

a kvart neve

a hang neve

Diezeugmenon
(= elválasztott)

E

nete (= alsó)

D

paranete (alsó melletti)

C

trite (= harmadik [húr, alulról])

H

paramese (= középső melletti)

Meson

(= középső)

A

mese (= középső)

G

lycanos (= mutatóujj)

F

parhypate (= felső melletti)

E

hypate (= felső)

a kvart neve

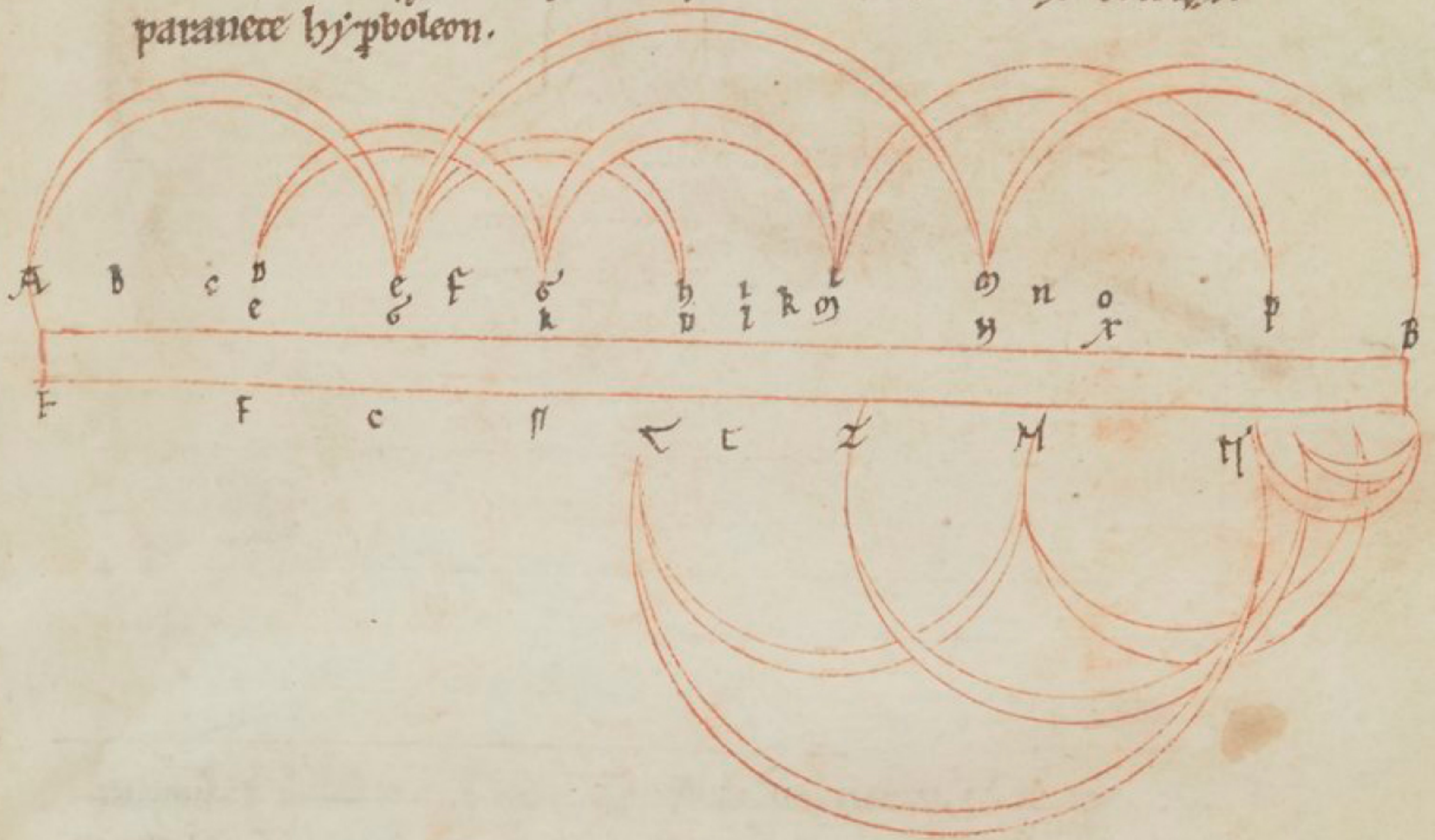
a hang neve

Hyperbolaion (= kimagasló)	[A	nete hyperbolaion (= alsó a kimagaslóban)
		G	paranete hyperbolaion (= alsó melletti a kimagaslóban)
		F	trite hyperbolaion (= harmadik a kimagaslóban)
Diezeugmenon (= elválasztott)	[E	nete diezeugmenon (= alsó az elválasztottban)
		D	paranete diezeugmenon (= alsó melletti az elválasztottban)
		C	trite diezeugmenon (= harmadik az elválasztottban)
		H	paramese (= középső melletti)
Meson (= középső)	[A	mese (= középső)
		G	lycanos meson (= mutatóujj a középsőben)
		F	parhypate meson (= felső melletti a középsőben)
Hypaton (= legfelső)	[E	hypate meson (= felső a középsőben)
		D	lycanos hypaton (= mutatóujj a felsőben)
		C	parhypate hypaton (= a felső felsője melletti)
		H	hypate hypaton (= a felső felsője)
		A	proslambanomenos (= hozzáfűzött)

dór	<u>STT</u> T <u>STT</u>	(m·f-s-l-t·d-r-m)
fríg	<u>TST</u> T <u>TST</u>	(r-m·f-s-l-t·d-r)
líd	<u>TTS</u> T <u>TTS</u>	(d-r-m·f-s-l-t·d)
hypodór	T <u>STT</u> <u>STT</u>	(l-t·d-r-m·f-s-l)
hypofríg	T <u>TST</u> <u>TST</u>	(s-l-t·d-r-m·f-s)
hypolíd	T <u>TTS</u> <u>TTS</u>	(f-s-l-t·d-r-m·f)
mixolíd	<u>STT</u> <u>STT</u> T	(t·d-r-m·f-s-l-t)

Γ A B C D E F G a b c d e f g aa bb cc dd ee,

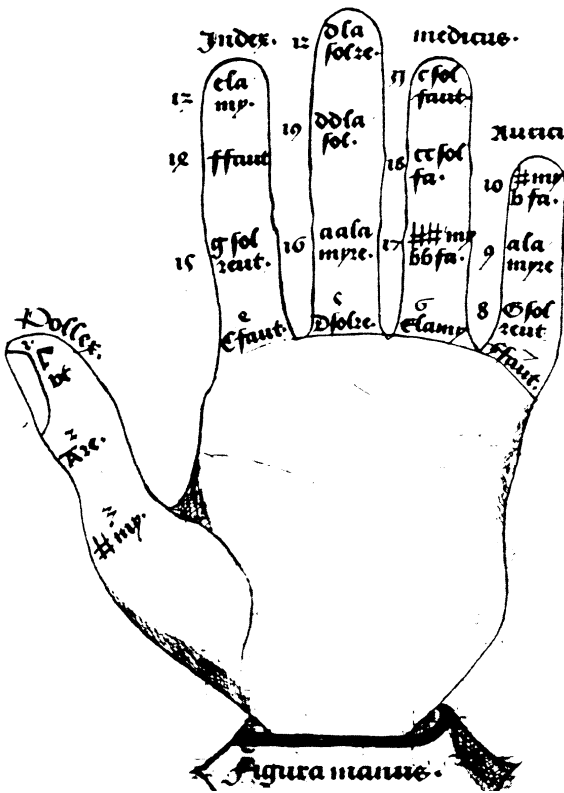
nonam partē sumptero. erit in. dl. 6. lb. erit paramele. Si autē ei q̄
 est. db. quartam partem sumptero. erit. dn. 6. nb. erit nete diezen
 menon. Si autē. kb. in duas partes eq̄s fuerit diuisa. erit. kx. Eratq; rb
 paranete hypoleon.



ecla

Index. 12

medicus.



Auriculari

Doflet.

b

z

Aze.

my.

Figura manus.

A kéz hangjaira hét hexachord illeszthető:

Γ _ A _ B . C _ D _ E

C _ D _ E . F _ G _ A

F _ G _ a . \flat _ c _ d

G _ a _ \flat . c _ d _ e

c _ d _ e . f _ g _ aa

f _ g _ aa . $\flat\flat$ _ cc _ dd

g _ aa _ \natural . cc _ dd _ ee

hexachordum:

durum grave

naturale grave

molle grave

durum acutum

naturale acutum

molle acutum

durum superacutum

autentikus (=eredeti)

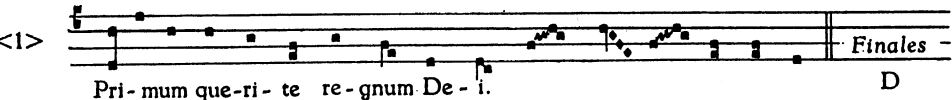
plagális (= származtatott)

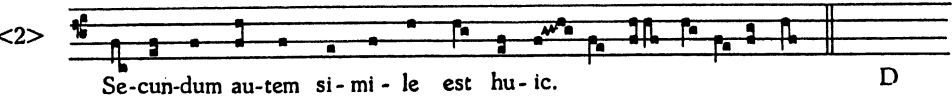
protus (=első)

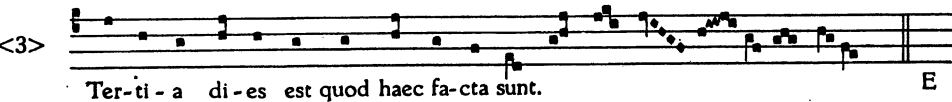
deuterus (=második)

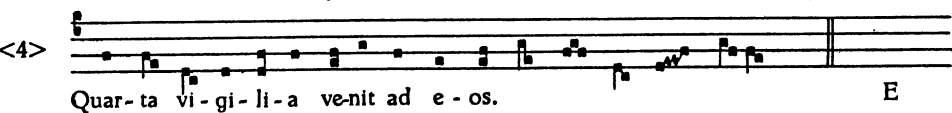
tritus (=harmadik)

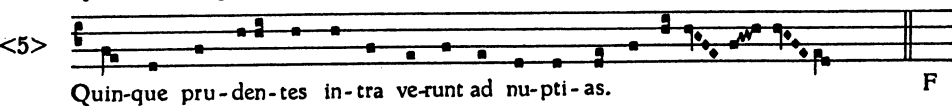
tetrardus (=negyedik)

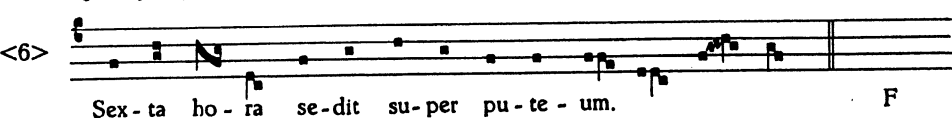
<1>  *Finales*
Pri-mum que-ri-te re-gnum De-i. D

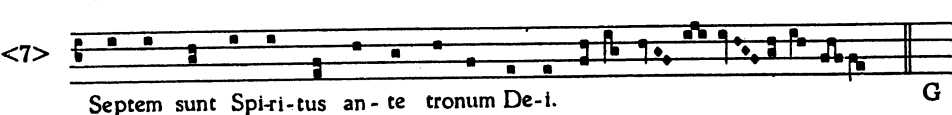
<2> 
Se-cun-dum au-tem si-mi-le est hu-ic. D

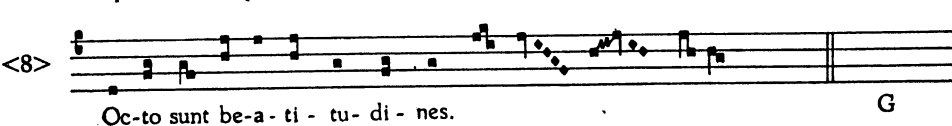
<3> 
Ter-ti-a di-es est quod haec fa-cta sunt. E

<4> 
Quar-ta vi-gi-li-a ve-nit ad e-os. E

<5> 
Quin-que pru-den-tes in-tra ve-runt ad nu-pti-as. F

<6> 
Sex-ta ho-ra se-dit su-per pu-te-um. F

<7> 
Septem sunt Spi-ri-tus an-te tronum De-i. G

<8> 
Oc-to sunt be-a-ti-tu-di-nes. G

tónus	1.	2.	3.	4.	5.	6.	7.	8.
autentikus/ plagális	dór	hypodór	fríg	hypofríg	líd	hypolíd	mixolíd	hypomixolíd
domináns finalis	<i>a</i> D	<i>F</i> D	<i>c</i> E	<i>a</i> E	<i>c</i> F	<i>a</i> F	<i>d</i> G	<i>c</i> G
repercussio	kvint	terc	szext	kvart	kvint	terc	kvint	kvart
ambitus	d c b/h <i>a</i> G F E D	a G <i>F</i> E D C B(/H) A	e d <i>c</i> b/h a G F E	b/h <i>a</i> G F E D C B (=H)	f e d <i>c</i> b/h a G F	c b/h <i>a</i> G F E D C	g f e <i>d</i> c b/h a G	d <i>c</i> b/h a G F E D

kvartok

- | | | |
|----|---------|-----|
| 1. | d–e.f–g | TST |
| 2. | e.f–g–a | STT |
| 3. | f–g–a.b | TTS |

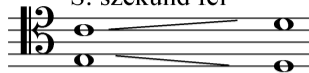
kvintek

- | | | |
|----|-----------|------|
| 1. | d–e.f–g–a | TSTT |
| 2. | e.f–g–a–h | STTT |
| 3. | f–g–a–h.c | TTTS |
| 4. | g–a–h.c–d | TTST |

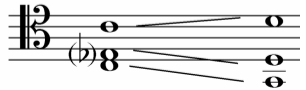
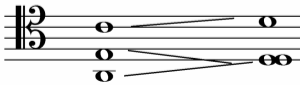
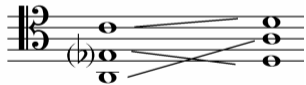
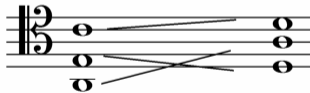
tónusok

- | | | |
|---------|---------------------|------------|
| dór | d–e.f–g–a + a–h.c–d | 1+1 |
| fríg | e.f–g–a–h + h.c–d–e | 2+2 |
| líd | f–g–a–h.c + c–d–e.f | 3+3 |
| mixolíd | g–a–h.c–d + d–e.f–g | 4+1 |

S: szekund fel



T: szekund le



Agnes Dei. Cummistom



Agnes Dei
Criste
Agnus Dei
Agnus Dei
Agnus Dei
Agnus Dei
Agnus Dei



Ennoche
Criste
Agnus Dei
Agnus Dei
Agnus Dei
Agnus Dei
Agnus Dei



Ontra *R* *rie* *elenson*
*X*riste *elenson*
rie *elenson*

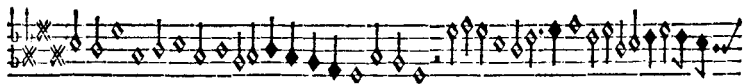
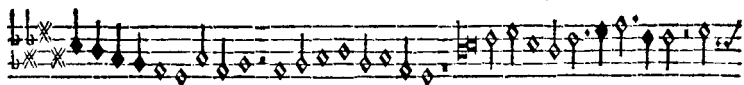
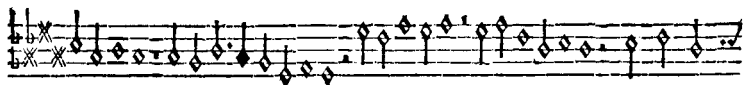
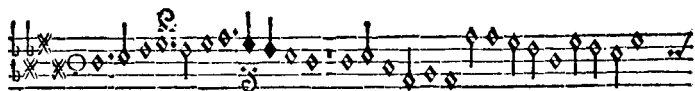


R *rie* *elenson* *X*riste *elenson*
R *rie* *elenson*



Dodecachordi Okenheim

HÆc haftenus de Iodoco satis superq̄. Antiquior aliquanto fuit Okē heim & ipse Belga, qui ingenio omneis excelluisse dicitur. Quippe quem constat triginta sex uocibus garrutum quēdam instituisse. Eum nos non uidimus. Certe inuentione & ingenij acrimonia admirabilis fuit. Aē mauit autem καθολικὰ in cantu, hoc est, Cantiones instituire, quę multis cā tarentur modis ad cantorum propemodum arbitrium, ita tamen ut Harmonię ac consonantiarum ratio nihilo secius obseruaretur, quale in primis hoc eius ferunt carmen, in quo aureis habeas oportet. Fuga trium uocum in Epidiateffaron (nam sic nunc loquūtur) post perfectum tempus.




Idem Okenheim Missam ad omnem Tonū (ita enim ipse nominauit) composuit cum ad tres dúntaxat uoceis, secundum tres diateffaron species, decantaretur, nulla initio clauī adposita, sed circulo dúntaxat cum uirgula interrogatoria uel lineam uel spacium notante. Eius Missę unū κέρσι, ut ita dicā adponere placuit, ut Lectōr uideret Tenorem eius uel in ut, uel in re, uel in mi exordium habere posse. Adiectum & Benedictus duarum uocum, ex eadem.

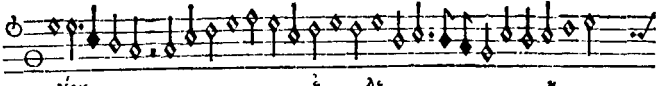
Liber III.

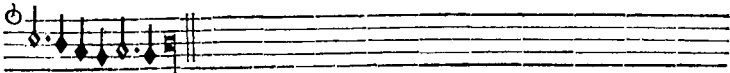
455

Cantus

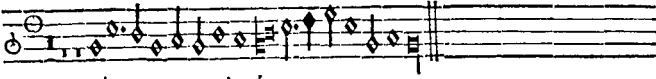
K  *Υρίε* *έ* *λέ* *η* *σομ.*

Altitonans

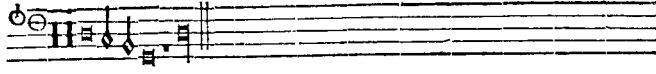
K  *Υρίε* *έ* *λε* *η*

 *σομ.*

Tenor

K  *Υρίε* *έ* *λέ* *η* *σομ*

Basis

K  *έ* *λέ* *η* *σομ.*

B  *Ene* *di* *ctus.*

B  *Ene* *di* *ctus*

**Tertium exemplum eiusdem autho-
ris, nulla initio clavi adposita, sed circulo dū-
taxat cum virgula interrogatoria,
Cuius tenor vel ex vt vel ex
re aut mi exordium ha-
bere potest in Dia-
paſſo Quatu-
or vocū.**

Cantus.



Altus.



Tenor.



Bassus.



**Prima Resolutio ex vt,
Cantus,**



Altus.



Tenor.



Bassus.



**Secunda Resolutio ex re,
Cantus,**



Altus.



Tenor.



Bassus.



F 2 Tertia

**Tertia Resolutio ex mi,
Cantus.**



Altus.



Tenor.



Bassus.



TENOR

This image displays a musical score for a Tenor voice part, consisting of six staves of music. The notation is written on a grand staff (two staves per system) and includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. The music is presented in a clean, black-and-white format, typical of a printed score. The first staff begins with the word "TENOR" written in a serif font. The notation includes a variety of note heads, stems, and beams, indicating a complex melodic line. There are also some instances of triplets and rests throughout the piece. The overall appearance is that of a professional musical manuscript.

CANTUS

A musical score for a piece titled "CANTUS". The score is written on ten staves, each consisting of a treble and bass clef. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. The music is presented in a clean, black-and-white format.

ALTUS

This image displays a musical score for the Alto voice part, consisting of ten staves of music. The notation is written on a grand staff with a soprano clef (C1) on the top line and an alto clef (C3) on the bottom line. The music is written in a single system, with each staff containing a line of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The score begins with a treble clef on the top line and an alto clef on the bottom line. The music is written in a single system, with each staff containing a line of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The score begins with a treble clef on the top line and an alto clef on the bottom line.

BASSUS

A musical score for Bassus, consisting of eight staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The music is written in a standard staff format with a treble clef. The score is divided into two systems, each containing four staves. The first system covers the first four staves, and the second system covers the remaining four staves. The music features a mix of melodic lines and rhythmic patterns, with some measures containing multiple notes or rests.



oc

rie

eleyson

Paulus ascendit per murum

eleyson

Criste

eleyson

Christe

eleyson

rie

eleyson eleyson





ontra

rie

eleyson

*Pausans ascendit
vixim thomun*

Criste

eleyson

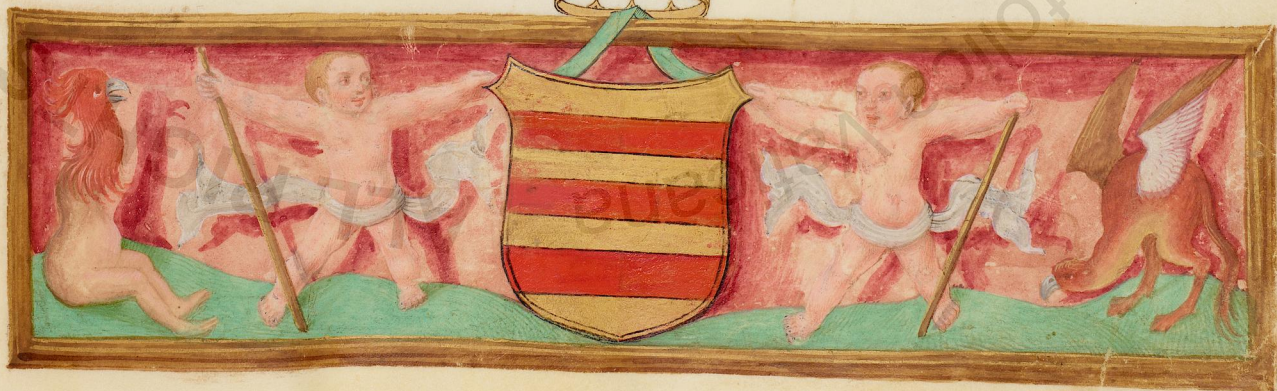
Criste

eleyson

rie

eleyson

eleyson



A series of ten empty musical staves on the left page of a manuscript, showing only the horizontal lines and no notes or text.

Handwritten musical notation on the right page, consisting of six systems of two staves each. The notation includes notes, rests, and dynamic markings such as "pizz" and "cresc".

- System 1: Top staff has notes with a "pizz" marking below it. Bottom staff has notes with a "cresc" marking below it.
- System 2: Top staff has notes with a "pizz" marking below it. Bottom staff has notes with a "cresc" marking below it.
- System 3: Top staff has notes with a "pizz" marking below it. Bottom staff has notes with a "cresc" marking below it.
- System 4: Top staff has notes with a "pizz" marking below it. Bottom staff has notes with a "cresc" marking below it.
- System 5: Top staff has notes with a "pizz" marking below it. Bottom staff has notes with a "cresc" marking below it.
- System 6: Top staff has notes with a "pizz" marking below it. Bottom staff has notes with a "cresc" marking below it.

Handwritten musical score on the left page of a manuscript. The score consists of several staves of music, primarily in treble clef. The notation includes various note values, rests, and bar lines. Key annotations include:

- Czaki* written below the first staff.
- slippon* written below the second staff.
- slippon* written below the third staff.
- Czaki* written below the fourth staff.
- slippon* written below the fifth staff.
- slippon* written below the sixth staff.
- slippon* written below the seventh staff.
- slippon* written below the eighth staff.
- slippon* written below the ninth staff.
- slippon* written below the tenth staff.

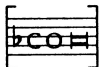
Handwritten musical score on the right page of a manuscript. The score consists of several staves of music, primarily in treble clef. The notation includes various note values, rests, and bar lines. Key annotations include:

- Czaki* written below the first staff.
- slippon* written below the second staff.
- Czaki* written below the third staff.
- slippon* written below the fourth staff.
- Czaki* written below the fifth staff.
- slippon* written below the sixth staff.
- Czaki* written below the seventh staff.
- slippon* written below the eighth staff.
- slippon* written below the ninth staff.
- slippon* written below the tenth staff.

Missa prolacionum

Kyrie		C,O / C,Θ	unis.	
Christe	duettek	℄,℄ / ℄,℄	2 fel	<i>Pausans ascendit per unum tonum</i>
Kyrie		C,O / C,Θ	3 le/fel	
Et in terra		C,O / C,Θ	4 le	<i>Perfectum in subdiatessaron</i>
Qui tollis		℄,∅ / €,Θ	4 le	
Patrem		C,O / C,Θ	5 fel	
Et resurrexit		℄,∅ / €,Θ	5 fel	
Sanctus		C,O / C,Θ	6 fel	<i>Fuga pausarum ascendendo per sextam</i>
Pleni sunt	duett	C,O	7 le	<i>Fuga post unum O tempus descendendo per septimam</i>
Osanna		C,O / C,Θ	8 le	<i>Perfectum in c sol fa ut</i>
Benedictus	duettek	℄,∅ / ℄,∅	4 le	
[Osanna ut supra]				
Agnus I		O,C / C,Θ	4 le	
Agnus II	duett	℄,C	5 le	
Agnus III		C,O / C,Θ	5 fel	

[Discantus]

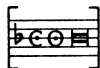


Ky- ri- e ley-

imitating Discantus

Ky- ri- e

Contra



Ky- ri- e Ky- ley-

imitating Contra

Ky- ri- e

10 13
son, ky- ri- e e ley-

e ley- son, ky-

4 5
son, ky- ri- e ley-

ley- son, ky-

36 39

ste ley-

ste ley-

Detailed description: This block contains the first system of musical notation, spanning measures 36 to 39. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line includes lyrics 'ste' and 'ley-' with a fermata over the 'y'. The piano accompaniment consists of chords and moving lines in both hands. Measure numbers 36 and 39 are indicated above the staff.

45 48

son, xpri- ste-ley-

son, xpri- ste-ley-

Detailed description: This block contains the second system of musical notation, spanning measures 45 to 48. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line includes lyrics 'son, xpri-' and 'ste-ley-'. The piano accompaniment continues with chords and moving lines. Measure numbers 45 and 48 are indicated above the staff.

(27) (30)

Xpri-

son.

Xpri-

son.

Detailed description: This block contains the third system of musical notation, spanning measures 27 to 30. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line includes lyrics 'Xpri-' and 'son.'. The piano accompaniment includes a section with a complex rhythmic pattern of eighth notes. Measure numbers (27) and (30) are indicated above the staff.

(36) (39)

ste ley- son,

ste ley- son,

Detailed description: This block contains the fourth system of musical notation, spanning measures 36 to 39. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line includes lyrics 'ste ley-' and 'son,'. The piano accompaniment continues with chords and moving lines. Measure numbers (36) and (39) are indicated above the staff.

(45) (48)

xpri- ste-ley-

xpri- ste-ley-

Detailed description: This block contains the fifth system of musical notation, spanning measures 45 to 48. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line includes lyrics 'xpri-' and 'ste-ley-'. The piano accompaniment continues with chords and moving lines. Measure numbers (45) and (48) are indicated above the staff.