HORTVLVS CYTHARAE, IN DVOS DISTINCTVS LIBROS, QVORVM PRIOR

CANTIONES MVSICAS LONGE PVLCHERRIMAS, PASSOMEZO, Paduanis, Galliardes, Alemandes, Branles, ad vsum vulgaris Cytharæ: Posterior similiter Cantiones Musicas Passomezo, Alemandes aliaque nonnulla in tabulaturam Cytharæ, Italicæ vulgò dictæ, conuenientem redacta, continet.

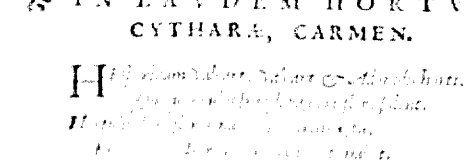
Quædam denique inserta sunt passim carmina, pulsanda tribus Cytharis ita inter se [illegible]is, vt [illegible]or, [illegible]ssaron, id est per quartam, Bassus verò diapente id est per quintam à Superiore distet.

Accessit præterea breuis & dilucida in Cytharam Isagoge, qua suo marte quilibet artem pulsande Cytharæ addiscere possit facilimè.

Ex Bibliotheca Academiae Rostochiensis

Ex [illegible] apud Petrum Phalesium, Antverpiæ apud Ioannem Bellerum. Anno M. D. LXX.

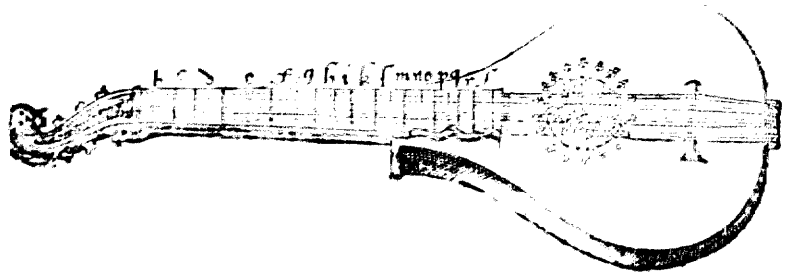
IN LAVDEM HORTVLI CYTHARÆ, CARMEN.



IN VSVM CITHARAE INTRODVCTIO.

VM Citharæ vſus non ſit omnibus planè perſpectus atq; cognitus, idcirco quo magis Muſices candidatis,& minori ſumptu, & breuio[illegible]oris ſpacio ar conſtaret, vtum eſt in eorum fauorem quædam præmit[illegible]cioqui à præceptoribus non niſi longo temporis tractu,& numerato d[illegible]ur pretio. Cum ergo omnis vocũ modulatio,ſiue ea voce fiat humana, ſiue inſtrumento quopiam Muſico in duobus potiſſimum cõſiſtat: nẽpè in intentione vocis & eiuſdem remiſſione, & in temporis certa ratione. Et variè iſta ab artificibus ſignentur & perficiantur. Scire conuenit in Cythara, intentionis vocũ limites quatuor neruis ſeu chordis cõprehẽdi. Dixi 4. eſſe chordas ſeu neruos, quæ paſſim vndecim cõſpiciuntur. Hoc autem ita accipiẽdum eſt, quia terni ſinguli p vno tãtũ accipiũtur & pulſantur neruo, itaq; tres illæ neruorũ terniones ſingulos tãtum valẽr neruos, reliqui duo vnicũ. Nec ſufficiebant quatuor iſti nerui ad oẽs vocum differentias exprimẽdas, niſi quilibet plures haberet differentias. Itaq; in manubrio Citharæ ſpatia quædam certis diſtincta interuallis cernuntur, quibus ſiniſtræ manus digiti applicati, pulſante dextra variæ fiunt ſonorum intentiones & remiſſiones. Signantur autem 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, primum ſignificet neruum qui in Cythara, paruis duabus & ſono acutiſsimus chordis exprimitur. Secunda linea ſecundum denotat neruum, qui rubris chordis tribus à cæteris diſtinctus eſſe ſolet. Tertia verò linea tertium repreſentat neruum, conſtans duabus paruis, & vna maiori chorda, qui vulgò ſecundus Baſſus dicitur. Quarta denique linea quartum & vltimum neruum deſignat, totidemque chordas vt præcedens comprehendentẽ, dicitur q; vſitato nomine primus Baſſus. Spacia verò in collo notata literis per alphabeti ordinem ſignãtur hoc modo b,c,d,e,f,g,h,i,k,l,m,n,o,p,q,r,s,

Significat ... curabi litera ſpacium, ... gitum ſiniſtræ manus applicare oportet. ... vero ... ſignificat ... ſpacia eſt ... oportet ... digitum in ... ſpatio ... apponi ex ... duo, tres, aut plures litera tibi ... mum ... pulſare oportet, ... ſpacio ... digitos ſimul ... manus applicare, quot litere ... numero ... mul cum ... ponuntur. Hæc enim litera ... illum pulſandum notat quem ... cui ... ſignificationi expreſſas, per quas omnes ... ſcitum ... ſcimus. Quæ ve melius intelligantur, ... ſubiecimus ... ſcima manibus apponi Citharæ, cum ... & tonorum interuallis ſignatis.



De tempore & pauſis.

A M vero ... ſpecti ... eſt de temporis menſura rem totam in compendium contrahe... Quinis... ... diximus eſſe in. Muſica non enim parum elegantiæ addit harmoniæ ipſa celeritatis & tarditatis ... varietio. Hac ſiquidem magnopere animi mouetur auditorum, in quemcunq; affectum tandē placuerit: Ita triſtes animi ... lentis grauibuſq; prouocantur cantibus. Contra hilaritatem concitant ... ni, concitatiori Muſica. Verum nos potius noſ hoc loco explicabimus ... poris ſeu ... næ cātus. Quoniam verò Citharæ ſonorū ... non ſeruorum puſſum durant, ideo huiu ... menti Muſica pauciorib⁹ vtitur temporis diſ... ... am vocalis illa, hic enim neque maximarum, neq; longarum, nec breuium vſus eſt, ... m dictas, ſed longiſſimum tempus ſemibreui notatur: atq; huius moram vocamus ... tempus enim in ... thara, & metimur illud pulſu imò manus aut pedis. Scribitur autem tale tēpus hac figuꝛa ... Nam hoc tempus varie diuiditur, primum in duo ... tales notæ ſic explicantur, ... Tales enim duæ notæ vnum tempus complent. Deinde ſingulæ harum in alias duas notas diuiduntur, quarum notę hę ſunt, ... & cōiunctim ſic ſcribuntur. ... Suffi... notæ temporiſq; diſtinctiones ad harmoniæ ſuauitatem: verūm elegantia artificum ... ſ dixit. Differunt ergo vnum tempus in octo ſpatia, quorum notę ſic ſcribuntur ... vel cōiunctim ſic. ... Tales igitur octo notæ vno tēporis ſpa... ... ſuperare ... oportet. ... enim aliquando ſedecim vno temporis tractu notas percurrūt ... quidam, tales notę ſic ſcribuntur ... Demū ... & hoc ſcire cō... uenit, quo... tę quibus punctus adiacet ... augetur dimidio ſui valoris: ... hæc ſ... va...

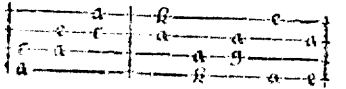
let tantum quantum illa. Item ista tantum quantum hæc, & sic de cæteris. Hæc autem proportio temporis est in vulgari temporis mensura, ac magis recta, quam Musici imperfectam vocant. Est enim aliud tempus quod perfectum vocant, cum unum tempus tres eiusdem notæ complectitur: quarum tamen hæc ordinata ratio in binas minores diuiditur. Hinc hoc ignotæ nomenclaturæ locis prætermissum, signum perfectionis tale. Hoc igitur significat ter ualere unum tempus, vel loco earum . vel . Quibus deinde respondent in valore, vel denique, Et durat huiusmodi notarum valor in omni carmine vbi signum perfecti temporis repertum fuerit, quoadusque aliud signum imperfecti temporis occurrat tale cuius valorem iam antea explicimus. De quibus omnibus vide hoc modos per mensuras diuinctos, primum temporis imperfecti , Secundus iam temporis perfecti diminutus,

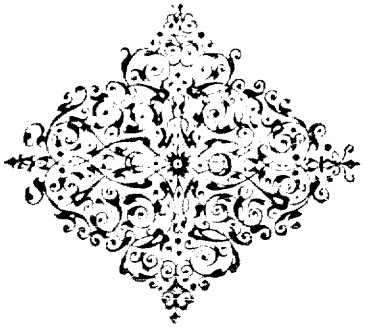
Si quando aliqua harum notarum occurrat, cui sub ea litera non habet aliquam illa tantisper cessandum esse significat, quantum ipsa in eo casu temporis occuparet. Sic enim pausas solemus notare. His igitur modis contenta est Cithara. Neque enim ad harmoniam multum faciunt aliæ de modo maximus hæc aliis huius modi apud Musicos distinctiones, quæ magis artificose excogitarunt, quam natura docuit. Quamobrem hæc sufficere pro introductione merito debent. Reliqua verò quæ ad elegantiam & artificium spectant, vsu frequenti, & indicantibus artificibus addiscere debemus.

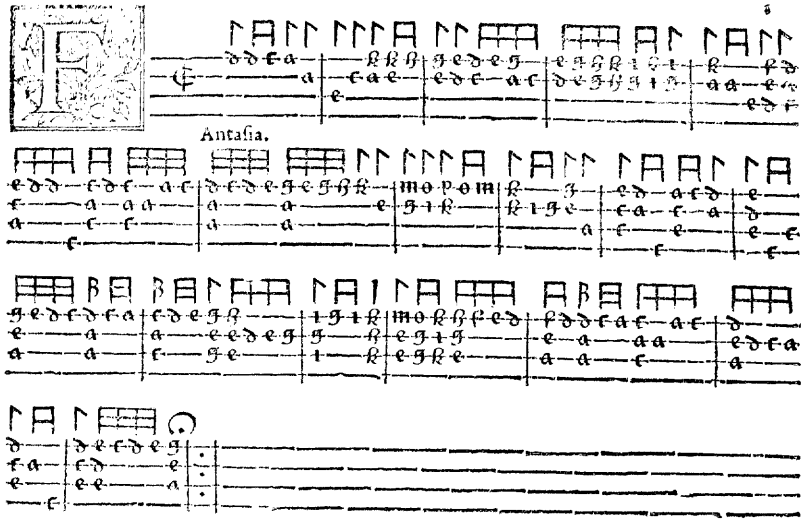
Sunt & alia quædã signa quæ ignorare nõ decet. Artificiale tale signum % repetitionem significat carminis ab initio vsque ad illum locum priusquam dinceps pergatur hoc signum ⊙ longissimum quem Cythara efficere potest, sonum exigit, cum aliqua cessatione: fine (vocant) pausa. In fine semper ponitur, eo quòd vltima nota ad arbitrium longa efficitur.

MODVS TENDENDI NERVOS IN CYTHARA.

DImùm vt omnibus quibus potuimus modis Musices studiosis subueniamus, subiunximus quoq; modos per quos Cytharæ nerui seu fides, ad suam quam debent habere intentionem, intendantur. Vbi in primis minores chordæ primi Baisi, ita tendi debent quantum sine earum lesione fieri potest commodissimè, maior verò neruis ad octauam infra a prædictis paruis distet, proximè deindè sequentes ita concordaueris, si digitum sinistræ manus applices ad c. spacium in tertio nerno sic ita attraxeris minores neruos vt par sit sonis illis qui à præcedẽtibus minoribus editur in quarto nerno nullo applicato digito. Maior verò per octauam quoq; à minoribus disiungitur, nemadmodum de præcedentibus dictum est. Deindè verò secundum neruum sic tẽdes, vt eorum digito in e spatio illius neruj collocato, sonus par fiat tertij nerui sono, maximè verò illi quia minoribus editur. Primum deniq; neruum sic intendes, vt digito in c, spatio secundi nerui posito, parè reddat sonum secundo neruo. His ritè obseruatis Cytharam quã perfectissimè intensam reperies secundum figuram hic proximè subiectam.



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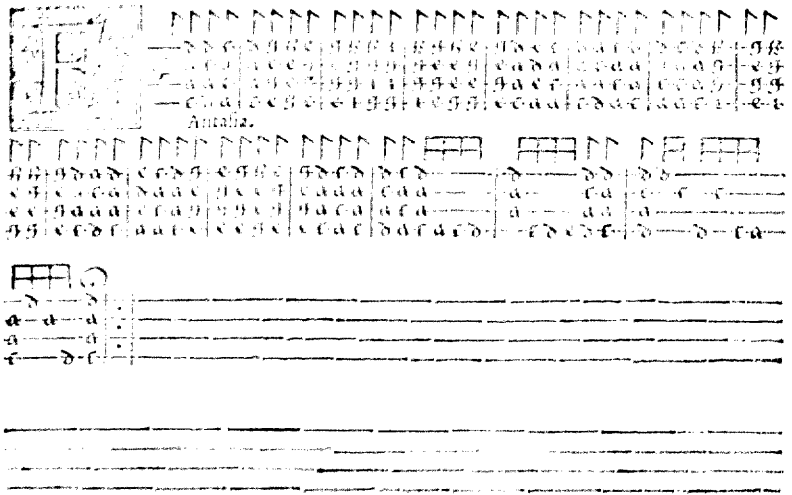
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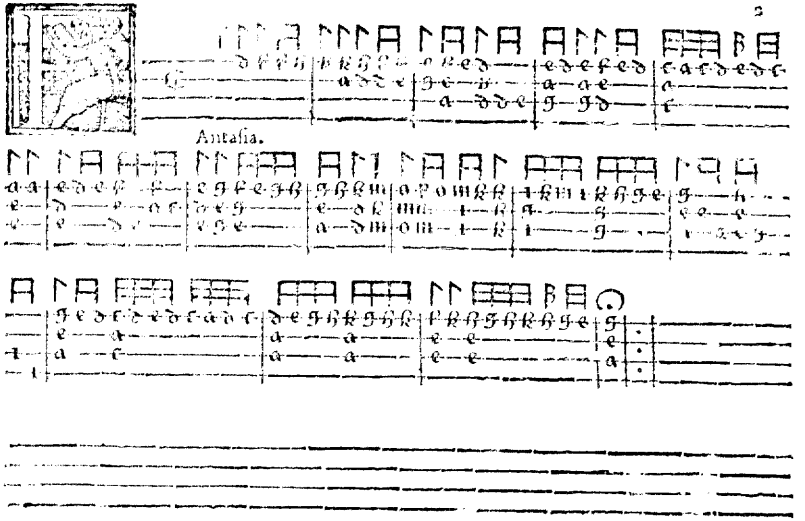
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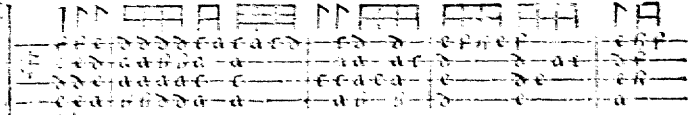

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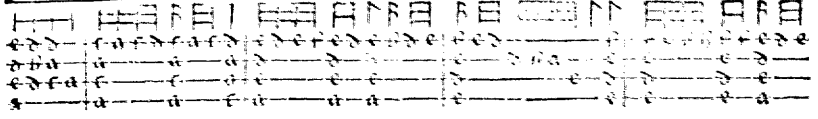

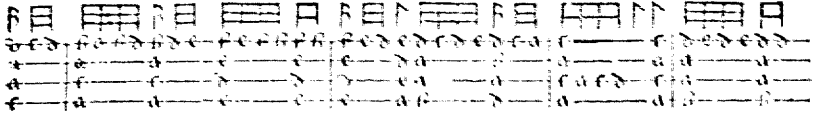

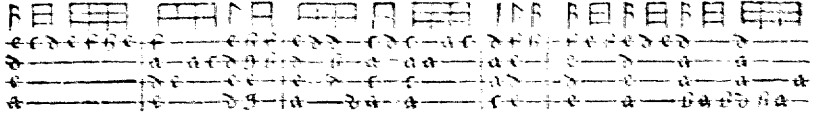

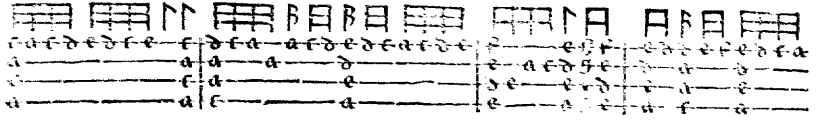

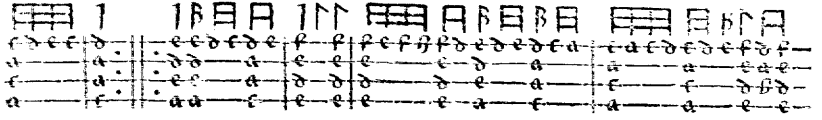

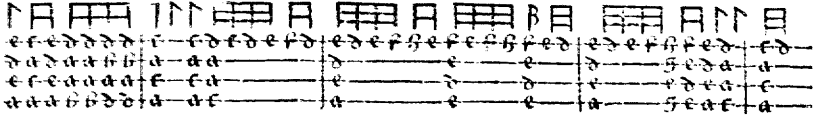

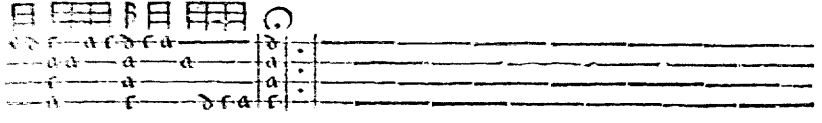

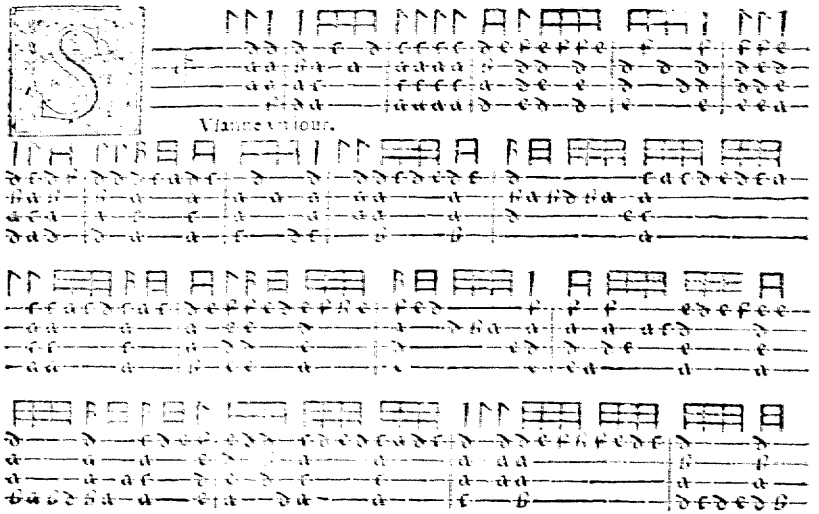
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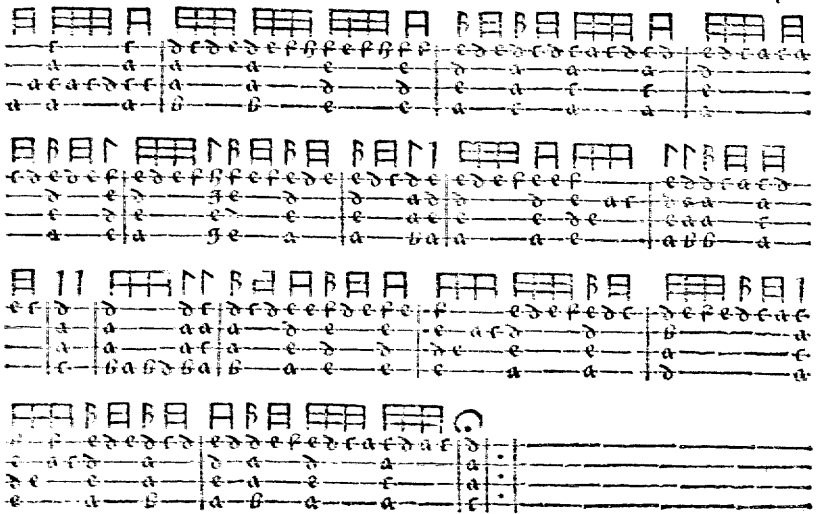

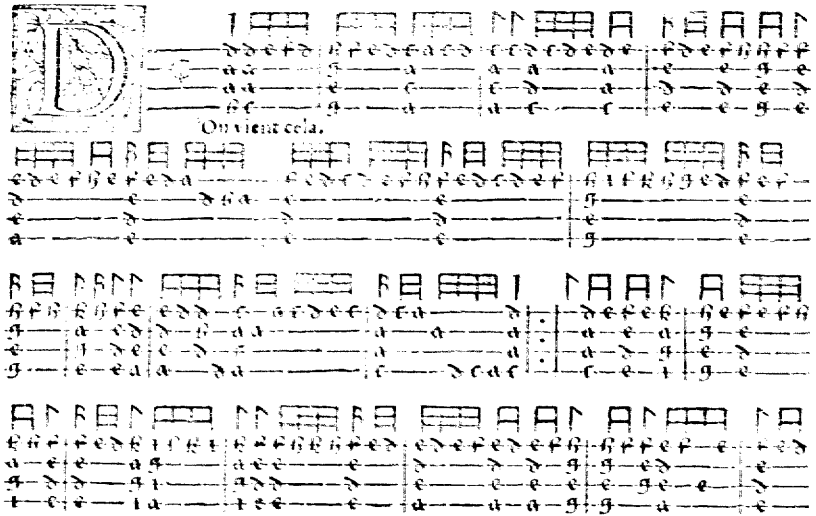
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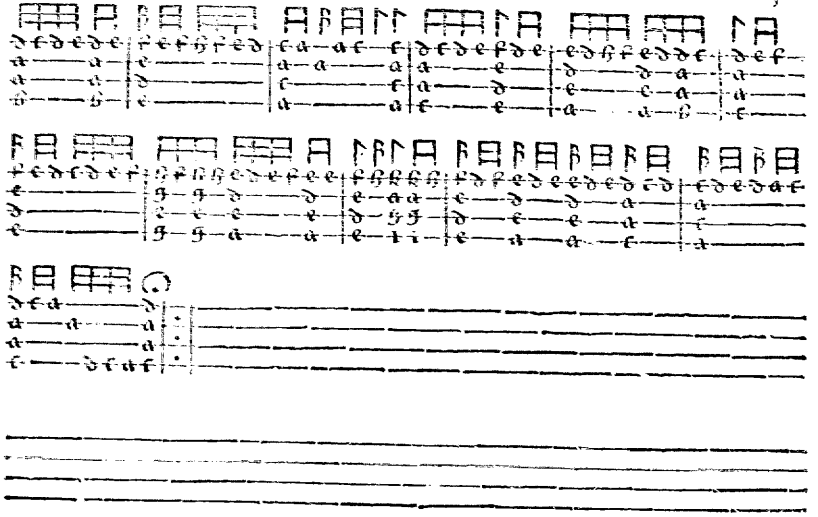

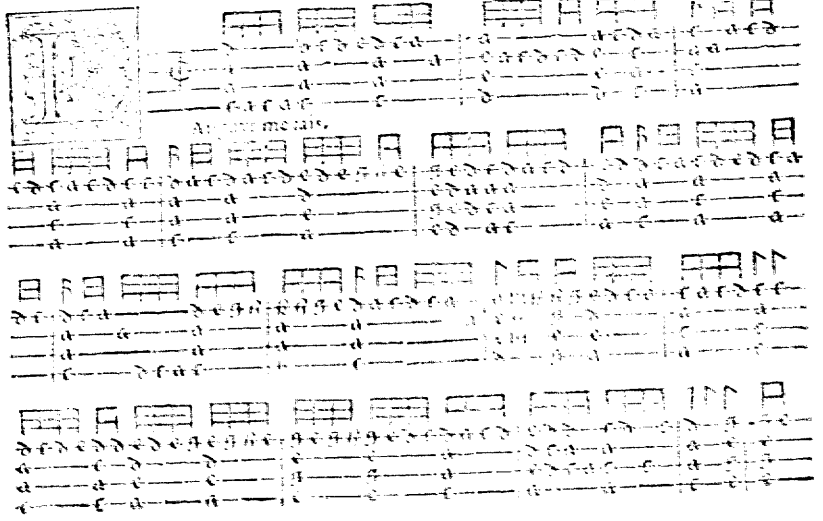
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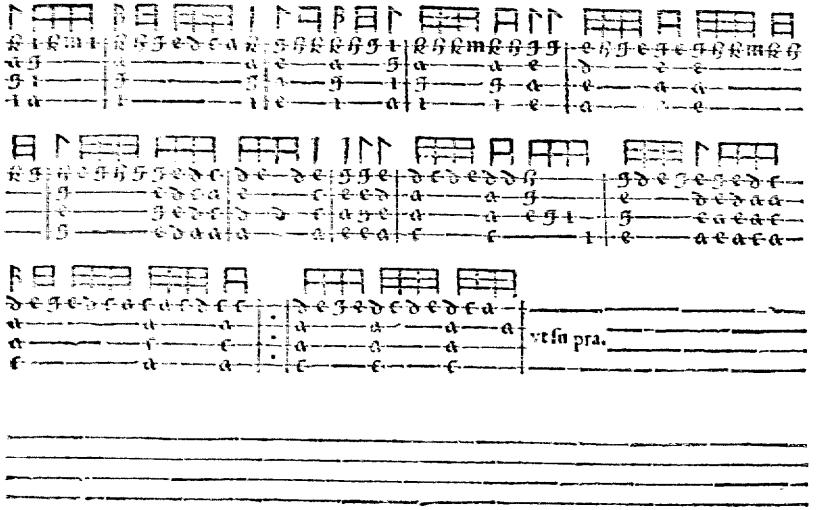
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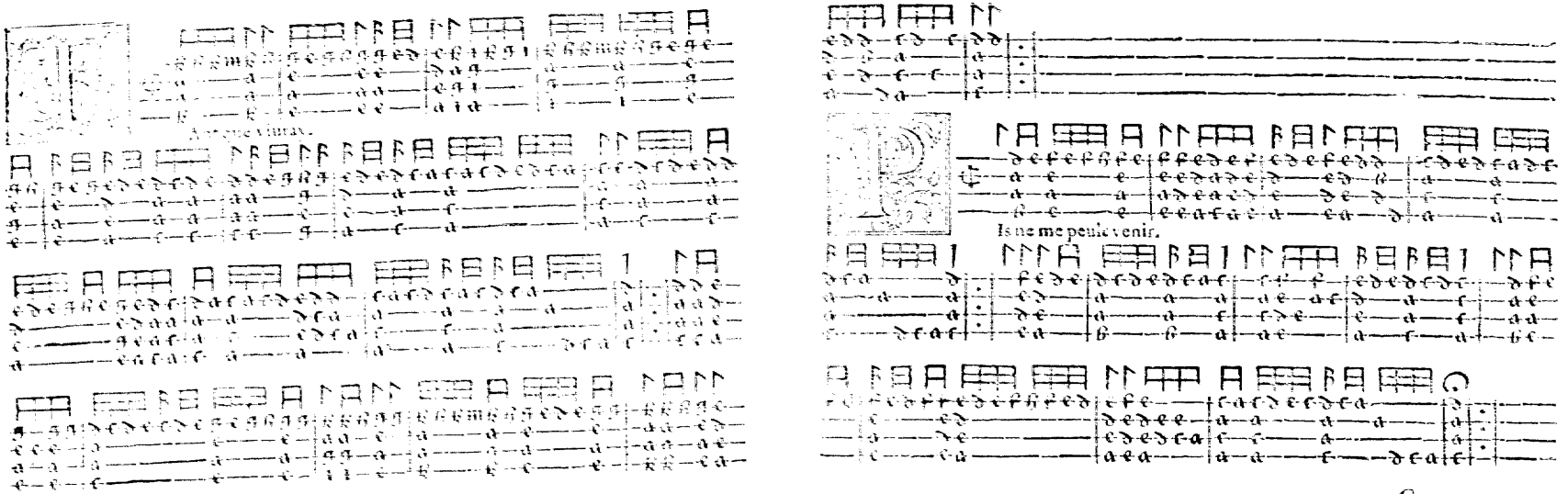
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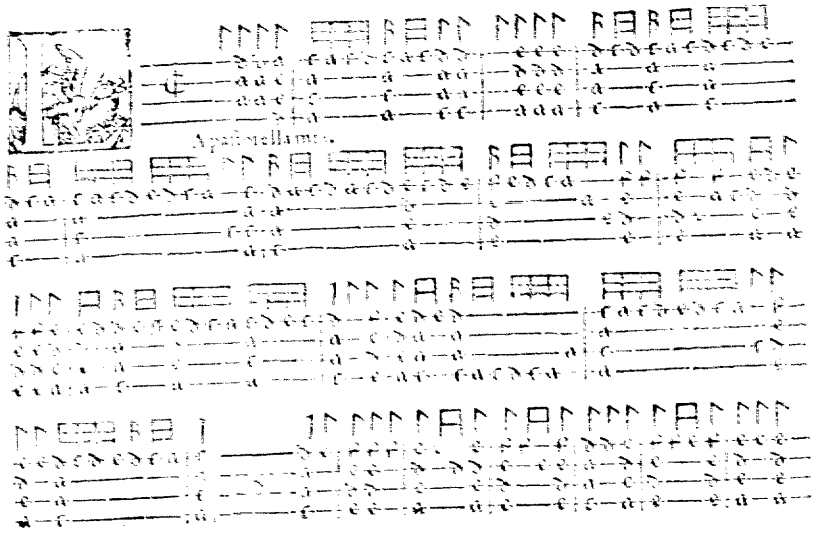

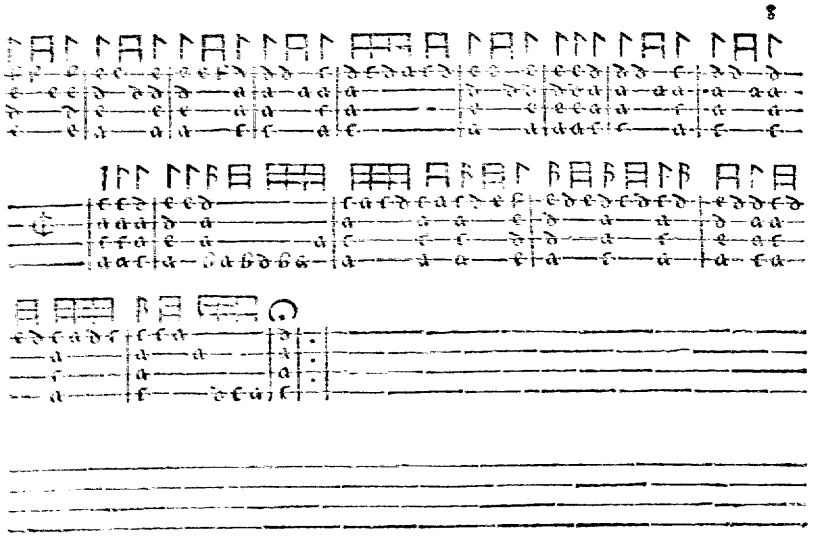

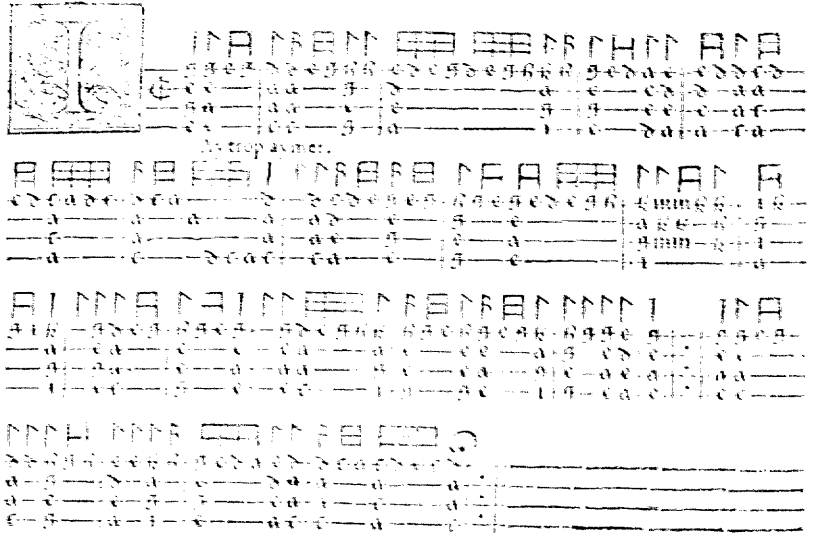
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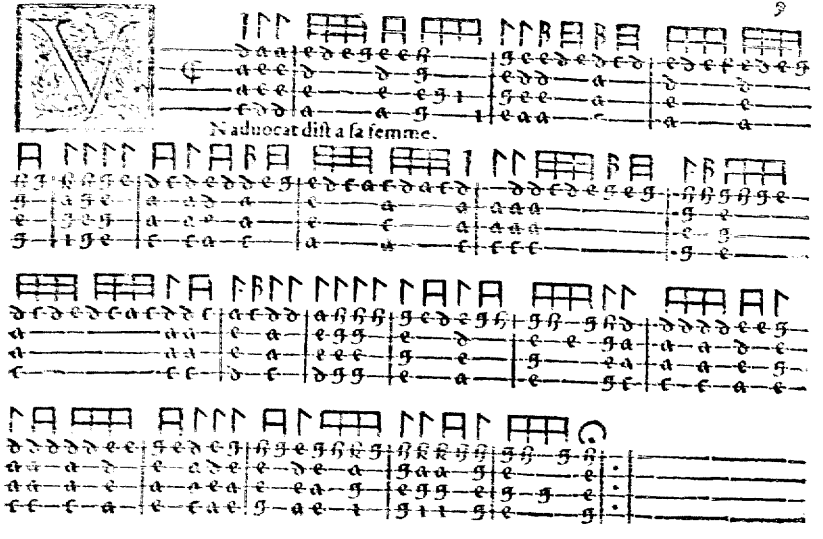
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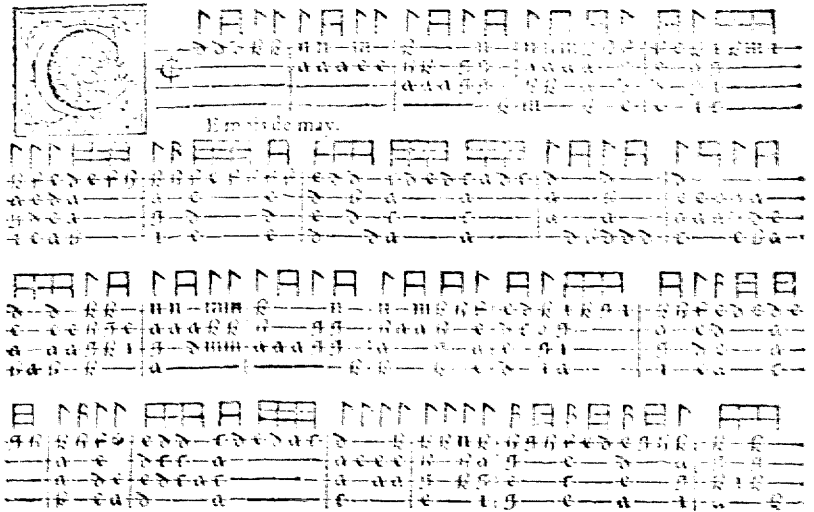
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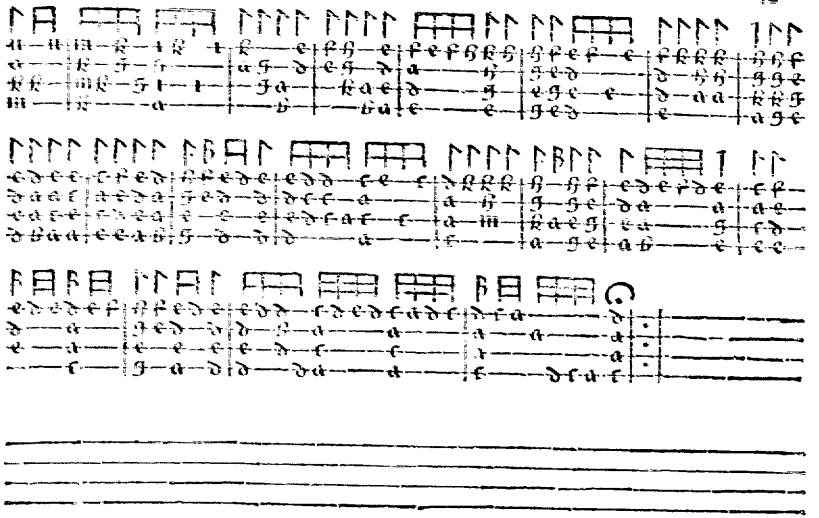

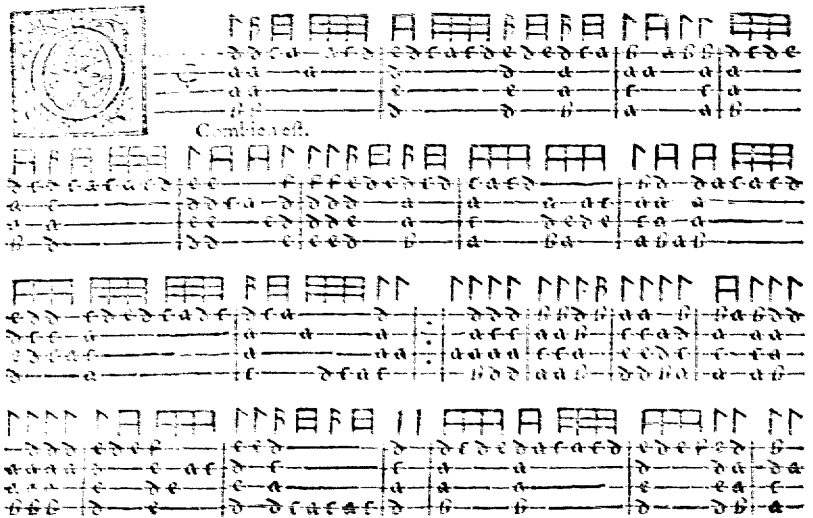
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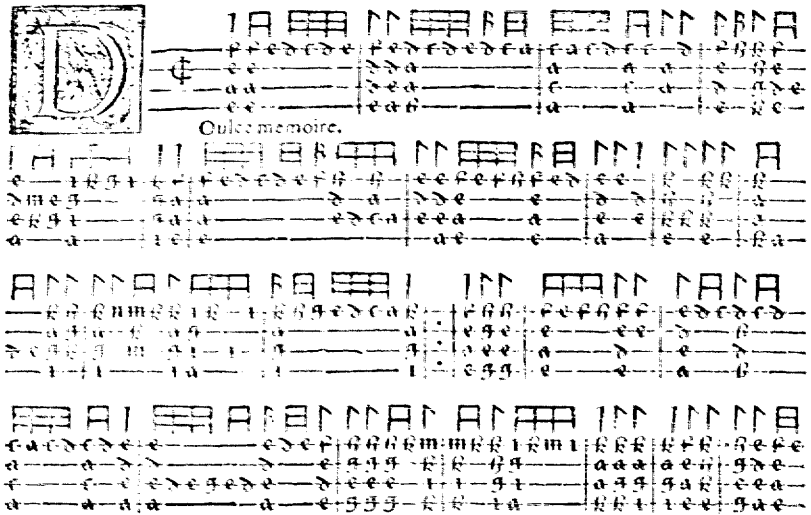
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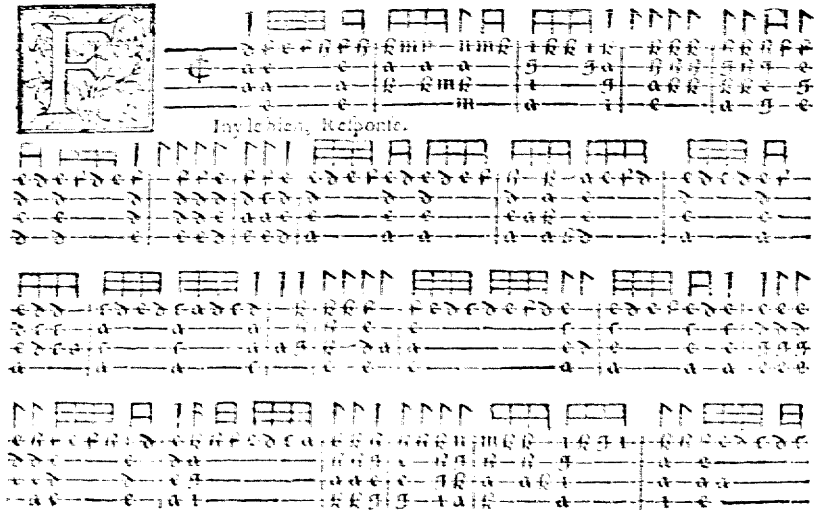
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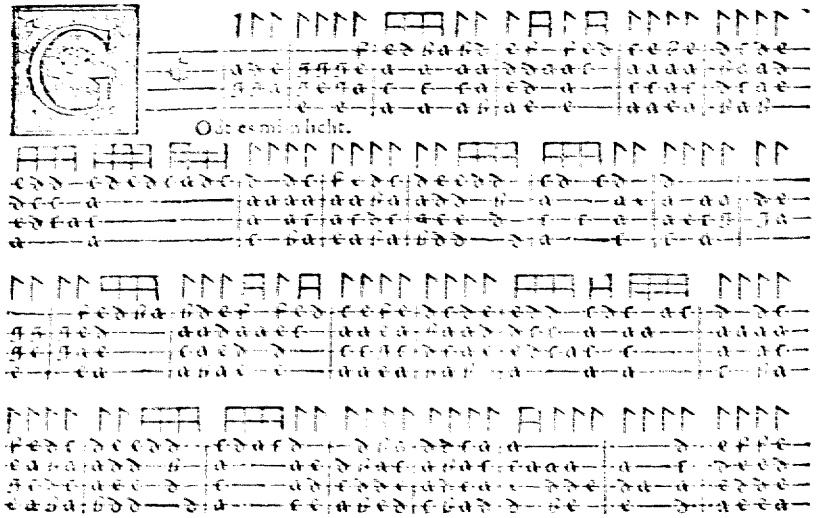
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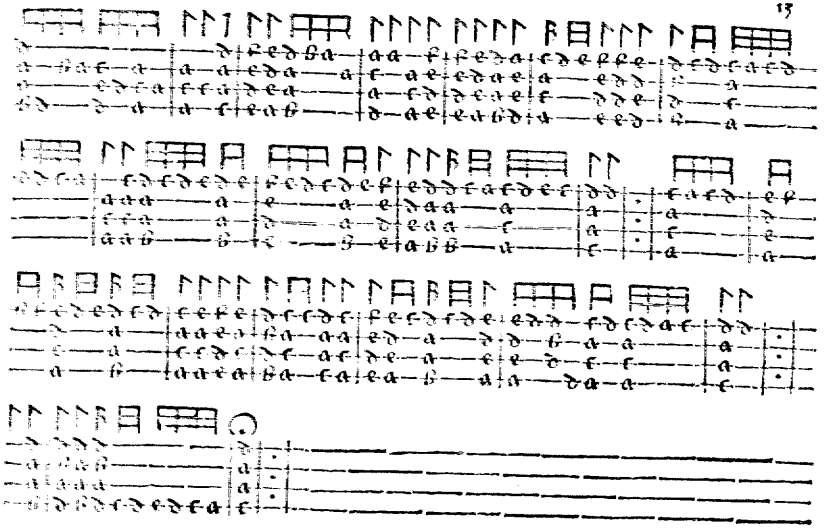

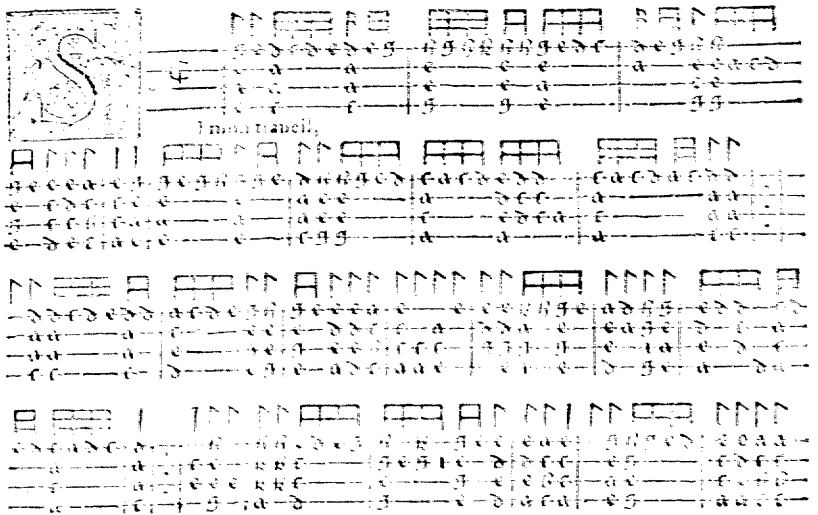
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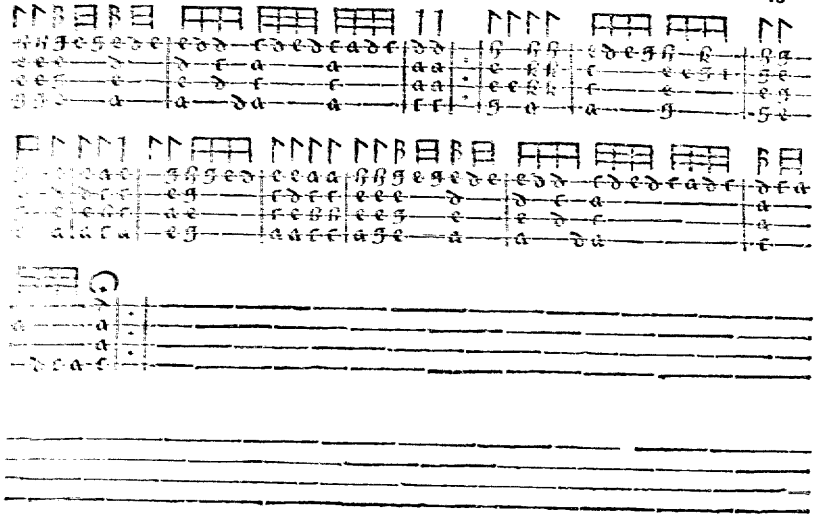

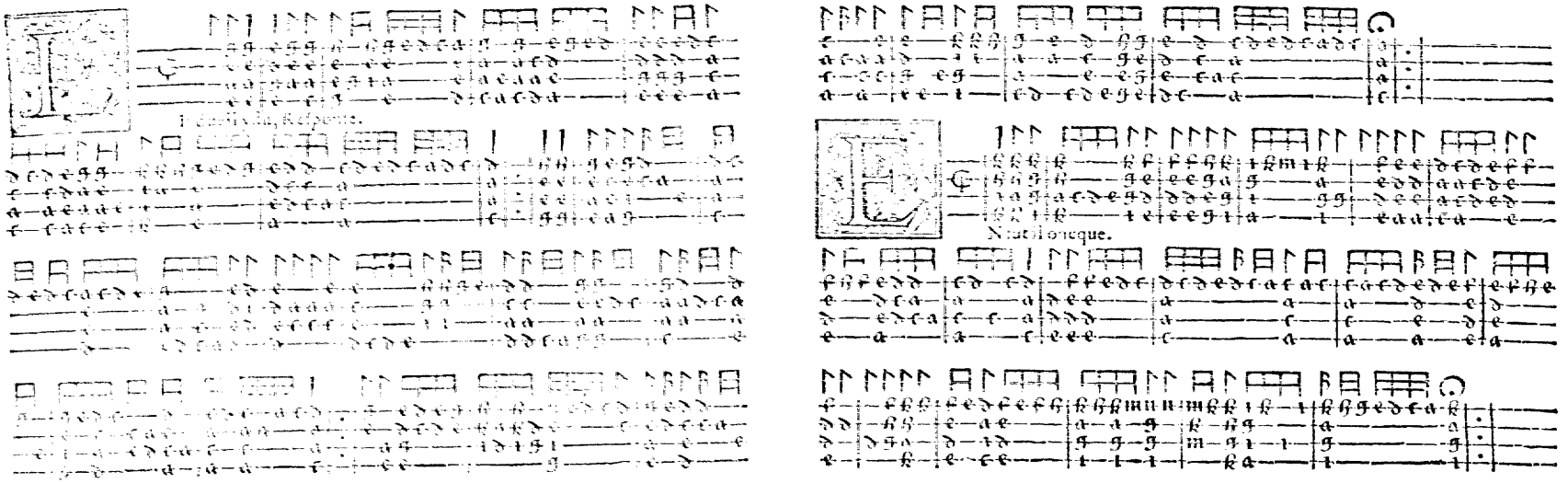
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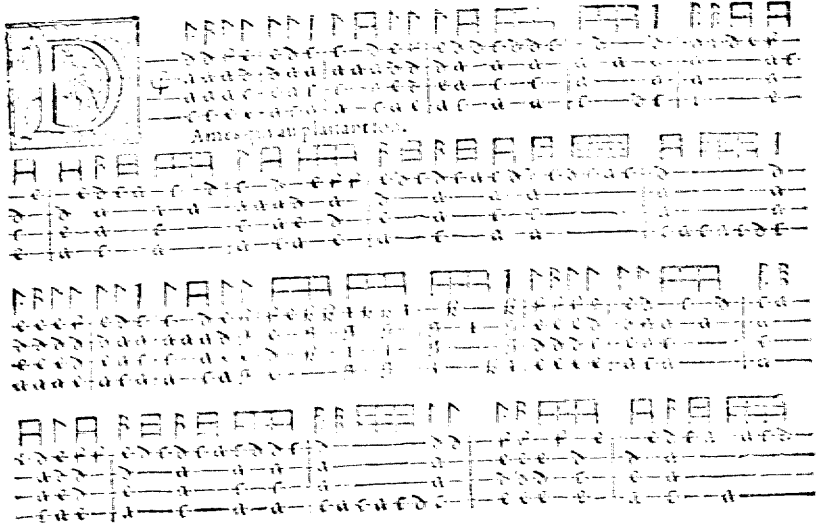
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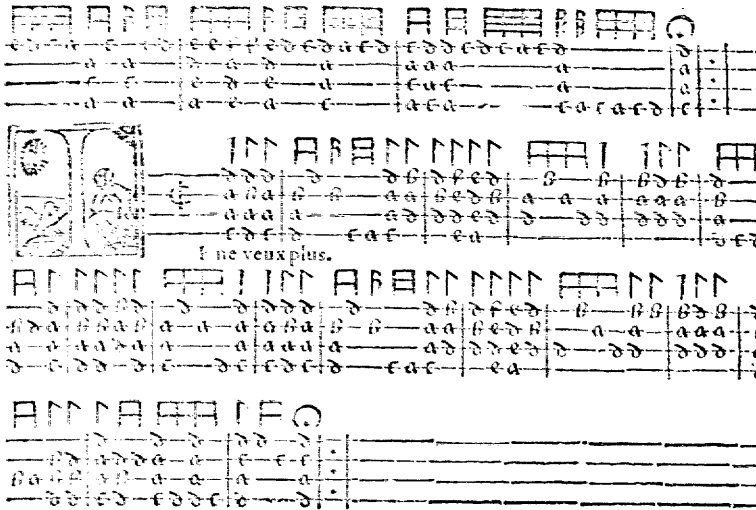
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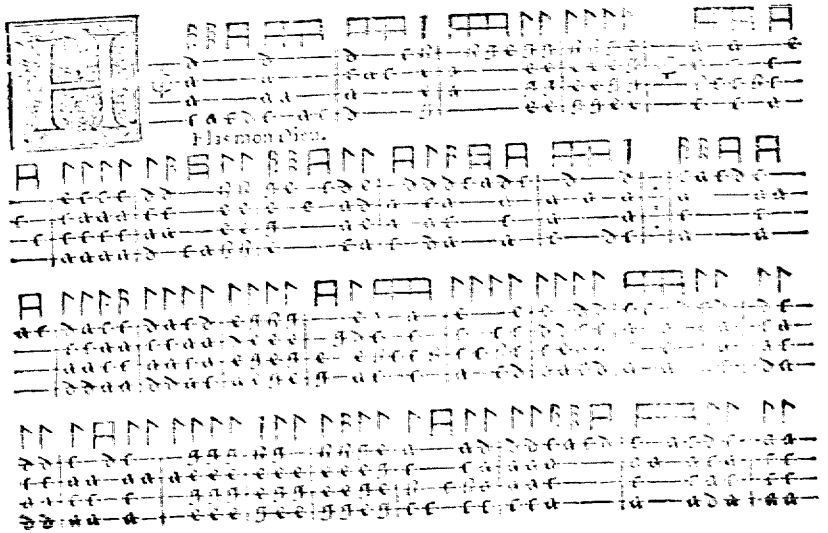
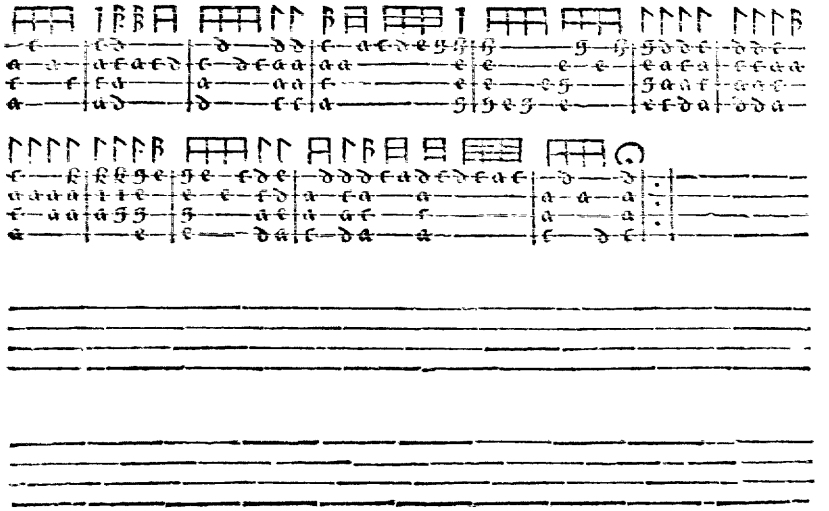
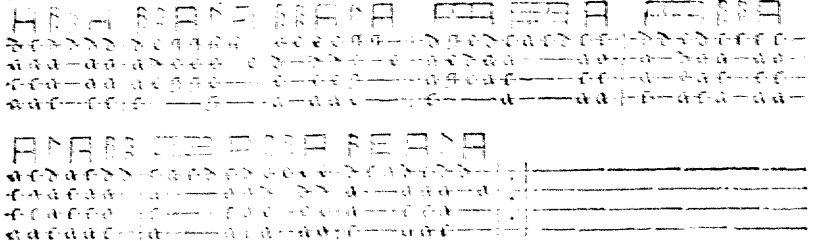
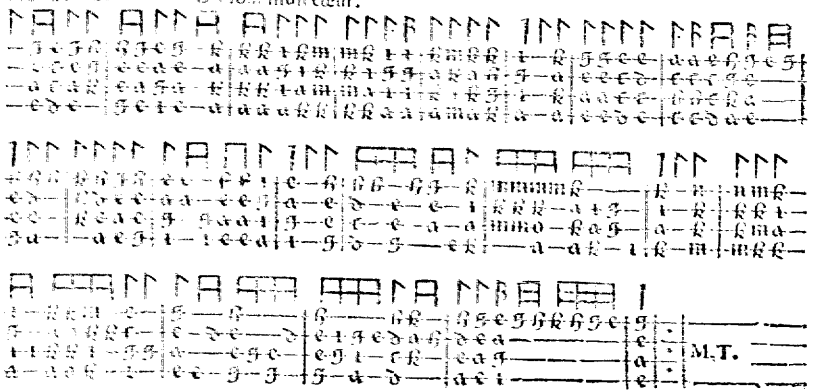

Flas mon Dieu.

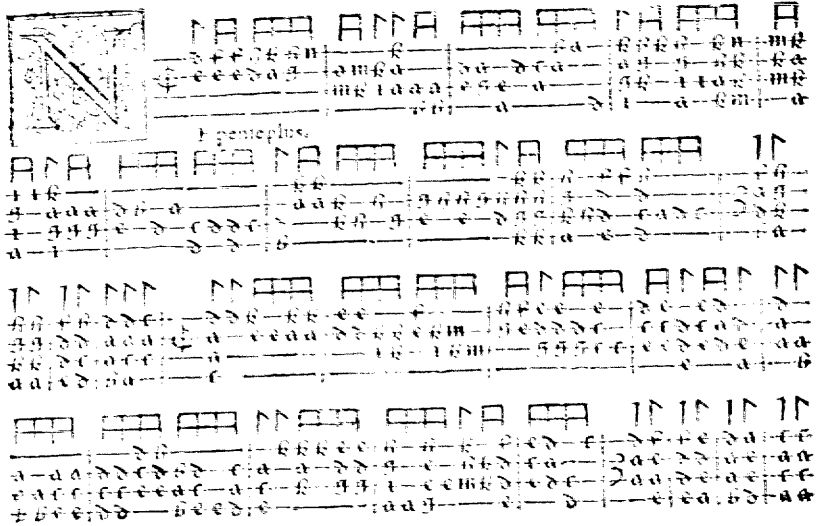


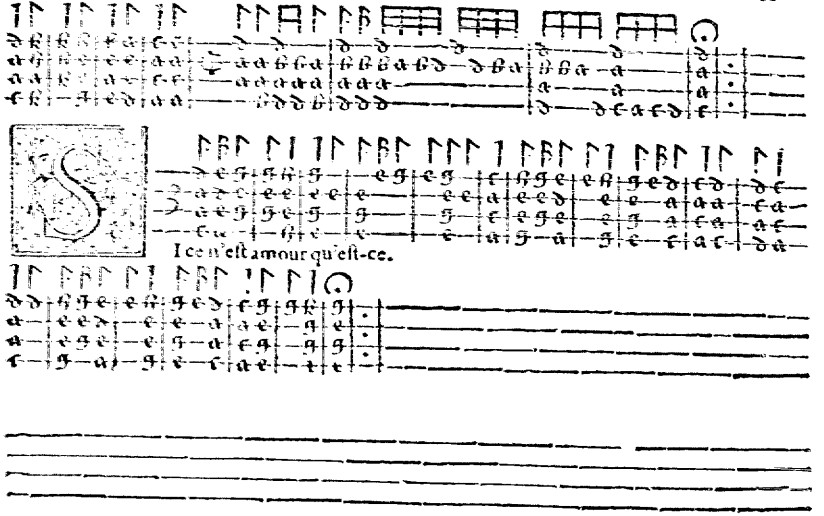


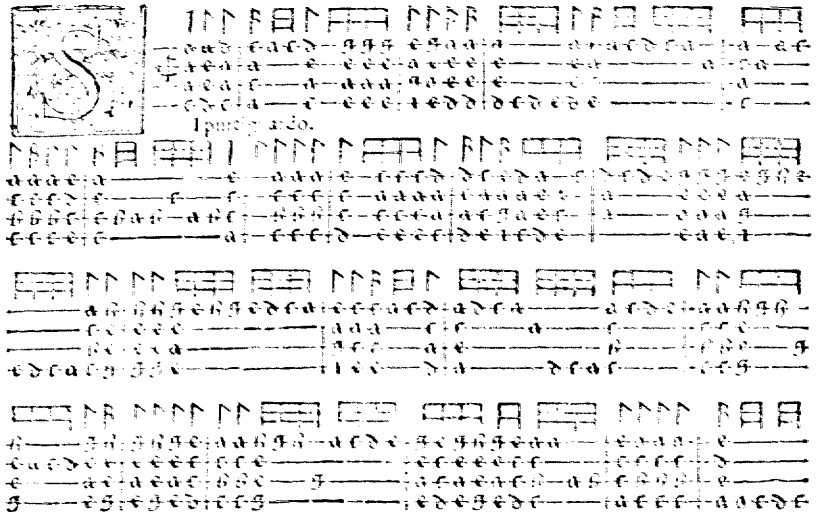

O jour mon cœur.
M.T.

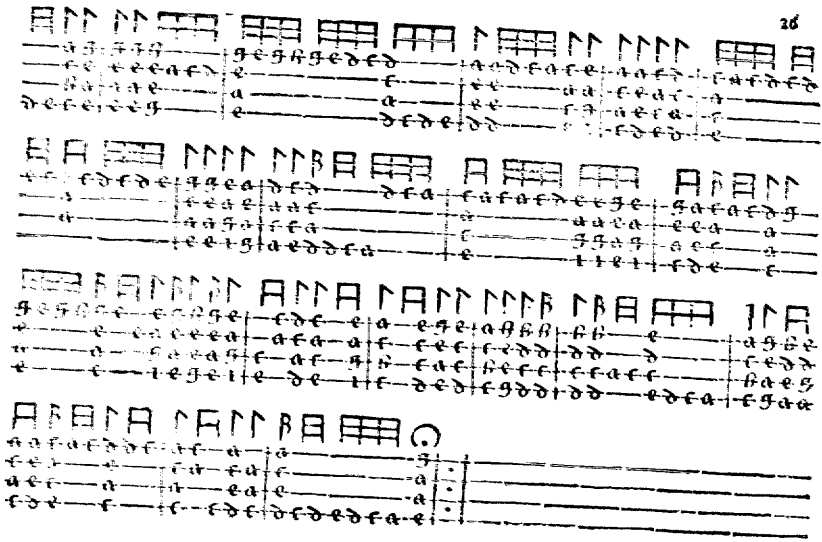
M.T.

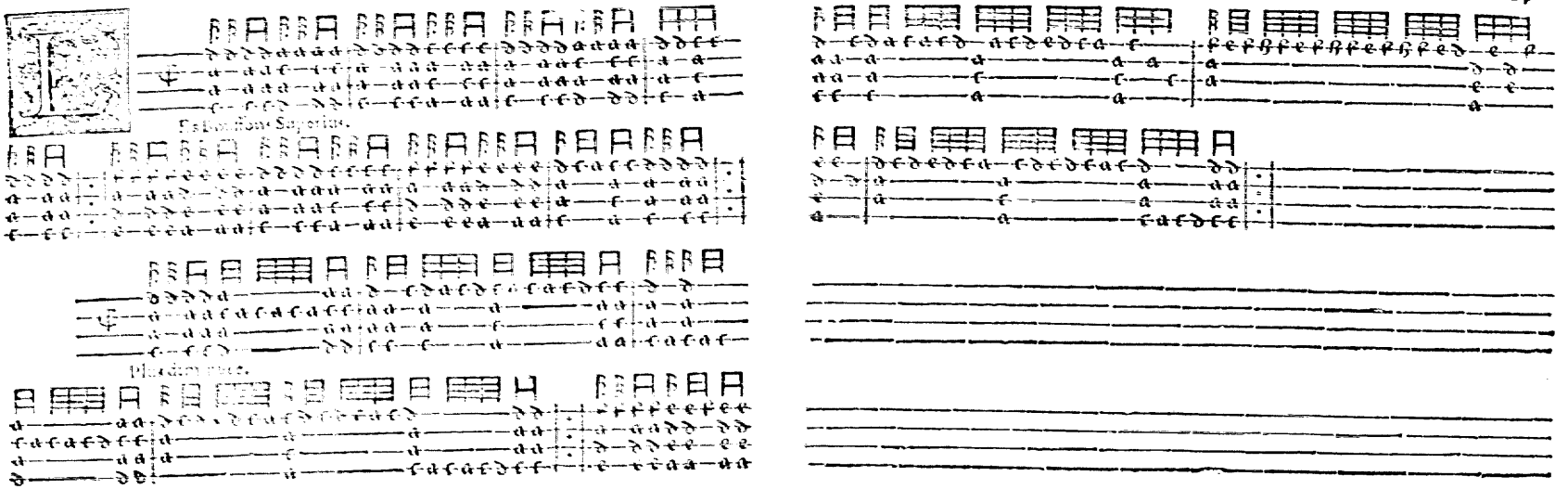
Mour est vn grand maistre.


I gemeplus.


I ce n'est amour qu'est-ce.



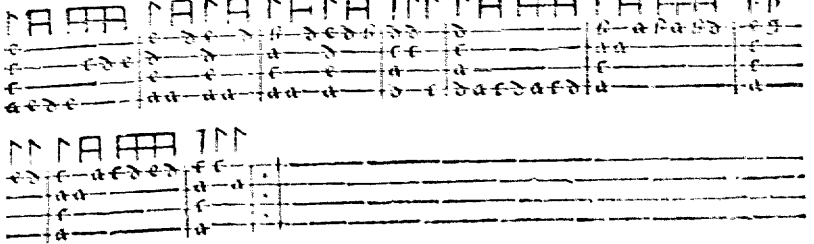



Es Bouffons Superius.
Plus dimanuce.

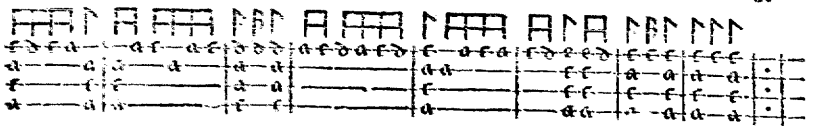
Echo Pour Ballos.

Pauane des Bouffons.

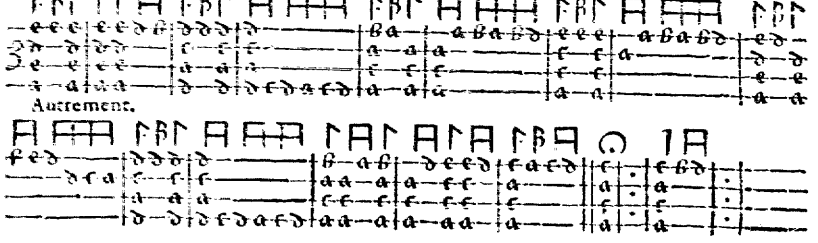
Autrement.



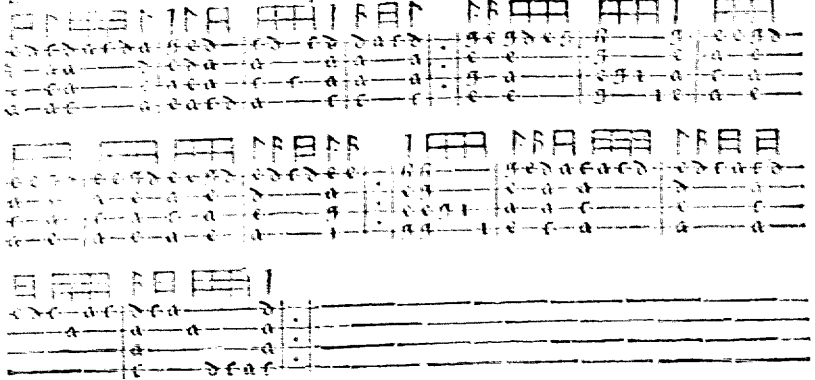
Gaillarde des Bouffons Barbes.



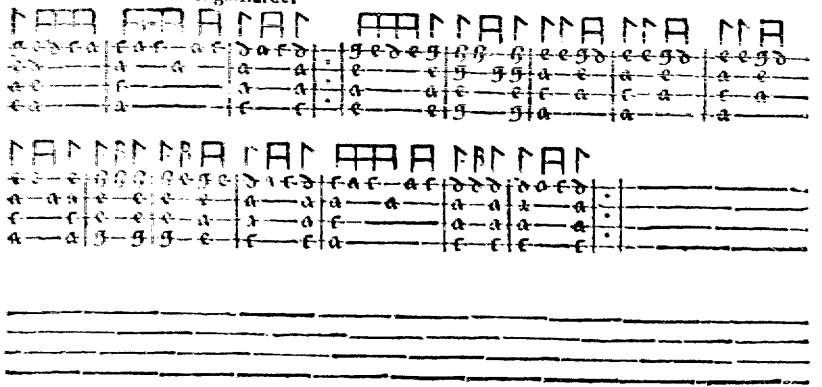
Autrement.

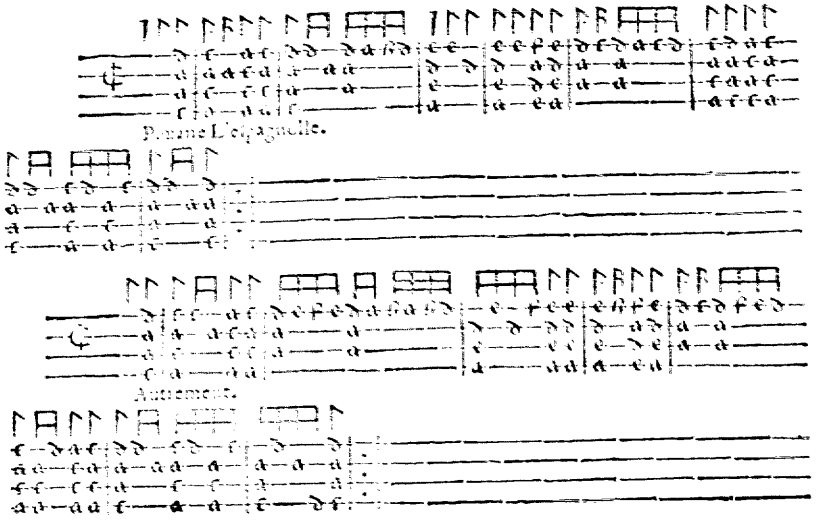


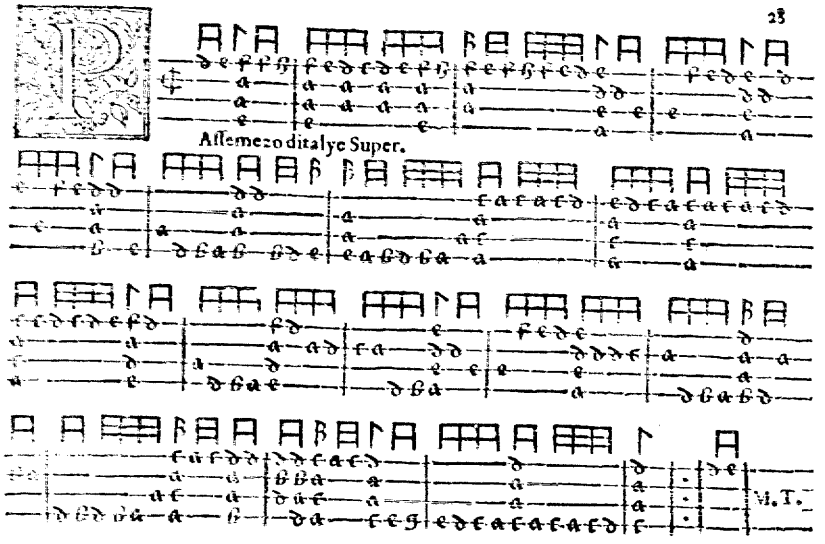
Adieu de esperance.

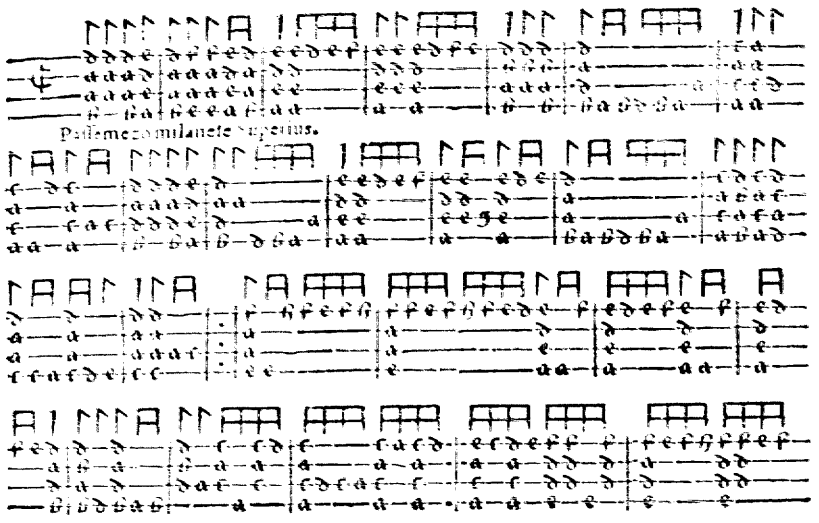


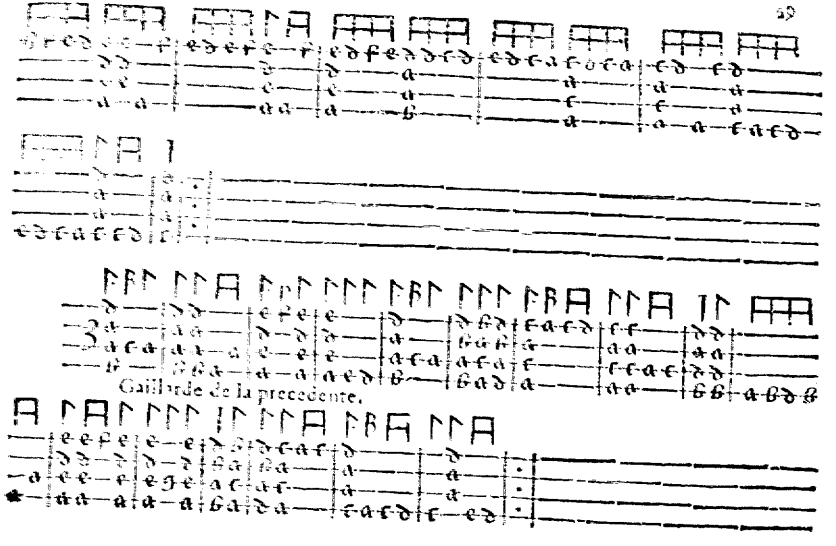
A gaillarde.

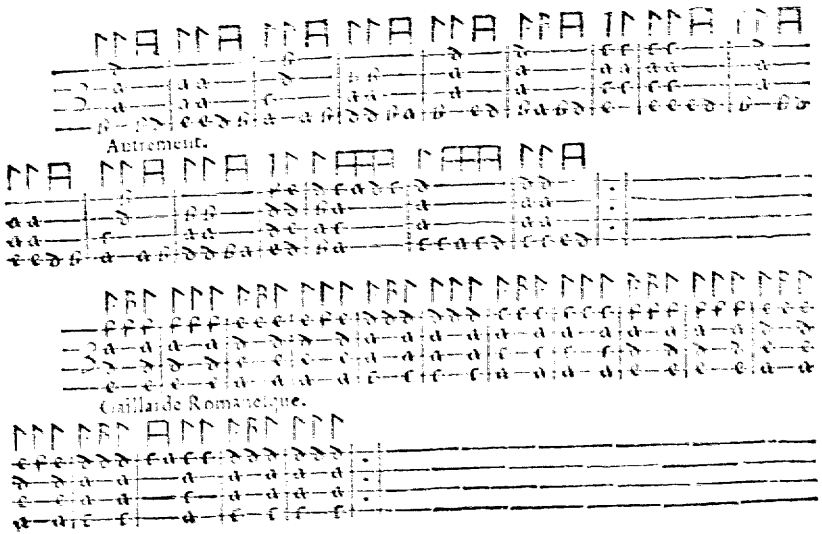


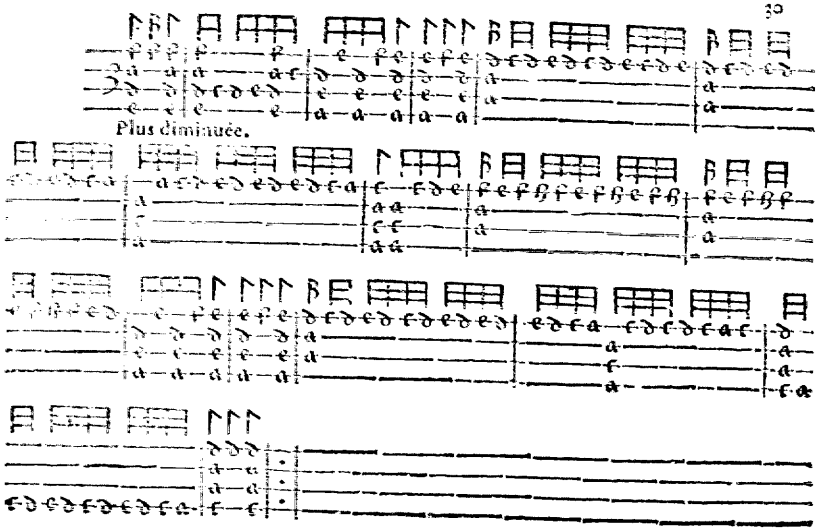

Pauane L'espagnolle.
Autrement.

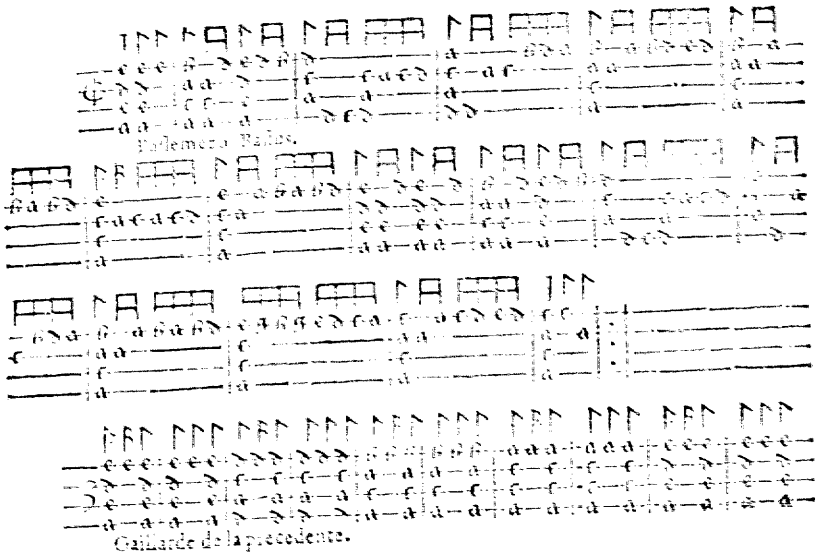

Assemezo ditalye Super.
V. T.

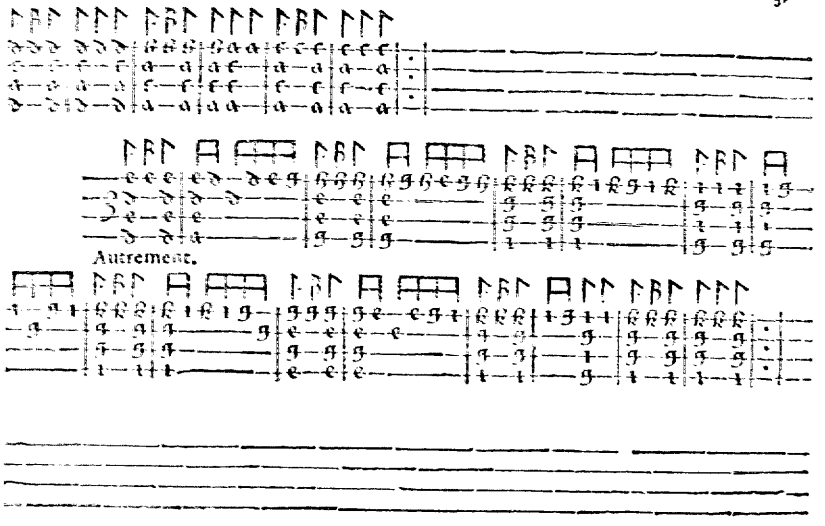

Pallemezamilanete superius.


Gaillarde de la precedente.


Autrement.
Gaillarde Romanesque.


Plus diminuée.


Pastemezo Bastos.
Gaillarde de la precedente.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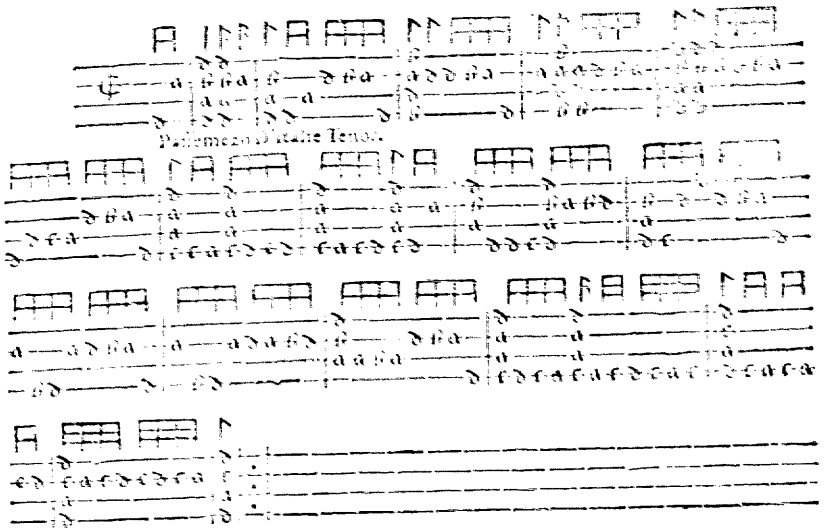
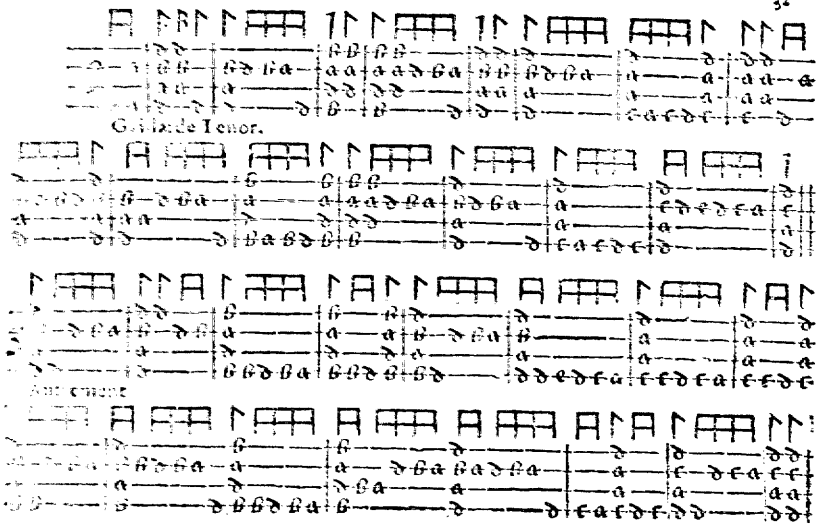
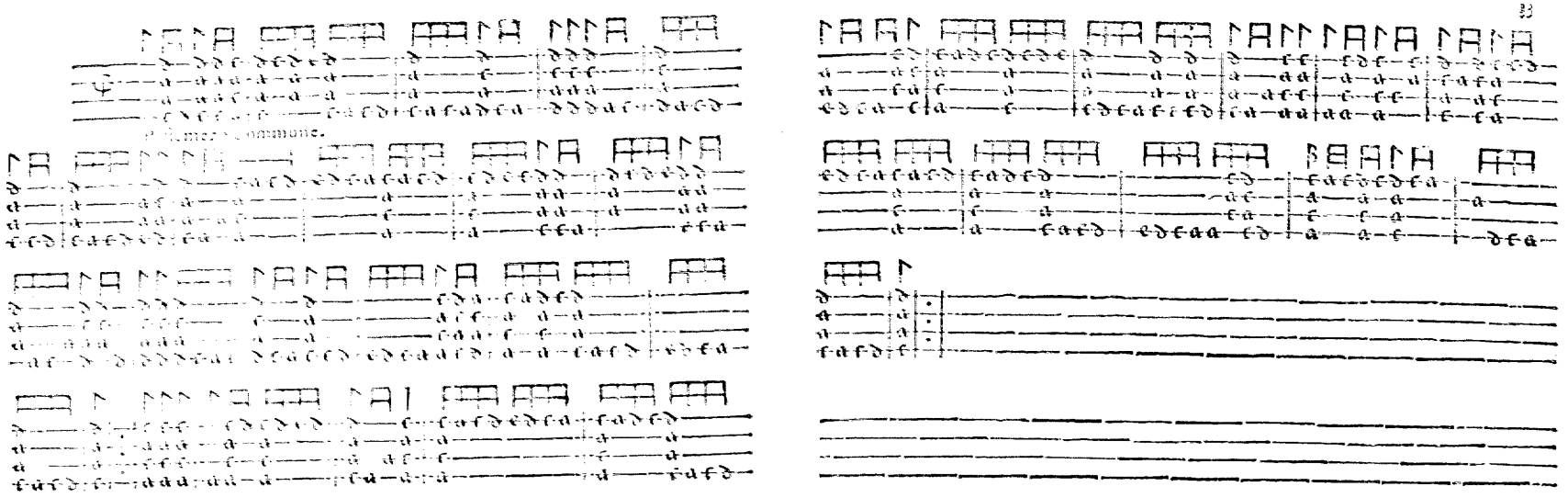
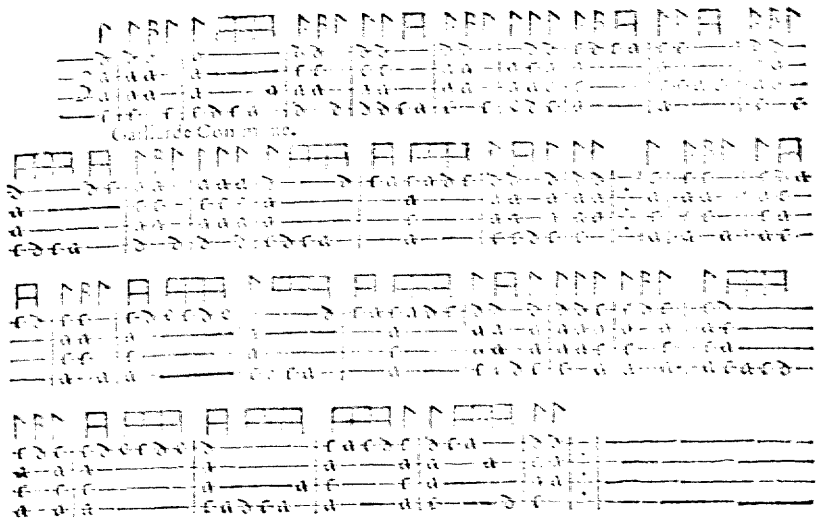

Parlemezzo Italie Tenor.


Gallade Tenor.
Autre chant


B
K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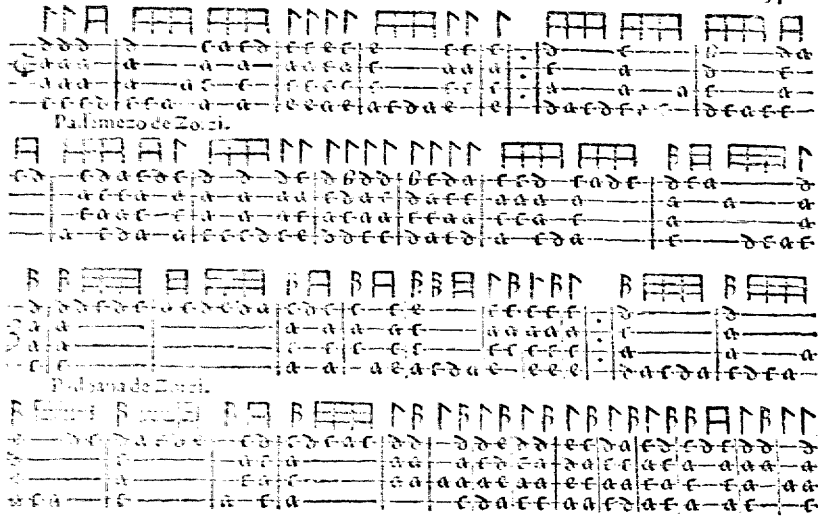
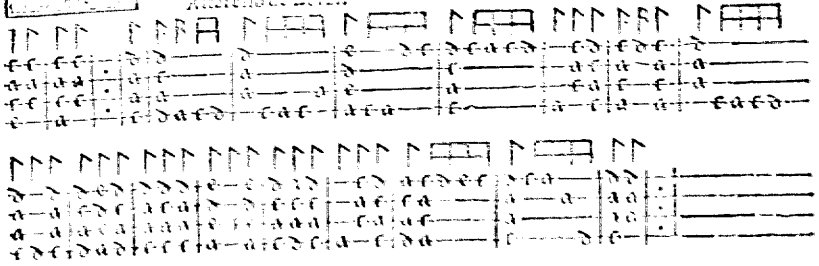

Pallamezo de Zorzi.
Padoana de Zorzi.

Alcarello de Zorzi.



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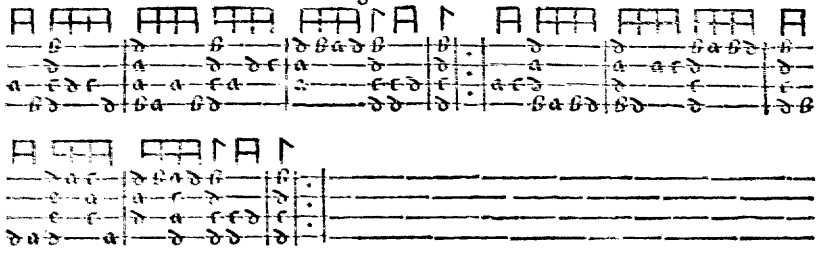

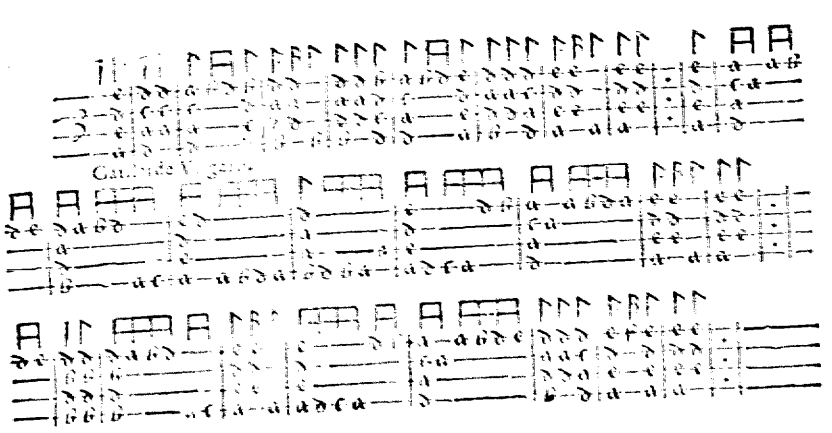
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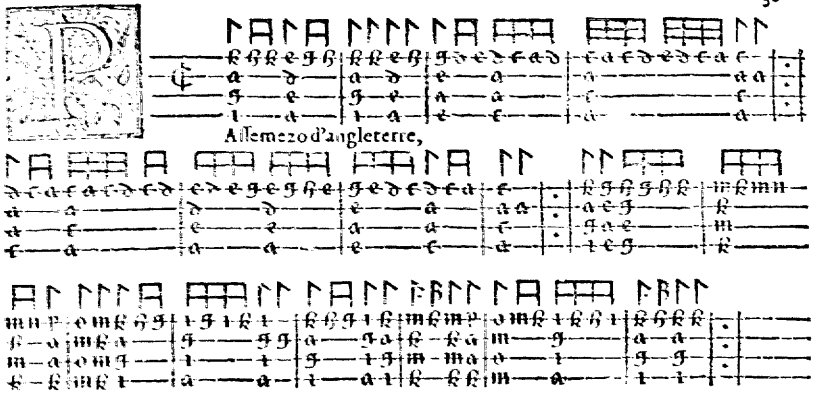
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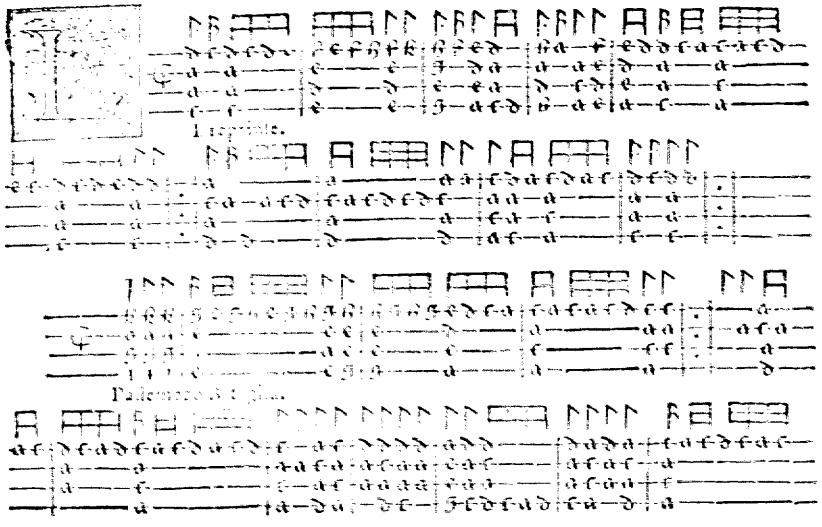

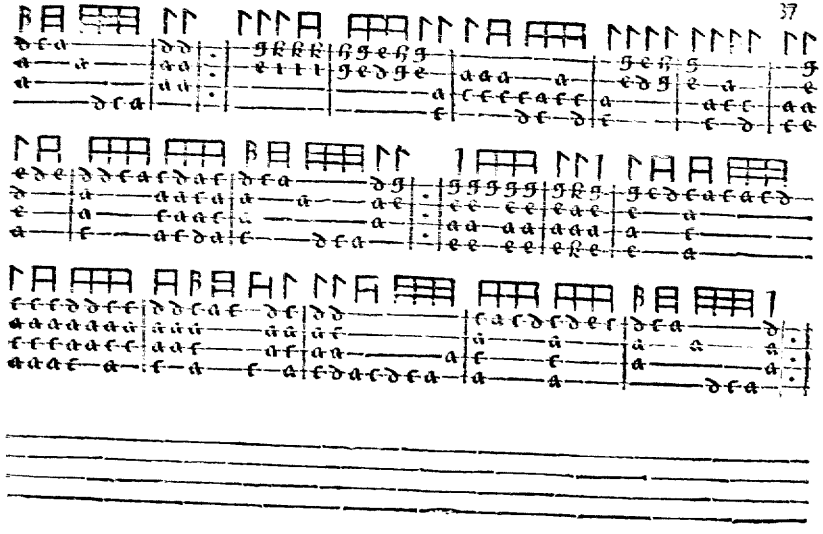

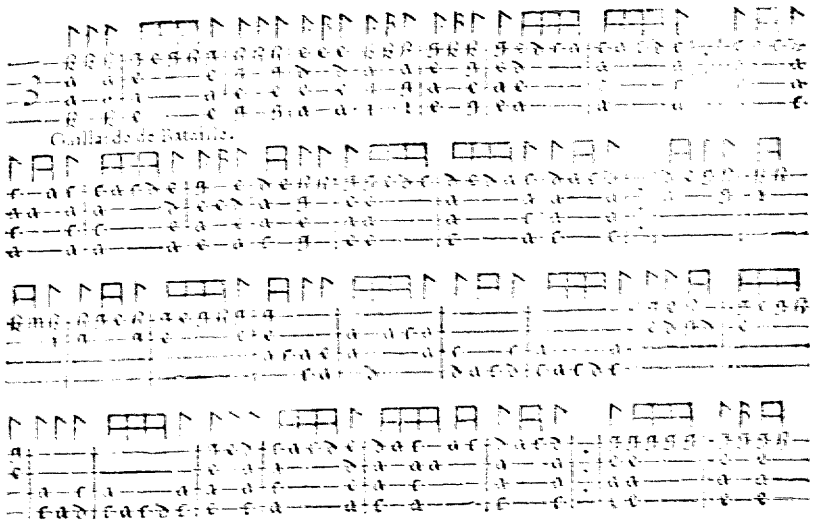
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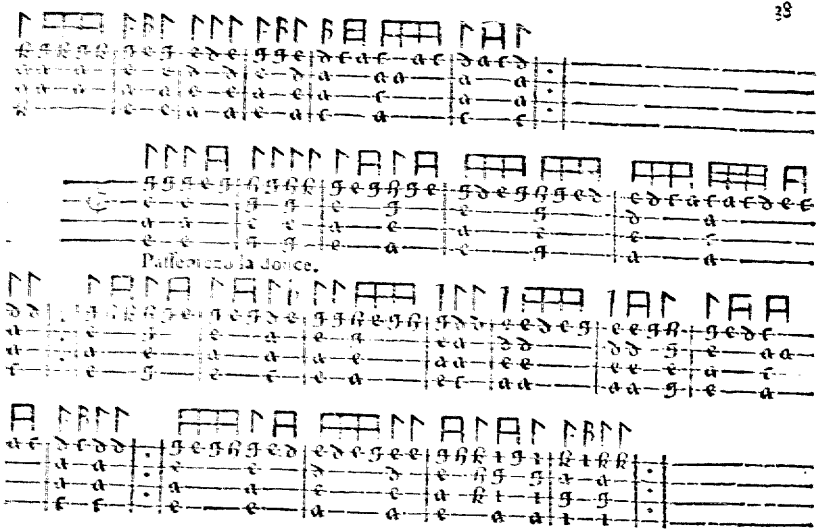
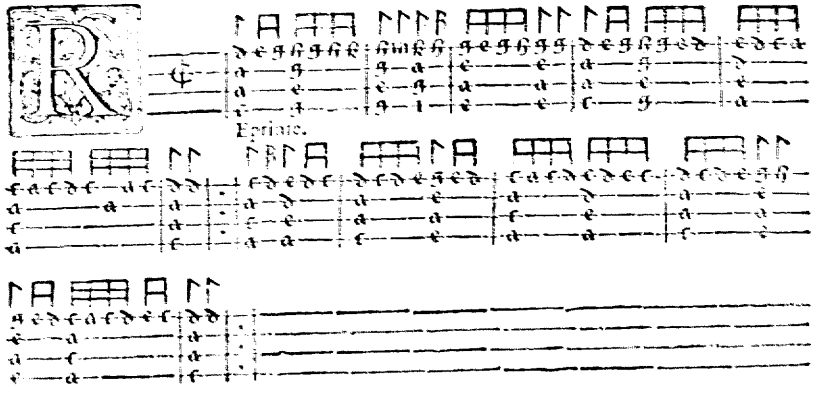

Paſſemezo la doice.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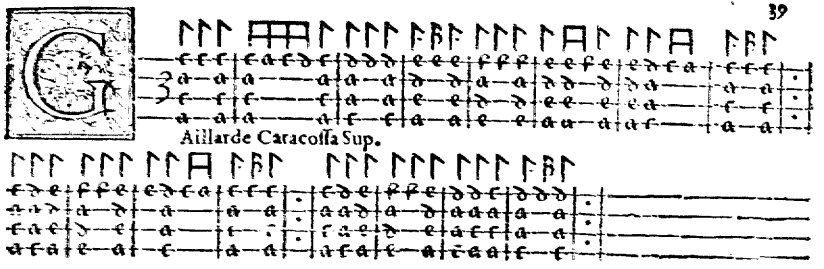
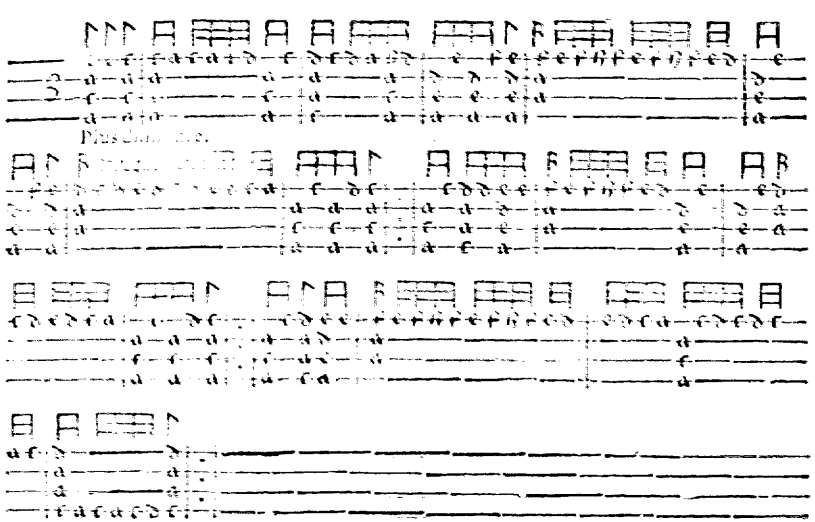
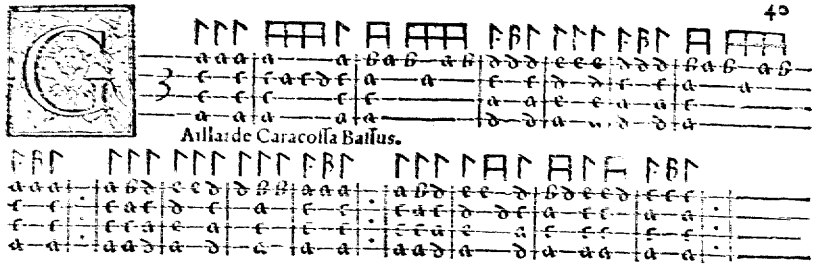
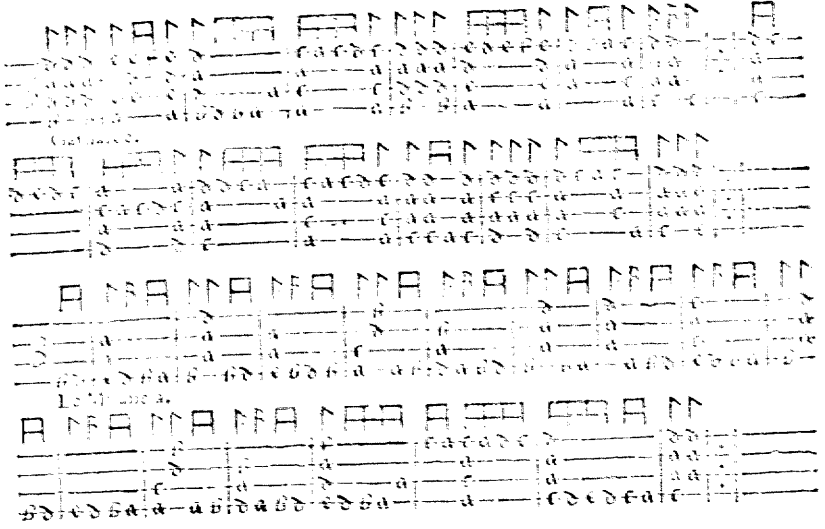

Aillarde Caracossa Sup.

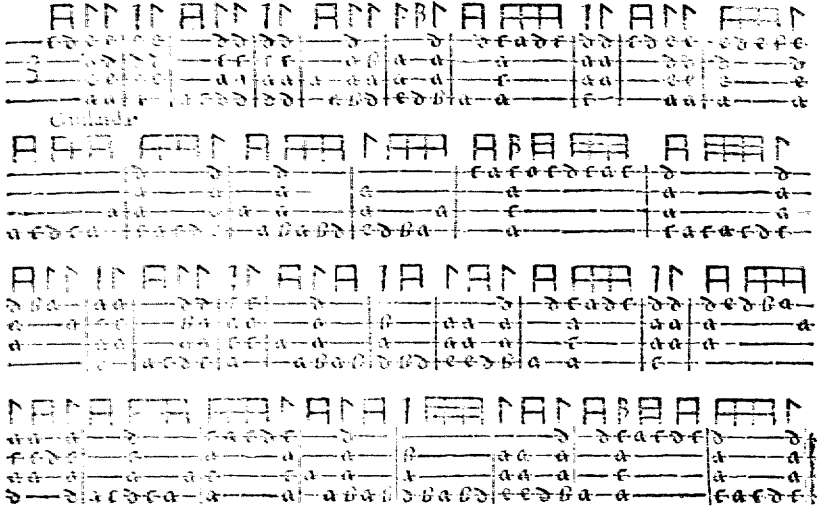


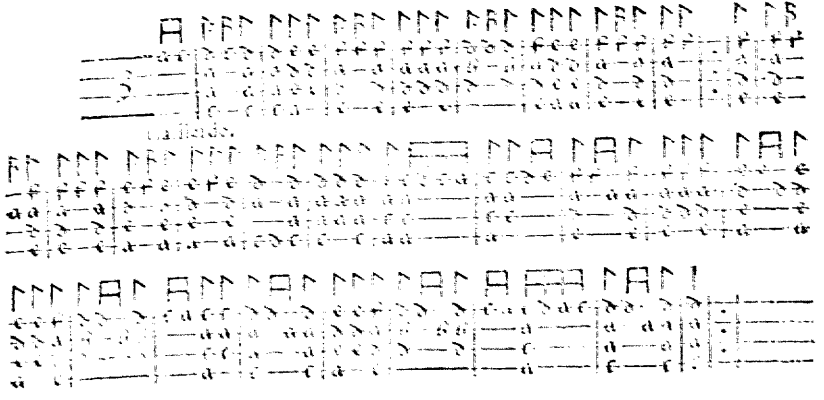

Aullar de Caracolla Baillus.

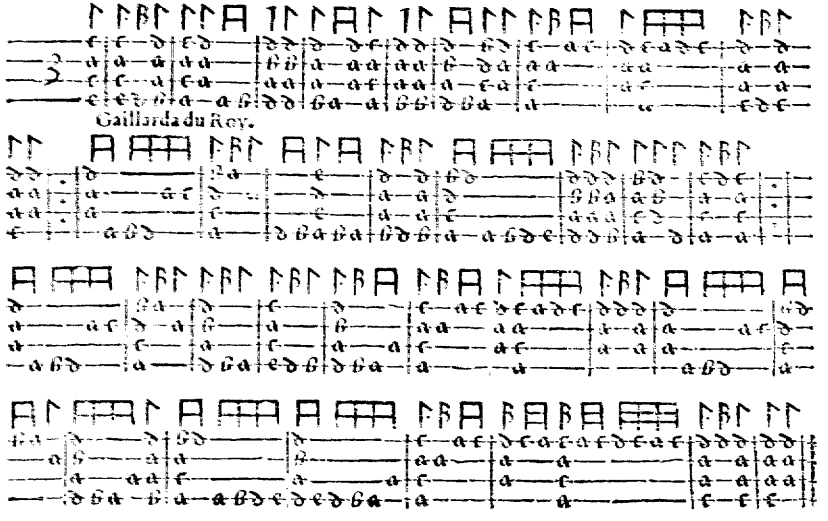
Autrement.

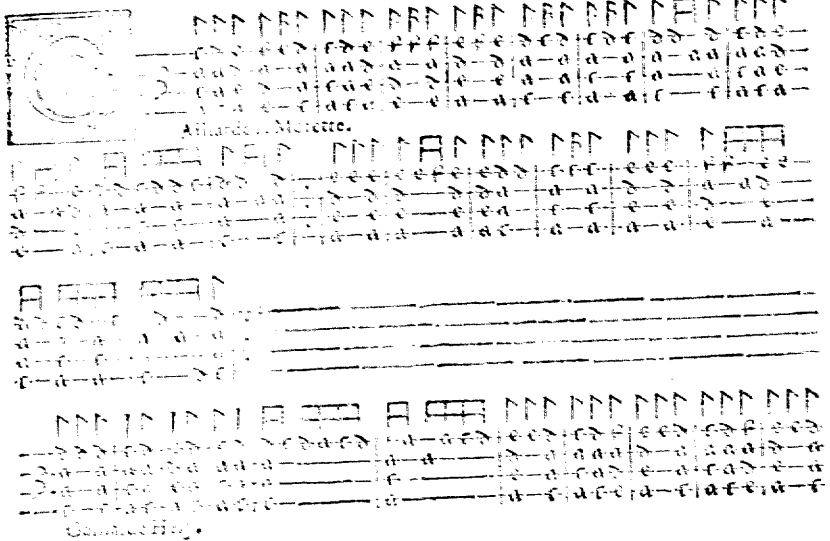
Hi pada per questa strada.

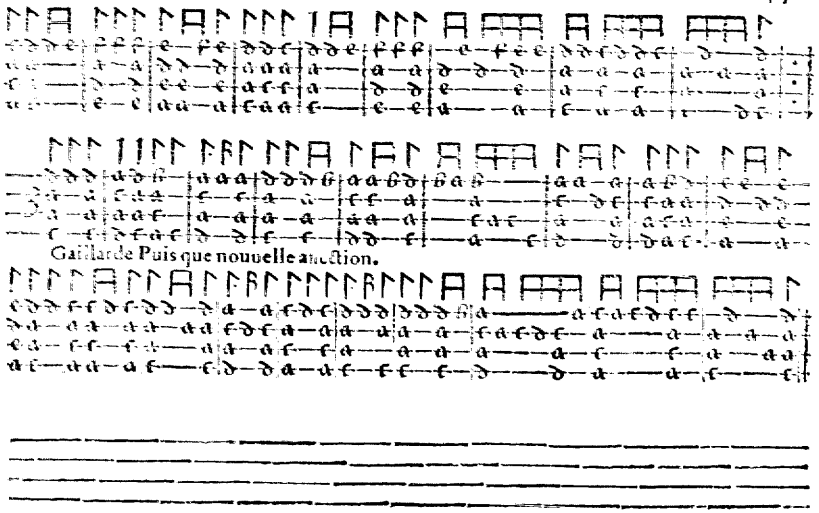






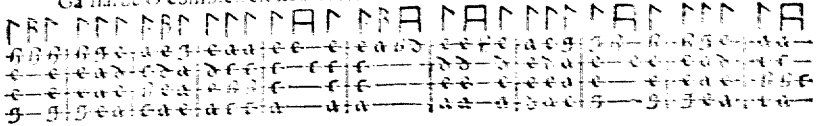

Gaillarda du Roy.

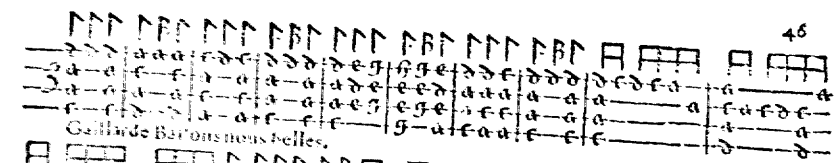

Aillarde . . Morette.


Gaillarde Puis que nouuelle anection.

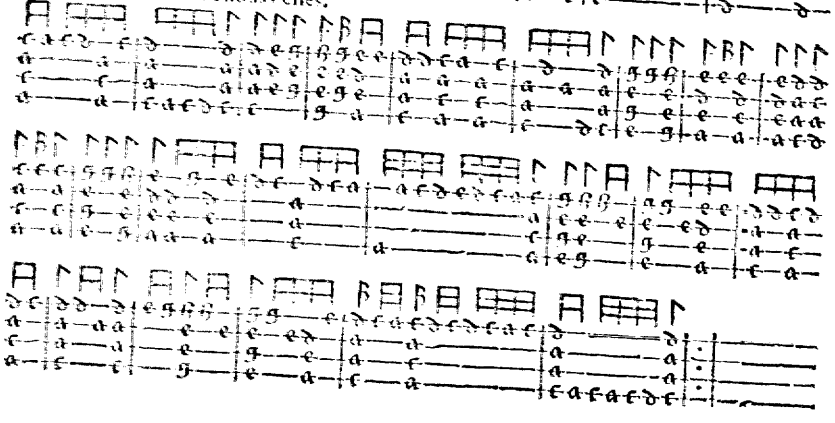
Aillarde cela Gaye.

Gallarde O combien eſt heureuſe.

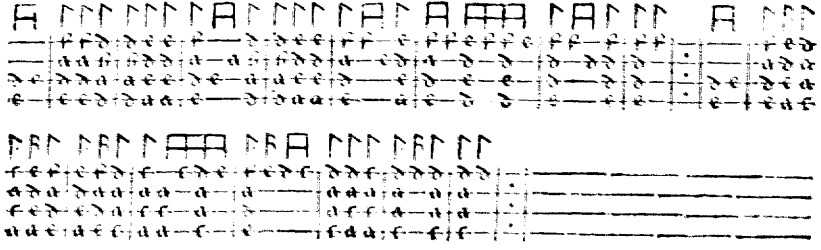




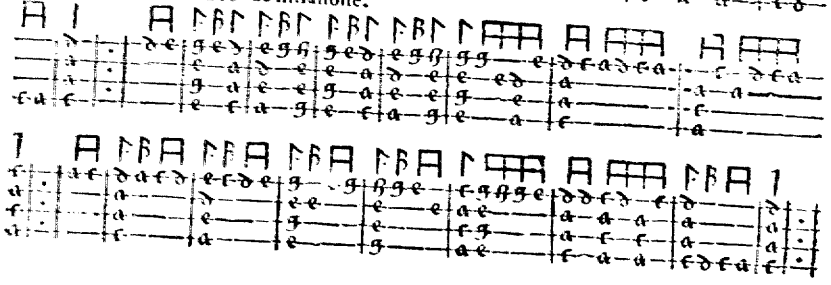
Gallarde Barons nous belles.

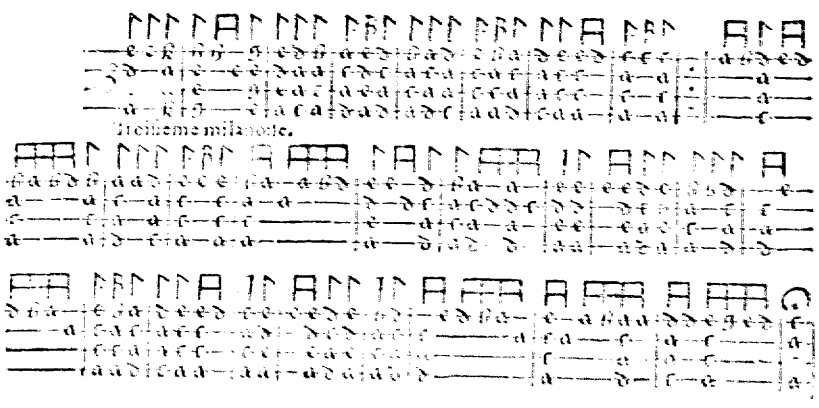


Remiere milanoise.

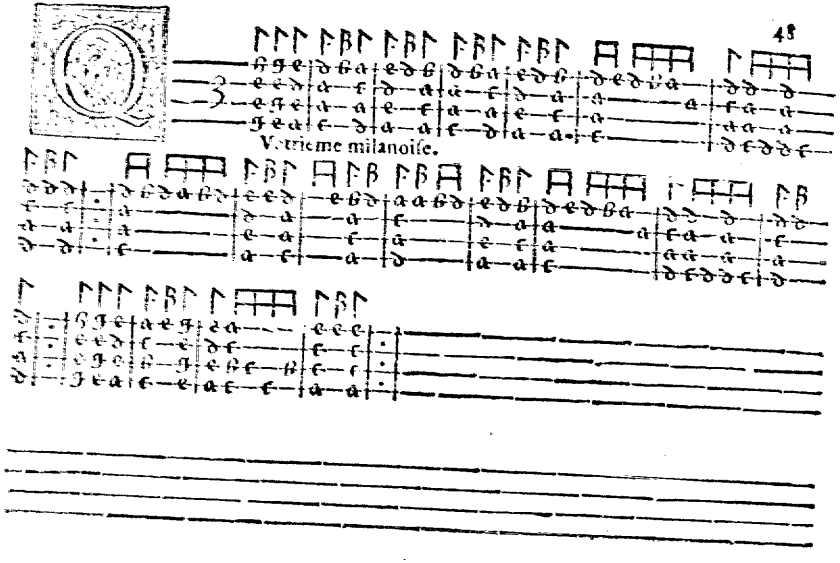


Ecorde milanoise.

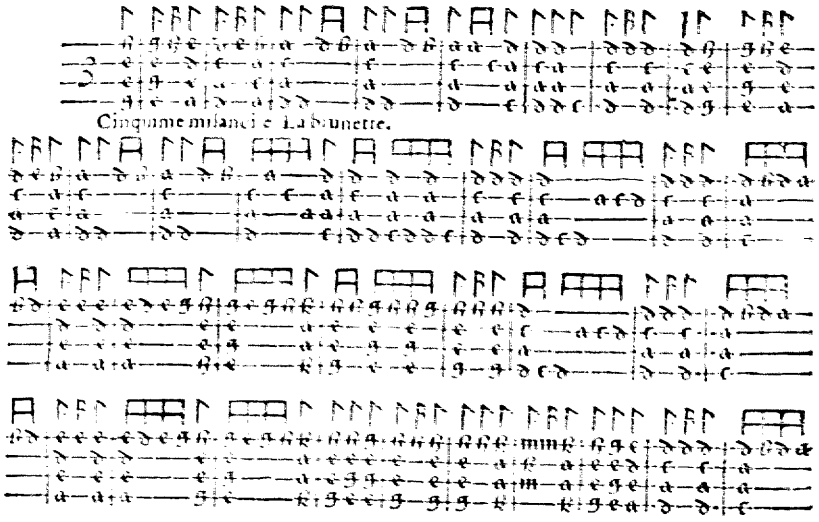


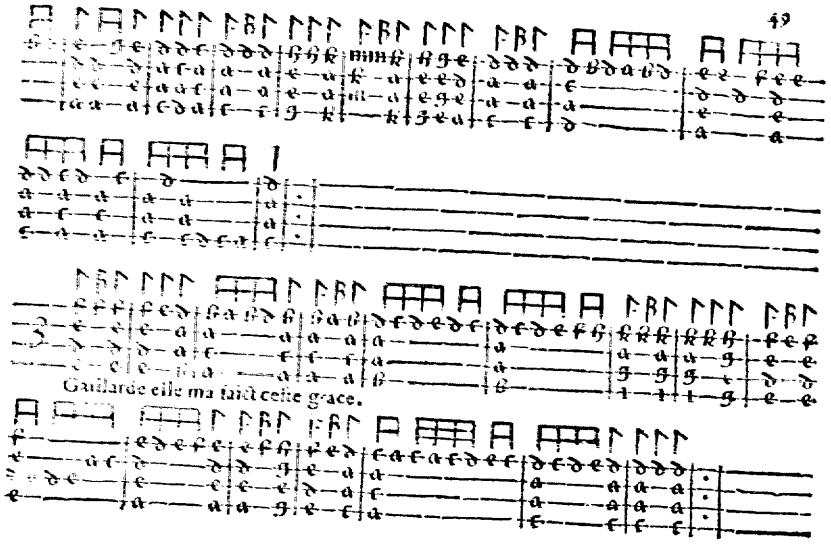


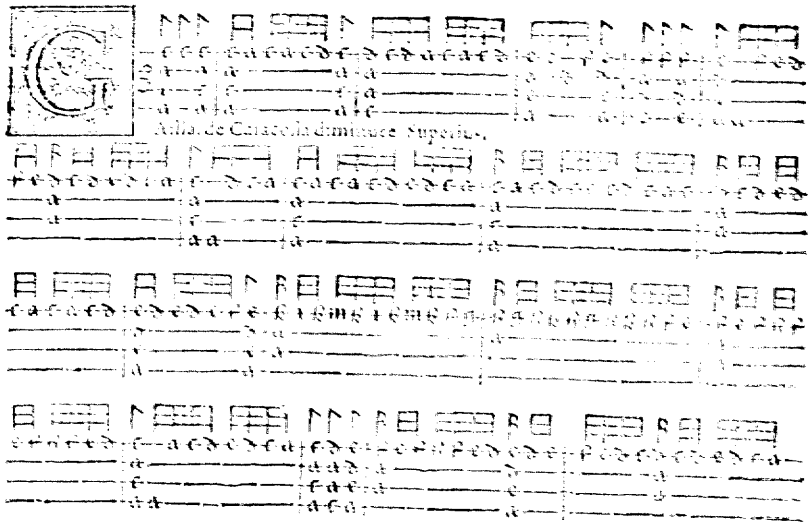
Troiſieme milanoiſe.

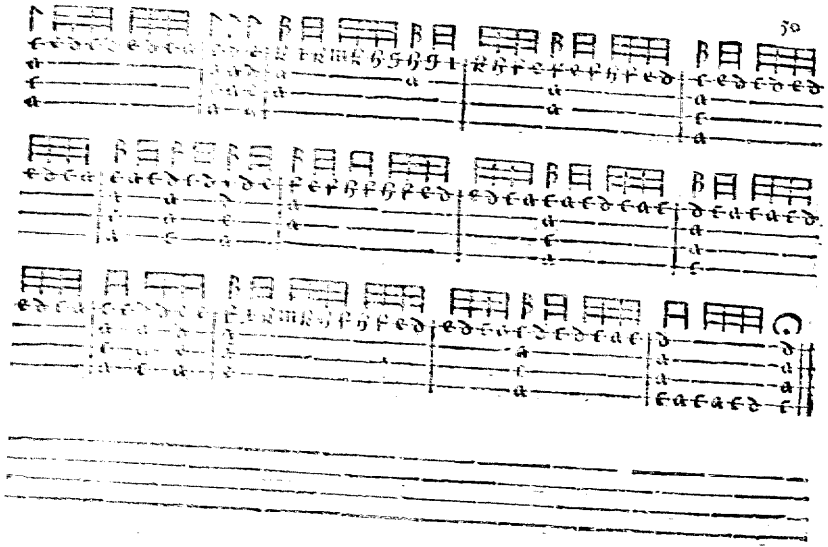


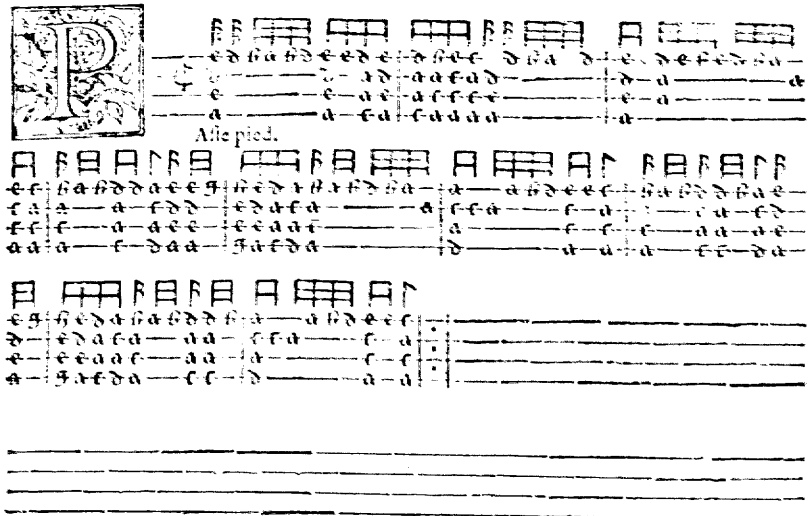
Vntrieme milanoiſe.


Cinquime milanoi e La Brunette.


Gaillarde elle ma faict celle grace.


Aillia de Caracolla diminuce Superius.

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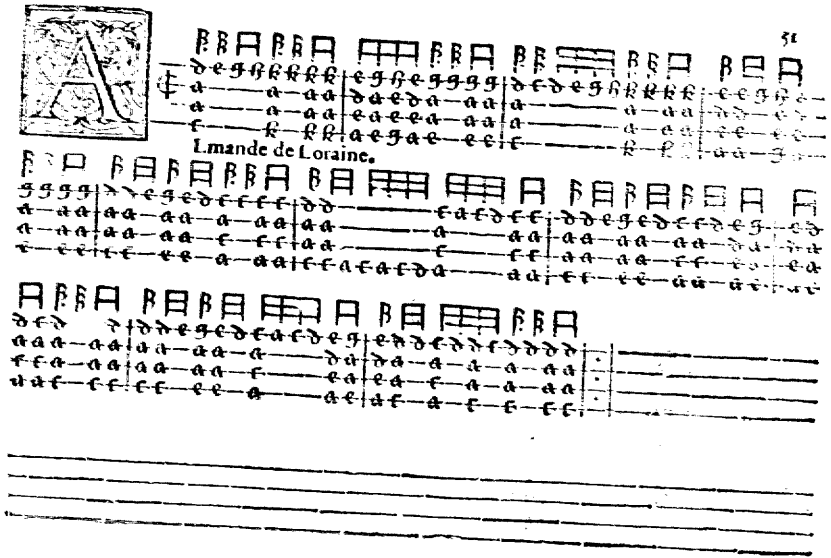
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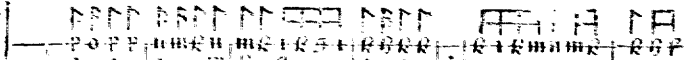

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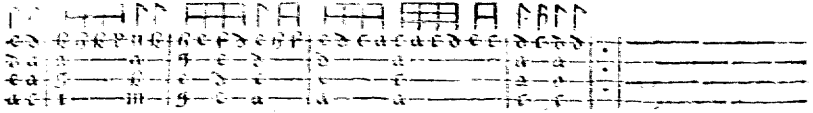

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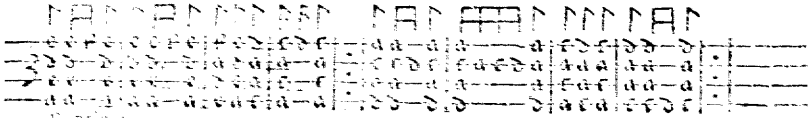

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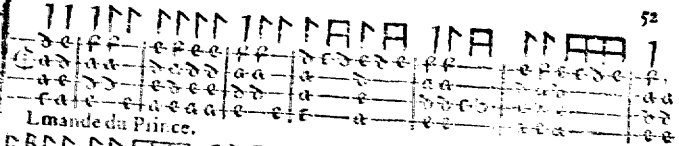

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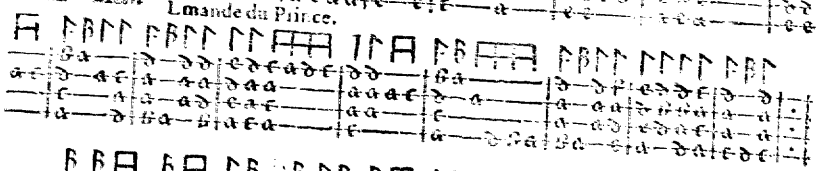

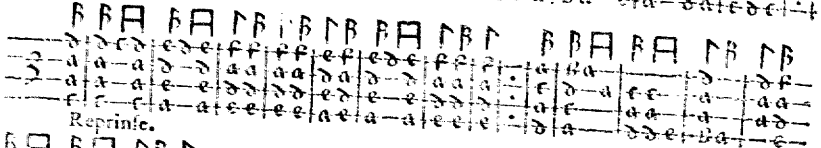

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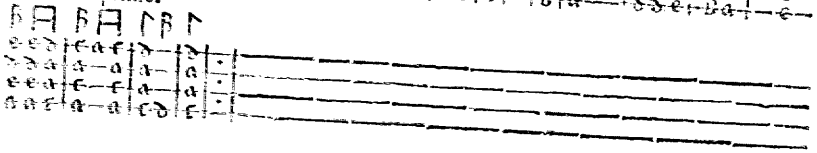

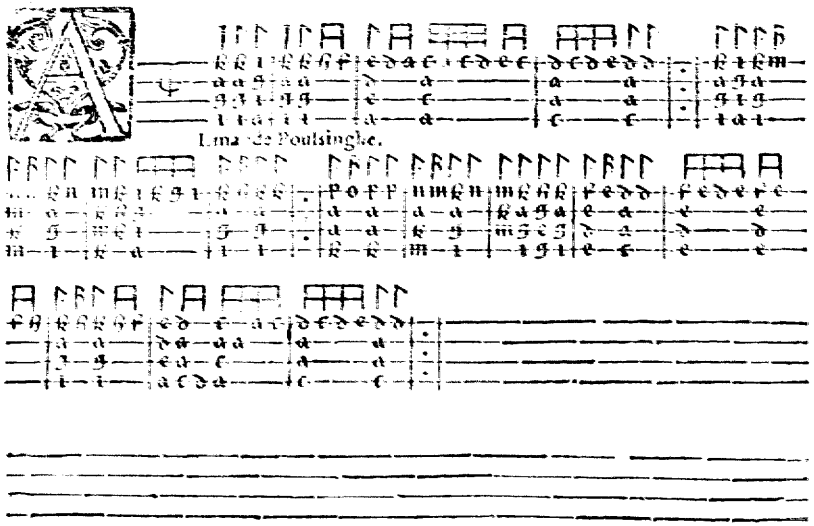
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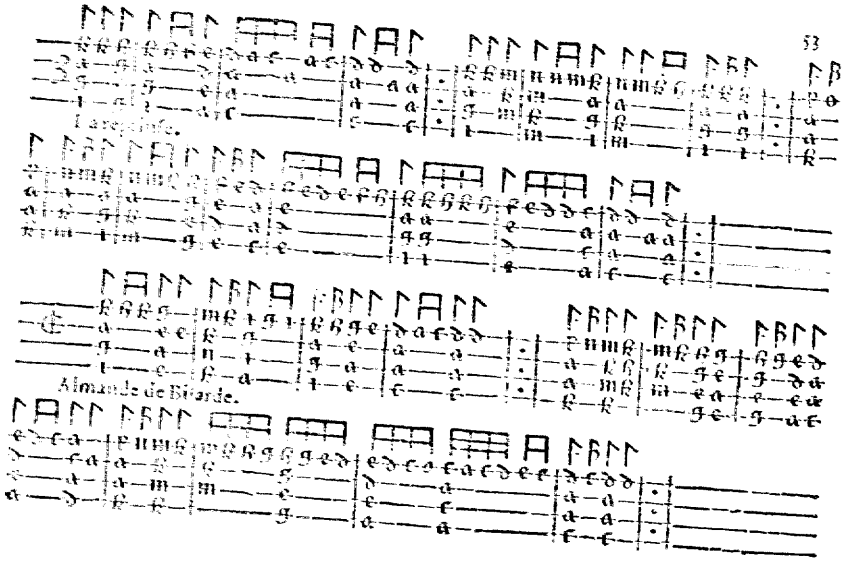
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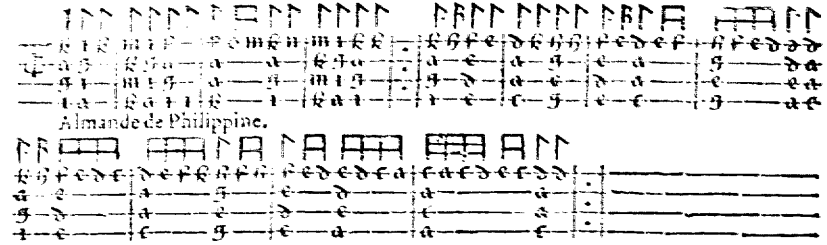

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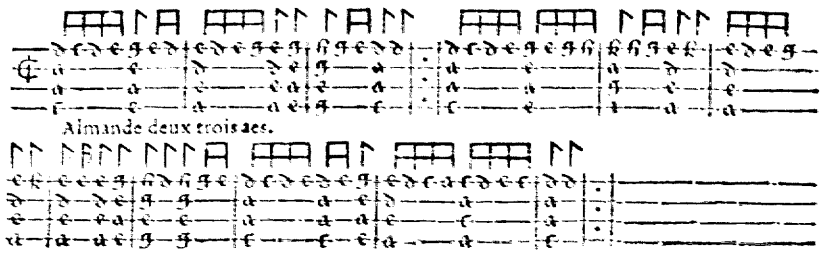

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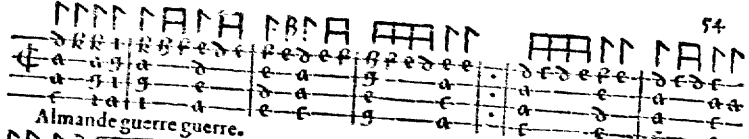

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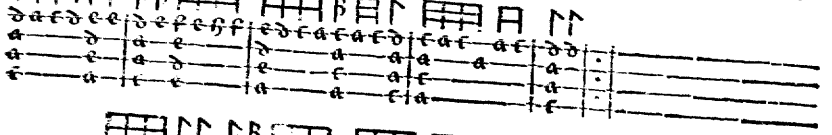

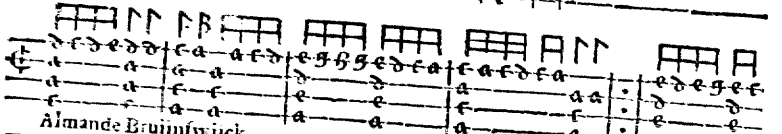

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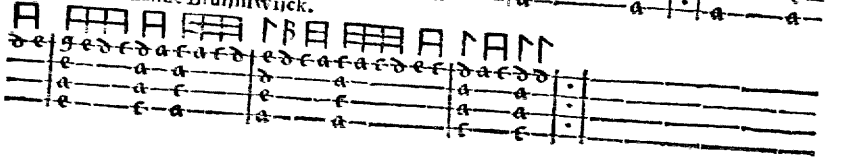

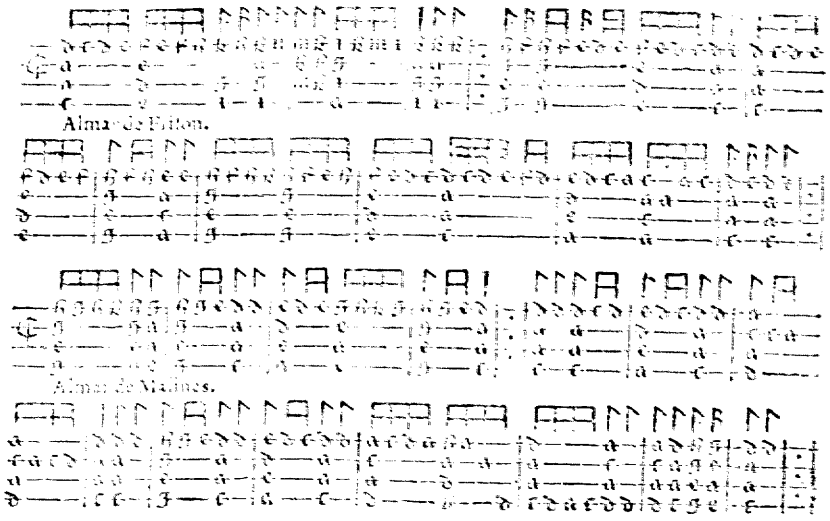
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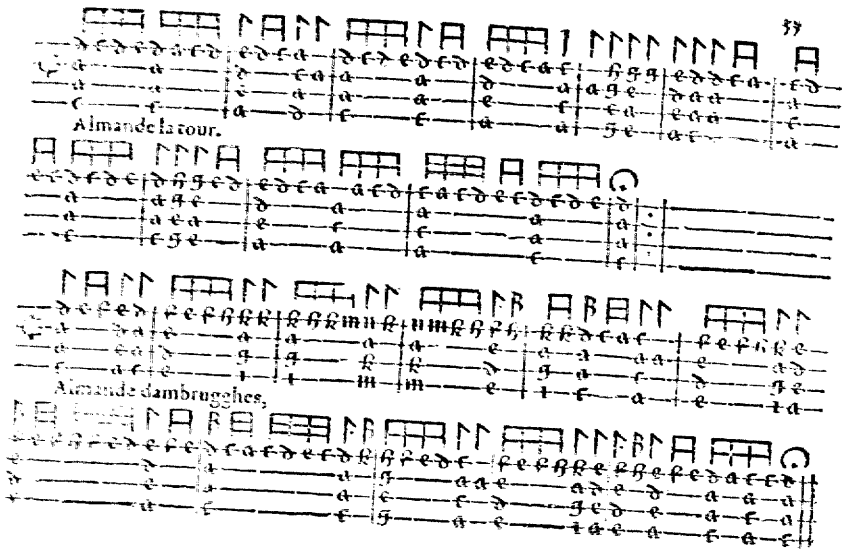
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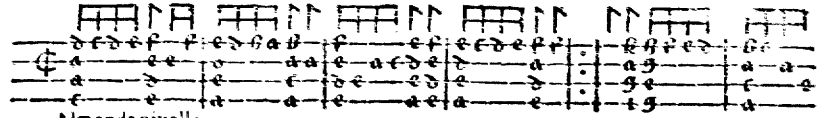

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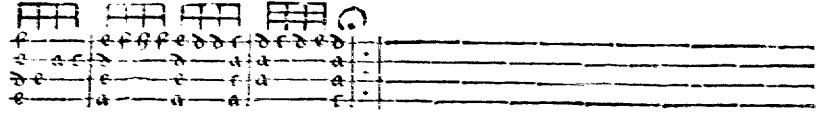

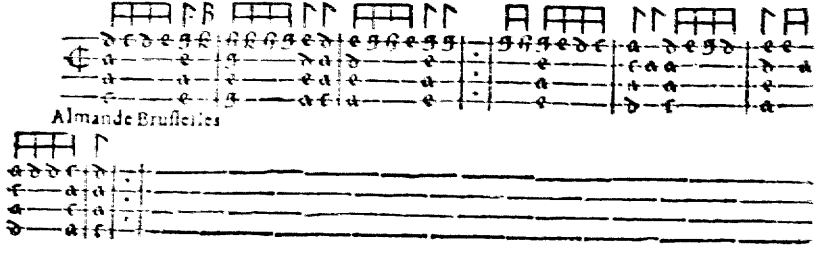

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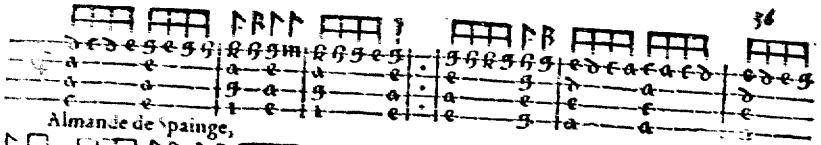

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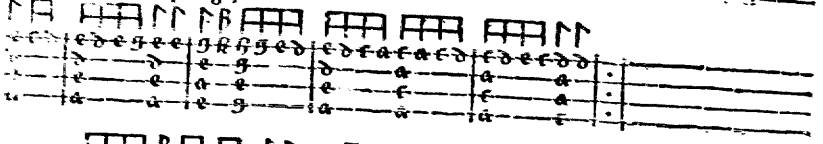

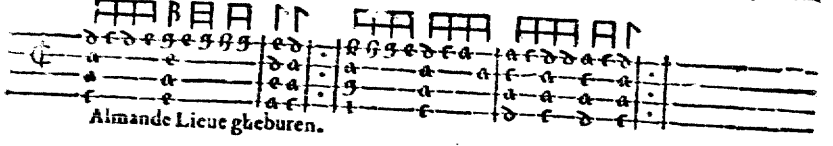

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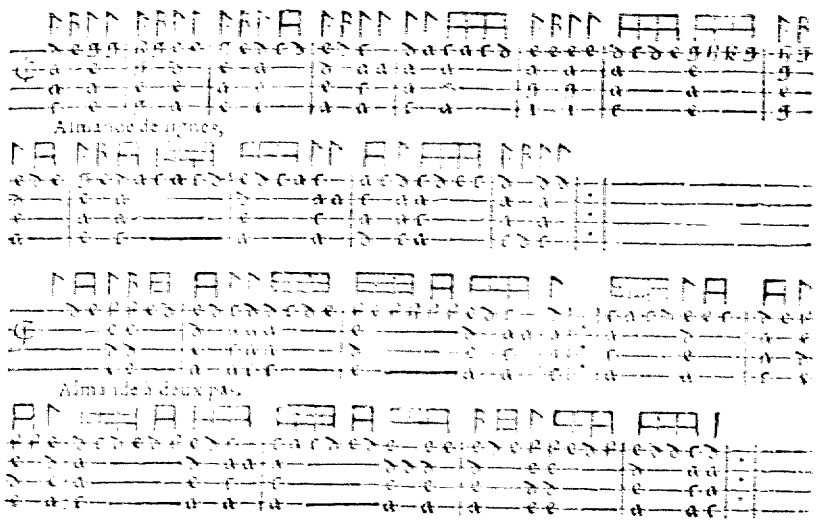
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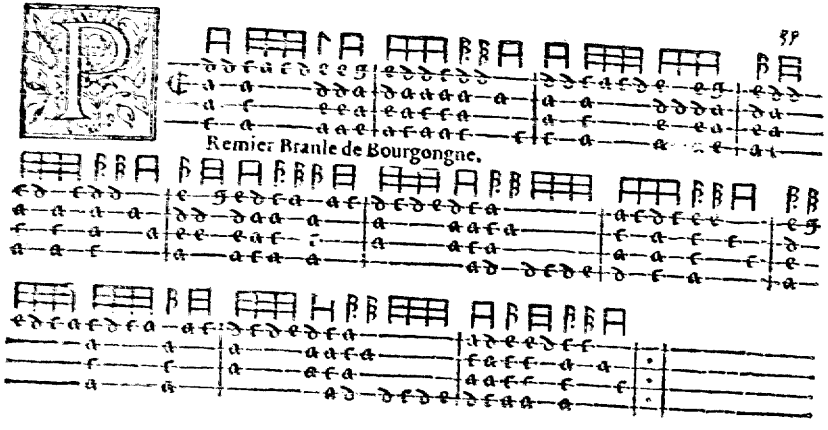
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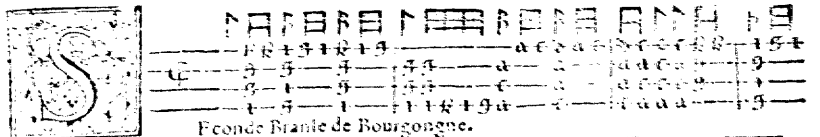

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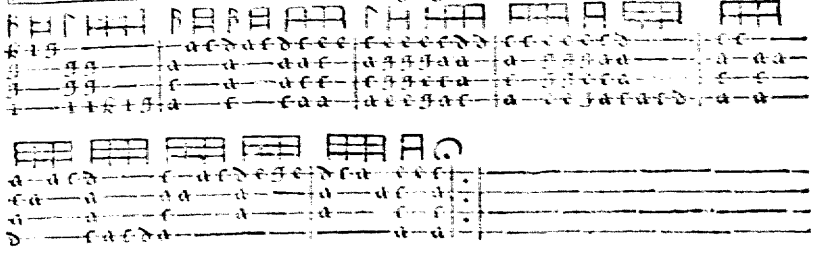

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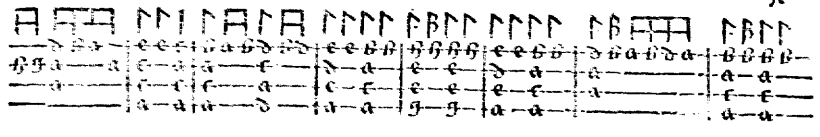

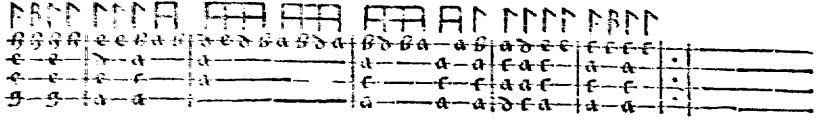

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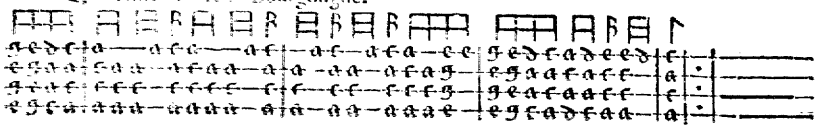

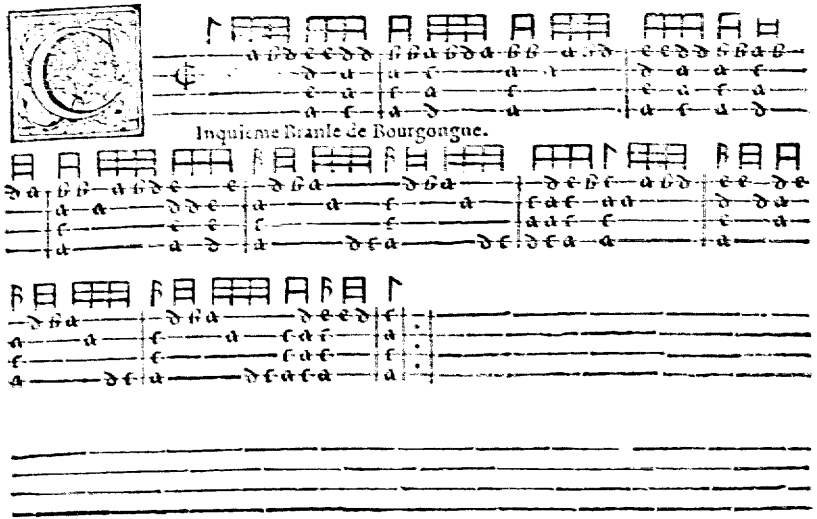
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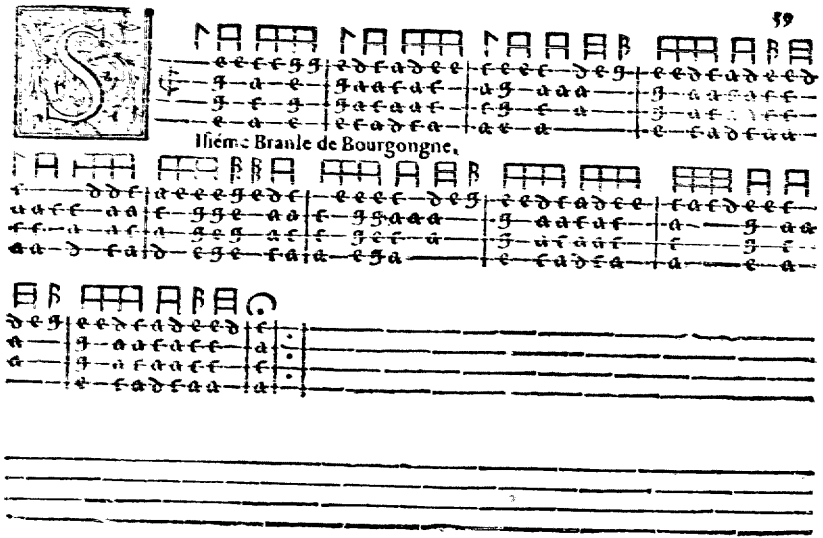
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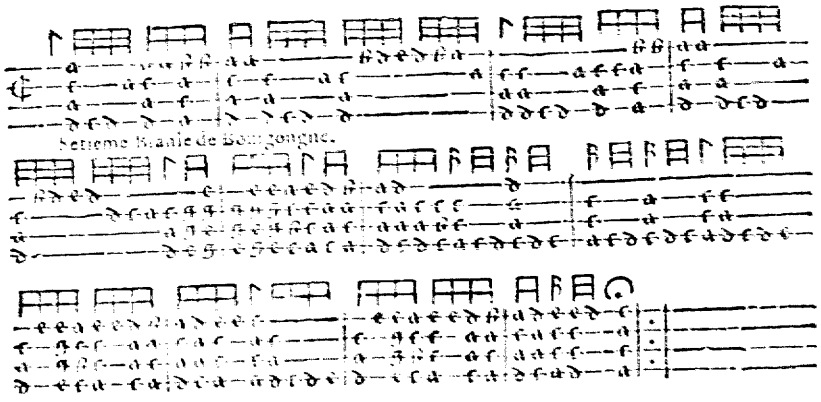
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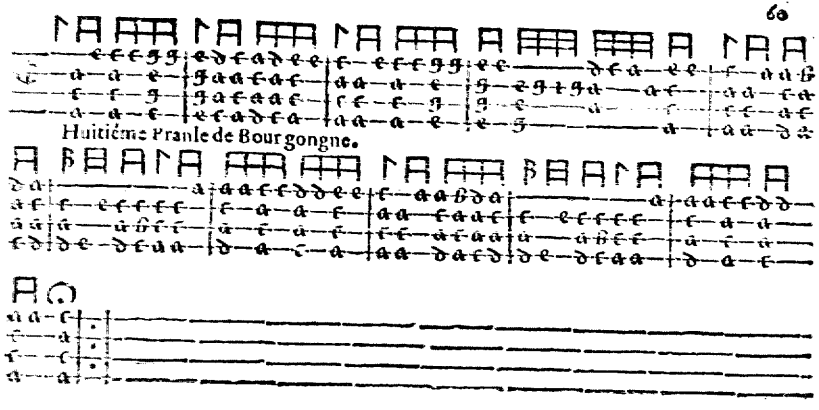
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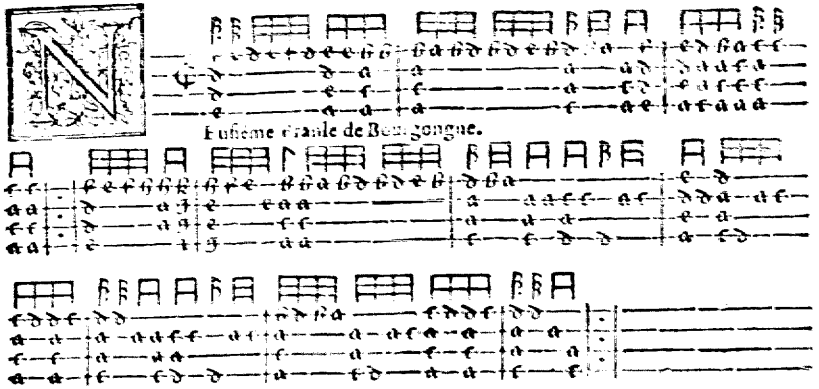
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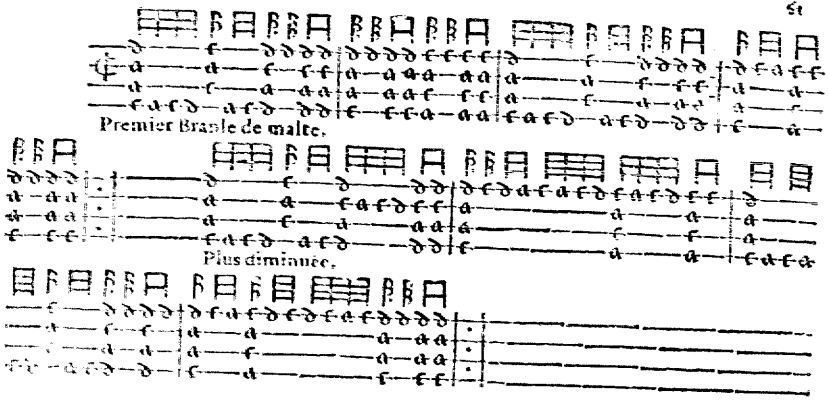
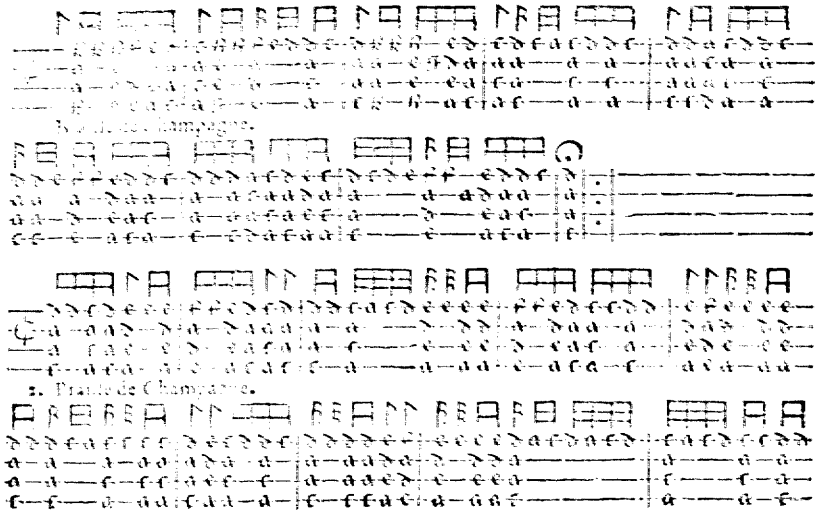

Premier Branle de malte.

Plus diminuée.

Seconde Branle de malte.

Troisiéme Branle de malte.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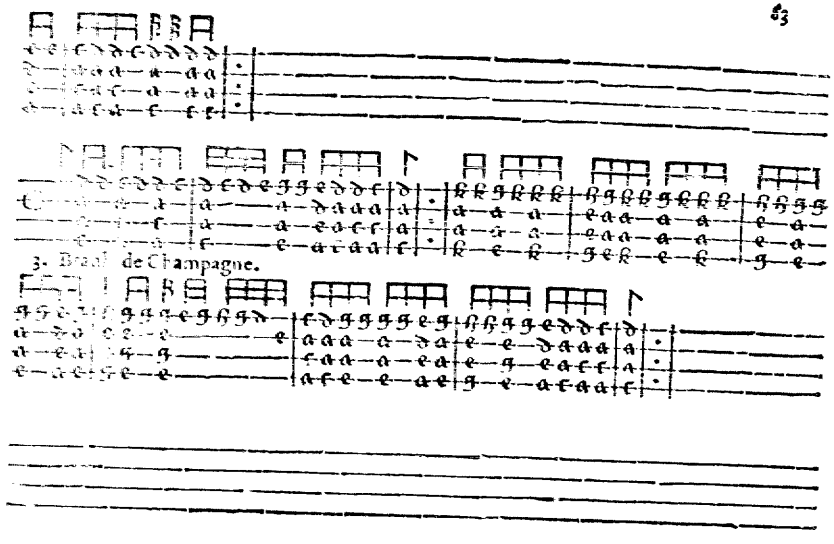
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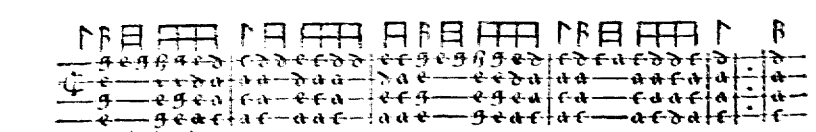

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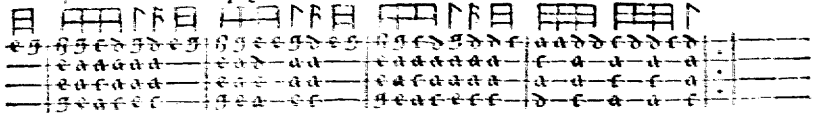

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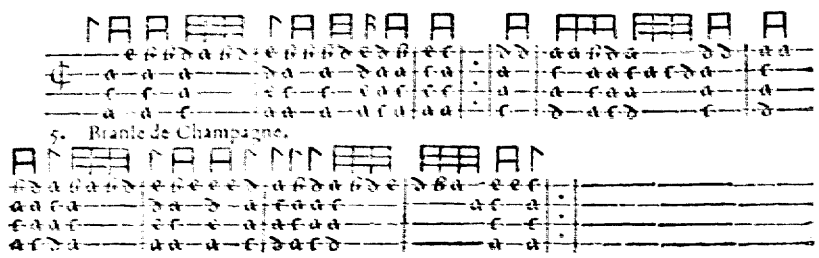
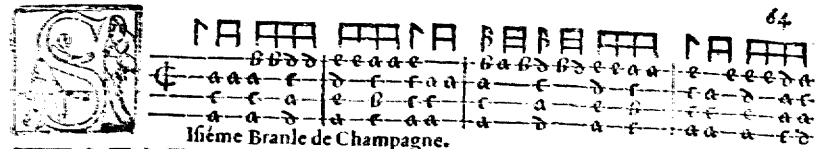
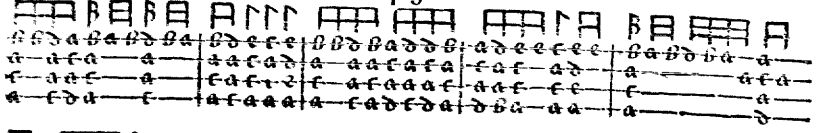
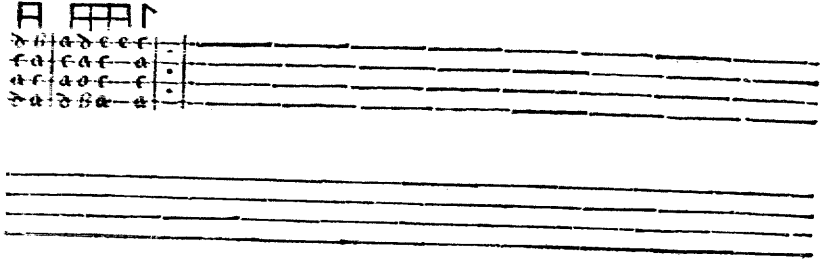




Iſiéme Branle de Champagne.

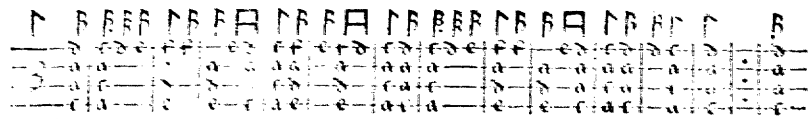




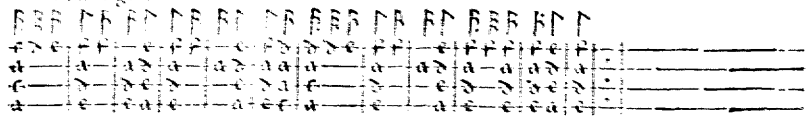
7. Branle de Champagne.

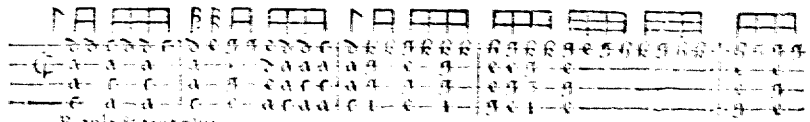
8. Branle de Champagne.

Ranle simple N'aures vous point de moy pitie.

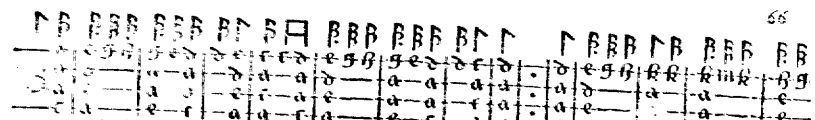


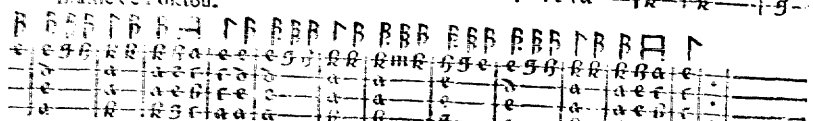
Branle gay.





Branle de Poictou.





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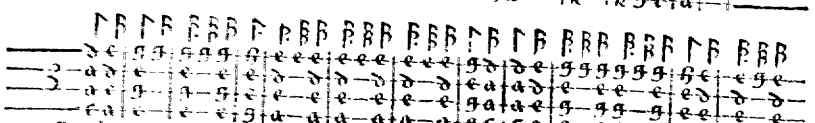
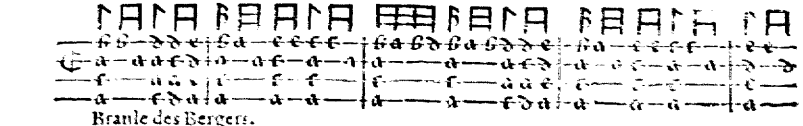
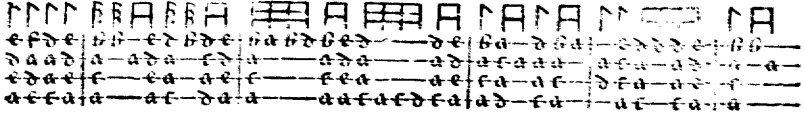
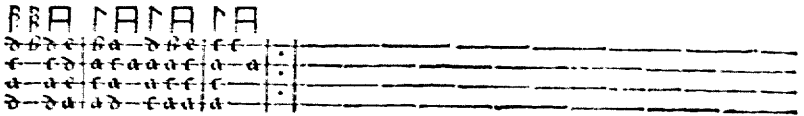
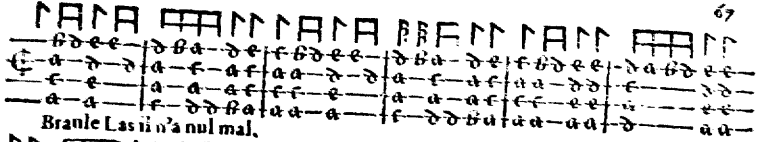




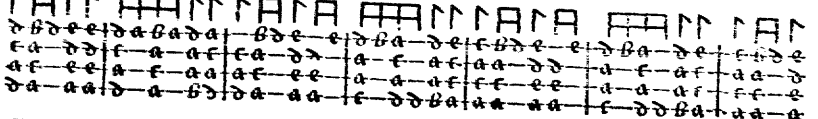
Branle des Bergers.

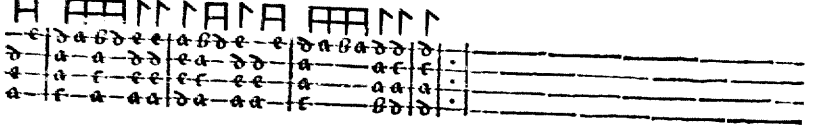


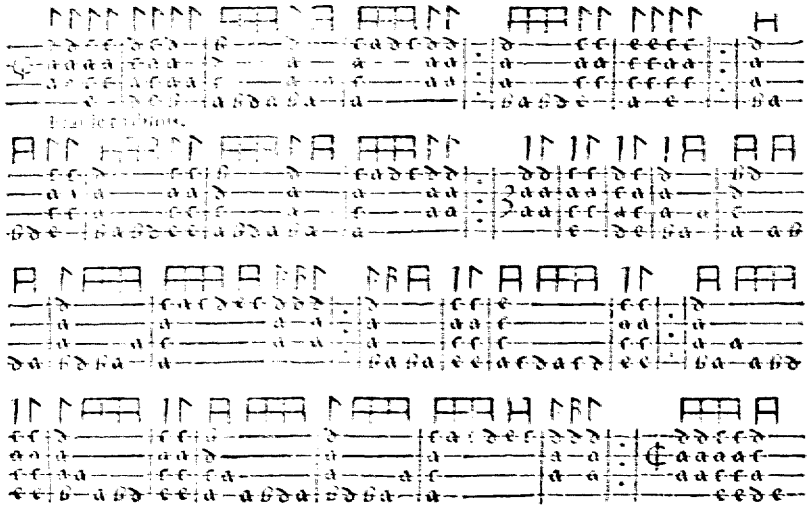


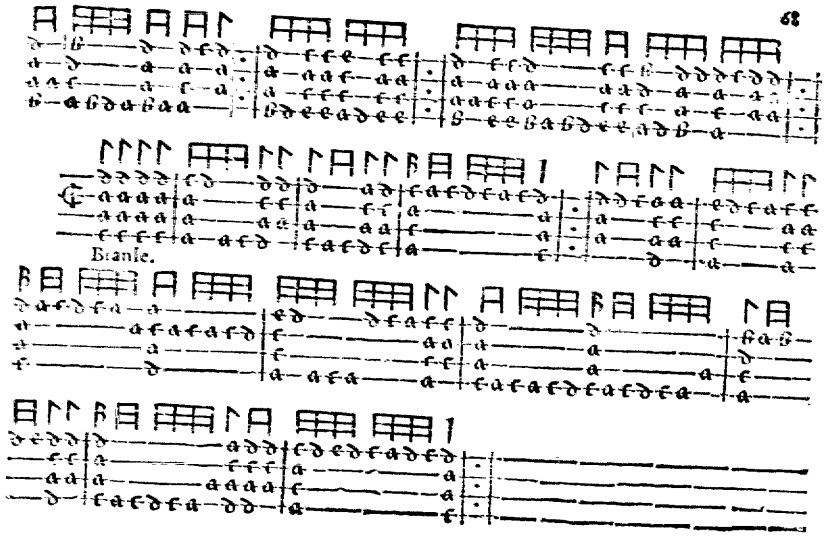


Branle Las il n'a nul mal.





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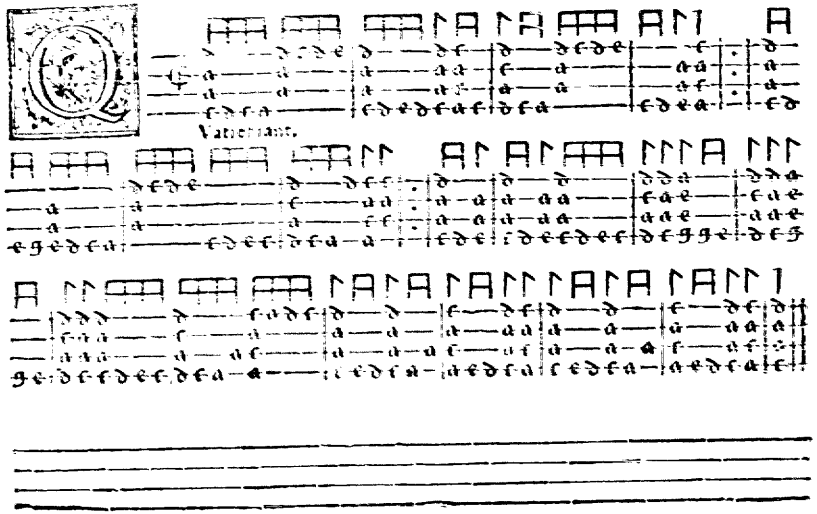
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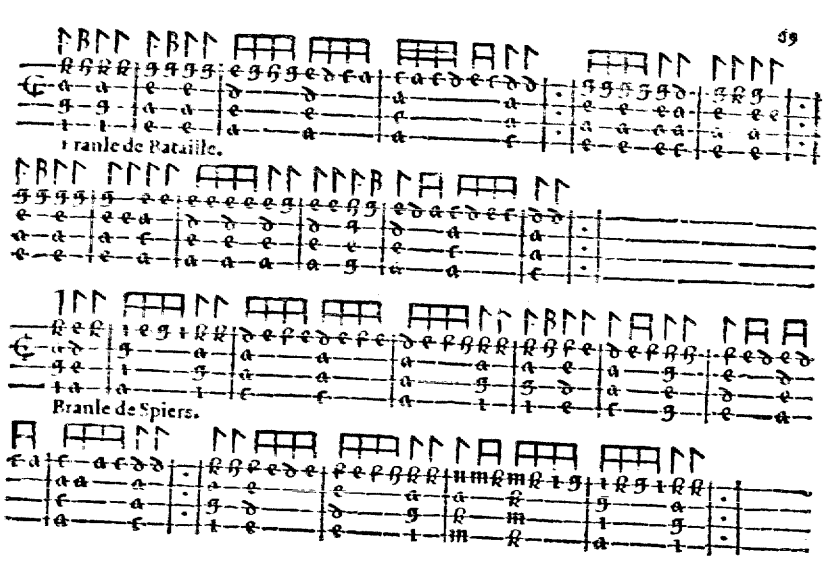
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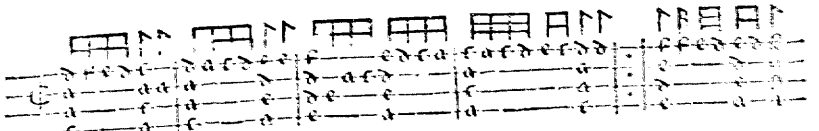
Branle de Spiers.



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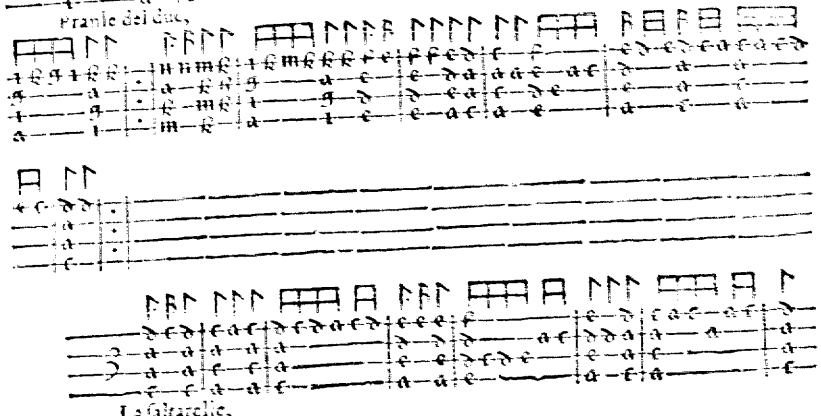
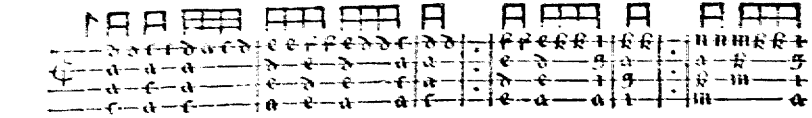
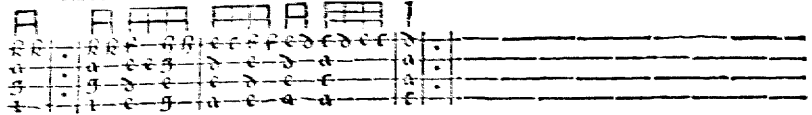


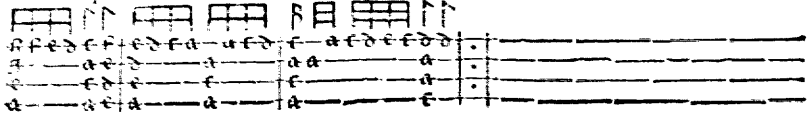
La saltarelle,

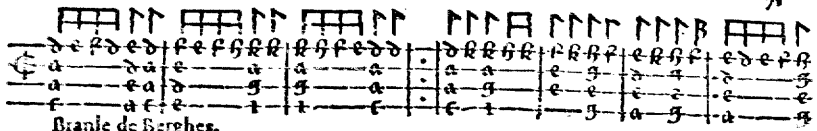


La courante.

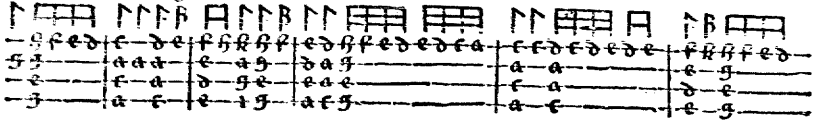


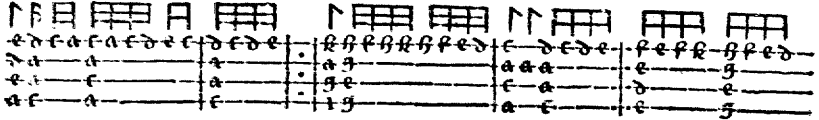
La gaillarde.

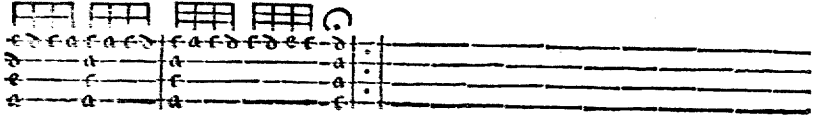


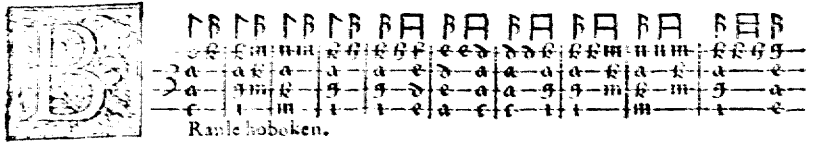


Branle de Bergher.

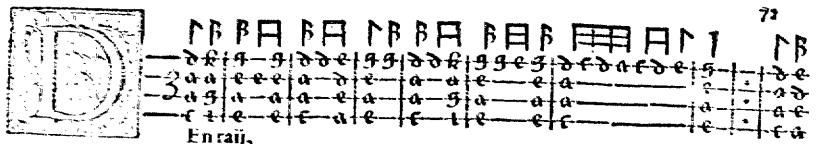




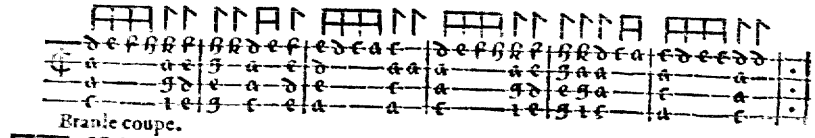




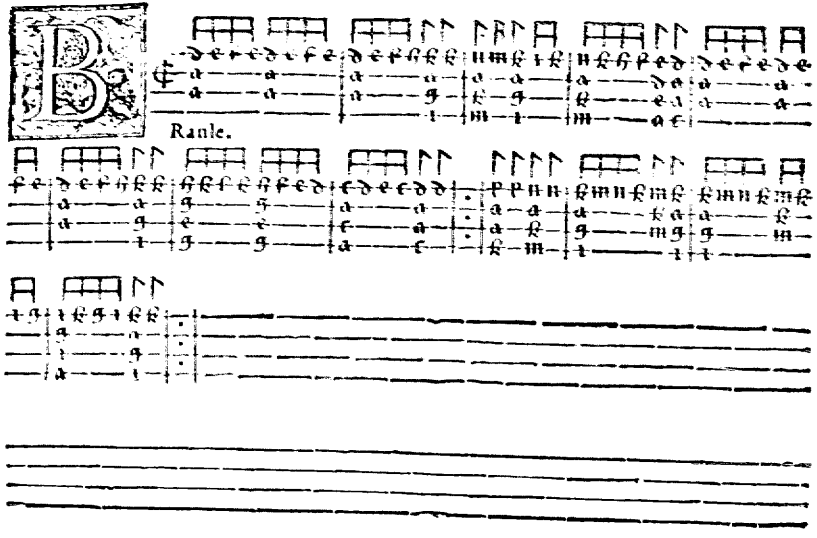
Ranle hoboken.

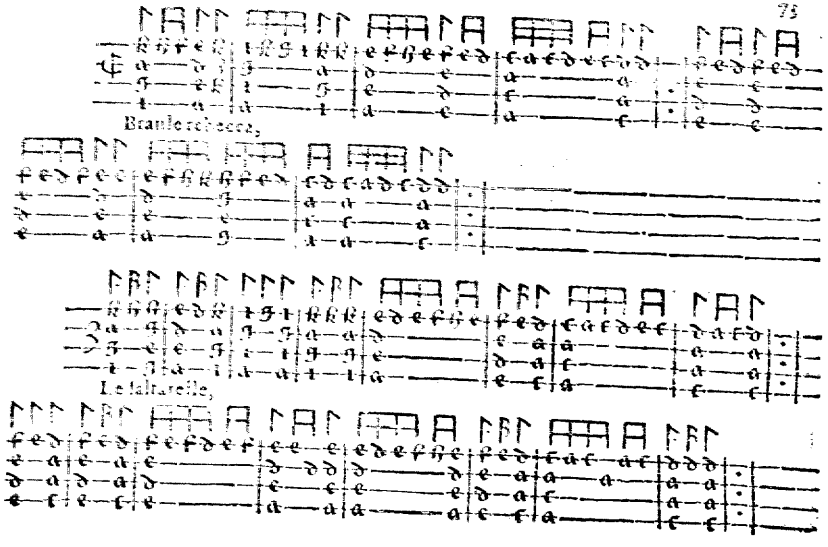


En raij,



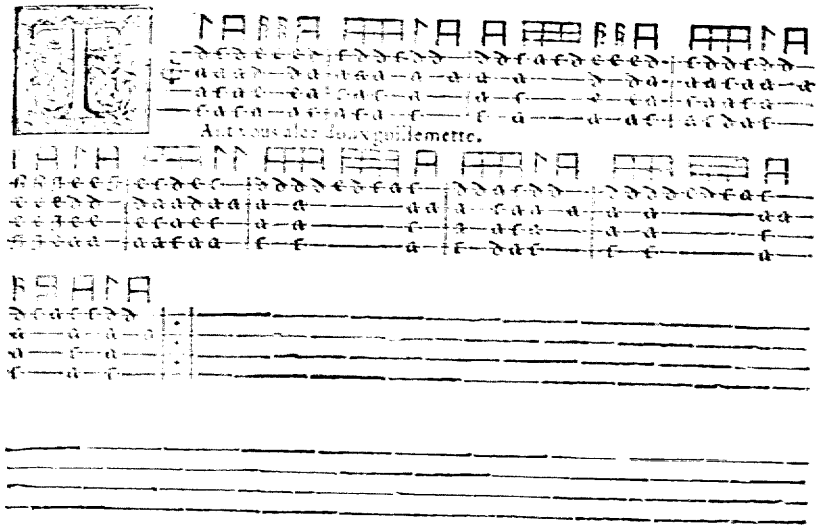
Branle coupe.

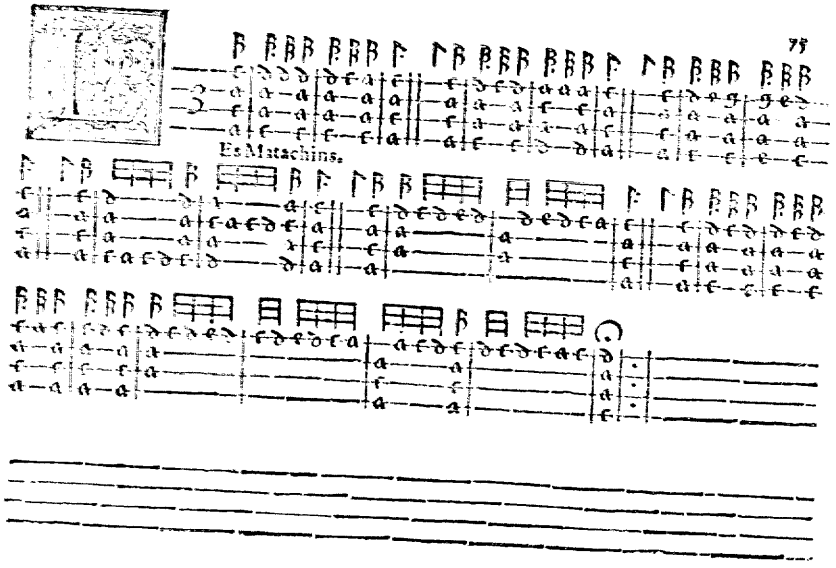

Ranle.


Branle rebecca,
Le saltarelle,

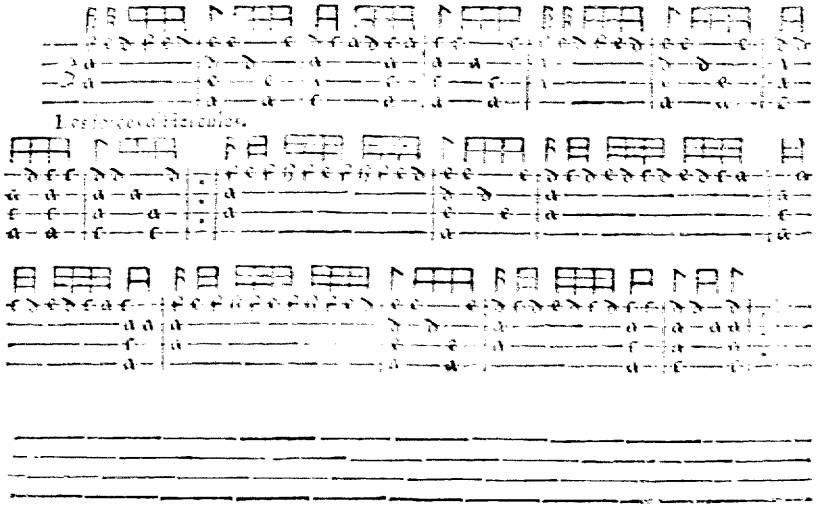
Homarme,

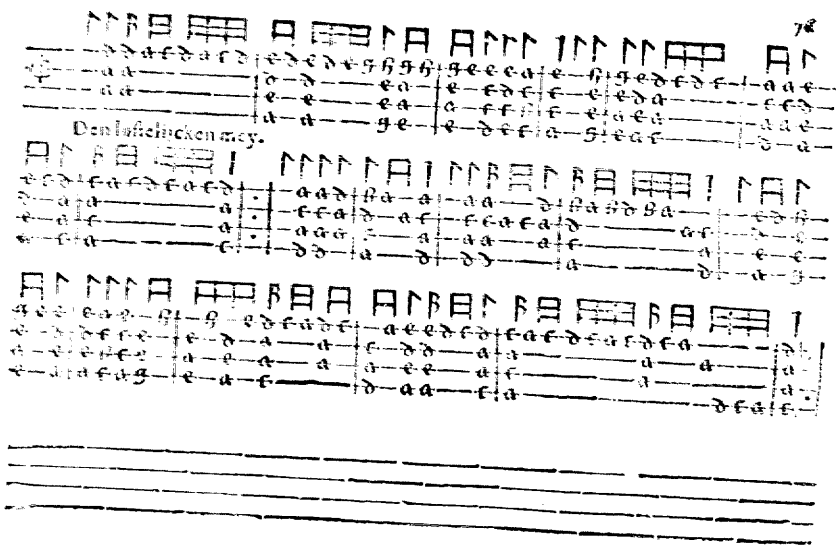
Alleken van nieupoorte.


Aut vous alez doux guillemette.

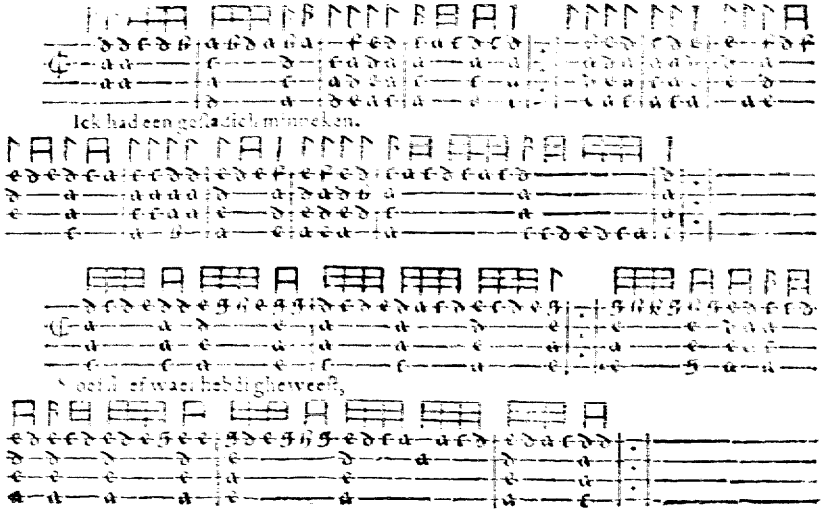


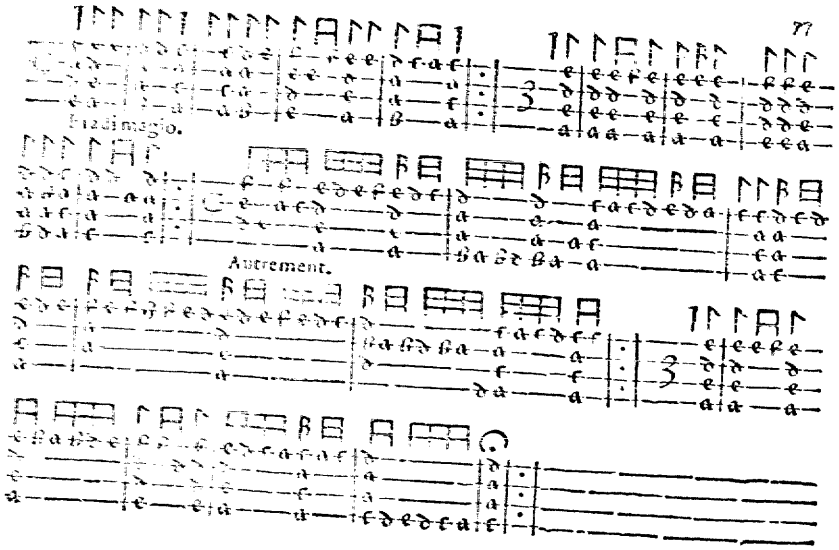
Es Matachins.


Los forceva Hercules.



Den lustelijcken mey.


Ick had een gestadich minneken.
Soeist ef waer hebdi gheweest,

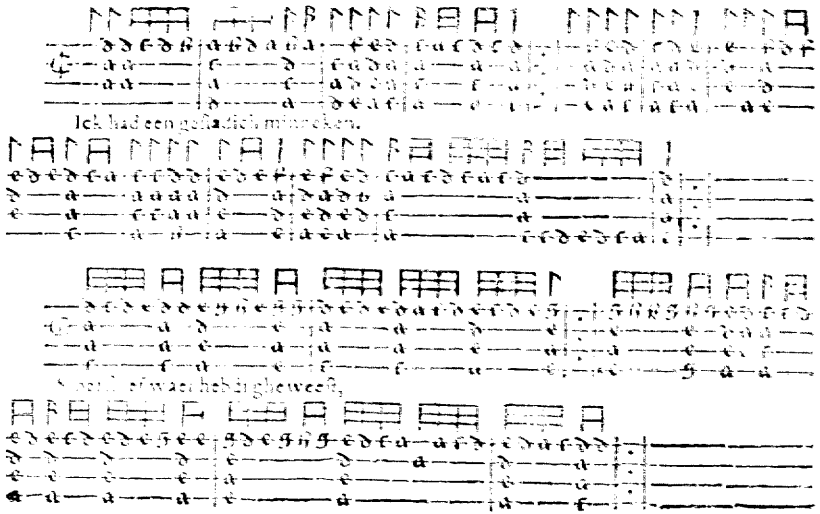

Fradimagio.
Autrement.

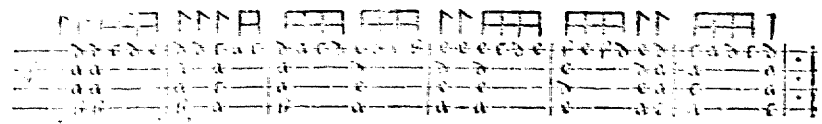
Ick had een gestadich minneken.

Ik heb ik waer hebdi gheweest,

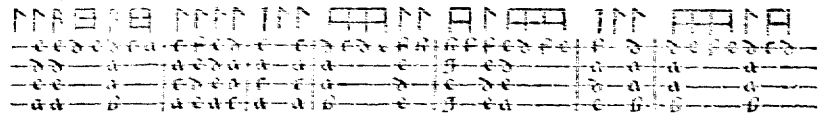
Ik ben mag'o.

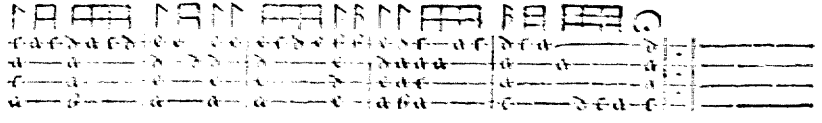
Autrement.

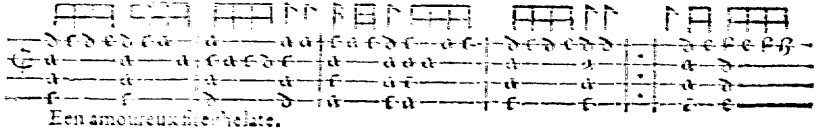




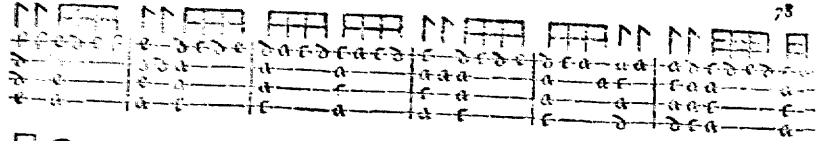
Een venus dierken.

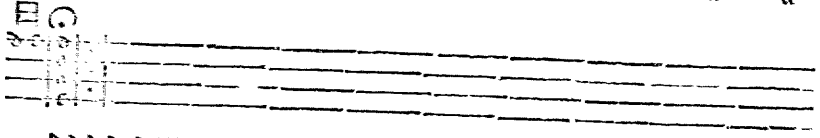


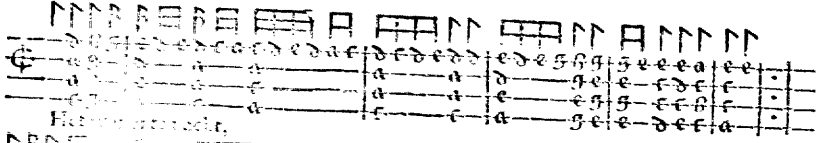




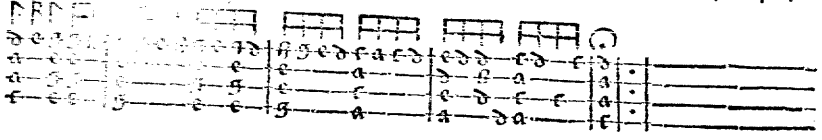
Een amoureux fleghelate.

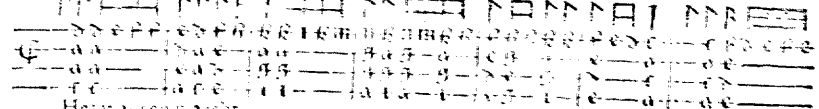




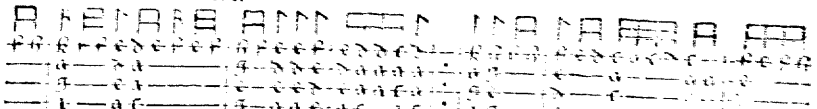


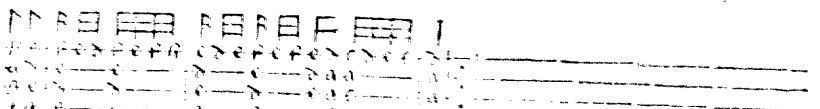
Het [illegible] zacht.

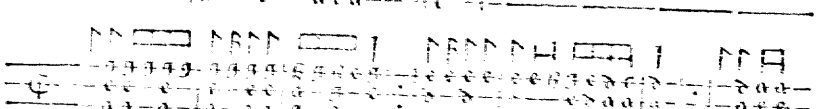




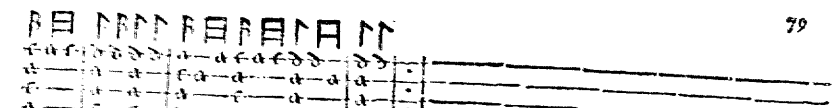
Het was een marcht.

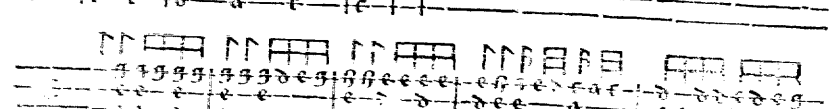




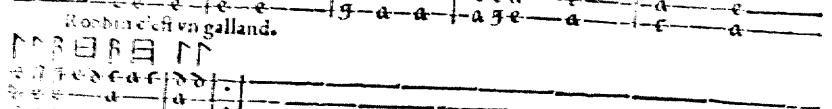


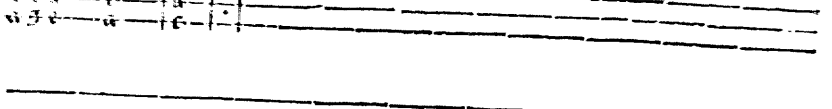
Het was een ardich vrauken.

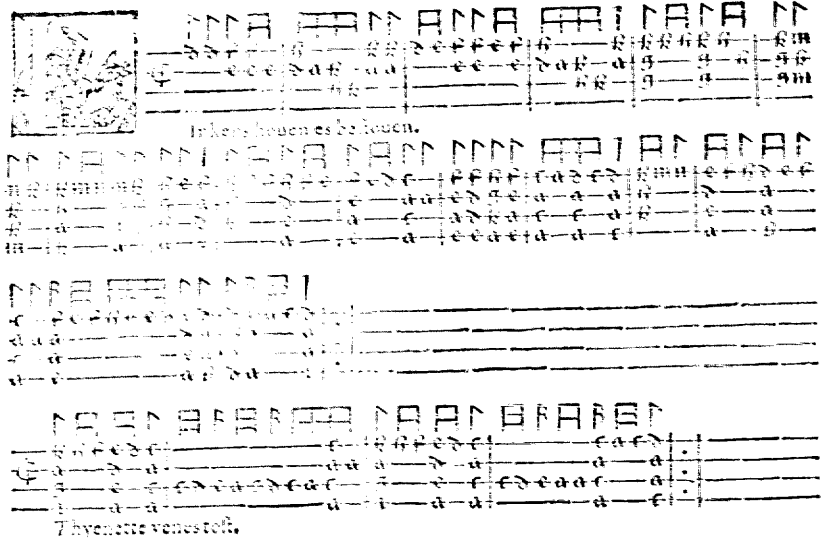


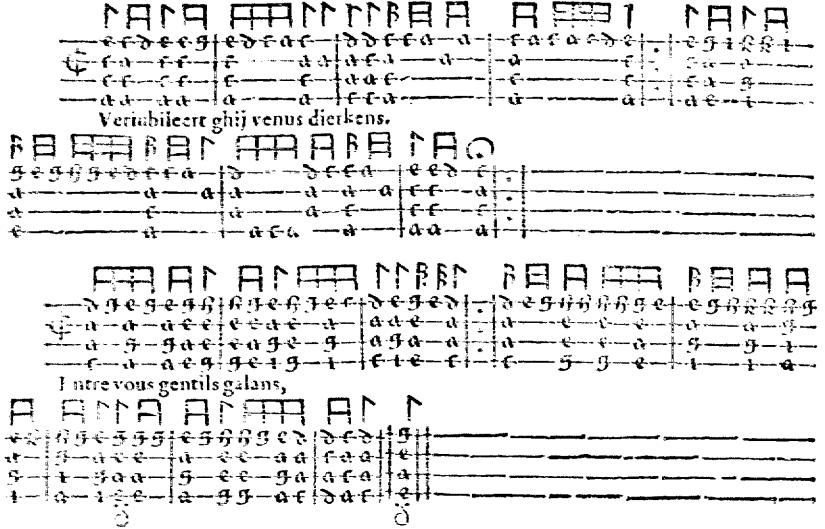


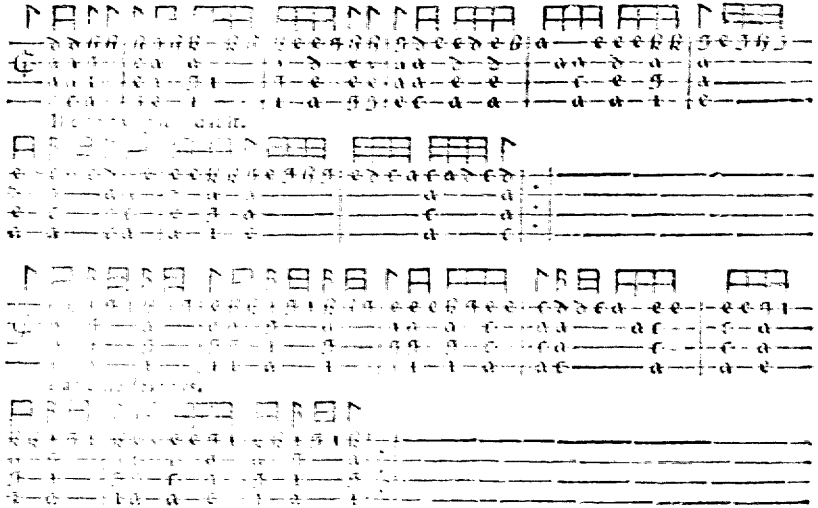
Robbin c'est vn galland.






Inkens houen es bestouen.
Thyenette venes tost.

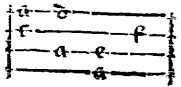

Verinbileert ghij venus dierkens.
Entre vous gentils galans,



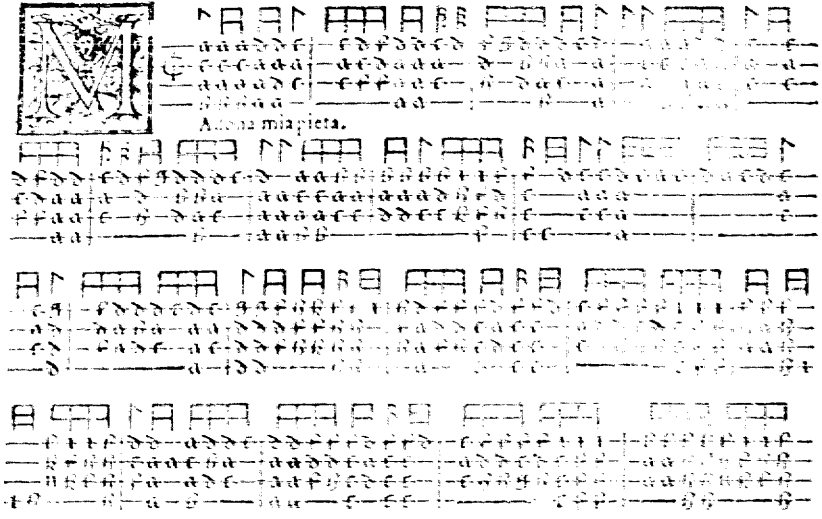
FINIS PRIMI LIBRI

Liber Secundus.
Continens cantiones muſicas, Paſſomezo, Gailliardas, Almandes aliaque non- nulla in tabulaturam Cytha- rę Italicæ vulgò dictæ redacta.

☞ *Cytharam autem hoc modo aptabis.*



I partiguardo.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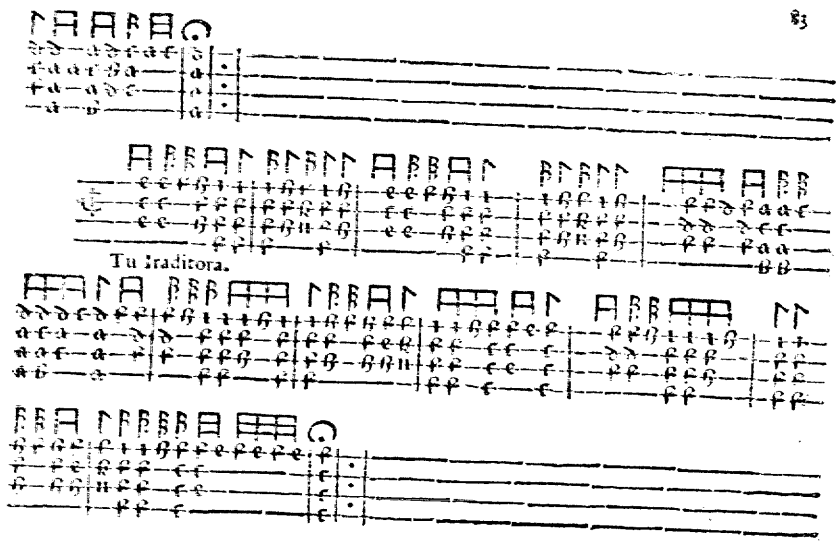
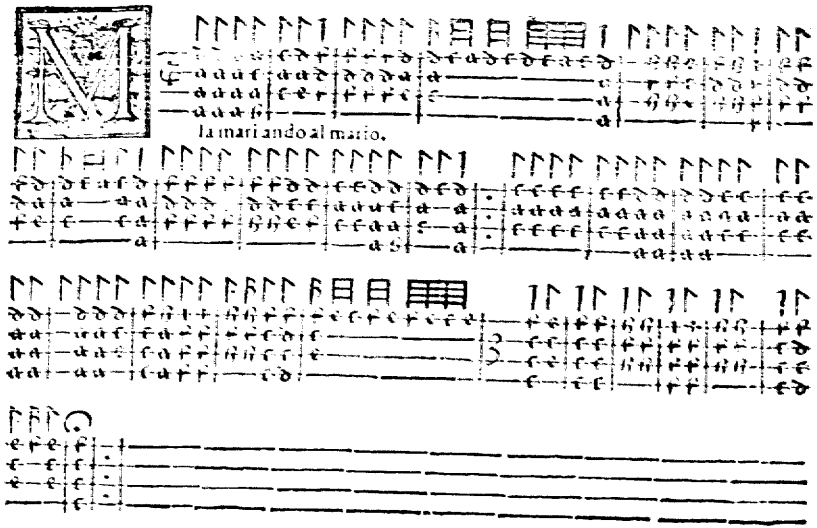
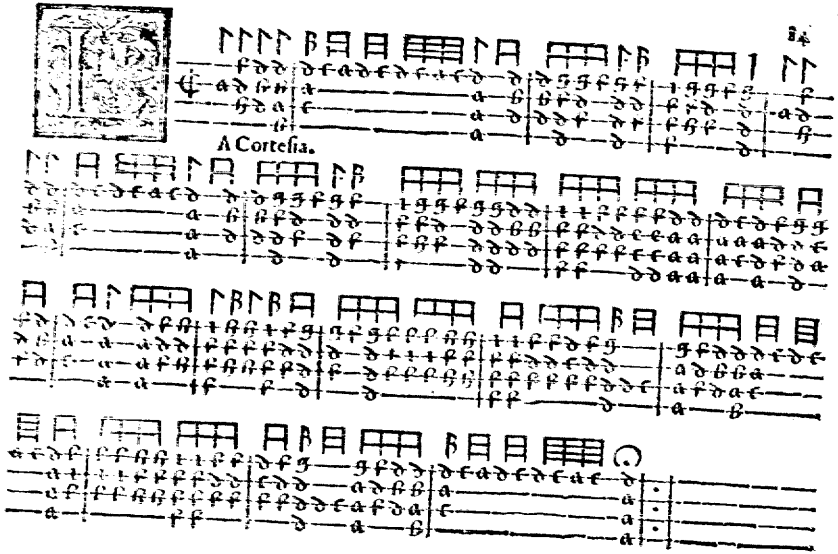
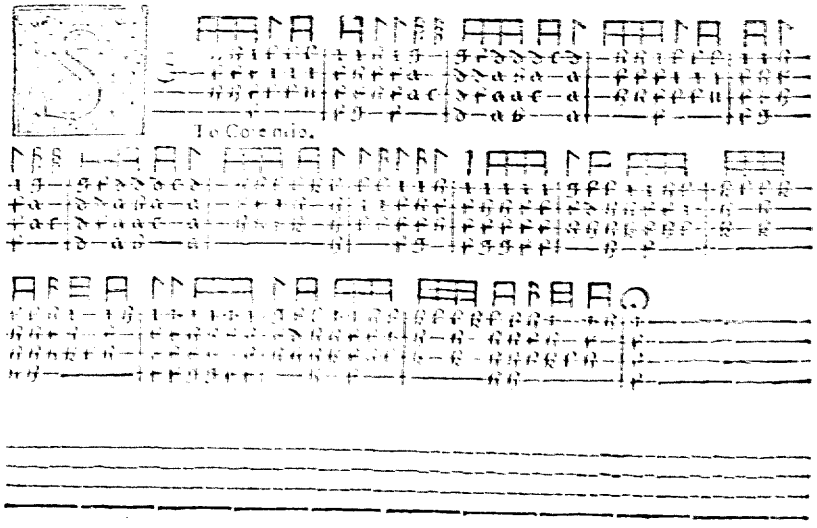

Tu traditora.


la mari ando al mario.


A Cortesia.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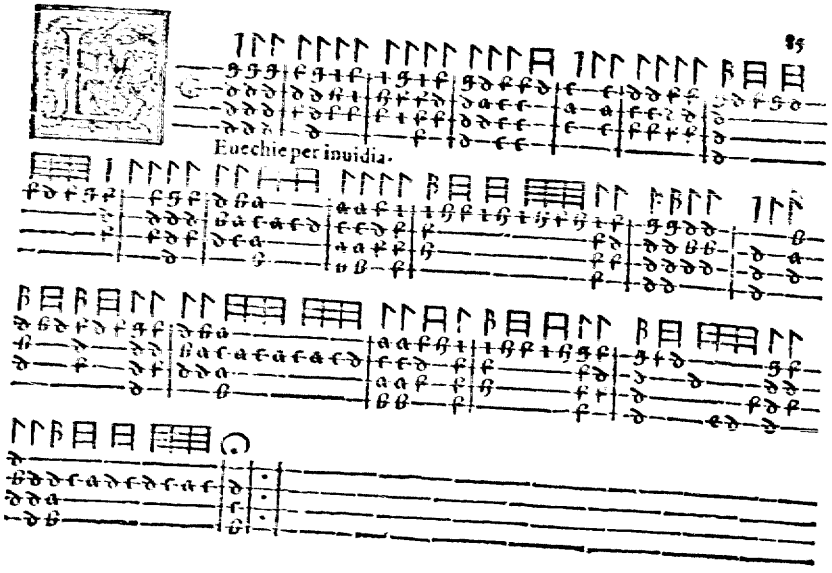
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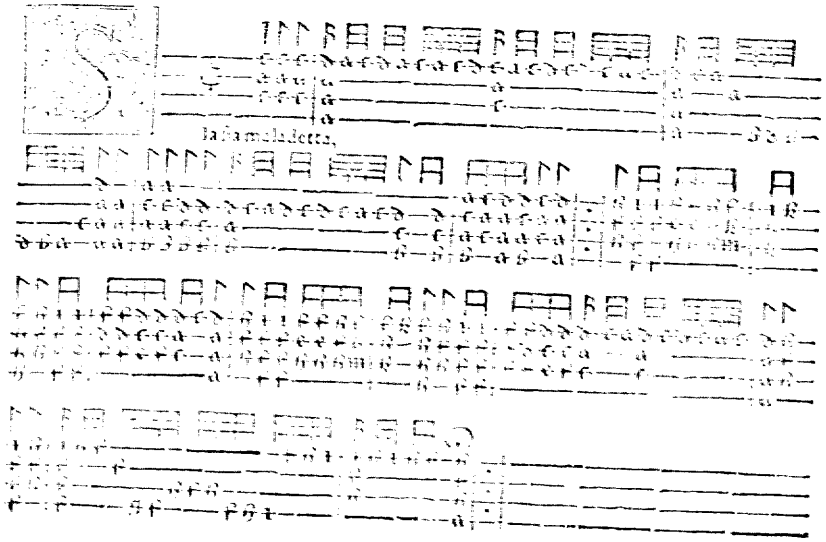
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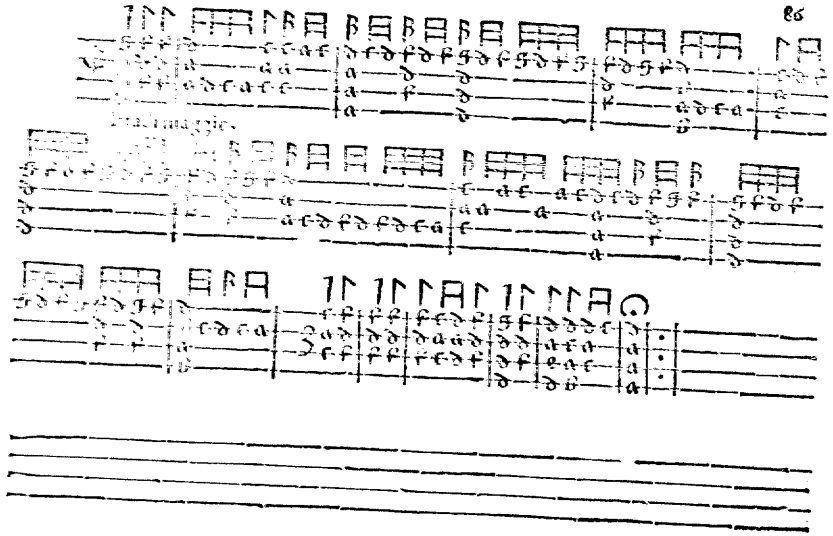
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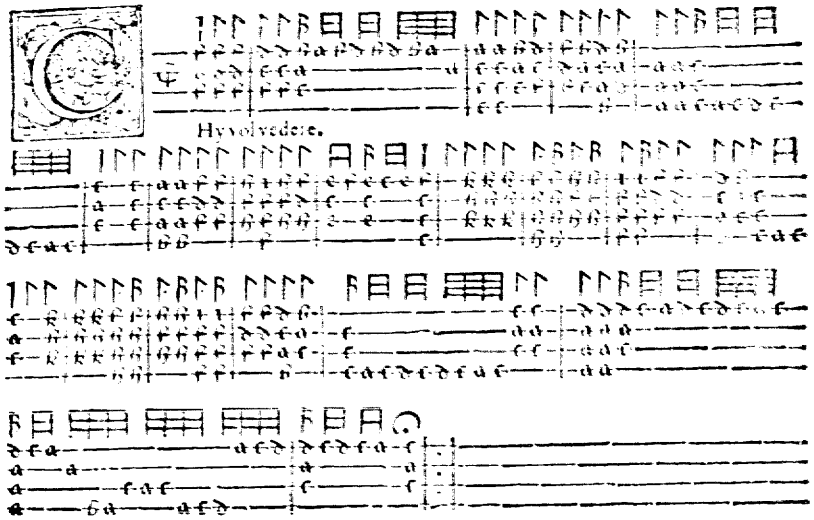
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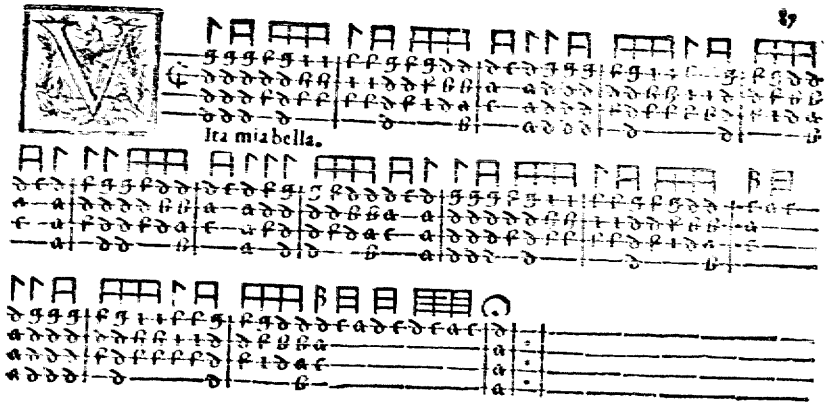
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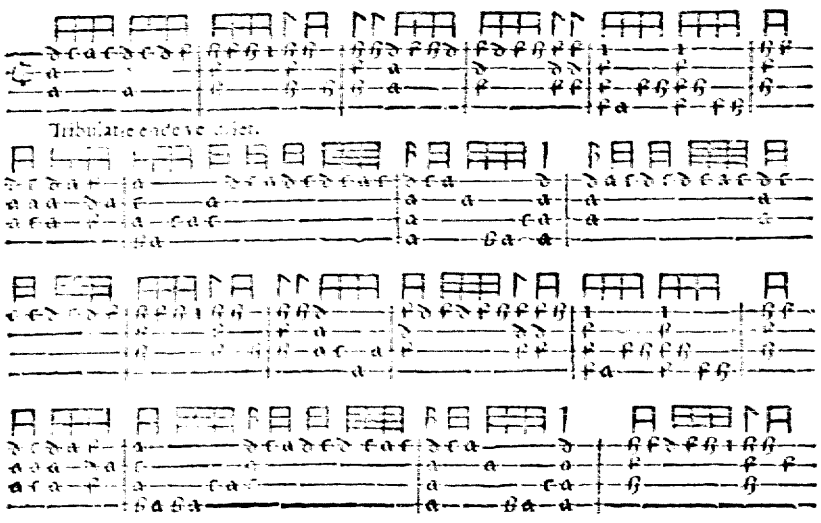
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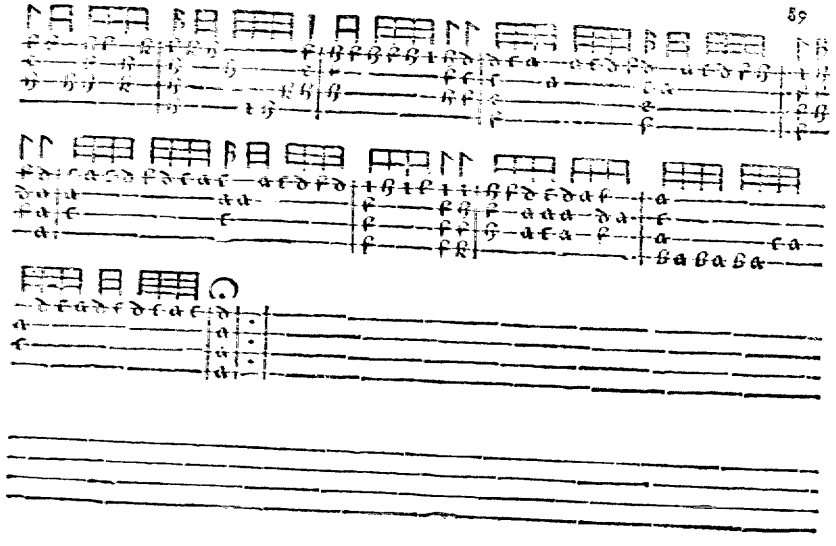
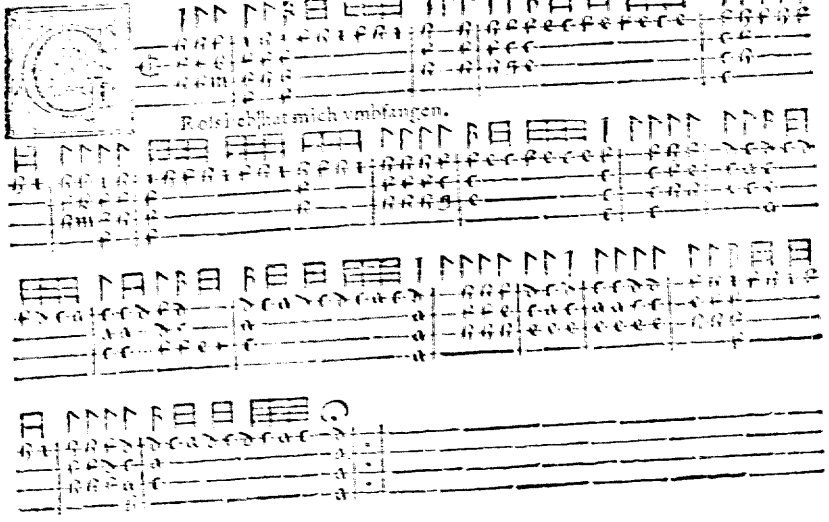


Mour pattez.

De mela nuit.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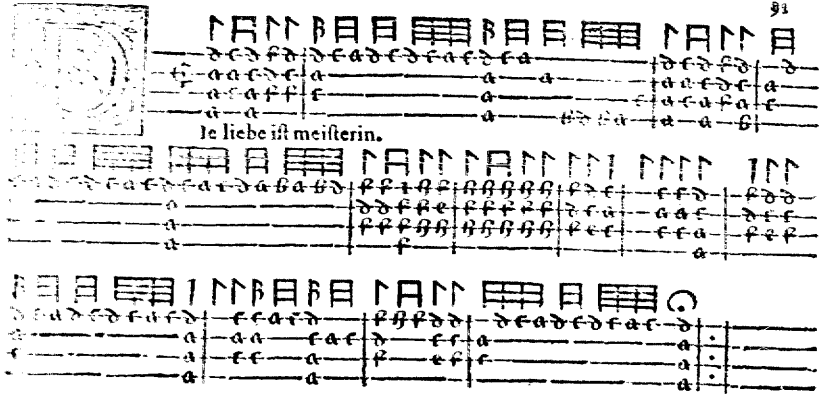
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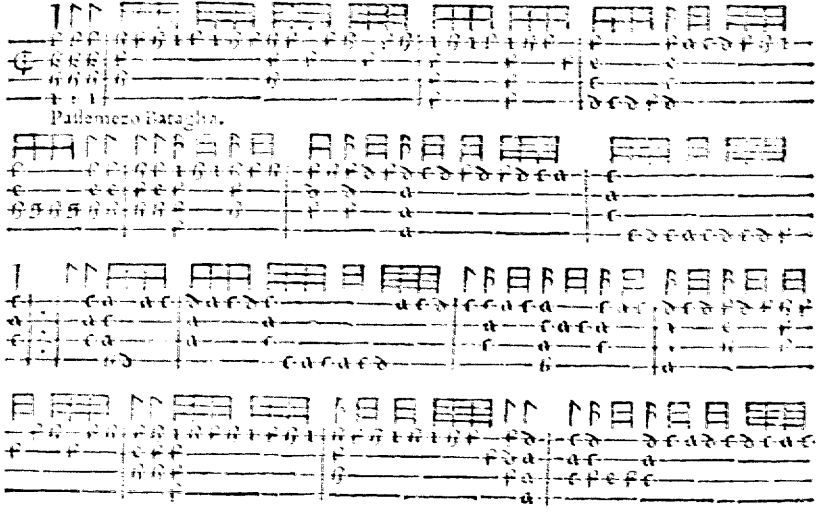
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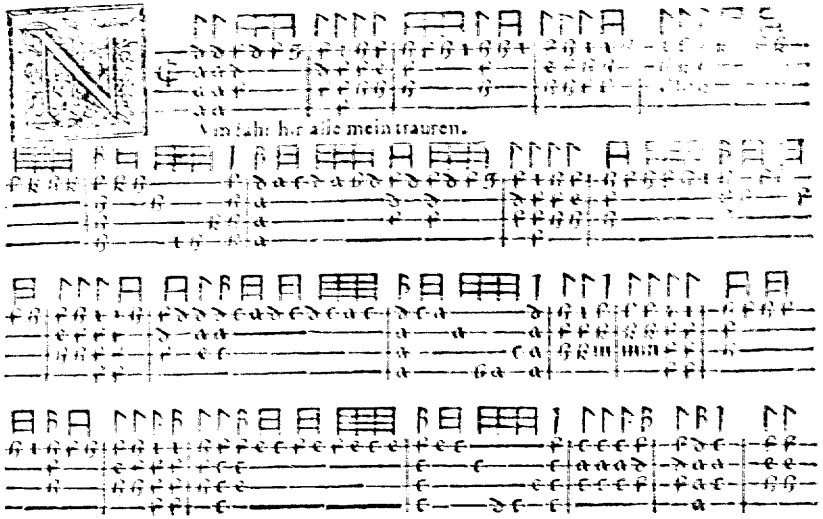
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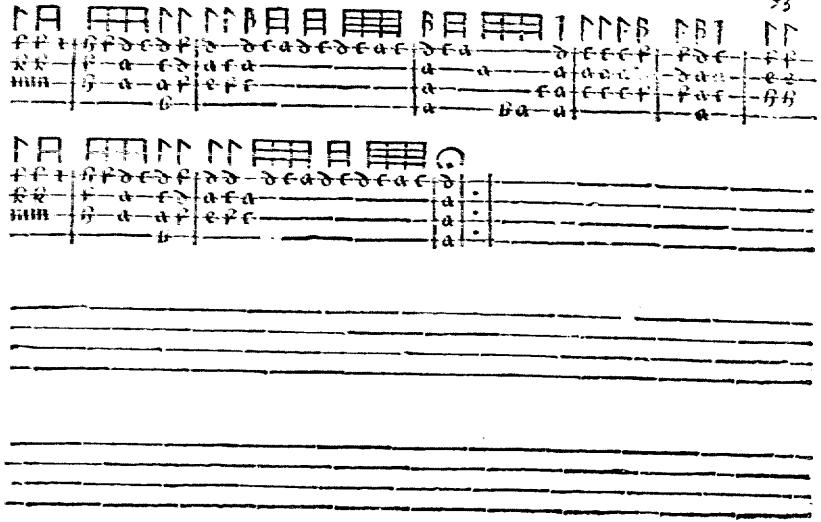

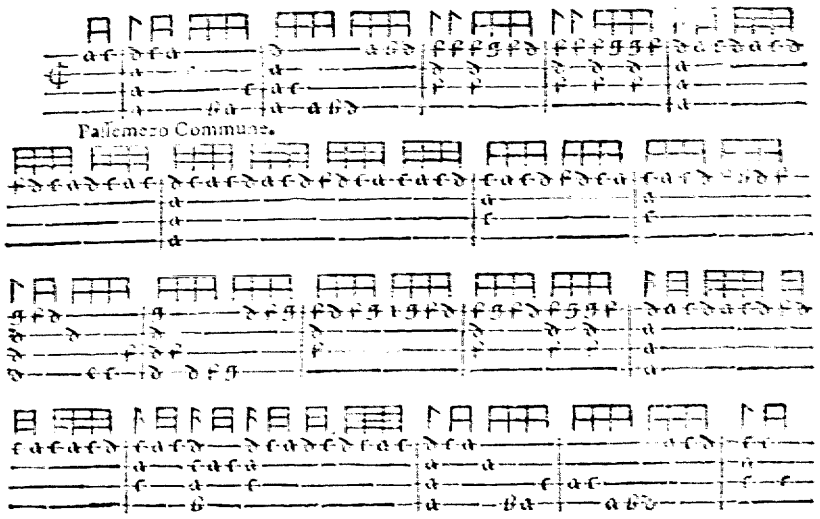
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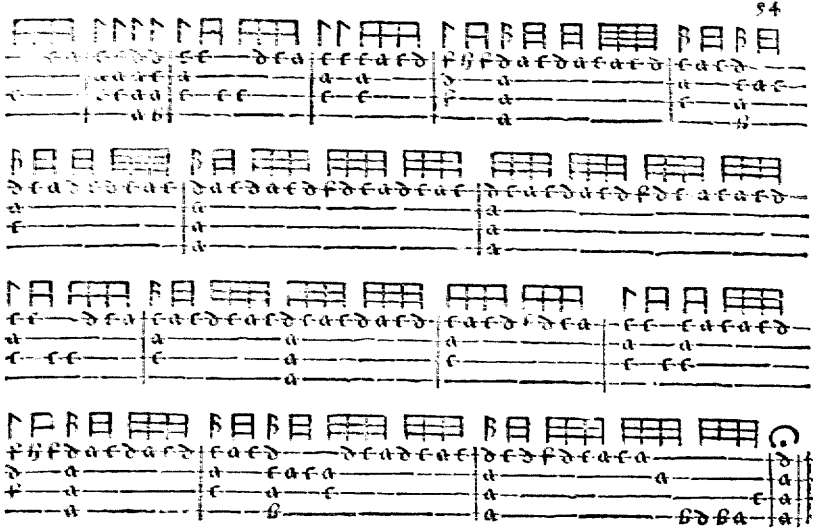

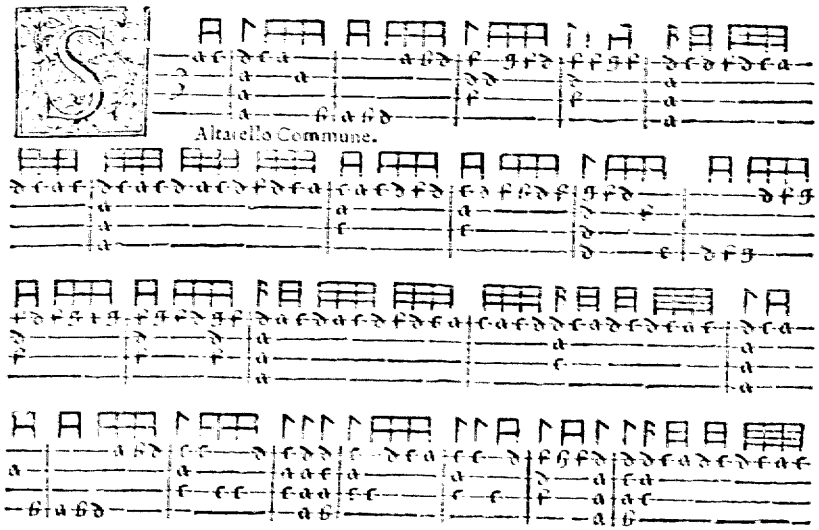
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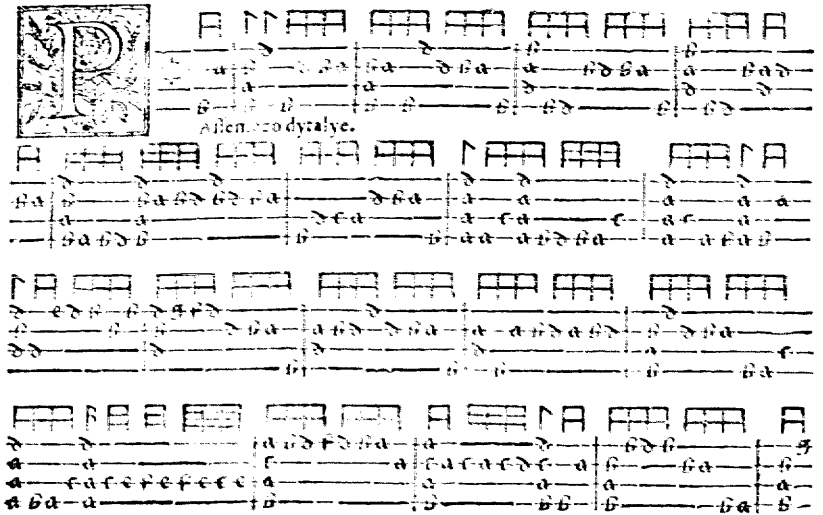
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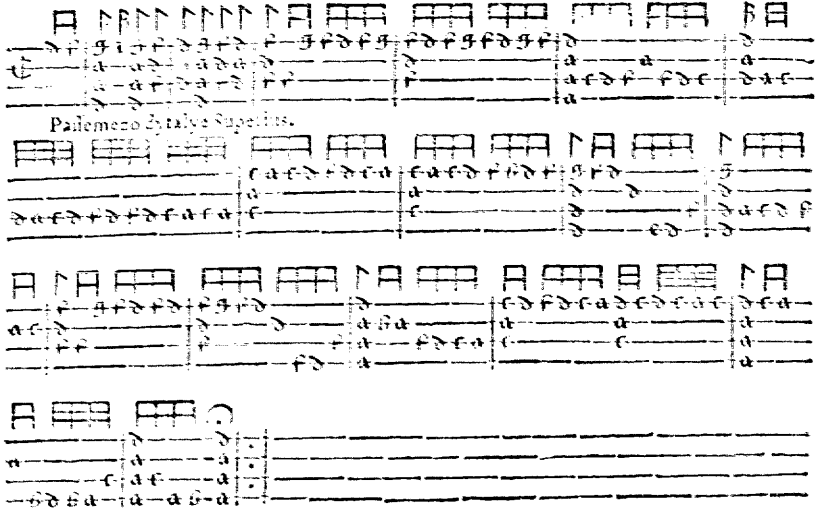
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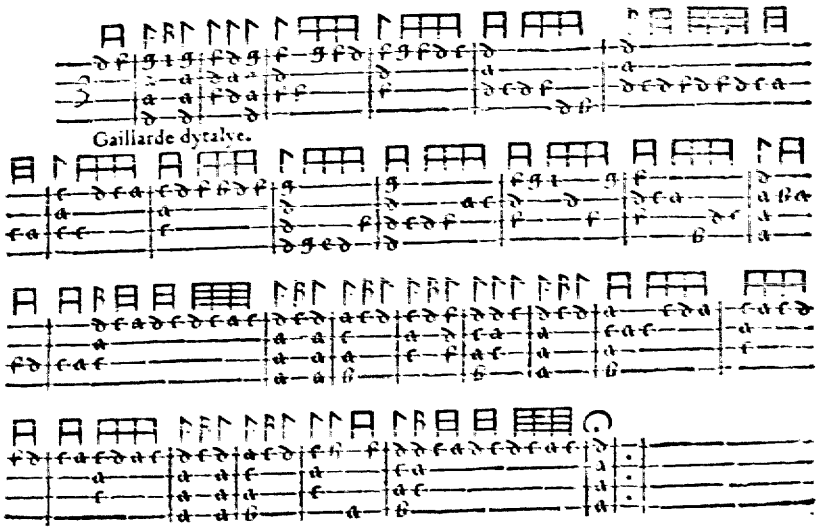
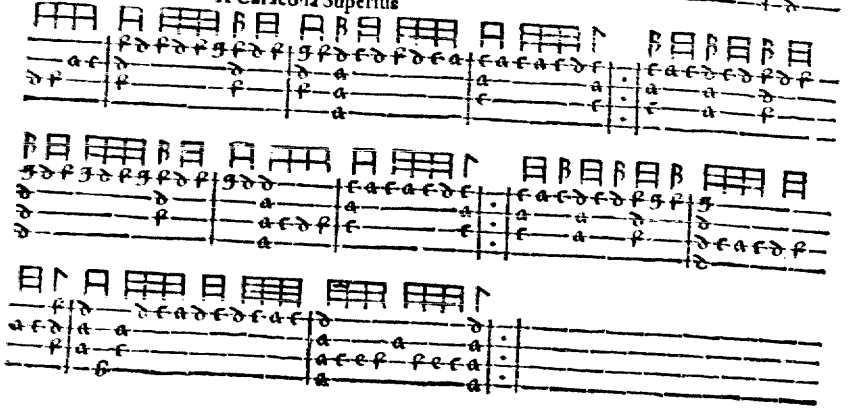
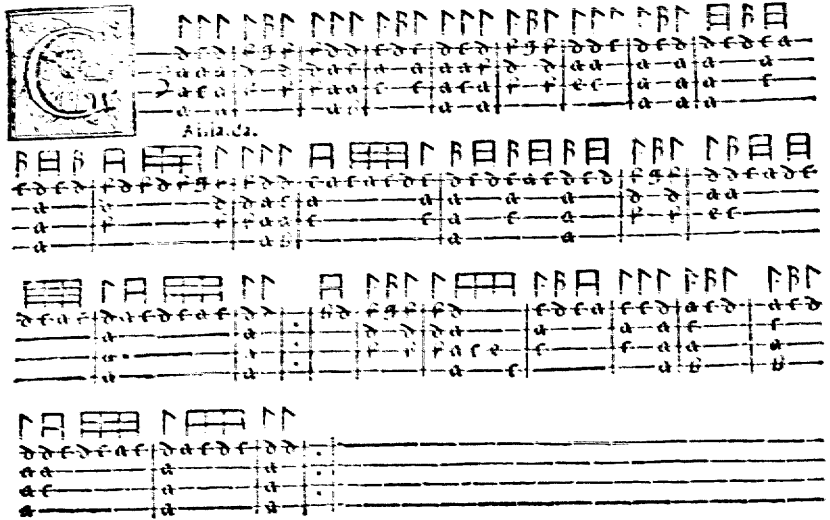


A Caracolla Superius



Hespaña.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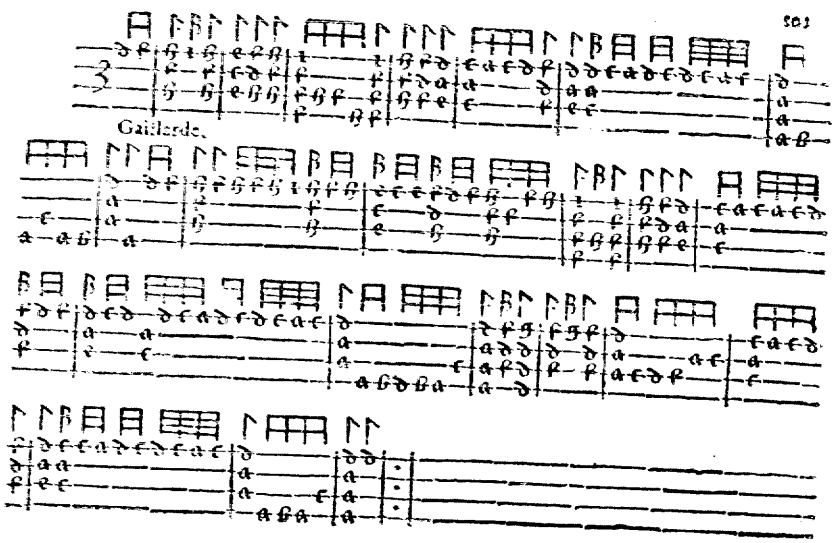
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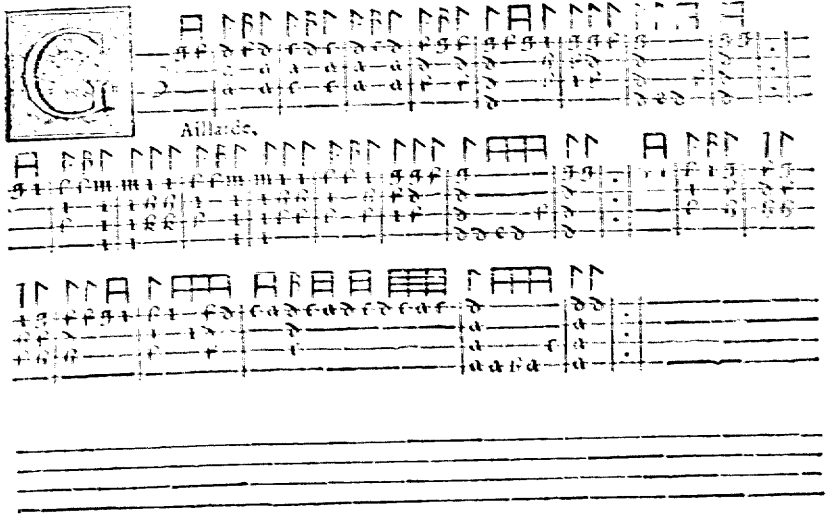
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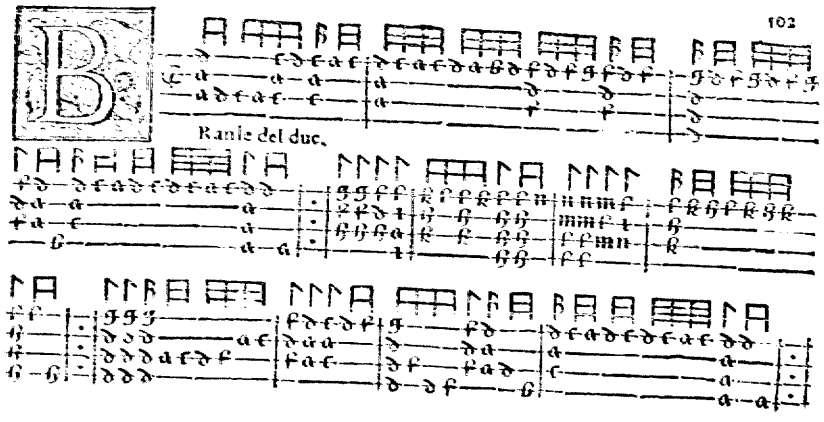
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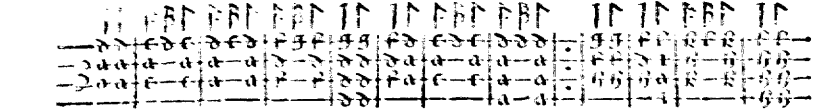

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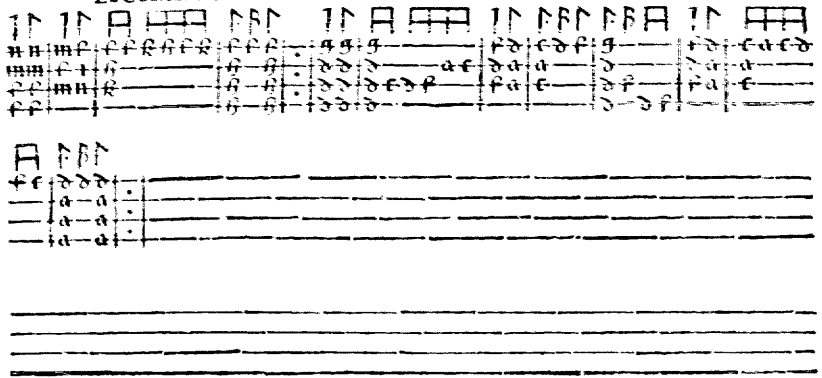

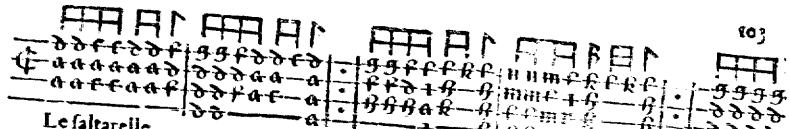

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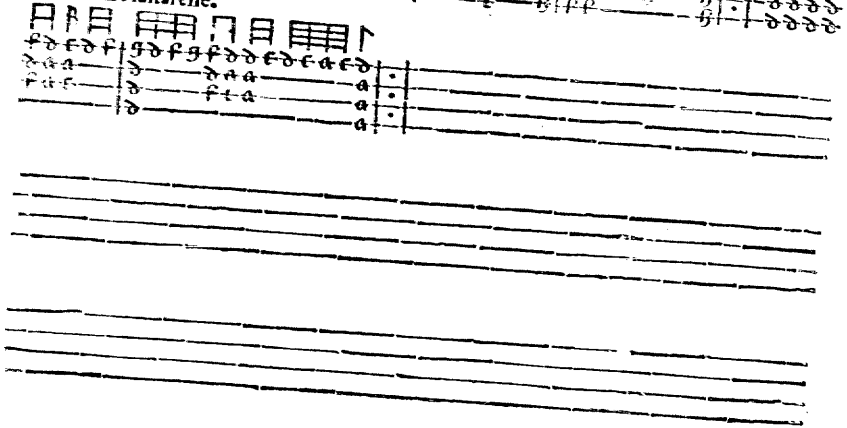

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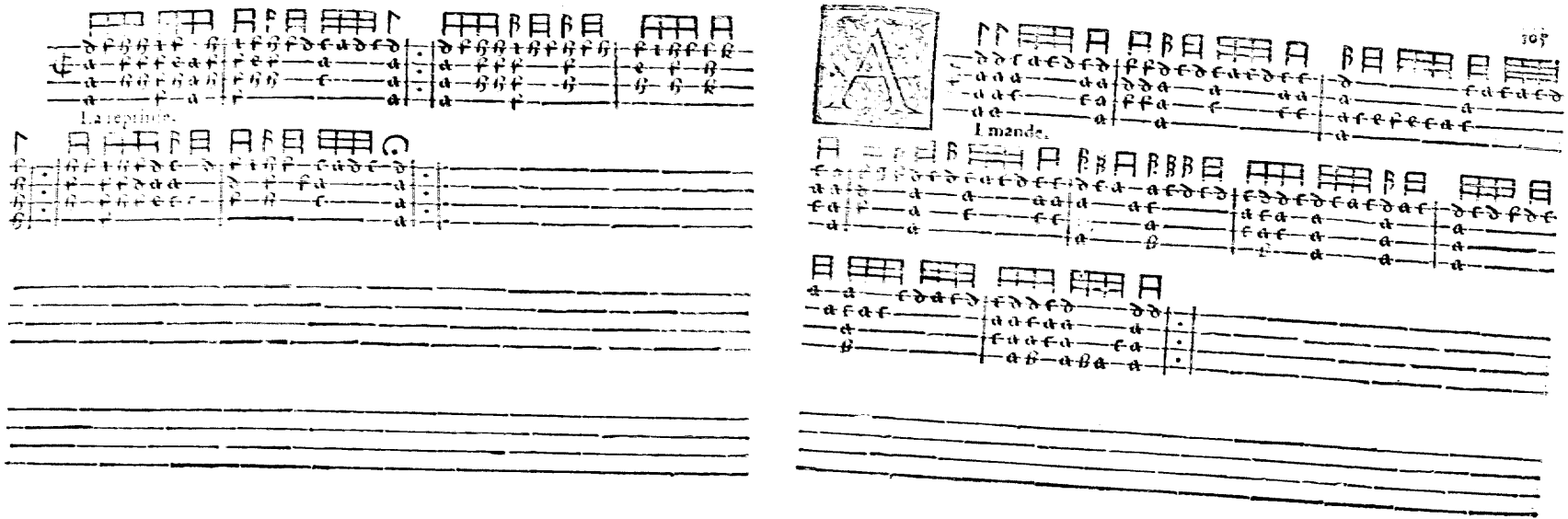
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A Reprime.

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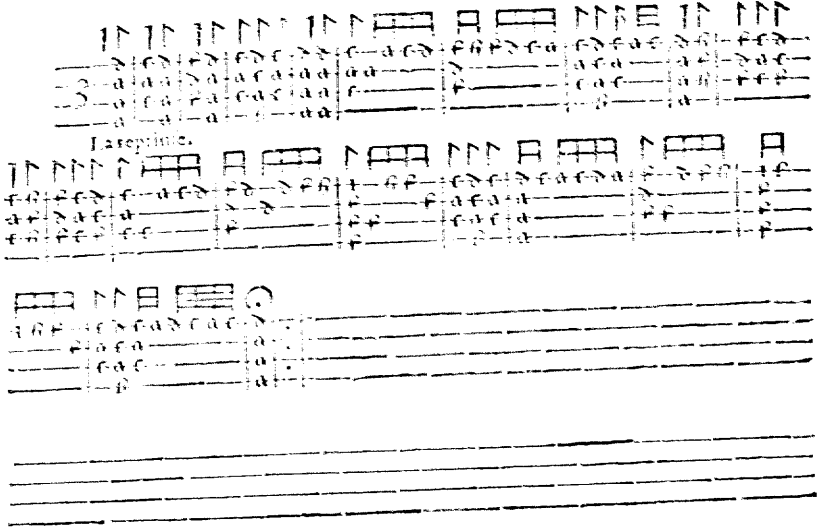
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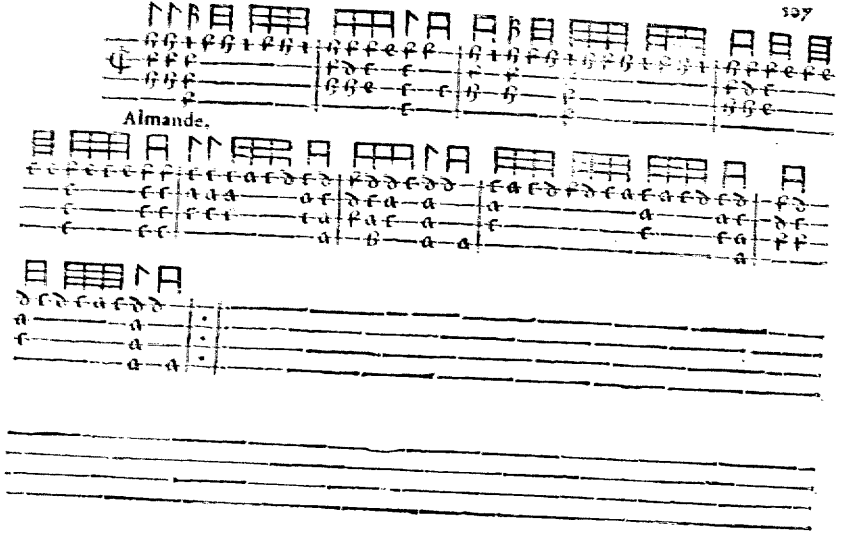
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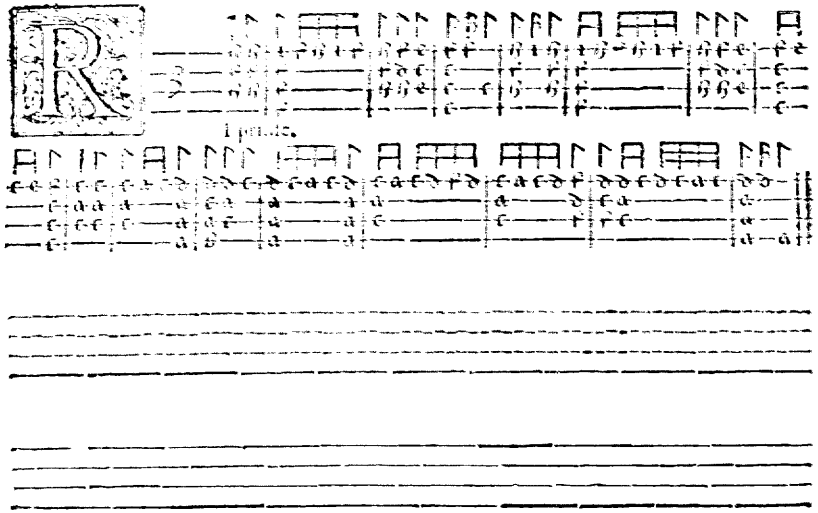
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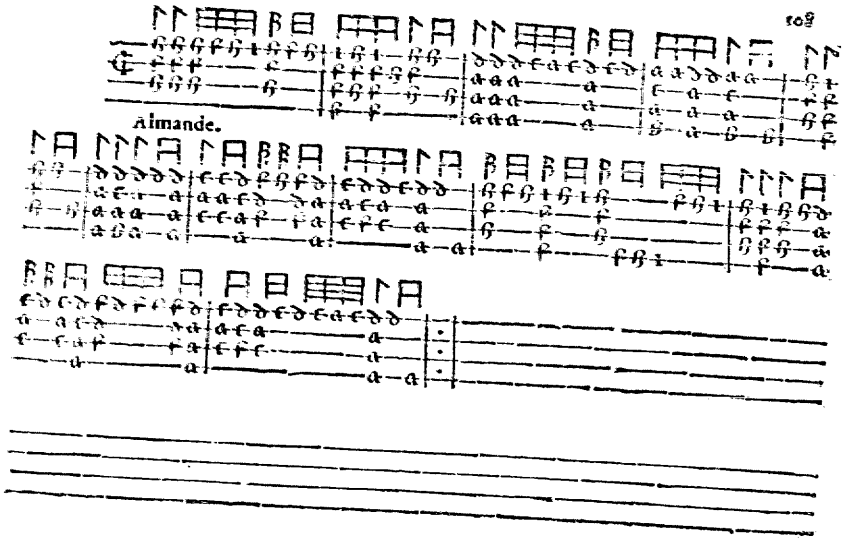
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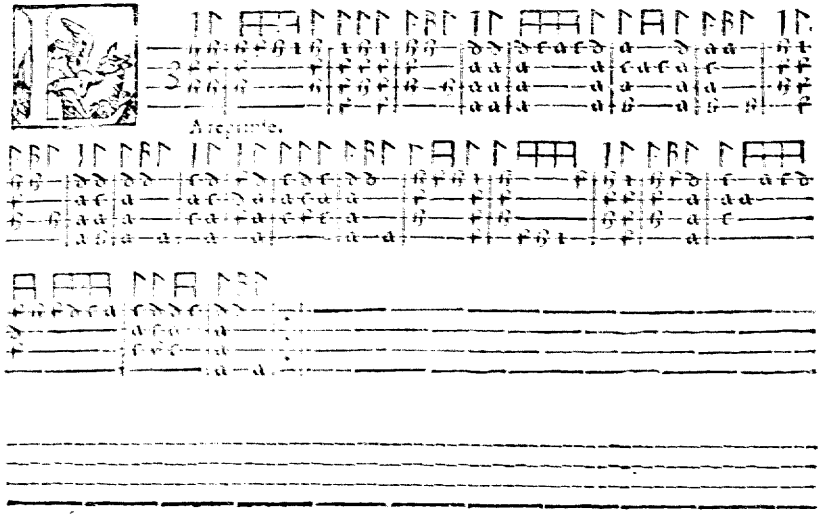
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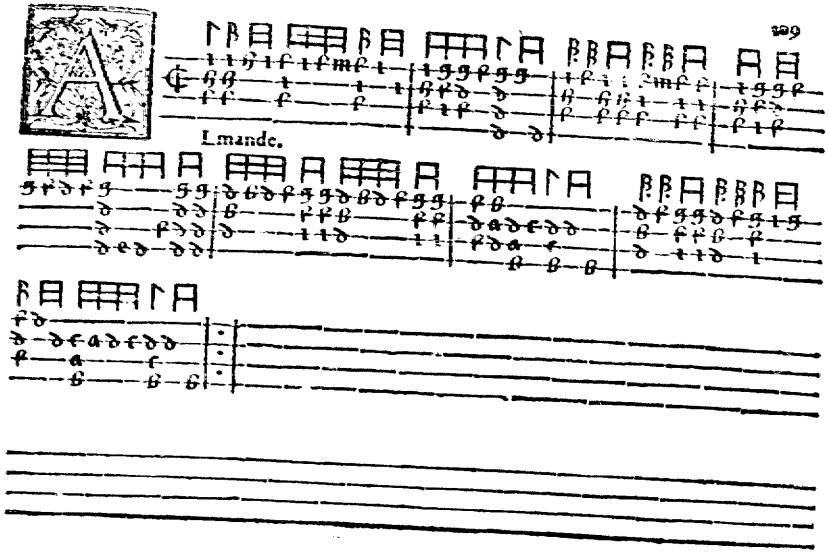
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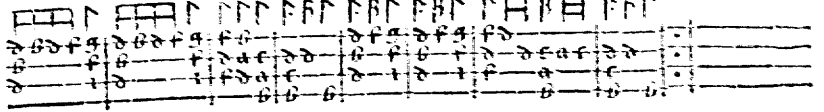

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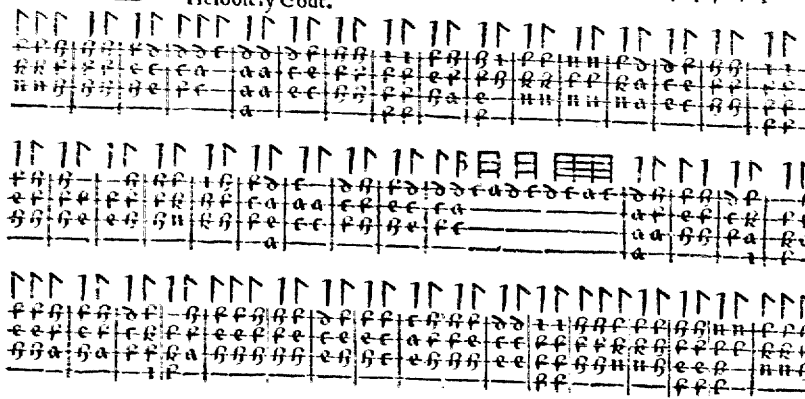

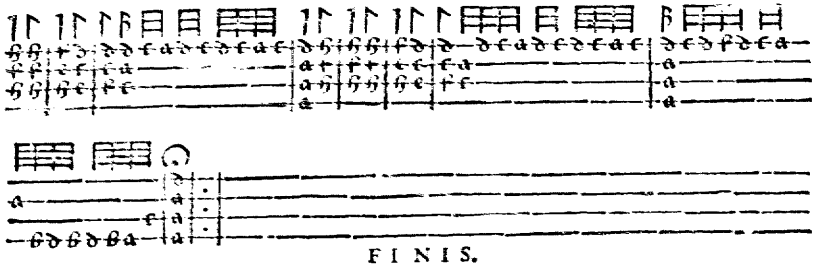

FINIS.