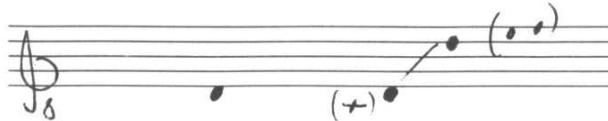


## **MODI ECCLESIASTICI**

AMBITUS E FINALIS DEGLI OTTO MODI ECCLESIASTICI

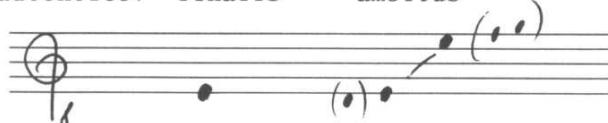
1° modo autentico: finalis ambitus



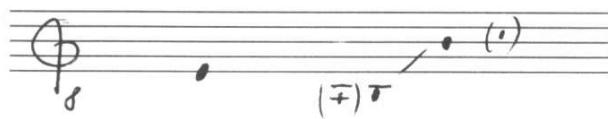
1° modo plagale: finalis ambitus



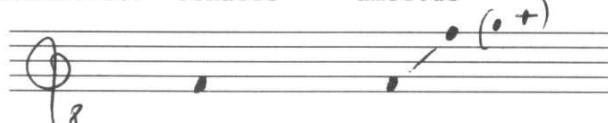
2° modo autentico: finalis ambitus



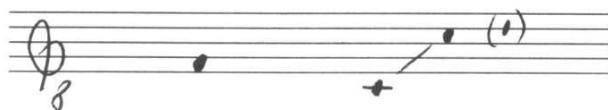
2° modo plagale: finalis ambitus



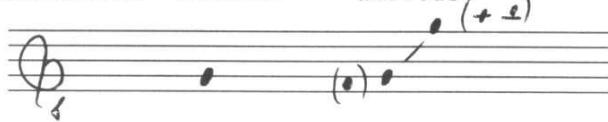
3° modo autentico: finalis ambitus



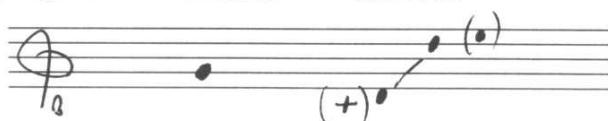
3° modo plagale: finalis ambitus



4° modo autentico: finalis ambitus



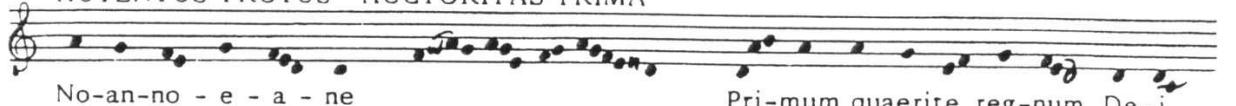
4° modo plagale: finalis ambitus



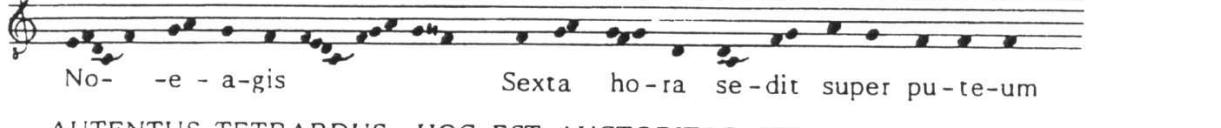
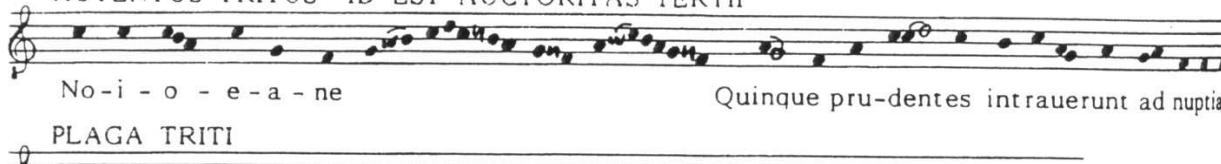
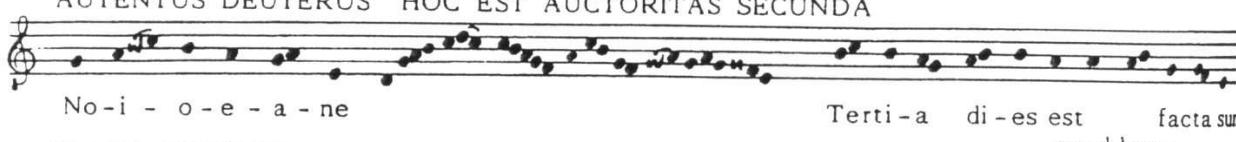
Nel caso in cui queste due informazioni (finalis e ambitus) non siano sufficienti a stabilire il modo (ad es. nei casi di pezzi con ambitus molto ristretto) è bene osservare le formule melodiche utilizzate, talvolta derivate dai toni salmodici, talvolta tipiche di determinati modi (come, ad es., re-las-la per il primo modo).

Type-melodies from a tonary (Paris, Bibl. Nat. lat. 1121, fos. 201<sup>v</sup>–205<sup>v</sup>)  
 (sec. X)

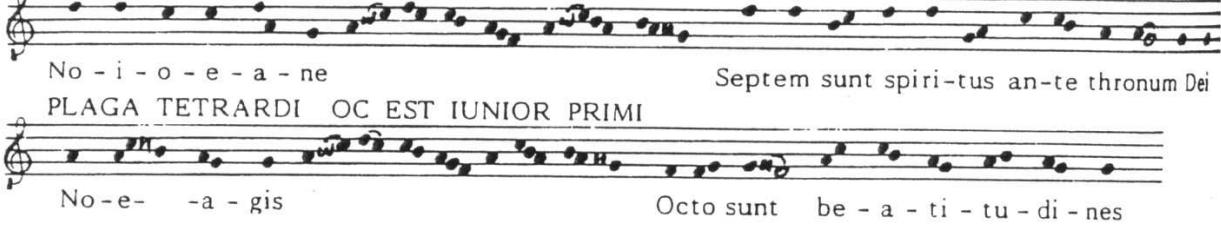
AUTENTUS PROTUS AUCTORITAS PRIMA



PLAGA PROTI HOC EST IUNIOR PRIMI



AUTENTUS TETRARDUS HOC EST AUCTORITAS .III.



## Toni salmodici

1

Di - xit Do - mi - nus Do - mi - no me - o: se - de a dex - tris me - is.

2

Di - xit Do - mi - nus Do - mi - no me - o: se - de a dex - tris me - is.

3

Di - xit Do - mi - nus Do - mi - no me - o: se - de a dex - tris me - is.

4

Di - xit Do - mi - nus Do - mi - no me - o: se - de a dex - tris me - is.