IOAN. BAPT. BE-
SARDI VESONTINI

NOVVS PARTVS,
siue
CONCERTATIONES MV-

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

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 capeſcendam, facilem & methodicam inſtitutionem hiſce ſubiecit.

VT EMENDATISSIMVM PRODIRET opus, Stephanus Michelſpacherus Tirolenſis, ex authoris manuſcripto, ſuis ſumptibus totum curauit incidi & excudi.

AVGVSTAE VINDELICORVM
per Dauidem Francum.
Anno Salutis Humanæ

M. DCXVII.
Cum gratiâ, & priuilegio
Cæſ. Maieſtatis.

ILLVSTRISSIMO EXCEL-

LENTISSIMO, ET GENEROSISSIMO HEROI, AC Domino Dom. ERNESTO, Holsatiæ, Schauuenburgi, & Sternbergæ Comiti, Ghemæ Domino, &c. Domino Clementissimo.

SVmmam 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, Musices tamẽ studium magnâ cum voluptate percoluisse scribitur. Hoc enim pacto, habere se, unde non modò seriasillas de Monarchiâ, & Principatu meditationes reprimerent, sed etiam quò habitûs animi, ad quæuis promptius expedienda, eò alacriores, meliusque disposítos conseruarent, haud malè crediderunt. Sensus namque vegetiores, viridioresque fieri, & consopitam mentem exacui, morumque exempla mala, refringi arte Musicâ posse, non solùm priscæ docuerunt historiæ, sed etiam nostrorum temporum abundè testatur experientia. Vnde primi illi legũlatores, cum animaduerterent hominũ 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 mirùm adeò, si inter homines tanta Musicæ dominatio, tantaque, præsertim in animis paulò generosioribus vis, ac potentia cernitur, cùm brutorum animantium pleraque deliniri, afficique plurimùm Musicâ, Plutarchus, Strabo, Plinius, Pindarus, aliique complures, grauiter testatum

ſcriptis ſuis reliquerint: præſertim verò aues, veluti luſcinias, cygnos, aliasúe 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 Muſicam, haud abſque ratione dixit Petrarcha: utpote quæ---

----turbatas animas, ægrumq; dolorem
Sola leuat, meritò Diuûmq; hominûmq; voluptas.
Quâ ſine, nil iucundum animis, nec amabile quicquam.

Inter alia verò, quorum iam multa artificiosè inuenta paſſim florent organa, ſiue inſtrumenta Muſica, quibus & aures, & animus hominis, non minori cum utilitatis, quàm voluptatis fructu harmonicam ſimphoniam ſtudiosè percipiunt, communi omnium ſuffragio facilè principem locum obtinere videtur Teſtudo, utpote, cuius non modò corporis externa forma, venuſtam quandam habilitatem, commoditatemque ſibi coniunctam habet: verum etiam ſonus eiuſdem, omnibus aliis inſtrumentis, longè maiorem ſuauitatis harmonicæ dulcedinem afferre, communi aurium, animorumq; iudicio deprehenditur. Accedit, & illud, quòd, dum aliorum inſtrumentorum ſonitus, perpetuâ ſibi claritate ſimilis, huius ſolius ita varius exiſtit, ut pro ratione vel ipſius melodiæ, vel aliarum etiam circumſtantiarum, mox ſummiſsè, pauloque obtuſiùs, mox verò clariùs, nonnunquam plenè effuſo quodam chordarum ſonitu, aures ferire, animumque hac varietate ſoni, ad varios quoſque affectus 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 Græcos, honoris, dignitatisque cenſu reputabatur, ut non ſolùm eruditione, ac ſapientiâ præſtantiſſimi viri, quin ipſe quoque Socrates, omnium Apollinis oraculo ſapientiſſimus, iam ſenex non erubuerit Teſtudine inſtitui; verùm 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 hodierna eius, apud neotericos Muſicos exercitatione, & uſu ſolerti nunc taceam: quo à doctis pleriſque certatim ita colitur, & excolitur, ut ad laudem & dignitatem eius nil accedere poſſe, videatur: unde non immeritò Princeps quaſi, & Regina Muſicorum inſtrumentorum omnium Teſtudo appellari, atq; cenſeri ab omnibus Philomuſis debet.

Quo quidem in ſtudii genere, cùm me Natura nō planè peregrinum; aut hoſpitem eſſe voluerit, uti quidem animum ea, non tam Muſicæ ſtudioſum,

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

Illas verò, Tuæ Illuſtriſſimæ & Excellentiſſimæ Generoſitati, Illuſtriſſimę, & Generoſiſſime Comes, Tuæ inquam Heroicæ tutelæ, ac patrocinio ſub miſsè, & quo par eſt, omni obſeruantiæ, officiique cultu conſecro, conſecratasque offero. Quod cur faciam, ſi quibus cauſis potiſſimùm 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 Schauuenburgenſis ſit, Daniæ, & Holſatiæ Ducum ſtirpi Regiæ ab antiquo inſerta, Sereniſſimorum, & Illuſtriſſimorum multorum Germanię Principũ, ac Comitũ vetuſtiſſimis gentibus, propinquitatum vinculis

innexa, Electorum insuper aliquot Cæsari creando VII virûm Ecclesiasticorum, in Colonienſi præſertim Archidiœceſi, procreatrix; hęcq; talia mihi homini Burgundo, Veſontione, non incelebri Burgundiæ urbe nato, ibiq; larem alias habenti, animi aliquid addiderunt, ut hoc mei in Musicis quicquid operis eſt, ſub Illuſtriſſimo huius familiæ, adeoq; tuo, Comes Generoſiſſime, titulo ac nomine prodire vellem. Fraudi mihi haud dubiè hæc dicatio non erit, & ne ſit, demiſſiſſimè obteſtor, tantoq; minùs, quòd nec planè ſum ignarus, quàm imprimis virtutum Illuſtriſsimæ Generoſitatis tuæ (abſit inuidia dicto, abſit fœdæ adulationis ſuſpicio) optimeque adminiſtratæ patriæ, ac Reipublicæ laudatiſſima fama celebretur, & quantùm, Illuſtriſſima Generoſitas tua, præ aliis nationibus exteris, (quas, cum tantis optimarum artium, & virtutum omnium ornamẽtis, quibus inclyta aula Tua, ſi quæ in Germaniâ, altè eminet, benignè fouet, & protegit) Galliam noſtram amet. Quibus, & accedit illius erga Muſicam, eiusq; ſedulos cultores, non tam clementiſſima affectio, quàm ſingularis, & Heroica liberalitas: quâ non ſolùm excelſi ſui, & Heroicis virtutibus ſplendidiſſimi ingenii ſpecimen luculenter teſtatum reddit, verùm alios quoque ſuo illuſtri exemplo, ceu face eminentiſſimâ, ad virtutum, optimarumque artium ſtudia, & amplectenda, & fouenda vehementer commouere, & incitare ſolet. Quo quidem in præclaro, & inclyto rerum ſtatu, necnon omni virtutum Heroicarũ fæliciſsimo ſucceſſu, Illuſtriſsimam, & Excellentiſsimam Generoſitatem Tuam, eiusque totam ampliſsimam familiam, ut DEVS OPTIMVS MAXIMVS conſeruare, omniq; proſperitate cumulatè augere velit, ardentibus votis comprecor, meque Illuſtriſsimæ Generoſitatis Tuæ clementiſsimæ tutelæ, & gratiæ etiam, atque etiam commendo. Auguſtæ Vindelicorum dabam, ipſis Calendis Septembris, anno à nato Domino MDCXVII.

Illuſtriſſ^ma^. & Excellentiſſ^ma^.
Generoſitatis Tuæ

Obſeruantiſsimus, eidemq;
deuotiſsimus

Iohan. Baptiſta Beſardus
Veſontinus I. V. Doctor.

AD

AD ILLVSTRISSIMVM ET EXCELLENTISSIMVM Heroëm ac Dominum, Dn: ERNESTVM, Holsatiæ, Schauuenburgi, & Sternbergæ Comitem; Ghemæ Dominum, &c. cui hoc opus dicatum est; Christoph. Cunr. Neythart à Bausteten, Patric. August.

SI Thamyram sentire cupis, si pectine Iõpam,
Orphea, Calliopen, Thespiadumque choros,
Pana, & Atlantiadem, raptâ Briseïde Achillem,
Solantem curas Æmoniâ cytharâ,
Pindaricos cantus, Musæi nobile plectrum,
Sapphon & Alcæum, carmine & Amphrysium,
Terpandrum, Lyricos, justum Chirona, & Olympum,
Et melicum melico pectine Demodocum,
Pollice Dircæi resonantia plectra, Linique,
Et Temothéi barbita pulsa manu,
Per mare Delphinis vectum testudine vatem,
Theutantis dulcis Euboïcamque chelyn.
Besardum Harmonicum capias, Comes Inclyte, dices
Te hos audisse viros, carmine, voce, lyrâ.

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: Vestrâ
Protulit hic maius nescio quid cytharâ.
Vos traxisse feras perhibent atque horrida saxa:
Si qua fides priscis vatibus esse potest:
Ast hic semiferos animos, vel saxea corda
(Monstra hominũm) cantu mulceat ac cicuret.
Testis qui præsens vastum Liber exit in orbem:
Diuinii is modulos continet ingenii:
Hìc sunt deliciæ, sunt hìc præludia Cœli:
Sic Iovam celebrant agmina Cœlituum.
Cessabunt reliquæ seclis venientibus artes:
Cætera cessabunt: Musica sola manet.

Feli-

Felices igitur dicam ter & ampliùs illos,
Hæc quicunque colunt, concelebrantque Deum.

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

IN COMMENDATIONEM HVIVS OPERIS MVSICI CLARISSIMI VIRI D. Ioannis Bapt. BESARDI IC.

QVisquis dulce melos, fides canoras,
Cupis discere, vel chelyn sonoram
(Quâ nil suauius elegantiusue)
Docto pollice tangere, aut poema
Diûm 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 Vesontione.
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 IEHOVAE,
Grato pectore dedicans IEHOVAE.
Sic vitæ tibi fila longiora
Ducentur sine tædio ac labore;
Sic curas animi seueriores
Impulsa cythara chelique pelles.

C. C. N. à B. Patr. Aug.

Ioannes Babtista Besardus Vesontinus
Αναγραμματίζόμενος.
Suda: Nonne tua ipsus bis nos arte beasti?

Præteriêre

PRæteriêre ferè tria luſtra BESARDE, refertus
Multiplici ac variâ prodit ut arte liber,
Theſaurus *tuus* Harmonicus, *verè aureus inquam,*
Perſicâ quo potior vix mihi gazâ fiet.
Ex illo primùm te noſcere tempore cœpi,
Vultuſq; optaui 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 obortа foret:
Ecce nouum moliris opus, Partumque *videndum*
Offers ingenij culte BESARDE *tui.*
Quid facerem? laudemne? meæ nil laudis egentem
Agnoſco, quem vix laudet Apollo ſatis.
Hic liber Authorem, librum commendat hic Author,
Authoris ſumma eſt, laus ea ſumma libri;
Ni tamen hac ego ſim (primis quam ſemper ab annis
Gnauiter excolui) prorſus in arte rudis;
Auſim te Aoniis Muſis, Sirenibus auſim,
Auſim te Clario præpoſuiſſe Deo.
Ecquid enim Harmoniâ triplicis teſtudinis illâ
Quadruplicisq; queat ſuauiùs 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 tuà *iam* bis nos arte beaſti?
Fac iterum ſudent præla labore tuo.
Præla labore tuo ſudent fac tertia, ſudent
Quarta, labore bea nosq; BESARDE *tuo.*
Harmoniâ donec tu cœleſti arce receptus
Inter Cœleſtes ipſe beere choros.

Mart. Anth. Balletzius Nobilis Belga.

IOHANNES BAPTISTA BESARDVS VESONTINVS.

Αναγραμματιζομενος.

Ah an Partus iste bonus? Sanis, ô ne dubites.
Satn' est? Tu benè sapis, bonus audis Arion.
Anne beas istis sanans tu dotibus Orpheu?

FOEtus hic à partu sub luminis editur auras
Ecce recens: Ah an Partus bonus iste? *nec atrum*
In se virus habet, quod honestis moribus obsit,
Vt solet obscœnis 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 queîs vita placet sine labe; Prophani
Este procul, procul este, Venus quibus improba cordi est:
Non hîc illecebris fœdi locus ullus Amoris,
Non hîc turpe melos, dulci quod fracta veneno
Pectora Circæis effœminet acriùs herbis:
Quin ubi fallaces Sirenes ad auia cantu
Blandisono incautos tentant à tramite recto
Flectere: Diuinâ velut Orpheus arte BESARDVS
Obsistit, reuocatq́ sono Testudinis aures,
Inspirans animis sacros cœlestibus ignes.
Nec tantùm Sanis Partus bonus iste; *latentes*
Sæpè leuat morbos, releuat dum pectora curis,
Rectiùs 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 ægros
Harmonijs? Satn' hoc? *sanos ægrosq́ iuuare?*
O satis est. Benè tu sapis, & bonus audis Arion:
Hic pelagi sulcabat aquas, Rhodopeïus Orpheus
A Phlegetonte pedem, magnâ cum laude reflexit;
Tu petis arte polum, & superos Testudine mulces:
Inuia virtuti usq́ adeò, via nulla nec arti.

Christophorus Forleger, Senior,
Patricius Norimbergensis.

Ad

AD PHILOMVSVM NOVARVM CONCERTATIONUM Muſicalium Clariſſ. Dn. IOH. BAPT. BESARDI Veſontini LL. Doctoris &c. ἐκφράσεις luſoria.

ECCE nouum, Philomuſe Tibi, duce & auſpice Phœbo
Palladeq́, Harmoniæ decus; Aonidumq́ palæſtra
Inſtruitur; magno plauſu comitante ſororum.
Iuppiter ipſe fauet, ſummâ qui parte Theatri
Magnificè ſolium gemmis auroq́ coruſcum
Occupat intentus Rex: ordine plena caterua
Inſequitur; vultu ſpem, gaudia mille notante,
Tum nitidâ oſtentant ingreſſum, mollia, veſte
Purpureoq́ genas pulchrè ſuffuſa rubore
Pectora; nempè ſacræ CHARITES: mox ipſe Choragus
Succedit, dextra geſtans victricia Apollo
Serta: quibus cinctus, CHARITVM quoq́ tempora cingit.
Pòſt, ubi conſedêre omnes; vox talia clamans
Auditur: iam iam præſtate ſilentia rebus;
Hoc agite hoc agite; ô procul hinc procul eſte prophani.
Quo dicto, intenti ſubitò omnes ora tenebant.
Nec mora; ſpectaclum mox ſe diffudit in auras,
Mille ſonare modis cœperunt aëra, mille
Mille modis: referam quid? nil niſi Cœlica feſta.
Hìc inter ſeſe CHARITES certare paratæ:
Excitat una aliam, atq́ aliam altera; ſæpè duellum,
Sæpè ſimul terni, congreſſus; ſæpè quaterni
Expungunt; variis varia teſtudine, neruis.
Iam celeri ſurſum, celeri iam dextra deorſum
Mirè agili motu neruis admota volabat.
Nec tamen huic ulla harmoniæ confuſio diſcors,
Aut canor irrumpebat iners: at cuncta per Artis
Diuinæ certas leges, modulamina, nexu
Harmonico ad noſtras aures, ceu mella, fluebant.
Mille ſonare modis cœperunt aëra, mille
Mille modis: referam quid? nil niſi Cœlica feſta.
Scilicet hæc CHARITVM fuit, abſq́ cruore palæſtra;
Hæ quoq́ deliciæ CHARITVM: quas Iuppiter ipſe
Aonidumq́ cohors, omnes quoq́ Diiq́ Deæq́
Totius applauſu magno ſpectare Theatri.

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

ἀποστροφὴ.

Harmonicam tali quis struxerit arte palæstram,
Tu'n Philomusè rogas? Est, arte qui ad ardua tendit,
Besardvs; *longè volitans super æthera famâ:*
Ille *est*; *cui* Charites *applaudunt*, χαῖρε Besarde.

Musici affectûs ergò F.
M. Moses Herman.

AD NOBILISSIMVM, ET CLARISSIMUM VIRUM I. B. BESARDVM IC. ac unà Musices artis peritissimum.

QVando 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 priscis hodie floreret alumnis,
Hunc, altâ inferret, vendico, voce mihi.
Roma potens contrà, Meus est. Tamẽ optima caussa,
Te sibi cur totus vendicet orbis, eâ est:
Quòd collata Dei tibi munere munera tantæ
Artis ab obscuro vis procul esse situ.
Inde venit, tua quòd pulchro hęc monumenta labore
Publica, nec turbat liuidus, esse iubes.
Quæ monumenta tuum, cœptis modò sedulus insta,
Planè ut Arionium, 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 LIbri Titulo, sibi inuicem correspondentibus.

Symbol. Authoris.

ET PALLADE, ET PHOEBO.

Titul. Libri.

CONCERTATIONES MVSICÆ.

Armatamne decet Ioue Concertatio *natam*
Pallada? *Quid?* Phœbum Musica *nonne decet?*
Pallas *id ergò 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.

CVm Deæ vibrandâ 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 minùs est Pallas *amata mihi.*
Semper erit Phœbus *gratus mihi: Pallade semper*
Gaudeat, & Phœbo *mens mea, donec ero.*
Arma gerit Pallas? *gerit hæc pro pace 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 & Medicæ est Ille repertor opis.
Cùm 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.
Da bona, Sirenes ut tu bonus anteis ipsas.
Si bona *tam dederis, quàm* bonus *Ipse, sat est.* Idem.

IOHANNES BAPTISTA BESARDVS VESONTINVS.

Αναγραμματιζόμενος.

BONVS, AH BONVS. PIERIDAS ANTEIS; TANTVS ES.

BOnus, ah bonus! Pieridas anteis; tantus es.
Quid amplius BESARDE *dicam? Nescio.*
Verbo ergo carmen finiam, quo cæperam;
Bonus ah bonus! Pieridas anteis; tantus es. Idem.

Aliud.

NOn tibi Sirenes sat erat *vicisse* BESARDE,
Pieridas, *sacras* Anteis *Ipse Deas:*
Vincere quas tantò maior victoria, quantò
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 fœtus*
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.

Inta Cta è Cerebro est PaLLas IoVIs orta: BesarDI
ProDIt ab IngenIo PartVs hIC eCCe 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 familiaribus interdum Philomusis, me sæpius, at perquàm lubenter audiente,* BESARDVS *noster oblectatus est, opus à paucis hactenus hoc modo conscriptum, tibi largior candide Philomuse. Breues quidem, & non ita amplas; sed & materiæ iucunditate, & stili elegantiâ sic politas, ut non minorem ex iis te, quàm è superioribus authoris eiusmodi libris, & oblectationem, & utilitatem capturum sperem. Quibus ut pro nutu, & eâ, quæ selectissimum opus decet, formâ potireris, ipse ego, qui in optimis libris excudendis iamdudum sollicitus versor; nec precibus apud Authorem defui, ut ad hominum venirent manus; nec sumptibus peperci, ut ex peculiari illius scripto, ab expertissimis artificibus, quos nancisci potui incisas, & eâ quâ vides formâ excusas haberes. Cæterùm ita dispositum videbis opus, ut ex unico libro, tribus, tres diuersimodè instructas testudines pertractantibus, ac binis præterea vocibus, 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 quædam videri possint, facilia tamen, & manui (cui præsertim studet author) conuenientissima tandem reperiantur. Quod si aliqua seorsim, & extra certamen, perioribus haud ita fortè satisfacient; cum tamen & alia pleraque egregiè elaborata, & summè artificiosa aliunde sint reperturi, studio id authorem fecisse, ac simplicem interdum, modò in unâ, modò in aliâ testudine stilum affectasse sciant; ne scilicet, genuina rudiorum auribus melodia deperiret: cum aliàs vix, aliquid sint in ipsis concertationibus desideraturi. Quid plura? & præter illas, politioris stili peculiaria multa, & modum illum in Testudine studendi, à tantis artificibus laudatum, & comprobatum, longè quàm antea perfectiorem, clariorem, & locupletiorem editum, & per me à genuino illius Authore traditum hic habes. Cæterùm, de uno te monitum velim, quod & ipse tamen perspicuè aduertes, nimirùm paucis hisce in carthis multa contineri: coacto ad hoc interdum authore, ne foliÿ te vertendi labor, ante partes absolutas premeret: ac ipsarum æquè Testudinum, ac notarum Musicarum integras facies haberes. Id quod, & singulari curâ delineatum, & multo tempore, artificioq; incisum cogites velim; ac si quid nostra amborum erga te curâ valebit, labores nostros, & animum propensum boni consulas, & à tui studiosissimis maiora indies expectes. Vale.*

DE

CONCERTATIONVM
MVSICARVM
IO. BAP. BESARDI VESONTINI
PARS I.

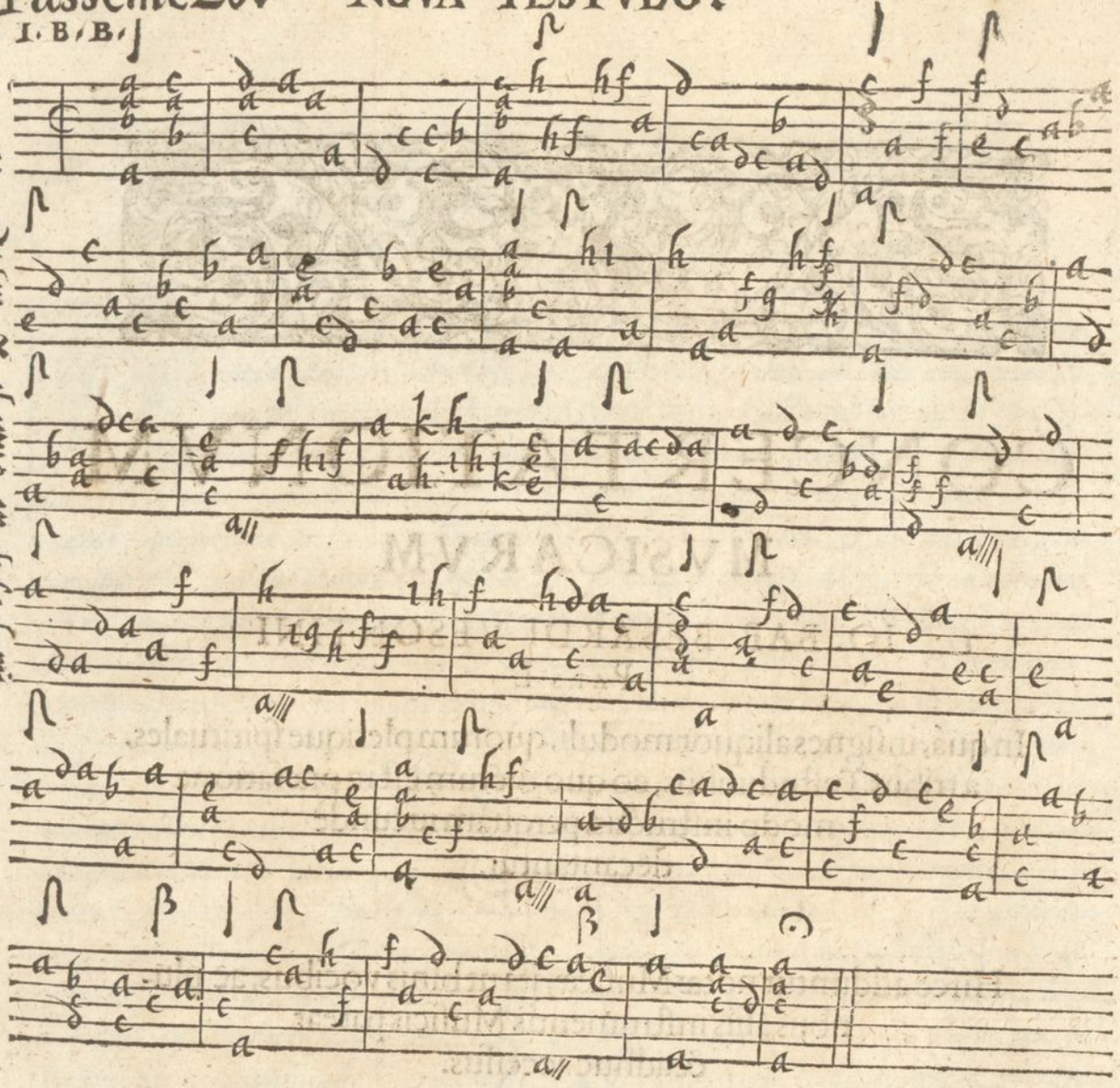
In quâ, insignes aliquot moduli, quorum plerique spirituales, à tribus Testudinibus, eo quo dictum est in præfatione modo instructis, perquàm iucundè decantantur.

Hisce adduntur notæ Musicæ, ita ut binis vocibus, ac pluribus aliis instrumentis Musicis pateat & adhuc accessus.

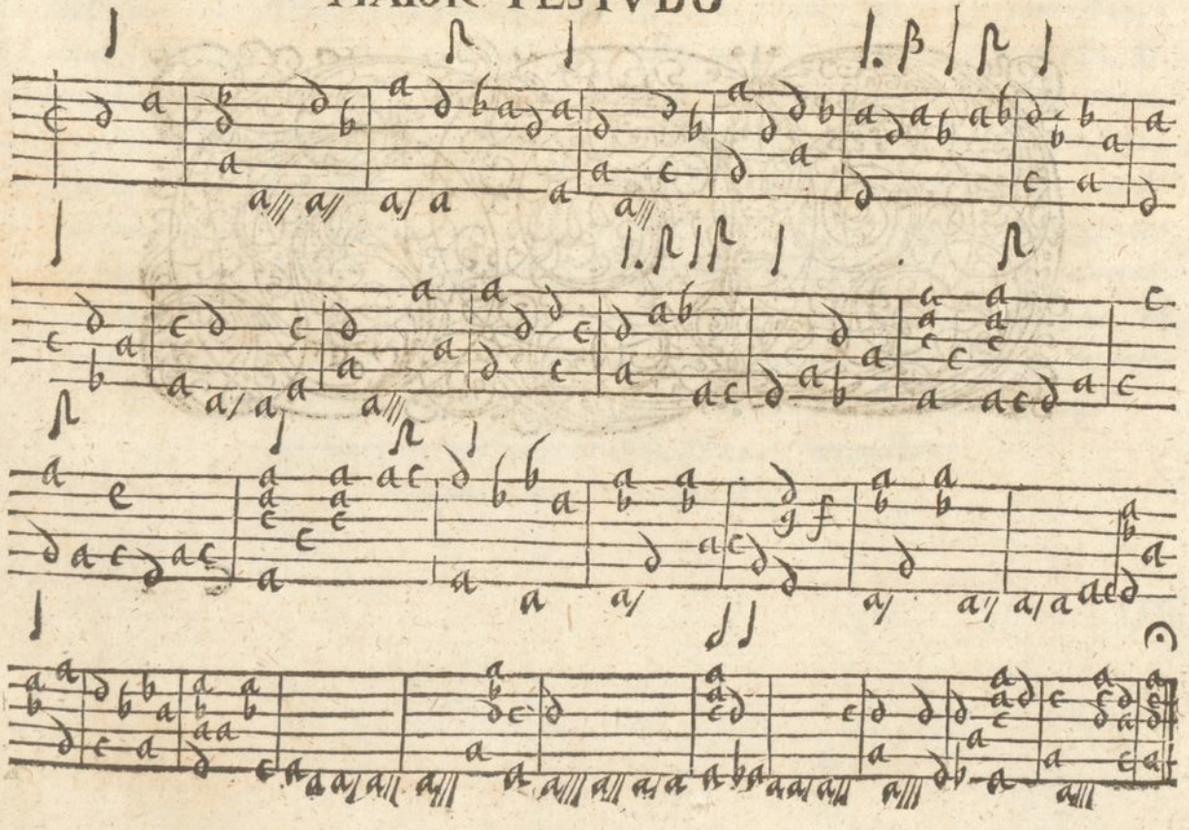
1. Passemezo. NOVA TESTVDO.

I. B. B.

accordetur x chorus in b fa b mj



MAIOR TESTVDO



Attention! Due to a better readability this page was rotated 180°. The original file is headlong.

1 Passemezo. TESTVDO MINOR.

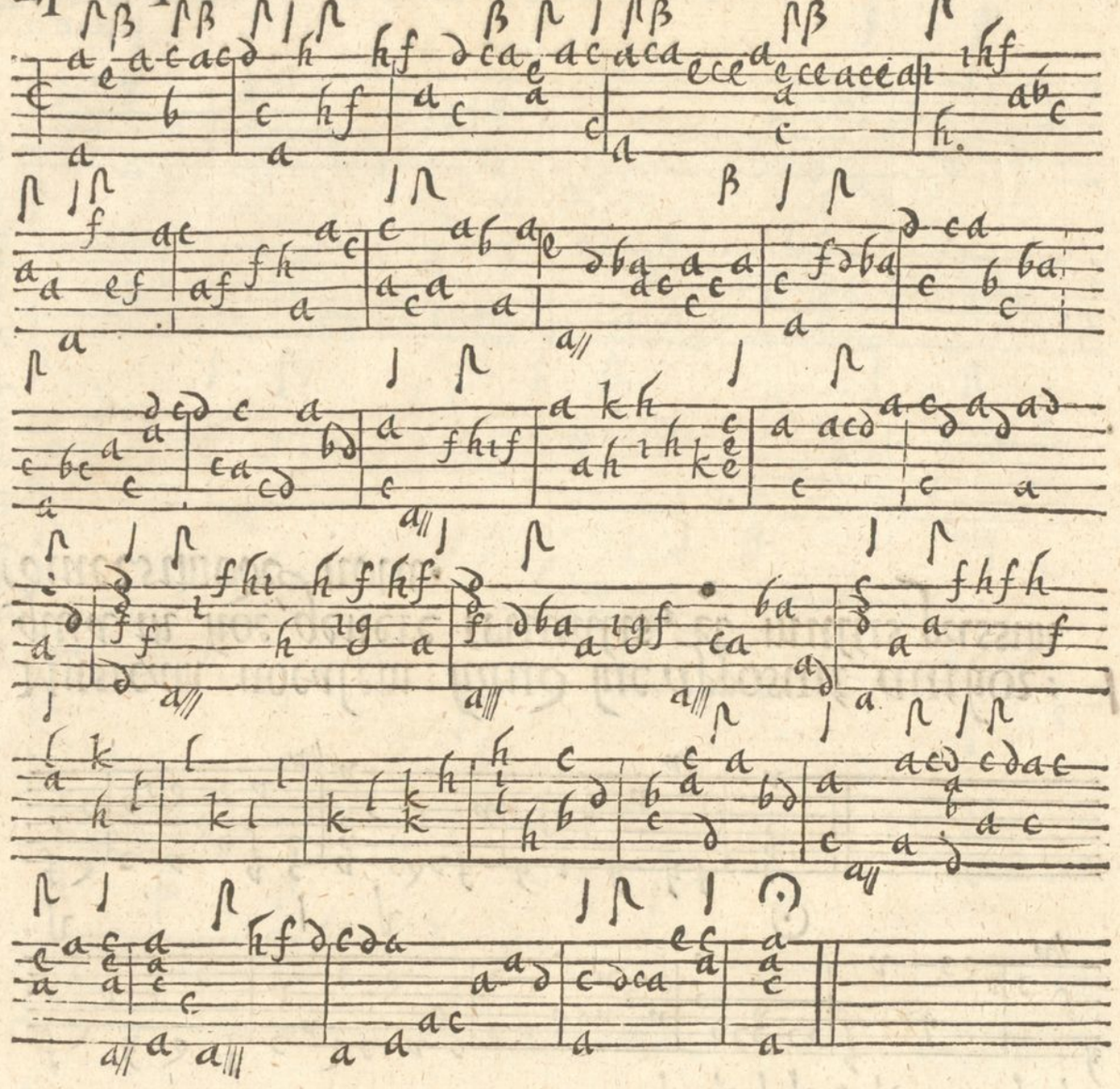
I.B.B.

accordetur x chorus in B fa b mi

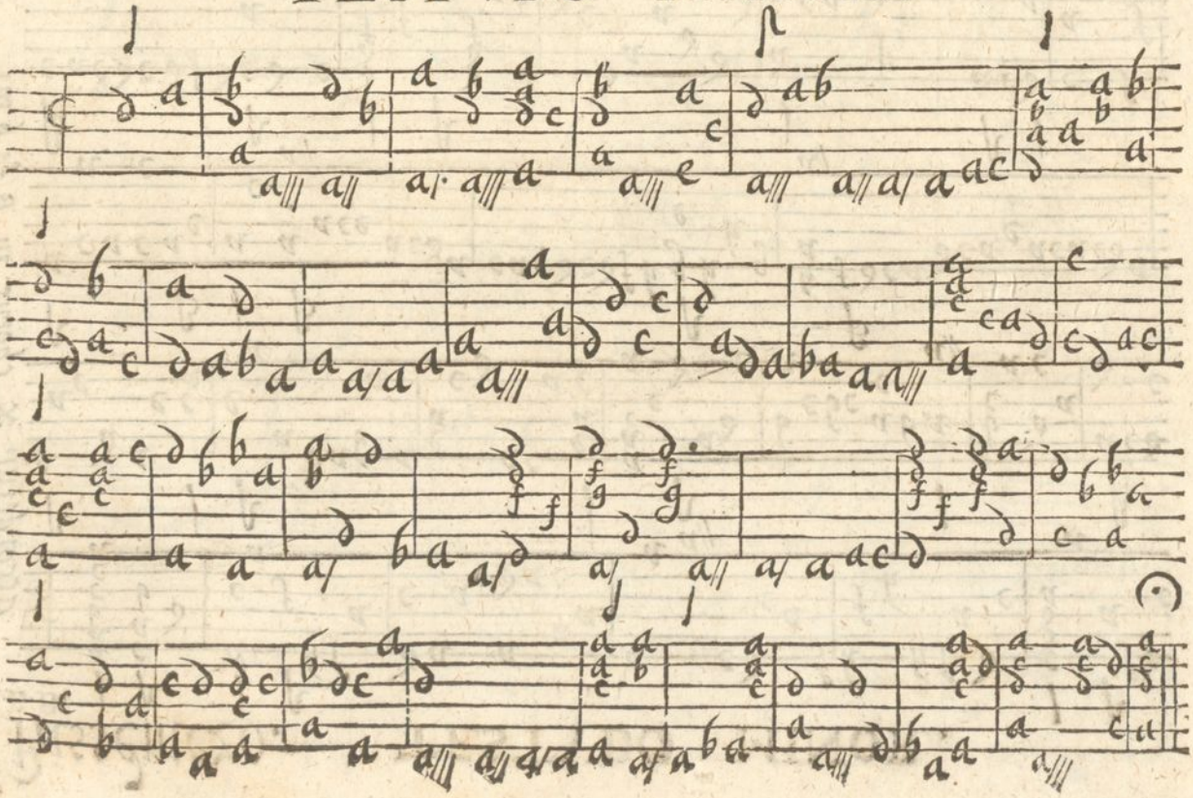
Musicam uocalem haud hic apposuit author: quia in hoc genere triuialis, et multis passim diuersimodé nota.

2

2 pars Passem. NOVA TESTVDO



TESTVDO MAIOR.



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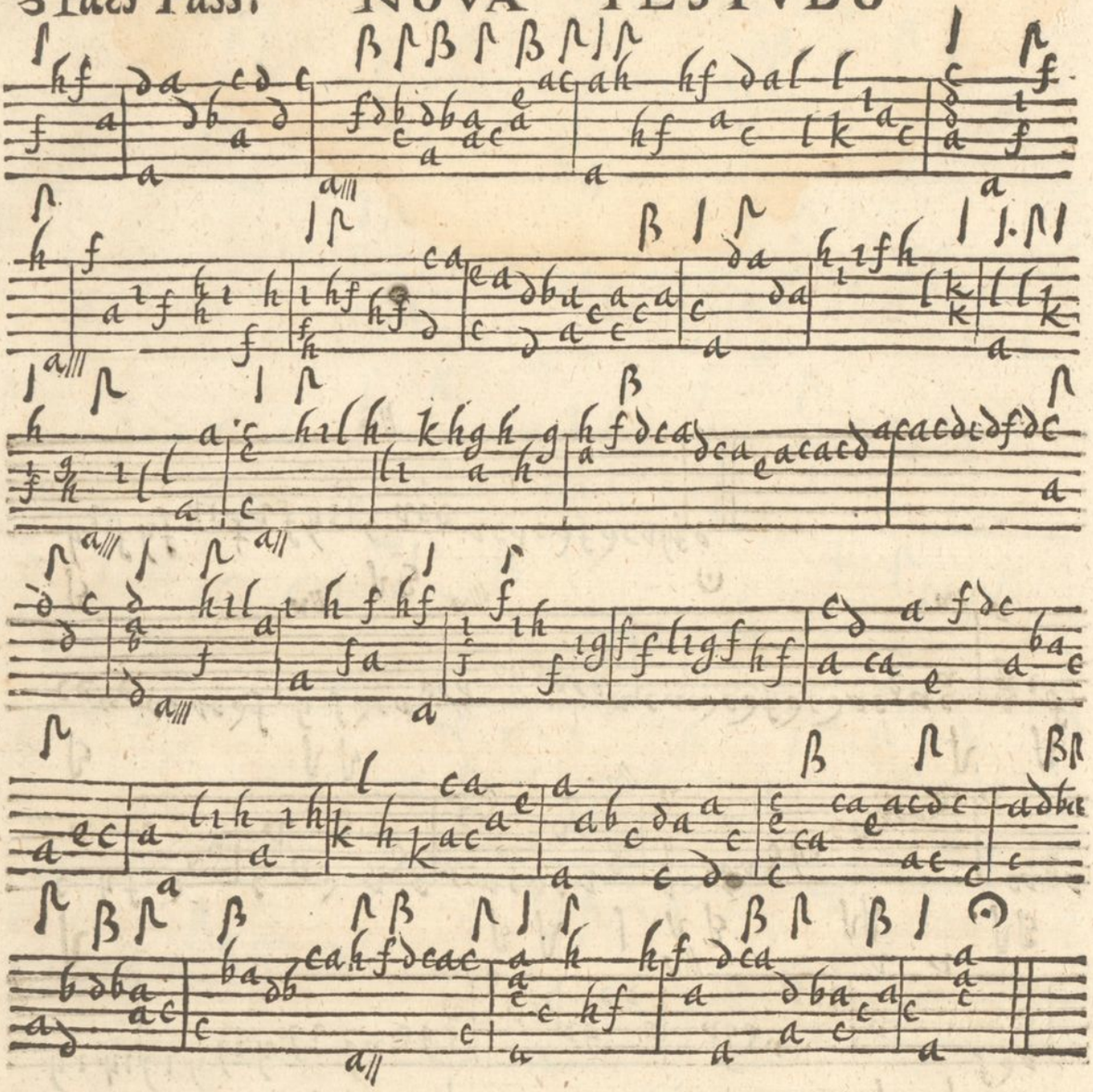
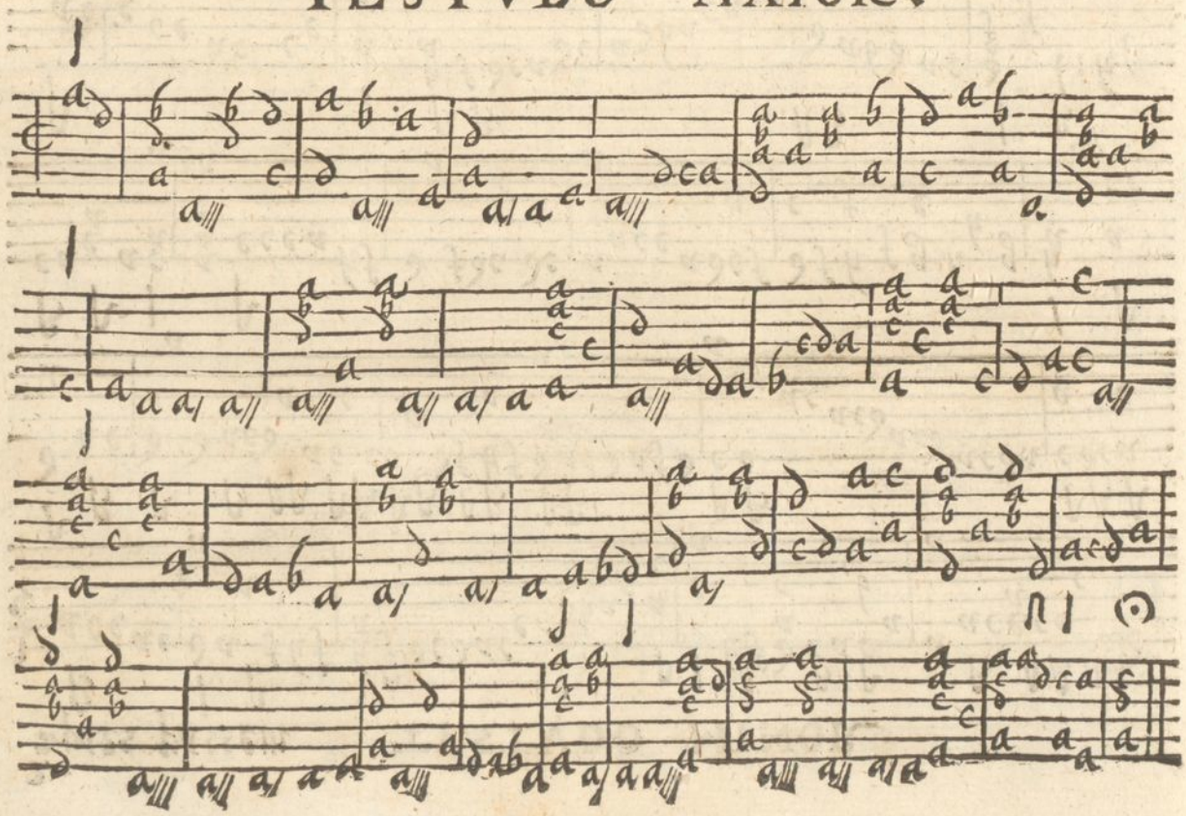
2/2 pars passem

TESTVDO MINOR

NOVA TESTVDO



TESTVDO MAIOR.



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3.

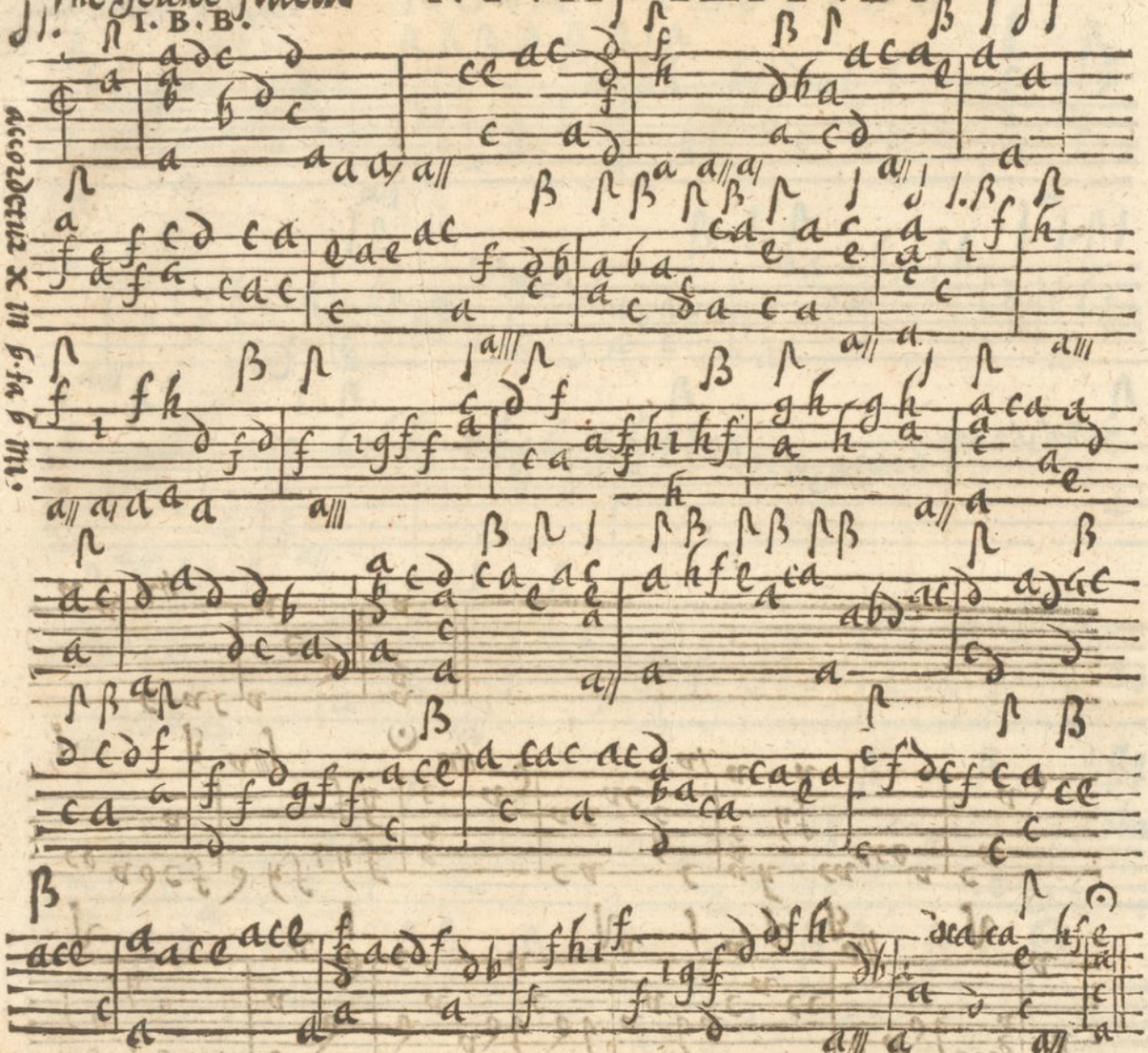
3 Pars Bass. TESTVDO MINOR.

Vne Jeune fillette

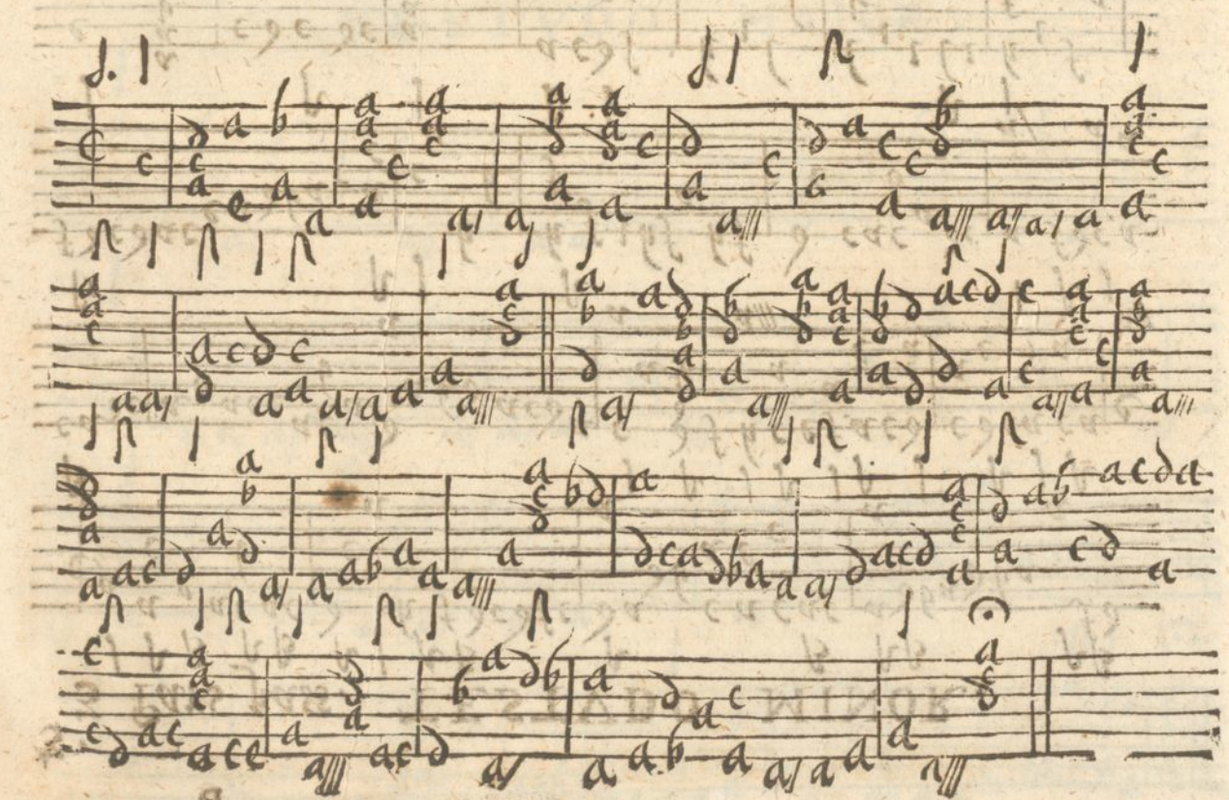
NOVA TESTVDO

I. B. B.

accordetur x in b. fa b mi.



TESTVDO MAIOR



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Vne Jeune fillette TESTVDO MINOR.

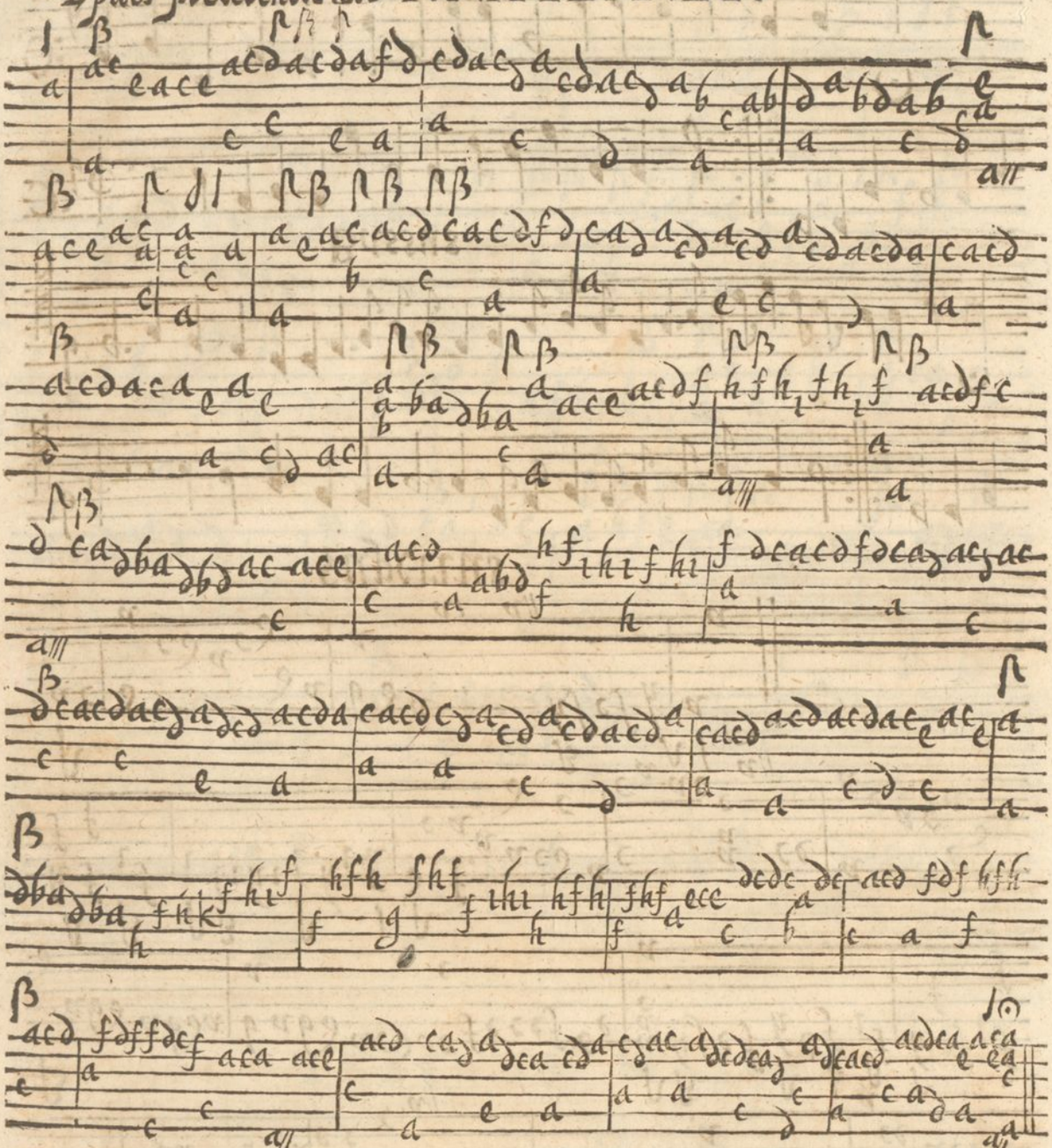
I. B. B.

accordetur X chorus in b fa b mi.

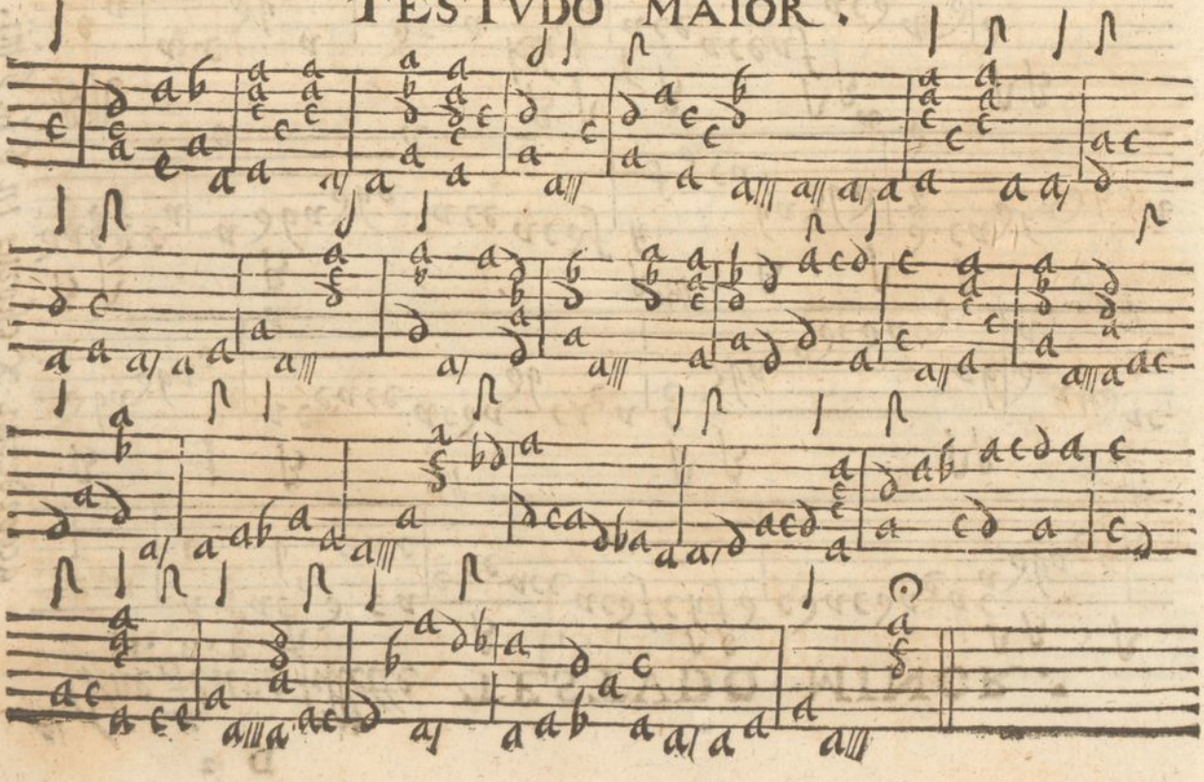
superius

Bassus

5. 2 pars precedentis mod NOVA TESTVDO.



TESTVDO MAIOR.



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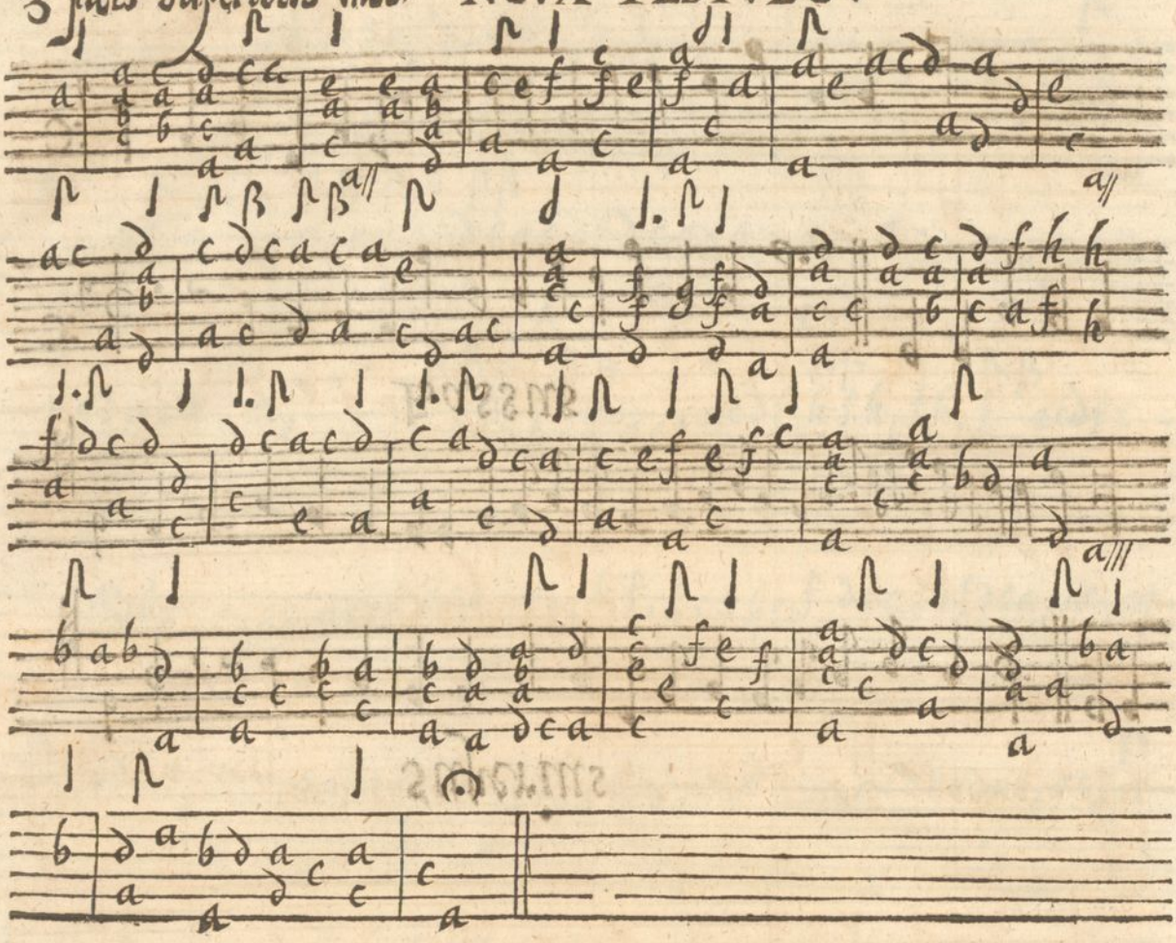
5 2 pars precedentis mod: TESTVDO MINOR.

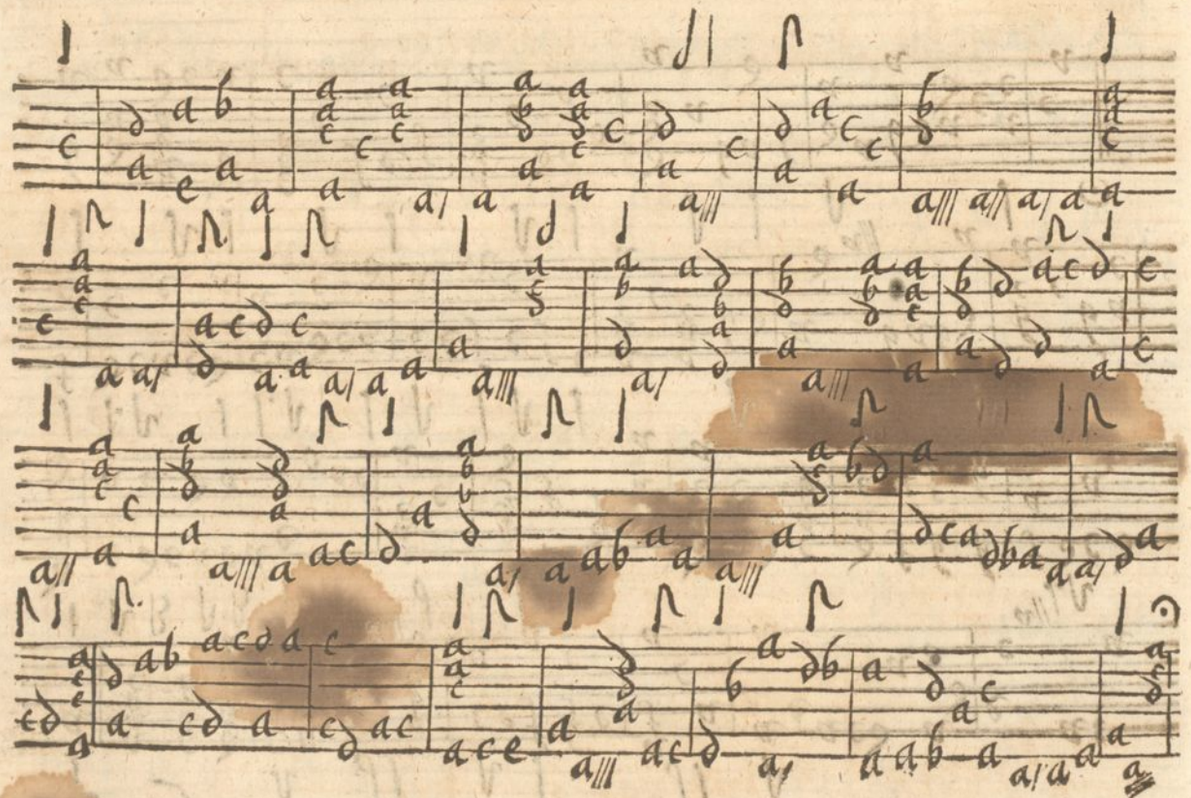
Superius

Bassus

6
3 pars superiorus mod: NOVA TESTVDO.



TESTVDO MAIOR.



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3 pars superioris mod. TESTVDO MINOR.

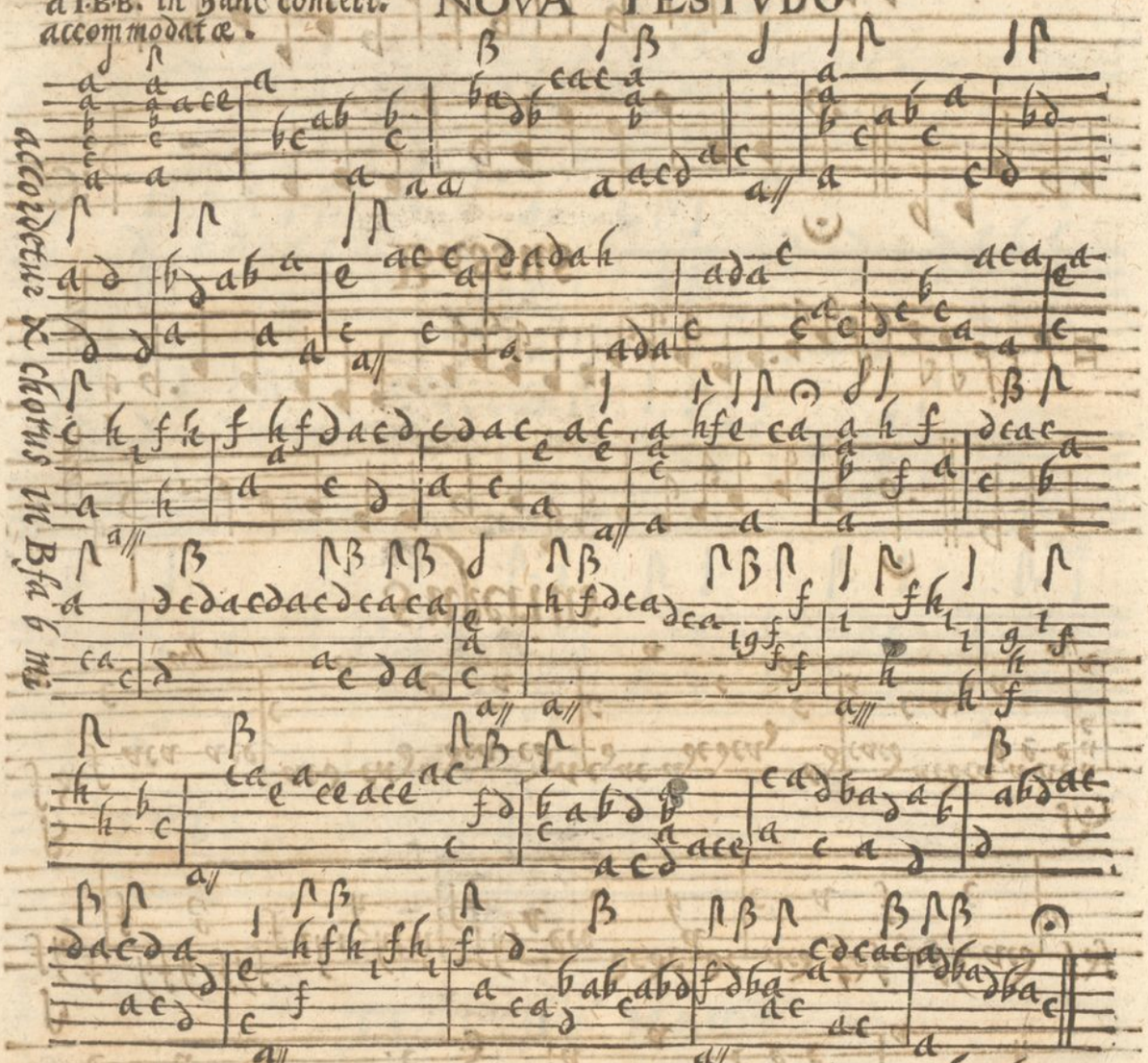
superius

Bassus

7. Lachrimæ J. Dooland à I.B.B. in hanc concert. accommodatæ.

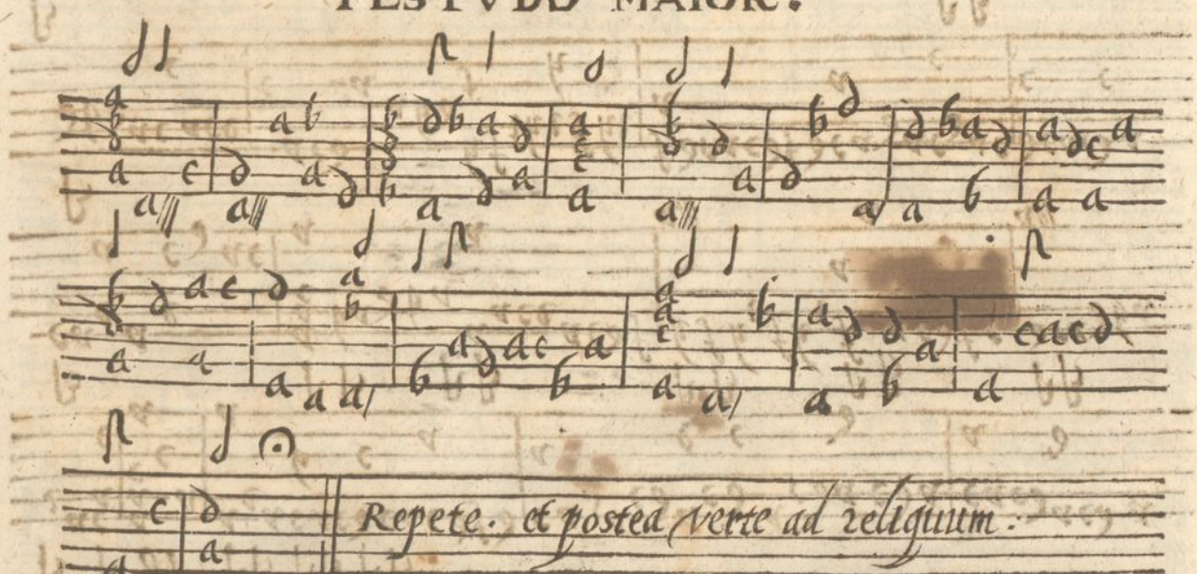
NOVA TESTVDO

accordetur & chorus in Bfa b mi



verte ad reliquum

TESTVDO MAIOR.



Repete. et postea verte ad reliquum.

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7. Lachrimæ J. Dooland a IBB ad vsum huius concert. accommodatæ.

TESTVDO MINOR

accordatur. X chorus in Bfa 6 my

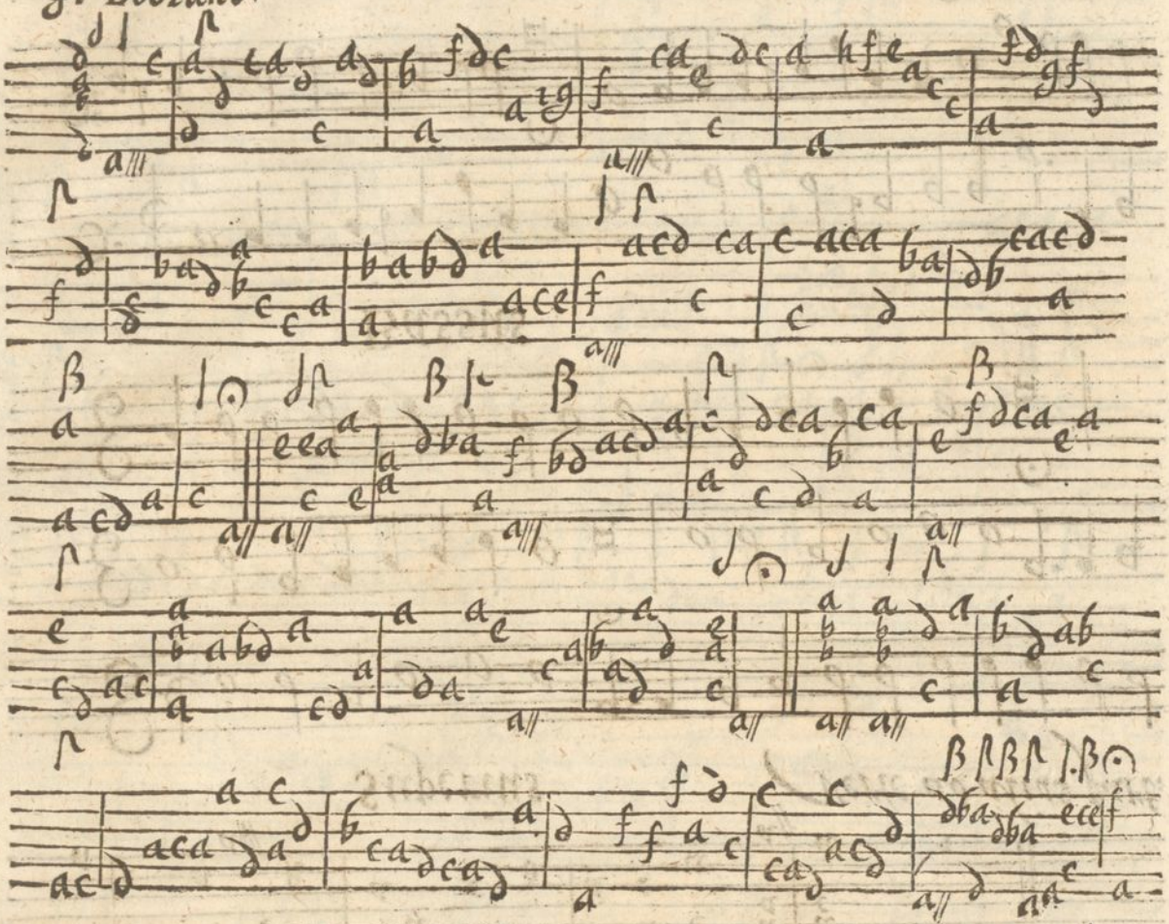
Superius

Verte ad alias part.

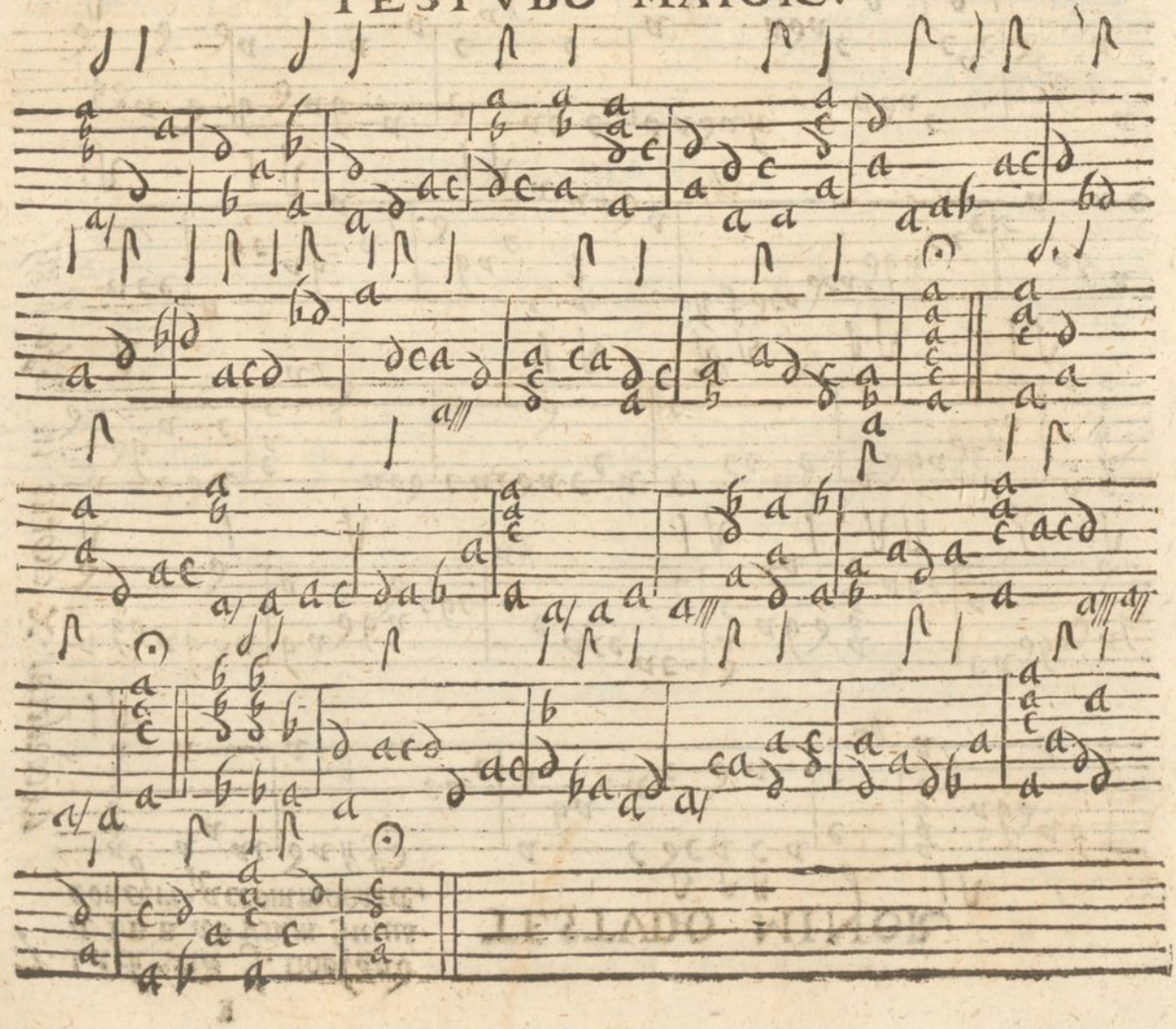
Bassus

continuatio Lach. F. Dooland.

NOVA TESTVDO.



TESTVDO MAIOR.



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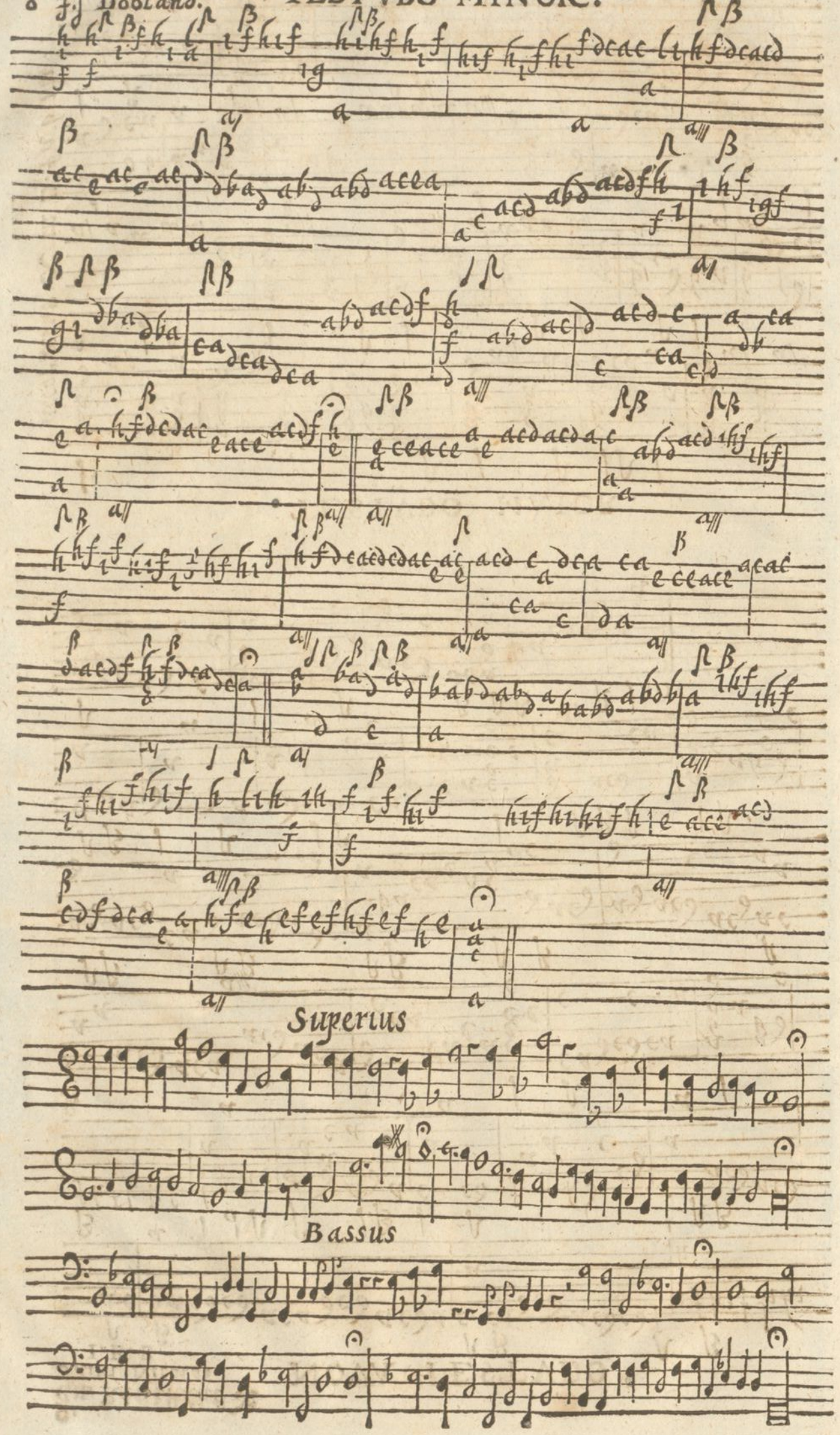
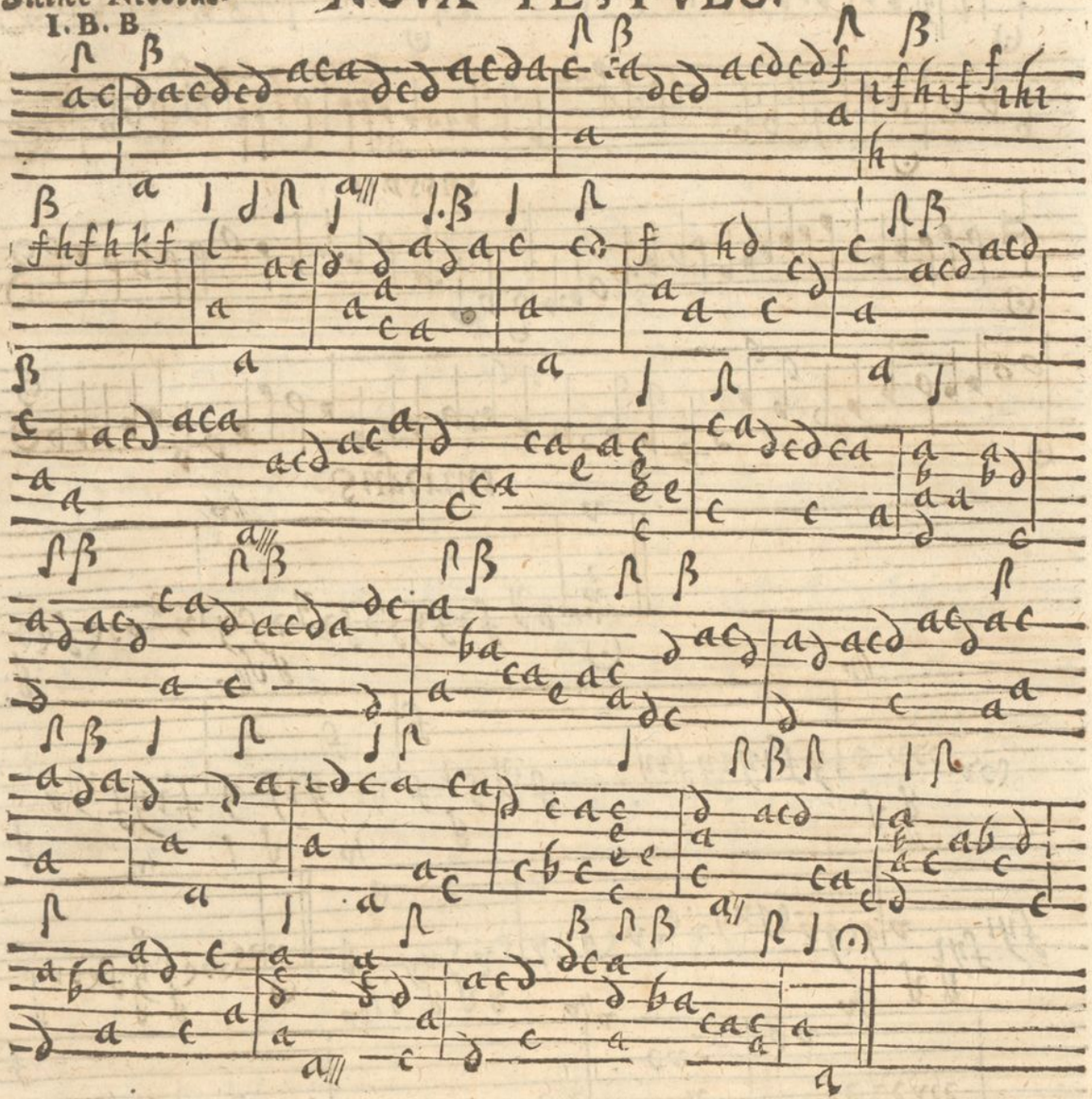
continuatio Cachr. J. Dooland.

TESTVDO MINOR.

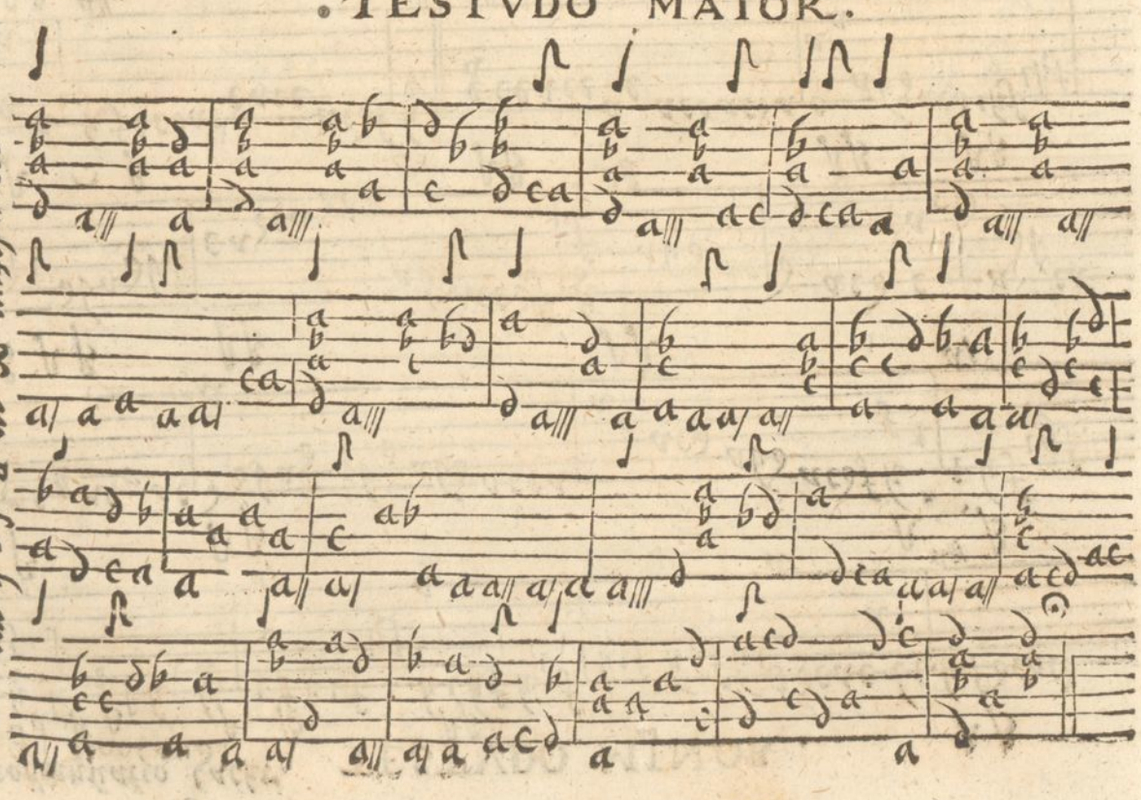


9. en Reuenant de Saint Nicolas. I. B. B

NOVA TESTVDO.



TESTVDO MAIOR.



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9. en Reuenant de Saint Nicolas I.BB.

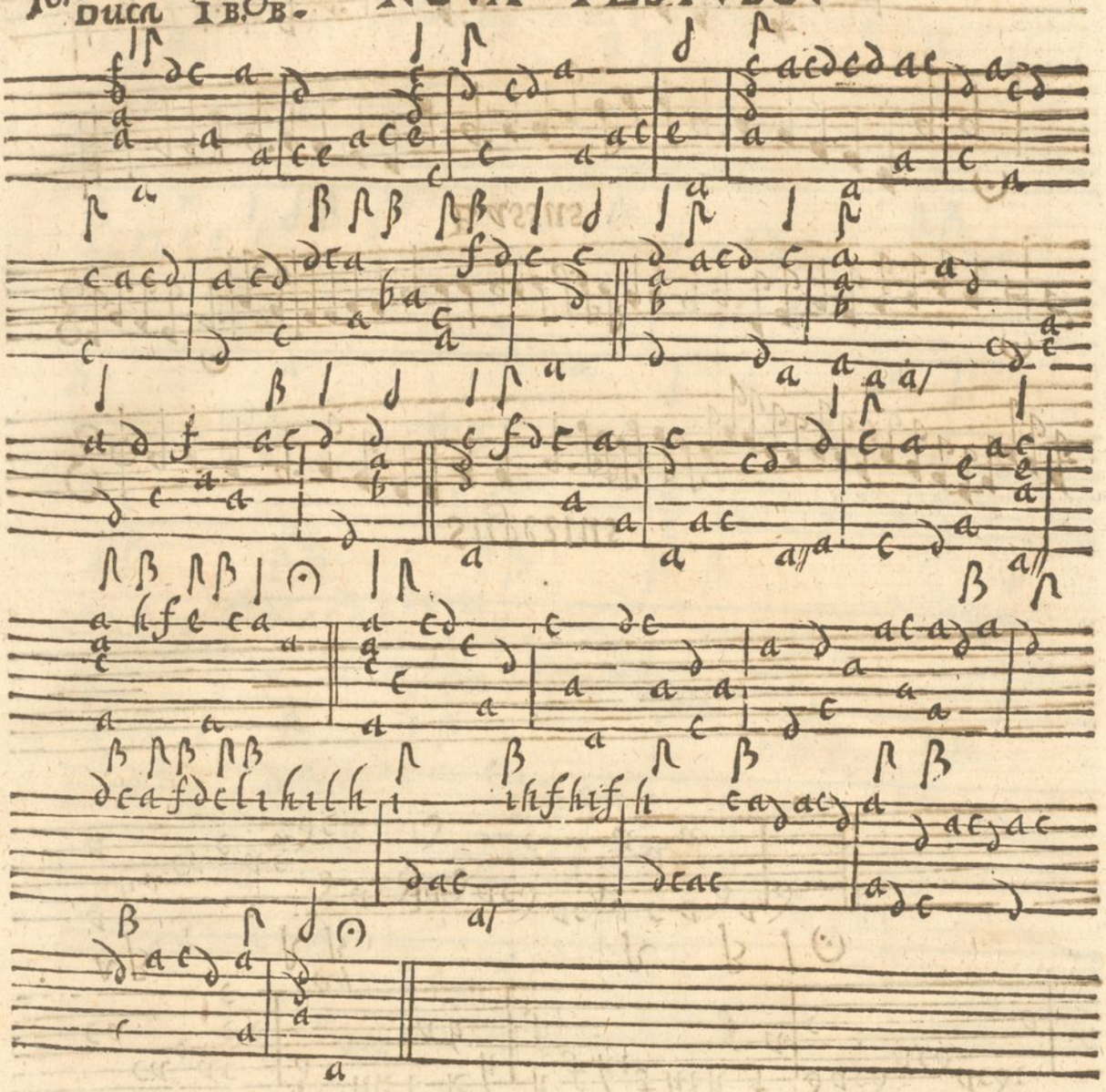
TESTVDO MINOR.

Superius

Bassus

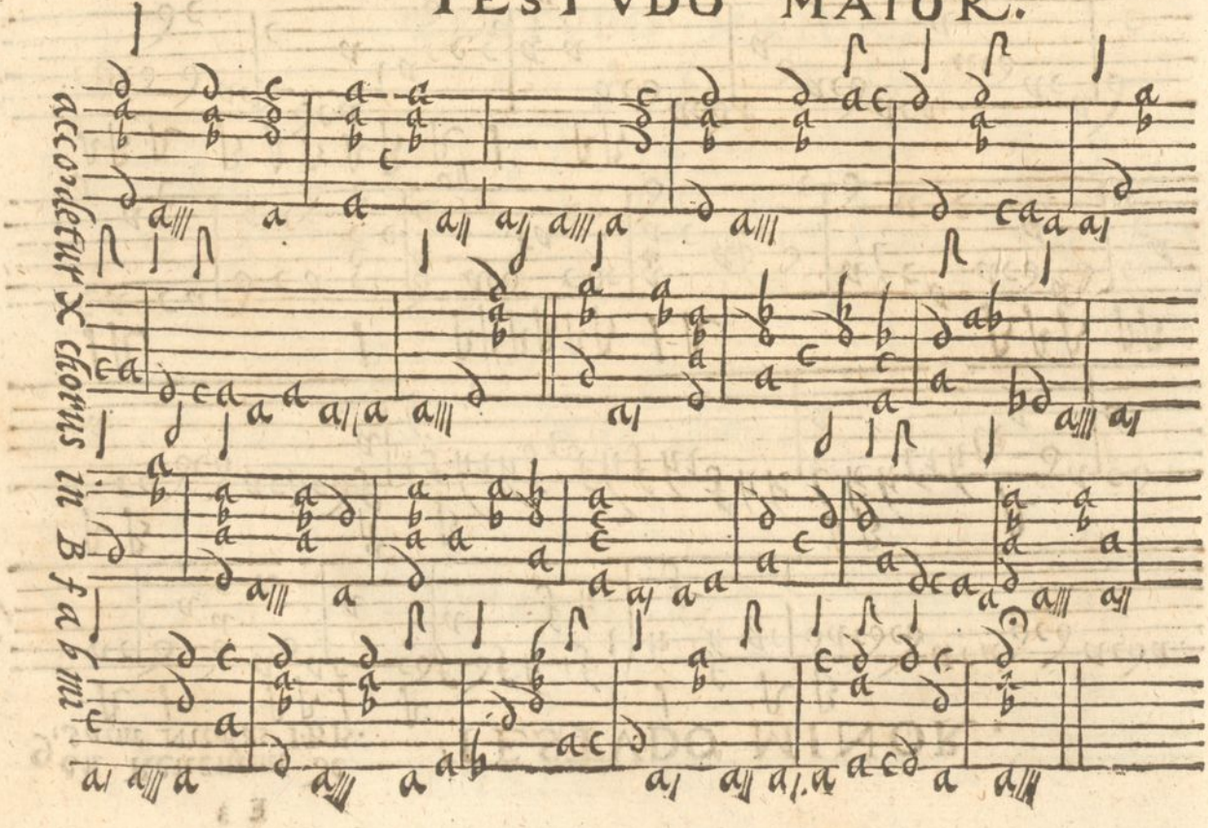
10. Ballo del gran DUCA IB. B.

NOVA TESTVDO.



TESTVDO MAIOR.

accordatur X chordis in Bfa♭mi



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Ballo del gran Duca I. B.B.

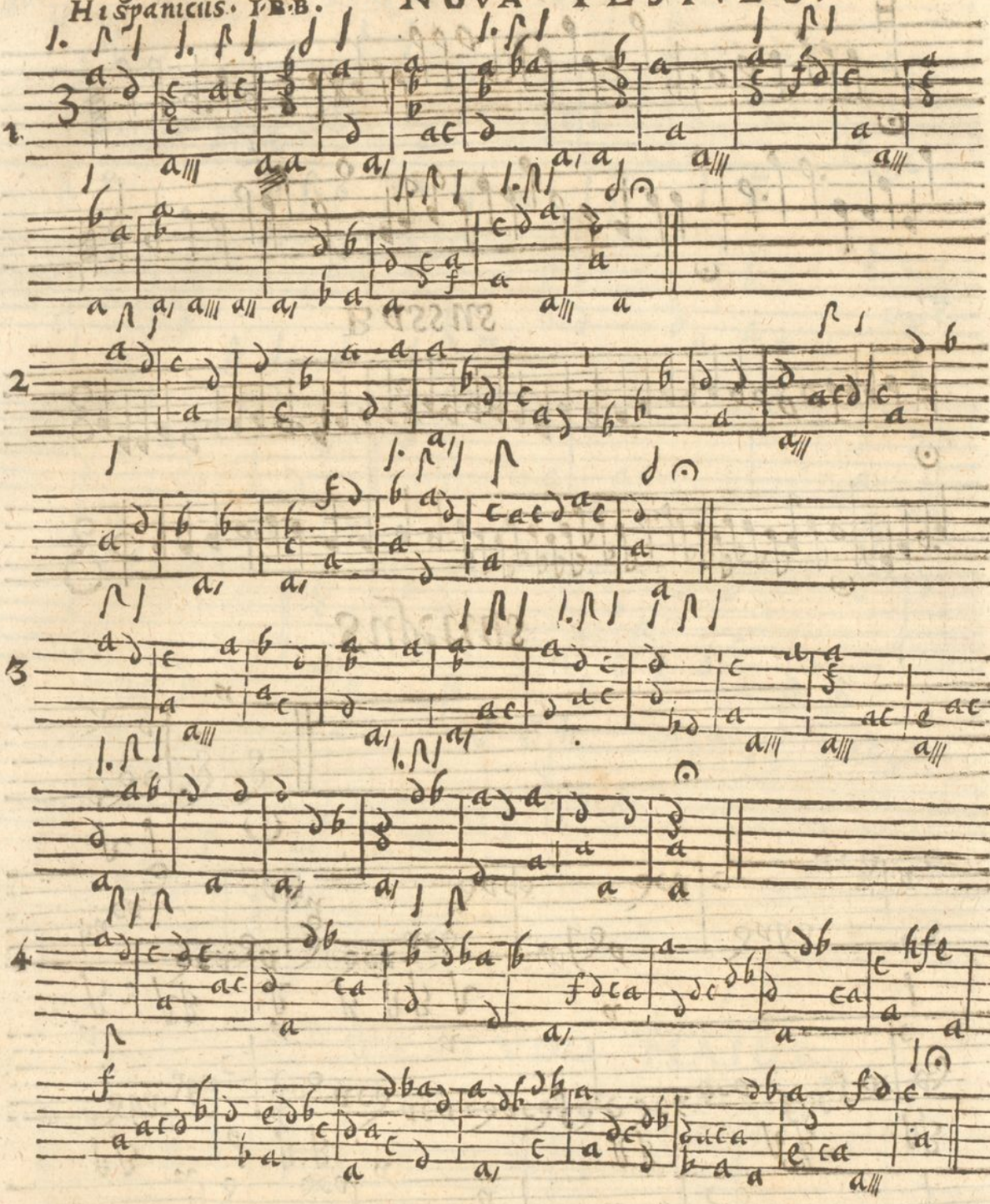
TESTVDO MINOR.

Superius

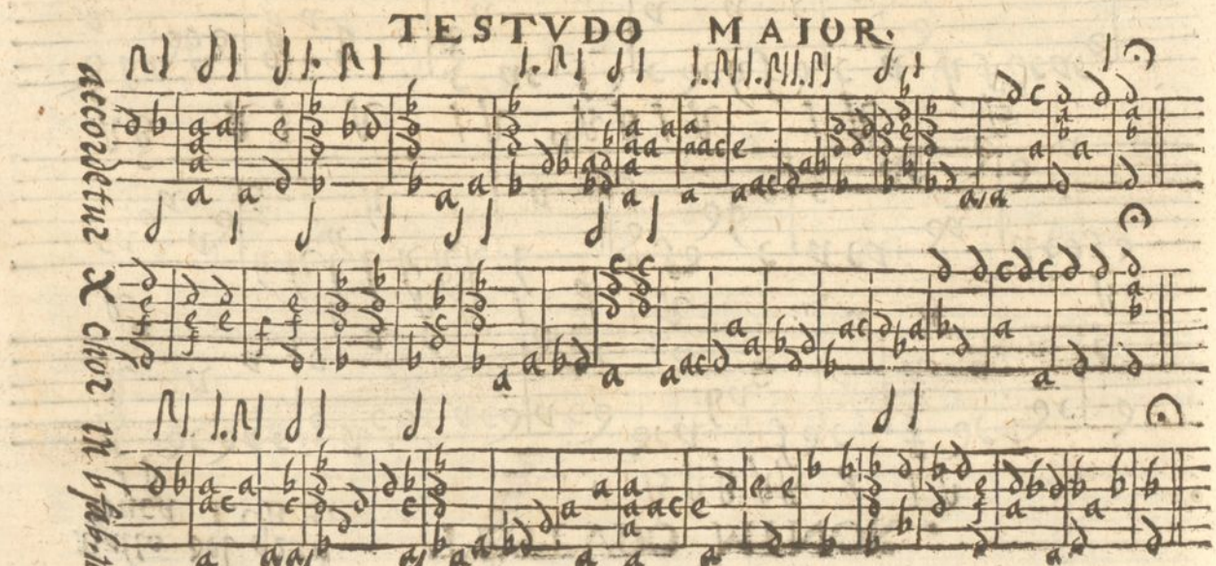
Bassus

11. la follie saltus Hispanicus. I.B.B.

NOVA TESTVDO.



TESTVDO MAIOR.



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II

La follie saltus Hispanicus. I.B.B.

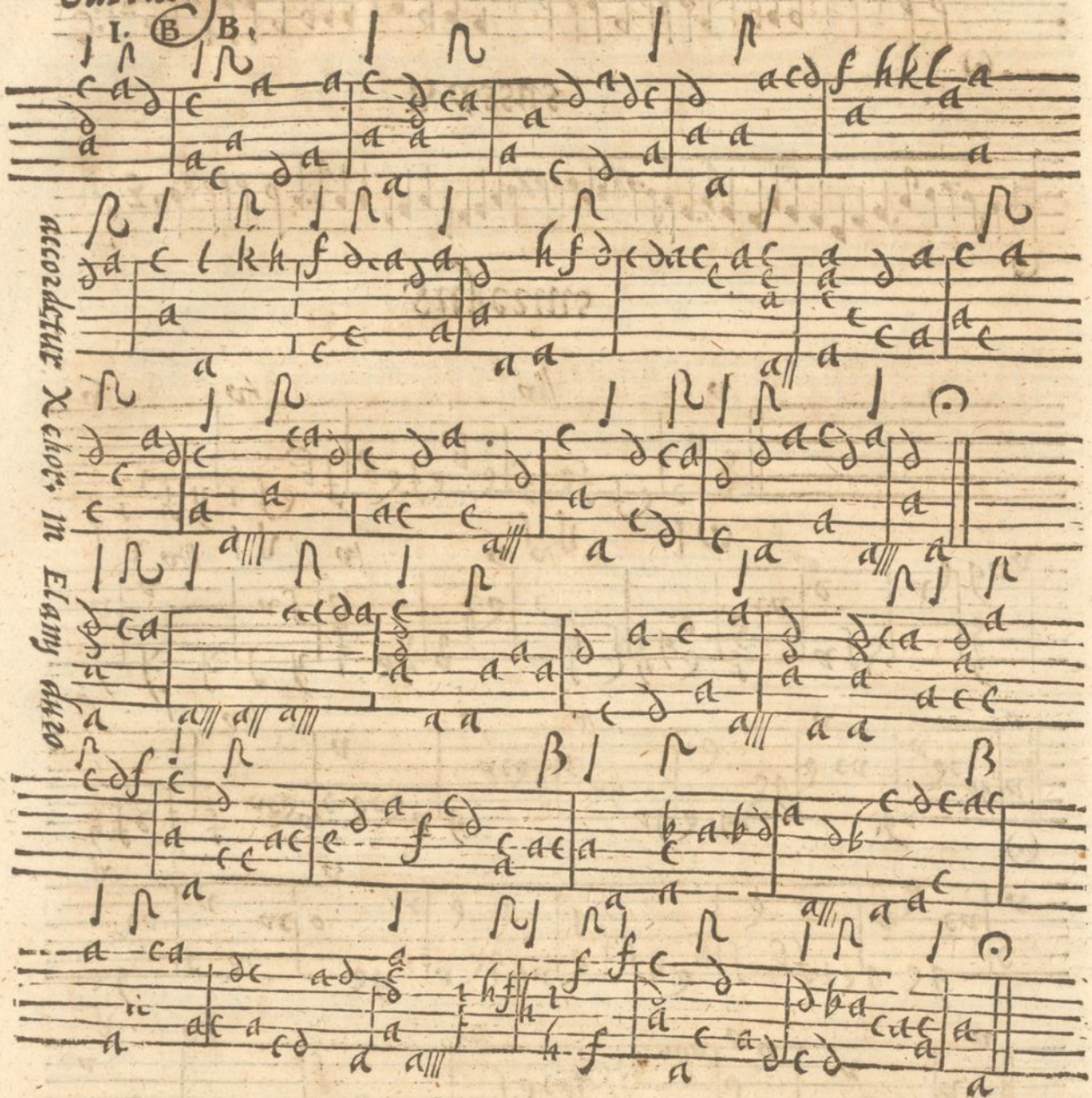
TESTVDO MINOR.

superius

Bassus

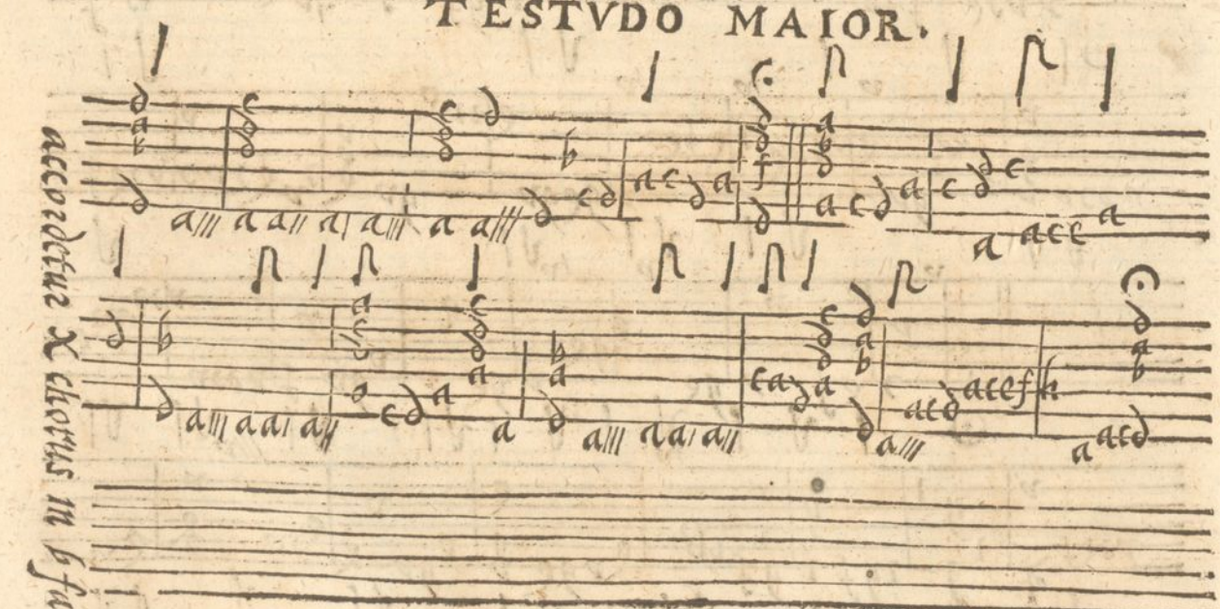
Saltus German

NOVA TESTVDO.



accordatur x chor. in Elamy duro

TESTVDO MAIOR.



accordatur x chorus in b fa b mi.

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I. B. B.

Superius

Bassus

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

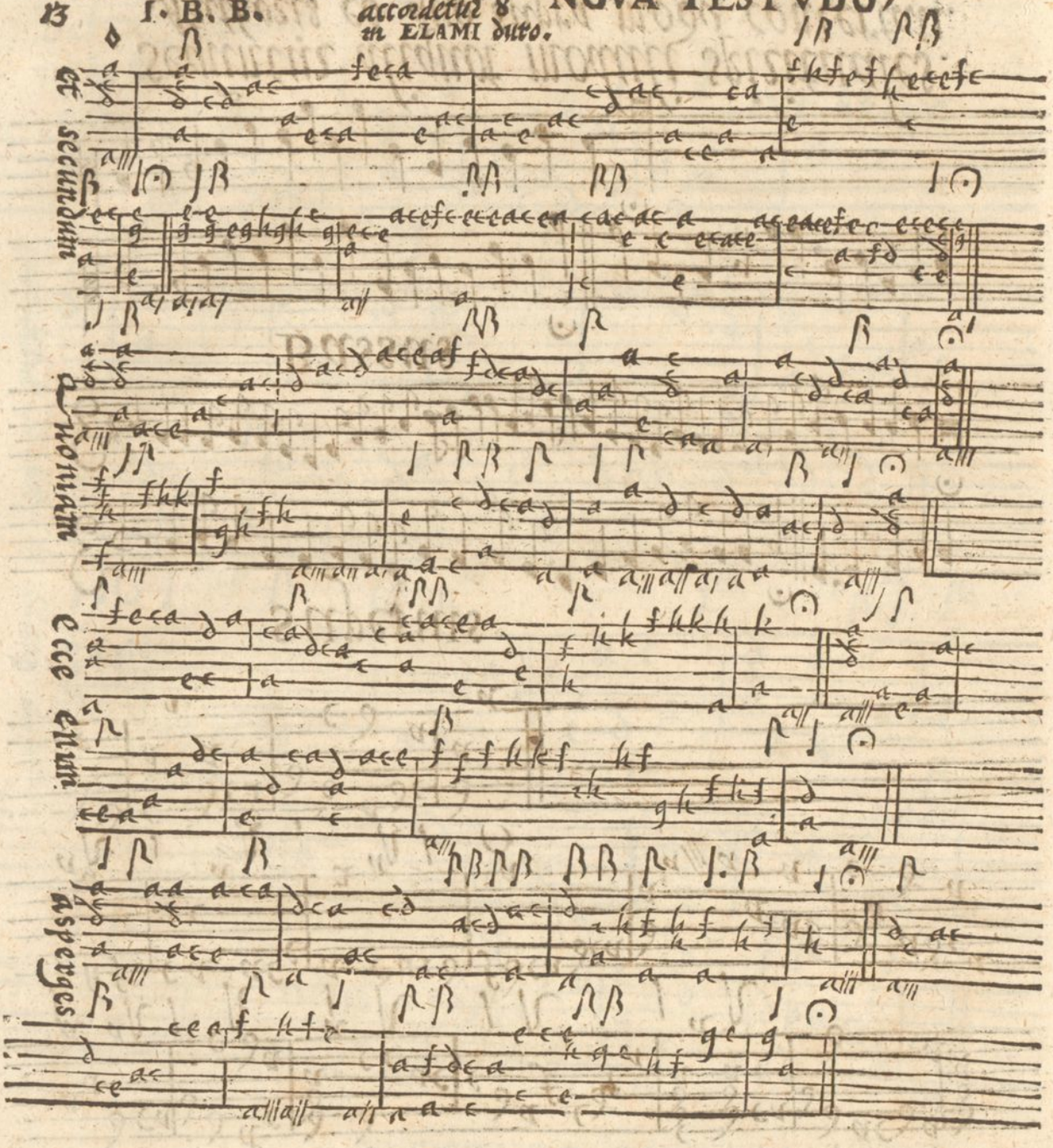
Miserere mei Deus psal. I. B. B. accordetur 8ª NOVA TESTVDO, in ELAMI duro.

et secundum

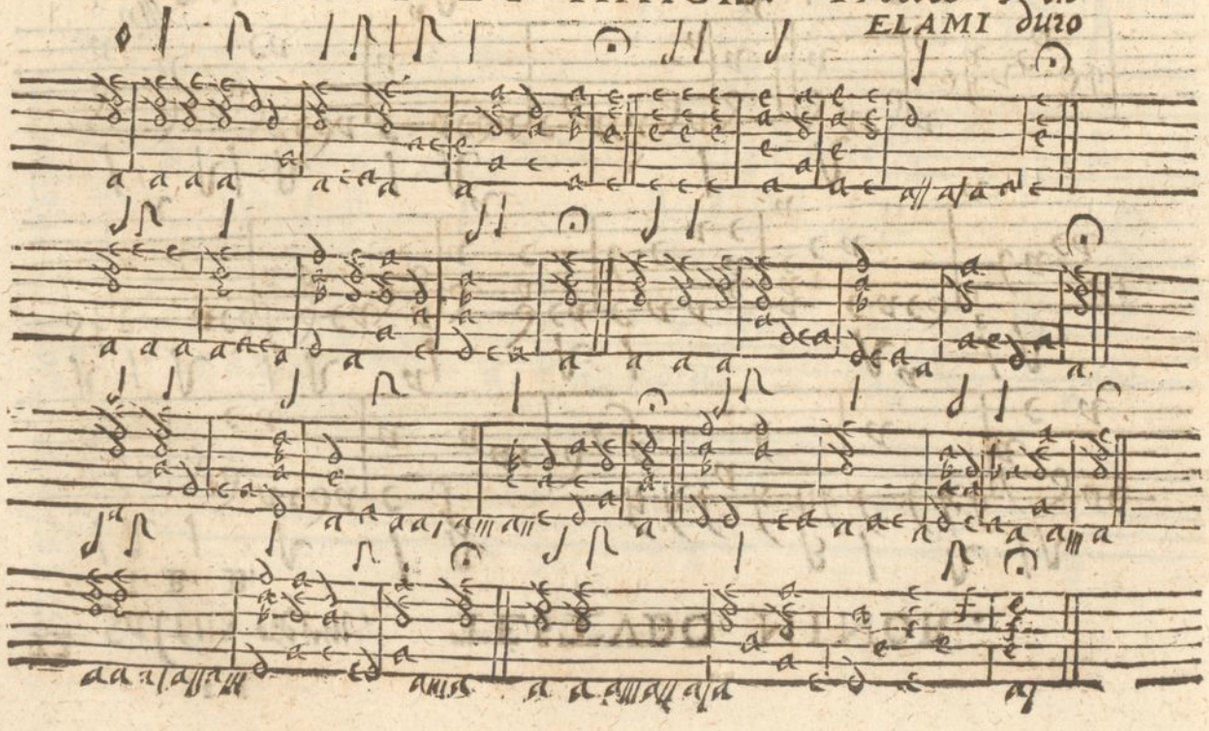
a nomiam

ecce enim

asperges



TESTVDO MAIOR. Accord 3ª in ELAMI duro



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Miserere mei Deus. Psalm. TESTVTO MINOR.

13 I. B. B.

et secundum Quoniam ecce enim asperges

Superius

et secundum Quoniam ecce enim asperges

Bass.

Super.

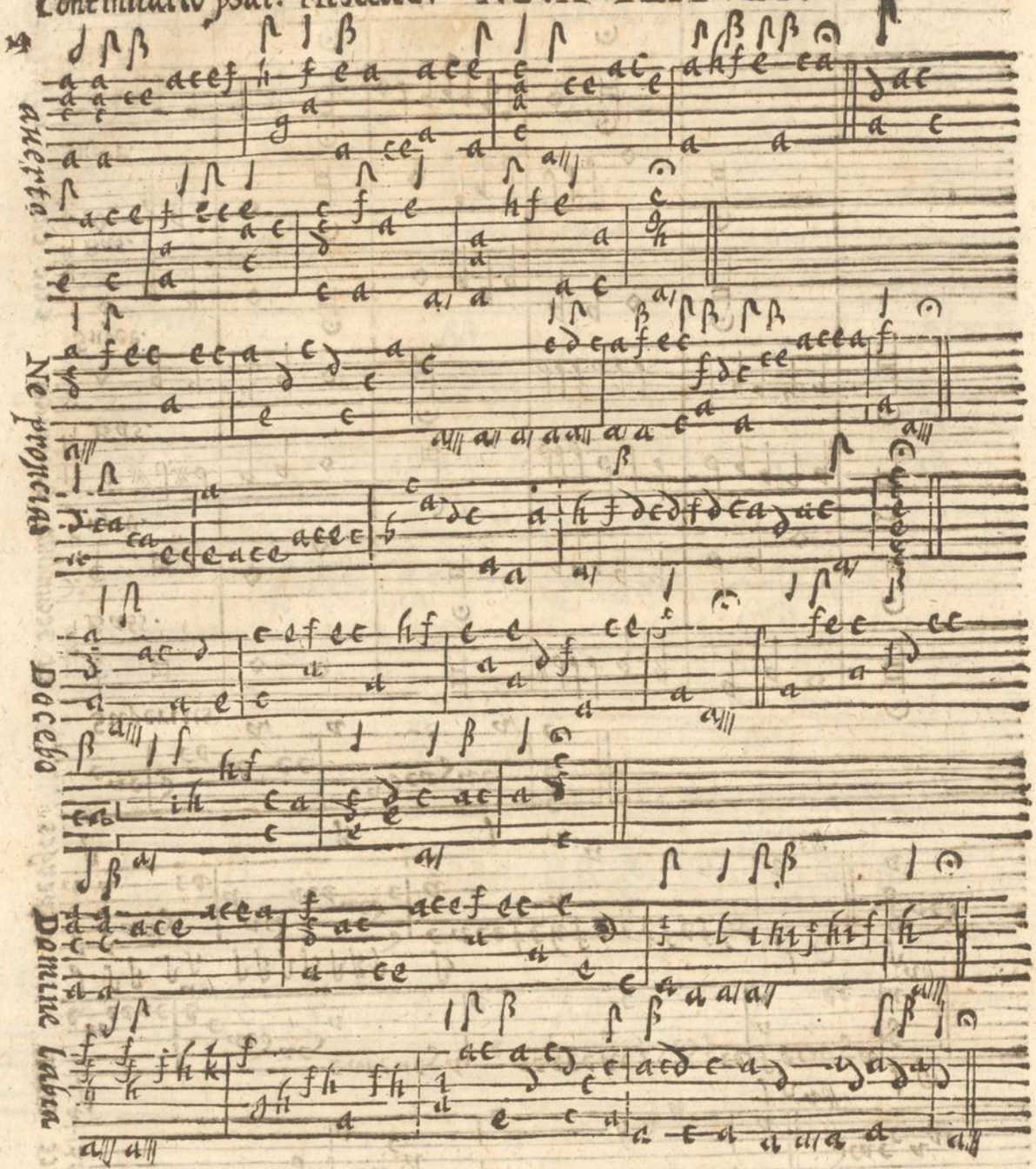
Bas.

Super.

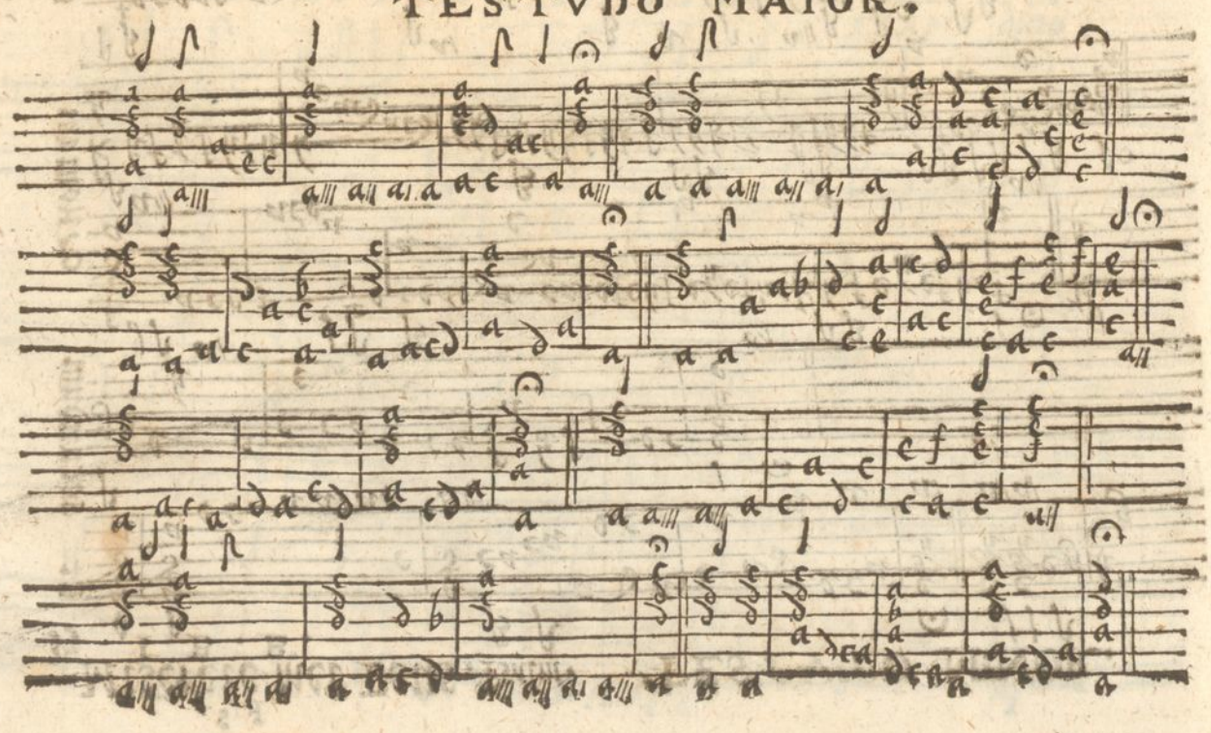
Bas.

Super.

Bas.



TESTVDO MAIOR.



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a uerte.

Ne proijcias

Docebo.

Domine labia

Super.

Bass.

Superi.

Bass.

Super. s

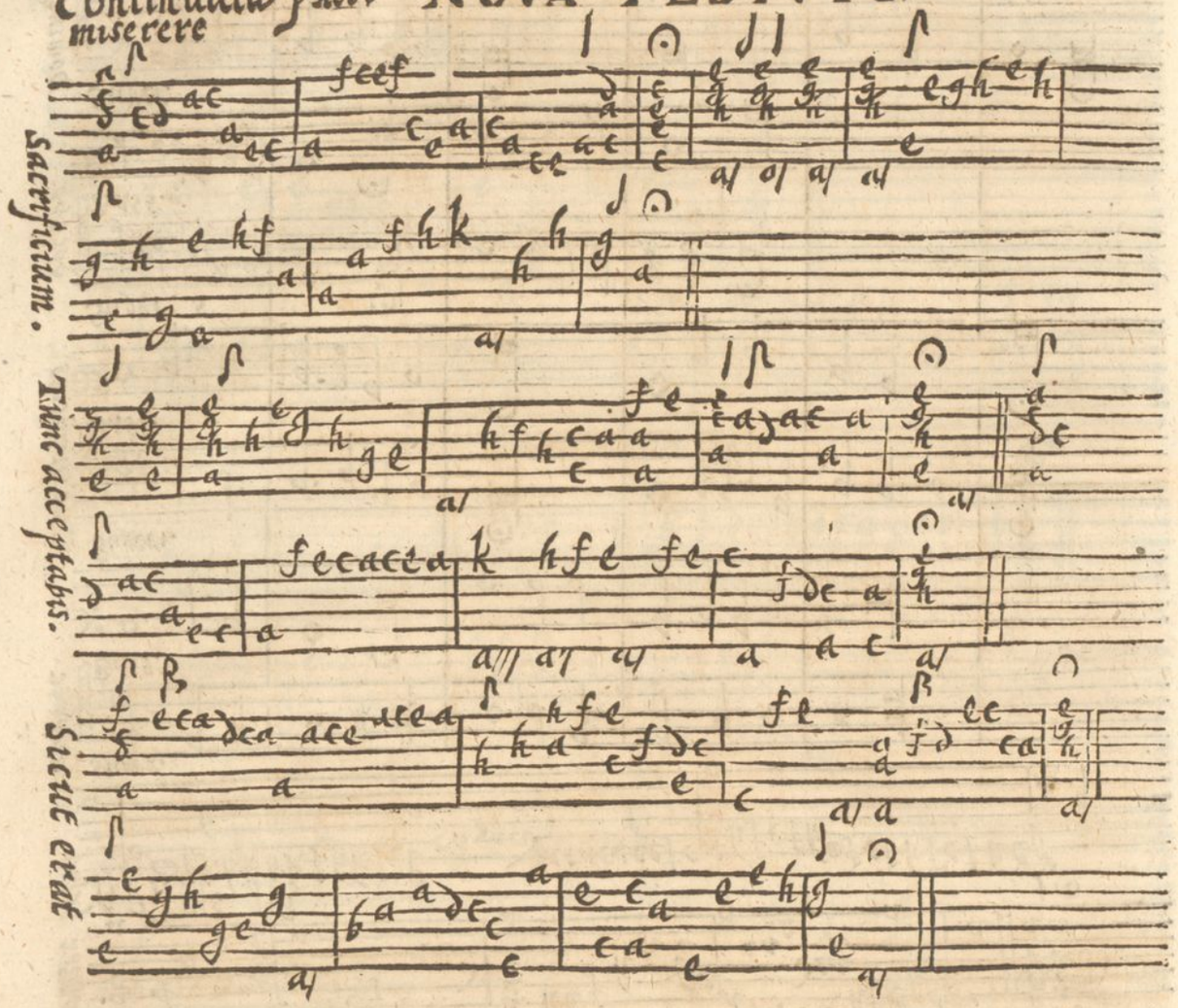
Bass.

Super.

Bass.

Continuatio psal. miserere

NOVA TESTVTO.



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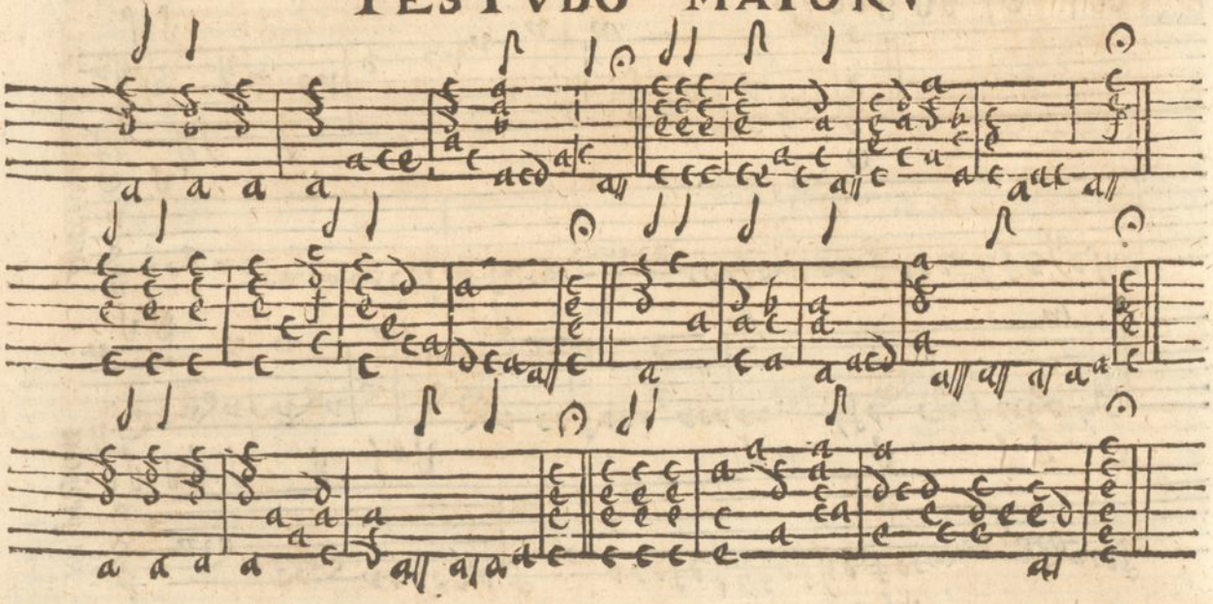

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Continuatio psal. Miserere TESTVDO MINOR.

Sacrificium.

Tunc acceptabis

Sacrificium.

Tunc acceptabis

Sacrificium.

Super

Bass.

Super.

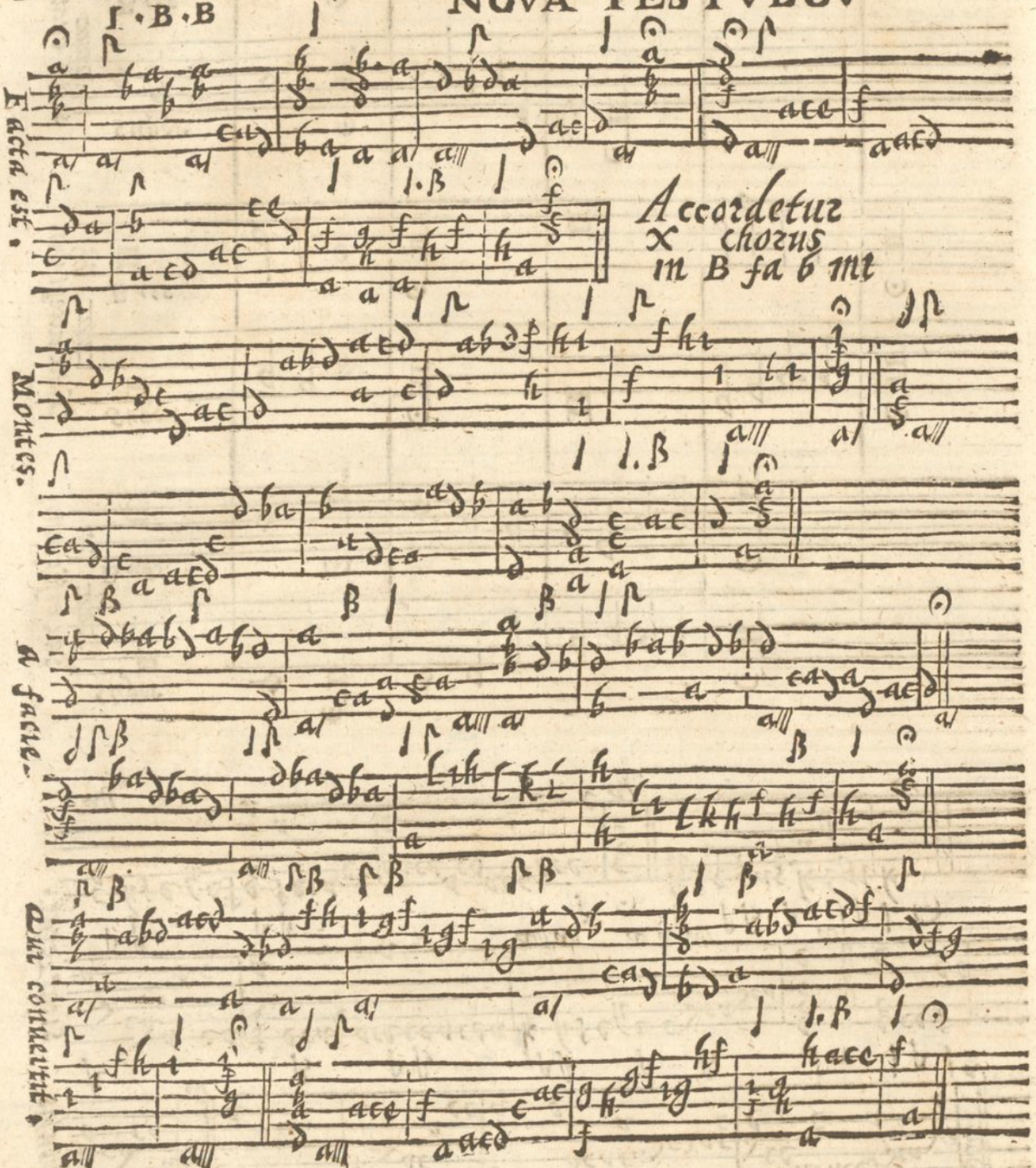
Bass

Super.

Bass.

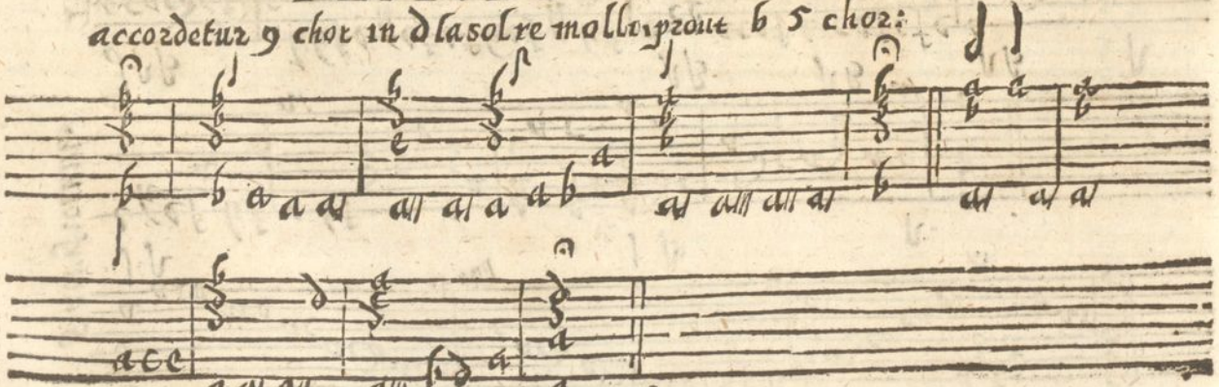
In exitu Israel. psalm.

NOVA TESTVDO.



TESTVDO MAIOR.

accordetur 9 chor in dlasolre mollarpzout b 5 chor:



Hæc pars maiorus Testudinis inseruiat vnicuique superiorum versiculorum: et sic subsequenter.

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In exitu Israel. psalm. TESTVDO MINOR.

accordetur x chorus in bfabimi

I. B. B.

Facta est.

Mortis.

A facie.

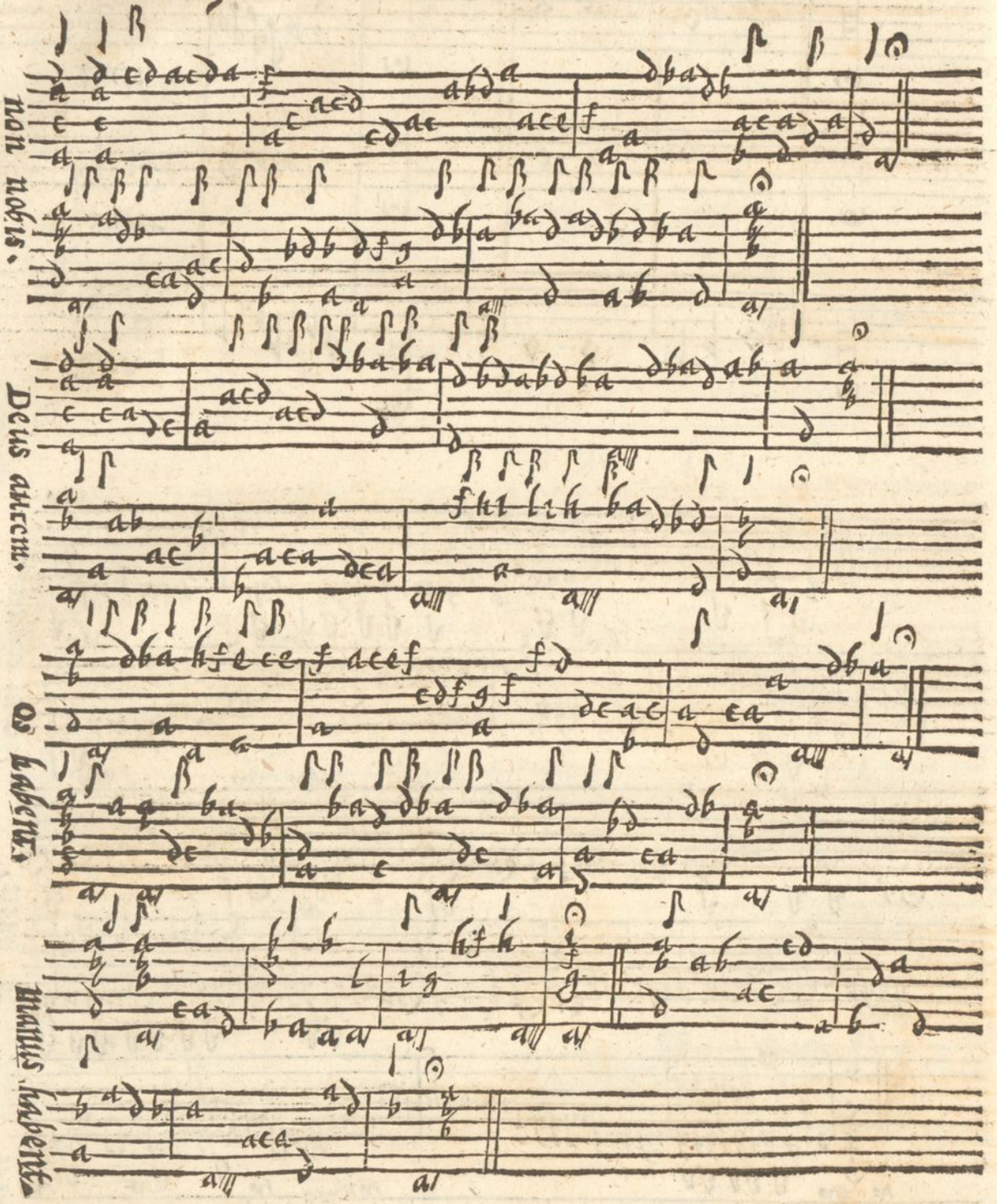
Qui convertit.

1. Super.

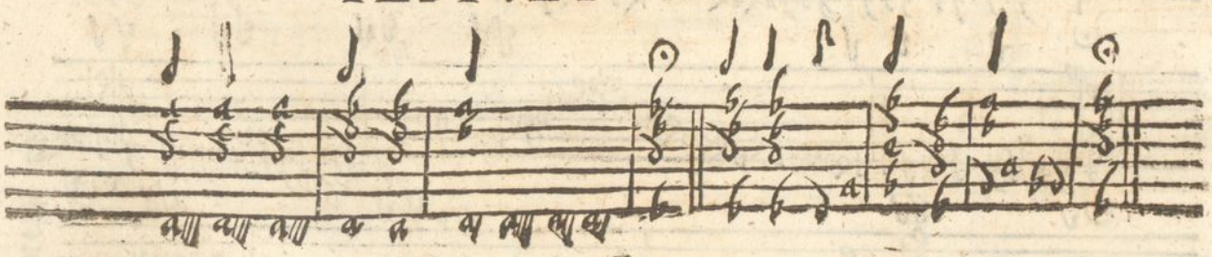
2 Super.

Bass.

continuatio psal. In exitu. NOVA TESTVDO.



TESTVDO MAIOR.



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Continuatio psalm. TESTVDO MINOR.

IN EXITV.

non nobis

Deus autem

os habent.

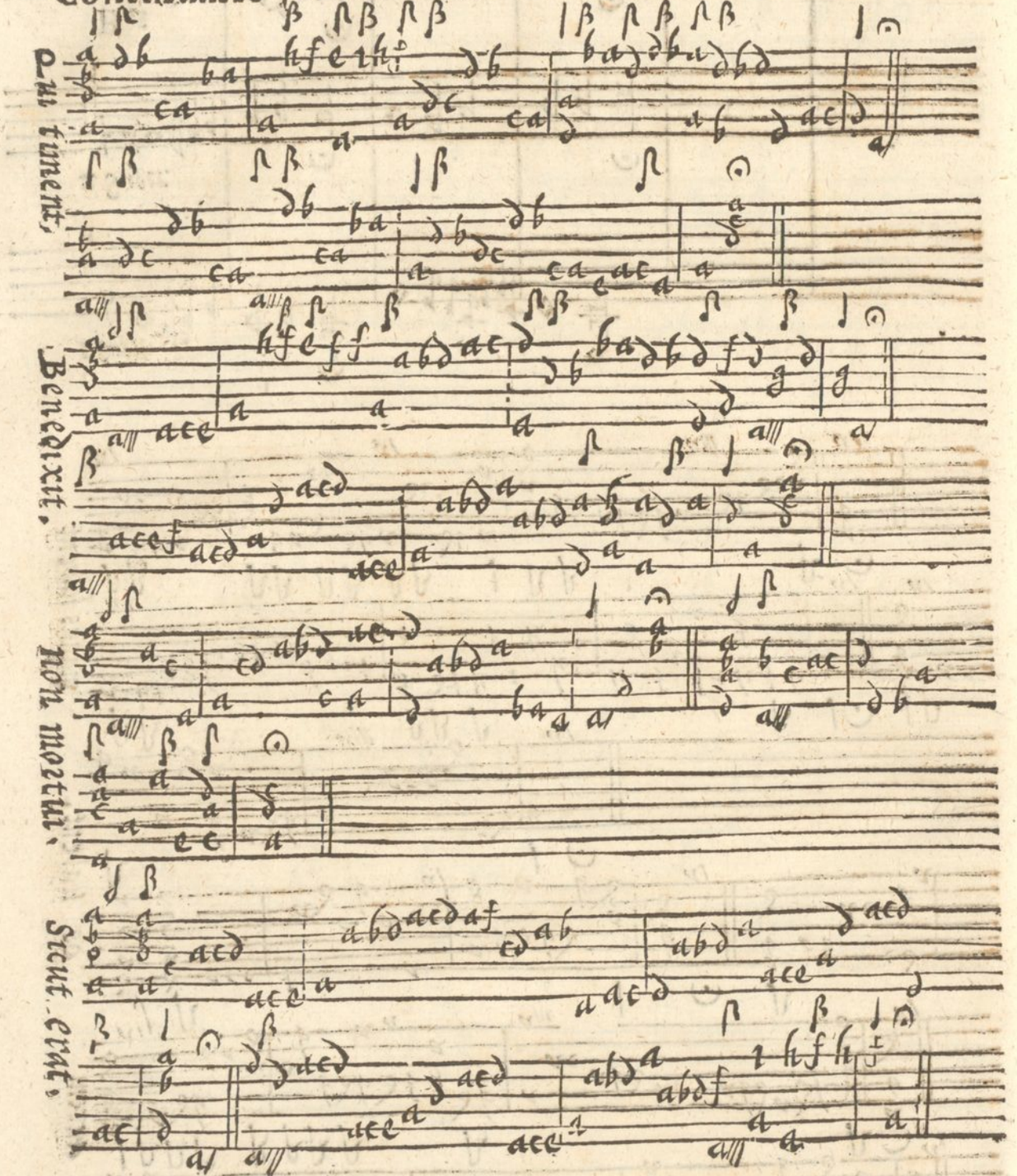
manus habent

1 Super.

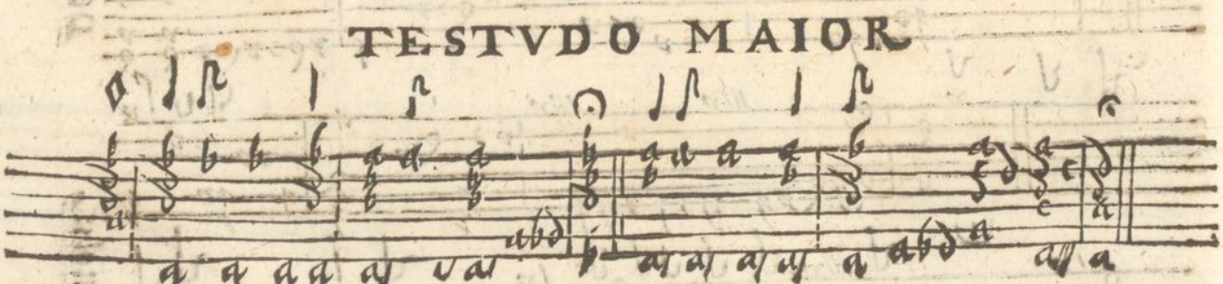
2 Super.

Bas

Continuatio psal. In exitu. NOVA TESTVDO.



TESTVDO MAIOR



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Qui timent.

Benedixit.

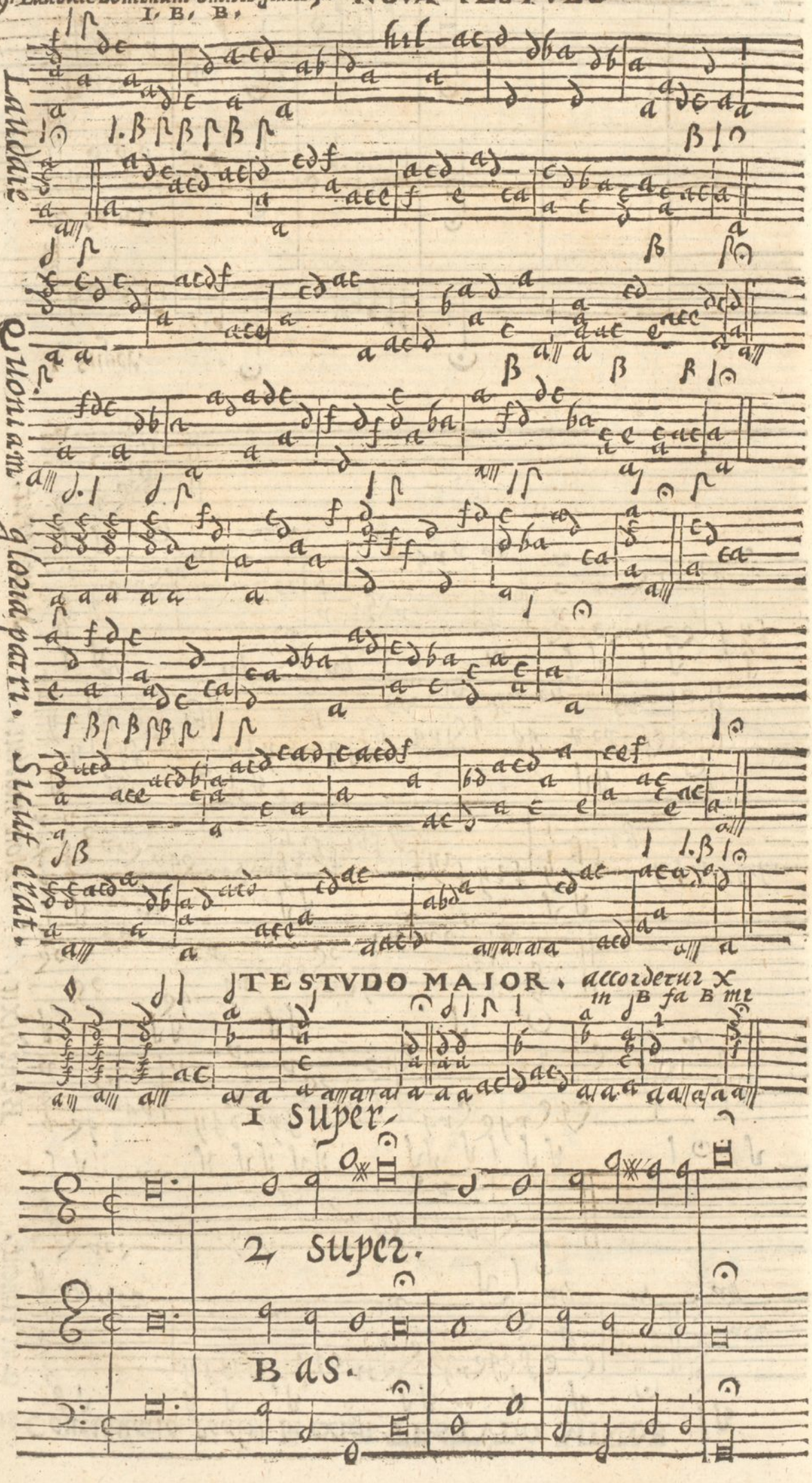
Non mortui.

Sicut: erat.

1 Super.

2 Super.

Bass.


Laudate
Quoniam.
Gloria patri.
Sicut erat.
TESTVDO MAIOR. accordetur x in B fa B mi
1 super.
2 super.
BAS.

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H

19

Laudate Dominum omnes gentes. psalm:

TESTVDO MINOR.

I. B. B.

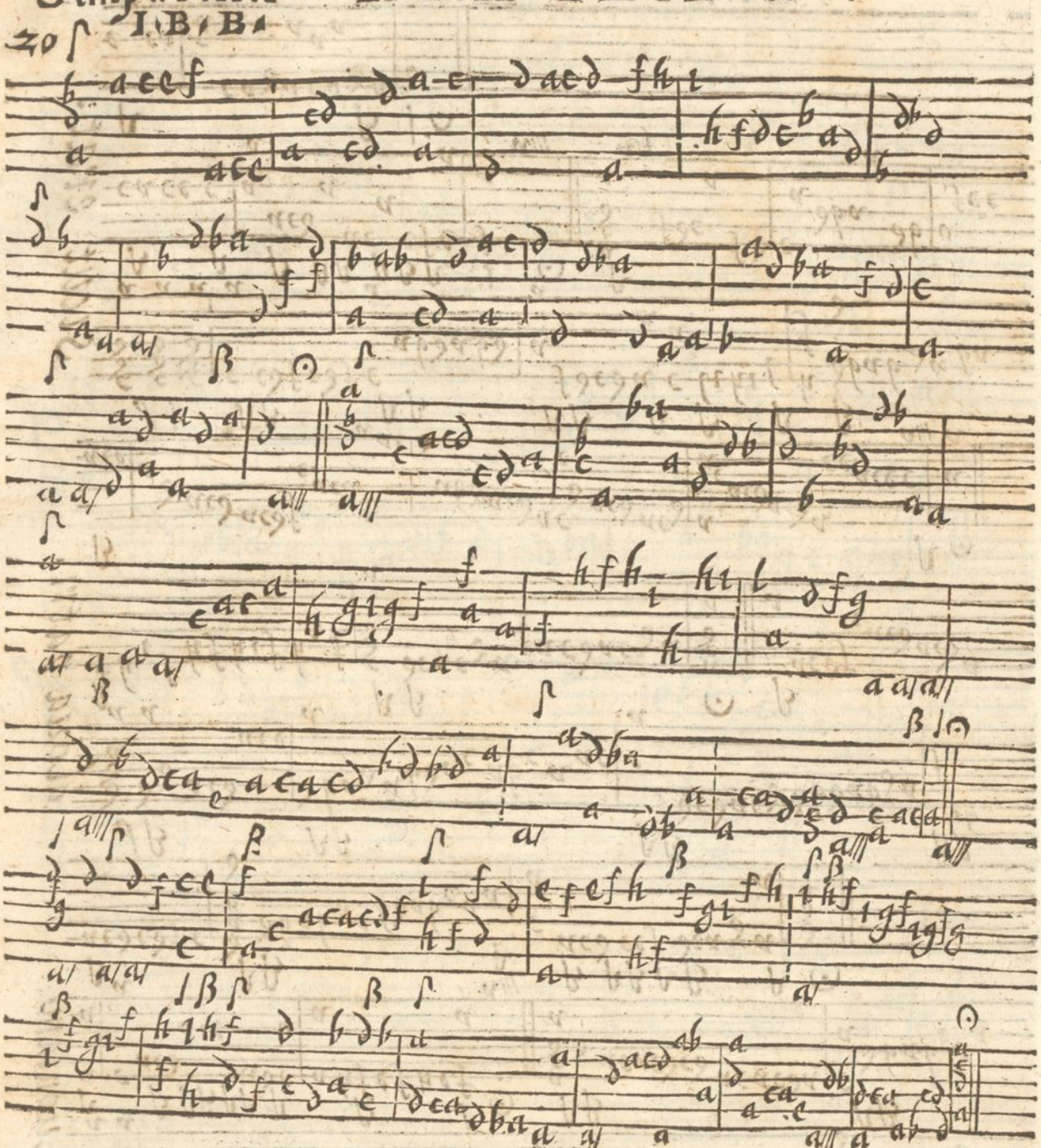
Laudate,

quoniam

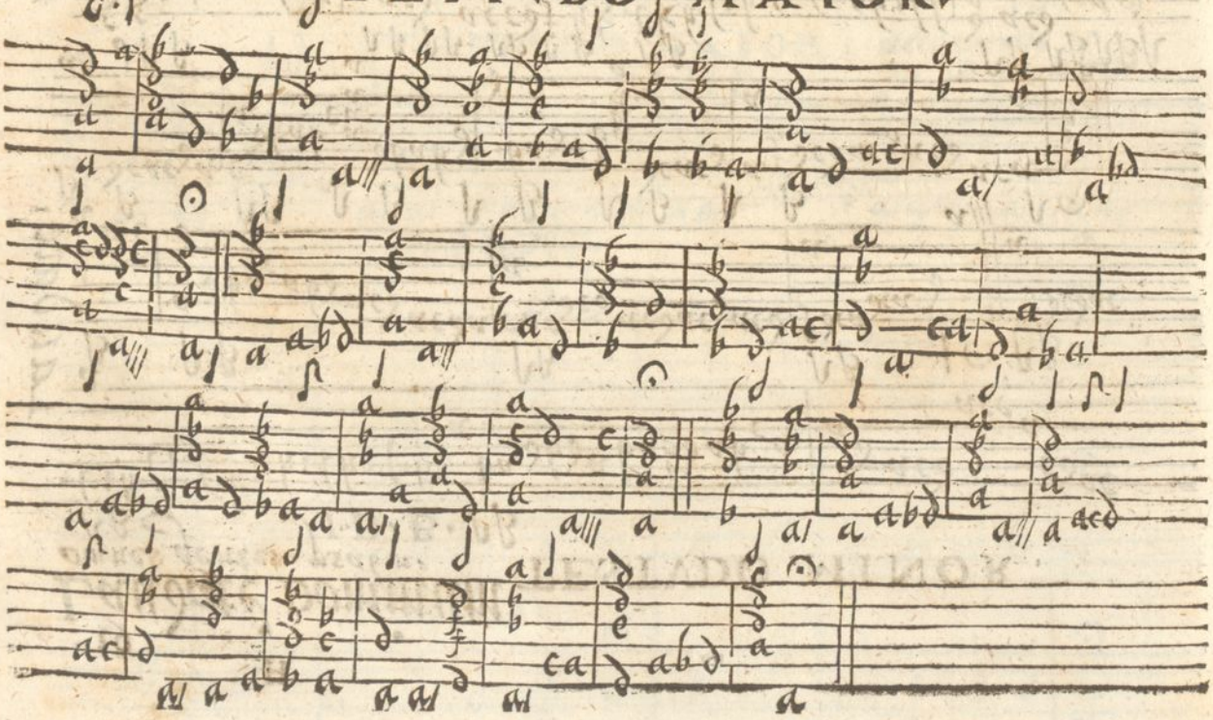
gloria patri,

Sicut erat.

Symphonia NOVA TESTVDO.



TESTVDO MAIOR.



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Simphonia I. B. B. TESTVDO MINOR.

zo

Super

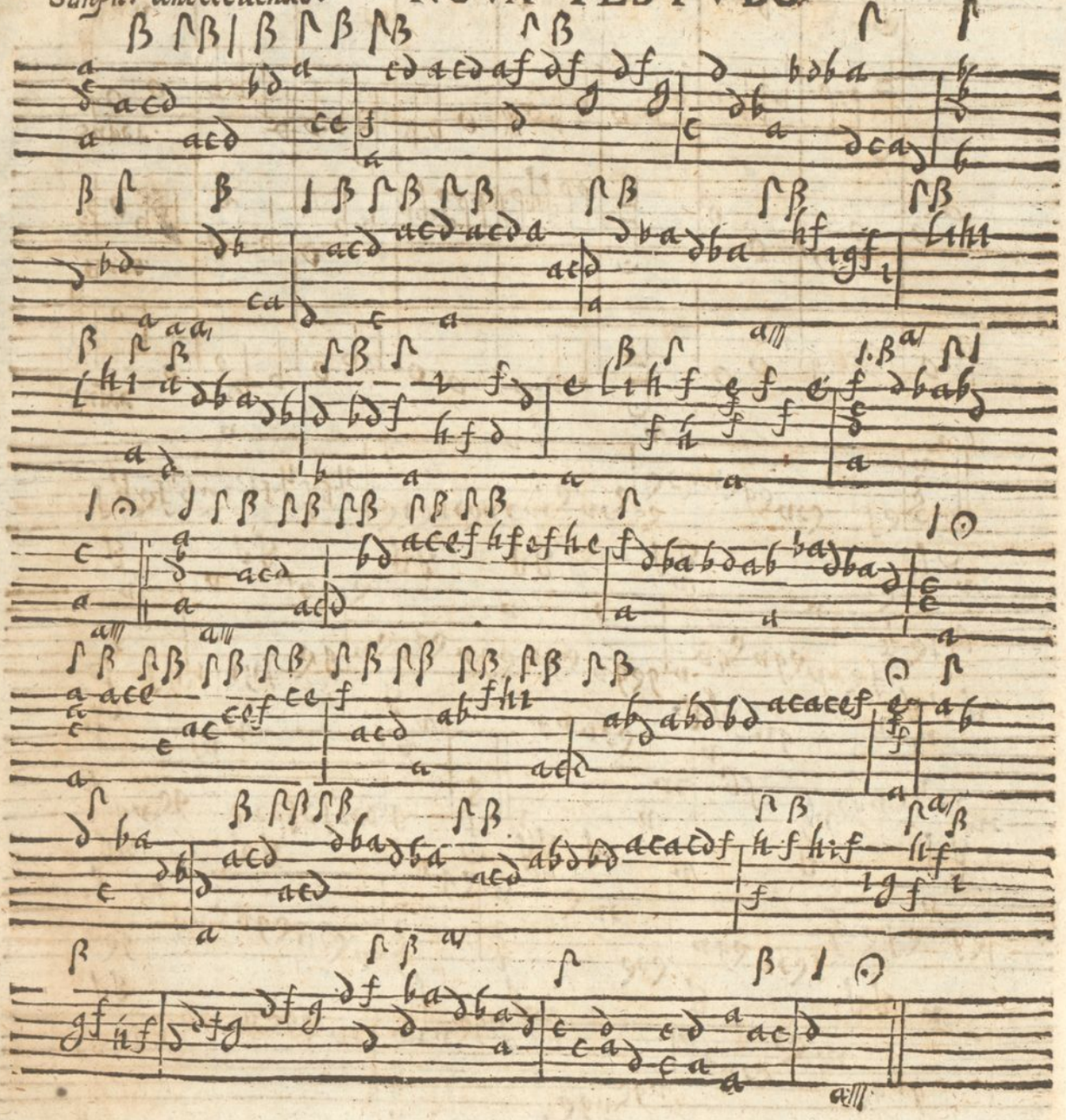
Bass.

Super.

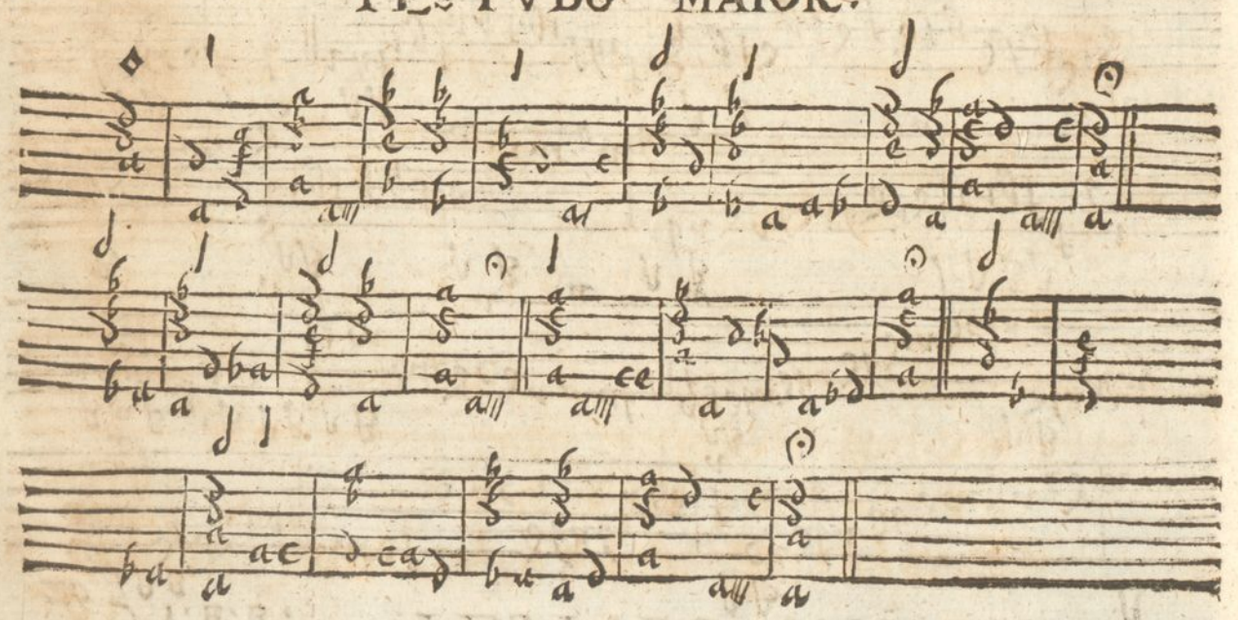
Bass

continuatio simph. antecedentis.

NOVA TESTVDO



TESTVDO MAIOR.



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Continuatio TESTVDO MINOR

simph. anter.

Super.

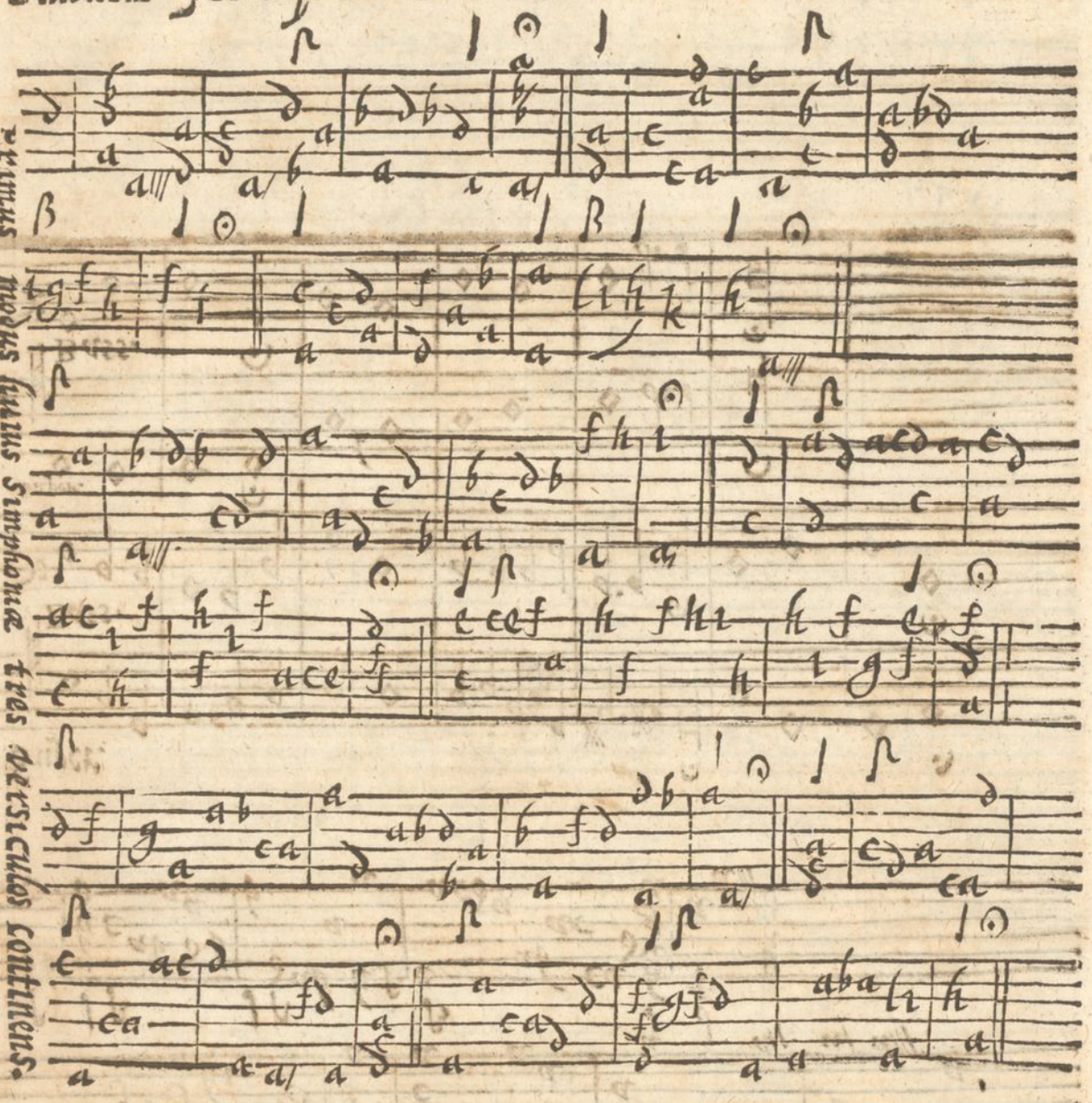
Bass.

Super.

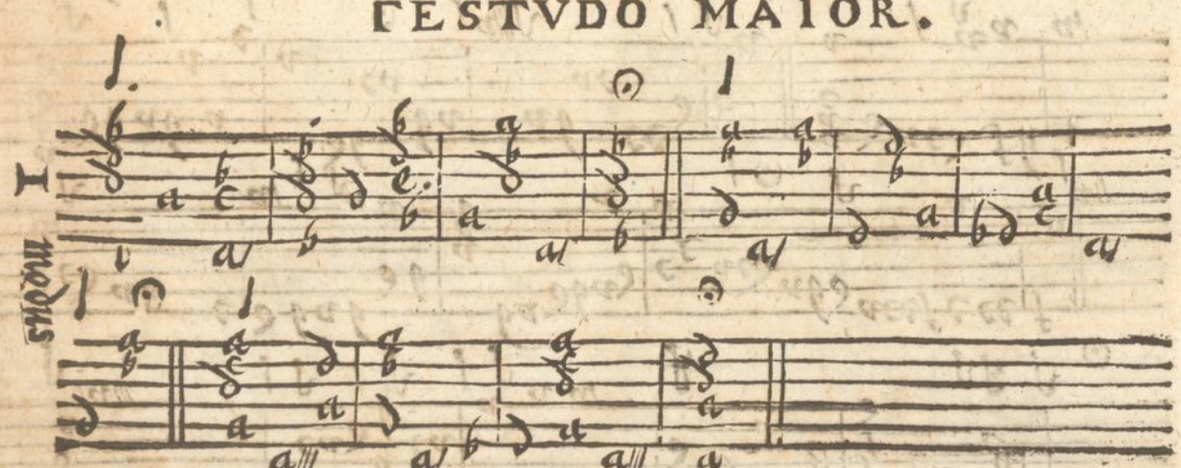
Bass.

alia Simphonia
eiusdem per triplum

NOVA TESTVDO.



TESTVDO MAIOR.



Hæc vnica pars Testudinis maioris
inseruiat vniuique superiorum
partium et sic in fólio sequenti

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Alia simphonia eiusdem per triplum

TESTVDO MINOR.

modus huius simphonie tres versiculos continuet.

Super.

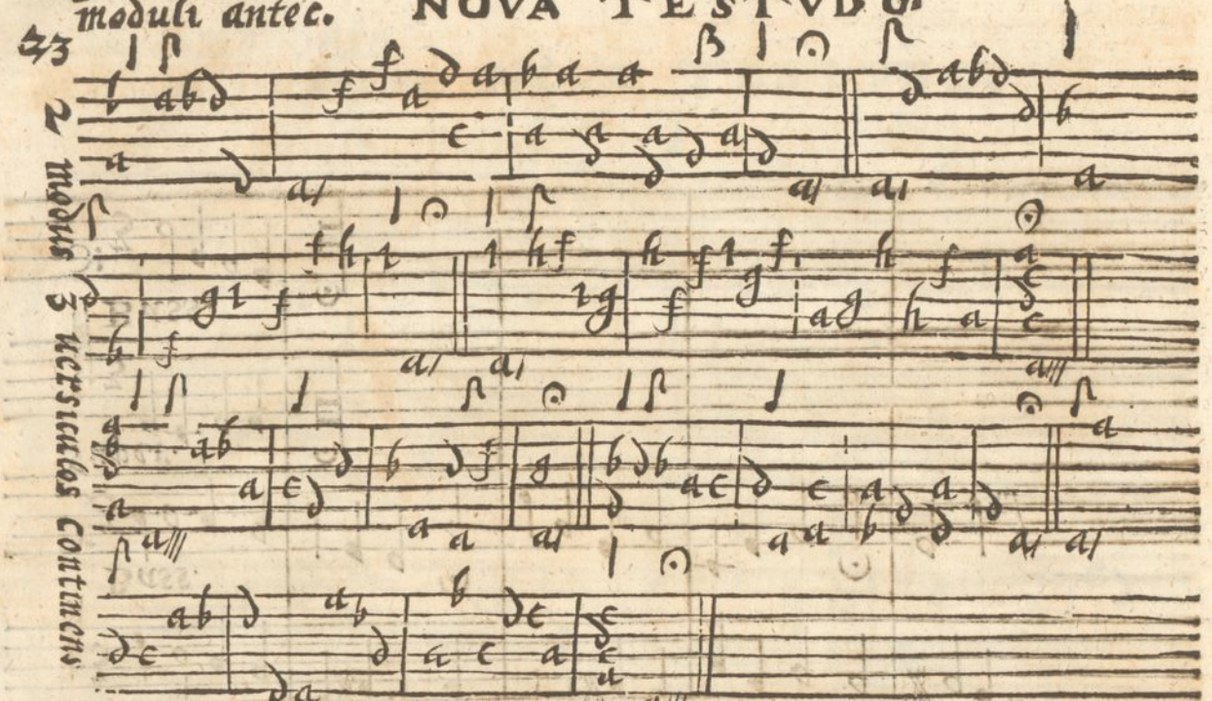
Bass.

Super.

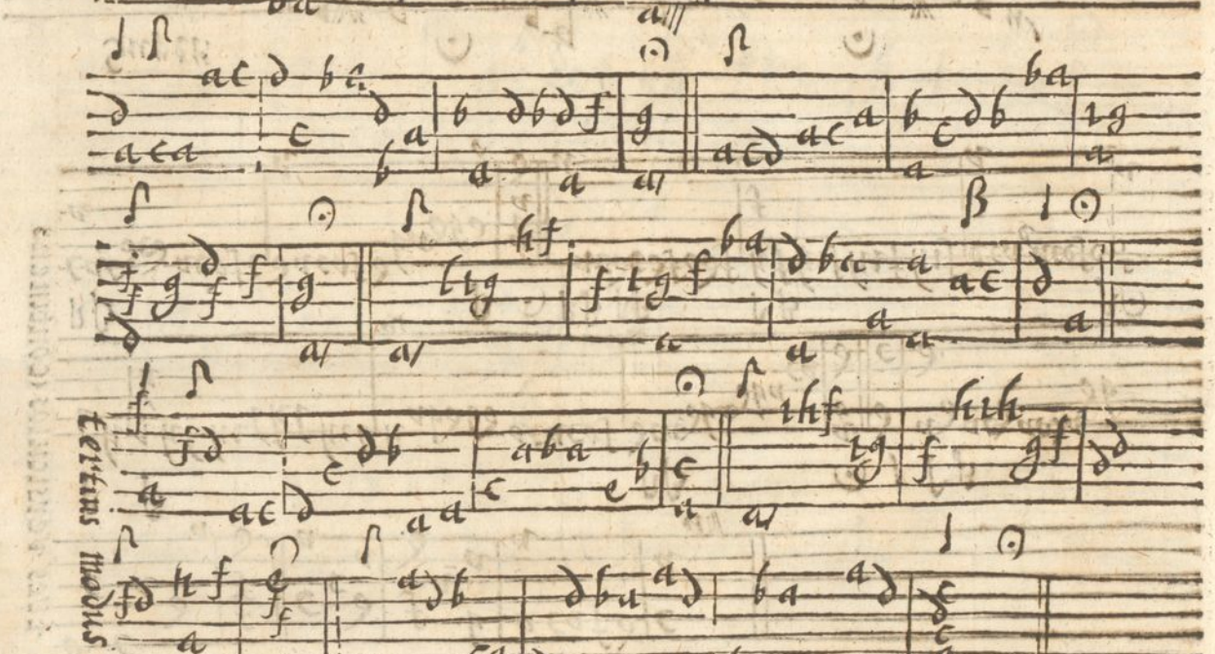
Bass.

Continuatio moduli antec.

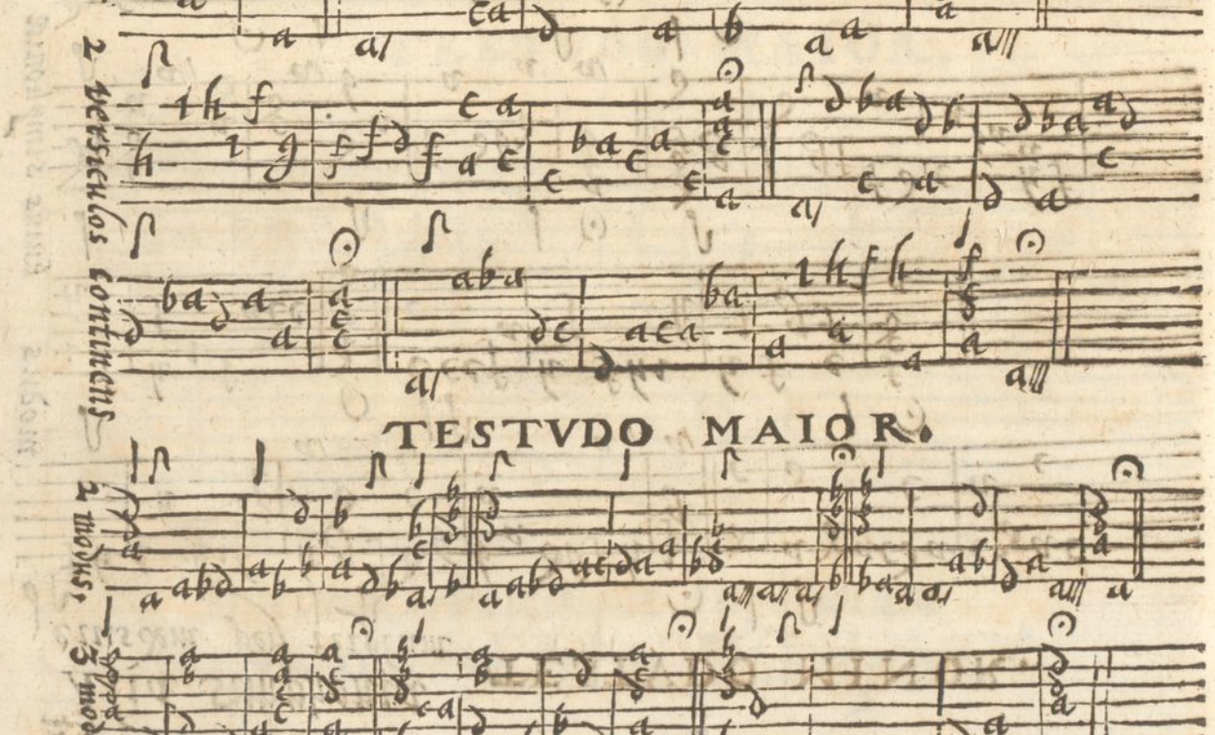
NOVA TESTVDO



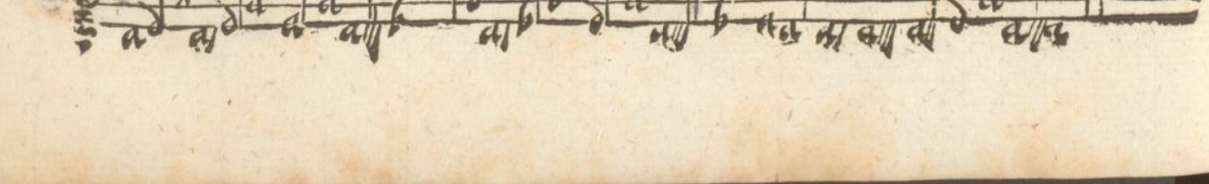
2 modus 3 versiculos continens



Tertius modus 2 versiculos continens



TESTVDO MAIOR.



2 modus.

3 modus.

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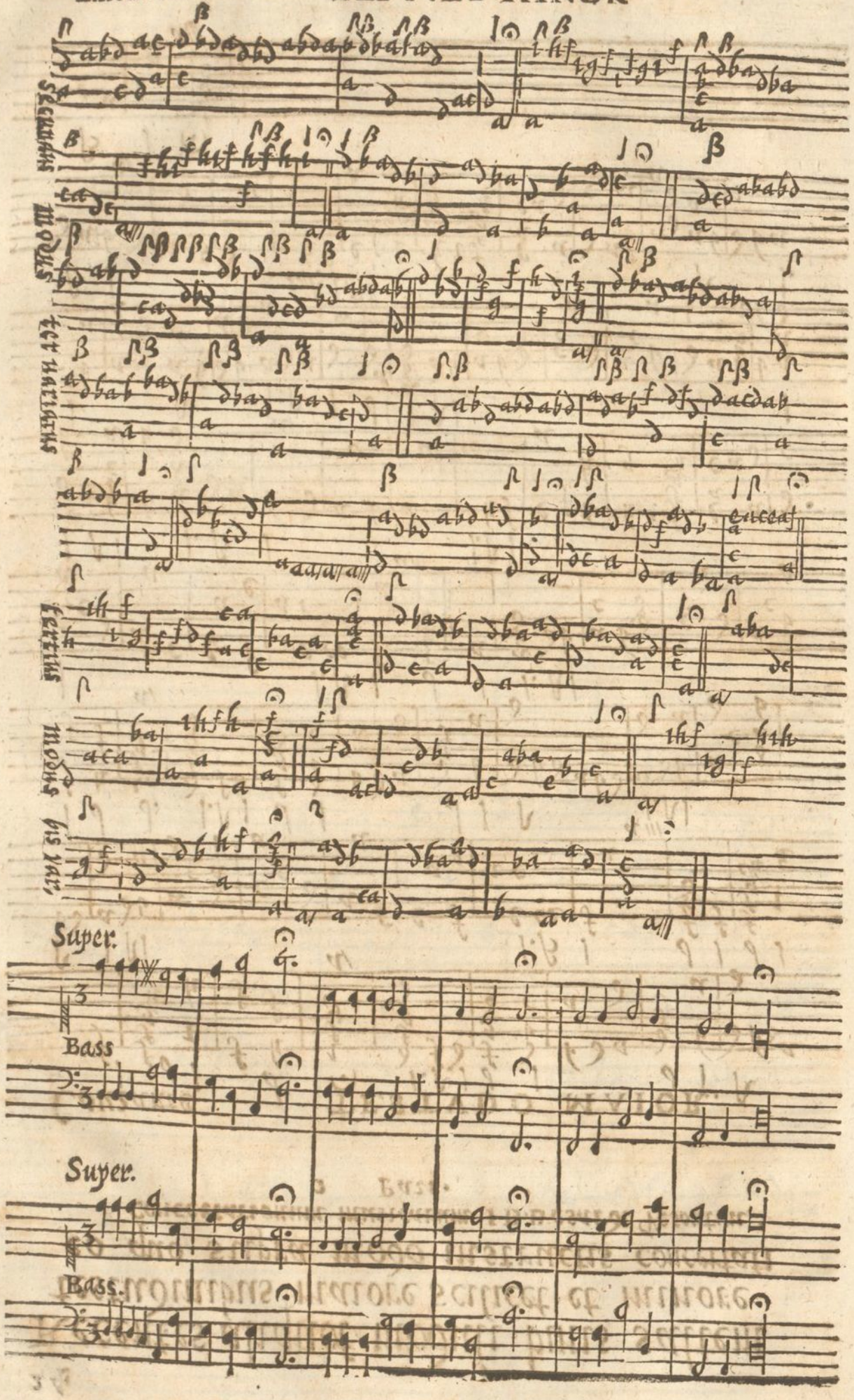
Continuatio simph. antecedentis

TESTVDO MINOR

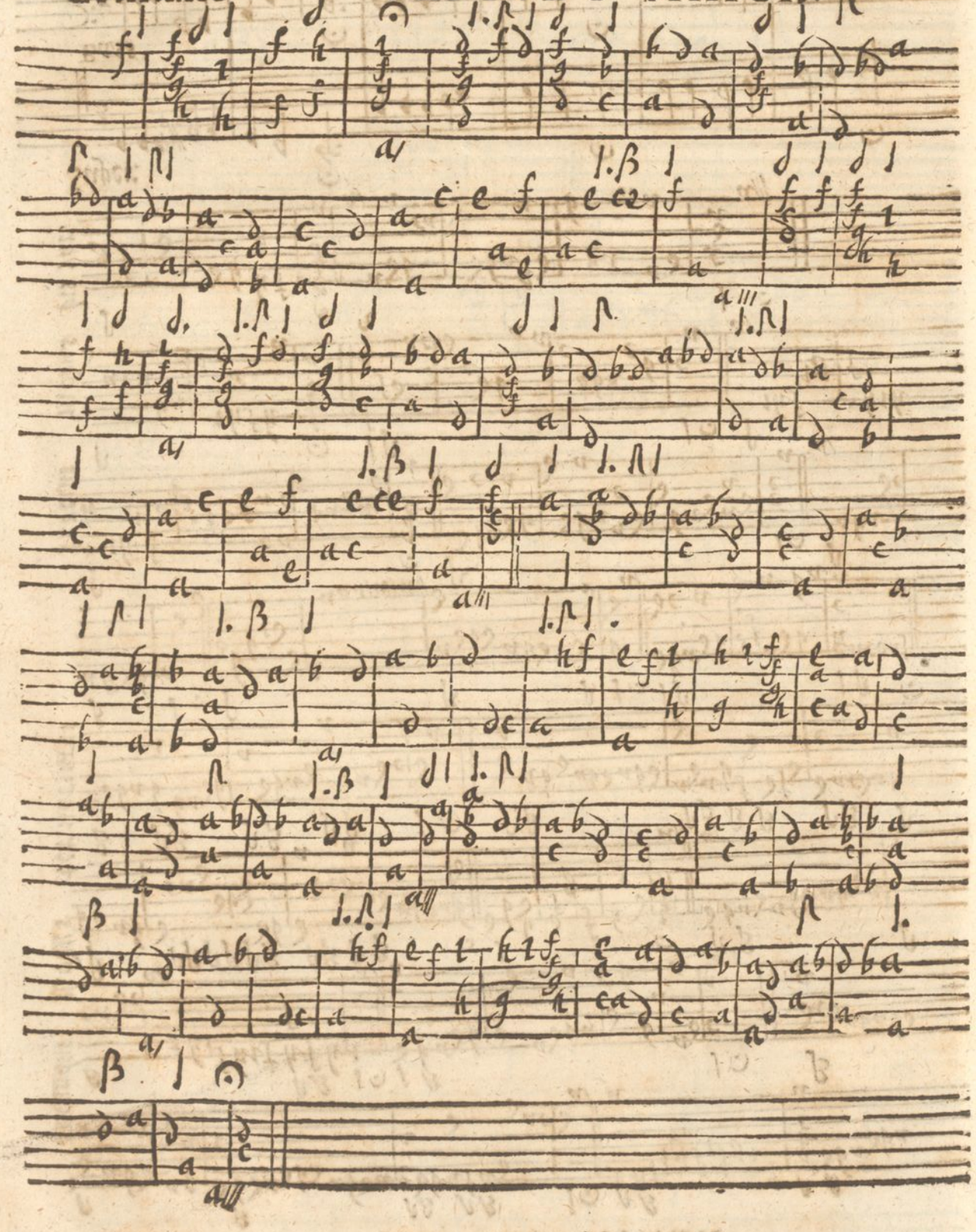


Recentes aliquot moduli binis saltem testudinibus maiore scilicet et minore eo quo supra modo instructis concertati

Concertationum musicarum I B. Besardi Vesontini.

2 Pars.

Couzante TESTVDO MAIOR.



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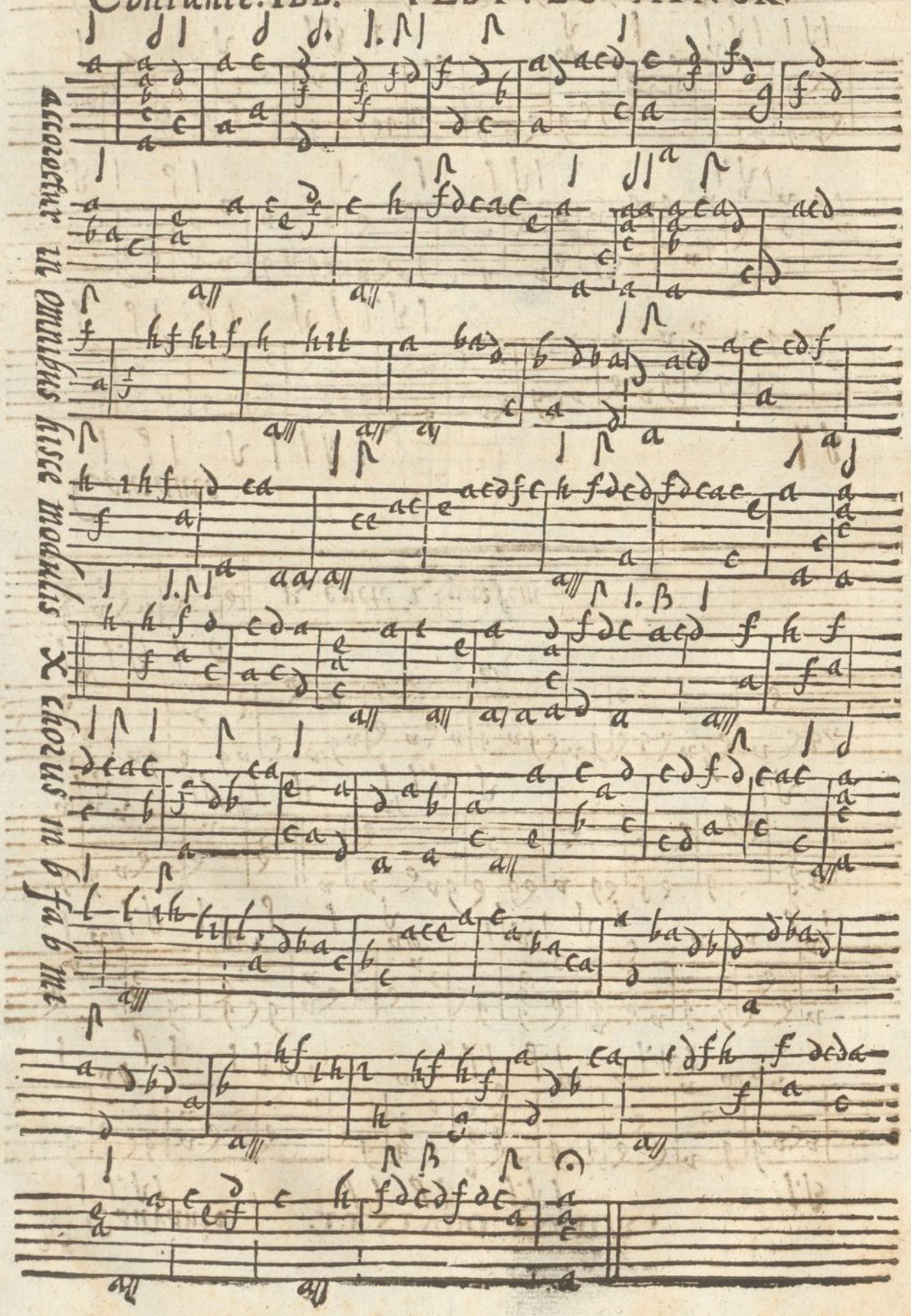
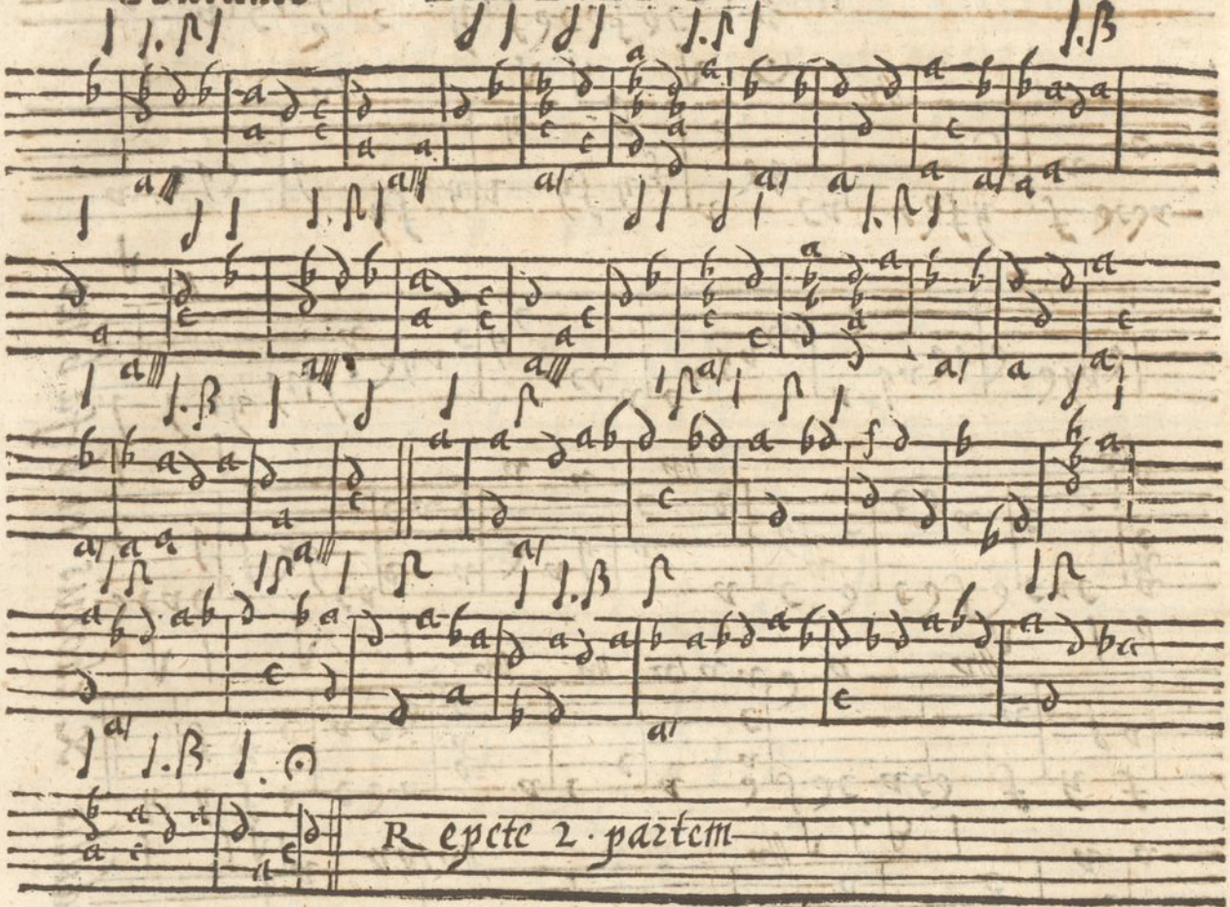
Recentes aliquot moduli binis saltem testudinibus maiore scilicet, et minore eo quo supra modo instructis concertati

Courante. IBB. TESTVDO MINOR.



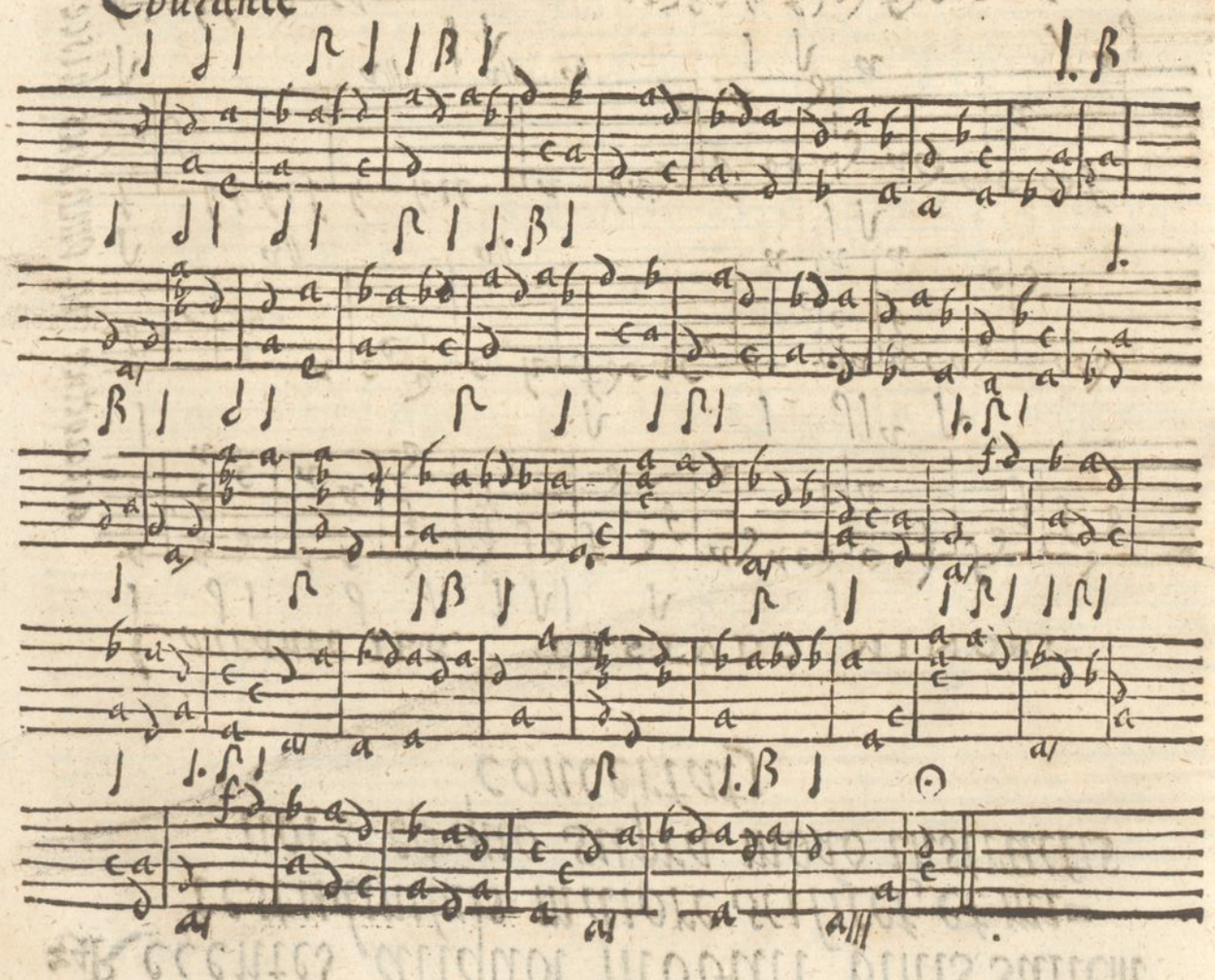
Courante

TESTVDO MAIOR.



Repete 2. partem

Courante



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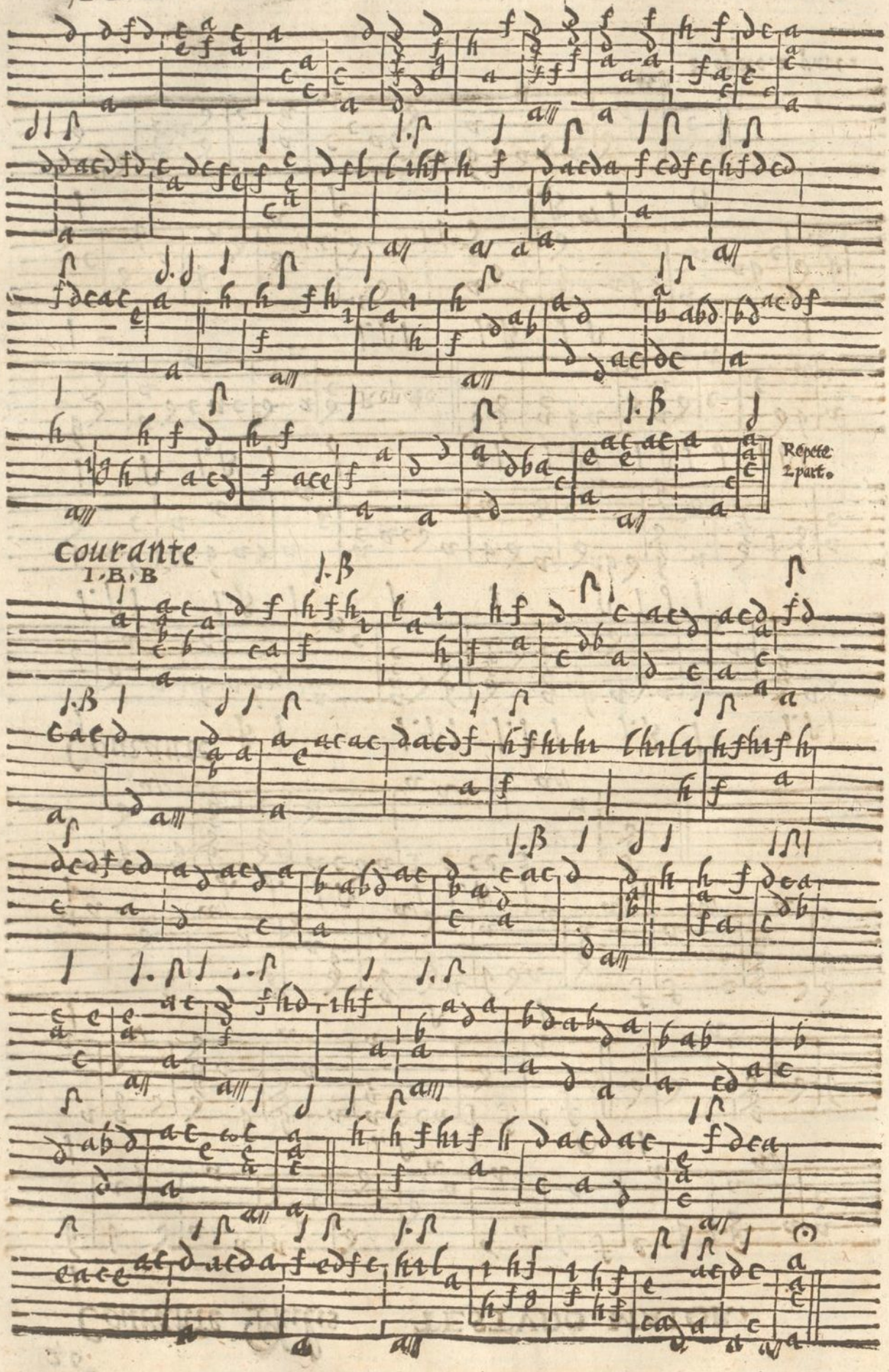
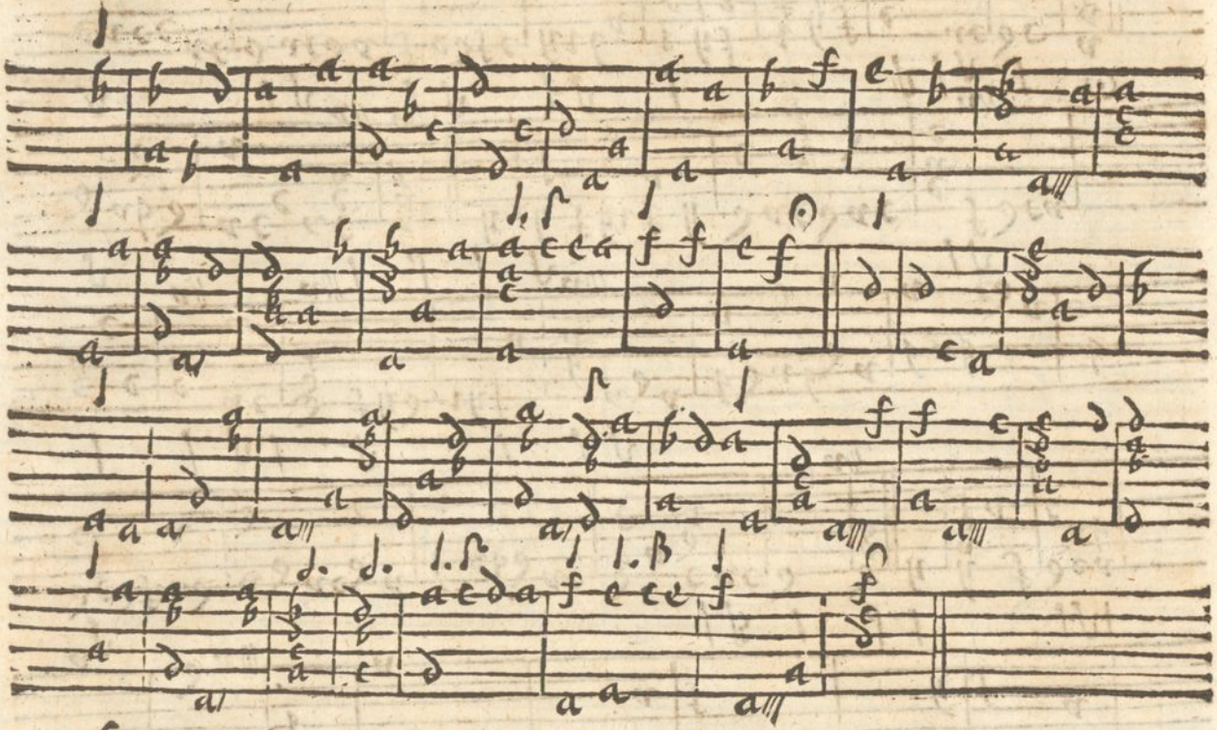
Courante I.B.B.

TESTVDO MINOR.

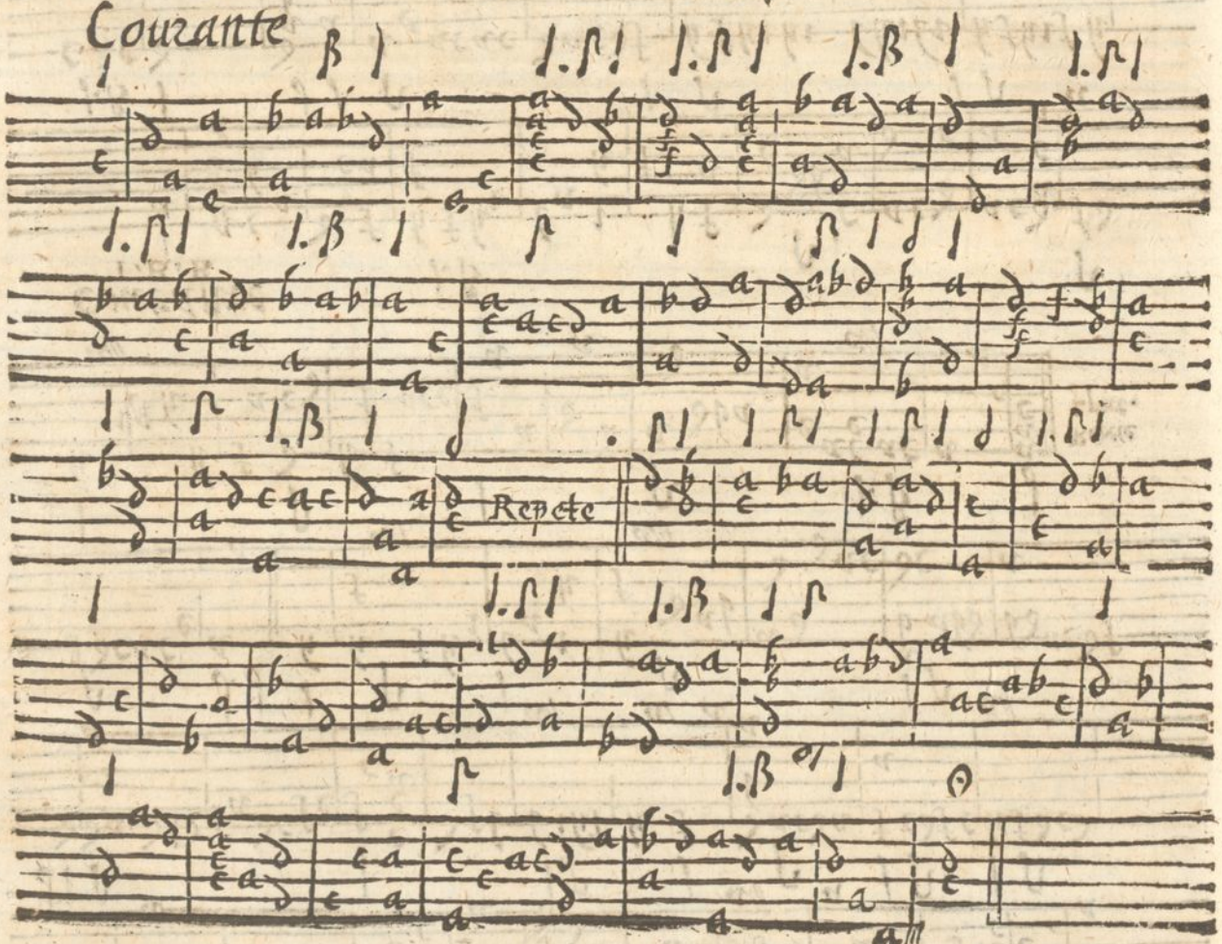


Courante I.B.B

Courante Philis TESTVDO MAIOR.



Courante



Repete. 2 part.

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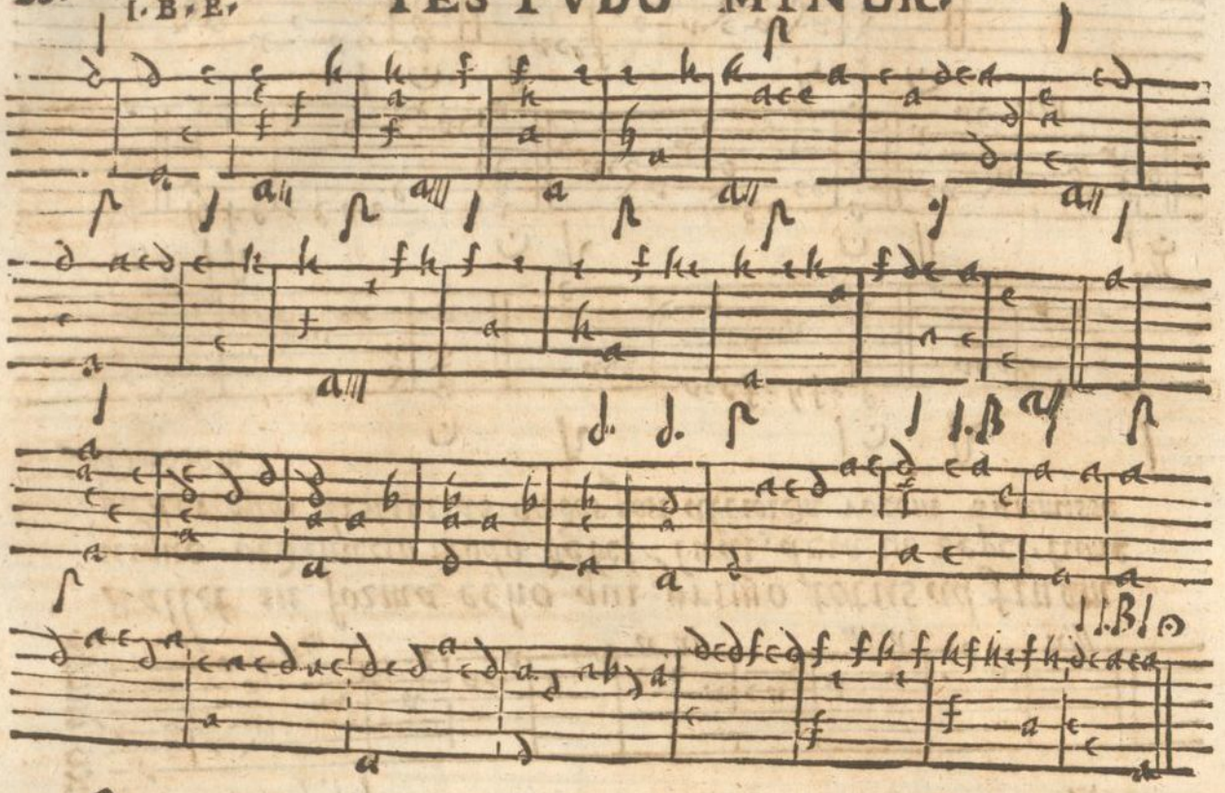
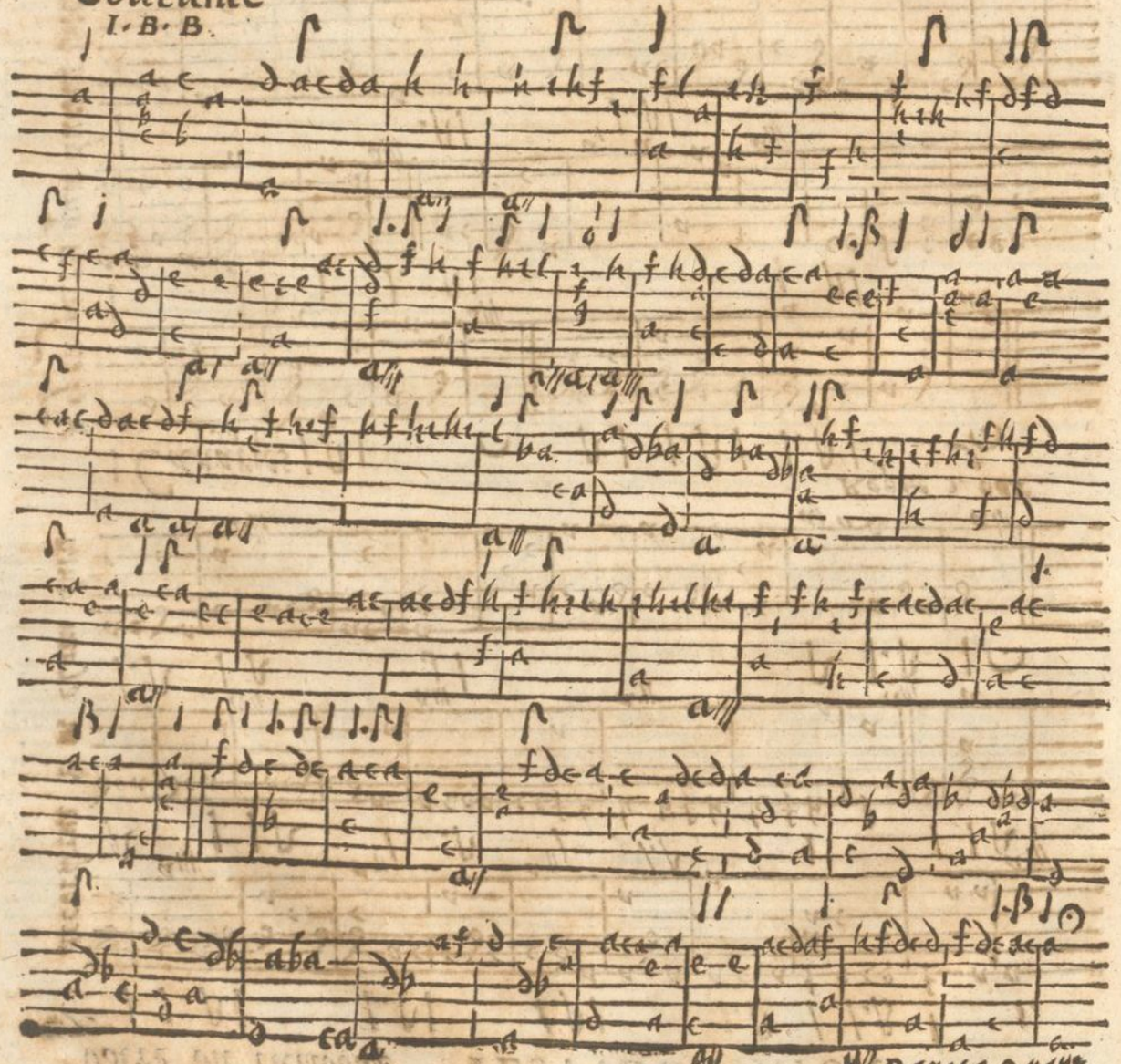
26. Coarante I.B.E.

TESTVDO MINOR.



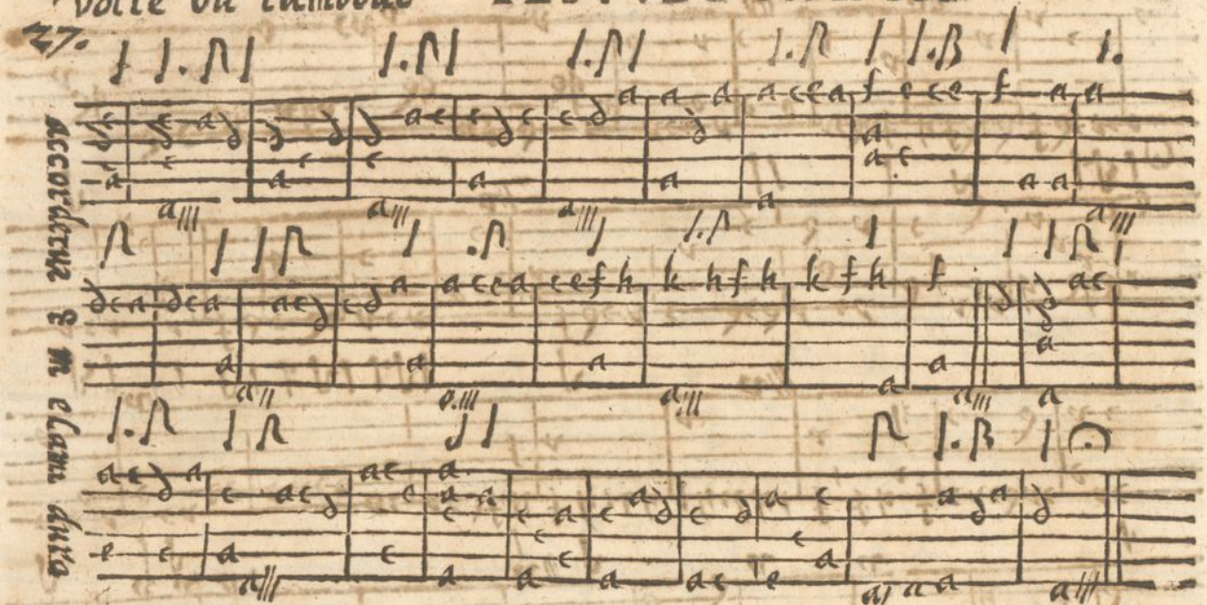
Coarante I.B.B.



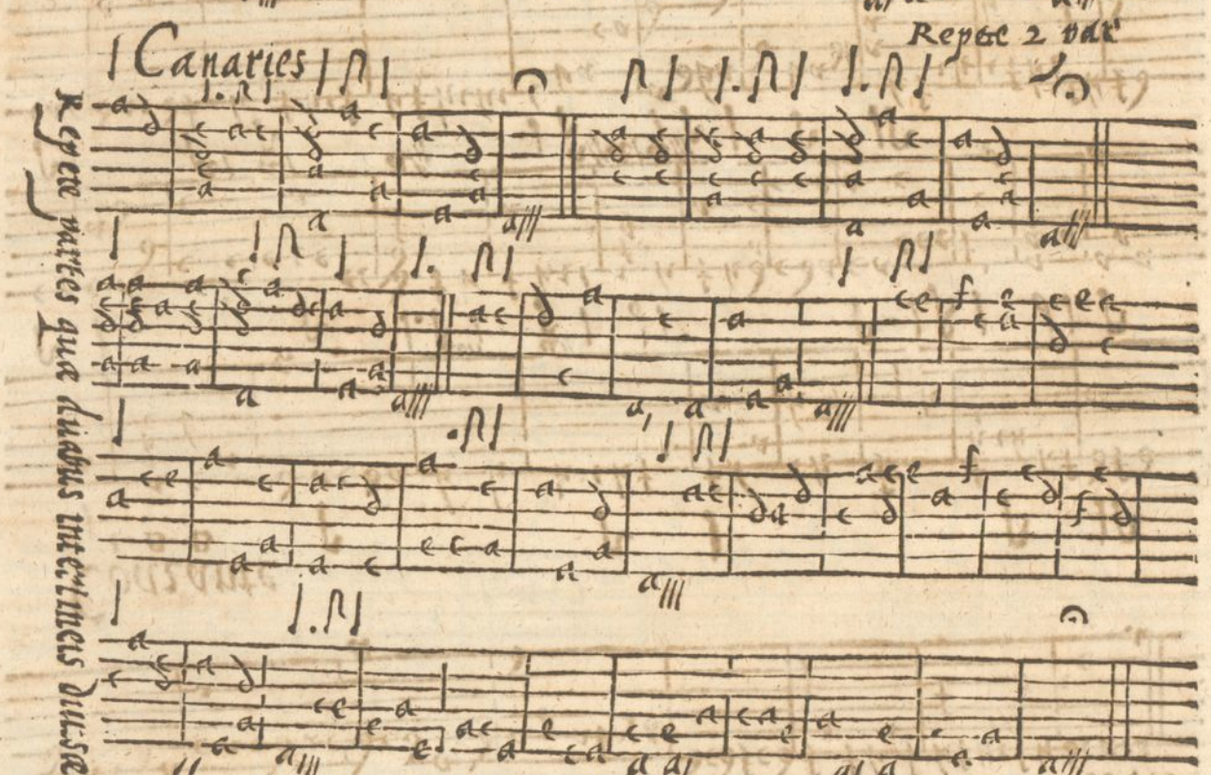
Repete 2 part

Volte du tambour TESTVDO MAIOR.

27.

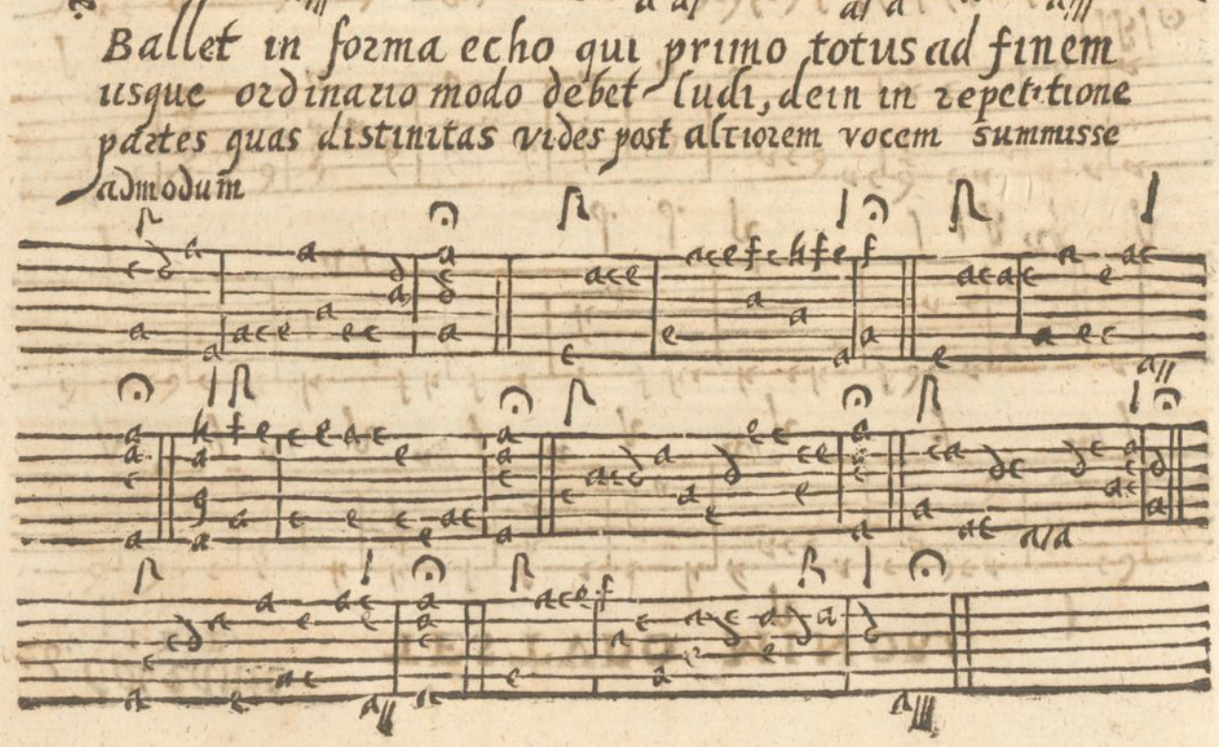


accordetur & m elami duro



Repete 2 var

Canaries



Repete partes quae duabus intertineis diuisae.

Ballet in forma echo qui primo totus ad finem usque ordinario modo debet ludi, dein in repetitione partes quas distinitas vides post altiorem vocem summisse admodum

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Volte du tambour.

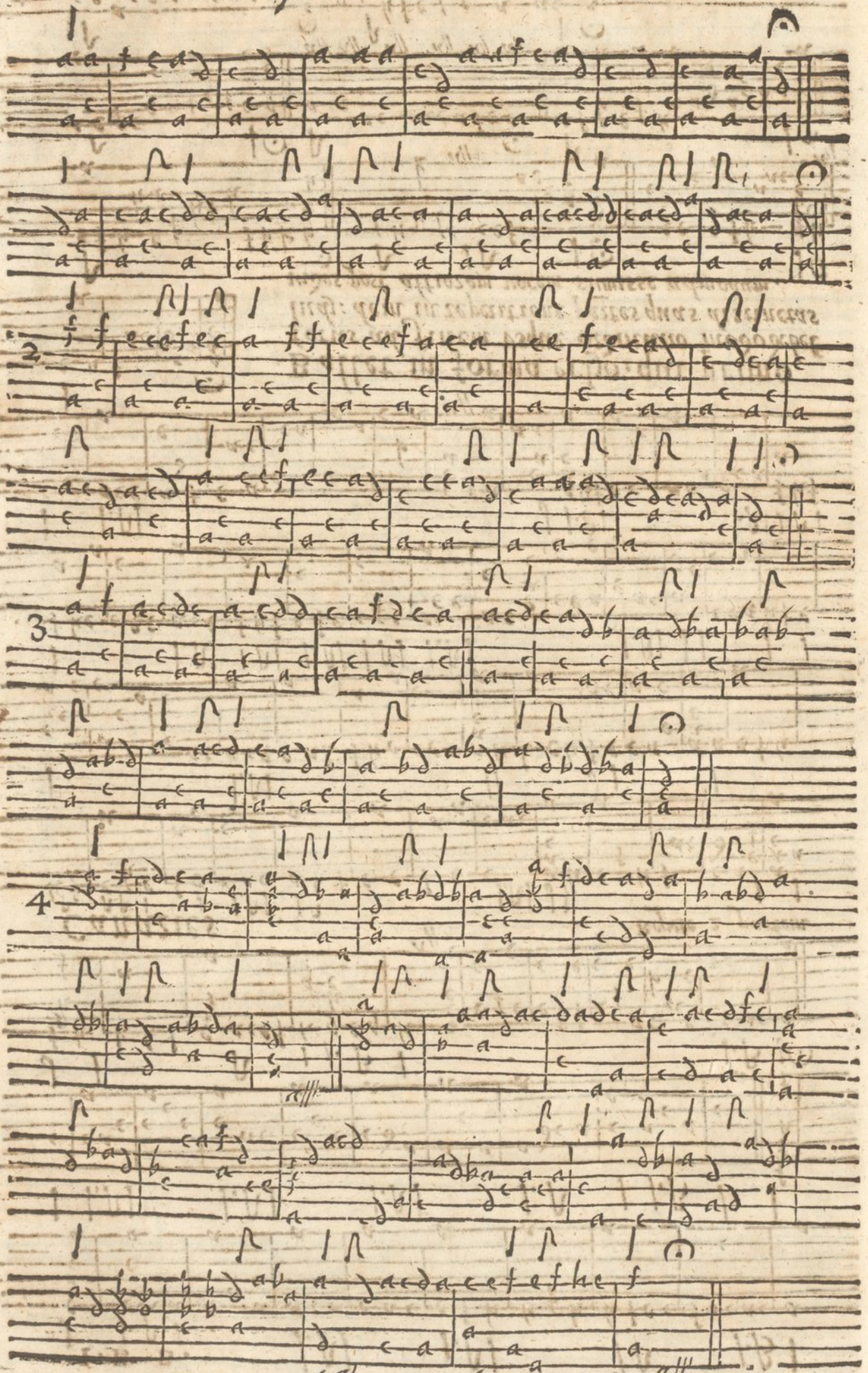
TESTVDO MINOR

Canaries

Repete 2 partem

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

Branles de village. TESTVDO MAIOR.



Repete vbicumque vides 2 interlin

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28. Prantes de village TESTVDO MINOR.

I. B. B.

1

Repetantur singulæ partes huius.

2

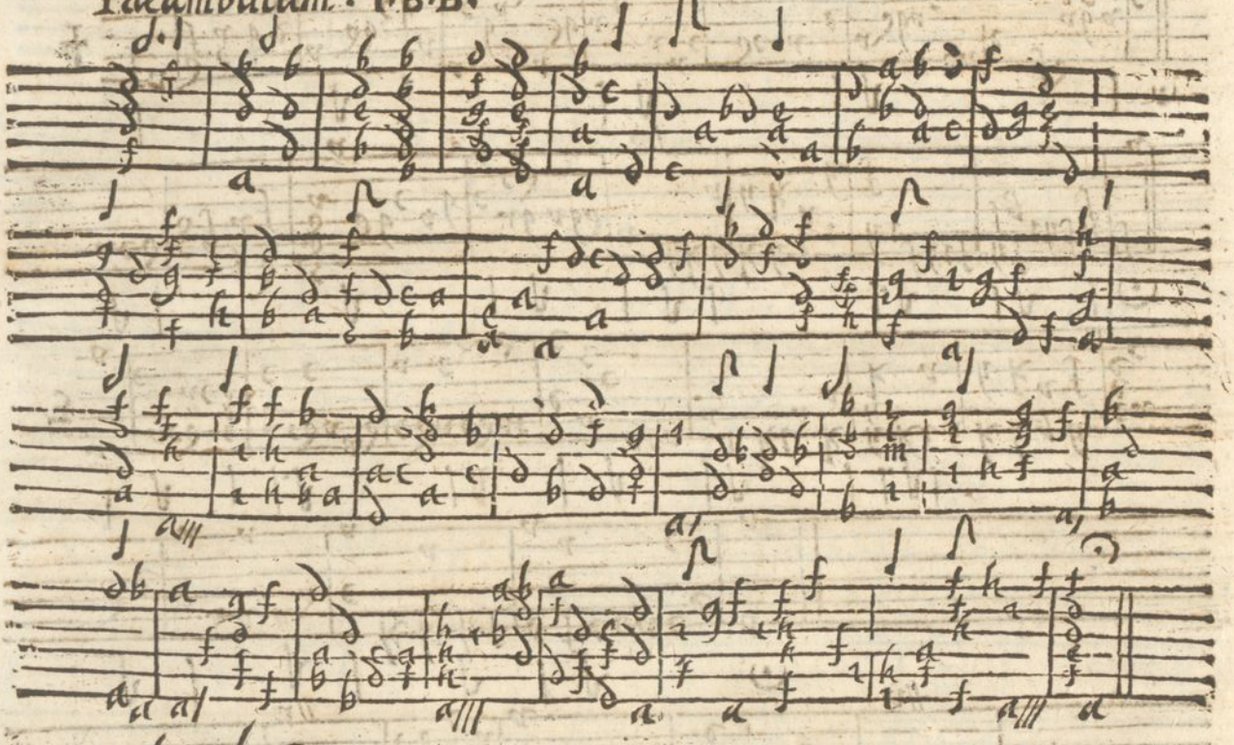
3

4

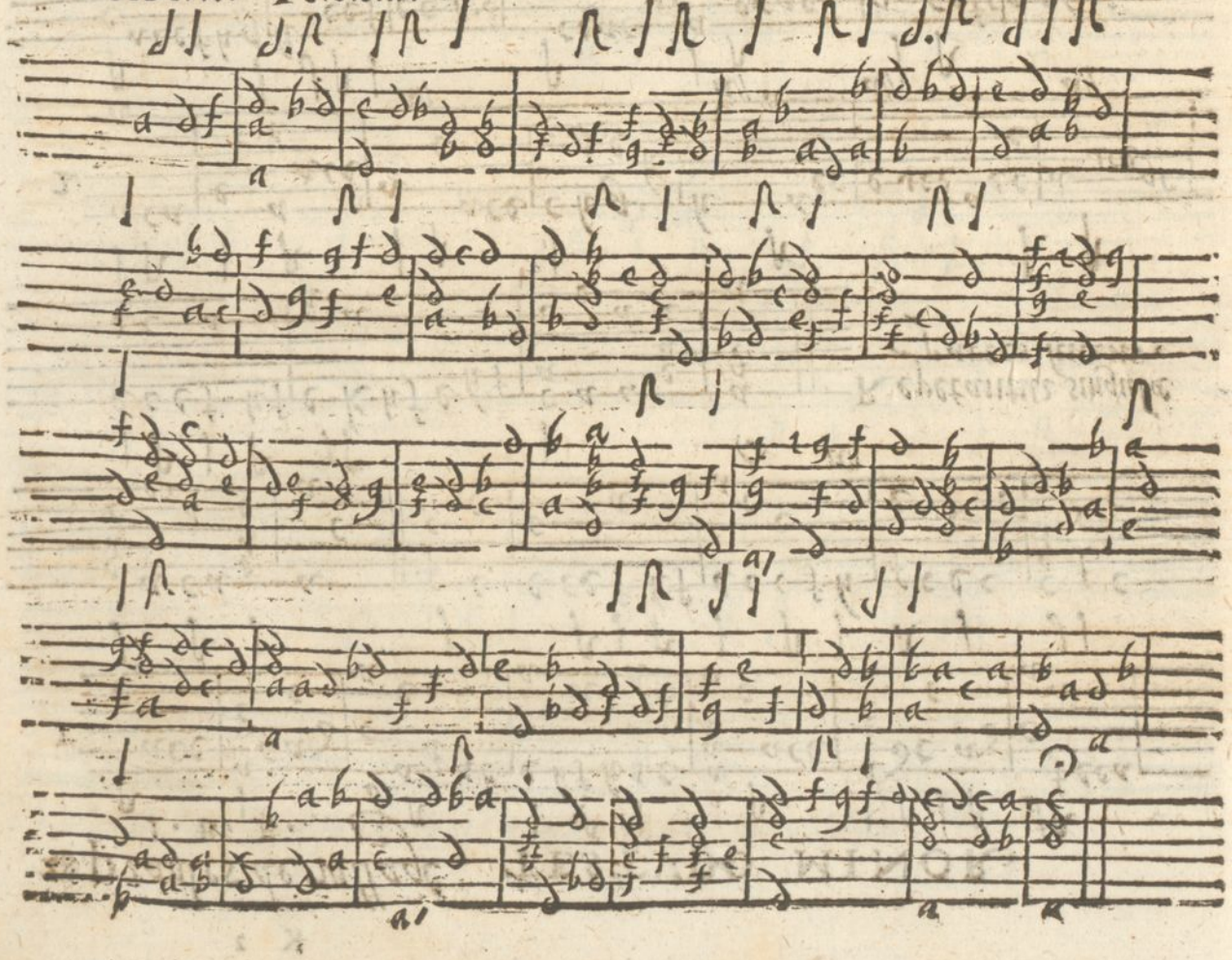
Repete

Tertia pars huius operis lectissimi stili partes aliquot ad vnius saltem testudinis vsum, quibus et aliarum etiam celebratissimarum authorum plerasque addiuntur seorsim continens.

Præambulum. I.B.B.



Aliud Præamb.



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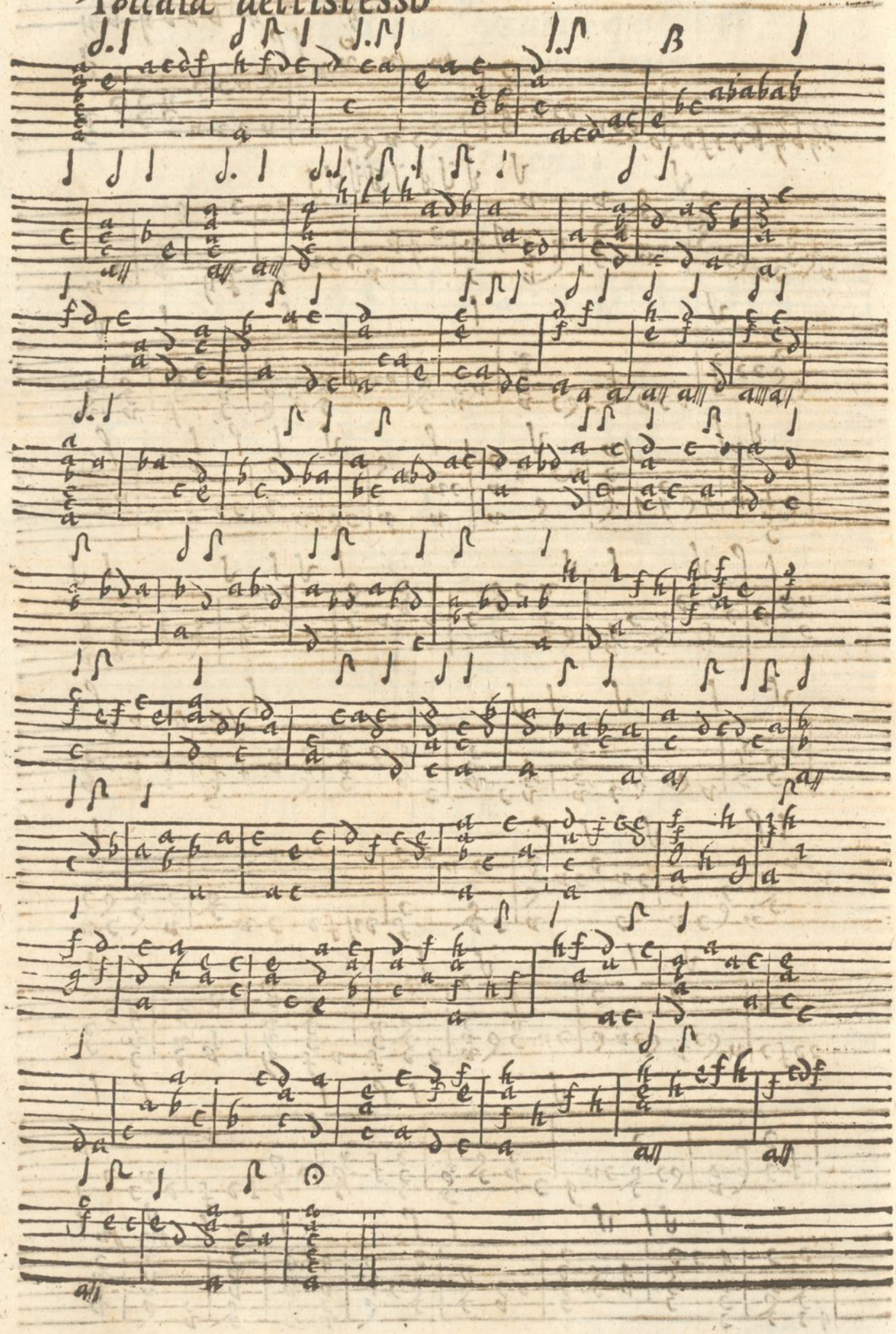
30. Toccata del Signor Michel Angelo Galilei fiorentino

31

Toccata dellistesso



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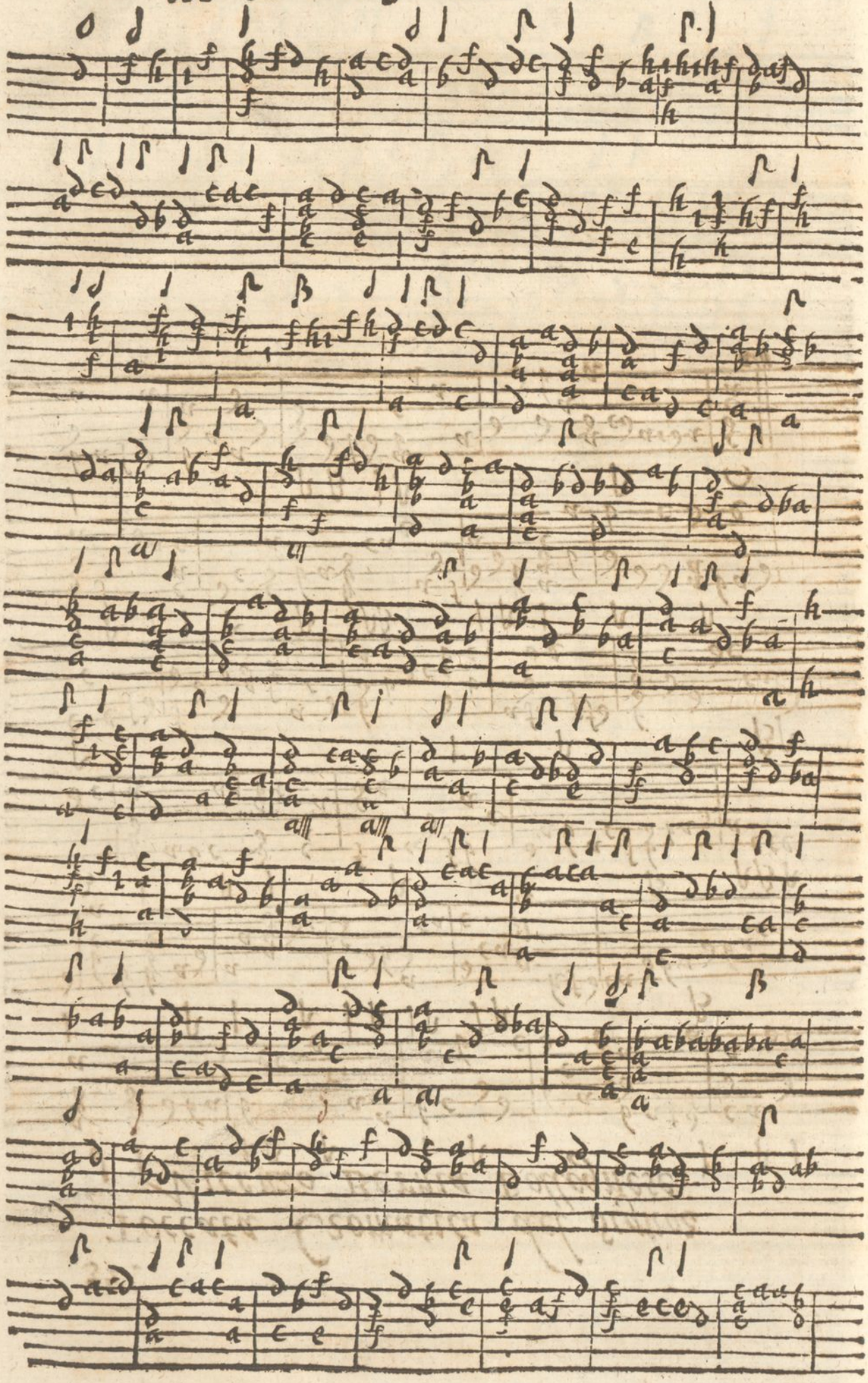
32.

Toccata Cromatica del Signor Vicenzo Bernia Bollognese.

Ricercar dellistesso sopra
ut re mi fa sol la



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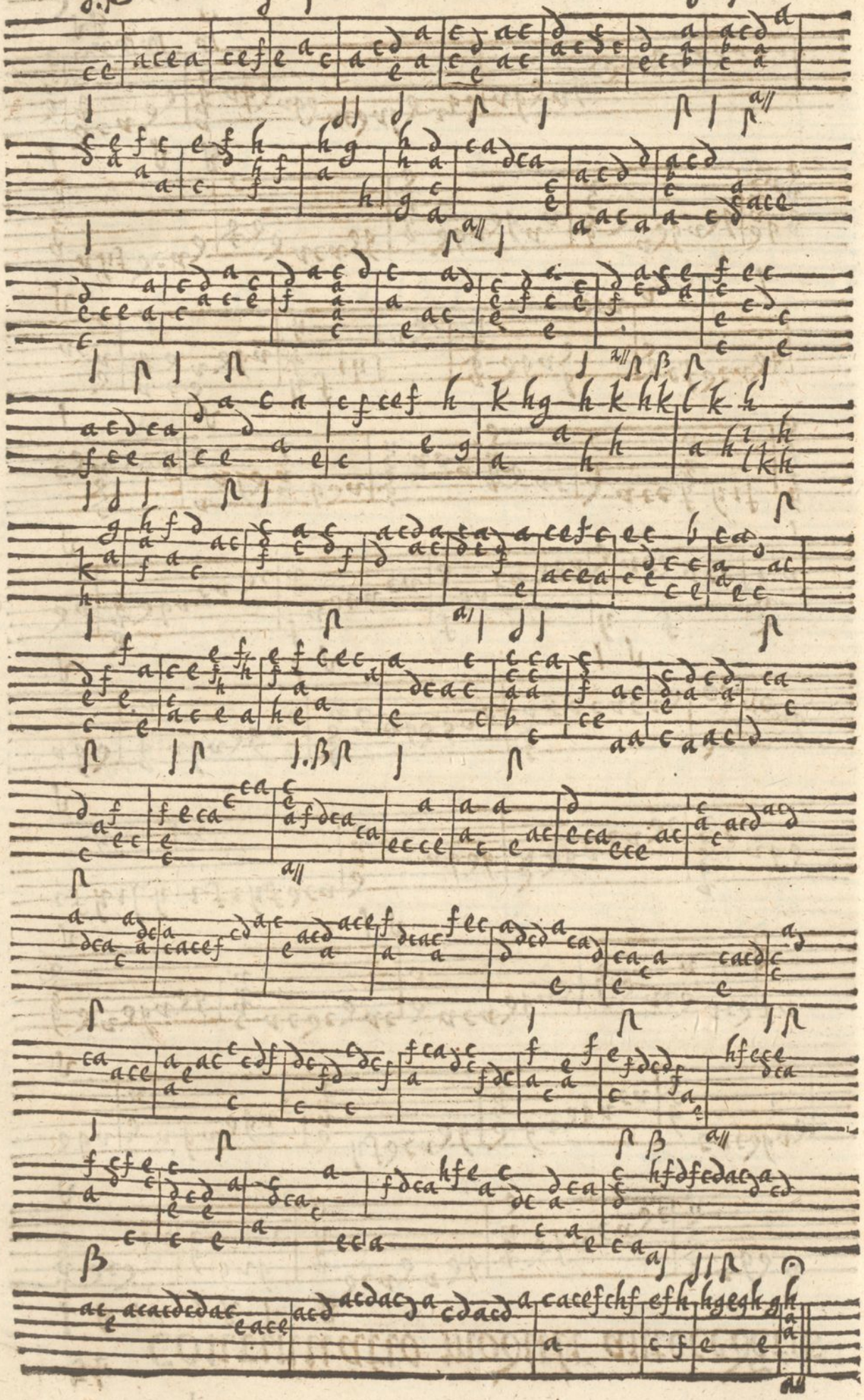
continuatio moduli antecedētis

Ricercar del Signor Stefano da Pesaro
già Musico del Serenissimo Duca di Vrbino



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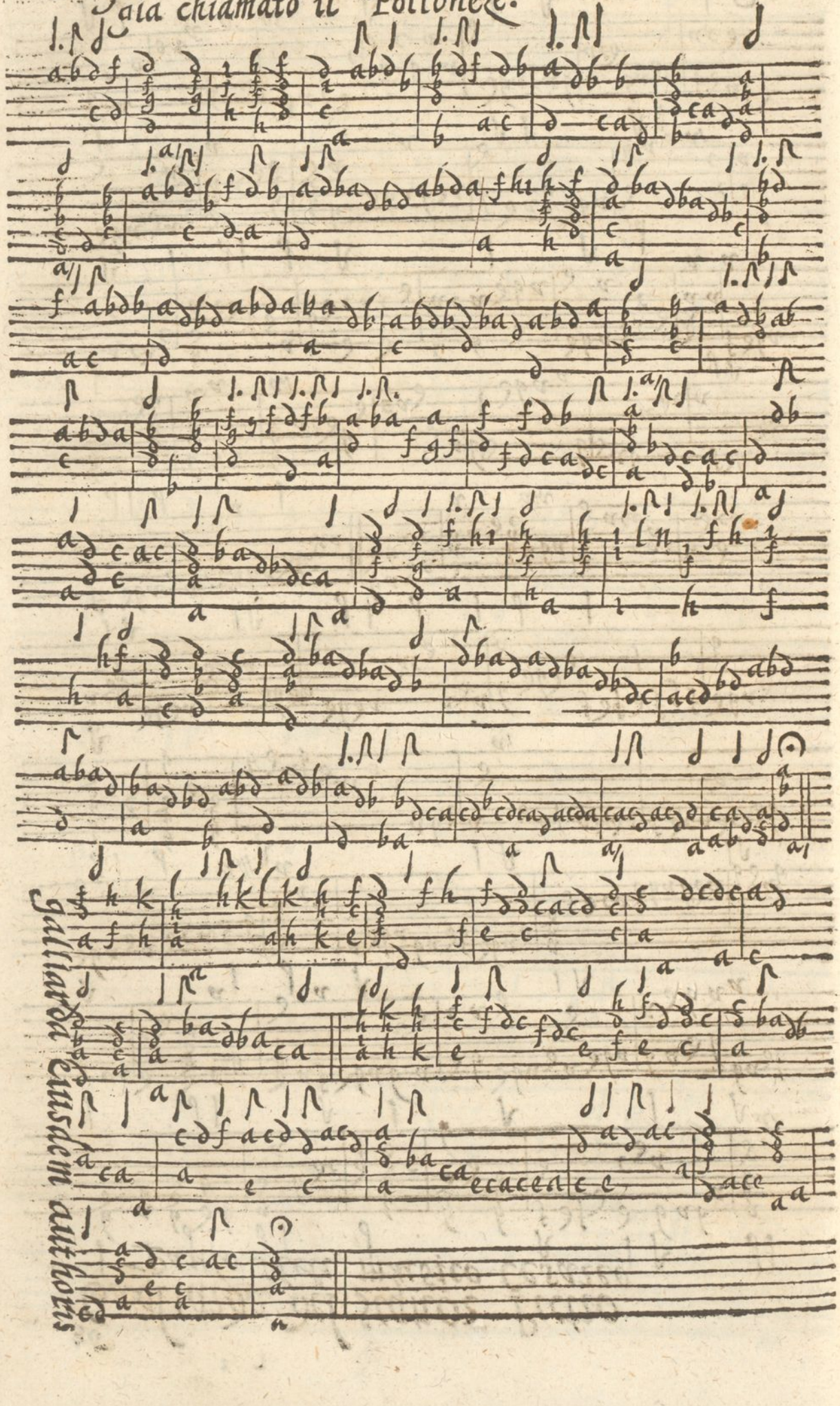
36

Cagliarda del signor Pietro Paulo Melli musico Cesareo

Gagliarda del Signor Jacob

gia chiamato il Polloneze.



Gagliarda eiusdem authoris

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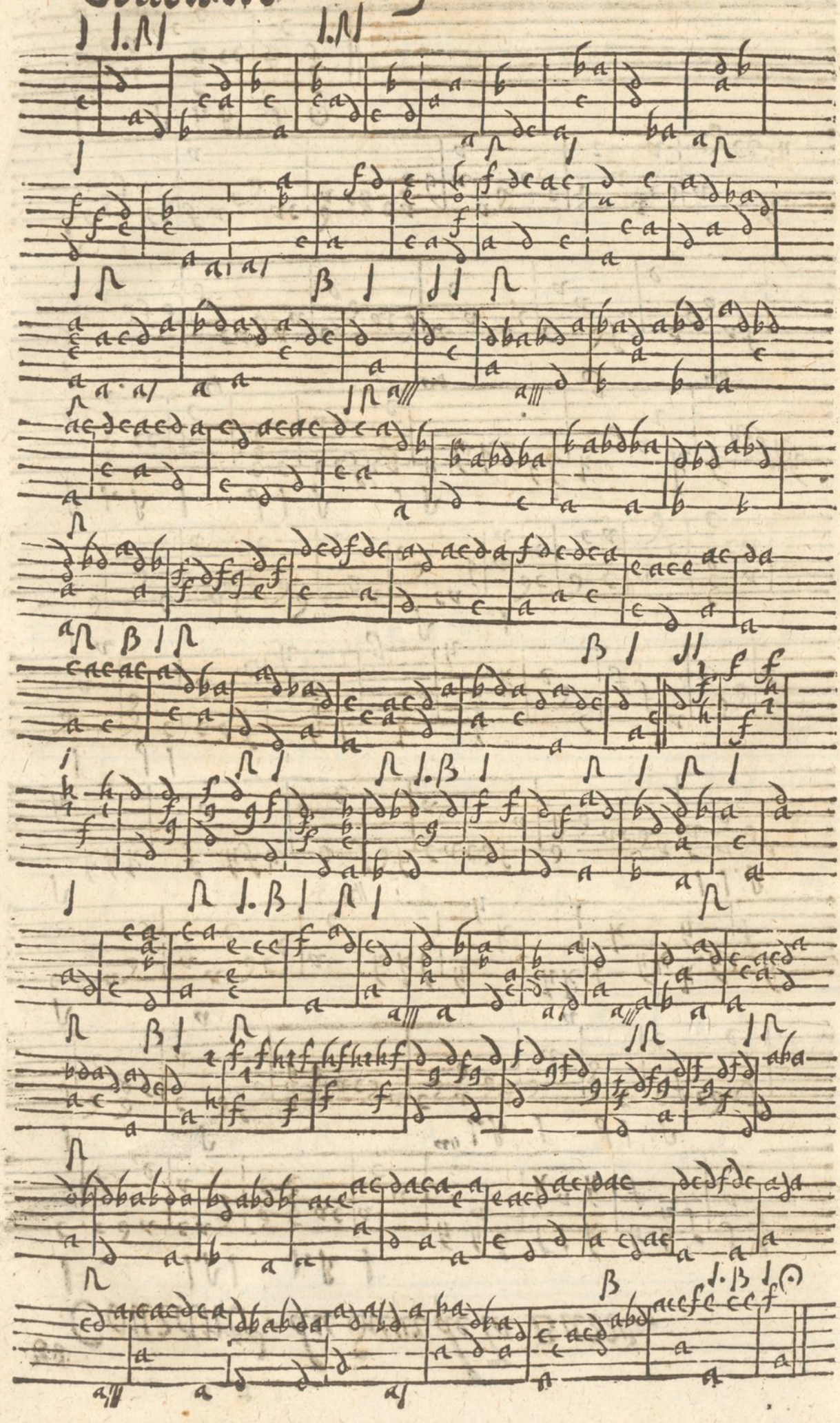
38 # Courante du Sieur de la Barre.

39 Courante mise par I. B. B.



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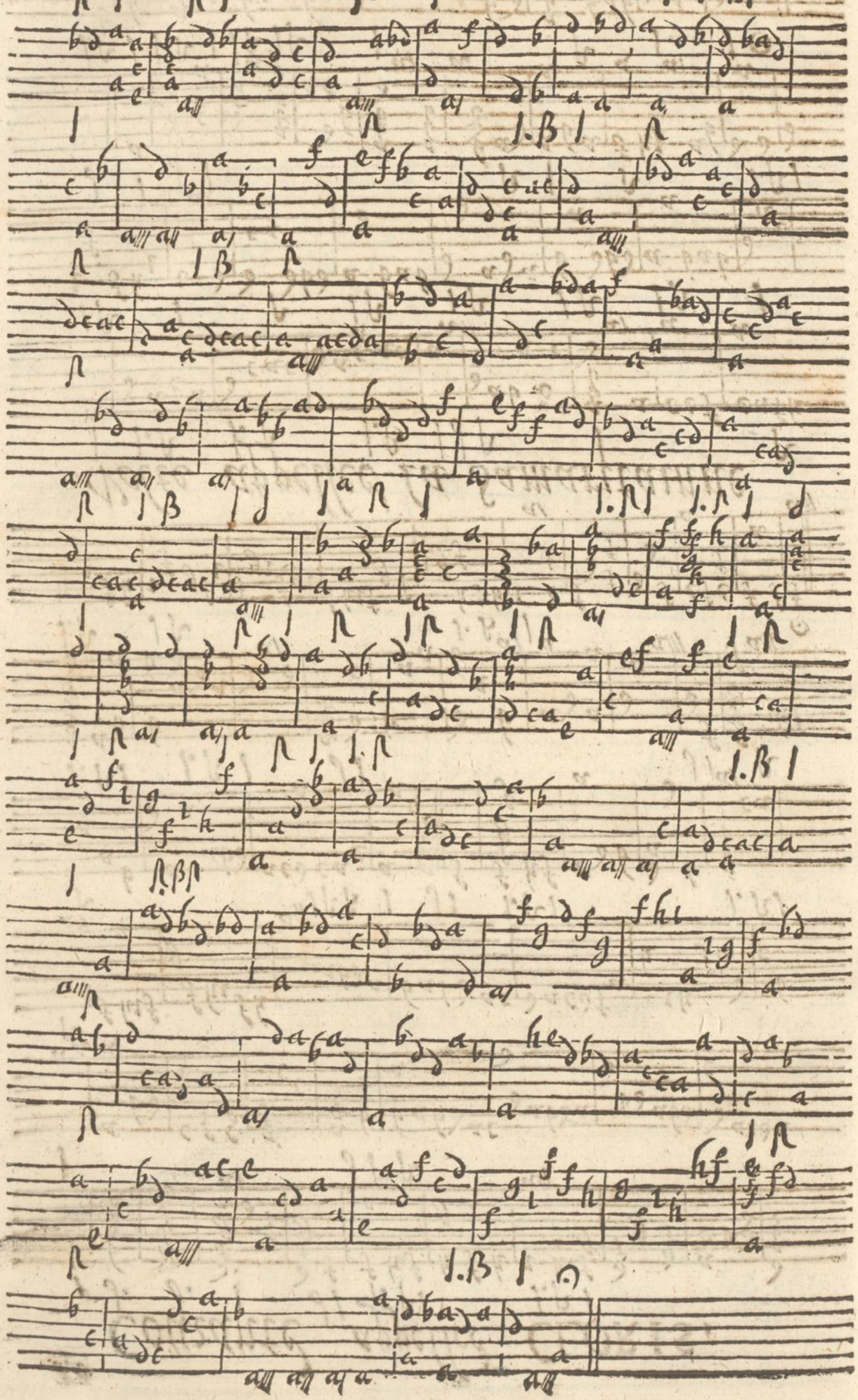
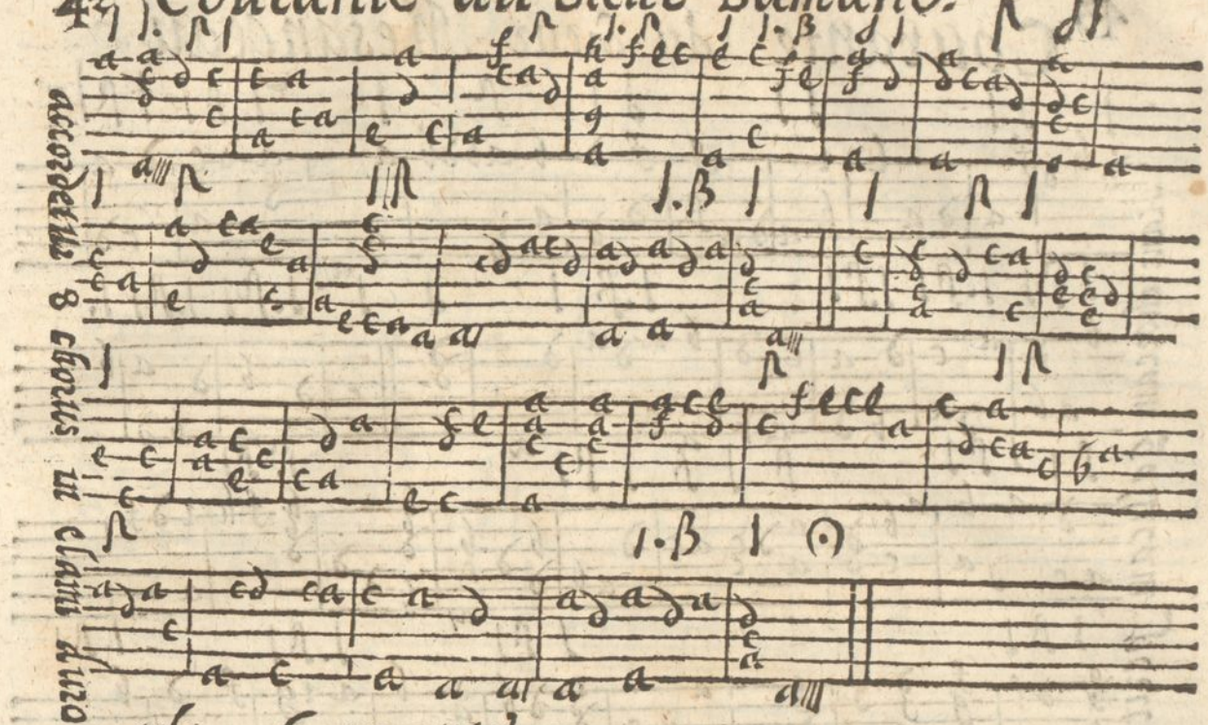
Courante appellee CLORIS.

Volte appellee la Samaritainne

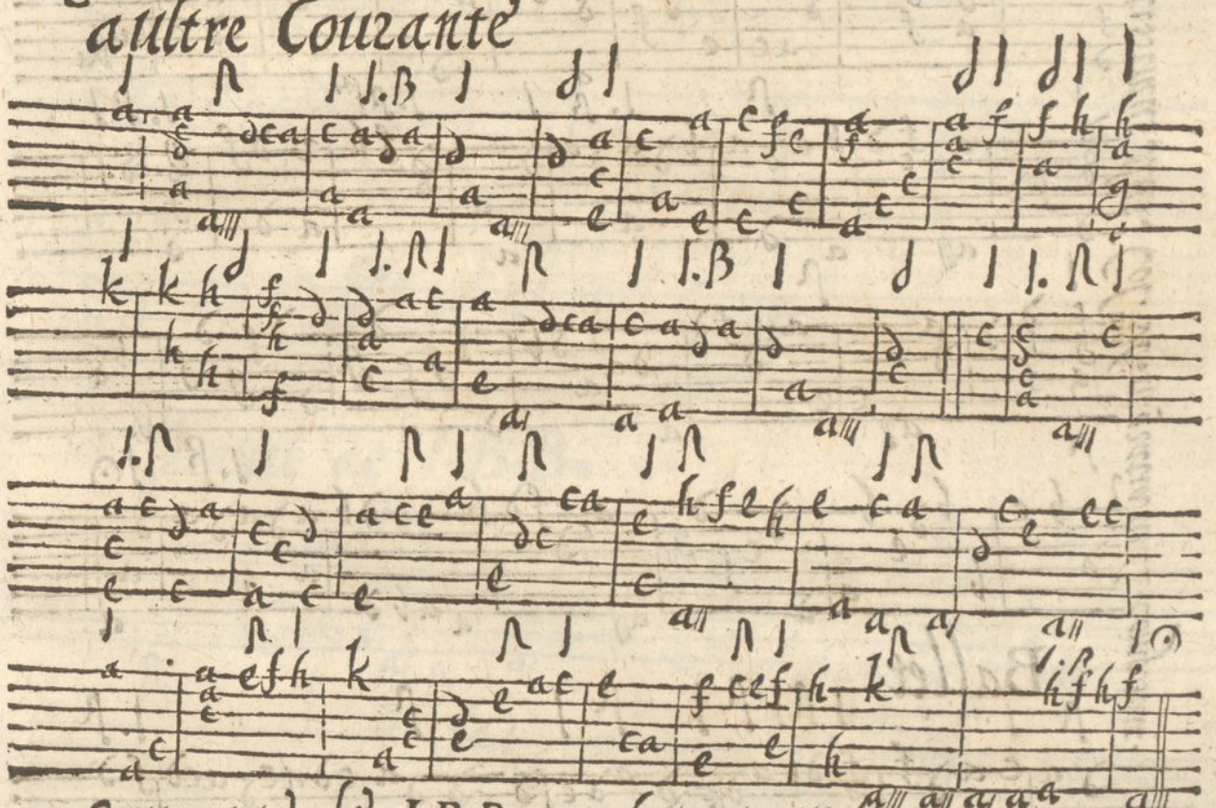
Courante du Sieur de la Grotte



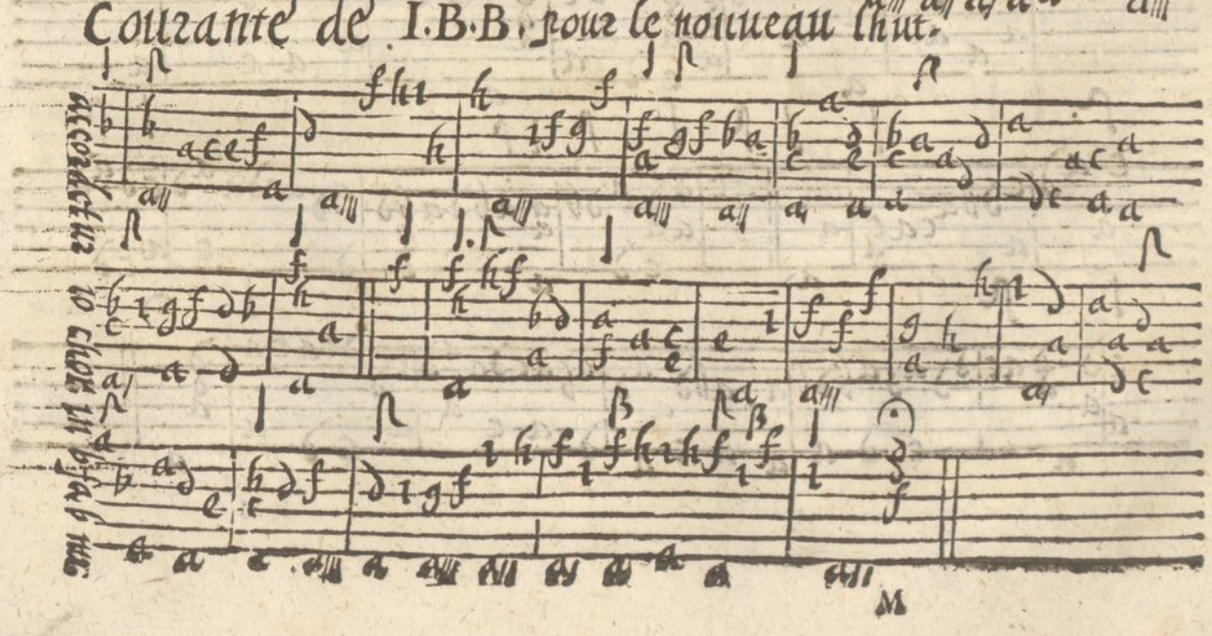
Courante du sieur Samand.



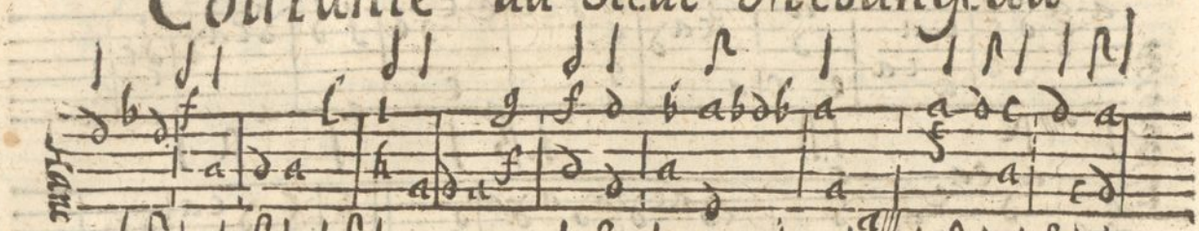
aultre Courante

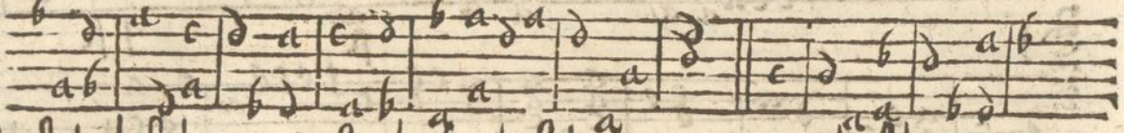


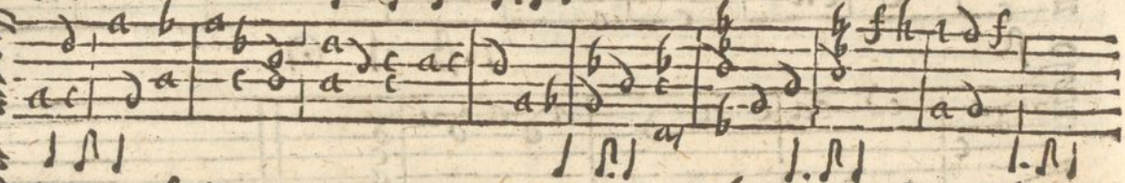
Courante de I.B.B. pour le nouueau chut.

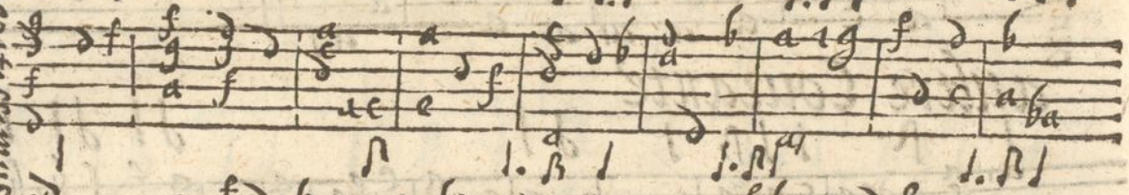


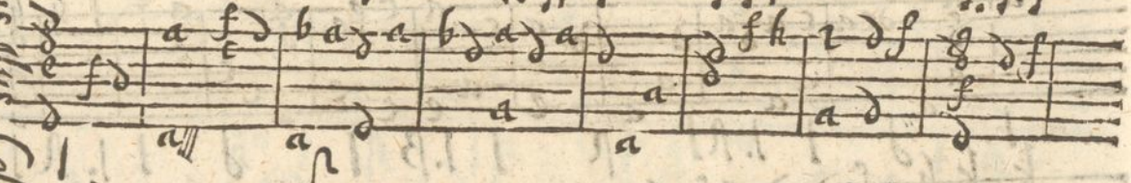
Courante du Sieur Mesangeau

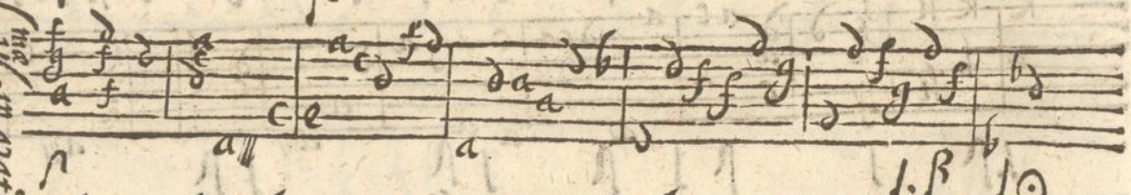


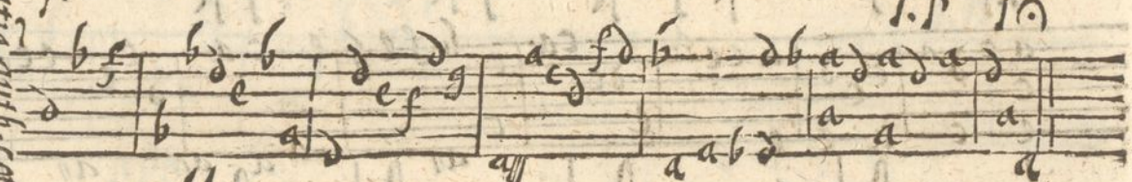


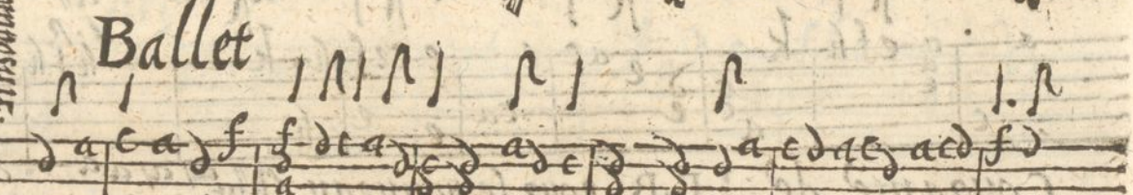






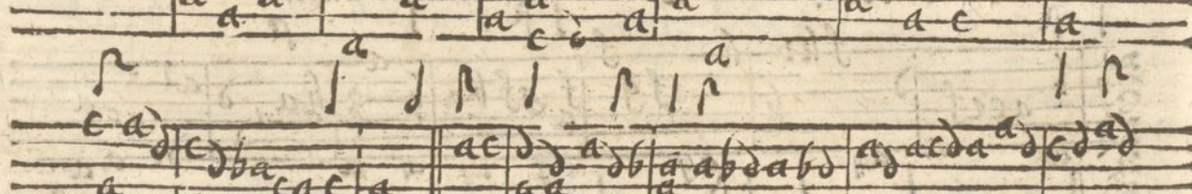


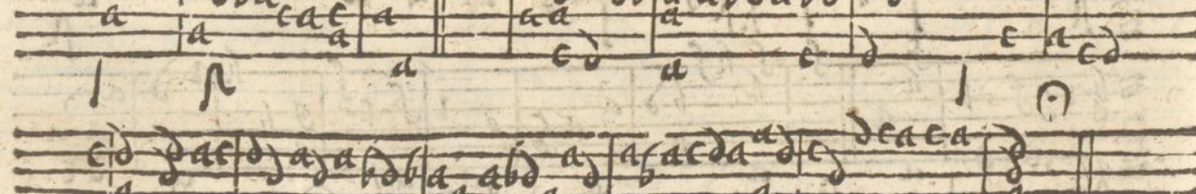




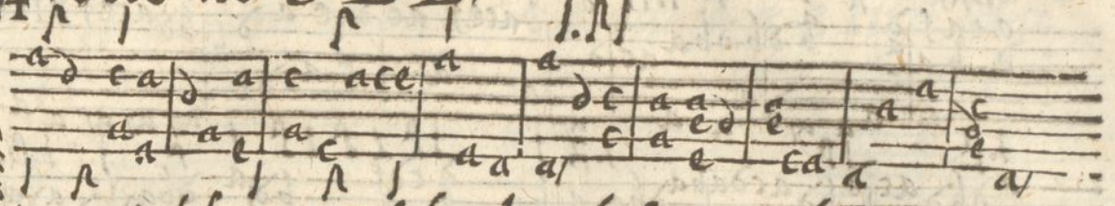
Hanc choream gallicam peritissimus Mus. Col.ma vl. in gratia auth. composuit.

Ballet

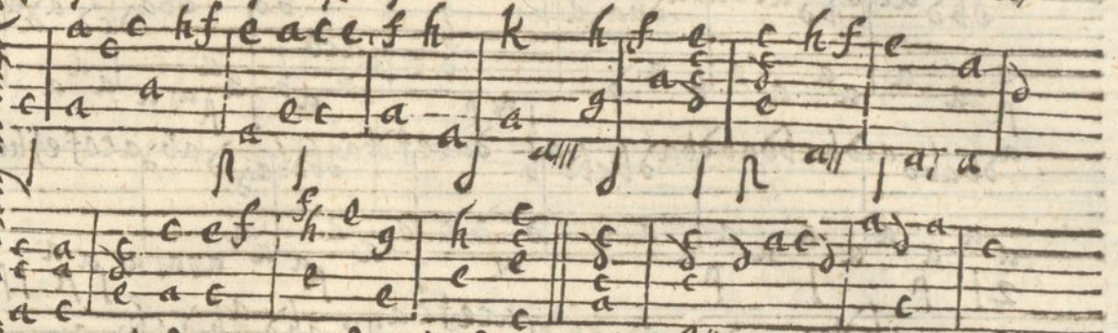


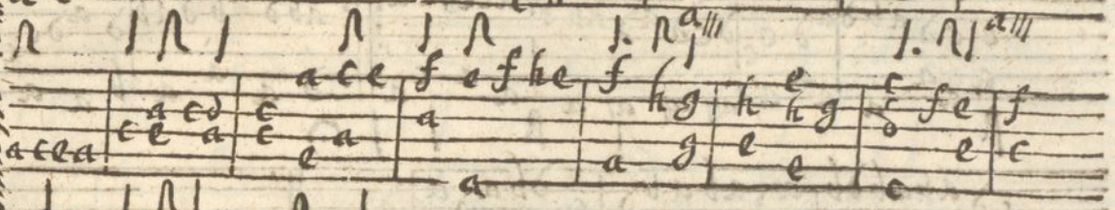


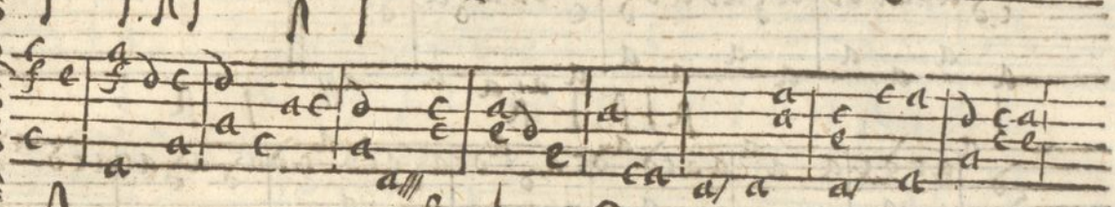
Volte de I.B.B.

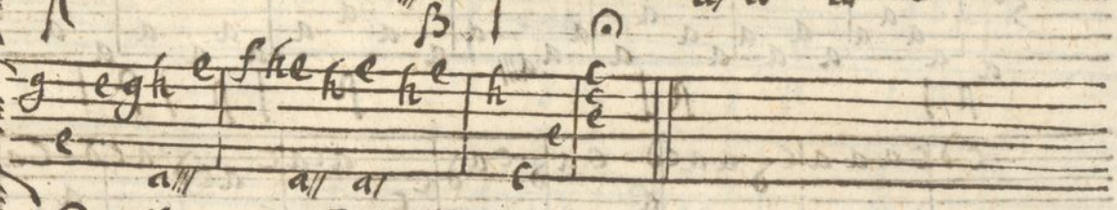


accordetur in hisce 2 moo, octavus chorus in e la mi duro.

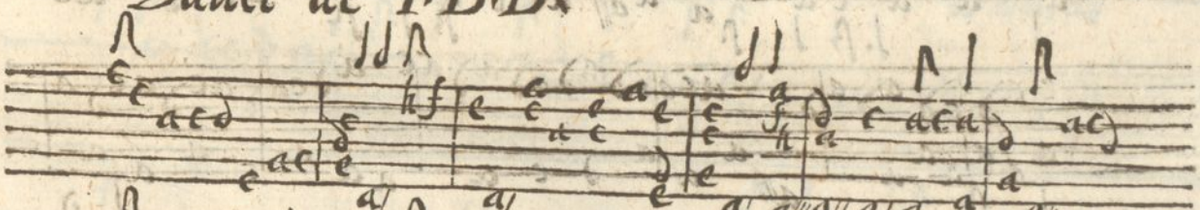


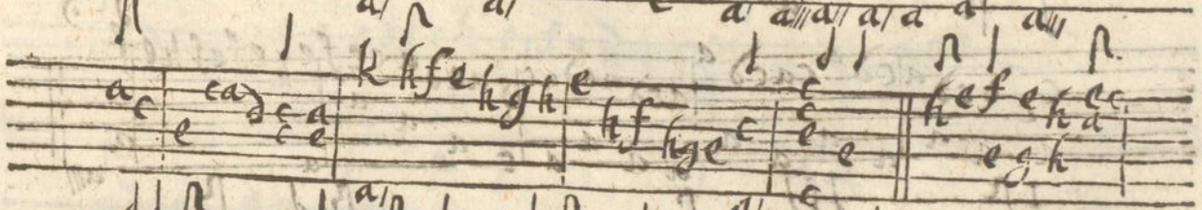


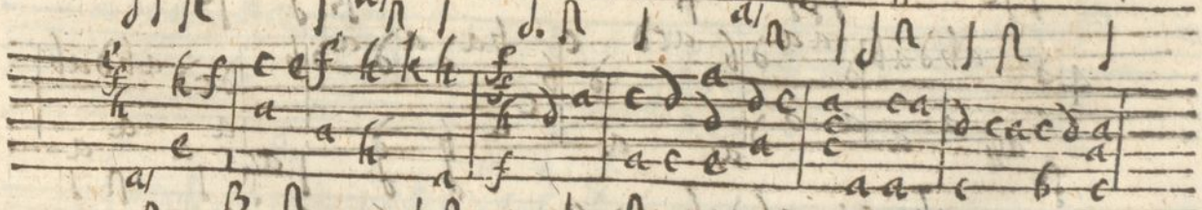


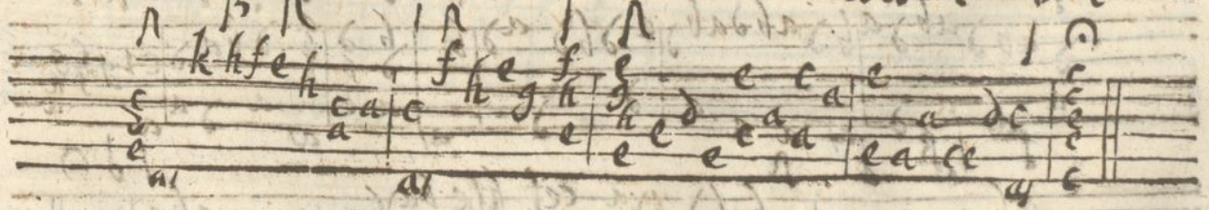


Ballet de I.B.B.

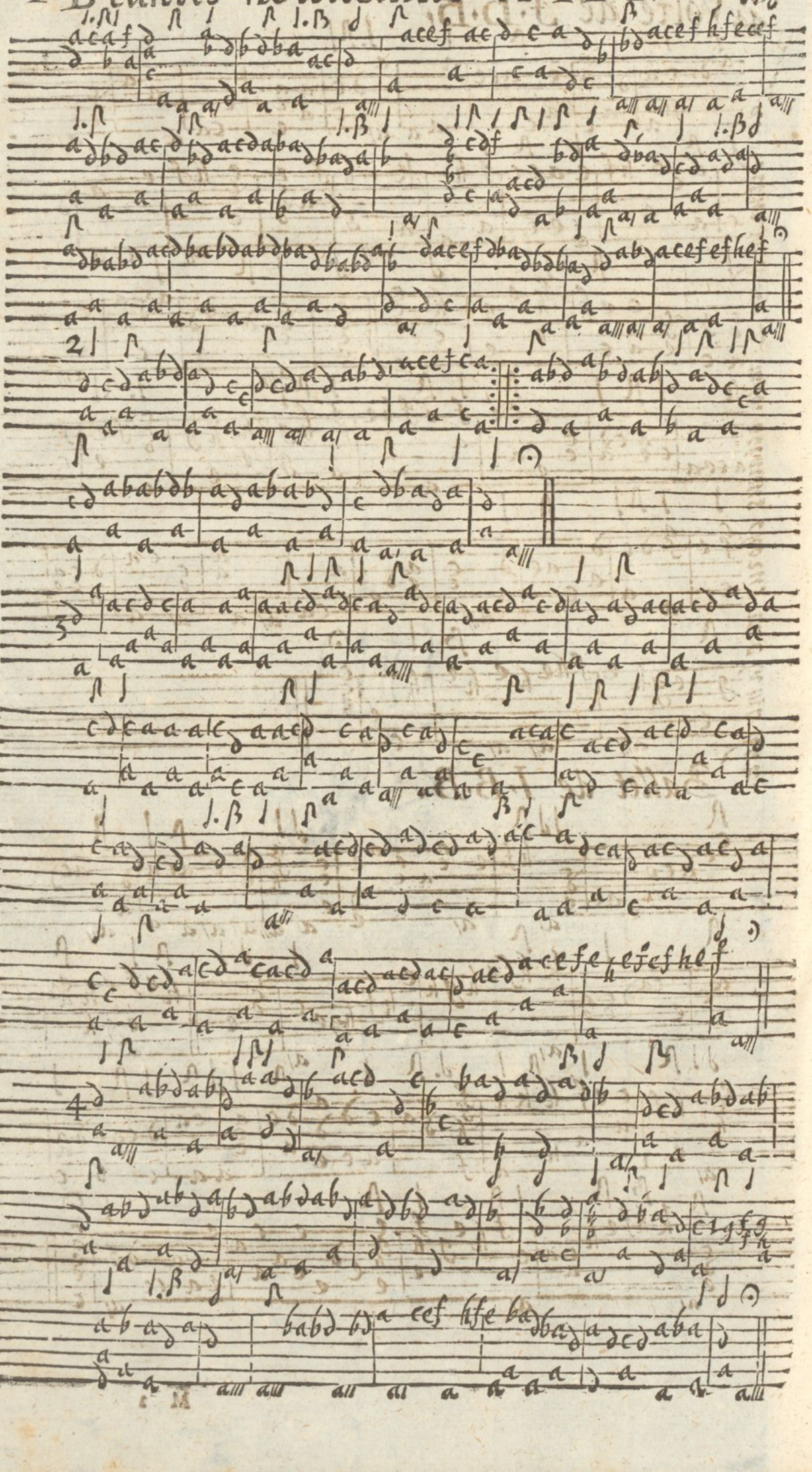




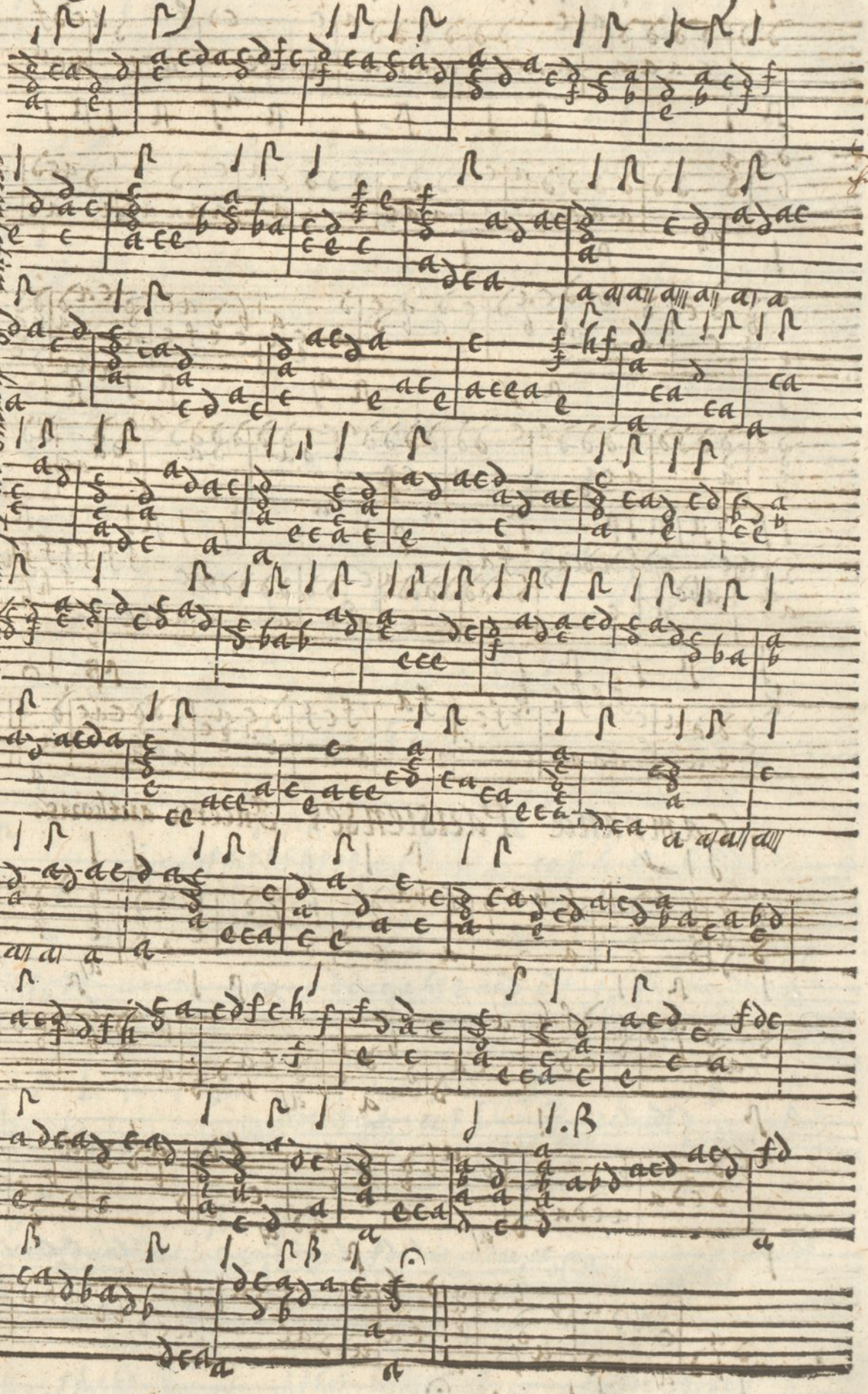




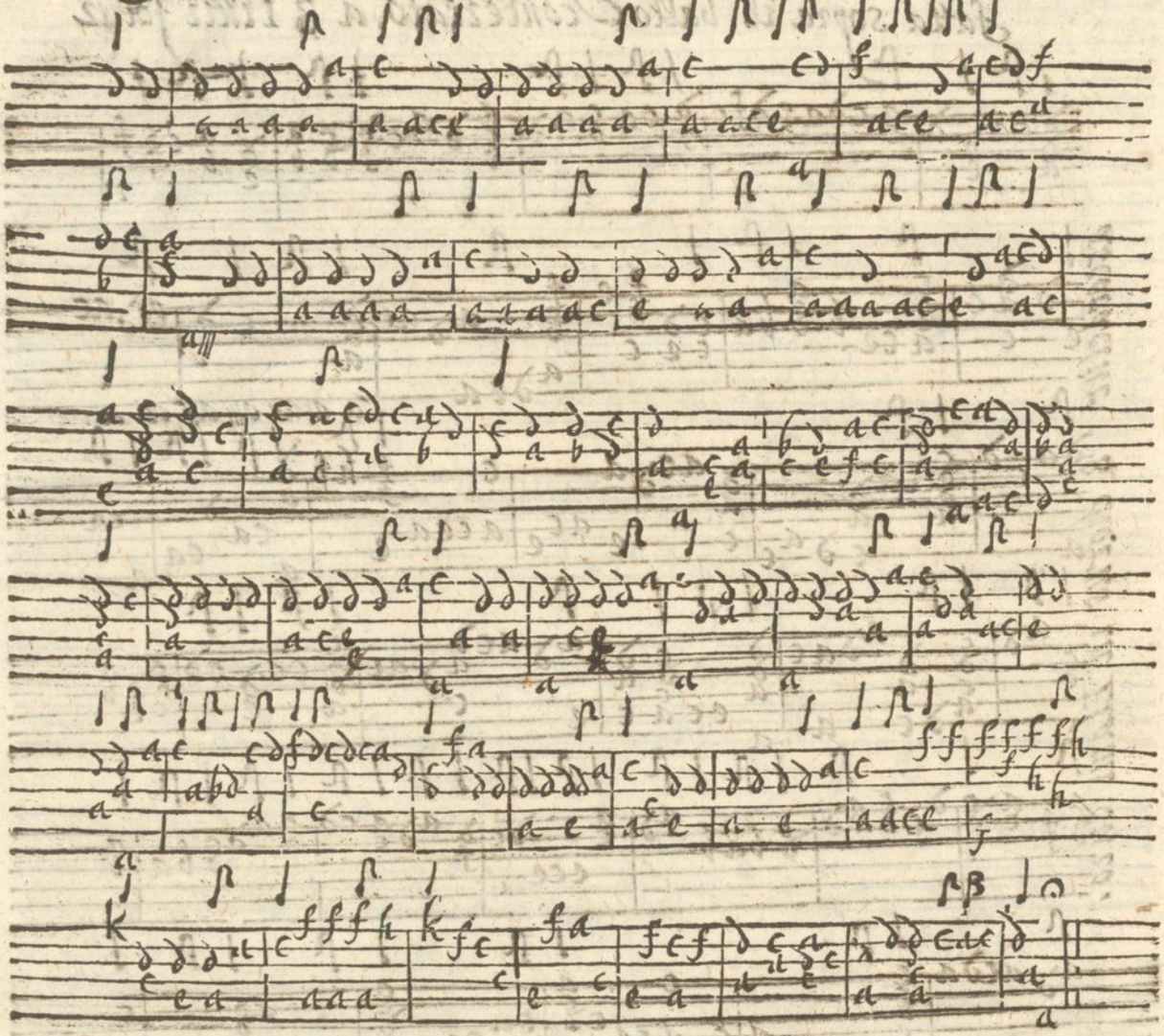
Branles nouueaux de I. B. B.



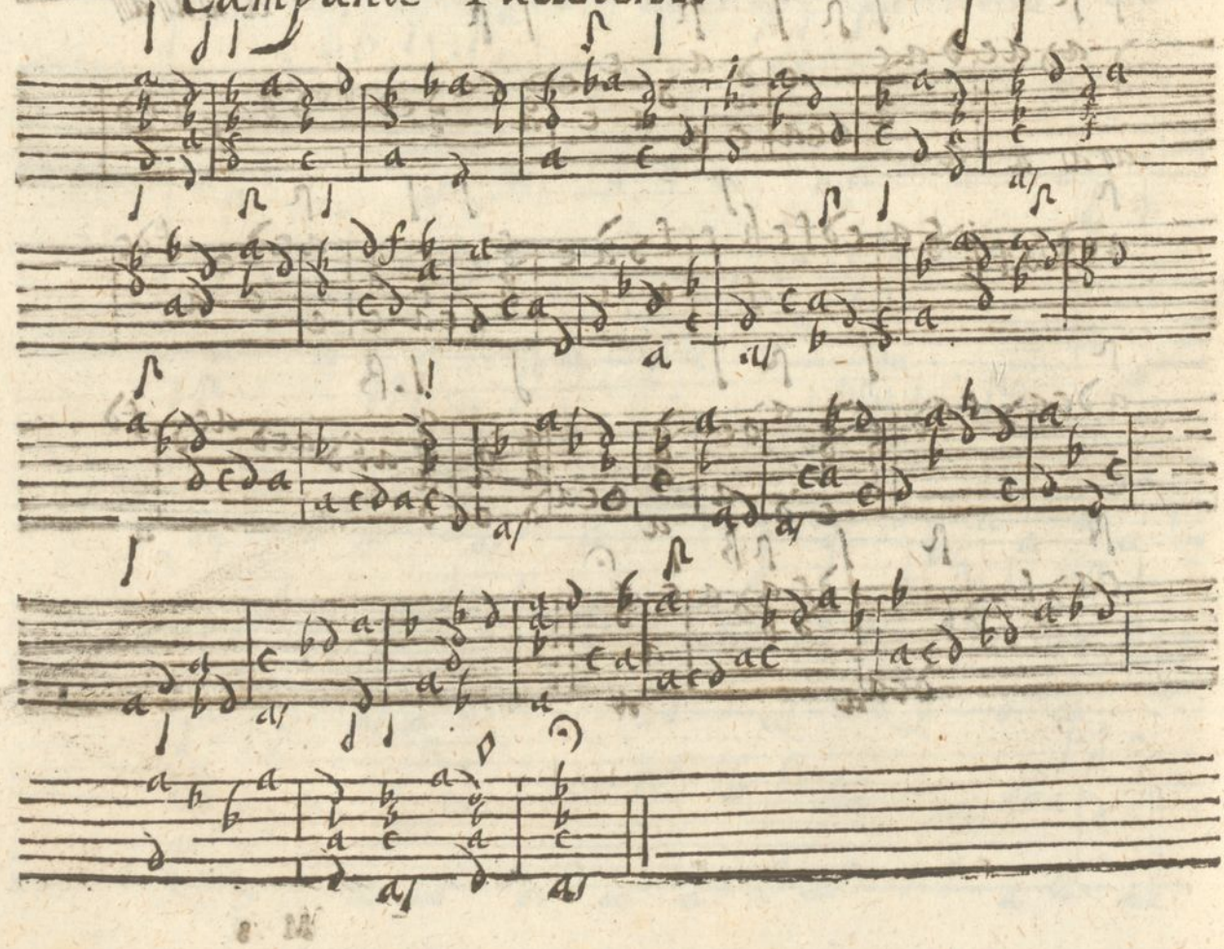
46 Canzonetta del Sig: Marco Antonio Ballek
fatta sopra il ballo concertato a 3 Liuti fol. 12



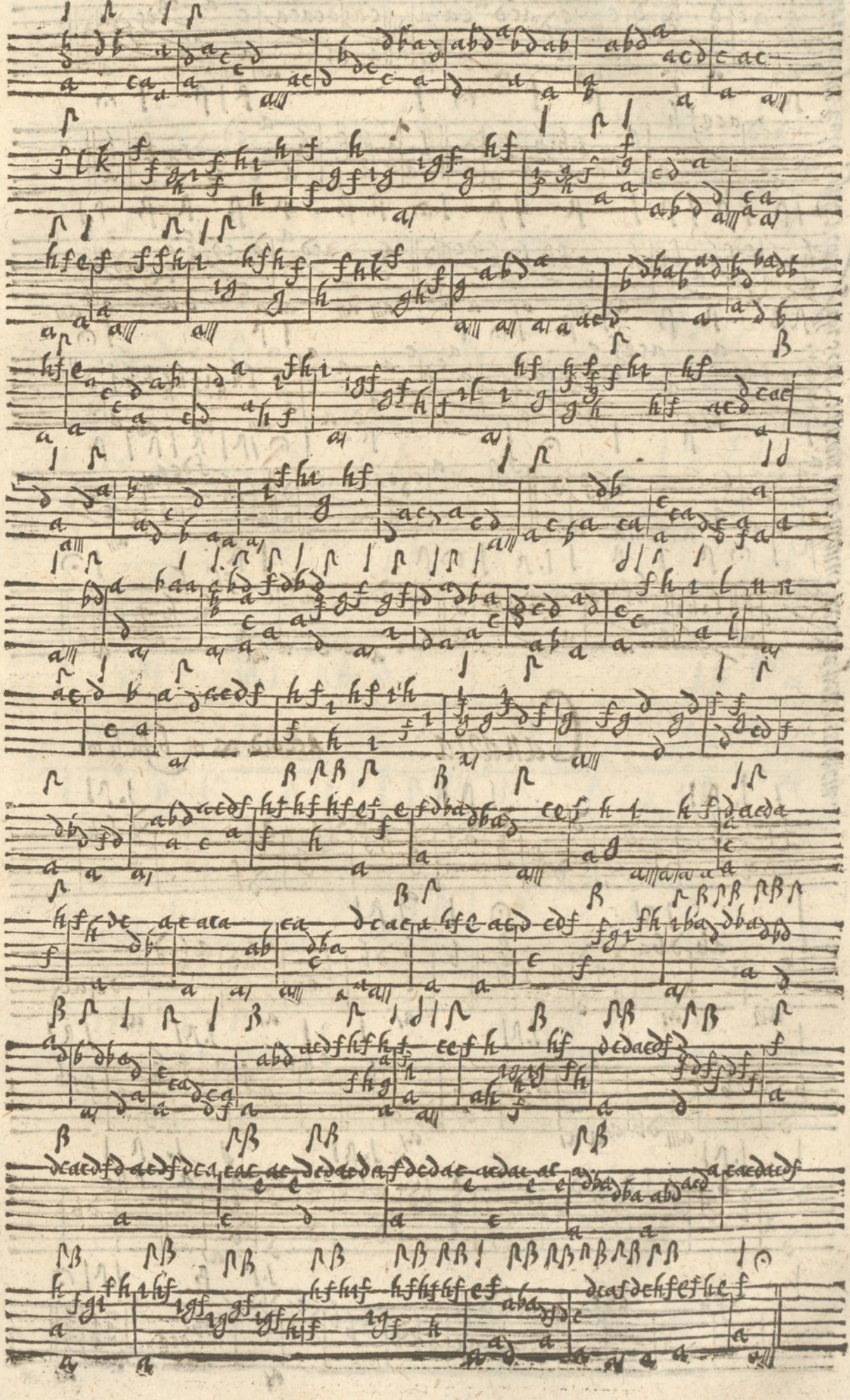
47 Gallus et Gallina D. Vicent. Bernia



Campanæ Parisienses Incerti authoris.

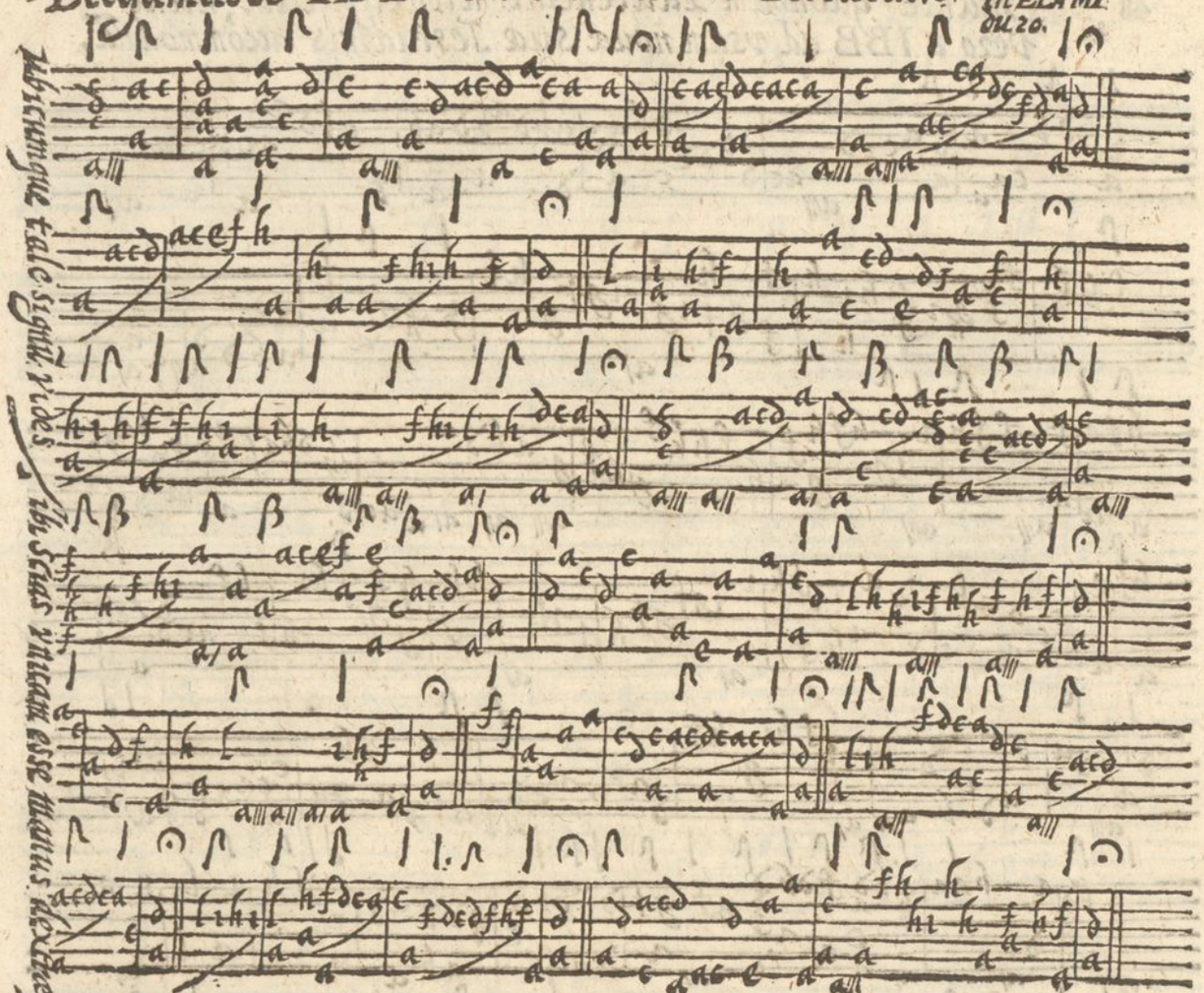


Branle quondam Laurentini Nunciatum, nunc vero a IBB ad vsum nouæ suæ Testudinis accommodatu.



Bergamasco I.B.B ad vsum nouæ Testudinis.

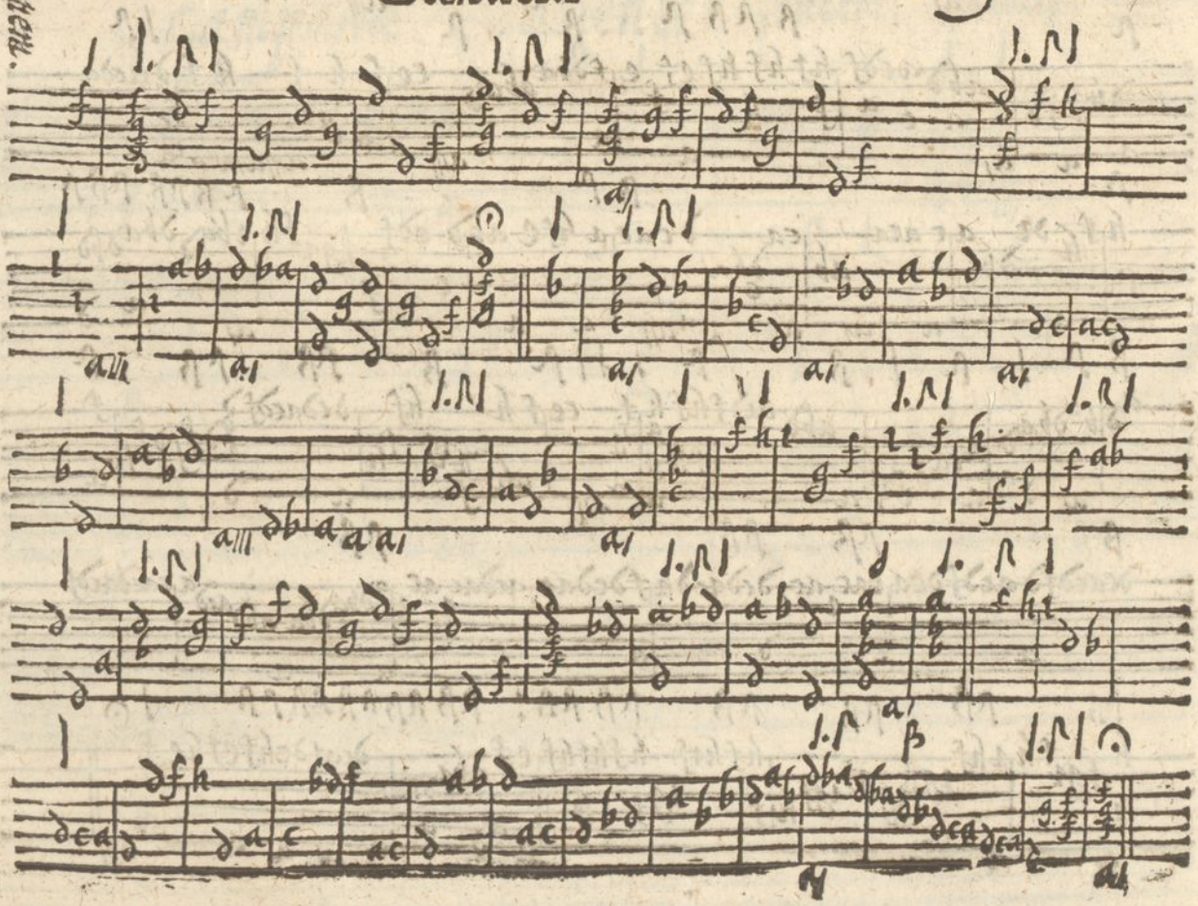
Accord. 8 in ELA MI du 20.



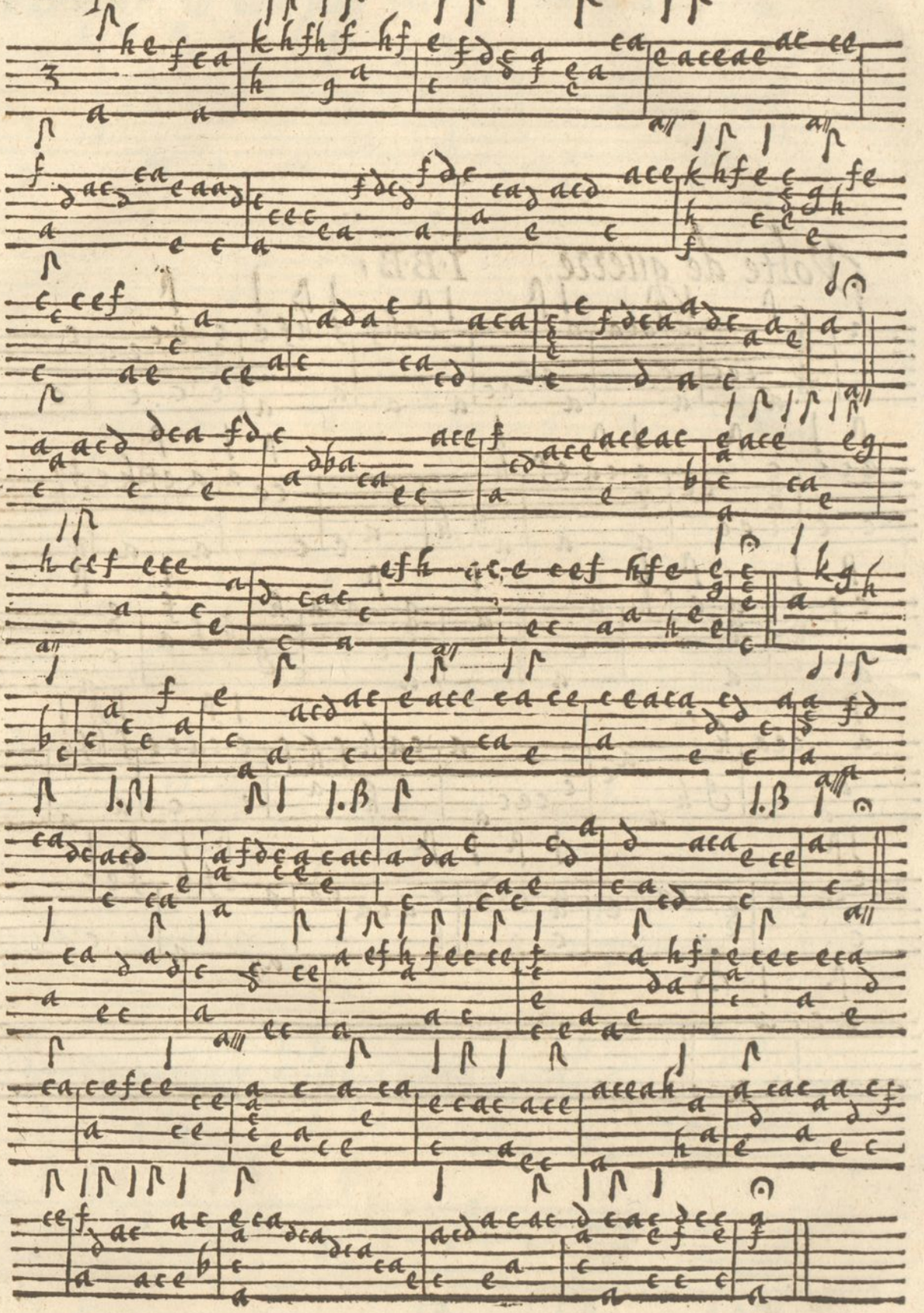
Ubicunque tale signũ vides ibi scias vnicam esse manus dextræ percussionem.

Canaria

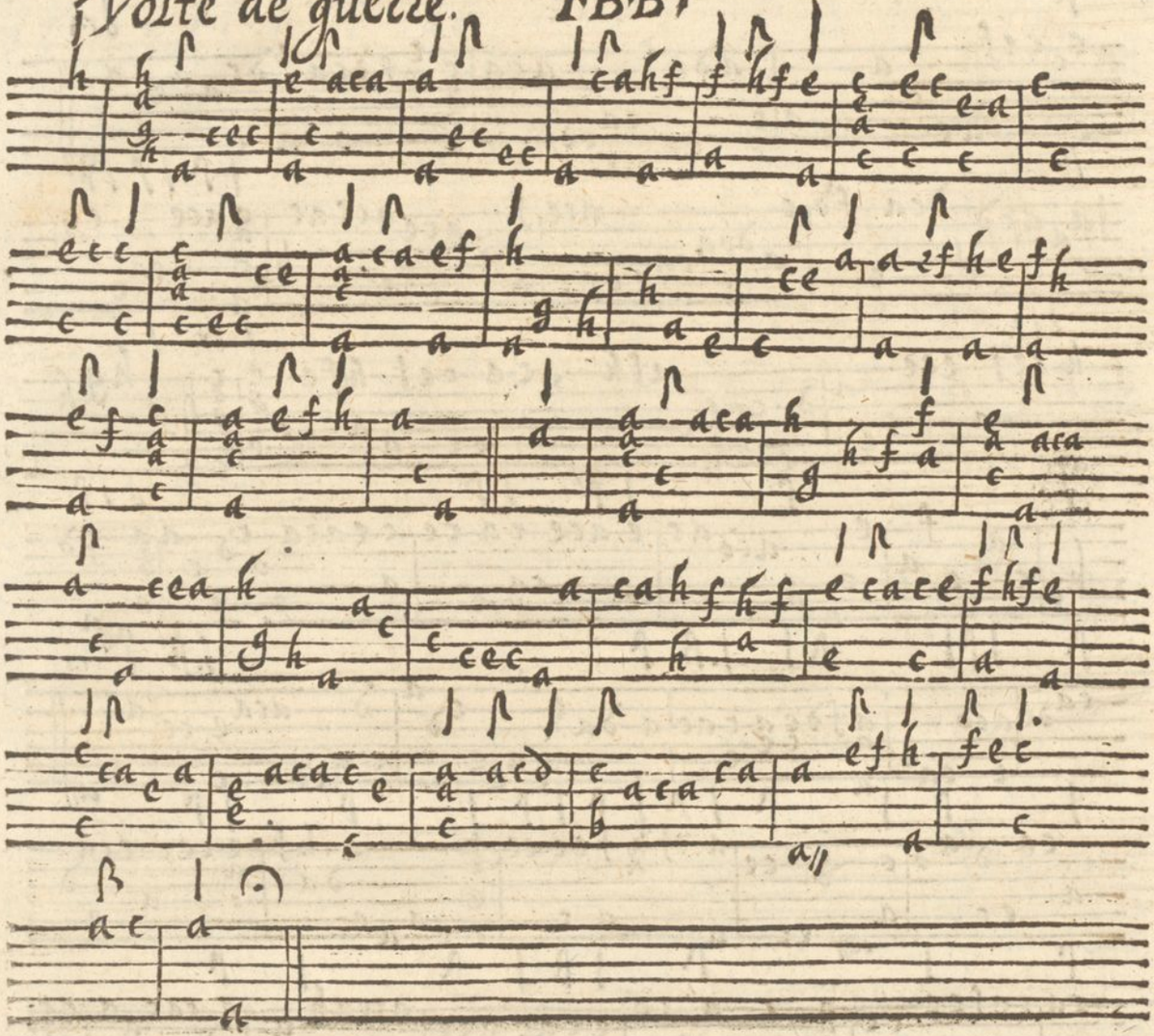
Accord. x in b fa b mi



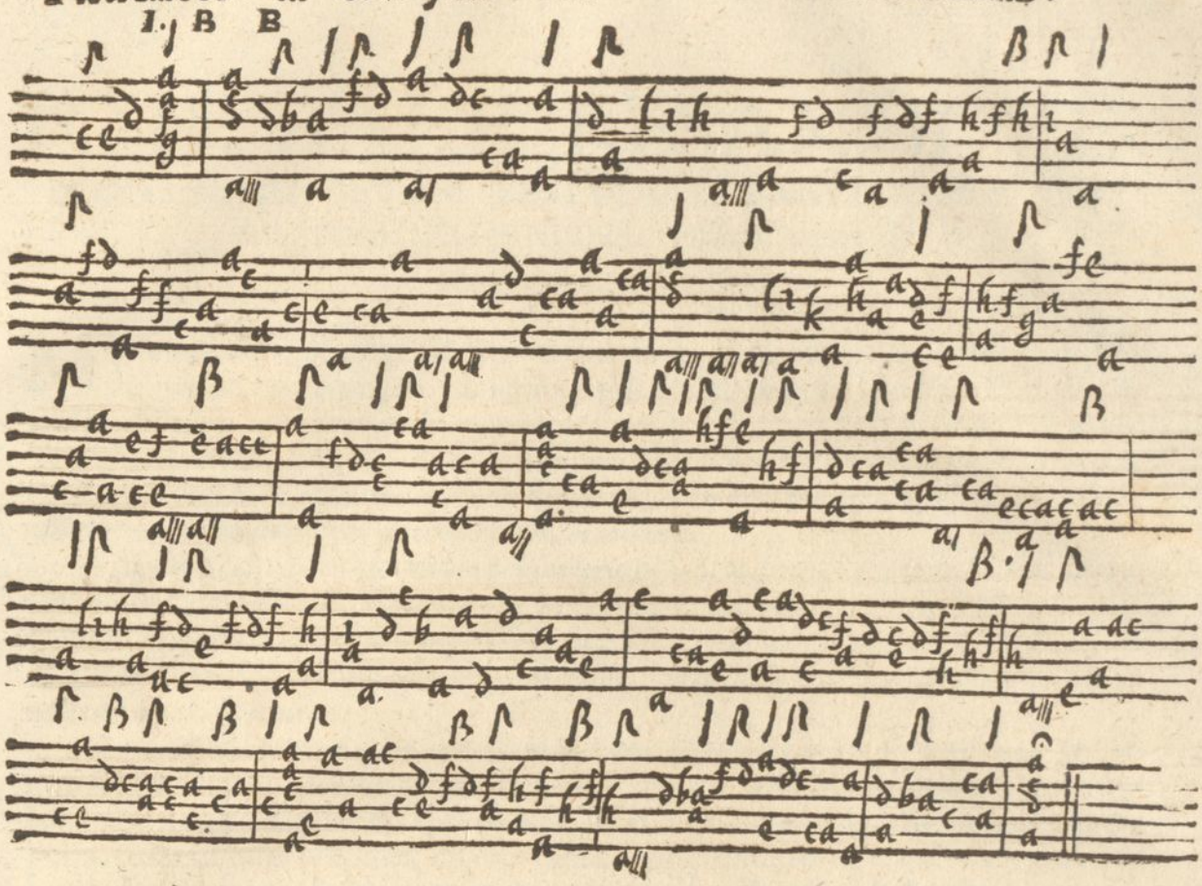
Simphonia I.B.B



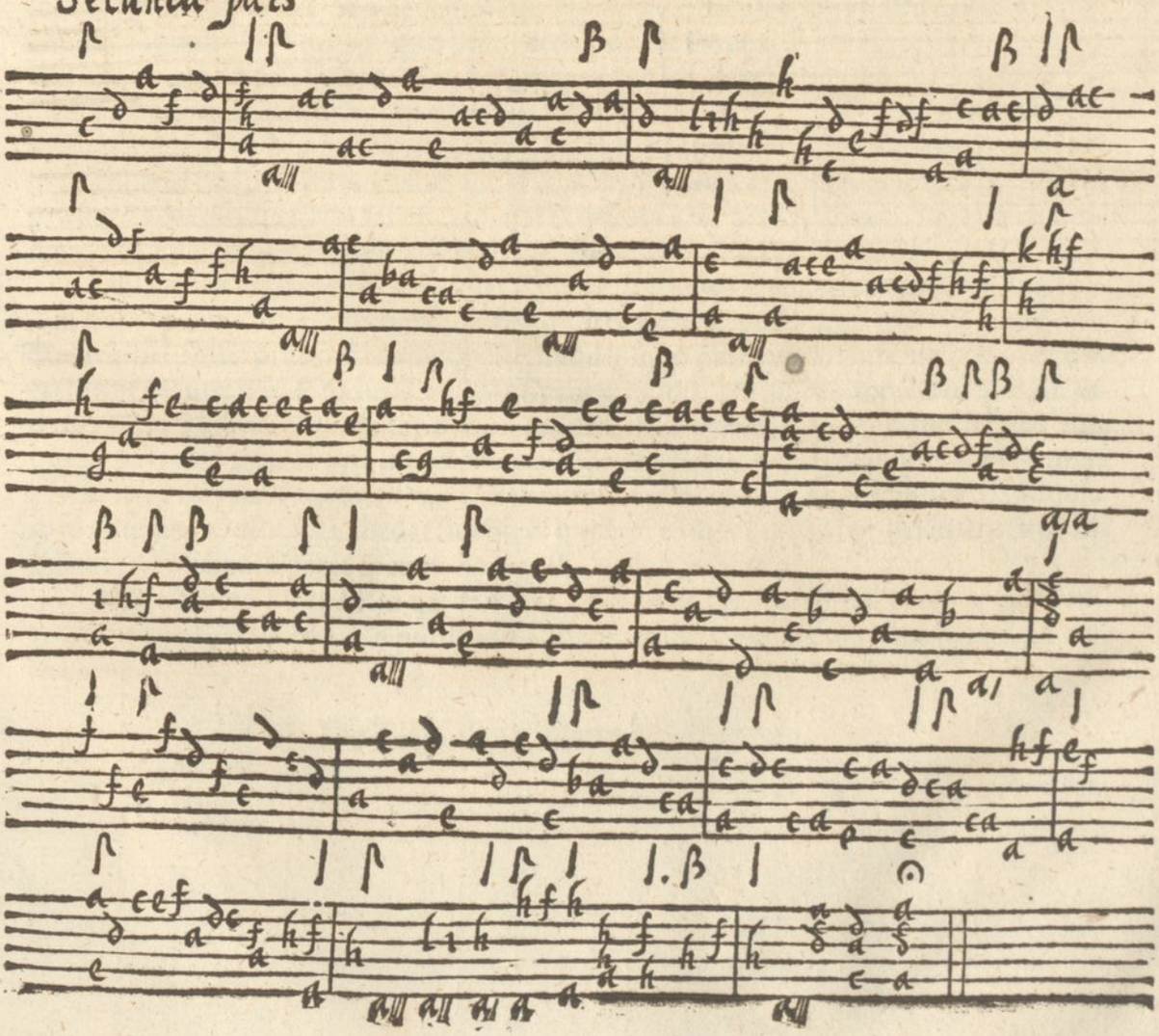
Volte de guerre. I.B.B.

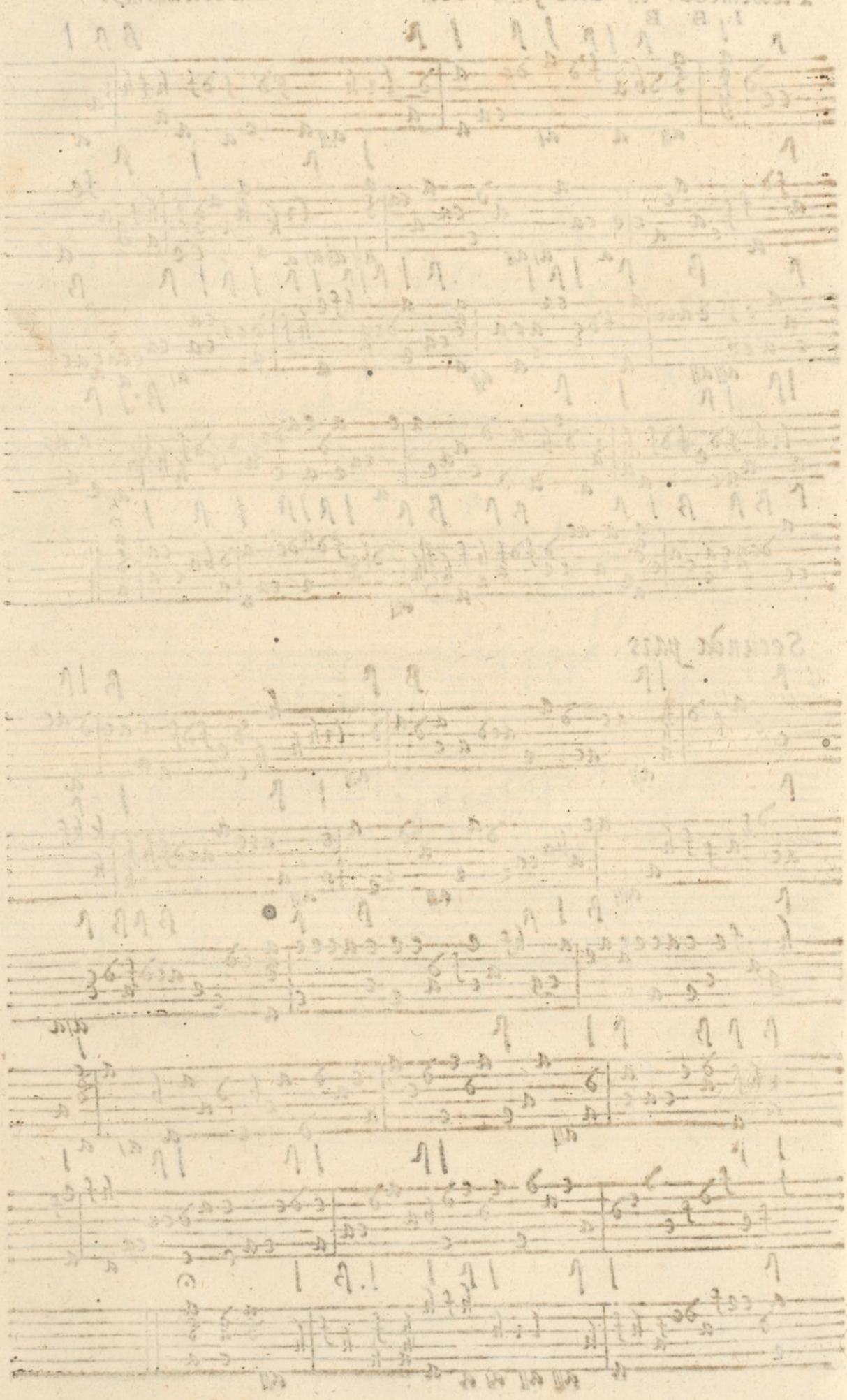


Passemezo. in C. sol faut luro Pro noua testudine.



Secunda pars





IOH. BAPT. BESARDI VE-

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

MOdum studio Testudinis incumbendi, tam ex variâ peritorum huius artis obseruatione, quàm ex ipso vsu annotatum tibi aliquando, Candide Philomuse, præscripsi; quem, quia benigniùs, quàm ipse sperabam, suscepisse te; peritos verò multos non improbasse successus docuit, eundem ipsum nunc denuo examini subijcere, vberioremque, & animaduersionibus nonnullis aliis auctum tibi, qui fido & solerti instructore cares, exhibere operępretium existimaui.

Etsi enim non dubitem, hasce præscriptiones meas, suos & repertutas 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 omni no requiritur, examines.

Sume igitur hoc noui huius partus mei corollarium non ingrato animo, qui viuam docentis instructionem (cuius vox omni scripto haud dubiè præualet) non habes, ac me non proiectis præcepta tradere, sed rudioribus duntaxat isthæc præscribere putes. Nec existimes præterea, diuersis aliis applicationum modis, quibus & plerique haud ineptè vtuntur, me quicquam detrahere velle; etsi cum nostris hisce haudpenitus cohęreant, modò tamen decentes illi, & multis difficultatibus haud intricati, nilque de suauitate 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 quęritamus, etiam per diuersam manus applicationem eleganter, & cum iucunditate aures nostras ferire possit: verùm id tibi persuasum habe, me ab hoc ambitionis crimine alienum, nihilnon 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 peritiam, quantumuis difficilē, facilè 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. Tertiò denique, cum tempus plerumque nos quasi inscientes, ad scientiarum culmina pertrahat, si moræ sit aliquātum patiens. Quibus si accedat fidelis, & quidem in arte periti Magistri instructio, nihil esse, quod hac in parte sperare non possis, ausim polliceri.

Quodsi verò hæc præsto quidem sint, nec tamen facilè docentem reperire valeas, (ad quem ut recurreres tibi potissimùm suaderem) sequentes regulas diligenter obseruato.

De Testudine, & qualis eligenda,

Primùm, & ante omnia elige tibi Testudinem iustæ magnitudinis, & qualem manui tuæ conuenire iudicabis: quamquàm mallem, te in aliquantùm 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 mauis & 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 cuipiam 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 ludendũ, manibus admouere. Quæquidem omnia, etsi non improbarim, magis tamen suaderẽ manus frequenter ablueres, & quantũ fieri posset, mundas conseruares; quia præter decorẽ illũ, qui omnibus perplacet, humectatio frequens, neruorũ robori, & per consequens manûs agilitati haud parùm conducit. Sed vide etiã, ne violentis exercitiis, in quibus manus vsus requiritur, nimium impliceris.

Quomodo debeat hoc studium Testudinis institui,

His ita præmissis, paulò crebriùs te in principio exerceri conueniet; præsertim verò vesperi ante decubitum & mane posteaquam surrexeris: ita tamen, ut non nisi genio fauente, & ad cantum dispositus Testudinem in manus assumas. 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 priùs 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 dictæ cantionis partibus tu tibi pro tempore satis eductus videare.

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

Quamquam verò plurimi se in difficilioribus primò exerceant, ut facilior 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-

tâ, digitus capulo testudinis haud ita frequenter esset sternendus, idque donec aliquâtùm assueseat 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.

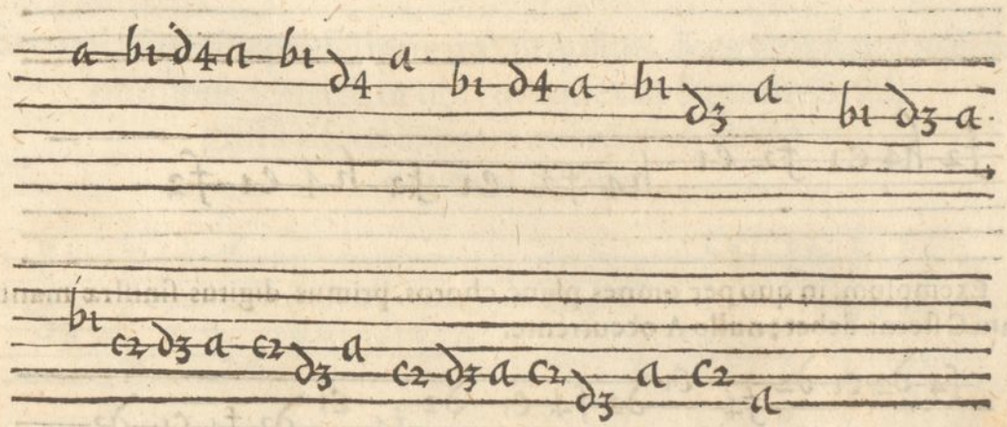
Itaque dum tibi quales hìc præscribo, aut ex nostris, aut aliorum libris cantiones elegeris, ambarum manuũ rationem diligenter habeto: quæ quia huius instituti præcipuæ partes, & quidem instrumentales: Ideò, quod ad vtriusque modũ attinet, pauca tibi præcepta hæc, quæ pro tempore, (ni fallor) sufficient, ingenuè præscribam: à sinistrâ, cuius applicatio dextræ alterius dispositionem omninô præcedere debet, exordium faciens, ac sequentes de eâ regulas tradens.

Regulæ de applicatione sinistræ manus.

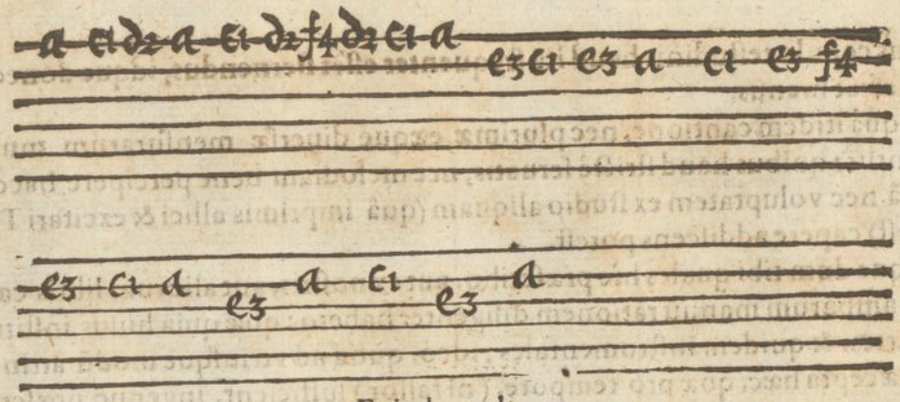
Ante omnia summopere cauendum, ne dextra manus cordas priùs, attingat quàm sinistra applicetur, idque in hunc modum. ut capulum testudinis decenter arripiendo, pollicem circa mediętatem latitudinis illius retrorsum adhibeas, qui vnà cum reliquis digitis, prout in diuersas capuli partes erunt exportandi, leuiter quoque feratur, & illos quocumque vergent, insequatur. Hocque statuto, si cupias edoceri, quonam præfatæ manùs digito vnaquæque litera attingenda sit, perspice primò, an ea sola & per se apposita in lineâ sit, vel cum aliis coniuncta.

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

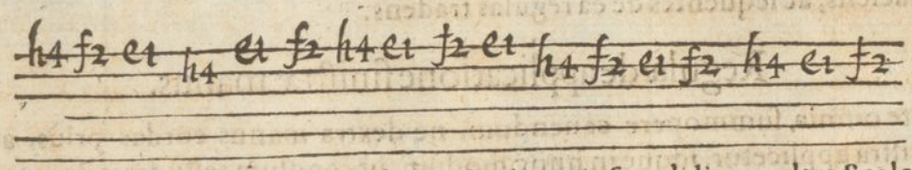
Eiusmodi ordo seruari hic debet, ut primus digitus apponatur scalæ B. Secundus C. Tertius verò, & quartus D, ac quartus quidem, ut plurimum in primo, & secundo choro, tertius verò in reliquis: verbigratia.



At si vltra D aliæ literæ collocentur, tunc seruato eodem digitorum ordine, manu infra descendendum est, & quæ omniũ inferior litera reperietur, minore seu quarto digito attingenda reliquæ verò superiores aliis superioribus digitis: prout in exemplo sequenti videre potes.

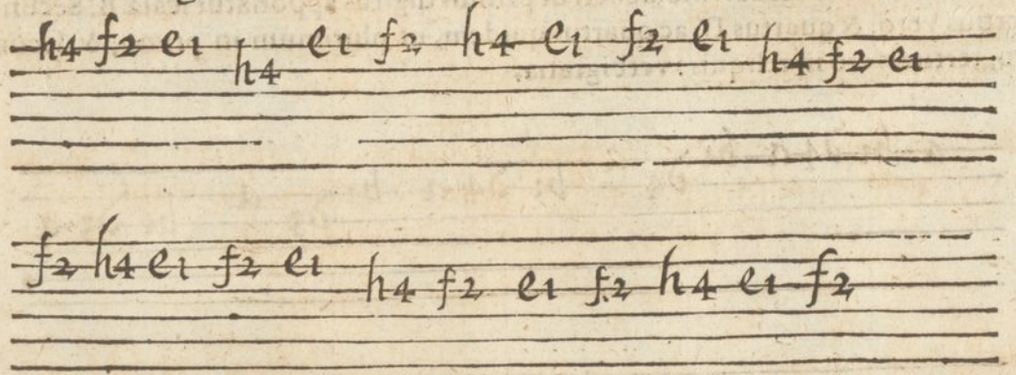


Et in hoc altero.

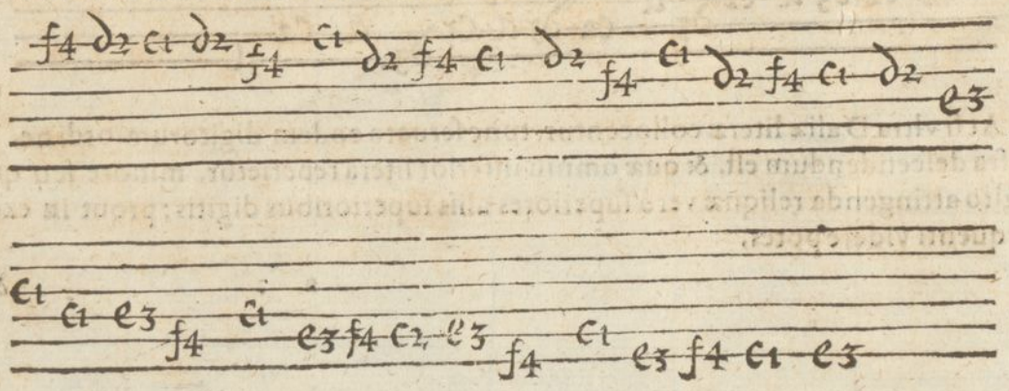


Si tamen in pluribus chordis, quàm in duabus, eiuſmodi literæ vltra Scalam D, collocatæ occurrant, uti fieri ſolet in diminutionibus, nullumque cum illis A interpoſitū ſit, debent fieri, aut ſtrato in parte digito, ad ſcalam literæ, quæ ſuperior erit, aut illo eodem in totum ibidem extenſo: ac in parte quidem, ſi diminutio non ulteriùs, 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 clariùs innoteſcet.

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



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



In

In quibusexemplis, 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, eùm nullas ad literam E inferiores ſis reperturus, quàm in eo forte choro, ubi diminutio incipit, vel deſinit, de ſternendo ibi digito haud ſollicitus eſſe debes.

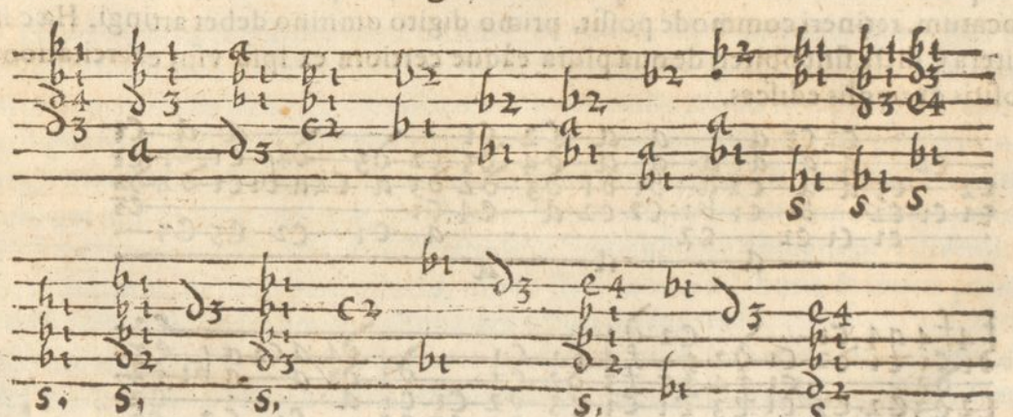
De literis, quæ coniunctim, & in griffis, prout uocant, apponuntur: quonam digito ſiniſtræ manus attingendæ ſint. Ac primò de Literà B.

Quod ſi verò non ſola, ſed cum alterâ, uel pluribus collocata ſit litera, de quâ ambigitur, (quam coniunctionem, 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 deſtituare: hac primâ lege latâ, 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 totũ ſtrato, uel primis etiam duobus exprimi deberent.

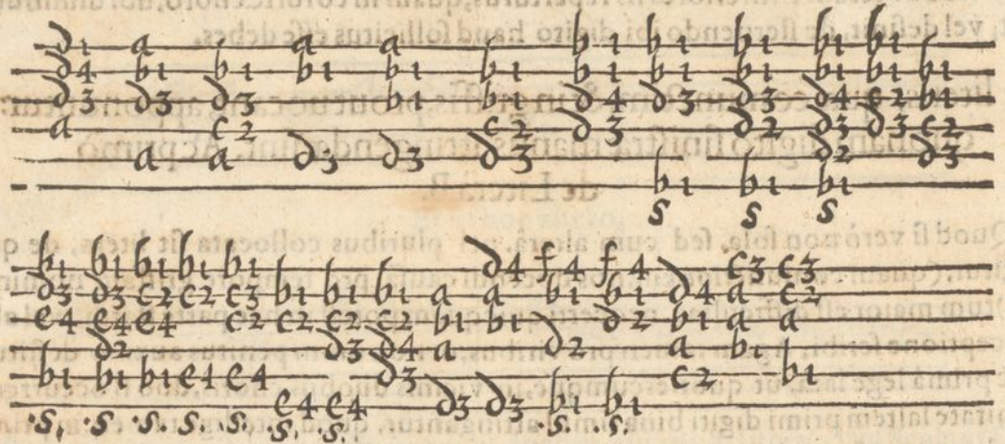
Secunda lex eſt, ut quotieſcumque duo B in duobus choris reperientur, quibus interpoſitum ſit A unum, vel plura, præfata B, abſque alterà digiti ſtratione, primo, & ſecundo digito attingantur.

Tertia lex eſt, ut quandocumque in eadem ſcalà, ſed non in vicinis choris, plura B occurrent, quibus nullum A interpoſitũ 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 plurimùm ſternatur in B, dico, ſi nullum A proxime ſequatur: quia hoc, poſt ſtratum digitum expreſſò, cum illum neceſſe ſit prius remoueri, ſonus antecedentiũ 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 griffa aliquâ appoſitum reperies, ibidẽ digitum ſternas.



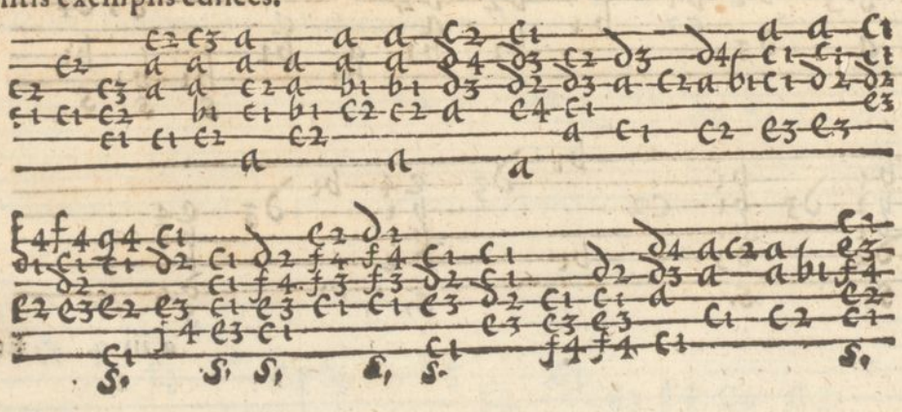
Et quia impossibile est ea omnia scripto peculiariter annotare, quæ circa materiæ huius obseruationem in ipsō quotidie vsu occurrunt, griffas aliquot ex vulgatioribus, quibus inest unum uel plura B, quas siue strato digito, siue non fieri oportet, unà cum digito collocando annotatas hic apponi curaui.



Animaduertendum porrò, non tantum in griffis integris trium, & quatuor vocum, sed & sępissimè in aliis, duarum tantum; imo & in ipsis interdum solis literis digitum rectissimè Sterni, ut Scilicet sequentes commodiùs tangantur: quod nullâ certiore regulâ, quàm ab vsu 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 subsequentium: quâ à te diligenter attendi oportet.

De Literà C, & quibus sinistræ 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 concurrat, secundo, & tertio digito eleganter etiam attingunt. Ego vero primum in iis, & secundum digitum semper collocaui, ni forte in eadem griffà, quâ reperiuntur, appositum esset B quo casu duo illa C secundo, & tertio digito necessariò tangenda sunt. Quod si quidem duo C reperiantur, at cum illis aliæ literæ, quàm A; etsi non semper; tamen ut plurimum sternatur digitus: si tamē illæ literæ 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 chordá 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 eàque certiora ex ipso vsu; exercitatione & appositis exemplis edisces.



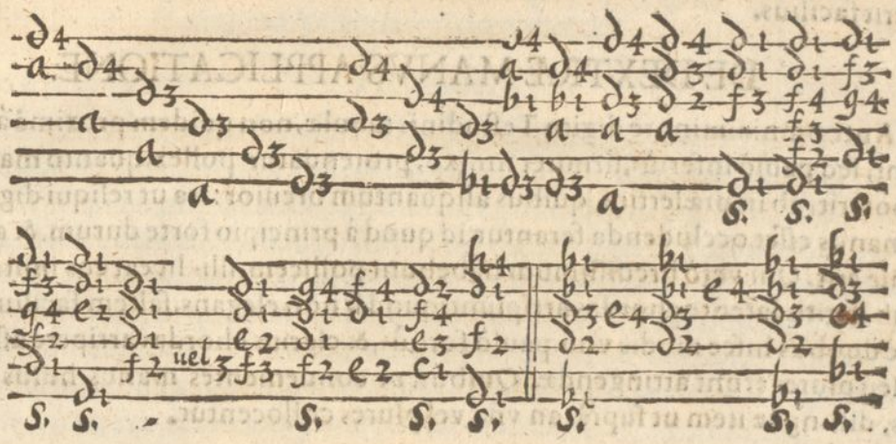
De

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

Litera D prout ſuperius dictum eſt, tertio & quarto digito regulariter attingi debet: quæ regula ut exiſtimo ferè ſemper locum habet, tum, cũ 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 occurant? 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; cùm 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; ideó ſecundi & tertii digiti vſus, hac in parte mihi magis probatur.

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



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

De retentione vocum, ſiue literarum à ſiniſtrà manu.

De retentione literarum nunc dicam: cui vellem ſanè diligentem operam præſtare; quia nihil ſuauius, 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 ſit magis indecorũ quàm manu illico á motá, hinc inde vagari, & indecentẽ corporis ſtatum, qui multis vitio vertitur, exhibere. Cùm denique ex eiuſmodi digitorum in chordis retentione tanta tibi capulũ teſtudinis, quocumque volueris percurrendi facilitas ſuboriatur, ut illius pertractatio, modó ſis aliquantũ 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 expri mendæ erunt, & si fieri possit. Quod si erit impossibile, propter digitorum videlicet penuriam, deme potiùs illũ digitũ, qui discantui inhærebit: cuius vocẽ præstat interdũ quám ipsius bassi perire. In summà, habe pro fundamento, nõ debere digitos à chordis remoueri, si necesse nõ sit, hac tamẽ interim conditione quamdiligentissimè obseruatâ, ut in diminutionibus vna vox alteri cedat, nullaque in iis retineatur. Quod præceptũ (videl. de digito amovendo, strictè velim seruesetiã tũ, cùm extra diminutionẽ, D vel E sexti chori, præcedunt A quinti: itẽ quãdo eædẽ literæ D vel E in quinto choro collocatæ, A quarti chori immediatè ante eunt, & similiter in cæteris: quia vnico saltẽ tono discrepant, & secundam (quam Musici, exceptis quibusdam tantũ casibus prout in cadentiis, &c. haud admittunt) constituunt, proindeque hic à retentione cauendum.

Hæc de digitorum retentione, atque adeò de sinistræ manus applicatione obiter, & in rudiorum gratiam dicta sint, quibus id vnicum addam, ut sternendus digitus in scalâ appositus, cordas validè comprimat; ac ligamina seu zonas, vel tantillùm non attingat: quia non clarus aliás, sed ingratus hinc sonus suboriretur, digiti verò reliqui, nec præfatas item zonas attingant, nec ab illis nimium remoti, sed proximè ferantur. Iam venio ad alterius manus, dextræ scilicet præscriptiones, de quâ certiora forte tibi tradere erit facilius.

DE DEXTRÆ MANVS APPLICATIONE.

Ante omnia, minore digito Testudinis tabulæ, non quidem proximè á rosâ, 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 suprà, an vna vel plures collocentur.

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

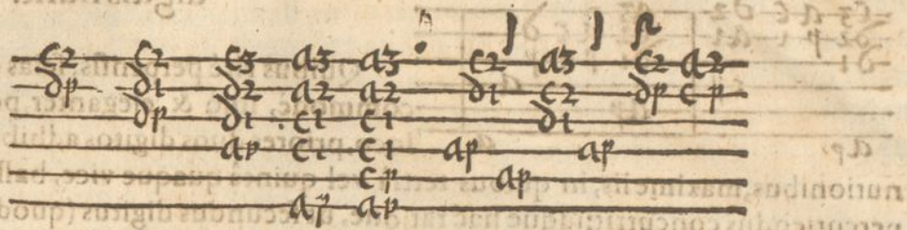
Hic, talis ordo seruari debet, ut duæ, siue proximè sibi adhærentes, & vicinæ; siue remotæ & distantes literæ, pollice ut plurimum, & secundo digito exprimantur: ne si videlicet litera aliqua sola sequatur, indice, hoc est primo digito necessariò percutienda, si hic ille admoueatur, bis subsequenter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

Fallit tamen regula, de binis vel tribus literis, eâ, quâ supra lege dictum est, attingendis; dum litera aliquâ 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: præfatæ verò literæ subsequentes, indice, & medio; imò & interdũ quarto absque pollice attingi debent. Quòd si verò litera

quidem

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

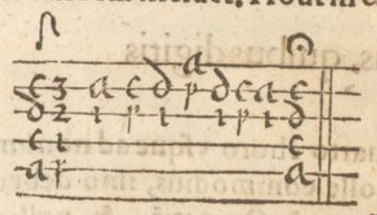
Quod si plures quàm quatuor chordæ, (uti sæpissimè euenit) attingendæ venient; tunc seruato eodem digitorum ordine, pollex, & index binas singuli attingant, si tamen tot reperientur. Sed aduerte prouectiores, & magis exercitatos in hac arte, indice solo, per integras, easque sex vocum griffas vnico tempore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



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

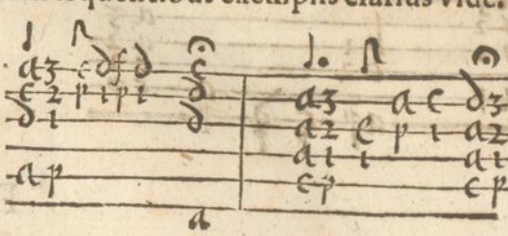
I Regula.

Iam verò, ut scias, quonam manûs istius digito, notæ, seu literæ, quæ solæ, & extra griffas reperiuntur, percutiendæ veniant, mensuram in illis appositam diligenter perpendito, ac si quæpiam post quamuis griffam occurrat, eâdem 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 eâdem 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 obseruanda, eo casu, quo prima litera non eiusdem est mensuræ cum sequentibus.

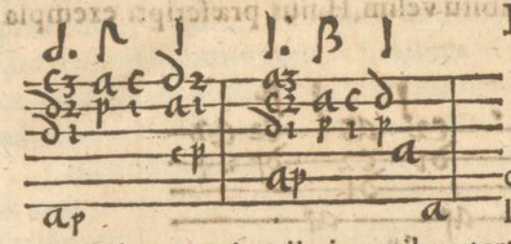
At verò, si post griffam litera occurrat; quæ diuersam mensuræ notam supernè adscriptam habeat, tum expressâ antecedente illâ, sequentem literam pollice incipe, idemque serua, etsi non griffa, sed vnica duntaxat litera sit, illa antecedens. Fallit hæc regula, cum mensura præcedens adiunctum sibi punctum 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 notatã, litera, quæ sola sequitur, iuxta regulam debeat ab indice inchoari; id tamen secus est, si præfata mensura cum puncto notata

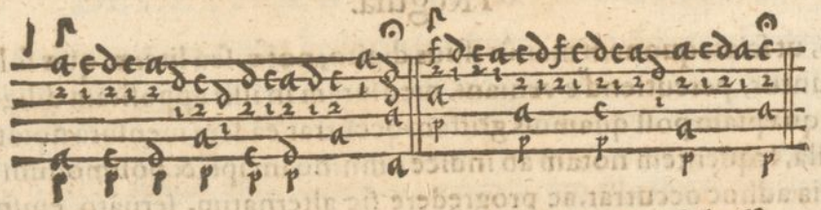
tata, occurreret talis [ ] & quæ sequitur, esset eiusmodi [ ] Tunc enim litera, cui apposita hæc postrema mensura est, contra prædictam regulam, debet à pollice inchoari: [ ] eadēq; subexceptio seruanda est, si & eiusmodi quoque mensuræ consequantur. [ ] [ ].

Huius subexceptionis hæc exempla sint.



De diminutionibus, quæ Primis duobus digitis fiunt.

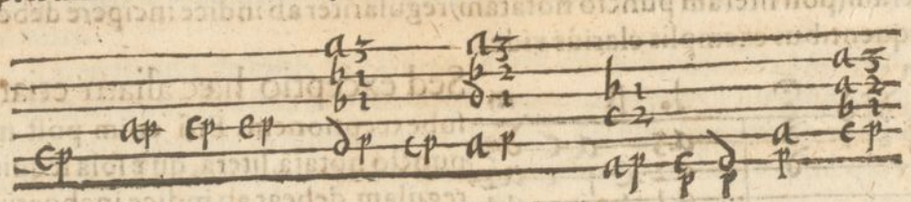
Quibus ritè perpensis, scias etiam, haud incommodè, imò & eleganter, pollicis ac indicis loco, priores duos digitos adhiberi posse in diminutionibus, maxime iis, in quibus tertiâ vel quintâ quaque vice, bassus simul aliquis percutiendus concurrit: idque hac ratione, ut secundus digitus (quod multi etiam extra diminutiones obseruant) tibi loco pollicis inseruiat: quiquidem pollex, dum in solis bassis attingendis occupatur, & magna manui facilitas præstabitur, & indecens ille totius brachii motus, qui á multis non ita bene caueri potest, commodissimè euitabitur.



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 potiùs pollice, & indice: nec item suadebo, ut præfatos digitos admoueas, si in quartá, quintâ, vel sexta chordâ, per diminutiones sit procedendum.

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

Quodsi 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: Quinetiā & pollice duntaxat, sæpissimè attinguntur: quanuis & talis ipsis superi ponatur [ ] prout è sequentibus exemplis clarè perspicies. Secus esset, si hac mensura [ ] notarentur, tum enim 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 celeriùs, quám 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, tametsi lentè exprimas: quia te etiam non cogitátem 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.

Istis addam, non debere á 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 zoná stricte alligant, ne quid præter articulos moueri videatur: necnon 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 summá 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 & cũ discretione aliquá debere pertractari: ita ut, si quid in eà possis, inter honestos honestè rogatus, illud exprimere non erubescas: si verò perfectionis habitum aliquem fueris assequutus, haud ita passim Diuam prostituas.

Conclusionem tractatuli istius, vobis, ò instructores deuoueo, hortorque, quantùm in me est, ut, si cum laude vestrà, discipulorũ vtile studium affectetis, hasce nostras, seu aliorù, 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, temporisquè maximà iacturà perduci potuissent.

DE Transpositione ex Musicâ ad scalam Testudinis nihil hic posui, quòd diuersorum pręstantissimorum cantiones sat multæ, magnâ arte elaboratæ iam extent, ita ut de nouis ad tabulaturā Testudinis redigēdis cogitare minimè sit opus: verbi gratiâ extat liber Antonii Franciſci Parisiensis, Matthæi Reymanni Psalmodia, Florū Musicæ libri duo A,-driani Densij Florilegium, Ioachim von dem Hoffe viri in hac arte celeberrimi florida, & Deliciæ Musicę, Item eiusdem Ioachimi, Georgij, item Lepoldi Fhurmanni, & Martellii preludia simul ac fantasiæ, Emanuelis Hadriani Pratum Musicum, & Thesaurus noster Harmonicus: in quo Dolandi (cuius etiā diuersa opuscula seperatim impressa sunt Londini) aliorumque plurimorum hac in arte exercitatissim. viror. cantiones cōprẹhenduntur. Hæc tam varia diuersorum Authorum opera nouis nostris Studiosis sufficiant, donec in iis satis exercitati nouas cātiones suo Marte ad tabulaturam Testudinis redigere ipsi meditentur.

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

FINIS.