THE LUTE-BOOKS OF GIULIO CESARE BARBETTA: A POLYPHONIC
TRANSCRIPTION OF THE COMPOSER'S COMPLETE WORKS AND
AN ANALYSIS OF THE FOURTEEN FANTASIAS

Volume I

DISSERTATION

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The great number of musical sources preserved in manuscript and printed form clearly reflects the prominent position held by the lute as a musical instrument during the sixteenth and early seventeenth centuries. Only a relatively small portion of this vast literature is presently available to scholars and interested laymen in the form of modern transcriptions. Referred to as "l'instrument noble par excellence," the lute's popular and fashionable appeal is evidenced by the large number of composers who dedicated themselves to this instrument.

Among the number of outstanding lute composers living in Italy during the sixteenth and early seventeenth centuries was Giulio Cesare Barbetta (c. 1540-after 1603). During his lifetime Barbetta published a total of four books of lute pieces containing arrangements of polyphonic compositions of various Renaissance composers as well as a large number of original compositions including preludes, airs, fantasias, and dance pieces. Although Barbetta achieved importance as a leading figure in the Italian school of lute composition,
there is little readily available material, either biographical or musical; this study provides the scholar, the performer, and the listener with biographical data and a modern edition of the composer's complete works.

Volume I is organized in six chapters with three appendices. Chapter I serves as an introduction providing information relative to the position held by the lute in domestic and courtly circles, the universal aspect of the instrument, its early history and development, its notation, various reasons for the lute's subsequent decline in popularity, and a brief discussion of Barbetta as a composer.

Chapter II involves a more detailed discussion of the composer based on information extracted from the four primary sources together with a few secondary sources.

Chapter III is a description of the four prints, their location, musical contents, and a translation of each dedicatory page. Also included in this Chapter is a translation of individual dedications appended to certain pieces throughout the prints.

Chapter IV is a discussion of characteristics of Italian lute tablature and questions relative to tuning the instrument. Consideration is also given to occasional adjustments in tuning and speculation concerning the question of temperament during this period.

Chapter V presents the method of transcription and the editorial procedures employed in this study. Also included is a brief discussion of the relative merits of both the
"strict" and "polyphonic" methods of interpretation and their application.

Chapter VI is divided into two main sections: 1) general characteristics of the fantasias based on a synthesis of stylistic features derived from an analysis of the transcriptions of each work and 2) specific characteristics of each individual piece.

Appendix I consists of a set of critical notes indicating the rhythmic reduction of each individual fantasia, mensural signs employed, emendations, and occasional additions appearing in the transcriptions.

Appendix II is a concordance of various sources both printed and in manuscript form relative to the pieces contained in the four prints.

Appendix III consists of a thematic index of the pieces contained in the four lute-books together with a reference to folio numbers in the original prints and page numbers of the transcriptions appearing in Volumes II and III.

Volume II contains a polyphonic transcription of Books One (1569) and Two (1582) and Volume III, Books Three (1585) and Four (1603). Both Volumes II and III are preceded by a table of contents.
TABLE OF CONTENTS

Volume I

<table>
<thead>
<tr>
<th>List of Tables</th>
<th>iv</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Plates</td>
<td>vi</td>
</tr>
<tr>
<td>List of Figures</td>
<td>vii</td>
</tr>
<tr>
<td>List of Musical Examples</td>
<td>viii</td>
</tr>
</tbody>
</table>

Chapter

I. Introduction                    | 1   |
II. The Life of the Composer       | 8   |
III. A Description of the Lute-Books| 15  |
IV. Characteristics of Italian Lute Tablature | 54  |
V. Method of Transcription and Editorial Procedures | 65  |
VI. The Fantasias                  | 72  |

APPENDIX I. Critical Notes         | 111 |
APPENDIX II. Concordance           | 140 |
APPENDIX III. Thematic Index       | 186 |
BIBLIOGRAPHY                       | 230 |

Volume II

<table>
<thead>
<tr>
<th>Table of Contents</th>
<th>ii</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book One</td>
<td>1</td>
</tr>
<tr>
<td>Book Two</td>
<td>216</td>
</tr>
</tbody>
</table>

Volume III

<table>
<thead>
<tr>
<th>Table of Contents</th>
<th>ii</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book Three</td>
<td>651</td>
</tr>
<tr>
<td>Book Four</td>
<td>899</td>
</tr>
</tbody>
</table>

iii
<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Table of Contents, Il Primo Libro dell' Intavolatura de Liuto (1569)</td>
<td>25</td>
</tr>
<tr>
<td>II. Table of Contents, Novae Tabulae Testudinariae Hexachordae et Heptachordae (1582)</td>
<td>35</td>
</tr>
<tr>
<td>III. Table of Contents, Intavolatura di Liuto (1585)</td>
<td>44</td>
</tr>
<tr>
<td>IV. Table of Contents, Intavolatura di Liuto delle Canzonette (1603)</td>
<td>52</td>
</tr>
<tr>
<td>V. Number of Measures Comprising Each Fantasia and Their Key Areas</td>
<td>73</td>
</tr>
<tr>
<td>VI. Tonal Range of Each Fantasia and the Number of Times Each is Employed</td>
<td>74</td>
</tr>
<tr>
<td>VII. Length of Initial Subjects and Largest Intervals Employed</td>
<td>78</td>
</tr>
<tr>
<td>VIII. Rhythmic Patterns Employed in the Fantasias</td>
<td>79</td>
</tr>
<tr>
<td>IX. More Common Harmonic Progressions</td>
<td>84</td>
</tr>
<tr>
<td>X. Type of Final Cadence Employed in Each Fantasia and a Description of the Final Triad</td>
<td>85</td>
</tr>
<tr>
<td>XI. Intervals of Imitation in Each Initial Section of the Fantasias</td>
<td>88</td>
</tr>
<tr>
<td>XII. Sectional Analysis of Fantasia Number 1</td>
<td>90</td>
</tr>
<tr>
<td>XIII. Sectional Analysis of Fantasia Number 2</td>
<td>92</td>
</tr>
<tr>
<td>XIV. Sectional Analysis of Fantasia Number 3</td>
<td>93</td>
</tr>
<tr>
<td>XV. Sectional Analysis of Fantasia Number 4</td>
<td>95</td>
</tr>
<tr>
<td>XVI. Sectional Analysis of Fantasia Number 5</td>
<td>96</td>
</tr>
<tr>
<td>XVII. Sectional Analysis of Fantasia Number 6</td>
<td>98</td>
</tr>
<tr>
<td>XVIII. Sectional Analysis of Fantasia Number 7</td>
<td>99</td>
</tr>
</tbody>
</table>
LIST OF TABLES--Continued

<table>
<thead>
<tr>
<th>Table</th>
<th>Sectional Analysis of Fantasia Number</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>XIX.</td>
<td>Sectional Analysis of Fantasia Number 8.</td>
<td>100</td>
</tr>
<tr>
<td>XX.</td>
<td>Sectional Analysis of Fantasia Number 9.</td>
<td>102</td>
</tr>
<tr>
<td>XXI.</td>
<td>Sectional Analysis of Fantasia Number 10</td>
<td>104</td>
</tr>
<tr>
<td>XXII.</td>
<td>Sectional Analysis of Fantasia Number 11</td>
<td>105</td>
</tr>
<tr>
<td>XXIII.</td>
<td>Sectional Analysis of Fantasia Number 12</td>
<td>107</td>
</tr>
<tr>
<td>XXIV.</td>
<td>Sectional Analysis of Fantasia Number 13</td>
<td>108</td>
</tr>
<tr>
<td>XXV.</td>
<td>Sectional Analysis of Fantasia Number 14</td>
<td>110</td>
</tr>
</tbody>
</table>
# LIST OF PLATES

<table>
<thead>
<tr>
<th>Plate</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Title Page from <em>Il primo libro dell' intavolatura de liuto.</em> . . . . . (1569).</td>
<td>18</td>
</tr>
<tr>
<td>II. Dedication Page from <em>Il primo libro dell' intavolatura de liuto.</em> . . . . . (1569).</td>
<td>19</td>
</tr>
<tr>
<td>III. Folio Three from <em>Il primo libro dell' intavolatura de liuto.</em> . . . (1569).</td>
<td>20</td>
</tr>
<tr>
<td>IV. Title Page from <em>Novae tabulae musicae testudinariae.</em> . . . (1582).</td>
<td>28</td>
</tr>
<tr>
<td>V. Engraving Showing a Portrait of the Composer from <em>Novae tabulae musicae testudinariae.</em> . . . (1582).</td>
<td>30</td>
</tr>
<tr>
<td>VI. Dedication Page from <em>Novae tabulae musicae testudinariae.</em> . . . (1582).</td>
<td>31</td>
</tr>
<tr>
<td>VII. Folio Fifty-Three from <em>Novae tabulae musicae testudinariae.</em> . . . (1582).</td>
<td>32</td>
</tr>
<tr>
<td>VIII. Title Page from <em>Intavolatura de liuto.</em> . . . (1585).</td>
<td>40</td>
</tr>
<tr>
<td>IX. Dedication Page from <em>Intavolatura de liuto.</em> . . . (1585).</td>
<td>41</td>
</tr>
<tr>
<td>X. Folio One from <em>Intavolatura de liuto.</em> . . . (1585).</td>
<td>42</td>
</tr>
<tr>
<td>XI. Title Page from <em>Intavolatura di liuto delle canzonette a tre voci.</em> . . . (1603).</td>
<td>48</td>
</tr>
<tr>
<td>XII. Dedication Page from <em>Intavolatura di liuto delle canzonette a tre voci.</em> . . . (1603).</td>
<td>49</td>
</tr>
<tr>
<td>XIII. Folio Three from <em>Intavolatura di liuto delle canzonette a tre voci.</em> . . . (1603).</td>
<td>50</td>
</tr>
</tbody>
</table>
LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The G Tuning of the Open Strings of a Sixteenth-Century Lute.</td>
<td>58</td>
</tr>
<tr>
<td>2. Finger Placement on a Six Course Lute and the Corresponding Tones Produced.</td>
<td>62</td>
</tr>
</tbody>
</table>
## LIST OF MUSICAL EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Extract from Barbetta's &quot;Fantasia prima a tre voci&quot; (1569) illustrating the literal or strict method of interpretation.</td>
<td>66</td>
</tr>
<tr>
<td>2. Extract from Barbetta's &quot;Fantasia prima a tre voci&quot; (1569) illustrating the polyphonic method of interpretation.</td>
<td>67</td>
</tr>
<tr>
<td>3. Extract from &quot;Fantasia prima a tre voci&quot; (1569), mm. 8-10, illustrating the employment of a fourth voice in order to inaugurate a new melodic line.</td>
<td>75</td>
</tr>
<tr>
<td>4. Extract from &quot;Fantasia septima a 4&quot; (1582), mm. 141-143, illustrating independent cadencing in two voices.</td>
<td>77</td>
</tr>
<tr>
<td>5. Extract from &quot;Fantasia quarta a quattro voci&quot; (1569), mm. 46-47, illustrating the employment of a chord built upon the lowered seventh degree of the scale.</td>
<td>81</td>
</tr>
<tr>
<td>6. Extract from &quot;Fantasia quarta a quattro voci&quot; (1569), mm. 25-26, illustrating the melodic employment of the lowered seventh degree of the scale.</td>
<td>82</td>
</tr>
<tr>
<td>7. Extract from &quot;Fantasia quarta a 4&quot; (1582), mm. 26-28, showing the cadential use of the raised fourth degree of the scale.</td>
<td>82</td>
</tr>
<tr>
<td>8. Extract from &quot;Fantasia prima a tre voci&quot; (1569), mm. 12-13, illustrating the use of parallel six-four chords.</td>
<td>83</td>
</tr>
<tr>
<td>9. Extract from &quot;Fantasia sexta a 4&quot; (1582), mm. 83-86, showing sequential employment of suspensions and their resolutions.</td>
<td>87</td>
</tr>
<tr>
<td>10. Extract from &quot;Fantasia secunda a 4&quot; (1582), mm. 68-71, showing the use of stretto technique.</td>
<td>87</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

The prominent position held by the lute as a musical instrument throughout Europe during the sixteenth and early seventeenth centuries is evidenced by the great number of musical sources preserved in manuscript and printed form. Only the briefest survey of this vast literature is presently available to music scholars and interested laymen in the form of modern transcriptions. Lute arrangements of much vocal music, which in many cases make up the major part of the contents of a collection, together with numerous original compositions, both vocal and instrumental, still await discovery by the musicologist. Many of these compositions are interesting from a sociological point of view, illustrating as they do the tastes of a large class of professional and amateur musicians.

Throughout the sixteenth century the lute was a popular vehicle for every kind of music ranging from elaborate transcriptions of polyphonic works to unassuming pieces of dance music. Yet, in spite of its immense popularity, the lute was essentially an aristocratic instrument, capable of the subtlest expression in the hands of the international masters who formed

1Johannes Wolf lists over five hundred tablature collections in his Handbuch der Notationskunde (Leipzig, 1913-19), II, 47-114.
an indispensable adornment of every court as was attested to
by Thomas Mace in his *Musick's Monument*:

> Behold Reader, you must know,
> That LUTES could speak e're you could so;
> There has been Times when they have been
> DISCOURSERs unto King and Queen:
> To Nobles, and the Highest Peers...²

In addition to occupying a prominent place in the cultural
life of Europe the lute, referred to as "l'instrument noble
par excellence," was a popular and fashionable instrument in
domestic music, holding a position comparable to that of the
present day piano. Beck has the following to say regarding
the universal aspect of the instrument:

> In its heyday, the lute was practically indispens-
> able to all music-making, its delicate and refined
> sonorities being equally at home in princely surround-
> ings or the average household; it could accompany voices
> and other instruments or take on all their parts, carry
> the popular tune of the day generally somewhat embel-
> lished, or charm with special little pieces of its own.³

Its composers and performers were lauded by the most notable
poets of the day and the virtuosity of some of these men was
a passport to a lifetime of wandering. Because of this tran-
sient nature of their lives, it is often difficult or impossible
to find much information about them, let alone determine the
exact date and place of their births and deaths.

² Thomas Mace, *Musick's Monument; or A Remembrance of
the Best Practical Musick, Both Divine, and CIVIL, that has
ever been known to have been in the world. Part Two, The LUTE

³ Sidney Beck, "The Decline of the Lute," *The Guitar
Review*, No. 9 (1949), 8.
Similarly, information regarding the history of the lute and its use in Europe prior to the beginning of the sixteenth century is extremely scarce since no lute music of this early period and no specimen of an early instrument has survived. The early lute, therefore, can be reconstructed only from pictorial evidence. The name is derived from the Persian-Arabic words al-ud, and the evidence furnished by paintings and miniatures clearly shows that the early lute was essentially the same in construction as the lute of later times. Pictorial evidence also makes it clear that prior to the sixteenth century the lute was usually played with a plectrum, a fact which might suggest that the instrument was then regarded more as a melody instrument than as a purely harmonic or polyphonic device.

Early in the sixteenth century the Italians developed their own system of notating lute music in which the six strings of the lute were represented by six horizontal lines. Rhythm was indicated by vertical lines and pennants placed above the six horizontal lines. The particular feature of such tablature was that it made it visually impossible to

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4The body was fig-shaped, built up out of thin strips of carefully shaped and well seasoned woods, chosen for their beauty. The belly was flat, with an intricately carved rose of traditional Moorish design placed in its center. From the bridge to the nut ran four or five courses of strings made of gut, each course usually consisting of a pair of strings tuned either in unison or at the octave. The fingerboard was fretted with loops of gut set a semitone apart and secured tightly by means of a special knot; the nut was usually of ivory, and the pegbox was slanted back almost at right angles to the neck to give firm pressure of the strings on the nut.
gain an immediate conception of a given work's shape and quality, for the music did not reveal its secrets until played. Often it was necessary for a skilled performer to play through a given piece several times in order to fully grasp its contrapuntal intricacies. Toward the beginning of the seventeenth century the lute's reliance on tablature lessened and gradually gave way to mensural notation. Yet, lute music was published and performed in tablature, though on a much smaller scale, up to, and even beyond, the time of Bach and Handel.5

The first printed lute-books were published in Venice in the first decade of the sixteenth century by Ottaviano

5Among the number of later composers who evidenced an interest in the lute are Antonio Vivaldi (2 Trios for lute, violin, and bass; a Concerto for 2 violins, lute, and bass; Op. 15, No. 13; and 2 Concertos from his Concerti con molti Instrumenti, Nos. 1 and 3, the latter "con viola d'amore e leuto e con tutti gl'instrumenti sordini"); J. S. Bach (4 Suites for solo lute, a Prelude, a Prelude and Fugue, and a single Fugue); G. P. Telemann (2 solo Partitas which exist in an early eighteenth-century manuscript); Silvius L. Weiss (24 solo Sonatas and 3 Partitas for lute and strings which were never completed); F. J. Haydn (a Duet for two lutes, and 2 Trios for lute, violin, and cello; in addition, a Quartet for lute obligato, violin, viola, and cello, together with a Trio for lute, violin obligato, and cello exist in a MS in the Staatsbibliothek in Augsburg, inscribed "Haydn"); Christian G. Scheidler (12 Variations based on the aria "Finch'han dal vino" from Act I of Mozart's Don Giovanni plus several Concertos for lute); and Friedrich W. Rust (3 Sonatas for lute and violin obligato). Although Vivaldi and Bach notated their music in mensural notation, either on one staff or on two staves employing treble and bass clefs, some of Bach's lute compositions were transcribed into French lute tablature in 1761. The precise manner of Haydn's writing is uncertain since the extant MSS of his works for lute are included in collections in tablature. Weiss's music was printed in tablature with the exception of the seventh Sonata which was printed in mensural notation on a single staff. The music of both Scheidler (1790) and Rust (1791) was also printed in tablature.
Petrucci. They show that the Italian lute of this period, with the addition of a sixth course of strings, had become, in all its essential features, the standard instrument. Petrucci's books also show that the use of the plectrum had already been abandoned in favor of the bare fingers; this innovation opened up new fields of harmonic and melodic elaboration and permitted endless gradations of tone quality.

Over the past two decades we have witnessed an ever increasing interest in the music of earlier times. This is evidenced not only in the concert hall but also by the increasing availability of such music on phonograph records. Despite this increasing awareness, however, it is curious that an instrument "which played such a significant role in the social and cultural life of Europe for more than three centuries, should have slipped into almost complete oblivion."6

There are a number of reasons responsible for this decline, and in addition to those given by Buggert, one must also recognize the manifold difficulties involved in mastering its technique. With regard to this problem he writes:

". . . the desire for greater and more massive sonorities left the lute unable to compete with its stronger and louder rivals; the development of bowed string instruments produced more favored mediums of expression; and use of tablature fell into disuse, making the music in tablature non-communicative to the performer of later periods."7


Although a good deal of research has recently been undertaken by scholars in an effort to uncover vast quantities of written and printed music for the lute, the appreciation and enjoyment of much of this music has been severely limited by the scarcity of practicing lutenists. With recent trends showing a revival of interest in this once-forgotten instrument, it seems reasonable to assume that more interest will also be shown in the actual performance of this music.

Among the number of outstanding lute composers living in Italy during the sixteenth century was Giulio Cesare Barbetta (c. 1540-after 1603). In addition to being a renowned composer, Barbetta was considered to have been a distinguished teacher of lute playing. His compositions show a richness of harmony and a variety of rhythm which influenced subsequent composers. As a lutenist, his performance was said to be exemplary in its sweetness of tone.

During his lifetime, Barbetta published a total of four books of lute pieces containing arrangements of vocal polyphonic compositions of various Renaissance composers,\(^8\) preludes, airs, fantasias, and a large number of original dance pieces.\(^9\) Of special interest is the wide variety of dance forms employed throughout all four publications. Many of these

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\(^8\) Among the composers represented are Arcadelt, Palestrina, Lassus, Wert, Janequin, Crecquillon, Mouton, de Monte, and Marenzio. Included also is a lute arrangement of a four-voice madrigal by Barbetta himself.

\(^9\) A number of his pieces also appear in Pierre Phalèse's *Theatrum musicum longe amplissimum* . . . (Lowen, 1571).
forms clearly indicate that Barbetta was acquainted with a variety of national styles and trends outside his native country.

Because of the importance of Giulio Cesare Barbetta as a leading figure of the Italian school of lute composition and because of the scarcity of material, both biographical and musical, there is a need for a comprehensive study of this prolific Italian composer. This study, therefore, is an attempt to provide the scholar, the performer, and the listener with biographical data and a modern edition of the composer's complete works.\(^{10}\)

\(^{10}\)Of Barbetta's total output, only eight pieces are available in modern transcriptions and these follow the strict method of transcribing. These eight pieces are all from the composer's first publication of 1569 and are found in Oscar Chilesotti's *Lautenspieler des XVI Jahrhunderts* (Leipzig, 1891), pp. 64-81.
CHAPTER II

THE LIFE OF THE COMPOSER

Giulio Cesare Barbetta is representative of that legion of early composers and musicians whose names are recorded in history but about whom very little is known beyond their surviving works. In this instance, no details are known about Barbetta's life outside of those which can be extracted from his printed works.¹ The material found in a few secondary sources can only be regarded as conjecture, based in part on this information.² For the most part, dictionaries and encyclopedias of music merely indicate that the composer was one of great renown without offering any biographical data.³

¹ Il primo libro dell'intavolatura de liuto. . .(Venice, 1569); Novae tabulae musicae. . .(Strassburg, 1582); Intavolatura de liuto. . .(Venice, 1585); Intavolatura di liuto delle Canzonette a tre voci. . .(Venice, 1603).

² T. Zacco, Cenni biografici di scrittori e compositori di musica padovani (Padua, 1840), pp. 28-30; N. Pietrucci, Biografica di artisti padovani (Padua, 1858), p. 16; A. Böhm, Notizie sulla storia del teatro a Padua nel sec. XVI (Padua, 1899), p. 47.


An examination of the primary sources reveals a variety of spellings of the composer's last name: Barbetta (1569, 1585, and 1603), Barbetti (1582), and Barbettum (1582). Following his last name, all four prints bear some form of the suffix "Padua,"\footnote{Padovano (1569), Patavinus (1569), Paduani (1582) Padua (1582), and Padoano (1585 and 1603).} a city greatly renowned during the sixteenth and
early seventeenth centuries for its musicians\(^9\) and the home of one of the most famous Italian schools of lute making.\(^{10}\)

The custom of suffixing one's place of origin was by no means uncommon during this time and in many cases it offers the only clue to a person's place of origin. Although no record of his birth can be found among the registers of the Bishop's Palace at Padua or in the Arca del Santo of the same city, it nevertheless seems reasonable to assume that Barbetta was either born in Padua or that he at least spent part of his early years there. The dedication of his last publication (1603) was written in that city and a piece from his second print (1582) bears a dedication to the "...Magnifica Signora Chiara Pisani, Gientildona padona,"\(^{11}\) again suggesting Barbetta's affinity to a place that may indeed have been his native city.

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\(^9\)Among the lutenists resident at Padua during Barbetta's lifetime were Melchior de Barberis, Antonio Rotta, and Ortensio Perla.

\(^{10}\)Italy was the first country to acquire a reputation for lute making, although the makers themselves appear to have been Germans. The most famous Italian schools were those of Bologna, Padua, and Venice, and it is from the school of Bologna that the earliest specimens still survive. Among the Paduan makers were Wendelin Tieffenbrucker, Leonardo Tieffenbrucker, and Michael Hartung (Harton). Michael W. Prymne, in his article on the lute in Grove's Dictionary, points out that the name Tieffenbrucker (Duiffopruegar, Dief-fopruckar) also appears at Venice, one Magnus Tieffenbrucker having worked there in the early sixteenth century and another of the same name between 1589 and 1621. Prymne also states that while more surviving lutes are ascribed to Wendelin Tieffenbrucker than to any other old maker, the variation in both model and labelling, apart from the wide ranges of dates (1551-1620), and the large number of instruments, suggests that there are many more forgeries than are at present officially admitted.

\(^{11}\)See Chapter III, p. 34.
Although it is not certain when or with whom Barbetta studied the lute, Zacco states that he "dedicated himself to the study of the instrument from his very first years."\textsuperscript{12} He further states that "by the age of eighteen, he was considered to be one of the most distinguished lutenists of his time."\textsuperscript{13} Pietrucci attests to this when he says that "by his eighteenth year, he was acclaimed for the sweetness with which he played the lute."\textsuperscript{14} According to Zacco, Charles Burney believed Barbetta to be as famous a lutenist and teacher of lute playing as his contemporary, Alessandro Striggio,\textsuperscript{15} while Pietrucci adds that he was renowned as an organist as well.\textsuperscript{16} No mention of Barbetta, however, can be found among the extant writings of Burney, and no reference to Barbetta as an organist has been found in any of the other sources examined. In view of the scarcity of substantial biographical data, it is not altogether unreasonable to assume that Barbetta may have been an organist. That he composed music other than for the lute is confirmed by the inclusion in his second print (1582), along with intabulations of vocal

\textsuperscript{12}Zacco, \textit{Cenni biografici di scrittori e compositori di musica padovani}, p. 29.
\textsuperscript{13}Ibid.
\textsuperscript{14}Pietrucci, \textit{Biografica di artisti padovani}, p. 16.
\textsuperscript{15}Zacco, \textit{op. cit.}
\textsuperscript{16}Pietrucci, \textit{op. cit.}
pieces by other composers, a lute arrangement of his own four-voice madrigal: "Non mi duol il Morir."\(^{17}\) The appearance of this intabulation in the collection leads one to speculate that perhaps more of his vocal works may exist elsewhere. Also interesting in this respect are the lute arrangements of vocal *canzonette* by Barbetta which make up the print of 1603. Unfortunately, none of the original models of any of the vocal works are presently known.

An examination of the composer's collected works reveals that he was familiar with a number of national styles and trends outside his native country. Zacco believed that Barbetta spent much of his lifetime abroad,\(^{18}\) a theory that may be supported by the fact that his 1582 collection was published in Strassburg\(^{19}\) and that he dedicated many of his compositions to German noblemen.\(^{20}\) Boetticher, in speaking about the various dance forms found throughout the prints, alludes to foreign influences when he says that "his compositions indicate a decided acquaintance with dance forms

\(^{17}\)Novae tabulae musicae. . ., fol. 32.

\(^{18}\)Zacco, *Cenni biografici di scrittori*. . ., p. 29.

\(^{19}\)The German city of Strassburg, situated east of the Rhine on the border of France and Germany, had since the thirteenth century been a free imperial city ruled by its guild corporations. In 1681 the city was seized by the forces of Louis XIV after which it became a possession of France, eventually embracing French customs and speech.

\(^{20}\)See Chapter III for specific dedications.
outside Italy,\textsuperscript{21} and later adds that Barbetta "refined the
dance types of the Italian lute practice through German and
French stimuli."\textsuperscript{22} In the 1585 collection there appears a
set of six airs under the title "Airs on which one can sing
stanzas and verses of every kind following the Venetian
custom and those of other countries."\textsuperscript{23} These airs are
followed by five morecas as "used in different countries,"\textsuperscript{24}
the first of which is entitled "le Canarie,"\textsuperscript{25} a dance form
which was to attain great popularity in France in the seven-
teenth century. The baletti and gagliardi which follow are
grouped under the general heading "Baletti of various nations
according to their own usage"\textsuperscript{26} and among them are dances
representative of such countries as Russia,\textsuperscript{27} England,\textsuperscript{28}

\footnotesize{\textsuperscript{21}Boetticher, "Barbetta, Giulio Cesare," Die Musik
Geschichte und Gegenwart, Vol. I, col. 1238.}
\footnotesize{\textsuperscript{22}Ibid., col. 1239.}
\footnotesize{\textsuperscript{23}Intavolatura de liuto. . ., fol. 8: "Arie con le
quale pro cantare Stanze, e Versi d'ogni sorti, Secondo
l'uso di Venetia, & anco de altri Paesi."}
\footnotesize{\textsuperscript{24}"Moresche usitate per Diversi Paesi," fol. 11.}
\footnotesize{\textsuperscript{25}Ibid.}
\footnotesize{\textsuperscript{26}"Baletti de diversi nationi secondo il costume lore,"}
\footnotesize{\textsuperscript{27}"Baletto de Russia detto l'Orso," III, fol. 18; III,
p. 738. "Baletto de Russia detto Duda," III, fol. 25;
III, p. 775.}
\footnotesize{\textsuperscript{28}"Baletto d'Inghilterra detto il Bufon," III, fol. 18;
III, p. 739.}
France, Germany, and Poland in addition to dances of various Italian provinces.

In view of the wide variety of national styles found among these dances, it seems most reasonable to assume that Barbetta did indeed spend a considerable amount of time outside the confines of his native Italy.

29 "Baletto Francese detto la volta," III, fol. 19; III, p. 743. This is the earliest surviving example of a volta found in lute literature. The only extant example of a volta not designated "Francese" in Italian lute collections is the "Volta detta la brava" in the German Museum, Nürnberg, MS 33748, Vol. III, fol. 5.

30 "Baletto Todesco," III, fol. 20; III, p. 759.

CHAPTER III

A DESCRIPTION OF THE LUTE-BOOKS

The extant works of Barbetta comprise four printed books of Italian lute tablature spanning a period of thirty-four years. The total number of pieces included in these prints is one hundred and fifty-eight and may be divided into five main categories: 1) dance pieces, 2) fantasias, 3) preludes, 4) airs, and 5) intabulations of vocal works. The lute-books, described by Reese as being "especially outstanding,"¹ are as follows:


(The First Book of Lute Intabulations by Julio Cesare Barbetta Padovano, Newly Composed by Him and Offered at Large. In Venice, Girolamo Scotto Printer, 1569.)

II. Novae tabulae musicae testudinariae hexachordae et heptachordae. Julii Caesaris Barbetti Paduani.


(New Music Tablatures for Lutes of Six and Seven Courses. Julii Caesaris Barbetti Paduani.

New Lute-Book for Six and Seven Courses Composed by Julii Caesarem Barbettum of Padua. Printed in Strassburg, by Bernhart Jobin, 1582.)

III. Intavolatura de liuto di Julio Cesare Barbetta Padoano, Dove si contiene Padoane Arie Baletti Pass' e mezi Saltarelli per Bellar a la Italiana, & altre cose dilettevoli secondo l'uso di questi Tempi, Accomodato per Sonar con Sei e Sette ordeni de' corde. In Venetia Appresso Angelo Gardano, 1585.

(Intabulations for Lute by Julio Cesare Barbetta Padoano, Containing Pavans, Airs, Baletti, Pass' e mezi, Saltarelli for Dancing the Italian Way, and Other Entertaining Items in Accordance with the Usage of This Time. Arranged to be Played on Six and Seven Courses of Strings. In Venice, Angelo Gardano Printer, 1585.)


(Intabulations for Lute of Canzonette of Three Voices by Giulio Cesare Barbetta Padoano, Newly Presented to the Very Magnificent and Generous Sir Baldassara of Wens, German Nobleman. In Venice, Giacomo Vincenti Printer, 1603.)

In addition to these publications, a number of pieces taken from the 1569 collection also appear in a print published by Phalese in 1571 under the title:


(A Music Assemblage, by Far the Largest (Since It Has Been Put Together) into Which the Most Choice Musical Compositions of the Most Outstanding Composers Both Old and More Modern Have Been Introduced,
Pieces by Barbetta included in this print are listed in the Concordance, Appendix II.

The following discussion of these publications, excluding the print by Phalèse, details the location of each primary source, its place of acquisition, location of additional microfilm holdings in the United States, a description of its size, musical content, foliation, and a translation of each dedicatory page. The photocopies and microfilms acquired for this study are not listed.

I. IL PRIMO LIBRO DELL'INTAVOLATURA DE LIUTO. . .(1569)

Location of source:
Biblioteca San Marco, Venice
British Museum, London

Acquisition:
British Museum, London

Additional U.S. Holdings (microfilm):
Harvard University Library, Cambridge
University of Illinois Library, Urbana

This first print is a quarto volume of thirty-two folios, the first two of which are unnumbered and consist of the title page\(^2\) and dedication\(^3\) respectively. The last folio,

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\(^2\)See Plate I, p. 18.
\(^3\)See Plate II, p. 19.
IL PRIMO LIBRO
DELL'INTAVOLATURA
DE L'LIUTO DE IULIO
CESARE BARBETTA PADOVANO
NUOVAMENTE DA LUI COMPOSTO
ET DATTO IN LIUTC.

IN VINEGIA,
Appresso Girolamo Scotto.
MD LXIX.

Plate I. Title page from Il primo libro dell'intavolatura de liuto, ..(1569).
Nobiliss. ac Generoso,
Domoio Ioanni Hygoldo
A Schleinitz Micensi

Iulius Caesar Barbeta Patavinus.

Xistimare Te solio, humanissime lucenis ulla
profusa alteratione, quam me in te singulari observantia me
in his musicae primitiae mei generis nominis tuo consecrandis,
aut vulnere alio et in dedicando rationem sequis, aut levis
alius de causa ad hoc factendum adducis. Nonnulli enim
aut summorum Dominorum auctoritatem sequiuntur, et ea
se contra maiestatis hominum maledicta defendant, aut homines optimi de se
meritos elegant, et in usus fortasse beneficia aliquod eiusmodi muneris obtione
comperit. At ego longe feci, non enim ignoro quod quemadmodum vera
lute sola ex virtute maneat, sic solidam virtutem inaudiorum maledicta ulla
non pertinere: ad gratiam vero pro summo beneficio referendum parum in
enim ad officio ponderis est. Quapropter tibi mea hanc scripta communi hoc consi
lo nuncupasti, et quosque ingenii et industria mea situs tibi
dedictos legerement, et de meipsa ex eo multo magis nobilitati tuae intelligenter
conservatum. Noscit igitur /unctionis fructus, quos tibi offerre voluis, qua
liscunque sit, cosse lata fore, et qua sole humanitas ac liberalitate su-
per, nostramque potius memorem, quam minus ipsum, quod sine quum exiguum
sit sentio, reficie non designare. Vale eximum Germaniae Decus
atque Ornamentum.

Plate II. Dedication page from Il primo libro dell'intavolatura de liuto. (1569).
Plate III. Folio three from *Il primo libro dell'intavolatura de liuto.* (1569).
also unnumbered, contains the table of contents.\textsuperscript{4} Foliation in Arabic numerals begins with folio three and all subsequent folios are numbered in correct order. The title page bears one of the many insignias of the printer Giralamo Scotto, above which is inscribed in Latin the motto "Valor prevails in every encounter,"\textsuperscript{5} and in the center of the insignia, the words "John the Indomitable, Soldier of Saint George."\textsuperscript{6} The dedication reads:

TO THE MOST NOBLE AND GENEROUS LORD JOHN HUGOLD OF SCHLEINITZ-MEISSEN

JULIUS CESAR BARBETTA PATAVINUS

I would not have you believe, my most refined young gentleman, that in dedicating these, the first fruits of my music, to your distinguished name, I am acting on the common motive that inspires others in dedicating their works, or that I am influenced by some insignificant reason to do this. (I do it) for no other reason at all than for my extraordinary respect for you. For some men seek the patronage of the most important lords to protect themselves against the abuse of envious men, or they choose men to whom they owe a great deal in order to repay perhaps some long standing debt by offering them a work of this kind. But I dedicate this work to you for completely different reasons, for I am not unaware that, just as true glory springs from valor alone, so genuine valor does not fear any abuse of envious men. Also in fact there is little ability in a service of this sort to make return for a very important favor. For this reason I have dedicated to you these works of mine for this general purpose, so that those who read these fruits of my talent and perseverance that have been dedicated to you, whatever their worth, might understand that I myself have been honored much more because of your very nobility. Therefore acknowledge the very first fruits

\textsuperscript{4} See pp. 25-26.

\textsuperscript{5} "Virtus in omni re dominatur."

\textsuperscript{6} "Ioannes Ferrus Miles Sancti Georgii."
which I have wished to offer you, whatever their worth, 
and accept them with a happy countenance and with your 
usual sensitivity and generosity, and do not disdain 
to regard my intention other than a gift itself, for I 
truly realize how insignificant it is. Farewell distin-
guished Honor and Glory of Germany.

Included in the collection are eight pavans, ten galliards, 
six passamezzi, and six fantasias. All the pieces, with 
the exception of the fantasias, bear individual titles. The 
two galliards entitled "Moderno" and "l'Antico" are followed 
by the word antescritto, an indication that they were probably 
composed sometime before the set of eight galliards which 
precede them in the table of contents. Only a relatively 
few pieces in the four prints bear individual dedications, a 
fact which might suggest that Barbetta considered them to be 
somewhat special in relation to other pieces included in the 
prints. Those pieces in the first collection bearing individ-
ual dedications are as follows:

Only eight of the one hundred and fifty-eight pieces 
which make up the four prints have previously been transcribed 
and made available in a modern edition. All eight of these 
pieces are from the 1569 print and are included in Oscar 
Chilesotti's Lautenspieler des XVI Jahrhunderts (Leipzig, 1891). 
Chilesotti employs the strict method of interpretation and the 
tuning e, a, d', f#, b', e", thus eliminating the necessity 
of the bass clef. The eight pieces contained in Chilesotti's 
collection are: "Pavana settima detta la Todeschina," pp. 64-65; 
"Gagliarda quarta detta la Francia," pp. 66-67; "Gagliarda 
quinta detta la Imperiale," pp. 68-69; "Gagliarda settima de 
72-75; "Passo e mezo detto il Nobile," pp. 76-77; "Passo e mezo 
detto il Bachiglione," pp. 78-79; "Gagliarda del passo e mezo 
detto il Moderno," pp. 80-81.

See Table I, p. 25.

Al Molto Magnifico et Prudentissimo Signor, il Signor Melchioro Adiebes, dignissimo Consigliero della Illustre nation Alemana.

(To the Very Magnificent and Prudent Gentleman, Sir Melchior Adiebes, Distinguished Counsellor of the Illustrious Nation of Germany.)

"Passo e mezo, detto il Nobile," fol. 15.

Al Valoroso Signor Constantino Mal'ombra.

(To the Valiant Lord Constantino Mal'ombra.)

"Passo e mezo, detto il Bachiglione," fol. 16.

Al molto magnifico, & Excellentissimo Dottor di legie, Il Signor Siecheo Salietr.

(To the Very Magnificent and Excellent Doctor of Law, Sir Sicheo Salietr.)

"Passo e mezo detto il moderno," fol. 17.

Al molto magnifico & generoso Signor, il Signor Giovanni Hugoldo a Scleinitz.

(To the Very Magnificent and Generous Gentleman, Sir Giovanni Hugoldo of Scleinitz.)

"Fantasia quarta a quattro voci," fol. 27.

Al molto Magnifico & Illustrissimo Signor, il Signor Constramtonio de Hortemburgi.

(To the Very Magnificent & Illustrious Gentleman, Sir Constramtonio of Hortemburg.)

9This piece is based on Janequin's famous five-voice chanson "Bataille de Marignan."
With the exception of the two galliards (antescritto) mentioned above, no indication is given in the table of contents that the dance pieces are to be grouped into suites. As their titles clearly indicate, these two galliards, "Gagliarda del Passo e mezo detto il Moderno"\textsuperscript{10} and "Gagliarda del Passo e mezo detto l'Antico,"\textsuperscript{11} are to be grouped with the "Passo e mezo detto il Moderno"\textsuperscript{12} and "Passo e mezo detto l'Antico"\textsuperscript{13} which immediately precede them in the print. Unlike the other pieces in the collection which are grouped generically according to the particular form employed, the close proximity of these pieces in the print together with their similar key signatures and alternating duple and triple meters is further proof that Barbetta intended them to be paired. Since no internal relationship seems to exist among the remaining dances, grouping of these dances into suites (e.g., pavana, gagliarda, and passo e mezo) was apparently left to the will of the performer. The following Table lists each piece as it appears in the original print.

\begin{footnotesize}
\begin{itemize}
\item[(\textsuperscript{10})] See I, fol. 19; II, p. 130.
\item[(\textsuperscript{11})] See I, fol. 23; II, p. 157.
\item[(\textsuperscript{12})] See I, fol. 17; II, p. 116.
\item[(\textsuperscript{13})] See I, fol. 20; II, p. 138.
\end{itemize}
\end{footnotesize}
TABLE I

TABLE OF CONTENTS

IL PRIMO LIBRO DELL'INTAVOLATURA DE LIUTO DE JULIO
CESARE BARBETTA PADOVANO. . .(1569)

<table>
<thead>
<tr>
<th>Title</th>
<th>Folio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pavana prima detta la Barbarina</td>
<td>3</td>
</tr>
<tr>
<td>Pavana seconda detta la Borgognona.</td>
<td>3</td>
</tr>
<tr>
<td>Pavana terza detta la Porzelina</td>
<td>3</td>
</tr>
<tr>
<td>Pavana quarta detta la Fiamenga</td>
<td>4</td>
</tr>
<tr>
<td>Pavana quinta detta la Beloncina</td>
<td>4</td>
</tr>
<tr>
<td>Pavana sesta detta la Schiavonetta.</td>
<td>5</td>
</tr>
<tr>
<td>Pavana settima detta la Todeschina.</td>
<td>5</td>
</tr>
<tr>
<td>Pavana ottava detta la Favorita</td>
<td>6</td>
</tr>
<tr>
<td>Gagliarda prima detta ol Zacarii</td>
<td>7</td>
</tr>
<tr>
<td>Gagliarda seconda detta il Barbetino.</td>
<td>7</td>
</tr>
<tr>
<td>Gagliarda terza detta il Mazocho</td>
<td>8</td>
</tr>
<tr>
<td>Gagliarda quarta detta la Franctia</td>
<td>8</td>
</tr>
<tr>
<td>Gagliarda quinta detta la Imperiale</td>
<td>9</td>
</tr>
<tr>
<td>Gagliarda sesta detta la Grave</td>
<td>9</td>
</tr>
<tr>
<td>Gagliarda settima de Franctia</td>
<td>10</td>
</tr>
<tr>
<td>Gagliarda ottava de Franctia</td>
<td>10</td>
</tr>
<tr>
<td>Gagliarda del Passo e mezo Moderno.</td>
<td>19</td>
</tr>
<tr>
<td>Gagliarda del Passo e mezo detto l'Antico.</td>
<td>23</td>
</tr>
<tr>
<td>Passo e mezo fico.</td>
<td>12</td>
</tr>
<tr>
<td>Passo e mezo sopra la Battaglia</td>
<td>13</td>
</tr>
<tr>
<td>Passo e mezo detto il Nobile</td>
<td>15</td>
</tr>
</tbody>
</table>
**TABLE I Continued**

**TABLE OF CONTENTS**

**IL PRIMO LIBRO DELL’INTAVOLATURA DE LIUTO DE JULIO CESARE BARBETTA PADOVANO. . .(1569)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Folio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Passo e mezo detto il Bachiglione</td>
<td>16</td>
</tr>
<tr>
<td>Passo e mezo detto il Moderno</td>
<td>17</td>
</tr>
<tr>
<td>Passo e mezo detto l'Antico</td>
<td>20</td>
</tr>
<tr>
<td>Fantasia prima a tre voci</td>
<td>24</td>
</tr>
<tr>
<td>Fantasia seconda a quattro voci</td>
<td>25</td>
</tr>
<tr>
<td>Fantasia terza a quattro voci</td>
<td>26</td>
</tr>
<tr>
<td>Fantasia quarta a quattro voci</td>
<td>27</td>
</tr>
<tr>
<td>Fantasia quinta a quattro voci</td>
<td>29</td>
</tr>
<tr>
<td>Fantasia sesta, Ficta</td>
<td>30</td>
</tr>
</tbody>
</table>

**II. NOVAE TABULAE MUSICAE TESTUDINARIAE. . .(1582)**

**Location of source:**
- Biblioteca Statale, Breslau
- Biblioteca Furstenberg, Baden
- Library of Congress, Washington

**Acquisition:**
- Library of Congress, Washington

**Additional U.S. Holdings (microfilm):**
- Harvard University Library, Cambridge
- University of Illinois Library, Urbana
This quarto volume, by far the most decorative of the four prints, is unique in that it contains an engraving of the composer.¹⁴ It consists of eighty-three unnumbered folios and a total of fifty-four compositions including a number of dance pieces, six preludes, eight fantasias, and twenty-one intabulations of vocal works by several prominent Renaissance composers. Included in these intabulations is an arrangement of a four-voice madrigal by Barbetta.¹⁵ For practical reasons, the folios have been numbered by the author beginning with the folio on which the first piece appears, thus leaving the title page, the engraving of the composer, the dedicatory page, and the table of contents unnumbered. The title page consists of an elaborate engraving in the center of which is printed the title, first in Latin and then in German.¹⁶ On the reverse side of this page, again surrounded by an ornate engraving, is a portrait of the composer who is about to consign his broken lute to the flames. Directly beneath the portrait appears the following Latin inscription: "Unwillingly shall I entrust my lute to ignorant

¹⁴Fétis, in the second edition of his Biographie universelle des musiciens... Vol. II, p. 242, erroneously states that a portrait of the composer appears in the print of 1603 and that the 1582 collection contains pieces for more than one lute. His first edition also alludes to pieces for two lutes in the 1582 print which he says was published in Padua. The only print containing pieces for two lutes is the one published in Venice in 1585.

¹⁵See "Non mi duol il Morir," II, fol. 32; III, p. 368.

¹⁶See Plate IV, p. 28.
Plate IV. Title page from Novae tabulae musicae testudinariae... (1582).
or envious men, but rather (I shall entrust it) to the flames, an act which neither envy nor ignorance will be able to surpass.\textsuperscript{17} The dedicatory folio and all subsequent folios are enclosed in a fine framework which gives the entire collection a unique appearance. Between the dedicatory title and the text itself is engraved a coat of arms, undoubtedly belonging to Lord Philip of Baden. The following is a translation of this Latin dedication:\textsuperscript{18}

\begin{quote}
MOST ILLUSTRIUS PRINCE AND LORD, LORD PHILIP, MARQUIS OF BADEN, COUNT SPANHEIM, ETC., HIS MOST KIND MASTER

Oh most distinguished Prince, all the most learned men have judged that music is a divine art and the best possible molder of character, for it cheers the sad, pacifies the angry, stirs barbarians to valor, spurs the sluggish, urges heroes on to brave deeds, cures the bite of the venomous spider as well as innumerable other diseases, and finally serves as a unique arbiter, as it were, of human feelings. For this reason, men of old thought that this, the most noble of sciences, was especially the province of princely men, and called every liberal study by its name. Indeed, since I knew very well that your Highness rather ardently loved music, among the other arts, and since I had experienced your outstanding generosity and kindness, I began to ask myself how I could show some proof of my gratitude to your Highness. And so recently, when I had adapted certain rather choice songs to the lute, I wished to publish them entirely under the auspices of your most illustrious name. Accept then, most distinguished Prince, with the serene countenance with which you usually accept all things, this eternal reminder of my respect and gratitude, and maintain your generous good will toward me. For my part, I acknowledge that I owe to your most illustrious Highness the particular fruits of my endeavor in return
\end{quote}

\textsuperscript{17}\emph{Haud libenter testudinem ignaris aut invidis, sed flammis satius commisero. Id quod nec invidia neque ignorantia praestare poterit.}\textsuperscript{17} See Plate V, p. 30.

\textsuperscript{18}See Plate VI, p. 31.
Plate V. Engraving showing a portrait of the composer from *Novae tabulae musiceae testudinariae*. (1582).
ILLVSTRISSIMO PRINCIPI AC DOMINO, 
DOMINO PHILIPPO MARCHIONI BADENSI, 
Comiti Spanheimensi, &c. Domino 
 suo Clementissimo,

Vicam, Princeps Ilufriflimi, diuinam esse artem, optimamque morum formaricem, doctissimi quiique exiflimatere. Ila enim tristes exhibit, iraites mitigat, barbaros ad viritem incendit, fegnes infam mar, Hercum ad foris fata impellit, morum Phalangij vti & alios innumerabiles morbos curat, denique affectuum humanorum singulares quasdam gubernatrix exifiit. Quare hanc disciplinam Nobilissimam, cuius nomine omnem liberalem eruditionem prisci designabat, principu ad Viros Principes spectare, idem arbitrabatur. Eam verò cum & Celstudinum tuum inter egeras artes amare ardentius, hand obfcurum intelligere, & in fignem Celstudinis Tuse erga me liberalitatem humanitatem exiguas elefem, cepi cogitare qua ratione gratanini Argumentum aliquod Celstudinis Tuse exhibere pofolem. Cum itaque nuper Cantiones quasdam selectiores Teftudinii adaptafsem, eas omnino sub Ilufriflimi nominis tuus pifciio prodire volui. Accipe igitur ferenos, quo foles omnia vultu, Princeps Ilufriflimo, hoc eternum obseruantes & gratifuidinis mea monumentum, & tuam fiam liberalem in me voluntatem conferas. Fateor equidem Ilufriflimo Tasa Celstudini pro summis erga me beneficia peculiares deberi induftriz mea fructus: iij verò cum nondum maturi fitem, his lect ferium Celstudino Tua quasi floribus oblectabir.

Illustriflimo Tusa Celstudinis,

Deooffflimus, addiijffimus & humilis Sculfor.

Iulius Caesar Barbero Patlinus.

Plate VI. Dedication page from Novae tabulae musicae testudinariae... (1582).
Plate VII. Folio fifty-three from Nova tabulae musicae testudinariae. (1582).
for outstanding favors to me. But meanwhile, although these blossoms, as it were, are not yet in full bloom, may it please your Highness to enjoy them.

Your Most Illustrious Highness'
Most devoted, loyal, and humble servant,
Julius Cesar Barbetta of Padua

All of the pieces in the print bear individual titles except the preludes and fantasias which are numbered. Of the total number of fifty-four pieces which comprise the collection, only four carry additional dedicatory titles:

"Passo e mezo secondo musicale detto il Milanese," fol. 15.


(To the Most Distinguished Lord Nicasio Magensreuter of Tensing, etc., Prefect of the Court of the Most Distinguished Prince Philip, Marquis of Baden, and Count Spanheim, etc., My Lord Most Worthy of My Respect.)

"Non mi duol il Morir a 4 Madrigal del Barbetta Padoan," fol. 32.


(To the Very Reverend and Excellent Lord Franciscus Bornius the Spaniard of Madrigal, Licentiate of Sacred Theology of the Most Distinguished Prince Philip, Marquis of Baden and Count Spanheim, etc., Speaker at Court and My Most Friendly Advisor in Spiritual Councils.)

"Fantasia sextus a 4," fol. 54.

Magnifico ac Excellentissimo Domino Wolfgango Hungeroi, V.D. Peritissimo, Illustrissimi Principis Philippi
Marchionis Badensis Comitis Spanheimensis consiliario intimo &c. Domino meo summo amoris studio prosequendo.

(To the Distinguished and Most Excellent Lord Wolfgang the Hungarian, Very Learned Doctor of both Civil and Canon Law, Intimate Advisor of the Very Distinguished Prince Philip, Marquis of Baden and Count Spanheim, and My Supreme Lord, to be Courted with a Zeal that Springs from Love.)

"Fantasia octava a 4," fol. 57.

Al Molto Magnifica et Virtuosissima Amatrice de Vertuosi la Magnifica Signora Chiara Pisani Gientildona padona.

(To the Very Magnificent and Virtuous Lover of Virtuosi, Signora Chiara Pisani Gentlewoman of Padua.)

Each of the fifty-four pieces listed in the table of contents is numbered in the order in which they appear in the print. The dance pieces, as well as the preludes, fantasias, and intabulations, are arranged according to species. Only two of the sixteen dance pieces contained in the collection bear specific reference to pairing. An examination of the vocal models of each of the twenty-one intabulations contained in the print clearly indicates that three of the intabulations are based on models by composers other than those indicated in the print.

19 See "Passomezo tertio detto il Commune" (four variations over the "moderno" bass), II, fol. 18; II, p. 304 and "Gagliarda del Passomezo ut supra" (four variations over the "moderno" bass), II, fol. 21; II, p. 316; "Passomezo detto la Pagania" (two variations), II, fol. 24; II, p. 328; and "Gagliarda del Passomezo ut supra" (two variations), II, fol. 26; II, p. 338.

20 "Ung gay Bergier a 4. Cl. Janequin" (="Ung gay Bergier" by T. Crequillon); "Du moy de may a 4. Rogier" (="Ge moys de may a 4" by Godard; "Bewar mich Herr a 4. C. non Papa" (="Bewar mich Herr a 4" by S. Zirler. See Concordance for specific references to each of the models cited above.)
Table II lists each of the fifty-four pieces contained in the original print according to the numbers assigned to them in the table of contents as well as by folio numbers provided by the author.

**TABLE II**  
**TABLE OF CONTENTS**  

NOVAE TABULAE MUSICAE TESTUDINARIAE HEXACHORDAE  
ET HEPTACHORDAE (1582)

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Folio</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Pavana prima ditta la Molinara</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>Pavana secunda detta la bella Ragazzona</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>Pavana tertia detta la Contarina</td>
<td>2</td>
</tr>
<tr>
<td>4.</td>
<td>Pavana quarta detta la Reale</td>
<td>4</td>
</tr>
<tr>
<td>5.</td>
<td>*Gagliarda prima detta il Toscanello</td>
<td>5</td>
</tr>
<tr>
<td>6.</td>
<td>Gagliarda secunda detto il Mato</td>
<td>6</td>
</tr>
<tr>
<td>7.</td>
<td>Gagliarda tertia detto Aria de Comedia</td>
<td>7</td>
</tr>
<tr>
<td>8.</td>
<td>Gagliarda quatro ditto salta Marino</td>
<td>8</td>
</tr>
<tr>
<td>9.</td>
<td>Preambulo primo.</td>
<td>9</td>
</tr>
<tr>
<td>10.</td>
<td>Preambulo secundo.</td>
<td>10</td>
</tr>
<tr>
<td>11.</td>
<td>Preambulo tertio.</td>
<td>10</td>
</tr>
<tr>
<td>12.</td>
<td>Preambulo quarto.</td>
<td>11</td>
</tr>
<tr>
<td>13.</td>
<td>Preambulo quinto.</td>
<td>12</td>
</tr>
<tr>
<td>14.</td>
<td>Preambulo sexto.</td>
<td>12</td>
</tr>
<tr>
<td>15.</td>
<td>Passomezo primo detto il Bachffart</td>
<td>13</td>
</tr>
<tr>
<td>16.</td>
<td>Passomezo secundo Musicale detto il Milanese</td>
<td>15</td>
</tr>
</tbody>
</table>

*"Gagliarda" in the original print.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Folio</th>
</tr>
</thead>
<tbody>
<tr>
<td>17.</td>
<td>Passomezo tertio detto il Communi in 4. modi</td>
<td>18</td>
</tr>
<tr>
<td>18.</td>
<td>Gagliarda del Passomezo ut supra</td>
<td>21</td>
</tr>
<tr>
<td>19.</td>
<td>Passomezo detto la Paganina</td>
<td>24</td>
</tr>
<tr>
<td>20.</td>
<td>Gagliarda del Passomezo ut supra</td>
<td>26</td>
</tr>
<tr>
<td>21.</td>
<td>Passomezo Novo detto il N.</td>
<td>28</td>
</tr>
<tr>
<td>22.</td>
<td>Passomezo detto il Ponde Roso.</td>
<td>30</td>
</tr>
<tr>
<td>23.</td>
<td>Gioveneta Real Madrigal a 4. Archadelt</td>
<td>31</td>
</tr>
<tr>
<td>24.</td>
<td>Non mi duol il Morir a 4. Madrigal del Barbetta Padoan.</td>
<td>32</td>
</tr>
<tr>
<td>25.</td>
<td>Amar un solo amante a 4. Madrigal Jachet Berchen</td>
<td>34</td>
</tr>
<tr>
<td>26.</td>
<td>In dubio de mio stato a 4. Madrigal Orlando de Lasso</td>
<td>36</td>
</tr>
<tr>
<td>27.</td>
<td>Liquide perle a 5. Madrigal di Luca Marentio</td>
<td>37</td>
</tr>
<tr>
<td>28.</td>
<td>Piangi Cor mio a 5. Madrigal de Sabino</td>
<td>38</td>
</tr>
<tr>
<td>30.</td>
<td>Secunda parte Ma che non giov’haver</td>
<td>41</td>
</tr>
<tr>
<td>31.</td>
<td>Tertia parte Quant esser Vid’car</td>
<td>41</td>
</tr>
<tr>
<td>32.</td>
<td>Quarta &amp; ultima parte Pero che vosete</td>
<td>42</td>
</tr>
<tr>
<td>33.</td>
<td>Basiami vita mia a 4. B. Donato.</td>
<td>43</td>
</tr>
<tr>
<td>34.</td>
<td>Dolce Fial morir a 5. Ponestrina</td>
<td>45</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Folio</td>
</tr>
<tr>
<td>-----</td>
<td>-----------------------------------------------------------------------</td>
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</tr>
<tr>
<td>35.</td>
<td>Fantasia prima</td>
<td>46</td>
</tr>
<tr>
<td>36.</td>
<td>Fantasia secunda</td>
<td>48</td>
</tr>
<tr>
<td>37.</td>
<td>Fantasia tertia a 4.</td>
<td>50</td>
</tr>
<tr>
<td>38.</td>
<td>Fantasia quarta a 4.</td>
<td>51</td>
</tr>
<tr>
<td>39.</td>
<td>Fantasia quinta a 4.</td>
<td>53</td>
</tr>
<tr>
<td>40.</td>
<td>Fantasia sexta a 4.</td>
<td>54</td>
</tr>
<tr>
<td>41.</td>
<td>Fantasia settima</td>
<td>56</td>
</tr>
<tr>
<td>42.</td>
<td>Fantasia octava a 4.</td>
<td>58</td>
</tr>
<tr>
<td>43.</td>
<td>Ung Gay Bergier a 4. Cl. Janequin</td>
<td>60</td>
</tr>
<tr>
<td>44.</td>
<td>Martin moenit a 4. Cl. Janequin</td>
<td>62</td>
</tr>
<tr>
<td>45.</td>
<td>Il n'est plaisir a 4. C. Janequin</td>
<td>63</td>
</tr>
<tr>
<td>46.</td>
<td>Il me convient a 4. Paserau</td>
<td>64</td>
</tr>
<tr>
<td>47.</td>
<td>Je cherche autant Amour a 4. Boyvin</td>
<td>65</td>
</tr>
<tr>
<td>48.</td>
<td>Du Moy de May a 4. Rogier</td>
<td>67</td>
</tr>
<tr>
<td>49.</td>
<td>Petit Giachet a 4. Crequillon.</td>
<td>68</td>
</tr>
<tr>
<td>50.</td>
<td>Susanne ung Jour a 5. Orlando.</td>
<td>70</td>
</tr>
<tr>
<td>51.</td>
<td>Domine Jesu Christe a 4. Ph. de Monte</td>
<td>72</td>
</tr>
<tr>
<td>52.</td>
<td>Quasi Cedrus Exaltata Sum a 4. Orlando</td>
<td>74</td>
</tr>
<tr>
<td>53.</td>
<td>Bewar mich Herr a 4. Cl. non Papa.</td>
<td>76</td>
</tr>
<tr>
<td>54.</td>
<td>Tua est potentia a 5. Joh. Mouton</td>
<td>78</td>
</tr>
</tbody>
</table>
III. INTAVOLATURA DE LIUTO. . .(1585)

Location of source:

British Museum, London
Library of Congress, Washington
(Formerly of the Landau-Finaly Library, Florence)

Acquisition:

Library of Congress, Washington

Additional U.S. Holdings (microfilm):

Harvard University Library, Cambridge
University of Illinois Library, Urbana

This book is a quarto volume consisting of forty-eight numbered folios, the first of which is preceded by a flyleaf, title page, and dedicatory page respectively. Foliation in Arabic numerals begins with the first piece of music and each folio is numbered consecutively except for numbers fifteen and sixteen which are omitted in both extant prints. There is, however, no interruption of musical content throughout the print which, because of the above omission, actually consists of a total of forty-nine folios including the three unnumbered preliminary folios. Reference to folio numbers throughout this study is consistent with those found in the original print. The table of contents appears on the last folio which, in addition, also contains the last piece of the collection.

The title of the print is placed within an ornamental border which also includes the emblem of the printer, Angelo Gardano, and the inscription "Consistent with valor and the
wonders of nature." A translation of the dedicatory folio is given below:

TO THE VERY MAGNIFICENT AND GENEROUS GENTLEMAN
SIGNORE JERONIMO OTTO
MY MOST RESPECTED LORD FOREVER

Although in the past years the greater majority of people who delighted in playing the lute enjoyed more serious music (my magnificent and most honored Sir), it has nevertheless been my experience to know many people in our day who prefer airs and saltarelli. For this reason I have for a long time been pleaded with and begged by many gentlemen friends of mine to compose myself more modern music. Thus, in order to satisfy their desire and to put an end to their pleading, while at the same time not wishing to appear obstinate and discourteous, their pleading and begging are as spurs and whips to me, I am virtually compelled to yield and gratify them. I have composed some pieces for the lute in the manner used by the moderns. Now that they are about to be issued for the benefit of all those generous souls who are friends of this very noble art, I desire to publish them under the highly honored name of your Lordship in order to show some sign of the great affection which I have for you and for all your highly esteemed household, for it is impossible for me to repay even in the smallest way the immeasurable indebtedness which binds me to you because of the continuous favors and benefits that I have always received and still receive through your great kindness and generosity, and also in order to put an end to the causticity of those who moved either by envy or ignorance are accustomed to censor with bad judgment the works of other people. For whatever these compositions of mine are worth, I send them to pay homage to your Lordship imploring you not to refuse to receive this small gift because of the great affection which accompanies it. With this same affection, wishing you happiness, I unceasingly kiss your hands and heartily recommend myself to you.

Given in Venice 12 October 1585
to your very magnificent Lordship
by your most affectionate servant
Julio Cesare Barbetta

21 "Concordes virtute et naturae miraculis." See Plate VIII, p. 40
22 See Plate IX, p. 41.
Plate VIII. Title page from Intavolatura de liuto... (1585).
AL MOLTO MAGNIFICO ET GENEROSO SIGNOR
IL SIGNOR JERONIMO OTTO
MIO SEMPRE SIGNORE OSSERVANDISSIMO.

... (Testo in latino)

Plate IX. Dedication page from Intavolatura de liuto. (1585).
Plate X. Folio one from Intavolatura de liuto. (1585).
Unlike the prints of 1569 and 1582, no single piece within the set bears an individual dedication. Included in the collection are eight pavans, six airs, five morescas, twelve baletti, five galliards, two passamezzi, and eight saltarelli. This print is unique in that it is the only one of the four lute-books of Barbetta to contain pieces for two lutes.23 These pieces are prefaced by the directive ". . . to be played in company according to the ancient custom"24 and, elsewhere in the same print, ". . . according to the modern custom."25 Other sets of pieces also bearing prefatory remarks are the airs,26 moresche,27 baletti,28

---


24"Pass'e mezzi, e gagliarde per sonar in compagnia, secondo l'uso Antico."

25"Pass'e mezzi, e gagliarde per sonar in compagnia, secondo l'uso Moderno."

26"Arie con le quale si pro cantare stanze, e versi d'ogni sorte, secondo l'uso di Venetia, & anco de altri paesi" ("Airs on which one can sing stanzas and verses of every sort following the Venetian custom, and also of other countries").

27"Moresche usitate per diversi paesi" (Morescas used in various countries).

28"Baletti de diversi nationi secondo il custome loro" ("Baletti of different nations according to their own custom").
and saltarelli. In addition to those pieces for two lutes which were obviously meant to be paired, three other pieces bear specific references to pairing. As in the case of the 1569 and 1582 collections, the selection and arrangement of various dances into suites was again left to the will of the performer. The following Table lists each piece as it appears in the print.

**TABLE III**

**TABLE OF CONTENTS**

**INTAVOLATURA DI LIUTO DI JULIO CESARE**
**BARBETTA PADOANO.** (1585)

<table>
<thead>
<tr>
<th>Title</th>
<th>Folio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Padoana 1. detta la Dispettosa.</td>
<td>1</td>
</tr>
<tr>
<td>Padoana 2. detta la bella Dorotea</td>
<td>2</td>
</tr>
<tr>
<td>Padoana 3. detta la Lubiana</td>
<td>3</td>
</tr>
<tr>
<td>Padoana 4. detta la Squillitria</td>
<td>4</td>
</tr>
<tr>
<td>Padoana 5. detta Chi mira gl’occhi tuoi</td>
<td>4</td>
</tr>
<tr>
<td>Padoana 6. detta Mentre campai contento</td>
<td>5</td>
</tr>
</tbody>
</table>

29"Nova inventione et modo di saltarelli italiani, acomadati per ballare a la gagliarda secondo il Moderno costume" ("New invention and manner of Italian saltarelli, arranged for dancing following the manner of the galliard according to the Modern custom").

30See footnote 23, p. 43.

<table>
<thead>
<tr>
<th>Title</th>
<th>Folio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Padoana 7. detta la Farsarella.</td>
<td>6</td>
</tr>
<tr>
<td>Padoana 8. detta Zo per la Brenta</td>
<td>7</td>
</tr>
<tr>
<td>Aria prima.</td>
<td>8</td>
</tr>
<tr>
<td>Aria seconda.</td>
<td>8</td>
</tr>
<tr>
<td>Aria terza.</td>
<td>9</td>
</tr>
<tr>
<td>Aria quarta.</td>
<td>9</td>
</tr>
<tr>
<td>Aria quinta.</td>
<td>10</td>
</tr>
<tr>
<td>Aria sesta.</td>
<td>10</td>
</tr>
<tr>
<td>Moresca prima detta le Canarie.</td>
<td>11</td>
</tr>
<tr>
<td>Moresca seconda detta le Forze.</td>
<td>12</td>
</tr>
<tr>
<td>Moresca terza detta il Mattacino.</td>
<td>13</td>
</tr>
<tr>
<td>Moresca quarta detta la Bergamasca.</td>
<td>14</td>
</tr>
<tr>
<td>Moresca quinta detta l'Orsa.</td>
<td>17</td>
</tr>
<tr>
<td>Baletto de Russia detto l'Orso.</td>
<td>18</td>
</tr>
<tr>
<td>Baletto d'Inghilterra det'il Bufon.</td>
<td>18</td>
</tr>
<tr>
<td>Baletto Francese detto la Volta</td>
<td>19</td>
</tr>
<tr>
<td>Baletto Francese detto la Corante</td>
<td>19</td>
</tr>
<tr>
<td>Baletto Francese detto Alemane.</td>
<td>20</td>
</tr>
<tr>
<td>Baletto dal Capello Cinganesco.</td>
<td>20</td>
</tr>
<tr>
<td>Baletto de Cantadini Lombardi</td>
<td>21</td>
</tr>
<tr>
<td>Baletto Borgognese det'il Bizarro</td>
<td>21</td>
</tr>
<tr>
<td>Title</td>
<td>Folio</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>Baletto Todesco</td>
<td>22</td>
</tr>
<tr>
<td>Gagliarda del Baletto Todesco</td>
<td>22</td>
</tr>
<tr>
<td>Baletto Todesco detto il Terzo</td>
<td>22</td>
</tr>
<tr>
<td>Gagliarda del Baletto Terzo</td>
<td>23</td>
</tr>
<tr>
<td>Baletto Polaco</td>
<td>24</td>
</tr>
<tr>
<td>Gagliarda del Baletto Polaco</td>
<td>24</td>
</tr>
<tr>
<td>Baletto de Russia detto Duda.</td>
<td>25</td>
</tr>
<tr>
<td>Pass'e mezo Antico in tenore.</td>
<td>26</td>
</tr>
<tr>
<td>Soprano del Pass'e mezo antico</td>
<td>27</td>
</tr>
<tr>
<td>Gagliarda del pass'e mezo antico</td>
<td>30</td>
</tr>
<tr>
<td>Soprano della gagliarda antica</td>
<td>31</td>
</tr>
<tr>
<td>Pass'e mezo moderno in tenore</td>
<td>34</td>
</tr>
<tr>
<td>Soprano del pass'e mezo moderno</td>
<td>35</td>
</tr>
<tr>
<td>Gagliarda del pass'e mezo moderno</td>
<td>38</td>
</tr>
<tr>
<td>Soprano della Gagliarda moderna</td>
<td>39</td>
</tr>
<tr>
<td>Saltarello 1. detto Io vo cogliendo</td>
<td>42</td>
</tr>
<tr>
<td>Saltarello 2. detto Erbe oliose</td>
<td>42</td>
</tr>
<tr>
<td>Saltarello 3. detto Ravenello</td>
<td>43</td>
</tr>
<tr>
<td>Saltarello 4. detto O la val cerca.</td>
<td>44</td>
</tr>
<tr>
<td>Saltarello 5. detto Non mi toccare.</td>
<td>45</td>
</tr>
<tr>
<td>Saltarello 6. detto Io voglio el Tisis.</td>
<td>46</td>
</tr>
<tr>
<td>Saltarello 7. detto Mai non lo trovo.</td>
<td>47</td>
</tr>
<tr>
<td>Saltarello 8. detto O che deoni</td>
<td>48</td>
</tr>
</tbody>
</table>
IV. INTAVOLATURA DI LIUTO DELLE CANZONETTE. . .(1603)

Location of source:
Bibliotheque Royale Albert Ier, Brussels

Acquisition:
Bibliotheque Royale Albert Ier, Brussels

Additional U.S. Holdings (microfilm):
University of Illinois Library, Urbana

Of the composer's four extant prints, this quarto volume contains the least number of folios and is by far the briefest in respect to its musical content. The entire volume consists of only fourteen numbered folios, the first of which is preceded by a title page\(^3\) and dedicatory leaf\(^3\) respectively. Unlike the other three prints, no table of contents is provided. Furthermore, no additional dedications are appended to individual pieces as in the case of the first two prints. The title page depicts one of the more popular insignias of the Venetian printer, Giacomo Vincenti, in the center of which is inscribed in Latin the motto "Equally good and secure."\(^3\)

The dedication reads as follows:

TO THE VERY MAGNIFICENT SIGNORE BALDASSARA OF WENS

Of all the gifts given to us mortals by God, there is not one which is held in higher esteem than virtue which is the true dignity and ornament of man. Hence, it is admirable that your very magnificent Lordship, a

\(^3\)See Plate XI, p. 48.  \(^3\)See Plate XII, p. 49.

\(^3\)"Atque Bonum Atque Tutum."
INTAVOLATURA DI LIUTO
DELLLE CANZONETTE
A TREVOCI

DI GIVLIO CESARE
Barbetta Padoano

Nouamente data in luce
Al Moltto Magnifico et Generoso Signor Baldassara di Vvem nobile Allemano

IN VENETIA,

Appresso Giacomo Vincenti. M DC III. A

Plate XI. Title page from Intavolatura di liuto delle canzonette a tre voci. . .(1603).
AL MOLTO MAG. SIGNOR
IL SIGNOR BALDA'SSARA
DE VVENSE.

Rai tutti quei doni, che a noi mortali sono concessi dal sommo bene, non ce ne è alcuno, che alla virtù, vero decoro, & ornamento umano non cessa volentieri il primo loco. che perciò non sia punto d'ammirarsi, fe V. Sig. molto Magnifica colma di quelle scienze che si convengono a compito, & honorato Gentil'huomo, si dilettà crottanto di virtù, & non solo se ne diletta, ma favorisce anco con ogni spirito i virtuosi. al che pensando lo, mentre per sauto d'amici, mi disponè di mandar in luce quelle mie Canzonette mi faria parlo di mancar non solo al debito mio, ma di non corrisponder anco a quella devozione, & molta riuscenza, che le porto, s'io con altro nome, che col nome di Lei, le haesfi adornate; sicurissimo, che quell'abbellimento, che non hanno potuto riceuere dalla balsezze dell'ingegno mio, ricerunno elleno dall'ecceleza delle virtù sue, che in Lei così risplendono, come le fiammeggiante stelle la notte nel cielo, & al mezo giorno i chiari raggi del Sole nella terra. Degni donque V. Sig. molto Magnifica di riceuer, con lieto vifo questo picciol segno del molto affetto che le porto, & rendefer certa, che con desiderarle dal Re del Cielo il colmo d'ogni gratia di core le resto Scrutore, & bacio la mano. Di Padova li 12. Settembre 1603.

Di V. Sig. molto Mag.

Scrutore Affettzionatis.

Giulio Cesare Barbetta

Plate XII. Dedication page from Intavolatura di liuto delle canzonette a tre voci. . .(1603).
Plate XIII. Folio three from Intavolatura di liuto delle canzonette a tre voci, ...(1603).
very learned and honored gentleman, not only enjoys the company of virtuous people but favors them in many ways. Mindful of this, while at the same time being persuaded by some of my friends to publish these canzonette of mine, it would seem to me that to adorn these canzonette with a name other than your own would be to neglect my duty and to fail to express that devotion and great reverence which I hold for you. Being completely aware that these canzonette could not receive the dignity from my humble talent that they would receive from the excellent virtues which radiate from you as do the glittering stars in the evening sky and the clear rays of the sun on the earth, please deign to accept with a happy countenance, your very magnificent Lordship, this small token of the great affection which I have for you. Be assured, also, that while wishing you every grace from the King of Heaven, I remain your servant, kissing your hand. Given in Padua 12 September 1603

to your very magnificent Lordship
by your most affectionate servant
Giulio Cesare Barbetta

Included in this print are fourteen lute arrangements of vocal canzonette for three voices, all of which bear individual titles. The canzonetta appearing on folio thirteen is unique in that its title, "Si sono i pensier miei," is preceded by the name B. Tardiveli. An examination of numerous sources and reference works has failed to disclose the identity of the name in question which leads one to speculate that the person may have been one of relatively little importance. Three possibilities do exist, however, which may account for the inclusion of this name on the folio. The person may have been 1) the composer of the vocal canzonetta; 2) the author of the text in the original model; or 3) the person to whom the piece was dedicated. As mentioned above, no single piece within the set bears an individual dedicatory title and no
indication is given in reference to the authors of the texts of the models. That Barbetta was the composer of these canzonette is attested to in the print where references to him are made 1) in the title of the collection which, in part, reads "Canzonette...de Giulio Cesare Barbetta"; 2) in the dedication where Barbetta refers to them as "these canzonette of mine"; and 3) in the inclusion on the bottom of folio three of the inscription "Canzonette del Barbetta a 3." Whether Barbetta was referring to the lute arrangements only, or to both the arrangements and the vocal models is open to speculation. Table IV lists the pieces in the order in which they appear in the print.

**TABLE IV**

**TABLE OF CONTENTS**

INTAVOLATURA DI LIUTO DELLE CANZONETTE. . .,(1603)

<table>
<thead>
<tr>
<th>Title</th>
<th>Folio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andante Canzonette. . . . . .</td>
<td>1</td>
</tr>
<tr>
<td>Io mi Rivolgo indietro. . . .</td>
<td>2</td>
</tr>
<tr>
<td>S'io son tuo servo Amor . . . .</td>
<td>3</td>
</tr>
<tr>
<td>Tu mi Robasti il cor. . . . .</td>
<td>4</td>
</tr>
<tr>
<td>Ounque move'l passo . . . . .</td>
<td>5</td>
</tr>
<tr>
<td>Tra mari e Monti. . . . . . .</td>
<td>6</td>
</tr>
<tr>
<td>Quel Pastorel . . . . . . . .</td>
<td>7</td>
</tr>
<tr>
<td>Dolorosi Martyr . . . . . . .</td>
<td>8</td>
</tr>
</tbody>
</table>

---

35See Plate XIII, p. 50.
<table>
<thead>
<tr>
<th>Title</th>
<th>Folio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fantastico Vo'er Madonn'e el suo.</td>
<td>9</td>
</tr>
<tr>
<td>S'io t'amo Amor</td>
<td>10</td>
</tr>
<tr>
<td>Quando da te Cor mio.</td>
<td>11</td>
</tr>
<tr>
<td>Stava sonando di liuto Amore.</td>
<td>12</td>
</tr>
<tr>
<td>B. Tardiveli. Si sono i pensier miei.</td>
<td>13</td>
</tr>
<tr>
<td>Si antre gobi dal peru.</td>
<td>14</td>
</tr>
</tbody>
</table>
CHAPTER IV

CHARACTERISTICS OF ITALIAN LUTE TABLATURE

The earliest known examples of Italian lute tablature are Petrucci's *Intabulatura de lauto, libro primo-quarto* (Venice, 1507-1508). Surprisingly, as Hayes mentions, no manuscript sources survive prior to these publications:

...it is remarkable that this utterly novel concept of notation appears first not tentatively in manuscripts, but fully developed in printed books as something in general use. It is hard to believe that no manuscripts exist of a date before 1507, when Petrucci's first volume appeared.  

Reese also expresses wonderment and goes on to speculate when he says:

...we have absolutely no lute music antedating the sixteenth century and...the earliest examples of such music that reach us are written down...in a highly developed form of notation. The appearance of lutes in art works of earlier centuries shows, of course, that lute music must have existed at least in sound. But the highly developed notation of the oldest surviving examples makes one strongly suspect that lute music existed also in writing at some earlier stage.

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1Libro primo and Libro secondo (Francesco Spinacino), 1507; Libro terzo, lost; Libro quarto (Joanambrosio Dalza), 1508.


The earliest extant manuscript of Italian lute tablature is that of Vincenzo Capirola (c. 1517) which, in addition to being the earliest surviving manuscript, also provides "the earliest occurrence of legato and non-legato, of two kinds of trills, and of dynamic indication."\(^4\)

Italian lute tablature, like all lute tablature, is based on the idea of directing the performer's fingers to the desired tone or chord, thereby avoiding the entire matter of pitch, interval, scale, key, and accidentals. They are a "finger notation" (Griffschrift) as distinguished from the more common "pitch notation" (Tonschrift).\(^5\) This relatively simple device undoubtedly contributed to the lute's popularity throughout the sixteenth and early seventeenth centuries.

Apel confirms this point of view when he says:

> We may well assume that the striking popularity of the lute was greatly favored by the invention of a notation which exempted the player from studying the theoretical foundations of music, and furnished him with the shortest guide to the music itself.\(^6\)

The basic principle common to all lute tablature is derived from the number of strings or pairs of strings which


\(^5\)Similar notations were introduced, during the seventeenth century, for other lute-like instruments (guitarre, chitarrone, mandora, angelica, etc.).

course the fingerboard. Tablature is a graphic representation of these "strings" which on the lute are intersected by a number of frets (nine or more), each indicating a chromatic step. Italian lute tablature has six of these lines, each representing a course of strings. Following the manner of stringing the instrument, the top line represents the lowest pitch. This arrangement is in accord with the practical needs of the player as attested to by Apel.

The lutenist holds the fingerboard of his instrument in his left hand, and plucks the strings with his right. In so doing, the back of the lute is pressed against the player's body, so that the front, as well as the plane of the fingerboard and the strings, comes to an almost vertical position. This causes the lowest string to lie on top, i.e., in the same position in which it appears in the tablature. The lutenist playing from such a book consequently connects the signs written on the top line directly with the highest string of his instrument. Thus, still another intellectual detour is eliminated, and technique and writing are that much more in agreement.

All of the courses consist of paired strings except the highest which is a single string. These courses are tuned in intervals of fourths and thirds according to the following

---

7 A course is a group of strings (generally two) tuned in unison or in the octave and plucked simultaneously in order to obtain increased volume. In order to simplify the terminology, a single string is also called a "course," so that the sixteenth-century lute would have eleven strings in six courses.

8 The Italian type of tablature was also employed by Spanish lutenists. Only in Luis Milan's Libro de musica de vihuela de mano intitulado El Maestro (Valencia, 1535) is the highest line used for the highest course.

9 Apel, The Notation of Polyphonic Music 900-1600, p. 61.
plan: perfect fourth, perfect fourth, major third, perfect fourth, perfect fourth.10 Beginning with the lowest pitched course, each is labeled: contrabasso, bordone, tenore, mezzana (or mezzanello), sottana (or sottanello), and canto. The two strings of the contrabasso, bordone, and tenore are tuned an octave apart; those of the sottana and mezzana are tuned in unison. The resulting intervals between the contrabasso and and canto is a fifteenth, or double octave.

Little information relative to the actual pitch to which the lute was tuned is given in Italian sources. Outside sources that do take into account the matter of pitch infer that no absolute pitch existed. Hans Newsidler, a German lutenist, offers the following suggestion: "Whoever would learn to tune the lute must first tune the highest string, not too high, also not too low, (but) moderately high as the string will bear."11 In a later English source, The Schoole of Musicke by Thomas Robinson, the author states that the player should: "First set up the treble, so high as you dare

10This is the standard tuning of the sixteenth-century lute (i.e., G, c, f, a, d', g'). In England, this tuning was later referred to as the "old English tuning" and, in France, as the vieil accord or vieux ton. Additional tunings appear to have originated in France between 1600 and 1630. Among these various tunings were the "Sharp Tune" (G, c, f, a, c', e', a'); a "Flat Tune" (G, c, f, a-flat, c', e-flat); and a "New Tuning" or accord nouveau ou extraordinaire (A, d, f, a, d', f'). Such a wide variety of tunings necessitated the practice of prefacing each piece of music with its tuning in tablature in the accord.

11Hans Newsidler, Ein newgeordent künstliche Lautenbuch (Nürnberg, 1536), fol. 1: "Wer die Lauten sichen wil lerne, der sihe erste die quintesaien nik zu hoch, such nik zu nider ein zymliche hoch was die saiten erkeiden mag."
venter for breaking." It therefore seems reasonable to assume that neither did an absolute standard of pitch exist in Italy.

For practical reasons, most modern editors of lute music adhere to either the A tuning or the G tuning. Similarly, in the present study all pieces have been transcribed to the G tuning as a matter of convenience rather than because of a conviction of absolute pitch. When transcribed to G, the music adapts itself comfortably to a modern score of two staves and eliminates the necessity of employing numerous accidentals. Following the G tuning, the open strings would be tuned as follows:

Contrabasso  G - g
Bordone  c - c'
Tenore  f - f'
Mezzana  a - a
Sottana  d' - d'
Canto  g'

Figure 1. The G tuning of the open strings of a sixteenth-century lute.

Some adjustment in tuning was occasionally required in order to accommodate pitches of a lower range. Numerous tablatures indicate that the lowest string is to be tuned a whole-step lower than the normal tuning, i.e., F instead of G;

G instead of A, etc. In other cases the problem was resolved by substituting a harmonizing note, the third of the triad, for the root, i.e., a low A for the missing F.

Scordatura, the altering of the normal tuning of the strings, was another device often employed by both sixteenth- and seventeenth-century lutenists for certain pieces or series of pieces. These alterations were indicated at the beginning of a piece in the accord. Such changes were sometimes necessary in order to obtain unusual chords, facilitate difficult passages, or change the tone quality of a particular piece. Although such alterations did involve more than one course of strings, by far the most common type of scordatura involved a retuning of only the lowest course of strings a whole-step lower.

After the middle of the sixteenth century another method for extending the compass of the lute became popular, that of adding another course of strings to the already existing set of six courses. This additional course was tuned either a whole-step or a perfect fourth below the contrabasso. By the beginning of the seventeenth century, an eighth course was added calling for strings both a whole-step and a perfect fifth below the contrabasso. In order to accommodate these additional strings, extra lines resembling leger lines were added above the usual six to represent the extra courses. Barbetta's Novae tabulae musicae... (1582) is unique in its employment of a seven-line staff. For the sake of convenience,
the term staff will be used throughout this study to refer to the lines of the tablature without indicating a reference to pitch.

There seems to be some speculation concerning the question of temperament during this time. J. Murray Barbour, in his work in the field of tuning and temperament, notes an early approach to equal temperament by way of the lute. In his study, Barbour refers to Galilei's Dialogo:13

Galilei's explanation of the reason for equal semitones in the lute is logical and correct: since the frets are placed across the six strings, the order of diatonic and chromatic semitones is the same on all the strings. Hence, in playing chords, C-sharp might be on one string and D-flat on another, and this will be a very false octave unless the instrument is in equal temperament.14

It is also interesting to note that the earliest and most surprisingly mature examples of tonality can be found in the dances tabulated for lute. Edward Lowinsky has the following

13Vincenzo Galilei, Dialogo. . . della musica antica e della moderna (Venice, 1581). This treatise is written in the form of a dialogue between Giovanni Bardi and Pietro Strozzi. Galilei's main purpose is to further the cause of monodic music, but he also deals with tuning, modal theory, counterpoint, music history, and contemporary instrumental music. His discussion of tuning leads him into a controversy with his teacher Zarlino, who claimed that the vocal intonation of the period conformed with that of Ptolemy. Galilei held that the intonation was actually a compromise between the Pythagorean (with its pure fifths) and the Ptolemaic (with its consonant thirds). The Dialogo provoked a reply from Zarlino which was in turn answered by Galilei in 1589. The controversy was ended only with the death of Zarlino in 1590. Galilei was himself a skilled lutenist and composer of numerous compositions for solo voice with lute accompaniment as well as dance pieces.

to say regarding the concept of tonality in sixteenth-century lute literature:

The most astonishing manifestation of the advance in tonal thinking are two cycles of dances for the lute in all twelve major and minor keys. Giacomo Gorzani's vinti quatro passa mezi dodeci per be molle et dodeci per be quadro sopra dodeci chiave appear in manuscript of the Staatsbibliothek of Munich with the signature 1511a dated as of 1567. They consist of passamezzo antico with saltarello for each key. Vincenzo Galilei, the author of the second cycle (MS Anteriori a Galilei VI of Florence) wrote two sets of twelve pieces, which he placed at different points in the manuscript. The first series consists of a combination of passamezzo antico, Romanesca, and saltarello in which the Romanesca, too, is built over the passamezzo antico bass but appears in 3/4, whereas the saltarello is for the most part set in major. The second series consists of a combination of passamezzo moderno and saltarello, the latter written likewise over the moderno bass. Whereas Gorzani wrote a single cycle in which each key appears in major and minor in direct succession, Galilei wrote two cycles, one in minor with a sprinkling of major (the saltarellos), the other completely in major. Surely, there is evidence that the sixteenth-century composer was already thoroughly aware of tonality in both senses defined above: tonality as a system of major and minor, and tonality as a system of twelve keys in two modes each. The "Well-tempered Lute" preceded Bach's "Well-tempered Clavier" by more than one hundred and fifty years.15

Finger placement upon any course of strings, resulting in the production of an exact pitch or pitches, is designated in the tablature by Arabic numerals placed upon the appropriate line of the staff with 0 representing an open string, 1 the first fret which sounds a half step higher than the open string, and so forth. The highest pitches are indicated by the Roman numeral X for the tenth fret, X with a dot above it (x) for

the eleventh, and X with two dots (\(\mathbf{X}\)) for the twelfth fret. The use of a Roman numeral, with or without dots, obviously lessens any confusion which might result from the juxtaposition of two Arabic numerals. Numerals placed one above the other indicate that the pitches are to be sounded simultaneously. Such numerals are placed directly on the lines of the staff and are bisected by them. The following Figure illustrates finger placement on a six course lute and the corresponding tones produced.

![Figure 2. Finger placement on a six course lute and the corresponding tones produced.](image)

Two methods are used for indicating rhythmic values:

1) the placement of notes of the correct value over the appropriate numerals (semi-breve \(\bullet\), minim \(\bullet\), semi-minim \(\bullet\), croma or fusa \(\bullet\), and semi-croma or semi-fusa \(\bullet\)); and 2) the placement
of symbols for the respective rhythmic values (semi-breve \( \text{\textfrac{4}{4}} \),
minim \( \text{\textfrac{2}{4}} \), semi-minim \( \text{\textfrac{1}{4}} \), fusa \( \text{\textfrac{2}{2}} \), and semi-fusa \( \text{\textfrac{2}{2}} \)). Notes placed
directly under a symbol assume the corresponding value of the
symbol. A note or group of notes not accompanied by a symbol
assume the value of the last symbol indicated. When a rhythmic
symbol is dotted, the note receives one-and-a-half the value
of the symbol as in modern mensural notation. In the preface
to Petrucci's Intabulatura de lauto, libro secondo (1507),
these rhythmic symbols are explained as follows:

These are the (metrical) signs: \( \text{\textfrac{4}{4}} \text{\textfrac{2}{4}} \text{\textfrac{1}{4}} \text{\textfrac{2}{2}} \text{\textfrac{2}{2}} \). The first
signifies the measure (beat) to be observed, which has
to be taken slowly enough so as to allow for the beats
of the smaller values because the second sign is the
half of the first, the third the half of the second, . . . \(^{16}\)

Mensuration signs are rare in tablatures of the period.
Petrucci, however, employs them regularly in his publications
as does Caroso (Il Ballarino, 1581), and Barbetta in three
of his collections (1569, 1585, and 1603).\(^{17}\) The remaining
tablatures employ an occasional Arabic three, indicating
proportio tripla. Symbols for proportio tripla are intro-
duced in Petrucci's lute publications (\( \text{\textfrac{3}{3}} \text{\textfrac{3}{3}} \text{\textfrac{3}{3}} \)),

\(^{16}\)Apel, The Notation of Polyphonic Music, p. 62: "Questo
sonno il segni: \( \text{\textfrac{4}{4}} \text{\textfrac{2}{4}} \text{\textfrac{1}{4}} \text{\textfrac{2}{2}} \text{\textfrac{2}{2}} \). El primo significa la mesura a
che in qual tempo to possi care le botte del numero diminuto:
per che lo secondo segno vale per la mita del primo, el terzo
per la mita del secondo. . . ." 

\(^{17}\)In Barbetta's collection of 1582, mensuration signs
are used in only two of the fifty-four pieces which make up
the set. Such signs appear when an alteration of meters
is desired within a single piece.
but they are not found in later tablatures except for Capirola's manuscript (c. 1517). Furthermore, a symbol (↑) representing a note equal to a fifth of a semi-breve (∥ = |□□□□□□□□□□□□□□□□ and / = |□□□□□□□□□□□□□□□□) is described in the preface to Petrucci's editions but its application is extremely rare.

Dots appearing under certain of the notes indicate articulation of the right hand, for example, an upward stroke with the index finger. Neighboring figures without a dot are to be played with a downward stroke with the thumb. Petrucci states this as one of the rules for playing the lute in the preface to his *Intabulatura de lauto, libro primo* (1507):

> Notice, moreover, that all strokes not having dots below are played downward, and those having a dot (are played) upward. Exception: when there is more than one (note that is plucked not having the dot below, all (notes) are taken in an upward direction.18

Division lines, similar in appearance to bar lines, serve as a visual aid in reading lute tablature. Their function is to mark-off groupings of rhythmic symbols (i.e., one semi-breve or group forming its equivalent, a semi-breve and a minim, three minims, etc.) without necessarily implying a regular recurrent main beat. Usually several of these divisions must be combined in order to produce a "measure" in the modern sense of the term.

18"Item nota che tutte le botte sonno senza ponto de sotto se danno in giu: e quelle dal ponto se danno in su: excepto quando sonno piu de una se pizzichano non essendo de sotto el ponto che bisogna darle tutte in su."
CHAPTER V

METHOD OF TRANSCRIPTION AND EDITORIAL PROCEDURES

The solutions which the resourceful editor applies to the problems of lute music are often the subject of much controversy. Perhaps chief among them are those relating to the interpretation of rhythm and melody. Two possible methods of interpretation exist: 1) the literal or strict interpretation, and 2) the polyphonic interpretation. Arguments for and against each method have been advanced by editors of lute music. 1

Since the horizontal lines of the tablature represent strings and not individual voices, the strict method of interpretation seeks to convey a literal interpretation of pitches without considering the question of voice leading. Furthermore, since lute tablature does not indicate duration

1J. W. Wasielewski was one of the first to evidence an interest in Renaissance lute music. In his Geschichte der Instrumentalmusik im 16. Jahrhundert (Bonn, 1878) he employs the strict interpretation. O. Körte strongly opposed Wasielewski's approach and instead advocated the polyphonic interpretation in his Lautenmusik bis zur Mitte des 16. Jahrhunderts, Beiheft 3 der Internationalen Musikgesellschar (Leipzig, 1901). Körte's method was the method generally favored by editors of lute music until L. Schrede, in his reprint of Milan's El Maestro (Publikationen Aelterer Musik II, Leipzig, 1927), again advised adherence to the strict interpretation. O. Gombosi, refuting Schrede's stand, advanced a number of arguments in favor of the polyphonic method. Articles by both Schrede and Gombosi appear in Zeitschrift für Musikwissenschaft, XIV, 185 and 357.
of sound for individual voices but rather the point in time when a new tone or chord is to be sounded, this method employs a literal or strict interpretation of rhythmic symbols. The following Example illustrates the strict method of interpretation.

The second method involves a polyphonic interpretation of individual voices as well as a consideration of individual note values. Pitches represented in the tablature are interpreted literally but individual note values are given a freer interpretation. Note values are extended in order to achieve a continuity of voice leading, a completion of suspensions, and a completion of final measures. Termination of note values occurs if forbidden by the musical context (i.e., if a dissonance, unwarranted in terms of contemporary performance practice, occurs), or if the same note is reiterated or a different tone is required on the same string. The polyphonic method, then, embodies "an interpretation of
the original (time-values) as a free polyphonic fabric."²

A polyphonic interpretation is illustrated in the following Example.

Example 2. Extract from Barbetta's "Fantasia prima a tre voci" (1569) illustrating the polyphonic method of interpretation.

In transcribing lute tablature, it soon becomes apparent that neither method is completely satisfactory in itself.

Apel makes this point clear in the following statement:

Moreover, the true style is not strictly polyphonic, because of the limitations of lute technique; rather is it a style which, although frequently including polyphonic elements, treats them freely, and combines them with other manners of writing, such as the homophonic, the figured, and the freistimmig.³

He continues by saying that:

An objective weighing of the arguments for and against both methods leads to the conclusion that neither can be exclusively preferred. Each has its advantages and its disadvantages. The literal transcription may be recommended especially for the early pieces in free style. . . . However, in the cases of compositions which are obviously under contrapuntal influence ( . . . ) one could hardly go wrong in allowing such influences to find expression in the transcription.⁴

²Apel, The Notation of Polyphonic Music, p. 60.
³Ibid., pp. 59-60.
⁴Ibid., 61.
In view of the prevailing polyphonic texture of most of the pieces contained in Barbetta's collections, the author has chosen the polyphonic method of interpretation except for a relatively few places where a stricter interpretation would seem more feasible. In such cases, the polyphonic method has been combined with the more literal or strict method. At all times the nature of the music has dictated the method used together with a consideration of sixteenth-century performance practice.

All pieces have been transcribed for the G tuning (G, c, f, a, d', g'). In the 1582 collection, the seventh course has been tuned a perfect fourth (D) below the contrabasso. The same tuning has been used for the 1585 collection with one exception. In the 1603 collection, the lowest course has been tuned a major second (F) below the contrabasso.

Accidentals resulting from the G tuning number from five sharps to five flats. Only those accidentals, however, which occur regularly throughout a piece have been placed in

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5In the actual performance of those pieces for two lutes contained in the 1585 print, the soprano part of all four pieces would be tuned a perfect fifth above the second part tuned in G (i.e., d, g, c', e', a', d'). The soprano part may also be tuned in D (i.e., D, G, c, e, a, d') with the second part in A (i.e., A, d, g, b, e', a'). In order to avoid the necessity of employing numerous leger lines, both parts have been transcribed in the G tuning.

6"Baletto de Russia detto Duda," fol. 25, in which the composer indicates that the lowest course (basso) is to be tuned an octave below the tenore: "qual s'accorda il Basso col Tenor Ottava." Thus, the basso has been tuned to F (i.e., F, G, c, f, a, d', g').
the key signature. The number of accidentals appearing in key signatures range from no sharps or flats to one sharp and five flats. Unlike the editor of vocal music, the editor of lute transcriptions generally need not concern himself with the application of editorial sharps, flats, and naturals since the tablature itself indicates precisely the chromatic aspect of each tone. The question of *musica ficta*, therefore, poses few problems in lute tablature. In the transcriptions, accidentals are valid only for the measure in which they appear.

Mensuration signs implying duple and triple meter appear in all but the 1582 collection. Those signs implying duple meter are C and ¶, and each has been given a rhythmic reduction of 1:2 (e.g., \( \frac{1}{2} = \), \( \frac{1}{2} = \), \( \frac{1}{2} = \), etc.) and 1:4 respectively. Triple meter is indicated by the signs 3 and ¶3. The former has been given a rhythmic reduction of 1:2 but the rhythmic values of the latter have been carried over into the transcriptions on a 1:1 basis (e.g., \( \frac{1}{1} = \), \( \frac{1}{1} = \), \( \frac{1}{1} = \), etc.).

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7 For an example of a signature of five flats see "Passo e mezo Ficto," I, fol. 12; II, p. 79.

8 For this reason valuable insight into contemporary performance practice may oftentimes be gained from a careful study of the tablature. This is especially true of lute arrangements of vocal pieces. The editor should be aware, however, that some tablatures may have been transcribed literally from their vocal models in which case accidentals are either omitted altogether or applied less consistently.

9 Mensuration signs employed in various pieces throughout the prints together with an indication of rhythmic reductions, corrections of errors in the tablature, and occasional additions are given in Appendix I, pp. 111.
All pieces in duple meter have been transcribed in 2/4 time, whereas all pieces in triple meter have been transcribed in 3/4 time. This principle applies to all four collections.

In the transcriptions, modern clef signs and bar lines are employed. Concerning the use of bar lines in transcriptions of early music, Schmidt-Gorg has the following to say:

As modern notes and clefs are employed to facilitate the practical use of the edition, so for the same reason modern bar lines have been applied. Although not unaware of the good reasons that support those who would reproduce the original voice in its natural flow without bar lines, I think that the musicologist can more easily think away the bars than the practical musician and the amateur could do without them.¹⁰

The placement of bar lines in the present study, then, is offered as a suggestion to the reader.

All available models for the intabulations have been carefully examined by the author. A number of models on which intabulations are based have been found to be erroneously attributed. Corrections of such errors are indicated in the Concordance, Appendix II. Although interesting from a musical point of view, these models have not affected the validity of the present transcriptions. In every intabulation for which there was an available model, there are substantial departures from the models through various devices of elaboration and simplification.

A number of inconsistencies in spelling occur throughout the lute-books, however, no attempt has been made to resolve

them. Titles and composers are consistent in spelling with those found in the original prints. The word gagliarda, spelled galgiarda in the table of contents and throughout the 1582 collection has, however, been emended. Where abbreviations occur in titles, such abbreviations have been resolved. In addition, the letters "u" and "i" have been converted, where consonantal, to "v" and "j".
CHAPTER VI

THE FANTASIAS

The following discussion is based on a synthesis of stylistic characteristics derived from an analysis of each fantasia. Analysis is based on the transcription of each piece and therefore all references to key signatures, time signatures, and measure numbers pertain to the transcriptions.

The total number of fantasias contained in the 1569 and 1582 prints is fourteen and these vary in length from forty-five to one hundred and sixty-seven measures when transcribed into modern notation. All of the six fantasias included in the 1569 print have a mensural sign of † while no signs of mensuration are provided for the remaining eight fantasias contained in the 1582 print. An examination of the tablature, however, clearly indicates that these eight fantasias are also in tempus imperfectum. All fourteen fantasias have been transcribed in two-four time.

Key signatures which vary from no sharps or flats to one sharp or four flats are derived from the G tuning and are based on the regular recurrence of accidentals throughout a given work.¹ The following Table indicates the number of measures and key areas of each of the fourteen fantasias.

¹See Chapter V, pp. 68-69.
## TABLE V

NUMBER OF MEASURES COMPRISING EACH FANTASIA AND THEIR KEY AREAS

<table>
<thead>
<tr>
<th>Fantasia Number</th>
<th>Book</th>
<th>Number of Measures</th>
<th>Number of Accidentals*</th>
<th>Key Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Fantasia a 3</td>
<td>I</td>
<td>45</td>
<td>1 flat</td>
<td>F</td>
</tr>
<tr>
<td>2. Fantasia a 4</td>
<td>I</td>
<td>46</td>
<td>1 flat</td>
<td>F</td>
</tr>
<tr>
<td>3. Fantasia a 4</td>
<td>I</td>
<td>52</td>
<td>1 flat</td>
<td>g</td>
</tr>
<tr>
<td>4. Fantasia a 4</td>
<td>I</td>
<td>71</td>
<td>None</td>
<td>G</td>
</tr>
<tr>
<td>5. Fantasia a 4</td>
<td>I</td>
<td>154</td>
<td>4 flats</td>
<td>f</td>
</tr>
<tr>
<td>6. Fantasia a 4</td>
<td>I</td>
<td>74</td>
<td>4 flats</td>
<td>f</td>
</tr>
<tr>
<td>7. Fantasia a 4</td>
<td>II</td>
<td>98</td>
<td>1 flat</td>
<td>d</td>
</tr>
<tr>
<td>8. Fantasia a 4</td>
<td>II</td>
<td>129</td>
<td>1 flat</td>
<td>g</td>
</tr>
<tr>
<td>9. Fantasia a 4</td>
<td>II</td>
<td>94</td>
<td>3 flats</td>
<td>E-flat</td>
</tr>
<tr>
<td>10. Fantasia a 4</td>
<td>II</td>
<td>91</td>
<td>1 sharp</td>
<td>G</td>
</tr>
<tr>
<td>11. Fantasia a 4</td>
<td>II</td>
<td>82</td>
<td>None</td>
<td>d</td>
</tr>
<tr>
<td>12. Fantasia a 4</td>
<td>II</td>
<td>167</td>
<td>3 flats</td>
<td>c</td>
</tr>
<tr>
<td>13. Fantasia a 4</td>
<td>II</td>
<td>147</td>
<td>1 flat</td>
<td>g</td>
</tr>
<tr>
<td>14. Fantasia a 4</td>
<td>II</td>
<td>156</td>
<td>1 flat</td>
<td>F</td>
</tr>
</tbody>
</table>

*Appearing in key signatures in the transcriptions.

As seen in the above Table, six of the fantasias are in major mode and eight in minor. The tonal centers F and G predominate with two in f minor and three in F major; three in g minor and two in G major. Several pieces in minor show the influence of modes other than the Aeolian or natural
minor. More specific references to these modes are given in the sections dealing with harmonic considerations and individual fantasias.

Ranges vary throughout the fantasias with the lowest tone being E-flat and the highest f". The range most frequently used is G-e-flat". Table VI gives the tonal range of each individual fantasia and the number of times each range is employed.

**TABLE VI**

**TONAL RANGE OF EACH FANTASIA AND THE NUMBER OF TIMES EACH IS EMPLOYED**

<table>
<thead>
<tr>
<th>Fantasia Number</th>
<th>Book</th>
<th>Lowest Tone</th>
<th>Highest Tone</th>
<th>Number of Times employed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Fantasia a 3</td>
<td>I</td>
<td>B-flat</td>
<td>f&quot;</td>
<td>1</td>
</tr>
<tr>
<td>2. Fantasia a 4</td>
<td>I</td>
<td>F</td>
<td>d&quot;</td>
<td>2</td>
</tr>
<tr>
<td>3. Fantasia a 4</td>
<td>I</td>
<td>F</td>
<td>f&quot;</td>
<td>2</td>
</tr>
<tr>
<td>4. Fantasia a 4</td>
<td>I</td>
<td>G</td>
<td>e&quot;</td>
<td>2</td>
</tr>
<tr>
<td>5. Fantasia a 4</td>
<td>I</td>
<td>G</td>
<td>e-flat&quot;</td>
<td>3</td>
</tr>
<tr>
<td>6. Fantasia a 4</td>
<td>I</td>
<td>G</td>
<td>e-flat&quot;</td>
<td>3</td>
</tr>
<tr>
<td>7. Fantasia a 4</td>
<td>II</td>
<td>G</td>
<td>e-flat&quot;</td>
<td>3</td>
</tr>
<tr>
<td>8. Fantasia a 4</td>
<td>II</td>
<td>F</td>
<td>f&quot;</td>
<td>2</td>
</tr>
<tr>
<td>9. Fantasia a 4</td>
<td>II</td>
<td>E-flat</td>
<td>e-flat&quot;</td>
<td>2</td>
</tr>
<tr>
<td>10. Fantasia a 4</td>
<td>II</td>
<td>G</td>
<td>e&quot;</td>
<td>2</td>
</tr>
<tr>
<td>11. Fantasia a 4</td>
<td>II</td>
<td>F</td>
<td>d&quot;</td>
<td>2</td>
</tr>
<tr>
<td>12. Fantasia a 4</td>
<td>II</td>
<td>E-flat</td>
<td>e-flat</td>
<td>2</td>
</tr>
<tr>
<td>13. Fantasia a 4</td>
<td>II</td>
<td>G</td>
<td>f&quot;</td>
<td>1</td>
</tr>
<tr>
<td>14. Fantasia a 4</td>
<td>II</td>
<td>E</td>
<td>d&quot;</td>
<td>1</td>
</tr>
</tbody>
</table>
The following discussion of the fantasias is divided into two main sections: 1) General Characteristics, and 2) Specific Characteristics of each individual fantasia. Under the heading "General Characteristics," consideration is given to each of the following areas: Texture, Form, Melody, Rhythm, Harmony, Non-harmonic Usage, and Counterpoint.

General Characteristics

Texture

Of the fourteen fantasias which comprise the present study, only the first deviates from the norm of four-voice contrapuntal texture. Although this fantasia is specifically labeled "a tre voci," a fourth voice is occasionally introduced within the contrapuntal fabric in order to: 1) inaugurate a new voice, 2) continue the flow of a previously established melodic line, and 3) complete the final triad. Example 3 shows the employment of a fourth voice in order to inaugurate a new melodic line.

Example 3. Extract from "Fantasia prima a tre voci" (1569), mm. 8-10, illustrating the employment of a fourth voice in order to inaugurate a new melodic line.
Neither three- nor four-voice texture prevails exclusively throughout a given work. Three-voice texture is frequently reduced to two voices, and four-voice texture to two and three voices. This reduction in texture is especially prevalent at the beginning of a new section within the same piece. In a few instances a new section is introduced by a single voice, but the majority of cases involve a two-voice texture. At no time is a fifth voice introduced within a four-voice texture as in the case of numerous dance pieces included in the first three prints.

**Form**

All of the fourteen fantasias are through-composed compositions. Although imitation is prevalent at the beginning of each piece, a literal repetition of any one section is non-existent. Contrapuntal passages alternate freely with homophonic sections and free toccata-like figurations occur frequently. Motives derived from the initial subject often-times serve as a unifying device in two or more sections, although fantasias built entirely on a single motive are rare. Sections are set off by cadences which frequently occur independently in two different voices, thus destroying a sense of unified phrasing resulting from simultaneous cadencing in all voices. An example of independent cadencing in two voices is given below.
Example 4. Extract from "Fantasia septima a 4" (1582), mm. 141-143, illustrating independent cadencing in two voices.

Each new section is usually characterized by a reduction in the number of voices previously employed and by the presentation of new melodic material. New sections are generally introduced by means of imitation, a device seldom employed exclusively in any one section. Individual sections vary considerably in length depending upon the amount of melodic material utilized. Frequently the concluding section assumes the function of a coda or codetta, depending upon the number of measures employed.

**Melody**

Melodies are principally diatonic in nature and vary in length from three to ten or more measures. Initial contrapuntal subjects range from three to six measures with the average subject being four measures in length. The largest interval employed in an initial subject is a perfect fifth, and minor thirds occur most frequently. Intervals of a third or larger are almost always followed by conjunct motion in
the opposite direction. Table VII gives the length of each initial subject together with the largest interval employed.

**TABLE VII**

**LENGTH OF INITIAL SUBJECTS AND LARGEST INTERVALS EMPLOYED**

<table>
<thead>
<tr>
<th>Fantasia Number</th>
<th>Book</th>
<th>Number of Measures of Initial Subjects</th>
<th>Largest Interval Employed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Fantasia a 3</td>
<td>I</td>
<td>3</td>
<td>Major 2nd</td>
</tr>
<tr>
<td>2. Fantasia a 4</td>
<td>I</td>
<td>4</td>
<td>Minor 3rd</td>
</tr>
<tr>
<td>3. Fantasia a 4</td>
<td>I</td>
<td>4</td>
<td>Perfect 4th</td>
</tr>
<tr>
<td>4. Fantasia a 4</td>
<td>I</td>
<td>4</td>
<td>Perfect 4th</td>
</tr>
<tr>
<td>5. Fantasia a 4</td>
<td>I</td>
<td>5</td>
<td>Minor 3rd</td>
</tr>
<tr>
<td>6. Fantasia a 4</td>
<td>I</td>
<td>4</td>
<td>Minor 3rd</td>
</tr>
<tr>
<td>7. Fantasia a 4</td>
<td>II</td>
<td>5</td>
<td>Minor 3rd</td>
</tr>
<tr>
<td>8. Fantasia a 4</td>
<td>II</td>
<td>6</td>
<td>Perfect 5th</td>
</tr>
<tr>
<td>9. Fantasia a 4</td>
<td>II</td>
<td>5</td>
<td>Major 3rd</td>
</tr>
<tr>
<td>10. Fantasia a 4</td>
<td>II</td>
<td>4</td>
<td>Major 3rd</td>
</tr>
<tr>
<td>11. Fantasia a 4</td>
<td>II</td>
<td>4</td>
<td>Minor 3rd</td>
</tr>
<tr>
<td>12. Fantasia a 4</td>
<td>II</td>
<td>5</td>
<td>Minor 3rd</td>
</tr>
<tr>
<td>13. Fantasia a 4</td>
<td>II</td>
<td>4</td>
<td>Perfect 5th</td>
</tr>
<tr>
<td>14. Fantasia a 4</td>
<td>II</td>
<td>5</td>
<td>Perfect 5th</td>
</tr>
</tbody>
</table>
Rhythm

Rhythmic vitality is one of the chief characteristics of Barbetta's fantasias. Although several rhythmic patterns are employed rather frequently throughout the fantasias, at no time does one sense a feeling of monotony resulting from repetition. Note values in the transcriptions range from half-notes to sixty-fourth notes and dotted values as well as syncopations are frequent. Cadential rhythms tend to be more florid and may occur in any voice. Such patterns occur in only one voice at a time and are found less frequently in the bass. Rhythmic patterns employed more and less frequently together with some of the more common cadential rhythms are given in Table VIII.

<table>
<thead>
<tr>
<th>More Common Rhythmic Patterns</th>
<th>Less Common Rhythmic Patterns</th>
<th>Cadential Rhythms</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
TABLE VIII Continued

RHYTHMIC PATTERNS EMPLOYED
IN THE FANTASIAS

<table>
<thead>
<tr>
<th>More Common Rhythmic Patterns</th>
<th>Less Common Rhythmic Patterns</th>
<th>Cadential Rhythms</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Harmony

Barbetta's fantasias represent a unique combination of modal elements and strong harmonic traits. Composed during a period still greatly influenced by modal thinking, the fantasias frequently convey a vigorous harmonic drive which in many cases forms the basic structure for contrapuntal treatment resulting in a finely wrought framework of independent lines. The sound harmonic foundations evidenced in many of the fantasias show a strong parallel when compared to the functional harmonic techniques employed by later seventeenth-century composers.

While many of the fantasias are clearly in major, others tend to vacillate between minor and one of the many modes still in use during the sixteenth century. Among these older modes, Dorian, Phrygian, and Mixolydian elements are those most frequently encountered. Chords are often built upon the lowered seventh degree of the scale rather than upon the leading-tone as shown in Example 5, while at other times the lowered seventh

Example 5. Extract from "Fantasia quarta a quattro voci" (1569), mm. 46-47, illustrating the employment of a chord built upon the lowered seventh degree of the scale.
degree is employed melodically as shown in Example 6.

Example 6. Extract from "Fantasia quarta a quattro voci" (1569), mm. 25-26, illustrating the melodic employment of the lowered seventh degree of the scale.

Dorian influence is especially felt through the use of the major subdominant and minor supertonic chords.

This frequent incorporation of modal elements into an otherwise major or minor key often evokes a feeling of modulation. The same feeling is frequently generated by the employment of the raised fourth degree at cadences, most of which are highly ornamented as seen in the following Example.

Example 7. Extract from "Fantasia quarta a 4" (1582), mm. 26-28, showing the cadential use of the raised fourth degree of the scale.

By far the most common modulations are to the keys of the subdominant and dominant although there are a few examples of modulation to a parallel key. Modulation is generally effected by the establishment of a new leading-tone in one voice.
Triads in root position appear most frequently although chords in first inversion are common. Second inversion chords are found less frequently and are almost always used in passing. Occasionally a series of six-four chords reminiscent of fauxbourdon is employed as in the passage cited below.

Example 8. Extract from "Fantasia prima a tre voci" (1569), mm. 12-13, illustrating the use of parallel six-four chords.

Parallel thirds and sixths form a basic part of the overall texture while parallel fourths, fifths, and octaves are used more sparingly.

Chord progressions tend to be skeletal in nature and almost always support contrapuntal or decorative materials. Among the more routine patterns are II or IV-V-I and II or IV-VII-I. The following Table gives some of the more common harmonic progressions employing plagal and authentic cadences.

---

\(^2\)Roman numerals are used here to indicate the degree of the scale upon which a chord is built without necessarily implying its quality.


TABLE IX
MORE COMMON HARMONIC PROGRESSIONS

<table>
<thead>
<tr>
<th>Progressions Limited to those Employing the Plagal and Authentic Cadences</th>
</tr>
</thead>
<tbody>
<tr>
<td>I     V</td>
</tr>
<tr>
<td>I V⁷</td>
</tr>
<tr>
<td>I     VI</td>
</tr>
<tr>
<td>I     IV</td>
</tr>
<tr>
<td>I     VI</td>
</tr>
<tr>
<td>I     VI</td>
</tr>
</tbody>
</table>

Although the VII-I and II-I cadences occur frequently throughout the fantasias, all of them conclude on either the IV-I or V-I cadence. The type of final cadence employed in each fantasia together with a description of the final triad is given in Table X.
TABLE X

TYPE OF FINAL CADENCE EMPLOYED IN EACH FANTASIA
AND A DESCRIPTION OF THE FINAL TRIAD

<table>
<thead>
<tr>
<th>Fantasia Number</th>
<th>Book</th>
<th>Final Cadence</th>
<th>Complete Triad</th>
<th>Incomplete Triad</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Fantasia a 3</td>
<td>I</td>
<td>IV-I</td>
<td>X*</td>
<td></td>
</tr>
<tr>
<td>2. Fantasia a 4</td>
<td>I</td>
<td>V-I</td>
<td>X*</td>
<td></td>
</tr>
<tr>
<td>3. Fantasia a 4</td>
<td>I</td>
<td>IV-I</td>
<td>X*</td>
<td></td>
</tr>
<tr>
<td>4. Fantasia a 4</td>
<td>I</td>
<td>IV-I</td>
<td>X*</td>
<td></td>
</tr>
<tr>
<td>5. Fantasia a 4</td>
<td>I</td>
<td>V-I</td>
<td>X*</td>
<td></td>
</tr>
<tr>
<td>6. Fantasia a 4</td>
<td>I</td>
<td>IV-I</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>7. Fantasia a 4</td>
<td>II</td>
<td>IV-I</td>
<td>X*</td>
<td></td>
</tr>
<tr>
<td>8. Fantasia a 4</td>
<td>II</td>
<td>V-I</td>
<td>X*</td>
<td></td>
</tr>
<tr>
<td>9. Fantasia a 4</td>
<td>II</td>
<td>V-I</td>
<td>X*</td>
<td></td>
</tr>
<tr>
<td>10. Fantasia a 4</td>
<td>II</td>
<td>IV-I</td>
<td>X*</td>
<td></td>
</tr>
<tr>
<td>11. Fantasia a 4</td>
<td>II</td>
<td>V-I</td>
<td>X*</td>
<td></td>
</tr>
<tr>
<td>12. Fantasia a 4</td>
<td>II</td>
<td>IV-I</td>
<td>X*</td>
<td></td>
</tr>
<tr>
<td>13. Fantasia a 4</td>
<td>II</td>
<td>IV-I</td>
<td>X*</td>
<td></td>
</tr>
<tr>
<td>14. Fantasia a 4</td>
<td>II</td>
<td>V-I</td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

*Triads with the root in the top voice.

As shown in the above Table, eight of the fantasias end with a plagal cadence and six with an authentic cadence. Only two of the fourteen final triads have notes other than the root in the uppermost voice. In each case, the root of the triad is replaced by the fifth of the chord. Of the eight
fantasias in minor, fantasias numbers 5, 7, 11, 12, and 13 end with a Picardy third.

Non-harmonic Usage

A number of non-harmonic devices are employed throughout the fantasias and these range in frequency from unaccented passing tones to retardations. The following is a list of non-harmonic tones arranged in the order of frequency in which they occur:

1. Unaccented passing tones
2. Suspensions
   a. 4-3
   b. 7-6
   c. 9-8
   d. 2-3
   e. Ornamented suspensions
3. Neighbor tones
4. Accented passing tones
5. Appoggiaturas
6. Unprepared dissonances
7. Anticipations
8. Retardations

Suspensions of various kinds are often presented and resolved sequentially and a repetition of the final note of resolution is common. Also characteristic of many suspensions is the restriking of a potential suspension at the point of dissonance. Example 9 shows the sequential employment of suspensions and their resolutions.
Example 9. Extract from "Fantasia sexta a 4" (1582), mm. 83-86, showing sequential employment of suspensions and their resolutions.

Counterpoint

Since all of the fourteen fantasias are primarily contrapuntal in texture, imitation is one of the major compositional devices employed. All of the initial sections involve stretto technique which occasionally occurs also in intermediate sections as shown in the Example below.

Example 10. Extract from "Fantasia secunda a 4" (1582), mm. 68-71, showing the use of stretto technique.

Intervals of imitation occurring most frequently are the fourth and the fifth either above or below and there are a few instances
where a subject is answered at the octave above and the octave below. The following Table shows the intervals of imitation as they occur in each initial section of the fantasias.

**TABLE XI**

**INTERVALS OF IMITATION IN EACH INITIAL SECTION OF THE FANTASIAS**

<table>
<thead>
<tr>
<th>Fantasia Number</th>
<th>5th above</th>
<th>5th below</th>
<th>4th above</th>
<th>4th below</th>
<th>Octave above</th>
<th>Octave below</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Fantasia a 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>2. Fantasia a 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>3. Fantasia a 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>4. Fantasia a 4</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Fantasia a 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>6. Fantasia a 4</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Fantasia a 4</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Fantasia a 4</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Fantasia a 4</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Fantasia a 4</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Fantasia a 4</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. Fantasia a 4</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. Fantasia a 4</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14. Fantasia a 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

All but fantasias numbers 7 and 11 have answers beginning on an anacrusis and rarely is a subject restated in its entirety.
While intermediate subjects vary considerably in length, most of them involve imitation at intervals stated above. Occasionally such a section will begin in familiar style but rarely does it conclude without some element of imitation.

Specific Characteristics

1. **FANTASIA PRIMA A TRE VOCI** (1569)

Time signature . . . . . . . . . . 2/4
Key signature . . . . . . . . . . 1 flat
Principal key area . . . . . . . . F major
Tonal range . . . . . . . . . . B-flat-f"
Total number of measures . . . . 45
Number of subjects . . . . . . . . 6
Number of sections . . . . . . . . 7

**Subjects Used in Imitation**

1. 

2. 

3.
TABLE XII

SECTIONAL ANALYSIS OF FANTASIA NUMBER 1

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-8</td>
<td>V-I</td>
<td>F</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>9-13</td>
<td>II-I</td>
<td>C</td>
<td>2</td>
</tr>
<tr>
<td>III</td>
<td>14-18</td>
<td>VII(^6)-I</td>
<td>C</td>
<td>3</td>
</tr>
<tr>
<td>IV</td>
<td>19-27</td>
<td>V(^7)-I</td>
<td>C</td>
<td>4</td>
</tr>
<tr>
<td>V</td>
<td>28-33</td>
<td>V(^7)-I</td>
<td>F</td>
<td>5</td>
</tr>
<tr>
<td>VI</td>
<td>34-42</td>
<td>V-I</td>
<td>F</td>
<td>6</td>
</tr>
<tr>
<td>Codetta</td>
<td>43-45</td>
<td>IV-I</td>
<td>F</td>
<td>None</td>
</tr>
</tbody>
</table>
2. **FANTASIA SECONDA A QUATTRO VOCI** (1569)

Time signature .......................................... 2/4
Key signature ........................................... 1 flat
Principal key area ................................. F major
Tonal range ........................................... F-d"
Total number of measures ........... 46
Number of subjects ......................... 3
Number of sections ......................... 4

**Subjects Used in Imitation**

1. 

   ![Subject 1]

2. 

   ![Subject 2]

3. 

   ![Subject 3]
### TABLE XIII

SECTIONAL ANALYSIS OF FANTASIA NUMBER 2

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-12</td>
<td>V-I</td>
<td>F</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>13-28</td>
<td>VII⁶-I</td>
<td>F</td>
<td>2</td>
</tr>
<tr>
<td>III</td>
<td>29-40</td>
<td>VII⁶-I</td>
<td>C</td>
<td>3</td>
</tr>
<tr>
<td>Coda</td>
<td>41-46</td>
<td>V-I</td>
<td>F</td>
<td>None</td>
</tr>
</tbody>
</table>

3. FANTASIA TERZA A QUATTRO VOCI (1569)

- Time signature ..... 2/4
- Key signature ..... 1 flat
- Principal key area ..... G Minor (Dorian)
- Tonal range ..... F-f"
- Total number of measures ..... 52
- Number of subjects ..... 5
- Number of sections ..... 6

Subjects Used in Imitation

1. [Musical notation image]
TABLE XIV

SECTIONAL ANALYSIS OF
FANTASIA NUMBER 3

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-15</td>
<td>V-I</td>
<td>g (Dorian)</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>16-20</td>
<td>V-I</td>
<td>d</td>
<td>2</td>
</tr>
<tr>
<td>III</td>
<td>21-30</td>
<td>IV-I</td>
<td>g</td>
<td>3</td>
</tr>
</tbody>
</table>
TABLE XIV Continued

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV</td>
<td>31-40</td>
<td>VII-I</td>
<td>g</td>
<td>4</td>
</tr>
<tr>
<td>V</td>
<td>41-46</td>
<td>V-I</td>
<td>G</td>
<td>5</td>
</tr>
<tr>
<td>Codetta</td>
<td>51-52</td>
<td>IV-I</td>
<td>G</td>
<td>None</td>
</tr>
</tbody>
</table>

4. FANTASIA QUARTA A QUATTRO VOCI (1569)

Time signature ........... 2/4  
Key signature ........... None  
Principal key area ........ G Major  
Tonal range ........... G-e"  
Total number of measures .... 71  
Number of subjects ........ 2  
Number of sections ...... 6  

Subjects Used in Imitation

1. \[\text{Music notation}\]

2. \[\text{Music notation}\]
### TABLE XV

**SECTIONAL ANALYSIS OF FANTASIA NUMBER 4**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-19</td>
<td>VII(^6)-I</td>
<td>G-C</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>20-30</td>
<td>VII(^6)-I</td>
<td>G</td>
<td>1</td>
</tr>
<tr>
<td>III</td>
<td>31-36</td>
<td>V-I</td>
<td>C</td>
<td>None</td>
</tr>
<tr>
<td>IV</td>
<td>37-48</td>
<td>V-I</td>
<td>G</td>
<td>None</td>
</tr>
<tr>
<td>V</td>
<td>49-69</td>
<td>V-I</td>
<td>G</td>
<td>2</td>
</tr>
<tr>
<td>Codetta</td>
<td>70-71</td>
<td>IV-I</td>
<td>G</td>
<td>None</td>
</tr>
</tbody>
</table>

#### 5. FANTASIA QUINTA A QUATTRO VOCI (1569)

- Time signature . . . . . . . . . . . . . . . . . . . . . . 2/4
- Key signature . . . . . . . . . . . . . . . . . . . . . . 4 flats
- Principal key area . . . . . . . . F Minor (Phrygian)
- Tonal range . . . . . . . . . . . . . . . . . . . . . . G-e-flat"
- Total number of measures . . . . 154
- Number of subjects . . . . . . . . 4
- Number of sections . . . . . . . . 7
Subjects Used in Imitation

1. 

2. 

3. 

4. 

TABLE XVI

SECTIONAL ANALYSIS OF
FANTASIA NUMBER 5

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-18</td>
<td>V-I</td>
<td>f (Phrygian)</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>19-34</td>
<td>IV-I</td>
<td>f</td>
<td>1</td>
</tr>
<tr>
<td>III</td>
<td>35-44</td>
<td>VII-I</td>
<td>f</td>
<td>1</td>
</tr>
</tbody>
</table>
### TABLE XVI Continued

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV</td>
<td>45-71</td>
<td>VII(^6)-I</td>
<td>f</td>
<td>1</td>
</tr>
<tr>
<td>V</td>
<td>72-96</td>
<td>VII(^6)-I</td>
<td>f</td>
<td>2 &amp; 3</td>
</tr>
<tr>
<td>VI</td>
<td>97-137</td>
<td>V-I</td>
<td>f</td>
<td>1 &amp; 4</td>
</tr>
<tr>
<td>VII</td>
<td>138-154</td>
<td>V-I</td>
<td>f</td>
<td>1</td>
</tr>
</tbody>
</table>

6. **FANTASIA SESTA, FICTA (1569)**

Time signature. . . . . . . . . 2/4

Key signature . . . . . . . . 4 flats

Principal key area. . . . . F Minor (Phrygian)

Tonal range . . . . . . . . G-e-flat"

Total number of measures. . . 74

Number of subjects. . . . . 1

Number of sections 6

Subject Used in Imitation

1. [Musical notation image]
### TABLE XVII

**SECTIONAL ANALYSIS OF FANTASIA NUMBER 6**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-15</td>
<td>V-I</td>
<td>f</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Phrygian)</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>16-26</td>
<td>VII&lt;sup&gt;6&lt;/sup&gt;-I</td>
<td>f</td>
<td>1</td>
</tr>
<tr>
<td>III</td>
<td>27-42</td>
<td>V-I</td>
<td>c</td>
<td>1</td>
</tr>
<tr>
<td>IV</td>
<td>43-45</td>
<td>VII&lt;sup&gt;6&lt;/sup&gt;-I</td>
<td>f</td>
<td>1</td>
</tr>
<tr>
<td>V</td>
<td>45-50</td>
<td>V-I</td>
<td>f</td>
<td>None</td>
</tr>
<tr>
<td>VI</td>
<td>51-69</td>
<td>V-I</td>
<td>f</td>
<td>None</td>
</tr>
<tr>
<td>Coda</td>
<td>70-74</td>
<td>IV-I</td>
<td>f</td>
<td>None</td>
</tr>
</tbody>
</table>

#### 7. FANTASIA PRIMA (1582)

- Time signature: 2/4
- Key signature: 1 flat
- Principal key area: D Minor (Phrygian)
- Tonal range: G-e-flat
- Total number of measures: 98
- Number of subjects: 2
- Number of sections: 8
### Subjects Used in Imitation

1. 

2. 

---

### TABLE XVIII

SECTIONAL ANALYSIS OF FANTASIA NUMBER 7

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-17</td>
<td>V-I</td>
<td>d</td>
<td>1 (Phrygian)</td>
</tr>
<tr>
<td>II</td>
<td>18-30</td>
<td>IV-I</td>
<td>d</td>
<td>1</td>
</tr>
<tr>
<td>III</td>
<td>31-39</td>
<td>V-I</td>
<td>g</td>
<td>1</td>
</tr>
<tr>
<td>IV</td>
<td>40-47</td>
<td>VII\textsuperscript{6}-I</td>
<td>D</td>
<td>1</td>
</tr>
<tr>
<td>V</td>
<td>48-57</td>
<td>V-I</td>
<td>g</td>
<td>None</td>
</tr>
<tr>
<td>VI</td>
<td>58-65</td>
<td>VII\textsuperscript{6}-I</td>
<td>g</td>
<td>2</td>
</tr>
<tr>
<td>VII</td>
<td>66-89</td>
<td>VII\textsuperscript{6}-I</td>
<td>g</td>
<td>1</td>
</tr>
<tr>
<td>Coda</td>
<td>90-98</td>
<td>IV-I</td>
<td>d</td>
<td>None</td>
</tr>
</tbody>
</table>
8. **FANTASIA SECUNDA** (1582)

Time signature 2/4
Key signature 1 flat
Principal key area G Minor (Dorian)
Tonal range F-f''
Total number of measures 129
Number of subjects 2
Number of sections 6

Subjects Used in Imitation

![Subject 1](image)

![Subject 2](image)

**TABLE XIX**

**SECTIONAL ANALYSIS OF FANTASIA NUMBER 8**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-29</td>
<td>VII(^6)-I</td>
<td>g (Dorian)</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>30-39</td>
<td>V-I</td>
<td>g</td>
<td>2</td>
</tr>
<tr>
<td>III</td>
<td>40-61</td>
<td>V-I</td>
<td>d</td>
<td>1</td>
</tr>
</tbody>
</table>
TABLE XIX Continued

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV</td>
<td>62-83</td>
<td>VII(^6)-I</td>
<td>g</td>
<td>1</td>
</tr>
<tr>
<td>V</td>
<td>84-96</td>
<td>VII(^6)-I</td>
<td>g</td>
<td>1</td>
</tr>
<tr>
<td>VI</td>
<td>97-129</td>
<td>V-I</td>
<td>g</td>
<td>1</td>
</tr>
</tbody>
</table>

9. FANTASIA TERTIA A 4 (1582)

Time signature 2/4
Key signature 3 flats
Principal key area E-flat Major
Tonal range E-flat-e-flat"  
Total number of measures 94
Number of subjects 5
Number of sections 6

Subjects Used in Imitation

1. 

2. 
TABLE XX

SECTIONAL ANALYSIS OF
FANTASIA NUMBER 9

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-22</td>
<td>VII\textsuperscript{6}-I</td>
<td>E-flat</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>23-34</td>
<td>VII\textsuperscript{6}-I</td>
<td>B-flat</td>
<td>2</td>
</tr>
<tr>
<td>III</td>
<td>35-46</td>
<td>VII-I</td>
<td>E-flat</td>
<td>3 &amp; 4</td>
</tr>
<tr>
<td>IV</td>
<td>47-64</td>
<td>II\textsuperscript{6}-I</td>
<td>E-flat</td>
<td>None</td>
</tr>
<tr>
<td>V</td>
<td>65-75</td>
<td>V-I</td>
<td>B-flat</td>
<td>5</td>
</tr>
<tr>
<td>VI</td>
<td>76-94</td>
<td>V-I</td>
<td>E-flat</td>
<td>None</td>
</tr>
</tbody>
</table>
10. **FANTASIA QUARTA A 4** (1582)

Time signature . . . . . . . . . 2/4
Key signature. . . . . . . . . . 1 sharp
Principal key area . . . . . . G major
Tonal range. . . . . . . . . . G-e'
Total number of measures . . . 91
Number of subjects . . . . . . 5
Number of sections . . . . . 8

Subjects Used in Imitation

1. 

2. 

3. 

4. 

5.
### TABLE XXI

SECTIONAL ANALYSIS OF
FANTASIA NUMBER 10

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-17</td>
<td>V-I</td>
<td>G</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>18-23</td>
<td>V(_2)I</td>
<td>G</td>
<td>2</td>
</tr>
<tr>
<td>III</td>
<td>24-36</td>
<td>VII(_6)-I</td>
<td>D</td>
<td>3</td>
</tr>
<tr>
<td>IV</td>
<td>37-42</td>
<td>V-I</td>
<td>D</td>
<td>None</td>
</tr>
<tr>
<td>V</td>
<td>43-53</td>
<td>VII(_6)-I</td>
<td>G</td>
<td>4</td>
</tr>
<tr>
<td>VI</td>
<td>54-59</td>
<td>VII(_6)-I</td>
<td>G</td>
<td>None</td>
</tr>
<tr>
<td>VII</td>
<td>60-68</td>
<td>VII(_6)-I</td>
<td>G</td>
<td>5</td>
</tr>
<tr>
<td>VIII</td>
<td>69-91</td>
<td>IV-I</td>
<td>G</td>
<td>None</td>
</tr>
</tbody>
</table>

11. **FANTASIA QUINTA A 4 (1582)**

- Time signature: 2/4
- Key signature: None
- Principal key area: d (Dorian)
- Tonal range: F-d"
- Total number of measures: 82
- Number of subjects: 1
- Number of sections: 5


Subject Used in Imitation

1.

![Music Staff Image]

**TABLE XXII**

**SECTIONAL ANALYSIS OF FANTASIA NUMBER 11**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-27</td>
<td>V-I</td>
<td>d (Dorian)</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>28-47</td>
<td>VII(^6)-I</td>
<td>a</td>
<td>1</td>
</tr>
<tr>
<td>III</td>
<td>48-58</td>
<td>V-I</td>
<td>d</td>
<td>None</td>
</tr>
<tr>
<td>IV</td>
<td>59-67</td>
<td>V-I</td>
<td>a</td>
<td>1</td>
</tr>
<tr>
<td>V</td>
<td>68-82</td>
<td>V-I</td>
<td>d</td>
<td>None</td>
</tr>
</tbody>
</table>

12. **FANTASIA SEXTA A 4 (1582)**

Time signature ........... 2/4
Key signature ............ 3 flats
Principal key area ....... C Minor
Tonal range ............. E-flat-e-flat"
Total number of measures .... 167
Number of subjects ....... 5
Number of sections ....... 10
Subjects Used in Imitation

1.

2.

3.

4.

5.
TABLE XXIII

SECTIONAL ANALYSIS OF
FANTASIA NUMBER 12

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-11</td>
<td>V-I</td>
<td>c-f</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>12-33</td>
<td>V-I</td>
<td>f</td>
<td>1</td>
</tr>
<tr>
<td>III</td>
<td>34-44</td>
<td>V-I</td>
<td>f</td>
<td>None</td>
</tr>
<tr>
<td>IV</td>
<td>45-52</td>
<td>VII\textsuperscript{6}-I</td>
<td>c</td>
<td>1</td>
</tr>
<tr>
<td>V</td>
<td>53-67</td>
<td>V-I</td>
<td>f</td>
<td>1</td>
</tr>
<tr>
<td>VI</td>
<td>68-86</td>
<td>VII\textsuperscript{6}-I</td>
<td>f</td>
<td>2 &amp; 3</td>
</tr>
<tr>
<td>VII</td>
<td>87-97</td>
<td>V\textsuperscript{6}-I</td>
<td>f</td>
<td>4</td>
</tr>
<tr>
<td>VIII</td>
<td>98-123</td>
<td>VII\textsuperscript{6}-I</td>
<td>f</td>
<td>1</td>
</tr>
<tr>
<td>IX</td>
<td>124-143</td>
<td>VII\textsuperscript{6}-I</td>
<td>f</td>
<td>None</td>
</tr>
<tr>
<td>X</td>
<td>144-167</td>
<td>IV-I</td>
<td>c</td>
<td>5</td>
</tr>
</tbody>
</table>
13. FANTASIA SEPTIMA (1582)

Time signature ........ 2/4
Key signature .......... 1 flat
Principal key area ...... G Minor
Tonal range ............ G-f"
Total number of measures . 147
Number of subjects ....... 2
Number of sections ...... 10

Subjects Used in Imitation

\[ \text{\includegraphics{13. FANTASIA SEPTIMA (1582).png}} \]

TABLE XXIV

SECTIONAL ANALYSIS OF
FANTASIA NUMBER 13

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-24</td>
<td>V-I</td>
<td>g-d</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>25-54</td>
<td>V-I</td>
<td>d</td>
<td>None</td>
</tr>
<tr>
<td>III</td>
<td>55-65</td>
<td>VII°-I</td>
<td>g</td>
<td>None</td>
</tr>
<tr>
<td>Section</td>
<td>Measures</td>
<td>Cadence</td>
<td>Pitch Level</td>
<td>Subject Number</td>
</tr>
<tr>
<td>---------</td>
<td>----------</td>
<td>---------</td>
<td>-------------</td>
<td>----------------</td>
</tr>
<tr>
<td>IV</td>
<td>66-80</td>
<td>V-I</td>
<td>g</td>
<td>1</td>
</tr>
<tr>
<td>V</td>
<td>81-97</td>
<td>VII(^6)-I</td>
<td>d</td>
<td>1</td>
</tr>
<tr>
<td>VI</td>
<td>98-104</td>
<td>V-I</td>
<td>g</td>
<td>None</td>
</tr>
<tr>
<td>VII</td>
<td>105-117</td>
<td>VII(^6)-I</td>
<td>g</td>
<td>None</td>
</tr>
<tr>
<td>VIII</td>
<td>118-128</td>
<td>V-I</td>
<td>d</td>
<td>2</td>
</tr>
<tr>
<td>IX</td>
<td>129-142</td>
<td>V-I</td>
<td>G</td>
<td>None</td>
</tr>
<tr>
<td>Codetta</td>
<td>143-147</td>
<td>IV-I</td>
<td>G</td>
<td>None</td>
</tr>
</tbody>
</table>

14. **FANTASIA OCTAVA A 4 (1582)**

- Time signature: 2/4
- Key signature: 1 flat
- Principal key area: F major
- Tonal range: E-d"
- Total number of measures: 156
- Number of subjects: 1
- Number of sections: 6
Subject Used in Imitation

1. 

TABLE XXV

SECTIONAL ANALYSIS OF FANTASIA NUMBER 14

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Cadence</th>
<th>Pitch Level</th>
<th>Subject Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-24</td>
<td>$V_3^4$-I</td>
<td>F</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>25-54</td>
<td>$V_7^6$-I</td>
<td>C</td>
<td>None</td>
</tr>
<tr>
<td>III</td>
<td>55-71</td>
<td>$V_7^6$-I</td>
<td>C</td>
<td>None</td>
</tr>
<tr>
<td>IV</td>
<td>72-92</td>
<td>V-I</td>
<td>F</td>
<td>1</td>
</tr>
<tr>
<td>V</td>
<td>93-123</td>
<td>V-I</td>
<td>F</td>
<td>1</td>
</tr>
<tr>
<td>VI</td>
<td>124-156</td>
<td>V-I</td>
<td>F</td>
<td>None</td>
</tr>
</tbody>
</table>
APPENDIX I

CRITICAL NOTES

All of the pieces listed in this Appendix appear in the order in which they are found in the original prints. Immediately following the title of each piece is a listing of the volume number of the present edition in which the transcription appears together with its respective page number. Folio numbers appearing in the left-hand column pertain to the original prints.

Also included in the Appendix is an indication of the rhythmic reduction employed in each piece, its mensuration sign as it appears in the print, editorial emendations, occasional additions, and a modern edition of the model for each of the vocal intabulations that have been identified. No attempt has been made to list every modern edition of the models, but only those editions considered as standard works such as the complete works of a particular composer, anthologies, and various historical sets.

All references to measure numbers pertain to the transcriptions and are counted from the first complete measure. Where references are made to initial incomplete measures, the term anacrusis has been employed. In order to indicate the particular voice line in which alterations have been made, the letters S, A, T, and B have been used to represent the soprano, alto, tenor, and bass lines, respectively.
IL PRIMO LIBRO DELL'INTAVOLATURA DE LIUTO. (1569)

Folio

3 Pavana prima detta la Barbarina, II, p. 2.
Rhythmic reduction: \( \uparrow = \downarrow \)
Mensuration sign: 3

3 Pavana seconda detta la Borgognona, II, p. 6.
Rhythmic reduction: \( \uparrow = \downarrow \)
Mensuration sign: 3
Emendations: p. 8, m. 26, S, last sixteenth-note in measure, g' instead of f' as in print.

3 Pavana terza detta la Porzelina, II, p. 10.
Rhythmic reduction: \( \uparrow = \downarrow \)
Mensuration sign: 3

4 Pavana quarta detta la Fiamenga, II, p. 15.
Rhythmic reduction: \( \uparrow = \downarrow \)
Mensuration sign: 3
Emendations: p. 17, m. 30, B, first beat, c instead of d-flat as in print. Labelled "quinta."
Additions: fermatas in last measure.

4 Pavana quinta detta la Beloncina, II, p. 20.
Rhythmic reduction: \( \uparrow = \downarrow \)
Mensuration sign: 3
Emendations: p. 20, m. 11, B, G instead of A as in print;
p. 20, m. 13, d instead of e-flat.
5 Pavana sesta detta la Schiavonetta, II, p. 25.
Rhythmic reduction: \[\frac{\text{3}}{\text{2}}\]
Mensuration sign: 3

5 Pavana settima detta la Todeschina, II, p. 29.
Rhythmic reduction: \[\frac{\text{3}}{\text{2}}\]
Mensuration sign: 3

6 Pavana ottava detta la Favorita, II, p. 36.
Rhythmic reduction: \[\frac{\text{3}}{\text{2}}\]
Mensuration sign: 3

7 Gagliarda prima detta lo Zacarii, II, p. 43.
Rhythmic reduction: \[\frac{\text{3}}{\text{2}}\]
Mensuration sign: 3
Emendations: p. 46, m. 30, T and B notes have been moved to coincide with the third beat instead of the last half of the third beat as in the print; p. 46, m. 31, T and B notes have been placed under the S f' instead of the S e' as in the print. Labeled "galgiarda."

7 Gagliarda seconda detta il Barbetino, II, p. 46.
Rhythmic reduction: \[\frac{\text{3}}{\text{2}}\]
Mensuration sign: 3
Addition: bar line added between measures thirteen and fourteen. Labeled "galgiarda."

8 Gagliarda terza detta il Mazocho, II, p. 50.
Rhythmic reduction: \[\frac{\text{3}}{\text{2}}\]
Mensuration sign: 3
Folio

8 Gagliarda terza detta il Mazocho (Continued).
Emendation: Labeled "galgiarda" in print.

8 Gagliarda quarta detta la Franctia, II, p. 53.
Rhythmic reduction: \( \frac{3}{2} \)
Mensuration sign: 3
Emendations: p. 56, m. 30, c' in B changed to b-flat;
p. 58, m. 47, f-sharp' in A moved to coincide with third beat instead of second half of third beat as in print.
Addition: Fermata added over third beat in S.

9 Gagliarda quinta detta la Imperiale, II, p. 58.
Rhythmic reduction: \( \frac{3}{2} \)
Mensuration sign: 3
Emendations: p. 60, m. 24, rhythm in T on first beat changed from two sixteenth-notes plus an eighth to eighth plus two sixteenth-notes.
p. 62, m. 34, B note on second beat is g in the print and has been changed to f.
Addition: Fermata added above T and B notes on last beat of final measure.

9 Gagliarda sesta detta la Grave, II, p. 63.
Rhythmic reduction: \( \frac{3}{2} \)
Mensuration sign: 3

10 Gagliarda settima de Franctia, II, p. 68.
Rhythmic reduction: \( \frac{3}{2} \)
Mensuration sign: 3
Emendation: p. 71, m. 36, S note on third beat changed from b' in print to c''.
Folio

10 Gagliarda settima de Franctia (Continued).

Addition: fermata added over last chord in final measure.

11 Gagliarda ottava de Franctia, II, p. 73.

Rhythmic reduction: \[\text{Mensuration sign: None.}\]

Addition: fermata added over last chord in final measure.

12 Passo e mezzo Ficto, II, p. 79.

Rhythmic reduction: \[\text{Mensuration sign: } \mathbb{F}\]

13 Passo e mezzo sopra la Battaglia, II, p. 91.

Rhythmic reduction: \[\text{Mensuration sign: } \mathbb{C}\]

Addition: bar line added between measures 28 and 29.

15 Passo e mezzo detto il Nobile, II, p. 104.

Rhythmic reduction: \[\text{Mensuration sign: } \mathbb{C}\]

Addition: p. 104, m. 44, d' added in A voice.


Rhythmic reduction: \[\text{Mensuration sign: } \mathbb{F}\]
Rhythmic reduction: \( \overline{\text{J}} = \overline{\text{J}} \)
Mensuration sign: \( \nabla \)

19 Gagliarda del Passo e mezo Moderno, II, p. 130.
Rhythmic reduction: \( \overline{\text{J}} = \overline{\text{J}} \)
Mensuration sign: 3

Rhythmic reduction: \( \overline{\text{J}} = \overline{\text{J}} \)
Mensuration sign: \( \nabla \)
Additions: Bar line added between measures 124 and 125; the following chord has been added in the final measure: B=G, T=g, A=d', S=g'.

Rhythmic reduction: \( \overline{\text{J}} = \overline{\text{J}} \)
Mensuration sign: 3
Emendation: p. 157, m. 10, B e-flat and T e-flat' have been moved to coincide with the third beat rather than the second half of the third beat as in the print.

24 Fantasia prima a tre voci, II, p. 169.
Rhythmic reduction: \( | = \overline{\text{J}} \)
Mensuration sign: \( \nabla \)

Rhythmic reduction: \( | = \overline{\text{J}} \)
Mensuration sign: \( \nabla \)
26 Fantasia terza a quattro voci, II, p. 178.

Rhythmic reduction: \[ \frac{1}{1} \]

Mensuration sign: \( \| \)

Emendations: p. 181, m. 30, \( \frac{1}{2} \) changed to \( \frac{1}{2} \) on first beat in A; p. 182, m. 44, G in B changed to F; p. 183, m. 49, G in B changed to F.

27 Fantasia quarta a quattro voci, II, p. 184.

Rhythmic reduction: \( \frac{1}{1} \)

Mensuration sign: \( \| \)

Emendations: p. 185, m. 9, \( \frac{1}{2} \) changed to \( \frac{1}{2} \); p. 185, m. 13, a-flat in A changed to a.

29 Fantasia quinta a quattro voci, II, p. 194.

Rhythmic reduction: \( \| \)

Mensuration sign: \( \| \)

30 Fantasia sesta, Ficta, II, p. 205.

Rhythmic reduction: \[ \frac{1}{1} \]

Mensuration sign: \( \| \)

Emendations: p. 205, m. 1, f' on first beat changed to c' in A; p. 211, m. 51, \( \frac{1}{2} \) in B changed to \( \frac{1}{2} \).
NOVAE TABULAE MUSICAEE TESTUDINARIAE. . (1582)

Folio

1 Pavana prima detta la Molinara, II, p. 217.
   Rhythmic reduction: $\uparrow = \downarrow$
   Mensuration sign: None.

2 Pavana secunda detta la bella Ragazzona, II, p. 221.
   Rhythmic reduction: $\uparrow = \downarrow$
   Mensuration sign: None.

2 Pavana tertia detta la Contarina, II, p. 225.
   Rhythmic reduction: $\uparrow = \downarrow$
   Mensuration sign: None.
   Emendation: p. 229, m. 53, c-sharp' in A changed to d'.

4 Pavana quarta detta la Reale, II, p. 231.
   Rhythmic reduction: $\uparrow = \downarrow$
   Mensuration sign: None.

5 Gagliarda prima detta il Toscanelo, II, p. 239.
   Rhythmic reduction: $\uparrow = \downarrow$
   Mensuration sign: None.

6 Gagliarda secundo detto il Mato, II, p. 244.
   Rhythmic reduction: $\uparrow = \downarrow$
   Mensuration sign: None.

Addition: chord in final measure added: B=B-flat, T=b-flat, A=d', S=b-flat'.
7 Gagliarda tertia detto Aria de Comedia, II, p. 249.
Rhythmic reduction: $\text{\textgreek{f}} = \text{\textgreek{f}}$
Mensuration sign: None. Labeled "galgiarda."
Emendation: p. 250, m. 13, $\text{\textgreek{d}} \text{\textgreek{d}}$ changed to $\text{\textgreek{d}} \text{\textgreek{d}}$; p. 251, m. 30, d in B changed to c. Labeled "galgiarda."

8 Gagliarda quarta detto salta Marino, II, p. 255.
Rhythmic reduction: $\text{\textgreek{f}} = \text{\textgreek{f}}$
Mensuration sign: None.
Emendations: p. 258, m. 41, an extra f' appearing on the second half of the second beat has been omitted; p. 258, m. 43, a in T changed to d'.

9 Preambulo primo, II, p. 262.
Rhythmic reduction: $\text{\textgreek{f}} = \text{\textgreek{f}}$
Mensuration sign: None.

10 Preambulo secundo, II, p. 264.
Rhythmic reduction: $\text{\textgreek{f}} = \text{\textgreek{f}}$
Mensuration sign: None.

10 Preambulo tertio, II, p. 266.
Rhythmic reduction: $\text{\textgreek{f}} = \text{\textgreek{f}}$
Mensuration sign: None.

Rhythmic reduction: $\text{\textgreek{f}} = \text{\textgreek{f}}$
Mensuration sign: None.
Folio

11 Preambulo quarto (Continued).

Addition: p. 268, m. 1, e' in A has been added.

12 Preambulo quinto, II, p. 271.

Rhythmic reduction: \( \frac{1}{4} = \frac{1}{2} \)
Mensuration sign: None.


Rhythmic reduction: \( \frac{1}{4} = \frac{1}{2} \)
Mensuration sign: None.

13 Passo e mezo primo detto il Bachffart, II, p. 279.

Rhythmic reduction: \( \frac{1}{4} = \frac{1}{2} \)
Mensuration sign: None.

Emendation: p. 281, m. 26, third sixteenth-note in T changed from b to c'.

15 Passo e mezo secundo Musicale detto il Milanese, II, p. 286.

Rhythmic reduction: \( \frac{1}{4} = \frac{1}{2} \)
Mensuration sign: None.

Emendation: p. 290, m. 51, b in T and B changed to b-flat.

18 Passo e mezo tertio detto il Communi, II, p. 304.

Rhythmic reduction: \( \frac{1}{4} = \frac{1}{2} \)
Mensuration sign: None.

Emendations: p. 313, m. 105, c-sharp' on second half of first beat in S changed to e'; p. 315, m. 123, next to last note in B changed from b to a.
21 Gagliarda del Passo e mezo ut supra, II, p. 316.

Rhythmic reduction: $\frac{3}{4} = \frac{1}{4}$

Mensuration sign: None.

Emendations: p. 316, m. 10, $g$ in $B$ moved to coincide with third beat instead of second half of third beat as in the print; p. 318, m. 32, $a'$ on second half of second beat changed to $g'$; p. 318, m. 33, $\frac{3}{4}$ changed to $\frac{3}{16}$ in $S$. "Galgiarda."

24 Passo e mezo detto la Paganina, II, p. 328.

Rhythmic reduction: $\frac{3}{4} = \frac{1}{4}$

Mensuration sign: None.

Emendations: p. 334, m. 63, last note $c'$ in $S$ changed to $b$; p. 338, m. 94, $f'$ on second half of first beat in $A$ changed to $e'$.

26 Gagliarda del Passo e mezo ut supra, II, p. 338.

Rhythmic reduction: $\frac{3}{4} = \frac{1}{4}$

Mensuration sign: None.

28 Passo e mezo Novo detto il N., II, p. 348.

Rhythmic reduction: $\frac{3}{4} = \frac{1}{4}$

Mensuration sign: None.

Emendations: p. 349, m. 18, $e$ in $T$ changed to $d$; p. 353, m. 57, $c$ in $B$ changed to $B$-flat.

30 Passo e mezo detto il Ponde Roso, II, p. 354.

Rhythmic reduction: $\frac{3}{4} = \frac{1}{4}$

Mensuration sign: None.
Folio

Rhythmic reduction: \( \Uparrow = \downarrow \)
Mensuration sign: None.

Rhythmic reduction: \( \Uparrow = \downarrow \)
Mensuration sign: None.

Rhythmic reduction: \( \Uparrow = \downarrow \)
Mensuration sign: None.
Emendation: p. 383, m. 88, c-sharp in B changed to d.

Rhythmic reduction: \( \Uparrow = \downarrow \)
Mensuration sign: None.

Rhythmic reduction: \( \Uparrow = \downarrow \)
Mensuration sign: None.
Additions: p. 392, m. 14, dots added to eighth-notes in S and A on first beat of measure.
Folio

38 Piangi Cor mio a 5. Madrigal de Sabino, II, p. 397.
   Rhythmic reduction: \[ \text{\underline{\text{\textit{T}}} = \text{\underline{\text{\textit{J}}}}} \]
   Mensuration sign: None.

   Rhythmic reduction: \[ \text{\underline{\text{\textit{T}}} = \text{\underline{\text{\textit{J}}}}} \]
   Mensuration sign: None.
   Emendation: p. 407, m. 7, a on second half of second beat changed to b.

41 Ma che non giov'haver (Wert). II Parte, II, p. 413.
   Rhythmic reduction: \[ \text{\underline{\text{\textit{T}}} = \text{\underline{\text{\textit{J}}}}} \]
   Mensuration sign: None.
   Addition: bar-line added between measures fifty and fifty-one.

41 Quant esser Vid'car (Wert). III Parte, II, p. 418.
   Rhythmic reduction: \[ \text{\underline{\text{\textit{T}}} = \text{\underline{\text{\textit{J}}}}} \]
   Mensuration sign: None.
   Emendation: p. 418, m. 2, eighth-notes in S changed to sixteenth-notes.

   Rhythmic reduction: \[ \text{\underline{\text{\textit{T}}} = \text{\underline{\text{\textit{J}}}}} \]
   Mensuration sign: None.
   Emendation: p. 425, m. 11, f' on second beat in A changed to g'.

43 Basiami vita mia a 4., B. Donato, II, p. 429.
   Rhythmic reduction: \[ \text{\underline{\text{\textit{T}}} = \text{\underline{\text{\textit{J}}}}} \]
Folio

43 Basiami vita mia a 4., B. Donato (Continued).

Mensuration sign: None.

Emendations: p. 432, m. 29, e in B changed to d; p. 432, m. 37, eighth-notes in S changed to sixteenth-notes.


Rhythmic reduction: ₋ = ₋

Mensuration sign: None.

Addition: p. 438, m. 3, dot added to eighth-note in A on first beat.

46 Fantasia prima, II, p. 448.

Rhythmic reduction: ₋ = ₋

Mensuration sign: None.

48 Fantasia secunda, II, p. 458.

Rhythmic reduction: ₋ = ₋

Mensuration sign: None.

Emendations: p. 459, m. 17, a', g-sharp', f-sharp', g-sharp' in S changed to d'', c-sharp'', b', c-sharp''.

Addition: p. 462, m. 56, c' added in T on second beat.

50 Fantasia tertia a 4, II, p. 469.

Rhythmic reduction: ₋ = ₋

Mensuration sign: None.

51 Fantasia quarta a 4, II, p. 477.

Rhythmic reduction: ₋ = ₋
Folio

51 Fantasia quarta a 4 (Continued).

Mensuration sign: None.

Emendations: p. 482, m. 54, d' in T changed to e'; p. 482, m. 60, g' in A on first beat changed to f-sharp'; p. 483, m. 65, g-sharp in T on second beat changed to g-natural.

53 Fantasia quinta a 4, II, p. 486.

Rhythmic reduction: $\Gamma = \downarrow$

Mensuration sign: None.

54 Fantasia sexta a 4, II, p. 492.

Rhythmic reduction: $\Gamma = \downarrow$

Mensuration sign: None.

Emendations: p. 502, m. 122, e in B changed to d; p. 502, m. 130, g' in S changed to a'.

56 Fantasia septima, II, p. 506.

Rhythmic reduction: $\Gamma = \downarrow$

Mensuration sign: None.

58 Fantasia octava a 4, II, p. 517.

Rhythmic reduction: $\Gamma = \downarrow$

Mensuration sign: None.

60 Ung Gay Bergier a 4., Cl Janequin, II, p. 532.

Rhythmic reductions: $\Gamma = \downarrow (3)$; $\Gamma = \downarrow (C)$.

Mensuration signs: Beginning = none; p. 537, m. 53 = 3; p. 538, m. 58 = C.

Emendation: p. 534, m. 30, a-flat in T changed to g.
60 Ung Gay Bergier a 4 (Continued).


Rhythmic reduction: \[ \begin{array}{c} \text{\textbar} \end{array} \] = \[ \begin{array}{c} \text{\textbar} \end{array} \] 

Mensuration sign: None.

Emendation: p. 547, m. 57, d'flat' on second half of first beat changed to d'natural'.

Addition: p. 547, m. 57, d' added in A voice.


63 Il n'est plaisir a 4., Cl. Janequin, II, p. 552.

Rhythmic reduction: \[ \begin{array}{c} \text{\textbar} \end{array} \] = \[ \begin{array}{c} \text{\textbar} \end{array} \] 

Mensuration sign: None.

64 Il me convient a 4., Passereau, II, p. 558.

Rhythmic reduction: \[ \begin{array}{c} \text{\textbar} \end{array} \] = \[ \begin{array}{c} \text{\textbar} \end{array} \] 

Mensuration sign: None.

Emendation: p. 562, m. 56, g-sharp in B changed to g-natural.


Rhythmic reduction: \[ \begin{array}{c} \text{\textbar} \end{array} \] = \[ \begin{array}{c} \text{\textbar} \end{array} \]
Folio

65 Je cherche autant Amour a 4 (Continued).

Mensuration sign: None.

67 Du Moy de May a 4., Rogier, II, p. 574.

Rhythmic reduction: ∫ = \text{\textdegree}

Mensuration sign: None.


68 Petit Giachet a 4., Crequillon, II, p. 582.

Rhythmic reduction: ∫ = \text{\textdegree}

Mensuration sign: None.

70 Susanne ung Jour a 5., Orlando di Lasso, II, p. 592.

Rhythmic reduction: ∫ = \text{\textdegree}

Mensuration sign: None.


72 Domine Jesu Christe a 4., Ph. de Monte, II, p. 606.

Rhythmic reduction: ∫ = \text{\textdegree}

Mensuration sign: None.

Emendation: p. 610, m. 54, e' in S on second beat changed to f'.
Folio

74 Quasi Cedrus Exaltata Sum a 4., O. di Lasso, II, p. 613.
   Rhythmic reductions: $\text{r} = \text{J}(3); \text{r} = \text{J}(C)$.
   Mensuration signs: Beginning = none; m. 57 = 3; m. 62 = C; m. 90 = 3; m. 99 = C.

76 Bewar mich Herr a 4., Cl. non Papa, II, p. 626.
   Rhythmic reduction: $\text{r}$
   Mensuration sign: None.
   Emendation: p. 628, m. 30, b in S on first beat of measure changed to c'.

   Rhythmic reduction: $\text{r}$
   Mensuration sign: None.
   Emendations: p. 646, m. 67, b-flat' on second sixteenth-note of second beat in S changed to g'; p. 648, m. 91, b-flat' on second half of first beat changed to c".
INTAVOLATURA DE LIUTO. .(1585)

Folio

1 Padoana prima detta la Dispettosa, III, p. 652.
   Rhythmic reduction: $\frac{3}{2}$
   Mensuration sign: $\#3$

2 Padoana seconda detta la bella Dorotea, III, p. 656.
   Rhythmic reduction: $\frac{3}{2}$
   Mensuration sign: $\#3$

3 Padoana terza detta la Lubiana, III, p. 660.
   Rhythmic reduction: $\frac{3}{2}$
   Mensuration sign: C

4 Padoana quarta detta la Squillitria, III, p. 664.
   Rhythmic reduction: $\frac{3}{2}$
   Mensuration sign: $\#3$

4 Padoana quinta detta Chi mira gl'occhi tuoi, III, p. 669.
   Rhythmic reduction: $\frac{3}{2}$
   Mensuration sign: $\#3$
   Emendation: p. 673, m. 46, b on second half of second beat changed to d'.

5 Padoana sesta detta Compai contento, III, p. 673.
   Rhythmic reduction: $\frac{3}{2}$
   Mensuration sign: $\#3$

6 Padoana settima detta la Farsarella, III, p. 678.
   Rhythmic reduction: $\frac{3}{2}$
130

Folio

6 Padoana settima detta la Farsarella (Continued).
  Mensuration sign: $\#3$

7 Padoana ottava detta Zo per la Brenta, III, p. 682.
  Rhythmic reduction: $\frac{7}{8}$
  Mensuration sign: $\#3$

8 Aria prima, III, p. 692.
  Rhythmic reduction: $\frac{3}{8}$
  Mensuration sign: 3

8 Aria seconda, III, p. 694.
  Rhythmic reduction: $\frac{3}{8}$
  Mensuration sign: 3

9 Aria terza, III, p. 697.
  Rhythmic reduction: $\frac{3}{9}$
  Mensuration sign: 3

9 Aria quarta, III, p. 699.
  Rhythmic reductions: $\frac{3}{9}$ (3); $\frac{3}{9}$ (3).
  Mensuration signs: $3 = m. 1; \#3 = m. 10; 3 = m. 12; \#3 = m. 15; 3 = m. 17.$

10 Aria quinta, III, p. 701.
  Rhythmic reduction: $\frac{3}{10}$
  Mensuration sign: 3

10 Aria sesta, III, p. 705.
  Rhythmic reduction: $\frac{3}{10}$
Folio

10 Aria sesta (Continued).
   Mensuration sign: 3

11 Moresca prima detta la Canarie, III, p. 710.
   Rhythmic reduction: \( \frac{3}{4} = \frac{3}{2} \)
   Mensuration sign: $\frac{3}{3}$

12 Moresca seconda detta la Forze, III, p. 715.
   Rhythmic reductions: \( \frac{1}{2} = \frac{1}{4} (C); \frac{3}{2} = \frac{3}{4} (\frac{3}{2}); \frac{3}{2} = \frac{3}{4} (3) \).
   Mensuration signs: C = m.1; C3 = m.29; 3 = m. 46.

13 Moresca terza detta il Mattacino, III, p. 720.
   Rhythmic reduction: \( \frac{3}{2} = \frac{3}{4} \)
   Mensuration sign: 3

14 Moresca quarta detta la Bergamasca, III, p. 727.
   Rhythmic reduction: \( \frac{3}{2} = \frac{3}{4} \)
   Mensuration sign: C

17 Moresca quinta detta l'Orsa, III, p. 731.
   Rhythmic reduction: \( \frac{3}{2} = \frac{3}{4} \)
   Mensuration sign: C

   Emendation: p. 734, m. 35, d' in A moved from second half of first beat to first half of beat.

18 Baletto de Russia detto l'Orso, III, p. 738.
   Rhythmic reduction: \( \frac{3}{2} = \frac{3}{4} \)
   Mensuration sign: C
18 Baletto d'Inghilterra detto il Bafon, III, p. 739.
Rhythmic reduction: $\frac{3}{4}$ = $\uparrow$
Mensuration sign: \( \text{¶3} \)

19 Baletto Francese detto la Volta, III, p. 743.
Rhythmic reduction: $\frac{3}{4}$ = $\uparrow$
Mensuration sign: \( \text{¶3} \)

19 Baletto Francese detto la Corante, III, p. 746.
Rhythmic reduction: $\uparrow$ = $\uparrow$
Mensuration sign: C
Emendation: p. 746, m. 4, b in A changed to c' on first beat of measure.

20 Baletto Francese detto Alemande, III, p. 748.
Rhythmic reduction: $\uparrow$ = $\uparrow$
Mensuration sign: C

20 Baletto detto del Capello Cinganesco, III, p. 751.
Rhythmic reduction: $\uparrow$ = $\uparrow$
Mensuration sign: 3

21 Baletto de Contandini Lombardi, III, p. 754.
Rhythmic reduction: $\uparrow$ = $\uparrow$
Mensuration sign: C
Emendation: p. 754, m. 7, a in T on second beat changed to b-flat.

21 Baletto Borgognese detto il Bazarro, III, p. 756.
Rhythmic reduction: $\uparrow$ = $\uparrow$
Folio

21 Baletto Borgognese detto il Bazarro (Continued).
   Mensuration sign: 3

22 Baletto Todesco, III, p. 759.
   Rhythmic reduction: \( \bar{\uparrow} = \uparrow \)
   Mensuration sign: C

22 Gagliarda del Baletto Todesco, III, p. 761.
   Rhythmic reduction: \( \bar{\uparrow} = \uparrow \)
   Mensuration sign: 3
   Addition: p. 765, m. 27, d' in A on second beat missing in tablature.

23 Gagliarda del Baletto Terzo, III, p. 766.
   Rhythmic reduction: \( \bar{\uparrow} = \uparrow \)
   Mensuration sign: 3

24 Baletto Polaco, III, p. 769.
   Rhythmic reduction: \( \bar{\uparrow} = \uparrow \)
   Mensuration sign: C

24 Gagliarda del Baletto Polaco, III, p. 772.
   Rhythmic reduction: \( \bar{\uparrow} = \uparrow \)
   Mensuration sign: 3
Folio

25 Baletto de Russia detto Duda, III, p. 775.
   Rhythmic reduction: \( \frac{3}{4} = \)}
   Mensuration sign: \( \frac{3}{4} \)

26 Passo e mezzo Antico in Tenore, III, p. 782.
   Rhythmic reduction: \( \frac{1}{2} = \)}
   Mensuration sign: \( \frac{1}{2} \)

27 Soprano del passo e mezzo Antico in Tenore, III, p. 78.
   Rhythmic reduction: \( \frac{1}{2} = \)}
   Mensuration sign: \( \frac{1}{2} \)
   Addition: bar line added between measures thirty-three
   and thirty-four.

30 Gagliarda del passo e mezzo Antico in Tenore, III, p. 803.
   Rhythmic reduction: \( \frac{3}{4} = \)}
   Mensuration sign: \( \frac{3}{4} \)

31 Soprano della gagliarda Antica in Tenore, III, p. 808.
   Rhythmic reduction: \( \frac{1}{2} = \)}
   Mensuration sign: \( \frac{1}{2} \)

34 Passo e mezzo Moderno in Tenore, III, p. 819.
   Rhythmic reduction: \( \frac{1}{2} = \)}
   Mensuration sign: \( \frac{1}{2} \)

35 Soprano del passo e mezzo Moderno in Tenore, III, p. 825.
   Rhythmic reduction: \( \frac{3}{4} = \)}
Folio

35 Soprano del passo a mezo Moderno (Continued).
Mensuration sign: ¶

38 Gagliarda del passo e mezzo Moderno in Tenore, III, p. 840.
Rhythmic reduction: [image]
Mensuration sign: 3

Rhythmic reduction: [image]
Mensuration sign: 3

42 Saltarello detto Io vo cogliendo, III, p. 860.
Rhythmic reduction: [image]
Mensuration sign: 3

42 Saltarello detto Erbe olioase, III, p. 864.
Rhythmic reduction: [image]
Mensuration sign: 3

43 Saltarello detto Ravenello, III, p. 868.
Rhythmic reduction: [image]
Mensuration sign: 3

44 Saltarello detto O la val cerca, III, p. 874.
Rhythmic reduction: [image]
Mensuration sign: 3
45 Saltarello detto Non mi toccare, III, p. 878.
   Rhythmic reduction: $\uparrow = \downarrow$
   Mensuration sign: 3

46 Saltarello detto Io voglio el Tisis, III, p. 883.
   Rhythmic reduction: $\uparrow = \downarrow$
   Mensuration sign: 3

47 Saltarello detto Mai non lo lo trovo, III, 889.
   Rhythmic reduction: $\uparrow = \downarrow$
   Mensuration sign: 3

48 Saltarello detto O che deoni, III, p. 894.
   Rhythmic reduction: $\uparrow = \downarrow$
   Mensuration sign: 3

Emendation: p. 895, m. 11, a in S on third beat changed to d'.
INTAVOLATURA DI LIUTO DELLE CANZONETTE. . . (1603)

Folio

1 Andate Canzonette, III, p. 900.
   Rhythmic reductions: $\frac{1}{3} = \frac{1}{2} (C)$; $\frac{1}{3} = \frac{1}{3} (3)$.
   Mensuration signs: $C = m. 1$; $3 = m. 11$.

2 Io mi Rivolgo indietro, III, p. 902.
   Rhythmic reduction: $\frac{1}{3} = \frac{1}{2}$
   Mensuration sign: $C$
   Emendation: p. 902, m. 10, bar line removed between first and second beats.

3 S'io son tuo servo Amor, III, p. 903.
   Rhythmic reduction: $\frac{1}{3} = \frac{1}{2}$
   Mensuration sign: $C$
   Emendation: p. 904, m. 11, double bar-line removed between first and second beats of measure.

4 Tu mi Robasti il cor, III, p. 905.
   Rhythmic reduction: $\frac{1}{3} = \frac{1}{2}$
   Mensuration sign: $C$
   Emendation: p. 906, m. 10, double bar-line removed between first and second beats of measure.

5 O nunque move'l passo, III, p. 907.
   Rhythmic reduction: $\frac{1}{3} = \frac{1}{2}$
   Mensuration sign: $C$

6 Tra marì e Monti, III, p. 908.
   Rhythmic reduction: $\frac{1}{3} = \frac{1}{2}$
Folio

6 Tra mar i e Monti (Continued).

Mensuration sign: C

7 Quel Pastorel, III, p. 910.

Rhythmic reduction: $\uparrow = \downarrow$

Mensuration sign: C

Emendation: p. 911, m. 13, double bar-line removed between first and second beats of measure.

8 Dolorosi Martyr, III, p. 912.

Rhythmic reduction: $\uparrow = \downarrow$

Mensuration sign: C

9 Fantastico Vo' er Madonn'e el suo, III, p. 914.

Rhythmic reduction: $\uparrow = \downarrow$

Mensuration sign: C

Emendation: p. 914, m. 11, double bar-line removed between first and second beats of measure.

10 S'io t'amo Amor, III, p. 916.

Rhythmic reduction: $\uparrow = \downarrow$

Mensuration sign: C

11 Quando da te Cor mio, III, p. 919.

Rhythmic reduction: $\uparrow = \downarrow$

Mensuration sign: C

Emendation: p. 920, m. 14, bar-line removed between first and second beats of measure.

12 Stava sonando il liuto Amore, III, p. 921.

Rhythmic reduction: $\uparrow = \downarrow$
12  Stava conando il liuto Amore (Continued).

   Mensuration sign:  C

13  B. Tardiveli. Si sono i pensier miei, III, p. 923.

   Rhythmic reduction:  \( \breve{\text{m}} = \text{\textsf{J}} \)

   Mensuration sign:  C

14  Si antre gobi peru, III, p. 925.

   Rhythmic reductions:  \( \breve{\text{m}} = \text{\textsf{J}} (C); \breve{\text{m}} = \text{\textsf{J}} (3) \).

   Mensuration signs:  C = m. 1; 3 = m. 19; C = m. 22.
APPENDIX II

CONCORDANCE

The following concordance lists each piece as it appears in the original print together with its respective folio number. The various sources used in this concordance are arranged chronologically with manuscript entries following printed collections. For reasons of economy, a number of abbreviations are employed. Following the date or, where no date is given, the identification of a print or manuscript, the following abbreviations are used:

(C) Cittern tablature
(F) French lute tablature
(G) German lute tablature
(K) Keyboard tablature
(M) Miscellaneous instruments
(O) Organ
(S) Spanish vihuela tablature
(V) Vocal
(X) Guitar tablature

Because of the fact that the majority of concordances are in Italian lute tablature, it has been found expedient to omit an abbreviation in such cases. Therefore, the absence of an
abbreviation following a date or identification number indicates Italian lute tablature.

In addition, the following abbreviations are used after each entry:

(a) Identical music except for minor variants
(b) Variations of the same basic discant and harmonic bass patterns
(c) Same discant
(d) Same harmonic bass pattern
(e) Identical music
(f) Concordance by title only
(m) Vocal model

This concordance is by no means meant to be all-inclusive, but rather it represents some of the more popular and fashionable items in vogue during the sixteenth and early seventeenth centuries. Among the works found to be especially helpful in compiling the concordance are those by Lawrence H. Moe, Howard M. Brown, and Emil Vogel listed in the Bibliography.
Folio

3 Pavana prima detta la Barbarina

3 Pavana seconda detta la Borgognona

3 Pavana terza detta la Porcelina

4 Pavana quarta detta la Fiamenga


Phalèse, Chorearum . . . , 1583, (M), fol. 34, "La Fiamenga," (b). Note: This dance and the one by Mainerio listed above are identical.

4 Pavana quinta detta la Beloncina

5 Pavana sesta detta la Schiavonetta

5 Pavana settima detta la Todeschina

Barberis, IX, 1549, no. 2, "Passo e mezo," (d).

Gorzanis, I, 1561, no. 9, "Il Todischino," (d).

Ibid., 1561, no. 10, "Padoana del ditto," (d).

Ibid., II, 1563, fol. 21, "Passomezo detto il todeschin," (d).

Ibid., 1563, fol. 23, "Padoana del detto," (b).

Ibid., 1563, fol. 24, "Saltarelo del detto," (b).

Ibid., III, 1564, no. 23, "Passo e mezo del Todeschin," (d).
5 Pavana settima detta la Todeschina (Continued)

6 Pavana ottava detta la Favorita

7 Gagliarda prima detta ol Zacarii

7 Gagliarda seconda detta il Barbetino

8 Gagliarda terza detta il Mazocho

8 Gagliarda quarta detta la Francia

9 Gagliarda quinta detta la Imperiale

9 Gagliarda sesta detta la Grave

Ibid., 1564, no. 24, "Padoana del ditto," (d).

Becchi, I, 1568, fol. 57, "Moresca," (d).

Not related to Rotta, I, 1546, no. 20, "Romanesca-Favorita."

Phalèse, Theatrum musicum... 1571, (F), no. 179, "Gailliarde il zacarii," (e).

Ibid., 1571, no. 180, "Gailliarde il barbetino," (e).

Ibid., 1571, no. 178, "Gailliarde Mazocho," (e).

Ibid., 1571, no. 182, "Gailliarde la Francia," (e).

Milano-Borrono, II, 1546, fol. 4, "Saltarello secondo della Duchessa," (d)

Borrono, VII, 1548, fol. 17, "Saltarello ditto l'Imperial," (d).

Gorzanis, III, 1564, no. 14, "Saltarello ditto l'Imperial," (d).

Phalèse, Theatrum musicum... 1571, (F), no. 181, "Gailliarde la Imperale," (e).

Zannetti, 1645, (M), fol. 16, "Saltarello Imperiale," (d).

Ibid., 1645, fol. 102, "Basso Imperiale," (d).
10 Gagliarda settima de Franctia

Phalèse, Theatrum musicum..., 1571, (F), no. 183, "Gailliarde 2. frantia," (e).

Borrono, VIII, 1548, "Pavana novissima detta la Lucretia," (b).

11 Gagliarda ottava de Franctia

Barberis, IX, 1549, no. 2, "Passo e mezo," (d).

Gorzanis, I, 1561, no. 9, "Il Todischino," (d).

Ibid., 1561, no. 10, "Padoana del ditto," (d).

Ibid., II, 1563, fol. 21, "Passomezo detto il todeschin," (d).

Ibid., 1563, fol. 23, "Padoana del detto," (d).

Ibid., 1563, fol. 24, "Saltarel del detto," (d).

Ibid., III, 1564, no. 23, "Pass'e mezo del Todeschin," (d).

Becchi, I, 1568, fol. 57, "Moresca," (d).

Phalèse, Theatrum musicum..., 1571, (F), no. 186, "Gailliarde 3. frantia," (e).

12 Passo e mezo ficto


Casteliono, 1536, fol. 9, "Pavana ditta la milanesa," (d).

Newsidler, 1540, (G), fol. 3, "Hupff auff," (d).
12 Passo e mezo ficto  
(Continued)

Crema, I, 1546, no. 47, "Pass'e mezo a la bolognesa," (d).

Ibid., 1546, no. 48, "El suo saltarello," (d).

Abondante, I, 1546, no. 29, "Pass'e mezo quarto," (d).

Ibid., 1546, no. 30, "Gagliarda del ditto," (d).

Ibid., 1546, no. 32, "Le forze di ercole. Pavana," (d).

Bianchini, I, 1546, no. 8, "Pass'e mezo," (d).

Ibid., 1546, no. 10, "Il suo saltarello," (d).


Ibid., 1546, no. 15, "Gaiarda," (d).

Ibid., 1546, no. 16, "Padovana," (d).

Paladin, I, 1560, fol. 33, "Pavana chiamata la Milanesa," (d).

Ibid., 1560, fol. 35, "Gagliarda sopra la detta," (d).

Gorzani, I, 1561, no. 1, "Pass'e mezo antico primo," (d).

Ibid., 1561, no. 2, "Padoana del ditto," (d).

Ibid., 1561, no. 3, "Saltarello del ditto," (d).

Ibid., II, 1563, fol. 1, "Passo e mezzo antico primo," (d).
Folio

12 Passo e mezo ficto

(Continued)

Ibid., 1563, fol. 3, "Padovana del detto," (d).

Ibid., 1563, fol. 5, "Saltarel del detto primo," (d).

Ibid., 1563, fol. 40, "Passo e mezo bellissimo," (d).

Ibid., 1563, fol. 41, "Passo e mezo bellissimo sopra il soprani," (d).

Ibid., 1563, fol. 43, "Passo e mezo bellissimo sopra il contralti," (d).

Ibid., 1563, fol. 45, "Saltarel del detto," (d).

Ibid., 1563, fol. 46, "Passo e mezo bellissimo sopra il quarto tuono," (d).

Ibid., III, 1564, no. 1, "Pass'e mezo Antico primo," (d).

Ibid., 1564, no. 2, "Padovana del ditto prima," (d).

Ibid., 1564, no. 3, "Saltarello ditto prima," (d).

Ibid., 1564, no. 25, "Pass'e mezo antico, (d).

Ibid., 1564, no. 26, "Padoana del ditto," (d).

Ibid., 1564, no. 27, "Saltarello del ditto," (d).

Ibid., 1564, no. 29, "Pass'e mezo antico sul 4 ton," (d).

Ibid., 1564, no. 30, "Padoana del ditto," (d).
Ibid., 1564, no. 31, "Saltarello ditto," (d).

Newsidler, I, 1566, fol. 23, "Passo e mezo antico," (d).

Ibid., 1566, fol. 25, "Il suo saltarello," (d).

Ibid., 1566, fol. 27, "Pass e mezo la Milanese," (d).

Ibid., 1566, fol. 28, "Il suo saltarello," (d).

Phalèse, Theatrum musicum . . ., 1571, no. 169, "Passomezo ficta," (e).


Ibid., 1579, no. 8, "Padoana del ditto," (d).

Ibid., 1579, no. 9, "Saltarello del ditto," (d).

Ibid., 1579, no. 10, "Pass'e mezo Anticho primo Tenori," (d).

Ibid., 1579, no. 11, "Saltarello del ditto," (d).

Ibid., 1579, no. 13, "Pass'e mezo Anticho," (d).

Ibid., 1579, no. 14, "Padoana del ditto," (d).

Ibid., 1579, no. 15, "Saltarello del ditto," (d).

Folio

12 Passo e mezo ficto (Continued)

Barbetta, II, 1582, fol. 15, "Passomezo secondo Musicale detto il Milanese," (d).


Ibid., 1585, fol. 27, "Soprano del pass'e mezo antico," (d).

Ibid., 1585, fol. 30, "Gagliarda del Pass'e mezo antico," (d).

Ibid., 1585, fol. 31, "Soprano della gagliarda antica," (d).

Kargel, Lautenbuch. . ., 1586, no. 51, "Passo e mezo ficto," (d).


Ibid., 1587, fol. 40, "Gagliarda del ditto," (d).

Terzi, I, 1593, fol. 102, "Pass'e mezo per b molle," (d).

Ibid., 1593, fol. 104, "Gagliarda del prescritto pass'e mezzo," (d).

Ibid., 1593, fol. 111, "Pass'e mezo," (d).

Ibid., 1593, fol. 113, "Saltarello del pass'e mezzo," (d).

Ibid., 1593, fol. 121, "Pass'e mezo per b molle," (d).

Ibid., 1593, fol. 123, "Gagliarda del prescritto," (d).
Folio

12 Passo e mezo ficto (Continued)

Ibid., 1593, fol. 128, "Pass'e mezzo per b' molle in altro tuono," (d).

Ibid., 1593, fol. 129, "Gagliarda," (d).

Molinaro, I, 1599, fol. 9, "Pass'e mezo," (d).

Ibid., 1599, fol. 13, "Gagliarda," (d).

Ibid., 1599, fol. 21, "Pass'e mezo," (d).

Ibid., 1599, fol. 29, "Gagliarda," (d).

Ibid., 1599, fol. 40, "Pass'e mezo," (d).

Ibid., 1599, fol. 42, "Gagliarda," (d).

Ibid., 1599, fol. 43, "Pass'e mezo," (d).

Ibid., 1599, fol. 45, "Gagliarda," (d).

Ibid., 1599, fol. 50, "Pass'e mezo," (d).

Ibid., 1599, fol. 53, "Gagliarda," (d).

Ibid., 1599, fol. 59, "Pass'e mezo," (d).

Ibid., 1599, fol. 61, "Gagliarda," (d).

13 Passo e mezo sopra la Battaglia

Folio

13 Passo e mezo sopra la Battaglia (Continued)

Phalèse, Carminum pro testudinae . . ., 1546, fol. 144, "Passa mezo a la batailla," (f).

Pifaro, I, 1546, no. 9, "Chiarenzana la bataglia," (b).

Barbetis, IX, 1549, no. 23, "Pass'e mezo della Battaia," (b).

Ibid., 1549, no. 24, "Saltarello del Pass'e mezo della Battaia," (b).

Gorzanis, III, 1564, no. 15, "Pass'e mezo della bataglia," (b).

Ibid., 1564, no. 16, "Padovana del ditto," (b).

Ibid., 1564, no. 17, "Saltarello del ditto," (b).

Phalèse, Luculentum theatrum . . ., 1568, (F), fol. 60, "La bataille," (f).

Ibid., Theatrum musicum . . ., 1571, (F), no. 170, "Passomezo de la Bataille," (e).

Ibid., Chorearum . . ., 1583, (M), fol. 9, "Pavana de la Bataille," (b).

Ibid., 1583, (M), fol. 10, "Gaillarde de la Bataille," (b).


13 Passo e mezo sopra la Battaglia (Continued)

Zanetti, 1645, (M), fol. 88, "Saltarello della Battaglia," (f).
Breslau MS, 1537-1544, fol. 11, "La bataglia de Maregnao," (f).
Munich MS 272, (G), fol. 58, "Pass'e meza su la bateiglia," (f).
Ibid., fol. 62, "Paduaner su la bateiglia," (b).
Munich MS 1511b, fol. 15, "La Bataglia franciesa in ballo," (b).
Brussels MS, II 275, fol. 91, "Bataglia da ballatto," (b).
Ibid., fol. 98, "Bataglia baletto," (b).

15 Passo e mezo detto il Nobile

Phalèse, Theatrum musicum. . ., 1571, (F), no. 168, "Passomezo detta il nobile," (e).

16 Passo e mezo detto il Bachiglione
Folio

17 Passo e mezo detto il Moderno

Attaignant, Dix-huit basses dances, 1529, (F), fol. 33, "Pavane," (d).

Newsidler, H., 1536, (G), fol. x, "Gassenhawer," (d).

Ibid., 1540, (G), fol. 4, "Passa mesa. Ein Welscher tantz," (d).

Ibid., 1544, (G), no. 27, "Passa mesa. Ein Welischer tantz," (d).

Abondante, I, 1546, no. 11, "Pass'e mezo terzo," (d).

Rotta, I, 1546, no. 11, "Pass'e mezo," (d).

Ibid., 1546, no. 12, "Gaiarda," (d).

Ibid., 1546, no. 13, "Padovana," (d).

Barberis, IX, 1549, no. 26, "Pavana gagliarda," (d).

Autori diversi, 1551, (K), no. 1, "Pass'e mezo nuovo primo," (d).

Ibid., 1551, no. 2, "Pass'e mezo nuovo secondo," (d).

Ibid., 1551, no. 3, "Pass'e mezo nuovo terzo," (d).

Balletti, I, 1554, no. 1, "Padoana prima," (d).

Ibid., 1554, no. 2, "Saltarello primo," (d).

Gorzanis, I, 1561, no. 4, "Pass'e mezo moderno primo," (d).
17 Passo e mezo detto il Moderno (Continued)

Ibid., 1561, no. 5, "Padoana del ditto," (d).
Ibid., 1561, no. 6, "Saltarello del ditto," (d).
Ibid., II, 1563, no. 8, "Pass'e mezo moderno primo," (d).
Ibid., 1563, fol. 10, "Padoana del detto," (d).
Ibid., 1563, fol. 12, "Saltarel dal detto," (d).
Ibid., III, 1564, no. 4, "Pass'e mezo moderno primo," (d).
Ibid., 1564, no. 5, "Padoana del ditto," (d).
Ibid., 1564, no. 6, "Saltarello del ditto," (d).
Ibid., 1564, no. 19, "Pass'e mezo moderno," (d).
Ibid., 1564, no. 20, "Padoana del ditto," (d).

Ibid., 1568, fol. 5, "Il suo saltarello," (d).
Ibid., 1568, fol. 8, "Pass'e mezzo alla Millanesa," (d).
Ibid., 1568, fol. 11, "Il suo saltarello," (d).
Ibid., 1568, fol. 14, "Pass'e mezzo alla Millanesa," (d).
Folio
17 Passo e mezo detto il Moderno
(Continued)

Ibid., 1568, fol. 19, "Il suo saltarello," (d).

Ibid., 1568, fol. 22, "Pass'e mezzo alla Millanesa," (d).

Ibid., 1568, fol. 30, "Il suo saltarello," (d).

Phalèse, Theatrum musicum . . ., 1571, (F), no. 167, "Passomezo il Moderno," (e).

GORZANIS, IV, 1579, fol. 24, "Pas'e mezo moderno," (d).

Ibid., 1579, fol. 25, "Saltarello del ditto," (d).

Caroso, Il Ballarino . . ., 1581, fol. 95, "Cascarda Bella Gioiosa," (d).

Ibid., 1581, fol. 147, "Cascarda Fedelta," (d).


Ibid., 1582, fol. 21, "Gagliarda del Passomezo ut supra," (d).

Ibid., III, 1585, fol. 34, "Pass'e mezo moderno in tenore," (d).

Ibid., 1585, fol. 35, "Soprano del pass'e mezo moderno," (d).

Ibid., 1585, fol. 38, "Gagliarda del pass'e mezo moderno," (d).

Ibid., 1585, fol. 39, "Soprano del gagliarda moderna," (d).
Folio

17 Passo e mezo detto il Moderno (Continued)

Kargel, Lautenbuch... 1586, (C), no. 49, "Pass' e mezo detto il moderno," (d).

Abondante, V, 1587, fol. 17, "Pass' e mezo Moderno," (d).

Ibid., 1587, fol. 27, "Gagliarda del ditto," (d).

Radino, 1592, no. 1, "Pass' e mezo," (d).

Ibid., 1592, no. 2, "Gagliarda del ditto," (d).

Terzi, I, 1593, fol. 106, "Pass' e mezzo per quadro," (d).

Ibid., 1593, fol. 108, "La sua gagliarda," (d).

Ibid., 1593, fol. 117, "Pass' e mezzo," (d).

Ibid., 1593, fol. 119, "Saltarello del pass' e mezzo," (d).

Ibid., 1593, fol. 125, "Pass' e mezzo per duro," (d).

Ibid., 1593, fol. 127, "Gagliarda del pass' e mezzo," (d).

Ibid., II, 1599, fol. 41, "Pass' e mezo per duro," (d).

Ibid., 1599, fol. 42, "Gagliarda del pass' e mezzo," (d).

Ibid., 1599, fol. 110, "Pass' e mezo ultimo," (d).

Ibid., 1599, fol. 112, "Gagliarda del pass' e mezo," (d).
19 Gagliarda del Passo
e mezzo moderno
antescritto

20 Passo e mezzo detto
l'antico

Molinaro, I, 1599, fol. 14,
"Pass'e mezo," (d).

Ibid., 1599, fol. 20,
"Gagliarda," (d).

Ibid., 1599, fol. 31,
"Pass'e mezo," (d).

Ibid., 1599, fol. 36,
"Gagliarda," (d).

Ibid., 1599, fol. 37,
"Pass'e mezo," (d).

Ibid., 1599, fol. 39,
"Gagliarda," (d).

Ibid., 1599, fol. 46,
"Pass'e mezo," (d).

Ibid., 1599, fol. 49,
"Gagliarda," (d).

Ibid., 1599, fol. 55,
"Pass'e mezo," (d).

Ibid., 1599, fol. 58,
"Gagliarda," (d).

Phalèse, Theatrum musicum . . . ,
1571, (F), no. 167, "Gaillarde
del Moderno," (e).

Kargel, 1586, (G), no. 49,
"Saltarello," (d).

(Cf. Barbetta, I, 1569, "Passo
e mezzo detto il Moderno.")

Phalèse, Theatrum musicum . . . ,
1571, (F), "Passomezzo
antico," (e).

(Cf. Barbetta, I, 1569, "Passo
e mezzo ficto.")
Folio

23 Gagliarda del Passo e mezo detto l'antico Phalèse, Theatrum musicum... 1571, (F), no. 171b, "Gaillarde antico," (e).

(Cf. Barbetta, I, 1569, "Passo e mezo ficto.")

24 Fantasia prima a 3
25 Fantasia seconda a 4
26 Fantasia terza a 4
27 Fantasia quarta a 4
29 Fantasia quinta, ficta a 4
30 Fantasia sesta, ficta

NOVAE TABULAE MUSICAEE TESTUDINARIAE... (1582)

Folio

1 Pavana prima ditta la Molinara Balletti, I, 1554, no. 8, "La moreta," (d).

2 Pavana secunda detta la bella Ragazzona Gorzanis, III, 1564, no. 12, "Saltarello dito il Bergamasco," (d).

2 Pavana tertia detta la Contarina

4 Pavana quarta detta la Reale

5 Gagliarda prima detta il Toscanello (Cf. Barbetta, I, 1569, fol. 9, "Gagliarda quinta detta la Imperiale.")

6 Gagliarda secunda detta il Mato
Folio

7 Gagliarda tertia detto
   Aria de Comedia

8 Gagliarda quarto ditto
   Salta Marino

9 Preambulo primo

10 Preambulo secundo

10 Preambulo tertio

11 Preambulo quarto

12 Preambulo quinto

12 Preambulo sexto

13 Passomezo primo detto
   il Bachffart

15 Passomezo secundo Musicale
   detto il Milanese
   (Cf. Barbetta, I, 1569, fol.
   12, "Passo e mezo ficto.")

18 Passomezo tertio detto
   il Commune in 4. modi
   (Cf. Barbetta, I, 1569, fol.
   17, "Passo e mezo detto
   il Moderno.")

   Waissel, Lautenbuch. . ., 1592,
   (G), no. 20, "Passomezo
   Commune," (d).

21 Gagliarda del Passomezo
   ut supra
   (Cf. Barbetta, I, 1569, fol.
   17, "Passo e mezo detto
   il Moderno.")

   Waissel, Lautenbuch. . ., 1592,
   (G), no. 20c, "El suo
   Saltarello," (d).

24 Passomezzo detto
   la Paganina
   (Cf. Barbetta, I, 1569, fol.
   5, "Pass'e mezzo della
   Paganina," (d), and
   "Saltarello," (d).

   Mainerio, I, 1578, (M), fol.
   7, "Pass'e mezzo della
   Paganina," (d), and
   "Saltarello," (d). Note:
   these dances are identical
to those found in Mainerio's
print of 1578, fol. 5.
Folio

24 Passomezzo detto la Paganina (Continued)

Terzi, II, 1599, fol. 87, "Pass'e mezo la Paganina," (d).

Ibid., 1599, fol. 88, "Gagliarda del ditto," (d).

Colonna, 1637, (X), fol. 41, "Paganina," (d).

Trombetti, 1639, (X), fol. 76, "Paganina," (d).

Caliginoso, (X), fol. 7, "Paganina," (d).

(Cf. Barbetta, II, 1582, fol. 24, "Passomezzo detto la Paganina.")

Gagliarda del Passomezzo ut supra

26

(Cf. Barbetta, II, 1582, fol. 24, "Passomezzo detto la Paganina.")

28 Passomezo Novo detto il N.

30 Passomezo detto il Ponde Roso

31 Gioveneta Real Madrigal a 4. Archadelt.

Arcadelt, I, 1541, (V), fol. 19, "Gioveneta Real Madrigal a 4," (m).

32 Non mi duol il Morir a 4. Madrigal del Barbetta Padoan

34 Amar un solo amante a 4 Madrigal, Jachet Berchen


In dubio de mio stato a 4 Madrigal Orlando de Lasso

36

Lasso, 1559, (V), no. 6, "In dubbio di mio stato a 5," (m).

Ibid., 1564, (V), no. 2, "In dubbio di mio stato a 4," (m).

Ibid., 1565, (V), fol. 18, "In dubbio di mio stato a 5," (m).
Folio

36 In dubbio de mio stato
a 4 Madrigal Orlando
de Lasso (Continued)

Galilei, Fronimo, 1584, fol. 175, "In dubbio de mio stato," (b).

Ibid., 1584, fol. 176, "In dubbio de mio stato," (c).

37 Liquide perle a 5.
Madrigal di Luca
Marentio

Marenzio, 1580, (V), no. 1,
"Liquide perle amor," (b).

Fallamero, I, 1584, fol. 15,
"Liquide perle amor," (b).

Bassano, Motetti, Madrigali...
1591, "Liquide perle Amor," (b).

Mancinus, Duum Vocum Canto-
uncularum...
1597, no. 7,
"Liaude perle," (f).

Terzi, II, 1599, fol. 30,
"Liquide perle," for two lutes, (b).

38 Piangi Cor mio a 5.
Madrigal de Sabino

Sabino, I, 1570, (V), no. 24,
"Piangi cor mio," (m).

Wert, Il Primo Libro de
Madrigali, 1564, (V), no. 1,
"Che giova posseder," (m).

Ibid., 1564, (V), no. 2,
"Ma che non giov'haver fedeli amante," (m).

41 Secunda parte Ma che non
giov'haver (Wert).

Ibid., 1564, (V), no. 3,
"Quatt'essere vi dee," (m).

41 Tertia parte Quant esser
Vid'car (Wert).

Ibid., 1564, (V), no. 4,
"Pero che voi non sete cosa integra," (m).

42 Quarta et ultima parte
Pero che voi vosete
(Wert).

Donato, 1550, (V), fol. 24,
"Baciami vita mia," (m).

43 Basiami vita mia a 4.
B. Donato.

45 Dolce fial morir a 5.
Ponestrina
Folio

46 Fantasia prima.

48 Fantasia secunda.

50 Fantasia tertia a 4.

51 Fantasia quarta a 4.

53 Fantasia quinta a 4.

54 Fantasia sexta a 4.

56 Fantasia septima.

58 Fantasia octava a 4.

60 Ung gay Bergier a 4.

C. Janequin

(Although Janequin composed a chanson on the text "Ung gay bergier," his piece is clearly an intabulation of Crequillon's chanson of the same title.)

Susato, 1543, (V), "Ung gay bergier" by Crequillon, (m).

Phalèse, Des Chansons. . . ., 1547, (F), Fol. 46, "Ung gay bergier," (b).

Phalèse, Des Chansons. . . ., 1547, (F), no. 30, "Ung gay bergier," (b).

Phalèse, Des Chansons et Motetz. . . ., 1547, (F), no. 8, "Ung gay bergier," (b).

Phalèse, Hortus Musarum. . . ., 1552, (F), fol. 30, "Ung gay bergier," (b).

Bakfark, Intabulatura. . . ., 1553, no. 14, "Ung gay bergier," (b).

Henestrosa, Libro de Cifra Nueva, 1557, (K), fol. 69, "Un gai bergier," (b).

Ochsenkun, Tabulaturbuch. . . ., 1558, (G), fol. 86, "Ung gay bergerie," (b).
Phalèse, Theatrum musicum. . ., 1563, (F), fol. 22, "Ung gay bergier," (b).

Becchi, I, 1568, fol. 72, "Ung gai bergier," (b).

Phalèse, Luculentum. . ., 1568, (F), fol. 20, "Ung gay bergier," (b).

Ibid., 1568, (F), fol. 20, "Ung gay bergier. Alio modo," (b).

Ibid., Theatrum musicum. . ., 1571, (F), fol. 30, "Ung gay bergier. Alio modo," (b).

Waissel, Tabulatura. . ., 1573, (G), no. 17, "Ung gay bergier," (b).


Gardano, Musica de diversi autori. . ., 1577, (K), fol. 12, "Ung gay bergier," (b).

Cabezón, Obras de música. . ., 1578, (K), fol. 80, "Un gay bergier," (b).

Dalla Casa, Il Vero Modo. . ., 1584, (M), fol. 19, "Ung gay bergier," (b).

Facoli, Il Primo libro d'Intavolatura d'arpicordo, 1586, (K), fol. 16, "Ung gay bergier," (b).
Folio

60 Un gay Bergier a 4.
C. Janequin
(Continued)

Bassano, Motetti, Madrigali. . . ,
1591, (M), fol. 32, "Un gay bergier," (b).

Bertoldo, Canzoni Francese. . . ,
1591, (K), fol. 3, "Un gai berger," (b).

Rogniono, Passaggi per
Potersi. . . , 1592, (M),
"Un gai Bergier per Diminuire sopra una parte," (f).

Ibid., 1592, (M), "Un gai Bergier Facile per la Viola bastarda," (f).

Ibid., 1592, (M), "Un gai Bergier per la Viola bastarda in altro modo," (f).

Molinaro, Intavolatura di liuto. . . , 1599, fol. 135,
"Ung gaii bergier," (b).

62 Martin menoit a 4.
C. Janequin

Attaingnant, 1535, (V), no. 13,
"Martin menoit son pourceau," by Janequin, (m).

Ibid., 1536, (V), fol. 9,
"Martin menoit son pourceau," (m).

Gardane, 1538, (V), no. 15,
"Martin menoit son pourceau," (m).

Moderne, 1540, (V), fol. 11,
"Martin menoit son pourceau," (m).

Milano, da, Intabolatura de lauto. . . , 1546, no. 4,
"Martin menoit," (b).

Milano, da, and Borrono,
Intabolatura di liuto. . . , 1546, fol. 40, "Martin menuyt de C. Janequin, (b).
Folio

62 Martin menoit a 4.
   C. Janequin

   Phalèse, Des Chansons. . . ,
   1546, (F), no. 53, "Martin
   menuyt," (b).

   Gardane, 1548, (V), "Martin
   menoit son pourceu," (m).

   Chemin, 1551, (V), fol. 2,
   "Martin menoit son pourceu,"
   (m).

   Bakfark, Intavolatura. . . ,
   1553, no. 13, "Martin menoit
   son pourceu au marche," (b).

   Milano, Intabolatura de
   lauto. . . , 1556, no. 4,
   "Martin menoit," (b).

   Rippe, Tiers livre de
   tabelature. . . , 1562, (F),
   fol. 16, "Martin menoit,"
   (b).

   Ruffo, Capricci in musica. . . ,
   1564, (M), fol. 6, "Martin
   minoit son portiau au
   marche," (b).

   Phalèse, Thesarus Musicus. . . ,
   1574, (F), fol. 39, "Martin
   menoit," (b).

   Gardano, Musica de diversi
   autori. . . , 1577, (K),
   fol. 23, "Martin menoit,"
   (b).

   Dalla Casa, Il vero modo. . . ,
   1584, (M), fol. 25, "Martin
   menoit," (b).

63 Il n'est plaisir a 4.
   C. Janequin

   Attainingant, 1534, (V), fol. 9,
   "Il n'est plaisir ne
   passetemps," by Janequin,
   (m).

   Ibid., 1536, (V), fol. 19,
   "Il n'est plaisir," (m).
Folio

63 Il n'est plaisir a 4. C. Janequin

Gardano, 1538, (V), no. 5, "Il n'est plaisir," (m).

Crema, da, Intabolatura de lauto . . ., 1546, no. 29, "Il n'est plaisir," (b).

Phalèse, Des Chansons . . ., 1547, (F), no. 15, "El neye plaisir," (f).

Gardano, 1548, (V), fol. 4, "Il n'est plaisir," (m).

(An examination of the complete works of Passereau indicates that this piece is instead based on the tenor part of a four-voice chanson "L'oeil est a vous" by the same composer.)

64 Il me convient a 4. Pasereau

Attaingnant, Dixieme livre . . ., 1541, (V), "L'oeil est a vous," by Passereau," (m).

65 Je cherche autant Amour a 4. Boyvin

Attaingnant, Dixseptiesme livre . . ., 1545, (V), no. 2, "Je cherche autant Amour," (m).


Morlaye, Le premier livre . . ., 1552, (X), fol. 4, "Je cherche autant amour," (b).

Brayssing, Quart livre . . ., 1553, (X), fol. 8, "Je cherche autant amour," (b).

Drusina, Tabulatura . . ., 1556, (G), no. 15, "Je cherche autant amour," (b).

Le Roy, Sixiesme livre . . ., 1559, (F), fol. 12, "Je cherche autant amour," (b).
65 Je cherche autant Amour a 4. Boyvin
(Continued)

67 Du moy de may a 4.
Rogier

(This piece is wrongly attributed to Rogier.
The model on which the piece is based is a
chanson by Godard entitled "Ce moys de may
sur la rousée.")

Phalèse, Selectissima elegantissimaque. . .,
1570, (X), fol. 35, "Je cherche autant amour," (b).

Attaingnant, 1538, (V), no. 8,
"Ce moys de may sur la rousée," by Godard, (m).

Ibid., 1540, (V), no. 4,
"Ce moys de may sur la rousée," (m).

Phalèse, Theatrum musicum. . .,
1563, (F), fol. 31, "Ce mois de may," (b).

Phalèse, Luculentum. . ., 1568,
(F), fol. 24, "Ce mois de may," (b).

Phalèse, Hortulus citharae. . .,
1570, (C), fol. 9, "Ce mois de may," (b).

Phalèse, Theatrum musicum. . .,
1571, (F), fol. 37, "Ce mois de may," (b).

Ibid., 1571, (F), fol. 38,
"Ce mois de may. Alio modo," (b).

Schmid, Zwey Bücher. . ., 1577,
(K), no. 42, "Ce moys de may," (b).

Kargel, Renovata citharae. . .,
1578, (C), no. 22, "Ce mois de may," (b).

Phalèse, Hortulus citharae. . .,
1582, (C), fol. 8, "Ce mois de may," (b).

Ammerbach, Orgel oder Instrument Tabulaturbuch, 1583, (K),
fol. 132, "Gemois de mai," (b).
Folio

68 Petit giachet a 4.
Crequillon

Dalla Casa, Il Vero modo. . . , 1584, (M), fol. 9, "Petit Jacquet," (b).

Merulo, Canzoni. . . , 1592, (K), fol. 36, "Canzon a 4 dita Petit Jacquet," (f).


Bologna MS 26660, no. 27, "Petit Jacquet," (f).

70 Susanne ung jour a 5.*
Orlando (Lassus)

Beringen, 1548, (V), "Susanne un jour a 4," by Lupi, (c).

Le Roy, 1560, (V), "Susanne ung jour a 5," by Lassus, (m).

Phalèse, Theatrum musicum. . . , 1563, (F), fol. 45, "Susanne ung jour," (b).

Newsidler, M, Il secondo libro intabolatura. . . , 1566, fol. 18, "Susanne ung jour," (b).

Phalèse, Luculentum. . . , 1568, (F), fol. 27, "Susanne ung jour a 4," (b).

Phalèse, Recueil des fleurs. . . , 1569, (V), "Susanne ung jour a 3, by Castro, (c).

*For a listing of thirty-eight vocal pieces based on the same melody, see Kenneth Jay Levy, "Susanne un jour: The History of a 16th Century Chanson" in Annales Musicologiques, I (1953), 375-408.
Folio

70 Susanne ung jour a 5.
Orlando (Lassus)
Continued

Chemin, de, Les Meslanges de maistre... 1570, (V), "Susanne ung jour a 6," by Castro.

Ammerbach, Orgel oder Instrument Tabulatur... 1571, (K), fol. 91, "Susanna," (b).

Phalèse, Theatrum musicum... 1571, (F), fol. 31, "Susanne ung jour a 4," (b).

Jobin, Das Erste Büch... 1572, (G), no. 13, "Susanne ung jour," (b).


Newsidler, M., Tabulatura... 1573, (G), "Susanne ung jour," (b).

Waissel, Tabulatura... 1573, (G), no. 22, "Susanne ung jour," (b).

Kargel, Novae, elegantissimae Gallicae... 1574, no. 12, "Susanne ung jour," (b).

Kargel and Lais, Toppel cythar... 1575, (C), no. 9, "Susan ung jour," (b).

Schmid, Zwey Bücher... 1577, (K), no. 23, "Susanne ung jour," (b).

Cabezón, Obras de música... 1578, (K), fol. 148, "SUSana un jur," (b).

Ibid., 1578, (K), fol. 149, "Susana," (b).
Folio

70 Susanne ung jour a 5.
Orlando (Lassus)
Continued

Phalèse, Hortulus citharae. . .
1582, (C), fol. 4, "Susanne un jour," (b).

Dalla Casa, Il vero modo. . .
1584, (M), fol. 12, "Susanna un giur," (b).

Ibid., 1584, (M), fol. 13,
"Susanna un giur. Alio modo," (b).

Adriansen, Pratum musicum . . .
1584, (F), fol. 29, "Susanne un jour," (b).

Bassano, Motetti, madrigali,
et canzoni. . ., 1591, (M),
fol. 33, "Susanna un giur," (b).

Adriansen, Novum pratum
musicum. . ., 1592, (M),
fol. 16, "Susanne un jour," (b).

Terzi, I, 1593, fol. 38,
"Susanne un jour. Canzon Francese a la quarta," (c).

Ibid., 1593, fol. 39, "Contrapunto sopra Susanne un jour di Orlando a 5," (c).

Molinaro, Intavolatura di
liuto. . ., 1599, fol. 130,
"Susane un jour," (b).

Ballard, 1610, (V), "Susanne ung jour a 6," by Caurroy,
(c).

72 Domine Jesu Christe a 4.
P. de Monte

Monte, de, 1579, (V), "Domine Jesu Christe," (m).

Ibid., 1585, (V), "Domine Jesu Christe," (m).
Folio

74 Quasi Cedrus Exaltata
Sum a 4. Orlando

76 Bewar mich Herr a 4.
C. non Papa

(This piece is wrongly attributed to C. non Papa. The true composer is Steffan Zirler.)

Lassus, Selectissimae cantiones quas vulgo motetta vacant. . ., 1568 (V), "Quasi Cedrus Exaltata Sum a 4," (m).

Zirler, Frische teutsche liedlein. . ., 1540, (V), "Bewar mich Herr a 4," (m).

Ochsenkun, Tabulaturbuch. . ., 1558, (G), fol. 80, "Bewar mich Herr," (b).

Heckel, Discant. Lautten Buch. . ., 1562, (G), fol. 210, "Bewar mich Herr," (b).

Ammerbach, Orgel oder Instrument Tabulatur. . ., 1571, (K), fol. 74, "Bewar mich Herr, und sey nicht ferrn von mir," (b).


Waissel, Tabulatura. . ., 1573, (G), no. 5, "Bewar mich Herr," (b).

Newsidler, Teutsch Lautenbuch. . ., 1574, (G), no. 23, "Bewar mich Herr," (b).


Folio

76 Bewar mich Herr a 4. C. non Papa
(Continued)

78 Tua est Potentia a 5. Joh. Mouton


Regensburg, MS A.R. 855, no. 19, "Bewar mich herr," (b).

Antico, Motetti, libro primo, 1521, (V), no. 14, "Tua est potentia," by Mouton, (m).

Gintzler, Intabolatura de lauto ..., 1547, no. 16, "Tua est potentia," (b).

Phalèse, Hortus musarum ..., 1552, (F), fol. 72, "Tua est potentia," (b).

Newsidler, M, Teutsch Lauten-buch ..., 1574, (G), no. 2, "Tua est potentia," (b).
INTAVOLATURA DE LIUTO. ..(1585)

Folio

1 Padoana prima detta
   la Dispettosa

2 Padoana seconda detta
   la bella Dorotea

3 Padoana terza detta
   la Lubiana

4 Padoana quarta detta
   la Squillitria

4 Padoana quinta detta Chi
   mira gl'occhi tuoi

5 Padoana sesta detta Mentre Campai contento
   Fallamero, I, 1584, fol. 47,
   "Mentre compai contento
    a 4," (b).
   Piccioli, 1588, (V), fol. 1,
   "Mentre campai contento,"
   (b).
   Besard, 1603, (F), fol. 42,
   "Madrigale," (b).
   Brussels MS, II 275, fol. 50,
   "Napolitana Mentr'io
    campai contento," (b).

6 Padoana settima detta
   la Farfarella

7 Padoana ottava detta
   Zo per la Brenta

8 Aria prima

8 Aria seconda

9 Aria terza

9 Aria quarta

10 Aria quinta

10 Aria sesta
Moresca prima detta le Canarie

Moresca seconda detta le Forze

(Cf. Barbetta, I, 1569, fol. 12, "Passo e mezo ficto.")

Attaingnant, Dix-huit basses dances, 1529, (F), fol. 21, "Gaillarde," (d).

Newsidler, H. 1536, (G), no. 66, "Hie folget ein welscher tantz Wascha mesa," (d).

Narváez, 1538, VI, (S), fol. 88, no. 51, "Otras tres diferencias hechas por otra parte," (d).

Bianchini, I, 1546, no. 9, "La sua padoana," (d).

Ibid., 1546, no. 11, "Le forze derculle," (d).


Ibid., 1546, fol. 20, "Saltarello primo," (d).

Pifaro, I, 1546, no. 1, "Chiarenzana de megio," (d).

Ibid., 1546, no. 2, "Il suo saltarello," (d).

Rotta, I, 1546, no. 4, "Pass'e mezo," (d).

Ibid., 1546, no. 5, "Gagliarda," (d).

Ibid., 1546, no. 6, "Padoana," (d).

Mudarra, I, 1546, (S), fol. 19, no. 16, "Pavana Il de Alesandre," (d).
Folio

12 Moresca seconda detta le Forze
(Continued)

Barberis, IX, 1549, no. 8, "Pass'e mezo," (d).

Ibid., 1549, no. 9, "Saltarello (d).

Ibid., 1549, no. 13, "Piva," (d).

Ibid., 1549, no. 14, "Pass'e mezo," (d).

Autori diversi... 1551, (K), no. 7, "Le forze d'Hercole," (f).

Caroso, Il Ballarino... 1581, fol. 18, "Balletto Ardente Sole," (d).

Ibid., 1581, fol. 159, "Ballo del Fiore," (d).

Capirola MS, c. 1517, fol. 48, "Padoana alla francese," (d).

Brussels, MS II 275, fol. 11, "Mataccina," (d).

Lucca MS 774, fol. 12, "Mattuccino Pilliciota," (d).

Thysius MS, (F), fol. 416, "Dooden dans. Matachines," (d).

Casteliono, 1536, fol. 24, "Le riprese" of the "Saltarello ditto el Mazzolo," (d).

Barberis, IX, 1549, no. 17, "Vesentino Bergamasca," (d).

Ibid., 1549, no. 25, "Saltarello," (d).

13 Moresca terza detta il Mattacino

14 Moresca quarta detta la Bergamasca
Folio

14 Moresca quarta detta la Bergamasca (Continued)

Balletti, I, 1554, no. 3, "Il sgazotto," (d).


Ibid., 1568, fol. 50, "Il suo saltarello," (d).

Abondante, V, 1587, fol. 58, "Bergamasca," (d).

Besard, 1603, (F), fol. 105, "Bergamasca," (d).

Montesardo, 1606, (X), fol. 5, "Prima Passacaglie," (d).

Ibid., 1606, fol. 18, "Bergamasca," (d).

Viadana, 1610, (M), fol. 14, "La Bergamasca," (d).

Rossi, IV, 1622, (M), fol. 16, "Sonata Duodecima sopra la Bergamasca," (f).

Sanseverino, 1622, (X), fol. 27, "Bergamasca," (d).

Costanzo, 1627, (X), fol. 8, "Bergamasca," (d).

Millioni, 1627, (X), fol. 9, "Passacaglie," (d).

Ibid., 1627, fol. 15, "Bergamasca," (d).

Ibid., 1627, fol. 21, "Gagliarda," (d).

Frescobaldi, 1635, (K), fol. 89, "Bergamasca," (d).

Corbetta, 1639, (X), fol. 59, "Bergamasco," (d)
Folio

14 Moresca quarta detta la Bergamasca
(Continued)

Piccinini, 1639, (X), fol. 16, "Bergamasca," (d).

Salvatore, 1641, (0), fol. 63, "Canzone Francese Quarta sopra il Ballo detto la Bergamasca," (f).

Uccellini, 1642, (M), fol. 40, "Aria Quinta Sopra la Bergamasca a 3," (d).

Milioni-Monte, 1644, (X), fol. 11, "Passacagli diversi," (d).

Calvi, 1646, (X), fol. 21, "Bergamasco," (d).

Fasolo, 1645, (0), fol. 242, "Fuga Prima, Sopra la Bergamasca," (f).

Zannetti, 1645, (M), fol. 66, "La Bergamasca," (d).

Gianoncello, 1650, (F), fol. 8, "Bergamasca," (d).

Marchetti, 1660, (X), fol. 11, "Bergamasca," (d).

Monte, L., Vago fior di virtu dove si contiene il vero modo..., (X), fol. 3, "Passacaglia alla vera Spagnola," (d).

Coferati, 1689, (V), fol. 422, "Bergamasca ovvero Lerullelleru," (f).

Munich MS 1511b, fol. 9, "La Brossanina," (d).


Ibid., fol. 21, "El saltarello," (d).
14 Moresca quarta detta la Bergamasca
(Continued)

17 Moresca quinta detta l'Orsa
18 Baletto de Russia detto l'Orso
18 Baletto d'Inghilterra det' il Bufon
19 Baletto Francese detto la Volta

Ballet MS, (F), fol. 12, "The Horne Pipe," (d).
Brussels MS II 275, fol. 56, "Aria," (d).
Lucca MS 774, fol. 25, "Bergamastro," (d).
Thyssius MS, (F), fol. 397, "Bergamasco," (d).
Venice MS lt. IV 1910, (X), no. 43, "Bergamasca," (f).
Scheele MS, 1619, (F), "Bergamaska," (d).
Vienna MS 18491, (K), "Bergamasca," (f).
Rasponi MS, 1635, fol. 1, "Bergamascho," (f).

Azzaiolo, I, 1557, (V), fol. 6, "Dall'orto se me vien," (d).
Caroso, Il Ballarino... , 1581, fol. 163, "Spagnoletta," (b).
Terzi, II, 1599, fol. 21, "Balletto Francese," (d).
19 Baletto Francese detto la Volta (Continued)

Caroso, Nobiltà di dame... 1600, fol. 153, "Spagnoletta Nuova," (a).

Negri, 1602, fol. 117, "Balletto Spagnoletto," (b).

Sanseverino, 1622, (X), fol. 30, "Spagnoletta," (d).

Frescobaldi, 1624, (K), fol. 47, "Capriccio sesto sopra la Spagnoletta," (c).

Costanzo, 1627, (X), fol. 46, "Spagnoletta," (d).

Millioni, 1627, (X), fol. 44, "Spagnoletta," (d).


Corbetta, 1639, (X), fol. 22, "Spagnoletta," (d).

Trombetti, 1639, (X), fol. 70, "Spagnoletta," (d).

Zannetti, 1645, (M), fol. 94, "Il Spagnoletto," (f).

Calvi, 1646, (X), fol. 10, "Spagnoletto," (d).

Marchetti, 1661, (X), fol. 24, "Spagnoletta," (d).

Caliginoso, (X), fol. 8, "Spagnoletta," (d).

Monte, L., (X), fol. 10, "Due Spagnolette," (d).

19 Baletto Francese detto la Volta (Continued)

Coferati, 1689, (V), fol. 148, "Dolce Vergine Maria," (c).

Berlin MS 40115, 1593, (K), fol. 10, "Galliard," (b).

Brussels MS II 275, fol. 10, "Spagnoletta," (b).

Florence MS XIX 179, "Spagnoletta," (f).

Lucca MS 774, fol. 20, "Spagnoletta," (b).


Thysius MS, (F), fol. 377, "El Espagnolette," (b).

Venice MS It. IV. 1793, no. 19, "Spagnoletta," (f).


Ibid., no. 26, "Spagnoletta," (f).

Ibid., no. 27, "Spagnoletta," (f).

Ibid., no. 28, "Spagnoletta," (f).

Ibid., no. 51, "Spagnoletta," (f).

Rasponi MS, 1635, fol. 11, "Spagnoletta," (f).

19 Baletto Francese detto la Corante

19 Baletto Francese detto Alemande

Phalèse, Ludulentum theatrum musicum ..., 1568, (F), fol. 88, "Almande Nonette," (c).
19 Baletto Francese detto Alemande (Continued)

Magdeburg, 1572, (V), fol. C, cIII, "Von Gott Ich will nicht lassen," (c).

Figulus, 1575, (V), no. 16, "Helft mir Gotts Gute preisen ihr lieben Kinderlein," (c).

Chardavoine, 1576, (V), fol. 135, "Une jeune fillette," (c).

Gorzanis, IV, 1579, no. 34, "Balo Todesco," (c).

Caroso, Il Ballarino... 1581, fol. 135, "Baletto Alto Morona," and "La sua Sciolta," (c).

Terzi, I, 1593, fol. 115, "Ballo Todesco, & Francese," (c).

Ibid., 1593, fol. 117, "Il Saltarello," (c).

Caroso, Nobiltà di dame... 1600, fol. xi, "Baletto Celeste Giglio," (c).

Besard, 1603, (F), fol. 73, "Ma belle si ton ame," (c).

Ibid., 1603, fol. 131, "Alemande: Une jeune fillette," (c).

Caurroy, du, 1610, (M), "Fantasie, Une jeune fillette," (c).

Frescobaldi, 1615, (K), fol. 56, "6Partite sopra lamonica," (c).

Sanseverino, 1622, (X), fol. 43, "Madre non mi far monica," (c).
Folio

19 Baletto Francese detto
Alemande (Continued)


Millioni, 1627, (X), fol. 43, "Monicha," (c).

Collona, 1637, (X), fol. 28, "Monicha," (c).

Marchetti, 1660, (X), fol. 20, "Monica," (c).

Caliginoso, (X), fol. 4, "Monica," (c).

Storace, 1664, (K), fol. 29, "Monica," (c).

Coferati, 1675, (V), fol. 42, "Belle vag'e," (c).

Ibid., 1675, (V), fol. 45, "Alma deh," (c).

Ibid., 1675, (V), fol. 338, "La monicha per l'epiphania," (c).


Lebègne, III, after 1678, (O), "Une vierge pucelle," (c).

Daquin, 18th cent., (K), "Nöel en Recit en Taille," (c).


Folio

19 Baletto Francese detto Alemande (Continued)

Thysius MS, (F), fol. 380, "Une jeune fillette," (c).

Ibid., fol. 509, "Allemande nonette," (c).

Brescia MS 1610, no. 32, "Madre non mi far monaca," (c).

Bologna MS Q 34, 1613, (M), fol. 99, "Monaca," (c).

Rome, MS dell'Archivo Musicale Lateranense, (V), G. F. Frescobaldi, "Missa a 8 sopra l'aria della monaca," (c).

Faille, de la, MS, 1625, (K), fol. 67, "Une jeune fillette," (c).

20 Baletto detto del Capello Cinganesco

21 Baletto de Contandini Lombardi

21 Baletto Borgognese det' il Bizarro

22 Baletto Todesco

Gorzanis, III, 1564, no. 37, "Bal Todescho," (b).

Ibid., III, 1564, no. 38, "Padovana del ditto," (b).

(Cf. "Baletto Todesco,")

22 Gagliarda del Baletto Todesco

22 Baletto Todesco detto il Terzo


Thysius MS, (F), fol. 497, "Almande Regine Sweden," (c).

(Cf. "Baletto Todesco detto il Terzo.")

23 Gagliarda del Baletto Terzo
Folio

24 Baletto Polaco
24 Gagliarda del Baletto Polaco
25 Baletto de Russia detto Duda
26 Pass'se mezo Antico in tenore
   (Cf. Barbetta, II, 1582, fol. 15, "Passomezo secundo Musicale detto il Milanese."
27 Soprano del Pass'se mezo antico
   (Cf. Barbetta, II, 1582, fol. 15, "Passomezo secundo Musicale detto il Milanese."
30 Gagliarda del pass'se mezo antico
   (Cf. Barbetta, II, 1582, fol. 15, "Passomezo secundo Musicale detto il Milanese."
31 Soprano della gagliarda antica
   (Cf. Barbetta, II, 1582, fol. 15, "Passomezo secundo Musicale detto il Milanese."
34 Pass'se mezo moderno in tenore
   (Cf. Barbetta, II, 1582, fol. 18, "Passomezo tertio detto il Communi in 4. modi."
35 Soprano del pass'se mezo moderno
   (Cf. Barbetta, II, 1582, fol. 18, "Passomezo tertio detto il Communi in 4. modi."
38 Gagliarda del pass'se mezo moderno
   (Cf. Barbetta, II, 1582, fol. 18, "Passomezo tertio detto il Communi in 4. modi."
39 Soprano della Gagliarda moderna
   (Cf. Barbetta, II, 1582, fol. 18, "Passomezo tertio detto il Communi in 4. modi."
42 Saltarello 1. detto Io vo cogliendo
42 Saltarello 2. detto Erbe olioose
43 Saltarello 3. detto Ravenello

44 Saltarello 4. detto O la val cerca

Waissel, 1573, (G), no. 41, "Val cerca. Gagliarda," (f).

Löffelholtz MS, 1585, (K), fol. 18, "Galliarda 21," (b).

Amsterdam MS, (G), fol. 59, "Val Cerca gagliarda," (f).

45 Saltarello 5. detto Non mi toccare

46 Saltarello 6. detto Io voglio

47 Saltarello 7. detto Mai non lo trovo

48 Saltarello 8. detto O che deoni
INTAVOLATURA DI LIUTO DELLE CANZONETTE. . (1603)

Folio

1 Andate Canzonette

2 Io mi Rivolgo indietro

3 S'io son tuo servo Amor

4 Tu mi Robasti il Cor

5 O nunque move'l passo

6 Tra mari e Monti

7 Quel Pastorel

8 Dolorosi Martyr

9 Fantastico Vo'er Madonn'e el suo

10 S'io t'amo Amor

11 Quando da te Cor mio

12 Stava sonando di liuto

13 B. Tardiveli. Si sono i pensier miei

14 Si antre gobi dal peru


APPENDIX III

THEMATIC INDEX
IL PRIMO LIBRO DELL'INTAVOLATURA DE LIUTO. (1569)
Pavana prima detta la Barbarina (I, fol. 3; II, p. 2)

Pavana seconda detta la Borgognona (I, fol. 3; II, p. 6)

Pavana terza detta la Porzelina (I, fol. 3; II, p. 10)

Pavana quarta detta la Fiamenga (I, fol. 4; II, p. 15)
Pavana quinta detta la Beloncina (I, fol. 4; II, p. 20)

Pavana sesta detta la Schiavonetta (I, fol. 5; II, p. 25)

Pavana settima detta la Todeschina (I, fol. 5; II, p. 29)

Pavana ottava detta la Favorita (I, fol. 6; II, p. 36)
Gagliarda prima detta o l Zacarii (I, fol. 7; II, p. 43)

Gagliarda seconda detta il Barbetino (I, fol. 7; II, p. 46)

Gagliarda terza detta il Mazocho (I, fol. 8; II, p. 50)

Gagliarda quarta detta la Franctia (I, fol. 8; II, p. 53)
Gagliarda quinta detta la Imperiale (I, fol. 9; II, p. 58)

Gagliarda sesta detta la Grave (I, fol. 9; II, p. 63)

Gagliarda settima de Franctia (I, fol. 10; II, p. 68)

Gagliarda ottava de Franctia (I, fol. 11; II, p. 73)
Passo e mezo Ficto (I, fol. 12; II, p. 79)

Passo e mezo sopra la Battaglia (I, fol. 13; II, p. 91)

Passo e mezo detto il Nobile (I, fol. 15; II, p. 104)

Passo e mezo detto il Bachiglione (I, fol. 16; II, p. 109)
Passo e mezzo detto il Moderno (I, fol. 17; II, p. 116)

Gagliarda del Passo e mezzo Moderno (I, fol. 19; II, p. 130)

Passo e mezzo detto l'Antico (I, fol. 20; II, p. 138)

Gagliarda del Passo e mezzo detto l'Antico (I, fol. 23; II, p. 157)
Fantasia prima a tre voci (I, fol. 24; II, p. 169)

Fantasia seconda a quattro voci (I, fol. 25; II, p. 173)

Fantasia terza a quattro voci (I, fol. 26; II, p. 178)

Fantasia quarta a quattro voci (I, fol. 27; II, p. 184)
Fantasia quinta a quattro voci (I, fol. 29; II, p. 194)

Fantasia sesta, Ficta (I, fol. 30; II, p. 205)
NOVAE TABULAE MUSICAe TESTUDINARIAE. . .(1582)
Pavana prima detta la Molinara (II, fol. 1; II, p. 217)

Pavana secunda detta la bella Ragazzona (II, fol. 2; II, p. 221)

Pavana tertia detta la Contarina (II, fol. 2; II, p. 225)

Pavana quarta detta la Reale (II, fol. 4; II, p. 231)
Gagliarda prima detta il Toscanello (II, fol. 5; II, p. 239)

Gagliarda secunda detto il Mato (II, fol. 6; II, p. 244)

Gagliarda tertia detto Aria de Comedia (II, fol. 7; II, p. 249)

Gagliarda quarta detto saltá Marino (II, fol. 8; II, p. 255)
Preambulo primo (II, fol. 9; II, p. 262)

Preambulo secundo (II, fol. 10; II, p. 264)

Preambulo tertio (II, fol. 10; II, p. 266)

Preambulo quarto (II, fol. 11; II, p. 268)
Preambulo quinto (II, fol. 12; II, p. 271)

Preambulo sexto (II, fol. 12; II, p. 273)

Passo e mezo primo detto il Bachffart (II, fol. 13; II, p. 279)

Passo e mezo secundo Musicale detto il Milanese (II, fol. 15; II, p. 286)
Passo e mezzo tertio detto il Communi in 4. modi
(II, fol. 18; II, p. 304)

Gagliarda del Passo e mezo ut supra (II, fol. 21; II, p. 316)

Passo e mezzo detto la Paganina (II, fol. 24; II, p. 328)

Gagliarda del Passo e mezo ut supra (II, fol. 26; II, p. 338)
Passo e mezo Novo detto il N. (II, fol. 28; II, p. 348)

Passo e mezo detto il Ponde Roso (II, fol. 30; II, p. 354)

Gioveneta Real Madrigal a 4. Archadelt (II, fol. 31; II, p. 362)

Non mi duol il Morir a 4. Madrigal del Barbetta Padoan (II, fol. 32; II, p. 368)
Amar un solo amante a 4. Madrigal, Jachet Berchem
(II, fol. 34; II, p. 376)

In dubio de mio stato a 4. Madrigal, Orlando de Lasso
(II, fol. 36; II, p. 384)

Lique perle a 5. Madrigal di Luca Marenzio
(II, fol. 37; II, p. 391)

Piangi Cor mio a 5. Madrigal de Sabino
(II, fol. 38; II, p. 397)
Che giova posseder Cancon a 4., Giacone Wert. I Parte.
(II, fol. 40; II, p. 407)

Ma che non giov'haver. II Parte.
(II, fol. 41; II, p. 413)

Quant esser Vid'car. III Parte.
(II, fol. 41; II, p. 418)

Pero che vosete. IV & ultima Parte.
(II, fol. 42; II, p. 423)
Basiami vita mia a 4., B. Donato  
(II, fol. 43; II, p. 429)

Dolce Fial morir a 5., Palestrina  
(II, fol. 45; II, p. 438)

Fantasia prima (II, fol. 46; II, p. 448)

Fantasia secunda (II, fol. 48; II, p. 458)
Fantasia tertia a 4 (II, fol. 50; II, p. 469)

Fantasia quarta a 4 (II, fol. 51; II, p. 477)

Fantasia quinta a 4 (II, fol. 53; II, p. 486)

Fantasia sexta a 4 (II, fol. 54; II, p. 492)
Fantasia septima (II, fol. 56; II, p. 506)

Fantasia octava a 4 (II, fol. 58; II, p. 517)

Ung Gay Bergier a 4, Cl. Janequin (II, fol. 60; II, p. 532)

Martin menoit a 4, Cl. Janequin (II, fol. 62; II, p. 542)
Il n'est plaisir à 4., Cl. Janequin
(II, fol. 63; II, p. 552)

Il me convient à 4., Passereau
(II, fol. 64; II, p. 558)

Je cherche autant Amour à 4., Boyvin
(II, fol. 65; II, p. 565)

Du Moy de May à 4., Rogier
(II, fol. 67; II, p. 574)
Petit Giachet a 4., Crequillon
(II, fol. 68; II, p. 582)

Susanne ung Jour a 5., Orlando di Lasso
(II, fol. 70; II, p. 592)

Domine Jesu Christe a 4., Ph. de Monte
(II, fol. 72; II, p. 606)

Quasi Cedrus Exaltata Sum a 4., O. di Lasso
(II, fol. 74; II, p. 613)
Bewär mich Herr a 4., Cl. non Papa
(II, fol. 76; II, p. 626)

Tua est potentia a 5., Joh. Mouton
(II, fol. 78; II, p. 640)
INTAVOLATURA DE LIUTO. . (1585)
Padoana prima detta la Dispettosa (III, fol. 1; III, p. 652)

Padoana seconda detta la bella Dorotea (III, fol. 2; III, p. 656)

Padoana terza detta la Lubiana (III, fol. 3; III, p. 660)

Padoana quarta detta la Squillitria (III, fol. 4; III, p. 664)
Padoana quinta detta Chi mira gl'occhi tuo
(III, fol. 4; III, p. 669)

Padoana sesta detta Compai contento (III, fol. 5; III, p. 673)

Padoana settima detta la Farsarella (III, fol. 6; III, p. 678)

Padoana ottava detta Zo per la Brenta
(III, fol. 7; III, p. 682)
Aria prima (III, fol. 8; III, p. 692)

Aria seconda (III, fol. 8; III, p. 694)

Aria terza (III, fol. 9; III, p. 697)

Aria quarta (III, fol. 9; III, p. 699)
Aria quinta (III, fol. 10; III, p. 701)

Aria sesta (III, fol. 10; III, p. 705)

Moresca prima detta la Canarie (III, fol. 11; III, p. 710)

Moresca seconda detta le Forze (III, fol. 12; III, p. 715)
Moresca terza detta il Mattacino (III, fol. 13; III, p. 720)

Moresca quarta detta la Bergamasca (III, fol. 14; III, p. 727)

Moresca quinta detta l'Orsa (III, fol. 17; III, p. 731)

Baletto de Russia detto l'Orso (III, fol. 18; III, p. 738)
Baletto d'Inghilterra detto il Bafon
(III, fol. 18; III, p. 739)

Baletto Francese detto la Volta (III, fol. 19; III, p. 743)

Baletto Francese detto la Corante (III, fol. 19; III, p. 746)

Baletto Francese detto Alemande (III, fol. 20; III, p. 748)
Baletto detto del Capello Cinganesco (III, fol. 20; III, p. 751)

Baletto de Contadini Lombardi (III, fol. 21; III, p. 754)

Baletto Borgognese detto il Bazarro (III, fol. 21; III, p. 756)

Baletto Todesco (III, fol. 22; III, p. 759)
Gagliarda del Baletto Todesco (III, fol. 22; III, p. 761)

Baletto Todesco detto il Terzo (III, fol. 22; III, p. 762)

Gagliarda del Baletto Terzo (III, fol. 23; III, p. 766)

Baletto Polaco (III, fol. 24; III, p. 769)
Gagliarda del Baletto Polaco (III, fol. 24; III, p. 772)

Baletto de Russia detto Duda (III, fol. 25; III, p. 775)

Passo e mezzo Antico in Tenore (III, fol. 26; III, p. 782)

Soprano del passo e mezzo Antico in Tenore (III, fol. 27; III, p. 788)
Gagliarda del passo e mezzo Antico in Tenore
(III, fol. 30; III, p. 803)

Soprano della gagliarda Antica in Tenore
(III, fol. 31; III, p. 808)

Passo e mezzo Moderno in Tenore (III, fol. 34; III, p. 819)

Soprano del passo e mezzo Moderno in Tenore
(III, fol. 35; III, p. 825)
Gagliarda del passo e mezzo Moderno in Tenore
(III, fol. 38; III, p. 840)

Soprano della gagliarda Moderna in Tenore
(III, fol. 39; III, p. 846)

1. Saltarello detto Io vo cogliendo
(III, fol. 42; III, p. 860)

2. Saltarello detto Erbe olio e
(III, fol. 42; III, p. 864)
3. Saltarello detto Ravenello
(III, fol. 43; III, p. 868)

4. Saltarello detto O la val cerca
(III, fol. 44; III, p. 874)

5. Saltarello detto Non mi toccare
(III, fol. 45; III, p. 878)

6. Saltarello detto Io voglio el Tisis
(III, fol. 46; III, p. 883)
7. Saltarello detto Mai non lo trovo  
(III, fol. 47; III, p. 889)

8. Saltarello detto O che deoni  
(III, fol. 48; III, p. 894)
INTAVOLATURA DI LIUTO DELLE CANZONETTE. . .(1603)
Andate Canzonette (IV, fol. 1; III, p. 900)

Io mi Rivolgo indietro (IV, fol. 2; III, p. 902)

S'io son tuo servo Amor (IV, fol. 3; III, p. 903)

Tu mi Robasti il cor (IV, fol. 4; III, p. 905)
O nunque move'1 passo (IV, fol. 5; III, p. 907)

Tra mari e Monti (IV, fol. 6; III, p. 908)

Quel Pastorel (IV, fol. 7; III, p. 910)

Dolorosi Martyr (IV, fol. 8; III, p. 912)
Fantastico Vo'er Madonn'e el suo (IV, fol. 9; III, p. 914)

S'io t'amo Amor (IV, fol. 10; III, p. 916)

Quando da te Cor mio (IV, fol. 11; III, p. 919)

Stava sonando di liuto Amore (IV, fol. 12; III, p. 921)
B. Tardiveli. Si sono i pensier miei
(IV, fo. 13; III, p. 923)

Si antre gobi dal peru (IV, fol. 14; III, p. 925)
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