

I.

ZWEITE ABTHEILUNG.

DIE NOTEN.

II.

Vorbemerkung.

Die eigenthümliche gestalt der originalnoten wird durch die unmittelbar folgenden zwei facsimile von s. 93 und 95 veranschaulicht.

Beim ablesen der noten im buche ist darauf zu achten, dass die schrift durchaus auf das system der fünf linien beschränkt bleiben soll (wie diese notendrucke noch vom ende des vorigen jahrhunderts z. b. im großen württembergischen kirchengesangbuche zeigen) und daß deswegen der schlüssel, der meistens tenorschlüssel ist (somit das c auf der vierten, das f auf der zweiten linie hat) oft mitten in der linie verändert wird, meist in den altschlüssel (also mit c auf der dritten linie.) vergl. Janssen - Smeddinck s. 36. 37. 58. f. ein facsimile aus den Flores s. bei Ambros, gesch. der musik II, s. 170.

anmerkung zum facsimile s. 93.

das letzte zeichen auf der linie ist der *cuotas*, der den ersten ton (oder den schlüssel) der nächsten linie an deutet.

III.
De'modis.

S. 93.

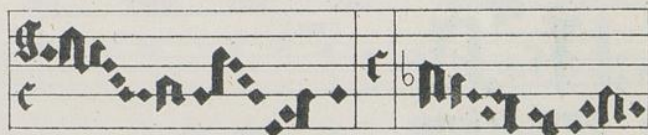
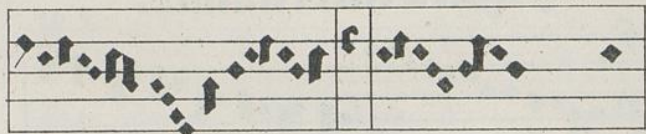


Figura internallaz.

S. 95.

The page displays musical notation for intervals from Unison to Septime. Each interval is represented by a staff with a starting note 'f' and a series of notes indicating the interval's structure. The notation uses various note values and accidentals (sharps, flats, naturals) to represent the specific intervals.

A Unifonus C Perfecte secunde

B Imperfecte scde A Imperfecte septie

S Imperfecte tertie E Perfected tertie

F Imperfecte q̄rte G Perfected q̄rte

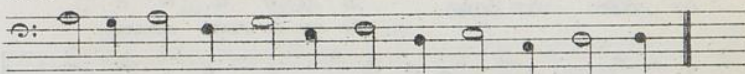
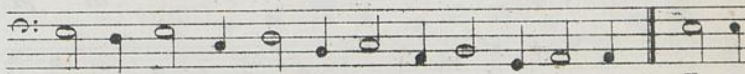
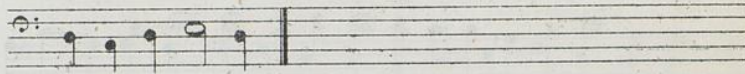
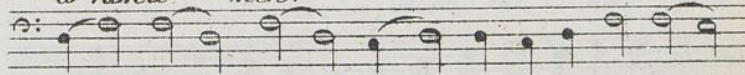
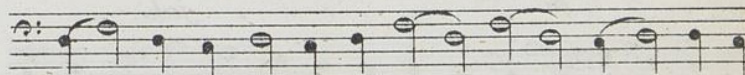
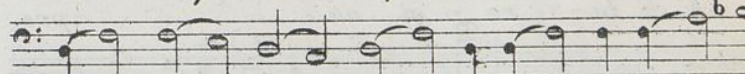
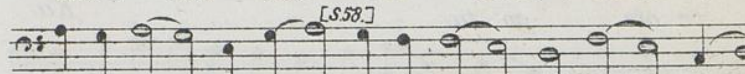
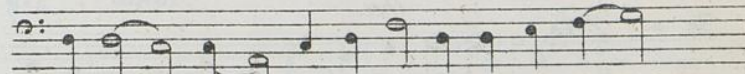
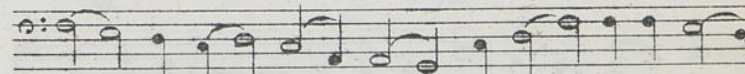
D Diapente I Imperfecte sexte

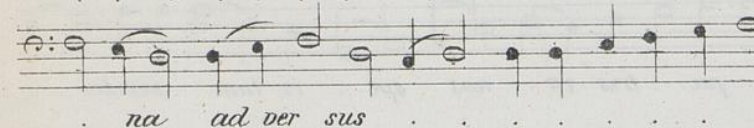
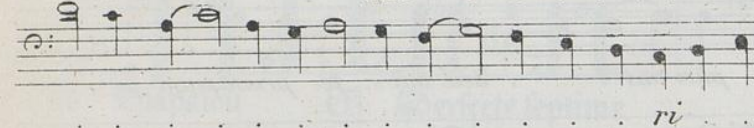
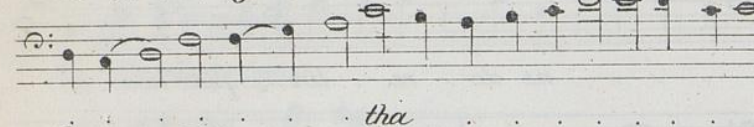
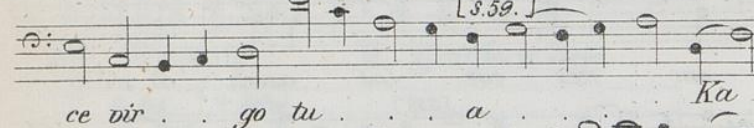
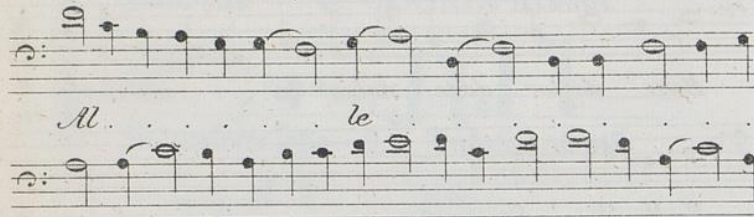
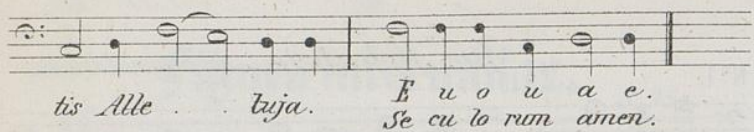
R Perfected sexte

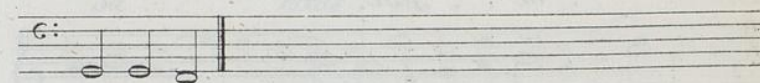
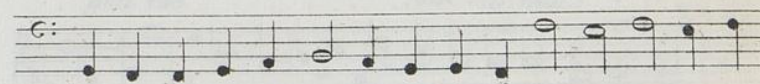
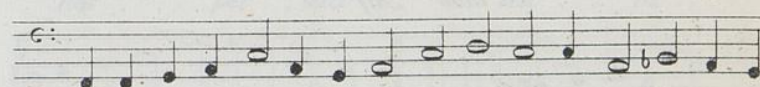
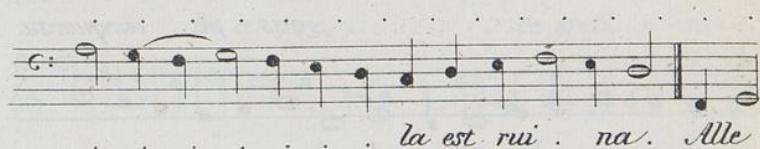
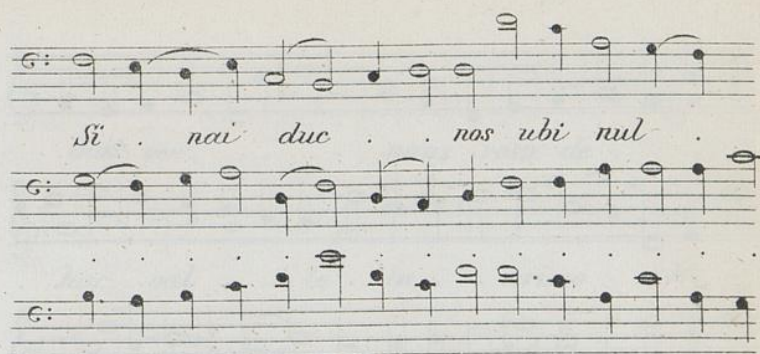
M Diapason O Perfected septime

Die Alphabete. des Originaldrucks.

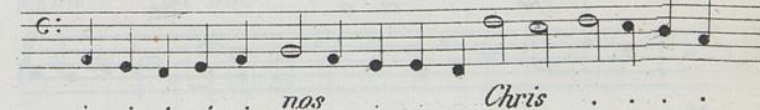
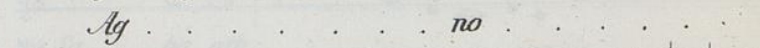
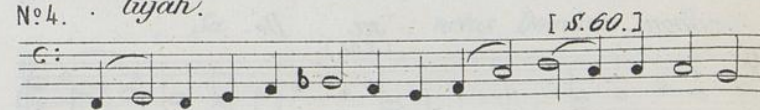
Nº 1.

*Bone doctor date nobis li . . . mam.**Bone doctor date nobis li . . . mam. E u
Se cu**o u a . e.*Nº 2 *lo run a men.**O . re x glo . ri . ae domine vir .**tu . tum qui trium . phas . ho . die super**om . nes coe . los ascen . di sti . . .**ne de . re . lin . quas nos or .**pha nos . . . sed mit . te promissum .**pa . tris in nos spi . ri tum verita*





Nº 4. . . *lyah.*



to
jun
gas pi a quæsu
mus Ag

Nº5.

in 8^a

nes.

Al le

Nº6.

lu jah.

Spon.

sa

De

[S. 61.]

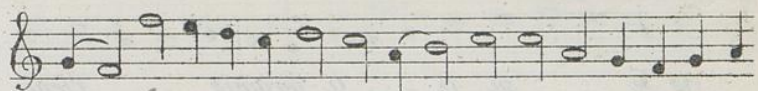
i spe.

ci o

sa

Mar.

ga re



tha ver nans rosa de



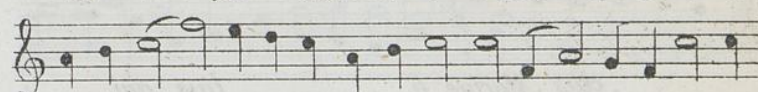
hac val . . le la . . erimo



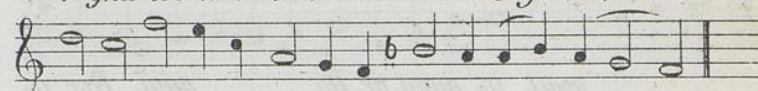
. sa tu a pre ce grati o sa



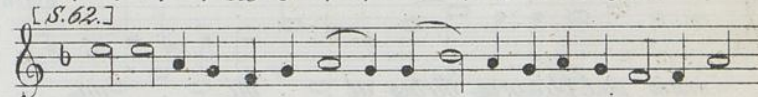
nos . . per duc ad . re . .



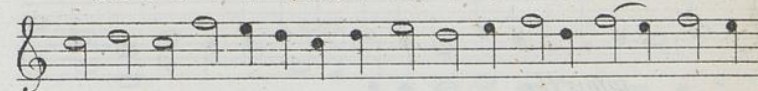
. gna eoe li gau



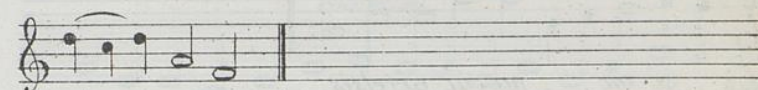
Nº7 di o sa.



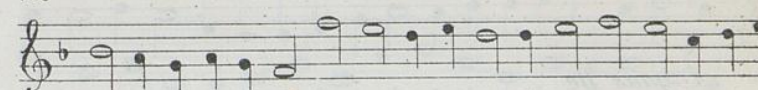
Sa nctus . Sa nctus



. Sa nctus Dominus Deus



Nº8 Sa ba oth.



Fo ns dulco ris amo

ris, Je . . . su fi . . . li virginis . . . Pleni
 sunt . . . coeli et ter . . . ra glo . . . ri a tu
 . . . a Ho . . . sian na in excel-
 sis Benedi
 . . . ctus Mariae fi . . . lius qui . . .
 [s. 63.]
 . . . venit in nomi ne Do . . . mini Pax a
 moris pax placoris virtus al . . mi . . nu .
 . . . minis Ho
 No 9 . si an . . na in excelsis.
 A gnus De

i qui tol . lis

pecca . ta mun . di mi se re

re misere . . re misere

re no bis dona . . . nobis pa
[S. 64.]

cem dona . . . nobis pa cem

N^o 10a *dona nobis pa . . . cem .*

In so . . . le po suit taberna

culum su

um et ip .

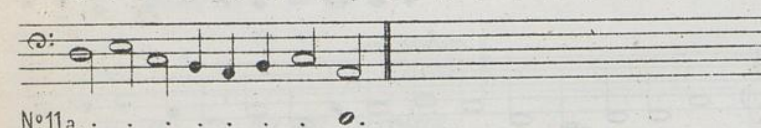
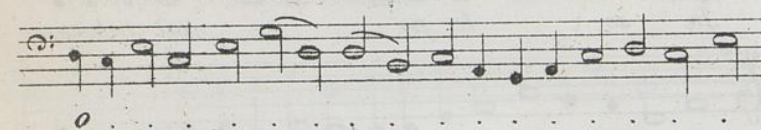
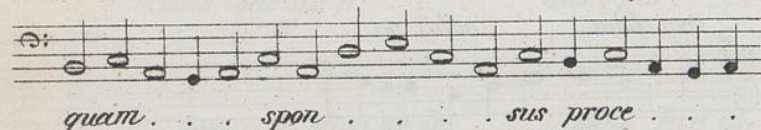
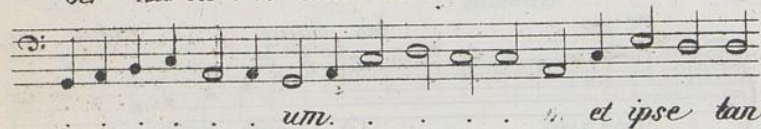
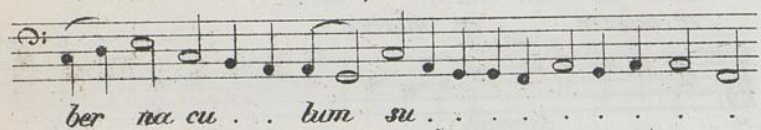
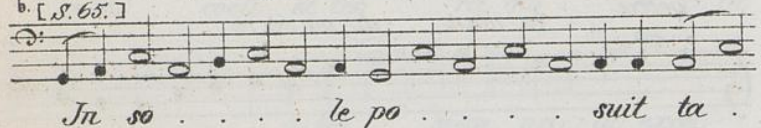
se . . . tanquam sponsus proce

BIBLIOTHECA



Nº10

b. [S. 65.]



Nº11a. o.



tas, principes, ve
stras et e
le-va mini por
tae ae terna
les et introi
bit rex
glo
ri ae
Tol. lite por

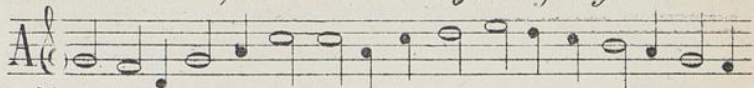
tas , principes, ve
 stras et
 ele . va . mi . ni por tae
 ae ter na
 les et intro i
 bit/ rex s. 68.
 glo
 ri . ae.

II. S. 88 - 95.

S. 88. *)

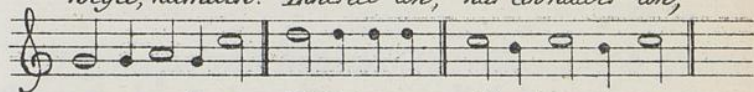
Die Intervalle (Modi.)

Nun Intervalle sind, durch die sich der ganze Gesang hindurch be-



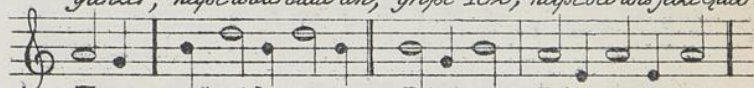
Ter terni sunt. modi, quibus omnis cantilena conte-

neget, nämlich: Einerlei ton, nur ein halber ton,



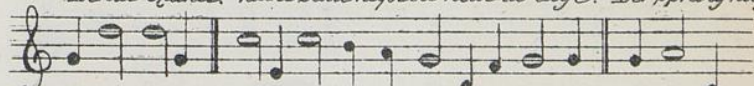
nitur scilicet: Unisonus, Semi tonium,

ganzer, heißt anderthalb ton, große Terz, heißt bei uns jetzt Quart.

Tonus, Semiditonus, Ditonus, Diatessaron
(Sekunde) (Kleine Terz)

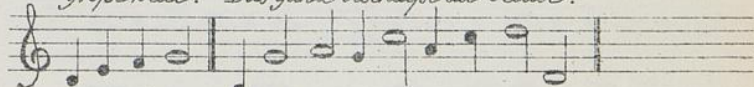
S. 89.

Ist die Quinte. Kleine Sexte heißt sie heutzutage. Der Sprung heißt



Diapente. Semitonium cum diapente. Tonus cum

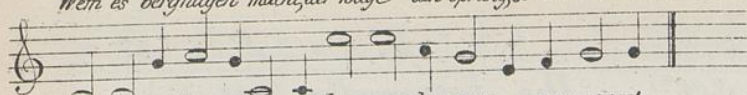
große Sext. Das ganze beschließt die Octave.



diapente. Ad haec sonus Diapason.

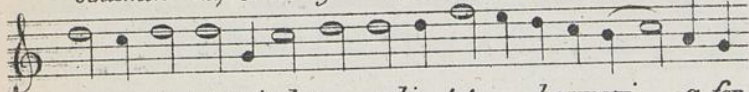
*) Ann. vgl. Forkel II, 380. 381.

Wenn es vergnügen macht, der wage den sprung, so ist's vollbracht.



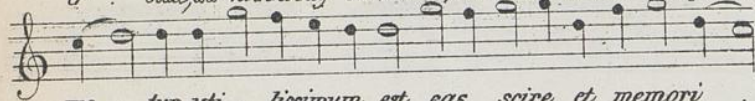
Si quem delectat, ejus hunc modum esse agnoscat.

sintemal auf so wenig tönen alle harmonie sich auf



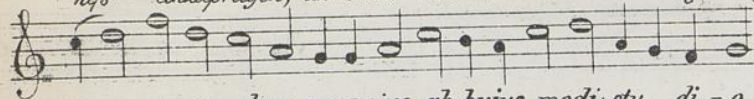
cum que tam paucis clavis tota harmoni a for-

er baut, ist's hochnöthig sie zu wissen und getreulich dem gedäch-



me tur uti lissimum est eas scire et memori

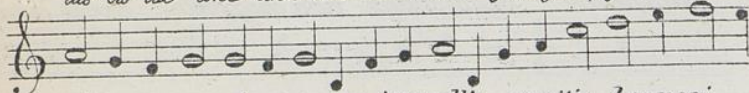
niss einzuprägen, und zuvor sich keine ruh noch rast zu gönnen,



ae commendare, nec prius ab hujus modi stu di - o

18. 90.

als bis die töne und ihre interalle ganz geläufig sind und so

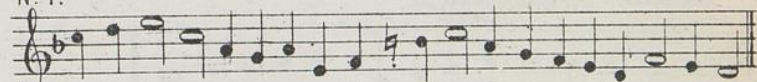


quies ce re, donec vocum intervallis agnitis harmoni

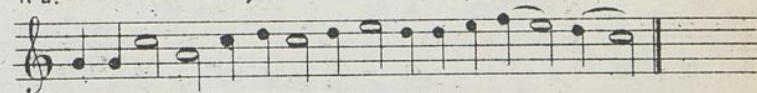


B. Exempel des Tritonus (dritten Tones, großen Quarte)

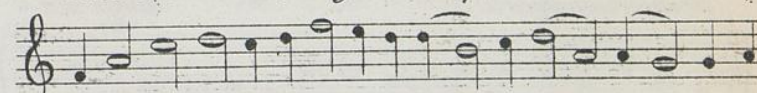
Nº1.



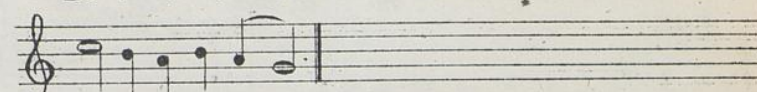
Nº2. Rosarum rosa pri . . . mula.



Ave Mari . . . a gra tia ple . . . na.



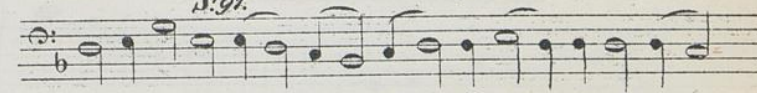
Do . . . mi . . . nus . . . te .



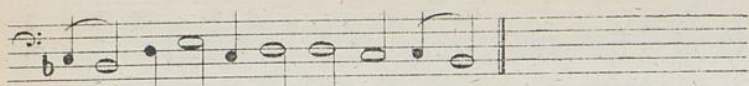
Nº3. . . . cum.



Glo . . . ria, Sicut erat in prin. cipio et nunc et



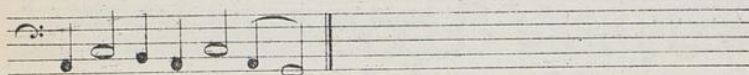
sem . . . per . . . et . in se . cu la . .



Nº 4. *seculorum amen.*



Do minus te-



Nº 5. *cum.*



Seculo . rum sexti A
(toni)



Nº 6. *oe Mari. a.*



Seculorum quarti: O dulcis Ma-
(*)



S. 92. ri . a, ma. . ter mi.
(*) hier der Tritonus



. sericor diae.

C. Singübungen *durch die ganze Hand.*

Nº 1.



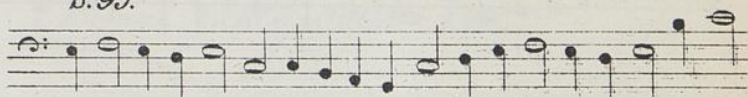
Alle lu jah

15.



Nº 2.

S. 93.



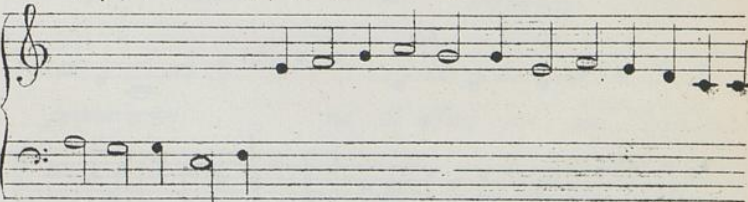
0



ra . . . ce .

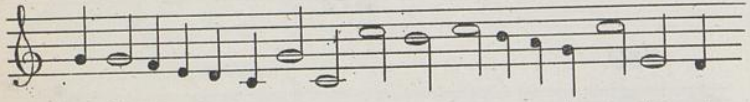


pi . . . a . . .

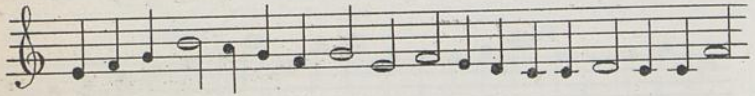




pro



no



bis vir *go*

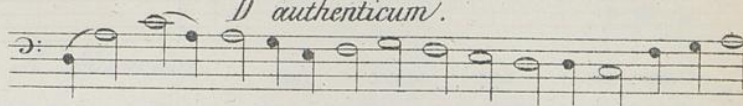


Mari. a.

III. Die Tonarten.

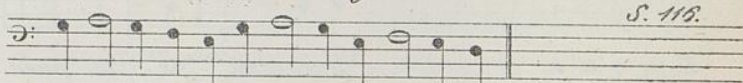
Erste Tonart.

D authenticum.



Pri . mum quaerite regnum Dei

S. 119.

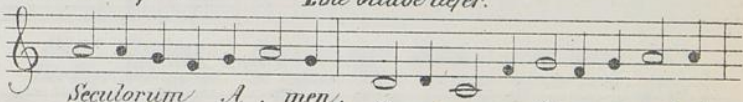


I. Euouae (SECLORUM AMEN)

S. 118.

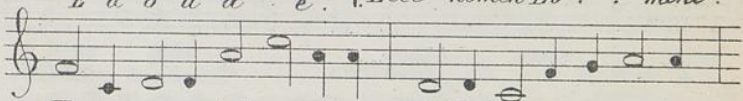
A. Principale.

Eine Octave tiefer.

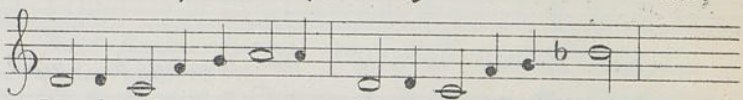


Seculorum A . men.

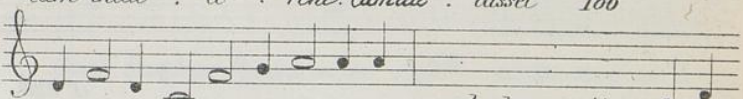
E u o u a e . Ecce nomen Do . . mini.



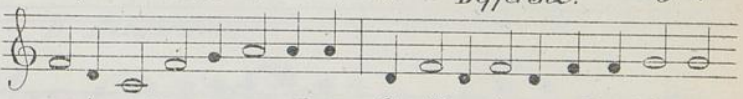
Te . cum princi pium Quid retribue . . am.



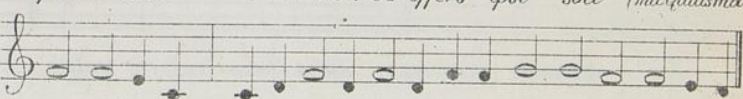
cum indu . ce . rent. Cum au . disset Iob



O pastor aeter . . ne. nach der zweiten Differenz. O .

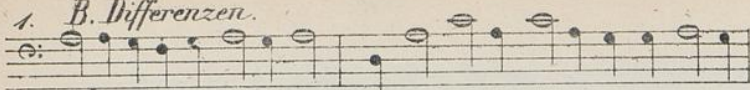


pastor aeter . . ne. Si offers ipsi soli (mit Quintisma

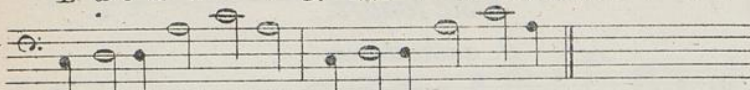


beliebigem anfang) Si offers ipsi soli (nach zweiter Differenz.)

1. B. Differenzen.

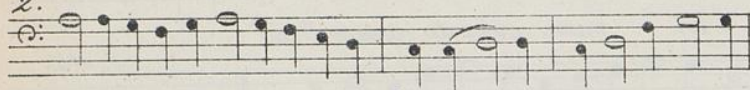


E u o u a . . e . 2 . I e . na Jerusalem .

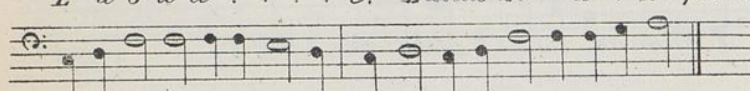


Cum au . . . tem. muli e res . . .

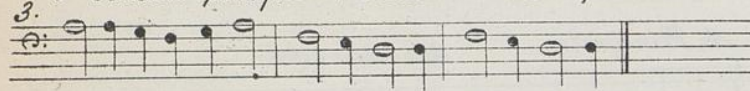
2.



E u o u a . . . e. ³ Ductus est is . te puer.



3. *O beatum pontificem. Postu . . lavi patrem.*

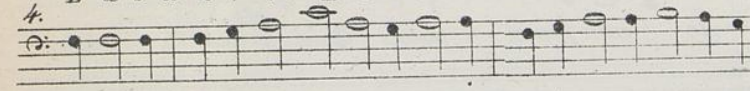


E u o u a e. Volo pater. Reges Tharsis.

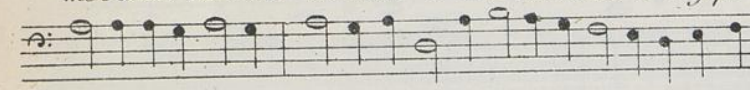


E u o u a . e . ⁵ Lazarus . . . Ve . . . mit lu .

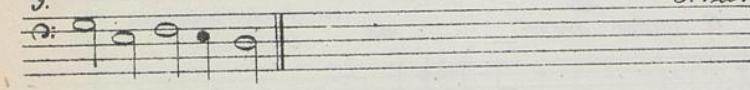
4



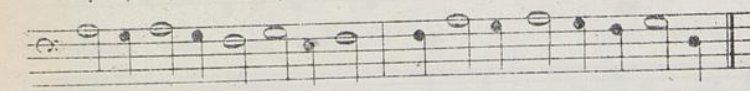
men tuum Domine ut vide . am . Dominus le . gifer .



E u o u a e. ⁶Sal. de re . . . gi. S. 120.



на.



Exi cito in plateas. Aptis thesau. ris suis.

Intonatio psalmorum.

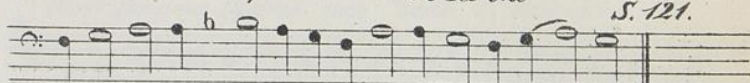
A. Minorum.

Formel

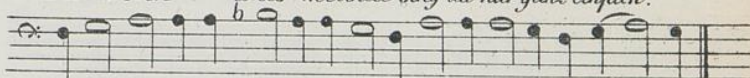
1. Secundum antiquos.

Ut Re Mi

S. 121.



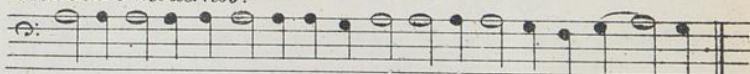
Primi toni melodiam psallas in dire . cto.
Des ersten tones melodie sing du nur ganz einfach!



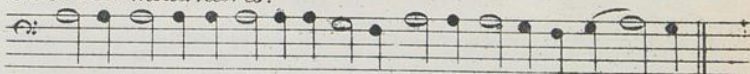
Dixit Dominus Domino meo sede a dextris me . is.
Der Herr hat gesagt zu meinem Herren sitze zu meiner rech . ten.



2. meis meis . meis . meis . meis.
secundum modernos.



3. Dixit Dominus Domino meo sede a dextris me . is.
secundum moderniores.

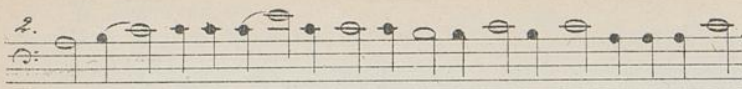


Dixit Dominus Domino meo sede a dextris me . is.

B. Majorum.



Magni . ficut a . nima mea Do . minum.



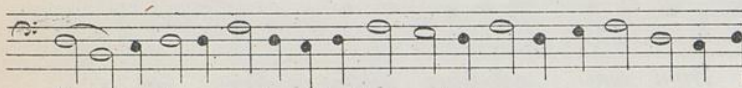
Bene . dictus De . us Israel qui . a visitavit et



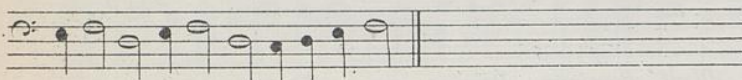
fecit redemptionem plebis su . ae.

Zweite Tonart.

D plagale.



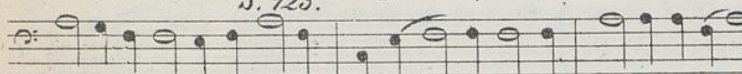
Se . cundum au . tem simile est huic



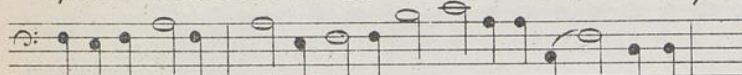
I. Euouae.



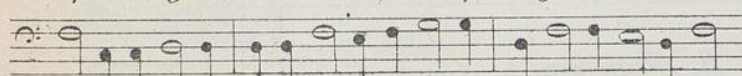
E u o u a e ^{1. Consur . ge. Postquam do . mi In}
S. 123.



spiritu humilitatis . Fi de . lis sermo. Genuit pu .



erpera regem. An . te luci . ferum ge . nitus.



Ecce Maria. In om . nem ter . ram. O . sa . pi .

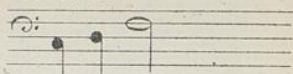


enti . a. Circumdantes.

II. Intonatio psalmorum.

A. Minorum.

Formel

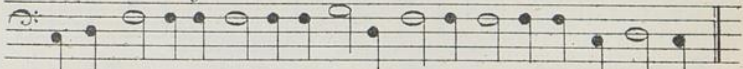


Ut Re Fa

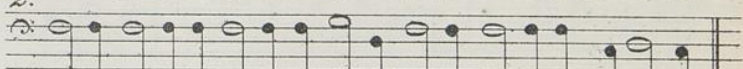


Secundum autem in fine et in medio sic varia . bis.

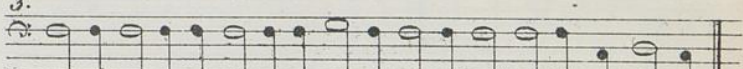
1. In der zweiten jedoch musst du ende und die mitte anders nehmen.



2. Dixit Dominus Domino meo sede a dextris me . is.



3. Dixit Dominus Domino meo sede a dextris me is.



Dixit Dominus Domino meo sede a dextris me . is.

B. Majorum.

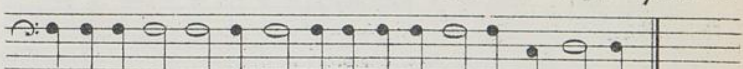
S. 125.



2. Magnifi . cat anima mea Do . minum.



Bene di . ctus Dominus De . us Is . rael quia vi .



sitavit et fecit redemptionem plebis su . ae.

Dritte Tonart. E authent.



Tertia est dies qua haec facta sunt

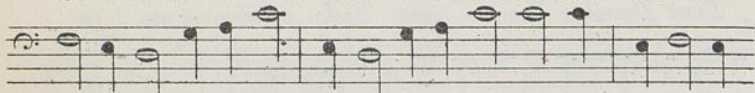


sunt

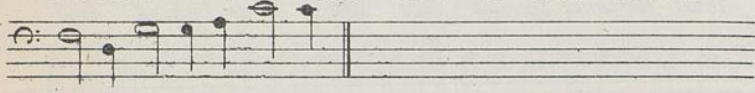
I. Euouae. A. Principale.



E u o u a e 8. *Fa us distillans. Adonai*

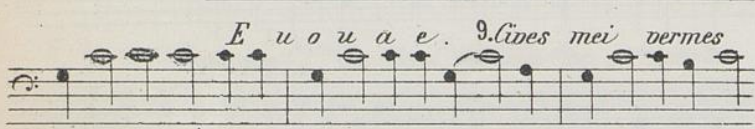
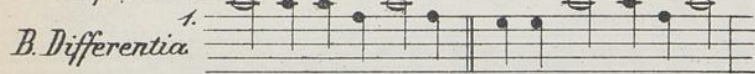


Domine Sta . tu . it illi. Haec . . .



est quae nesci . vit.

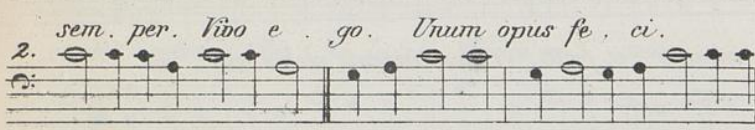
B. Differentia



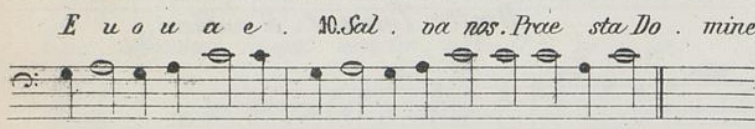
E u o u a e 9. *Cives mei vermes*



Va . do parare. Do . mine mi . rex. Fi . li tui

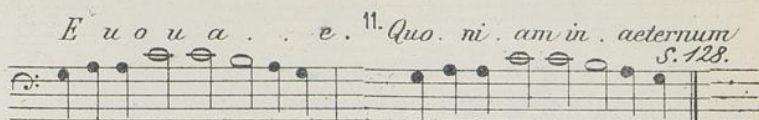


2. *sem . per. Vbo e . go. Unum opus fe . ci.*



E u o u a e 10. *Sal . va nas. Prae sta Do . mine.*

Qua . si u . nus. E . go . sum pas . tor .



Om. ni a quae. curque. Do. mi. ne probasti.

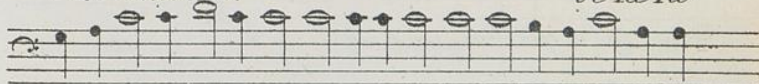
II. Intonatio psalmorum.

Formel



A. Minorum.

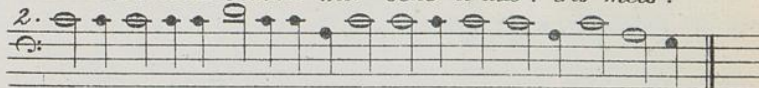
Ut Re Fa



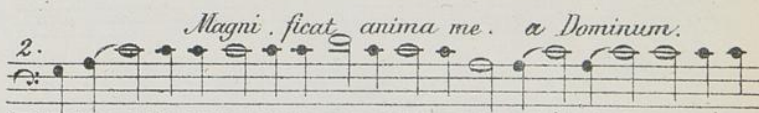
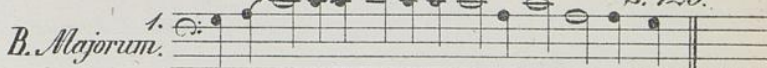
Tertium suspende in me dio sed in fine praecipita
Steig hinauf beim dritten in der mitte doch zum schlusse da steig' herab.



Dixit Dominus Domino meo sede a dex. tris meis.



Dixit Dominus Domino meo sede a dex. tris meis.



Bene. dictus Dominus Deus. Israel qui. a. visita.



Vierte Tonart.

E plagale.

Neuma.



I. Euouae. A. Principale.

E u o u a e .

S. 130.

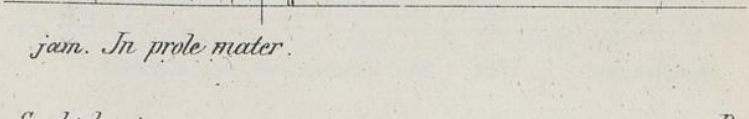
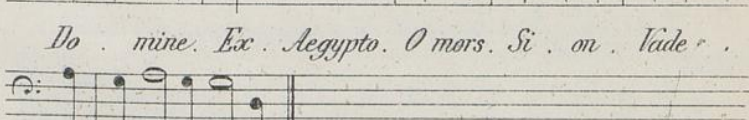
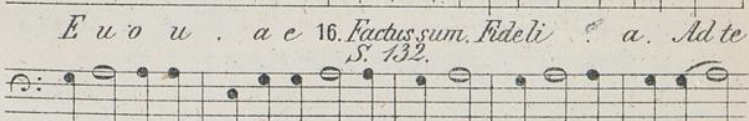
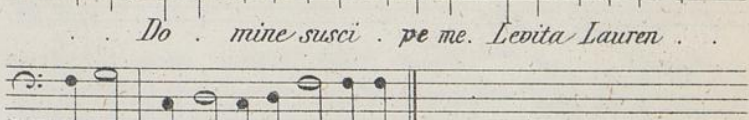
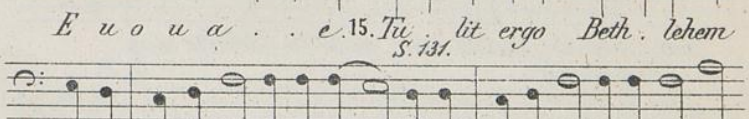
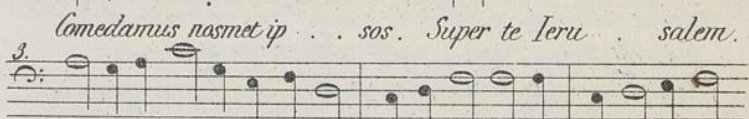
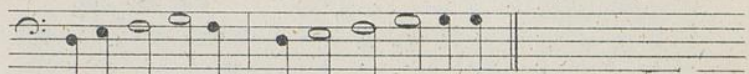


Nos scientes .

1. B. Differentia.

E u o u a e . 13. Secus decursus

S. 131.



II. *Intonatio psalmorum.* Formel

A. Minorum.

La La Sol

Quartus tonus in primo gradatim ascendit, sed tandem ab al-
Stufenweis zum anfang erhebt sich der. vierte ton, endlich fällt er

to cadit.
hoch herab.

N. 133.

Dixit Dominus Domino meo sede a dextris meis.

Dixit Dominus Domino meo sede a dextris meis.

B. Majorum.

Magnificat oder: *Magnificat* anima mea Dominum. §. 134.

Benedic . tus Dominus Deus Isra . el quia visitavit et fecit red=

Bene dictus emtionem plebis suae.

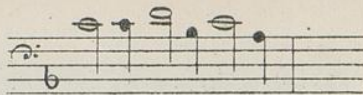
Fünfte Tonart. F. authenticum.

Neuma.

S. 135.

Quinque pu . . den . tes intraverunt ad nuptias.

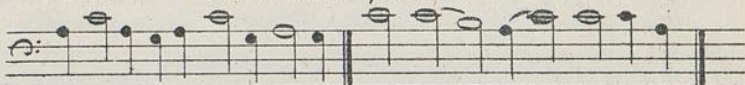
I. Euouae A. principale.



Euouae.



11. Fons. or. torum. In conspectu.

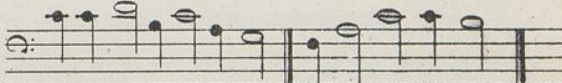


Exultabunt omnia ligna. In so. le. po-suit



Ex. quo. o. mnia Ecce Do. mi. nus veniet.

Differentia.

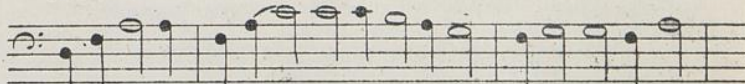


Euouae. 10. Omnis vallis.

S. 136.

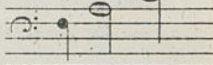


Al. me.



Nazareus. Bene. omni. . a omnes angeli.

II. Intonatio psalmorum. Formel



A. Minorum.

Ut Mi Sol

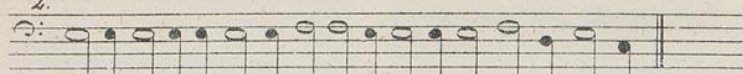
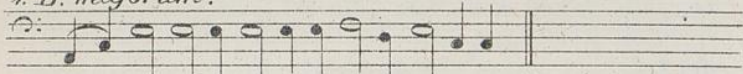


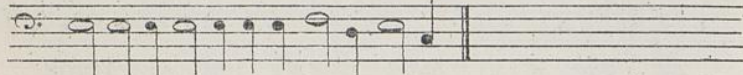
Quinti toni medietas secundo similis sed in fine dissimilis.

1. Der. fünfte ton ist in der mitte ähnlich dem zweiten aber am Schlußse nicht. S. 137.

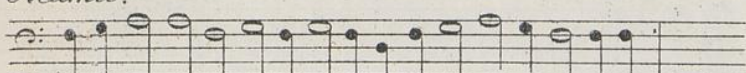
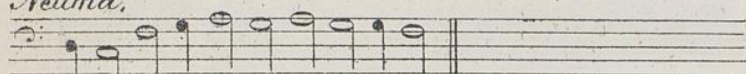
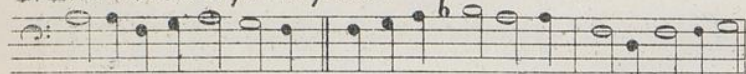
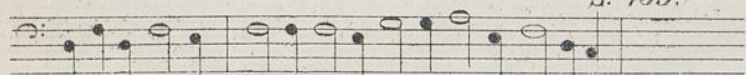
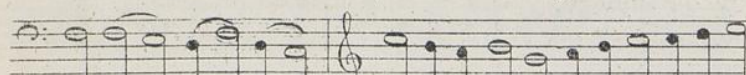


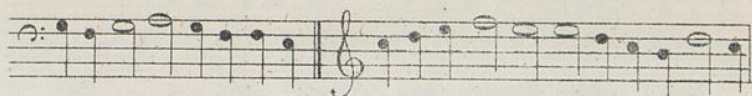
Di. xit Dominus Domino meo sede a dextris meis.

2.

Dixit Dominus Domino meo sede a dextris meis.
1. B. majorum.

Mag. nificat anima mea Dominum.
 2.

Be. nedictus Dominus Deus Is-ra el quia v̄sita vit et

fecit redemptionem plebis suae.

Seckste Tonart F. plagale.

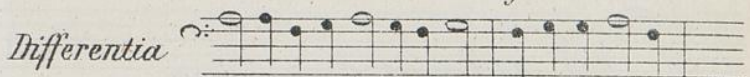
Neuma.

Sexta hora sedit super puteum.
Neuma.

I. Euouae. A. principale.

E u o u a e . 19. Lupus . rapit . Puer . Iesus.
S. 439.

Si . e . go . Nōm fecit Dominus Alleluja.

Nōn tur. be . tur . . A . . . ve . . . re . gi



na . coelo . . . rum. Quam . . . pulch . . . ra es . .



Nesciens mater Nesciens mater virgo.



Differentia

E u o u a e . . 20 Benedict . us.

S. 140.



Benedix . it, Eructa . nit Revela . vit Do . mino.

II. Intonatio psalmorum. Formel

A. Minorum.

Ut Re Mi

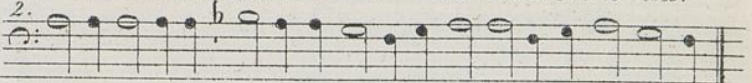


Sextus item ut primus imponitur, sed aliter depo . nitur.

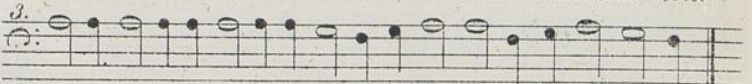
4. Ganz . gleich wie der erste setzt der sechste an . doch anders steigt er herab.



Dixit Dominus Domino me . o sede a dextris meis.

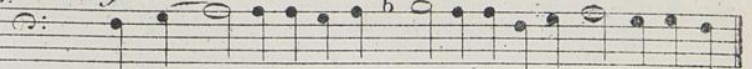


Dixit Dominus Domino meo . sede a dextris meis.

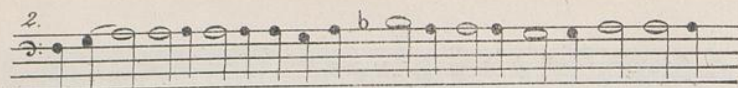


Dixit Dominus Domino meo . sede a dextris meis.

1. B. majorum.



Magni . ficat ani - ma . me . a . Dominum.



Bene dictus Dominus Deus Israel qui a . visi =



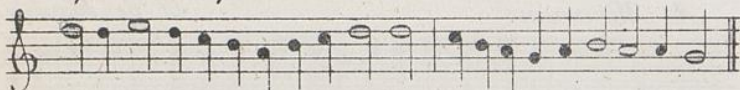
tavit et fecit redemptionem ple. bis suae.

Siebente Tonart. G. authenticum.

Neuma.

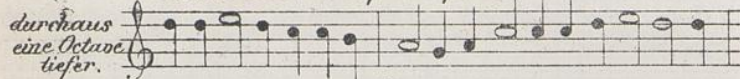


Septem sunt. spiritus ante thronum Dei.



I. Euouae. A. principale.

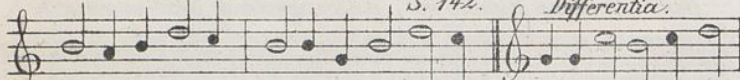
durchaus
eine Octave
tiefer.



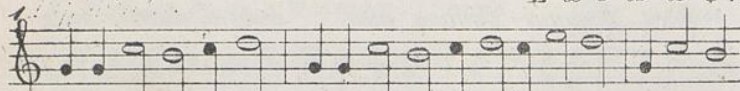
Euouae. 24. Ipse praei . i . bit.

S. 142.

Differentia.

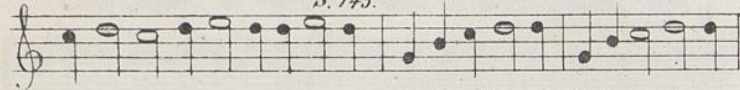


Mirificavit. Constitues eos. Euouae.

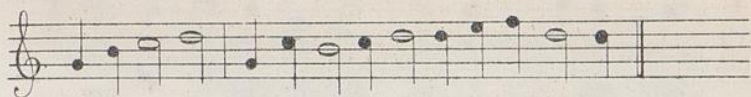


22. Exstru . . . rit. Egre- gie mart. . . yr. Com. fort

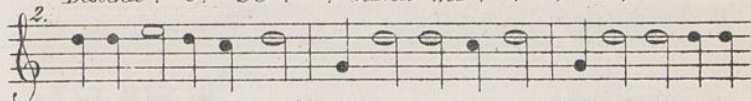
S. 143.



atus est. In Galilaea Erumpent montes



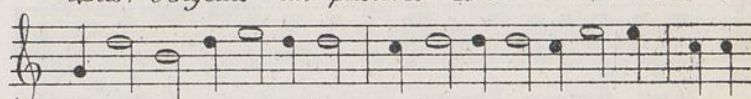
Descend . i . A . . . nina me . . . a .



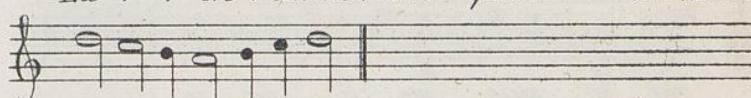
E u o u a e ^{23.} *Sci . nus quon Urbs . fortitu*



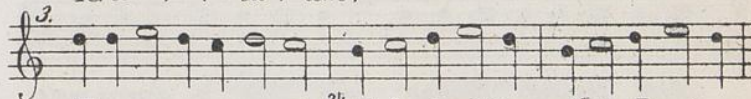
dinis . Angelus ad pastores Hele . . . na .



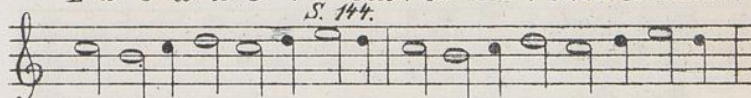
Ex . . . ort . um est . Scio quod le . . . sum . Lauda



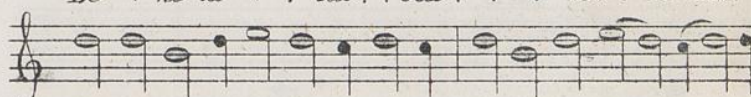
Ieru . . . sa . lem .



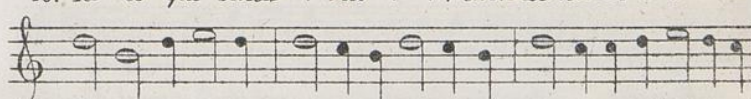
E u o u a e ^{24.} *Stel . la ista . Misit Dominus .*



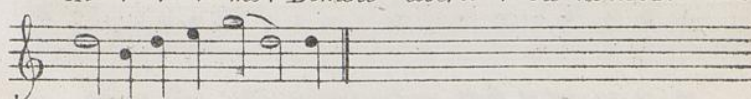
Be . ne di . . . cta . . . Cla . . . ma . verunt .



^{25.} *Tu es qui ventu . . . rus . . . Non est hic al . i . ud .*



Ho . . . mo . Domine libera . Sit nomen Do . mini



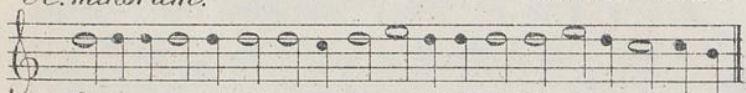
Me susce . . . pit .



II Intonatio psalmorum Formel

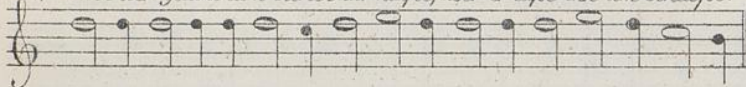
A. minorum.

Sol Sol Fa Sol La



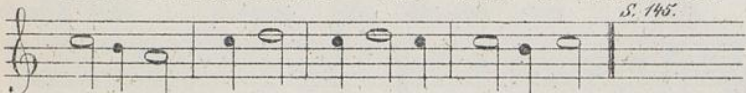
Septimus quartum in medio respicit, sed in fine despicit.

1. Siebenter gleicht dem vierten zur Hälfte, aber er läßt ihn am Schlusse.

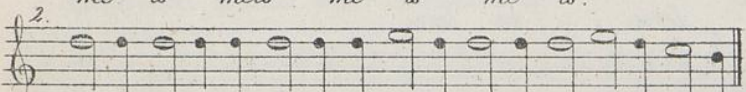


Dixit Dominus Domino meo sede a dextris meis

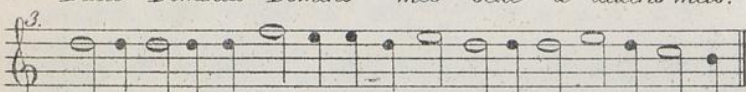
S. 146.



me is meis me is me is.



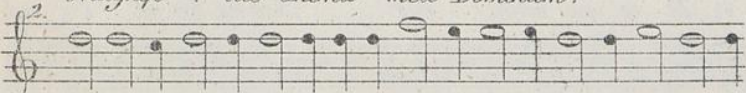
Dixit Dominus Domino meo sede a dextris meis.



B. majorum.



Magnificat anima mea Dominum.



Benedic tus Dominus Deus Is . rael quia

S. 146.



vi-si-ta-vit et fecit redemptionem ple . bis suae.

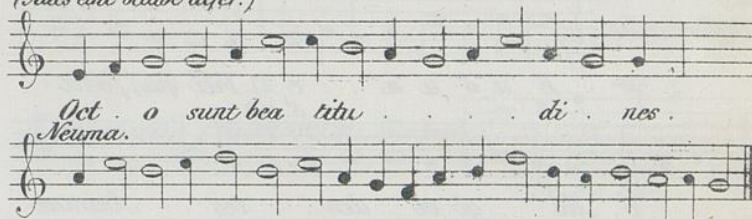
Variante.

Dixit Dominus Do . mino .

Achte Tonart. 6 plagale.

Neuma

(Alles eine octave tiefer.)



I. Euouae A. principale.



Spechtshart

E.

Dum or . . tus fu . . erit . Petrus . a . . posto .

lus. Adscenden . . te Ihe . . su.

Clau . dus . quidam. Sci . tote quorum. Aper . tum est.

*B.
Differentiae.*

*E u o u a . . c 27. Fili quid fecist =
S. 149.*

i. Ma . gi vi . den . tes . Animae

im . pio . rum. Pater A . braham. Ar . dens .

eum . Ju . cur dare .

E u o u a . . c 28. Priusquam te forma . . rem. Hoc est

prae cep . tum. In aeter . . num. De profundis. Deo

nostro. Ite . et vos . . Sal . te crux. Bene fun =

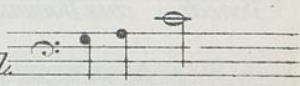
da . ta est!

3. S. 150.

E u o u a c. 29. E . . . go in altissi . mis.

Euntes i bant Cogita . ve runt.

II. Intonatio Psalmorum. Formela



Ut Re Fa

A minorum.

Octavus secundo respondes in medio sed tali teno =
 Achter, du ähnelst dem zweiten in der mitte, doch ist er am schlusse

re concluditur.

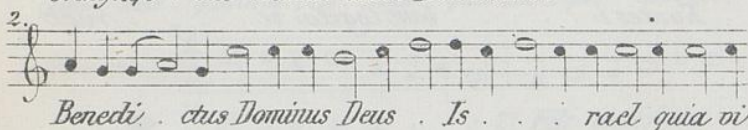
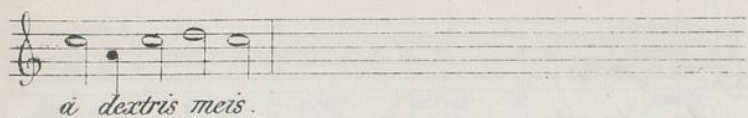
1. so beschaffen. S. 151.

Dixit Dominus Domino meo sede a dextris meis.

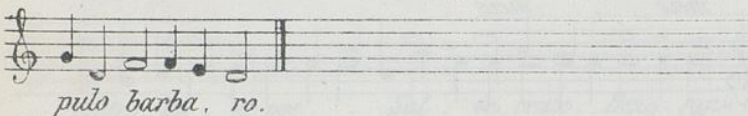
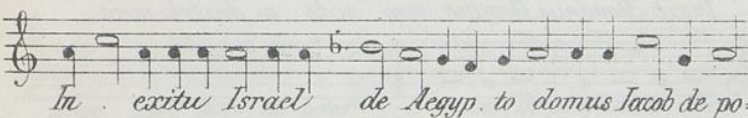
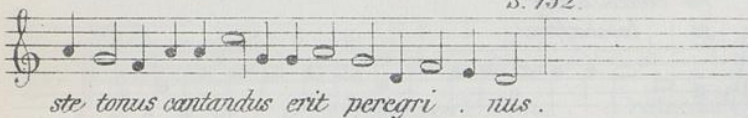
meis meis .

2.

Dixit



Differentia peregrina. Psalm 114.

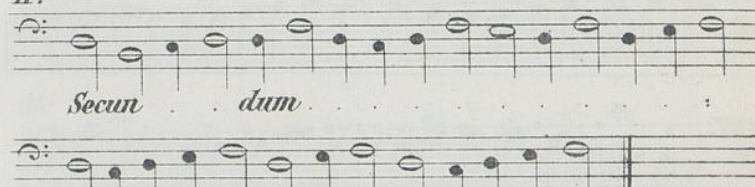


Zusammenstellung der acht Neumen.

I. D.



II.



III. E.



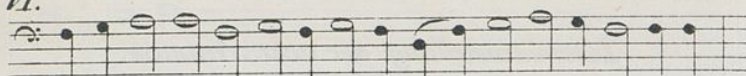
IV.



V. F.



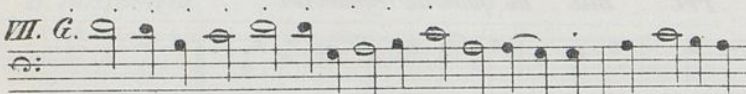
VI.



Sex . ta hora . . . se . di super puteum.



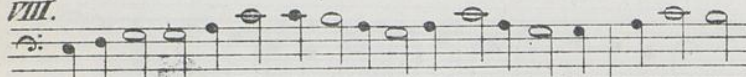
VII. G.



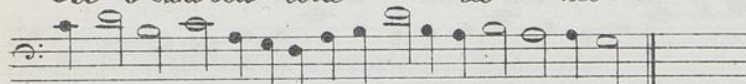
Septem sunt . spiritus ante thronum De . i .



VIII.



Oct o sunt bea - titu di nes . . .

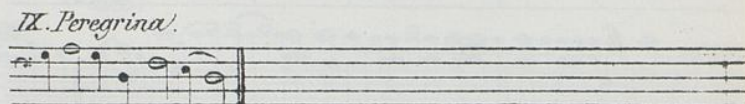
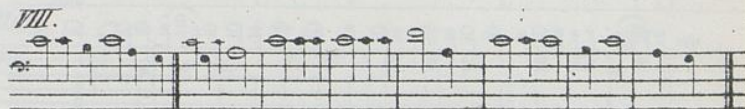
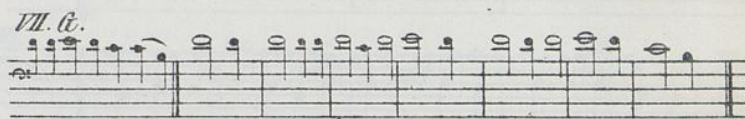
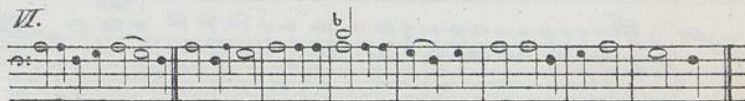
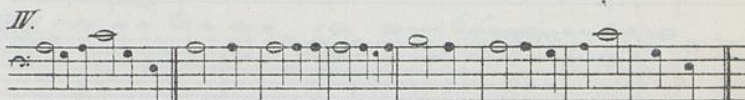
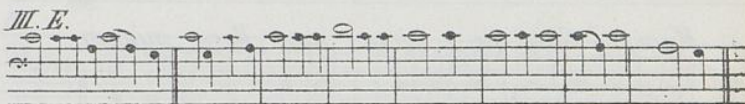
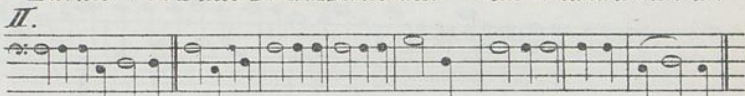


Zusammenstellung der acht *Euouae* principales mit *Dixit Dominus*

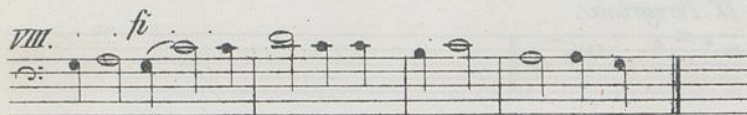
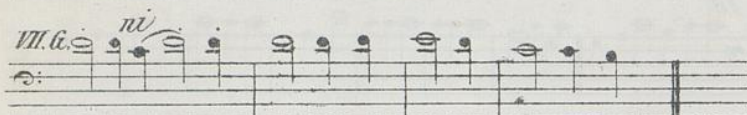
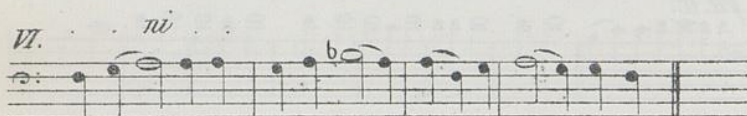
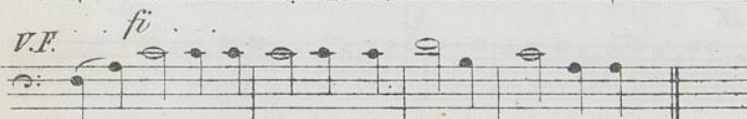
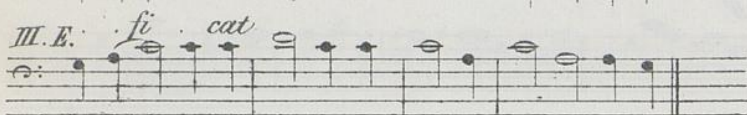
I. D. *Psalm 110.*



Euoua . e . Dixit Dominus Domino meo sede a dextris me . is .



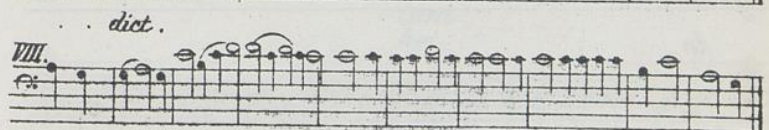
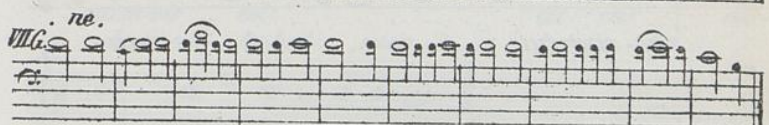
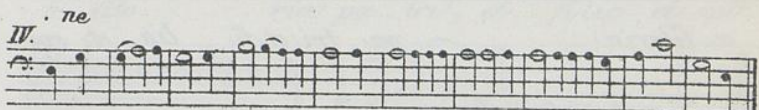
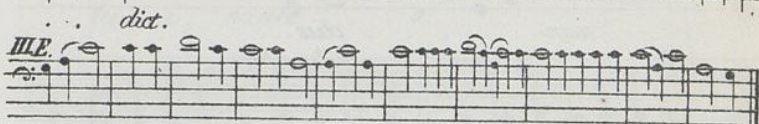
Zusammenstellung der acht Magnificat. Luc. 1, 45.



. fi
Vgl. die abweichenden Formeln bei Ianssen- Smeddink S. 155-160.

Zusammenstellung der acht Benedictus Luc. I, 68.

Bene dictus Deus Israel, quia visitavit et fecit redemptionem plebi suae.



dict.

Spechtshart

F.

IV. Responsorien.

nach den 8 Tonarten (S. 155-162.)

1. S. 155.

[Vers 556] *Primus* ut . i . ste . so . . . nus
Singe den ersten vers wie

ti . bi . ver . sus erit re . so . . .
 die ses vers maas .

. nan dus .
 dir vor schreibt .

a. Gloria pa . tri et fi . lio et spi =
 ri . tu i sanc . to .

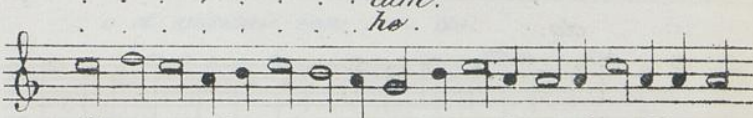
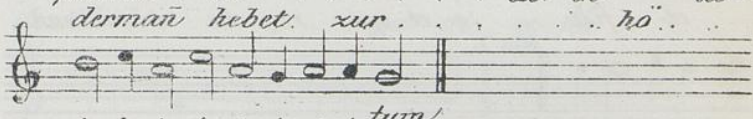
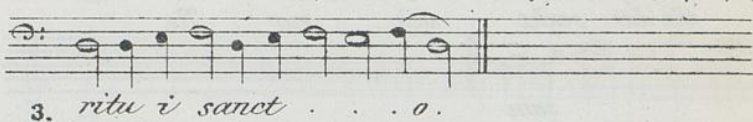
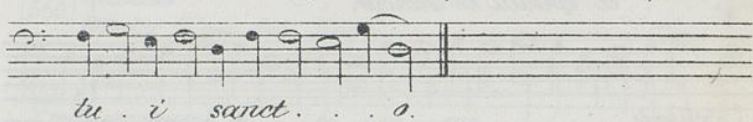
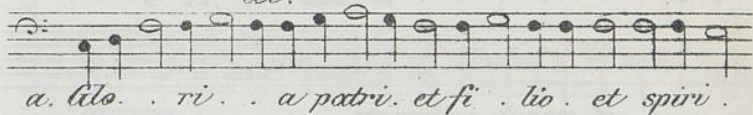
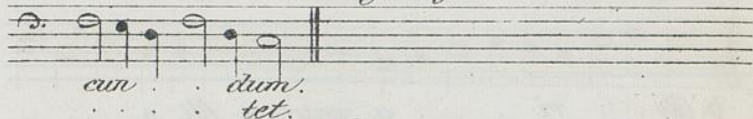
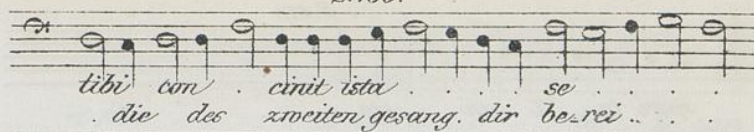
b. Gloria patri . . . et filio .
 et spiritui san .

to .

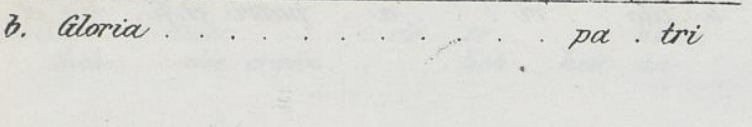
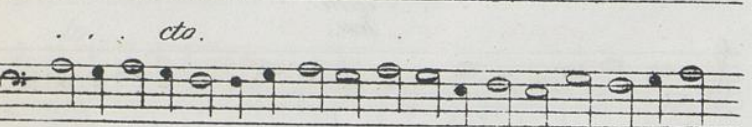
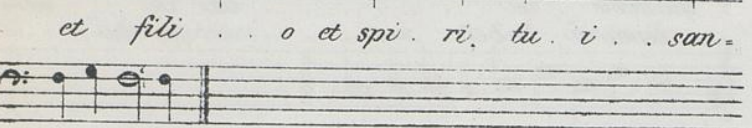
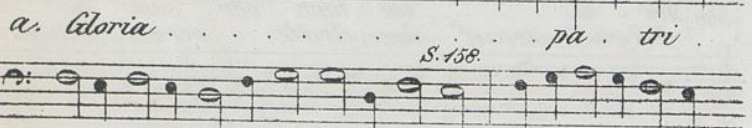
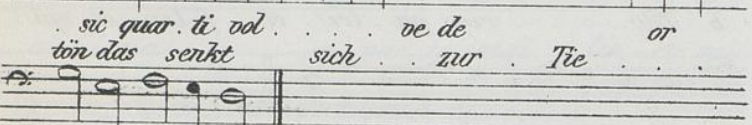
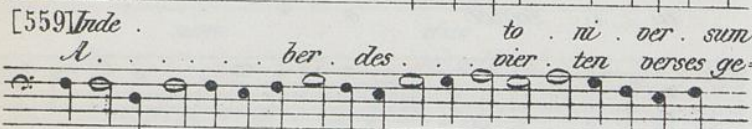
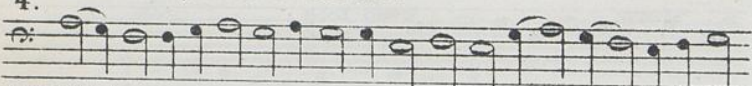
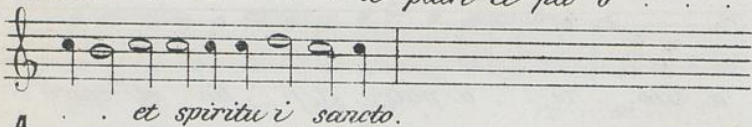
2.

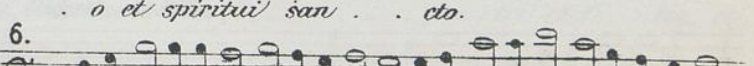
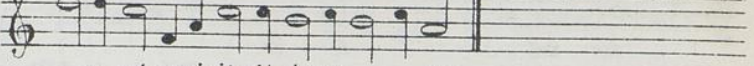
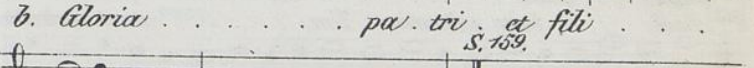
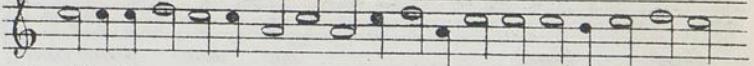
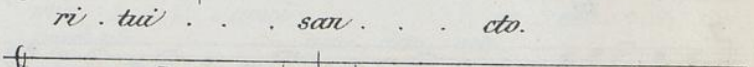
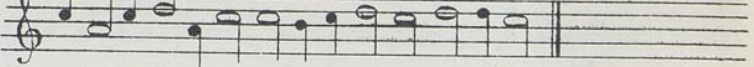
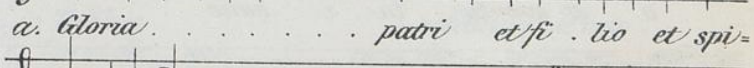
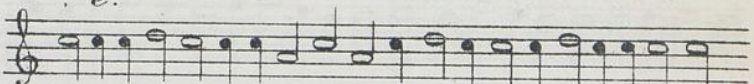
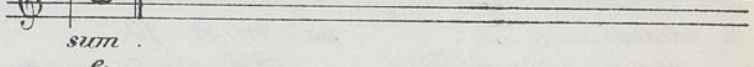
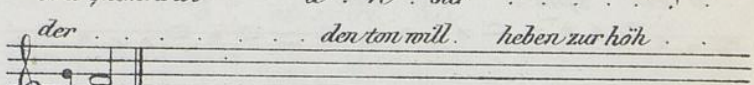
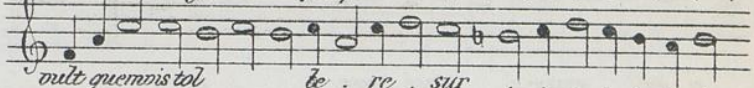
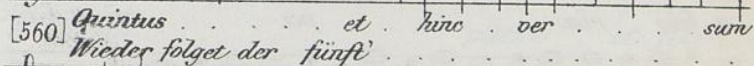
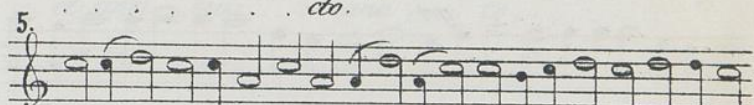
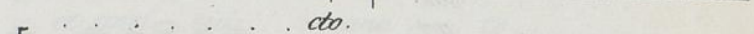
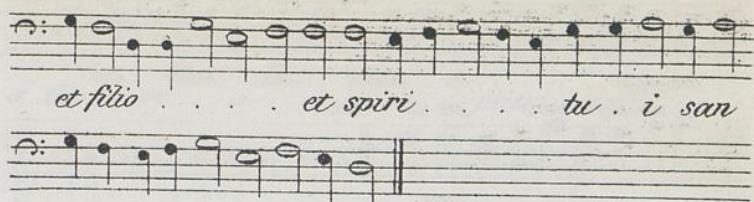
[557] *En* . . . dulce do . to . . . num
Sich . . . die ergöz lich keit an .

S. 156.

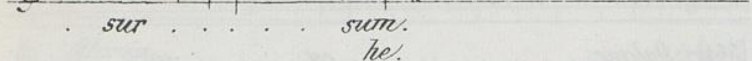
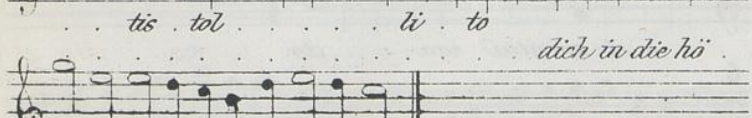
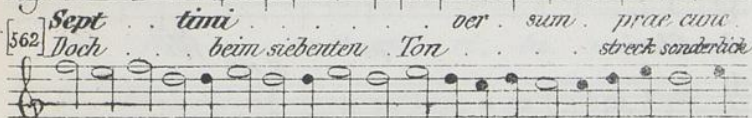
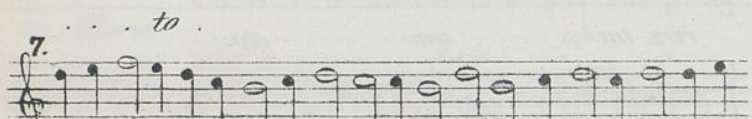
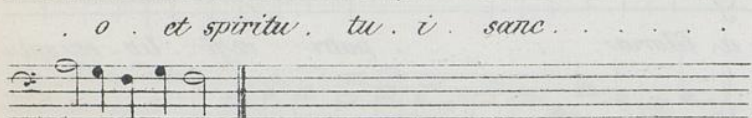
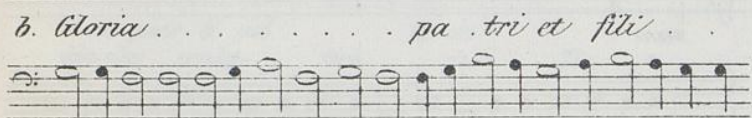
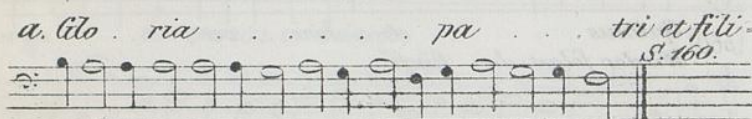
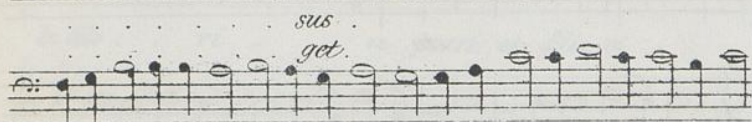
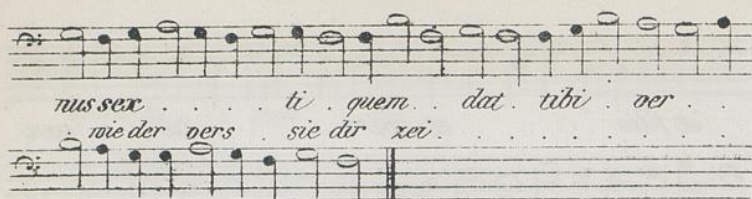


S. 157.





[561] Dulcior . . . est . . . so . . .
Lieblicher . . . ist . . . des sechsten gestalt . . .



a. lilo . . ri . . a patri et fi . lio
et spiri . tui . . sanc . . to .

Gloria patri et fili

o et spiri tui

8 san to.

8. *Talibus* *octavum* *que* *neu*
Das ist die wei sung, die lehrt nach der
mis conci ne der
regel sin gen den ach
sum ten

ten.
a. Gloria . . . pa. tri et fi. li o et
spiritui . sancto .

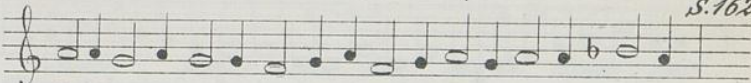
b. gloria *patri et fi. li*

. *o et spi. ri tu. i*

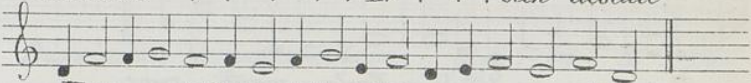
. . . *san. . . cto.*

*Zusammenstellung der vorbeschriebenen Neumen.
in 4 Versen!*

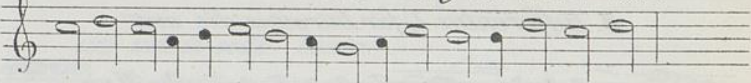
S. 162.



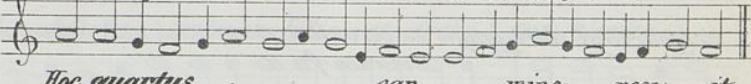
[564] *Talis . . . erit . pri . mi mo . dus,*
Das ist des . . . Er . . . sten Gestalt



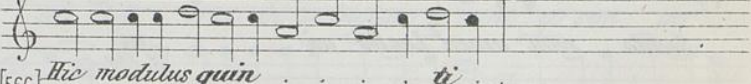
Haec . . . est neu . ma . secun . . . di
und das . . . die Wei . sung des Zwei . ten!



[565] *Ter . ti . us hoc . resi . lit.*
Da springt der Drit . te heraus

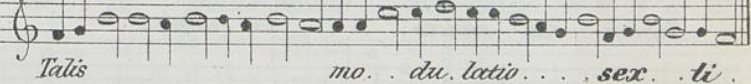


Hoc quartus . . . car . mine . rex . it.
und hier ist . . . Kö . nig der Vierte.

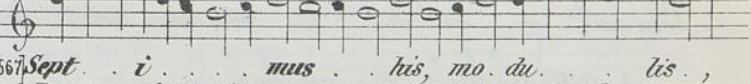


[566] *Hic modulus quin . ti .*
Das ist des fünf . ten Lauf

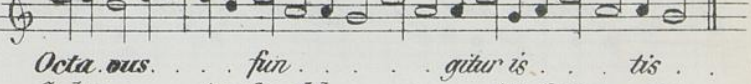
S. 163.



Talis . . . mo . du . latio . . . sex . ti .
und . das die Beme . . . gung des Sechsten!



[567] *Sept . i . mus . his . mo . du . lis .*
Das . . . ist des sie . benten . Art



Octa . mus . . . fun . . . gitor is . . . tis .
So lau . . . ten des Ach . . . ten liese . ze

Spechtschart G.

V. Evouae des Introitus.

(S. 167-183)

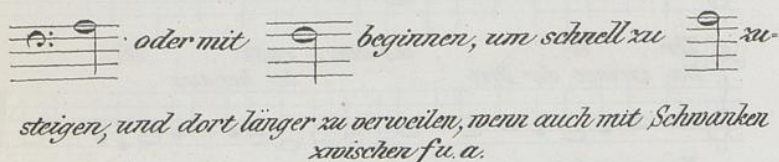
Erste Tonart.

A. Principale.



Seculorum . amen. Gaude . . . te in do . . . mino.
Exsur . . ge . quare. Excla . mave . runt.

B. Differentia 1, für Introitus die mit

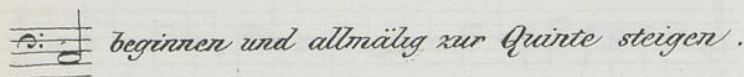


oder mit . . . beginnen, um schnell zu . . . zu-
steigen, und dort länger zu verweilen, wenn auch mit Schwanken
zwischen fu. a.

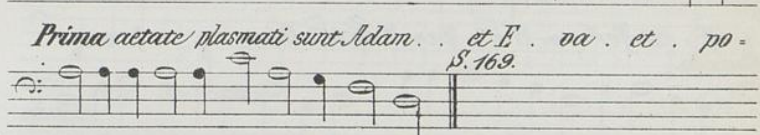
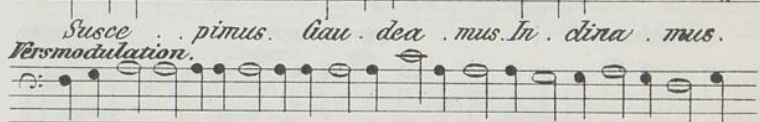
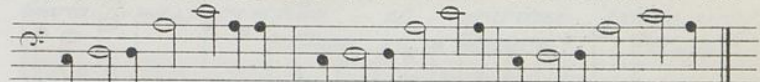
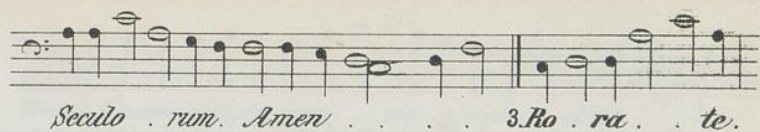


Seculo . rum amen. 2. Lac Do . mi . . . ni .
S. 168.
Sapien . tia sancto . . . rum.
Loco cui . . . cre . di . . di . Salus autem Misere . ris.

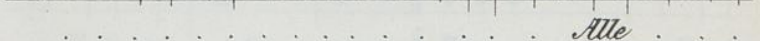
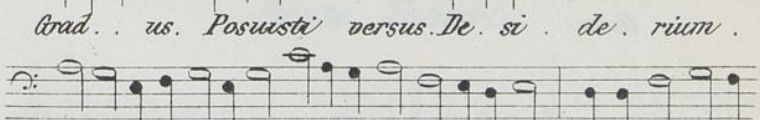
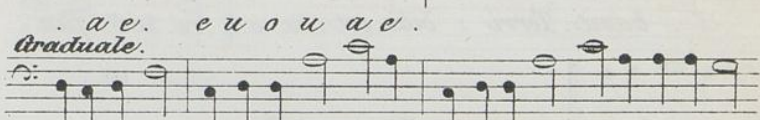
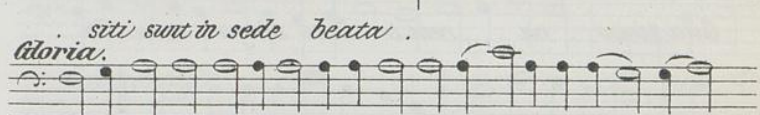
2. Differentia 2, für Introitus, die mit



beginnen und allmähig zur Quinte steigen .



S. 169.



tu . . . jah

Christus re . sur gens.

Of . . fer . . Ju . bi . late Deo

Concio.

cum . ino . ca . rem te. Ecce virgo . secu . lo .

rum A men.^h Sal ve Sancta:

Zweite Tonart.

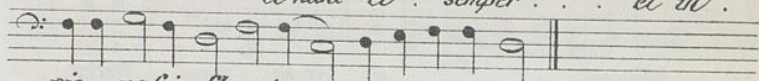
Ec . ce ad . ve nit . . Dominus . dixit

ci . bavit . Terri . bilis est . Ex o . re in . fan =

tiun.

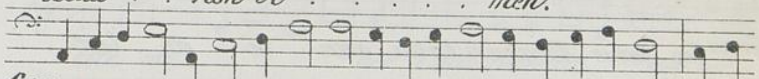


Gloria. Gloria patri et filio . et . spiritui sancto sicut
et nunc et . semper . . . et in .

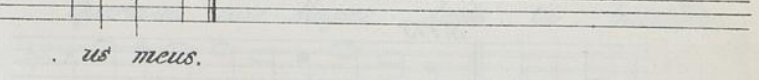
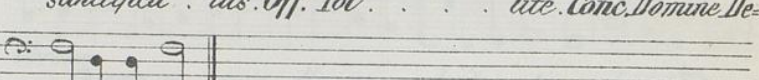
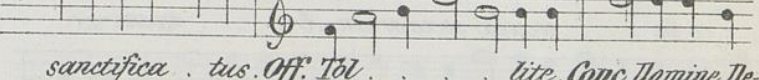
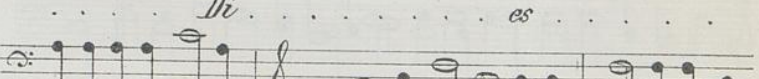
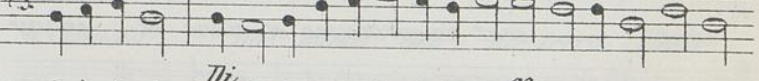
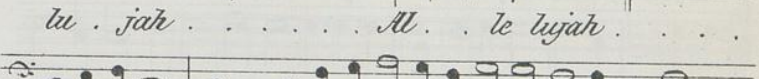
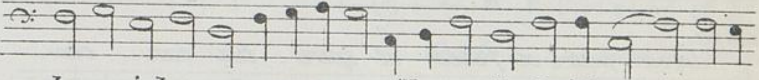
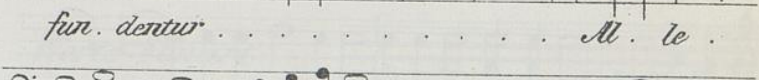
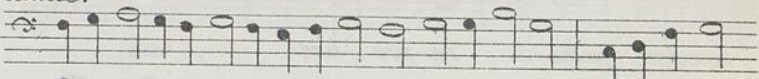


erat in principio .

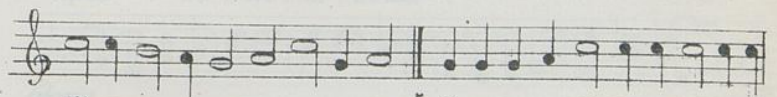
seculo . . . rum A men.



duale.



Dritte Tonart.



E u o . . u o a e. 5. Bene . . dicite Domino.

172.

172.



Intrat . ora . . ti . o . Vocem . jucunditatis .

Nunc sci o. Si in . rui . tates.

Versus. Gen. tatus Abraham tertia aeta. te. di. lect.

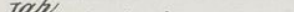
um Isaac macta. . re pro. bat.

Gloria.
Gloria patri et filio et spiri. tui san. cto.

sicut . . . erat in principio et nunc et . semper

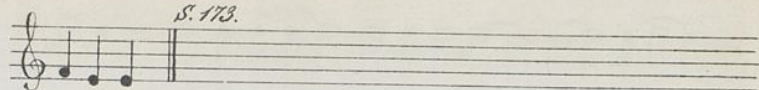
et in . . . secula seculorum A . . . men,

Alleluia

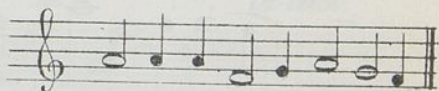
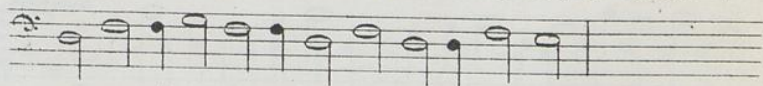
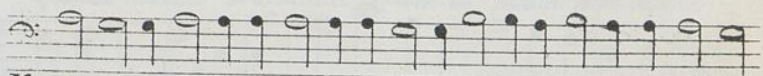
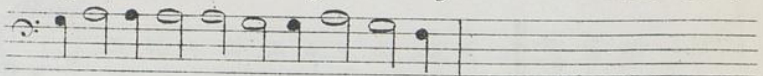
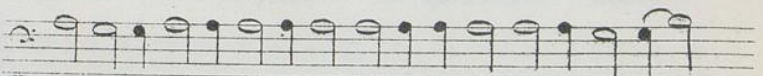


Versus *Laeta* *mi* *ni*

S. 173.



Off. Benedixi . . . sti . . . Con. Benedi .
cite om . . . nes. Con. Benedic . tus ser .
ous .

Vierte Tonart*Seculo . . rum A . men.*6. *Eduxit . Do . minus . Om . nis terra . Resur .**rex . it .**Versus.**Quarta ae . tate Moyses . legis . ta . bulas ac .**cepit . in mon . te Sinai .**Gloria.**Gloria . patri et filio . et spiritui san .*



Graduale des vierten Tons ist selten; meist überschreiten die Gradualien der andern Töne ihren eigenthümlichen Lauf.



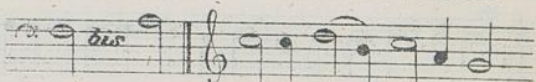
Fünfte Tonart

Principale Euouae.

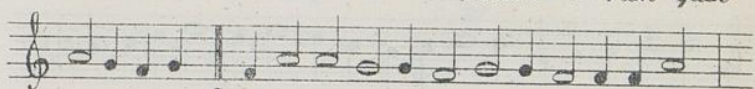


Seculorum Amen. 7. Ecce De . . . us. Exaudi Deus.

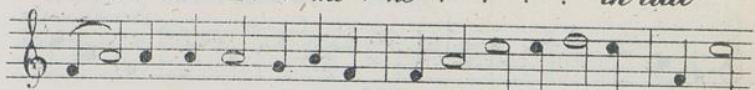
Differentia
für Introitus von



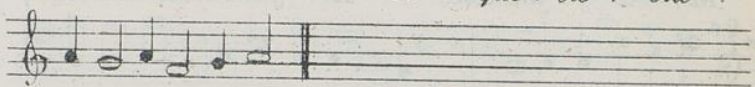
Seculo . rum quin



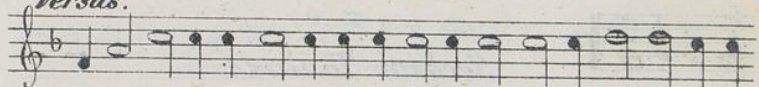
ti . . . 8. Do . mi . ne . . . in tua



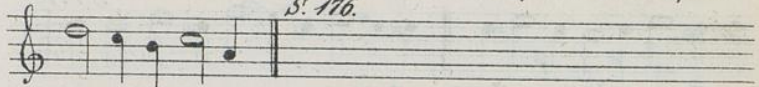
ar . cum dederunt me . Lo . que . bar . Mi



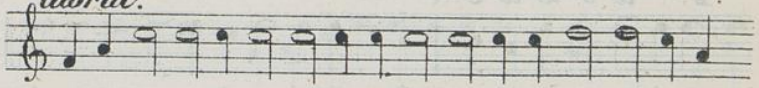
sere . re mei.
Versus.



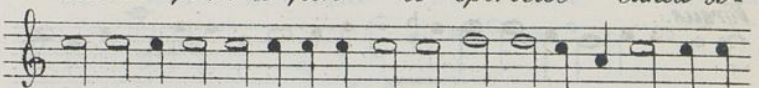
Quinta aetate praevaluit David in funda cum lapide
S. 176.



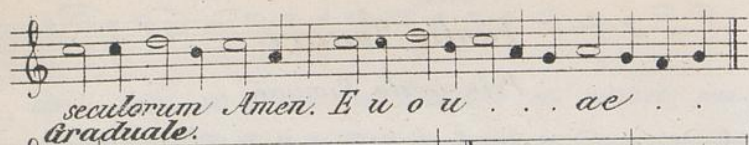
contra Goliath.
Gloria.



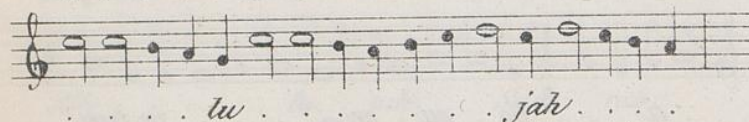
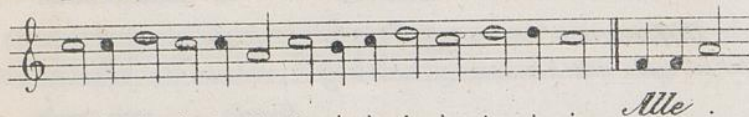
Gloria patri et filio et spiritui sancto si-



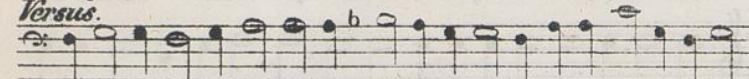
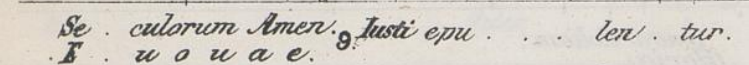
cut erat in principio nunc et semper et in secula



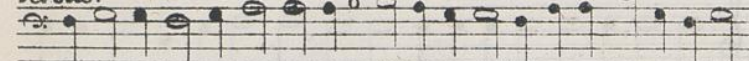
Graduale.

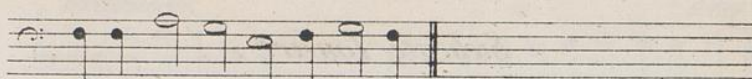


Sechste Tonart.

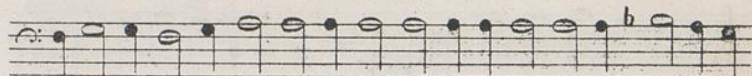


Versus.

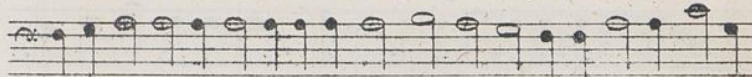




na . tus est in terra.



celo . ri a patri et filio et spiri . tui sancto



sicut erat in principio et nunc et semper et in se . .

S. 180.



cula se . culorum A . men.

Graduale.



Unam . pe tui . Ut videam .



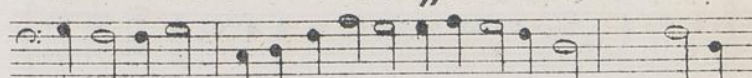
M . lelu



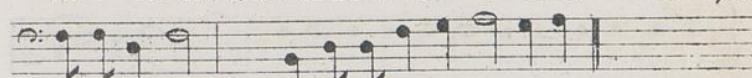
jah . Domine in .



vir te . Off. Domine in au .

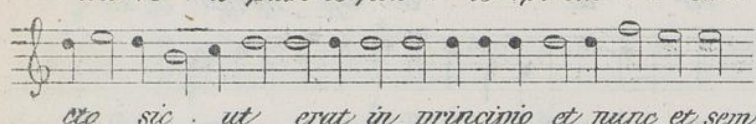
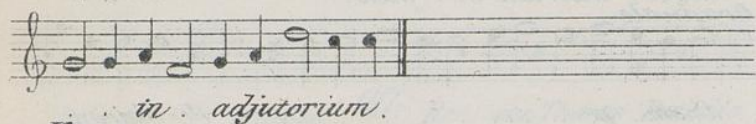


xi . lium . De . side . ri um . In splen



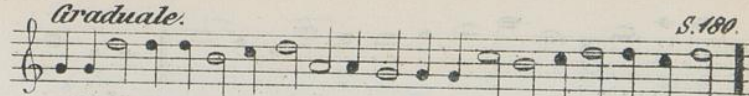
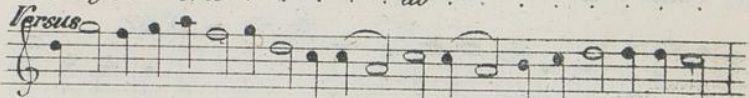
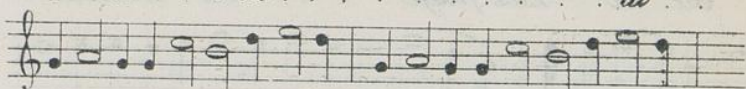
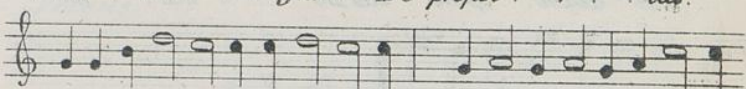
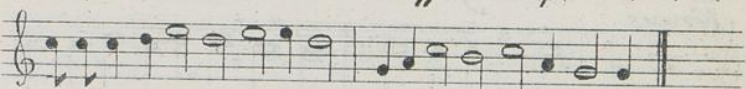
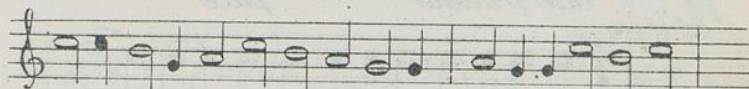
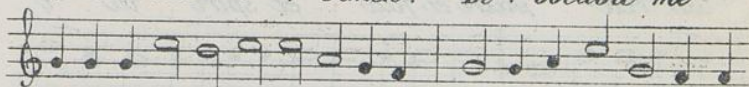
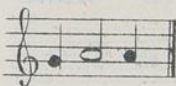
doribus . Con . Qui me digna tus .

Siebente Tonart.



Graduale.

S. 180.

*Dirigatur ora tio**E le . . . va tio**Alle lu . . . jah. De profun dis.**Off. Confite tur. Off. E rpe**Ab tra dideris.**Achte Tonart.**Evouae principale.**Seculorum Amen. ¹¹ In . . . vocavit me**Benedic ta Subila te De-*

Secu . lo . . rum A . . . men. 12. Ad te le

va . vi . Lux fulge . . . bit. Dominum

me . dium. Spon . sus Do . . mi . . ni .

Do . . mine longe .

Versus.
Oc . tava aetate, quae ca . re . bit. fire, per

pe . tua fruuntur . . . pace.

Gloria.
Glo ria . patri et filio . et spiri . tu . i

sancto sic . ut erat in principio et nunc

et semper et in secula seculo . . . rum

Amen. E u o . . . u . a . . . e .

Graduale.

Qui . se . . . des . . . Do . . . mi

ne . Qui . re *S. 182.*

gis . Allelu jah.

Versus. Deus . iudex . ju stus

est. *Off.* In veni Da mid.

Off. Po suisti. *Élege*

runt responsum

Vi . . . deo . Coe . los

Si . . . mile est regnum. Primum . . . quaerite

regnum . . . Dei. *S. 183.*

Zusammenstellung der acht Verse. (Vgl. Verse 57 off.)

1. *Fa Sol La. Prima ætate plasmati sunt Adam . et*
E . va . et . positi sunt in sede beata .
Seculo . rum Amen.

2. *Ut Re Fa. Secunda ætate nata . vit archa di .*
lu . nio passim fluente
Seculorum A . men.

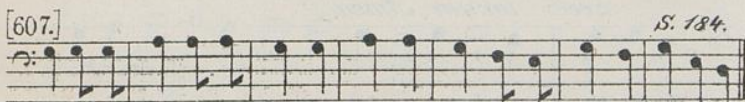
3. *Ut Re Fa. Tentatus . Abraham tertia ætate .*
di . lectum Isaac maicta . re . probat .
Seculo . rum A . men.

4. *La Sol Sol La La La. Quarta ætate Moyses . legis -*
ta . bulas acce . pit in monte . Sinai .
Secu lo . rum Amen.

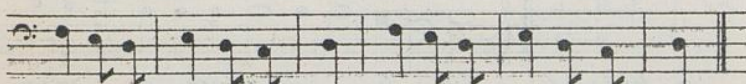
5. *Ut Mi Fa. Quinta ætate prævaluit David in funda*

Spechtshart

VII. Metrum.



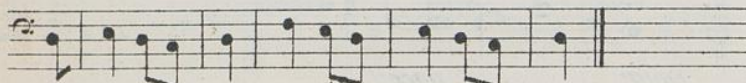
Versibus, hexametris hanc nequam consociabis, - a . bis
Für den Hexameter ist was du siehst die sicherste Weisung, Weisung,



Indita pentametris nequa fit ista tu is.
Noch der Pentameter hat andere Art und Gestalt.

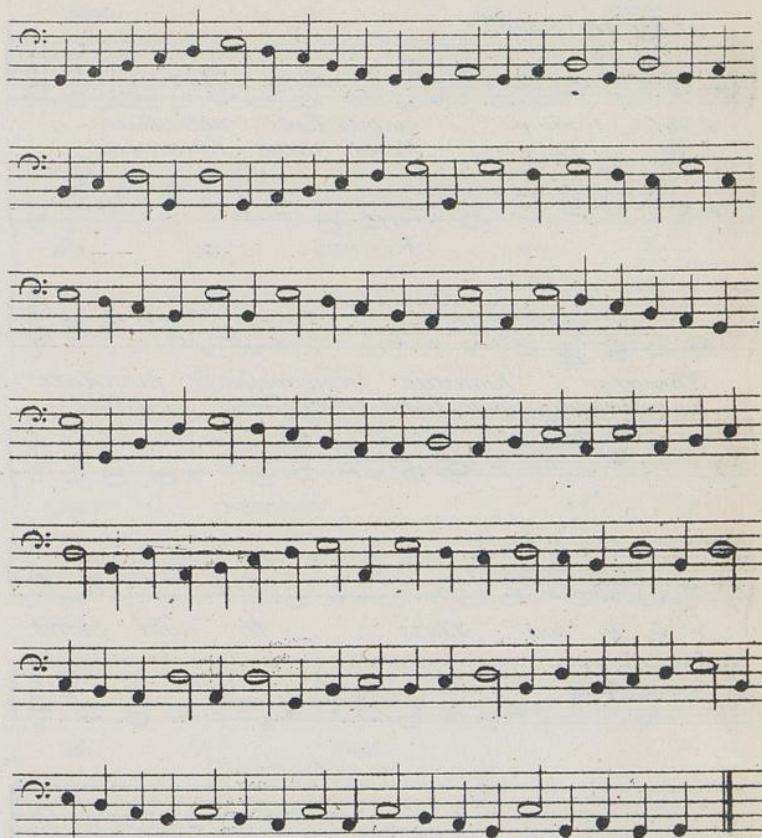


Bis quatuor verbis virtutem collige legis permit.
Acht sind die Worte die uns anzeigen die Macht des Gesetzes: denn es



tit impu. nit imperat atque vetat.
erlaubt und bestraft, und es gebietet und verbietet.

Nota brevis  *facit unum tempus, quatuor tempora pedem,*
gibt eine Zeit, vier Zeilen den Fuß („Tact“)
sex pedes hexametrum vel pentametrum, ultima tamen
sechs Füße den Hexameter und Pentameter, die letzte
potest esse brevis vel longa.
kann kurz sein oder lang.

VIII. Singübungen.

VIII. Anhang.

*Aus Gerbert, de cantu et musica sacra, Tomus II.**1. Kyrie [S. 376.]*

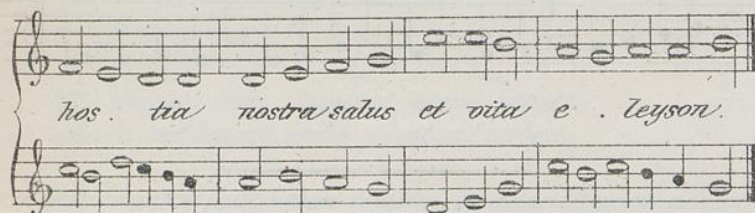

1. Ky . ri e . magne Deus potentiae ,
2. Ky . ri e . homo natus Emanuel .



liberator hominis transgressoris mandati.
hic restaurat, quae Adam primus homo perdidit.

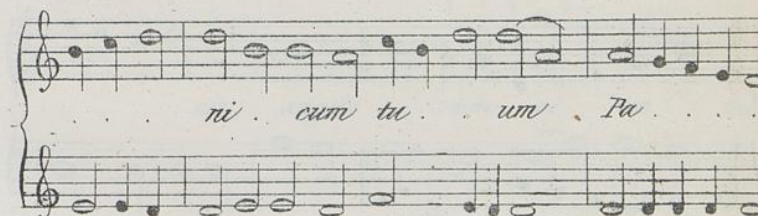
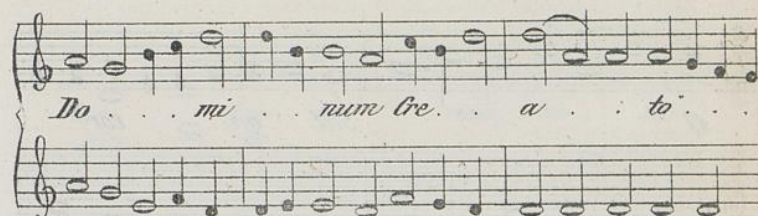
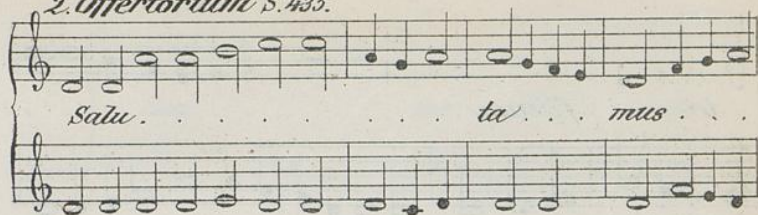


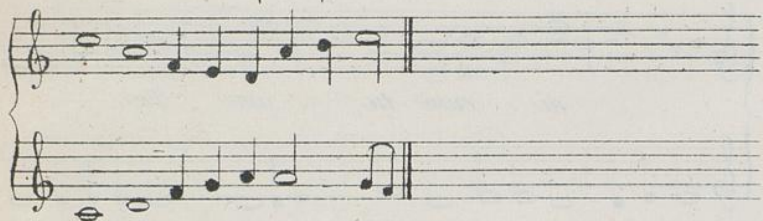
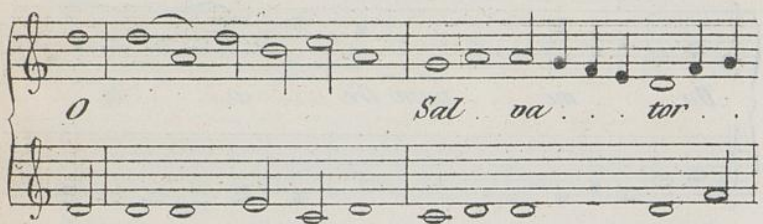
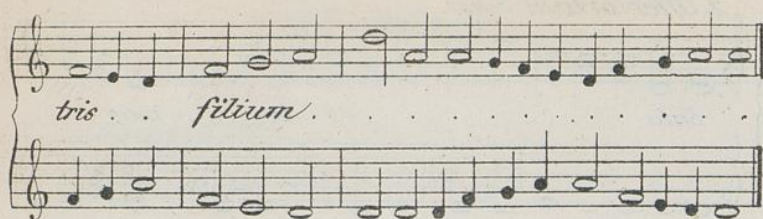
e le y son . Chris te sumi patris



hos . tia nostra salus et vita e . leyson .

2. Offertorium S. 435.





3. *Agnus. S. 456.*

Alt. *Tenor.*

Sun . . . me De us ,

Rex . . . coe . lo . . rum, ve . ra .

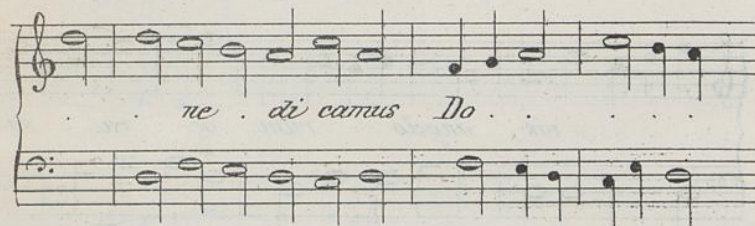
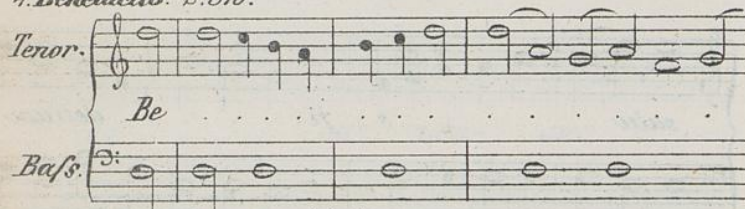
salu . . . s. fi . . . delium.

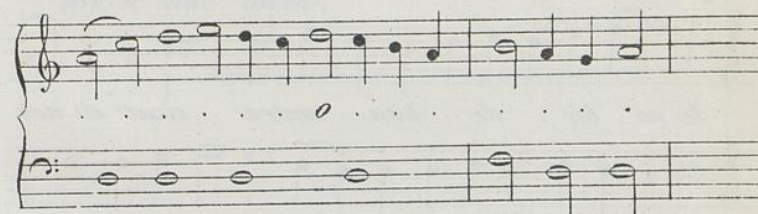
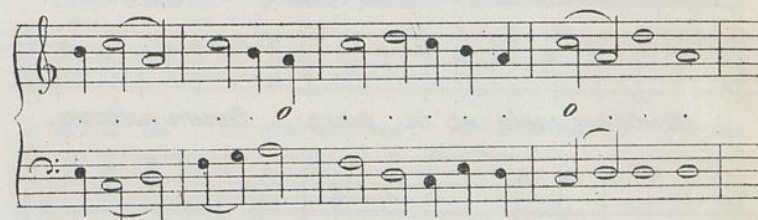
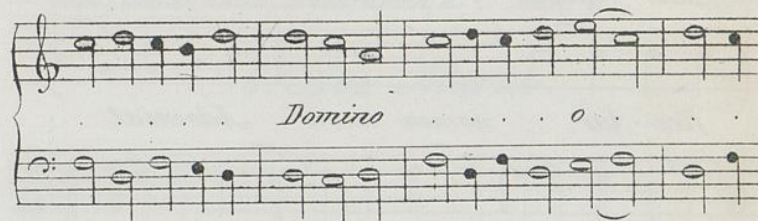
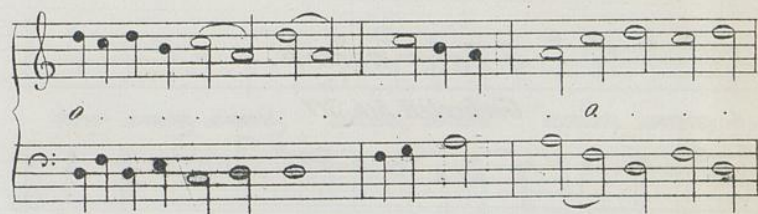
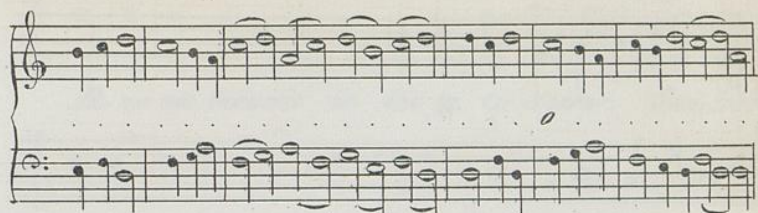
A . . . ve . pa

. . . nis, angelo . rum ve . ra . sa =



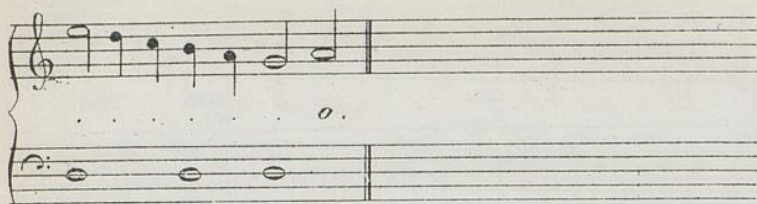
4. *Benedictio. S. 515.*





Spechtshart

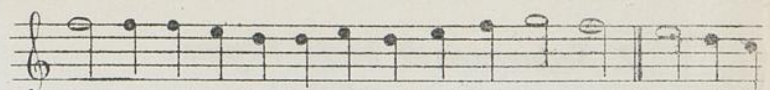
K.



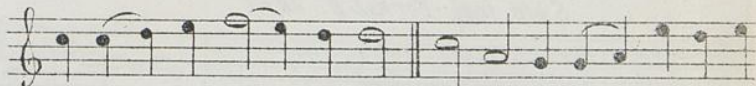
5. Pater noster.

Gerbert II. 516. 517.

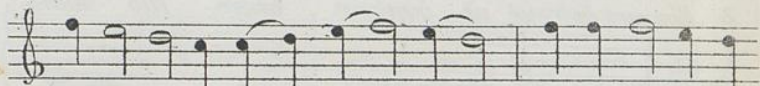
Pater noster . qui es in coelis, Sancti-
fice - tur . nomen tuum . Adveniat .
regnum tuum . Fi . at volunt . as tua /
sicut in coelo et in terra Panem nostrum .
quotidianum dona nobis hodie . Et dimit .
te no . bis . de bita nostra sicut et nos
dimittimus debitoribus . . no . . stris .



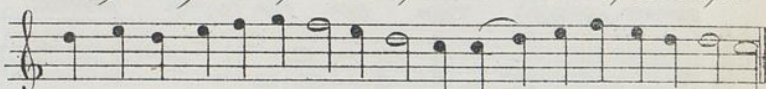
Et ne nos inducas in tenta ti onem, Sed libe-



ra nos a ma . . lo Amen, amen, amen, a-

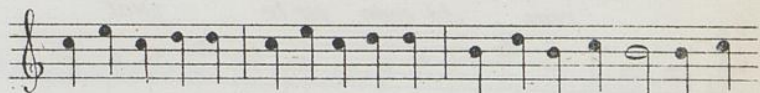


men, amen, amen, amen, amen amen, amen, a-

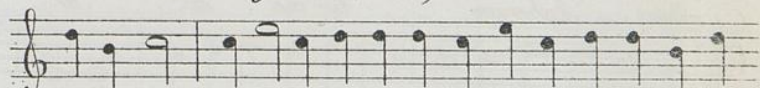


men, amen, amen, amen, amen, a . men, a . . men.

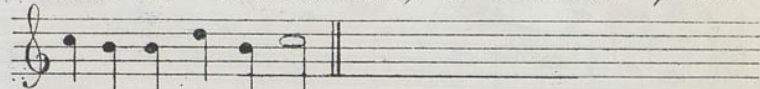
6. Ave Maria.



Ave Maria gratia plena, Dominus tecum! bene



dicta tu in mulieribus, et benedictus fructus



ventris tuae amen.

7. Sequenzen de beata Virgine.

[Text von Nötker.]

S. 416. (vgl. Forkel II. 207.)

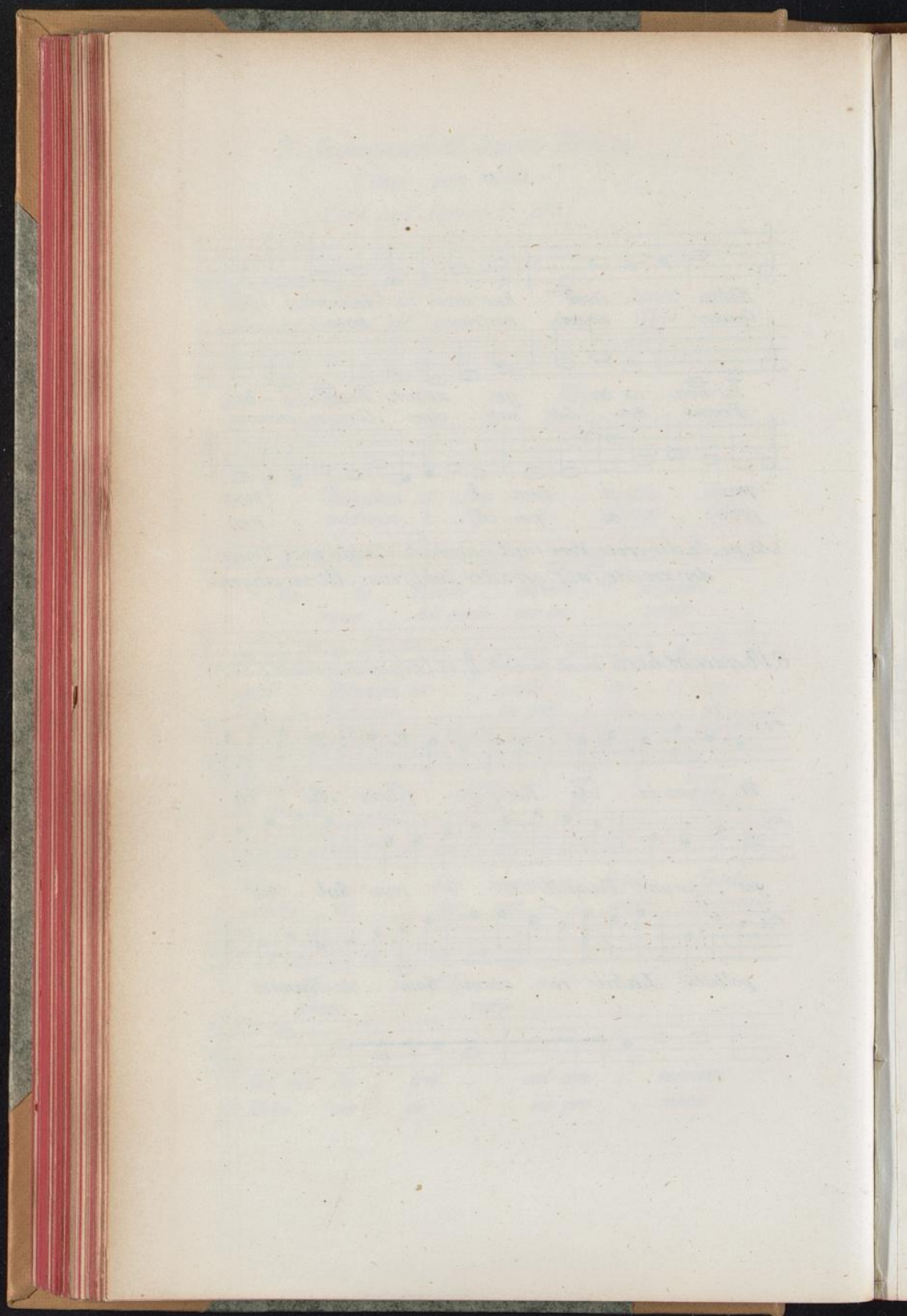
1. Tibi cor. dis in alta ri Decet pre
2. Nam cum in se sit inep ta, Tuo na
ces inmo la ri Virgo sacra
to sit ac cep ta per te, precum
tissima. 3. Pro pec catis immo-
victima. 4. Per te Deum adit
la to, Pecca torum praesen
reus, Ad quem per te venit
tato Precum sa crifi ci a.
Deus, Amborum tu me di a.
5. Nec abhor re pec ca tores
6. Si non es sent red i men di
Sine qui bus nunquam fores Tanto
Nulla ti bi par i endi Redemp-
dig na fili o.
torem ratio
7. Sed nec Pa tris ad con sessum
8. Virgo, vir go sic pro mota

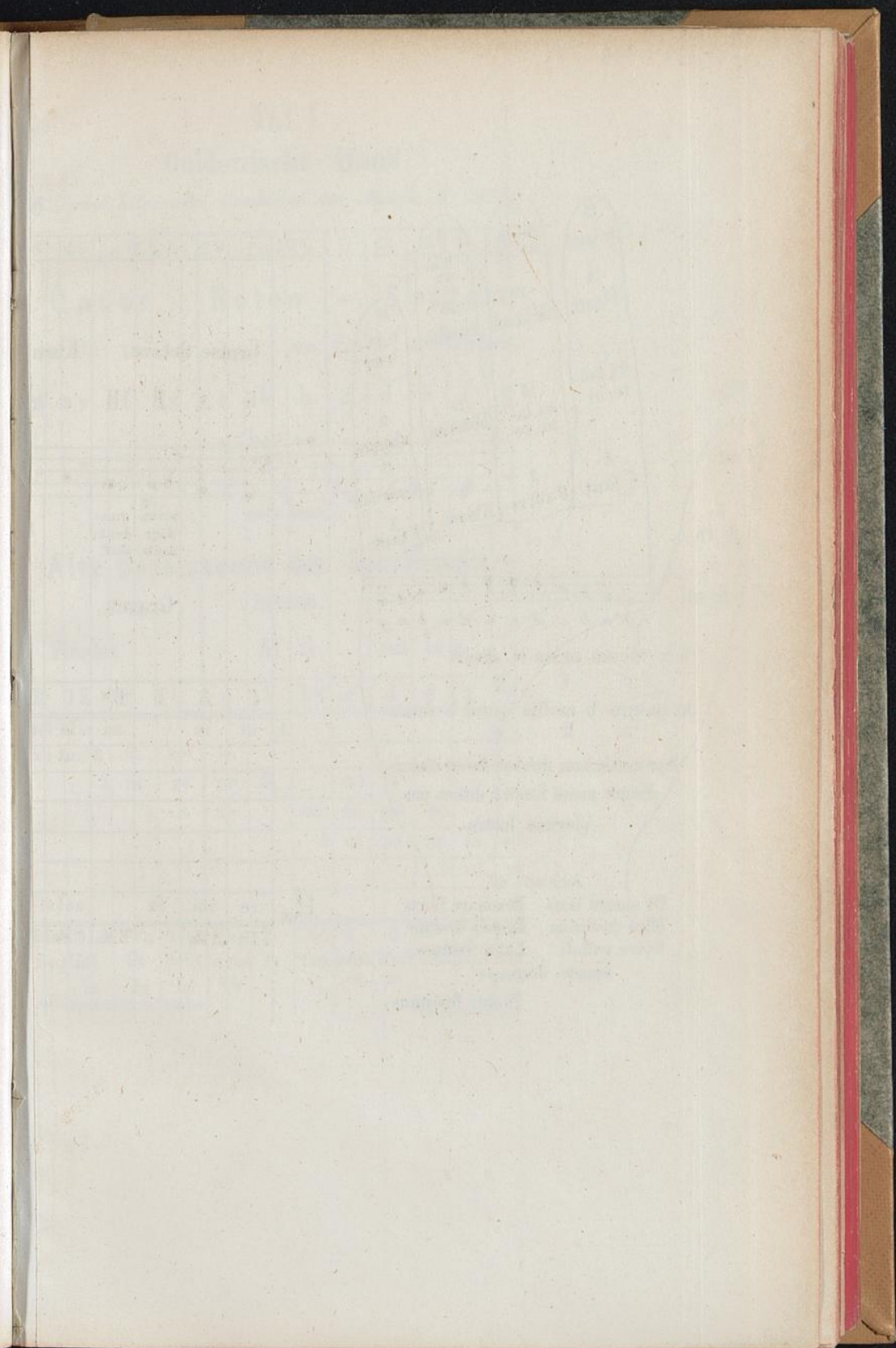
Habui causa isse nostri huc accessum nostra nota
Si non ex te genitum Esset i-bi
Promo-ven-da suscipe Coram summo
pa-si-tum. Amen.
pri-ci-pe. Amen.

Anm. Je der erste Vers (mit ungerader Zahl) vom Tenor,
 der zweite (mit gerader Zahl) vom Alt zu singen.

8. Ut queant laxis nach Gerbert II, 45 (Kiesemetter, Guido S. 32.)

Ut queant laxis Resonare fibris Mi-ra
ges-torum Famuli tu-orum Sol-ve
polluti Labii re-atum, San-cte Joannes.





xxv S. 26.

1
C ut
A re
B mi

2
D sol re
E la mi

3
F faut
G sol re
A re
B mi

4
C faut
D sol re
E la mi

5
F faut
G sol re
A re
B mi

6
C faut
D sol re
E la mi

7
F faut
G sol re
A re
B mi

8
C faut
D sol re
E la mi

9
A re
B mi

10
B fa
C mi

11
C sol fa
ut

12
D la
sol re

13
E la mi

14
F faut

15
G sol re
ut

16
A la
mi re

17
B fa
mi

18
C sol fa
ut

19
D la
sol re

20
E la mi

21
F faut

22
G sol re
ut

23
A la
mi re

24
B fa
mi

25
C sol fa
ut

26
D la
sol re

27
E la mi

28
F faut

29
G sol re
ut

30
A la
mi re

31
B fa
mi

32
C sol fa
ut

33
D la
sol re

34
E la mi

35
F faut

36
G sol re
ut

37
A la
mi re

38
B fa
mi

39
C sol fa
ut

40
D la
sol re

41
E la mi

42
F faut

43
G sol re
ut

44
A la
mi re

45
B fa
mi

46
C sol fa
ut

47
D la
sol re

48
E la mi

49
F faut

50
G sol re
ut

51
A la
mi re

52
B fa
mi

53
C sol fa
ut

54
D la
sol re

55
E la mi

56
F faut

57
G sol re
ut

58
A la
mi re

59
B fa
mi

60
C sol fa
ut

61
D la
sol re

62
E la mi

63
F faut

64
G sol re
ut

65
A la
mi re

66
B fa
mi

67
C sol fa
ut

68
D la
sol re

69
E la mi

70
F faut

71
G sol re
ut

72
A la
mi re

73
B fa
mi

74
C sol fa
ut

75
D la
sol re

76
E la mi

77
F faut

78
G sol re
ut

79
A la
mi re

80
B fa
mi

81
C sol fa
ut

82
D la
sol re

83
E la mi

84
F faut

85
G sol re
ut

86
A la
mi re

87
B fa
mi

88
C sol fa
ut

89
D la
sol re

90
E la mi

91
F faut

92
G sol re
ut

93
A la
mi re

94
B fa
mi

95
C sol fa
ut

96
D la
sol re

97
E la mi

98
F faut

99
G sol re
ut

100
A la
mi re

101
B fa
mi

102
C sol fa
ut

103
D la
sol re

104
E la mi

105
F faut

106
G sol re
ut

107
A la
mi re

108
B fa
mi

109
C sol fa
ut

110
D la
sol re

111
E la mi

112
F faut

113
G sol re
ut

114
A la
mi re

115
B fa
mi

116
C sol fa
ut

117
D la
sol re

118
E la mi

119
F faut

120
G sol re
ut

121
A la
mi re

122
B fa
mi

123
C sol fa
ut

124
D la
sol re

125
E la mi

126
F faut

127
G sol re
ut

128
A la
mi re

129
B fa
mi

130
C sol fa
ut

131
D la
sol re

132
E la mi

133
F faut

134
G sol re
ut

135
A la
mi re

136
B fa
mi

137
C sol fa
ut

138
D la
sol re

139
E la mi

140
F faut

141
G sol re
ut

142
A la
mi re

143
B fa
mi

144
C sol fa
ut

145
D la
sol re

146
E la mi

147
F faut

148
G sol re
ut

149
A la
mi re

150
B fa
mi

151
C sol fa
ut

152
D la
sol re

153
E la mi

154
F faut

155
G sol re
ut

156
A la
mi re

157
B fa
mi

158
C sol fa
ut

159
D la
sol re

160
E la mi

161
F faut

162
G sol re
ut

163
A la
mi re

164
B fa
mi

165
C sol fa
ut

166
D la
sol re

167
E la mi

168
F faut

169
G sol re
ut

170
A la
mi re

171
B fa
mi

172
C sol fa
ut

173
D la
sol re

174
E la mi

175
F faut

176
G sol re
ut

177
A la
mi re

178
B fa
mi

179
C sol fa
ut

180
D la
sol re

181
E la mi

182
F faut

183
G sol re
ut

184
A la
mi re

185
B fa
mi

186
C sol fa
ut

187
D la
sol re

188
E la mi

189
F faut

190
G sol re
ut

191
A la
mi re

192
B fa
mi

193
C sol fa
ut

194
D la
sol re

195
E la mi

196
F faut

197
G sol re
ut

198
A la
mi re

199
B fa
mi

200
C sol fa
ut

201
D la
sol re

202
E la mi

203
F faut

204
G sol re
ut

205
A la
mi re

206
B fa
mi

207
C sol fa
ut

208
D la
sol re

209
E la mi

210
F faut

211
G sol re
ut

212
A la
mi re

213
B fa
mi

214
C sol fa
ut

215
D la
sol re

216
E la mi

217
F faut

218
G sol re
ut

219
A la
mi re

220
B fa
mi

221
C sol fa
ut

222
D la
sol re

223
E la mi

224
F faut

225
G sol re
ut

226
A la
mi re

227
B fa
mi

228
C sol fa
ut

229
D la
sol re

230
E la mi

231
F faut

232
G sol re
ut

233
A la
mi re

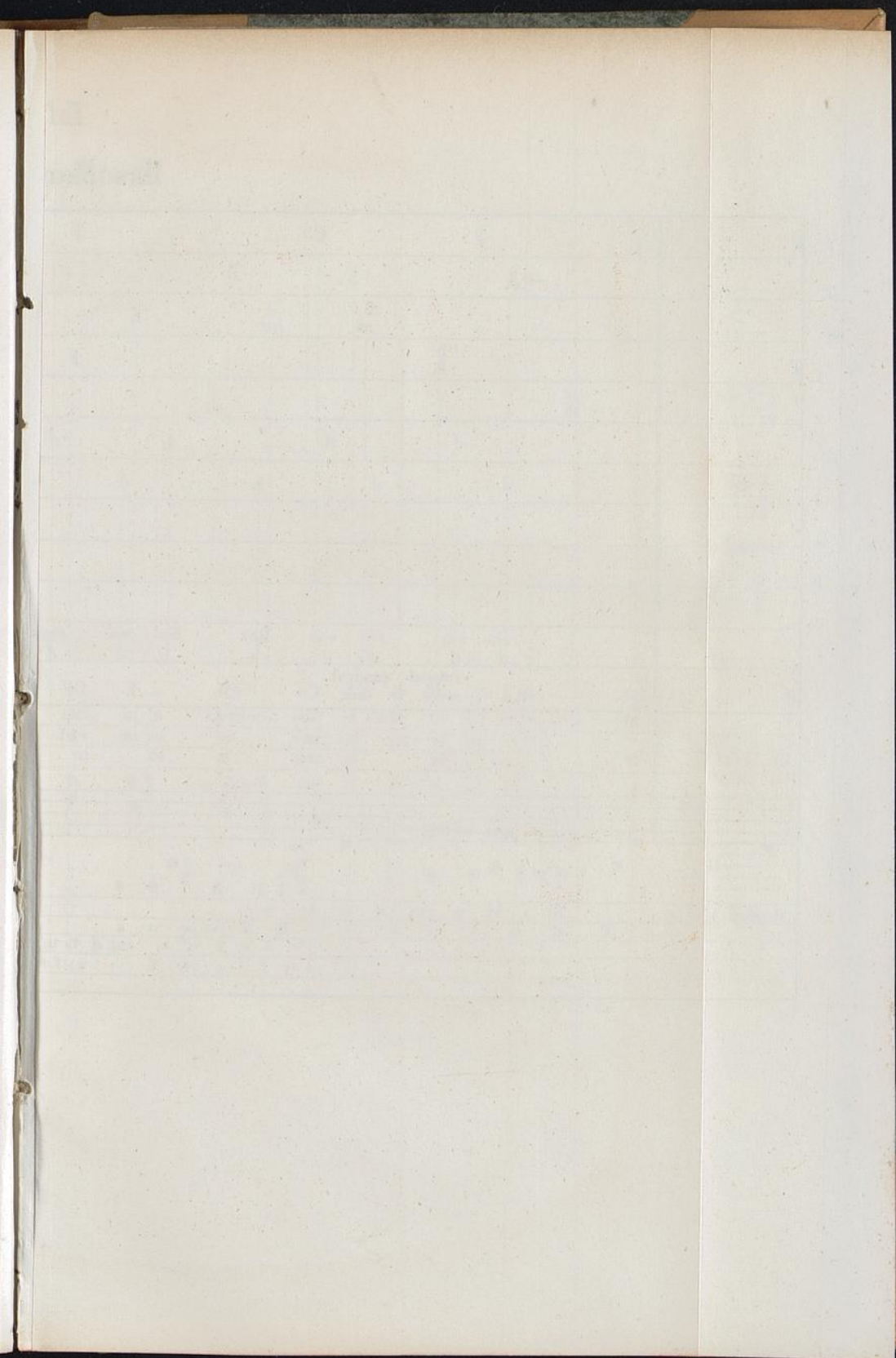
234
B fa
mi

235
C sol fa
ut

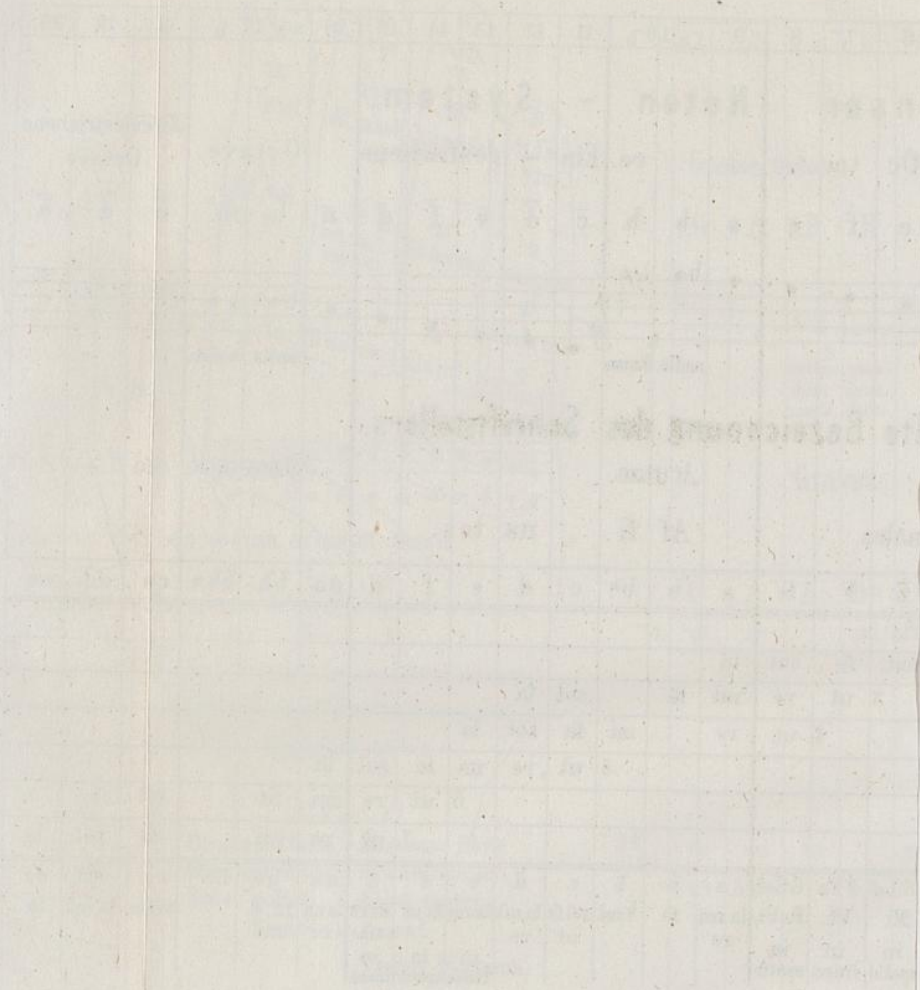
236
D la
sol re

237
E la mi

1	2	a	b	4	5	6	7	8	9	a	b	11	12	13	14	15	16	a	b	18	19	20
Unser Noten - System. Große Octave. Kleine Oc ta ve. Ein - gestrichene Octave. Zweigestrichene Octave. G A B H c d e f g a b h c̄ d̄ ē f̄ ḡ ā b̄ h̄ c̄̇ d̄̇ ē̇ Alte Bezeichnung des Schriftstellers. Graves. Acutae. Supracutae. Finales Af fi na les.																						
Γ	A	B	B [♯]	C	D	E	F	G	a	b	b [♯]	c	d	e	f	g	aa	bb	bb [♯]	cc	dd	ee
ut	re		mi	fa	sol	la																
			2	ut	re	mi	fa	sol	la													
						3	ut	re	mi	fa		sol	la									
							4	ut	re		mi	fa	sol	la								
											5	ut	re	mi	fa	sol	la					
														6	ut	re	mi	fa		sol	la	
re	mi	fa		sol	la]									7	ut	re	mi		fa	sol	la	
Γ Ut	Δ Re		Ε Mi	Ϛ Fa	ϛ Sol	Ϝ La	ϝ Fa	Ϟ Sol	a	b	b [♯]	c	d	e	f	g	aa	bb	bb [♯]	cc	dd	ee
			Ut	Re		Mi	Ut	Re Ut	la mi	fa	mi	sol fa	la sol	la mi	fa ut	sol re	la mi	fa [♯]		sol fa	la sol	la
						in spatio	in linea	in spatio				ut	re	in	in	in	re	mi				



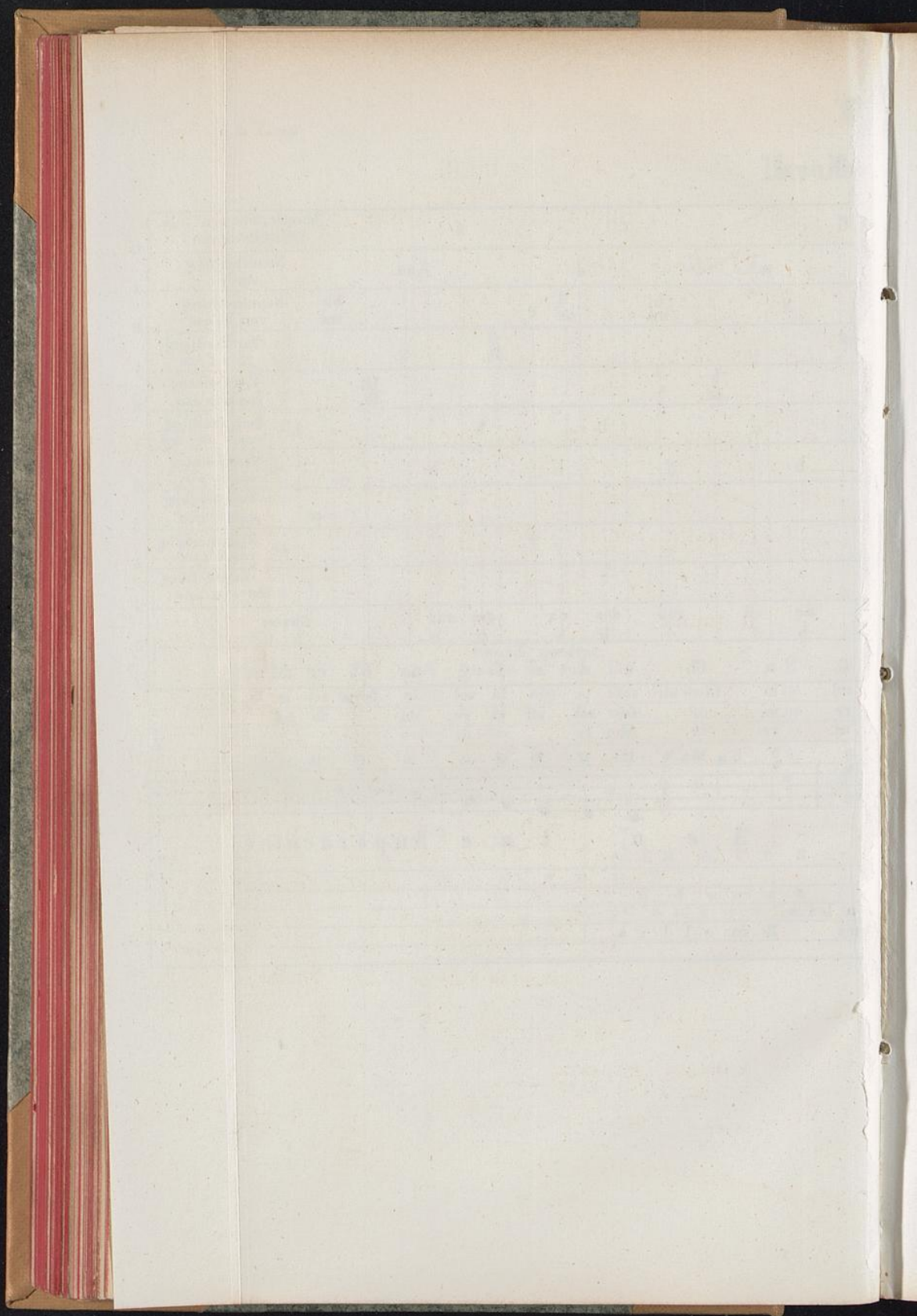
Die Abbildung eines Gegenstandes in einem Hohlspiegel.



Taf. II.

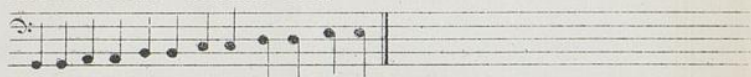
200 S. 55.

[illegible]

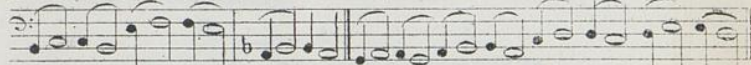


Taf. III.
Intervallen Tafel. (S. 102.)

A. Unisonus. Gleicher Ton.



B. Secunda. Schwach. Halber Ton. C. Stark. Ganzer Ton.



D. Tertia. Schwach. Kleine Terz. E. Stark. Große Terz.



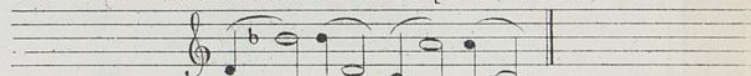
F. Quarta. Schwach. Quarte. G. Stark. Tritonus. Uebermässige Quarte.



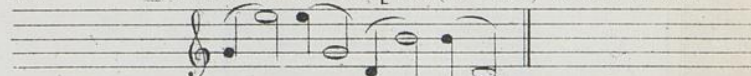
H. Quinta.



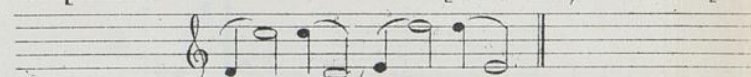
J. Sexta. Schwach. Semitonium cum diapente ($5 + \frac{1}{2}$ Ton) Kleine Sexte.



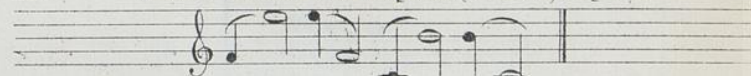
K. Stark. Tonus cum diapente ($5 + 1$ Ton) Große Sexte.



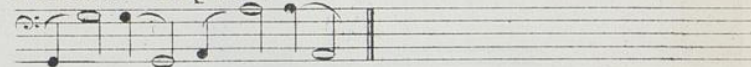
L. Septima. Schwach. Semiditonus cum diapente ($5 + 1\frac{1}{2}$ Ton) Verminderte Septime.



M. Stark. Ditonus cum diapente ($5 + 2$ Ton) Septime.



N. Octava. Diapason.



Interpolierte Töne

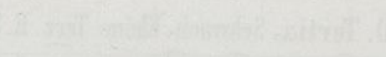
1. Töne des ersten Satzes



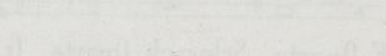
2. Töne des zweiten Satzes



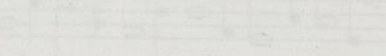
3. Töne des dritten Satzes



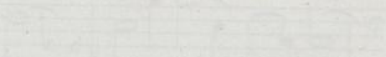
4. Töne des vierten Satzes



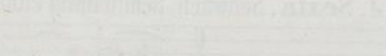
5. Töne des fünften Satzes



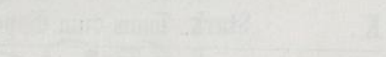
6. Töne des sechsten Satzes



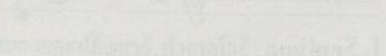
7. Töne des siebten Satzes



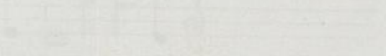
8. Töne des achten Satzes



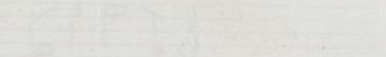
9. Töne des neunten Satzes



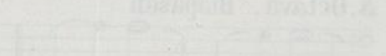
10. Töne des zehnten Satzes



11. Töne des elften Satzes



12. Töne des zwölften Satzes



Taf. IV.

Zu S. 121.

Tonarten.

für den Umfang der Töne hinab, eine Octave
den (II. IV. VI. VIII.) gehen

rum.

Grundton. Umfang. A

The image displays eight musical staves, each representing a different tonality (I through VIII). Each staff begins with a whole note on a specific line or space, followed by a series of notes and accidentals. A vertical line is drawn through the middle of the staves. To the right of this line, the notes are numbered 4 and 5, indicating the range of the scale. The staves are labeled with Roman numerals I through VIII. The first staff (I) has a sharp sign above the first note. The second staff (II) has a flat sign above the first note. The third staff (III) has a sharp sign above the first note. The fourth staff (IV) has a sharp sign above the first note. The fifth staff (V) has a sharp sign above the first note. The sixth staff (VI) has a flat sign above the first note. The seventh staff (VII) has a sharp sign above the first note. The eighth staff (VIII) has a sharp sign above the first note. The notes are written in a style that suggests a specific time signature, possibly 4/4, with a common time signature 'C' at the beginning of each staff.

Tonarten.

Allgemeine Regel für den Umfang der Tonarten. Die authentischen (I. III. V. VII.) gehen vom Grundton einen Ton hinauf, eine Octave hinauf. Die plagalen (II. IV. VI. VIII.) gehen bis zur Quinte hinauf und zur Quarte hinunter.

Invention psalmorum.

Evangelic.

Grundton, Anfang, Aufzug. I. Principale. II. Differentiat.

	G	A	B	H	c	d	e	f	g	a	b	h	c	d	e	f	g	a
I.																		
II.																		
III.																		
IV.																		
V.																		
VI.																		
VII.																		
VIII.																		

	Grundton	Anfang	Aufzug	I. Principale	II. Differentiat
I.	Ut Re Mi				
II.	Ut Re Fa				
III.	Ut Re Fa				
IV.	La La Sol				
V.	Ut Mi Sol				
VI.	Ut Re Mi				
VII.	Sol Sol Fa Sol La				
VIII.	Ut Re Fa				

