



NOVAE, ELE-

GANTISSIMAE, GALLICAE,
ITEM ET ITALICAE CANTILENAE,
Muteræ & Passomezo, adiunctis suis Saltarellis, mira dulcedine in Testudine canenda: in Tabulaturam per M. Sixtum Kærgel Lautenistam, in nobilissimæ huius artis Amatoribus gratiam, translatam, & typis excusa.

Neuwe / **S**chöne / vnd
liebliche Tabulatur auff der Lauten zu spilen / von Fantasien / Frantzösischen / auch Italienischen stucken / Mutenen / Passomezen: mit ihren angehenden Saltarellen: durch M. Sixtum Kærgel Lautenisten / allen disen edlen Kunst liebhabenden zu Ehren vnd gefallen / in Truck gegeben.

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Dem Hochwürdigem Fürsten
vnd Herren/Herrn Johan/Erwölten Bischowen
zu Straßburg/ vnd Landgrauen im Elßß/ &c.
Meinem gnädigen Fürsten vnd Herren.

Dehwürdigter Fürst E. F. G. seien
mein vnderhängig/schuldig/verpflichtet/ vnd geschlossene dienst/ be-
stes fleiß jederzeit zusehen/ Erhöbiger Herr. Nach dem E. F. G.
diener ich nun etliche jar hiezo gewesen/ vnd dieselbige die zeit
siech gegen mir also gnädig erzeiget/ vnd erwiesen/ das ich gespürt
auch befunden das E. F. G. mir mit gnaden wolgewogen/ das
ich offtermals nachgedacht/ wie solches vmb E. F. G. ich mit
meinen vnderhängigen diensten/ hinwider verdienen könte oder
möchte. Diueil aber solches gegen E. F. G. ich biß an hiezo nu
erzeugen können/ wiewol ich dasselbig vnderhängig besten fleiß gern gethan hette. Jedoch
damit dannoch E. F. G. meinen vnderhängigen guten willen/ vnd mit beneficiorum in me-
collatorum immemorem animum. Sonder deuoti animi conatum aliquo symbolo spüre
vnd befinde. Hab ich vor wenig wochen hin vnd wider aus den fürnemesten Musis/ et
liche gute vnd liebliche Fantasiaen/ besglichen Franztösische vnd Italiensische stuck/ Mute-
ten/ auch Passonego mit ihren Saltarellen/ zusammen gesuchte/ vnd in die Tabulatur auff
der Lauten zu spielen/ mit sonderm darzu gehabttem fleiß/ gesetzt/ vnd in druck außgeben las-
sen. Wann mir nun wol wissehdt/ das E. F. G. ein sondere anmuth vnd liebe zu der Mu-
sic/ vnd deren Cultoribus tragt/ So hab ich solche obbemelte in diesem Buch begriffene stuck
E. F. G. als meinem gnädigen Herrn (Damit auch andere so diser Kunst erfahren/ vnd
dieses Lautenbuch bekommen/ desto mehr lust vnd liebe darzu gewinnen.) vnderhänglich be-
diciren vnd zuschreiben wollen. Vnderhängig bittende/ E. F. G. wollen solches von
mir/ eo animo, vnd in maßen sic vel gratissima ab addictissimis Clientulis suis profes-
muna animum/ auch gnädiglich auff vnd annehmen. So würd ich als dann occasionem
vnd vrsach haben/ mit der zeit etwas mehrers vnd größers zu tentiren/ vnd für die
Hand zunehmen. Thun hiemit E. F. G. von dem Allmächtigen langwiritze
gesundheyt/ glückliche Regierung/ auch alle wolart wünschten:
vnd mich zu gnaden vnderhänglich beuchlen.

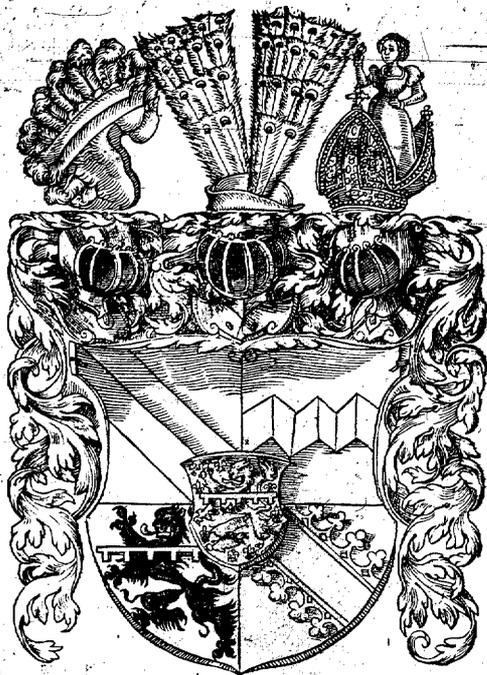
Erben Elßß Zabern/ den ersten Janua-
rij/ Anno 1574.

E. F. G.

Vnderhängiger gehorsamer Diener

Sirtus Kargel Lautenist.

IN SIGNIA
REVERENDISSIMI PRINCIPIS AC
DOMINI, D. IOHANNIS, EPISCOPI ARGENTOR-
ratis, ac Landgravi in Alsatia, &c. Me-
cenatis meiclementissimi.



Fantasia.



The first page of the manuscript contains a musical score with a decorative border. It consists of ten staves of music. The notation includes various symbols such as vertical lines, circles, and numbers, which are characteristic of early printed music notation. The score is organized into systems, with some staves starting with a treble clef and others with a bass clef. The notation is dense and covers the entire page.

2.
Fantasia.

The second page of the manuscript is titled "2. Fantasia." and features a decorative border. It contains ten staves of music, continuing the notation from the first page. The notation is consistent with the first page, using various symbols and numbers. The score is organized into systems, with some staves starting with a treble clef and others with a bass clef. The notation is dense and covers the entire page.

The left page contains a musical score with a decorative border. It consists of approximately 10 staves of handwritten notation. The notation includes various symbols such as vertical lines, circles, and numbers (e.g., 3, 4, 5, 6, 7, 8, 10, 13, 20, 23, 31, 40, 41, 53, 57, 78, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). Some staves begin with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a form of shorthand or tablature.

The right page contains a musical score with a decorative border. It consists of approximately 10 staves of handwritten notation. The notation includes various symbols such as vertical lines, circles, and numbers (e.g., 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). Some staves begin with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a form of shorthand or tablature.

A section of the score is labeled "Fancasia." and is marked with a "C" time signature. The notation in this section includes various symbols and numbers, similar to the rest of the page.

4
Fantasia.



Musical score for Fantasia, page 1. The score is written on ten staves. It begins with a treble clef and a 4/4 time signature. The notation includes various rhythmic values (quarter, eighth, sixteenth notes) and rests. The piece is characterized by frequent use of triplets and sixteenth-note patterns. The score is enclosed in a decorative border.



Musical score for Fantasia, page 2. The score continues on ten staves. It maintains the 4/4 time signature and features complex rhythmic patterns, including many triplets and sixteenth-note runs. The notation is dense and intricate. The piece concludes with a double bar line and the letter 'B' at the bottom right. The score is enclosed in a decorative border.

8. **Bon jour mon Cœur.**

9. **Le temps pult bien.**

Quantmary.

This page contains a musical score for a piece titled "Quantmary". It features a single melodic line on a five-line staff. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Above the staff, there are numerous vertical bar lines and some letters (possibly 'F' or 'T') indicating fingerings or articulation. Below the staff, there are several lines of numbers, likely representing a figured bass or a specific rhythmic notation. The entire page is enclosed in a decorative, repeating border.

ii.
lay Vn
mary.

This page continues the musical score from the first page. It features a single melodic line on a five-line staff. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Above the staff, there are numerous vertical bar lines and some letters (possibly 'F' or 'T') indicating fingerings or articulation. Below the staff, there are several lines of numbers, likely representing a figured bass or a specific rhythmic notation. The entire page is enclosed in a decorative, repeating border.

12.
Sufann Vng
Jour.

This page contains a musical score for a piece titled "12. Sufann Vng Jour." The score is written on a five-line staff with a treble clef and a common time signature (C). The notation includes rhythmic values (quarter, eighth, and sixteenth notes) and rests. Below the staff, there is extensive tablature consisting of numbers 0-9 placed on a six-line staff, indicating fret positions for a lute or similar stringed instrument. The piece is enclosed in a decorative, repeating floral border.

This page contains a musical score, likely a continuation of the piece from the previous page. It features a five-line staff with a treble clef and a common time signature (C). The notation includes rhythmic values and rests. Below the staff, there is extensive tablature consisting of numbers 0-9 placed on a six-line staff, indicating fret positions. The piece is enclosed in a decorative, repeating floral border.



Musical score for the first system on the left page. It consists of five staves. The top staff has a treble clef and contains rhythmic notation with various note values and rests. The lower staves contain rhythmic notation with numbers (fingerings) written below the notes. The notation is dense and includes many slurs and accents.

13.
l'après le temps.

Musical score for the second system on the left page. It begins with the instruction "13. l'après le temps." followed by a double bar line. The system contains five staves of rhythmic notation with fingerings. The notation continues with various rhythmic patterns and rests.

Musical score for the first system on the right page. It consists of five staves. The notation is similar to the left page, featuring rhythmic notation with fingerings and slurs. The top staff has a treble clef.

14.
Est il possible.

Musical score for the second system on the right page. It begins with the instruction "14. Est il possible." followed by a double bar line. The system contains five staves of rhythmic notation with fingerings.

The first page of the manuscript contains a complex musical score. It consists of approximately 12 staves of music. The notation is dense, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. Above the staves, there are numerous vertical lines and symbols, possibly representing a specific notation system or a set of instructions. The overall appearance is that of a highly technical and intricate musical composition.

15.
Non clauso
martire.

This section at the bottom of the first page contains a smaller musical score. It consists of three staves of music. The notation is similar to the rest of the page, with rhythmic values and symbols. The first staff begins with the number '44', and the second staff begins with '7 7 7'. The third staff begins with '66 46 46'. The notation is more sparse than the main score above it.

The second page of the manuscript continues the musical score. It consists of approximately 12 staves of music, similar in complexity to the first page. The notation is dense and technical, with many rhythmic values and symbols. The overall appearance is that of a highly intricate and detailed musical composition. The page is framed by a decorative border.

Handwritten musical notation on a page with a decorative border. The page contains ten systems of music. Each system consists of a staff with notes and a line of numbers below it. The notation is dense and fills the page.

Handwritten musical notation on a page with a decorative border. The page contains ten systems of music. Each system consists of a staff with notes and a line of numbers below it. The notation is dense and fills the page.

16.
La bella
nera.

D

A page of handwritten musical notation, likely a tablature or rhythmic score, consisting of ten staves. The notation is written on a five-line staff and includes various rhythmic symbols, numbers, and clefs. The page is framed by a decorative border.

17.
Sigrandela
picta.

A page of handwritten musical notation, likely a tablature or rhythmic score, consisting of ten staves. The notation is written on a five-line staff and includes various rhythmic symbols, numbers, and clefs. The page is framed by a decorative border. The title "17. Sigrandela picta." is visible in the middle section.

The left page of the manuscript contains a musical score with approximately 12 staves. The notation is primarily rhythmic, consisting of numbers (1-5) and circles placed on or below the staves. Above the staves, there are several groups of vertical lines, resembling a shorthand notation for chords or specific rhythmic patterns. The page is framed by a decorative border with a repeating floral or scrollwork motif.

18.
Etioqual
fui.

The right page of the manuscript begins with the number '18.' and the text 'Etioqual fui.' in a Gothic script. Below this, the musical score continues with rhythmic notation similar to the left page. The notation includes numbers and circles on the staves, with vertical shorthand notation above. The page is also framed by a decorative border matching the left page.

Musical score for the first piece on the left page. It consists of a vocal line (top staff) and a guitar accompaniment (bottom staff) with tablature. The score is written in a single system with a key signature of one flat and a common time signature. The tablature includes various fret numbers and rhythmic markings.

19.
Napoletana,
Sio, Canto.

Musical score for the second piece on the left page, titled "Napoletana, Sio, Canto". It features a vocal line and a guitar accompaniment with tablature. The score is written in a single system with a key signature of one flat and a common time signature. The tablature includes various fret numbers and rhythmic markings.

Musical score for the first piece on the right page. It consists of a vocal line (top staff) and a guitar accompaniment (bottom staff) with tablature. The score is written in a single system with a key signature of one flat and a common time signature. The tablature includes various fret numbers and rhythmic markings.

20.
Madonna
mia pietà.

Musical score for the second piece on the right page, titled "Madonna mia pietà". It features a vocal line and a guitar accompaniment with tablature. The score is written in a single system with a key signature of one flat and a common time signature. The tablature includes various fret numbers and rhythmic markings.

21.
Lacortella.

This page contains a musical score for a piece titled "Lacortella." It consists of approximately 12 staves of music. The notation includes various note values, rests, and clefs. The manuscript shows signs of age, with some ink bleed-through and wear along the edges.

22.
Quanto debbe
allegresse.

23.
Letentur
Cœli.

This page contains two musical sections. The first section, numbered 22, is titled "Quanto debbe allegresse." and consists of about 10 staves of music. The second section, numbered 23, is titled "Letentur Cœli." and consists of about 8 staves of music. The notation is similar to the left page, with various note values and clefs. The page is framed by a decorative border.

A page of handwritten musical notation, likely a lute tablature, consisting of ten staves. The notation includes various rhythmic values, accidentals, and bar lines. The page is framed by a decorative border.

A page of handwritten musical notation, likely a lute tablature, consisting of ten staves. The notation includes various rhythmic values, accidentals, and bar lines. The page is framed by a decorative border.

24.
Tunc Exulta
bunt.
Secunda pars.

E ij

The left page of the manuscript contains ten staves of musical notation. Each staff begins with a treble clef and a common time signature (C). The notation is primarily tablature, consisting of numbers 0-7 placed on or below the staff lines. Interspersed with the numbers are various rhythmic symbols, including vertical stems, flags, and beams. The staves are arranged in a single column and are enclosed within a decorative, repeating border.

The right page of the manuscript contains ten staves of musical notation. The first staff is a single-line staff with a common time signature (C) and the numbers 5 4 5 4 2 4. The second staff is labeled "25. Tu deus noster." and begins with a common time signature (C) and the numbers 3 3 2 0 0 2 3. The subsequent staves contain tablature with rhythmic notation, similar to the left page. The page is enclosed within a decorative, repeating border.

Musical score on the left page, featuring ten systems of mensural notation. Each system consists of a staff with square neumes and rhythmic values (numbers) written below. The notation is characteristic of early printed music.

26.

Nuncium vobis
fero de supernis

Musical score for the text "Nuncium vobis fero de supernis". It includes mensural notation and rhythmic values.

Musical score on the right page, featuring ten systems of mensural notation. Each system consists of a staff with square neumes and rhythmic values (numbers) written below. The notation is characteristic of early printed music.

17.
 Thus Deo mir-
 rham.
 Secunda pars

28.
 Titire tu
 patula.

CORO

29.
Pafemezo la bella
donfilla.

30.
Il suo falza:
rello:

Musical score for the first page, featuring a decorative border and multiple staves of music. The notation includes various symbols, numbers, and clefs. The score is organized into several systems, with some systems containing multiple staves. The notation is dense and includes various rhythmic and melodic elements.

31.
 Passemezo
 Zorzy.

Musical score for the second page, featuring a decorative border and multiple staves of music. The notation includes various symbols, numbers, and clefs. The score is organized into several systems, with some systems containing multiple staves. The notation is dense and includes various rhythmic and melodic elements.

32.
Il suo fatto
rellor

The first page of the manuscript contains a musical score enclosed in a decorative border. It features several systems of music, each consisting of multiple staves. The notation includes rhythmic values such as 2, 3, 4, and 5, often written above or below the notes. Some staves begin with a 'T' symbol, possibly indicating a specific time signature or tempo. The score is arranged in a vertical layout, with systems of staves grouped together.

The second page of the manuscript continues the musical score, also enclosed in a decorative border. It contains several systems of music, similar in notation to the first page. The rhythmic notation is consistent, with values like 2, 3, 4, and 5. The page concludes with a large, bold letter 'G' at the bottom right corner, which likely serves as a section marker or a page indicator.

33.
Pafemezo.

The score for 'Pafemezo' consists of several systems of music. Each system includes a vocal line with notes and lyrics, and a corresponding line of rhythmic notation (numbers 0-4) below it. The music is enclosed in a decorative, repeating border. The piece concludes with a 'Coda' section.

34.
Il suo saltas
rello.

The score for 'Il suo saltas rello' follows a similar format to the previous piece, with a vocal line and a line of rhythmic notation. It is also enclosed in a decorative border. The piece ends with a 'G ii' marking.

Handwritten musical score on the left page, featuring multiple staves with notes, rests, and a decorative border. The notation includes various rhythmic values and rests, with some notes marked with 'f' (forte) and 'p' (piano). The score is arranged in a vertical column of staves, with a decorative border surrounding the entire page.

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and a decorative border. The notation includes various rhythmic values and rests, with some notes marked with 'f' (forte) and 'p' (piano). The score is arranged in a vertical column of staves, with a decorative border surrounding the entire page. The word "FINIS" is written at the bottom of the page.

FINIS



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