

Movas.

**SELECTÆ, AR-**  
**TIFICIOSÆ ET ELEGAN-**  
**TES FVGÆ DVARVM, TRI-**  
**V M, QVATVOR, ET PLVRIVM VOCVM,**  
 partim ex veteribus & recentibus Musicis summa Diligen-  
 tia & acurato iudicio collectæ, partim Compositæ  
 à IACOBO PAIX, Organico  
 Palatino Lavingano.

*Tertia, locupletior & correctior editio:***BOETIVS.***Musica obtinet principatum: nihil enim sine illa manet.*

Bayer. Staats-  
 Bibliothek  
 München

**L A V I N G I**

Excusum per Leonhardum Reinmichælium.

**cic cic VIC.**



Psal. 142.

Trio in homophonia.



Domine ad

te

confugi: doce

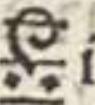
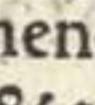
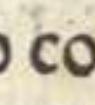
me facere voluntatem tuam;

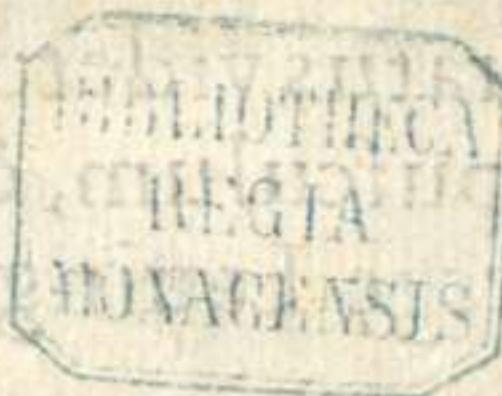
00466205  
NOBILITATE ET  
ERUDITIONE ORNATISS. VIRO  
D. Marco Thennio, Patricio August. Domi-  
no suo obseruando. Iac. Paix. S. P. D.

**P**OSTquam superioribus annis Fugas  
meas in publicum emissem: adeò cu-  
pidè à plurimis eæ emptæ fuerunt, vt  
non solum omnia exemplaria brevi tempore di-  
straherentur, verū etiam plura à Musices studio-  
fis expedenterentur. Quibus novam editionem vr-  
gentibus, pro meo in eos animo, grætificandum  
esse statui: & quidem ita, vt expectationem eorū  
vincere studerem. Non solum enim menda ty-  
pographica sustuli, sed etiā aliqua accessione no-  
varum cantionum auxi: vt major voluptas & vti-  
litas ad eos inde perueniret. Quoniam autem re-  
novatum, vel potius novum, hoc meum opuscu-  
lum patronū desiderare videbatur Musicis cum  
amantem tum probè gnarū: tu facile primus mihi  
occurristi, cuius auspicijs in lucē exiret. Nam ar-  
tem istam studiosè didicisti & exerces: cuius a-  
mor tibi à clarissimo pārēte tuo D. Christophoro  
Thennio, viro & Musico optimo, felicis recorda-  
tionis, ingeneratus videtur. Accipe igitur vir Amplissime hoc opusculum, & me solita benevolen-  
tia prosequi perge Lauingæ idib. Febr. Anno 94.

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

**M**A accioche si caví qualche frutto da qello, ch' io hò detto, hò posto prima di sopra lo essēpio di quelle, che si nomi-  
nano Sciolte, le quali si fanno sopra li canti fermi, à loro imitatione, percioche delle Sciolte, che si trovano tra due parti dimi-  
nute, se ne potrà hauere due accōmodati esempi &c. Nelle Fughe poi, che si chiamano legate, si haverà da osservar questo, che siano poste l' vna con l' altra conseguēza 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 con le istesse figure, & ogn' altro accidente, sarà il consequente. La onde finito che farà il tutto: come qui si vede, si pi glierà la parte, che incomincia a cantare, cioè la Guida, & si scriverà di longo: & done il consequente há 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 há da fermarsi, si segna la parte della Guida col detto segno, over con questo  ponendolo sopra la figura finale, ove si há 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 *καρωνί*, 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 consequente è più acuto della Guida, si aggiungo in acuto: aggiungendoni oltra di ciò il tempo, che há da aspettare la parte del consequente, avanti che incomincia a cantare, ancora che sia segnato il luogo col segno  &c.



○. I. Fuga D. Iodoci Pratensis vulgo Ius-  
quin de pres, in epidiapente.



I. P. Trio in homophonia.



Non tam profunda, qui fundum cōtinet vnda.

Sape.

A 3

### Cantus a. 4.

I.P.O.

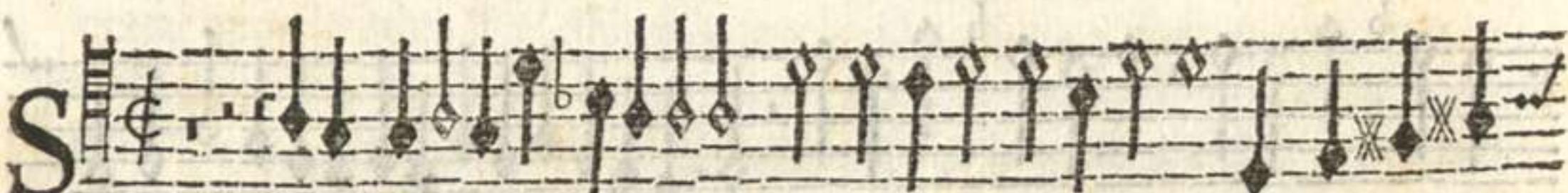


*I vislunda ri ij si vis charusq; vo ca ri, discas*

*a du la ri. Nam tales ij nam tales sunt modo cha ri.*

*Discas a dulari, Nam tales iij nam tales sunt modo chari.*

Tenor. a. 4.

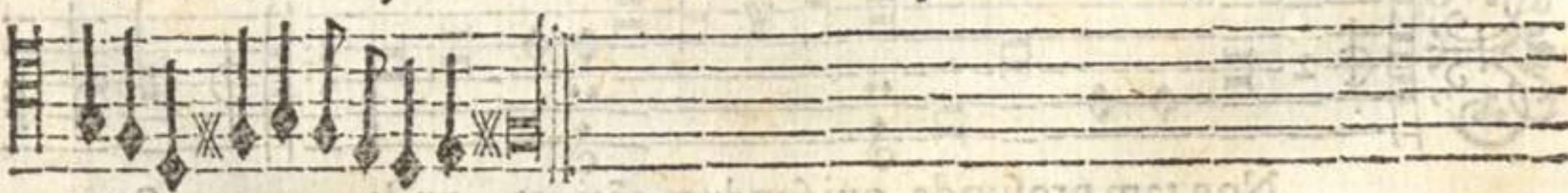


*Ivis laudari ij si vis charusq; vocari, discas a du-*

*Nam tales ij nam tales sunt modo chari. Discas*



*a du lari. ij Nam tales ij nam tales sunt modo chari.*



*Dicas a dular*      *ri*

*Dicas a dula-* *ri.*

## Altus. id a. 4.

**S**

Ivis laudari ij si vis charusq; vocari, discas a du la-

ri. ij Nam tales ij ij sunt modo chari. Discas a - du la ri

ij Nam tales ij nam tales sunt modo chari. Discas adu- la- ri.

## Bassus a. 4.

**S**

Ivis laudari ij si vis charusq; vocari, di scas a du lari,

Nam tales ij ij nam tales sunt modo chari. Discas a du lari, nam ta-

les ij ij nam tales sunt modo chari. Discas a du la ri.

Fuga in vnisono, Iacobi Hobrechti.



VII. Fuga in Hexatono acuto, post



VIII. Fuga in ditono supernè.



IX.

Fuga in dia pentegravi.



X.

Fuga contraria in septima acuta.



XI.

Alia in vnisono.





XII. Alia in sesquitonio acuto.



XIII. Triados ex vnicā. D. Iodoci Pratensis.

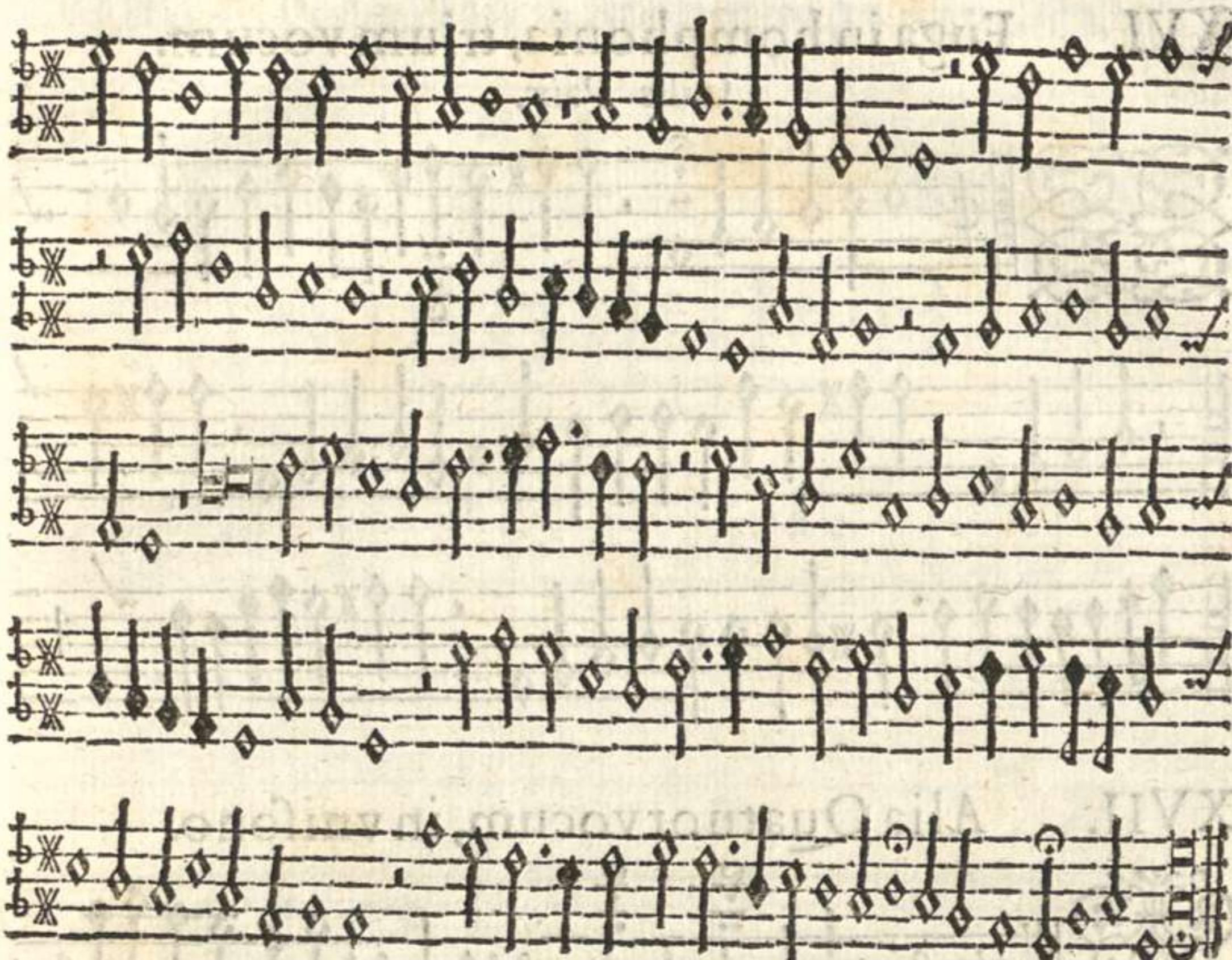


XIV. Senflius. omne trinum perfectum.



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





Resolutio Iac. Paix.

&c.

&c. &c.

B 3

XVI. Fuga in homphonia, trium vocum.  
Gili's Paix.



XVII. Alia Quatuorvocum, in vnisono.



XVIII. Petri Plat. 4. vocum fuga ex vnicā. XX



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

E va vi oculos meos

in montes unde venit auxilium mihi.

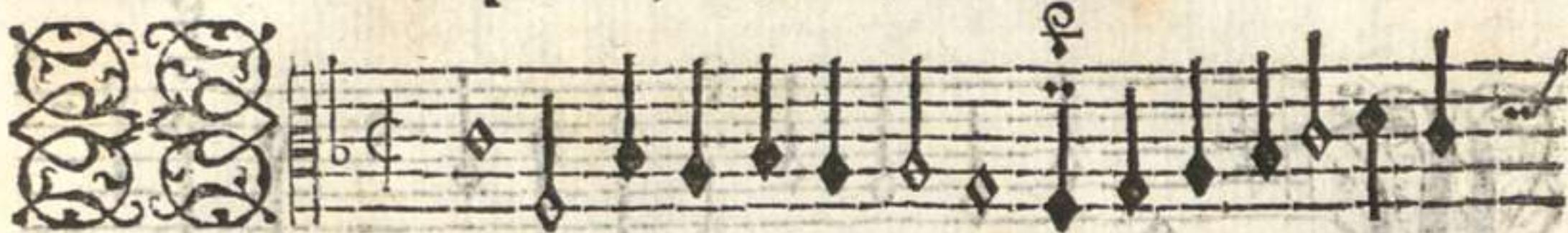
XX. Cantus, Altitonans & Bafis in fuga 4. vo-  
cum, singuli post singula, post



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

Two staves of musical notation for four voices in unison. The notation uses vertical stems and diamond-shaped note heads. A large, ornate initial 'V' is at the beginning of the first staff. Below the notes, the Latin text "ve pius, mori e re pi us." is written, with "ve pius," under the first note and "mori e re pi us." under the last note. The second staff continues the musical line.

XXII. Fuga quinque vocibus in homo-  
phonia, D. Lud. Daseri.



XXIII. Fuga Quinque vocum in vniso-  
no D. Orland. de Lasso.



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



C

## XXV.

Alia in vnfisono octonis vocibus,

Iac. Paix.

LXXX

Ich plagt vnglück so fast vnd hart/ der ich glücks  
wart/ doch glücklich zeit/ bleibt mir zu weit/ je gund vnd  
nun/ wo ich hin kom/ bin ich in di se Welt zu fromm.

## XXVI.

Fuga novem vocum, Iac. Paix.

Psal. XLVII.

LIXX

Sal

lite psal

lite psal



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

## XXVII. Monas, in diapente infernè.

The musical score consists of four staves of music. The first staff begins with a decorative flourish and a treble clef. The subsequent staves are in common time, indicated by a 'C' at the beginning of each. The music uses a variety of note heads, including circles, diamonds, and squares, along with vertical stems and horizontal dashes.

XXVIII. **Trio in Choralem Ave maris stella.**  
Cantus, à Iacobo Paix Org.

The musical score consists of five staves of music. The first staff features a large, ornate initial 'A'. The lyrics are:

Ve muudi stel-  
la, Dei pro - les  
al - ma atque fa -

The second staff continues the lyrics:

lus nostra, fœ - lix cœli por - ta.

The third staff concludes the lyrics:

Ve mun di stel - la, Dei pro-les al - ma,

The fourth staff begins with a large 'A' and the lyrics:

at - que sa-lus no-sra, fœ - lix cœ - li por - ta.

## Vox media.

A



Ael

ve mun

di



la,



Dei pro

les al

ma, atq;



atq; salus nostra, fœlix

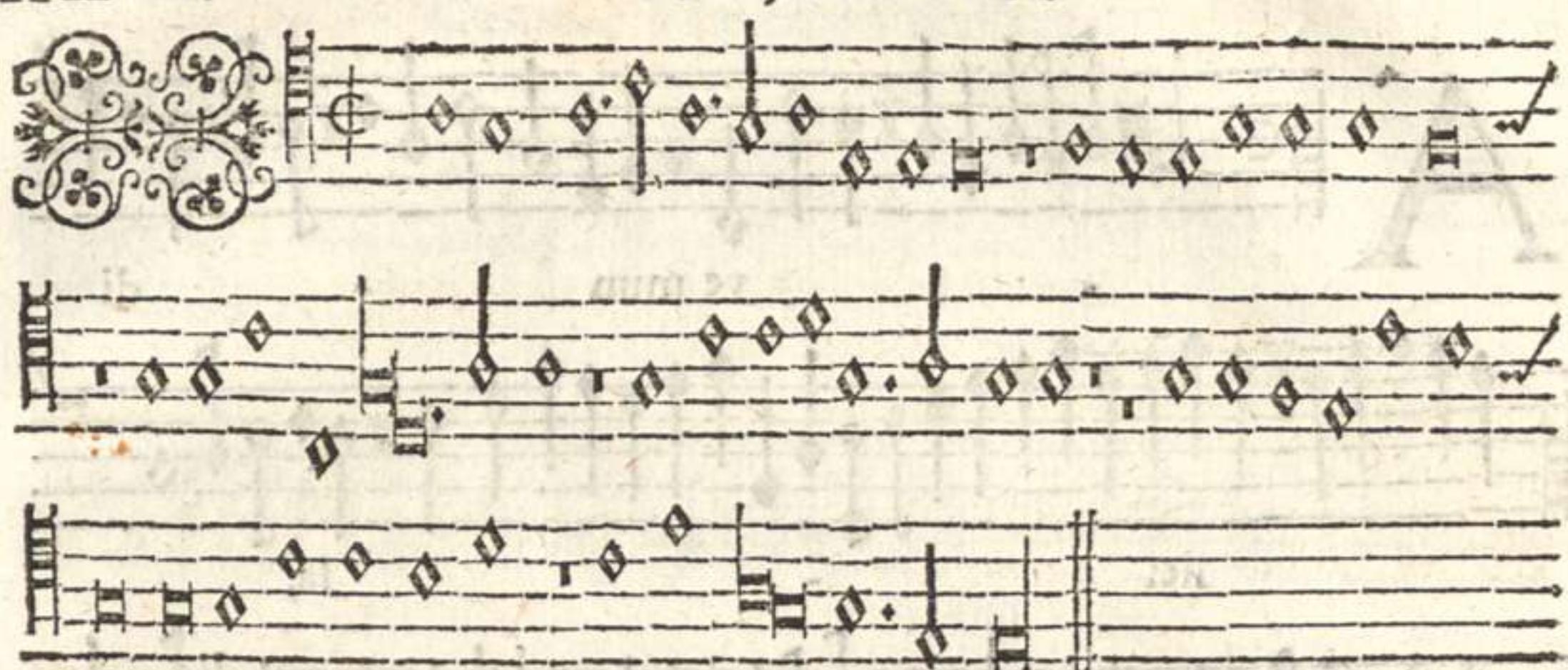


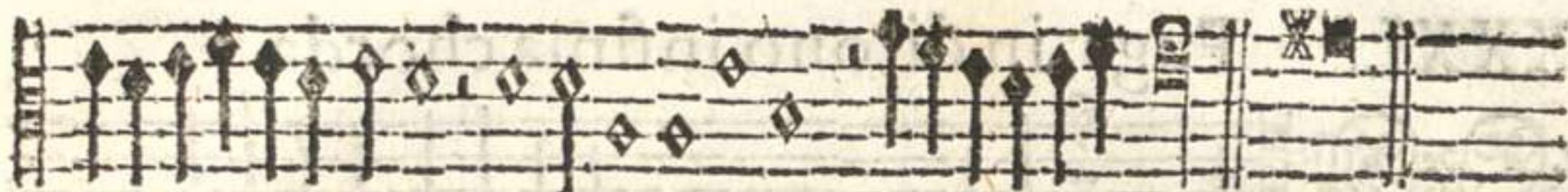
Cœli por

ta.

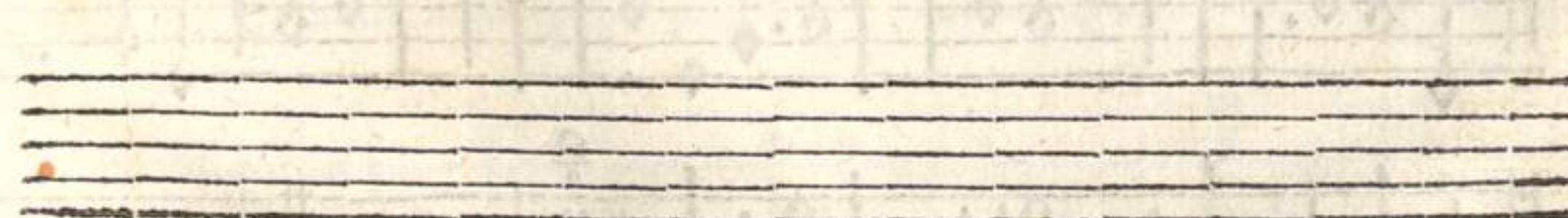
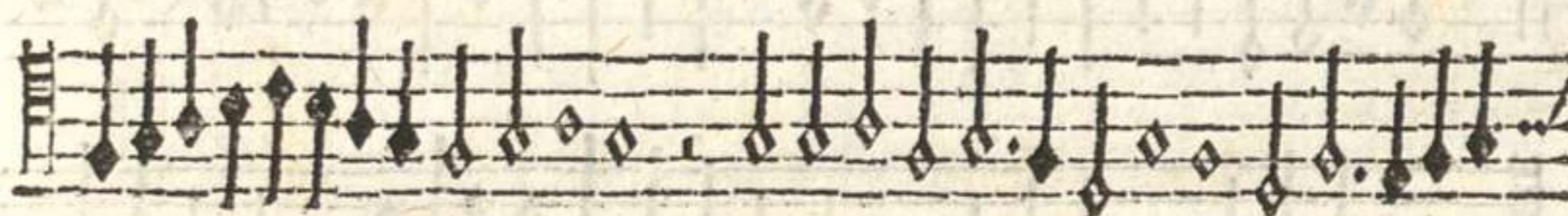
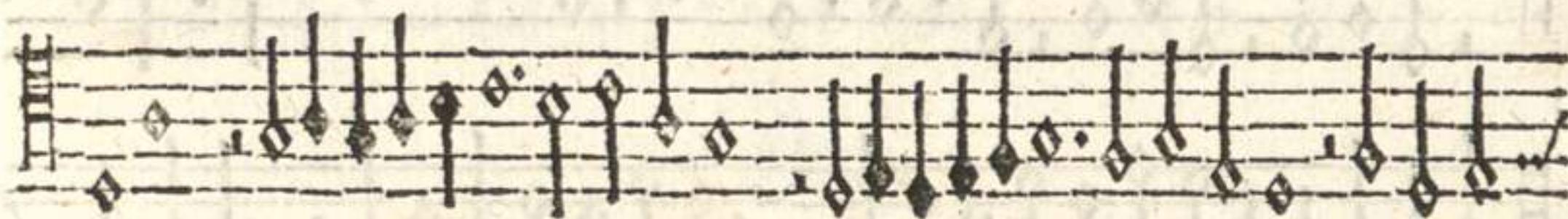
XXIX.

Trio, Iac. Paix.

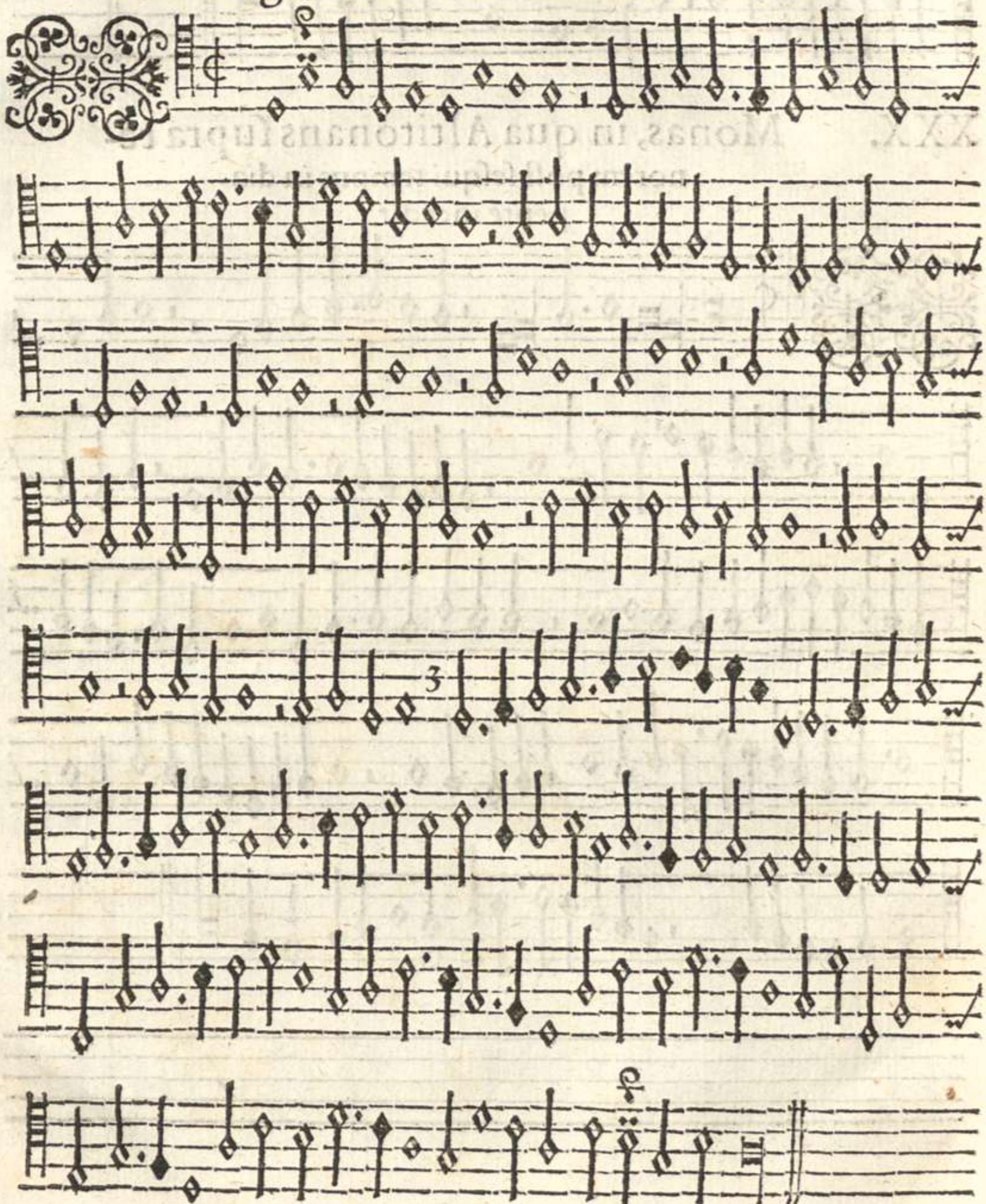
Canon in sesquitonio acuto.<sup>1</sup>



XXX. Monas, in qua Altitonans supratenorem post sesqui tempus in dia-  
pente incedit.

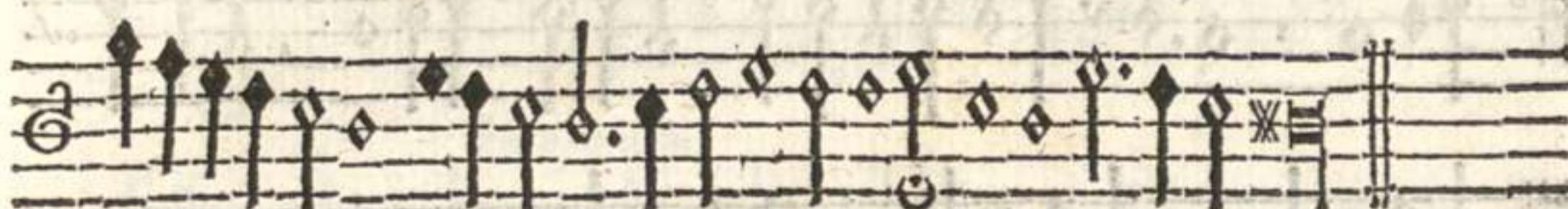
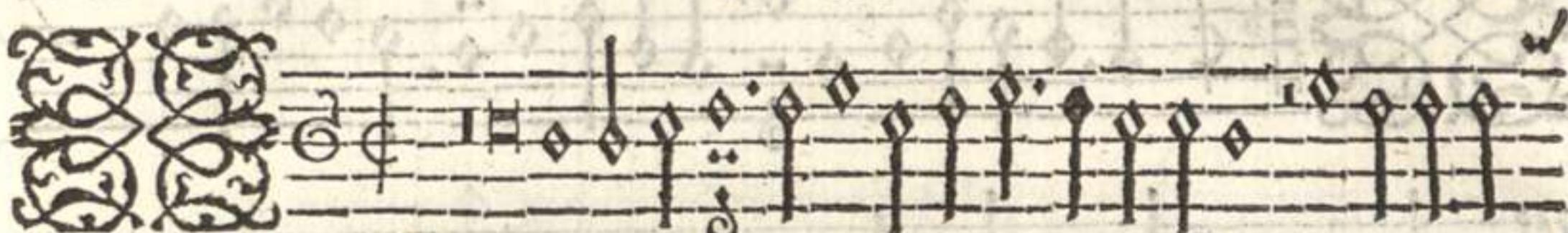


XXXI. Fuga, in ditono infima chorda.



XXXII. Fuga contraria 4. vocum. Basis ex can-  
tu sub nona. Tenor ex alto in sesquitonio inferne.

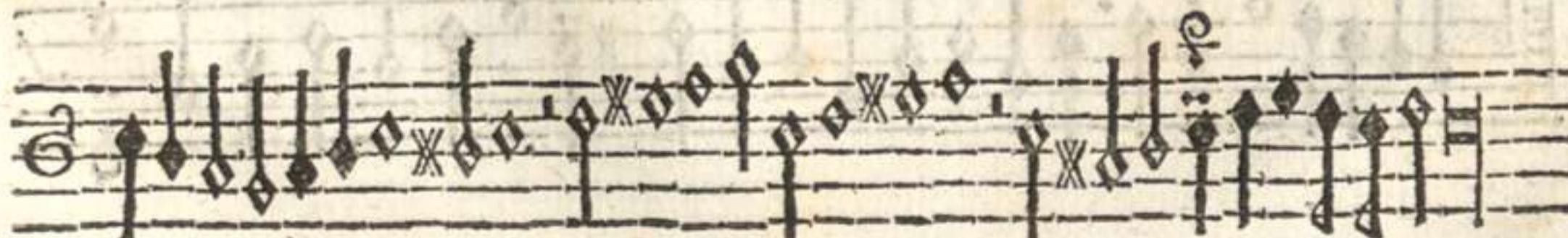
*Cantus.*



*Altus.*



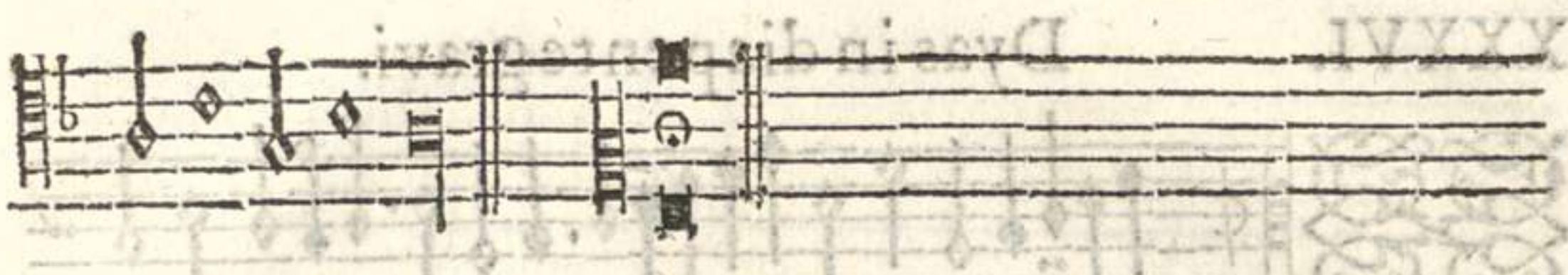
XXXIII. Fuga in unisono.



D

XXXIV. Fuga trium vocum, Iodoci Pratensis,  
superius in epidiapente, Basis sub diates-  
faron incipit.





XXXV.

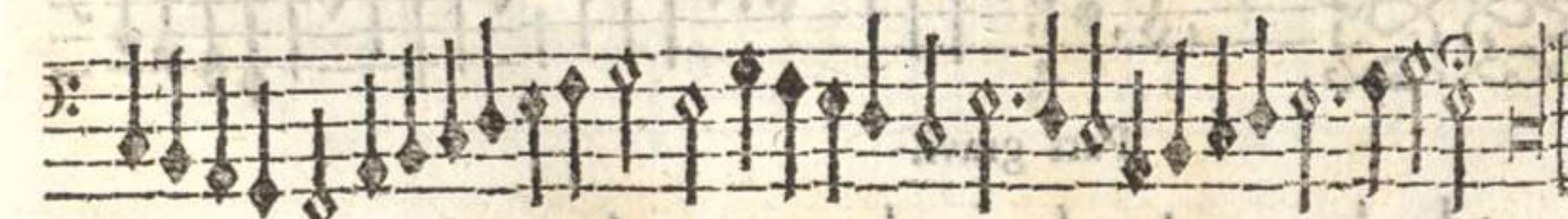
Pars acuta.



Pars acuta.

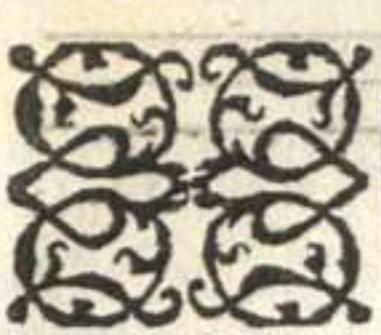
Я О И Э Т  
Tenor.

Pars gravis.



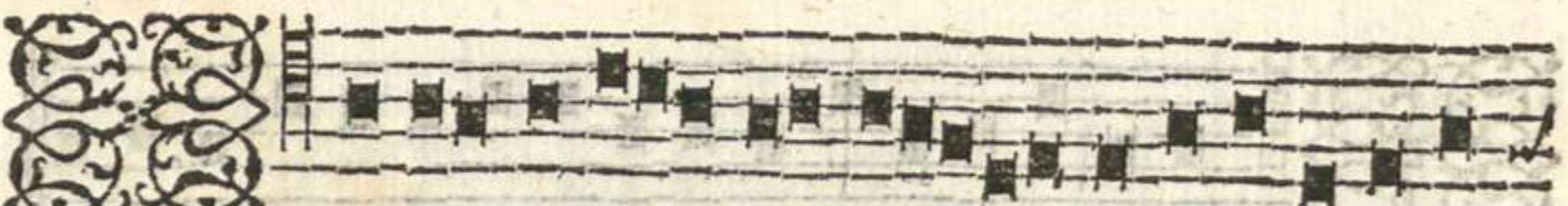
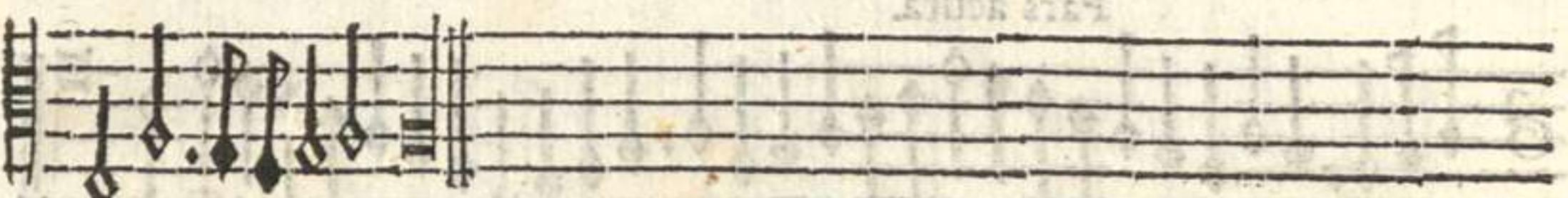
XXXVI.

Dyas in diapente gravi.

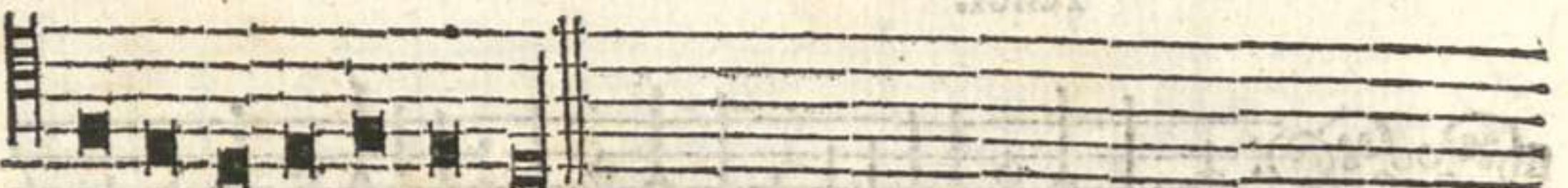


Pars acuta.

VXXX



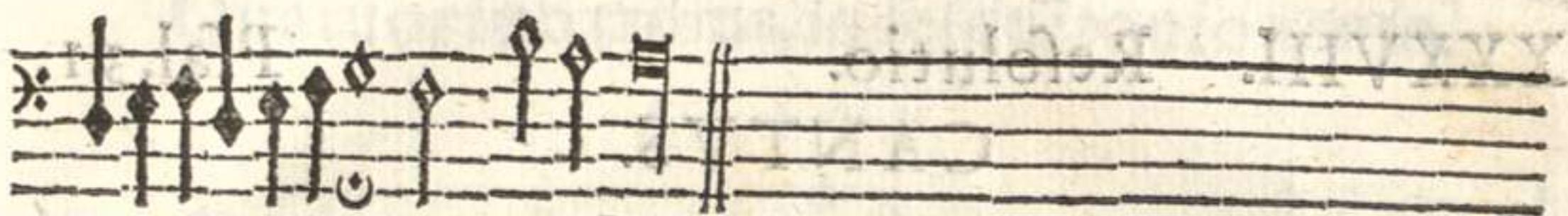
T E N O R.



Pars gravi.



2. C

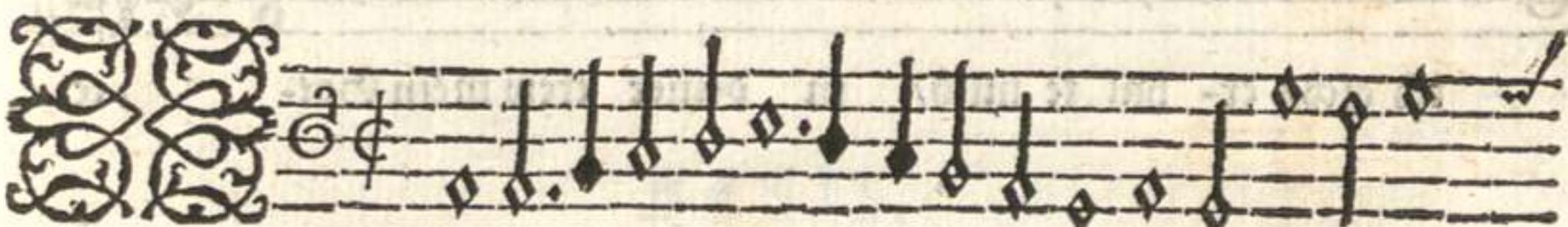
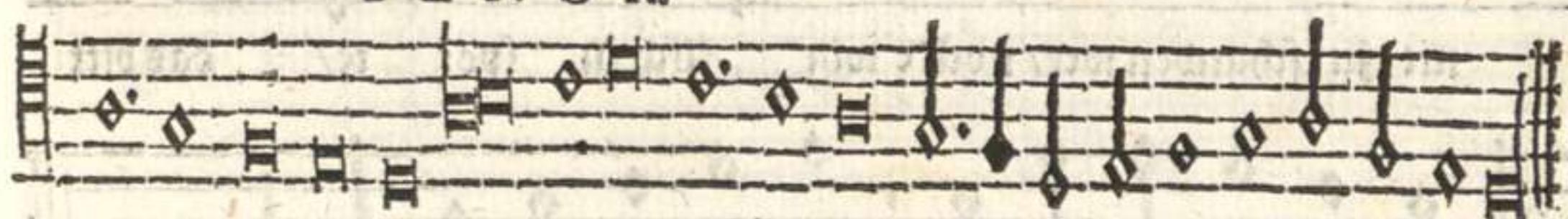


XXXVII.

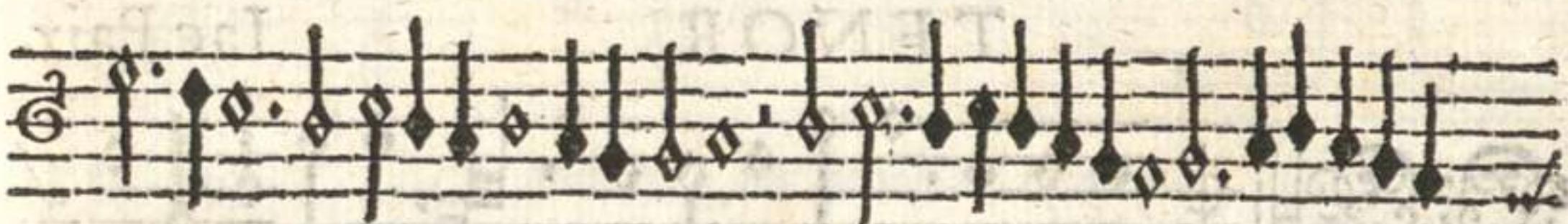
Dyas.



TENOR.



CANTVS.



XXXVIII. Resolutio.

Psal. 31.

CANTVS.

A musical score for the Cantus part, featuring three staves of music in common time. The notes are represented by small diamonds or dots. The lyrics are written below the staves.

In dich hab ich ge hof fet heri/ hilff das ich  
mit zu schanden wer/ noch ewig klich zu spot te/ das bitt  
ich dich/ er hal te mich/ in deiner trew mein Got- re.

CANTVS

TENOR.

Iac. Paix.

A musical score for the Tenor part, featuring two staves of music in common time. The notes are represented by small diamonds or dots. The lyrics are written below the staves.

In dich hab ich gehoffet heri ic.

8 CL.

Quatuor sub tribus, in sesquitonio acuto.

ALT VS.

In dich hab ich gehoffet Herr ic.

BASIS.

In dich hab ich gehoffet Herr ic.

Cantus à quatuor. Iac. Paix Org.

A handwritten musical score for four voices (Cantus, Tenor, Alto, Bass) and organ. The music is written on five-line staves. The vocal parts use a soprano C-clef, while the organ part uses a bass F-clef. The time signature is common time (indicated by a 'C'). The vocal parts consist of four voices: Cantus, Tenor, Alto, and Bass. The lyrics are written below the notes, with some words underlined. The lyrics are:

El hin Welt her ij ich sich nit mehr/  
vil trew noch ehr ij ij dann wer vil gelt ij  
ij hat in der welt ij dem ist  
allzeit sein Adel bestelt. 212 ij

TENOR.

A handwritten musical score for the Tenor part. It consists of three staves of music. The first staff begins with a decorative initial 'W' and ends with the text 'Welt hin ic.'. The subsequent staves continue the musical line.

## ALTUS.



## BASIS.



E

# Cantus à 4. Iac. Paix.



A ter vñser jm Himmelreich/der du vns alle heiñest gleich/  
Brüder sein vnd dich rüeffen an/vnd wilst das beten von vns han/gib das mit  
het allein der mund/hilß das es geh von herken grund.

## Tenor à 4.



Batter vñser ic.

BA1212

zief ob wills füx Altus.

Vatter unser ic.

... in ein - da - und al -

... nov inn

... sonne sonne nu sangt es -

Basis.

Vatter unser ic.

... idt emigl.

E z

Cantus à 4. ad æqualis. Iac. Paix.



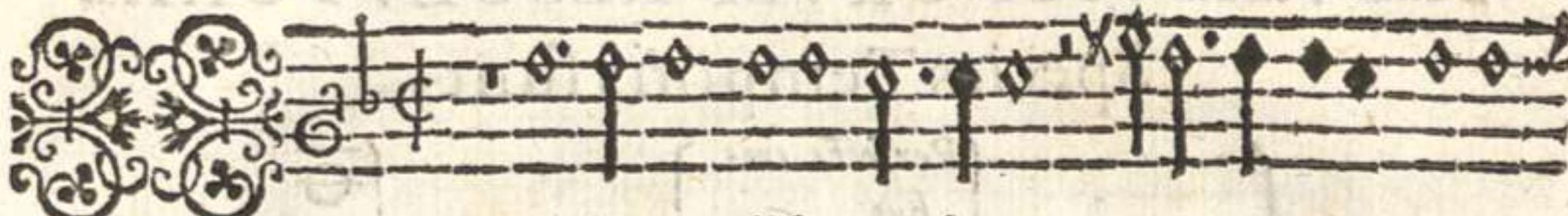
A musical score for four voices (Cantus à 4) in common time. The music is written on four staves, each with a different vocal range. The lyrics are written below the staves. The first staff begins with a large initial 'A'. The lyrics are: 'Gimusti bi gratias omni potens Deus, pro', followed by 'uni ver - sis bene- fi ciis tu is, qui vi-', then 'vis &amp; regnas, in omne ævum amen.' The music consists of various note heads (diamonds, crosses, etc.) and rests on a five-line staff system.

Cantus tertius.

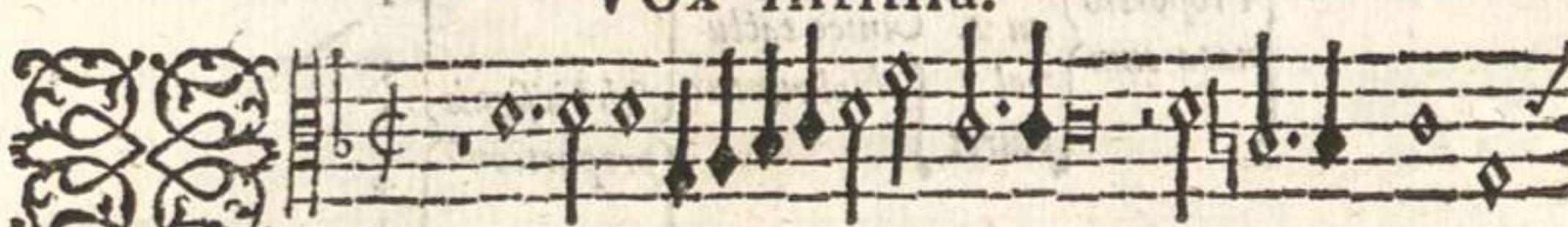


A musical score for three voices (Cantus tertius) in common time. The music is written on three staves. The lyrics are: 'Agimus tibi gratias.' The music consists of various note heads (diamonds, crosses, etc.) and rests on a five-line staff system.

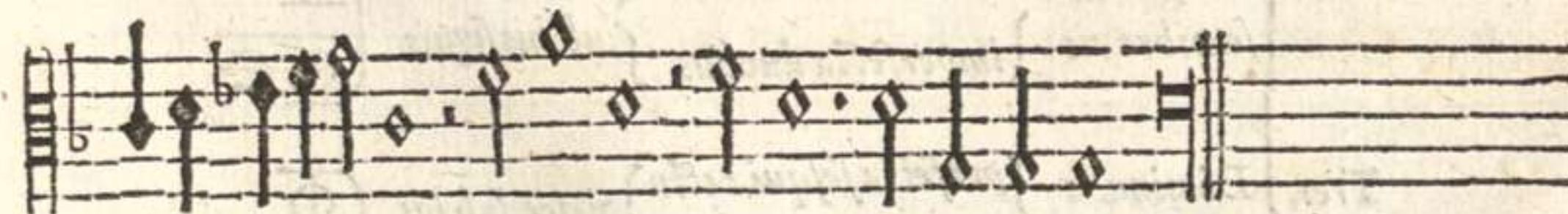
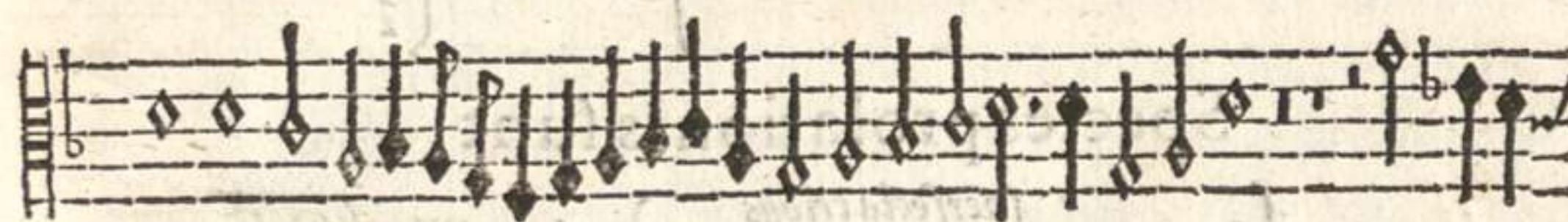
## Cantus secundus.



## Vox infima.



Agimus ti- bi gretias.



# TABVLA SIGNORVM RESOLVTORIA.

Species Temporis sunt

	Integrum Brevis.	Perfecta tri- bus. Imperfecta duabus.	valet tactibus sub hoc signo	$\overline{\textcircled{O}}$
				$\overline{\textcircled{E}}$
Tres.	Diminuta cum Brevis.	Perfecta ses- qui Imperfecta Integra tactu	valet sub hoc signo	$\overline{\textcircled{\Phi}}$
				$\overline{\textcircled{\Phi}}$
	Proportio- nata cum	duo tres quat. vel plures	semibreves unico tactu absolvuntur sub his signis proportionū	$\begin{matrix} 2 \\ 1 \end{matrix}$
				$\begin{matrix} 3 \\ 1 \end{matrix}$
				$\begin{matrix} 4 \\ 1 \end{matrix}$
				$\begin{matrix} 3 \\ 2 \end{matrix}$

Species prolationis sunt

	Integrum Semibrevis	Perfecta tribus Imperfecta duabus	valet tactibus sub his signis	$\overline{\textcircled{O}}\textcircled{E}$
				$\overline{\textcircled{O}}\textcircled{E}$
Tres.	Diminuta cum semib.	Perfecta sesqui tactu Imperfecta tactu	valet sub his signis	$\overline{\textcircled{\Phi}}\textcircled{E}$
				$\overline{\textcircled{\Phi}}\textcircled{E}$
	Proportionata cum Semibrevis	perfecta aut tres Minimæ per sesquialteram unico tactu valent, sub his signis	$\begin{matrix} 3 \\ 2 \end{matrix}$	$\overline{\textcircled{O}}\textcircled{E}$
				$\overline{\textcircled{E}}\textcircled{3}$

## 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 classīcis scriptorib⁹ reperias. At multa talia nobis hic dissimulanda. Sed operæ preciū videtur, ut hoc negotiū 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. Sin 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.



ف. ۱۷۰۵ میلادی). ۲۵ آوریل ۱۸۹۷.