

IOAN. BAPT. BE-
SARDI VESONTINI

NOVVS PARTVS,

sive

CONCERTATIONES MV-

**SICAE, DVODENA TRIVM, AC TOTIDEM
binarum Testudinum (quibus & notæ Musicæ adduntur)
singulari ordine modulamina continentis.**

HIS ADDIDITA-VTHOR, LECTISSIMI STI-

*li partes aliquot seorsim, tam proprias, quàm alienas; atque in gratiam
Philomusi, è tenebris in meliorem lucem liberaliter eduxit:*

NECNON

*Ad artem Testudinis breui, citraque magnum fastidium ca-
pescendam, facilem & methodicam insti-
tutionem hisce subiecit.*

VT EMENDATISSIMVM PRODIRET

*opus, Stephanus Michelspacherus Tirolensis, ex
authoris manuscripto, suis sumptibus to-
rum curavit incidi & excudi.*

AVGVSTAE VINDELICORVM

per Daudem Francum,

Anno Salutis Humanæ

M. DCXVII.

Cum gratiâ, & priuilegio
Cæs. Maiestatis.

L. Kellner, F. A. 1717



ILLVSTRISSIMO EXCEL-

LENTISSIMO, ET GENEROSISSIMO HEROI, AC

Domino Dom. ERNESTO, Holsatiæ, Schauuenburgi,

& Sternbergæ Comiti, Ghemæ Domino, &c.

Domino Clementissimo.

Summam eruditionem, & animorum institutionem, longè præclaram esse in neruorum, vocumque cantibus sitam, Illustrissime, & Excellentissime Comes, Domine Clementissime, à Græcis, teste Cicerone semper ferè creditum fuit. Hinc præter alios Musicæ insignes cultores, quos magno numero floruisse apud Græcos, literarum monumentis proditum extat; legimus, Epaminundam, Græciæ Principem fidibus præstantissimè cecinisse; necnon Alexandrum Philippi Macedonum Regis filium, operam egregiam dedisse cytharæ: Quinetiam Lycurgus, quãuis ille durissimas Lacedæmoniis suis leges iniungeret, Musicæ tamè studium magnâ cum voluptate percoluisse scribitur. Hoc enim pacto, habere se, unde non modò ferias illas de Monarchiâ, & Principatu meditationes reprimerent, sed etiam quò habitûs animi, ad quæuis promptius expedienda, eò alacriores, meliusque dispositos conseruarent, haud malè crediderunt. Sensus namque vegetiores, viridioresque fieri, & consopitam mentem exacui, morumque exempla mala, refringi arte Musica posse, non solum prisicæ docuerunt historiæ, sed etiam nostrorum temporum abundè testatur experientia. Vnde primi illi legulatores, cum animaduertent hominû studia, non posse omninò, in silenti, & obscurâ quasi tranquillitate versari, admiscuerunt illis, (ne ebrietate, & crapulâ inducti, aliquid mali perpetrarent) tibias, & concentum accommodarunt, ut ingenia his modis quasi irrigata, eò uberiores vitæ, morumque honestiorum fructus, cum placido affectu coniunctos, ex sese liberali partu proferrent. Nec mirum adeò, si inter homines tanta Musicæ dominatio, tantaque, præsertim in animis paulò generosioribus vis, ac potentia cernitur, cum brutorum animantium pleraque deliniri, afficique plurimum Musicâ, Plutarchus, Strabo, Plinius, Pindarus, aliique complures, grauitè testatum

scriptis suis reliquerint: præsertim verò aues, veluti lusciniæ, cygnos, ali-
asue id genus, cantum non alio modo, quàm artis suæ quasi disciplinam
quandam profiteri, & exercere, tam vario, mixtoque modulaminum
genere; satis manifestum est. Adeoque potentissimam rem esse Musi-
cam, haud absque ratione dixit Petrarca: utpote quæ---

---turbatas animas, egrumque dolorem

Sola leuat, merito Diuûmque, hominûmque voluptas.

Quæ sine, nil iucundum animis, nec amabile quicquam.

Inter alia verò, quorum iam multa artificiosè inuenta passim florent or-
gana, siue instrumenta Musica, quibus & aures, & animus hominis, non
minori cum utilitatis, quàm voluptatis fructu harmonicam symphoni-
am studiosè percipiunt, communi omnium suffragio facilè principem
locum obtinere videtur Testudo, utpote, cuius non modò corporis ex-
terna forma, venustam quandam habilitatem, commoditatemque sibi
coniunctam habet: verum etiam sonus eiusdem, omnibus aliis instru-
mentis, longè maiorem suauitatis harmonicæ dulcedinem afferre, com-
muni aurium, animorumque iudicio deprehenditur. Accedit, & illud,
quòd, dum aliorum instrumentorum sonitus, perpetuà sibi claritate si-
milis, huius solius ita varius existit, ut pro ratione vel ipsius melodiæ, vel
aliarum etiam circumstantiarum, mox summissè, pauloque obtusius,
mox verò clariùs, nonnunquam plenè effuso quodam chordarum soni-
tu, aures ferire, animumque hac varietate soni, ad varios quosque affe-
ctus flectere, & incitare possit. Hanc primus inuenisse fertur Mercurius,
initio quatuor, postea, ut Homerus author est in hymno ad Mercurium;
septem neruis intentam. Vsus verò, & cultura eius, in tanto apud Græ-
cos, honoris, dignitatisque censu reputabatur, ut non solum eruditione,
ac sapientiâ præstantissimi viri, quin ipse quoque Socrates, omnium A-
pollinis oraculo sapientissimus, iam senex non erubuerit Testudine in-
stitui; verum etiam ignari illius, publico quasi ludibrio expositi fuerint:
exemplo id comprobante Themistoclis, qui, quòd aliquando in epulis
Testudinem repudiasset, ab omnibus propterea indoctior habitus fuit.
Vt de hodiernâ eius, apud neotericos Musicos exercitatione, & usu so-
lerti nunc taceam: quo à doctis plerisque certatim ita colitur, & excoli-
tur, ut ad laudem & dignitatem eius nil accedere posse, videatur: unde
non immeritò Princeps quasi, & Regina Musicorum instrumentorum
omnium Testudo appellari, atque censerî ab omnibus Philomusis debet.

Quo quidem in studii genere, cum me Natura nō planè peregrinum;
aut hospitem esse voluerit, uti quidem animum ea, non tam Musicæ stu-
diosum,

diolum, quam externam quoque aptitudinem mihi largita est; sic quoque culturam, & usum Testudinis (quantum quidem citra grauiorum iacturam fieri potuit,) exemplis præclarorum artificum instructus, à puentia meâ ita adhibui, eoque feliciter sum progressus, ut boni publici summè amans, ac uti homo homini natus, Theaurum quemdam Harmonicū, ex variis multorum præstantissimorum authorum istius generis scriptis conflatum, ante annos aliquot publicè ediderim, quem quia plerisque, in Germaniâ præsertim, philomusis gratū, acceptumque docuit euentus, nouum ego interea opus, non infausto, ni fallor, successu molitus, iam sub nouam incudem produco, nempe **CONCERTATIONES** hæc Musicas, ideo hoc insignitas titulo; quòd, quemadmodum ab aliis authoribus, noui subinde, ac plures chori, seu voces Testudini adiunguntur; ita ego, hoc loco, non unam tantum, sed & plures, nouòque modo instructas Testudines simul canentes introduco; vocibus uniuscuiusque melodiæ sic elaborate artificiosèque inuicè dispositis, ut una mox antecedendo, duæ iam congregiando, demùm resiliendo, omnes autem simul, quasi in palæstrâ mutuò concertare, & mirâ interim *in iuncta* pulcherrimam in auribus, & animo harmoniam efficiant. Quo in genere similem operam nullius adhuc alterius monumentis relictam esse scio, Hac quidem ratione illis satisfacere posse ratus, qui plurium instrumentorum concursu delectantur; nec non alii qui bina duntaxat; denique illis, qui vel plurium, vel unius saltem Testudinis sunt expetentes.

Illas verò, Tuæ Illustrissimæ & Excellentissimæ Generositati, Illustrissime, & Generosissime Comes, Tuæ inquam Heroicæ tutelæ, ac patrocinio sub misse, & quo par est, omni obseruantia, officique cultu consecro, consecratasque offero. Quod cur faciam, si quibus causis potissimum mouear, breuiter dixero, & Illustrissimæ Generositati Tuæ satisfacturum me demissè autumo, & quo decet verborum honore, quicquid hoc præfationis est, clausero.

Solemus exteri nos, qui in literis versamur, Germaniam suspicere, Romani quondam maximi Imperii titulo iure, ac dignitate, maiorum virtute partâ inclytam, ac toti terrarum orbi venerandam. In eâ eminentissimarum una, & antiquissimarum familiarum, quòd Schauenburgensis sit, Daniæ, & Holsatiæ Ducum stirpi Regiæ ab antiquo inserta, Serenissimorum, & Illustrissimorum multorum Germaniæ Principū, ac Comitū vetustissimis gentibus, propinquitatum vinculis

Innexa, Electorum insuper aliquot Caesari creando vi i virum Ecclesia-
sticorum, in Coloniensi praesertim Archidiecepsi, procreatrix; haecq; talia
mihi homini Burgundo, Vesontione, non in celebri Burgundiae urbe na-
to, ibiq; larem alias habenti, animi aliquid addiderunt, ut hoc mei in Mu-
sicis quicquid operis est, sub Illustrissimo huius familiae, adeoq; tuo, Co-
mes Generosissime, titulo ac nomine prodire vellem. Fraudi mihi haud
dubie haec dicatio non erit, & ne fit, demississime obtestor, tantoq; mi-
nus, quod nec plane sum ignarus, quam imprimis virtutum Illustrissi-
mae Generositatis tuae (absit invidia dicto, absit foedae adulationis suspi-
cio) optimeque administratae patriae, ac Reipublicae laudatissima fama
celebretur, & quantum, Illustrissima Generositas tua, praeter aliis nationi-
bus exteris, (quas, cum tantis optimarum artium, & virtutum omnium
ornamentis, quibus in clyta aula Tua, si quae in Germania, alte eminent, be-
nigne fouet, & protegit) Galliam nostram amet. Quibus, & accedit il-
lius erga Musicam, eiusq; sedulos cultores, non tam elementissima affe-
ctio, quam singularis, & Heroica liberalitas: qua non solum excelsi sui,
& Heroicis virtutibus splendidissimi ingenii specimen luculenter testa-
tum reddit, verum alios quoque suo illustri exemplo, ceu face eminenti-
ssima, ad virtutum, optimarumque artium studia, & amplectenda, &
fouenda vehementer commouere, & incitare solet. Quo quidem in
praeclearo, & inclyto rerum statu, nec non omni virtutum Heroicarum fa-
licissimo successu, Illustrissimam, & Excellentissimam Generositatem
Tuam, eiusque totam amplissimam familiam, ut DEVS OPTIMVS
MAXIMVS conseruare, omnique prosperitate cumulate augere velit,
ardentibus votis comprecor, meque Illustrissimae Generositatis Tuae cle-
mentissimae tutelae, & gratiae etiam, atque etiam commendo. Augustae
Vindelicorum dabam, ipsis Calendis Septembris, anno a nato Domino
MDCXVII.

Illustrissimae & Excellentissimae
Generositatis Tuae

Observantissimus, eidemq;
deuotissimus

Iohan. Baptista Besardus
Vesontinus I. V. Doctor.

AD

AD ILLVSTRISSIMVM ET EXCELLENTISSIMVM
Heroëm ac Dominum, Dni: ERNESTVM, Holsatiae, Schauuen-
burgi, & Sternbergæ Comitem; Ghemæ Dominum, &c.
cui hoc opus dicatum est; Christoph. Cunr. Neythart
à Bausteten, Patric. August.

SI Thamyram sentire cupis, si pectine Iōpam,
Orphea, Calliopen, Thespiadumque choros,
Pana, & Atlantidem, raptā Brisēide Achillem,
Solantem curas Amonia cytharā,
Pindaricos cantus, Musæi nobile plectrum,
Sapphon & Alcæum, carmine & Amphrysiū,
Terpandrum, Lyricos, justum Chirona, & Olympum,
Et melicum melico pectine Demodocum,
Pollice Dirçæi resonantia plectra, Lini que,
Et Temothéi barbata pulsa manu,
Per mare Delphinis vectum testudine vatem,
Theutantis dulcis Euboicamque chelyn.
BESARDUM Harmonicum capias, Comes Inclyte, dices
Te hos audisse viros, carmine, voce, lyrā.

IN NOVVM PARTVM NOBILIS, ET CLARISSIMI
Viri I. B. BESARDI, I. V. Doctoris ac Musici præstantissimi.

ORpheu, Amphion, pontiq; eques humidi Arion,
Et quicquid veterum credula turba stupet:
Cedite, BESARDO palmam concedite: Vestra
Protulit hic maius nescio quid cytharā.
Vos traxisse feras perhibent atque horrida saxa:
Si qua fides præcis vatibus esse potest:
Ast hic semiferos animos, vel saxea corda
(Monstra hominū) cantu mulceat ac cicuret.
Testis qui præsens vastum Liber exit in orbem:
Diuini is modulos continet ingenii:
Hic sunt deliciae, sunt hic præludia Coeli:
Sic IOVAM celebrant agmina Coelituum.
Cessabunt reliquæ seclis venientibus artes:
Cætera cessabunt: Musica sola manet.

Feli.

Felices igitur dicam ter & amplius illos,
Hac quicumque colunt, concélebrantque Deum.

M. Petrus Meyderlin, Collegii Annæi
Ephorus. Musices amator.

IN COMMENDATIONEM HVIVS OPERIS MVSICI CLA-
rissimi Viri D. Ioannis Bapt. BESARDI IC.

Qvisquis dulce melos, fides canoras,

Cupis discere, vel chelyn sonoram

(Qua nil suavius elegantiusue)

Docto pollice tangere, aut poema

Diùm percipere aure delicata;

Has odas tibi compara ære paruo,

Musis propitiis, fauente Phœbo

Penu è diuite quas tibi ministrat

Astreæ Themidis pius Sacerdos,

Atque idem Medicæ peritus artis,

Vir doctus, bonus, integer BESARDUS,

Ortus Sequanicà Vefontione.

Sic punctum omne feres, amice Lector,

Non tantùm utile siue fructuosum,

Quærendo vel opes, lucrum, aut honores,

Sed molles etiam modos & hymnos,

Pulchras harmonias melodiasque,

Sacro carmine concinens IEHOVÆ,

Grato pectore dedicans IEHOVÆ.

Sic vitæ tibi fila longiora

Ducentur sine tædio ac labore;

Sic curas animi feueriores

Impulsa cytharâ chelique pelles.

C. C. N. a B. Patr. Aug.

Ioannes Babtista Befardus Vefontinus

Αναγεγραμμένη ζώδης.

Suda: Nonne tua ipfus bis nos arte beasti?

Præteriére

Preteriere fere tria lustra **BESARDE**, refertus
 Multiplici ac varia prodit ut arte liber,
 Thesaurus tuus Harmonicus, verè aureus inquam,
 Persicâ quo potior vix mihi gazâ fiet.
 Ex illo primùm te noscere tempore capi,
 Vultusq; optavi posse videre tuos;
 Annuit ipsa meis votis Fortuna, Tibiq;
 Communis studij me quoque iunxit amor;
 Cumq; inter nos, (ut fieri solet inter amicos)
 Mentio de variis rebus oborta foret.
 Ecce novum moliris opus, Partumque videndum
 Offers ingenij culte **BESARDE** tui.
 Quid facerem? laudemne & meæ nil laudis egentem
 Agnosco, quem vix laudet Apollo sacis.
 Hic liber Authorem, librum commendat hic Author,
 Authoris summa est, laus ea summa libri;
 Ni tamen hac ego sim (primis quam semper ab annis
 Gnaviter excolui) prorsus in arte rudis;
 Ausim te Aonijs Musis, Sirenibus ausim,
 Ausim te Clario preposuisse Deo.
 Ecquid enim Harmonia triplicis testudinis illâ
 Quadruplicisq; queat suavius esse? Nihil.
 Quid multis? Non absque tuo sudore paratum
 Hoc opus est, iterum Suda iterum, atque iterum.
 O iterum Suda. Numero Deus impare gaudet,
 Accedat binis Tertius hisce libris.
 Suda: nonne tuâ iam bis nos arte beasti?
 Fac iterum sudent præla labore tuo.
 Præla labore tuo sudent factertia, sudent
 Quarta, labore bea nosq; **BESARDE** tuo.
 Harmonia donec tu cælesti arce receptus
 Inter Cælestes ipse beere choros.

Mart. Anth. Balletzius Nobilis Belga.

B

Iohan

IOHANNES BAPTISTA BESARDVS VESONTINVS.

Ahan Partus iste bonus? Sanis, o ne dubites.
Satan' est? Tu benè sapis, bonus audis Arion.
Anne beas istis sanans tu dotibus Orpheu?

Foetus hic à partu sub luminis editur auras
Ecce recens: Ahan Partus bonus iste? nec atrum
In se virus habet, quod honestis moribus obsit,
Vt solet obscænis misceri Musica verbis,
Musica Diuinos quæsitum Munus in usus?
Nil hîc tale subest, Sanis liber iste dicatur,
Hos, (O ne dubites) Partus bonus iste iuuabit,
Nimirum queis vitæ placet sine labe; Prophani
Este procul, procul este, Venus quibus improba cordi est:
Non hîc illecebris fædi locus ullus Amoris,
Non hîc turpe melos, dulci quod fracta veneno
Pectora Circeis effœminet acrius herbis:
Quin ubi fallaces Sirenes ad auia cantu
Blandi sono incautos tentant à tramite recto
Flectere: Diuinâ velut Orpheus arte BESARDVS
Obsistit, reuocatq; sono Testudinis aures,
Inspirans animis sacros cœlestibus ignes.
Nec tantum Sanis Partus bonus iste; latentes
Sapè leuat morbos, releuat dum pectora curis,
Rectius unde olim sanantur corpora, quàm si
Afferat ipse sacras herbas Epidaurius: Ergo
Anne BESARDE beas alios prior ipse beatus?
Anne beas istis sanans tu dotibus Orpheu?
Dum sanos recreas, & sanas dulcibus egros
Harmonijs? Satan' hoc? sanos egrosq; iuuare?
O satis est. Benè tu sapis, & bonus audis Arion:
Hic pelagi sulcabat aquas, Rhodopeius Orpheus
A Phlegetonte pedem, magnâ cum laude reflexit;
Tu petis arte polum, & superos Testudine mulces:
Inuia virtuti usq; adeo, via nulla nec arti.

Christophorus Forleger, Senior,
Patricius Norimbergensis.

lohan

B

Ad

AD PHILOMVSVM NOVARVM CONCERTA-
tionum Musicalium Clariss. Dn. IOH. BAPT. BESARDI Veson-
tini LL. Doctoris &c. in Phœbeus lusoria.

ECCE nouum, Philomuse Tibi, duce & auspice Phæbo
Palladeq; Harmonia decus; Aonidumq; palastra
Instruitur; magno plausu comitante sororum.

Iuppiter ipse fauet, summâ qui parte Theatri
Magnificè solium gemmis auroq; coruscum
Occupat intentus Rex: ordine plena cæterua
Insequitur; vultu spem, gaudia mille notante,

Tum nitidâ ostentant ingressum, mollia; veste
Purpureoq; genas pulchrè suffusa rubore
Pectora; nempe sacræ CHARITES: mox ipse Choragus
Succedit, dextra gestans victricia Apollo
Serta: quibus cinctus, CHARITVM quoq; tempora cingit.

Post, ubi confedere omnes; vox talia clamans
Auditur: iam iam prestate silentia rebus;
Hoc agite hoc agite; ô procul hinc procul este prophani.

Quo dicto, intenti subito omnes ora tenebant.
Nec mora; spectaclum mox se diffudit in auras,
Mille sonare modis cæperunt aëra, mille
Mille modis: referam quid? nil nisi Cælica festa.
Hic inter sese CHARITES certare paratæ:

Excitat una aliam, atq; aliam altera; sæpe duellum,
Sæpe simul terni, congressus; sæpe quaterni
Expungunt; varijs varia testudine, neruis.
Iam celeri sursum, celeri iam dextra deorsum
Mirè agili motu neruis admota volabat.

Nec tamen huic ulla harmonia confusio discors,
Aut canor irrumpebat iners: at cuncta per Artus
Diuinae certas leges, modulamina, nexu
Harmonico ad nostras aures, ceu mella, fluebant.

Mille sonare modis cæperunt aëra, mille
Mille modis: referam quid? nil nisi Cælica festa.

Scilicet hæc CHARITVM fuit, absq; cruore palastra;
He quoq; deliciae CHARITVM: quas Iuppiter ipse
Aonidumq; cohors, omnes quoq; Dijq; Deaq;
Totius applausu magno spectare Theatri.

Post, ubi nunc oculus fuerat sat pastus, & aures:
Accubere omnes epulis: sparguntur odores;
Fert sua fercla Ceres; sua fert quoq; munera Liber;
Nectar & Ambrosium: splendebat vita Deorum.

Harmonicam tali quis struxerit arte palestram,
Tu'n Philomuse rogas? Est, arte qui ad ardua tendit,
BESARDVS; longe volitans super aethera fama:
Ille est; cui Charites applaudunt, xaipe BESARDE.

Musici affectus ergo F.
M. Moses Herman.

AD NOBILISSIMUM, ET CLARISSIMUM
Virum I. B. BESARDVM IC. ac unam
Musices artis peritissimum.

Quando mouere sono blandæ Testudinis aures,
Atq; animos hominum, docte BESARDE, libet:
Esse suum te equidem nouit Burgundio ciuem;
Natio sed quæ non diceret esse suum?
Græcia si prisca hodie floureret alumnis,
Hunc, altâ inferret, vendico, voce mihi.
Roma potens contra, Meus est. Tamē optima causa,
Te sibi cur totus vendicet orbis, eâ est:
Quod collata Dei tibi munere munera tantæ
Artis ab obscuro vis procul esse situ.
Inde venit, tua quod pulchro hæc monumenta labore
Publica, nec turbat liuidus, esse iubes.
Quæ monumenta tuum, cœptis modò sedulus insta,
Planè ut Arionum, nomen in astra ferent.
Namque Machaoniis quod te simul artibus ornas;
Vultque suum celso te Themis esse loco:
Sic tua, nempe, Deo condire negotia visum,
Sicque tibi curas sæpè leuare graueis.

Epigram.

EPIGRAMMA DE SYMBOLO AVTHORIS, ET LI-
bri Titulo, sibi inuicem correspondentibus.

Symbol. Authoris.

ET PALLADE, ET PHOEBO.

Titul. Libri.

CONCERTATIONES MVSICÆ.

Armatamne decet loue Concertatio natam

Pallada? Quid? Phœbum Musica nonne decet?

Pallas id ergo facit, quod Concertatio libro

Sit Titulus; quod sit Musica, Phœbe, facis.

Ioh. Honthemius.

Aliud eiusdem.

Pallada Bella decent: hinc Concertatio, Phœbum

Musica. Par Titulo Symbolon esse negas?

Aliud Epigramma in Authoris Symbolum.

C*VM Dea vibranda Tritonia Pallas ab hastâ*

Dicta sit, & Clarius spicula Phœbus amet;

Quid tibi cum Phœbi telis, cum Palladis hastâ?

Quid tibi cum bellis Docte BESARDE rei est?

Tu cultor Themidos, Legum Tu Doctor, amica

An Themidi, aut sacris Legibus arma putas?

Nec Themidi, nec amica sacris puto Legibus arma,

Sed nec eo minus est Pallas amata mihi.

Semper erit Phœbus gratus mihi: Pallade semper

Gaudeat, & Phœbo mens mea, donec ero.

Arma gerit Pallas? gerit hæc propace tuendâ,

Vt mala propulset, spicula Phœbus, amat.

Ipsa gerat Pax arma, gerant quoq; Pacis amantes,

Si turbent Pacem Bella prophana sacram.

Cætera Pacis amans meus est cum Pallade Phœbus,

Nulla nec his Bello est res odiosa magis.

Inuenit Pallas Leges, inuenit & Artes,
Quas mora sit cunctas longa referre nimis.
Inuentum Phœbi sacra Musica, Carminis Author,
Nec non & Medica est Ille repertor opis.
Cum bona proueniant à Phœbo & Pallade tanta,
Quid ni cum Phœbo Pallada semper amem? Idem.

IOANNES BAPTISTA BESARDVS VESONTINVS
Anagramma.

DA BONA, SIRENES VT TV BONVS ANTEIS IPSAS.

Sirenum cantus quis nescit, voce sonora
Quaslibet admissas quæ tenuere rates?
Has tamen ecce bonus cantu, cytharaq; BESARDE
Tu superas. Ergo da bona Tute bonus.

Dabona, Sirenes ut tu bonus anteis ipsas.

Si bona tam dederis, quàm bonus Ipse, sat est. Idem.

IOHANNES BAPTISTA BESARDVS VESONTINVS.

Αναγραμμα.

BONVS, AH BONVS. PIERIDAS ANTEIS; TANTVS ES.

BONVS, ah bonus! Pieridas anteis; tantus es.

Quid amplius BESARDE dicam? Nescio.

Verbo ergo carmen finiam, quo ceperam;

Bonus ah bonus! Pieridas anteis; tantus es. Idem.

Aliud.

NON tibi Sirenes sat erat vicisse BESARDE,

Pieridas, sacris Anteis Ipse Deas:

Vincere quas tantò maior victoria, quanto

Pieridum maris hæc monstra minora grege,

Monstra, sacras quæ dum temerè in certamina Musas

Voce vocant, victas victa dedere manus.

Quantò igitur maior Victorem vincere laus est,

Quàm victum; tantò laus tua maior erit. Idem.

AD

AD AVTHOREM, DE NOVO EIVS PARTV.

*Macte BESARDE nouo Partu bone: Tempora factus
Ingenij poterunt nulla abolere tui.*

AD AVTHOREM LIBRVM SVVM ILLVSTRISSIMO
Comiti de Schauuemburg dedicantem.

Cæsari erat Liber iste tuus BESARDE dicandus;
Dignus at hic Comes est Cæsaris esse comes.

ETEOSTICHON DE PARTV NOVO

I. B. BESARDI.

In ta Cta è Cerebro est PaLLas IoVI s orta: BESARDI
ProDI ab IngenIo PartV shICeCCe bono.

A MONSIEVR BESARD.

Ce viel Orphee don tout le monde parle
Braue enchantoit les rochers & les boys
Mais celuy cy dune science esgalle
Peut bien charmer les Princes et les Roys.

P. H. C. d. A.



STEPHANVS MICHEL.

SPACHERVS TIROLENSIS AD CANDI

DVM PHILOMVSVM.

CONCERTATIONES hasce *Musicas*, quibus cum familiari-
bus interdum *Philomusis*, me sepius, ac perquam lubenter audiente, *BE-*
SARDVS noster oblectatus est, opus à paucis hæctenus hoc modo conscri-
ptum, tibi largior candidè *Philomuse*. Breues quidem, & non ita am-
plas; sed & materia iucunditate, & stili elegantia sic politas, ut non minorem ex iis te,
quam è superioribus authoris eiusmodi libris, & oblectationem, & utilitatem captu-
rum sperem. Quibus ut pronutu, & eà, quæ selectissimum opus decet, formam potireris,
ipse ego, qui in optimis libris excudendis iam dudum sollicitus Versor; nec precibus apud
Authorem defui, ut ad hominum Venirent manus; nec sumptibus peperci, ut ex pecu-
liari illius scripto, ab expertissimis artificibus, quos nancisci potui incisas, & eà quæ vi-
des formam excusas haberes. Ceterum ita dispositum videbis opus, ut ex unico libro,
tribus, tres diuersimodè instructas testudines pertractantibus, ac binis præterea voci-
bus, interdum etiam tribus, opportunus, & elegans pateat usus. In quo opere, non quæ
una pars, eadem & altera simul; sed diuersa planè, & elegantibus plerumque fugis
inter se contexta canit. Ita Verò elaborata, ut licet primo intuitu, rudioribus difficilia
quedam videri possint, facilia tamen, & manui (cui præsertim studet author) con-
venientissima tandem reperiantur. Quod si aliqua seorsim, & extra certamen, peri-
toribus haud ita forte satisficient; cum tamen & alia pleraque egregiè elaborata, &
summè artificiosa aliunde sint reperturi, studio id authorem fecisse, ac simplicem inter-
dum, modo in unam, modo in alia testudine stilum affectasse sciant; ne scilicet, genuina
rudiorum auribus melodia deperiret: cum aliàs vix, aliquid sint in ipsis concertatio-
nibus desideraturi. Quid plura? & præter illas, politioris stili peculiaria multa, &
modum illum in Testudine studendi, à tantis artificibus laudatum, & comprobatum,
longè quam antea perfectiorem, clariorem, & locupletiosem editum, & per me à genu-
ino illius Authore traditum hic habes. Ceterum, de uno te monitum velim, quod &
ipse tamen perspicue aduertes, nimirum paucis hisce in cartis multa contineri: coacto
ad hoc interdum authore, ne folij te vertendi labor, ante partes absolutas premeret:
ac ipsarum æquè Testudinum, ac notarum *Musicarum* integras facies haberes. Id
quod, & singulari curâ delineatum, & multo tempore, artificiosè incisum cogites ve-
lim; ac si quid nostra amborum erga te cura valebit, labores nostros, & ani-
mum propensum boni consulas, & à tui studiosissimis
maiora indies expectes. Vale.

DE



CONCERTATIONVM MUSICARVM

IO. BAP. BESARDI VESONTINI
PARS I.

In quâ, insignes aliquot moduli, quorum plerique spirituales,
a tribus Testudinibus, eo quo dictum est in præfatione
modo instructis, perquam iucundè
decantantur.

Hiscæ adduntur notæ Musicæ, ita ut binis vocibus, ac plu-
ribus aliis instrumentis Musicis pateat
& adhuc accessus.



Passamezo. NOVA TESTUDO.

I. B. / B. |

Accozdetur X chorius in b fa b mi

Handwritten musical score for Passamezo. NOVA TESTUDO. The score consists of seven staves of music with various notes, rests, and ornaments. The notation includes letters (a, b, c, d, e, f, g, h) and symbols (accents, slurs, repeat signs) indicating pitch and rhythm. The music is written in a style characteristic of 17th-century manuscript notation.

MAIOR TESTUDO

Handwritten musical score for MAIOR TESTUDO. The score consists of five staves of music with various notes, rests, and ornaments. The notation includes letters (a, b, c, d, e, f, g, h) and symbols (accents, slurs, repeat signs) indicating pitch and rhythm. The music is written in a style characteristic of 17th-century manuscript notation.

Passamezzo. TESTUDO MINOR.

LB. B.

Accordature & chorus in B fa 6 mi

The musical score consists of ten staves of music. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g, h) and rhythmic symbols (vertical lines with flags) to represent notes and their durations. The music is written in a single system across the staves. The first staff begins with a treble clef and a common time signature. The notation includes various rhythmic values such as minims, crotchets, and quavers, often grouped together. The letters used are primarily 'a', 'c', 'd', 'e', 'f', and 'h', with some 'b' and 'g' appearing in later staves. The piece concludes with a double bar line and repeat signs.

Musicam uocalem haud hic apposuit author:
 quia in hoc genere trivialis, et multis passim
 diuersimodè nota.

[Faint, illegible text or bleed-through from the reverse side of the page]

2 pars Passem. NOVA TESTUDO

Handwritten musical notation for 'NOVA TESTUDO' in two parts. The notation consists of six staves. The first staff has a treble clef and a common time signature. The notes are written in a shorthand style with letters (a, b, c, d, e, f, g, h, k) and accidentals. Above the notes are various rhythmic markings, including 'r' and 'B'. The second staff continues the melody with similar notation. The third staff has a bass clef and continues the piece. The fourth and fifth staves continue the two-part setting. The sixth staff concludes the piece with a double bar line and repeat signs.

TESTUDO MAIOR.

Handwritten musical notation for 'TESTUDO MAIOR'. The notation consists of five staves. The first staff has a treble clef and a common time signature. The notes are written in a shorthand style with letters (a, b, c, d, e, f, g, h, k) and accidentals. Above the notes are various rhythmic markings, including 'r' and 'B'. The second staff continues the melody with similar notation. The third staff has a bass clef and continues the piece. The fourth and fifth staves continue the two-part setting. The fifth staff concludes the piece with a double bar line and repeat signs.

3 Pass Pass.

NOVA TESTUDO

Handwritten musical notation for 'NOVA TESTUDO'. The score consists of six staves of music. Above the first staff, there are rhythmic markings: $\beta \beta \beta \beta \beta \beta \beta$. Above the second staff, there are markings: $\beta \beta \beta \beta \beta \beta \beta$. Above the third staff, there are markings: $\beta \beta \beta \beta \beta \beta \beta$. Above the fourth staff, there are markings: $\beta \beta \beta \beta \beta \beta \beta$. Above the fifth staff, there are markings: $\beta \beta \beta \beta \beta \beta \beta$. Above the sixth staff, there are markings: $\beta \beta \beta \beta \beta \beta \beta$. The notation includes various notes, rests, and dynamic markings such as f , a , c , e , d , b , g , h , k , l , m , n , o , p , q , r , s , t , u , v , w , x , y , z .

TESTUDO MAIOR.

Handwritten musical notation for 'TESTUDO MAIOR'. The score consists of six staves of music. The notation includes various notes, rests, and dynamic markings such as f , a , c , e , d , b , g , h , k , l , m , n , o , p , q , r , s , t , u , v , w , x , y , z .

3. ^a
 3 Pars pass. TESTUDO MINOR.

The musical score is written on ten staves. It begins with a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests. Dynamic markings such as 'f' (forte) and 'a' (accanto) are present. The piece concludes with a double bar line. The handwriting is in dark ink on aged paper.

[Faint, illegible handwritten text and musical notation, likely bleed-through from the reverse side of the page.]

4 Une Jeune fillette

NOVA TESTUDO

Accordatura X in G. fa b m.

Handwritten musical notation for 'NOVA TESTUDO'. The score consists of seven staves. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and dynamic markings such as 'f' (forte) and 'p' (piano). The notes are written in a shorthand style, often with stems and flags, and are accompanied by numerous slurs and accents. The piece concludes with a double bar line and repeat signs.

TESTUDO MAIOR

Handwritten musical notation for 'TESTUDO MAIOR'. The score consists of seven staves. The notation includes various rhythmic values and dynamic markings. The notes are written in a shorthand style, often with stems and flags, and are accompanied by numerous slurs and accents. The piece concludes with a double bar line and repeat signs.

4 Vne Jeune fillette TESTUDO MINOR.

Accordatur. X choros in G fa b mi.

Handwritten musical notation for a lute or guitar, consisting of six staves. The notation includes rhythmic values (e.g., 'a', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'l', 'r') and dynamic markings (e.g., 'B', 'f', 'ff', 'a', 'all'). The piece is titled 'Vne Jeune fillette TESTUDO MINOR.' and is in the key of G minor (one flat).

superius

Handwritten musical notation for the 'superius' part, featuring a treble clef and a key signature of one flat. The notation consists of a single staff with rhythmic values and accidentals.

Bassus

Handwritten musical notation for the 'Bassus' part, featuring a bass clef and a key signature of one flat. The notation consists of two staves with rhythmic values and accidentals.

5. 2 pars precedentis mod NOVA TESTUDO.

Handwritten musical notation for "NOVA TESTUDO". The notation consists of several systems of staves with letters (a, b, c, d, e, f, g, h, k) and rhythmic markings (beta symbol, vertical lines) above and below the staves. The notation is arranged in a complex, multi-staff format typical of early printed music.

TESTUDO MAIOR.

Handwritten musical notation for "TESTUDO MAIOR". Similar to the first section, it features multiple staves with letter-based notation and rhythmic symbols. The notation is dense and spans several systems.

5 2 pars precedentis mod: TESTVDO MINOR.

Handwritten musical notation for 'TESTVDO MINOR'. The notation consists of five staves. The first two staves use rhythmic symbols (vertical lines with flags) and letter-based notes (a, b, c, d, e, f, g, h). The third and fourth staves use rhythmic symbols and letter-based notes, with some notes written in a different script (possibly Cyrillic or a specific shorthand). The fifth staff uses rhythmic symbols and letter-based notes. The notation is dense and characteristic of early printed music.

TESTVDO MINOR

Superius

Handwritten musical notation for the 'Superius' part. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation is a single melodic line with various note values and rests.

Bassus

Handwritten musical notation for the 'Bassus' part. It consists of two staves of music. The first staff begins with a bass clef and a key signature of one flat (B-flat). The notation is a single melodic line with various note values and rests.

TESTVDO MINOR

3 pars superioris mod: NOVA TESTUDO.

Handwritten musical score for 'NOVA TESTUDO'. The score consists of six staves of music. The notation includes various rhythmic values (e.g., minims, crotchets) and accidentals (sharps, flats). The music is written in a style characteristic of early modern lute tablature or early printed music. The notes are often written as letters (a, b, c, d, e, f, g) on a six-line staff, which is typical for lute tablature. The piece concludes with a double bar line.

TESTUDO MAIOR.

Handwritten musical score for 'TESTUDO MAIOR'. The score consists of six staves of music. The notation is similar to the first piece, using a six-line staff with letters and accidentals. The piece is longer and more complex than 'NOVA TESTUDO'. It features several measures with multiple notes on a single staff, suggesting a more intricate melodic line. The score ends with a double bar line.

TESTUDO MINOR.

3 pars superioris mod. TESTUDO MINOR.

Handwritten musical notation for three parts (Superius, Bassus, and Tenor) using a six-line staff system. The notation consists of letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical lines with flags) placed on the lines of the staff. The music is organized into several systems, each beginning with a clef-like symbol (a stylized 'B' or 'C') and ending with a double bar line. The notation is dense and characteristic of early printed music.

superius

Handwritten musical notation for the Superius part, showing a single staff with a treble clef and a common time signature. The notes are represented by vertical stems with various flags and beams, indicating pitch and rhythm.

Bassus

Handwritten musical notation for the Bassus part, showing two staves with a bass clef and a common time signature. The notes are represented by vertical stems with various flags and beams, indicating pitch and rhythm.

7 Lachrimae J. Dooland
 a 1. B.B. in hanc concert.
 accommodata.

NOVA TESTUDO

Handwritten musical notation for the piece "NOVA TESTUDO". The notation consists of several staves with letters (a, b, c, d, e, f, g, h) and rhythmic symbols (vertical lines with flags) indicating pitch and rhythm. The notation is dense and includes various accidentals and dynamic markings.

Verte ad reliquum

TESTUDO MAIOR.

Handwritten musical notation for the piece "TESTUDO MAIOR". Similar to the first section, it consists of several staves with letters and rhythmic symbols. The notation is dense and includes various accidentals and dynamic markings.

Repete. et postea verte ad reliquum.

TESTUDO MINOR.

7. Lachrima J. Dooland
a IBB ad vsum huius
concerti accommodata.

TESTUDO MINOR

Accordetur X chorus in Bfa b my

The musical notation consists of ten staves. The notes are represented by letters: a, b, c, d, e, f, h. Above the staves are various rhythmic markings, including vertical lines, slanted lines, and symbols like 'B', 'R', 'I', 'N', 'a//', and 'a///'. The notation is dense and characteristic of early manuscript notation.

Superius

Verte ad alias part.

Three staves of musical notation for the 'Superius' part. The first staff begins with a treble clef and a common time signature (C). The notes are mostly quarter and eighth notes, with some rests. The notation is in a standard modern style.

BASSUS

Three staves of musical notation for the 'BASSUS' part. The first staff begins with a bass clef and a common time signature (C). The notes are mostly quarter and eighth notes, with some rests. The notation is in a standard modern style.

8
continuatio Lacti.
J. Dooland.

NOVA TESTUDO.

Handwritten musical notation for 'NOVA TESTUDO'. The piece is written on five staves. The notation consists of rhythmic stems and letters (a, b, c, d, e, f) placed above and below the staves, representing pitch and rhythm. The first staff begins with a treble clef and a 2/4 time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. There are several repeat signs (double bar lines with dots) and dynamic markings like 'f' (forte) and 'a' (accendo). The piece concludes with a double bar line and a final cadence.

TESTUDO MAIOR.

Handwritten musical notation for 'TESTUDO MAIOR'. The piece is written on five staves. The notation consists of rhythmic stems and letters (a, b, c, d, e, f) placed above and below the staves, representing pitch and rhythm. The notation is more complex than the previous piece, featuring many repeat signs and a variety of rhythmic patterns. The piece concludes with a double bar line and a final cadence.

8 *colluctatio* *lacti*.
Dooland.

TESTUDO MINOR.

Handwritten musical notation for the first part of the piece, consisting of ten staves. The notation includes various rhythmic markings (such as *f*, *g*, *a*) and dynamic markings (such as *β*, *β*, *β*, *β*, *β*, *β*, *β*, *β*, *β*, *β*). The notes are written in a shorthand style, with letters *f*, *g*, *a*, *b*, *c*, *d*, *e*, *h* representing notes and vertical lines representing stems. Some notes have flags or beams above them. The piece concludes with a double bar line and a repeat sign.

Handwritten musical notation for the second part of the piece, consisting of four staves. The first two staves are labeled *Superius* and the last two are labeled *Bassus*. The notation is in a more standard musical style, using a treble clef for the upper parts and a bass clef for the lower parts. The notes are written in a more detailed style, with stems and beams. The piece concludes with a double bar line and a repeat sign.

9.
 en Reuenant de
 Saint Nicolas.
 I. B. B.

NOVA TESTUDO.

Handwritten musical score for 'NOVA TESTUDO'. The score consists of ten staves of tablature. The notation includes letters (a, b, c, d, e, f, g, h, k) and rhythmic symbols (vertical lines, slurs, and repeat signs). The letters are placed on the lines of the staves to indicate fret positions. The score is organized into measures, with some measures containing multiple letters or symbols. The overall structure is a single melodic line with various rhythmic values indicated by the symbols.

TESTUDO MAIOR.

Handwritten musical score for 'TESTUDO MAIOR'. The score consists of ten staves of tablature. The notation includes letters (a, b, c, d, e, f, g, h, k) and rhythmic symbols (vertical lines, slurs, and repeat signs). The letters are placed on the lines of the staves to indicate fret positions. The score is organized into measures, with some measures containing multiple letters or symbols. The overall structure is a single melodic line with various rhythmic values indicated by the symbols.

accordeur X m B. fa b mi

en Reuenant de
9. Saint Nicolas I.B.B.

TESTUDO MINOR.

to ye
aloud / by

Handwritten musical notation for 'TESTUDO MINOR'. The notation consists of rhythmic letters (R, B) and letters (a, c, e, f, h, k) placed on a five-line staff. The letters are arranged in a way that suggests a specific rhythm and pitch contour. The notation is written in a cursive, historical style.

Two empty musical staves, likely intended for a second part or a different instrument.

superius

Bassus

Musical notation for the 'superius' and 'Bassus' parts. The 'superius' part is written on a treble clef staff with a common time signature. The 'Bassus' part is written on a bass clef staff with a common time signature. Both parts show a melodic line with various note values and rests.

10. ballo del gran
Duca I. B. B.

NOVA TESTUDO.

Handwritten musical score for 'NOVA TESTUDO'. The score consists of ten staves of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Above the notes, there are several letters, likely indicating fingerings or breathings, such as 'f', 'a', 'c', 'e', 'd', 'a', 'b', and 'r'. The music is written in a single system across ten staves.

TESTUDO MAIOR.

Handwritten musical score for 'TESTUDO MAIOR'. The score consists of six staves of music. The notation includes various rhythmic values and rests. On the left side of the first three staves, there is a vertical inscription: 'accorderit X chromus in B fa b m'. Above the notes, there are several letters, likely indicating fingerings or breathings, such as 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. The music is written in a single system across six staves.

10
Ballo del gran
Duca I. B.B.

TESTUDO MINOR.

Handwritten musical notation for the piece "TESTUDO MINOR". The notation consists of ten staves, each with a treble clef and a common time signature (C). The notes are written in a shorthand style, with letters (a, b, c, d, e, f, g, h, k) and rhythmic symbols (vertical lines with flags) indicating pitch and rhythm. Above the staves, there are various performance markings, including slurs, accents, and dynamic markings such as *f* and *ff*. The piece concludes with a double bar line on the tenth staff.

Superius

Two staves of musical notation for the "Superius" part. The notation is in a more standard modern style, featuring a treble clef, a common time signature, and notes with stems and beams. The piece ends with a fermata over the final note.

Bassus

Two staves of musical notation for the "Bassus" part. The notation is in a standard modern style, featuring a bass clef, a common time signature, and notes with stems and beams. The piece ends with a fermata over the final note.

Faint mirrored text from the reverse side of the page, including the words "TESTUDO MINOR" and "LE PLADO".

11. La follie saltus
Hispanicus. T.B.B.

NOVA TESTUDO.

Handwritten musical score for the piece "La follie saltus". It consists of four systems of staves, each with a vocal line and a lute line. The notation includes rhythmic flags, accidentals, and various clefs. The piece is marked with a 3/4 time signature. The first system is labeled with a '1' and the second with a '2'. The third system is labeled with a '3' and the fourth with a '4'. The notation is dense and characteristic of early modern lute tablature.

TESTUDO MAIOR.

Handwritten musical score for the piece "TESTUDO MAIOR". It consists of three systems of staves. The notation includes rhythmic flags, accidentals, and various clefs. The piece is marked with a 3/4 time signature. The first system is labeled with a '1' and the second with a '2'. The notation is dense and characteristic of early modern lute tablature.

accedetur
et chor in
l'habitu

II ^I La follie saltus
Hispanicus. I.B.B. TESTUDO MINOR.

The score is written on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by frequent accidentals and dynamic markings such as 'f' (forte) and 'a' (accendo). The notation includes various note values and rests, with some notes marked with 'r' (ritardando) or 'a' (accendo). The piece concludes with a double bar line and a fermata.

superius

A single staff of music for the 'superius' part. It features a treble clef and a key signature of one flat. The melody is composed of eighth and sixteenth notes, with some rests and a fermata at the end.

Bassus

A single staff of music for the 'Bassus' part. It features a bass clef and a key signature of one flat. The melody is composed of eighth and sixteenth notes, with some rests and a fermata at the end.

12 Saltus German

NOVA TESTUDO.

Handwritten musical notation for "NOVA TESTUDO." featuring a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (minims, crotchets, quavers) and dynamic markings such as *f* and *ff*. The piece concludes with a double bar line and a repeat sign.

accordatur Xchori in Elamy dno

TESTUDO MAIOR.

Handwritten musical notation for "TESTUDO MAIOR." featuring a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values and dynamic markings such as *f* and *ff*. The piece concludes with a double bar line and a repeat sign.

accordatur Xchorus in ffa b m

TESTUDO MINOR

12 Saltus Germ. TESTUDO MINOR.

I. B. B.

Handwritten musical notation for 'Saltus Germ. TESTUDO MINOR.' consisting of seven staves. The notation includes rhythmic markings (vertical lines) and letter-based notes (a, b, c, d, e, f, g, h, k, l). The first staff is marked 'I. B. B.' and contains notes like 'dca', 'a', 'ca', 'a', 'a', 'a', 'e', 'f', 'h', 'k', 'l', 'k', 'k', 'l', 'c', 'k', 'h', 'd', 'a', 'e'. The second staff has notes like 'ofc', 'a', 'a', 'ab', 'd', 'a', 'e', 'b', 'c', 'a', 'e', 'a', 'e', 'c', 'a', 'd', 'a', 'l', 'a', 'c', 'a'. The third staff has notes like 'dca', 'a', 'ca', 'a', 'a', 'a', 'a', 'd', 'a', 'e', 'd', 'b', 'a', 'c', 'd', 'b'. The fourth staff has notes like 'dca', 'a', 'ca', 'a', 'a', 'a', 'a', 'd', 'a', 'e', 'd', 'a', 'c', 'd', 'a', 'd'. The fifth staff has notes like 'dca', 'a', 'ca', 'a', 'a', 'a', 'a', 'd', 'a', 'e', 'd', 'a', 'c', 'd', 'a', 'd'. The sixth staff has notes like 'dca', 'a', 'ca', 'a', 'a', 'a', 'a', 'd', 'a', 'e', 'd', 'a', 'c', 'd', 'a', 'd'. The seventh staff has notes like 'dca', 'a', 'ca', 'a', 'a', 'a', 'a', 'd', 'a', 'e', 'd', 'a', 'c', 'd', 'a', 'd'.

superius

Two staves of musical notation for the 'superius' part. The first staff begins with a treble clef and a key signature of one flat. The notes are written in a rhythmic pattern, with some notes marked with a fermata.

Bassus

Two staves of musical notation for the 'Bassus' part. The first staff begins with a bass clef and a key signature of one flat. The notes are written in a rhythmic pattern, with some notes marked with a fermata.

sequuntur aliquot moduli spirituales.
 Authoris eo quo supra modo concertati.

Continuatio psal. Misereere. NOVA TESTVDO.

Handwritten musical score for the first section, featuring five systems of staves with vocal parts and lute tablature. The parts are labeled on the left as *Auentu*, *Ne propicias*, *Dacebo*, and *Domine labia*. The notation includes various rhythmic values (e.g., minims, crotchets) and accidentals (sharps, flats) above the staves. Below the staves, there are lines of lute tablature using letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' and numbers '1' through '9'.

TESTVDO MAIOR.

Handwritten musical score for the second section, consisting of five systems of staves. The notation is similar to the first section, with vocal parts and lute tablature. The tablature continues with letters and numbers, indicating fret positions on the lute strings.

Continuatio psal. Misereere TESTUDO MINOR.

Sacrificium

Tunc acceptabis

Sicut erat.

The upper section of the page contains three systems of handwritten musical notation. Each system consists of two staves. The first system is labeled 'Sacrificium' on the left. The second system is labeled 'Tunc acceptabis' on the left. The third system is labeled 'Sicut erat.' on the left. The notation includes various note values, clefs, and dynamic markings such as 'p' and 'f'. The notes are written in a historical style, often with a 'C' clef.

Sacrificium

Tunc acceptabis

Sicut erat.

super

Bass.

The lower section of the page contains three systems of printed musical notation. Each system consists of two staves. The first system is labeled 'Sacrificium' on the left. The second system is labeled 'Tunc acceptabis' on the left. The third system is labeled 'Sicut erat.' on the left. The notation includes various note values, clefs, and dynamic markings such as 'p' and 'f'. The notes are written in a historical style, often with a 'C' clef.

In exitu Israel psalm.

NOVA TESTUDO.

I. B. B

Facta est.

Montes.

A facie.

Qui conuertit.

Accordetur
X choruz
in B fa b mi

Detailed description: This block contains the musical score for 'NOVA TESTUDO'. It consists of eight staves of music. The first staff is a vocal line with notes and rests. The second staff is another vocal line. The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is a vocal line. The sixth staff is a vocal line. The seventh staff is a vocal line. The eighth staff is a vocal line. The music is written in a style typical of 17th-century manuscripts, with notes, rests, and clefs. There are also some markings like 'I. B. B' and 'X choruz'.

TESTUDO MAIOR.

accordetur 9 chor in d lasolre molliproue b 5 chor:

Detailed description: This block contains the musical score for 'TESTUDO MAIOR'. It consists of two staves of music. The first staff is a vocal line with notes and rests. The second staff is another vocal line. The music is written in a style typical of 17th-century manuscripts, with notes, rests, and clefs.

Hac pars maioris Testudinis inseruiat vnicuique superiorum versiculorum: et sic subsequenter.

16 In exitu Israel. psalm. TESTUDO MINOR. *accordatus x chorus in f. a. b. m.*

I. B. B.

FACTA EST.

MONTES.

TULES.

Qui convertit.

1. Super.

2. Super.

Bass.

17 continuatio psal. In exitu. NOVA TESTUDO.

non nobis.

Deus altissimi.

Os habentis.

Manus habentis.

The musical score consists of five systems of staves. Each system has a vocal line with Latin lyrics and a lute line with tablature. The lyrics are: 'non nobis.', 'Deus altissimi.', 'Os habentis.', and 'Manus habentis.'. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' on a six-line staff. The music is written in a historical style with various note values and rests.

TESTUDO MAIOR.

The musical score for 'TESTUDO MAIOR' consists of two systems of staves. The top system has a vocal line with lyrics and a lute line with tablature. The bottom system is a lute line with tablature. The lyrics are: 'TESTUDO MAIOR.'. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' on a six-line staff.

ε δ
CONTINUATIO psalmi TESTUDO MINOR
IN EXITV.

Handwritten musical score for voices and instruments. The score is organized into systems, each with a vocal line and a lute line. The vocal lines are labeled on the left as *non nobis*, *DENS*, *Autem*, *OS*, and *habent*. The lute lines are labeled on the left as *habent*, *manus*, and *habent*. The music includes various rhythmic markings such as *all.* and *al.*, and dynamic markings like *f*. The notation features a mix of note heads, stems, and rests, with some notes decorated with flags or beams. The lute lines use a six-line staff with a C-clef and include tablature-like notation with letters (a, b, c, d, e, f, g) placed on the lines.

Handwritten musical score for three instruments: *1 Super.*, *2 Super.*, and *Bas*. The *1 Super.* part is in a treble clef with a key signature of one flat. The *2 Super.* part is in a treble clef with a key signature of one sharp. The *Bas* part is in a bass clef with a key signature of one flat. The music consists of several measures of music with various note values and rests.

Continuatio psal. In exitu. NOVA TESTUDO

Qui tenent,
Benedixit,
non mortui,
Sicut erant,

Handwritten musical score for 'NOVA TESTUDO'. The score consists of four systems of staves. Each system includes a vocal line with lyrics and a lute tablature line with letters a, b, c, d, e, f, g. The lyrics are: 'Qui tenent, Benedixit, non mortui, Sicut erant,'.

TESTUDO MAIOR

Handwritten musical score for 'TESTUDO MAIOR'. The score consists of two systems of staves. Each system includes a vocal line with lyrics and a lute tablature line with letters a, b, c, d, e, f, g.

18 CONTRITTATIO Psalm. In exitu TESTUDO MINOR

Qui timent.

Benedixit.

Non mortui.

Sicut erat.

1 Super.

2 Super.

Bass.

19. Laudate dominum omnes gentes ps NOVA TESTUDO

I, B, B,

Laudate

et honoram

gloriam patri.

Sicut erat

NOVA TESTUDO MAIOR. *accorderur x in B fa B me*

I super.

2 super.

BAS.

H
19
Laudate Dominum
omnes gentes. psalm.
TESTUDO MINOR.

I. B. B. B

Laudate

dominam

aboua patri.

Sicut erat.

The musical score consists of ten staves of handwritten notation. The notes are represented by letters (a, b, c, d, e, f, g, h, i, k) and rhythmic symbols (vertical lines with flags, beams, and slurs). Above the staves, there are various musical markings including 'I. B. B. B', 'Laudate', 'dominam', 'aboua patri.', and 'Sicut erat.'. The notation is dense and characteristic of early printed music manuscripts.

244401010 10044 11044 11044 11044 11044

Symphonia NOVA TESTUDO.

20 f I. B. B.

Handwritten musical score for the first section of the piece, labeled 'Symphonia NOVA TESTUDO'. It consists of 12 staves of music. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g, h) and accidentals (sharps and flats) to indicate fret positions on a six-stringed instrument. The music is written in a single system with various clefs and time signatures. The notation includes rhythmic values such as minims, crotchets, and quavers, along with rests and repeat signs. The piece begins with a treble clef and a common time signature. The notation is dense and characteristic of early modern lute tablature.

TESTUDO MAIOR.

Handwritten musical score for the second section of the piece, labeled 'TESTUDO MAIOR'. It consists of 12 staves of music. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g, h) and accidentals (sharps and flats) to indicate fret positions on a six-stringed instrument. The music is written in a single system with various clefs and time signatures. The notation includes rhythmic values such as minims, crotchets, and quavers, along with rests and repeat signs. The piece begins with a treble clef and a common time signature. The notation is dense and characteristic of early modern lute tablature.

Simphonia
I. B. B.

TESTUDO MINOR

Handwritten musical notation for the first part of the piece. It consists of ten staves of music. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g, h) and rhythmic symbols (vertical lines with flags) to represent notes and their durations. Above the staves, there are various performance instructions and dynamic markings, including 'p' (piano), 'f' (forte), and 'a' (accendo). The music is organized into measures by vertical bar lines.

Handwritten musical notation for the second part of the piece, labeled 'Super' and 'Bass'. It consists of four staves of music. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g, h) and rhythmic symbols (vertical lines with flags) to represent notes and their durations. Above the staves, there are various performance instructions and dynamic markings, including 'p' (piano), 'f' (forte), and 'a' (accendo). The music is organized into measures by vertical bar lines.

2.1
E H

CONTINUANO TESTUDO MINOR

simpl. anter.

Handwritten musical notation for Continuo. The staff contains rhythmic markings (vertical lines with flags) and letter-based notes (a, b, c, d, e, f, g, h) with various accidentals (sharps, flats, naturals). The notation is arranged in a single staff across the page.

Handwritten musical notation for Super. and Bass. parts. It consists of two systems, each with a Super. staff and a Bass. staff. The notes are diamond-shaped and placed on the lines of the staves. The notation is arranged in two systems across the page.

TESTUDO MINOR

alia symphonia
eiusdem per triplum NOVA TEST VDO.

musica
modus
Symphoniae
tres
versiculos continens.

This block contains a handwritten musical score for a symphony. It consists of five systems of staves. The first system has a treble clef and a key signature of one flat. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals. The second system has a bass clef. The third system has a treble clef. The fourth system has a bass clef. The fifth system has a treble clef. The score is written in a historical style with some decorative flourishes.

TESTUDO MAIOR.

I
modus

This block contains a handwritten musical score for 'TESTUDO MAIOR.' It consists of two systems of staves. The first system has a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals. The second system has a bass clef. The score is written in a historical style with some decorative flourishes.

Hac unica pars Testudinis maioris
inseruat unicuique superiorum
partium et sic in folio sequenti

22
Alia symphonia
 Jerusdem per triplum
TESTUDO MINOR.

The score consists of six staves of music. The first two staves are labeled 'modus' on the left. The third and fourth staves are labeled 'Latus symphoniae' on the left. The fifth and sixth staves are labeled 'Tres versiculos concentus' on the left. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The music is written in a medieval style with square neumes on a four-line staff.

Supet.

The score consists of four staves of music. The first two staves are labeled 'Supet.' on the left. The third and fourth staves are labeled 'Bass.' on the left. The notation includes various rhythmic values and accidentals. The music is written in a medieval style with square neumes on a four-line staff.

Handwritten text at the bottom of the page, possibly a library stamp or a reference number, including the words "AVON" and "LESLIE".

Continuatio
moduli antec.

NOVA TESTUDO

43

1 p

2

modus

3

versiculos continens

Handwritten musical score for 'NOVA TESTUDO'. The score consists of 13 staves. The first staff is labeled '1 p' and the second '2'. The third staff is labeled 'modus' and the fourth '3'. The fifth staff is labeled 'versiculos continens'. The notation includes various notes, rests, and accidentals, with some notes labeled with letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h' and symbols like 'p', 'f', 'ff', 'all'.

TESTUDO MAIOR

2

modus,

3

modus

Handwritten musical score for 'TESTUDO MAIOR'. The score consists of 2 staves. The first staff is labeled '2' and the second '3'. The notation includes various notes, rests, and accidentals, with some notes labeled with letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h' and symbols like 'p', 'f', 'ff', 'all'.

43 *CONTRAVASO, SEMPR,*
antecedentis

TESTUDO MINOR

The musical score is written on ten staves. The first seven staves are vocal parts, each with a label on the left: *Secundus*, *Tertius*, *Quartus*, *Quintus*, *Sextus*, *Septimus*, and *Octus*. The eighth and ninth staves are labeled *Super.* and *Bass.* respectively, representing the lute accompaniment. The notation includes various rhythmic values (minims, crotchets, quavers), accidentals (sharps, flats, naturals), and dynamic markings (e.g., *f*, *ff*, *mf*). The piece concludes with a double bar line and repeat signs.

Recentes aliquot moduli binis saltem
testudinibus maiore scilicet et minore
eo quo supra modo instructis concertati

Concertationum musicarum I.B. Besardi Vesontini.

2 Pars.

Courante

TESTUDO MAIOR.

The musical score is written on 11 staves. It begins with a treble clef and a common time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'a' (accrescendo). The piece is titled 'TESTUDO MAIOR' and is in the 'Courante' style. The notation is dense and characteristic of 17th-century manuscript notation.

Recentes aliquot moduli binis saltem
testudinibus maiore scilicet, et mi-
nor2 eo quo supra modo instructis
concertatj

Courante. IBB. TESTYDO MINOR.

Accordatur in omnibus huius modulis
X choros in b fa b me

Handwritten musical notation for a Courante. IBB. TESTYDO MINOR. The score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The music is written in a style characteristic of 17th-century manuscript notation, with some letters (a, b, c, d, e, f, g, h) used as note heads. The piece concludes with a double bar line and repeat signs.

25

Courante

TESTUDO MAIOR

Handwritten musical score for 'TESTUDO MAIOR' in Courante style. The score consists of six staves of music. Above the first staff are the letters 'I. I. M' and 'I. B'. Above the second staff are 'I. I. M' and 'I. B'. Above the third staff are 'I. I. M' and 'I. B'. Above the fourth staff are 'I. I. M' and 'I. B'. Above the fifth staff are 'I. I. M' and 'I. B'. Above the sixth staff are 'I. I. M' and 'I. B'. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notes are mostly eighth and sixteenth notes, with some rests. The piece concludes with the instruction 'Repete 2. partem'.

Courante

Handwritten musical score for a second 'Courante' piece. The score consists of six staves of music. Above the first staff are the letters 'I. I. M' and 'I. B'. Above the second staff are 'I. I. M' and 'I. B'. Above the third staff are 'I. I. M' and 'I. B'. Above the fourth staff are 'I. I. M' and 'I. B'. Above the fifth staff are 'I. I. M' and 'I. B'. Above the sixth staff are 'I. I. M' and 'I. B'. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notes are mostly eighth and sixteenth notes, with some rests. The piece concludes with the instruction 'Repete 2. partem'.

25

Courante

I. B. B.

TESTUDO MINOR.

J.

Handwritten musical notation for the first system of 'Courante'. It consists of two staves. The upper staff contains rhythmic notation (dotted lines) and letters (a, c, e, f, h) representing notes. The lower staff contains letters (a, c, e, f, h) representing notes. There are various musical symbols such as slurs, accents, and repeat signs throughout the system.

Repete 2 part.

Courante

I. B. B.

Handwritten musical notation for the second system of 'Courante'. It consists of two staves. The upper staff contains rhythmic notation (dotted lines) and letters (a, c, e, f, h) representing notes. The lower staff contains letters (a, c, e, f, h) representing notes. There are various musical symbols such as slurs, accents, and repeat signs throughout the system.

Courante Philis

TESTUDO MAIOR

Handwritten musical notation for the first system of 'Courante Philis'. It consists of two staves. The upper staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is written in a rhythmic style characteristic of a courante, with various note values and rests. The lower staff continues the melody with similar notation. The system concludes with a double bar line and a repeat sign.

Courante

Handwritten musical notation for the second system of 'Courante Philis'. It consists of two staves. Above the first staff, there are several markings: 'B |', 'I. P. |', 'I. P. |', 'I. B. |', and 'I. P. |'. The notation continues with two staves of music, including a section marked 'Repete' (Repeat). The system ends with a double bar line and a repeat sign.

Repete. 2 part.

I. B. B.
CORRIGES

TESTUDO MAIOR

26. Coarante
I. B. B.

TESTUDO MINORA

Handwritten musical score for 'Coarante' (I. B. B.). The score consists of six staves. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and dynamic markings such as 'f' (forte) and 'p' (piano). The notes are written in a shorthand style using letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and 'acc'. There are also some numerical markings like '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. The score ends with a double bar line and a fermata.

Coarante

I. B. B.

Handwritten musical score for 'Coarante' (I. B. B.). The score consists of six staves. The notation includes various rhythmic values and dynamic markings such as 'f' (forte) and 'p' (piano). The notes are written in a shorthand style using letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and 'acc'. There are also some numerical markings like '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. The score ends with a double bar line and a fermata.

Repete 2 part

27

X

Volte du tambour. FESTUDO MINOR

I. B. B. I. N I. N I. N I. B I

The first system of musical notation consists of two staves. The upper staff contains a sequence of notes: e, c, a, a, a, a, c, e, e, f, h, h, f, h, h, f, e, e, f, e, a, a. The lower staff contains a sequence of notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. Above the notes are various rhythmic markings, including vertical lines and slanted lines, and some letters like 'I', 'N', 'B', and 'I'.

Canaries

Repete 2 partem

The 'Canaries' section consists of two systems of musical notation, each with two staves. The notation includes notes, rests, and various rhythmic markings. Above the notes are letters 'I', 'N', and 'B'. The second system includes the instruction 'Repete 2 partem'.

Ballet in forma echo, qui primo torus ad finem vsque ordinario modo debet ludj: dem in repetitione partes quas distinctas vides post attiozem vocem sumisse admodum.

The 'Ballet in forma echo' section consists of two systems of musical notation, each with two staves. The notation includes notes, rests, and various rhythmic markings. Above the notes are letters 'I', 'N', and 'B'. The text above the first system explains that the first part is in an ordinary mode and the second part is a repetition of the first part with distinct parts.

Branles de village. TESTUDO MAIOR

Handwritten musical score for 'Branles de village. TESTUDO MAIOR'. The score consists of 12 systems, each with a treble clef and a single melodic line. The notation uses a mix of letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical stems with flags or beams) to represent notes and their durations. Above each system, there are various rhythmic markings and repeat signs, including vertical lines and the letters 'M', 'N', 'P', 'R', and 'O'. The systems are numbered 1 through 4 on the left side. The notation is dense and characteristic of early printed music manuscripts.

Repete ubi cumque vides 2 interlin

29 Tercia pars huius operis lectis-
 simi stili partes aliquot ad vnius
 saltem Testudinis vsum, quibus et
 aliarum etiam celebratissimarum
 authorum pleraque adduntur
 seorsim continens.

Preambulum. U.B.B.

Handwritten musical score for 'Preambulum. U.B.B.' consisting of six staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'a' (accendo). The key signature is one flat (B-flat). The piece concludes with a double bar line and repeat signs.

aliud Preamb.

Handwritten musical score for 'aliud Preamb.' consisting of six staves. The notation includes various rhythmic values, rests, and dynamic markings such as 'f' (forte) and 'a' (accendo). The key signature is one flat (B-flat). The piece concludes with a double bar line and repeat signs.

30. Toccata del Signoz
Michel Angelo Galilei fiorentino

The image shows a handwritten musical score for a piece titled "Toccata del Signoz" by Michelangelo Galilei. The score is written on 12 systems of two staves each. The notation includes various musical symbols such as notes, rests, and clefs. The first system begins with a treble clef and a common time signature. The notation is dense and characteristic of early Baroque lute tablature or early keyboard notation. The piece is identified as being by Michelangelo Galilei, the father of Galileo Galilei.

Toccata dell'istesso

The image shows a handwritten musical score for a toccata. It consists of approximately 12 staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and clefs. There are several dynamic markings such as 'f' (forte) and 'p' (piano). The music is written in a style characteristic of 17th or 18th-century manuscripts. The notes are often written in a shorthand or shorthand-like notation, with some letters (a, b, c, d, e, f, g, h) used to denote specific pitches. The overall structure appears to be a single melodic line with some rhythmic complexity.

Handwritten text at the bottom of the page, possibly a title or a note, which is partially obscured and difficult to read. It appears to contain the word "Toccata" and some other illegible characters.

32.

Toccata Cromatica del signor

Vicenzo Bernia Bollognese.

The image shows a handwritten musical score for a toccata. It consists of six systems of two staves each. The notation is a form of early modern musical shorthand, using letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical stems with flags) to represent notes and their durations. The piece is titled 'Toccata Cromatica del signor Vicenzo Bernia Bollognese'. The manuscript is on aged, yellowed paper with some ink bleed-through from the reverse side. The score ends with a double bar line and the word 'all' written below it.

[Faint, mirrored handwritten text, likely bleed-through from the reverse side of the page.]

Ricercar dellistesso sopra ut re mi fa sol la

This page contains a handwritten musical score for a Ricercar on the hexachord ut re mi fa sol la. The score is written on ten systems of two staves each. The notation includes rhythmic values (such as minims, crotchets, and quavers) and letter-based pitch notation (a, b, c, d, e, f, g, h) placed above and below the notes. The music is organized into measures by vertical bar lines. The piece begins with a treble clef and a common time signature. The notation is dense and characteristic of early modern lute or keyboard music manuscripts.

34

CONTINUATIO MODULI ANTECEDENTIS

The musical score consists of ten staves of handwritten notation. Each staff begins with a clef (treble or alto) and a key signature (one flat). The notation includes rhythmic values (minims, crotchets, quavers) and various ornaments (trills, mordents, grace notes). The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, x, y, z, and natural signs. The score is divided into measures by vertical bar lines. Some measures contain multiple notes, while others contain single notes with ornaments. The overall structure is a continuous melodic line with various rhythmic and ornamental variations.

Ricercar del Signor Stefano da Pesaro
J. J. gia Musico del Serenissimo Duca di Urbino

The image shows a page of handwritten musical notation, specifically lute tablature. It consists of ten staves, each with a single line of music. The notation uses letters (a, b, c, d, e, f, g, h, k) placed on or below the line to represent fret positions. Above the staves, there are various rhythmic and performance markings, including vertical lines, slurs, and letters like 'r', 'p', 'f', 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'k'. Some markings include 'all' (allegro) and 'r' (ritardando). The handwriting is in an old cursive style, and the paper shows signs of age, including some staining and discoloration.

36
Gagliarda del signor Pietro

Paulo Meli musico Cesareo

The musical score is written on 12 staves. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests. Dynamic markings like 'f' (forte) and 'p' (piano) are present throughout the piece. The score concludes with a double bar line and repeat dots.

37
Gagliarda del signor Jacob
 gia chiamato il Pollonere.

The musical score consists of ten staves of handwritten notation. The notation includes rhythmic values (such as 'd', 'f', 'h', 'k') and letter-based notes (such as 'a', 'b', 'c', 'e', 'f', 'g', 'h', 'k'). Above the staves, there are several sets of rhythmic markings: 'I. M', 'I. N', 'I. M', 'I. N', 'I. M', 'I. N', 'I. M', 'I. N', 'I. M', 'I. N'. The music is written in a style characteristic of 17th or 18th-century manuscript notation. The piece concludes with a double bar line on the final staff.

Gagliarda eiusdem
 authoris

E T

38

Courante du Sieur de la Barre.

Handwritten musical score for 'Courante du Sieur de la Barre'. The score is written on ten systems of two staves each. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g, h, k, l) placed on the lines of the staves to indicate fret positions. Above the first system, the letters 'I', 'I.M', and 'I.B' are written. Above the second system, 'I', 'I.B', and 'I' are written. Above the third system, 'I' and 'I.B' are written. Above the fourth system, 'I' and 'I.B' are written. Above the fifth system, 'I' and 'I.B' are written. Above the sixth system, 'I', 'I.B', and 'I' are written. Above the seventh system, 'I', 'I.B', and 'I' are written. Above the eighth system, 'I', 'I.B', and 'I' are written. Above the ninth system, 'I', 'I.B', and 'I' are written. Above the tenth system, 'I', 'I.B', and 'I' are written. The score includes various musical symbols such as slurs, accents, and dynamic markings like 'f' and 'ff'. The piece concludes with a double bar line and repeat signs.

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39 Courante mise par I. B. B.

I. I. N

I. N

X

The musical score consists of ten systems of two staves each. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical lines with flags) to represent notes and their durations. The piece is in a 3/4 time signature. The notation includes various accidentals (sharps and flats) and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). The score is divided into sections by repeat signs and includes a final cadence. The piece concludes with a double bar line and a fermata-like symbol.

46

Courante, appellee CLORIS.

Handwritten musical score for 'Courante, appellee CLORIS'. The score consists of six staves of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'all' (allegro). The music is written in a single system across the six staves. The notes are often accompanied by letters (a, b, c, d, e, f, g) indicating pitch. The piece concludes with a double bar line and a fermata.

Volte appellee La Samaritaine

Handwritten musical score for 'Volte appellee La Samaritaine'. The score consists of six staves of music. The notation includes various rhythmic values, rests, and dynamic markings such as 'f' (forte) and 'all' (allegro). The music is written in a single system across the six staves. The notes are often accompanied by letters (a, b, c, d, e, f, g) indicating pitch. The piece concludes with a double bar line and a fermata.

41
Courante du Sieur de la Grotte

A handwritten musical score for a piece titled "Courante du Sieur de la Grotte". The score is written on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The notes are primarily lowercase letters (a, b, c, d, e, f, g, h) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), which likely represent a simplified or figured bass notation. The score is divided into several measures, with some measures containing multiple notes. There are also some markings that look like "1.B.1" and "1.1.1" scattered throughout the piece. The handwriting is in a cursive style, typical of 17th or 18th-century manuscripts. The paper shows signs of age, with some staining and discoloration.

4^{te} Courante du sieur Samard. *r* *ll*

accordéon
& chorus
in clarin
duzo

Handwritten musical notation for the first piece, 'Courante du sieur Samard'. It consists of five staves. The top staff is the melody with notes and rests. The second staff is for the accordion, with notes and rests. The third staff is for the chorus, with notes and rests. The fourth staff is for the clarinet, with notes and rests. The fifth staff is for the duzo, with notes and rests. The piece is marked with 'r' and 'll'.

autre Courante

Handwritten musical notation for the second piece, 'autre Courante'. It consists of five staves. The top staff is the melody with notes and rests. The second staff is for the accordion, with notes and rests. The third staff is for the chorus, with notes and rests. The fourth staff is for the clarinet, with notes and rests. The fifth staff is for the duzo, with notes and rests. The piece is marked with 'r' and 'll'.

Courante de I.B.B. pour le nouveau chut.

accordéon
in clarin
duzo

Handwritten musical notation for the third piece, 'Courante de I.B.B. pour le nouveau chut'. It consists of five staves. The top staff is the melody with notes and rests. The second staff is for the accordion, with notes and rests. The third staff is for the chorus, with notes and rests. The fourth staff is for the clarinet, with notes and rests. The fifth staff is for the duzo, with notes and rests. The piece is marked with 'r' and 'll'.

Courante du Sieur Mesangeau

Hanc choram Gallicam
peritissimus illis.
Col. VI. in gratia nrih. composuit.

Handwritten musical score for 'Courante du Sieur Mesangeau'. The score consists of ten staves of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The music is written in a style characteristic of 17th-century French lute tablature, with letters (a, b, c, d, e, f, g) used to denote fret positions on the strings. The piece is in a 3/4 time signature. The notation is dense and fills most of the page.

Ballet

Handwritten musical score for 'Ballet'. The score consists of four staves of music. The notation is similar to the 'Courante' above, using letters and rhythmic symbols. The piece is in a 3/4 time signature. The notation is dense and fills most of the page.

44 Volte de J.B.B.

Handwritten musical score for "Volte de J.B.B." featuring six staves of music. The notation includes various notes, rests, and dynamic markings such as *accordatura in f*, *noo*, *octavus*, and *chorus in e*. The piece is marked with *I. N* and *all* throughout.

Ballet de I.B.B.

Handwritten musical score for "Ballet de I.B.B." featuring six staves of music. The notation includes various notes, rests, and dynamic markings such as *accordatura in f*, *noo*, *octavus*, and *chorus in e*. The piece is marked with *I. N* and *all* throughout.

45 Branles nouveaux de I.B.B. 1. B.

Handwritten musical notation for 'Branles nouveaux de I.B.B.' on page 45. The score consists of 12 systems of two staves each. The notation is a form of early mensural notation using letters (a, b, c, d, e, f, g, h, k) and rhythmic symbols (vertical lines with flags) to represent notes and rests. The systems are numbered 1, 2, 3, and 4. The notation includes various rhythmic values and rests, with some systems featuring repeat signs and dynamic markings like 'all'.

System 1: *1. B.* *1. B.* *1. B.* *1. B.* *1. B.* *1. B.* *1. B.* *1. B.* *1. B.* *1. B.* *1. B.* *1. B.*

System 2: *2.* *2.* *2.* *2.* *2.* *2.* *2.* *2.* *2.* *2.* *2.* *2.*

System 3: *3.* *3.* *3.* *3.* *3.* *3.* *3.* *3.* *3.* *3.* *3.* *3.*

System 4: *4.* *4.* *4.* *4.* *4.* *4.* *4.* *4.* *4.* *4.* *4.* *4.*

46 Canzonetta del sig: Marco Antonio Ballek
 fatta sopra il ballo concertato a 3 Lutti fol. 12

The musical score consists of a single melodic line on a five-line staff. Above the staff, rhythmic notation is used, including vertical stems with flags and various note heads (dots, vertical lines, and some with stems). The notes themselves are represented by letters: 'a', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. The piece is written in a style characteristic of early modern lute tablature.

Mittler
 Levin
 unius
 boni
 in fine

accordatur
 in
 d
 dicitur in
 Elami
 duzo

47 Gallus et Gallina D. Vicent. Bernia

Handwritten musical score for 'Gallus et Gallina' by D. Vicent. Bernia. The score consists of six systems of two staves each. The notation includes rhythmic symbols (vertical lines with flags) and letter-based notes (a, c, e, g, f, d, b). The first system has a treble clef and a common time signature. The second system has a bass clef and a common time signature. The third system has a treble clef and a common time signature. The fourth system has a treble clef and a common time signature. The fifth system has a treble clef and a common time signature. The sixth system has a treble clef and a common time signature.

Campanæ Parisienses Incerti authoris.

Handwritten musical score for 'Campanæ Parisienses' by an unknown author. The score consists of five systems of two staves each. The notation includes rhythmic symbols and letter-based notes with various accidentals (sharps, flats, naturals). The first system has a treble clef and a common time signature. The second system has a treble clef and a common time signature. The third system has a treble clef and a common time signature. The fourth system has a treble clef and a common time signature. The fifth system has a treble clef and a common time signature.

Branze quondam Laurencini Municipatum, hunc vero a IBB ad usum noua sua Testudinis accommodata.

The musical score is written on ten systems, each consisting of two staves. The notation is a form of early printed music, likely a tablature or a simplified notation system, using letters (a, b, c, d, e, f, g, h) and rhythmic symbols (vertical lines with flags) to represent notes and their durations. The first staff of each system typically contains a sequence of notes, while the second staff contains more complex rhythmic patterns and sometimes additional notes. The piece is titled 'Branze quondam Laurencini Municipatum, hunc vero a IBB ad usum noua sua Testudinis accommodata.' The page number '48' is in the top left corner.

49 Bergamasco I.B.B. ad usum nouae Testudinis. Accord. 8
 IN ELAMI DU. 20. 10

Libricumque tale signu rices
 Lib. Scas vntam esse matius. Re. lre per. casso. et. h.

The score consists of ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and rhythmic markings such as 'all' and 'f'. The music is written in a style characteristic of early manuscript notation, with some notes having stems and flags. The piece is titled 'Bergamasco I.B.B. ad usum nouae Testudinis' and is associated with 'Accord. 8 IN ELAMI DU. 20. 10'. Marginal notes on the left side provide additional context: 'Libricumque tale signu rices' and 'Lib. Scas vntam esse matius. Re. lre per. casso. et. h.'

Canaria Accord. x in b fa b m

The score for 'Canaria' consists of six staves of music. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests. The piece is titled 'Canaria' and is associated with 'Accord. x in b fa b m'. The score is written in a clear, legible hand, with notes and rests clearly defined.

Symphonia I.B.B

The musical score is written on ten systems, each with two staves. The notation is a form of early mensural notation, likely square notation, using letters (a, b, c, d, e, f, g, h, k) and rhythmic flags to represent notes and their durations. The first system starts with a treble clef and a '3' time signature. The notation is dense and fills most of the page.

N

Symphonie BB

Volte de guerre. I.B.B.

The musical score is written in a system of two staves per system. The notation includes various rhythmic values and dynamic markings. The first system begins with a treble clef and a common time signature. The notation is dense with notes and rests, and includes several slurs and accents. The second system continues the piece, and the third system features a double bar line. The fourth system includes a fermata over a note. The fifth system continues the piece, and the sixth system features a double bar line. The seventh system concludes the piece with a final note and a fermata.

Passaggio in Sol maggiore
pro harmonica

The first system of the handwritten musical score consists of five staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The subsequent staves continue the musical composition with similar notation and clefs.

The second system of the handwritten musical score also consists of five staves. It continues the musical piece from the first system, maintaining the same notation style and clefs. The handwriting is consistent throughout the page.

IOH. BAPT. BESARDI V.E.

SONTINI, AD ARTEM TESTVDINIS, BREVI, CITRAQVE
magnum fastidium capefcendam, breuis &
methodica Inſtitutio.

MOdum ſtudio Teſtudinis incumbendi, tam ex variâ peritorum huius artis obſervatione, quàm ex ipſo uſu, annotatum tibi aliquando, Candide Philomufe, præſcripſi; quem, quia benigniùs, quàm ipſe ſperabam, ſuſcepſiſſe te; peritos verò multos non improbaſſe ſucceſſus docuit, eundem ipſum nunc denuo examini ſubijcere, vberioremq; & animaduerſionibus nonnullis alijs auctum tibi, qui fido & ſolerti inſtructore cares, exhibere operepretium exiſtimaui.

Eſſi enim non dubitem, hæc præſcriptiones meas, ſuos & reperturas Momos, à quibus, ut cætera pleraque, parui fiant, imò veniant improbandæ: quaſi ad artis perceptionem pervenire hac viâ impoſſibile ſit, auſim tamen de te aliud mihi polliceri, ſi maturiore iudicio, quæ hic breuiter annotaui, perlegas, & cum patientiâ, quæ omnino requiritur, examines.

Sume igitur hoc noui huius partus mei corollarium non ingrato animo, qui viam docentis inſtructionem (cuius vox omni ſcripto haud dubiè præualet) non habes, ac me non prouectis præcepta tradere, ſed rudioribus duntaxat iſt hæc præſcribere putes. Nec exiſtimes præterea, diuerſis alijs applicationum modis, quibus & plerique haud ineptè vtuntur, me quicquam detrahere velle; eſſi cum noſtris hæc haud penitus cohæreant, modò tamen decentes illi, & multis difficultatibus haud intricati, nilque de ſua uitate harmoniæ, quæ huius artis finis, & ſcopus, depereat: cum nil obſtet, quò minus per diuerſas vias ad eundem ſcopum quis valeat peruenire, & ſuauiſ illa Teſtudinis harmonia, cuius habitum tantis laboribus in dies quæritamus, etiam per diuerſam manus applicationem eleganter, & cum iucunditate aures noſtras ferre poſſit: verùm id tibi perſuaſum habe, me ab hoc ambitionis crimine alienum, nihil non præſtare voluiſſe, quò tibi ſatisfieret: qui & ipſius ex me artis habitum, non inſtructionem, ſi abſque labore acquiri poſſet, haud dubiè hic haberes.

Qui noſtris ergo regulis uti volet, ſi planè ſit in arte tyro, ante omnia ſibi perſuaſum habeat, artis huius peritiã, quantumuis difficile, facile tamen iſtis conditionibus acquiri poſſe: primò, ſi idoneâ ætate, haud aliquo naturæ obſtante defectu, inchoet, propenſaque illa, & naturalis ad Muſicam auiditas Magiſterij repertrix ipſi ſit innata: Tum ſi labor, & exercitatio, non quidem immodica, quâ plerique ſeipſos torquent, ſed temperata & ſine multâ intermiſſione accedat. Tertio denique, cum tempus plerumque nos quaſi inſcientes, ad ſcientiarum culmina pertrahat, ſi moræ ſit aliquantum patiens, Quibus ſi accedat fidelis, & quidem in arte periti Magiſtri inſtructio, nihil eſſe, quod hac in parte ſperare non poſſis, auſim polliceri.

Quod ſi verò hæc præſto quidem ſint, nec tamen facile docentem reperire valeas, (ad quem ut recurreres tibi potiſſimum ſuaderem) ſequentes regulas diligenter obſeruato.

De Teſtudine, & qualis eligenda,

a

Primum,

Primùm, & ante omnia elige tibi Testudinem iustæ magnitudinis, & qualem manui tuæ conuenire iudicabis: quamquàm mallem, te in aliquantum maiore, imò etiam & duriore exerceri, nisi breuis admodum sit manus: quia ad extensionis illius habitum, magis ea conferat. Illam verò decem ad minimum ordinum, seu chororum assume; ni maui & plurium: prout in Italiâ, & alibi passim iam vsus obtinuit; eòquod ad Musices, atque adeò suauis harmoniæ perfectionem, propius accedere nos experientia docuerit.

De variis experimentis, ad consequendam manus aptitudinem, & agilitatem, à diuersis passim obseruatis.

Plerique absque Testudine digitos multâ vi sæpe protrahunt; alii mensæ vel simili cuiuspiam fulcro innixi in latitudinem singulos distendunt: quidam oleo quod elicitur è sale Tartari sæpius illiniunt: Ego verò multos in Italiâ plumbeos annulos valde crassos & ponderosos, dum se fidibus exercerent, gestare vidi. Aliquos item, chyrotecas etiam inter ludendū, manibus admouere. Quæquidem omnia, etsi non improbarim, magis tamen suaderē manus frequenter ablueres, & quantū fieri posset, mundas conseruāres; quia præter decorē illū, qui omnibus perplacet, humectatio frequens, neruorū robori, & per consequens manū agilitati haud parū conducit. Sed vide etiā, ne violentis exercitiis, in quibus manus vsus requiritur, nimium impliceris.

Quomodo debeat hoc studium Testudinis institui;

His ita præmissis, paulò crebrius te in principio exerceri conueniet; præsertim verò vesperi ante decubitus & mane posteaquam surrexeris: ita tamen, ut non nisi genio fauente, & ad cantum dispositus Testudinem in manus assumes. Est enim innata in nobis, & nonnunquam magis vno, quàm altero tempore se prodens, ad artes acquirendas, Naturalis quædam dispositio; quam immodico labore prouocare velle, contra ipsam naturam dimicare est. Age ergo, dum videbis fauentem: ac si tempus & occasio ferent, labori haud parce; ac elige cantionem aliquam solam, captui tuo conuenientem, nec prius eam desere (alias nimirum perlustrando, & hinc inde diuagando) quàm aliquo saltem modo illam teneas. Illam vero haud simpliciter auspiceris, ad finem immediatè, & absque repetitione progrediendo: sed omnes ipsius partes diligenter examines; ac tandiu in qualibet insistas, millies si opus sit repetendo, donec aliquo illam modo perceperis, necnon in omnibus diuæ cantionis partibus tu tibi pro tempore satis edoctus videare.

Ad quod, non parū conducet, memoriter, & absque libro exerceri: quia dum in inuestigandis hinc inde scriptis animus intentus est, ad functiones tuas minus apta est manus, omnisque illa in Testudine difficultas, quæ tardioribus digitis & ineptæ manui interdum imputatur, varietati potius regularū hac in parte obseruandarum debet attribui, quarum obseruatio à memoriâ potius, quàm à manu dependet.

Quamquam verò plurimi se in difficilioribus primò exerceant, ut facilius illis ad reliqua sit decursus; hoc tamen non suaderem tyronibus: ne scilicet talis difficultas nauseam illis aliquam pariat, & per consequens studii desertionem: ac malim facilem illis ab initio cantionem præscribi, in quâ multis, ut vocant, griffis non intricatâ, di-

~~1-13 16 17 18 19 20 21 22~~ 3
tâ, digitus capulo testudinis haud ita frequenter esset sternendus, idque donec aliquâ-
tùm assuescat manus.

In quâ itidem cantione, nec plurimæ, eæque diuersæ mensurarum mutationes
reperirentur, quibus haud strictè seruatis, nec melodiam bene percipere hacque non
intellectâ, nec voluptatem ex studio aliquam (quâ imprimis allici & excitari Tyronem
necesse est) capere addiscens potest.

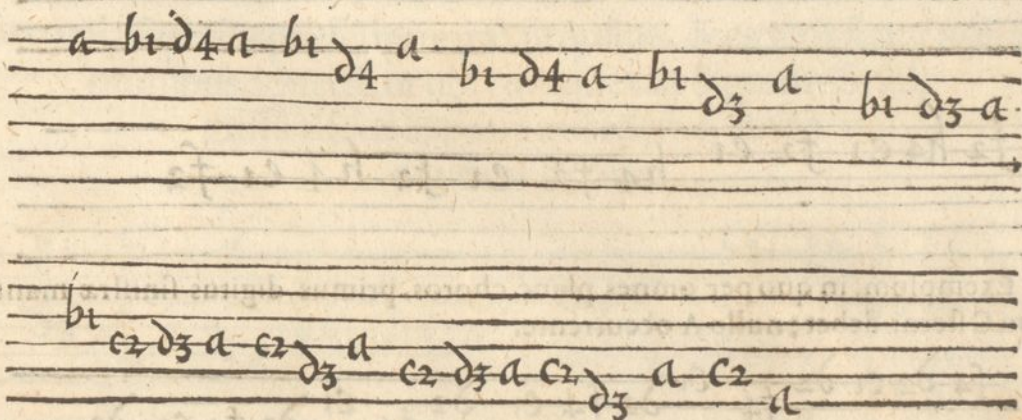
Itaque dum tibi quales hîc præscribo, aut ex nostris, aut aliorum libris cantiones
elegeris, ambarum manuû rationem diligenter habeto: quæ quia huius instituti præ-
cipuæ partes, & quidem instrumentales: Ideò, quod ad vtriusque modû attinet, pau-
ca tibi præcepta hæc, quæ pro tempore, (ni fallor) sufficient, ingenuè præscribam: à
sinistrâ, cuius applicatio dextræ alterius dispositionem omninò præcedere debet, ex-
ordium faciens, ac sequentes de eâ regulas tradens.

Regulæ de applicatione sinistrae manus.

Ante omnia summo opere cauendum, ne dextra manus cordas priùs, attingat
quàm sinistra applicetur, idque in hunc modum, ut capulum testudinis decenter arri-
piendo, pollicem circa medietatem latitudinis illius retrorsum adhibeas, qui vnà cum
reliquis digitis, prout in diuersas capuli partes erunt exportandi, leuiter quoque fera-
tur, & illos quocumque vergent, insequatur. Hocque statuto, si cupias edoceri, quo-
nam præfatæ manus digito vnaquæque litera attingenda sit, perspice primò, an ea so-
la & per se apposita in lineâ sit, vel cum aliis coniuncta.

De literis, quæ solæ, & seorsim scribuntur, & quonam sinistrae manus digito attingi debeant.

Eiusmodi ordo seruari hic debet, ut primus digitus apponatur scalæ B. Secundus
C. Tertius verò, & quartus D, ac quartus quidem, ut plurimum in primo, & secundo
choro, tertius verò in reliquis: verbigratia.



At si vltra D alia litera collocentur, tunc seruato eodem digitorum ordine, ma-
nu infra descendendum est, & quæ omniû inferior litera reperietur, minore seu quar-
to digito attingenda reliquæ verò superiores aliis superioribus digitis: prout in exem-
plo sequenti videre potes.

a 2

& in

↑

~~a e d r a e d f d r e i a~~ e3 e1 e3 a e1 e3 f4

e3 e1 a e3 a e1 e3 a

Et in hoc altero.

h4 f2 e1 h4 e1 f2 h4 e1 f2 e1 h4 f2 e1 f2 h4 e1 f2

Si tamen in pluribus chordis, quàm in duabus, eiusmodi literæ ultra Scalam D, collocatæ occurrant, uti fieri solet in diminutionibus, nullumque cum illis A interpositum sit, debent fieri, aut strato in parte digito, ad scalam literæ, quæ superior erit, aut illo eodem in totum ibidem extenso: ac in parte quidem, si diminutio non ulterius, quàm ad tres choros, eosque primos sese extendat, in totum verò, si per plures, aut omnes, ut sæpe accidit, sit progrediendum. Hæc regula sequentibus exemplis tibi forte clarius innotescet.

Exemplum, in quo semisternendus est primus sinistrae manus digitus ad scalam E, dum nullum A occurrat.

h4 f2 e1 h4 e1 f2 h4 e1 f2 e1 h4 f2 e1

f2 h4 e1 f2 e1 h4 f2 e1 f2 h4 e1 f2

Exemplum, in quo per omnes planè choros, primus digitus sinistrae manus ad scalam C sterni debet; nullo A occurrente.

f4 d2 e1 d2 f4 e1 d2 f4 e1 d2 f4 e1 d2 e3

e1 e1 e3 f4 e1 e3 f4 e1 e3 f4 e1 e3

In quibus exemplis, uides primum digitum sterni in scalâ, seu literâ, quæ vicinior est B, (quam, superiorem vocamus) quartum apponi remotiori, reliquos verò intermediis suo ordine scalis.

Quod si verò in eiusmodi diminutionibus litera A, una, vel plures occurrant, eum nullas ad literam E inferiores sis reperiturus, quàm in eo forte choro, ubi diminutio incipit, vel desinit, de sternendo ibi digito haud sollicitus esse debes.

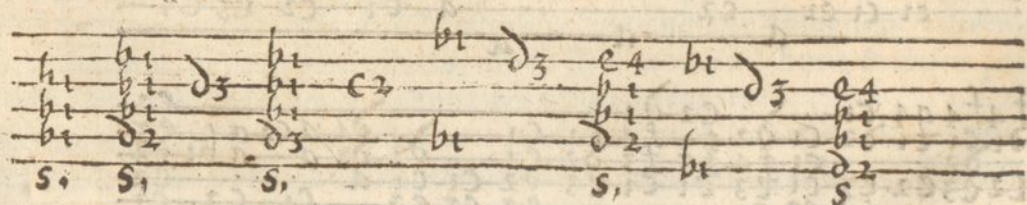
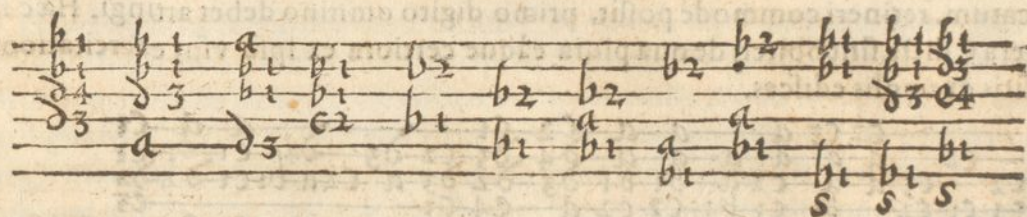
De literis, quæ coniunctim, & in griffis, prout uocant, apponuntur:
 quonam digito sinistrae manus attingendæ sint. Ac primò
 de Literâ B.

Quod si verò non sola, sed cum alterâ, uel pluribus collocata sit litera, de quâ ambigitur, (quam conjunctionem; nos docendi causâ, pro tempore griffam nominabimus) tum maior est difficultas, nec certi quicquam potest in hac parte statui, vel absque exceptione scribi. Agam tamen pro viribus, ut non omni penitus auxilio destituere: hac primâ lege lata, ut quotiescumque, in vicinis duobus choris, duo B occurrent, extremitate saltem primi digiti bina simul attingantur, quod intellige tamen, in primo choro duntaxat, secundo, vel tertio: quia, si duo B in cæteris choris, bassis videlicet notata reperires, tum quidem, non extremitate digiti primi, sed ipso eodem in totû strato, uel primis etiam duobus exprimi deberent.

Secunda lex est, ut quotiescumque duo B in duobus choris reperientur, quibus interpositum sit A unum, vel plura, præfata B, absque alterâ digiti stratione, primo, & secundo digito attingantur.

Tertia lex est, ut quandocumque in eadem scalâ, sed non in vicinis choris, plura B occurrent, quibus nullum A interpositû sit, sed uel alia litera quæuis, aut vacua linea una, pluresue: ac non A, sed alia litera, verbigratia C aut D immediatè succedat, tum digitus, ut plurimum sternatur in B, dico, si nullum A proxime sequatur: quia hoc, post stratum digitum expresso, cum illum necesse sit prius remoueri, sonus antecedentiû B illico periret: quod in hac arte absurdum est, haudque licet.

Exempla superius præscriptorum, in quibus, & cæteris sequentibus omnibus, aduerte, ut ubi cumque tale Signum [S] sub griffâ aliquâ appositum reperies, ibidè digitum sternas.



a iii Et quia

Et quia impossibile est ea omnia scripto peculiariter annotare, quæ circa materiam huius observationem in ipso quotidie usu occurrunt, griffas aliquot ex vulgarioribus, quibus inest unum vel plura B, quas siue strato digito, siue non fieri oportet, unâ cum digito collocando annotatas hic apponi curavi.

Handwritten musical notation for the first set of griffas. It consists of five staves. The first staff contains letters 'a' and 'b' with subscripts 1 through 10. The second staff contains letters 'b' with subscripts 1 through 10. The third staff contains letters 'd' with subscripts 1 through 10. The fourth staff contains letters 'a' and 'd' with subscripts 1 through 10. The fifth staff contains letters 'b' with subscripts 1 through 10.

Handwritten musical notation for the second set of griffas. It consists of five staves. The first staff contains letters 'b' with subscripts 1 through 10. The second staff contains letters 'd' with subscripts 1 through 10. The third staff contains letters 'e' with subscripts 1 through 10. The fourth staff contains letters 'b' with subscripts 1 through 10. The fifth staff contains letters 's' with subscripts 1 through 10.

Animaduertendum porro, non tantum in griffis integris trium, & quatuor vocum, sed & sepius in aliis, duarum tantum; imo & in ipsis interdum solis literis digito rectissime Sterni, ut Scilicet sequentes commodius tangantur: quod nullâ certiore regulâ, quàm ab usu Magistro demonstrari potest. Ac scias præterea easdem quas vocamus griffas, licet in iis nihil mutatum reperias, non tamen iisdem semper digitis exprimi, sed interdum aliis, ratione videlicet præcedentium, uel subsequen- tium: quâ à te diligenter attendi oportet.

De Literâ C, & quibus sinistrae manus digitis tangi debeat.

Quod ad literam C attinet, haud minor videtur in illa controuersia. Nonnulli enim duo C simul apposita, cum quibus haud alia litera quàm A concurrât, secundo, & tertio digito eleganter etiam attingunt. Ego vero primum in iis, & secundum digito semper collocaui, ni forte in eadem griffâ, quâ reperiuntur, appositum esset B quo casu duo illa C secundo, & tertio digito necessario tangenda sunt. Quod si quidem duo C reperiuntur, at cum illis aliâ literâ, quàm A; etsi non semper, tamen ut plurimum sternatur digitus: si tamē illâ literâ ponantur post C, quod C regulariter videl. nō strato primo, secundo digito tangi debet, nisi post griffam in qua C collocatum est, aliud C in alia quapiam chordâ immediatè sequatur: tum enim, ut primum C, in basso videlicet collocatum, retineri commodè possit, primo digito omnino debet attingi. Hæc item de Litera C dicta sint obiter; de qua plura eâque certiora ex ipso usu, exercitatione & apposis exemplis edisces.

Handwritten musical notation for the first set of examples for the letter C. It consists of five staves. The first staff contains letters 'a' and 'c' with subscripts 1 through 10. The second staff contains letters 'a' and 'c' with subscripts 1 through 10. The third staff contains letters 'a' and 'c' with subscripts 1 through 10. The fourth staff contains letters 'a' and 'c' with subscripts 1 through 10. The fifth staff contains letters 'a' and 'c' with subscripts 1 through 10.

Handwritten musical notation for the second set of examples for the letter C. It consists of five staves. The first staff contains letters 'a' and 'c' with subscripts 1 through 10. The second staff contains letters 'a' and 'c' with subscripts 1 through 10. The third staff contains letters 'a' and 'c' with subscripts 1 through 10. The fourth staff contains letters 'a' and 'c' with subscripts 1 through 10. The fifth staff contains letters 'a' and 'c' with subscripts 1 through 10.

De

De Litera D, & quis digitus sinistrae manus huic admouendus.

Litera D prout superius dictum est, tertio & quarto digito regulariter attingi debet: quæ regula ut existimo ferè semper locum habet, tum, cū non opus est sternere: idque siue inter duo simul occurrentia D, litera, uel linea vacua interponatur, siue non hac conditione tamen, ut præfatum D in minoribus ascriptum cordis quarto digito, alterum verò in maioribus tertio attingatur, ac si tria occurrant, primum, secundum, & tertium apponas: vel in illà scalà nullo accedente A, sternas.

Quid si in B sternendum, & vnum, duo, vel plura D occurrant? Respondeo, quod si in tertio, & quarto choro illa reperiantur, vel etiam in secundo, & quarto, aut deniq; in tertio, & quinto; quamquam plurimos, eosq; exercitatissimos tertium istis, & quartum digitum apponere viderim; cum tamen litera E in secunda vel tertia linea griffam illam, in qua duo D apponuntur, interdum sequi soleat, quæ saluis præcedentibus vocibus exprimi debet, vel altera etiam griffa, quam absque multâ manus immutatione fieri conueniebat; ideo secundi & tertii digiti vsus, hac in parte mihi magis probatur.

Eorum, quæ superius de litera D dixi, & eius, quod hic proximè, hæc tibi exempla sint.

Idem modus in inferioribus literis obseruari debet: nisi quòd in iis ut plurimum facilitatis gratiâ soleat sterni digitus.

De retentione vocum, siue literarum à sinistra manu.

De retentione literarum nunc dicam: cui vellem sanè diligentem operam præstares; quia nihil suavius, elegantiusue, quàm si partes illæ harmoniæ procreatrices æquali proportione seruatâ inter se cohæreant: quod nullo modo fieri potest, si à chordis illico digiti remoueantur: cum subito pereat vox, quæ tangi desinit, ac præterea nihil fit magis indecorû quàm manu illico à motâ, hinc inde vagari, & indecentè corporis statum, qui multis vitio vertitur, exhibere. Cùm denique ex eiusmodi digitorum in chordis retentione tanta tibi capulâ testudinis, quocumque volueris percurrendi facilitas suboriatur, ut illius pertractatio, modò sis aliquantû laboris & moræ patiens, non difficilior tibi, quàm amæna aliqua deambulatio futura sit.

Retine ergo digitos vbicumque potes præsertim quos in bassis collocaueris, dum reliqui in attingendis aliis chordis intenti erunt, donec alius bassus occurrat. Retine
item

item in basso, & discantu simul, si interim intermediæ aliquæ voces exprimendæ erunt, & si fieri possit. Quod si erit impossibile, propter digitorum videlicet penuriam, deinceps potius illū digitū, qui discantui inherebit; cuius vocē præstat interdū quàm ipsius bassi perire. In sumā, habe pro fundamento, nō debere digitos à chordis remoueri, si necesse nō sit, hac tamē interim conditione quam diligentissimè obseruatā, ut in diminutionibus vna vox alteri cedat, nullaque in iis retineatur. Quod præceptū (videl. de digito amovendo, strictè velim seruetiā tū, cum extra diminutionē, D vel E sexti chori, præcedunt A quinti: itē quādo eadē literæ D vel E in quinto choro collocatæ, A quarti chori immediatè ante eunt, & similiter in cæteris: quia vnico saltē tono discrepant, & secundam (quam Musici, exceptis quibusdam tantū casibus prout in cadentiis, &c. haud admittunt) constituunt, proindeque hic à retentione cauendum.

Hæc de digitorum retentione, atque adeo de sinistra manus applicatione obiter, & in rudiorum gratiam dicta sint, quibus id vnicum addam, ut sternendus digitus in scalā appositus, chordas validè comprimat; ac ligamina seu zonas, vel tantillum non attingat: quia non clarus aliās, sed ingratus hinc sonus suboriretur, digiti verò reliqui, nec præfatas item zonas attingant, nec ab illis nimium remoti, sed proximè ferantur, lam-venio ad alterius manus, dextræ scilicet præscriptiones, de quā certiora forte tibi tradere erit facilius.

DE DEXTRÆ MANVS APPLICATIONE.

Ante omnia, minore digito Testudinis tabulæ, non quidem proximè à rosā, quam vocant, sed paulò inferiùs, firmiter innixo, protendatur pollex, quanto manus robore fieri poterit, ab iis præsertim, quibus aliquantum breuior: ita ut reliqui digiti deorsum ac si manus esset occludenda ferantur: id quod à principio forte durum, & aliquantum difficile erit. Qui verò breuissimum habebunt pollicem, illis liceat eos imitari, qui pollice sub digitis latente chordas arripiunt: quod si non elegans, saltem facilius erit. Ac, electo è duobus hisce modis vno, paulò fortiùs, & clarius chordas arripere assuescas: siue vna, seu plures erunt attingendæ. Quibus, ut conuenientes manus huius digitos applices, distingue item ut supra, an vna vel plures collocentur.

Quibus dextræ manus digitis chordæ sint attingendæ, dum plures simul, hoc est, dum griffa aliqua exprimenda occurrat.

Hic, talis ordo seruari debet, ut duæ, siue proximè sibi adherentes, & vicinæ; siue remotæ & distantes literæ, pollice ut plurimum, & secundo digito exprimantur: ne si videlicet litera aliqua sola sequatur, indice, hoc est primo digito necessariò percutienda, si hic ille admoueat, bis subsequenter tangat: quod vetamus. Si verò tres occurrerent, pollice, indice, & medio seu secundo digito: quatuor denique, reliquis omnibus, excepto minori.

Fallit tamen regula, de binis vel tribus literis, cā, quā supra lege dictum est, attingendis; dum litera aliquā sola in basso præscriberetur, & hanc immediate sequerentur duæ voces, vel etiam tres in superioribus chordis, vel aliis huic basso vicinis notatæ: tum enim prædictus bassus præcedens, pollice: præfata verè literæ subsequentes, indice, & medio; imò & interdū quarto absque pollice attingi debent. Quod si verò litera
quidem

quidem illa in basso præcedat, & hæc, uti dictum est, subsequantur, sed diuersâ mensura notatæ, tum præcedenti regulæ locus esto.

Quod si plures quàm quatuor chordæ, (uti sæpius euenit) attingendæ venient; tunc seruato eodem digitorum ordine, pollex, & index binas singuli attingant, si tamen tot reperientur. Sed aduerte prouociores, & magis exercitatos in hac arte, indice solo, per integras, easque sex vocum griffas vnico tempore interdum percurrere: id quod, si aptè, ac uti decet, nec ita crebro fiat, haud prohibitum velim. Huius præscripti exempla in sectione sequenti habes.

De literis, quæ solæ scribuntur, & quibus digitis manûs dextræ percutiendæ veniant.

I Regula.

Iam verò, ut scias, quonam manûs illius digito, notæ, seu literæ, quæ solæ, & extra griffas reperiuntur, percutiendæ veniant, mensuram in illis appositam diligenter perpendito, ac si quæpiam post quamuis griffam occurrat, eadem mensurâ notata, tum expressâ griffâ illâ, sequentem notam ab indice omnino incipe, & postmodum pollicem, adhibe, si tertia adhuc occurrat, ac progredere sic alternatim, seruato eiusmodi pollicis, & indicis ordine; ut quandiu in eadem morabere mensurâ, nihil bis pollice, nihil etiam fiat bis indice, donec ad literam vel griffam aliquam veneris, in quâ mensuræ mutatio fieri debeat: quæ mutatio si in solam cadat literam, pollex dubio procul etiam in eandem incidet. Prout in exemplo sequenti videre est.

Regula II de solis literis observanda, eo casu, quo prima litera non eiusdem est mensuræ cum sequentibus.

At verò, si post griffam litera occurrat, quæ diuersam mensuræ notam supernè adscriptam habeat, tum expressâ antecedente illâ, sequentem literam pollice incipe, idemque serua, etsi non griffa, sed vnica duntaxat litera sit, illa antecedens. Fallit hæc regula, cum mensura præcedens adiunctum sibi punctum aliquod habet: quia tunc, notâ, siue literam (post literam puncto notatam) regulariter ab indice incipere debemus; prout in sequentibus exemplis clariùs vide.

Sed exceptio hæc aliam etiam habet subexceptionem. Etsi enim post mensuram puncto notatâ, litera, quæ sola sequitur, iuxta regulam debeat ab indice inchoari; id tamen secus est, si præfata mensura cum puncto notata

10
 tata, occurreret talis [♩] & quæ sequitur, esset eiusmodi [♩] Tunc enim litera, cui ap-
 posita hæc postrema mensura est, contra prædictam regulam, debet à pollice inchoari:
 eadēq; subexceptio seruanda est, si & eiusmodi quoque mensuræ consequantur.

Huius subexceptionis hæc exempla sint.

De diminutionibus, quæ Primis duobus
 digitis fiunt.

Quibus ritè perpensis, scias etiam, haud in-
 commodè, imò & eleganter, pollicis ac indicis
 loco, priores duos digitos adhiberi posse in dimi-
 nutionibus, maxime iis, in quibus tertiâ vel quintâ quaque vice, bassus simul aliquis
 percutiendus concurrat: idque hac ratione, ut secundus digitus (quod multi etiam ex-
 tra diminutiones obseruant) tibi loco pollicis inseruiat: quiquidem pollex, dum in
 solis bassis attingendis occupatur, & magna manui facilitas præstabitur, & indecens il-
 le totius brachii motus, qui à multis non ita bene caueri potest, commodissimè euita-
 bitur.

Quod si verò in diminutionibus, non simul attingendi bassi occurrant, aut, si
 celeriores sint, puta tales [♩] author non ero, vt prioribus duobus digitis vtare, sed po-
 tiùs pollice, & indice: nec item suadebo, ut præfatos digitos admoueas, si in quartâ,
 quintâ, vel sexta chordâ, per diminutiones sit procedendum.

De literis separatim in bassis collocatis, quibus digitis
 sint attingendæ.

Quod si in Basso solæ literæ extra griffas, puta in quarto choro vsque ad nonum,
 collocentur, tum obserua, si tali mensura sint notatæ, posse commodiùs, imò debere
 omnes pollice attingi, etsi non vna sed plures subsequantur: Quinetiâ & pollice
 duntaxat, sæpissimè attinguntur: quanuis & talis ipsis superi po- natur [♩] prout è se-
 quentibus exemplis clarè perspicies. Secus esset, si hac mensura [♩] notarentur, tum e-
 nim propter nimiam celeritatem, pollice & priori digito necessario vtendum esset.

De

De TACTVS OBSERVATIONE ET DECENTI corporis habitu.

Vellem ut non minorem in examinando, & obseruando tactu, atque adeo mensuris omnibus, quàm in superioribus regulis operam impenderes, ac præsertim, si sis in arte tyrunculus, ne celerius, quàm par est Testudinem pertractare festines, sincerè tibi enim, & absque fuco polliceor, nihil huic negotio magis conducere, quàm patientem ab initio esse, nilque præcipitari; quasi possis cantiones tuas primo tempore ad tactum exprimere: quod impossibile est. Proinde haud sis de alio sollicitus, quàm ut bene, & purè griffas omnes, & notas ipsis intermedias, tamen si lentè exprimas: quia te etiam non cogitatem post breue temporis spatium, velocior insequetur habitus; non item puritas: nisi à principio illi cum patientià assuescas. Quam puritatem, nemo, nisi qui ab æquâ mente sit alienus, omni velocitati, ac immodico strepitui non præferat.

Illis addam, non debere à te negligi hac in parte ciuilem, & decoram totius corporis, ac præsertim capitis, & vultus inter ludendum dispositionem, aduertèque brachio potissimè dextro sis firmus; quod aliqui linteo, vel zonâ stricte alligant, ne quid præter articulos moueri videatur: nec non tandem, pollice præsertim, ac indice sic utere, ut eos in diminutionibus exprimendis modicè saltem moueri appareat.

DE TREMVLIS.

De Suauitatibus ac Tremulis, si ita possent præscribi, quemadmodum fidibus exprimuntur, hic haberes etiam nonnulla, sed cum sic voce, vel scripto nequeant explicari, aliquem in iis peritum imitari, vel eos per te addiscere tibi sit satis; modò caueas ne dum nimios tremulos edere affectas, in impuritatem incidas. In summâ si mordaces (quos vocant) accentûs tibi perplacebunt, quos & ipse plurimùm laudo, caue iis, præsertim in diminutionibus velocioribus uti: nec exprime, nisi quatenus eos conuenire iudicaueris.

Istud pro coronide tibi sit, Diuinâ hanc artem, quæ hoc tempore à sumis plerumque viris excolitur, doctisque potissimè cõuenit; decenter & cū discretione aliquâ debere pertractari: ita ut, si quid in eâ possis, inter honestos honestè rogatus, illud exprimere non erubescas: si verò perfectionis habitum aliquem fueris assequutus, haud ita passim Diuam proffituas.

Conclusionem tractatuli istius, vobis, o instructores deuoueo, hortorque, quantum in me est, ut, si cum laude vestrà, discipulorũ vtile studium affectetis, hasce nostras, seu aliorũ, siue è scrinio vestro depromptas in hac arte præscriptiones, ante omnia exactè doceatis, & interpretemini: nec statim, absque iactis fundamentis, & sine certis regulis primò traditis, in instructione vestrà progrediamini sic: enim fiet, ut longius illud temporis spatium; de quo plerique in hac arte conqueruntur, magnâ parte rescindatis, vestrum honorem & æstimationem augeatis, vestrosque discipulos citiùs ad id perducatis, ad quod difficiliori via ducti, non sine magno labore, temporisque maximâ iacturâ perduci potuissent.

12
DE Transpositione ex Musicâ ad scalam Testudinis nihil hic posui,
quòd diuersorum præstantissimorum cantiones sat multæ, magnâ
arte elaboratæ iam extent, ita ut de nouis ad tabulaturâ Testudinis redi-
gēdis cogitare minimè sit opus: verbi gratiâ extat liber Antonii Francisci
Parisiensis, Matthæi Reymanni Psalmodia, Florû Musicæ libri duo A-
driani Densij Florilegium, Ioachim von dem Hoffe viri in hac arte cele-
berrimi florida, & Deliciæ Musice, Item eiusdem Ioachimi, Georgij, item
Lepoldi Fhurmanni, & Martellii preludia simul ac fantasia, Emanuelis
Hadriani Pratum Musicum, & Thesaurus noster Harmonicus: in quo
Dolandi (cuius etiâ diuersa opuscula separatim impressa sunt Londini)
aliorumque plurimorum hac in arte exercitatissim. viror. cantiones cõ-
prehenduntur. Hæc tam varia diuersorum Authorum opera nouis no-
stris Studiosis sufficiant, donec in iis satis exercitati nouas cationes
suo Marte ad tabulaturam Testudinis redigere ipsi meditentur.

Vale. Augustæ Vindelicorum, dabam ipsis calendis
Septembris. Anno MDCXVII.

FINIS.

