... duna mesa. bela.
... Parte duna mesa. e piu bela.
... el. Parte duna mesa.
... Parte duna mesa, bela e bella. del omo amor
... Parte duna mesa. belissima.
... Dei. de brumel. de la mesa de ut. re. mi. fa. sol. la. bel.ma
... rens roxa. aut uirginitatis liliu. moteto beletissimo.
... ta ternitas. descorda il contrabaso. moteto piu belissimo.
... ti spiagua lascoltar. moteto bello.
... iero. Canto belisimo mai e sta sona asta foza.
... il princep. canto agieroso et bello.
... regres. canto.
... cuhiens plaene. canto nel to del p.o recercar.
... bliuier. canto. nel ton del p.o recercar.
Nonqua fuit pena maior: canto uechio che da si no e bello.
Sit nomen dni beneditu. cioe, o dulcis amicha mea.
Basadanza senza fuge bella.
... pagna tuta de fuge
... na p.a che mai inpari.
... bello.
... i pulera es amica, mea. belisima moteto aieroso et forte.

.1. Recercar primo che inparaj bello. bello
.3. R. Segondo bello. bello
.8. R. terzo. bello.
.21. R. quarto, descorda nel to. de s.ta ternit. belo.
.25. R. quinto. nel to del R. 6. belissimo. iacob
.28. R. sesto. bello, a zanadal contarinj solo.
.36. R. Septimo, aue aluise di garzoni.
.40. R. ottauo, lalcier, et u spiciar, laue.
.41. R. nono. nel to de nuqua fui. p. m. bello.
.42. R. decimo. bello.
.44. R. Vndecimo. ala spagnola facile. bello.
.63. R. xij.o che sona me uicenzo. che niu la ne arag.
.13. Padoana fracese. a. 4. bella, e forte.
.42. Padoana ala francese bella, e aierosa.
.23. Padoana belissima, descorda come. s.ta tirnitas
.15. Ti ... baleto da balar bello.
.4. O, mia ciecha e dura sorte. Che farala p so coa.
.14. Voi che pasati qui. nel ton del re terzo.
.14. Stauasi amor dormendo soto au fagio.
.1. La uilanela.
.66. R. xiij. che sono mi solo bello.

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Compositione di meser Vicenzo capirola gentil homo bresano.

Considerando io Vidal che molte diuine operete p ignorantia deli possesori si sono perdute, et de
uerando ch questo libro quasi diuino p me scrito, perpetualmente si conseruase, ho uoleste di
osi nobil pictura ornarlo, acio che uenendo ale mano di alchuno che manchaste di tal
cognitione, per la belleza di la pictura lo conservasse. Et certamete le cose che in esso libro
notate sono, contengono in se tanta armonia, quanta la musical arte exprimer puole, Come
apertamete conoserà colui, che diligetemete quello transcorera, et tanto piu e da esser con
seruato quato che molte de le cosse che in esso si trouano, non sono sta dal auctor ad al
trui che ame concesse, ma non ti maraueliar si nel principio, et piu oltra scorendo tro
uarai qualche chosetta facile, o di pocho momento, p che io nel principio del mio imparar
tal chosse li richiedeua, et bone essendo quiui le posse.

Questa soto scrita regola porai intreder il nota d dito lib. eli boni modi di pota d la ma, e qlo q̃na tu a

Il modo da potre la mā sul manego di lauto. come sono porta idedi basi sul manego, eno leuar ledeg alte dale corde, p ch importa assai. et fach sto costume il predi al pricipio, casu no te seria dificille poi remeter. ~

Do bote in suxo unn drio laltra. come le trouerai il forzo da una con un deo, laltra co laltro, et q elaltre fate secondo le trouj notade, ch quasi una una in zo, elaltra insu, tute quate, et il deo groso de la mā destra fa ch stia sotto al secondo, et qsto azio no se scontri uno deo co laltro, nel bater de lebo te una in su laltra in zo. et q. ~ et manco ch adoperi el deo groso, e piu bel alueder sul manego q

Le Consonatie tu trouerai a tre ouer a quatro, auertisi ch quella d mezo se senta, ch molto la tua orech ia te ingana te par sonar 4 bote, et no se sente nisi 3, et cusi 3 ch soni no se sente poi do et q. ~

Le Consonatie dificile ch trouerai, masime alcune ch te parera no le poter fare, ma cui, ano il modo d il portar d la man, e comodarsela sul manego sono facille, aseneroti il modo, pono p caso tu troui una consonatia ch stia ferma sul terzo tasto, et ch uadi poi trauagliando p li altri tasti e poi torni a llo medemo tasto, verbi gra. el bordon una pie ela sotana al terzo tasto ela mezana al quinto, et tra ualgiera poi sul terzo e poi sul quarto et quinto, et q te parera fastidioxe far qlle bote fa in qsta forma, pia col primo deo atrauerso tute le corde sul terzo tasto e tien fermo et poi con le altre tre dite ua lauorando doue lacade ut supra, Et cusi como dico de sto exemplo sul terzo tasto cusi forai p tuto il manego e si no festi cusi no foresti nula et q. ~ ~ Similiter al gouerno de le deg sul manego, fa deledeg d mezo, sia sempre in liberta et ch sia pronte ale bote de sopra, et fa ch uno deo dagi sempre luogo alaltro, et con il deo picollo ogolo spesisime uolte doue la cade et no manco operar il picollo q̃al li altri, tu segneria assai rason, ma molto seria dificile comprede rlle, fa ch p deserito comprendi molte cose, e la galatauria, di pota d la ma ch no si pol deseriuer q

Le. fuge ch troui notade, qual uano preste diremo crocete ch son queste. F. senpre tu trouerai una auan d
questa ch ua piu tenuta, pono p caso questa. F. auertisi tie questa il suo douer, e no la cazar come
la croceta. p ch no la tenendo il suo douer ti imbrati ogni cossa, et fa asai nel meter suxo et c.

Nota. il piu bel secreto et arte ch, e, nel meter suxo una cossa, et sonar, abi questo p una masima de
aristotille, et fali gra fondamento: auertisi nel sonar sempre tenir ferme le bote col deo, ouer dei
sul manego fina ch troui altre bote ch te sia forza lasarlle, cusi sempre farai de ma, in man, p
ch importa asai, e tuti no lintende, come desoto, forza sera, ne parli, et c.

Asegneroti. d alcuni. 3. et. 4. et c. come acade li quali trouerai notadi de ponti rosi uidelicet. et c. altro
non significa solu ti dinota esser tremoli, et p esser cossa ch no si pol notar dingiostro come le altre
figure si nota cusi di ponti, come cossa tremolizante ch no si tie fermo il deo, verbi gra ti asegno tu dai
una bota sul canto al 2° tasto tien ferma quella bota, et con uno altro deo tu tremolizi al terzo
tasto, e p notar quello effecto el fai di ponti, come nota morta, e tremolizate, e p qlli ponti tu uedi a
qual tasto dti tremolizã, e niuno no nota p ch se pol far seza, et chi sano sonar ifano da sua
posta doue li piace, et oli notadi p dimostrarti doue li stano bene afarli. et in alcuni luogi, ano,
gra, gra, afarli diti tremoli. et quando ti acadera tremolizar sun tasto sollo, el te son forzo a
notar qlla nota, ach modo dimostrerai qlla andar tremoliza ti lasego, et pono p caso tu fai
una bota sula mezana al p° tasto, forza ti son notar cusi come sta, notar d ponti no ce, ord
ine, ma come uedrai. i. sti do ponti sopra la figura de roso tremoliza quella co quel deo solo,
e, altro no te significa qlli dui poti d sopra rosi ch tremolizã quella et c. p ch nel notar mai si no
ta poti d sop ale figure solu d soto et c. et sic d singulis de ditj tremoli. et c.

Preterea. tu trouerai alcuni trateti rossi come uegoline in q̃sta forma. /. sopra le note, altro non significa solũ tenir salda col deo quella corda, zoe quella bota, verbi gratia tu troui una consonantia, a, quatro quella d̃ quelle 4ro. ch̃ ano le uergole quelle se tien: e nota ch̃ de soto le rige tu trouerai alcuni segni in questa forma. ⏑ .quali nõ ti dinota altro eceto ch̃ li tu comenzi a tenir, et ꝑ ch̃ q̃sto segno dimostra ch̃ le bote, che li, e sopra, comenzano andar tenute, et essendo consonantie a tre, o, a quatro, le sopra dite uergoline tasegna quale poi d̃ quelle uano tenute, o una, o due, tu uedi ꝑ le uergoline, et quando troui drieto la prima uergolina una altra uergolina, lasa la prima ch̃ lasar te couien, et tien la sequẽte, :cusi di man in mano ua sequendo fin ch̃ troui questo altro segno. ⌒ . il qual nõ ti dinota altro ch̃ lasar quel põto ch̃ teniui fermo, et questo tenir fermo in porta asai nel sonar, uerbi grã tu tien una bota o consonãtia con il deo d̃ mezo d̃ sopra, et cõ il p.o elultimo, tu ua sonãdo, e quel deo d̃ sop̃ d̃ mezo sta semp̃ fermo stando fermo semp̃ canta, et si lo leuasti quella uoce se ꝑde, e nõ pol tenir conpagnia alaltre, et fa piu musical il sonar, e piu bel ueder, quã uis ogniuno nõ lintendi quanto inpõta questo, sich̃ ut sup̃ tiẽ le bote ferme piu ch̃ poi fin ch̃ ti sono forzo lasarle et ⌒.

E trouerai. ne la padoana descorda, la posta d̃ le mezane partie in do rige, e su una sara piena et laltra uoda, nõ ti para dificile ch̃ son cosa facile, Con la mã sinistra sul manego fa ch̃ col deo picolo ouẽ, cõ quello apreso tu tiri zoso uno pocheto la corda zoe una d̃ le mezane de soto zoe lultima tal ch̃ la sia discosta da laltra etien ferma, poi col p.o deo, ua tocãdo su laltro tasto piẽ e uoda laltra corda, secondo troui notado, questo efecto fai cõ la mã zancha, e cõ la destra sona su tuta la posta come il solito. e q̃llo non podsti cõprendẽ falo ꝑ descritione ꝑch̃ nõ si po scriuere.

¶ Secreto da ligar le corde sul lauto.

Sapi ch le corde sono fate d budli d castronj: Et el cao dl buelo sempre, e piu groso ch in fin: Et p tanto tute le iauete, sono piu grosse dau cao, ch dalaltro: Ma nota, ch ligando la corda sul scagnelo dal cao groso sempre tira la uose in drio quella corda: Et uoltandola al contrario, zoe ligarla dal cao sotil tira la uose auanti, ch e p il contrario: Ma se fuseno corde da monaco no patise qsto, p ch le camina piu, et tira la uose auanti: Ma metendo il contrabaso, Et bordon con il cauo groso liga sul scagnello sempre ut supra tira la uose in drio: Ma auertisi poi da meter, el Tenor, le Mezane, et Sotane al contrario, zoe ligarle col cao sotil sul scagnello, p ch tu sai ch le mezane ua basse cordae, et si le metesti ligade col cao grosso come el contrabasso et bordon, le tiraria la uoxe in drio, et no acordariano, ma bisogna ch le meti p il contrario ligad col cao sotil ut supra, ch poi le te acordara, el cotrabaso al .3. tasto, co le mezane al .p. tasto. Ma sapi ch patise piu le corde sotil ch le grose, et masime le cord da gazer et altre, ch no fa qlle da monaco ut sup. Et replico come le se die ligar sul lauto, El cotrabaso, et bordon, liga dal cao grosso, El tenor, mezane, sotane, ua ligade dal cao sottil et c. et questo son uno secreto d m. Vicenzo capirolla da sauer meter le cord sul lauto et c.

¶ A. bater le corde, p meterle sul lautto.

Nel bater la corda da ueder si sono bona, et iusta, p meter sul lauto, batila co la ma destra, p ch anch nel sonar tu bati dal scagnelo cu la man destra. Et fa ch el cao longo, zoe el piu dla iaueta stia nela ma zancha, et la corda ch son iusta buta do filli seguenti da u cao alaltro, et sapi, liga el cao piu iusto dal scagnello, Ancora sapi ch si la corda te butase tre filli, o, 4. seguenti dau cao alaltro, saria ancora asai bona corda, Ma aduertisi de aconpagnar sempre la sua conpagna d quela instesa bota zoe si la buta .3. fili metili apreso unaltra da .3. fili, et cusi sacorda che non par false c. Et si p sorte diro le mezane, o sotane no sacordase, et ch fuse iuste, muda la corda da cao

a pie ch forsi tacordara: p la rason sopradita, p ch asai uolte in le corde sotil no si puo cusi ueder qual sia el cao
piu groso, o piu sotil da ligar sul scagnelo, ch p qsta rason anch no sacorda. Et etia sapi a mudando la corda
da cao a pie tacordara p staltra causa ch sara piu iusta la corda dau cao ch dalaltro, ac etia sapi ch nel
ligar ch fai la corda si lasasti inuer il scagnelo u deo d corda falsa p sorte, no acordaria, ch te faria poi
tuta la corda falsa, caua uia la corda et rebatilla darecao, et ua prouado, et facedo experientia etc. Et
le mezane, et sotane, si p caso una fuse piu grosseta dlaltra, meti sempre la grosa d sopra. Et etiam
sapi ch una corda falsa apreso d una iusta mai tacordara, ma piu tosto do false aun, etc.

Aricordi p li lauti

Sapi ch au lauto bo, el suo scagnelin d cao del manego, u fregolin piu alto d suo douer pezorara asai uno
lauto edigo grandamente, et si p sorte p eser frua fese bisogno afarne uno fach sia d qlla alteza mede
ma ch se fuse piu alto pezoraria el lauto: p tanto auertisi ch non si perdano etc. et nota u miraculo ch io
uiti au lauto ch solena auer: il scagnelin era u poco inzo piu d douer ch canto andaua inciso, et pareua
il lauto muto il fisi andar insu al suo luoco respiro il lauto cosa dano creder sapi d quata inportatia
e u scagnelin a tal lauto etc. Ancora saluarai le grosezе dle corde ch sono suli lauti ch stano ben al
manco le tre cord grose ch e il contrabaso, bordon, et tenor ch qste. 3. te insegnara ameter il resto
dle corde: p ch secodo i lauti bisogna darli la grosezа dle corde, ch chi uol forniti grossi, et chi sotil, et la
grosezа sapi ch fa parer u lauto bon, et catiuo. Et sapi ch consiste a intastar el lauto. ch el. p. tasto fa chel
toca quasi le corde, et cusi d ma, in ma fina in cao, p ch come il tasto, e piu propinquo ale corde, le corde adir cusi
arpiza, et par mior el lauto. et p causa di tasti qualchuolta par chl lauto abia dfeto, p no sapli meter etc.

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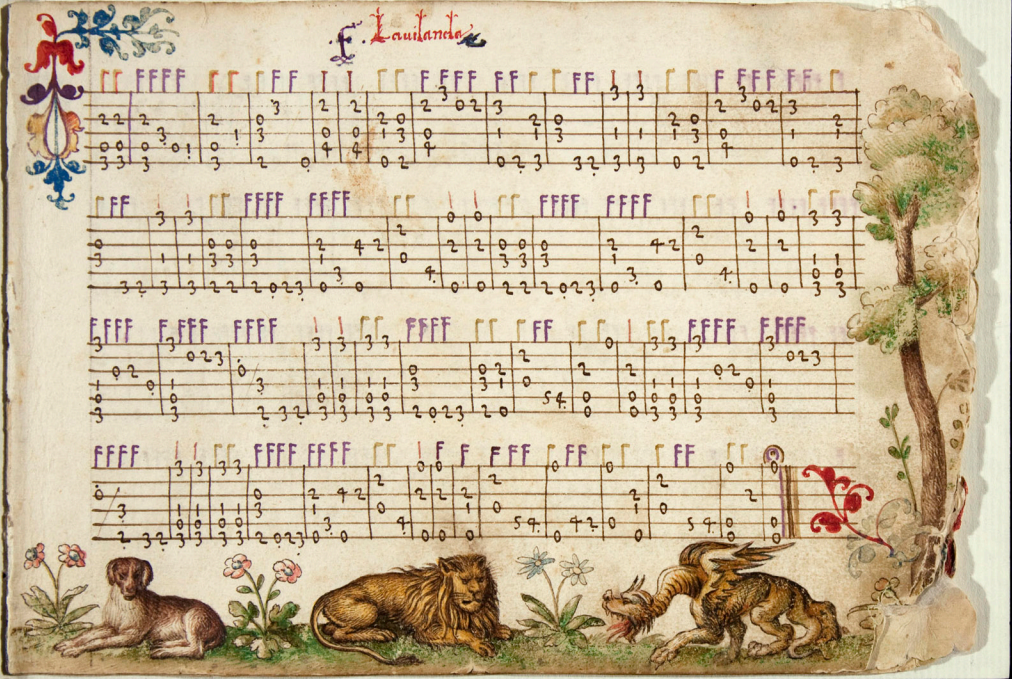
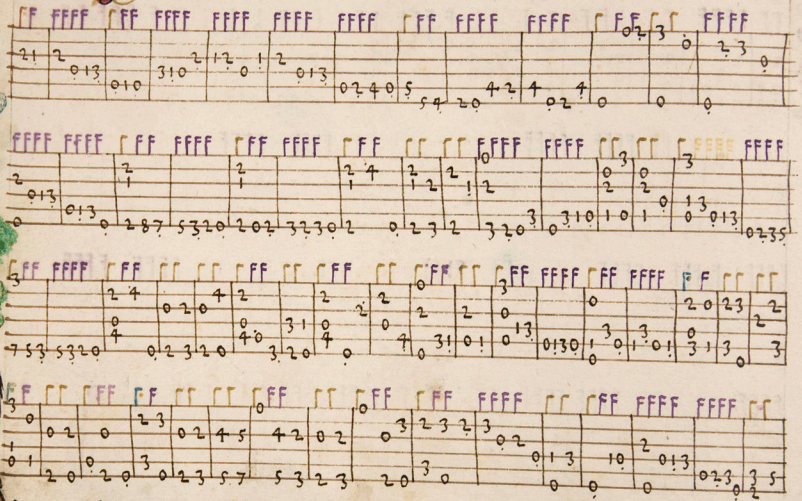
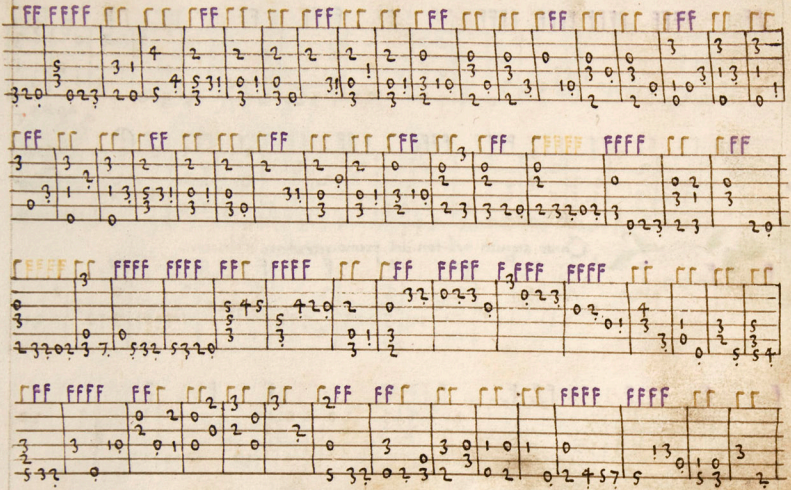
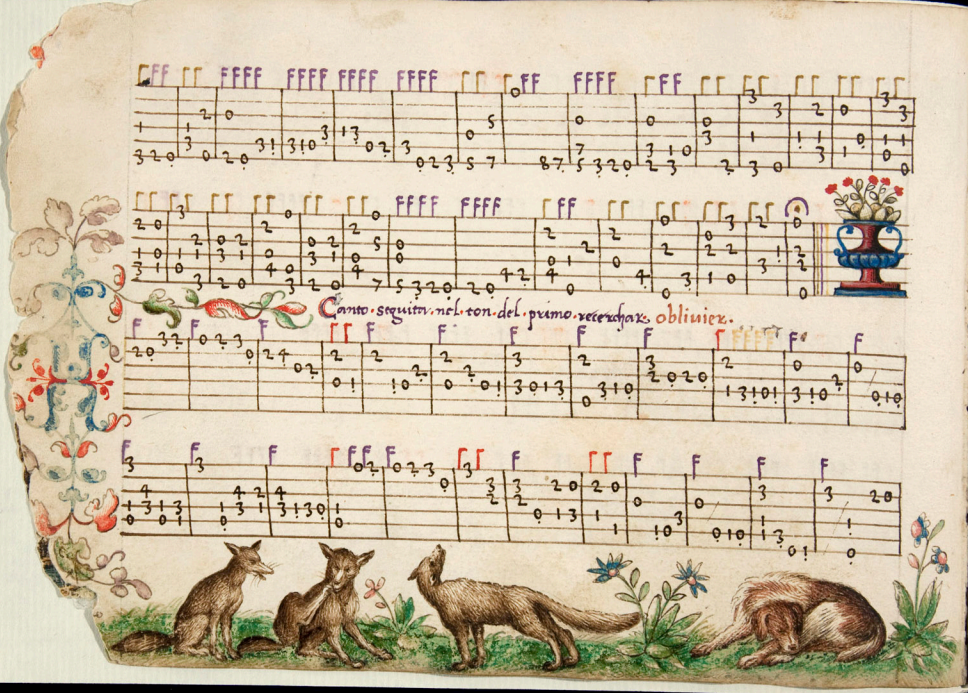

F. Lauitanda

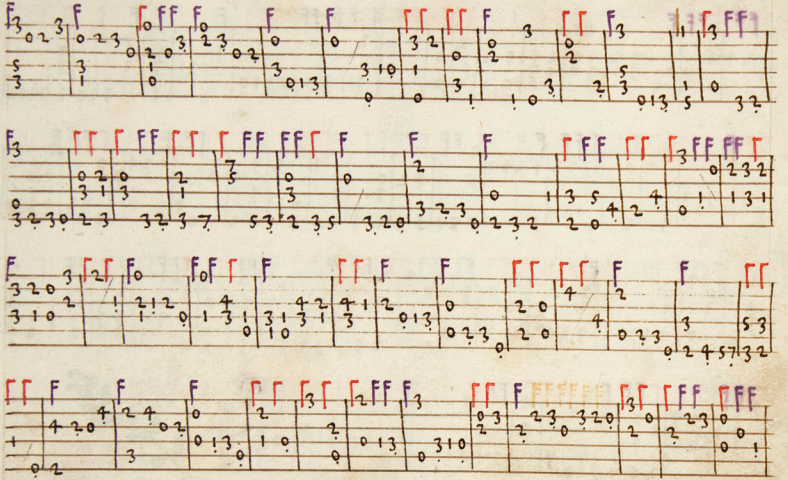
Ricercar primo.

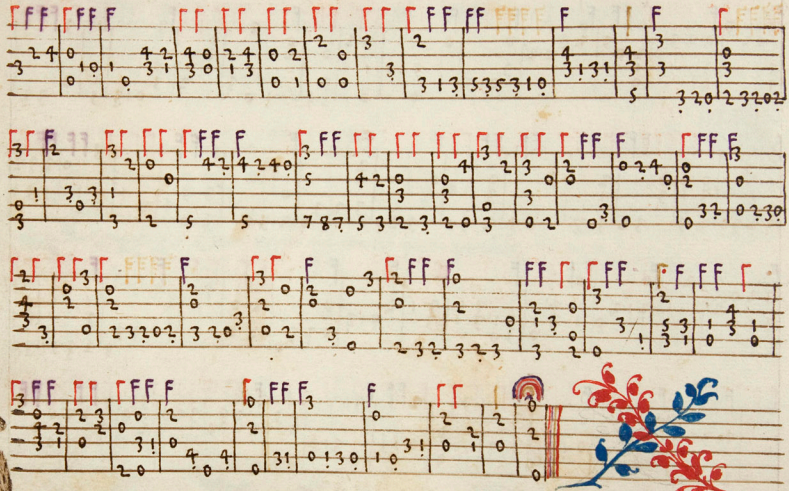


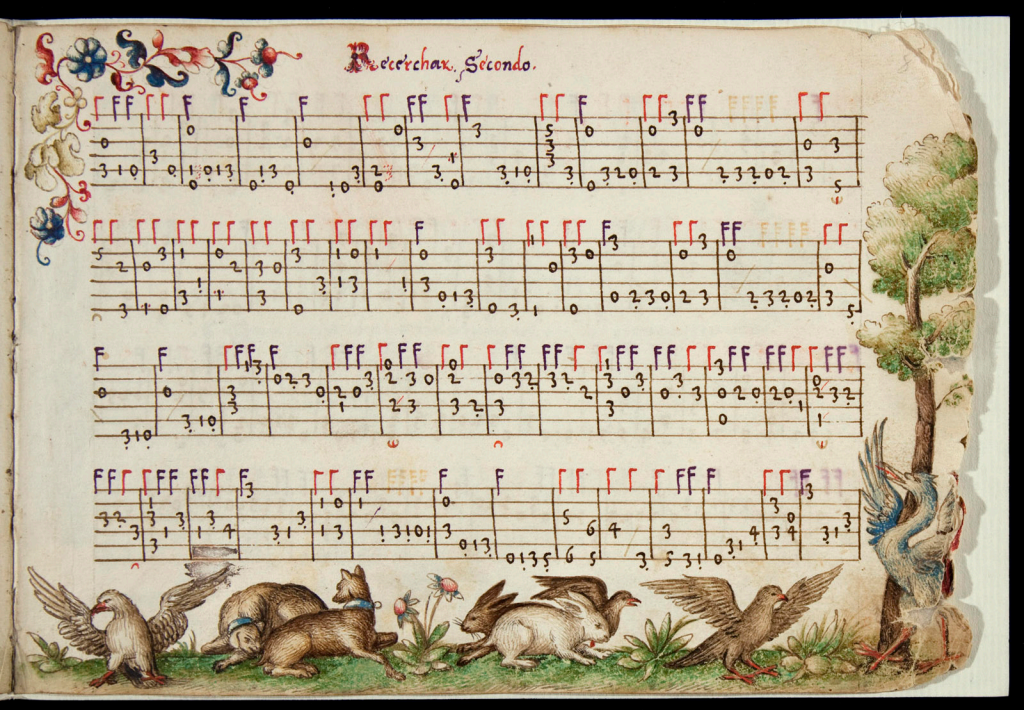
Comenza sul canto come vedi, et seguita ut supra

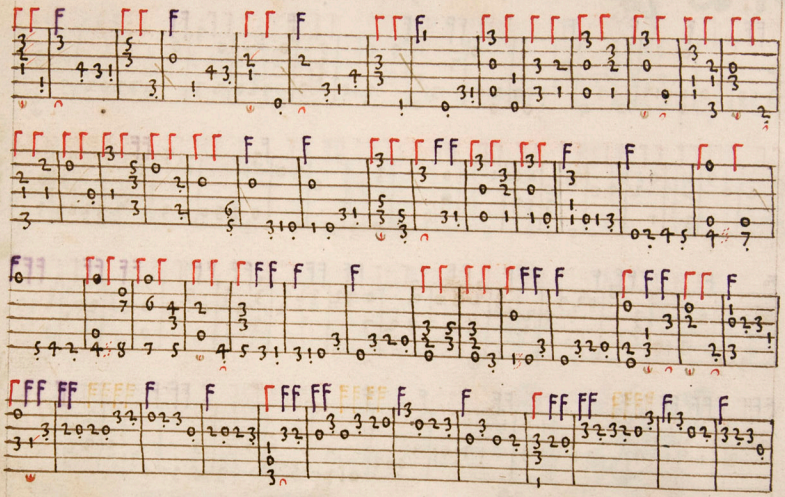


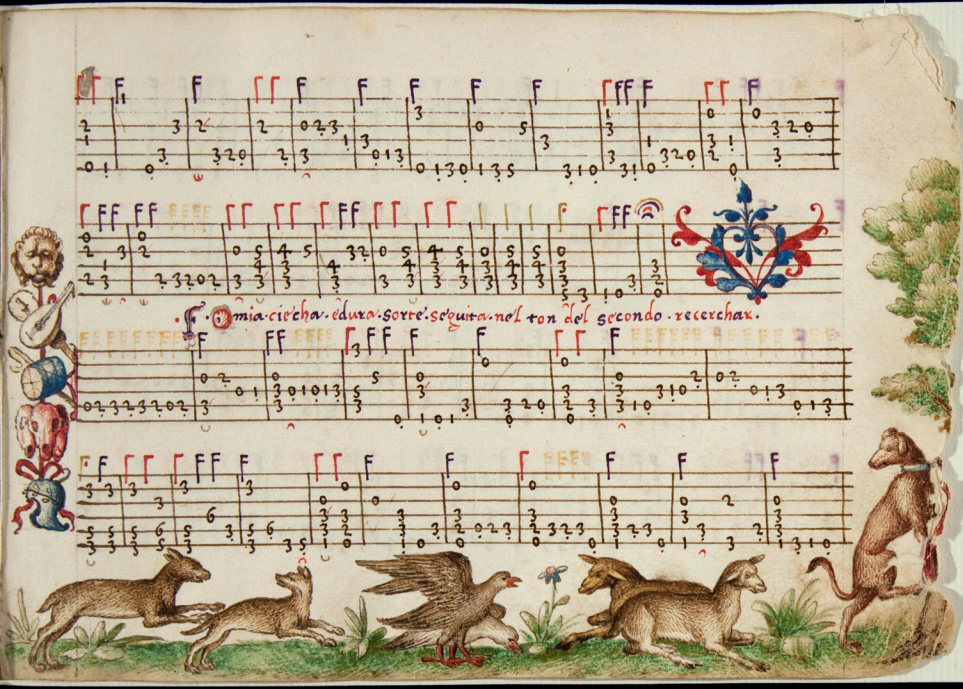

Canto seguita nel ton del primo recerchar obliuier.

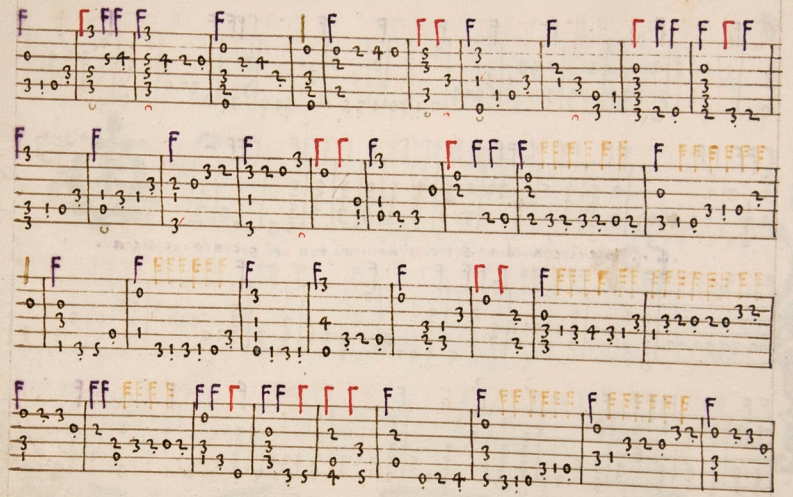


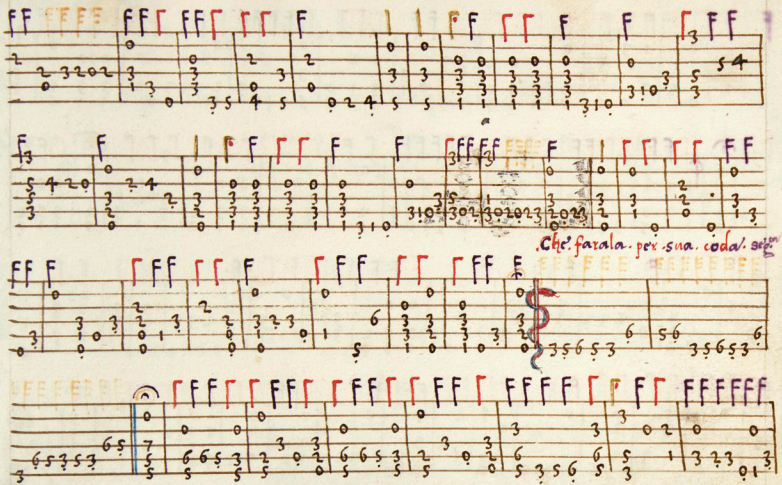


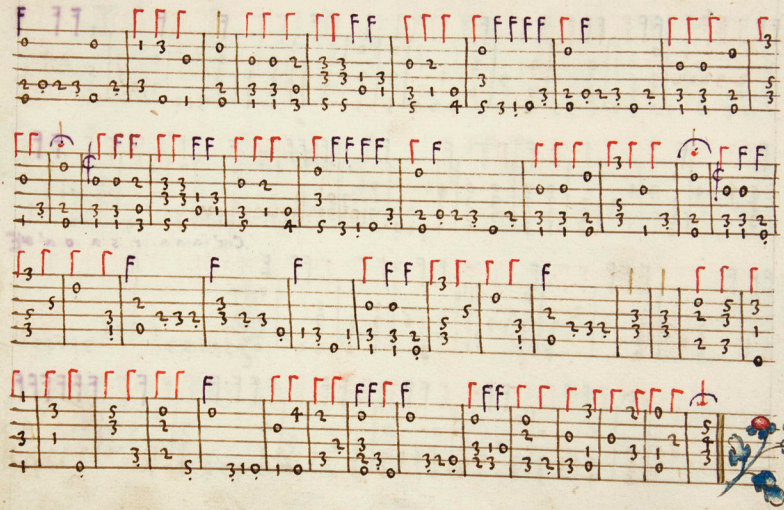

Recerchar. Secondo.

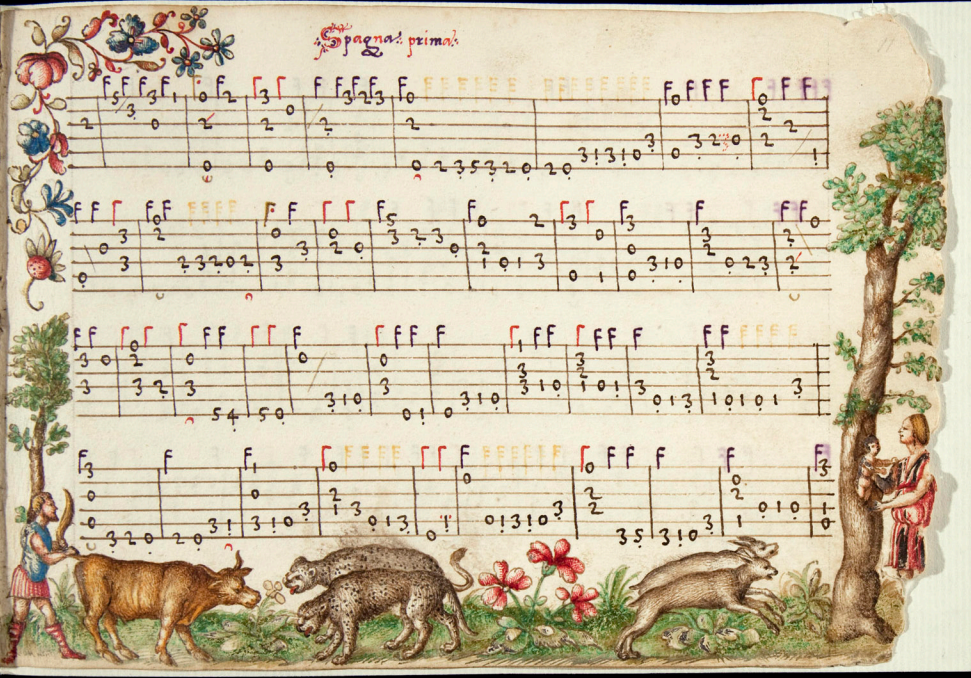



Omia ciecha edura sorte seguita nel ton del secondo recerchar.




Che farala per sua coda

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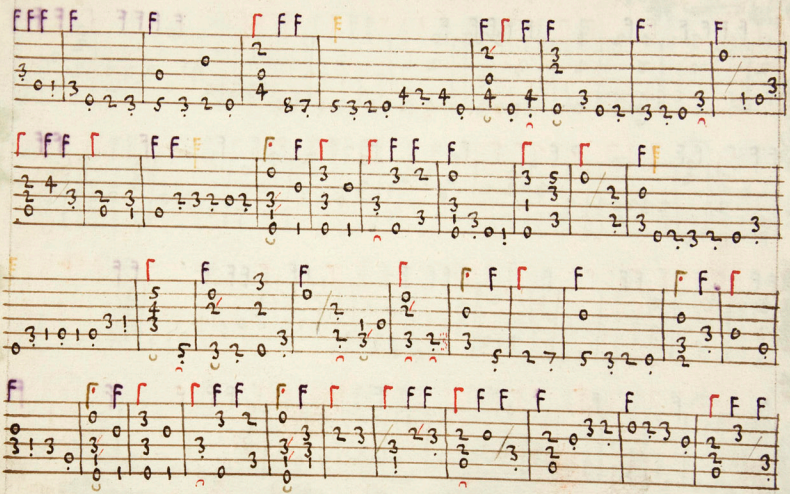

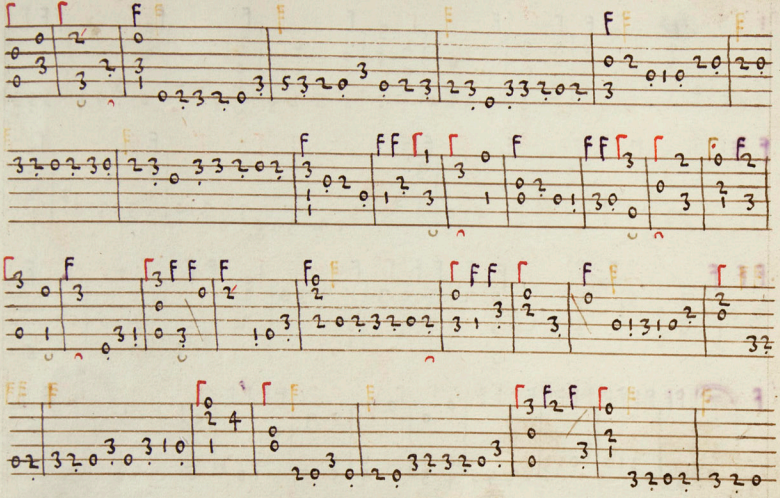

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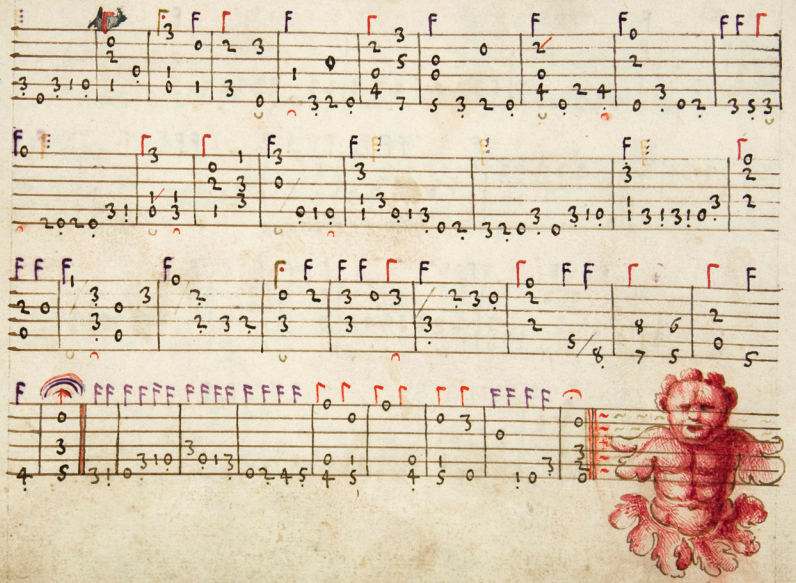
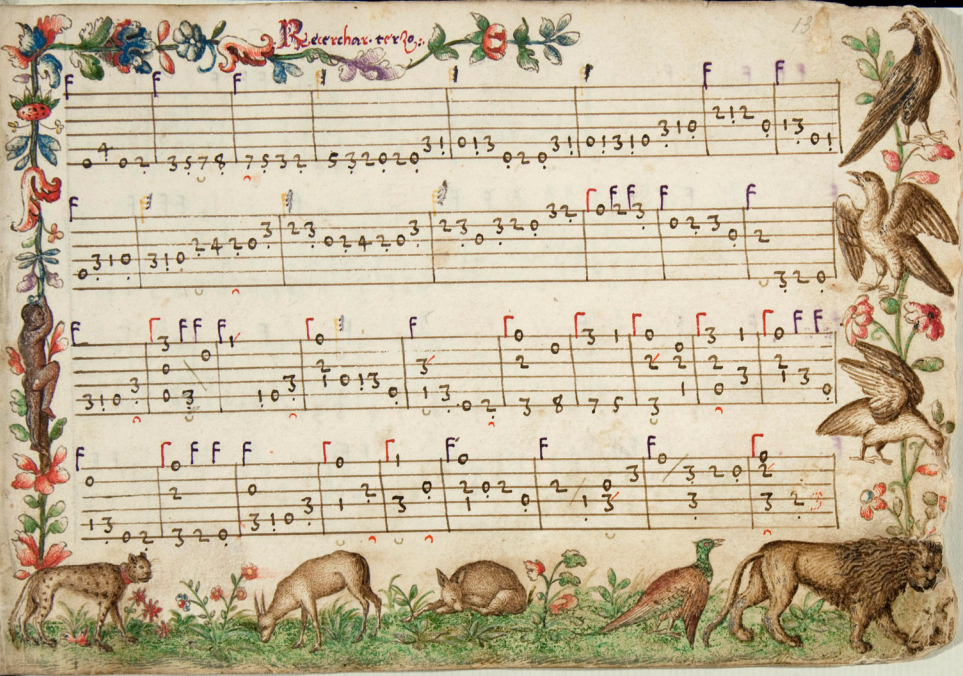
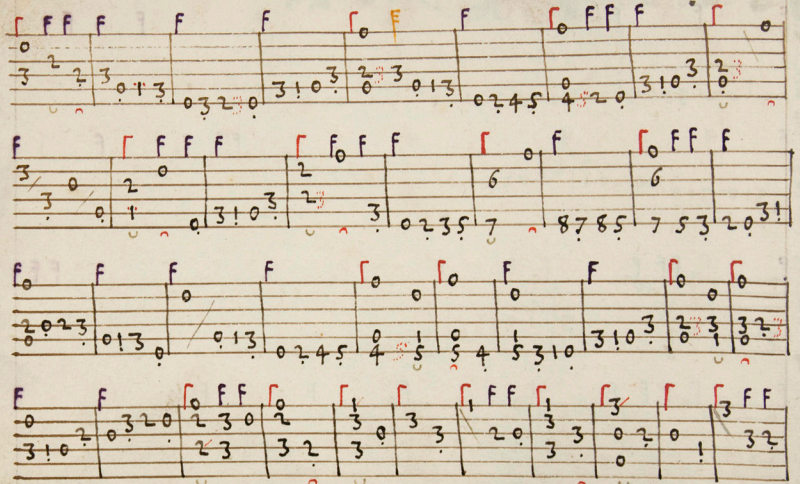
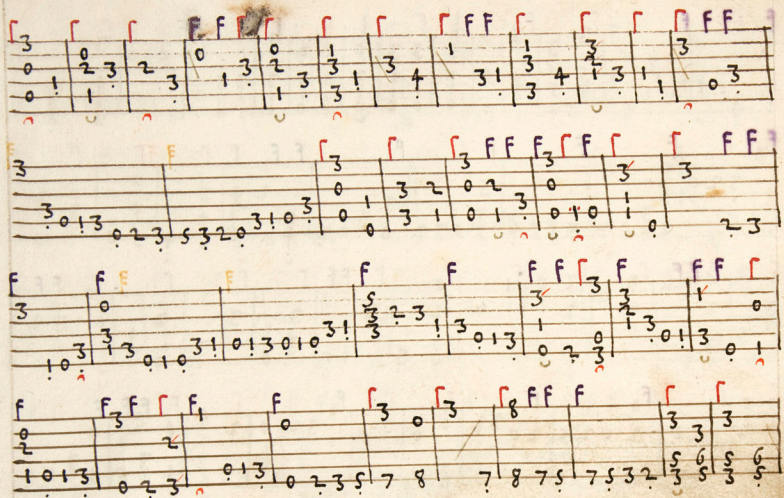
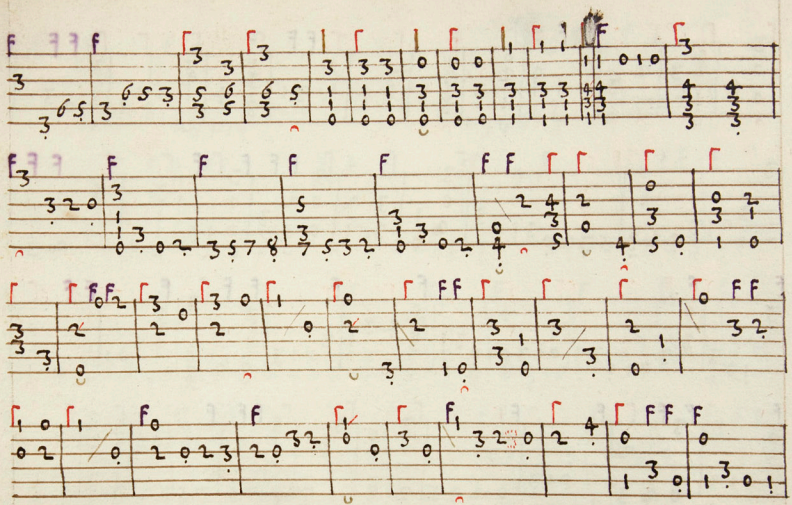


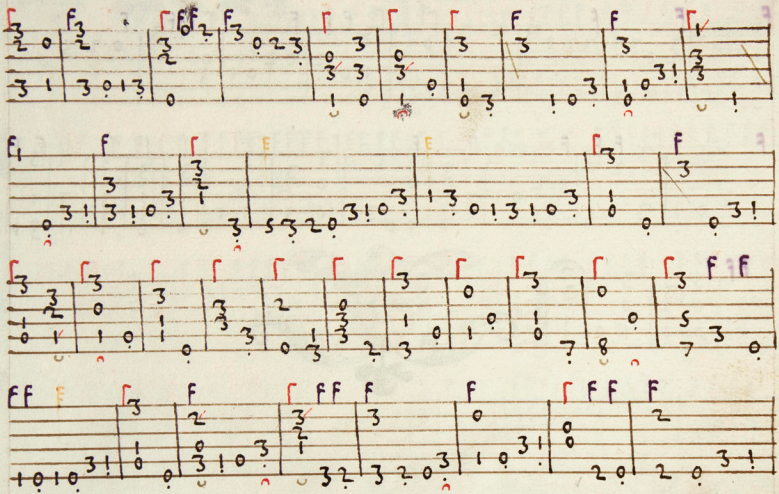
Recerchar terzo.

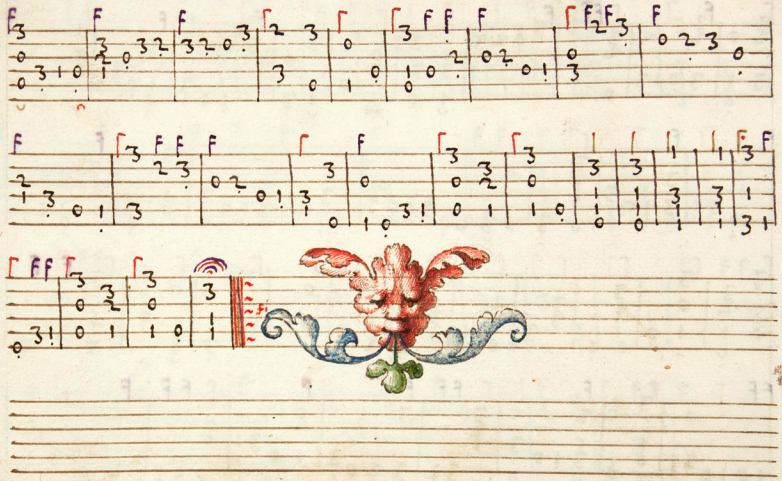


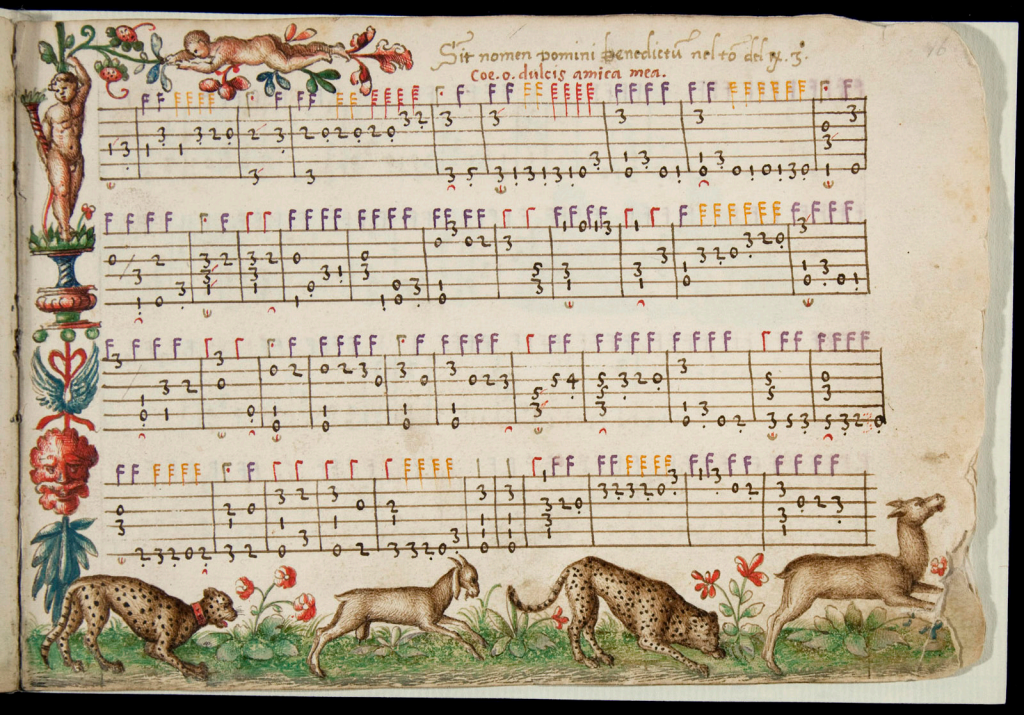








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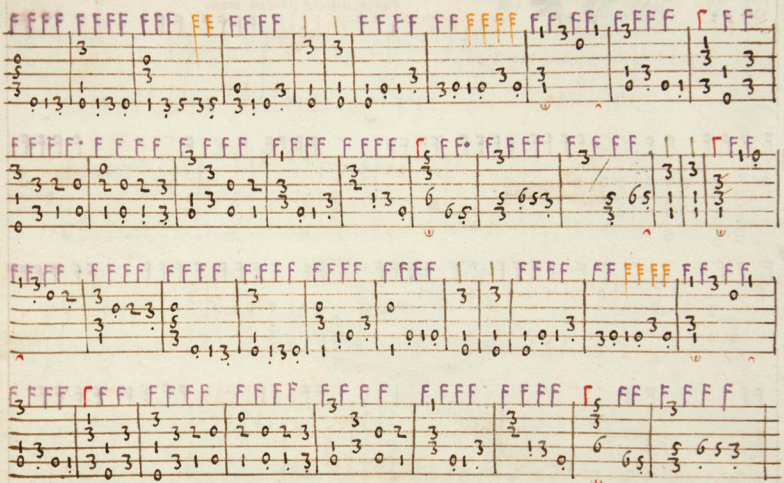

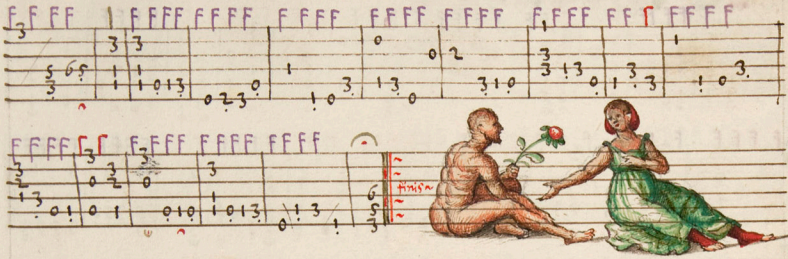

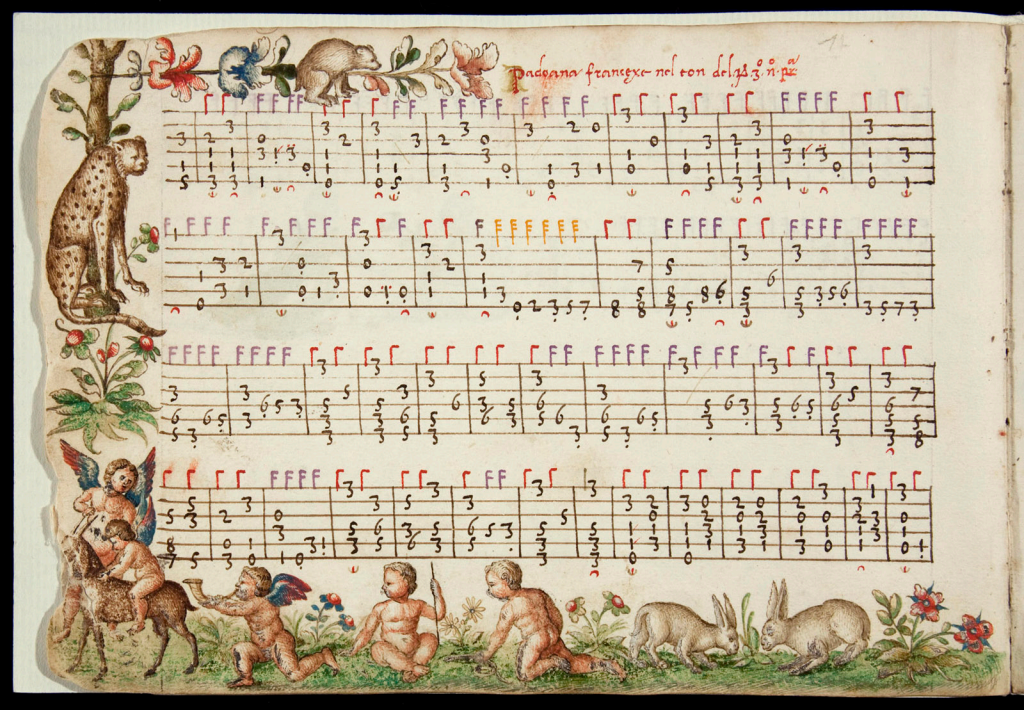
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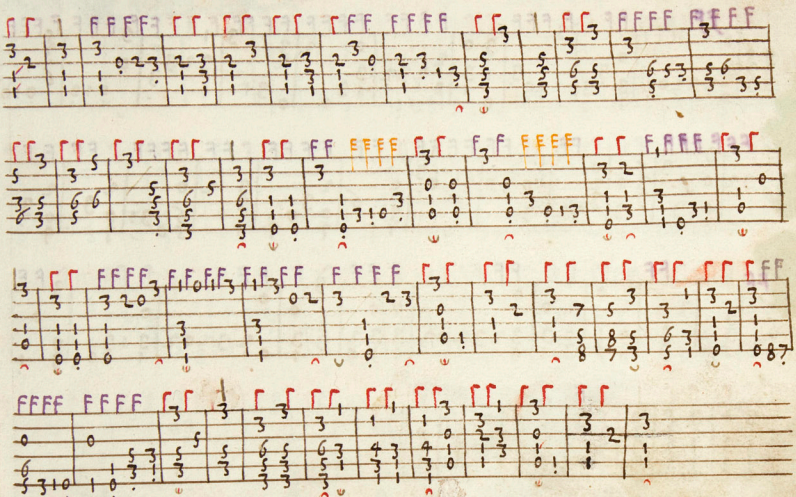
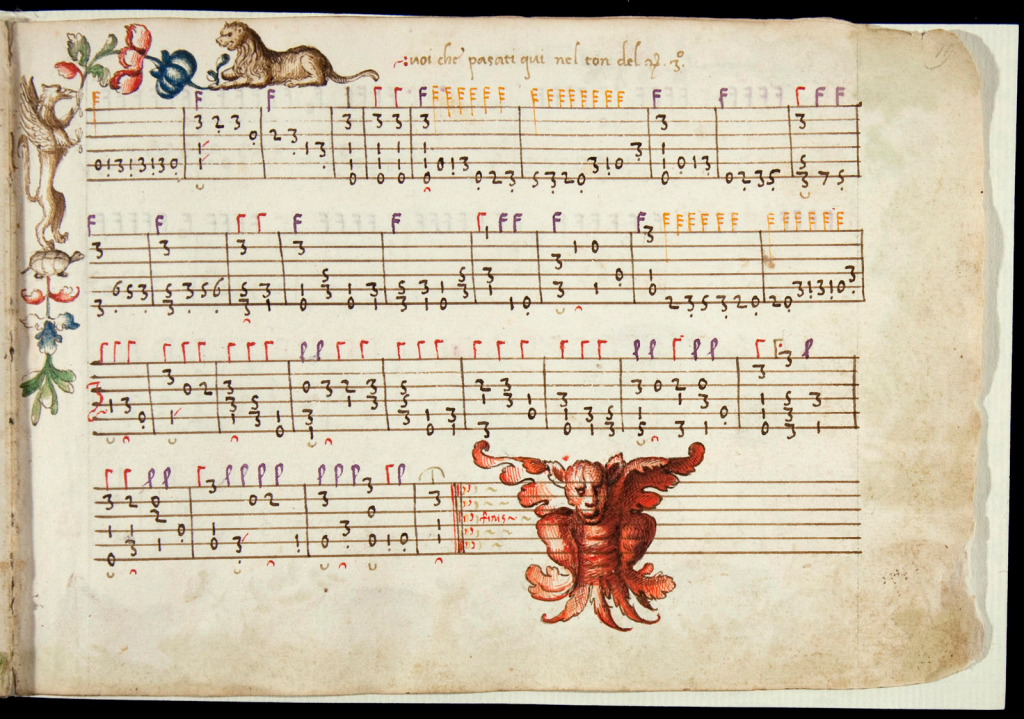


: Sstanasi amor dormendo sotto a un fagio. ~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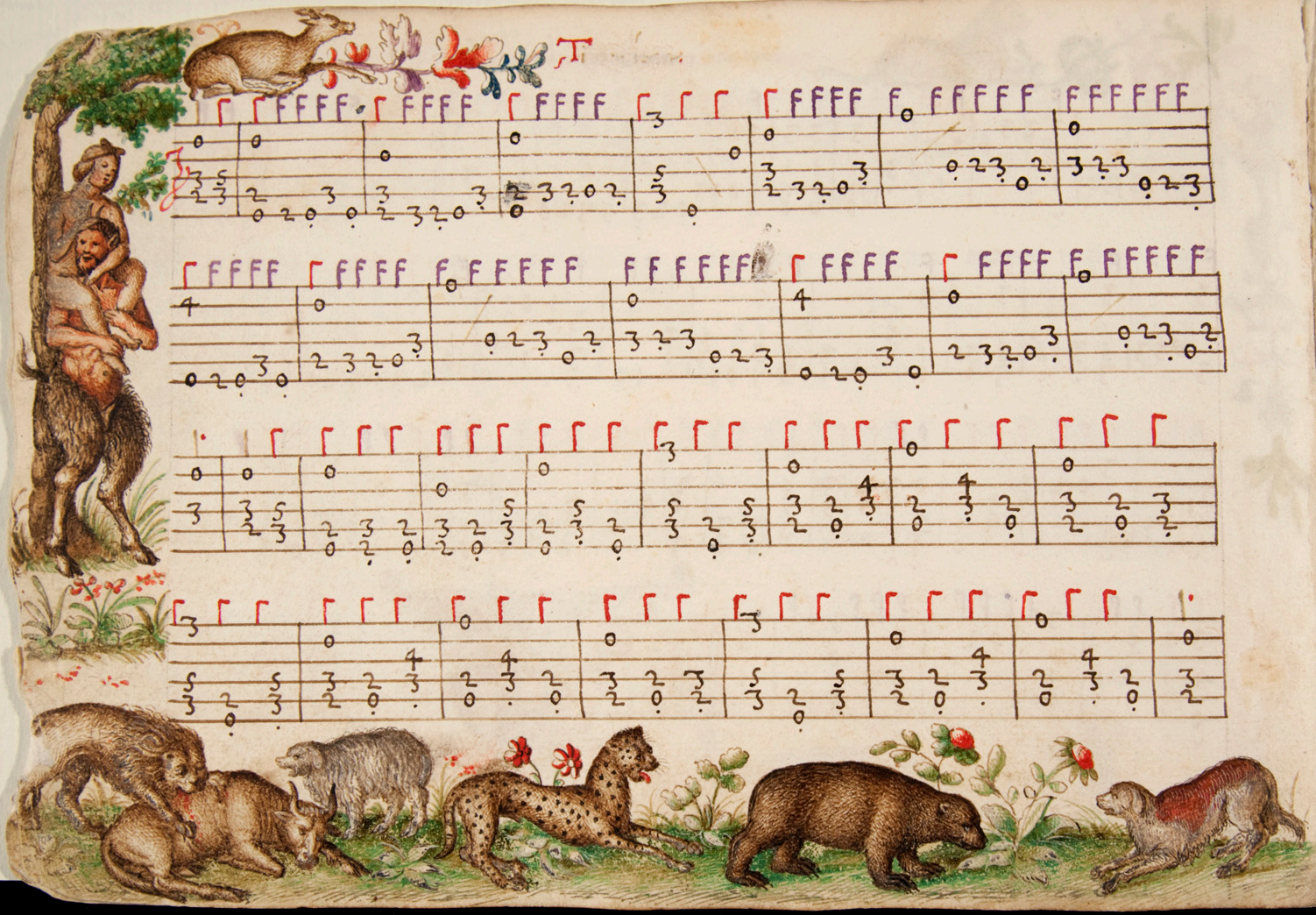

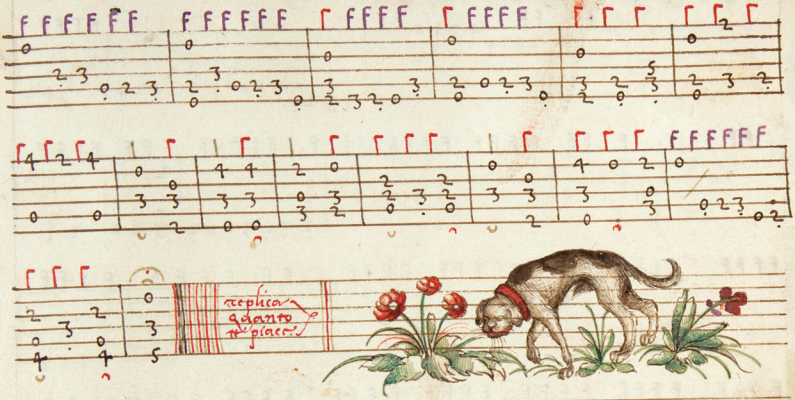

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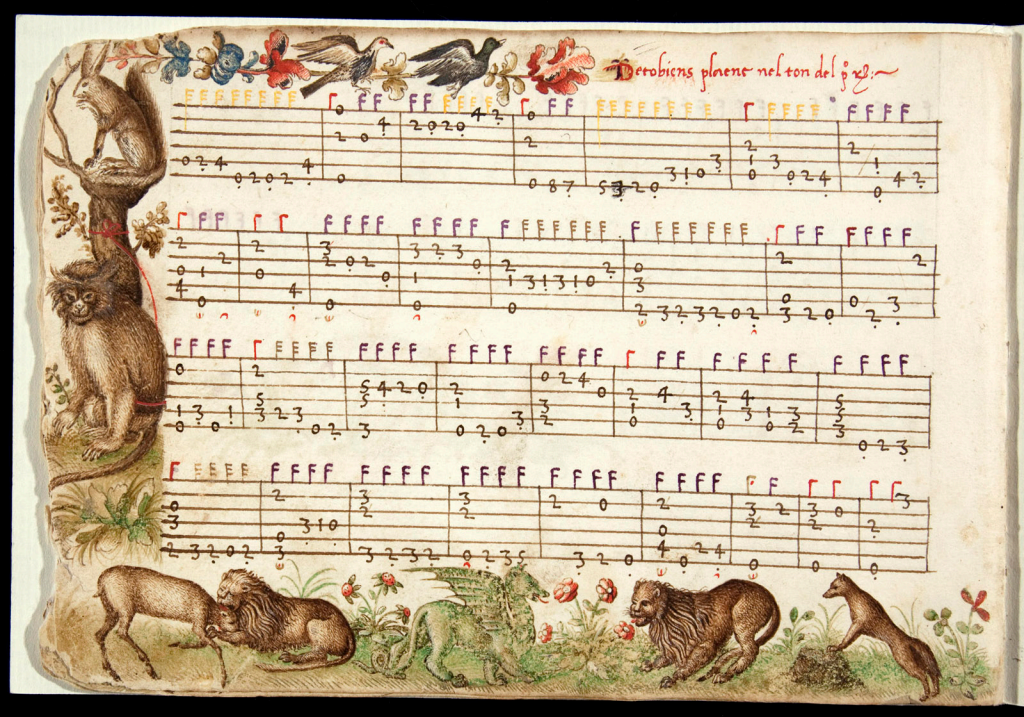
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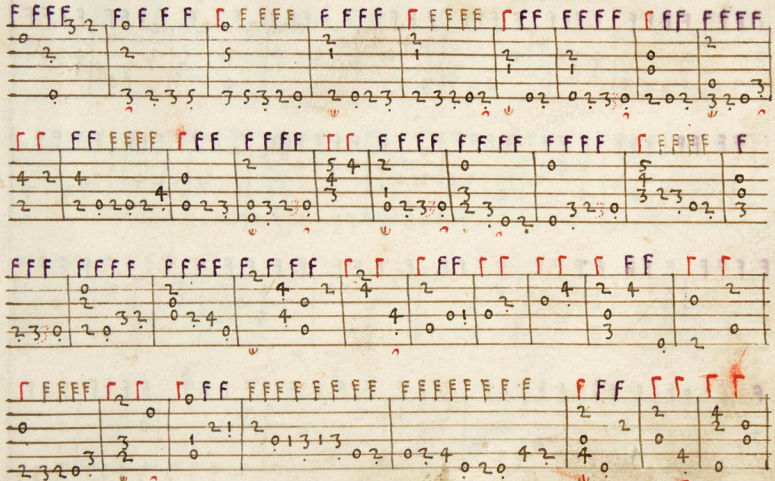

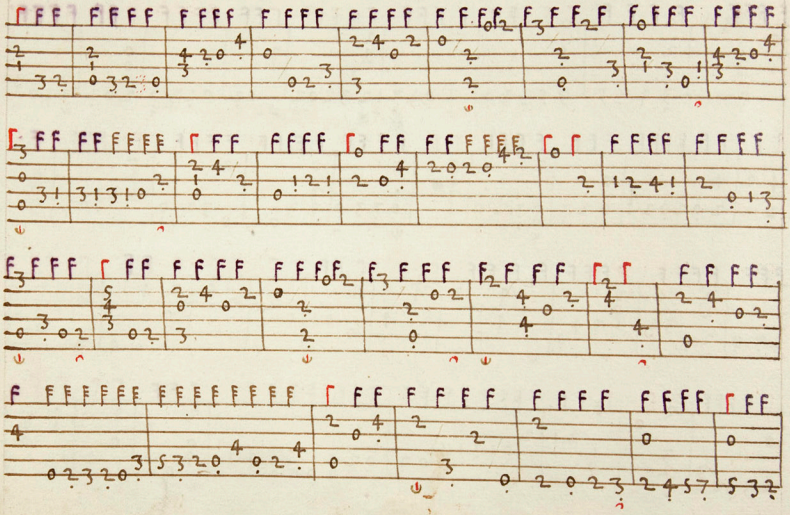

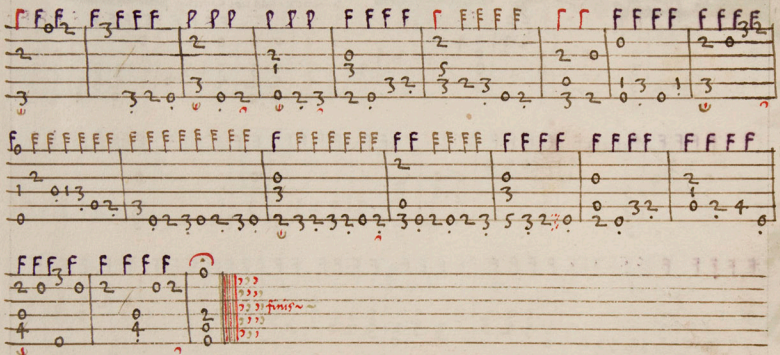
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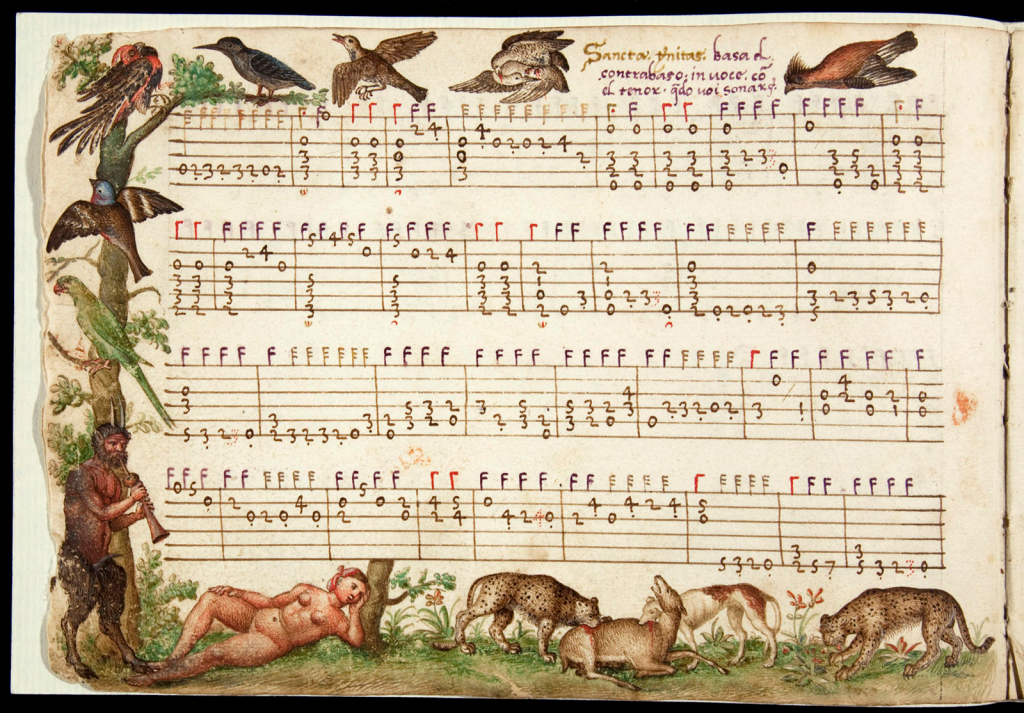
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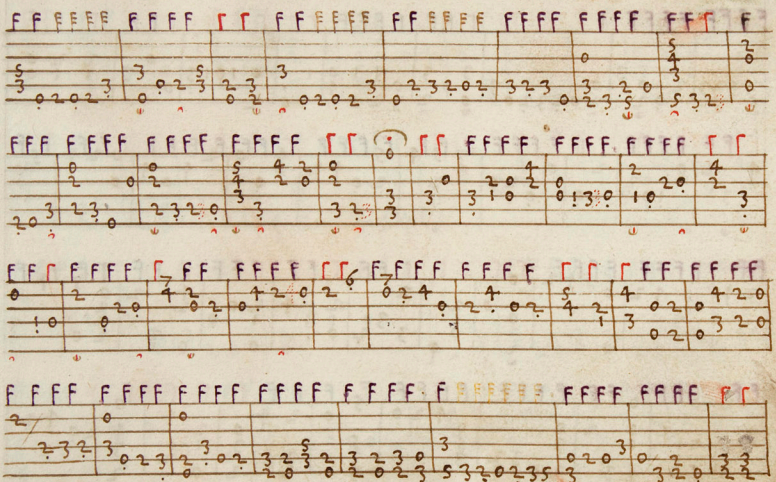
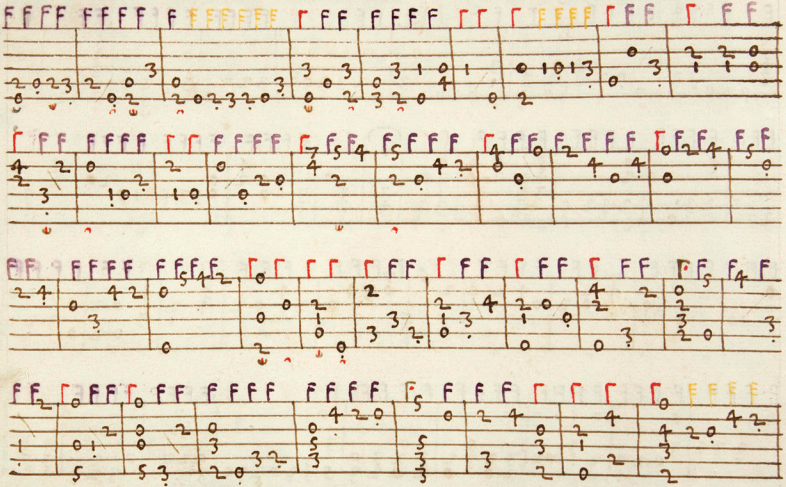
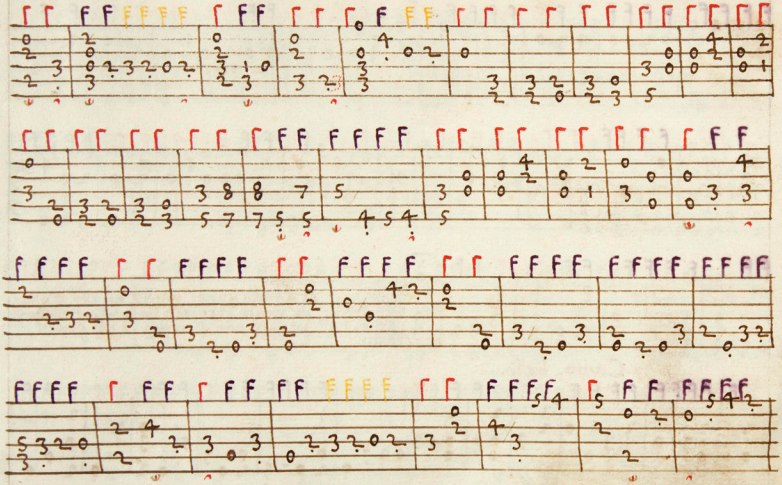
el tenor. q̃do uoi sonarq̃.







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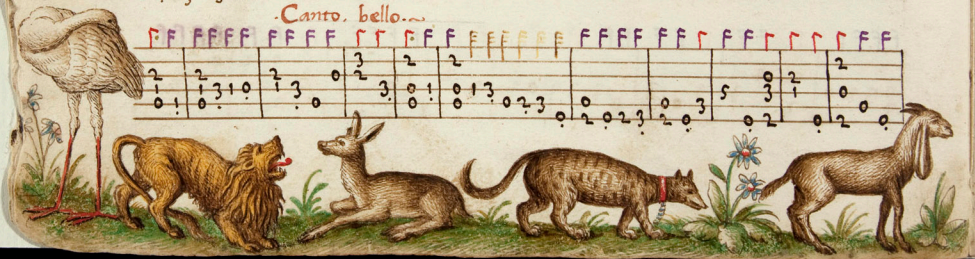
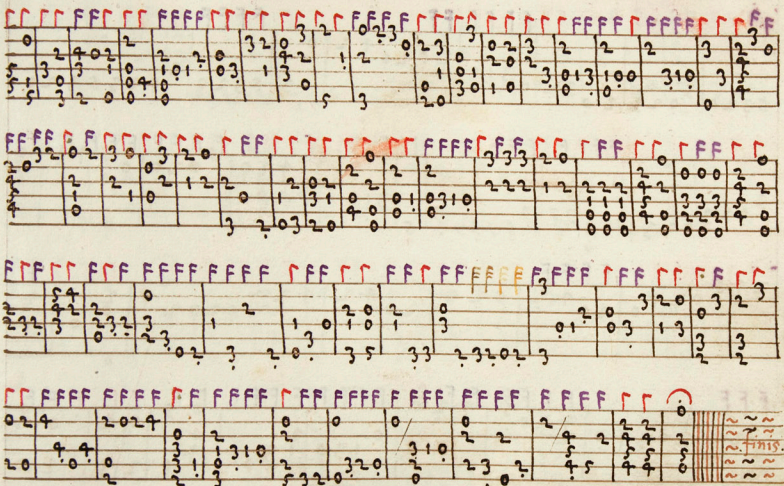
Quando vorai sonar questo motetto de santa ternitas. basa il contrabasso in uose con el tenor. e poi sona.

Canto. bello.

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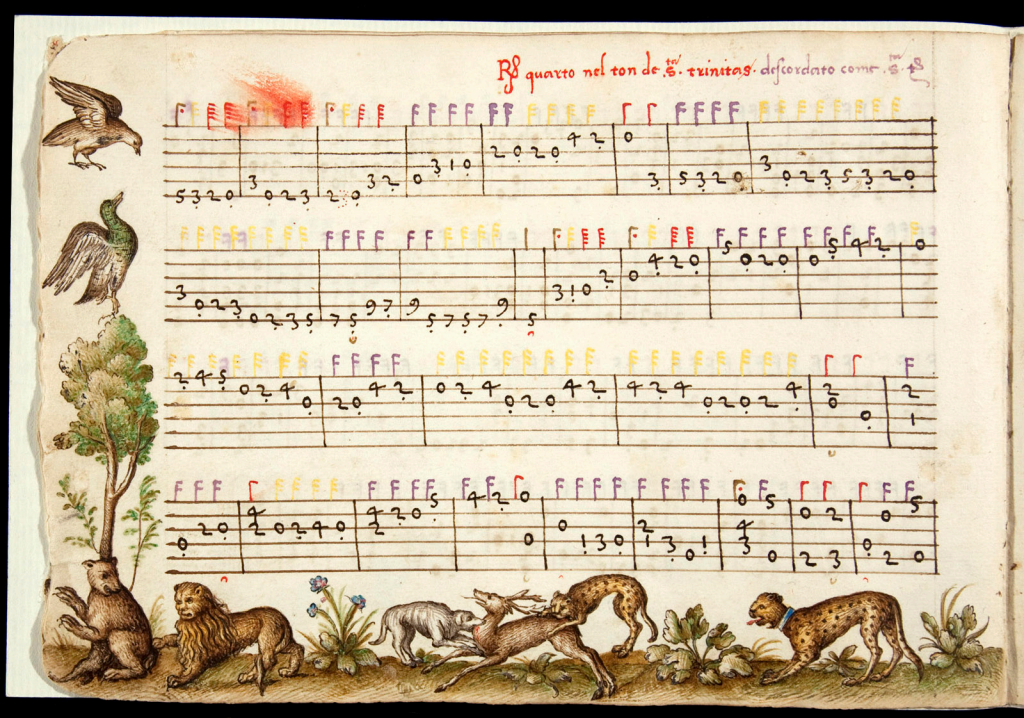
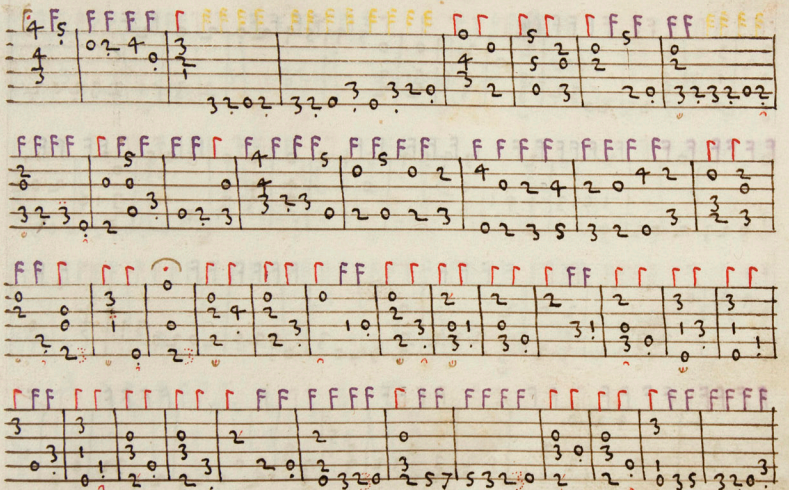
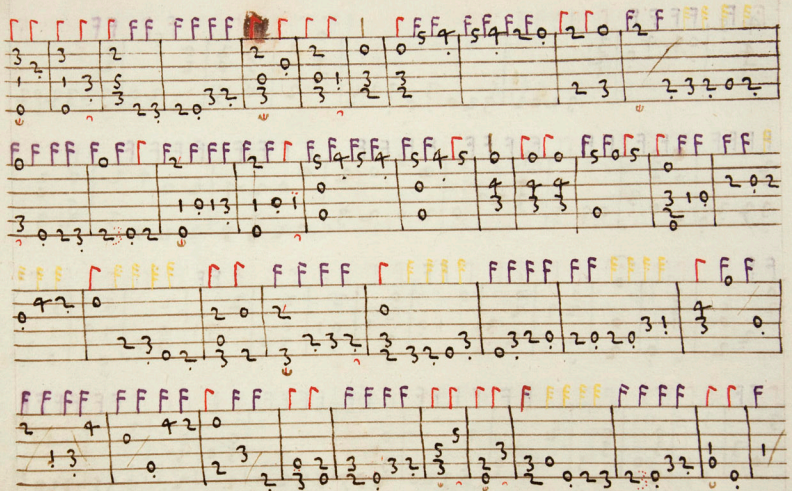
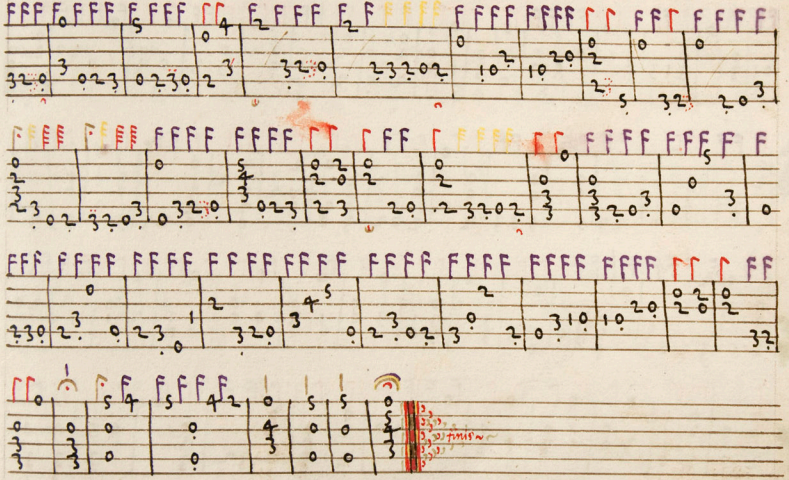

Rs quarto nel ton de s.tm trinitas descordato come s.tm t.s







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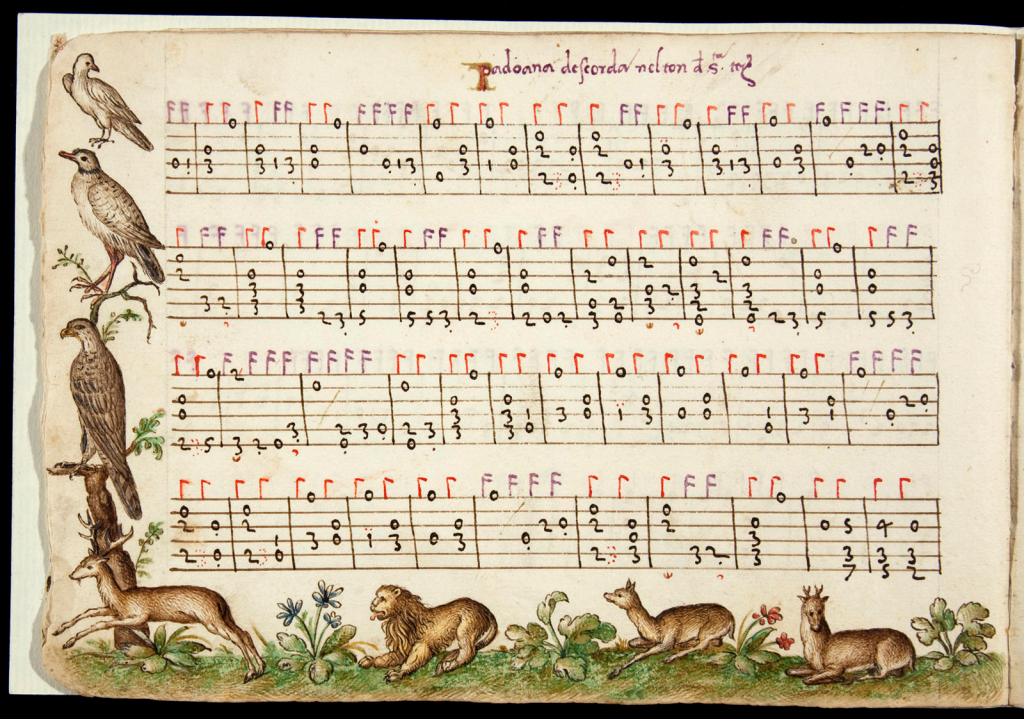
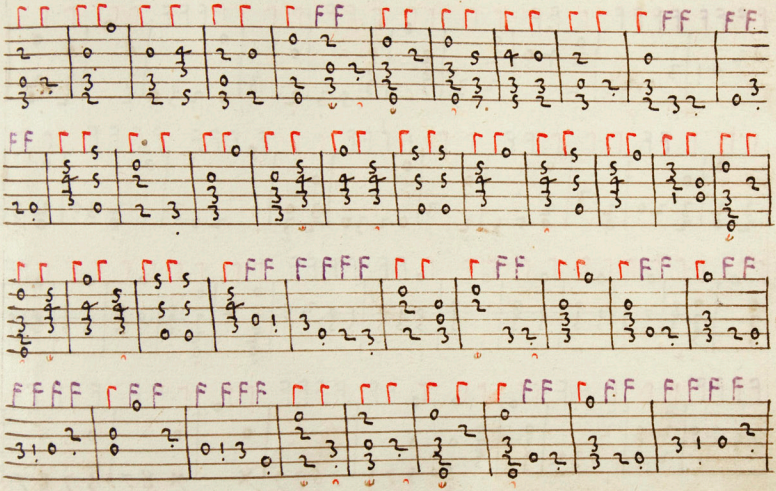
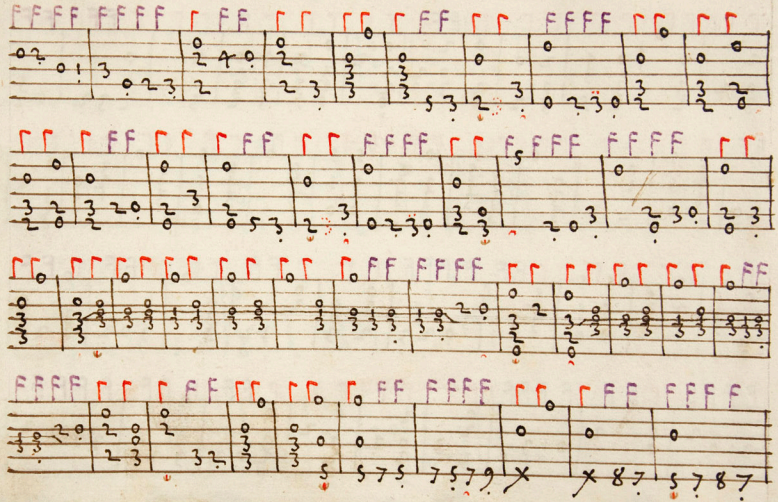
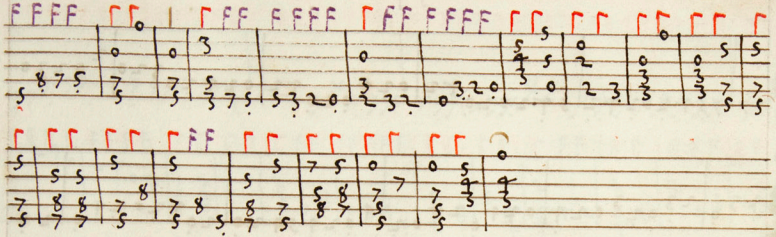
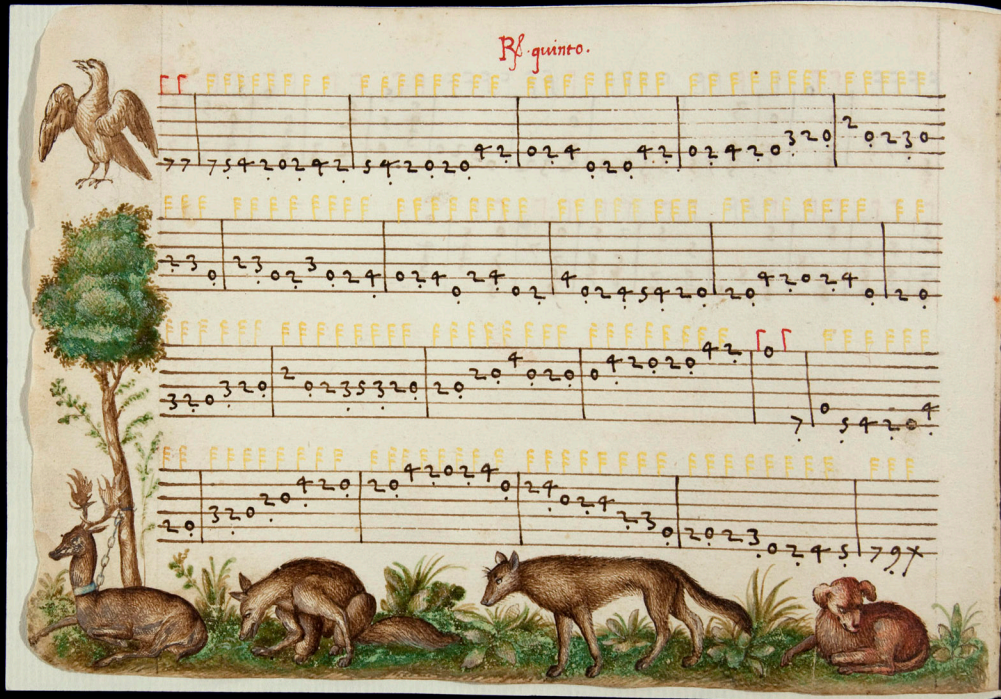

Padoana descorda nel ton d. s.ta tez





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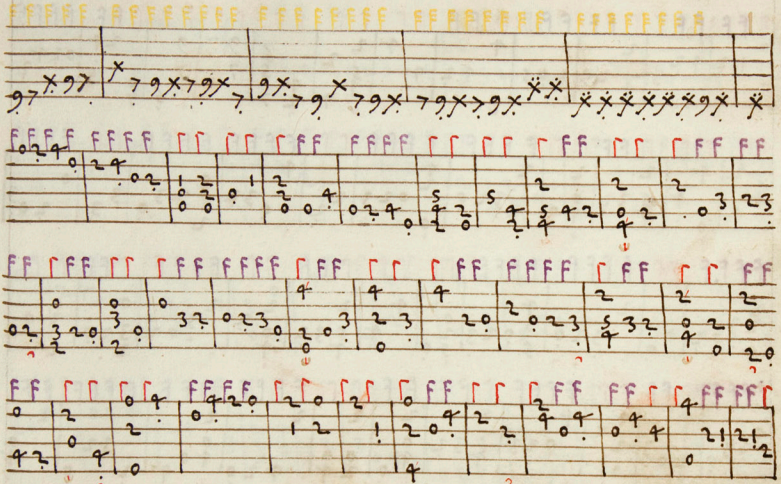

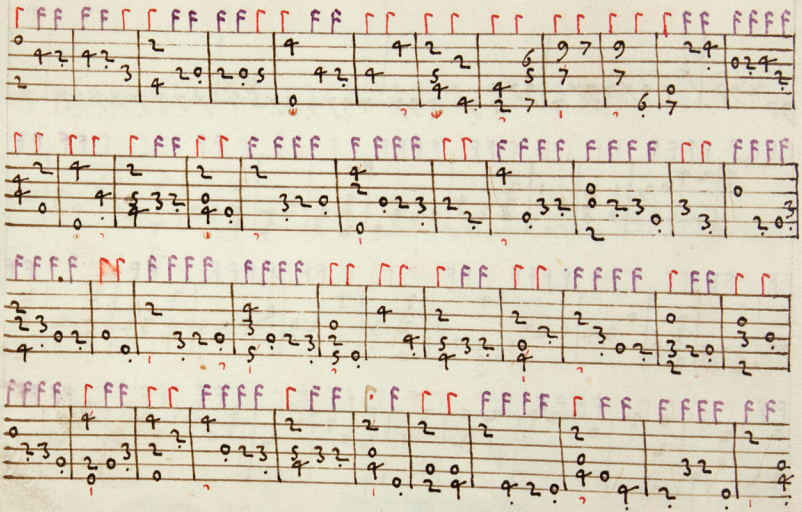

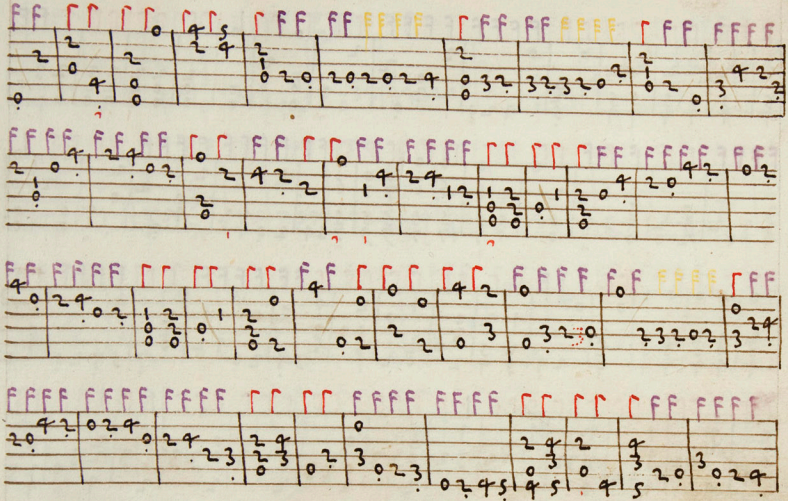

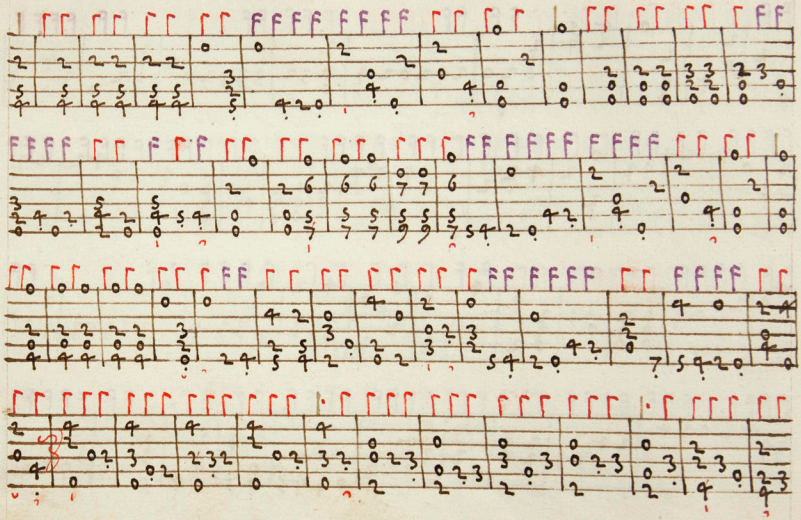

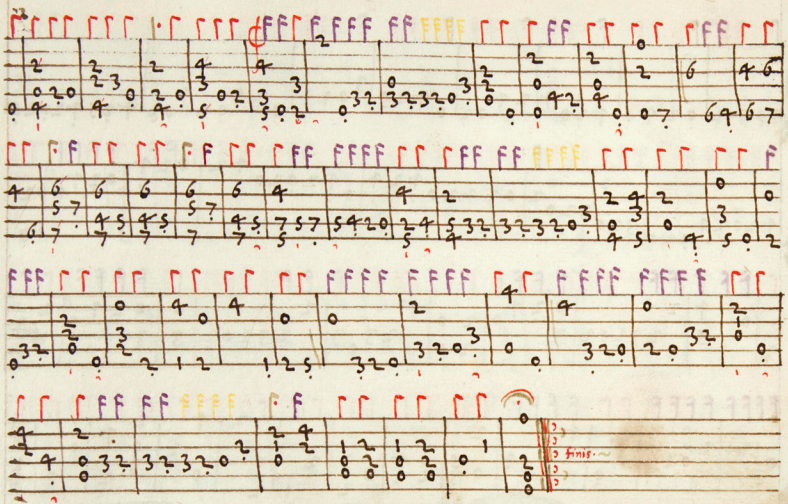
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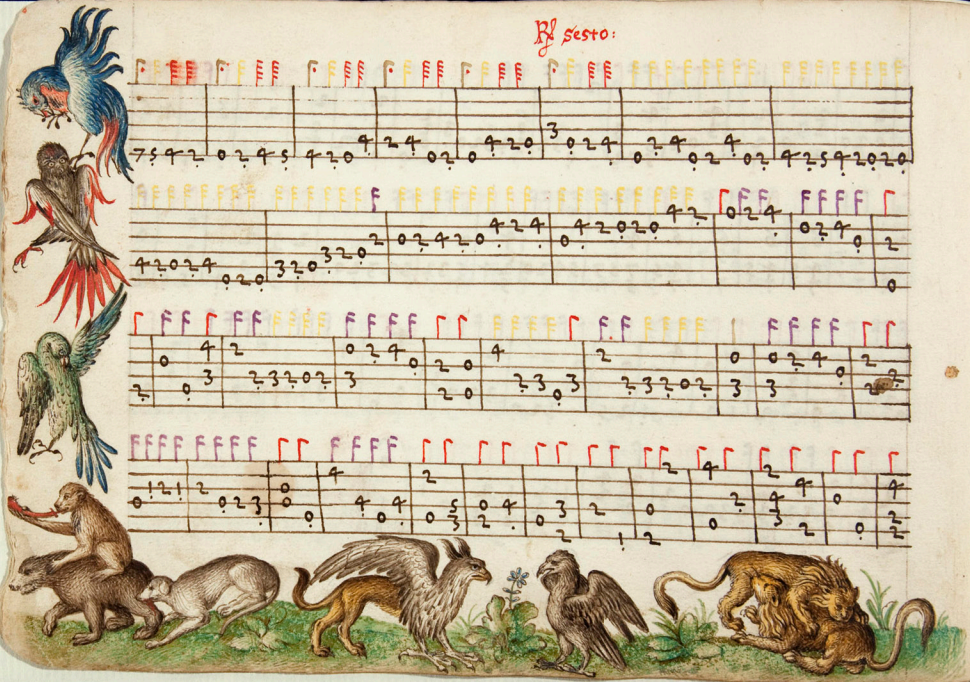

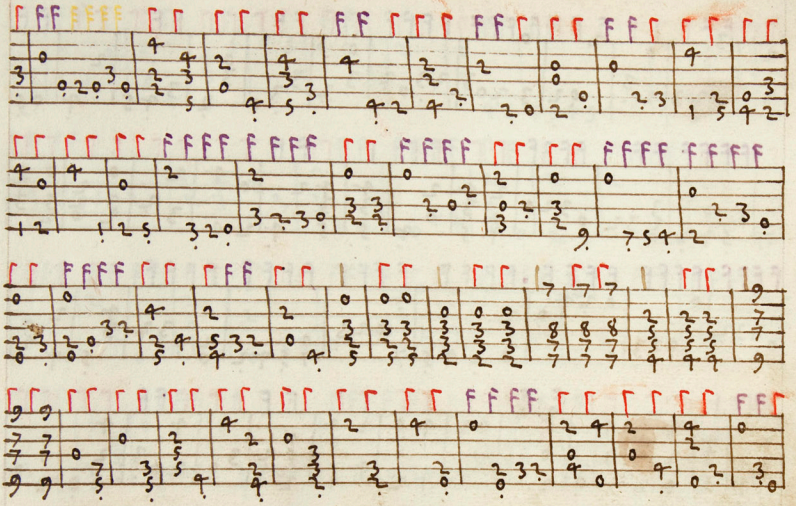

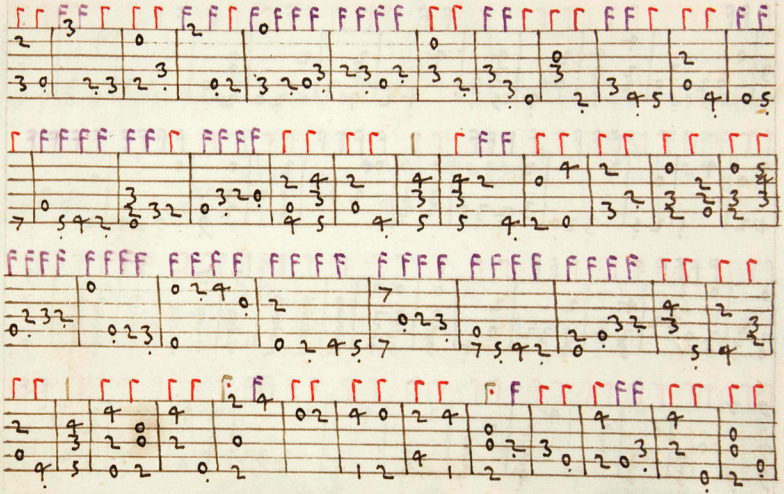

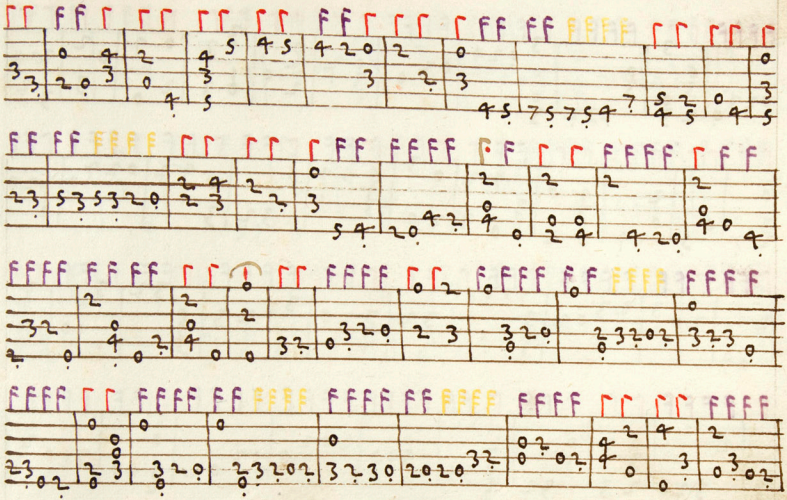

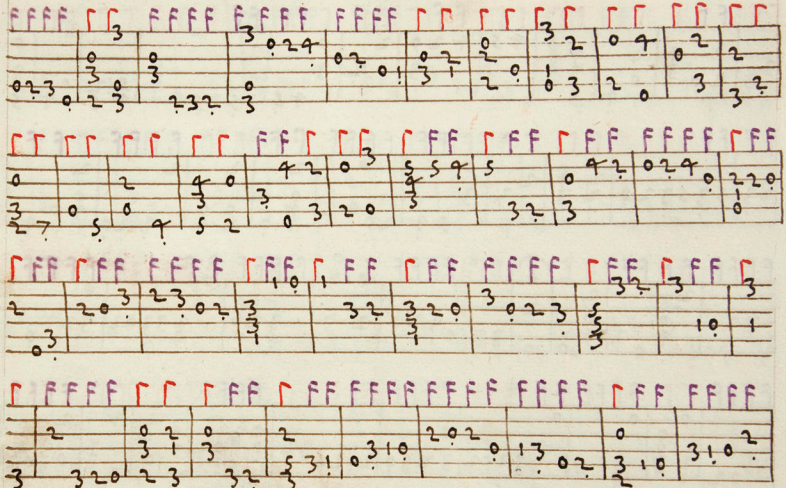

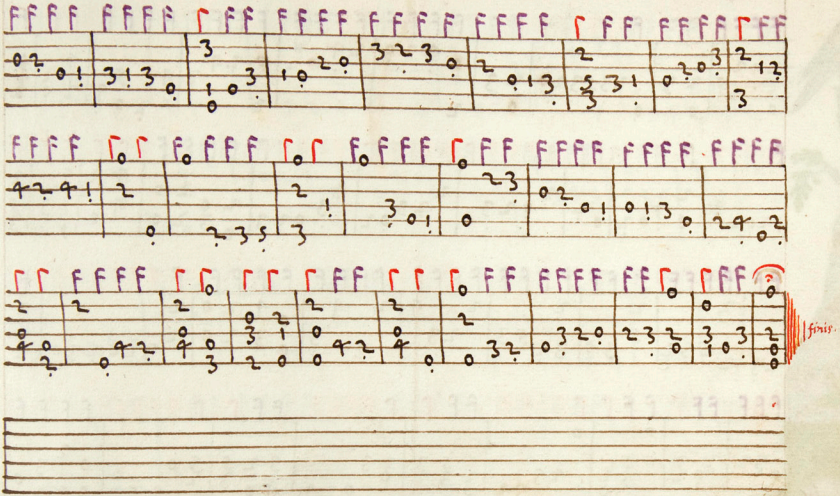

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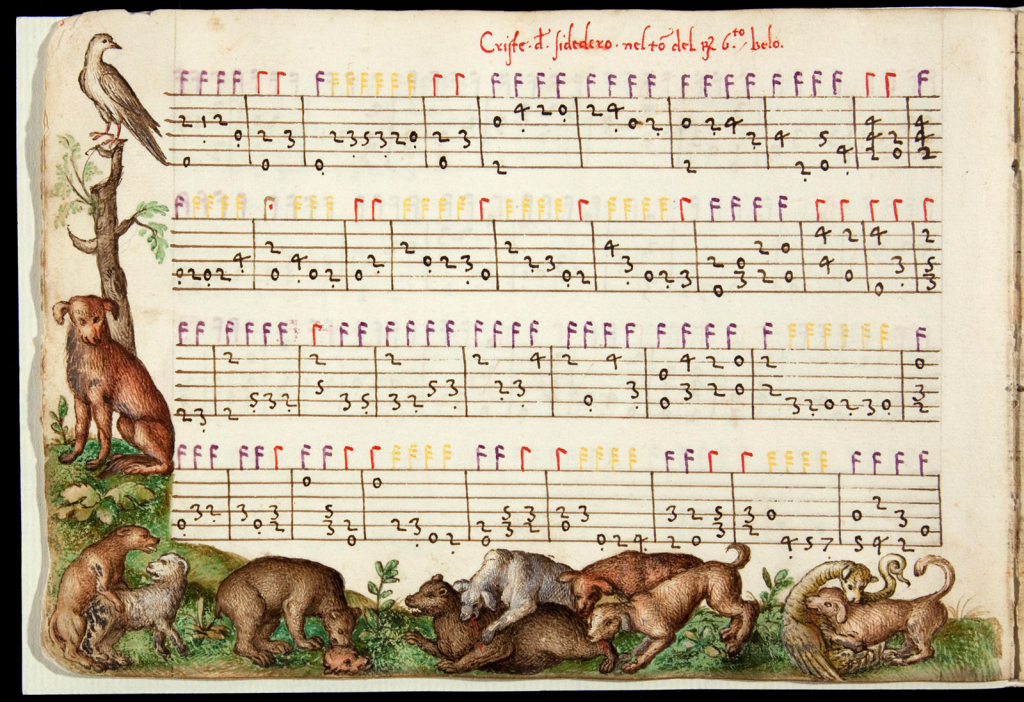
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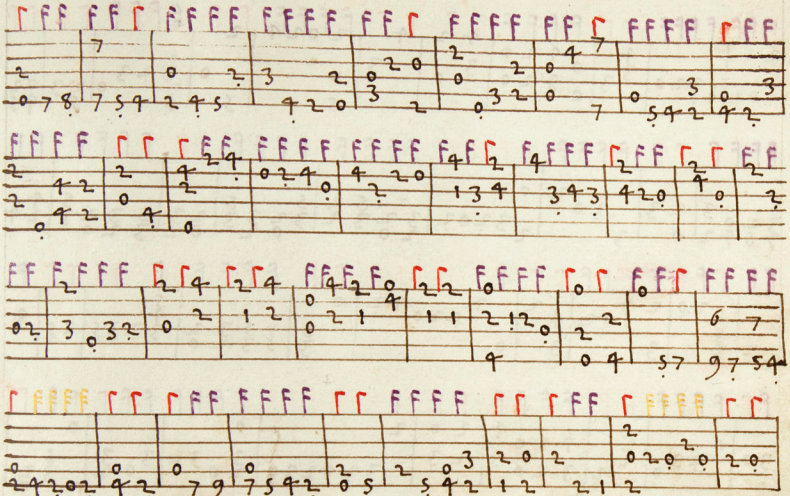

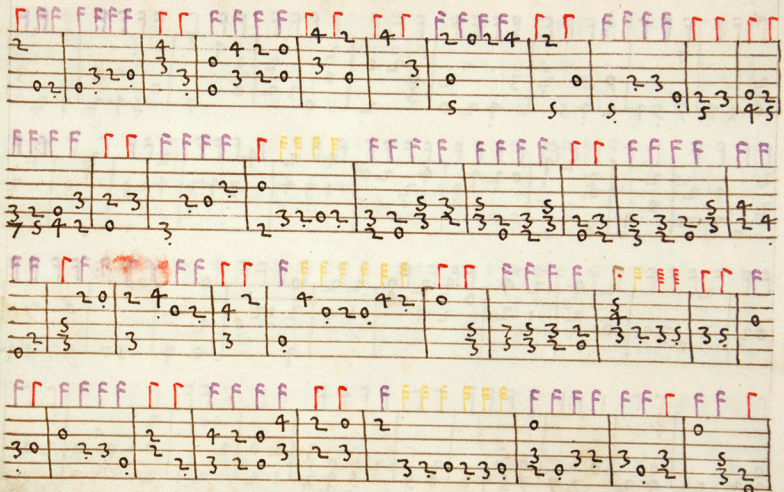

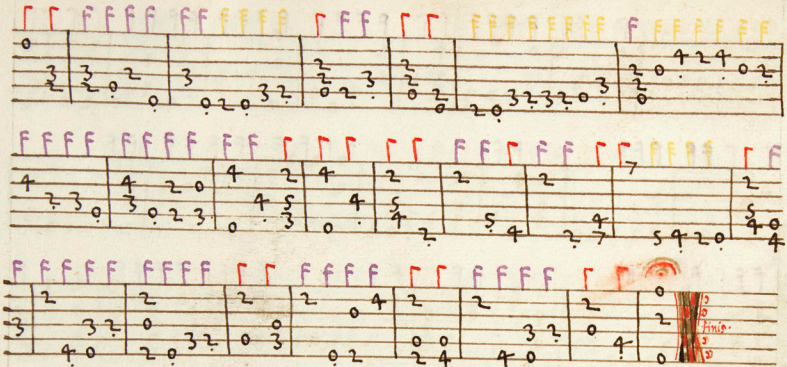
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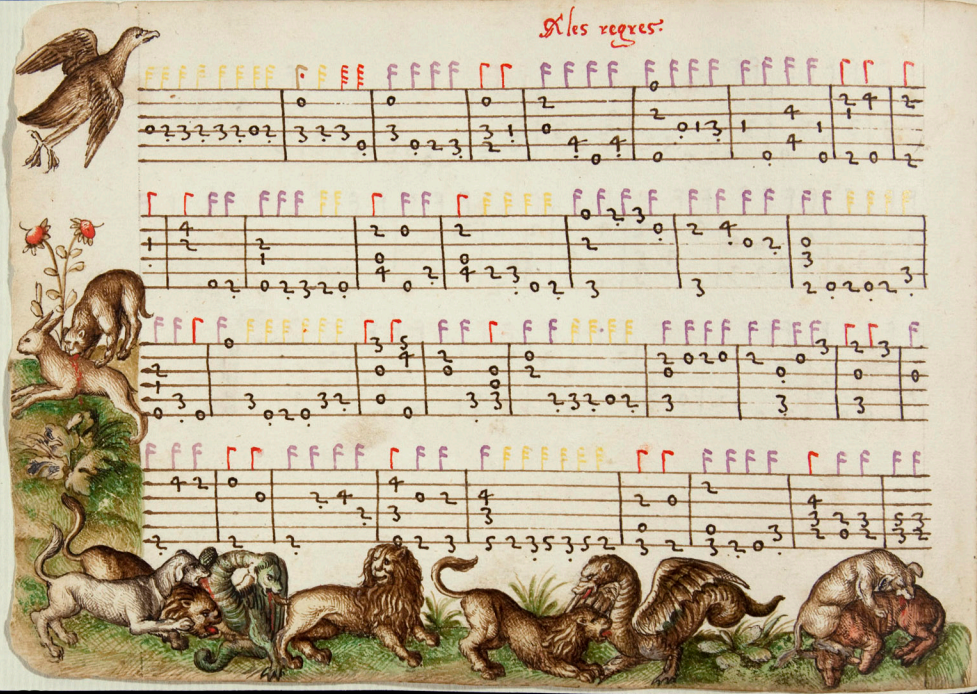
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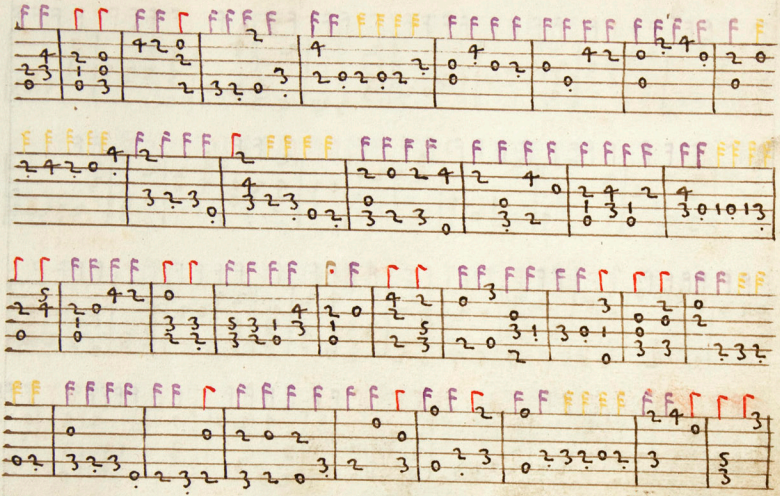

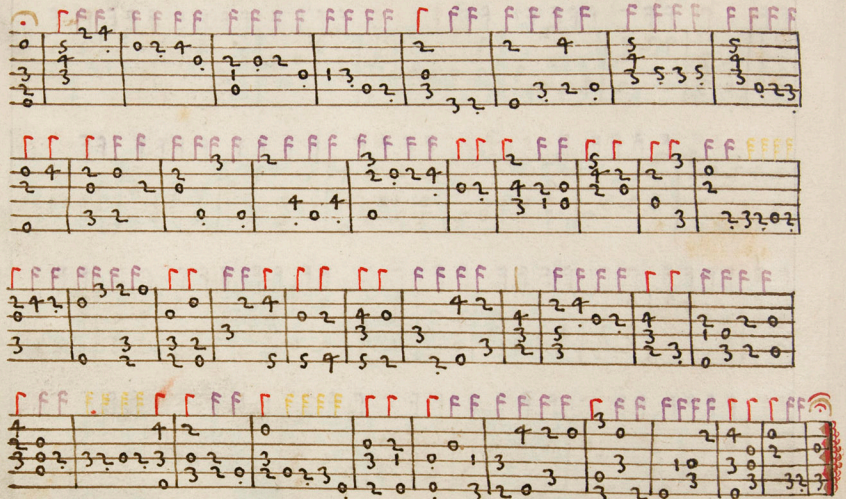

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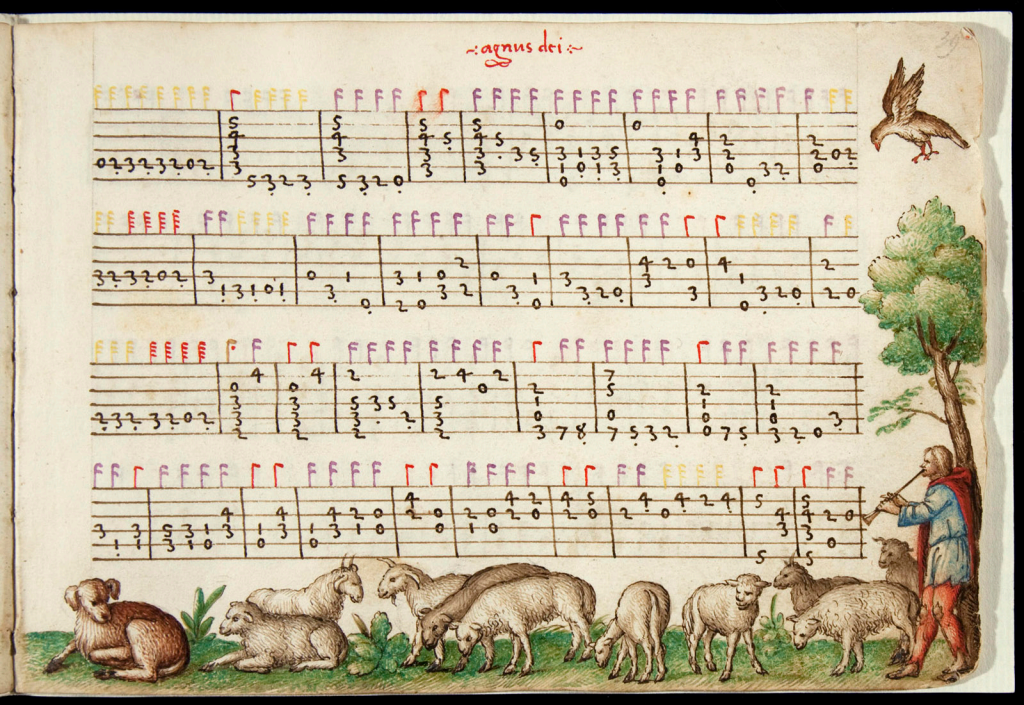

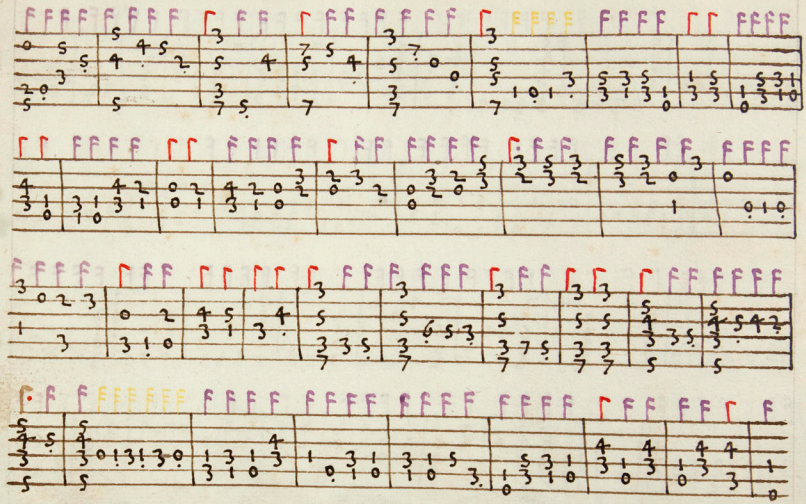

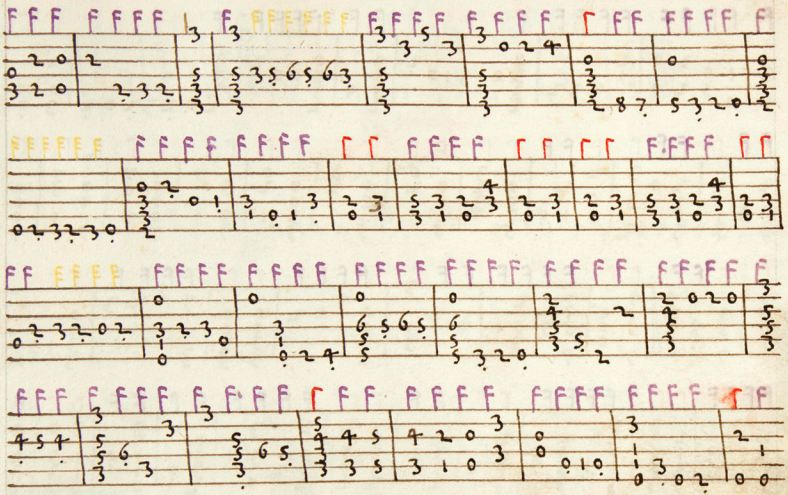

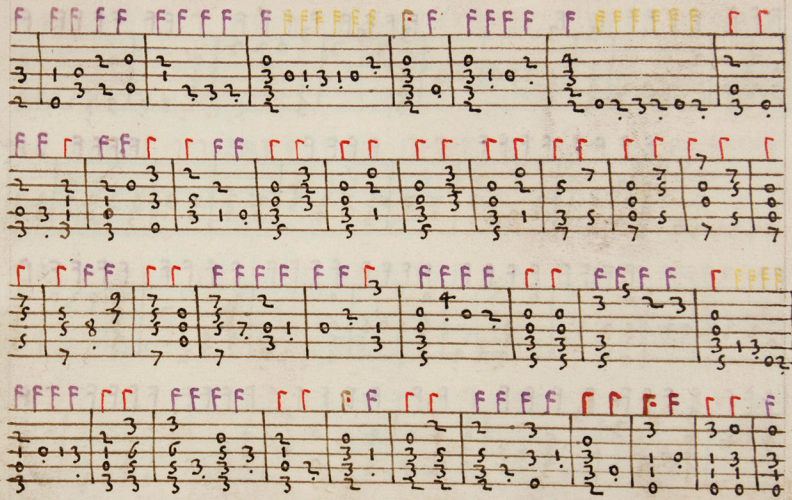

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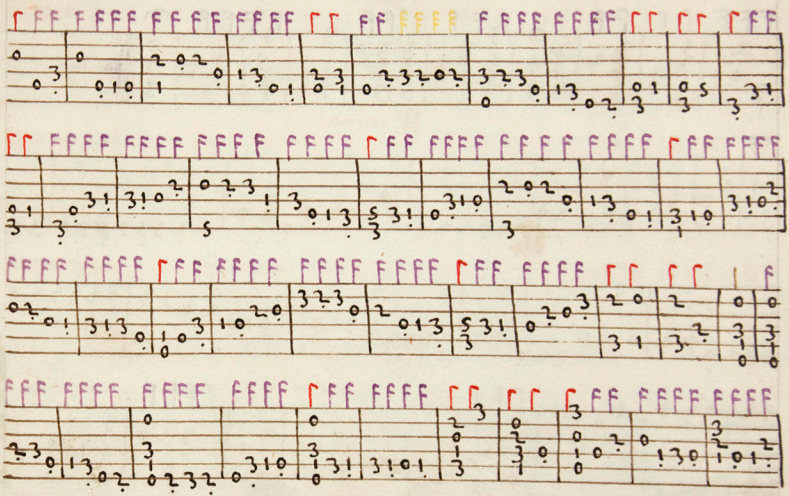
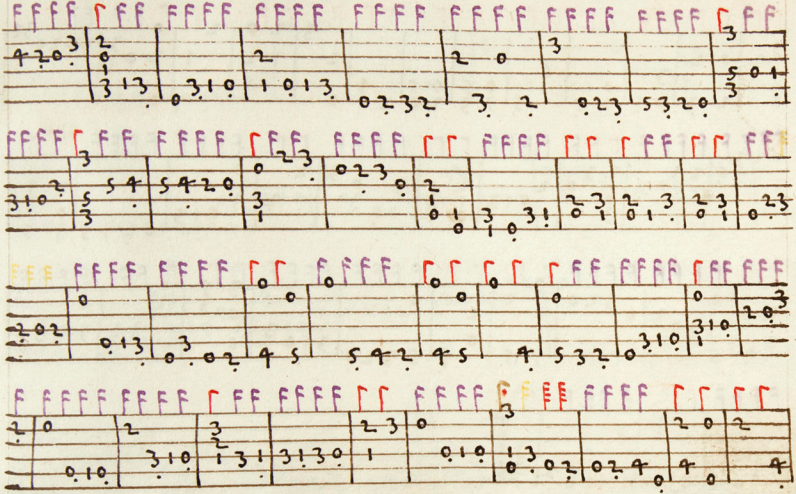
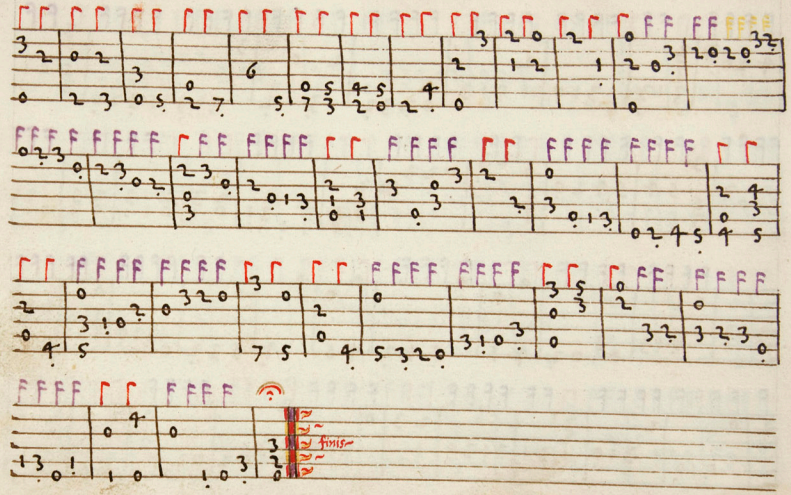
Rl setimo.



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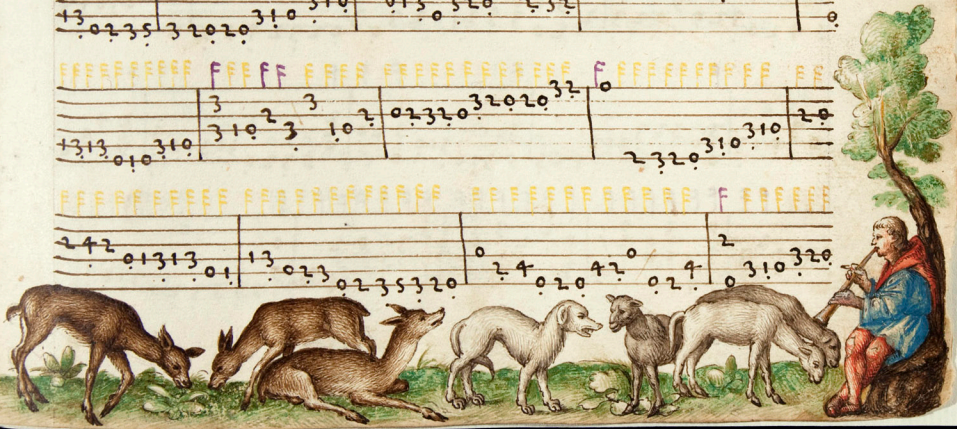
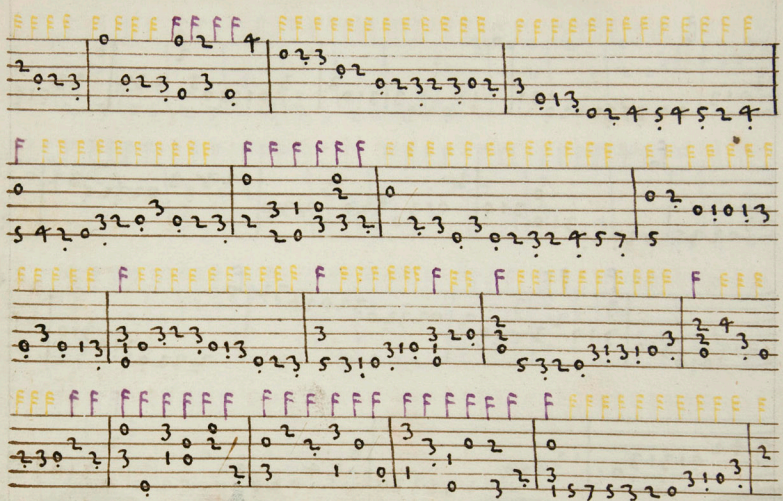
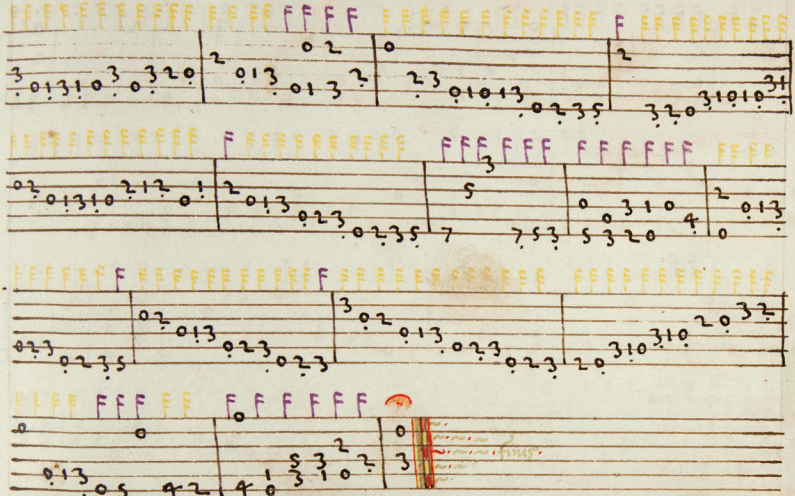
Spagna. seconda.







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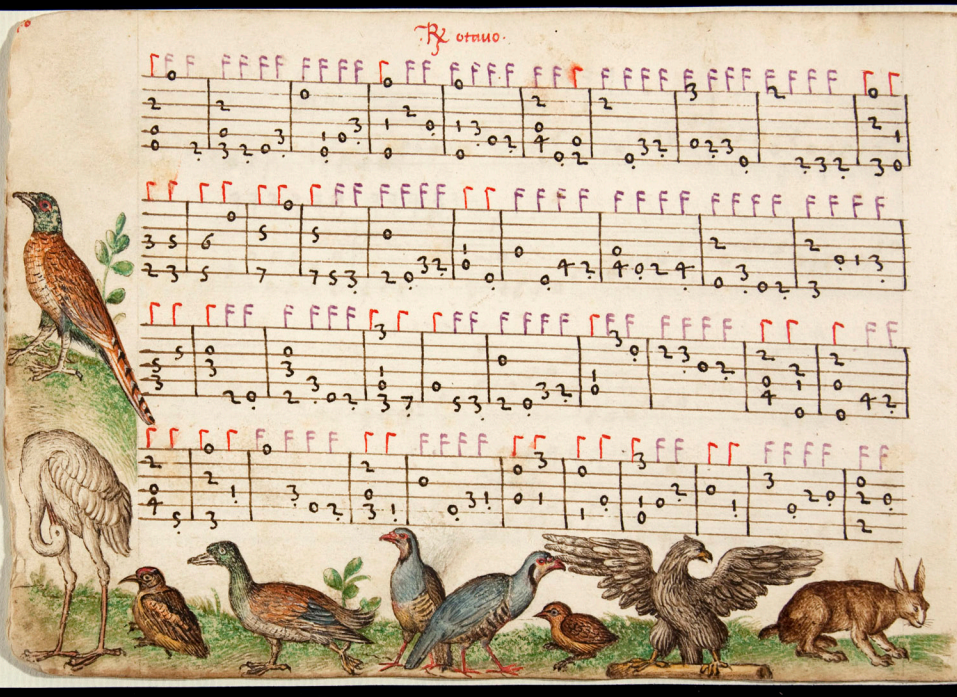
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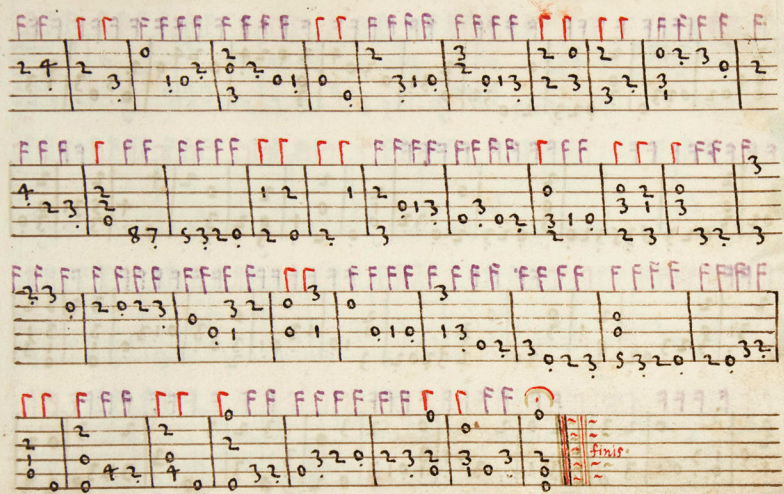
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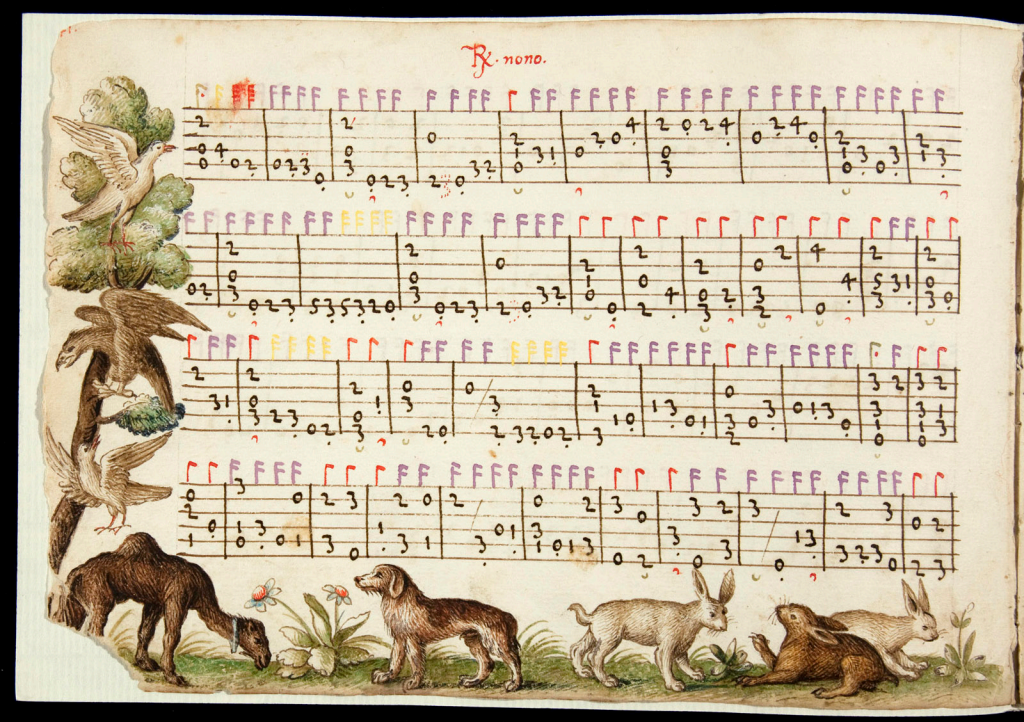
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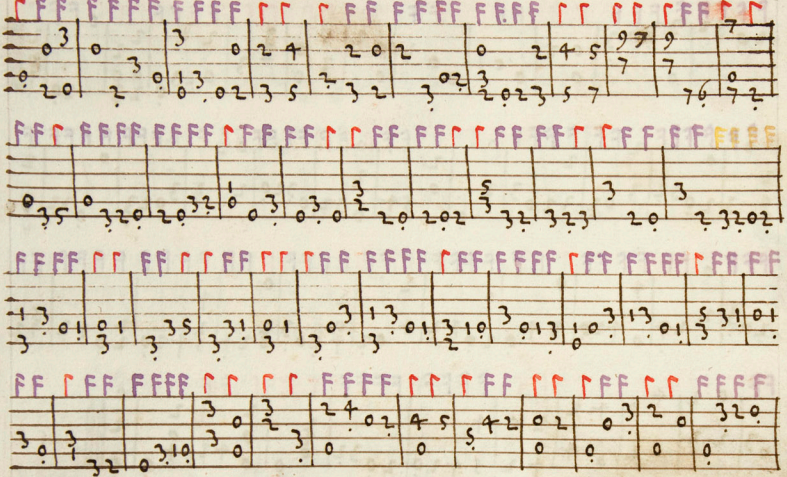

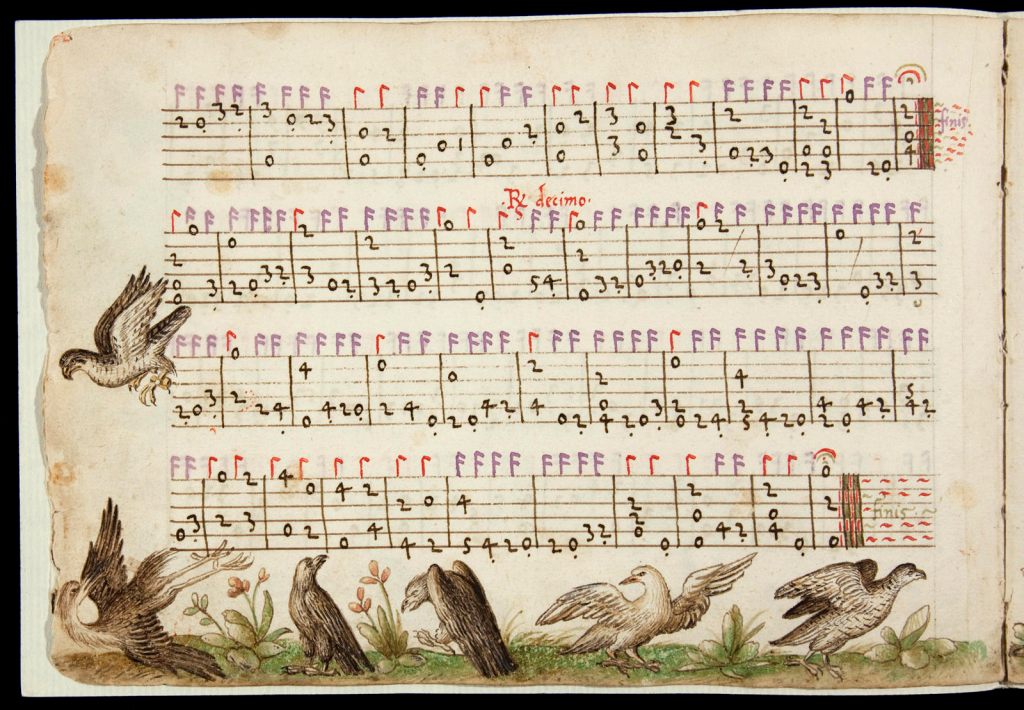
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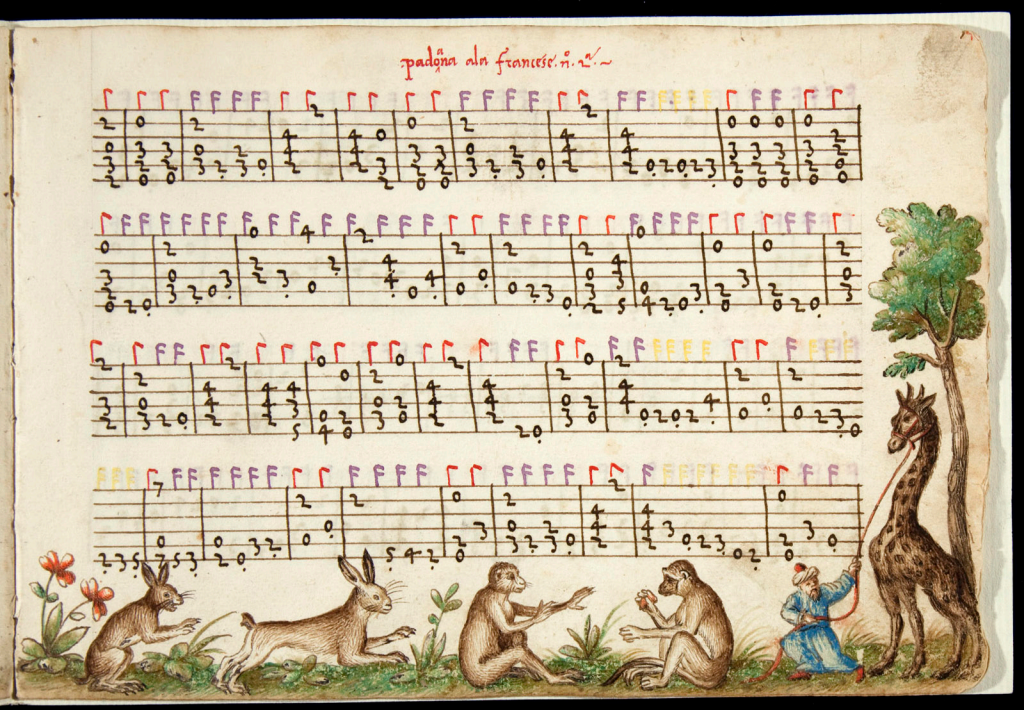
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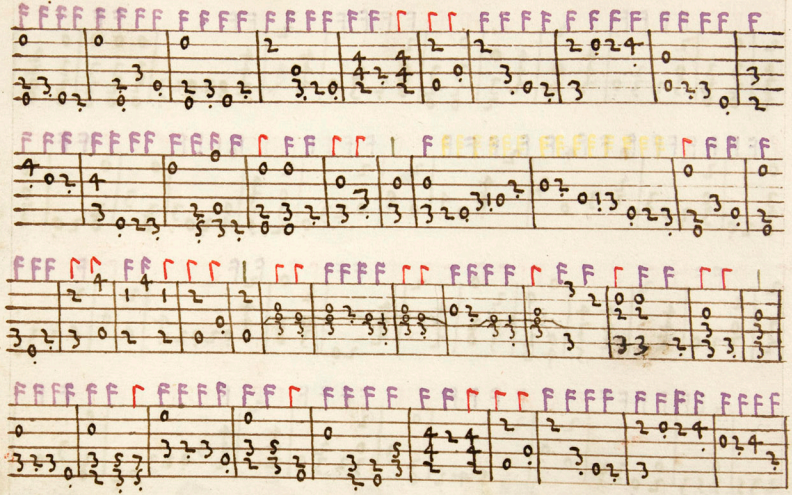

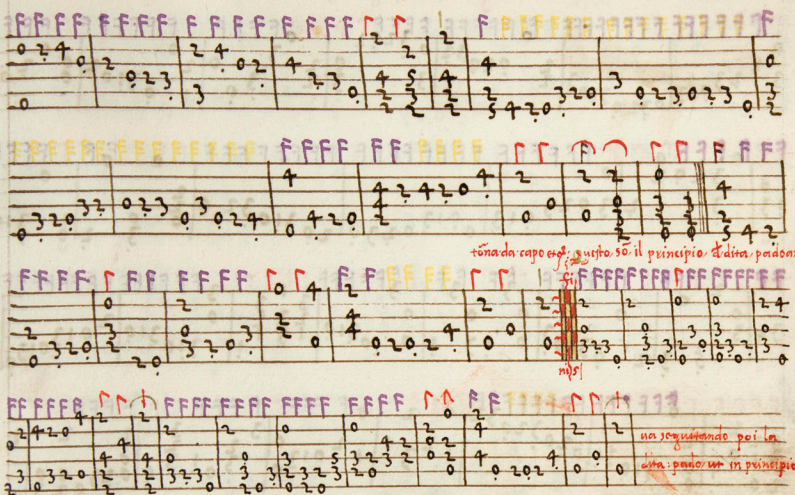
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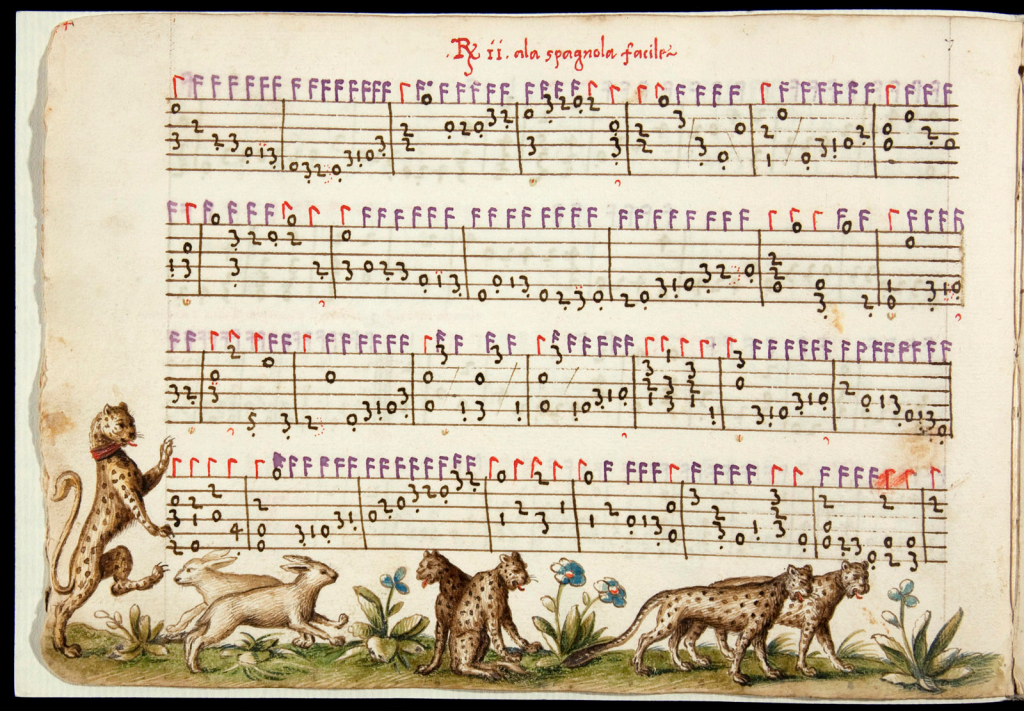
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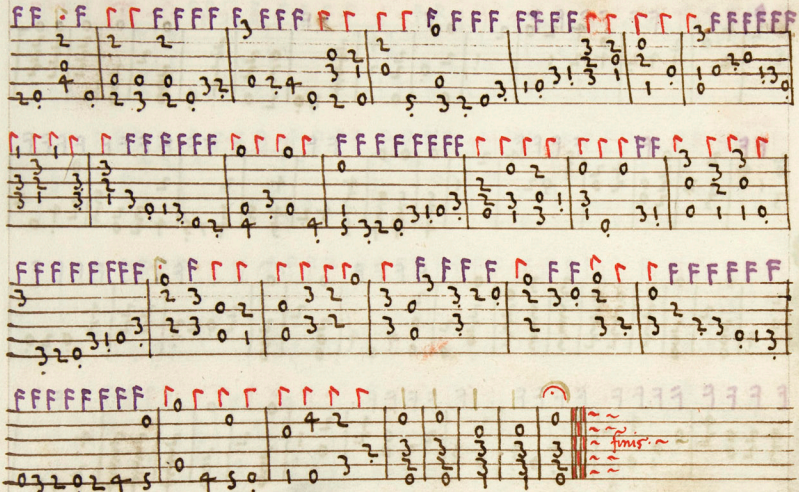
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Non ti spiagna lascoltar

tocca più

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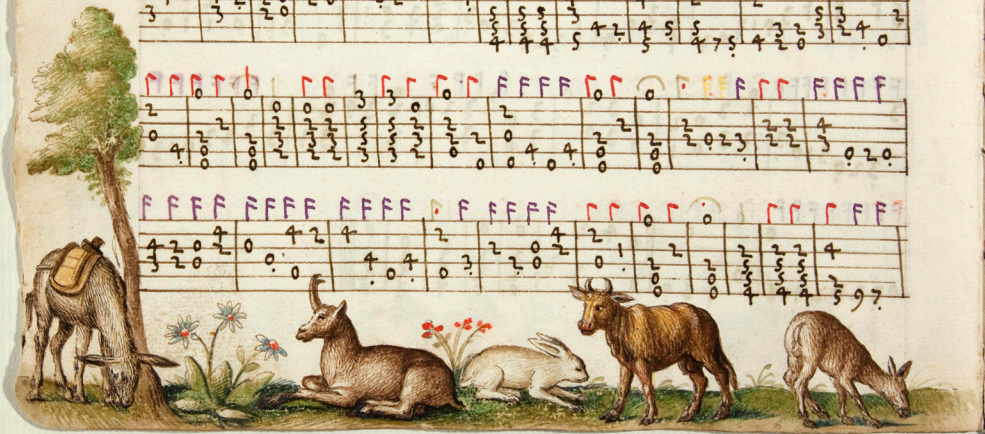

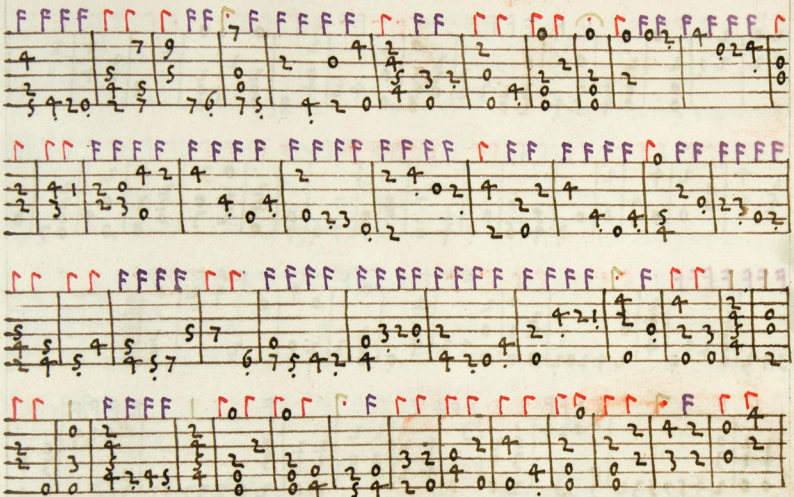

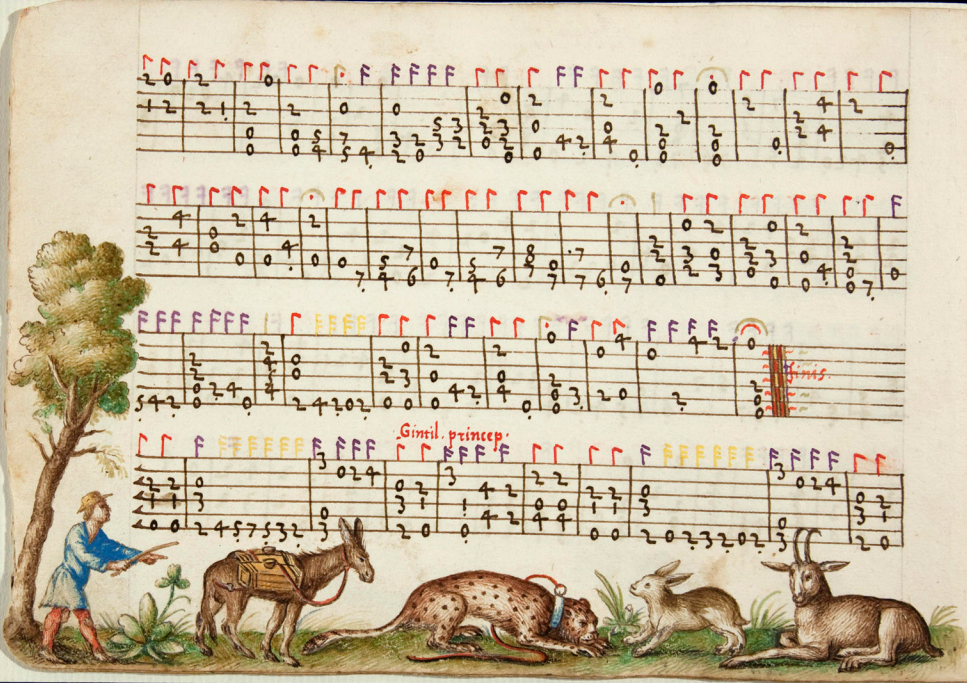
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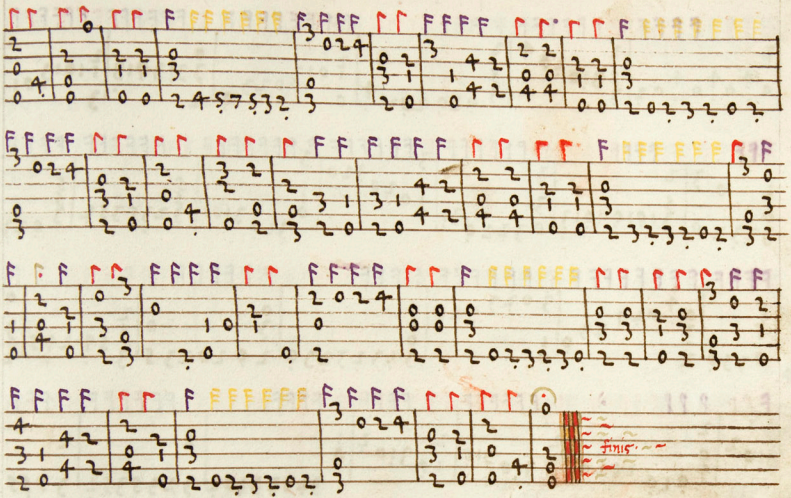

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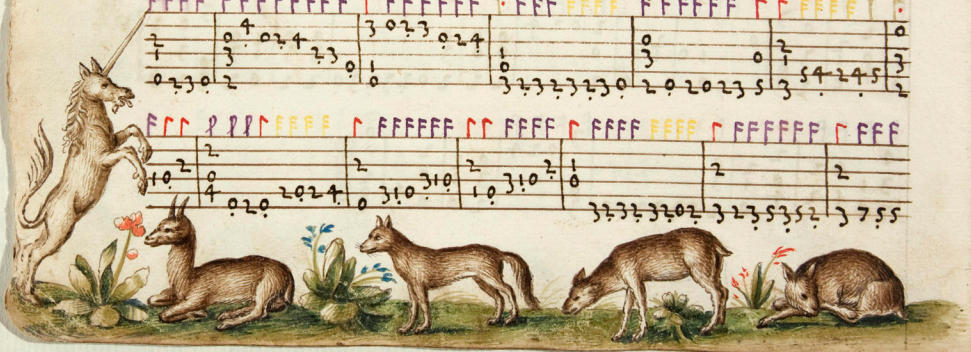
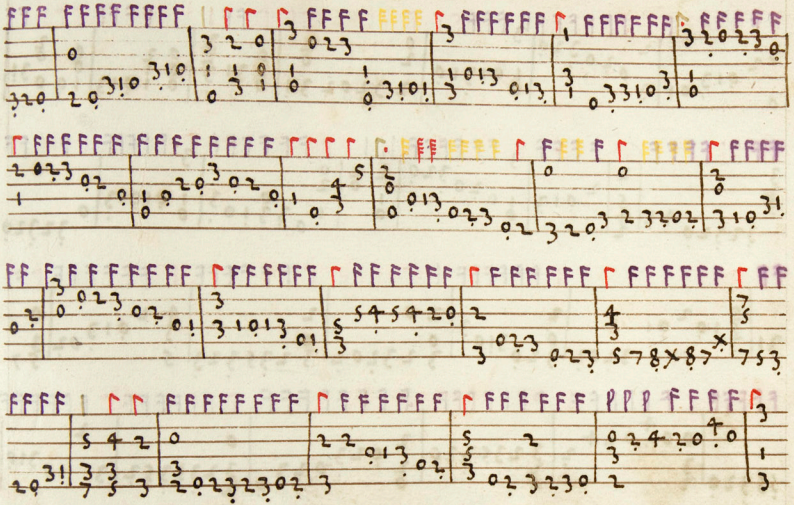
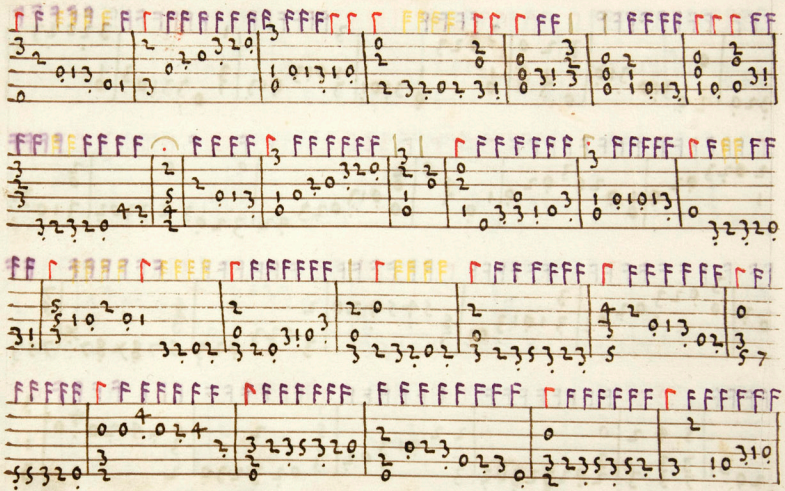
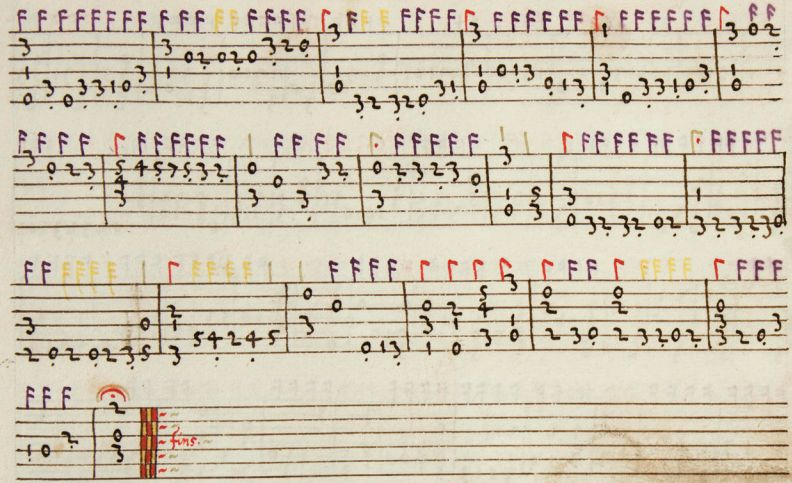
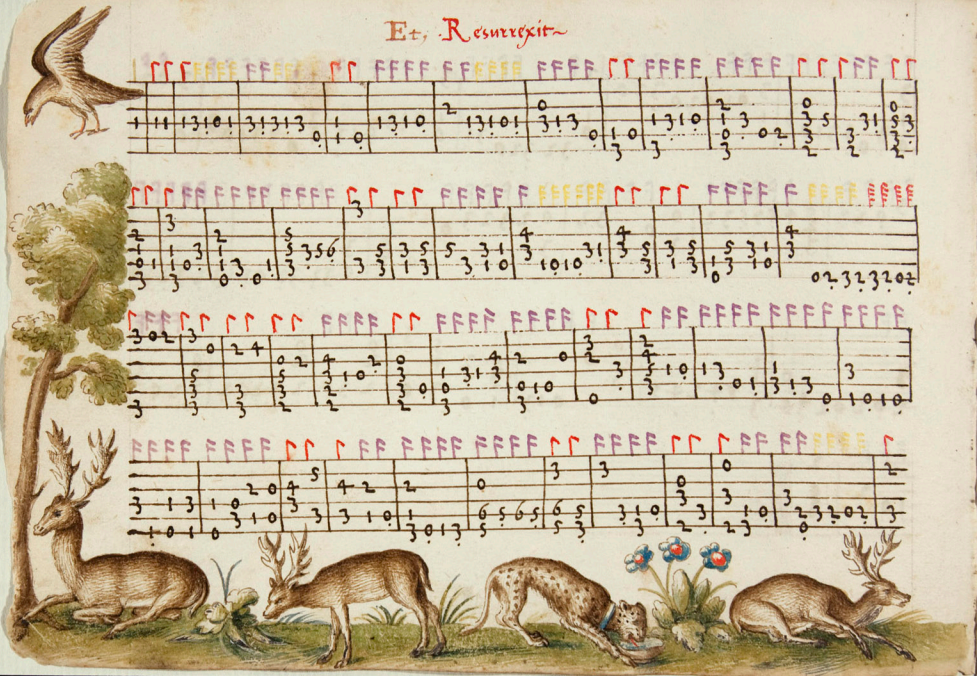


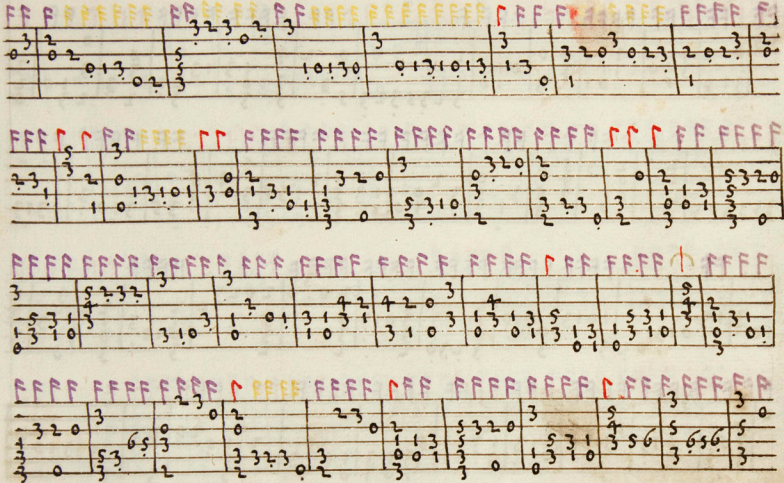


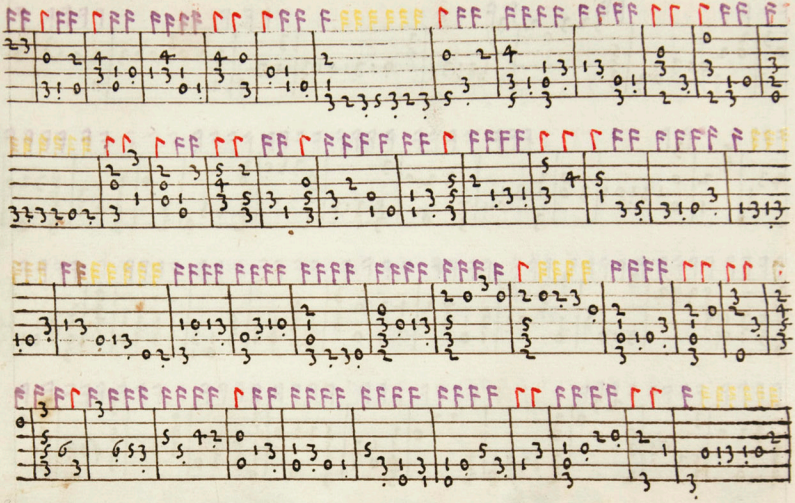


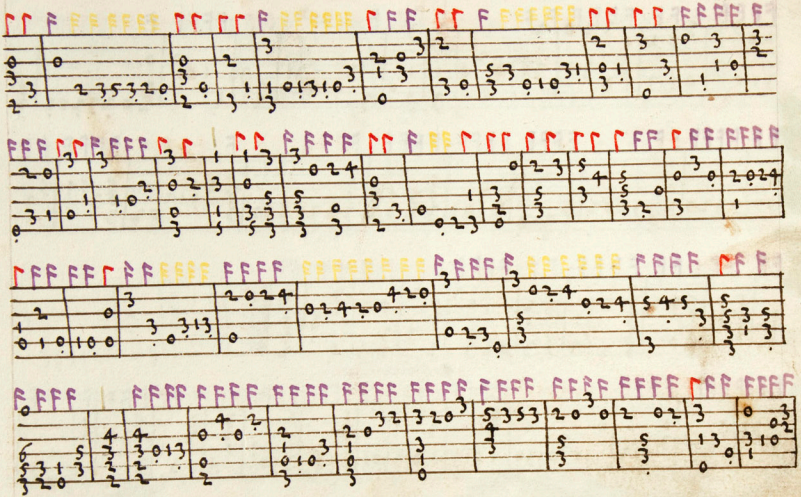


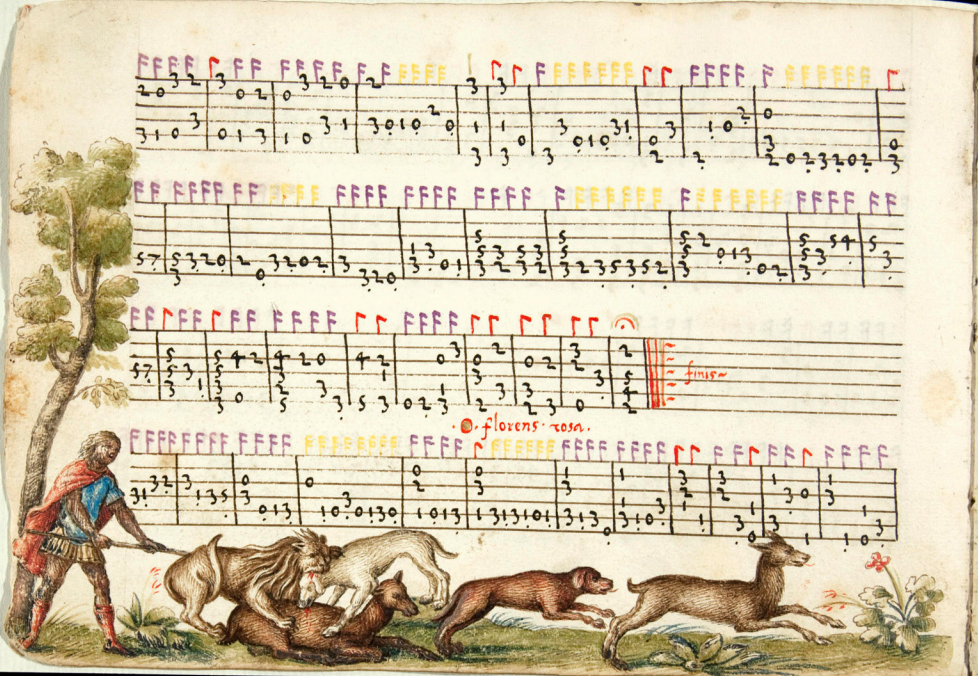
Et, Resurrexit~







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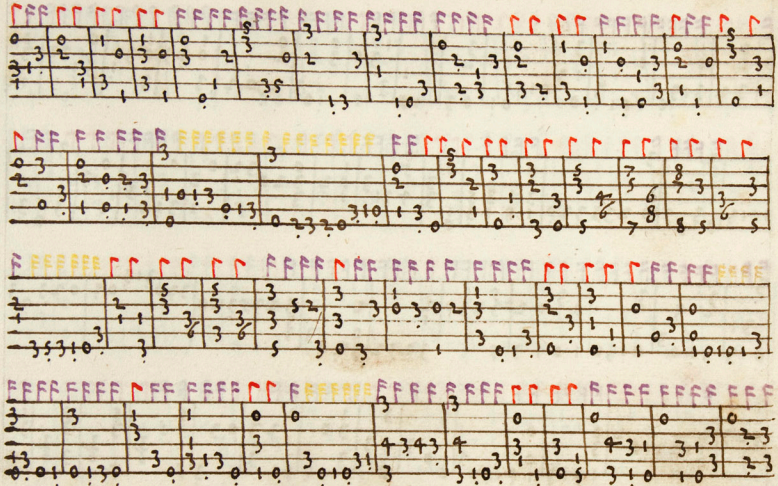

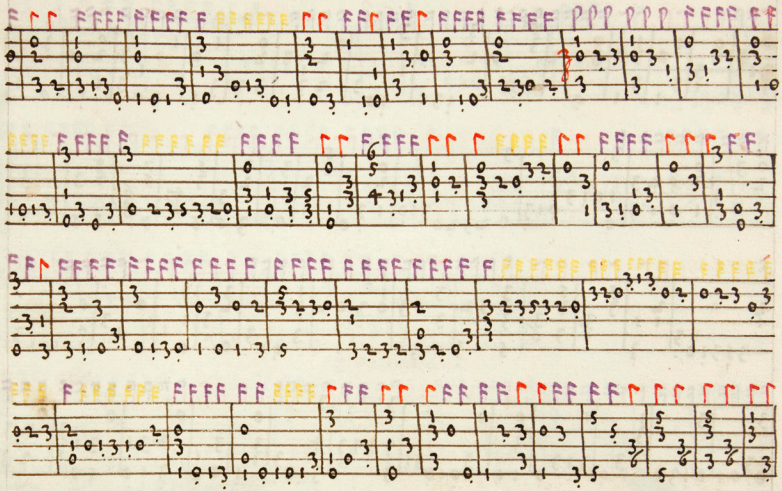

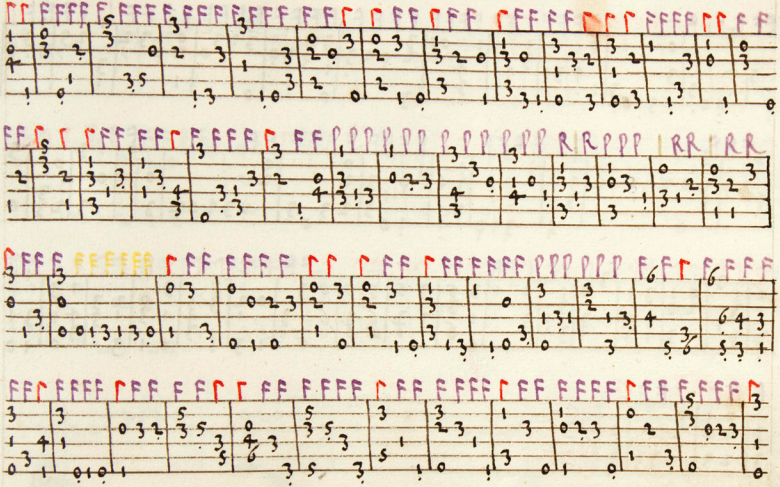

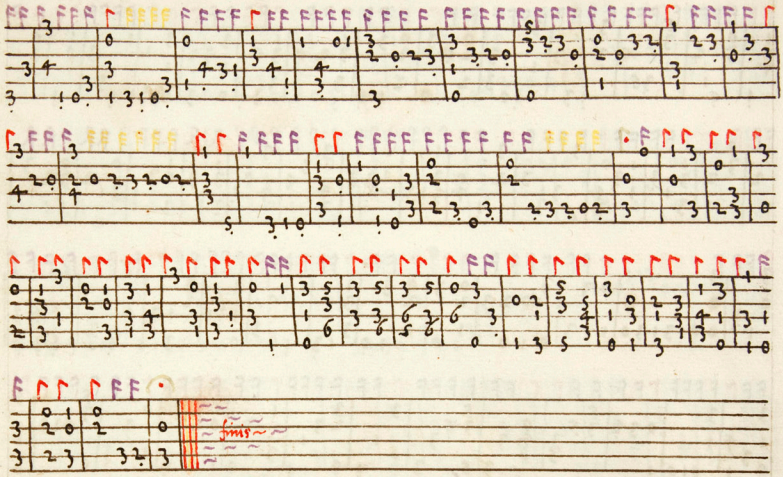
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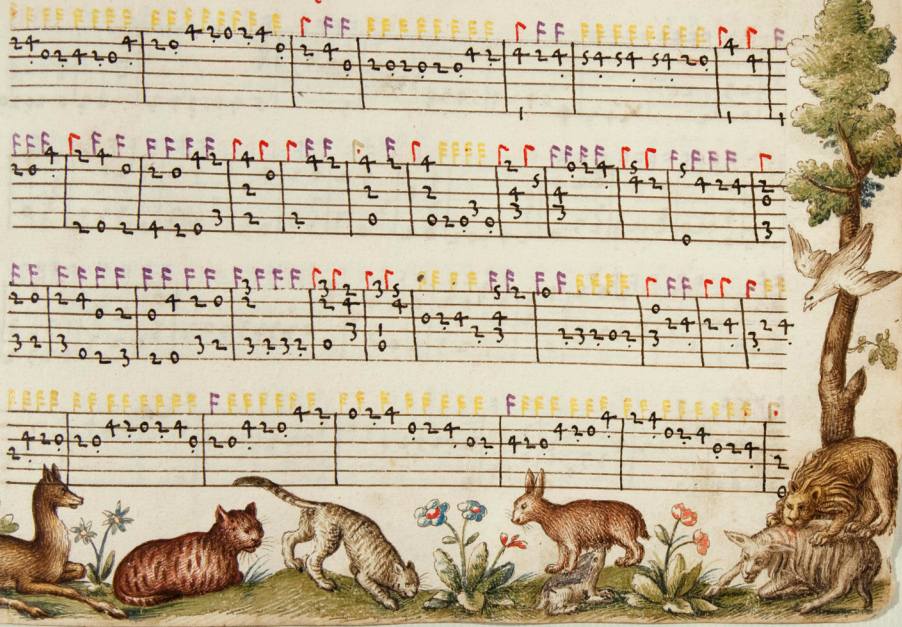

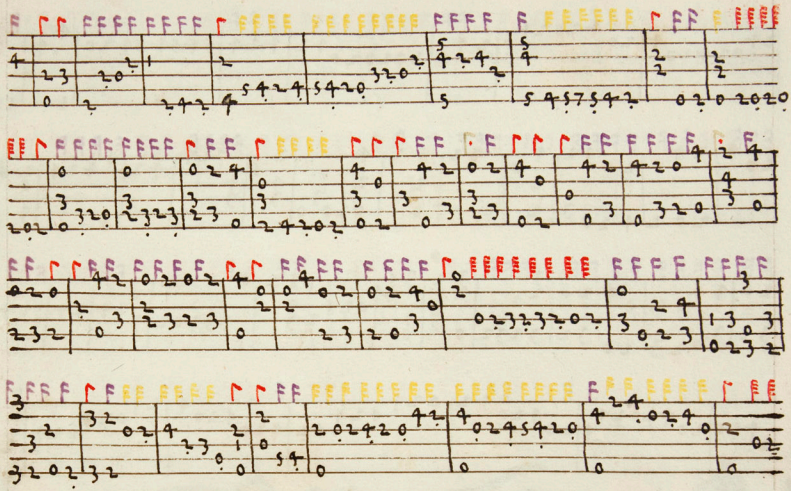

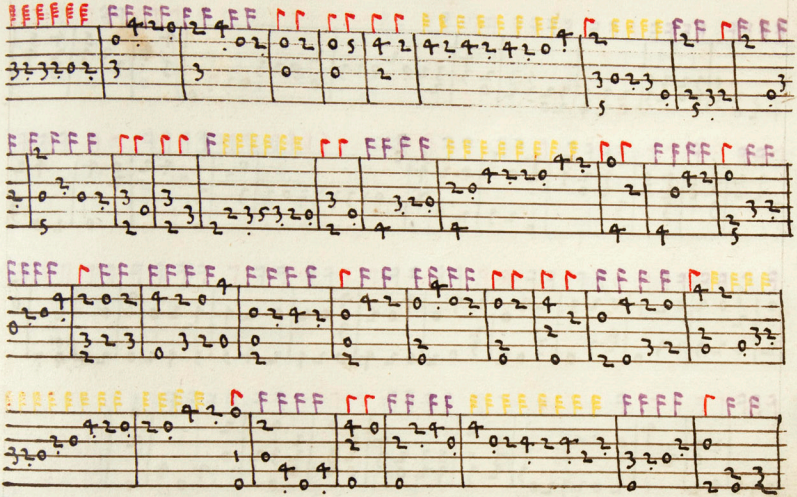

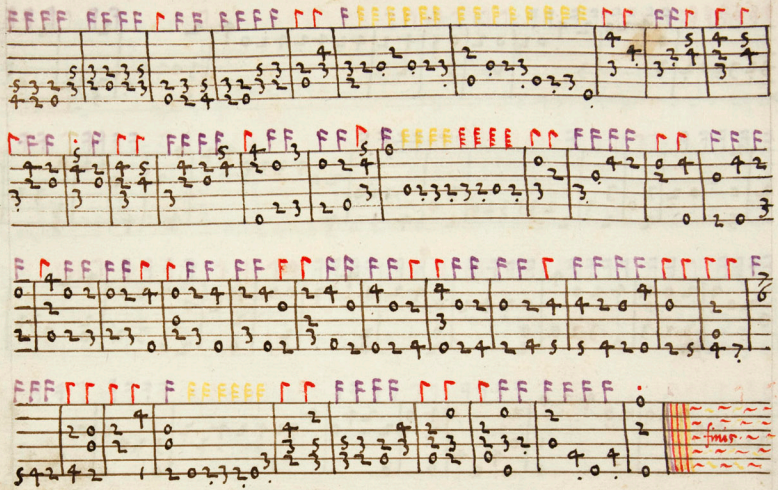
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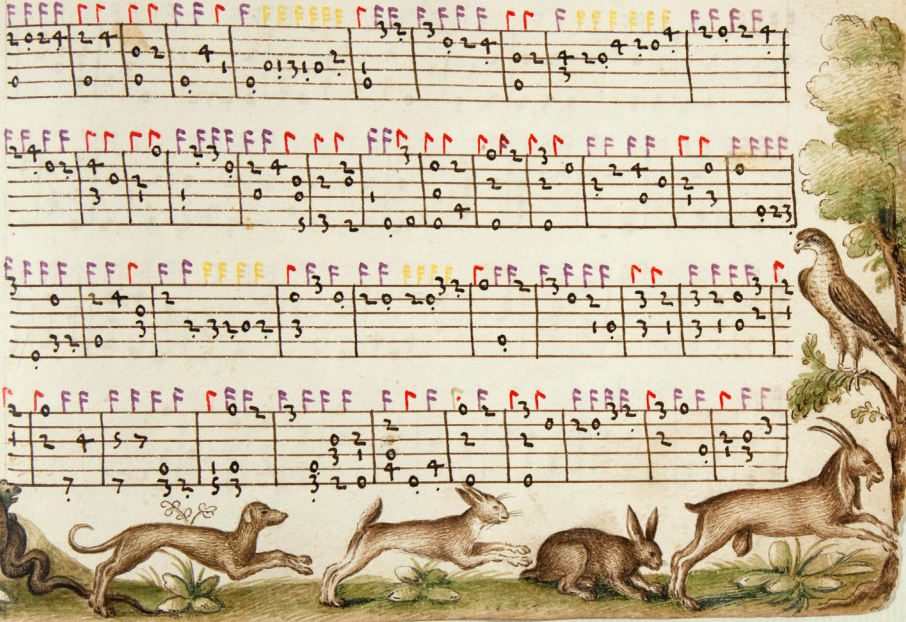

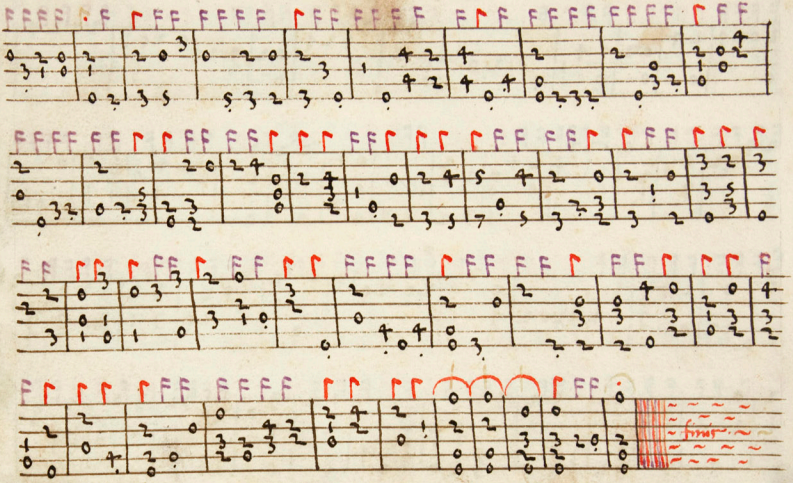

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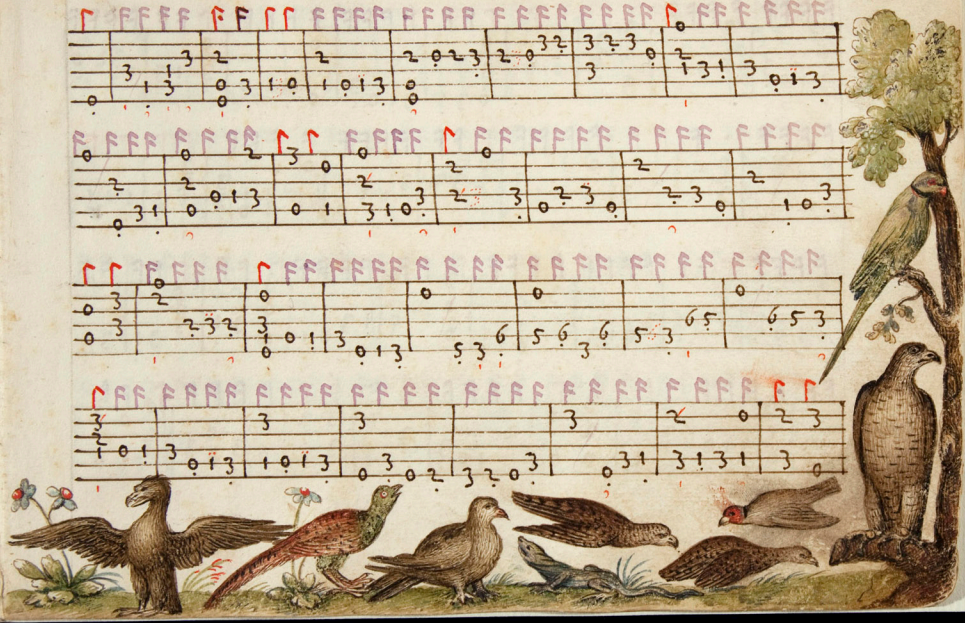

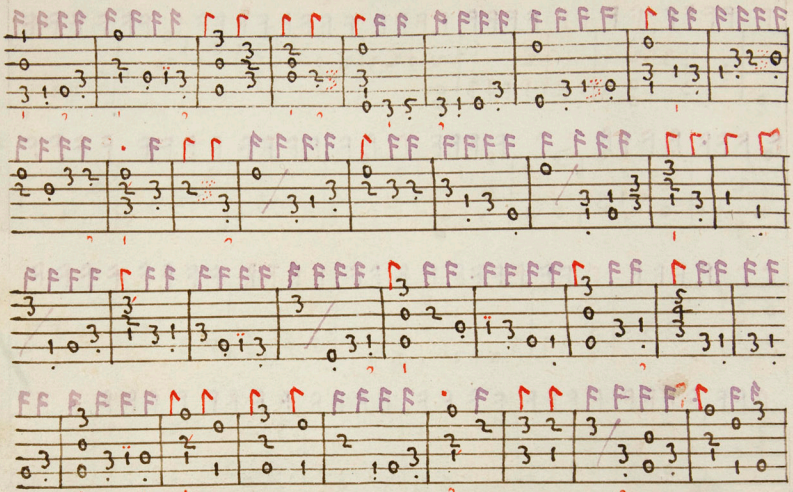

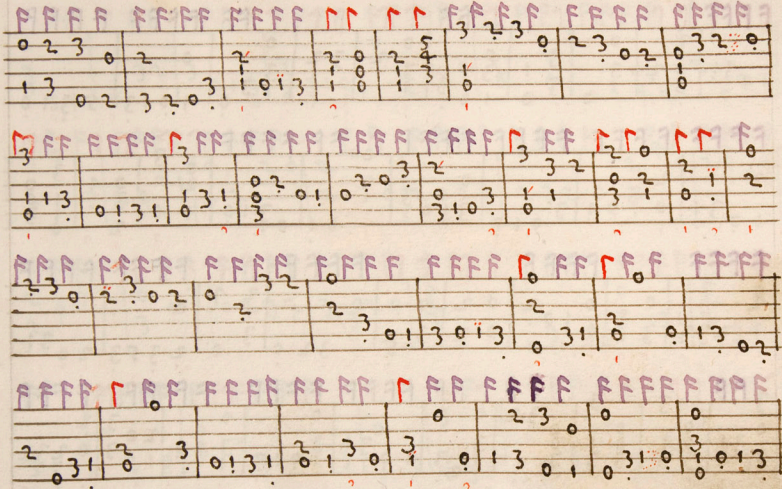

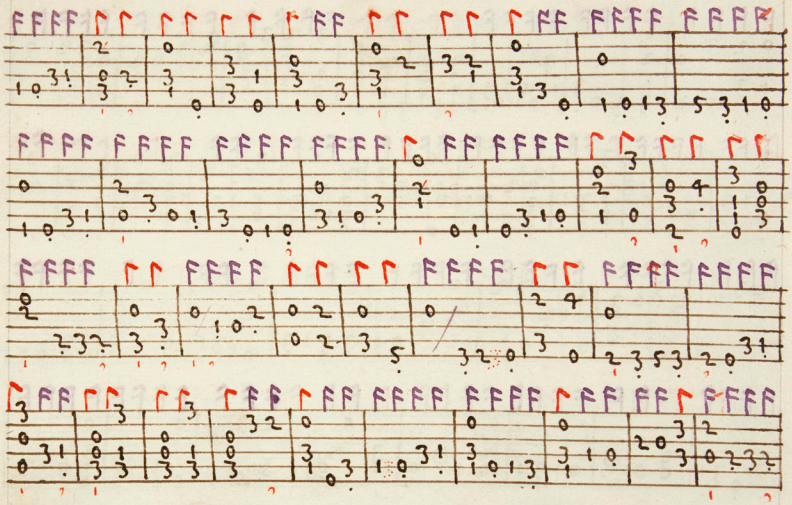

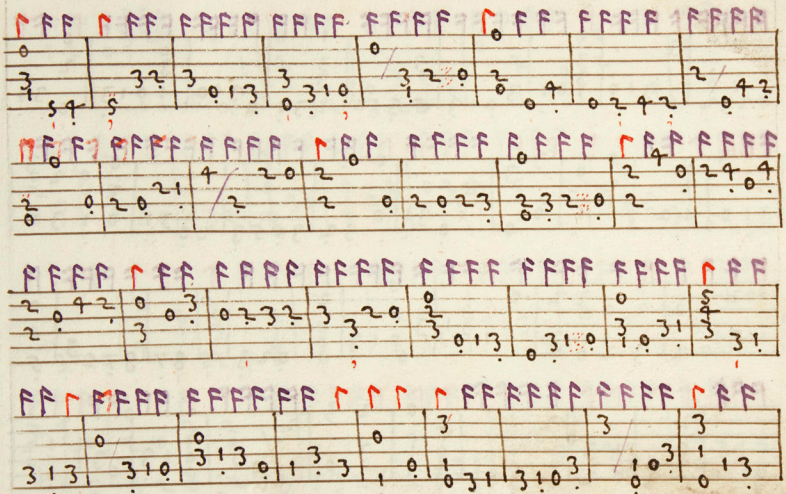

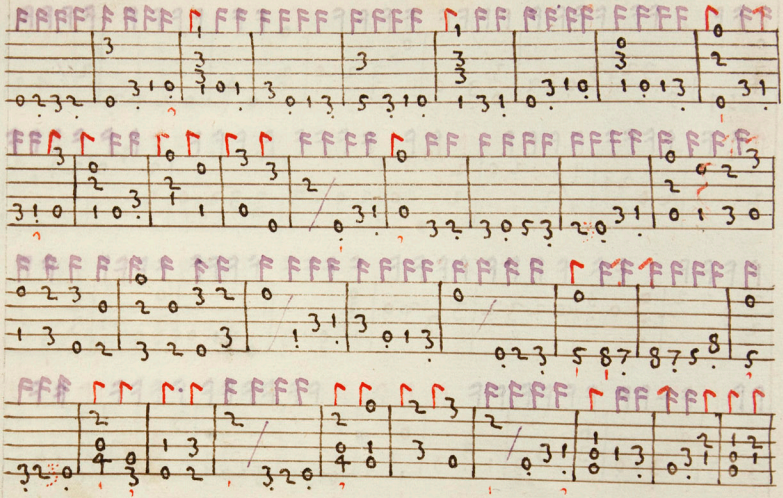

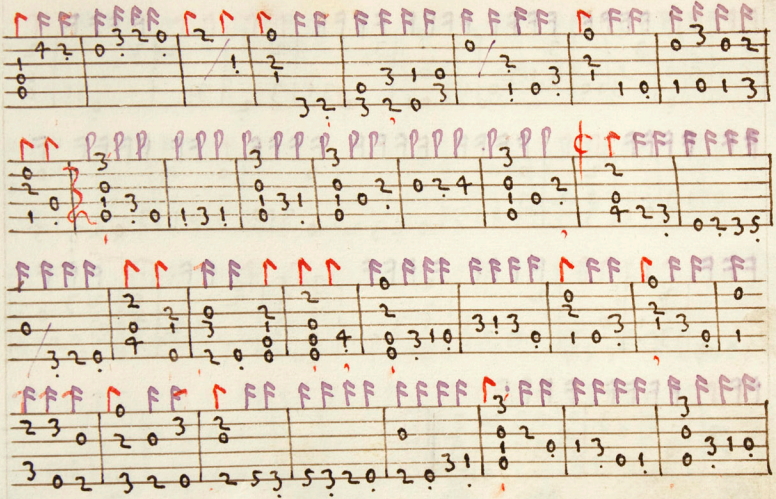

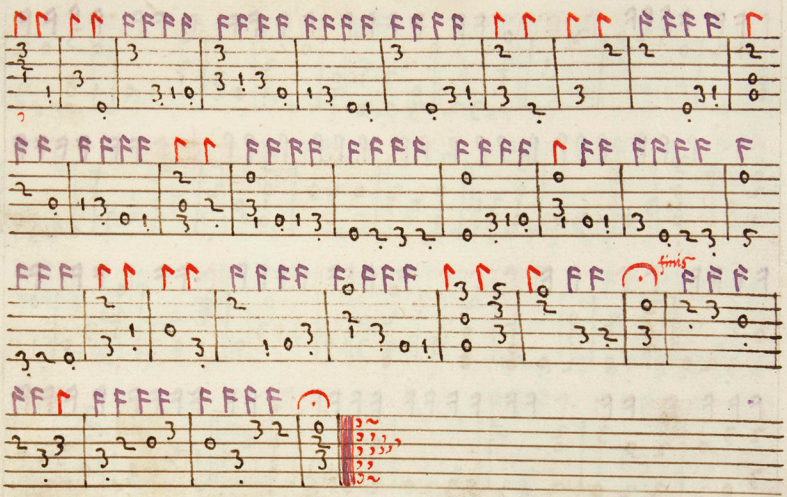
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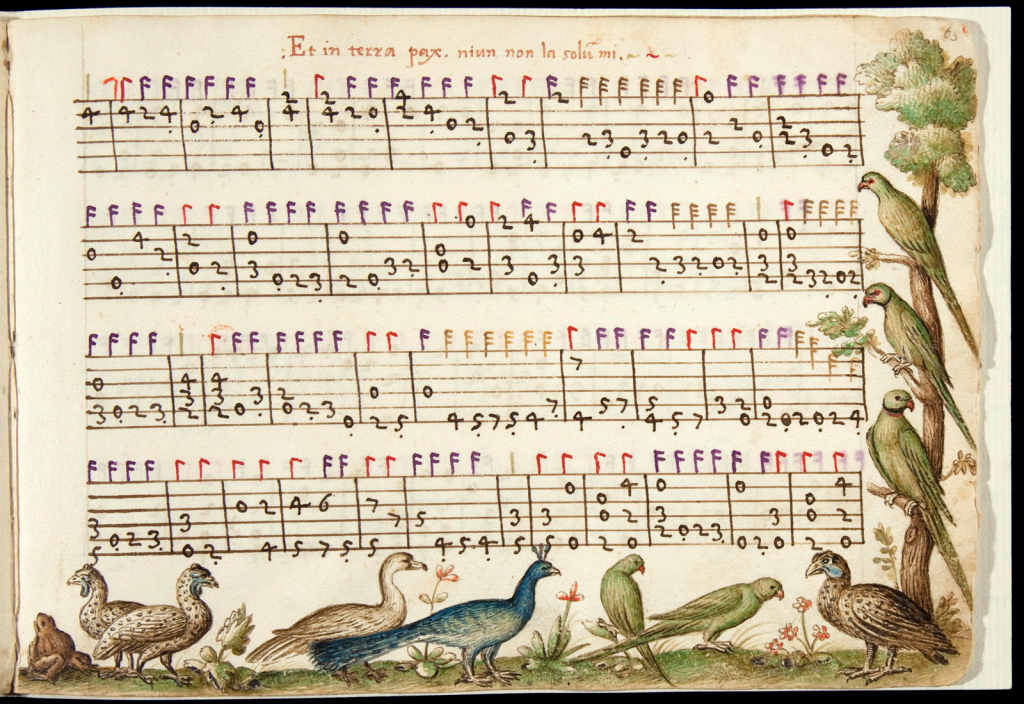
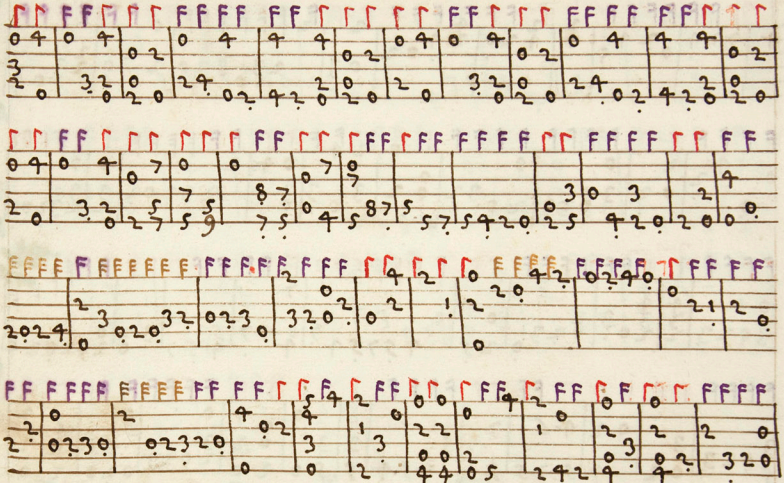
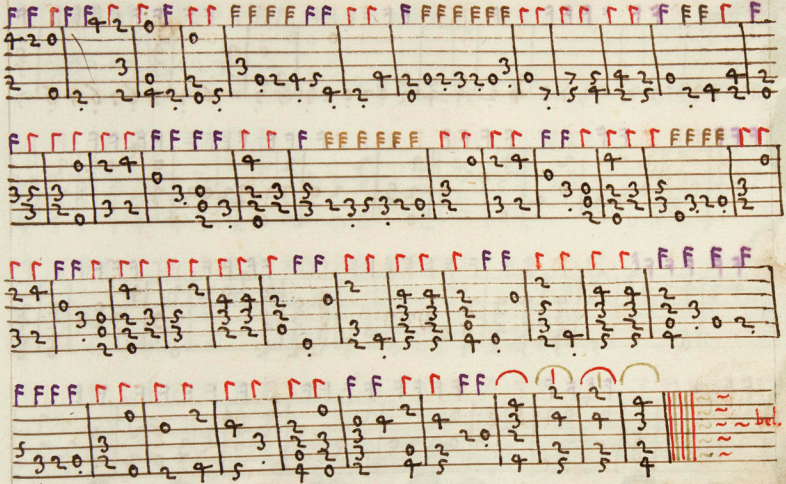
Et in terra pax. niun non la solu mi.







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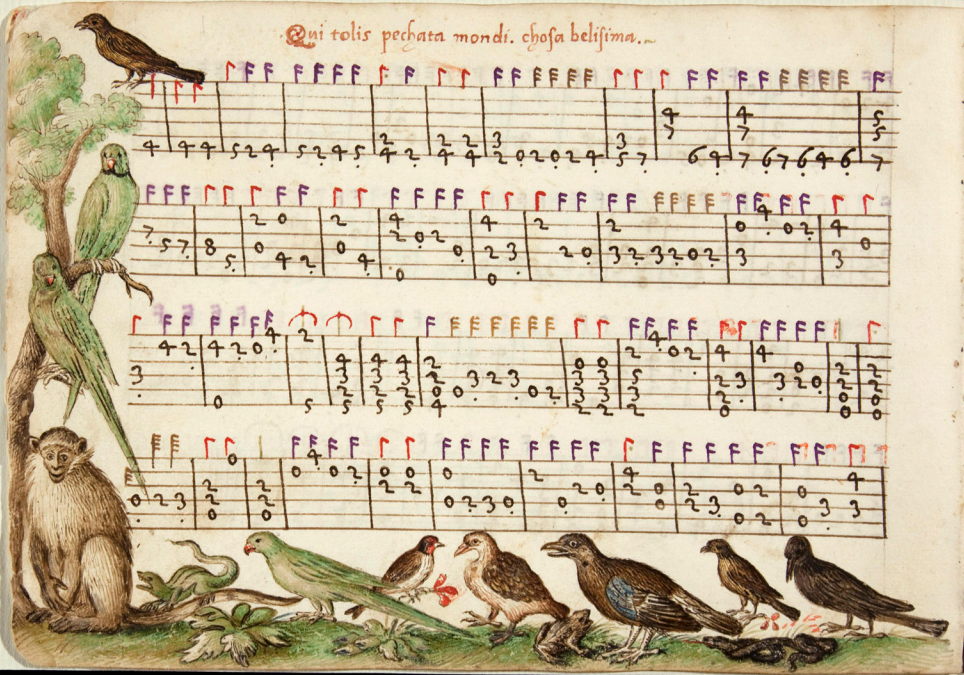
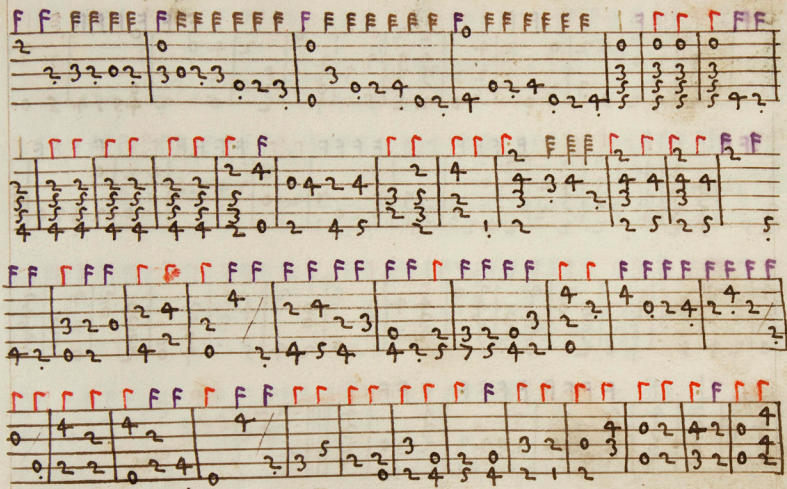
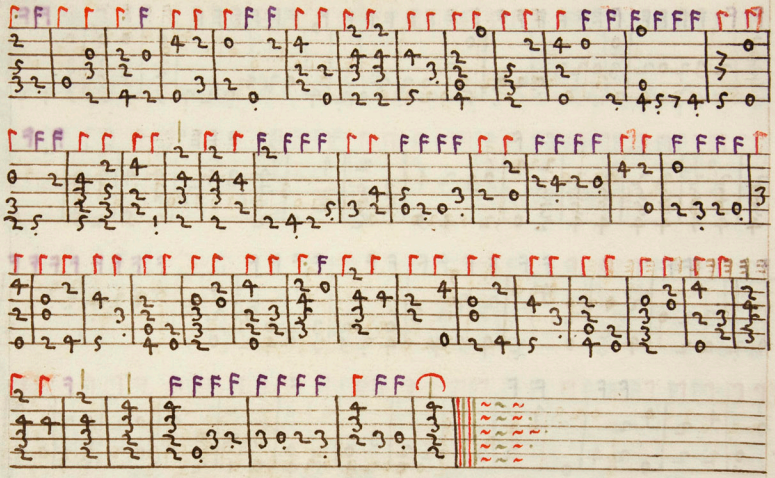
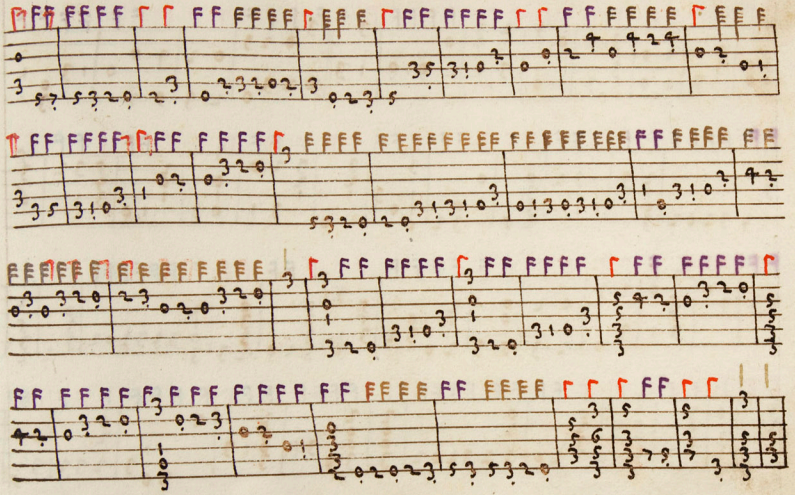
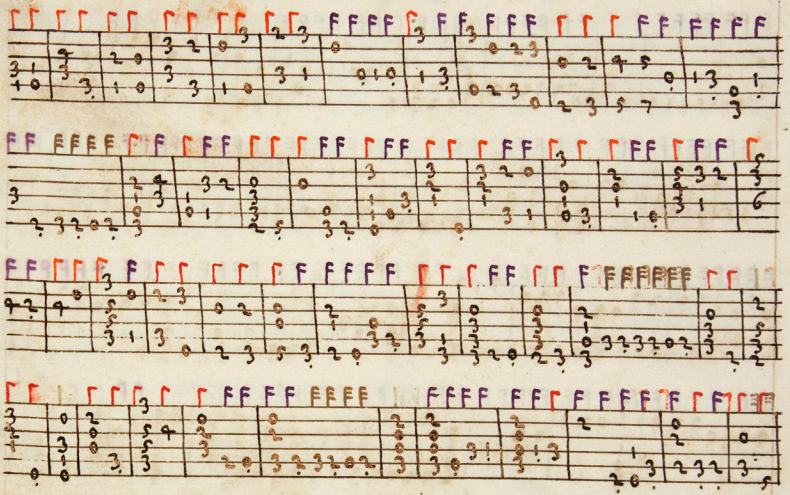

Qui tolis pechata mondi. choſa beliſima.

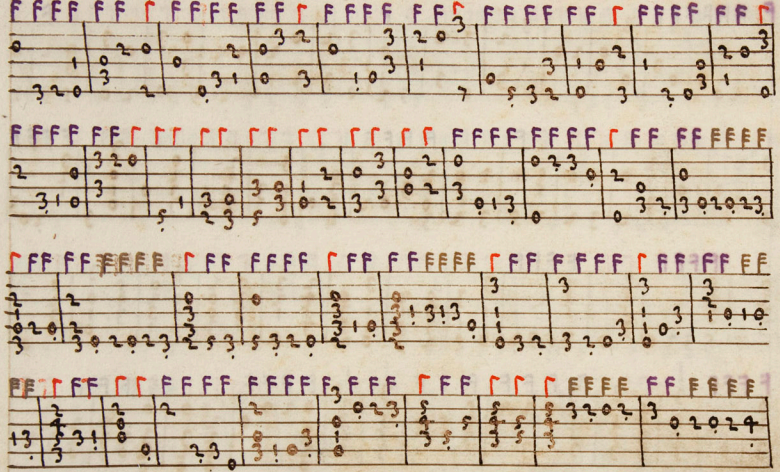


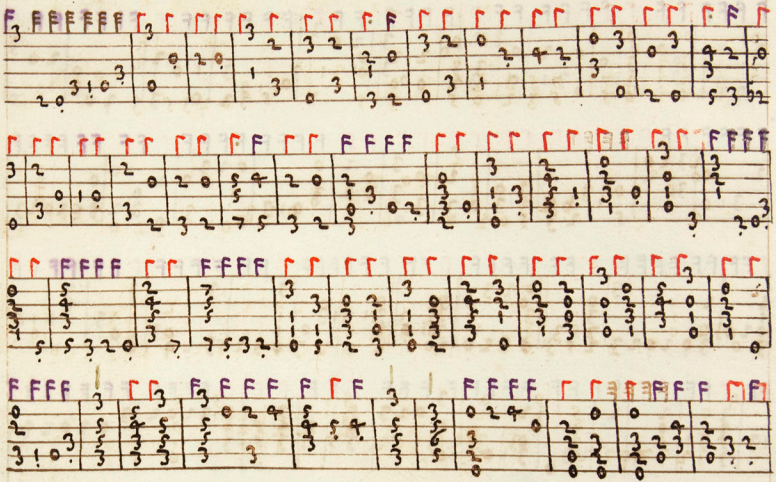


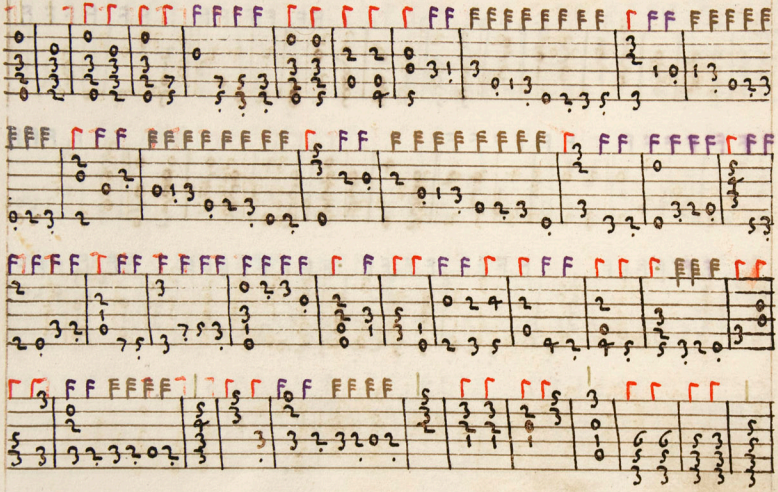
Recercar. xij. ch sona lui m Vicenzo, miuno no lo a, ne mãco lara.

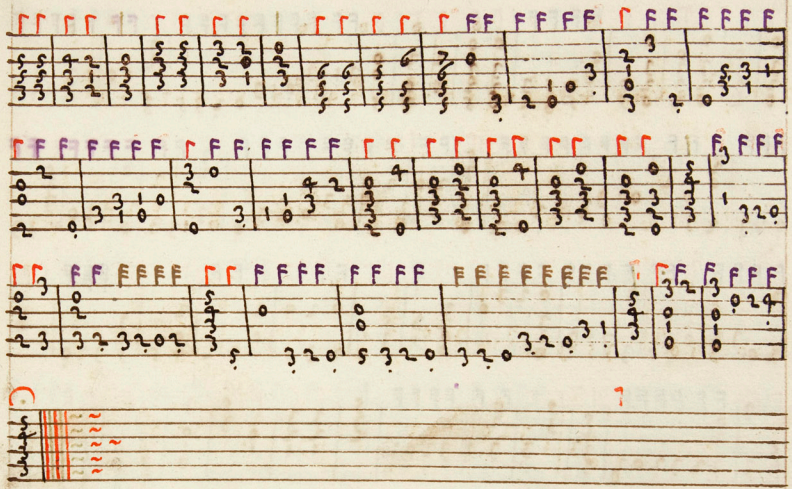




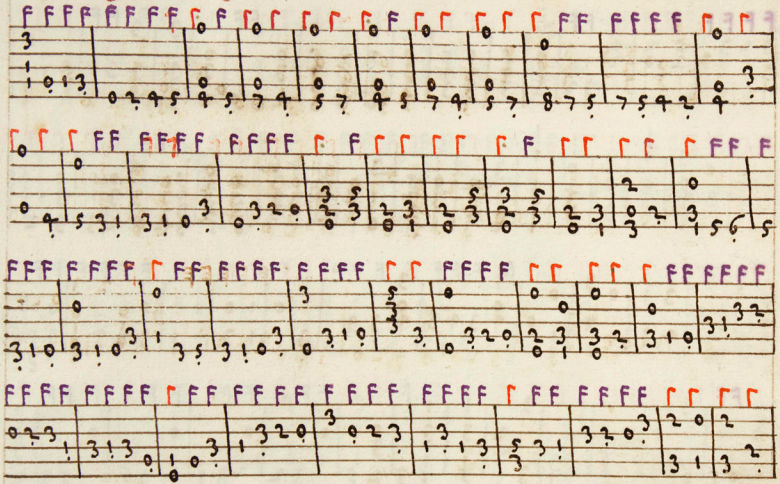


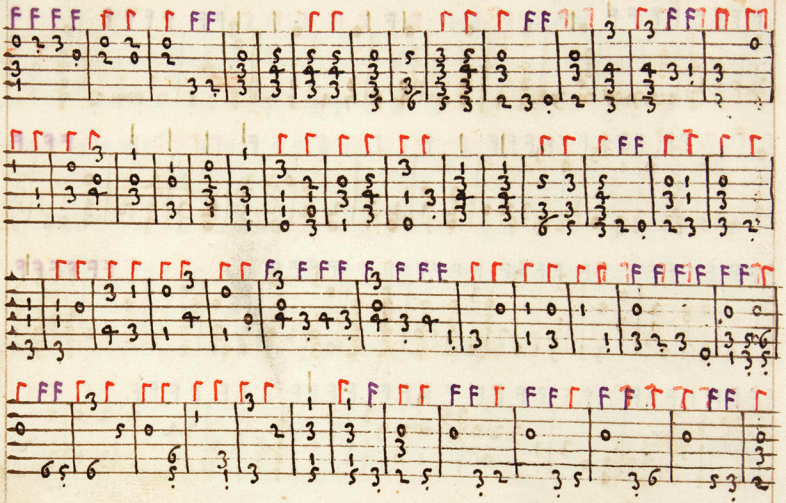


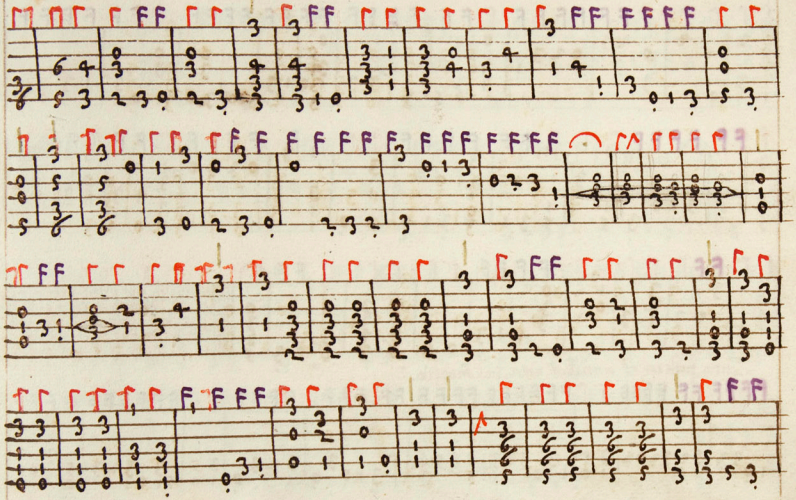


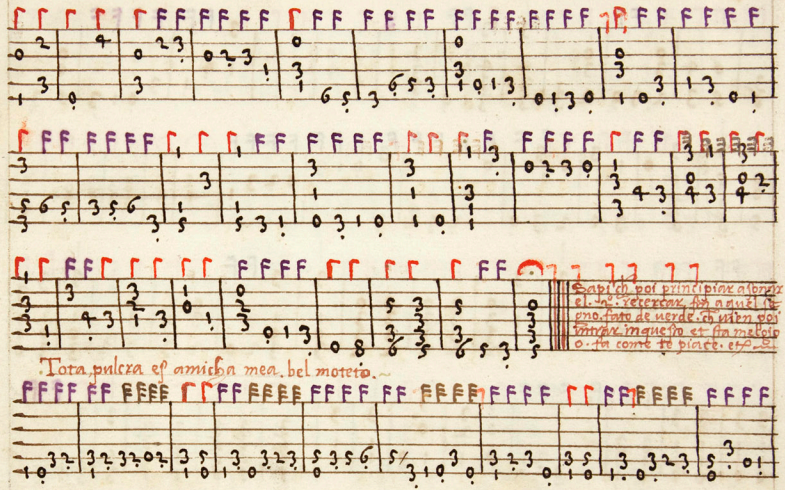


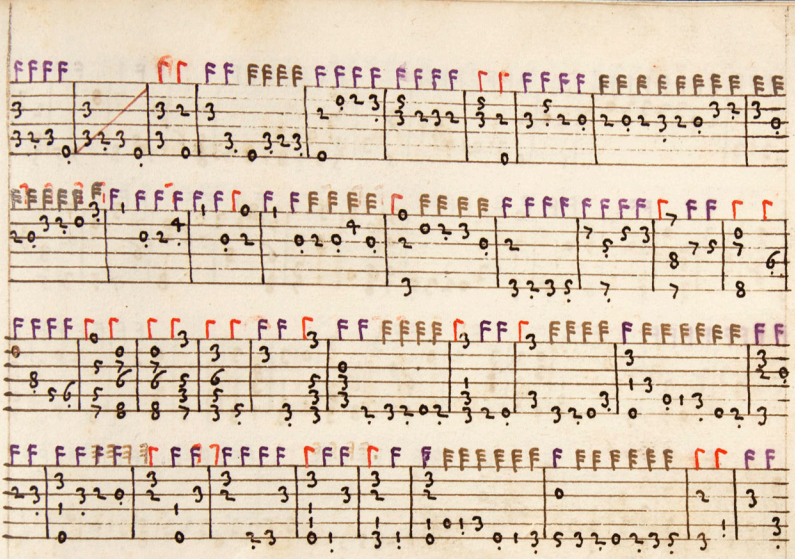
Re. xiij. che sono mi solo bello. che altri che mi non la.

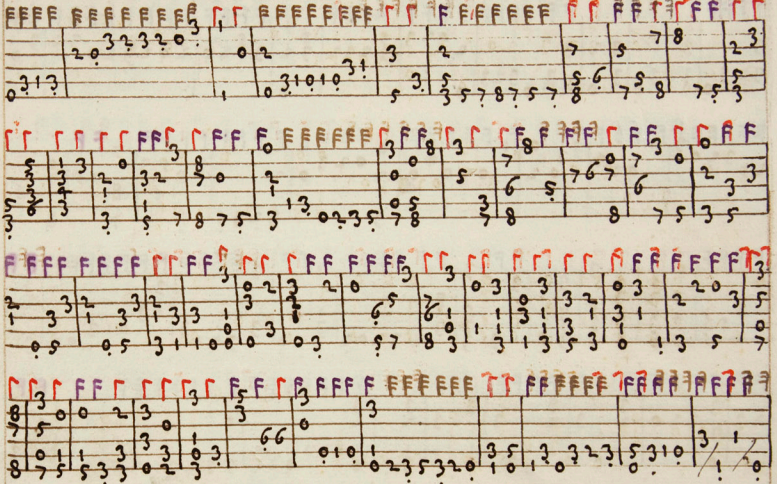


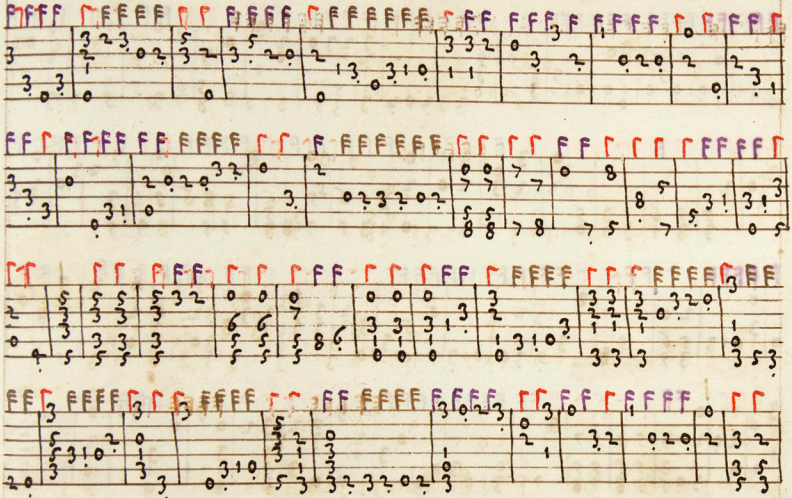


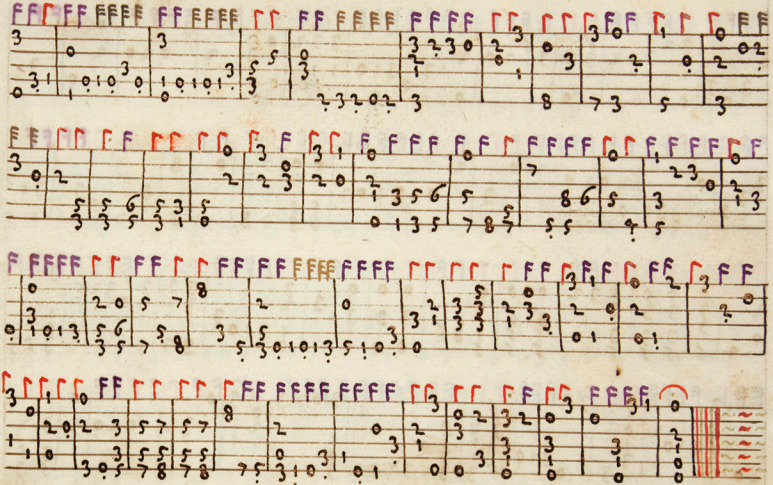



Sapi ch poi principiar a sonar el. 2°. recercar fin a quel se pno. fato de uerde. ch uien poi intrar in questo et sta meglio o. fa come te piace. etc.
Tota pulcra es amicha mea. bel moteto.









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