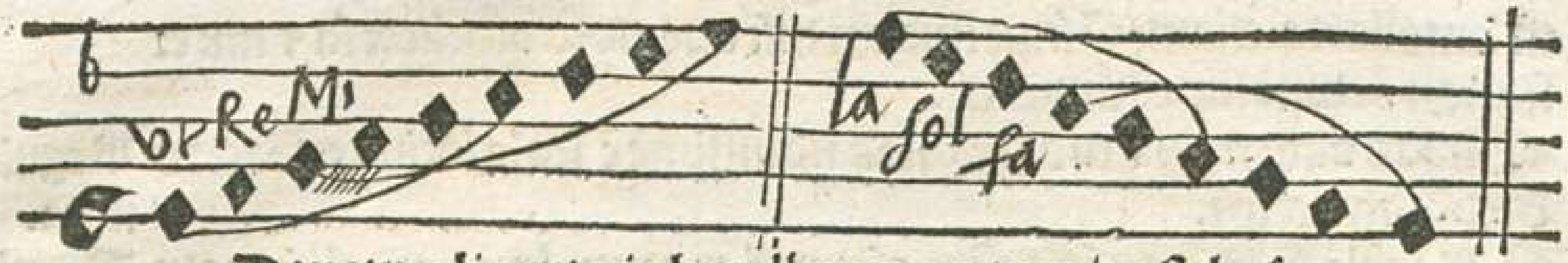


De ♮ quadrali ſuperacuto: in naturalem irregularem.

¶ Regula altera: quādocūqꝫ aſcendit de cantu naturali in bmollarem ſic etiā poſt la:fa ſequit. At vō cū deſcendit e bmollari in naturalem ſic mi ꝑ bmol/mutandū eſt in la ꝑ naturā/⁊ re in ſol: et ut in fa. Regula ſecunda.

Exemplum.

De naturali graue: in bmollarem grauem/poſt la.fa:

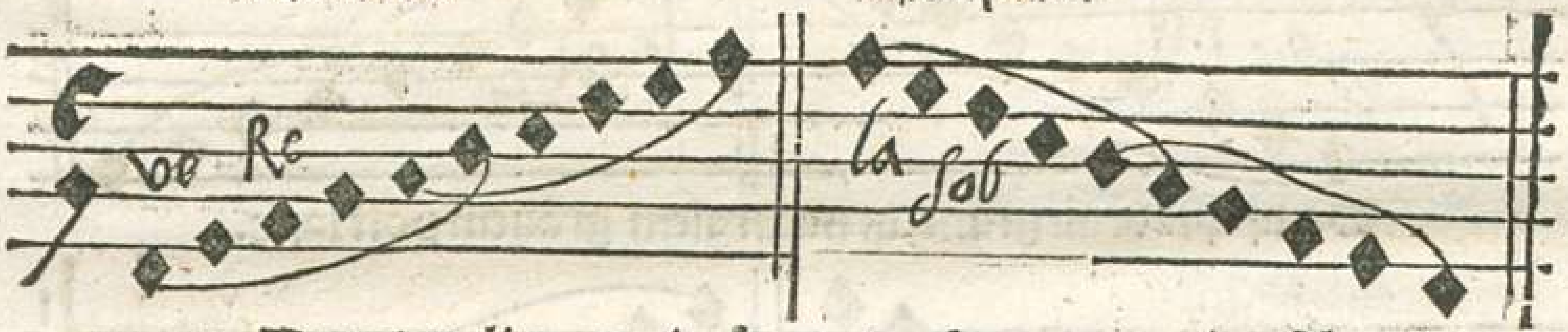
De Mutatione.

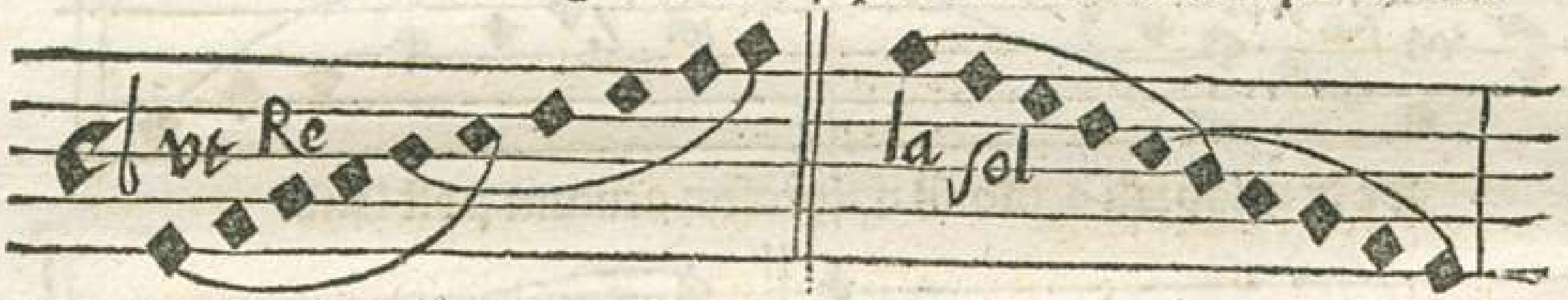


De naturali acuto in bmollarem acutum/poſt la fa.

Regula tercia

¶ Regula penultima. Quandocūqꝫ aſcenditur e cantu naturali/in ♮ quadralem: ſic ſemp̄ poſt la ſequit̄ mi. Si vero deſcēdit̄: de ♮ quadrali in naturalem: tūc per ♮ quadrū mutandū eſt in la per naturā et vt in ſol.

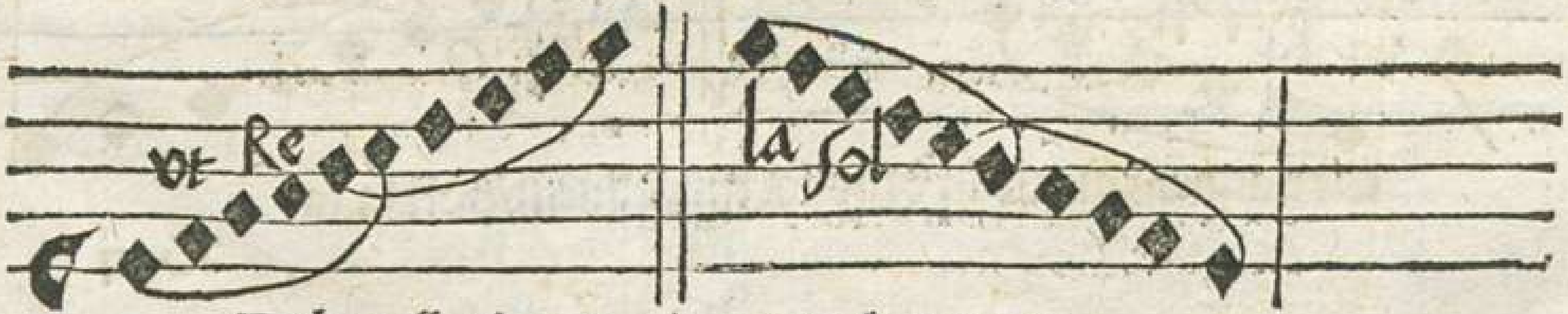
Exemplum.

De naturali graue: in ♮ quadralem acutum/ poſt la mi.

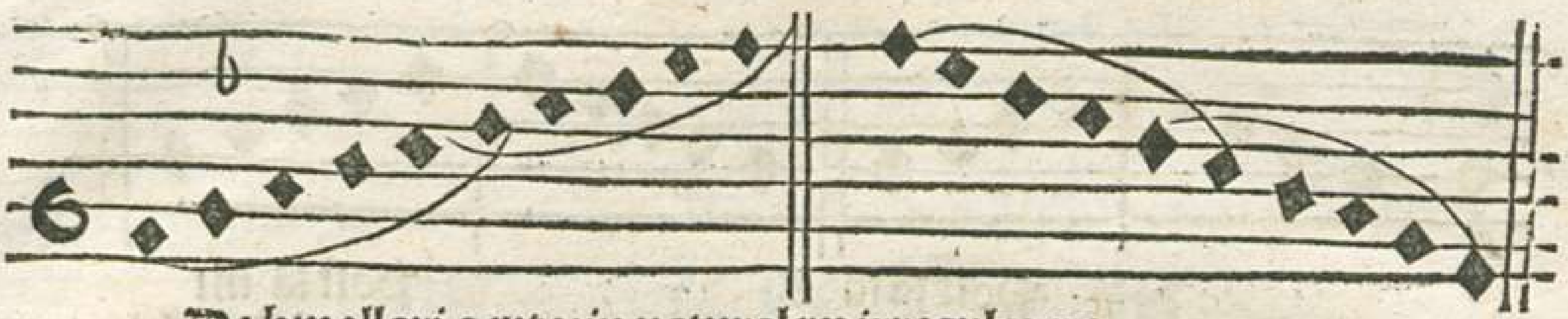


Regula quarta

¶ Regula vltima. Qn̄cunqꝫ aſcenditur ex cantu bmollari in naturalem: ſic quoqꝫ poſt la ſequitur mi. Si vero deſcenditur de naturali in bmollarē: ſic re per naturā in la mutandū eſt per bmol: et vt in ſol

Exemplum.

De bmollari irregulari; in naturalem grauem.

De bmollari graue: in naturale acutum.

De Mutatione.

De bmollari acuto:in naturalem irregularem.

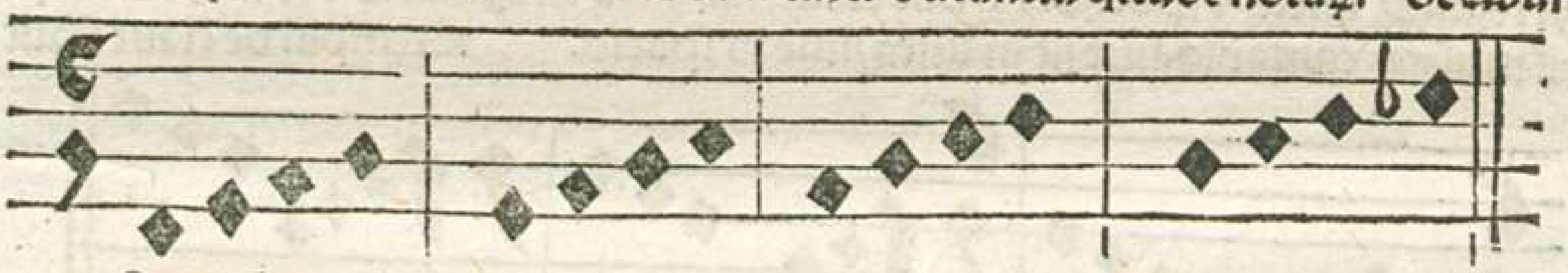
¶ Modus iſte obſeruãdus venit in om̃i Muſica:ſiue figurata ſiue plana:q2 in om̃i inſtrumento/vna eſt Muſica:q̃uis nõ vtantur notulis inſtrumentis:tñ vtunt̃ eadem ſpecierũ muſicaliũ diſtãtia: puta Tonorũ.Semitonorũ:et per alia interualla.rc.ideo Muſica nõ ſolũ contineť in ut:re:mi:fa:ſol:la.Sed in omni inſtrumento.

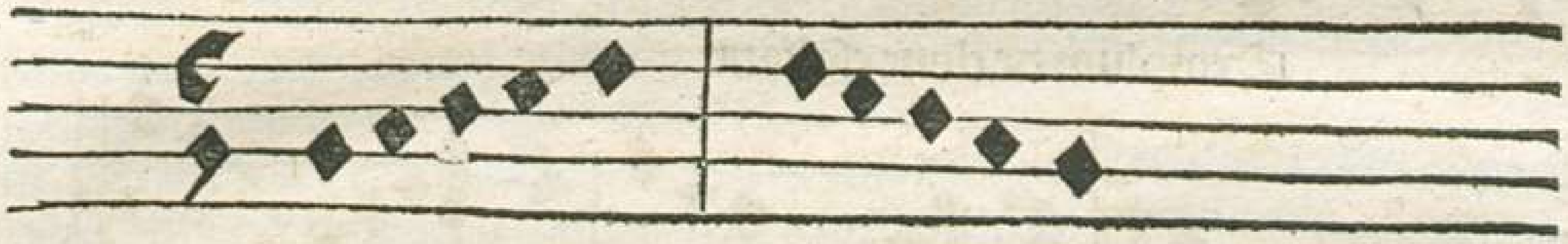
Vna Muſica in omni inſtrumento.

¶ Item inter quattuor notarũ diſtantiã:ſemper Semitoniũ ordinari debet:niſi vltra aſcenderit ſeu deſcẽderit:et hoc ad euitandũ Tritonum/ſpeciẽ falſam: ꝓut refert Joannes de Muris: ꝓpter turpẽ ſuũ ſonum:illa vitanda eſt ſpecies.

Tritonus ſpẽs falſa. Joannes de Muris

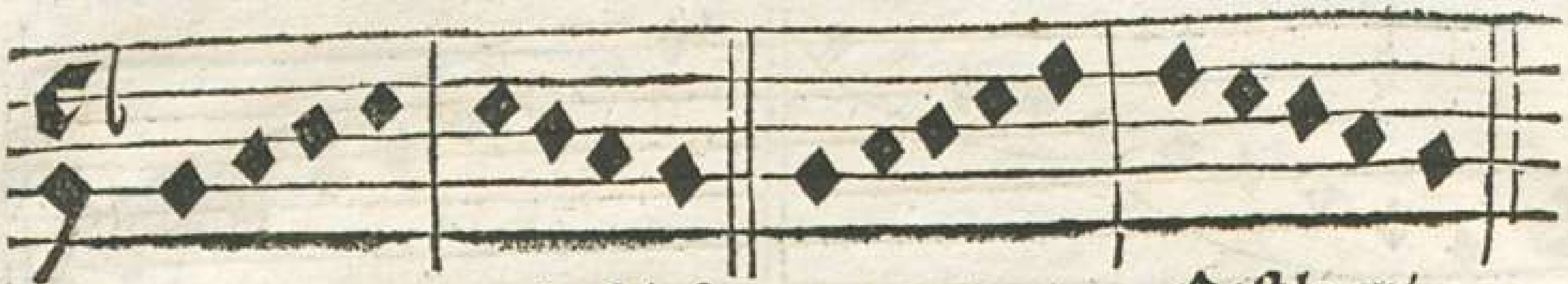
Exemplũ vbi Semitoniũ ordinat̃ inter diſtantiã q̃ttuor notaꝝ.



Exemplum vbi Semitoniũ ordinatur in quinq3 notas.

¶ Non oportet iſtis in locis ordinari Semitonium inter quattuor notarum diſtantiam:ſed inter quinq3 notas.nam vltra quattuor aſcendit:ſi quis tñ ordinare vellet inter quattuor.ad voluntatem cantor non ſic cauſa licite quis poſſet.

¶ Hoc ſummopere ſpectãdum eſt:quod inter quattuor aut quinq3 lineis duo ſemper fa indigere videremur:aſcenſu ſeu deſcenſu.Et quandocũq3 duo iſta fa: diſtant abinuicem/per quattuor notas:tunc ſemꝑ poſt la ſequitur fa.Si vero ꝑ quinq3:tunc ſequitur mi poſt la.

Exemplum.



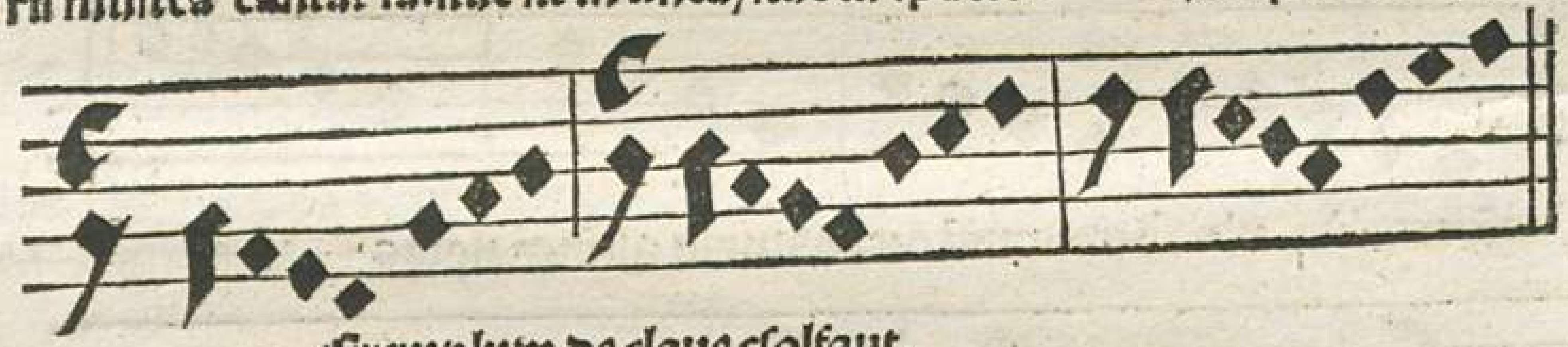
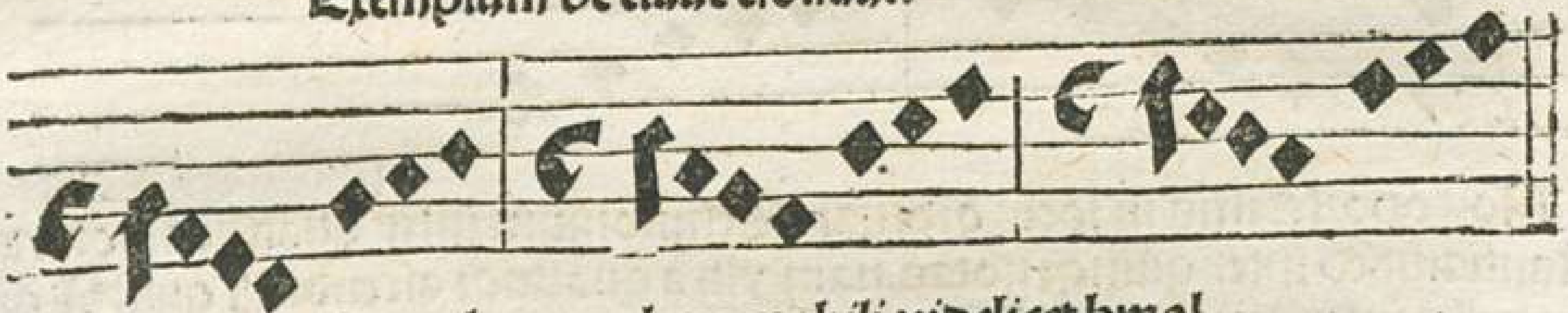
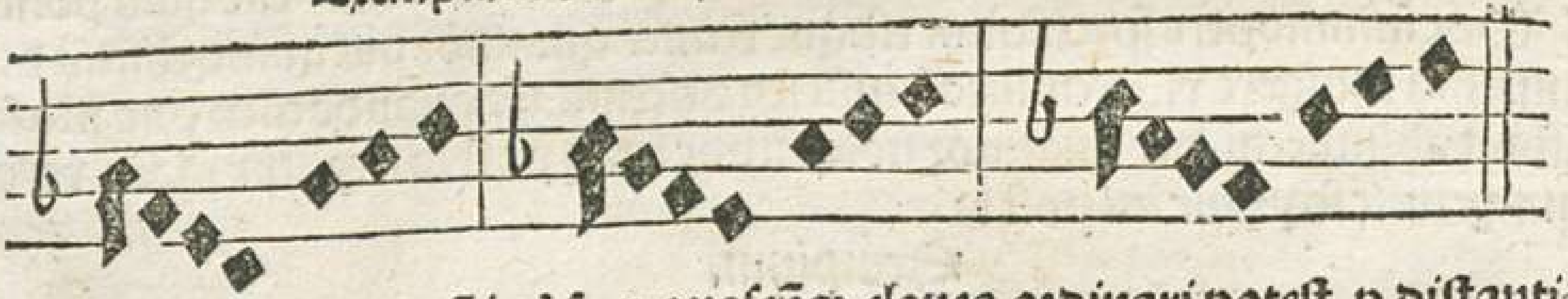
Poſt la fa Poſt la mi

Tres cla-ues ſigna-te.

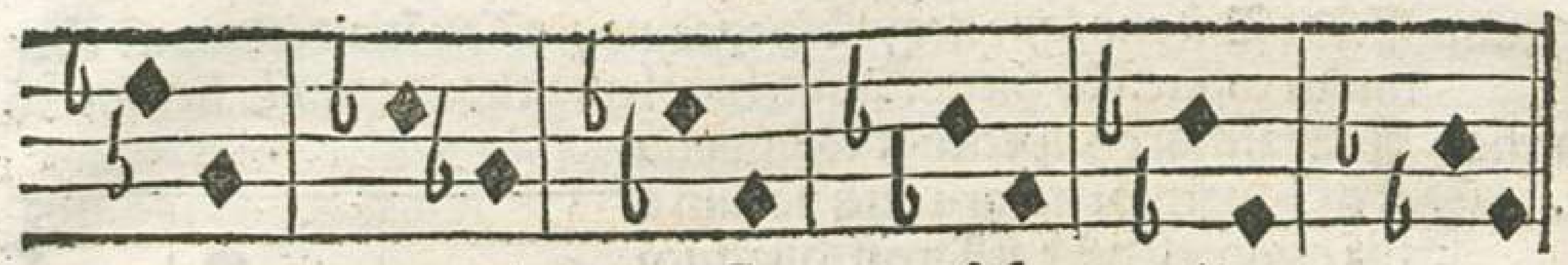
¶ Nota viginti ſunt claues: vt diximus ſuperius. E quibus tres ſignate dicunt: vt ſunt: ffaut: cſolfaut et bmol. Licet alibi tres claues addiderunt: videlicet cfaut in ſpacio: gſolreut in linea ⁊ ddlaſol. De his tn̄ nihil penitus referimus. Redeo nūc ad p̄dictas tres claues / quarum due ordinantur diuerſis in lineis/et nunq̄ in ſpatijs: videlicet ffaut ⁊ cſolfaut. Ffaut formatᷓ ſic in cantu plano 3 f F. Et in cantu figurato hoc pacto 8. vel ſic.) : Et in iſtis clauibus cōmuniter cantᷓ fa. Sed cſolfaut in cantu plano hoc modo formari cōſueuit c. Et in cantu figurato ſic.

bmol cla-uis mobil'

Irregula-ris muſica

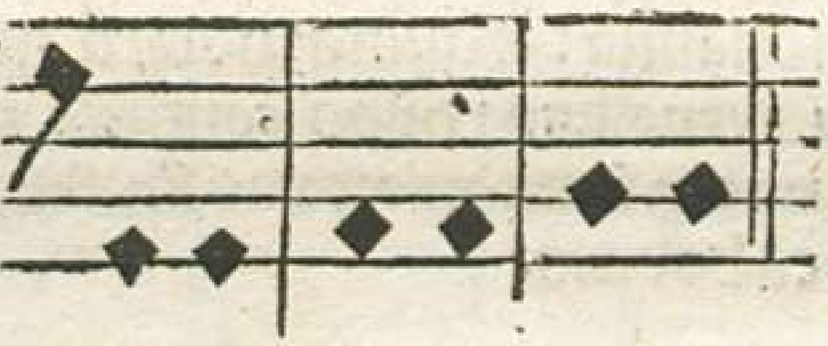
¶ Alia eſt clauis mobilis: vt bmol. b. et poteſt ordinari in diuerſis lineis ⁊ ſpacijs: ⁊ p̄ hāc clauē/Muſica irregularis ordinatᷓ: et in ipſa cantatᷓ fa. ſiue ſit in linea/ſiue in ſpacio. Exemplū de claue ffaut.

Exemplum de claue cſolfaut.

Exemplum de claue mobili videlicet bmol.

¶ Ex his cōſiderandū/q̄d fa p̄ quaſcūq̄ claues ordinari poteſt. p̄ diſtantiā q̄tatuor aut quinq̄ notarū: ⁊ nunq̄ alio mō cōtinuādo. q̄ Muſica eſſet falſa. niſi p̄ aliq̄s notas ſingulares: p̄ vnā aut p̄ duas: ⁊ nō abſq̄ ratione. Exemplū.

De Modis.



Sequitur nūc de Modis

¶ Modus/noſtro in ꝓpoſito:eſt harmonie modulatio:⁊ intenſiue et remiſſiue/recta quedam cognitio/dictus a moderādo: qꝛ ꝑ ipſum cant⁹ moderat̄:quorum ſunt quindecim apud modernos/ tam vſitatos/q̄ȝ inuſitatos atqȝ ꝓhibitos vt patebit infra. Interuallū vero eſt ſoni acuti/ſemiacuti/grauiſqȝ diſtantia Vel dicit̄ id qđ omittitur ab vna nota in aliā: aſcēdendo ſeu deſcendēdo/per ſaltū videlicet ab ut:in la a. re. in.ſol.⁊c̄. Et ſm illā diffinitionē interualli/Vniſonus nō eſt modus:ſed alioꝝ modoꝝ fundamentū. Primus eñ modus vel ſpecies/ in ordine ſpecierū Muſicaliū dicit̄ vox ſiue vniſonus: que eſt vnius ⁊ eiuſdē vocis iteratio:⁊ fit qñ eadem vox ſepius repetitur in eadem linea: vel in eodem ſpacio. Et dicitur vniſonus: ab vno et ſonus vt hic.

Modus quid
modi quindecim
Interuallum quid.
Vniſon⁹ nō mod⁹.

Vniſonus.

Tonus

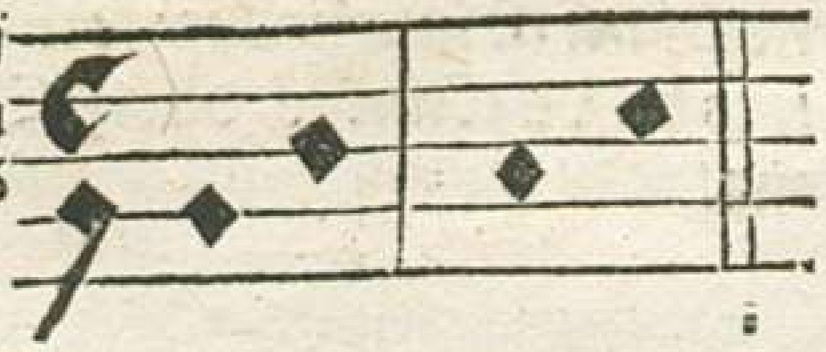
¶ Quid tonus ſit:et Semitoniū ſatis abunde ſuperius de Tono ac Semitonio declarauimus:Id tñ addo ꝙ tonus ſpecies eſt:nō tñ cōſonantia:et interuallum duarum notarū inuicem plene ſonantiū: vt ſi iungas has voces:ut re:re mi:ſol la.

¶ Semitoniū ſpecies nō cōſonantia:et etiā duarū notarū intercapedo:et dulcedo eſt cantus totius.Sine eo eñ cantus inſuauis eſt.

Semitonium.

¶ Dytonus ſpecies:⁊ cōſonantia/trium notarum interuallum:dicit̄ a dya quod eſt duo:⁊ tonos:duos nanqȝ ꝑciſe tonos continet.

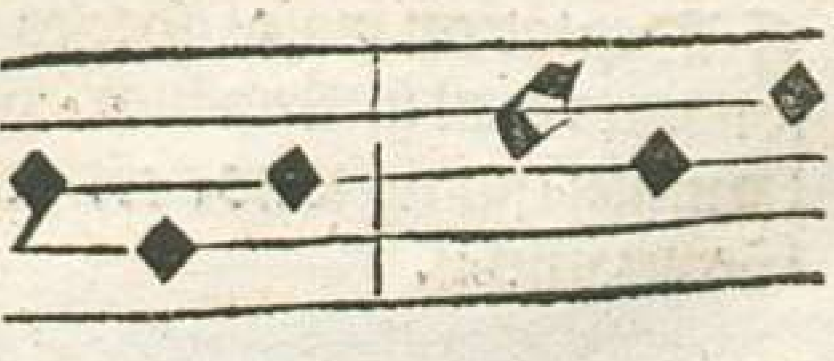
Dytonus



Tercia perfecta

¶ Semidytonus ſpecies ⁊ ꝯſonātia triū notaꝝ etiā interuallū haberi cenſemus a ſemis quod impfectum dicitur:⁊ dytonus quaſi impfectus dytonus/eo ꝙ e tono /ſemitonioqȝ con

Semydi-tonus.

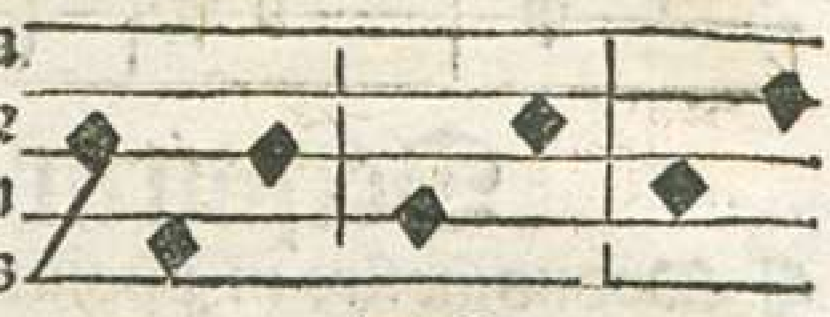


Tercia impfecta.

De Modis.

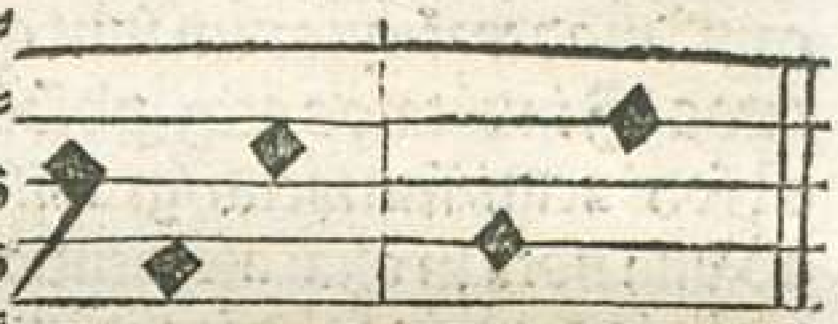
Tritonus ¶ De Tritono/que neqꝫ eſt ſpecies:neqꝫ cōſonātia:dictum eſt vbertim in capite:vbi dicitur quod bmol quattuor de cauſis ſit inuentū

Diateſſa-ron. ¶ Diateſſaron. ſpecies et cōſonantia et etiā quattuor notarū interuallum a. dia quod eſt de et teſſaron quattuor ſit enī de vna in quartā:duos vero includit tonos:vnūqꝫ Semitoniū tres habens ſpecies.



Diateſſaron

Diapēthe maior. ¶ Diapenthe maior/ſpecies/ ⁊ cōſonantia. Interuallūqꝫ eſt quinqꝫ notarum:a dia qd̄ eſt de : ⁊ pentha quinqꝫ eo quod ſit de vna in quintam treſqꝫ tonos includit:et vnū Semitoniū duas ſpecies continens.

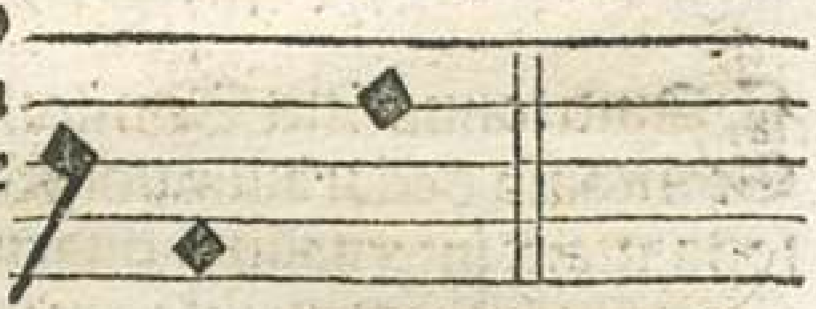


Quinta perfecta

Diapēthe minor. ¶ Diapenthe minor/ſpecies/nō conſonantia : et quinqꝫ notarū quod eſt interuallum : duos contines tonos / duoqꝫ ſemitonia:duas ſimiliter ſpecies habens.

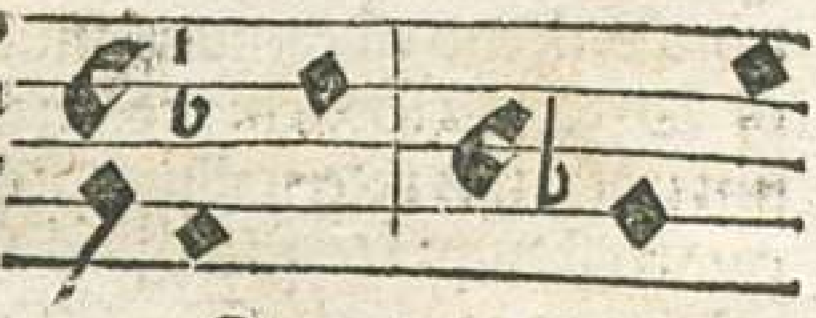
Quinta imperfecta.

Hexadē maior. ¶ Hexadem maior/ſpecies/ ⁊ conſonantia:et eſt interuallum ſex notarum et cōtinet tonos quattuor: vnumqꝫ ſemitonium:vnam habet ſpeciem.

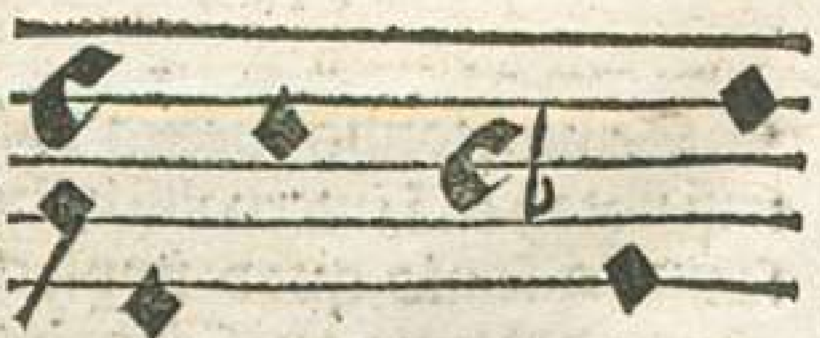


Sexta perfecta.

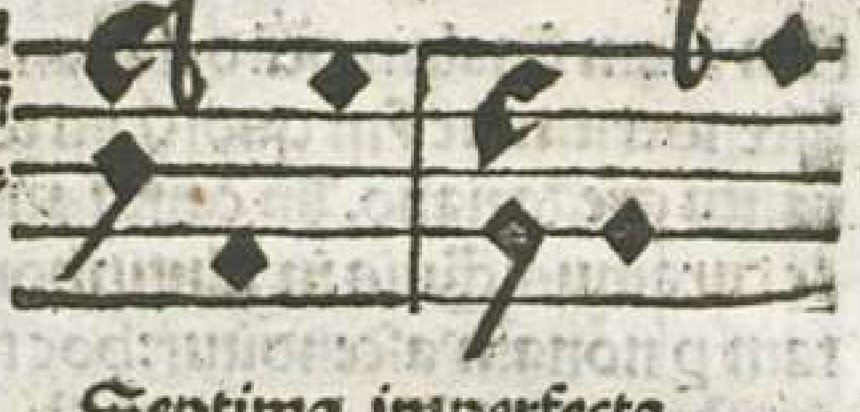
Hexadē minor. ¶ Hexadem/minor/ſpecies/⁊ conſonantia:et eſt interuallum ſex notarum tres tonos cōtinens: duoqꝫ Semitonia.



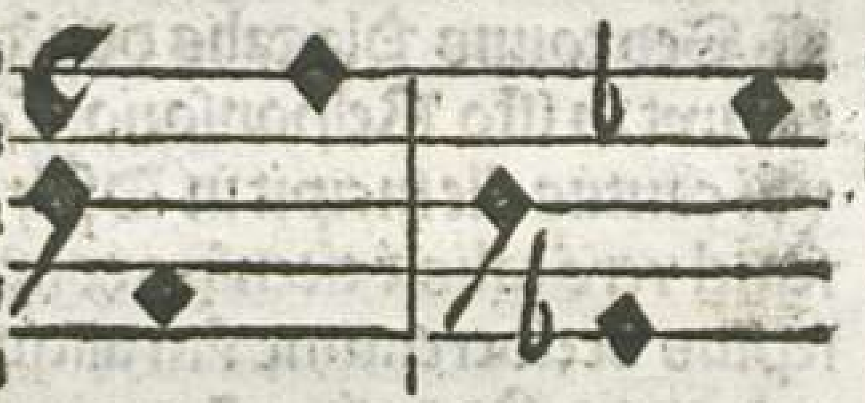
Sexta imperfecta.

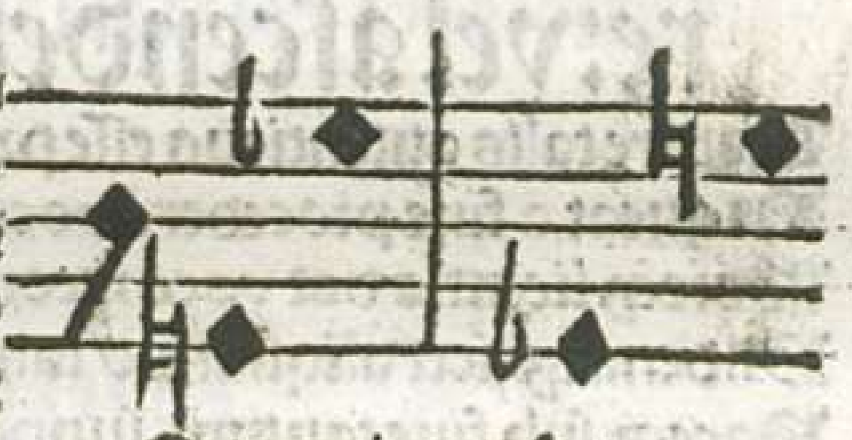
Heptadē maior ¶ Heptadem maior/ſpecies/nō conſonantia et eſt interuallum ſeptem notarum:et quinqꝫ tonos cōtinet et vnū Semitonium.

Septima perfecta.

¶ Heptadem minor/ſpecies/nõ conſonantia interuallum ſeptem notarũ quoqȝ dicitur: quattuor tonos continet: duoqȝ ſemitonia. — Heptadẽ minor.



Septima imperfecta.

¶ Diapaſon maior/ſpecies/ ⁊ conſonantia: et interuallum octo notarum a dia q̃ eſt de: ⁊ pan: qᵭ eſt totum. Et ſonſonus/ eo quod includit om̃es ſpecies Muſicales. quinqȝ tonos cõtinet cum duobus Semitonijs. Et cauſat ſemꝑ a qualibet claue vel littera ad conſimilem: duas habet ſpecies/ vnam regularem/ aliam vero irregularem. — Diapaſõ maior.

Octaua perfecta.

¶ Diapaſon minor/ſpecies nõ conſonantia: ⁊ eſt etiã interuallum octo notarum/ ⁊ fit a claue ♮mi. in bfa ♮mi cum ibi dicitur fa/ ⁊ incluſiue quattuor tonos cõtinet et tria ſemitonia/ a ſe mi: quod eſt imperfectum: ⁊c. — Diapaſõ minor.

Octaua imperfecta.

¶ Debent aũt huiuſcemodi nomina videlicet Diateſſaron: Diapenthe: et Diapaſon ſcribi per i litterã: et nõ per y grecũ: quia dicuntur a dia qᵭ eſt de. Et nõ dya q̃ eſt duo: vt ſupra viſum eſt. Et tantũ de ſpeciebus Muſicalibus. — Nota.

De Tonis.

¶ Tonus eſt certa regula: ſm quã dicimur in alicuius cantus regularis cognitionẽ. Et duplex eſt. Autenticus videlicet et plagalis/ qui ſunt principaliores vł maiores: per quos alij minus principaliores vel minores: vt 1.2.3 4.5.6.7.8. iudicentur. — Ton⁹ qͦ duplex

¶ Dicunt autem Autenti: q̃ auctoritatem aſcendendi maiorem habent ceteris. Plagales vero ideo/ q̃ plus deſcendendi prioribus auctoritatem habent.

¶ Tonus autẽ Autenticus eſt attendendus penes ſupremã/ ⁊ altiorem totius cantus notam. Plagalis vero/penes inferiorẽ ſeu infimã notam cantus totius preſumitur. — Ton⁹ Autenticus Plagalis

¶ Autentici toni ꝓprietas eſt: quod licite aſcendere poteſt: ſupra no

Proprietas Autentici.

tam ſuam finalem per octauam: vſqꝫ ad perfectiõem ſuam. Si vltra aſcenderit: tunc ſm quoſdam tonus irregularis dicitur/precipue in cantu gregoriano. In cantu autem figurato: parum de irregularitate curamus: q̃uis in Antiphona. Alma redemptoris: vltra ſuam notam ꝑ nonam aſcenditur: hoc tamẽ ſemel conceſſum eſt: ⁊ preſertim in iſto verbo. Tu que genuiſti ꝛc.

Proprietas Plagalis.

¶ Sed tonus Plagalis deſcẽdere licite poteſt ꝑ quartã aut ꝑ quintam: vt in iſto Reſponſorio. Collegerũt pontifices/circa principium vbi cantus ille incipit in Dſolre: ⁊ deſcẽdit ad quintã videlicet Γ ut ſemel vero talis deſcenſus concedit. Si vero deſcenſus vltra quintã ſepius accideret: tunc ſm aliquos cantus diceret irregularis de quare/paucis iſta accipe Carmina.

De Autentis q̃tum vel deſcendere: vel aſcendere poſſunt.

Nature talis autenticus eſſe probatur
Vt queat a fine procedere vocibus octo
Huicqꝫ licentia dat vocem contingere nonam
Vndenãqꝫ licet aliquando tangere vocem
Voceqꝫ ſub fine tantum ſupponitur vna

Hic de Plagalibus q̃tum vel aſcẽdere vel deſcendere poſſunt.

Eſt quoqꝫ natura data collateralibus vt hic
Ad quintam vocem poſſint a fine leuari.
Hiiſqꝫ licentia dat vocem attingere ſextam
Vltra ſi tendit id ſine lege manebit
Octauãqꝫ licet aliquando tangere vocem
Cum ſub fine queunt vocem contingere quintam.

¶ Tonus Autẽticus habet ſub ſe quattuor tonos minores. Et ſunt impares: videlicet 1.3.5.7. Plagalis vero ſimiliter quattuor habet minores ſub ſe/qui pares ſunt. 2.4.6.8. Et omẽs iſti Toni minores tam Autenti: q̃ꝫ Plagales ſuas proprias habent intonationes: ſm ꝓuinciarum conſuetudinem: vt patebit.

Tonus a finali nota cognoſcitur.

¶ Omnis tonus Regularis vel irregularis a ſua nota finali dinoſcitur: vt hec oſtenditur figura.

De Tonis.

Nota quod.

Om̄is cãtus trãſpoſitus vel irregularis exiens in

cſolfaut eſt.7.vel.8.
bfa♮mi eſt.5.vel.6.tonorũ: ⁊ hoc ſi in
Alamire eſt. 2. vel. 4. bfa♮mi dicit̃ fa.
gſolreut eſt.1.vel.2.
Cfaut eſt.7.vel.8.tonorũ: ſi in ♮mi dicit̃ fa.
Si vero mi: eſt quinti vel ſexti
Cſolfaut eſt.5.vel. 6. tonorum: ſi in bfa ♮mi dicit̃ mi.
bfa♮mi eſt.3.vel.4
alamire eſt.1.vel.2.

vbi cantꝰ finit̃ et cuius toni.

Om̄is cantꝰ regularis exiens in

Gſolreut eſt.7.vel.8.tonorum.
Ffaut eſt.5.vel.6.tonorum.
Elami eſt.3.vel.4.tonorum.
Dſolre eſt.1.vel.2.tonorum.

De Vocibus in quibus omnes Toni finiuntur.

In re.ſecun.pri: Sed ter.quart.explicit in mi.
In fa.quint.et ſext.ſept.et oct.explicit in ſol.

De Litteris finalibus.

Sedes finales horum.d.vel.e.ſimul.f.g.

Vbi duo et duo vnũ habẽt finẽ.

Primus finitur in.d.pariterq̃ȝ Secundus.
Tercius et quartus.E.ſumpſerunt ſibi finem.
Quintus in.F.finit Sextus ſibi ſociabit.
Septimus in.G.cadit.Octauus iungitur illi.

De Quarto tono qui ſepius alibi finitur.

Quartus aliquãdo alibi finit̃.

Quarti vero modi finis quandoq̃ȝ repertus.
Eſt in alamire: cui donat regula nomen.
Et per bmollem.f.mire videtur ibidem.
Hic ſexti finis.cſolfaut eſt aliquando.

An cantus Autẽti vel Plagalis ſit

Cantus ſi auten. aut plaga. ſit.

Hinc quoq̃ȝ de facili ſcire poterit cito cuius
Debeat eſſe modi: ſic caute reſpiciatur:

De Tonis.

Tonos ꝑ naturā iudicamus.

An magis alte petat cantus quoqꝫ tendit ad ima.
Nam magis alte tenens eſt collateralis habendus.

¶ Nota ꝙ in cantu gregoriano: ꝑ Autores noſtros/ tonus iudicamus ꝑ naturā: et nō per bmol: quia cantus nō ſemꝑ continuat̄ ꝑ cantum bmollarē. Sed ꝑ aliquas notas/ videlicet: vbi cātus ab ffaut in bfa ♮ mi aſcendit ꝑ voces medias/ ſiue nō: et hoc ad euitandū Tritonum/ vt prius diximus. Sed in cantu figurato/ regulari ſeu irregulari: continuat̄: cantus bmollaris: naturalis: aut ♮ quadralis. Ideo in tali cantu iudicamus Tonos ẜm/ re mi fa ſol.

Tonus quō iudicat̄ in cantu figurato.

¶ In cantu Irregulari: ſeu figurato/ ibi ad placitū Muſica cōtinuari poteſt: videlicet ꝑ bmol. ꝑ natura: vel ꝑ ♮ quadrum: et ita Tonus iudicari poteſt in cantu figurato.

bmol quare inuētuꝫ ſit.

¶ Cantus Gregorianus nō ordinat̄ ꝓcedēdo ſemꝑ per bmol. Sed ad aliquas notas: et ad loca determinata/ certas ꝓpter cauſas: vt eſt dictū antea. Quare bmol inuentū ſit ⁊ quibus de cauſis. Aliqn̄ cantus bmollaris ordinat̄: vt qn̄ eſt ſexti Toni: etiā quinti. Sed in quinto nō eſt ita neceſſe prout in ſexto: neqꝫ in primo tono eſt neceſſe eadē de cauſa.

De Equiualentijs.

Iſti numeri equiualent.

Octo ſupra notā finalē cōtra quinqꝫ ſub nota finali.
Septē ſupra notā finalē cōtra q̄ttuor ſub nota finali.
Sex ſupra notā finalem contra tria ſub nota finali.
Quinqꝫ ſupra notā finalē cōtra duo ſub nota finali.

Sequunt̄ regule de Tonorū ambitibus: tam Autenticorum/ q̄ꝫ Plagalium.

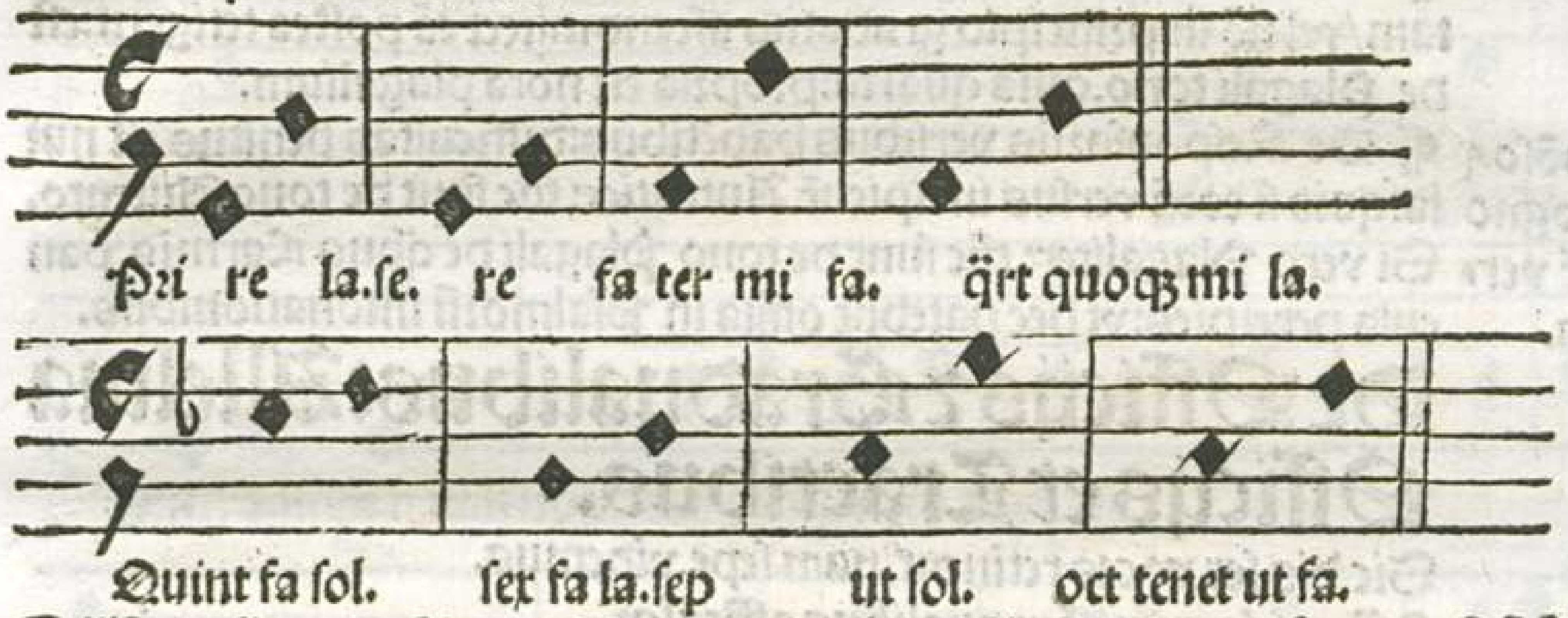
¶ Om̄is cant⁹ ſepius la attingēs ſurſumqꝫ repcuſſionē faciens ad fa. ſi huiuſmodi cantus in re deſinit: eſt primi toni. Si vero circa re ſepius verſat̄/ reflexionē ad fa ſurſum faciens: eſt ſecundi toni.

Natura] Cantus

¶ Omnis cantus finiens in mi naturali: ſi citius tangit fa ꝑ ♮ quadrum acutū q̄ꝫ quartā ſupra notā finalem: eſt tercij. Si vero non immediate tangit fa per ♮ quadrū acutū/ ſed ſepius reuertit̄ ad mi per naturā ⁊ licet ex poſt tanget fa predictū/ ſemel aut bis/ nō aſcendens ad Dytonum/ eſt quarti toni.

Dytonus

¶ Omnis cantus finiens in fa ꝑ naturā: ſi citius tangit fa ꝑ ♮ quadrum acutum/ q̄ꝫ fa ꝑ ♮ quadrum graue: eſt quinti toni. Si vero citius fa per ♮ quadrum graue: eſt ſexti toni.

¶ Omnis cãtus finiens in ſol per naturã/ſi citius tangit re ꝑ natu-
ram acutã/q̃z re per naturã grauem:eſt ſeptimi toni.Si vero ad re ꝑ
naturam grauem/eſt octaui toni:et tantũ de cantu regulari: qui his
verſiculis patebit clarius.

¶ Nota ſi tonus Autenticus/tonuſq̃z Plagalis in numero ſtarent Qñ Autẽ-
equaliter/quemadmodũ ſepenumero cõtingit.Verbi gracia. Si to- ticꝰ et Pla
nus Autẽticus aſcenderet ꝑ octo notas/ſupra notã finalem. Et Pla galis ĩ nu
galis Tonus deſcẽderet ſub nota finali ꝑ notas quinq̃z:tũc in nume mero eq̃li
ro ſtarent equanimiter.Videndũ itaq̃z eſt/ an Autenticus ſepius or- ſunt poſiti
dinet̃ in octaua : aut Plagalis tonus magis cõtinuat̃ in quinta ſub
nota finali:ꝛ qui ſepiuſcule cõtinuatur:primus eſt tonus. Si adhuc
equaliter cõtinuarẽt:tũc extreme ſunt poſtponẽde note altiores/et in
feriores.Et vlterius procedendũ eſt ſm regulas preſcriptas.

¶ Tonus quomodo iudicet̃/et quidẽ ꝑſpicuo in cãtu bmollari/aut Tonꝰ quõ
naturali/ſeu ♮ quadrali:et hoc ſi cantus finiẽs in gſolreut/ poteſt iu ſit iudicã-
dicari octaui toni ꝑ naturã.Alio modo iudicari poteſt primi:et hoc dus.
cum cantus eſt bmollaris:tũc finit in re ꝑ bmol: ergo eſſet primi aut
ſecundi tonorũ.Solutio.Si cantus ille fundamẽtum habet ex cantu Solutio
naturali:videlicet quod magis cotinuat̃ in cantu naturali:q̃z bmol-
lari/ſic primi toni iudicandus eſt:et hoc in cantu figurato:nõ autem
gregoriano.

De Tonis in Introitibus. Reſponſorijs:Tractibꝰ:Alleluia ꝛ Antipho.

Duas de Introitibus accipe Regulas.

Introitus verſu dinoſcitur.

¶ Primo. Om̄is introitus/cuius verſus immediate/vel ſtatim tangit quintã: vel gradatim aſcendit ad quintã: eſt de tono Autento: qꝛ quinta propria eſt nota Autentorum: vt patebit.

¶ Altera. Om̄is introitus/cuius verſus nõ immediate tangit quintam/vel nõ in principio gradatim aſcendit: licet eã poſtea tetigerit: eſt de Plagali tono. quia quarta: propria eſt nota plagalium.

Reſpõſoria cognoſcunt̃ verſibus.

¶ De Reſponſorijs verſibus habẽtibus: difficultas penitus eſt nulla: quia ſi eorũ verſus incipient̃ Autentice: tũc ſunt de tono Autento. Si vero Plagaliter: tũc ſunt de tono Plagali de qbus Carmĩa paucula percipies: vt hec patebũt om̃ia in Pſalmorũ intonationibus.

De Officijs ꝛ Gradualibus: Alleluia Officijs et Tractibus.

Sic bis ſex voces retinent/nam ſepe videmus.
Offertoria cum Gradualibus officijſqꝫ.
Alleluiaqꝫ vel Antiphonas reſponſaſqꝫ quedam.
Et tractus voces: cantari per duodenas.
Et ſic queqꝫ licet duodenis vocibus vti.

De Pſalmis ſuper Antiphonis incipientibus ſm proprietatem his Carminibus perdocet.

Primus cum ſexto fa ſol la ſemper habeto.
Tercius octauus ut re fa ſitqꝫ ſecundus.
La ſol la quartus ut mi ſol dat tibi quintus.
Septimus eſt mi fa ſol/ſic omnes eſſe recordor.

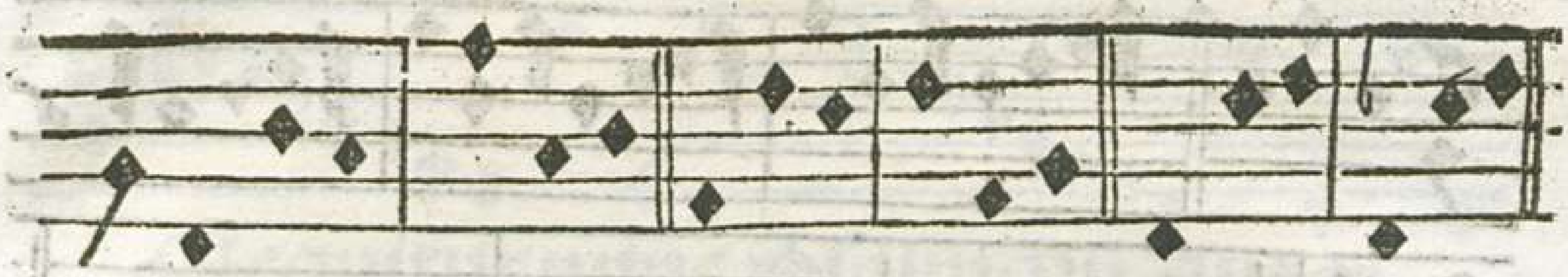
De Pſalmorũ verſibus mediationibuſqꝫ eorundẽ his accipe verſiculis.

Septimus et ſextus dant fa mi re/mi quoqꝫ primus.
Quintus et octauus fa ſol fa ſicqꝫ ſecundus.
Sol fa mi fa ternus re ut re mi reqꝫ quaternus.

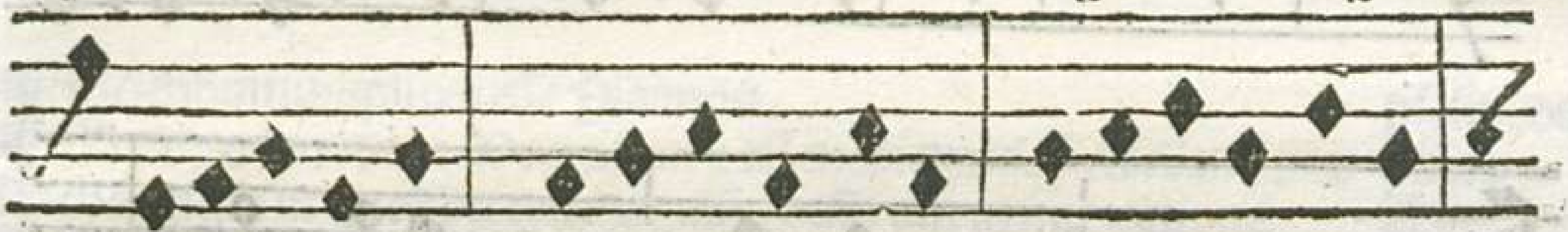
Hexadẽ ꝛ Heptadẽ excuſant̃ ĩ Muſica.

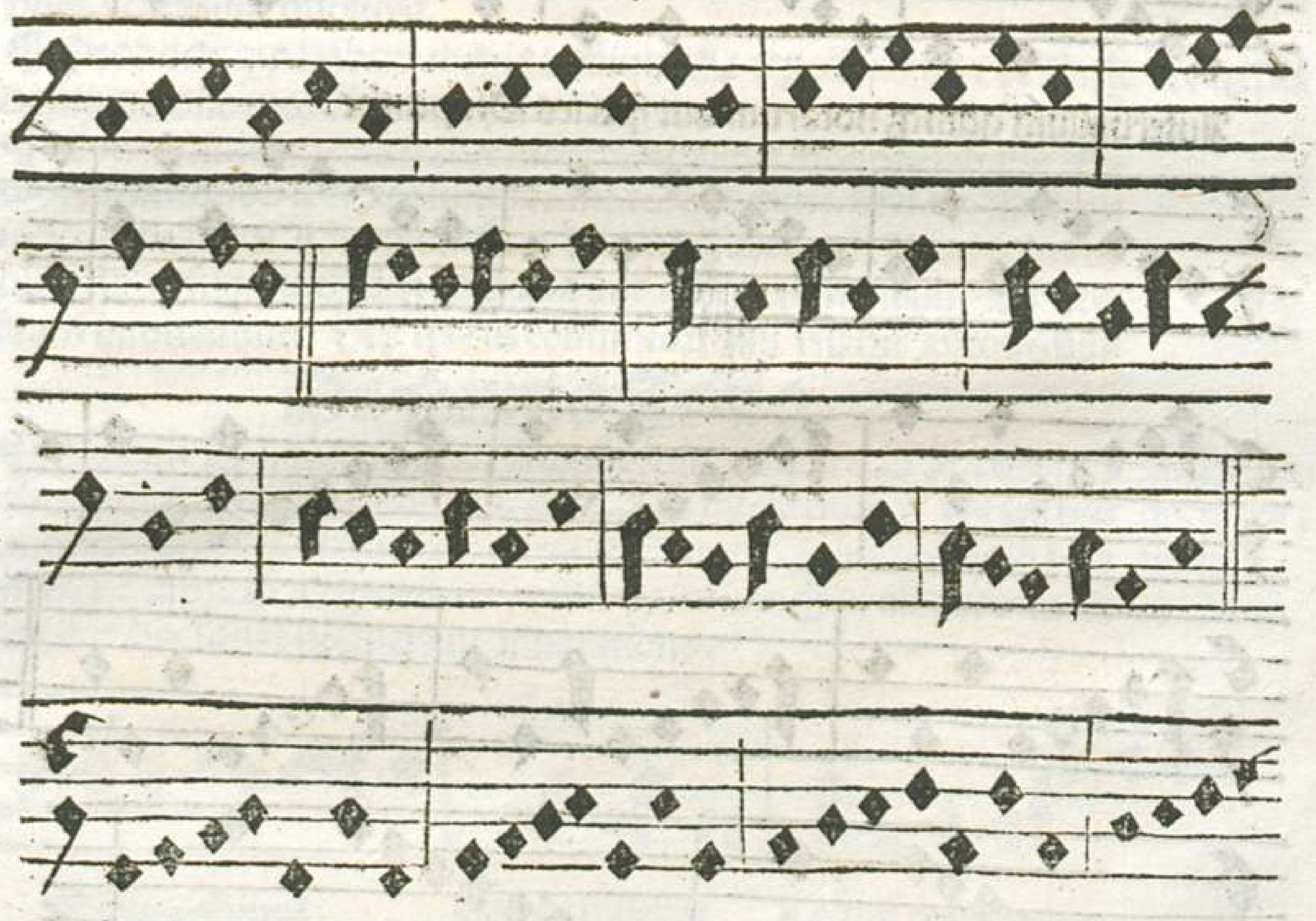
¶ Qualiter Hexadem maior ꝛ minor. Similiter Heptadem maior et minor tam aſcenſu qꝫ deſcenſu in omni Muſica excuſari debent et non alio modo/patet infra.

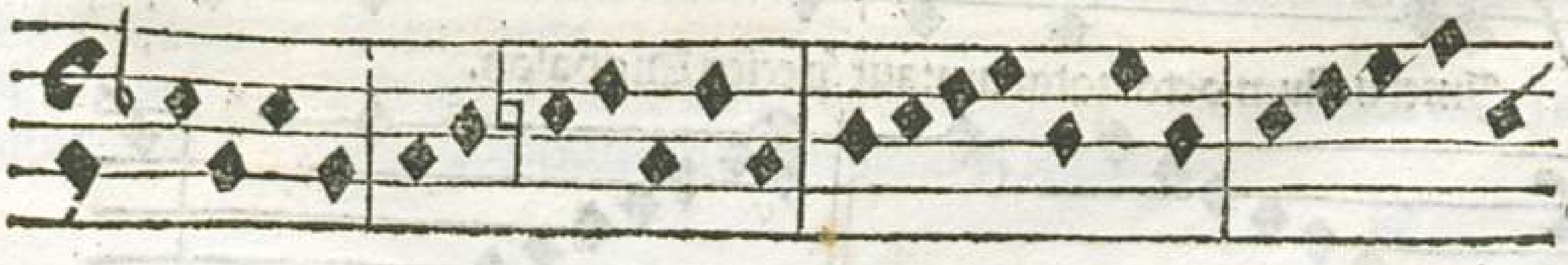
De Tonis.

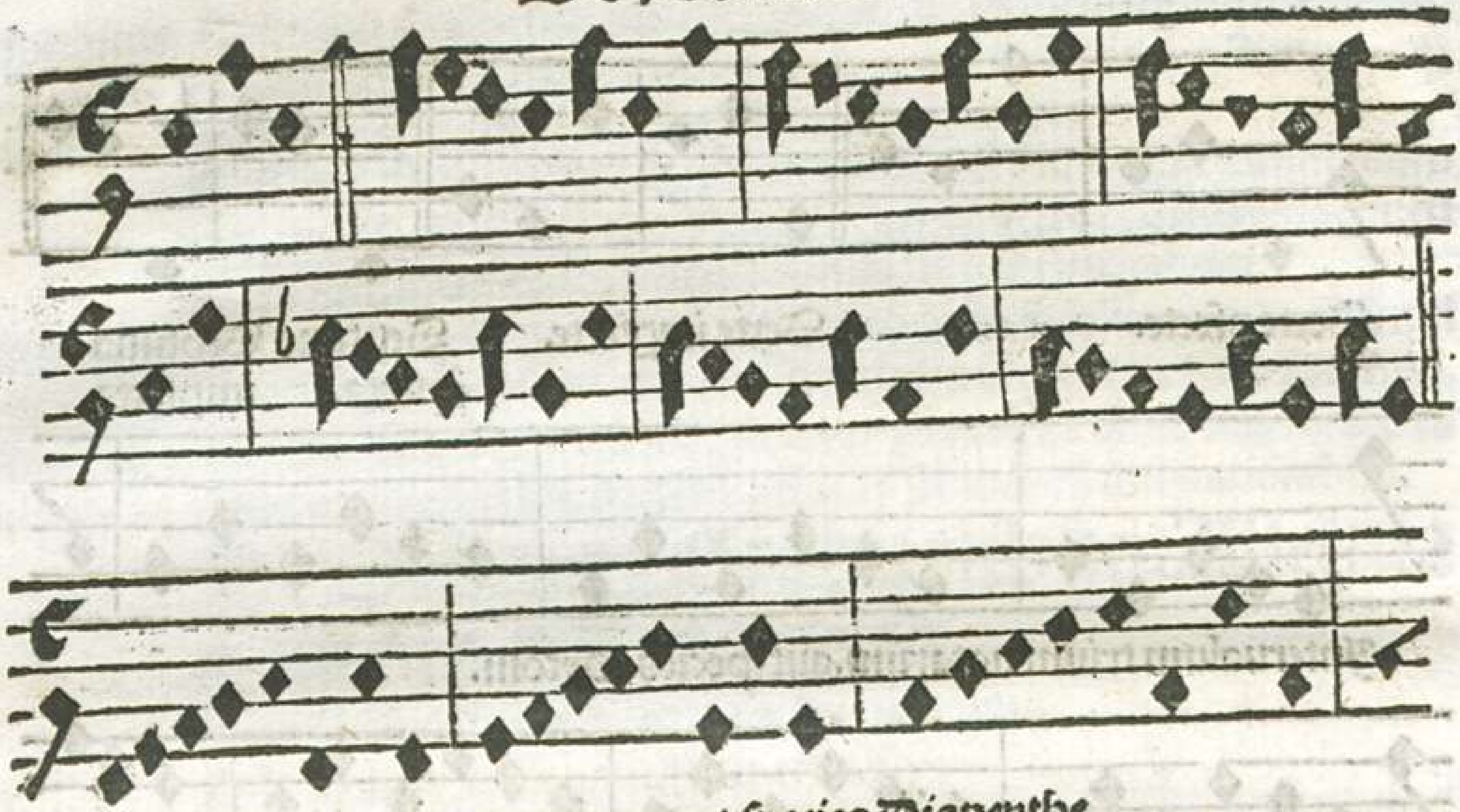
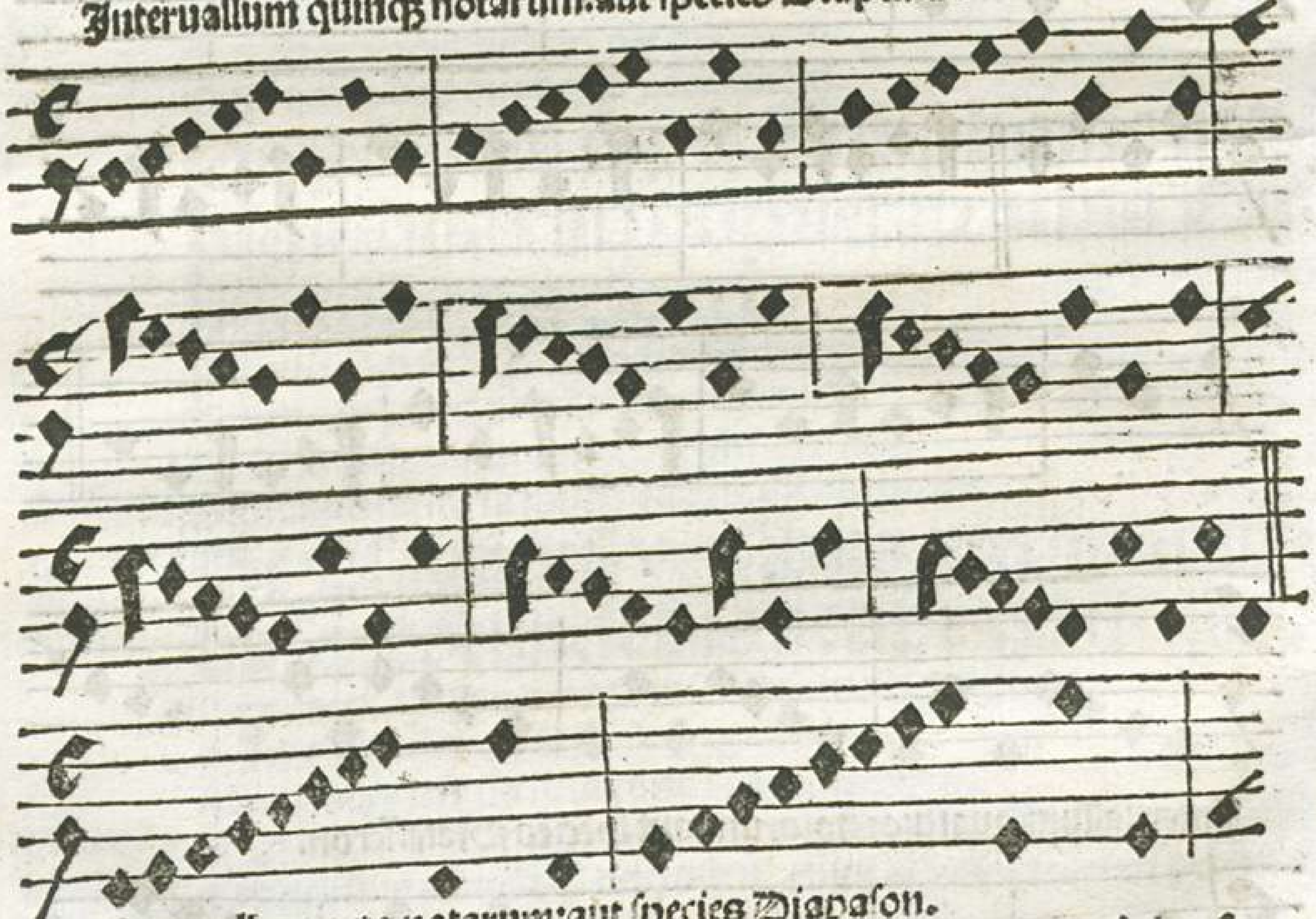
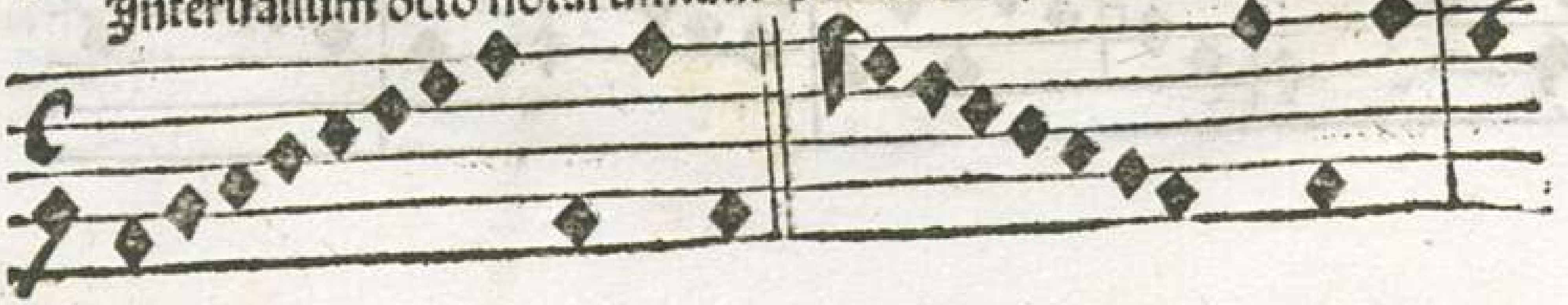
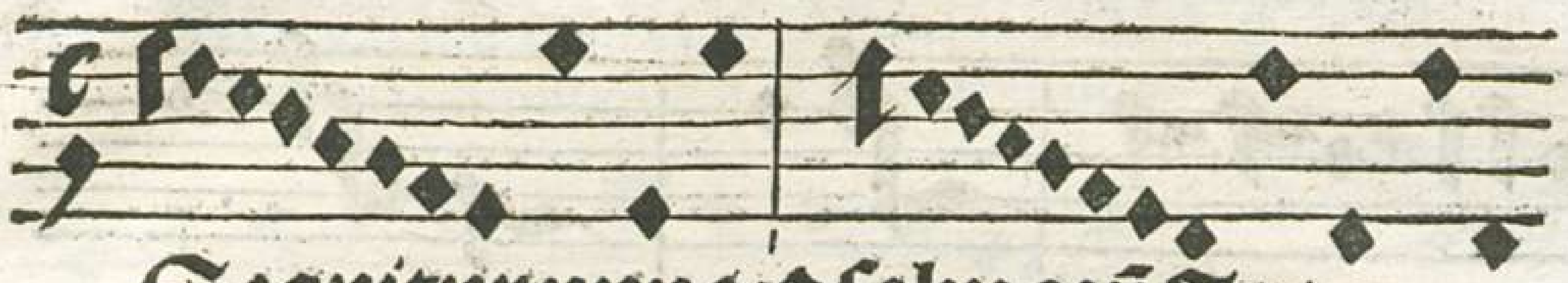


Sexte pfecte. Sexte impfecte. Septima pfecta. Septima impfecta



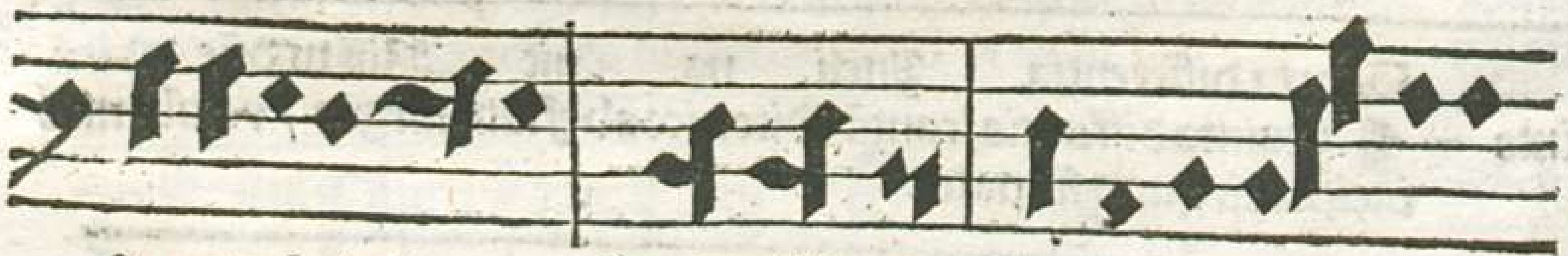
Interualum trium notarum, aut species Dytoni.

Interuallum quattuor notarum, aut species Diatesseron.



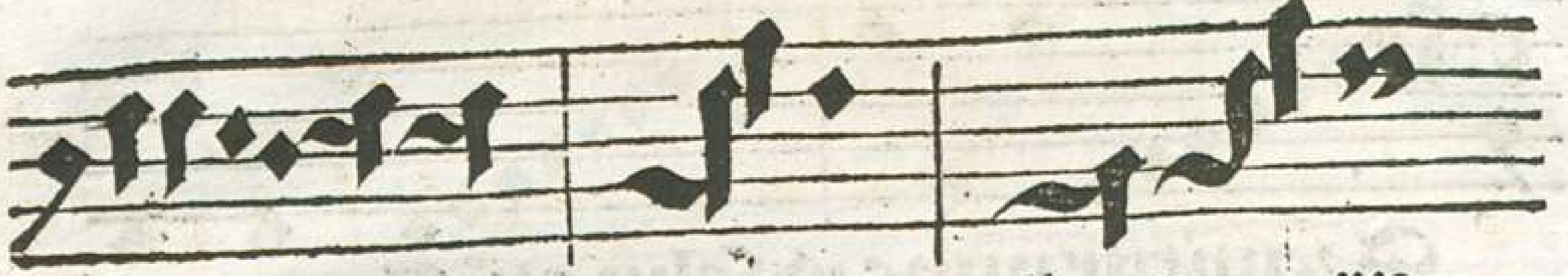
De Tonis.

Interuallum quinq; notarum: aut ſpecies Diapenthe.

Interuallum octo notarum: aut ſpecies Diapaſon.

·Pſalmorum Intonationes.

Sequitur nunc ·Pſalmorũ Intonationibus.

¶ Sciendum:duplices eſſe Pſalmos. pſalmi du
¶ Maiores ſunt duo:Magnificat ⁊ Benedictus:ſcilicet Canticum plices
Zacharie:qui in quolibet tono ab alijs differunt in intonatione. Maiores
¶ Minores ſunt omnes alij:vt Dixit dñs dño meo. Laudate pueri Minores
dñm.⁊c̃. Et ſunt duplices.
¶ Producti:qui habent media declinabilia et poliſyllaba : vt Dixit Correpti
dominus dño meo. Laudate pueri dominum.
¶ Corrupti:qui media habẽt indeclinabilia:et monoſyllaba:vt Credidi ꝓpter quod locutus ſum:fac.me.te.ſe.ſic nunc. Et nota Hebrea indeclinabilia:vt Hieruſalẽ:ſyon:Dauid: Jacob.⁊c̃. Diuerſe tñ ſm diuerſum vſum cuiuſcũqꝫ Dioceſis aut Chori/ſunt pſalmorũ ⁊ verſuum intonationes Sed que in cõmuniori ſunt vſu hic ꝓſequemur

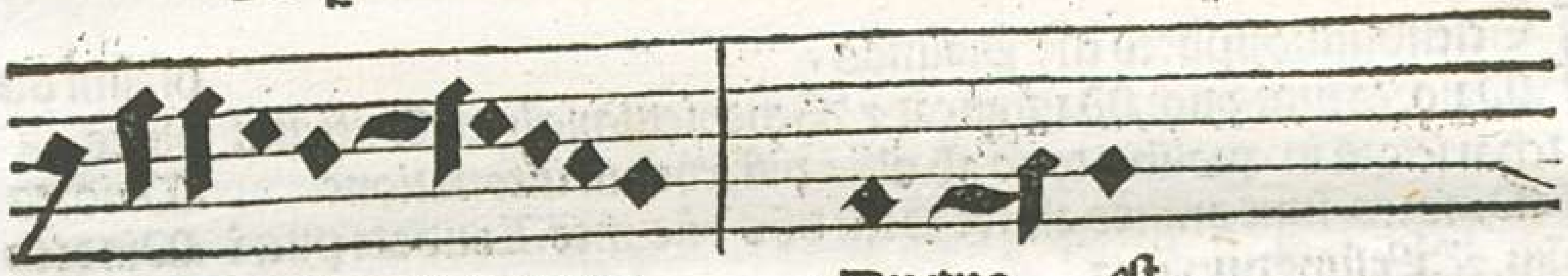
De ·Primo Tono.

¶ Primus Tonus/a latinis ratione ordinis/a Grecis Prothus: ⁊ Principia
ab antiquis Dorius eſt dictus. In Cantu inicia quinqꝫ vſitata ha- qnqꝫ·pri-
bens:Cfaut:Dſolre:Ffaut:Gſolreut et Alamire. Inuſitata vero duo mi toni
vt Are ⁊ ♮mi. Qui regulariter in Dſolre/nõnunqꝫ in alamire finem habet et hac ſonat notularum annotatione.

Sub hoc capitali tono cantus in Dſolre non celeri curſu Diapenthen rapiens vel ab Ffaut per Diateſſaron cadens:vt patet exemplis.

¶ Habet autem Primus tonus differẽtias quinqꝫ/ Prima in Cfaut cantũ incipiens vel Dſolre/ad Diapenthen conſurgens vt ſequitur.

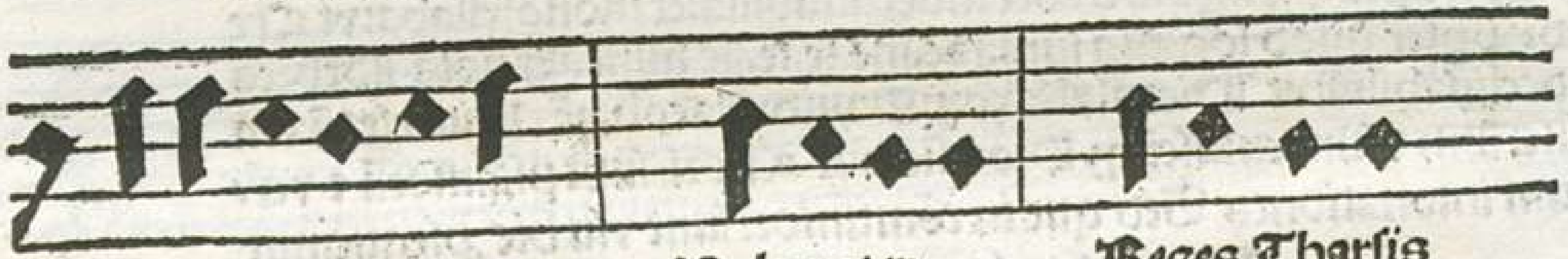
De Primo Tono.

Differētia prima . Le ua Jo an nes

Secunda Secūda differētia cantum in Cfaut incipit cum differentia priori / Sed ꝑ totum et non cum Diapente ſurgens:vt ſic.

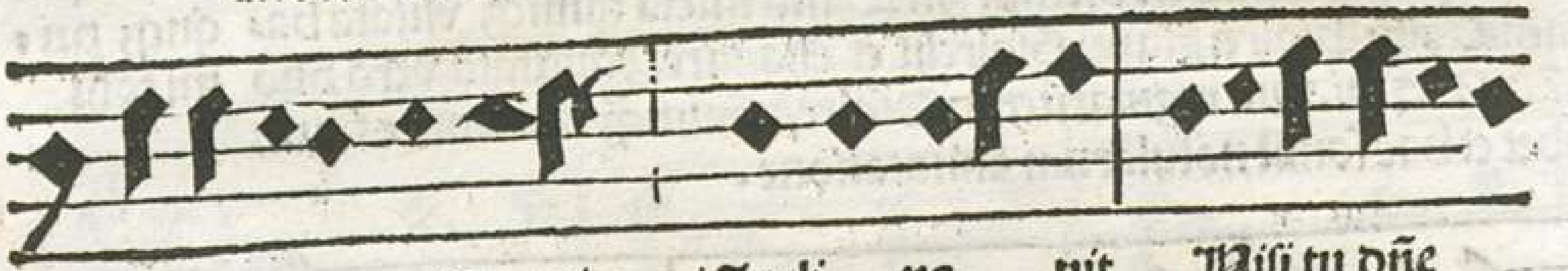


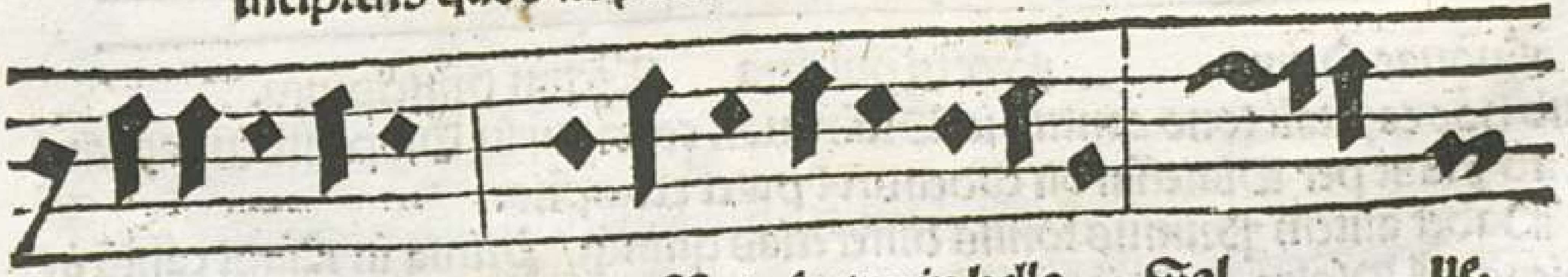
Differen tia ſecunda Ductus eſt

Tercia ¶ Tercia differētia aſſignat cantui incipiēti in Ffaut principio Semitonium deſcendens gradatim/hoc modo.



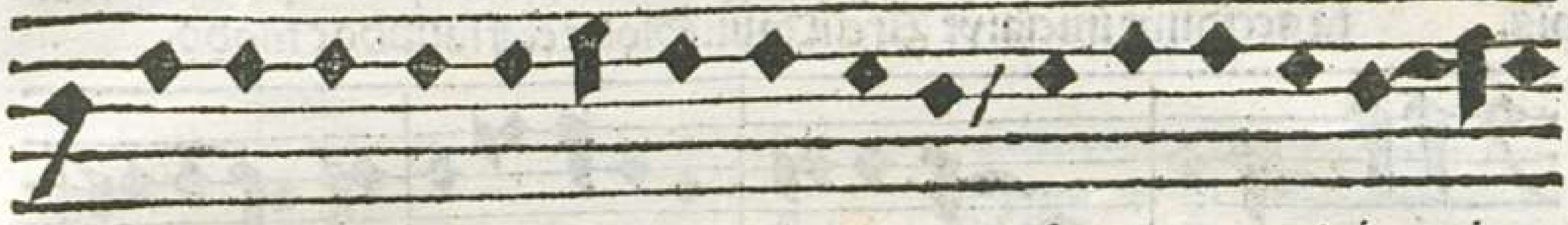
Differentia tercia Volo pater Reges Tharſis

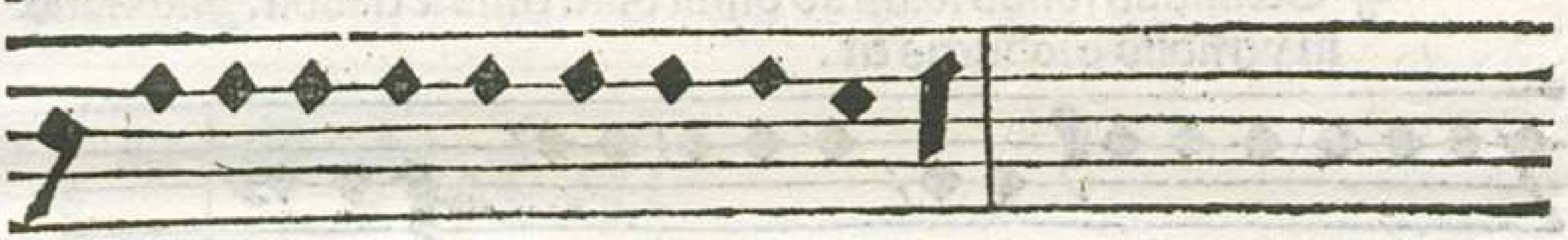
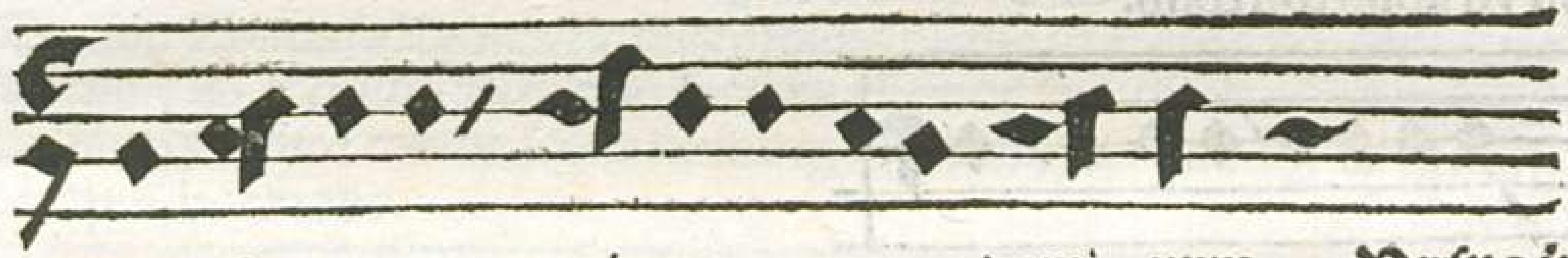
Quarta ¶ Quarta differētia Cantum in Ffaut incipit:gradatim alamire aſcendit:vt ſic.

Quarta differentia Incli na uit Niſi tu dn̄e

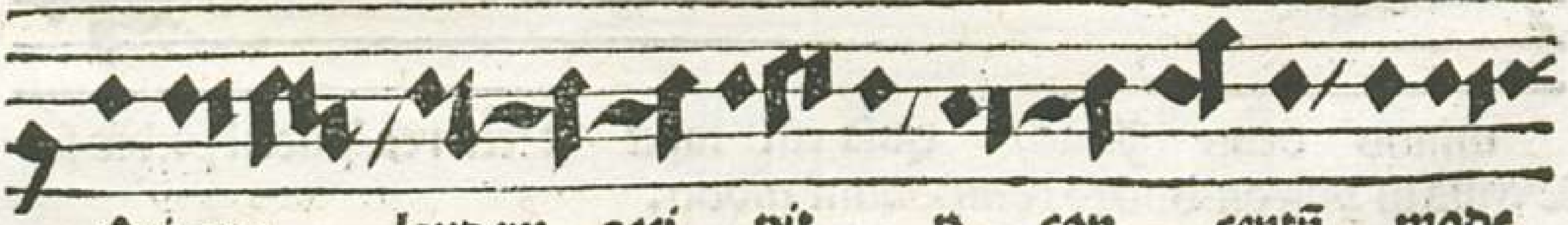
Quinta ¶ Quinta differētia/cantū Ditonice ab Ffaut ſurgēs / vel alamire incipiens quod ſic patet.

Differentia quinta. Eſtote fortes in bello Sal ue.

De Primo Tono.

Intonatio ſiue pſalmodia Pſal-
morum minorum in verſibus productis eſt talis.

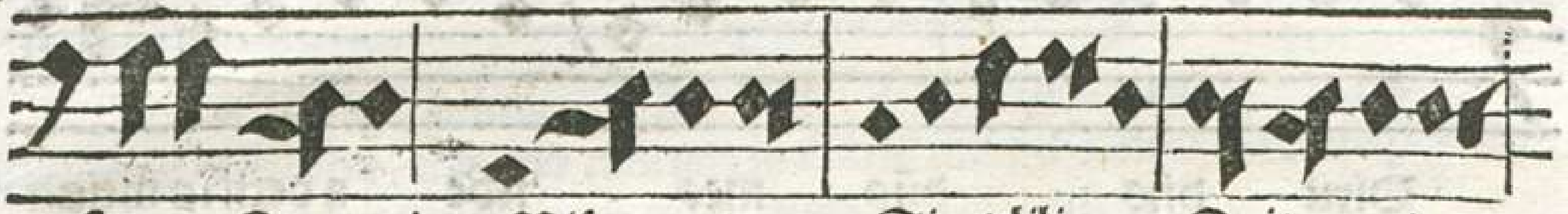


In verſibus autem correptis iſta eſt intonatio.

In pſalmis maioribus hac deſcriptione. intonatio ſonat. Pſal'.maio.

Verſus in Introitus his in Pſalmo poteſt deſcribi notulis introitib⁹

Sub notulis vero verſuū/in reſponſorijs circa quenqꝫ totum/ſicut vſi ſunt antiqui ꝓprietates tonorū et cātuū/vt ſequit. Verſus in rñſorijs.

De Secundo Tono.

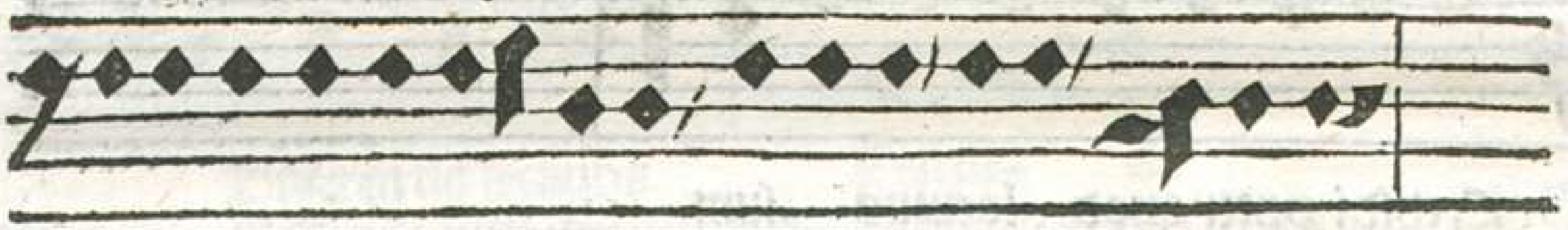
Quattuor ſecūdi To: ni princi: pia.

¶ Secundus Tonus/a latinis/primo adiūctus ordinis ratione in Dſolre cū primo finem habens/quia primus Autēticus & Dorius Secūdus vero Plagalis et Hypodorius/dicit/Cui quattuor vſitata accidunt inicia: vt Are: Cfaut: Dſolre et Ffaut: hoc modo.



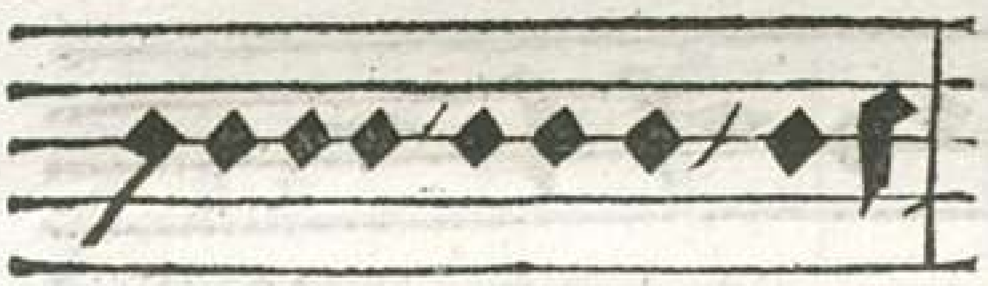
Euouae Secundi Miſe ra tor. Sicut lilium Qui de matre

¶ Secundus tonus ſolus ab omni differentia ſe claudit. Intonatio in verſibus productis eſt.



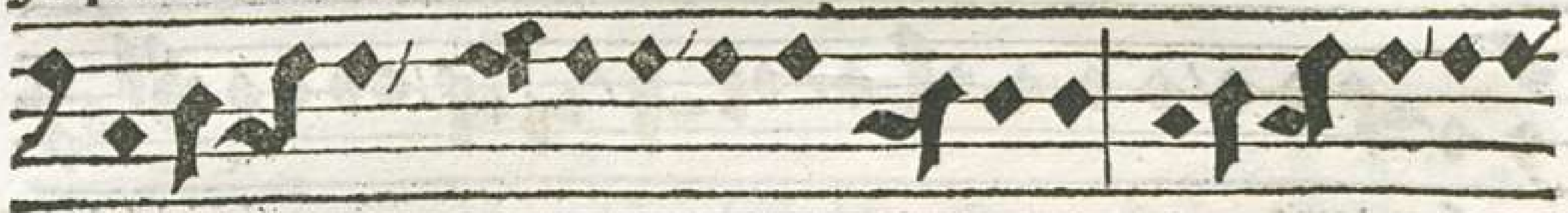
Laudate pueri dn̄m: laudate nomen do mini.

In verſibus correptis.

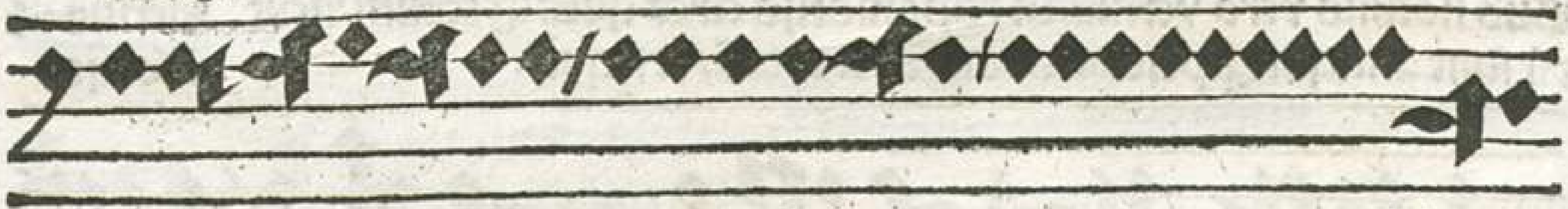


Memento domine dauid.

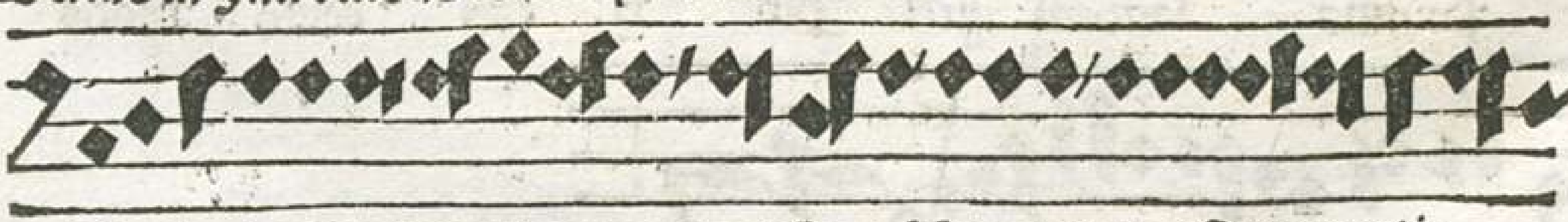
In Pſalmis maioribus.



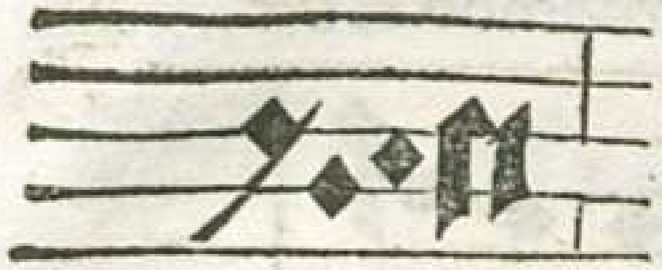
Magnificat anima mea dominum Benedictus do



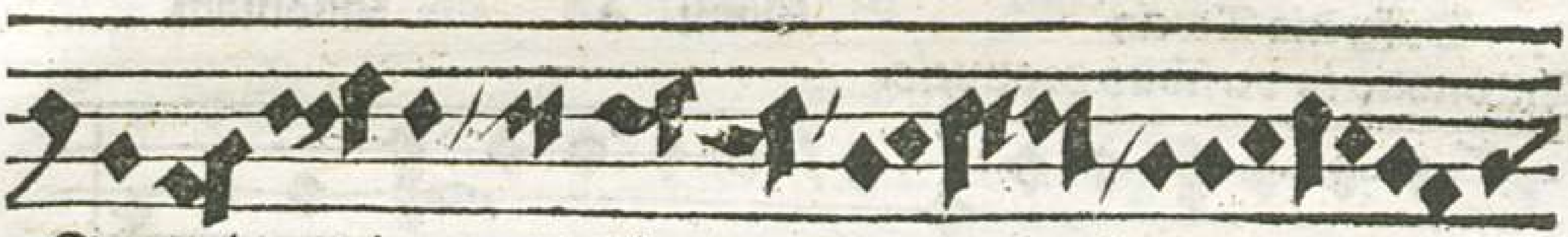
minus deus Iſrael/ quia viſi tauit et fecit redēptionē plebis ſue.

Verſus in Introitibus eo componunt modo.

Sentiant om̄es tuum leuamen quicūq; celebrant tuam cōmemoratio

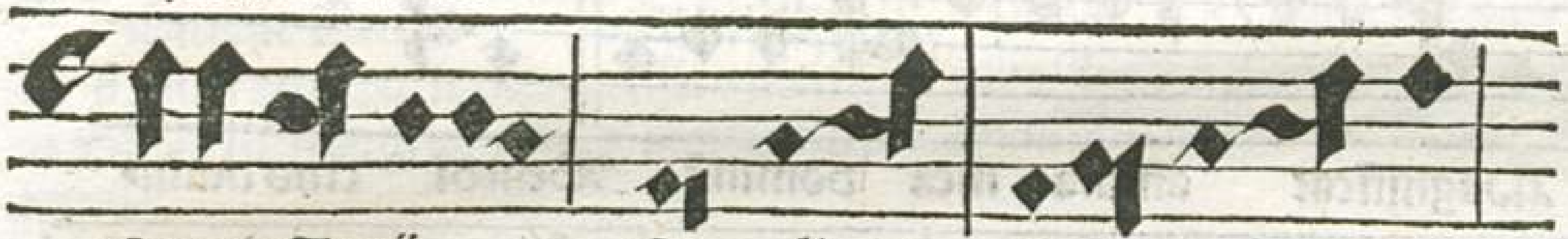
De Secundo Tono.

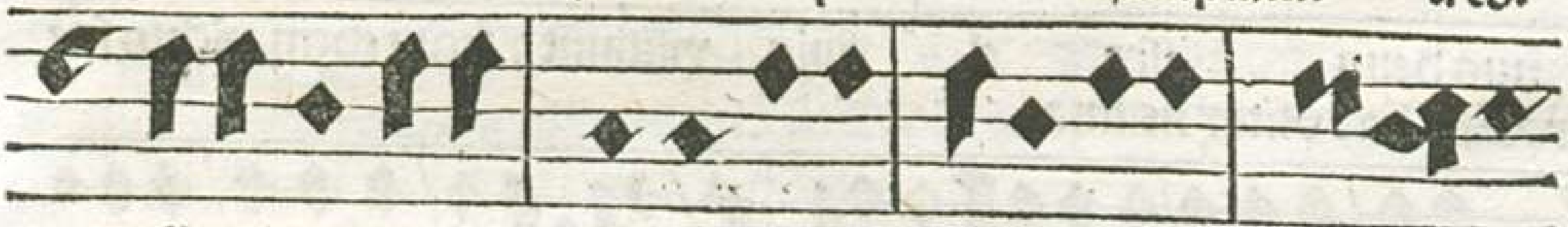


Verſus in Reſponſorijs tali poſſunt deſcri bi forma.

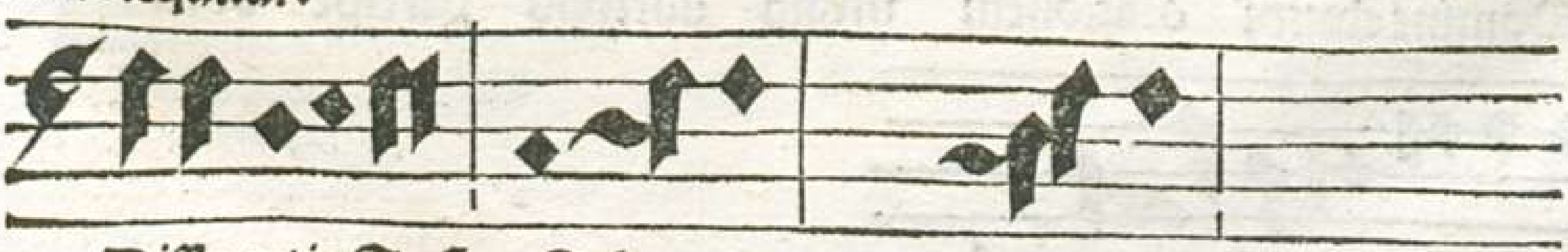


¶ De tercio Tono.

¶ Tercius Tonus/a Latinis ratione ordinis dictus/ a Grecis ꝟo Deuterus. ⁊ ab antiquis Phrigius/ſumens Elami: Ffaut: Gſolreut et Cſolfaut quattuor cantus inicia: finiturq̃ in Elami/vel nõnunq̃ in bfa♮mi/hoc modo. Quattuor inceptiões tercij toni.

Habet hic Tonus differẽtias tres. Prima cantui aſſignat̃ incipienti Gſolreut per Diateſſaron/cſolfaut rapit. Exemplum. Differẽtie tres.



¶ Secunda differentia Cantum in Gſolreut et cũ mora alamire aſcendit: vt ſequitur.

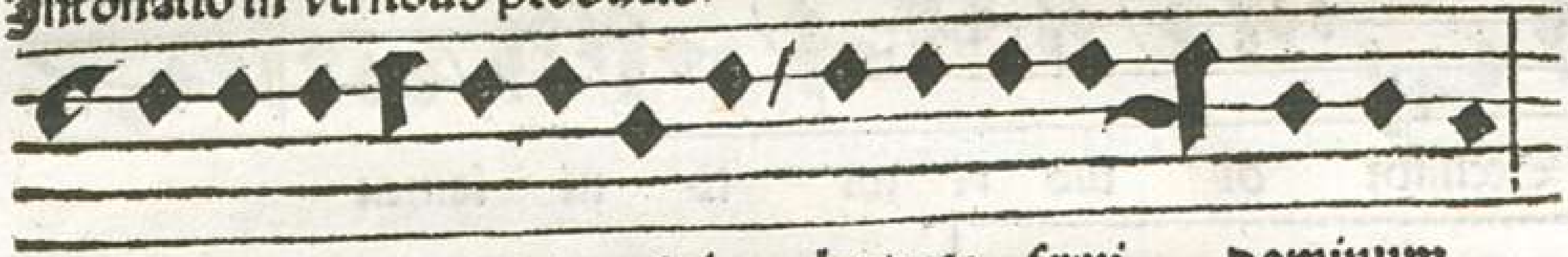


De Tercio Tono.

¶ Tercia differentia Cantũ incipit in Gſolreut aſcendendo vt hic.

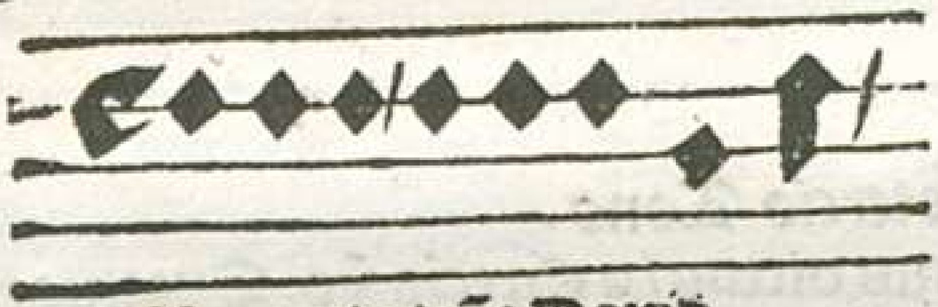
Differẽtia Tercia   Omni s   Quoniam

Intonatio in verſibus producis.



Laudate nomen domini   laudate ſerui   dominum

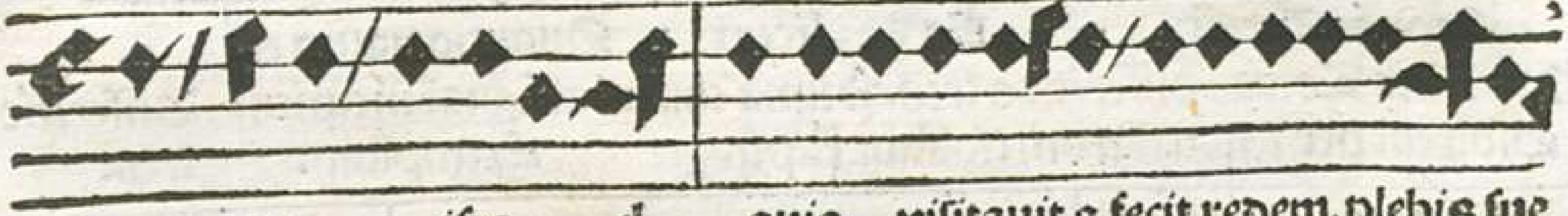
Intonatio verſuum correptorum.



Memento dñe Dauid.

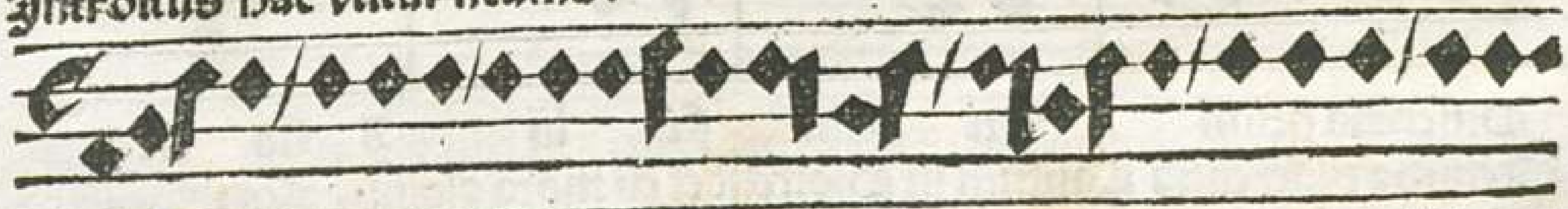
In Pſalmis maioribus.

Magnificat anima mea dominũ. Benedi ctus domi-



nus deus iſra el quia viſitauit ⁊ fecit redem. plebis ſue

Introitus hac vtitur neuma.

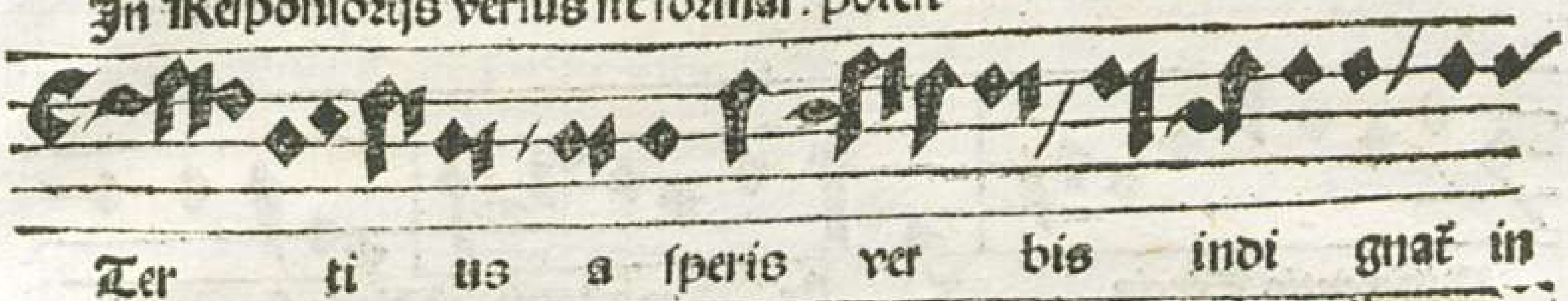


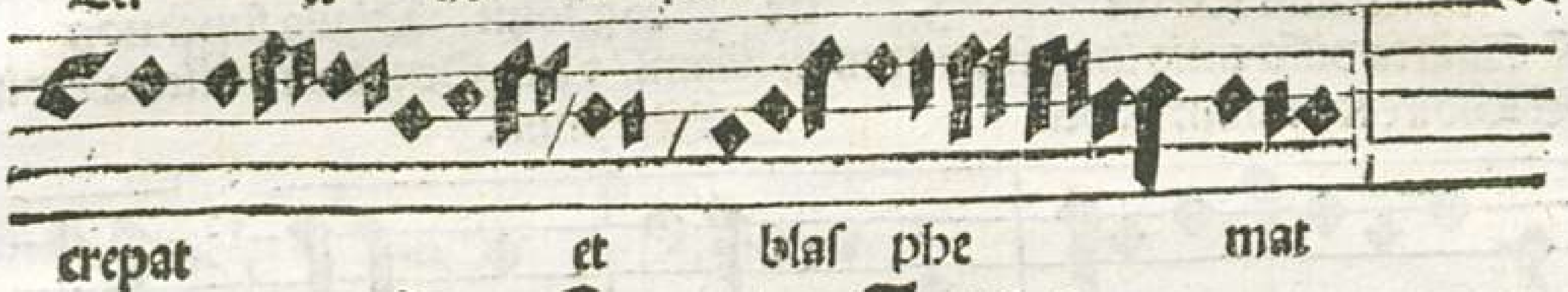
Domine exaudi orationem meam auribus percipe obſe-

crecionem meam.

De Quarto Tono.

In Reſponſorijs verſus ſic formar. poteſt.

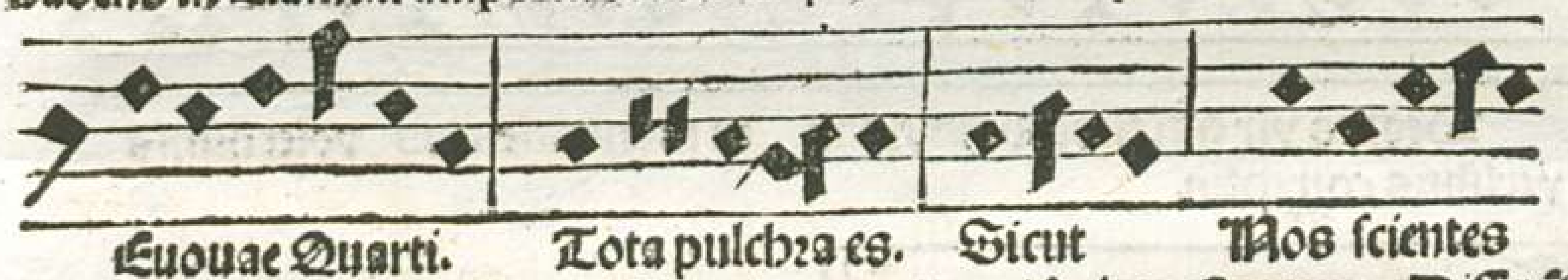




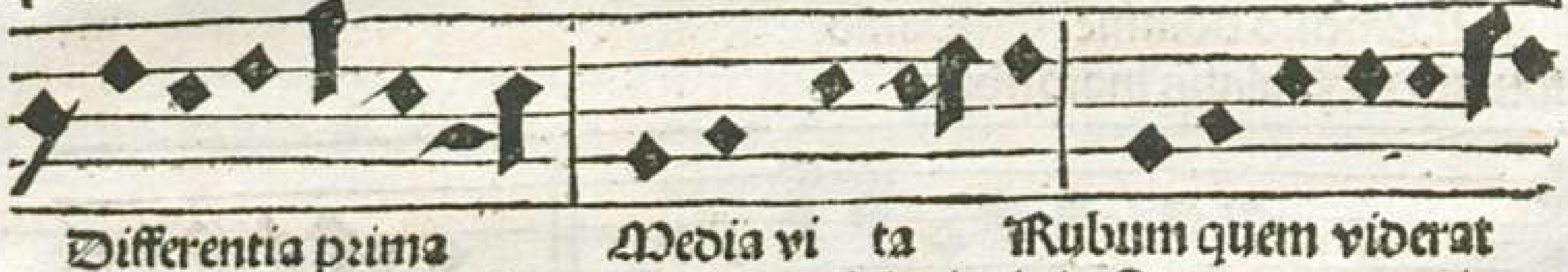
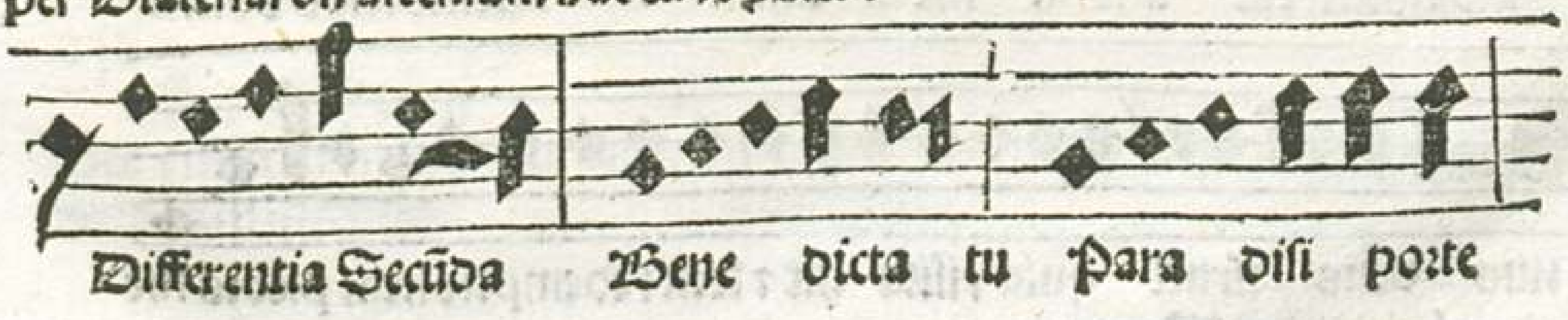
De Quarto Tono.

¶ Quartus tonus/a latinis ratione ordinis/a Grecis Hypophrigius dicit̃/quia phrigio adiunctus. Et quinqȝ habet principia cantus/ſcilicet Cfaut: Dſolre: Elami: Ffaut ꝛ Gſolreut: regulariter finem habens in Elami: tranſpoſitiue in bfa ♮ mi. Exemplum.

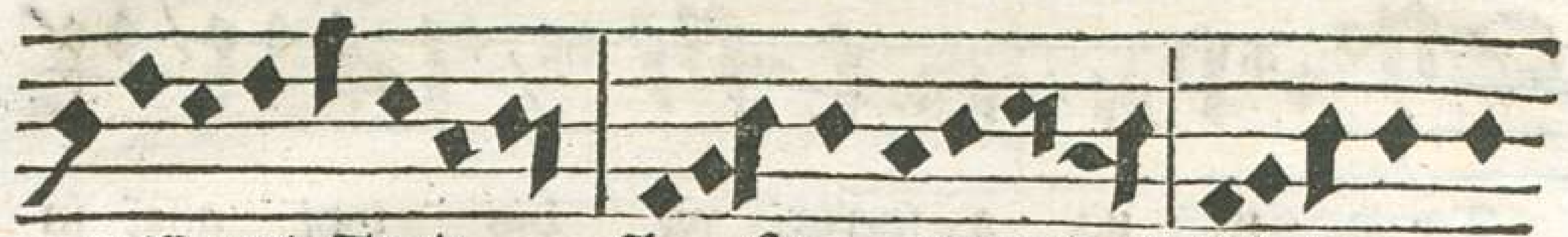
Quartus tonus q̃n qȝ habet inicia



¶ Habet autẽ hic Tonus differentias quattuor/Prima Cantum in Dſolre incipit: gradatimqȝ aſcendens per Diateſſaron: vt patet exemplis.

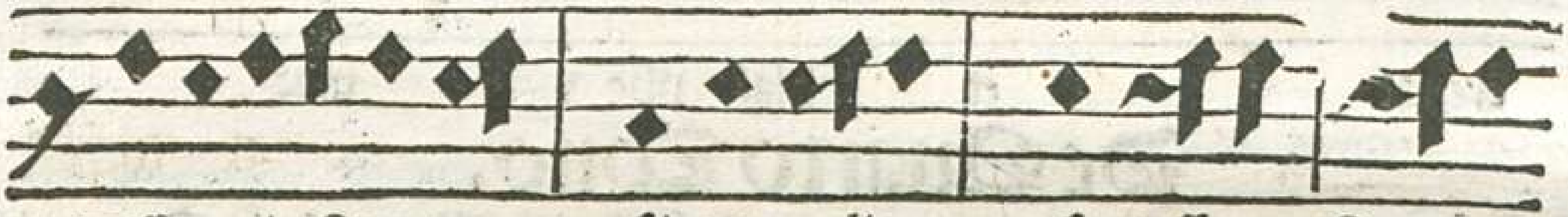
Differẽtie quattuor

¶ Secunda Regula ſimiliter Cantũ in Dſolre incipit. Sed non gradatim per Diateſſaron aſcenſum habet. vt patet.

De Quarto Tono.

¶ Tercia differentia aſſignat̃ cantui incipienti in Ffaut: vt patet exemplis.



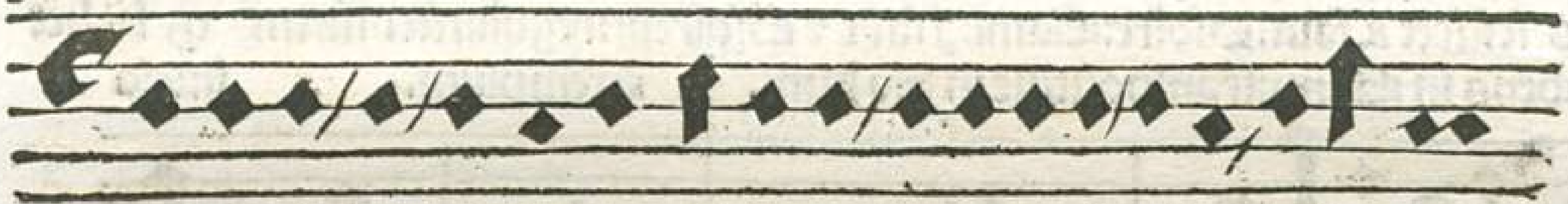
Differentia Tercia   I ſte   cognouit   Vigila ſuper nos

¶ Quarta differentia incipit cantum in Elami/ ⁊ per Semitoniū illico aſcēdit vel Gſolreut initium habet.   Exemplum.



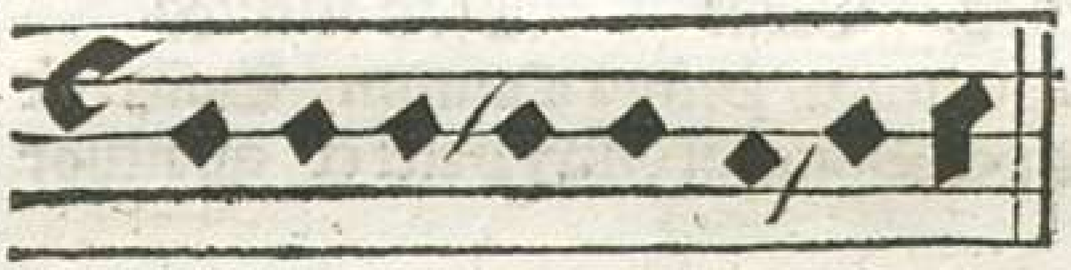
Differentia Quarta   Fi de   lia   Factusſum   O mors

Intonatio in verſibus productis.

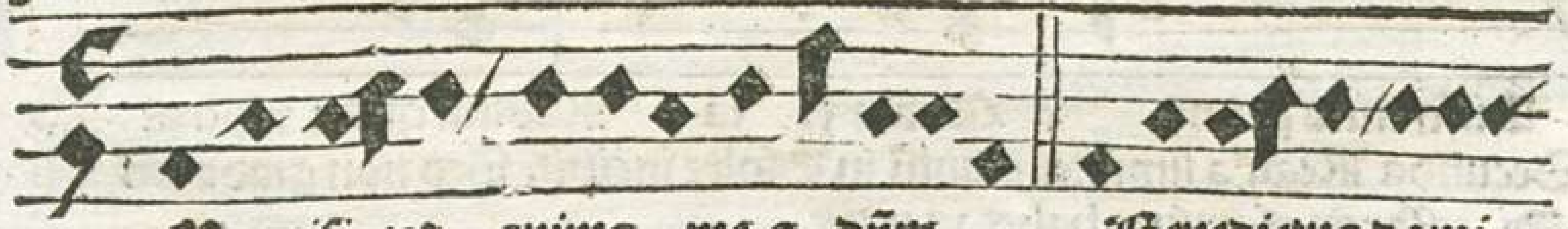


Beatus vir qui timet dominum: in mandatis eius   volet nimis

In verſibus correptis.



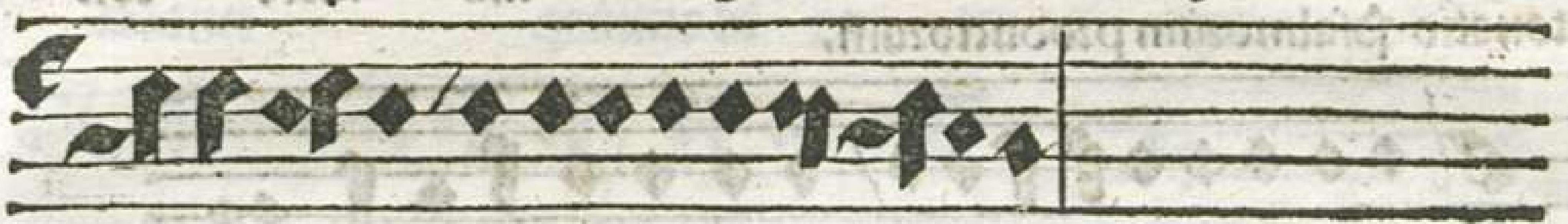
Memento domine   Dauid

Intonatio in Pſalmis maioribus.

Magnifi cat   anima   me a dñm.   Benedictus domi-

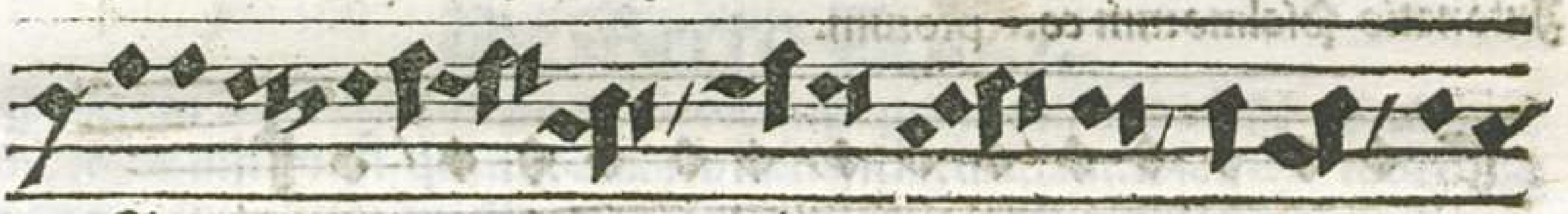
nus   deus   iſrael   quia viſita   uit ⁊ fecit redemptionem plebis ſue

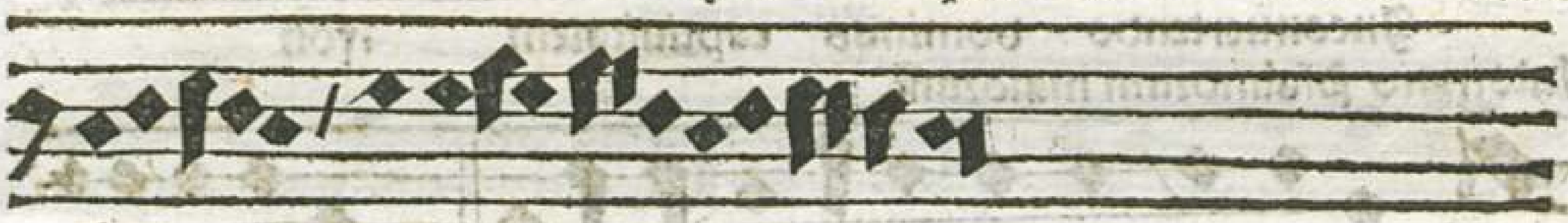
Introitus hac vtitur Neuma.

De Quinto Tono.



Reſponſoria/ hac deſcriptione patent in verſu.





De Quinto Tono.

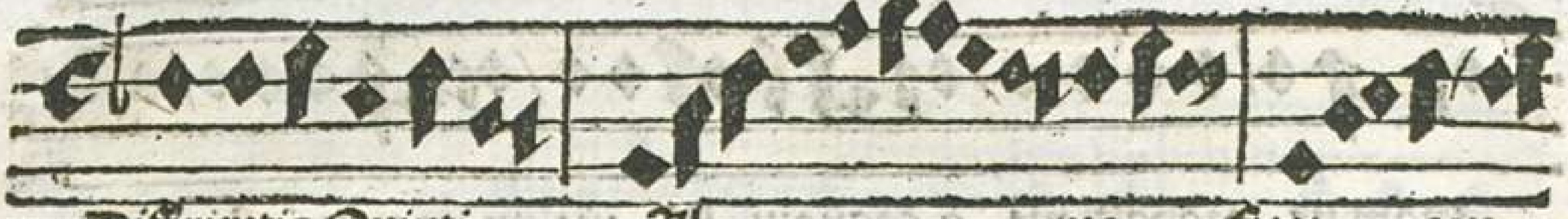
Quintus

¶ Quintus Tonus nomine: a Latinis ratione ordinis eſt dictus a tonus tria Grecis vero Lydius dicit᷑: cui Ffaut: alamire et cſolfaut tria/ cantus inicia ha et ordia. accidūt. Finē aūt. regl'ariter Ffaut nōnunq̄ȝ in cſolfaut habȝ bet

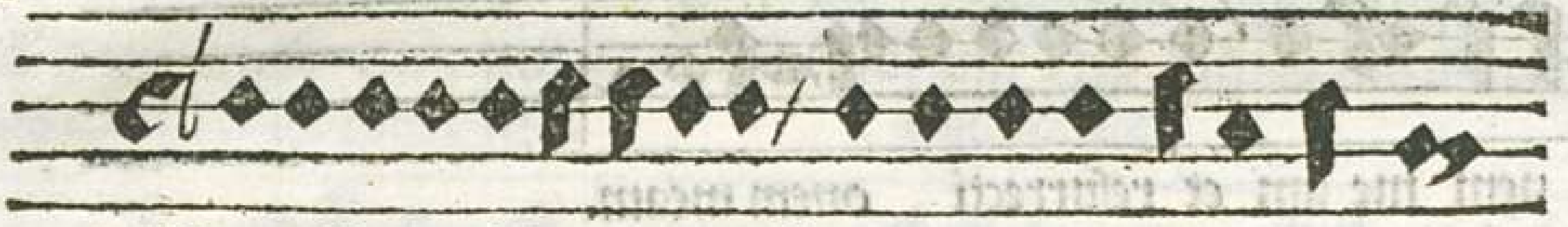
Exemplum.

Hec vnica circumſcribit᷑ differentia: qua Cantus in Ffaut incipit ⁊ mediate ad Dytonum aſcendit. Exemplum.

E

De Quinto Tono.

Differentia Quinti Al ma Ecce con

Intonatio Pſalmorum productorum.

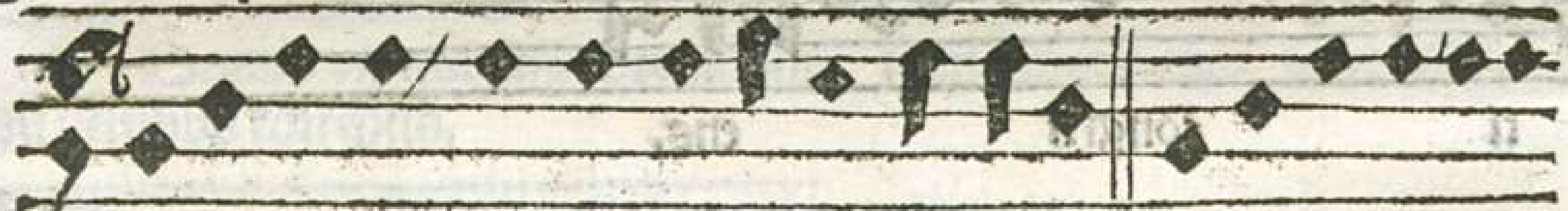


Lauda Hieruſalem dominũ lauda deum tu um ſyon

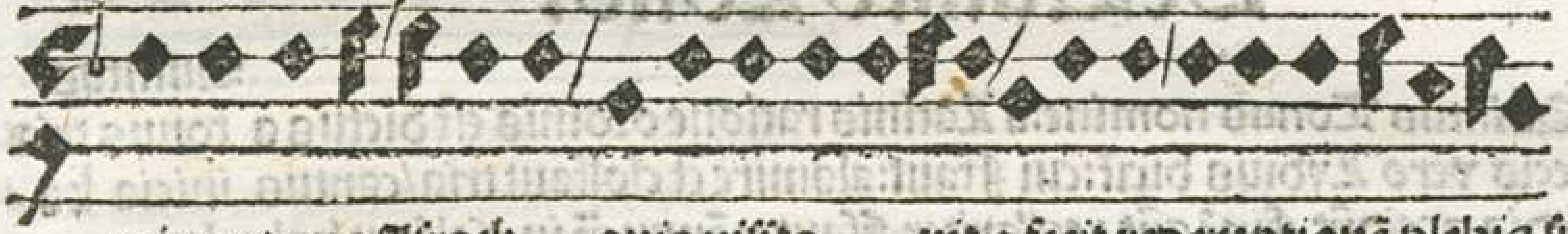
Intonatio Pſalmorum correptorum.

Inconuertendo dominus captiuitatem ſyon

Intonatio Pſalmorum maiorum.

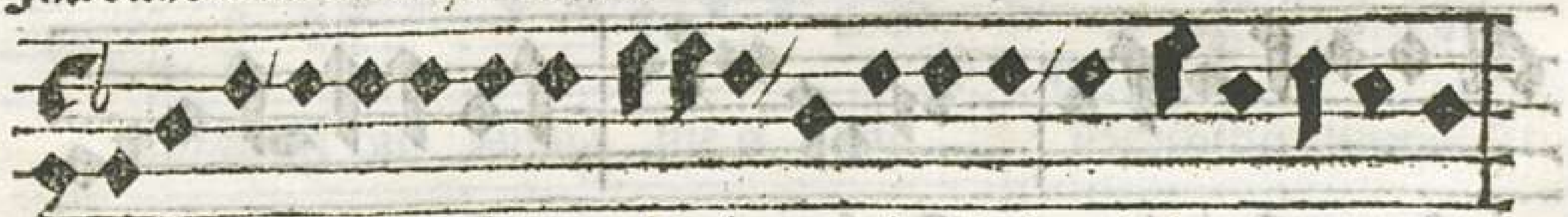


Magnificat ani ma mea dominum. Benedictus do



minus deus Iſrael: quia viſita uit ⁊ fecit redemptionẽ plebis ſue

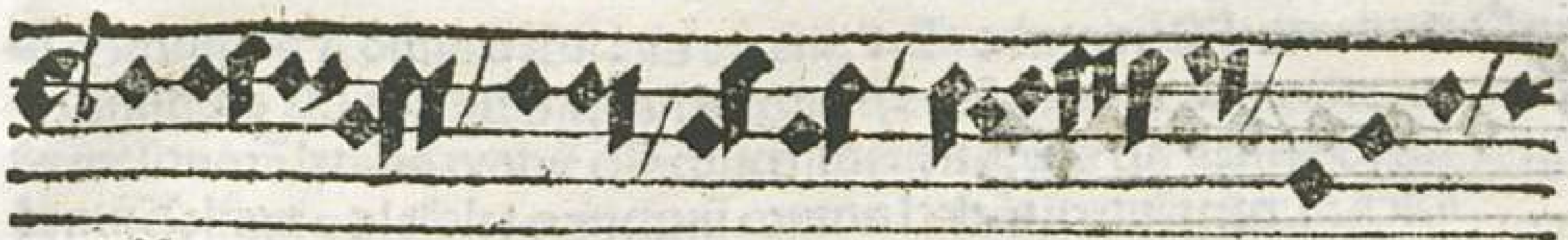
Introitus hanc habet neumam.

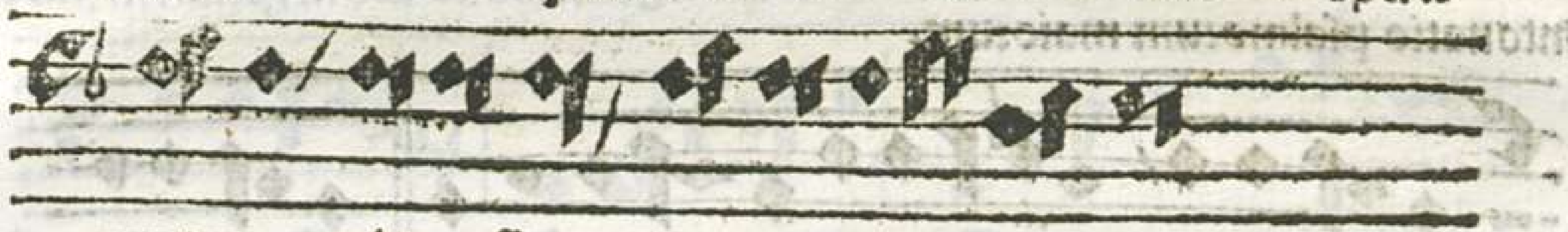


Beati immaculati in via: qui ambulant in lege domini

Reſponſorium hac deſcribitur neuma/in verſu.

De Sexto Tono.





De Sexto Tono.

¶ Sextus Tonus a Latinis ratiõe ordinis/ quinto iunctus ⁊ Hi- polydius dici poteſt/ quattuor ſumẽs inicia/ ſcilicet Cfaut. Dſolre: ⁊ alamire/ qui regulariter Ffaut/ tranſpoſitiue vero/ cſolfaut finem habet.

Sexti quatuor differentie.

Exemplum.

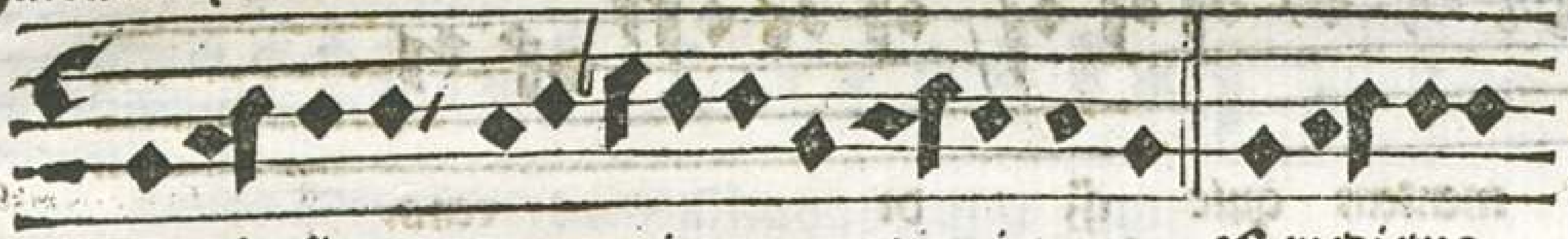
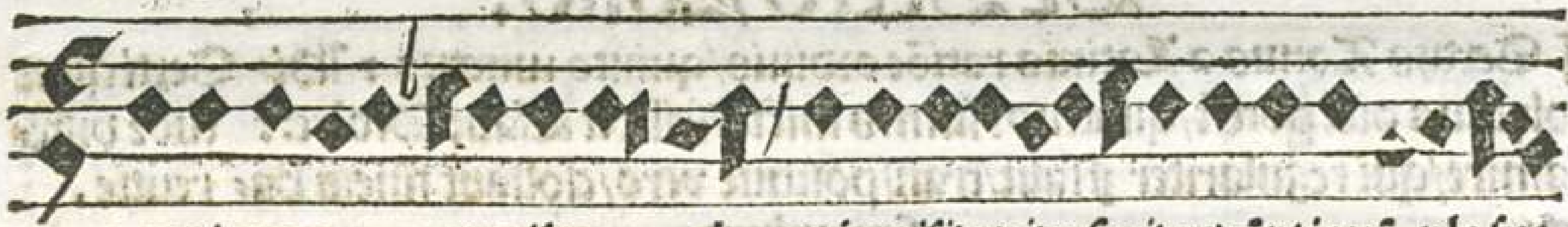
Tonus/ hic vnicam habet differentiam que in Ffaut incipit per Dytonũ aſcendens.

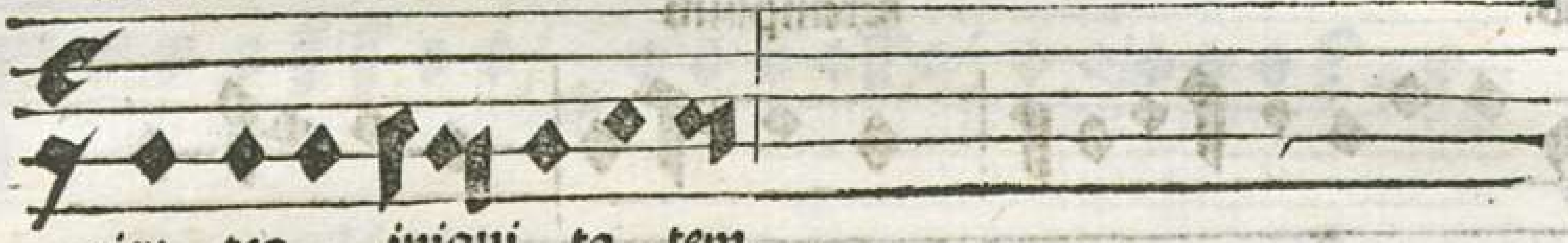
Exemplum

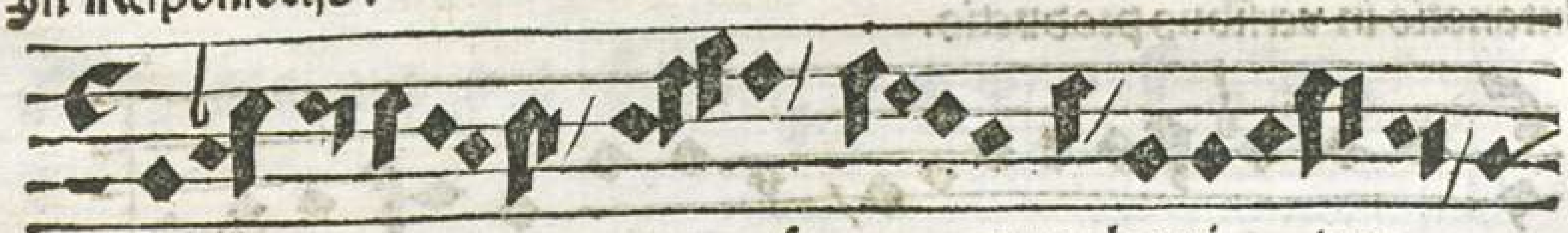
Intonatio in verſibus productis.

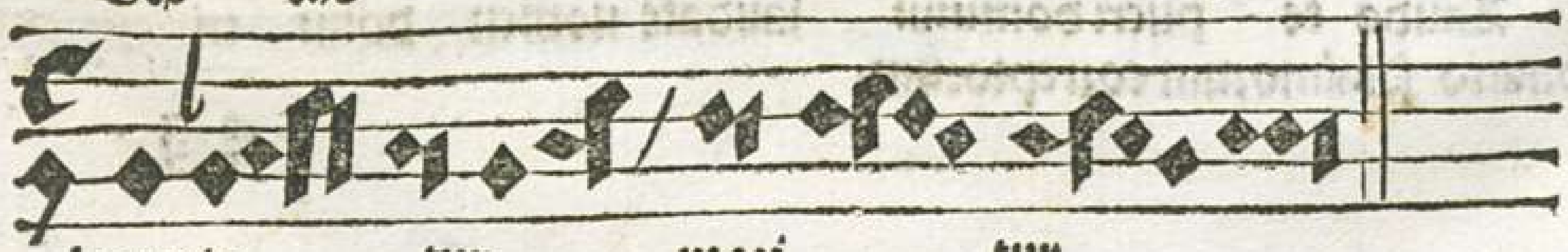
Intonatio Pſalmorum correptorum.

De Sexto Tono.

Intonatio pſalmorum maiorum.



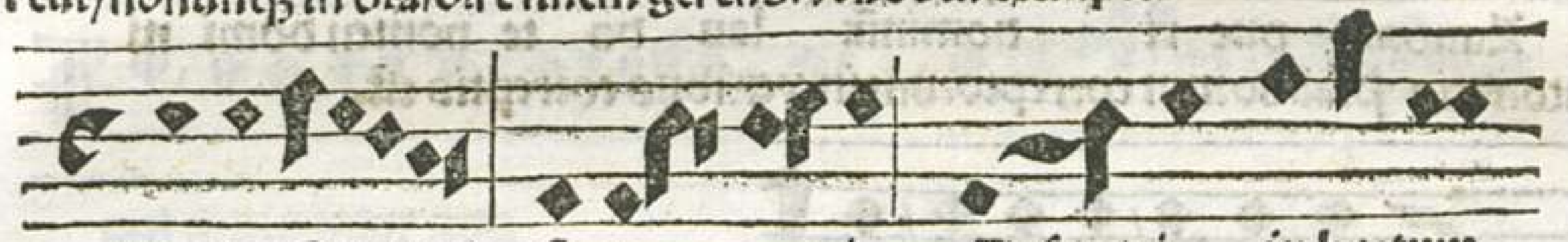
Introitus hac depingitur forma.

In Reſponſoriis.





De Septimo Tono.

¶ Septimus Tonus a Latinis ordine/a Grecis vero Thetrardus ab antiquis Mixolydius/quaſi mixtus lydius/nam ex Mixolydio ferme ſonorũ lydius reddit eſſe concentus: In Gſolreut alamire bfa ♮mi: cſolfaut ⁊ dlaſolre principiũ cantus habẽs/regulariter in Gſol reut/nõnunq̃ in dlaſolre finem gerens. vt hoc in exemplo: Septimi principia quinq̃



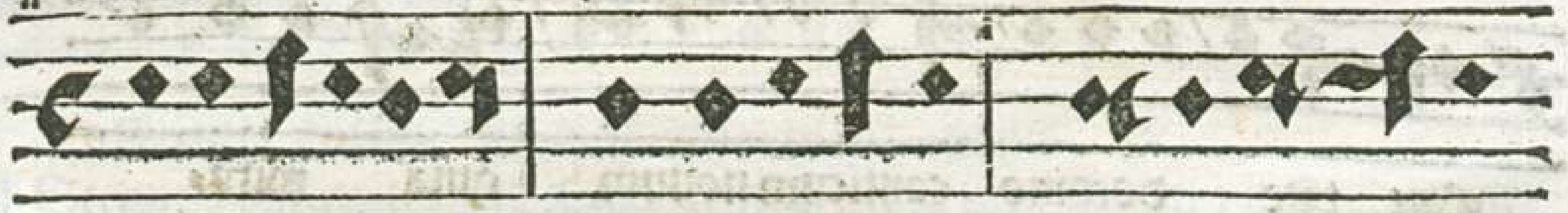
Euouae Septimi Egre gie Deſcendi in hortum

Et habet hic Tonus differentias quattuor. Prima Tantum incipit Gſolreut/ vt Diapenthe immediate tangens. Exemplum.

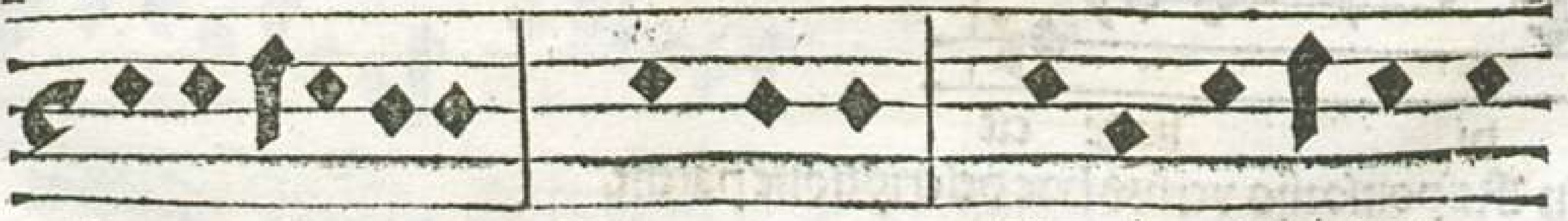
Differẽtia Prima Ex or tum eſt. Michael. Lauda hieruſalem

¶ Secunda differentia ſubclaudit cantũ in Alamire exordium habens/vel qui ab bfa ♮mi exordio Dyatonico greſſu cadit.

Differẽtia Secũda Redemptionẽ Ipſe peri bit.

¶ Tercia differentia in bfa ♮mi exordium habet. Exemplum.

Differentia Tercia Omnis ſpiritus Benedi cta

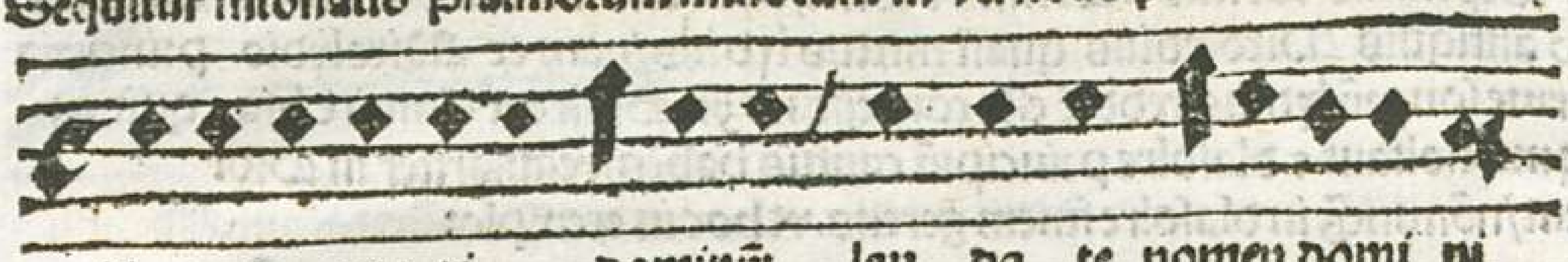
¶ Quarta differentia cantũ reſpicit/qui in Dlaſolre principium ſumit.



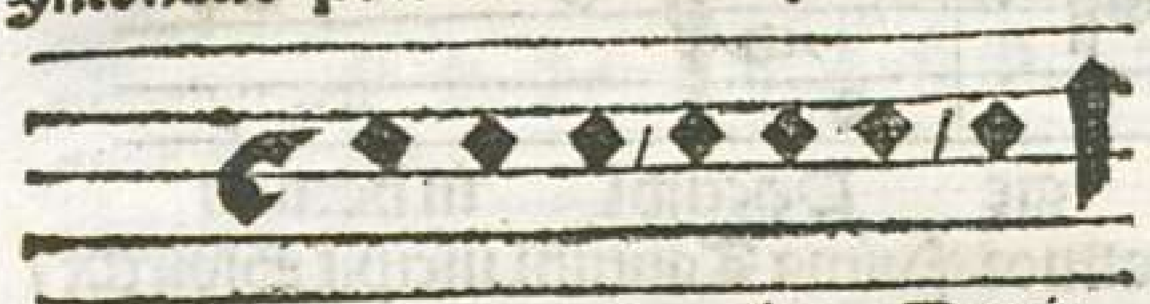
Quarta differentia. Sit nomen. Cum io cundi tate

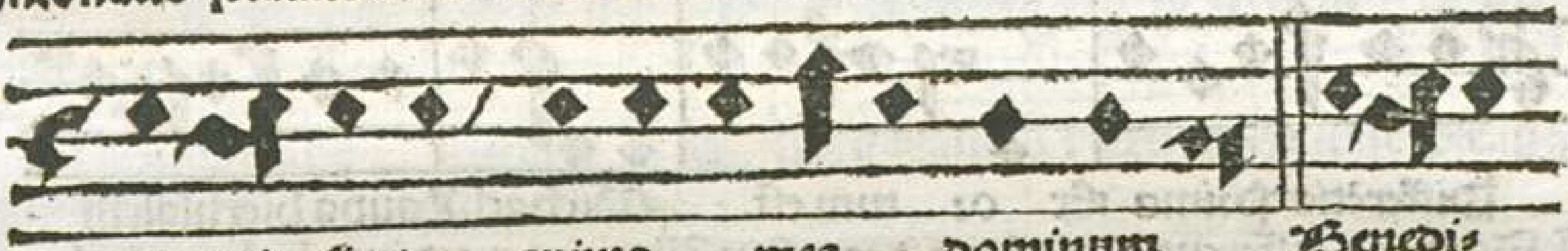
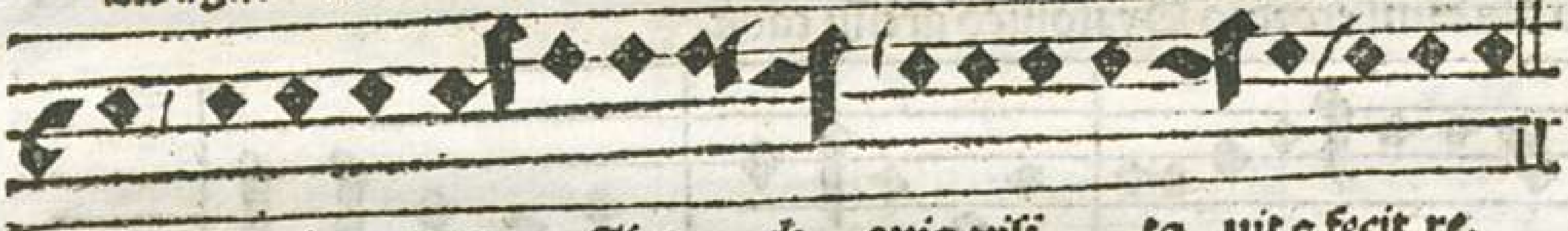
De Septimo Tono.

Sequitur intonatio Pſalmorum minorum in verſibus productis.

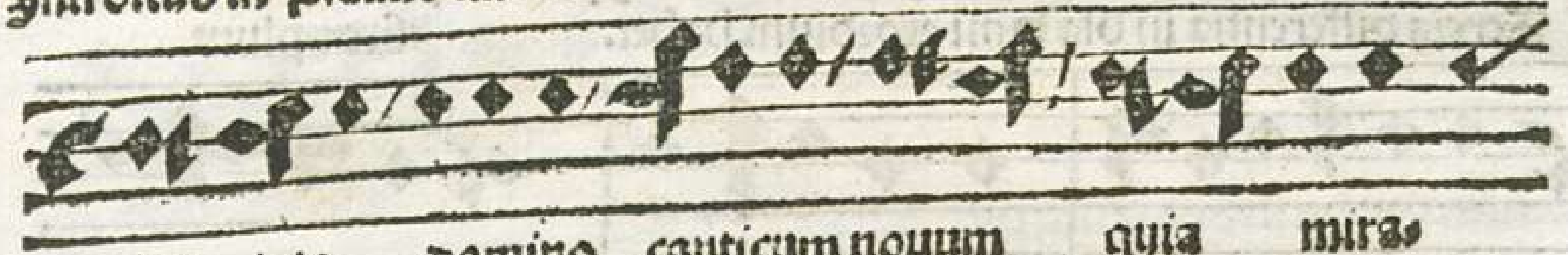


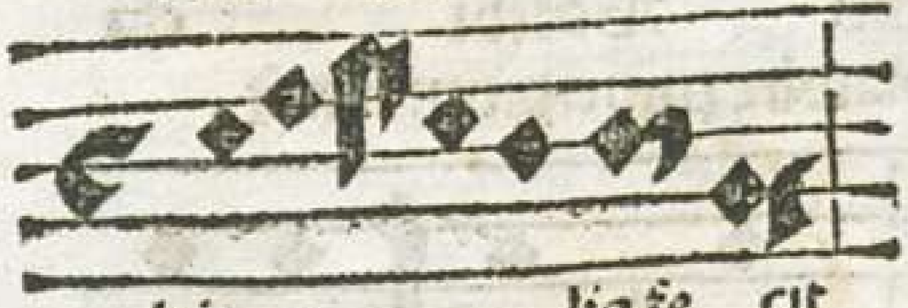
Intonatio Pſalmorum correptorum in verſibus correptis eſt.



Intonatio Pſalmorum maiorum eſt talis.



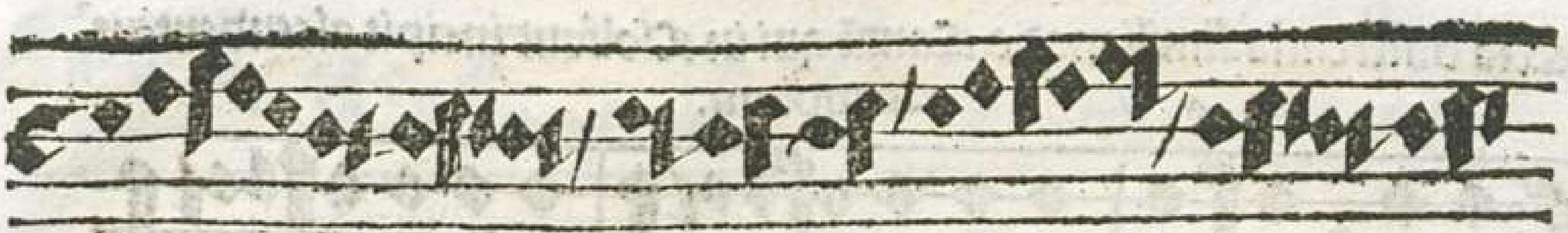
Introitus in Pſalmo ſine verſu formatur eo modo.





In Reſponſorijs verſus hac deſcriptione patent.

De Octauo Tono.



Sep ti mus aſpe ris ver bis in cre

pat indignatur quo qꝫ blaſ phe mat

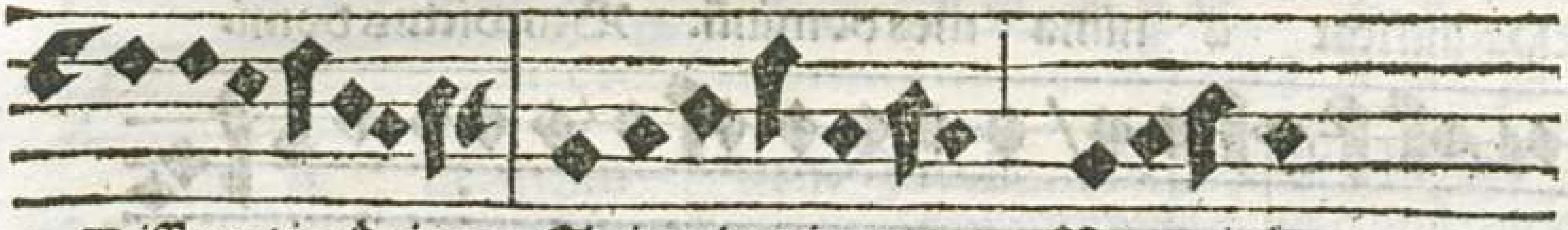
De Octauo Tono.

¶ Octauus tonus/vt p̄cedentes/eo nomine/A Latinis ratione or- dinis dicit̄/quia Septimo/hoc mixolydio adiunctus/Hypomixo- lydius appellat̄/Sex aſſummit cantus principia/ſcilicet Cfaut Dſol- re:Elami:Gſolreut:alamire ⁊ cſolfaut/fineq̄ʒ habēs in Gſolreut cum ſuo Autentico/Trāſpoſitiue nōnunq̄ʒ in Dlaſore finiri poteſt/ quod nōnulli oppoſitum dicunt. Exemplum.

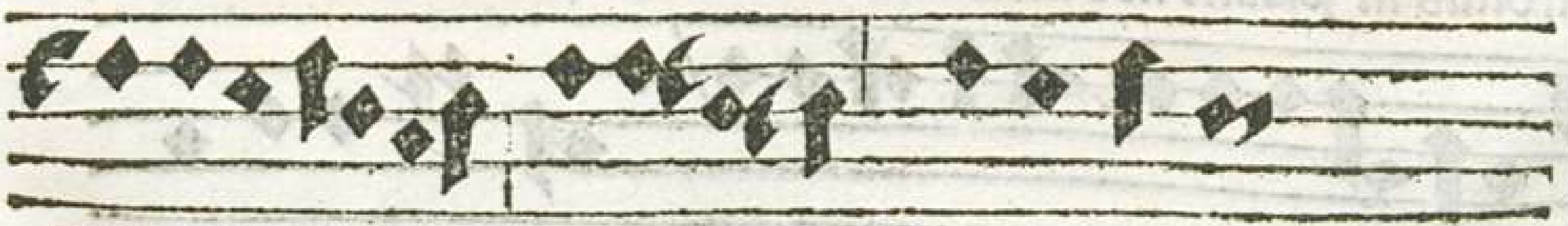
Octaui principia Sexti

Euouae Octaui Stabunt iuſti Spiritus Beatus. Apertū eſt

Habes autem hic Tonus differētias tres. Prima Cantū in Ffaut ſummit.



Differentia Prima Anime impiorum. Ma gi

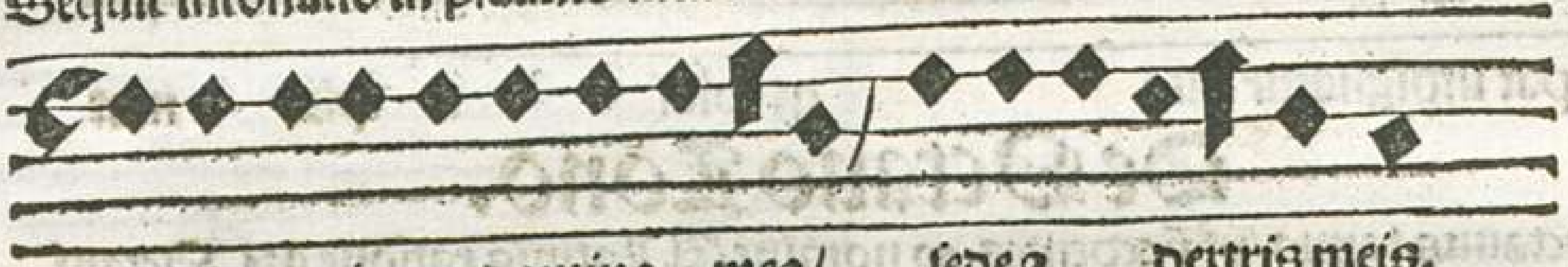
¶ Secunda differentia vult Cantum in Cſolfaut incipientem ⁊ deſcendentem: vt ſequitur.

Differētia Secūda In eternum. De profundis.

De Octauo Tono.

Tercia differentia: ſimili modo Cantũ qui in Cſolfaut incipit aſcendentem. Exemplum.

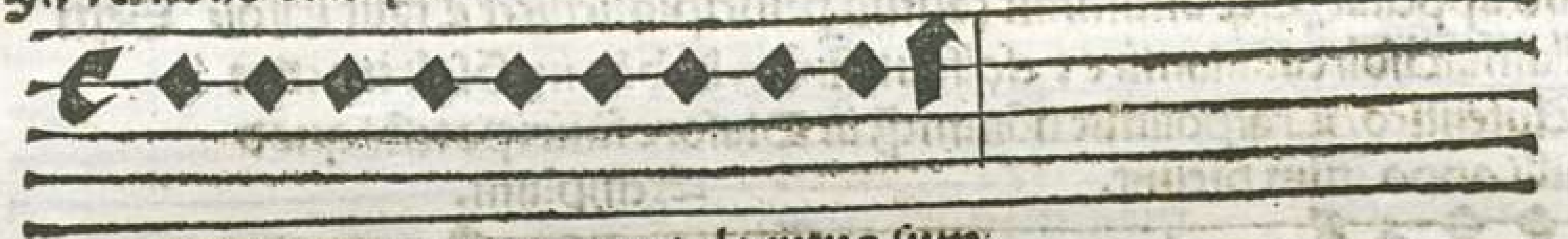
Differentia Tercia. Euntes i bant Ego dormi ui

Sequiť intonatio in pſalmis minoribus verſuum productorum.

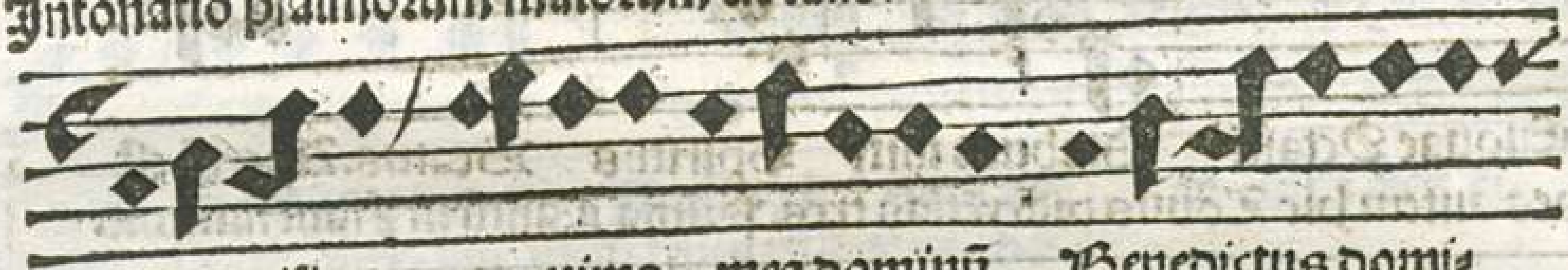


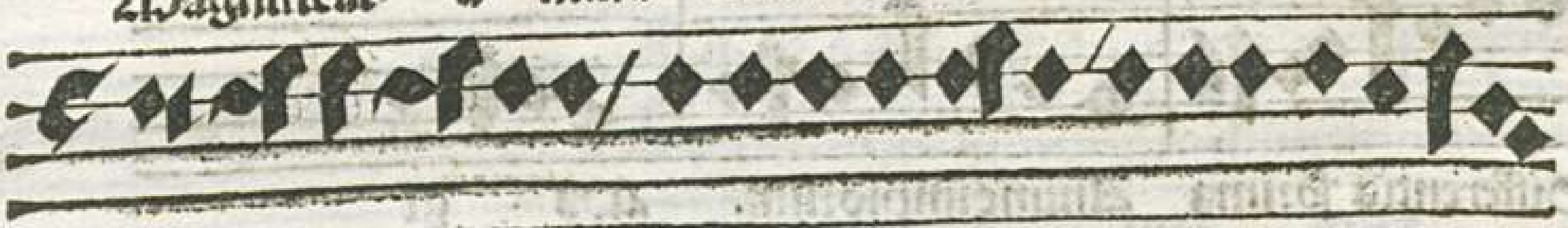
Dixit dominus domino meo/ ſede a dextris meis.

In verſibus correptis.



Credidi propter quod locutus ſum

Intonatio pſalmorum maiorum eſt talis.

Magnificat a nima mea dominũ. Benedictus domi-

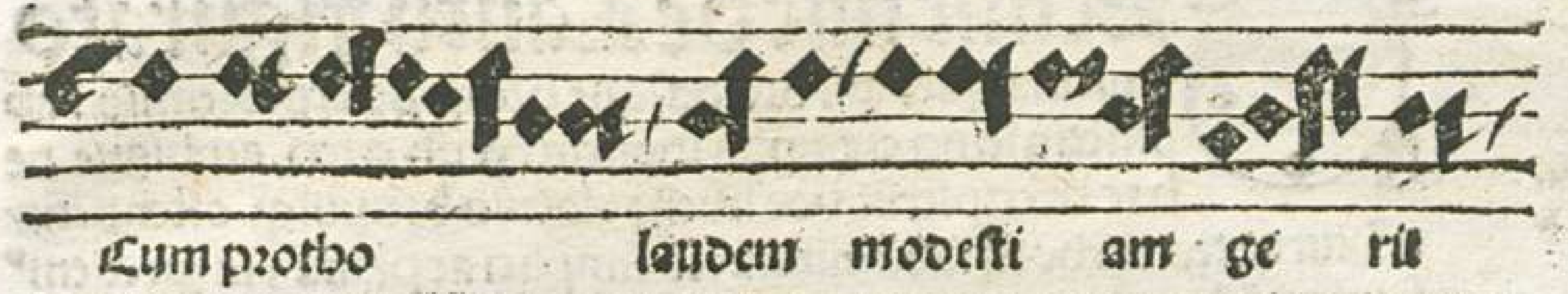


nus deus iſrael quia viſitauit ⁊ fecit redemptionem plebis ſue

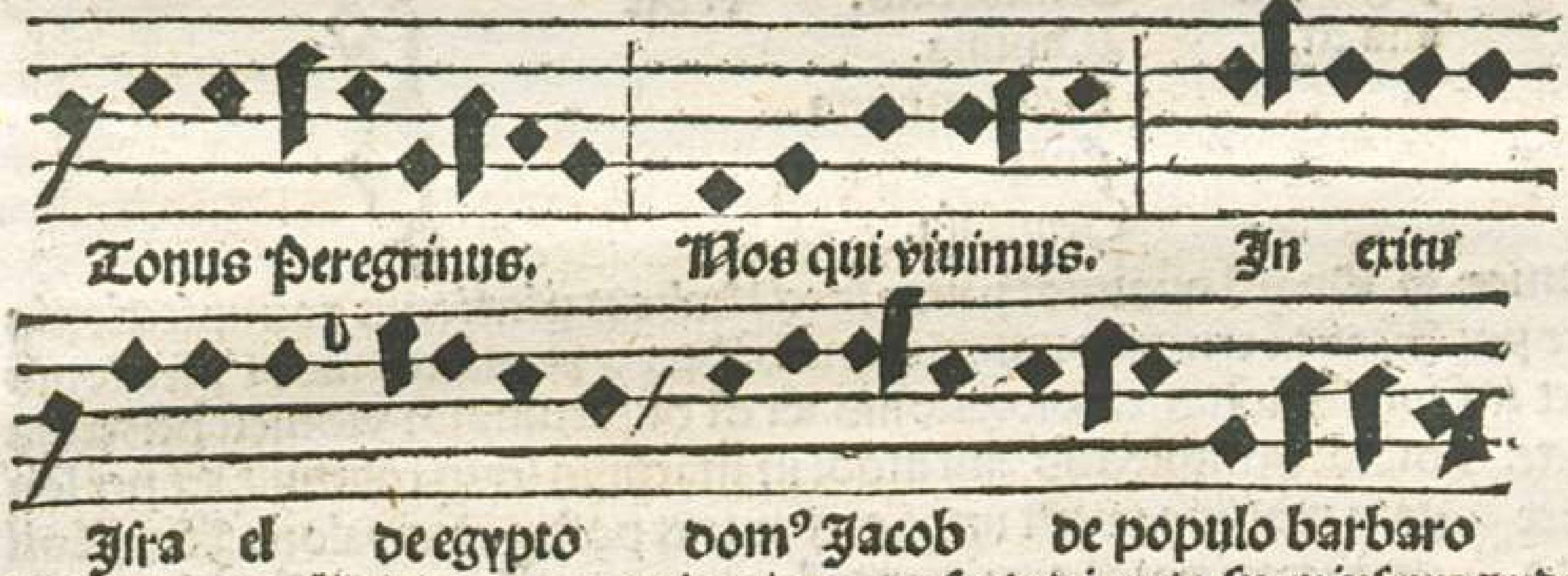
Introitus in Pſalmo ſic deſcribitur.

Bene dicamus patrem ⁊ filium cũ ſan cto ſpiri tu

Reſponſorium in verſu ſic formari poteſt.

De Tono Peregrino.

De Tono Peregrino.

¶ Triplici hic Tonus/ratione dicit Peregrinus. Primo ab inuentore. Secūdo/ꝙ raro ī pſalmodia habet. Tercio: ꝙ ſm aliqs quarta ſit differentia Hipomixolidij longe a natura ſui capitalis ꝓcedit Peregrina eſſe differētia dicit. Aliqui ꝓ fine Gſolreut/nōnulli vero dlaſolre ponuntur. Peregrinus tripli ci ratione

Exemplum.

¶ Iſta/generalia/circa tonos dicta/que conſuetudine et vſu cuiuſcunqꝫ dyoceſis ſiue Chori variantur.

De figuris Notarum.

SEcunt nūc de Cantu Figurato paucula quedam dicēda/que breuibus expediemus: adiunctis ſemp exemplis idoneis. et qd ceteri ambigue de hac reſcripſerūt: hoc libello clarius breuiuſq; oſtendētur nō curantes verborū ſublimitati: ſed ſimplici ac plana via ꝓcedemꝰ ſicuti milibus intuenti patebit.

Figure notularum

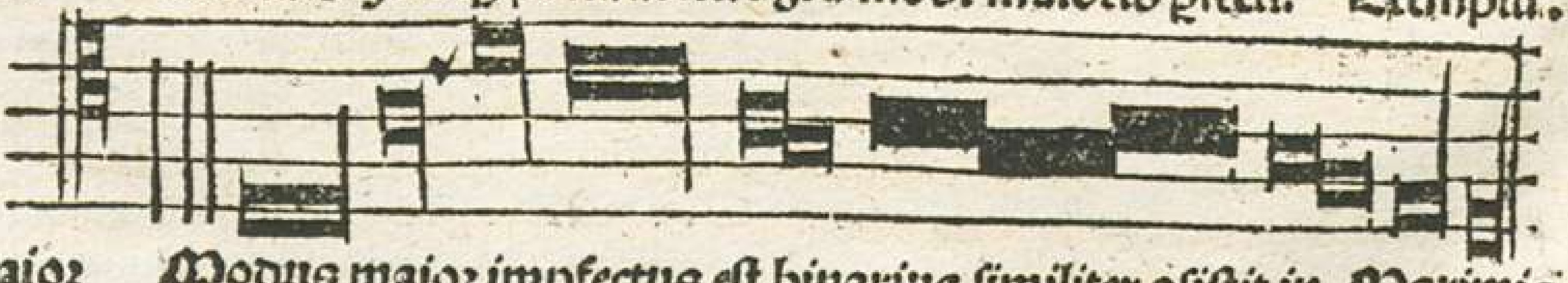
¶ Videndū eſt itaq; ante om̄ia de cōſideratione figurarū eſſentialiū apud Antiquos: quarū quinq; ſunt. Maxima. Longa. Breuis. Semibreuis: ⁊ Minima. Et primo/quid ſit figura: que ſpecies eſt notarum cognitionē faciens: p quā om̄is ꝓportio harmonicaliter exprimi dicit. Sunt em̄ octo apud Modernos quoꝝ diuiſio a diuerſis cātoribus diuerſimode aſſignari poteſt vt infra.

	Maxima	
	Longa.	
	Breuis.	
Figurarū alia eſt.	Semibreuis.	vt hic
	Minima.	
	Semiminima	
	Fuſa.	
	Semifuſa.	

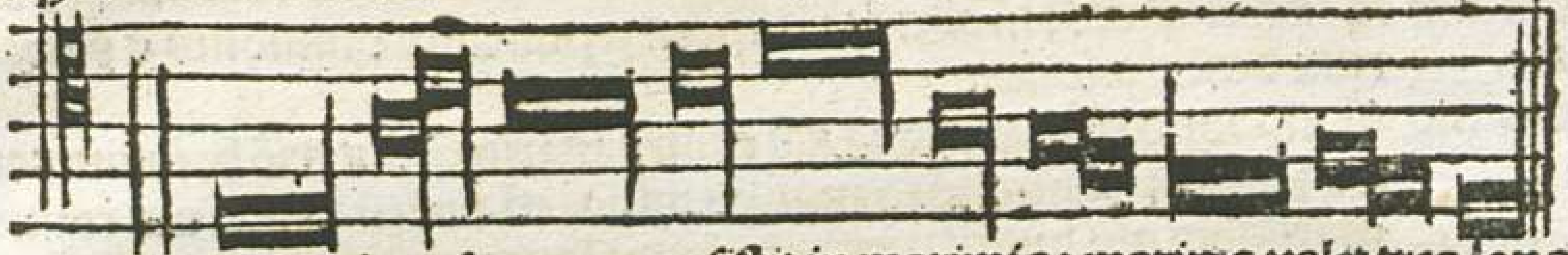
Quattuor figure. perfecte et imperfecte.

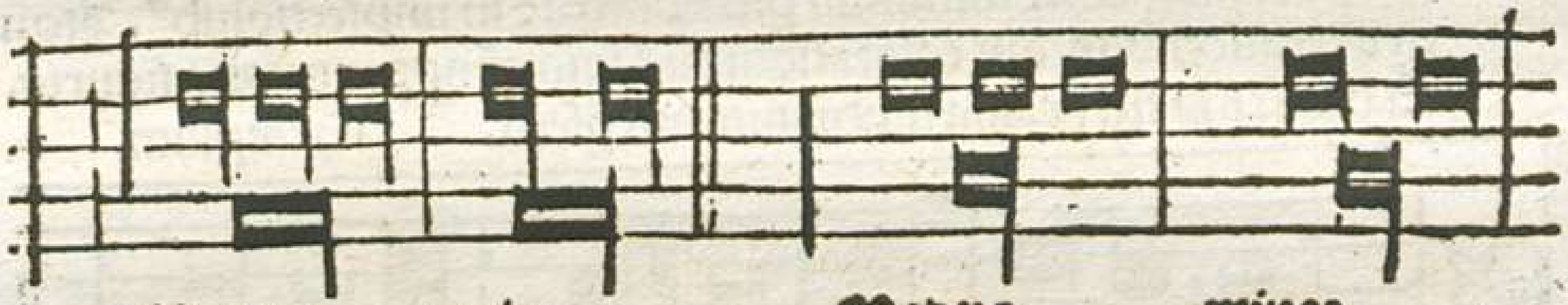
¶ Quarū quattuor prime ſpeciē habent pfectionis ac impfectionis Illud tū eſt ſciendum: maximā habere ꝓprietatem modi pfectionis impfectionis/et colorationis. Et eſt duplex: maior videlicet perfectus maiorq; impfectus/qui modi in maximis ſemp cōſiſtunt. Et per longam maxima poteſt impfici: et ante: et poſt: p eius valorē. Item. Longa alterari poteſt ante maximā: ⁊ maxime colorari poſſunt ſuis cum figuris appropriatis. Et habēt iſti modi maiores/modū eundē omni in ordine ſuo cū modo minori magis nec minus/in pfectionibꝰ et in impfectioībꝰ. Itēq; in alterationibꝰ/aut in colorationibꝰ cū ptinētibus ſuis. Iſtaq; poſſunt fieri gr̄a modi maioris pfecti. Exemplū.

Duplex modus

Modus maior pfectus.

Maior modꝰ impfectus

Modus maior impfectus eſt binarius ſimiliter ꝯſiſtit in Maximis ſed nec fit alteratio nec impfectio: neq; coloratio. Iſtiq; modi maio-

res computari debent cum maximis: aut cum valoribus earundem vſq; ad finem cantus. Exemplum. perfectus

Maior ꝑfectus: ⁊ conſiſtit in maximis: maxima valet tres longas
Signorum modorum alius. Maior imꝑfect⁹ ⁊ cōſiſtit in maximis: ⁊ maxīa valet duas longas
Minor ꝑfectus cōſiſtit in longis: et longe valet tres breues.
Minor imꝑfectus cōſiſtit in longis: ⁊ longa valet duas breues.

Omnium vero maximarū ⁊ longarū in quocunq; modo conſiderandas quantitates hac deſcriptione notiſſime quiſq; facile percipiet.

Modus perfectus maior imꝑfectus Modus ꝑfectus minor. imꝑfectus.

¶ Priſci varia eīn quantitatū ſigna Maioris modi/ſiue minoris/ poſuere/Que (nunc aboleta) duximus reprobanda/vt apud Philoſophum/ Fruſtra eſt per plura quod fieri poteſt ꝑ pauciora/Sed ea que ſunt cōmuniora ſequunt.

	Perfecti de tempore ꝑfecto prolationis maioris.	⊙3	Signa trinſeca
Signorū modorū alius	Perfecti de tempore imperfecto prolationis minoris	O2	
	Imperfecti de tempore perfecto ꝓlationis maioris	C·3	Signa ca pite cātus ordinant.
	Imperfecti de tempore imꝑfecto prolationis minoris.	C2	

¶ Signa iſta ꝑordinata videlicet Circuli in capite cantus ordinari conſueuerūt/ad dinoſcendum: cuius vel temporis vel ꝓlationis ſint Punctus autē in Circulo maiorē ꝓlationem ſignificat. Cum autem punctus in Circulo nō ordinat: tunc ꝓlationē minorē ꝑtendit. Preterea Modus minor in circulis verſat aut conſiſtit: tēpus in Cifris. Et prolatio in circulorum medio vt dictum eſt.

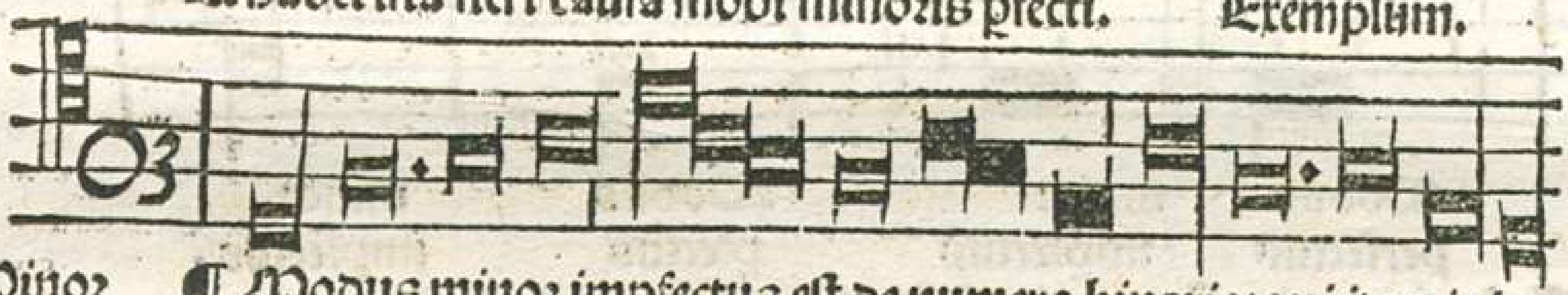
Prolatio puncto dinoſcitur. Modus maior.

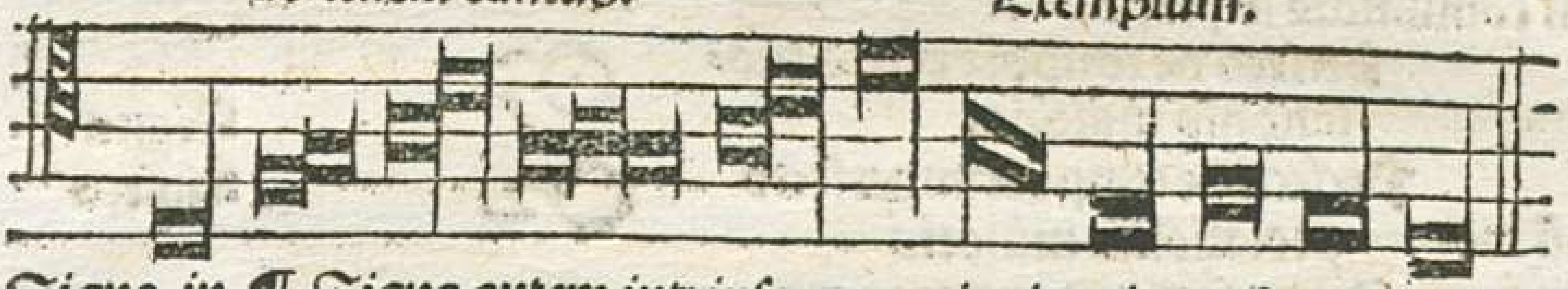
¶ Mod⁹ maior ex ſua natura/nō hꝫ ſigna ſpecialia: niſi coloratiōes ⁊ maxiarum imꝑfectiōes: alteratiōes longarū: atq; pauſas triū longarū

De Signis extrinſecis.

Maxima nō alterat̄ nec in minima. ¶ Maxima nō alterat̄/quia nō habet figurā maiorem ſe:nec ſub minima habet fieri alteratio in figuris:q̄ triplicatione vacat:neq̄ paußa alterat̄. Poteſt tñ alteratio deponi p̄ punctum diuiſionis et p̄ notarum denigrationem

Quid modus. ¶ Modus eſt trium longarū contra maximā/aut triū breuium contra longam poſitio. Sed modus minor eſt duarū longarum contra maximam aut duarū breuium contra longam poſitio.

Figure/ q̄ impficiūt et impficiuntur ꝛ alterationes faciunt. ¶ Alius modus dicit̄ minor:et eſt duplex:minor perfectus:ꝛ minor impfectus:ꝛ cōſiſtunt ſemp in longis. ꝛ poteſt longa impfici p̄ breuē vel ante/vel poſt/vel per valorē eius. Similiter breuis alterari poteſt ante longam:ꝛ longe colorari poſſunt/cum ſuis figuris p̄tinentibus et habēt iſti modi minores modum eundem in om̄i ordine ſuo:cum tempore magis nec minus:in pfectionib⁹:ꝛ in impfectionib⁹. Item in alterationibus/aut colorationibus ſuis cū appropriatis figuris. Et habēt iſta fieri cauſa modi minoris pfecti. Exemplum.

Minor modus ¶ Modus minor impfectus eſt de numero binario:qui item in longis conſiſtit. Sed nō fit alteratio impfectio/neq̄ coloratio:ꝛ iſti modi minores computari debent cum longis/aut cum valoribus:vſq̄ ad finem cantus. Exemplum.



Signa intrinſeca modi minoris. ¶ Signa autem intrinſeca modi minoris perfecti ſunt. coloratiōes et longarum impfectiones:necnon breuium alterationes: ꝛ pauſe trium breuium.

De Signis Extrinſecis.

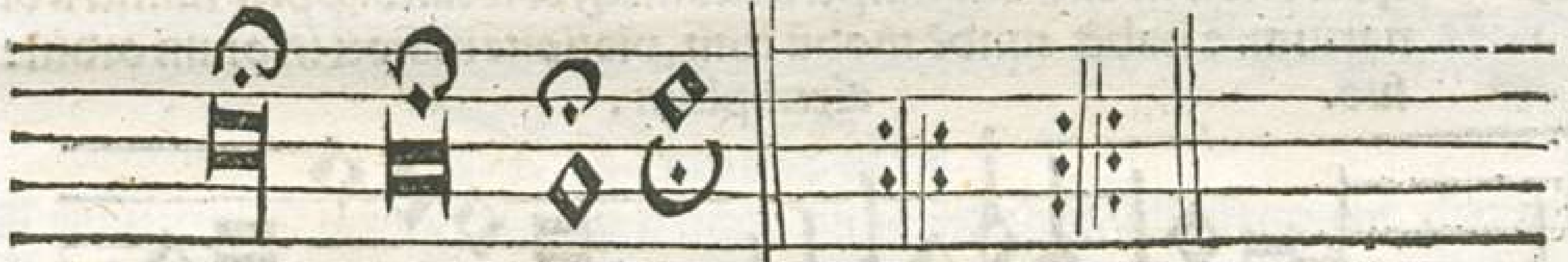
Signum quid ¶ Signū eſt quod priorem de cantu cognitionē efficit:quo ad modum:tempus ꝛ ꝓlationē. Sed ſigna tm̄ ſunt ʒophiſtice appellatiōis. De Signis autem intrinſecis veteres optime ſenſerūt vt dictum eſt: ꝛ varia tñ poſuerunt ſigna. Nos vero prolixitate menſure ea omittimus. Nam vbi modus:ibi tēpus ꝛ prolatio:q̄uis non econtra. In

omibus itaq; ſignis tp̄s eſt et ꝓlatio:ſed modus nō. Quare aliā poſuimus ſignorū diuiſionem:nam aliqua ſigna ſunt ꝓlationis maioris:quedam minoris:quedam autem diminutionis:vt in figura ſuperiori clarius.

In omib⁹ ſigniſ tempus ꝛ prolatio.

¶ Signū illud primum appellat̄ corona/me iudice:q̄uis apud antiquos diuerſis nomib⁹ vocitet̄/in iſto ſigno oēs voces conueniunt aut ꝓpter deuotionē:aut ꝓpter ſonoroſitatē. Alterū vero ſignū reinceptionis aut reiterationis appellitat̄:quia quot puncta in vna parte vel dextri vel ſiniſtri lateris ponunt̄ in iſto ſigno:tot fiūt reinceptiones:id quod nunc paſſim perperam corrumpi videmus.

Signa minus principalia.



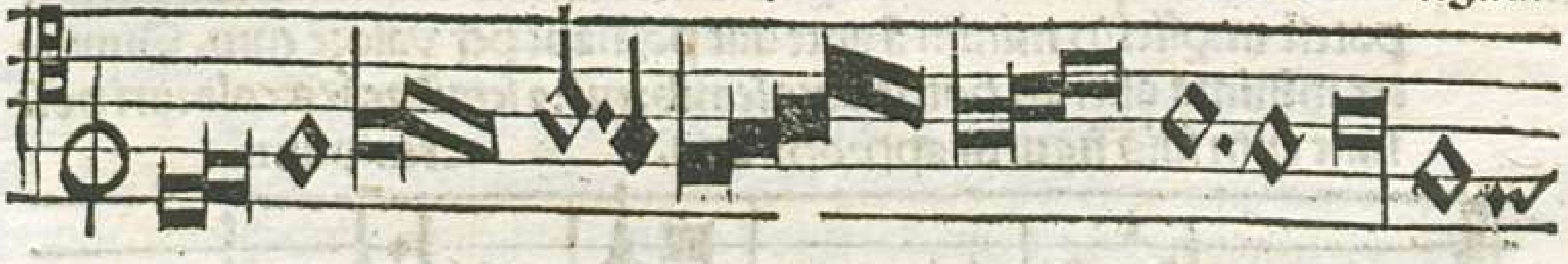
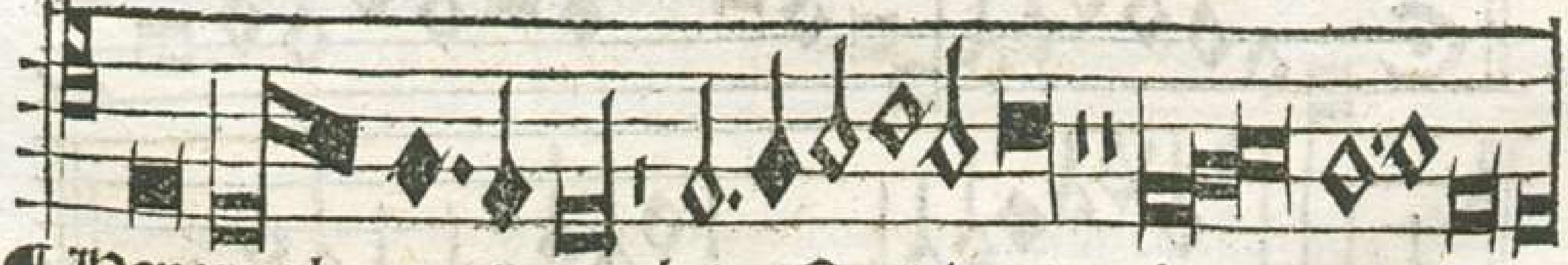
De Tempore.

¶ Tempus eſt duarū vel triū ſemibreuiū:aut valoris earundē cōtra breuem poſitio. Et eſt duplex:ꝑfectum et impꝑfectum:ꝛ cōſiſtit ſemper in breuibus. Et poteſt breuis impꝑfici ꝑ ſemibreuem:vel ante:vel poſt aut ꝑ eius valorē. Similiter ſemibreuis alterari poteſt ante breuem:ꝛ breues collorari poſſunt cum ſuis figuris appropriatis. Et iſta fieri poſſunt cauſa temporis perfecti.

Tempus quid.

¶ Signa intrinſeca tp̄is ꝑfecti ſunt impꝑfectiones:colorationēs breuium:necnō alterationes ſemibreuiū:et pauſe duarū ſemibreuium.

Tempis intrinſeca ſigna.

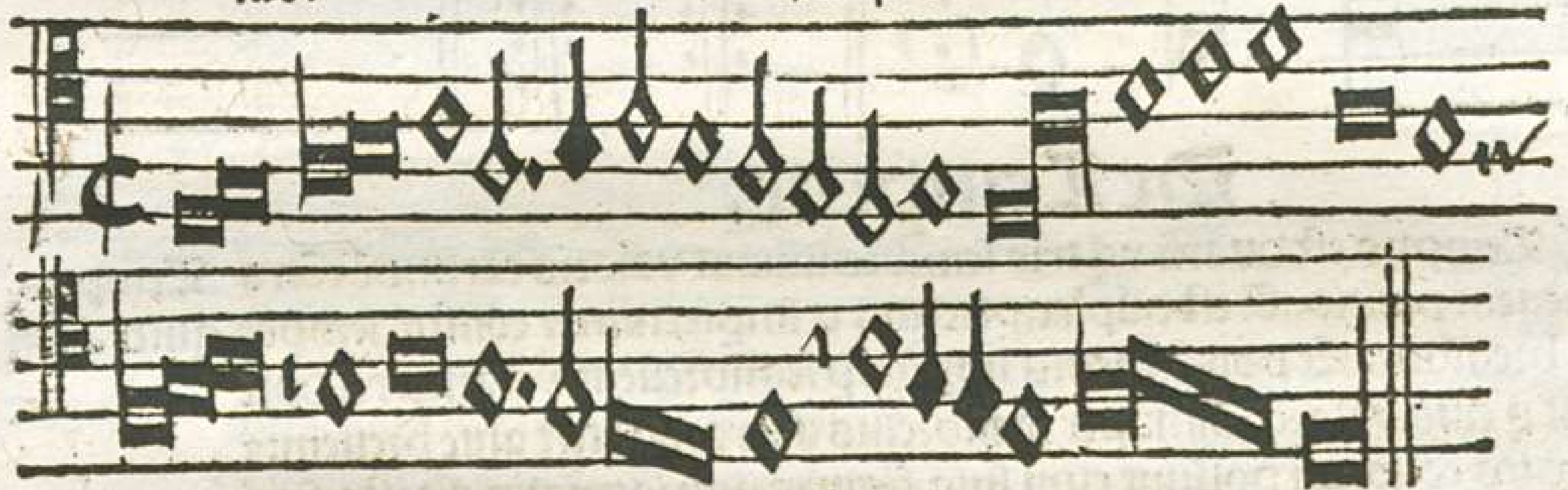


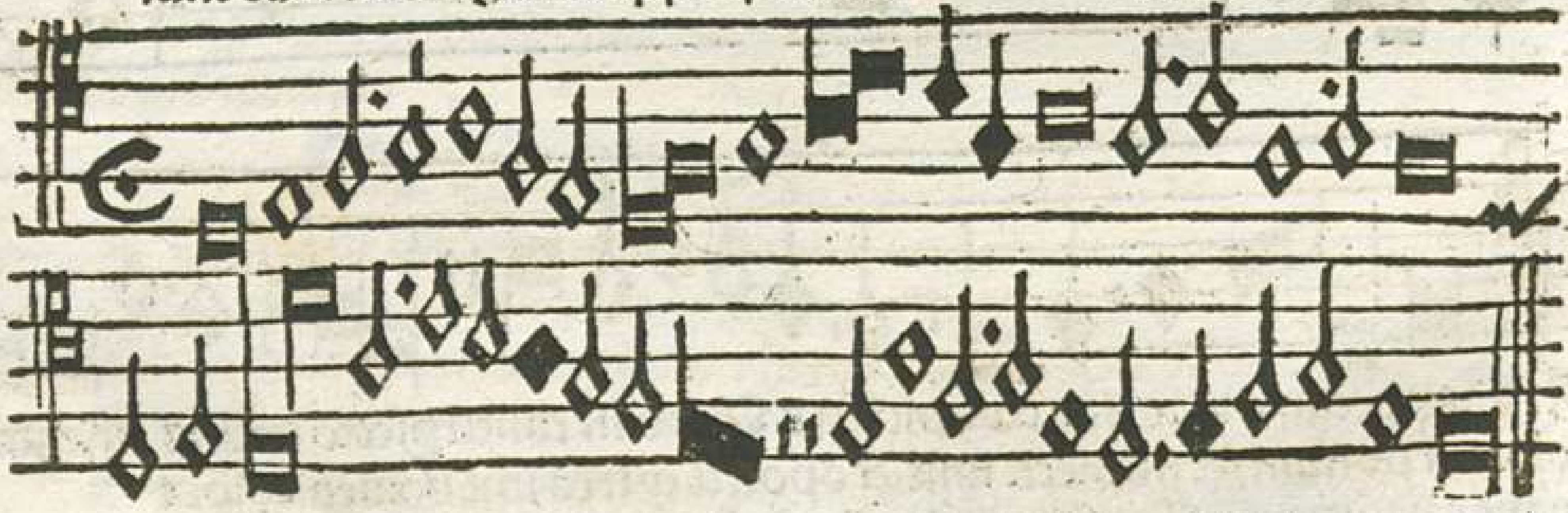
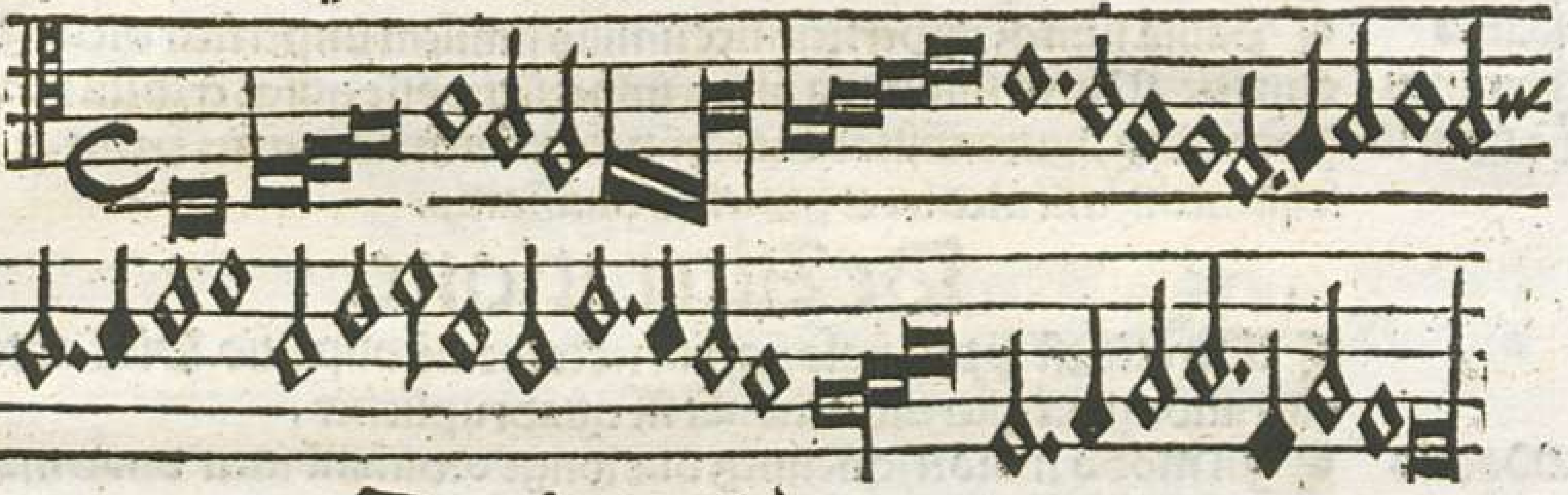
¶ Hanc regulam mente complectere. Quod in cantu ꝑfecto breuis colorari poſſunt/et impꝑfecte ſunt.et oportet q̄ tres ſint breues colorate:aut earundem valor:Quare ſemibreues, etiā minime colorari poſ-

Regula

ſunt cum breuibus:quia breuibus coloratis ꝑtinent:ob hoc ſemibreues colorant̃ etiã minime:quẽadmodum et breues ipſe quia incluſiue illis pertinent. Similiter tres breues:aut tria tempora imperfecta colorata aut nõ:duo ꝑfecta faciũt tẽpora. Sic duo ter ſumpta faciũt ſex. Sic tria bis ſumpta ſex faciũt. ¶ De Tactu.

Tactꝰ qd ¶ Item. Tactus eſt in menſura cõtinua motio. Tactu autẽ ꝑ figuras ⁊ ſigna:in ſingulis Muſices gradibꝰ fieri habet:quare nihil aliud eſt/ꝗ̃ debita ⁊ cõueniens menſura modi/tẽporis/⁊ ꝓlationis:

Cãtus imꝑfecti temporis. ¶ Iſte Cantus eſt de tꝑe imꝑfecto/qui item in breuibus ſituatus eſt Et numerari habet cũ temporibus imꝑfectis: aut earundẽ valoribꝰ quare non fit alteratio:imperfectio:neqꝫ coloratio: ꝓpter numerũ binarium: ⁊ habet eundẽ modũ cum ꝓlatione maiori in omni ordine ſuo. Exemplum.

De Prolatione.

Prolatio quid. ¶ Prolatio eſt duarum vel triũ minimarũ:aut valoris earundẽ: cõtra ſemibreuẽ poſitio. Et ſemꝑ in ſemibreuibus cõſiſtit. Et ſemibreuis poteſt imꝑfici/ꝑ minimã ante aut poſt:aut per valorẽ eius. Similiter minima alterari poteſt ante ſemibreuẽ: ⁊ ſemibreues colorari poſſunt cum ſuis figuris appropriatis. Exemplum.

¶ Alia ꝓlatio dicit̃ minor tpis imꝑfecti: et eſt binaria: que ſimiliter conſiſtit in ſemibreuibus/ſed nõ fit alteratio: imperfectio: neqꝫ coloratio: ꝛ ꝓlationes iſte cõputari debẽt cum minimis: aut cum earundem valoribus vſqꝫ ad finem cantus. Exemplum. Prolatio minor.

De punctis.

¶ Punctus eſt quoddã titellum quod duas interponit̃ figuras: aut prioris medietatẽ addit: aut diuidit tempus: aut ꝑficit notam. Unde antiqui ſex poſuerunt: ſed iſtos tres ſequentes cõſiderauimus. Punctus quid.

¶ Perfectionis eſt/ qui perficit aliquã figurã: ꝛ ordinat̃ in om̃i numero binario/hoc eſt in cantu imperfecto: nam quod imperfectum eſt/perfici poteſt.

Punctoꝝ alius

¶ Diuiſionis eſt/qui imperficit aliquã figurã: ꝛ iſte punctus ordinari ſolet in numero ternario: hoc eſt in cantu ꝑfecto: nam quod perfectũ eſt/imperfici poteſt.

¶ Additionis eſt/qui addit̃ minime: quia minima nec ꝑfici: nec imperfici poteſt/eo quod nihil aliud eſt niſi ꝓportõ dupla: quia triplatione vacat.

De Notarum ꝑfectione ꝛ imꝑfectiõe

¶ Perfectio eſt notã imperfectã perfectã reddere. Fit autẽ imꝑfectio dupliciter: videlicet ab ante ꝛ retro: ꝛ hoc tripliciter in modo: tempore: ꝛ in ꝓlatione: et hoc mediante puncto. Perfectio quid

¶ Signa intrinſeca ꝓlatiõis maioris ſunt imꝑfectiões breuiũ atqꝫ ſemibreuiũ. Colorationes breuiũ atqꝫ ſemibreuiũ/pauſe duarũ ſemibreuium: et duarum minimarum. Prolationis ſigna.

¶ Omnis punctus additionis: ſeu perfectiõis additus cuicũqꝫ note imperfecte ſemꝑ valet dimidietatem ꝓcedentis redditqꝫ figurã ꝑfectã vt hic Punctus

Quare non imperficiuntur

De reliquis vero tribus nemini curandũ eſt/ſub his eñ tribus comprehenduntur.

¶ Item figure imperficiunť ſeu diuidunť ꝓpter ſillabas verborum que diuidi non poſſunt.

Pauſa — *Joannes de Muris*

¶ Pauſa nunq̃ imperficiť. nec ſimilis ſimilem imperficit dicẽte Joanne de Muris ſimilem a ſimili imperfici poſſe nuſq̃ creditũ ſit ⁊c. Jdeo ſemꝑ figura minor/maiorẽ precedentem imperfici habet et nõ ſequentem/niſi mediaret punctus diuiſionis.

De Alteratione.

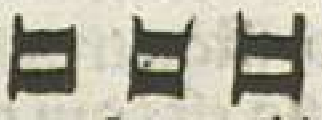
¶ Alteratio eſt ꝓprij valoris/ſm note formã duplatio. Diciť autem alteratio: quaſi alterius actio. Et fit quadrupliciter.

Modus maior.

¶ In modo maiori/q̃ñcunq̃ due longe ordinanť inter duas maximas perfectas / ſecunda erit altera: valebitq̃ duas longas vt hic

Modus minor.

¶ In modo minori/q̃ñcuq̃ due breues ponunť inter duas longas perfectas/ſecũda erit altera: valebitq̃ duas breues vt hic



Tempus

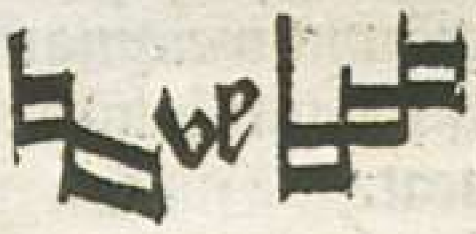
¶ In tp̃e/q̃ñcunq̃ due ſemibreues locanť inter duo tp̃a pfecta: ſecunda alterať: valebitq̃ duas ſemibreues: vt hic.

Prolatio.

¶ In prolatione q̃ñcunq̃ due minime immiſcenť inter duas ſemibreues: ſecunda alterať: valebitq̃ duas minimas: vt hic

Perfectio in ligaturis

¶ Nota q̄ in tali ligatura: vt hic.



cum cantus eſt perfectus/ſic ſecunda ſemper alteratur: ſed non oportet.

Color quid — *Hemiola*

¶ Item Color ſemꝑ aufert terciã partem: niſi in temporibus perfectis non ſignatis/vbi color hemioliã ꝓportionẽ ſignificat: licet ibidẽ color etiã terciã auferat partẽ in tactu: nõ tñ id facit in motu. In tempore perfecto: color nõnunq̃ nihil ademit: ideo ſolum perfectionis/alterationis/vel imꝑfectionis gracia apponiť: fitq̃ tm̃modo in modo in breuibus: ⁊ ſemibreuibus. In tempore in ſemibreuibus ⁊ minimis. In ꝓlatione in minimis et ſemiminimis.

De Sincopa.

Sincopa quid

¶ Sincopa in menſurabili cantu/eſt abſtractio certi valoris quantitatum ab ipſis figuris: cuius due ſunt ſpecies.

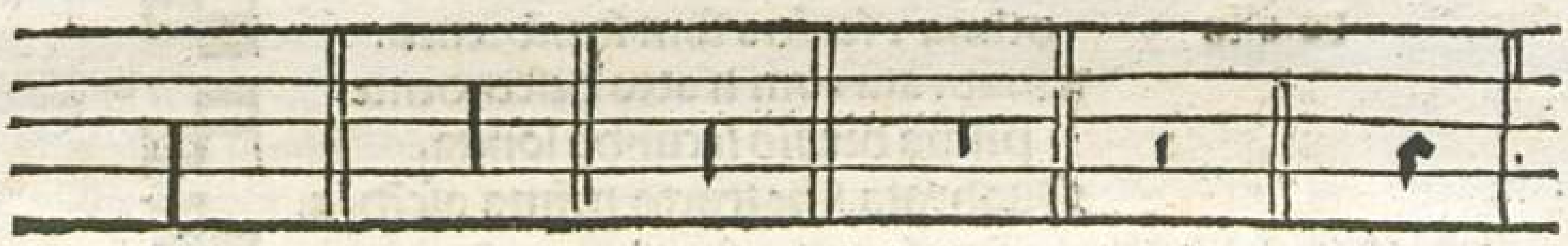
De Pauſis.

¶ Semiditas fit in tēpore imperfecto: qn̄ ſemicirculus per tractū diuidit᷑: vt hic ₵ Ibi enim dumtaxat medietas omnium notarum canit᷑. *Semiditas.*

¶ Diminutio autē fit in tempore perfecto: qn̄ circulus per tractū diuidit᷑: vt hic ⌽ Ibi em̄ ſolūmodo tercia notarum pars aufert᷑. Vult em̄ cantum in tali ſigno modicum velocius tangi debere ꝗ̄ in illo ○ Sunt em̄ vnum et idem in eſſe et valore. *Diminutio.*

De Pauſis.

¶ Pauſa eſt/vt Lucillus ſcribit/alicuius rei requies: ⁊ fit ꝓpter tria Primo ꝓpter anhelitus refectionem: quia ſicut in cantādo figuras notarū ponimus: ita in tacendo pauſas locamus. Secūdo propter notā difficulter cantandā vel locandā in cōpoſitiōe: quia nō omnes note/tono et melodie deſeruiūt. Tercio ꝓpter cātus variationē: quia nunc cantare/nunc pauſare variare eſt: ⁊ quanto vartiabilius: tanto delectabilius auribus noſtris inſonat. *Pauſa qd Lucillus*



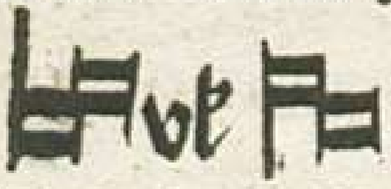
Pauſa modalis. Pauſa longe Pauſa breuis Pauſa ſemibreuis Pauſa minime Pauſa ſemiminime

De Ligaturis.

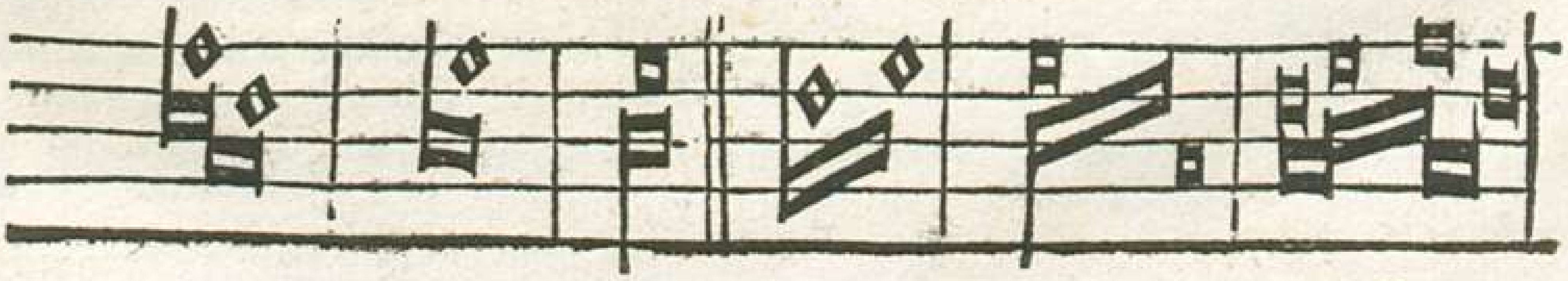
¶ Ligature note ſunt copulate vel ligate adinuicem/que ſeperi non poſſunt: et nō poſſunt eſſe alie figure: ꝗ̄ longa: breuis: ſeu ſemibreuis. *Ligature quattuor.*

¶ Minima nō poteſt copulari ī ligaturis. nec maxima/ꝗ̄uis maxima aſcribit᷑ ligaturis/tn̄ nec magis nec minꝰ valet: ſʒ manet maxima

¶ Tractus eſt linea recta aſcendens ſeu deſcendēs a parte ſiniſtra: vt hic *Tractus quid*



¶ Iſte ligature ſequētes nō ordinant᷑ licite: ſed falſe ſunt. Nam ligature oblique ordinate ſunt ad deſcenſum. Sed quadrate potius ad aſcenſum. Etiā vna nota nō eſt ligatura: ſed plures ligate. *Nota ligatura*



De Ligaturis.

¶ Talis ligatura inferior valet breuem: et ſup̃ma longam: et tñ iudicari poſſunt ambe longe: quia vna habet tractũ aſcendentem longe ſicut hic Alia habet tractũ deſcendẽtem longe vt hic Ad hoc reſpondẽdum: q̃ ibidem nullus eſt tractus ſed copula/ quia tractus ab vna parte debet eſſe liber.

Obliqua cum tracto aſcendente prima et ſecunda ſunt ſemibreues.
Obliqua cum tracto deſcendente prima et ſecunda ſunt breues.
Obliqua ſine tracto prima longa et ſecunda breuis.

Ligatura alia

Quadrata cum tracto aſcendente prima et ſecũda ſunt ſemibreues.
Quadrata cum tracto deſcendente prima breuis ſecunda longa.
Quadrata ſine tracto prima aſcẽdẽs. cum ſecunda ſunt breues.
Quadrata ſine tracto prima deſcendens cum ſecunda ſunt longe.

De Proportionibus.

Proportio quid

PRoportio Musicalis est similium vel dissimiliū adinuicem collatio. Et habet fieri sicut ꝓportio arithmetrica que in numerorꝫ adinuicē consistit collatiōe. Dicitur autē ꝓportio a pro ⁊ portio: ꝙ idem est quod pars: quia ꝓ parte ꝓportionali siue ⁊ numeri ⁊ voces conueniunt: ⁊ ꝓ parte differunt: Unde ꝓportio magis ꝓprie dicitur esse dissimilium ꝙ̃ similiū. Et licet in similibus vocibus ꝓportio inueniatur videlicet in Unisono. Sunt aūt ꝓportionis huius plures species: quarū distinctio a diuersis diuersimode assignatur. Dicūt enī quidem sex tm̄ huiusmodi ꝓportiones que sunt: dupla: sesquialtera: sesquitercia: dupla/ ⁊ duarꝫ terciarū sesquioctaua: ⁊ tripla. Que quidem ꝓportiones in huiusmodi numero inueniuntur. 1. 2. 3. 4. 8. 12.

Proportōnis species

Dupla

¶ Primo itaqꝫ inter. 1. et: 2. fit ꝓportio dupla/ qꝛ duo in dupla plus continet ꝙ̃ vnum.

Sesquialtera. Hemiolia.

¶ Secundo inter. 2. et. 3. Est ꝓportio Sesquialtera: quia maior numerus continet minorē totū ⁊ eius alterā partem. Et dicitur a sesqui ꝙ est totū/ et altera. Dicitur enī ista ꝓportio grece Hemiolia: ab hemi ꝙ est dimidium et olon totum.

Sesquitercia. Plato Epitritus

¶ Tercio inter. 3. ⁊. 4. Est ꝓportio Sesquitercia/ que ꝯtinet totū ⁊ terciam partē totius. A sesqui ꝙ est totū ⁊ tercia. Alio nomīe a Platone dicitur in Thimoteo. Epitritus a epi: ꝙ est supra/ et tris ꝙ est tres.

Duarum terciarum dupla

¶ Quarto inter. 8. ⁊. 3. est ꝓportio dupla ⁊ duarum terciarum: eo ꝙ 8. continet bis tres: et duas tercias: trium.

Sesqocta ua. Plato Epogdus

¶ Quinto inter. 9. ⁊. 8. est ꝓportio sesquioctaua: eo ꝙ cōtinet totū numerum octauarū: ⁊ eiusdem octauā partē scilicet vnitatē/ Appellatur a Platone in Thimote. Epogdus quasi sup octauus.

Tripla

¶ Sexto inter 9. ⁊. 27. est ꝓportio tripla: eo ꝙ. 27. cōtinet ter. 9.

Porpor. musica

¶ Secundū has aūt ꝓportiones/ numerorū ꝑdictorum debent iste sumi ꝓportiōes Musicales: ita ꝙ illa ꝓportio que in numeris Dupla dicitur/ in vocibus Musicalibus dicetur Diapason/ Et que ibi dicitur sesquialtera. Dicetur hic Diapenthe. Et que ibi Sesquitercia/ hic Diatessaron vocetur. Que vero ibi dupla ⁊ duarū terciarū dicitur. Dicatur hic ꝓportio cōposita ex Diapason ⁊ Diatessaron. Et que Sesquioctaua nominatur tonus. Que ibi tripla hic dicitur composita ꝓportio ex Diapason ⁊ Diapenthe. Sic ſm eos erūt in vniuerso sex.

¶ Notandum ꝙ tria sunt ꝓportionū genera simplicia. ⁊ duo cōpo

ſita. Tria ſimplicia ſunt. Genus multiplex. Genus ſupparticulare: et genus ſuperpartiens. Compoſita ſunt: genus multiplex ſuperparticulare: et genus multiplex ſuperpartiens.

Genus multiplex. ¶ In genere multiplici ſunt dupla: tripla: quadrupla: quintupla: ſexdupla. ⁊c. Et habent reſpectū ſuū ſemꝑ ad. vnitatē. 2. ad. 1. 3. ad. 1. 4. ad. 1. vt infra.

		Signa
Proportionū generū ſimpliciū in genere multiplici.	Dupla ⁊ ſunt. 2. ad. 1.	2/1
	Tripla ⁊ ſunt. 3. ad. 1.	3/1
	Quadruplicia ⁊ ſunt. 4. ad. 1.	4/1
	Quintupla ⁊ ſunt. 5. ad. 1	5/1
	Sextupla ⁊ ſunt. 6. ad. 1.	6/1
	Sepdupla ⁊ ſunt. 7. ad. 1	7/1

Genus ſuperparticulare. ¶ Item in genere ſuperparticulari ſunt: ſeſquialtera/ſeſquitercia/ſeſquiquarta/ſeſquiquinta. ⁊c. Et ſunt qn̄ maior numerus continet minorem totum/et eius alterā partē: ſeu terciam: ſeu quartam vel quintam. ⁊c. Et aliqn̄ partē aliquotā: ſicut. 3. ad. 2. 4. ad. 3. 5. ad. 4. vt infra.

		Signa
Proportionū generū ſimpliciū in genere ſuperparticulari.	Seſquialtera ⁊ ſunt. 3. ad. 2.	3/2
	Seſquitercia et ſunt. 4: ad. 3.	4/3
	Seſquiquarta ⁊ ſunt. 5. ad. 4.	5/4
	Seſquiqnta ⁊ ſunt. 6. ad. 5.	6/5
	Seſquiſexta ⁊ ſunt. 7. ad. 6.	7/6
	Seſquiſeptim ⁊ ſunt. 8. ad. 7.	8/7
	Seſquioctaua ⁊ ſunt. 9. ad. 8.	9/8

De ꝓpoꝛtionibus.

¶ In genere ſuppartienti ſunt. Supbipartiẽs: ſuptripartiens ⁊c̃. Et ſunt/qñ maioꝛ numerus continet minoꝛẽ totū: ⁊ eius aliquas duas ſeu tres vel quattuoꝛ partes ⁊c̃. Et ſunt. 5. ad. 3: 7. ad. 4. vt infra. Gen⁹ ſup partiens.

Pꝛopotionū generū ſimpliciū in gñe ſup partienti.	Supbipartiens/⁊ ſunt. 5. ad. 3.		5 3
	Suptripartiẽs: ⁊ ſunt. 7. ad. 4.	ſigna	7 4
	Supquadꝛupartiẽs/⁊ ſunt. 9. ad. 5.		9 5

¶ Duo ſunt genera compoſita: videlicet genus multiplex ſuperparti culare. Et genus multiplex ſuperpartiens. Cōpoſita.

¶ In genere mľtiplici ſupparticulari ſunt: dupla ſeſquialtera: tripla ſeſquialtera ⁊c̃. Et ſunt qñ maioꝛ numerus continet minoꝛẽ numerū bis: aut ter ſeu quatter ⁊c̃. ⁊ alterã partẽ: ſeu terciã aut quartã Multiplex gen⁹ ſupparticularis

Generū ꝓpoꝛtionū cōpoſitoꝛū in genere multiplici ⁊ ſupparticulari.	Dupla ſeſquialtera ⁊ ſunt. 5. ad. 2.		5 2
	Dupla ſeſqtercia/⁊ ſunt. 7. ad. 3.		7 3
	Tripla/ſeſqaltera/⁊ ſunt. 7. ad. 2.	Signa	7 2
	Dupla/ſeſquiqrta/⁊ ſunt. 9. ad. 4.		9 4

¶ In genere multiplici ſuppartienti ſunt: dupla ſuperbipartiẽs. Dupla ſuptripartiens ⁊c̃. Et ſunt cū maioꝛ numerus cōtinet minoꝛẽ bis aut ter/ſeu quatter ⁊c̃. Et ſunt. 7. ad. 3. 11. ad. 4. ⁊c̃. Suppartiens multiplex gen⁹

Generū ꝓpoꝛtionū compoſitoꝛū in genere ſuppartienti et multiplici.	Dupla ſuperbipartiens: ⁊ ſunt. 8. ad. 3.		8 3
	Dupla ſuptripartiẽs: ⁊ ſunt. 11. ad. 4.	ſigna	11 4
	Tripla ſupbipartiens: et ſunt. 11. ad. 3.		11 3

¶ Notandū q̄ nō vtimur om̄ibus iſtis ꝓpoꝛtionibus in cantu noſtro moderno. Sed vtimur dupla: tripla: aliqñ quadrupla. ſeſquialtera hemiola: et nō hemola. Aliqñ ſeſquitercia: ſed raro. Seſquioctaua q̄ rariſſime. Dupla ſeſquiquarta raro. Sed de ceteris nō facimus mentionẽ: quia difficulter cantari poſſunt: q̄uis ab expertiſſimis aliquando cantant: et ſm hoc q̄ reducunt. Quas vtimur pꝛopoꝛtiones

De Proportionibus

Quõ pro-por. ordi-nantur

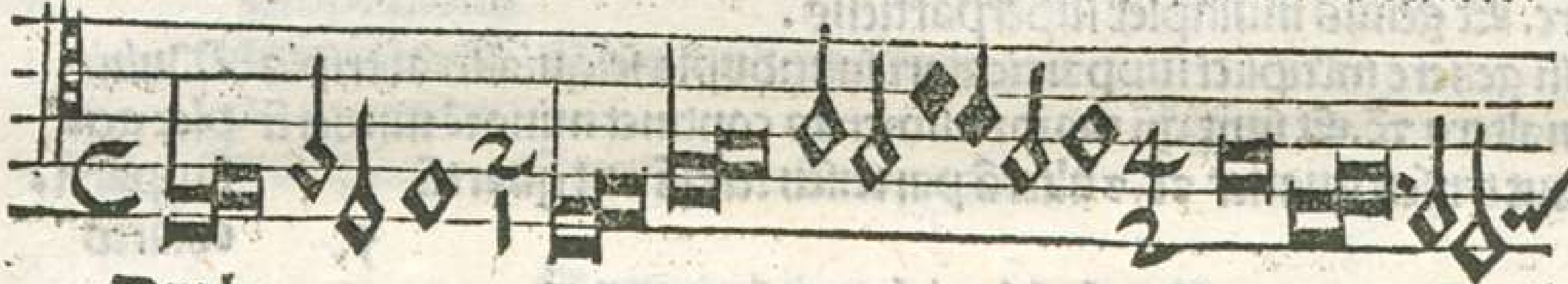
Nota qñcunq; ꝓportio ordinat̃ in cantu nõ p̱ mediũ: tunc vtimur prolationis menſura. Sed qñ ordinat̃ in cantu p̱ mediũ: tunc capie-mus menſurã cũ tꝑe: alias difficulter cantari poſſunt.

Seſquial-tere nõ eue-nit altera-tio.

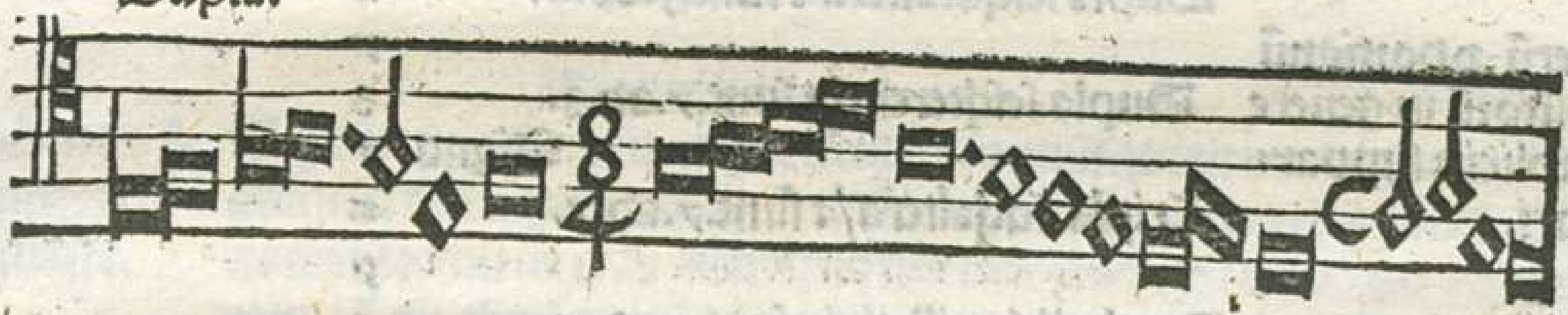
¶ In ꝓportiõe ſeſquialtera hemiolia alteratio nõ fit q̃zuis ternaria eſt ex parte numeri ipſius ꝓportionis: tñ ex parte temporis aut ꝓla-tionis nõ eſt/ideo nõ fit alteratio.

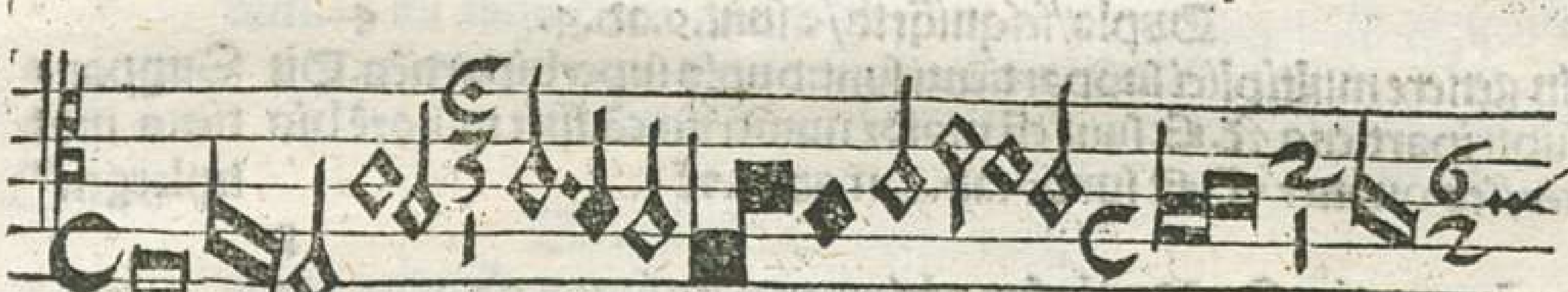
Alteratio ĩ ternario numero

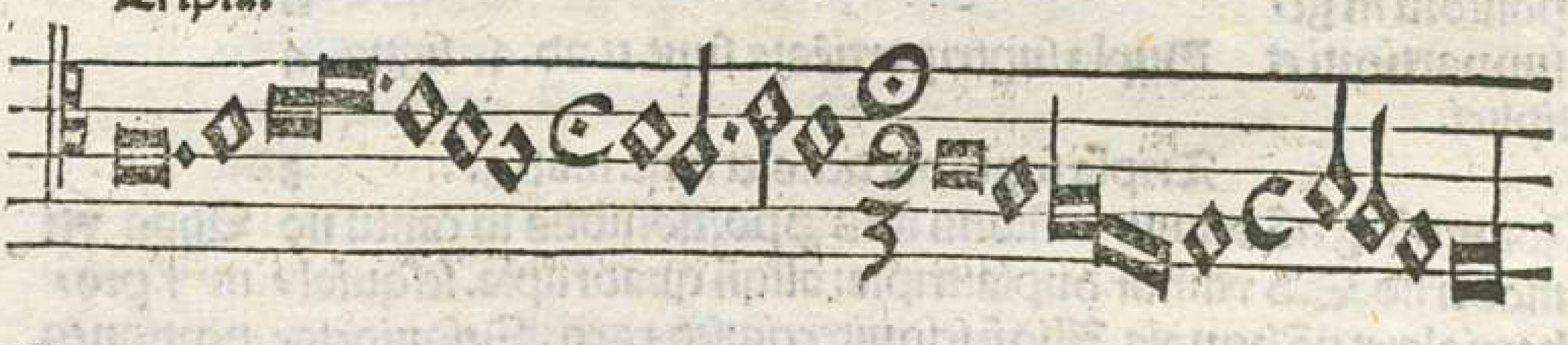
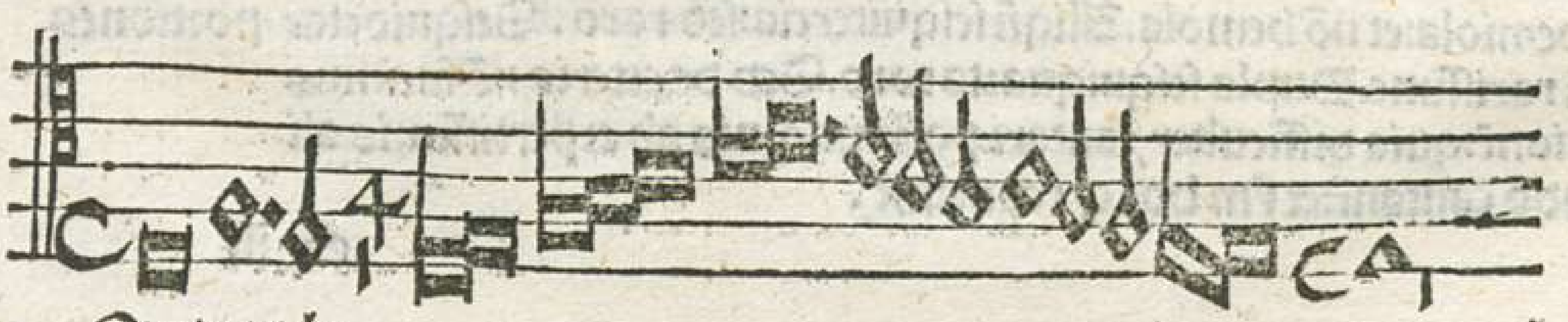
¶ Om̃is ꝓportio eſt de tempore ⁊ ꝓlatione: quare cautius videndũ eſt: ex qua vi alteratio ſeu imꝑfectio fieri habet: vł ex qua parte ipſius proportionis qñ ipſa eſt ternaria: vel ex parte tp̃is aut ꝓlationis qñ eſt binaria. Et ideo alteratio fieri habet in om̃i numero ternario.

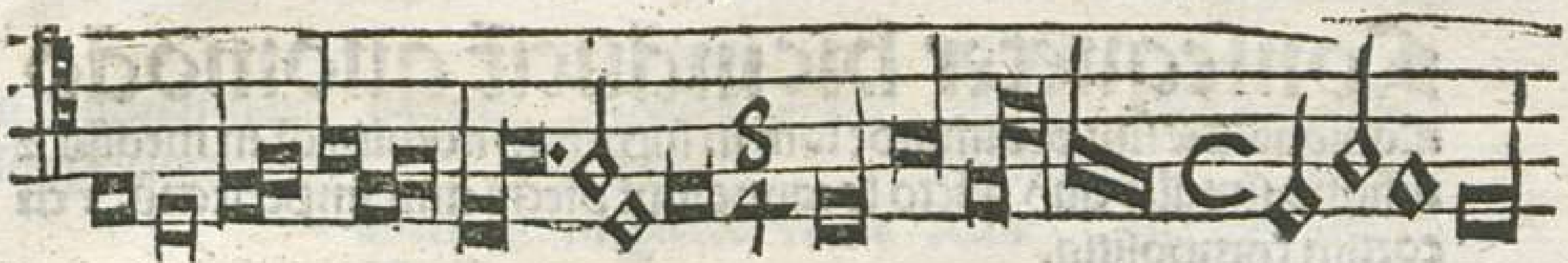
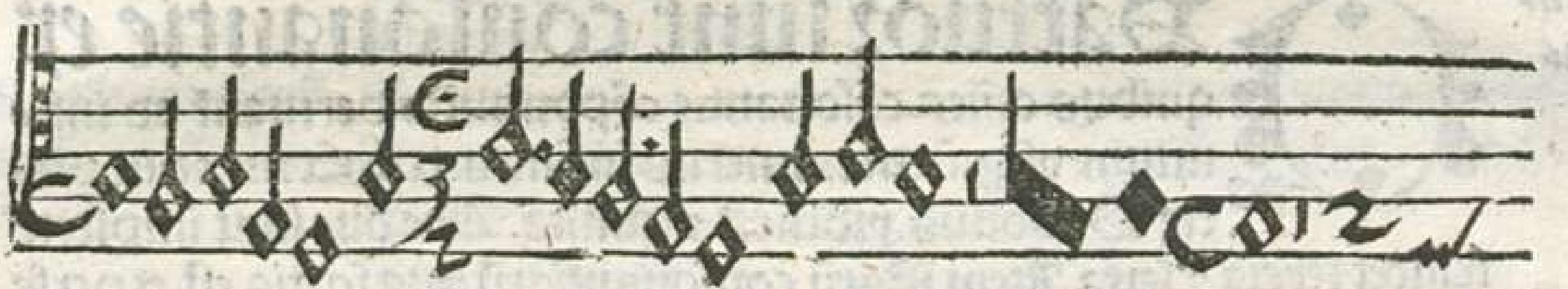
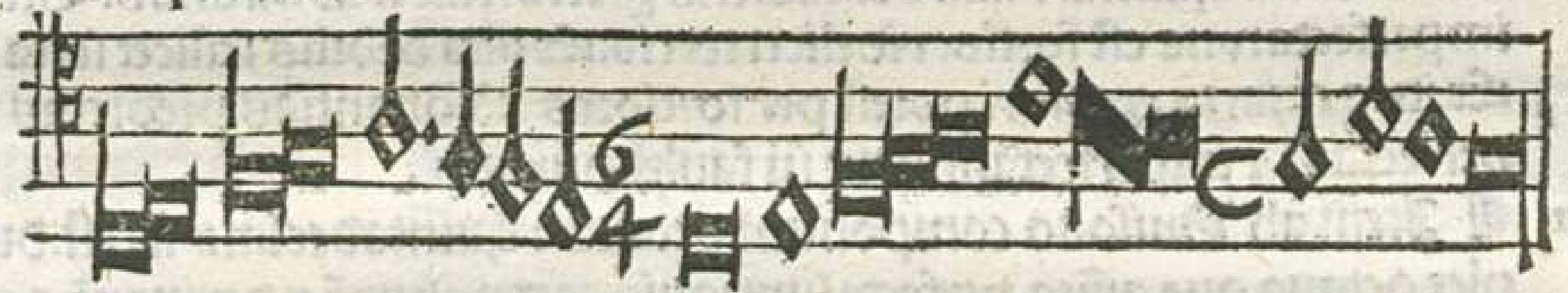
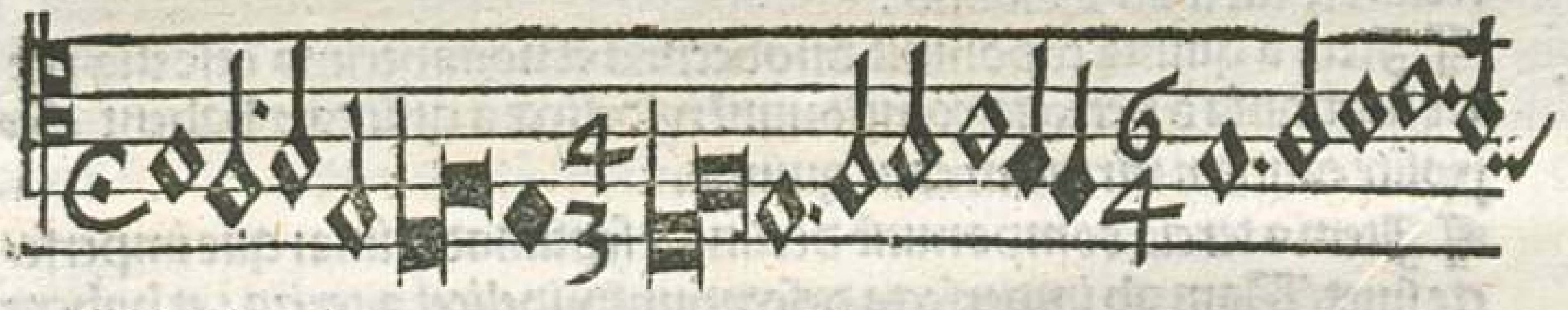


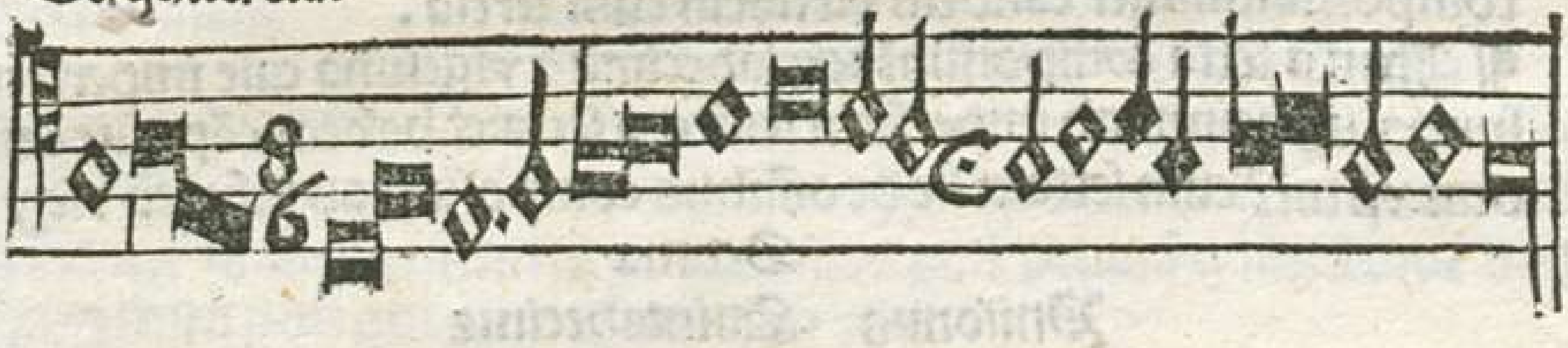
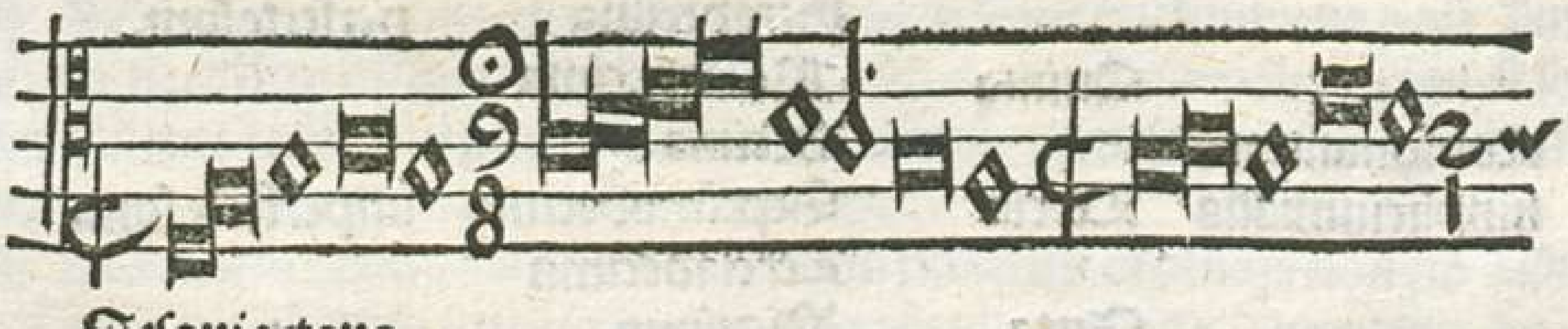
Dupla.



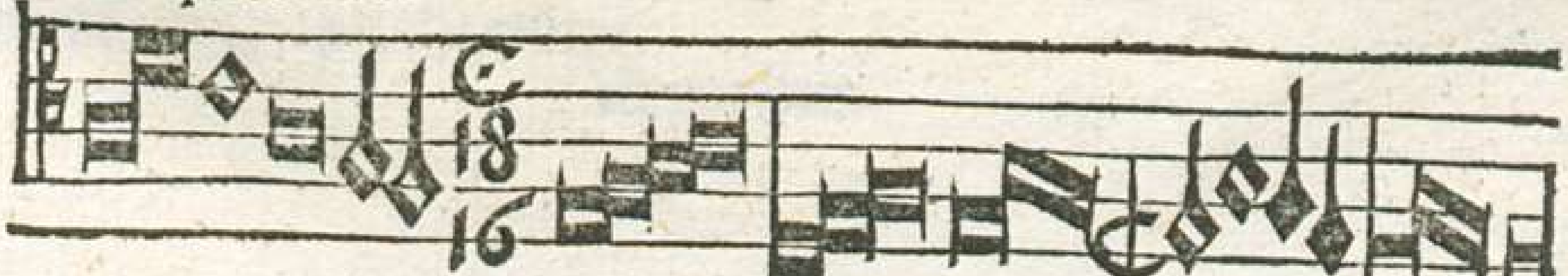


Tripla.



Quadrupla.

Seſquialtera.



Seſquitercia.



Seſquioctaua.



De Conſonantiarū ordinatione

Conſequēter hic inducit̄ quomodo

Conſonantie ſint ordinande tam in ſupremis notulis q̄ʒ in medijs ⁊ infimis ſimul: ⁊ quo pacto locande ſunt pfecte cum imperfectis: ⁊ cū eorum compoſitis.

Conſonātiarū numerus.

Quattuor ſunt conſonantie ex quibus om̄es cōſonantie cōponunt̄: ⁊ deriuant̄ ad infinitum vſq3: ſicut numerus infinitus eſt. Et ſunt due pfecte Vniſonus videlicet ⁊ quinta. Alie due ſunt impfecte ſcilicet tercia ⁊ ſexta. Item iſtarū conſonantiarū vna fortis eſt et perfecta: videlicet quinta: ⁊ alia debilis: etiā pfecta ſcilicet Vniſonus. Silr̄ imperfecta: vna eſt fortis: videlicet tercia. Et alia debilis ſcilicet ſexta.

Faulxbourdun. Et ideo quarta excuſari poteſt per fortiores cōſonantias predictas: perfectam ⁊ imperfectam: ſicut in faulxbourdun.

Vniſon⁹. ¶ Item ab Vniſono componunt̄ octaua ⁊ quintadecima. id eſt. duplex octaua que om̄es perfecte ſunt: quia componunt̄ ⁊ deriuant̄ a pfecta: videlicet ab Vniſono.

Quinta. ¶ Item a quinta cōponunt̄ duodecima et nonadecima que etiā pfecte ſunt: quia a perfecta componunt̄: videlicet a quinta: ⁊ habent cōpoſite eandem virtutem cum quinta.

Tercia. ¶ Item a tercia componunt̄ decima ⁊ ſeptimadecima: que imperfecte ſunt. Nam ab imperfecta deſcendunt: videlicet a tercia: et habent compoſite ſimiliter eandem virtutem cum tercia.

Sexta ¶ Item a ſexta componunt̄ terciadecima ⁊ vigeſima que imperfecte ſunt: quia oriunt̄ ab imperfecta ſcilicet a ſexta: et habent cōpoſite eandem virtutē cum ſexta: et ſic de om̄ibus compoſitis ad infinitū vſq3.

	Vniſonus	Octaua	
		Quintadecima	
		Duodecima	perfecte ſunt.
	Quinta	Nonadecima	
Conſonantiarū ſimplicium: alia	Tercia	Decima	
		Septimadecima	imperfecte ſunt.
	Sexta	Terciadecima	
		Vigeſima	

De Conſonantiarum ordinatione

		Perfect		quinta	
Conſonantiarū ſimplicium:alie	Fortes	impfeca	vt hic	tercia	ſil'r cōpoſite.
		ꝑfecta		vniſonus	
	Debiles	impfecta	vt hic	ſexta	ſil'r cōpoſite

Conſonantiarū perfectarū:alia	Vniſonus Quinta. Octaua Duodecima. Quintadecima Nonadecima	eiuſdem nature. perfecte ſunt.	Species perfecte
Conſonnntiarū impfectarū:alia	Tercia Sexta Decima Terciadecima Septimadecima Vigeſima	imperfecte ſunt	Species impfecte

¶ Pro quo notandum eſt/ꝙ couſonantie imperfecte ſunt duplices/ Duplex
alique habent ſemitoniū plus q̃ alie:ſicut tercia ꝑfecta: ⁊ ſexta ꝑfecta impfecta
Tercia autē impfecta:et ſexta impfecta ſemitonium minus habēt. Et cōſonātia
habent locum determinatū/vbi ⁊ quomodo ordinari debent.

		Dytonus		Tercia	
Conſonantiarū impfectarū:alie:	perfecte	Hexadē maior	vt hic	Sexta	ꝑfecte.
		Semidytonus		Tercia	
	impfecte	Hexadē minor	vt hic	Sexta	īꝑfecta

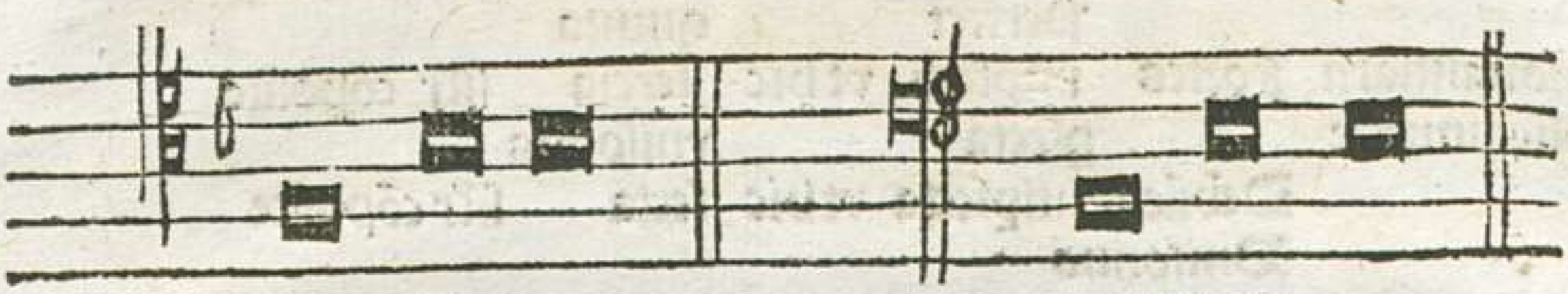
¶ Notandū ꝙ plures cōſonātie ꝑfecte inuicē ſequi nō poſſunt: vna Cōſo. ꝑfe-
poſt aliā. Et hoc de eiſdē cōſonantijs/ſicut plures Vniſoni aut quin cte ſe ſequi
te ſeu octaue ⁊c̄. ſed de diuerſis poſſunt ſicut poſt octauā quintā ordi nō poſſūt.
nari poteſt:ſeu poſt quintam Vniſonus ⁊c̄.

¶ Item plures cōſonantie impfecte inuicem ſequi poſſunt:vna poſt Impfecte
aliam de eiſdem cōſonantijs:ſeu de diuerſis ad cantoris:voluntatem ſe ſequi
ſicut plures tercie:aut plures decime ⁊c̄. aſcenſu vel deſcēſu: ⁊ hoc gra poſſunt.
datim procedendo/non multum ſaltando.

¶ Nota ꝙ fa contra mi in conſonantijs perfectis ordinari non po Mi cōtra
teſt quia deficiunt in ſemitonio:aut ſuperabundant: ſicut Diapaſon Fa.
minor:aut Diapenthe minor.

Exemplum.

De Conſonantiarum ordinatione.



Tenor. Baſſus.

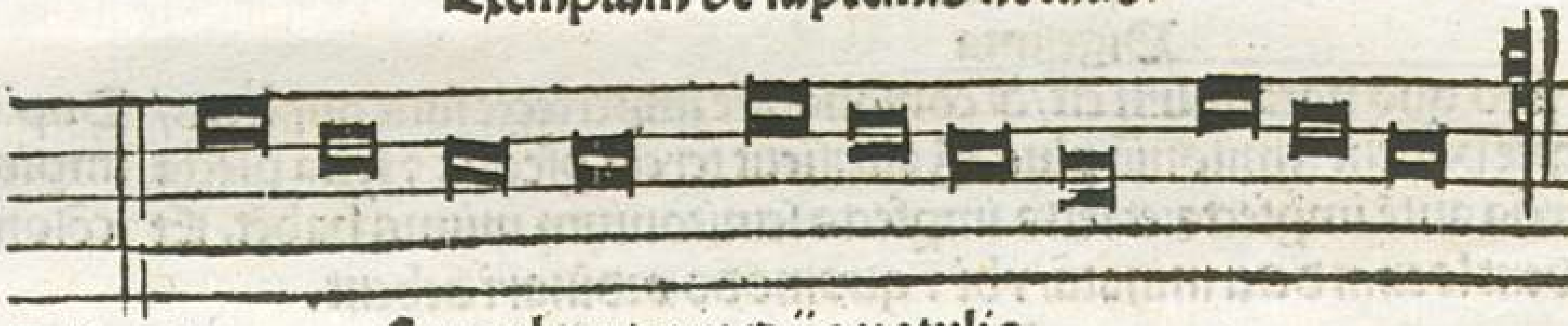
Cõtrapũcti ordo

¶ Si quis ordinare pretenderit cõtrapunctum extrema ſuauitate ꝑ verã artem quare vnus ſuauior eſt alio multis in gradibus ꝛ hoc ꝑ modum ordinandi: ideo ſequi debemus modum ꝛ regulas ſcriptas ſequentes.

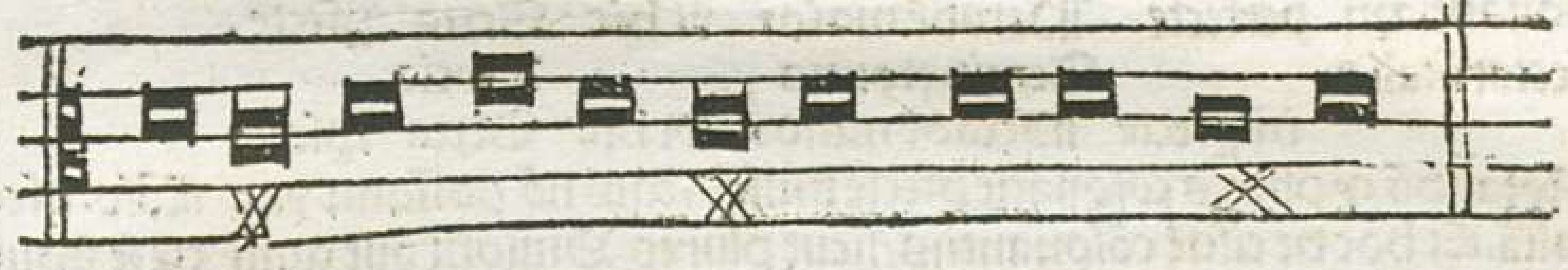
Ordo notarũ tenoris

¶ In ſupremis notulis tenoris ordinande ſunt ꝯſonantie minores ſicut tercie ꝛ Vniſoni: ꝛ in medijs/quinte ꝛ ſexte: ꝛ in inferioribꝰ notulis tenoris ordinãde ſunt cõſonãtie maiores: ſicut decime: octaue: aut duodecime: ſm ꝙ placet aſceñ. vel deſceñ.

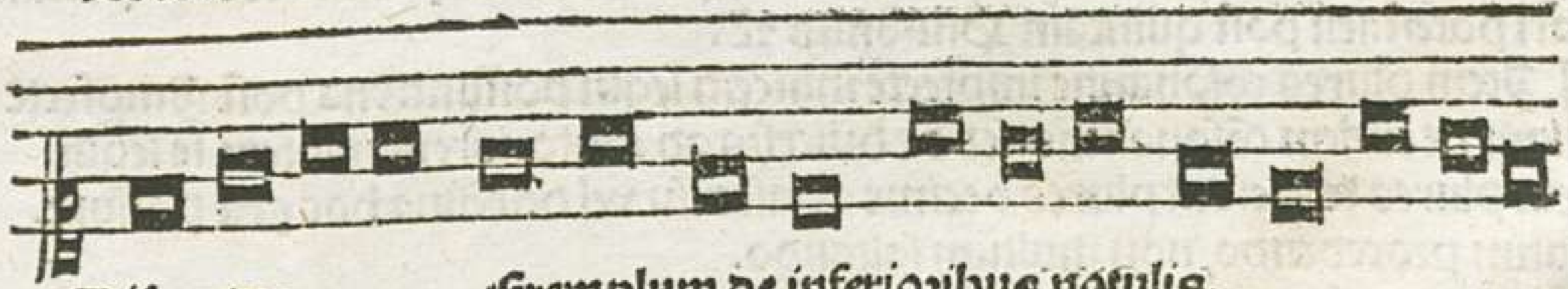
Exemplum de ſupremis notulis.

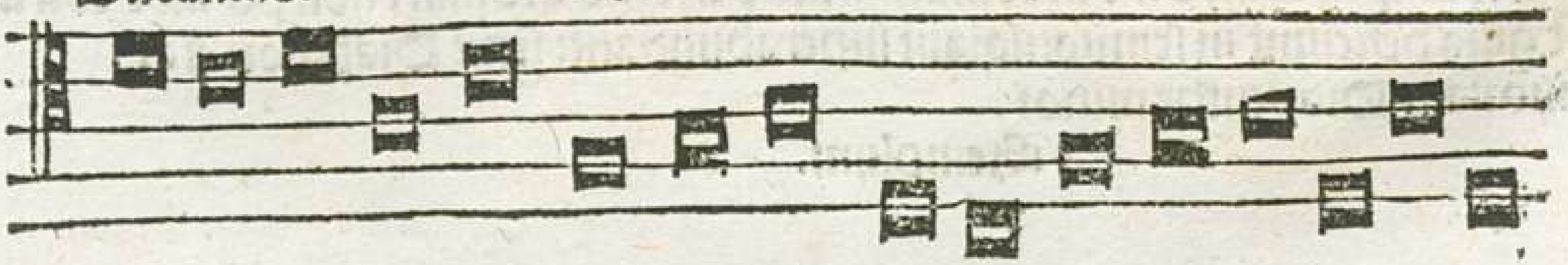


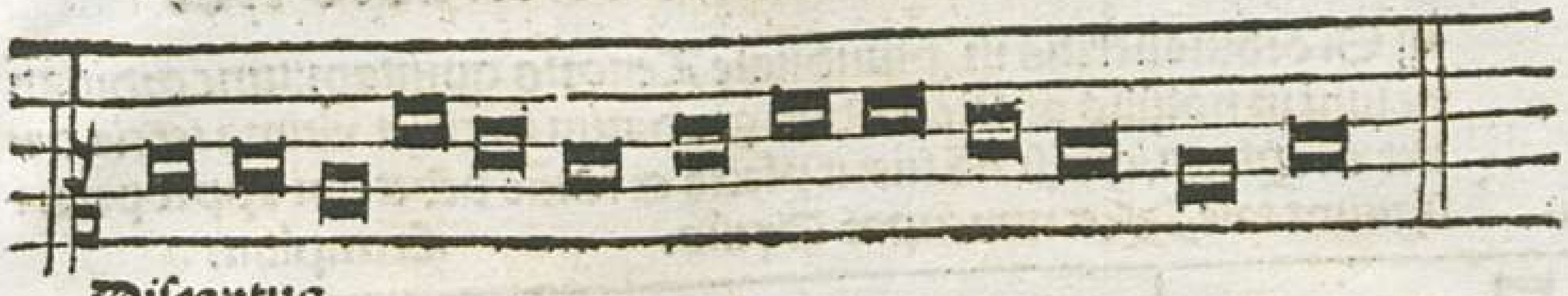
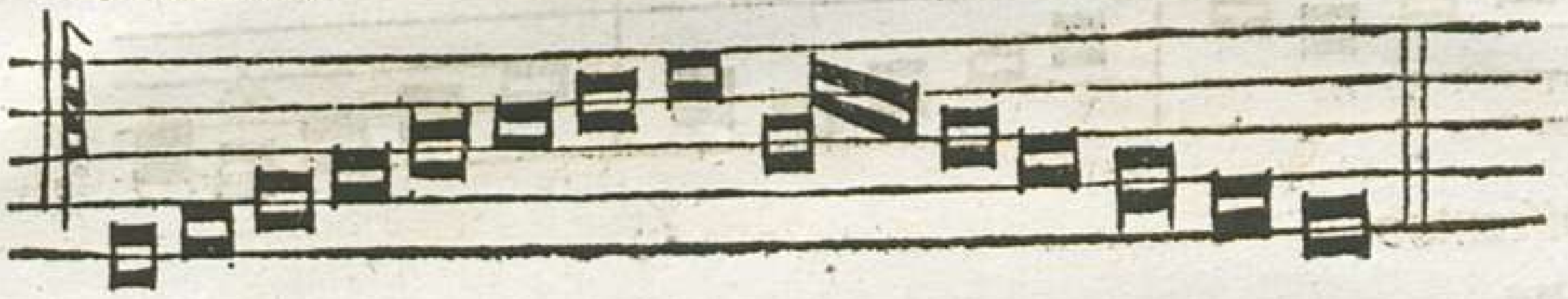
Diſcantus. Exemplum de medijs notulis.



Tenor.

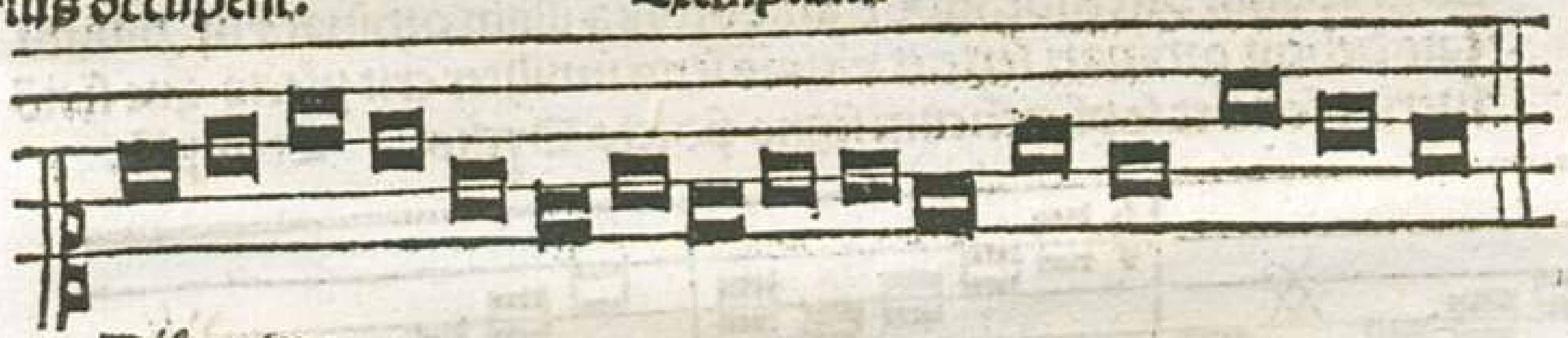


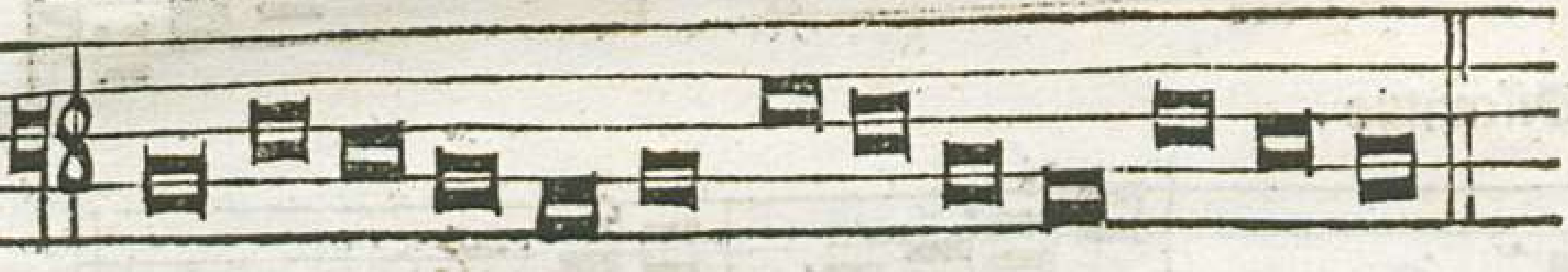
Diſcantus. Exemplum de inferioribus notulis.

Tenor.

De Conſonantiarum ordinatione

Diſcantus.

Tenor.

¶ Notandū/ ꝙ qn̄cunqȝ tenor aſcendit/tunc contrapunctus deſcen dere debet inq̄ꝝtū licite: et poteſt qn̄ tenor deſcendit/ſic cōtrapunctus aſcendere debet inq̄ꝝtū licite poteſt. id eſt. ꝙ contrapunctus gradatim et plane ꝓcedere ⁊ ordinari debet nō multum ſaltando: aliqn̄ tn̄ ſaltare poteſt: vt omnia loca linearum ⁊ ſpaciorum tam ſuperius: q̄ꝫ inferius occupent.

Cū tenor aſcendit.

Exemplum.

Diſcantus.



Tenor.

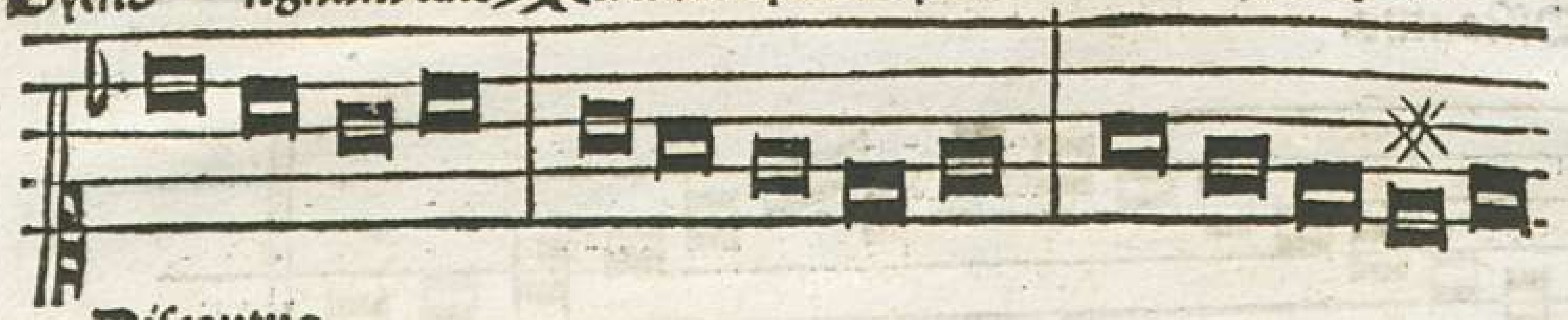
¶ Item in ꝓfunditate tenoris ordinanda eſt cōſonantia perfecta: videlicet quinta ⁊ octaua ſeu duodecima ⁊c. Quādo gradatim Tenor deſcendit: hoc eſt nota poſt notā/ nō ſaltando: neqȝ ꝑ terciam: neqȝ ꝑ quartam: nec ꝑ aliq̄ꝫ ſeu minimam ſpeciem.

Regula.

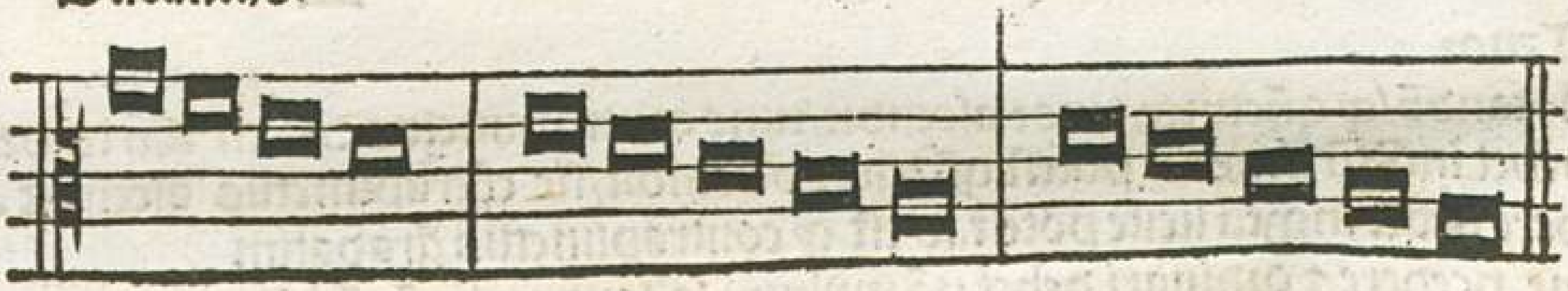
¶ Notandum ꝙ qn̄cunqȝ Tenor gradatim deſcendit: tunc in profunditate tenoris videlicet vltima nota in gradu deſcendēdo dicitur ꝓfunditas. Et in illa ꝓfunditate ordinari debet cōſonātia ꝑfecta: ſicut dictum eſt.

De Conſonantiarum ordinatione.

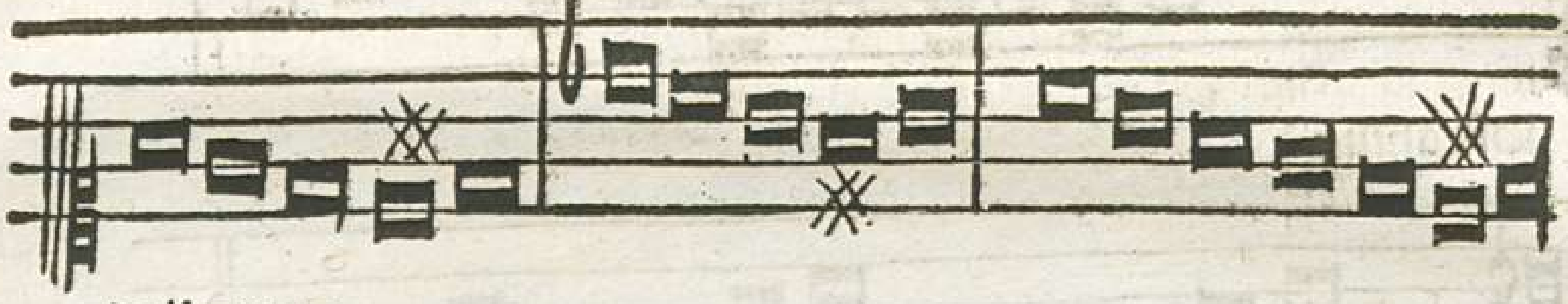
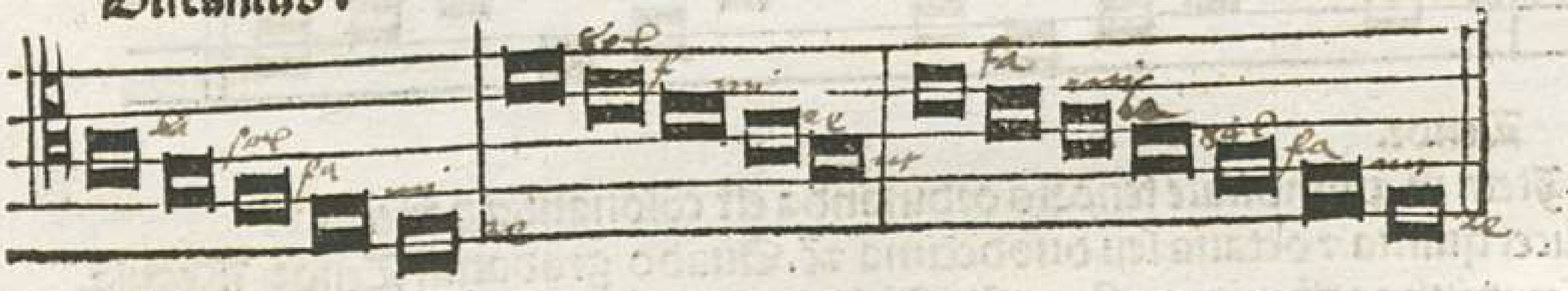
¶ Si ordinaueritis in ꝓfunditate Tenoris quintam: tunc ordinande ſunt in notulis antecedẽtibus gradatim tercie: et vltima tercia debet eſſe ꝑfecta/ que ſi nã fuerit ꝑfecta ex ſe: tũc debet ſibi appropriari
Dyeſis ſignum tale ✗ et nuncupaẗ Dyeſis. Exemplum.



Diſcantus.

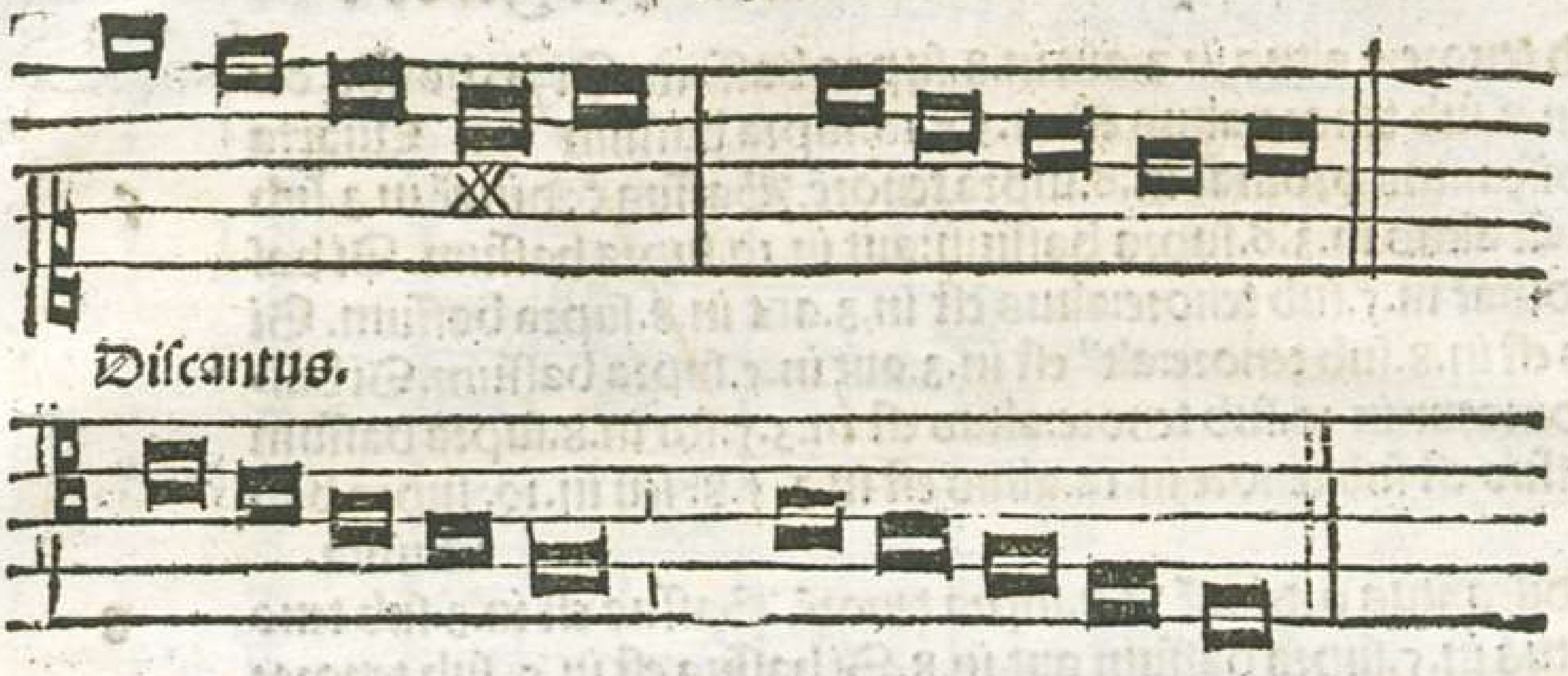


Tenor.

Regula ¶ Si ordinaueritis in' ꝓfunditate Tenoris octauam/ tunc in notulis gradatim deſcendentibus ante octauã illam ordinatã in ꝓfunditate: debent ordinari ſexte: et vltima ſexta ſimiliter erit ꝑfecta. que ſi nõ fuerit ꝑfecta ex ſe ꝑficieẗ: cum ſigno p̄dicto Dyeſis. Exemplũ.

Diſcantus.

Tenor.

Regula ¶ Si ordinaueritis in profunditate tenoris duodecimã: ſic in notulis gradatim deſcendentibus ordinande ſunt decime: et vltima decima ſimiliter debet eſſe perfecta/ ſic de tercia idem eſt iudicium.

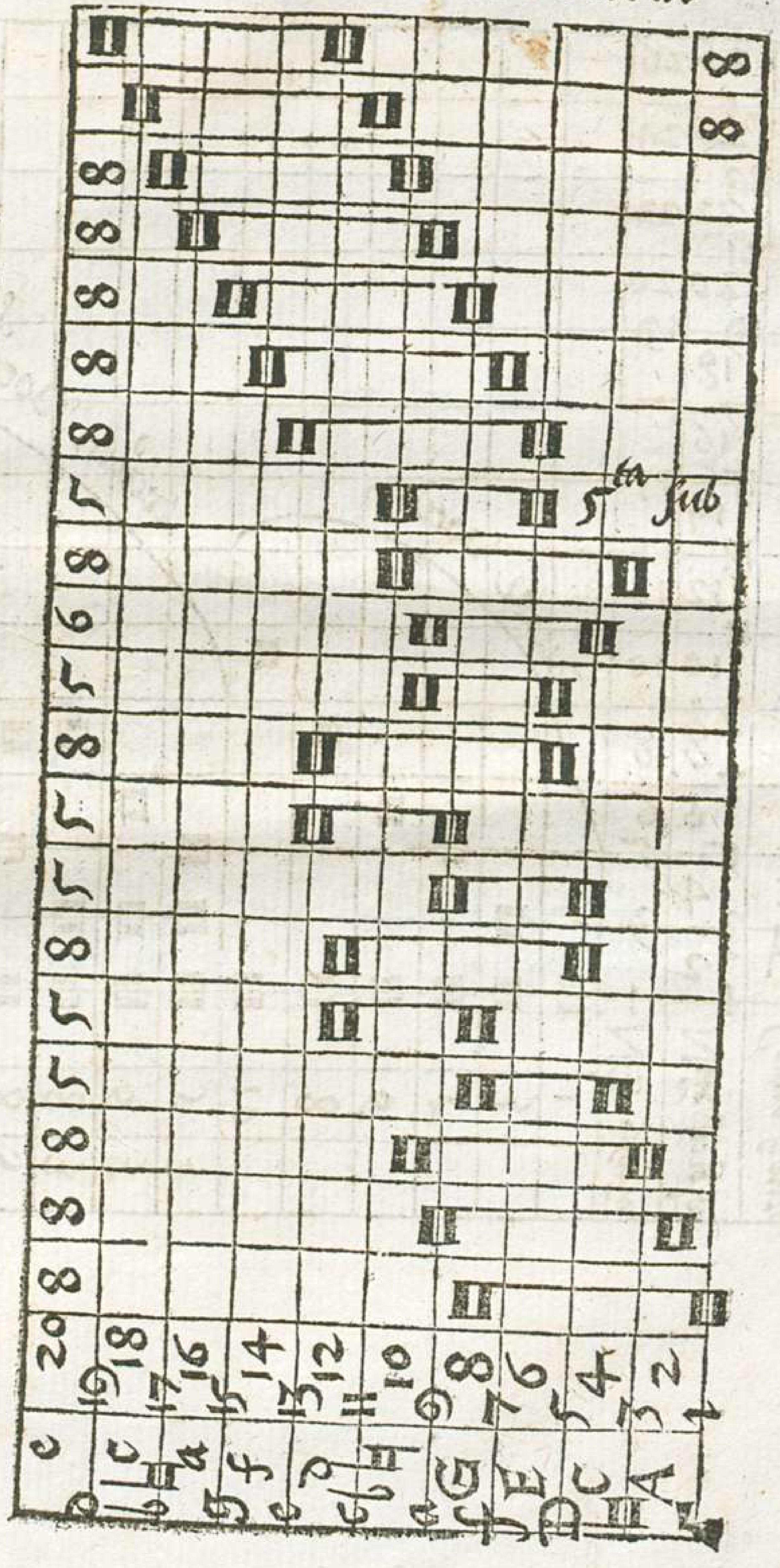
Exemplum.

Contrapuncti forma.

De formatione Contrapuncti tales dantur regule. Prima eſt.

¶ Si diſcantus ordinat̃ in Vniſono cum tenore:cõtratenor ordina Diſcãtus
ri poteſt ſupra tenorem in.3.aut in.5.⁊Baſſus ſub Tenore ordinari 1
poteſt in.3.ſic altus eſt in.3.ſupra tenorem:aut in.5.ſupra baſſum.
¶ Si Baſſus ordinatur ſub tenore in.5.altus ordinari poteſt in.3.
ſupra baſſum.
¶ Si Baſſus ordinatur in.6.ſupra tenorem : altus ordinari debet
in.3.ſupra baſſum.
¶ Si Baſſus ordinatur in.8. ſub tenore:altus iungi ei poteſt in.5.
ſupra baſſum:aut in.3.aut etiã in.6.ſed raro:vel etiam in.10.
¶ Si Baſſus ordinat̃ in.10.ſub tenore.altus ordinari poteſt in.3.5.
6.8.ſupra baſſum.
¶ Si Baſſus ordinat̃ in.12.ſub tenore:altus ordinari debet in.3.5.
8.10.ſupra baſſum. ¶ Secunda.
¶ Si diſcantus ordinat̃ in.3.ſupra tenorẽ:tunc baſſus ordinari po- 3
teſt in.3.ſub tenore ⁊ altus vero ordinari poteſt in Vniſono cũ teno
re:aut in Vniſono cum baſſo:aut cũ diſcanto. Si baſſus ordinat̃ in.
6.Altus ſociari ei poteſt in.3.ſupra baſſum.Si baſſus ordinat̃ in.8.
ſub tenore:altus eſt in.3.5.ſeu.6.ſupra baſſum.Si vo baſſus ordinat̃
ſub tenore in.10.alt⁹ ordinand⁹ eſt in.3.5.8.ſupra baſſuz. ¶ Tercia
¶ Si diſcantus ordinat̃ in.3.ſupra tenorẽ:ſic baſſus ordinari poteſt 5

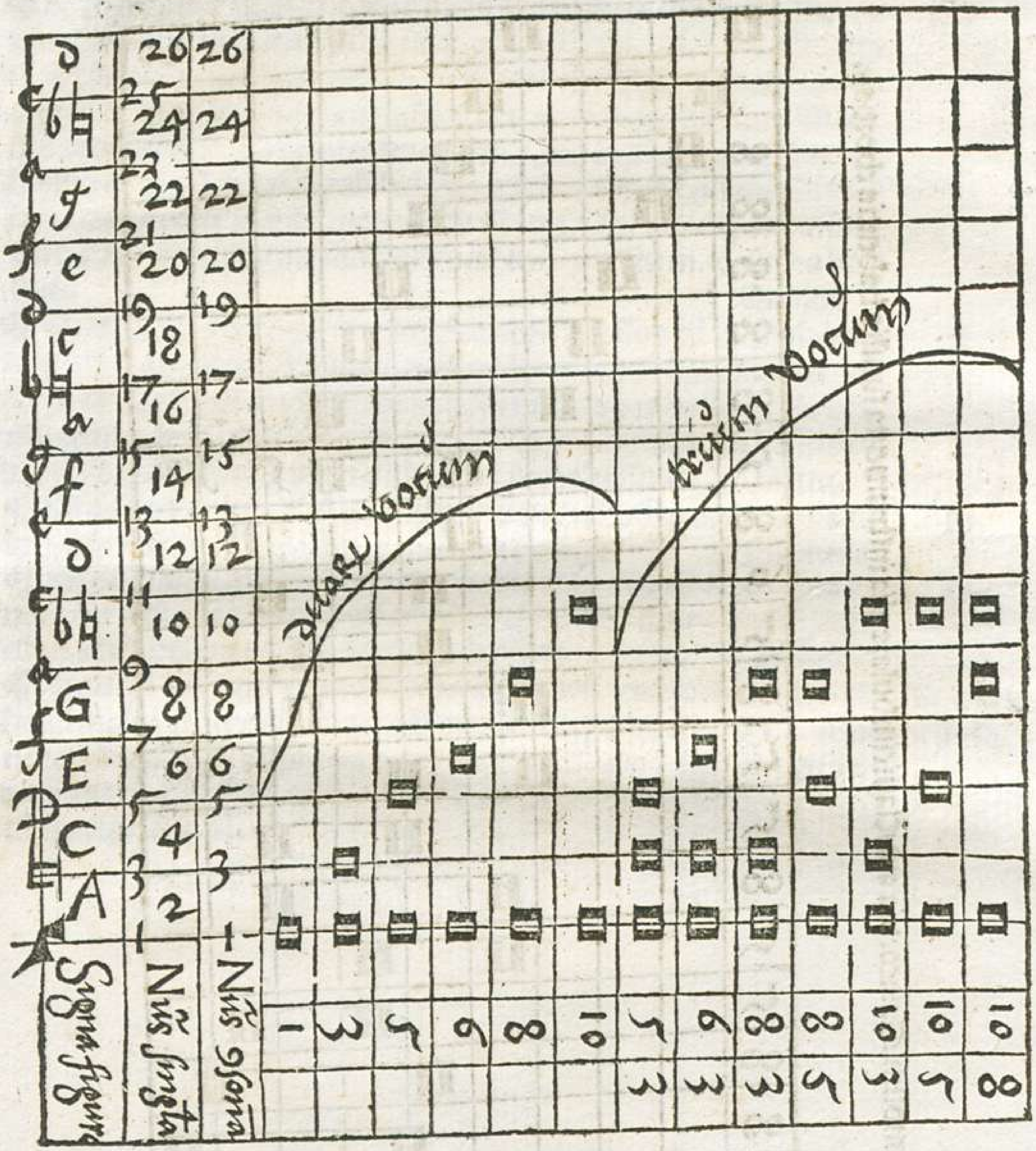
in.6.ſub tenoꝛe:⁊ altus in.3.aut in.8.ſupꝛa baſſum. Si vo baſſus oꝛ
dinat̃ in.8.ſub tenoꝛe:altus eſt in.3.5.10.ſupꝛa baſſum Quarta
¶ Si diſcantus oꝛdinat̃ in.6.ſupꝛa tenoꝛē. Baſſus oꝛdinat̃ in.3.ſub 5
tenoꝛe. Et altus in.3.6.ſupꝛa baſſum:aut in.10.ſupꝛa baſſum. Si baſ
ſus oꝛdinat̃ in.5.ſub tenoꝛe:altus eſt in.3.aut in.8.ſupꝛa baſſum. Si
baſſus eſt in.8.ſub tenoꝛe:altꝰ eſt in.3.aut in.5.ſupꝛa baſſum. Si baſ-
ſus oꝛdinatur in 10.ſub tenoꝛe:altus eſt in.3.5.ſeu in.8.ſupꝛa baſſum
Si baſſus eſt ſub tenoꝛe in.12.altus eſt in.3. 5.8. ſeu in.10. ſupꝛa baſ-
ſum. Quinta.
¶ Si diſcantus oꝛdinat̃ in.8.ſupꝛa tenoꝛē. Baſſus eſt in.3.ſub teno 8
re:et altus in.5.ſupꝛa baſſum aut in.8. Si baſſus eſt in.5. ſub tenoꝛe:
altus eſt in.3.ſupꝛa baſſum:aut in.8.ſeu in.10.ſupꝛa baſſum. Si baſ-
ſus eſt in.8.ſub tenoꝛe altus eſt in.3.5.10.ſupꝛa baſſum. Si baſſus oꝛ
dinat̃ in.10.ſub tenoꝛe:altus eſt in.3.5.8.ſupꝛa baſſum. Sexta.
¶ Si diſcantus oꝛdinat̃ in.10.ſupꝛa tenoꝛem:baſſus oꝛdinādus eſt 10
in.3.ſub tenoꝛe:⁊ Altus in.5.8.10.ſupꝛa baſſum. Septima.
¶ Si diſcantus oꝛdinat̃ in.12.ſupꝛa tenoꝛē:baſſus eſt in.3. ſupꝛa te- 12
noꝛem:⁊ altus in.3.ſupꝛa baſſum. Si baſſus eſt.5.ſupꝛa tenoꝛē:altus
eſt in.3.ſub baſſo:aut in.4.6.8.ſupꝛa baſſum Vltima.
¶ Item qñ diſcātus ⁊ tenoꝛ oꝛdinant̃ ꝑ bmol. ſemꝑ oꝛdinandū eſt Mi cōtra
bmol incōtratenoꝛe videlicet in ♮mi:alias deperderetis. 8.⁊.5. in te- fa diſſo.
noꝛe:⁊ in diſcantu duplicem octauam ⁊ duodecimā. Etiā nunq̄ oꝛ-
dinanda eſt.5.in ffaut.qñ bfa ♮mi dicit̃ mi:⁊ ſimiliter in ♮mi: quia
eſt ſpecies falſa.⁊c̃.

Concordantiarum Tabula.

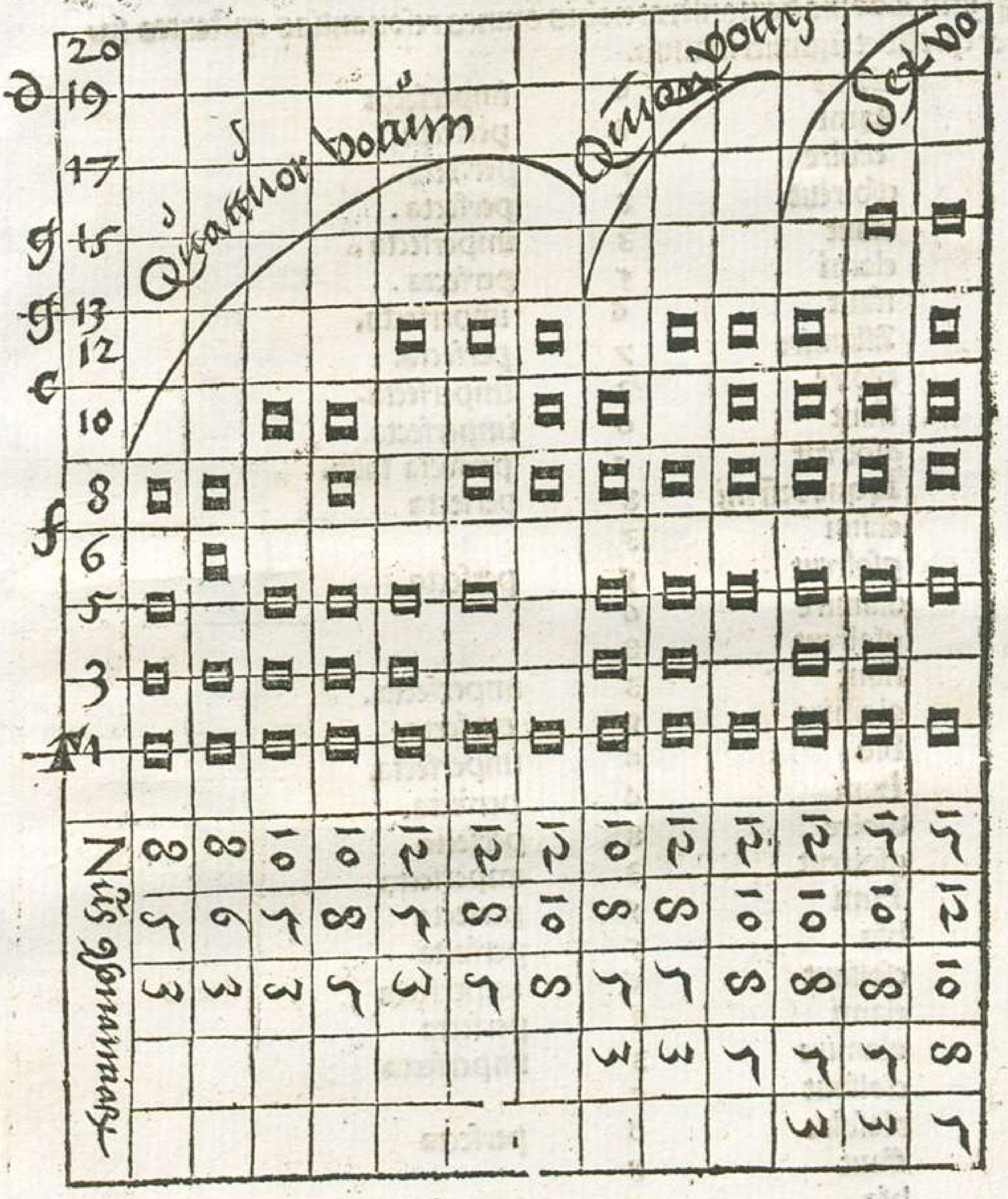


Tabula ad concordandum Clauicordia aut Clauicimbula: ꝛ alia instrumenta ſimilia habentia chordas.

Tabula reſonantiarũ ⁊ cõſonantiarũ cõpoſitarum: duarum: trium: quattuor:



quinqꝫ:ſex vocum:et ſimili modo componi,poſſunt ad infinitum vſqꝫ.



Tabula Reſonantiarum.

¶ Iſta Tabula demonſtrat nobis omnes reſonantias exiſtentes ſuper quolibet ſignum manus.

	elami	6	imperfecta
	♮mi	3	perfecta.
Γ	dſolre	5	perfecta.
	gſolreut	8	perfecta.
	cfaut	3	imperfecta.
A	elami	5	perfecta.
	ffaut	6	imperfecta.
	Alamire	7	perfecta.
	dſolre	3	imperfecta.
	ffaut	6	imperfecta.
B	gſolreut	5	perfecta falſa.
	♮quadrū mi	8	perfecta
	elami	3	
C	gſolreut	5	perfecta.
	alamire	6	
	gſolreut	8	
	ffaut	3	imperfecta.
	alamire	5	perfecta.
D	bfa	6	imperfecta.
	♮mi	6	perfecta.
	dſolre	8	perfecta
	gſolreut	3	imperfecta
	♮mi	5	perfecta
E	bfa	5	perfecta
	cſolfaut	6	imperfecta
	elami	8	perfecta
	alamire	3	imperfecta
F	cſolfaut	5	
	dlaſolre	6	perfecta
	ffaut	8	
	bfa	3	imperfecta
	♮mi	3	
G	dlaſolre	5	perfecta
	elami	6	
	gſolreut	8	

Tabula Reſonantiarum.

	cſolfaut	3	imperfecta.
A	elami	5	perfecta
	ffaut	6	imperfecta.
	alamire	8	
	dlaſolre	3	
B	ffaut	5	perfecta
	gſolreut	6	
	bfa	8	
	dlaſolre	3	
	ffaut	5	imperfecta.
♮	gſolreut	6	
	♮mi	8	
	elami	3	
	gſolreut	5	perfecta
C	alamire	6	
	cſolfa	8	
	ffaut	3	imperfecta
	alamire	5	perfecta
D	bfa	6	imperfecta
	♮mi	6	perfecta
	dlaſol	8	perfecta
	gſolreut	3	imperfecta
	♮mi	5	perfecta
E	bfa	5	imperfecta falſa
	cſolfa	6	imperfecta
	ela	8	perfecta

Per oratio.

¶ Hec habui optimi Auditores ad modū breuiuſcula: que de Cantu et Gregoriano/ et figurato dicerem: de ſimpliciqꝫ cōtrapuncto: adiecta figura continens omnes reſonantias: Erit igitur veſtrum (prelibamenta mea nup e Muſarum choro recepta) aſſidua accomodare exercitationi. Ne abſqꝫ vlla ſtudiorum veſtrorum vſura creſcētes

Cicero veſtri tranſeant anni. Nihil em̄ laude dignum (dicente Cicerone in officij) aſſequi quemqꝫ poſſe arbitrior: niſi id vſui aſſiduo tribuat. Quare vos moneo: et hortor inuigilare: atqꝫ operam nauare: memores tum patrie fame: tum neceſſario/ de veſtro ſtudio magna expectatione/ felici auſpicio/ etiam Doctiores penates reuiſuri.

Telos.

BIBLIOTHECA
REGIA
MONACENSIS.

Weyſſenburgerus tenui me grammate preſſit
Nomine Joannes cui labor iſte placet
1516.

Ad Modulatores Diſtichon.

Viue hilaris leto/ Cantorum pectore coetus
Qui modulis meſtos/ letificas animos