MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 131 (OCTOBER 2019) PART 1: ALMOYER DANTZ - MELCHIOR NEUSIDLER PART 6 - SETTINGS OF MATACHIN AND ROCHA EL FUSO

DEUTSCHER DANTZ - HUDSON 1: ALMOYER DANTZ

Der Almoyer/Allmeyer Dantz, is the first on the list of fifteen Deutscher Dantz in Richard Hudson's *The Allemande, The Balletto, and the Tanz* (Cambridge University Press 1986), and is only known from five settings, all in German tablature sources with four for lute and one for keyboard from the late sixteenth or early seventeenth century. The dance has four irregular strains of 12/8/4/12 bars and the settings are similar, with two in F and two in G, lacking divisions except for the more extended version in Jobin's second lute book.

H1a. D-KA A678, ff. 7r-7v *Der Almoier Tantz* pp. 2-3
H1b. DK-Kk Thott 4o.841, f. 97r *Almoyer Tantz* 3-4
H1c. Jobin 1573, sig. F3r *Teutscher Dantz* 5-7
H1d. NL-At 208.A.27, ff. 68v-69r *XXLV Der Almoier tantz - Saltarello* 8-9
cf. Ammerbach 1571, ff. 47v-49v *Der Allmeyer Dantz - Proportio, Tripla, oder Nachtantz* - keyboard

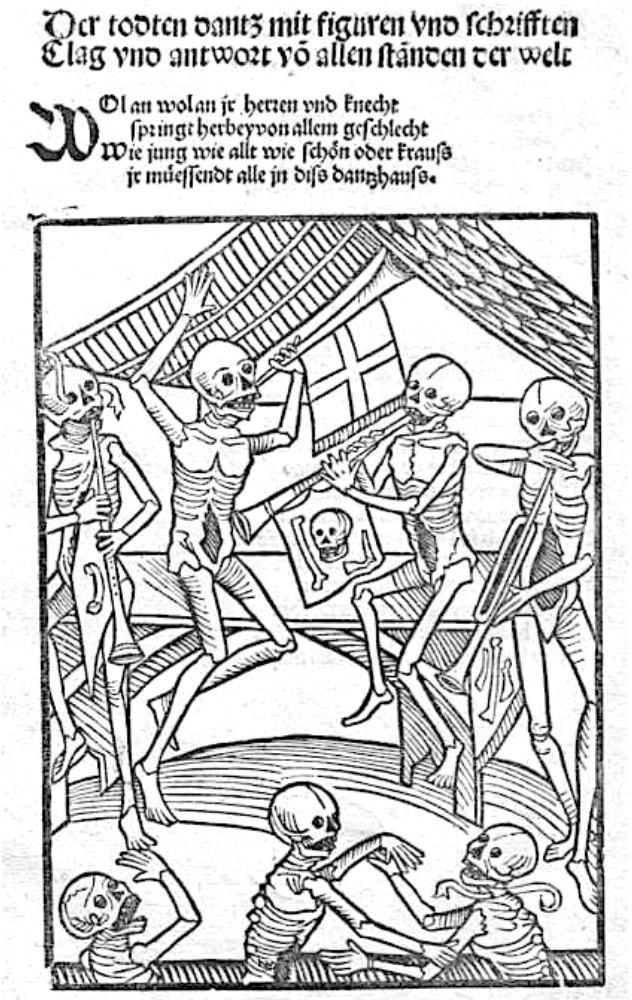
MELCHIOR NEUSIDLER PART 6

For the next in the series of music by Melchior Neusidler here are his intabulations of the chanson Susanne un jour, one by Didier Second Lupi and the other by Orlande de Lassus, as well as Melchior's ricercar on the Lupi's setting. These accompany Lorenzino's intabulation of Lassus' *Susanne un jour* (C6) in *Lute News* 131 and also compliments Dowland's galliard based on Lassus's setting (JD38/91) that was in *Lute News* 130.[1] The ricercar is unique to the Dessau MS BB 12150 where it is ascribed only with the initials MN and the Lassus intabulation chosen is more faithful to the vocal model than the version included in Melchior's prints which are highly embellished. The concordances listed here share Melchior's core figuration but differ in many minor details particularly the degree of embellishment. I have not included a list of the unrelated cognate settings of Lassus' *Susanne un jour* as I plan to edit more settings for a future Lutezine supplement. To complete the set of Melchior music here, all in G minor, here is a dantz unique to Melchior's 1574 print.

MN6a. D-DEl BB 12150, ff. 30v-31v *Ricercar Super Susan'ung'jour MN* 11-13
MN6bi. D-Mbs Mus.2987, ff. 12r-12v *Susanna Vng Jour MN* - Didier Lupi Second[2] 14-15
MN6bii. D-Mbs 266, ff. 13v-14r *Susanna ung jour A. 5. Di Orlanto* 15-17
concordances for Melchior's intabulation: Neusidler II 1566, pp. 18-21 *Canzoni Francese a 5 Susanne ung iour* = Neusidler 1573 II, sigs. H4r-J1r *10 Susanne ung iour*; Phalése and Bellére 1571, ff. 71v-72r *Susanne un jour. Alio modo*; PL-Kj 40598, ff. 35v-36v *1 Susanne 5 vocum Or. La.*
MN6c. Neusidler 1574, sigs. L2r-L2v *Beschaffens gluck ist unversammpt 37 - Hupffauff* 18-19

MATACHIN

Variations on the Matachin ascribed to Lorenzino were in *Lute News* 131, and all the other settings for lute, cittern and renaissance guitar that I know are edited here, some closely related (R8 & R26).[3] Matachines were Spanish sword dancers as well as the dances associated with them. The same or similar music bear the alternative titles *doten, toten, toddten, dooden* (dance of death, see illustration right) or *Ballo del Capello* (dance of the hat) and the title of M10 includes both *dooden dans* and *matachine*, of M27 both *ballo dello capello* and *dotendantz* and a keyboard cognate is titled *Mattasin oder Toden Tantz* (see fn 2). The dance *Ballo del Capello* was known in early sixteenth century Italy, as the Venetian regulations prohibited the 'ballo del capello and some other French dances full of lascivious and damnable gestures' despite it being accepted as a 'great game' when danced at a ball in Verona in 1533 in honour of the Infanta Margherita.[4]



Title page of *Todten dantz mit figuren* published by Johann Schobsser *c.*1520.

The settings for lute and other instruments are known from Italy as well as England, France, and Germany, and were used as dances in English masques. Matachines are referred to in the Tudor court Revels Accounts for 1588/9 in a description of the festivities as 'At Christmas and Newyears-tide & Twelftide there were shewed presented and enacted before her highness ffyve playes & .... at Shrovetide ... twoe playes All which playes enacted by Her Maiesties owne servantes and children of the Pauls and The Lord Admiralls men besides sondry feates of actyvity tumbling and Matachives'.[5] And in a letter of 1604 Dudley Carleton relates to John Chamberlain a description of the masques performed at court at Christmas and New Year and on 'The twelfe-day the French Ambassador was feasted publickly; and at night there was a play in the Queens presence with a masquerado of certain Scotchmen who came in with a sword dance not vnlike a matachin, and performed in clenly'.[6] In

[1] Kenneth J. Levy, 'Susanne un jour: The History of a 16th Century Chanson' *Annales Musicologiques* i (1953), p. 403; article in JLSA Charles Jacobs.

[2] Cognate settings of Lupi's Susanne: I-CFVd w.s. (Castelfranco Venuto), ff. 2v-3r *Susanne un Jouor canzone a 4*; IRL-Dtc 410/I (Dallis), pp. 100-101 *Susanne*; IRL-Dtc 410/I, pp. 138-139 *Susanne Ung iour* [text underlay: *Susan ung iour damour solicite e.*]; NL-Lu 1666, f. 169v *Susann'un jour.*; NL-Lu 1666, ff. 170r-170v *Susanne ung Jour a q.*; NL-Lu 1666, ff. 171r-171v untitled; Phalèse *Luculentum Theatrum Musicum* 1568, f. 27v *Susanne vng iour, a 4*; Phalèse & Bellère *Theatrum Musicum Longe* 1571, f. 31v *Susanne ung jour a 4*; Kargel *Lautenbuch viler Newerlessner* 1586, f. 48r *Susan ung Jour a4*

[3] One source I have not seen is PL-Kj J 150, *Matazina* is one of three manuscript additions to a copy of Jobin *Das Erst Buch*, 1572. Cognates for instrumental ensemble à 4: Susato *Het derde musyck* 1551, f. 10v *Dance de Hercules oft maticine* = Phalèse & Bellère *Leviorum Carminum* 1571, f. 2v *Dans de Hercules*; Zanetti *Il Scolaro* 1645, no. 55 *Il Mattachino*; melody only: Arbeau *Orchesographie* 1589, f. 99r *Air des Bouffons ... vne que nous appellons les Bouffons ou Matachins*; organ tablature: D-B 40089 (Normiger, 1598), no. 130 *Mattasin oder Toden Tantz.*

[4] See Patricia Fortini-Brown *Private Lives in Renaissance Venice: Art, Architecture and the Family* (New Haven University Press 2004), p. 152; Marin Sanudo I diarii di Marin Sanuto (1496-1533) (Bologna, Forni 1969-71), vol. 57 p 651.

[5] Edmund Kerchever Chambers *The Elizabethan Stage* 1923, vol. IV p. 162.

[6] Chambers 1923, *op cit.*, vol. III p. 280.

the dialogue of 'Vulcan and Jupiter' in Thomas Heywood's *Pleasant Dialogues and Dramas* 1637, Vulcan says 'She leaps and capers, topt with rage divine, And danceth (as she treads) the Matachine, Shakes her steel pointed Lance, and strikes her Tardge, as if she had the god of War in charge' [p. 118]. Also, in Sir Thomas Salusbury's *Masque at Knowsley* 1640 the participants are summoned to 'All together dance, an Antemasque in way of a Matachine, with postures of strugling and wreslinge, and [those costumed as] the fastinge dayes carrying att last ye [masquers dressed as] holidays upon theire backs'. And finally, the second Earl of Westmorland, Mildmay Fane's masque *Raguaillo D'Oceano* 1640, we read 'Heer, many a horned Satyre, many a Pan, Heer, Wood-Nymphs, Flood-Nymphs, many a Faerie Faune With lustie frisks and liuely bounds bring-in Th'Antike, Morisco, and the Mattacine' [p. 71].[7]

M1. Phalèse & Bellère *Hortulus Citharae*, 1582, ff. 90v-91r *Les Matachins* - diatonic cittern p. 9
M2. Phalèse *Carminum Quae Chely* 1549, sig. I4r *Factie* 10
M3. B-Br II.275 (Cavalcanti), f. 11r *Mataccinni* 10
M4. I-Fn Magl.XIX 105, f. 16v *Mattacina* 10
M5. F-Pn Rés. Vmd ms. 28, f. 11r *Mattachino* 10
M6. LT-Va 285-MF-LXXIX, f. 11v *Toten tantz* 19
M7. Barbetta 1585, p. 13 *Moresca Terza, Deta Il Mattacino* 20
M8. Waissel 1573, sig. M4r *Tantz Matazina* 21
= Fabritius
M9. CH-Bu F.IX.70, p. 263 *LXXI Toddten Dantz* 21
M10. NL-Lu 1666, f. 416r *Den dooden dans. Matachine* 22
M11. I-Lg 774 (Lucca), f. 12v *Mattuccino* 22
M12. I-Nc 7664, f. 84v *Mattacina* - incipit 22
M13. I-PESc b.14, f. 20v *Il Mattutino* - incipit 22
M14. I-SGc 31, f. 10r *Mattacini* - incipit 22
M15. US-SFsc M2.1 M3 (De Bellis), pp. 32-33 *matacino in tenore* 23
M16. F-Pn Res.Vmd.31, f. 24r *Ballo del Capello - Alio modo* 24
M17. A-KR L 81, f. 154v *Dotentanz* 24
M18. D-LEm II.6.15, p. 372 *Totentanz* 24
M19. DK-Kk Thott 841,4º, f. 84v iv *Der Todten Tantz* 24
M20. US-NHub osborn 13, f. 40r *Matazine* - gittern 25
M21. Morlaye *Quatriesme Livre* 1552, f. 28r *Matasins* - diatonic cittern[8] 25
M22. Phalèse & Bellère *Hortulus Citharae* 1570, f. 75r *Les Matachins* - diatonic cittern 25
= Le Roy *Second Livre de Cistre* 1564, f. 15v *Les Matachins* - cittern
M23. F-Pn Res.941, f. 24v(Mat)*acini* 41
M24. CH-Bu F.IX.70, p. 101 *XLII Mattacino* 43
M25. Phalèse & Bellère *Selectissima Elegantissimaque* 1570, f. 79v *Matachins* - guitar 45
M26. DK-Kk Thott 841,4º, f. 81v *Matazina Tantz* 57
M27. D-DEl BB 12150, f. 62r *Il ballo dello capello Dotendantz* 67

ROCHA EL FUSO

To continue the series of settings of Italian popular songs, here are all the sources I know for lute, cittern and guitar of *Rocha el fuso*, most likely a Venetian street song.[9] All are lute solos except for two lute trios (R30 & 32), three for renaissance guitar (R31, 33 & 34) and two for cittern (R9-10).[10] The settings are diverse but some are clearly related (R4-5 & R13-14) and are mostly in triple time, with a few in duple time, sometimes in suites of passamezo, padoana and saltarello. Most are titled *rocha el fuso* or similar, and the title of R25 reflects the fact that it is different music sharing only the opening theme. R35-36 in Attaingnant *Dixhuit basses Dances* of 1530 have similar titles but are similar settings of different music to *Rocha el fuso*.[11] The lute solos are in three keys/tonalities and range from simple statements of usually three strains to settings with highly elaborate divisions, and are found in sources from Italy, Germany, France, England (R2, 18 & 22), Denmark, Switzerland Russia, and The Netherlands. The parts for the lute trio found in Giovanni Pacalono's print of 1564 (R32) are reproduced as in the originals. Interestingly, what are presumably three parts of a trio also ascribed to Pacalono that found in the Pacalono autograph Castelfranco Venuto manuscript (R30), are quite different to his printed settings. I have slightly reconstructed the parts of the trios so all have the same number of bars but I have not edited them to fit together.[12]

R1. D-Mbs mus.1511d, ff. 16v-17v *dagi la rocha al fuso* p. 1
R2. GB-Lbl Roy.App.58, f. 55r untitled 7
R3. D-Sl G.I.4/I, ff. 10v-11r *La rocha il fuso* 26
R4. NL-At 208.A.27, f. 47r *LA ROCHA el fuso: M: W: XXVI* 27
R5. Waissel 1573, sigs. L2v-L3r *La Rocha el fuso. Gagliarda* 28
R6. Phalèse 1568, f. 87r *Almande de la rocha el fuso* 29
R7. DK-Kk Thott 841 4º (Fabritius), f. 114r *La Rocha el fuso Gagliardo* 30
R8. D-Mbs mus.1511b, f. 23v *La rocha el fuso* 30
R9. Vreedman 1568, f. 50v *Gaill Wij sal mij troetelen* - diatonic cittern 31
R10. Phalèse & Bellère 1582[5], f. 63r *La Gailliarde roche el fuso* - diatonic cittern 31
R11. UKR-LVu 1400/I (Lvov), ff. 18r-19r *Rochalfazo* 32
R12. Rotta/Scotto 1546, f. 20v *La rocha'l fuso* 33
= Rotta/Gardano 1546, f. 20v *La rocha'l fuso*
R13. Milano & Borrono II 1546, f. 17v *Saltarello secondo detta la rocha el fuso* 34-35
R14. Wyssenbach 1550/1563, ff. 23r-24v *Der annder Springerdantz genant La Rocha el fuso - Le riprese* 36-37
R15. Phalèse IIII 1546, sig. ii1v untitled 38
Phalèse 1573, sig. ii1v untitled
R16. Drusina 1556, sigs. k4v-l1r *La rocha el fuso* 39
R17. Balletti 1554, f. 8v *La Rocha il Fuso* 40-41
R18. IRL-Dtc 410 (Dallis), pp. 250-251 *Pass de la Rocha el fuso* 42-43
R19. Gorzanis I 1561,[13] sigs. F2v-F3v *Pass'e mezo de la Roca el Fuso* 44-45
R20. Gorzanis I 1561, sigs. F3v-G1r *Padoana del ditto* 46-47
R21. D-Sl G.I.4/II, f. 79v *Item* (La rocha il fuso) 48
R22. US-Ws 159 (Giles Lodge), f. 7v: *Alebon galiarde* 49
R23. PL-Kj W 510, f. 48v *Galiarde La catel col fuso* 49
R24. Waissel 1592, sig. E4v *Gailliarda. La Rocha el fuso* 50
R25. NL-Lu 1666, f. 24r i *Gaillarde France. Wie sal mein troetelen* 51
R26. Caroso 1581, f. 79v *La rotta in Gagliarda* 51
R27. D-Mbs mus.9516, ff. 6v-9v *Bassameso Rochelfuso - Saltarella* 52-54
R28. D-Sl G.I.4/II, f. 79v *La rocha il fuso* 55
R29. CH-Bu F.IX.70, pp. 145-6 *VII Passamezo - Racalfuso - Saltarello* 56-57
R30i. I-CFVd, ff. 87v-88r *La Roca el fuso gagliarda - Balli di Gio: Pacalono* 58-59
R30ii. I-CFVd, f. 104v *Tenore della Roca el fuso - G.P.* 60
R30iii. I-CFVd, f. 99v *La Roca el fuso gagliarda* 61
R31. Morlaye I 1552, sigs. D4v-E1v *Gaillarde. Les cinq pas* - guitar 62
R32i. Pacoloni S1564, ff, 5v-8r *Passemezo della Rocca el Fuso - Padoana della Rocca el Fuso - Salterello della Rocca el Fuso* - superius 63-67
R32ii. Pacoloni T1564, ff. 7r-10r *Passemezo della Rocca el Fuso Residium - Padoana Rocca el Fuso - Salterello della Rocca el Fuso* - tenor 68-71
R32iii. Pacoloni B1564, ff. 1v-3r *Passemezo de rocca el fuso - Padoana de rocca el fuso - Salterello della Rocca el Fuso* -bassus 72-73
Viaera 1564, ff. 6v-7r 7v-8v *Passemezode la Rocha el Fuso - Padoana - Il suo Saltarello* - cittern part
R33. Phalèse and Bellère 1570, f. 65r *Gaillarde la Roque el fuze* - guitar 74
R34. Le Roy 1551, f. 15v-16v *Gaillarde la rocquo el fuzo - La Gaillarde precedente plus diminuee* - guitar 74-75
R35. Attaingnant 1530, f. 9r *Basse dance. s roch - recoupe- Tordion* 76-77
R36. Attaingnant 1530, f. 6r *La Roche P B* 77

An English galliard from the Danzig lute book but not known in English sources is included as a page filler.

App 1. D-B 4022, f. 14v *Gagliarda Englessa* 47

The plans to include more sources of Lorenzino vocal intabulations, John Dowland JD13, Bourrée d'Avignon, Three Galliards, Good Night and The Hunts Up in *Lutezine* supplement was not possible in the time and space available, and so will be deferred until the next issue.

John H. Robinson - November 2019

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[7] See John M. Ward *Music for Elizabethan Lutes* (Clarendon Press 1992), pp. 127-128.

[8] Morlaye's cittern lacks the first fret compared to the usual diatonic cittern so that different tablature letters are used and so the tablature has been transcribed here - tablature letters *b* & *c* changed to *c* and *d*, and *d* & *f* changed to *f* & *h*.

[9] But not described in Knud Jeppesen 'Venetian Folk-Songs of the Renaissance' *Papers Read by Members of the American Musicological Society at the Annual Meeting* 1939, pp. 62–75 (*JSTOR*, www.jstor.org/stable/43873162).

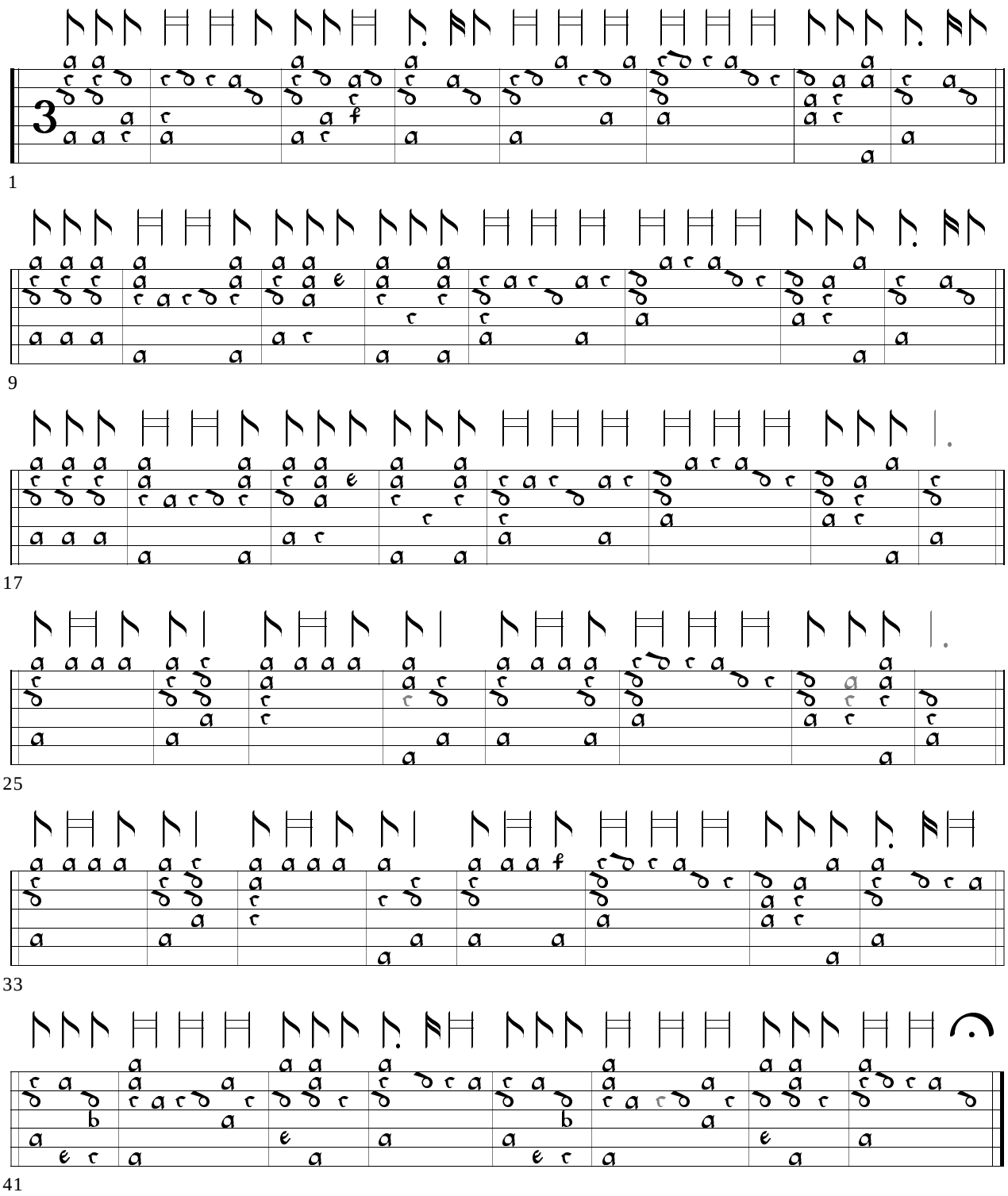
[10] R1, R18 and R25 were also edited in *Lute News* 109 (April 2014). Cognates for instrumental ensemble: GB-Lbl Roy.App.59-62 (Arundel), nº 9 *La rocha el fuso* à 4 & nº 15 *El tu tu* à 4; Estrées *Premier Livre de Danceries* 1559, f. 13r *6 Gaillarde, Les cinq pas à 5*.

[11] Cognates for instrumental ensemble: Phalèse & Bellère *Leviorum Carminum* 1571, f. 15r *La roque Gaillarde* à 4 = Phalèse & Bellère *Chorearum Molliorum Collectanea* 1583, f. 13v *Gaillarde La roque el fuso*.

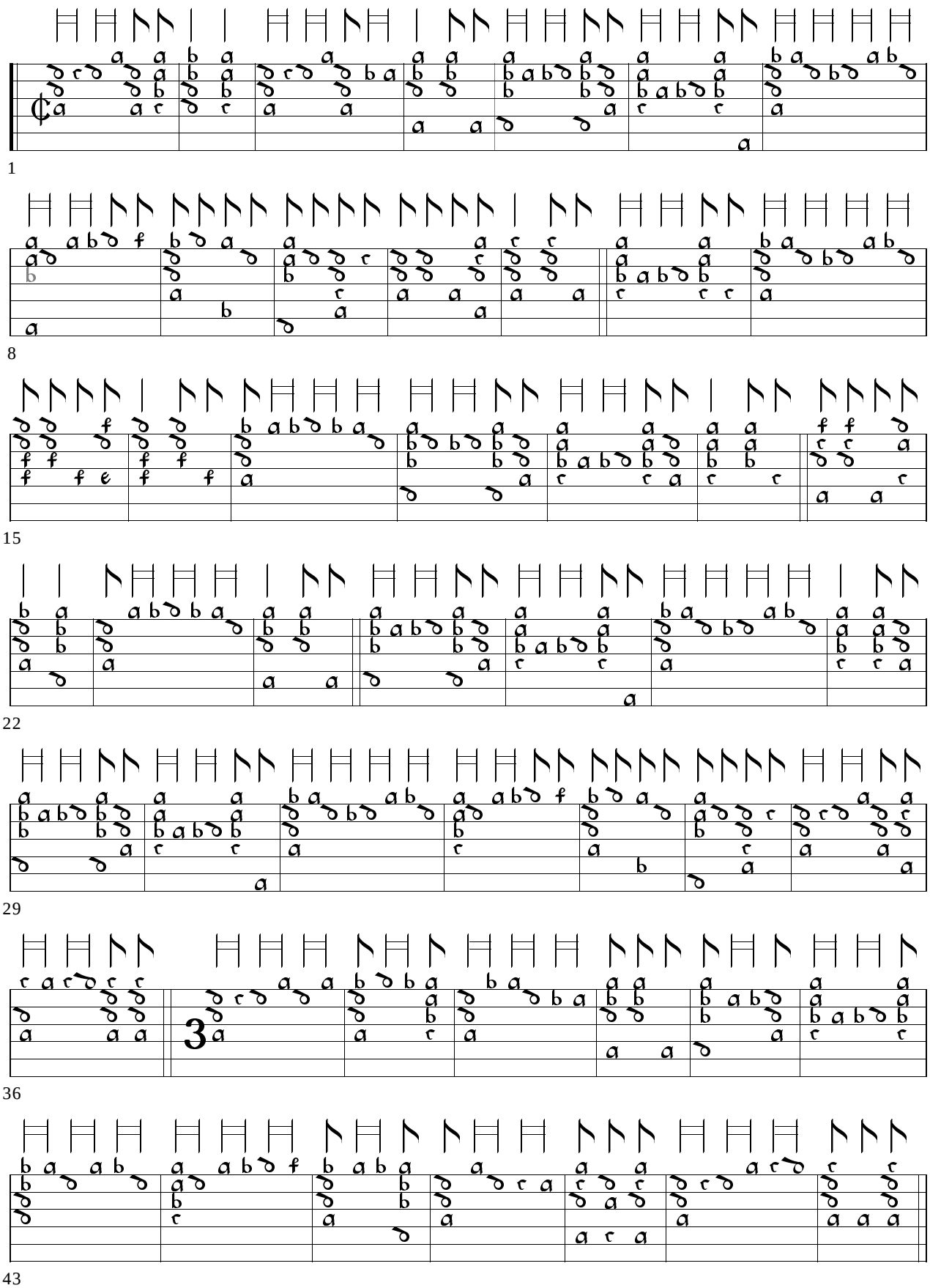
[12] If you have or plan to edit the two trios R30 & R32 please let me know.

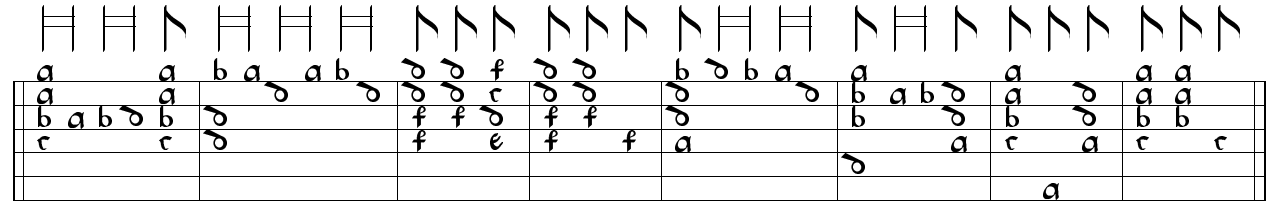
[13] R19-20 were also edited in Alenka Bagaric and Metoda Kokole *Giacomo Gorzanis: Compositions for Lute: Intabolatura di Liuto Libro Primo (1561)* Monumenta Artis Musicae Sloveniae LIII (Musikoloski Insititut, Ljubliana 2007).

R1. Dagi La Rocha al Fusso - ABBCCD8 D-Mbs mus.1511d, ff. 16v-17v



H1a. Der Almoier Tantz - A12B8C4D12-A13B8C4D13 D-KA A678, ff. 7r-7v





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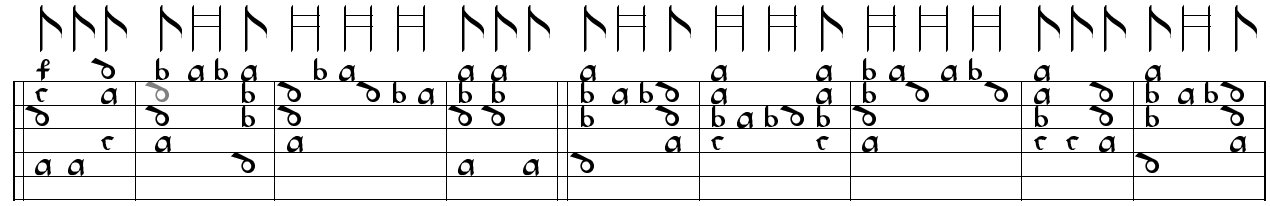

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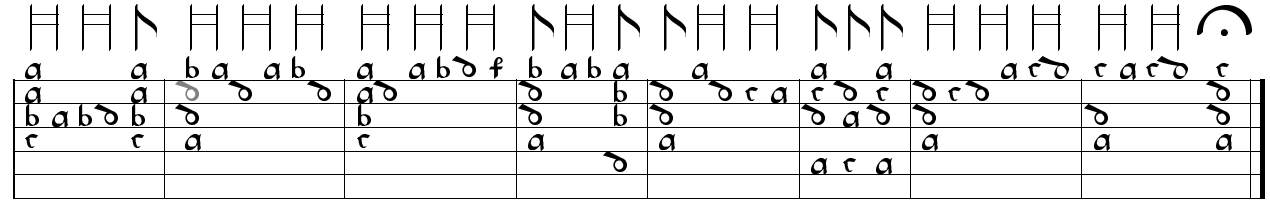

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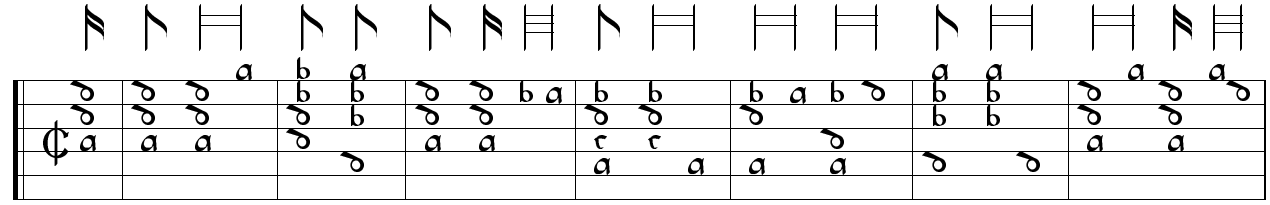
H1b. Almoyer Tantz - A12B8C4D13-A12B8C4D12 DK-Kk Thott 4o.841, f. 97r



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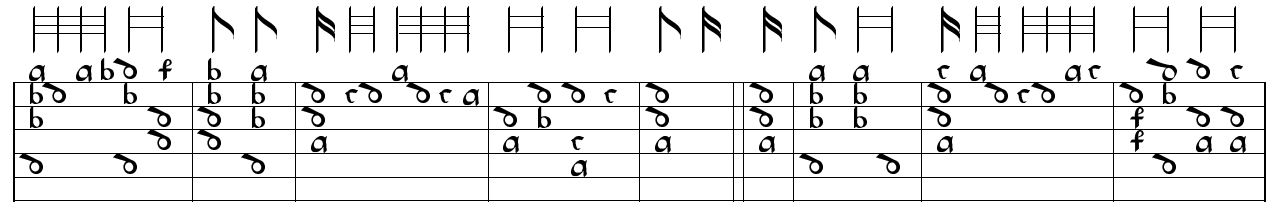

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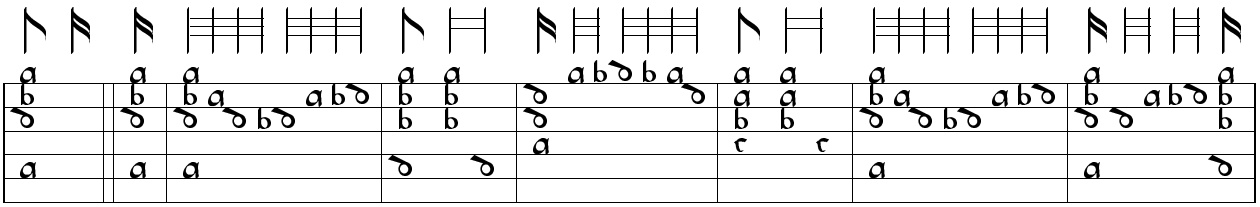

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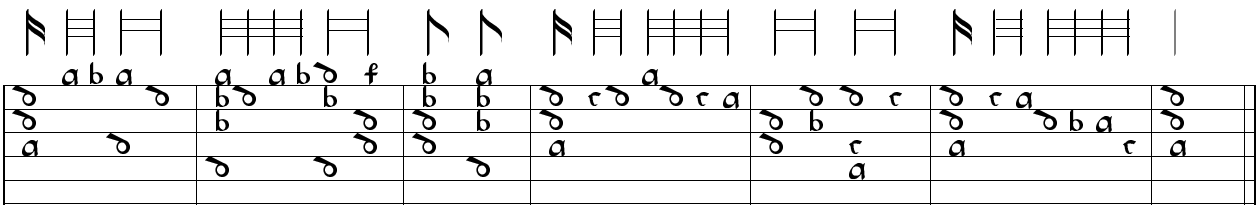

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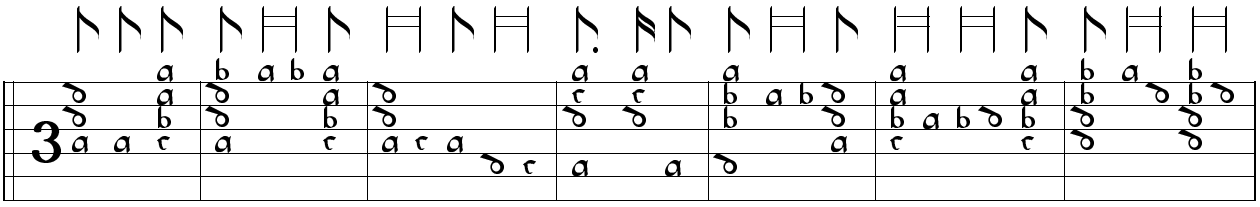

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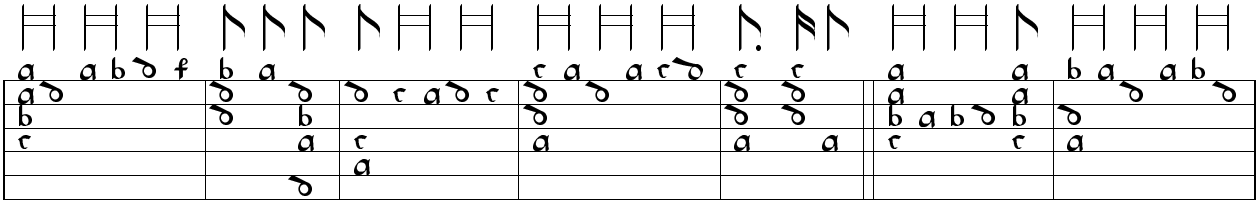

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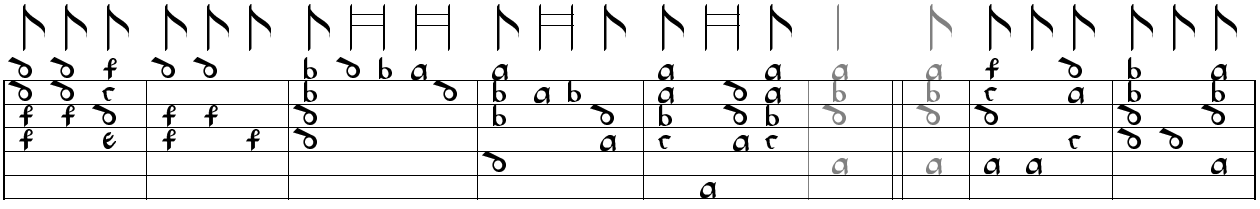

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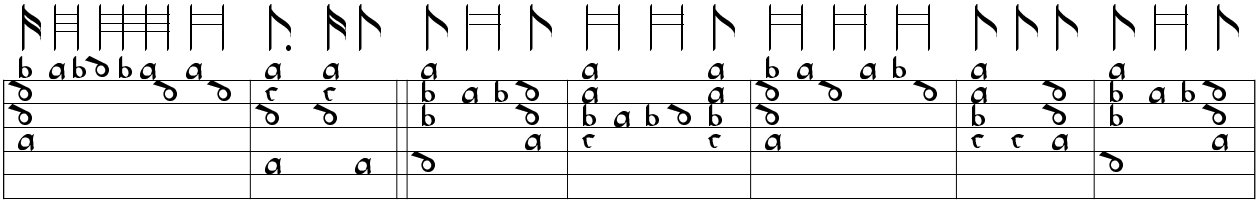

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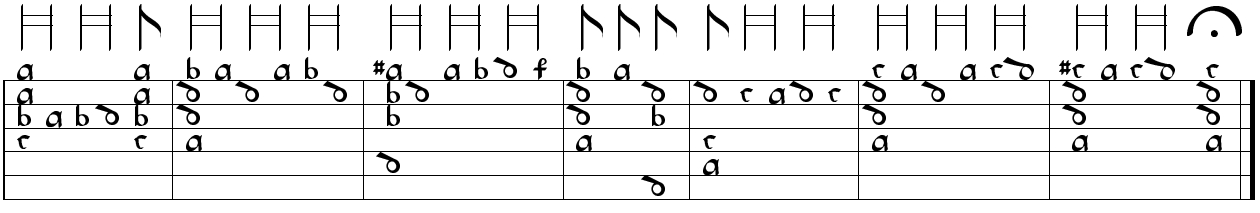

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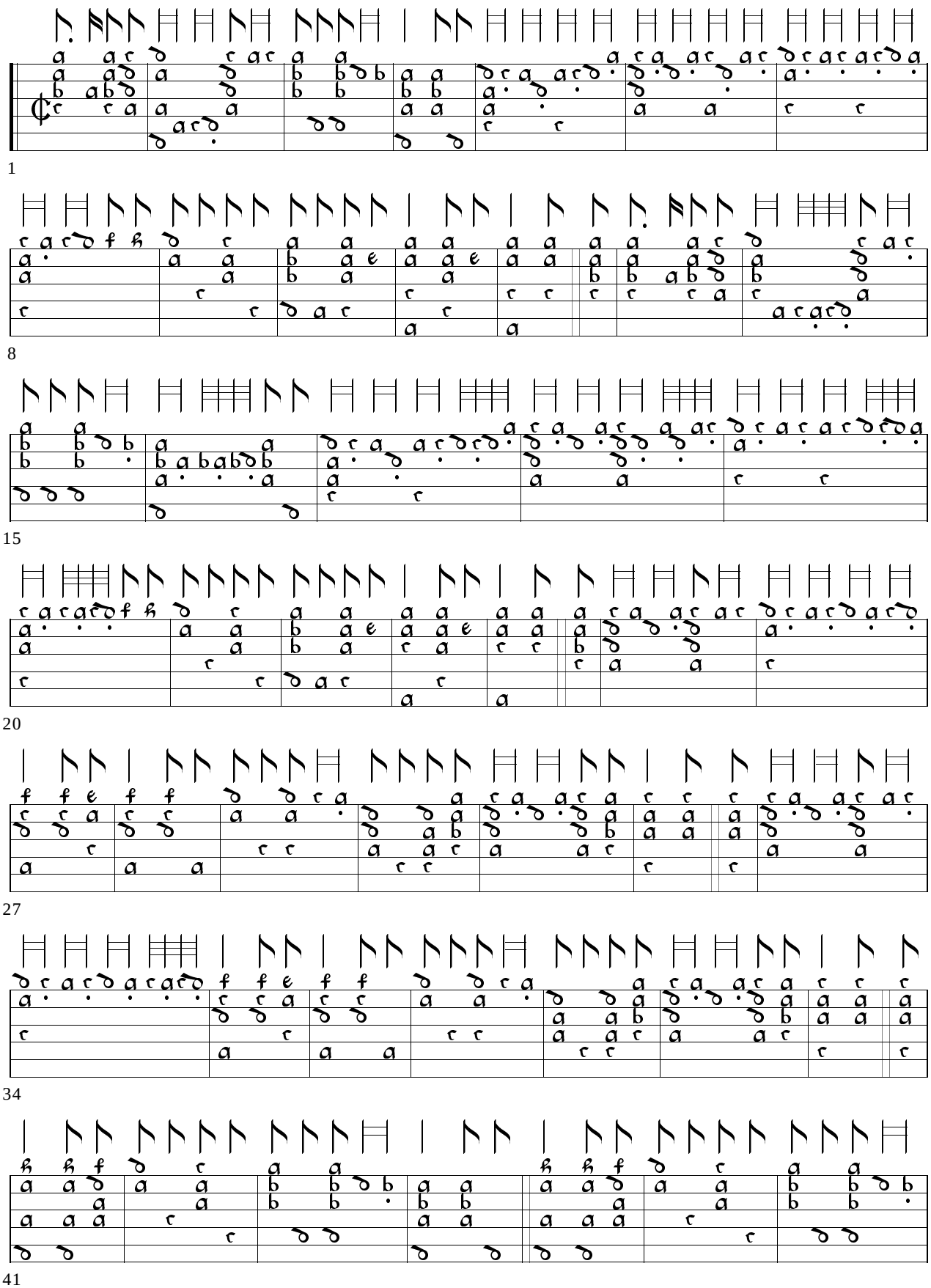
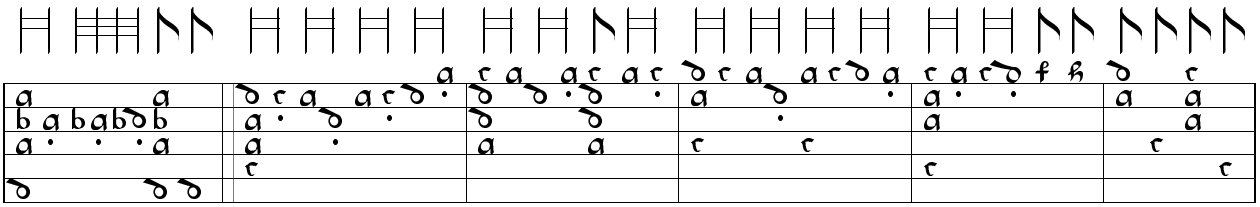
H1c. Teutscher Dantz - AA12BB8CC4DD8x2 Jobin 1573, sigs. F3r-F4r





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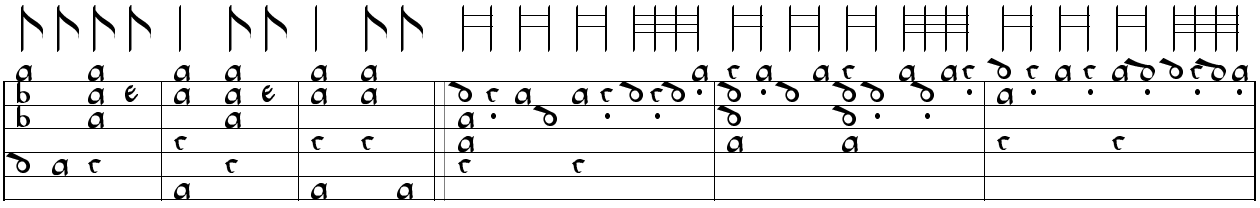

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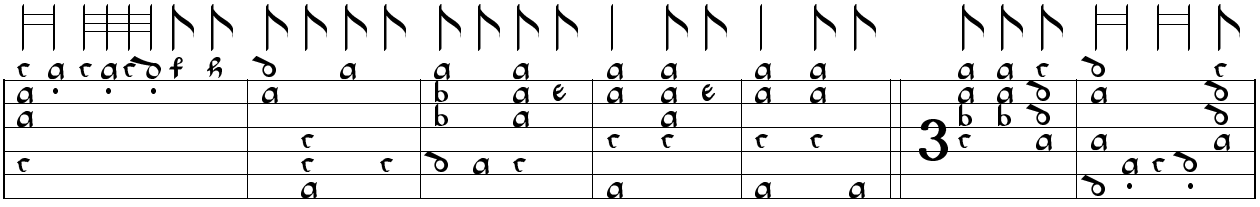

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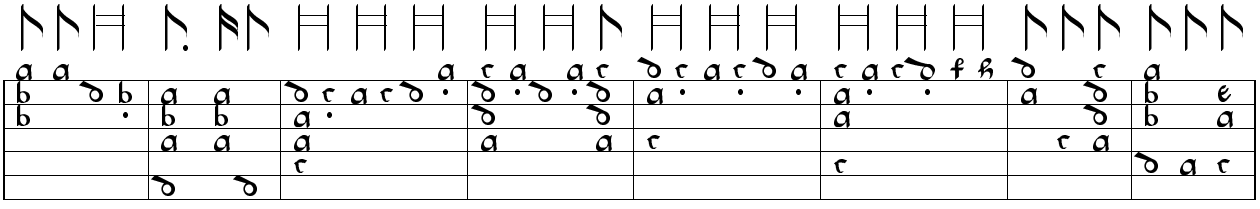

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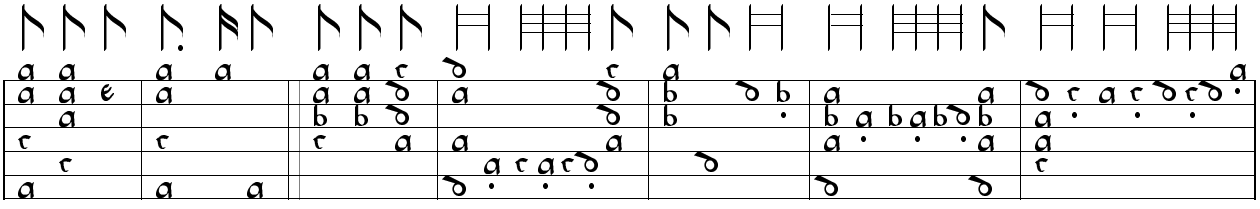

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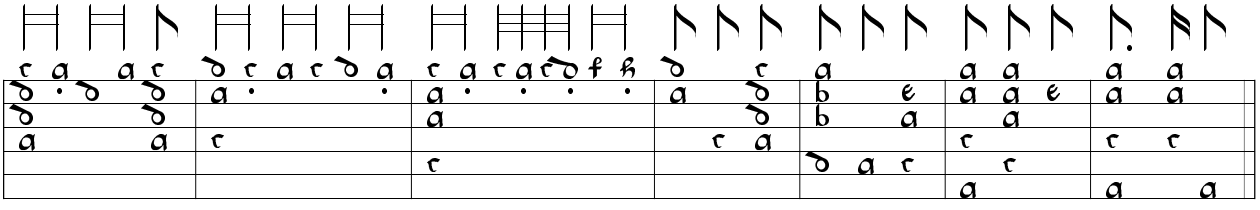

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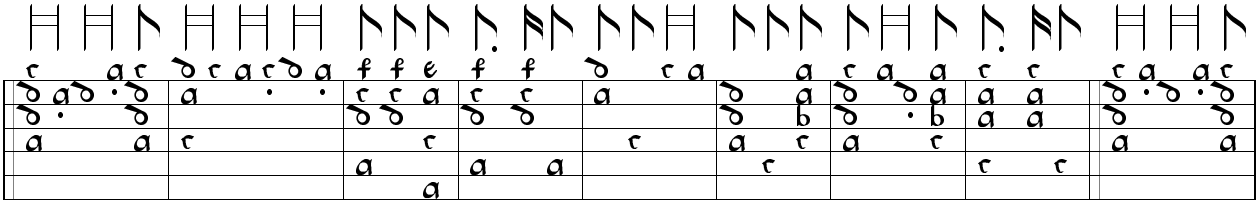

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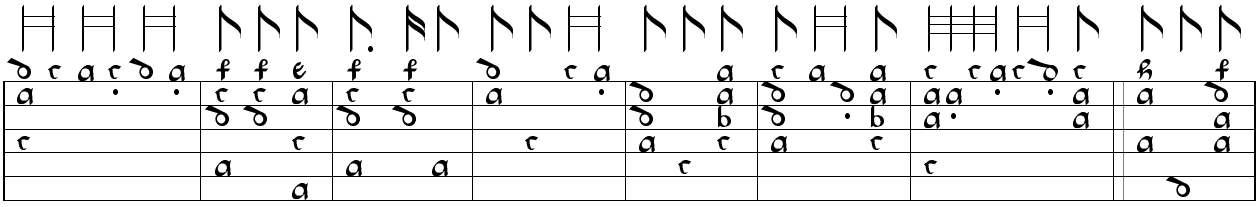

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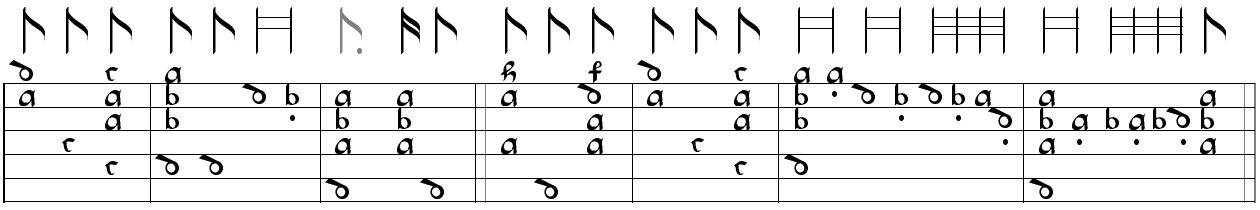

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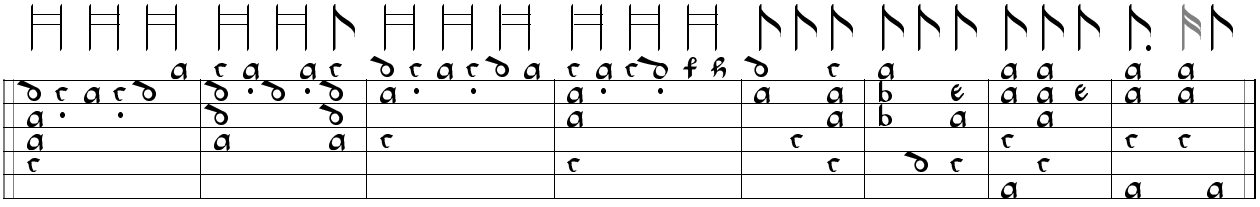

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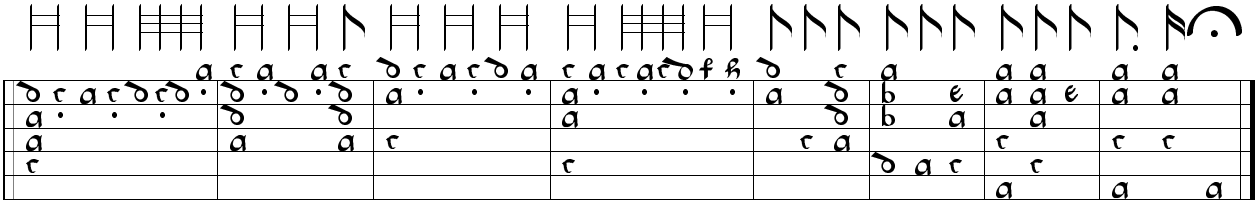

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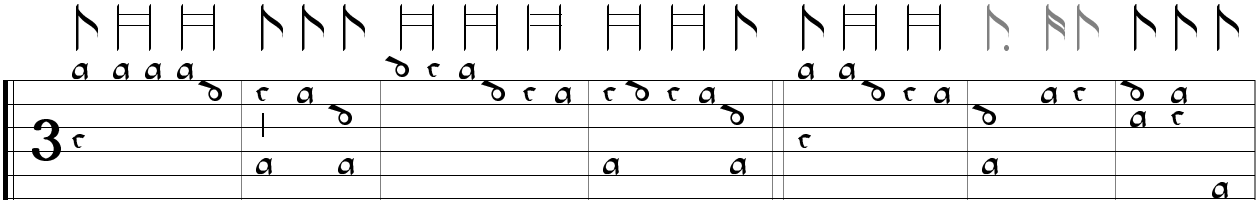
R2. (Rocha al Fuso?) - AA4B8 GB-Lbl Roy.App.58, f. 55r



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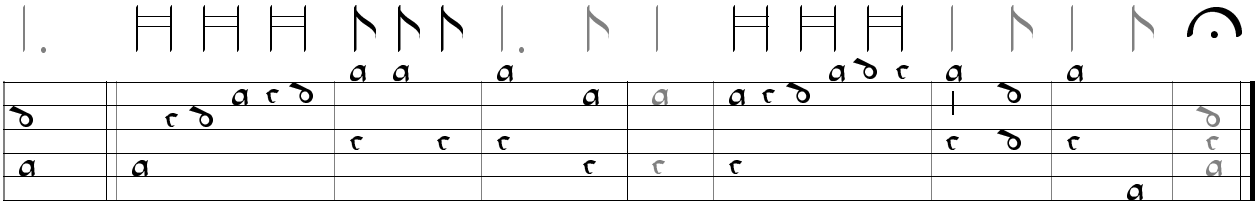

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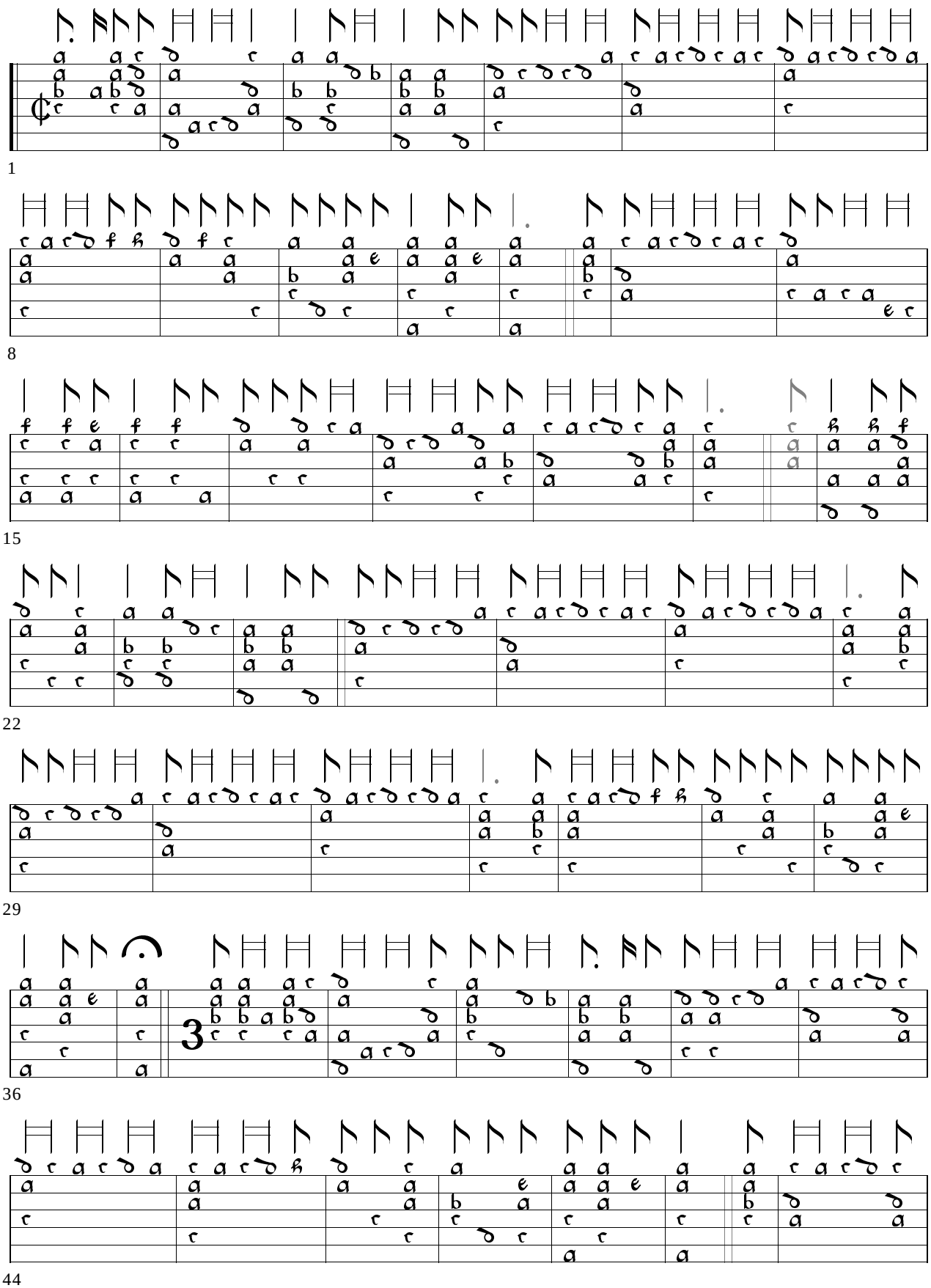
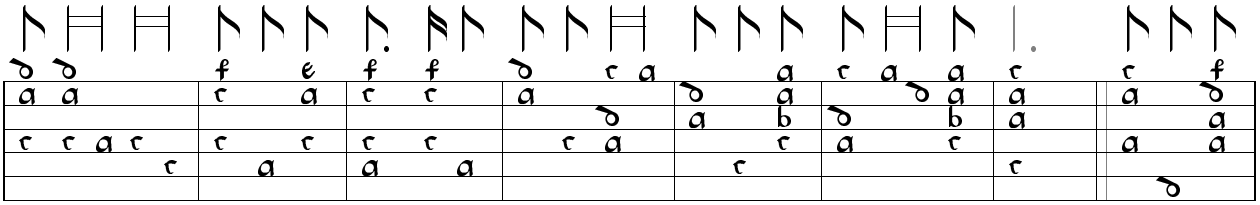
H1d. Der Almoier tantz - Saltarello - A12B8C4D13 12x2/NL-At 208.A.27, ff. 68v-69r





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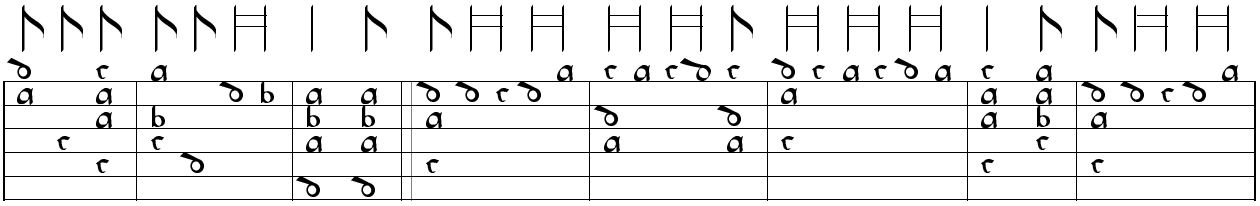

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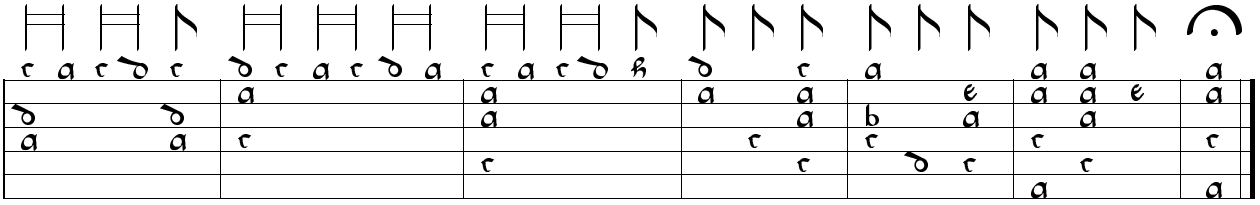

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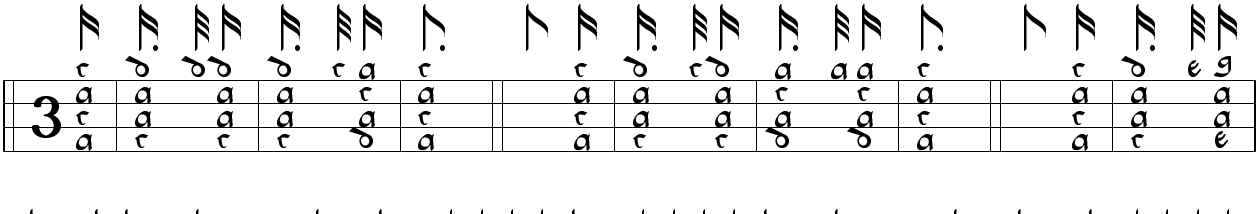
M1. Les Matachins - diatonic cittern 5x4+10bars Phalese & Bellere 1582, f. 90v



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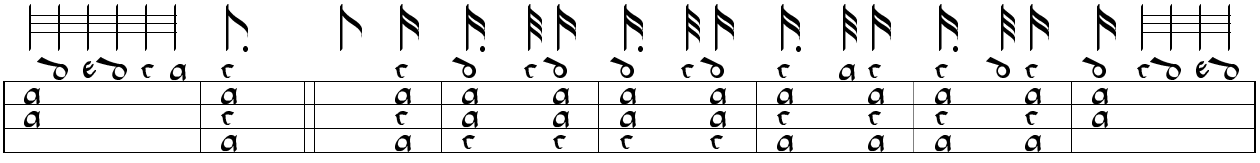

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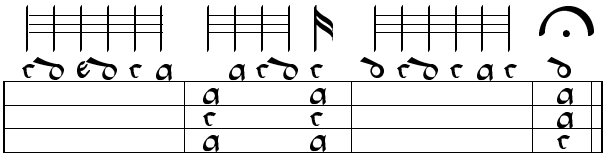
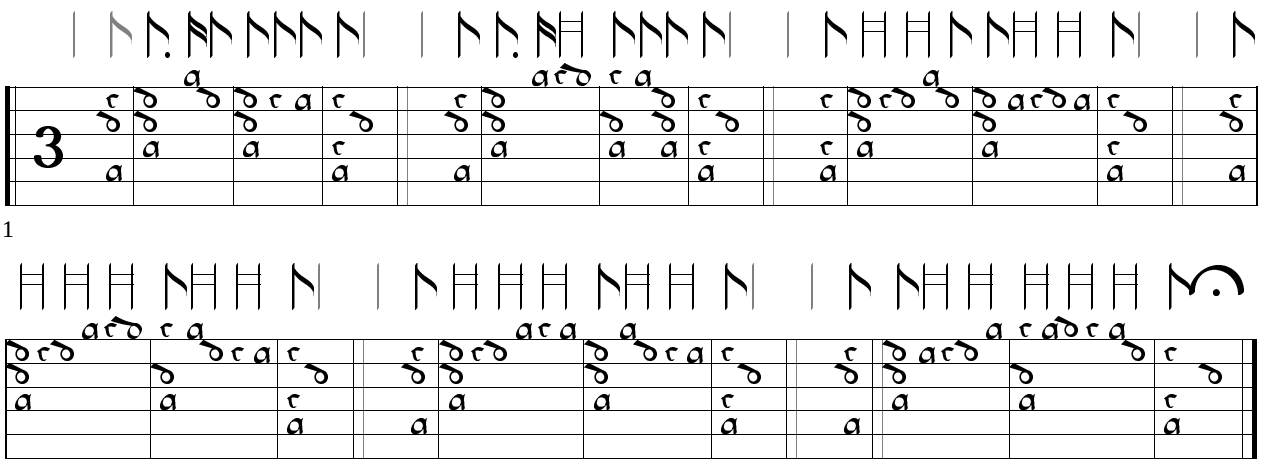


26

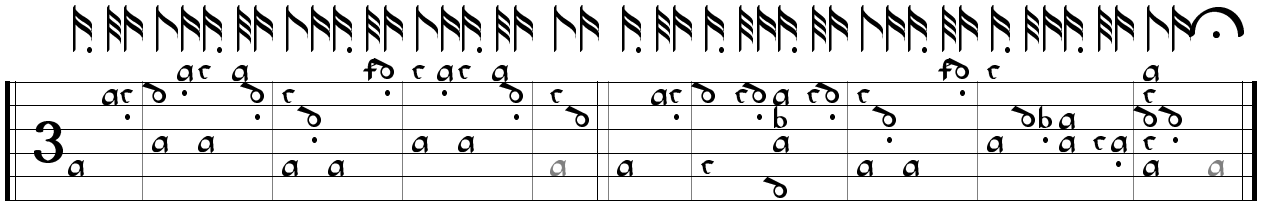
M2. Factie - 6x4bars

Phalese 1549, sig. I4r



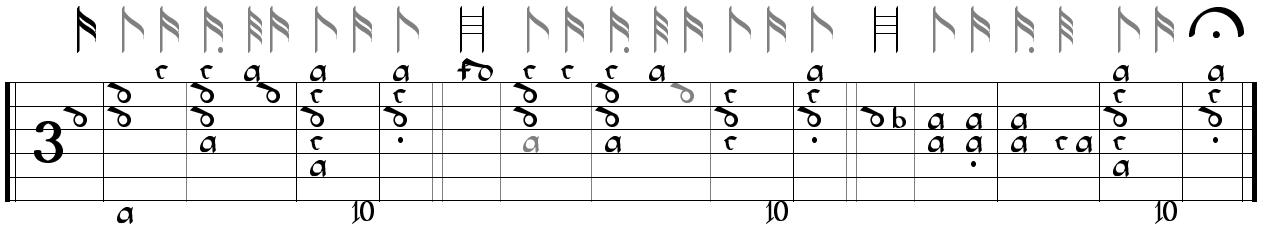
M3. Mataccinni - 2x4bars

B-Br II.275, f. 11r



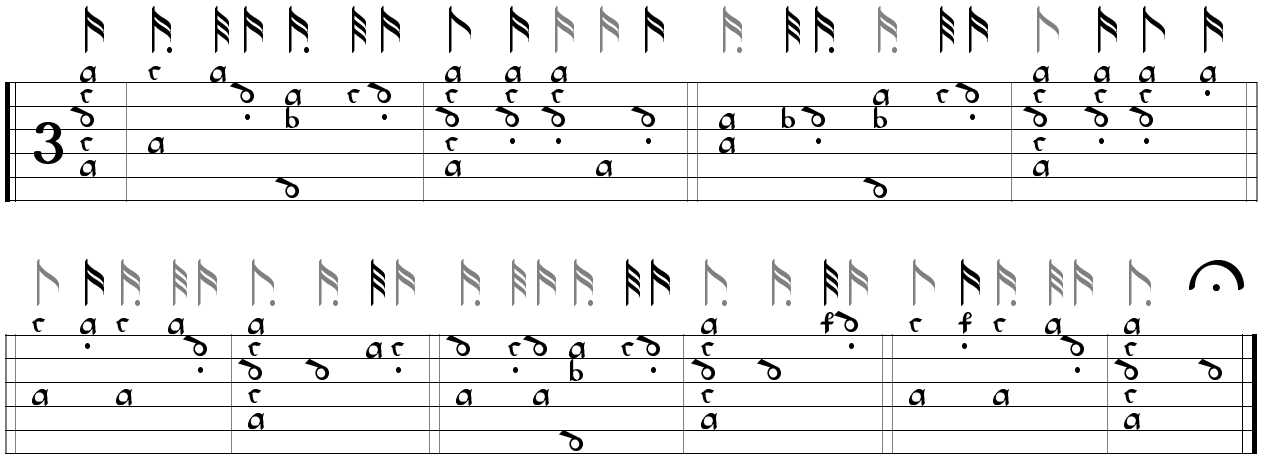
M4. Mattacina - 7F10C 3x4bars

I-Fn Magl.XIX 105, f. 16v

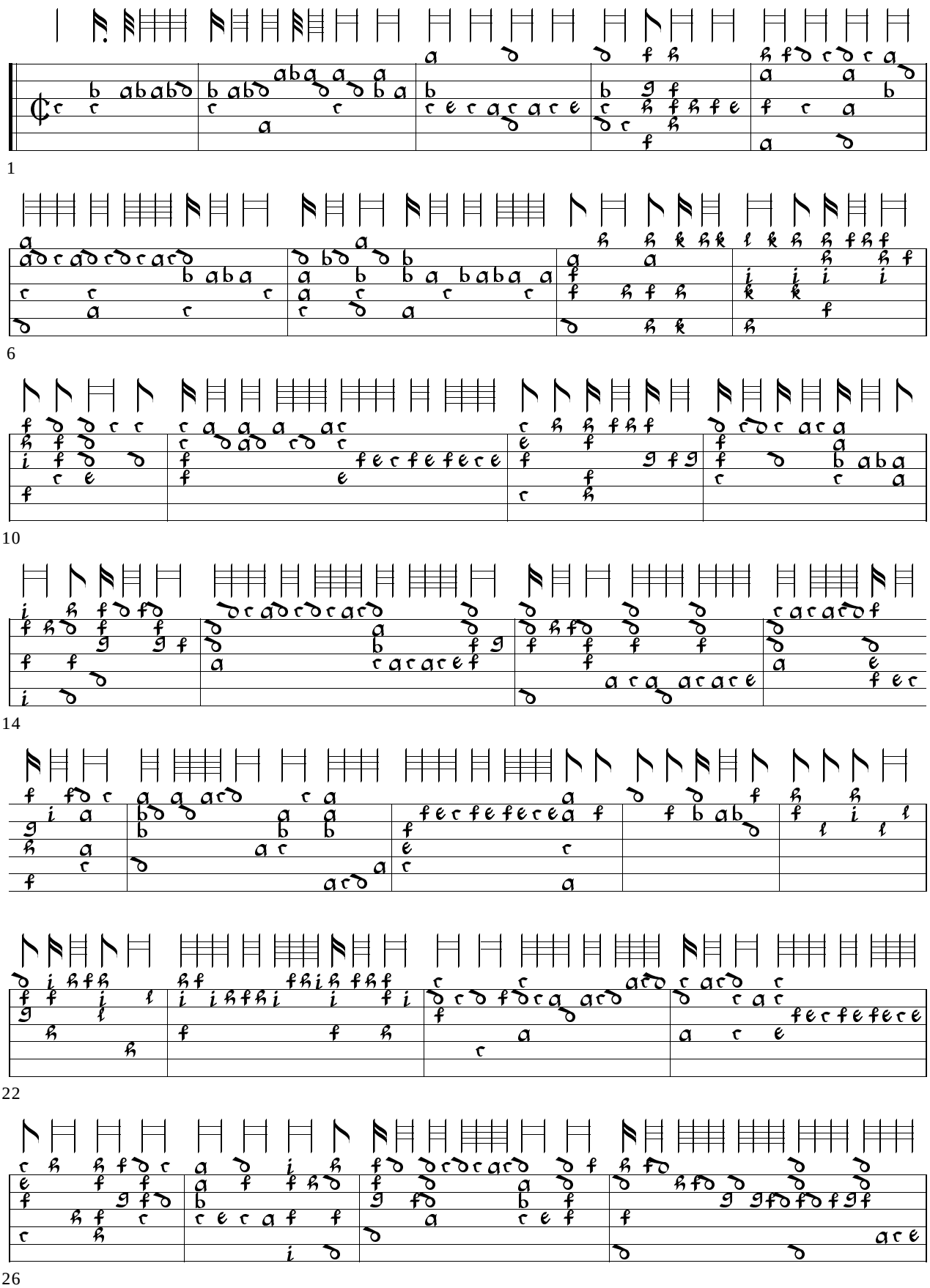


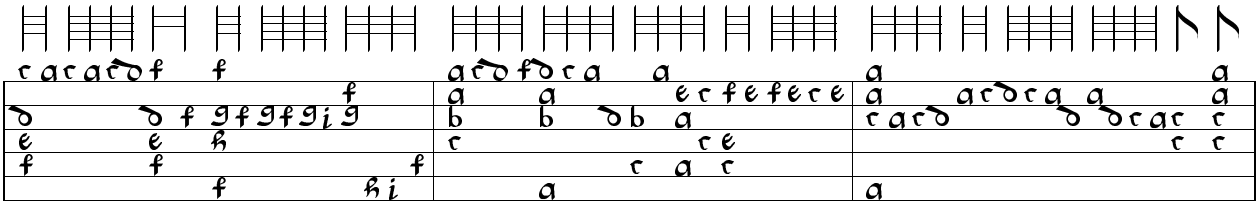
M5. Mattachino - 5x2bars

F-Pn Res. Vmd.28, f. 11r



MN6a. Ricercar Super Susan'ung'jour (Lupi) MN D-DEl BB 12150, ff. 30v-31v





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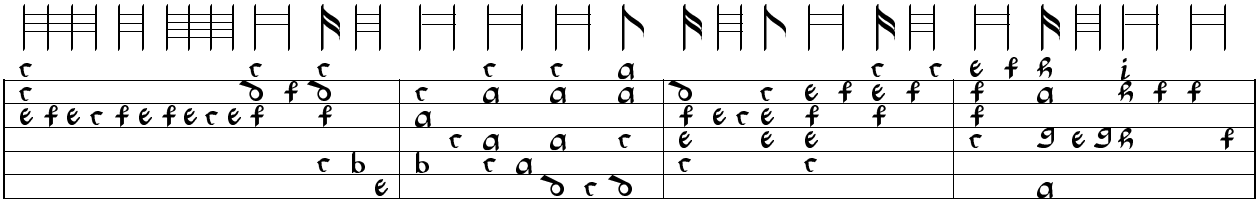

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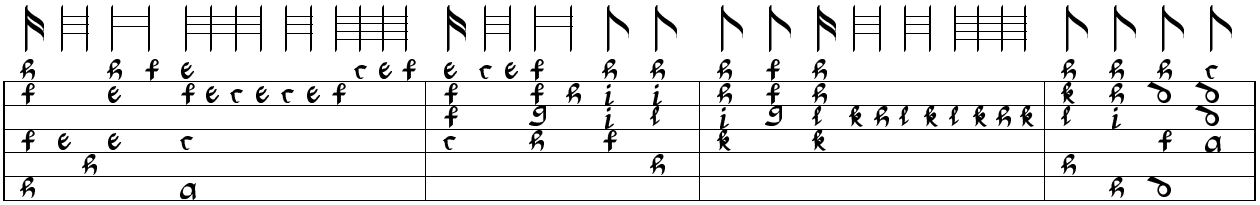

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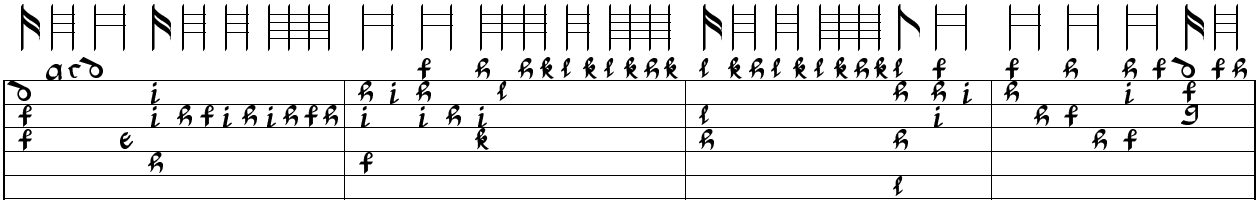

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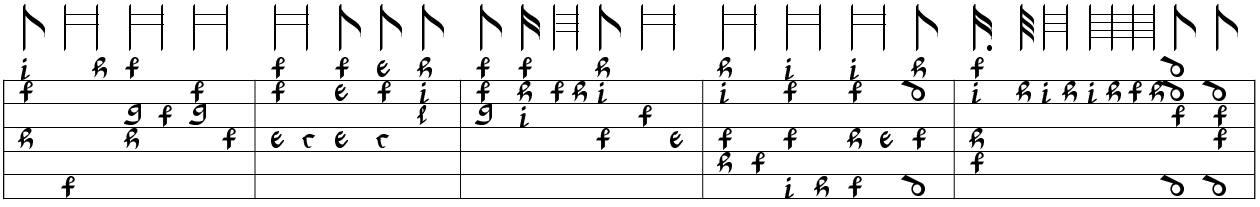

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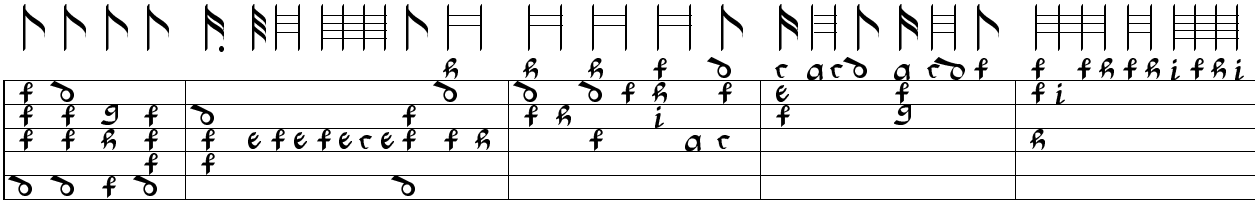

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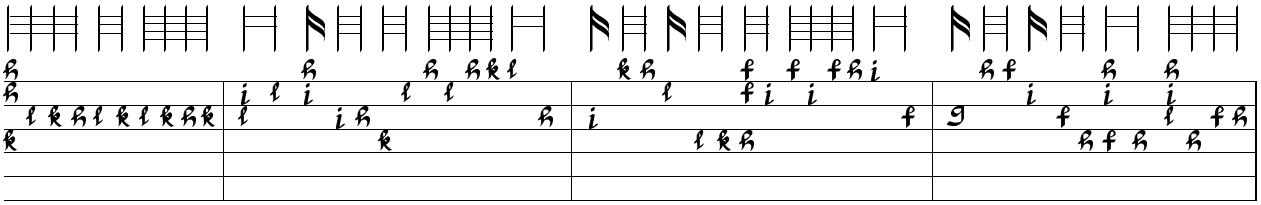

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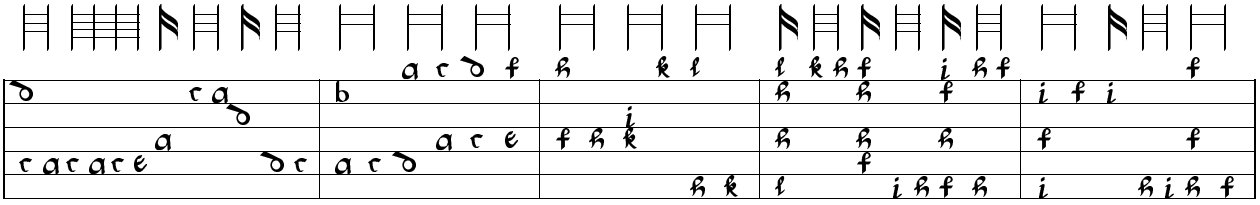

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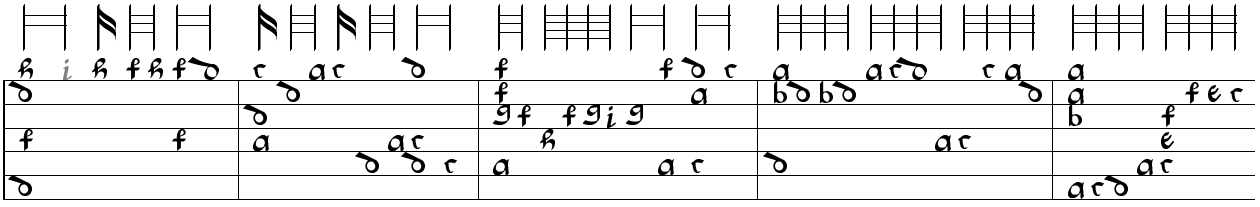

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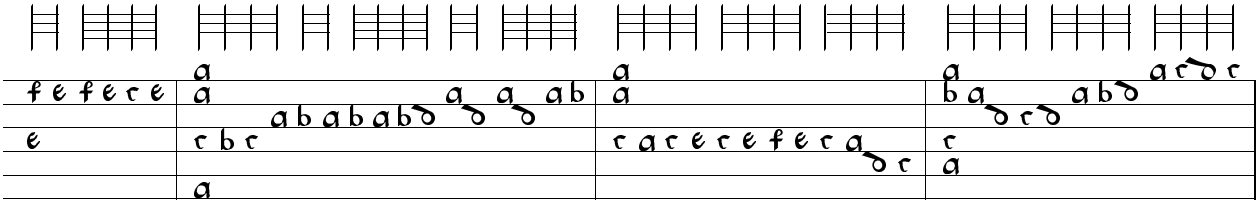

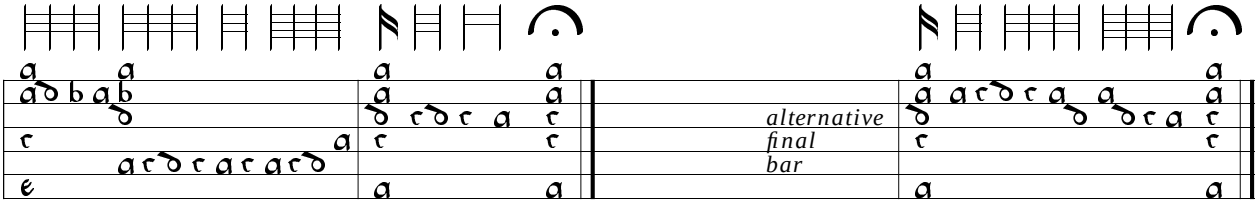

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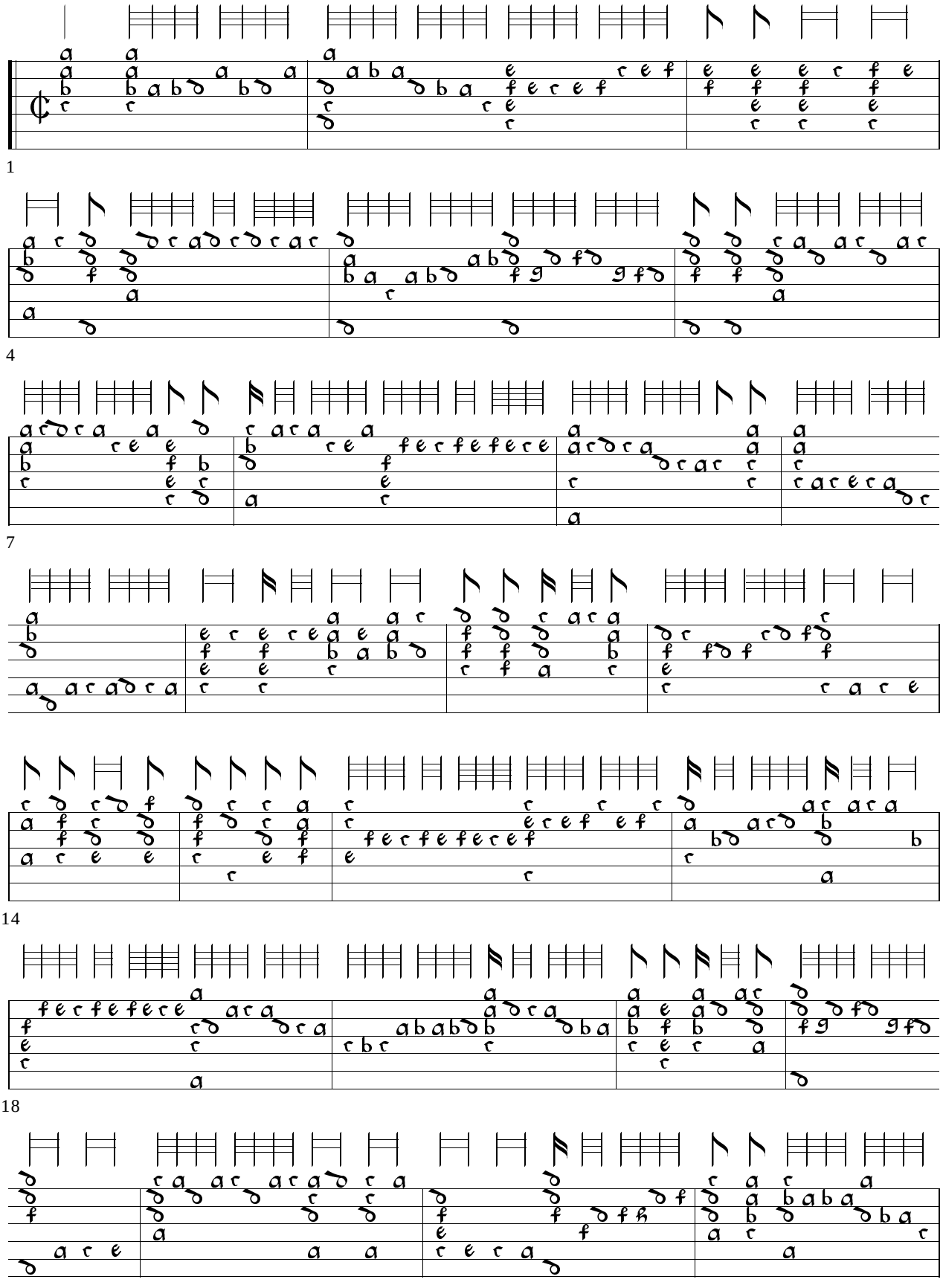
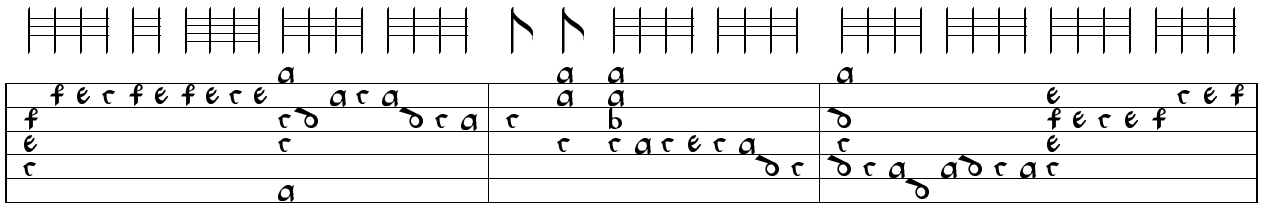
MN6bi. Susanna Ung Jour MN (Lupi) D-Mbs Mus.2987, ff. 12r-12v





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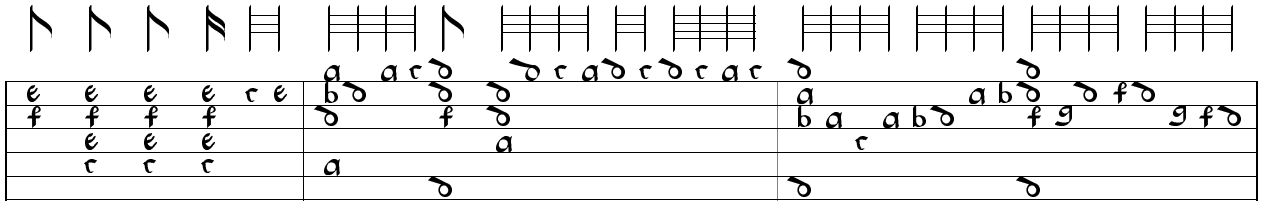

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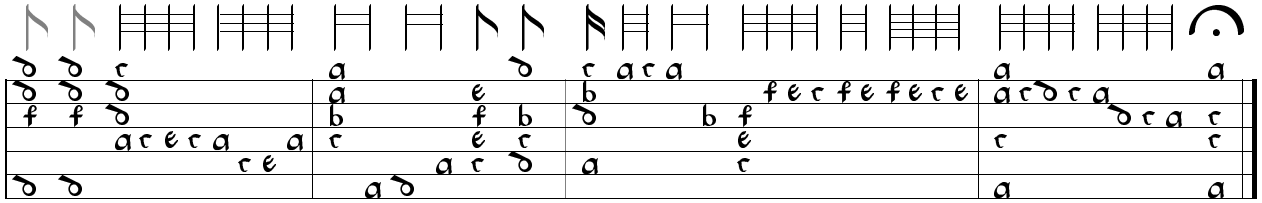

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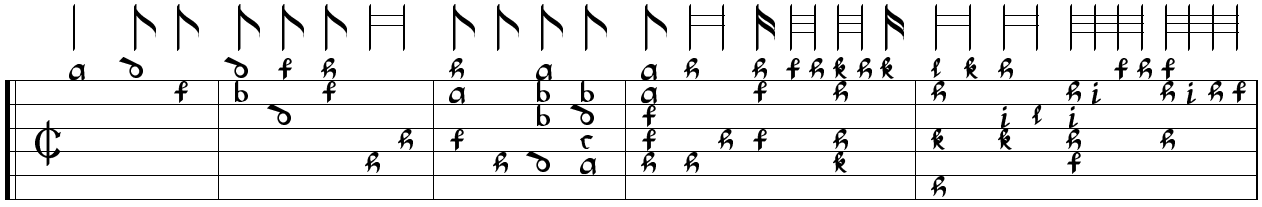
MN6bii. Susanna ung jour Di Orlanto D-Mbs 266, ff. 13v-14r



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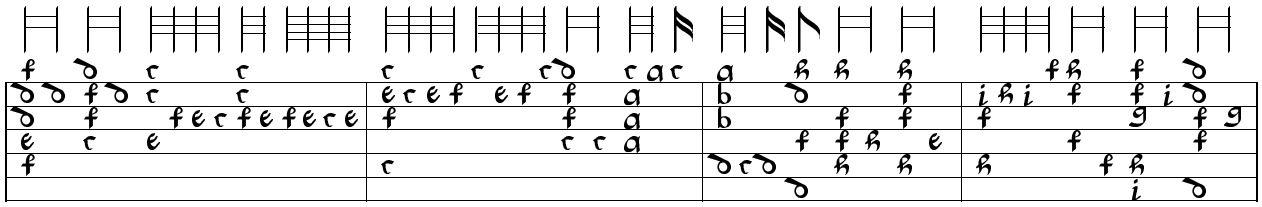

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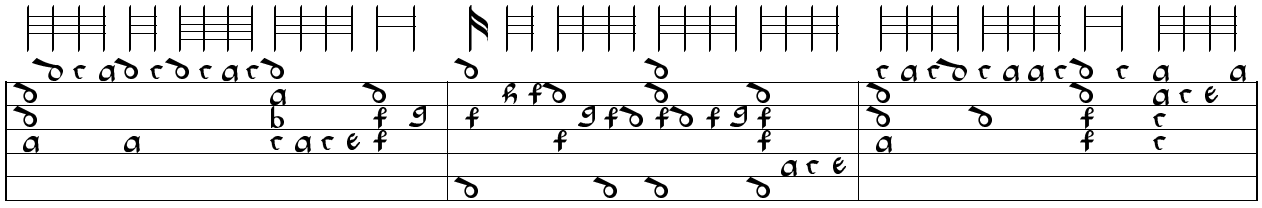

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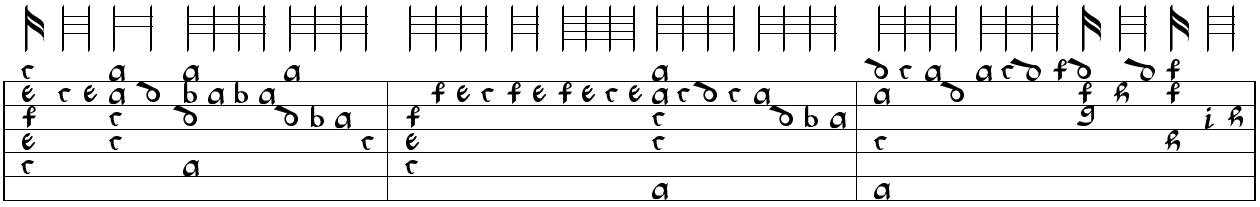

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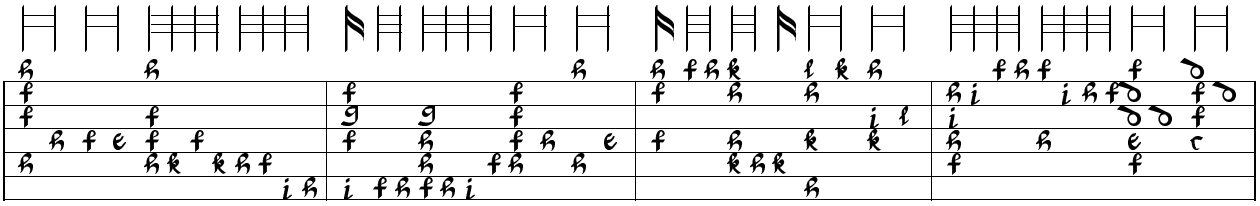

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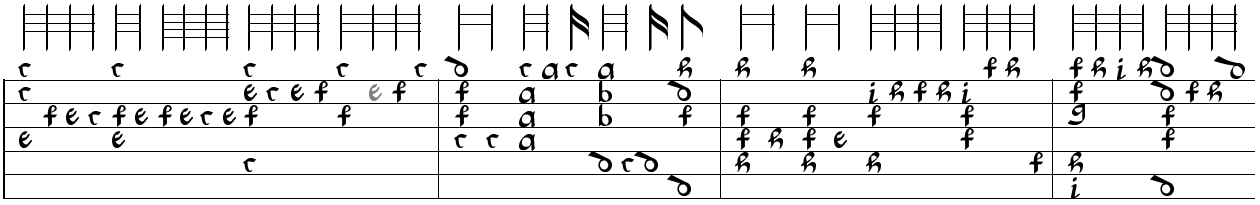

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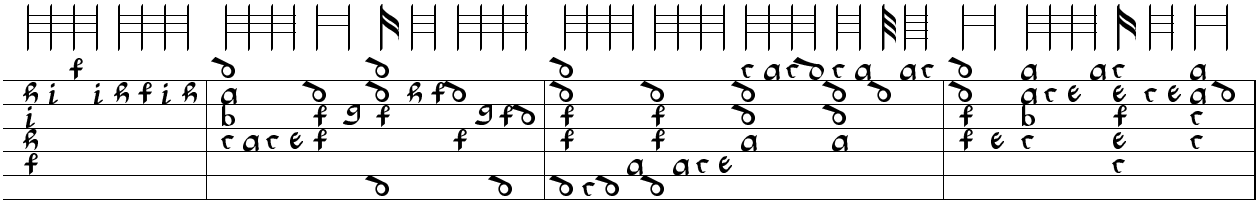

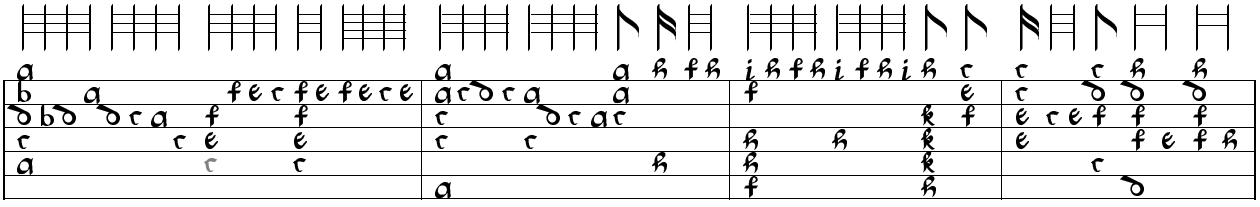

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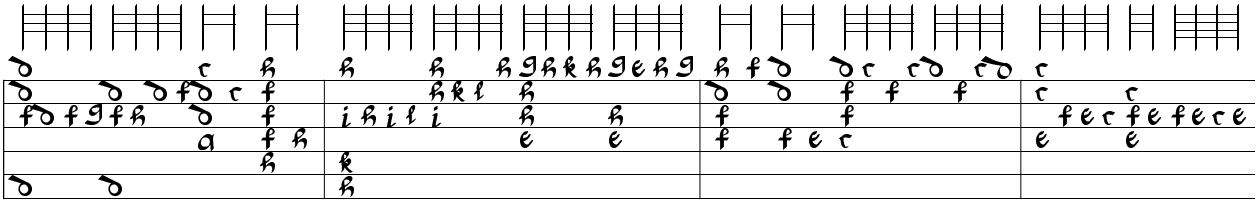

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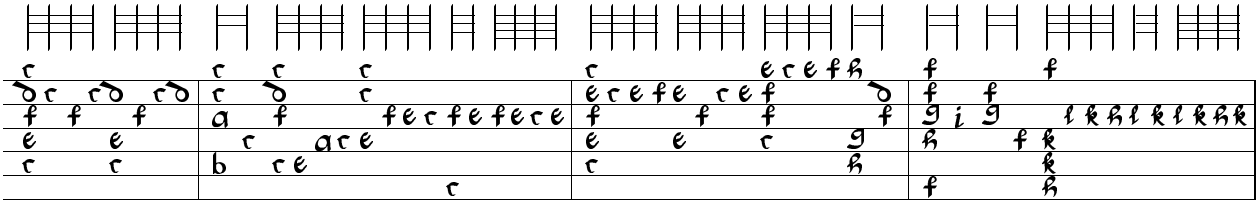

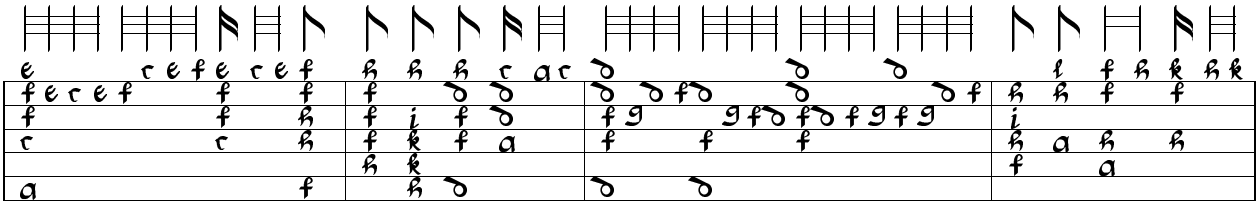

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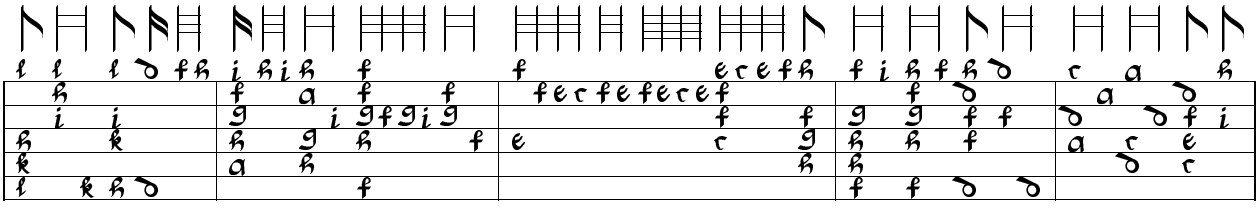

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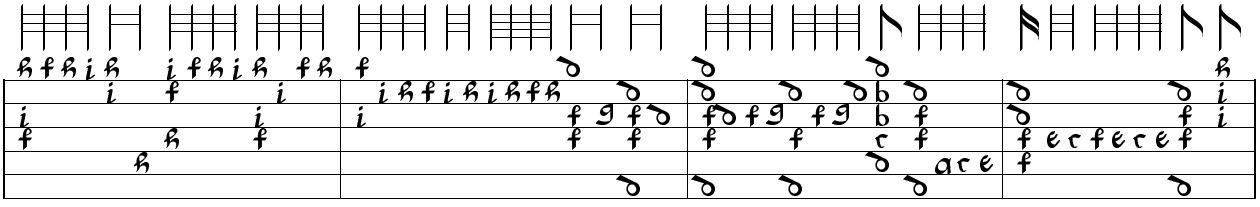

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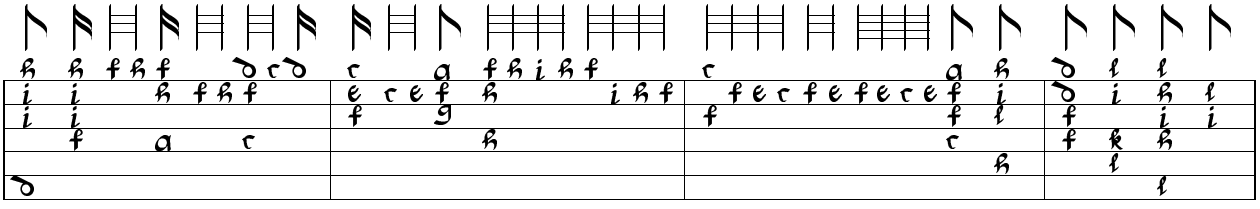

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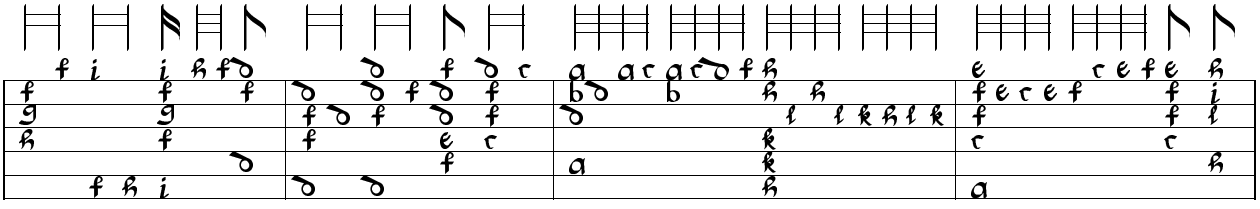

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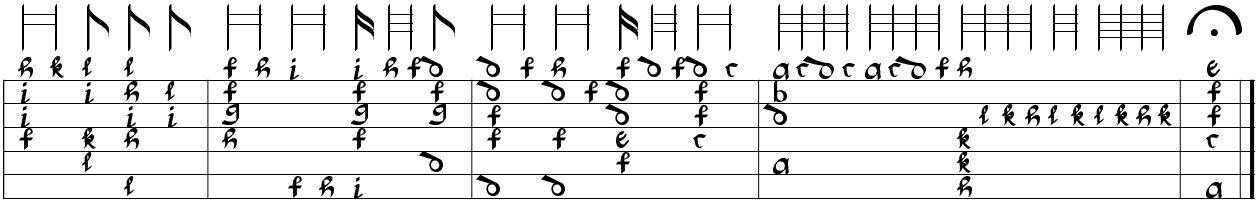

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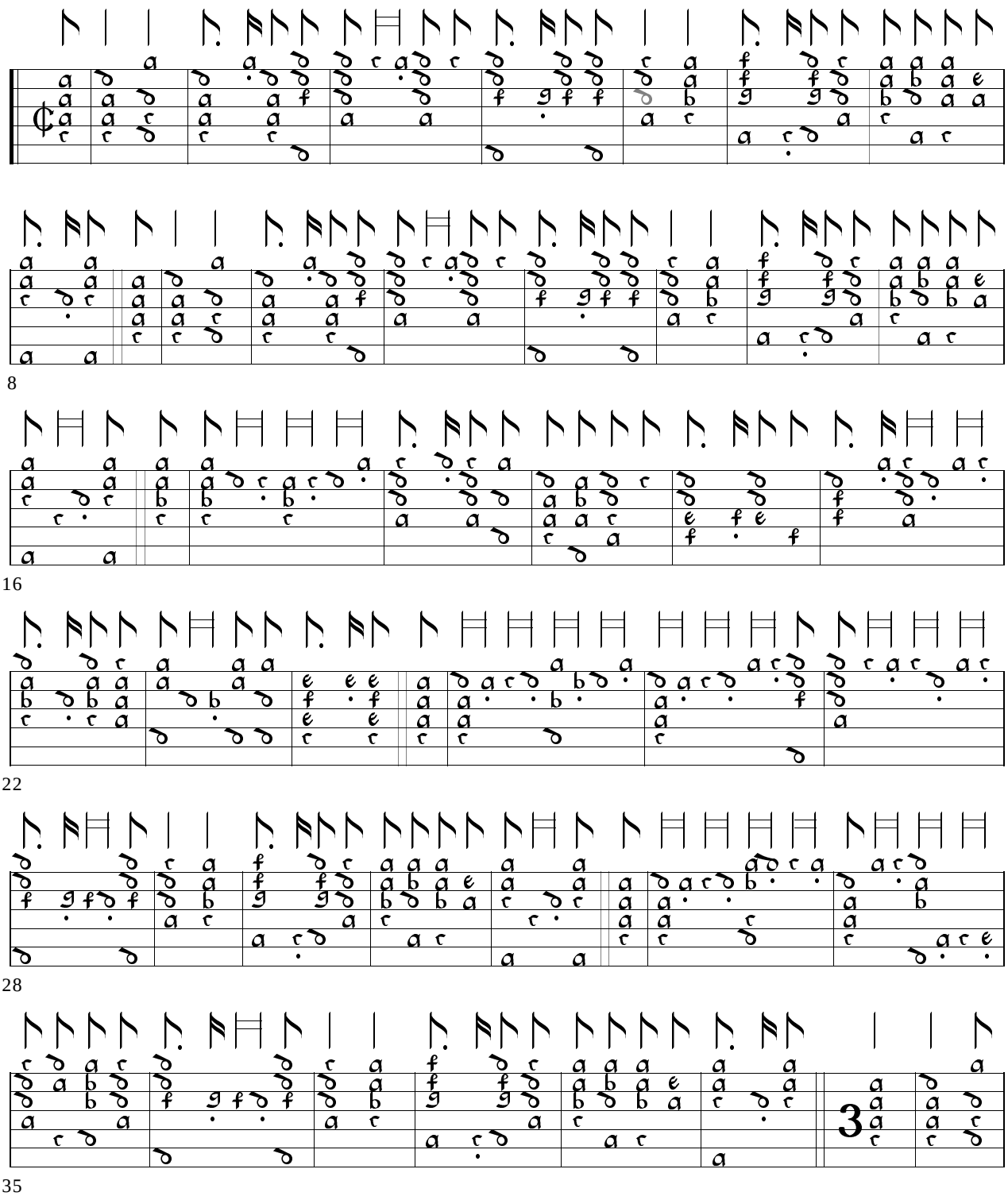
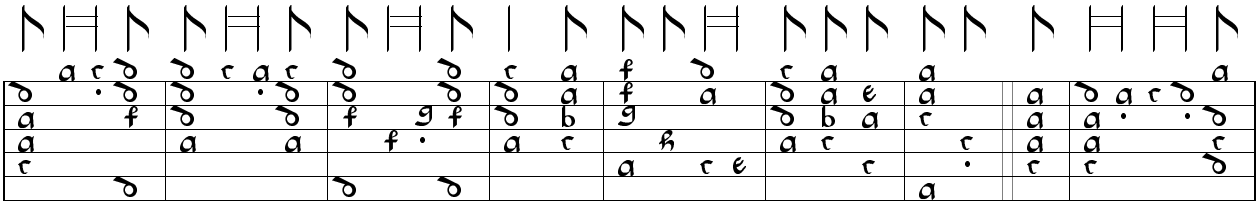
MN6c. Beschaffens gluck ist unversammpt - Hupffauff - AABCC8x2

Neusidler 1574, sigs. L2r-L2v





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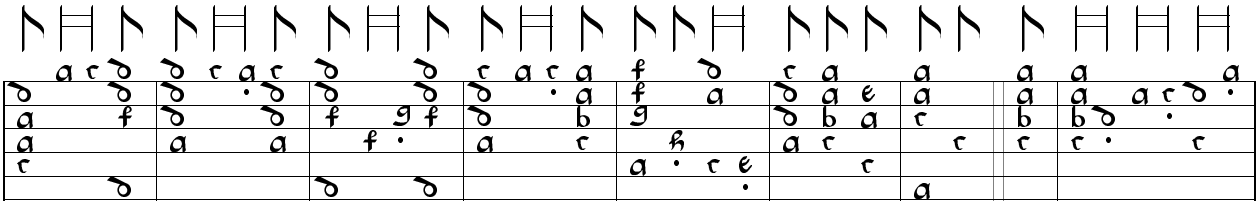

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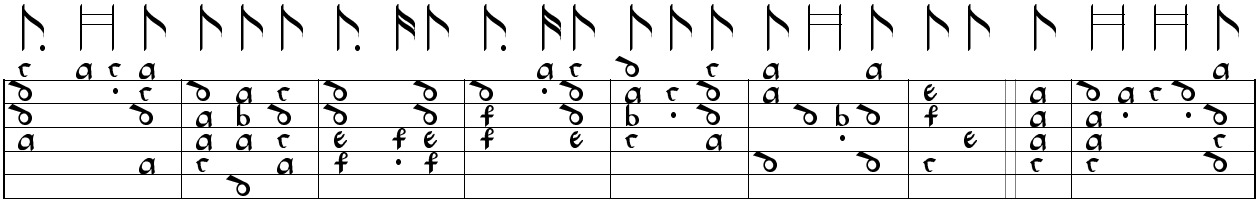

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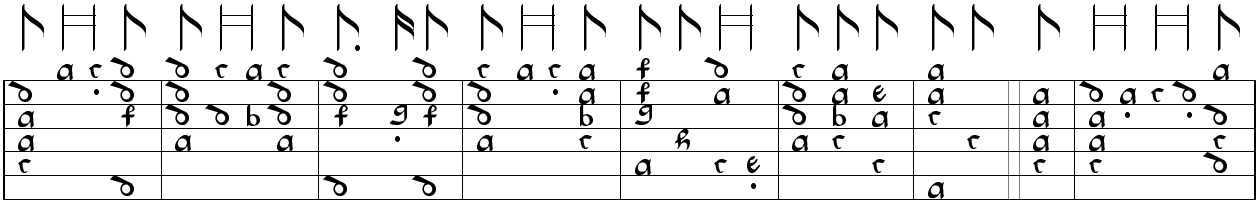

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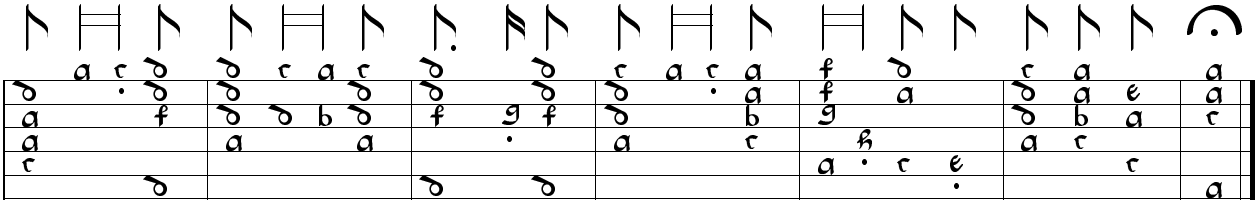

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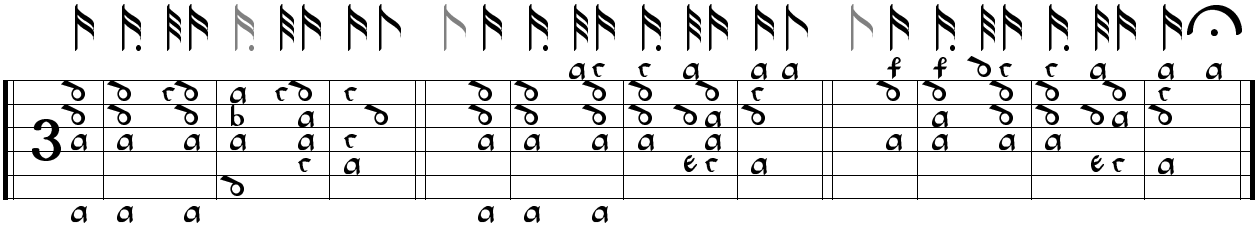
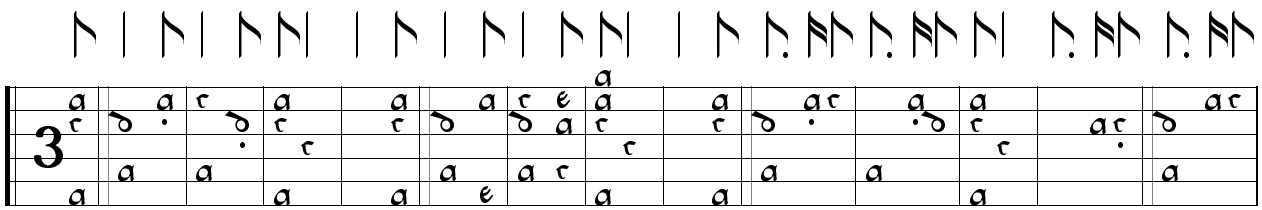
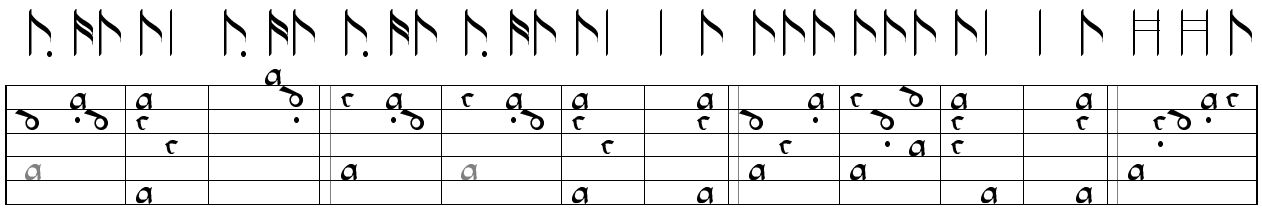
M6. Toten Tantz - 7F 3x3bars LT-Va 285-MF-LXXIX, f. 11v



M7. Moresca detta il Mattaccino - 19x4+2bars Barbetta 1585, p. 13





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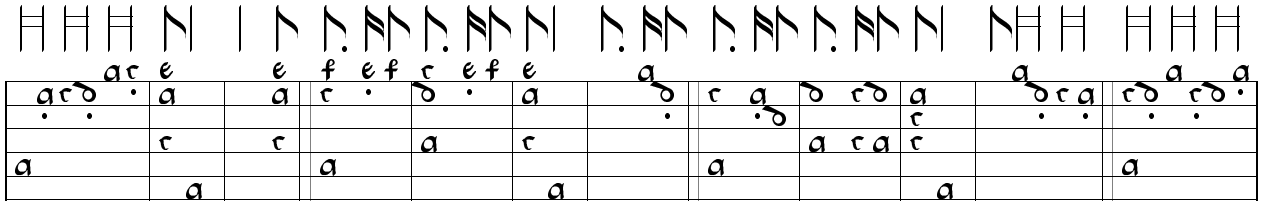

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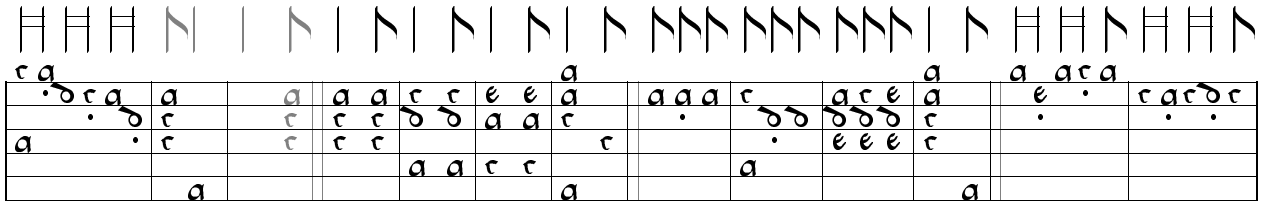

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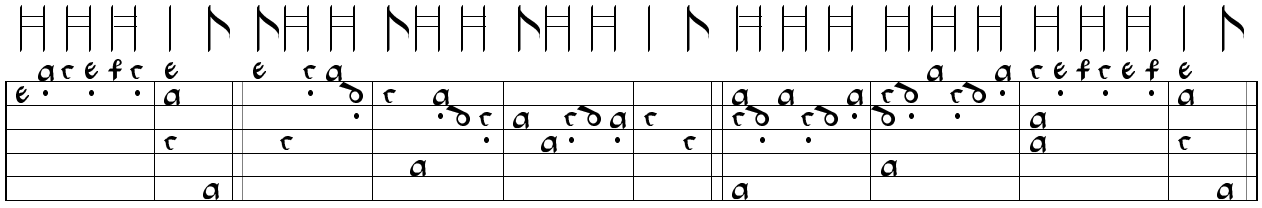

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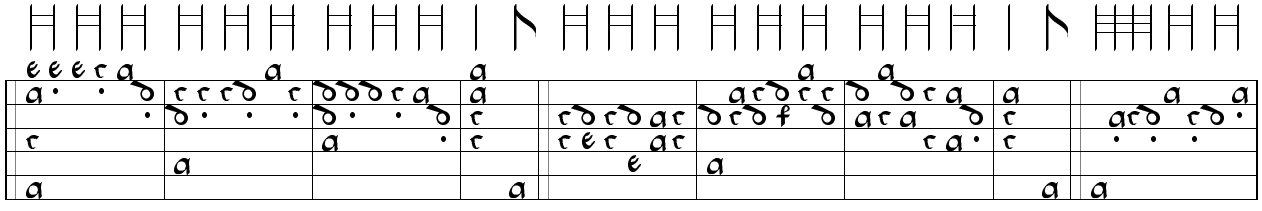

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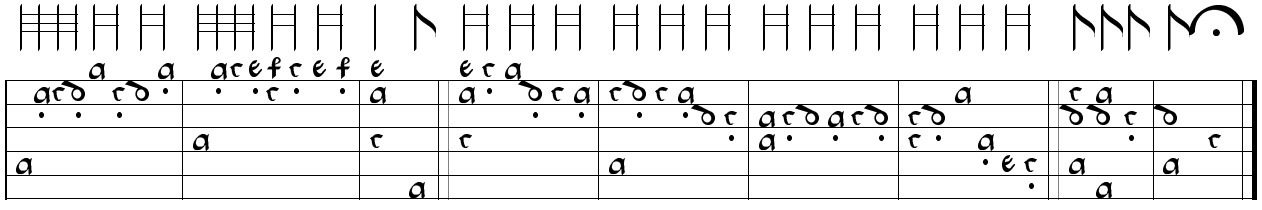
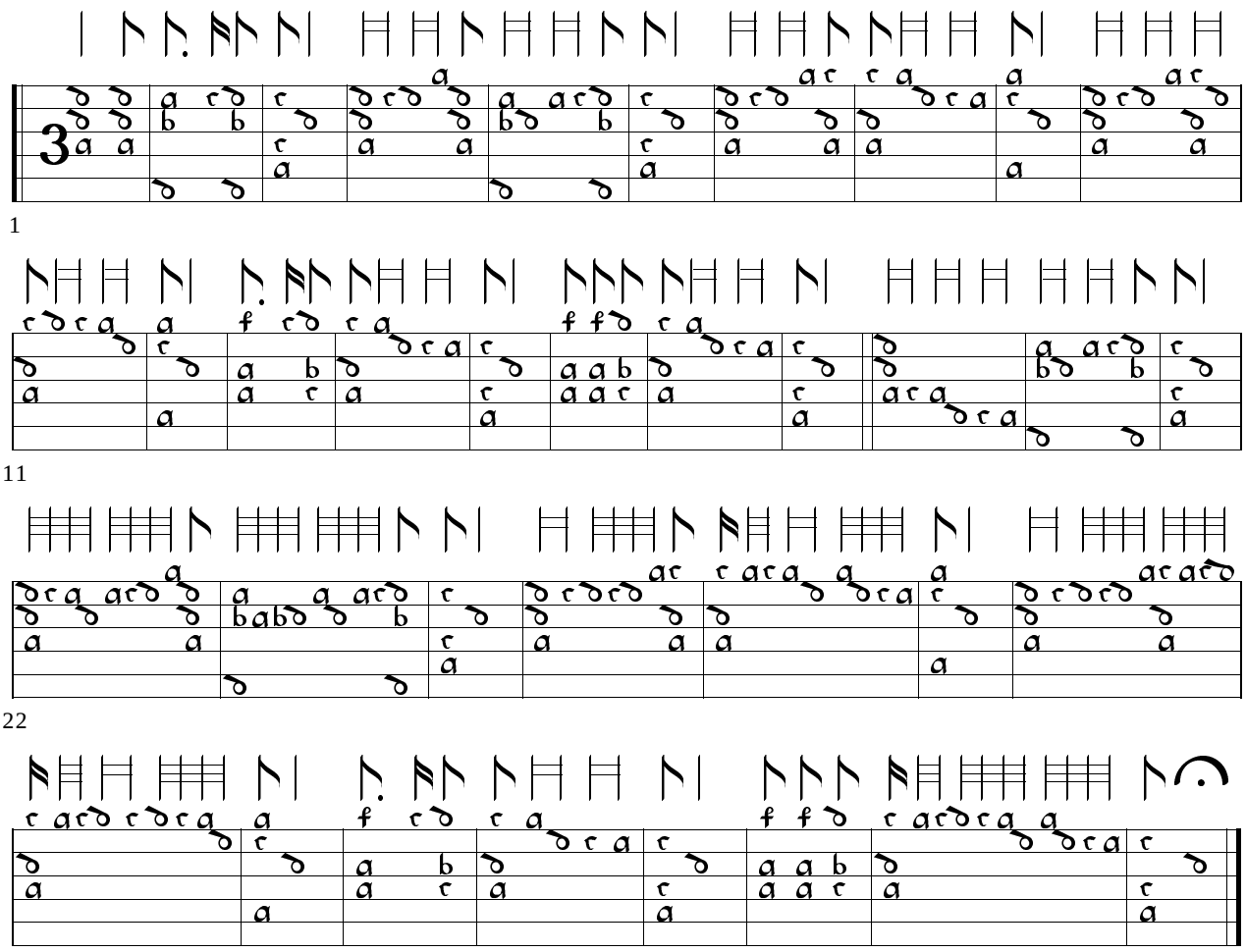
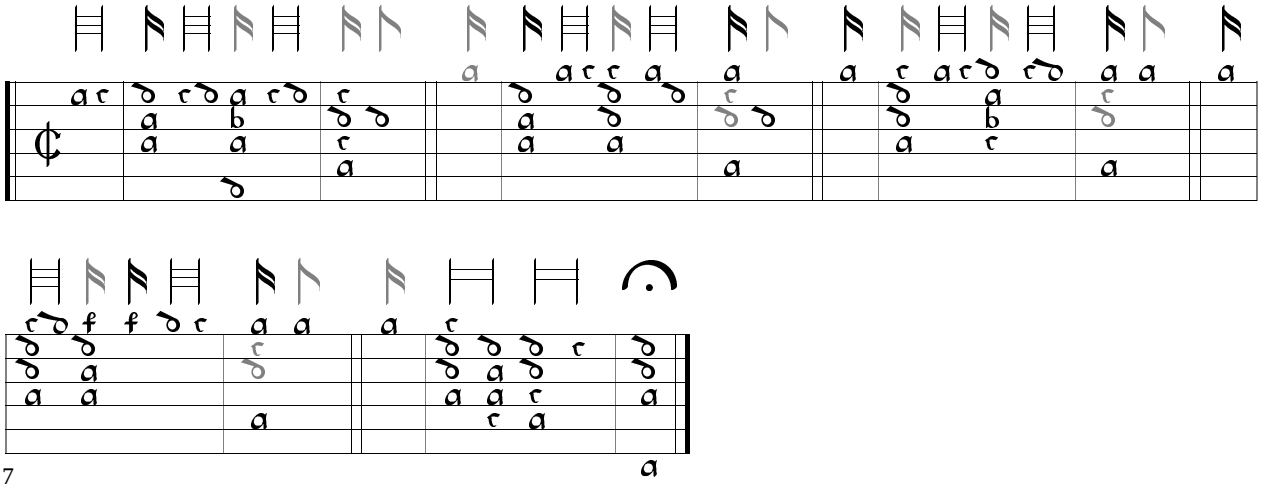


70

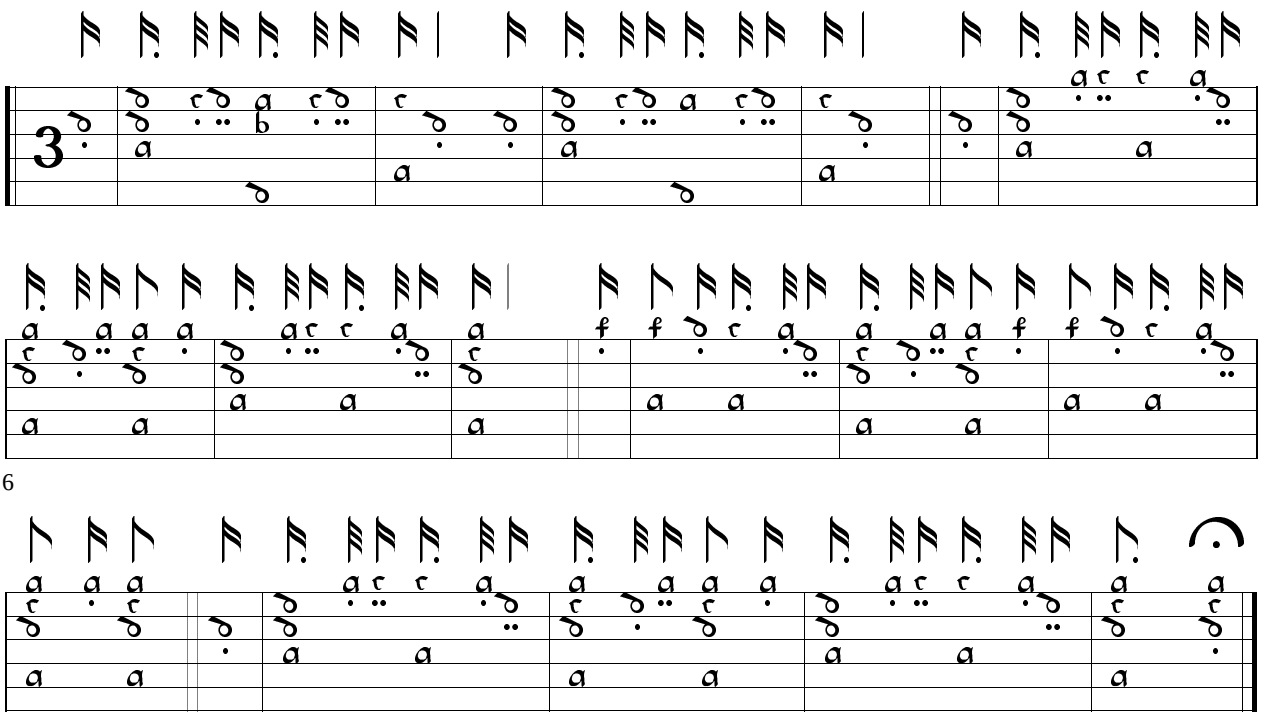
M8. Tantz Matazina - (6x3bars)x2 Waissel 1573, sig. M4r



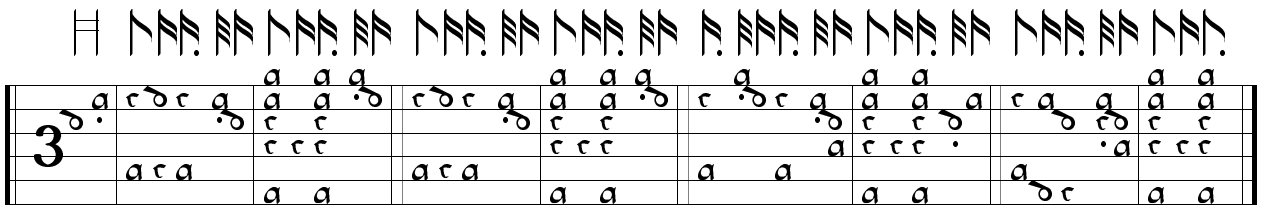
M9. Todtenn Dantz - 7F 5x2bars CH-Bu F.IX.70, p. 263



M10. Den Dooden Dans Matachines - 4x4bars NL-Lu 1666, f. 416r

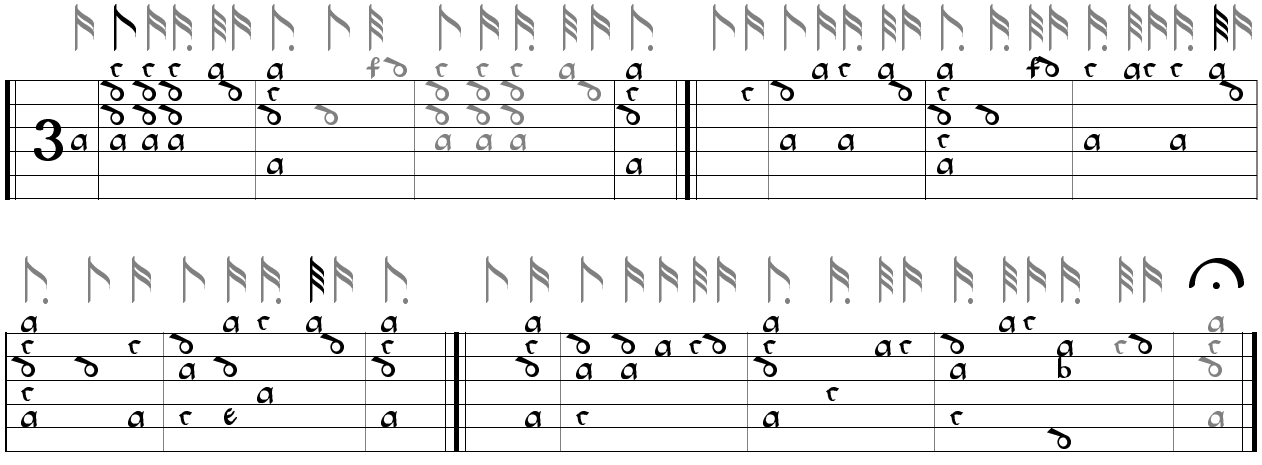


M11. Mattuccino - 4x2bars I-Lg 774, f. 12v

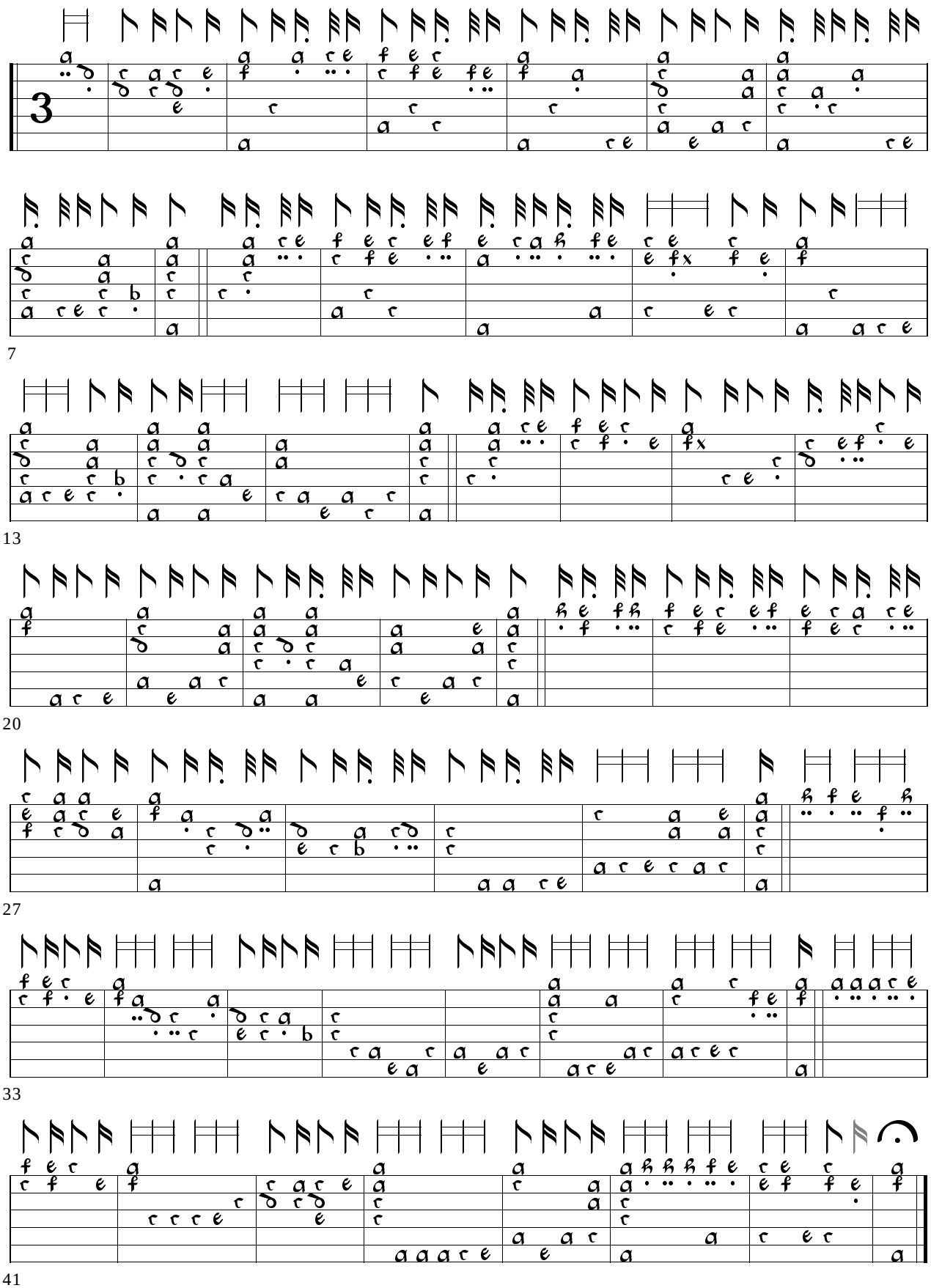


M12-14. Mattacina - Il Mattutino - Mattacini

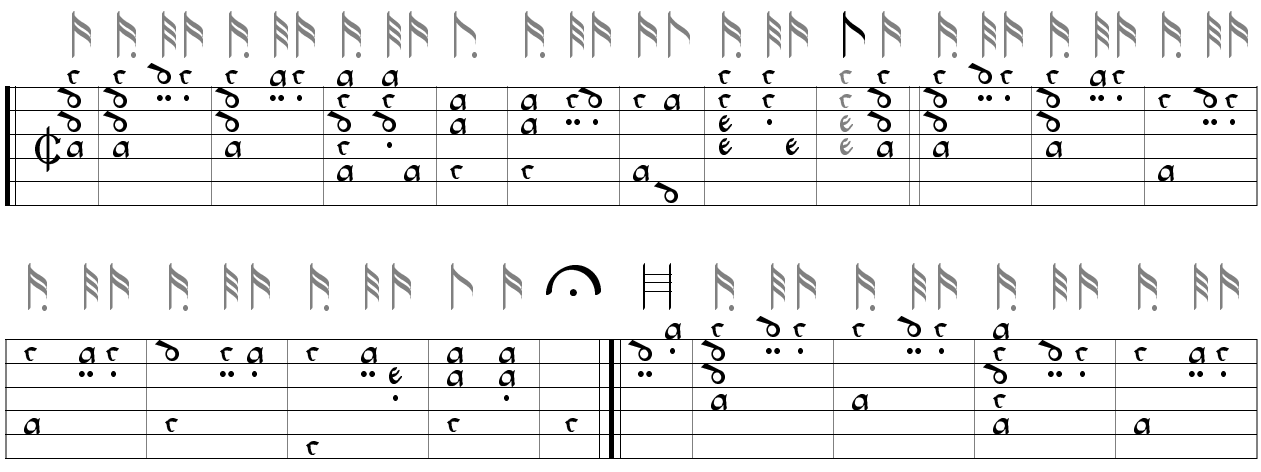
I-Nc 7664, f. 84v I-PESc b.14, f. 20v I-SGc 31, f. 10r



M15. Matacino in Tenore - 6x8bars US-SFsc M2.1 M3, pp. 32-33



M16. Ballo del Capello - Alio modo - 2x8barsx2 F-Pn Res.Vmd.31, f. 24r



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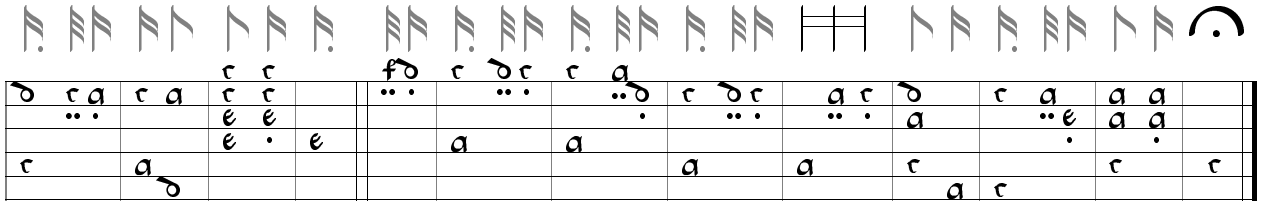

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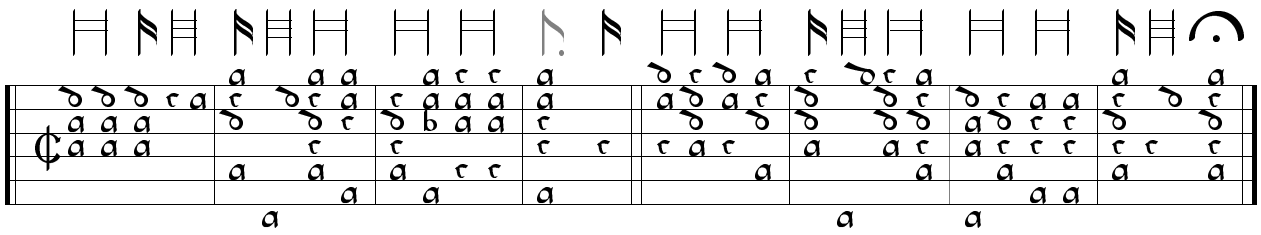
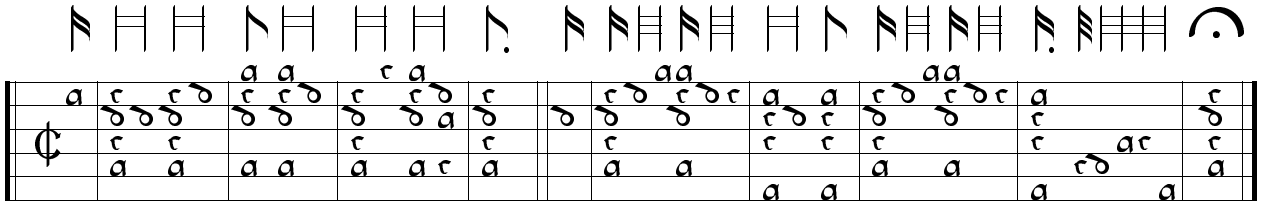
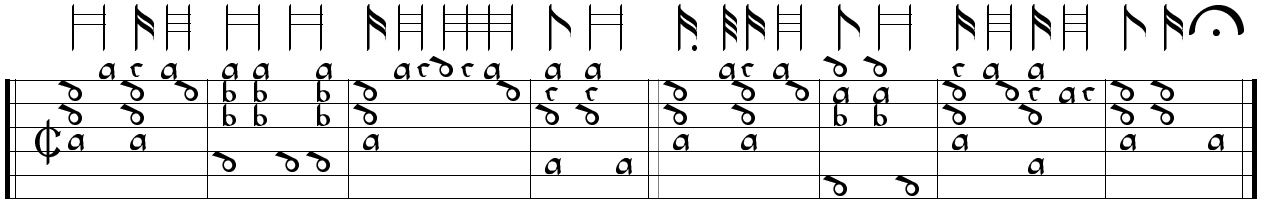
M17. Dotentanz - 2x4bars A-KR L 81, f. 154v



M18. Totentantz - 2x4bars+1 D-LEm II.6.15, p. 372



M19. Der Todten Tantz - AB4 DK-Kk Thott 841,4o, f. 84v



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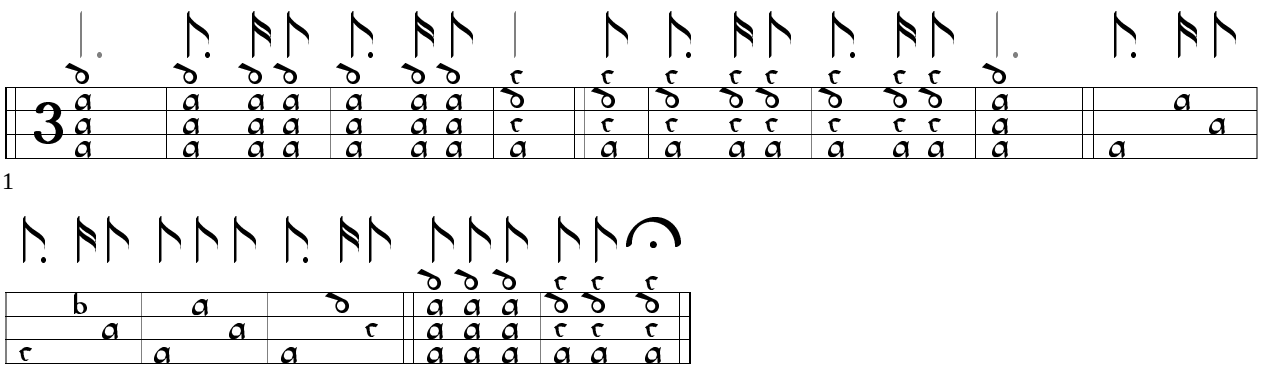
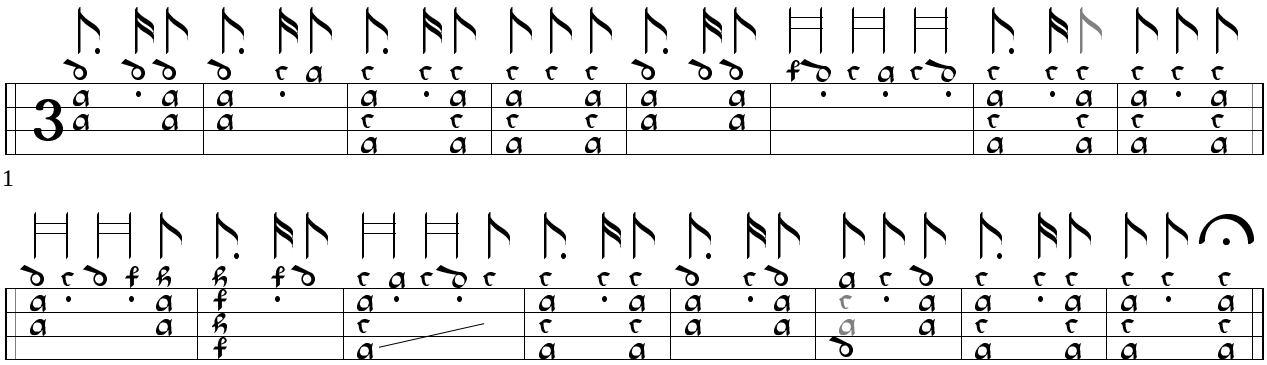
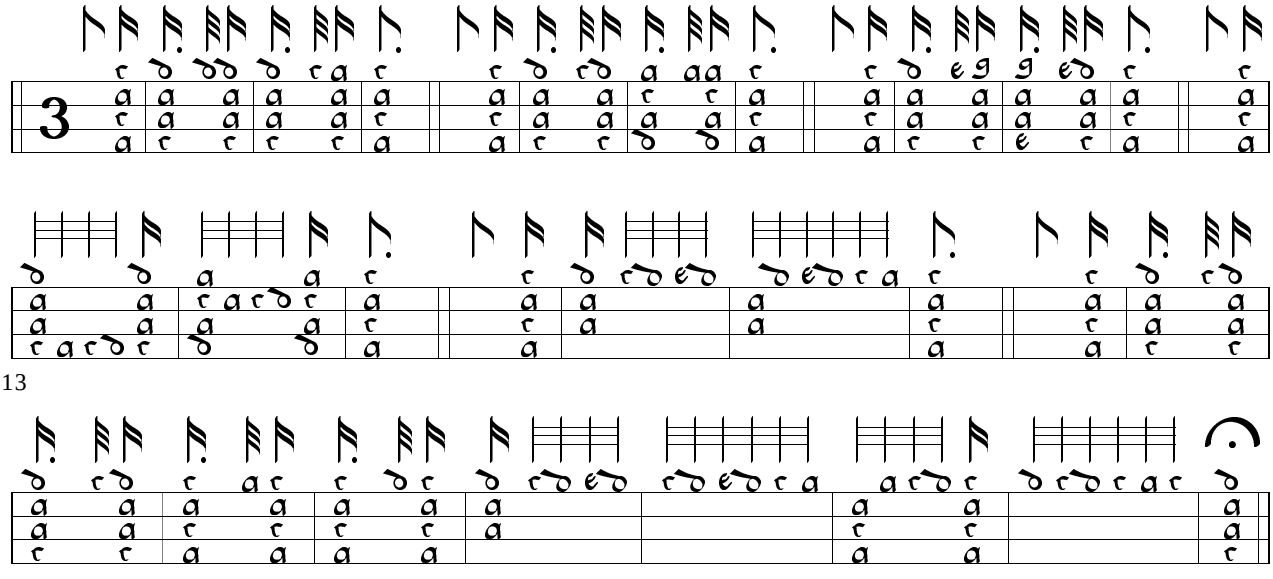
M20. Matazine - gittern ABC4D2 US-NHub osborn 13, f. 40r



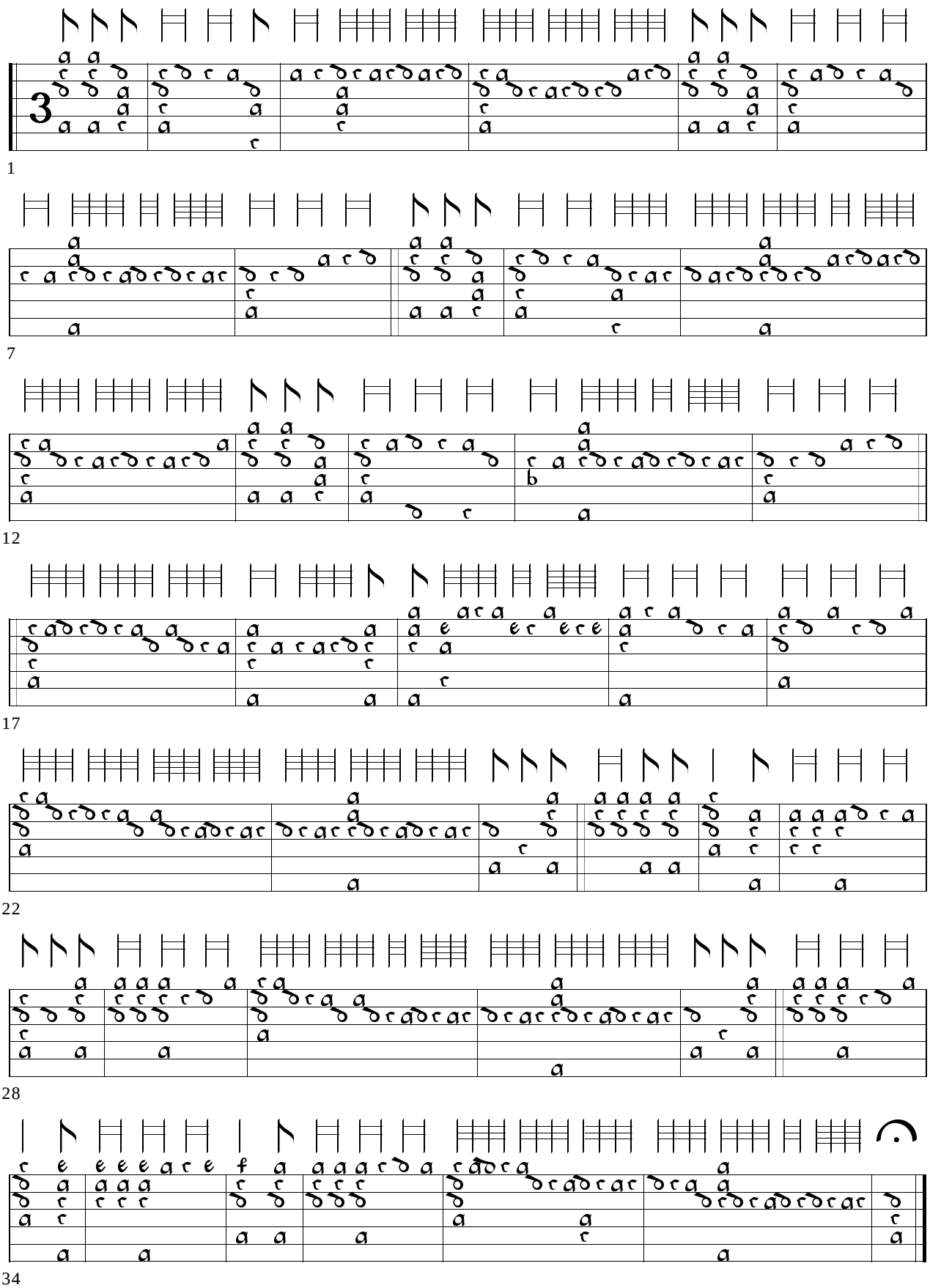
M21. Matasins - diatonic cittern AB8 Morlaye IV 1552, f. 28r



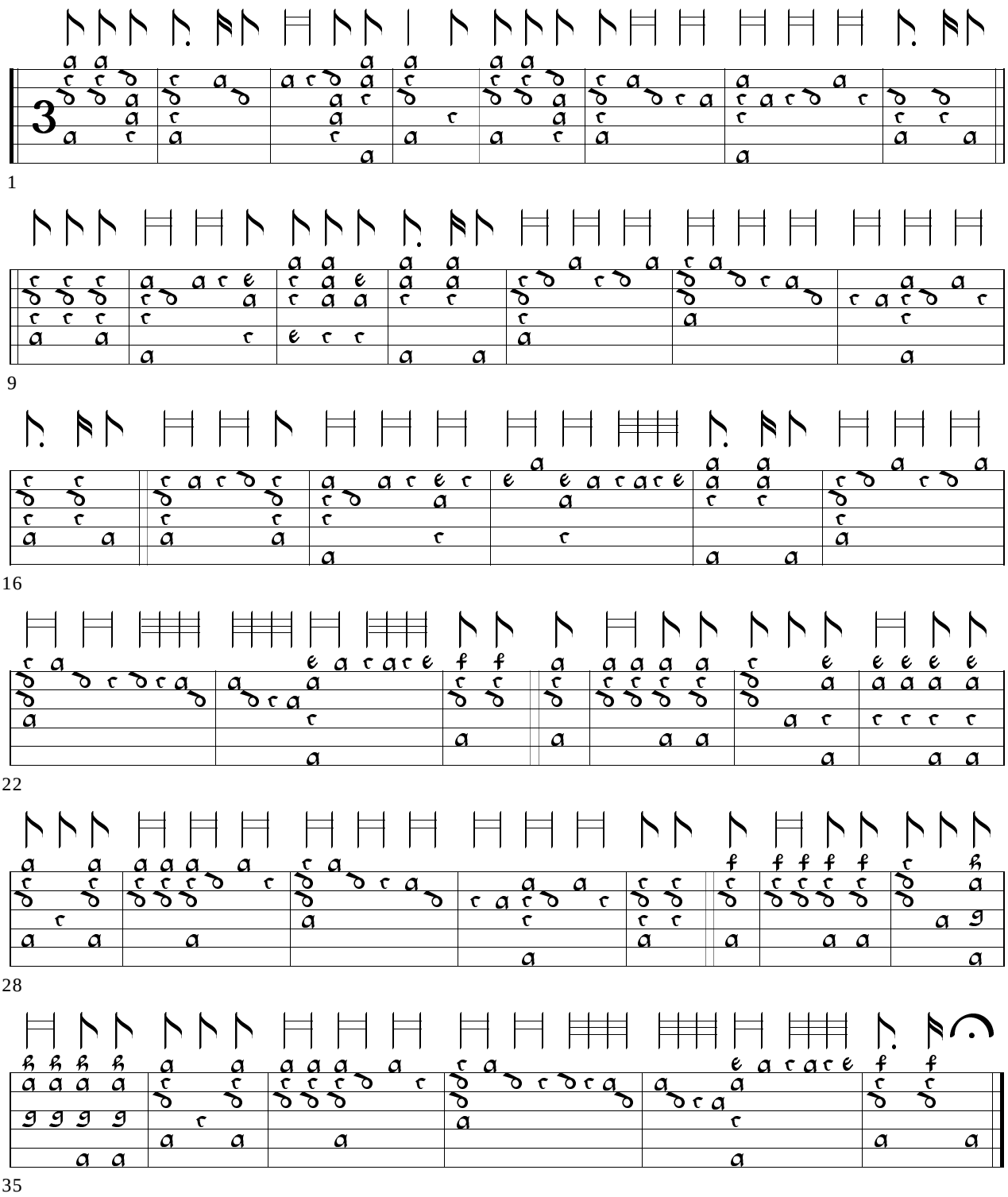
M22. Les Matachins - diatonic cittern 5x4+10bars Phalese & Bellere 1570, f. 75r



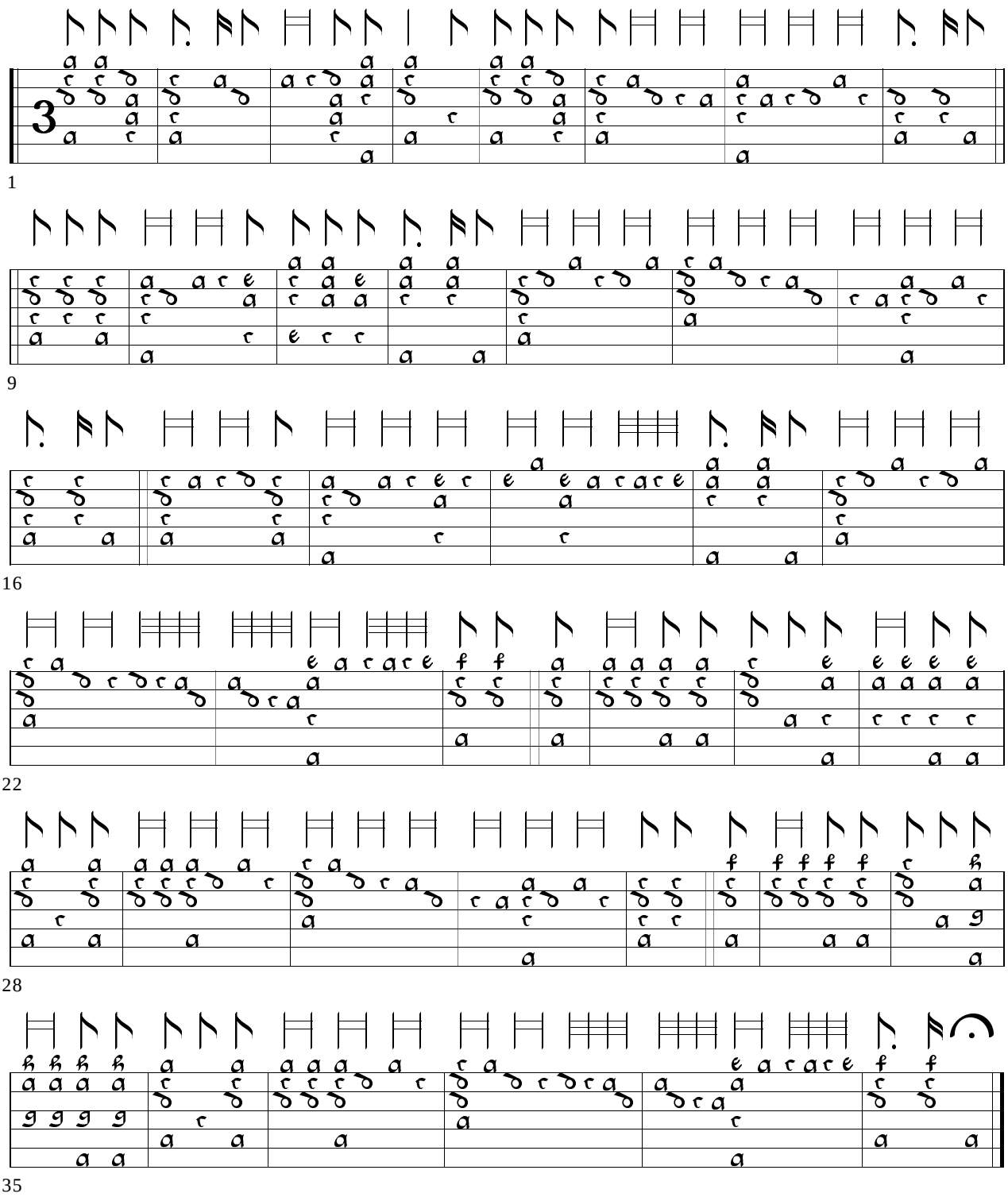
R3. La Rocha il Fuso - AABCC8 D-Sl G.I.4 I, ff. 10v-11r



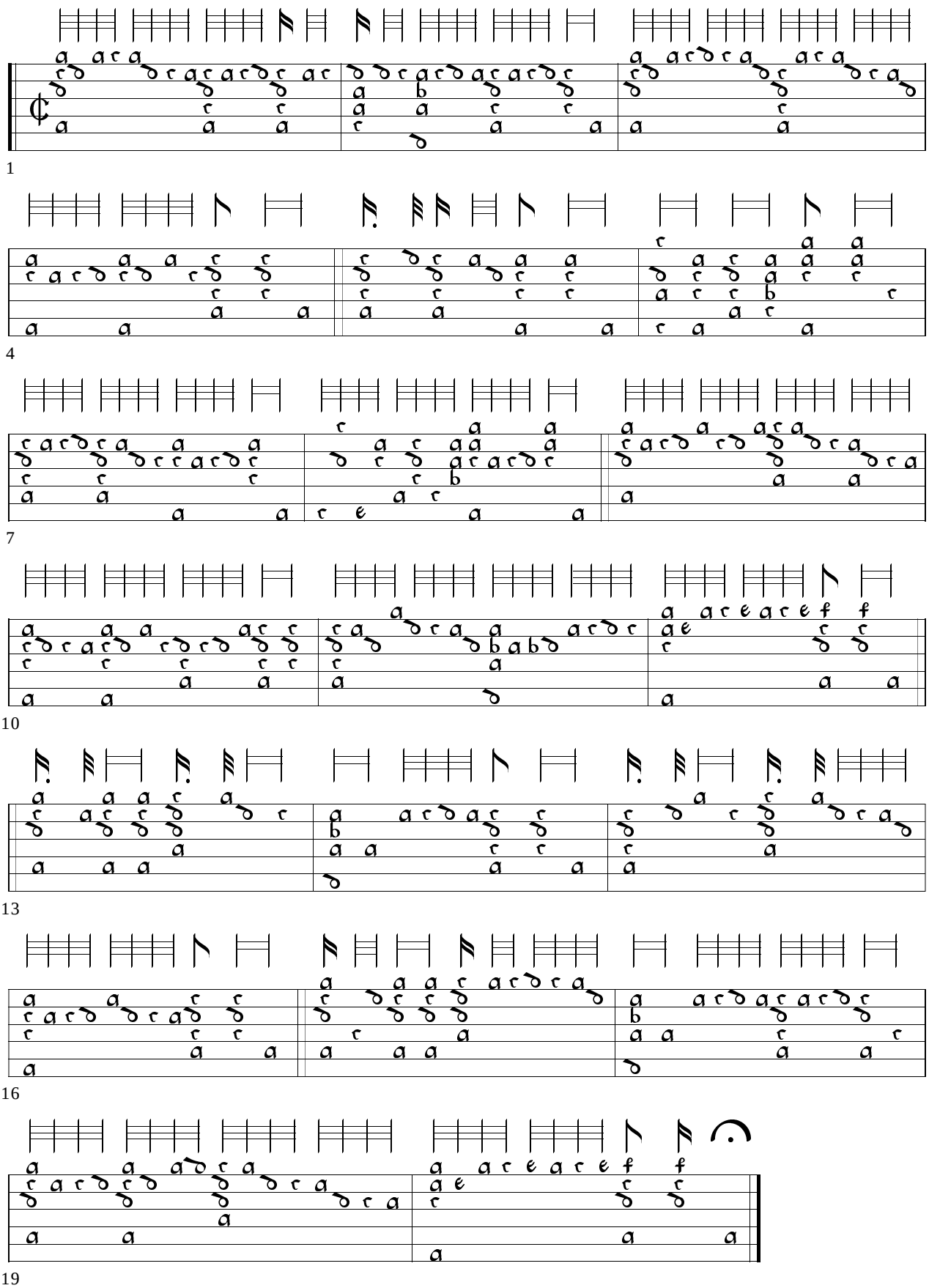
R4. La Rocha el Fuso M(athaus) W(aissel) - ABBCC8 NL-At 208.A.27, f. 47r



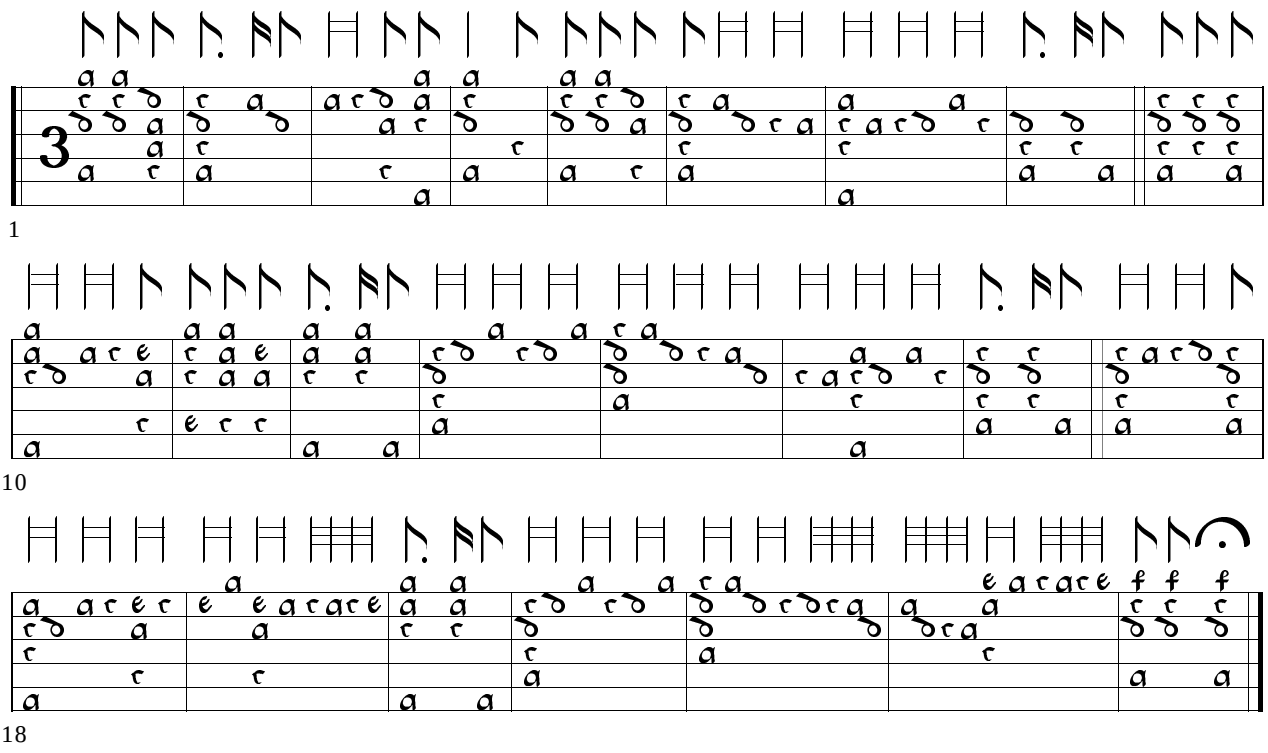
R5. La Rocha el Fuso Gagliarda - ABBCC8 Waissel 1573, sigs. L2v-L3r



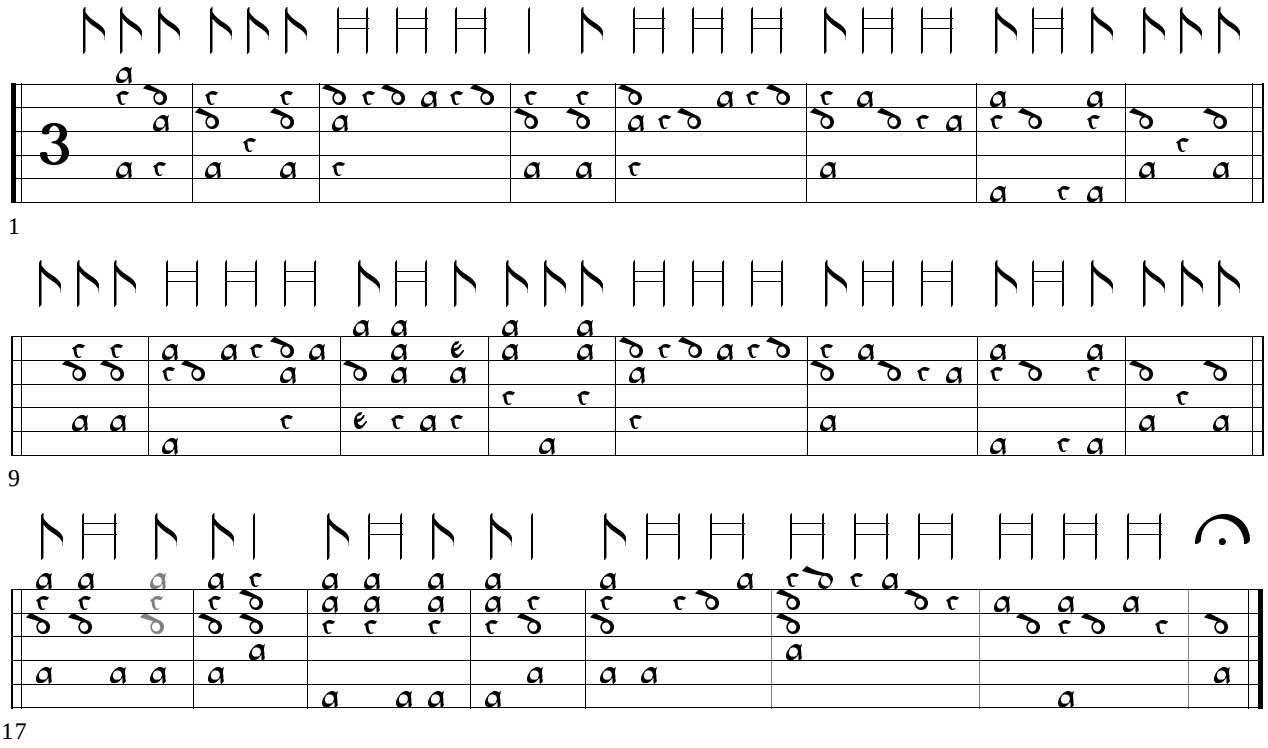
R6. Almande de la Rocha el Fuso - ABCDD4 Phalese 1568, f. 87r



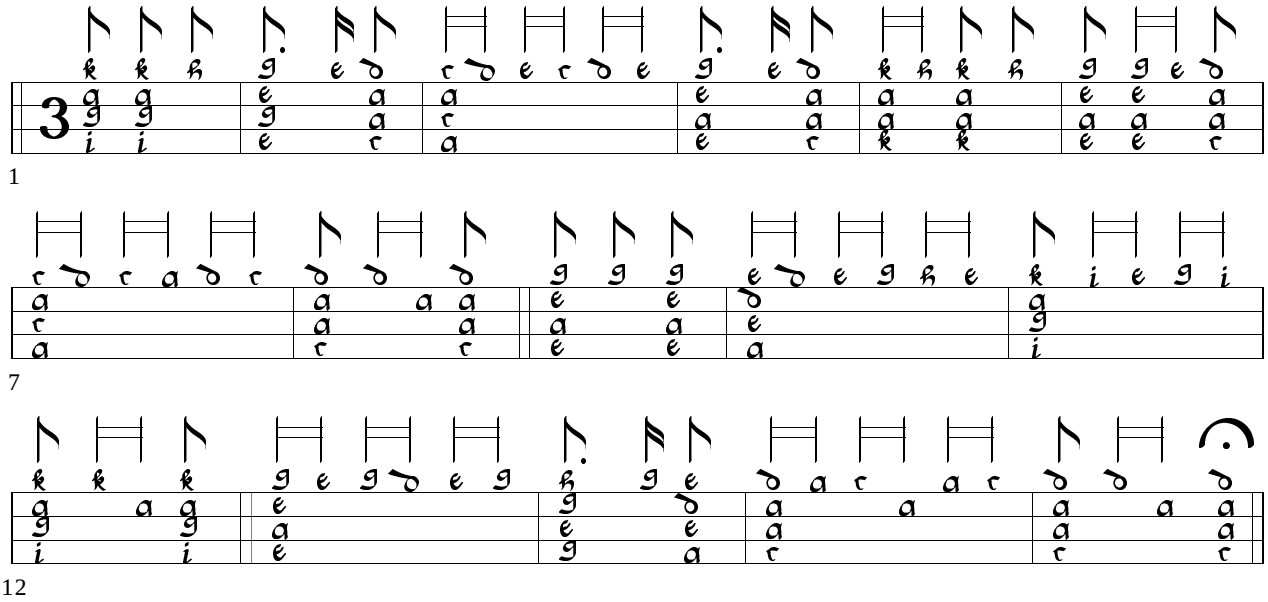
R7. La Rocha el Fuso Gagliardo - ABC8 DK-Kk Thott 841 4o, f. 114r



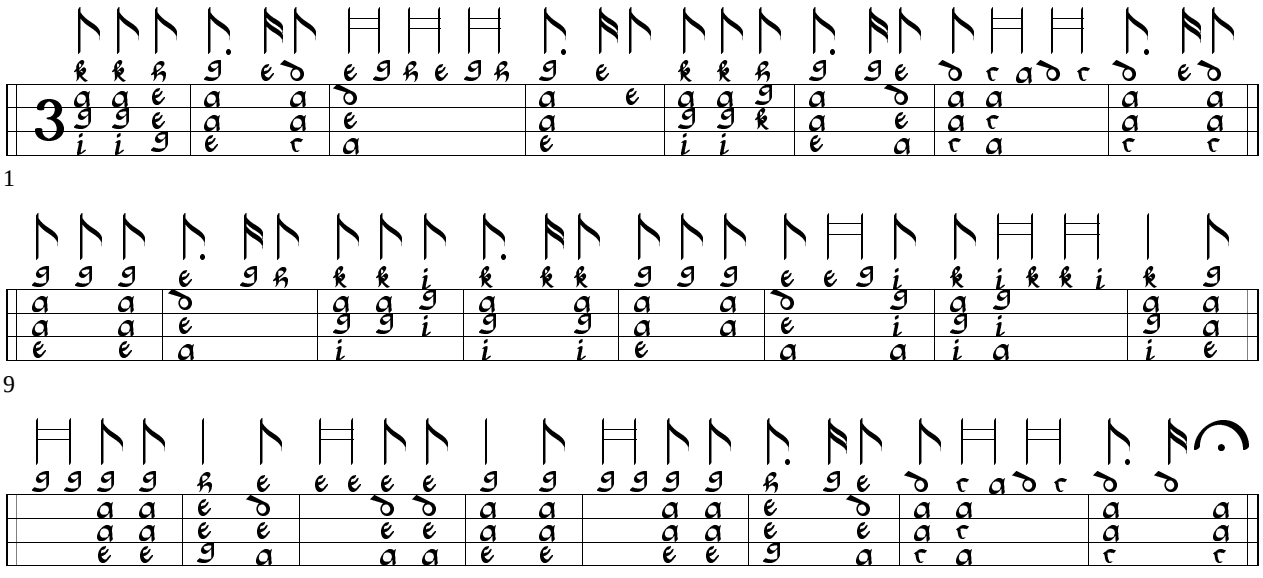
R8. La Rocha el Fuso - ABC8 D-Mbs 1511b, f. 23v



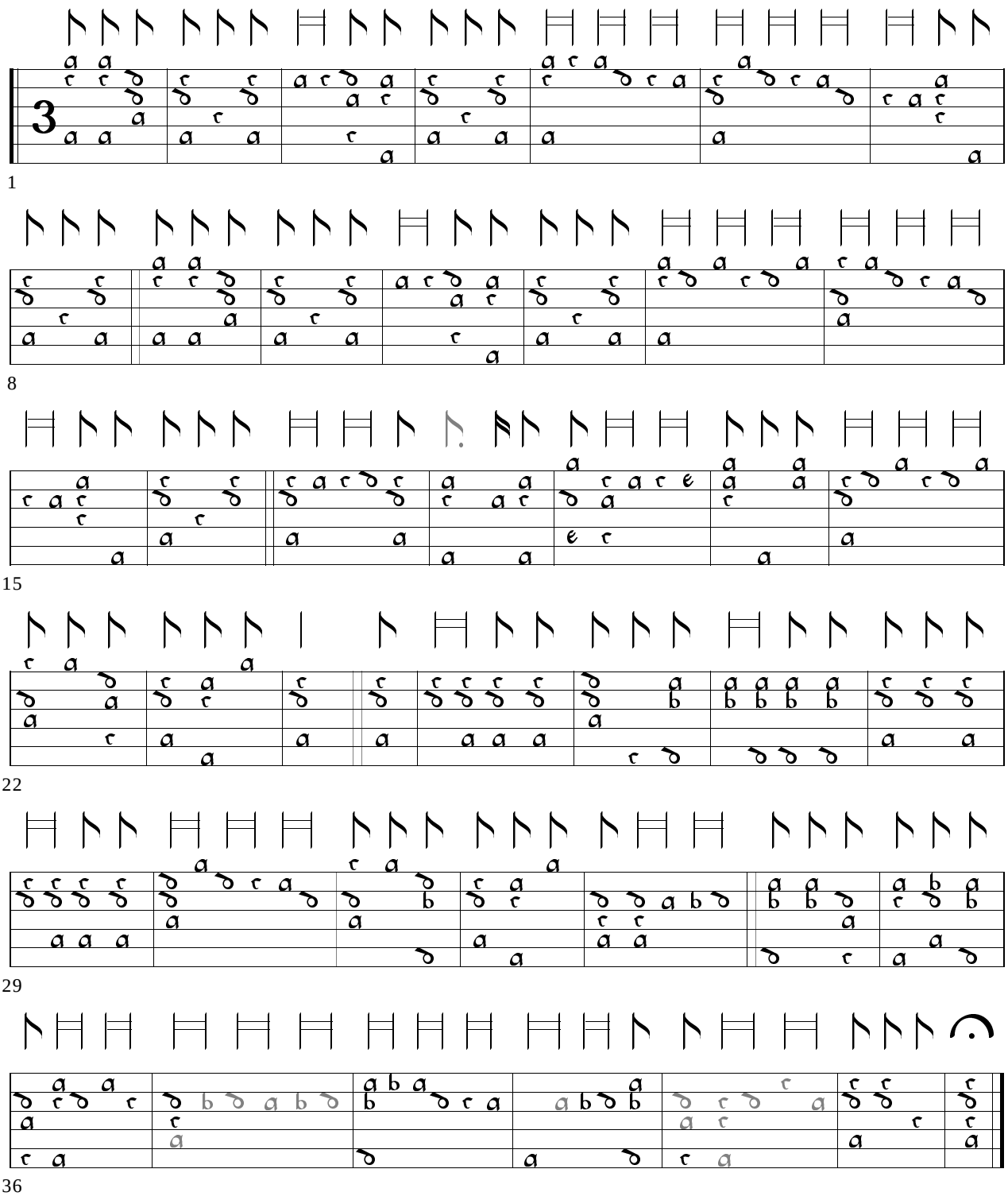
R9. Gaill(arde) Wij sal mij troetelen - cittern A8B4C4 Vreedman 1568, f. 50v



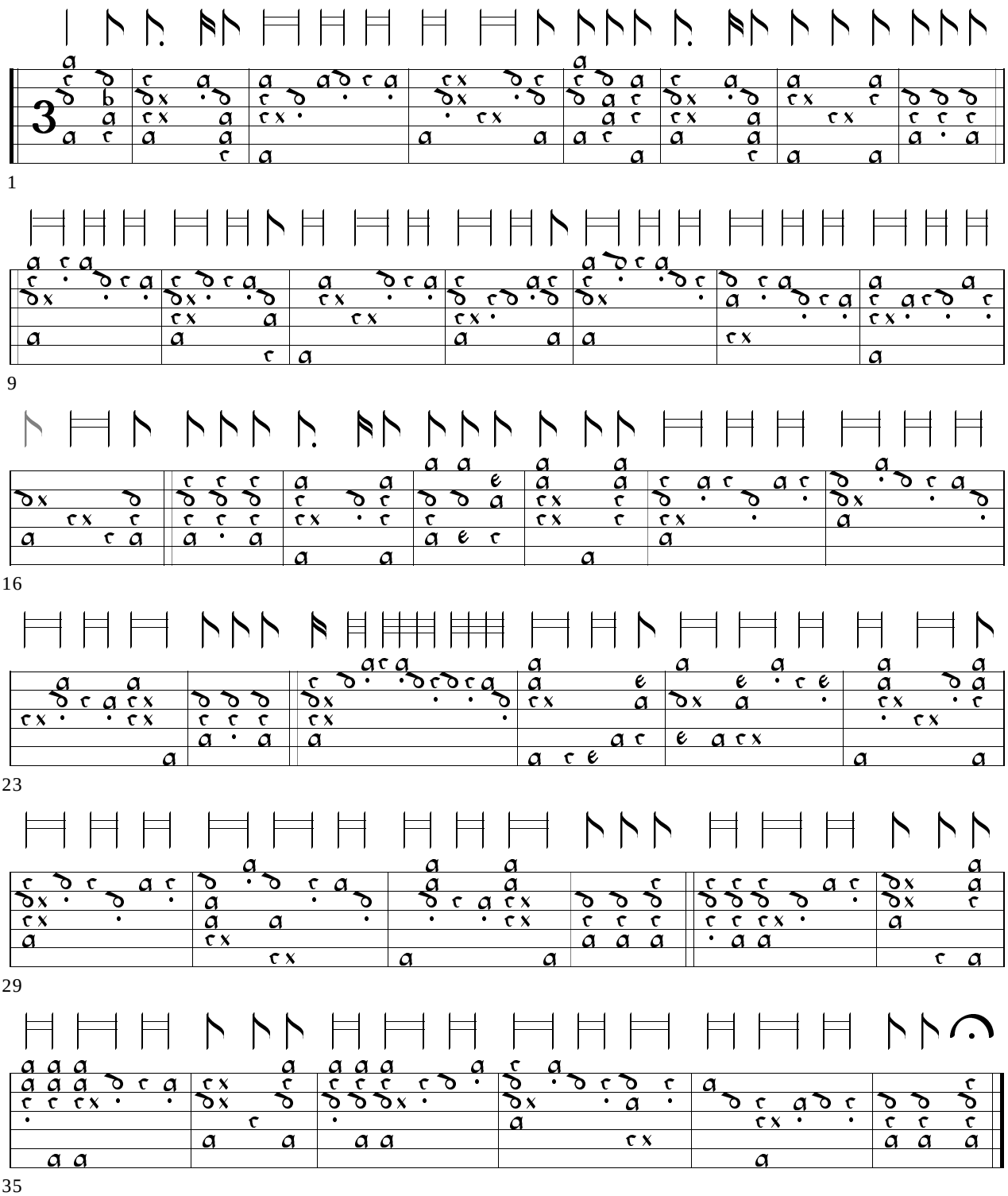
R10. La Gailliarde Roche el Fuso - cittern ABC8 Phalese & Bellere 1582, f. 63r



R11. Rochalfazo - AA8B8C9D9 UKR-LVu 1400 I, ff. 18r-19r

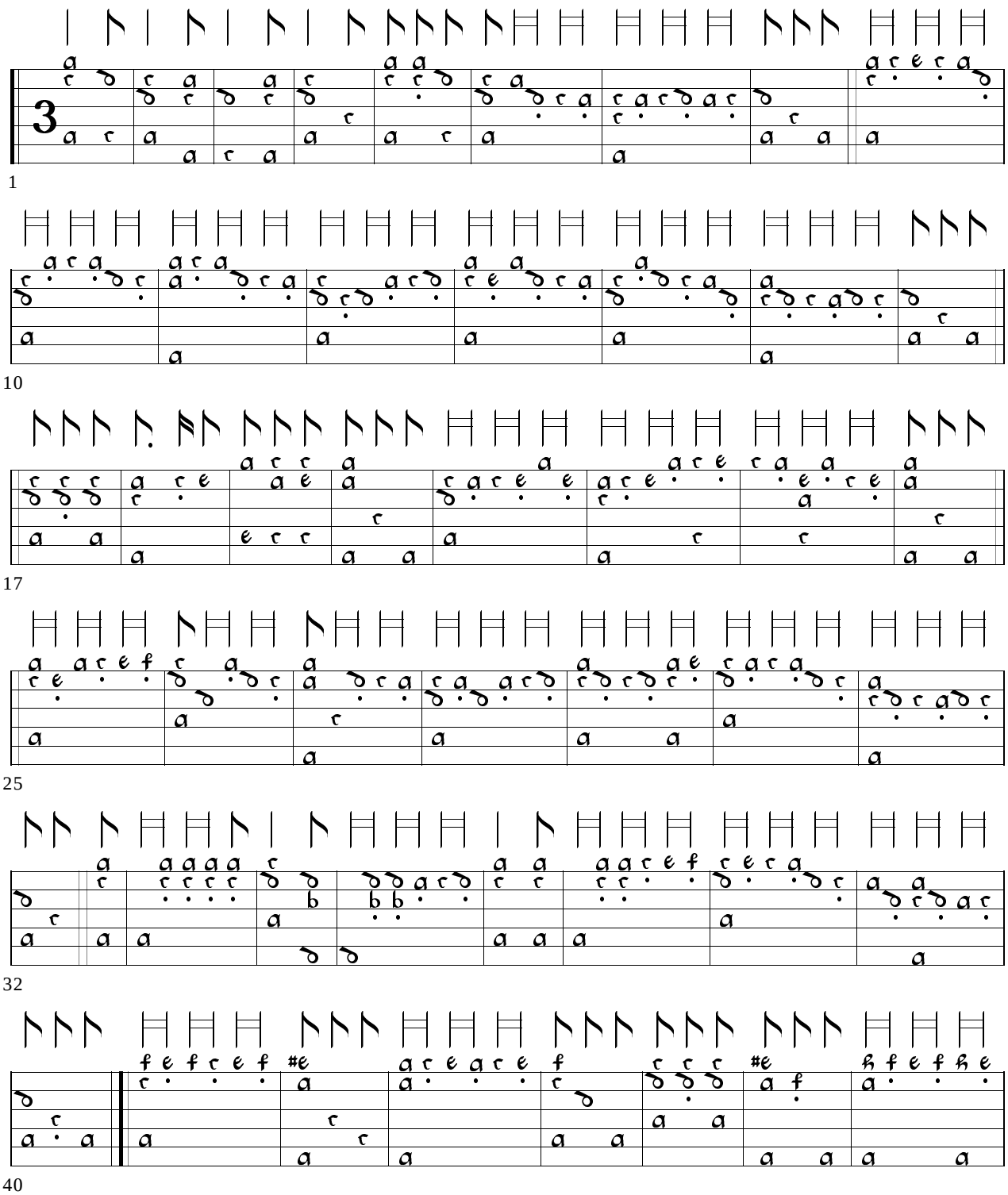


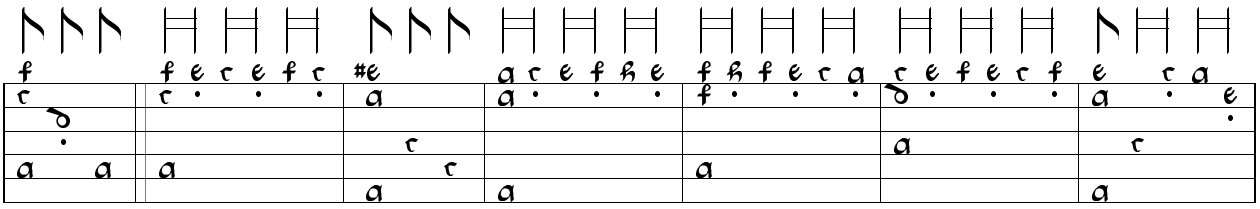
R12. La Rocha'l Fuso - AABBC8 Rotta 1546, f. 20v



R13. Saltarello detta la Rocha el Fuso - AABCD8+8x8bars

Milano & Borrono II 1546, ff. 17v-19v





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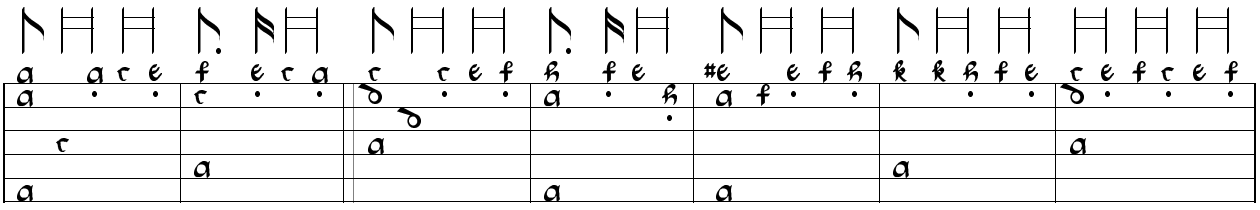

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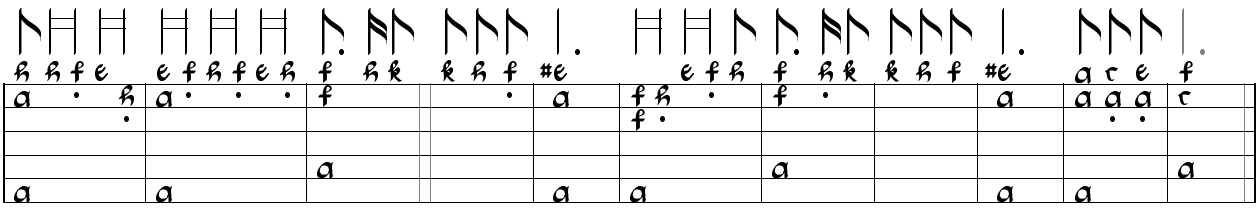

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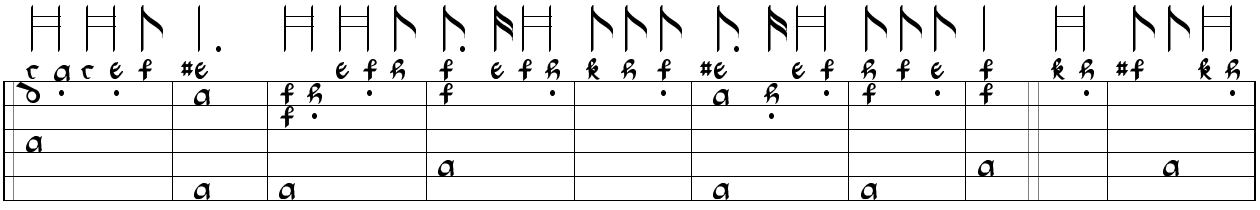

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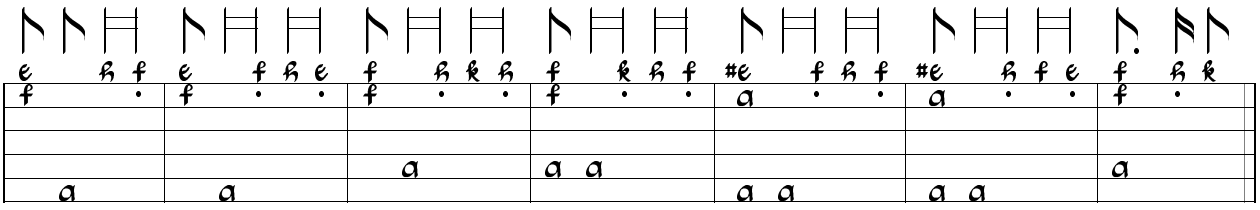

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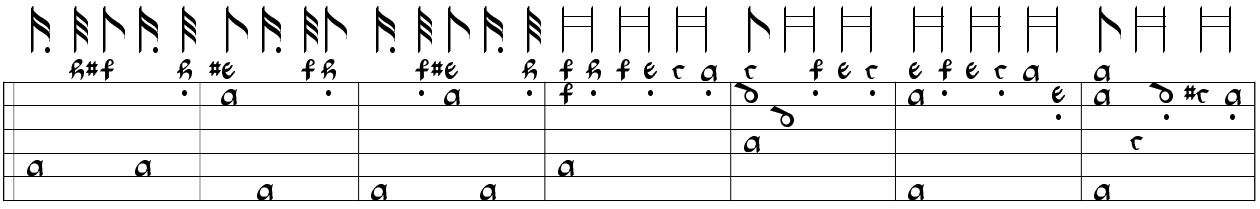

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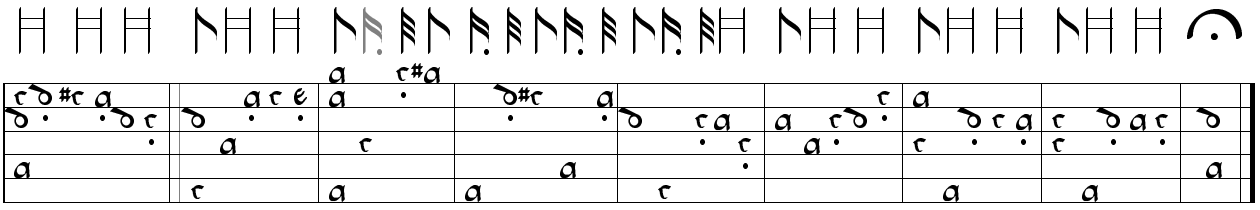

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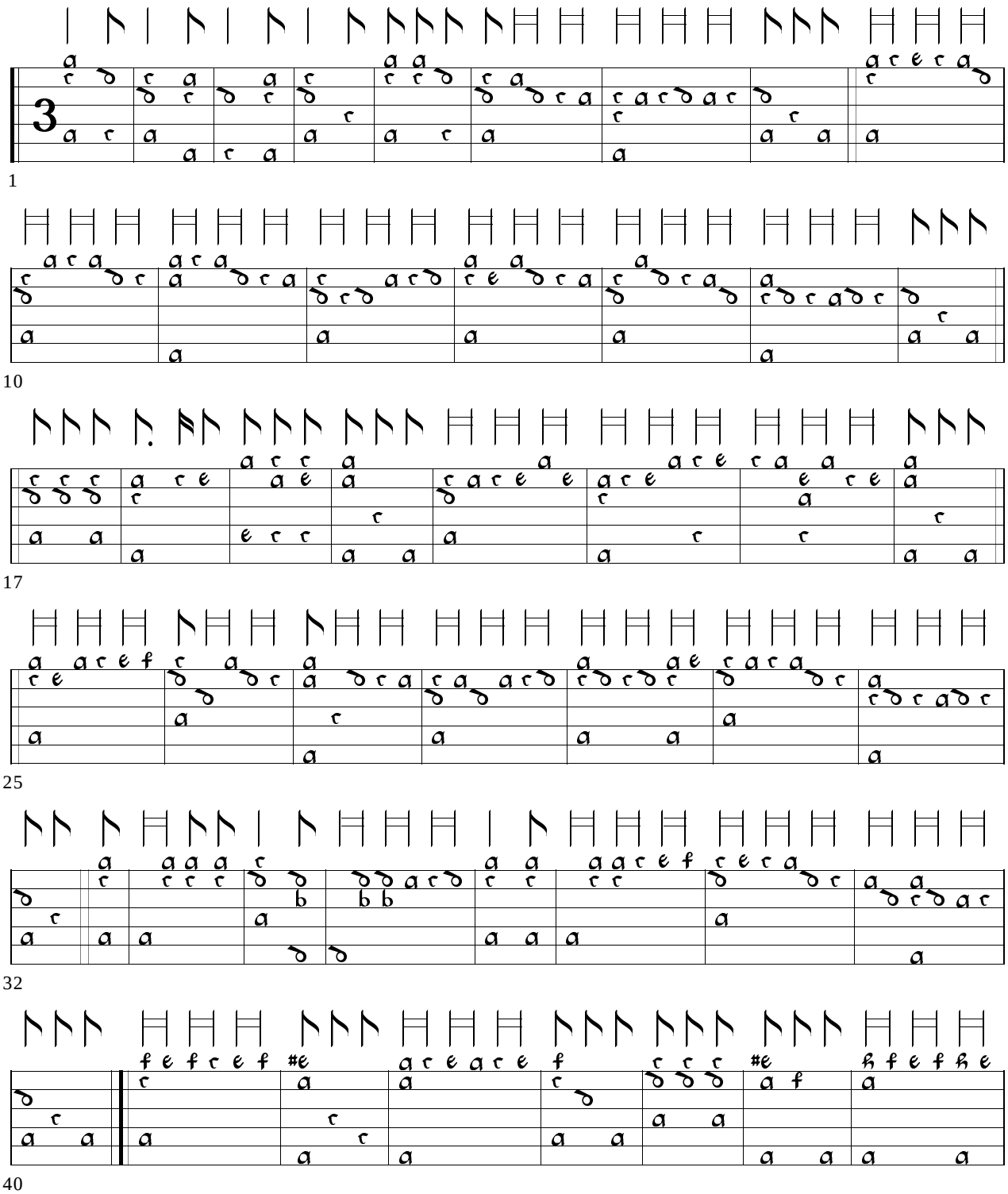
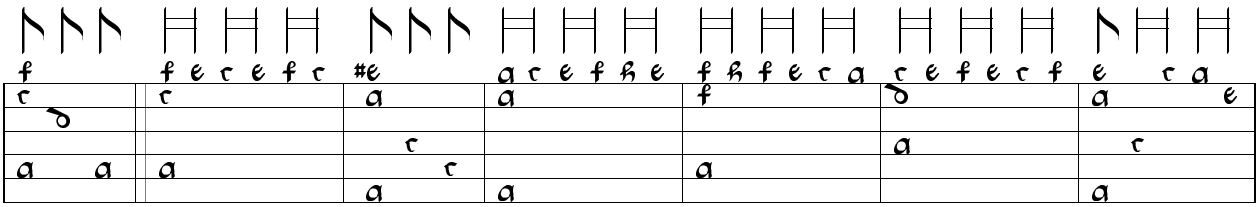
R14. Der annder Springerdantz genant La Rocha el fuso (AABCD8) - Le riprese (8x8bars)
Wyssenbach 1550, ff. 23r-24v





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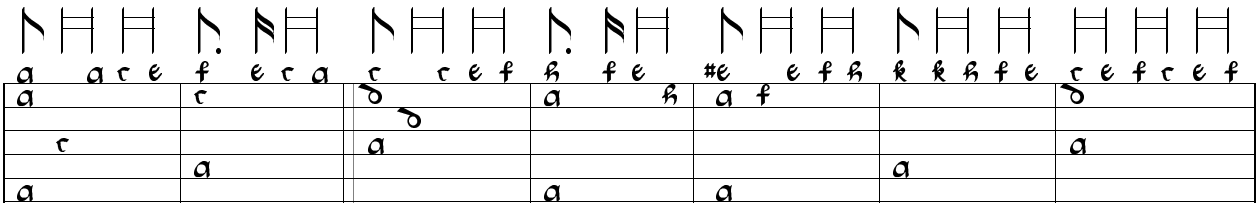

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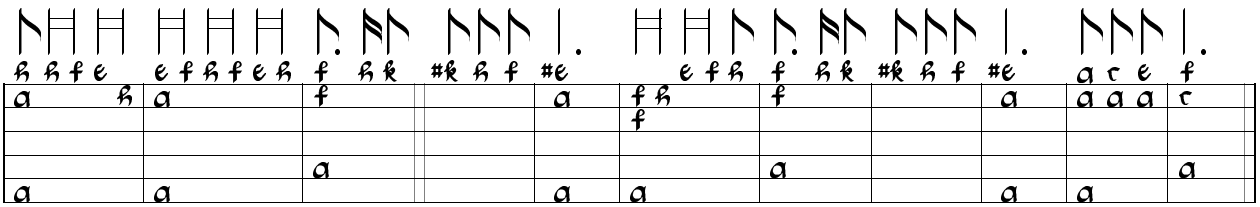

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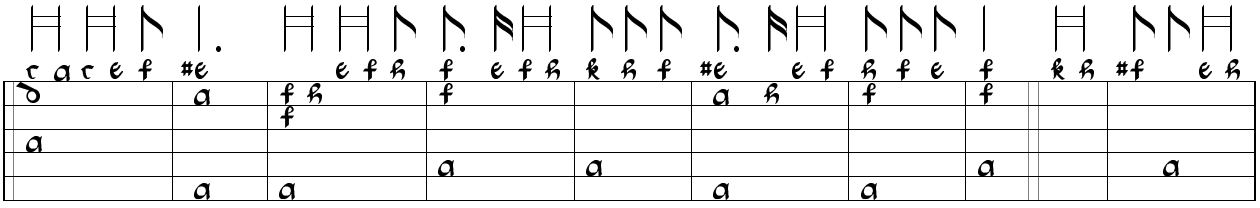

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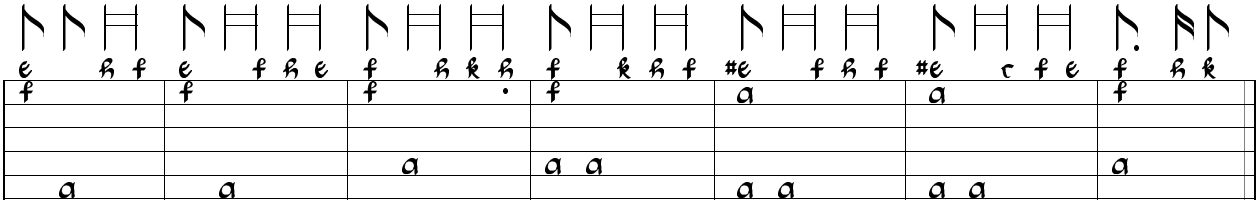

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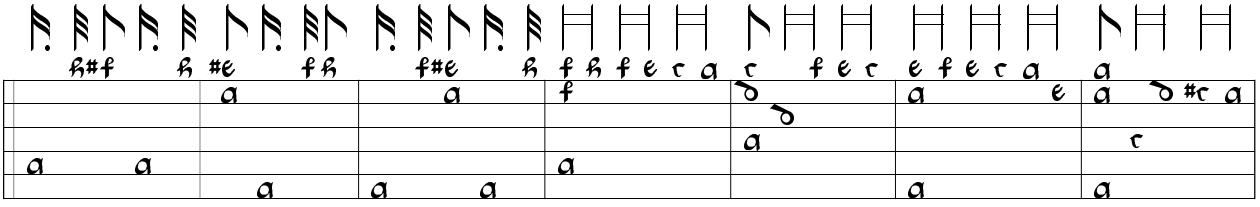

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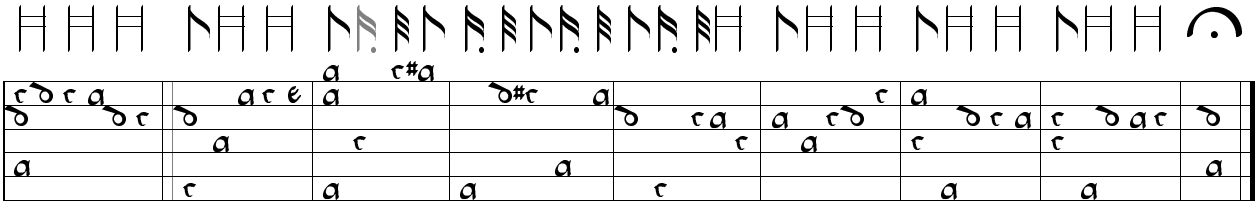

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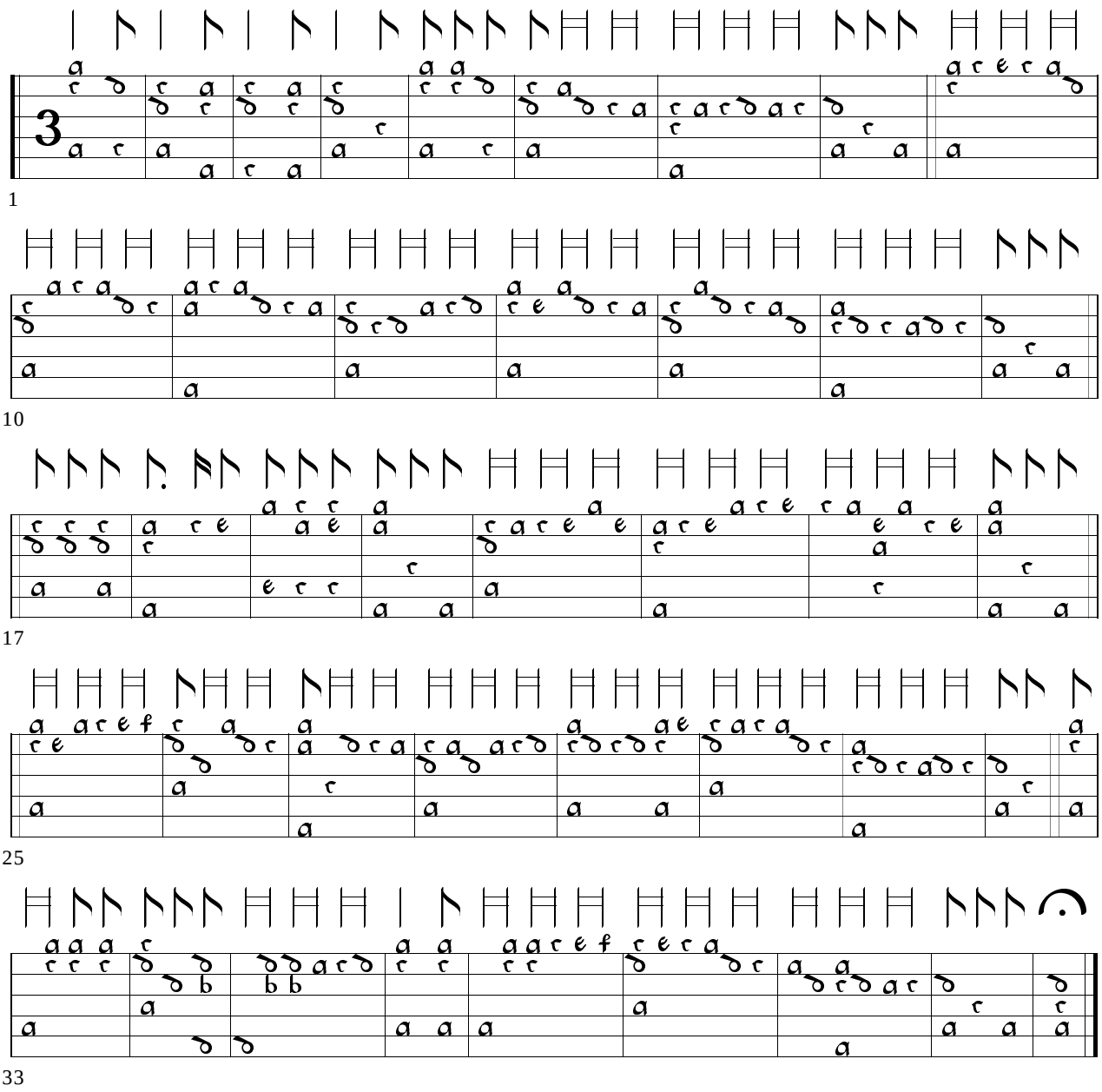
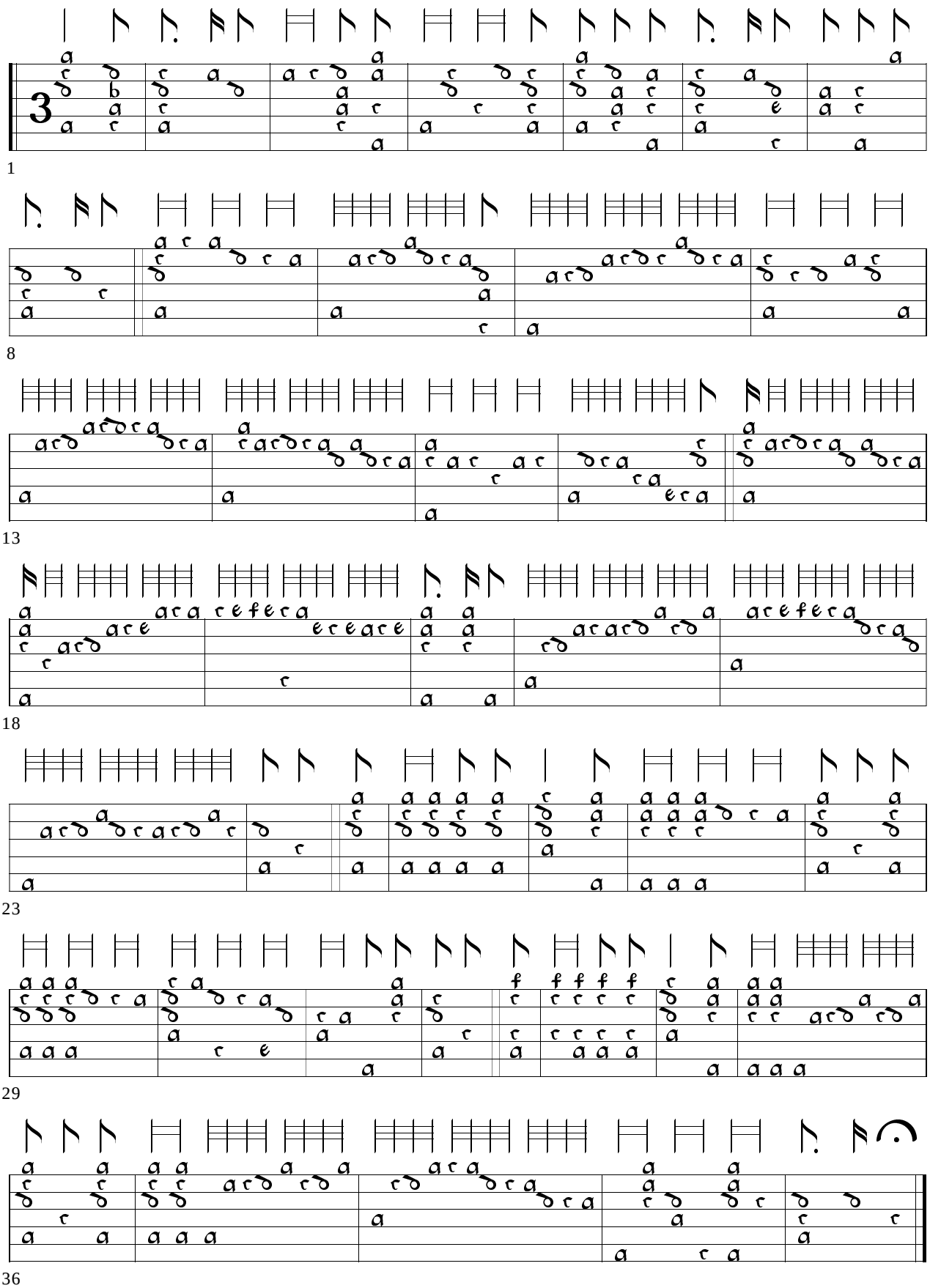
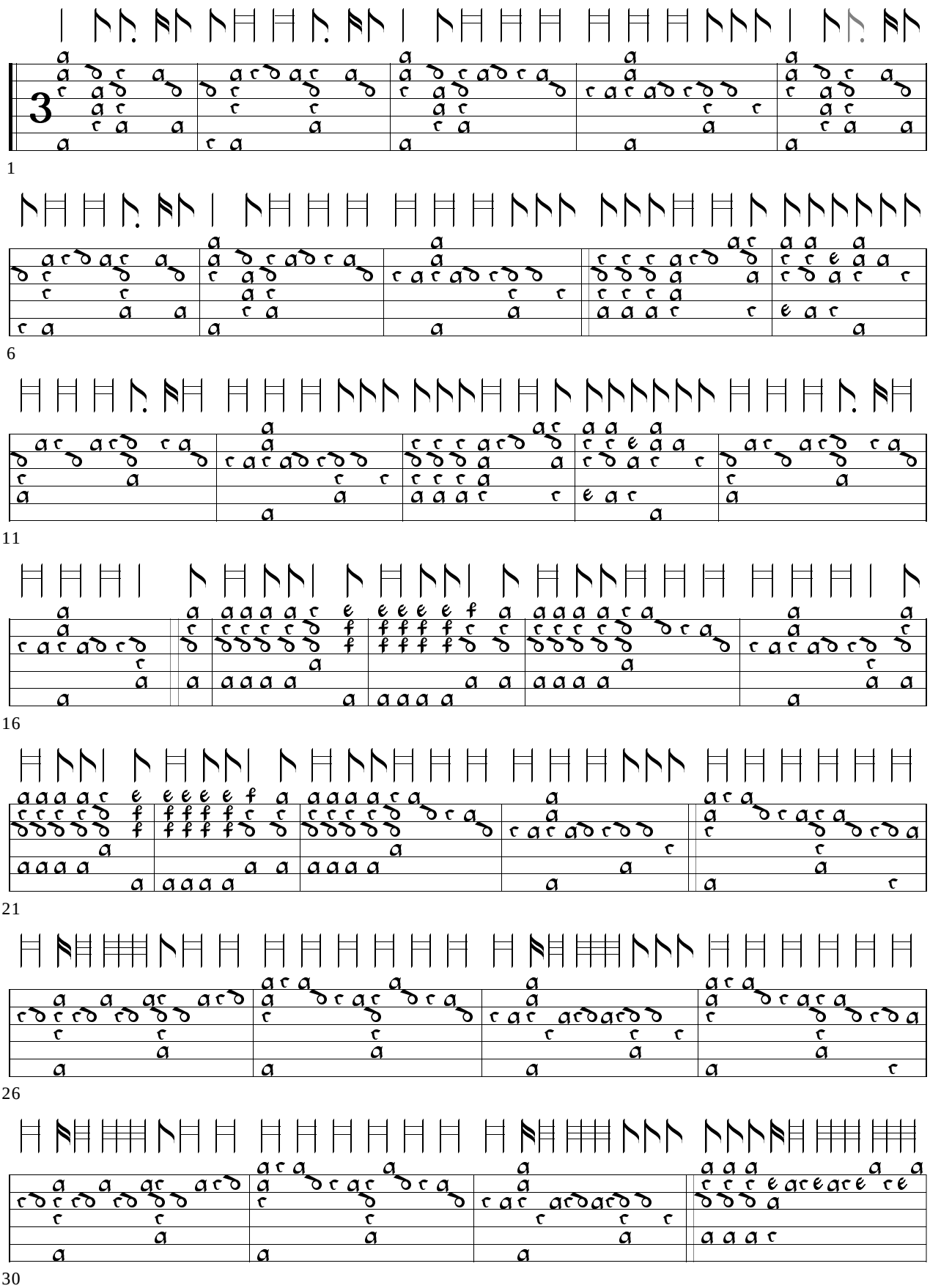
R15. Untitled - ABCD8E9 Phalese IIII 1546, sig. ii1r-ii1v



R16. La Rocha el Fuso - AABCC8 Drusina 1556, sig. k4v



R17. La Rocha il Fuso - ABCDEF8 Balletti 1554, sigs. B4v-C2r



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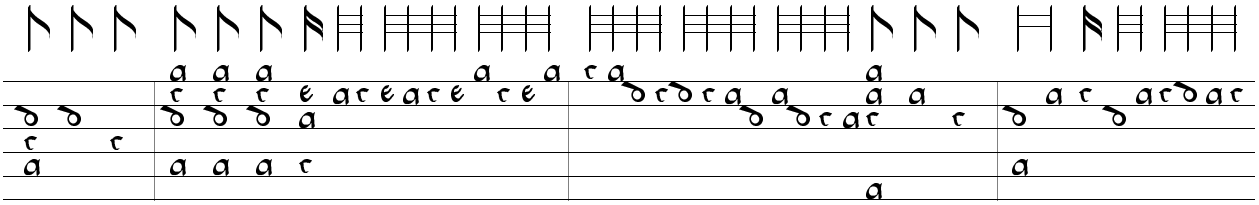

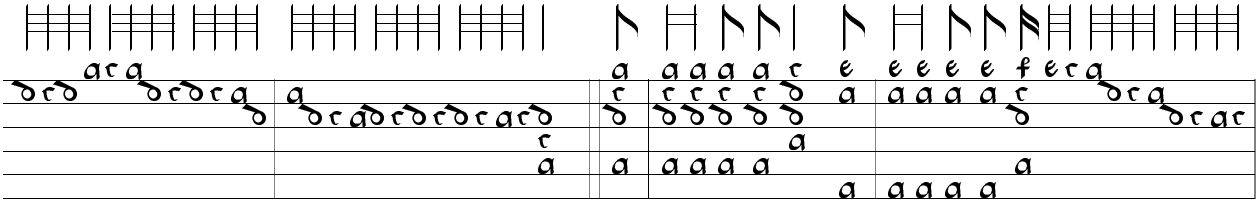

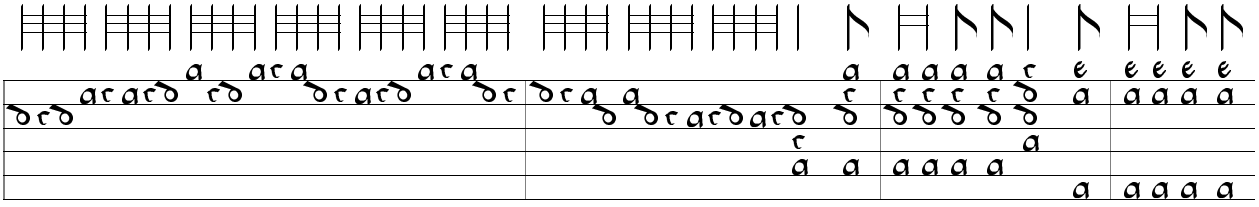

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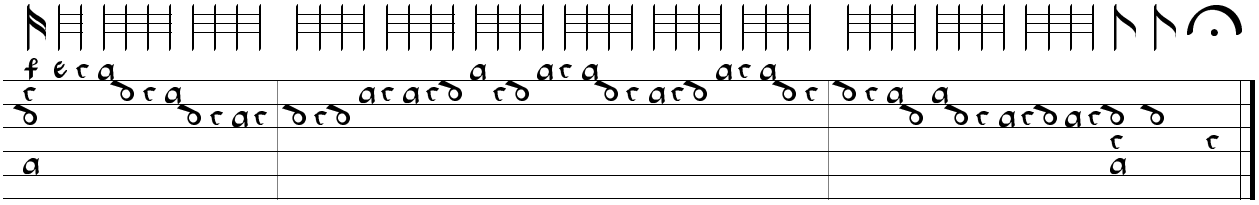
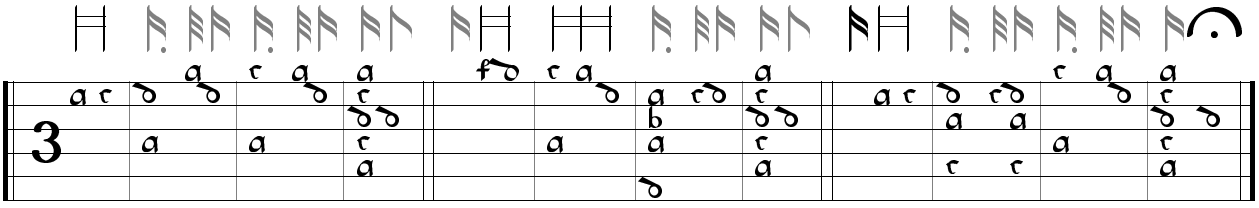
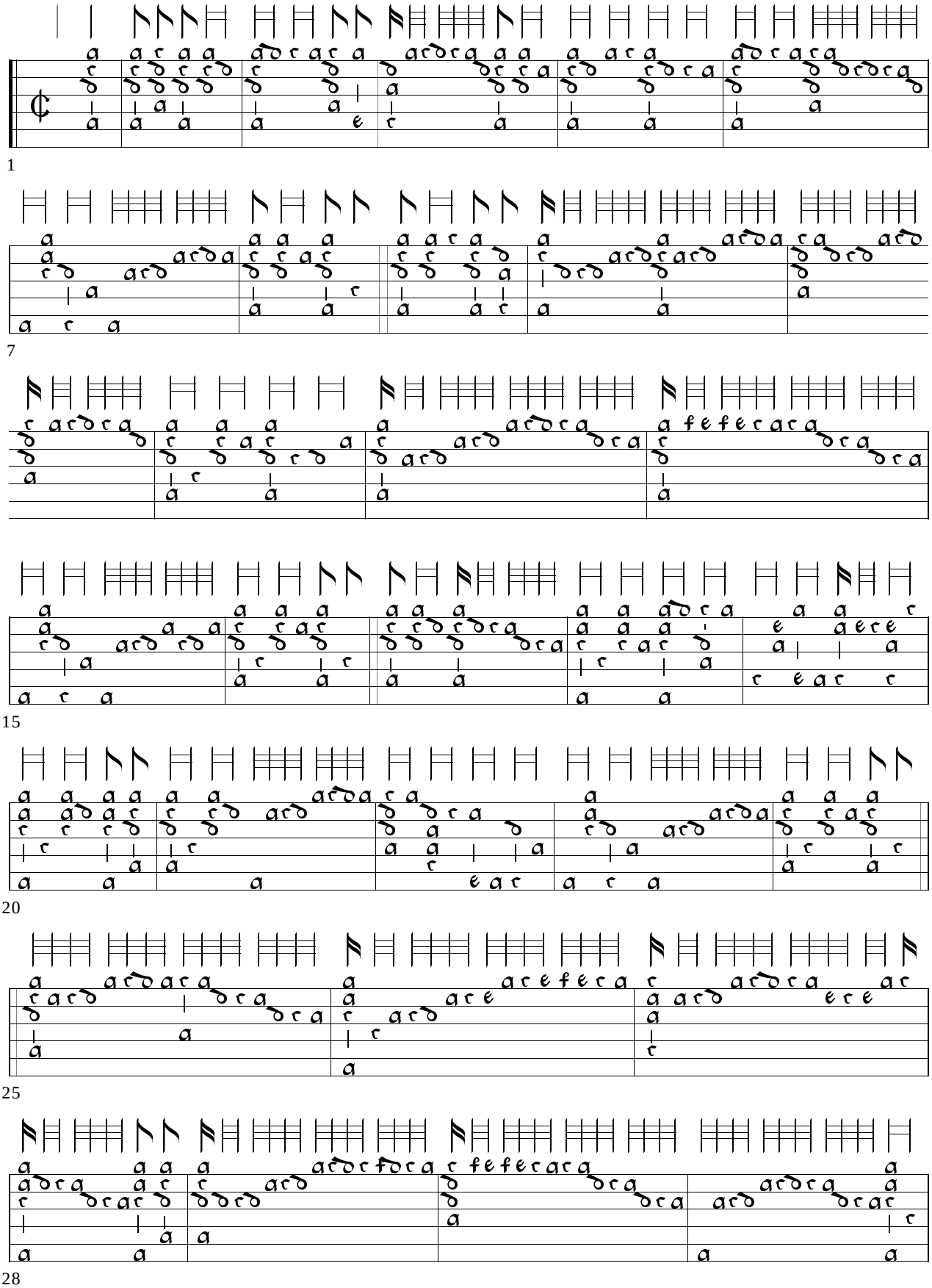
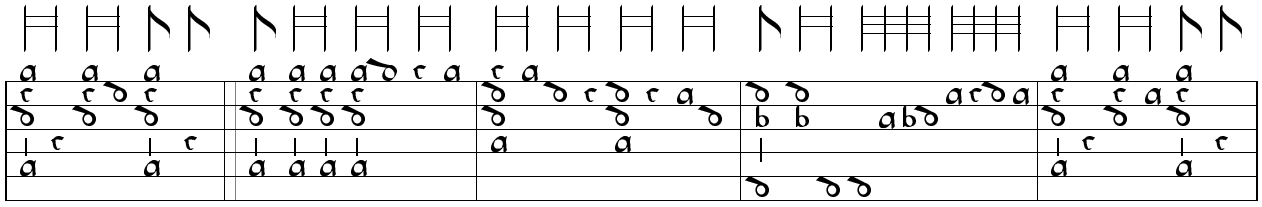


M23. (Mat)acini - 3x4bars F-Pn Res.941, f. 24v



R18. Pass(amezzo) de la Rocha el Fuso - ABCCDD8 IRL-Dtc 410 I, pp. 250-251





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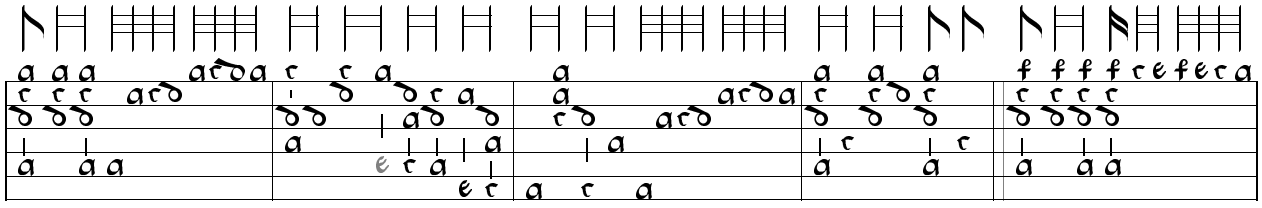

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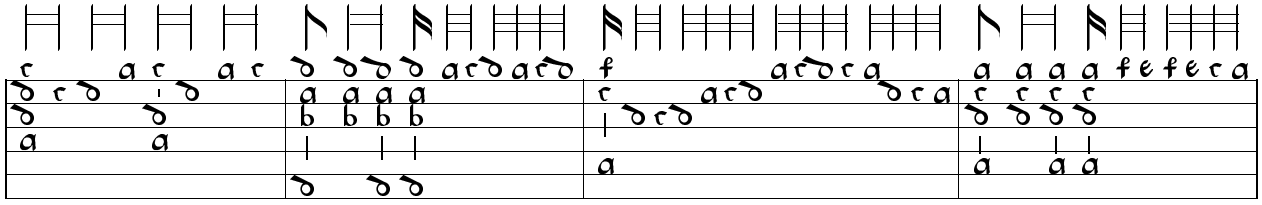

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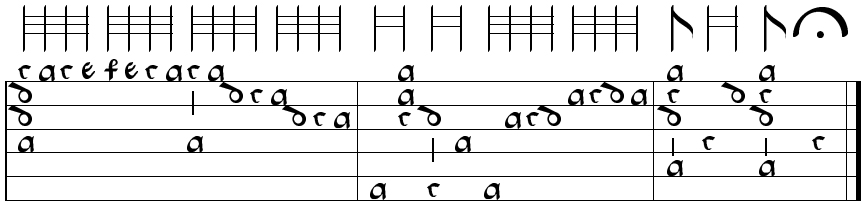

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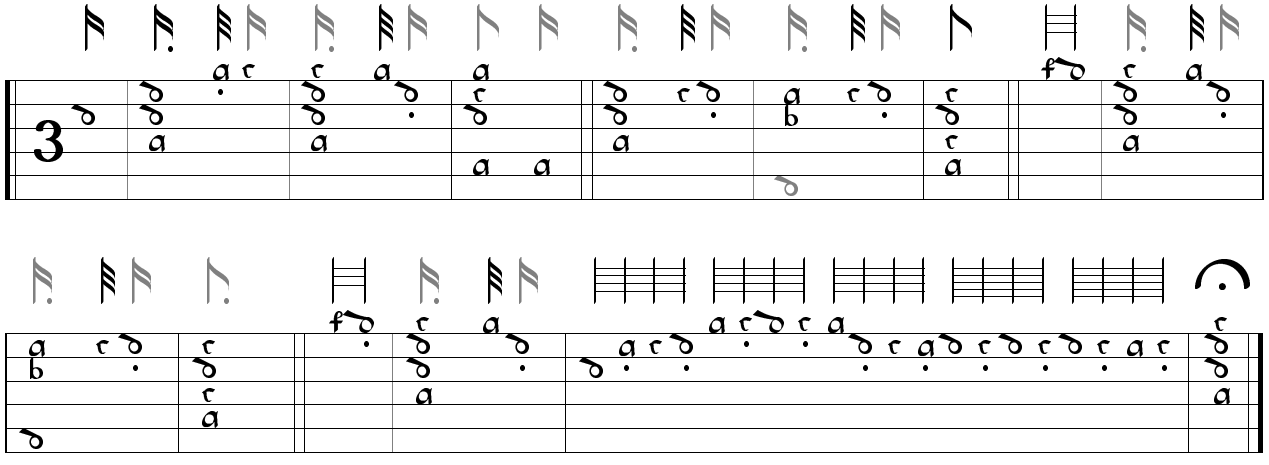
M24. Mattacino - 4x3bars CH-Bu F.IX.70, p. 101



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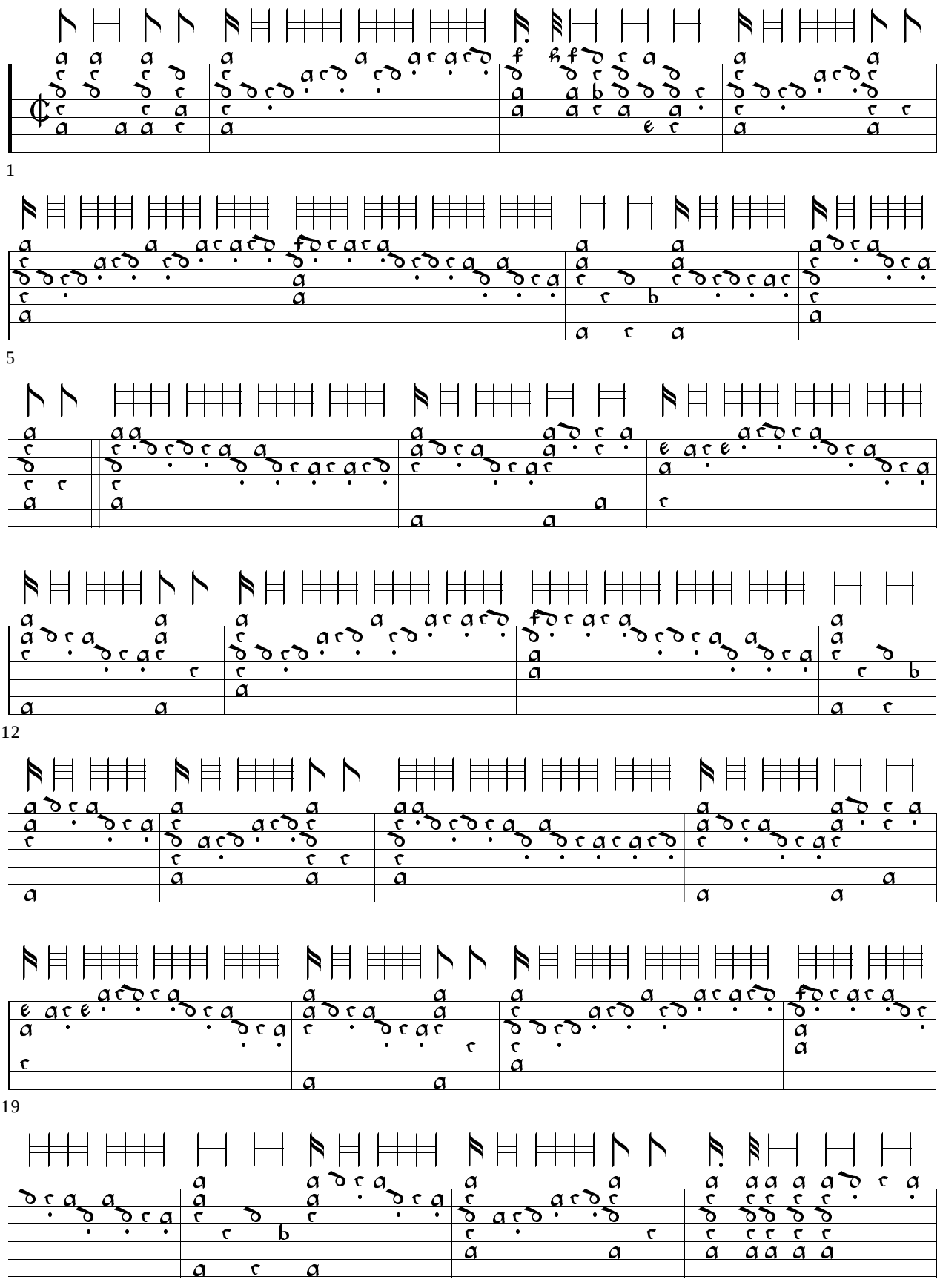
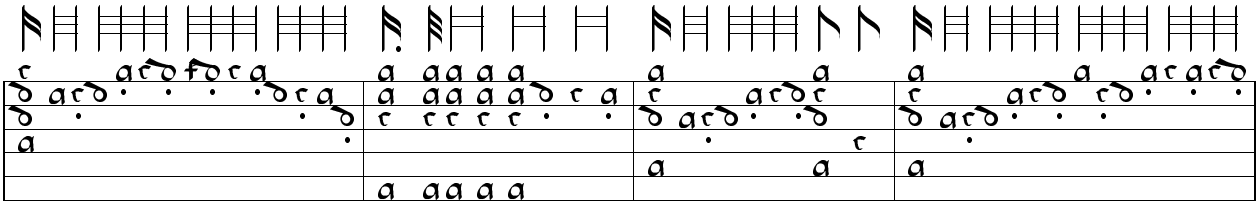
R19. Pass e mezo de la Roca el Fuso - ABBCC8 Gorzanis I 1561, sigs. F2v-F3v





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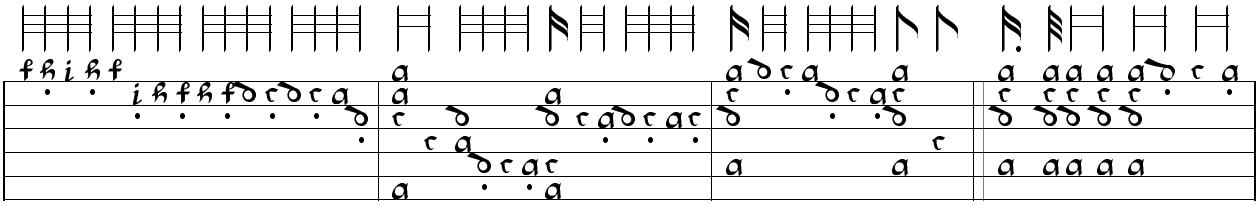

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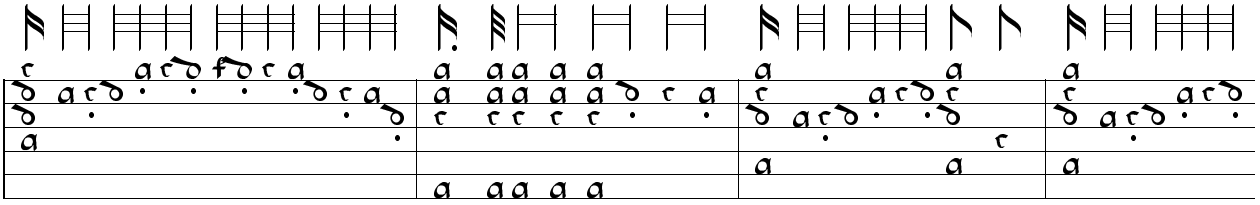

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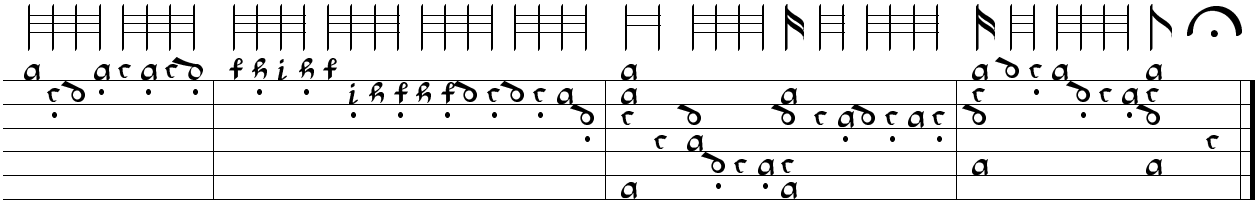
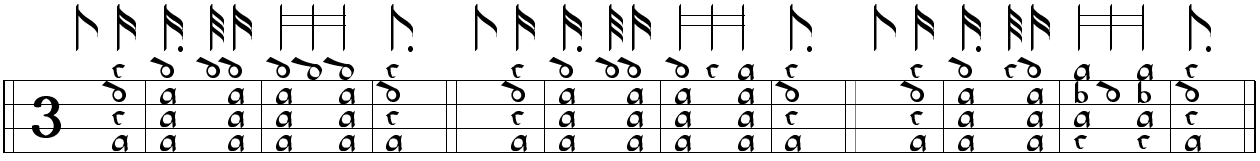


M25. Matachins - guitar 6x4bars

Phalese & Bellere 1570, f. 79v



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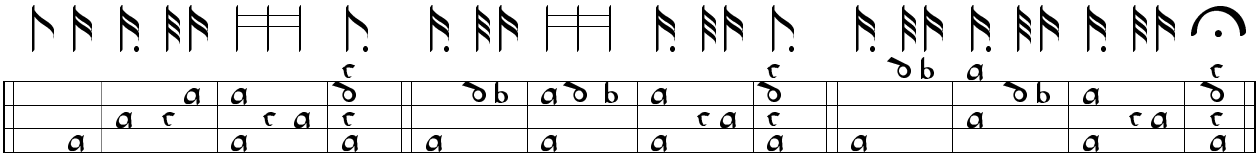
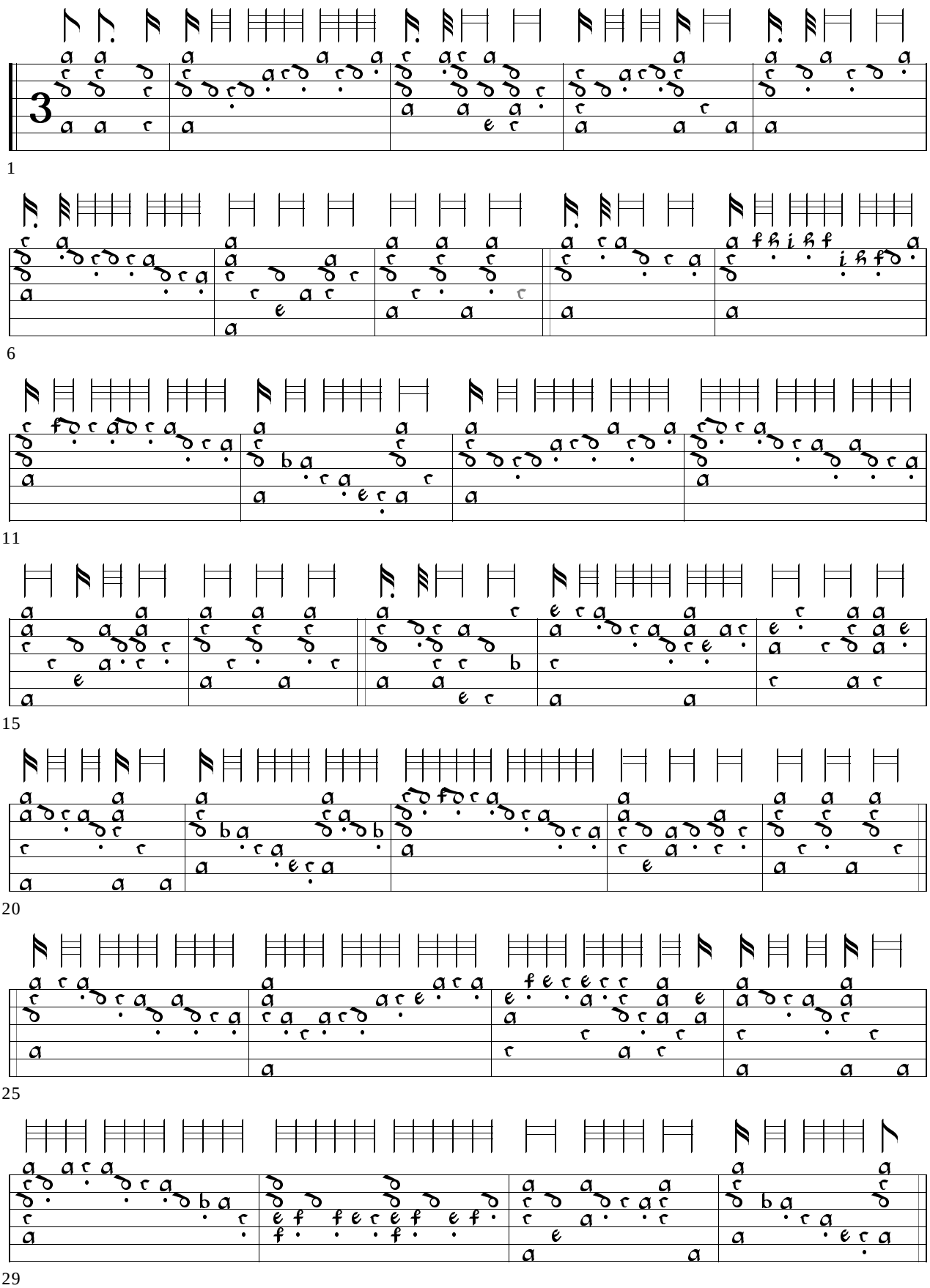
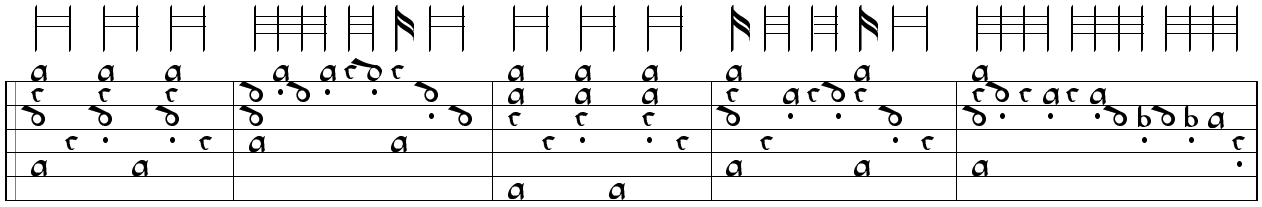


13

R20. Padoana del ditto - AABBCC8 Gorzanis I 1561, sigs. F3v-G1r





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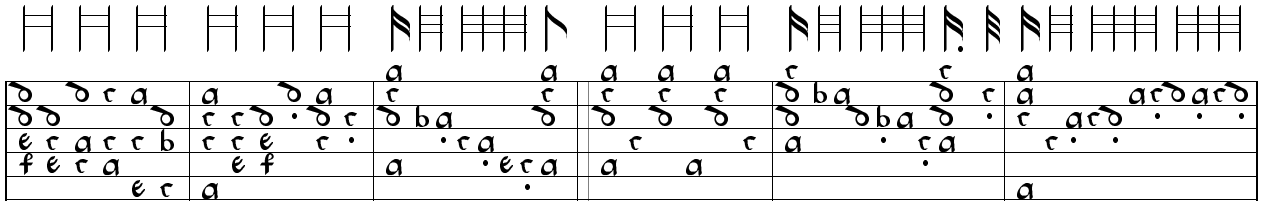

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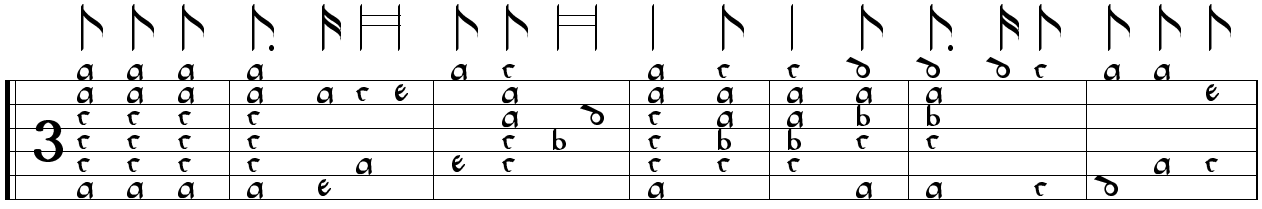
App 1. Gagliarda Englessa - A12B4C8 D-B 4022, f. 14v



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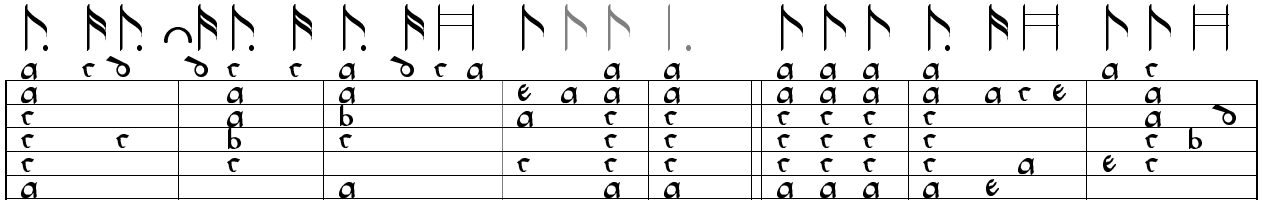

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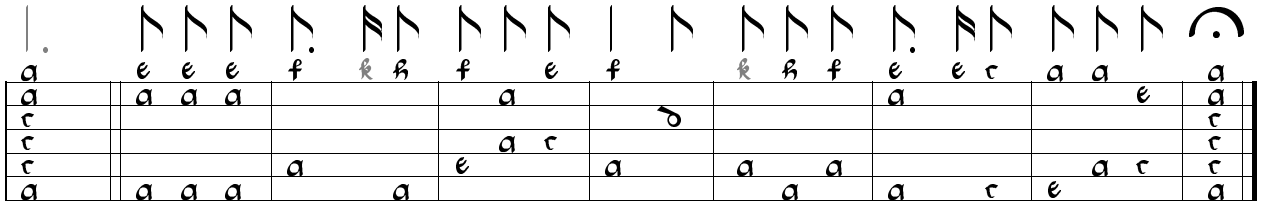

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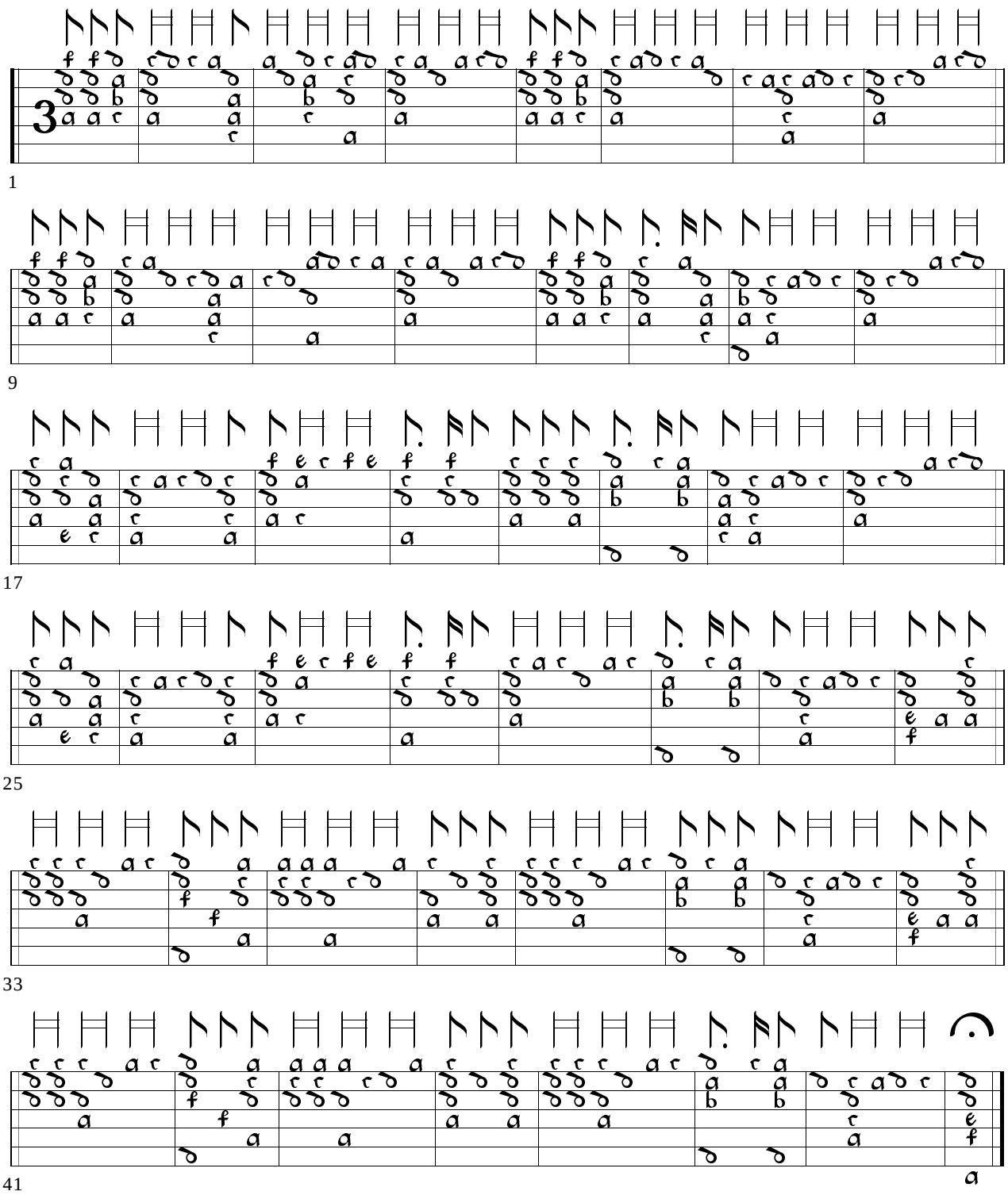
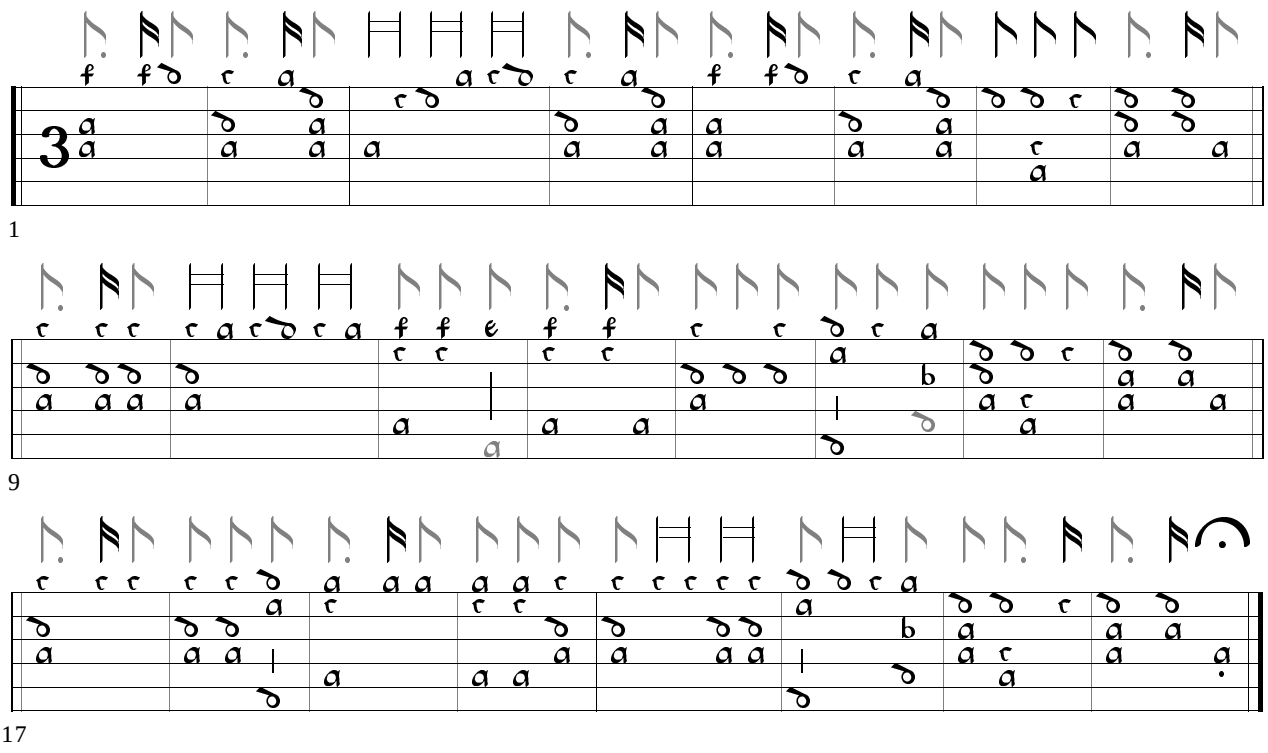
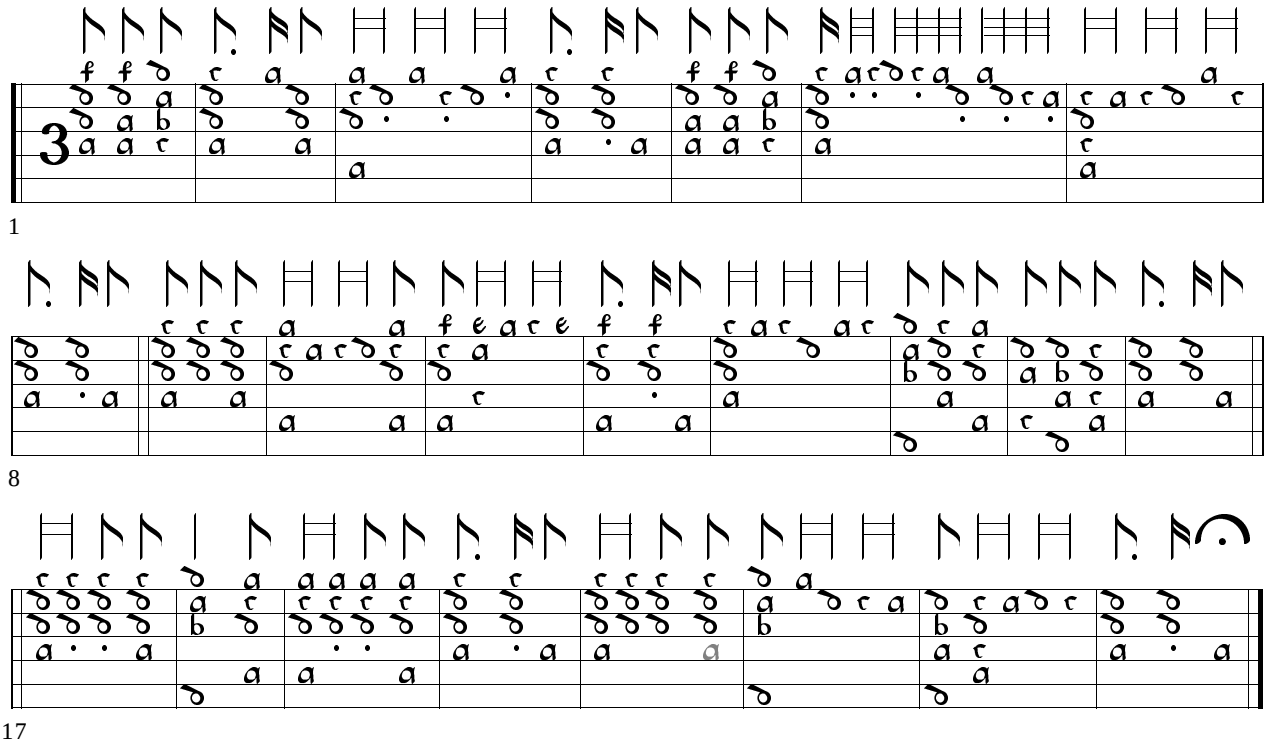
R21. Item (La Rocha il Fuso) - AABBCC8 7F D-Sl G.I.4 II, f. 79v



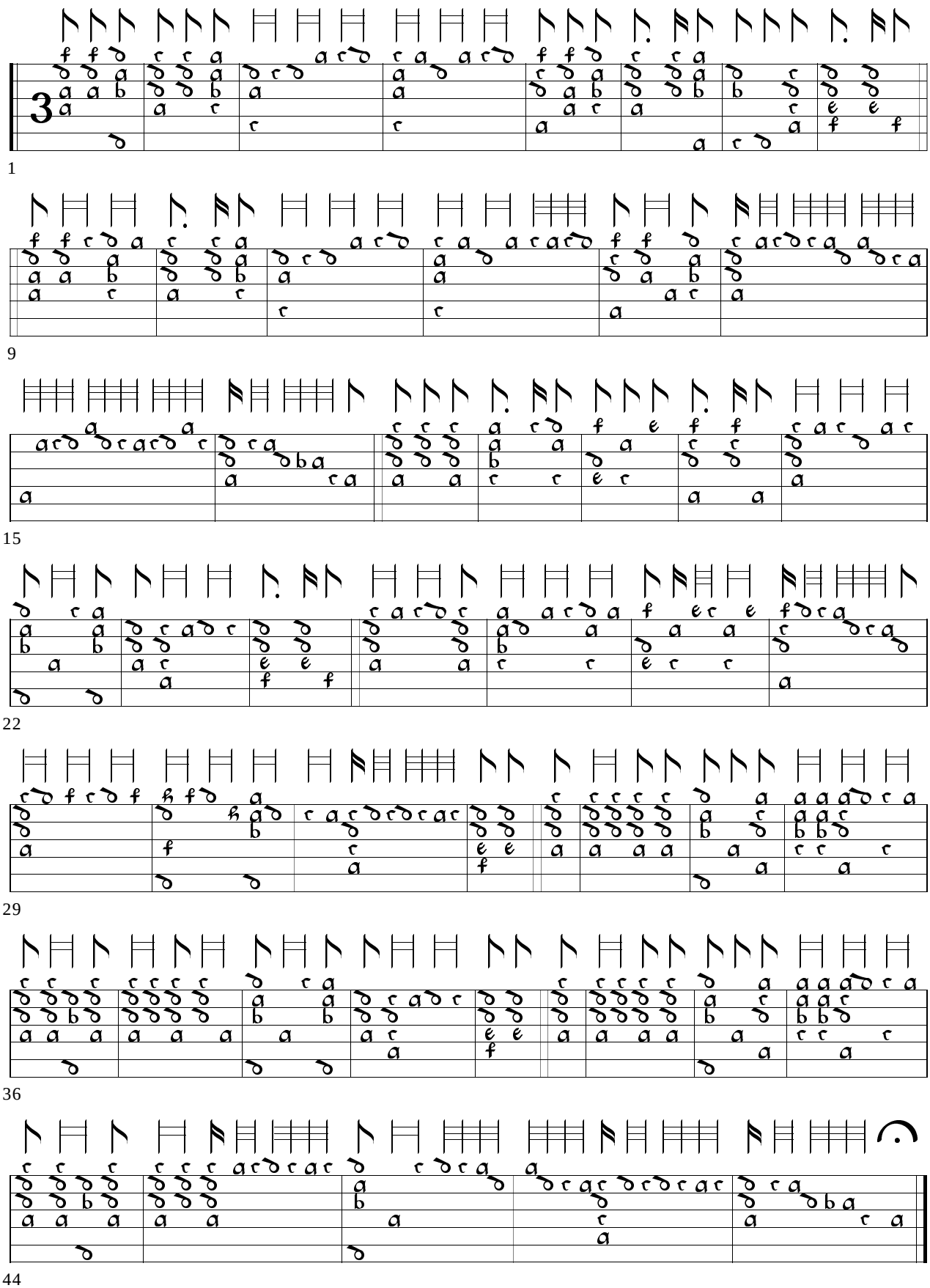
R22. Alebon Galiarde - ABC8 US-Ws 159, f. 7v



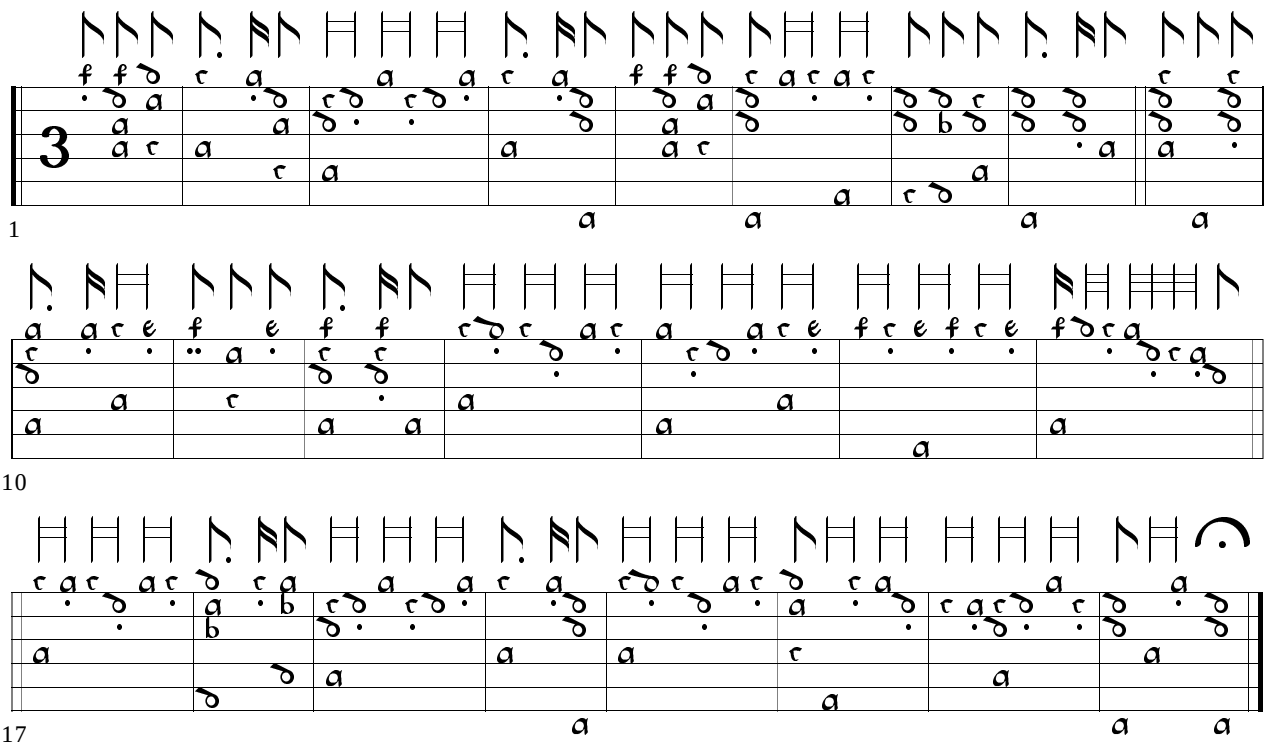
R23. Galiarde La catel col Fuso - ABC8 PL-Kj W 510, f. 48v



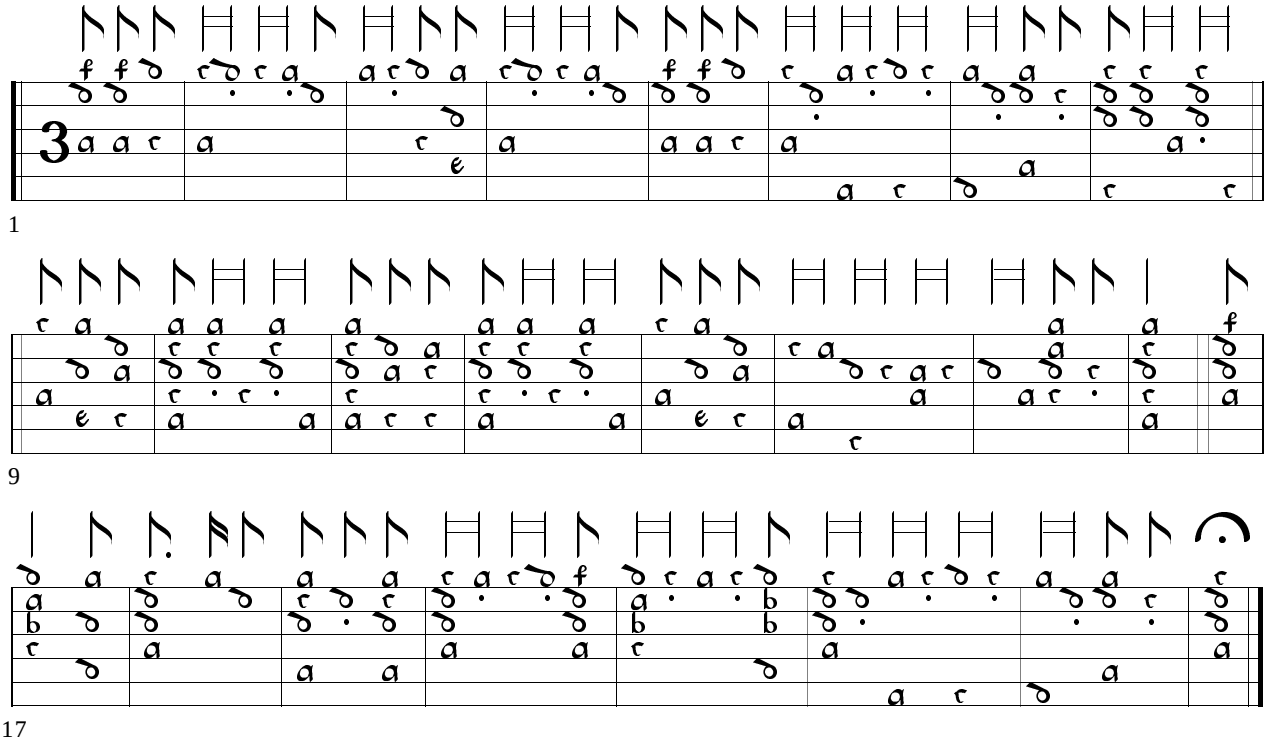
R24. Gailliarda La Rocha el Fuso - AABBCC8 Waissel 1592, sig. E4v



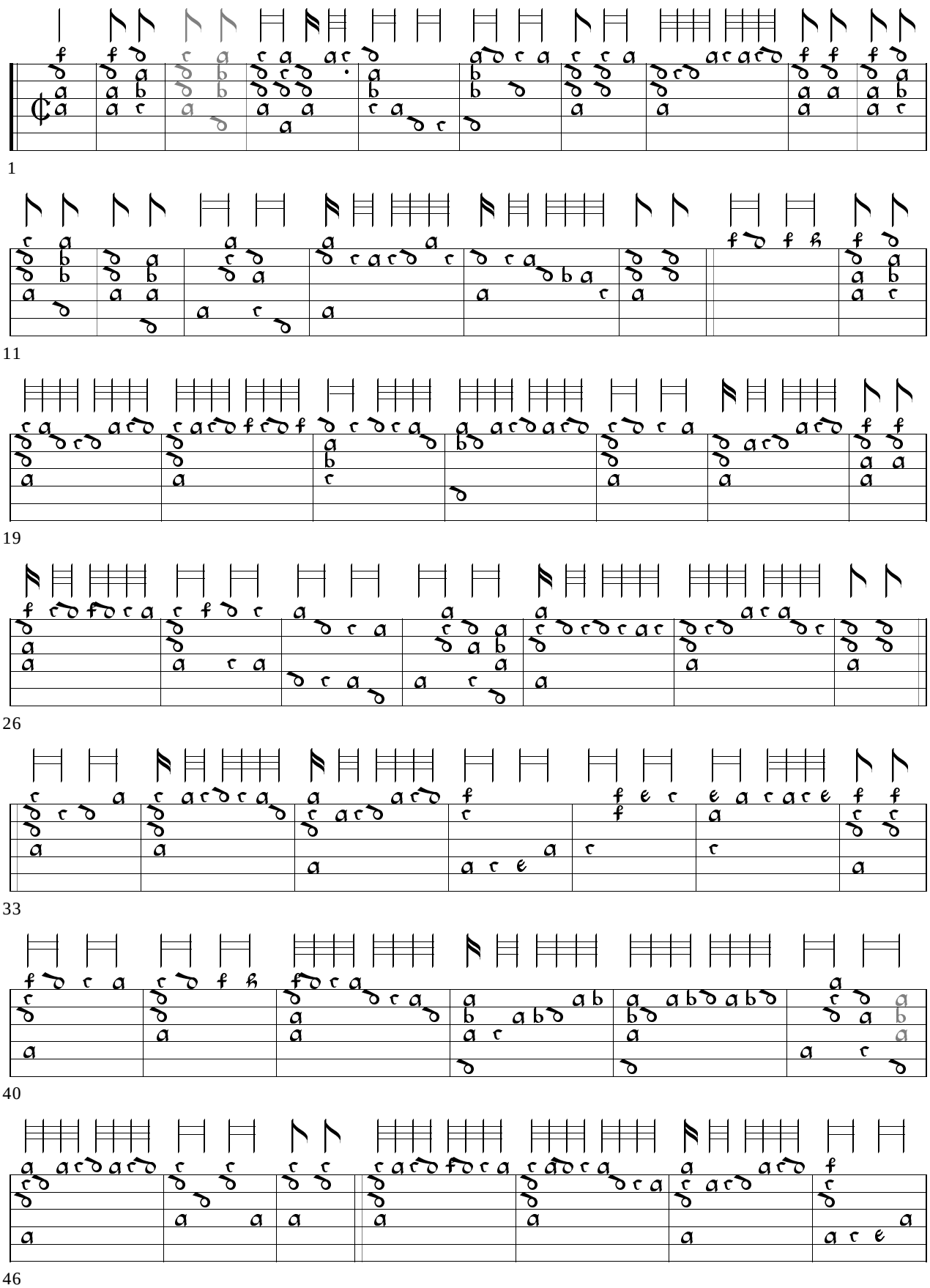
R25. Gaillarde France. Wie sal mein troetelen - ABC8 7F NL-Lu 1666, f. 24r

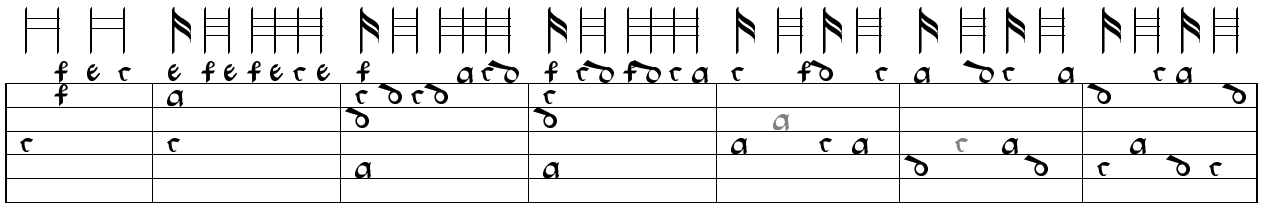


R26. La Rotta in Gagliarda - ABC8 Caroso 1581, f. 79v



R27. Bassameso Rochelfuso - Saltarella - AABBCC8-AABBCC16 D-Mbs mus.9516, ff. 6v-9v





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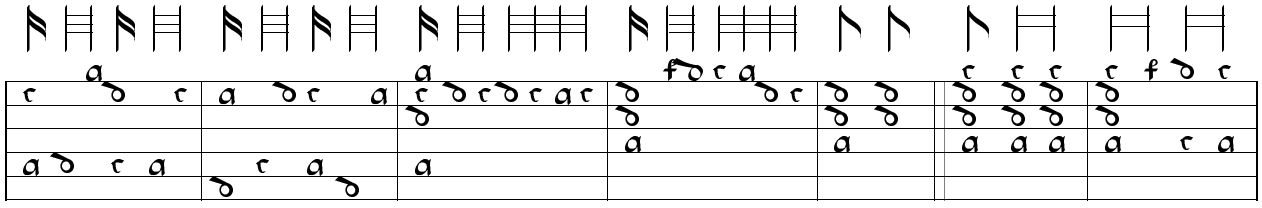

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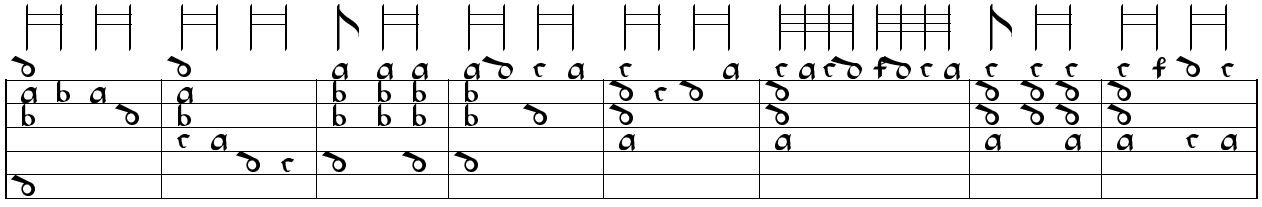

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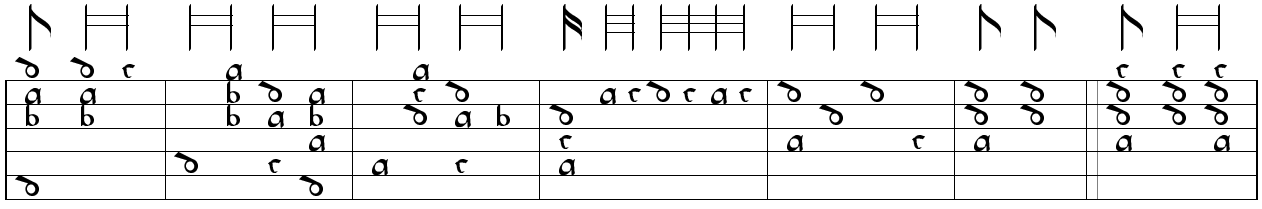

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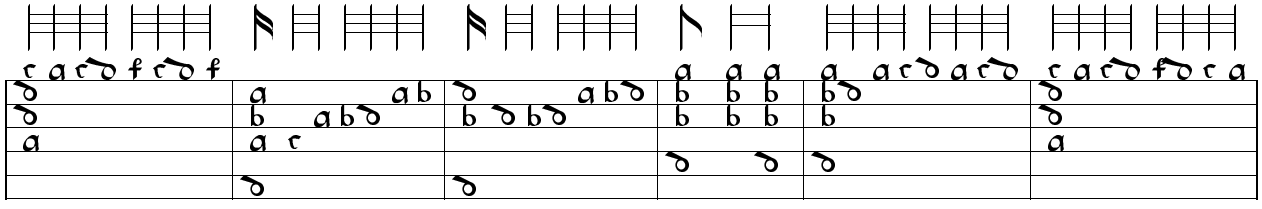

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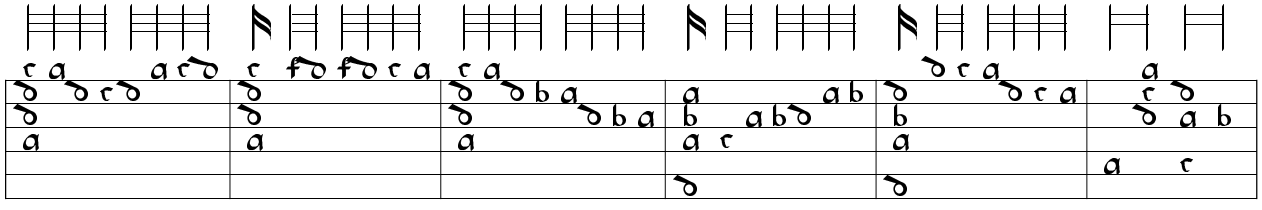

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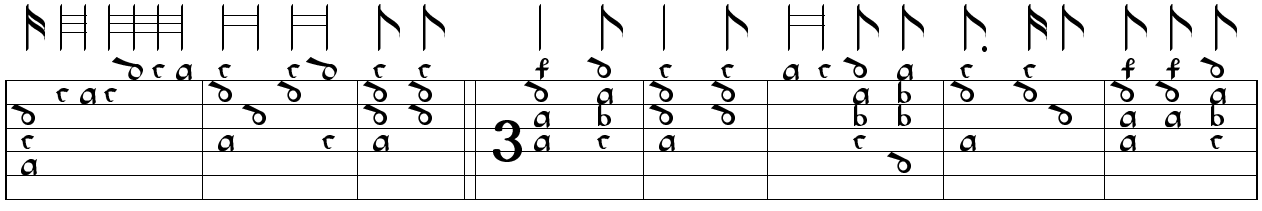

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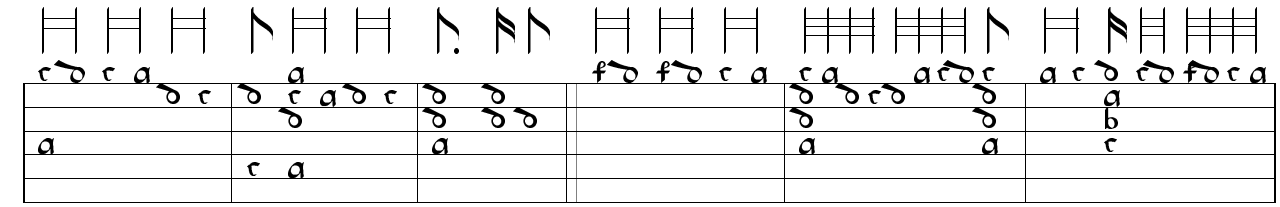

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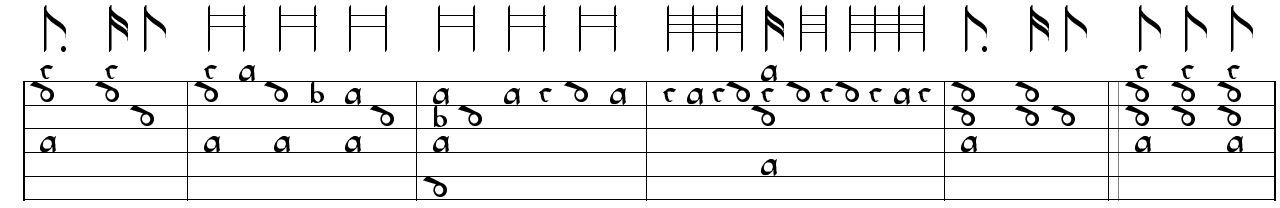

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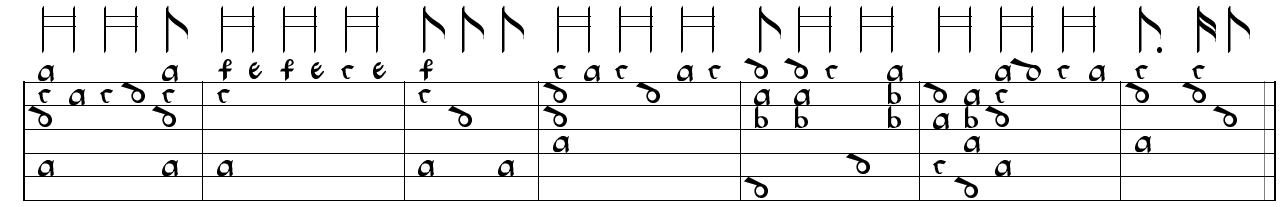

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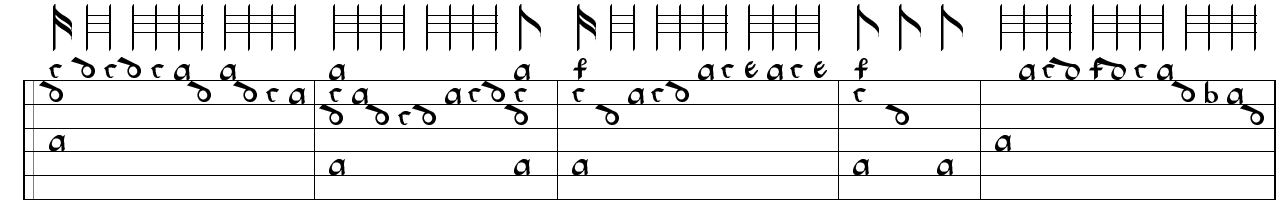

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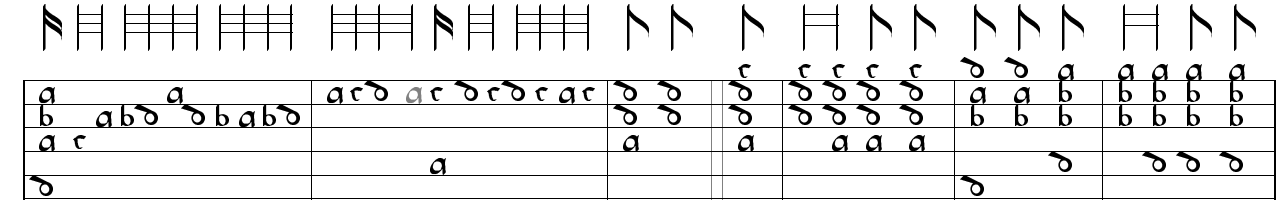

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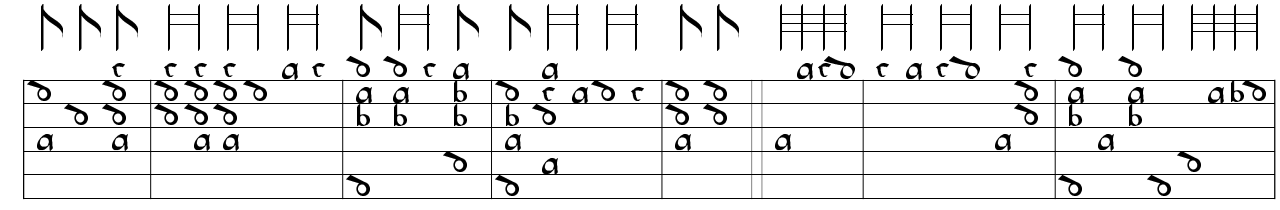

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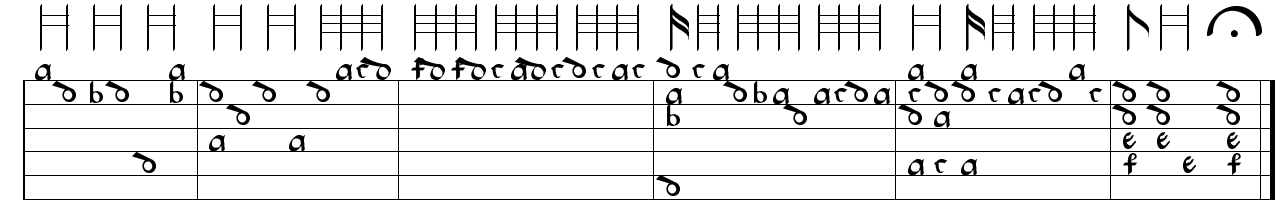
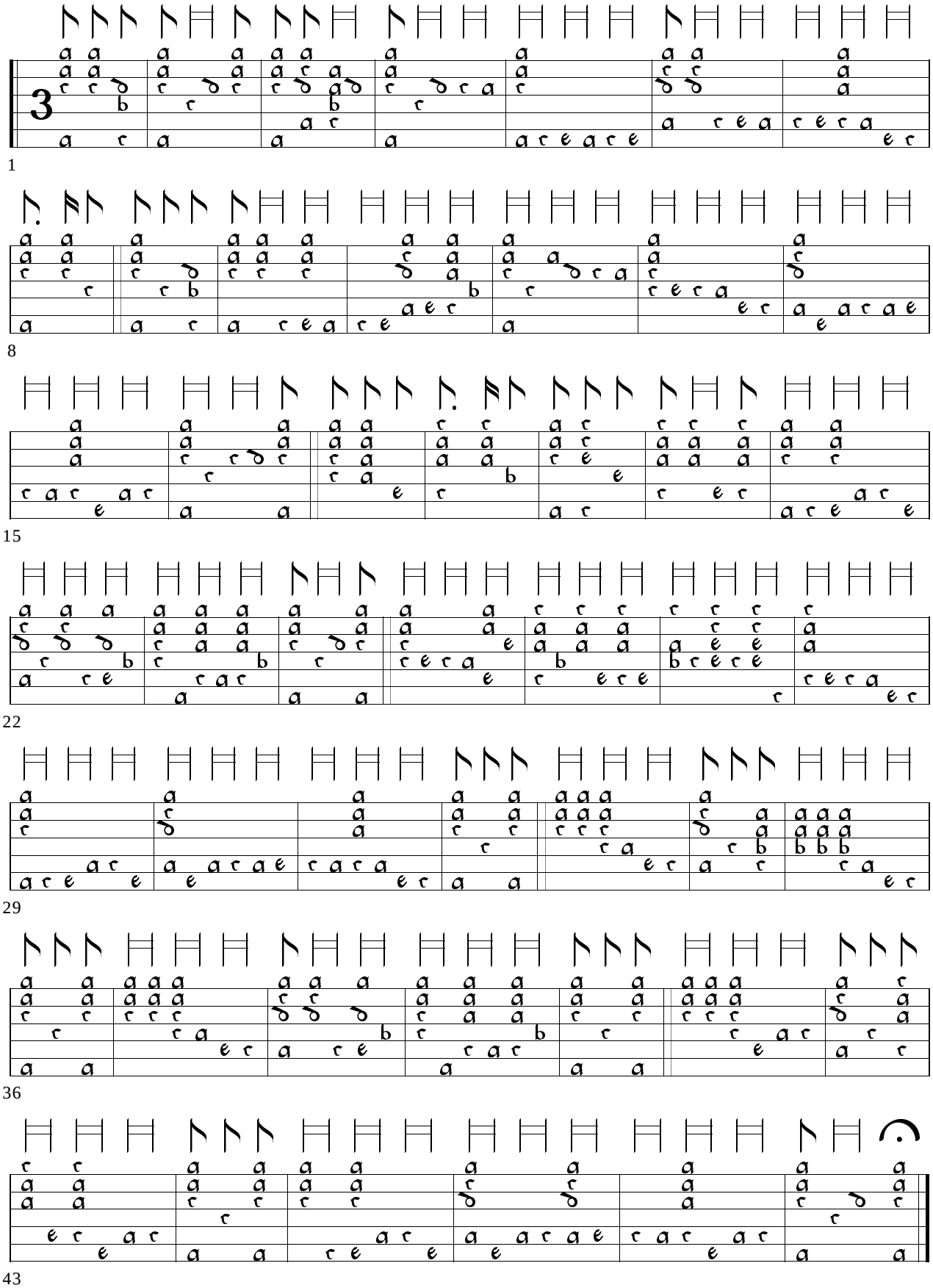
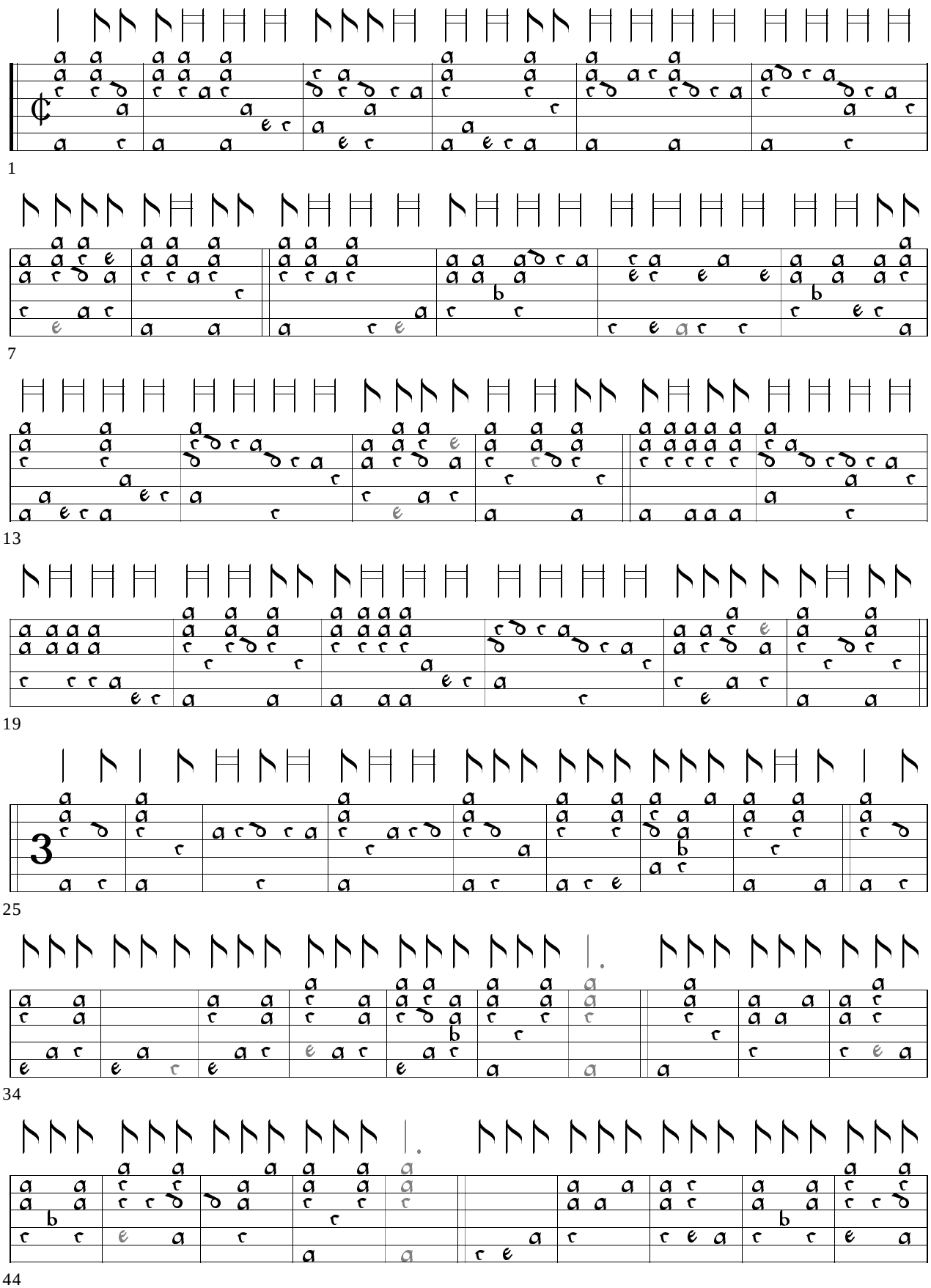


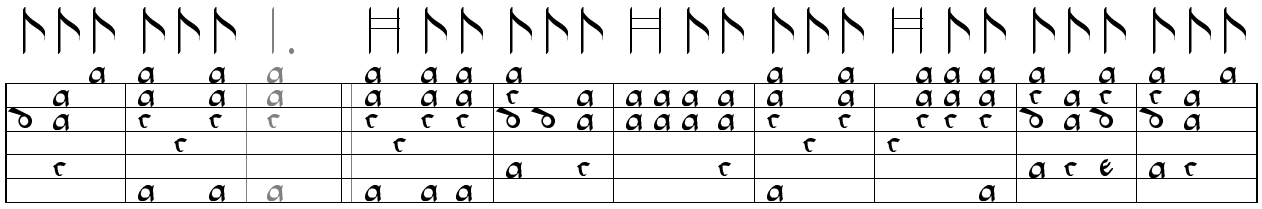
139

R28. La Rocha il Fuso - AA8BB8CC8 D-Sl G.I.4 II, f. 79v



R29. Passamezo Racalfuso - Saltarello - ABC8-AABBCC8 CH-Bu F.IX.70, pp. 145-146





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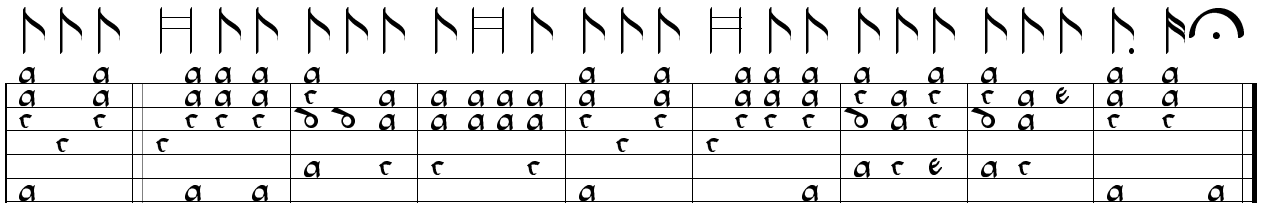

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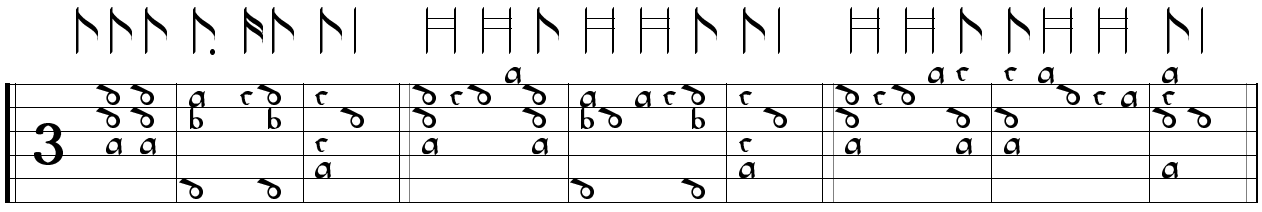
M26. Matazina Tantz - 12x3bars DK-Kk Thott 841,4o, f. 81v



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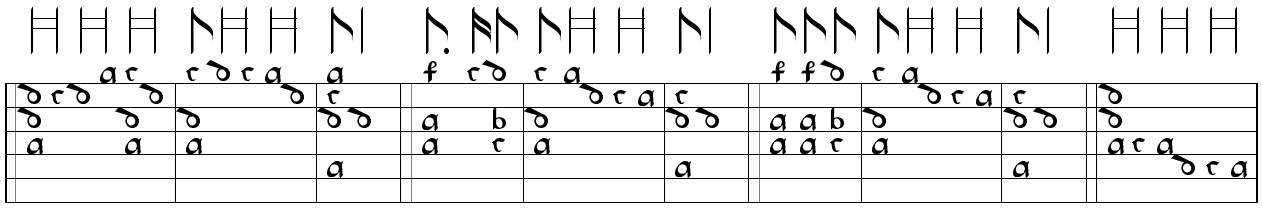

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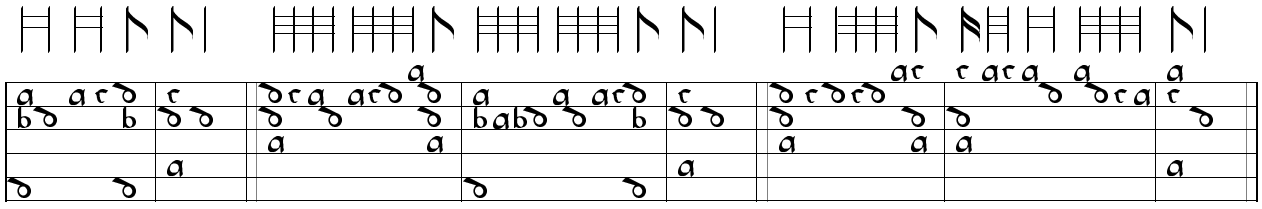

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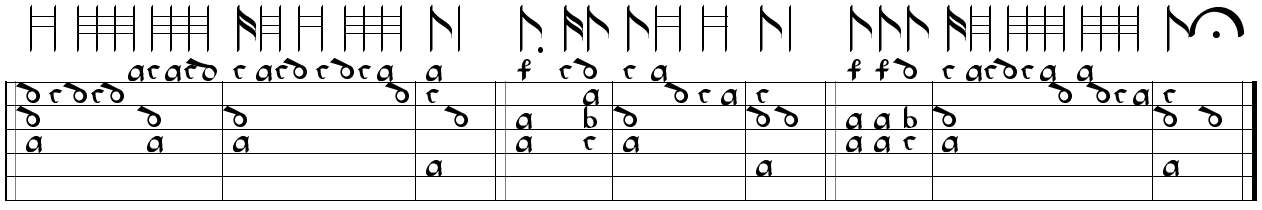

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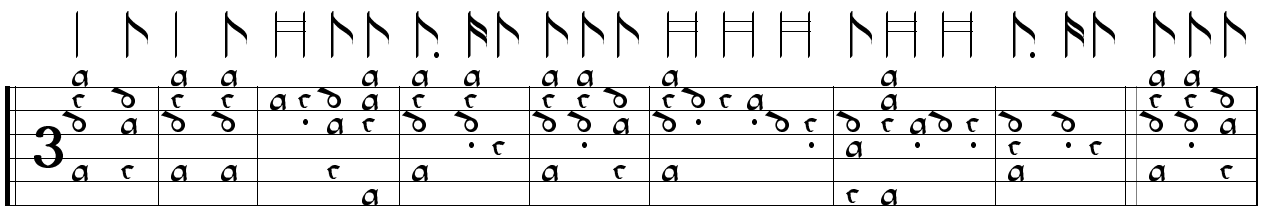
R30i. Rocha el Fuso Gagliarda - Balli di Gio Pacalono - AABBCC8x2 I-CFVd, ff. 87v-88r



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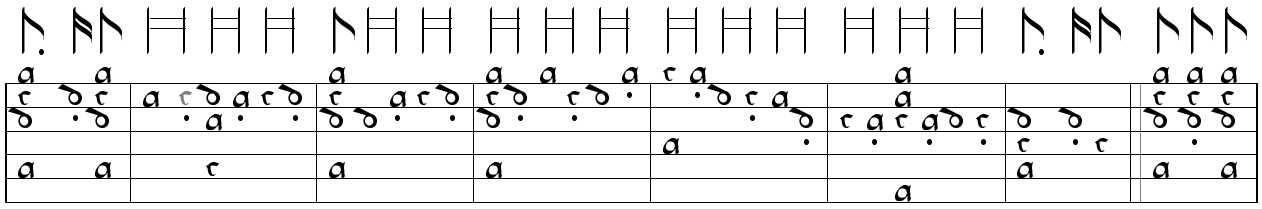

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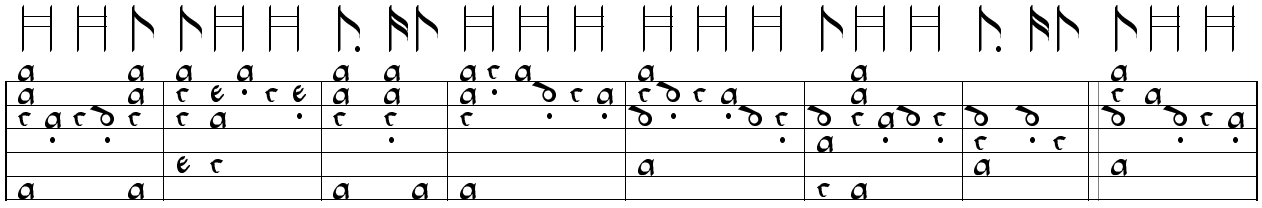

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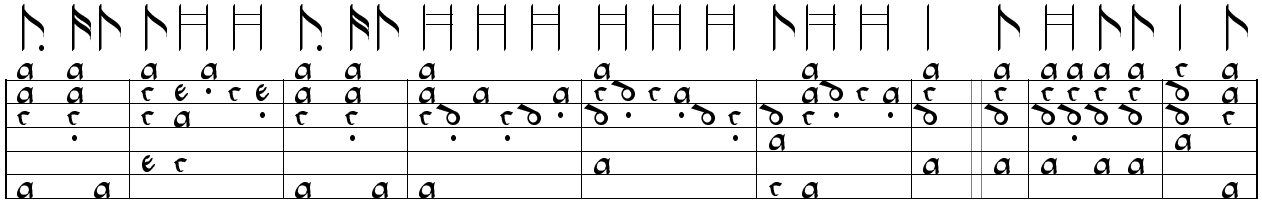

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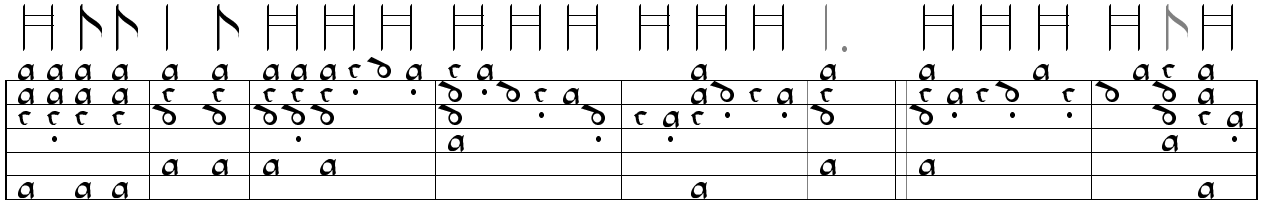

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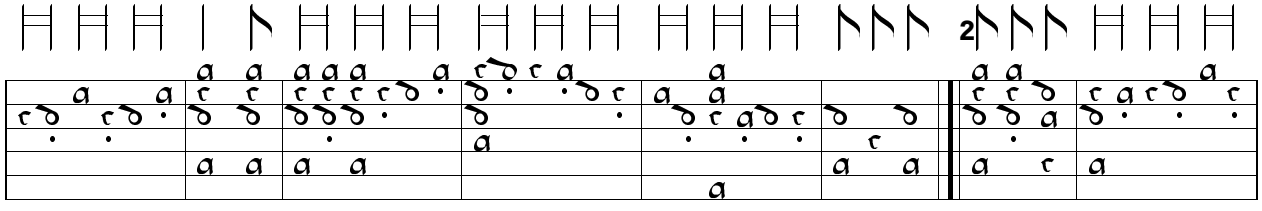

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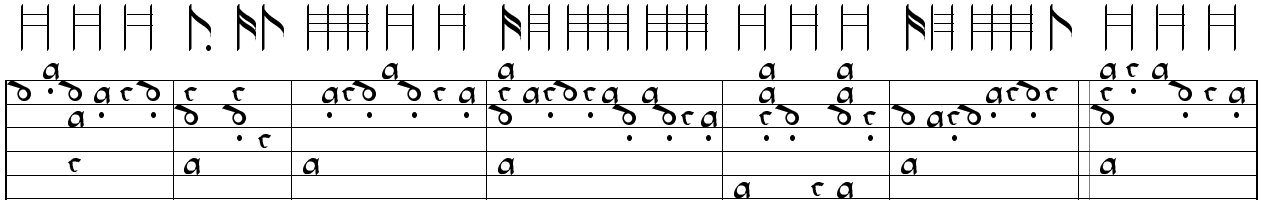

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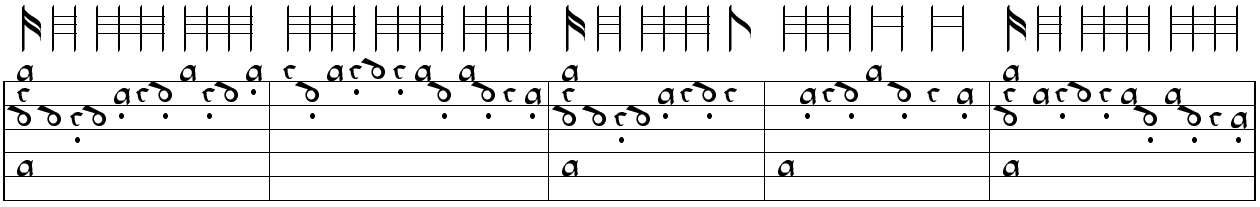

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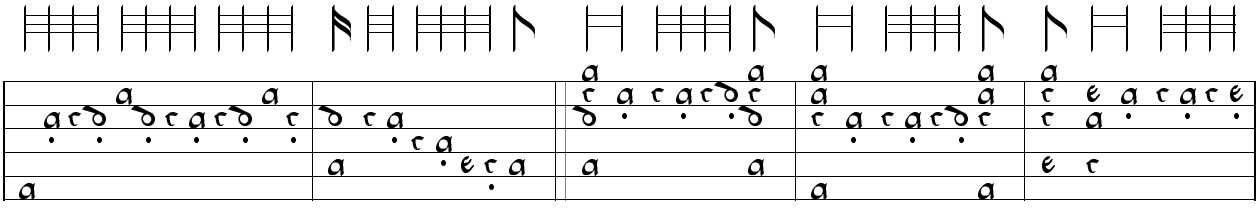

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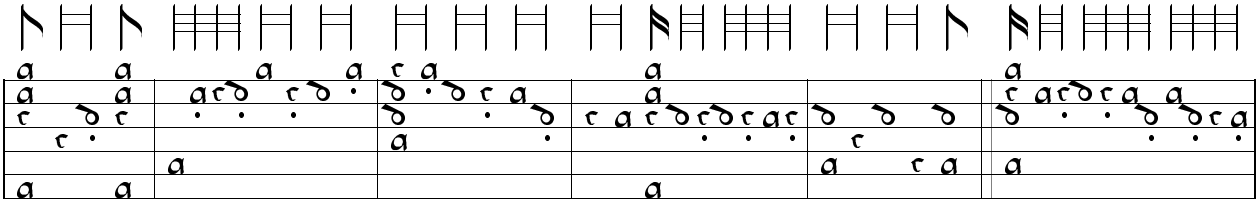

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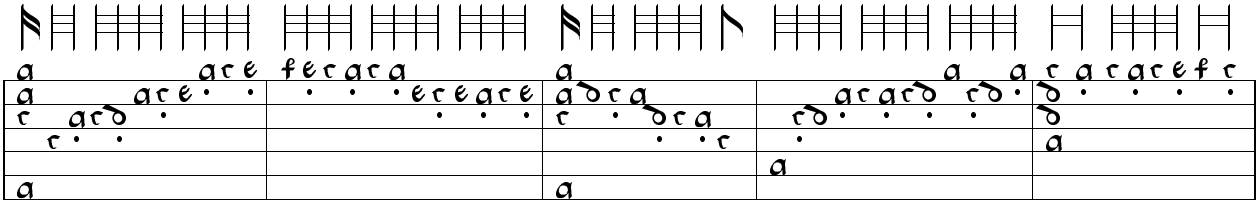

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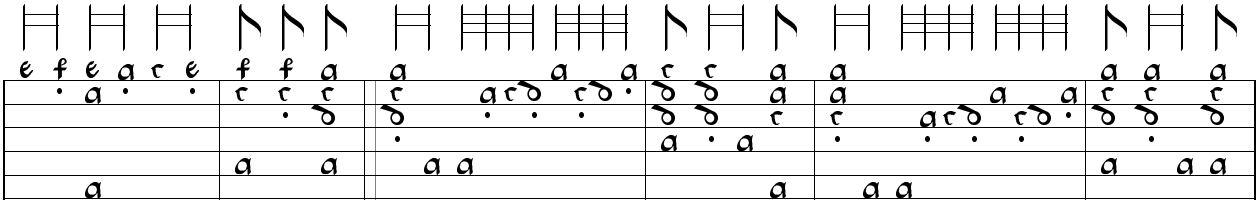

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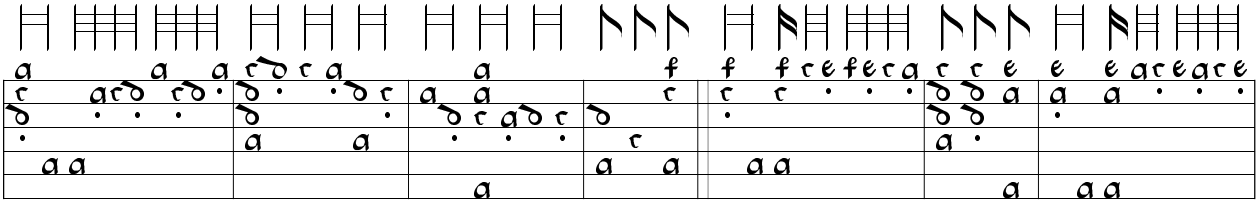

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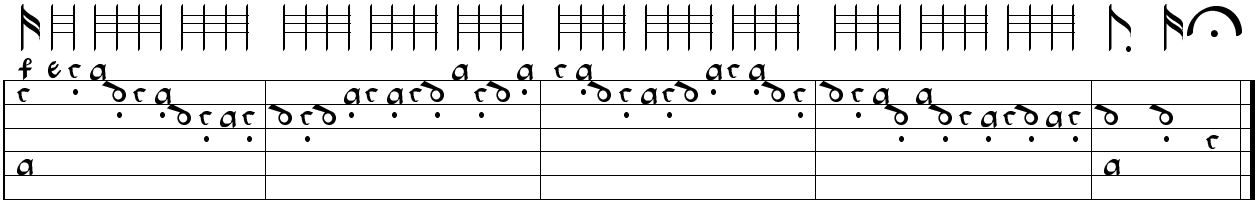

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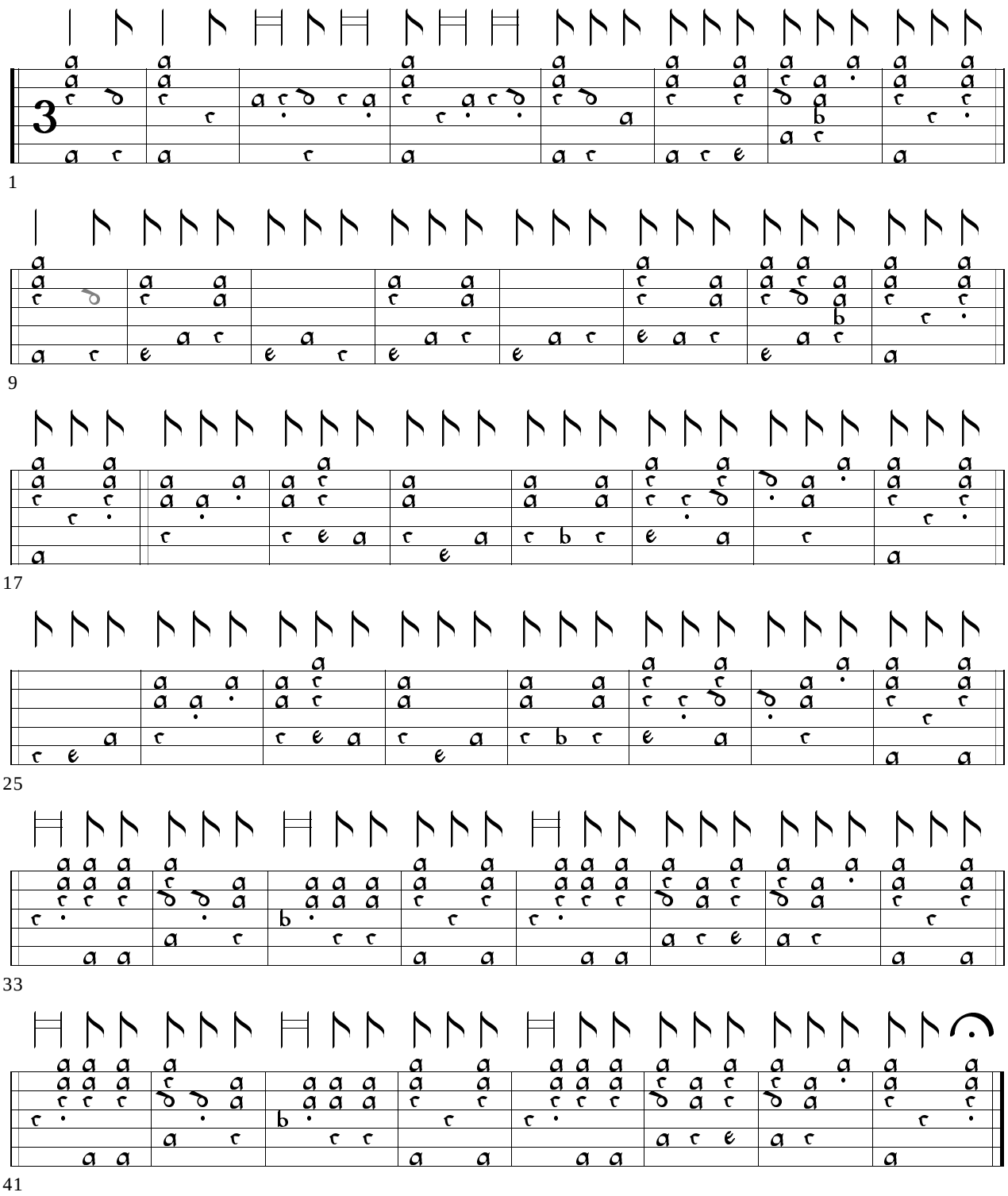
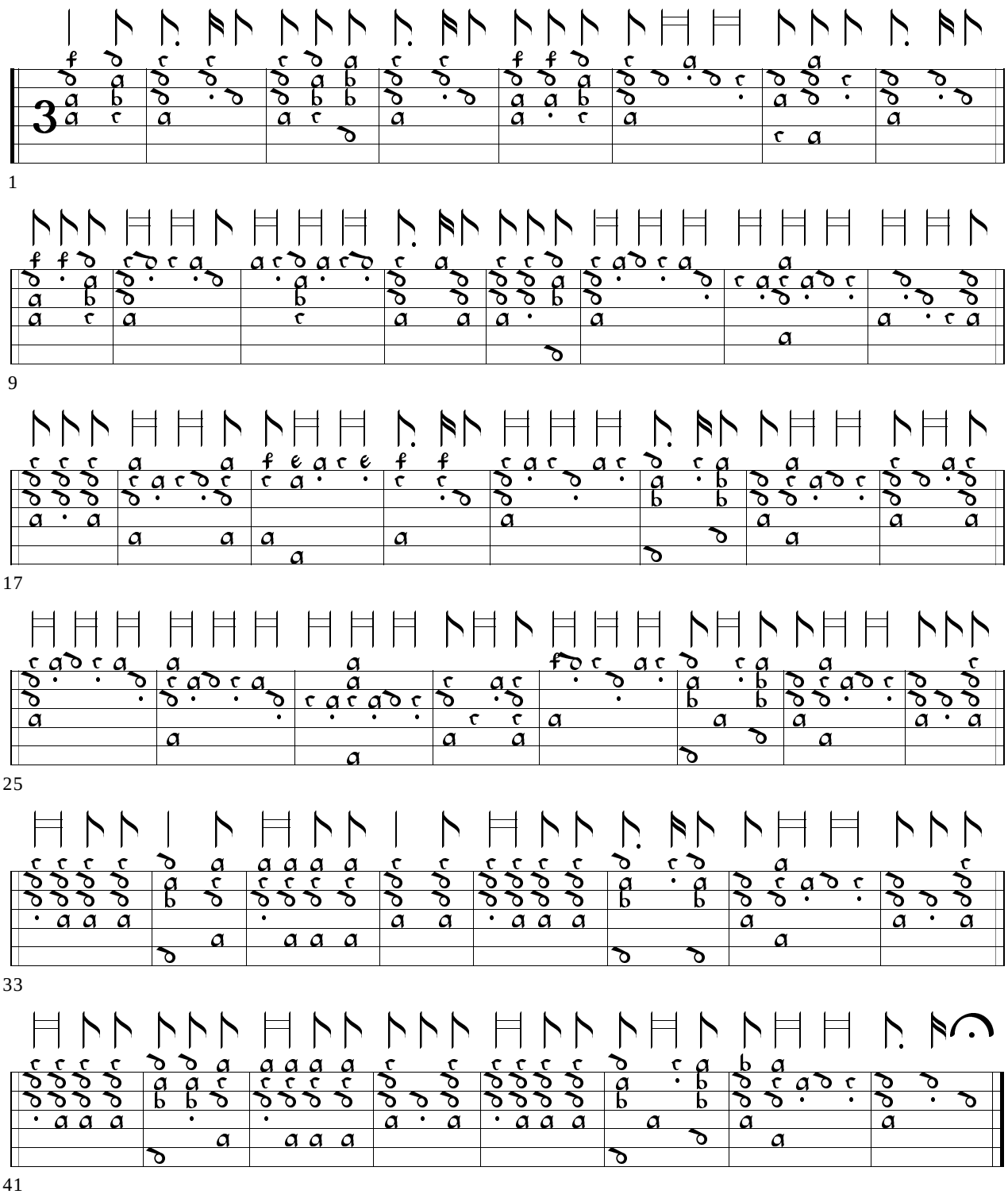
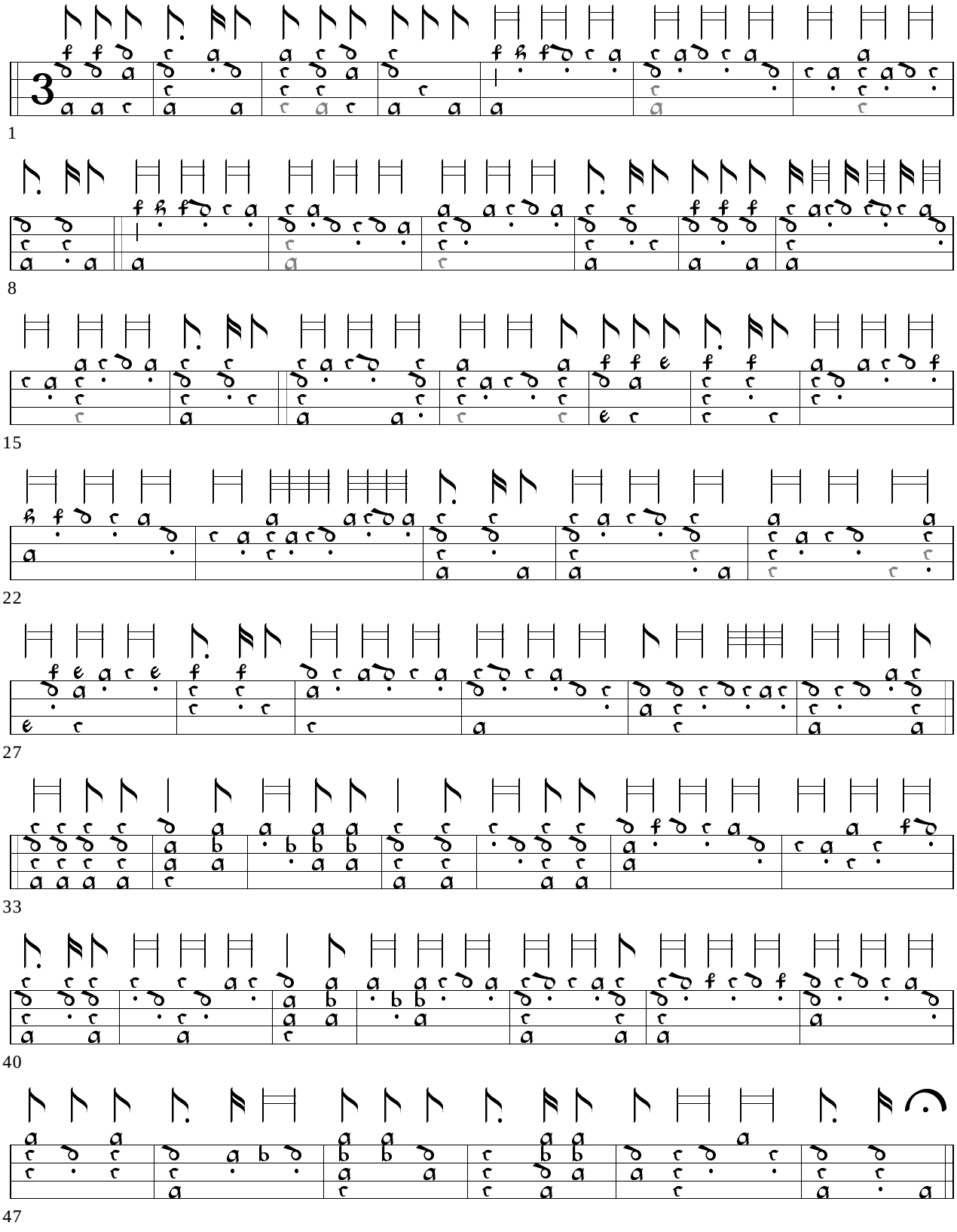
R30ii. Tenore della Roca el Fuso - G(iovanni) P(acoloni) - AABBCC8 I-CFVd, f. 104v



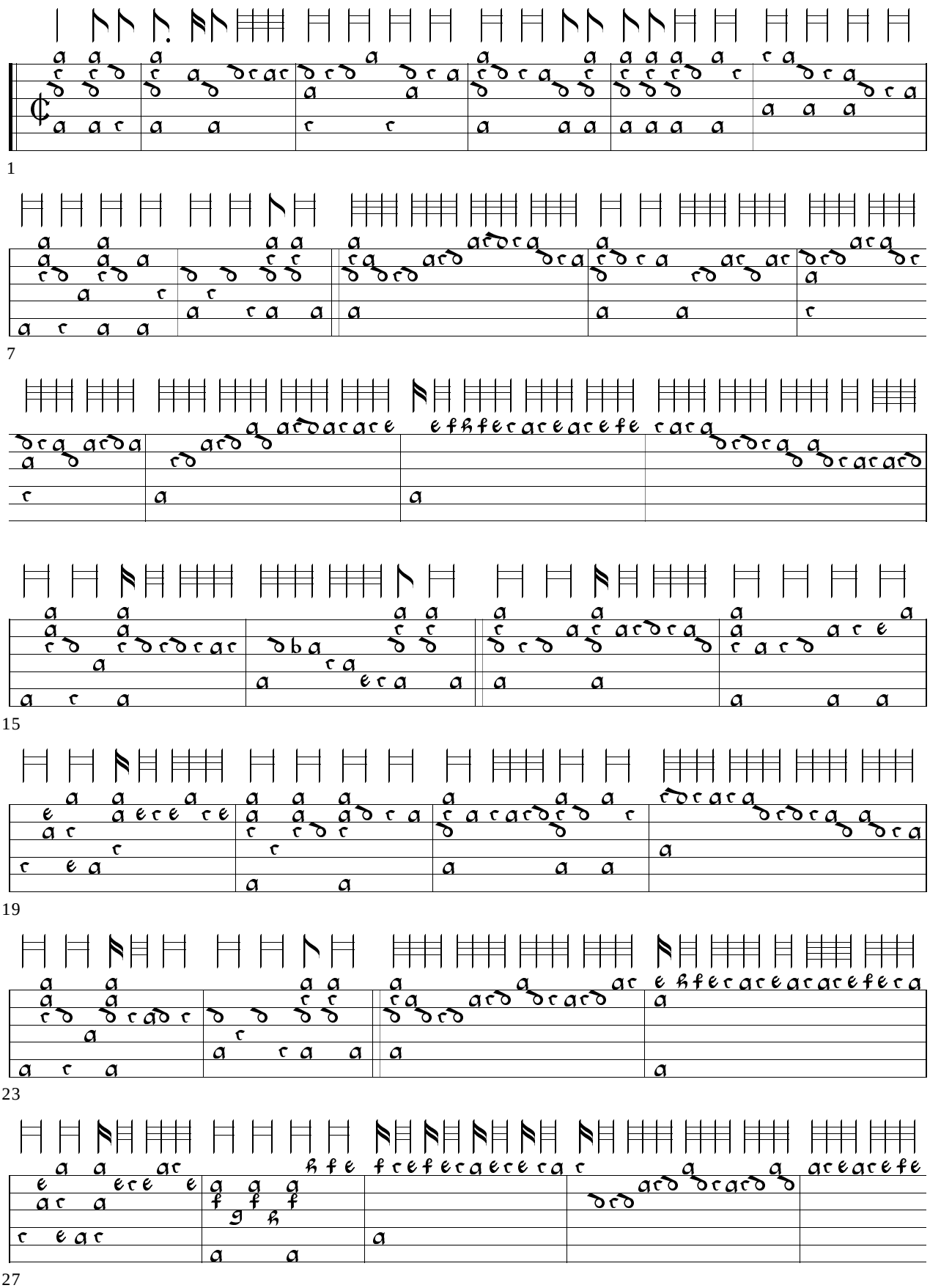
R30iii. La Roca el Fuso Gagliarda - AABBCC8 I-CFVd, f. 99v

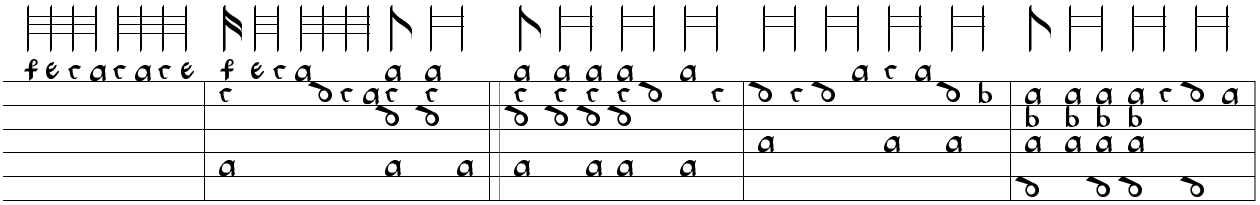


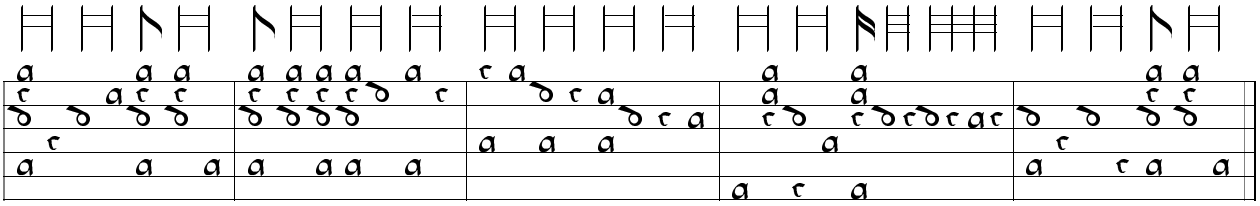
R31. Gaillarde - Les cinq pas - guitar A16B16C20 Morlaye I 1552, sigs. D4v-E1v



R32i. Passemezo della Rocca el Fuso Padoana - Salterello - superius Pacalono 1564, ff. 5v-8r







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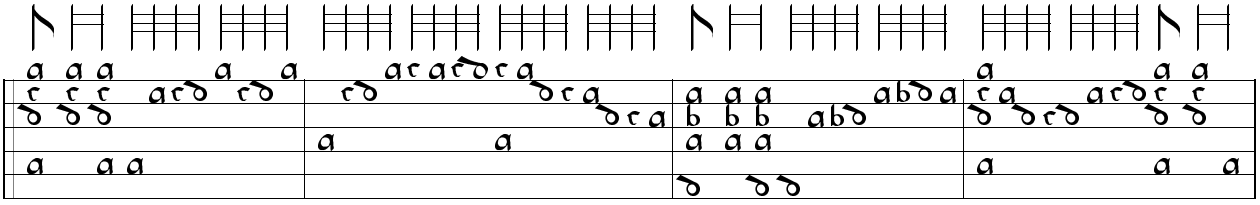

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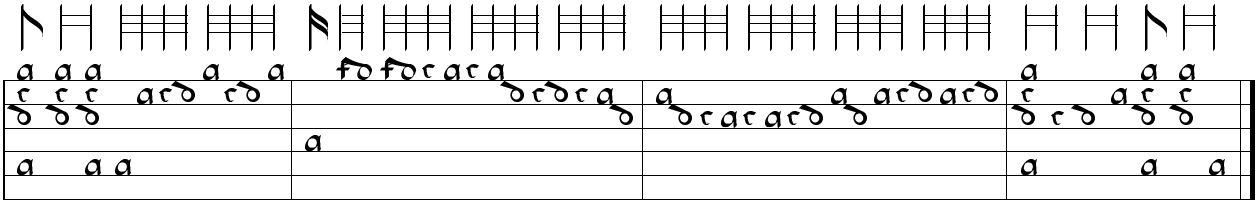

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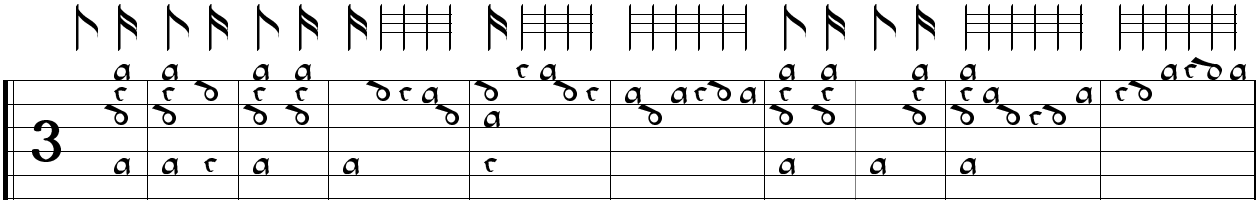

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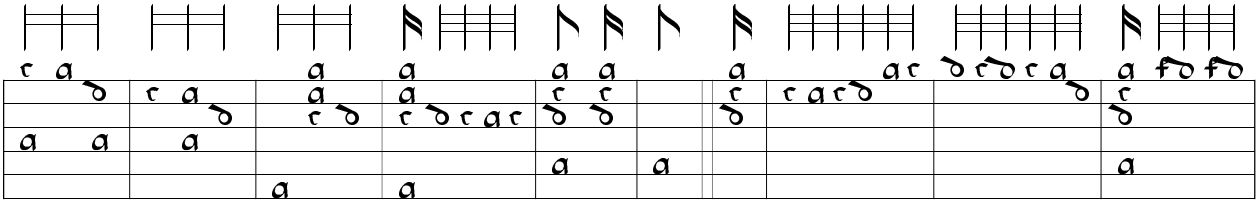

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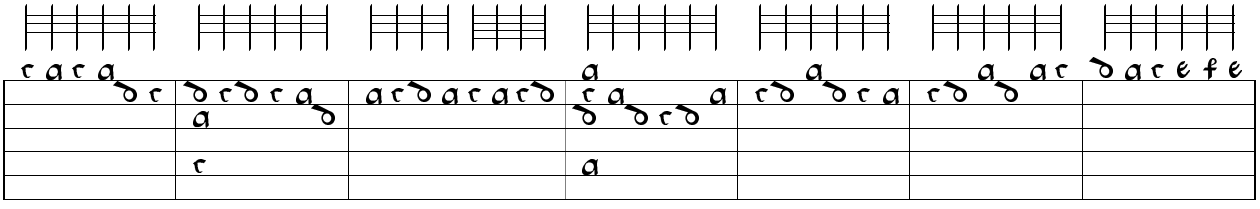

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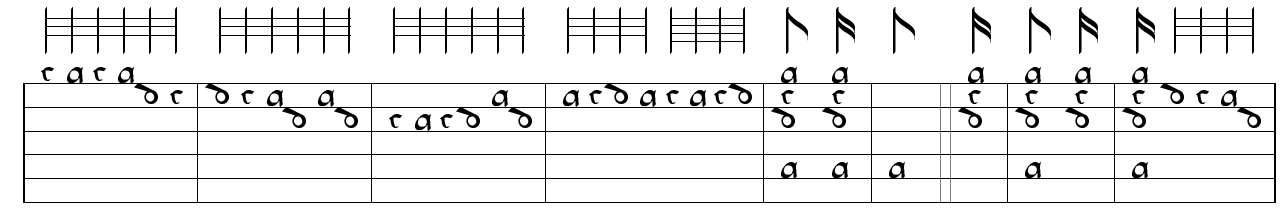

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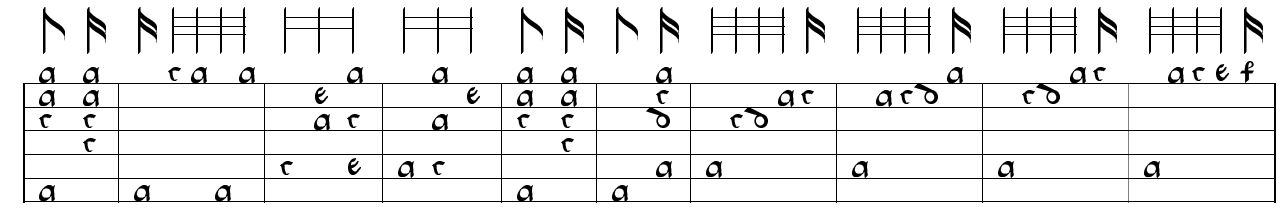

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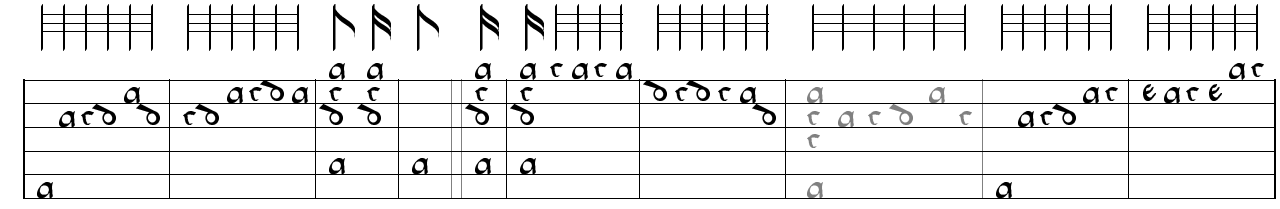

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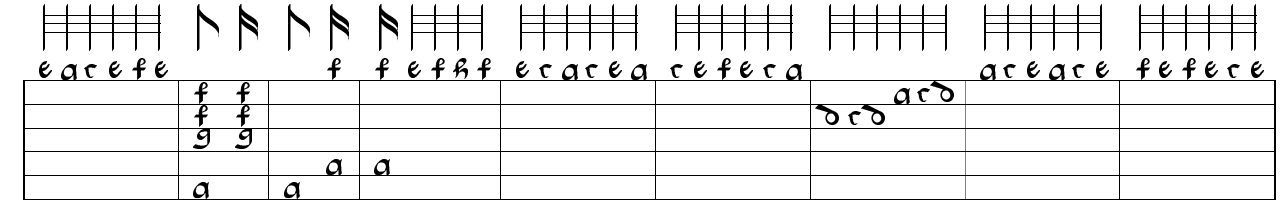

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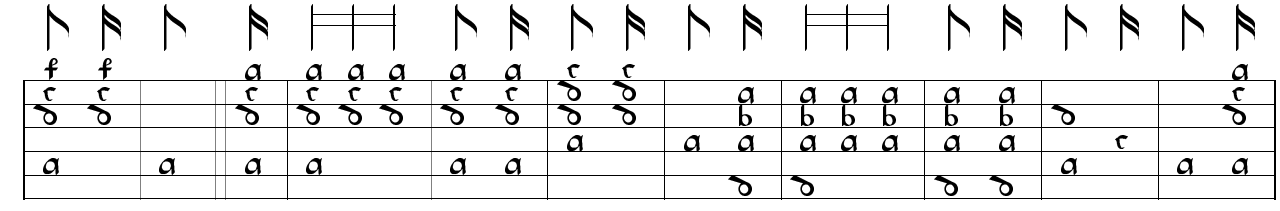

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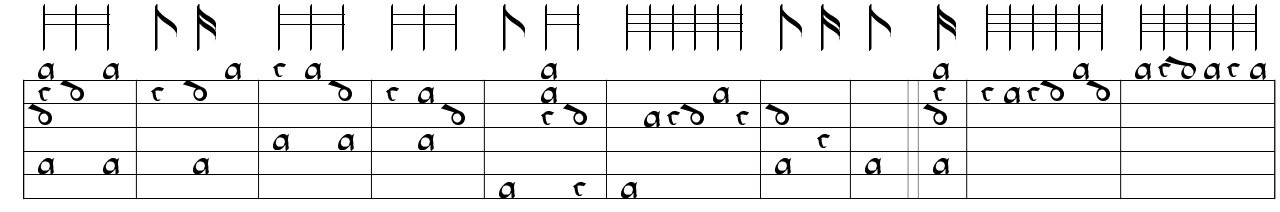

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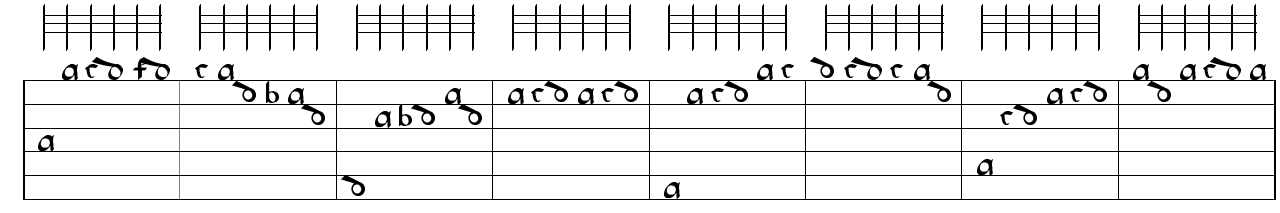

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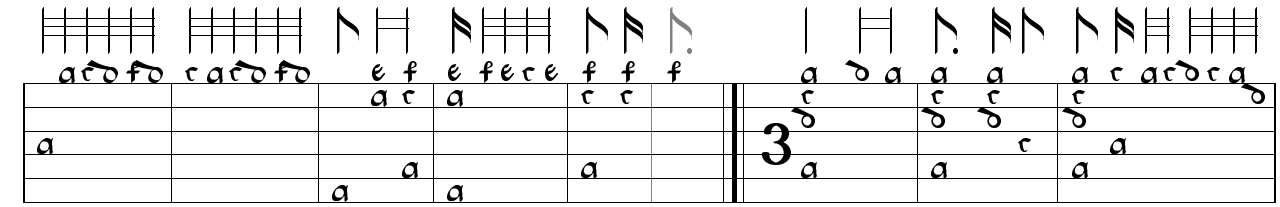

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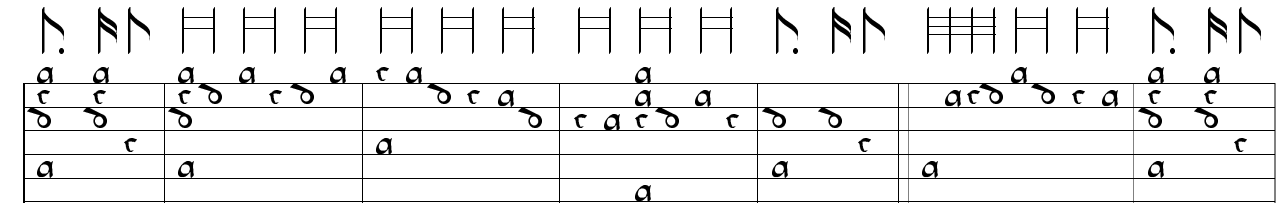

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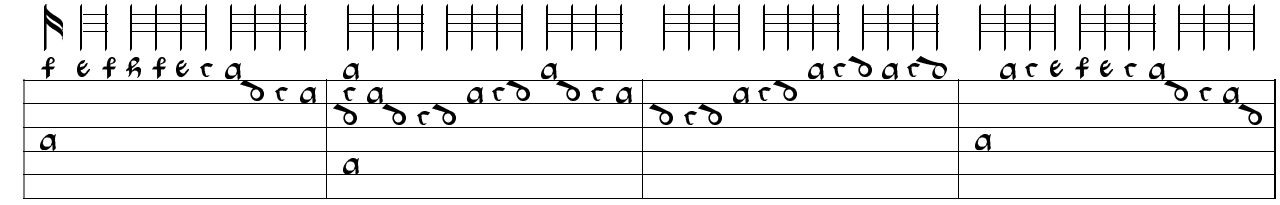

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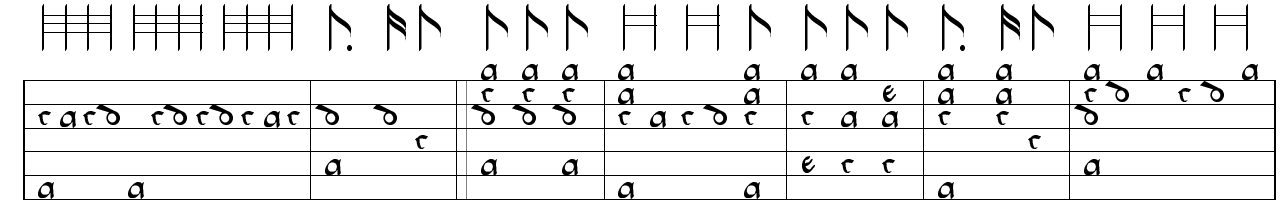

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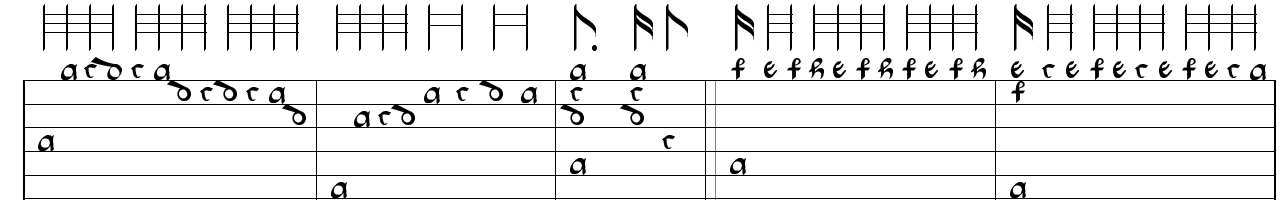

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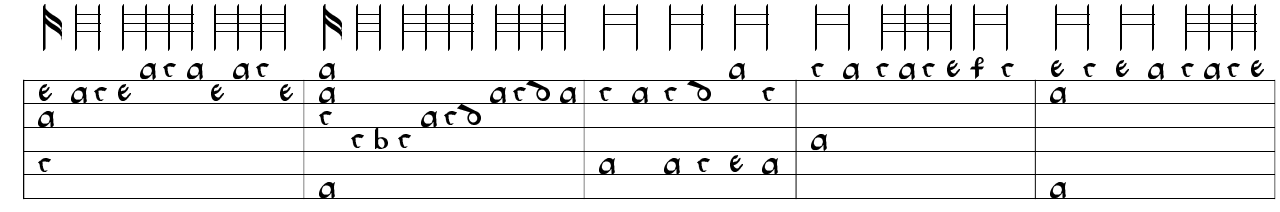

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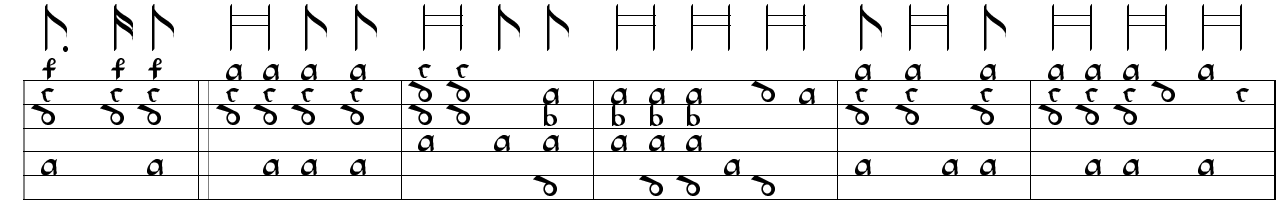

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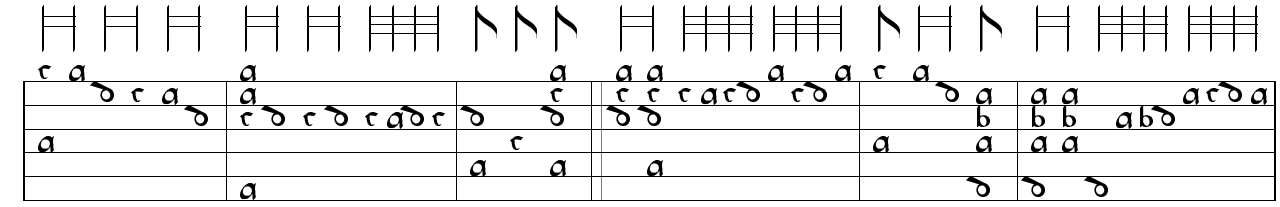

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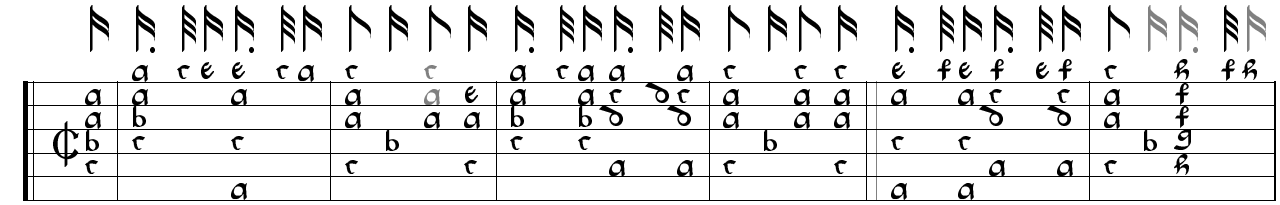
M27. Il Ballo dello Capello Dotendantz - 6x4bars D-DEl BB 12150, f. 62r



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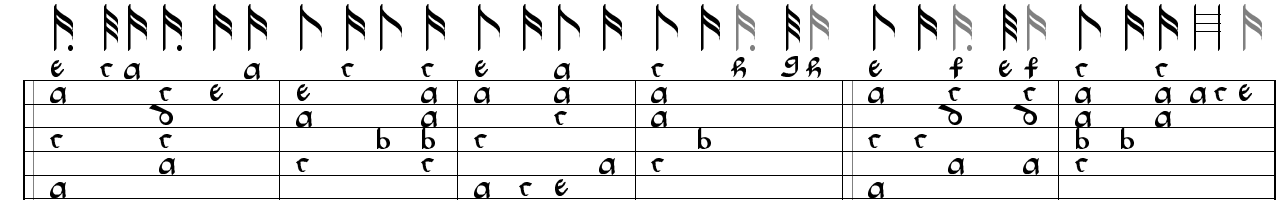

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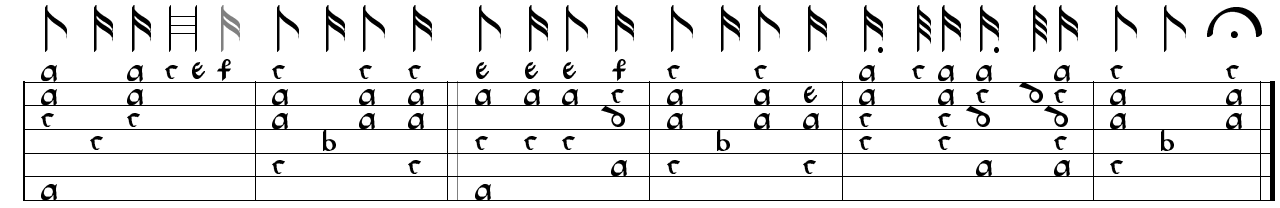

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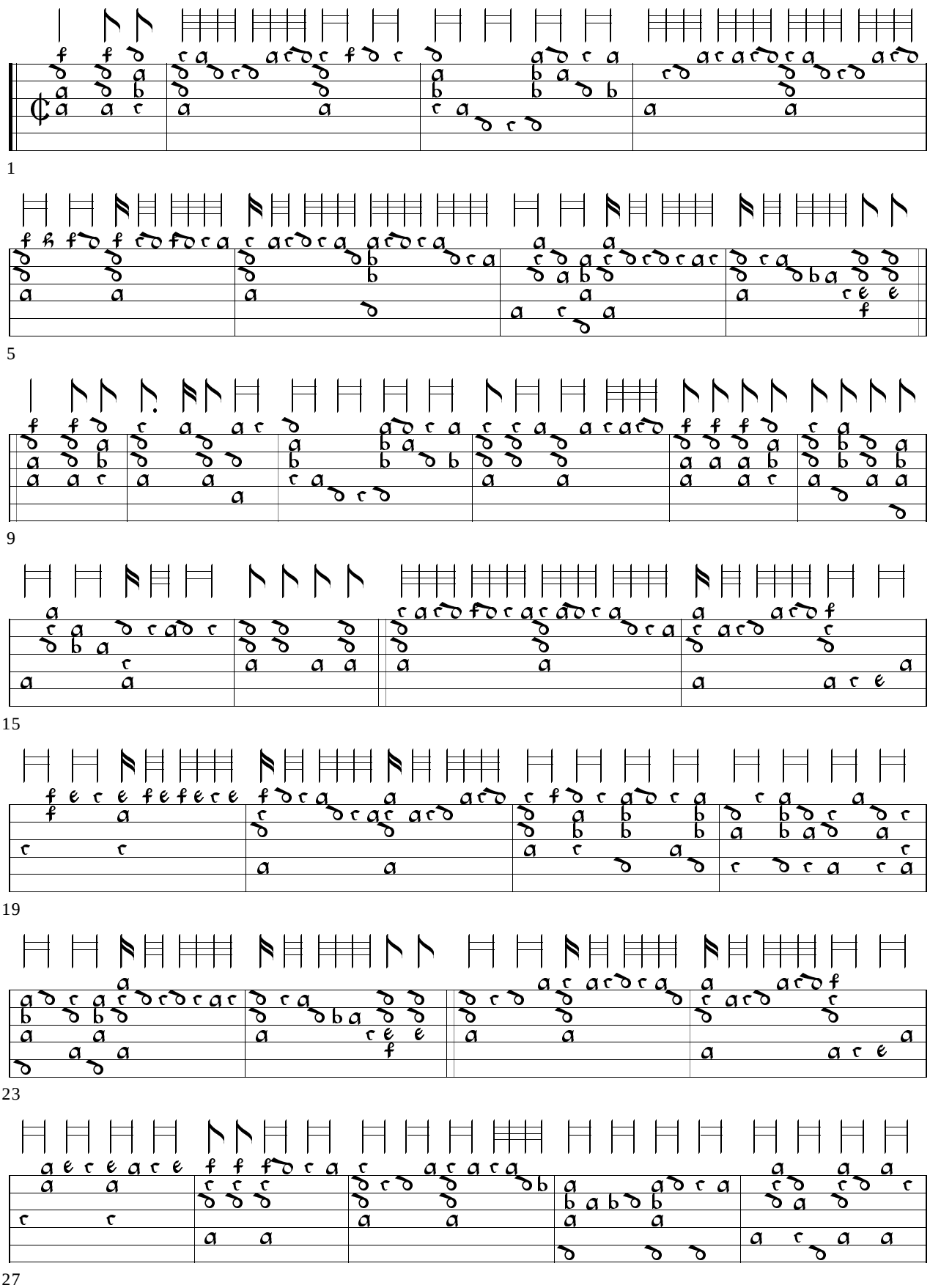
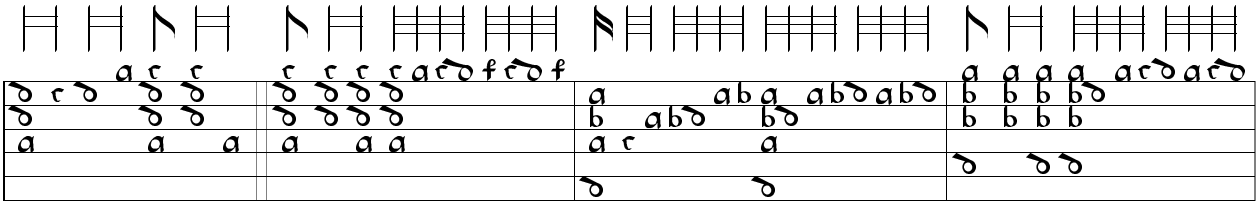
R32ii. Passemezo della Rocca el Fuso - Padoana Salterello - tenor Pacalono 1564, ff. 7r-10r





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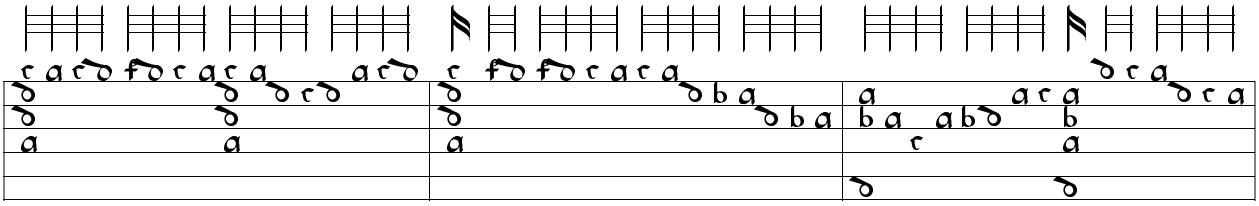

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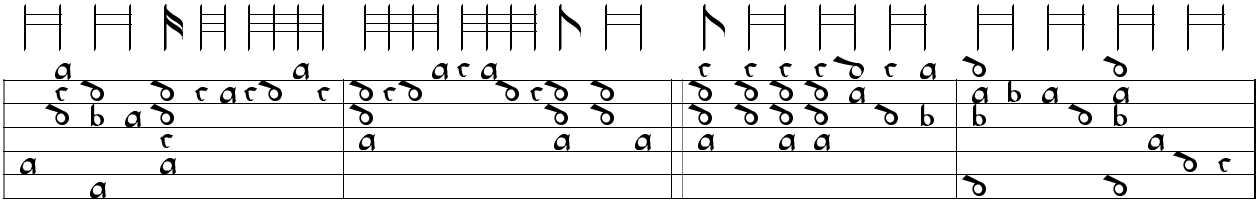

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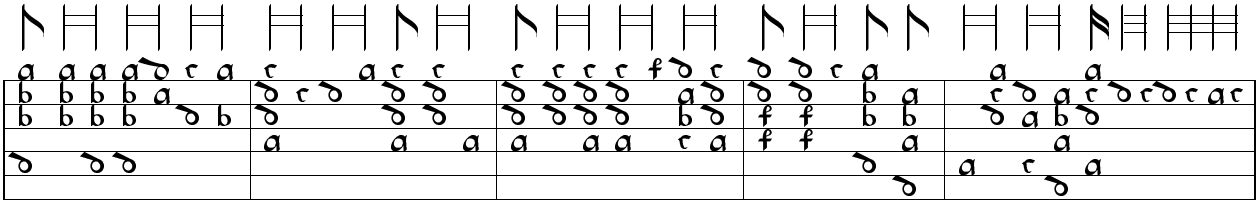

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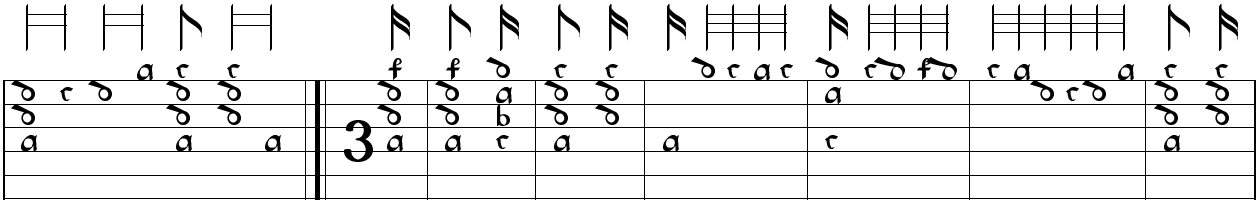

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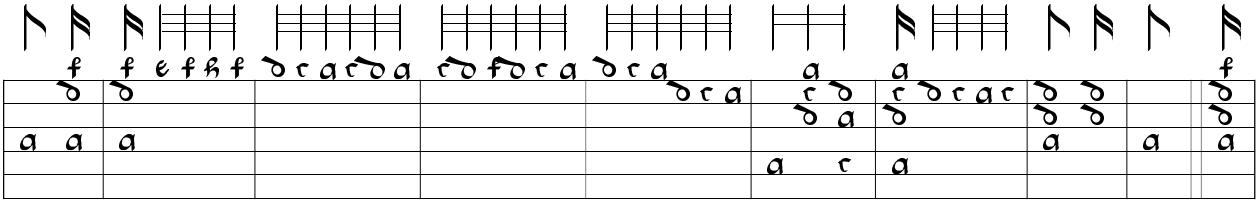

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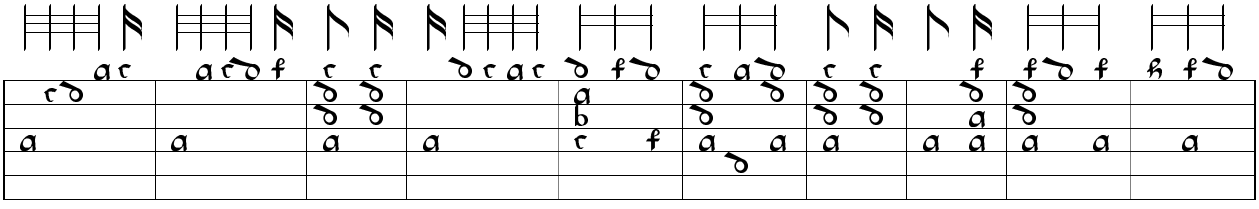

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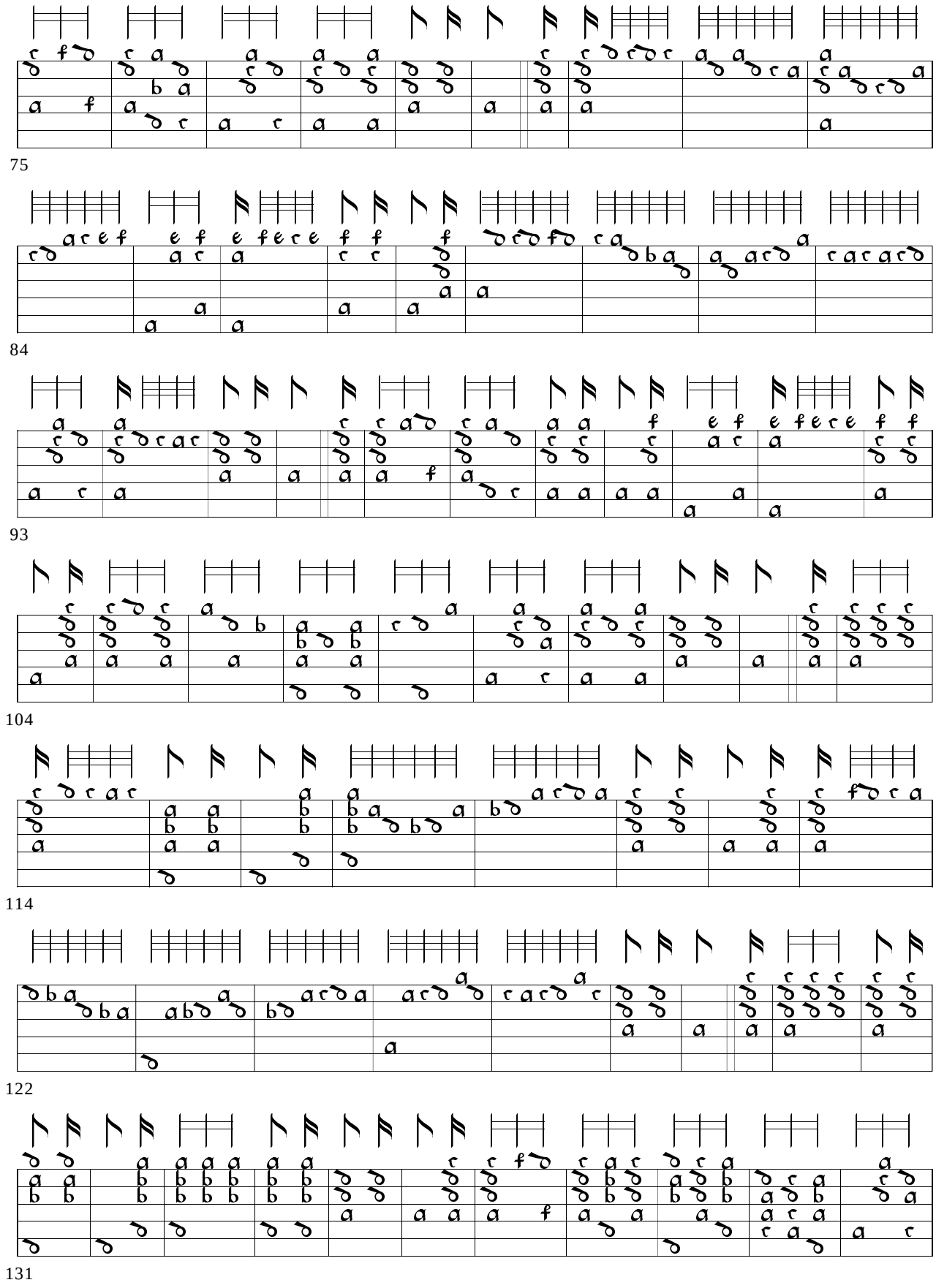
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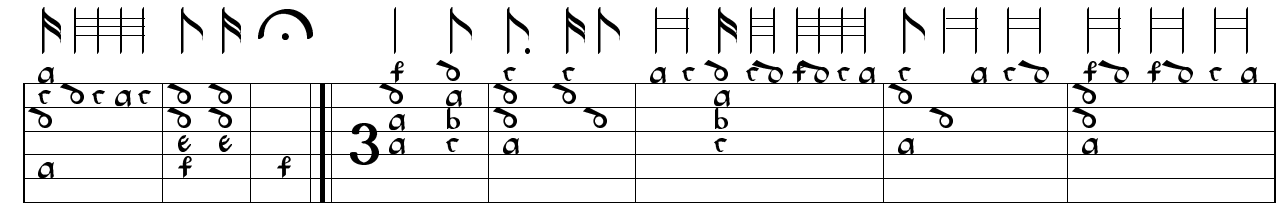

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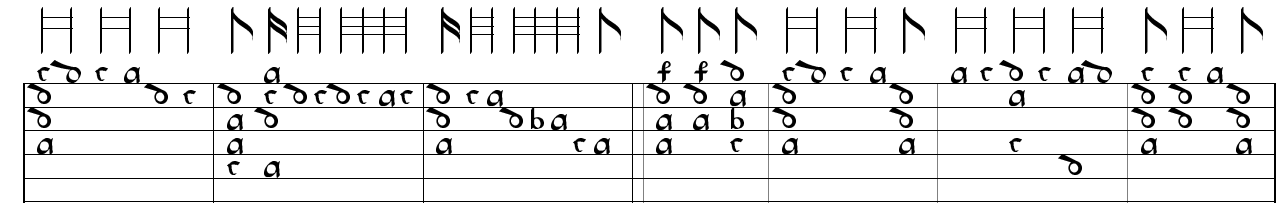

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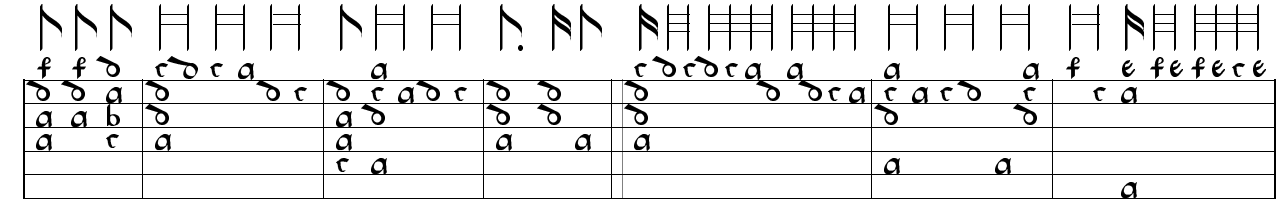

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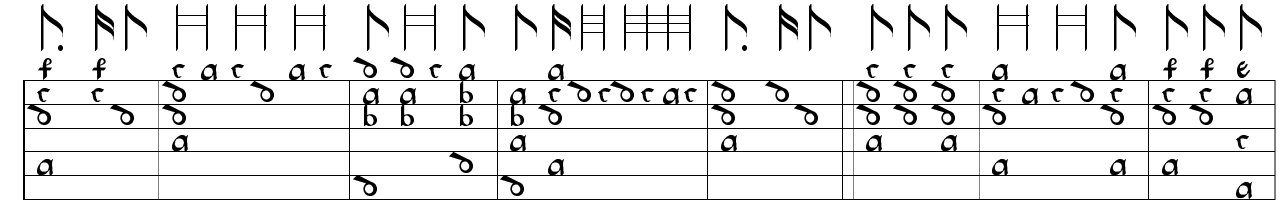

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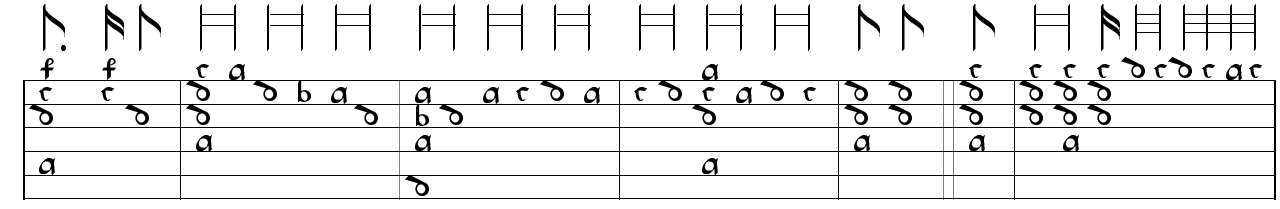

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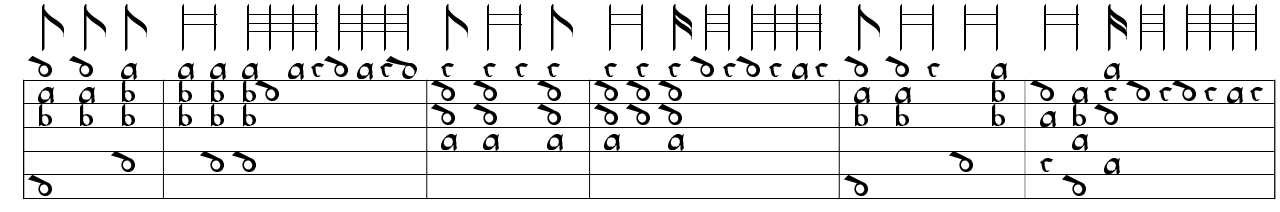

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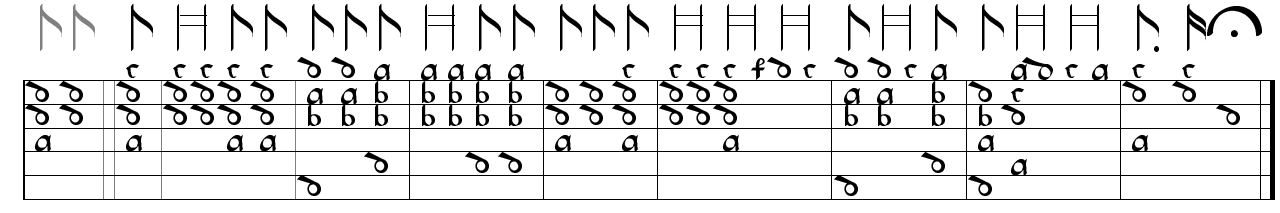

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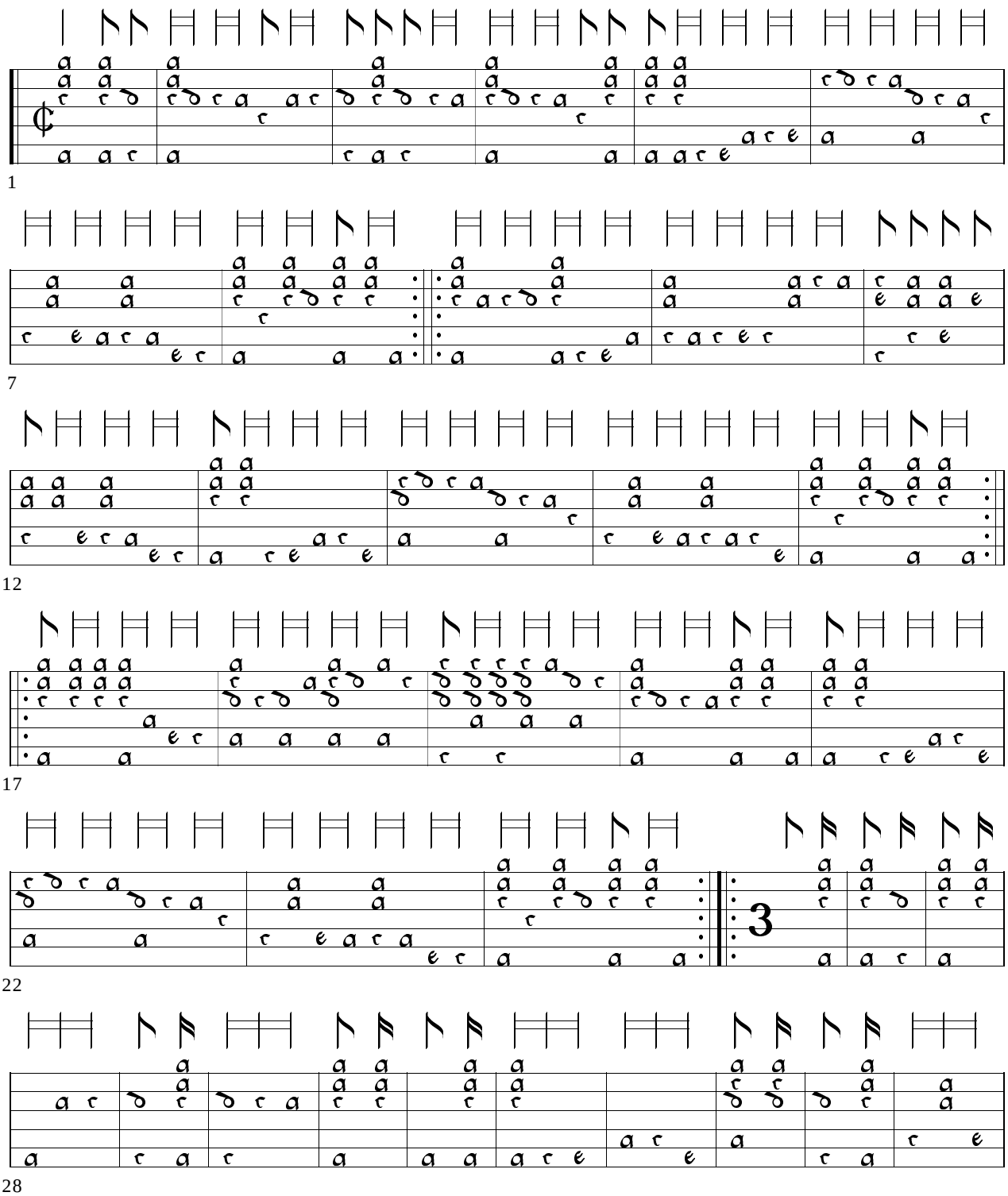
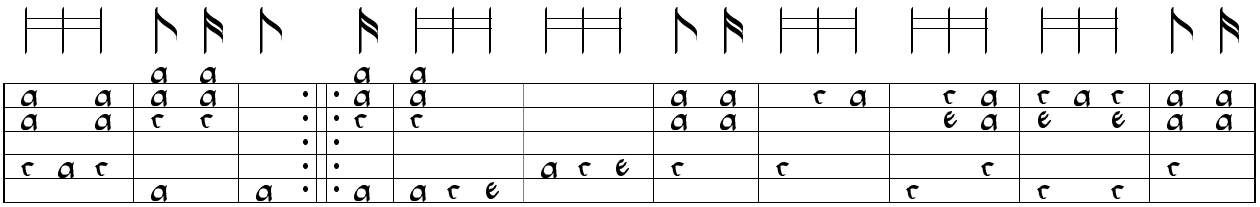
R32iii. Passemezo della Rocca el Fuso - Padoana Salterello
- bassus ABC8-ABC16-ABC8 Pacalono 1564, ff. 1v-3r





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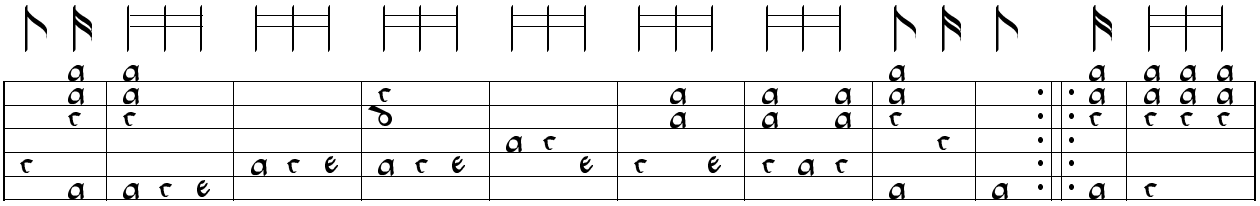

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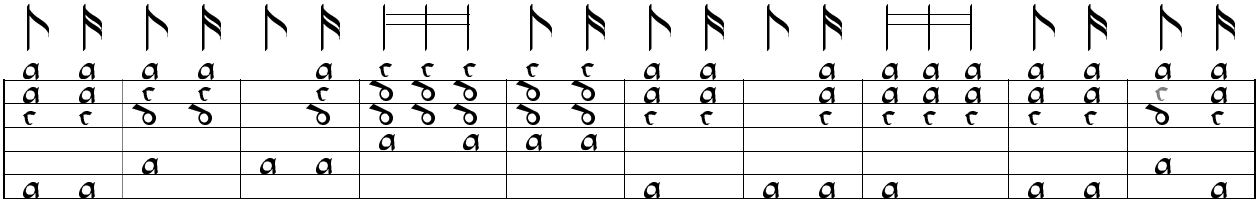

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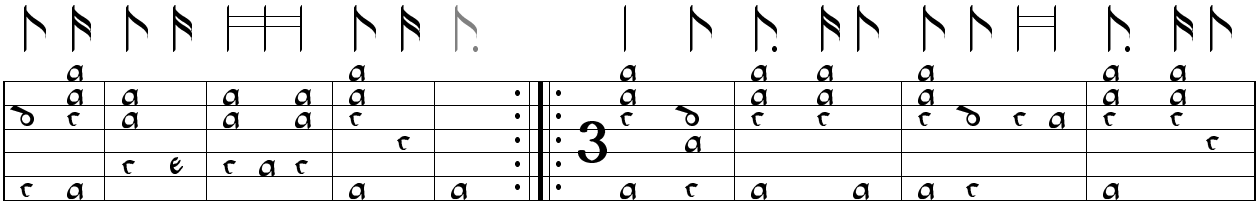

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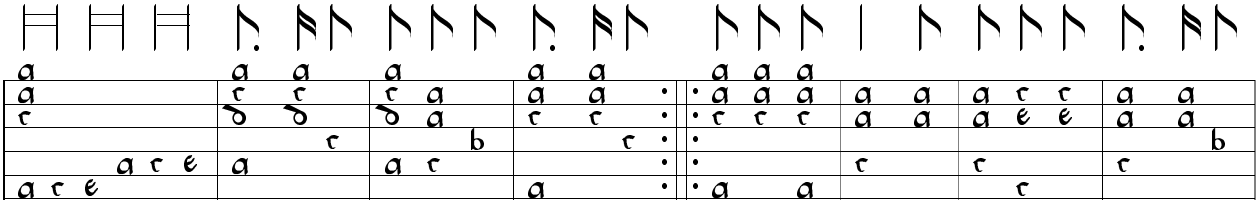

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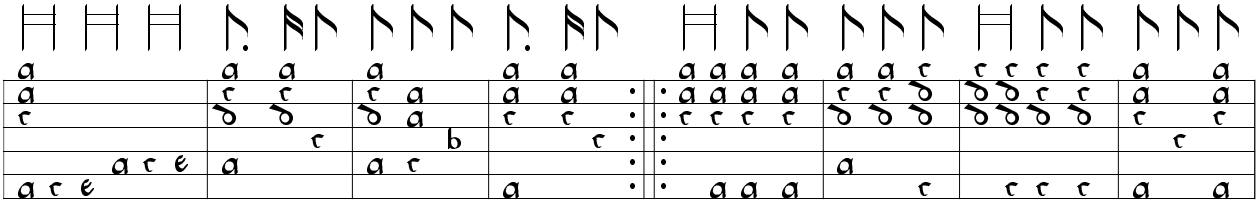

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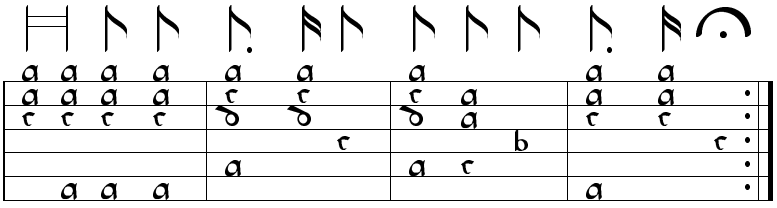

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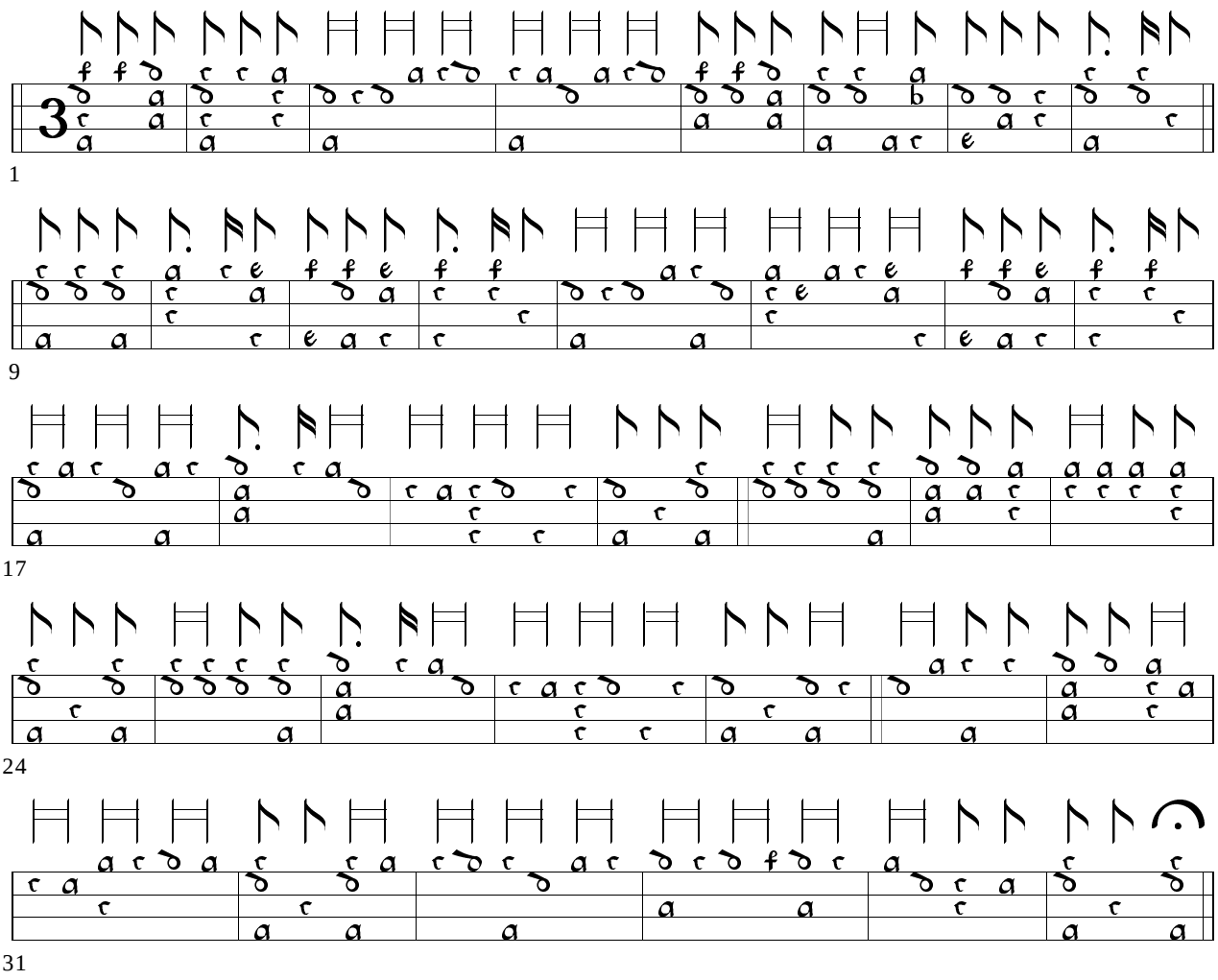
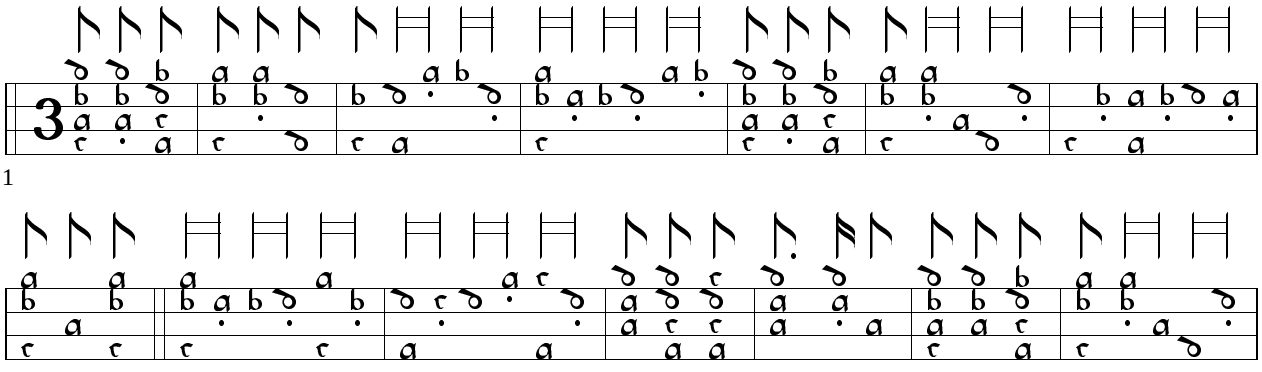
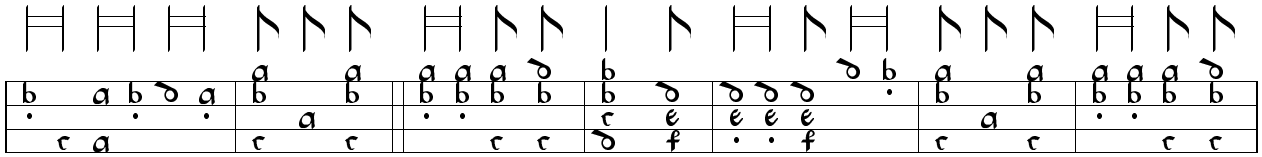
R33. Gaillarde la Roque el Fuze - guitar A8B12CC8 Phalese & Bellere 1570, f. 65r



R34. Gaillarde la Rocquo el Fuzo - La Gaillarde precedente plus diminuee - guitar ABCD8-ABD8 Le Roy I 1551, ff. 15v-16v





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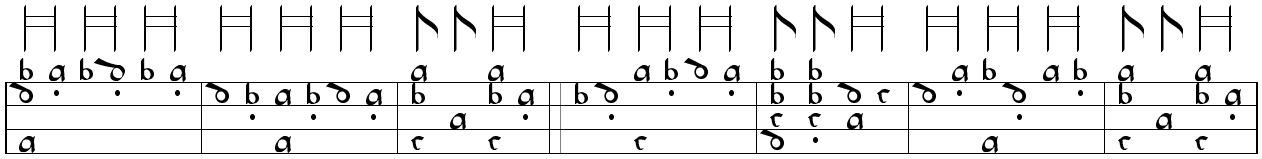

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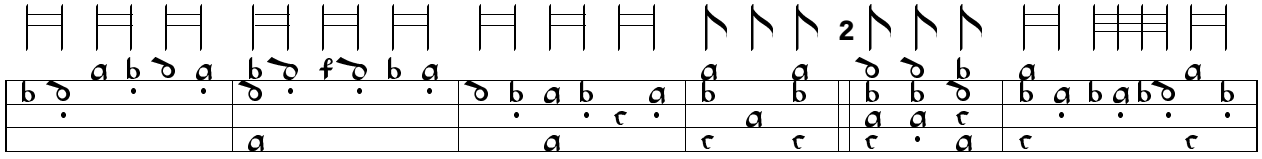

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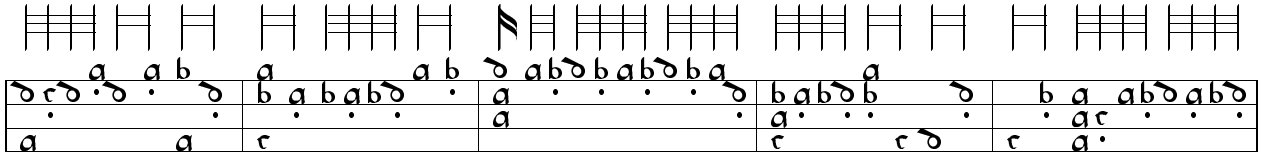

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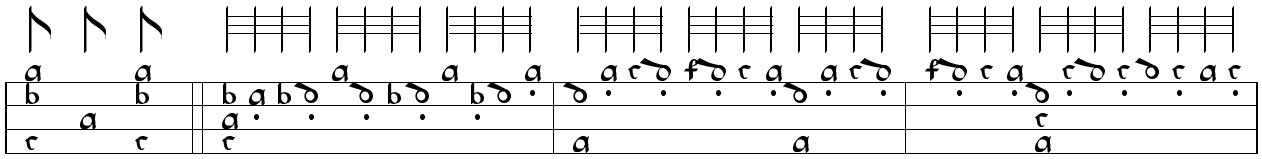

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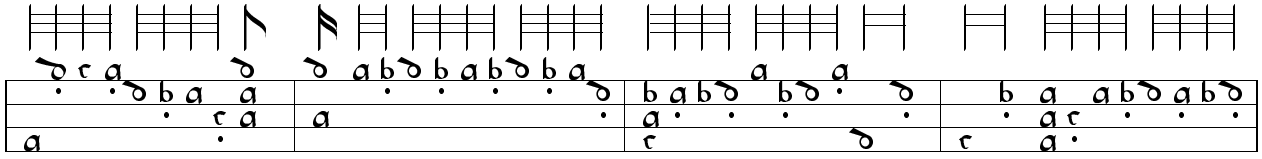

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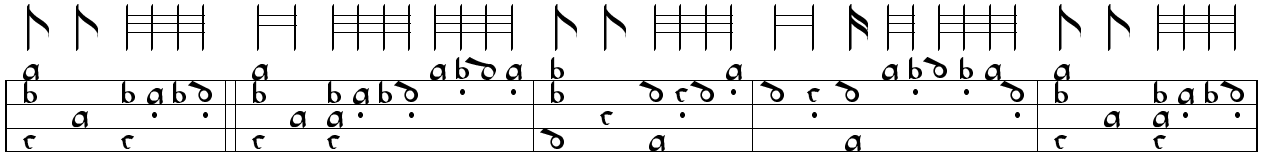

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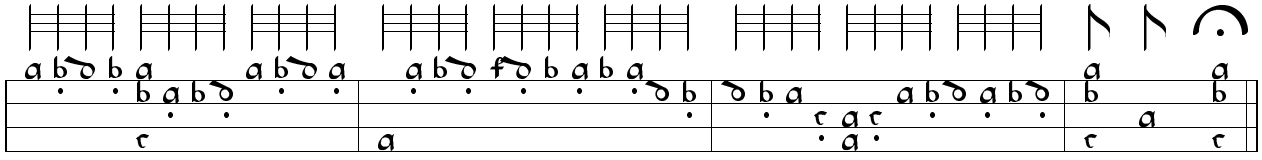

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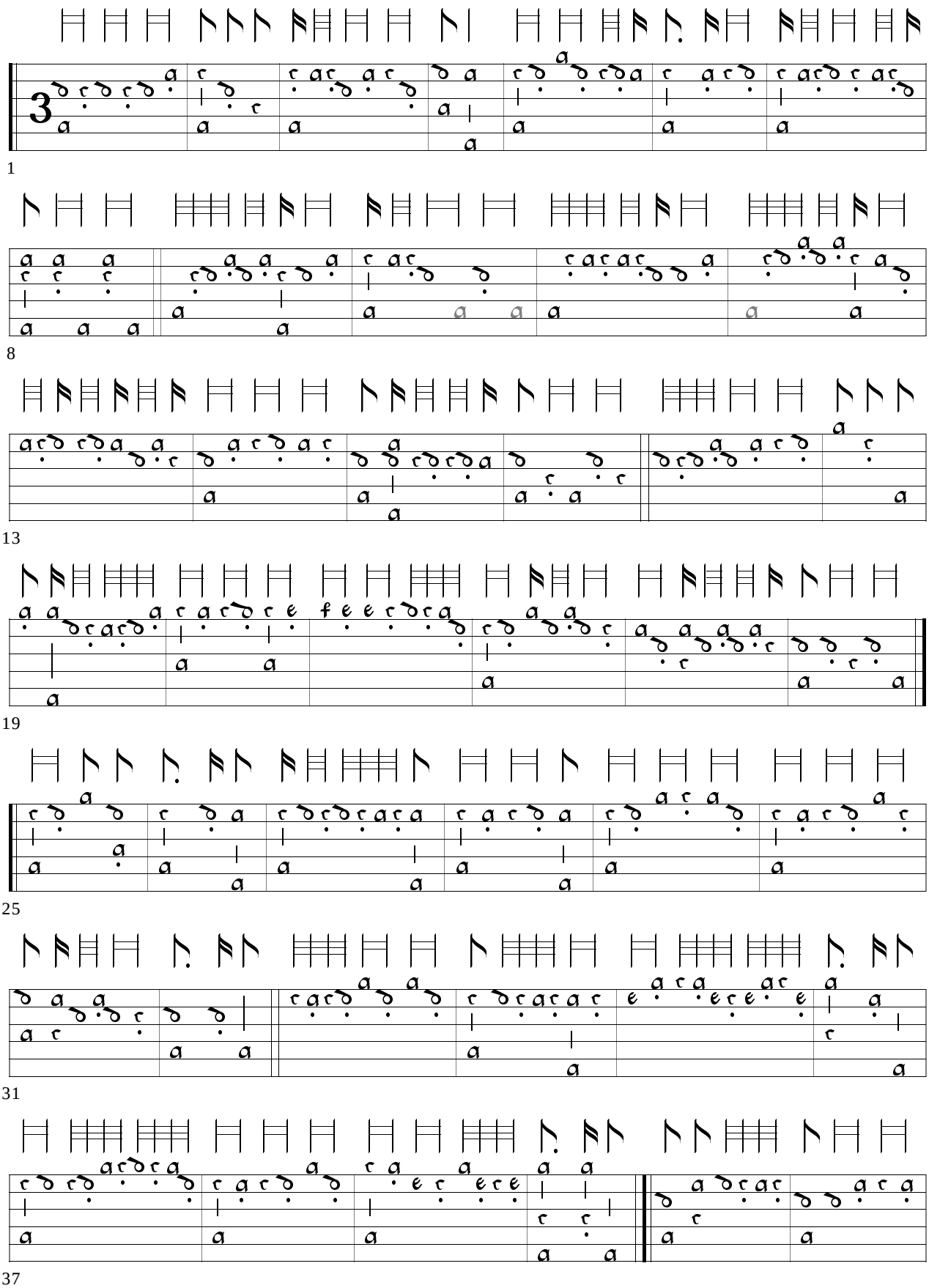
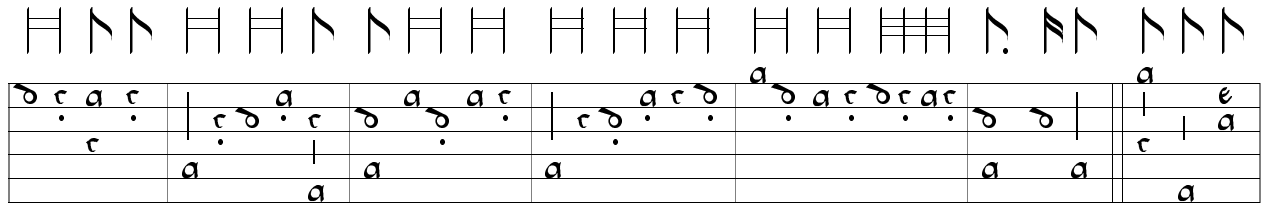
R35. Basse dance. s Roch - Recoupe - Tordion - AAB8-AB8-AB8 Attaingnant 1530, ff. 9r-10r





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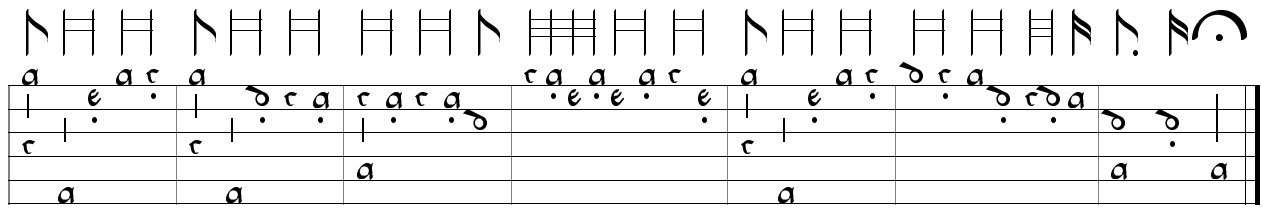

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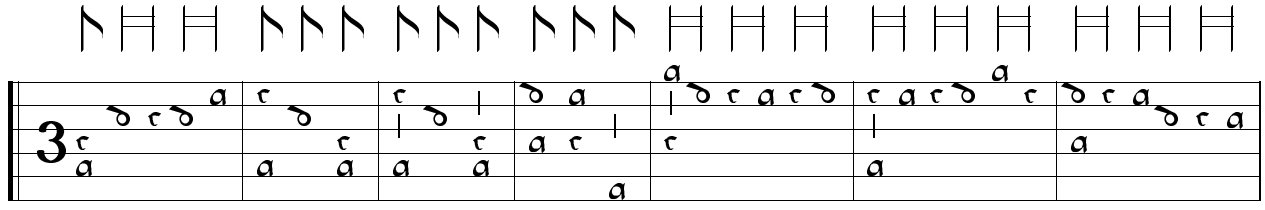
R36. La Roche P(ierre) B(londeau) - AB16 Attaingnant 1530, f. 6r



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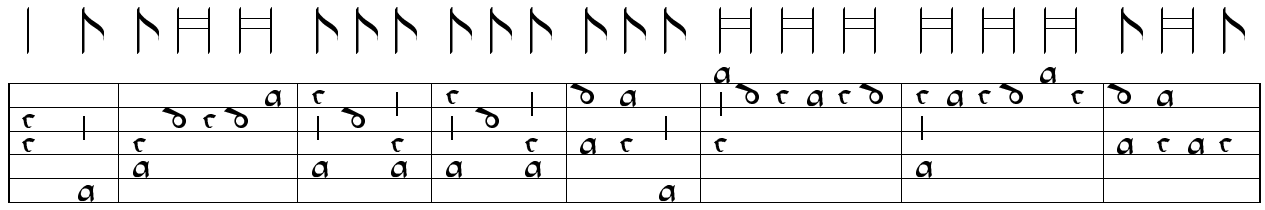

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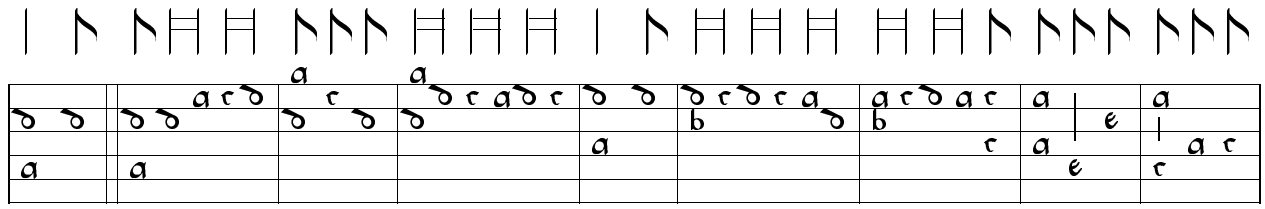

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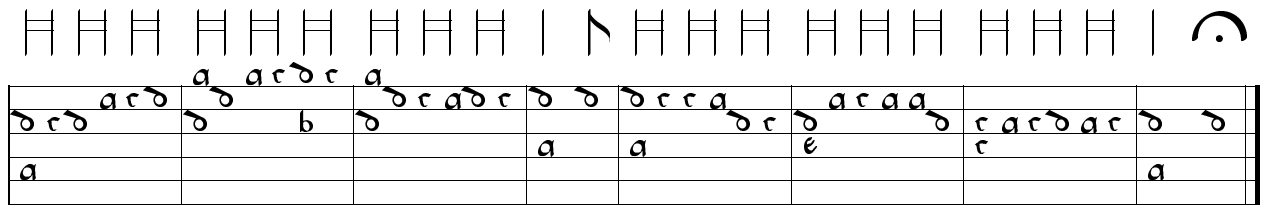

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