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Hortvlvs Cytharae, In Dvos Distinctvs Libros, Qvorvm Prior Cantiones Mvsicas Longe Pvlcherrimas, Passomezo, Paduanas, Galliardes, Alemandes, Branles, ad vsum vulgaris Cytharæ: Posterior similiter Cantiones Musicas Passomezo, Alemandes, ... continet. ... Acceßit præterea breuis [et] dilucida in Cytharam Isagoge, qua suo marte quilibet artem pulsande Cytharæ addiscere poßit facilimè.

[Musikdruck], Lovanii: Antverpiae: Phalesius: Bellerus, 1570

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HORTVLVS CYTHARAE, IN DVOS DISTINCTVS LIBROS, QVORVM PRIOR

CANTIONES MVSICAS LONGE PVLCHERRIMAS, PASSOMEZO, Paduanas, 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 deniq; inserta sunt passim carmina, pulsanda tribus Cytharis ita inter se coaptatis, vt Tenor, diatessaron, 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 Academiæ Rostochiensis

Louanij apud Petrum Phalesium, Antverpiæ apud Ioannem Bellerum. Anno M. D. LXX.

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IN LAVDEM HORTVLI CYTHARÆ, CARMEN.

HEsperidum valeant, valeant & Adonidis horti,
Quique oculos fragili pascere flore solent.
Hortulus hic, flores, nullo quos Syrius æstu,
Frigore vel Boreas perdere possit, habet.
Hic curas abigit, fessæ quoq; gaudia menti
Et solida, & nullo felle subacta parit.
Hunc eme, qui callere cupis non segniter artem
Aurea quæ Cytharæ tangere fila docet.

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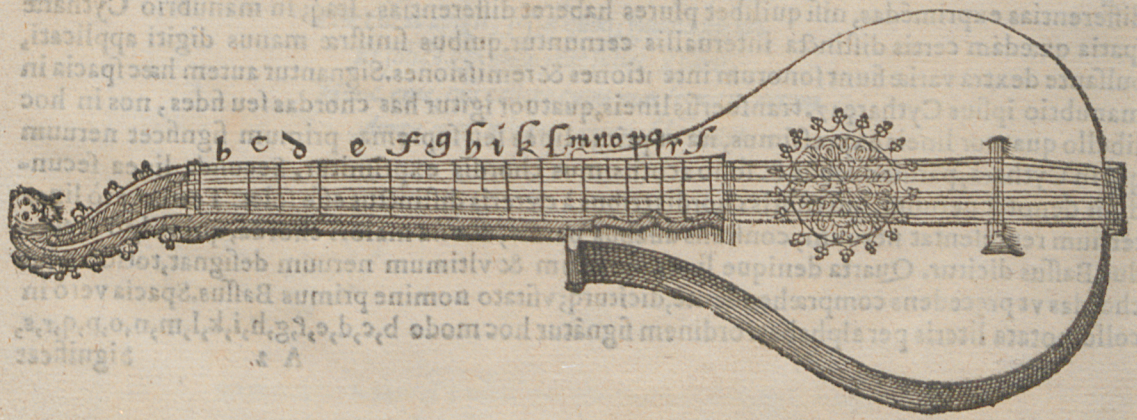
IN VSVM CITHARAE INTRODVCTIO.

CVM Citharæ vſus non ſit omnibus planè perſpectus atq; cognitus, idcirco quo magis Muſices candidatis,& minori ſumptu, & breuiori temporis ſpacio ars conſtaret, vſum eſt in eorum fauorem quædam prę̃mittere, quæ alioqui à prę̃ceptoribus non niſi longo temporis tractu,& numerato diſcuntur 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 ꝑ vno tãtũ accipiũtur & pulſantur neruo, itaq; tres illæ neruorũ terniones ſingulos tãtum valẽt neruos, relqui 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 Cytharę 17. tranſuerſis lineis, quatuor igitur has chordas ſeu fides, nos in hoc libello quatuor lineis expreſsimus, ita vt prima linea ſeu ſuprema, primum ſignficet 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, totidemq́ue chordas vt prę̃cedens compræhendentẽ, diciturq́; 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 igitur tibi litera ſpacium, cui digitum ſiniſtræ manus applicare oportet. Linea verò cui litera inſcripta eſt, neruum notat quem dextra manu pulſare oportet, & cui etiam digitus ſiniſtræ manus, in ſpatio dicto apponi exactè debet. Cum autem duæ, tres, aut plures literæ ſibi inuicem reſpondent, ac ſupra inuicem vno ordine collocantur, tum ſimul duos, pluresue neruos pulſare cõuenit, ſimulq; tot ſpatijs digitos ſiniſtrę manus applicare, quot literę ſunt numero: niſi cum litera a, ponitur. Hæc enim litera neruum illum pulſandum notat quem linea cui a inhæret ſignificat nullo appoſito ſiniſtræ manus digito. Sic igitur habes & literã & linearum ſignificationes expreſſas, per quas omnes vocum differẽtiæ perficiuntur. Quæ vt melius intelligantur, ſubiecimus ſchema manubrij ipſius Citharæ, cum fidibus & tonorum interuallis ſignatis.



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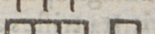
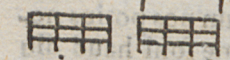
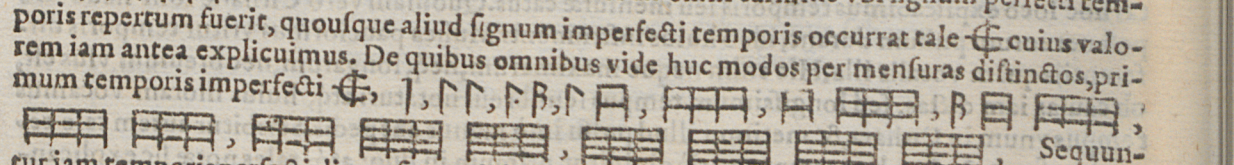
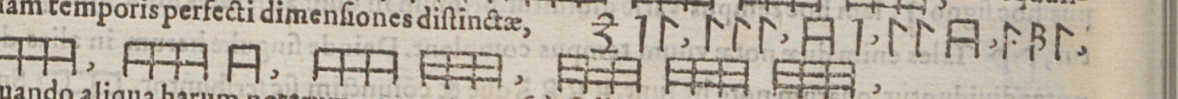
IAM verò tempeſtiuum eſt de temporis menſura rem totam in compendium contrahere. Cuius ſecundum locum diximus eſſe in Muſica: non enim parum elegantiæ addit harmoniæ ipſa celeritatis & tarditatis cantus variatio. Hac ſiquidem magnopere animi mouẽtur auditorum, in quemcunq; affectum tandẽ placuerit: Ita triſtes animi motus lentis grauibuſq; prouocantur cantibus. Contra hilaritatem concitantur animi, concitatiori Muſica. Verùm nos potius notas hoc loco explicabimus temporis ſeu menſuræ cãtus. Quoniam verò Citharæ ſoni haud diu poſt neruorum pulſum durant, ideo huius inſtrumenti Muſica paucioribus vritur temporis differentijs quàm vocalis illa. Hic enim neque maximarum, neq; longarum, nec breuium vlus eſt, ob cauſas iam dictas, ſed longiſsimum tempus ſemibreui notatur: atq; huius moram vocamus tempus vnum in Cithara, & metimur illud pulſu imò manus aut pedis. Scribitur autem tale tẽpus hoc ſigno ⌉. Iam hoc tempus variè diuiditur, primum in duo: atq; tales notæ ſic explicantur, ⌉⌉ Tales enim duæ notæ vnum tempus complent. Deinde ſingulæ harum in alias duas notas diuiduntur, quarum notę hę ſunt, ♭ ♭ ♭ ♭ quę & cõiunctim ſic ſcribuntnr. ▭ Sufficiebant hæ notæ temporiſq; diſtinctiones ad harmoniæ ſuauitatem: verùm elegantia artificum alias in ſuper addidit. Diuiſerunt ergo vnum tempus in octo ſpatia, quorum notę ſic ſcribuntur ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ vel coniunctim ſic. ▭ ▭ Tales igitur octo notæ vno tẽporis ſpatio omnes pulſare oportet. Quin etiam aliquando ſedecim vno temporis tractu notas percurrũt quidam, tales notę ſic ſcribuntur. ▭ ▭ ▭ ▭ Demùm & hoc ſcire cõuenit, quot notę quibus punctus adiacet à latere, eæ augentur dimidio ſui valoris: vt hæc ⌉· valet tan-

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

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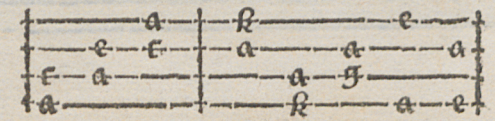
Sunt & alia quędã ſigna q̃ ignorare nõ decet artificẽ tale ſignum ℣. repetitionem ſignificat carminis ab initio vſque ad illum locum priuſquam dinceps pergatur hoc ſignum 𝄐 longiſsimum quem Cythara efficere poteſt, ſonum exigit, cum aliqua ceſſatione: ſiue (vt vocant) pauſa. In fine ſemper ponitur, eo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

MODVS TENDENDI NERVOS IN CYTHARA.

DEmùm 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 Baſsi, ita tendi debent quantum ſine earum leſione fieri poteſt commodiſsimè, maior verò neruis ad octauam infra a prędictis paruis diſtet, proximè deindè ſequentes ita concordaueris, ſi digitum ſiniſtræ manus applices ad c. ſpacium in tertio neruo ac ita attraxeris minores neruos vt par ſit ſonis illis qui à præcedẽtibus minoribus ęditur in quarto neruo nullo applicato digito. Maior verò per octauam quoq; à minoribus diſiungatur, quemadmodum de prędcedentibus dictum eſt. Deindè verò ſecundum neruum ſic tẽdes, vt rurſum digito in e ſpatio illius nerui collocato, ſonus par fiat tertij nerui ſono, maximè verò illi qui à minoribus ęditur. Primum deniq; neruum ſic intendes, vt digito in c, ſpatio ſecundi nerui poſito, parẽ reddat ſonum ſecundo neruo. His ritè obſeruatis Cytharam quã perfectiſsime intenſam reperies ſecundum figuram hic proximè ſubiectam.



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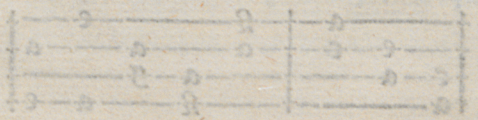

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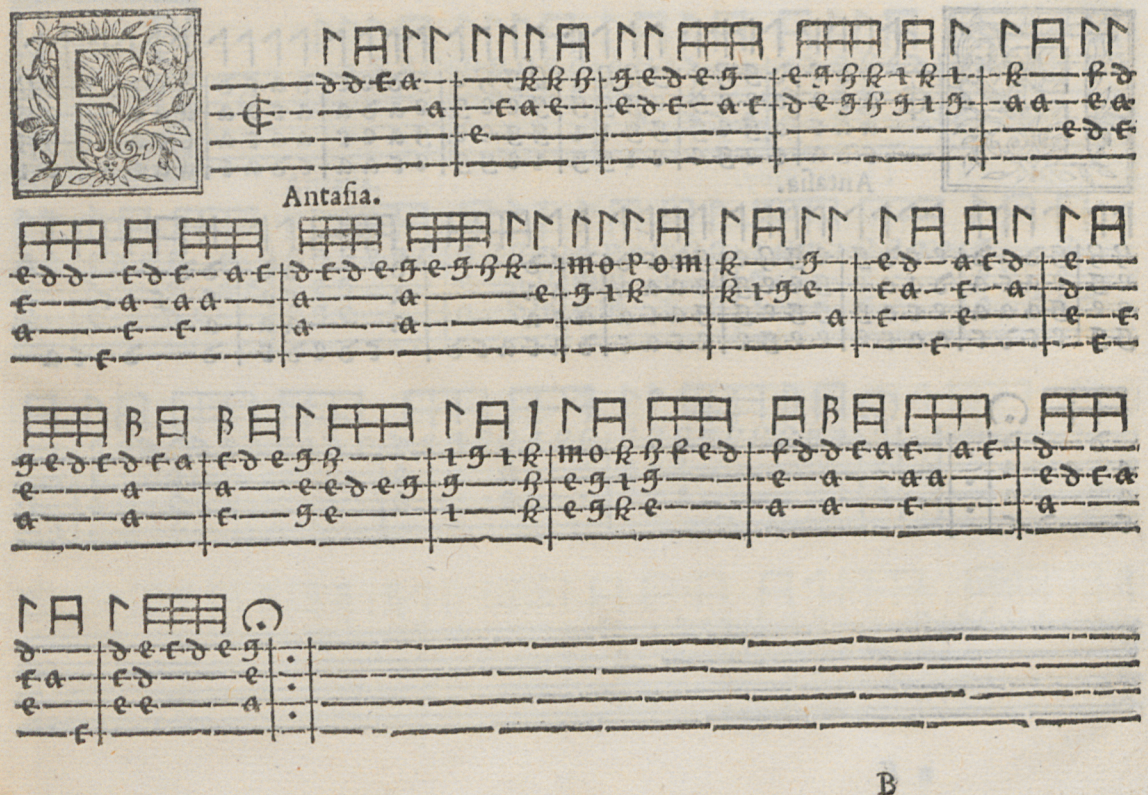

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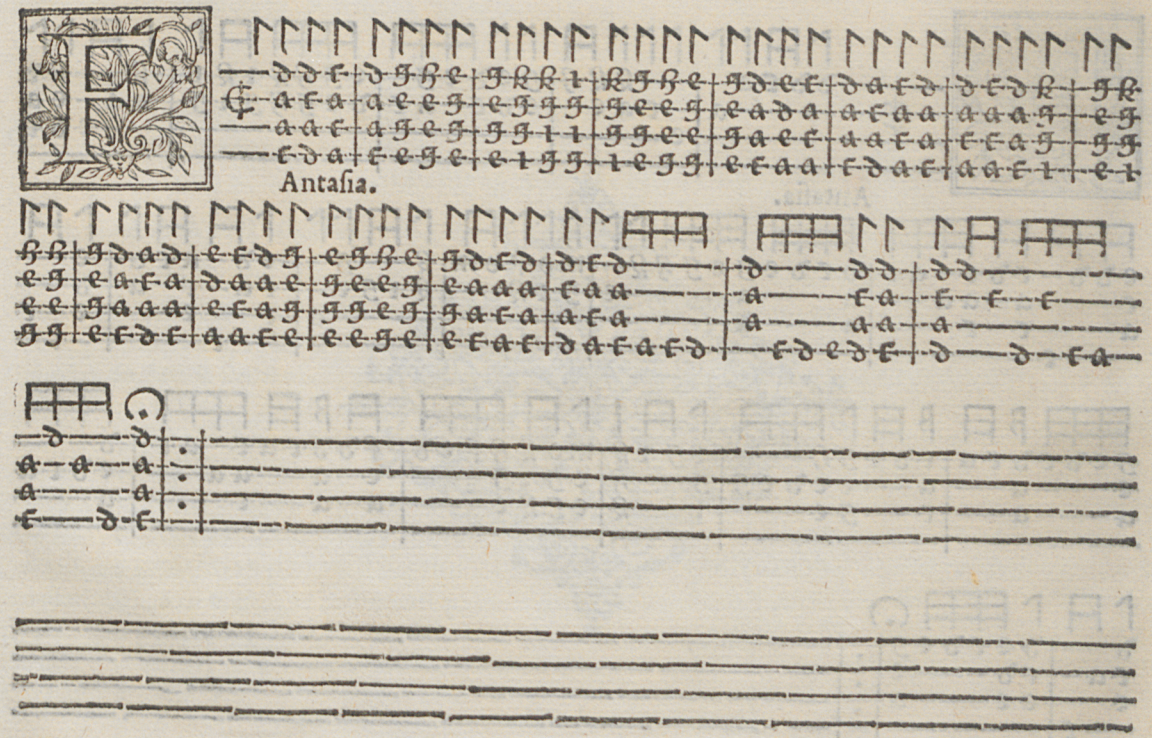

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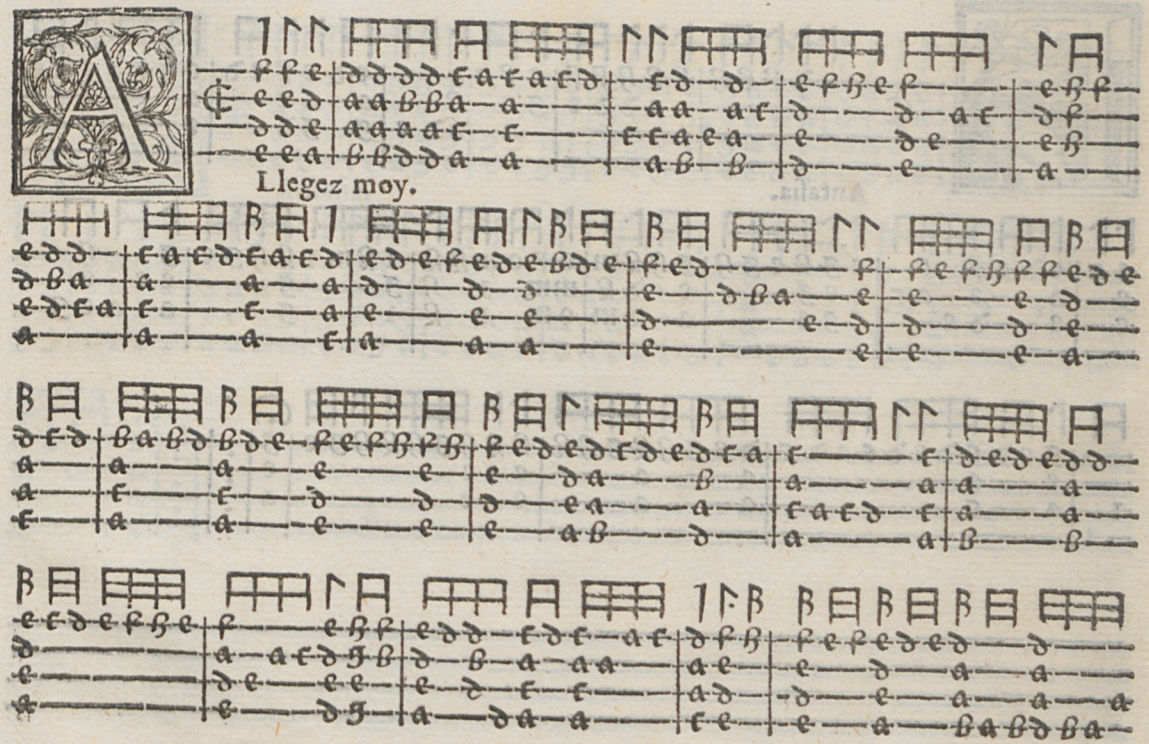

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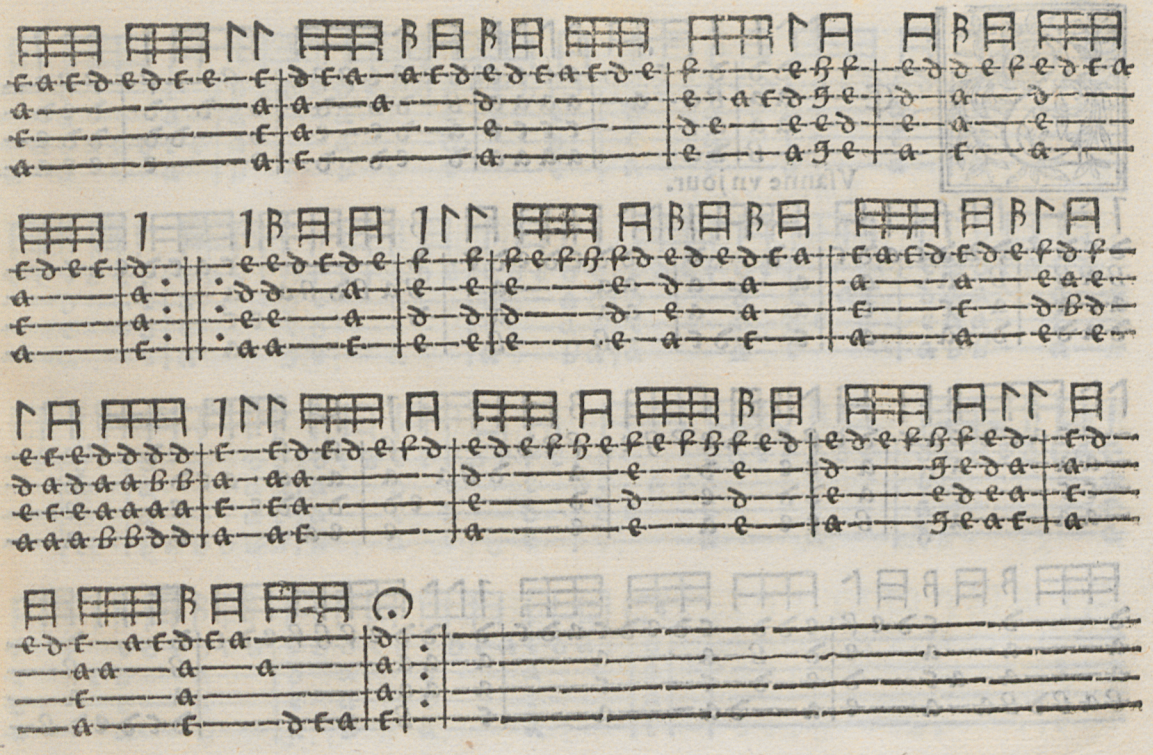

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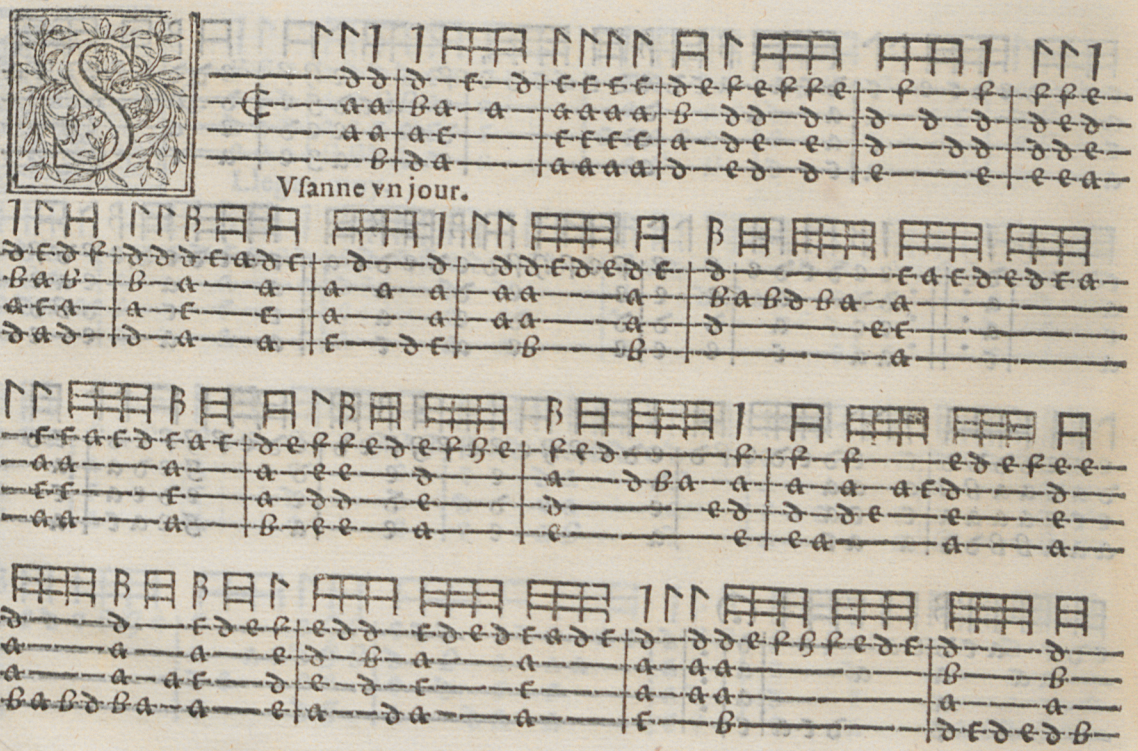
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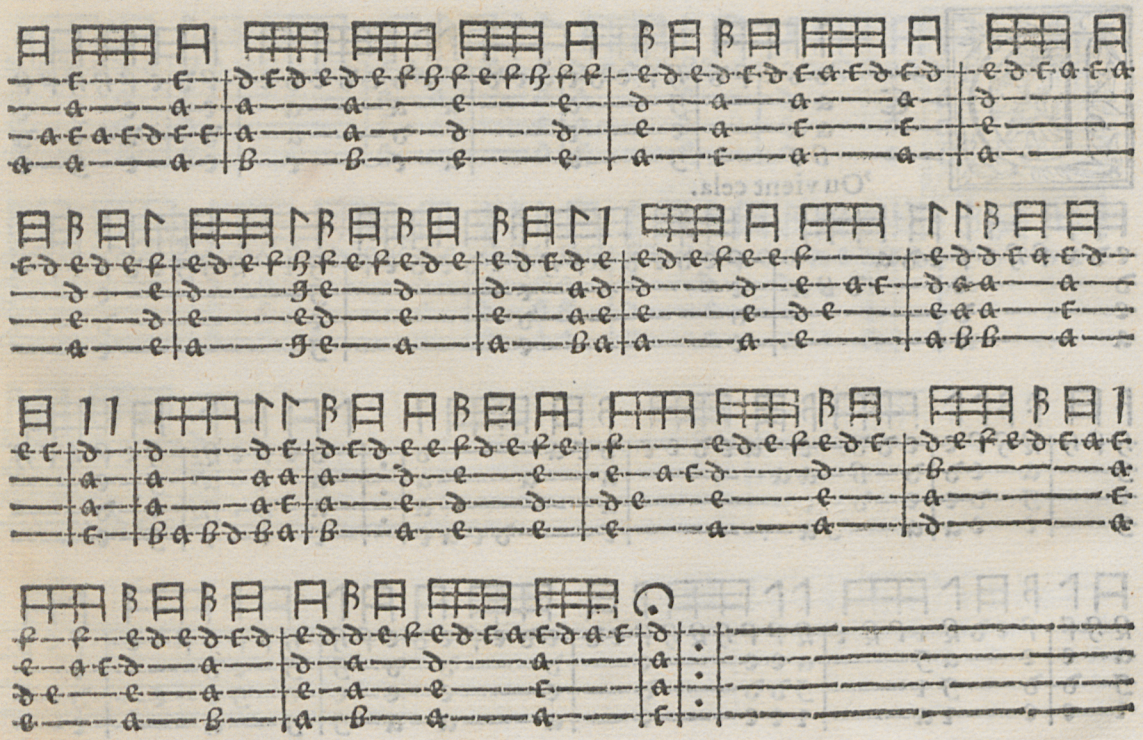

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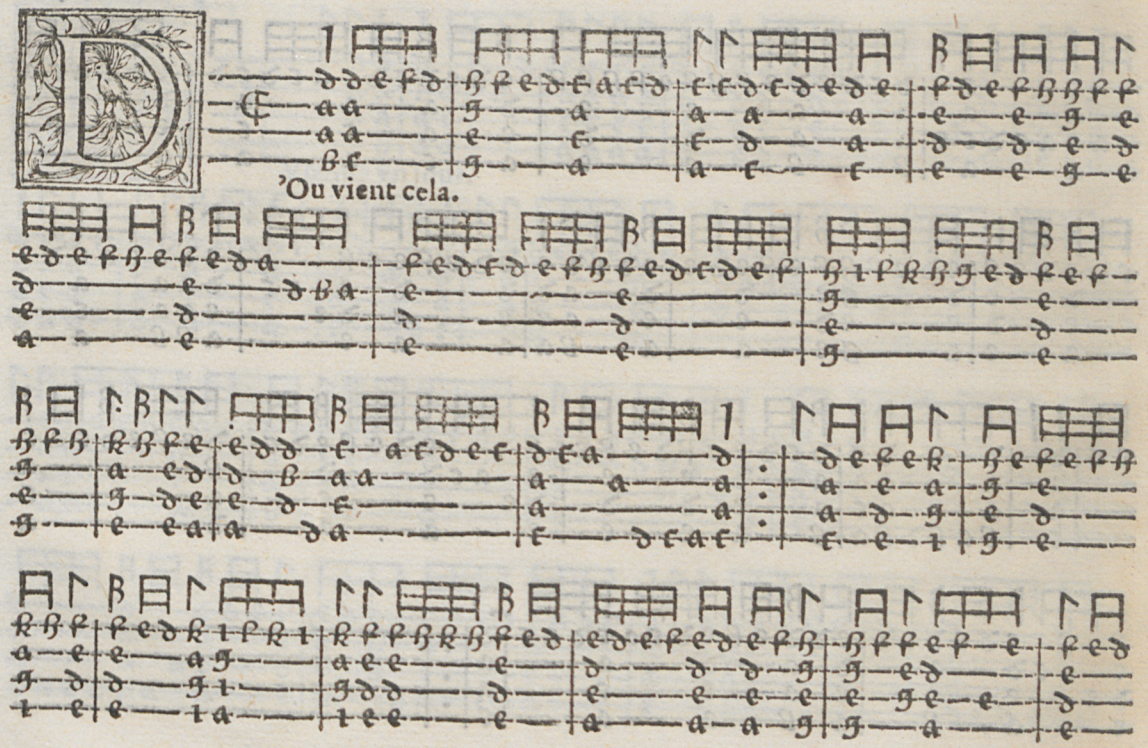

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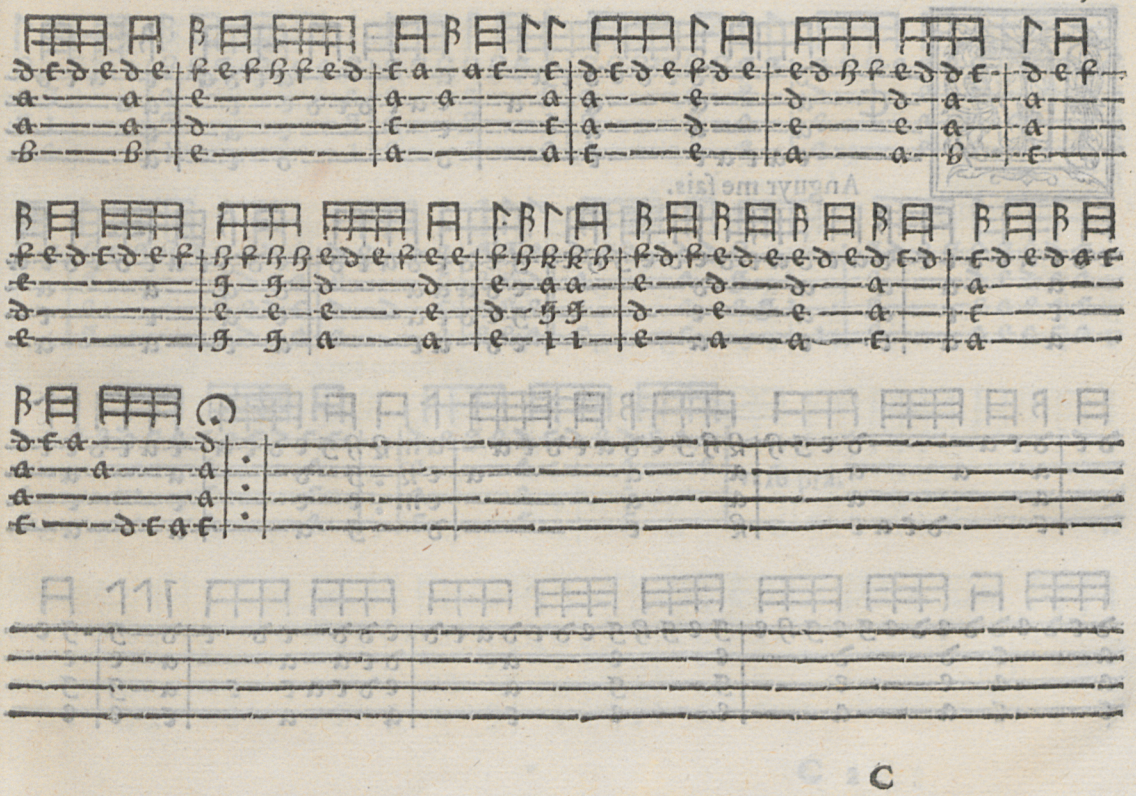

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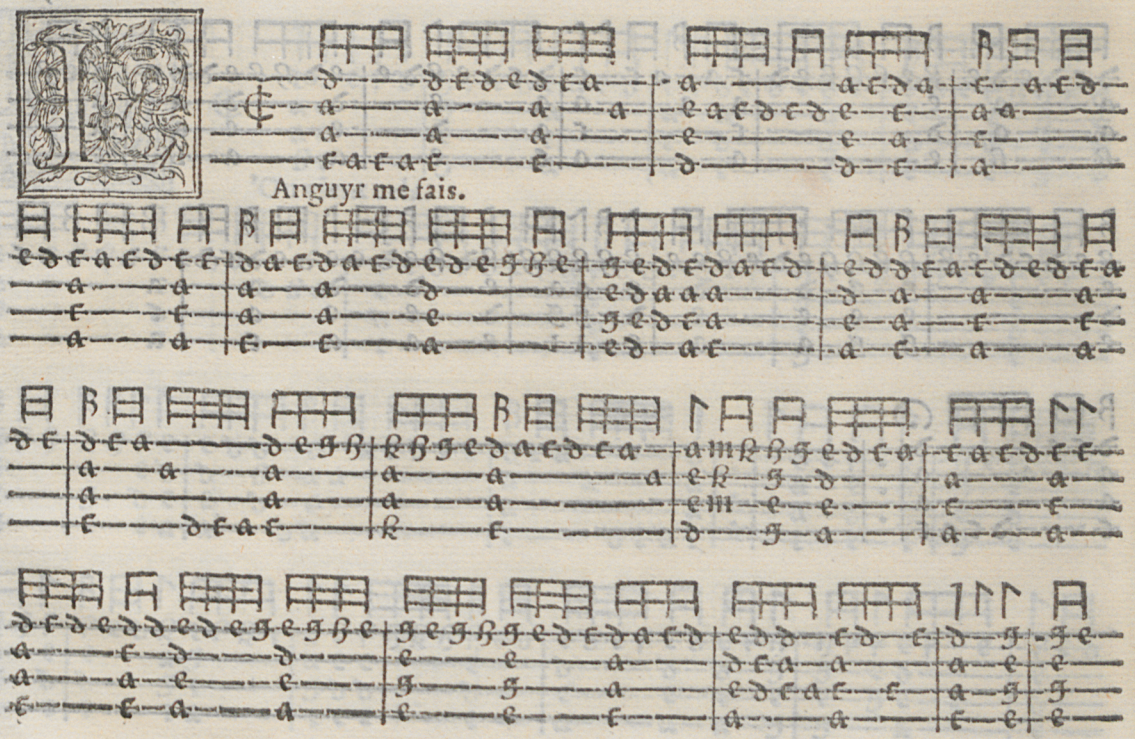
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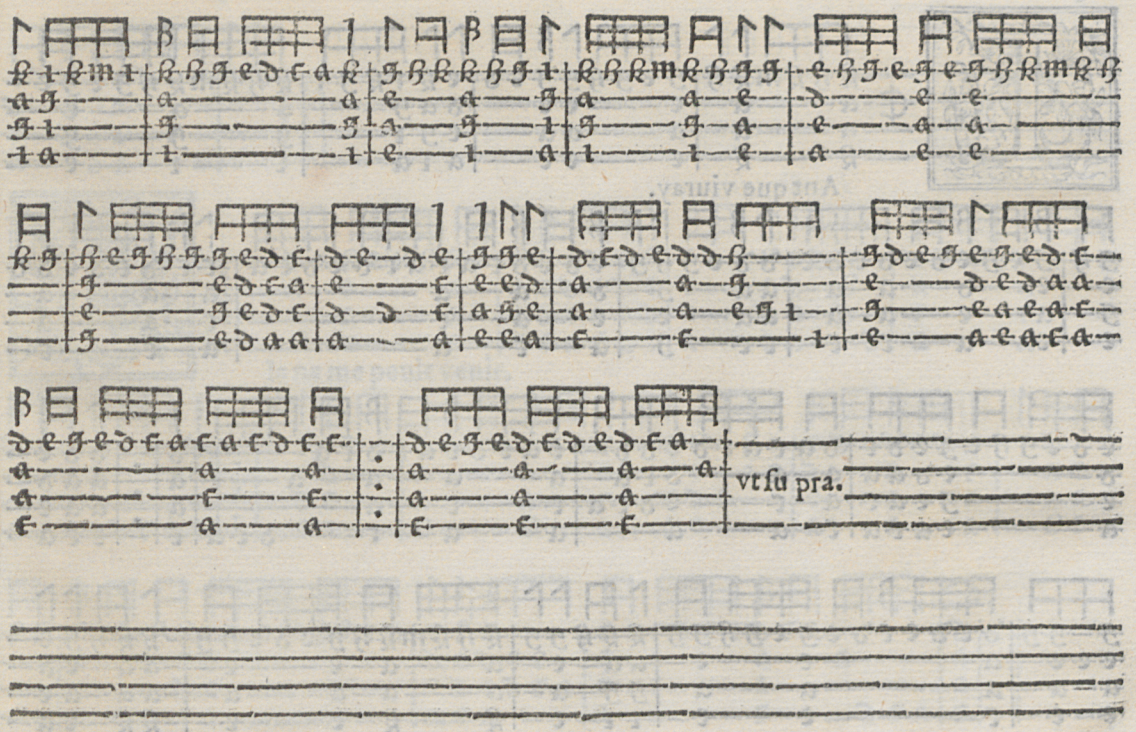
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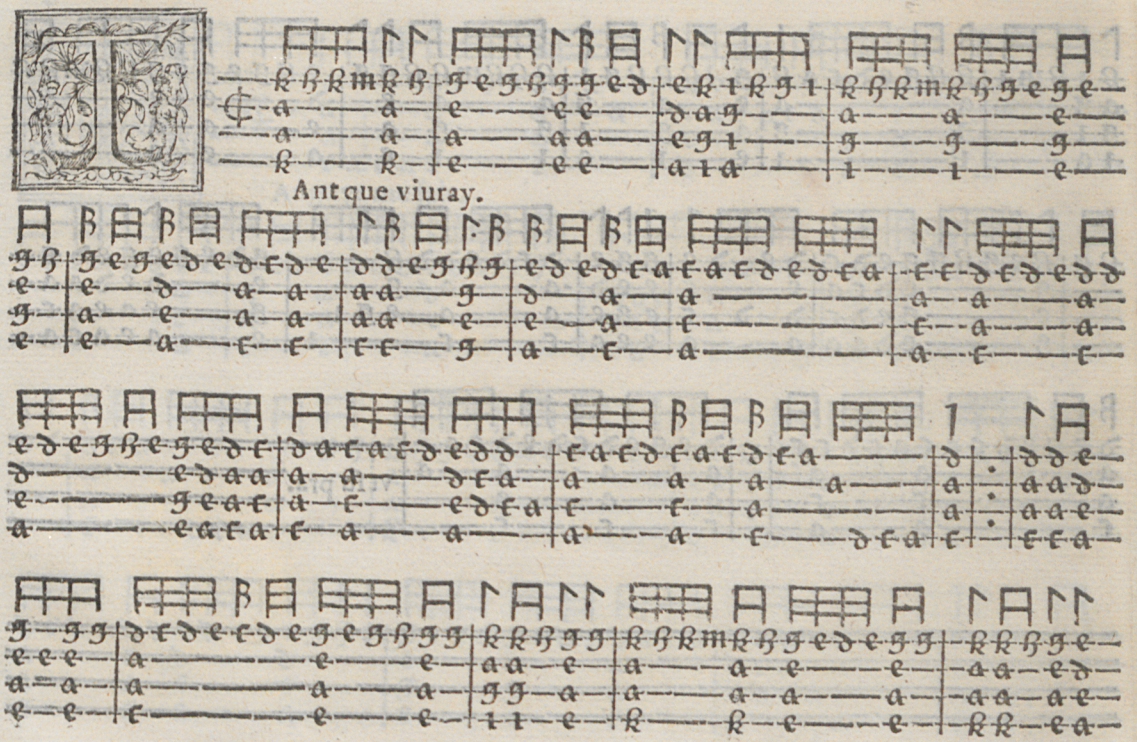
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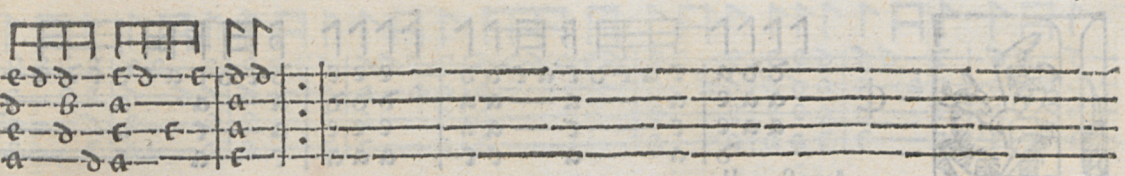



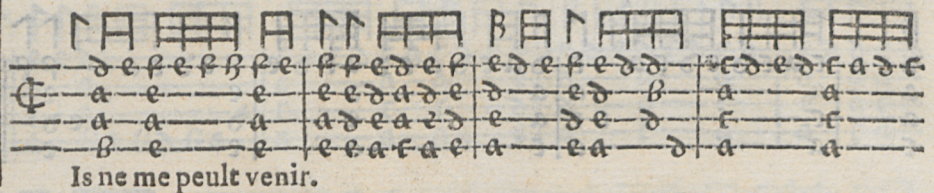

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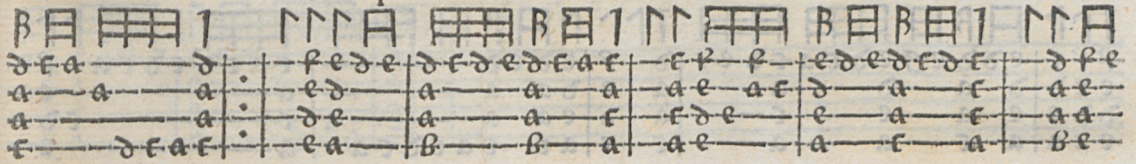

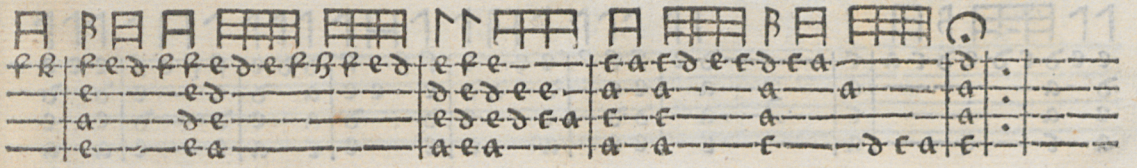

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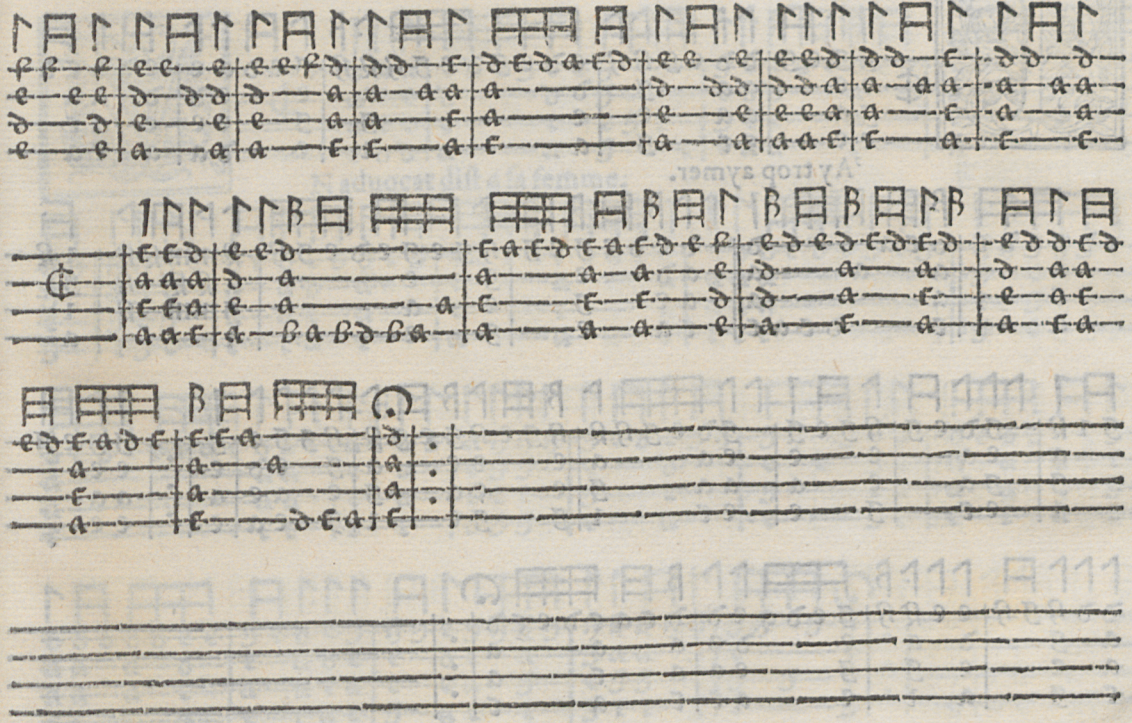

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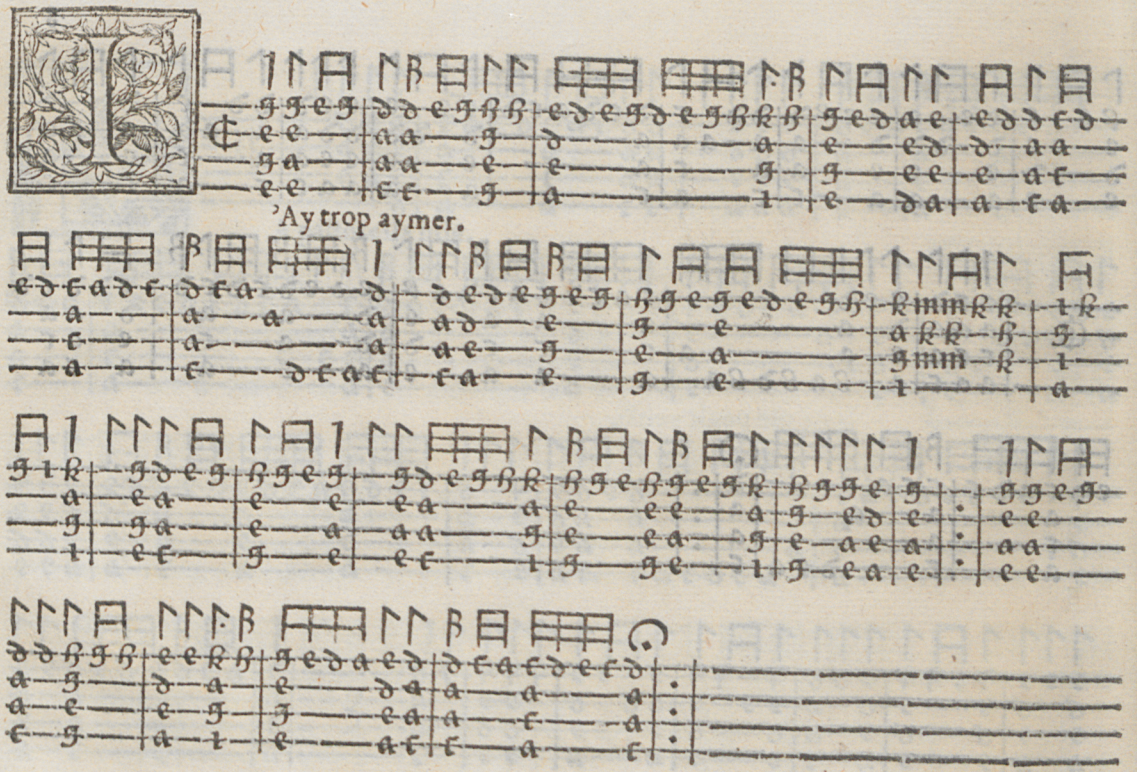

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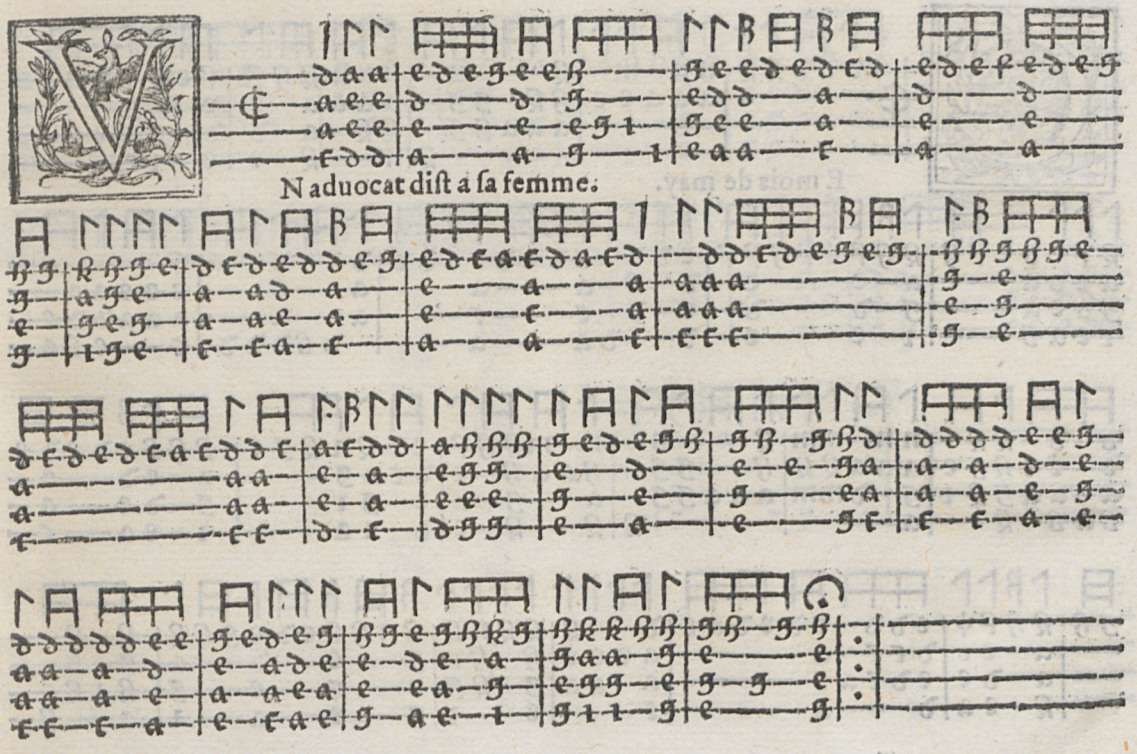
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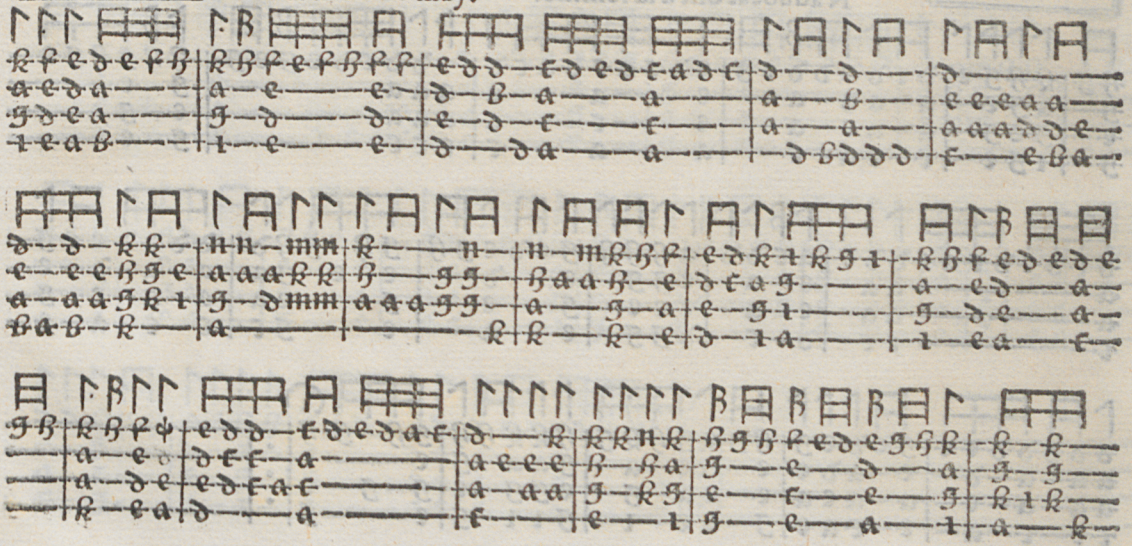

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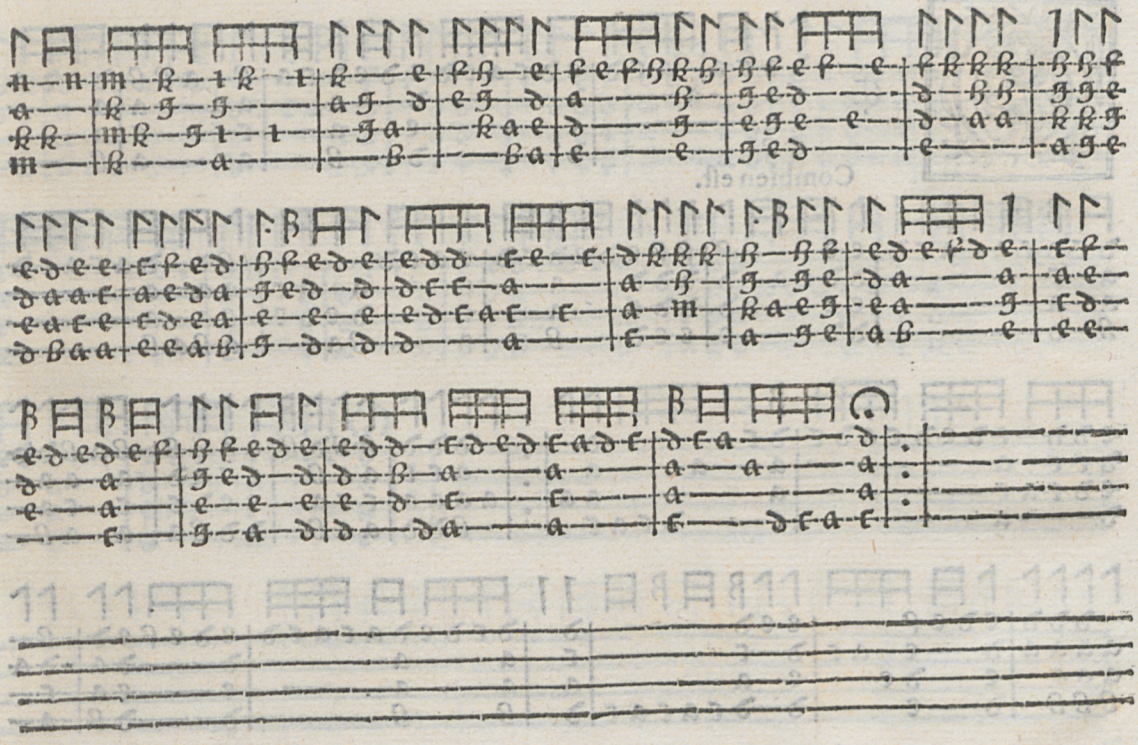

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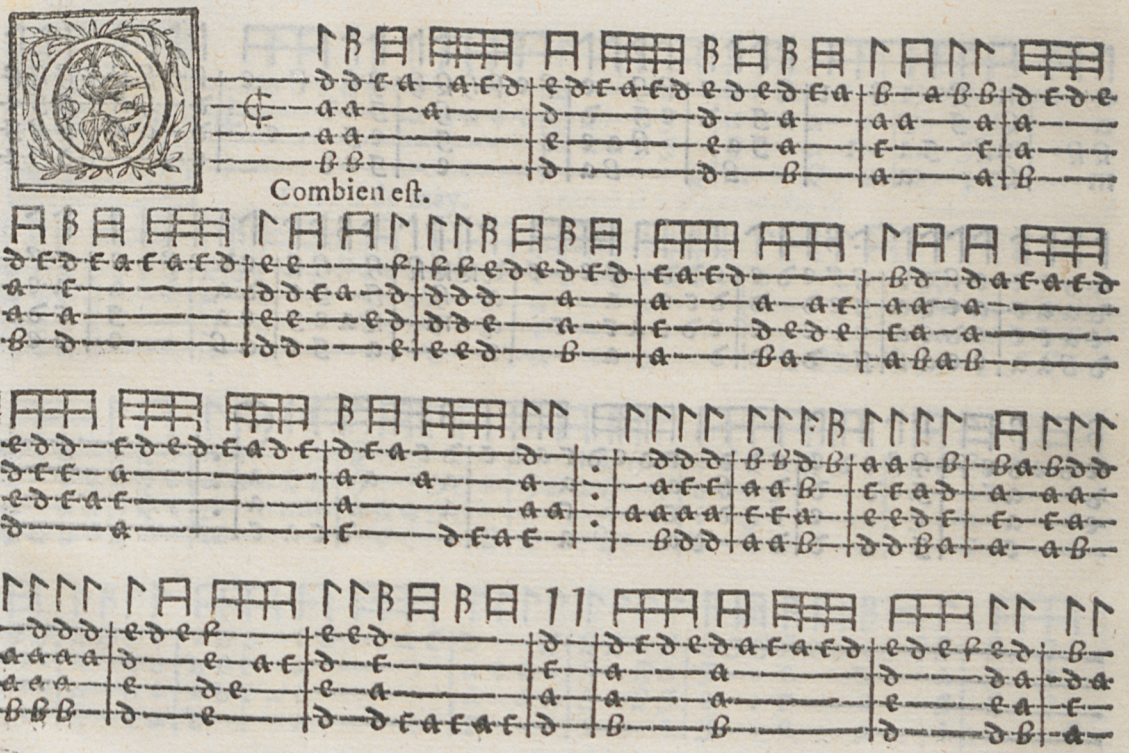

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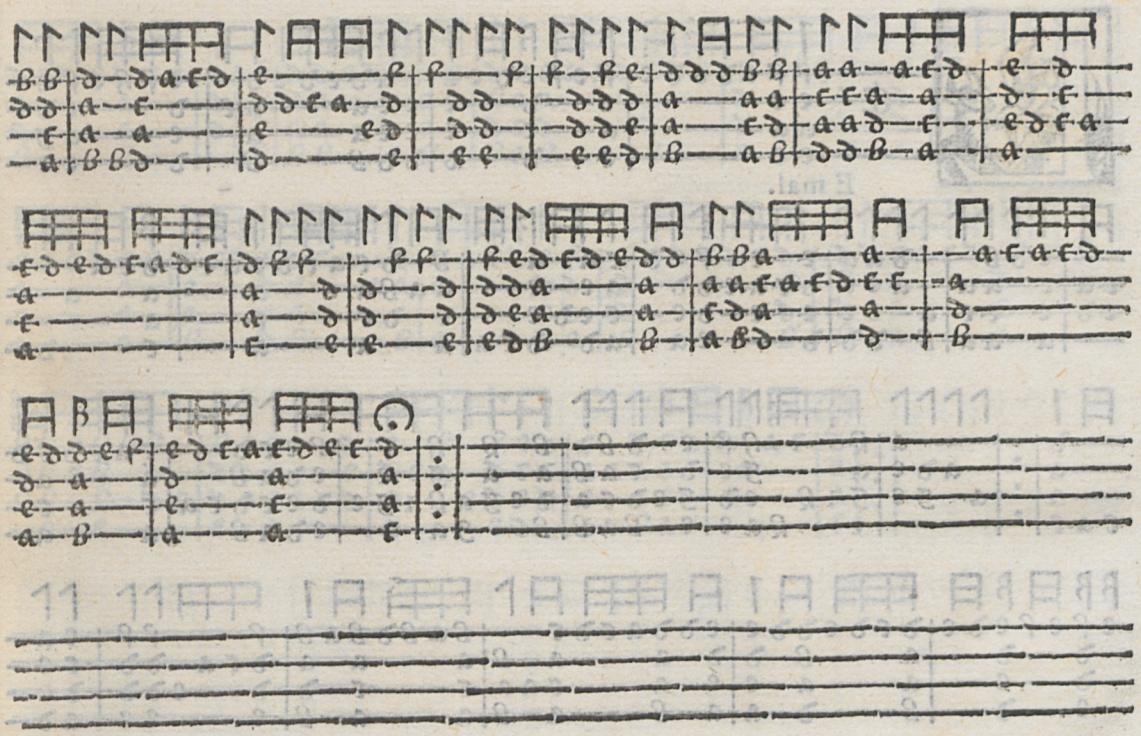

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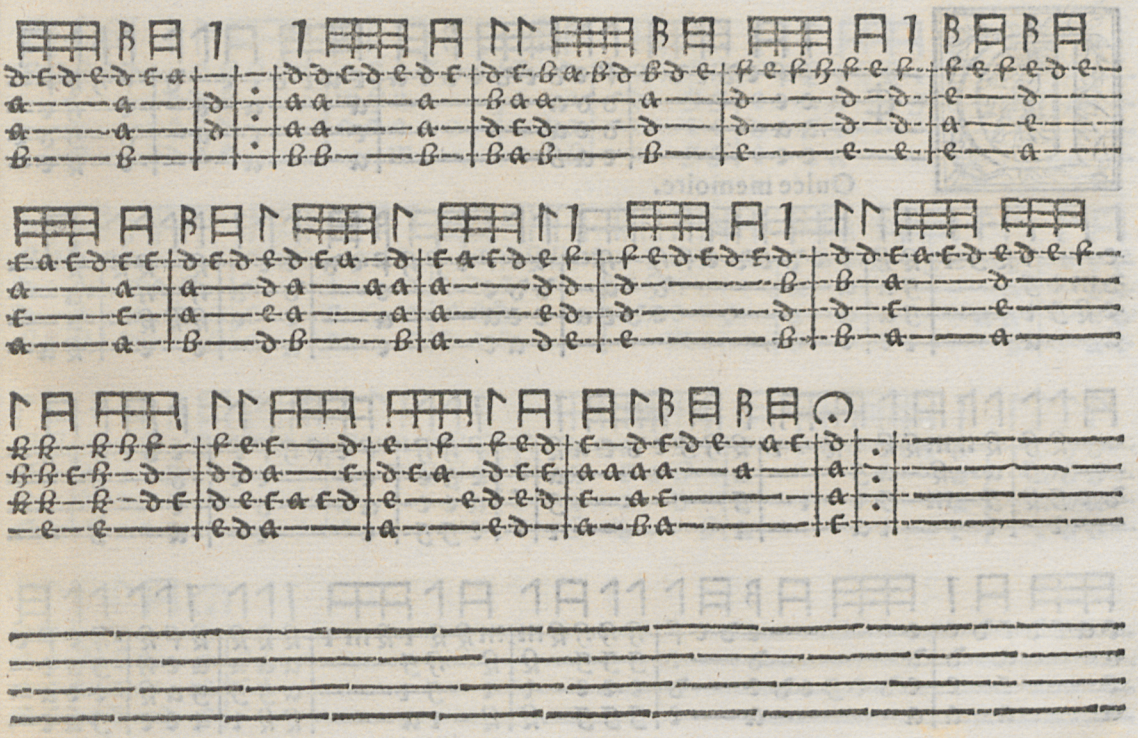

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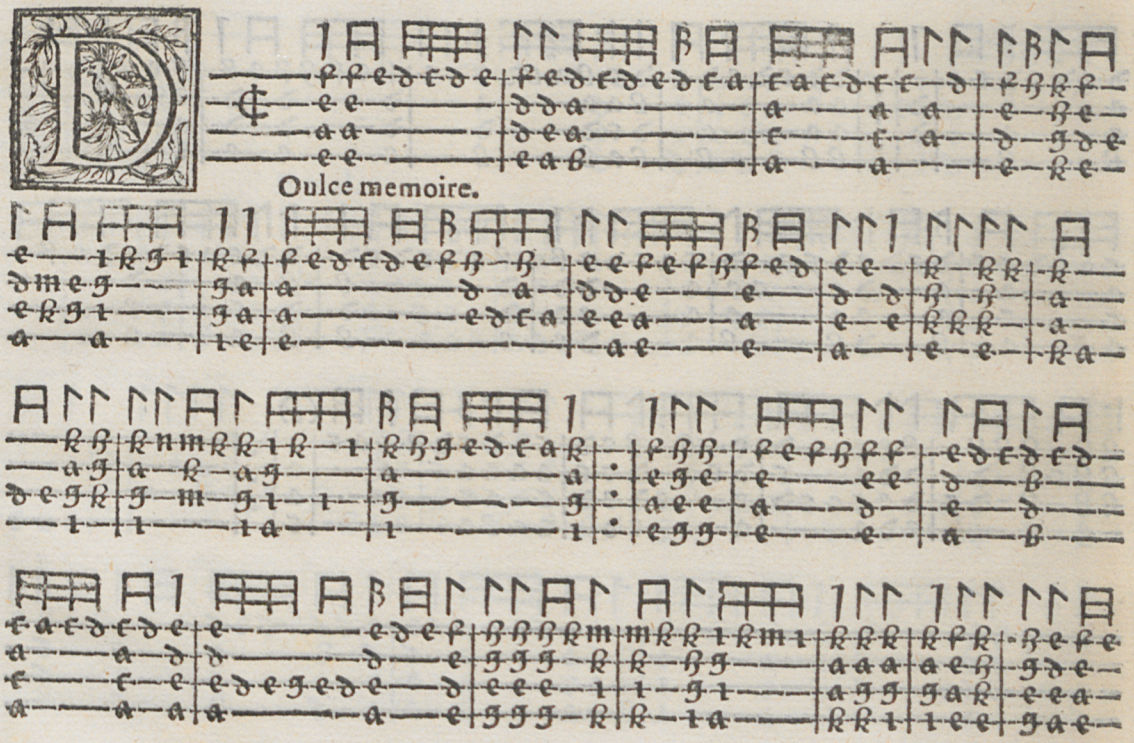

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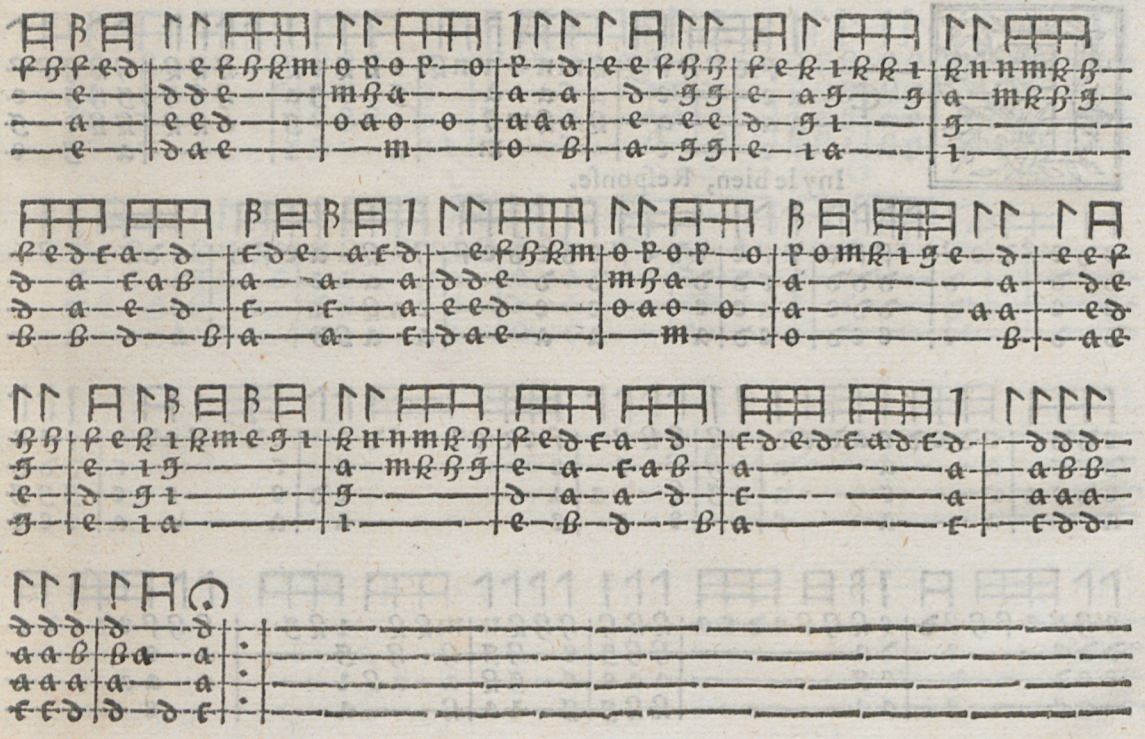

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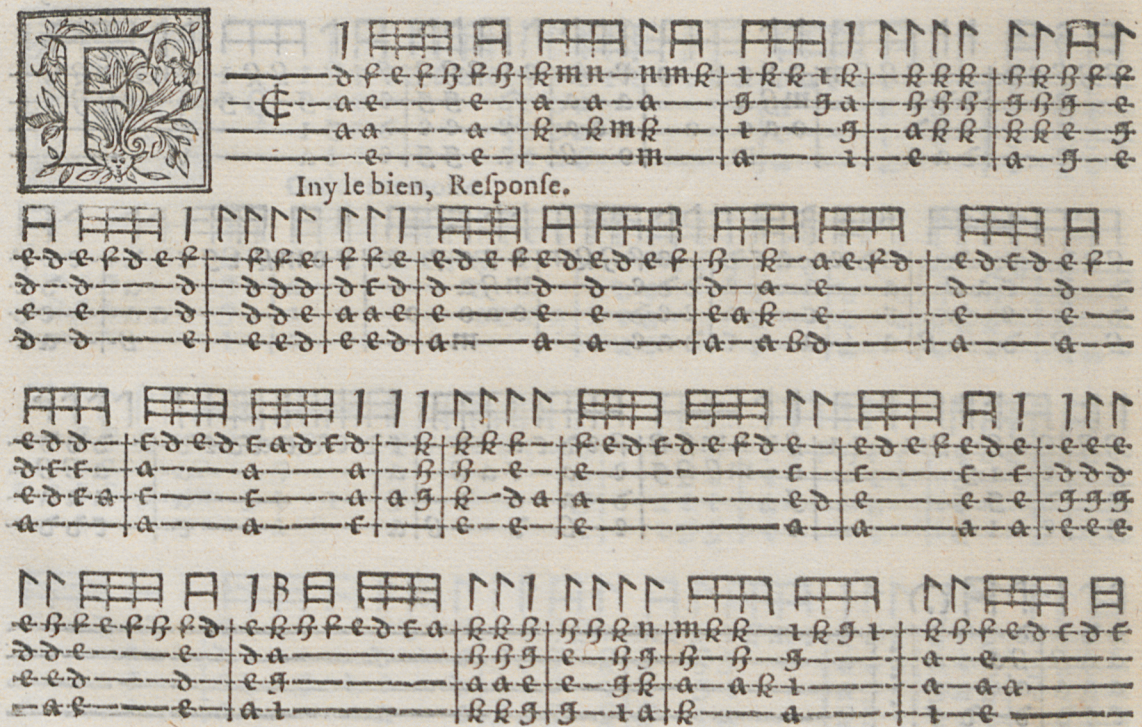

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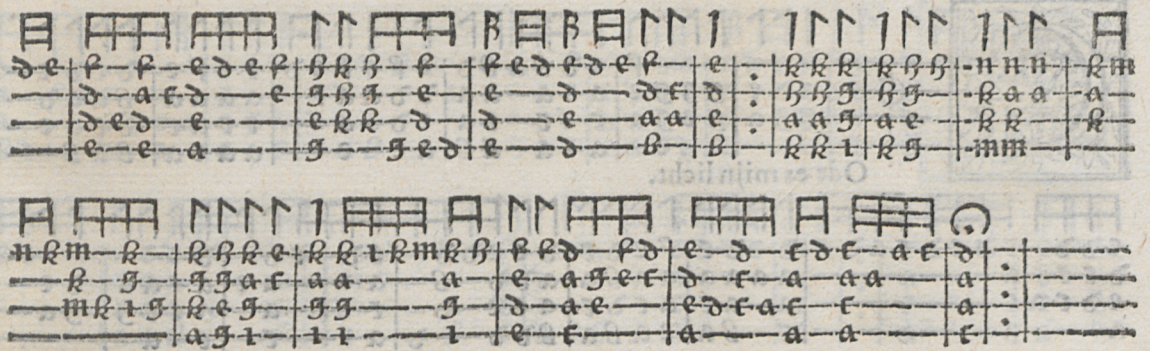

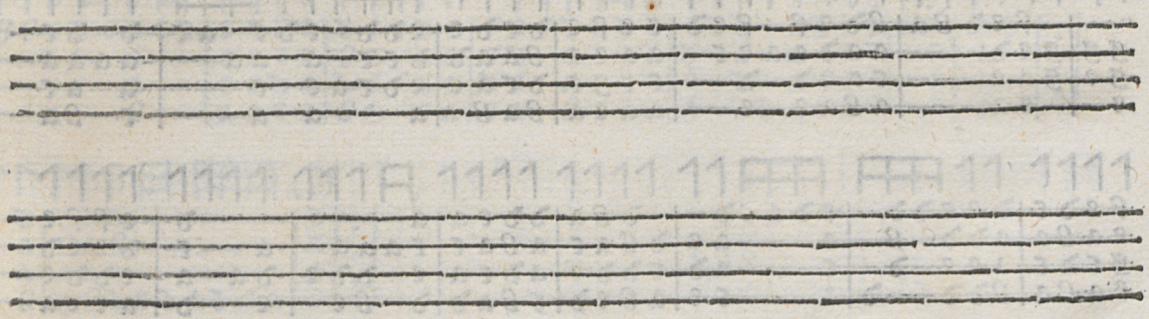

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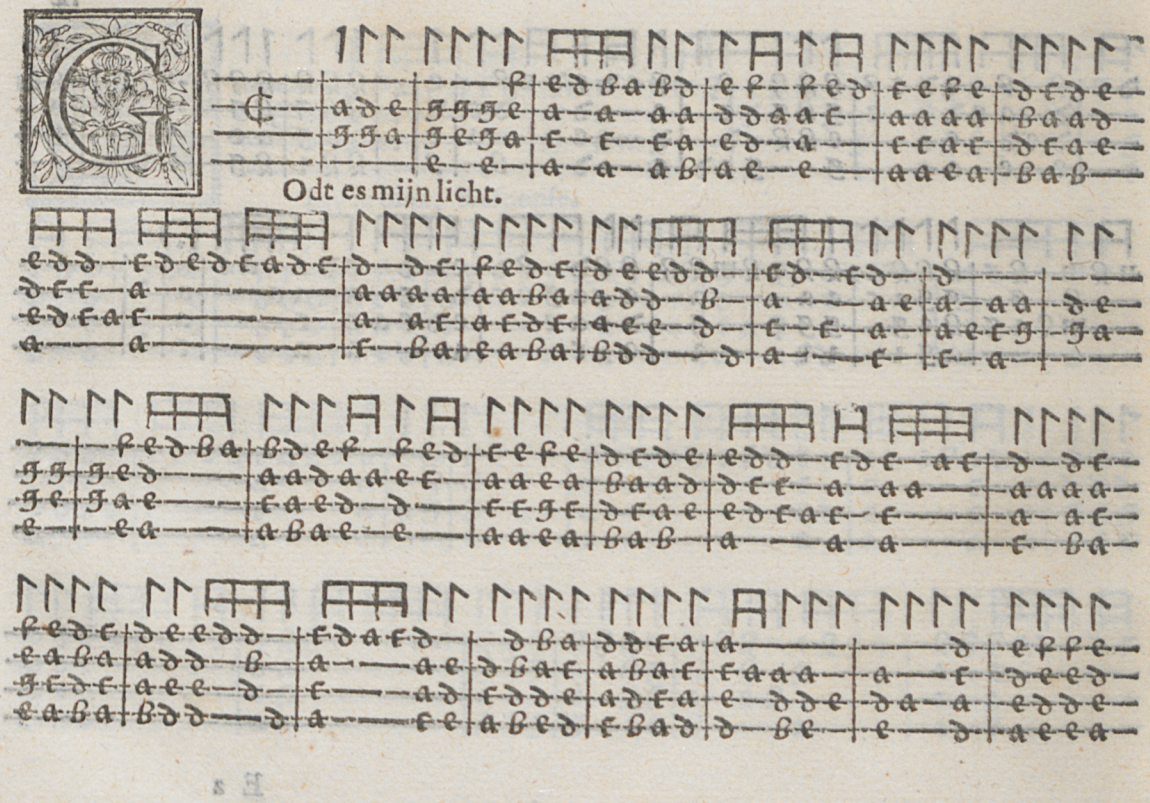
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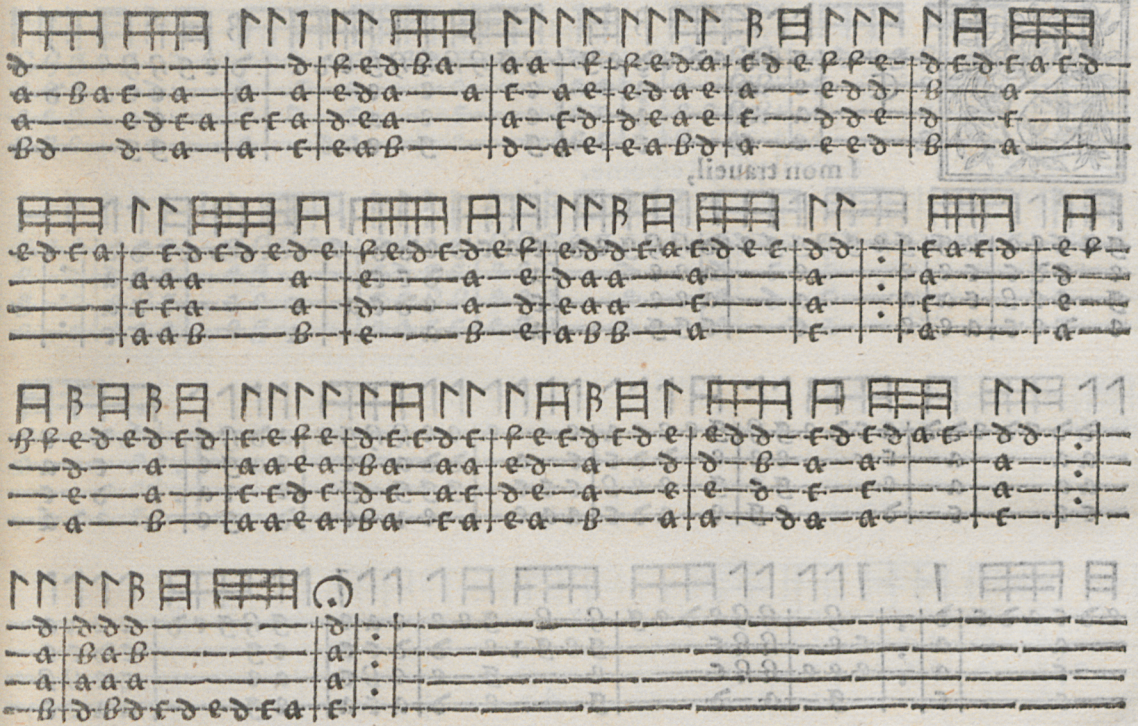

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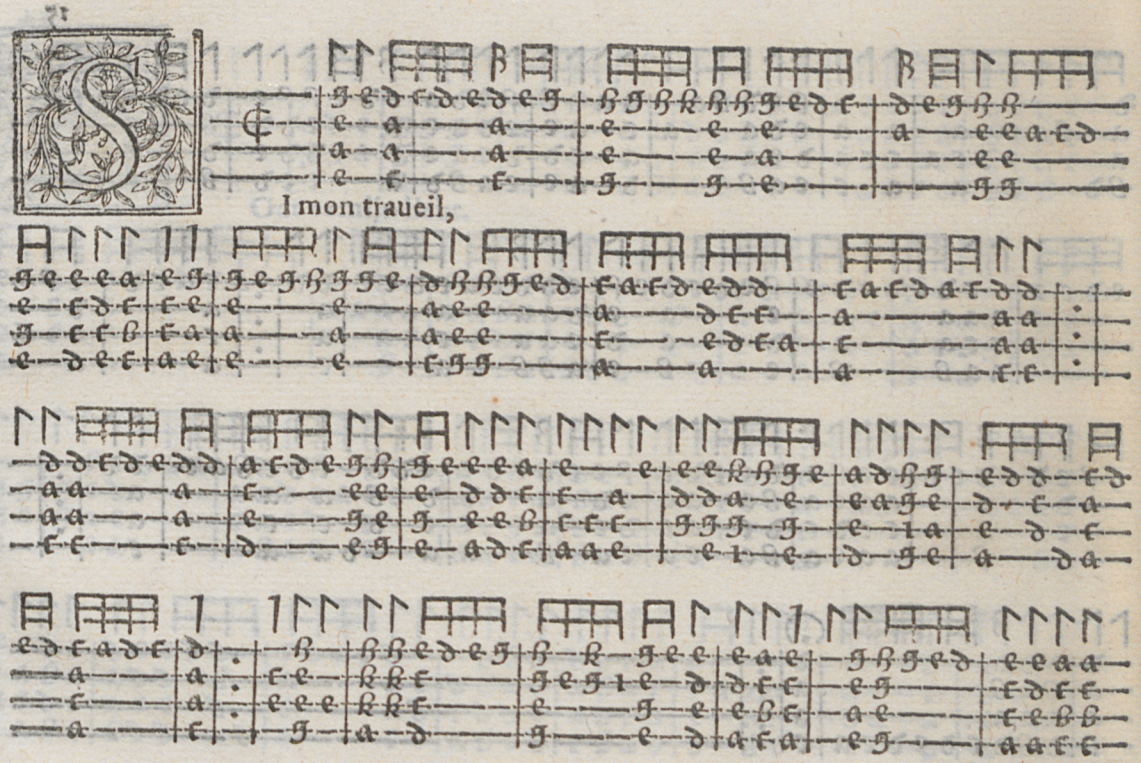
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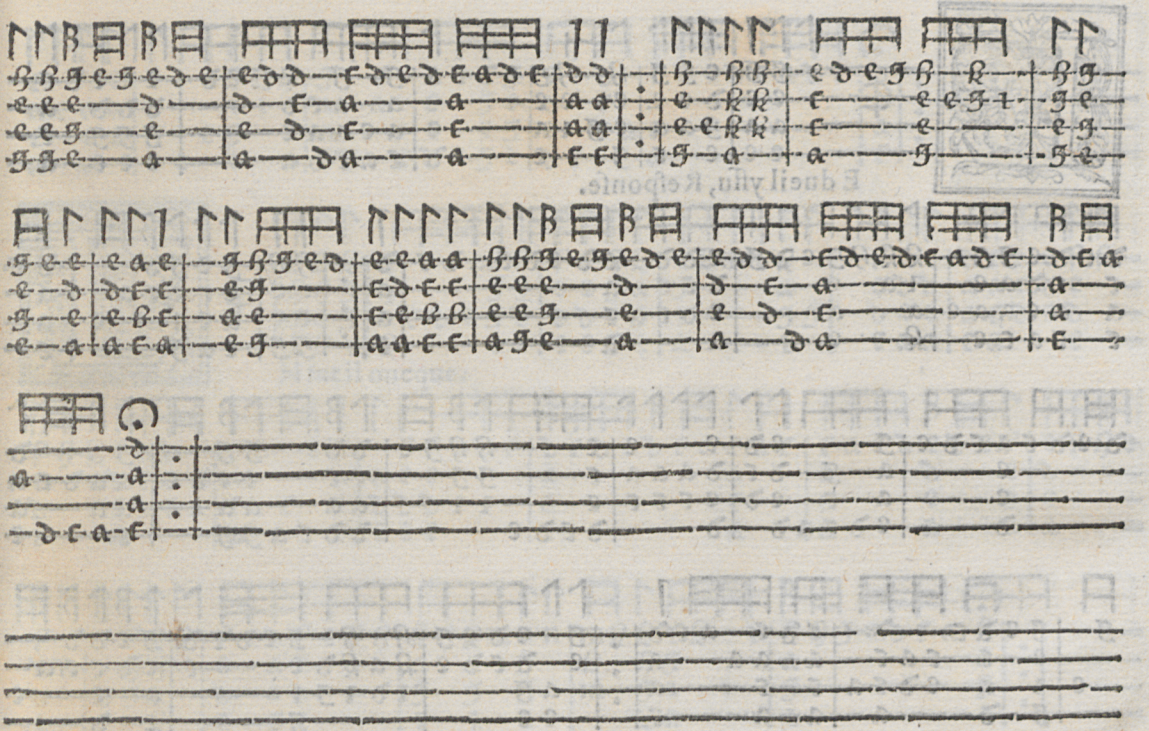

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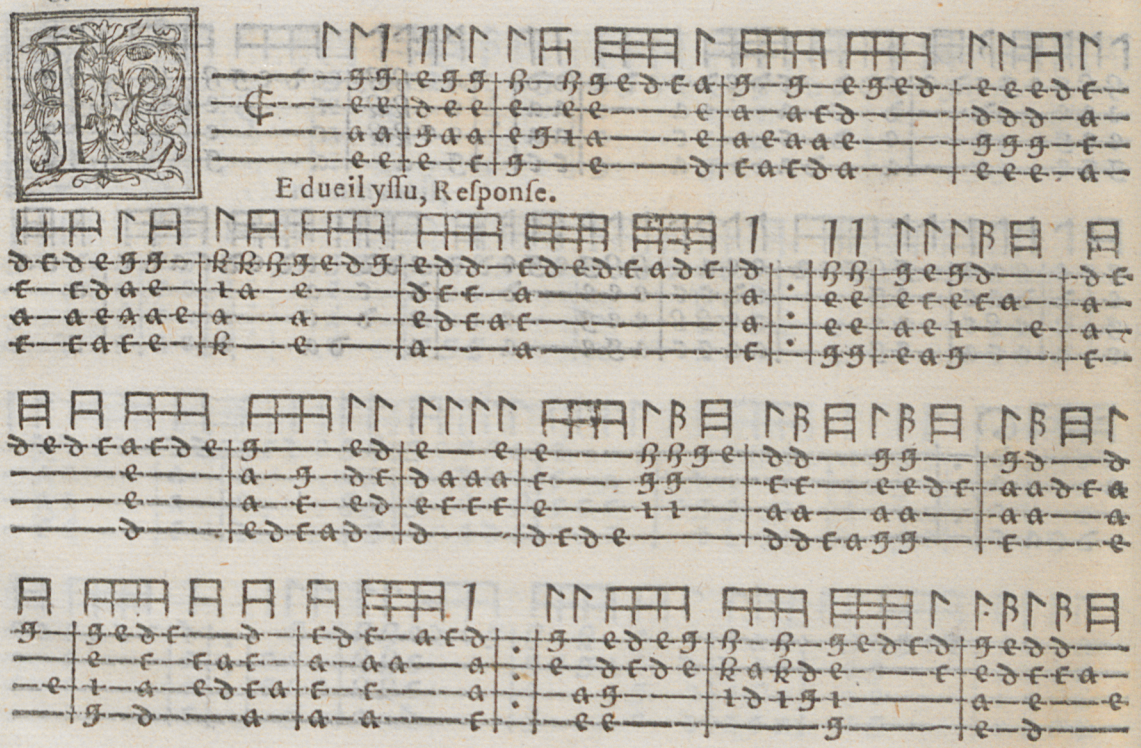

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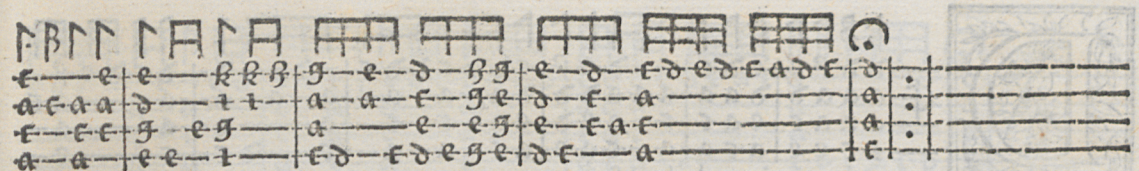

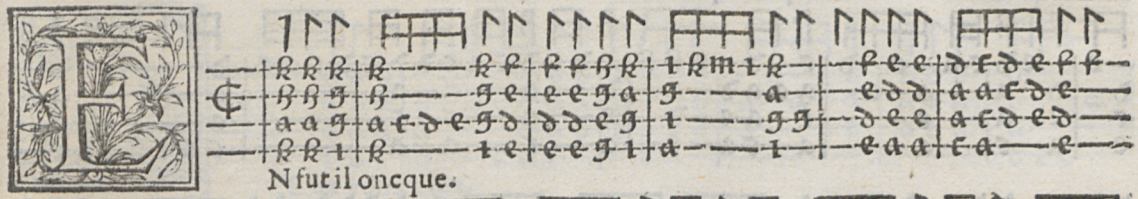

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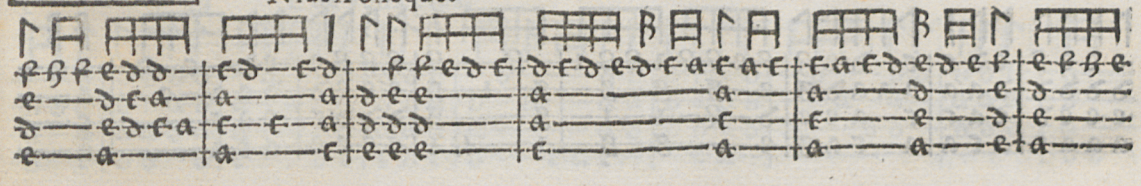

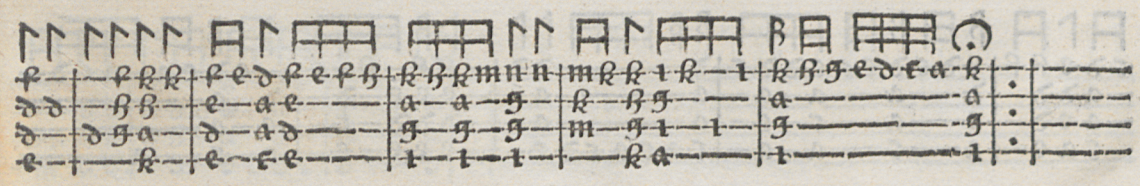

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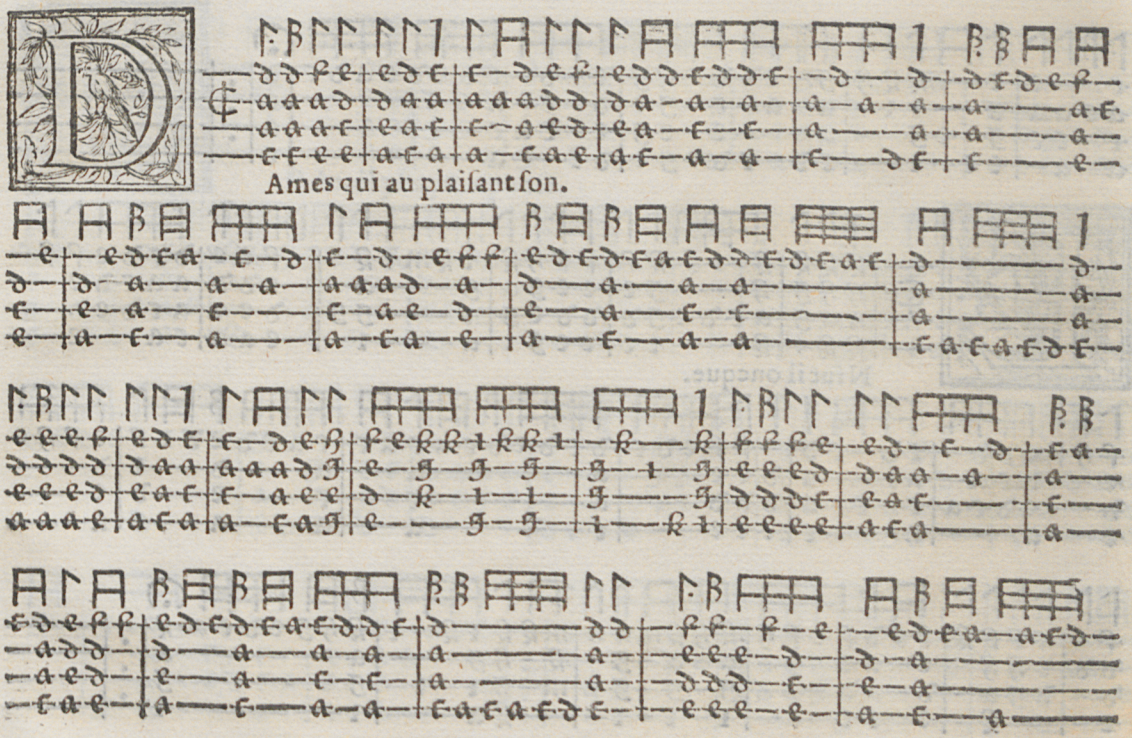
Ames qui au plaiſant ſon.



E ne veux plus.

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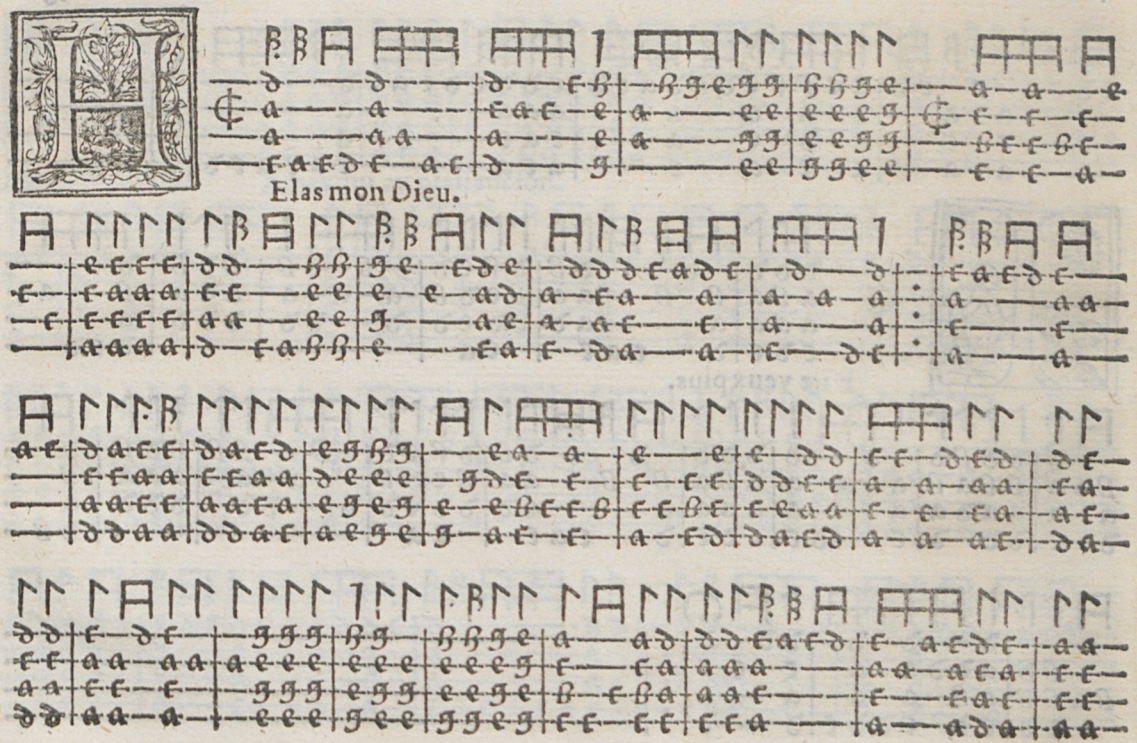
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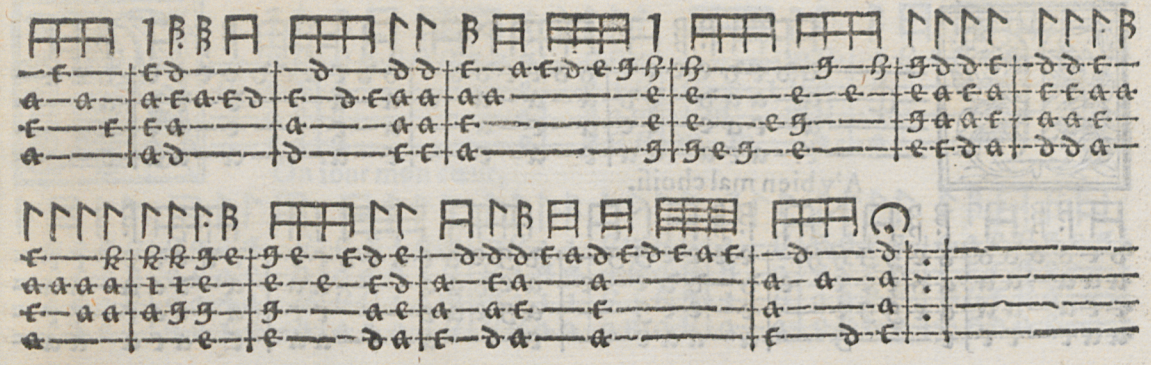

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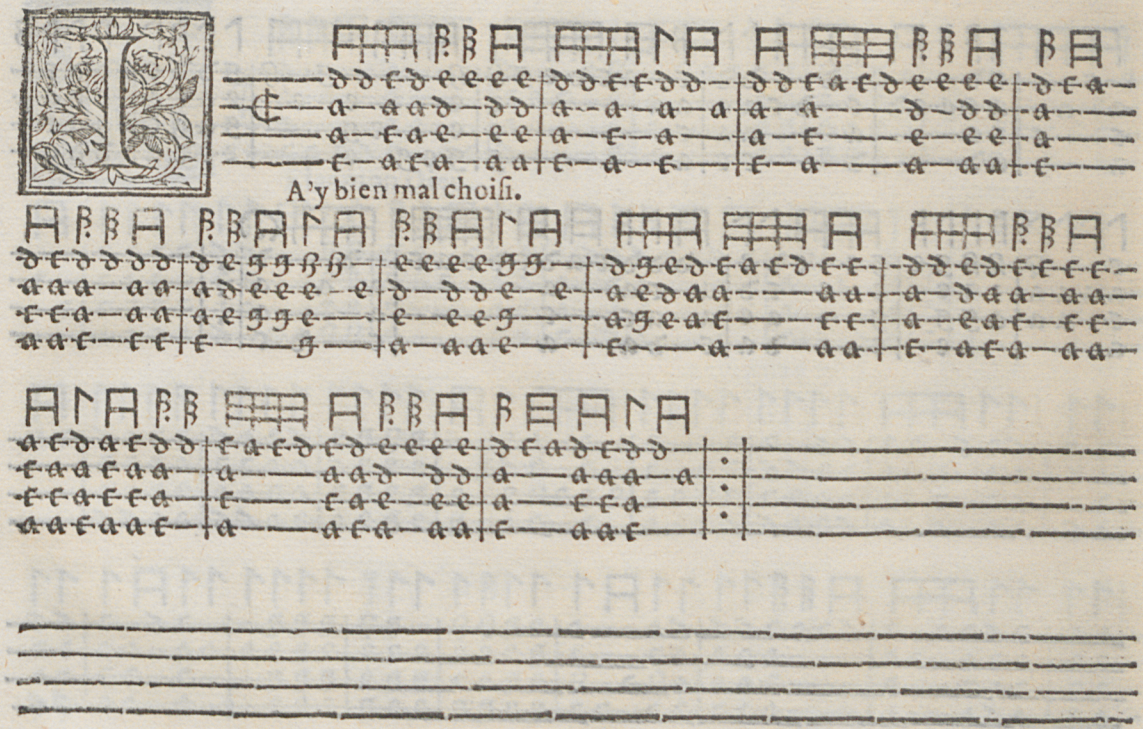
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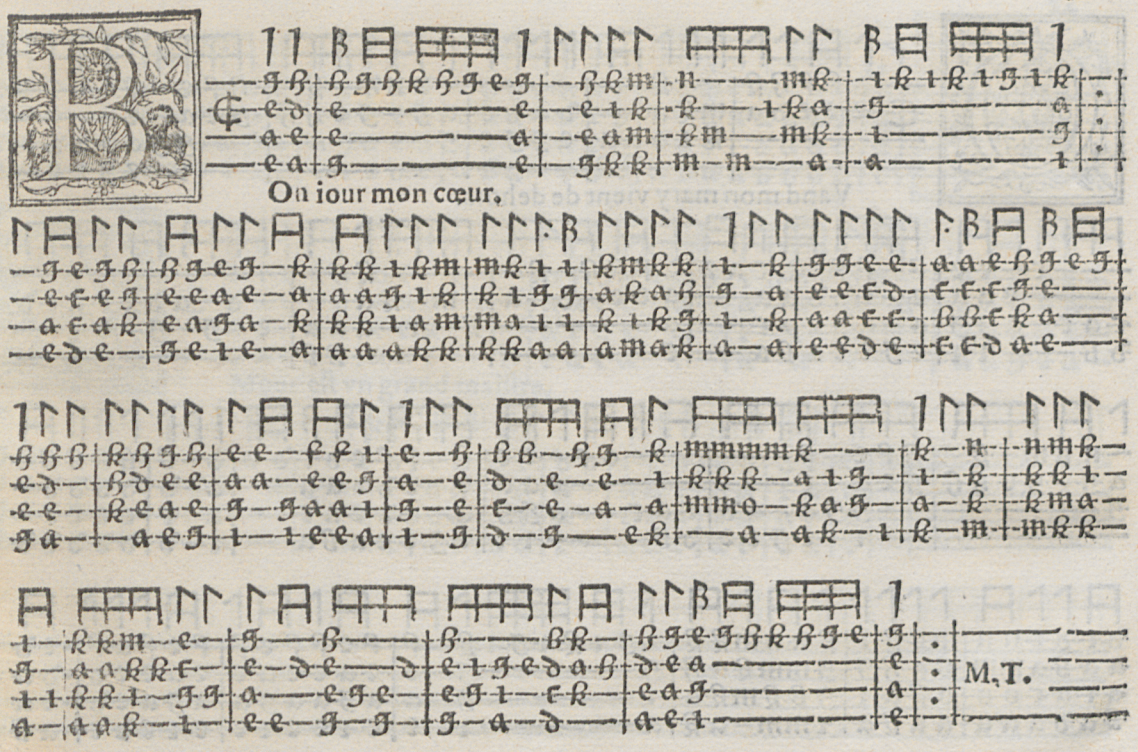
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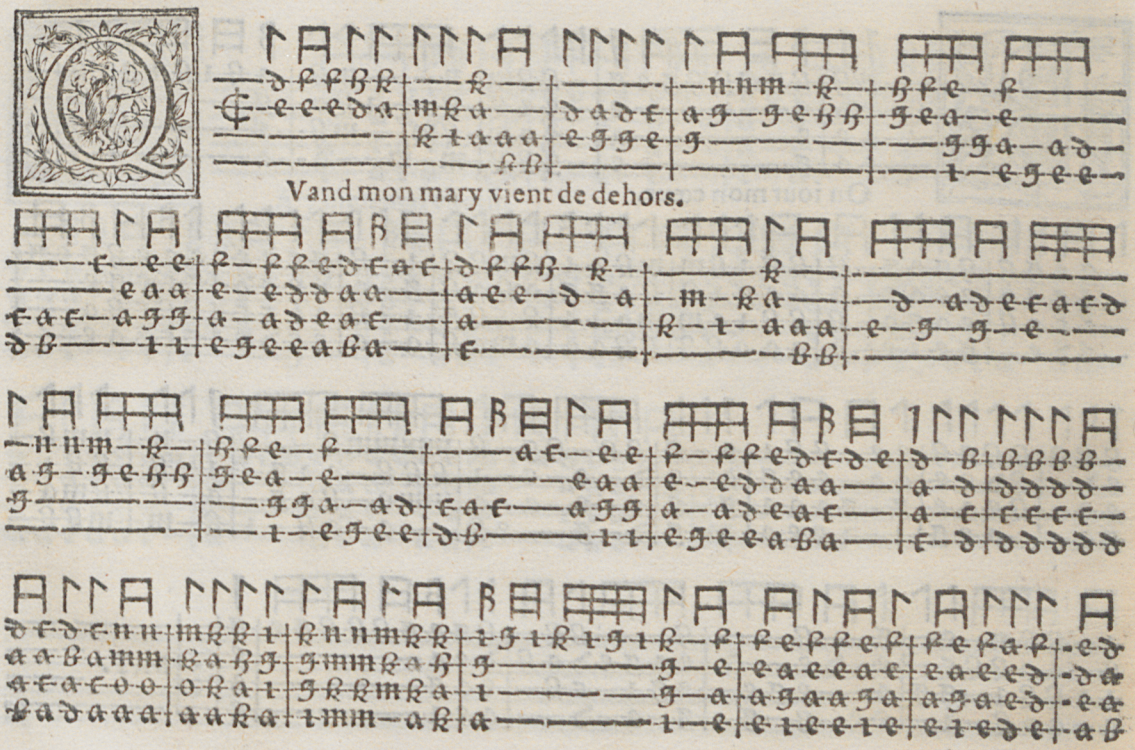

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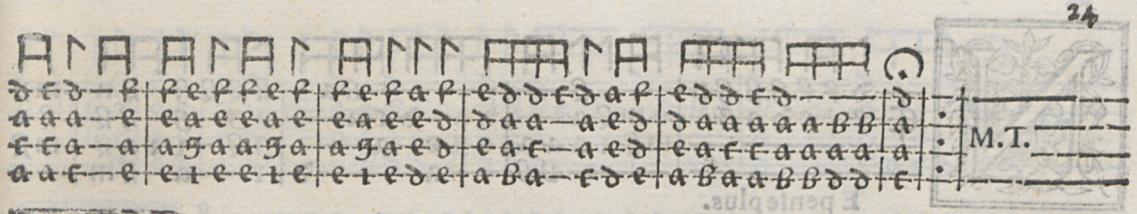

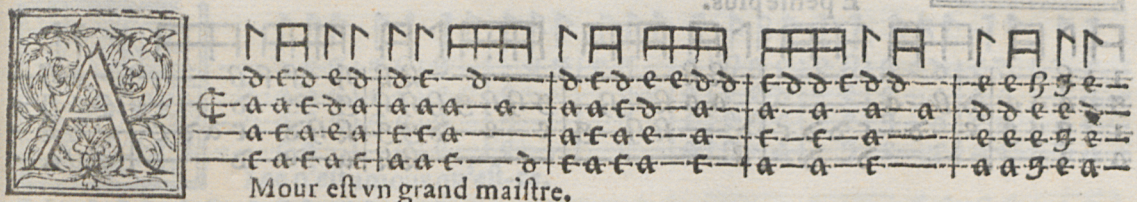

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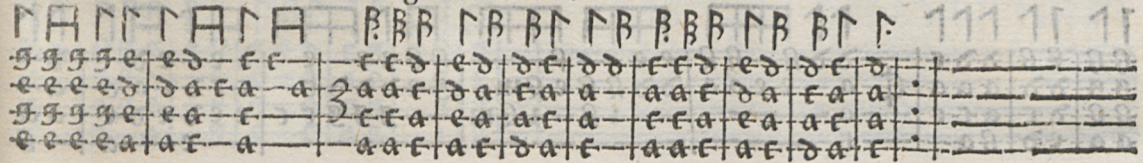

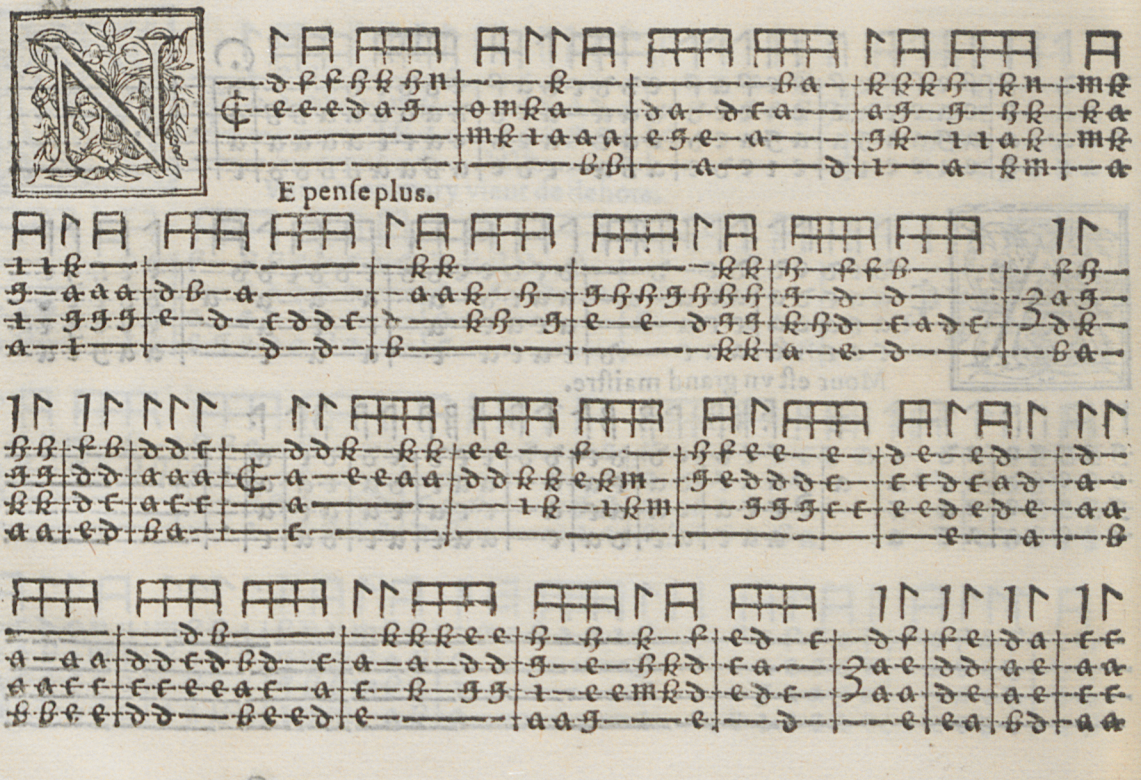
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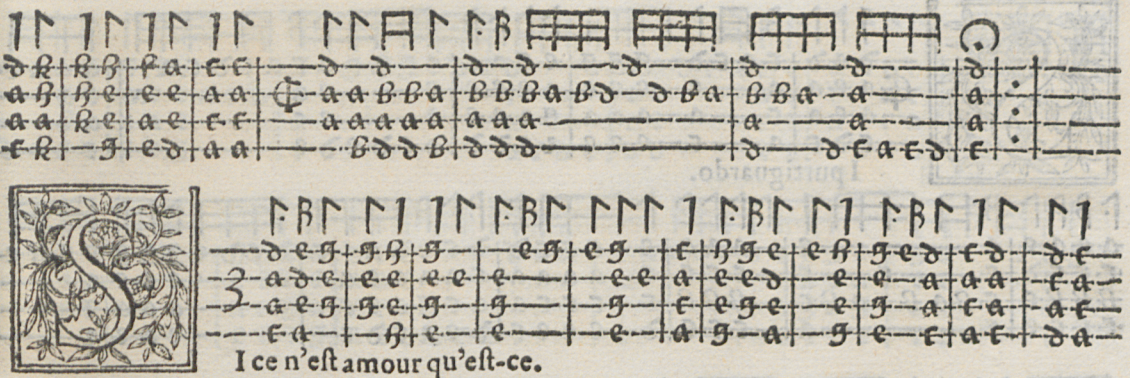

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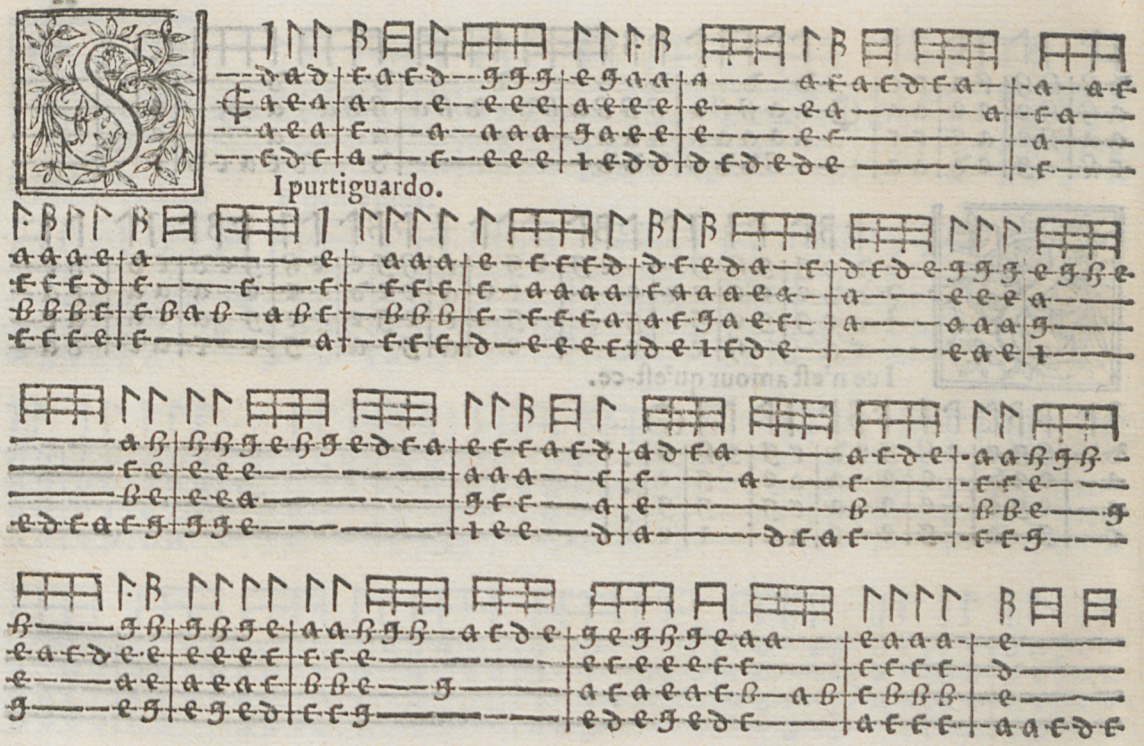

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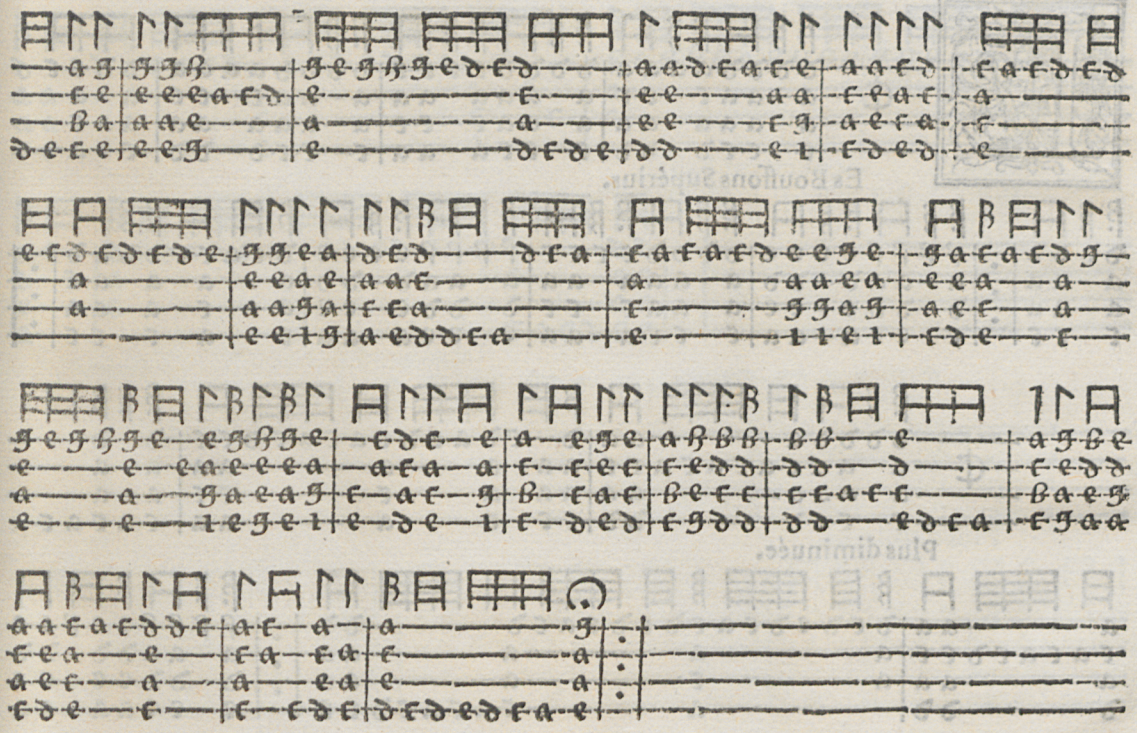

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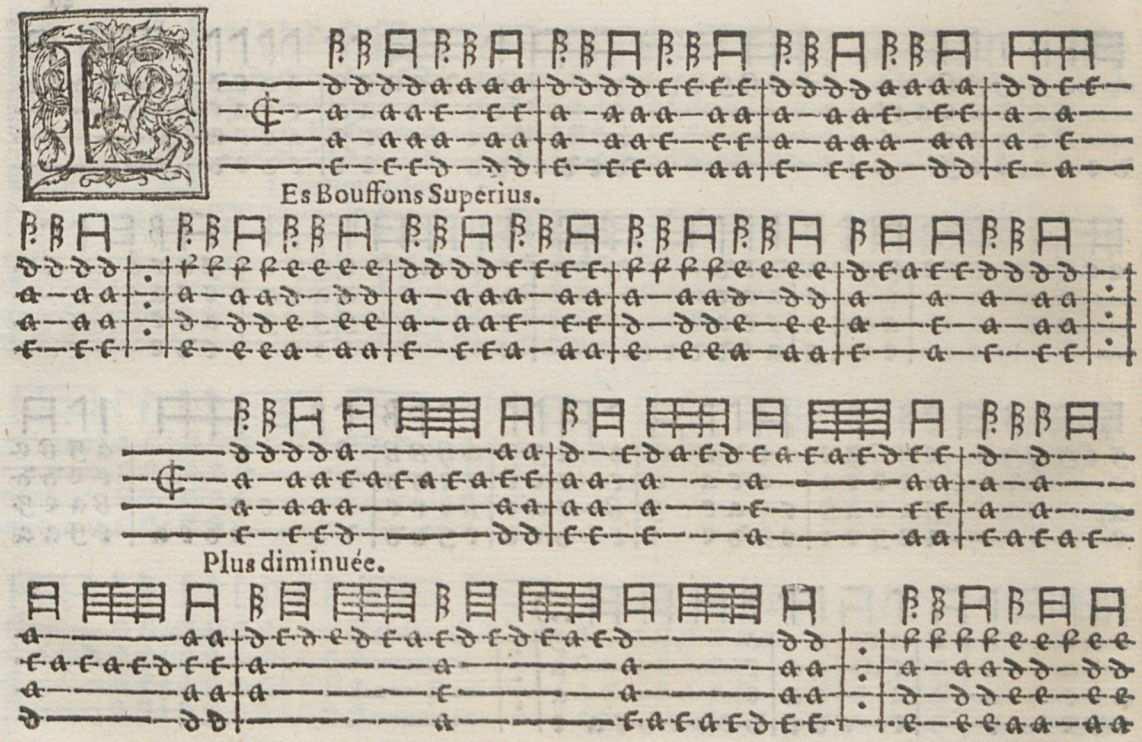

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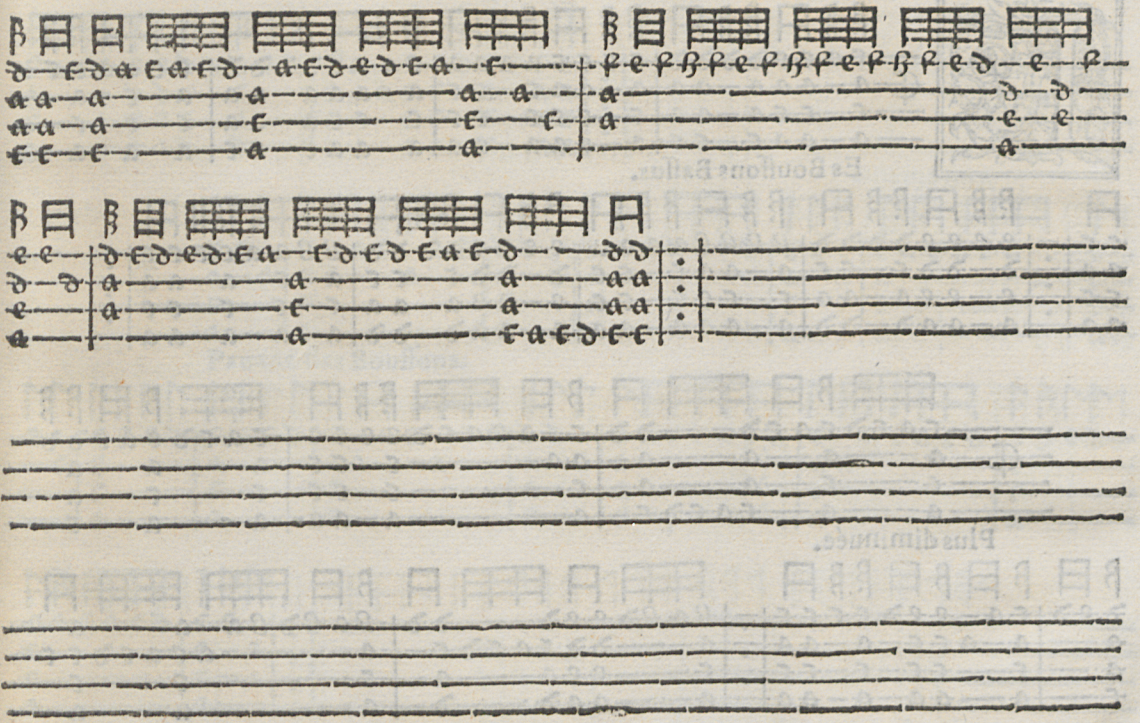

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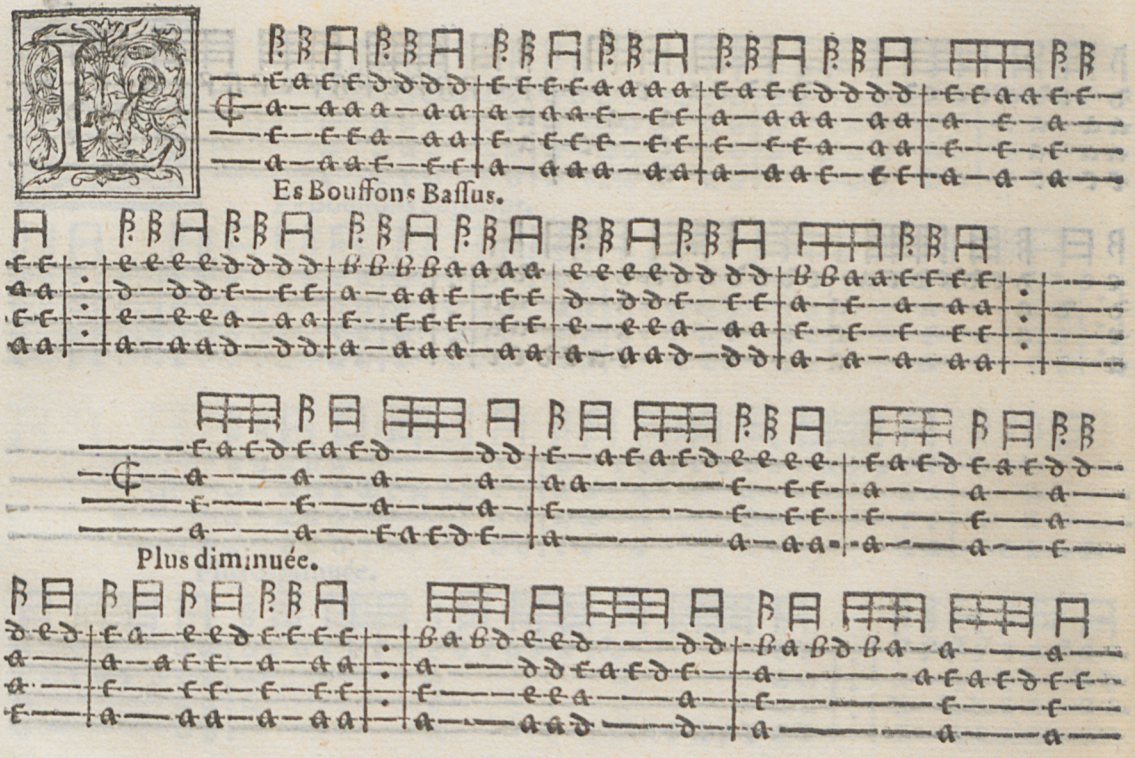

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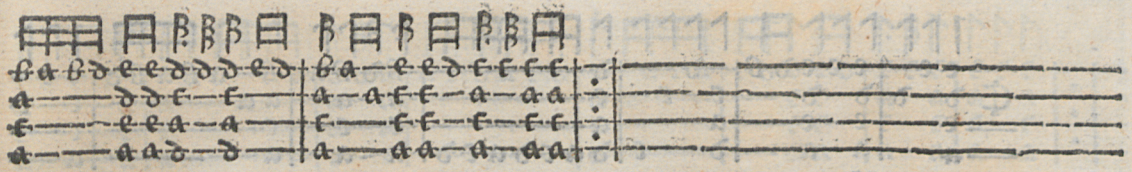

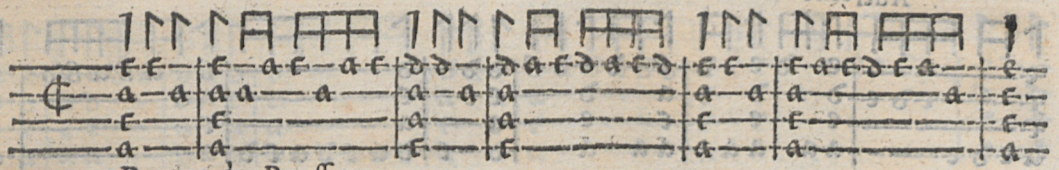

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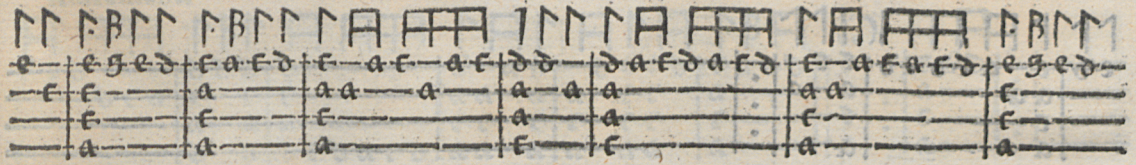

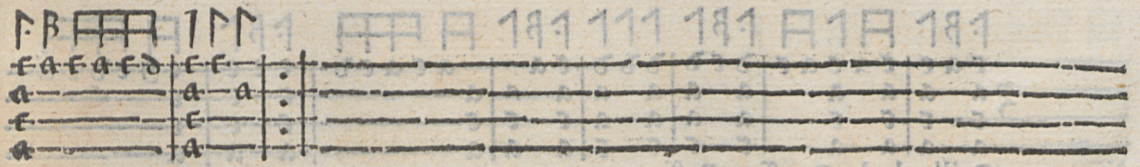

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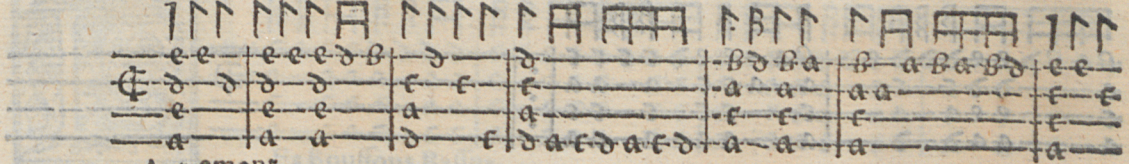

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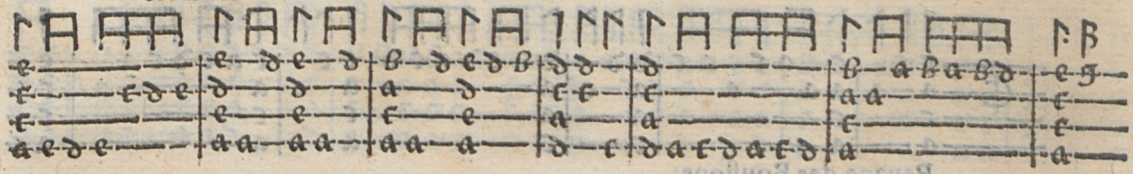

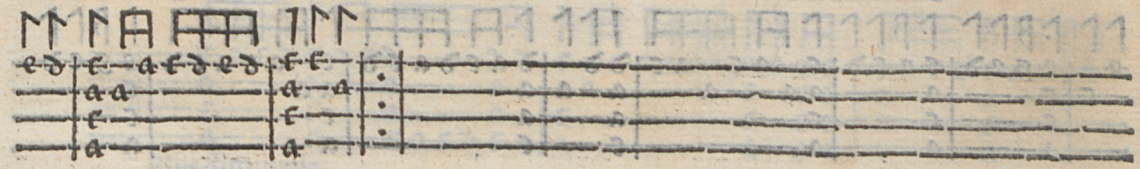

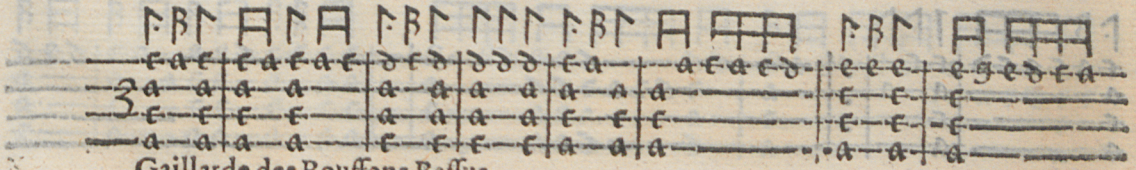

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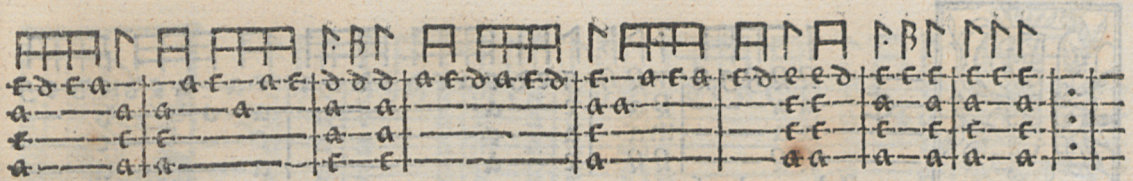

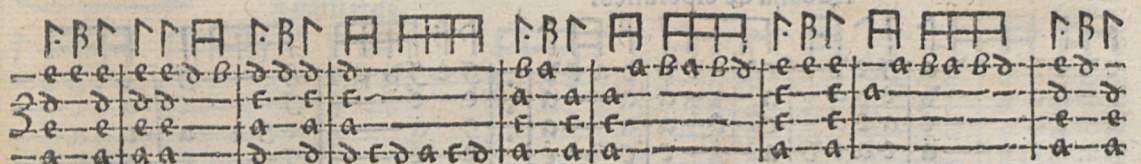

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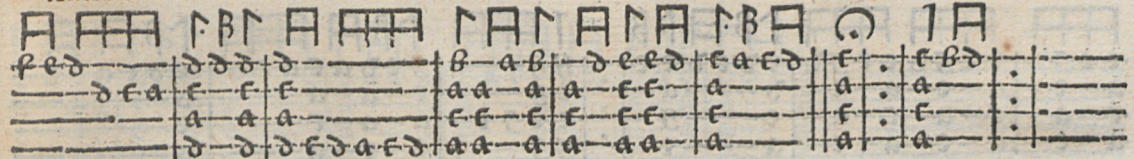

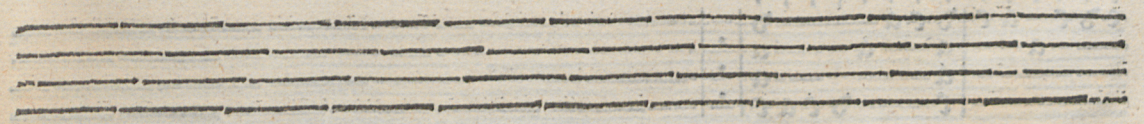

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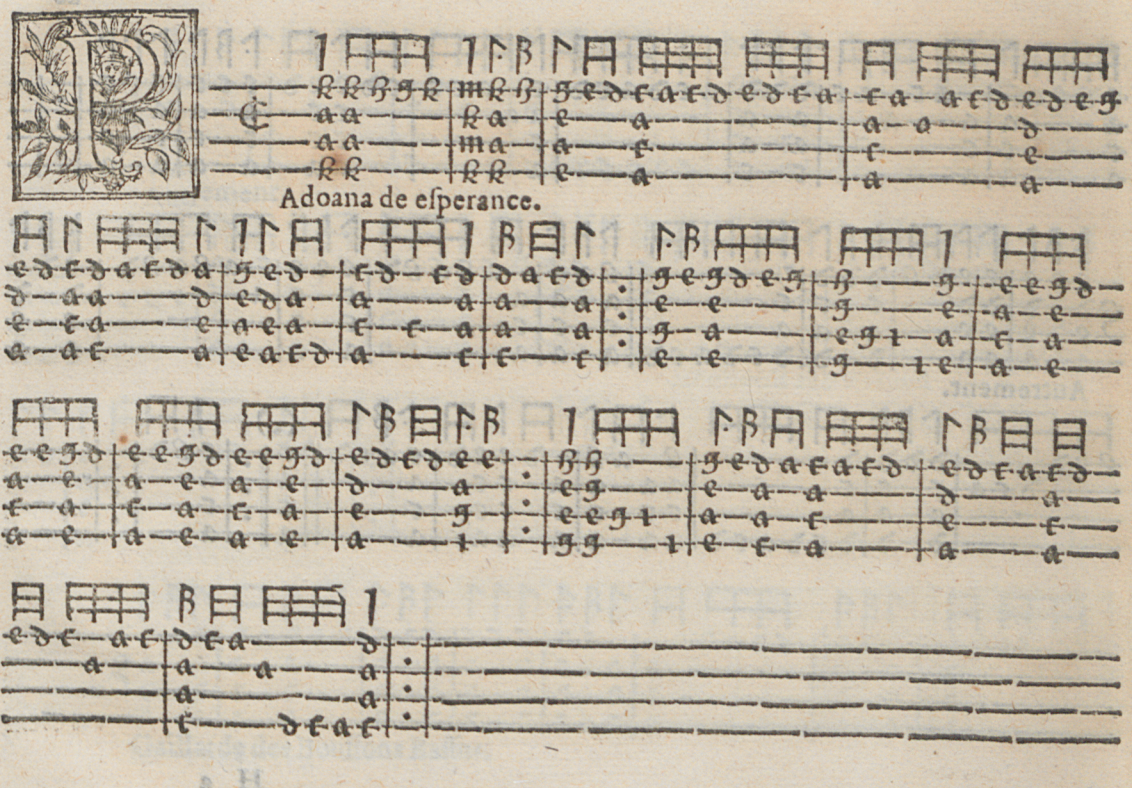
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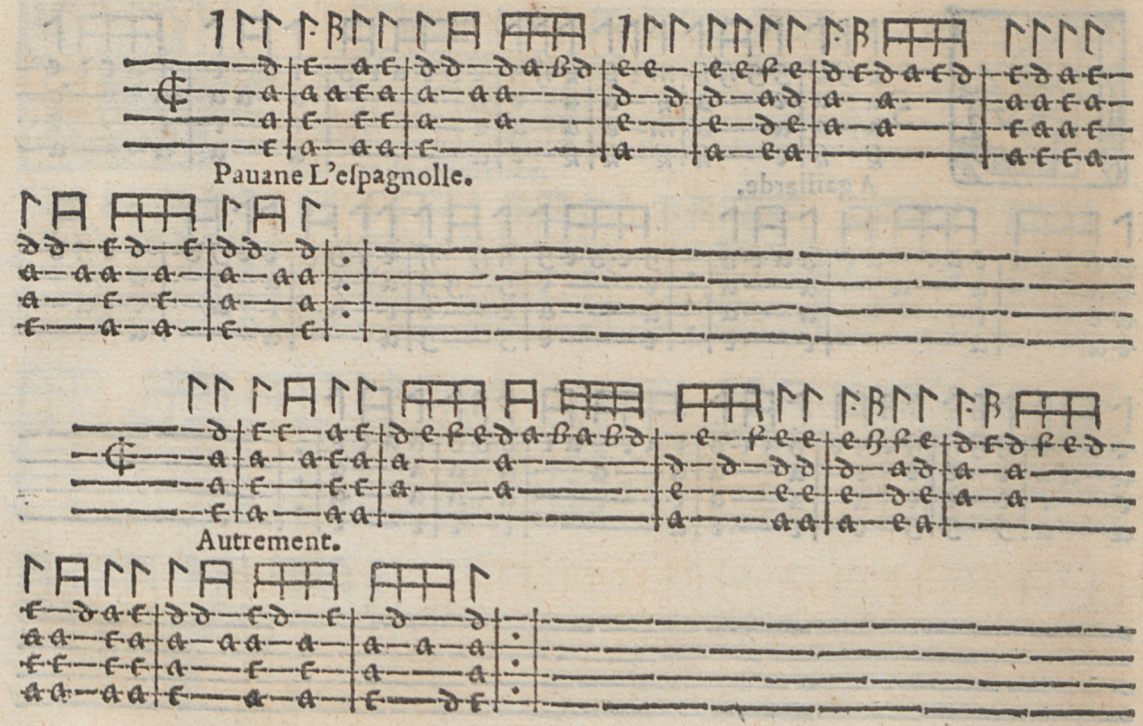
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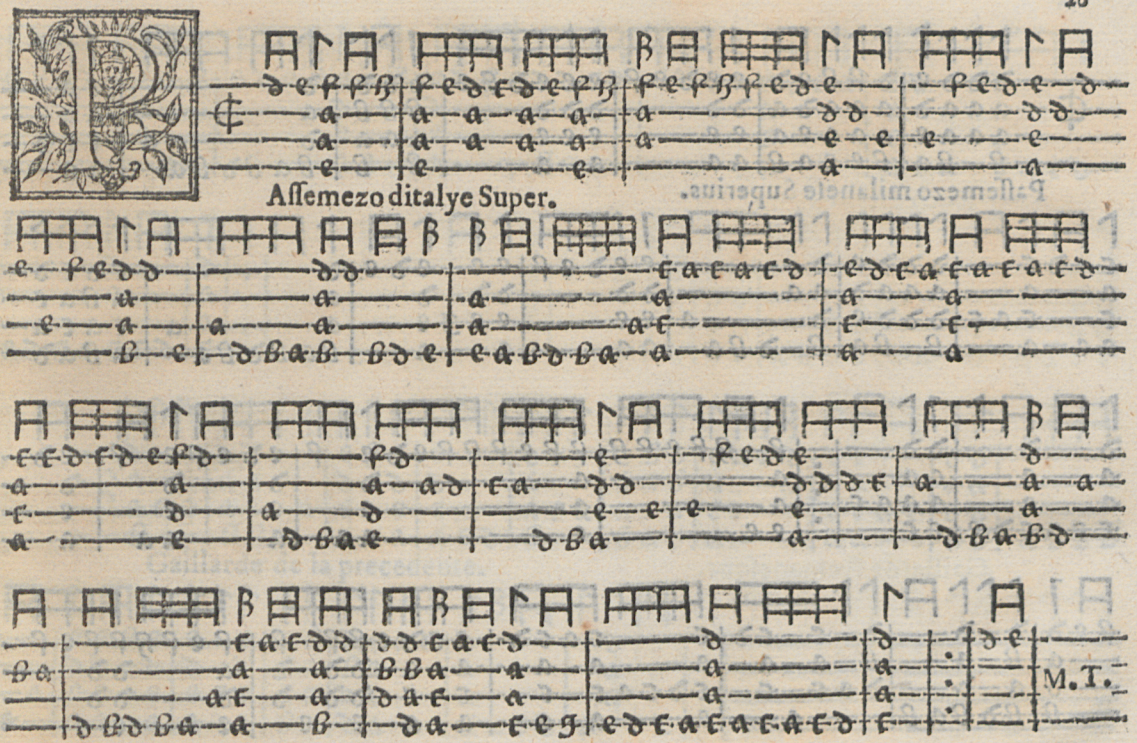
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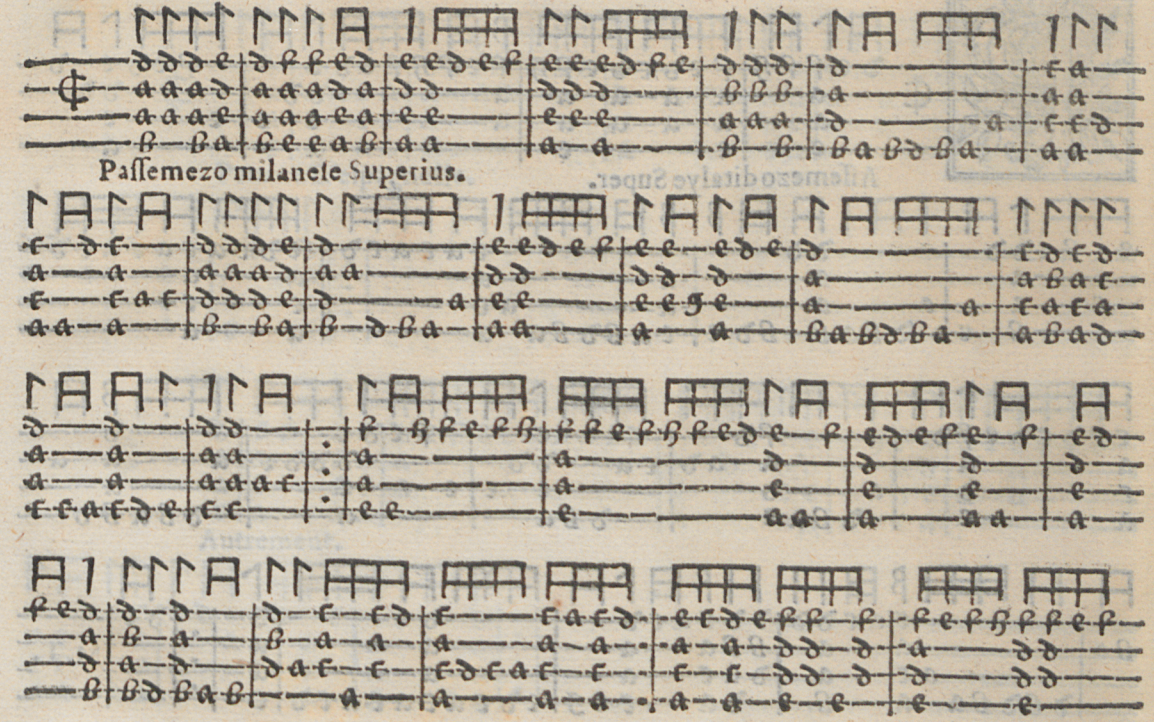
M.T.



Passemezo milanese Superius.

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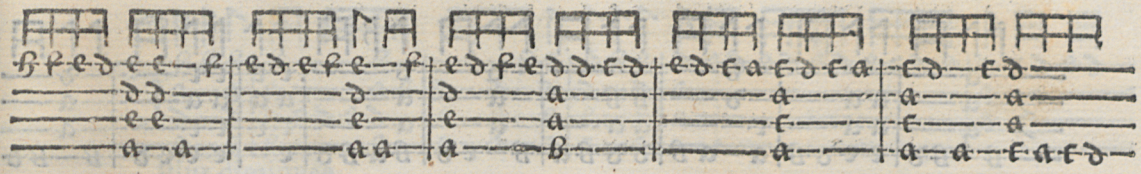

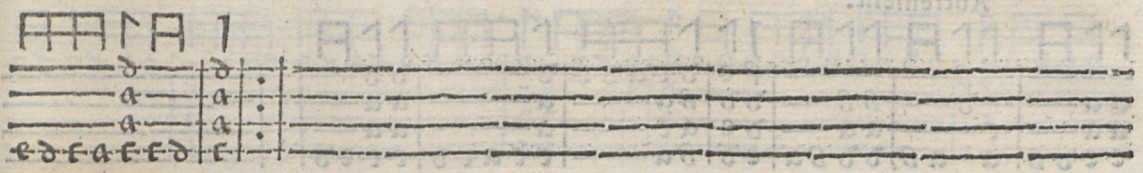

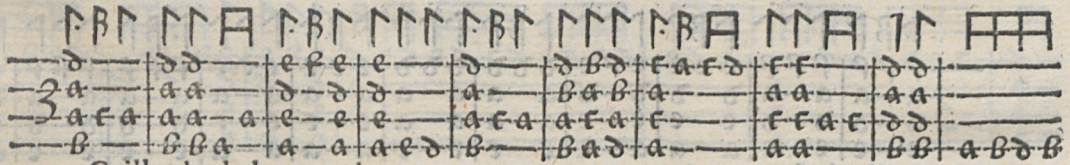

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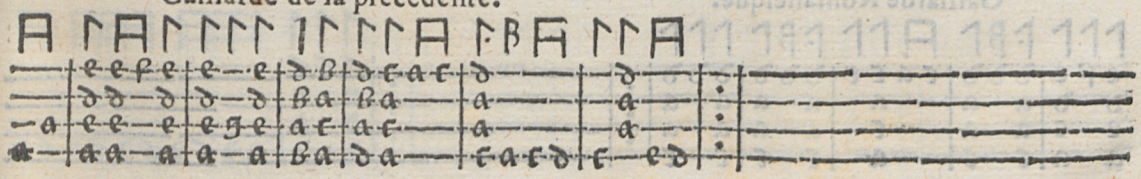

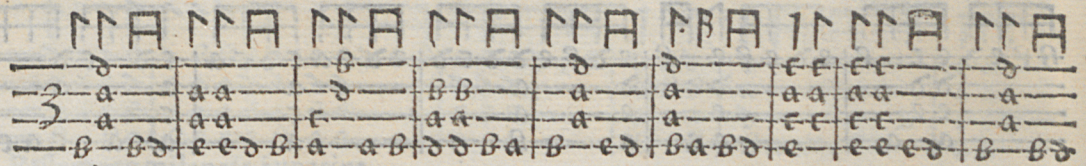

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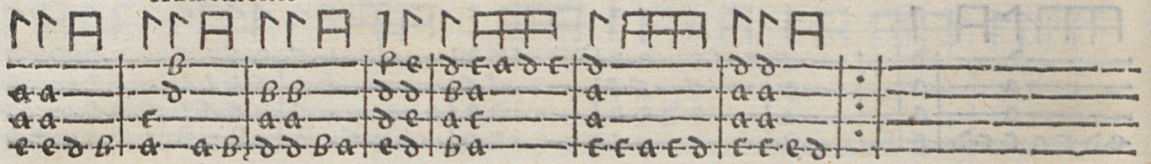

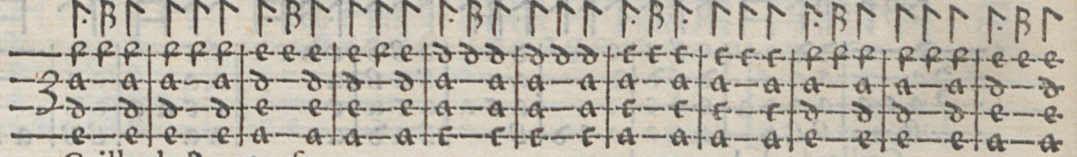

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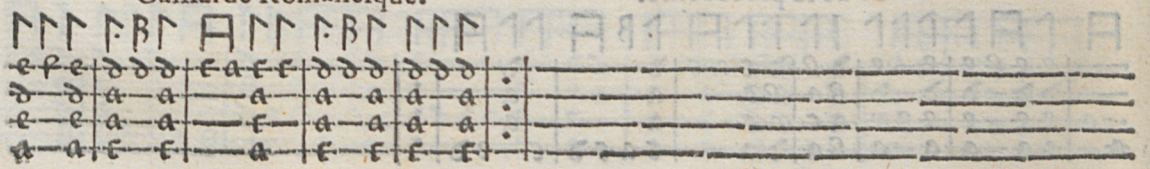
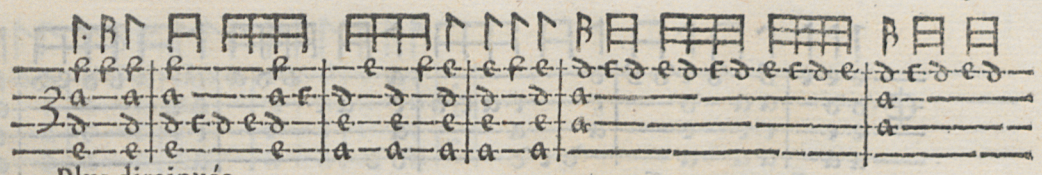
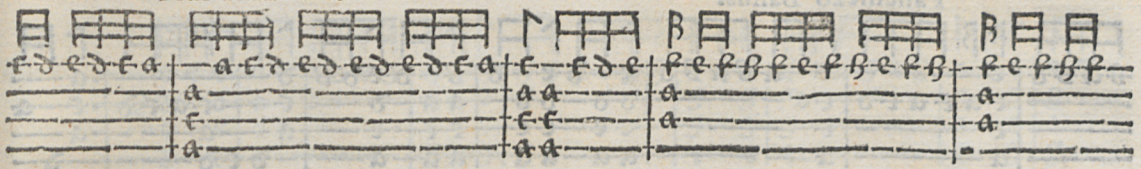
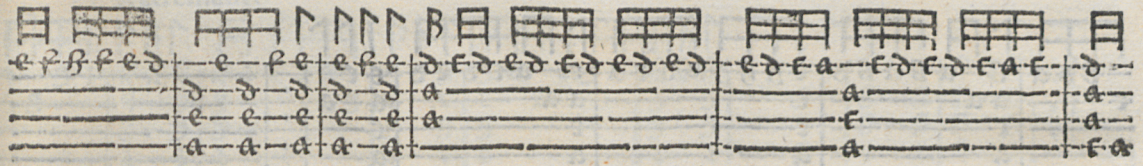
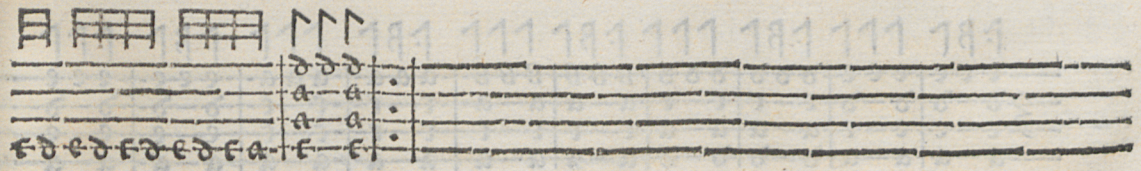




Plus diminuée.







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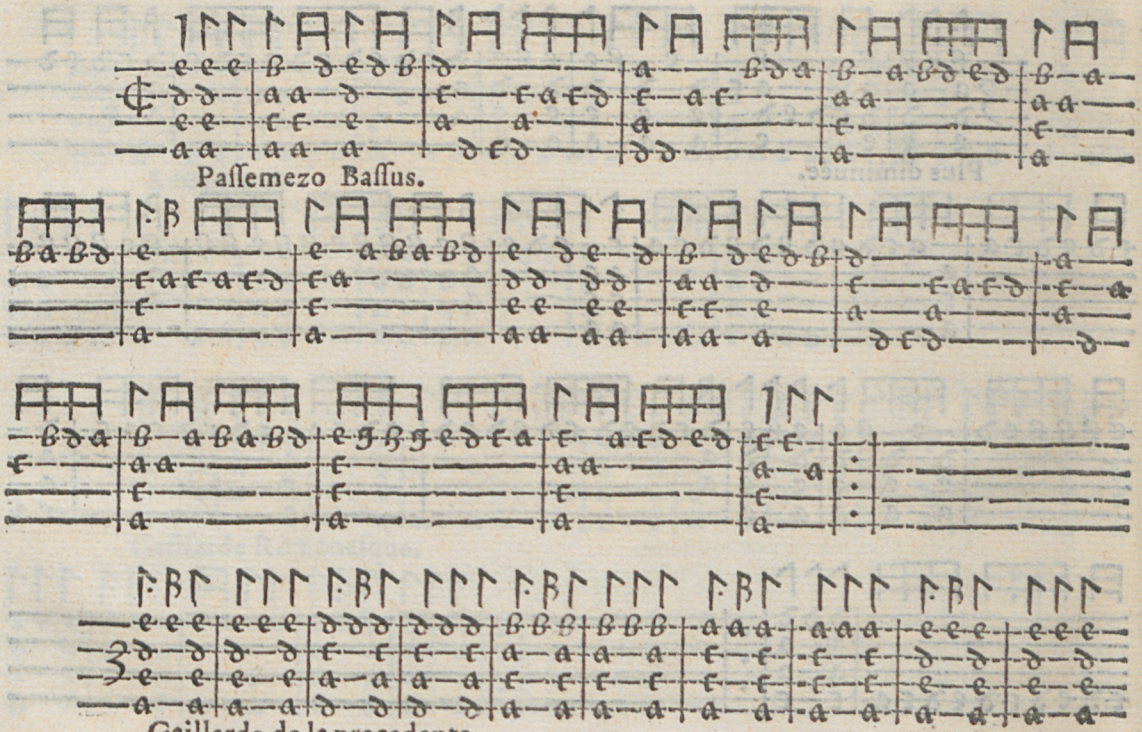

Passemezo Bassus.

Gaillarde de la precedente.

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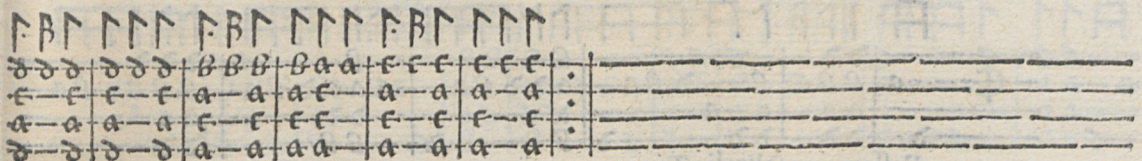
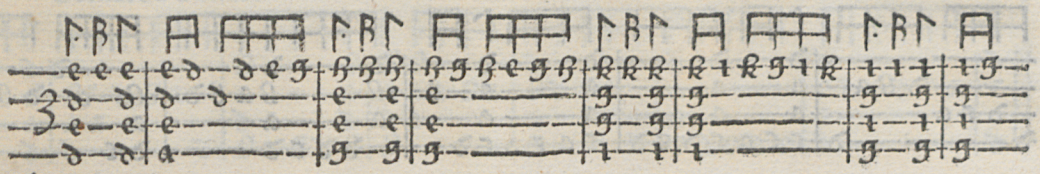
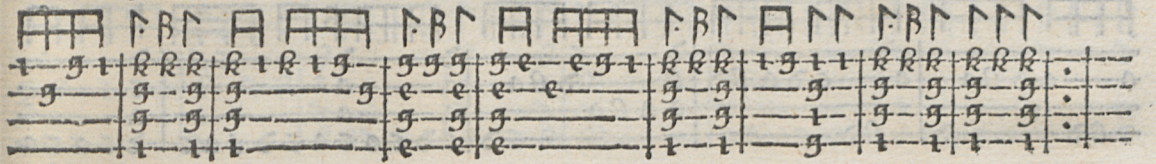
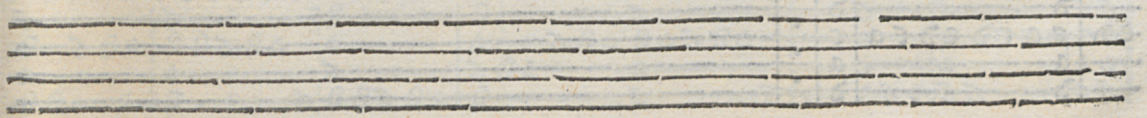




Autrement.





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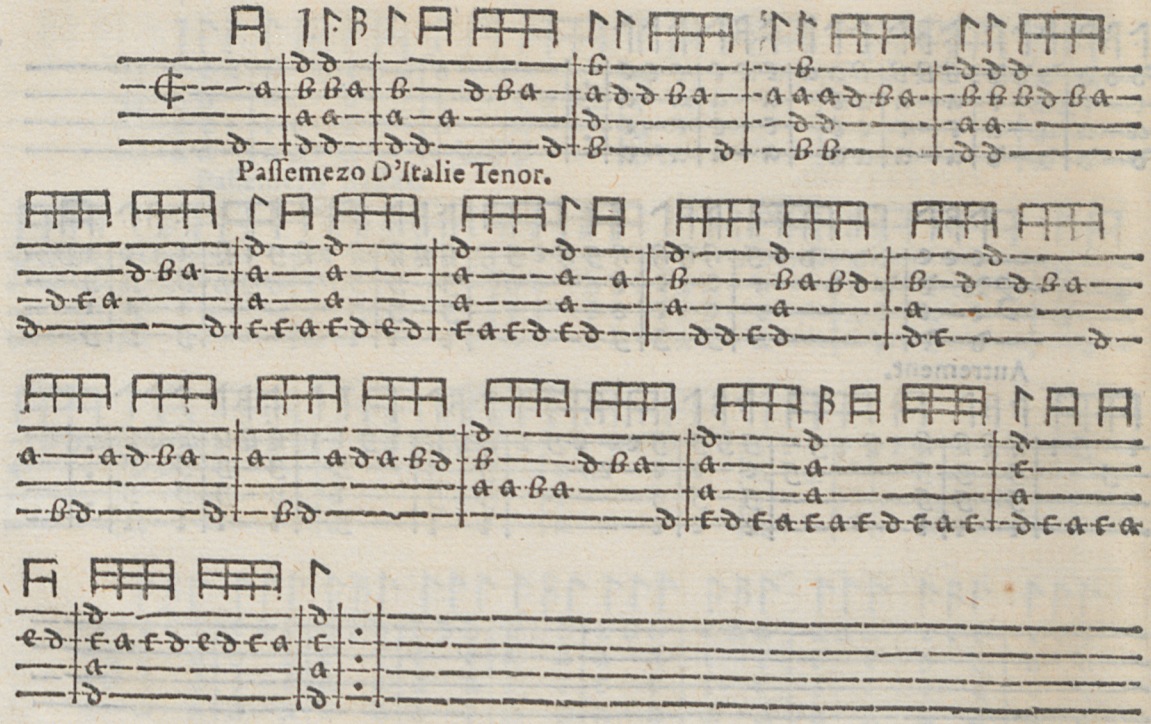

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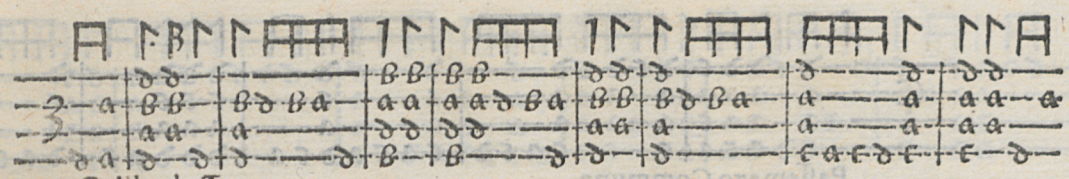

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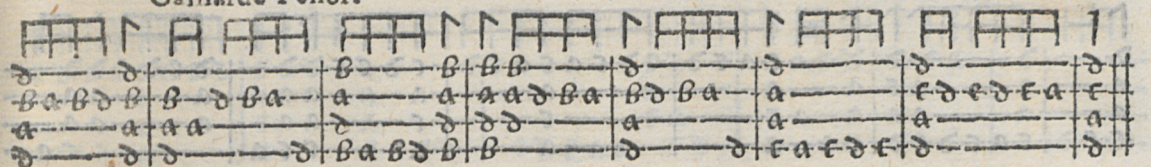
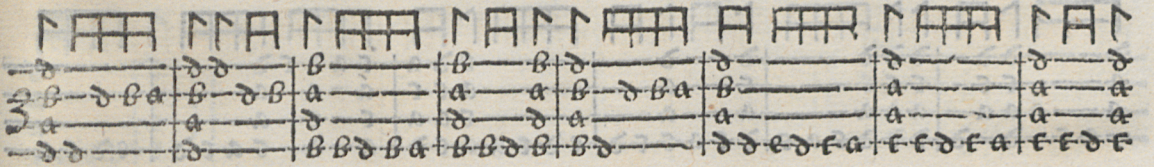
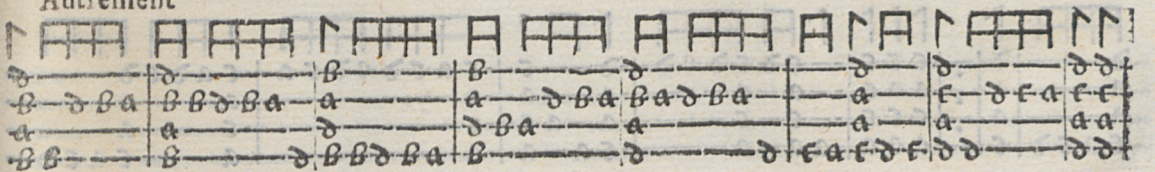




Autrement



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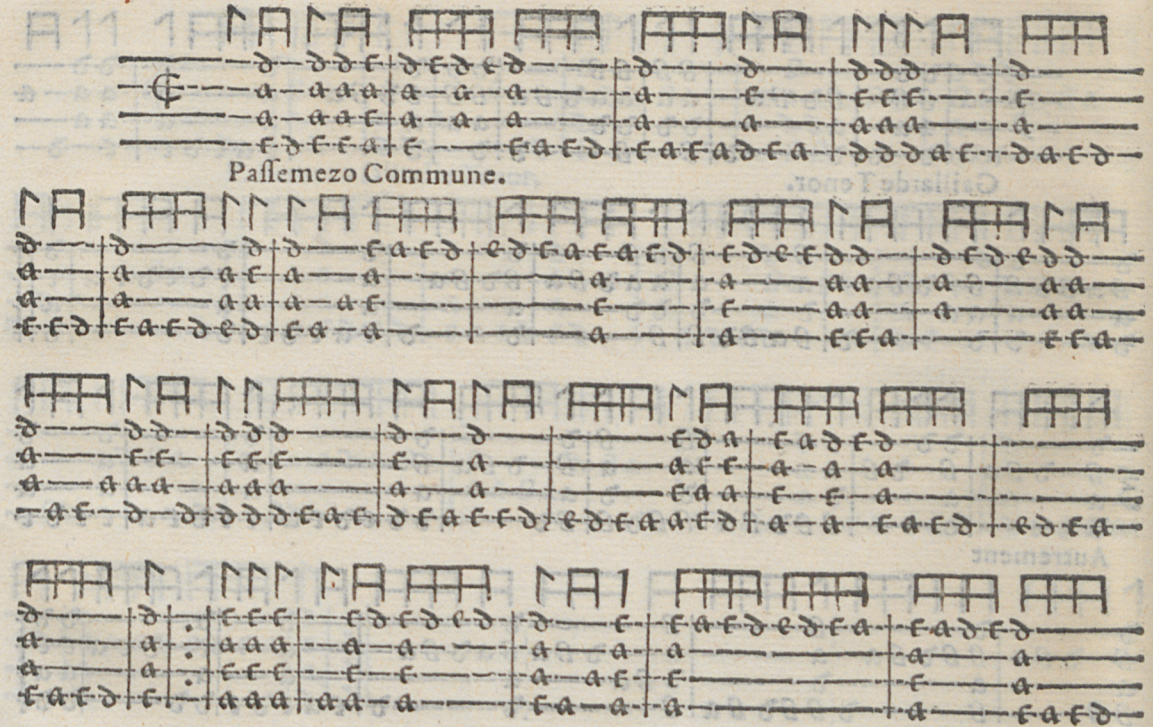

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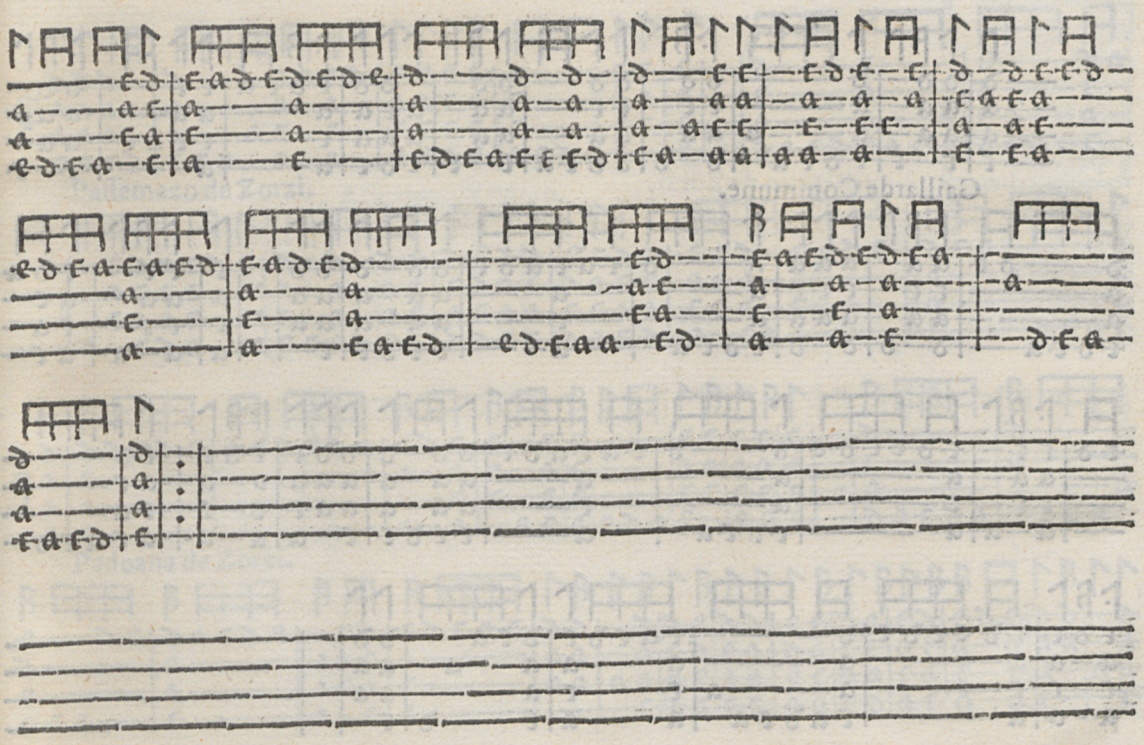

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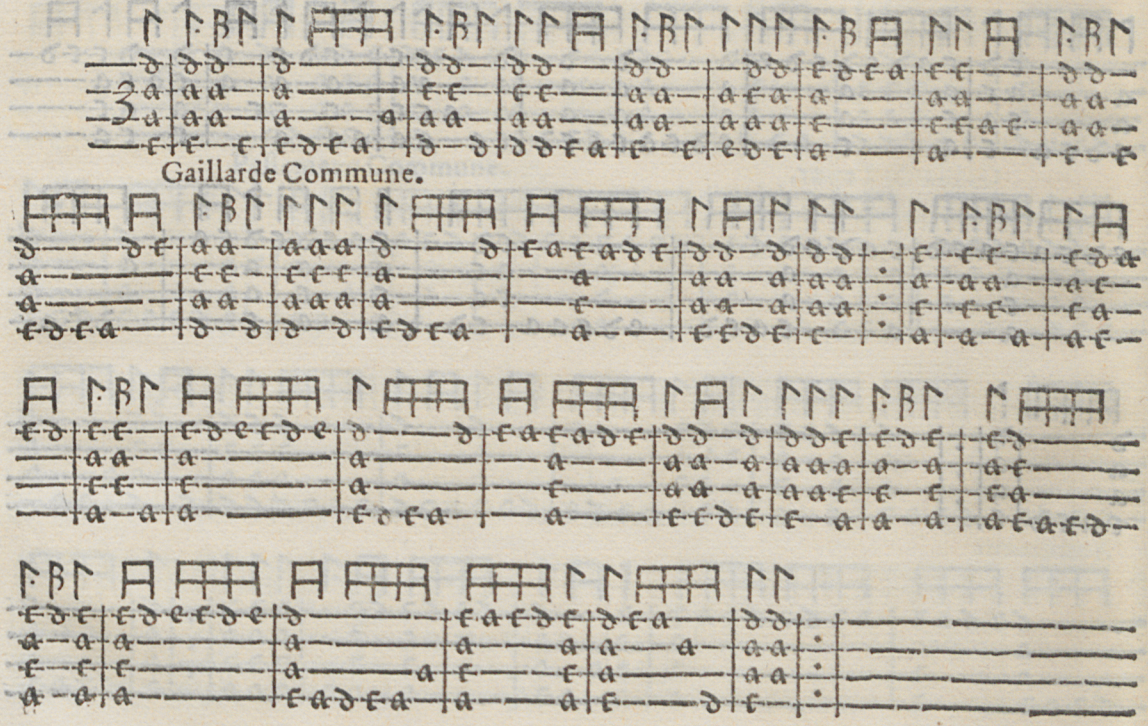

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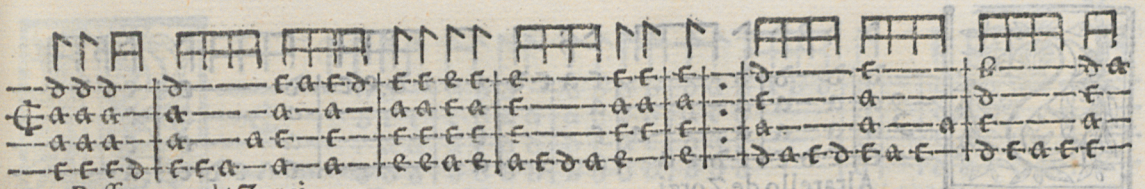

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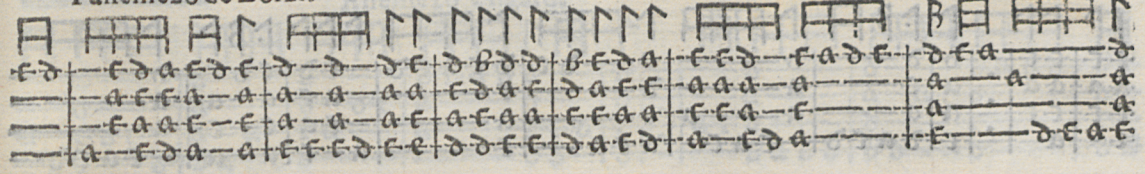

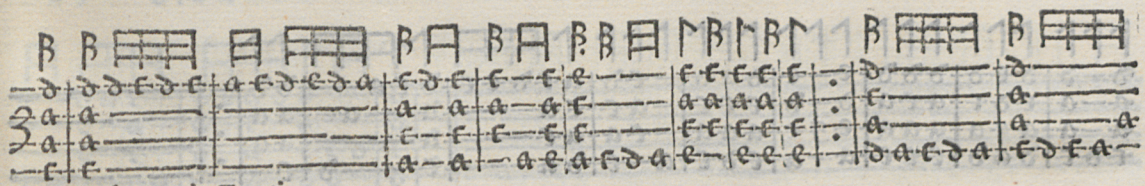

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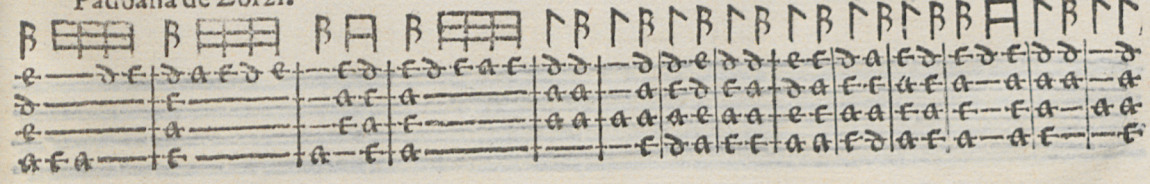

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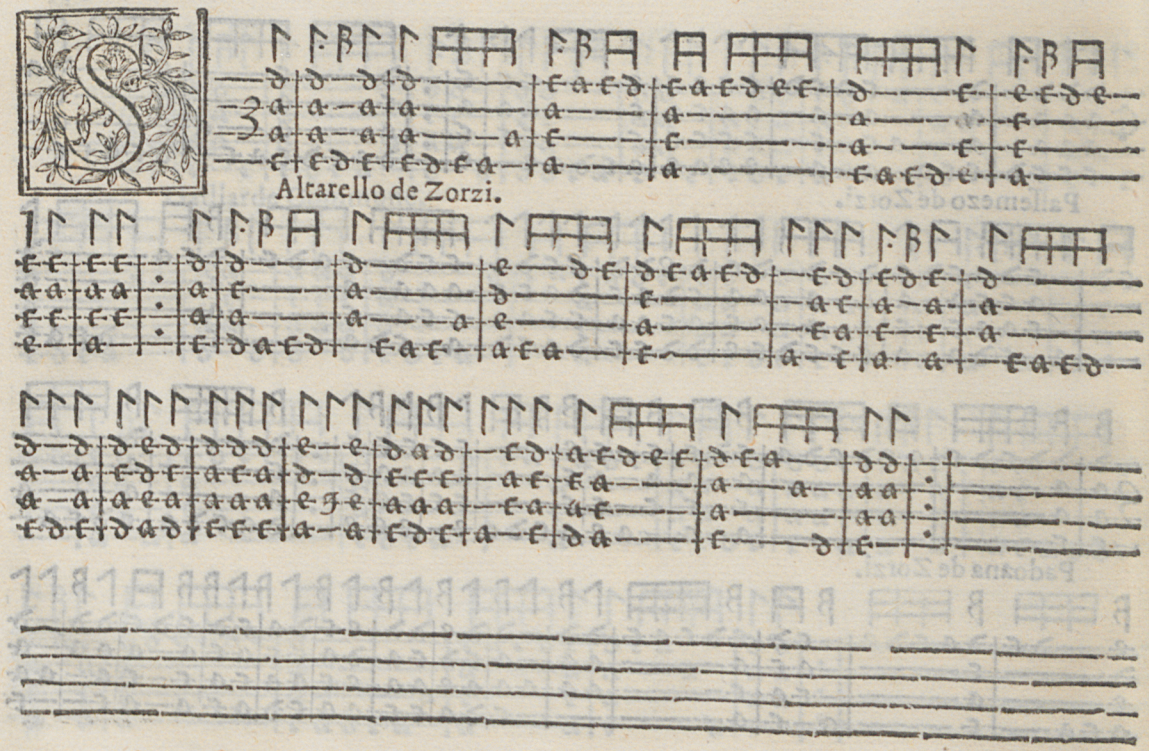
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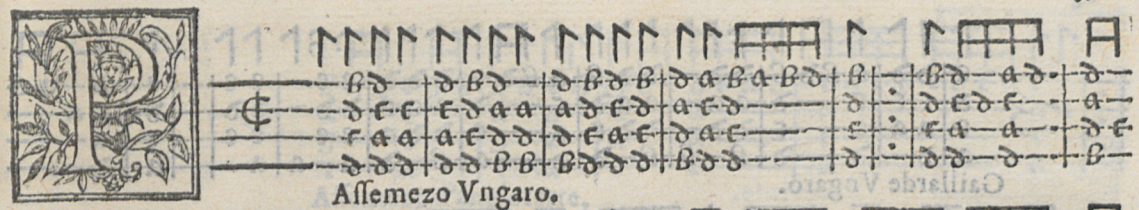

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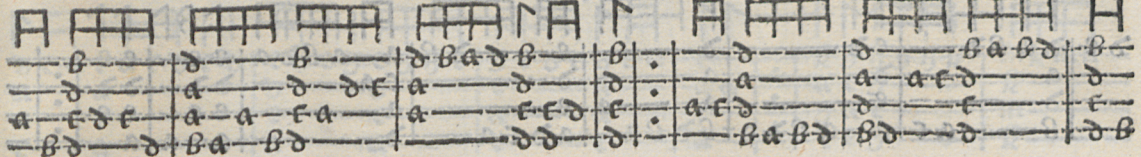

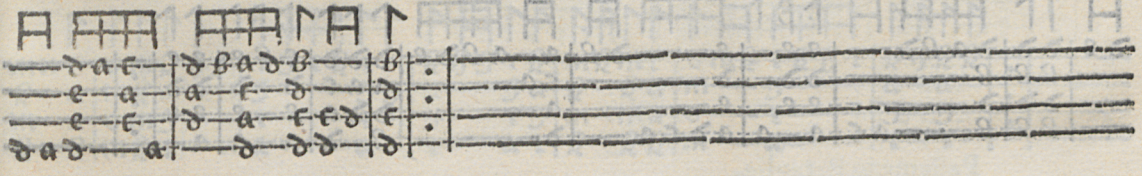

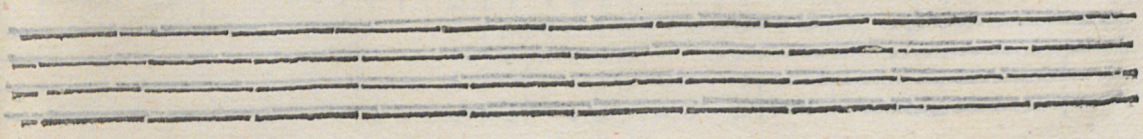

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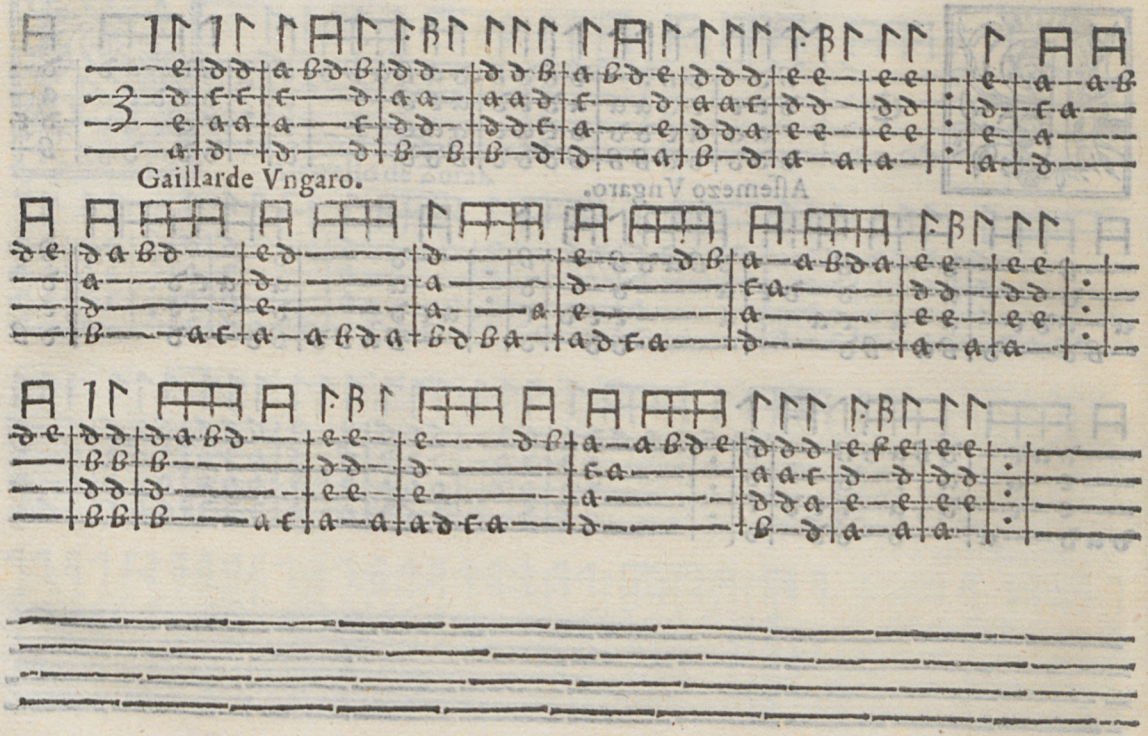
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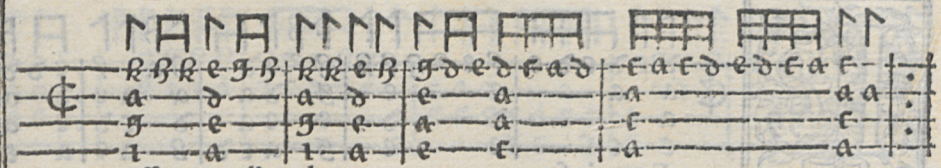

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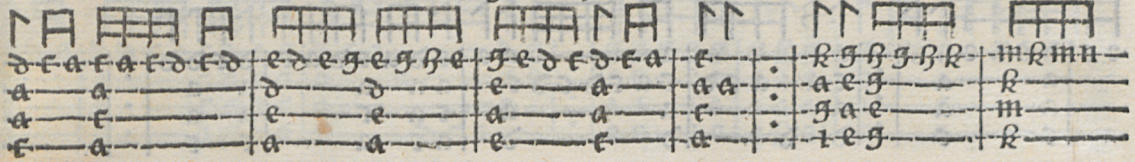

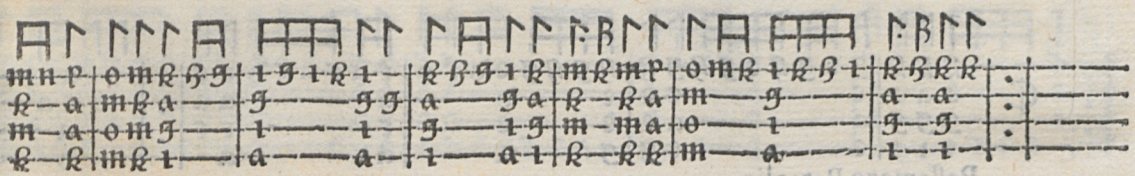

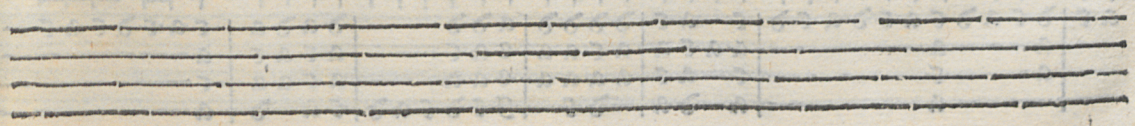

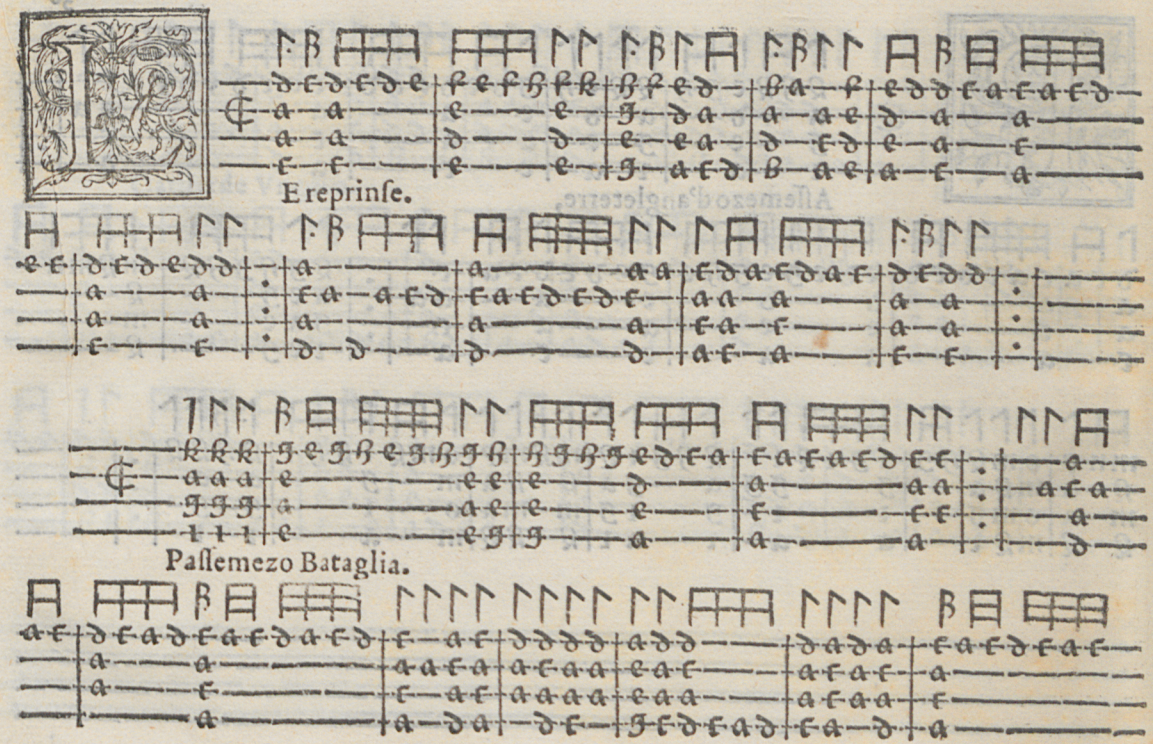

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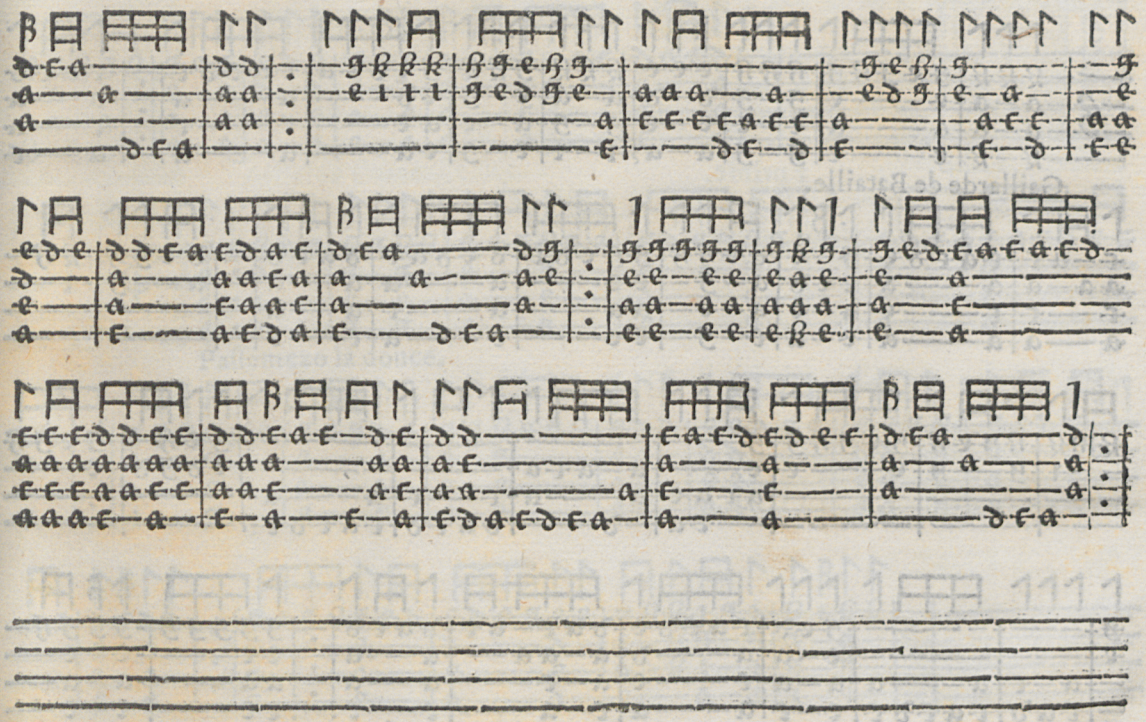

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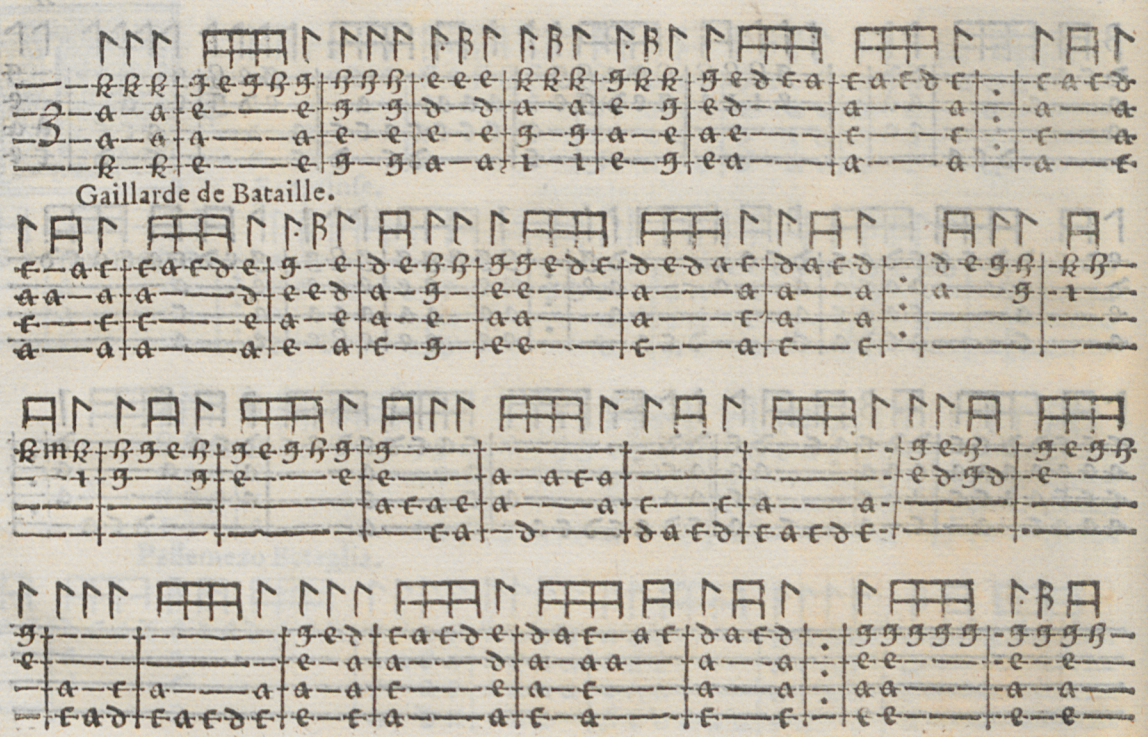
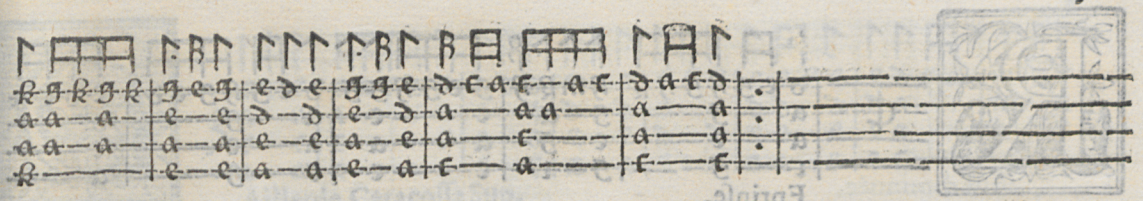
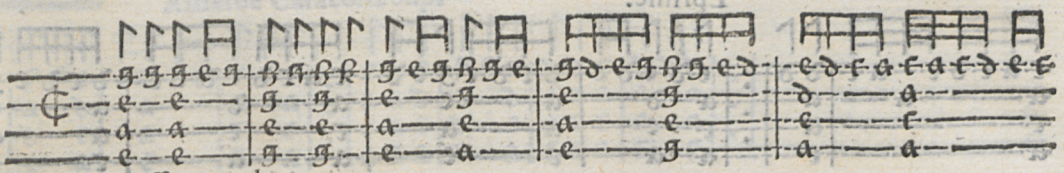
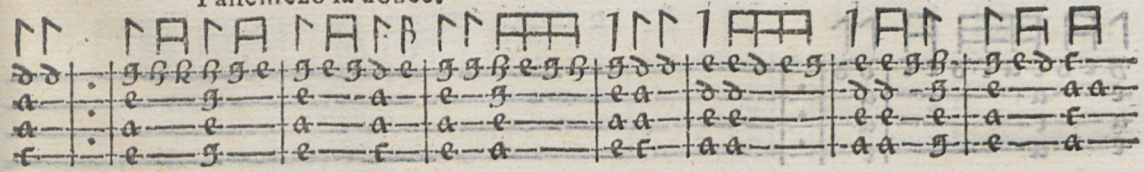
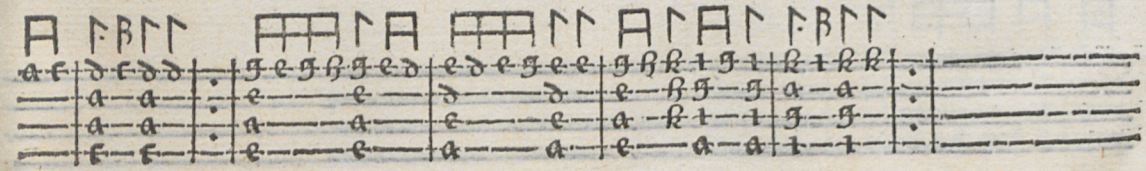

Gaillarde de Bataille.





Passemezo la douce.





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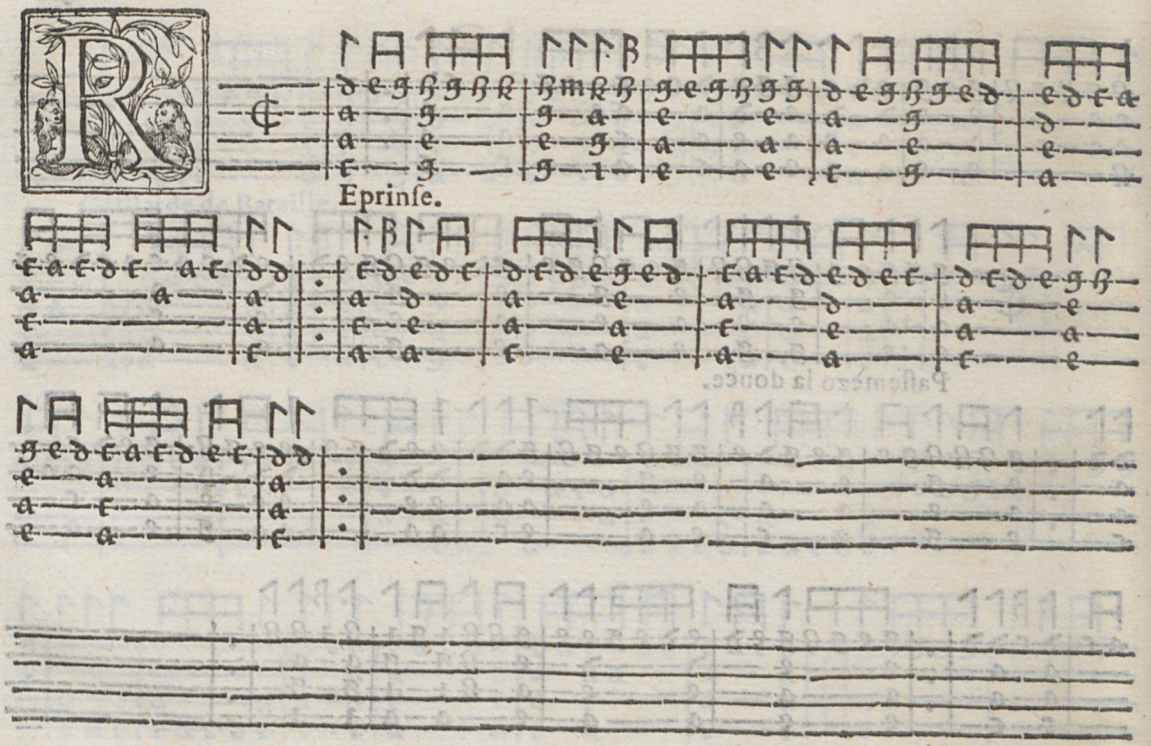
Eprinſe.



Aillarde Caracossa Sup.

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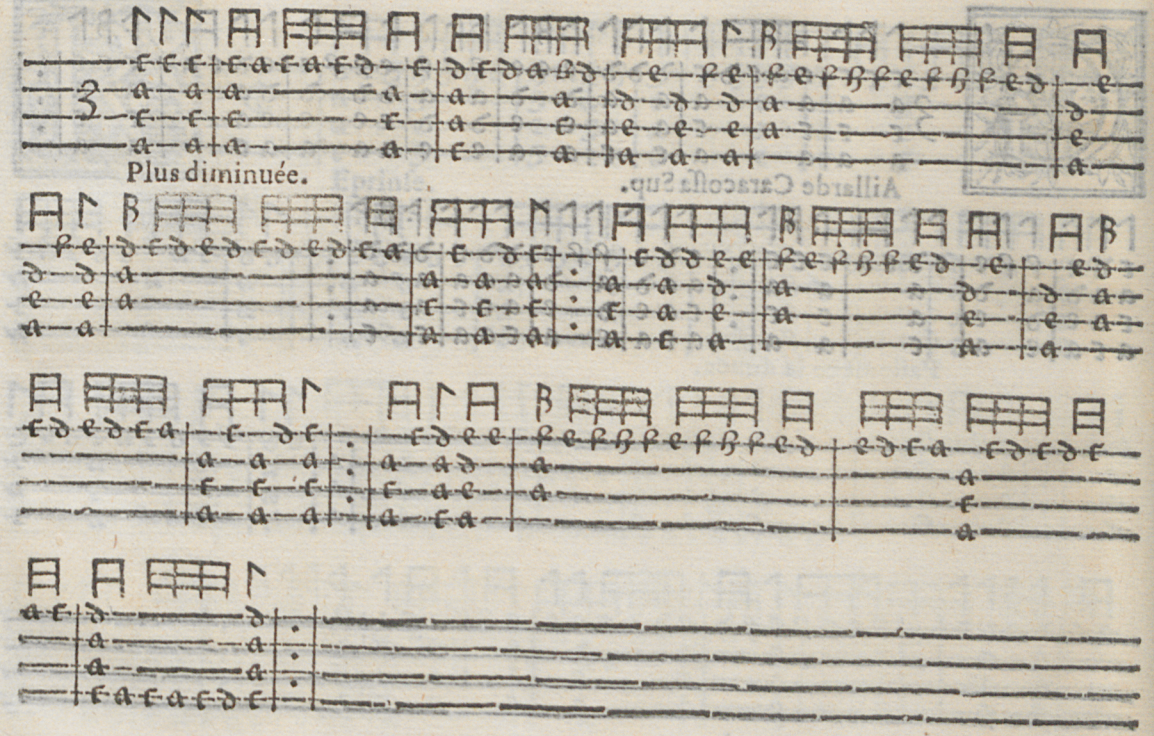
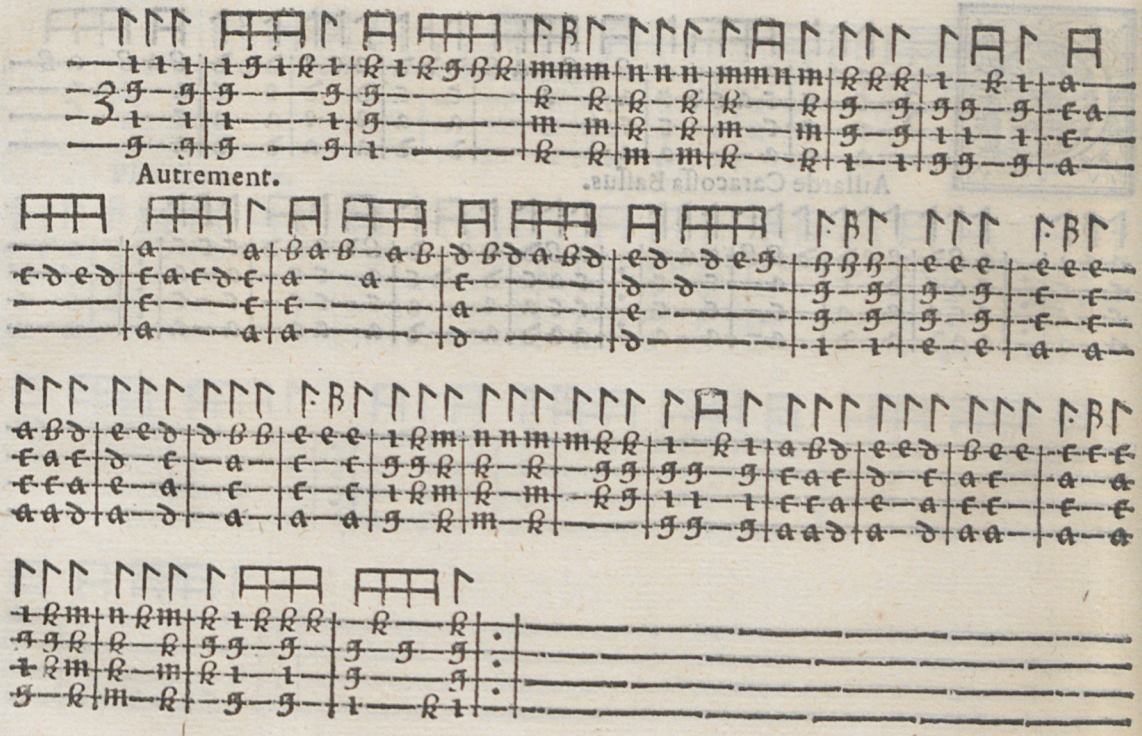

Plus diminuée.



Aillarde Caracoſſa Baſſus.



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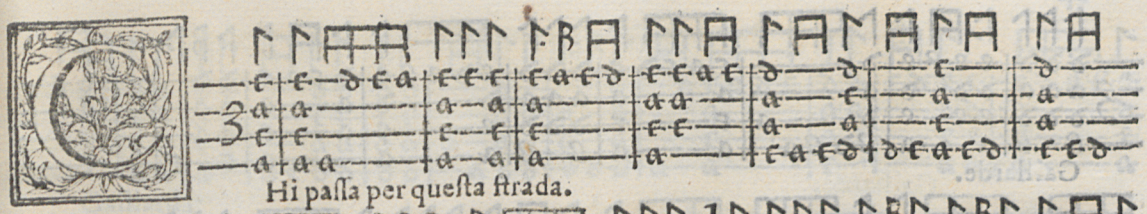

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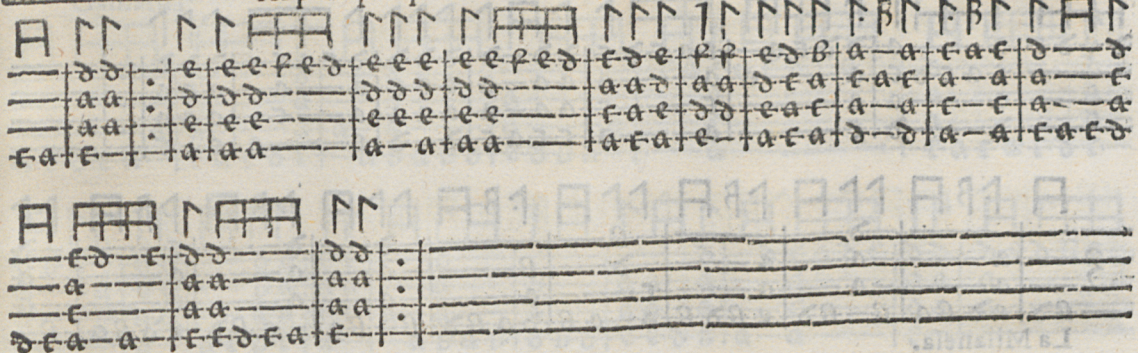

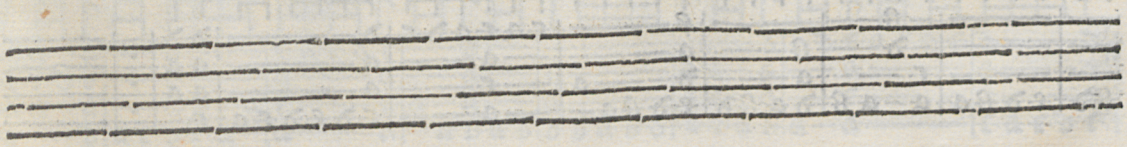

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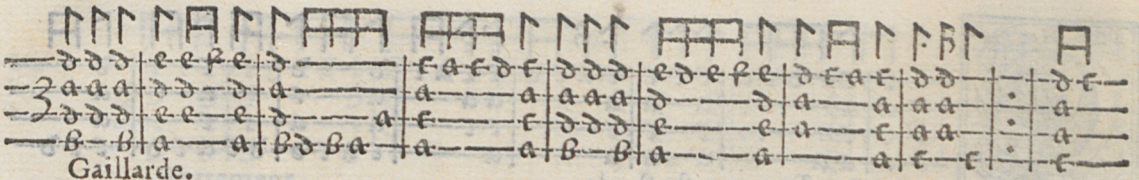

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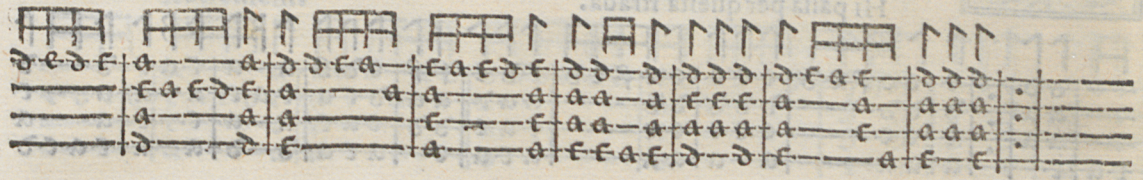

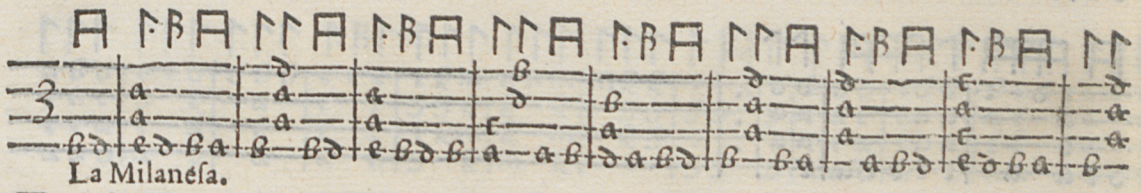

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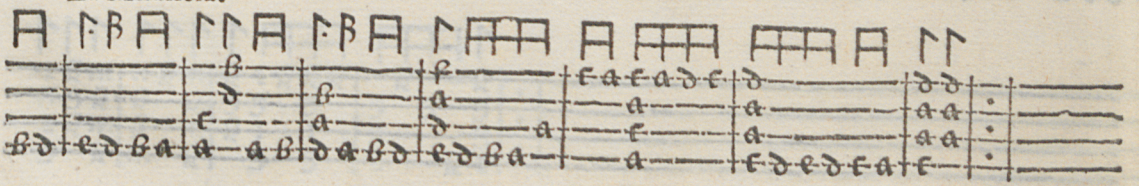

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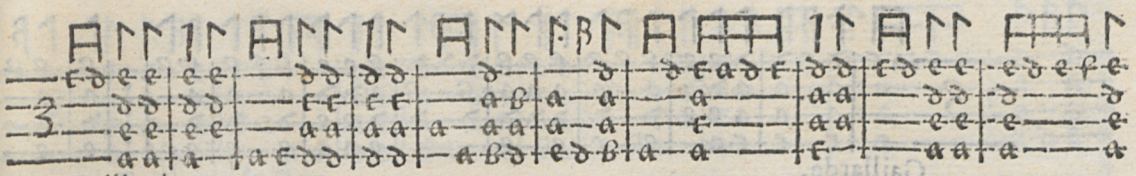

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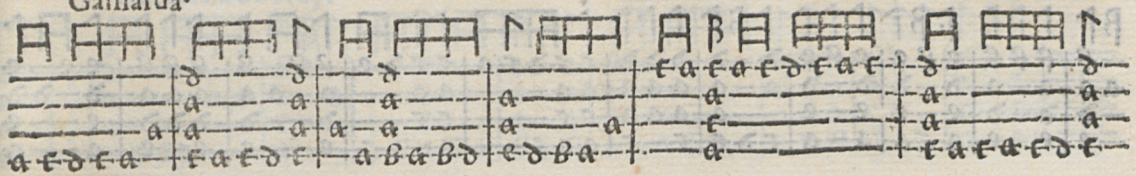

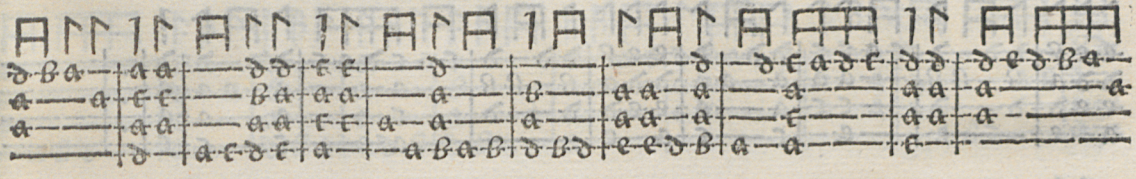

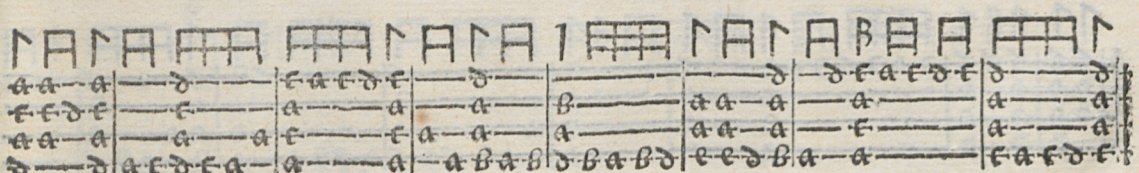

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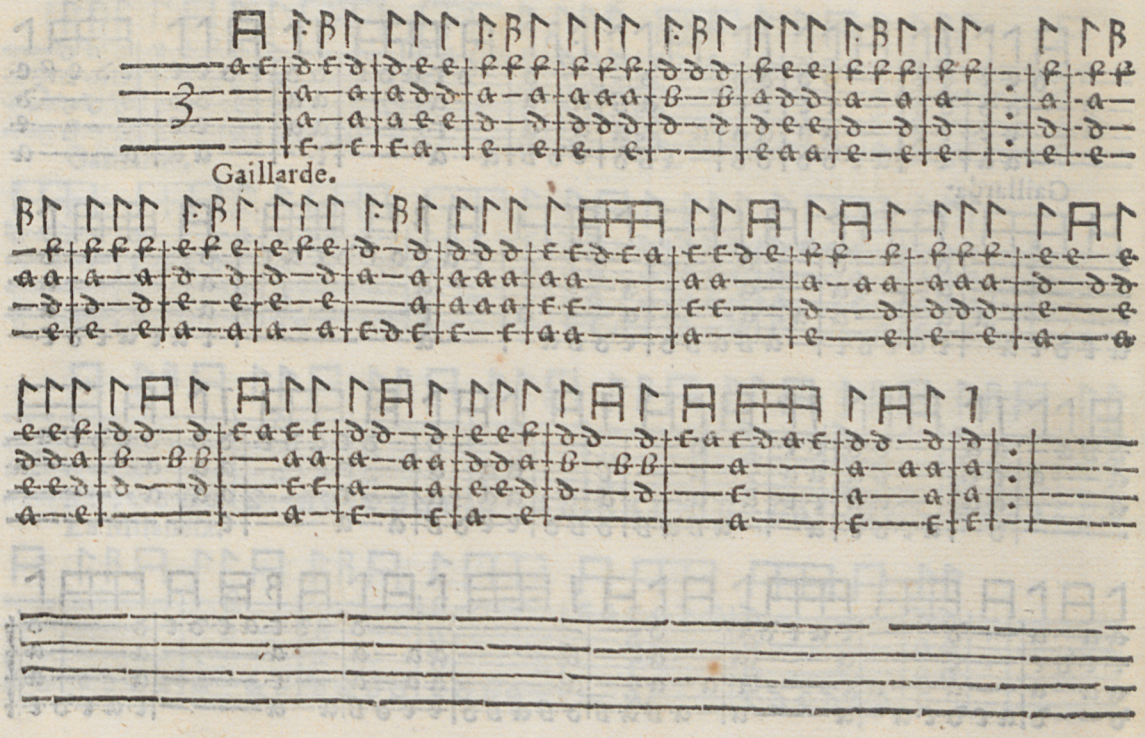

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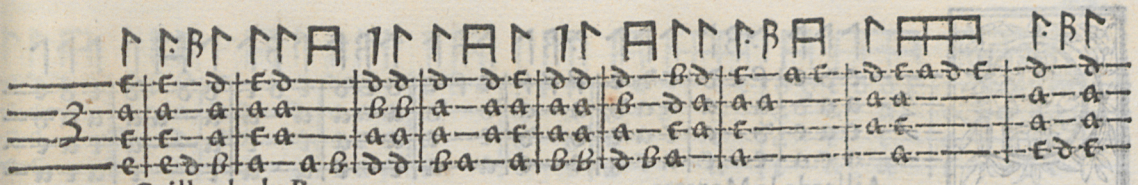

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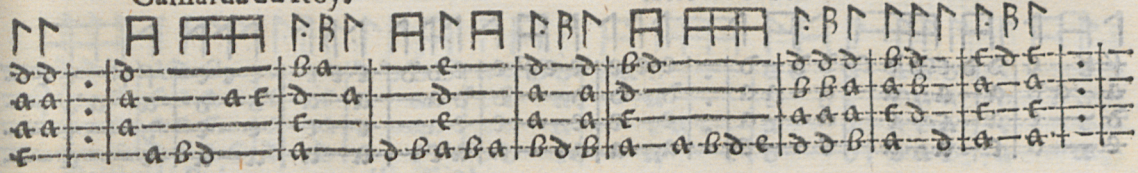

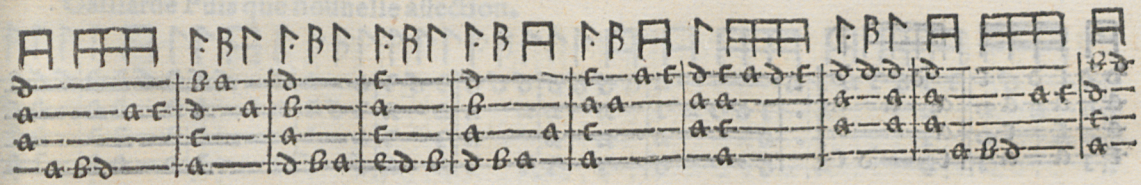

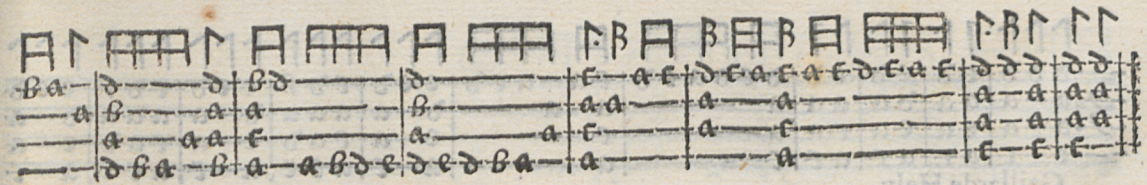

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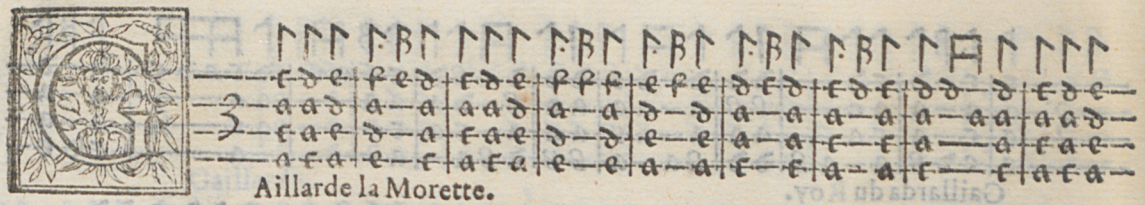

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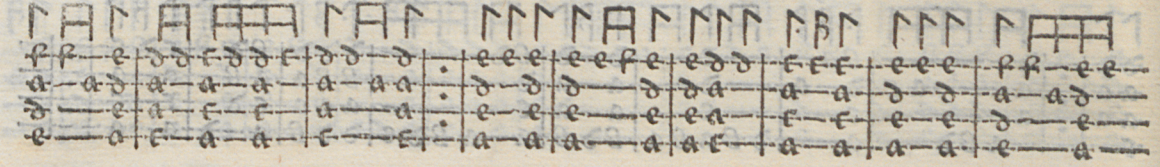

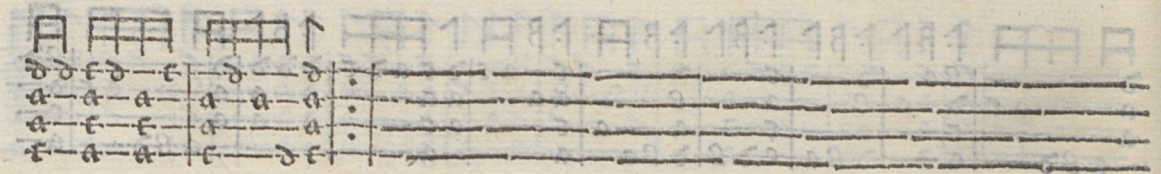

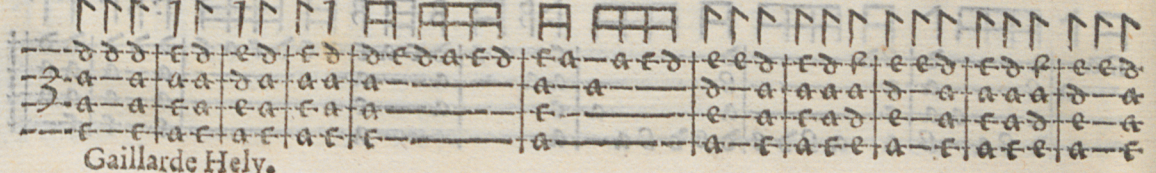

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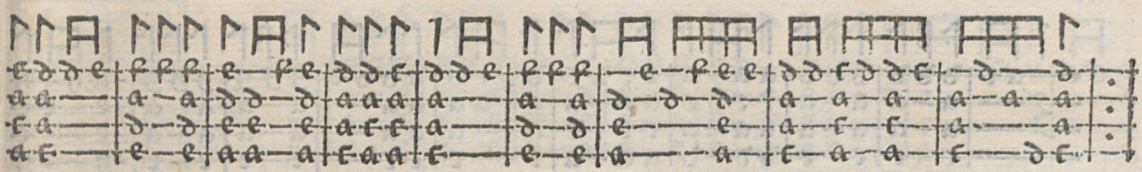

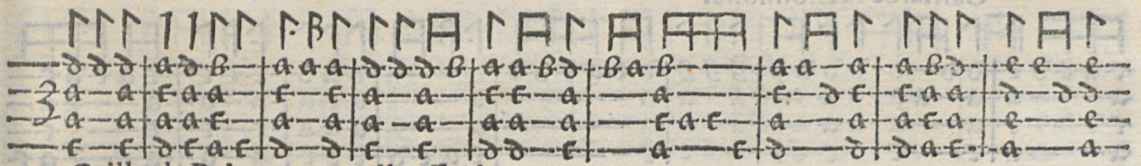

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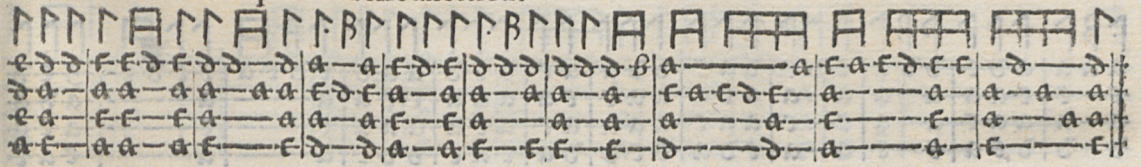

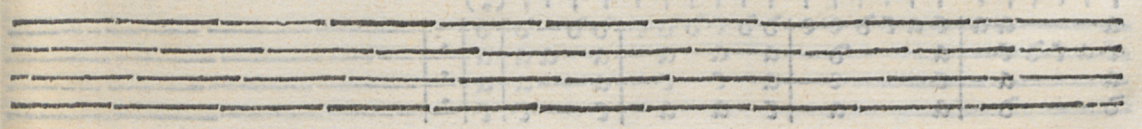

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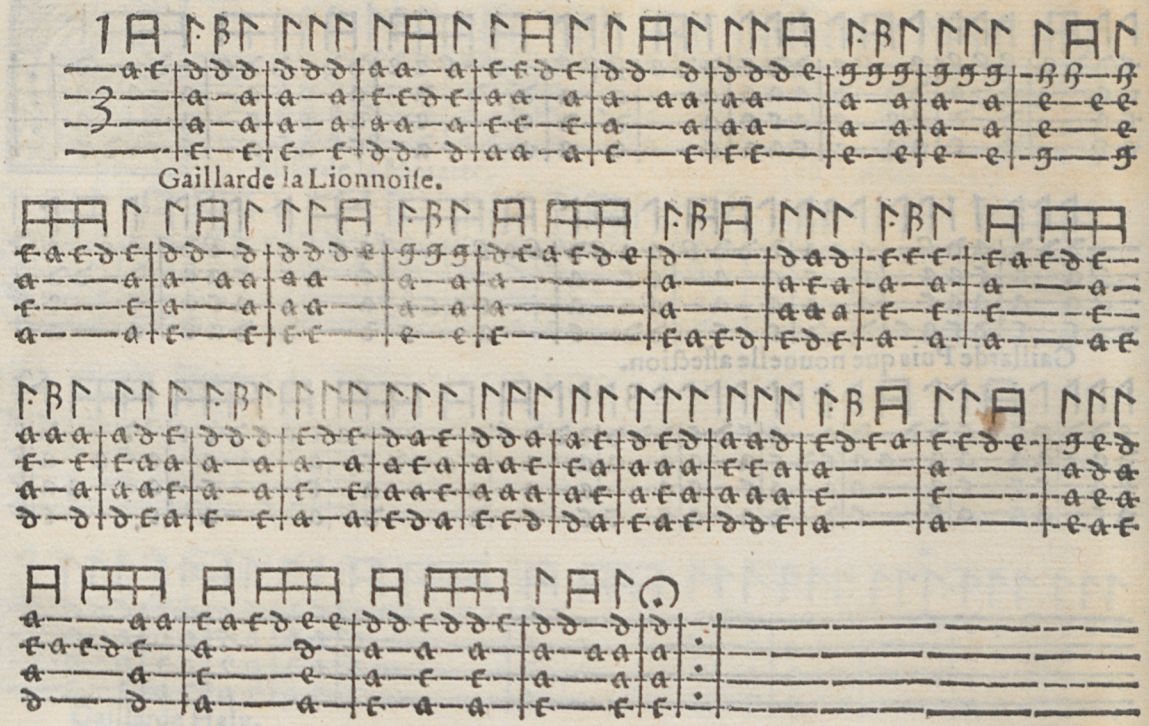

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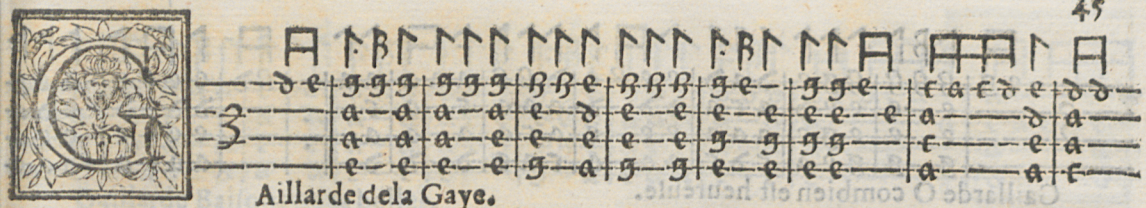

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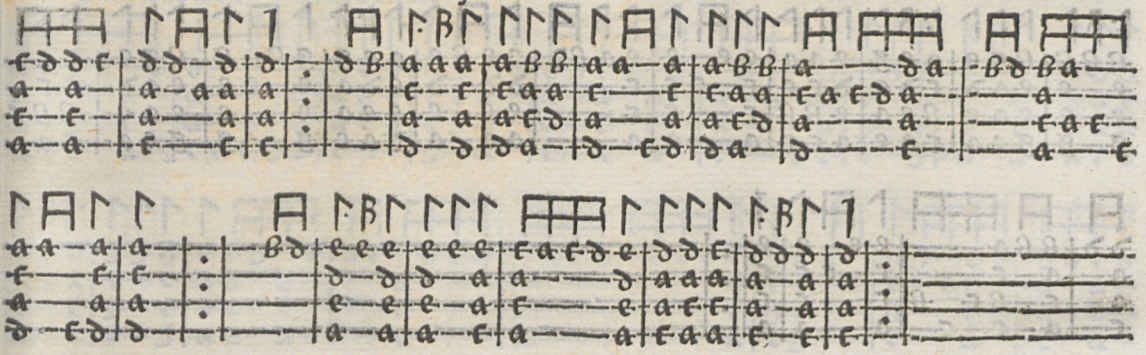

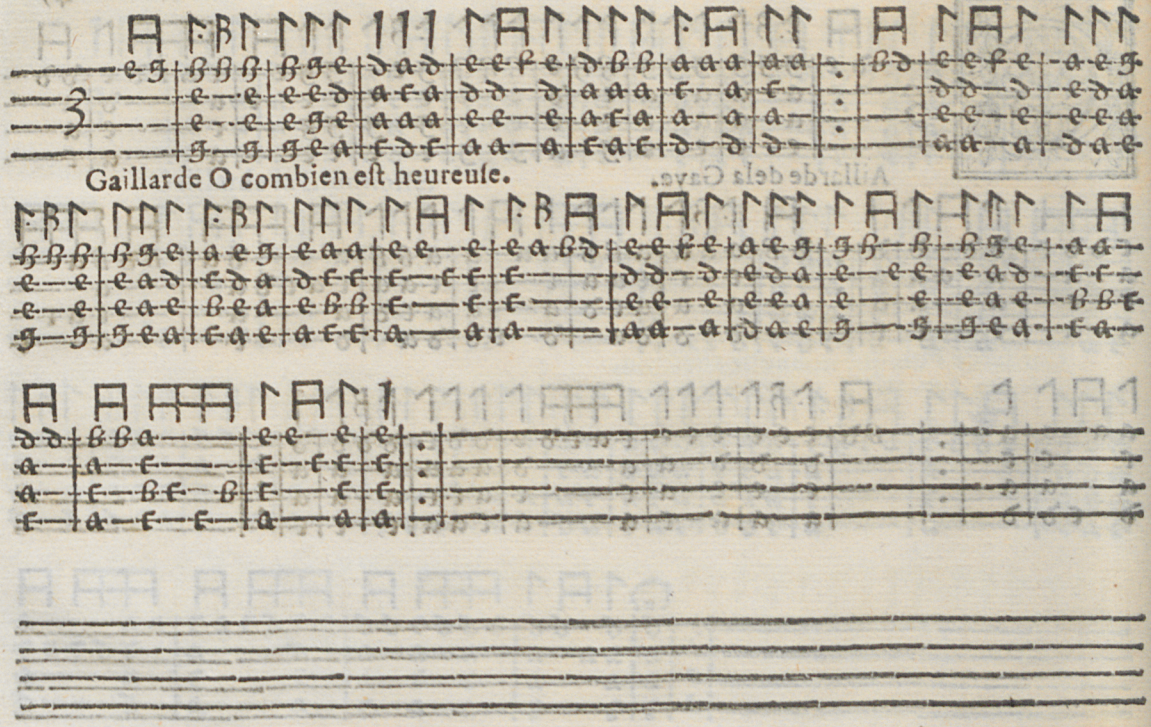
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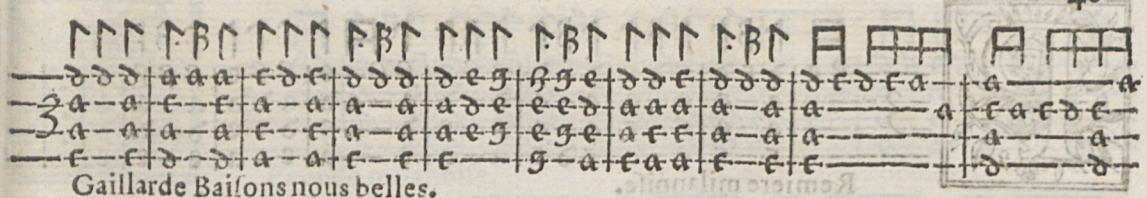

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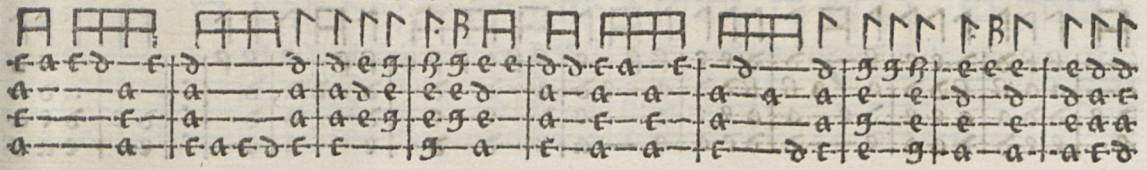

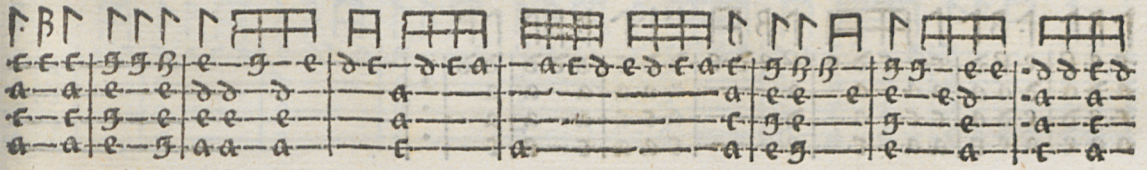

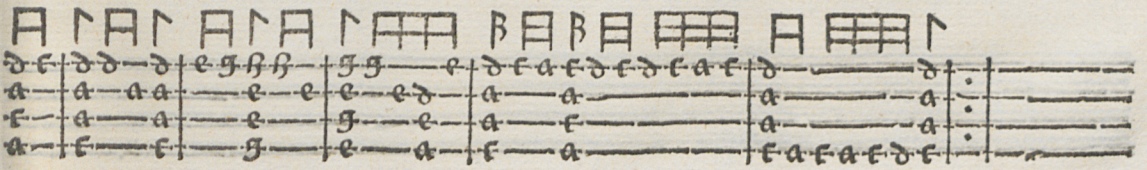

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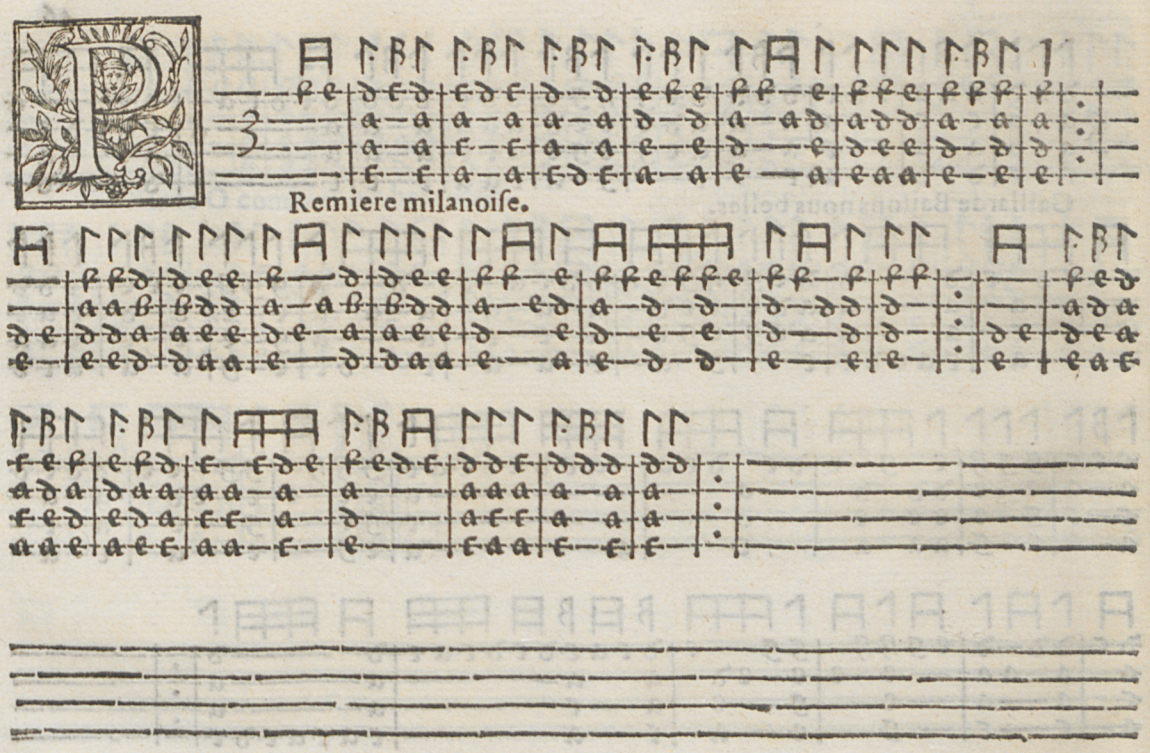
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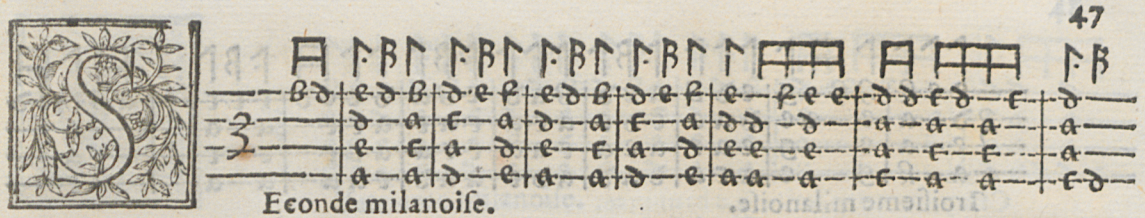

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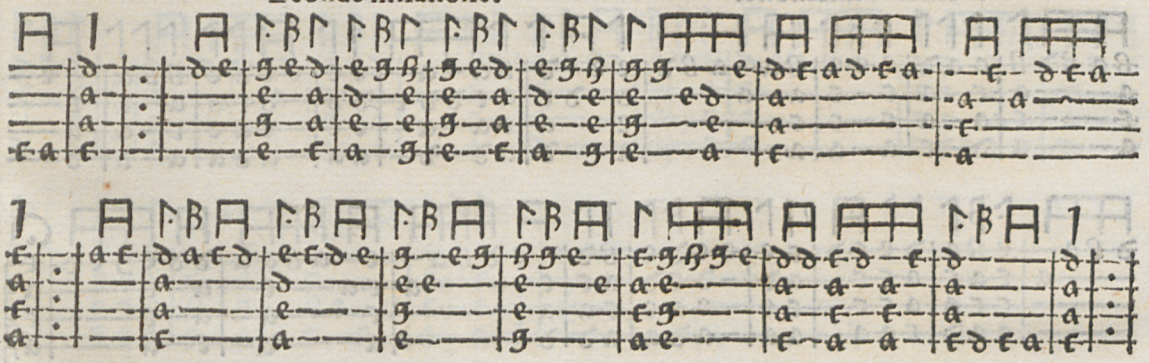

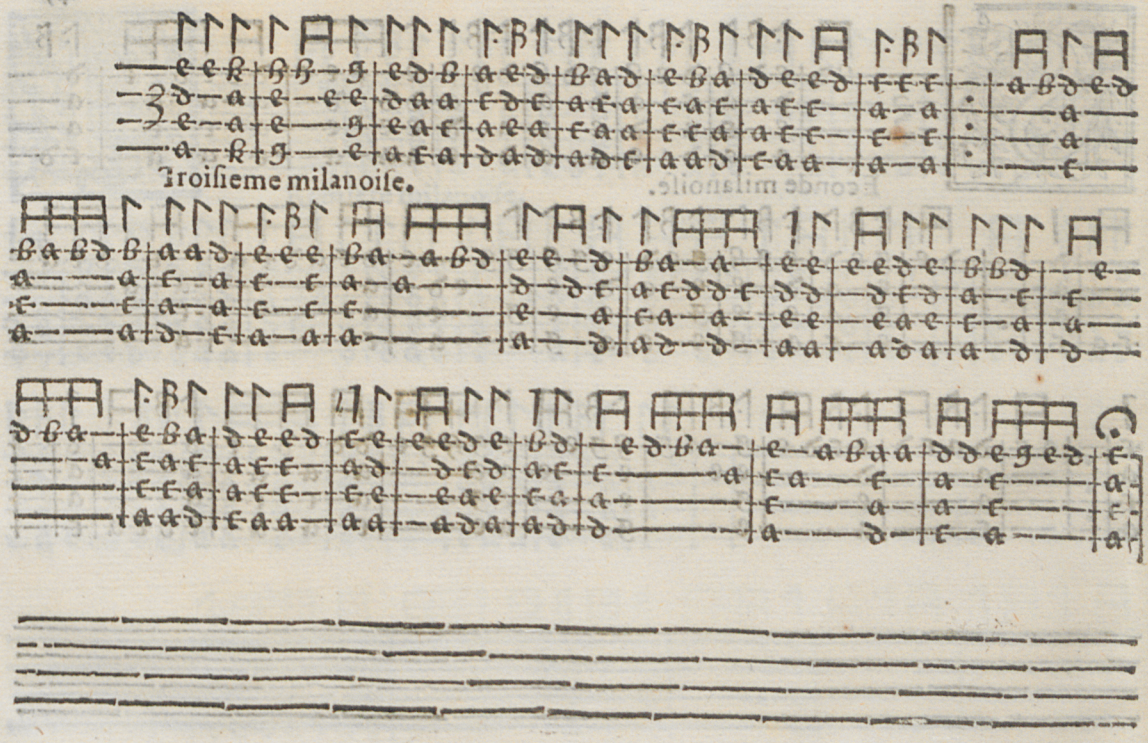

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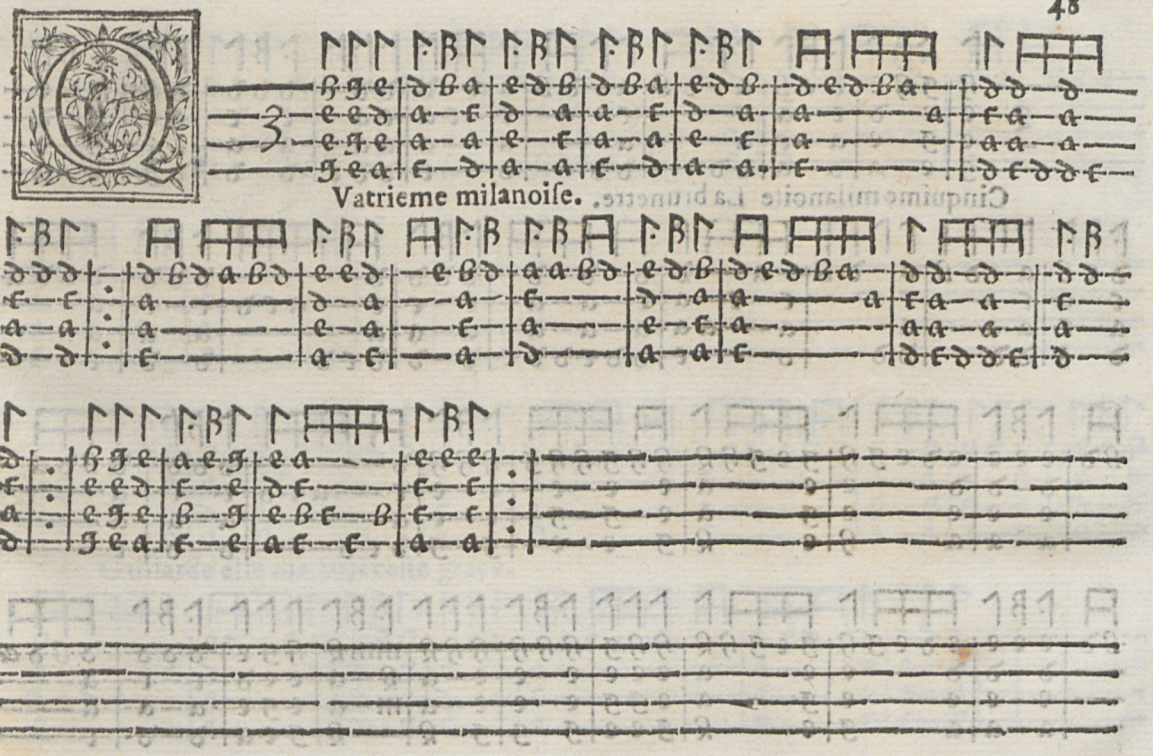

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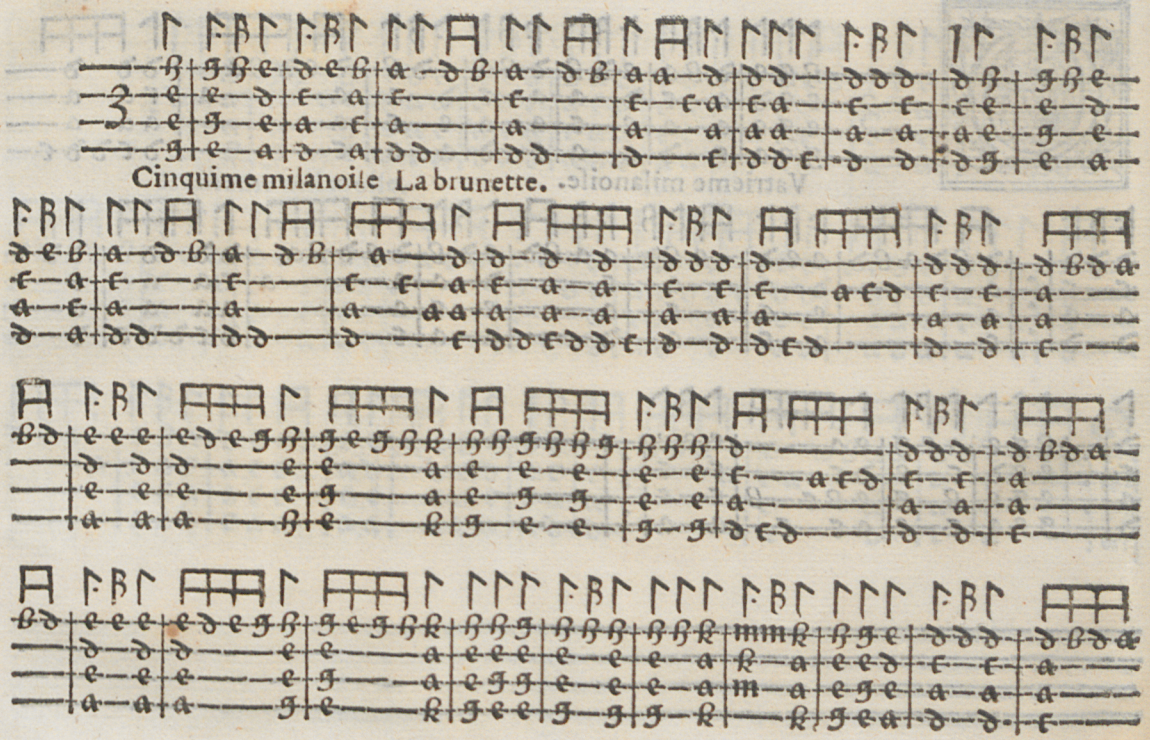
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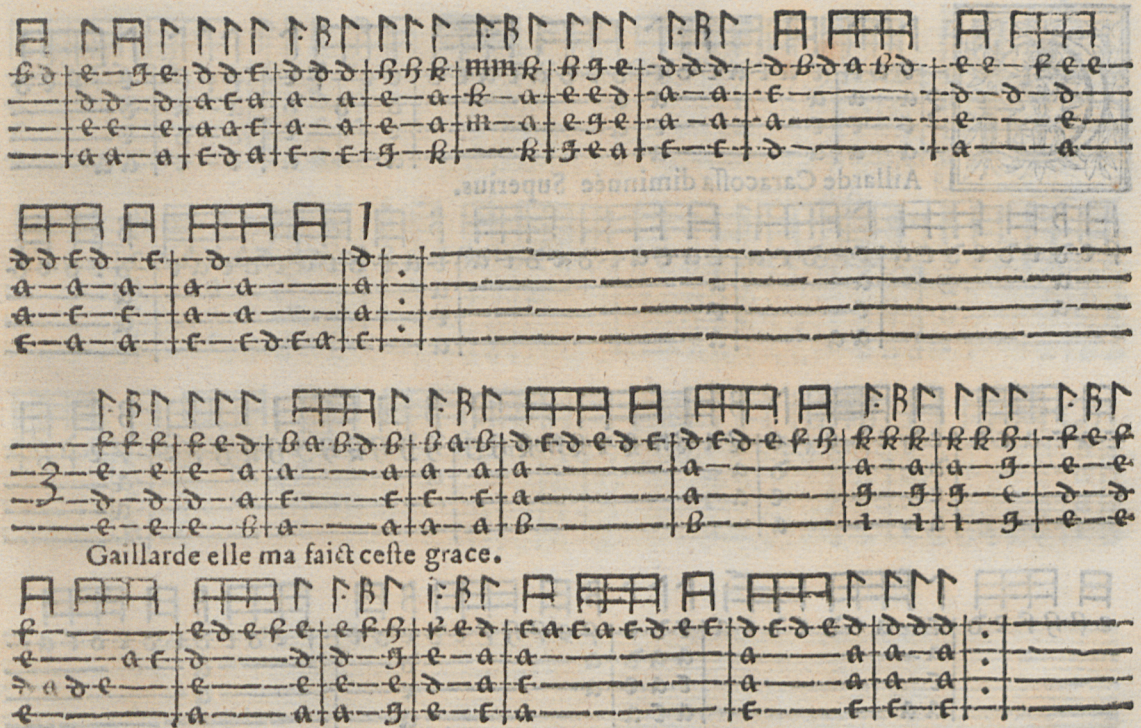

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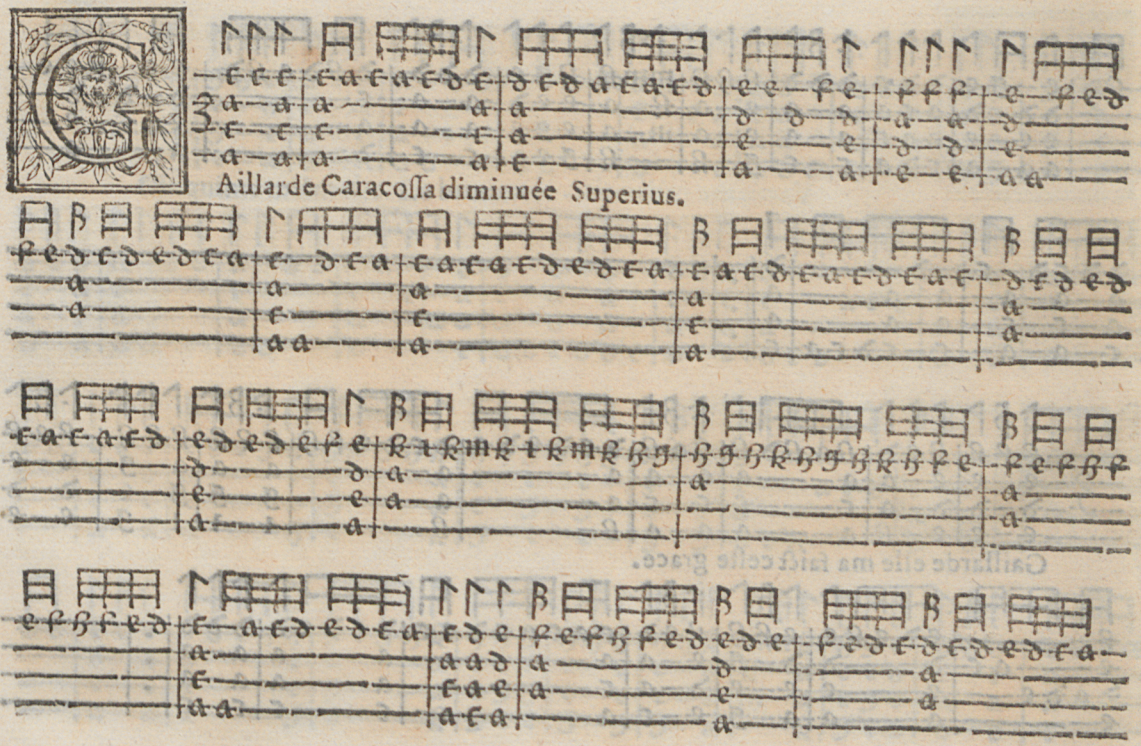
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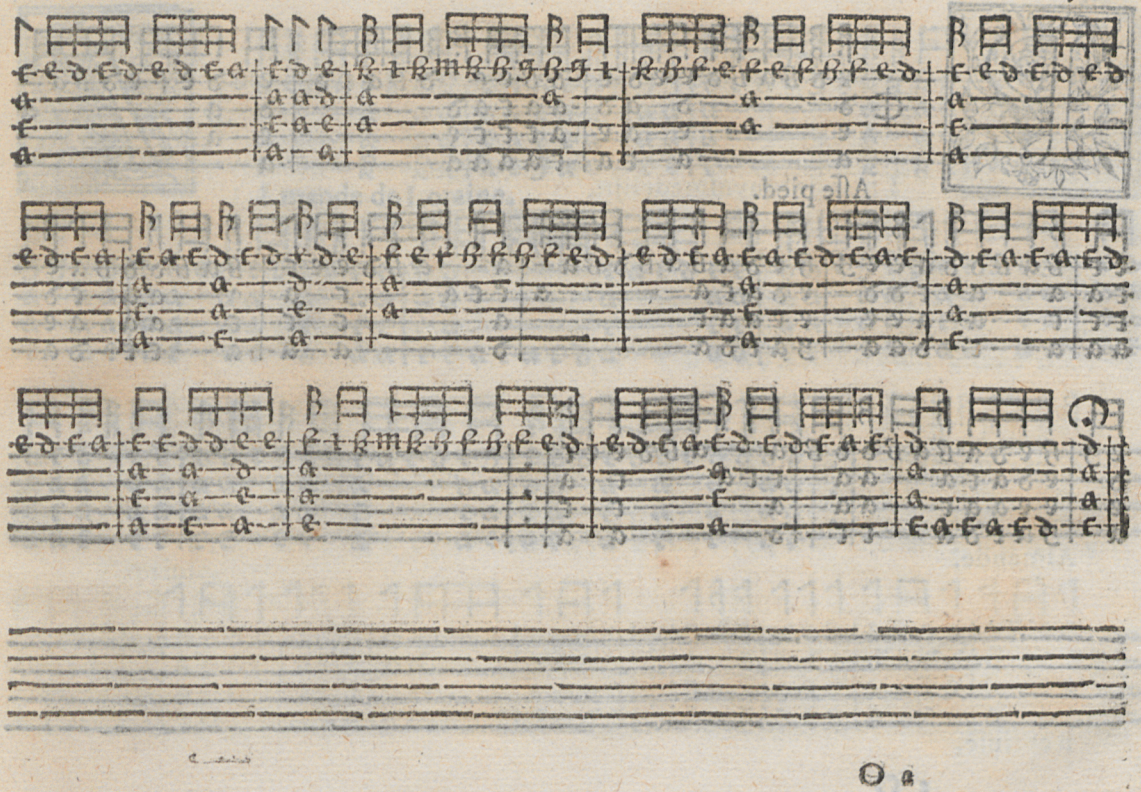

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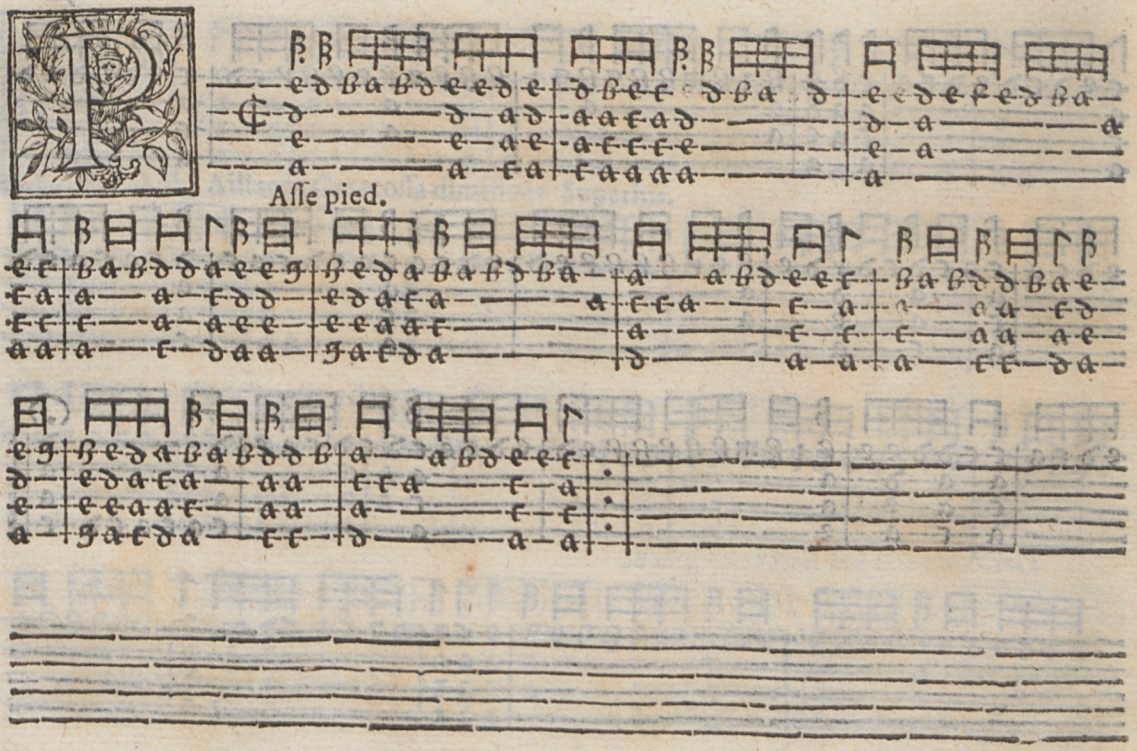

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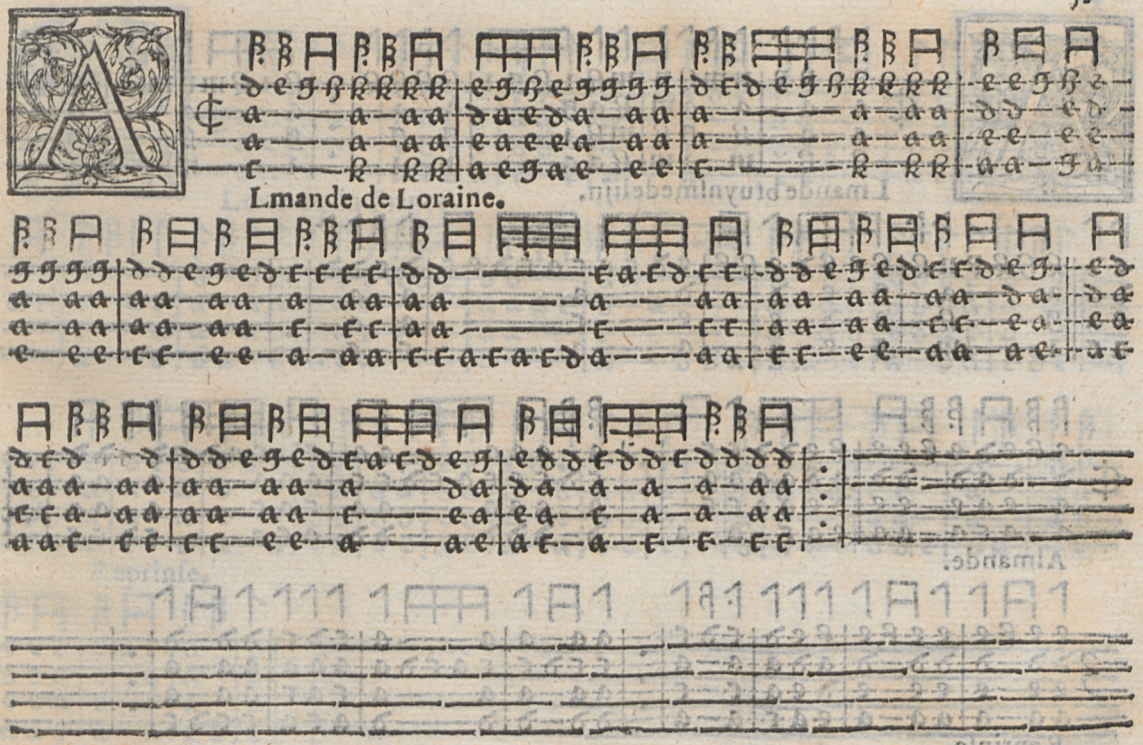

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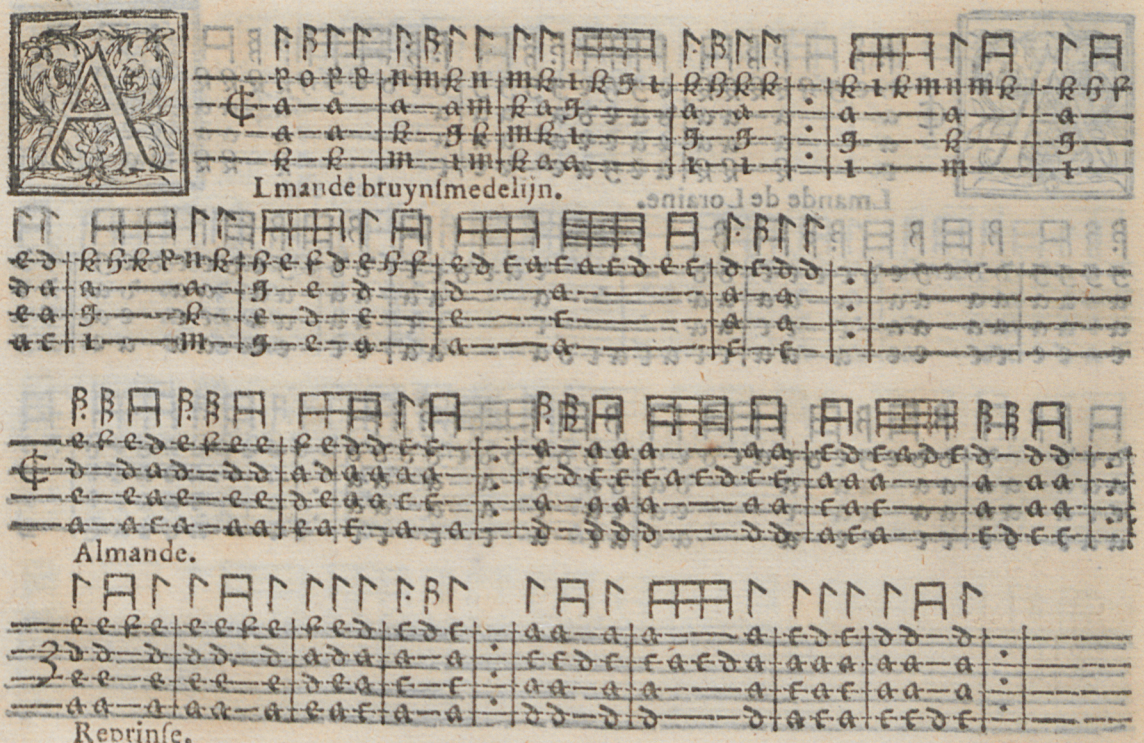
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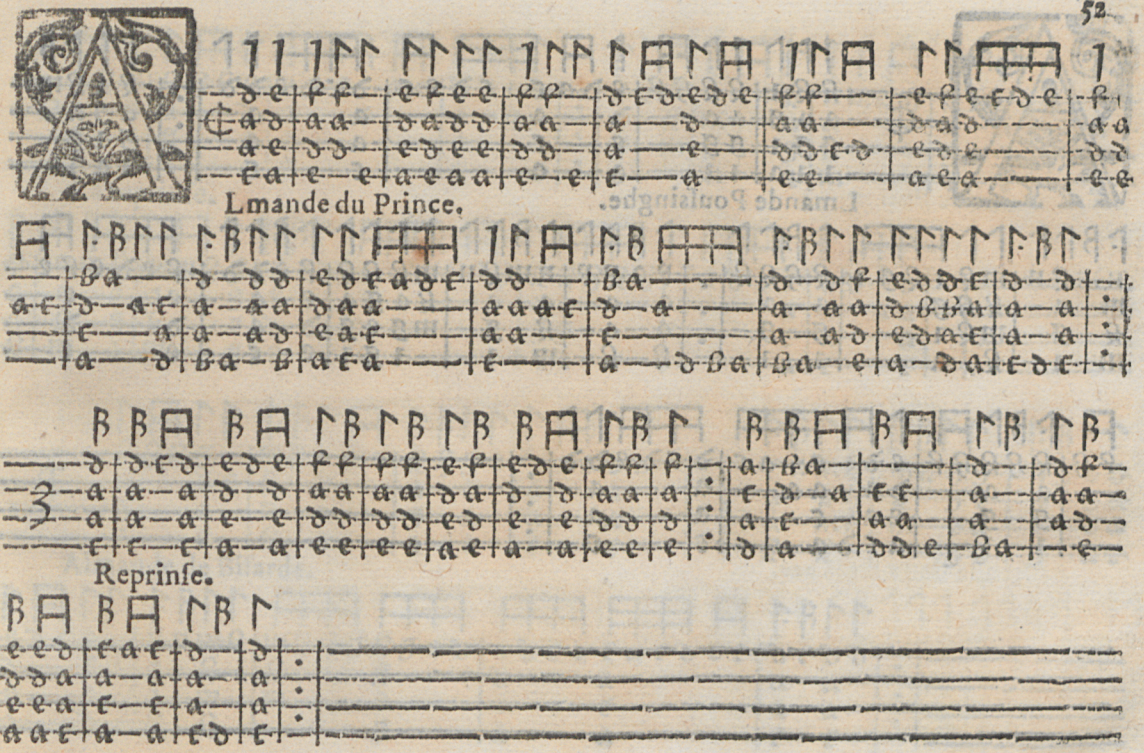

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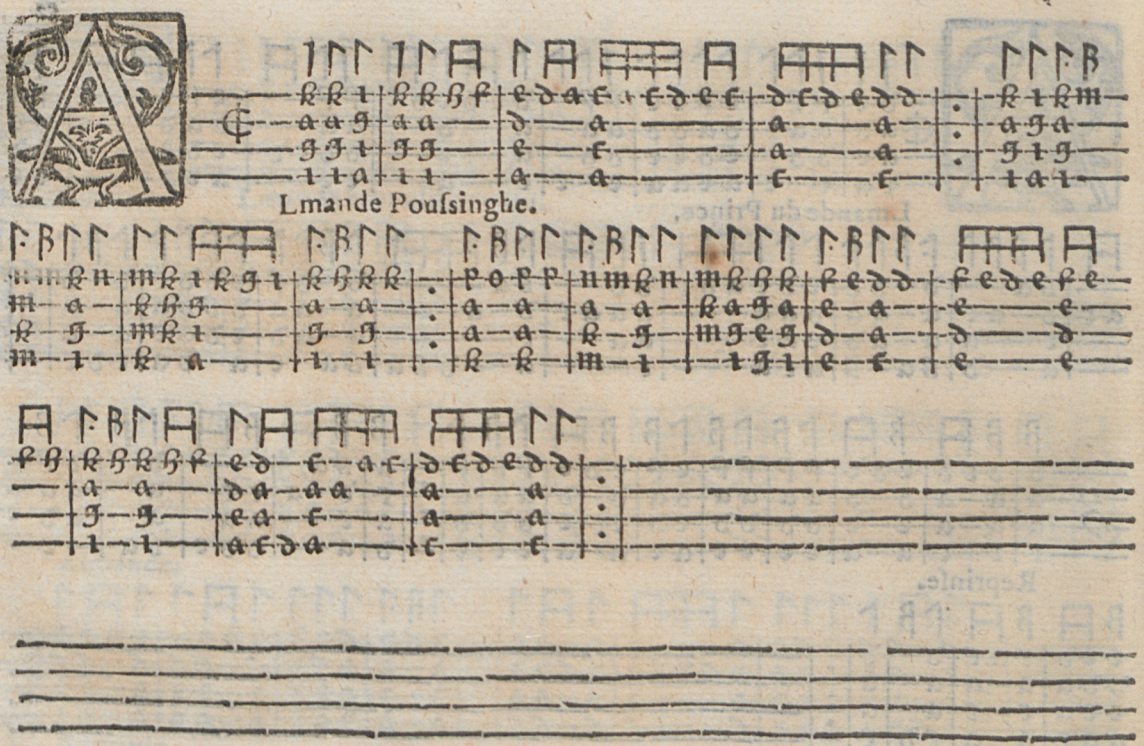
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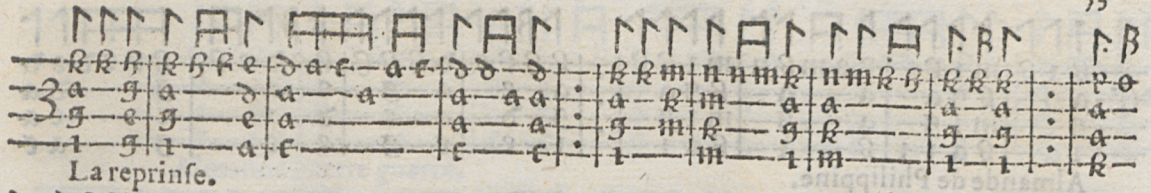

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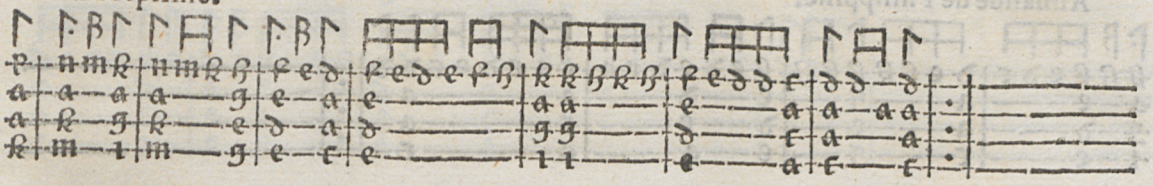

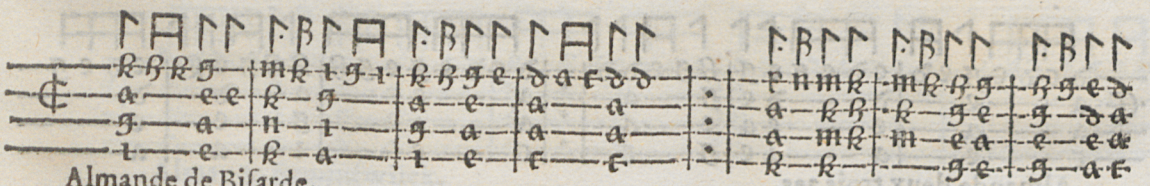

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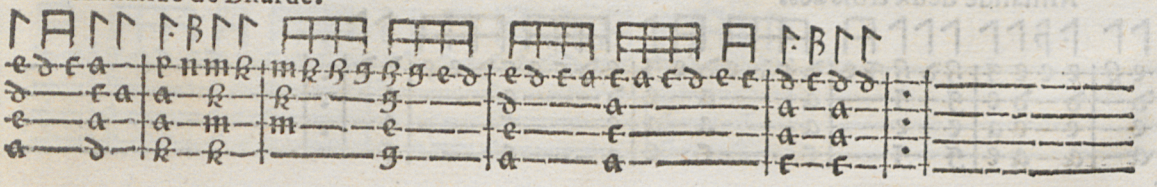

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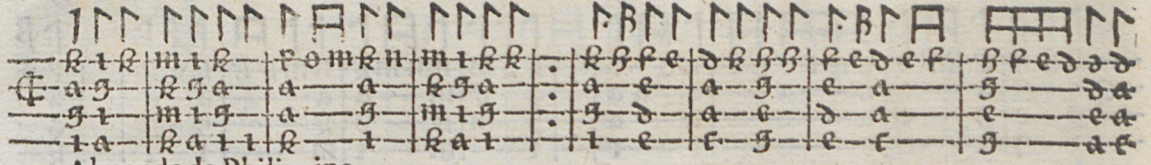

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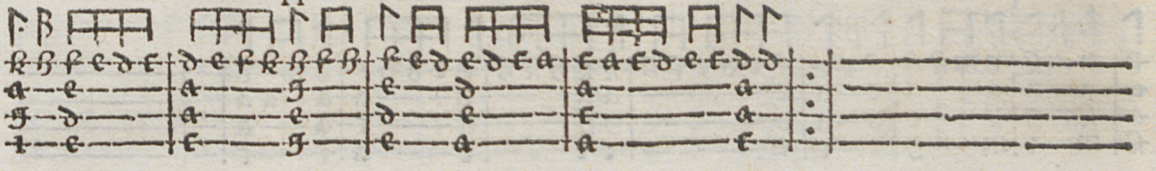

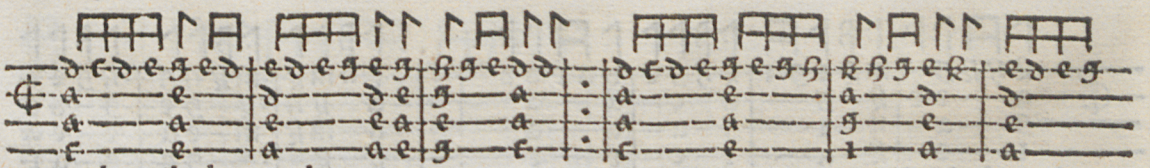

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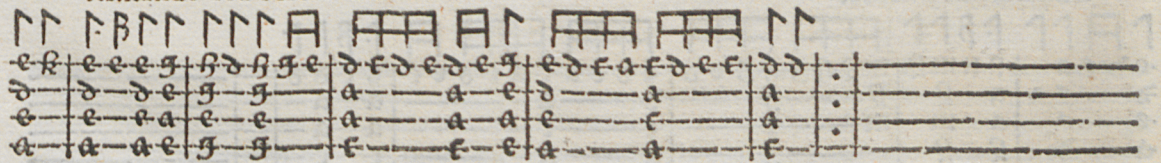

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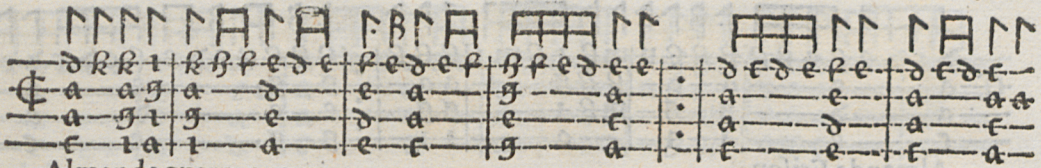

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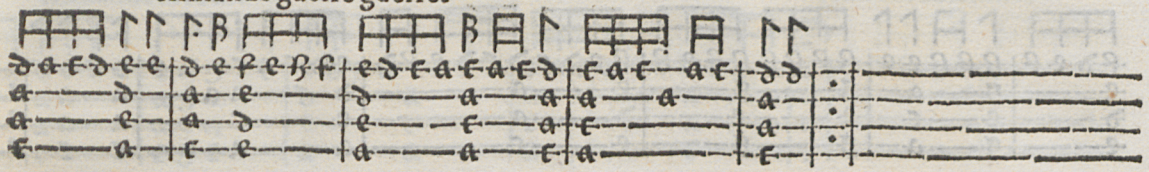

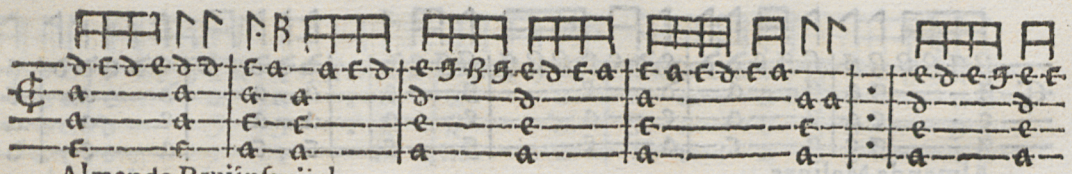

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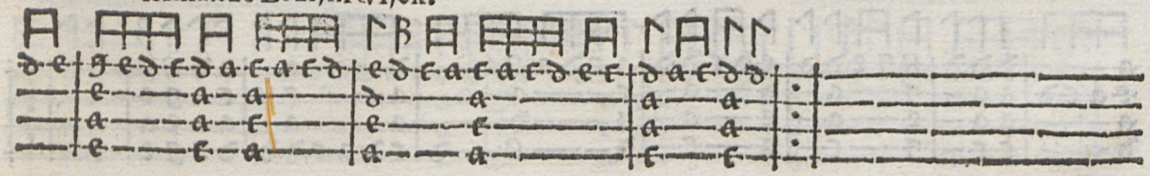

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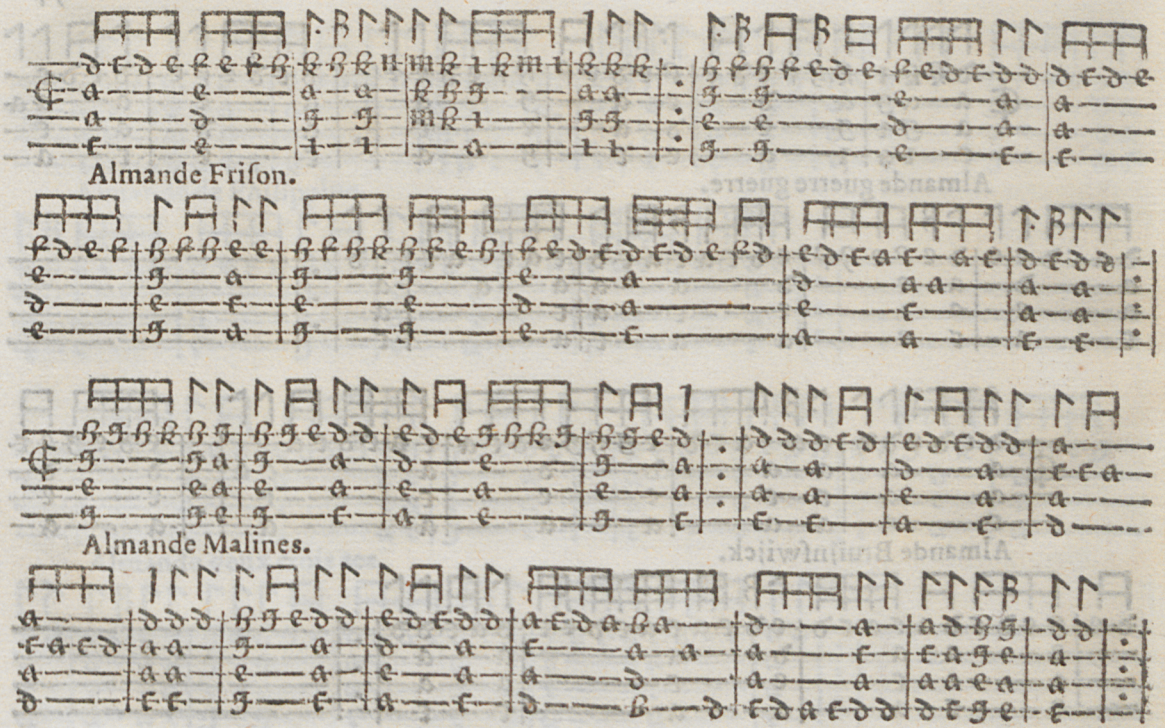
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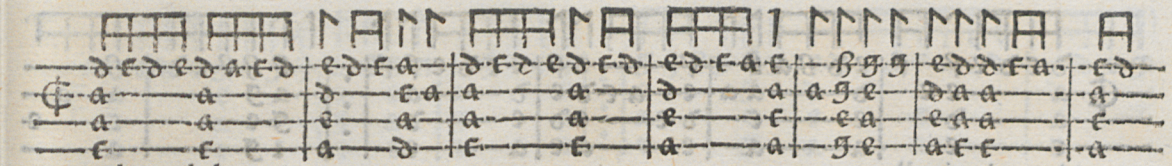

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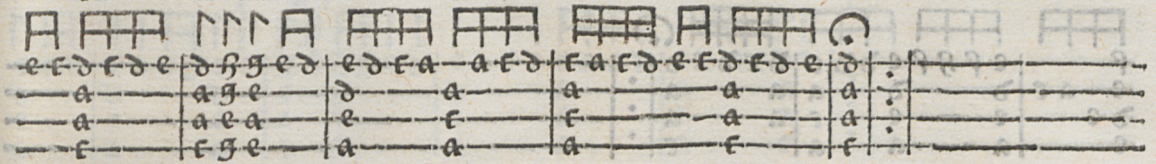

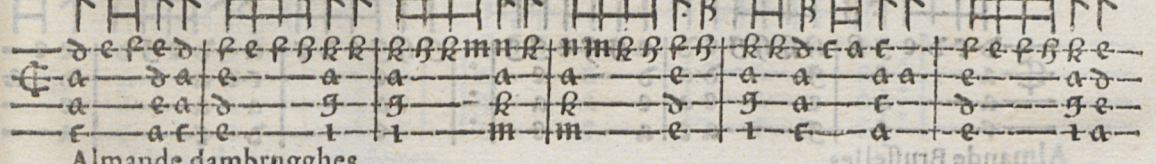

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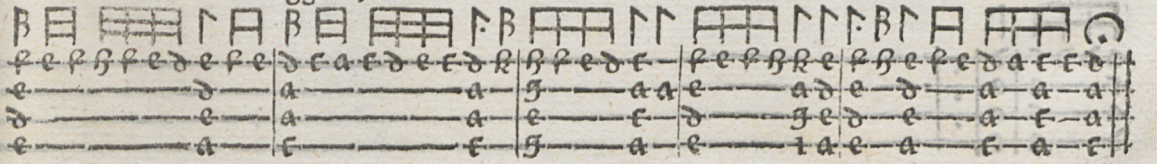

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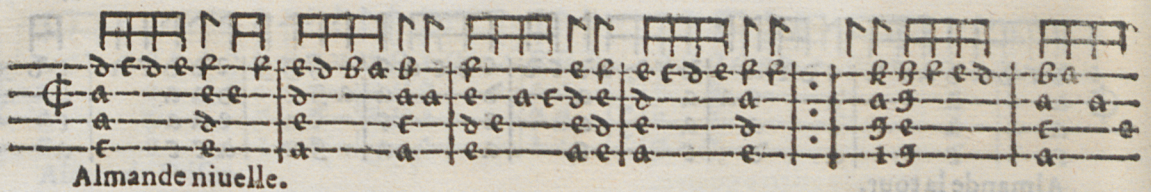

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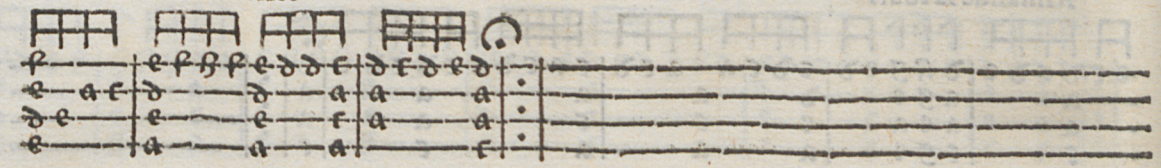

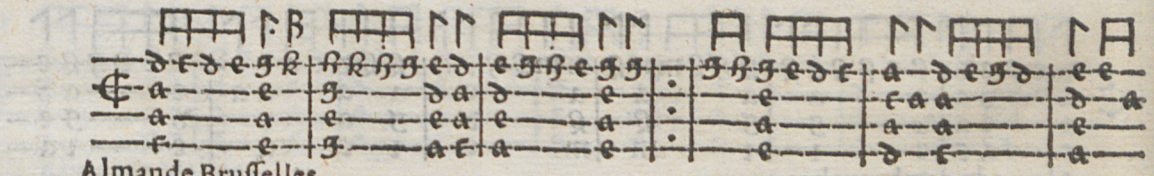

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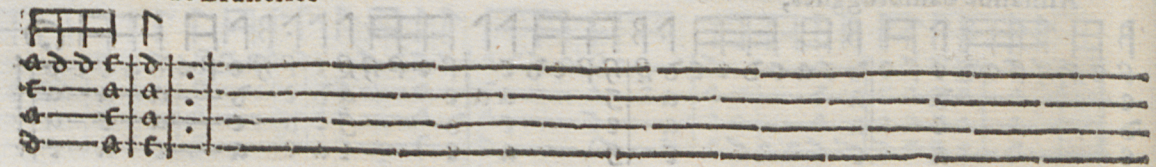

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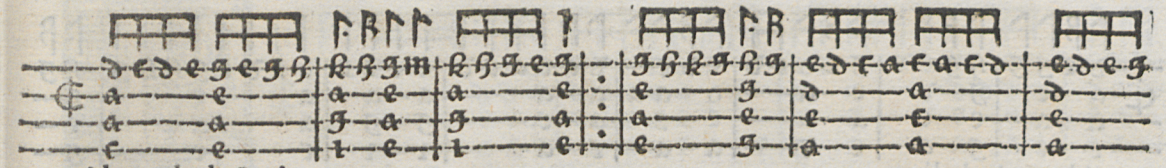

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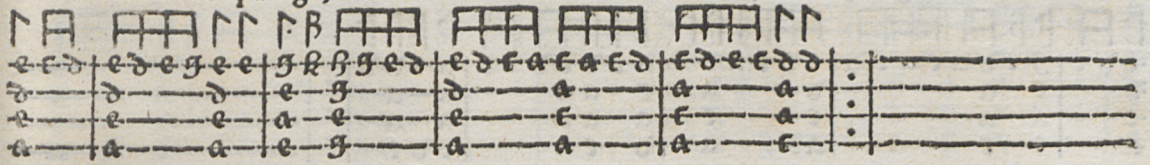

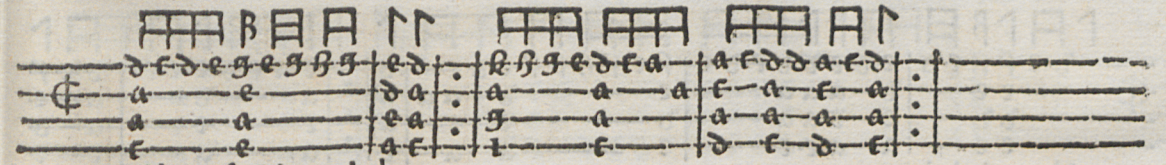

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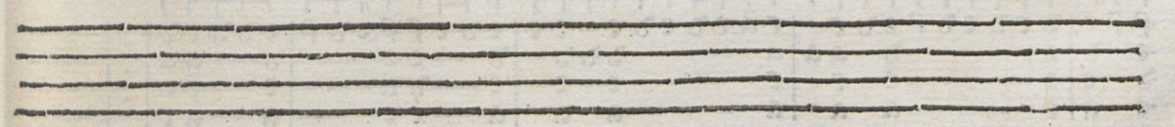

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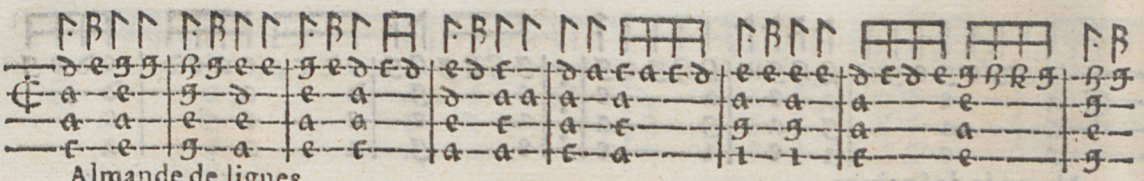

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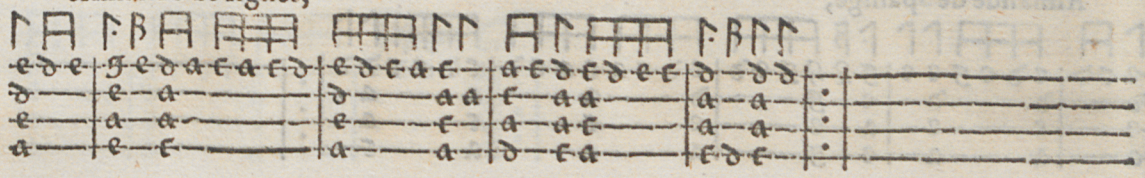

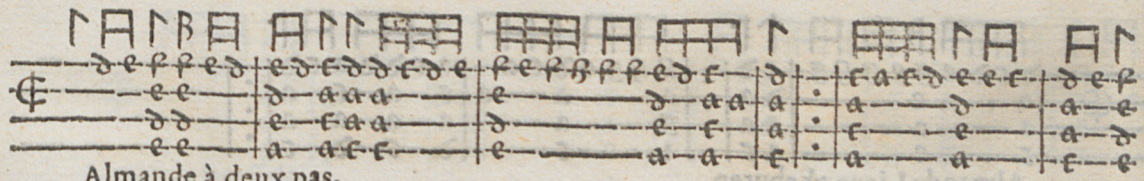

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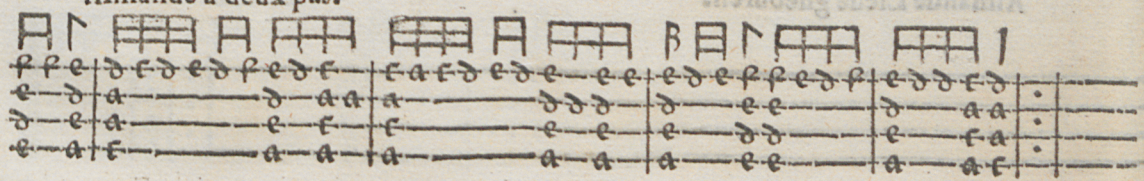

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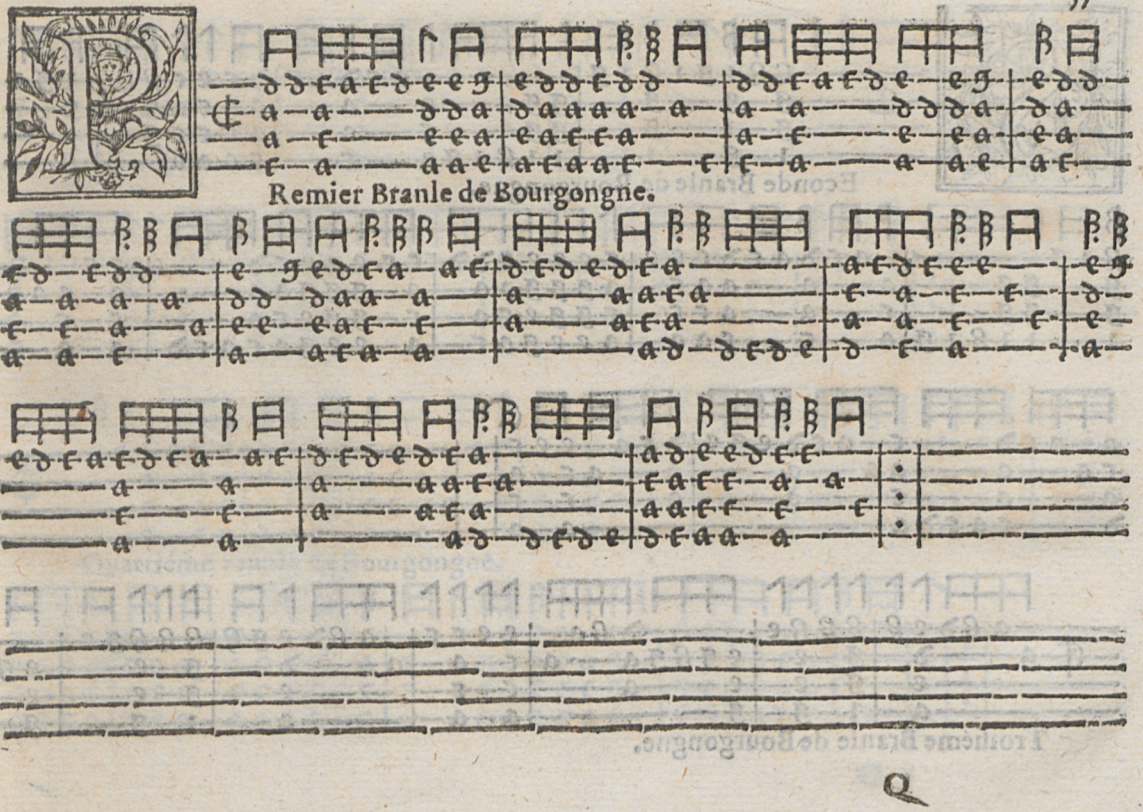
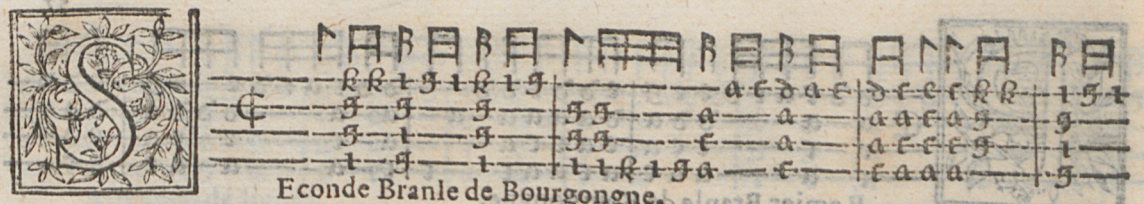


Premier Branle de Bourgongne.



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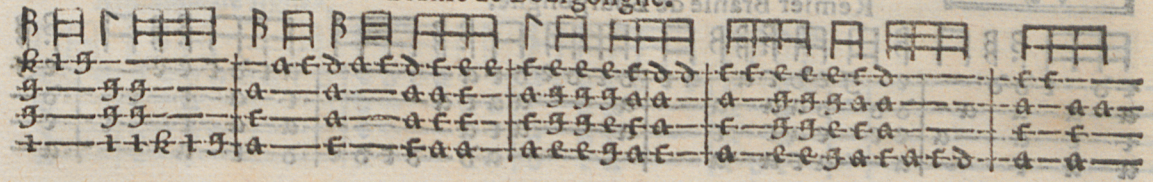

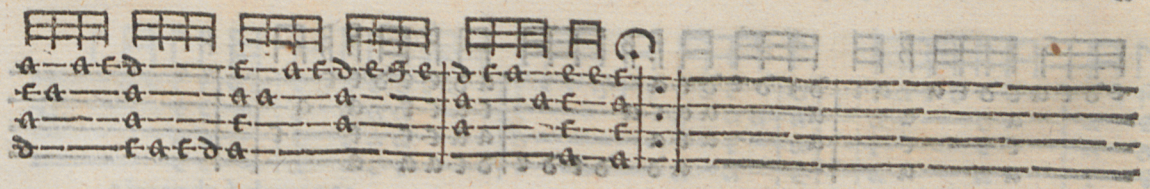

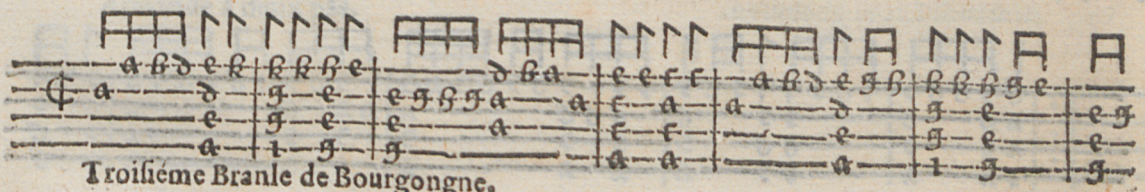

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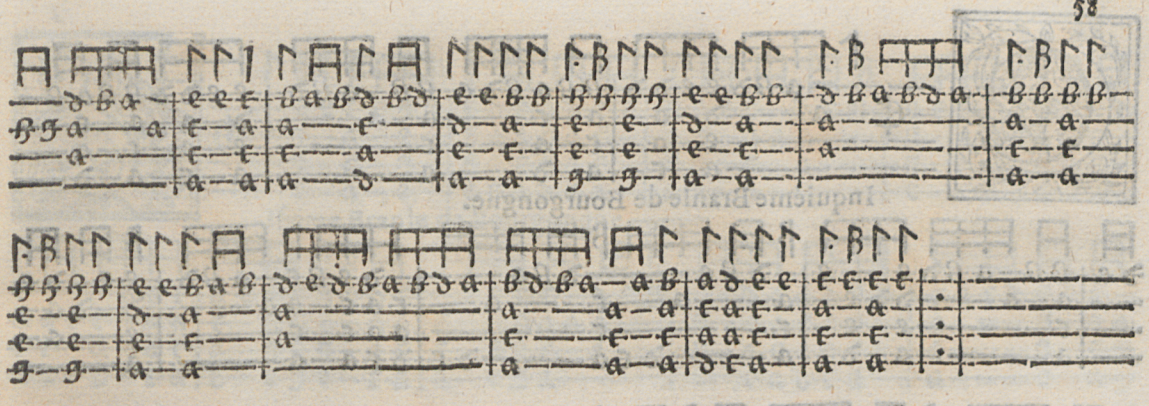

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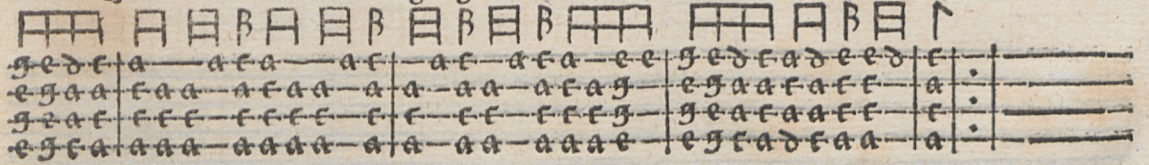

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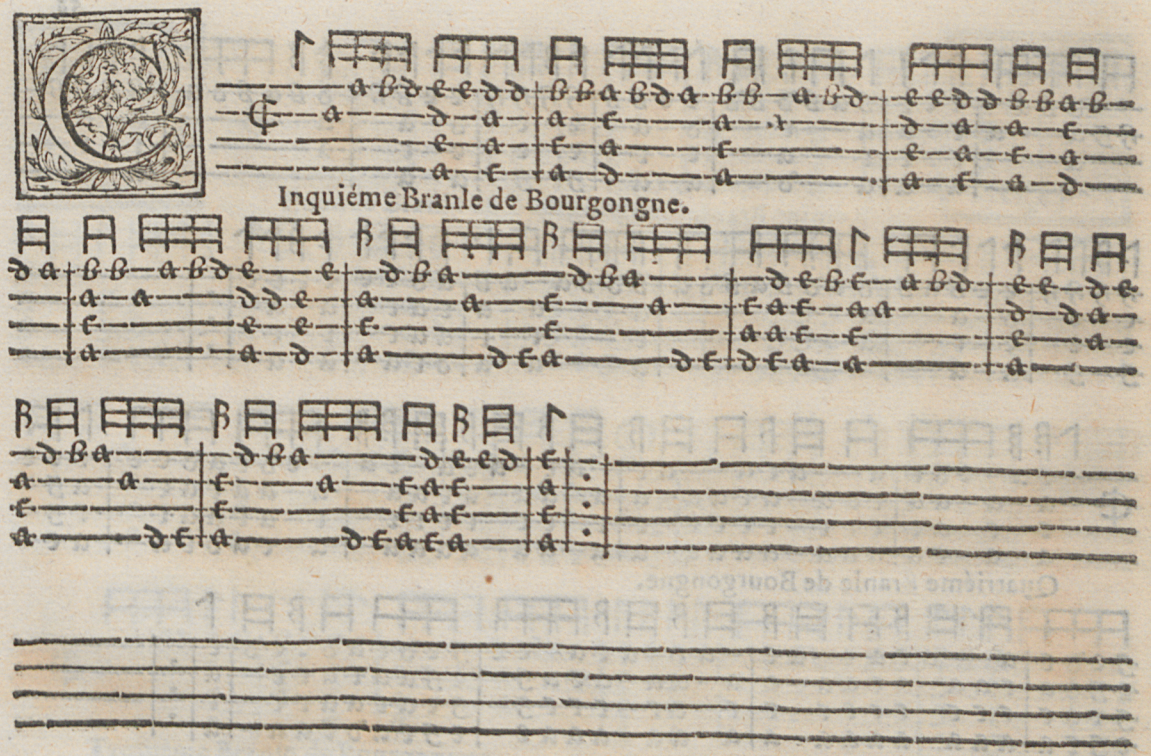
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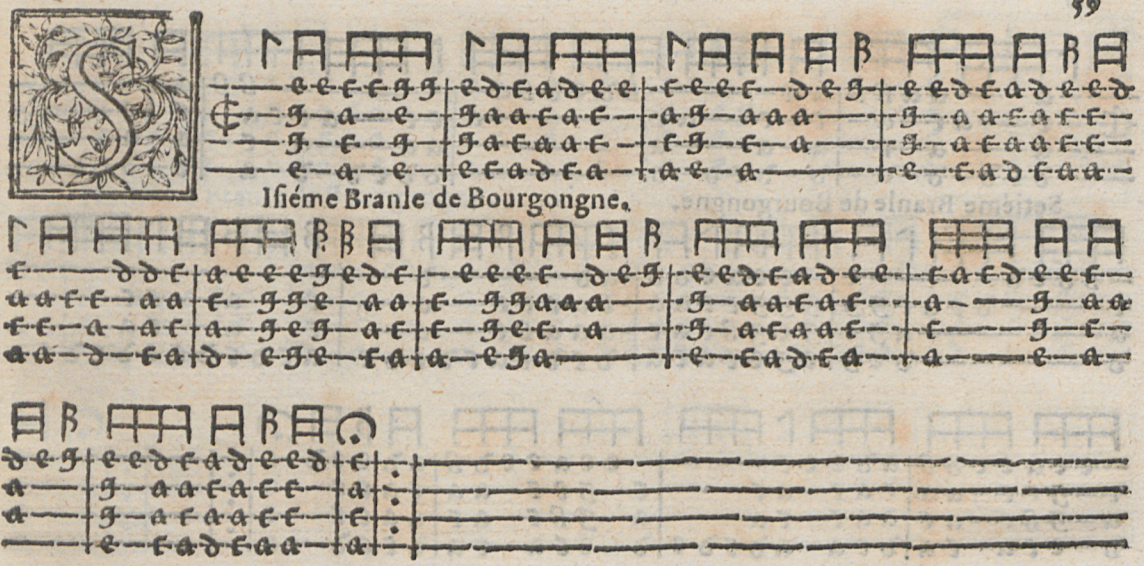

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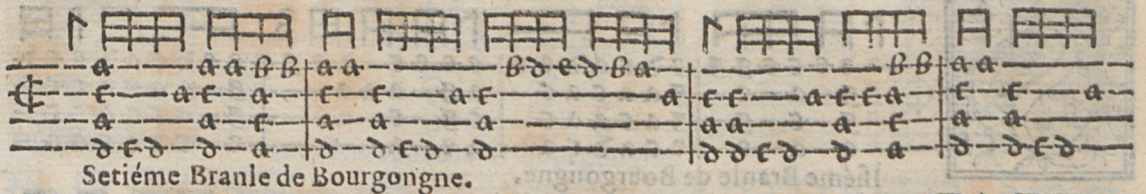

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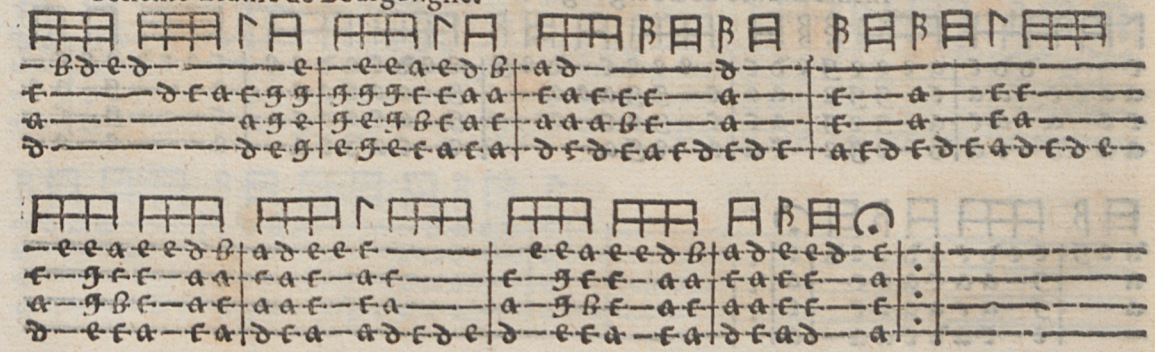

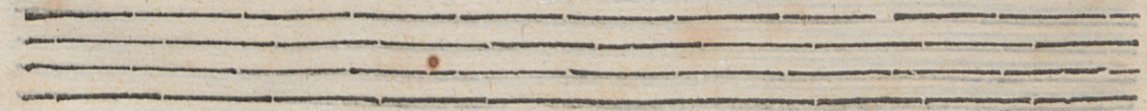

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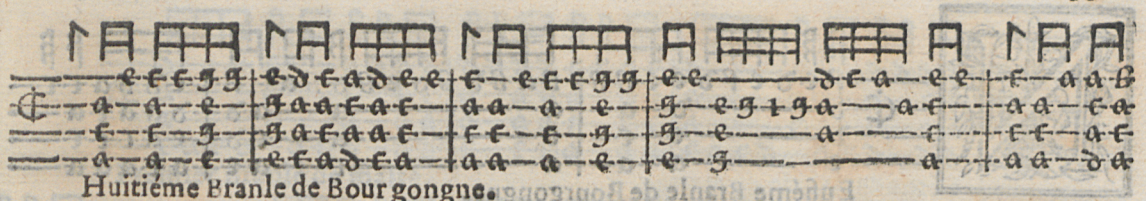

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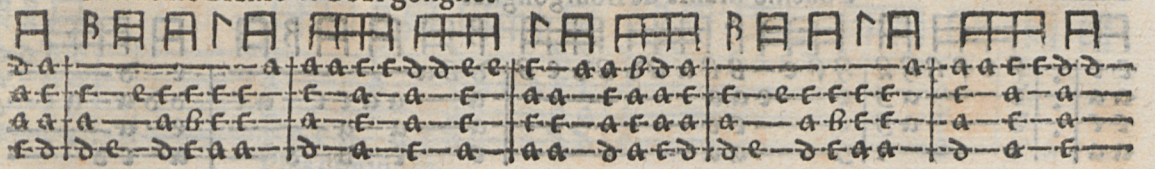

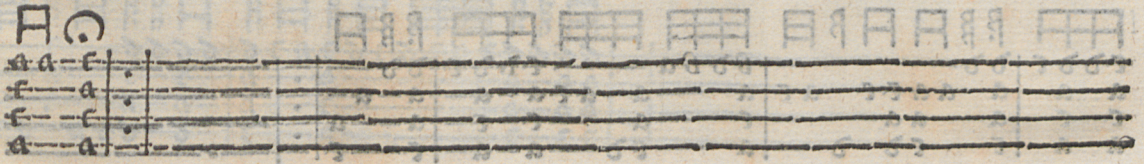

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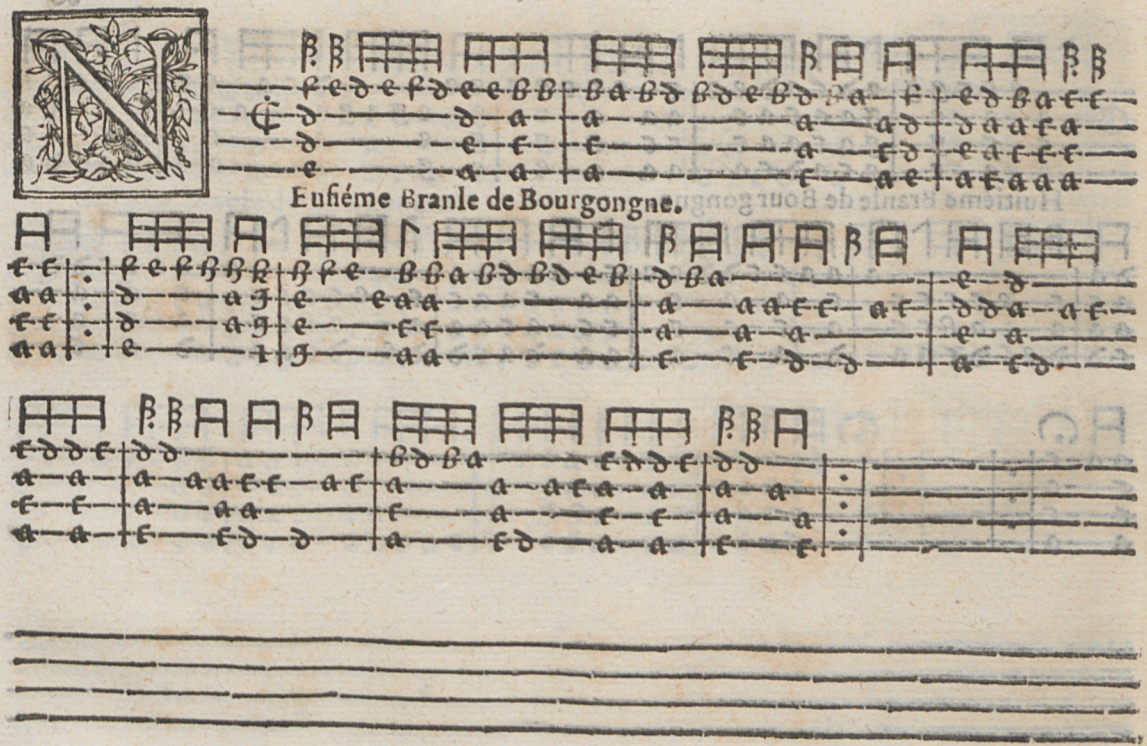

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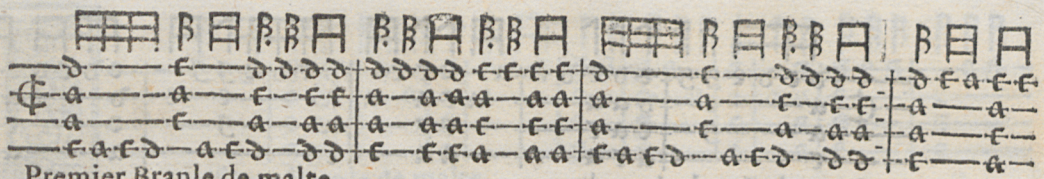
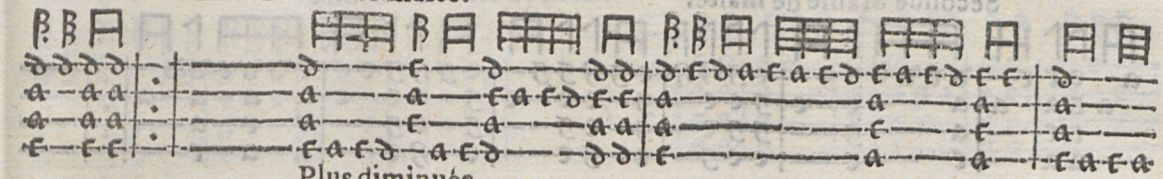


Premier Branle de malte.



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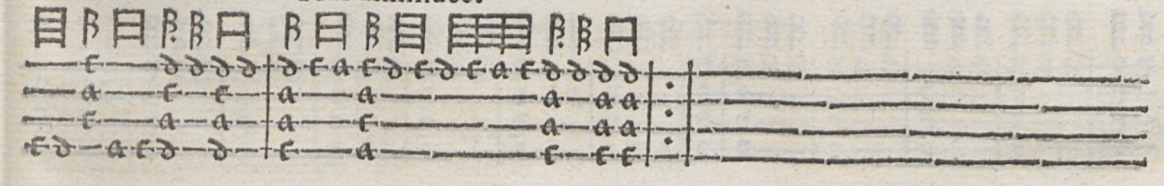

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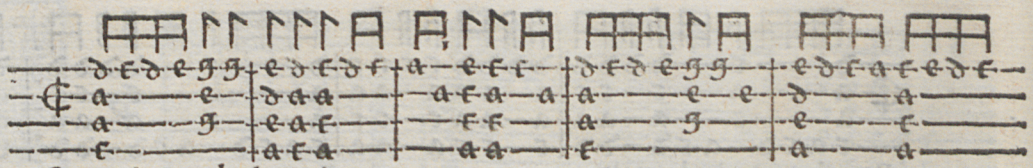

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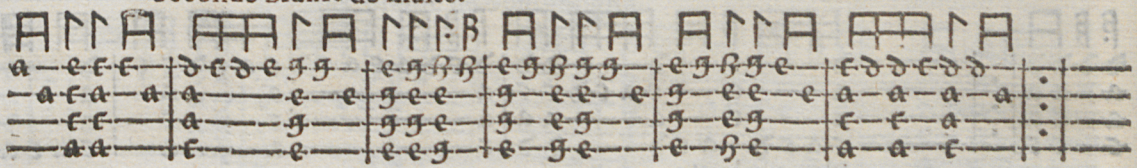

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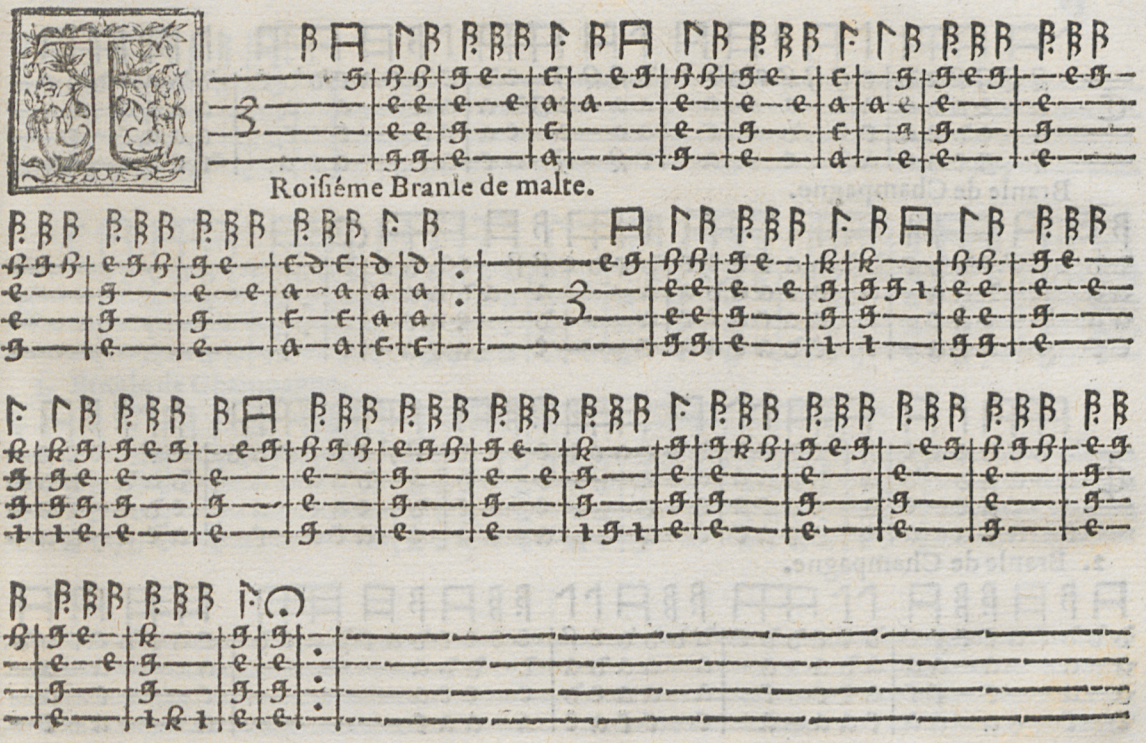

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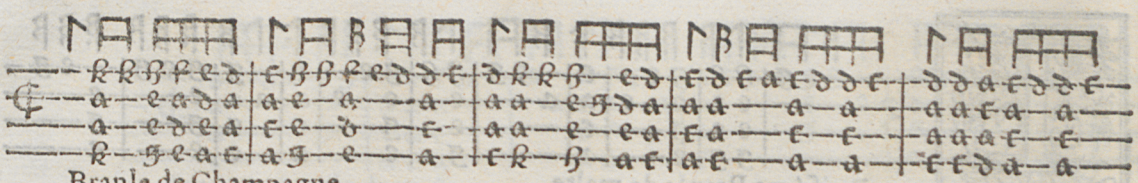
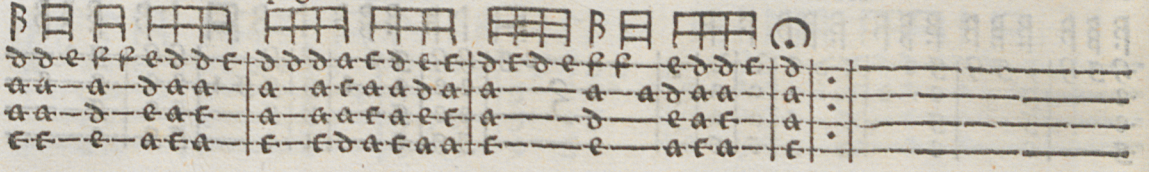
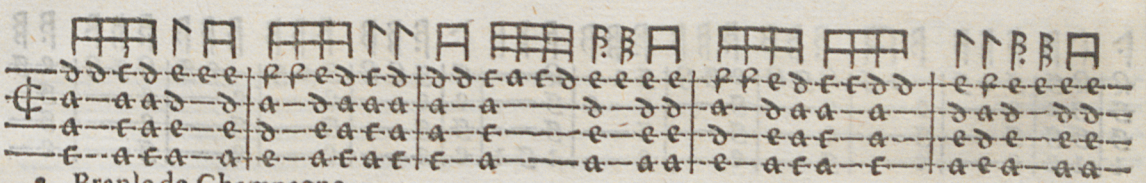


Branle de Champagne.





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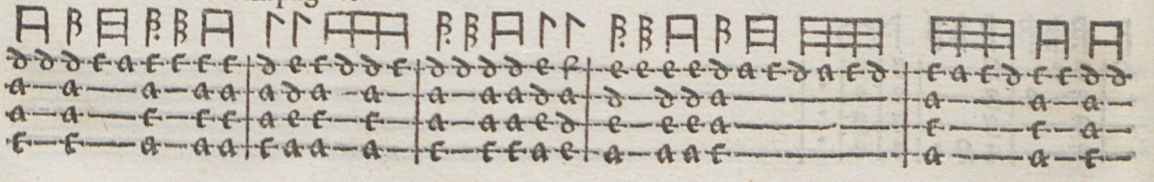

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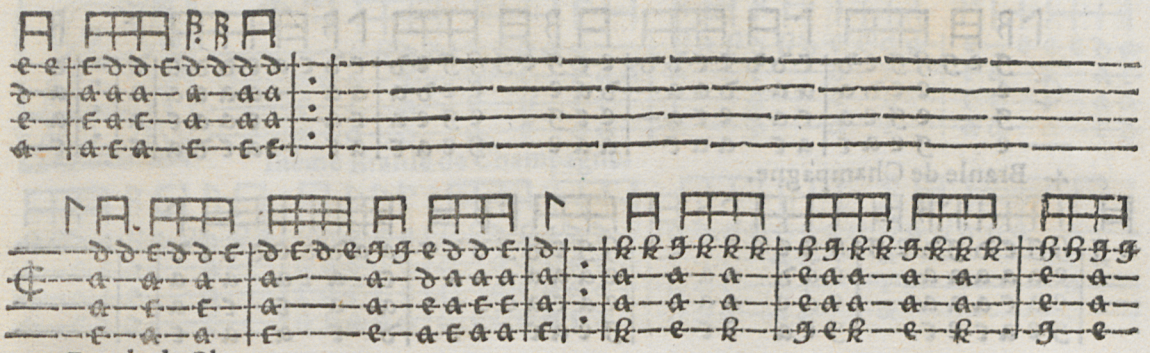

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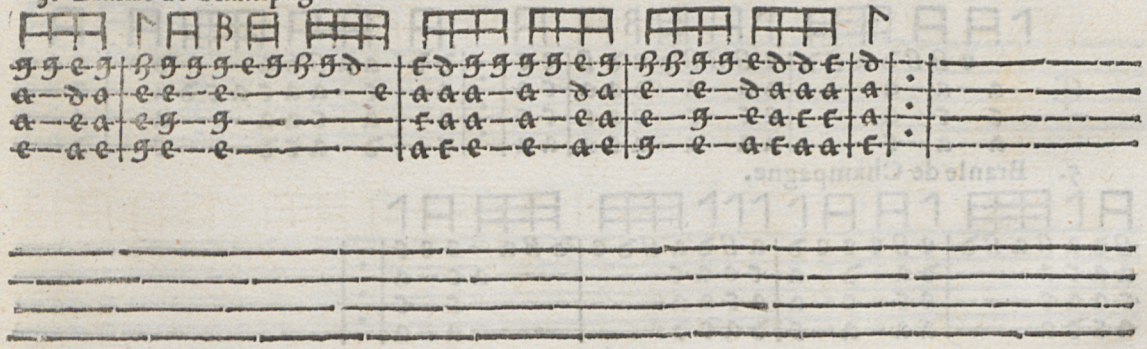

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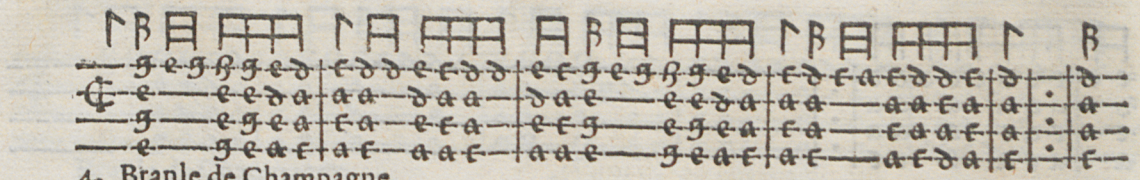

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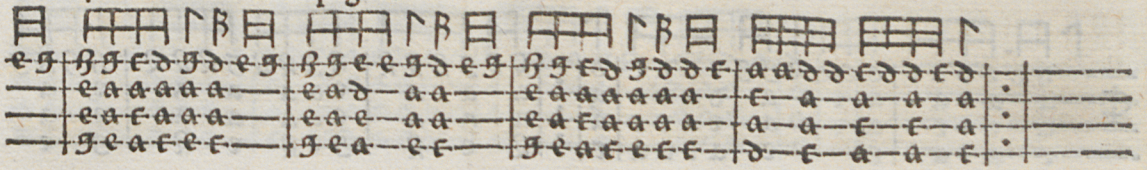

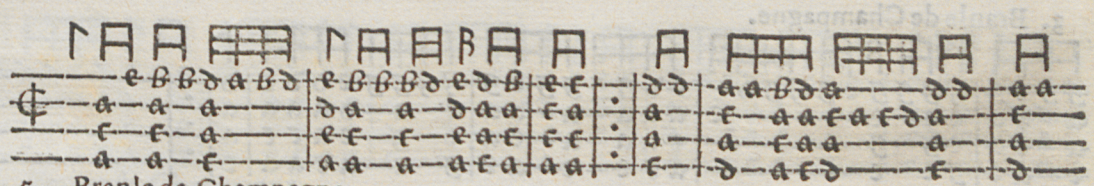

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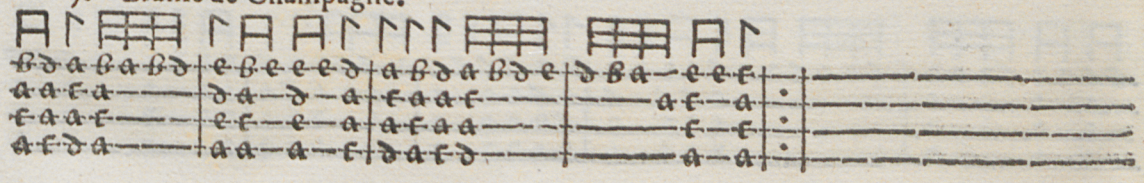

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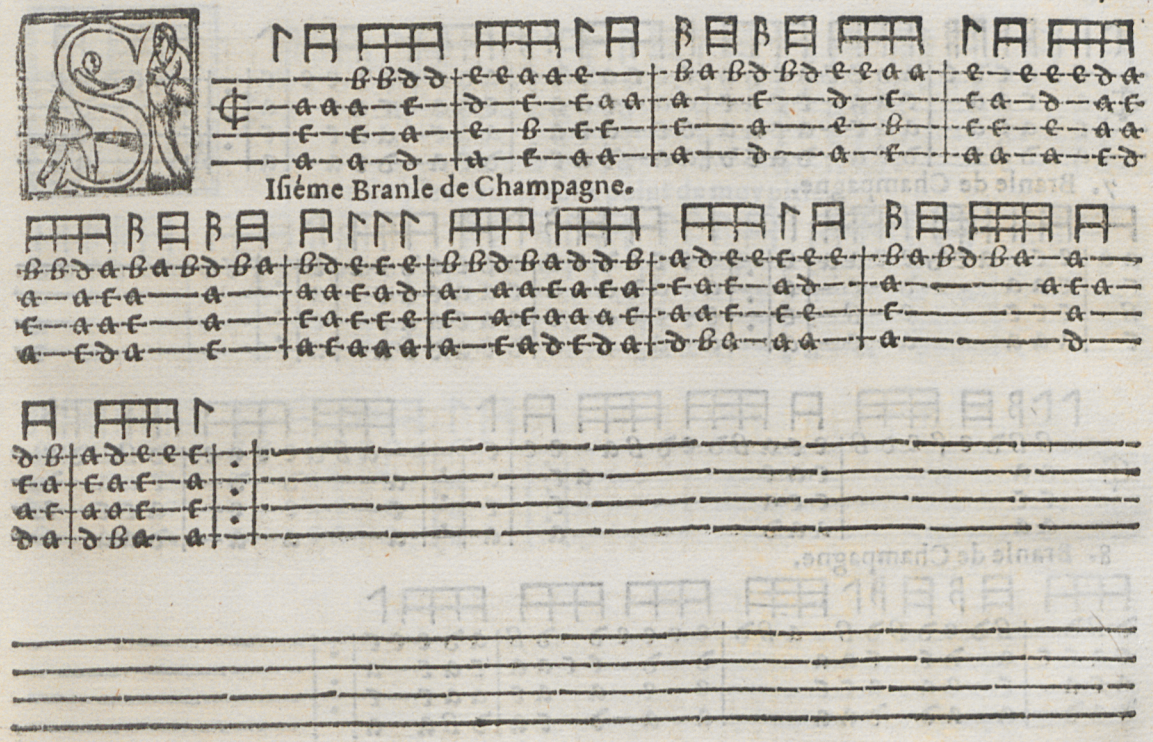
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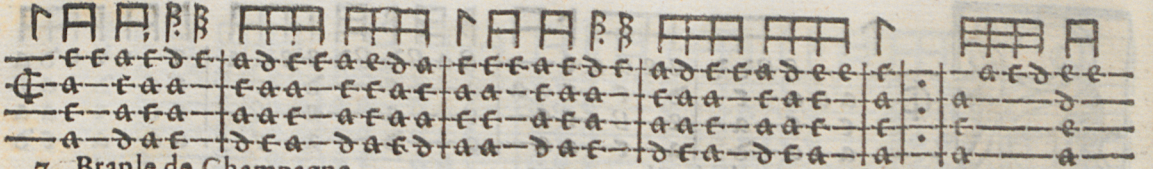

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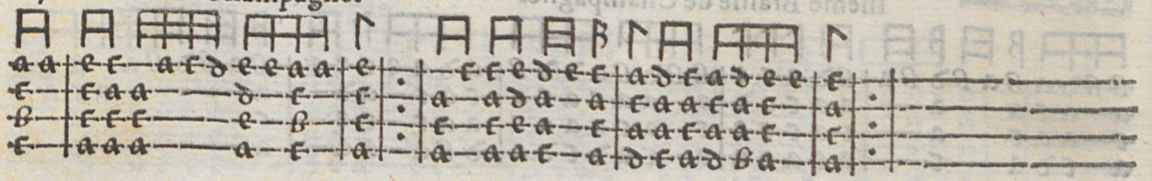

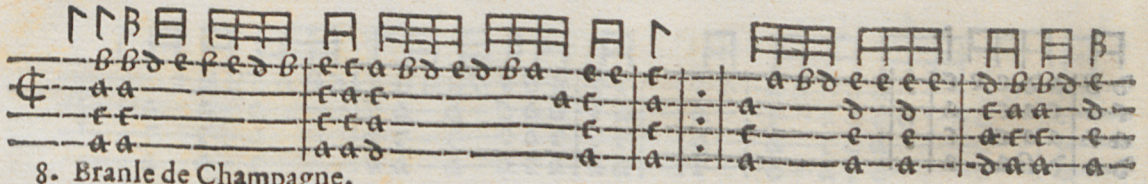

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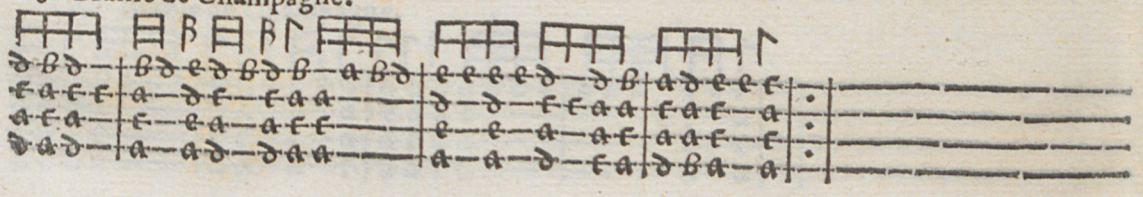

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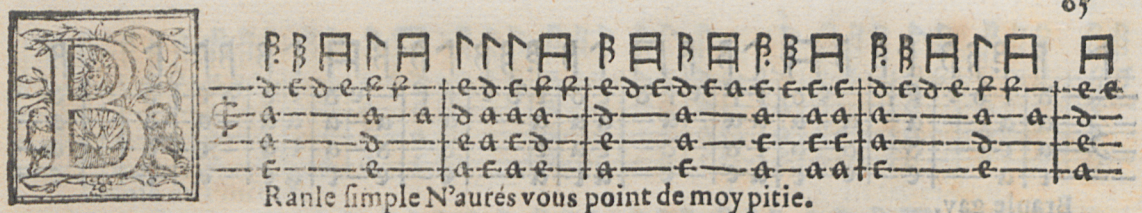
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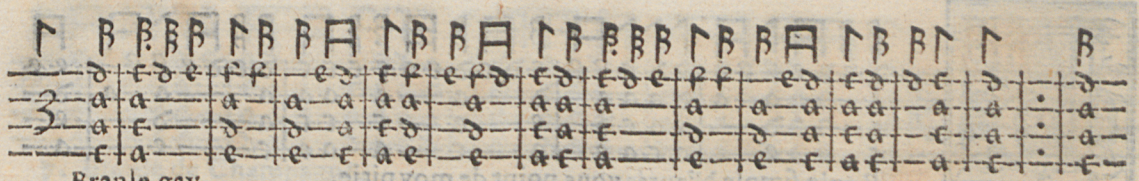

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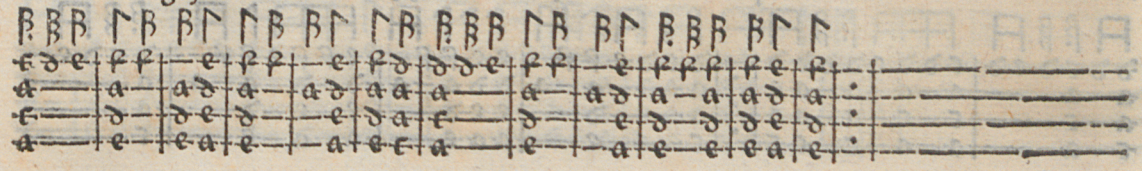

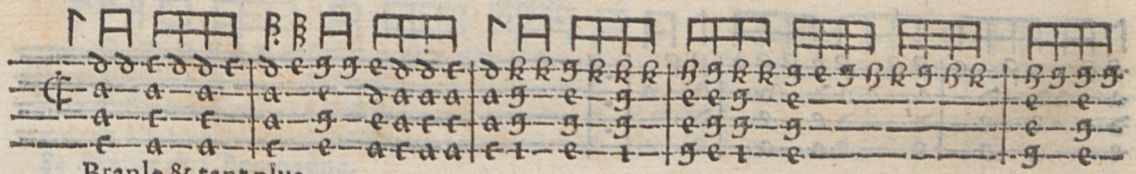

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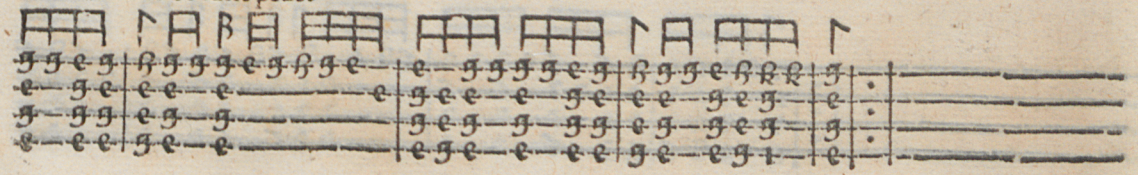

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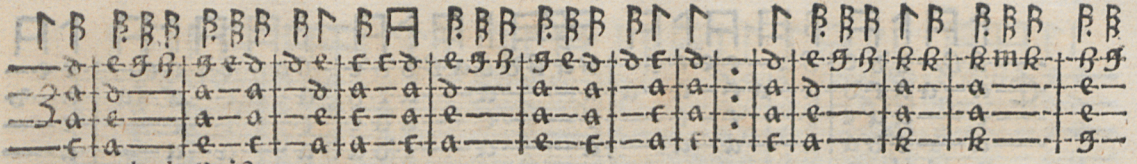

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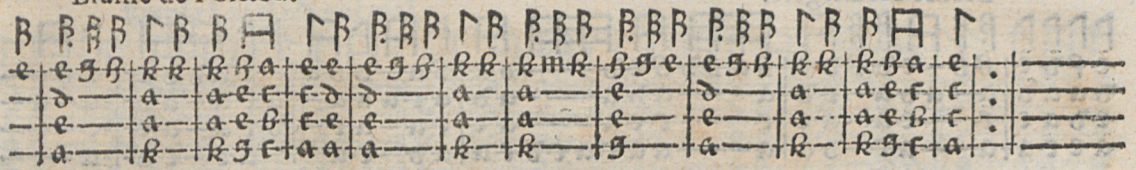

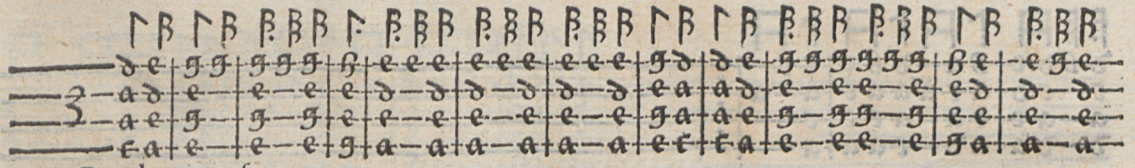

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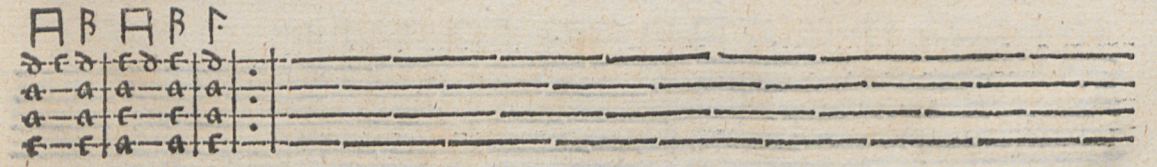

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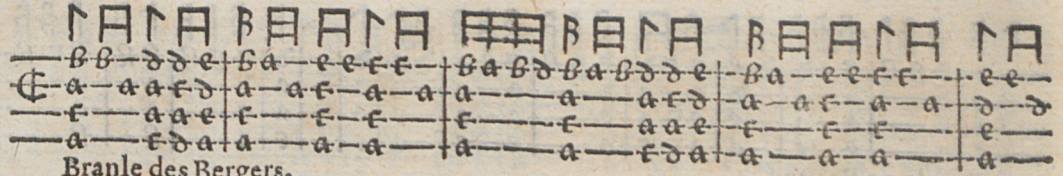

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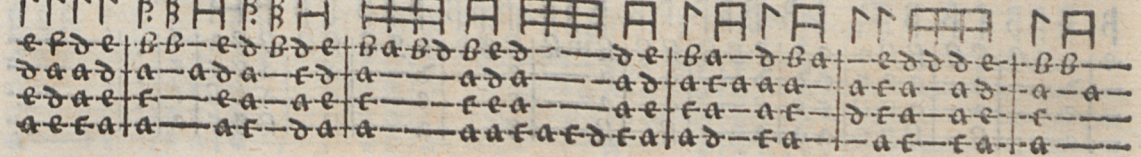

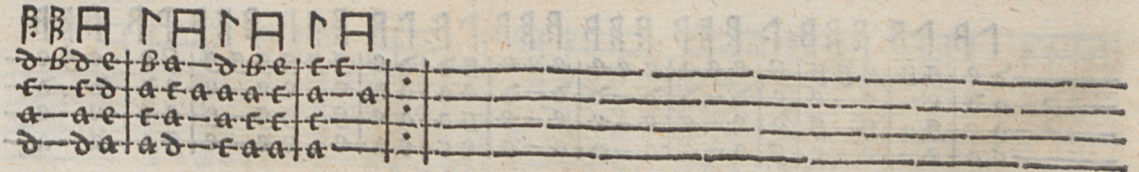

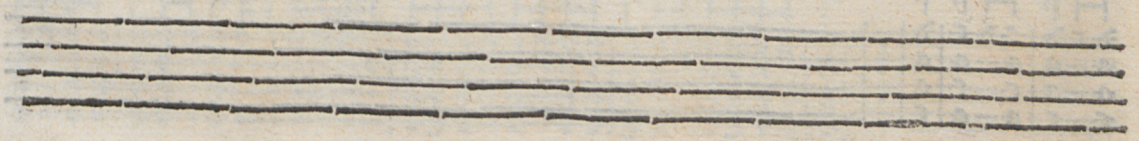

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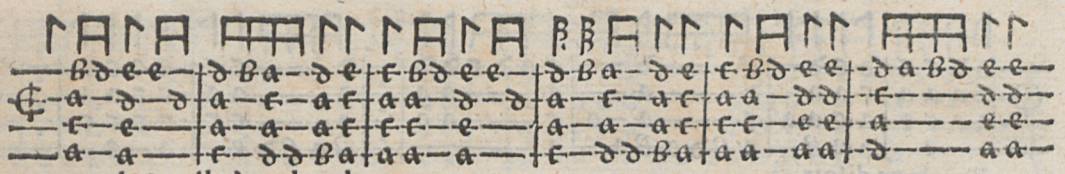

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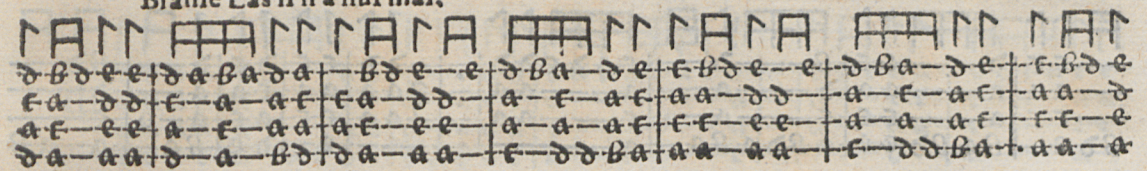

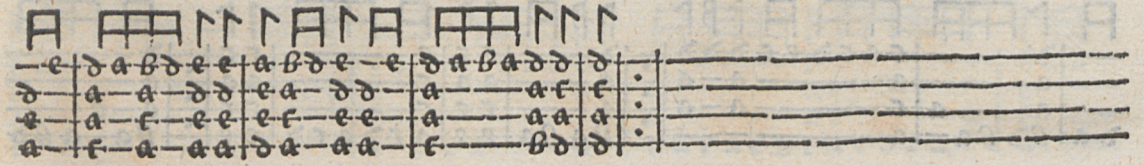

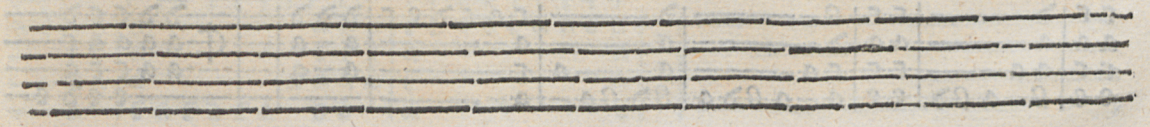

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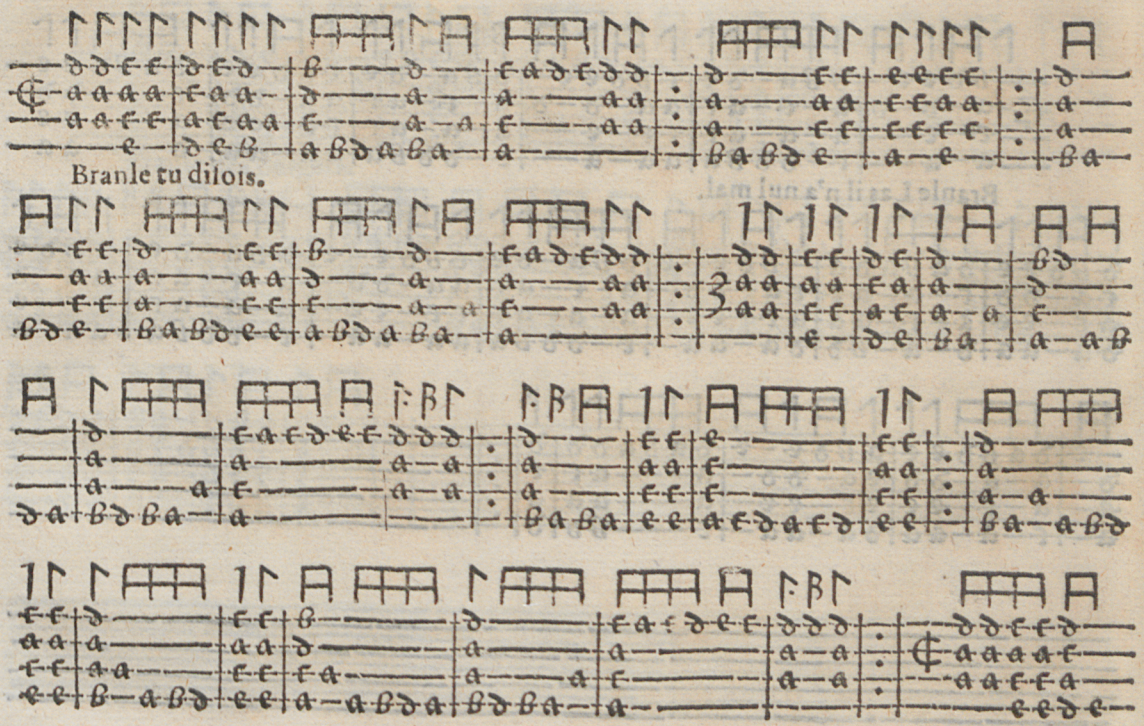

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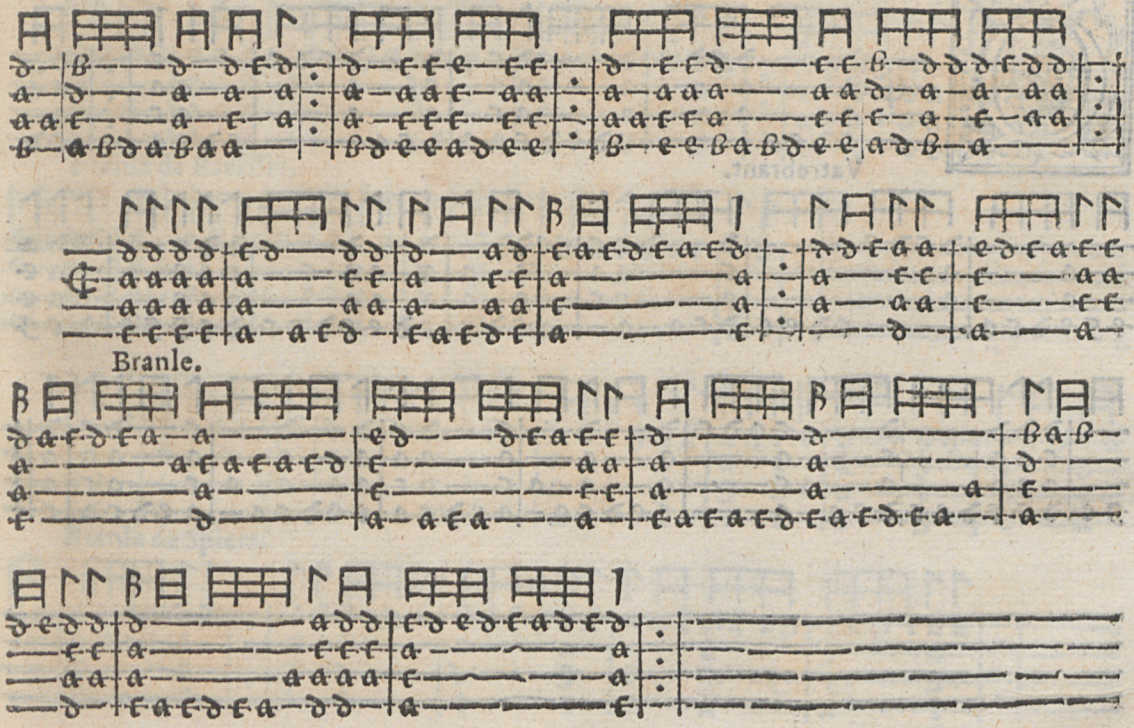

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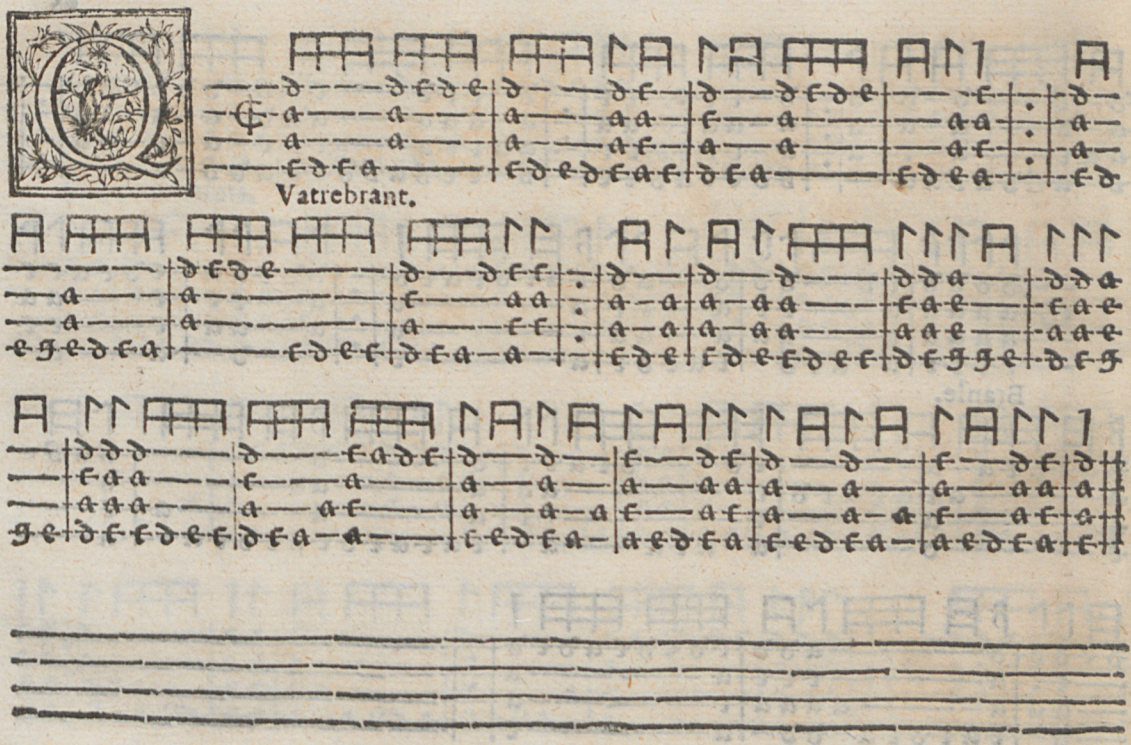

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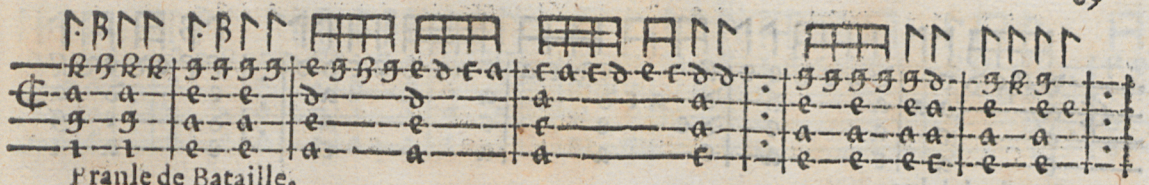

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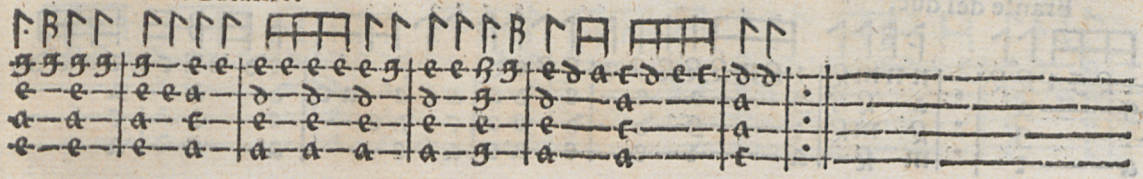

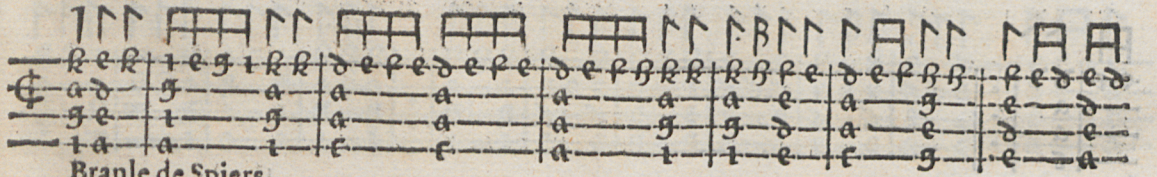

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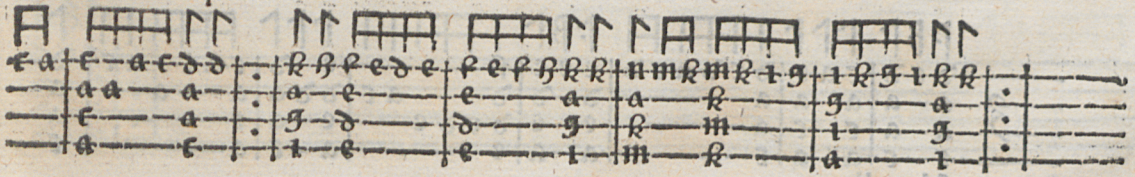

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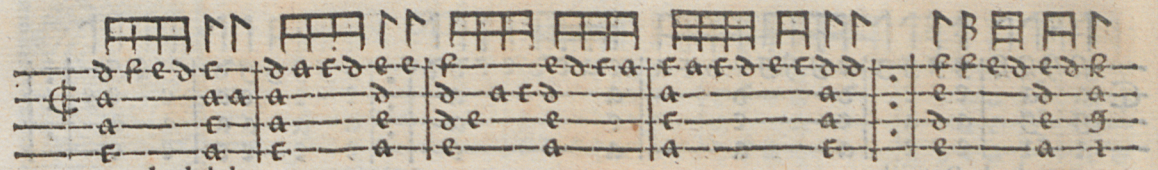

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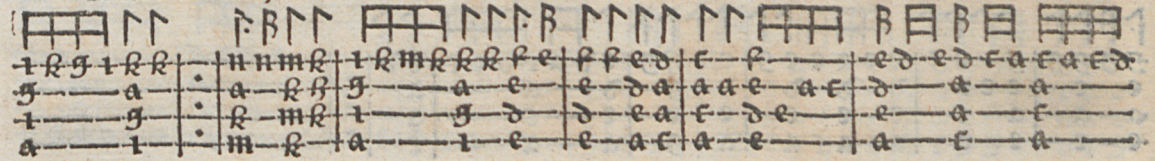

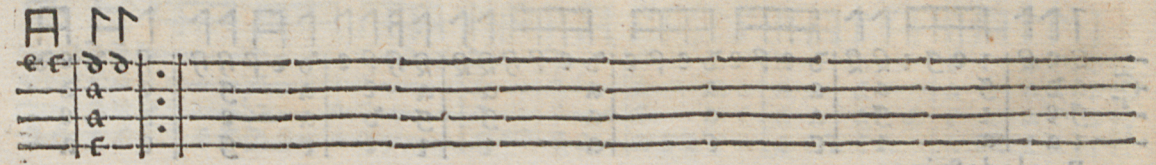

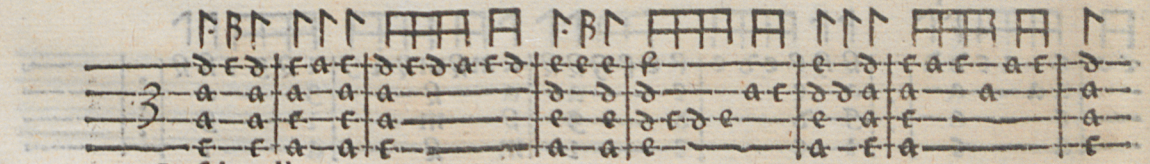

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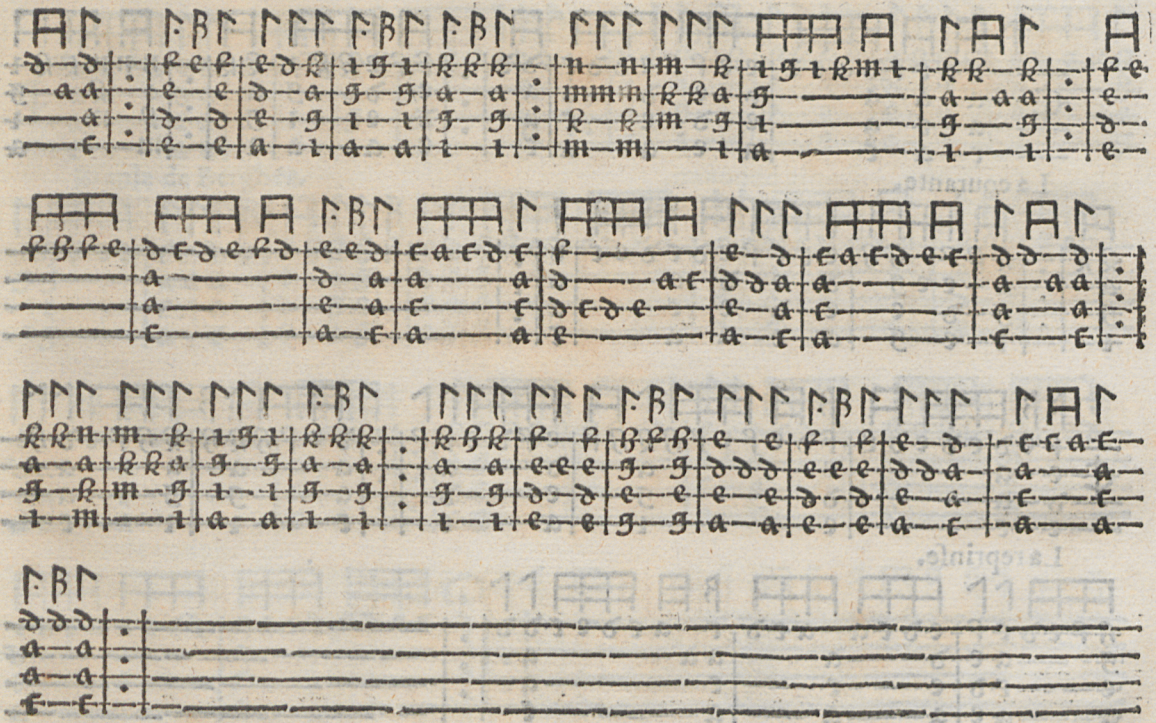

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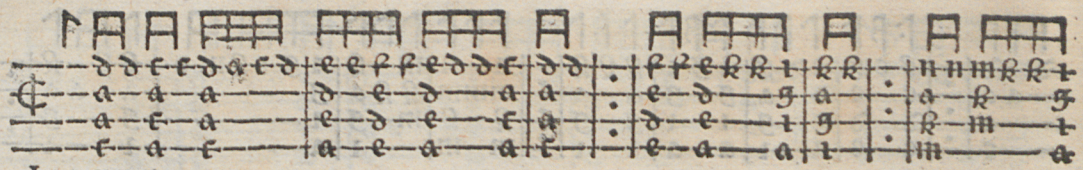

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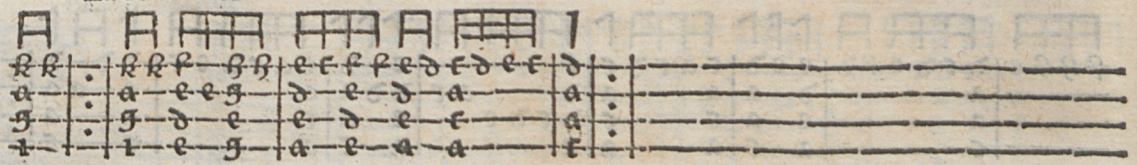

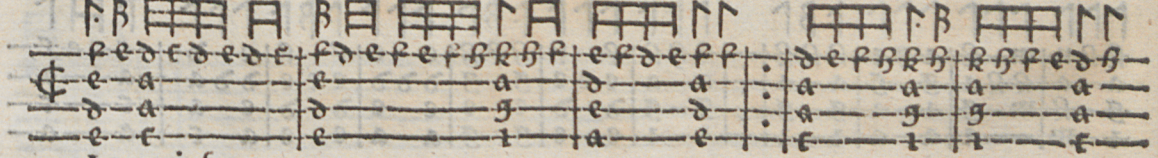

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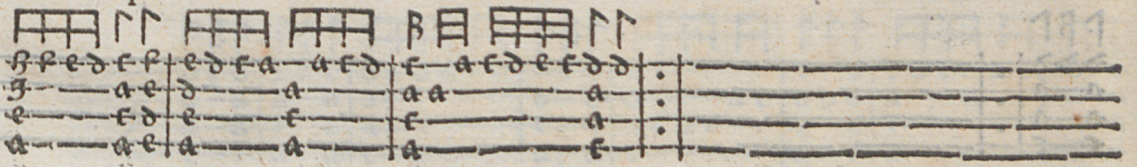

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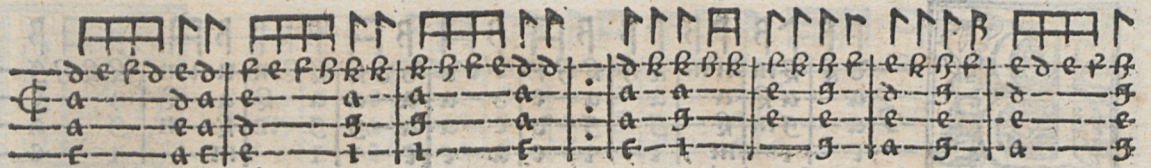

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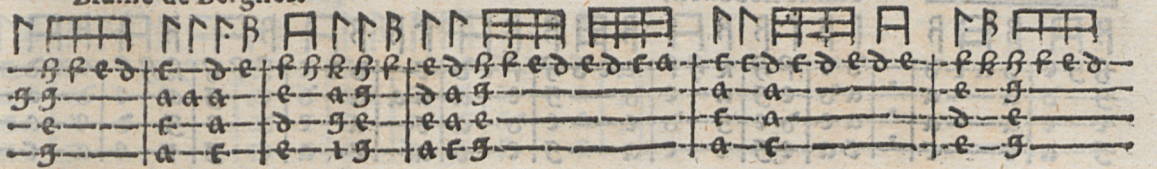

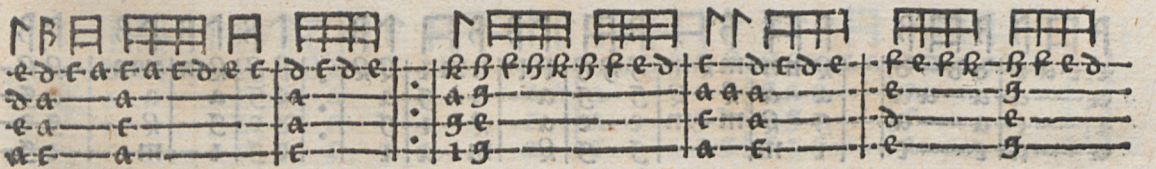

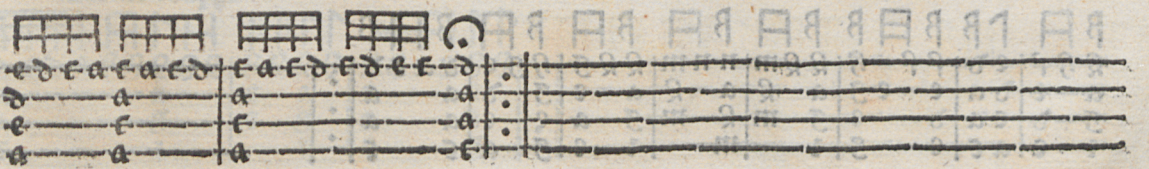

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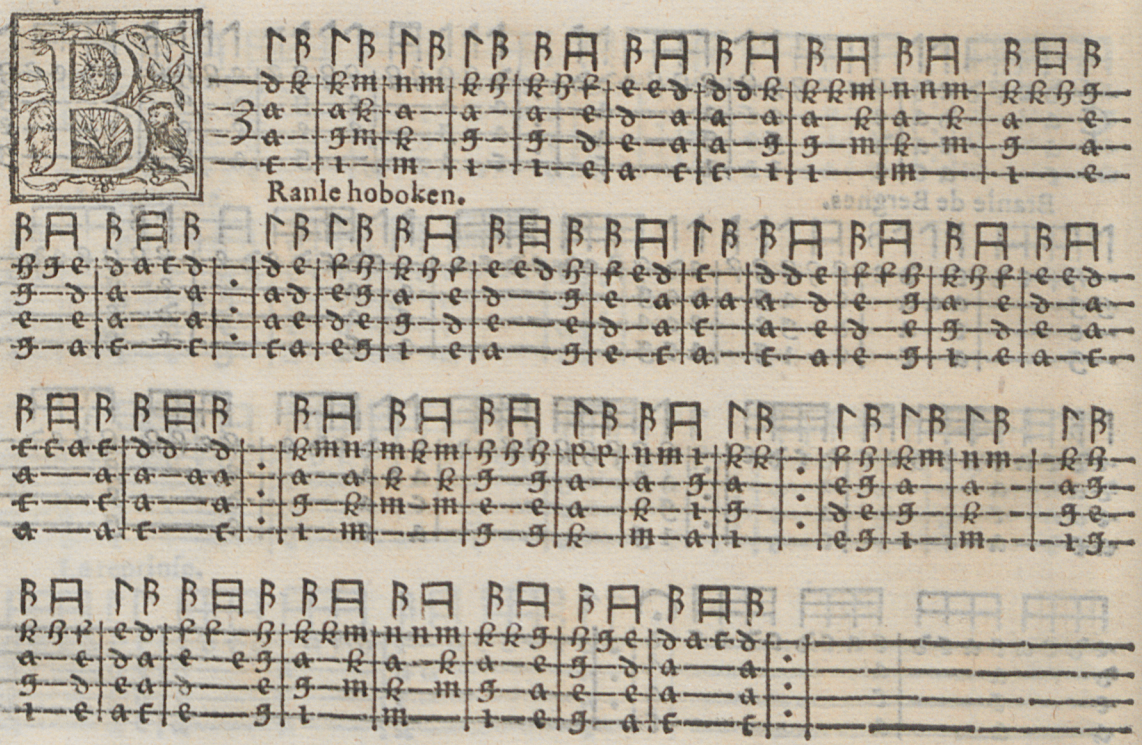

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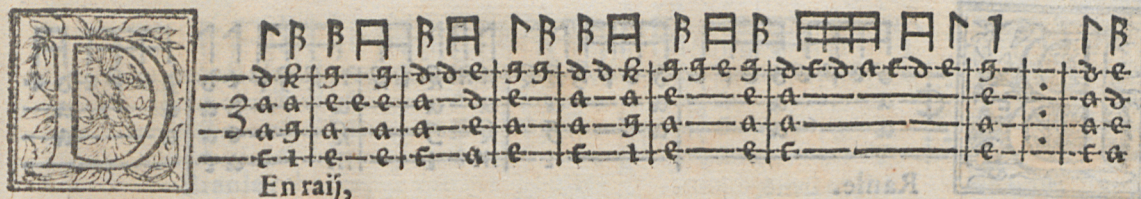

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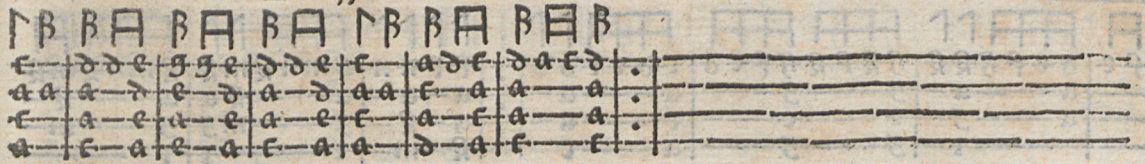

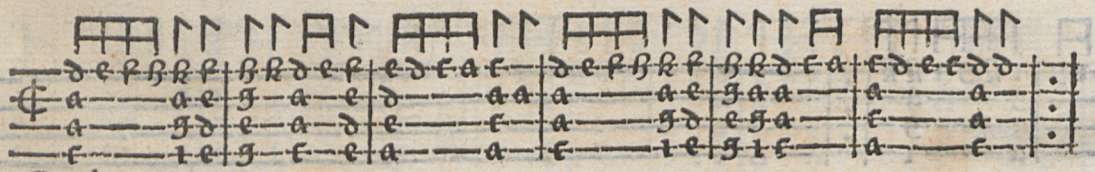

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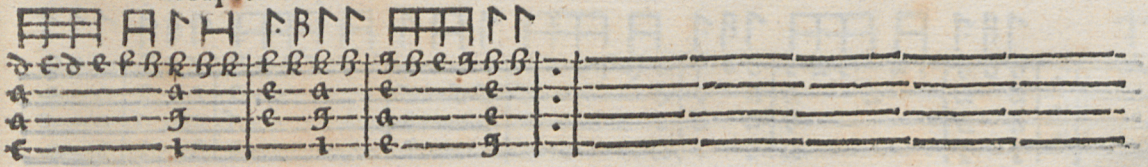

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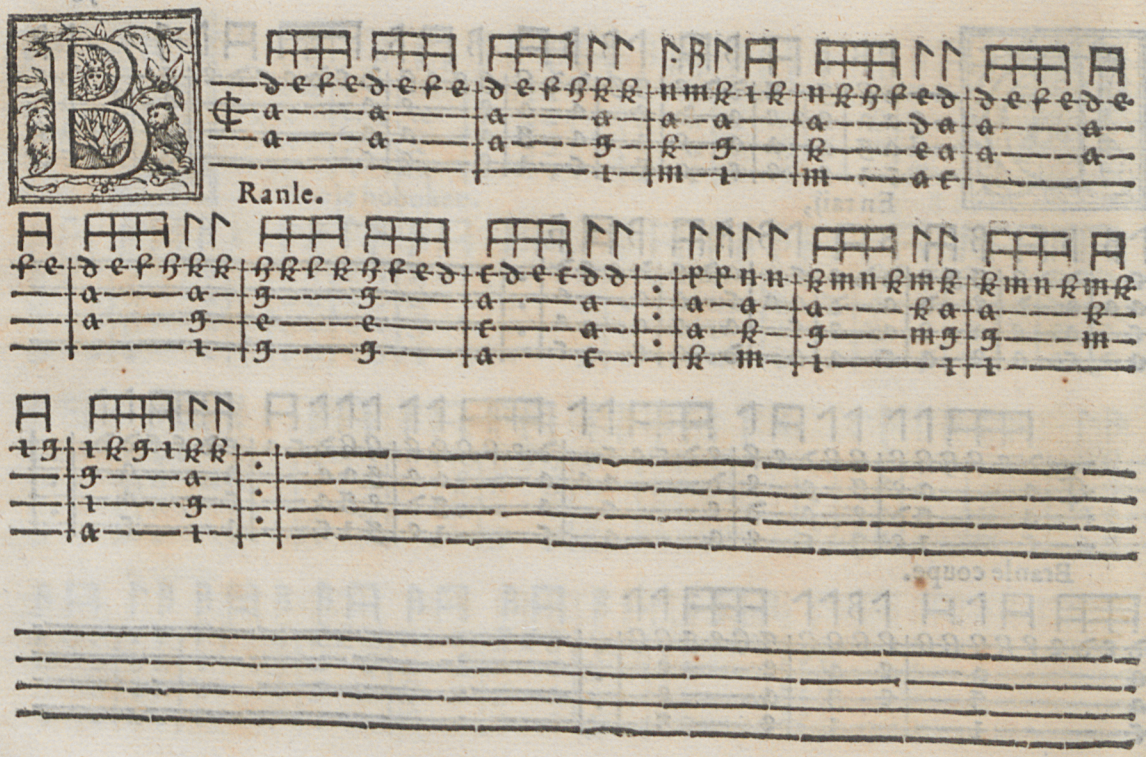

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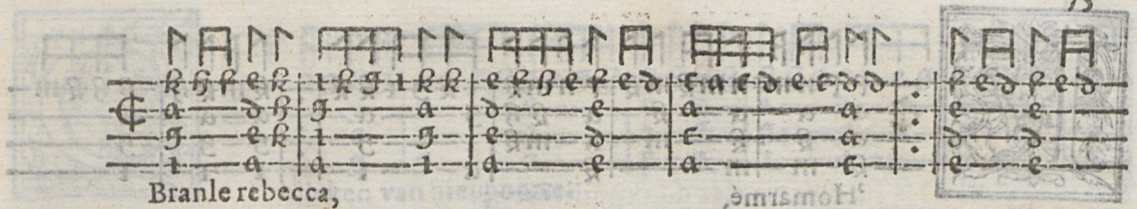

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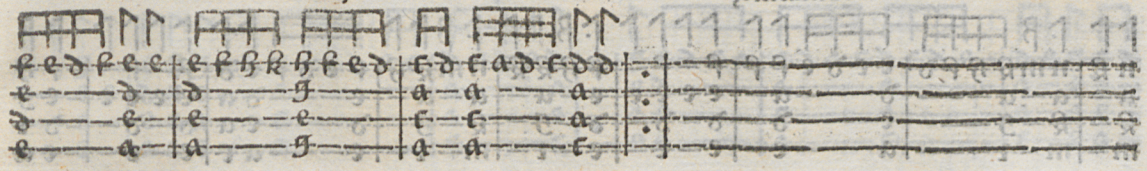

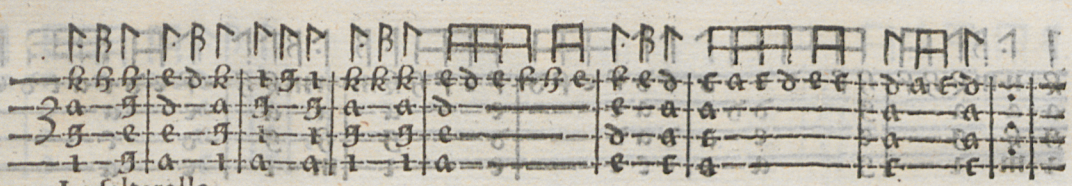

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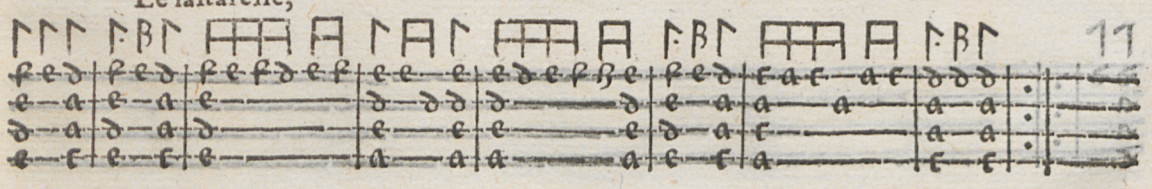

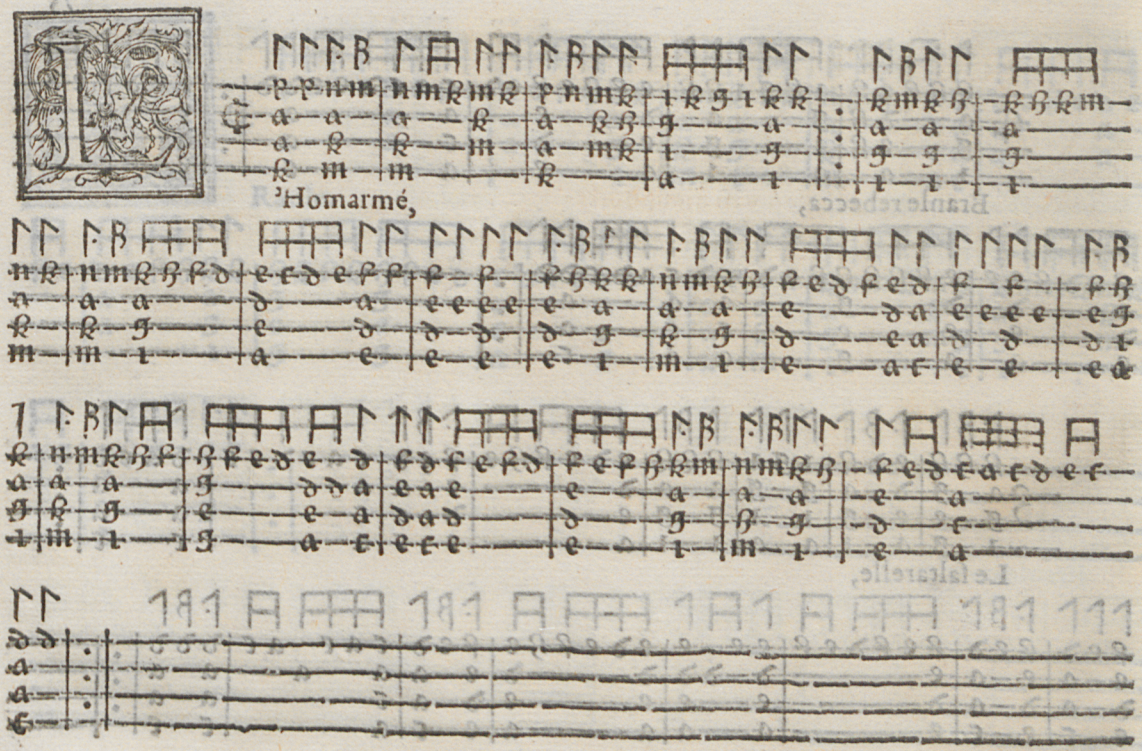

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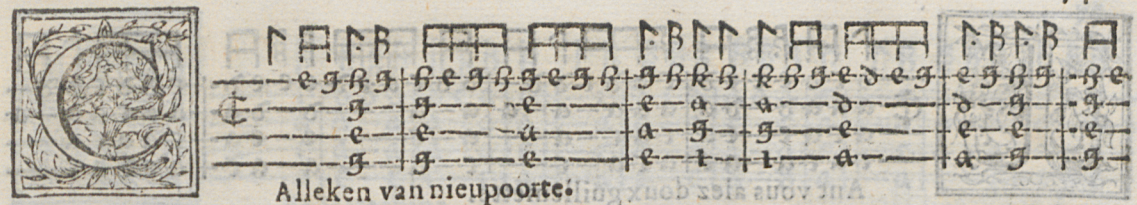

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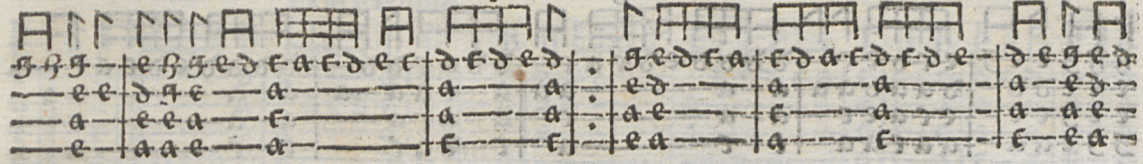

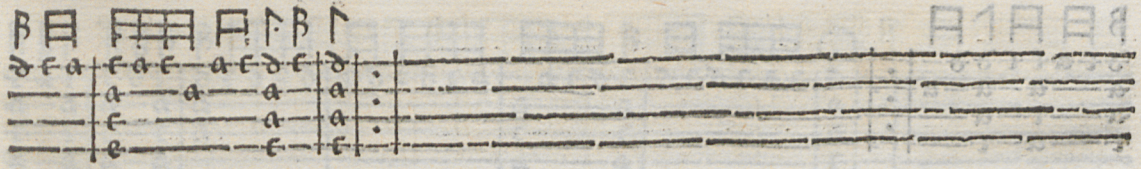

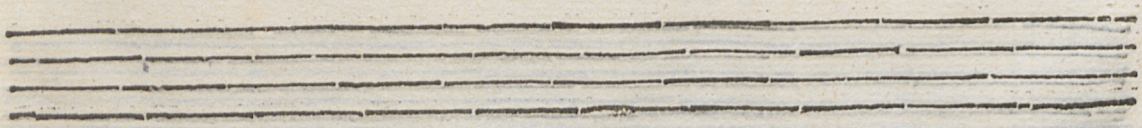

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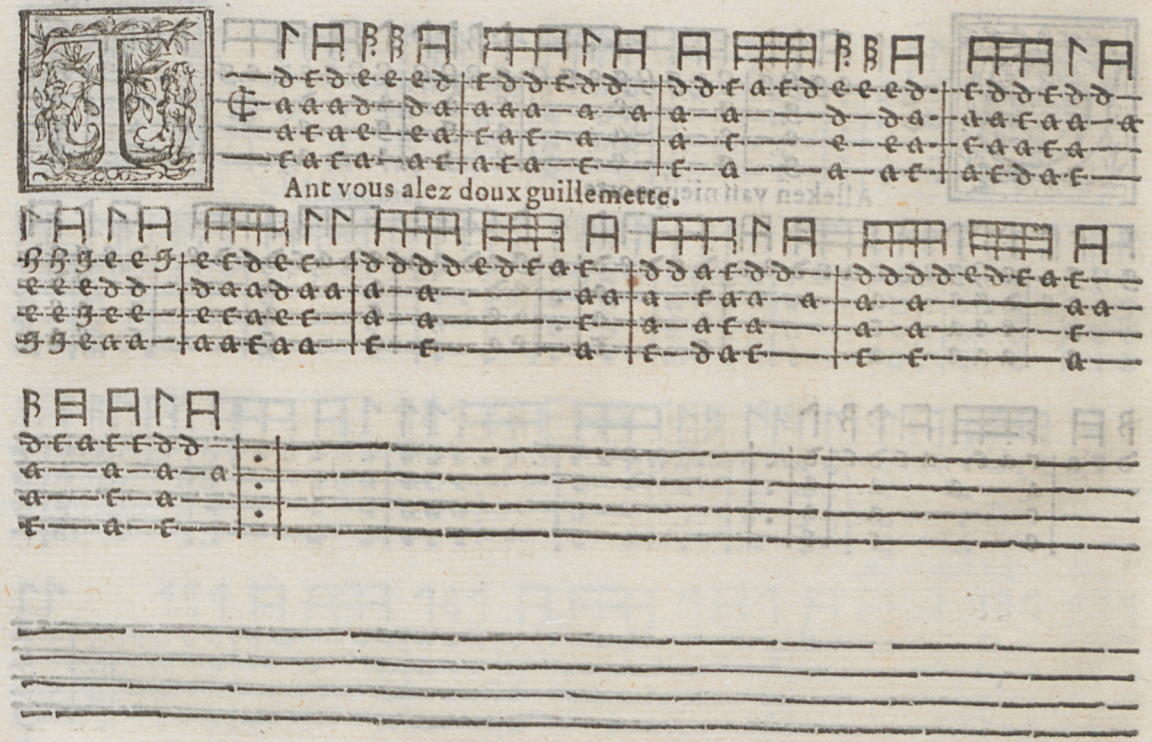
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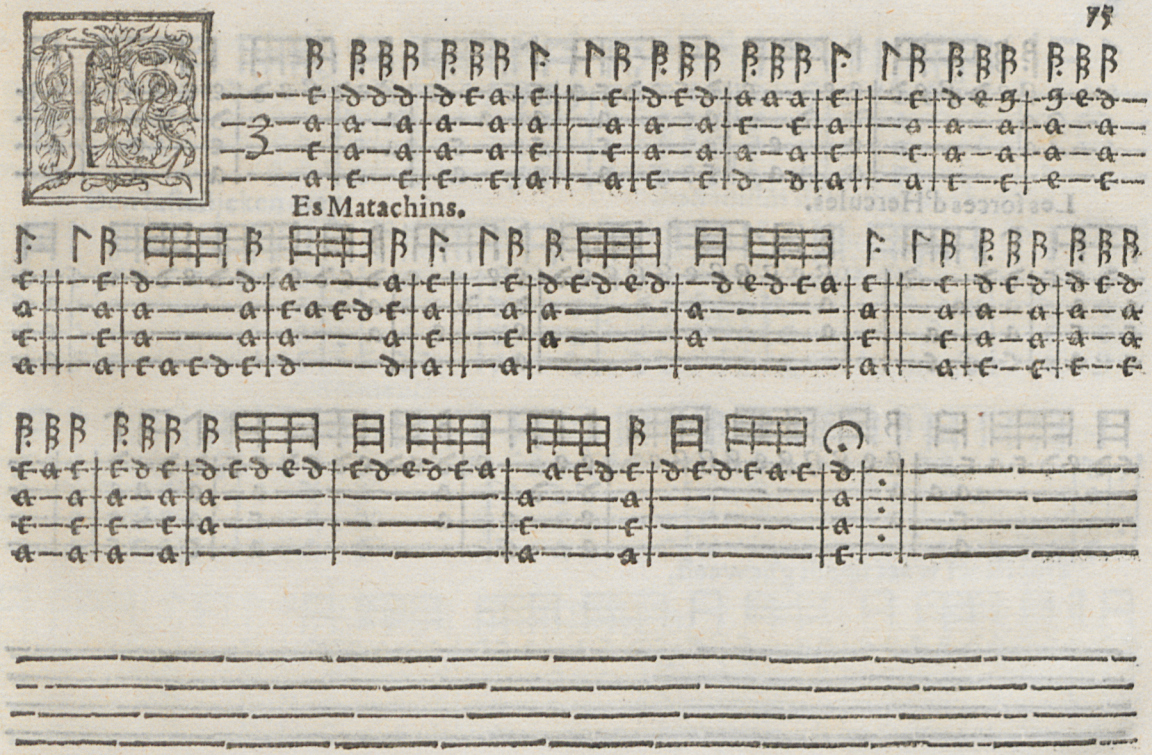

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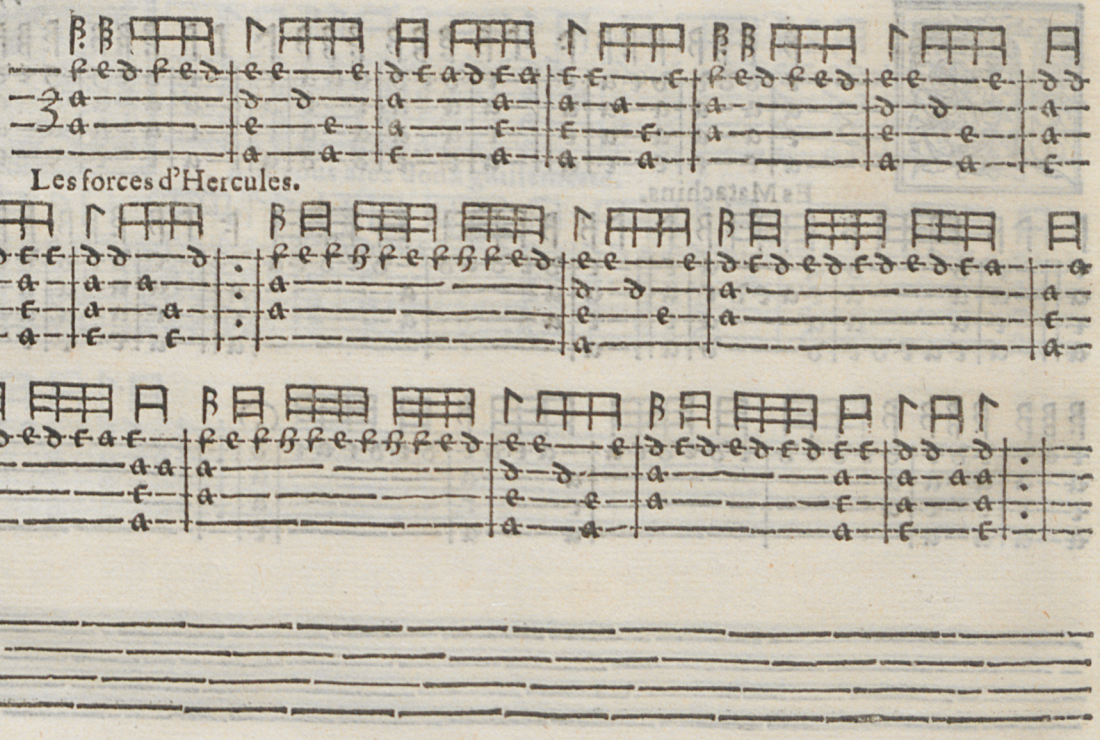

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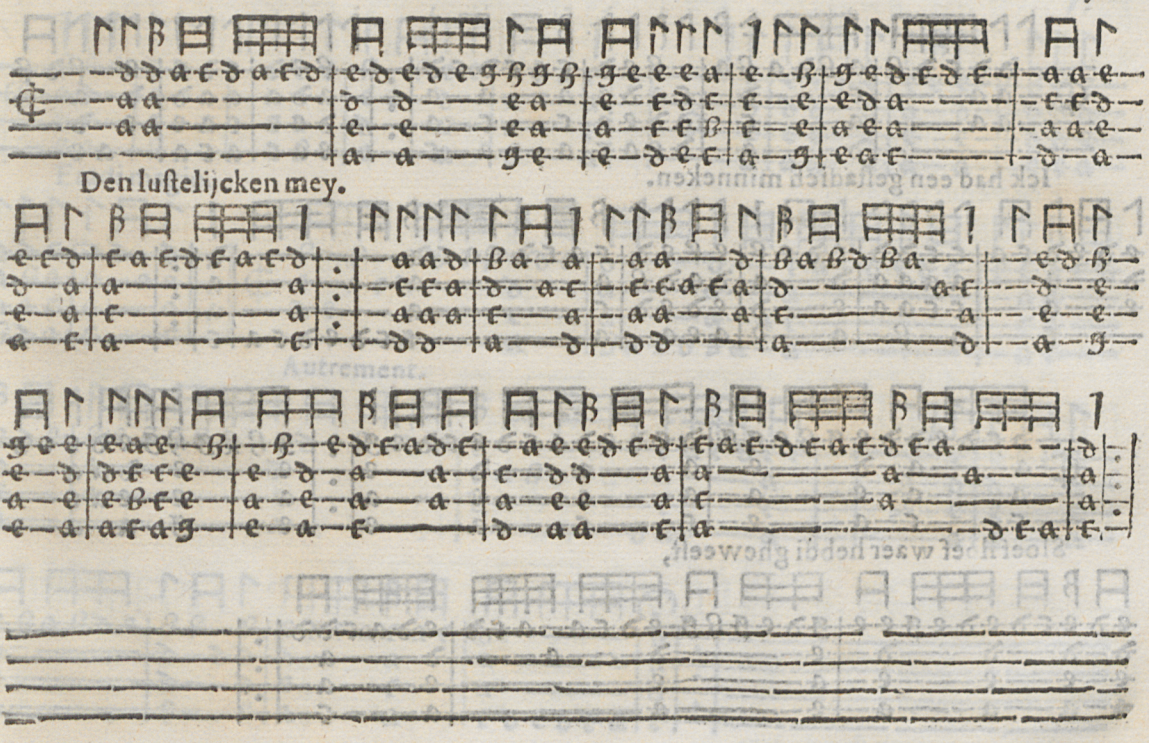

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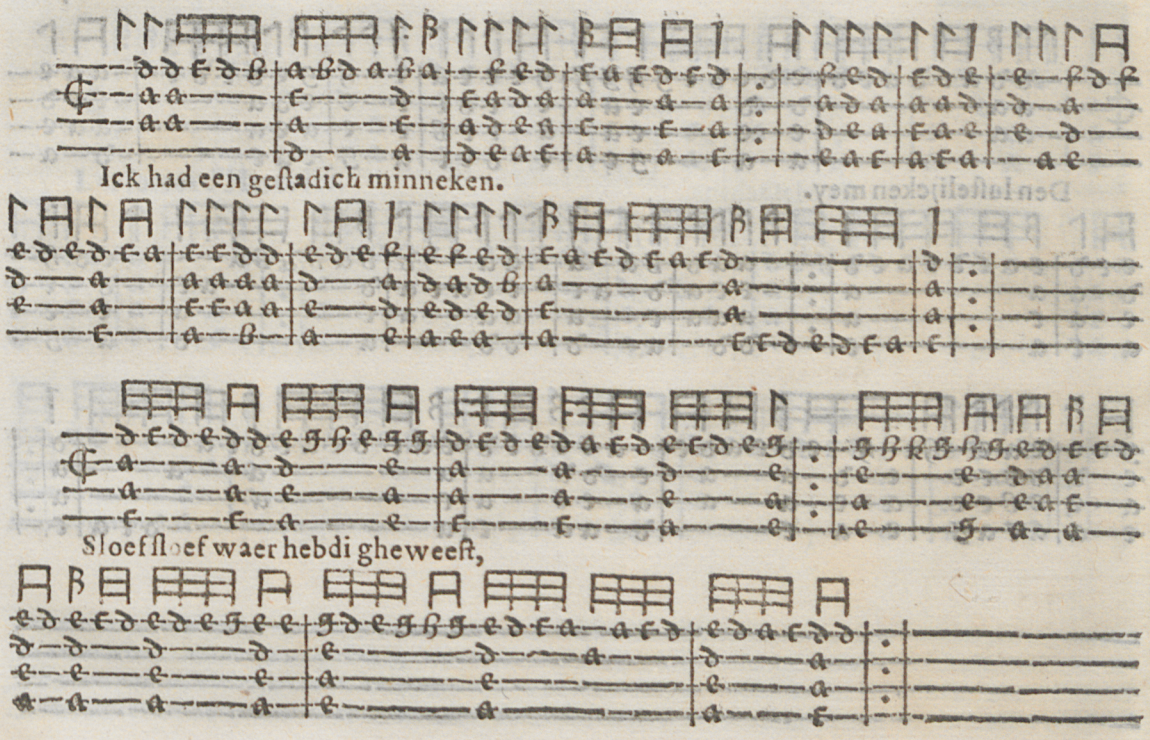

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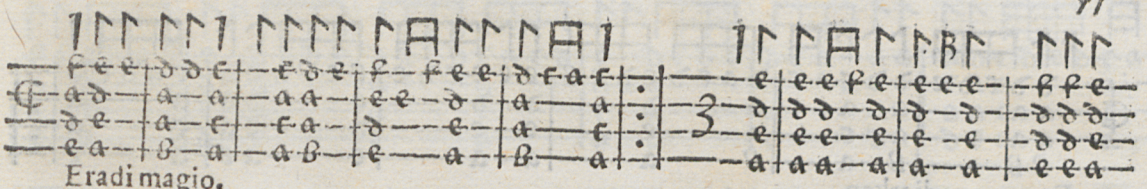

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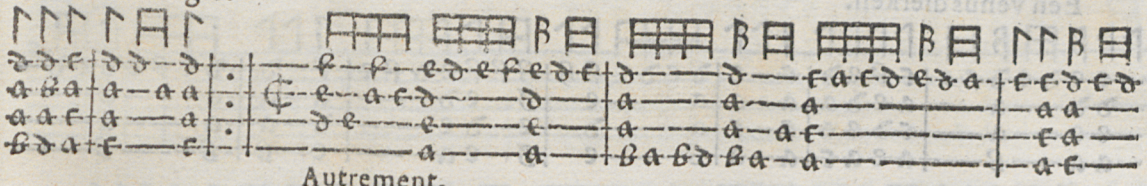

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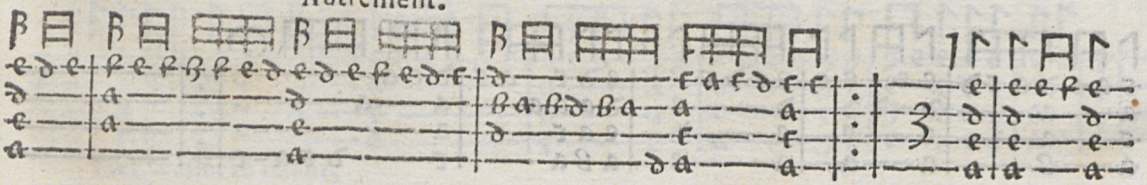

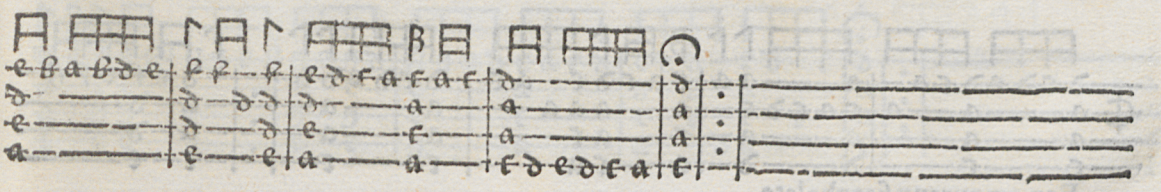

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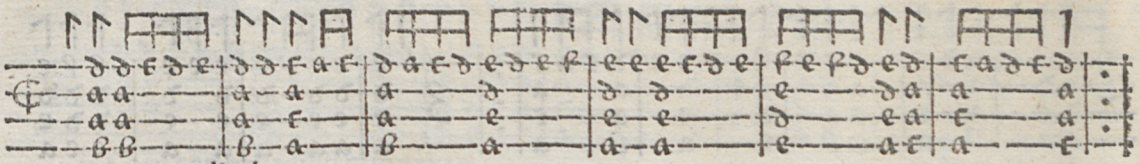

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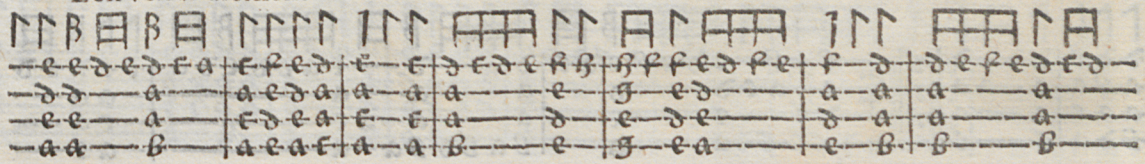

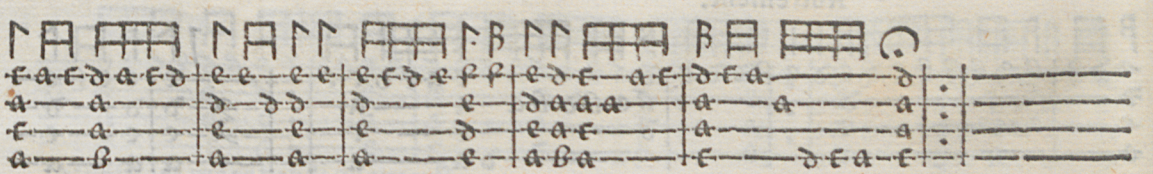

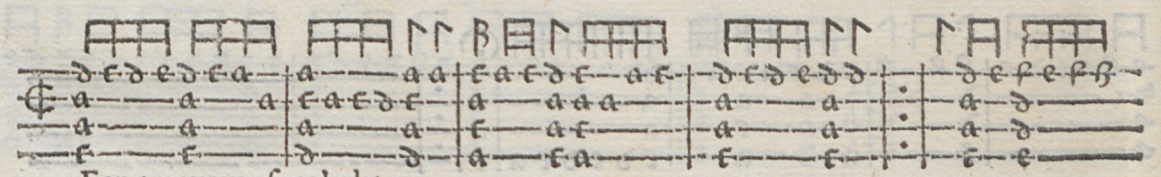

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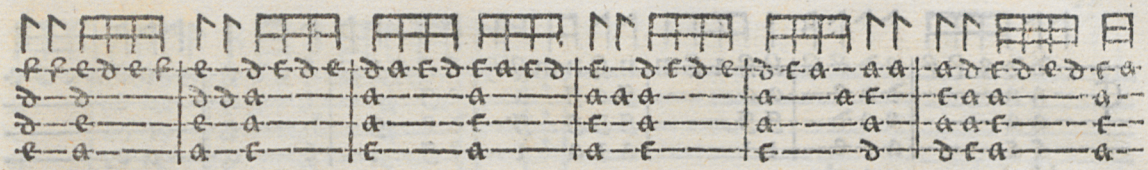

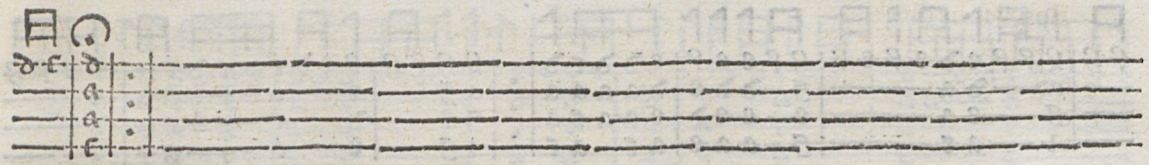

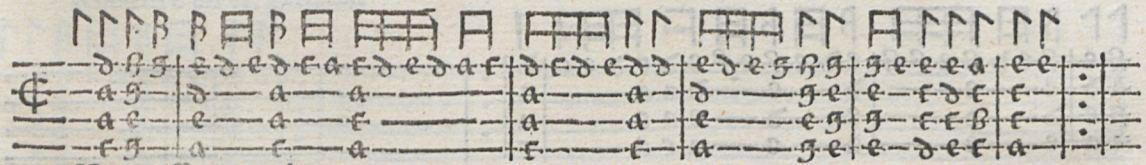

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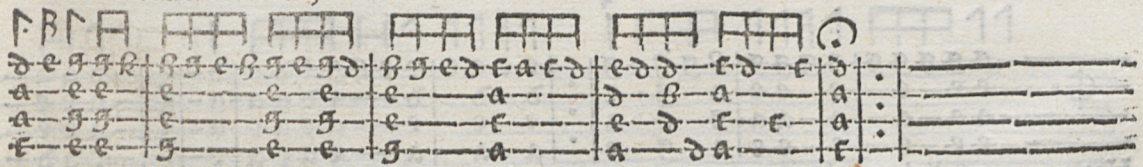

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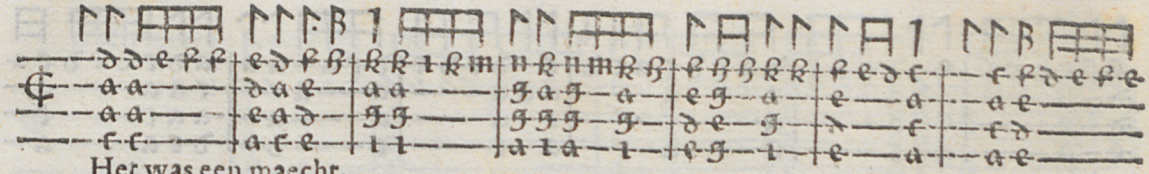

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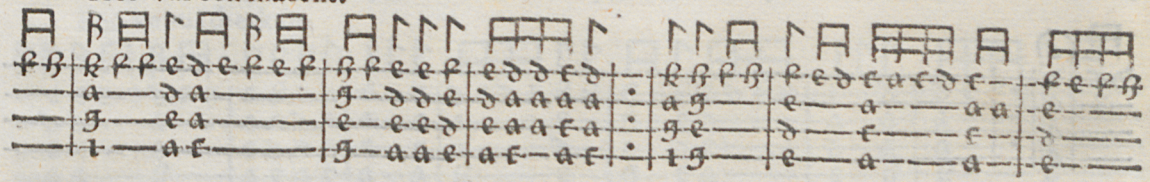

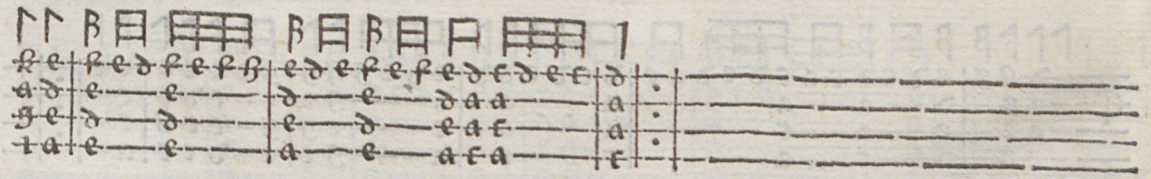

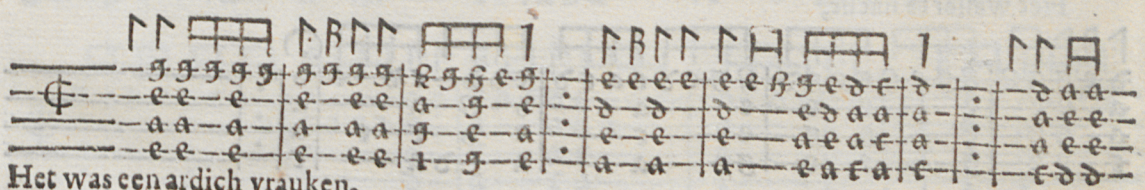

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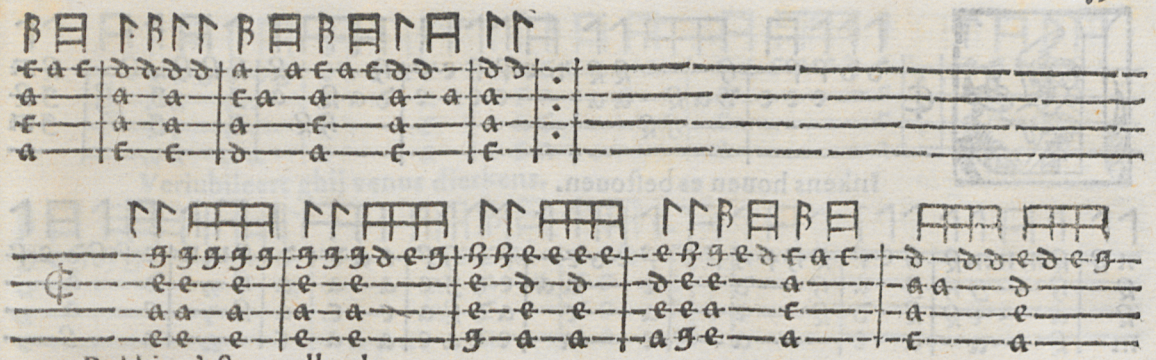

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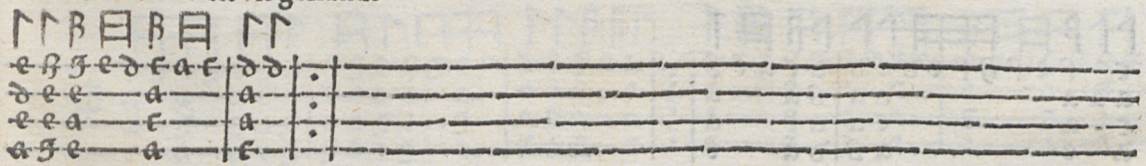



Inkens houen es beſtouen.

Thyenette venés toſt.

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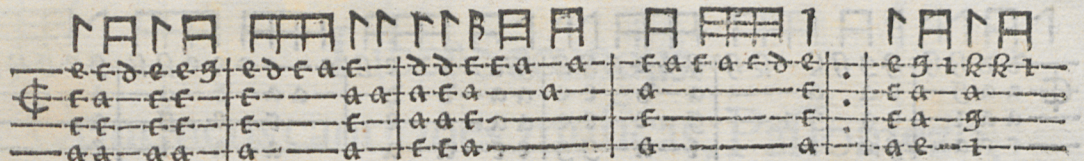

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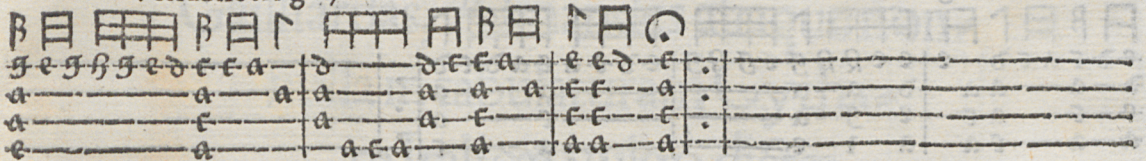

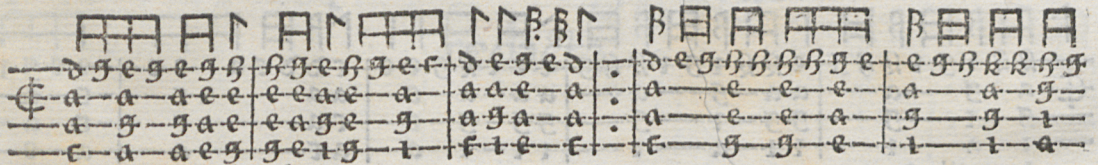

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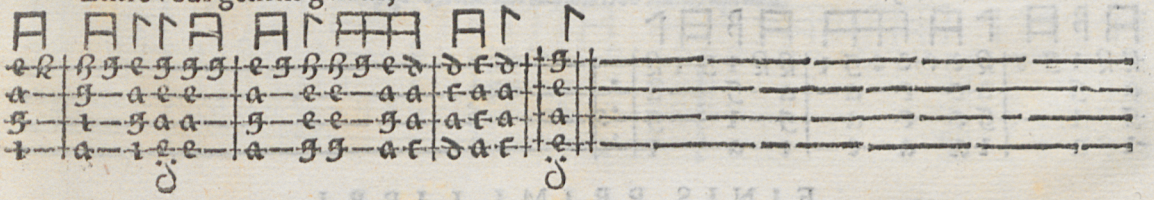

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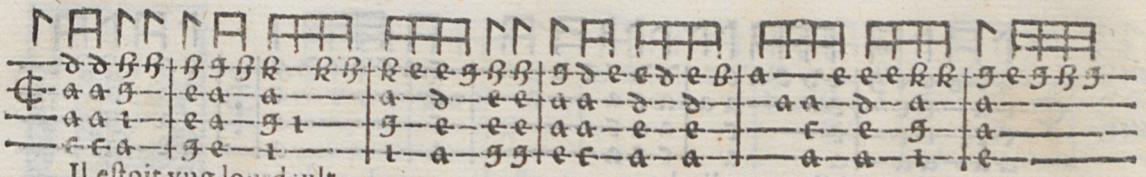

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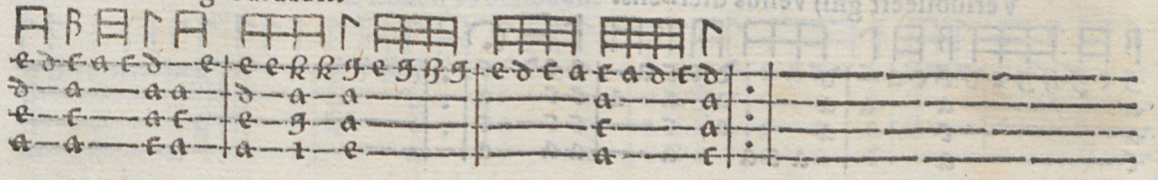

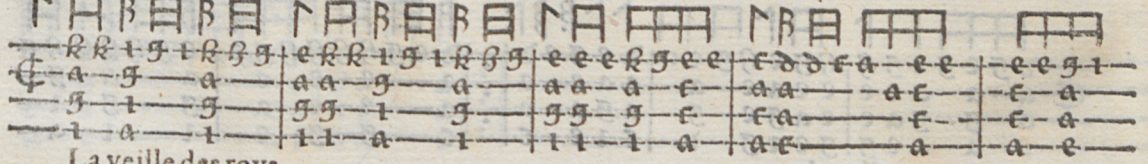

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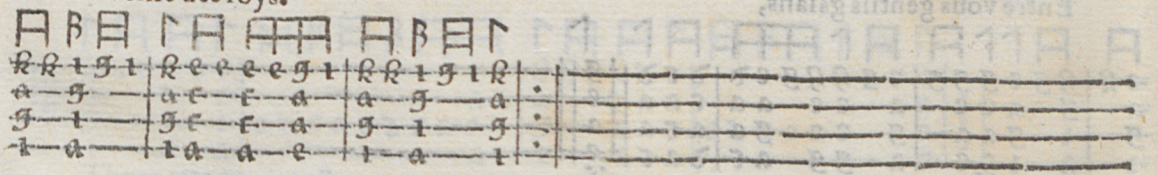

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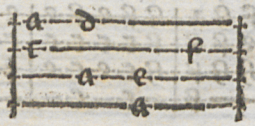
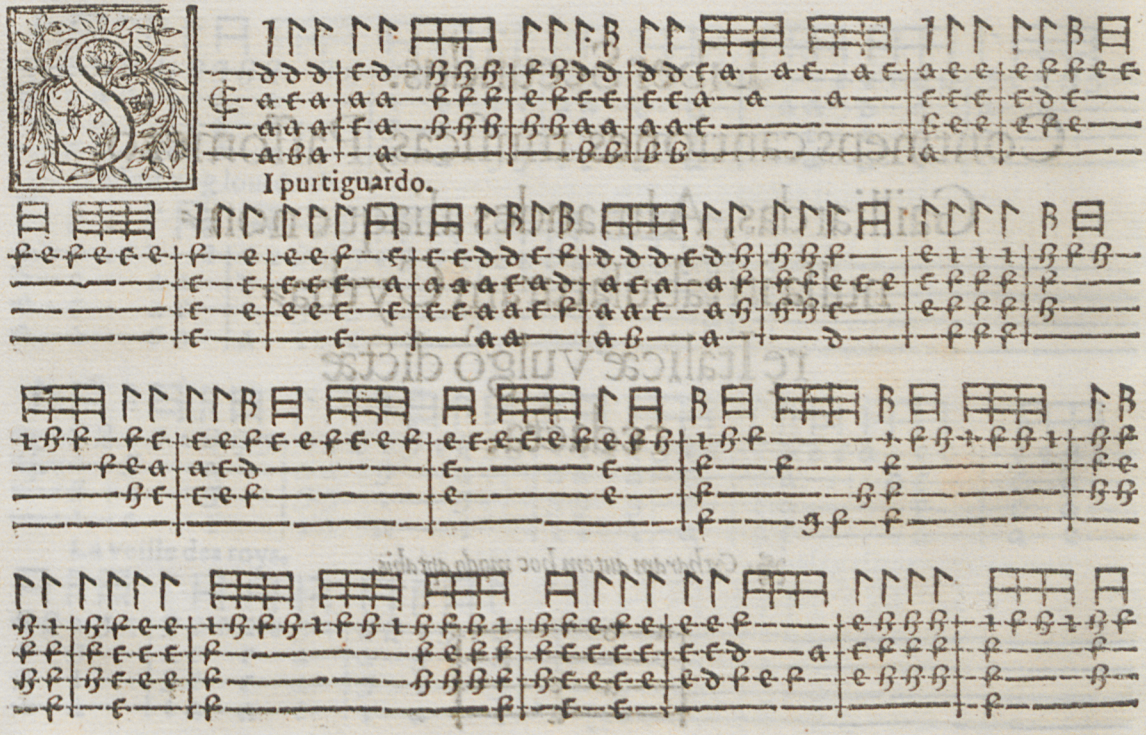
Liber Secundus.
Continens cantiones muſicas, Paſſomezo, Gailliardas, Almandes aliaque nonnulla in tabulaturam Cytharę Italicæ vulgò dictæ redacta.

Cytharam autem hoc modo aptabis.

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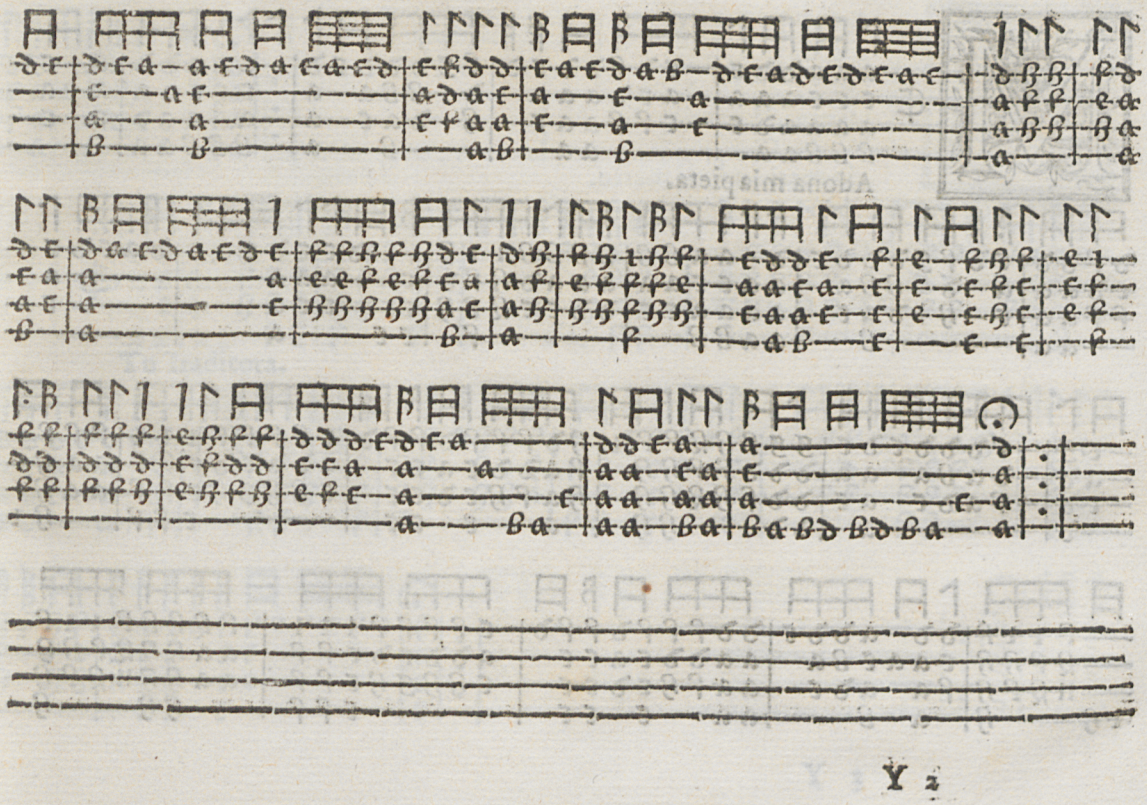

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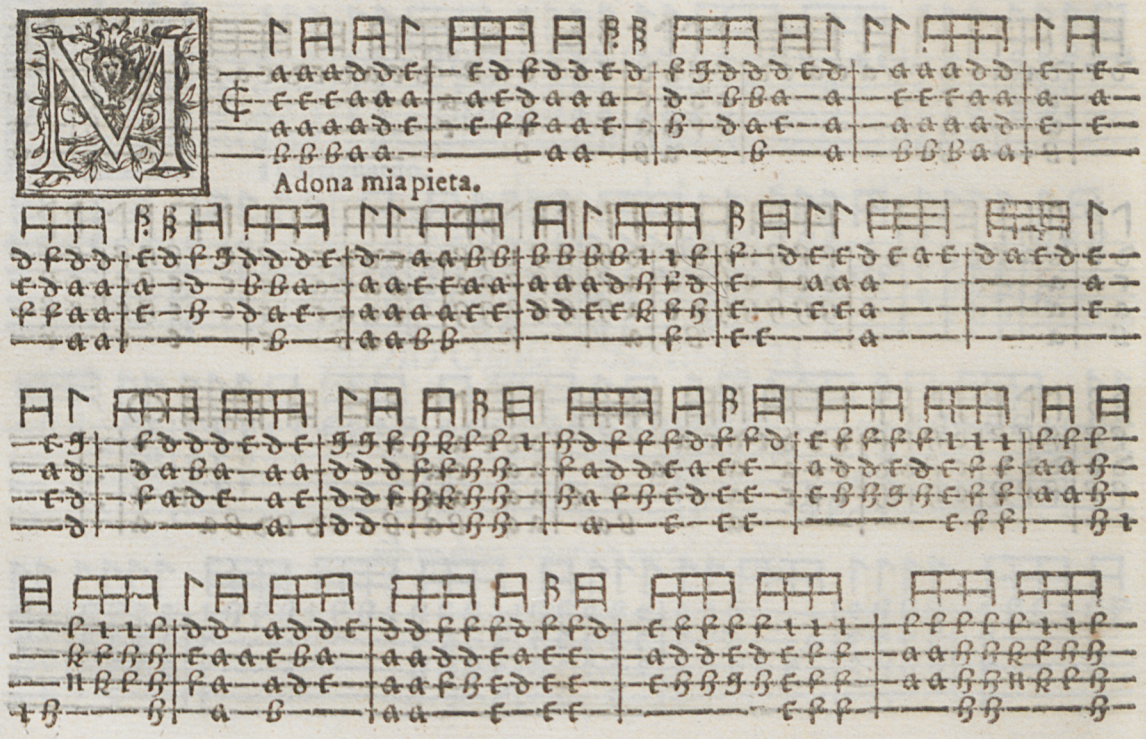

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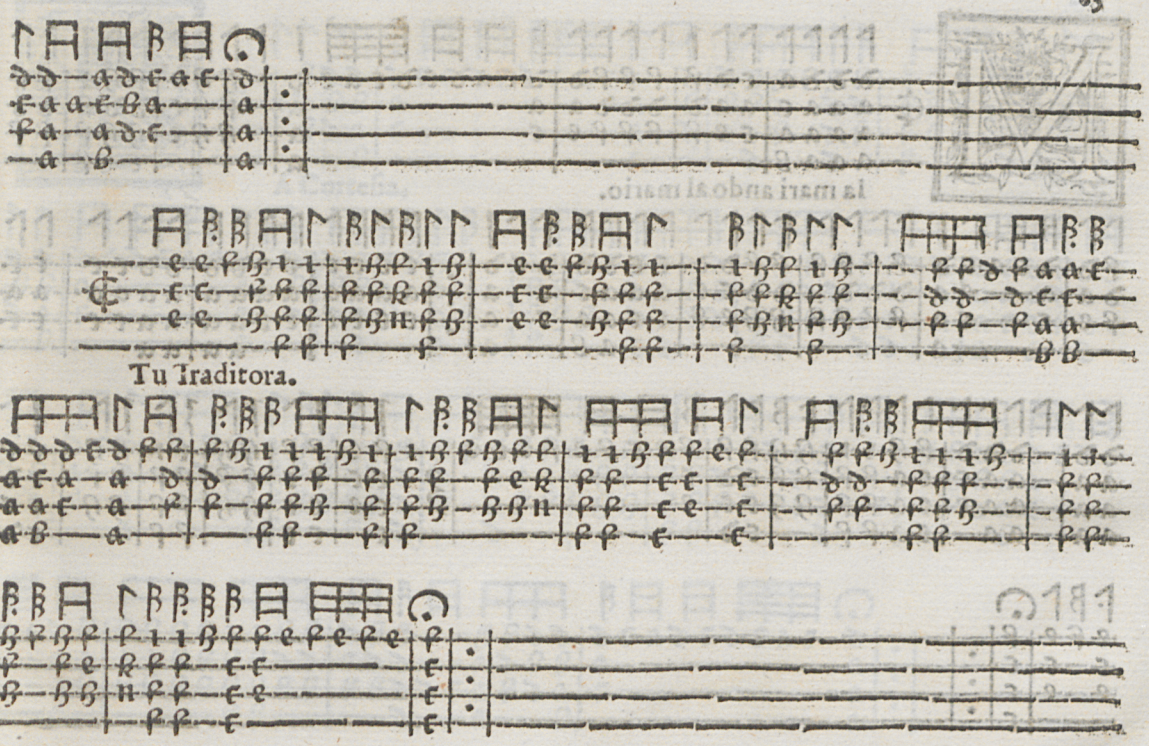
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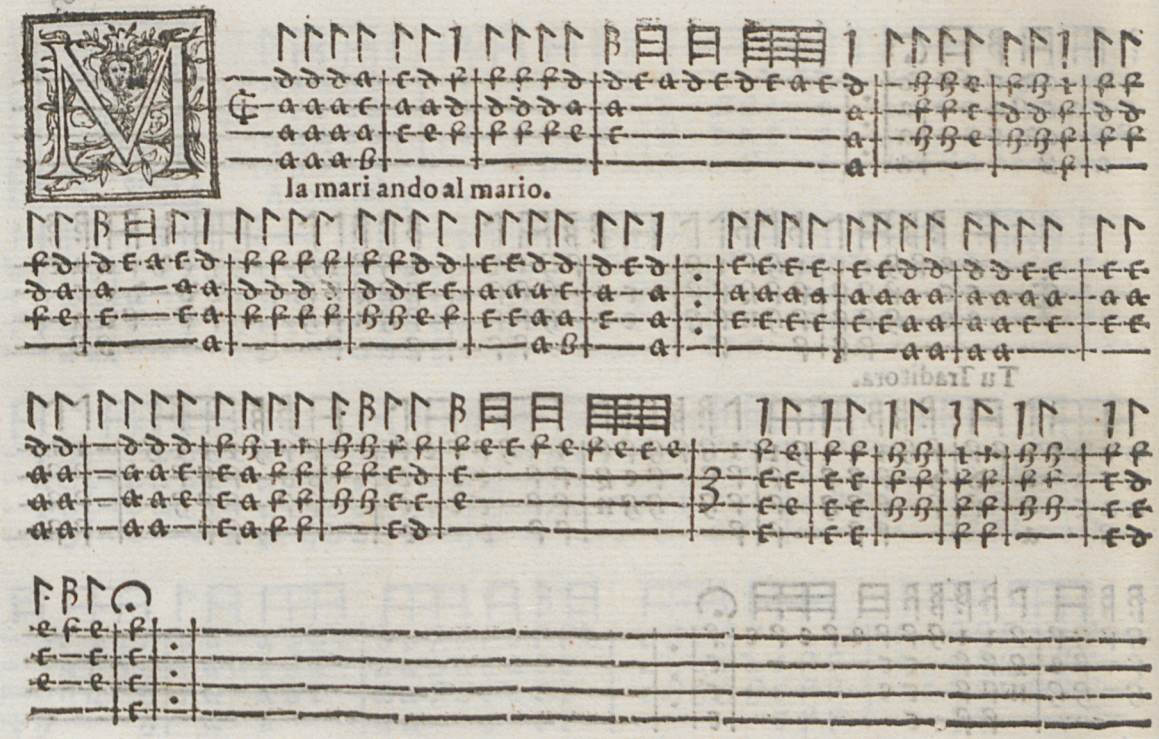

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A Cortesia.

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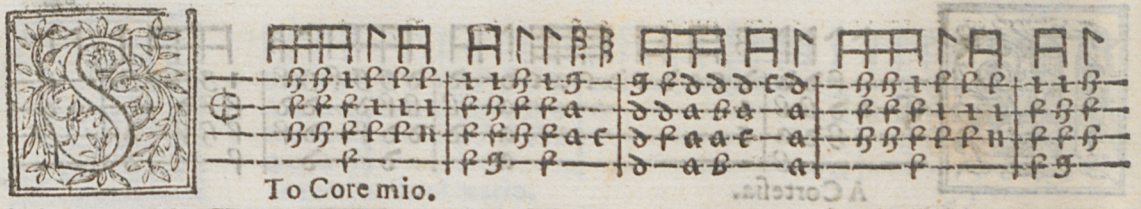

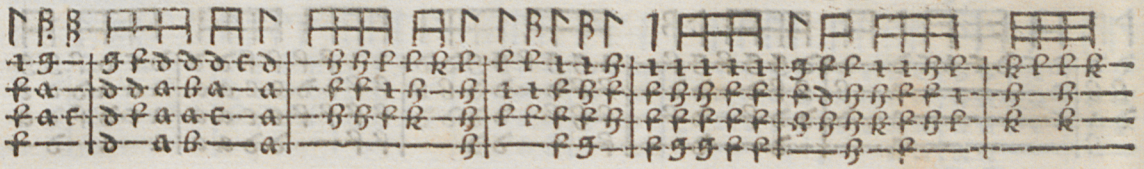

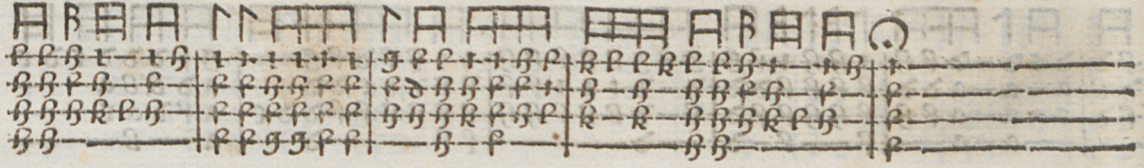

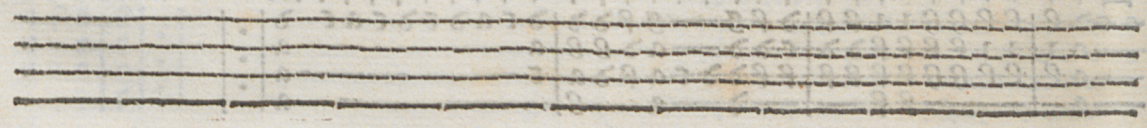

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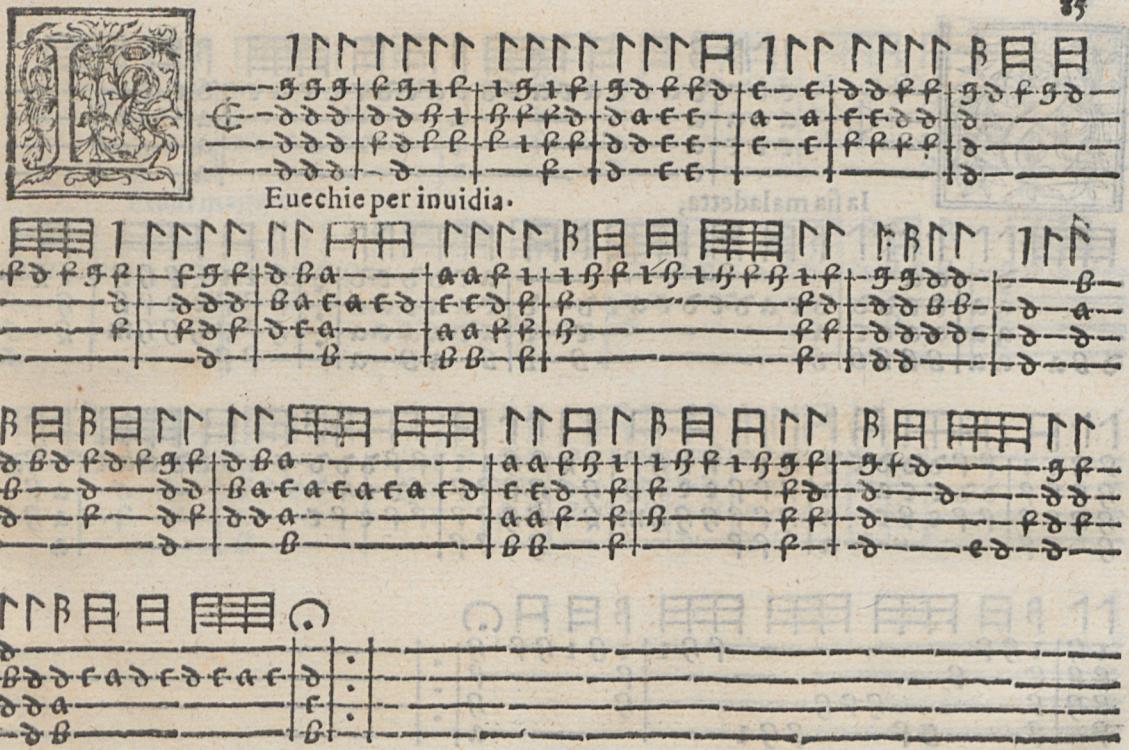

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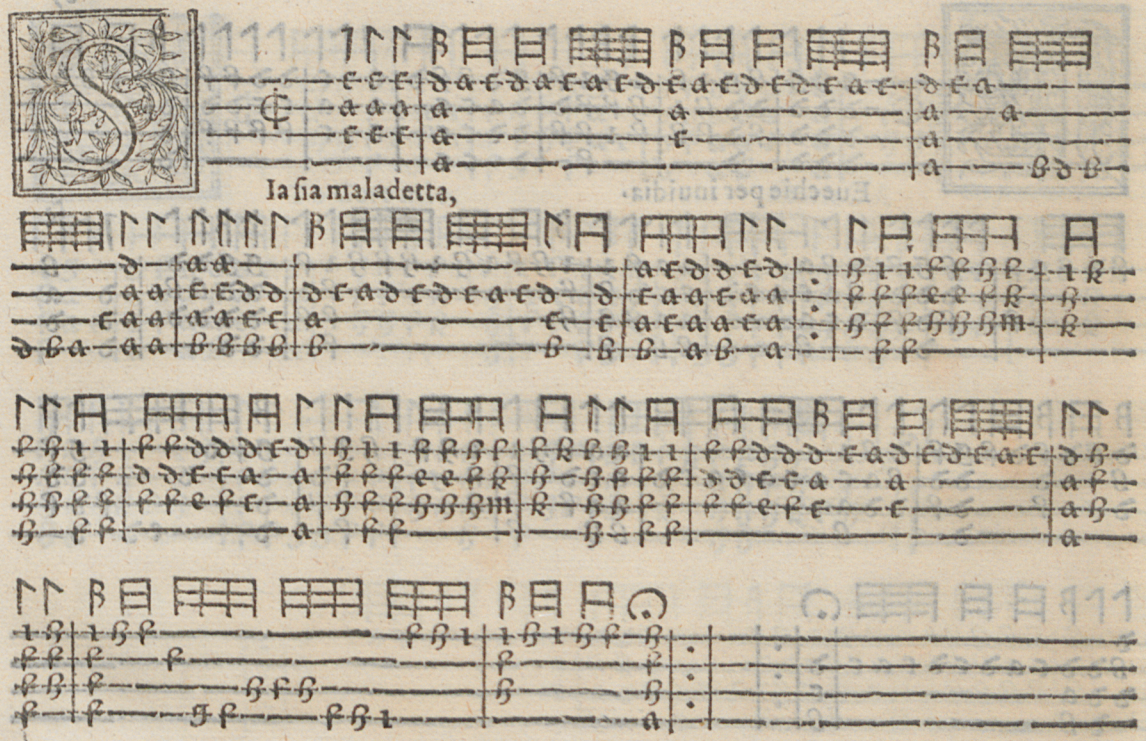

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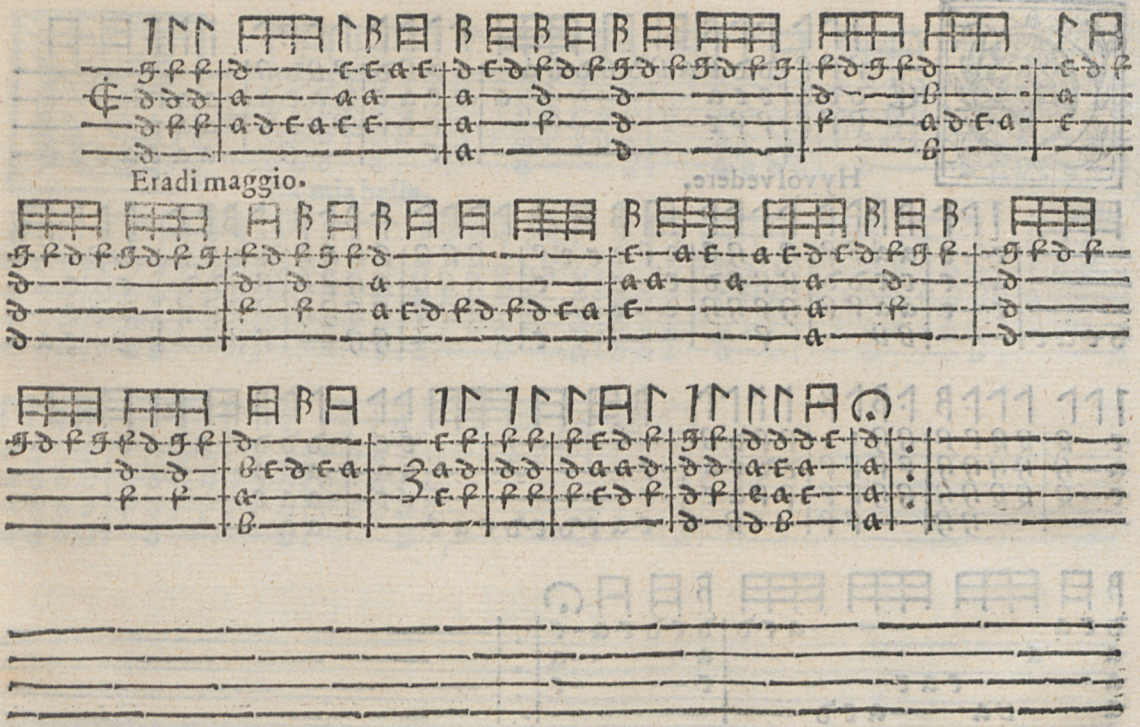

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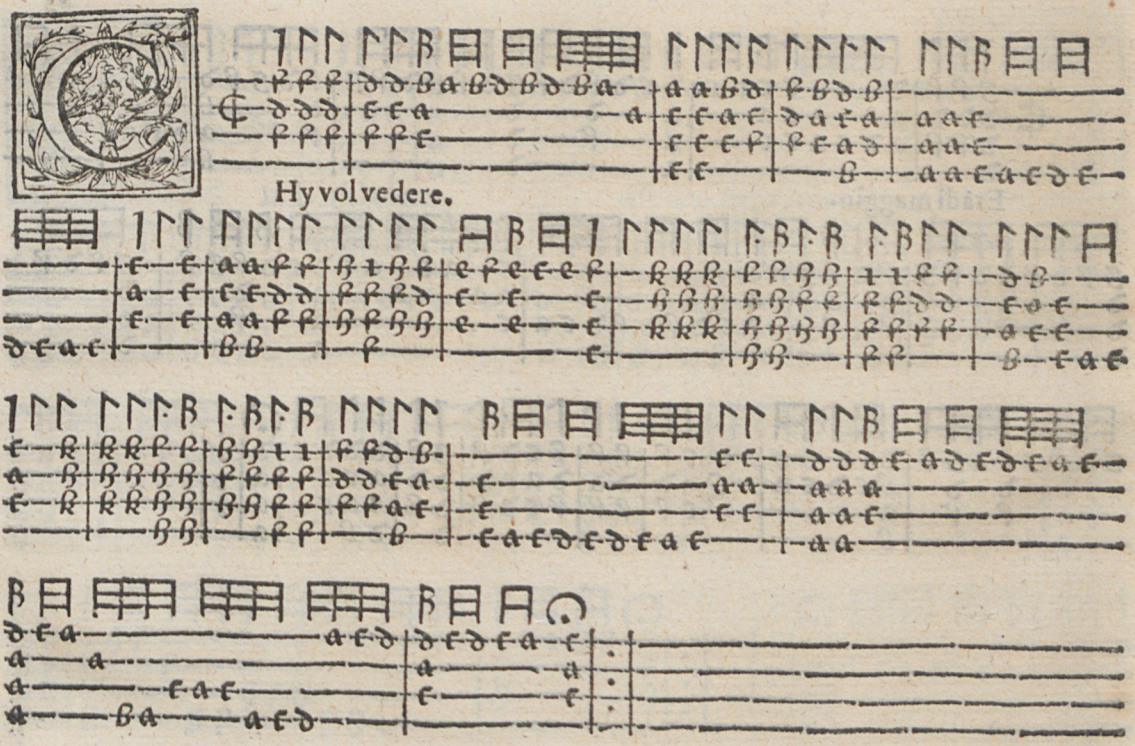

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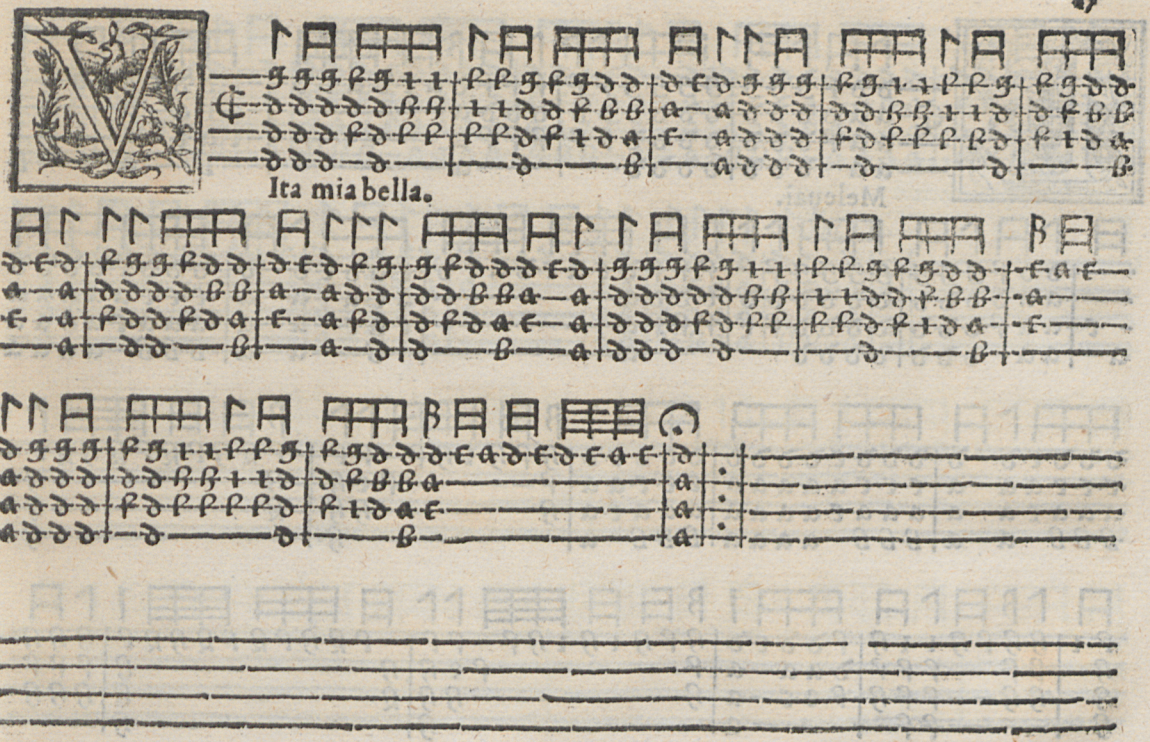

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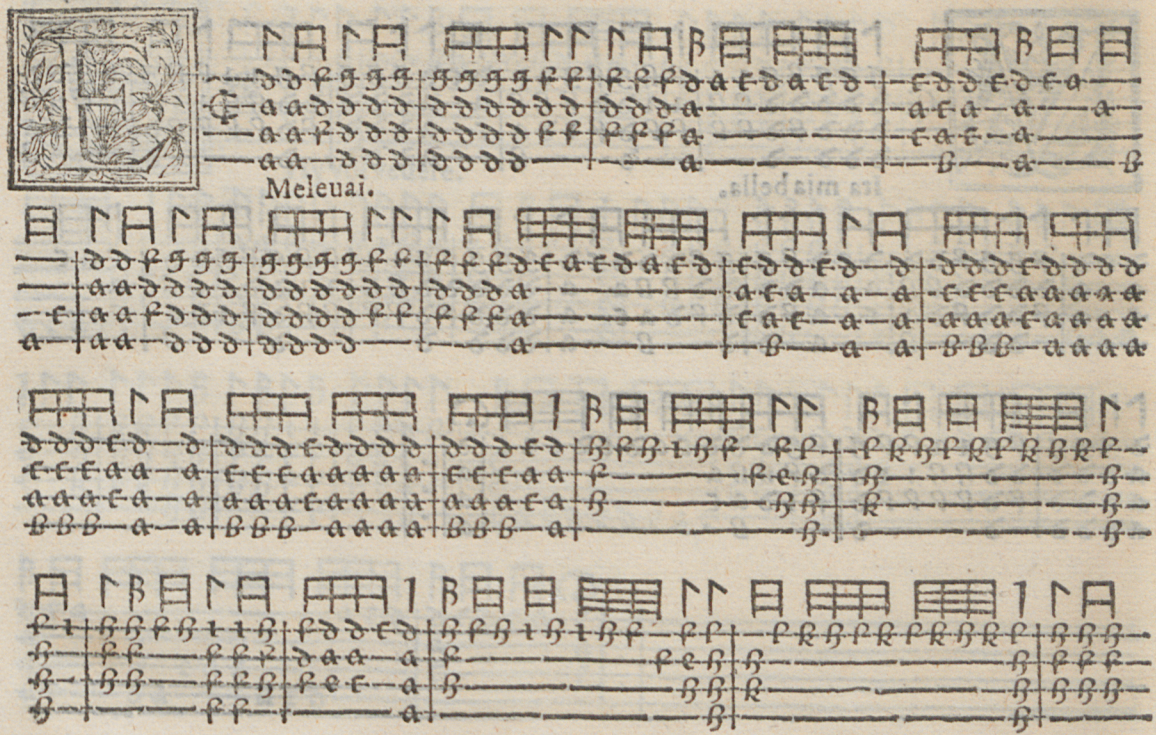
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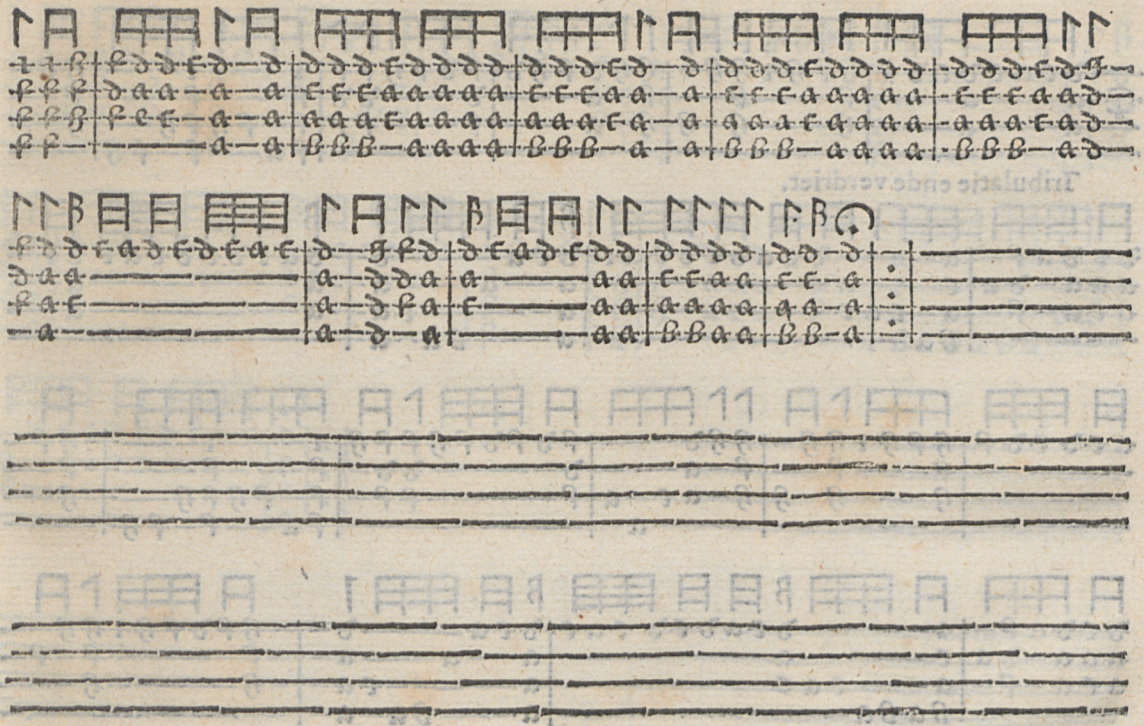

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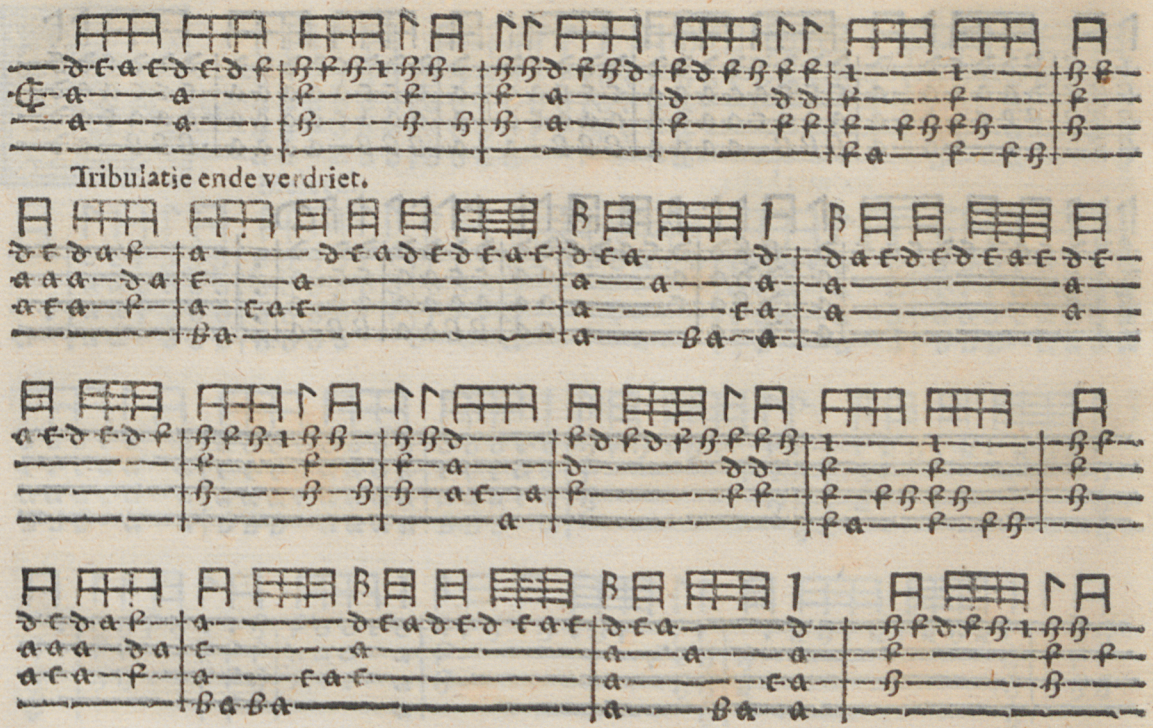

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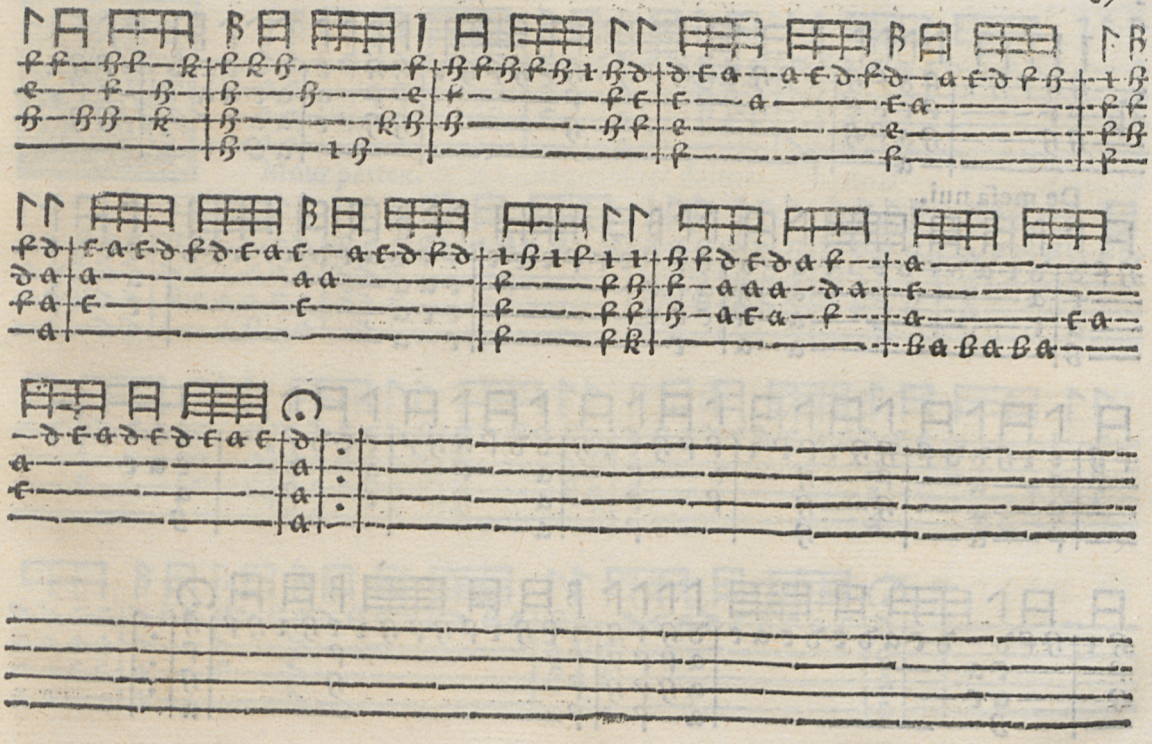

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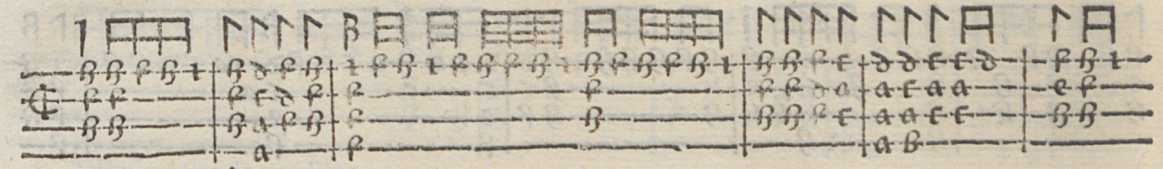

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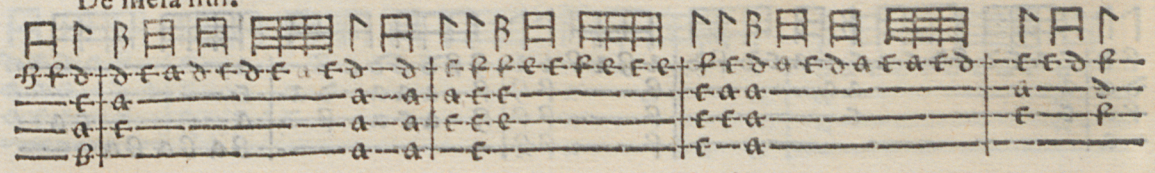

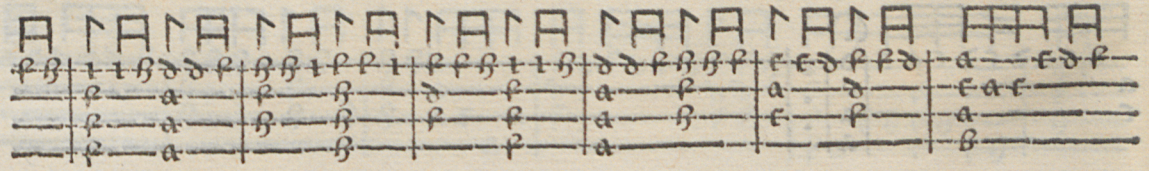

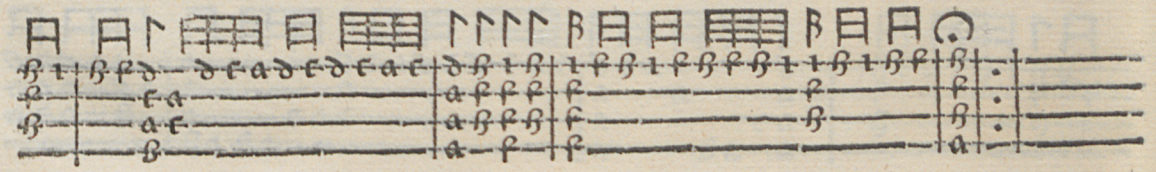

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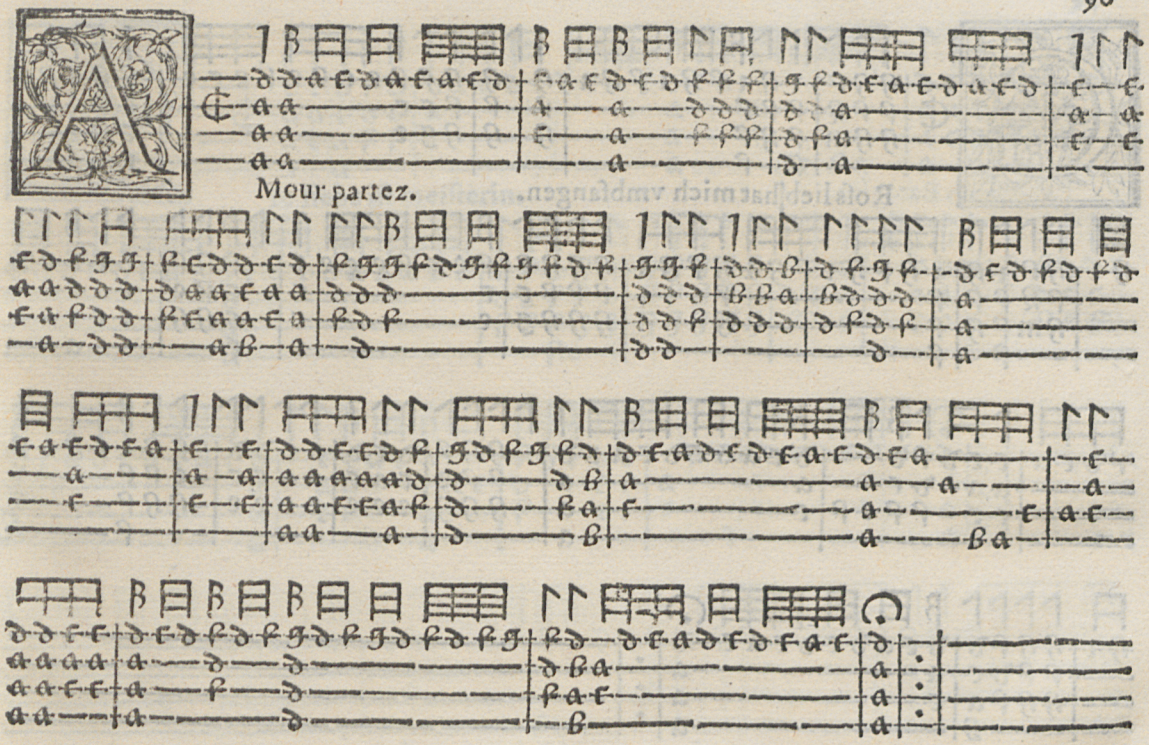

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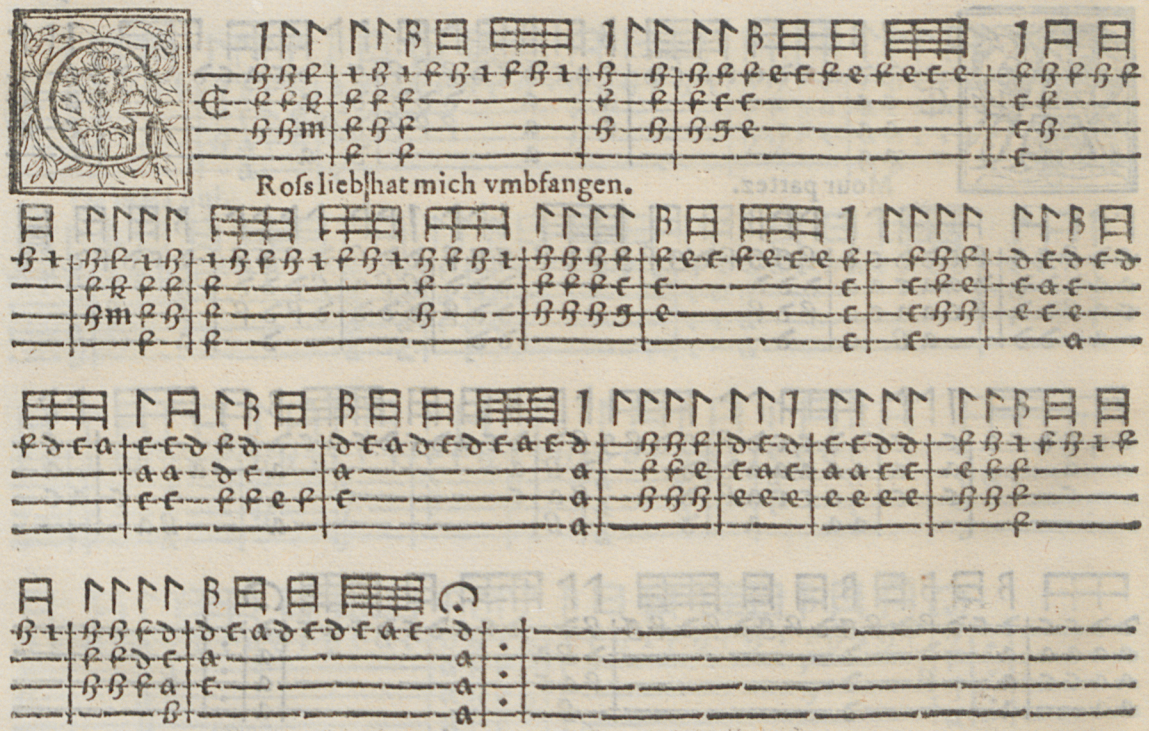
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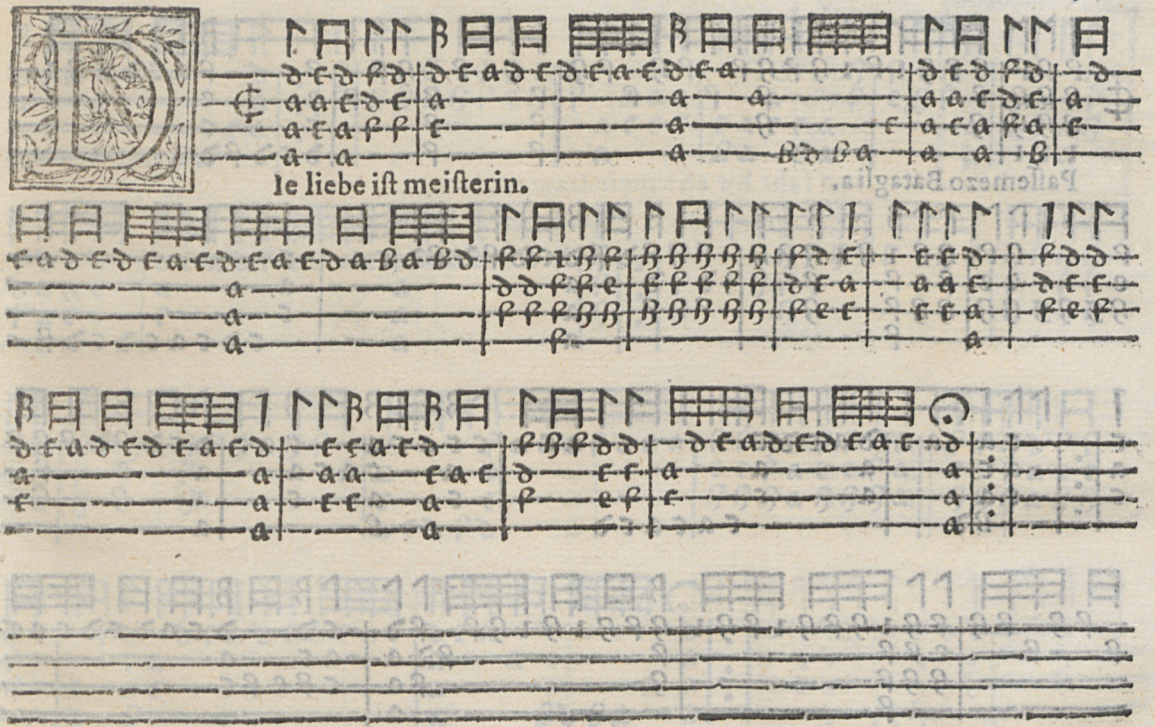
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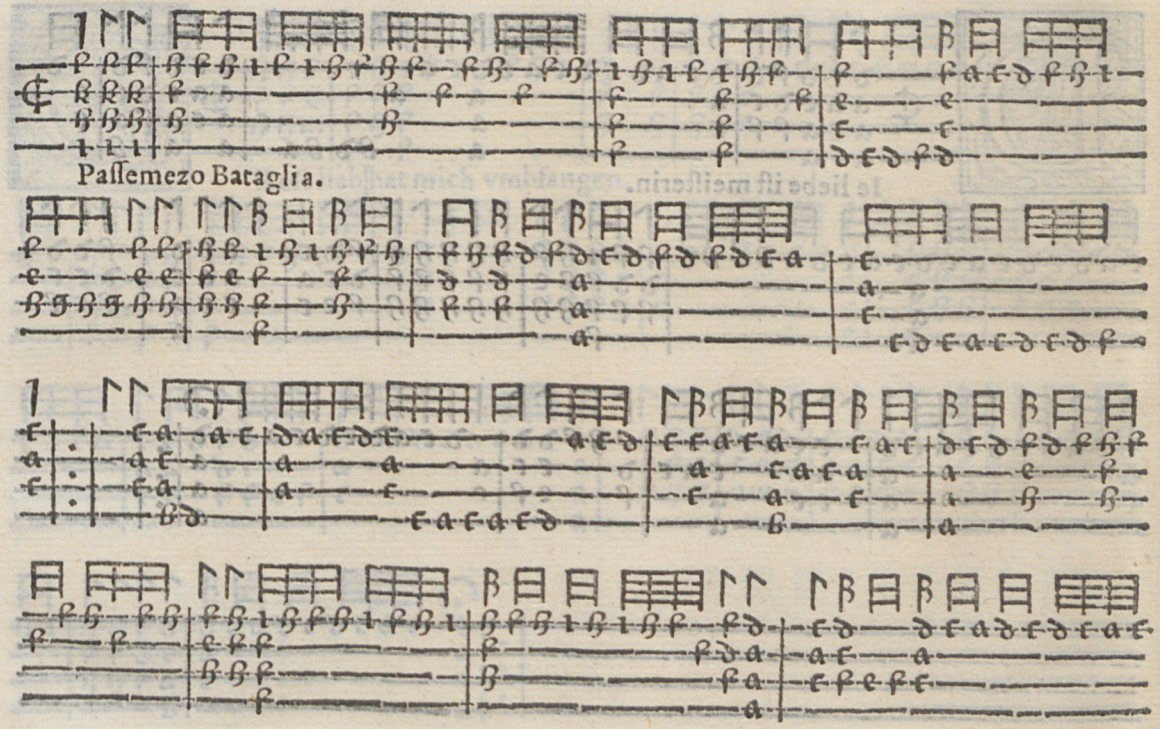

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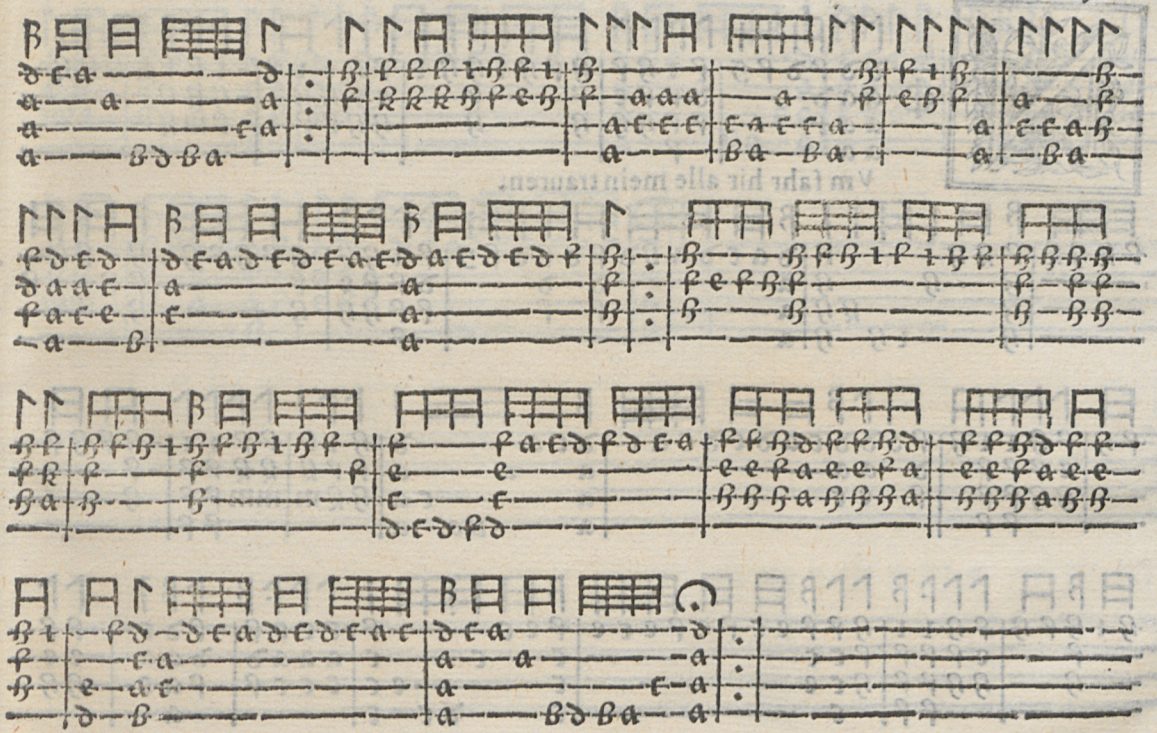

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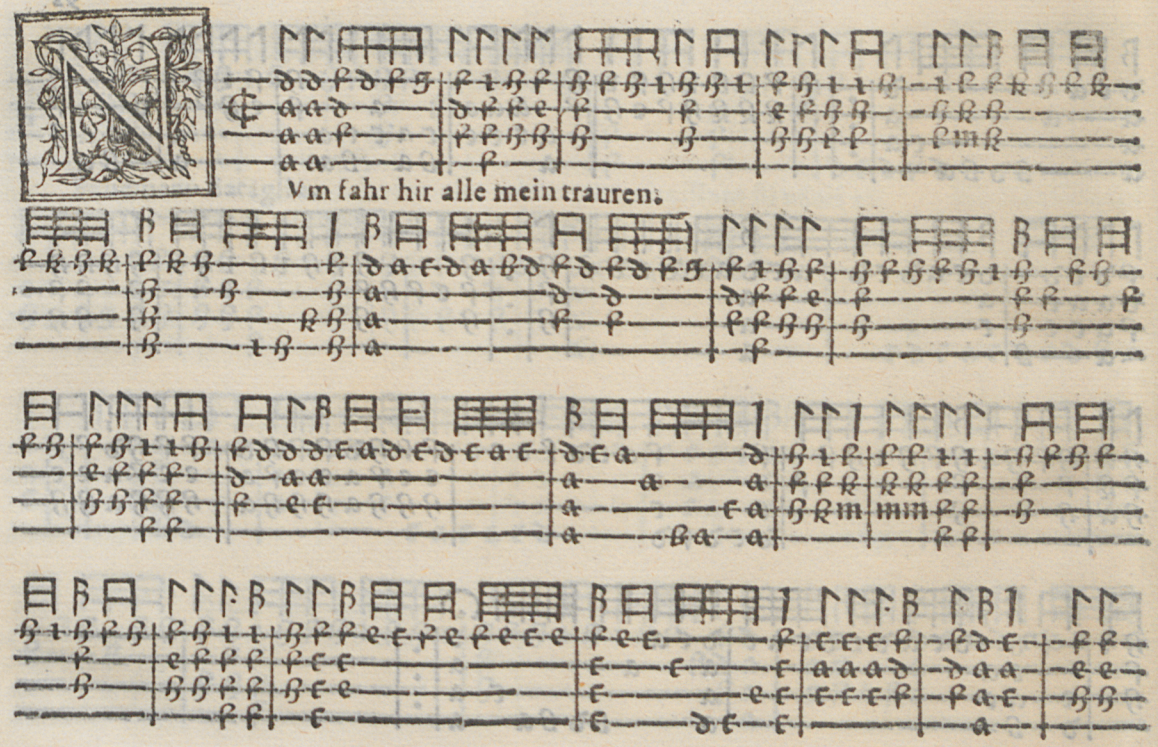

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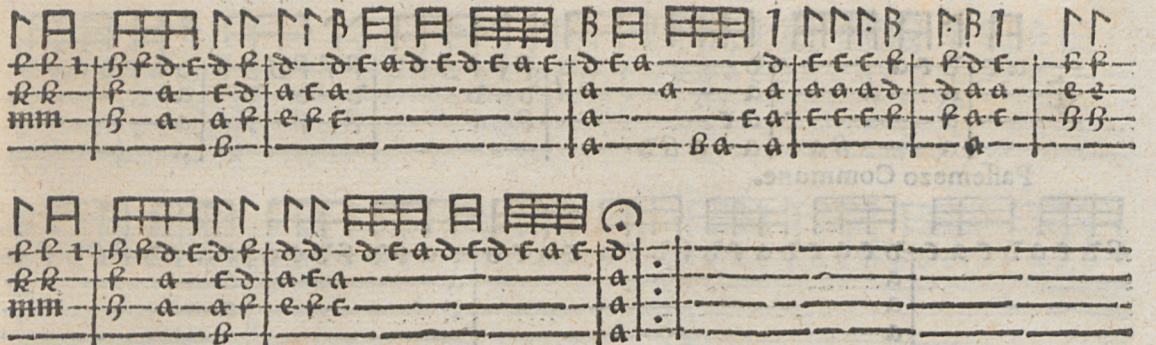

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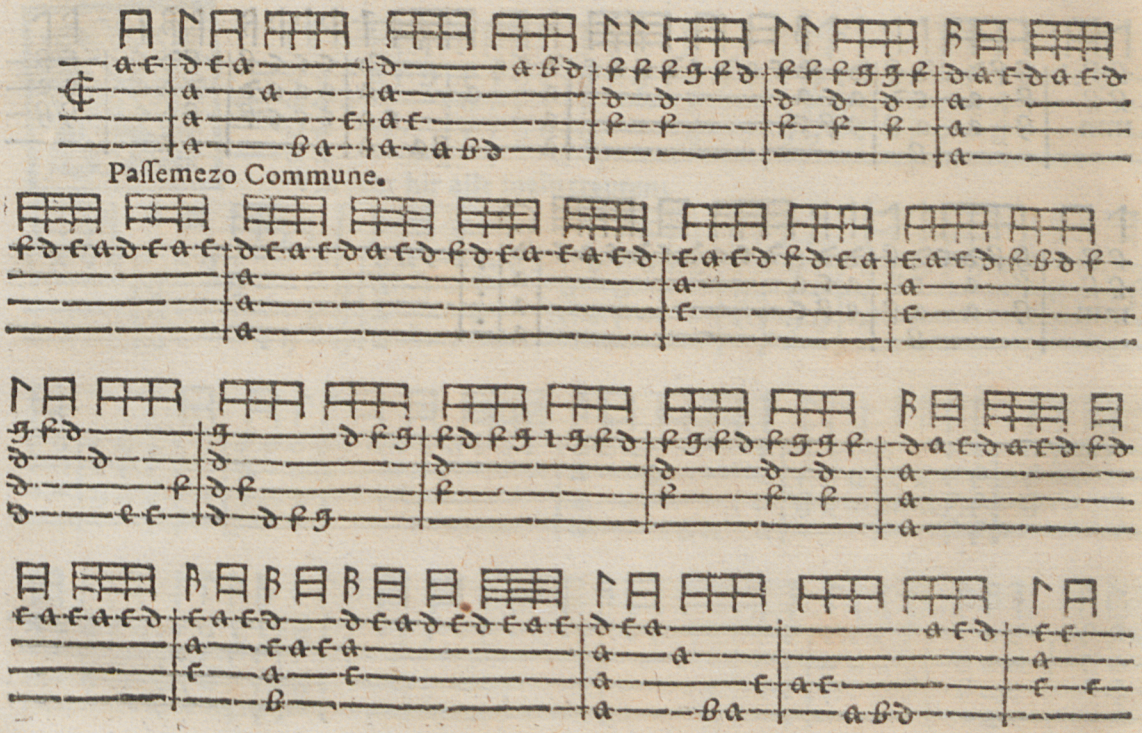

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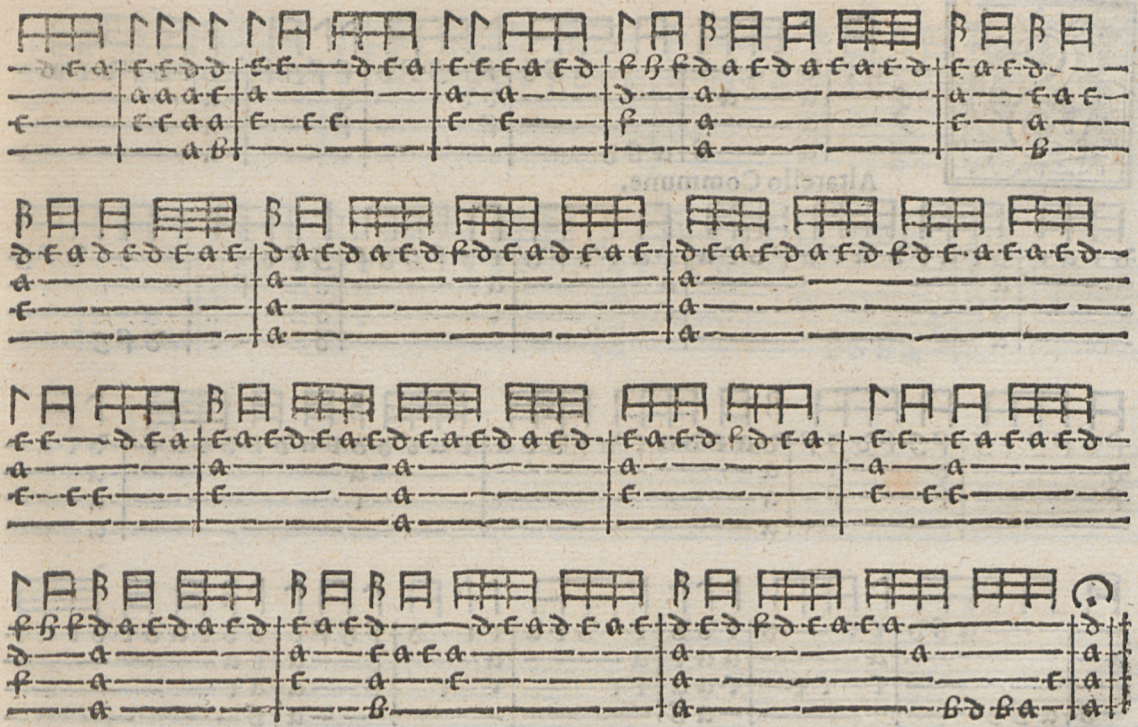

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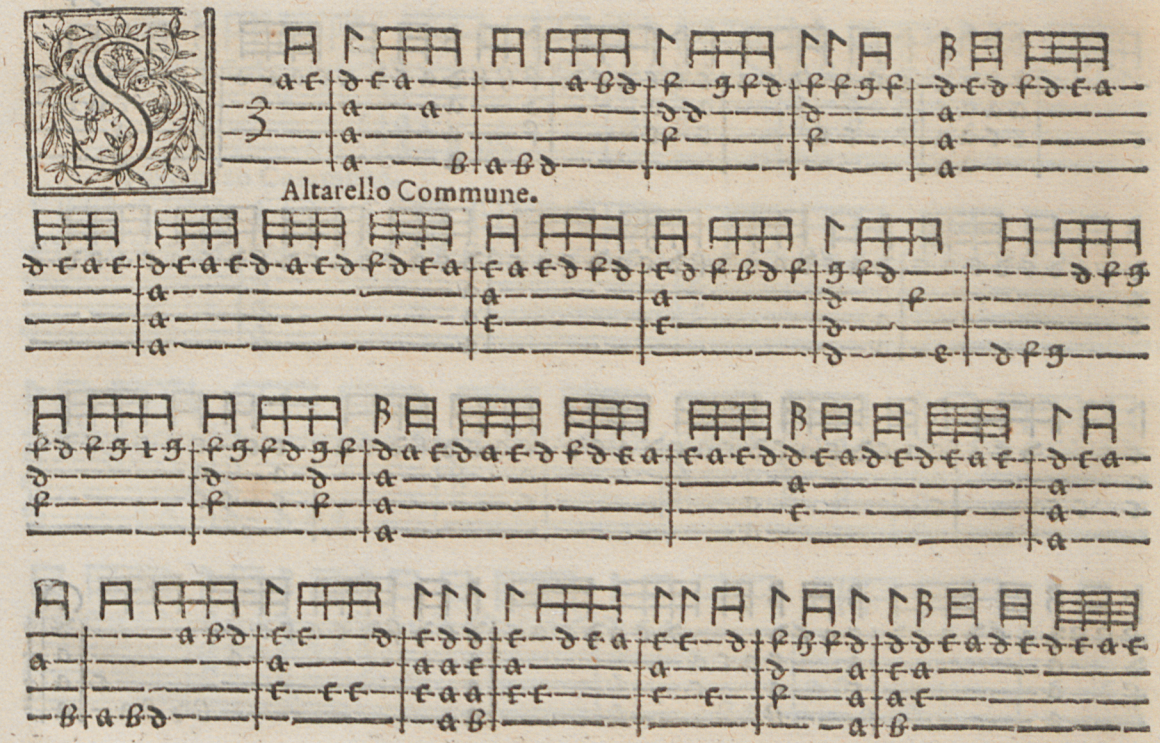
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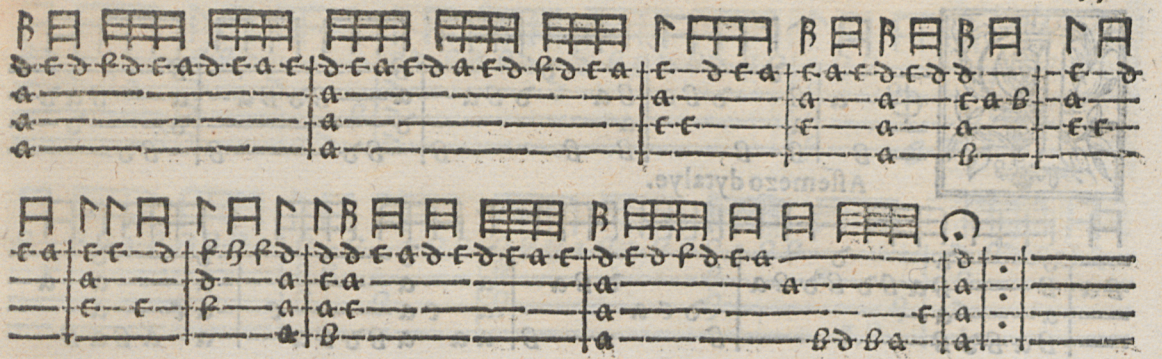

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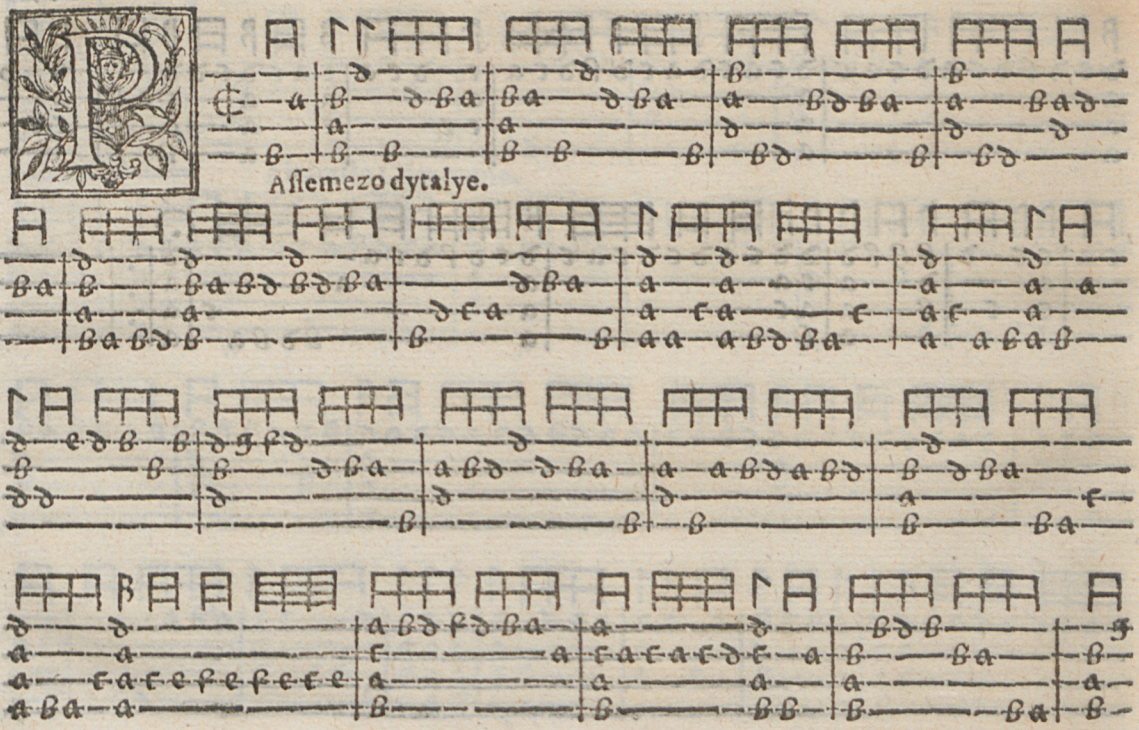

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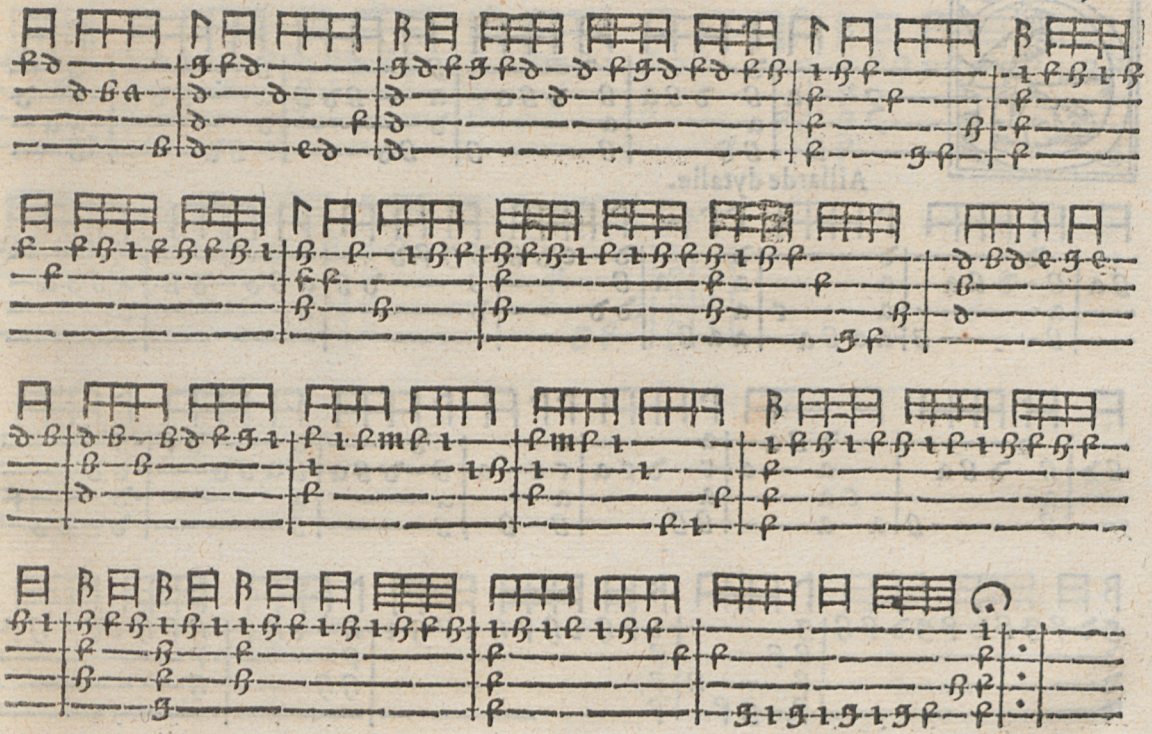

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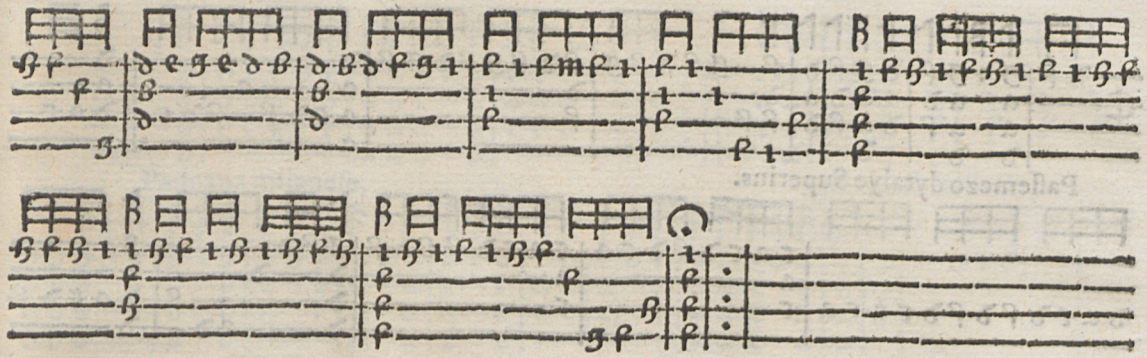

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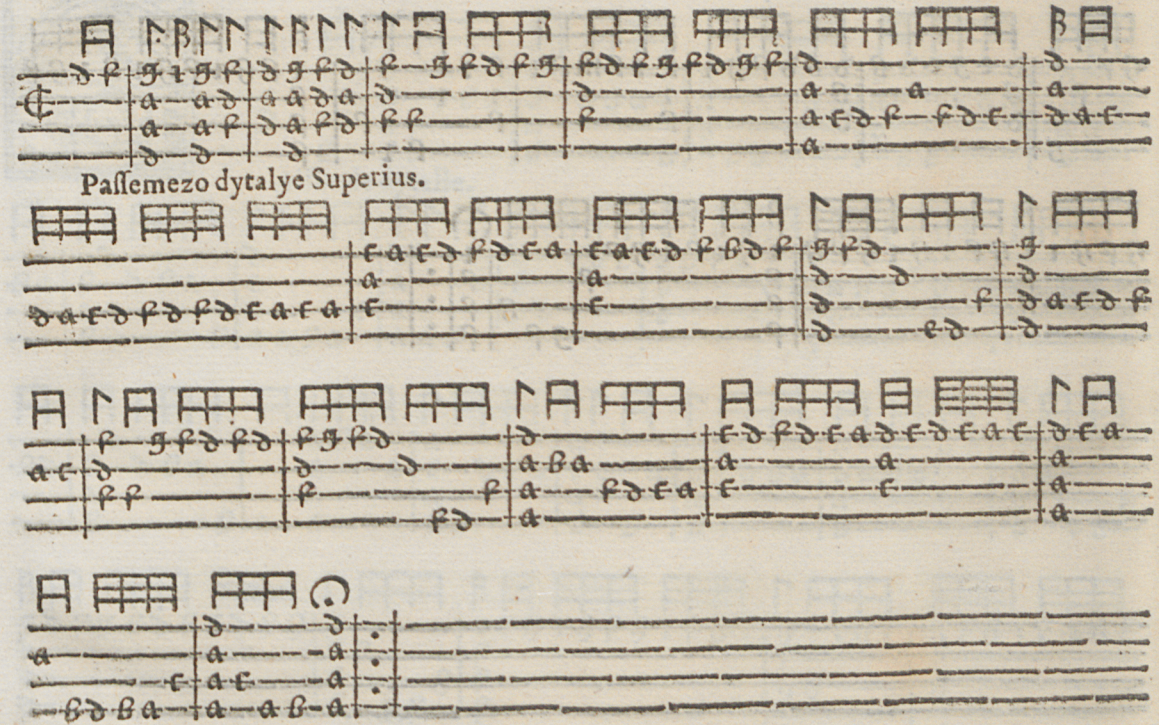

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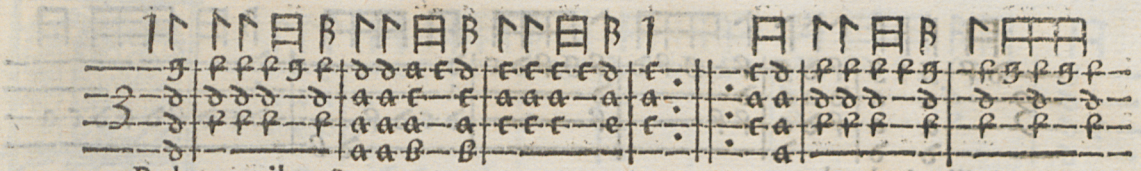

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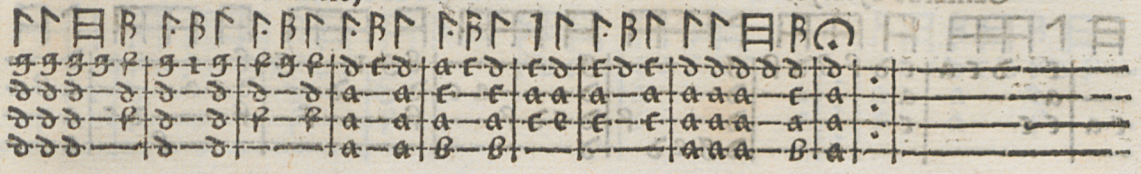

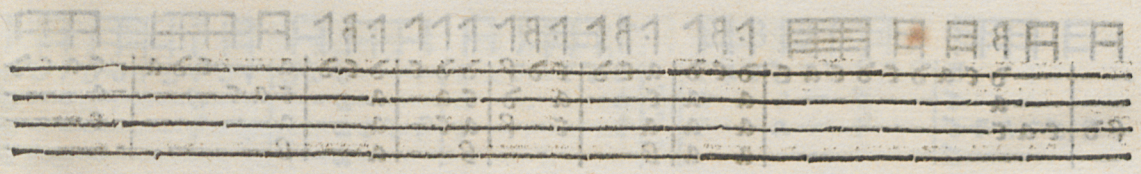

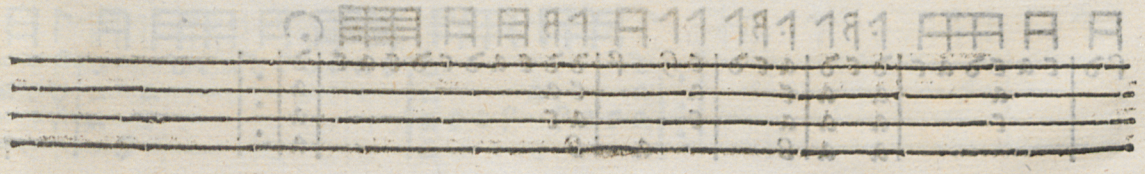

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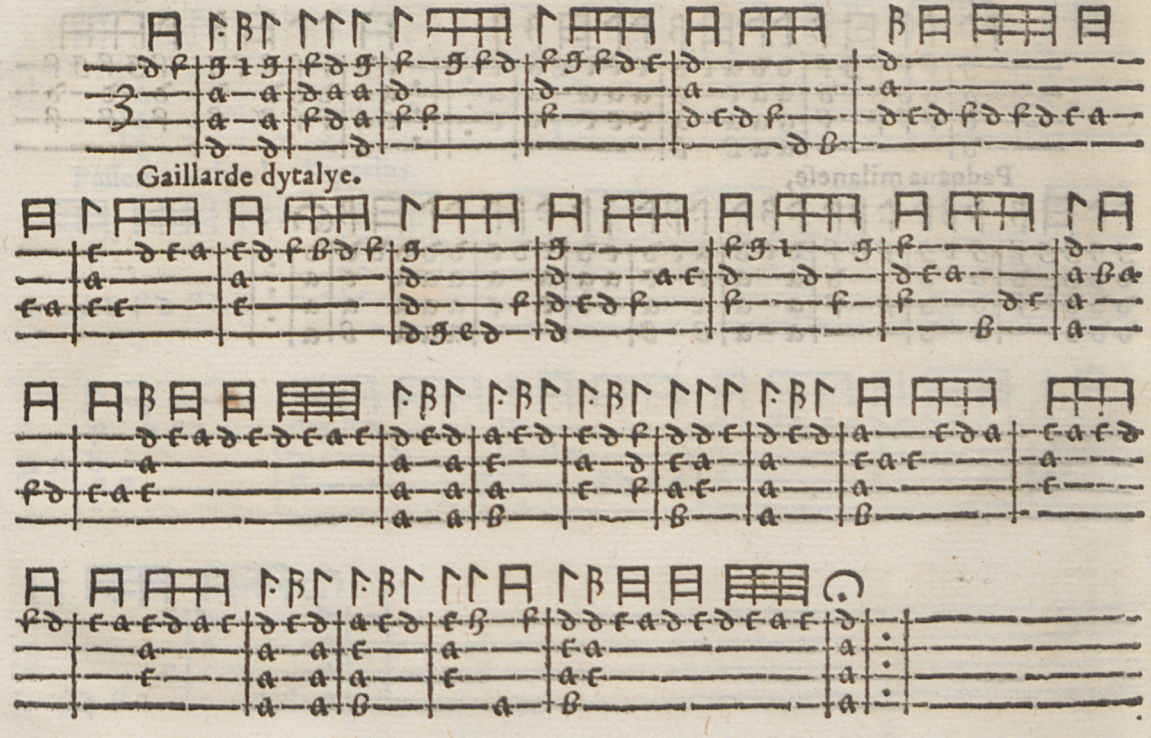

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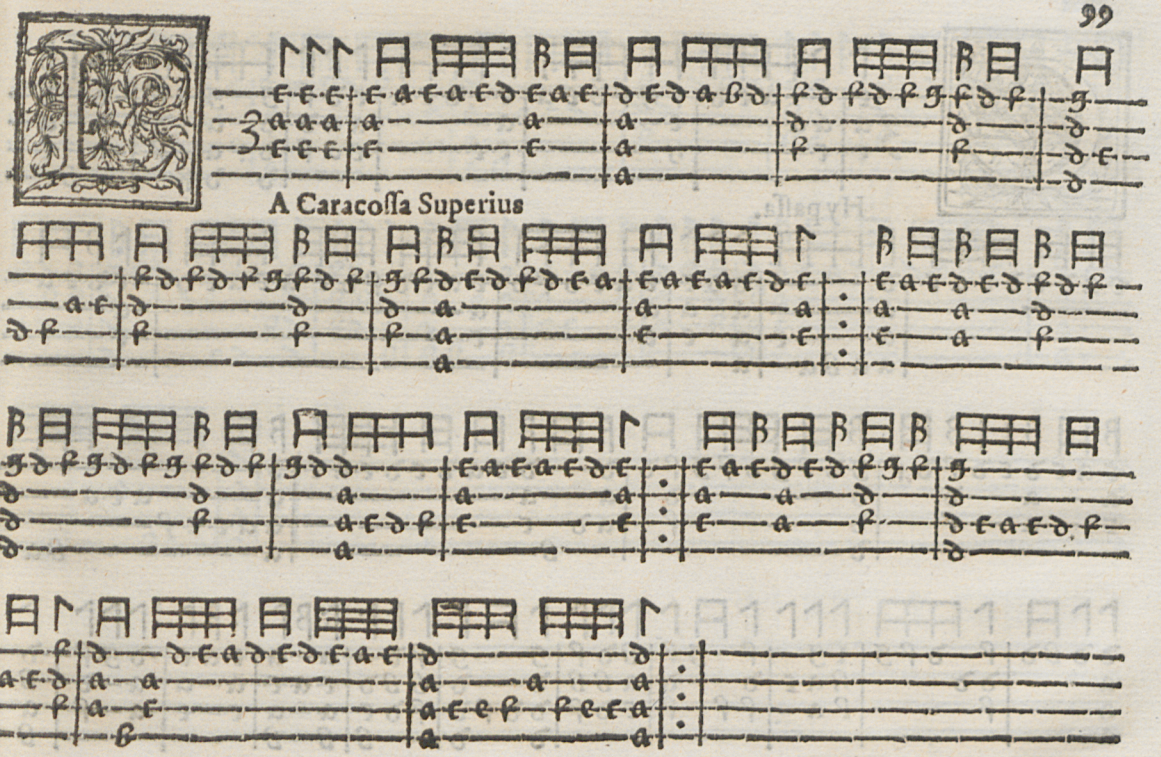

A Caracossa Superius

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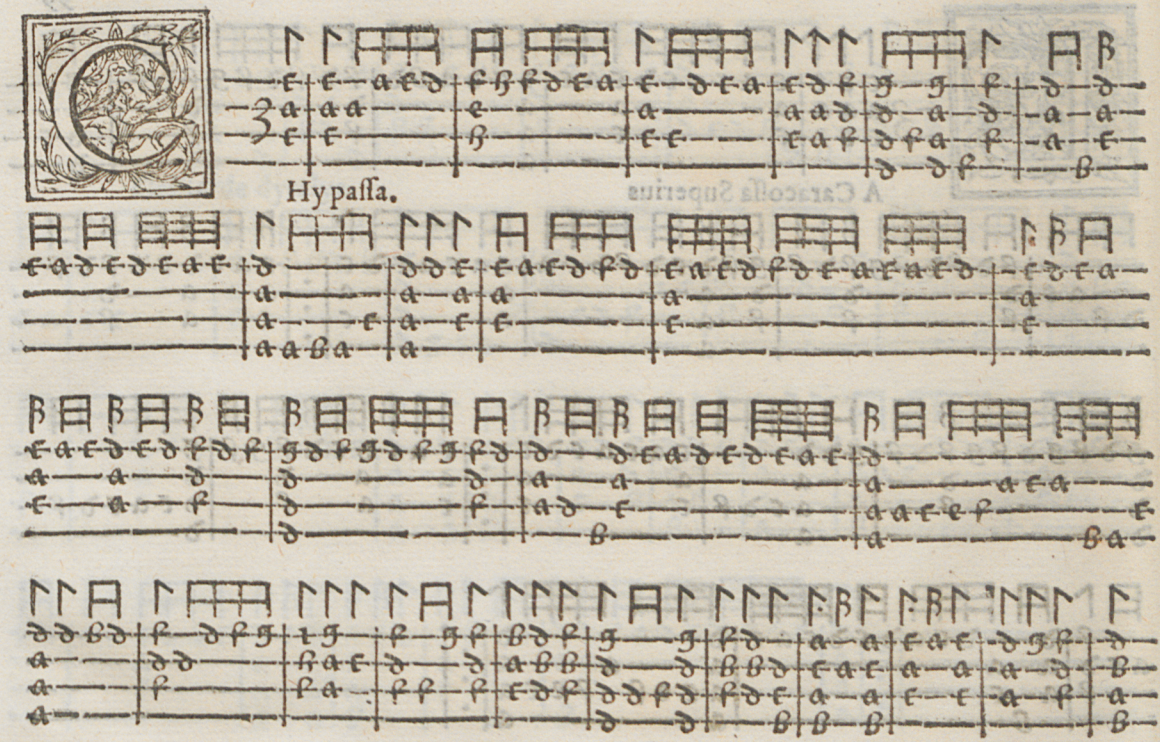
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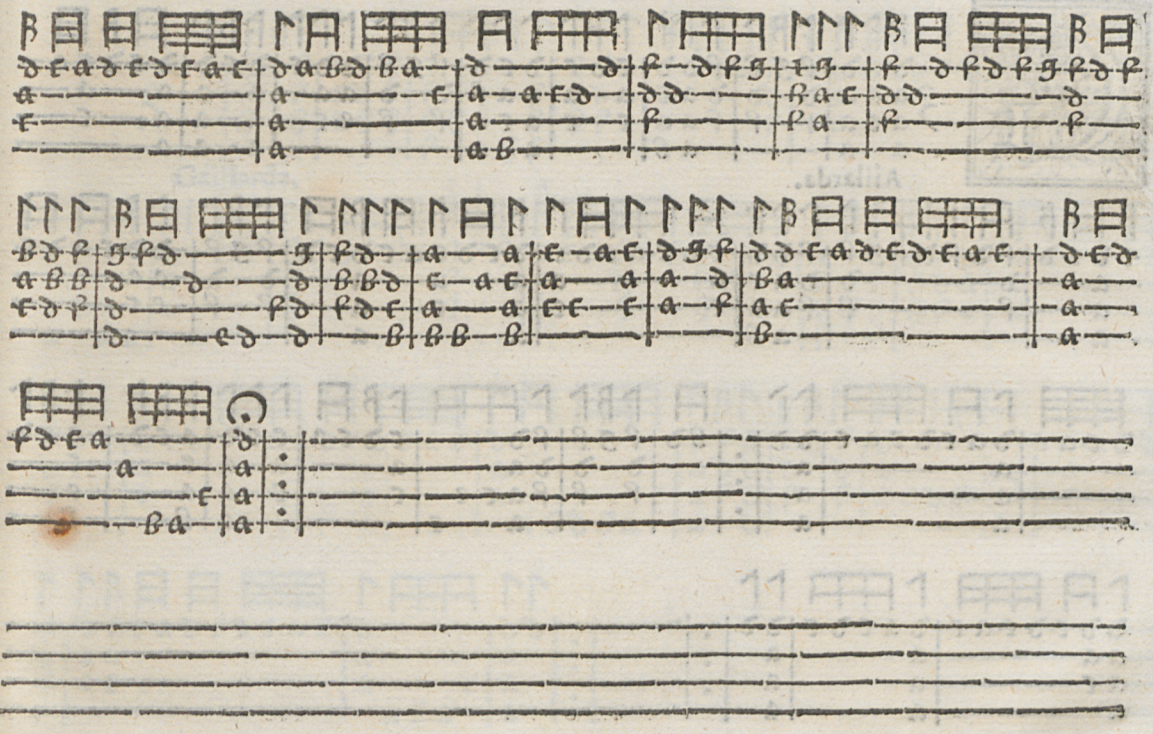

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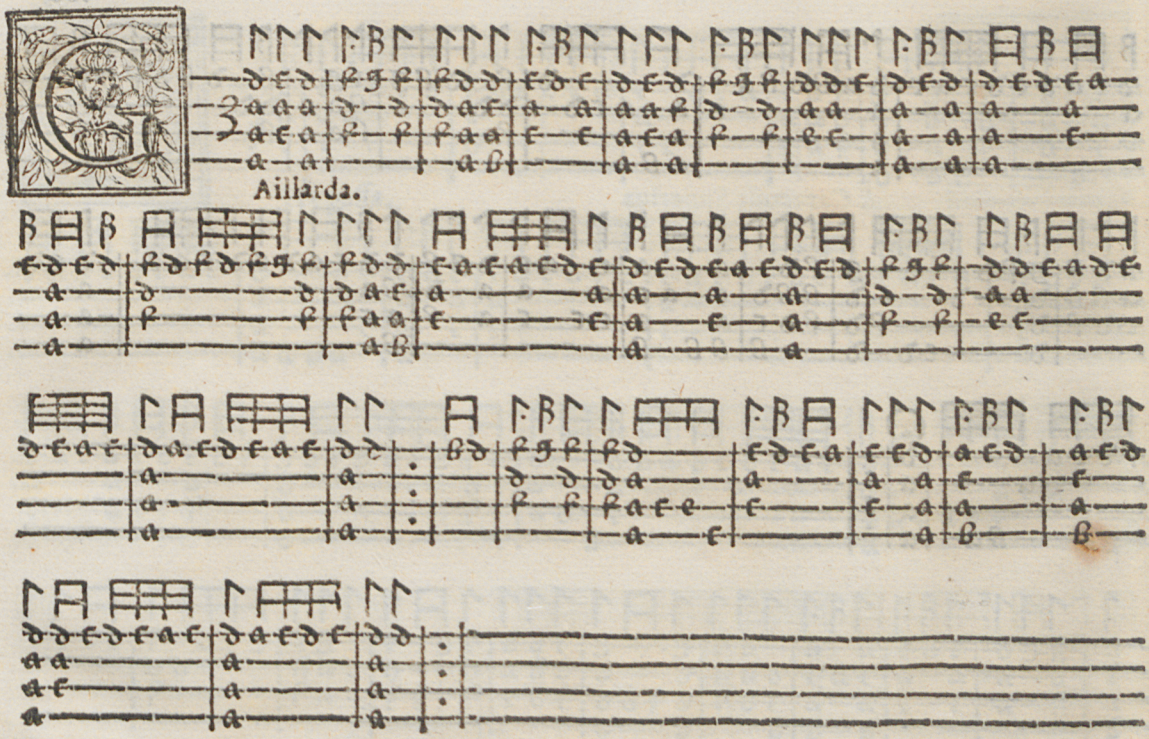

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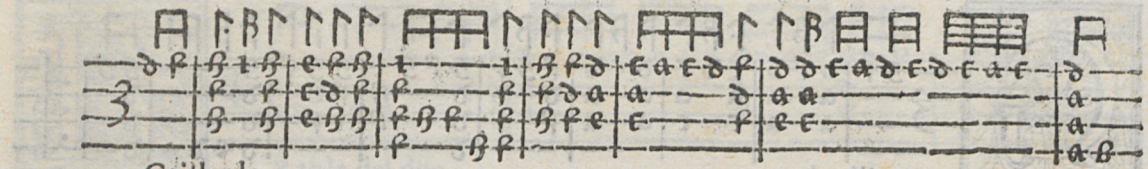

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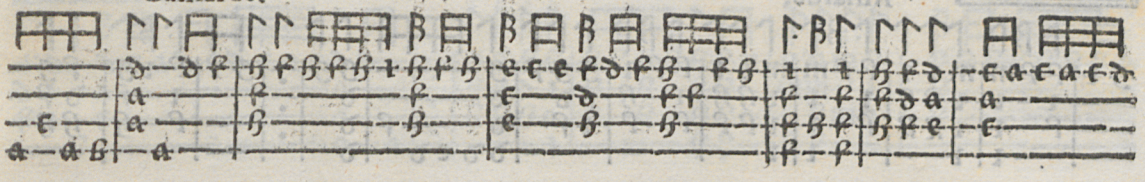

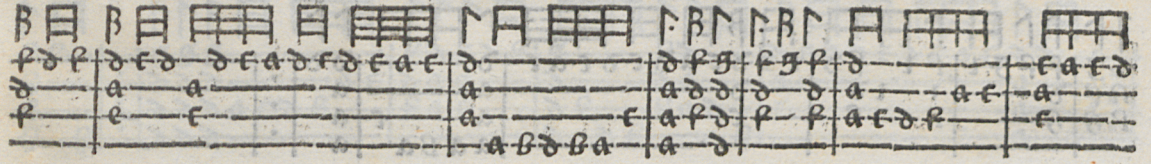

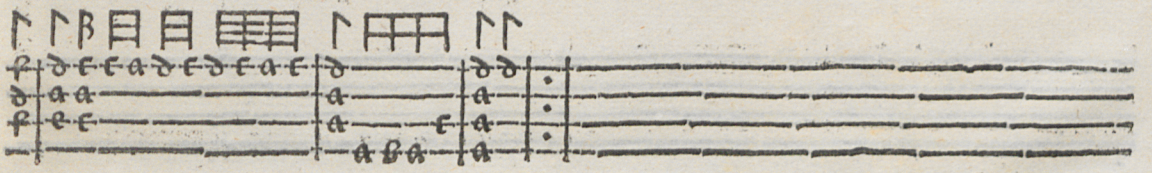

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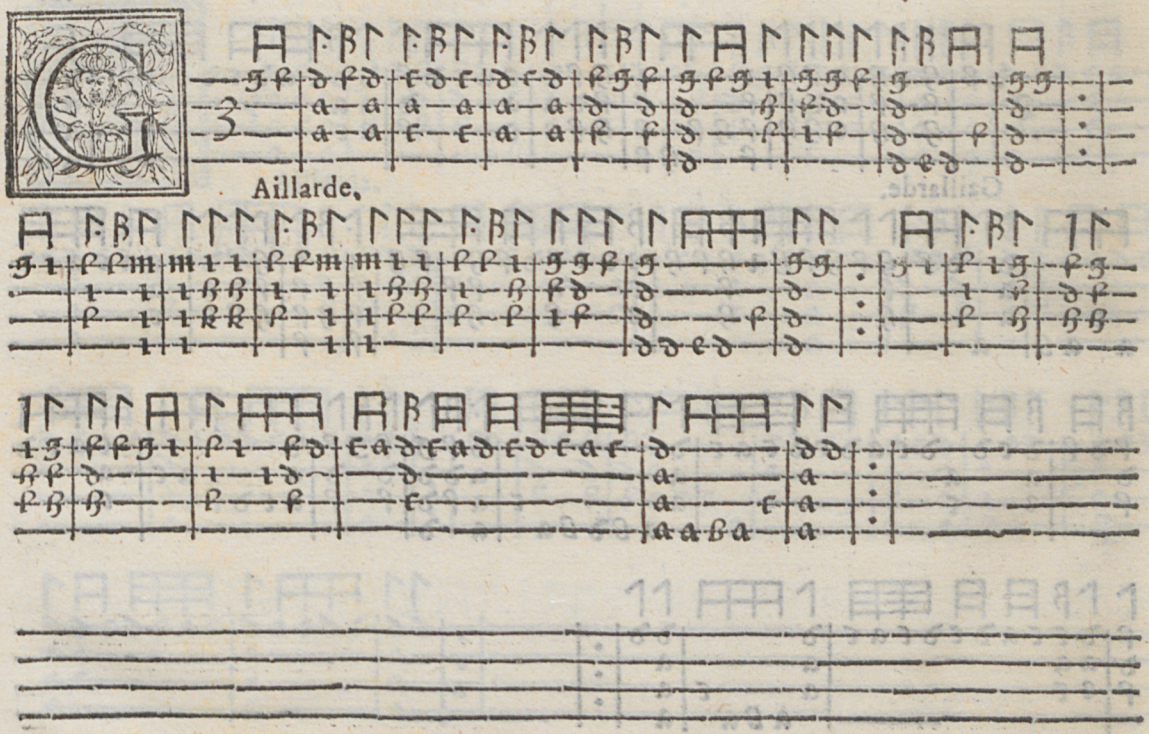
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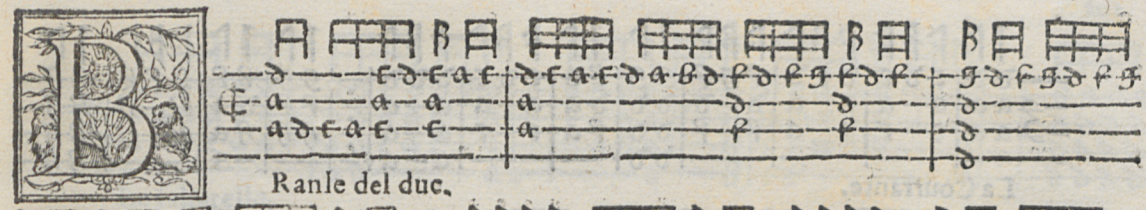

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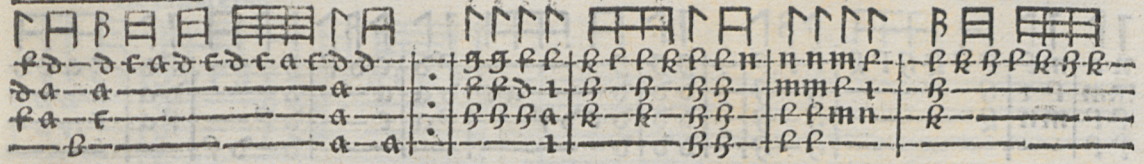

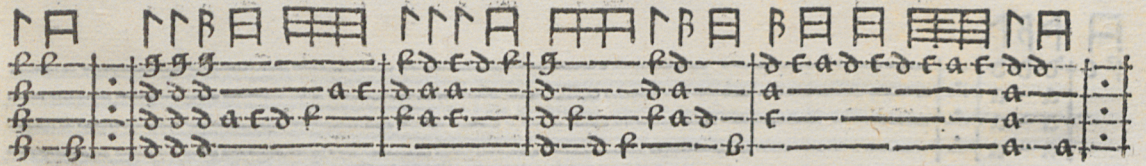

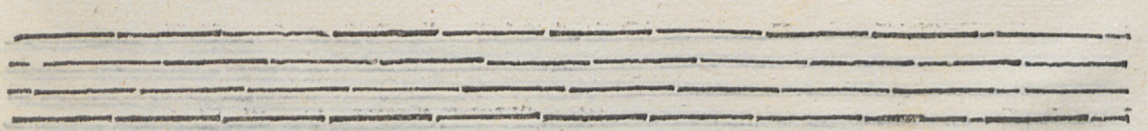

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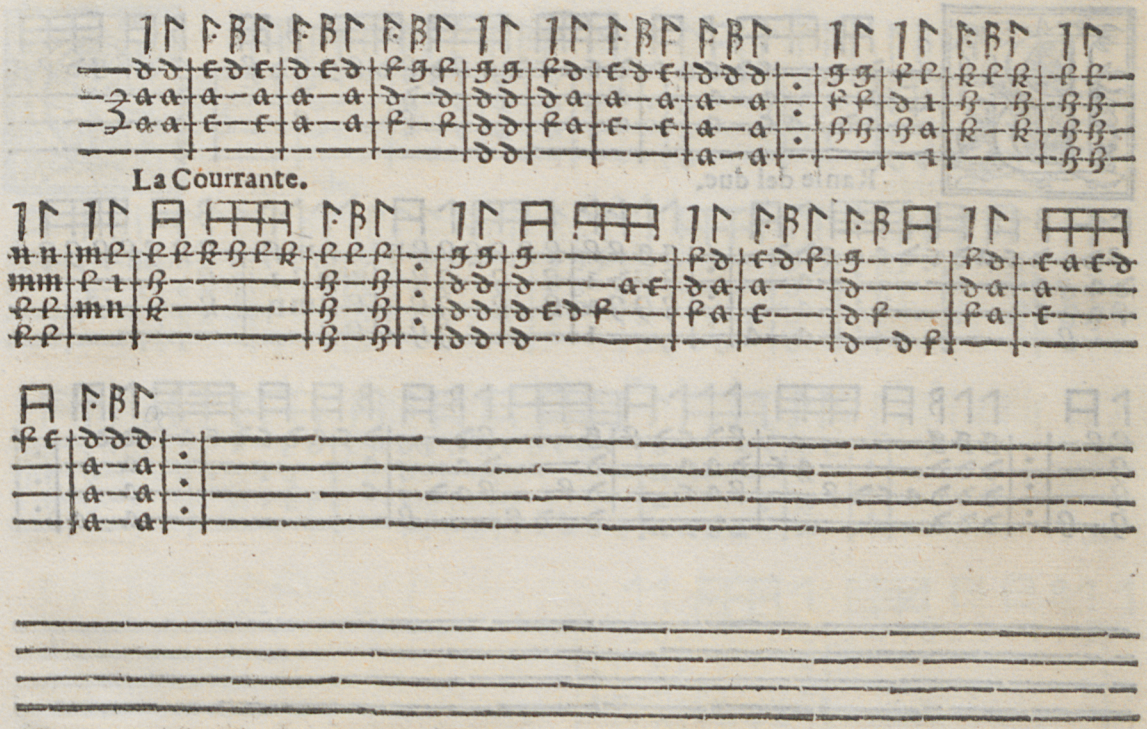
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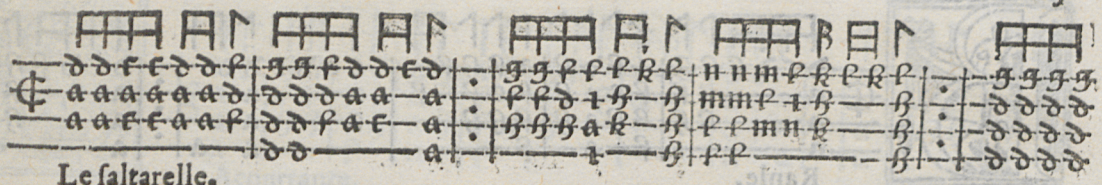

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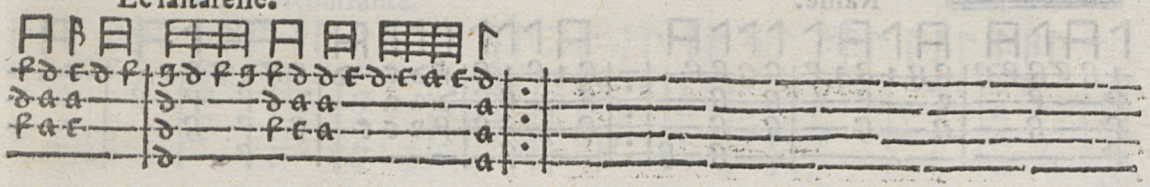

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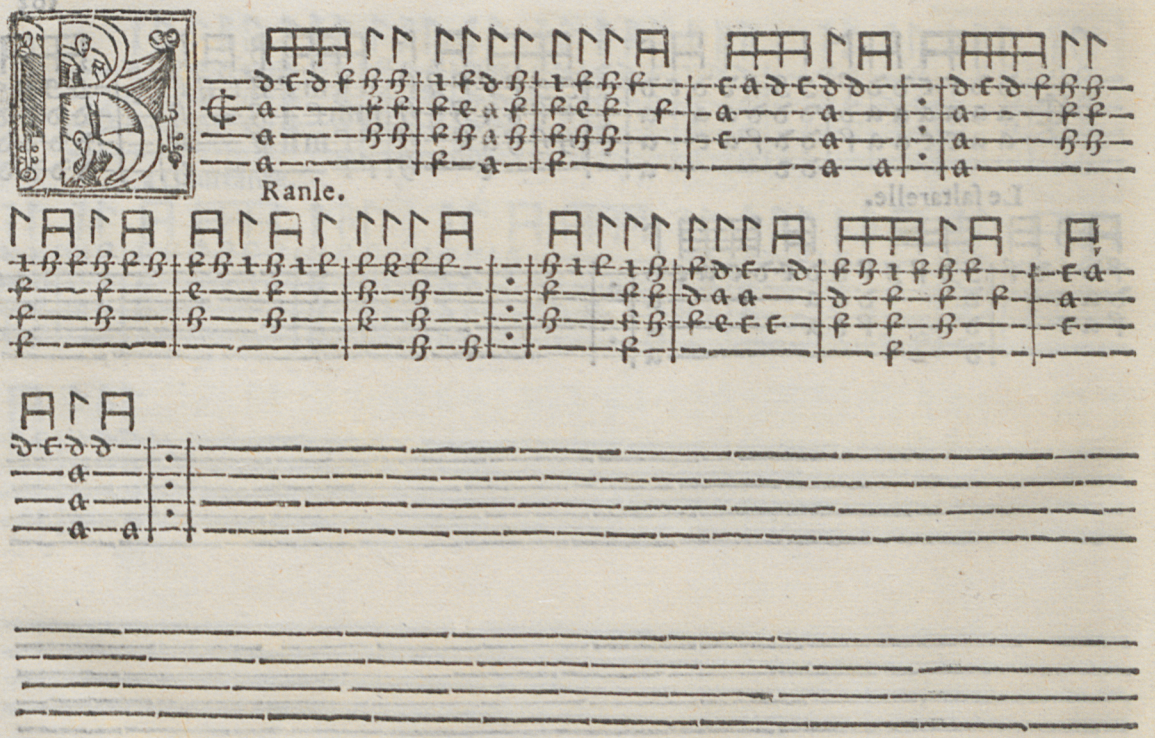

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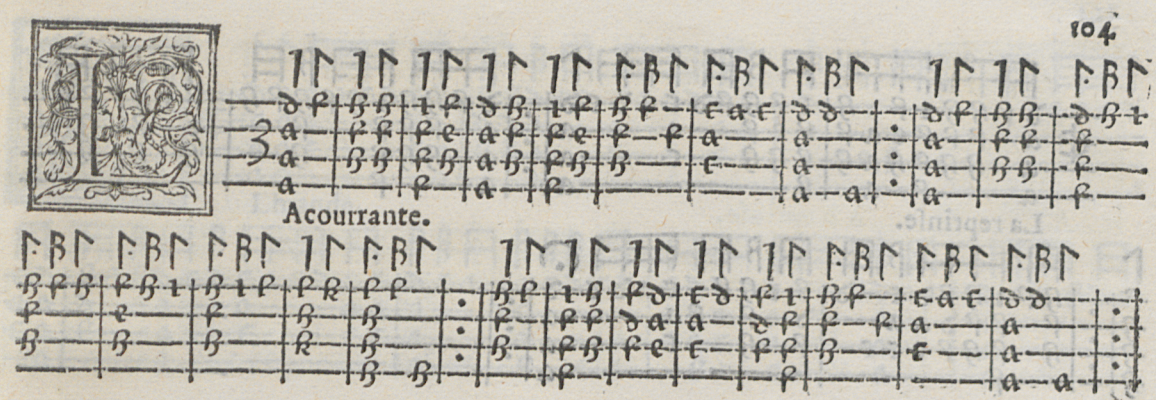

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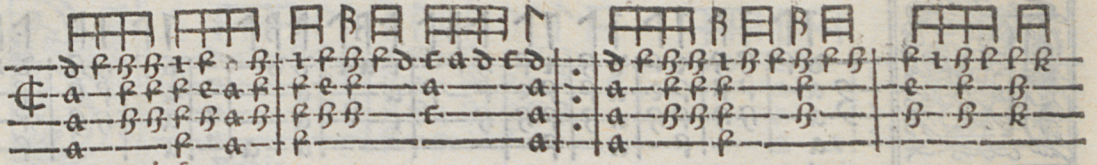

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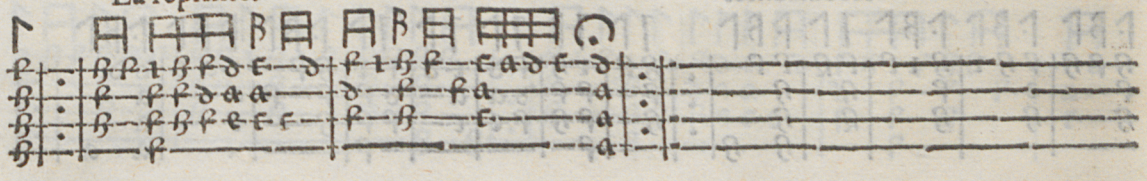



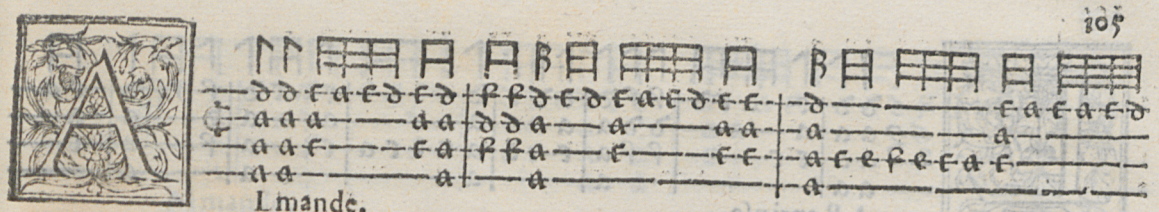

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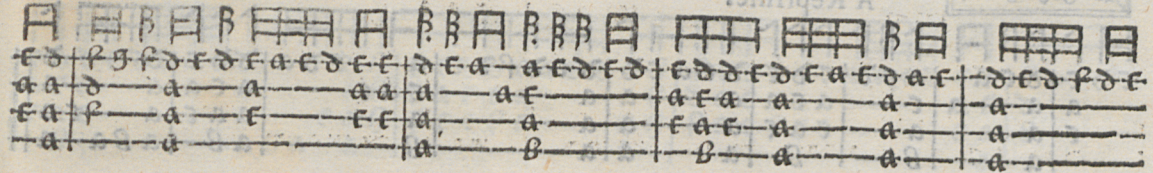

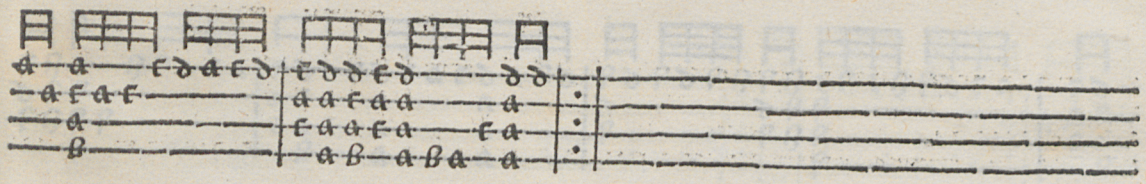

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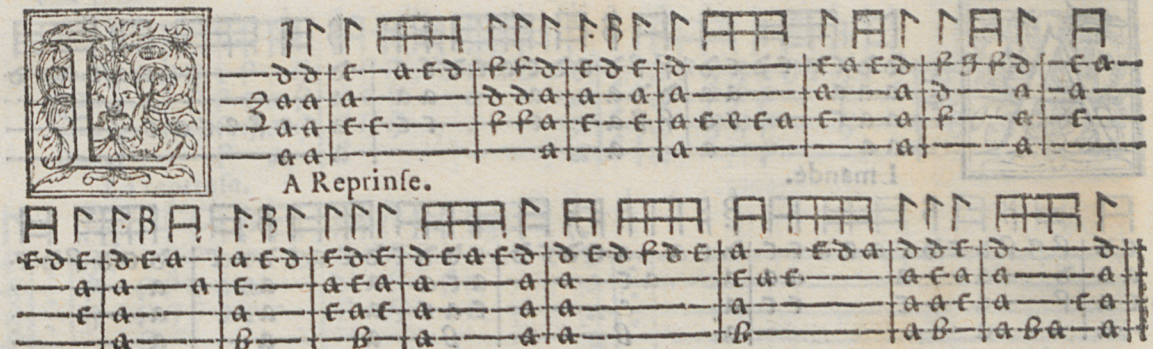

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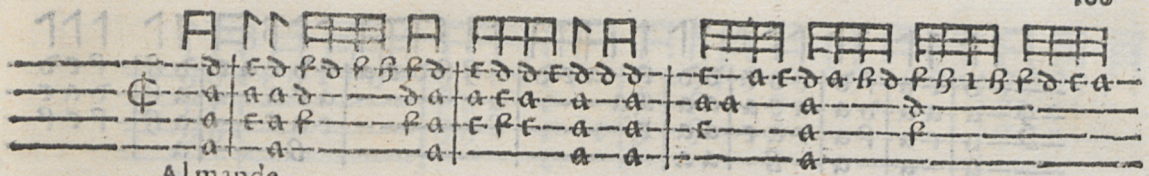

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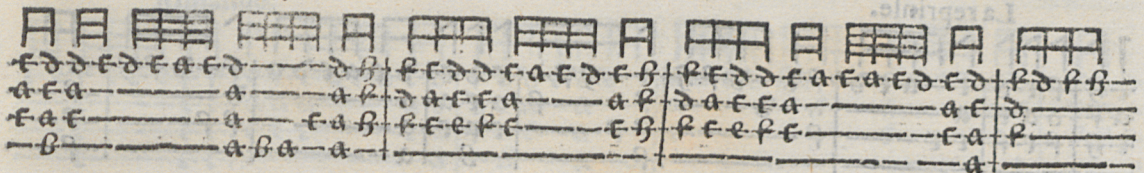

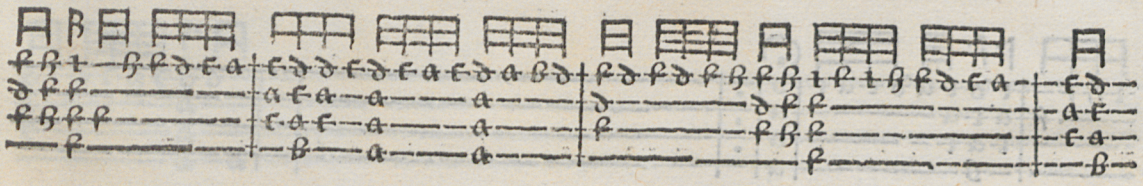

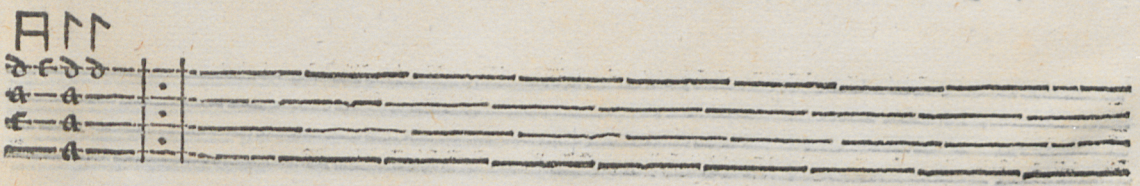

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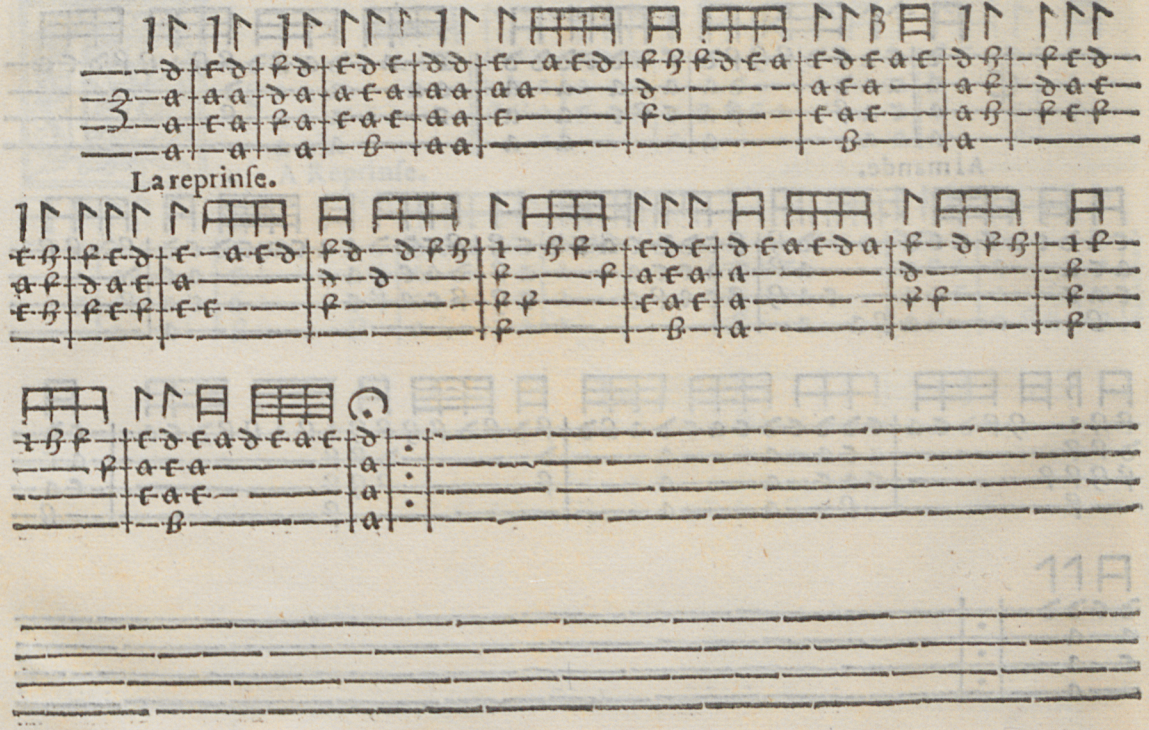
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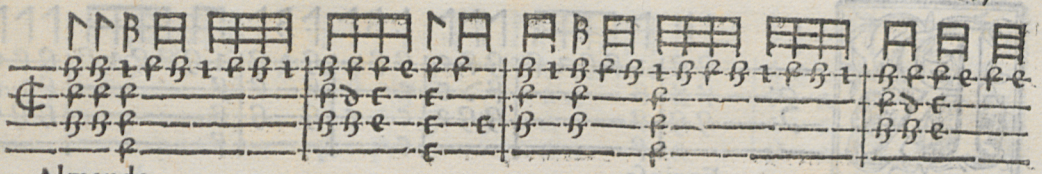

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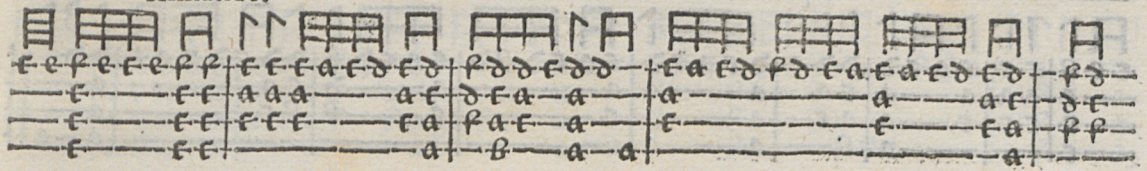

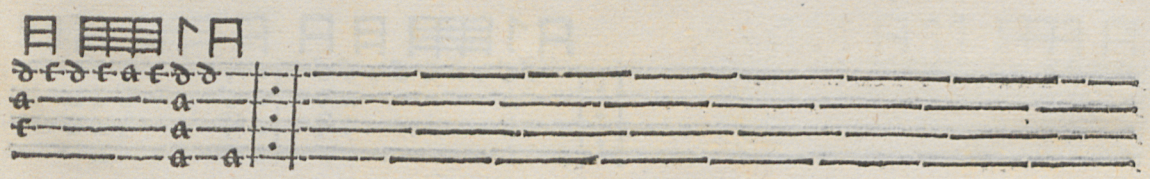

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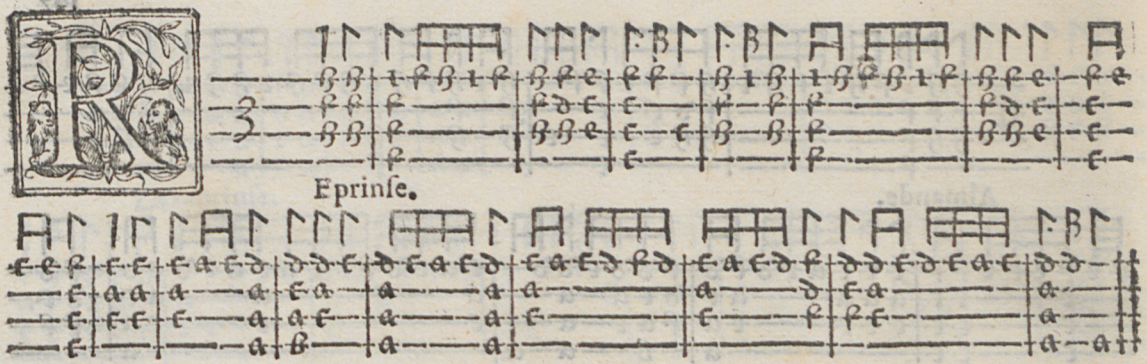

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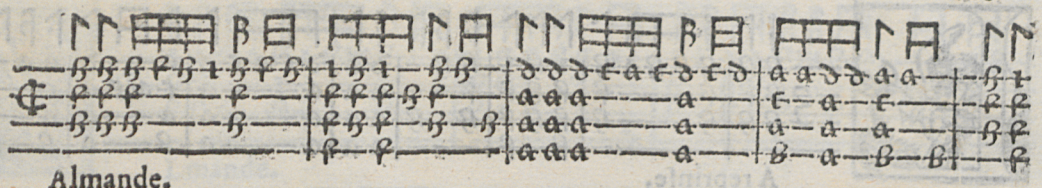

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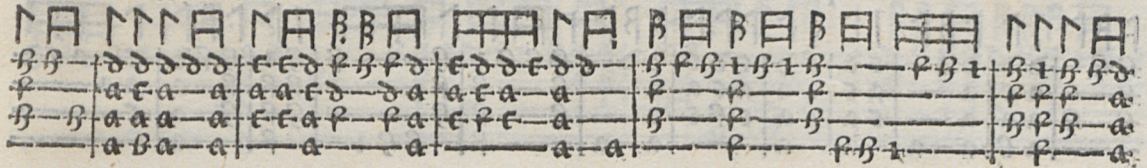

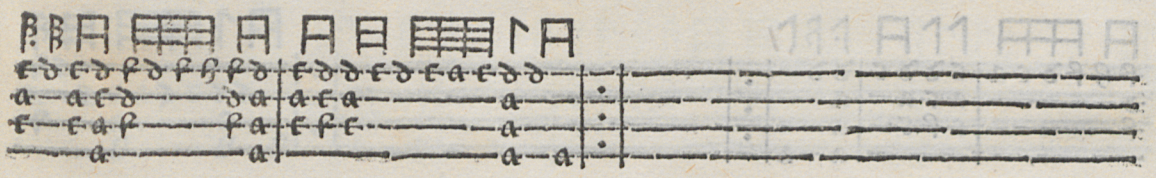

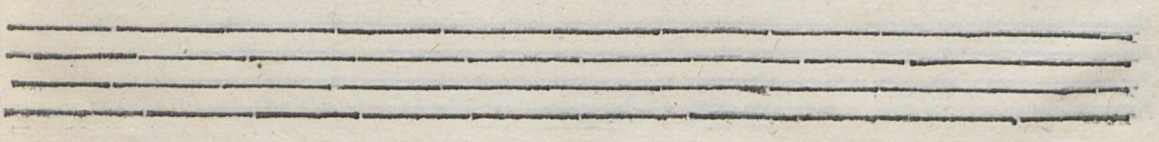

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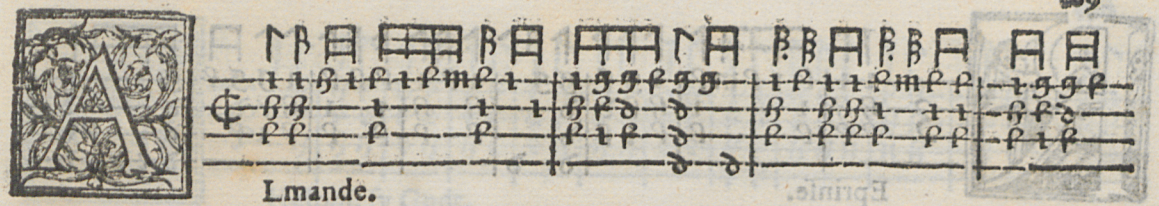

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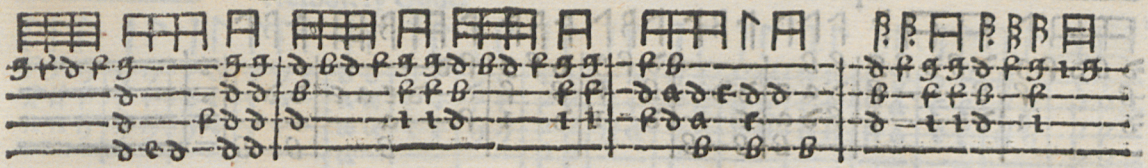

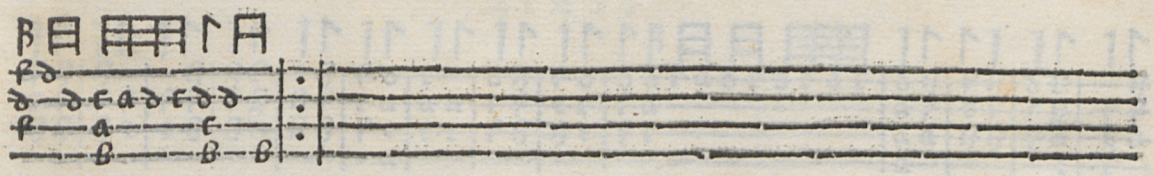

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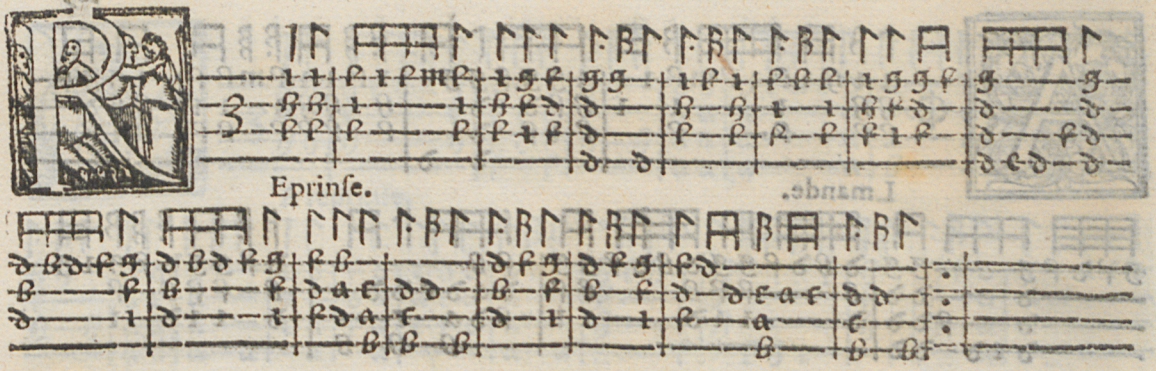

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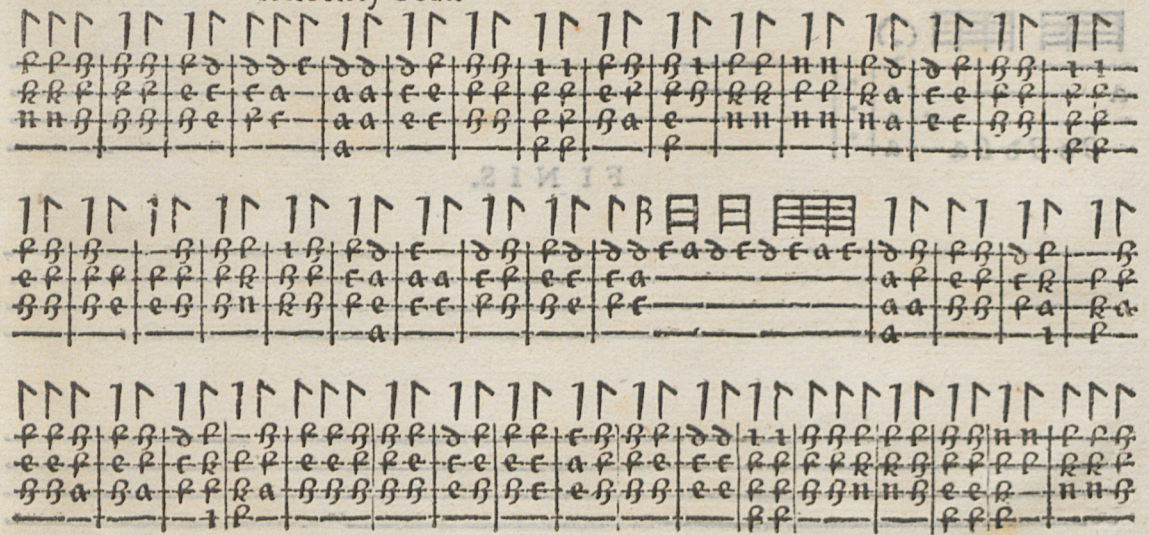

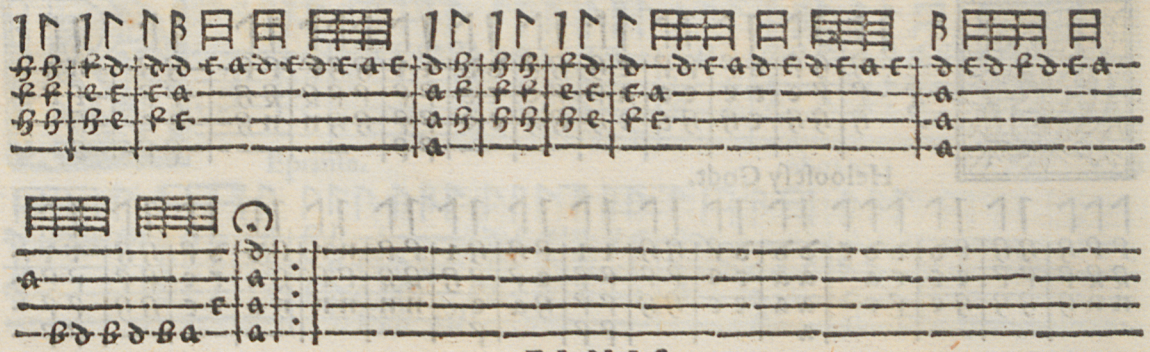

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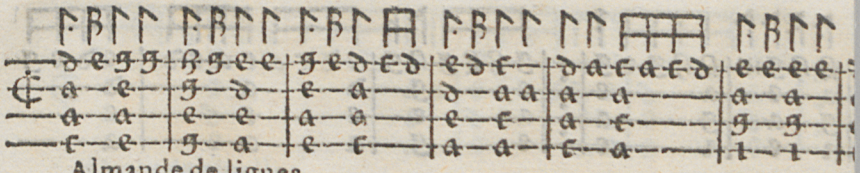

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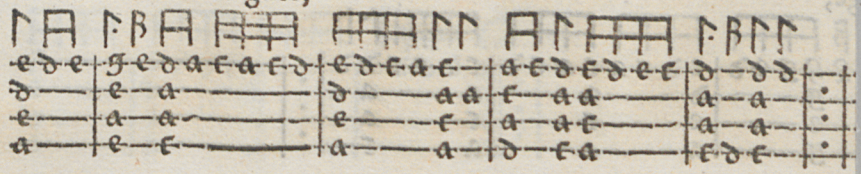

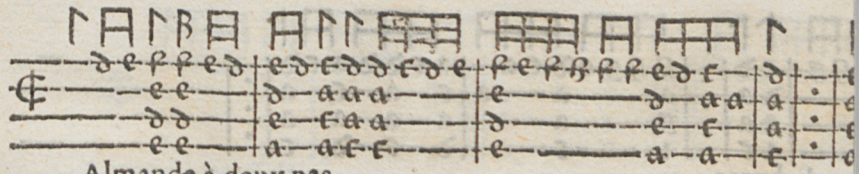

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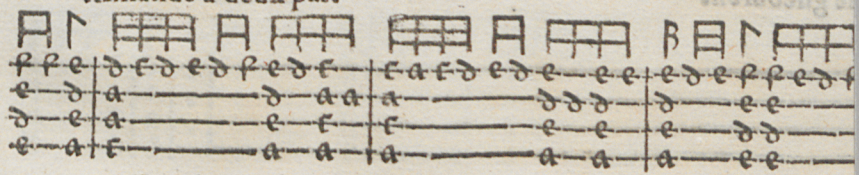

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