

Giulio Cesare Barbeta
Collected Works for Lute



transcribed and edited
by
Gian Luca Lastraioli

TREE EDITION

Corpus of Italian Renaissance Lute Music
Volume II

Giulio Cesare Barbetta

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TREE EDITION
Albert Reyerman

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INTRODUCTION

§1. Giulio Cesare Barbeta

Despite the fact that Giulio Cesare Barbeta was one of the most important lutenists of the second half of the Italian Cinquecento, very little is known about his life. Barbeta was certainly born in Padua (the title pages of his publications always refer to him as “Padoano” or Padovano”) possibly around the year 1540, while 1603 (the year of publication of his last work - *Intavolatura di liuto delle canzonette*) is the *post quem* date for his death.

During the 16th cent. Padua was one the most important italian centres of lute making and lute teaching. It is out of the question that Giulio Cesare must have been positively influenced by the presence in his native town of the many luthier shops (one for all, the one that belonged to a branch of the Tieffenbrucker family) and it must not have been difficult for him to find good teacher(s) from which to learn the art of lute playing and composition.

Virtually not much else can be assumed about the life and professional career of Giulio Cesare. Nevertheless, the dedications of some of his lute books to German aristocrats suggest that he might have spent part of his professional life north of the Alps. Barbeta’s music certainly circulated in northern european countries as some of his pieces were reprinted in anthologies published by Phalèse and Bellére (1571), Kargel (1586), and Waissel (1592).

We know so little about Barbeta’s life but perhaps we know his likeness. One of his lute books shows a woodcut with a lutenist who is about to throw his lute into a bonfire (see plate 1). The lutenist could be Barbeta himself. The latin inscription at the lower edge of the page reads:

*HAUD LIBENTER TESTUDINEM IGNARIS AUT INVIDIS, SED
FLAMMIS SATIUS COMMISERO. ID QUOD NEC INVIDIA NEQUE
IGNORANTIA PRAESTARE POTERIT.*

“I would rather cast my lute into the fire than leave
it in the hands of the envious and the unskillful.
Neither envy nor ignorance will hold me back.”

§2. Barbeta’s lute books

Barbeta’s books present all the typical genres of the lute music of the second half of the Italian Cinquecento: preambuli, fantasias, intabulations of Italian madrigals and French chansons, pavanas and paduanas, passemefzi and galliards (sometimes paired in

the form of a two piece suite), balletti, moresche, saltarelli, dance pieces for two lutes, arie to be used for singing *stanze e versi d'ogni sorte* (“strophes and verses of every kind”), and canzonette.

Barbetta published five books of music for the lute, four of which are still extant:

- 1569 *IL PRIMO LIBRO DELL'INTAVOLATURA DE LIUTO de Iulio Cesare Barbetta Padovano nuovamente da lui composto et dato in luce. In Vinegia, Appresso Girolamo Scotto. MDLXIX.*
- 1575 *LIBRO SECONDO, INTAVOLATURA DE LIUTO [LOST]*
- 1582 *IL TERCTIO LIBRO DE INTAVOLATVRA DE LIVTO di Ivlio Caesaro Barbetto Padoano. Accomodato per sonar con sei, et sette ordeni de corde secondo l'uso antico & moderno. Nouamente da lui composto or da to in luce. Arcentina. Appresso Bernardo Iobino. Anno M.D.LXXXII.*
- 1585 *INTAVOLATURA DE LIUTO di Iulio Cesare Barbetta Padoano. Dove si contiene Padoane Arie Baletti Pass' e mezi Saltarelli per Ballar à la Italiana, & altre cose dilettevoli secondo l' uso di questi tempi, Accommodato per Sonar con Sei e Sette ordeni de corde. In Venetia Appresso Angelo Gardano. M.D.LXXX*
- 1603 *INTAVOLATURA DI LIUTO DELLE CANZONESETTE a tre voci di Giulio Cesare Barbetta Padovano. Novamente date in luce. Al molto Magnifico et Generoso Signor Baldassara di Wens nobile Allemano. In Venetia, Appresso Giacomi Vincenti. MDCIII*

Moreover, another edition of *IL TERCTIO LIBRO* was published in the same year (1582) as *Novae Tabvlae Mvsicae Testvdinariae Hexachordae et Heptachordae. Ivlii Caesaris Barbetti Padvani. Neu Lautenbuch auff Sechs und Siben Chorysten gestelle Durch Julium Caesarem Berbettum von Padua. Getruckt zu Strassburg, durch Bernhart Jobin, Im jar. 1582.* The content of the two books is identical.

§3. Tunings

Barbetta's tabulations call for a lute with the seventh course tuned a fourth lower than the sixth. The only exception is the piece *Balletto di Russia detto Duda* from the 1585 book (number 81 of the present edition) where the seventh course must be tuned a tone lower than the sixth course. The soprano lute of the duet pieces should be tuned a fifth higher than the main lute.

§4. The transcriptions

All the lute books published by Barbetta were printed in Italian tablature. For the present edition all the pieces have been transcribed into French tablature. All the original right hand fingering marks have been left unaltered in the transcriptions, as they represent a precious indication for today's performers about phrasing. The 1582 book bears no

marks of right hand fingering and I did not deem to suggest my own. Similarly, meter indications have been left unaltered and, again in the case of the 1582 book, no meter indications have been editorially added since the original does not bear any meter sign such as **3** or $\frac{4}{4}$. The only exception in this book is the piece *Quasi Cedrus Exaltata Sum* (number 108 of the present edition) in which the composer marks the changes of meter from $\frac{4}{4}$ to **3** and viceversa. These marks have been left unaltered in the transcription.

For Barbeta's 1582 book, publisher Bernard Jobin developed a seven line tablature system for the pieces that required the seventh course. However this new kind of tablature with seven lines was extremely strenuous for lutenists to play from and, as every lutenist today knows, was not to become the standard notation system for lute music to come. For this edition the pieces originally printed with the seven line tablature system have been transcribed with a normal six line tablature.

It is inevitable to find several mistakes - mostly consisting of misaligned rhythm values or misplaced numbers on the tablature staff - in original printed editions of Renaissance lute music. In my transcriptions, extremely obvious mistakes of the sources have been silently corrected. Corrected "mistakes" that might be questionable are listed in the section *Sources and editorial changes*.

The pieces in this edition have been transcribed with the software *Fronimo* by Francesco Triboli.

Gian Luca Lastraioli, Florence June 2004



Plate 1

PREAMBULI

1. Preambulo

1582, B1r.

Handwritten musical score for the first preambulo, featuring five staves of music with lyrics in Spanish and musical notation including R, B, and F symbols.

Staff 1:
 a a b d a r | d a r d f d r a | d r a d b a r a | e r a d r a d r
 r a b d a r | d a r d f d r a | d r a d b a r a | e r a d r a d r

Staff 2:
 5 h a | f d a r | d b e | a b d e a | b d | b a r
 a | f d a r | d b e | a b d e a | b d | b a r
 a | f d a r | d b e | a b d e a | b d | b a r

Staff 3:
 11 R B B B | R | R | R B B | R | R | R
 b e r b r b e | r a b d | a | d r a r d a r e | a b a b d a r
 r e r b r b e | r a r | d r a r d a r e | a b a b d a r

Staff 4:
 15 d r a f b | a a a | e f e e | a d b a | b a | b a a r | a
 a a | r e r | r a r | r | r | r | a

2. Preambulo

1582, B1v.

Handwritten musical score for the second preambulo, featuring five staves of music with lyrics in Spanish and musical notation including R, B, and F symbols.

Staff 1:
 r a r d a r e a | r a r e r a e a r | e a r e f e f e f e f e r e | f r r d
 r a r d a r e a | r a r e r ae a r | e a r e f e f e f e r e | f r r d

Staff 2:
 5 a r d r a r a | e r e f e f e f e r e | a r ar | a r a e a r e f
 a r d r a r a | e r e f e f e f e r e | a r r | a r a e a r e f

Staff 3:
 9 h e g h g h g h g e g | b a f | f d r a | h g e h g h g h g e g | f a a
 a | h e g h g h g h g e g | b a f | f d r a | h g e h g h g h g e g | f a a
 a | h e g h g h g h g e g | b a f | f d r a | h g e h g h g h g e g | f a a

Staff 4:
 14 e e r f e f e f e f e r e | e b a | f g | f f | a r a r d a r e a | f r e f | f
 e e r f e f e f e f e r e | e b a | f g | f f | a r a r d a r e a | f r e f | f

3. Preambulo

1582, B1v.

This block contains five staves of handwritten musical notation. The notation uses vertical strokes (r), horizontal strokes (a), and diagonal strokes (b). Some strokes have small dots or dashes indicating pitch or duration. The first staff starts with a vertical stroke at the top. The second staff begins with a vertical stroke at the bottom. The third staff starts with a vertical stroke at the top. The fourth staff begins with a vertical stroke at the bottom. The fifth staff starts with a vertical stroke at the top. Measure numbers 1 through 16 are indicated above the staves.

4. Preambulo

1582, B2r.

This block contains five staves of handwritten musical notation. The notation uses vertical strokes (r), horizontal strokes (a), and diagonal strokes (b). Some strokes have small dots or dashes indicating pitch or duration. The first staff starts with a vertical stroke at the top. The second staff begins with a vertical stroke at the bottom. The third staff starts with a vertical stroke at the top. The fourth staff begins with a vertical stroke at the bottom. The fifth staff starts with a vertical stroke at the top. Measure numbers 10 through 20 are indicated above the staves.

25

28

32

5. Preambulo

1582, B2v.

10

19

26

32

6. Preambulo

1582, B2v.

1 R

2 ar ð a | r ð ð | r e | ar ð a | f | ea | r a | 6

8 R

9 ð r | ð a r | ð a r ð | ð r a | ð r ð a | r ð ð | r e a r | ð a f | e | r a e | r e | a r r e

14 R R

15 r a ð a | r a | r ð a | f ð a r | a r g f | h ð h | a r e | e |

20 R R

21 g h g e g | h a | h f e r | a e | r a | f e r e | R R

26 R

27 a f e | r a | e r | a a | e r e | a r ð r a ð r a | d r a r | b r | e r | e r | a r |

32

33 a r a r e r a e r | ð a | a ð | r a r e a r e a | a r e a r |

35 R R

36 ð ð | ð ð | ð ð | ð r | r ð | ð a | ð r | ð a | ð r | ð a |

41 R

42 a | f e r e | f r e f r e f | e r | h g e h g h g e g | ð e | ð e | ð e |

46 R R

47 ð f | ð a r ð | ð e | ð r | ð e | ð r | ð e |

FANTASIE

7. Fantasia

1569, p. 24-25.

Handwritten musical score for a single melodic line, likely for a string instrument like a lute or guitar. The score consists of eight staves of music, each with a different rhythmic pattern. The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm. The vocalizations are in a non-standard, possibly Latinized, language.

Staff 1:

1 | R | R R | a r | a | a r d | a ? r a | a r | a e a r |
 C | a | a r | a | a r d | a f | a r | a | a | a | a | a | a |

Staff 2:

8 | R R | f f | h a | f | d r a | f a | a | r d f | r d r a | a |
 e e | r a | h h f a | r a | f a | a | r a b | a | a |

Staff 3:

15 | R R R | R | R | R | R | R | R |
 a d d | r a d r | a f | f d ? | f f r | a d | a r a |
 r | a | a | a |

Staff 4:

22 | R | R R | R | R | R | R |
 a a r d f b | f a d ? | r a d b | a d d | a e e r a | a r a d r d r a r |
 a | a | a | a | a | a |

Staff 5:

27 | R R | R | R | R R R | R | R R | R |
 a r d | a d b | a | a | d a r a | q a | f r | a r a | a |
 a | a | a | a | a | a |

Staff 6:

34 | R | R | R | R | R | R | R | R |
 f a r | a b | f g d b | a d d | f a | f h | f h | h i | h i | f h f |
 a | a | a | a | a | a | a | a | a | a |

Staff 7:

43 | R | R | R | R | R | R | R | R |
 f a | f g a | r a d | f d | f g | f a r d | f a g f d | f d f |
 r | a | r | a | r | a | r | a | r |

Staff 8:

51 | R R | R R | R R | R R | R R | R R | R R |
 f f f a d | a e r g | f r a r | f d | f g | a b | f d r | a b |
 a | r | a | a | a | a | r | a | a |

Staff 9:

60 | R | R R | R R | R R | R R | R R | R |
 f d f | f a d | f g a | f d r a d r d r a r | f a r | f d f | a d |
 a | a | a | a | a | a | a | a |

66

a r a d r d r a r. *d r b.* *a d r.* *f a r b.* *a a f.*

71

a e r f e f e r e. *f d r.* *f a r d.* *f f.* *a r a d r d r a r.*

76

d d r. *f d r.* *d a r.* *d a d b.* *d a r.* *d f f.* *a r a r a.* *d a d r.*

83

a d a r. *d a r.* *r a d r d r a r.* *d a b.* *d a r.* *d b d e r.* *f f.*

8. Fantasia

1569, p. 25-26.

f *R ?* *f d f.* *h f* *d ? r a* *d a f ?* *f f*

8

a r a d r d r a r. *d b.* *f d ?* *f f.* *a g f d e r.* *d a d r.* *d a b d a.*

15

f d g f *r e* *a r f* *d r a* *a r a a* *f d ?* *f d g f*

22

f d g f e. *d r a d r d r a r.* *d a f.* *d a f a.* *d f d.* *d f a d.* *d a d a.*

29

Handwritten musical score page 29. The first staff consists of two measures of common time. The second staff begins with a single note followed by a measure of common time.

36

Handwritten musical score page 36. The first staff consists of two measures of common time. The second staff begins with a single note followed by a measure of common time.

45

Handwritten musical score page 45. The first staff consists of two measures of common time. The second staff begins with a single note followed by a measure of common time.

52

Handwritten musical score page 52. The first staff consists of two measures of common time. The second staff begins with a single note followed by a measure of common time.

60

Handwritten musical score page 60. The first staff consists of two measures of common time. The second staff begins with a single note followed by a measure of common time.

68

Handwritten musical score page 68. The first staff consists of two measures of common time. The second staff begins with a single note followed by a measure of common time.

75

Handwritten musical score page 75. The first staff consists of two measures of common time. The second staff begins with a single note followed by a measure of common time.

80

Handwritten musical score page 80. The first staff consists of two measures of common time. The second staff begins with a single note followed by a measure of common time.

87

Handwritten musical score page 87. The first staff consists of two measures of common time. The second staff begins with a single note followed by a measure of common time.

9. Fantasia

1569, p. 26-27.

This image shows a handwritten musical score for '9. Fantasia' on four-line staves. The music consists of two voices, each with its own staff. The notes are represented by various letters (a, r, f, h, etc.) and symbols (circles, crosses, dots). The score is divided into measures by vertical bar lines. Measure numbers are indicated at the beginning of each measure, starting from 10 and ending at 56. The first few measures show a simple pattern of eighth-note pairs. As the piece progresses, the patterns become more complex, featuring sixteenth-note figures and more intricate rhythmic groupings. The notation is dense and requires careful reading to interpret correctly.

61

A handwritten musical score page featuring a single staff with six measures. Measure 1 starts with a fermata over a note, followed by a series of eighth notes with various slurs and grace marks. Measures 2-4 continue this pattern with different note heads and slurs. Measure 5 begins with a fermata over a note, followed by a series of eighth notes. Measure 6 ends with a fermata over a note.

68

A handwritten musical score page featuring a single staff with six measures. Measures 1-3 show a steady eighth-note pattern with slurs and grace marks. Measures 4-5 continue this pattern, with measure 5 ending in a fermata. Measure 6 concludes with a fermata over a note.

74

A handwritten musical score page featuring a single staff with six measures. Measures 1-3 show a steady eighth-note pattern with slurs and grace marks. Measures 4-5 continue this pattern, with measure 5 ending in a fermata. Measure 6 concludes with a fermata over a note.

80

A handwritten musical score page featuring a single staff with six measures. Measures 1-3 show a steady eighth-note pattern with slurs and grace marks. Measures 4-5 continue this pattern, with measure 5 ending in a fermata. Measure 6 concludes with a fermata over a note.

86

A handwritten musical score page featuring a single staff with six measures. Measures 1-3 show a steady eighth-note pattern with slurs and grace marks. Measures 4-5 continue this pattern, with measure 5 ending in a fermata. Measure 6 concludes with a fermata over a note.

91

A handwritten musical score page featuring a single staff with six measures. Measures 1-3 show a steady eighth-note pattern with slurs and grace marks. Measures 4-5 continue this pattern, with measure 5 ending in a fermata. Measure 6 concludes with a fermata over a note.

96

A handwritten musical score page featuring a single staff with six measures. Measures 1-3 show a steady eighth-note pattern with slurs and grace marks. Measures 4-5 continue this pattern, with measure 5 ending in a fermata. Measure 6 concludes with a fermata over a note.

101

A handwritten musical score page featuring a single staff with five measures. Measures 1-4 show a steady eighth-note pattern with slurs and grace marks. Measure 5 concludes with a fermata over a note.

10. Fantasia

1569, p. 27-28.

Handwritten musical score for a single melodic line, likely for a lute or similar instrument. The score consists of eight staves of music, each with a different vocalization pattern. The vocalizations are written in a stylized, cursive-like font. The music is in common time, with a key signature of C major indicated by a 'C' at the beginning of the first staff. Measure numbers are provided at the start of each staff: 1, 10, 15, 19, 24, 30, 35, and 40. The vocalizations include various combinations of 'a', 'r', 'e', 'f', 'd', 'g', 'h', and 'i'.

Staff 1:

a a r e a r e f e r a f e r a r e f

Staff 2:

r e f e f e f e r e g d r a d a f a r r a

Staff 3:

r d a r a r r r d r r r d r a r r r a a

Staff 4:

d e r a e a e r a g r d r a r a r a r d r a r

Staff 5:

d f a d e r a g d e f f h a f f a ? a e r f e f e r e

Staff 6:

d f r a r d a r a d r a r d a r a r r a e r e

Staff 7:

r d f a r a r d a r d r a r d a r a r a r a

Staff 8:

r e a r a e f e r a r d r a r a r a r a r a

Staff 9:

d r d a r d r a r a r a r a r a r a r a

52

R R R R R R a r

r a a d d r a d r d r a r d d r a r d a
 a r a e r e a r a r f e f a e e ar

58

e a r e a f e a r a r e a r e r a r a r a d a r e f e r a
 r d e r d b r r r d r a r a r a d d r a r a r a

64

r a d a d r a d r a g h h h h f h e f e r a r
 r d r d r a g h h h h f h e f d a r a r

69

a a r d a d ? a r d r d r d r a r d r a r a r a g
 r r a a r r d r d r d r a r d r a r a r a g

74

d r f a f e r f e f e r e f e r a r e a g s a a a
 e r a f f e r f e f e r e f e r a r r d a r a r a a

79

f e r f e f e r e a a a d a r d r a d r a r d r
 r r e r e r a a r a a r e

83

a d a r a d r d r a r d r a r d r a r a d a
 e f r a a r r f r a r

87

r a d r d r d r d a r d r a d r a r a r a r a
 r r e r a r e a r a r a r

92

a d r a a r a r e a r a e a d f e r f
 r r e e f r r f

96

fer fe fer e, a ere, arr, arr, arr.

102

éa r a, ar d a, r ? a, arr, arr, arr.

110

a ? a : a r a, arr, arr, arr, arr.

115

éa a r : arr, arr, arr, arr, arr.

120

a r ? a r f, arr, arr, arr, arr, arr.

123

d r ? a r : arr, arr, arr, arr, arr.

126

er e fer fe fer e, arr, arr, arr, arr, arr.

131

a r e f h f h, arr, arr, arr, arr, arr.

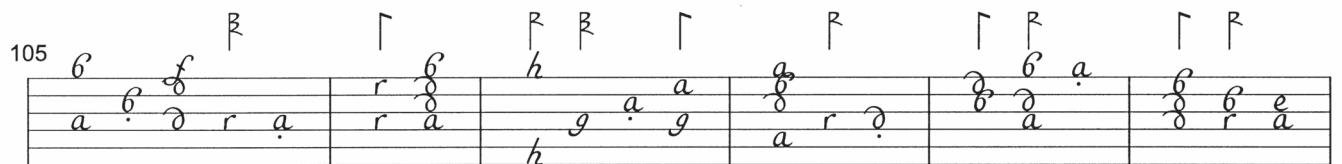
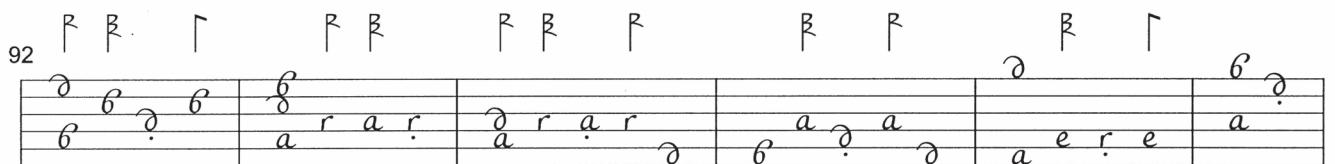
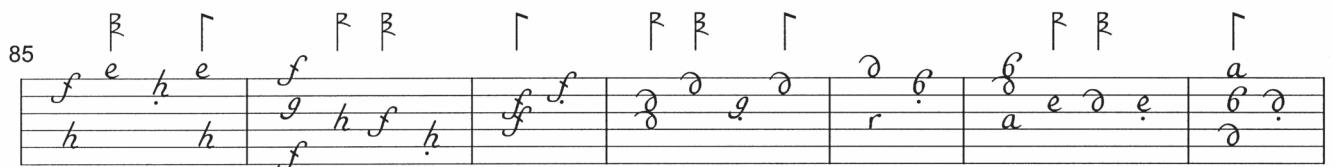
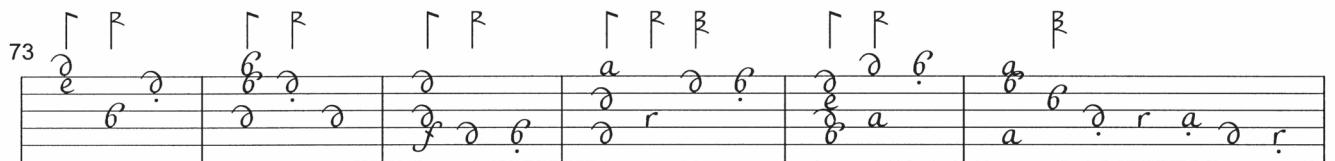
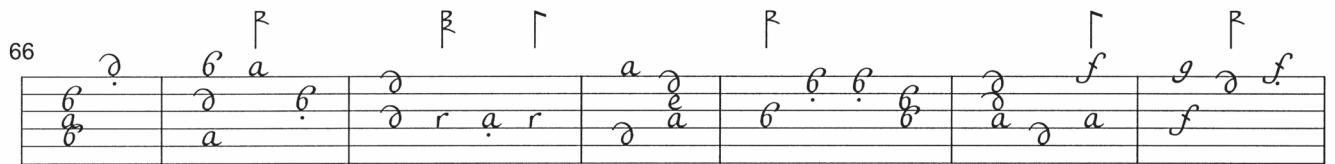
137

fer fe fer e, arr, arr, arr, arr, arr.

11. Fantasia ficta

1569, p. 29-30.

1 | R R R R R R R
 C d b d e b d d g d b d e b d f g e b d d a
 9 R R R R R R R
 d b d a d e d g d a d f d e b d f d e b a
 17 R R R R R R R
 b a d d e d f d e g d a d g d f d e b a
 a f d f j d f a d f a d f a d f a b
 25 R R R R R R R
 b a d d g d f d g f d f g d b d a d g d a
 a f d f j d f a d f a d f a d f a b
 32 R R R R R R R
 d f d f d f d f d e d b d e d f d a e
 d b a f d g d f d g d f d g d f d a e
 40 R R R R R R R
 g b d d g b d d g b f d a d b d a b d b
 g d a f d g d f d g d f d g d f d a b
 46 R R R R R R R
 g d a d a d a b d a g b d a d a a b d a
 g d a f d g d f d g d f d g d f d a g
 51 R R R R R R R
 d r a d r d r a r d a d a r d b d f d a
 d a r r d a r a r d a r d r d r a r d
 58 R R R R R R R
 d b d a d b a d b d f d g d f d g d f
 f d a d a b d f d g d f d g d f d g d f



119

124

128

132

136

141

148

151

12. Fantasia ficta

1569, p. 30-31.

1 | R. R R R R. R

12 | R. R R R R. R

7 R. R R. R R R R

13 R R R R R R R R R R

19 f ? 6 a 6 ? f ? f ? f ? f ? f ?

26 6 a 6 a 6 a 6 6 a ? ? 6 r a 6 r 6 r a r 6 a 6 e

32 R R R R R R R R

41 R R R f ? f ? 6 f er f e f e f e

48 R R R R R R R R R

54 R R ? 6 a ? a 6 r a d r d r a r 6 a 6 e

61

65

70

78

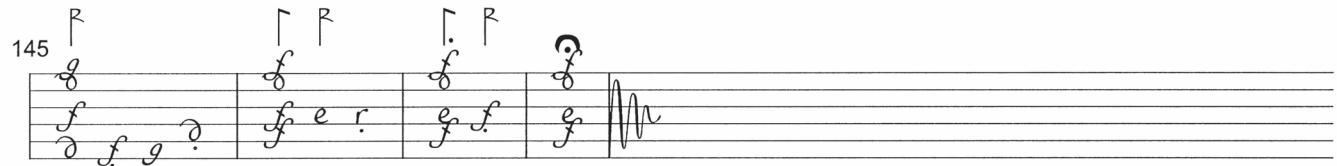
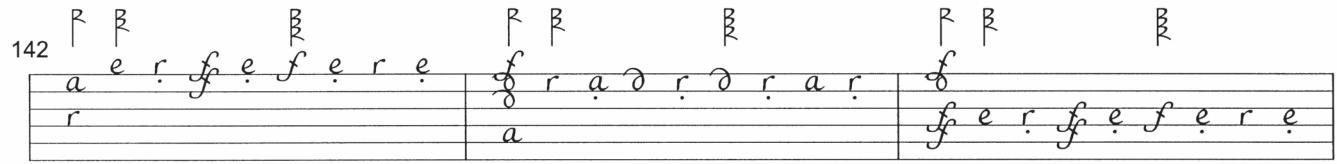
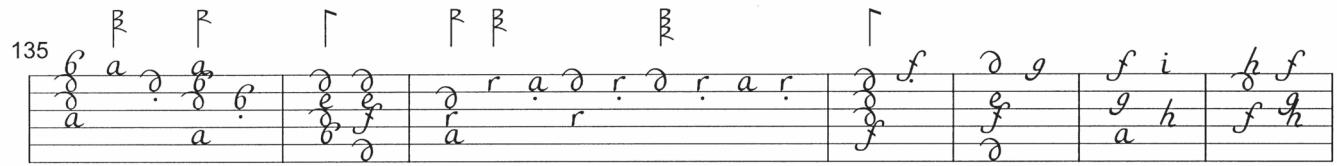
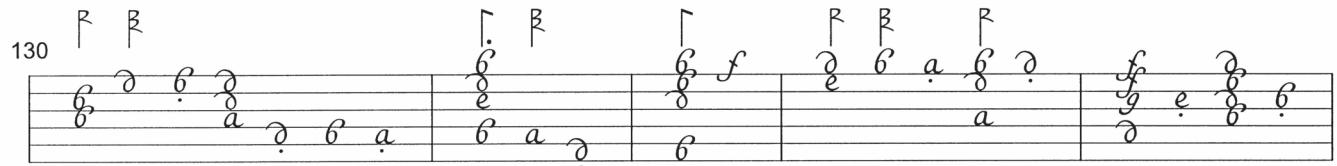
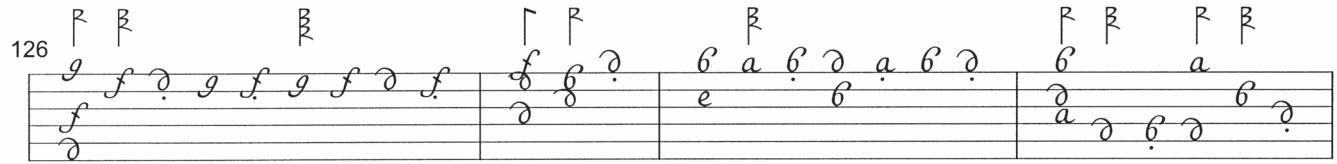
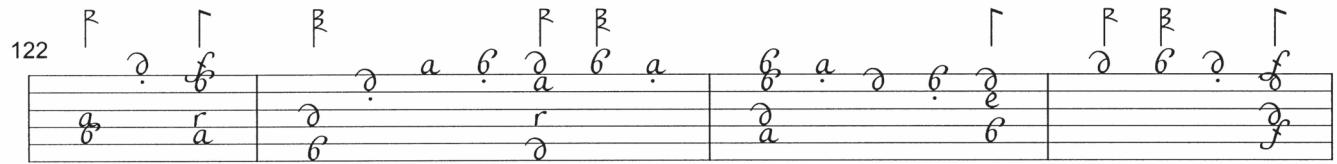
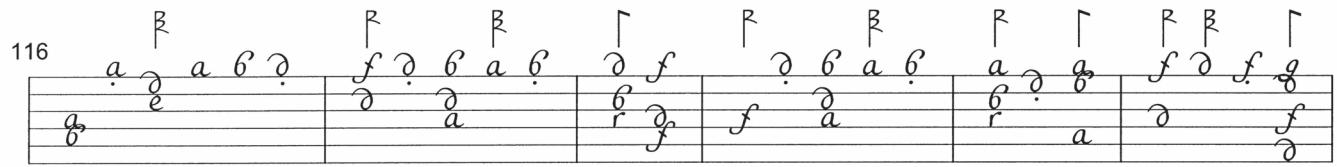
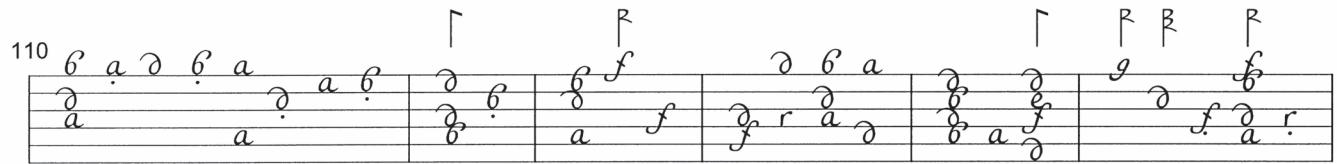
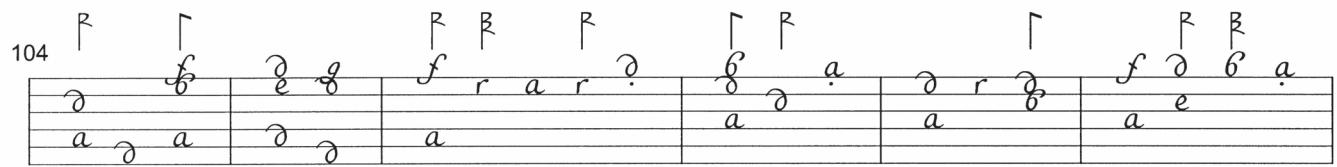
84

91

94

97

100



13. Fantasia

1582, F3v-F4v.

1 | r d a r d g r d a b r a r a a a b r d a b a a | 9 | R R R R R R R R R R R R R R R R | 16 | a r a d b a r d f d b a r a a r a d b r a d a a | 22 | a a r b a d b a r r a r a r a r a r a r a r | 27 | a r r r r a d a r a r a r a a a a r a r a | 32 | r a a r a b a b d a b d a r a r a r a r a r | 36 | d a b d a r d b g r g r d a b r d a b a r | 41 | d a r d a r d a r d a r d a r d a r d a r d | 46 | r h i f h i f r d f h i f h i f h i f r d f r d a r |

50

d a r d a d a r a R R
r r | d a b d a b | b b a d g b d a |

53

b a d b d b a d b f b a b d a b a b a
a r | d a e r b r b e |

56

r r R r r R r r R r r R
g a d a | f d b d | b b a b | d a d a | b d a b g a d a b
r r | e e | r r | e a | r r

61

R R R r R
d b d a d b | a r | g b e b | r a | d r a r d a r d

65

r a d a r d a r g r d a r a d r g r d a r d a
f | d |

68

R R R R i f R R
r a r d a a r d | f d f h d f h | i f h a | h h r r e d a

73

d b a r f R R
r e | f d | d b a d | b a b d b | a a | d g a
| d |

79

R R R R
d b a | b a b a | d b | a a | d a | d g a
r a | r a | r e | a r | d a | r e

85

r r f a R R R R
a r | d a b a | d b a | d b e r b r b e b

89

92

14. Fantasia

1582, F4v-G1v.

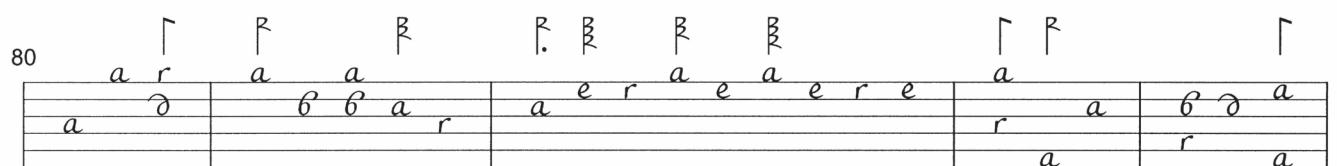
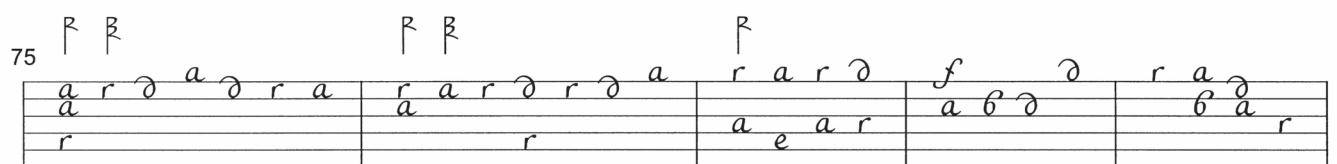
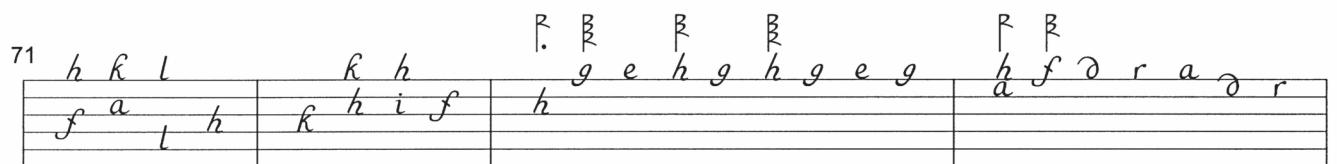
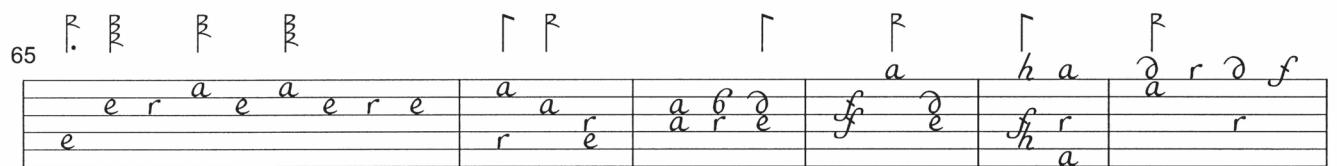
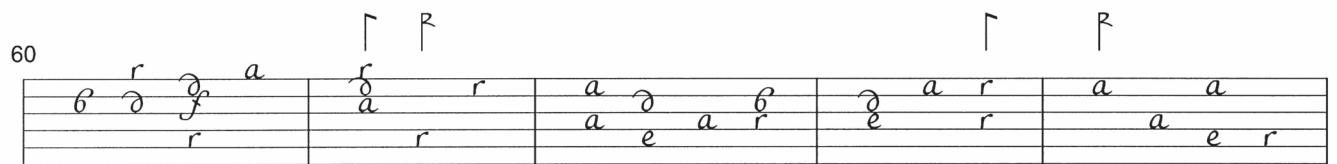
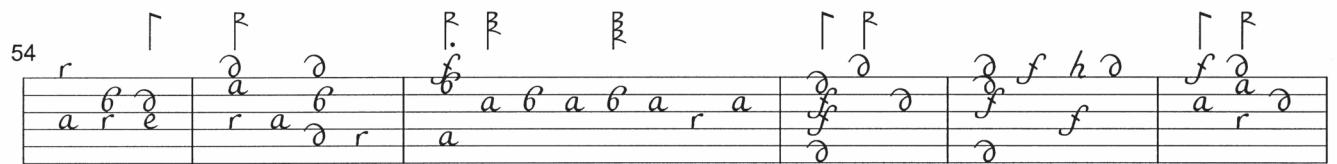
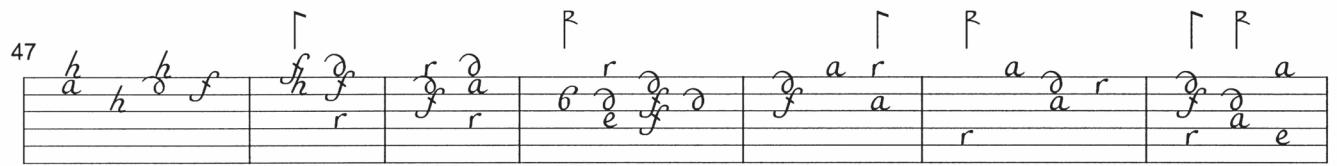
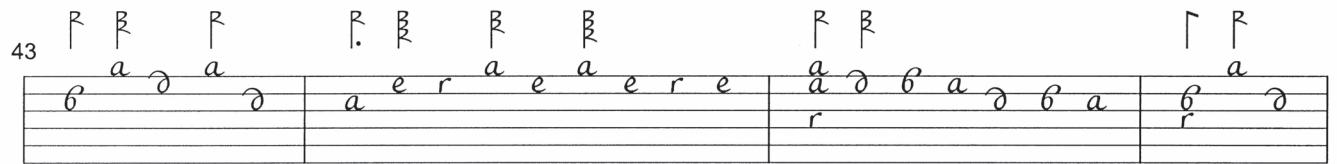
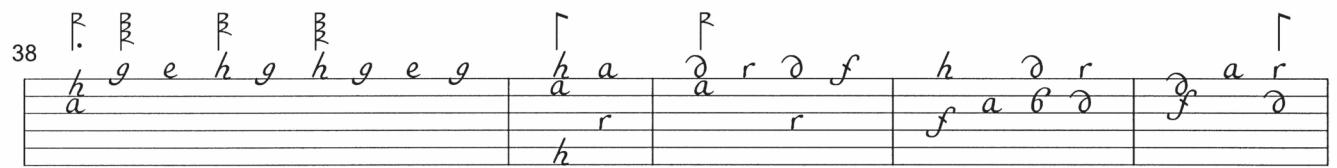
9

15

21

26

32



85

91

96

103

107

110

113

116

119

123

15. Fantasia

1582, G1v- G2r.

9

15

22

29

35

40

47

52

58

64

71

78

84

90

97

16. Fantasia

1582, G2r-G2v.

a e f h a f e e r a f g r e r f e f e r e
 8 f f r r f f r r f f e r f e f e r e f e
 14 a e a r a a a f e r f e f e r e a a r a r e r
 20 a r d a r d a r f a r e r a r e r a e a e r e
 23 a r e f h h f e f r e f r a a a r r b
 27 a e r a e a e r e f r e f h h e f f e e f a r e a
 32 d r a e r e r e r a r e r a r d f r e r f e f e r e
 36 f a r e f r a r d f r e r f e f e r e e h
 41 g e h g h g e g h f h f e h a a r f a

47

 51

 56

 60

 64

 67

 71

 75

 81

85

90

17. Fantasia

1582, G3r.

9

15

23

27

35

42

49

55

62

70

77

18. Fantasia

1585, G3v-G4v.

17

25

32

38

43

50

54

59

65

70

75

84

90

93

96

100

106

112

119

125

133

141

147

153

160

165

19. Fantasia

1582, G4v-H1r.

1 a d r a h a d f r d r a r h l k h h i

11 R. R g h g e g h a f a f a f a d a r a d r a

19 R a r a r a r a r a r e e f e r e a a a

26 b r a b a a e a r a b r a b a r a r a r e r a

33 a r a b r a r a r a r a r a r a r a r a r a

41 R a a r a r a r a r a r a r a r a r a r a r

45 R. R R R h f a d g r h a f e r e r f e r e

50 R. R R R g e h g h g e g h l i h l i h a d b a d b a r a a

54 a e a b a r a a r a r a r a a r e f e r e

61

68

76

83

91

98

102

107

112

118

126

136

141

20. Fantasia

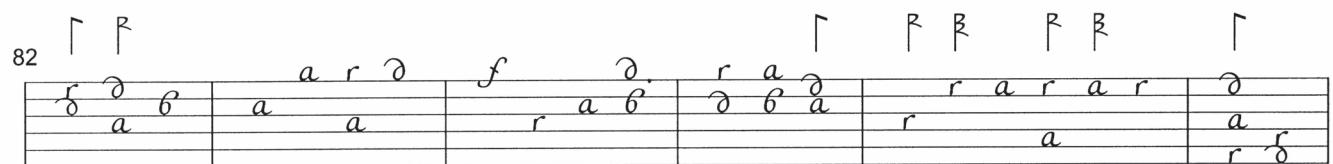
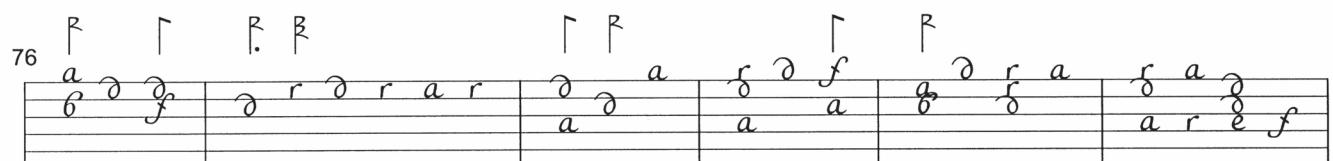
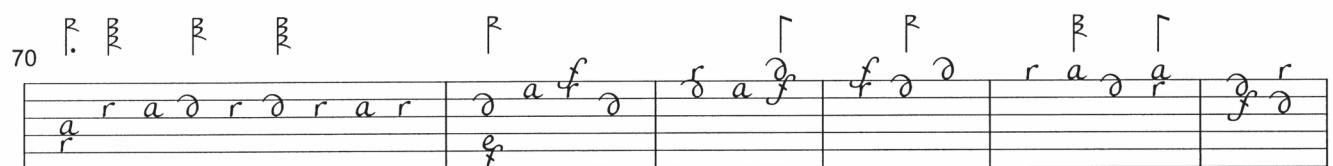
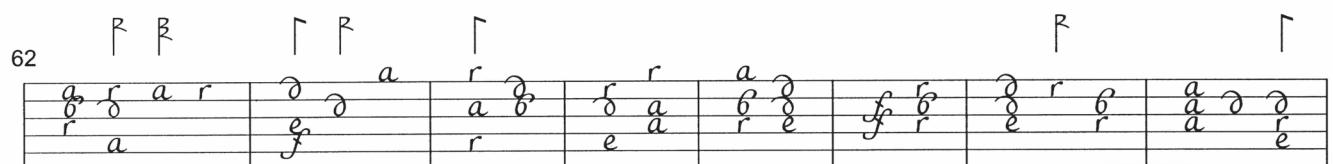
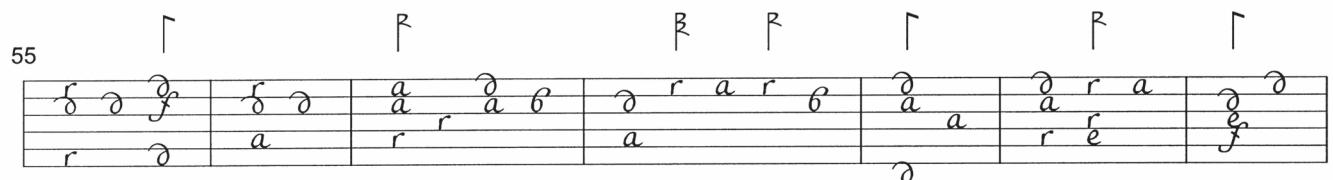
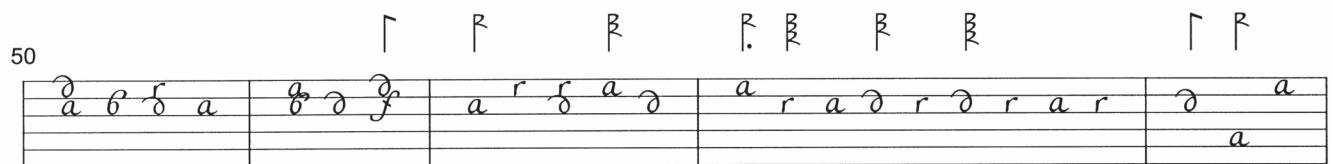
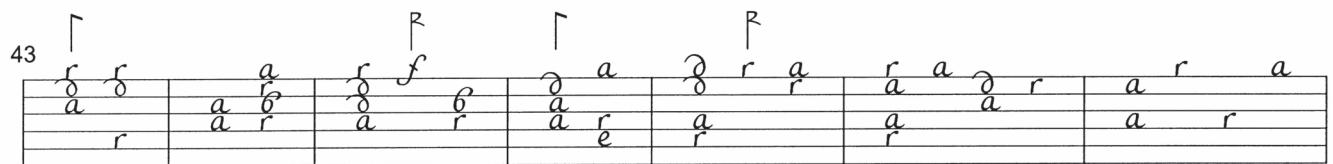
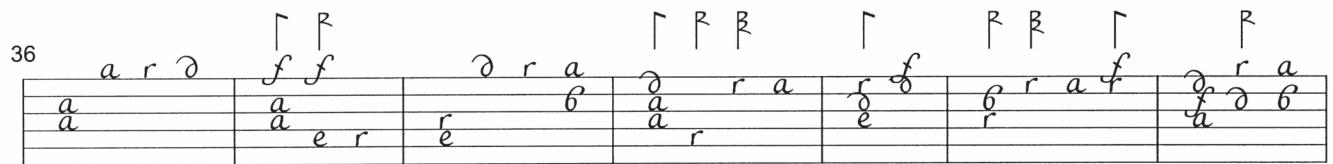
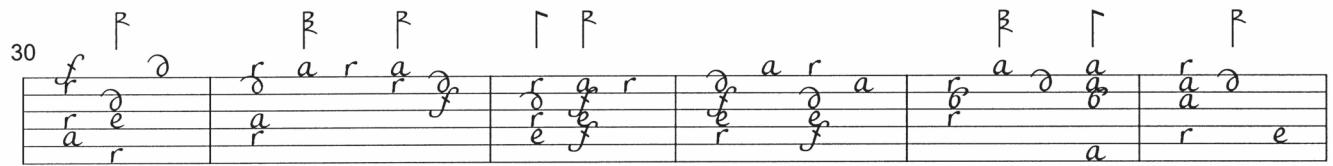
1582, H1v-H2r.

1

9

15

23



88

R R R R R R

94

R R R R R R R R

100

R R R R R R R R

106

f f f f f f f f

112

a a a a a a a a

118

R R R R R R R R

126

a a a a a a a a

132

R R R R R R R R

137

a a r d a r f a d b a r d d b a r
 r a g r a d r a e r a d r e f r
 a f r a d r a d f r a r

143

f d f r d a a r d r d a a r e f f a d r d r f
 r a r a a d a r d r d a r a r e f f e r
 r a r a a d a r d r d a r a r e f f

147

f f r d g d a b d f r d a a r d f r d f
 r d d a r d a a a

151

f d f h f r d f d a r d f a b d a a b d r
 f d a d r d f a b d a a b d r

154

f d e a d e a r e a d f e r f e f e f e r e d
 r d d f e r f e f e f e r e d

PAVANE & PADUANE

21. Pavana detta la Barbarina

1569, p. 3.

3

The musical score consists of six staves of music, likely for a six-course harpsichord or similar instrument. The notation uses a combination of note heads (representing different pitch levels) and rests. The first staff begins with a bass clef, a common time signature, and a 3/4 time signature. The subsequent staves use a soprano clef. The music features a variety of note heads, some with stems and some without, and includes rests of different lengths. The notes are placed on a standard five-line staff system.

22. Pavana detta la Borgognona

1569, p. 3.

The musical score is a handwritten manuscript for a six-stringed instrument. It features seven staves of music, each with six horizontal lines representing the strings. The notation is unique, using vertical strokes of varying heights to represent different notes and rests. Small lowercase letters (a, b, r) are placed above or below the strokes to indicate specific fingerings or techniques. Vertical bar lines separate measures, and repeat signs with dots are used to indicate measure repeats. The staves are numbered 3, 7, 13, 17, 21, 26, and 32 from top to bottom.

23. Pavana detta la Porcelina

1569, p. 3-4.

1 | Γ | Γ | Γ | R | Γ | Γ | | Γ |

3 | a | a | r | a | f | f | a | a | a | a | a | a | a | a |

9 | | Γ | R | Γ | a | a | b | ? | a | a | d | f | g | ? | a | a | b | a |

13 | a | a | a | a | b | ? | a | a | a | a | a | r | a | a | r | a |

18 | a | a | a | a | b | a | a | a | a | a | a | a | a | a | a | a |

26 | a | a | b | a | a | a | a | a | a | a | a | a | a | a | a | a |

30 | a | a | a | a | a | a | a | a | a | a | a | a | a | a | a | a |

35 | a | a | a | a | a | a | a | a | a | a | a | a | a | a | a | a |

42 | a | a | a | a | a | a | a | a | a | a | a | a | a | a | a | a |

46 | a | a | a | a | a | a | a | a | a | a | a | a | a | a | a | a |

24. Pavana detta la Fiamengina

1569, p. 4.

1.

10

16

20

26

33

38

45

51

25. Pavana detta la Beloncina

1569, p. 4-5.

The score consists of eight staves of handwritten musical notation. The notation uses vertical stems with horizontal dashes to indicate pitch and rhythm. Some stems have small numbers or letters (e.g., 'a', 'r', 'f') written near them. Measures are separated by vertical bar lines. Measure numbers are present at the beginning of several staves: 3, 9, 15, 21, 26, 30, 35, 42, and 46. The music is divided into measures by vertical bar lines. The notation is organized into two systems of measures. The first system starts with measure 3 and ends with measure 26. The second system starts with measure 30 and ends with measure 46. The notation is highly rhythmic, with many eighth and sixteenth note patterns. Measure 35 contains a melodic line with sustained notes and grace notes. Measure 46 concludes with a fermata over the final note.

26. Pavana detta la Schiavonetta

1569, p. 5.

3 | f | g a | e a | r | f | g a | r | f | g a | h h g | h |

9 | f | g a | r | f | g a | r | f | g a | r | f | g a | r |

14 | f | g a | r | f | g a | r | f | g a | r | f | g a | r |

18 | f | g a | r | f | g a | r | f | g a | r | f | g a | r |

26 | f | g a | r | f | g a | r | f | g a | r | f | g a | r |

32 | f | g a | r | f | g a | r | f | g a | r | f | g a | r |

40 | f | g a | r | f | g a | r | f | g a | r | f | g a | r |

45 | f | g a | r | f | g a | r | f | g a | r | f | g a | r |

49 | f | g a | r | f | g a | r | f | g a | r | f | g a | r |

27. Pavana detta la Todeschina

1569, p. 5-6.

1 | R | R | R | R | R | R | R | R | R | R | R | R | R | R |

3 | f | f | f | a | a | a | a | r | a | f | a | a | a | a | a | a | a | e | e | e | e |

9 | | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R |

| f | f | a | r | a | f | f | a | f | a | f | a | f | a | r | a | f | a | r | a | e | r | e |

16 | | R | R | R | a | a | a | d | r | d | a | r | d | a | d | r | a | r | a | r | a |

a | g | g | a | a | a | f | f | a | f | a | f | a | f | a | r | a | r | a | r | a |

21 | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R |

a | a | a | r | o | r | a | r | a | r | a | r | a | r | a | a | a | d | f | a | f | a | e | e | f | a |

26 | R | R | R | a | a | a | r | e | f | r | e | r | a | a | a | a | a | a | a | a | a | a |

a | a | a | a | r | a | r | a | r | a | r | a | a | a | a | a | a | a | a | a | a | a | a |

30 | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R |

a | a | r | a | d | r | a | a | f | r | f | e | r | a | a | a | a | a | a | a | a | a | a |

35 | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R |

a | a | f | r | a | a | r | a | r | a | e | a | r | a | a | r | a | a | a | a | a | a | a |

41 | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R |

e | e | a | e | r | e | e | a | e | f | a | e | a | f | a | a | a | r | d | a | r | d | a | r |

f | r | r | f | r | r | f | r | f | r | f | r | f | r | f | r | f | r | f | r | f | r | f |

46 | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R | R |

a | a | r | d | r | a | d | r | a | r | e | f | a | b | a | r | d | r | a | f | a | a | a | a |

51

58

64

69

28. Pavana detta la Favorita

1569, p. 6.

8

14

18

21

29

36

40

44

50

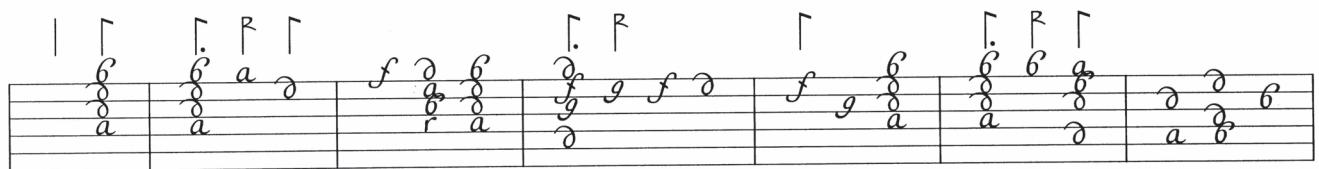
56

60

63

29. Pavana detta la Molinara

1582, A1r.



8

Musical notation for measures 8-12, showing a staff with five horizontal lines and four vertical bar lines. The notation includes various note heads and stems, with letters (f, g, a, b) written below them.

13

Musical notation for measures 13-17, showing a staff with five horizontal lines and four vertical bar lines. The notation includes various note heads and stems, with letters (a, b) written below them.

17

Musical notation for measures 17-21, showing a staff with five horizontal lines and four vertical bar lines. The notation includes various note heads and stems, with letters (f, g, a, b) written below them.

24

Musical notation for measures 24-28, showing a staff with five horizontal lines and four vertical bar lines. The notation includes various note heads and stems, with letters (f, g, a, b) written below them.

29

Musical notation for measures 29-33, showing a staff with five horizontal lines and four vertical bar lines. The notation includes various note heads and stems, with letters (f, g, a, b) written below them.

34

Musical notation for measures 34-38, showing a staff with five horizontal lines and four vertical bar lines. The notation includes various note heads and stems, with letters (f, g, a, b) written below them.

42

Musical notation for measures 42-46, showing a staff with five horizontal lines and four vertical bar lines. The notation includes various note heads and stems, with letters (f, g, a, b) written below them.

46

Musical notation for measures 46-50, showing a staff with five horizontal lines and four vertical bar lines. The notation includes various note heads and stems, with letters (f, g, a, b) written below them. The final measure shows a fermata over the last note.

30. Pavana detta la Bella ragazzona

1582, A1v.

Handwritten musical score for a single melodic line, likely for a lute or similar instrument. The score consists of ten staves of music, each with five horizontal lines. The notes are represented by various symbols such as 'r', 'f', 'g', 'a', 'd', 'b', and 'e'. The lyrics are written below the notes. Measure numbers are indicated on the left side of each staff.

Staff 1:

- Measure 1: R, R, R, R, R, R, R, R, R, R
- Measure 2: a, a, a, a, a, a, a, a, a, a
- Measure 3: f, f, f, f, f, f, f, f, f, f
- Measure 4: a, a, a, a, a, a, a, a, a, a
- Measure 5: d, d, d, d, d, d, d, d, d, d
- Measure 6: b, b, b, b, b, b, b, b, b, b
- Measure 7: e, e, e, e, e, e, e, e, e, e
- Measure 8: r, r, r, r, r, r, r, r, r, r
- Measure 9: a, a, a, a, a, a, a, a, a, a
- Measure 10: f, f, f, f, f, f, f, f, f, f

Staff 2:

- Measure 9: R, R, R, R, R, R, R, R, R, R
- Measure 10: a, a, a, a, a, a, a, a, a, a
- Measure 11: f, f, f, f, f, f, f, f, f, f
- Measure 12: a, a, a, a, a, a, a, a, a, a
- Measure 13: d, d, d, d, d, d, d, d, d, d
- Measure 14: b, b, b, b, b, b, b, b, b, b
- Measure 15: e, e, e, e, e, e, e, e, e, e
- Measure 16: r, r, r, r, r, r, r, r, r, r
- Measure 17: a, a, a, a, a, a, a, a, a, a
- Measure 18: f, f, f, f, f, f, f, f, f, f

Staff 3:

- Measure 13: R, R, R, R, R, R, R, R, R, R
- Measure 14: a, a, a, a, a, a, a, a, a, a
- Measure 15: d, d, d, d, d, d, d, d, d, d
- Measure 16: b, b, b, b, b, b, b, b, b, b
- Measure 17: e, e, e, e, e, e, e, e, e, e
- Measure 18: r, r, r, r, r, r, r, r, r, r
- Measure 19: a, a, a, a, a, a, a, a, a, a
- Measure 20: f, f, f, f, f, f, f, f, f, f

Staff 4:

- Measure 22: R, R, R, R, R, R, R, R, R, R
- Measure 23: a, a, a, a, a, a, a, a, a, a
- Measure 24: f, f, f, f, f, f, f, f, f, f
- Measure 25: a, a, a, a, a, a, a, a, a, a
- Measure 26: d, d, d, d, d, d, d, d, d, d
- Measure 27: b, b, b, b, b, b, b, b, b, b
- Measure 28: e, e, e, e, e, e, e, e, e, e
- Measure 29: r, r, r, r, r, r, r, r, r, r
- Measure 30: a, a, a, a, a, a, a, a, a, a
- Measure 31: f, f, f, f, f, f, f, f, f, f

Staff 5:

- Measure 35: R, R, R, R, R, R, R, R, R, R
- Measure 36: a, a, a, a, a, a, a, a, a, a
- Measure 37: f, f, f, f, f, f, f, f, f, f
- Measure 38: a, a, a, a, a, a, a, a, a, a
- Measure 39: d, d, d, d, d, d, d, d, d, d
- Measure 40: b, b, b, b, b, b, b, b, b, b
- Measure 41: e, e, e, e, e, e, e, e, e, e
- Measure 42: r, r, r, r, r, r, r, r, r, r
- Measure 43: a, a, a, a, a, a, a, a, a, a
- Measure 44: f, f, f, f, f, f, f, f, f, f

Staff 6:

- Measure 45: R, R, R, R, R, R, R, R, R, R
- Measure 46: a, a, a, a, a, a, a, a, a, a
- Measure 47: f, f, f, f, f, f, f, f, f, f
- Measure 48: a, a, a, a, a, a, a, a, a, a
- Measure 49: d, d, d, d, d, d, d, d, d, d
- Measure 50: b, b, b, b, b, b, b, b, b, b
- Measure 51: e, e, e, e, e, e, e, e, e, e
- Measure 52: r, r, r, r, r, r, r, r, r, r
- Measure 53: a, a, a, a, a, a, a, a, a, a
- Measure 54: f, f, f, f, f, f, f, f, f, f

31. Pavana detta la Contarina

1582, A1v-A2r.

Handwritten musical score for a single melodic line, likely for a lute or similar instrument. The score consists of eight staves of music, each with a vocalization underneath it. The vocalizations are written in a stylized, cursive-like script. The music is in common time, with various note heads (circles, squares, triangles) and rests. Measure numbers are provided at the beginning of each staff: 1, 9, 14, 20, 26, 30, 37, and 43. The vocalizations correspond to the lyrics of the pavane.

1

9

14

20

26

30

37

43

47

53

59

62

32. Pavana detta la Reale

1582, A2v-A3r.

7

12

18

22

24 R R

a r d a r d a d r a | a b d a b d a b d a

27 R R

b a d b a d a b d | b a d a b d a b d b a d

29 R R R R

b d b d a b d a d a b | b d b a d a b d a | b d g f d | b d g f d

32 R R R R

a d b a d b a d b d r a | b d b d b d b d | d a d b a d | a

36 R R R R

a d a d r a | a d a d g | g d b | f f e | f f s d | f f f | a r a

43 R R R R

a d a d f a | r d r a r | a d b a | r a r | a d r a d | r

50 R R R R

h a f d a | r a d a | r d d a | r e a | r e d f e r | f e r a r a b

56 R R R R

a d a r d r a | r a b d | g r d | a r e f | g a a

61 R R R R

b d a r | a r e a r | g a g b a e | a a d r a | a a

33. Padoana detta la Dispettosa

1585, p. 1.

1 R R R R R. R R
 C3 a a | a a | a a | f f | f a | a | f a | a | a a |
 r | r | r | r | a | r | e | a | r |
 9 R R R
 a a | a r a e a r | a a r e a e | f a d | f e a | a r |
 a r | r | r | e | a | a | a | a |
 14 R. R R R. R R R. R R R. R R R R. R R
 a r e a r a | e r a a r e | a r d r a | h f e a | a r | r a |
 r | e | a | r | a | a | r | a |
 20 R. R R R. R R R. R R
 f a a | a d f a a r e | a a e | a a | h f e f a f |
 a r | e a r | a r | a | a | r |
 27 R R R R R R R R
 a r e f | f a r e | a e a f a | a a r a r e | a e a r e |
 r | a | a | r | e | a | r | a |
 32 R R R R. R R R R R. R R
 a a | a e a r a | a e a | a f a | f a r e | a a |
 r r | r r | e a r | r e | r a a | r |
 40 R. R
 a a | a e r | a r a d | a r a e a r e | a f a | f
 r r | a | r | a e r | a r | r | a |
 46 R
 f a d a r e | a r a e a r e | a a | R |
 a | a | a | a |

34. Padoana detta la Bella Dorotea

1585, p. 2.

The image shows a handwritten musical score for a single melodic line, likely for a lute or similar instrument. The score consists of 12 staves of music, each with a different rhythmic pattern. The notation uses vertical stems with horizontal dashes to indicate pitch and rhythm. The first staff begins with a common time signature. Subsequent staves introduce various time signatures, including 2/4, 3/4, and 4/4. The vocalizations 'R', 'B', and 'F' are used as rhythmic markers. The lyrics are written below the notes in a cursive script. Measure numbers are placed at the start of each staff: 3, 8, 13, 19, 26, 31, 37, and 43. The final staff ends with a fermata over the last note.

3 R R R R R R R R R R R R
 8 R R R R R R R R R R R R
 13 R R R R R R R R R R R R
 19 R R R R R R R R R R R R
 26 R R R R R R R R R R R R
 31 R R R R R R R R R R R R
 37 R R R R R R R R R R R R
 43 R R R R R R R R R R R R
 46 R R R R R R R R R R R R

35. Padoana detta la Lubiana

1585, p. 3.

1 R R R. R R R
 2 R R R R R R R
 3 R R R R R R R
 4 R R R R R R R
 5 R R R R R R R
 6 R R R R R R R
 7 R R R R R R R
 8 R R R R R R R
 9 R R R R R R R
 10 R R R R R R R
 11 R R R R R R R
 12 R R R R R R R
 13 R R R R R R R
 14 R R R R R R R
 15 R R R R R R R
 16 R R R R R R R
 17 R R R R R R R
 18 R R R R R R R
 19 R R R R R R R
 20 R R R R R R R
 21 R R R R R R R
 22 R R R R R R R
 23 R R R R R R R
 24 R R R R R R R
 25 R R R R R R R
 26 R R R R R R R
 27 R R R R R R R
 28 R R R R R R R
 29 R R R R R R R
 30 R R R R R R R
 31 R R R R R R R
 32 R R R R R R R
 33 R R R R R R R
 34 R R R R R R R
 35 R R R R R R R

36. Padoana detta la Squillitria

1585, p. 4.

1 R R R. B R
 a g a r d g
 b r b r r a a
 f f f f f f
 h h h f f a
 b f f a a f
 f f f f f f
 g a a g
 a r
 8 R. B R
 e a a a a a
 a a a a a a
 r r r r r
 a a a a a a
 f f f f f f
 h i f f f f
 b f f f f f
 f f f f f f
 g a a a a a
 14 R. B R
 f r d f d
 a a r a d
 a a r a d
 a a r a d
 a a r a d
 a a r a d
 a a r a d
 19 R R R
 d b a
 d d a b
 d a b
 d d b a
 d d b a
 d a a
 d d d
 d d
 26 R
 g a b d a b
 g a b a b d
 g b d a b d
 g b d a b d
 d a
 d d
 30 R R R
 g b a d b a
 d b a b r a
 g d a d b a
 b f a
 f a
 35 R. B R
 a f a
 f d f d f
 f a f a
 a d f a
 g a a e
 a a r
 a a r
 a r
 42 R R R
 f d r a d
 r a d
 r a d
 r a d
 f d d f d
 f d d f d
 f d d f d
 46 R
 a r d a r
 f a a a r e
 a d a d r a
 r a
 a
 a
 a

37. Padoana detta Chi mira gl' occhi tuoi

1585, p. 4-5.

1

38. Padoana detta Mentre campai contento

1585, p. 5-6.

1

8

14

18

25

30

36

39

41

39. Padoana detta la Farfarella

1585, p. 6.

1

1
C3

9

16

23

30

36

43

47

40. Padoana detta la Zo per la Brenta

1585, p. 7-8.

1

8

14

21

28

35

42

49

56

Alio modo

The musical score is a handwritten document featuring eight systems of music. Each system begins with a fermata (r) above the staff. The vocal line consists of a series of short notes and rests, primarily using the vowels 'a', 'e', 'r', 'o', 'f', 'd', and 's'. The first system has a fermata over two measures, followed by 'a r a r' and 'a r e a r e a r e a'. Subsequent systems follow a similar pattern of fermatas and vocalizations. The score concludes with the instruction 'Alio modo' and a final system of music.

61

66

70

75

79

84

89

93

GAGLIARDE

41. Gagliarda detta lo Zacari

1569, p. 7.

3

6

11

14

17

21

25

28

31

42. Gagliarda detta il Barbettino

1569, p. 7.

1 R R R R R R R R
 3 6 a a a a a a a a
 3 a a a a a a a a
 3 r a a a a a a a
 3 a a a a a a a a
 3 a a a a a a a a
 3 a a a a a a a a

6 R R R R R R R R
 6 a a a a a a a a
 6 r a a a a a a a
 6 a a a a a a a a
 6 a a a a a a a a
 6 a a a a a a a a

11 R R R R R R R R
 11 a a a a a a a a
 11 r a a a a a a a
 11 a a a a a a a a
 11 a a a a a a a a
 11 a a a a a a a a

14 R R R R R R R R
 14 a a a a a a a a
 14 r a a a a a a a
 14 a a a a a a a a
 14 a a a a a a a a
 14 a a a a a a a a

17 R R R R R R R R
 17 a a a a a a a a
 17 r a a a a a a a
 17 a a a a a a a a
 17 a a a a a a a a
 17 a a a a a a a a

21 R R R R R R R R
 21 a a a a a a a a
 21 r a a a a a a a
 21 a a a a a a a a
 21 r a a a a a a a
 21 a a a a a a a a

24 R R R R R R R R
 24 a a a a a a a a
 24 r a a a a a a a
 24 a a a a a a a a
 24 a a a a a a a a
 24 a a a a a a a a

28 R R R R R R R R
 28 a a a a a a a a
 28 r a a a a a a a
 28 a a a a a a a a
 28 r a a a a a a a
 28 a a a a a a a a
 28 f a a a a a a a

31 R R R R R R R R
 31 a a a a a a a a
 31 r a a a a a a a
 31 a a a a a a a a
 31 a a a a a a a a
 31 a a a a a a a a
 31 a a a a a a a a

43. Gagliarda detta il Mazocco

1569, p. 8.

1 R R | R R R | R R | R | R R R | R |

3 a r d a g | d b g | d a b d | b a b | a r d a g | d a b g |

7 R R R | R | R | R | R R | R |

12 R R | R R | R | R R |

15 a d r a g d r d r a r | d r a d b a r | g r a b d a r | r a b d a r |

19 R R | R R | R | R R | R R |

24 R | R R R | R R R | R R | R R R | R R R |

27 R R R | R R | R | R R | a r d f r d f |

30 R R | R R | R | R R |

32 R R | a d r a d r a |

44. Gagliarda detta la Francia

1569, p. 8-9.

12

15

19

24

27

30

33

38

42

44

47

45. Gagliarda detta la Imperiale

1569, p. 9.

3

6

10

13

15

19

22

24

27

29

32

35

38

46. Gagliarda detta la Grave

1569, p. 9-10.

1 R R R R
 3 a a a a
 3 a a a a
 3 r a r a
 3 e e e e
 3 e e e e
 3 e e e e
 3 e e e e
 3 e e e e
 3 r r e e
 8 R R R R
 8 f f e e
 8 f f e e
 8 a r d a
 8 r
 12 R R R R
 12 e e e e
 12 f f f f
 12 f r e r
 12 e f e f
 12 r
 16 R R R R
 16 e r e f r e f r f e r
 16 r
 21 R R R R
 21 f f f f
 21 a a a a
 21 a a a a
 21 a a a a
 21 f f f f
 26 R R R R
 26 a r d r d f r
 26 a b d r d r a r
 26 a b d a d a r
 26 a
 29 R R R R
 29 f f f f
 29 a a a a
 29 a a a a
 29 a a a a
 29 f f f f
 29 f f f f
 29 f f f f
 33 R R R R
 33 e e e a
 33 a d r a ?
 33 a r
 33 a e r
 33 a r
 33 a r
 37 R R R
 37 a d r d r a ?
 37 a r a
 37 r f e
 37 r g a
 37 a
 37 e r e f r e
 37 e r e f r e
 37 r

40

43

45

47

47. Gagliarda di Francia

1569, p. 10-11.

3

8

13

18

23

27

29

32

37

43

47

48. Gagliarda di Francia

1569, p. 11.

8

R R R
 a d a | b f d a | d d a | d a s a | e r e r e f
 r d a | f a d r | a d a | r a d a |
 a d |

13

R
 f d a r a | r d f r | g b f e f e | a d r a d r a
 a r e | a d a | a r | a

17

R f h | d f h | h i h | h f h | f d | r a g d a r
 r a | f f | d f | a h f | a q | a a

24

R R R | f a r | R f h | R h f h | R f h | R R R | f i f
 a d a | r b a | f f | f f | f f | a a | a a

28

R R R | h f h i f h i h | h f f f h i | f f h i f f r
 f f | a h f f | a a | f f

31

r d f d g d r a r | R R R | R | R R | a a g
 a | a | a | a | a

36

R R R | b f g f | d d f | R R R | R | R R | a d a
 a | a | a | a | a | a | a

41

R R R | R R R | R R R | R R R | R R R | R R R |
 a d a r | e r e r e f | a d a r | a d a r | a d a r | a d a r | a

45

R R R | R R R | R R R | R R R | R R R | R R R |
 b d f d g f | f r a r | d r a g a d | a b f h f e f | e r e f r e f | a

49. Gagliarda detta il Toscanello

1582, A3v.

The image shows a handwritten musical score for a single instrument, likely a lute or guitar, consisting of ten staves of music. The music is written in common time with a basso continuo style, indicated by a bass staff at the bottom of each page. The notation uses a combination of vertical stems and horizontal dashes to represent pitch and rhythm. The vocal parts are written in a tablature-like system where letters (a, r, f, etc.) represent specific frets or notes. Measure numbers are provided at the start of each staff.

Staff 1: Measures 1-7. Bass staff note: a. Measures 1-2: f. Measures 3-4: f. Measures 5-6: f. Measures 7: f.

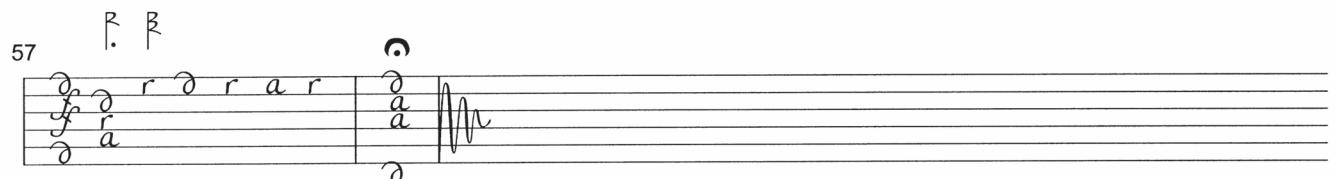
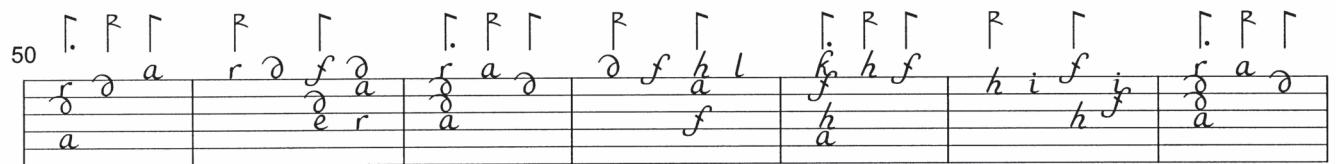
Staff 2: Measures 8-12. Bass staff note: d. Measures 8-9: d. Measures 10-11: d. Measures 12: d.

Staff 3: Measures 13-19. Bass staff note: d. Measures 13-14: d. Measures 15-16: d. Measures 17-18: d. Measures 19: d.

Staff 4: Measures 24-28. Bass staff note: d. Measures 24-25: d. Measures 26-27: d. Measures 28: d.

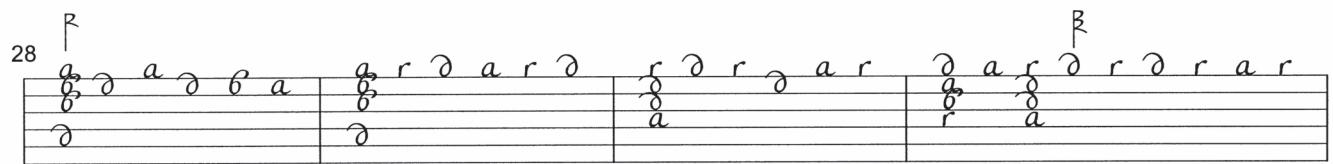
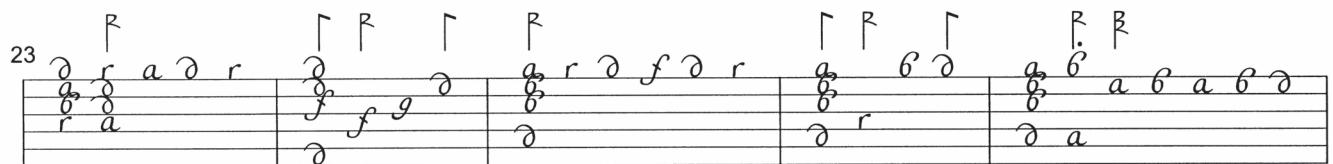
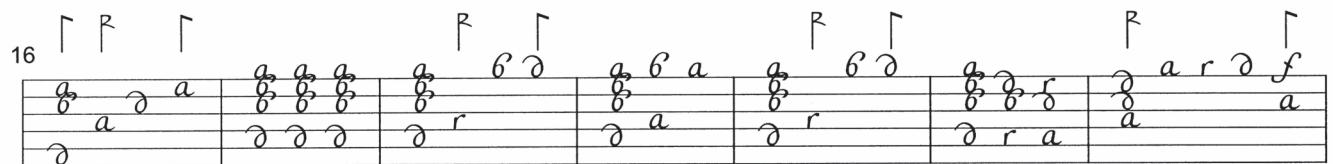
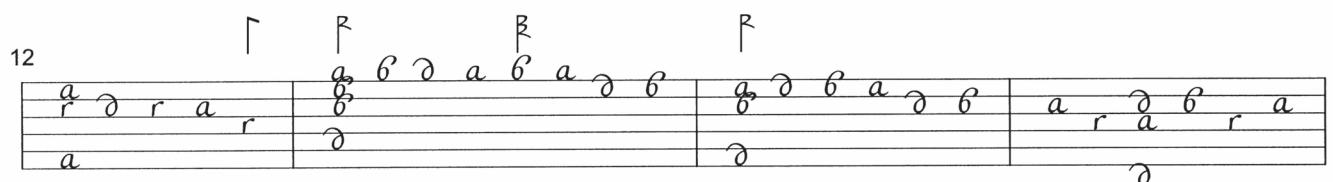
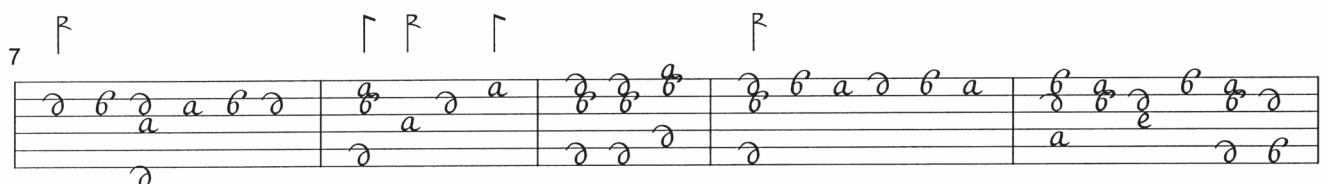
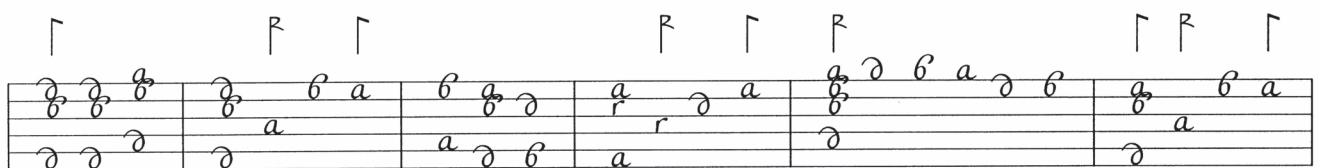
Staff 5: Measures 31-36. Bass staff note: d. Measures 31-32: d. Measures 33-34: d. Measures 35-36: d.

Staff 6: Measures 43-47. Bass staff note: d. Measures 43-44: d. Measures 45-46: d. Measures 47: d.



50. Gagliarda detta il Matto

1582, A3v.



32

37

43

50

51. Gagliarda detta Aria de comedia

1582, A4r-A4v.

29

34

39

43

47

51

55

59

61

52. Gagliarda detta Salta Marino

1582, A4v-B1r.

1 | R R R | R R R | R R R | R R R |

a b a b a | b a d a | a d a | a b a | a a r |

2 | a d a | a d b | a | a a | a a |

8 | R R R | R R | R R | R R | R R |

d d r | d r b | b b a | b b d | a d r a | r d b | g a b |

a | a d | d | a d b | a | a |

15 | R | R R R | R R R | R R R |

b a a d r | d r d a b d | a d r a | a a r | a a r | a |

a a | a | a a | a a | a |

21 | R | R | R | R |

a f d | g d a b d b | a d a d a d r | f d a d r a | f f a |

a a d | d | a | a | a |

26 | R | R | R |

a d a d r a | a f e a r e | a r a d r a | r f d |

a | a a r | a | r a d |

30 | R | R | R | R |

a r d a r d | f r e r a a e | f e r a d | a a a |

a | a | a | a |

34 | R | R | R | R |

g b d a b d | b d a b d a | a a d b a d | a b g a b |

a | a | a | a |

38 | R | R | R | R |

g d a b d a | b d a r d | f a a d r a | f f d |

a | a | a | a |

42 | R R R | R R R | R R |

g b d a d b a | b a b d b a d | a d b a d r a | b d g d |

a | a | a | a |

46

R R R | R | R R

R | R | R R R

R R R R | R

49

R | R | R | R

52

R | R | R | R | R | R

R | R | R | R | R | R

54

R | R | R | R | R | R

R | R | R | R | R | R

56

R | R | R | R | R | R

R | R | R | R | R | R

59

R | R | R | R | R | R

R | R | R | R | R | R

61

R | R | R | R | R | R

R | R | R | R | R | R

63

R | R | R | R | R | R

R | R | R | R | R | R

PASSEMEZZI

53. Pasamezzo ficto

1569, p.12-13

Handwritten musical score for 'Pasamezzo ficto' on ten staves. The music is in common time and consists of two systems. The first system ends with a repeat sign and a double bar line. The second system begins with a repeat sign.

The notation uses a soprano C-clef, common time, and consists of vertical stems with note heads. The notes are represented by letters: 'a', 'e', 'f', 'g', 'b'. The music includes various rests and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The vocal line is accompanied by a basso continuo line at the bottom of each staff.

Staff 1: Starts with a basso continuo bass note. The vocal line has a melodic line with some slurs and rests.

Staff 2: Continues the melodic line with more slurs and rests.

Staff 3: Starts with a basso continuo bass note. The vocal line continues with slurs and rests.

Staff 4: Continues the melodic line with slurs and rests.

Staff 5: Starts with a basso continuo bass note. The vocal line continues with slurs and rests.

Staff 6: Continues the melodic line with slurs and rests.

Staff 7: Starts with a basso continuo bass note. The vocal line continues with slurs and rests.

Staff 8: Continues the melodic line with slurs and rests.

Staff 9: Starts with a basso continuo bass note. The vocal line continues with slurs and rests.

Staff 10: Continues the melodic line with slurs and rests.

Staff 11: Starts with a basso continuo bass note. The vocal line continues with slurs and rests.

Staff 12: Continues the melodic line with slurs and rests.

Staff 13: Starts with a basso continuo bass note. The vocal line continues with slurs and rests.

Staff 14: Continues the melodic line with slurs and rests.

Staff 15: Starts with a basso continuo bass note. The vocal line continues with slurs and rests.

Staff 16: Continues the melodic line with slurs and rests.

Staff 17: Starts with a basso continuo bass note. The vocal line continues with slurs and rests.

Staff 18: Continues the melodic line with slurs and rests.

Staff 19: Starts with a basso continuo bass note. The vocal line continues with slurs and rests.

Staff 20: Continues the melodic line with slurs and rests.

Handwritten musical notation on a staff. The first measure shows two vertical strokes above the staff followed by a 'G' symbol. The second measure shows a 'G' symbol above the staff followed by a 'F' symbol. The third measure shows a 'G' symbol above the staff followed by an 'R' symbol. The fourth measure shows a 'G' symbol above the staff followed by an 'F' symbol. The fifth measure shows a 'G' symbol above the staff followed by an 'A' symbol. The sixth measure shows a 'G' symbol above the staff followed by an 'A' symbol. The seventh measure shows a 'G' symbol above the staff followed by an 'F' symbol. The eighth measure shows a 'G' symbol above the staff followed by an 'F' symbol.

A handwritten musical score for a single melodic line. The staff begins with a 'G' clef, followed by a '2/4' time signature. The melody consists of eighth-note pairs and quarter notes, primarily in the G and A positions. The notes are connected by vertical stems. There are several rests, notably a double bar rest and a half note rest. The score is written on five-line staff paper.

Musical score for "The Star-Spangled Banner" on a five-line staff. The lyrics are:

R R R R R R
F D E D F E
F D E D F E
F D E D F E
a a b d a b
a r a b d a b
d

Handwritten musical notation on a five-line staff. The notes include various heads such as R, B, F, and G, with some having dots or dashes underneath. There are also several rests, including a double bar rest. The rhythm is indicated by vertical stems and horizontal dashes.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems with horizontal strokes above them, representing pitch and rhythm. The notes are grouped by vertical bar lines. The first group contains two notes. The second group contains one note. The third group contains four notes. The fourth group contains one note. The fifth group contains two notes.

A handwritten musical score for a single melodic line. The score consists of five measures on a staff with a common time signature. Measure 1 starts with a bass clef, followed by a 'G' dynamic. Measures 2 through 5 start with a treble clef. Measures 1 and 2 have a tempo of 6, while measures 3 through 5 have a tempo of 8. The vocal line includes various note heads (solid black, hollow black, solid white) and rests, with some notes having vertical stems extending upwards or downwards.

A handwritten musical score on a five-line staff. The first measure shows two 'R' symbols above 'a b d a r'. The second measure shows 'd f ? r a d r.' The third measure shows 'd r a d a ?'. The fourth measure shows 'd f f d e'. The fifth measure shows 'f d g'.

The musical score consists of three staves of music. The first staff begins with a bass clef, followed by a series of notes: a whole note, a half note, a quarter note, a half note, a whole note, a half note, a quarter note, and another half note. The second staff begins with a bass clef, followed by a series of notes: a half note, a whole note, a half note, a quarter note, a half note, a whole note, a half note, and a quarter note. The third staff begins with a bass clef, followed by a series of notes: a half note, a whole note, a half note, a quarter note, a half note, a whole note, a half note, and a quarter note.

Musical notation on four-line staff paper:

Measure 1: a r

Measure 2: a r

Measure 3: a r

Measure 4: a r

R R

g a r a r e a | r a b ? a ! ? a | g ? r a ? a b a ?

a r a r e a | r a b ? a ! ? a | g ? r a ? a b a ?

b a d b a r a e a a r d f h i h f d g a d b

A handwritten musical score for guitar, featuring three measures of music on a single staff. The score includes lyrics and specific performance instructions.

Measure 1: R R | e b d e | b d e |
Measure 2: b d e | b d e |
Measure 3: R R | e |

R R

r a d b d b a d

Handwritten musical notation on four-line staves. The first staff contains the notes 'r ? a r ? a r ?' with a 'R' above the first note. The second staff contains 'r a r ? a r ?' with a 'R' above the first note and a 'B' above the third note. The third staff contains 'f ? r a r ? a r ?' with a 'f' above the first note and a 'd' above the fifth note. The fourth staff contains 'f' above the first note and 'a' above the fifth note.

Musical score for the first section of the piece. The score consists of four staves of music. The first staff starts with two R's, followed by a sequence of notes: a, r, a, d, b, d, a. The second staff starts with a, followed by a sequence of notes: a, b, a, d, g, d. The third staff starts with b, followed by a sequence of notes: d, f, g, f, d. The fourth staff starts with f, followed by a single note d.

54. Passemesso sopra la Battaglia

1569, p. 13-15.

Handwritten musical score for a single melodic line, likely for a lute or guitar, featuring tablature notation with letter heads (f, s, a, r, d, b) and rhythmic values (eighth and sixteenth notes). The score consists of eight staves of music, each with a measure number (e.g., 1, 9, 16, 21, 25, 29, 32, 37, 45) and lyrics written below the notes.

Staff 1:

1 | f f f a r d | f f f a r d | f f f a r d | f f f a r d | f f f a r d | f f f a r d |

Staff 2:

C a a a a a | a a a a a a | a a a a a a | a a a a a a | a a a a a a | a a a a a a |

Staff 3:

9 | a d f h f f d | f f d r f f d | f f d r f f d | f f d r f f d | f f d r a d r | f f d r a d r | f f d r a |

Staff 4:

a a a a a a | a a a a a a | a a a a a a | a a a a a a | a a a a a a | a a a a a a | a a |

Staff 5:

16 | a r d f d f h f f d | f a d r d a r d | f a d r d a r d | f a d r d a r d | f a d r a e r | f d f r |

Staff 6:

a a a a a a | a a a a a a | a a a a a a | a a a a a a | a a a a a a | a a a a a a |

Staff 7:

21 | f d f d g f d | f d h f d h f d | f d a d r d a r d | f d a d r d a r d | f d r a r a e r |

Staff 8:

d d d d d d | d d d d d d | d d d d d d | d d d d d d | d d d d d d | d d d d d d |

Staff 9:

25 | f a e a r a e r | f d f h f d r a | f f f a | f f f a | f f f a |

Staff 10:

a r a e r | a a | a a | a a | a a | a a |

Staff 11:

29 | a d r a r d a r | d r a d r d r a r | d a r a r |

Staff 12:

r a | a | a | a | a | a |

Staff 13:

32 | f d r a d r d r a r | d f a r | d a d r | d a r e | f e e r |

Staff 14:

a | a | a | a | a | a |

Staff 15:

37 | f f a | d f a | f f a | d f a | f f a | d f a |

Staff 16:

a r | a f | a r e | a r | a r | a r |

Staff 17:

a | a | a | a | a | a |

Staff 18:

45 | f d f e | d r a d r d r a r | d r a d r a | d b a b d a r d |

Staff 19:

r d | a | a | a | a | a |

49

52

56

60

63

69

77

81

85

90

95

100

105

111

114

118

122

125

128

55. Passemezzo detto il Nobile

1569, p. 15-16.

11

16

22

28

32

41

47

52

56

56. Passemezzo detto il Bachiglione

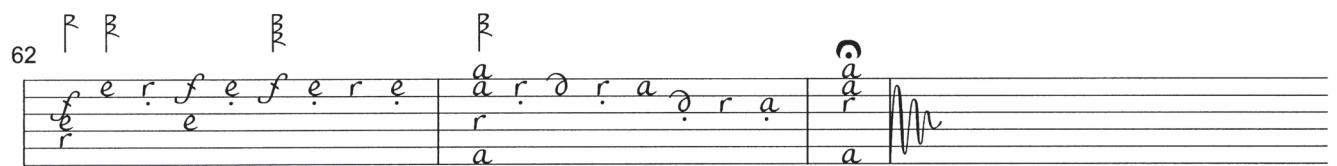
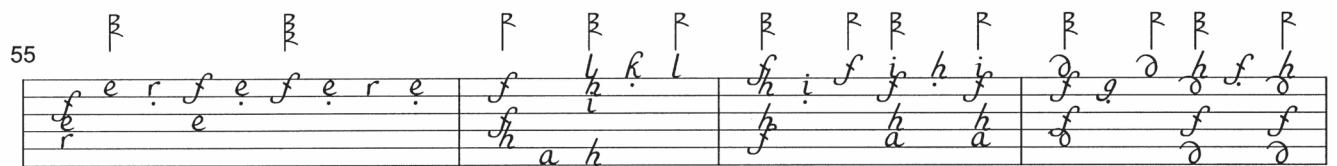
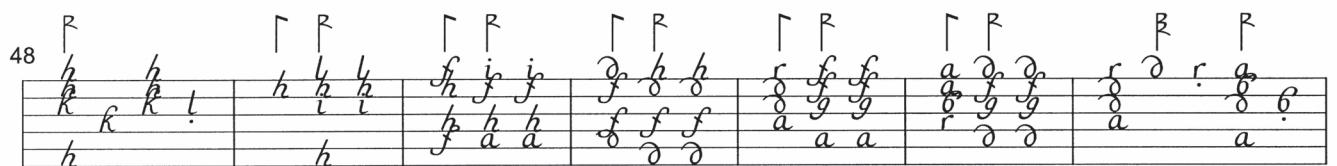
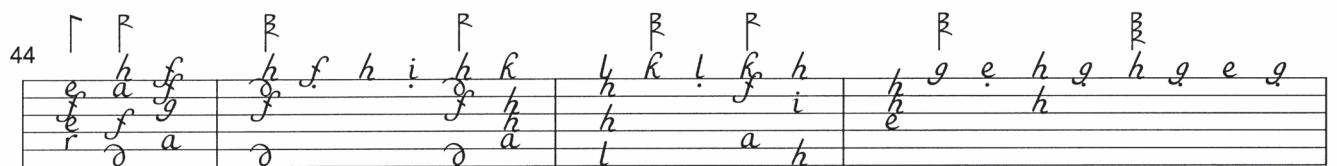
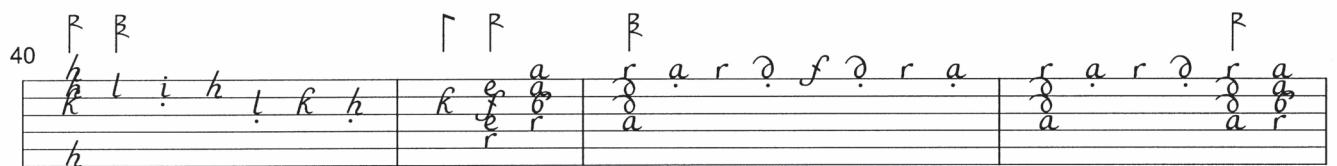
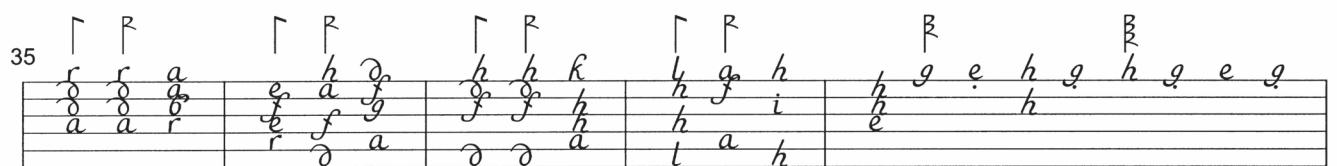
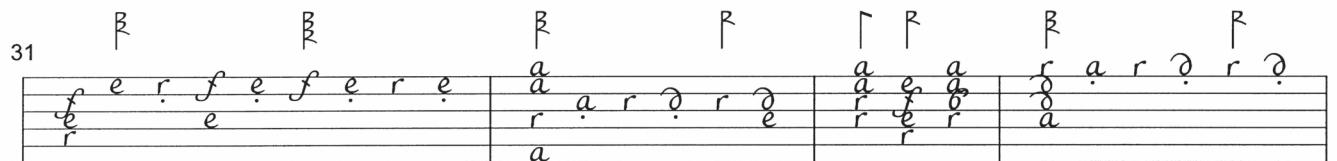
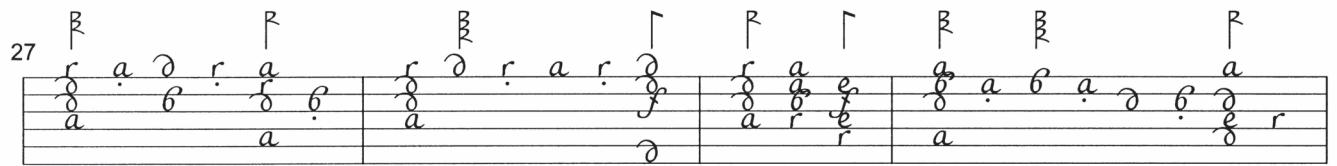
1569, p. 16-17.

9

14

18

23



57. Pasamezzo detto il Bachffart

1582, B3r-B3v.

1

1

9

13

17

24

28

31

37

42

46

50

53

58. Passemazzo detto il Milanese.

1582, B4r-B5v.

9

16

23

28

R R R

R R R R

R R R R R R

R R R R R R R R R R R R

R R R R R R R R R R R R

R R R R R R R R R R R R

R R R R R R R R R R R R

R R R R R R R R R R R R

R R R R R R R R R R R R

88

g b d a | b d g b | b d a b | d b a d | r a d a | b a d r |

d | a d a d | a b d | e b d | a b d | a b d | a b |

94

d d b a | d b a r | d d d | r d a b d f g | f g i f | g i f i |

a | a | a | a | a | a | a |

100

f g i f | f i f h | j f h f | g f g d | f d f g f g f g f d f |

a | a | i | g | d | d | d |

105

d r d a | b d b d | f b f | e r f e f e f e f e r e | f r d a b |

a | a | r | d | f | d | d | a |

110

a | d d r b d | r a | a f d r | d b b r a | d a d b |

115

b d a b d a r | d b d a d a r | d a r d r d | b d a r |

119

a b d a d a b | d b a d a | b d a b d a b | a b d b a d r a |

b | d | a | d | b | d |

123

r d a r b d r a | d r a d r d r d r a r | d r d a d r a |

a | a | a | a |

126

d a d b d b a r | f e f | f a e a r | f e a r | d r a d | f d |

a | a | a | a | a | a |

132

Γ Γ Γ Γ Γ Γ

139

β β Γ Γ Γ Γ

146

152

β β β β β β β

157

β Γ β

162

β β

166

β β β β

170

β

173

β β

177

R

6 d f d 6 a d 6 2 d 6 d a d a r

182

R R

6 a d 6 a d 6 a d 6 a d 6 f g d f g d f

186

R B

d f g f d g f d r d a b d b a d f b f d r d r d r f

189

R B

r a d r a d b a b d b a r a e r e f f f f ||

59. Passemesso nuovo detto il N.

1582, D2v-D3r.

f f f f a a a a

8

f f f f a r d f d f d f h f d r a f d a r

13

f d r a f d a r f h d f f g d a f a r g r d r a r

16

f a d r d a r d f d f d f d f r a f r d r a

21

R R R R
R ar ar ar ar
f d d

26

B
R B
r d f d r a d, a d a d f d, f a r d a d r a

29

R B
R B B
ar d ar d ar, ar d ar a d ar a, f ar d ar d ar ar

32

R B
R R
B R
R R R R
r a d b a r, a d d, a r d f a, a r a r a, f a d r

37

B
R
a d a r d a, f e f r, f f f e, f f f i, f f f f

42

B
a d r d a r d a r, a r a d f a d r, f d r a d r a d

45

R B
a r a d a, f a r e f r e f, f e r e f e f e f e f e

48

R B
f h i h f i h f, h a, f a a, f f a r, f d f g d f g

53

R B R
R B B
R
a d a, r d d b, f a r a d r d r a r, a r a b a b

57

60

63

60. Pasamezzo detto il Ponderoso.

1582, D3v-D4r.

14

18

23

27 R R R R

a	r	a d	a r a d r a	a e a r a e r	e a r e e a r e	a
g	b	r	r	r	r	e
r	a	e	f	a	a	

31 R R R R

a	e r a e a e a e r e	a	r d a d a d r a	a a a	e a r e f	a
a	a	r	a	r r r	r	a
r	a	a	a	a a	a	

35 h e f h f h k h e f h e g r e r e a r r a a g e f

h	e	f	h	f	h	k	h	e	f	h	e	g	r	e	r	e	a	a	g	e	f
a	a	f	h	f	h	h	f	e	r	e	r	e	r	e	r	e	a	a	g	e	f

41 R R R R

e	a a	a r a e a r e f	h	f h k f h	f f h k h k f h	f
f	r r	r	g	f h k f h	h	f
r	a	a	a	a	h	h

45 f h e f f r f e r a r e a r e a r e a r a r e e r a r e

f	h	e	f	f	r	f	e	r	a	r	e	a	r	e	a	r	a	r	e	e
h	e	r	r	r	e	r	e	r	e	r	e	a	r	e	a	r	a	r	e	e

48 R R R R R R R

e	r f e f r e f	g	g e	a e r f	a a r	a a r e	a e r a	a r a e a
r	r	r	r	r	r	r	r	r

54 R R

r e a r	a r a e	a a	a a e a r	a e r e a r e f r	a
a e	r r	a	a a	r d	d

59 e r e a r e a r a r e a r a r e a r a r e a r e a

a	r	e	a	r	a	r	e	a	r	a	r	e	a	r	e	a	a	r	e	a
r	r	e	a	e	a	e	r	e	a	e	r	e	a	r	e	a	a	r	e	a

62 R R R R

r a r e a r e a	g f r f e r f e r e	a	r a r e a r e r a	a
a	r	a	a	a

PAIRED PASSEMEZZI & GAGLIARDE

61a. Passemesso moderno

1569, p. 17-19.

1 R R R R

2 a a a a r .

3 r b r r a .

4 r d r r e .

5 a r b r a .

6 a a r .

7 a d r a .

8 R R R R R R

9 r a r a r .

10 a r .

11 r a r .

12 a d r a .

13 r g a .

14 r e r e r e .

15 R R R R R R

16 a b a r .

17 a b r b e .

18 a b r .

19 a b f b a .

20 a b a r a ? r a .

21 a b a e .

22 R R R R

23 a r e f .

24 h h f e r a ? r a .

25 a f f a .

26 a h g e h g .

27 a a

28 R R R R

29 f e r f e f e r e .

30 a d r a ? r a .

31 a r b e r a .

32 a r b a r a .

33 R R R R R

34 a a a e .

35 a r . a e r .

36 a g f r e .

37 a r . e f .

38 h f a r .

39 R R R R R

40 a d r a r a r e .

41 a r e . a r e a .

42 a a r e .

43 f e f a r .

44 a r .

45

R R
R
R

49

R R
R R

52

R
R

55

R R
R R
R R
R R

59

R R

62

R

66

R
R R
R
R R

69

R R
R R
R R

72

R R
R R
R R

75

R R
B
R

a r e a d r o r a . a r a r a r e a . a e a a e r e .

78

R R
R B
B
B

a r e a r a r e . f r b e r b r b e b . a r e a r a e r .

81

R R
R B
R R
B

a a r e . f a r e a . d r a d r d r a r .

84

B
R
B

f a r d f a . f d a r a d r a . f r a r e a .

87

R R
R
R

f e r d f e a r . a r e a r e a r . d a r a d r d r a r .

90

B
R
R

e r f e f r e f . r f r e f e r f . e r f r e f r e f .

93

R R
B
R

f e r f e f e r e . e r f r e r f e r . e r f r e r e f .

96

R R
B
R
R

r d a r e a . a a e r e a r e . f e r a . e r f f e .

100

R
R
R
R

r a a r d . e f d a . a e r a . a d r a e a r .

104

R R R R

104

a r ð a ð r a | a e a r e a r | a a r e a r e | a |

107

R R R R

107

r a e a r e f h | g h g e h g h g e g | h f e r a e r |

110

R R R R

110

a r a e a r e a | e r a e a e r e | a r e a r e a r |

113

R R

113

a a e r e a r a r e | r a ð r f a r ð | a r e a r e a r |

116

R R

116

f f r e a r e a | f a e r f e f e r e | a r e f a f e r |

119

R R R

119

e r a r a a r e | a r ð a ð r a | a |

61b. Gagliarda del passemesso moderno

1569, p. 19-20.

R R R R R R R R R

3

a r ð | a ð r a | a a r ð a e a r | f a r a r ð | f a r a r ð |

R R R R R R R R

6

a ð r a r ð | a a r a r ð | a a r a r ð | a ð a ð a a |

10

a r a ð r a | a r a ð r a | ð a r ð a r e f e | ð e r a a e.

14

a ð r a a | e r a ð r | a ð r a ð r a | a r a a a.

18

f e r | f e r | a ð r a r b e | a r a r a r.

22

ð a r ð a r e a | e r e a r | a ð r a ð r a r ð | a.

25

a ð a r a ð r a r | a r a r e a e r | a r e a r.

28

a r a r a r a | a r e f s | r e ð r a | f e f h f e g f.

32

f r a ð r a ð r a | a a r | a r a e | a ð r a ð a r.

36

r a r e r a e r | f r ð r a e | a ð r a ð r a r a d | a.

39

a ð a ð a ð a | f r e f r e f | f r e f f e.

42

R R R R R R R R

e f h e f h f e h f d a r d a r e a r e f e r a e a r a d r a

a a a a a a a a

45

R R R R R R R R R R

a r a r a r d o r a r a r a a a a f e f f a d e a r

a a a a r e a r a r e a r e a r f r d e a r

48

R R R R R R R R

a d r d r a d a d r a a r a r a d r a r f b e a e a r a e r a e r e

r a a a a a a a r

51

R R R R R R R R

a e a r a e r e r e a r f r e f r e f f e r f a r d a r d a d r a

b e r e r e r e r f r e f f e r f a r d a r d a d r a

54

R R R R R R R R

a f e r a e r a e a r e r e a r a r d a d r a r d a r d a r

f a a a a a a a r

57

a r e a r a e r a e a r e a r a r a r e a r a e r a r

r a a a a a a a r

59

R R R R R R R R

a r a d r a r f b e r e a r e a r e a r a e r a

r a a a a a a a r

61

e r a r e a r e a r e a r a f r a r d a r e a r e a

a r a a a a a a a r a

63

R R R R R R R R

a a r a d r a d r a r f b r e r b e r a e r a a

a a a a a a a r a

62a. Passemesso antico

1569, p. 20-23.

1

9

19

29

37

44

50

55

62

69

a d r a | f d | a a r | a b e r | a b a r | a f f e | b b r a | b b a

76

r d f r | e r f e f e r e | e r f e f e r e | r f r e f e r f

80

f e r | a r d f | f d a | a d b a | b a b a

85

d r a d r a r a r | a r a b a r | a r a r d a r ? | a r a b a b a r

89

a b a b a b a b | a r e r e a | a r e r e r e a

92

a a d r a d r | a a r a d a r | a a r a r a r | a r a b a r | a r a b a

97

a a e a r | a r d | a r d | a r d | a e a | a r d | a r d | a r d

102

r f d f r a | r d r d a r d | r a r d r d | f d r d r a r | a r a | r b

107

r a b d | r a b d b a | r a b d b a | e r e f e | e r e f e | f e r

112

117

123

127

133

139

145

151

156

160

R R R
R R
a b a ? b a b ? a
a ? a a b ? b a ? a
a a

164

g a r b r a b ? a
g ? b a d b a r
a b ? a r d a
r a d r d a r ? a
a

168

f a r a e a r a b
f d o r a r
a r a r d f h i
h f i h f i f h
a

172

f b ? a r d f
h f d o r a e r
a r a e a r e a
a r d f d o r a
a

176

a r d f d o r a
r d f d o r a d
f d f g d f g
f g d f g f d g
a

180

f r d f r d f
h f i h f d o r a
r a r d f d f h
f h f i h f i h
a

184

f n l k h f d
r a d r a d b a
b ? a b a d b a
a d b a d b a r
a

188

a b d a a
e e r f e f e r e
a r a e r a e r
a r e a r e b
a

192

a a
r r ? e
a a

62b. Gagliarda del passemezzo antico

1569, p. 23-24.

1 | R R | R R | R R R R | R R R | R R R | R R | R R |

3 r a | g r b r a | g r a | g r a a b | g r a a b | g r a a b | g r a a b |

7 R | R R R | R R R R R | R R | R R R | R R R | R R R | R R |

12 g a r d | f d f b f | d r a g g | g a g g | g e r a g | a r d | R |

17 a a d | g a b d a d | g a b d a r | g a r d f h | f h k l | R |

22 h f h f d r | d r a a a | g r e f r d f | h k l | h k l | R |

26 h f h i f h k | l k h f d r a | g a b d a r d a r d | f d f h f d r | f h f d |

30 a r a | g a r | g r e f f e | a d r a d r a | a a r | a r d | R |

35 h r d f r a d | g a b d a d b | g b a r b a | g a r a b a b d | R |

39 g r e a a a | g r e f r e f f e r | g b a r d a r d a r | R | R | R |

42

45

48

52

56

59

63

67

71

75

R R R R R R R R R R R R R R R R

r a d a r d r a r d a a d a d a d a d a d a r

79

R R R R R R R R

r e a d a e a d r d r d r a d a d r a a d a

82

R

a r b r a b d a d b a a d a r a a d b a d b a

84

R R R R

a b d a r d a r d f d a r d a r d f r d f

86

R B R B

h f i h f i f h i f h i f h i f h i f h i f

88

f r f e f r e f f r f e r f r f e f r e f r d f

90

R R R R

a g d a r d a r a d b d a r d a r a e a r a r a e a

93

R R R R

f h n l k h f d r a d r a b a d b a r a r a e a

95

R |

e f r e a d b a r a r a e a r a r a e r a r a r a e a

63a. Passemezzo comune

1582, C1v-C2v.

1

8

14

19

26

33

38

44

50

55

Handwritten musical score page 55. The lyrics are: "dar a r a are". The notation consists of two measures of music with R (rest) and A (pitch) notes.

61

Handwritten musical score page 61. The lyrics are: "dardard ar dardard ar". The notation consists of four measures of music with R, A, and D notes.

67

Handwritten musical score page 67. The lyrics are: "er a re a r a". The notation consists of four measures of music with R, A, and D notes.

72

Handwritten musical score page 72. The lyrics are: "r a r d a r d f a r e". The notation consists of four measures of music with R, A, and D notes.

76

Handwritten musical score page 76. The lyrics are: "ear arr arr ear a r a r a r". The notation consists of five measures of music with R, A, and D notes.

81

Handwritten musical score page 81. The lyrics are: "ardardard ar dardard ar". The notation consists of four measures of music with R, A, and D notes.

85

Handwritten musical score page 85. The lyrics are: "lk h l h f i h i f h i h i i h lk h lk h". The notation consists of six measures of music with R, A, and D notes.

91

Handwritten musical score page 91. The lyrics are: "r a d a r a r a d a r a r a r". The notation consists of six measures of music with R, A, and D notes.

97

Handwritten musical score page 97. The lyrics are: "f d r a f d a r d a r a h f d r a". The notation consists of four measures of music with R, A, and D notes.

101

R R

104

107

110

113

116

R R

R R

120

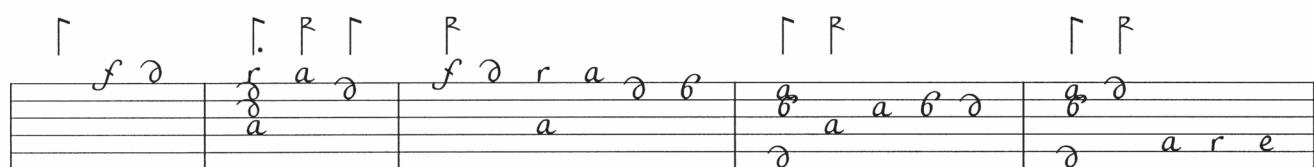
123

126

R R R

G

63b. Gagliarda del passemezzo comune 1582, C3r-C4r.



6 a r a d b a d r a d r a d a r a d a r a d a r a r

11 f h f r d f f f d h d f f f d g f r a d r a d a r

16 a d b a r a d a r d a a b d b a r a b d a a b d a

20 g d a d b a d r d a r f d r a r a d a d a e r

24 f a r d r d a d r f a d r a a d a b d a

27 a b a b r a b d a d a b d a b d a r

30 a f d r a d r a d r d r a r a d r r d f f a r d

34 f h f d r a f a d r a d g d a d b a g r d a r d

38

f *d r a* *r d a f* *e* *f* *d r a* *r d a d r a r*

a e a r a b' *d a e a f* *a* *a*

42

d r a *d b a* *r* *a* *e a d r a*

a *a e a d r a* *d*

45

g d a b *d a r d r a* *r d a r a g* *d* *r a r d f f d r a*

d *a* *d* *a* *a*

48

f d d a r a r d *f f f r d* *f l h k l l*

a *a* *a*

51

l k h f d r a *d a r d a r a*

a *a*

53

g r a b d a r d a r d

d

55

f d r d f r d f h a r e

a

a r e a r a e r a e a r

57

f

a e a r e r a r e a r e

a

59

a b d a d b a

r a d r a

a

61

61

63

Ripreso

66

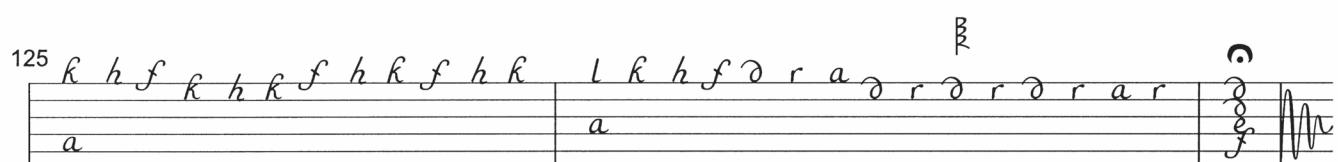
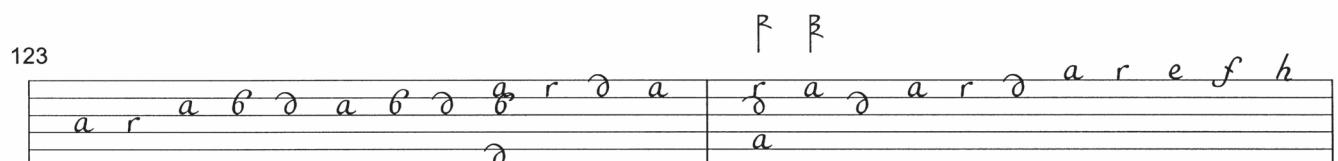
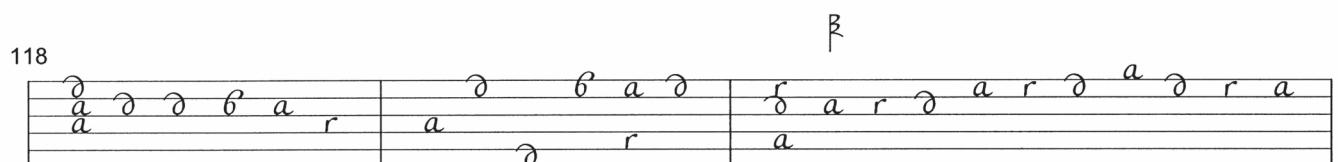
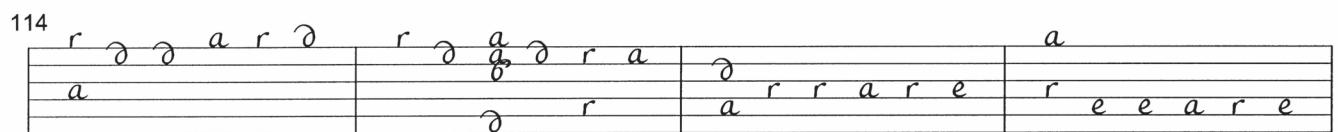
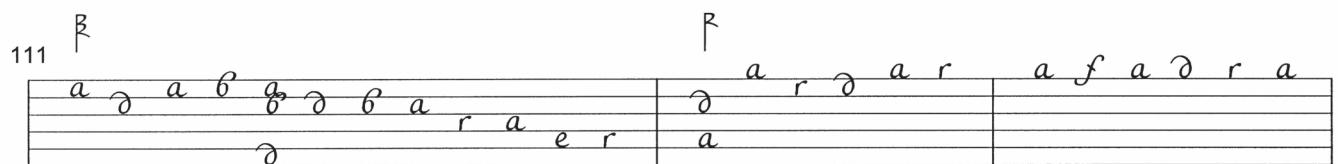
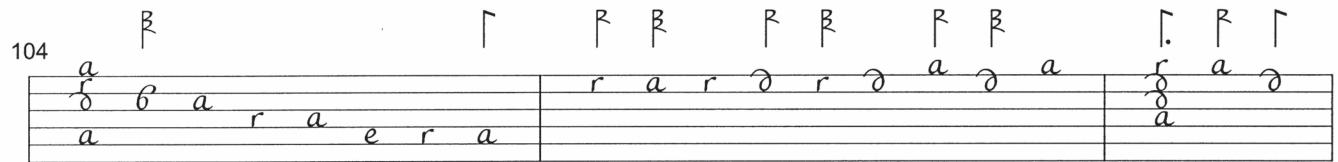
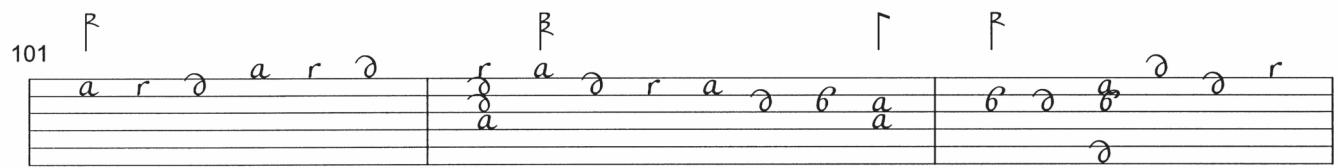
72

77

81

93

97



64a. Pasamezzo detto la Paganina

1582, C4v-D1v.

1

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3

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27

28

29

30

31

32

33

39

Γ Γ Β

43

46

Ρ Β Ρ Β Β

49

Ρ

53

Ρ Β Β Β Ρ Β

56

Ρ

60

63

Ρ Β Ρ Β

66

Ρ

