NOVA

LONGEQVE ELEGANTISSIMA CITHARA LVDENDA CARMINA, CVM GALLICA TVM ETIAM GERMANICA: FANTASIÆ ITEM, Passomezi, Gailliarde, Branles Almandes etc. Nunc primum ex Musica in vsum Citharæ traducta per Sebastianum Vreedman Mechlinienſem.

His accesſit luculenta quædam & perutilis inſtitutio qua quiſque citra alicuius ſubſidium artem Citharizandi facillimè percipies.

LOVANII.
Excudebat Petrus Phaleſius Bibliographus Iuratus.
Anno 1568.

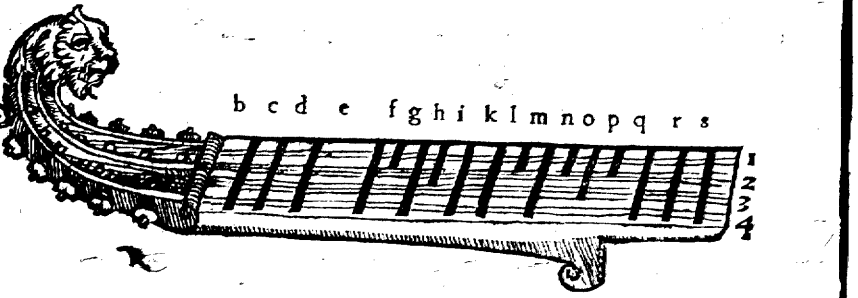
AD LECTOREM CARMEN.

QVi cupis exultas, doctas modulamine Musas,
Huc ades: & præsens perlege Lector opus.
Sumis ab exiguo quem cernis cuncta libello,
Perlege, parua legis, commoda multa feres.
Sæpius in modico magnus cinere ignis habetur.
Et breuis ingenti vena redundat aqua.
Nemo leues paleas (vulgus nam pascitur illis)
Sanus amat, fruges interiora dabunt.

IN VSVM CITHARÆ INTRODVCTIO.

VM Citharæ vsus non sit omnibus planè perspectus atq; cognitus, idcirco quo magis Musices candidatis, & minori sumptu, & breuiori temporis spacio ars constaret, visum est in eorum fauorem quædam præmittere, quę alioqui à præceptoribus non nisi longo temporis tractu, & numerato discuntur pretio. Cum ergo omnis vocum modulatio, siue ea voce fiat humana, siue instrumẽto quopiam Musico in duobus potissimum consistat: nẽpẽ in intentione vocis & eiusdem remissione, & in temporis certa ratione. Et variè ista ab artificibus signẽtur & perficiantur. Scire conuenit in Cithara, intentionis vocũ limites quatuor nerus seu chordis cõprehẽdi. Dixi 4. esse chordas seu neruos, quæ passim vndecim cõspiciuntur. Hoc autẽ ita accipiẽdũ est, quia terni singuli p vno tãtũ accipiũtur & pulsantur neruo, itaq; tres illæ neruorũ terniones singulos tãtum valẽt neruos, reliqui duo vnicũ. Nec sufficiebant quatuor isti nerui ad oẽs vocum differentias exprimẽdas, nisi quilibet plures haberet differentias. Itaq; in manubrio Citharæ spacia quædam certis distincta interuallis cernuntur, quibus sinistræ manus digiti applicati, pulsante dextra variæ fiunt sonorum intentiones & remissiones. Signantur autẽ hæc spacia in manubrio ipsius Citharæ 17. transuersis lineis, quatuor igitur has chordas seu fides, nos in hoc libello quatuor lineis expressimus, ita vt prima linea seu suprema, primũ significet neruum qui in Cithara, paruis duabus & sono acutissimus chordis exprimitur. Secunda linea secundum denotat neruum, qui rubris chordis tribus à cæteris distinctus esse solet. Tertia verò linea tertium repręsentat neruũ, cõstans duabus paruis, & vna maiori chorda, qui vulgò secundus Bassus dicitur. Quarta denique linea quartum & vltimum neruum designat, totidemque chordas vt præcedens compræhendẽtẽ, diciturq; vsitato nomine primus Bassus. Spacia verò in collo notata literis per alphabeti ordinem signantur hoc modo b,c,d,e,f,g,h,i,k,l,m,n,o,p,q,r,s,

Significat igitur tibi litera ſpacium, cui digitum ſiniſtræ manus applicare oportet. Linea verò cui litera inſcripta eſt, neruum notat quem dextra manu pulſare oportet, & cui etiam digitus ſiniſtræ manus, in ſpacio dicto apponi exactè debet. Cum autem duæ, tres, aut plures literæ ſibi inuicem reſpondent, ac ſupra inuicem vno ordine collocantur, tum ſimul duos, pluresue neruos pulſare cõuenit, ſimulq; tot ſpacijs digitos ſiniſtræ manus applicare, quot literæ ſunt numeroniſi cum 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 vocum differẽtiæ perficiuntur. Quæ vt melius intelligantur, ſubiecimus ſchema manubrij ipſius Citharæ, cum neruis & tonorum interuallis ſignatis.



DE TEMPORE ET PAVSIS.

AM verò 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 variatio. Hac ſiquidem magnopere animi mouentur auditorum, in quemcunq; affectum tandẽ placuerit: Ita triſtes animi motus lentis grauibuſq; prouocantur cantibus. Contra hilaritatem concitantur animi, concitatiori Muſica. Verùm nos potius notas hoc loco explicabimus temporis ſeu menſuræ cãtus. Quædam verò Citharæ ſoni haud diù poſt neruorum pulſum durant, ideo huius inſtrumenti Muſica paucioribus vtitur temporis differentijs quàm vocalis illa. Hic enim neque maximarum, neq; longarum, nec breuium vſus eſt, ob cauſas iam dictas, ſed longiſsimum tempus ſemibreui notatur: atq; huius moram vocamus tempus vnum in Cithara, & metimur illud pulſu imò manus aut pedis. Scribitur autem tale tẽpus hoc ſigno ⏉. Iam hoc tempus variè diuiditur, primum in duo: atq; tales notæ ſic explicantur, ⏉⏉ Tales enim duæ notæ vnum tempus complent. Deinde ſingulæ harum in alias duas notas diuiduntur, quarum notæ hæ ſunt, 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅯 𝅘𝅥𝅰 quę & cõiunctim ſic ſcribũtur. 𝅘𝅥𝅰 Sufficiebant hæ notæ temporiſq; diſtinctiones ad harmoniæ ſuauitatem: verùm elegantia artificum alias inſuper addidit. Diuiſerunt ergo vnum tempus in octo ſpacia, quorum notę ſic ſcribuntur. 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 vel coniunctim ſic. 𝅘𝅥𝅰 𝅘𝅥𝅰 Tales igitur octo notæ vno tẽporis ſpatio omnes pulſare oportet. Quin etiam aliquando ſedecim vno temporis tractu notas percurrũt quidam, tales notæ ſic ſcribuntur. 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 Demum & hoc ſcire conuenit, quod notę quibus punctus adiacet à latere, eæ augentur dimidio ſui valoris: vt hæc 𝅗𝅥. valet tan-

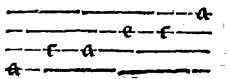
let tantum quantum iſtę ⅂ β Item iſta β tãtum quãtum hę. β β Atque hæc quam diximus ratio temporis eſt in vulgari temporis menſura, ac magis trita, quam Muſici imperfectam vocant. Eſt enim aliud tempus quod perfectum vocãt, cùm vnum tempus tres exacte notas complectitur: quarum tamen ſingulæ rurſum in binas minores diuiduntur. Et ne hoc ignores nonnullis locis præferimus ſignum perfectionis tale. ☽ Hoc igitur ſignificat ⅂⅂⅂ valere vnum tempus, vel loco earum ⅂. vel ⅂⅂ Quibus deinde reſpondent in valore, vel denique, Et durat huiuſmodi notarũ valor in omni carmine vbi ſignum perfecti temporis repertum fuerit, quouſque aliud ſignum imperfecti temporis occurrat tale ¢ cuius valorem iam antea explicuimus. De quibus omnibus vide huc modos per menſuras diſtinctos, primum temporis imperfecti ¢, Sequuntur iam temporis perfecti dimenſiones diſtinctæ, Si quando aliqua harum notarum occurrat, quæ ſub ſe literam non habet aliquam illa tantiſper ceſſandum eſſe ſignificat, quantum ipſa in cantu temporis occuparet. Sic enim pauſas ſolemus notare. His igitur modis contenta eſt Cithara. Neque enim ad harmoniam multum faciunt alię de modo maiori, minori, ac alijs huiuſmodi apud Muſicos diſtinctiones, quę magis artifices excogitarunt, quàm natura docuit. Quamobrem hæc ſufficere pro introductione merito debent. Reliqua verò quę ad elegantiam & artificium ſpectant, vſu frequenti, & indicantibus artificibus addiſci debent.

Sunt

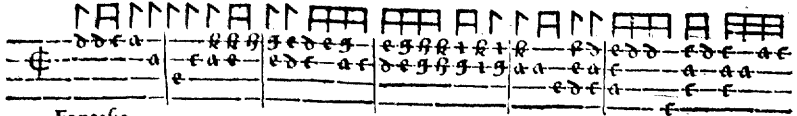
Sunt & alia quędã ſigna q̃ ignorare nõ decet artificẽ tale ſignum repetitionem ſignificat carminis ab initio vſque ad illum locum priuſquam dinceps peragatur hoc ſignum ☉ lõgiſſimum quem Cithara efficere poteſt, ſonum exigit, cum aliqua ceſſatione: ſiue (vt vocant) pauſa. In fine ſemper ponitur, eo quòd vltima nota ad arbitrium longa efficitur.

MODVS TENDENDI NERVOS IN CITHARA.

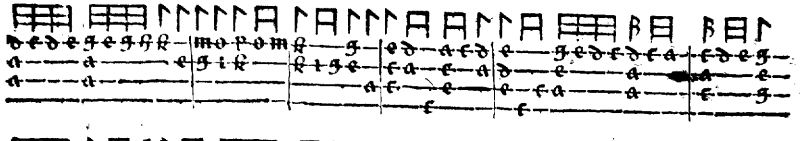
Emùm vt omnibus quibus potuimus modis Muſices ſtudioſis ſubueniamus, ſubiunximus quoq; modos per quos Citharæ nerui ſeu fides, ad ſuam quam debent habere intentionem, intendantur. Vbi in primis minores chordæ primi Baſsi, ita tendi debent quantum ſine earum læſione fieri poteſt commodiſsimè, maior verò neruus ad octauam infra a prædictis paruis diſtet. Proximè deindè ſequentes ita concordaueris, ſi digitum ſiniſtrę manus applicas ad c. ſpacium in tertio neruo ac ita attraxeris minores neruos vt par ſit ſonus illis qui à præcedẽtibus minoribus editur in quarto neruo nullo applicato digito. Maior verò per octauam quoq; à minoribus diſiungatur, quemadmodum de præcedentibus dictum eſt. Deindè verò ſecundum neruum ſic tẽdes, vt rurſum digito in e ſpacio illius nerui collocato, ſonus par fiat tertij nerui ſono, maximè verò illi qui à minoribus æditur. Primum deniq; neruum ſic intendes, vt digito in c, ſpacio ſecundi nerui poſito, parẽ reddat ſonum ſecundo neruo. His ritè obſeruatis Citharam quam perfectiſsime intenſam reperies ſecundum figuram hic proximè ſubiectam.

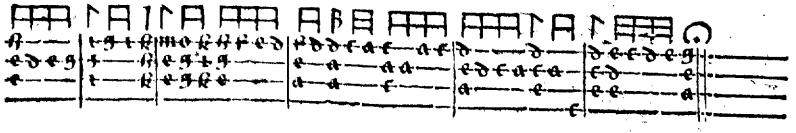


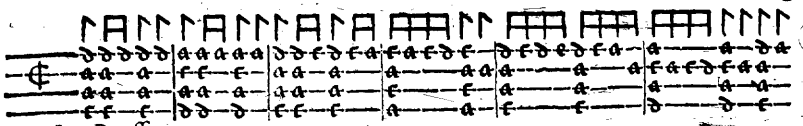
Antaſia.



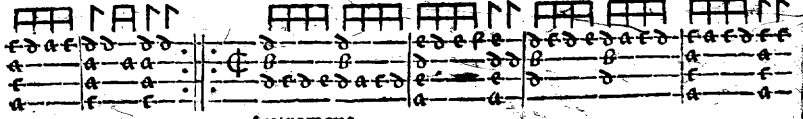
Fantasia.



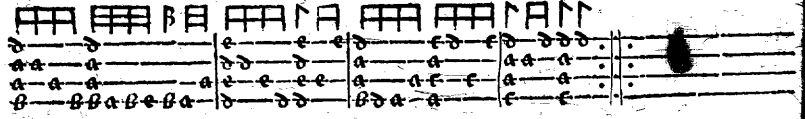


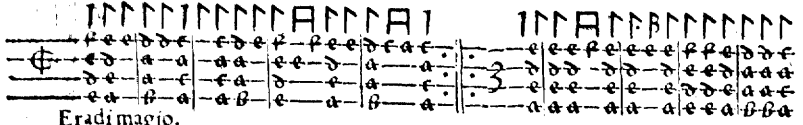


Les Bouffons.

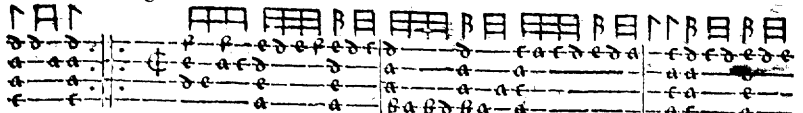


Autrement.

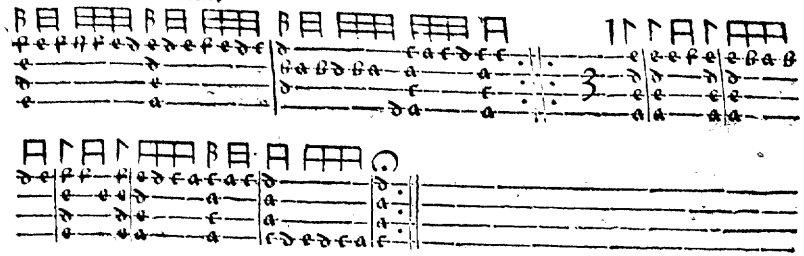


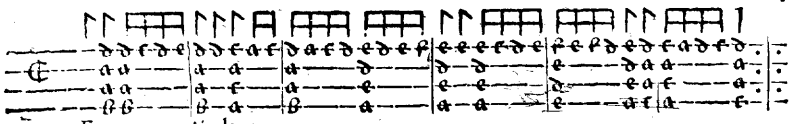


Eradi magio.

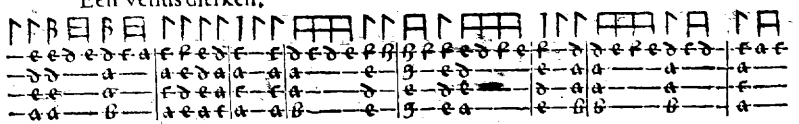


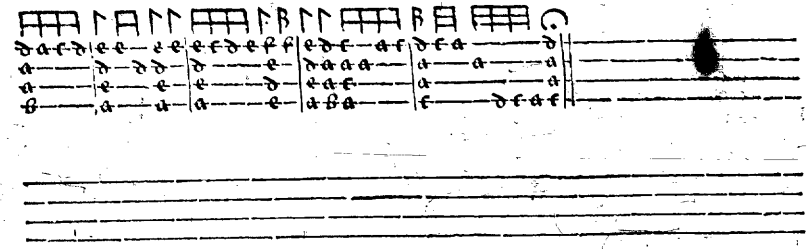
Autrement.

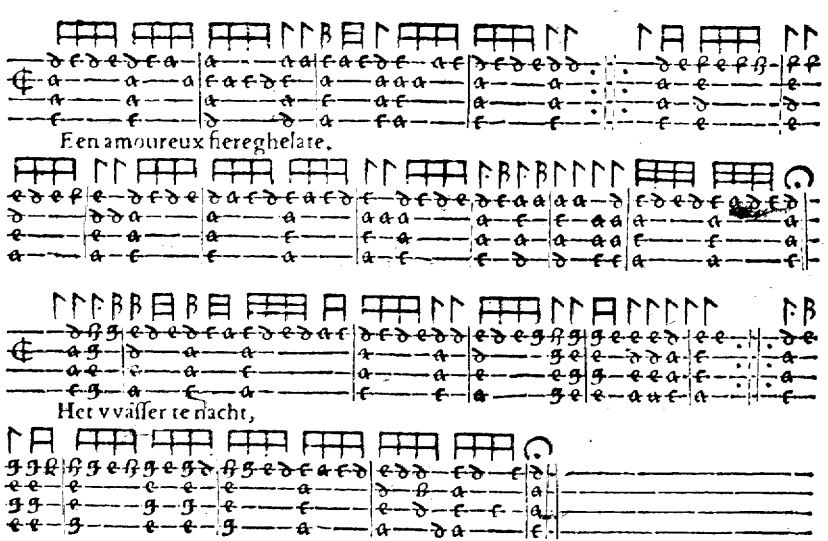


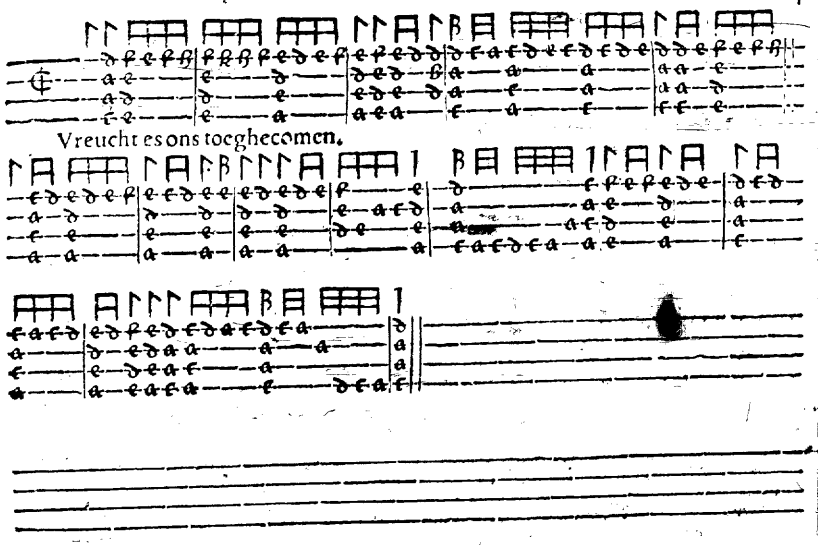


Een venus dierken,





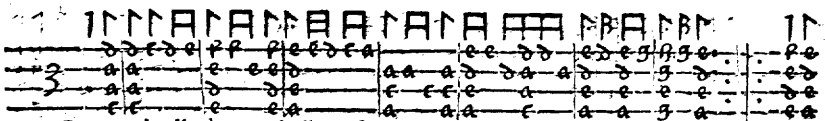

Een amoureux fiereghelate.
Het vvässer te nacht,


Vreucht es ons toeghecomen.

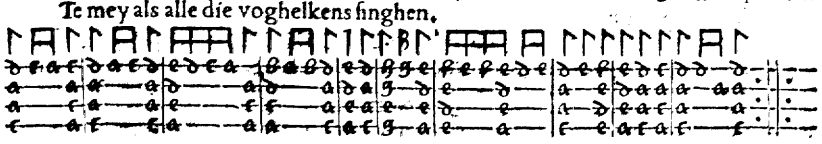
Ck legge adieu,

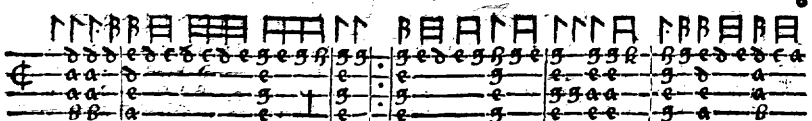
Ick hadde een gheſtadich minneken.

C

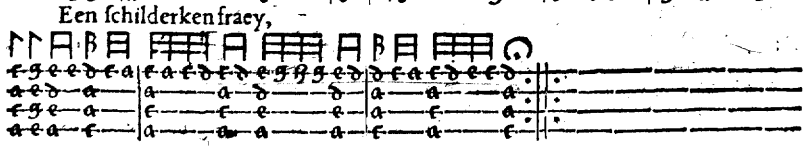


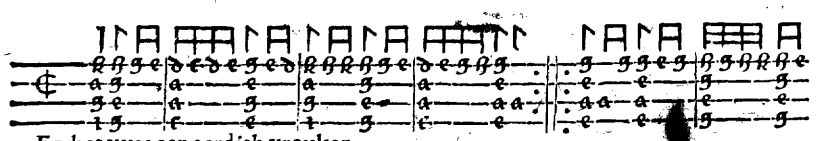
Te mey als alle die voghelkens finghen.



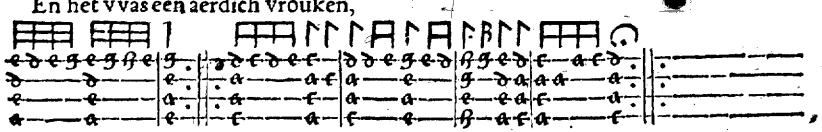


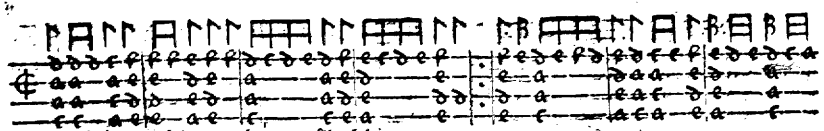
Een ſchilderken fraey,



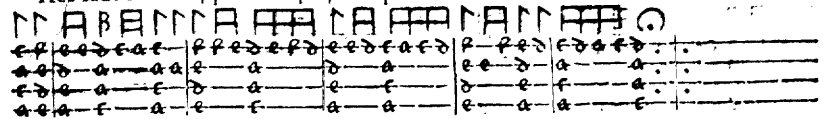


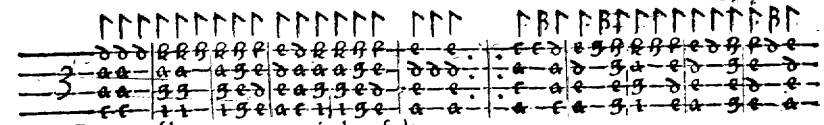
En het vvas een aerdich vrouken,



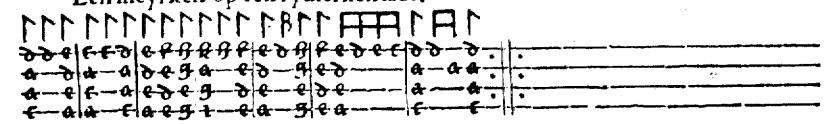


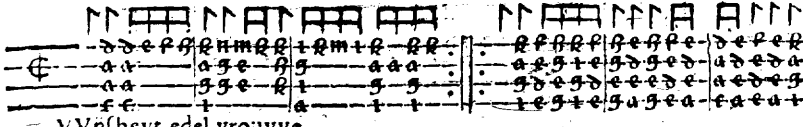
Het sadt een schipperken op sijn schip.



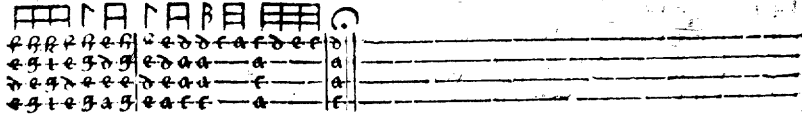


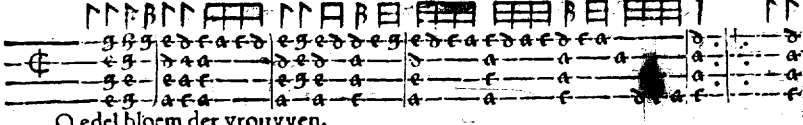
Een meysken op een ryuierken sadt.



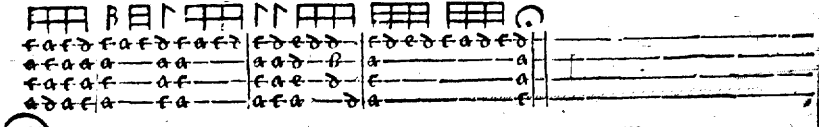


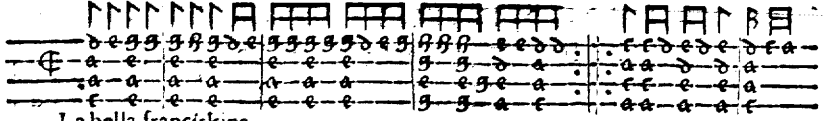
VVnsheyt edel vrouvve.



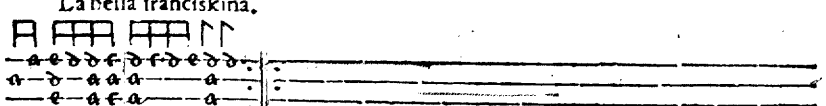


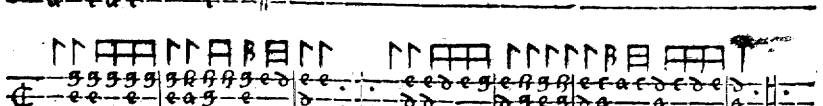
O edel bloem der vrouvven.



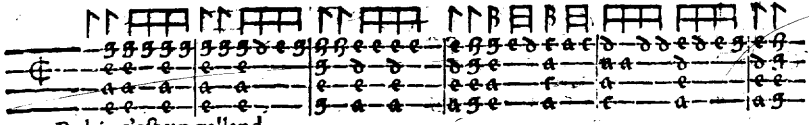


La bella franciskina.

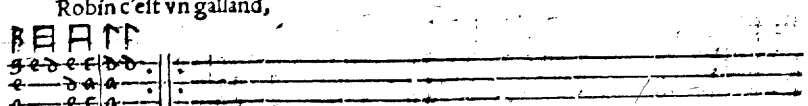


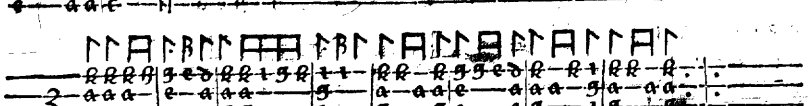


Le souffre paſsion.

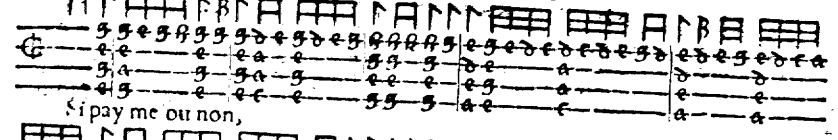


Robin c'eſt vn galland,





Valla de la roma,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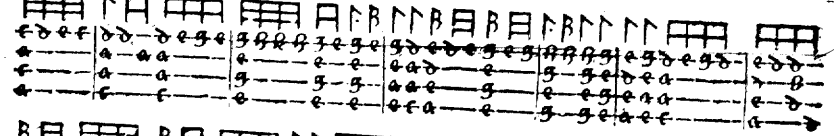
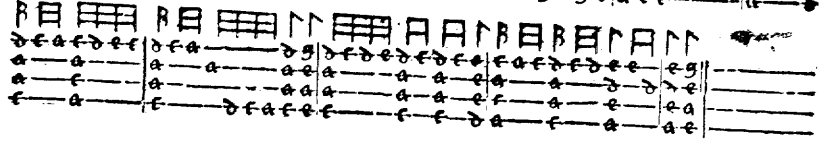
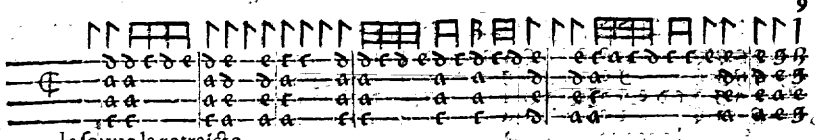
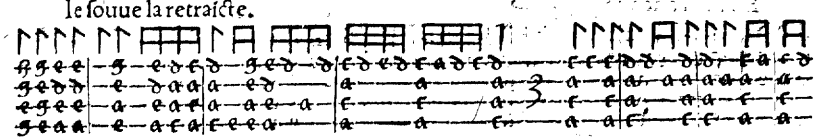
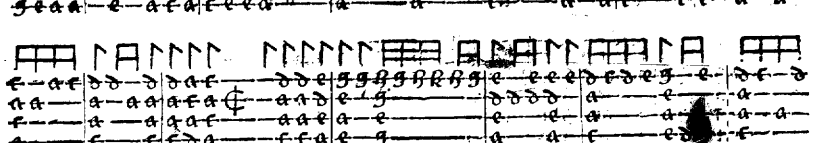
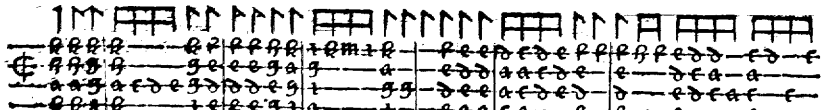




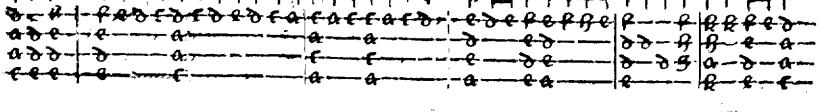

le souue la retraicte.

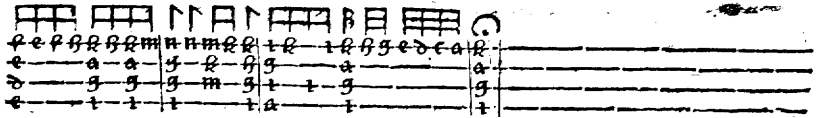


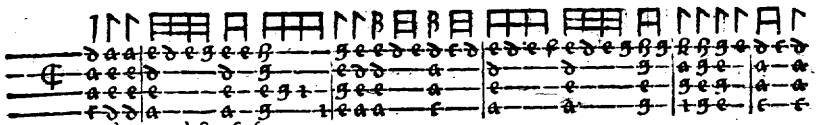




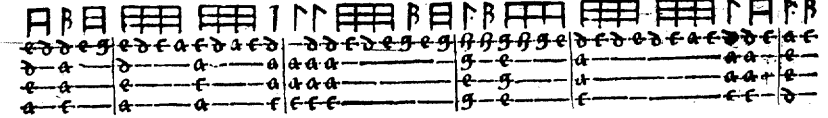
En fut il oncque.

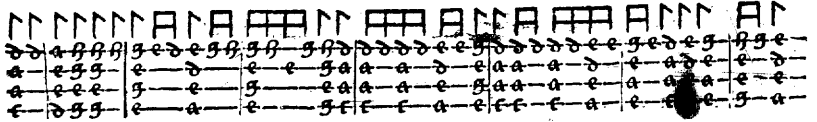


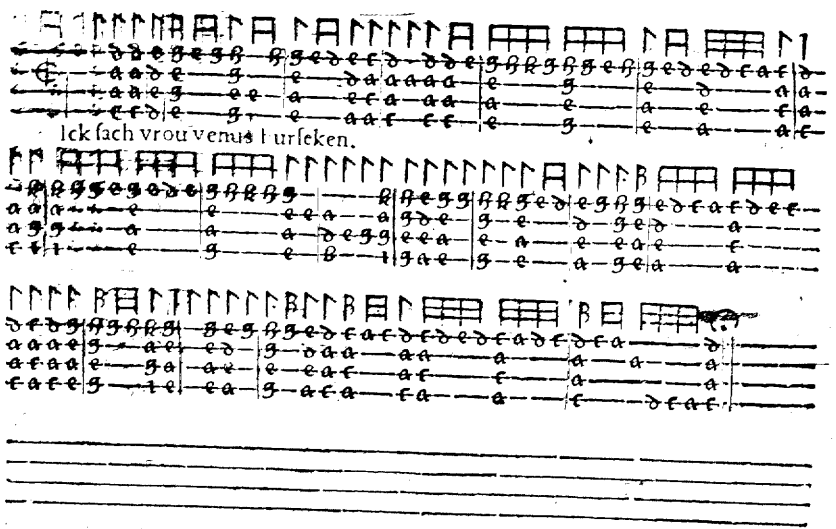


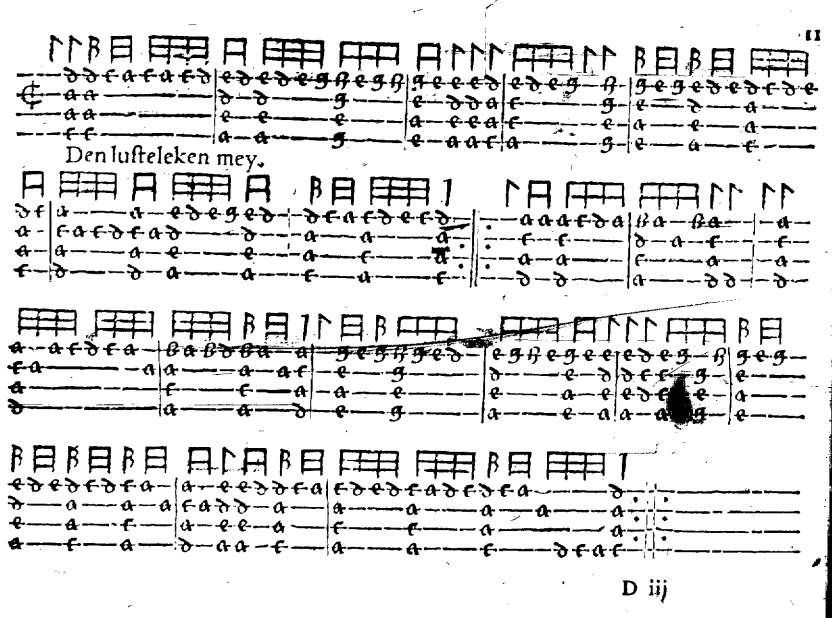


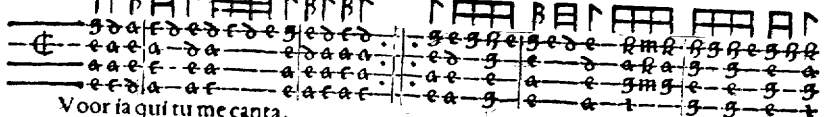
Vn aduocat dist a sa femme.



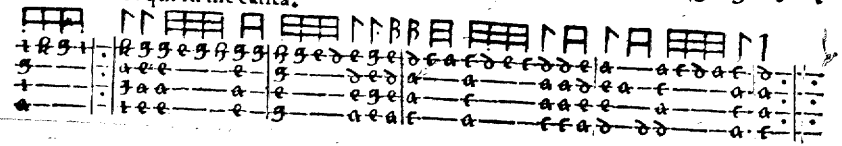


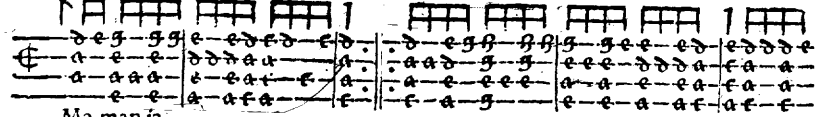

Ick sach vrou venus I urseken.


Den lusteleken mey.

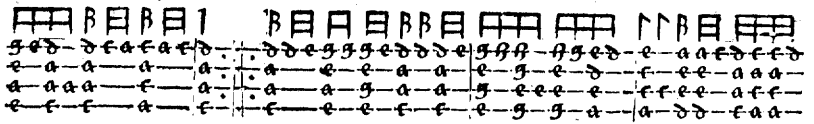


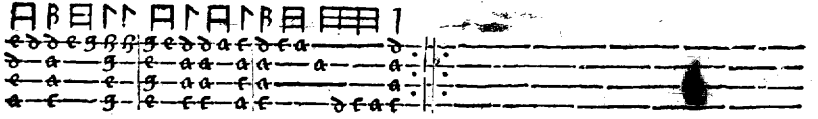
Voor ía quí tu me canta.

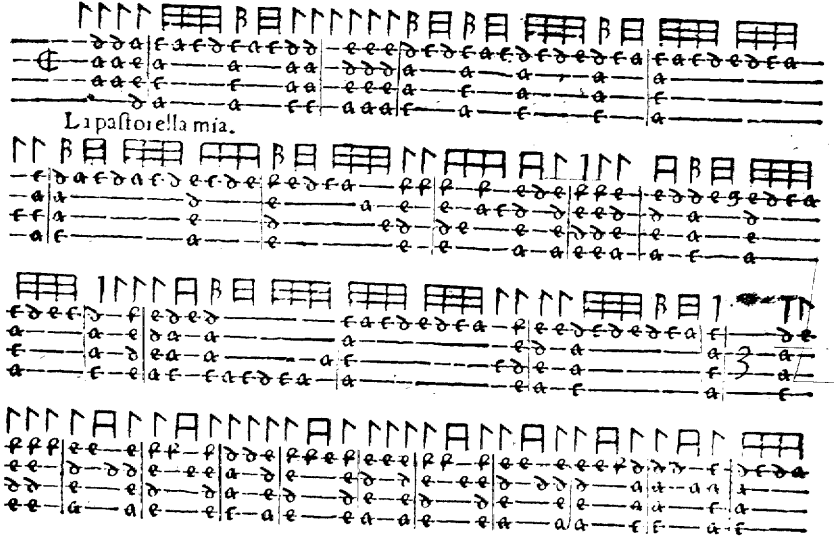


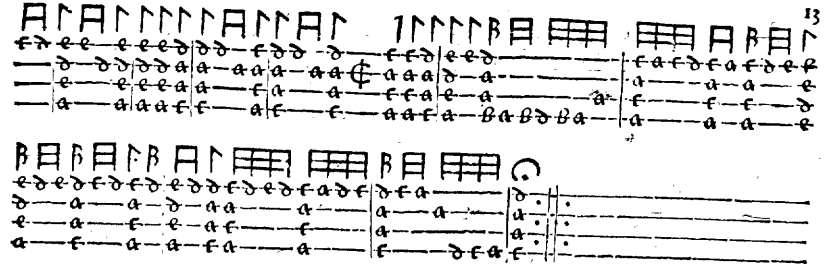


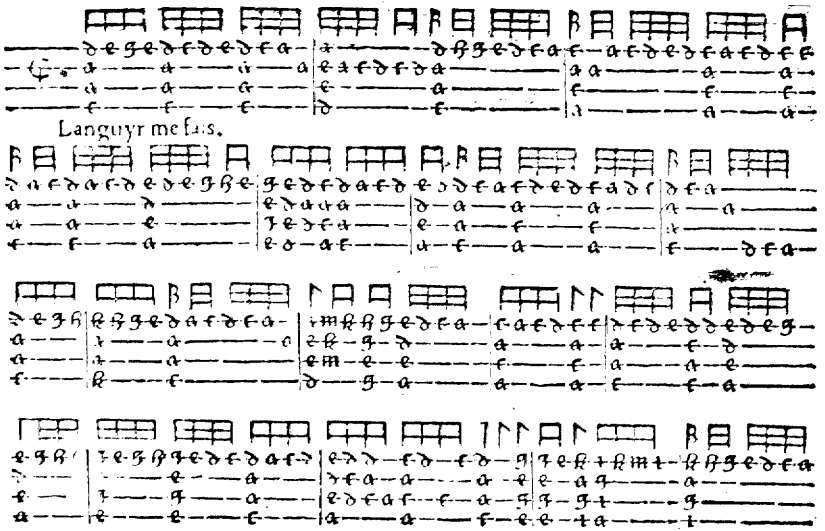
Ma man ía.

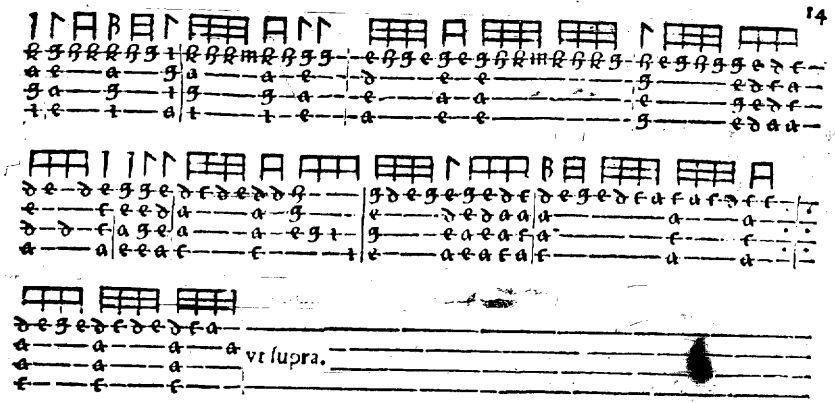


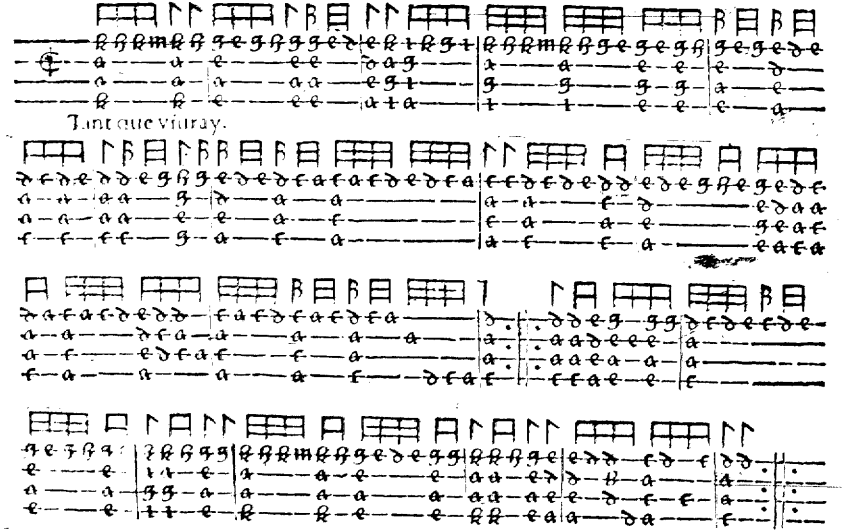


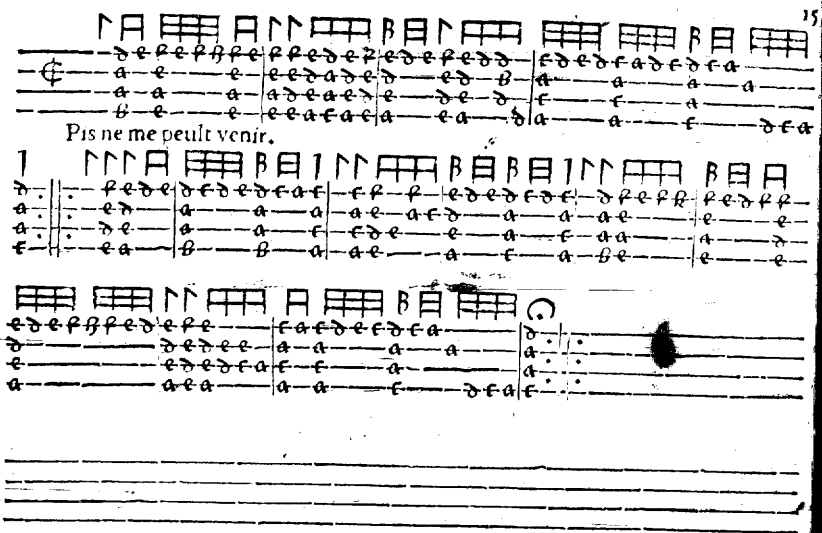

La pastorella mia.

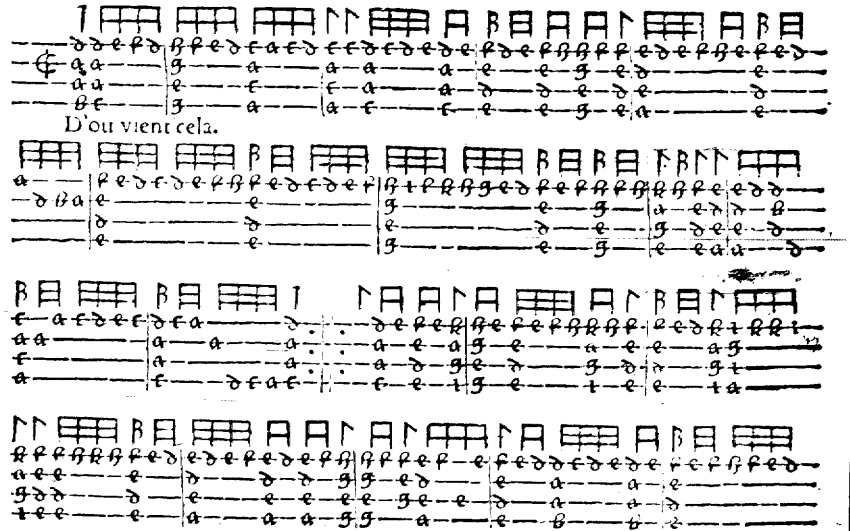


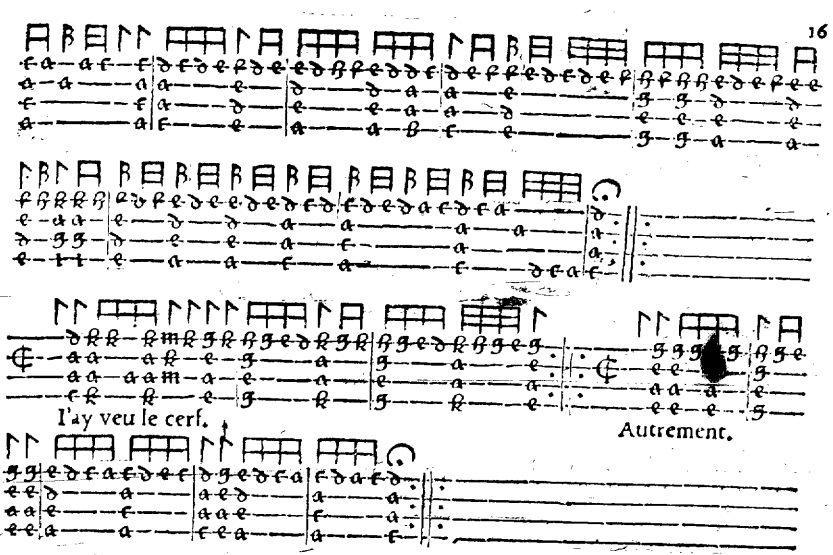

Languyr me fuis.

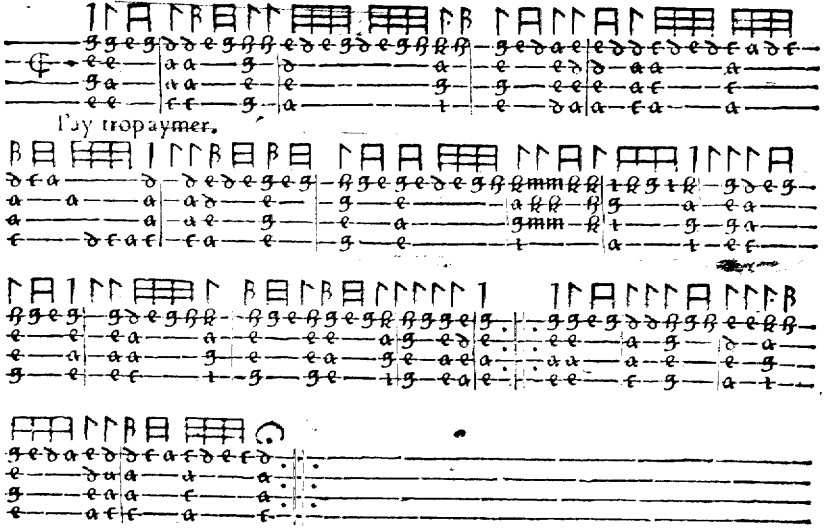

vt supra.

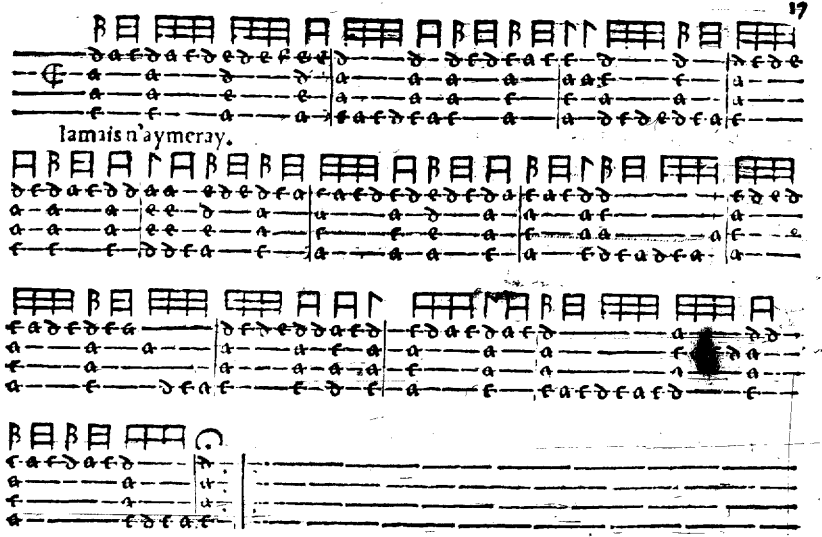

Tant que viuray.

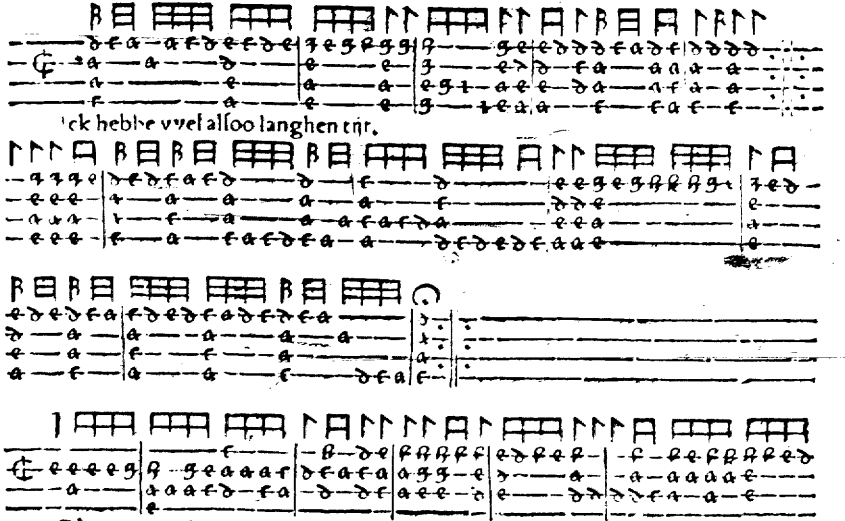

Pis ne me peult venir.

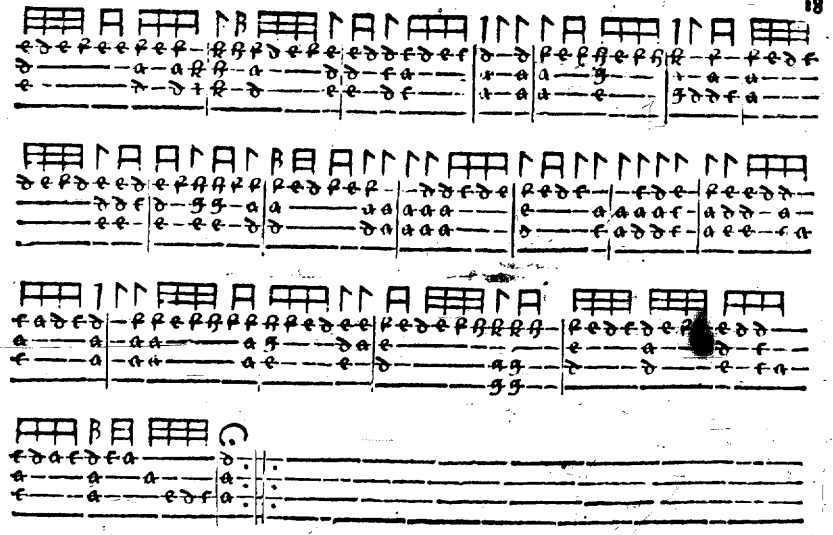

D'ou vient cela.

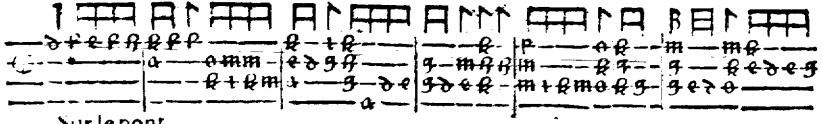

I'ay veu le cerf.
Autrement.


I'ay tropaymer.

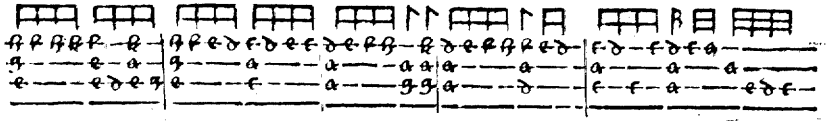

Iamais n'aymeray.

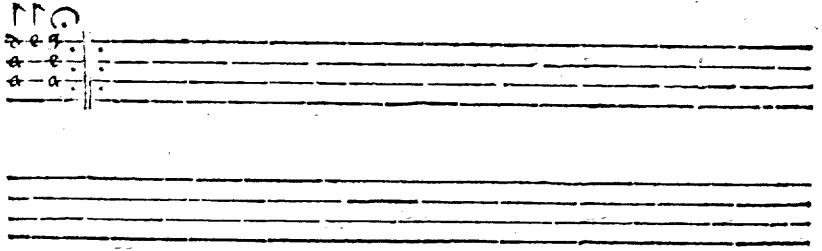

Ick hebbe vvel alfoo langhen tijr.
D'ou vient cela autrement.

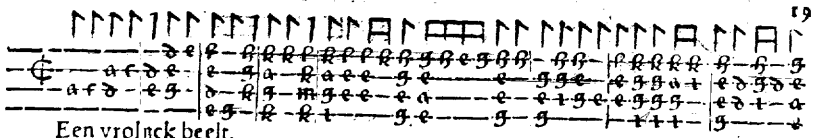




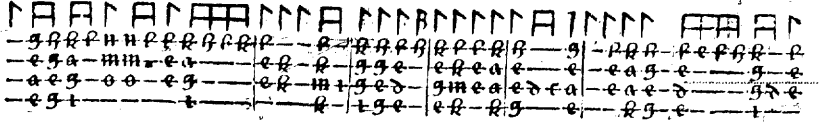
Sur le pont.

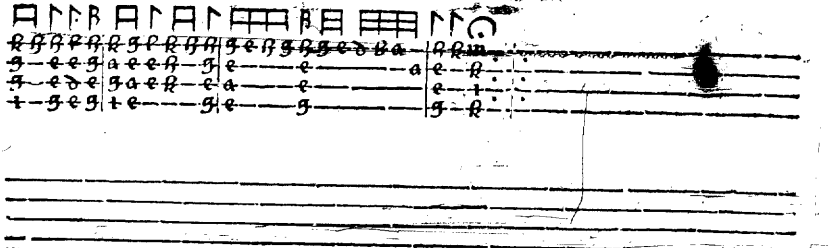


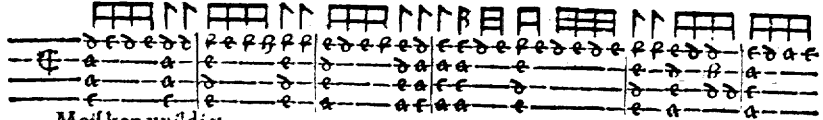




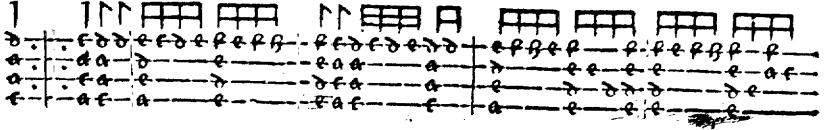
Een vrolijck beelt,

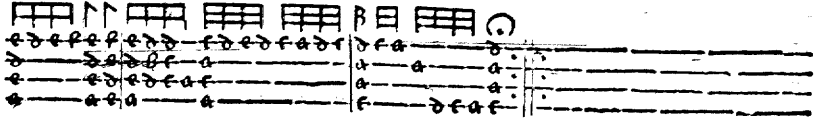


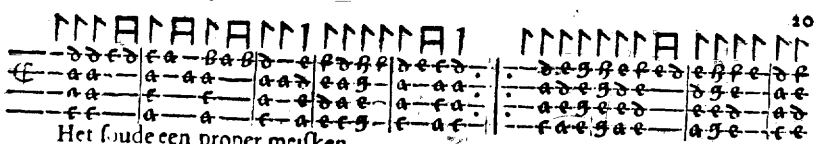




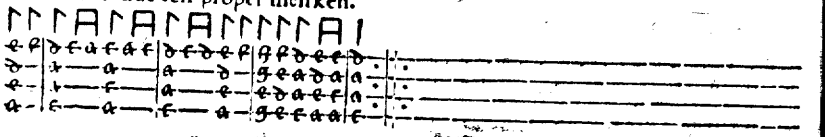
Meisken vvildi v

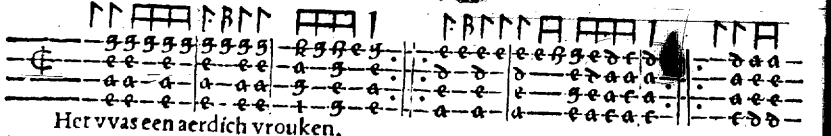




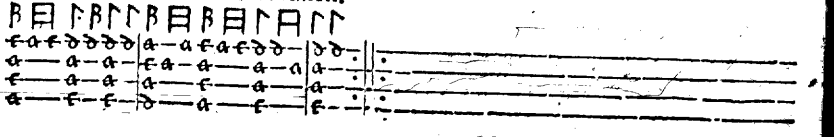


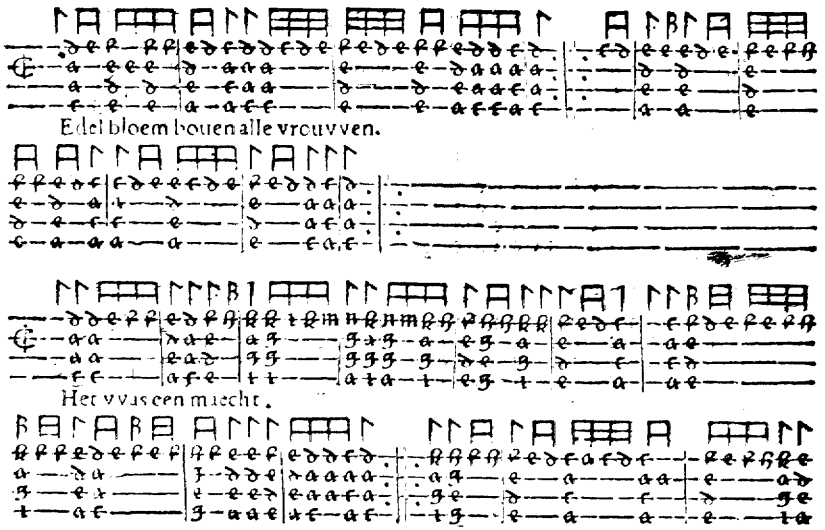
Het ſoude een proper meiſken.

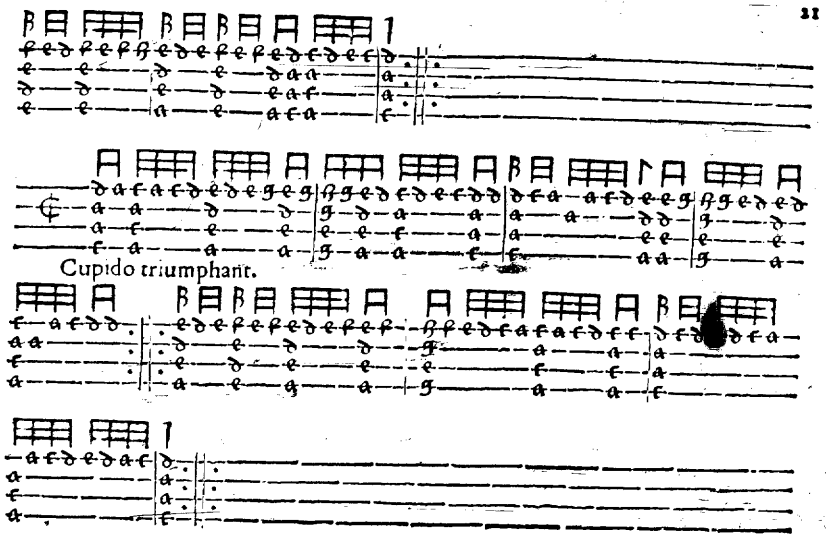


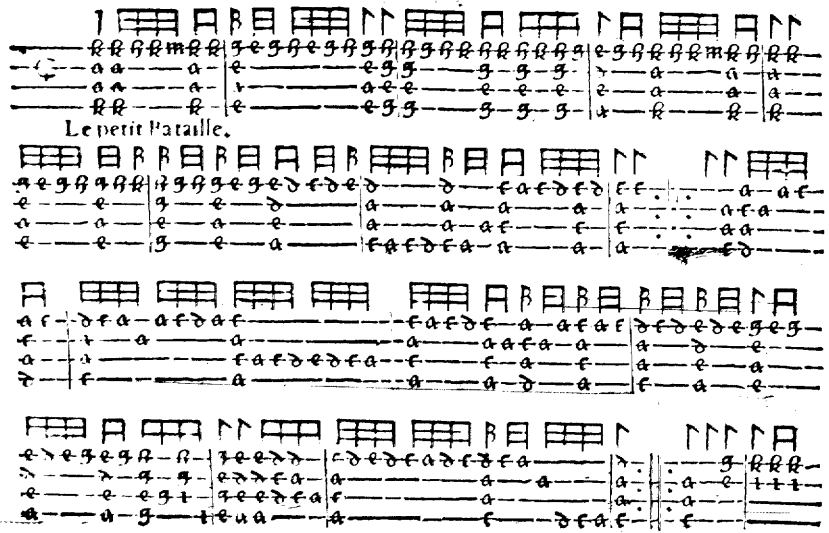


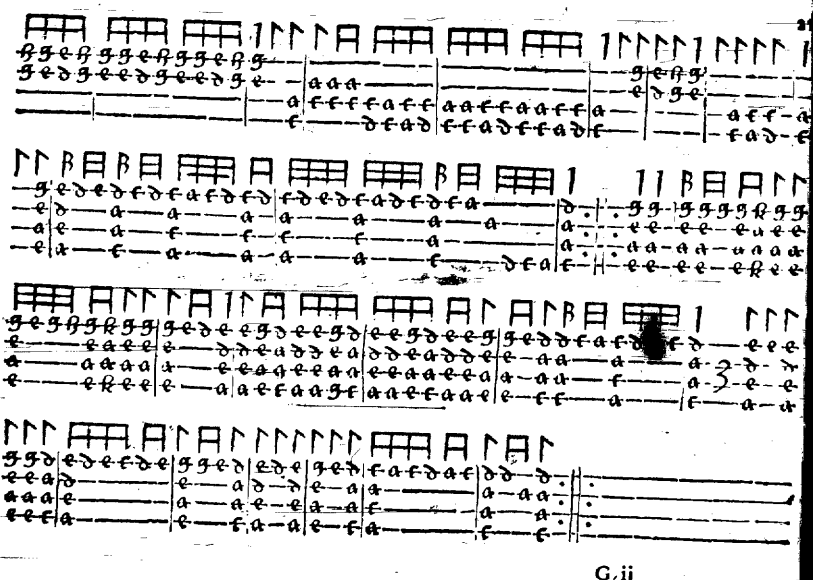
Het vvas een aerdich vrouken.

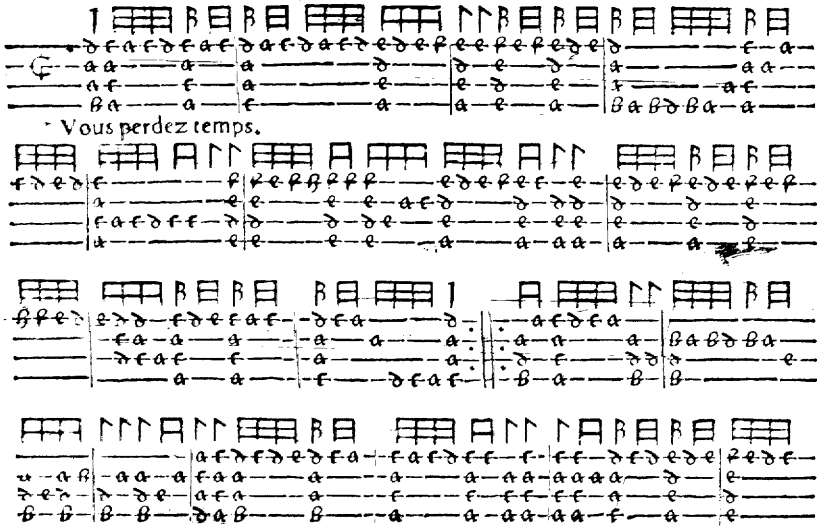


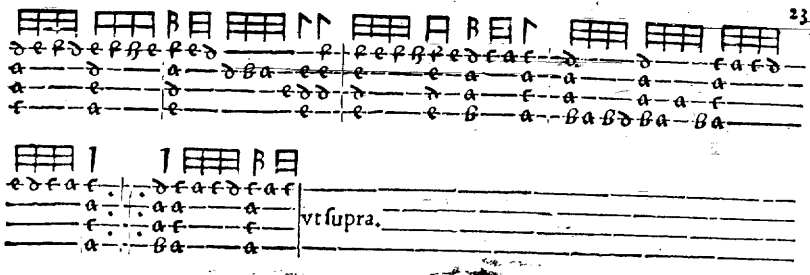

Edel bloem bouen alle vrouwen.
Het wvas een maecht.


Cupido triumphant.


Le petit Bataille.




Vous perdez temps.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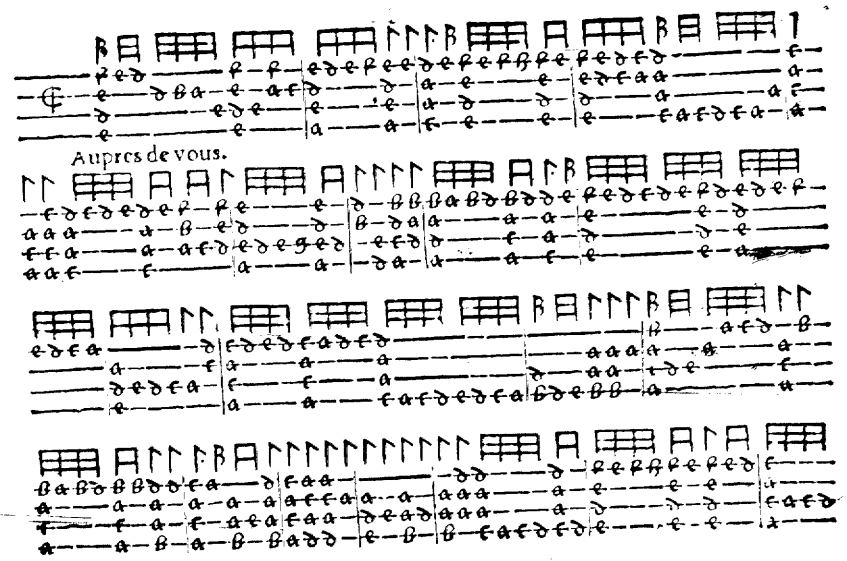
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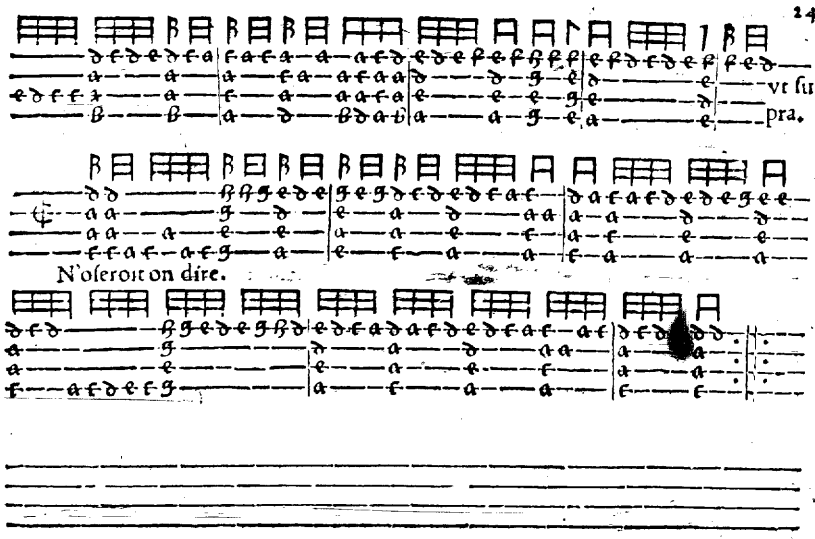
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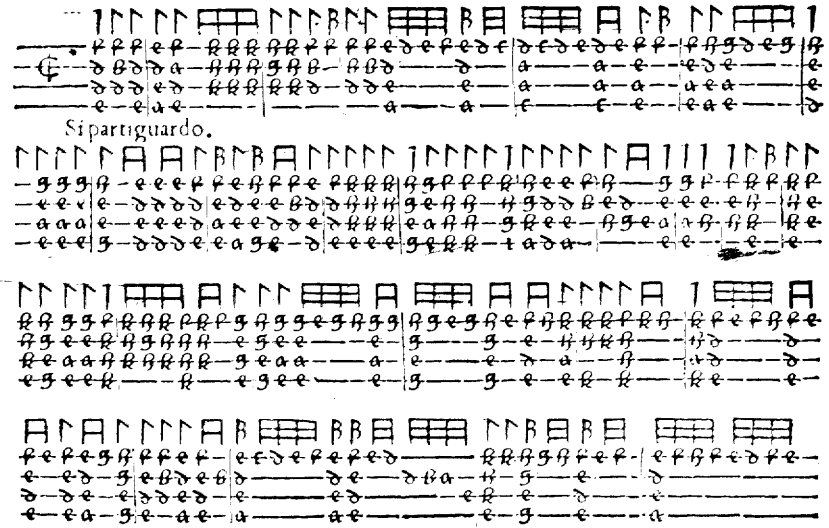

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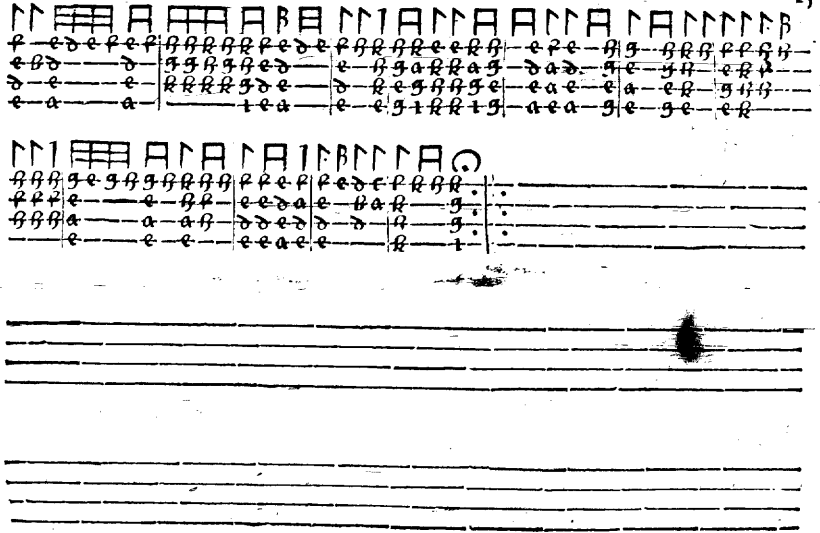

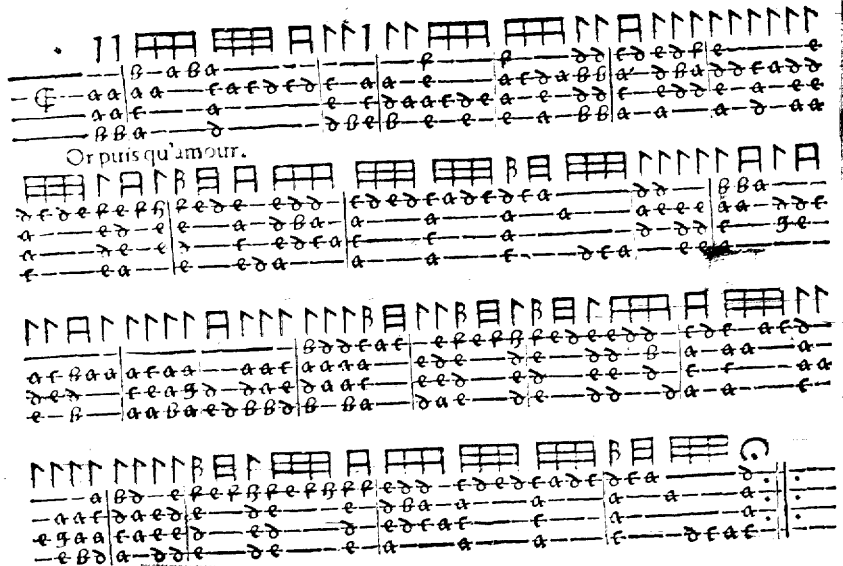
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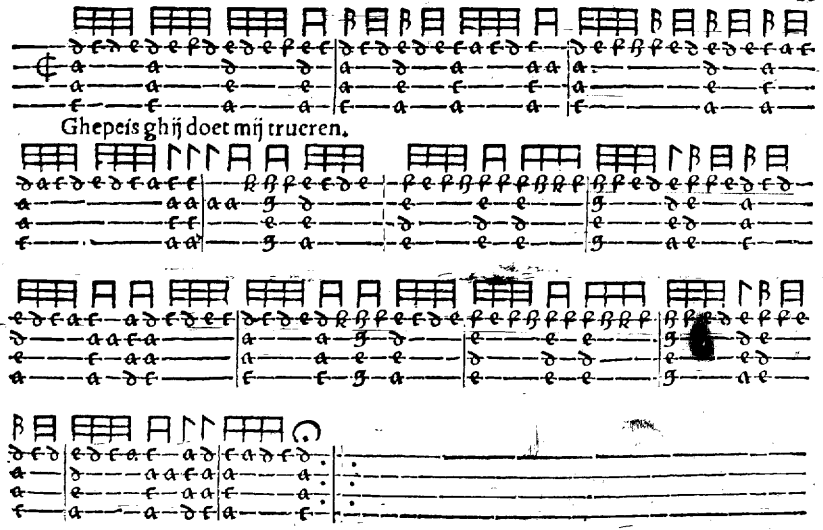
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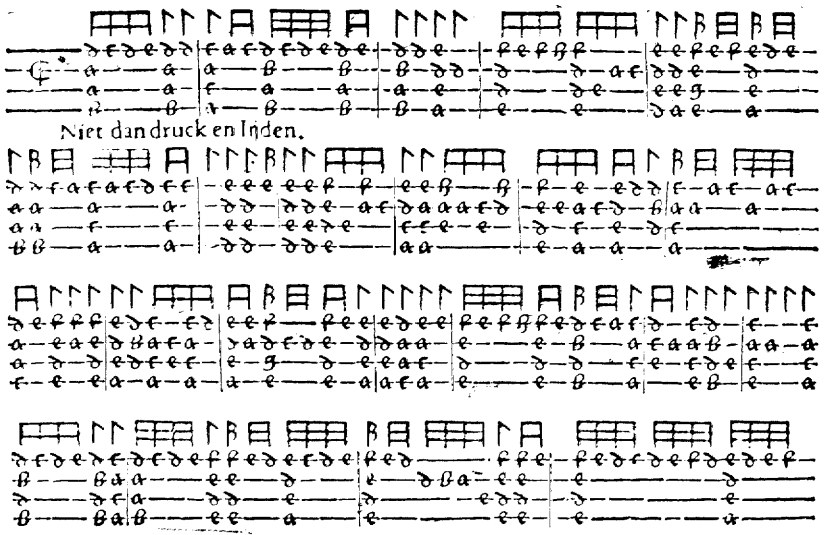

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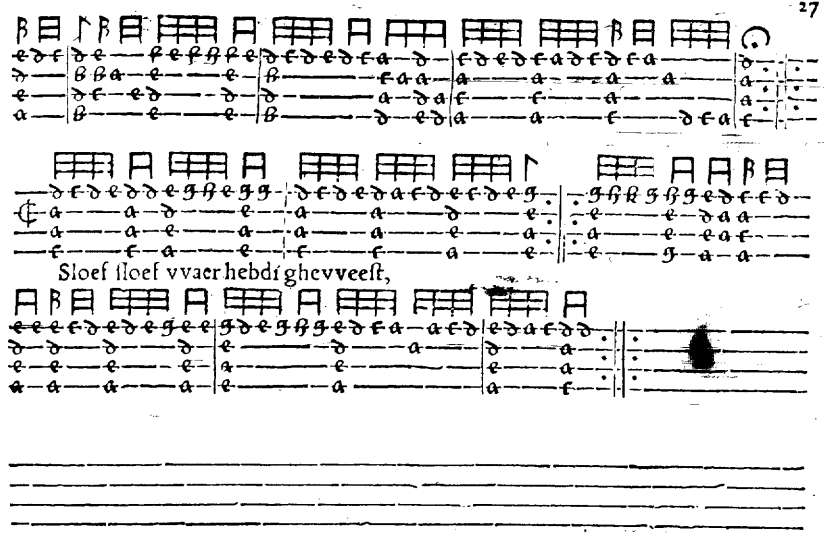

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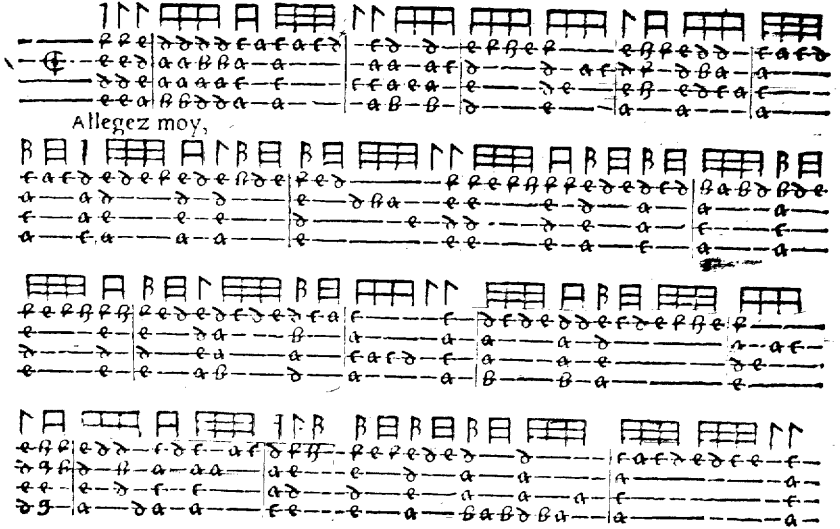
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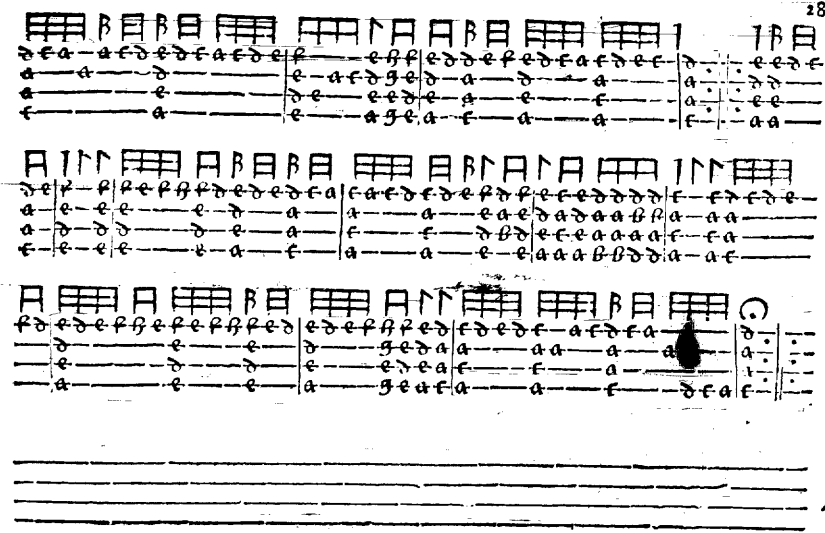

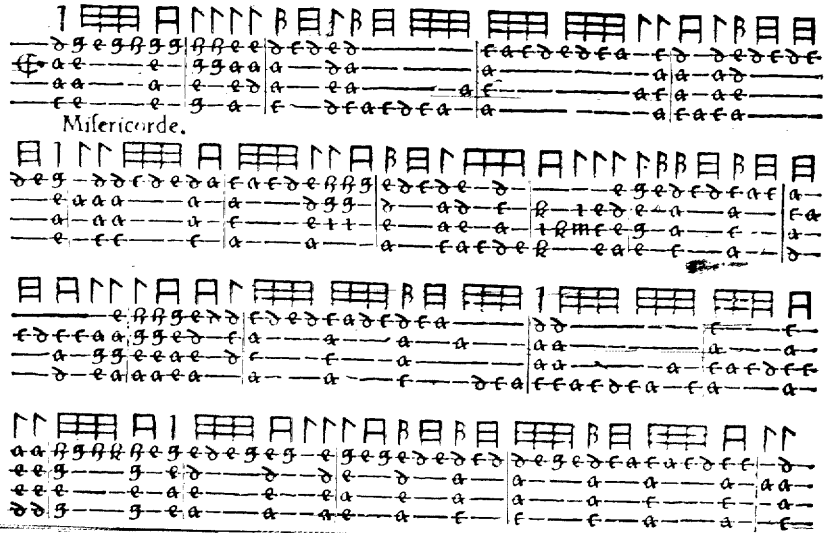
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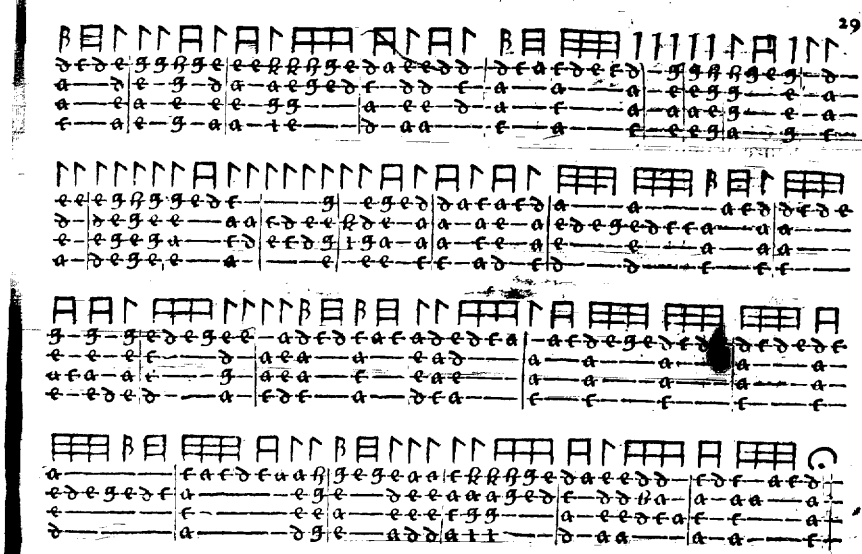

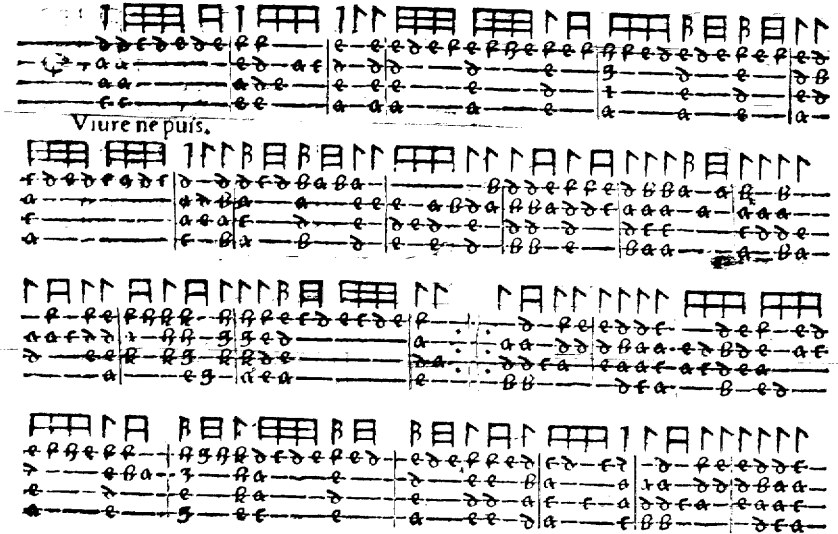
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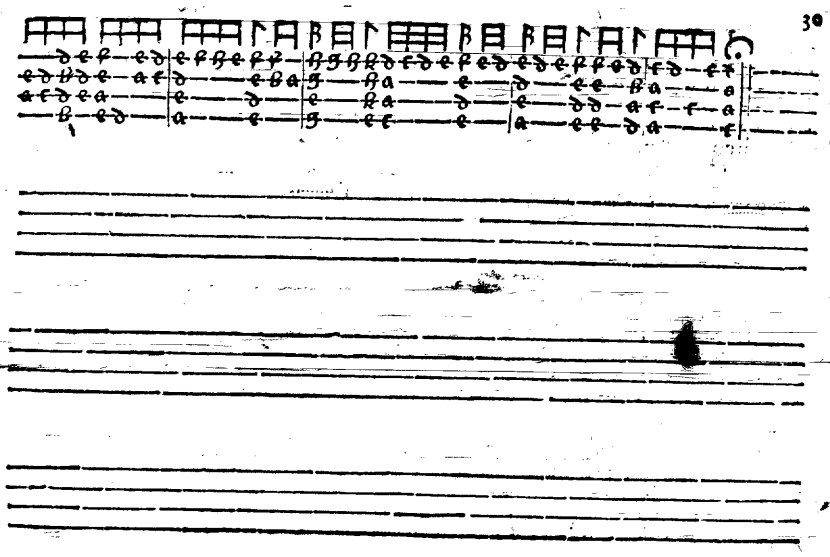

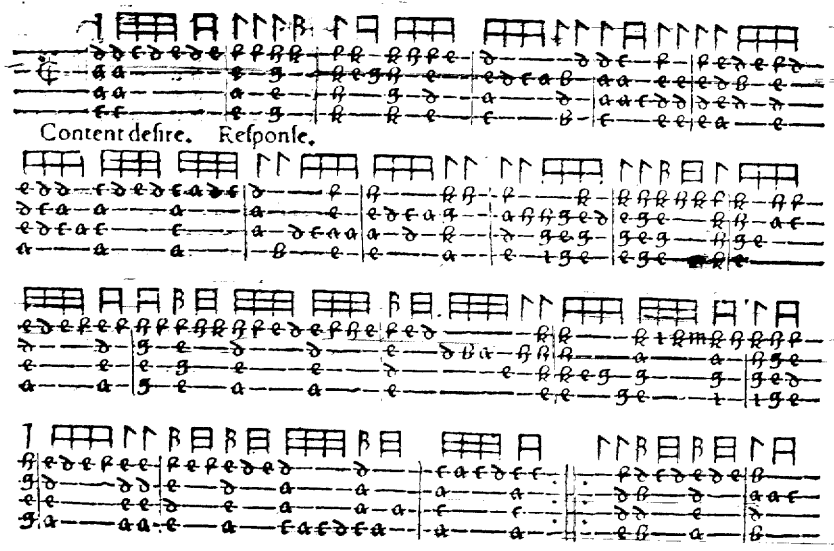
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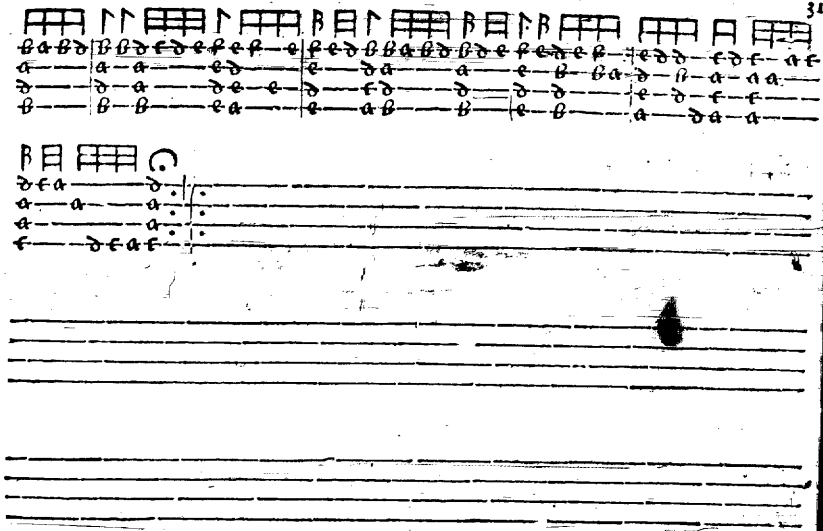

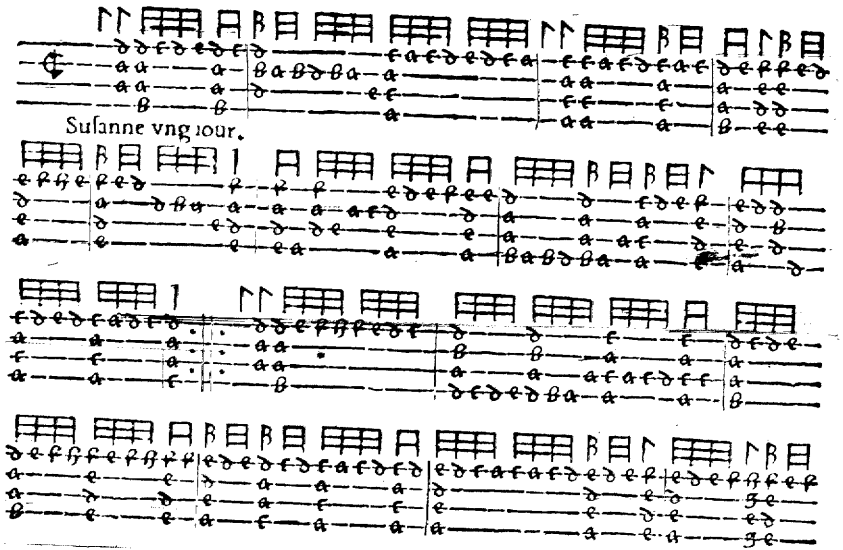
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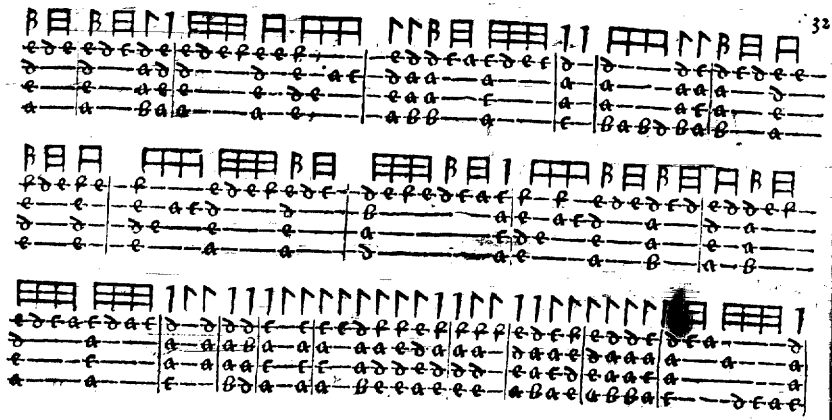

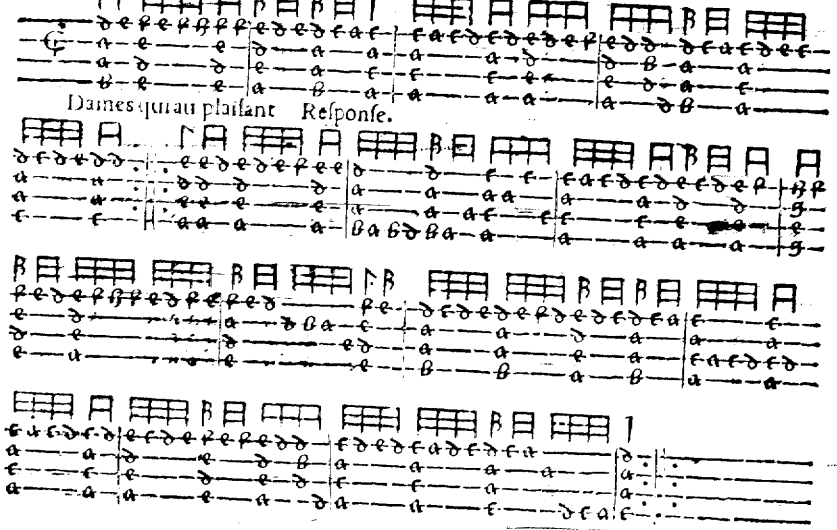
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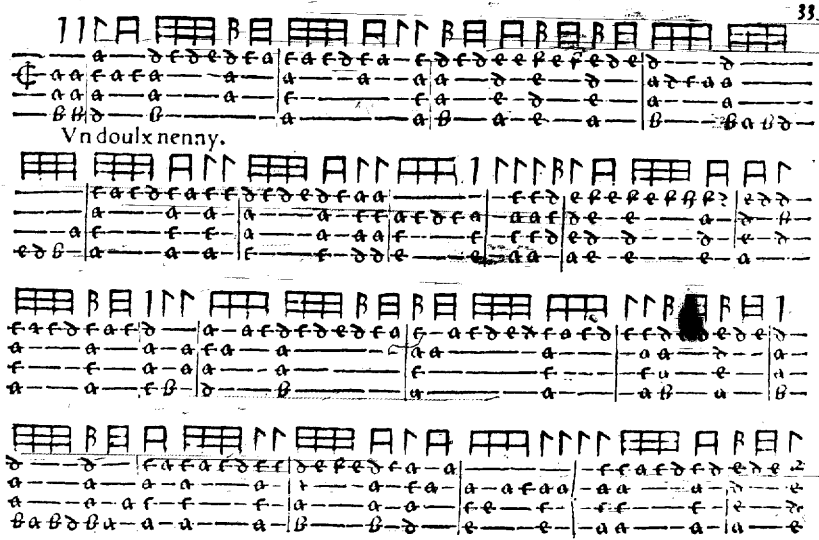
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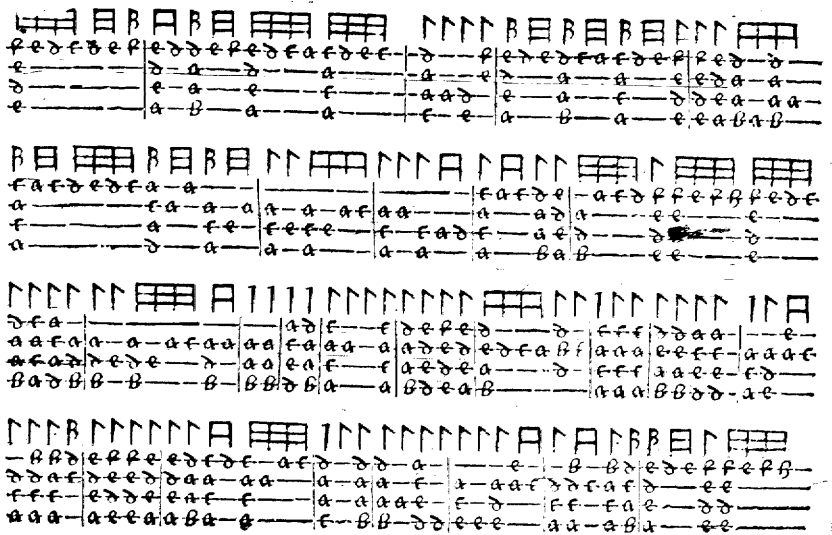

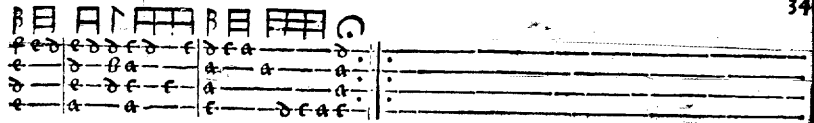

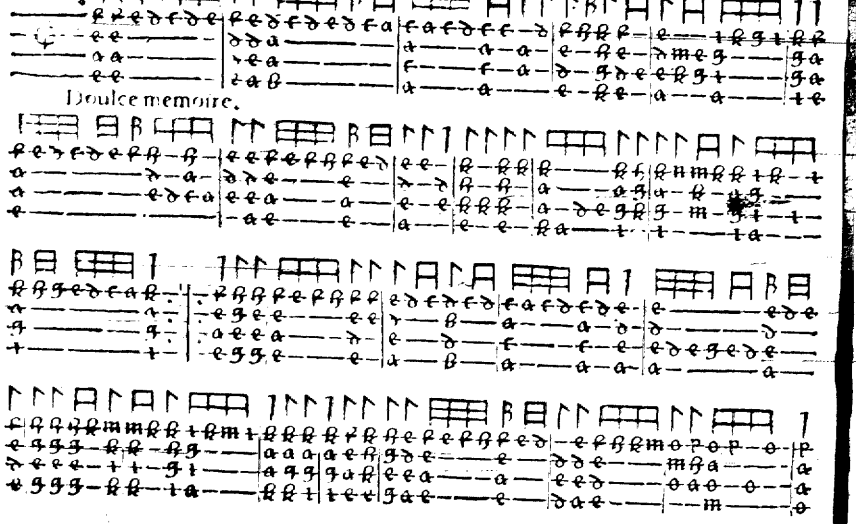
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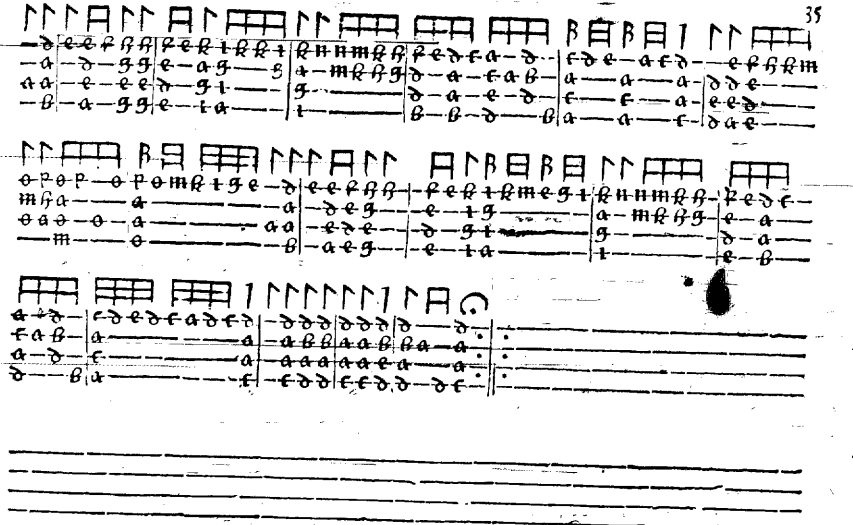

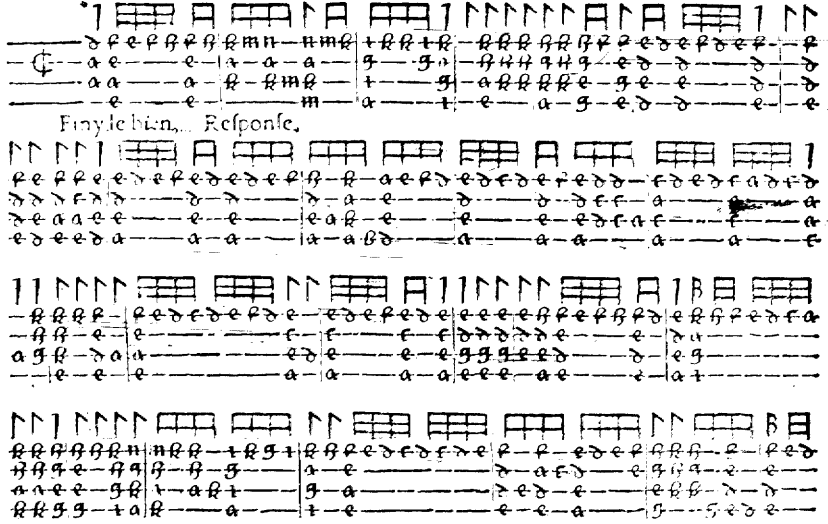
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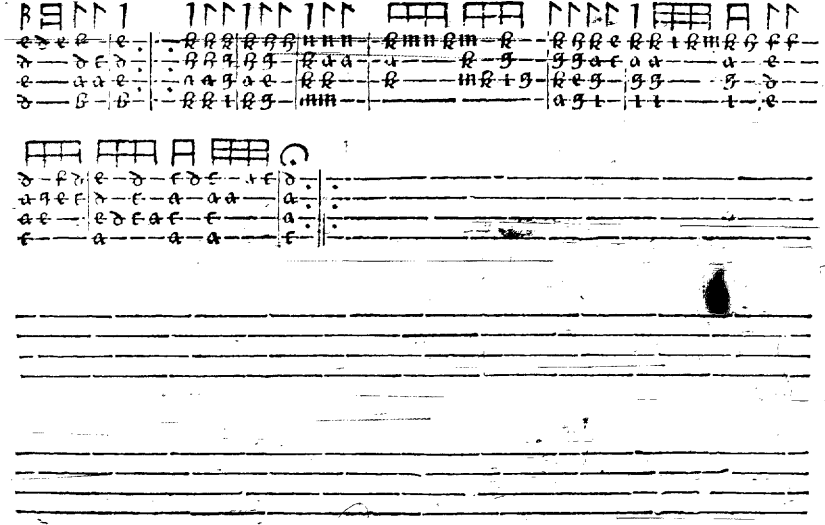

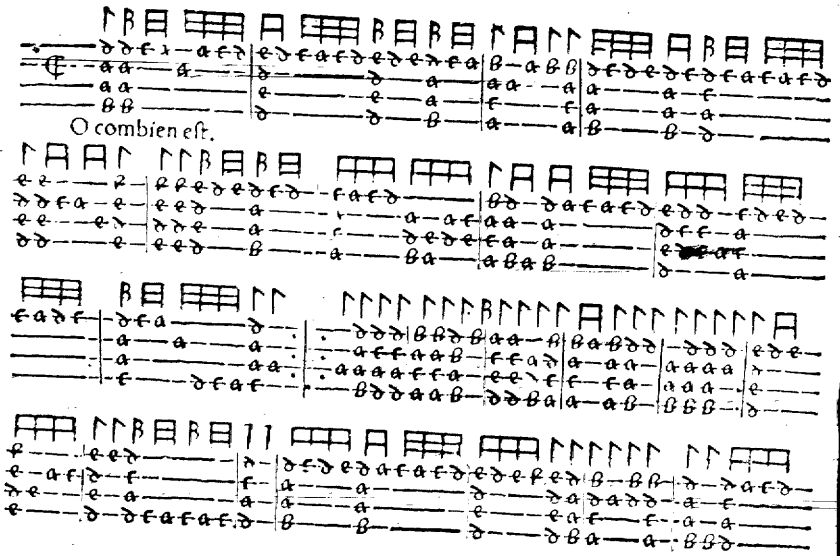
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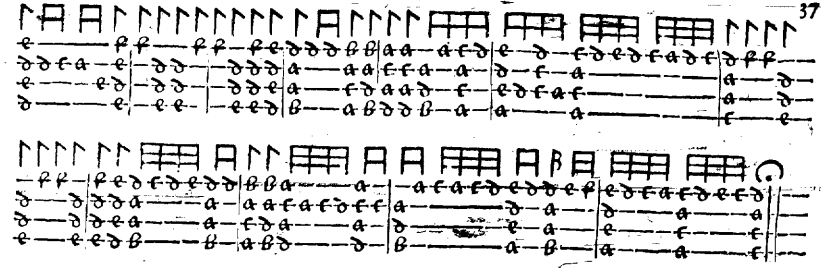

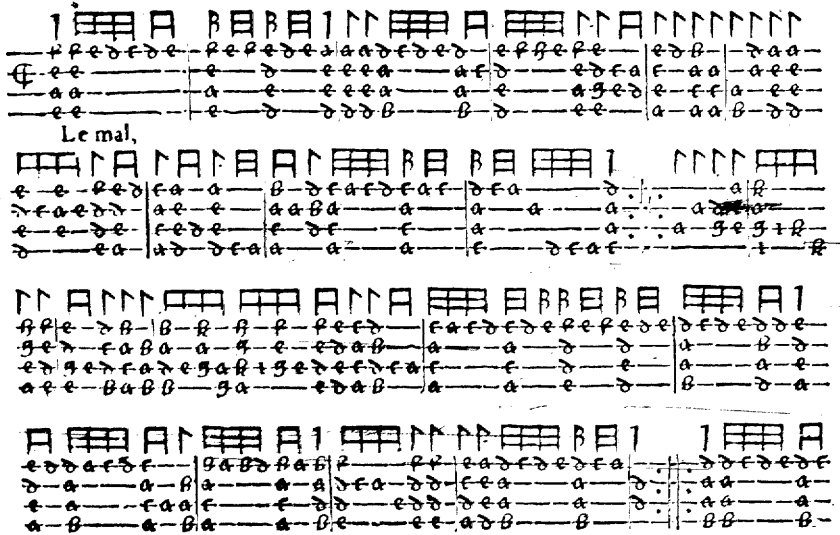
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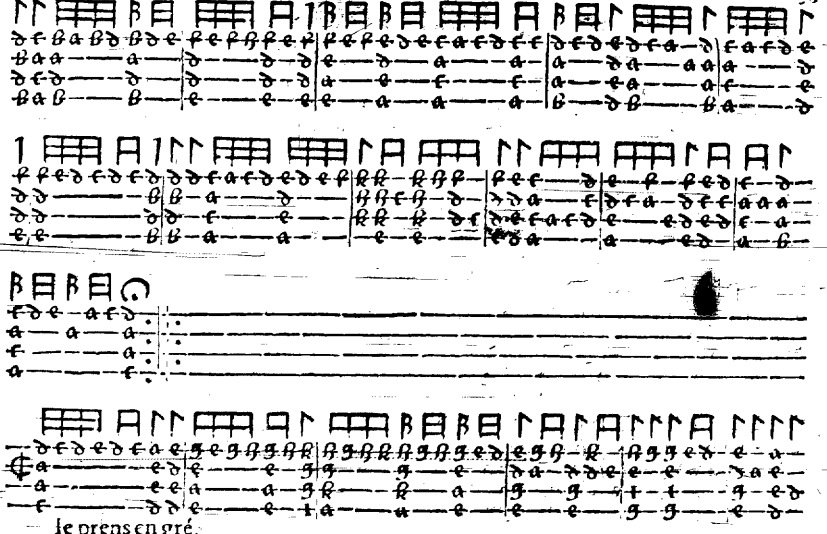
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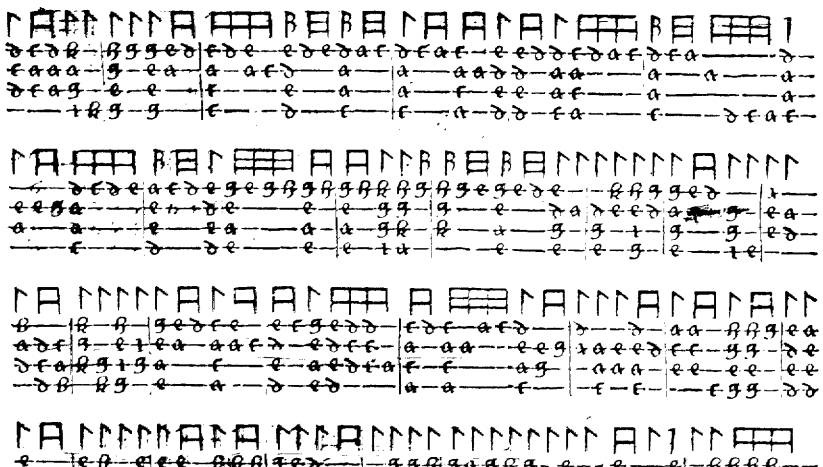

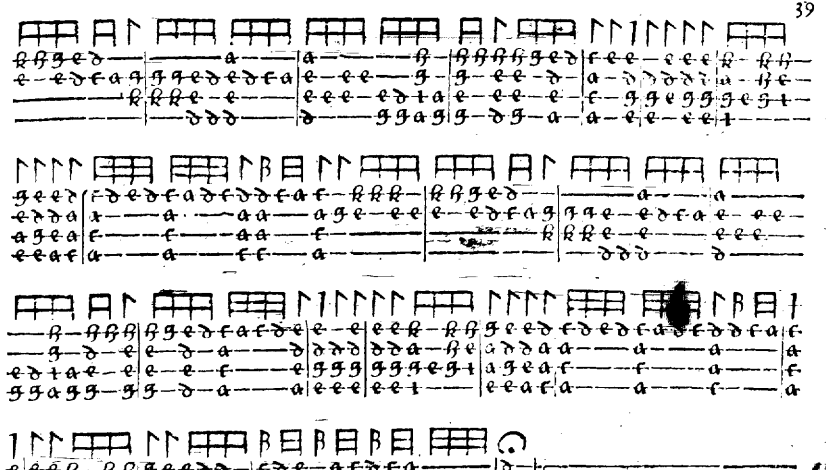

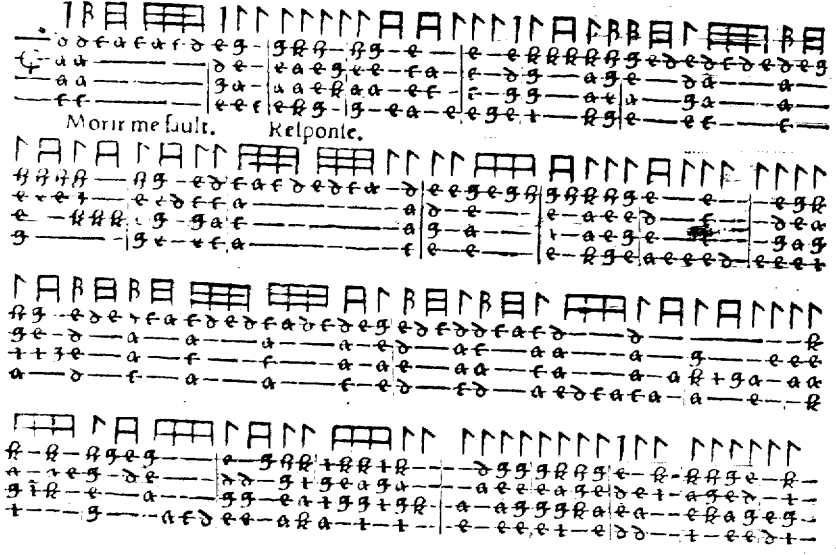
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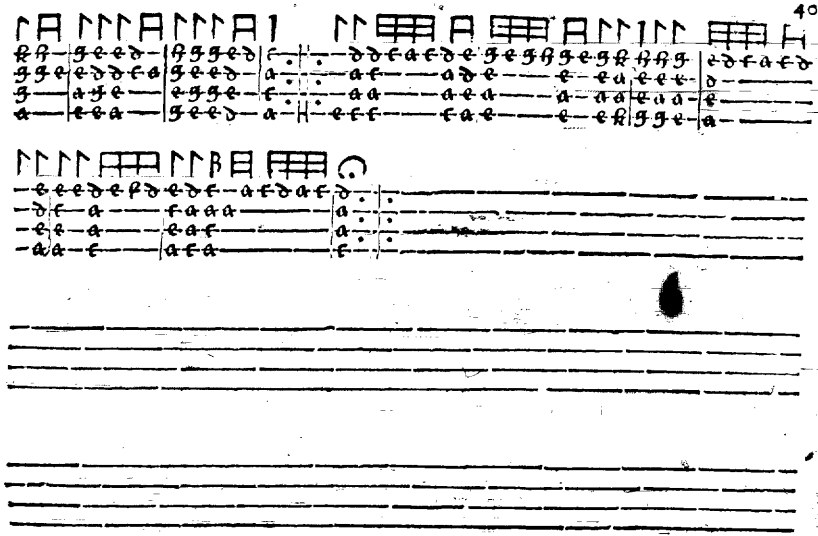
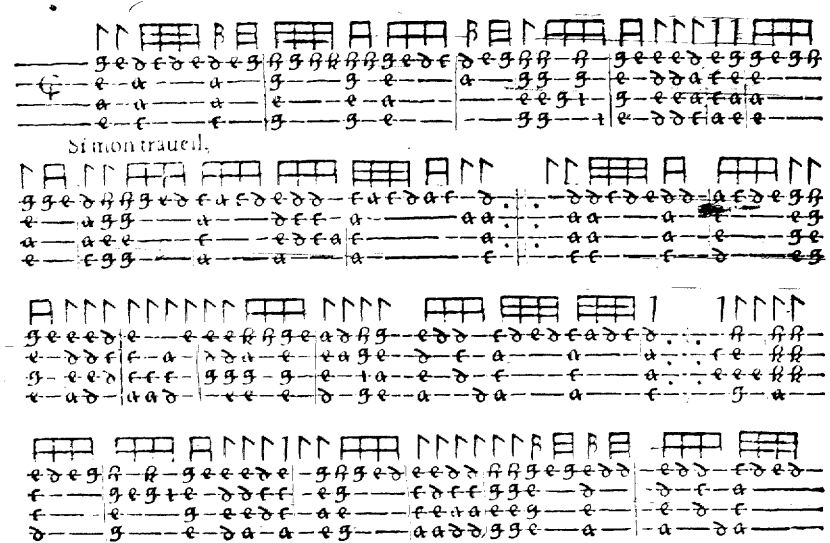
Kelponte.

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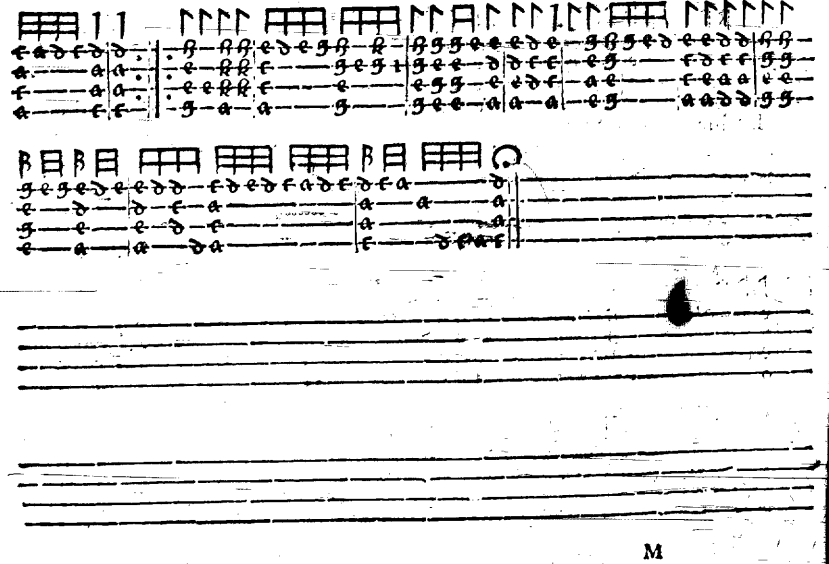
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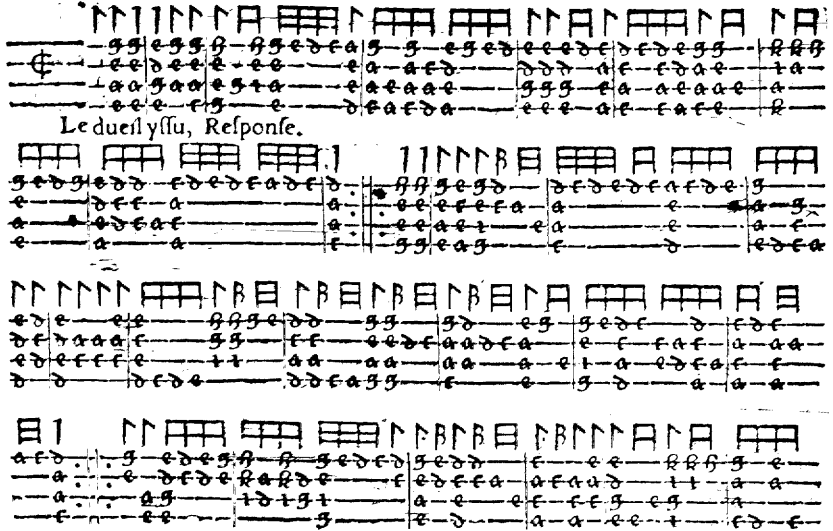
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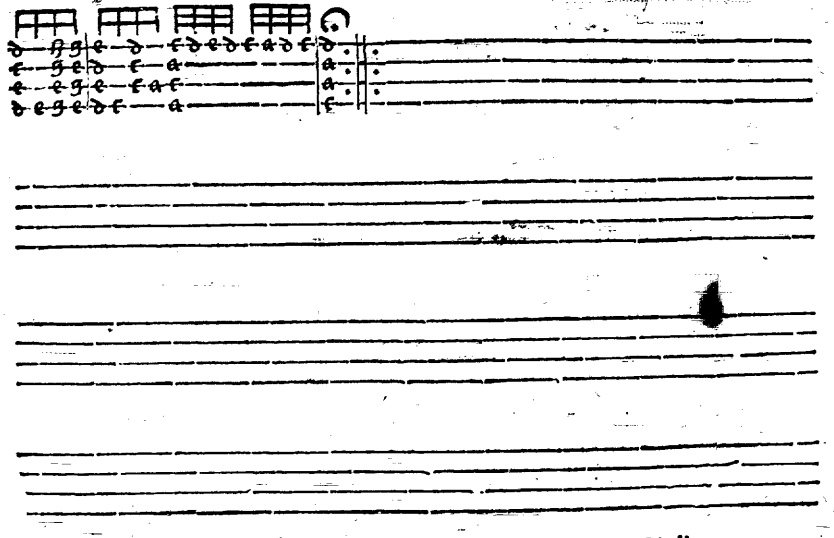

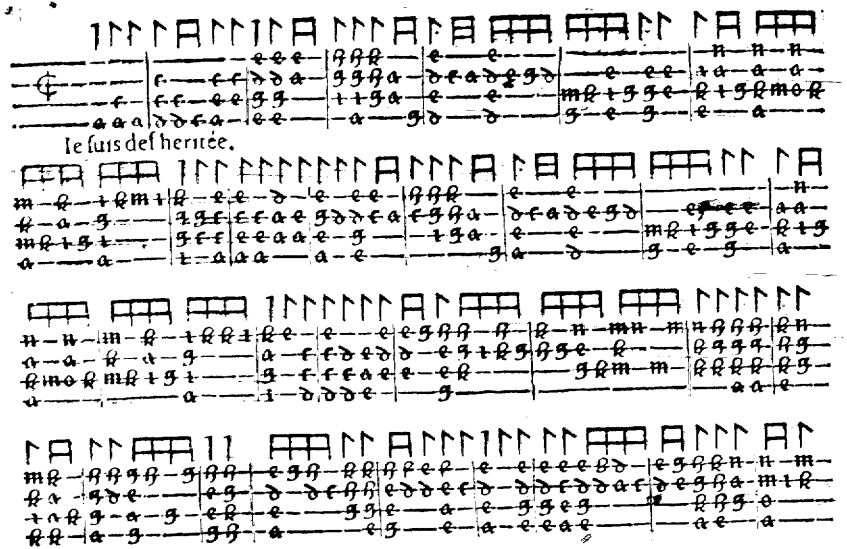
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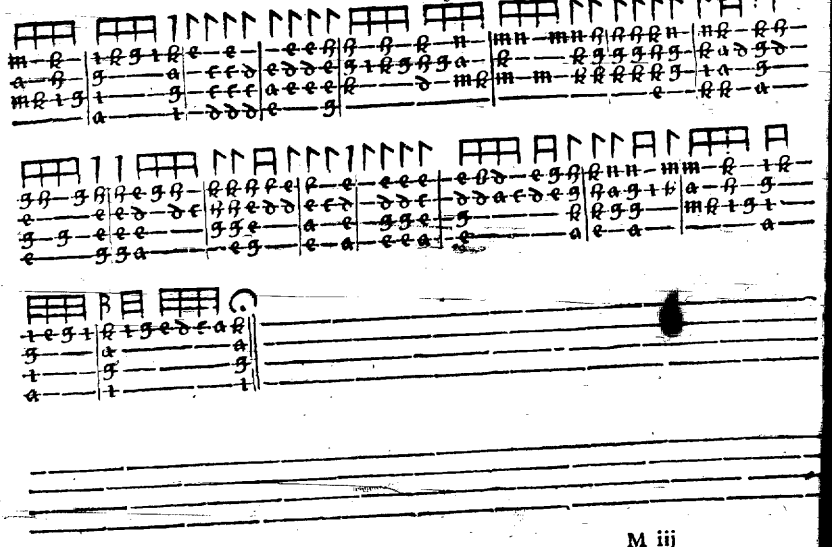

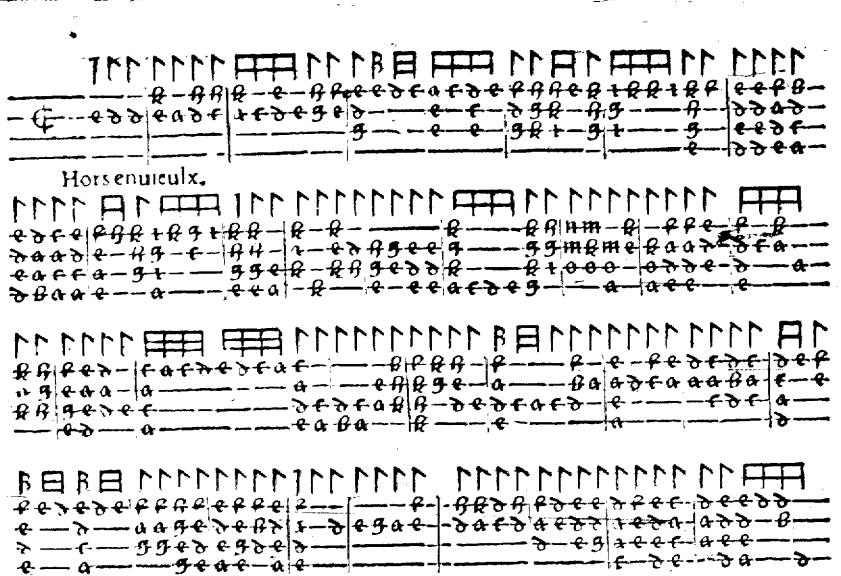
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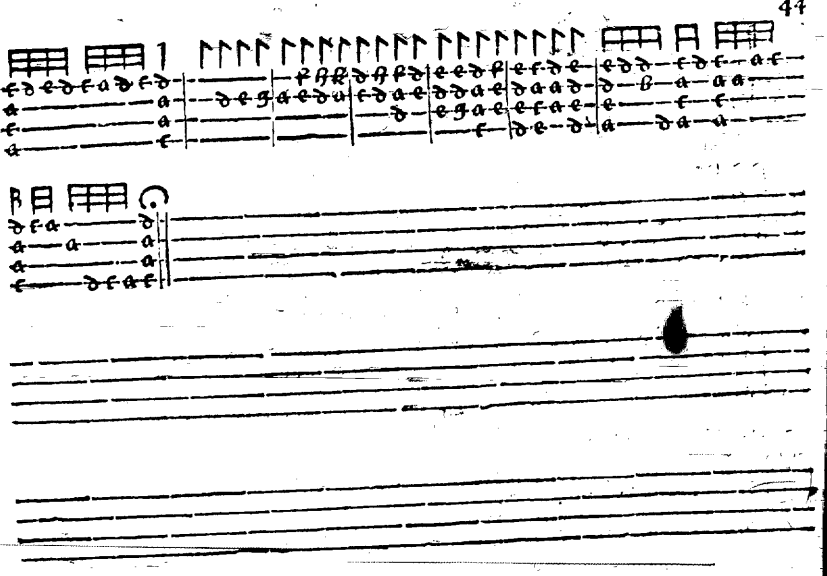

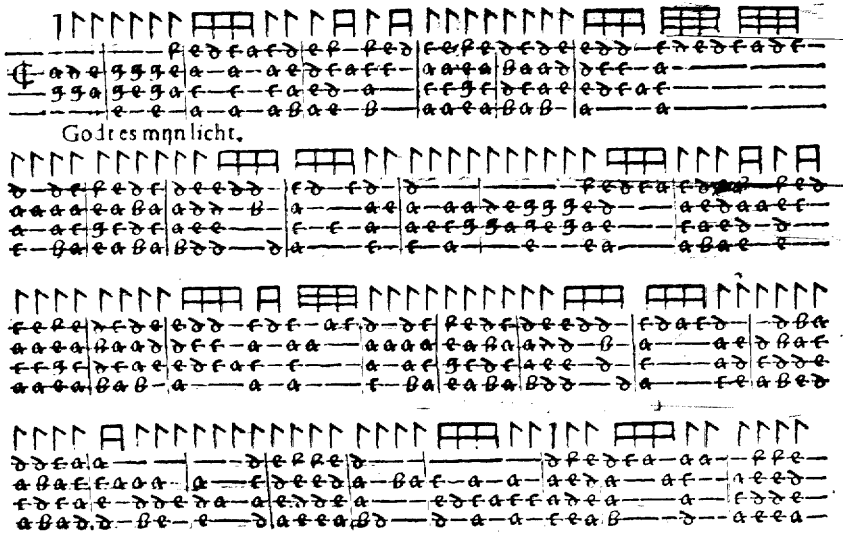
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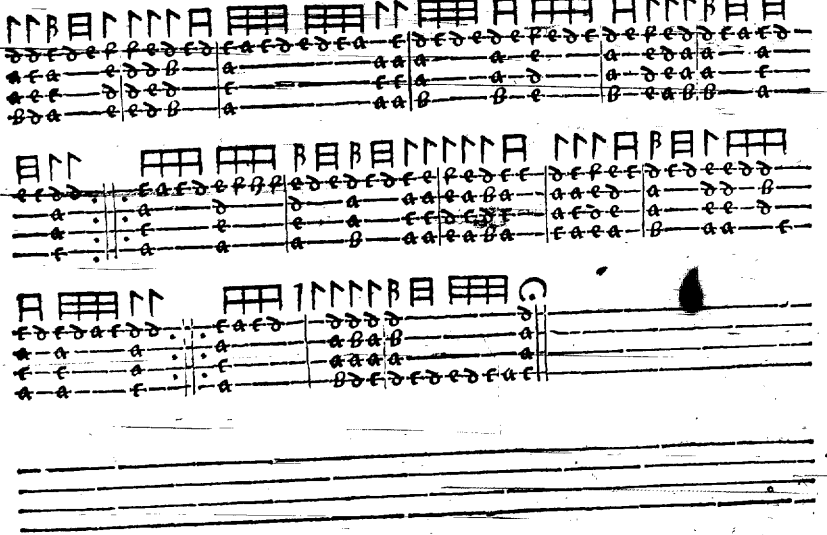
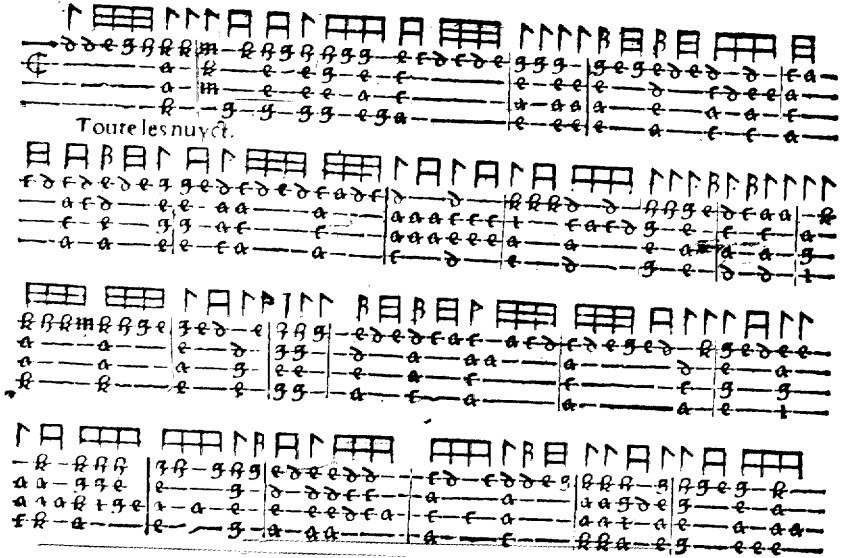
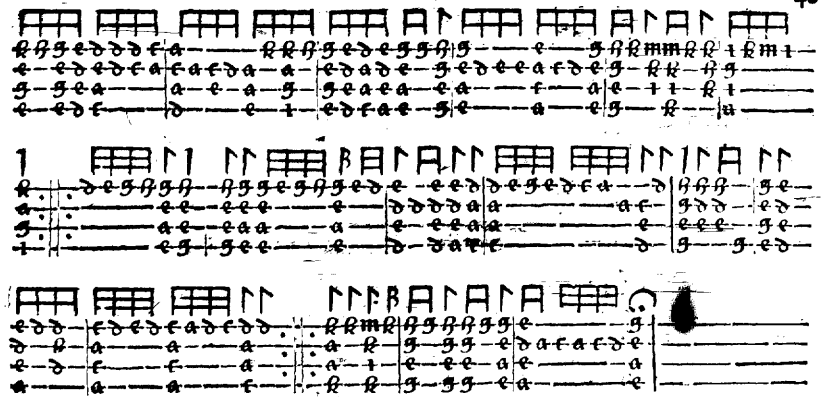
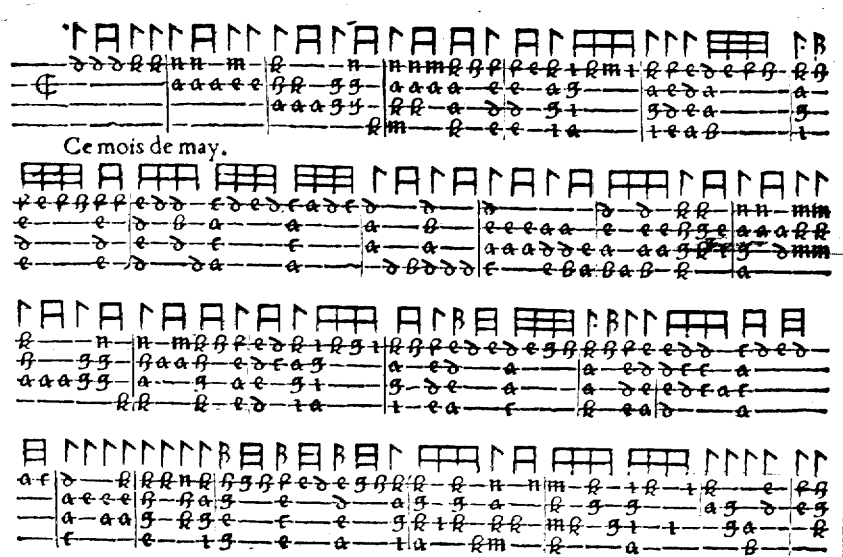
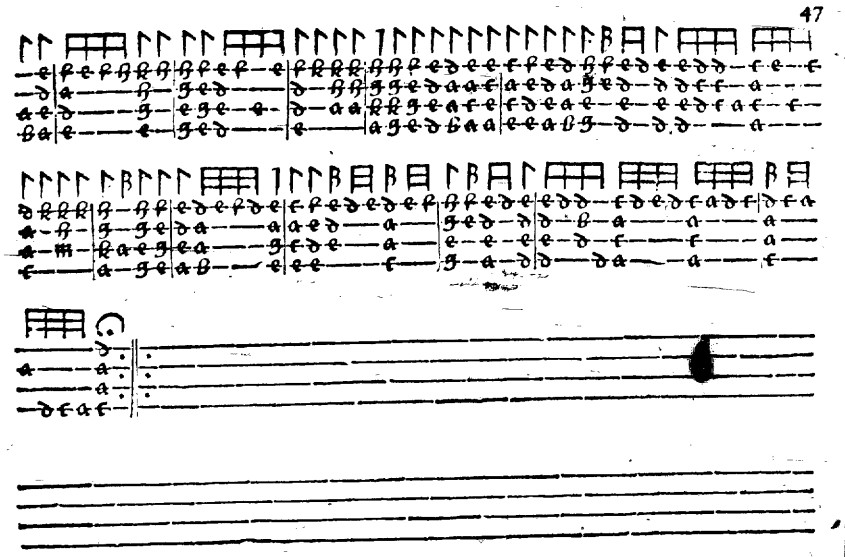



Toute les nuyct.



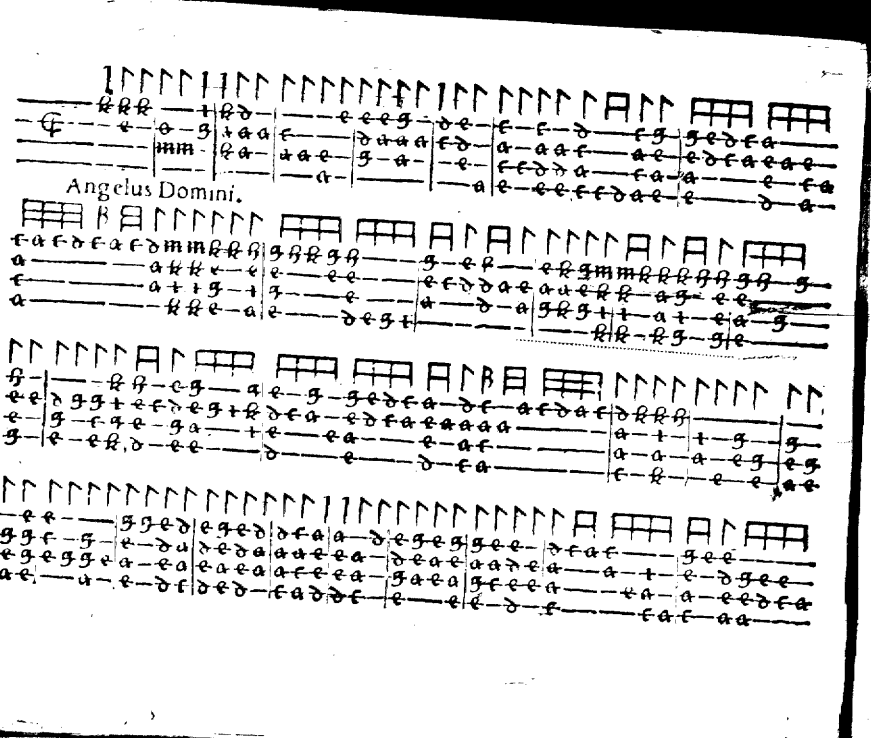


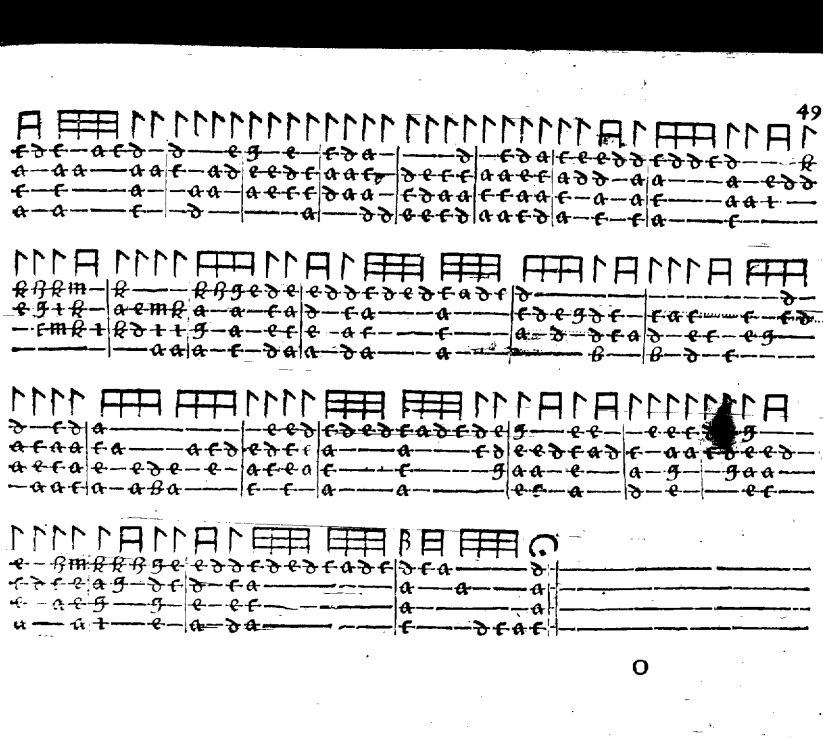
Ce mois de may.



M.Simon Leurart.

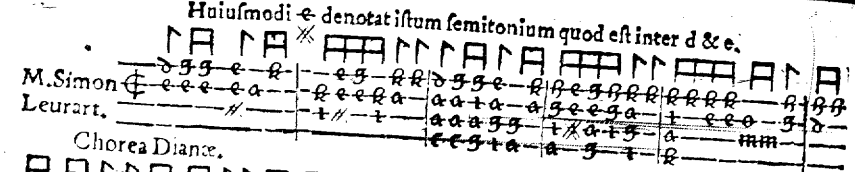
Ne penſe plus.


Angelus Domini.

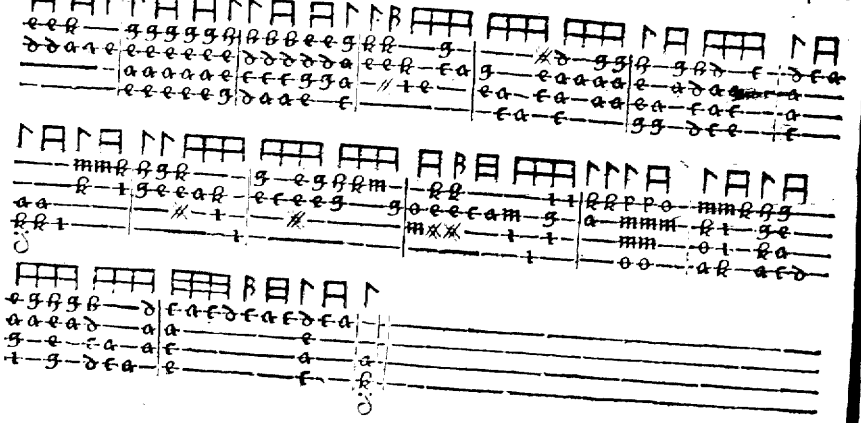


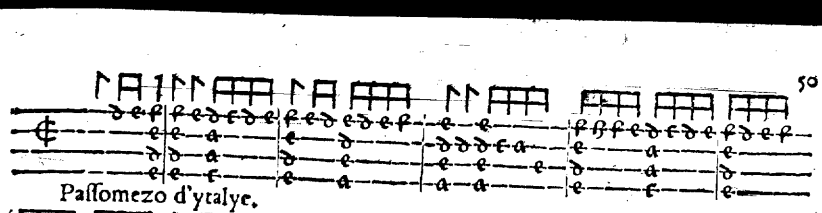
Huiusmodi ϵ denotat istum semitonium quod est inter d & e.

M.Simon Leurart.

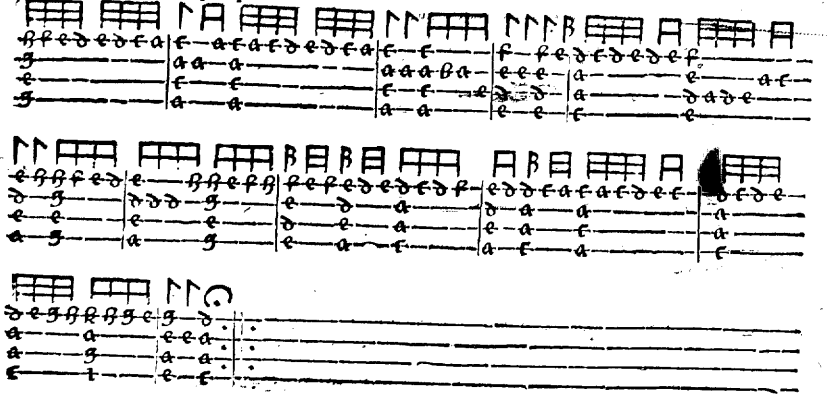


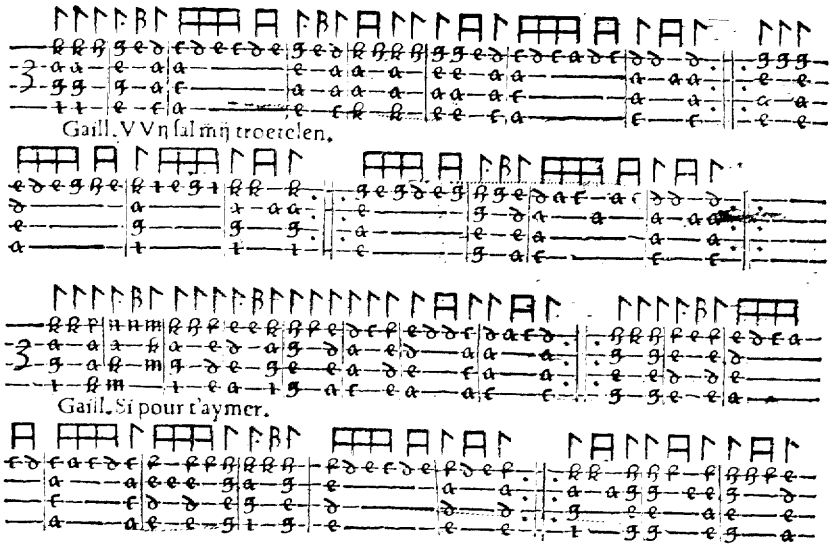
Chorea Diance.

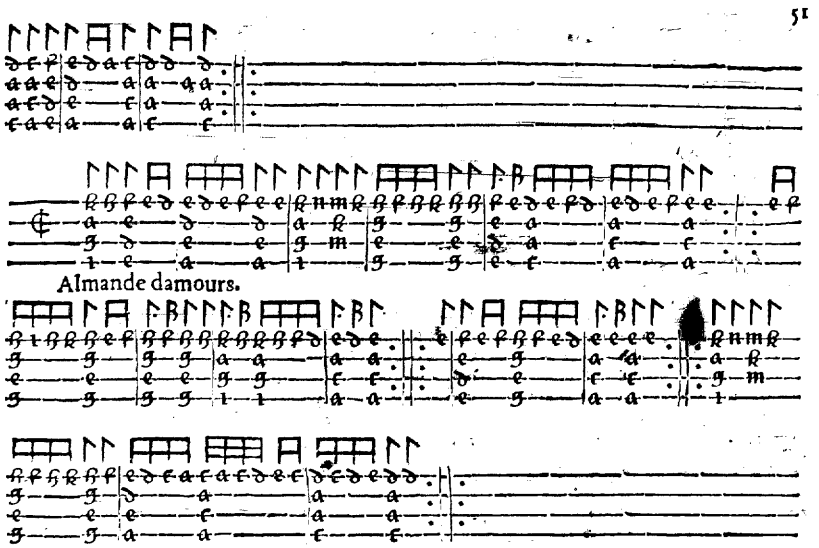




Passomezo d'ytalye.




Gaill. VVn sal mij troetelen.
Gaill. Si pour t'aymer.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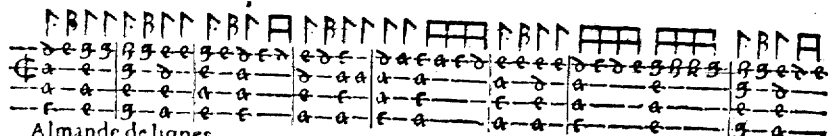

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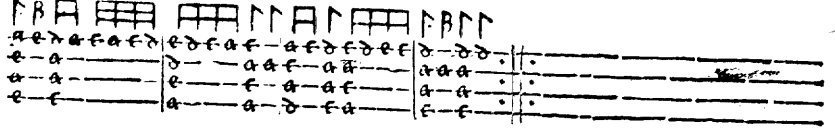

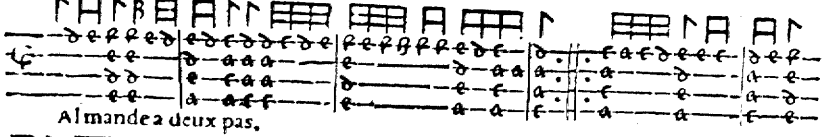

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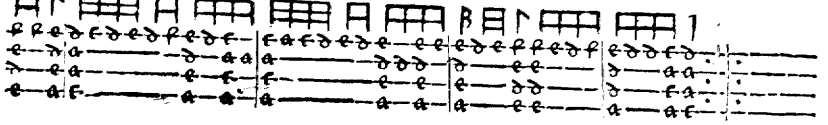

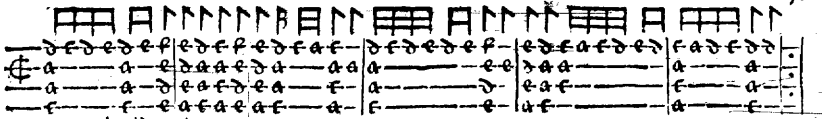

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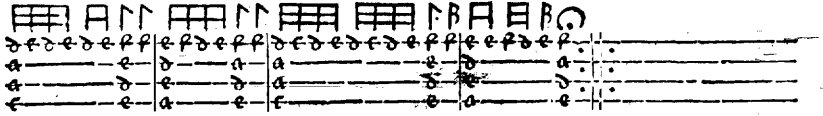

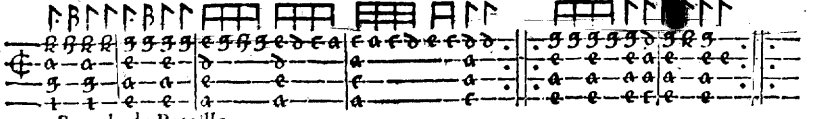

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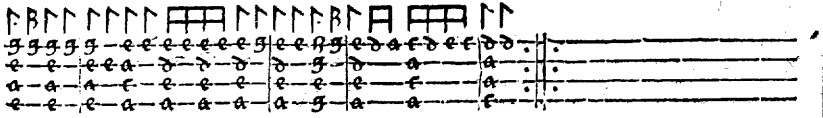

FINIS.