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¶ Carminum quæ Chely vel Testudine ca

NVNTVR, DVARVM, TRIVM, ET QVATVOR PARTIVM,
Liber Primus.

¶ Cum breui Introductione in usum Testudinis.

¶ Omnia recens & elegantius quàm antea unquàm impressa.

National-Bibliothek Wien

¶ LOVANII,
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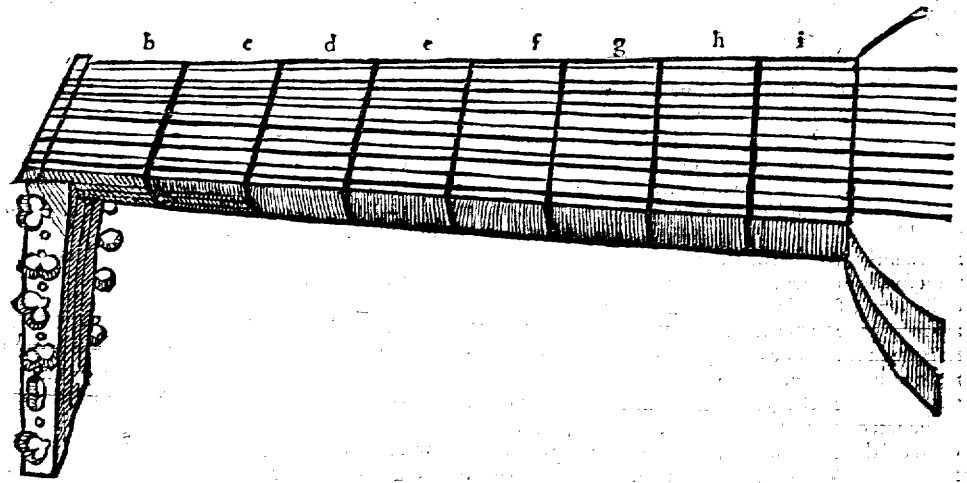
¶ Regestum huius operis

Tribus uocibus	Tria Præludia	b i	b ii	b iii	¶Quatuor uocibus	Il me souffit.	E	iii
Die luſtelycke mey			b	iii	Helas amys		E	iiii
Iay mis mon cueur.			b	iiii	Aupres de uous		E	iiii
Damours ie ſuis deſherite			b	iiii	Ick ſeg adieu		F	i
Amour uault trop.			C	i	Vng gay bergier		F	i
Dolent depart			C	i	Le content eſt riche		F	ii
Ces facheulx ſorz			C	ii	Plourez mes yeulx,		F	iii
Il me ſouffit			C	ii	Iamais naymeray maſſon		F	iiii
Dont uient cela			C	iei	Pour ung petit coup		F	iii
Le cueur eſt bon C iii	Tous mes ams		C	iiii	Sur tous regres		G	i
Languir mi fault			C	iiii	Tant que uiuray		G	ii
Amys ſouffrez			D	i	Het is ſoe goet boonen ſayen		G	iii
Een urolick weſen			D	i	Or ſus a coup.		G	iii
Languir			D	ii	Grace & uertu		G	iii
Tant que uiuray			D	iii	De mon triſte		G	iiii
Ceſt donc par moy			D	iii	Ceſt grand deſplaiſir		H	i
Du bon du cueur			E	iiii	Gequeſt ben ic uan minnen		H	i
Mi'a hert altiit uerlangen			E	i	Quant ie cogneu		H	ii
Mijns liefkens bruyn oogen			E	ii	2. Ronde danſe		H	iii

¶ Introductio in vſum Teſtudinis:

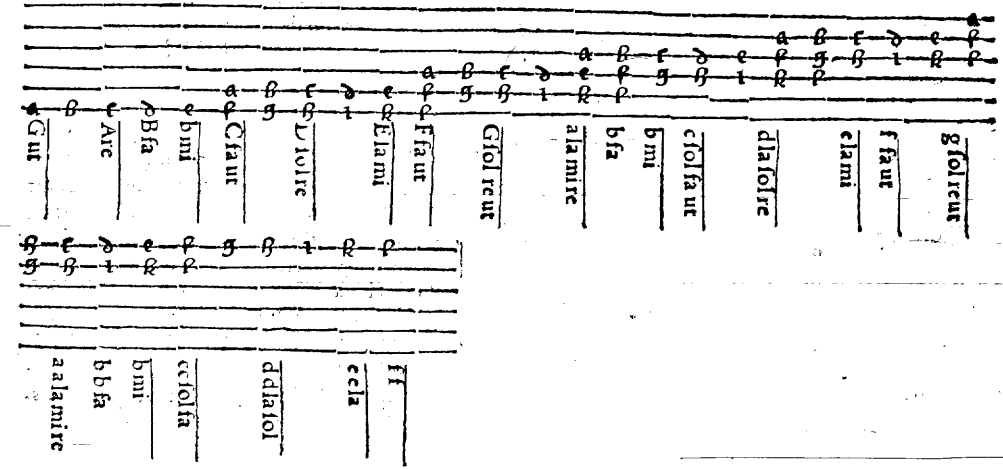
VT autem Muſices candidatis & minoribus ſumptibus & breuiori tempore conſtaret ars, placuit in eorum gratiam quædam præmittere, quæ alioqui à præceptoribus nõ niſi longo temporis tractu, & numerato diſcuntur precio. Cùm ergo omnis uocum modulatio, ſiue ea uoce fiat humana, ſiue inſtrumento quopiam Muſico, in duobus potiſſimum conſiſtat: nempe, in intentione & remiſſione uocis, & in temporis certa ratione. Et uariè iſta perficiantur & ab artificibus ſignentur. Scire conuenit in Teſtudine, quam Græci Chelyn uocant, totius Muſices ſyſtema, hoc eſt, intentionis uocum limites, ſex neruis comprehendi. Quanq̃ ſint qui ſeptem utantur: fuerintq; ueteribus tantùm quinq; in uſu. Nos ſanè rationem quæ magis in uſu eſt ſequi maluimus, tanq̃ commodiorem. Dixi ſex eſſe chordas, ſeu neruos, quæ paſſim undecim conſpiciuntur. Hoc autem ita accipiendũ eſt, quia bini ſinguli, pro uno tantùm accipiuntur, ac pulſantur neruo. Itaq; quinq; paria, ſingulos ualent tantùm neruos, reliquus unicus, unicum. Nec ſufficiebant ſex nerui iſti ad omnes uocum differentias exprimendas, niſi quilibet plures haberet differentias. Itaq; in collo Teſtudinis ſiue manubrio, ſpacia quædam certis diſtincta interuallis, intercurrentibus chordis cernuntur, quibus ſiniſtræ manus digiti applicati, pulſante dextra, uariæ fiunt ſonorum intentiones & remiſſiones. Signantur hæc ſpacia plerunq; in Teſtudine ſeptem trãſuerſis chordulis, aut ad ſummum octo: quibus alii nonnunq̃ addunt duo aut tria ſpacia, eaq; digitorum ſiniſtræ manus artificioſa applicatione fingunt. Sex igitur has chordas ſeu neruos, nos hoc in libello quinq; lineis expreſſimus, ita ut prima linea ſeu ſuprema, primum ſignificet neruum, qui in Teſtudine eſt minimus & ſono acutiſſimus: ſecunda, ſecundum: ac ita deinceps. Sextum uerò neruum non integra linea notauimus, ut facilius numerus in promptu eſſet, ſed breuibus lineolis ſimul cum literis productis. Spacia uerò in collo notata, literis per alphabeti ordinem ſignantur, hoc modo: a, b, c, d, e, f, g, h, i, k, l. Significat igitur tibi litera ſpacium cui digitum ſiniſtræ manus applicare oportet. Linea uerò, cui litera inſcripta eſt, neruum notat quem dextræ manus digito aut pollice pulſare oportet, & cui etiam digitus ſiniſtræ manus in ſpacio dicto, apponi exacte debet. Cùm autem duæ, tres, aut plures literæ ſibi inuicem reſpondent, ac ſupra inuicem uno ordine collocantur, tum ſimul duos, tres, pluresue neruos pulſare conuenit, ſimulq; tot ſpaciis digitos ſiniſtræ manus applicare, quot literæ ſunt numero: niſi cùm litera a, ponitur. Hæc enim litera neruum illum pulſandum notat

quem linea cui a, inhæret, significat: nullo apposito sinistræ manus digito. Sic igitur habes & literarum & linearum significationes expressas, per quas omnes uocum differentiæ perficiuntur. Quæ ut melius intelligantur, subiecimus schema manubrii ipsius Testudinis, cùm neruis & tonorum interuallis signatis.



RATIO INVENIENDI TONOS.

DEinceps uerò, addidimus tabulam totius systematis: hoc est, quibus modis omnes cantus differentiæ exprimantur in Testudine, facto initio ab ima parte. Quæ res commodissima est pro eis qui ex cantu carmina in Testudinis usum traducere uolunt. Videre enim licet de quocunq; tono, in quo neruo quærendus, & quo spacio: & in quibusdam unus tonus, duobus tribusue modis in Testudine exprimi potest: ut indicant duæ, tresue literæ sibi mutuo loco eodem respondentes. Hoc autem ita fieri necesse est, ut cùm duo toni in unum neruum incidunt, tum alter in alio haberi possit, alioqui deficeret aliqua carminis sæpe pars. Possunt quoq; uariis modis huiusmodi Musices scalæ in Testudine exprimi: nam interim G ut, statuimus in secundo neruo baritonorum, aliquando G sol re ut in tertio, qui est quarus à supremo: atq; hoc fit pro carminis natura & commoditate. Nos uerò uulgatissimum, commodissimum, atq; usitatissimum modum subiuximus, ex quo reliqui facilè colligentur.

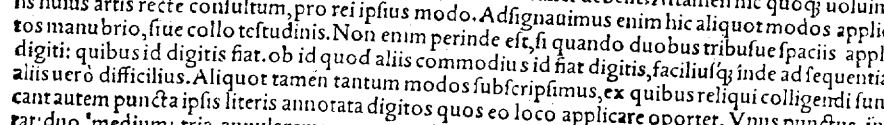


¶ DE TEMPORE ET PAVSIS.

Am uerò tempestiuum est de temporis mensura rem totam in compendium contrahere: cuius secundum locum diximus esse in Musica. non enim parum elegantiæ addit harmoniæ ipsa celeritatis & tarditatis cantus uariatio. Hac siquidem magnopere animi mouentur auditorum, in quemcunq; adfectum tandem placuerit: Ita tristes animi motus lentis grauibusq; prouocãtur cantibus. Contrà ad hilaritatem, concitantur animi concitatiori musica, Verùm nos potius notas hoc loco explicabimus temporis seu mensuræ cantus. Quoniam uerò Testudinis soni haud diu post neruorum pulsum durant, ideo huius instrumenti Musica paucioribus utitur temporis differentiis, quàm uocalis illa. Hic enim neq; maximarum, neq; longarum, nec breuium usus est, ob causas iam dictas: sed longissimum tempus semibreui notatur. atq; huius moram uocamus tempus unum in Testudine, & metimur illud pulsu, imo manus aut pedis. Scribitur aũt tale tempus hoc signo. 𝄽 Iam hoc tempus uariè sub diuiditur, primùm in duo: atq; tales notæ sic explicantur, 𝄾𝄾 Tales enim duæ notæ unum tempus complent. Deinde singulæ harum in alias duas notas diuiduntur, quarum notæ hæ sunt, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 quæ & coniunctim sic scribuntur 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯. Sufficiebant hæ notæ temporisq; distinctiones ad harmoniæ suauitatem: uerùm elegantia artificum alias insuper addidit. Diuiserunt ergo unum tempus in octo spacia, quorum notæ sic scribuntur, 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰, uel coniunctim sic. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 Tales igitur octo note uno temporis spacio omnes pulsare oportet. Quinetiam aliquando sedecim uno temporis tractu notas percurrunt quidam, tales notæ sic scribuntur. 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 Demum & hoc scire conuenit, quòd notæ quibus punctus adiacet à latere, eæ augentur dimidio sui ualoris: ut hæc 𝅗𝅥. ualet tantum quantum istæ 𝅗𝅥𝅯𝅘𝅥𝅯. Item ista, 𝅗𝅥. tantum quantum 𝅗𝅥𝅯𝅘𝅥𝅯. Atq; hæc quam diximus ratio temporis est in uulgari temporis mensura, ac magis trita, quam musici imperfectam uocant. Est enim aliud tempus quod perfectum uocant, cùm unum tempus tres exactè notas complectitur: quarum tamen singulæ rursum in binas minores diuiduntur. Et ne hoc ignores, nonnullis locis præferimus signum perfectionis tale. 𝅜 Hoc igitur significat 𝄾𝄾𝄾 ualere unum tempus, uel loco earum 𝄽. uel 𝄽𝄾. Quibus deinde respondent in ualore 𝅗𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 𝅗𝅥𝅰𝅘𝅥𝅰, uel denique 𝅗𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 Et durat huiusmodi notarum ualor in omni carmine ubi signum perfecti temporis repertum fuerit, quo usq; aliud signum imperfecti temporis occurrat tale 𝅗𝅥. cuius ualorem iam antea explicuimus.

De quibus omnibus uide hic modos per mensuras distinctos, primùm temporis imperfecti. 𝅗𝅥. 𝅘𝅥𝅯; 𝄾𝄾, 𝄾𝄾𝄾, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯. Sequuntur iam temporis perfecti dimensiones distinctæ.

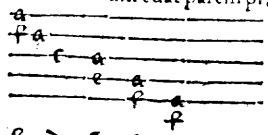
𝅜, 𝄽𝄾, 𝄾𝄾𝄾, 𝄽𝅗𝅥, 𝄽𝄾𝅗𝅥, 𝄾𝅗𝅥𝄾, 𝄾𝅗𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰, 𝅗𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰, 𝅗𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰, 𝅗𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰. Si quando aliqua harum notarum occurrat, quæ sub se literam nõ habet aliquam, illa tantisper cessandum esse significat, quantum ipsa in cãtu temporis occupauerat. Sic enim pausas solemus nominare. His igitur modis contenta est Testudo. Neq; enim ad harmoniam multum faciunt aliæ de modo maiori minori, ac aliis huiusmodi apud Musicos distinctiones, quæ magis artifices excogitarunt, quàm natura docuit. Quamobrem hæc sufficere pro introductione meritò debent. Reliqua enim quæ ad elegantiam & artificium spectant, usu frequenti, & indicantibus artificibus addisci debent. Attamen hic quoq; uoluimus studiosis huius artis rectè consultum, pro rei ipsius modo. Adsignauimus enim hic aliquot modos applicandi digitos manubrio, siue collo testudinis. Non enim perinde est, si quando duobus tribusue spaciis applicandi sunt digiti: quibus id digitis fiat. ob id quod aliis commodius id fiat digitis, faciliusq; inde ad sequentia trãseatur, aliis uerò difficilius. Aliquot tamen tantum modos subscripsimus, ex quibus reliqui colligendi sunt. Significant autem puncta ipsis literis annotata digitos quos eo loco applicare oportet. Vnus punctus, indicem: duo, medium: tria. annularem: quatuor, minimum. Quibus modis optimum est ab initio adsuefieri, ne post dedisscendum sit cum temporis non parua iactura.



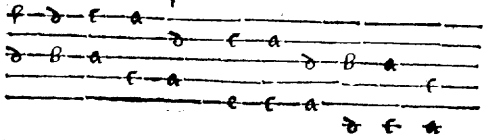
Sunt & alia quædam signa quæ ignorare non decet artificem :|: repetitionem significat carminis, ab initio usq; ad illum locum priusq; deinceps pergatur. ⌒ hoc signum longissimum quem Testudo efficere potest, sonum exigit, cum aliqua cessatione: siue (ut uocant) pausa. In fine uerò semper ponitur, eo quòd ultima nota ad arbitrium longa efficitur. Literæ uerò quæ adiunctum uidentur habere uncum sursum recuruum, hoc exigunt, ut digitus eo in loco seruetur quietus, quousq; tempus unum completum fuerit: aut quousq; necessitas inde transferre cogat.

¶ Modus tendendi neruos in Testudine.

EMum ut omnibus quibus potuimus modis, studiosis Musices prodessemus, subiunximus quoq; modos per quos Testudinis nerui ad suam quam debent habere intensionem, intendantur. Vbi in primis minima & prima omnium, tendi debet quantum commode ferre potest. Deinde proxime sequentes duo per diatesseron distent à primo Hoc aũt cognosces, si digitum sinistræ manus applicans ad f, spacium in secundo neruo, sonus par fit illi qui à minimo neruo editur, nullo applicato digito. Deinde uerò tertium par neruorum sic tendes, ut rursum digito in f, illius nerui collocato, sonus par fiat secundi nerui sono. Quartum uerò par sic intendes, ut minor collocato digito in e, parem edat sonum tertio neruo. Maiorem uerò per diapason, hoc est, ad octauam infra facias distare. Demum reliquos sic intendes ut digito in f, collocato, minor neruus sonum edat parem præcedenti neruo minori, quemadmodum sequens ostendit figura.



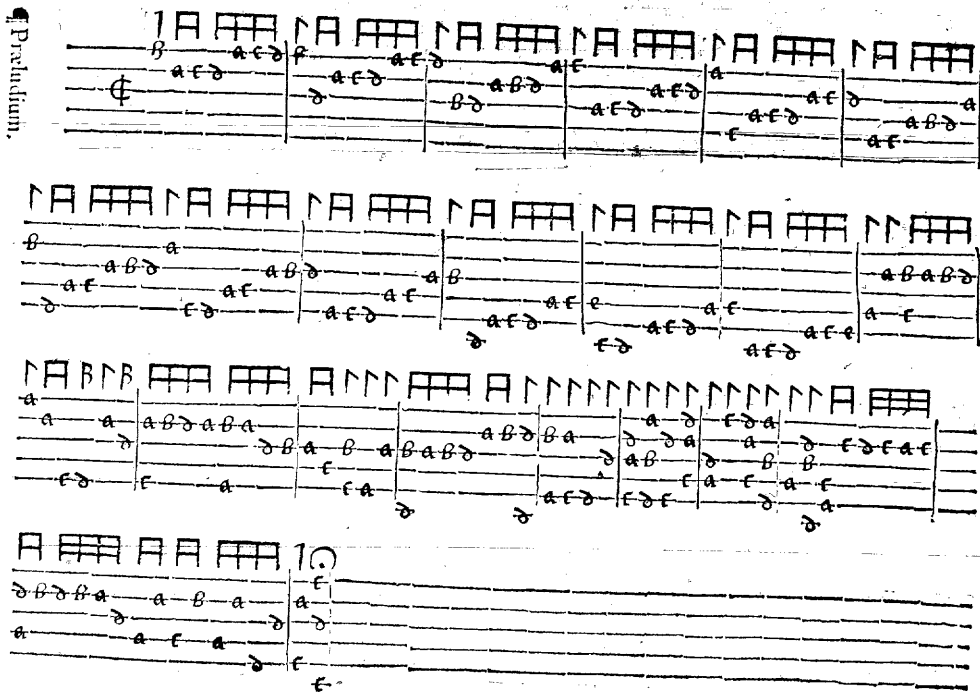
Sunt uerò & alii modi examinandi per diapason, siue per octauam, qui significantur per modos hic infra annotatos. Si enim sic positis digitis recte nerui octauam siue diapason sonant, tum recte intensi erunt nerui.

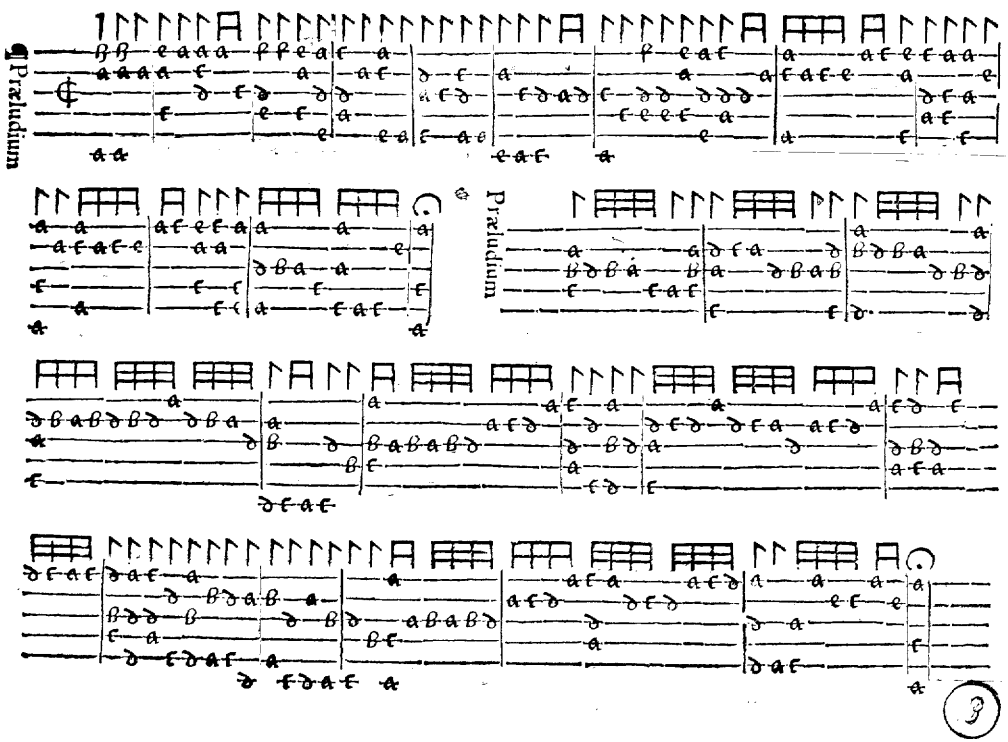


Sunt tamen quædam (pauca licet carmina, quæ ob cantus necessitatem requirunt, ut sextus neruus à minimo, respondeat quarto ad octauam siue diapason: talibus præscripsimus hanc orationem.

Ad descensum,

¶ Præludium.

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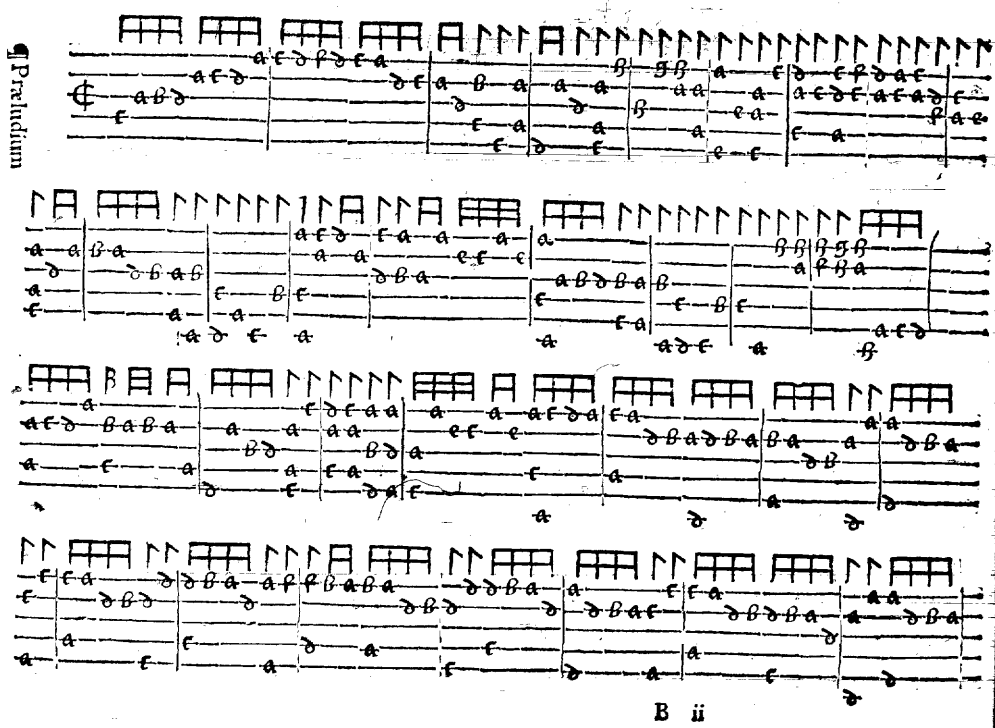
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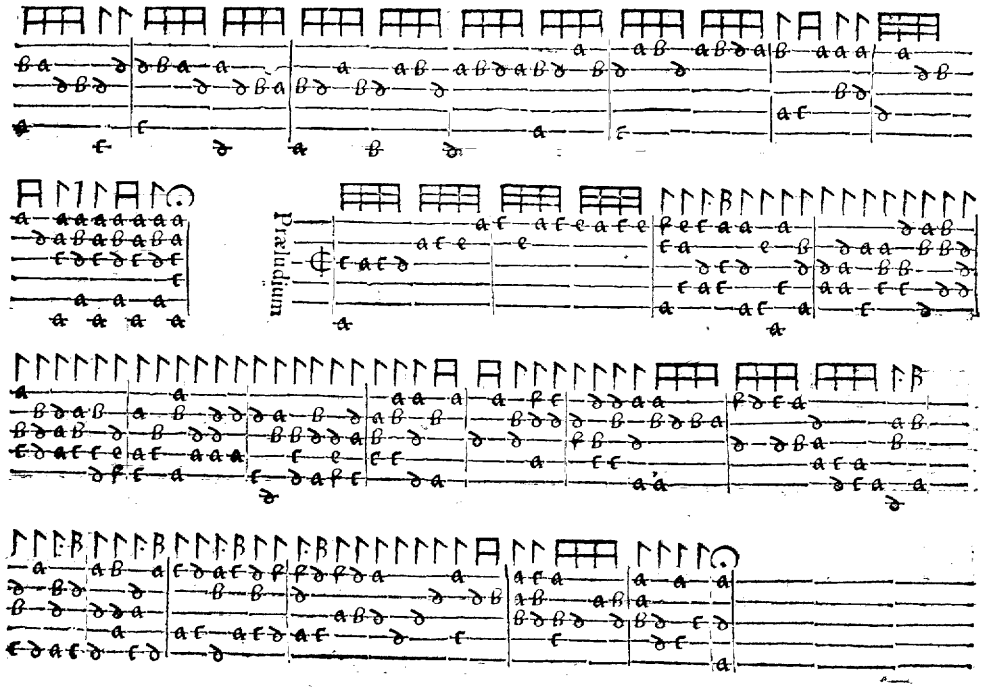
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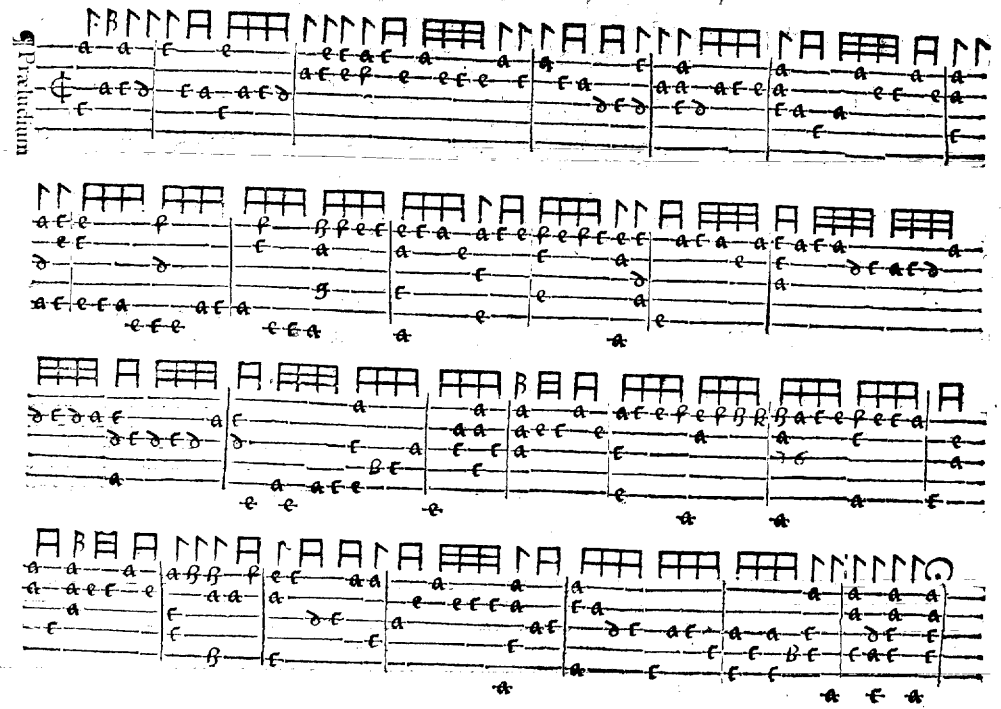
Præludium

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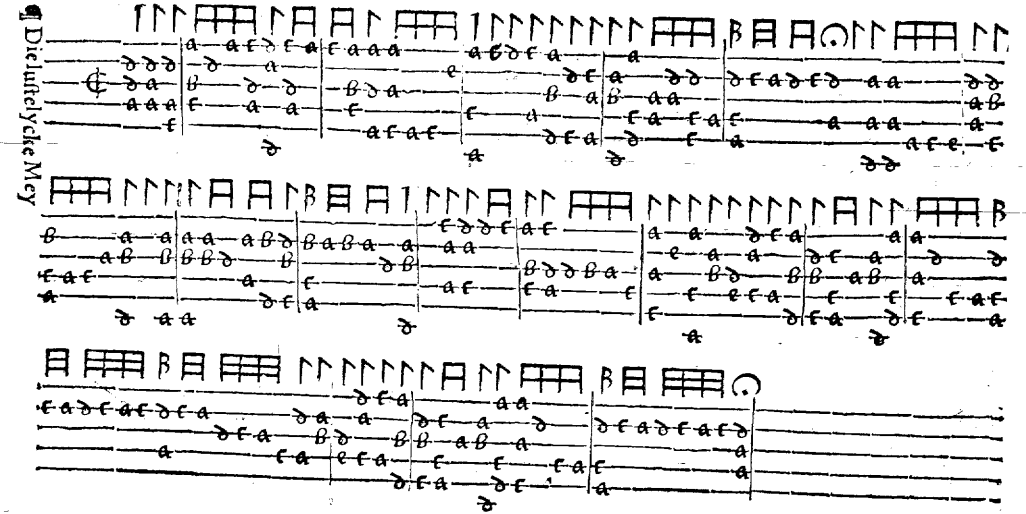
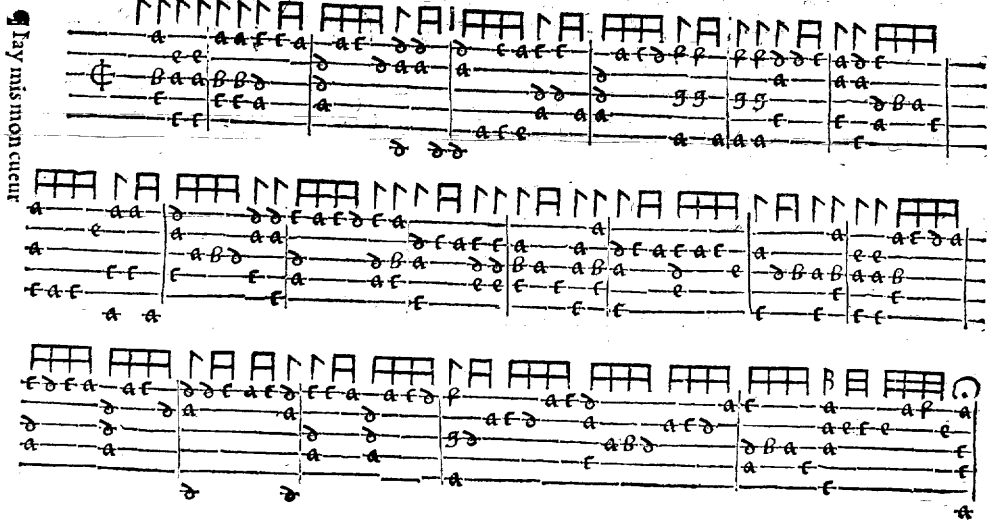
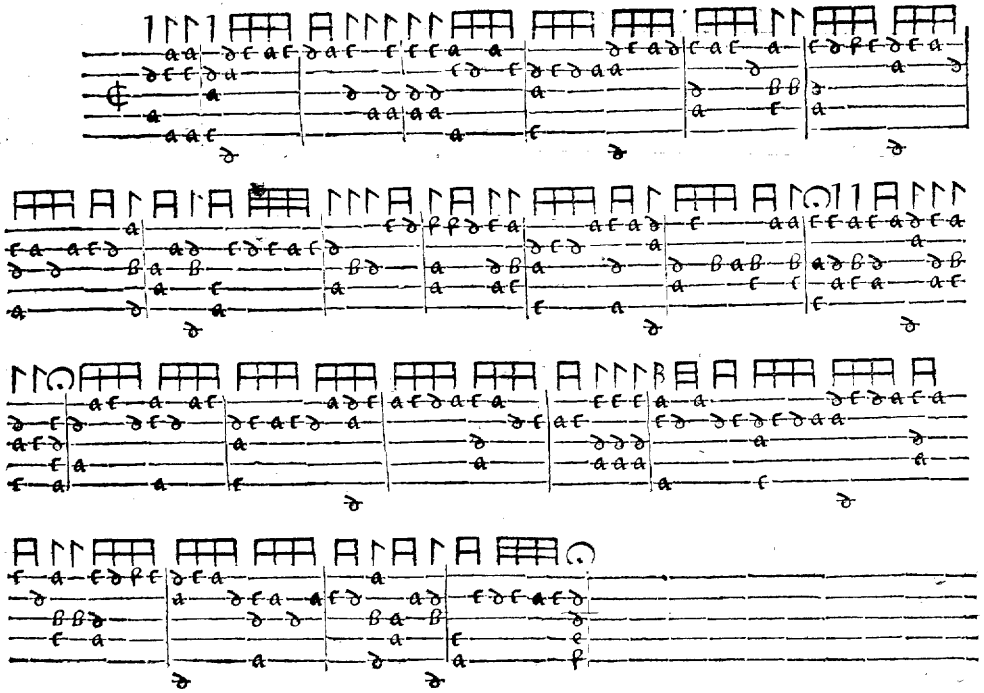
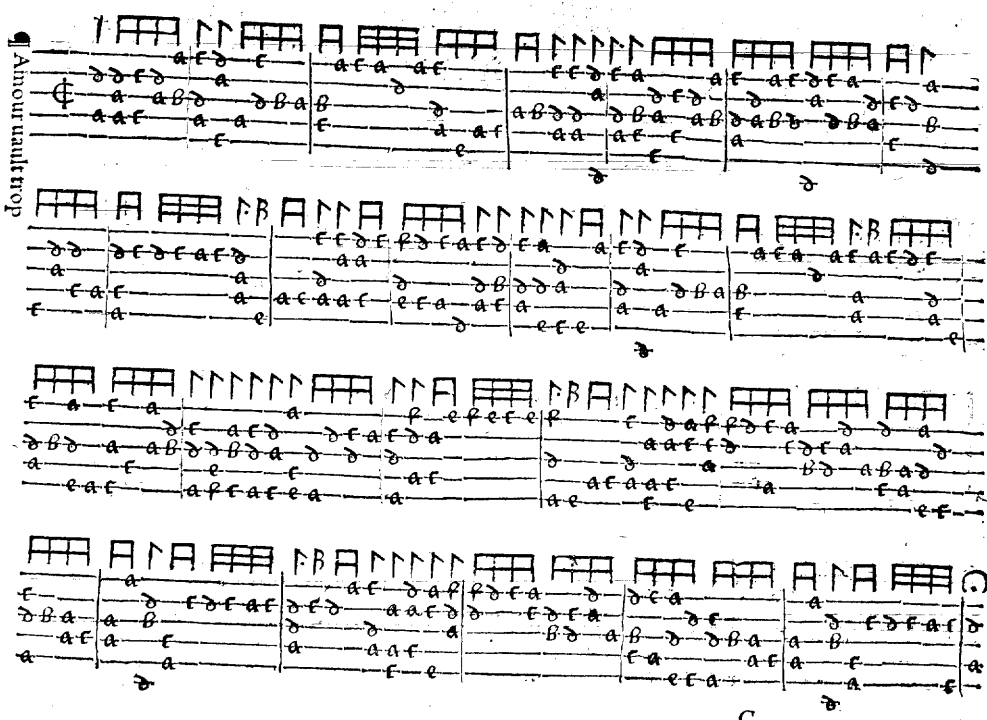


Tay mis mon cueur

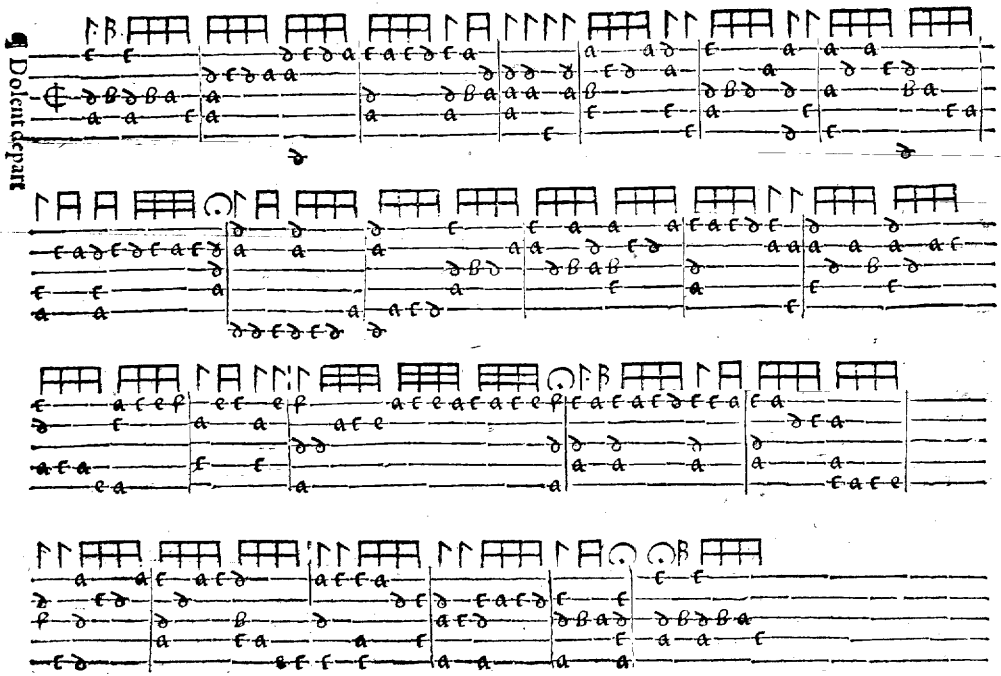






C

Dolent depart



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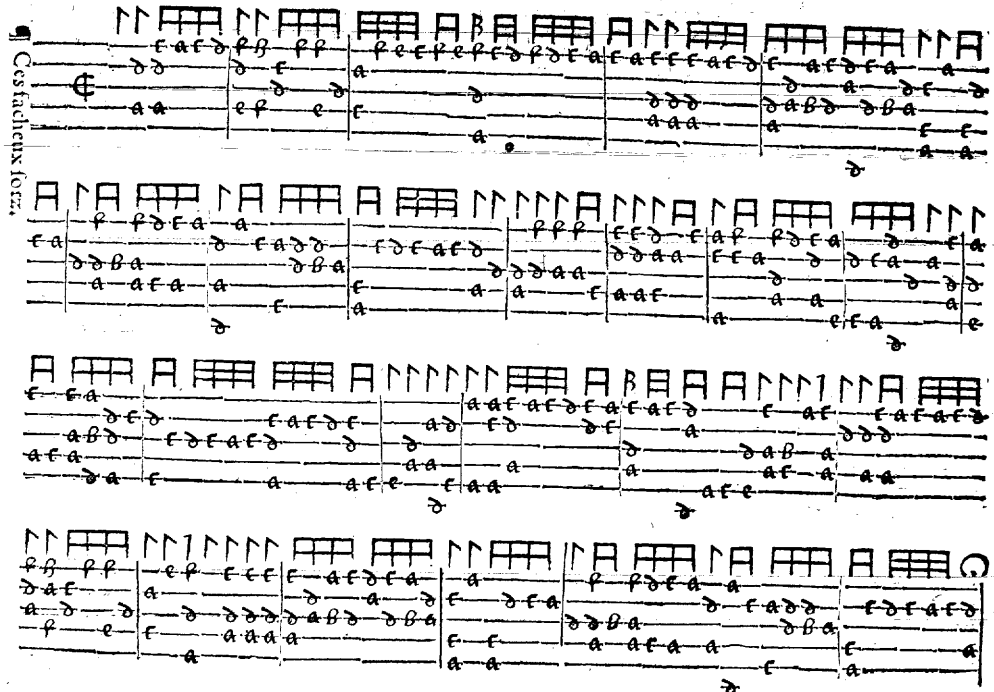

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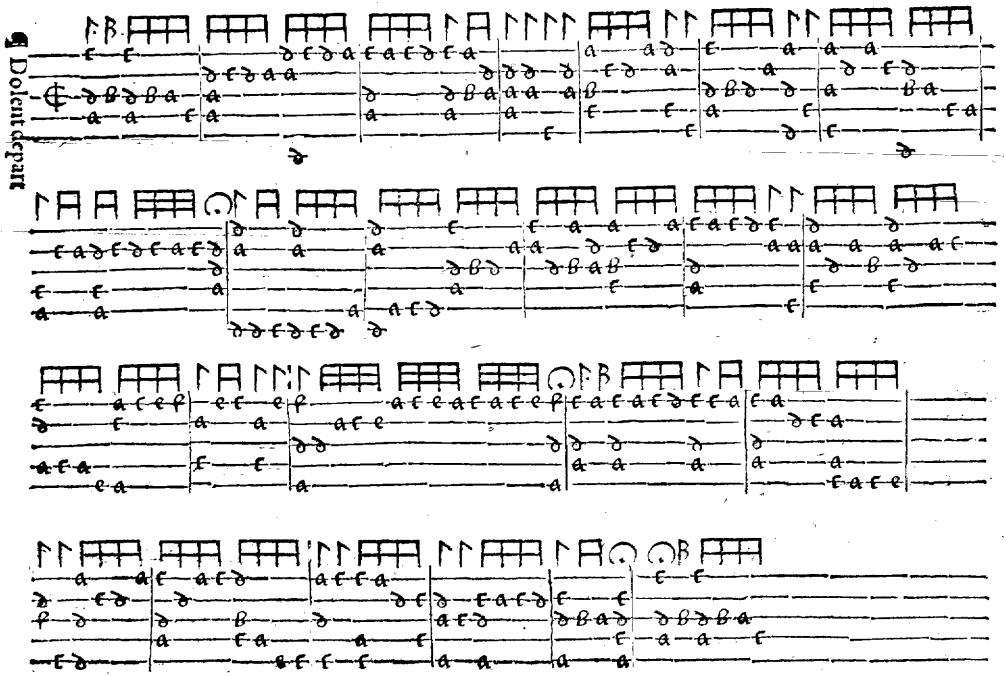

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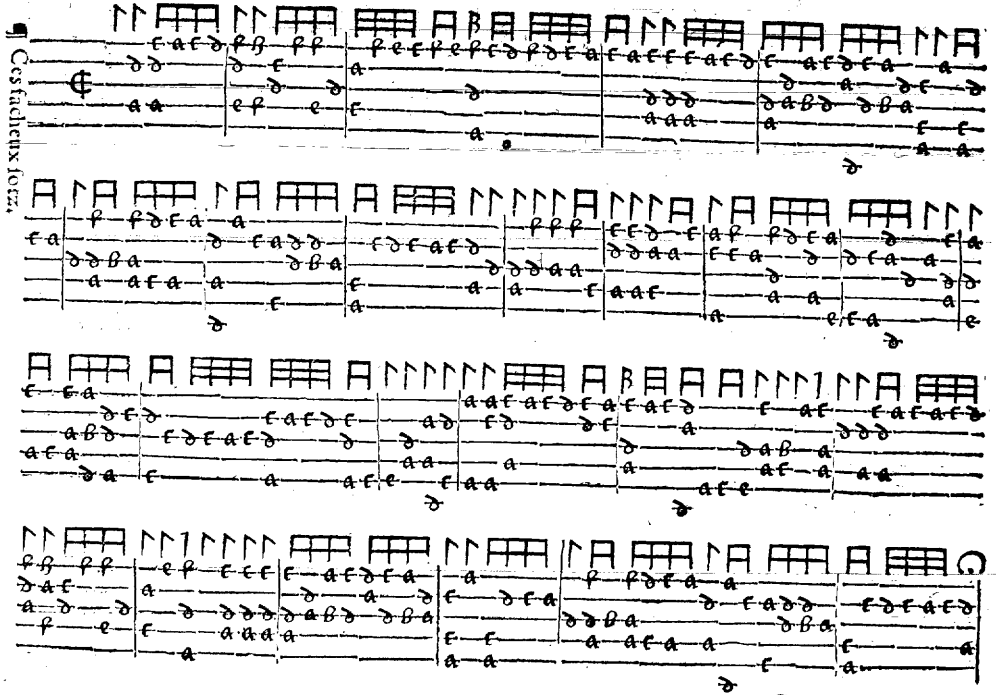
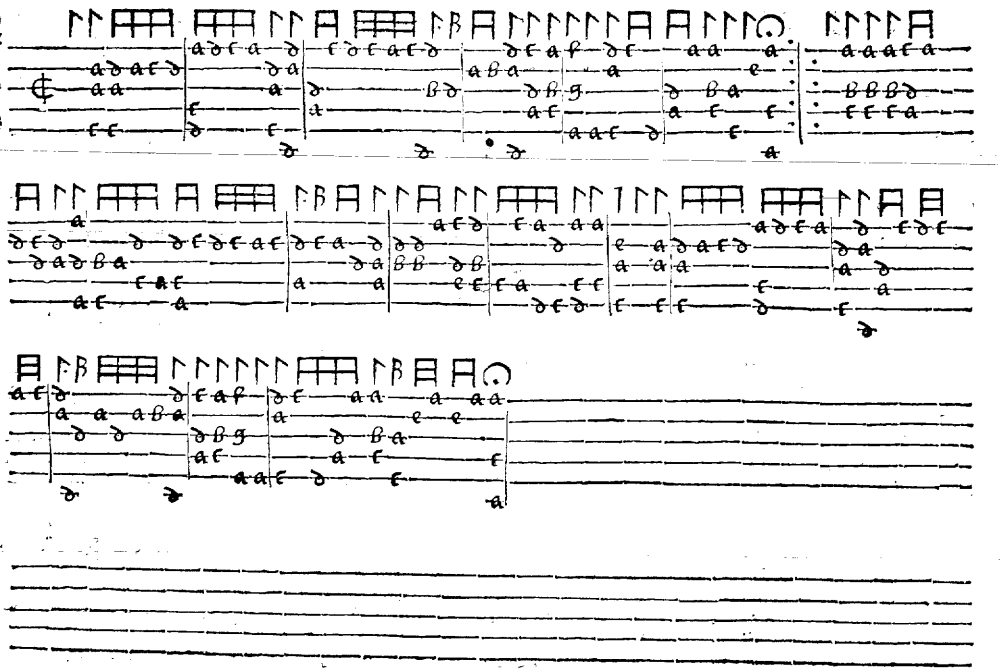


Il me souffit



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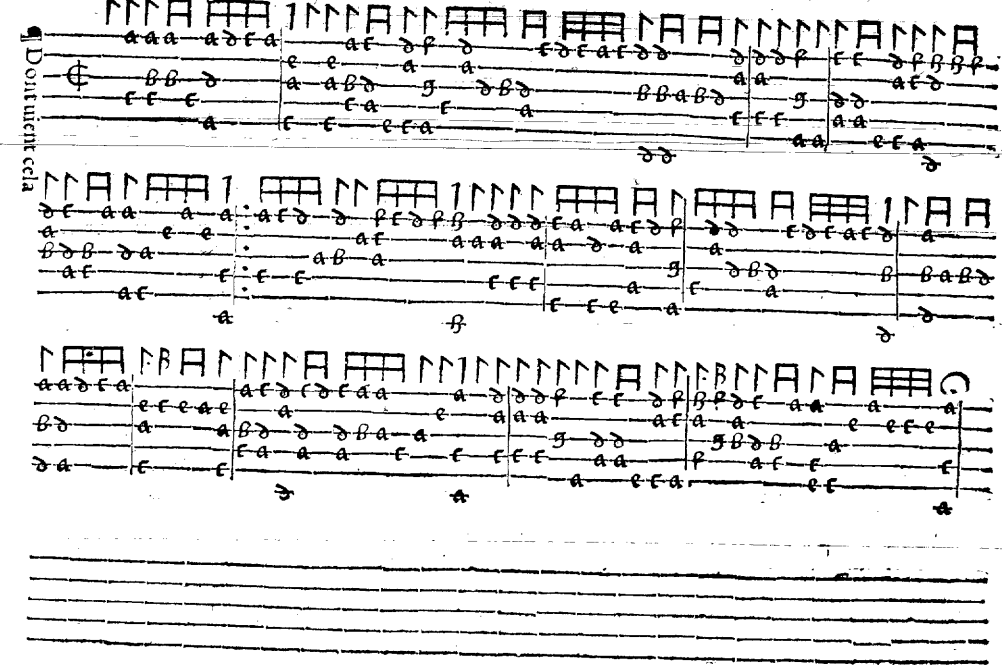

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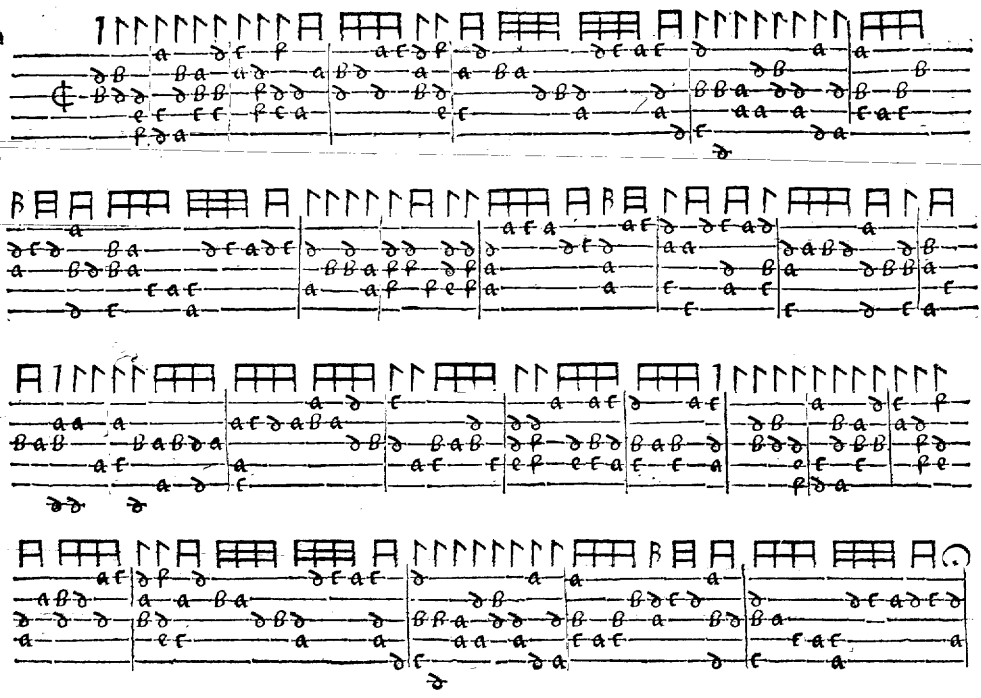
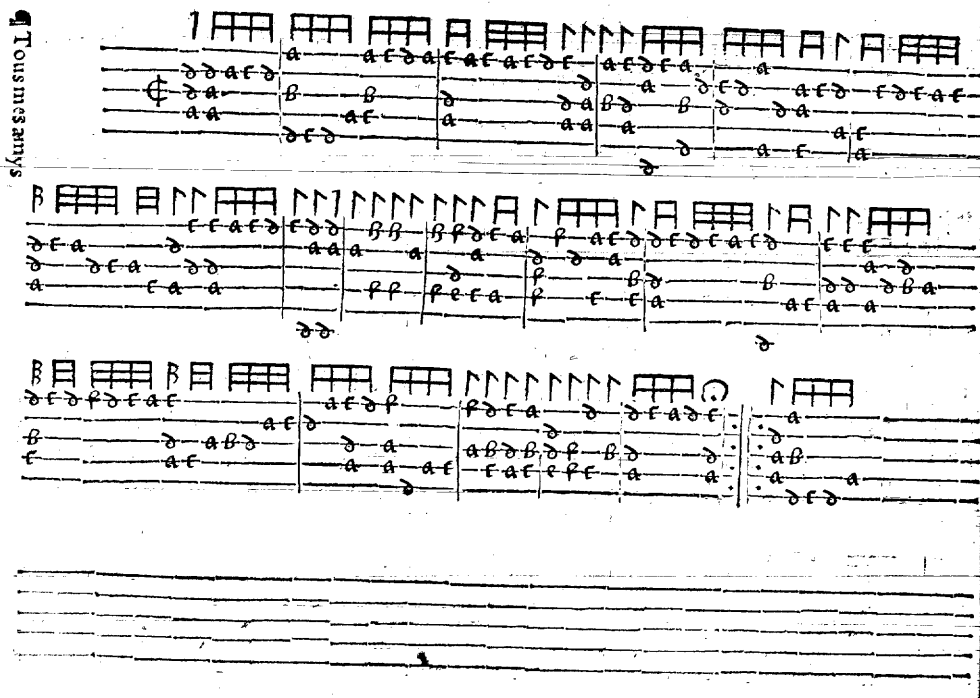
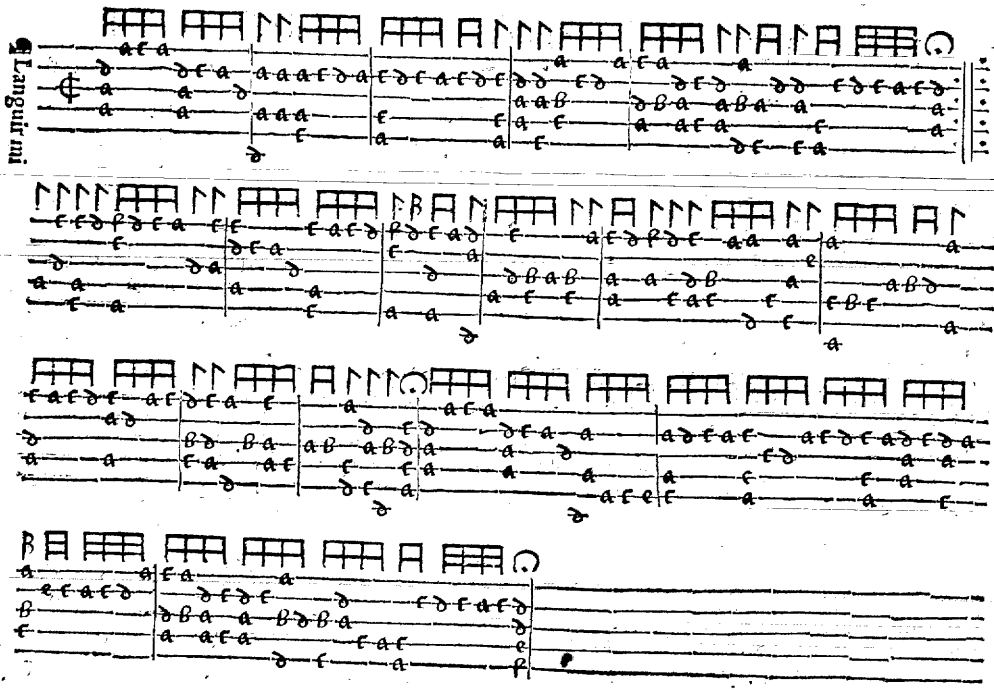


¶ Tous mes amys

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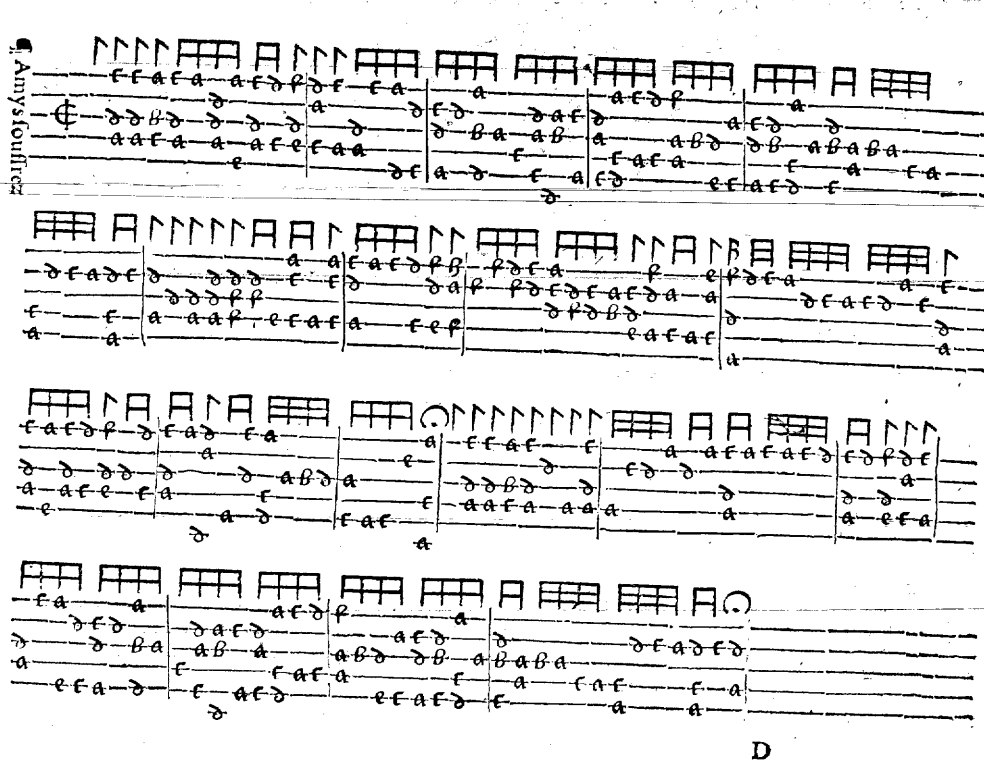
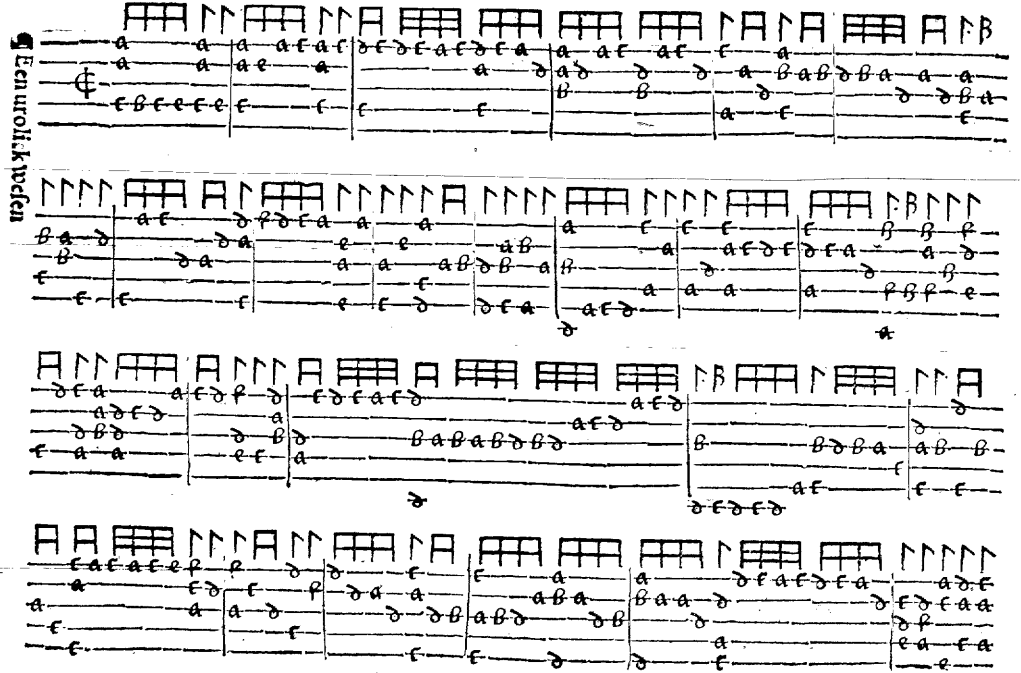
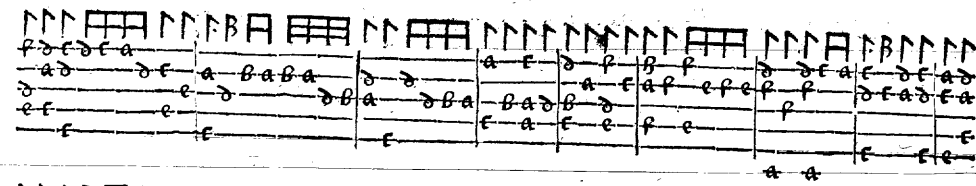
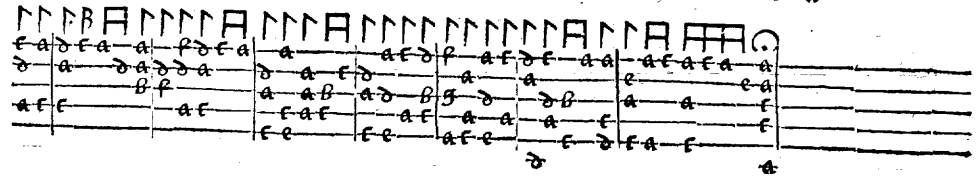
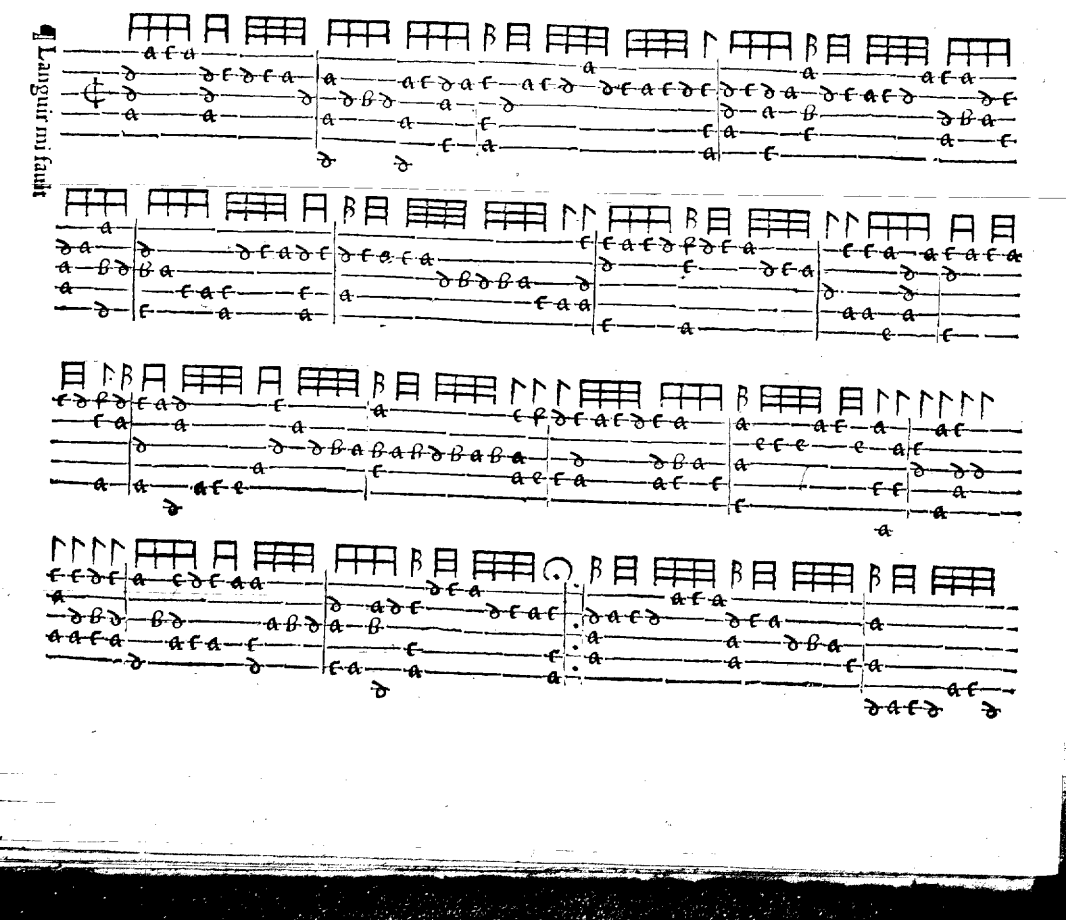

Amys fouffrez
D

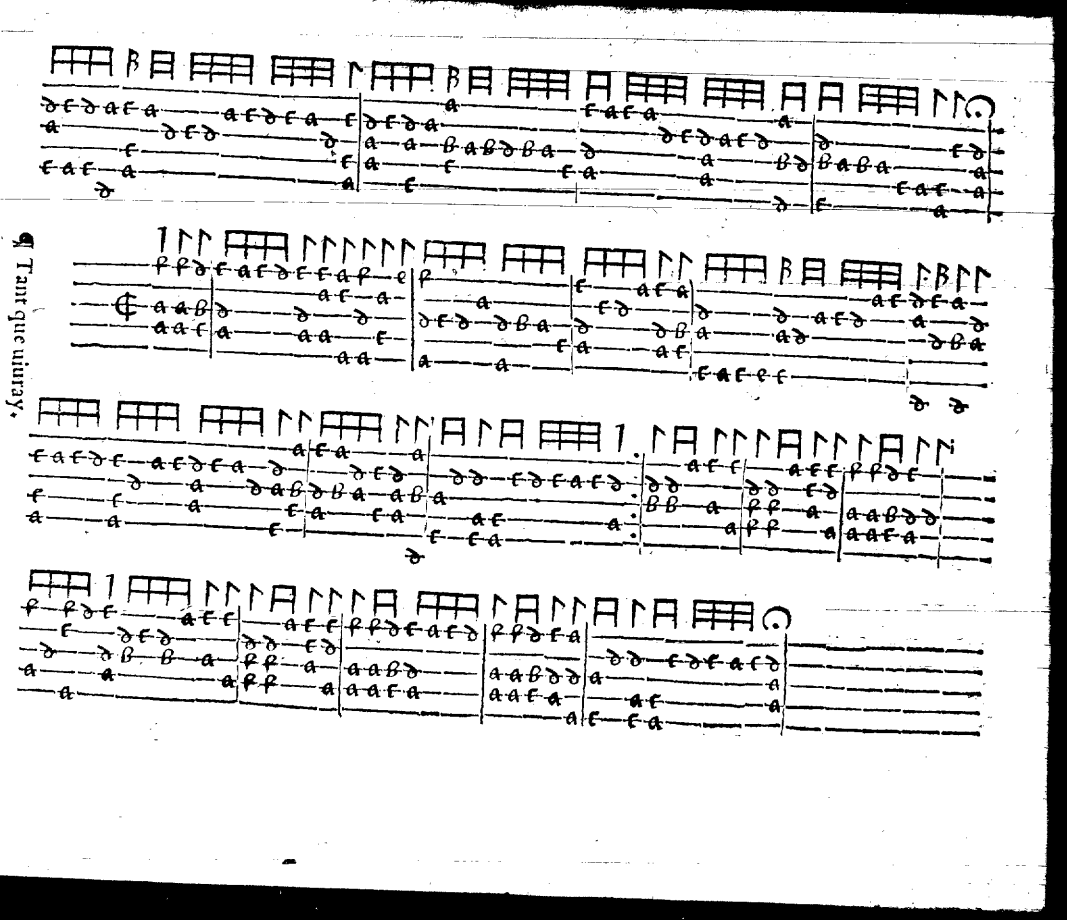
Een uroliek wesen








Languir mi fault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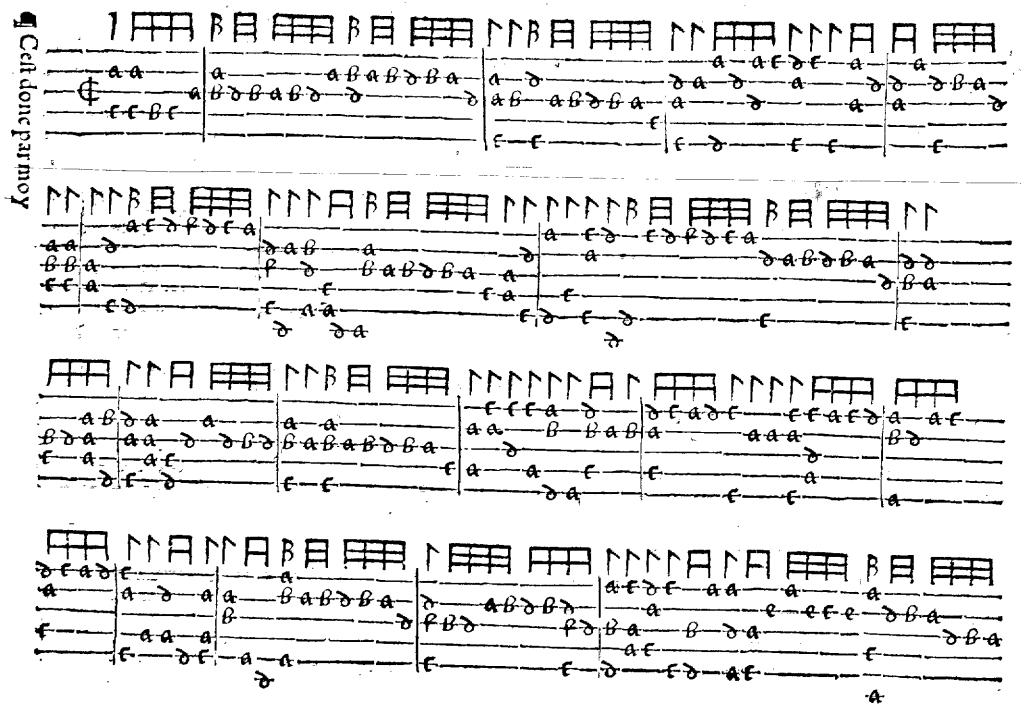

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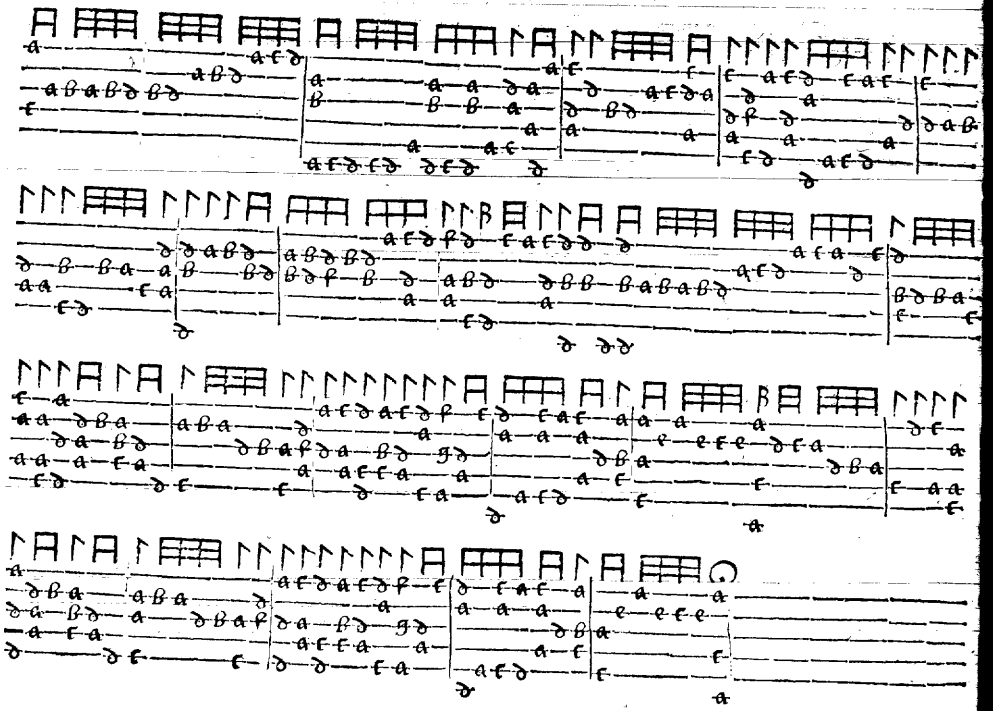

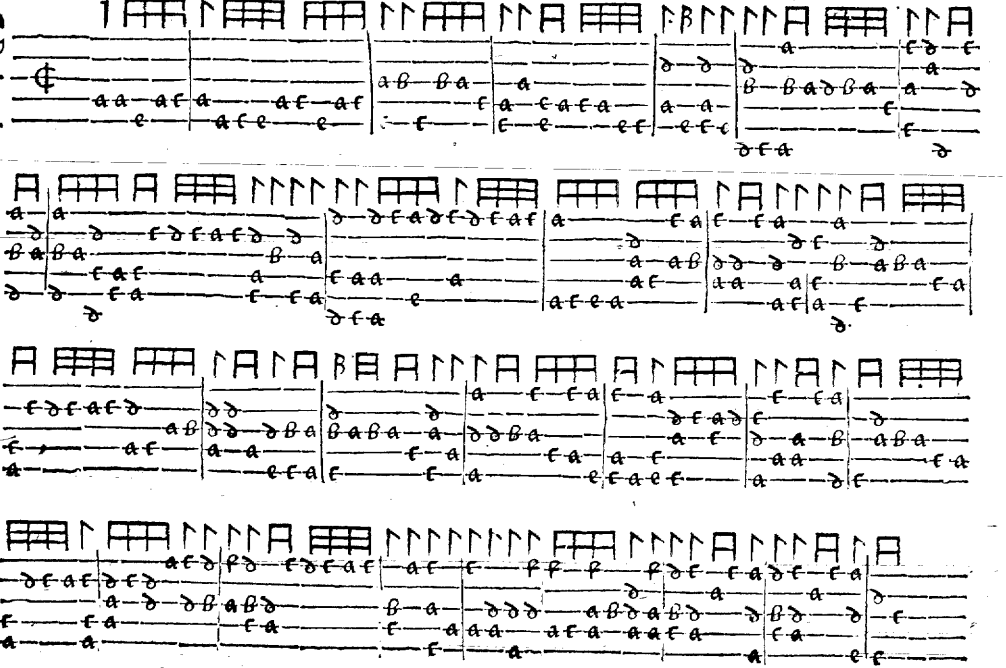

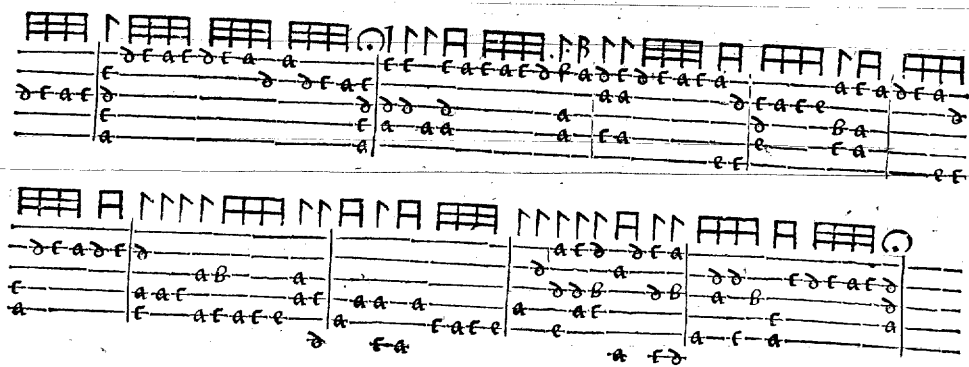

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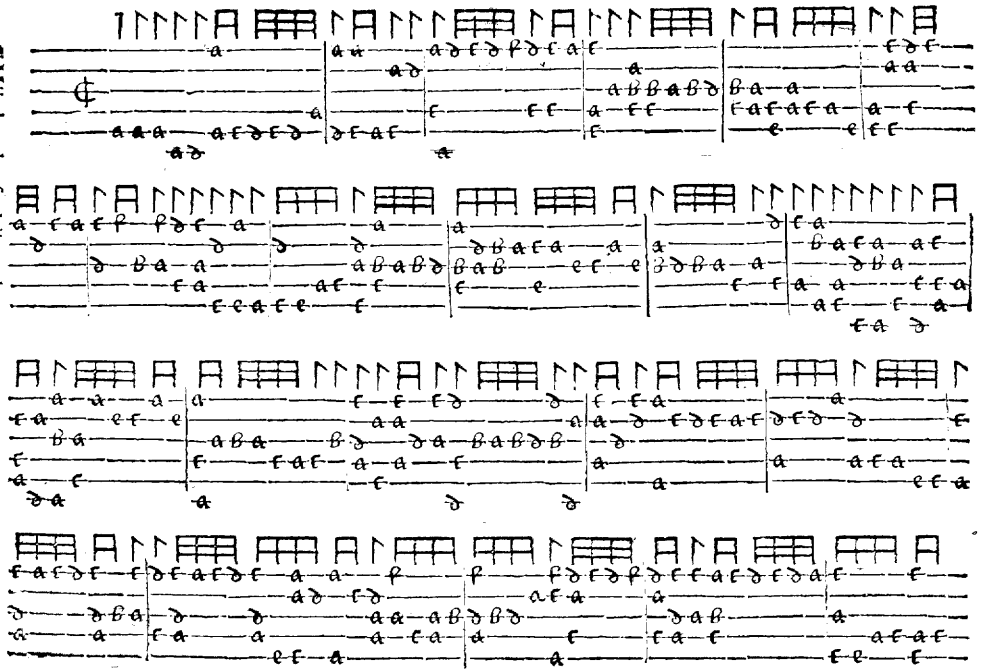

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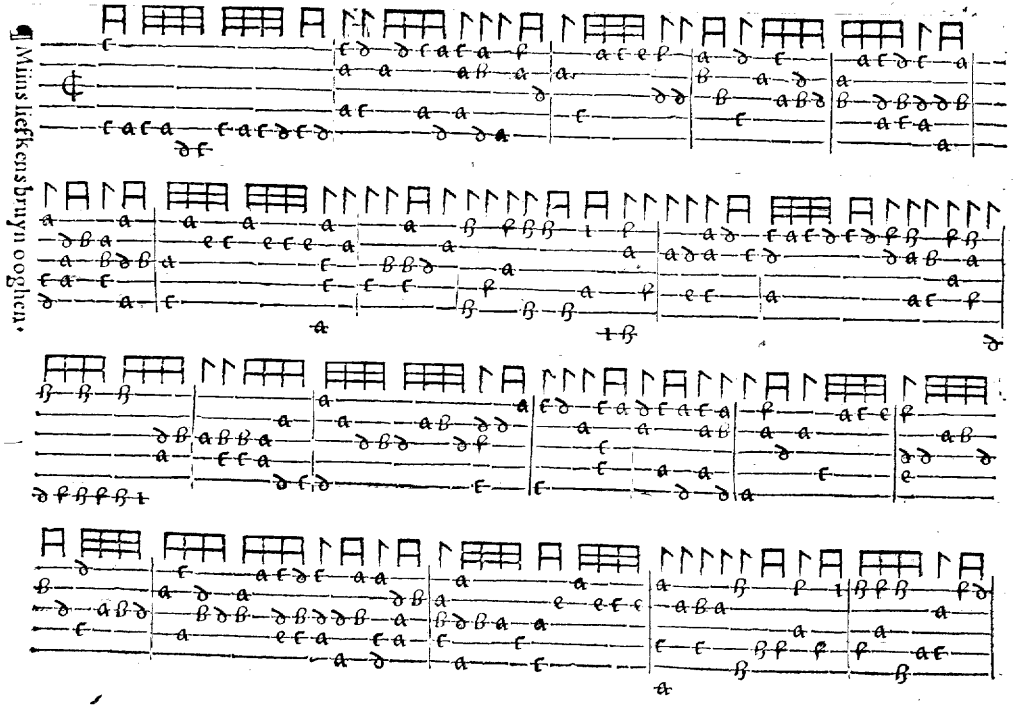
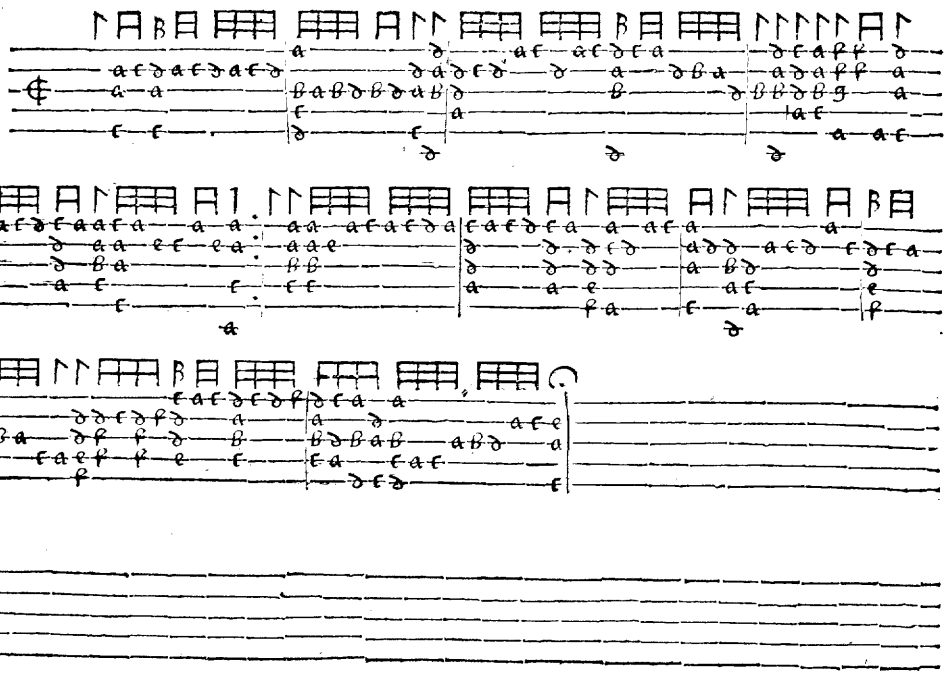
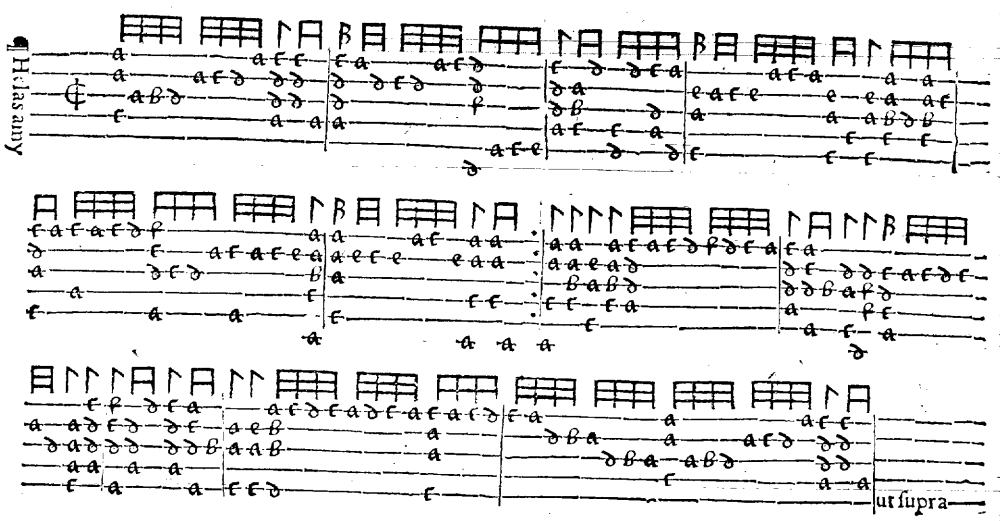


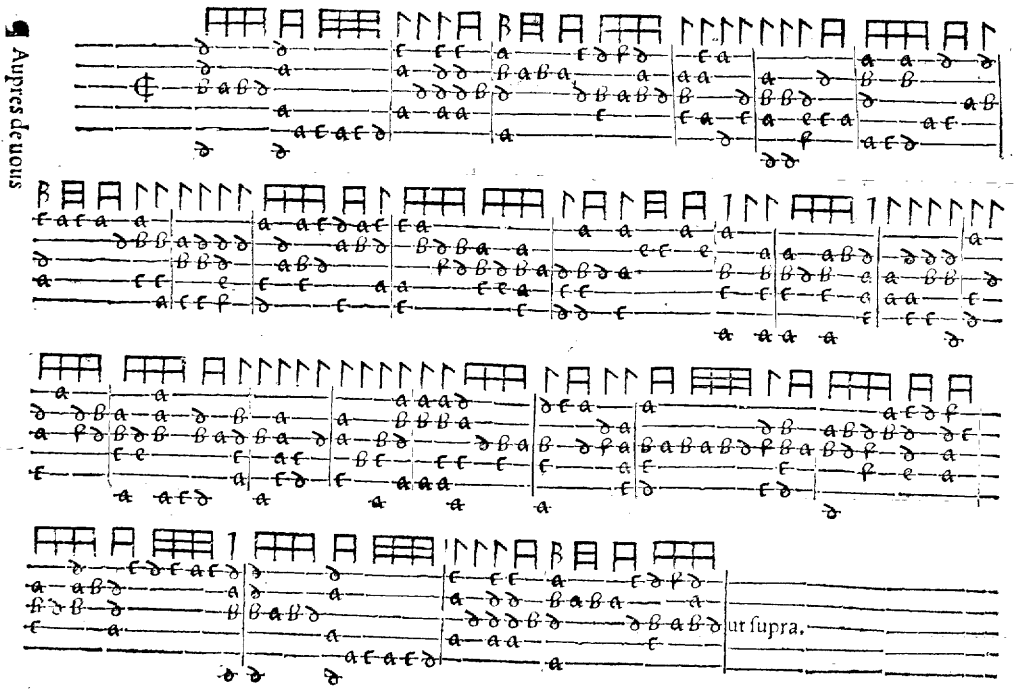
¶ Il me souffit



¶ Helas amy

ut supra

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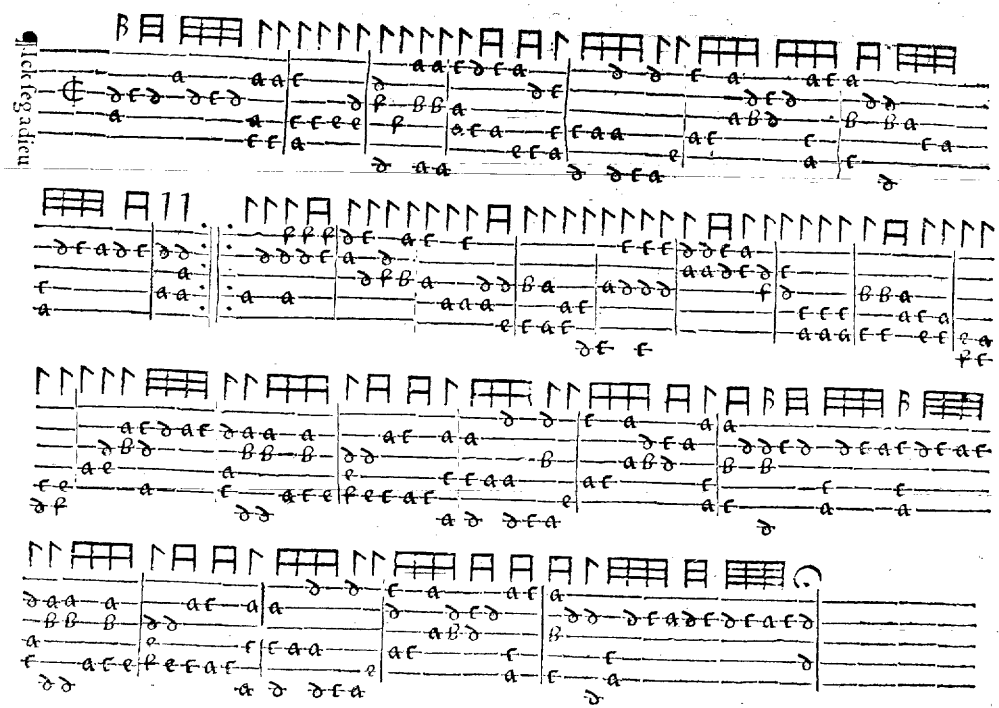
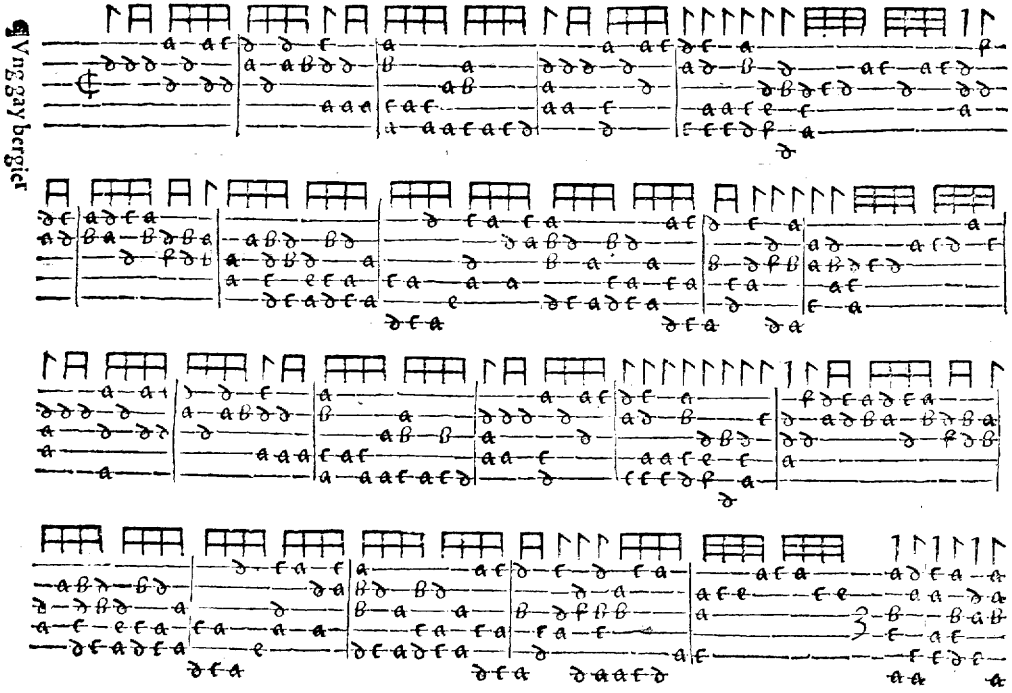
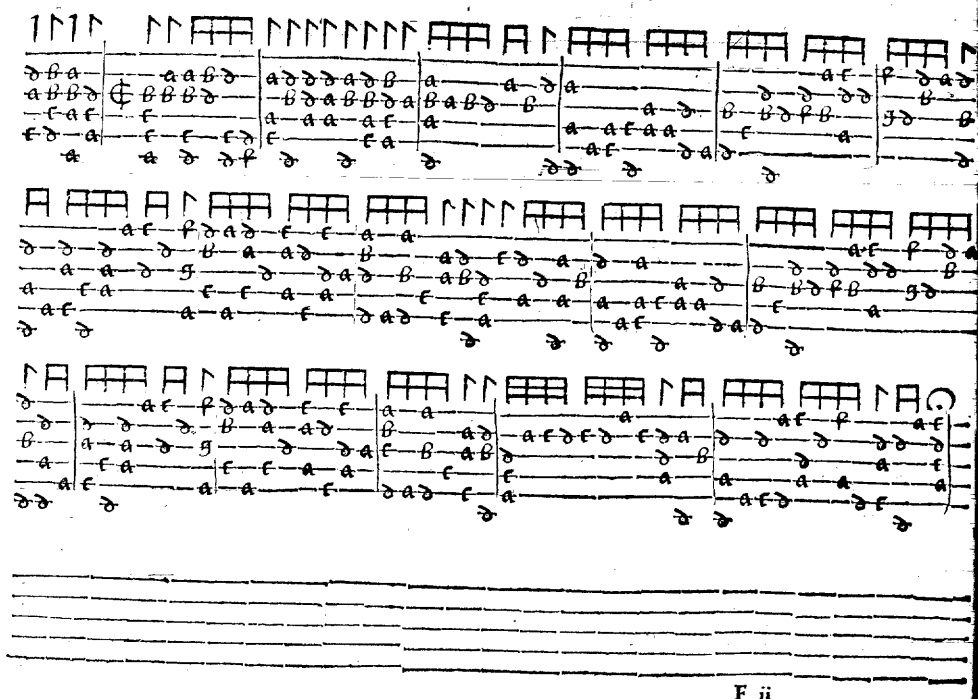
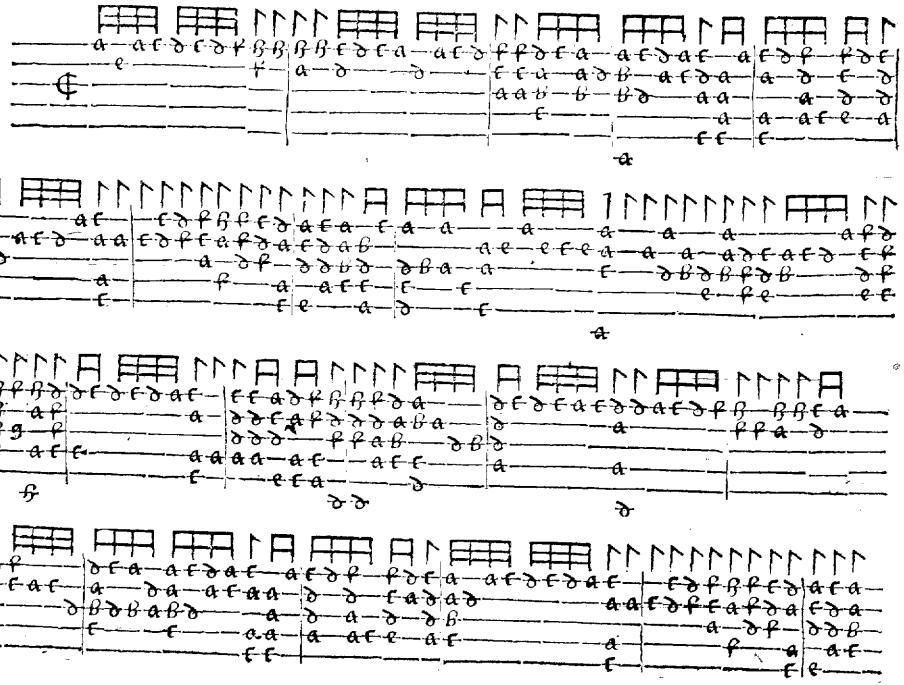
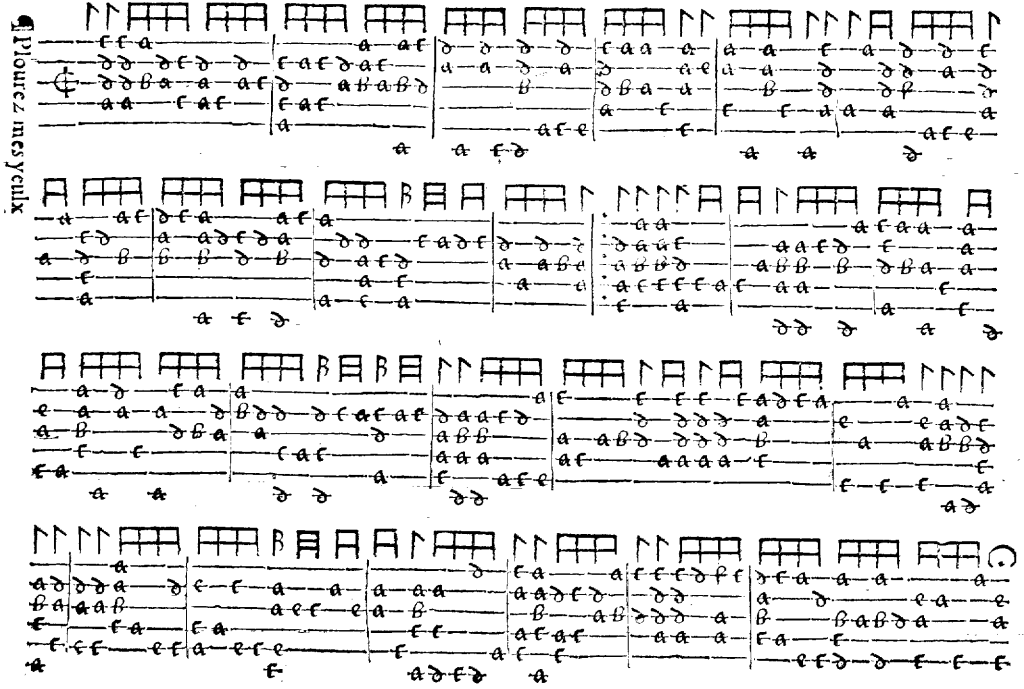
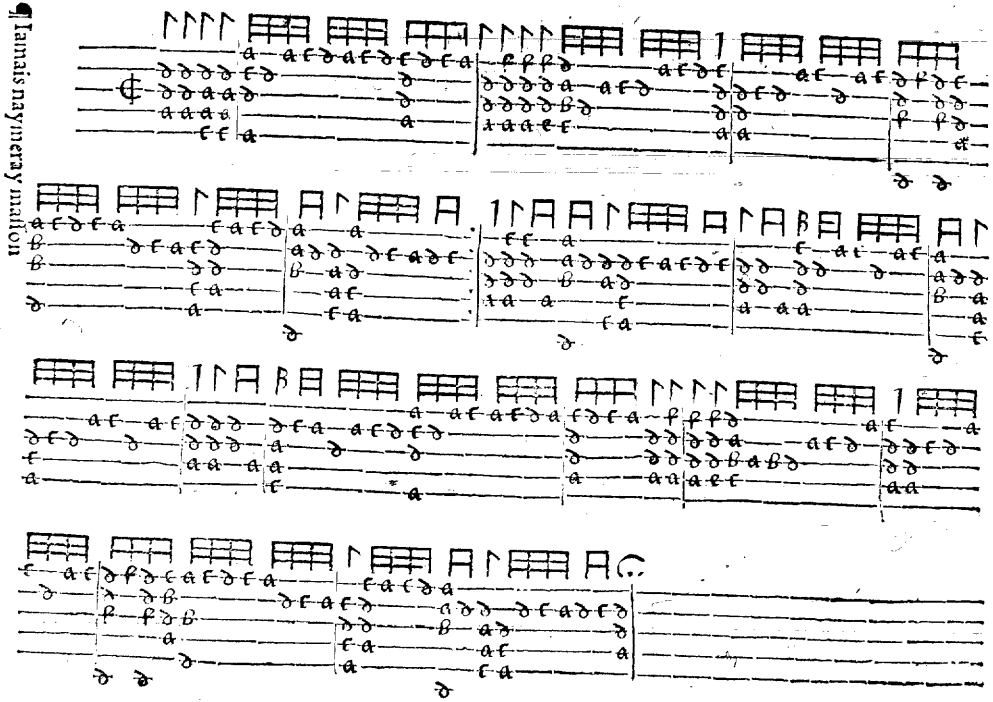


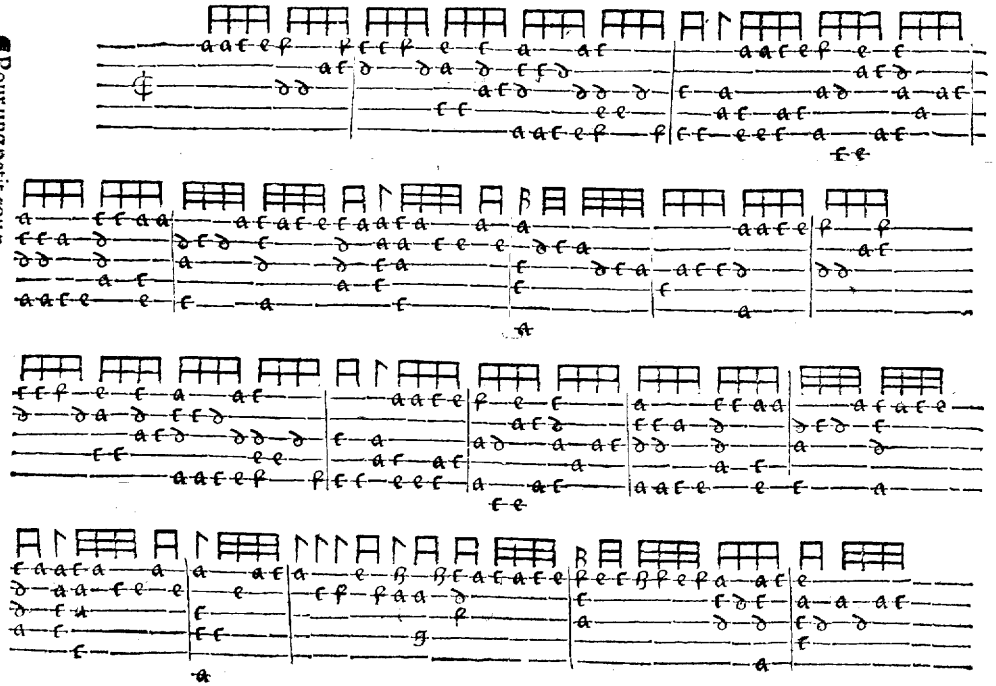




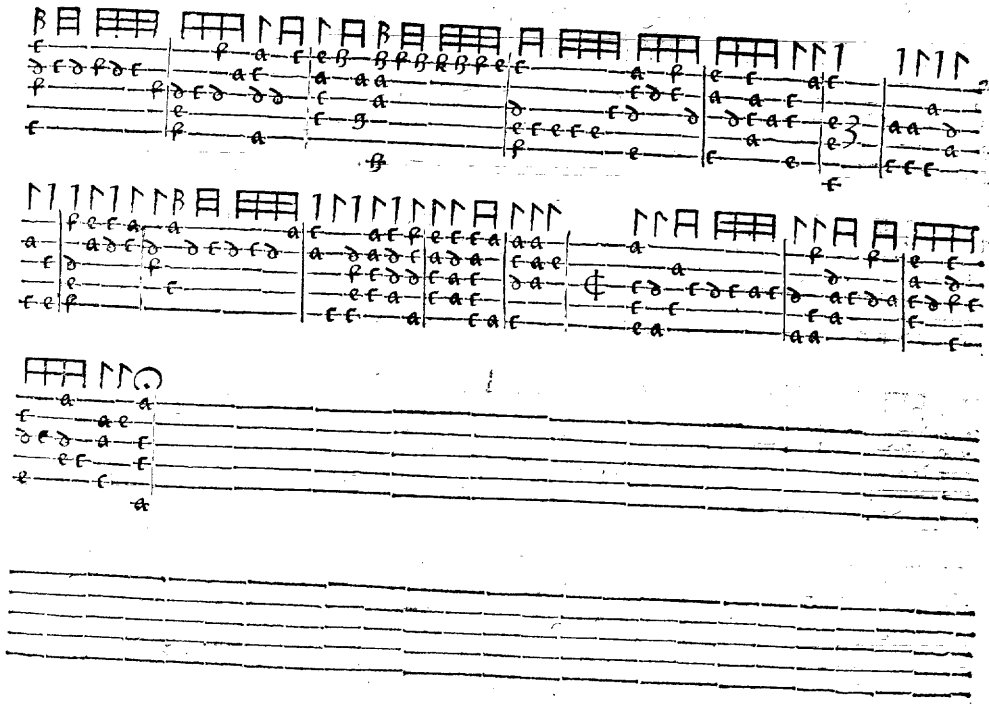


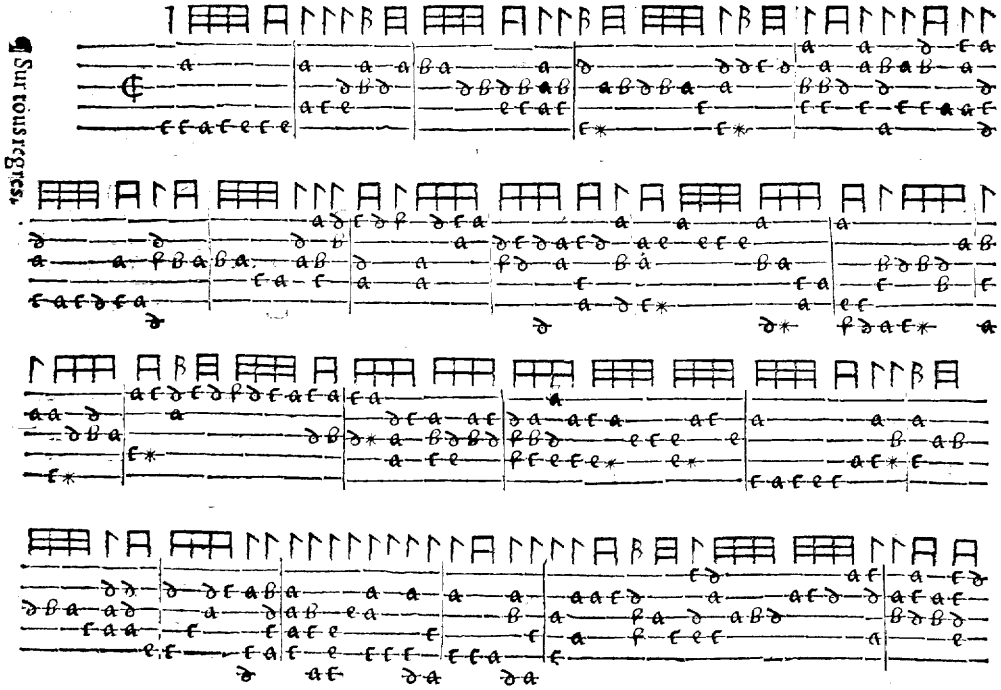


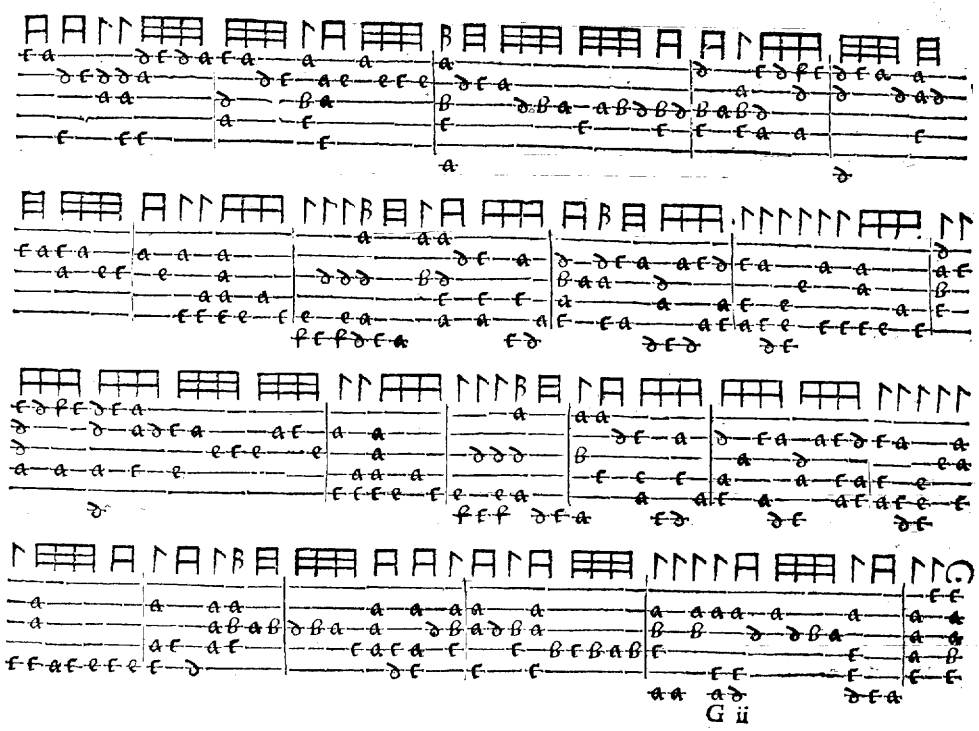




Pour un petit coup

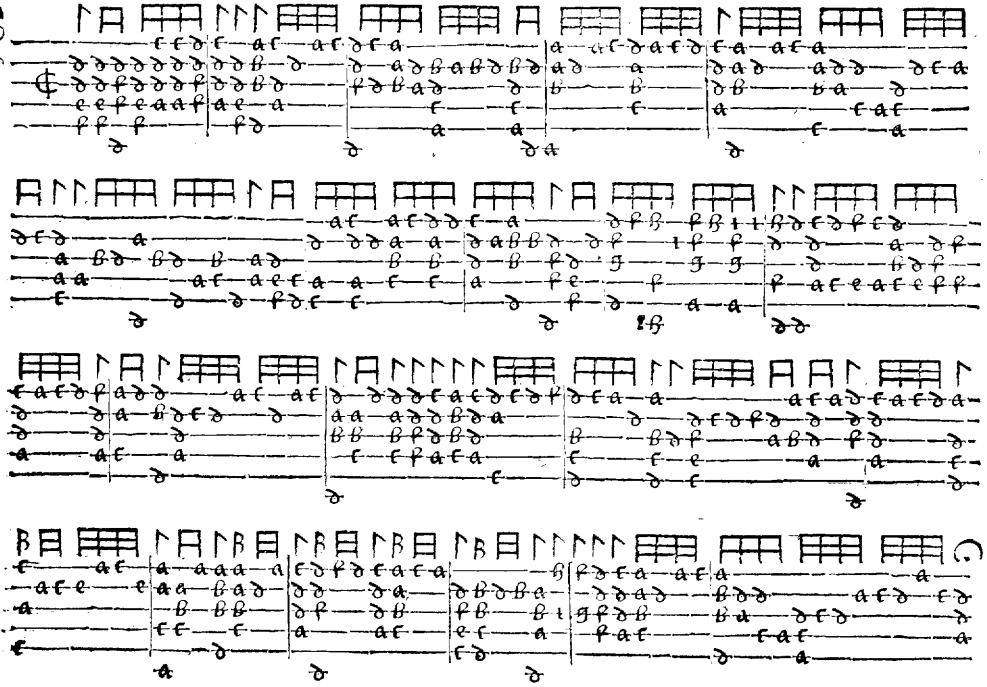


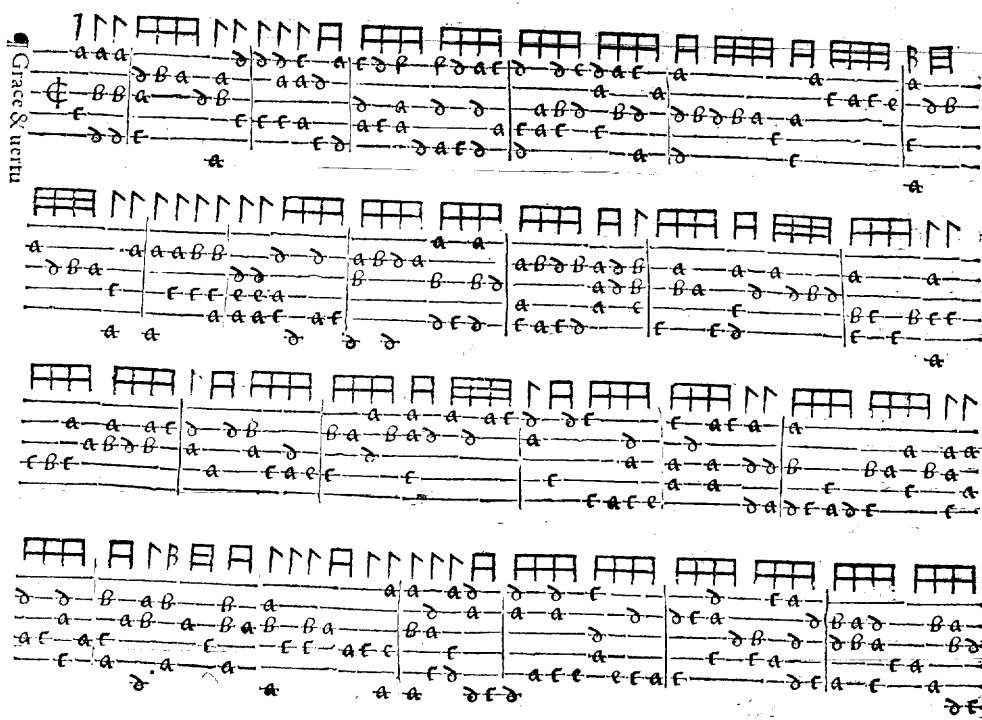


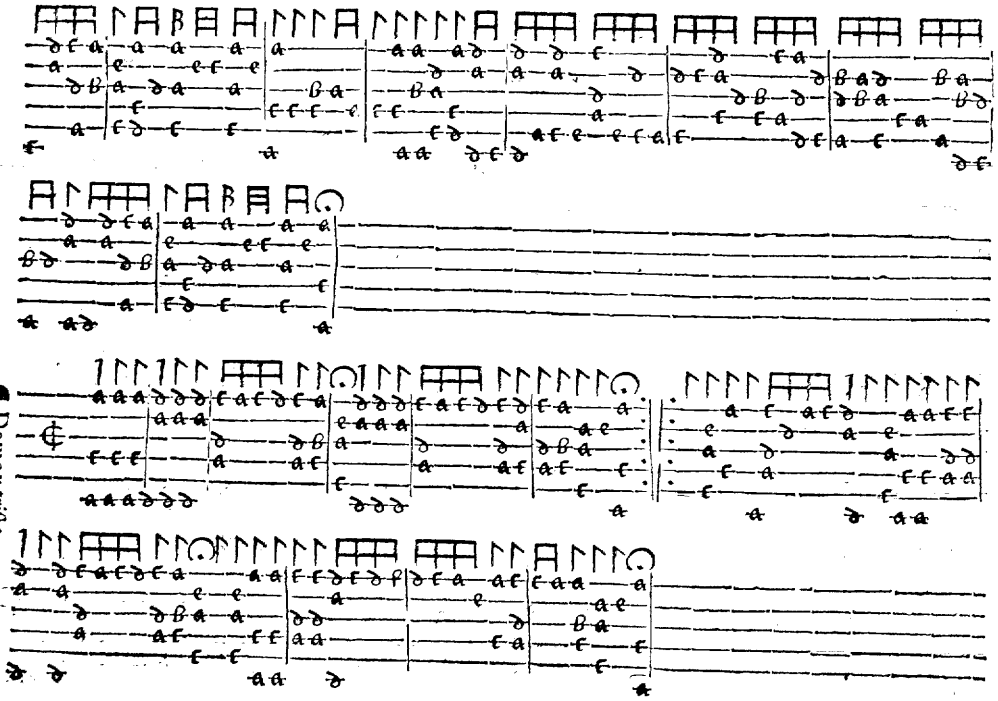


¶ Tant que uiuray

¶ Het is soegoeden dinck


O rus a coup.


Grace & ueritu



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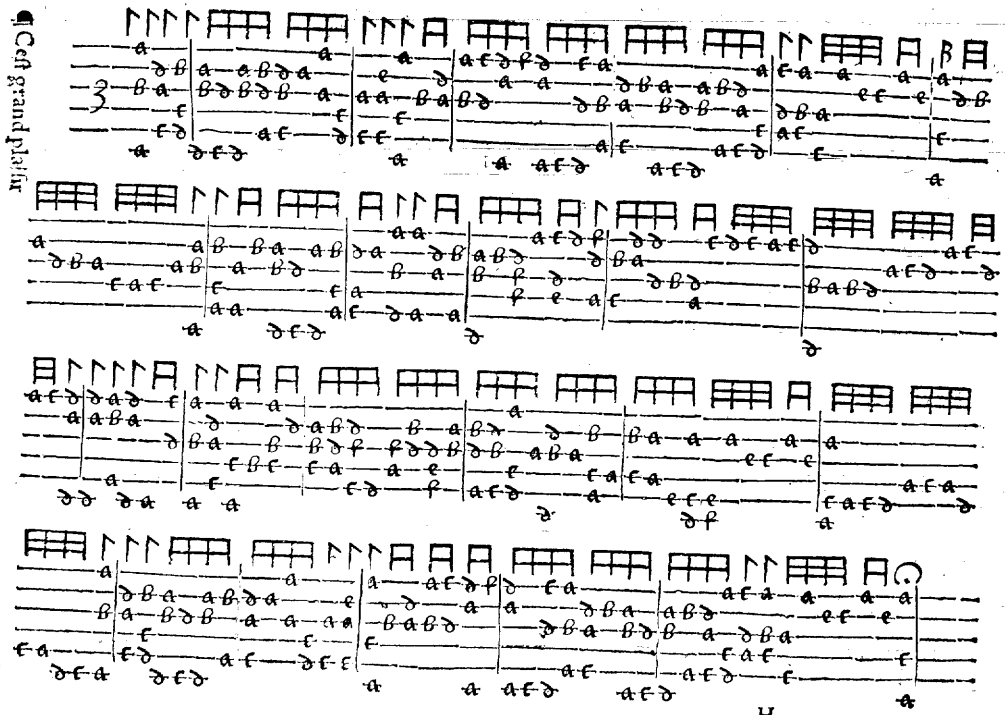
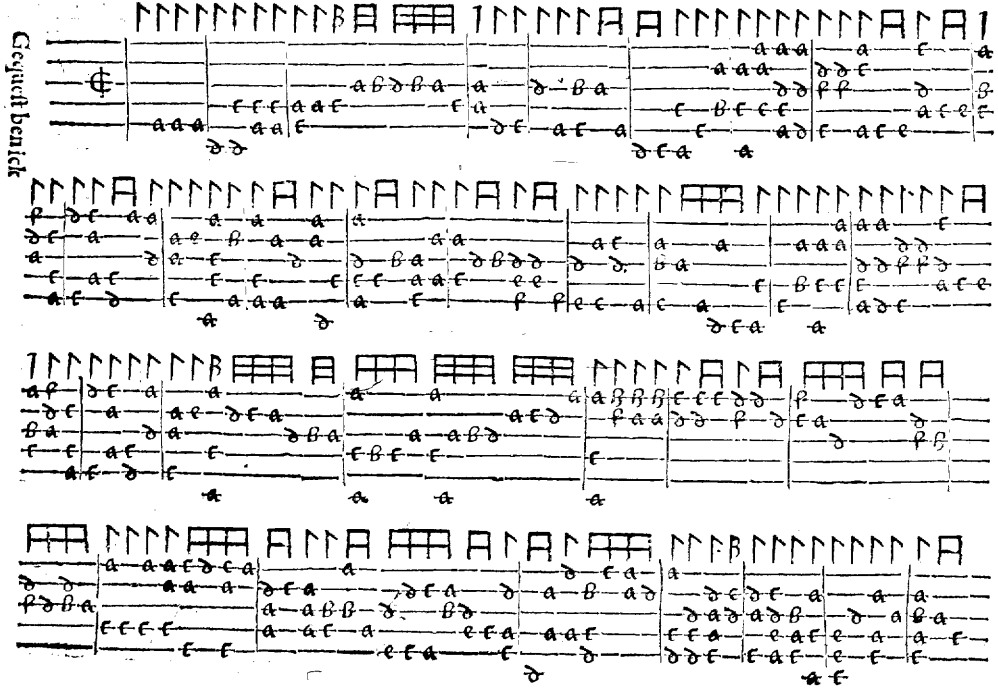
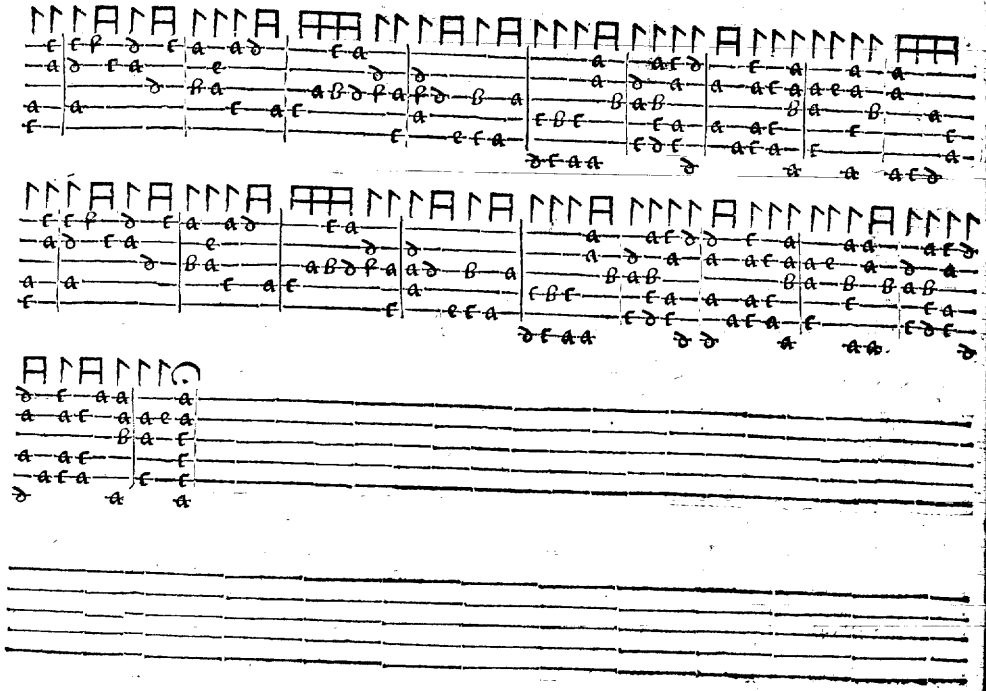


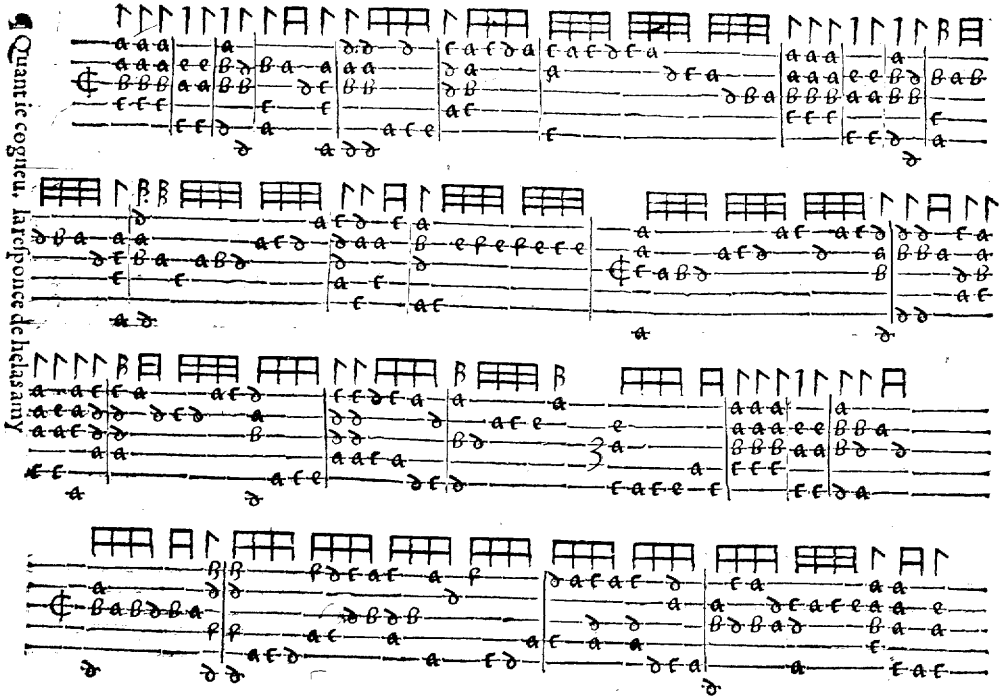
¶ Cest grand plaisir

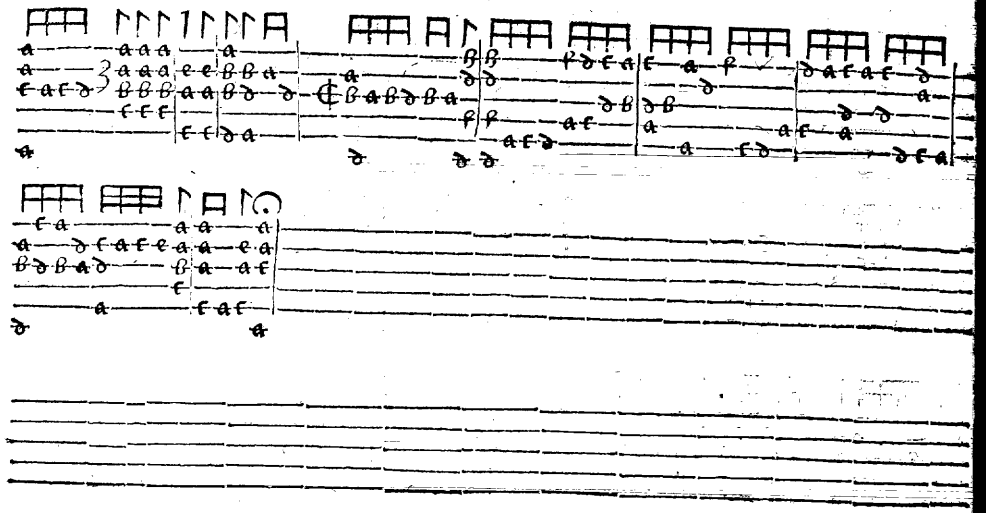
Gequest benick

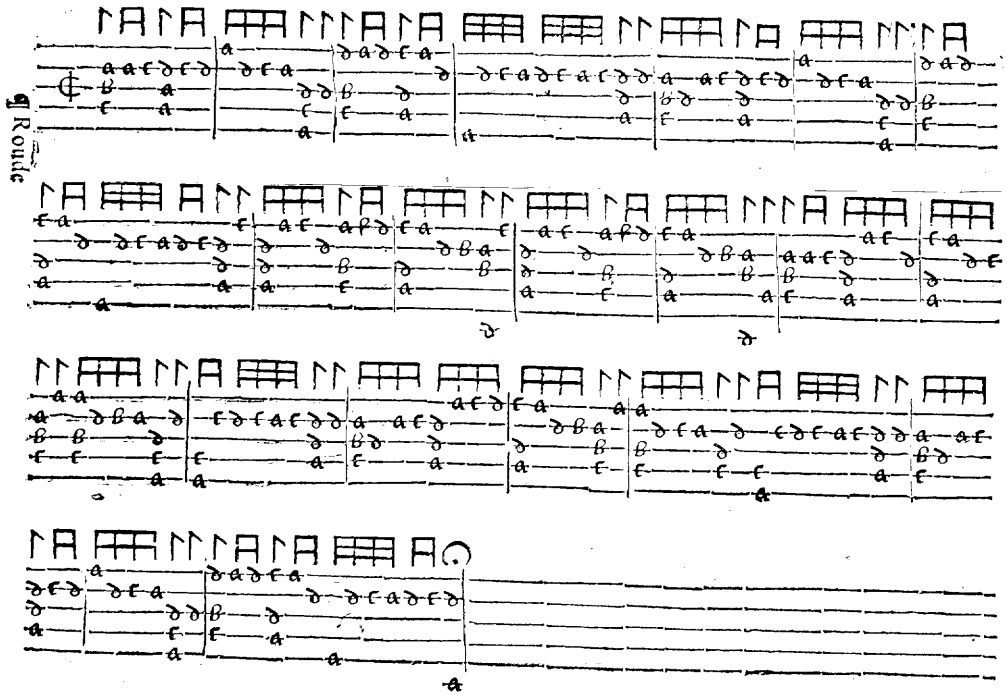




Quant ie cogneu, la responce de helas amy



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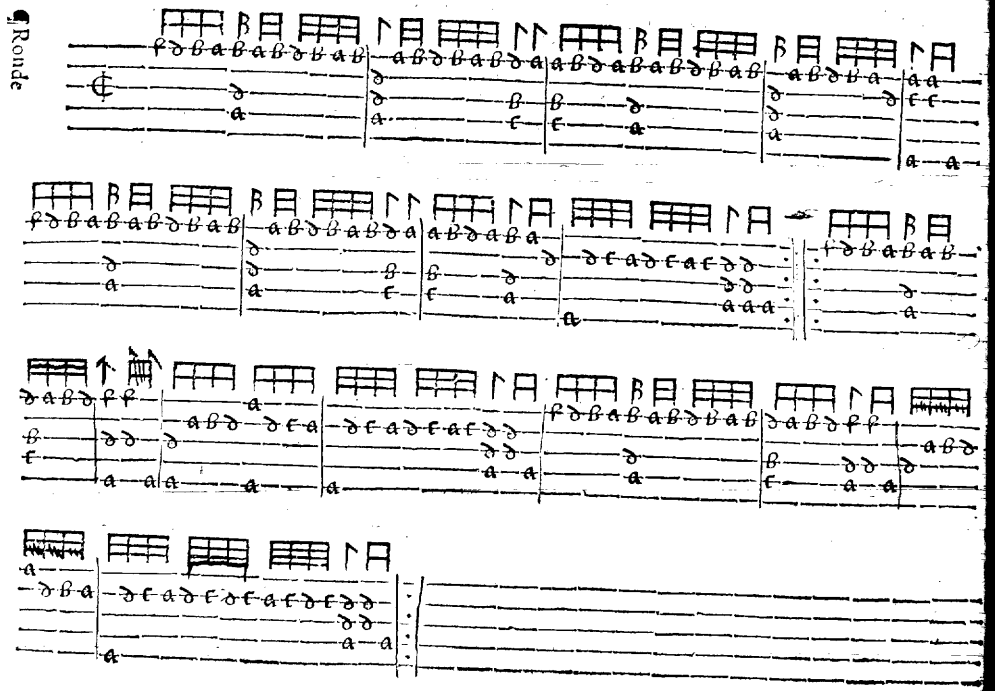
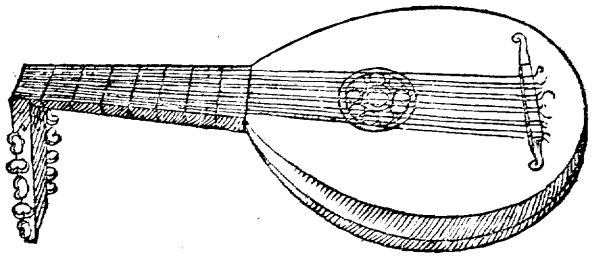

Ronde

¶ LOVANII

Ex officina Iacobi Batii typographi iurati, & à Cæs. Ma. admiss.

Anno Domini M. D. XLVII.



Carminum Quæ chely vel testudi NE CANVNTVR; TRIVM, QVATVOR, ET QVINQVE PARTIVM LIBER SECVNDVS.

LOVANII.

Apud Petrum Phalesium bibliopolam, anno M, D, XLVI.