TAVOLA

[illegible]	fol. 2
Saltarello primo.	fol. 4
Saltarello [illegible]	fol. 4
Saltarello [illegible]	fol. 6
[illegible]	fol. 7
Saltarello [illegible]	fol. 8
[illegible]	fol. 8
[illegible]	fol. 9
[illegible]	fol. 11
[illegible]	fo. 12
[illegible]	fo. 13
[illegible]	fol. 14
[illegible]	fo. 14
[illegible]	fol. 15
Saltarello primo.	fo. 16
Saltarello [illegible]	fo. 17
Saltarello [illegible]	fol. 18
[illegible]	fo. 19
[illegible]	fol. 20
Saltarello primo.	fol. 20
[illegible]	fo. 21
[illegible]	fol. 21
[illegible]	fol. 22
[illegible]	fol. 22
Saltarello primo.	fol. 23
Passo, e la bella gagliarda del Eccellen. P. F. Borrono da Milano.	fol. 23
Saltarello primo.	fol. 24
Saltarello del Verzelese.	fo. 24
Saltarello della Duchessa Francesca.	fol. 26
Pavaglia del Duca Francesco da Milano.	fol. 26
Pavaglia del Eccellente Pietro Paulo Borrono da Milano.	fol. 28
Pavaglia del Duca Francesco da Milano.	fol. 30
[illegible] Eccellente Pietro Paulo Borrono da Milano.	fol. 31
[illegible] Francesco da Milano.	fol. 32
[illegible] Pietro Paulo Borrono da Milano.	fo. 33
[illegible] Francesco da Milano.	fol. 34
Pavaglia del [illegible] Duca.	fol. 35

Canzon Francese.

Reuilez moy.	fol. 36
Fourasciers pave.	fol. 37
Hors cruelz rescues.	fo. 37
Sur tous les autres ma marguarite.	fo. 38
Fortune d'une fort Brunette.	fol. 39
Fortune [illegible]	fo. 39
Martin Menoit de Caudin.	fol. 40
Martin Menoit de Tannegin.	fol. 40
La Canzone delli Vccelli.	fol. 41
La Battaglia Francese.	fol. 45

INTABOLATVRA

DI LAVTO

DI RECERCHARI, CANZON FRANCESE, MOTETTI,
MADRIGALI, PADOANE, E SALTARELLI COMPOSTI
per lo Eccellente musicho, & sonator di Lautto
messer IO. MARIA *da Crema.*

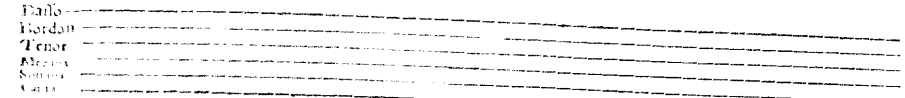
LIBRO TERZO.

Con gratia & Priuilegio.

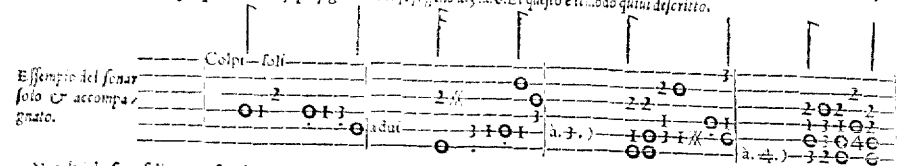
VENETIIS M D XLVI.

Volendo dare esecutione alla presente opera per poterne la meglio mandar ad effetto & giouar come desidero à prencipianti, dichiarare-
mo primieramente il modo della Tabolatura altre uolte dimostrato d'altri che hanno composto simil Caratteri, corde & Segni con quel
piu facil modo che sia possibile. remettendo ci però in ogni cosa à chi piu ne saperà. Dicemo adunque che egli e da sapere che sono sei li-
nee, delle quali la prima di sopra è nominata Basso, la seconda Bordone, la terza Tenore, la quarta Mezzana, la quinta Sottana, l'ulti-
ma di sotto Canto, come per essempio qui descriueremo.

Basso
Bordon
Tenor
Mezana
Sottana
Canto



Poi sono otto ordini di Tasti, cioè di numeri come qui bene poterete uedere. 1.2.3.4.5.6.7.8.
Il primo che è nulla, il chiamiamo uoto, perche douunque egli si troua segnato sopra qualunque corda, la man del manico non dee tocca[illegible]
da ma solo la destra, percioche l'effetto di essa. o. è non occupar corda al manico. Il primo numero poi che è. 1. rappresenta il primo Tasto [illegible]
que corda egli sia scritto, & parimente il secondo numero. il secondo Tasto, il terzo, il Terzo, & cosi ne ua discorrendo per ordine fino a[illegible]
Altresi quando trouerai dui numeri uno sopra l'altro, cioè uno posto ui sopra l'altro uanno sonate quelle Corde ambedue insieme o tre, o quattro
quanto ci saranno numeri segnati uno sopra l'altro, & per farui [illegible] manifestamente & interamente conoscere come deono stare cotai numeri, di-
mostraremo il modo à. 2. à. 3. à quattro & cosi poi seguitaranno se possono à. 5. à. 6. Et questo è il modo quiui descritto.



Essempio del sonar solo & accompagnato.

Colpi soli

à dui

à. 3.

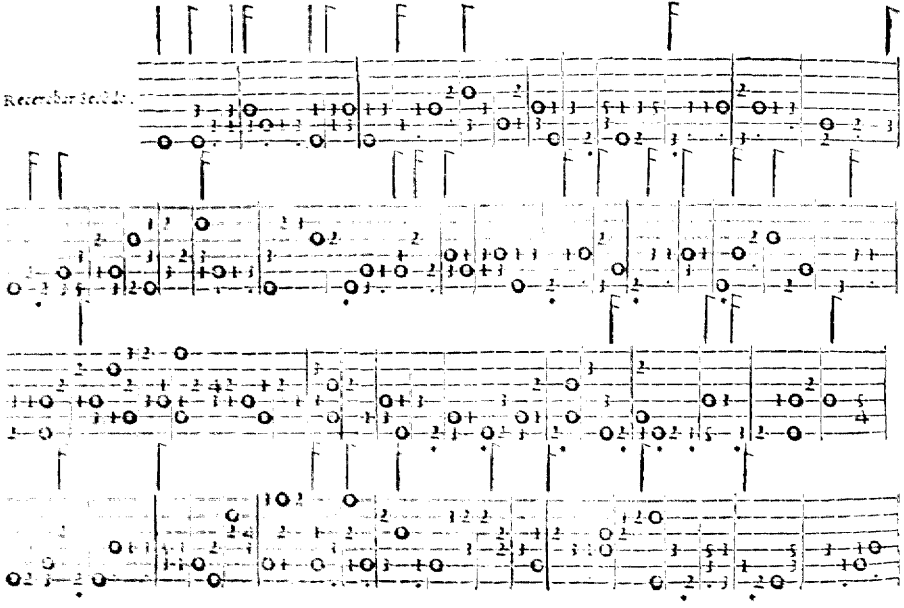
à. 4.

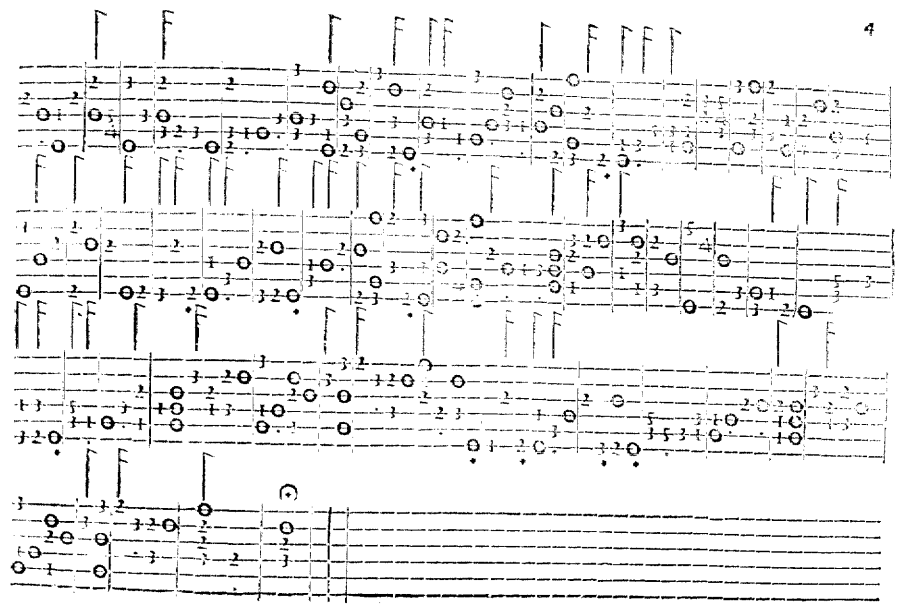
Ne colpi che sono soli, uanno semplicemente toccate quelle corde che sono scritte & segnate del numero come porrete qui in figura chiaramente
conoscere di sopra insieme con le altre.

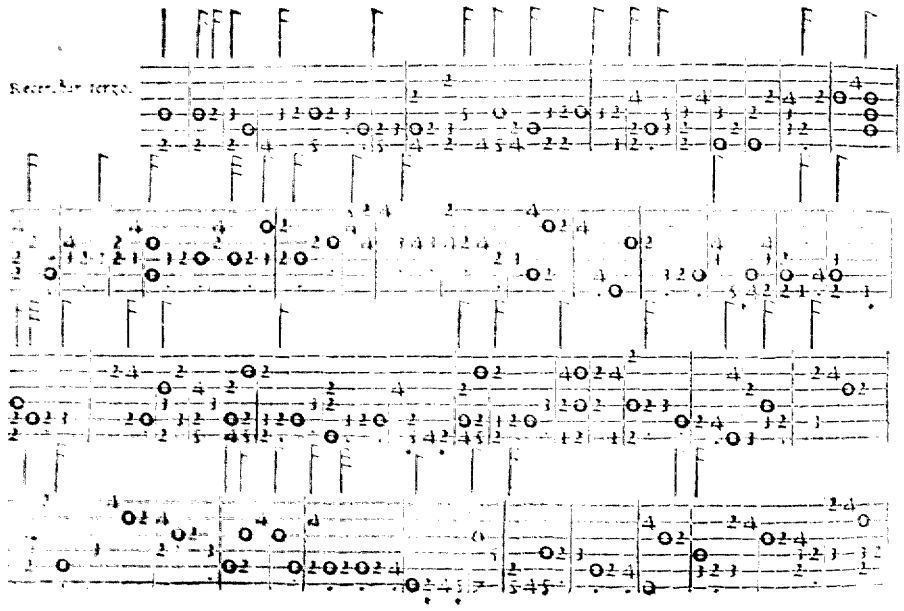
[illegible] se segue il tatto. Et se ui saranno alcuni punti scritti & posti di sotto alli numeri, sempre doue sia scritto il puntino, si dee toccare in su[illegible] [illegible] doue non si trouerano puntini, toccherete col dito [illegible] in giu [illegible] etiam ho se trouasse nelle [illegible] li punti, si dee toccare con li diti da [illegible] per quel colpo & non guardare che siano una per mezzo all'altra. [illegible] si fa per commodità percioche cercando il como[illegible] del Liuto, meglio si sona & piu ageuolmente. [illegible] a ciò se trouarete questo segno [illegible] innanzi alli numeri ponete mente che quelli diti [illegible] corde doue sono segnate si deono tener fermi ne si dee mouere il dito dal Tasto sin che non habbia sonato il ualore di 4. seguenti o di [illegible] piu o meno come la [illegible] Et in somma si dee tener il dito o pero [illegible] meglio che si puo, percioche importa all'Armonia, & ciò [illegible] Auertite appresso che il primo Tasto è del primo dito al secondo del secondo, il terzo del terzo dal Basso [illegible] Tenore, & della Mezzana in giu ponete [illegible] al terzo tasto & non ui ci ponete gli altri ma fateli andar uoti, & cosi discorrerete per [illegible] Ma hauete da sapere che quando toccarete uno Tasto & harrete d'andare ad altro Tasto, se ui rimarra tasto [illegible] quanti rimangono di mezzo, lassiarete tanti diti uoti che non siano messi in opera come per essempio, [illegible] altro colpo [illegible] toccar al terzo di detta corda, il secondo non ua sonato ne adoperato, onde, [illegible] & cosi per ordine ua seguitando. Mi addimandarete di questo segno [illegible] & del modo che e di sape[illegible] quattro seguenti [illegible] perche allo scolare non si deue tacer o celar cosa che li possa giouare. [illegible] non [illegible] che a dir li una Semibreue, una Minima egli intenderebbe, & l'insegnarli altro saria [illegible] & a quelli che non hanno scienza ne conoscenza di cãto, meglio che l'huomo sa, dee chiarir le cose, ne tenerle al bisogno celate.

[illegible] percio che il tempo che ui sopra alla Tabolatura, sara scritto, sara segnato in cotal guisa anchor che in altro modo scritto se ne troui. Et di [illegible] per piu [illegible] non restarò di farnene partecipe. Il primo ordine adunque è per uia & ragion di musica tale. La prima [illegible] nel Liuto longa, percioche tãto si tiene [illegible] il suono del Liuto formato da colpo intiero, et p cotal ragione egli è [illegible] & necessaria cosa [illegible] Lõga tenëdo la [illegible] & suono il Liuto, la secõda dimando tenuta et non tenata à guisa [illegible] la terza separate, nõ essendoui [illegible] alcuna dall'un colpo all'altro ne ua una piu presta dell'altra come anchora s'intëde [illegible] per il ualer suo ma non ui si pone [illegible] alcuna dall'un colpo all'altro, ne sa presta ne tarda ma senza inter[illegible] presta [illegible] presta si che ella sia piu presta della sopradetta, l'ultima [illegible] presta, quanto [illegible] percioche harrete fatica a fare se dece colpi nel tempo d'una longa. Hor hauete inteso il modo [illegible] del tempo delle note [illegible] quanto queste [illegible] seguenti che sono un medesimo quanto al tempo di sopra stanno cosi. La prima è longa, la [illegible] la terza [illegible] la quarta presta l'ultima prestissima tal che dui delli secondi segni uaglieno quanto il primo, et [illegible] del terzo [illegible] dell'ultimo ne piu ne meno. Se partirete la metà di quella che è [illegible] in cotal modo & guisa facendo non [illegible] questa mia operetta laquale spero che sara utile a principianti & forse di non poco trasto[illegible] [illegible] remettendomi però come ho detto a chi piu ne sa. Et se per auentura conoscerò queste mie prime noue fatiche esser[illegible] di giouamento & di [illegible] aggiongerò dell'altre & cercherò con maggior studio et con piu arte giouare quanto però mi [illegible] essendo esser nato [illegible] per giouare, et seruire.

Recercar Primo.



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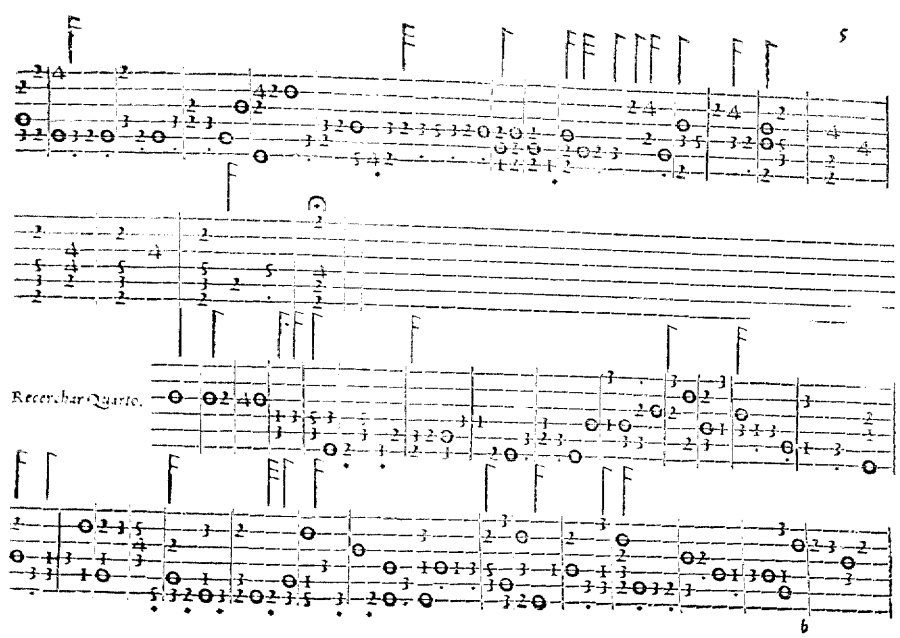
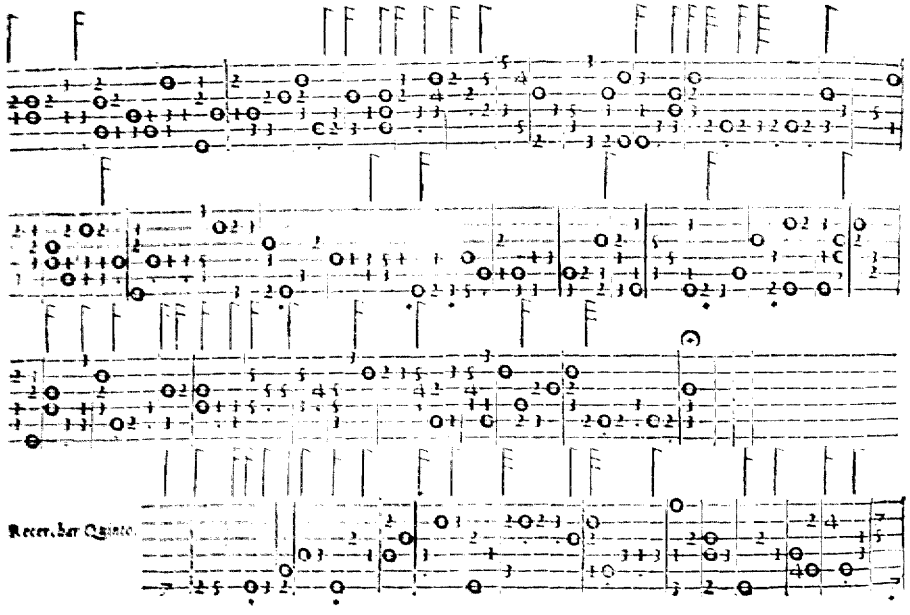
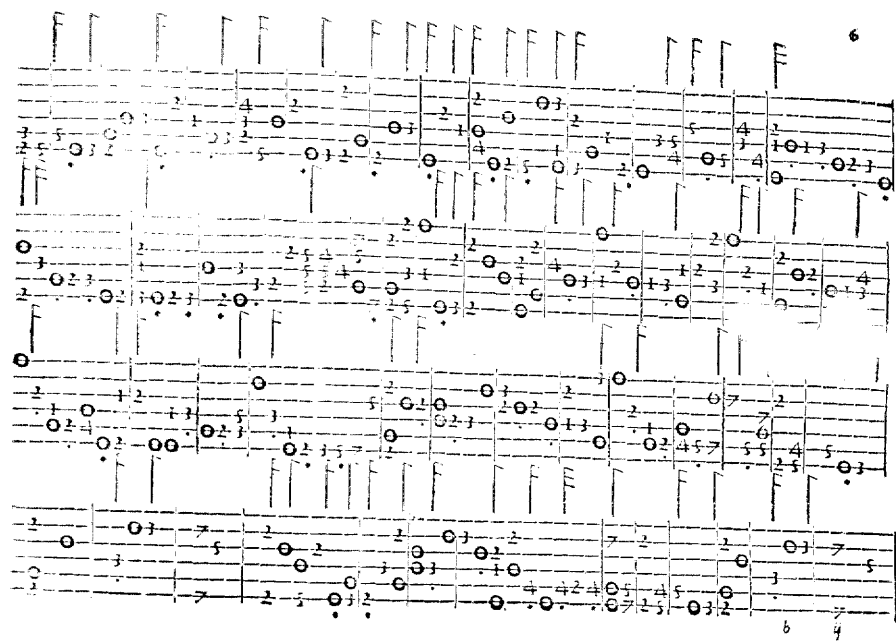
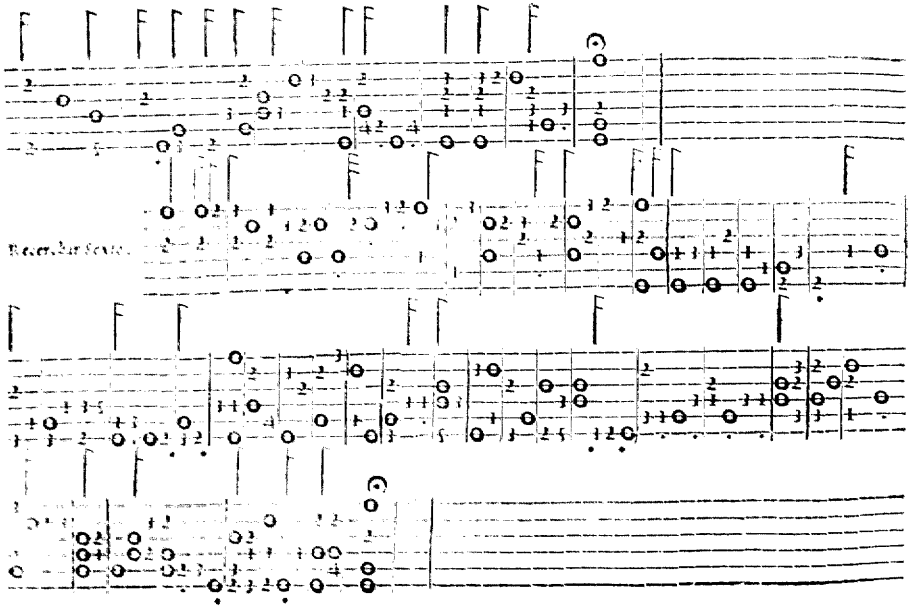
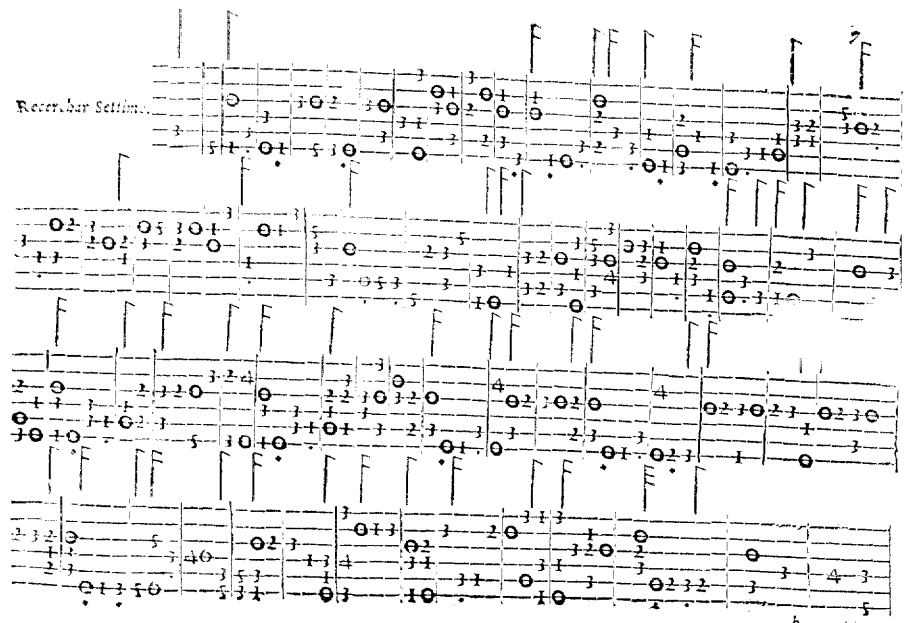
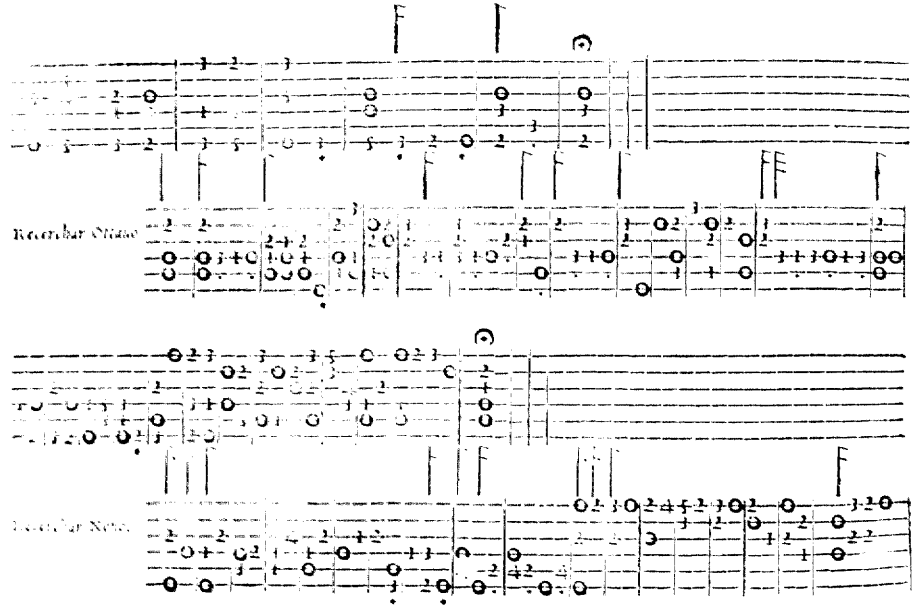

Recercbar Quarto.

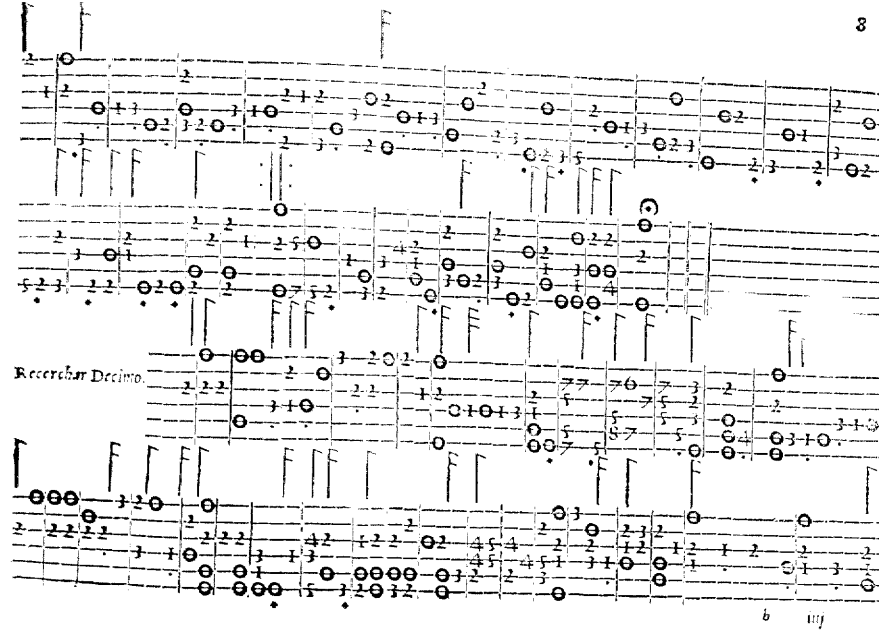

Recercar Quinto.




Recercar Sesto.


Recercar Settimo.


Recercher Octavo
Recercher Nono


Recercher Decimo.
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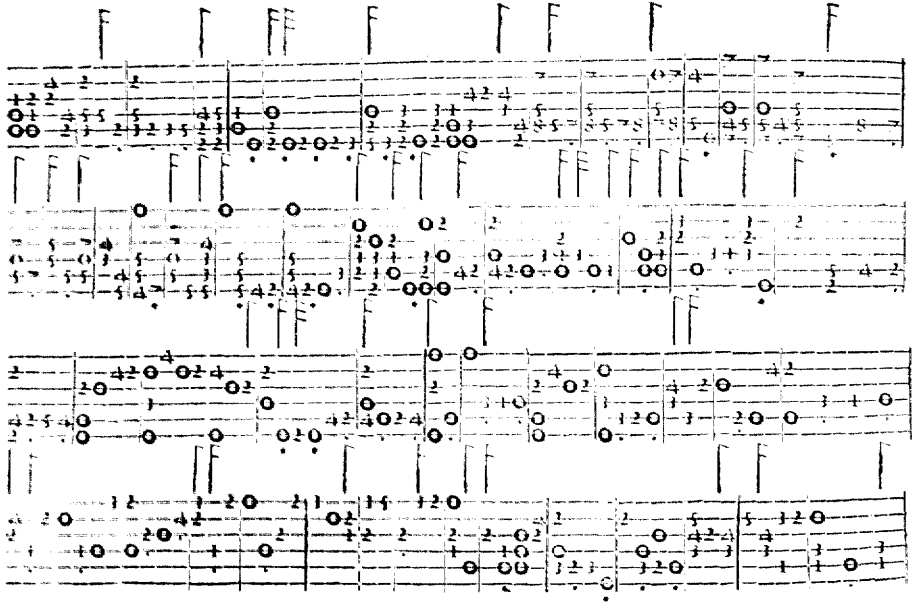
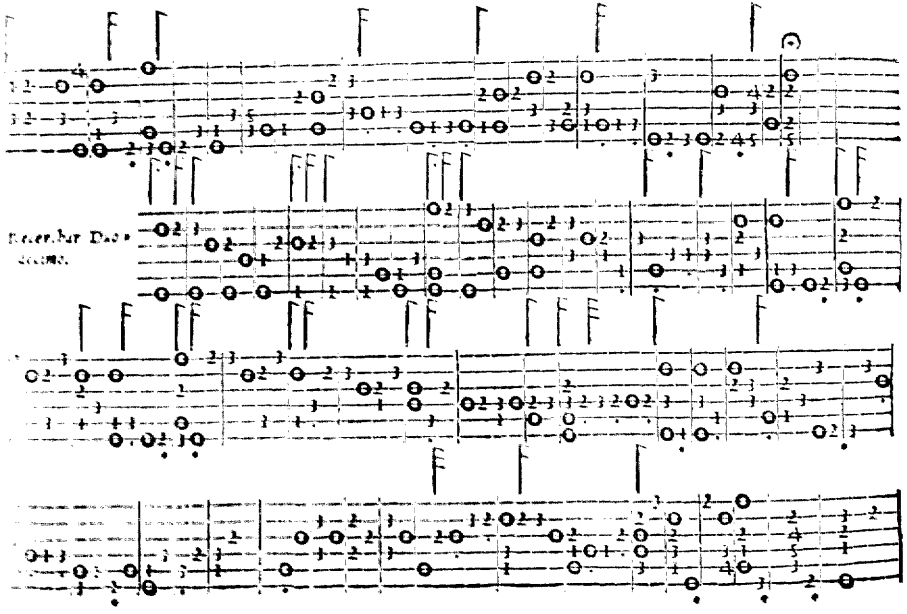
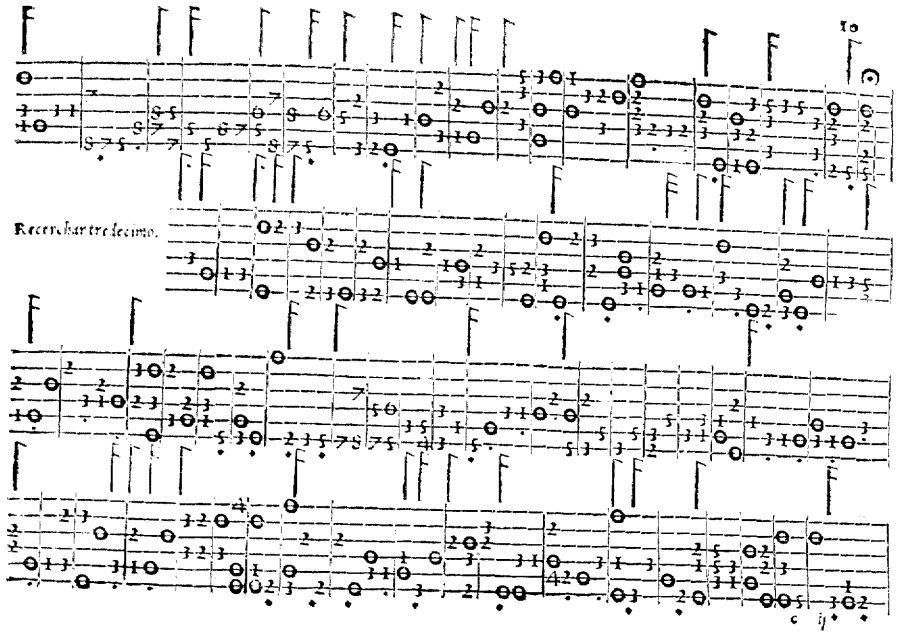
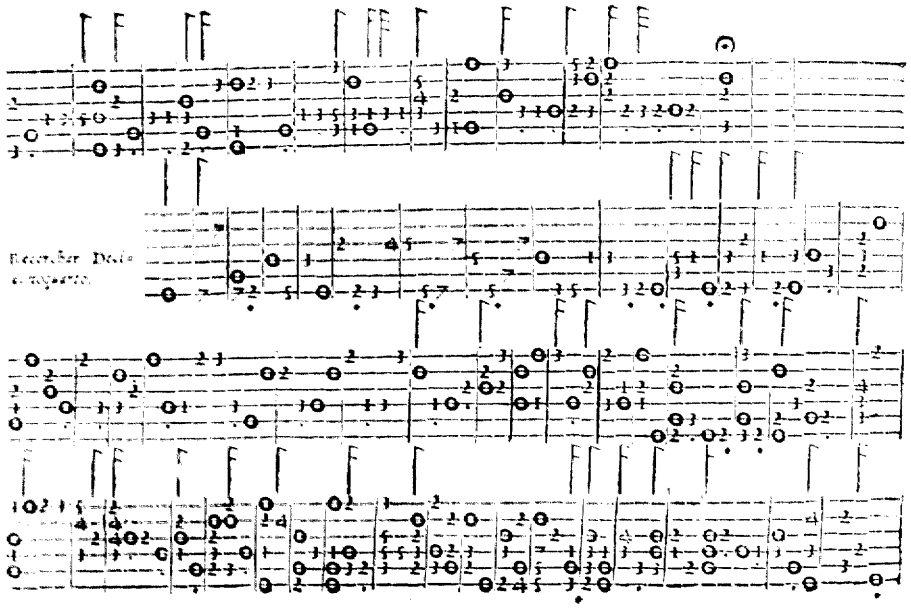
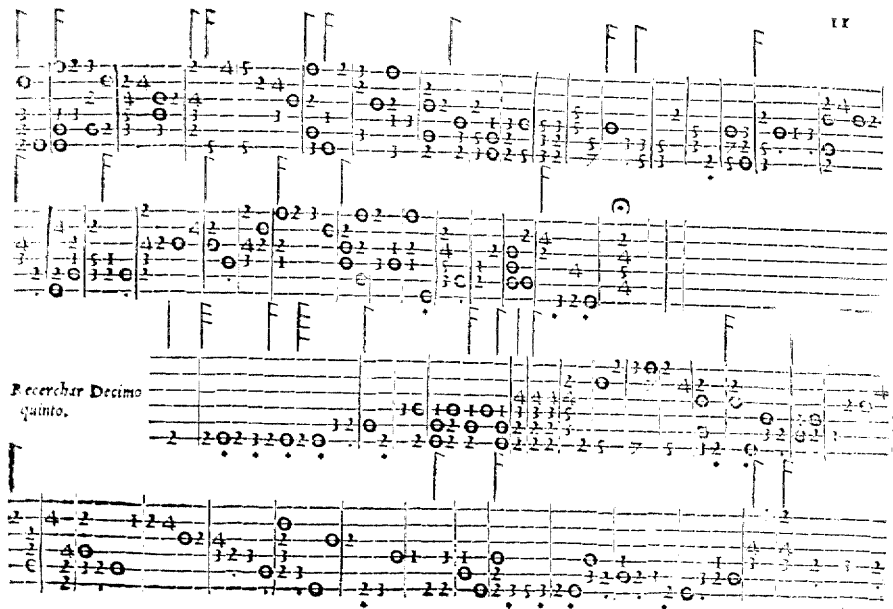


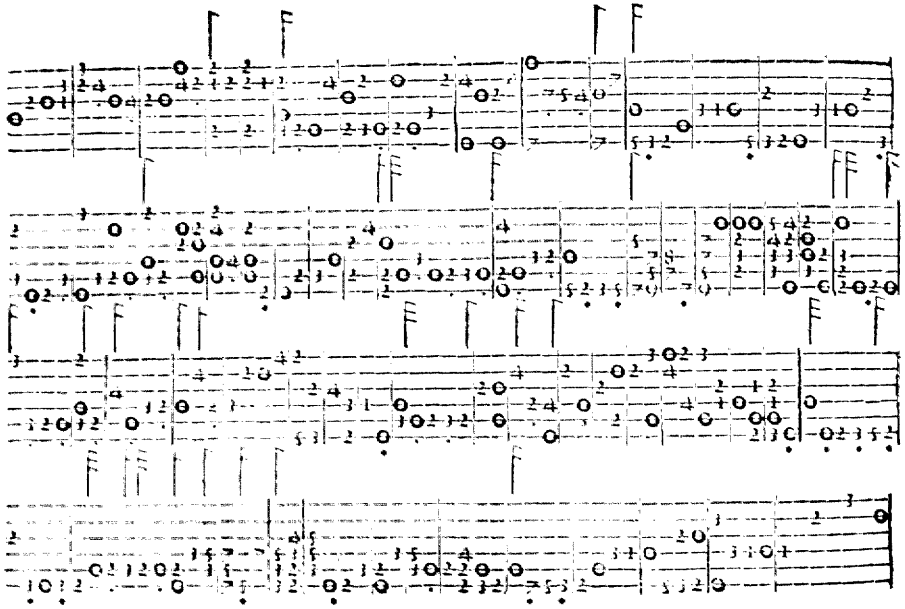
Recercibus Vndecimo.

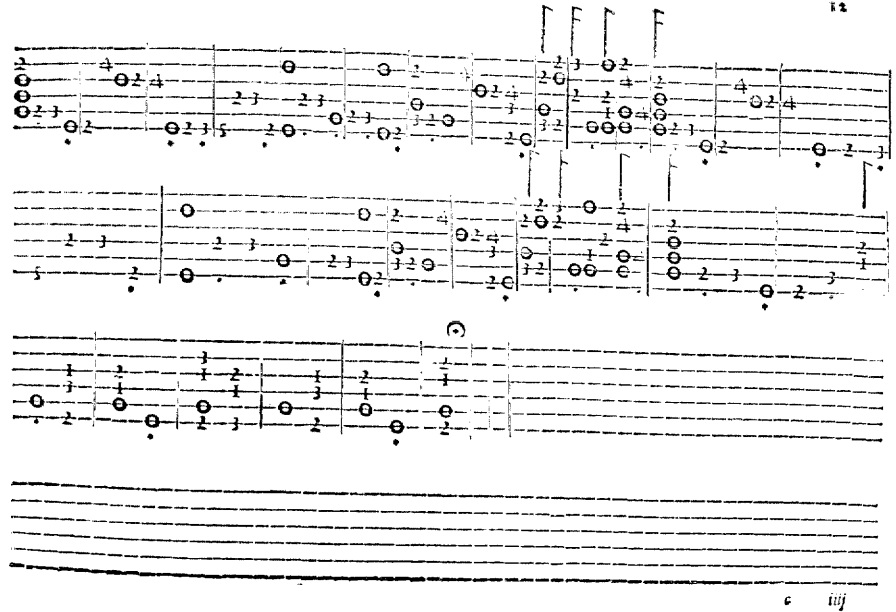

Ricercar Duo-
decimo.


Ricercar tredecimo.


Recercbar Decimo
quarto.


Recercbar Decimo
quinto.

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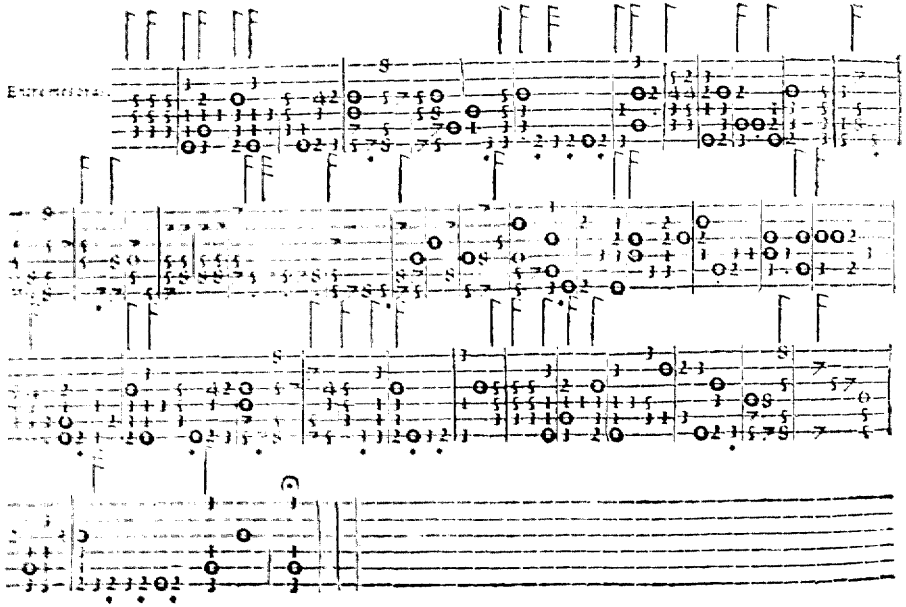
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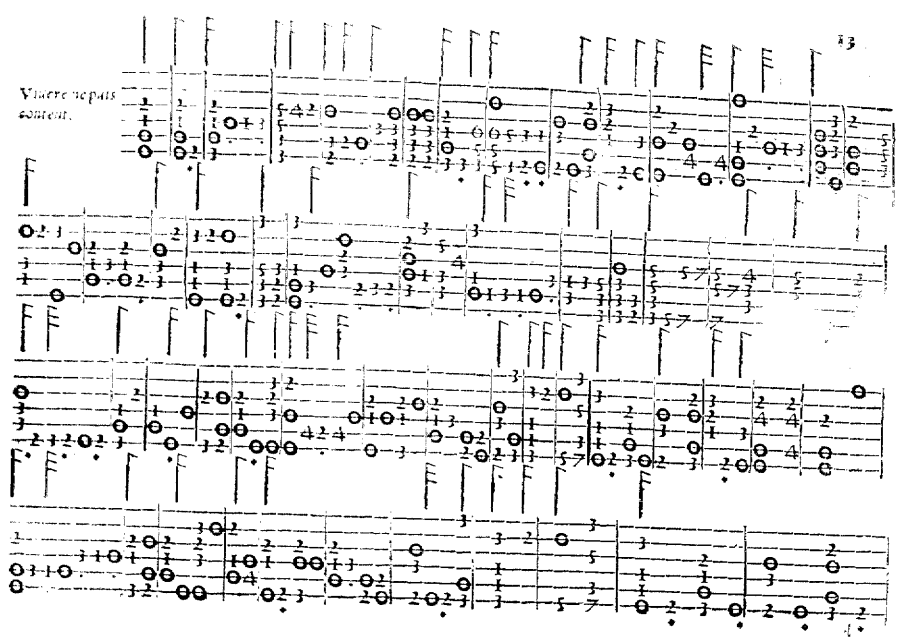
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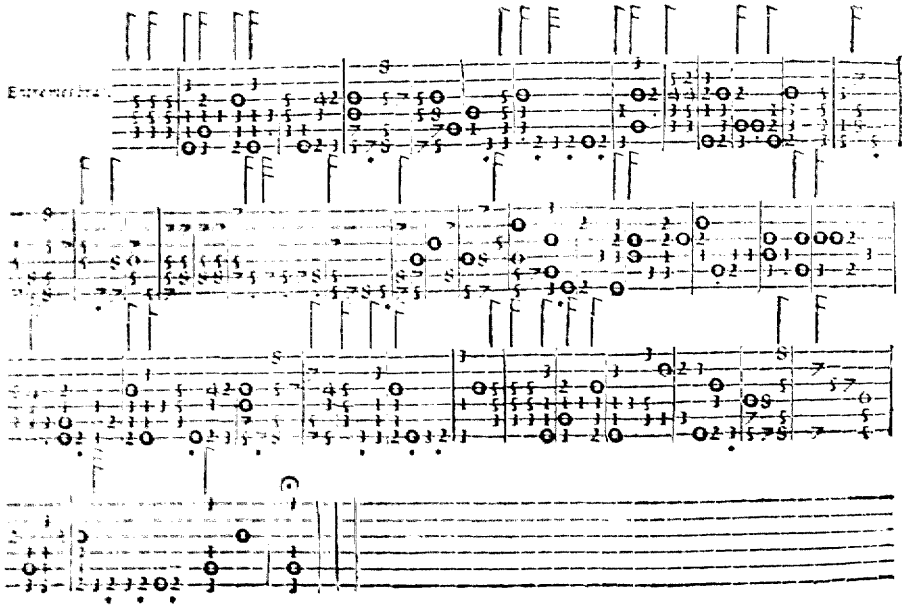
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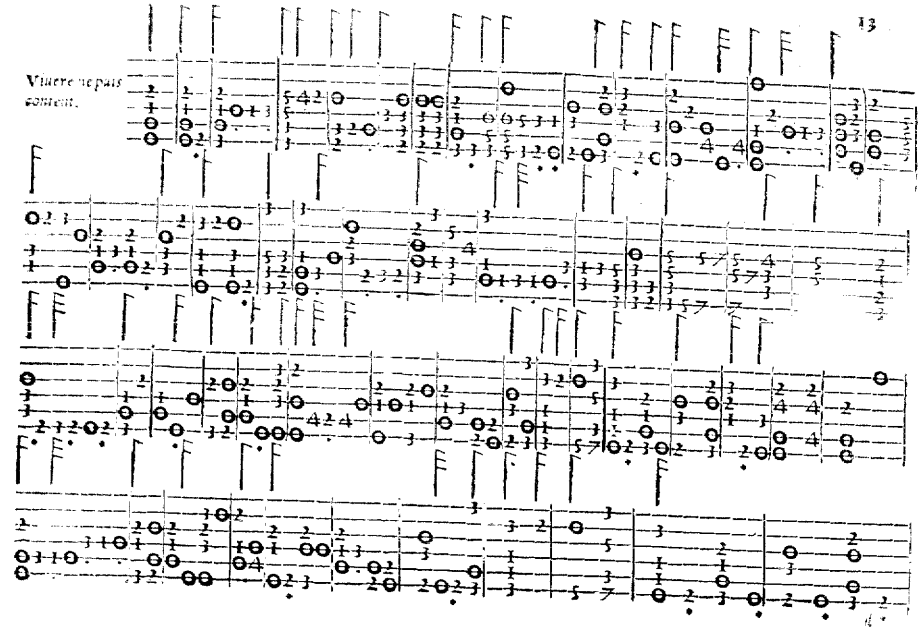
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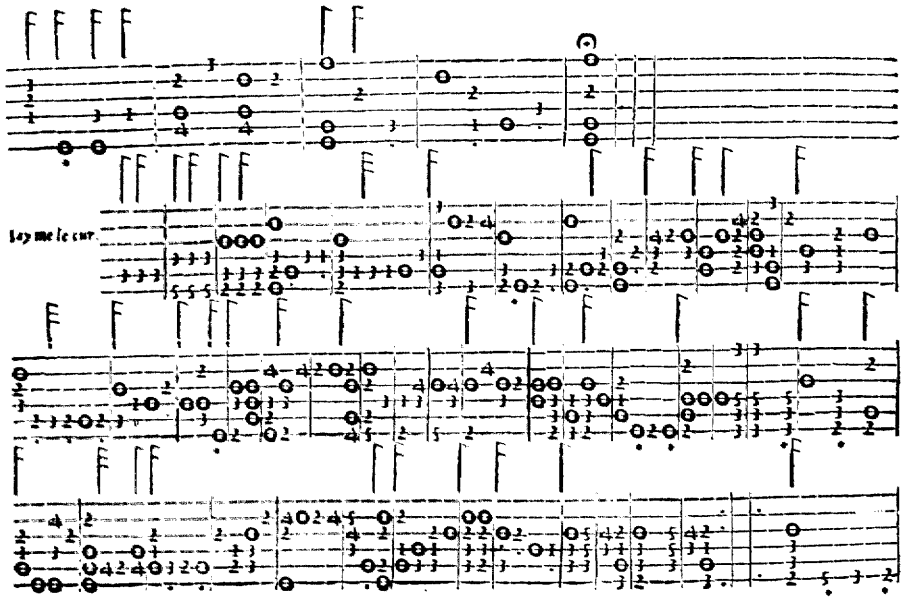
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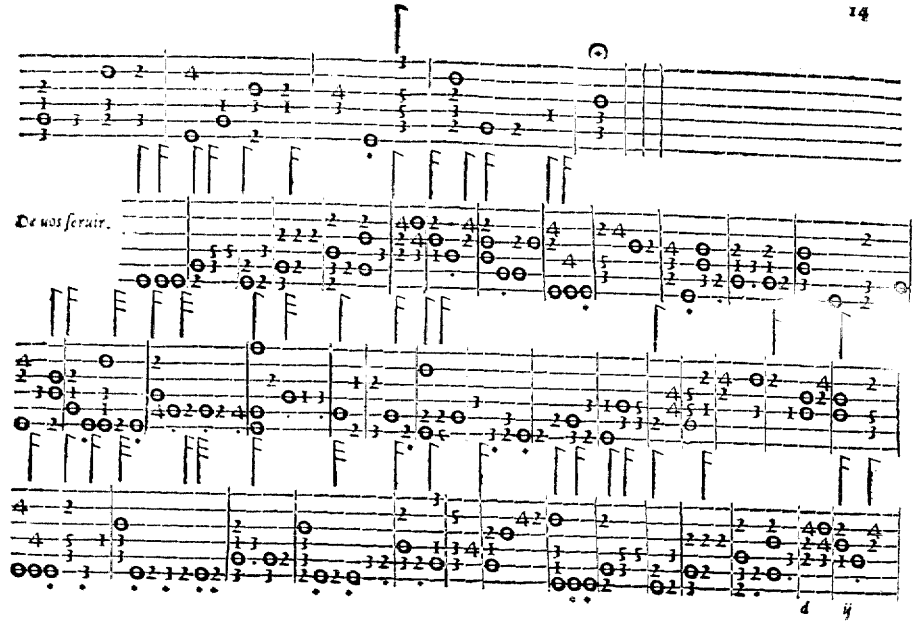
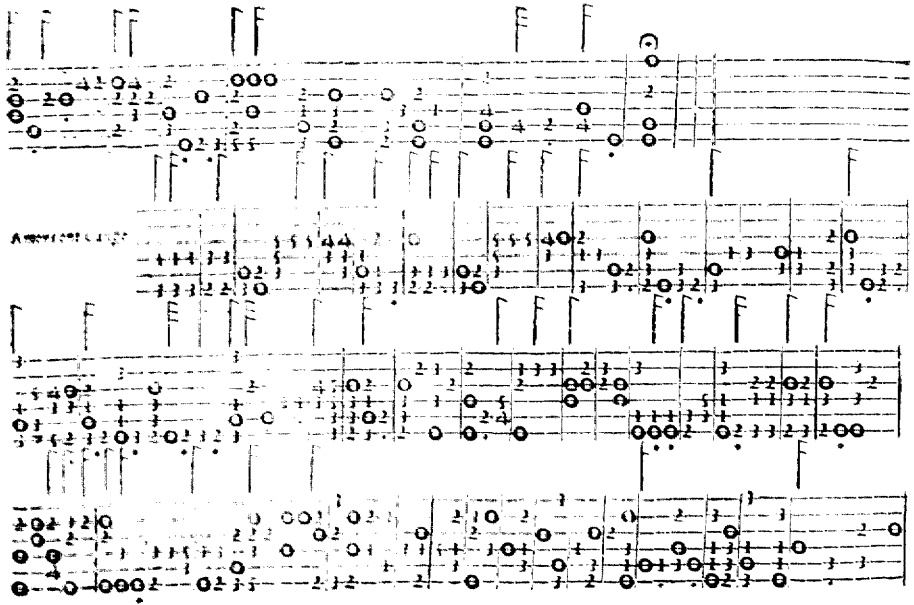
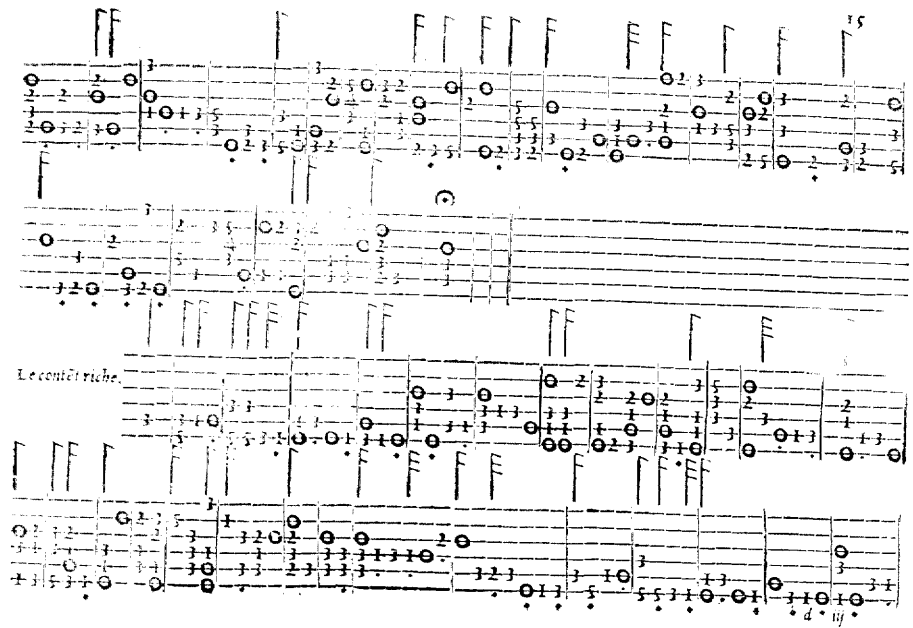
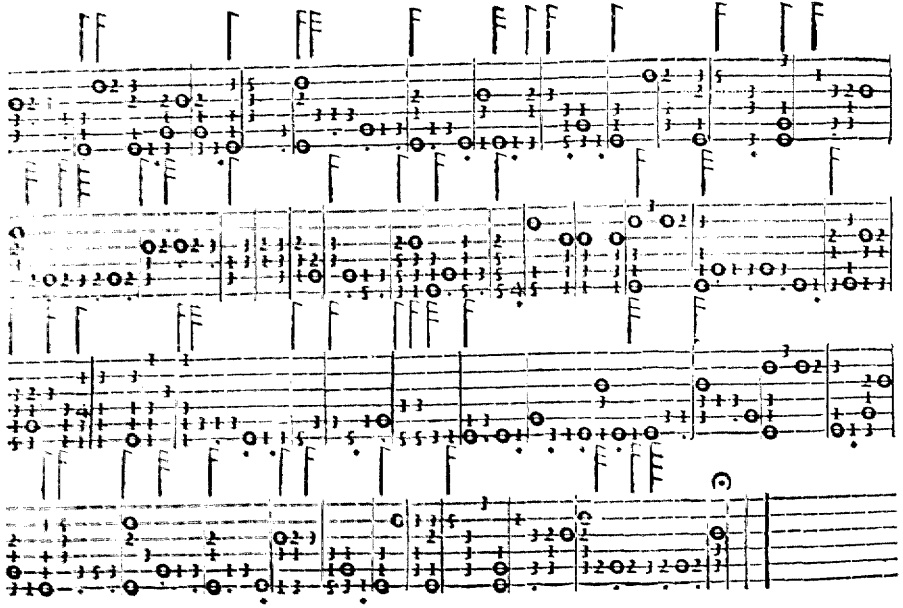
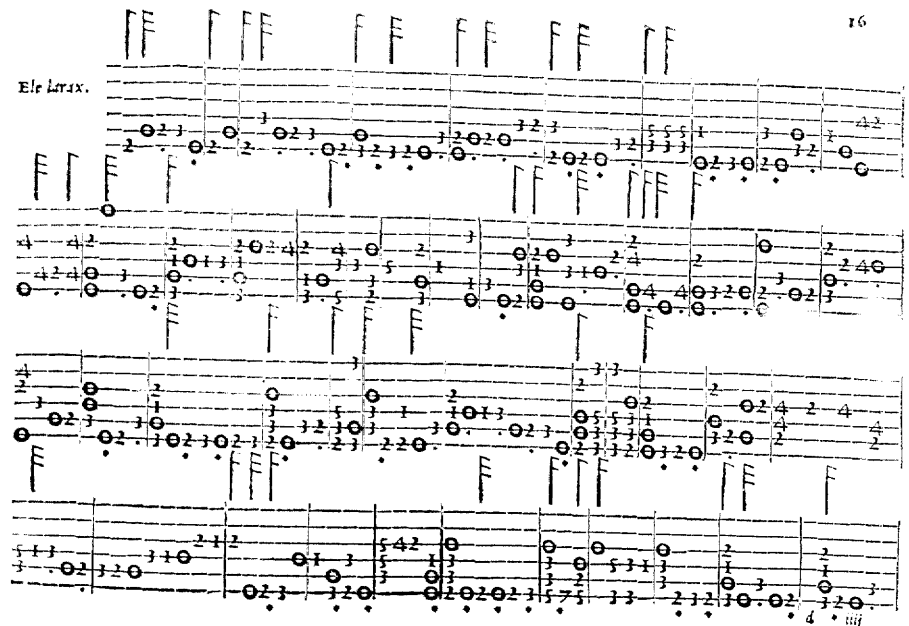

De vos seruir.

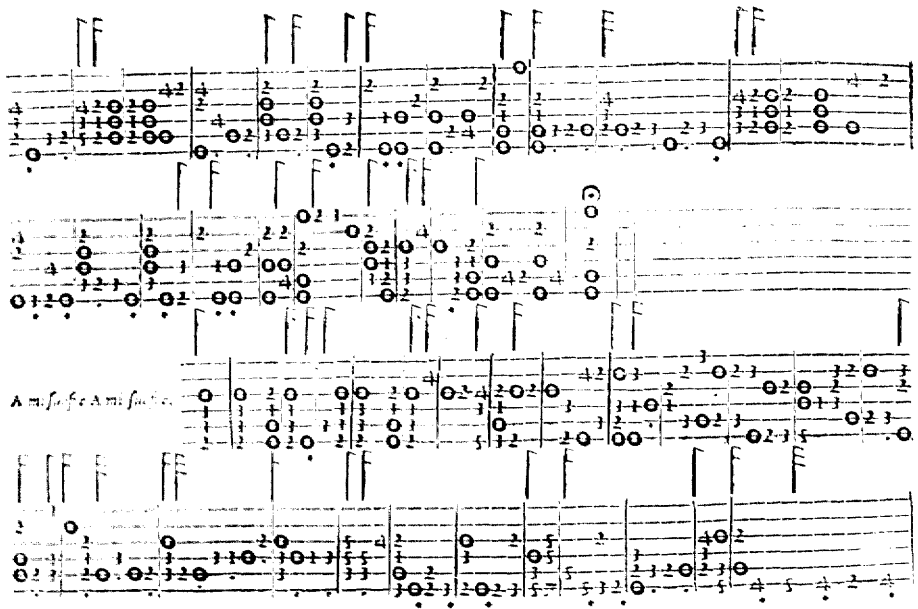


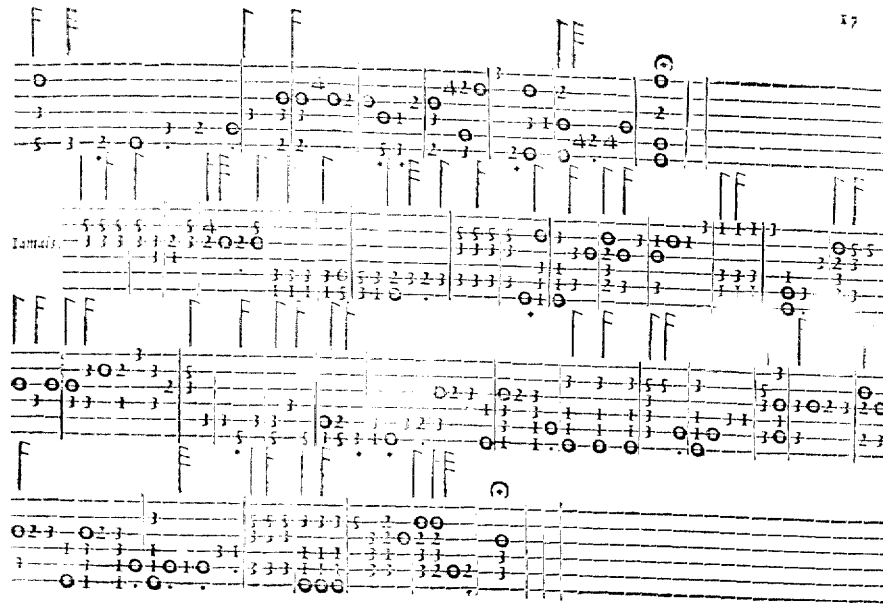

Le conflit riche

Ele larax.

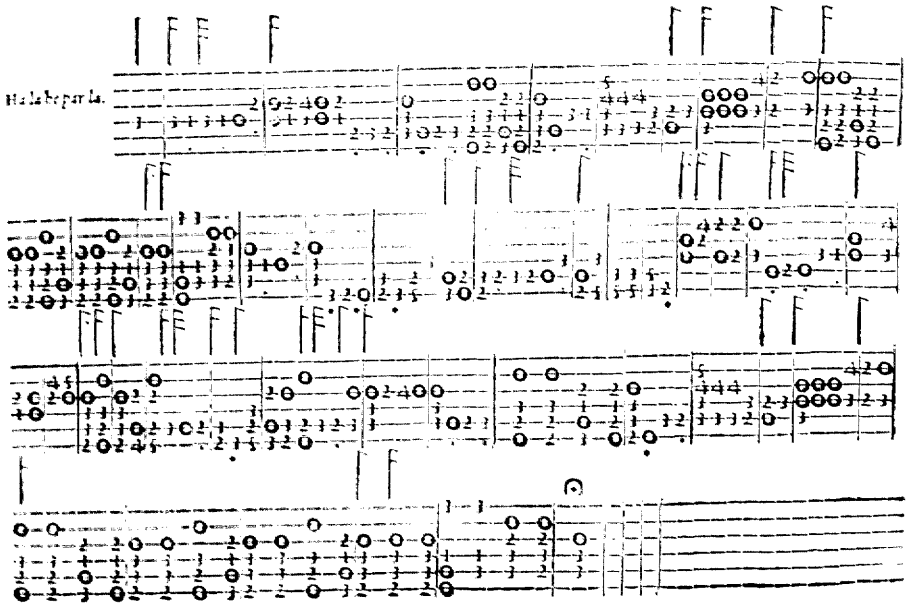


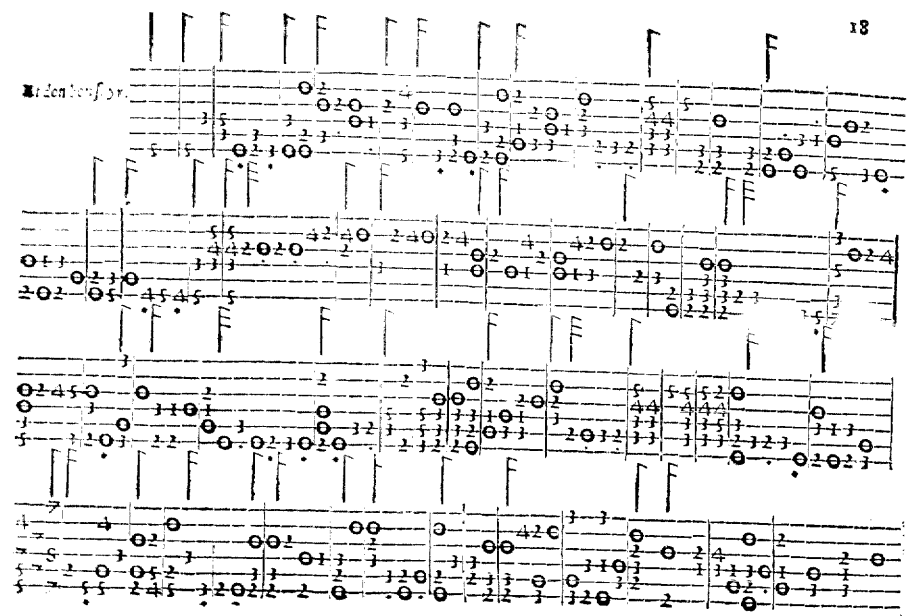



A mi fa fe A mi fa fe

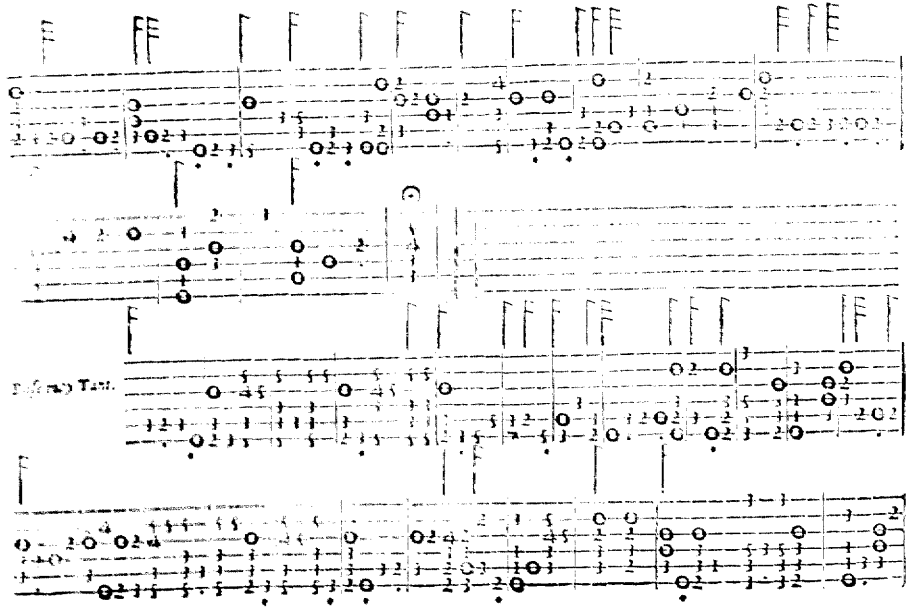

Tamais

Ha la be par la.





Et don bon soyr.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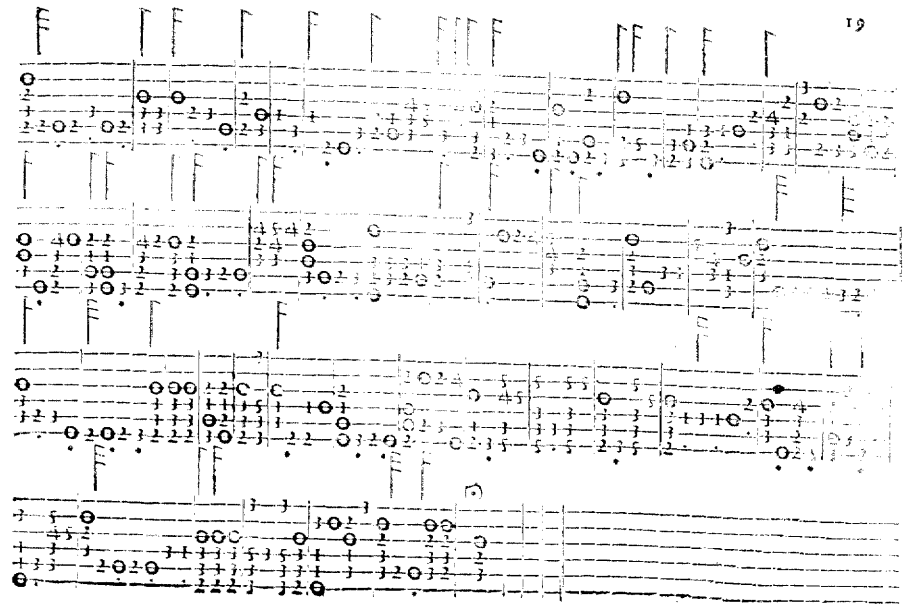

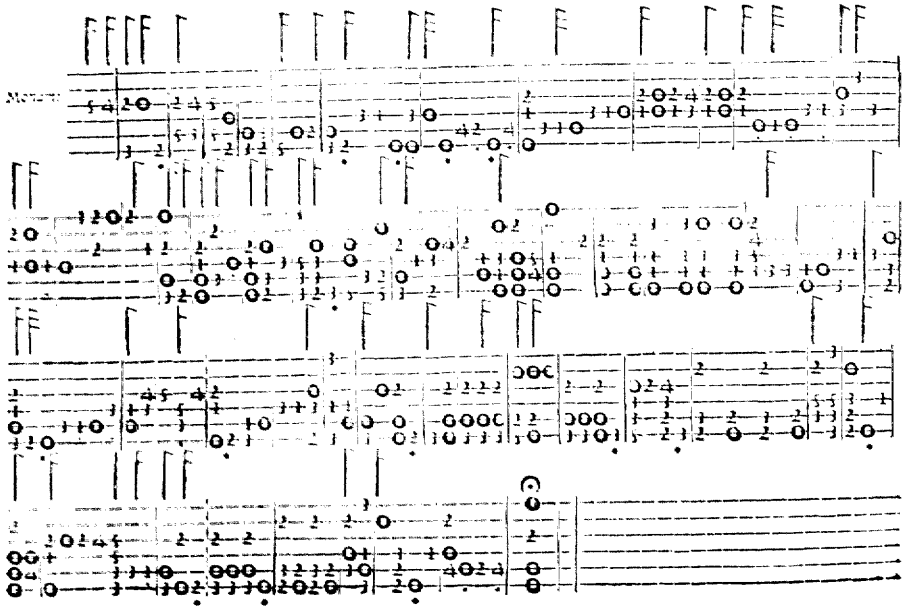

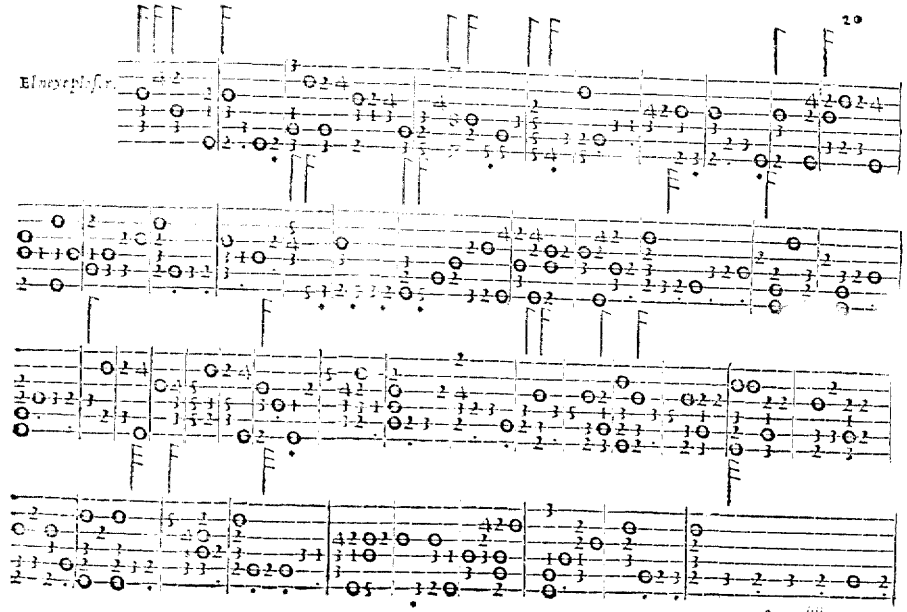

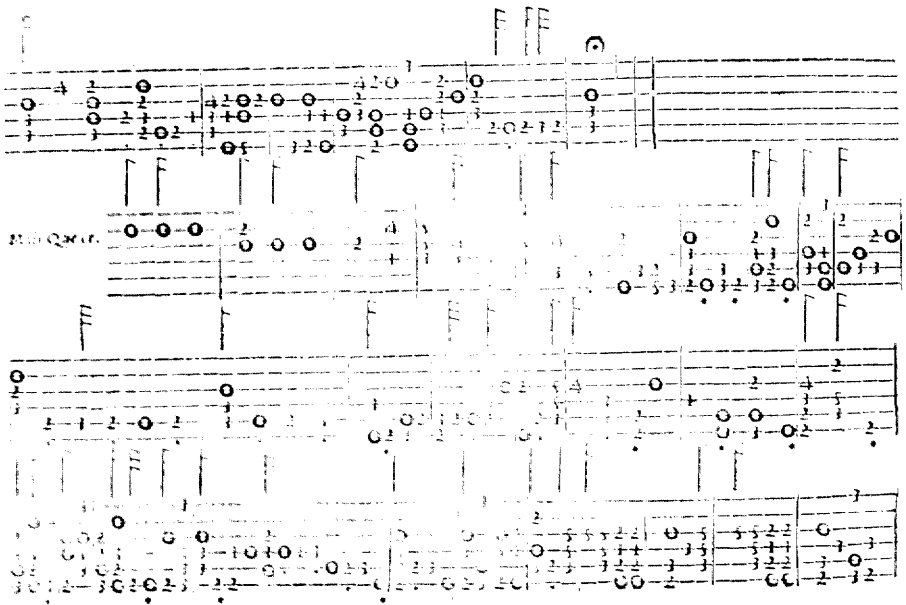

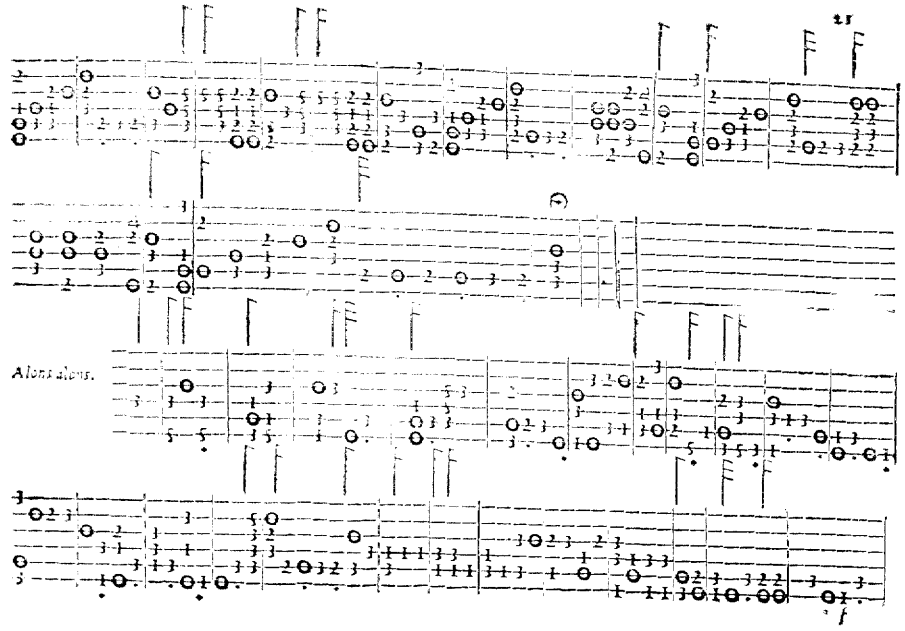
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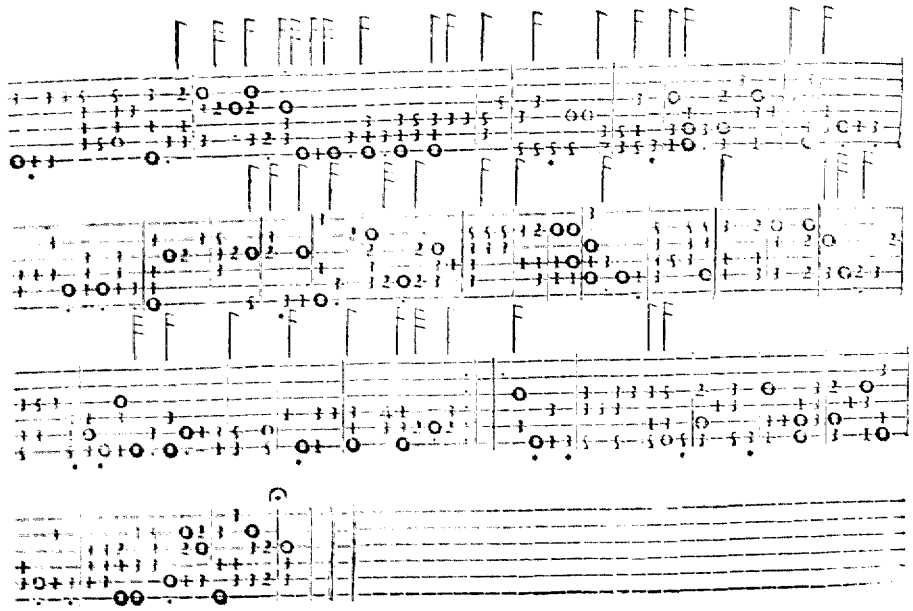

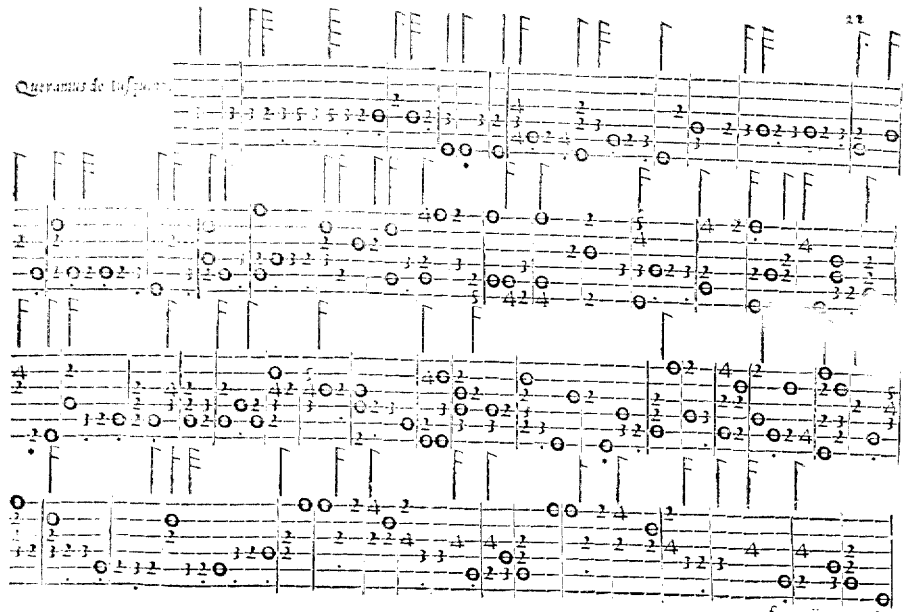

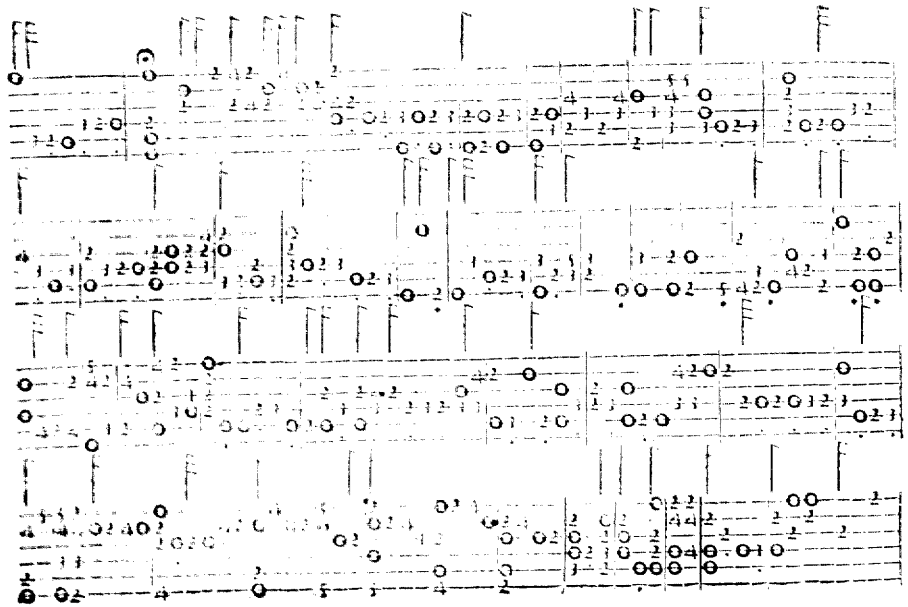

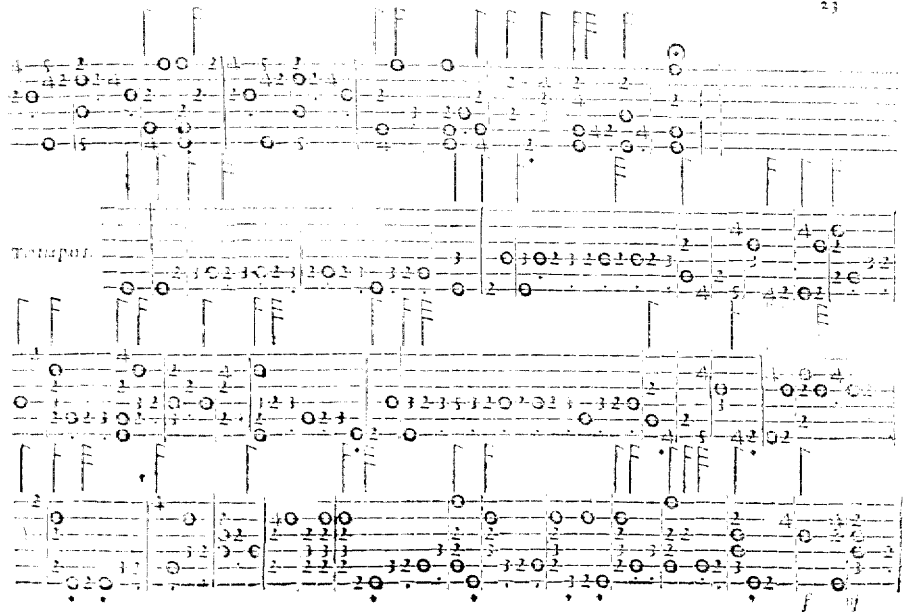
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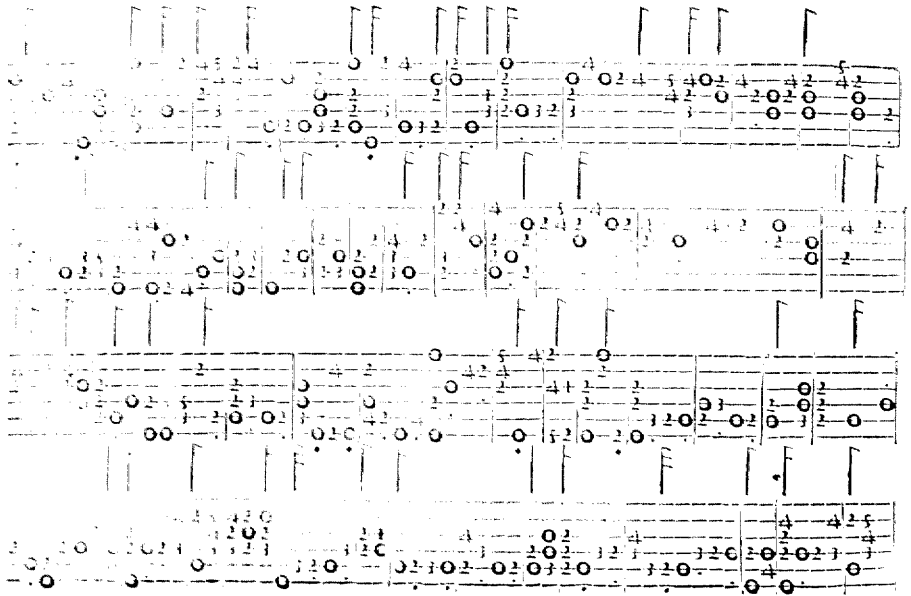

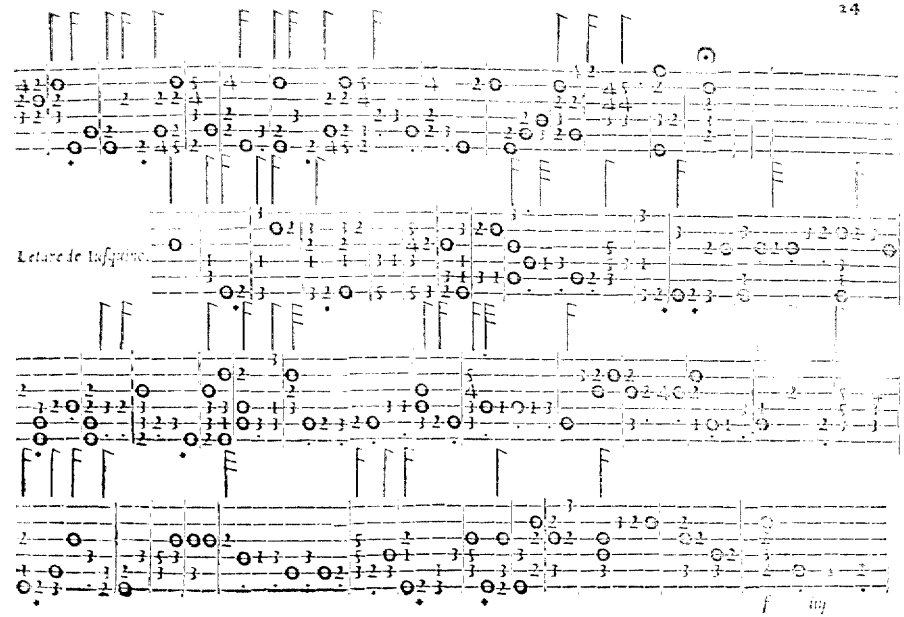
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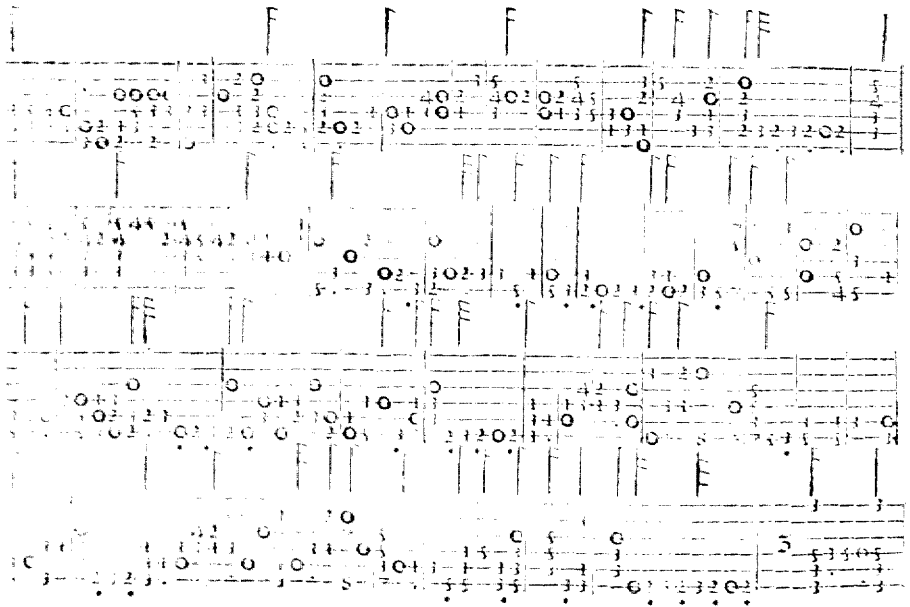

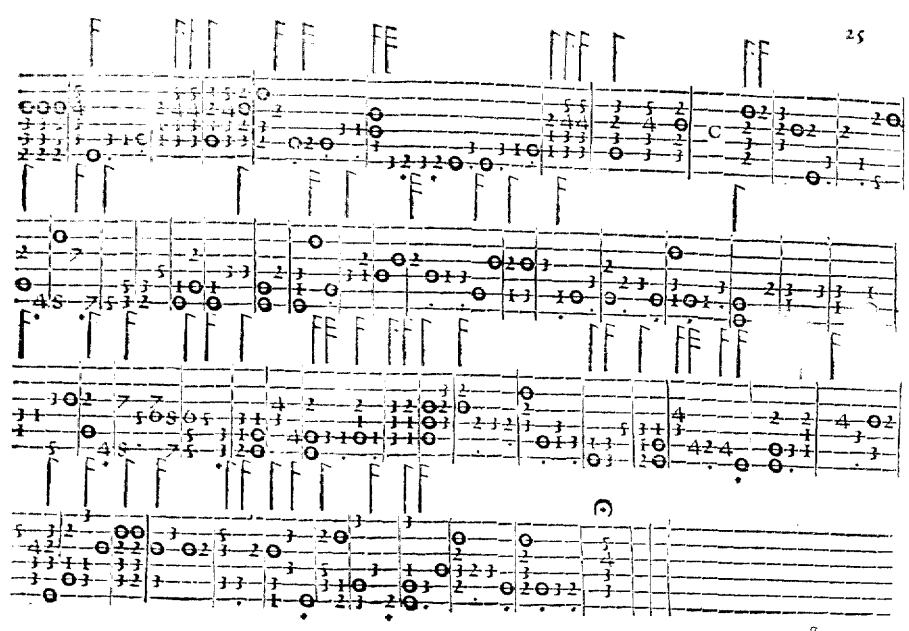

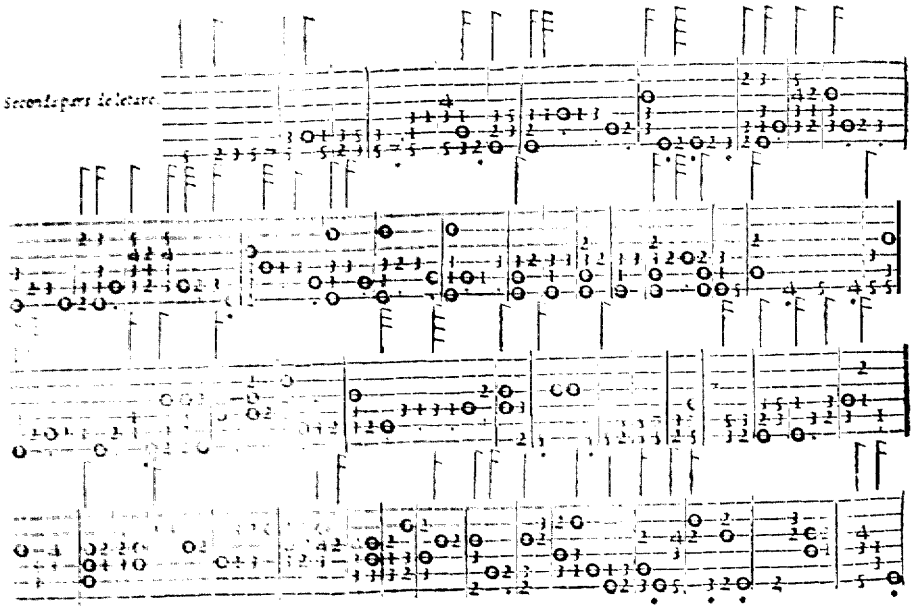
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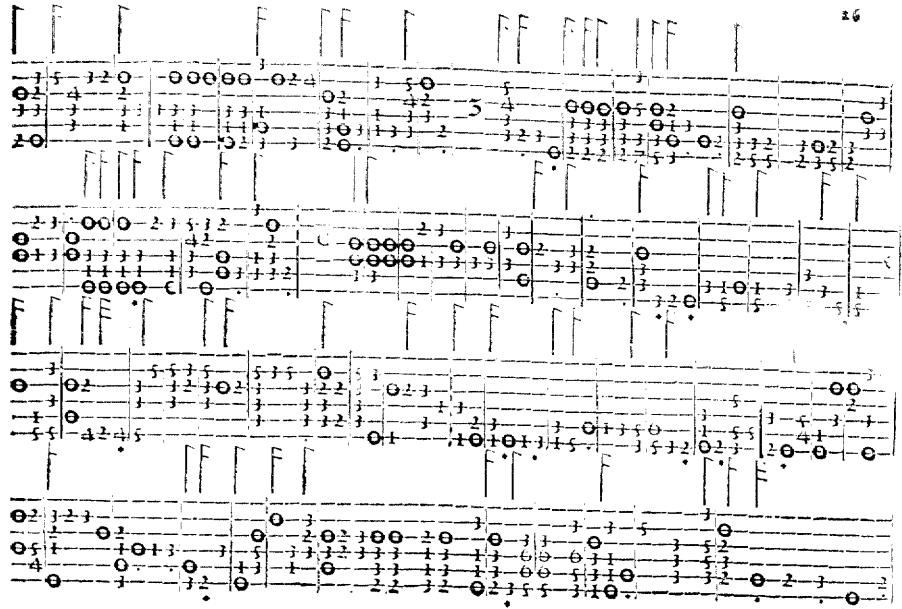

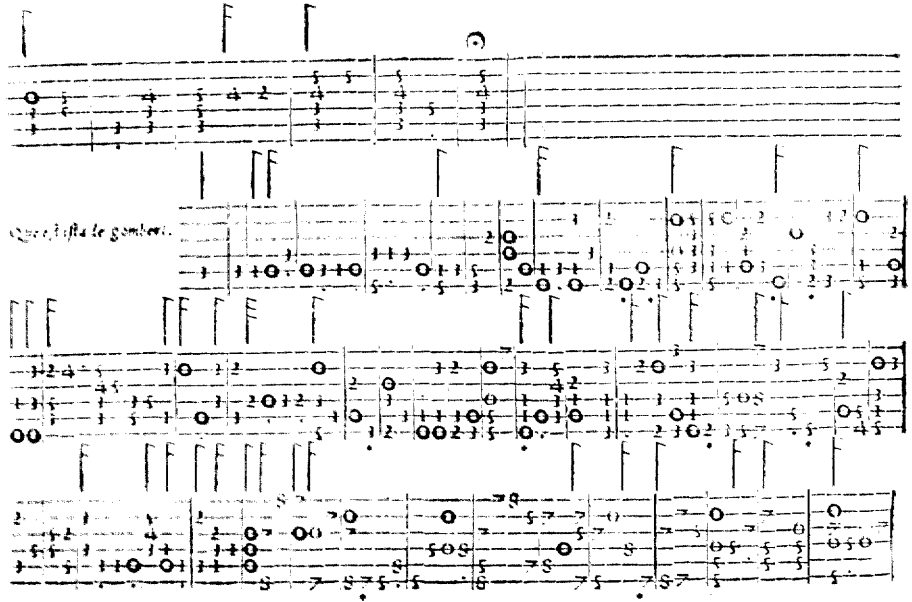
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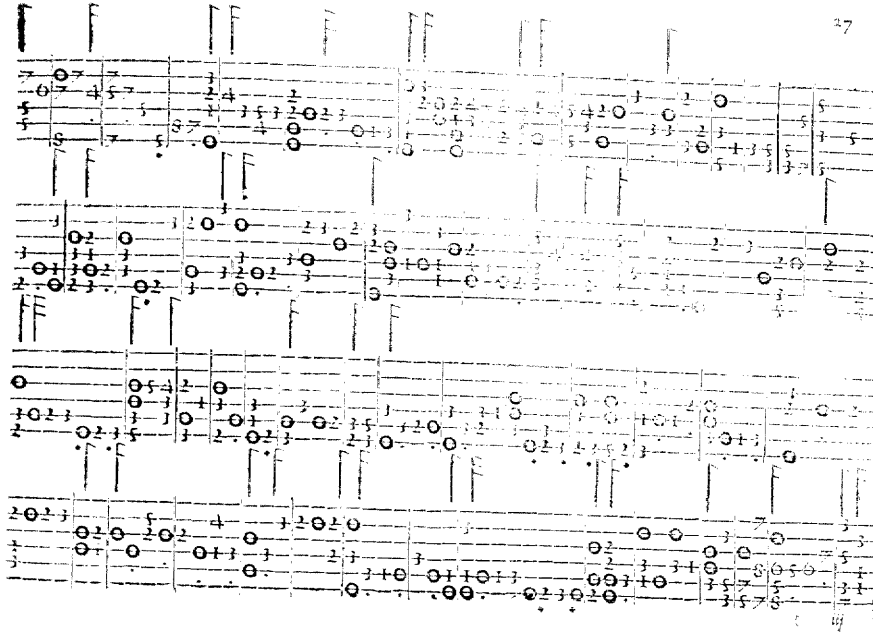

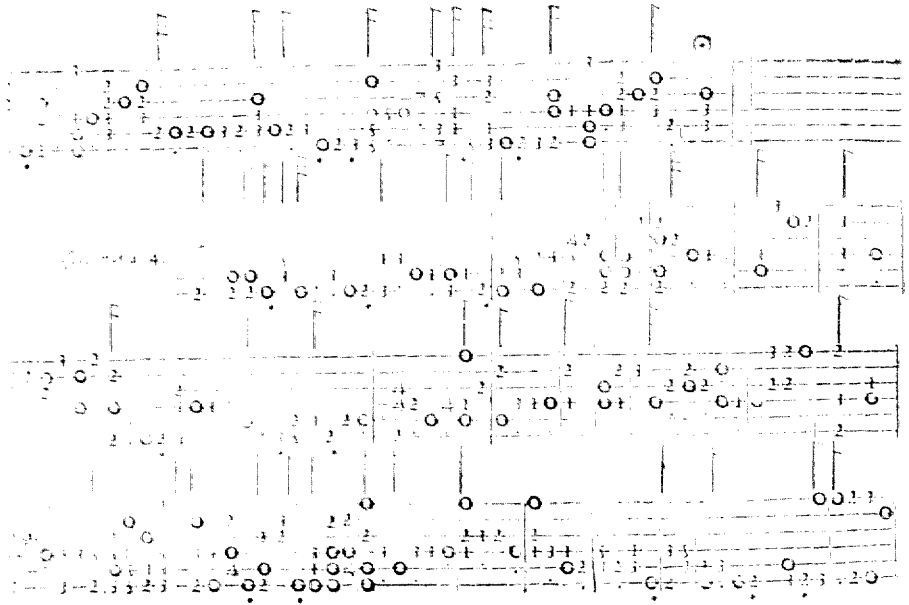

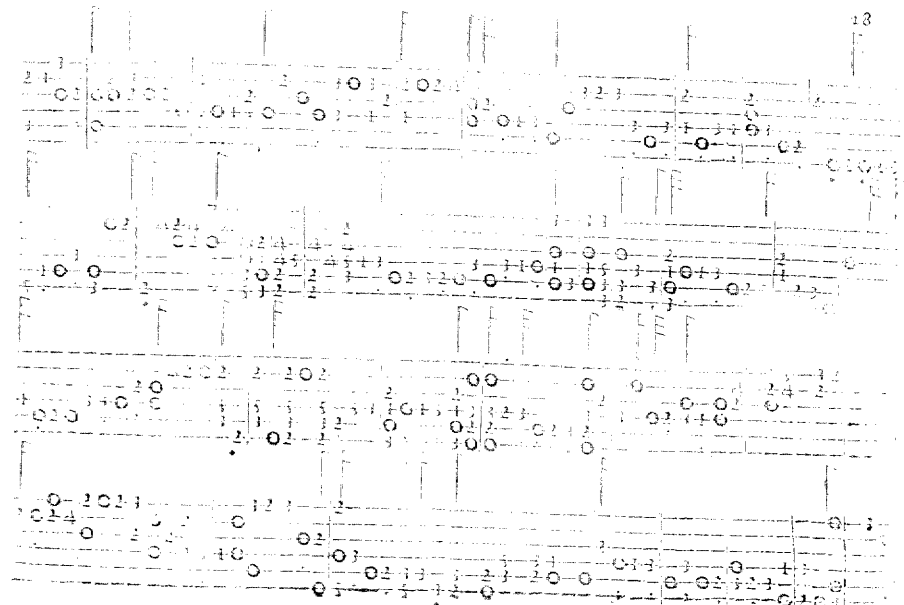

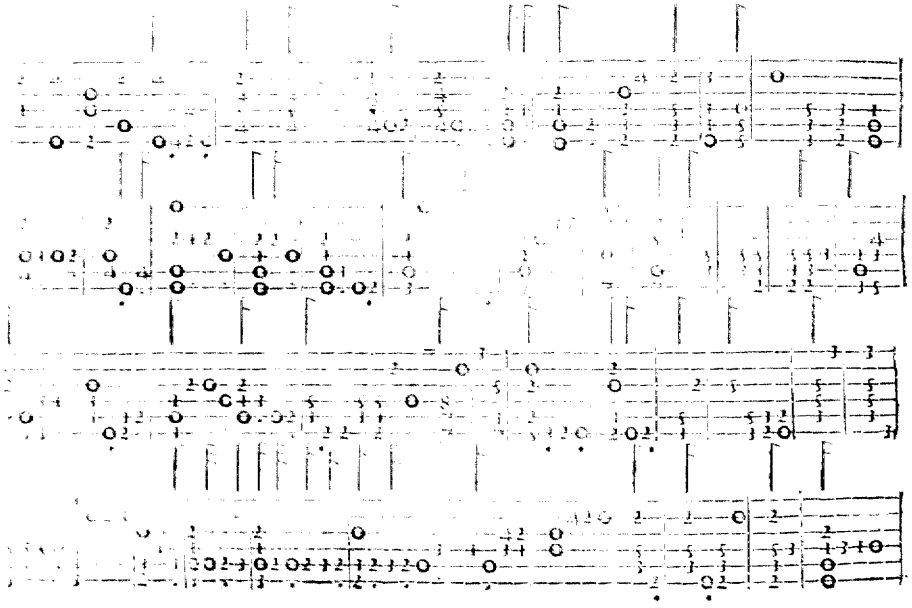

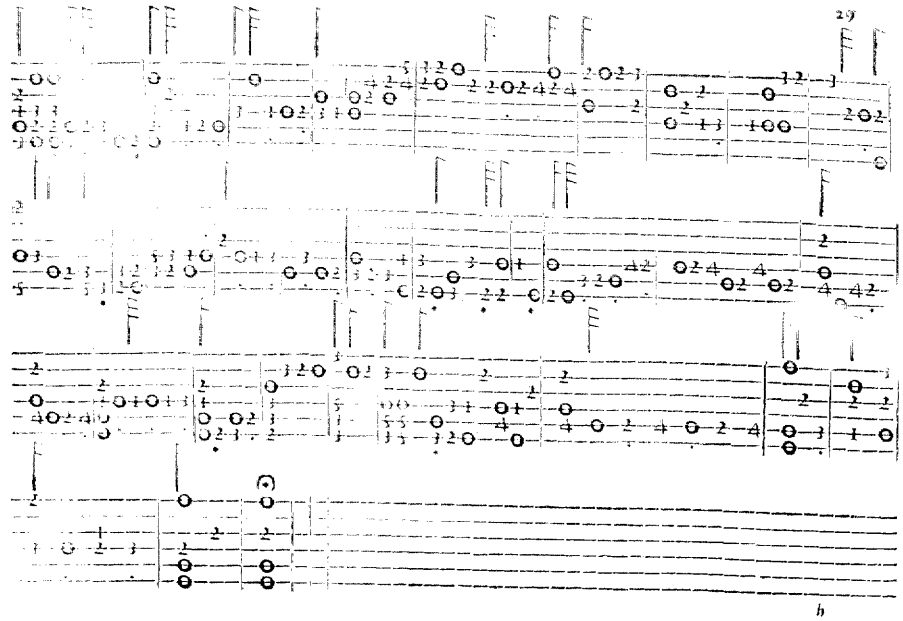

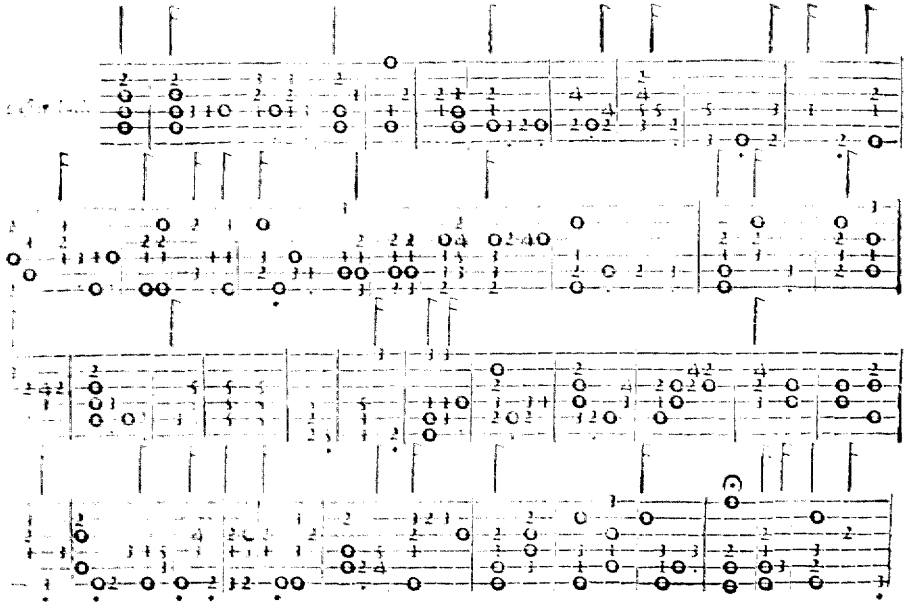

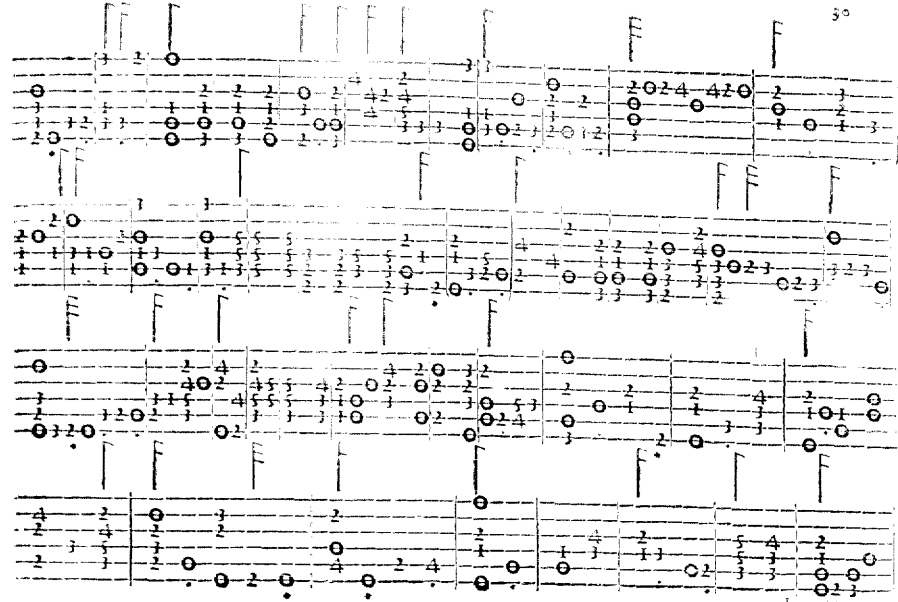

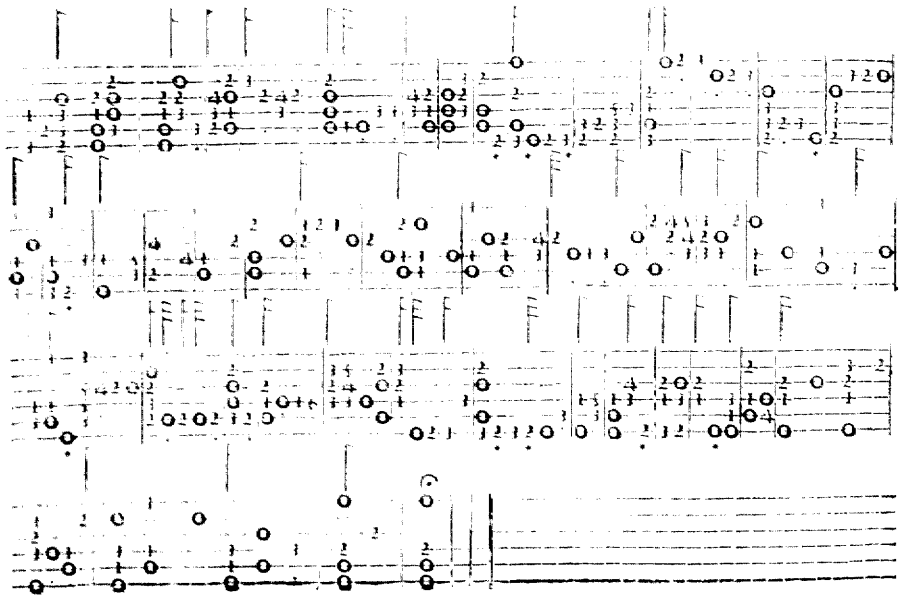

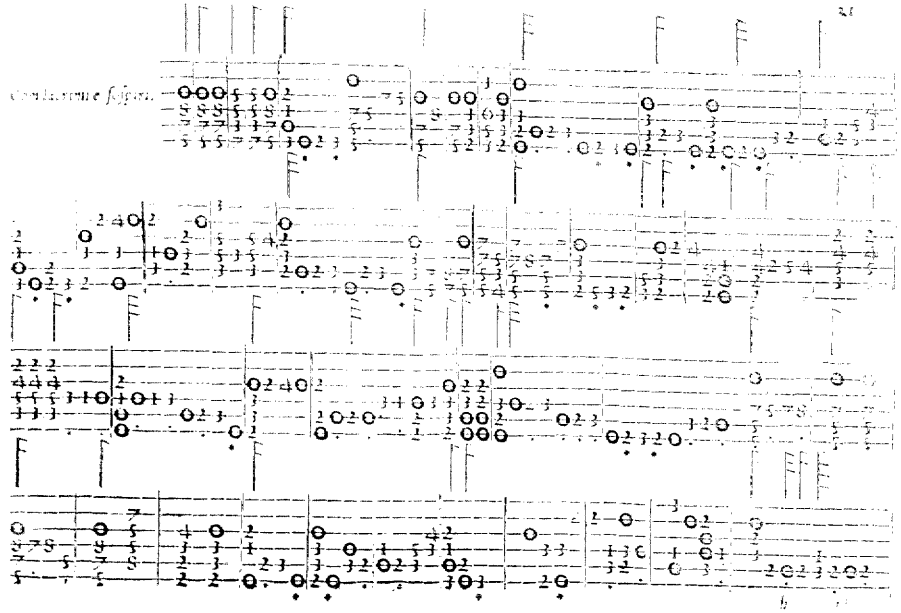
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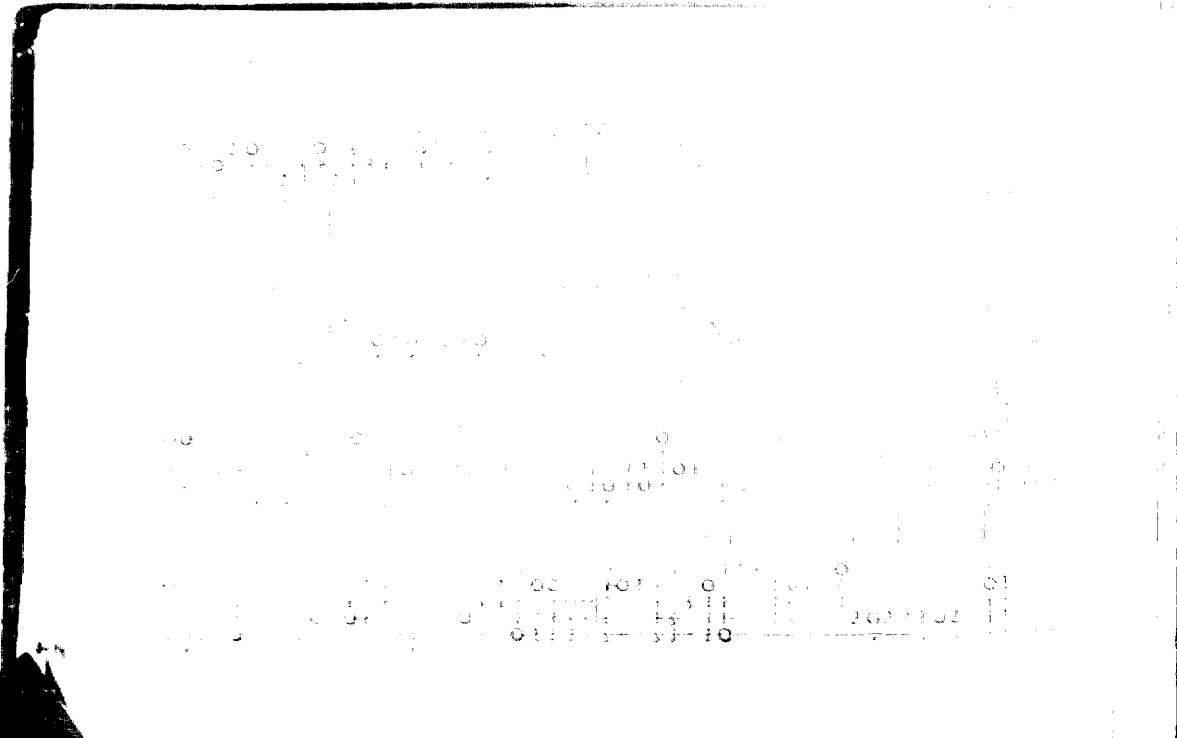

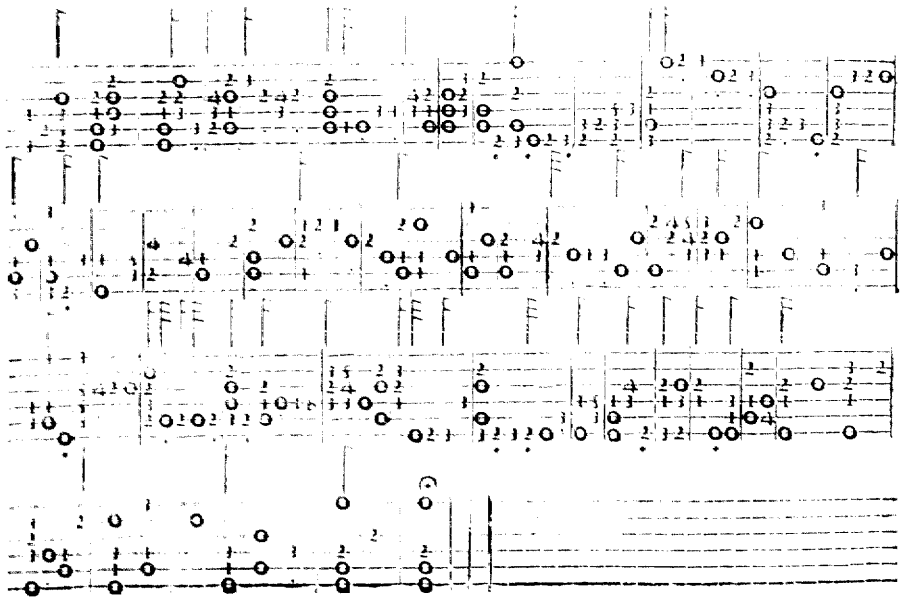

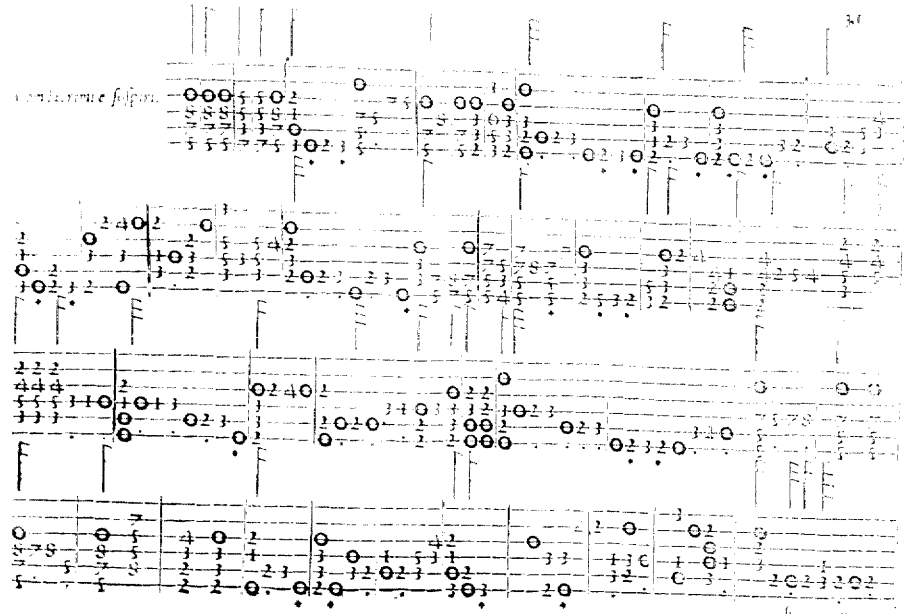

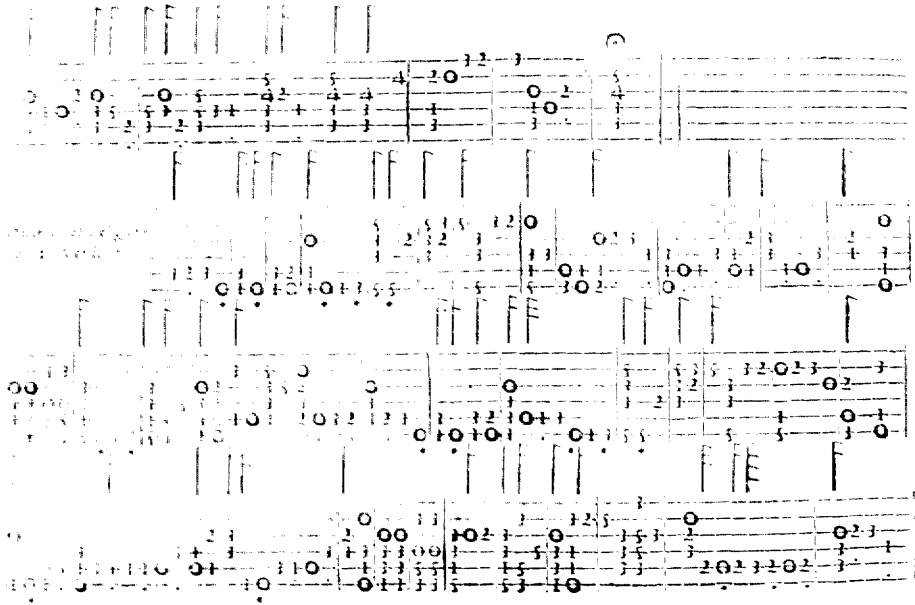

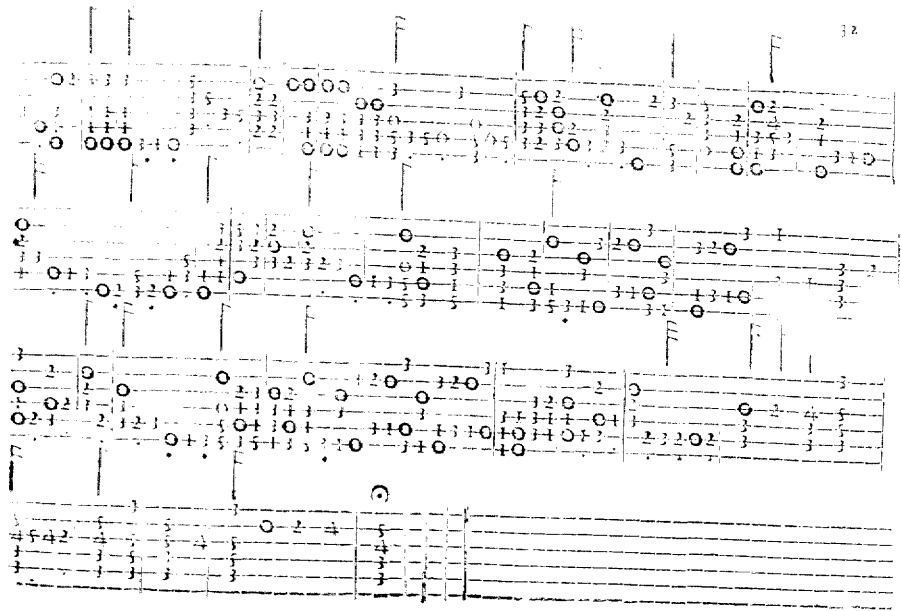

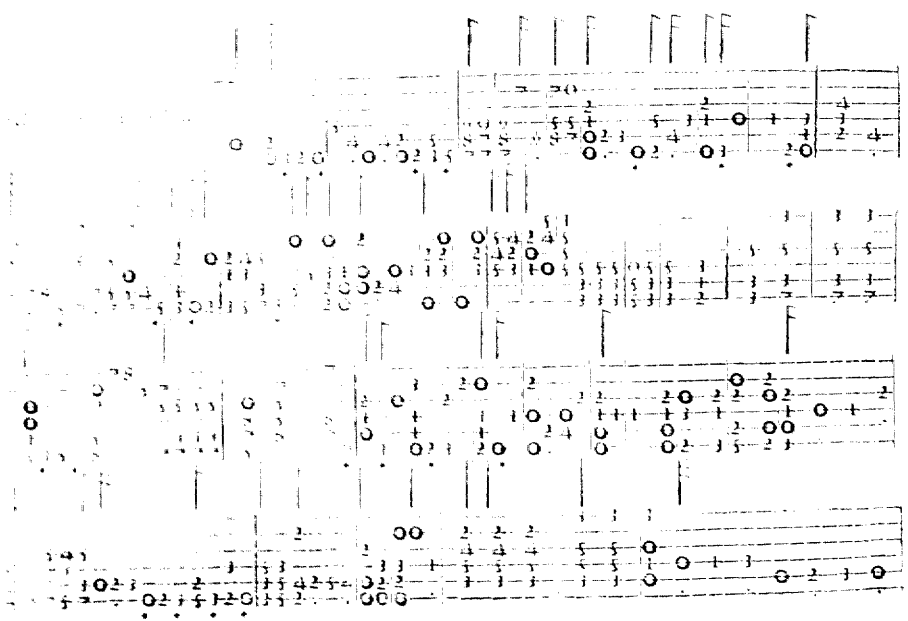

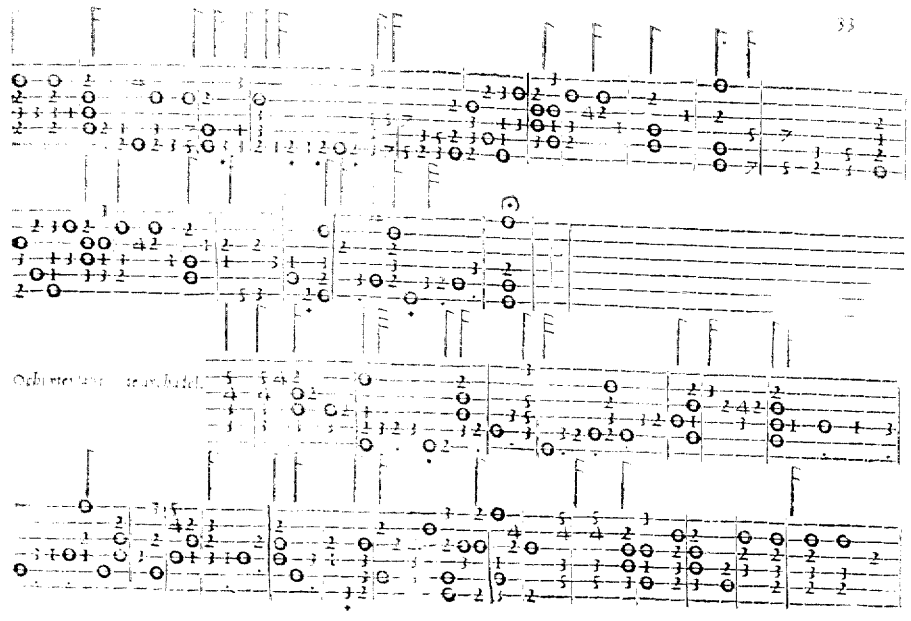

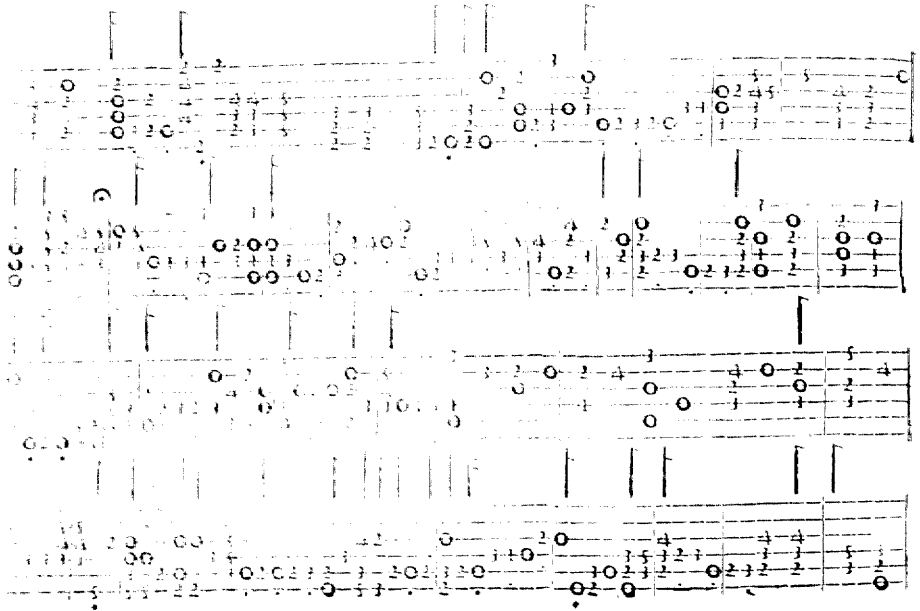

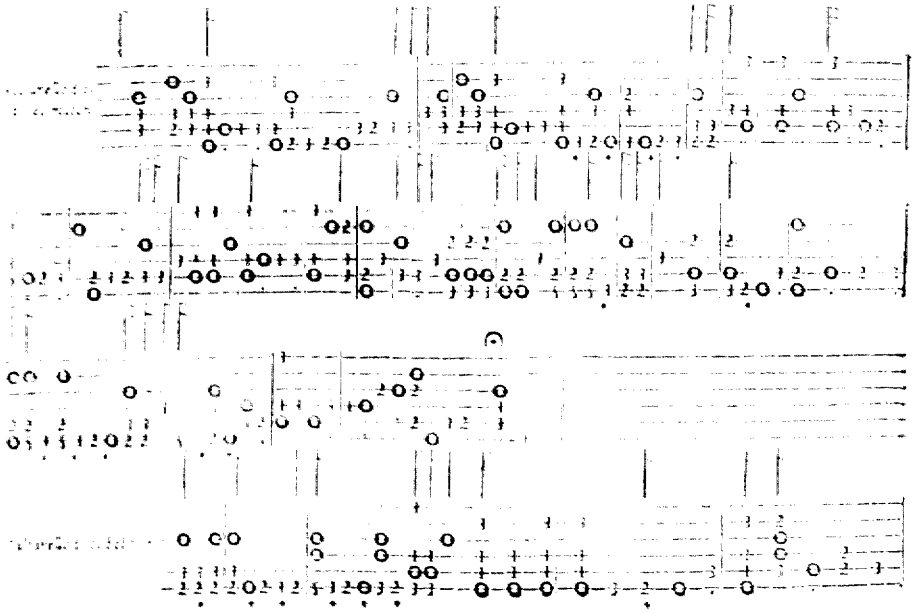

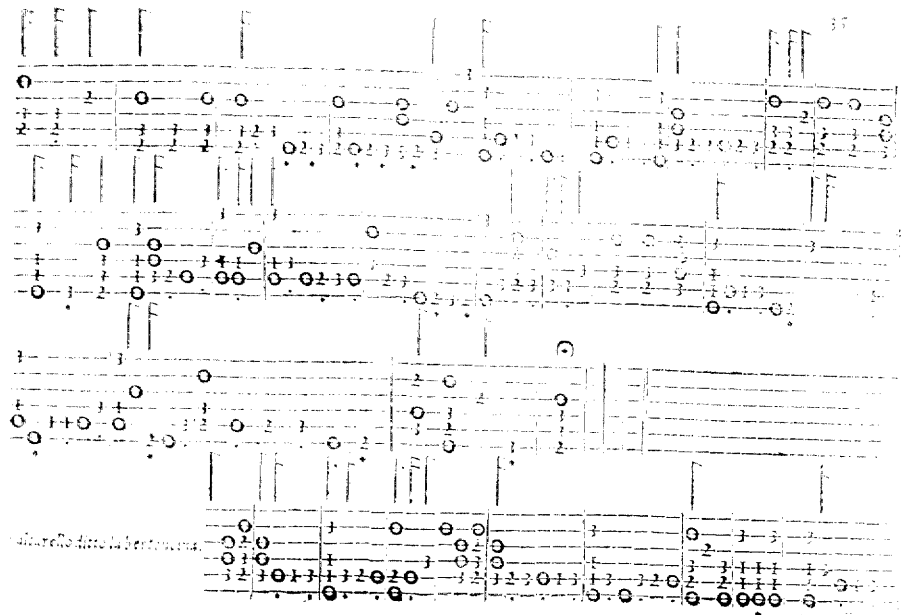

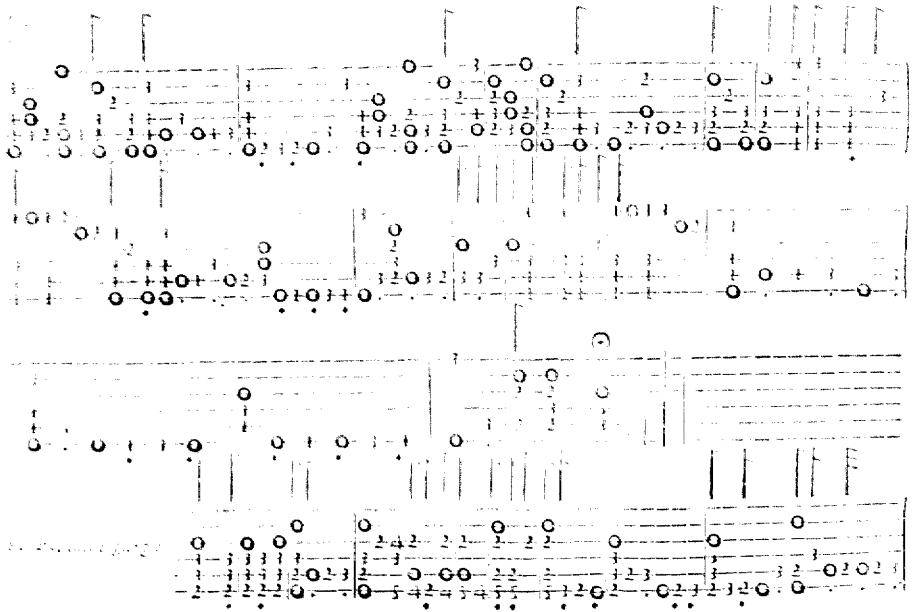

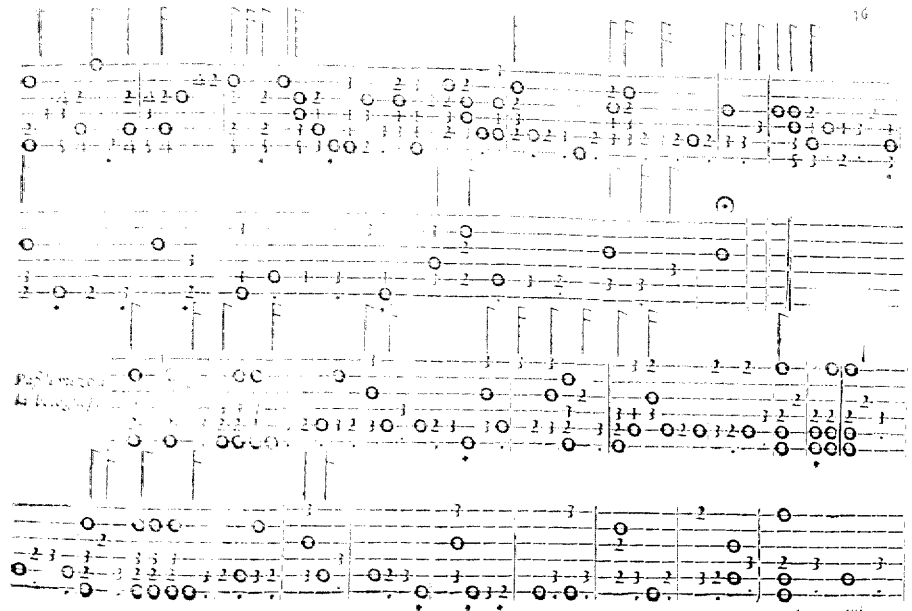

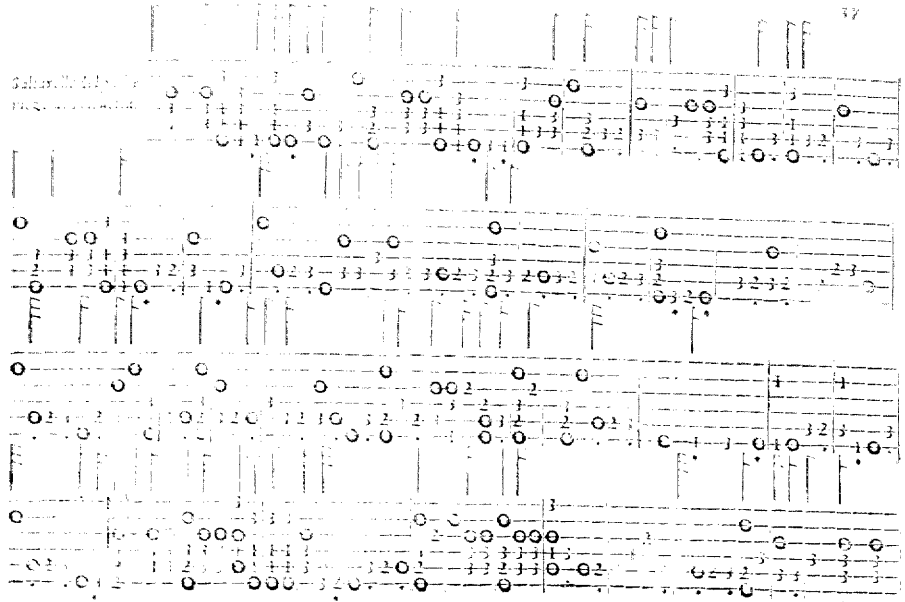

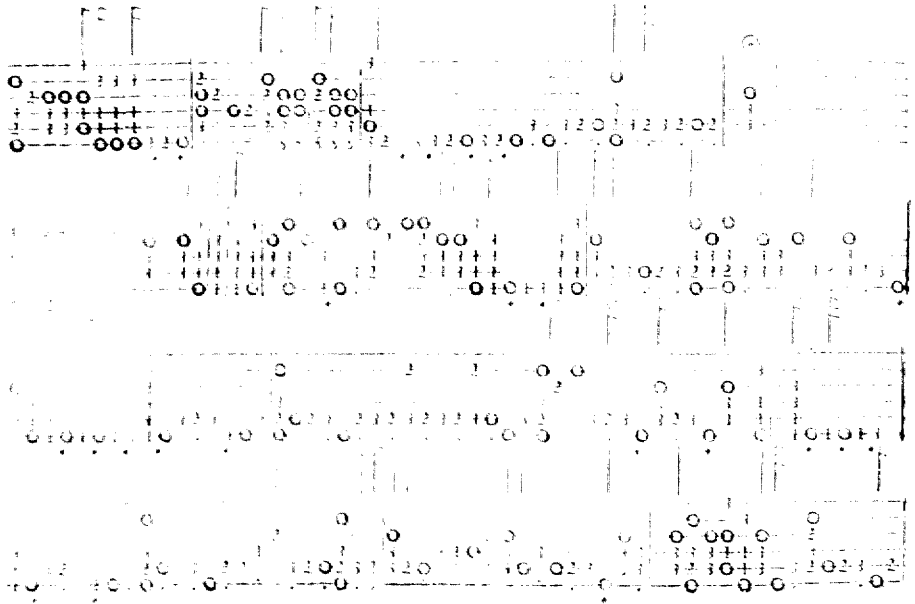

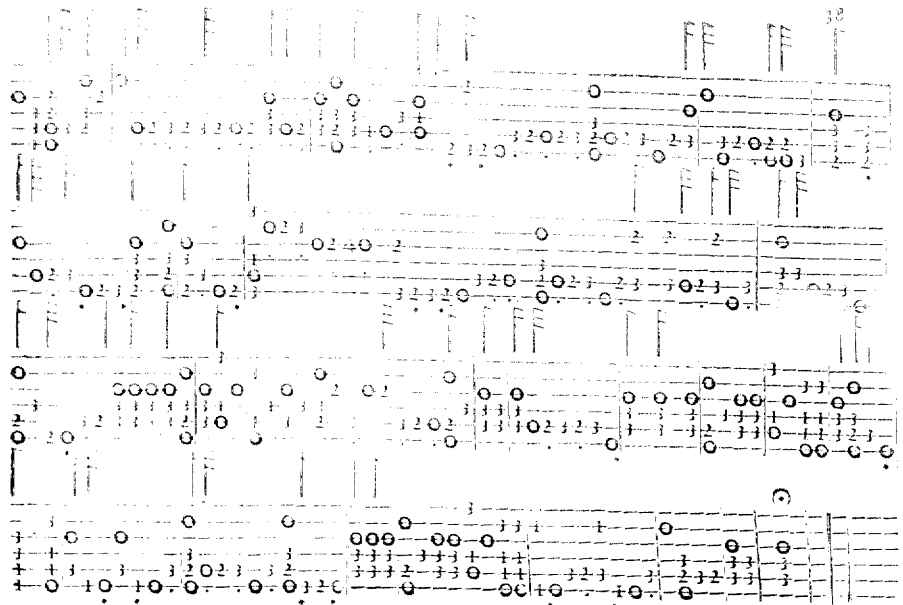

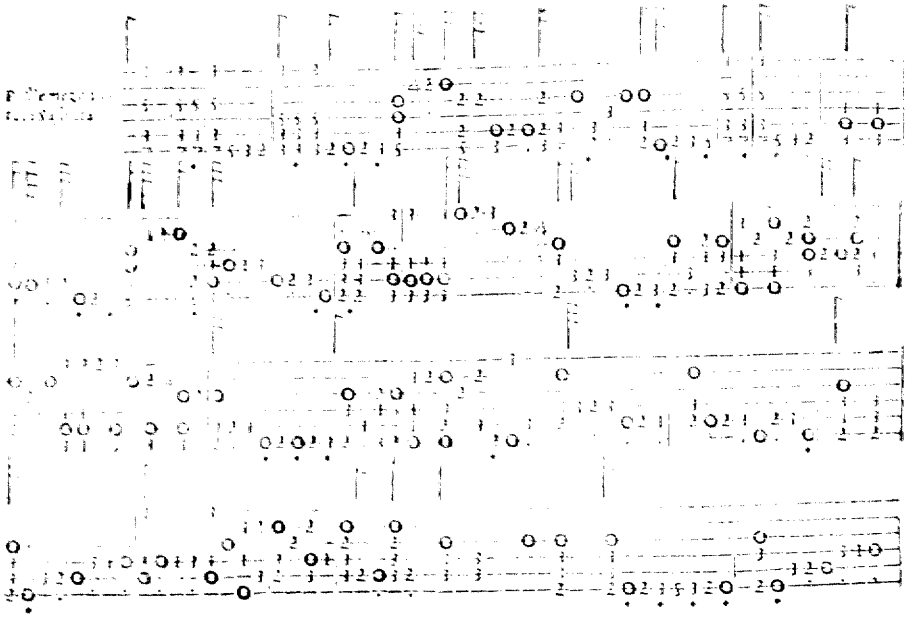

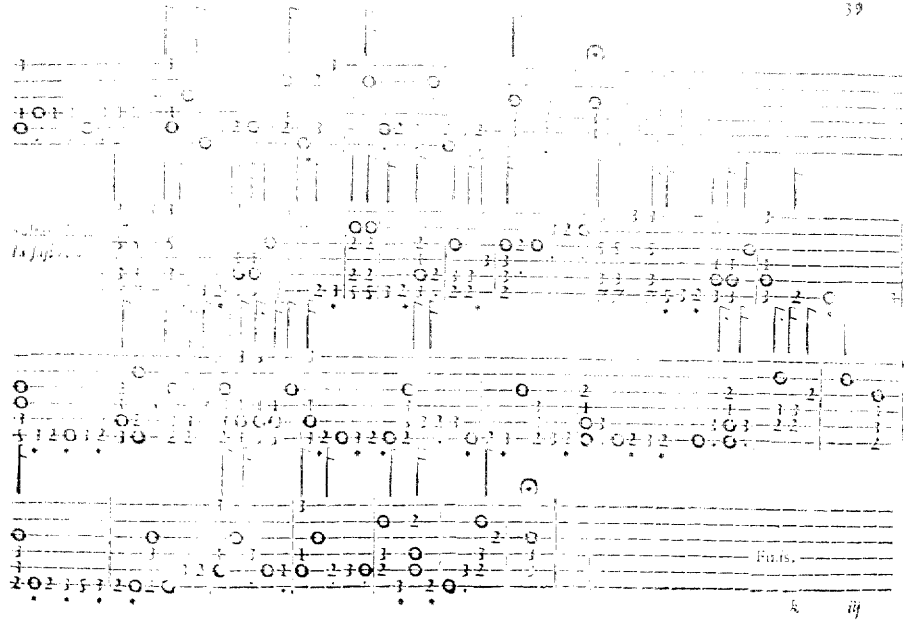

TABULA

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