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20. 15
1

Μονὰς.

SELECTÆ, ARTIFICIOSÆ ET ELEGANTES FVGÆ DVARVM, TRIVM, QVATVOR, ET PLVRIVM VOCVM,

partim ex veteribus & recentibus Muſicis ſumma Diligentia & acurato iudicio collectæ, partim Compoſitæ

à IACOBO PAIX, Organico Palatino Lavingano.

Tertia, locupletior & correctior æditio:

BOETIVS.

Muſica obtinet principatum: nihil enim ſine illa manet.

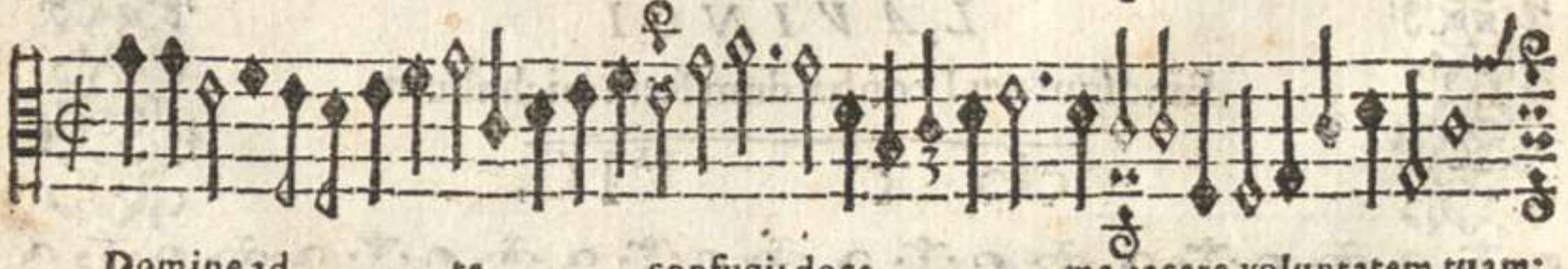
LAVINGI

Excuſum per Leonhardum Reinmichælium.

cIↃ cI VIC.

Bayer. Staats-Bibliothek München

Pſal. 142. Trio in homophonia.



NOBILITATE ET ERVDITIONE ORNATISS. VIRO D. Marco Thennio, Patricio Auguſt. Domino ſuo obſeruando. Iac. Paix. S. P. D.

POST quám ſuperioribus annis Fugas meas in publicum emiſiſſem: adeò cupidè à plurimis eæ emptæ fuerunt, vt non ſolum omnia exemplaria brevi tempore diſtraherentur, verũ etiam plura à Muſices ſtudioſis expederentur. Quibus novam editionem vrgentibus, pro meo in eos animo, grætificandum eſſe ſtatui: & quidem ita, vt expectationem eorũ vincere ſtuderem. Non ſolum enim menda typographica ſuſtuli, ſed etiã aliqua acceſſione novarum cantionum auxi: vt major voluptas & vtilitas ad eos inde perueniret. Quoniam autem renovatum, vel potius novum, hoc meum opuſculum patronũ deſiderare videbatur Muſicis cum amantem tum probè gnarũ: tu facilè primus mihi occurriſti, cujus auſpicijs in lucẽ exiret. Nam artem iſtam ſtudioſè didiciſti & exerces: cujus amor tibi à clariſſimo parẽte tuo D. Chriſtophoro Thennio, viro & Muſico optimo, felicis recordationis, ingeneratus videtur. Accipe igitur vïr Ampliſſime hoc opuſculum, & me ſolita benevolentia proſequi perge Lauingæ idib. Febr. Anno 94.

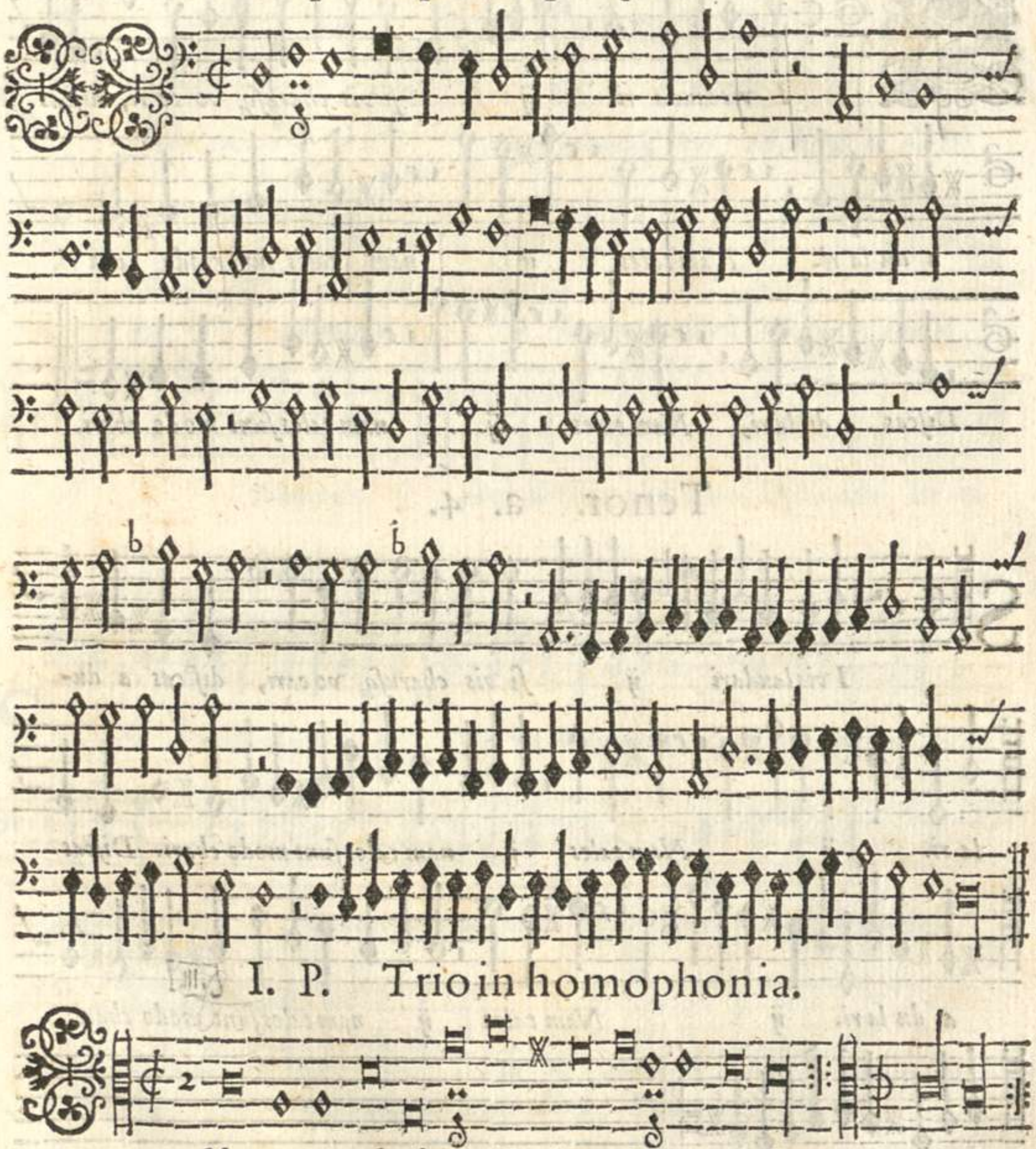
Dele Fughe, o conſequenze, over Reditte, Che dire le vogliano. Zarlinus lib. 3. Cap. 51.

MA acciochè ſi cavi qualche frutto da qello, ch' io hò detto, hò poſto prima di ſopra lo eſsẽpio di quelle, che ſi nominano Sciolte, lequali ſi fanno ſopra li canti fermi, à loro imitatione, percioche delle Sciolte, che ſi trovano tra due parti dimi nuite, ſe ne potrà hauere due accõmodati eſſempi &c. Nelle Fughe poi, che ſi chiamano legate, ſi haverà da oſſervar queſto, che ſiano poſte l' vna con l' altra conſequẽza all' vniſono, overa alla Quarta, overa mente alla quinta, o purae alla Ottava: incominciando da qual parte ſi voglia, ſia la grave, overo la acuta, che queſto importa poco.

Et quella parte, che ſi incomincierà à comporre prima, ſarà la Guida: & quella che ſi componerà dipoi conle iſteſſe figure, & ogn' altro accidente, ſarà il conſequente. La onde finito che ſarà il tutto: come qui ſi vede, ſi piglierà la parte, che incomincia a cantare, cioè la Guida, & ſi ſcriverà di longo; & done il conſequente hà da incominciare a cantare cioè ſopra la figura poſta nella guida, ſi porrà vn ſegno tale 𝄐 il qual vien detto da Muſici preſa: Et nel fine, ove hà da fermarſi, ſi ſegna la parte della Guida col detto ſegno, over con queſto 𝄐 ponendolo ſopra la figura finale, ove ſi hà da fermare il conſequente: & tal ſegno chiamano caronata. Fatto queſto, per dar notitia, in qual maniera ſi habiano a cantare le parti, ſi pone vna Regola ſopra la parte della Guida, laquale eſſendo chiamata da i Greci κανών, alcuni Muſici poco intelligenti nominano Canon quello, che dovecebbe no dice Fuga, o conſequenza, over Reddita: laqual Regola ſi ſcrive in queſto modo: Fuga, o conſequenza alla diapaſon, & ſe'l conſequeete è più acuto della Guida, ſi aggiungo in acuto: aggiungendoni oltra di ciò il tempo, che hà da aſpettare la parte del conſequente, avanti che in comincia a cantare, ancora che ſia ſegnato il luogo col ſegno 𝄐 &c.

BIBLIOTHECA REGIA MONACENSIS

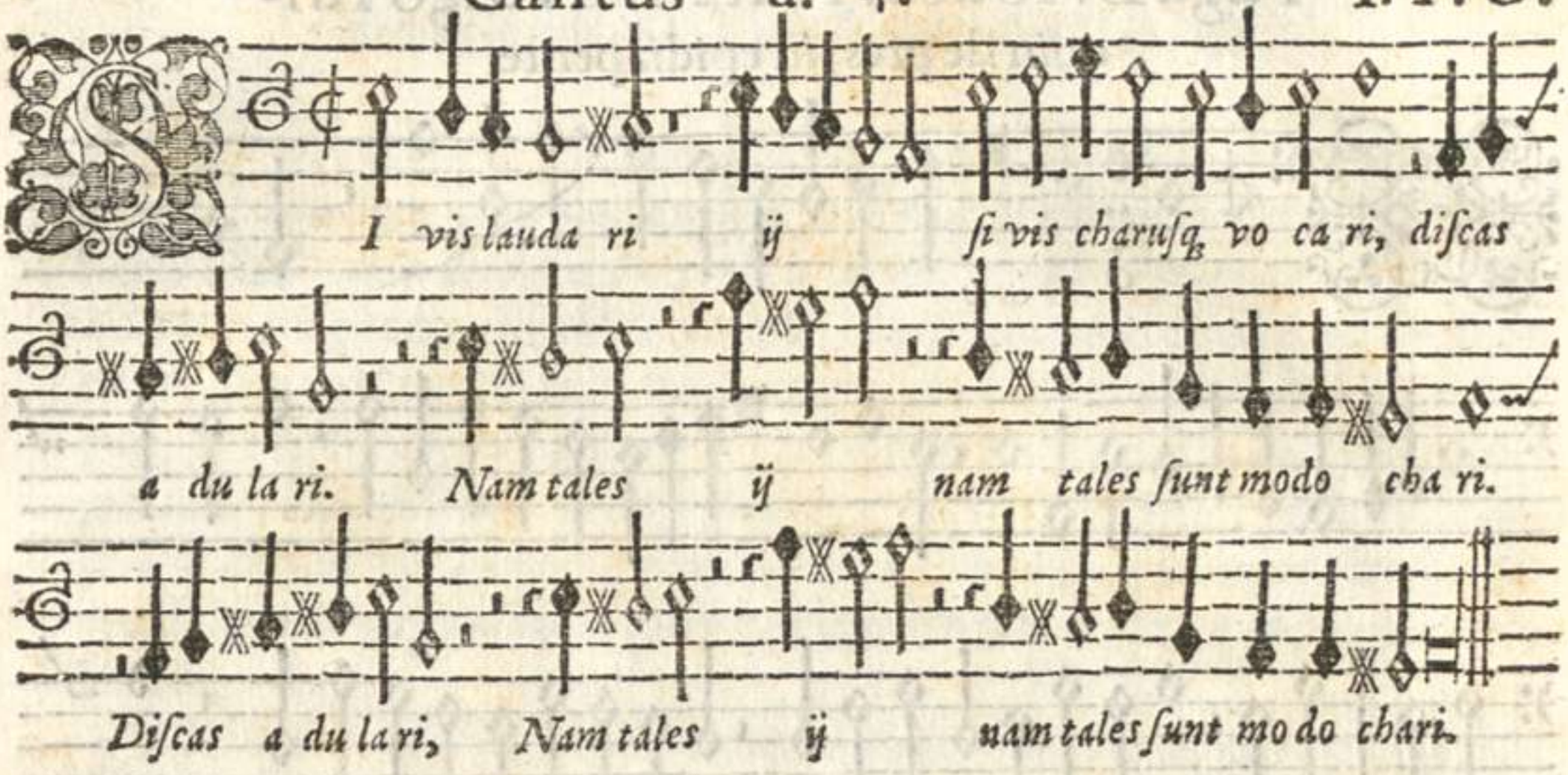
Fuga D. Iodoci Pratensis vulgo Iusquin de pres, in epidiapente.



I. P. Trio in homophonia.

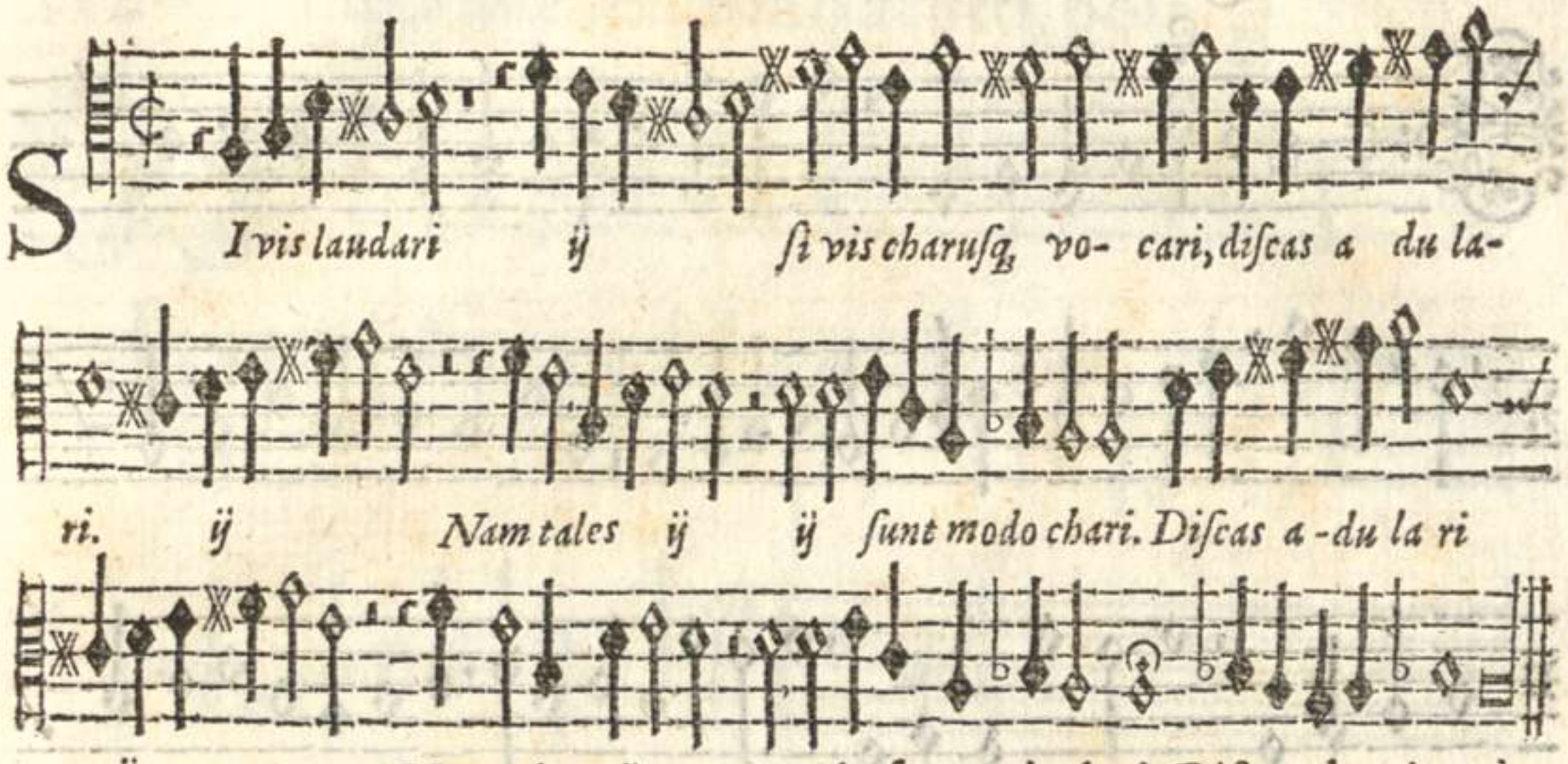
Non tam profunda, qui fundum cõtinet vnda. Sæpe.

Cantus a. 4. I. P. O.

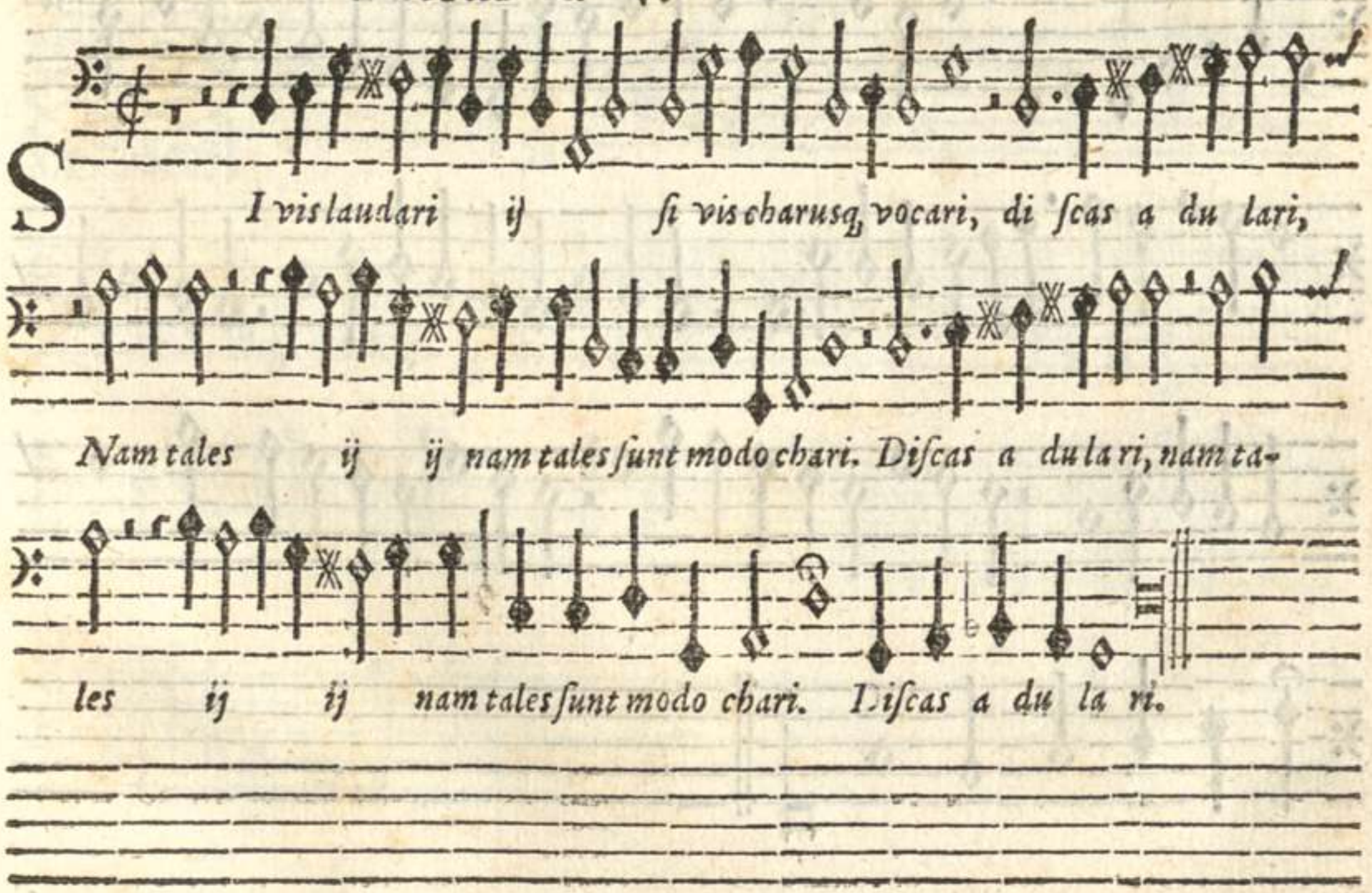


Tenor. a. 4.

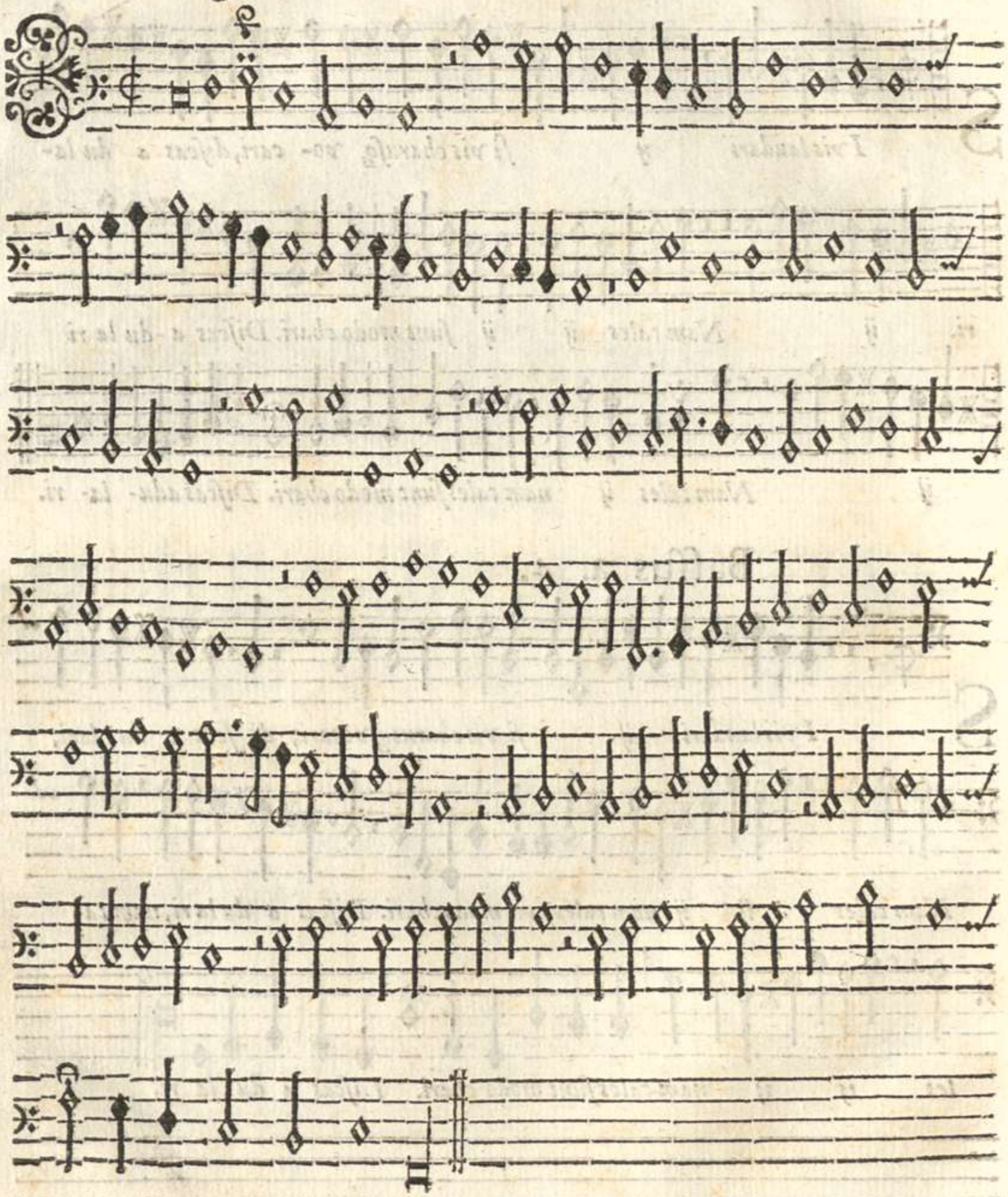
Altus. a. 4.



Bassus a. 4.



Fuga in vnisono, Iacobi Hobrechti.



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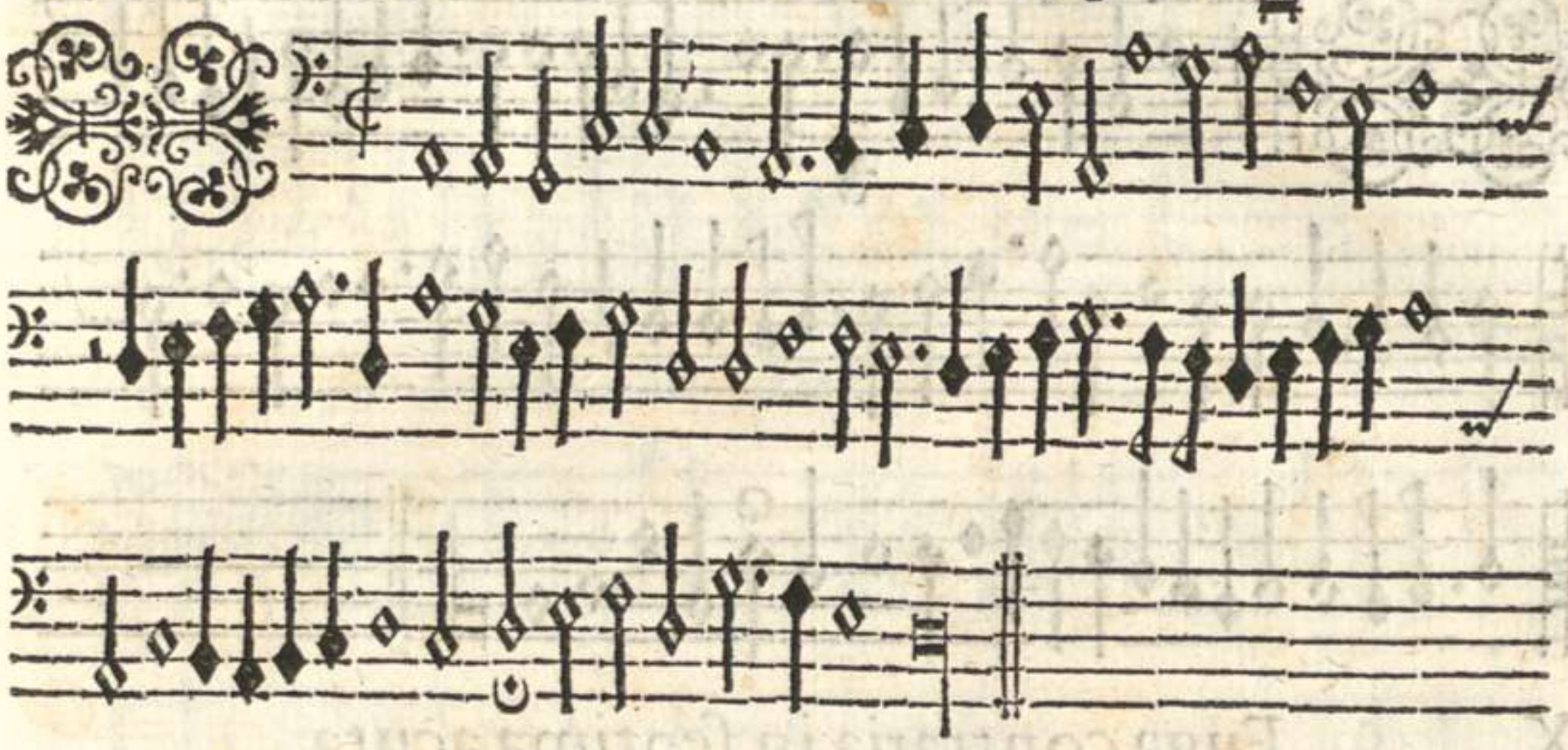
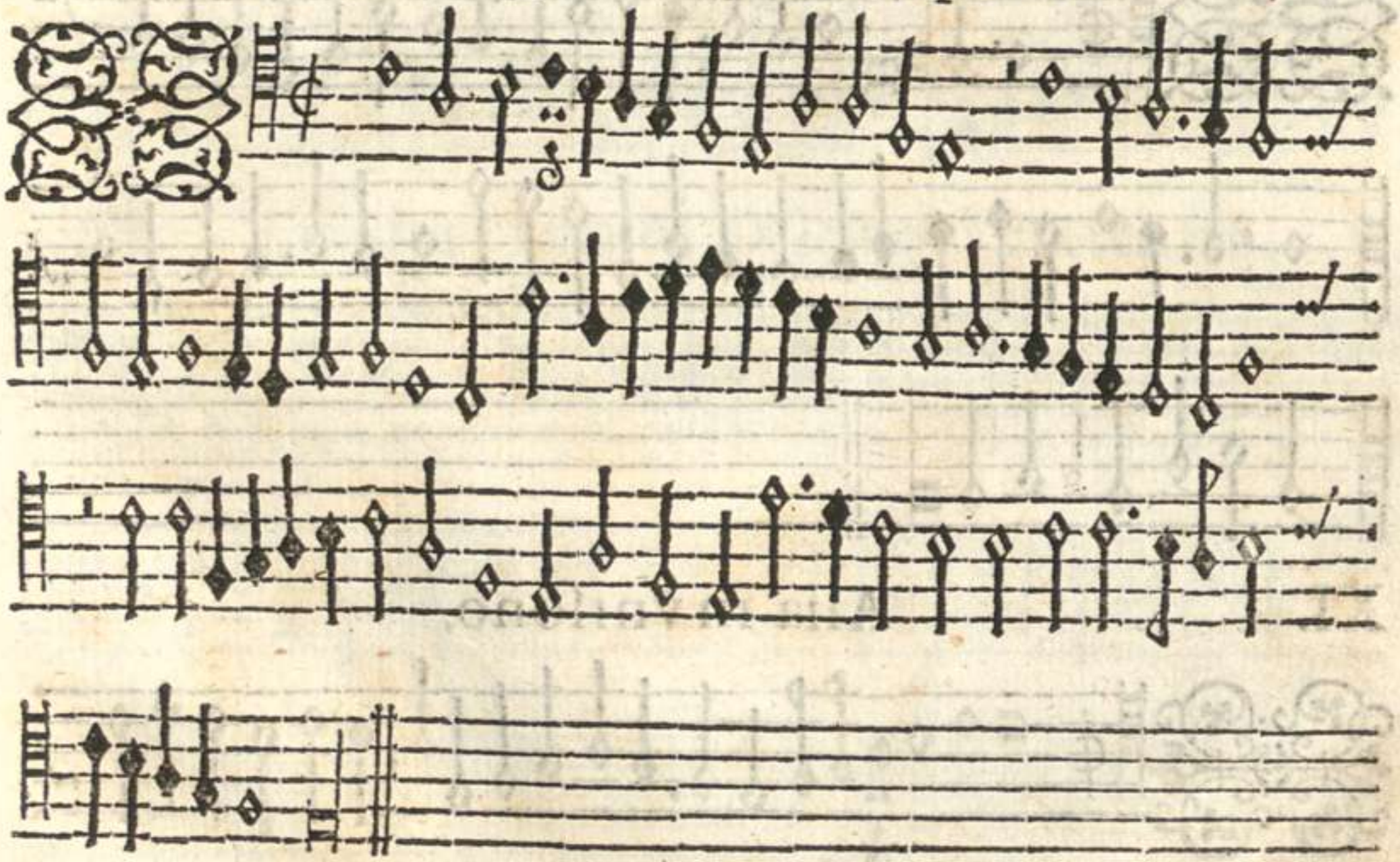
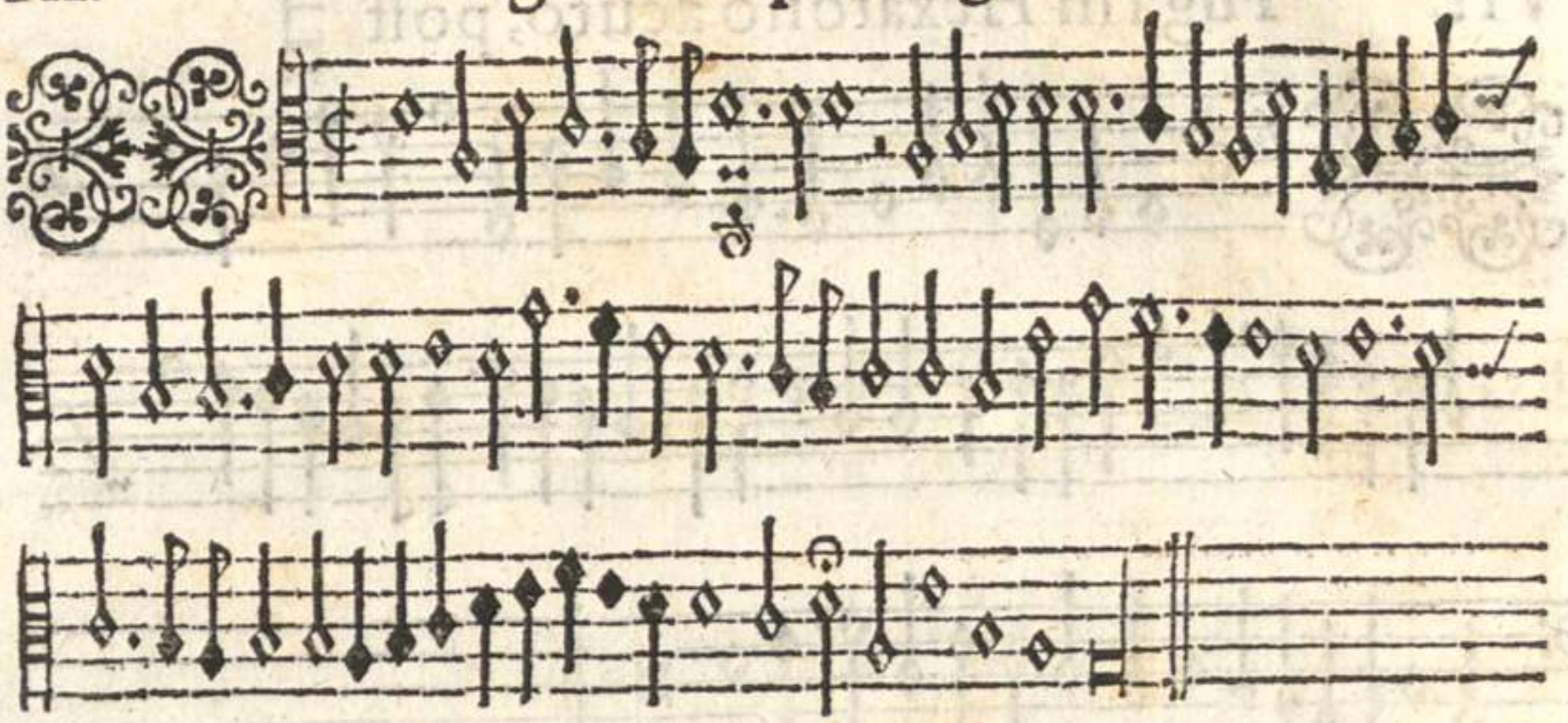
VII. Fuga in Hexatono acuto, poſt



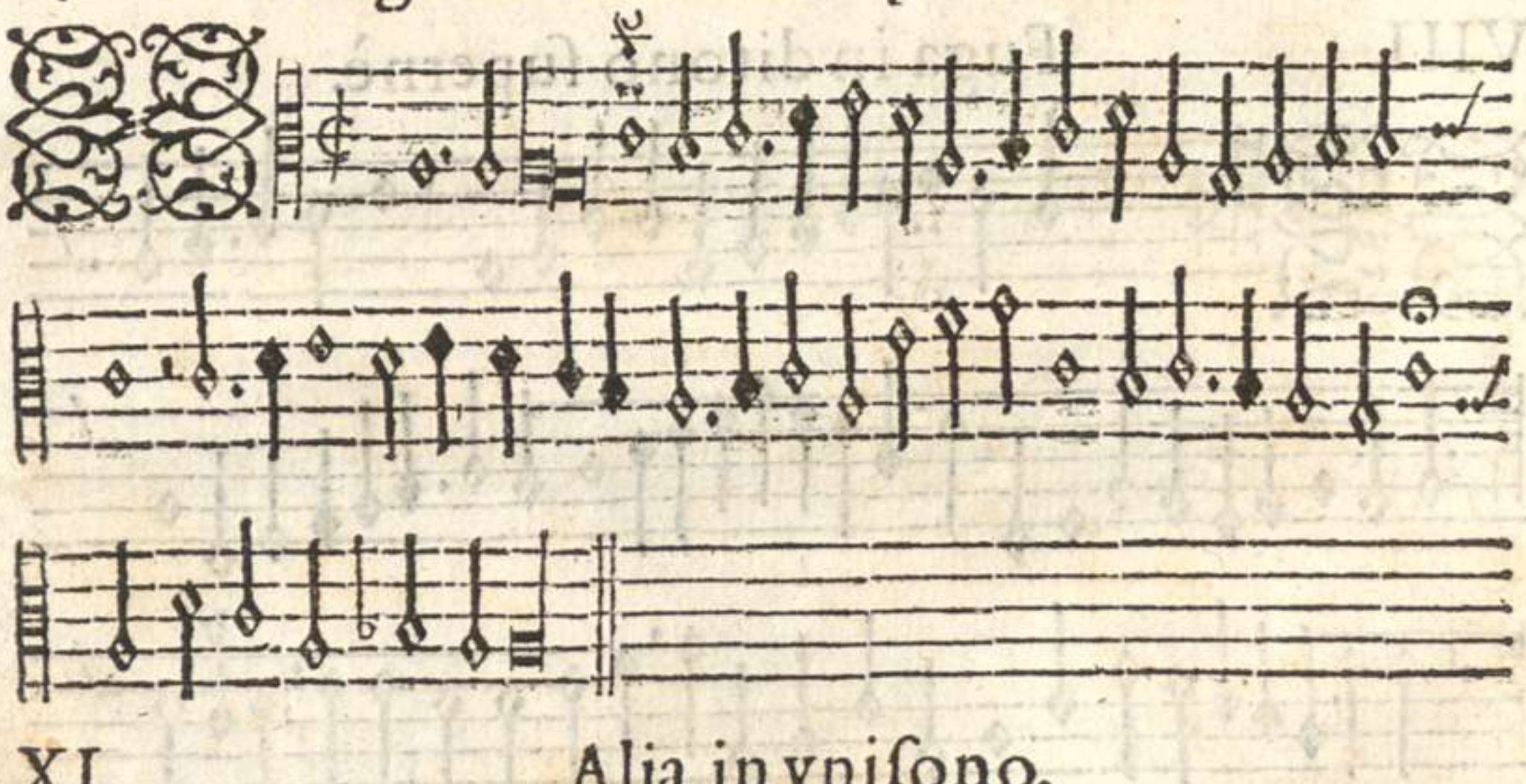
VIII. Fuga in ditono ſupernè.



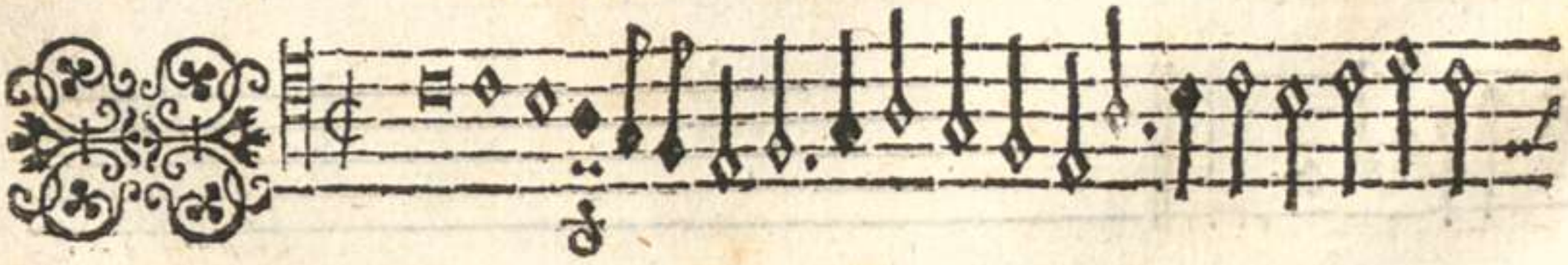
IX. Fuga in diapente gravi.



X. Fuga contraria in ſeptima acuta.



XI. Alia in vniſono.



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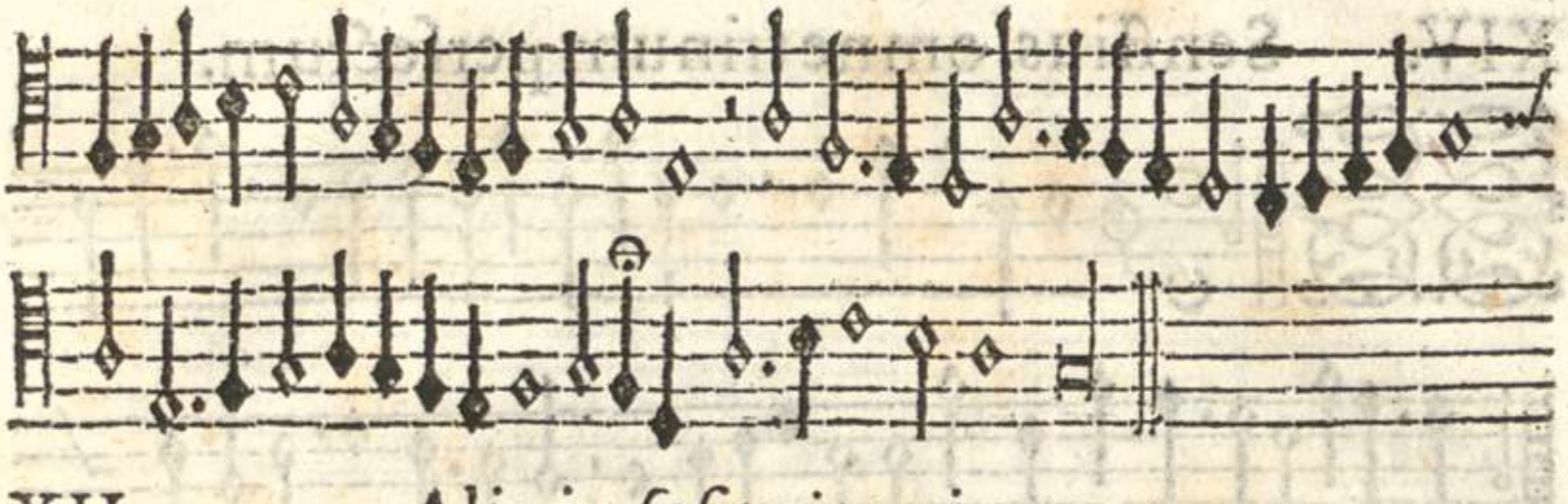
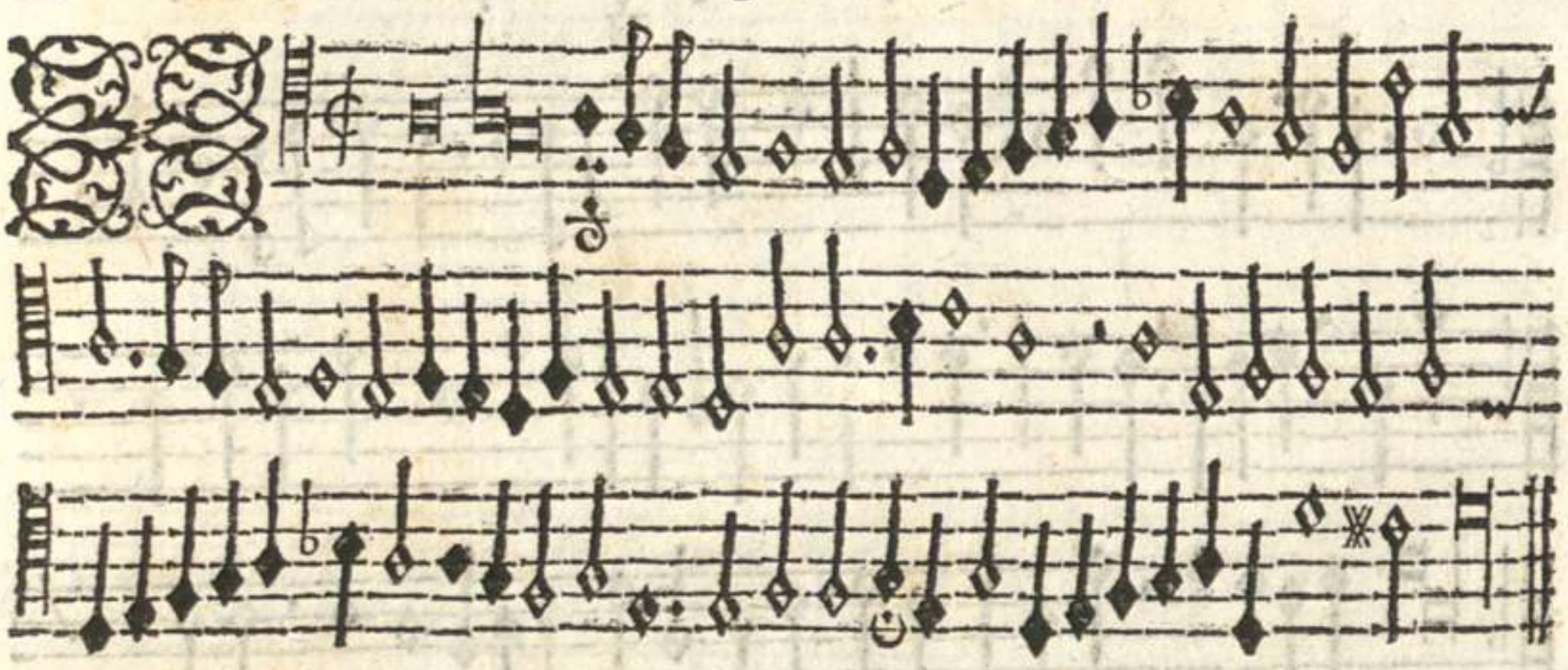
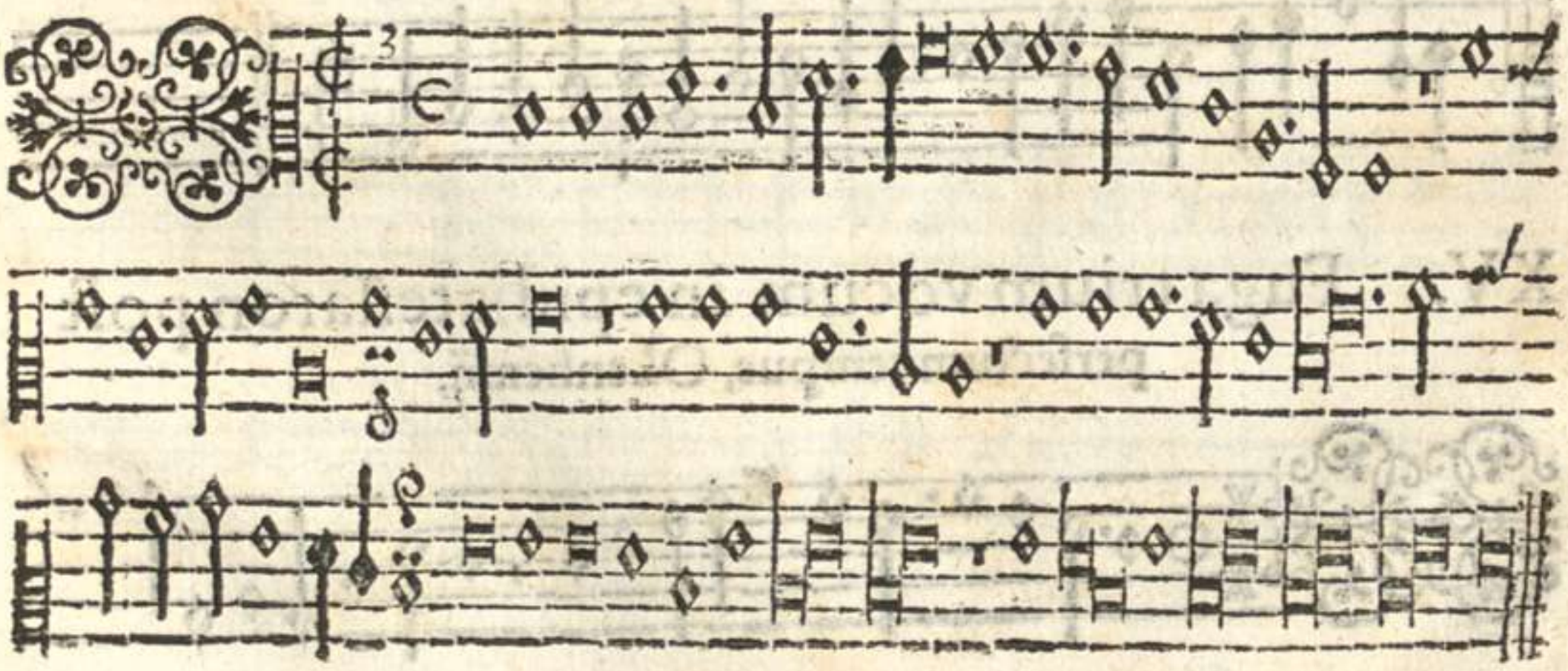


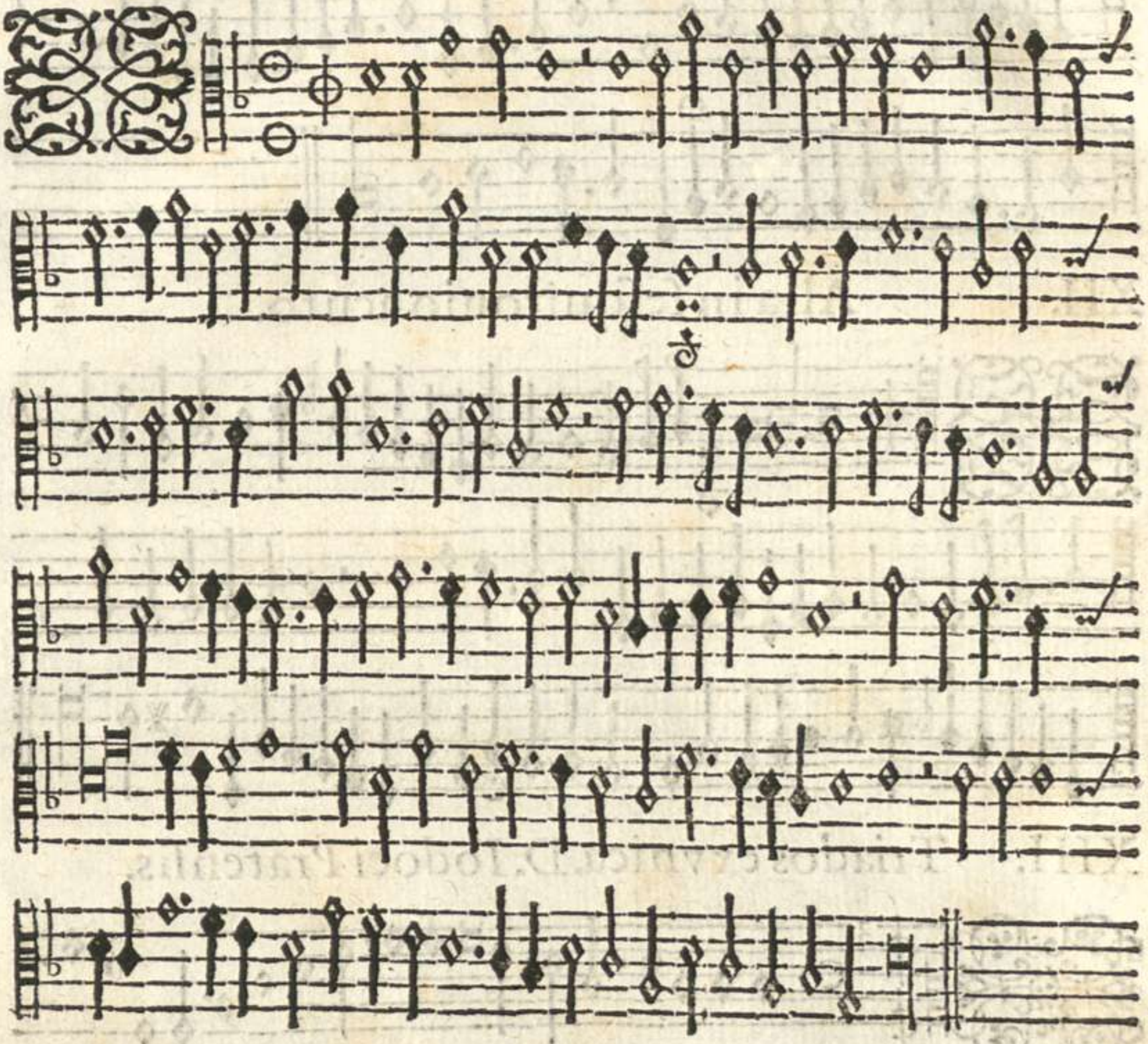
XII. Alia in ſeſquitonio acuto.



XIII. Triados ex vnica. D. Iodoci Pratenſis.



XIV. Senflius. omne trinum perfectum.



XV. Fuga trium vocum in epidiatessaron post perfectum tempus, Okenhemij.

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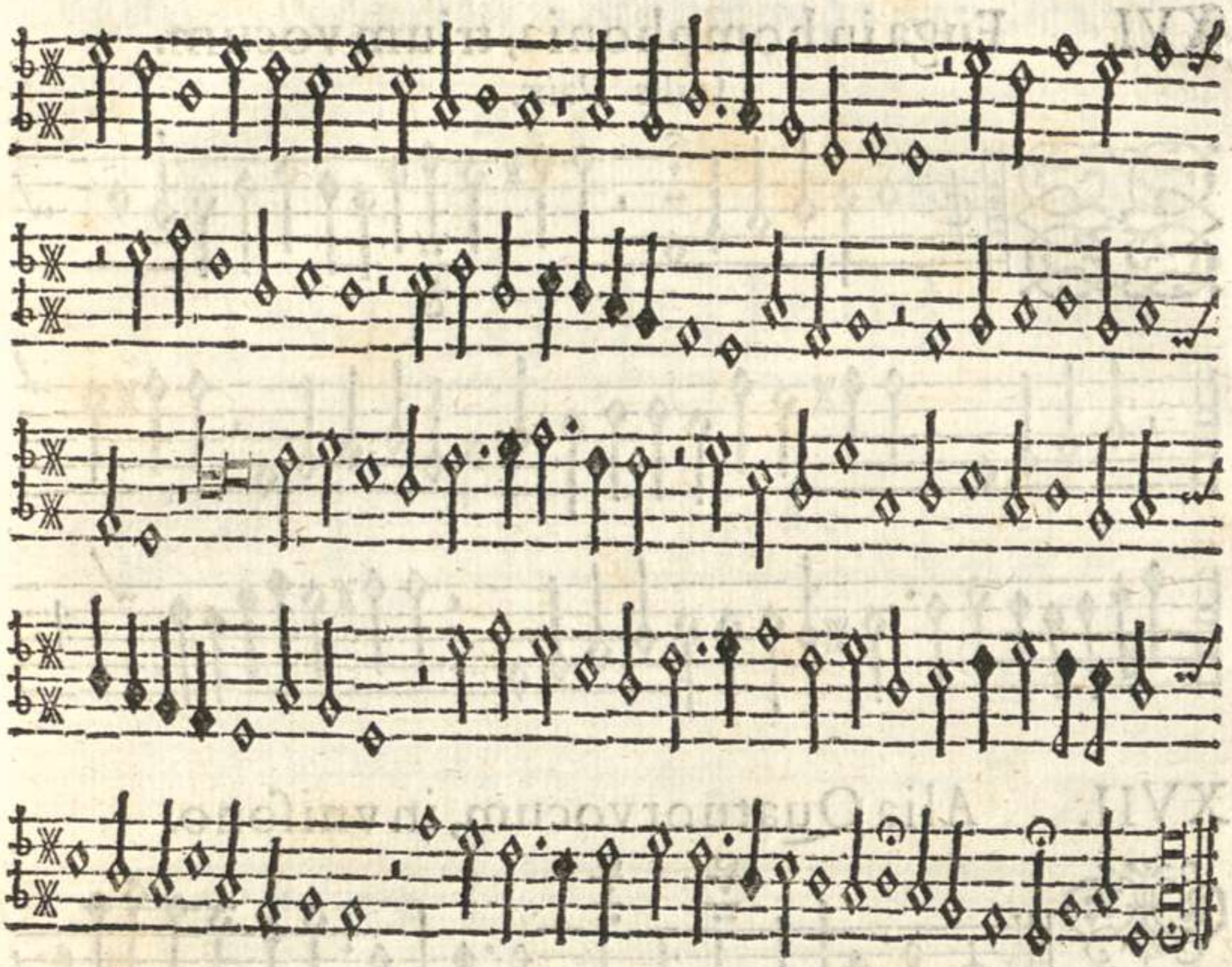
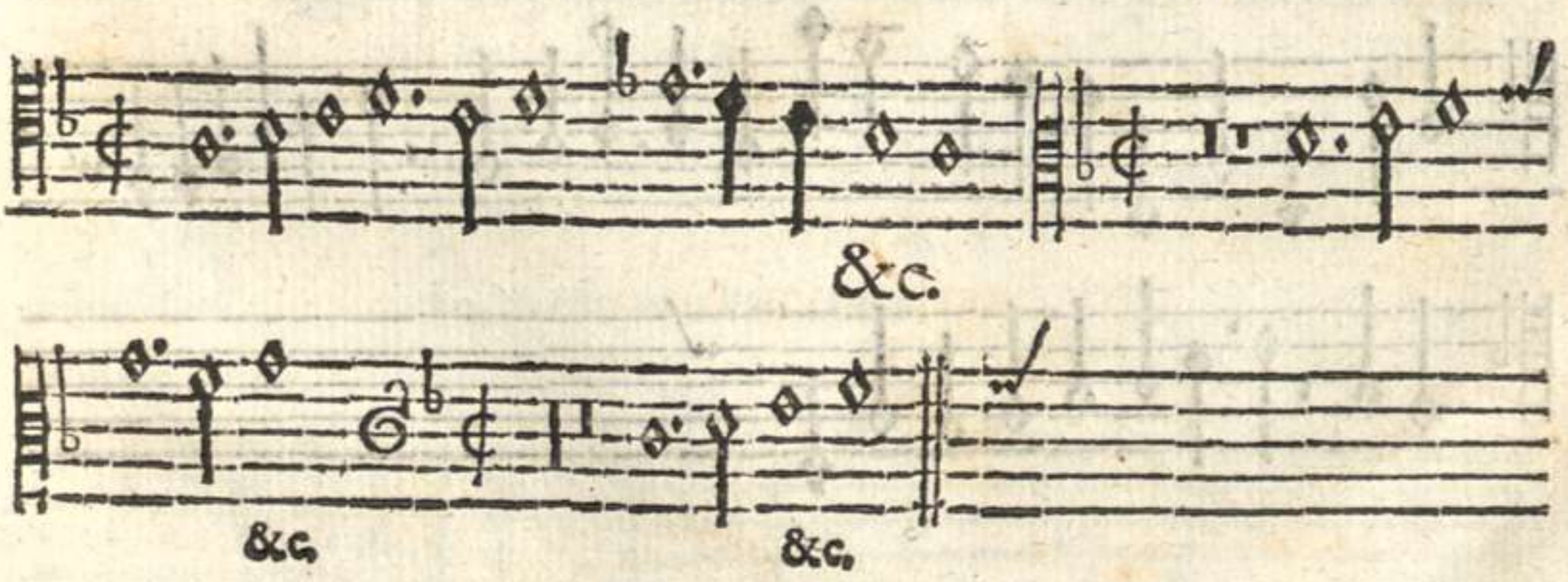


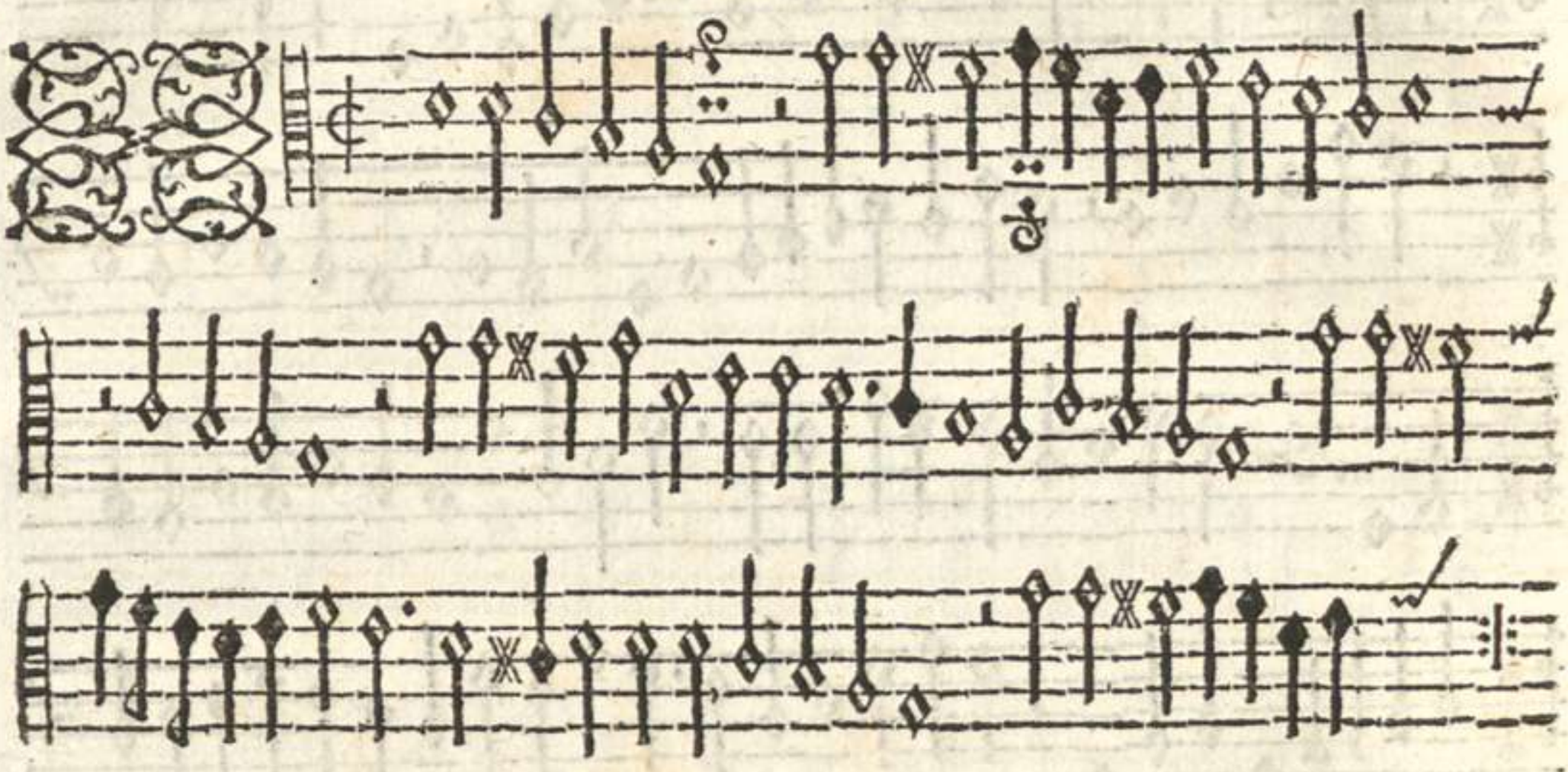
Resolutio Iac. Paix.



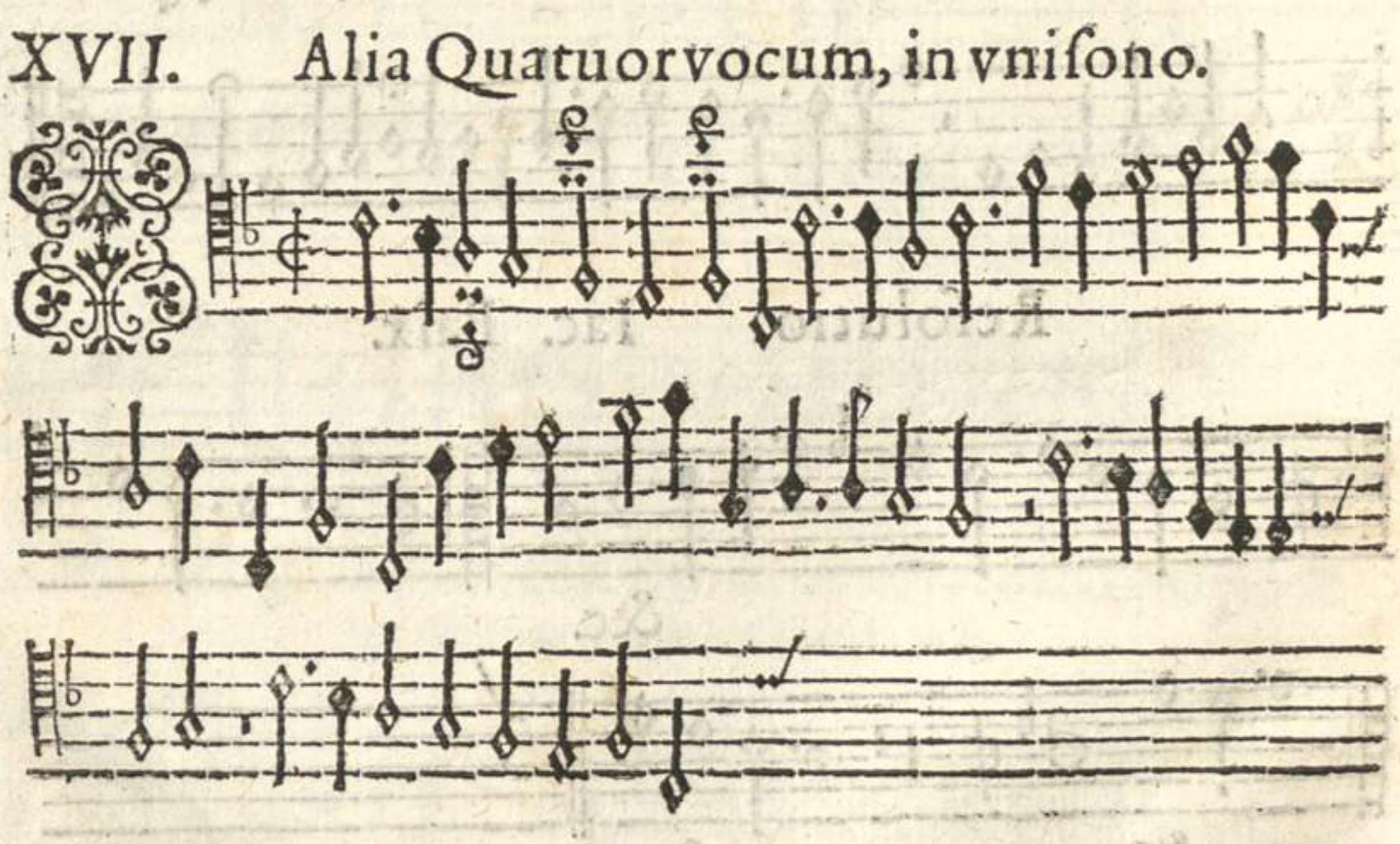
Martius. 98.

XVI. Fuga in homphonia, trium vocum.

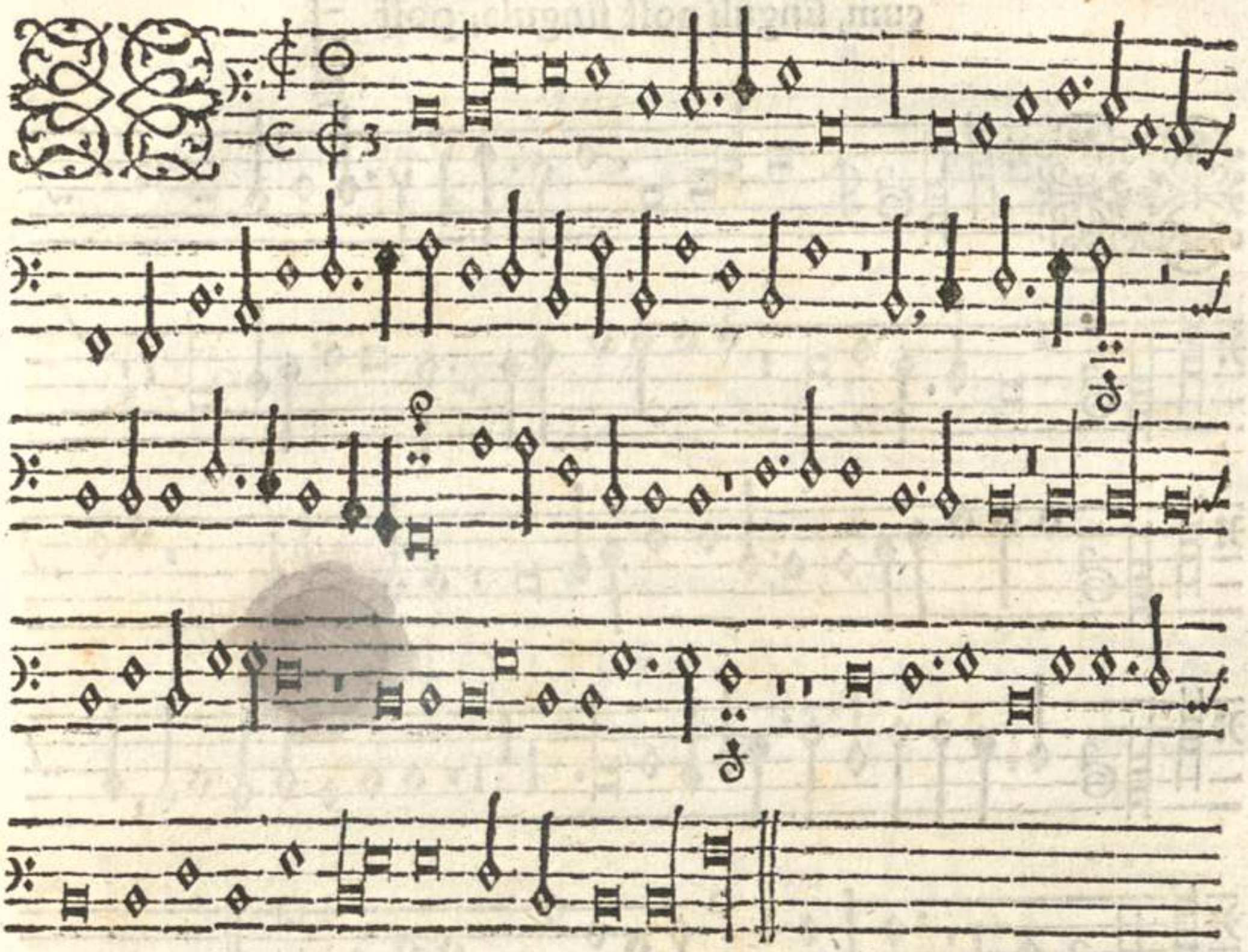
Gilis Paix.



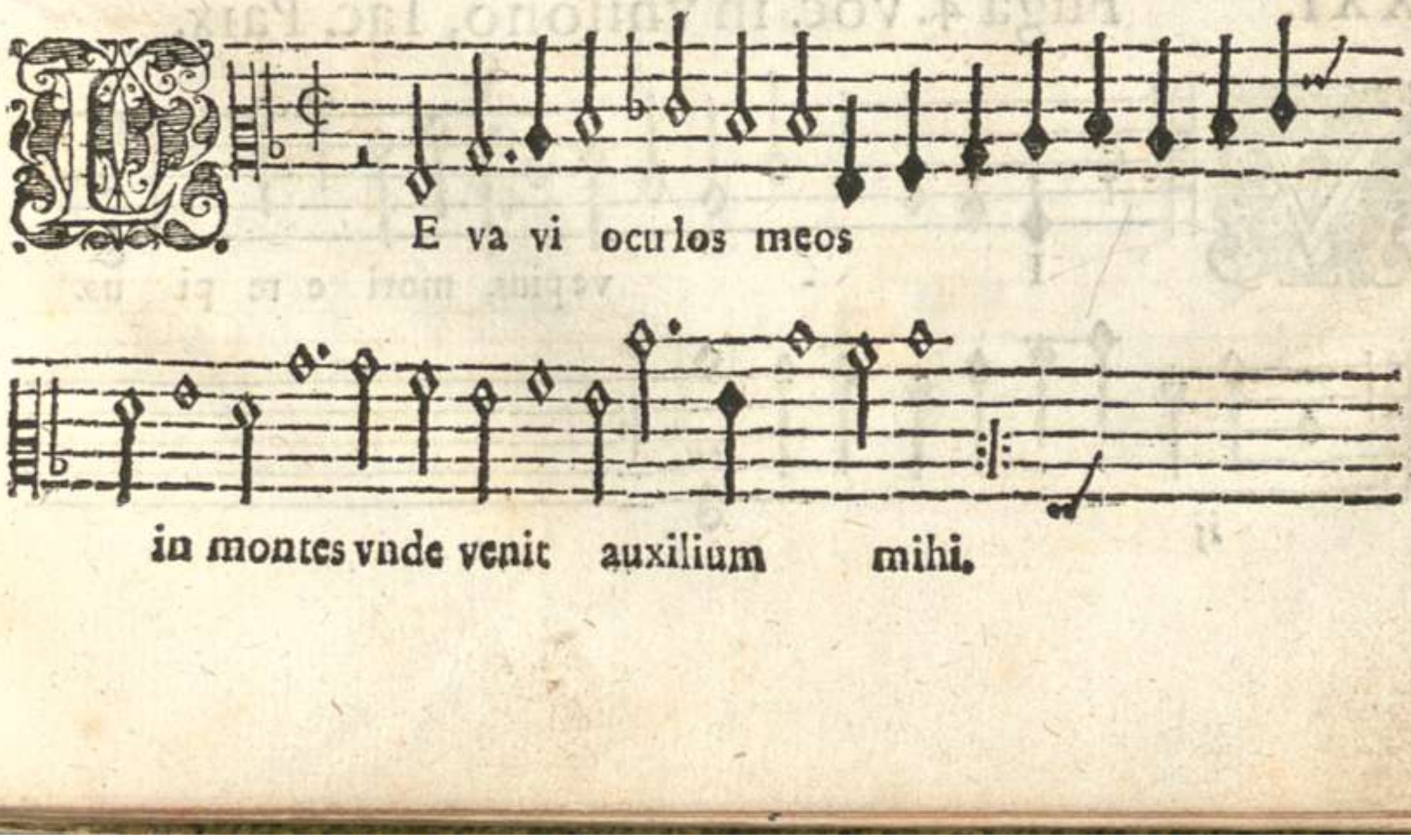
XVII. Alia Quatuor vocum, in vnisono.



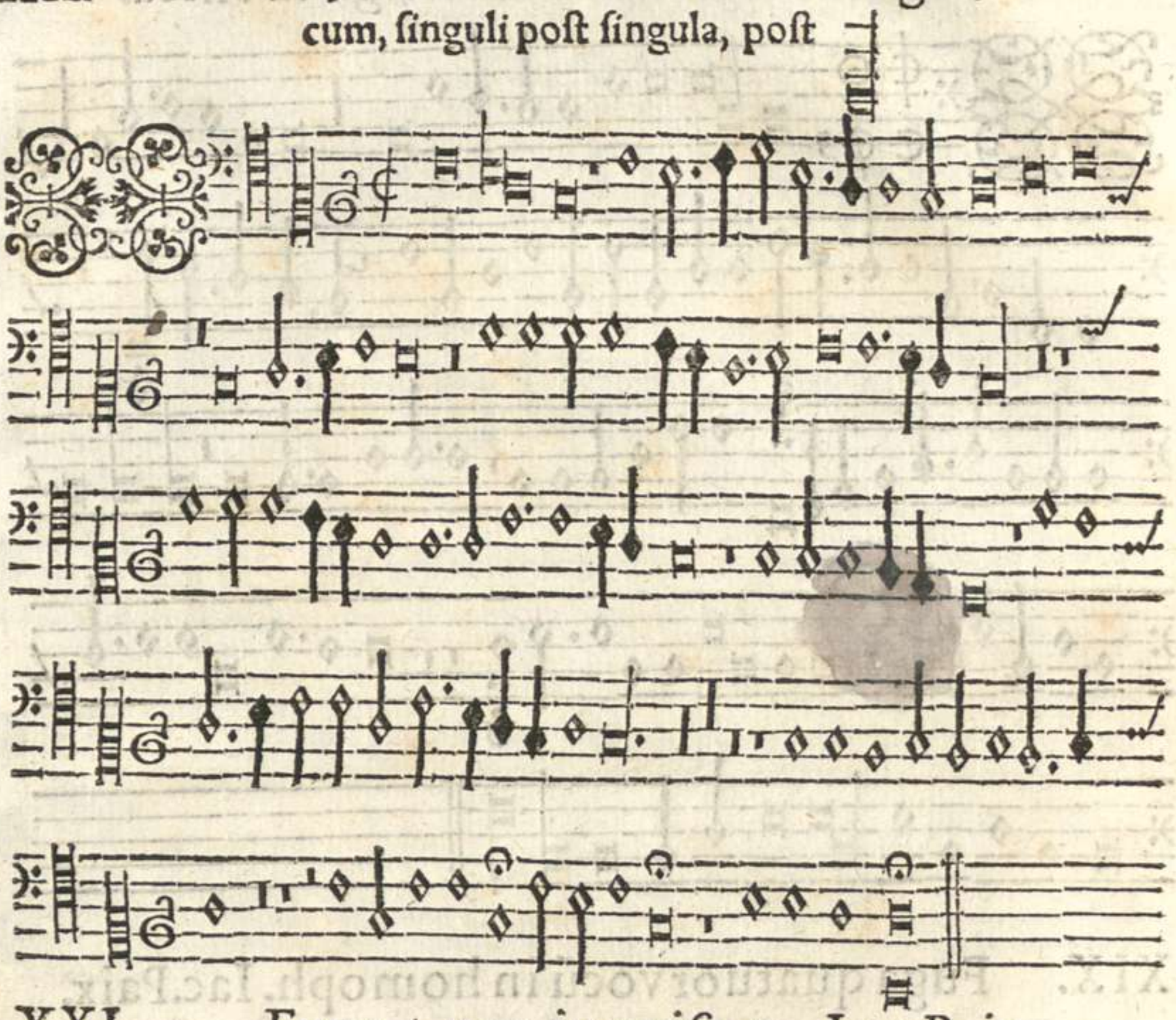
XVIII. Petri Plat. 4. vocum fuga ex vnica.



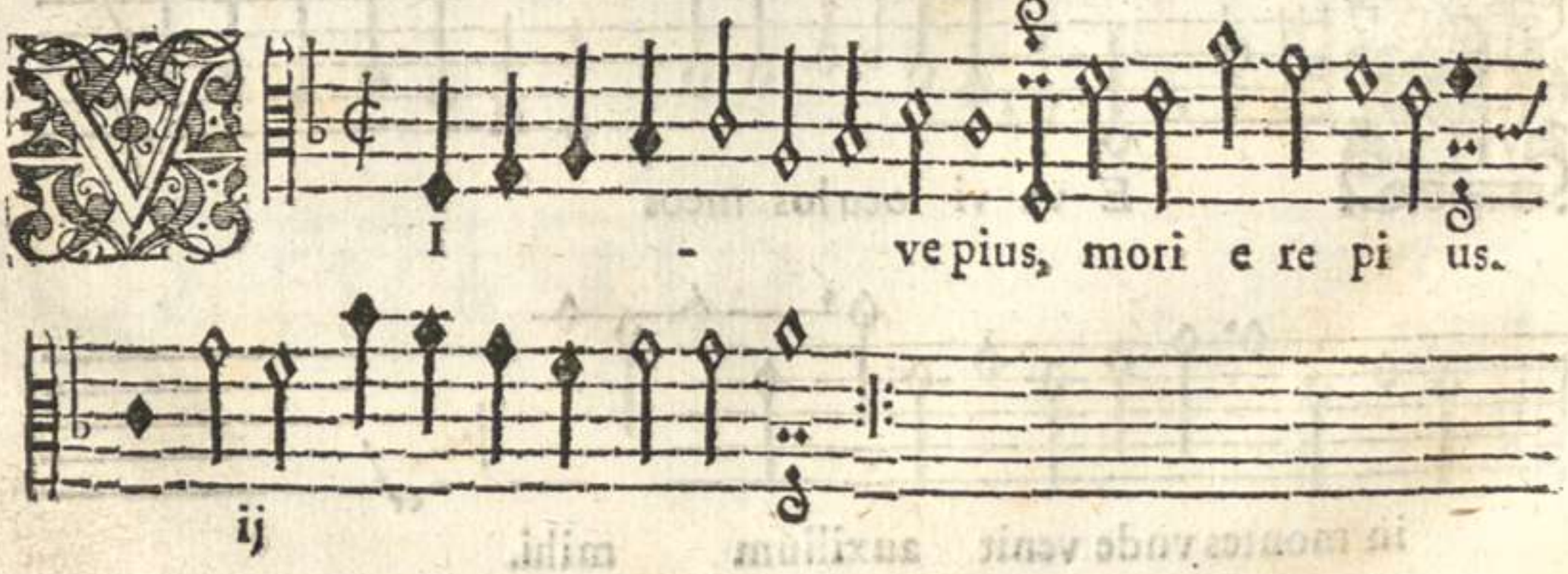
XIX. Fuga quatuor vocū in homoph. Iac. Paix.



XX. Cantus, Altitonans & Basis in fuga 4. vocum, singuli post singula, post



XXI. Fuga 4. voc. in vnisono, Iac. Paix.



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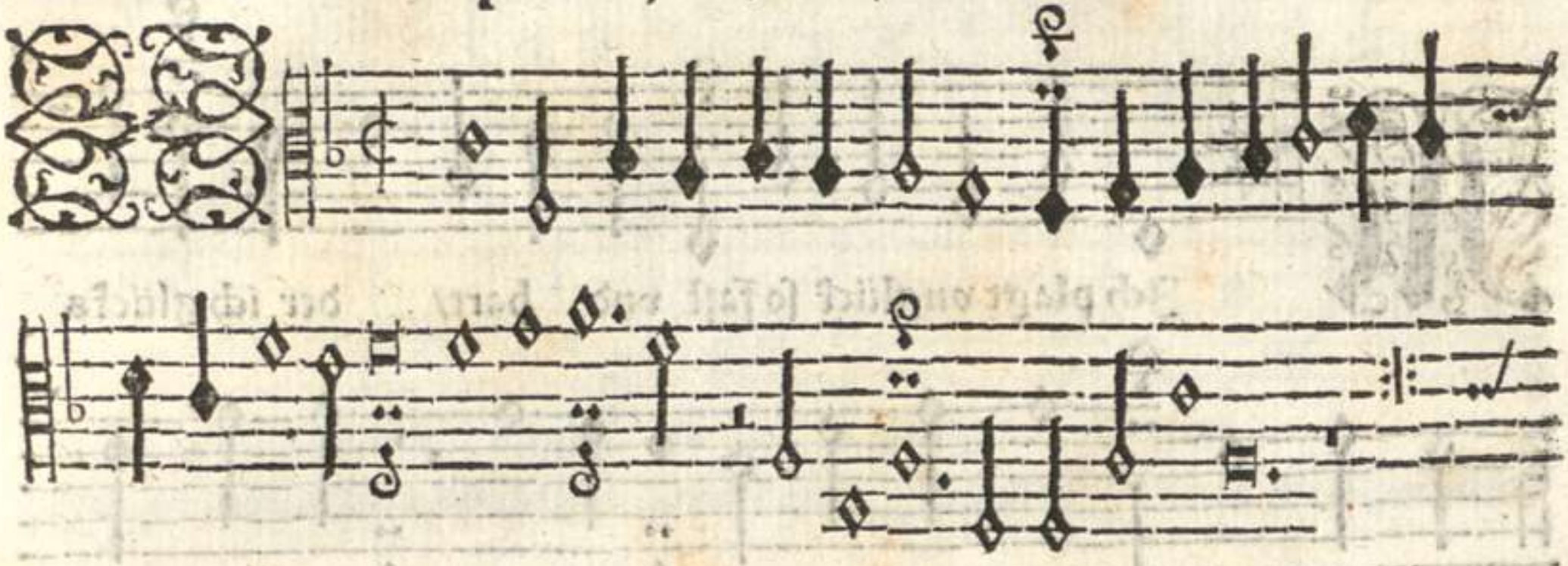
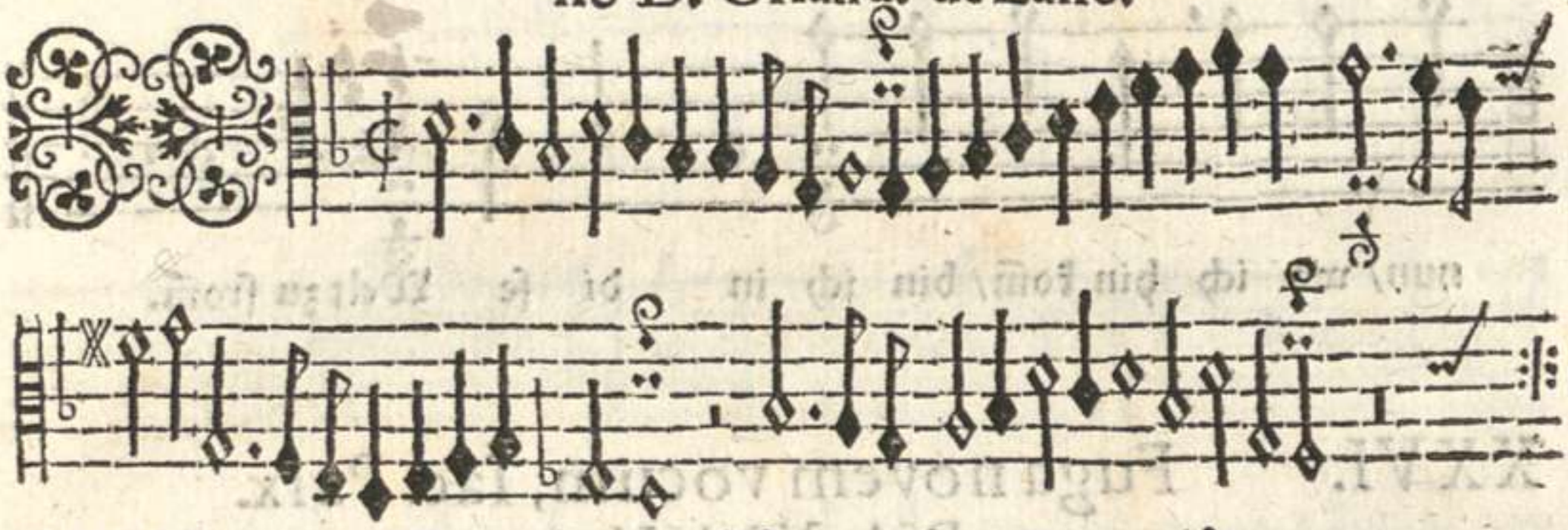
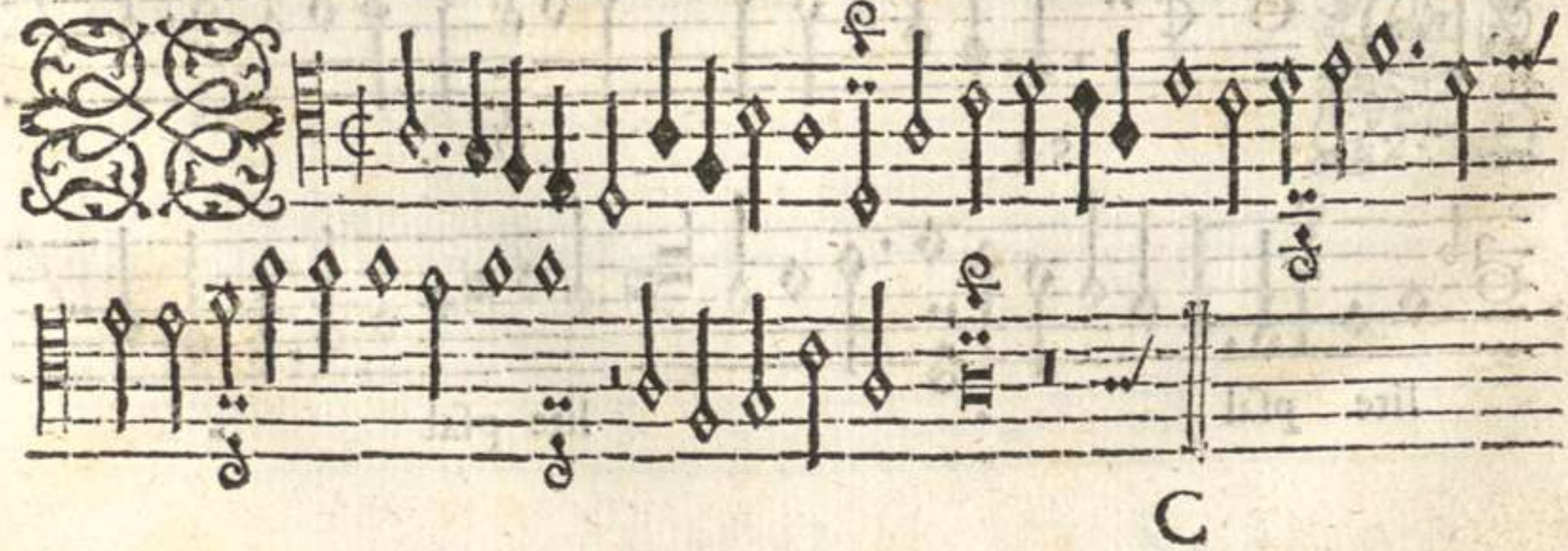
XXII. Fuga quinis vocibus in homophonia, D. Lud. Daſeri.



XXIII. Fuga Quinque vocum in vniſono D. Orland. de Laſſo.

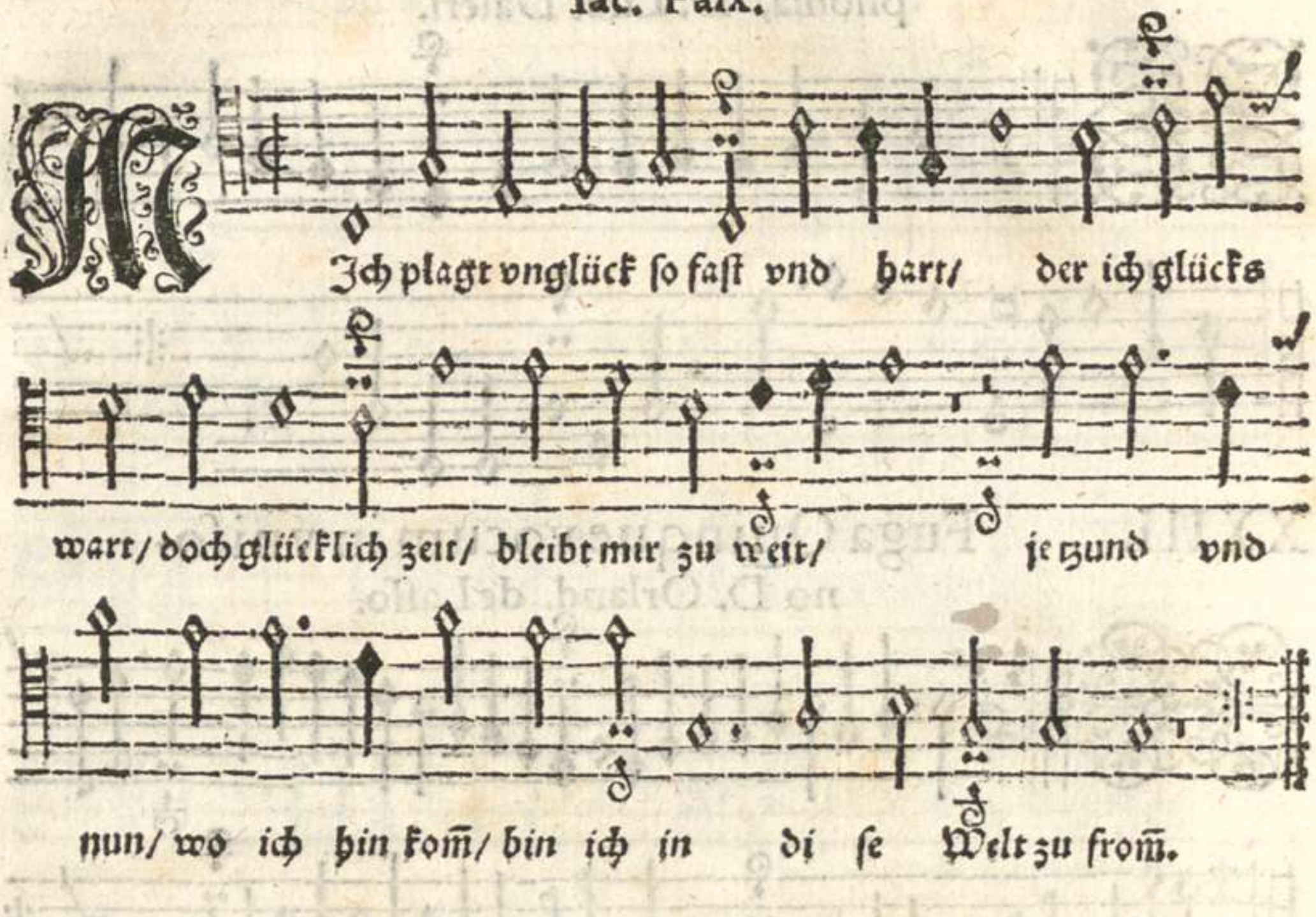


XXIV. Fuga in vniſono ſenis vocibus, Iac. Paix.



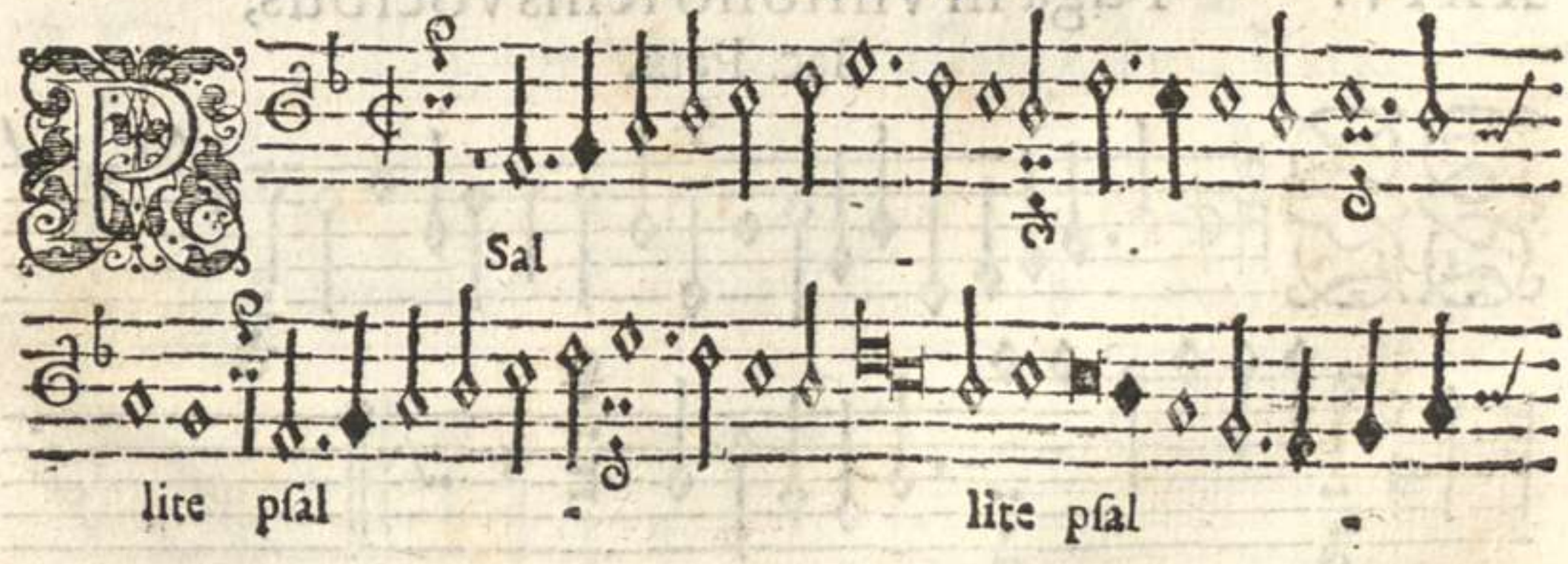
XXV. Alia in vniſono octonis vocibus,

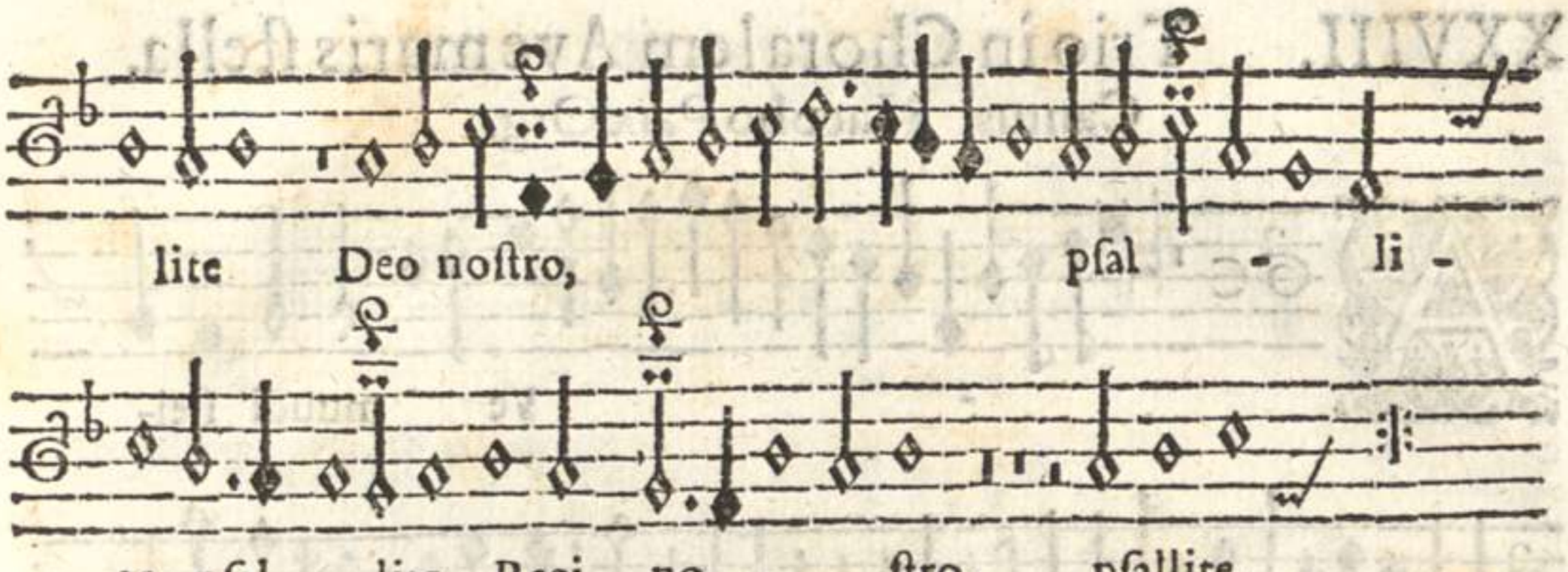
Iac. Paix.

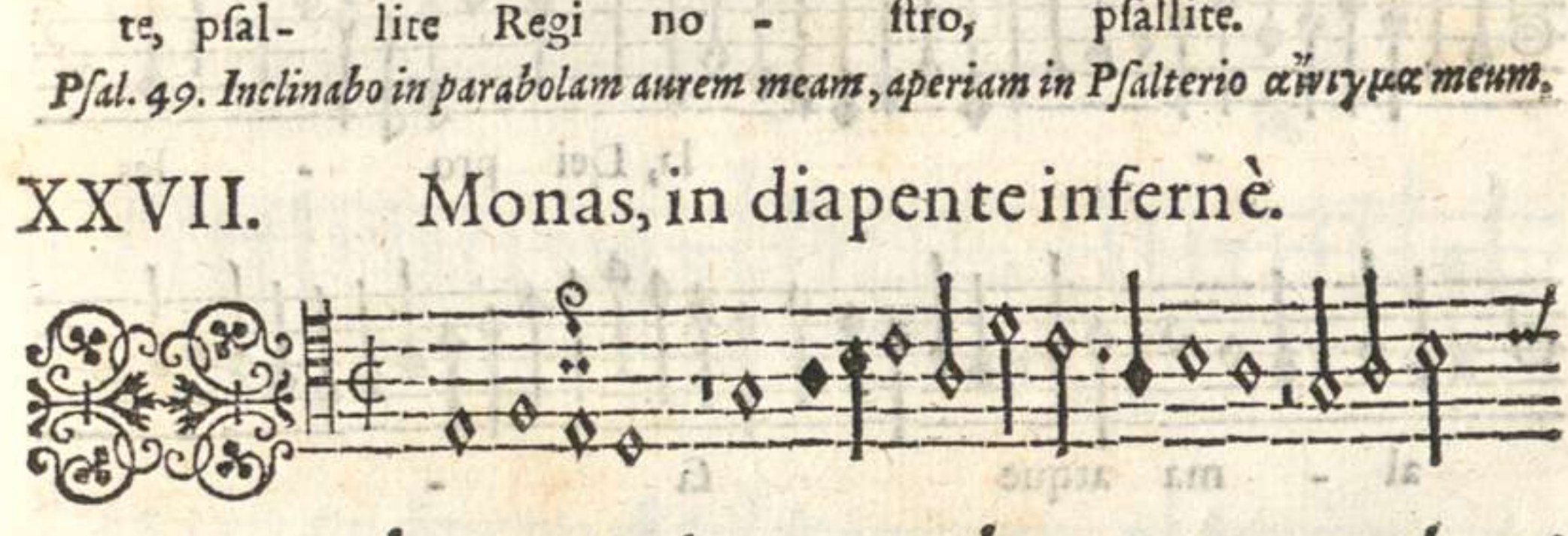


XXVI. Fuga novem vocum, Iac. Paix.

Pſal. XLVII.





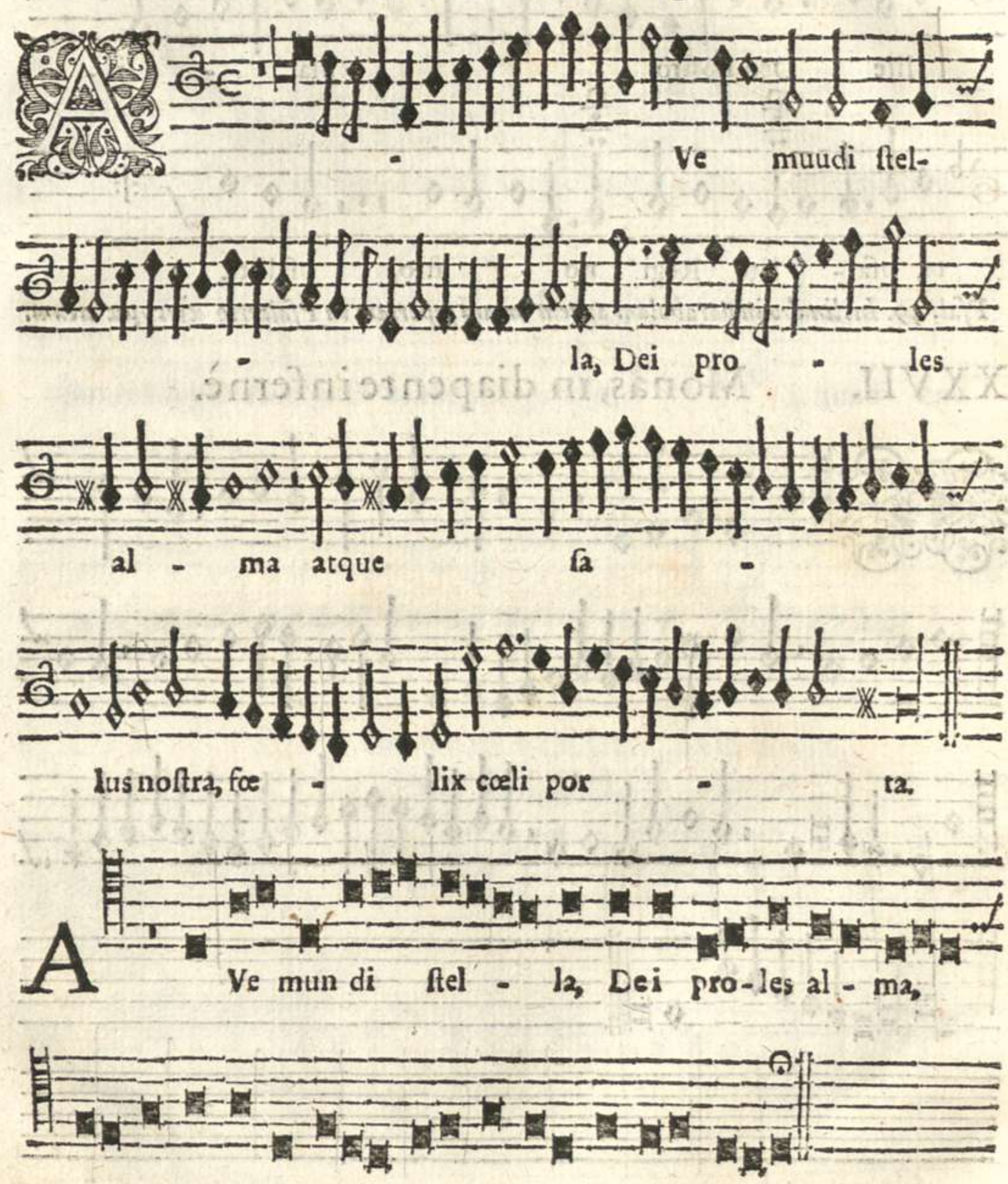


Pſal. 49. Inclinabo in parabolam aurem meam, aperiam in Pſalterio αἴνιγμά meum.

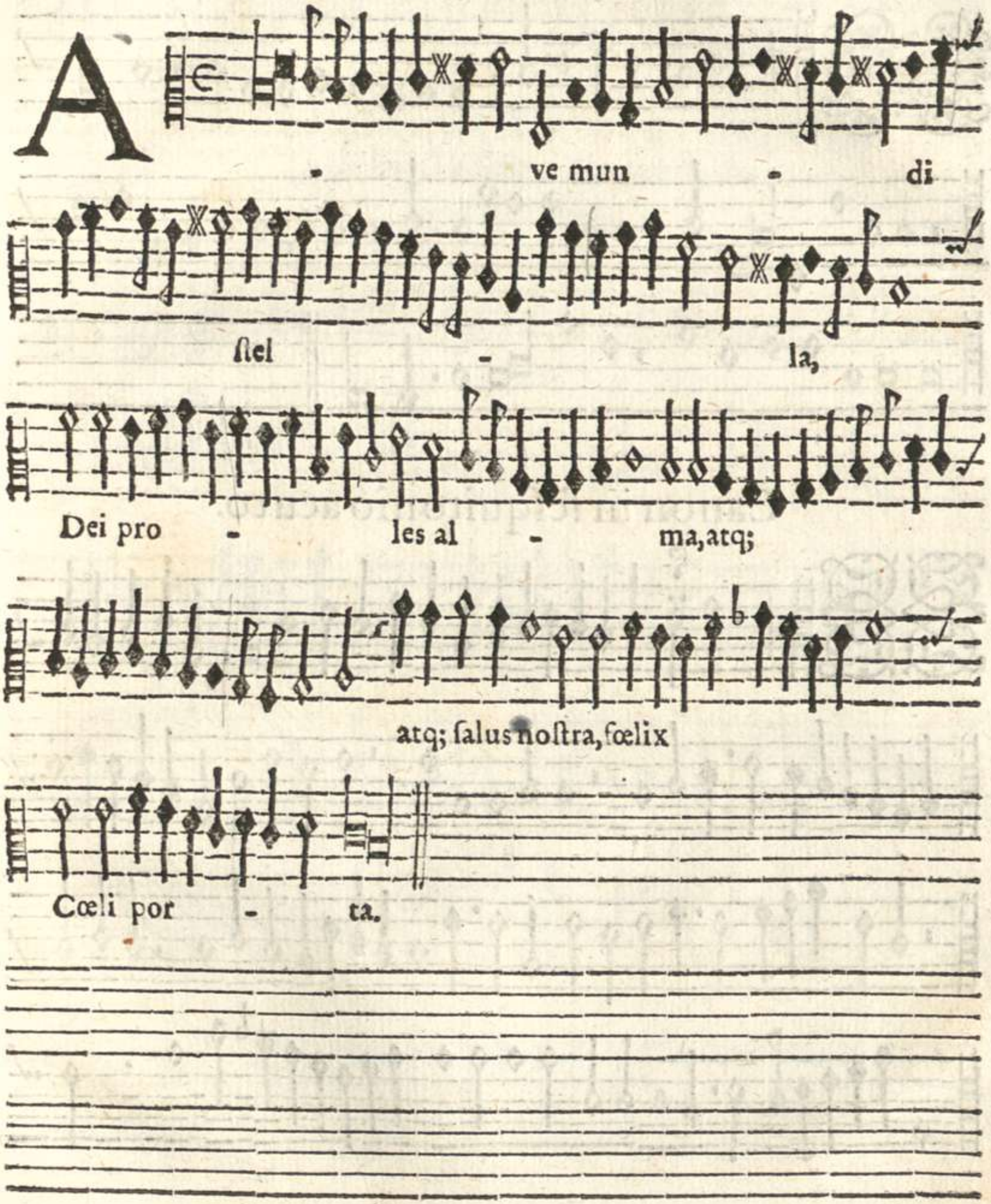
XXVII. Monas, in diapente infernè.

XXVIII. Trio in Choralem Ave maris stella.

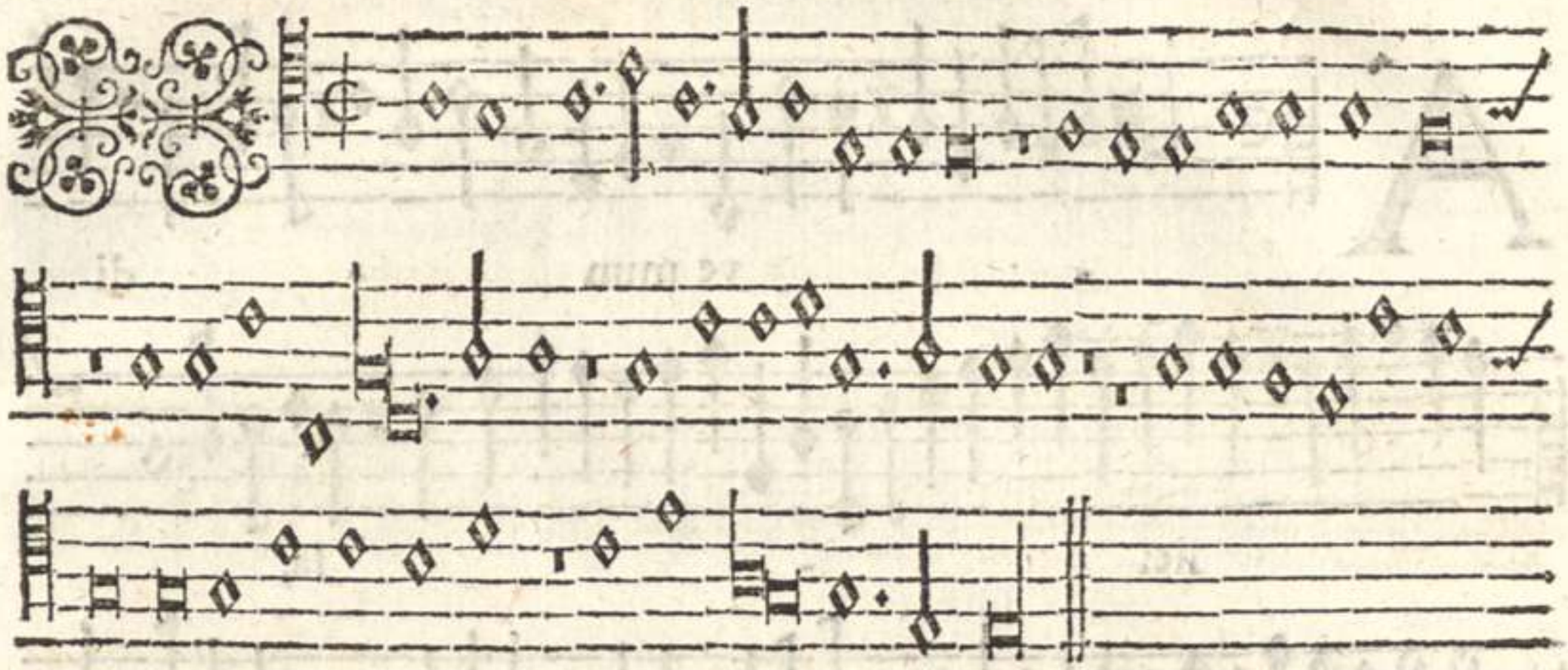
Cantus, â Iacobo Paix Org.



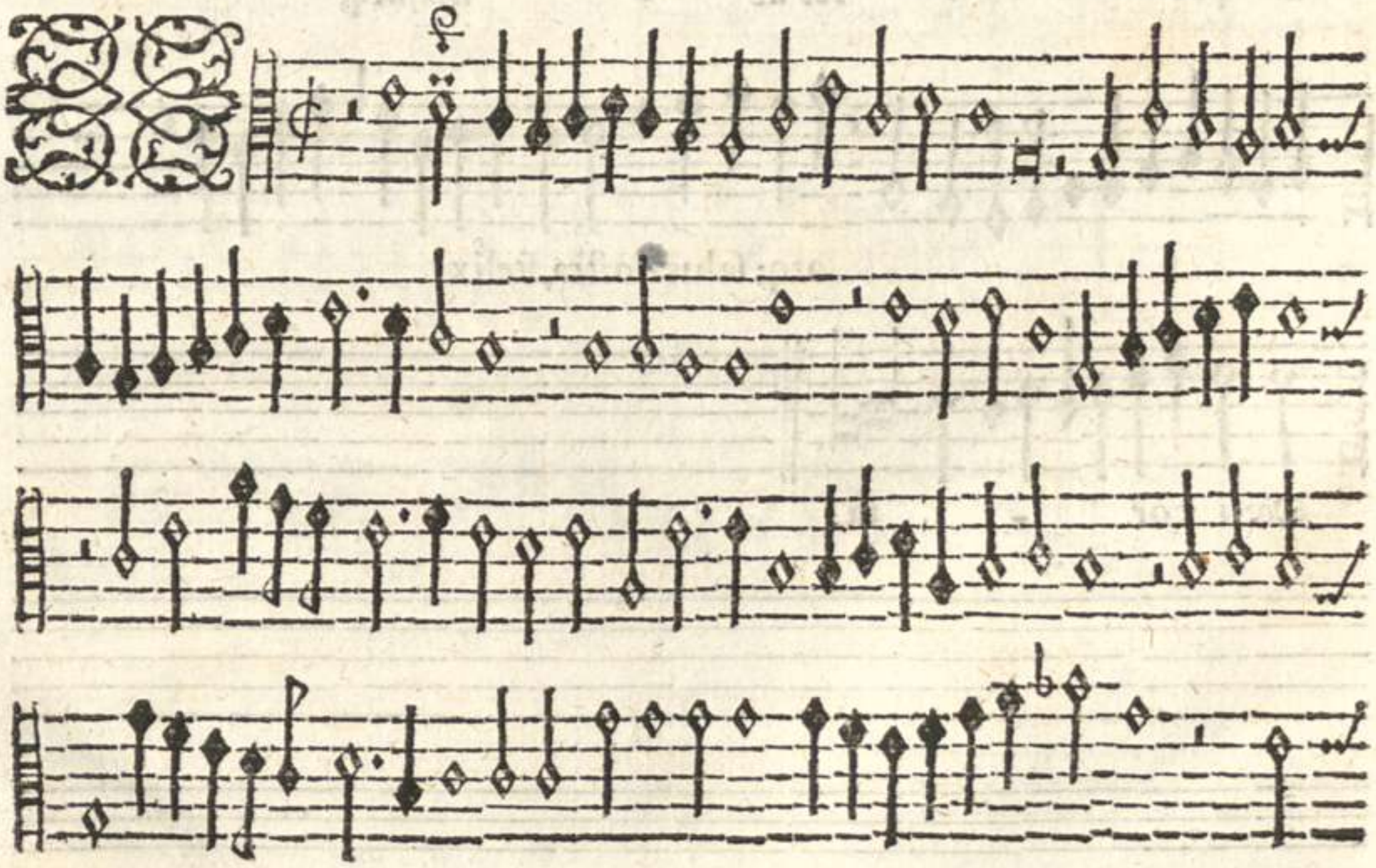
Vox media.


Ave mun di
flel la,
Dei pro les al ma, atq;
atq; ſalus noſtra, fœlix
Cœli por ta.

XXIX. Trio, Iac. Paix.



Canon in sesquitonio acuto.



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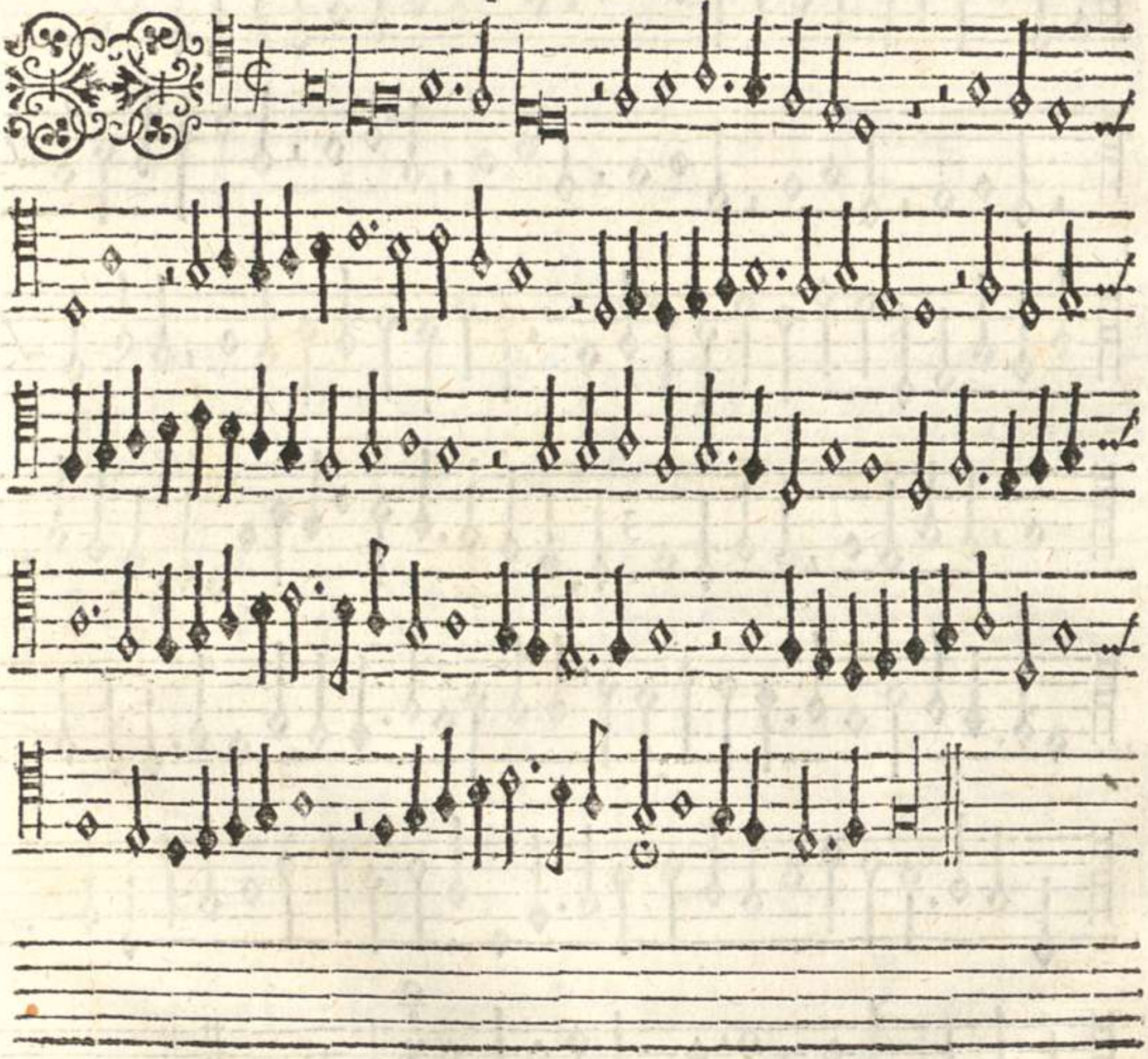
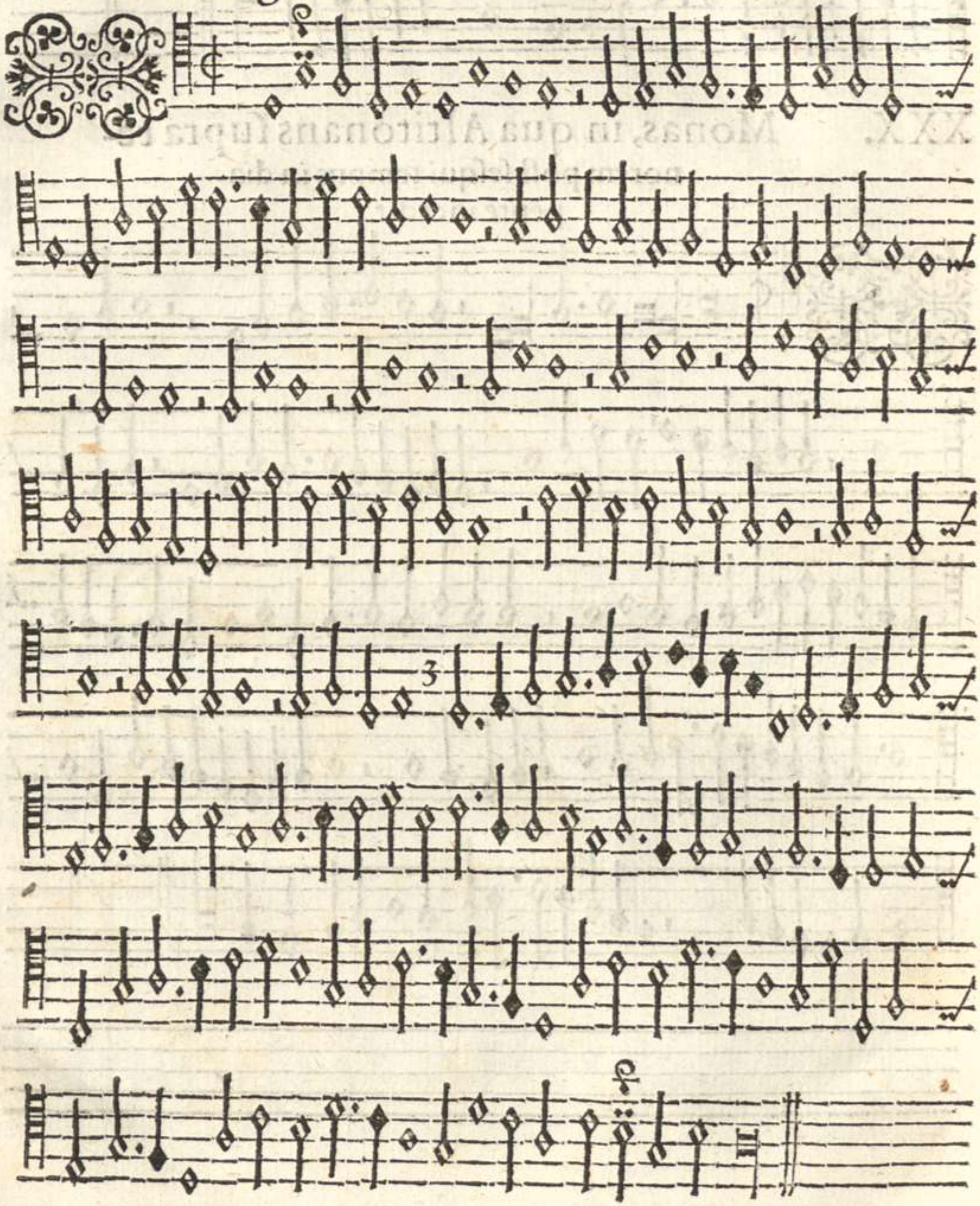
XXX. Monas, in qua Altitonans ſupra te-norem poſt ſeſqui tempus *in* dia-pente *in*cedit.



XXXI. Fuga, in ditono infima chorda.



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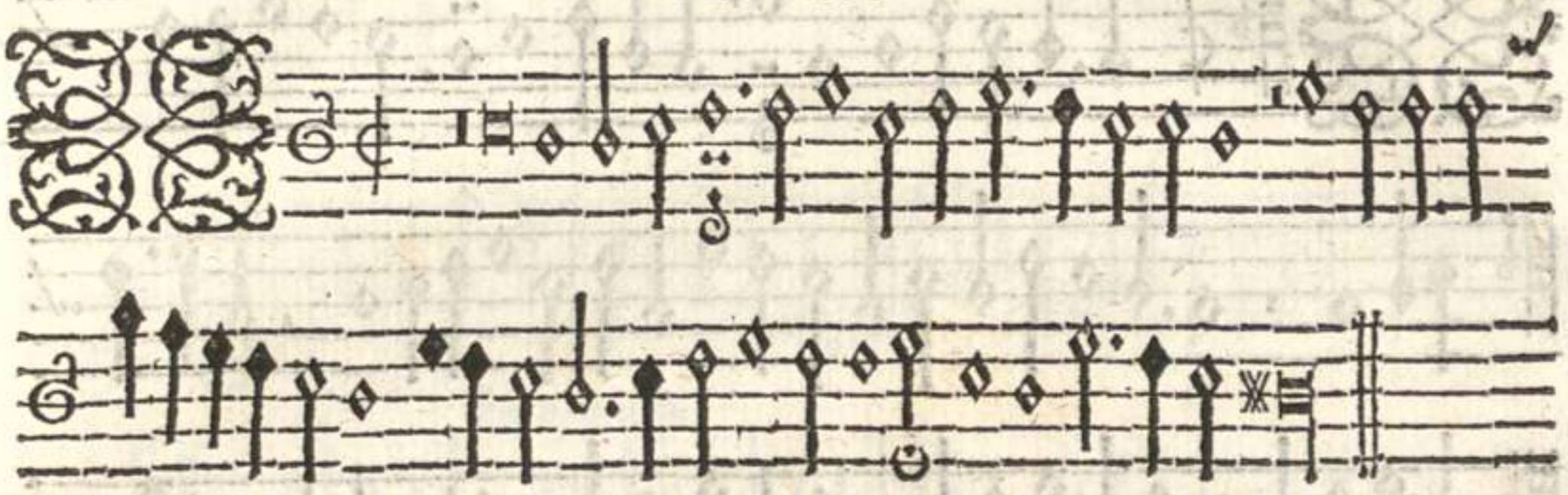
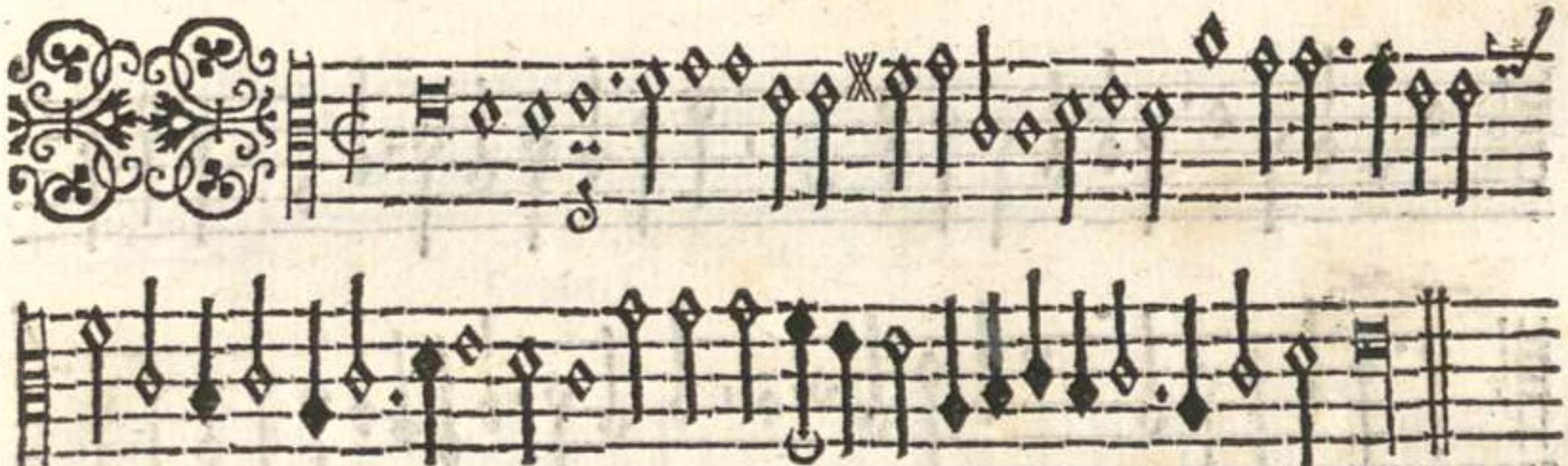
XXXII. Fuga contraria 4. vocum. Basis ex cantu sub nona. Tenor ex alto in sesquitonio inferne.

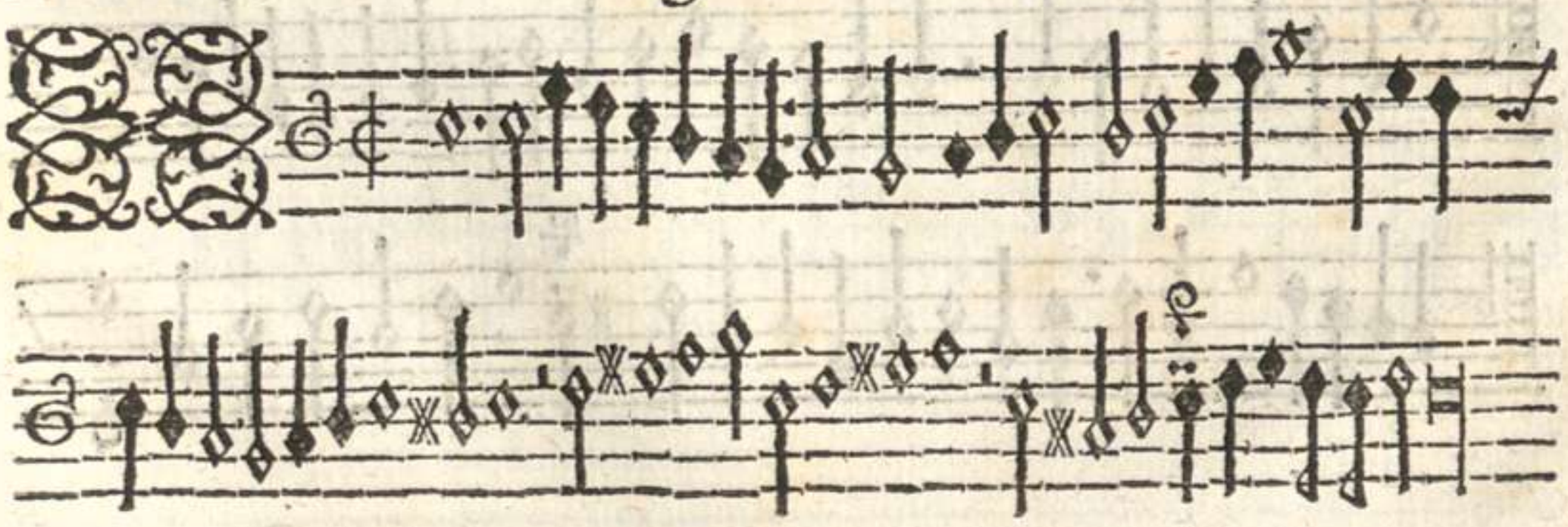
Cantus.



Altus.

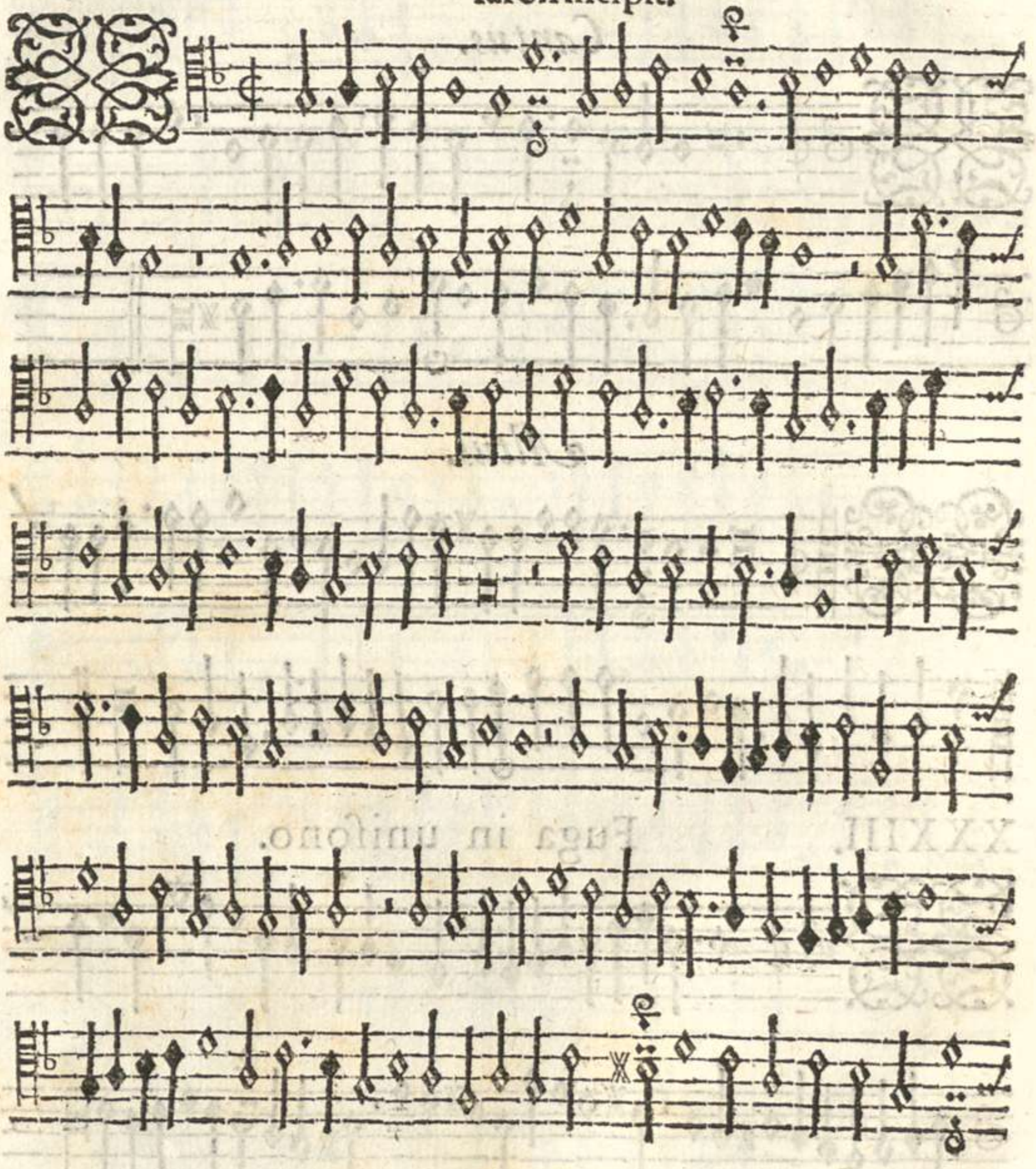


XXXIII. Fuga in unisono.



XXXIV. Fuga trium vocum, Iodoci Pratensis,

superius in epidiapente, Basis sub diatessaron incipit.



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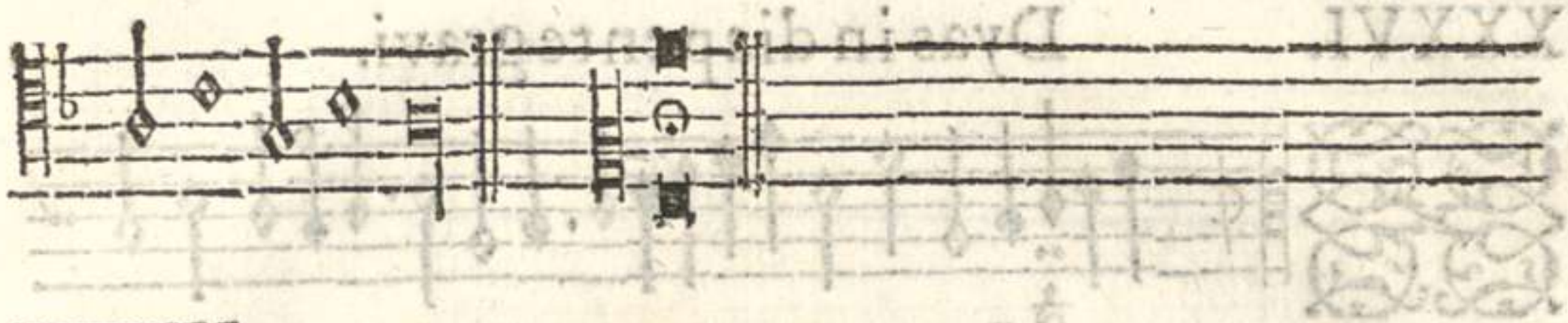
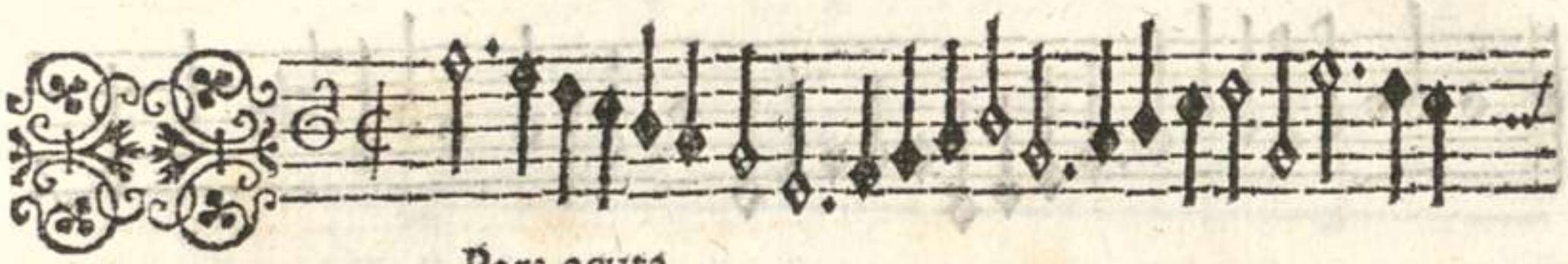
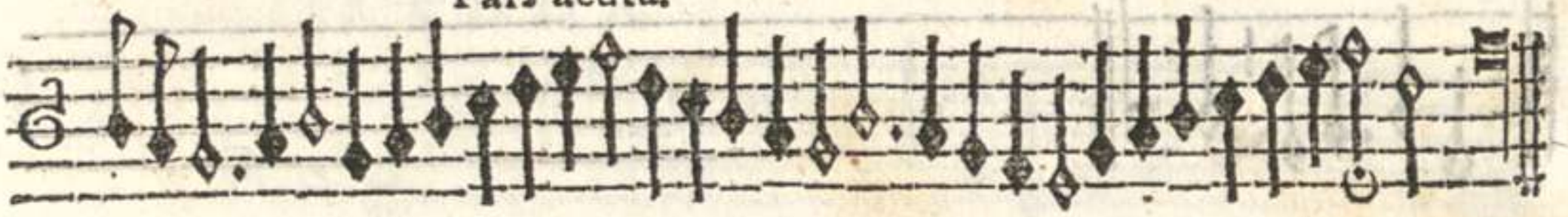
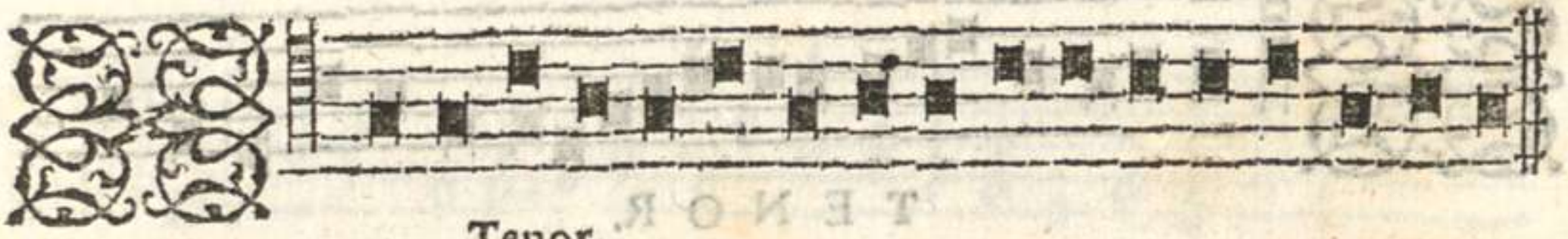


XXXV.

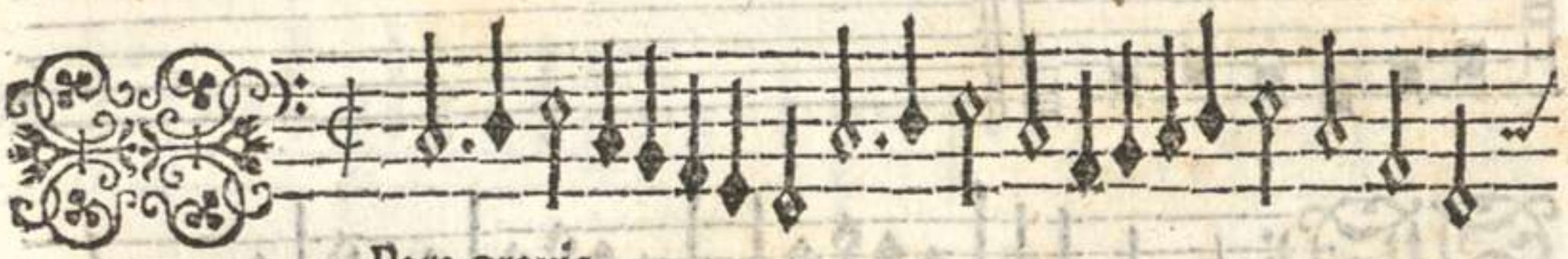


Pars acuta.

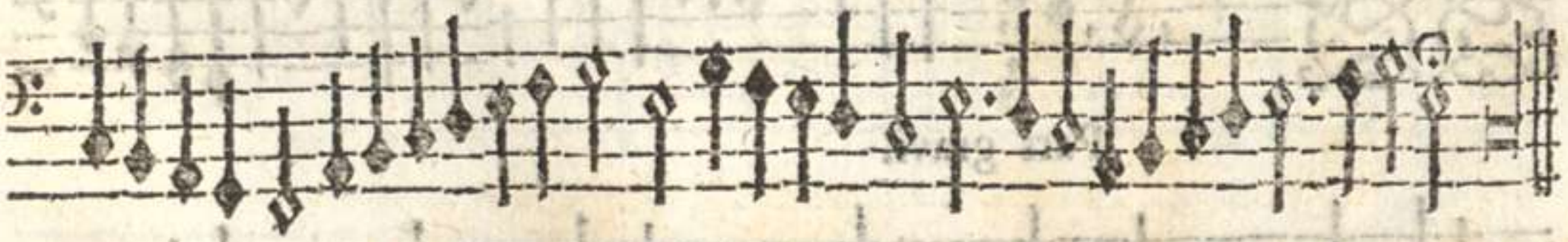




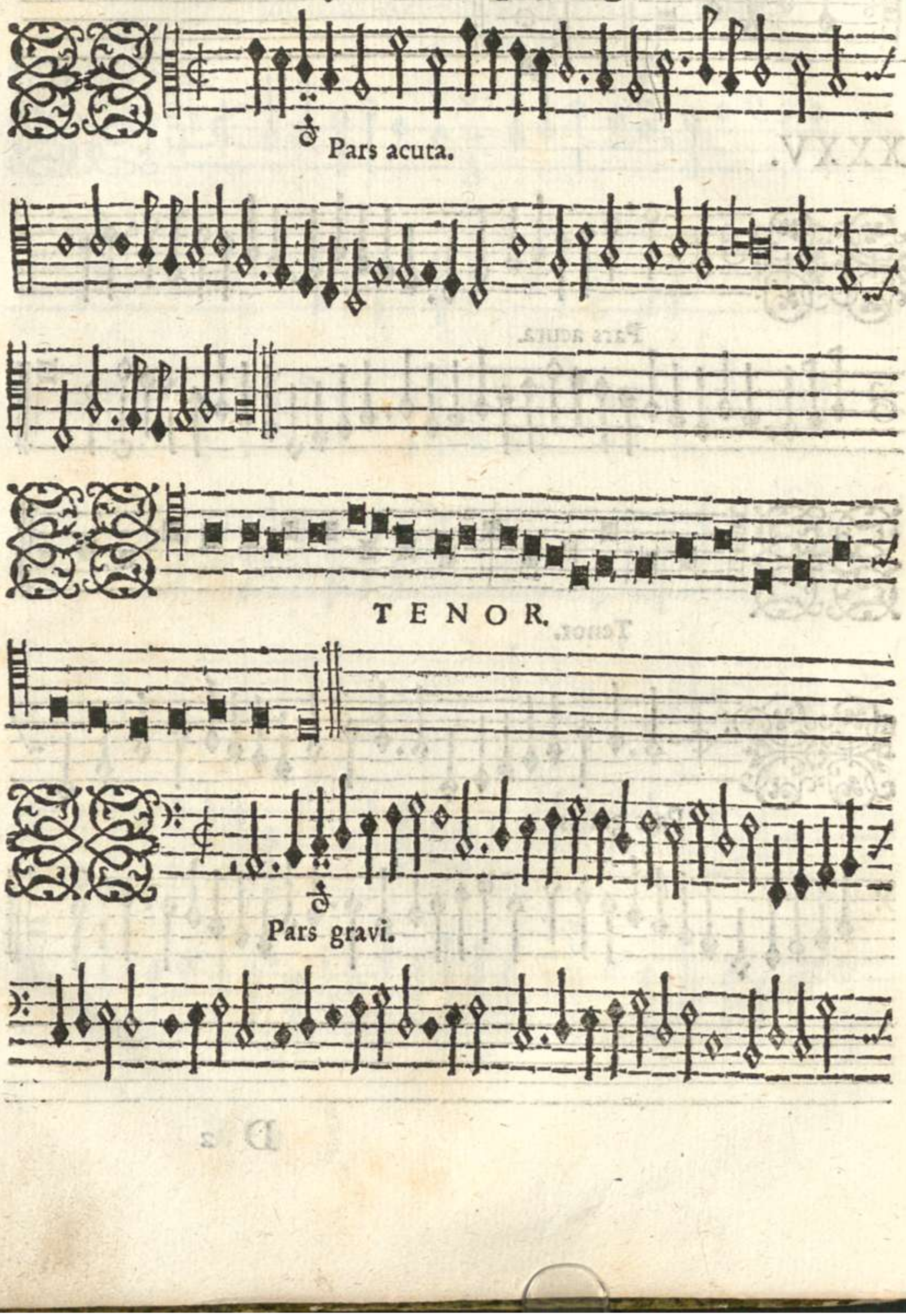
Tenor.



Pars gravis.



XXXVI. Dyas in diapente gravi.



Pars acuta.

TENOR.

Pars gravi.

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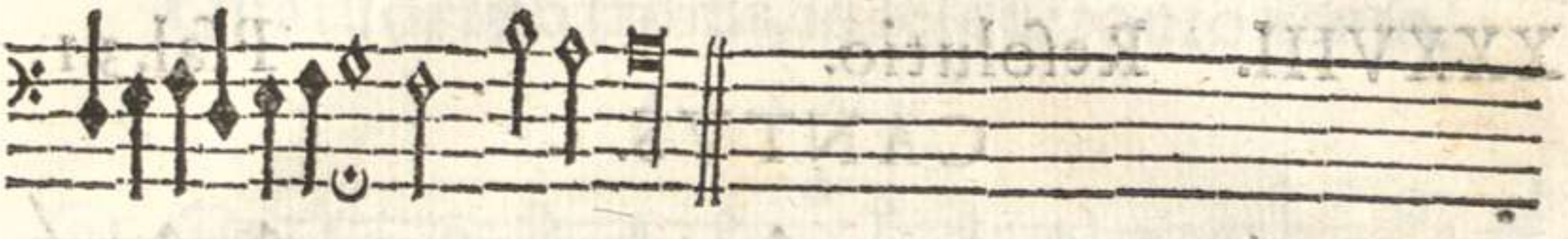
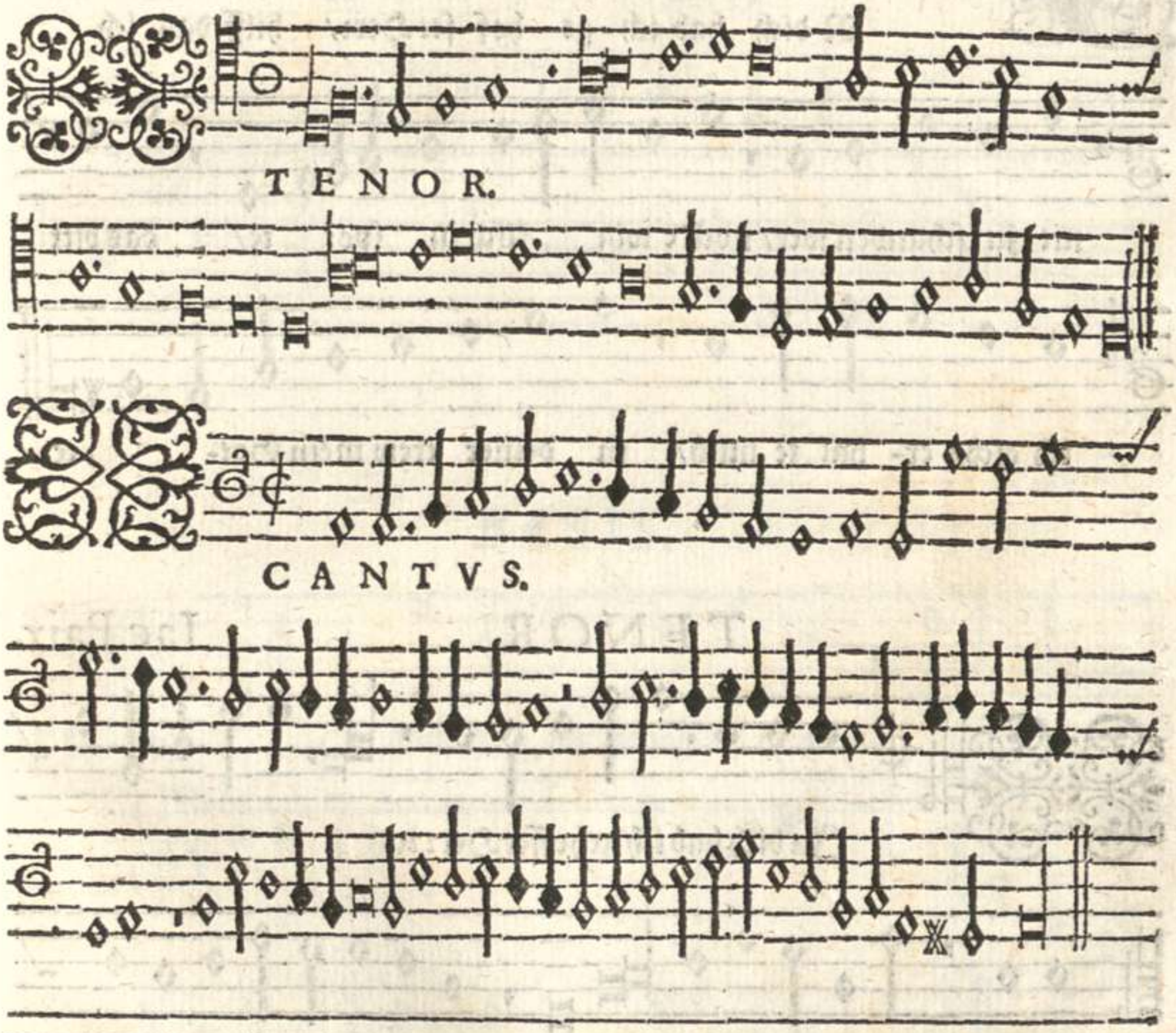


XXXVII. Dyas.

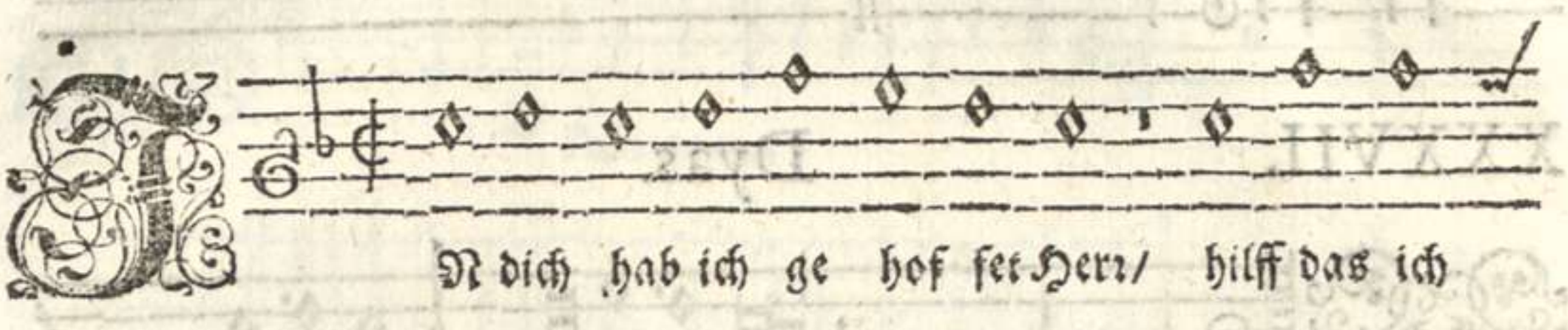


TENOR.

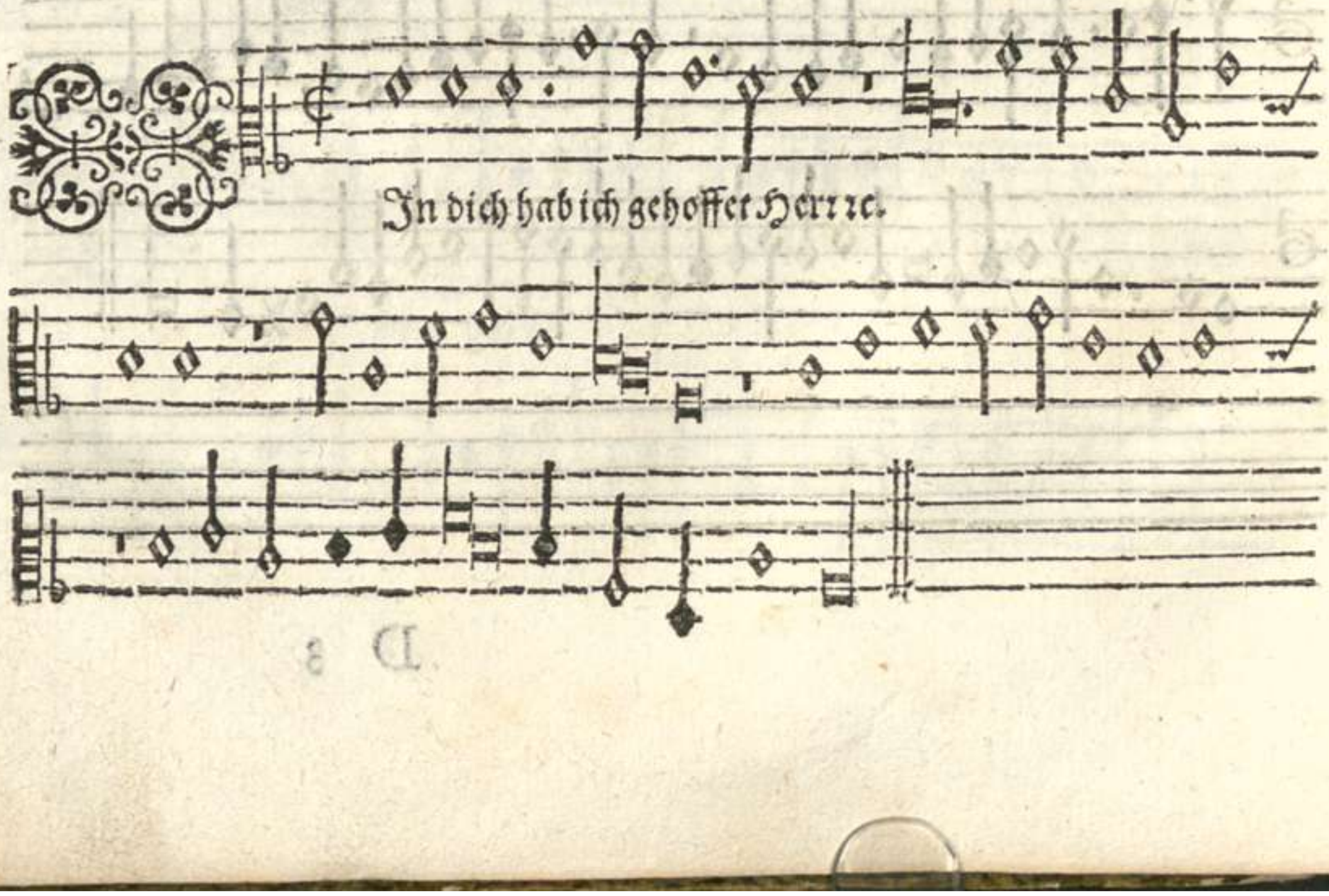
CANTVS.

XXXVIII. Resolutio. Psal. 31.

CANTVS.



TENOR. Iac. Paix.



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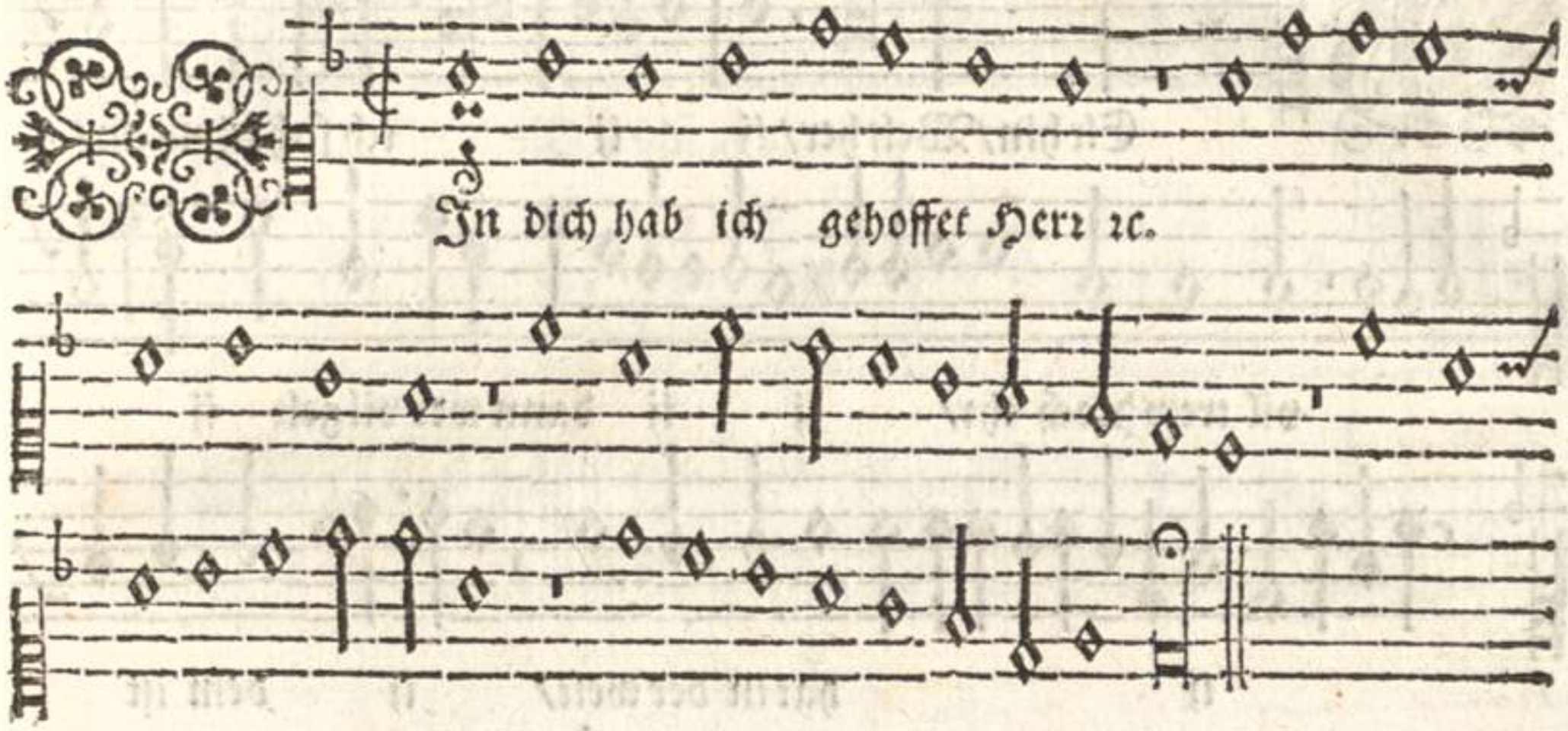
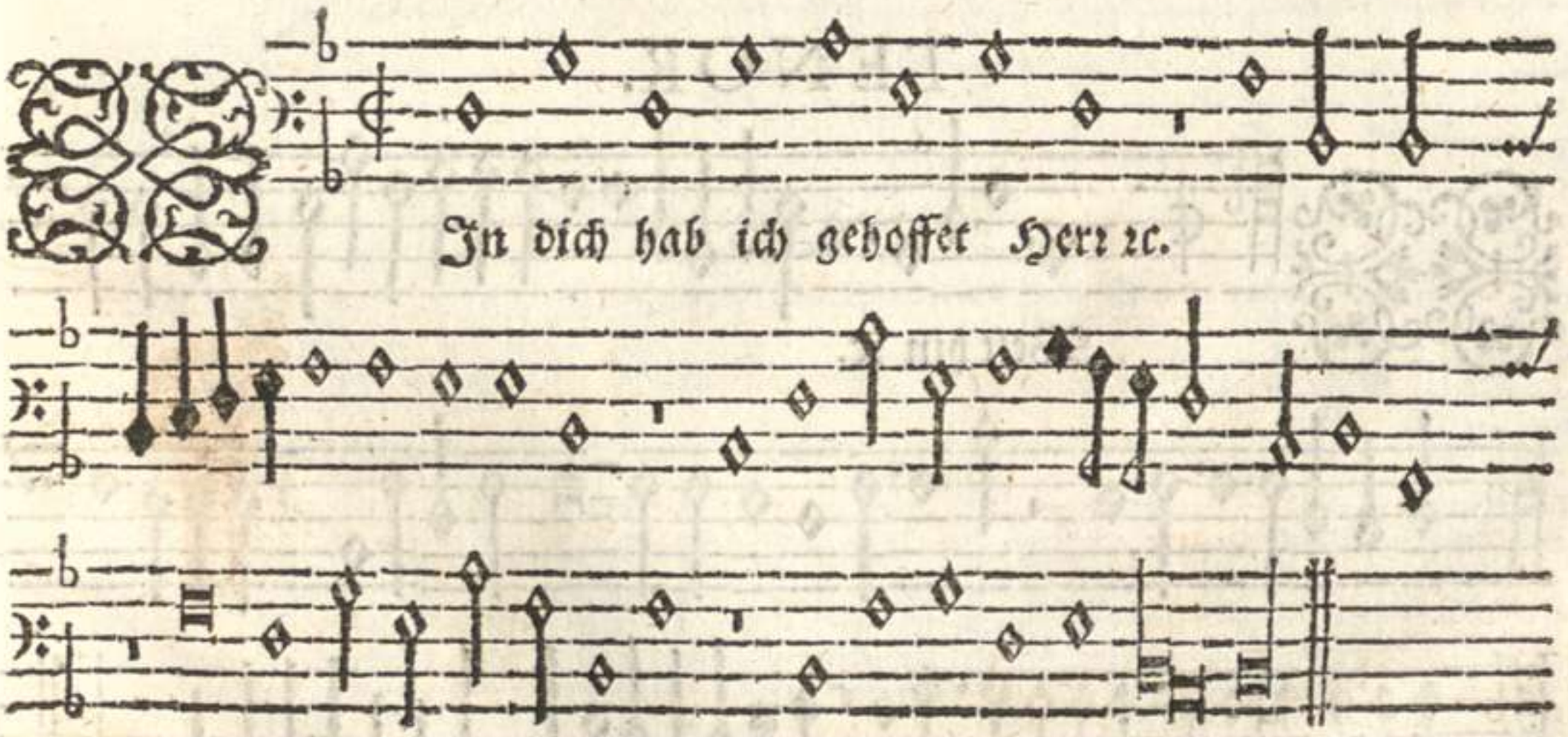
Quatuor ſub tribus, in ſeſquitonio acuto.

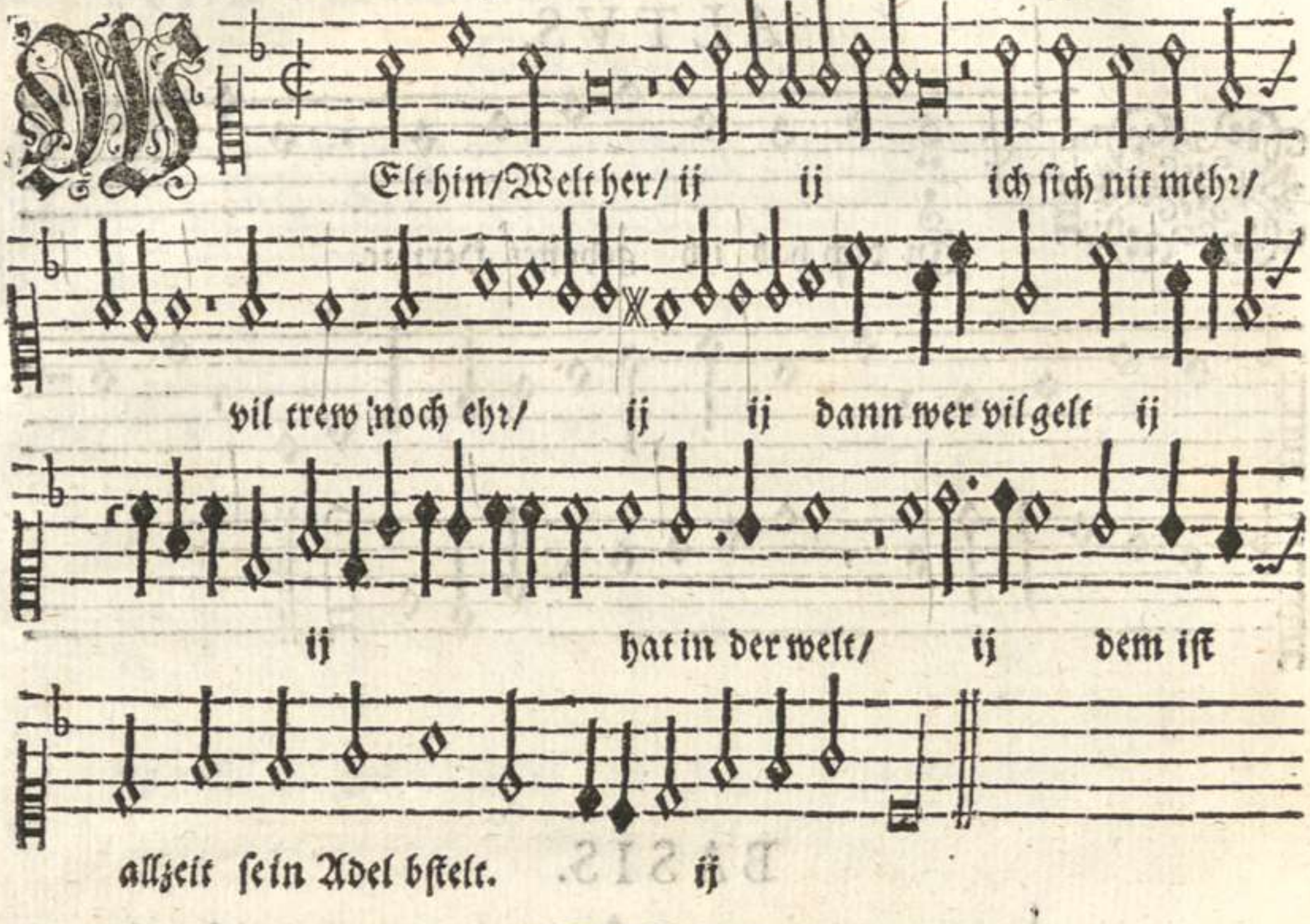
ALTVS.



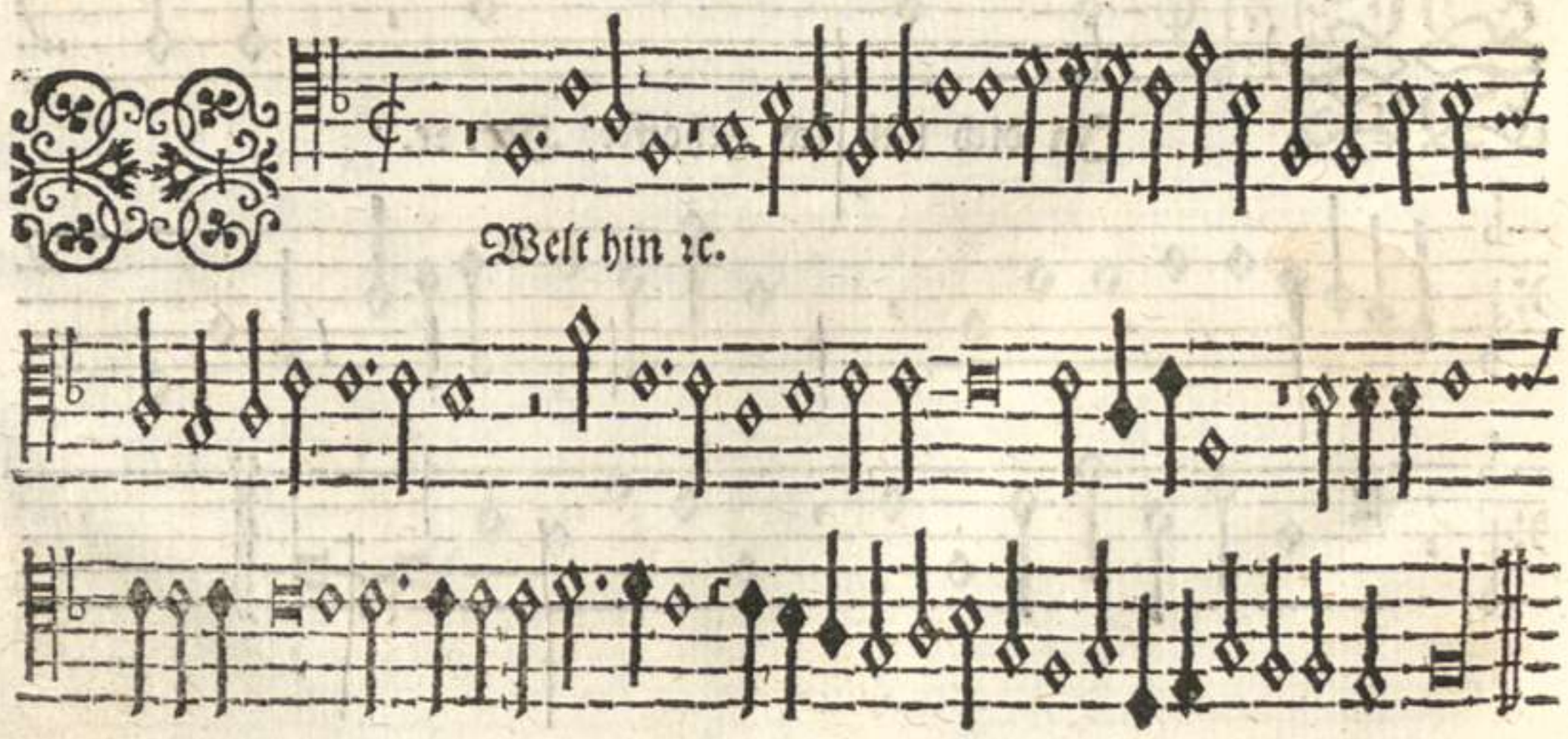
BASIS.



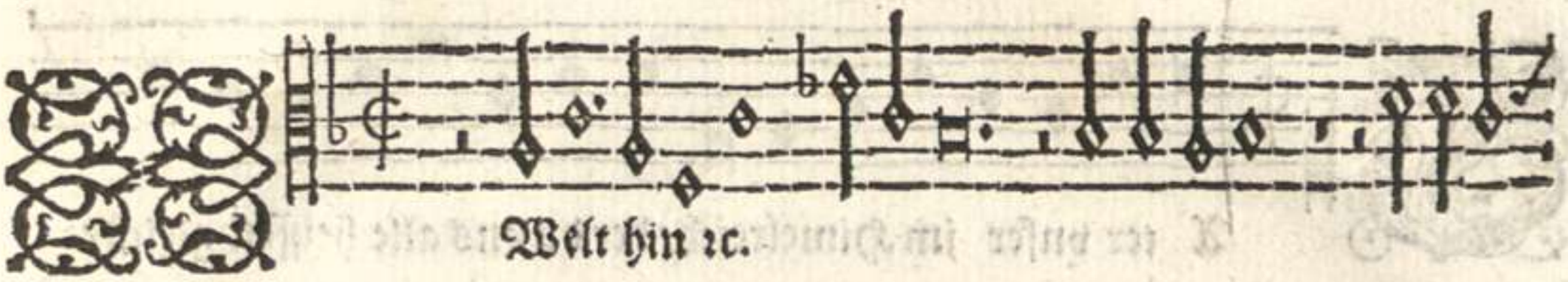
Cantus à quatuor. Iac. Paix Org.



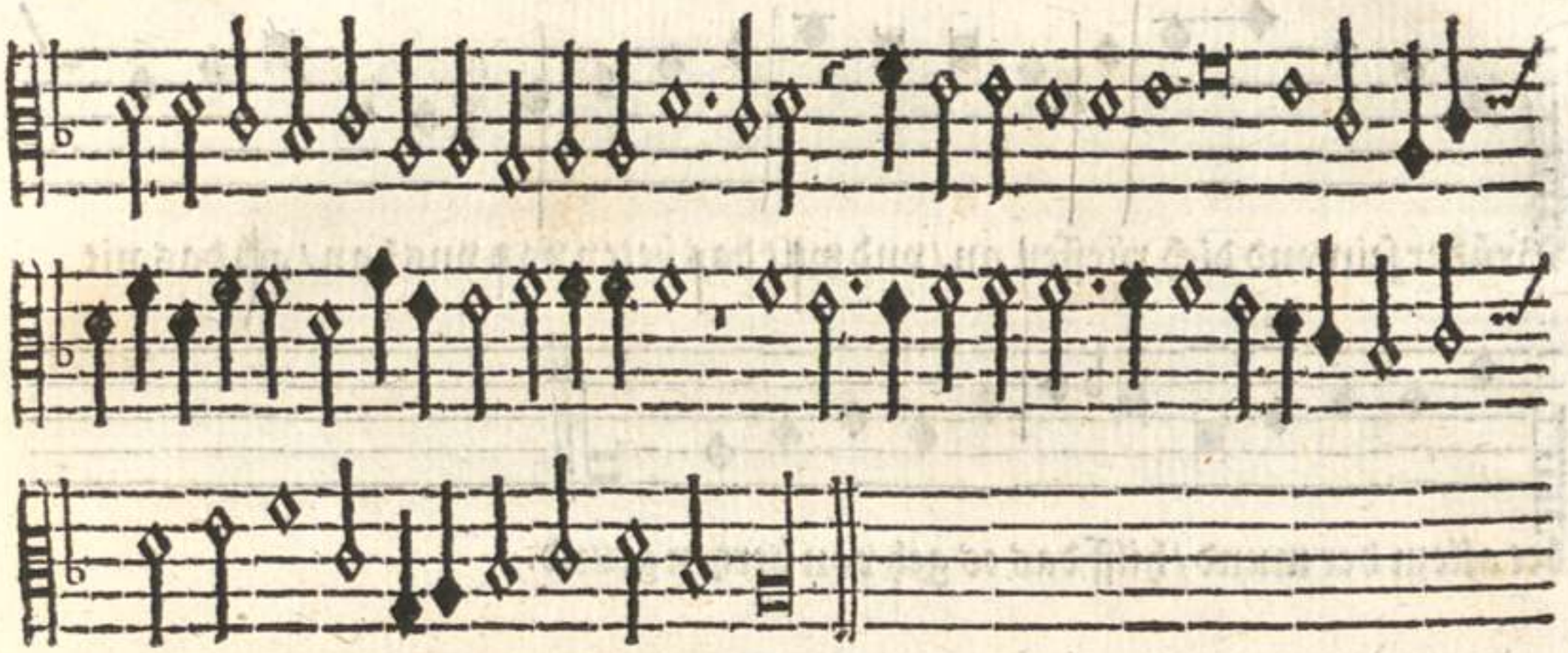
TENOR.



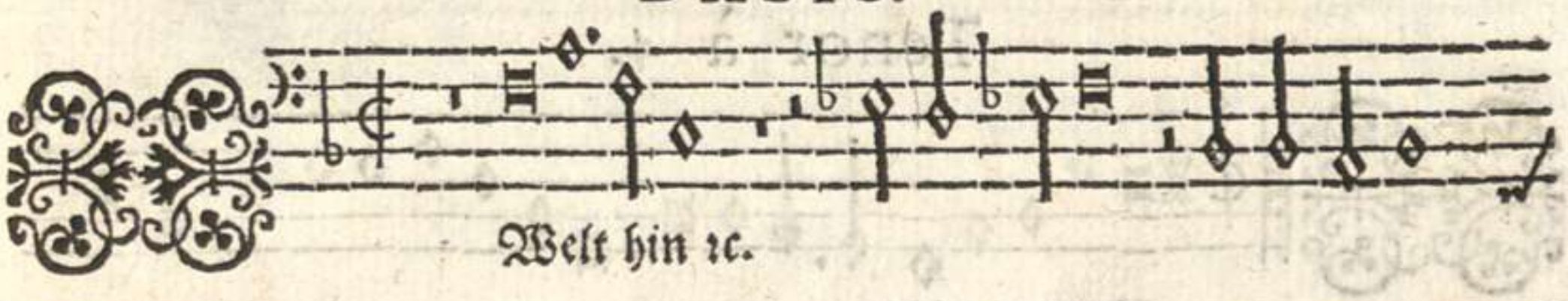
ALTVS.



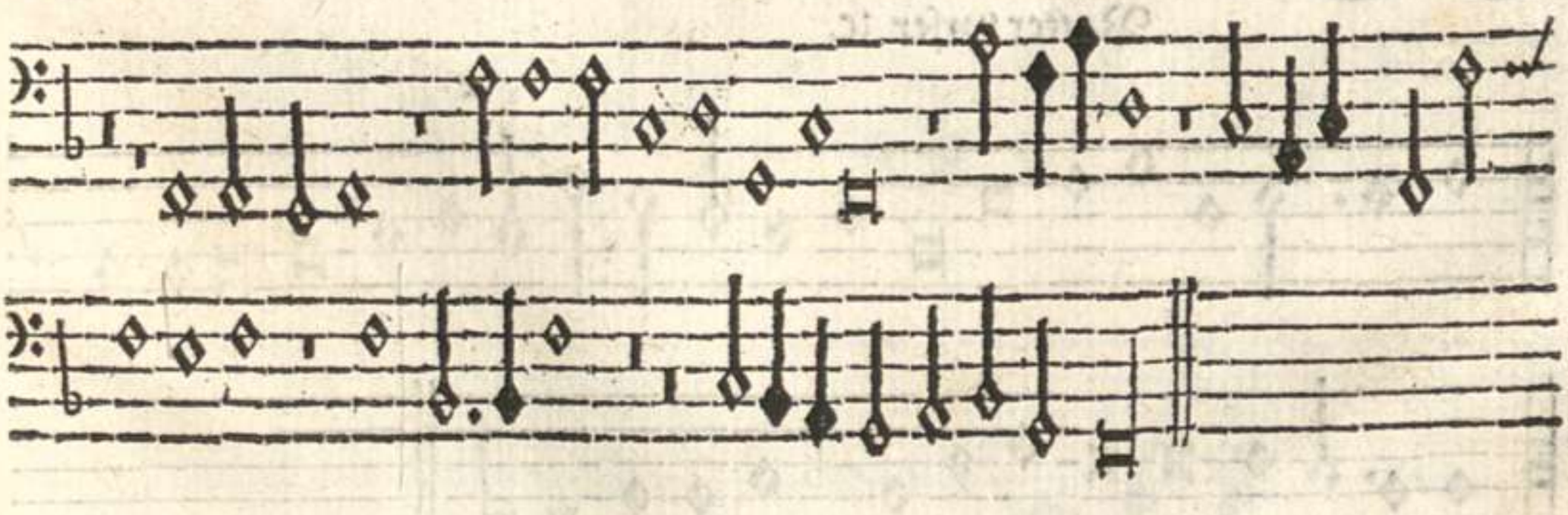
Welt hin ꝛc.



BASIS.



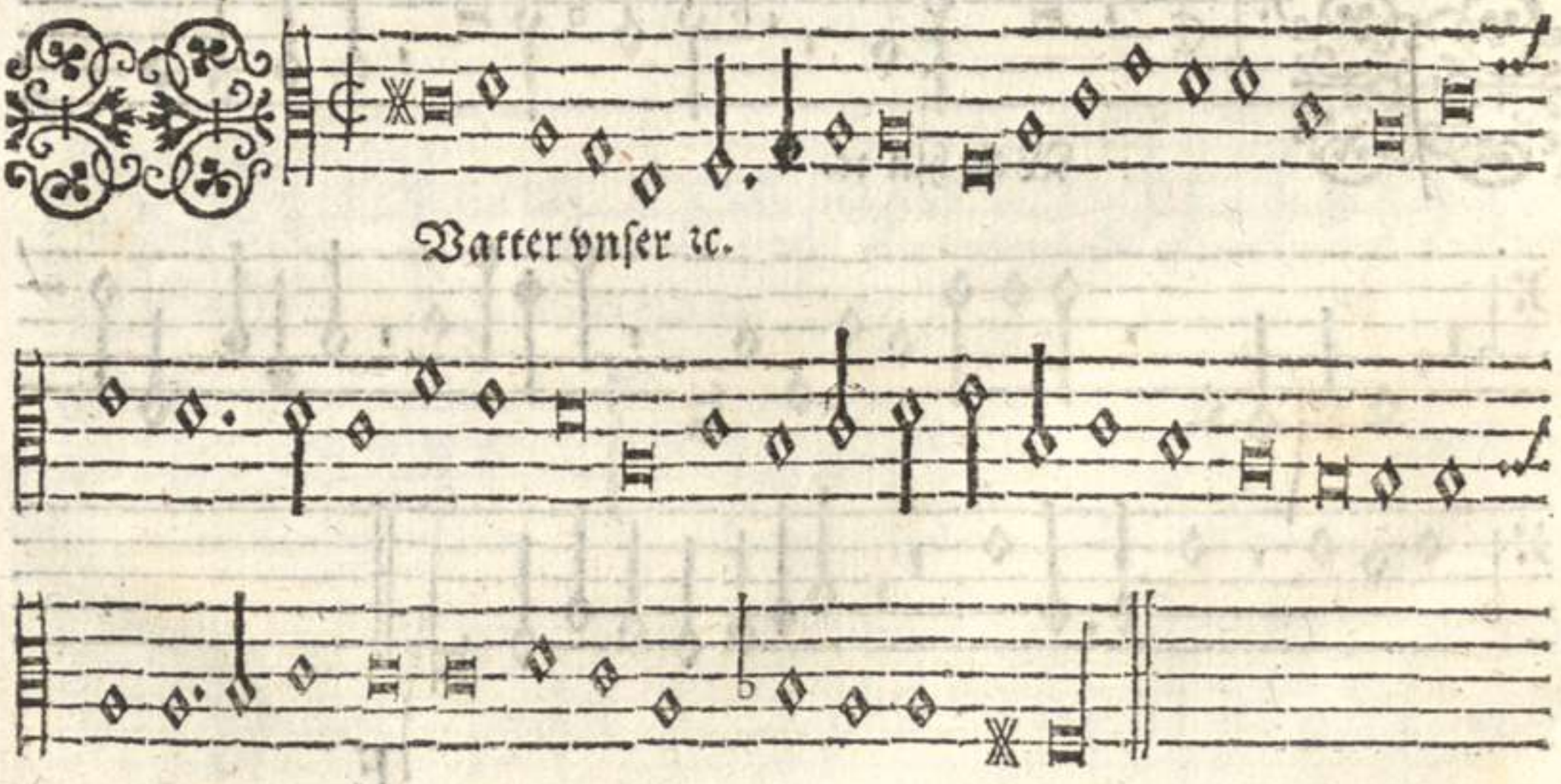
Welt hin ꝛc.



Cantus à 4. Iac. Paix.

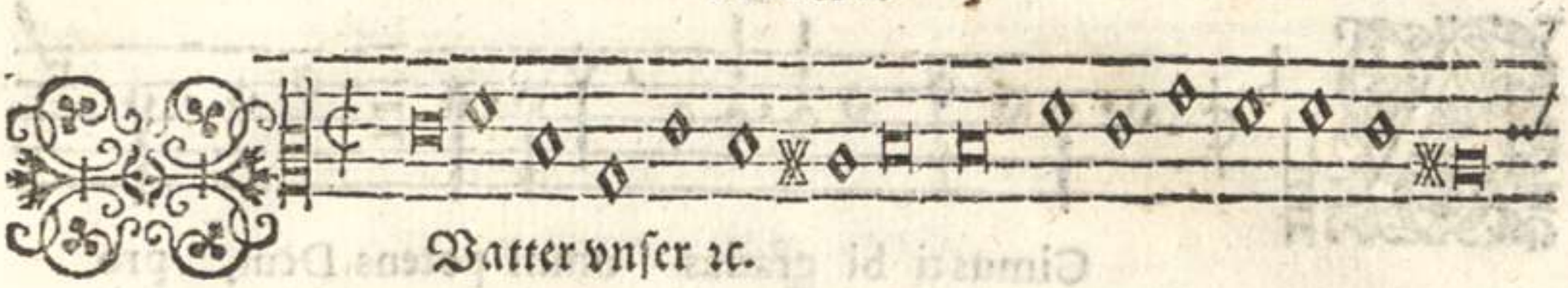
Vater vnser im Himelreich/ der du vns alle heisſeſt gleich/
Brüder ſein vnd dich rüeffen an/ vnd wilt das beten von vns han/ gib das nit
bet allein der mund/ hilff das es geh von hertzen grund.

Tenor à 4.

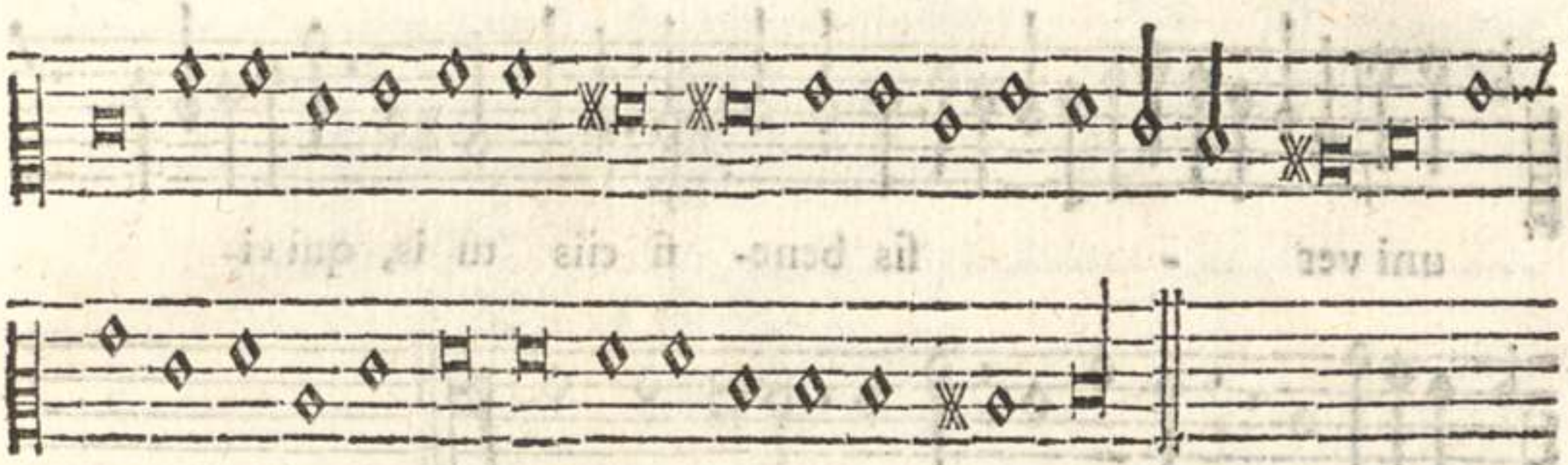


Vatter vnſer ꝛc.

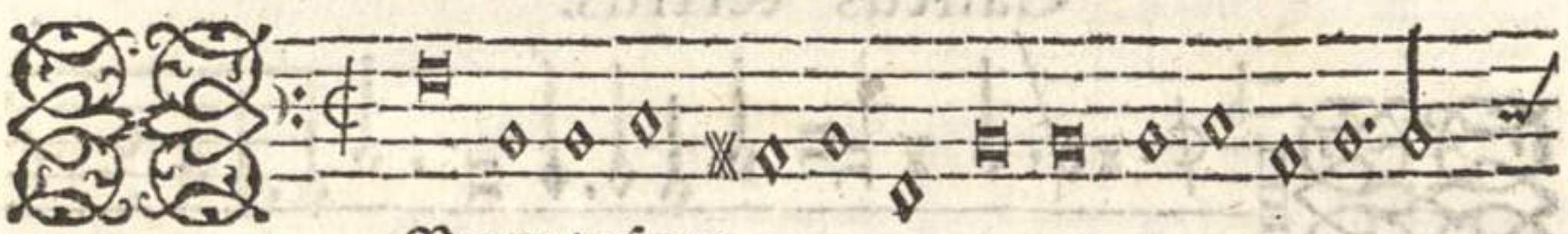
Altus.



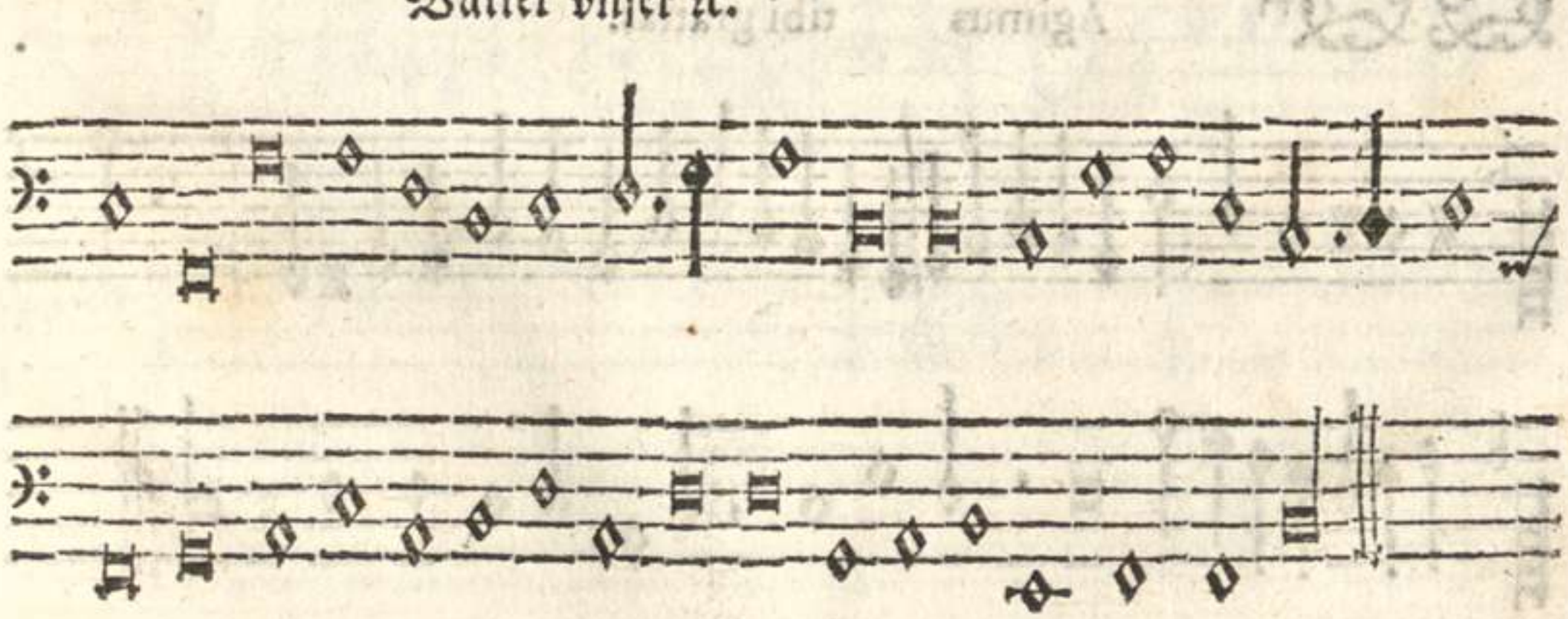
Vatter vnſer ꝛc.



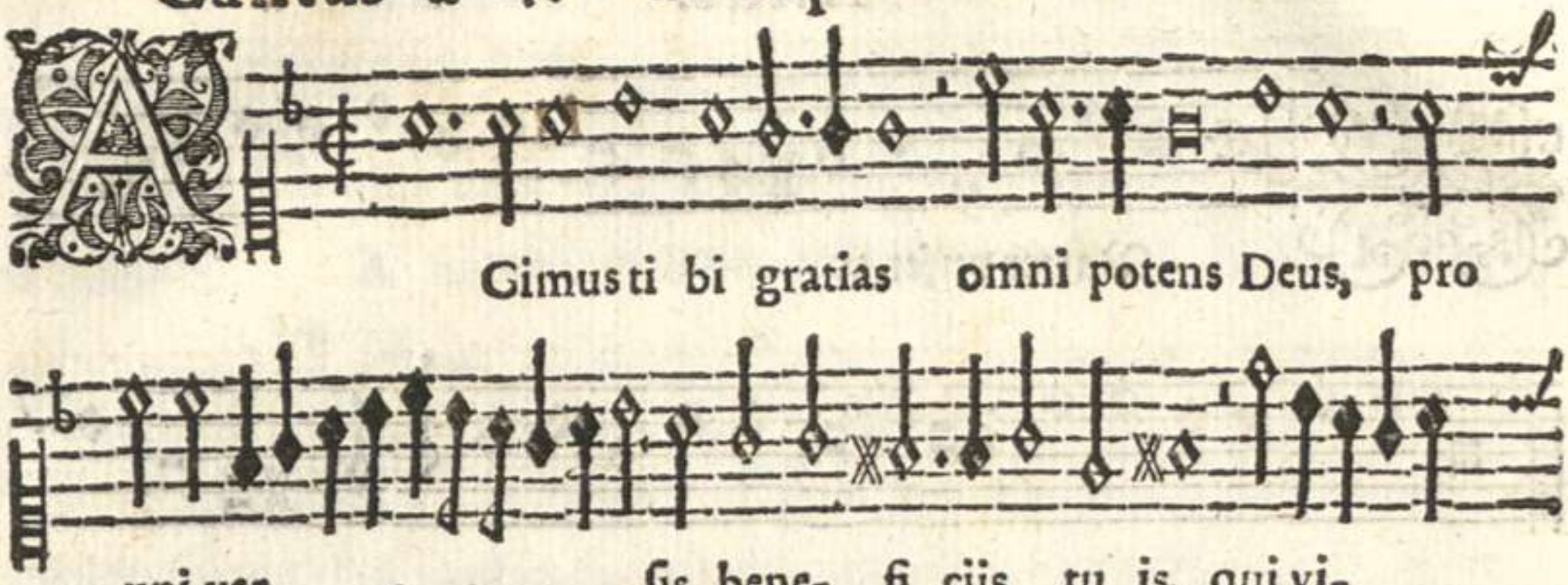
Baſis.



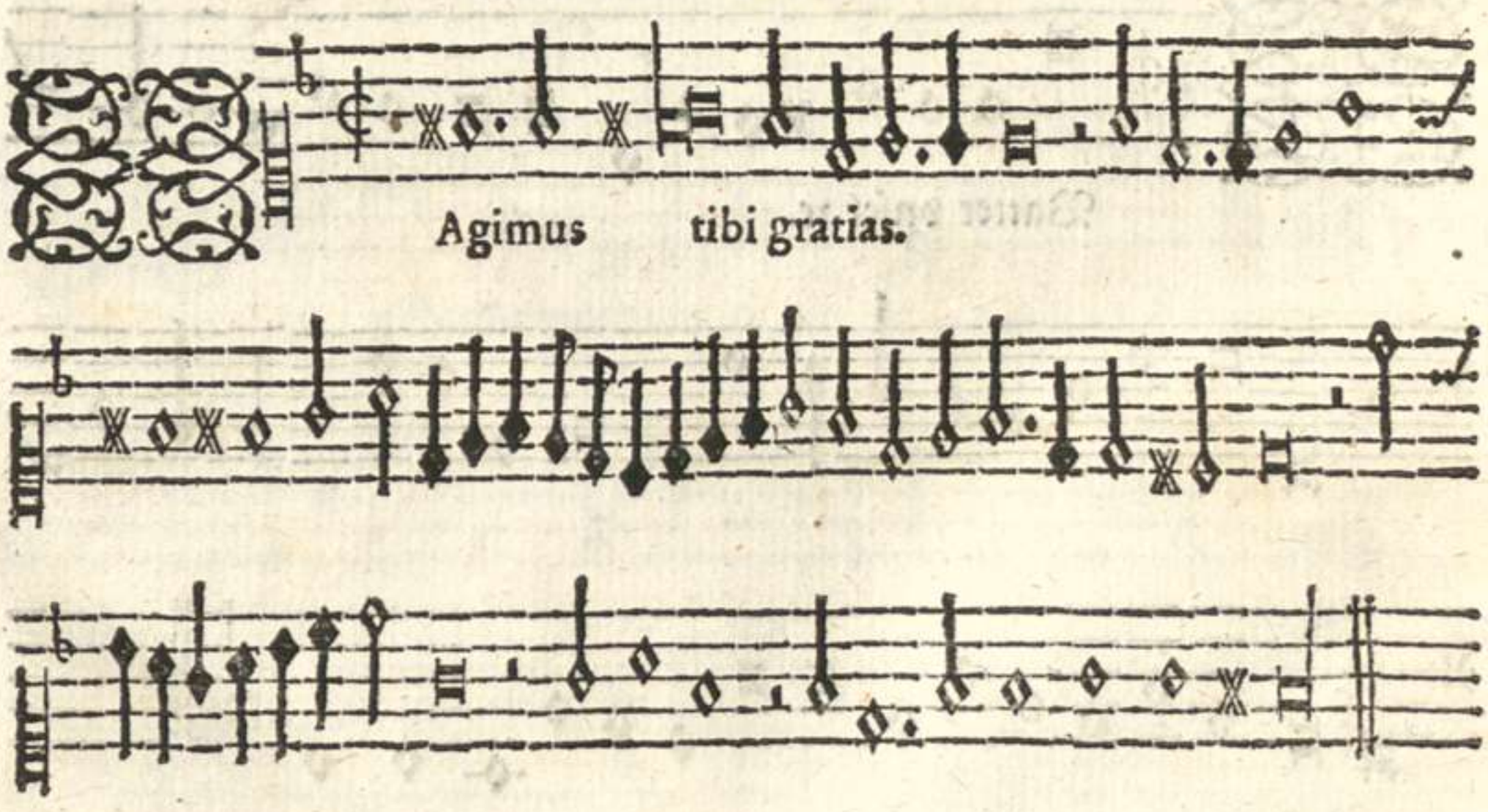
Vatter vnſer ꝛc.



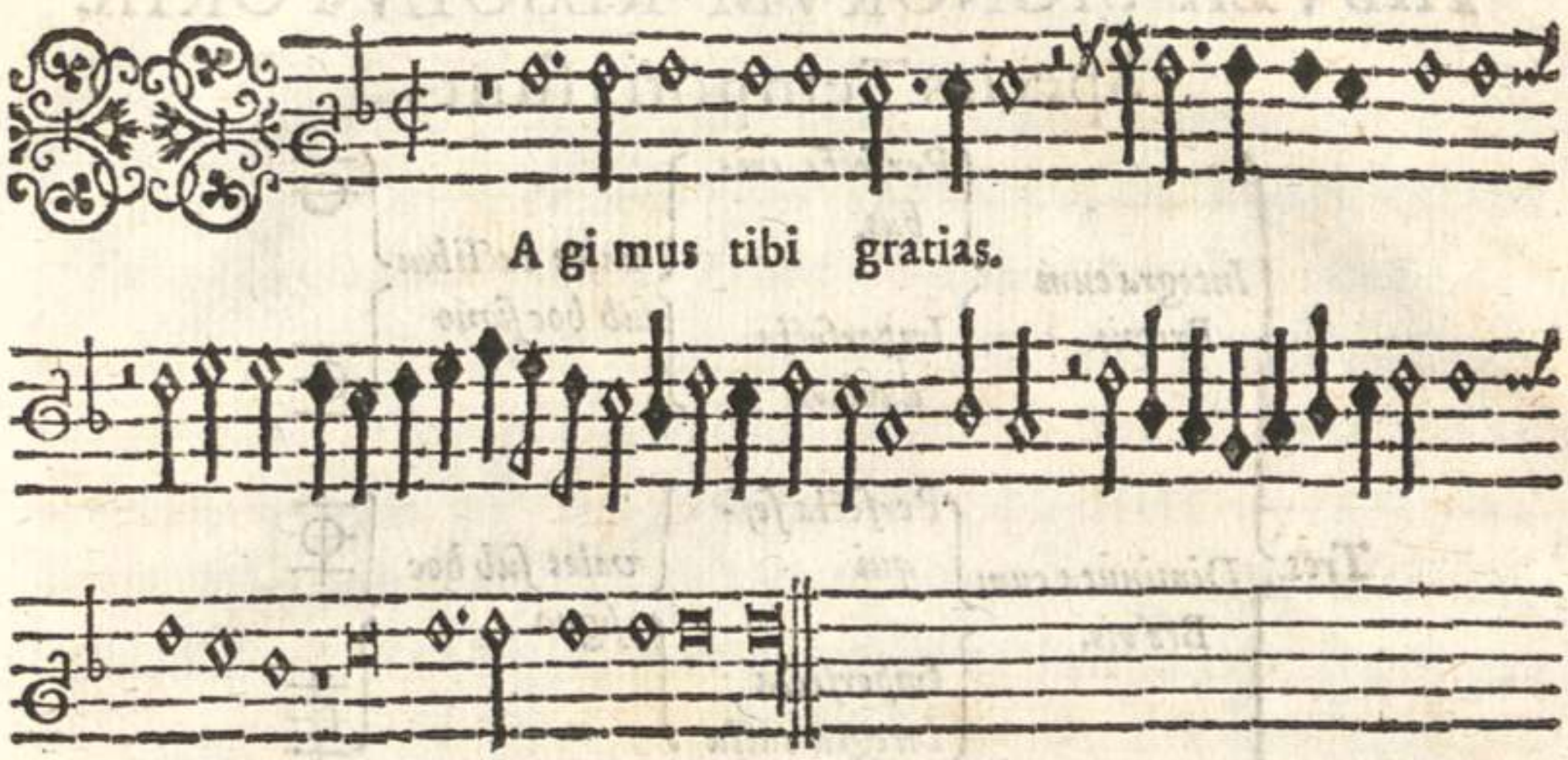
Cantus à 4. adæqualis. Iac. Paix.



Cantus tertius.

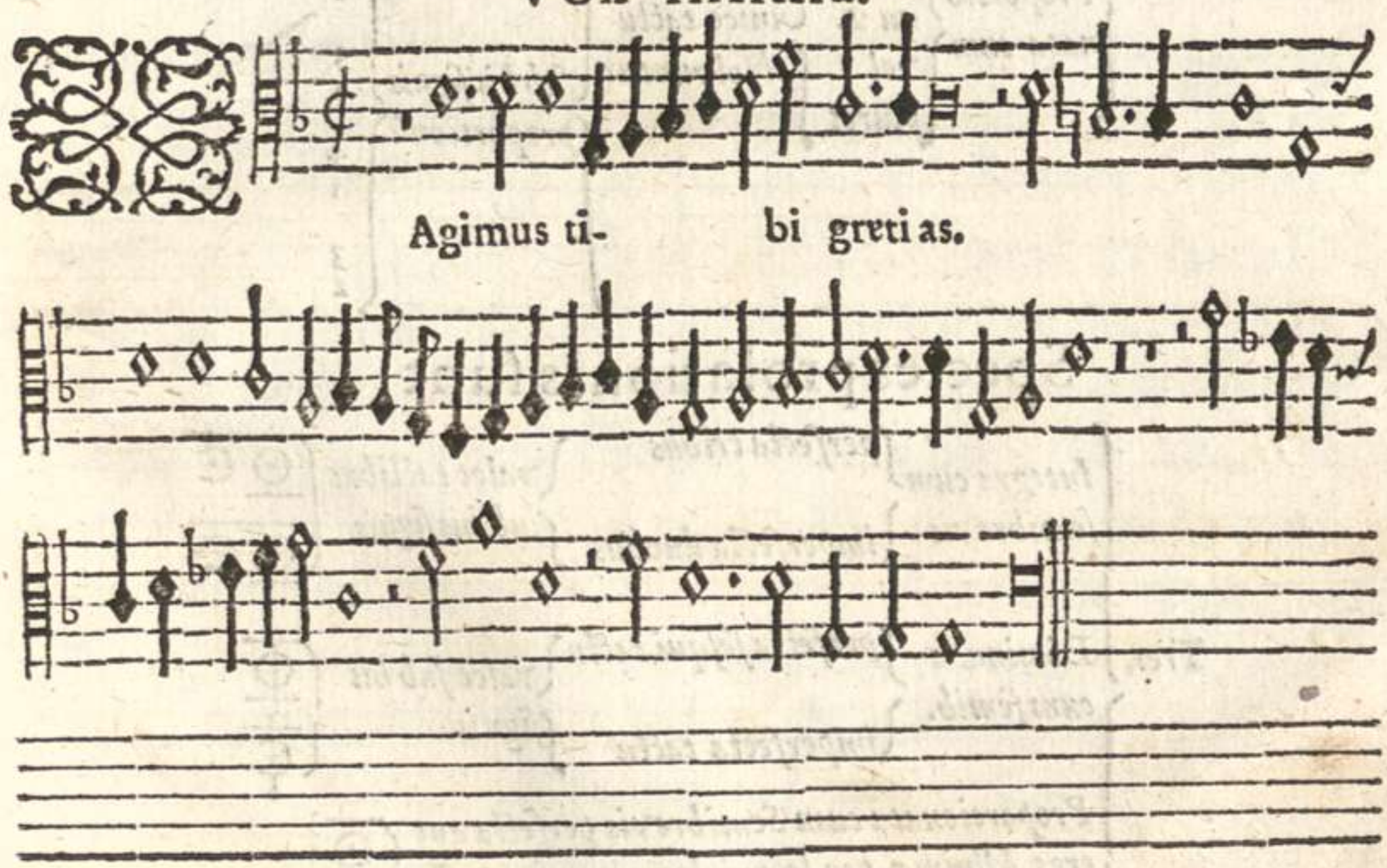


Cantus secundus.



A gi mus tibi gratias.

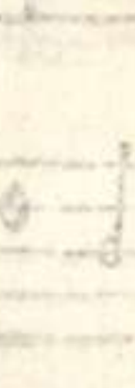
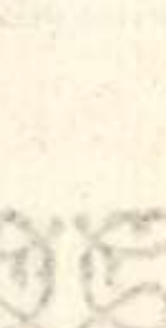
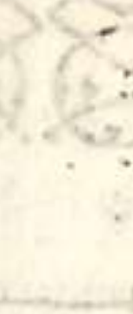
Vox infima.



Agimus ti- bi gretias.

TABVLA SIGNORVM RESOLVTORIA.

Species Temporis sunt

- **Tres.**
  - *Integra cum Brevis.*
    - *Perfecta tribus* — *valet tactibus* — sub hoc signo
    - *Imperfecta duobus* — *sub hoc signo*
  - *Diminuta cum Brevis.*
    - *Perfecta sesqui* — *valet sub hoc signo* 
    - *Imperfecta Integra tactu* — *sub hoc signo*
  - *Proportio nata cum* — *duo tres quat. vel plures* — *semibreves unico tactu absolvuntur* — *sub his signis*  *proportionũ* 

Species prolationis sunt

- **Tres.**
  - *Integra cum semibrevis* — *perfecta tribus* — *valet tactibus* — *imperfecta duobus* — *sub his signis*
  - *Diminuta cum semib.* — *perfecta sesqui tactu* — *valet sub his signis*
  - *imperfecta tactu* — *sub his signis*
  - *Proportionata cum Semibrevis perfecta aut tres Minimæ per sesquialteram unico tactu valent, sub his signis*

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De Proportionibus Musicis.

PRoportio est (definitore Franchino ex Euclide lib. 5.) duarum quantæcunque sint, eiusdē generis quantitatū certa alterius ad alterā habitudo. Et in hac definitione, ut scrupulū amoveā, non me magnopere turbat, quod quidā pro verbo proportio, rationē dicere malūt, distinguētes rationē à proportione, ut nostra ætate dividunt proportionē à proportionalitate. Nā ut proportionalitas vox est veterib⁹, vt puto, inaudita: Ita proportio vix apud quenquā ex classicis scriptorib⁹ reperias. At multa talia nobis hic dissimulanda. Sed operæ preciū videtur, ut hoc negociū aliquādo altius repetamus, at breviter, ut alia. Omnis igitur quantitas ad alterā collata, est ei vel æqualis vel inæqualis. Quod ut lucidi⁹ appareat: de numero exempla proponemus. Omnis enim numerus, ad alterum collatus, est illi vel par vel impar. Si par fuerit, nulla prorsus accidet differentia. Si impar, rursus vel maior numerus comparabitur minori, ut 4. ad 2: & maior dicetur inæqualitas: vel minor numerus comparabitur maiori, ut 2. ad 4. & minor dicetur inæqualitas.

BIBLIOTECA