

Mus. Lat.

Mus. Pr

Mus. N^o 19.

VALENTINI GREFFI BAKFARCI PANNONII, HARMONIARVM MUSICARVM IN VSVM TESTVDI- NIS FACTARVM,

TOMVS PRIMVS.

Ad potentissimum totius Sarmatiae Principem, ac Dominum SIGIS-
MVNDVM AVGVSTVM, Poloniae Regem, etcæt. Patrem
Patriæ, et omnium Musicorum Patronum beneficentissimum,
Dominum suum clementissimum.

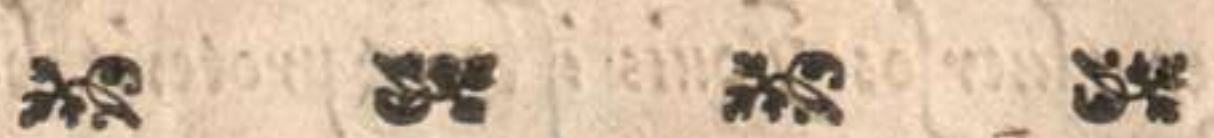


AVGVSTI pietas toto cantabitur orbe,
Donec erunt nitidis flammea signa polis.
Omnia cum possit longæua abolere vetustas,
Virtutis famam nunquam abolere potest.

ΑΓΑΘΗ ΤΥΧΗ.



Cautum est Privilegijs Imperatoriaæ Maiestatis, & Serenissimi POLONIAE Regis, ne quis
intra decursum duodecim annorum, hoc opus inuito Authore recudere audeat.



CRACOVIAE,
Impensis Authoris LAZARVS ANDREÆ excludit,
Anno à virginleo partu, M. D. LXV.
Mense Octobri,

Σὺν Θεῷ, καὶ οὐ πάσῃ





Armiger aduersos fous iste ut proterit hos tes,
Subiectos placido sic regit imperio.

A. T. CRACOVIAE

Imprimitus anno M. LXXXVII. Lazarus Andrei curatore.

Salvo's Antiquo bistori. M. D. LXXI.

M. O. 1590.

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SERENISSIMO AC POTENTISSIMO PRINCIPI, AC DOMINO, DOMINO SIGISMVND O AVGVSTO, DEI GRATIA REGI POLONIAE, MAGNO DVCI LITWANIAE, RVSSIÆ, PRVSSIÆ, MAZOVIAE, SAMOGITIAE, LIVONIAE, & cæt.

DOMINO AC HÆREDI,
DOMINO CLEMEN-
TISSIMO.



Vanta sit inter animum nostrum, & Harmonicam Musicam conuenientia, REX POTENTISSIME, quantaq; proportio, nemo est qui ignoret: Quisq; enim in seipso experitur, nulla re alia animos nostros magis affici, magisq; oblectari, quam Musices concentu. Adeo enim rapiuntur animi, & quoq; volueris flectuntur: vt illam authorem ac effectricem læticie, in qua hominis vita ferè tota, ac melior etiā vite pars consistit: veteres singulari sapientia ornati tradidere: nempe grauissimus Socrates, diuinus Plato, & iapiens Pitnagoras: *qui ad eam Musicam celebbrarunt*, vt illam cum diuinorum rerum cognitione coniunctam censerent, summamq; etiam eruditionem in neruorum vocumq; concentibus sitam esse testarentur: adeo vt dixerint, quod simul atq; mentem nostram, diuine Musices vis, ac virtus penetrarit, illam mox diuine sapientie splendor fore iradiatam: Imò affirmarunt animum nostrū, nihil aliud esse, quam Musicum instrumentum, numeris ipsis confectum, ex quibus oritur illa concinnitas, & disparium vnitas, que incredibilem parit oblationem: Vnde antiquissimam hac ratione Musicam ipsam duxerunt: quod cum animorum creatione suam quoq; originem traheret: & ab ipso mundi exordio fuisse permultos, qui Musica sese oblectarent, sacre testantur Literæ, fuisseq; magno in precio habitam, à præclaris in omni sæculo viris, & prophana ipsa antiquorum scripta, nedum sacra tradunt.

a ij

Qui sag

P R A E F A T I O.

Qui sanè cùm experientur, quód vi Musices mentes eorum ad Deum, quem omnium Conditorem, & bonorum omnium fontem agnoscebant, altius raperentur, & gratiores fore laudes, & Hymnos ac Cantiones eorum, que alacriori mentis agitatione (que quidem Musices virtute fiebat) arbitrarentur, hoc laudum genere diuinum numen est celebratum: Vt hac ratione adductus inclytus populi Dei imperator M O S E S, pro insigni eius in Aegyptium Regem victoria Pæana lætissimum præpotenti Deo decantârit. Et Rex ipse inuictissimus D A V I D, diuinas celestibari laudes instituerit, varijs ac illis quidem elegantibus Musices instrumentis permixtas, vt & canentium, ac psallentium corda magis afficerentur, & Dei ipsius naturam altius penetrarent. Quo fit vt si re ipsa sentiamus Maiestatem Dei in laudibus sese Musica oblectasse, mirum nobis videri non debet, homines ipsos adeò rapi, adeò extra se ferri, vt præ hac vna reliquas omnes voluptates pro nihilo ducant, & contemnant. Notissimum est illud ac singulare, quod de Alexandri Magni erga Musicam affectu, dicitur, qui licet superbus orbis domitor videri vellet, ac seuerus, tamen ad arma nunquam nisi Musico suo melodiam resonante sese accingebat, & vim animi innatam excitabat, & illo remittente, residuebat: sed quid homines dico, mali etiam spiritus dicuntur sonno Cythare mitiores facti, vt de Saulis spiritu legitur: quoties Cytharam tetigisset adolescens Cytharœdus, quod ille quiesceret. Quibus de causis adducti veteres Poëtæ finixerūt Orpheo lyrę modulatione montes ipsos, arboresq; proceras post se traxisse: & Amphiona ferunt, in Thebarum vrbis structura saxa testudinis sono flexisse: Vt non difficile sit perspicere, REX CLEMENTISSIME, quo Poëtarum fictiones tenderent: nempe ut quanta sit, in capiendis hominibus, & flectendis, vis & efficacia Musices ostenderent, tabularu inuolucris id tradidere. Nam hæc sola pectora agrestia mollire, & humaniora reddere potuit, & saxe corda in mollia, & mitia vertere, tristia & moerore oppressa, læta atq; iucunda efficeret: Nam que vlla ars alia animos persæpe varijs ac permolestis occupationibus, iamq; nubibus opertos ac confectos recreare potest, hac vna excepta: hæc inquam sola, tristes animi cogitationes fugat, & expellit, mentes exhilarat, animos recreat, læticiam affert, vitam deniq; iucundissimam efficit. Ad huius solatium confugiunt Principes ac Reges, nedum priuati Ciues. Hac etiam oblectatos fuisse ipsos Deos, Poëtæ antiquissimi cōmemorant: vt planè perspiciamus, nullū esse hominū genus, quod non hoc oblationis genere, modo facultas adfuerit, libentissime vti vellet. Que sanè cùm superioribus sæculis esset ferè deperdita, & in hac quoq; parte barbaries grassata fuisset, vt nihil nisi insuaue & incultum canerent, & fidibus

P R A E F A T I O.

& fidibus tangerent huiusmodi artifices, hac nostra ætate effectum est, vt etiam ars Musica ferè ab inferis reuocata, & suauior, ac etiam iucundior nobis moduletur, quam sanè Musices excitationem, & industriam, Principum fauori acceptam ferri par est. 3 Nam Leone decimo tantum & accessionis, & ornamenti accepit hæc Musices ars, vt eam ad summum ille fastigium perduxerit. Summopere enim Musicos ornauit, & complexus est, illis fauit, & omni liberalitatis genere (vt erat Vir ad largiendum propensissimus) Musices professores ita est prosecutus, vt nullo vñquam tempore, ars hæc magis floruerit: vt multos illa ætas præstantissimos protulerit, qui præclara etiam artis monumenta post se reliquerunt, & etiam amplissima sunt munera consecuti.

Horum ego tum adolescens vestigijs adhærens, omne ætatis meæ tempus in excolenda, & exornanda hac arte (vt tu SERENISSIME REX mihi es testis) contriui, & frequenti studio ac labore, præsertim q̄d tuo fauore, videor mihi consecutus, vt quid in hac arte (quoad concentum testudinis attinet) præstantissimi sit, si non sum consecutus, (quod certe plurimo sudore conatus sum) at saltem modum ac viam, vt alij consequerentur sedulo præmostraui. Et cùm hac de causa aliquas cantiones, metlodias, & alia testudinis sono exprimenda composuerim, Tu REX CLEMENTISSIME me persæpe, cùm iubere posses, hortari maluisti, vt eas in lucem ederem, cui sanè voto non obtemperare, impium, ne dicam posteruum esset. Decreui, & tuę in primis voluntati, que mihi oraculi vice semper fuit, satisfacere: & eadem opera compluribus ornatissimis Viris, qui hoc ipsum à me persæpe contenderunt obsequi.

Quales sunt huiusmodi melodie, quo artificij genere modulatæ, qua difficultate expresse, qua venustate, & dulcedine conditæ, qua oblectationis copia refertæ, qua numerorum serrie, & nexu sive astricæ, & vario, ac flexuoso modulationis genere florent, non est mei, iudicium ferre. Quid conatus fuerim, quid effecerim, quid attulerim, præsens hæc ætas, (& si suis inuidis non careat) sed multo etiam magis ipsa posteritas, me taceente, iudicium feret. Que cùm iussu tuo, atq; etiam sub eodem tuo augustissimo, ac fœlicissimo nomine dicanda esse proposuerim, MATESTATEM tuam precor, vt ea benigno, ac hilari vt soles, vultu accipias.

Nam tu PRINCEPS INCLYTE, & Musica ipsa plurimum oblectaris, & à Musices concentu non modicum solatij, & iucunditatis percipere soles, & Musicos amplecteris, ipsis faues, prospicis, eos tueris, muneribusq; amplissimis exornas, vt perspicuum sit te nulla arte alia magis oblectari, ac recreari, quam Musica omnium præstantissima.

P R A E F A T I O

¶ Accipe igitur hæc, quæ nunc à me eduntur, quasi laborum meorum præludia, ut tuo fœlici auspicio, in omnium manus peruenire possint, & latus ac iucundus, vita hac, quæ per se insuavis & iniucunda est, diutiissimè fruere. Vale REX SERENISSIME AC CLEMENTISSIME, & me, quem tot annos, non mediocri gratia, imò singulari es complexus, posthac etiam maiore complectare, & præcipua clementia prosequere.

¶ CRACOVIAE, die XV Octobris, Anno à restitu-
tuta salute humano generi, post sesquimille
simum sexagesimo quinto.

SERENISSIMÆ MA-
IESTATIS VESTRÆ,

Perpetuus & fidelis
Cliens, & subditus

VALENTINVS
BAKFARK
PANNONIVS.

Accipe

¶

IN SIGNIA VALENTINI
BAKFAREI PANNONII, ARTIS MUSI-
CAE PERITISSIMI.



SYMBOLVM EIVSDEM.

*C*vnta uirtuti statione cedunt,
Quæ capit terræ spacioſus orbis,
Sola palmam fert, hominesq; coelum
Tollit in altum.

DE INSIGNIBVS EIVSDEM,
CARMEN ANDREÆ TRICESIL
EQVITIS POLONI.

*H*æc Aquila excelsam designat ut ardua mentem
BAKFAREI, cuius nobile stemma regit:
*S*ic etiam Capreis sua sunt mysteria nigris,
Desuper auratum quas Diadema tegit.
*S*unt ille siquidem, gelido quas traxit ab Hamo
Calliopeſ cantu filius ille Chelys.
*A*st huic succedit BAKFARECVS, et inde uocari
Orpheus Pannoniae diuitis ille potest.
*A*ttrahit hic etiam quia cintu saxa, ferasq;
Et ponco natum, fluminibusq; genus.

Hæc

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Has insigne feras, & pīscem contulit illi
Regnator magnae nobilis Vngarie,
Ille lupi natus Trancini ē sanguine, cuius
Ornatum gemmis hīc Diadema uides.
Adjicit Aureoli quoq; Pomi insigne: quōd illo
Nomine Pannoniæ ditia Regna uocant.
Noscitur hinc Vates qua sit de gente profectus,
At palma excellens indicat ingenium:
Musicus ingenio quia nulli hic cedit, ut arbor
Ponderibus nullis cedere palma solet.
Illa uirens semper, præsigni laude uirentem
In sera famam posteritate notat.
Viuitur ingenio siquidem post funera: mortis
Iuris in ingenium nil habet atra manus.

AD EVNDEM.

B A K F A R C E Ismarius quem non superauerit Orpheus,
Matre licet genitus Musa sit, arte lyrae.
Ille nec Amphion Thebarum conditor, aut qui
Delphini tergo per mare uectus erat.
Si mea uota dij uellent prestatre secundi,
Quæ sepe ardentí pectore fundit amor,
Immortale tuum caput esset, & aethera primū
Tunc peteres mundi machina quando ruet.
Sed quia fatorum lex est immota, nec ulli
Parcere uel summo mors violenta solet,
Viue diu, & Pylij superato Nestoris annos,
Detq; tuæ uitæ mollia fata Deus.

AD SODALES MUSICOS.

S I prima hæc uobis nostræ fætura placebit
Artis Apollineæ dedita turba lyrae,
Plura breui dabimus maiori condita cura,
Castalius haud dubiè grata futura choro.
Quid latuisse iuuat? L A C H I C I sub nomine REGIS
Proferat è tenebris nostra camœna caput.

R

FANTASIA
4 Vocum.



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1. Vertical strokes (beats), R (rest).

2. Vertical strokes, R, vertical strokes, R.

3. Vertical stroke, R, vertical stroke, R.

4. Vertical stroke, R, vertical stroke, R.

5. Vertical stroke, R, vertical stroke, R.

6. Vertical stroke, R, vertical stroke, R.

7. Vertical stroke, R, vertical stroke, R.

8. Vertical stroke, R, vertical stroke, R.

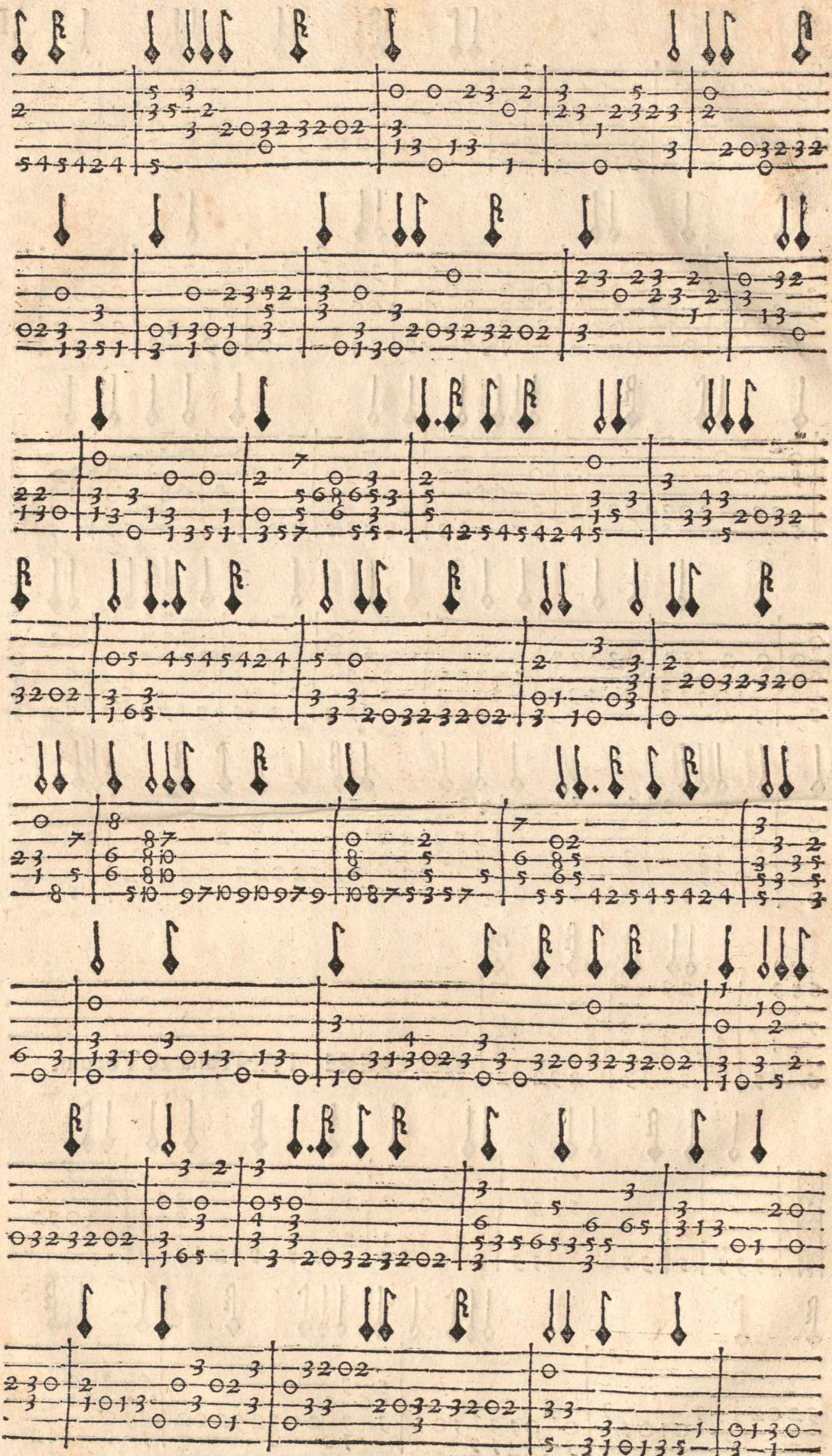
III.

7

III.

FANTasia 4 Vocum.

A ij



8.

III.

Handwritten musical score for a six-string instrument, likely a banjo or guitar. The score consists of eight staves, each with six horizontal lines representing strings. The music is written in a tablature-like system where numbers indicate fingerings and symbols like 'R' and 'L.R.' indicate specific techniques. The score includes various rhythmic patterns and rests. The first staff begins with two down strokes (dotted arrows) followed by a series of notes and rests. Subsequent staves continue this pattern, with some staves starting with up strokes (solid arrows). The notation is dense and requires careful reading of the tablature and accompanying symbols.



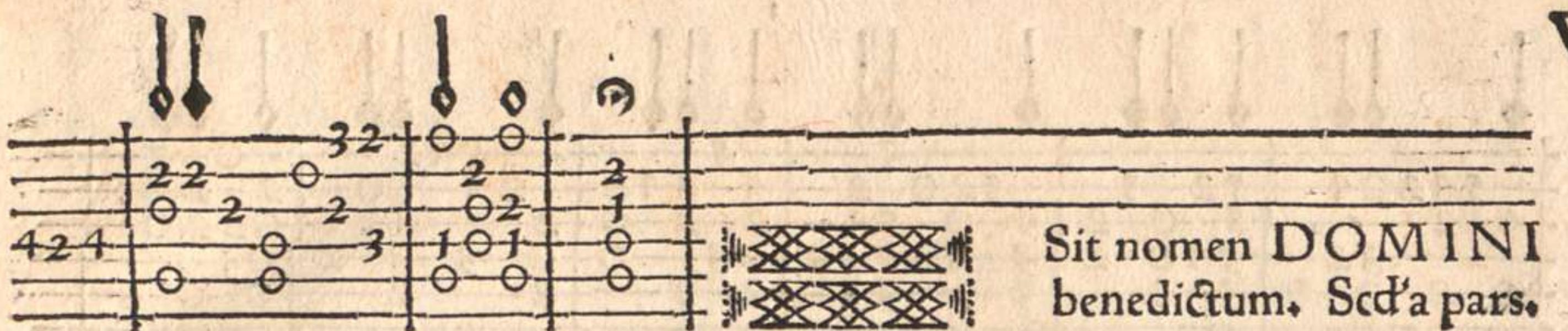
V.

IESV nomen sanctissimū,
suave & salub. 4 Voc. i pars.
CLEMENS, nō PAPA.

	00	00	00	00	
2	2	22	2	4	
02	4	02	4	2	
5	52	5	55	52	5
3	30	32	33	30	32323232
2	20	12	20	02	45

B

Handwritten musical score for a bowed instrument, likely a bowed psaltery or similar. The score consists of eight staves, each with five horizontal lines. The music is written in common time. The first staff begins with a series of downward strokes (bowed notes) followed by a rest. The subsequent measures show a variety of note heads (diamonds, circles, and dots) and rests, with some measures containing only rests. Measures 1-4: Bowed notes (diamonds) on the first line, followed by a rest. Measures 5-8: Bowed notes on the first line, followed by a rest. Measures 9-12: Bowed notes on the first line, followed by a rest. Measures 13-16: Bowed notes on the first line, followed by a rest. Measures 17-20: Bowed notes on the first line, followed by a rest. Measures 21-24: Bowed notes on the first line, followed by a rest. Measures 25-28: Bowed notes on the first line, followed by a rest. Measures 29-32: Bowed notes on the first line, followed by a rest. Measures 33-36: Bowed notes on the first line, followed by a rest. Measures 37-40: Bowed notes on the first line, followed by a rest. Measures 41-44: Bowed notes on the first line, followed by a rest. Measures 45-48: Bowed notes on the first line, followed by a rest. Measures 49-52: Bowed notes on the first line, followed by a rest. Measures 53-56: Bowed notes on the first line, followed by a rest. Measures 57-60: Bowed notes on the first line, followed by a rest. Measures 61-64: Bowed notes on the first line, followed by a rest. Measures 65-68: Bowed notes on the first line, followed by a rest. Measures 69-72: Bowed notes on the first line, followed by a rest. Measures 73-76: Bowed notes on the first line, followed by a rest. Measures 77-80: Bowed notes on the first line, followed by a rest. Measures 81-84: Bowed notes on the first line, followed by a rest. Measures 85-88: Bowed notes on the first line, followed by a rest. Measures 89-92: Bowed notes on the first line, followed by a rest. Measures 93-96: Bowed notes on the first line, followed by a rest.



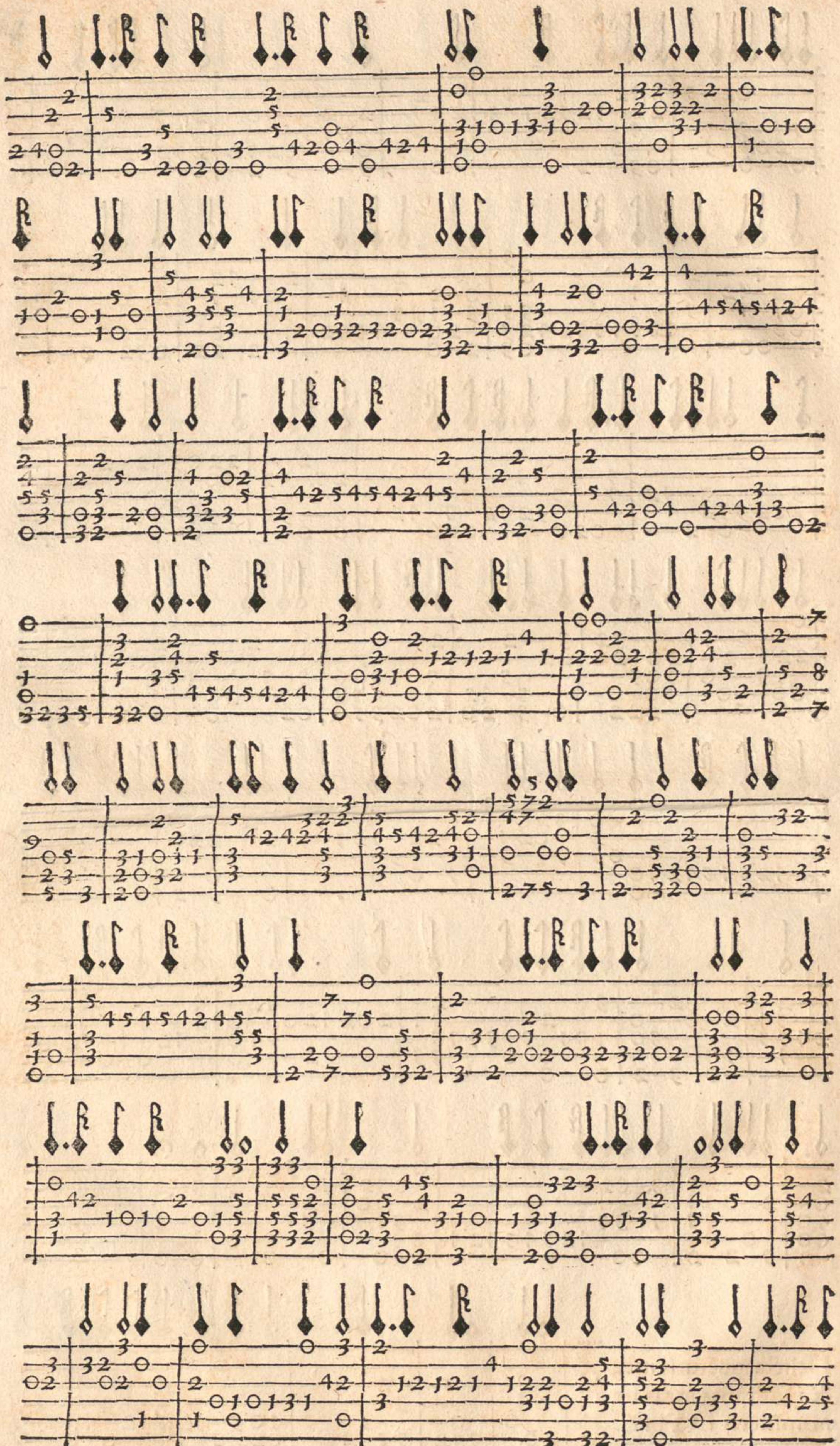
Errauisicut Ovis que perire
 4 Voc. i pars. Cle: non Papa.

VII.

11

Delicta iuuētutis mee
& ignorātias meas ne
memineris D. 2 pars.

B iii



VIII.

12

Handwritten musical score page VIII. The score consists of six staves, each with five horizontal lines. Vertical stems with diamond-shaped arrowheads point downwards. Tablature numbers are written below the lines. The first staff starts with a large R at the top. The second staff has a small R near the end. The third staff has a small R near the beginning. The fourth staff has a small R near the end. The fifth staff has a small R near the beginning. The sixth staff has a small R near the end. The score is numbered VIII at the top right and has a handwritten number 12 at the top right.

Handwritten musical score page VIII. The score consists of six staves, each with five horizontal lines. Vertical stems with diamond-shaped arrowheads point downwards. Tablature numbers are written below the lines. The first staff starts with a small R at the top. The second staff has a small R near the beginning. The third staff has a small R near the end. The fourth staff has a small R near the beginning. The fifth staff has a small R near the end. The sixth staff has a small R near the beginning. The score is numbered VIII at the top right and has a handwritten number 12 at the top right.

*Circūdederunt me viri
mendaces. 4 Voci pars.
CLEM: non Papa.*

Handwritten musical score page VIII. The score consists of six staves, each with five horizontal lines. Vertical stems with diamond-shaped arrowheads point downwards. Tablature numbers are written below the lines. The lyrics "Circūdederunt me viri mendaces. 4 Voci pars. CLEM: non Papa." are written above the first staff. The score is numbered VIII at the top right and has a handwritten number 12 at the top right.

Handwritten musical score page VIII. The score consists of six staves, each with five horizontal lines. Vertical stems with diamond-shaped arrowheads point downwards. Tablature numbers are written below the lines.

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Handwritten musical score page VIII. The score consists of six staves, each with five horizontal lines. Vertical stems with diamond-shaped arrowheads point downwards. Tablature numbers are written below the lines.

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The musical score is composed of eight staves, each with five horizontal lines. The notation uses vertical stems with diamond shapes at the top to represent notes. Various numbers and symbols are placed along the stems and between them to indicate pitch, rhythm, and performance techniques. The music is divided into measures by vertical bar lines. The first staff begins with a single note, followed by a series of six notes with stems pointing down. The second staff starts with a note, followed by a measure with a 'R' symbol above the stems. The third staff begins with a note, followed by a measure with a 'R' symbol above the stems. The fourth staff begins with a note, followed by a measure with a 'R' symbol above the stems. The fifth staff begins with a note, followed by a measure with a 'R' symbol above the stems. The sixth staff begins with a note, followed by a measure with a 'R' symbol above the stems. The seventh staff begins with a note, followed by a measure with a 'R' symbol above the stems. The eighth staff begins with a note, followed by a measure with a 'R' symbol above the stems.

IX.

**Quoniā tribulatio pxima est, & nō
est qui adiuuet. Sed tu D. 2 pars.**

6

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Cantibus Organicis,
Ch̄ri Cecilia sponsa.
4 Vocum. i pars.
NICOL. GOMBERTH.

X.

14

1. **R**

2. **3**

3. **2**

4. **0**

5. **1**

6. **2**

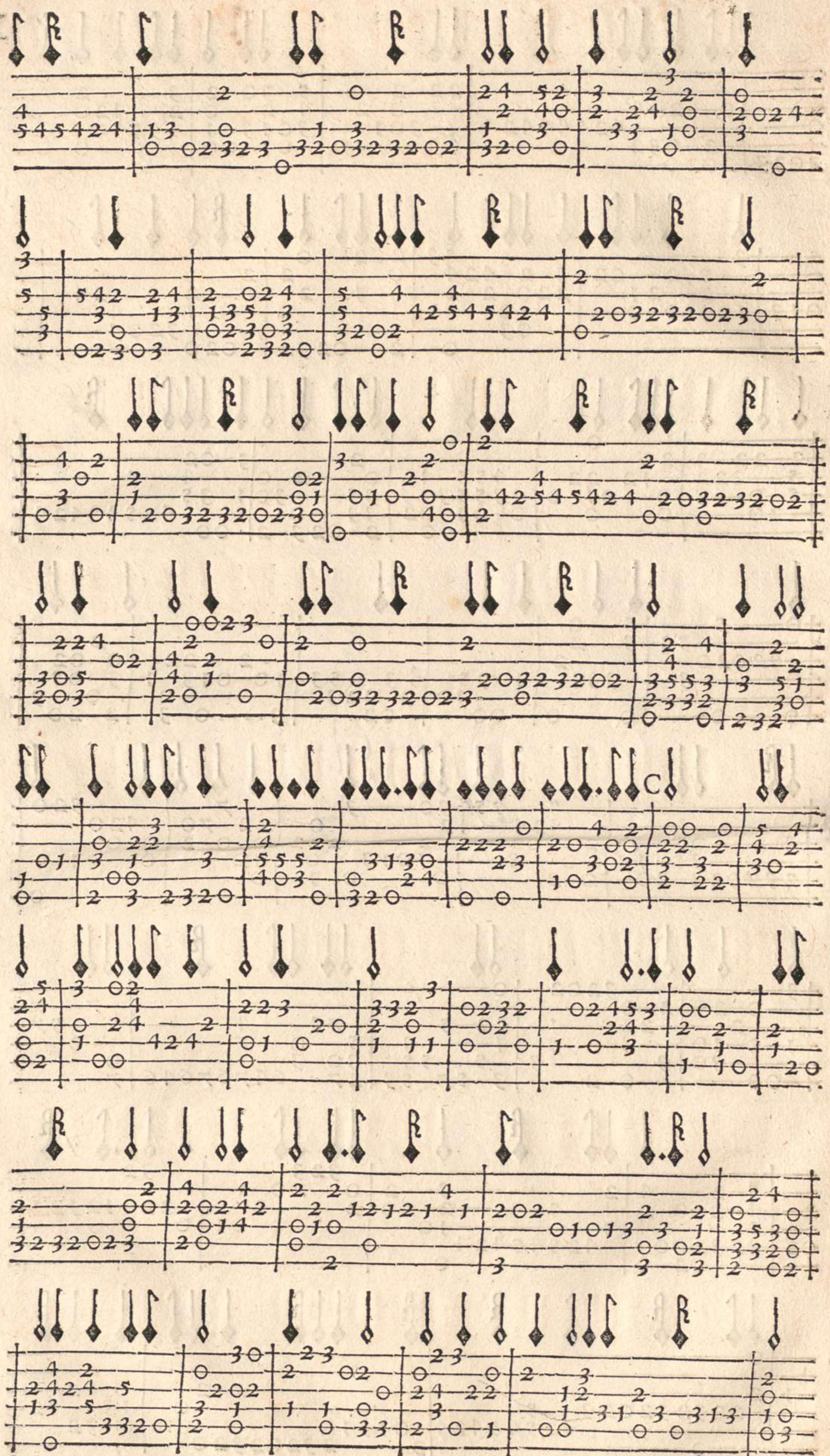
7. **3**

8. **4**

9. **5**

10. **6**

C ♫



XI.

15

The score is organized into eight staves, each representing a six-string instrument. The notation uses a combination of tablature and rhythmic markings. The first staff starts with a series of downward-pointing arrows above the staff, followed by a sequence of notes and rests. Subsequent staves continue this pattern, with some staves featuring more complex note heads and rests. The notation is dense and requires careful reading.

C ij

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XII.

16

Handwritten musical score for a six-string instrument, likely a guitar or banjo. The score consists of eight staves, each with six horizontal lines representing strings. The first staff begins with a Riff symbol followed by a series of down strokes (diamonds) and up strokes (triangles). The subsequent staves contain various patterns of down and up strokes, with some staves featuring numerical or letter-like markings below the strings. The score is organized into measures separated by vertical bar lines. The handwriting is in black ink on aged paper.