The Lute Music of Melchiore de Barberiis (1546–1549) with Specific Reference to Books V, IX and X

Volume 2 of 2

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Music

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Editorial Procedure

The tablature remains faithful to the original source. No attempt has been made to 'improve' the music, but obvious errors are corrected and noted below. The entry in the commentary refers to the original source. Editorial suggestions appear in square brackets *[...]* in the tablature and are noted in the Commentary. Time signatures are included in tablature only when it is indicated in the original and note values are kept the same as in the original source. Missing barlines are indicated with dotted barlines and noted in the Commentary. Added barlines are indicated with 'tick' barlines and noted in the Commentary. Double bars have been added at the end of pieces, where not included in the original. The titles of the pieces remain as in the original without altering them to match the correct title (where applicable, in the case of pre-existing material). Fermata signs are kept as in the original. Vertical or diagonal lines are drawn within parts where needed, to indicate voice-leading (when a melodic line changes from one voice to another). Rests in the inner voices are avoided.

When triple time, 𝅗𝅥 = 𝅗𝅥. without a note in the Commentary.

Three *fantasias* from *Libro X* require different tunings for the lute:

20. *Fantasia per sonar un Lauto, & farsi Tenor & Soprano*: *g'*, *d'*, *a*, *f*, *B♭*, *F*.

21. *Fantasia discordata per sonare solo uno*: *a'*, *e'*, *a*, *f*, *c*, *G*

22. *Fantasia discordata*: *g'*, *d'*, *a*, *g*, *d*, *G*.

The 6-course lute is tuned in octaves on *C* and *G* courses. Therefore, square brackets are added in staff notation to indicate the 2nd high string of the course (*C* and *G*); they are only placed in cases where notes are needed to complete the harmony or the melodic line (e.g. p. 5, bar 7–8).

Dedications

Libro V

TO THE EXCELLENT DOCTOR MONSIGNORE MARCANTONIO DA GENOVA. It was the custom in olden times, and it still is today, to put on the cover of all the remarkable works brought to light, the names to the glory of which they [the works] are consecrated.

In order to understand for what reason moves the one who donates life to it, to either acquire grace, or to enhance cupidity the work itself, with the dimension of the title, or the person to which it is addressed, in order to achieve favours. Without any doubt, who will think it through, will not lack judgment in estimating that I was really moved by one of the aforementioned causes, when sending you these compositions of mine, for lute tablature.

But known not to be [only] in this city, but all over Italy, or even after each nation that understands [lit. holds knowledge] the Latin letters, because you are the only one who has understood, something unlikely to be found in any other person, dedicated to the excellence not only in every science, but also in each and every art that is not disdained in a learned and noble person. To the point that one can say that in the honoured house of yours there is not only home for all the precious sciences that prevent the Second death, but the real shelter for the Muses who, with their sources, sounds and songs, left Parnassus and the other shadowy hills and came here to stay, where even if there are no erudite arguments of what Socrates, Plato and Aristotle teach, but [where one can] hear sounds and songs of that excellence that is not topped by anything else, have few equals, I, the minimum among those who make of the lute a profession, where should I rightly address my compositions, if not to you, unique lover and maker of that art?

Hereby I send my [small] work, I dedicate and consecrate to Your Excellence these few eves of mine. Please accept, with the usual pleased face, which you always see on me, this small gift that I present to you with great spirit. Accepting this giver among those who refer to you for your virtues, bright

light and ornament of our homeland and our times. Be happy [Best wishes]. Yours, Pre Merchiore Paroano.[1]

Libro IX

TO MY MOST REVERED DEAR SIR, MR TORQUATO BEMBO.

If the graces were equal to the countless benefits that the already revered, our Cardinal, Messer Pietro Bembo gave me, whose name, thanks to the eternal fame, is elevated to such a high flight that he illuminates our century, not unlike our stars and sky, and then from Your Lordship who, constantly, never ceases to provide me with them.

Without any doubt, I would demonstrate to each and everyone that I am overwhelmed by gratitude.

But because Fortune has denied that to me, I feel like I am not, to them, that true and loyal servant which I really am if, at least, [unable to do anything else] I did not do some demonstration.

Therefore, instead of that, I dedicate to you this [small] work of mine, with that faith that befits my long and true servitude. This will bear witness to everyone that I am not forgetful of my singular Lords and masters. I therefore beg you for special mercy, as I loyally donate you these efforts of mine, for you to accept them, as I know you will to comply with your kindness, courtesy and valor and high judgment. And without any more words, I give these to you as I bow.

Padua, December 20th 1548

From your Reverend Lordship, Pre Marchioro de Barberis.[2]

[1] Translated from Italian text by Enrico Bertelli.
[2] *Ibid.*

Libro X

TO THE MOST FAITHFUL COUNT OF THE IMPERIAL MAJESTY, AND MOST RELIGIOUS CANON OF PADUA, ERCULE DE SAN BONIFAZIO.

Melchior [de] Barberiis, priest of Padua and most humble servant. Greatest salutations

Ercule, light and most illustrious splendor of the canons of Padua, I think that it was once the custom, and it is certainly not to be cast aside by me (indeed, everyone knows of it), that those who were about to greet the king of the Parthians did not approach him unless they had some gift.

Consequently, it used to happen that each man, kneeling appropriately, offered something to him: one man a boar; another a deer; this one a hawk; that one a falcon; one a panther; another a lion; another a bear, and another some other thing or another [type] of animal. If we shall reflect upon all these gifts with a clear mind, we shall see clearly that some of them – and as nothing is more disgraceful, so is nothing, sometimes, more dangerous – serve only to make their recipient pass stool; others sometimes even rage against their masters, with the result that they pay back some displeasure for their nourishments, and pursue them right up to death.

But I have brought no shame at all upon myself, since I myself understand this easily, and have desired to greet you like my King, or rather my God, and to imitate that most praise-worthy custom with the veneration I owe you.

But how am I doing this? Reflect upon the most ancient lineage of your prestigious house; upon the most outstanding branches of your family tree; and upon the most rare splendor of your origins: should I wish to digress on such things, I would need to write indeed, not a letter, but an Iliad. For then I would seem rather darken the matter, rather than to add to your praise.

Further, what man does not already know these things? Who has not heard of the most illustrious family of San Bonifazio: its renown has spread to the people of the Indus, to the Arabians, to the Garamentians; it has even spread to the Britons, who are completely cut off from the rest of the world. Indeed, there is no one at all who doesn't know of your lineage.

I have come to conclusion, therefore, and not lightly, that I should desist from these topics. For if I delay any longer on them, what else would I be doing than speaking in vain? Or, as they say, to do something already done, and to waste time with inane trivia? For I have resolved never to offer you rabid bears, Hircanian tigers,

untamable lions or like monsters; if I did, I could reasonably expect some chastisement or punishment, and I would seem a Media, and to have offered the fatal gift of the daughter of Creon.

But I have decided to make a gift to you, and to dedicate to your most celebrated name and your most outstanding Highness, not something tame in itself, but something able to tame and beguile any hardened and wild beasts; something able to soften easily things as hard as stone. Surely the Thracian singer and lute player, the most noble Orpheus, and Amphion, the most elegant founder of the citadel of Thebes, and Arion, that most intrepid musical innovator all bear this witness very easily.

May this [my gift] bring tranquility to your most worthy pleasure and your heavenly sweetness; may it restore you to calm, and may it attempt to charm your mind, so often weighed down by priestly concerns. This is all with respect to my offerings of the musical craft, which I have worked long, long hours over: I desire greatly for these to be brought under your Aegis, if you (and such is your humanity, and such is the most benign inclination of the mind in the followers of virtue) do not reject these with contempt.

Under your protection, I have no fear that I shall escape unharmed from my envious detractors, for they are everywhere. For you are the man who even if you had not yet barely surpassed your youth, nevertheless, in you clear signs of the highest virtue would appear, and the extraordinary light of your character begin to shine.

Thus it is that in you the signs pile up all the vast treasures of praise, and in you they gather together the glory of every discipline, whence they show that surely you have not degenerated from your most noble elders; indeed, rather that you have equaled, increased and even just about surpassed their glory with your many virtues, all bound in one.

But while I am saying these things to you – the pillar of your family, the honour of the immortal priest, and everlasting glory of your fatherland – I worry lest you suspect me to be another Gnatho (God forbid), thus I have not thought it absurd to add a finishing touch to my words: namely to have asked you first to please not refuse to accept these things of mine with a willing mind, which are offered to your excellence; and, if you wish, please deliberate upon the zeal of my the zeal of my wishes, at least more than what your Highness demands, and what a little gift, coarse and rough in manner, deserves: and if I shall find that you have done this, as I do not

doubt that I shall discover, then surely you will not only rouse and encourage me to improve the work, but you will do the same for wish of others, who [like] the candidates of virtues grow forcefully afraid, and miserable, frightened to leave the threshold because of the rabid bites of the Zoilists.

Take therefore this little work of mine, and I beg you, most noble Mecoenas, my sure protection and my sweet glory, to accept me in your aura, should you wish, as a most obliging possession (of yours). Farewell. VI Kalends of January, 1549.[3]

[3] Translated from Latin text by Matthew McHaffie.

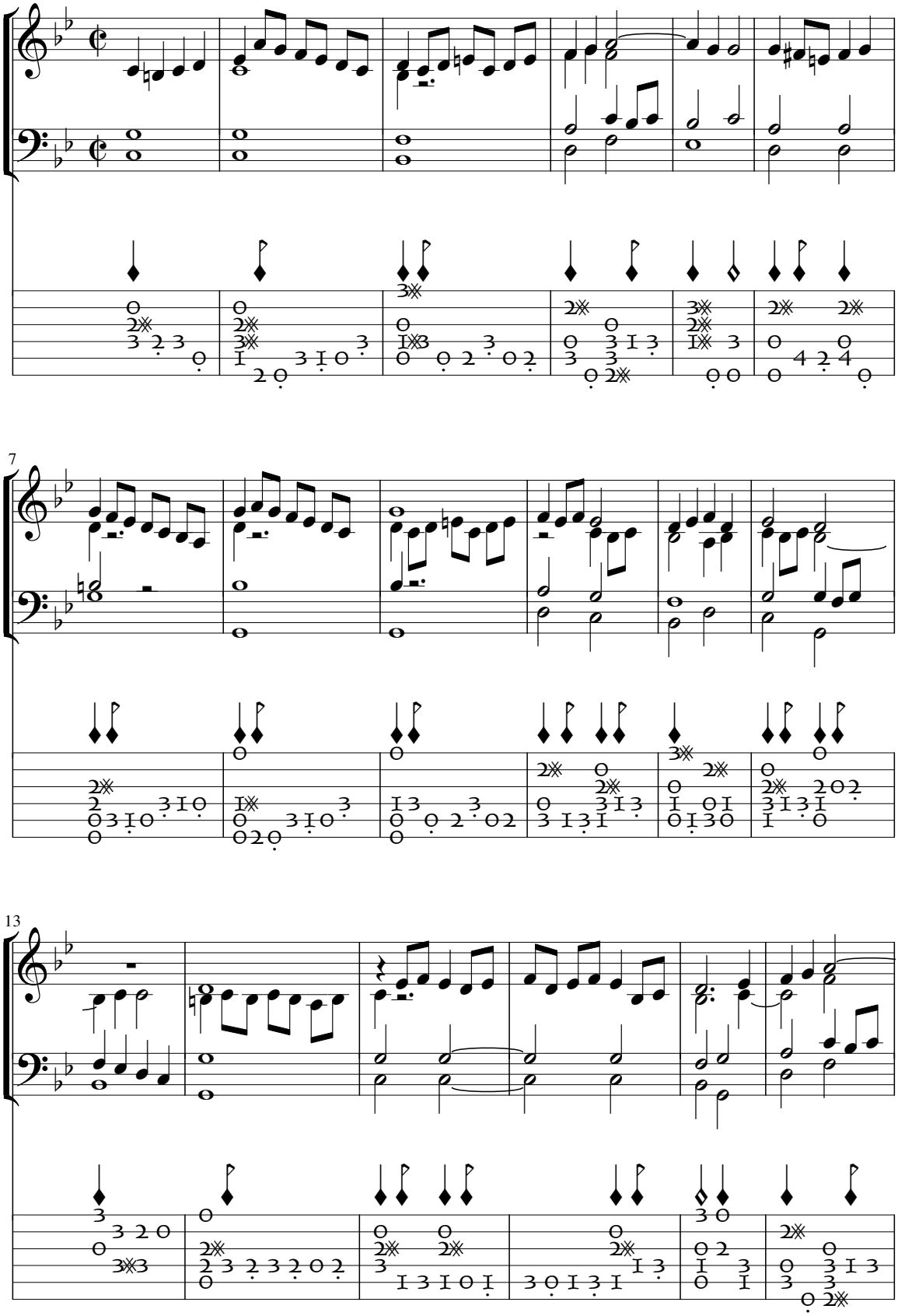
APPENDIX I

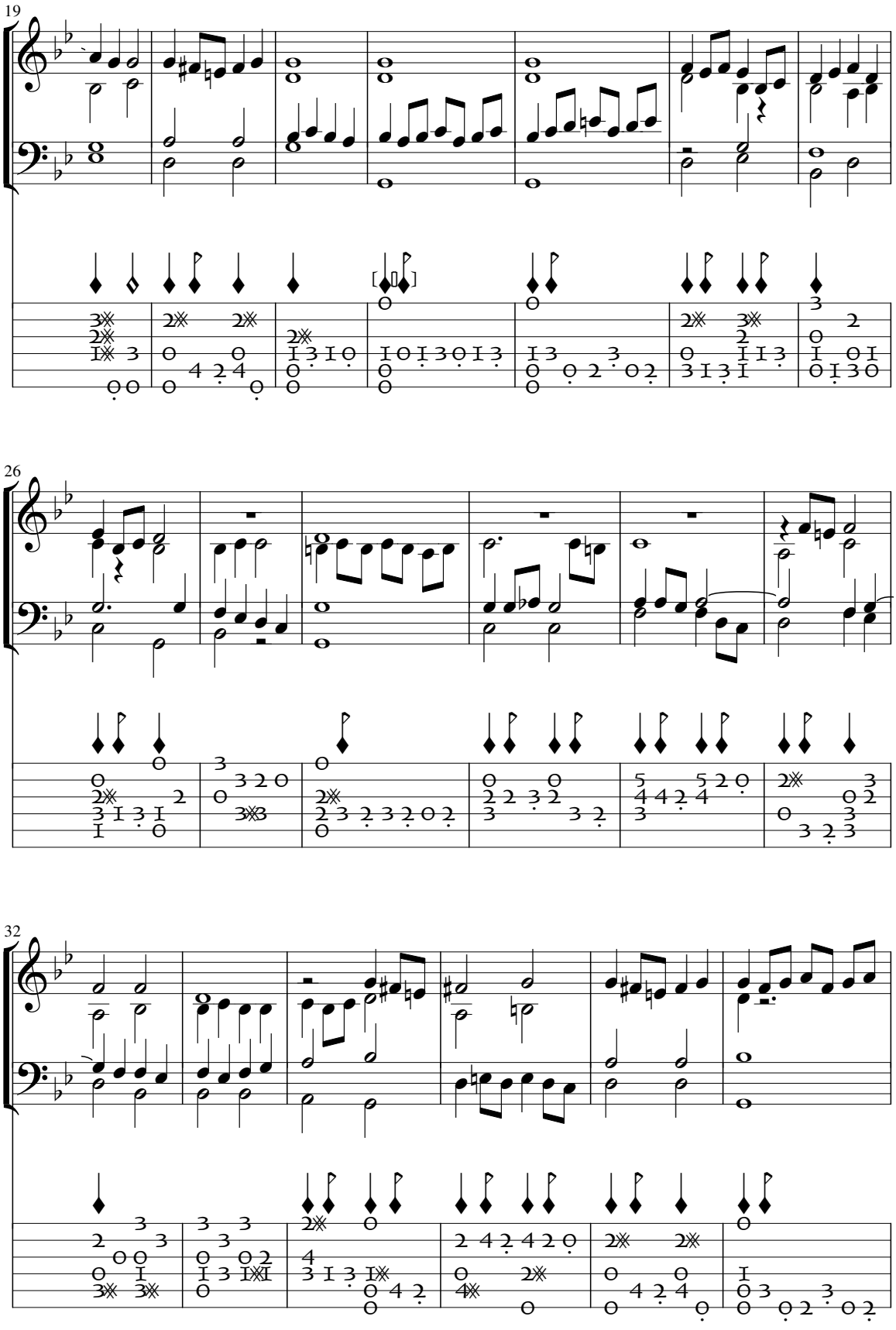
LIBRO V

(1546)

1. Si Roi Regret mi complains

(fol. 2) [P. Attaingnant]

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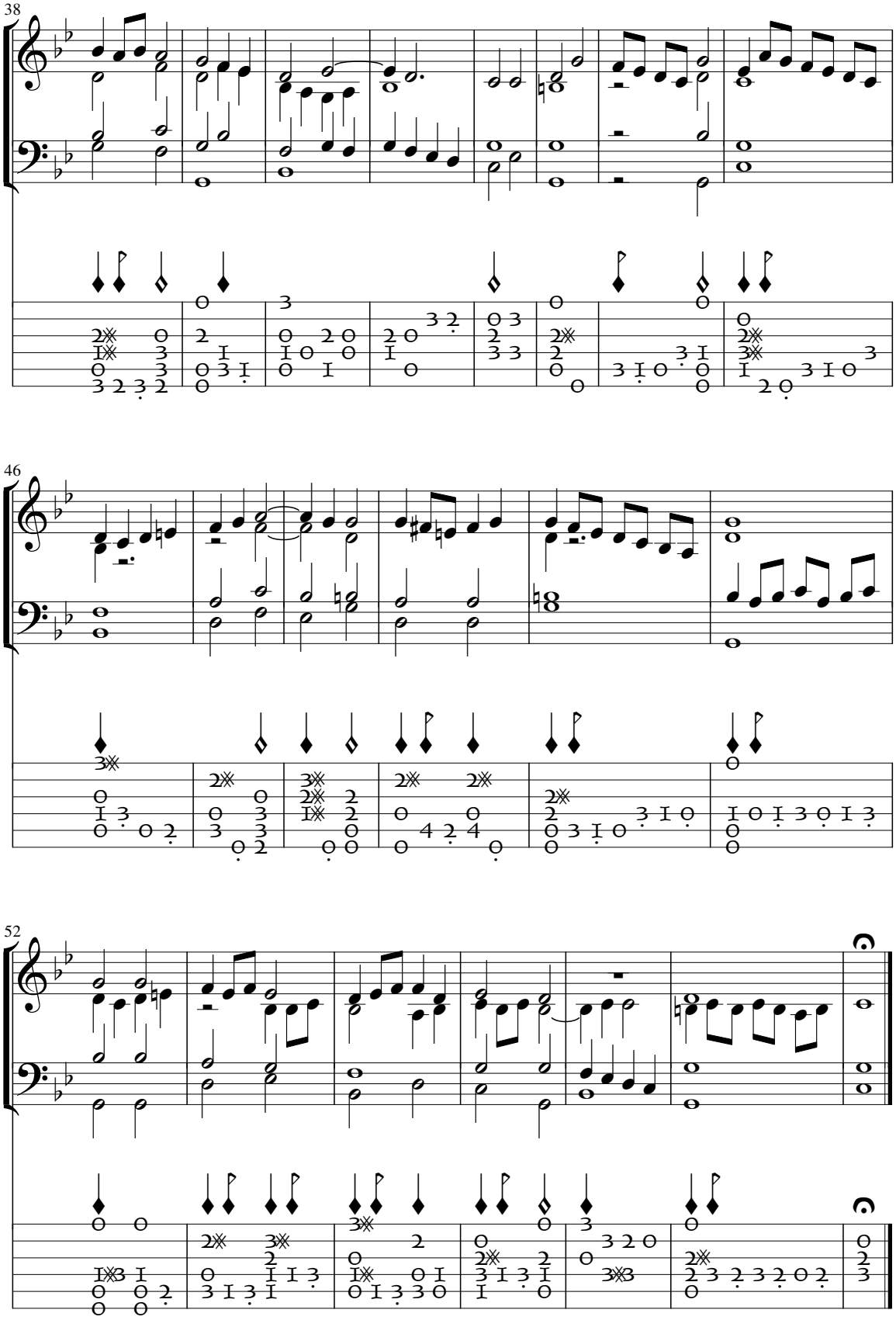
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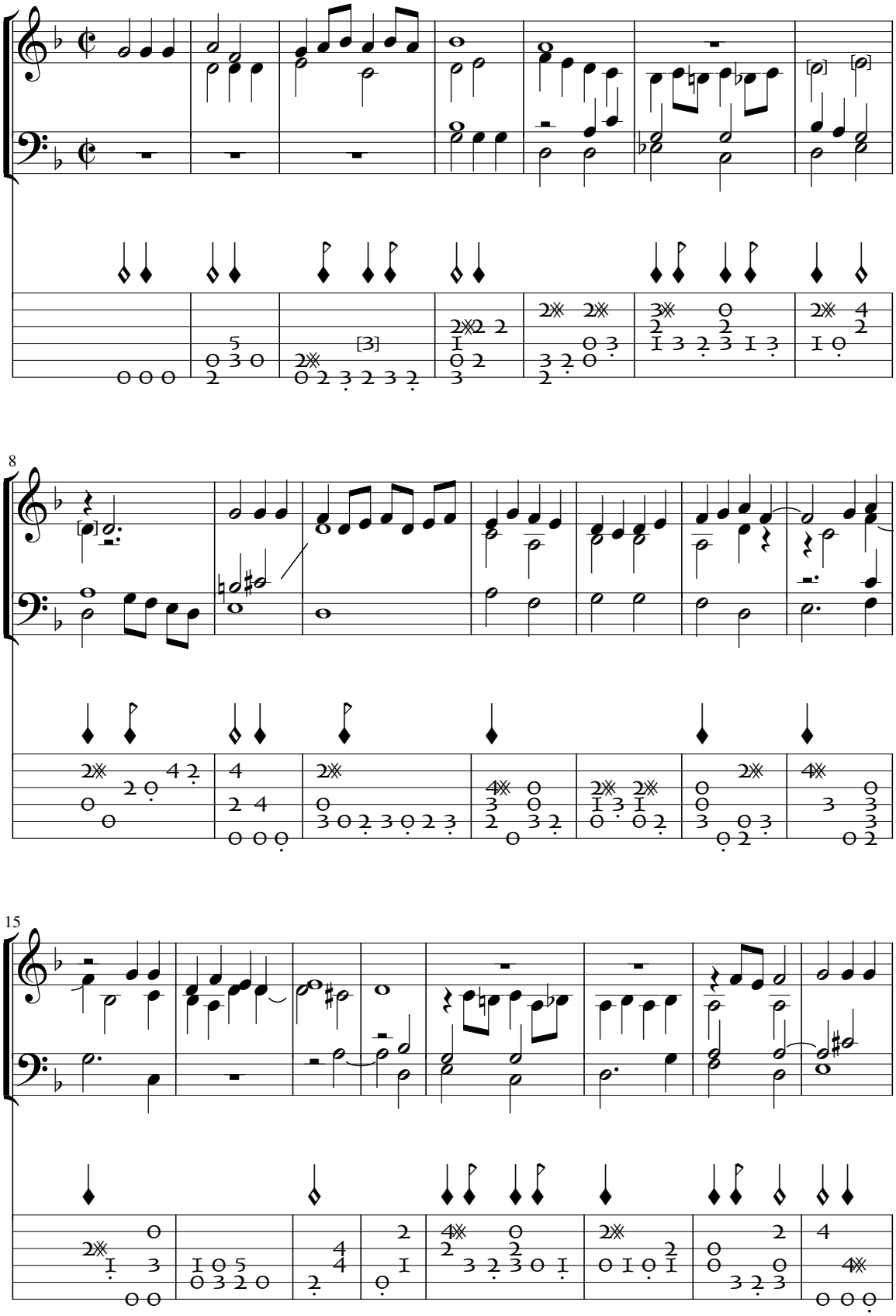
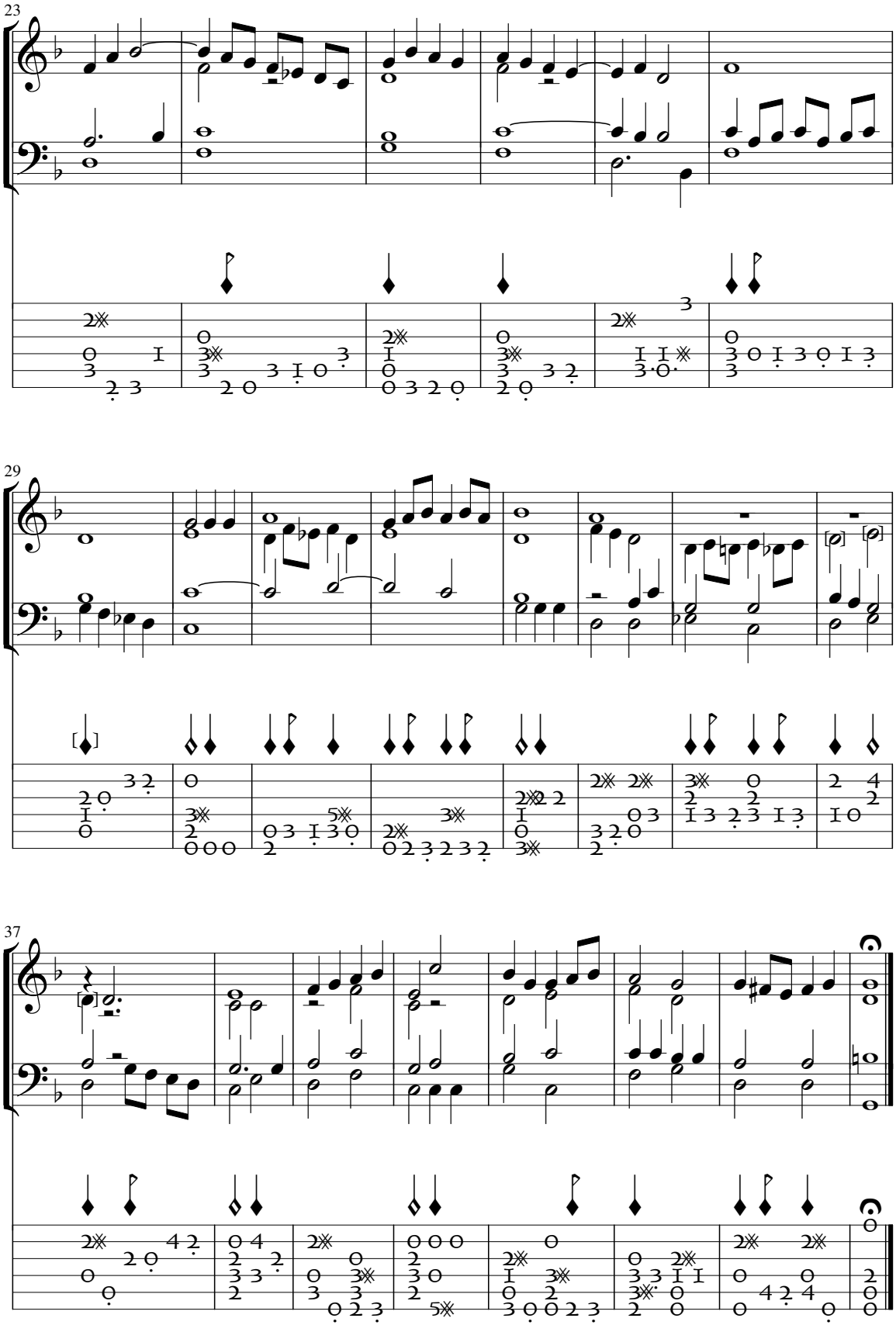
2. De vos sechur

(fol. 2v) [C. Sermisy]

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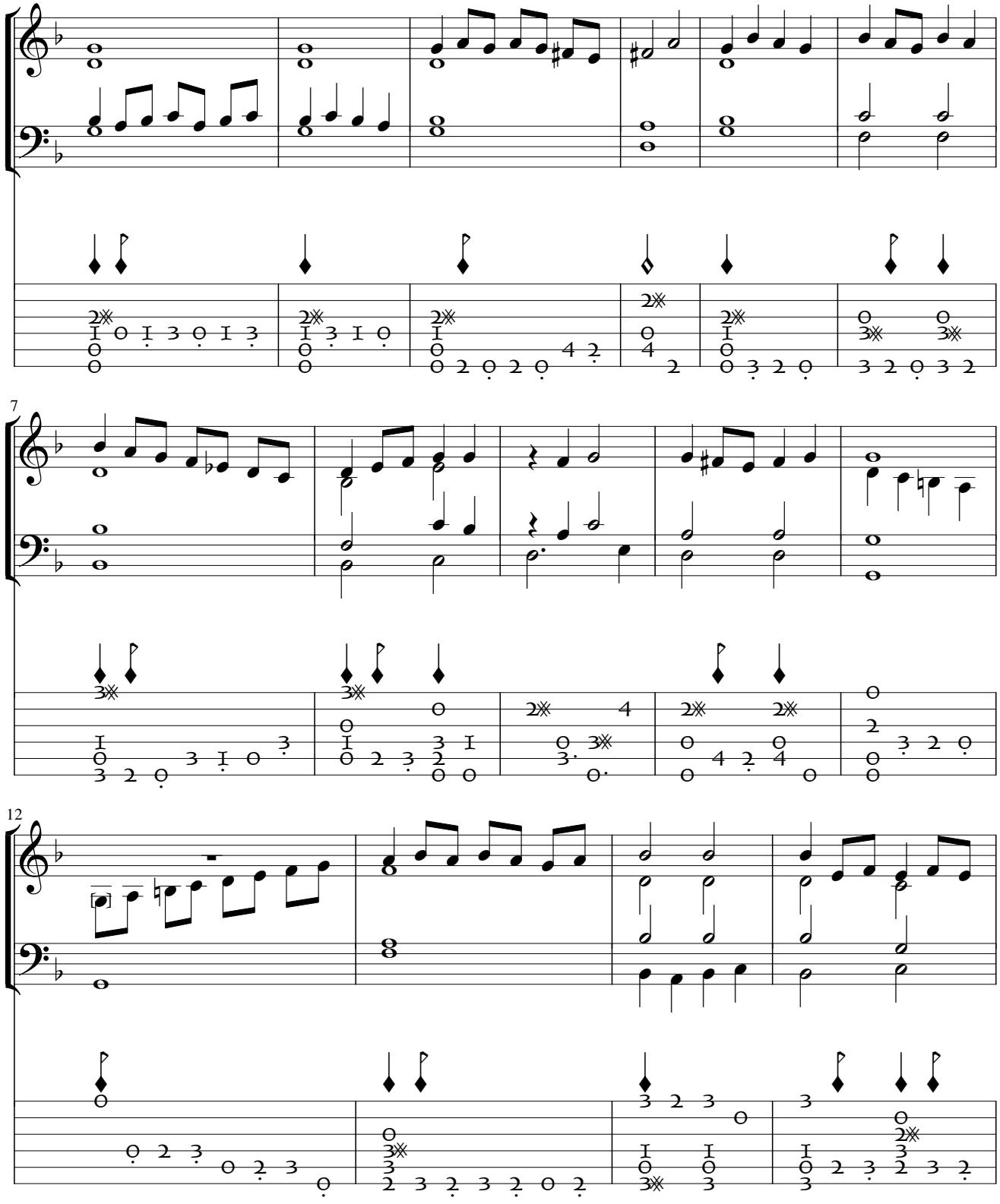
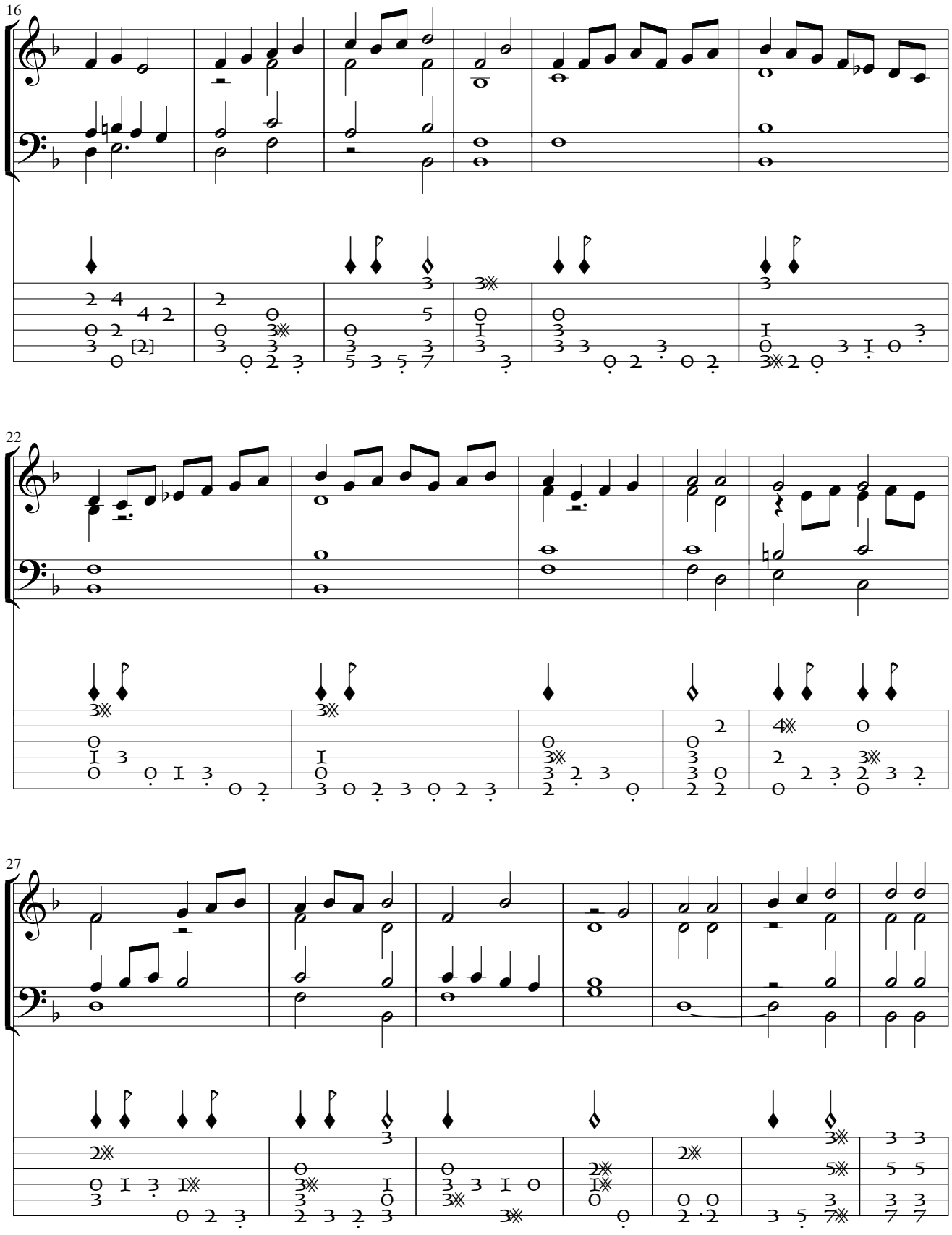
3. Canzun francese

(fol. 3v)

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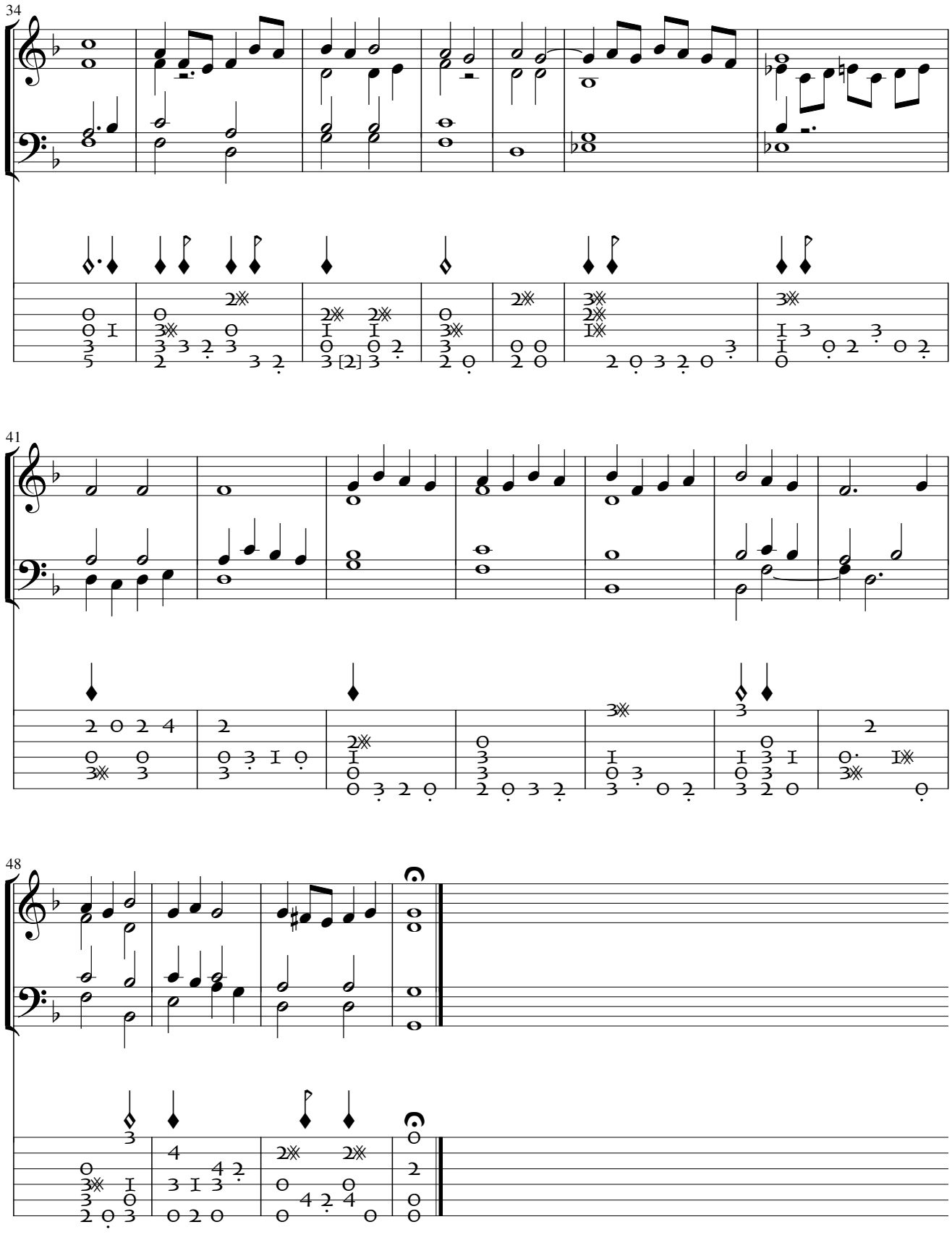
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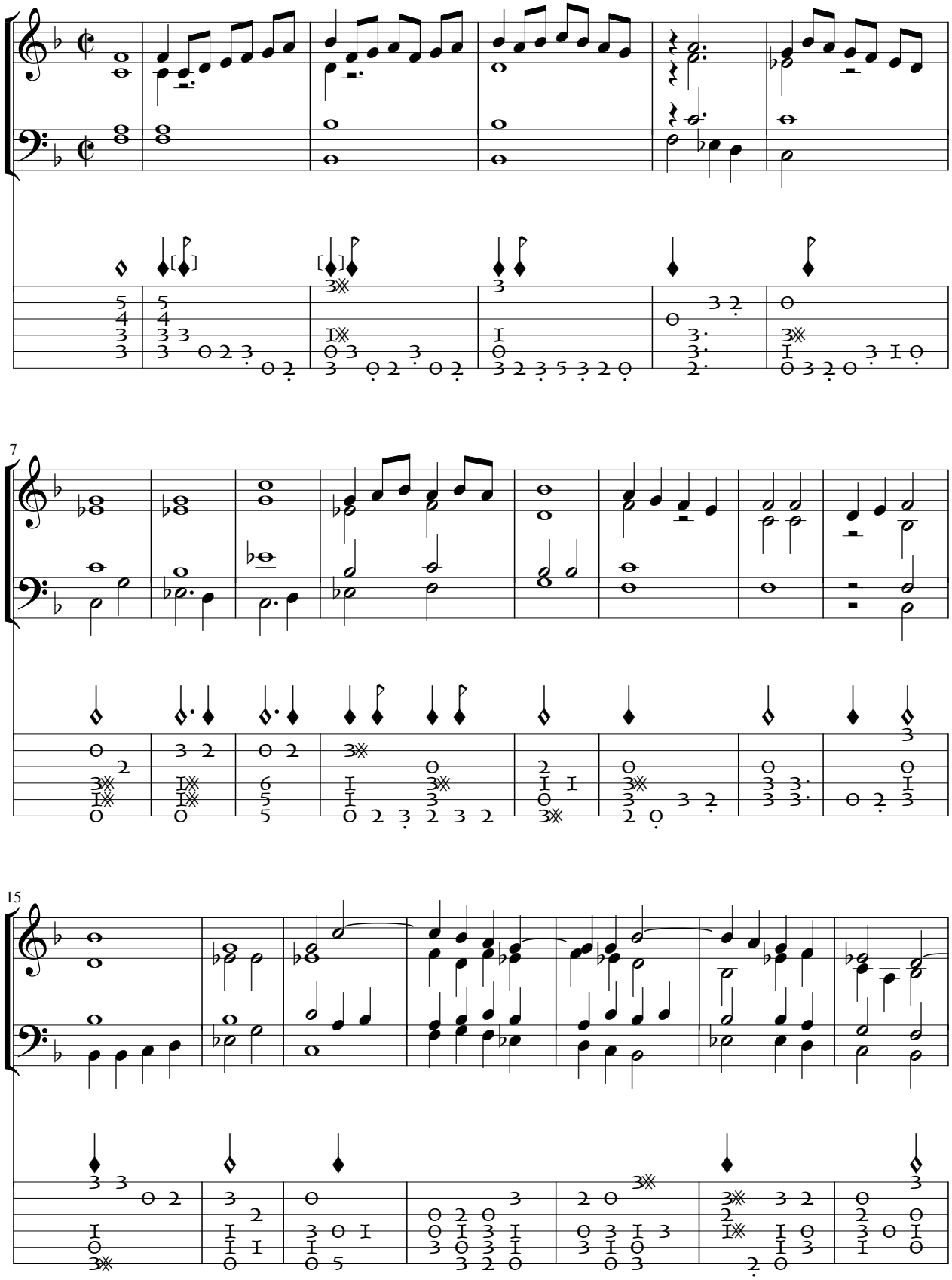
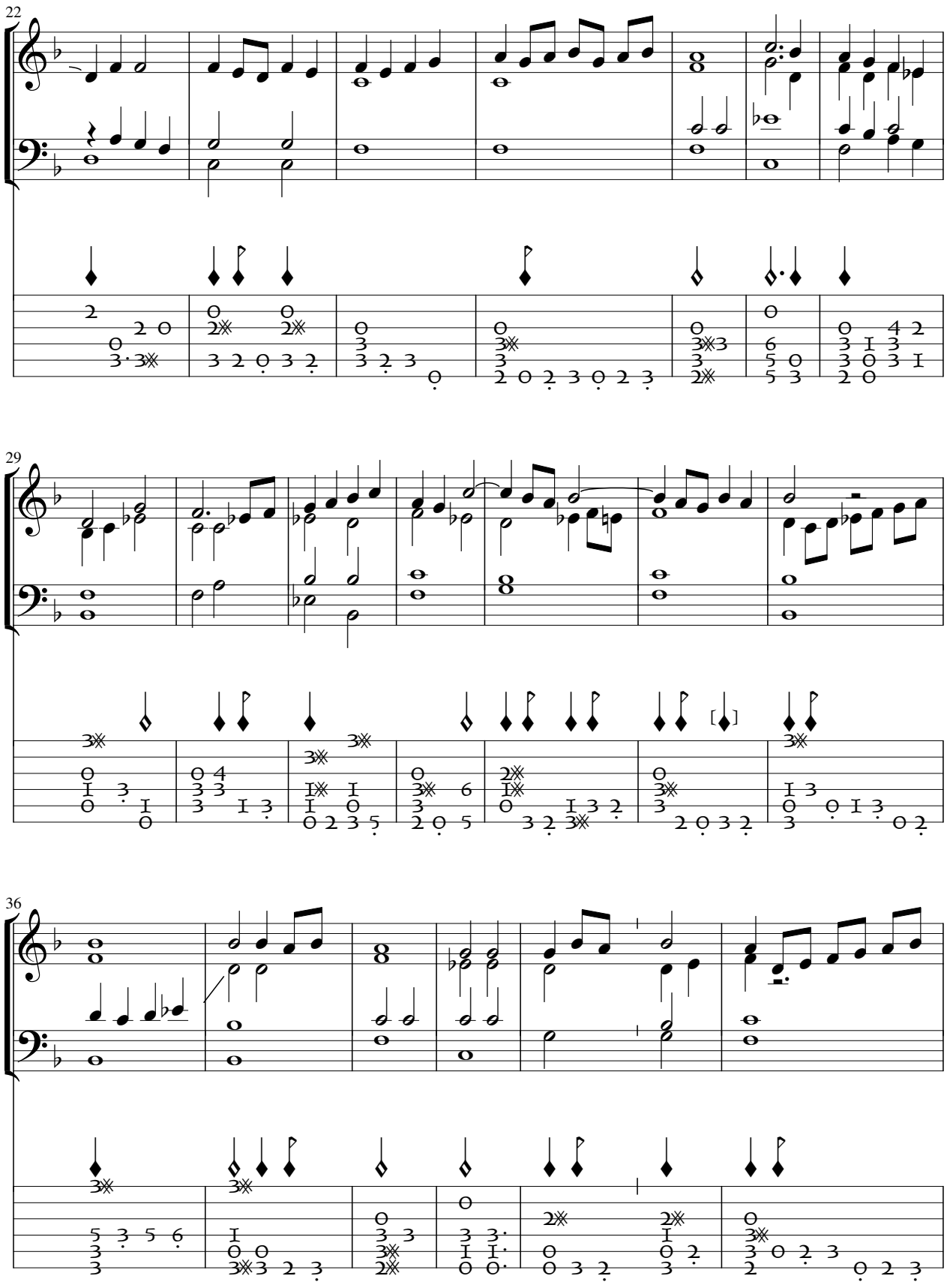
4. A bien grant tort

(fol. 4) [P. Attaingnant]

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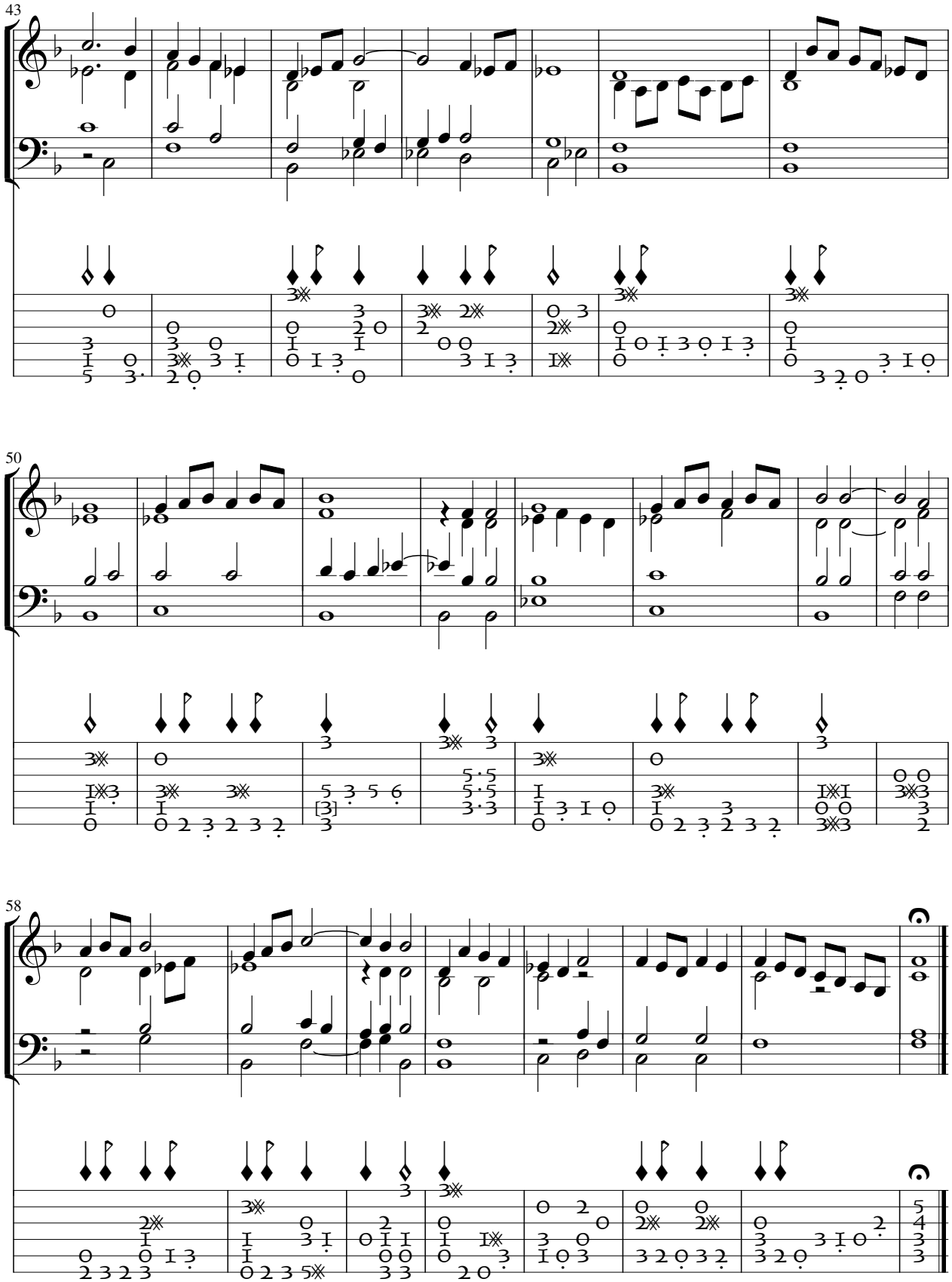
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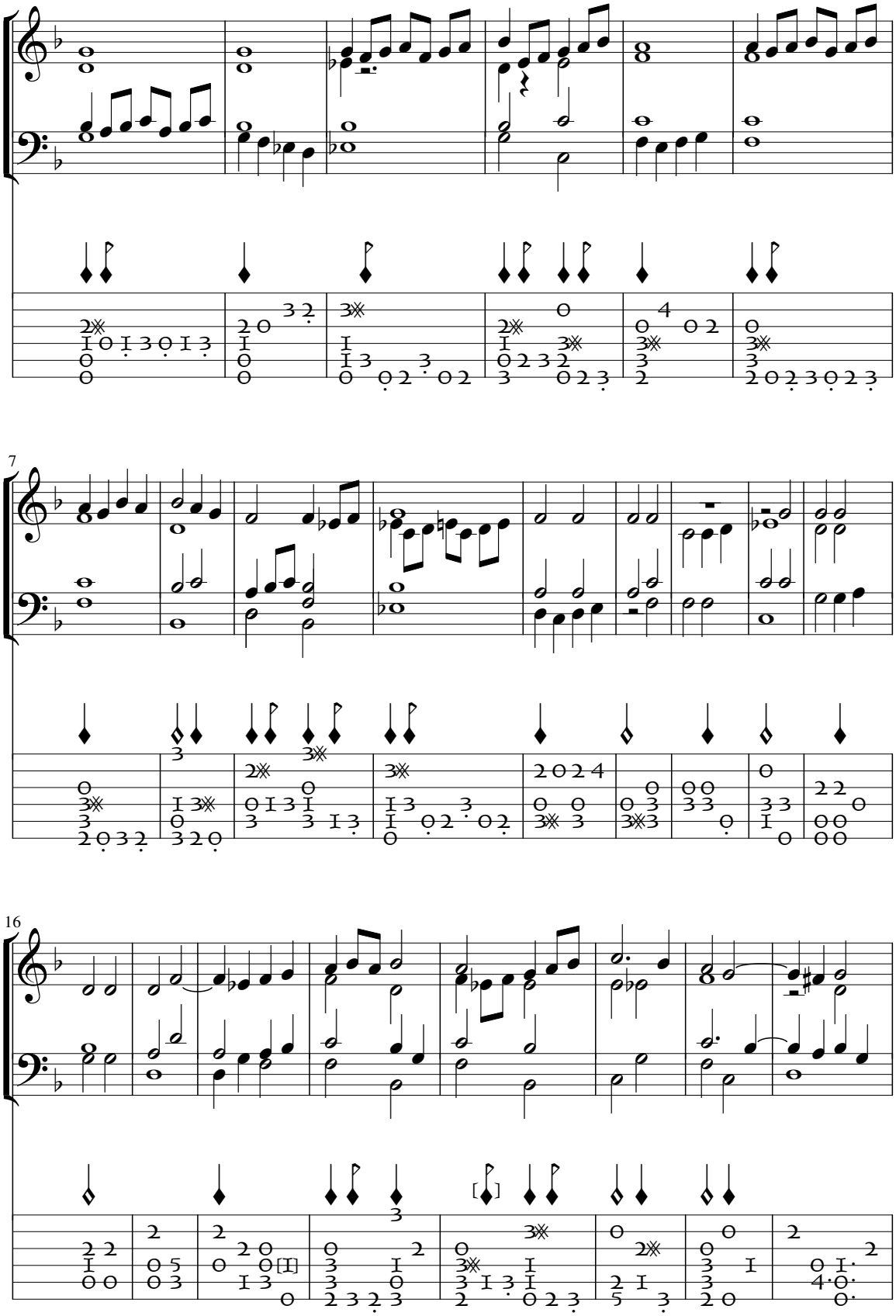
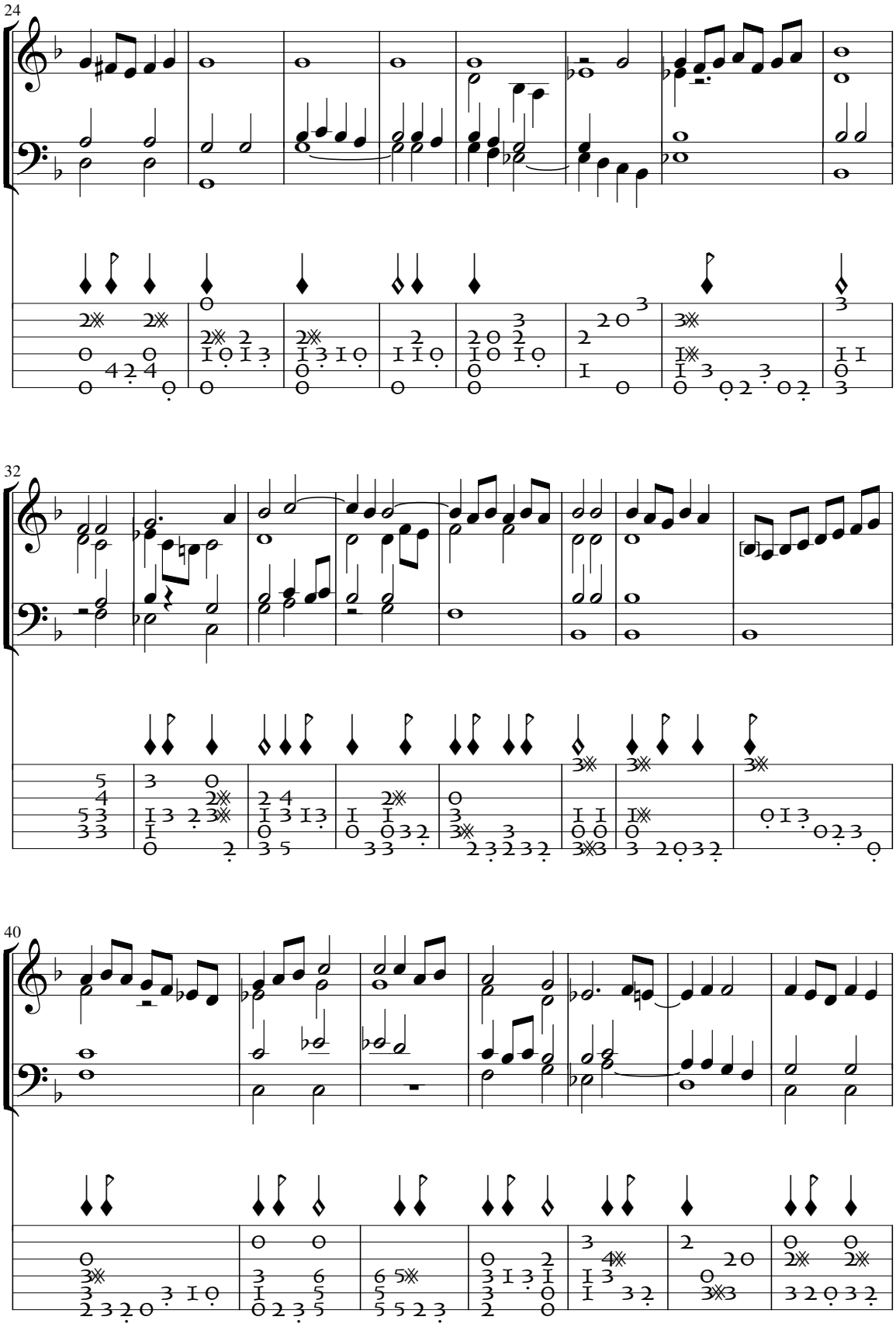
5. Contra rasun

(fol. 5) [C. Sermisy]

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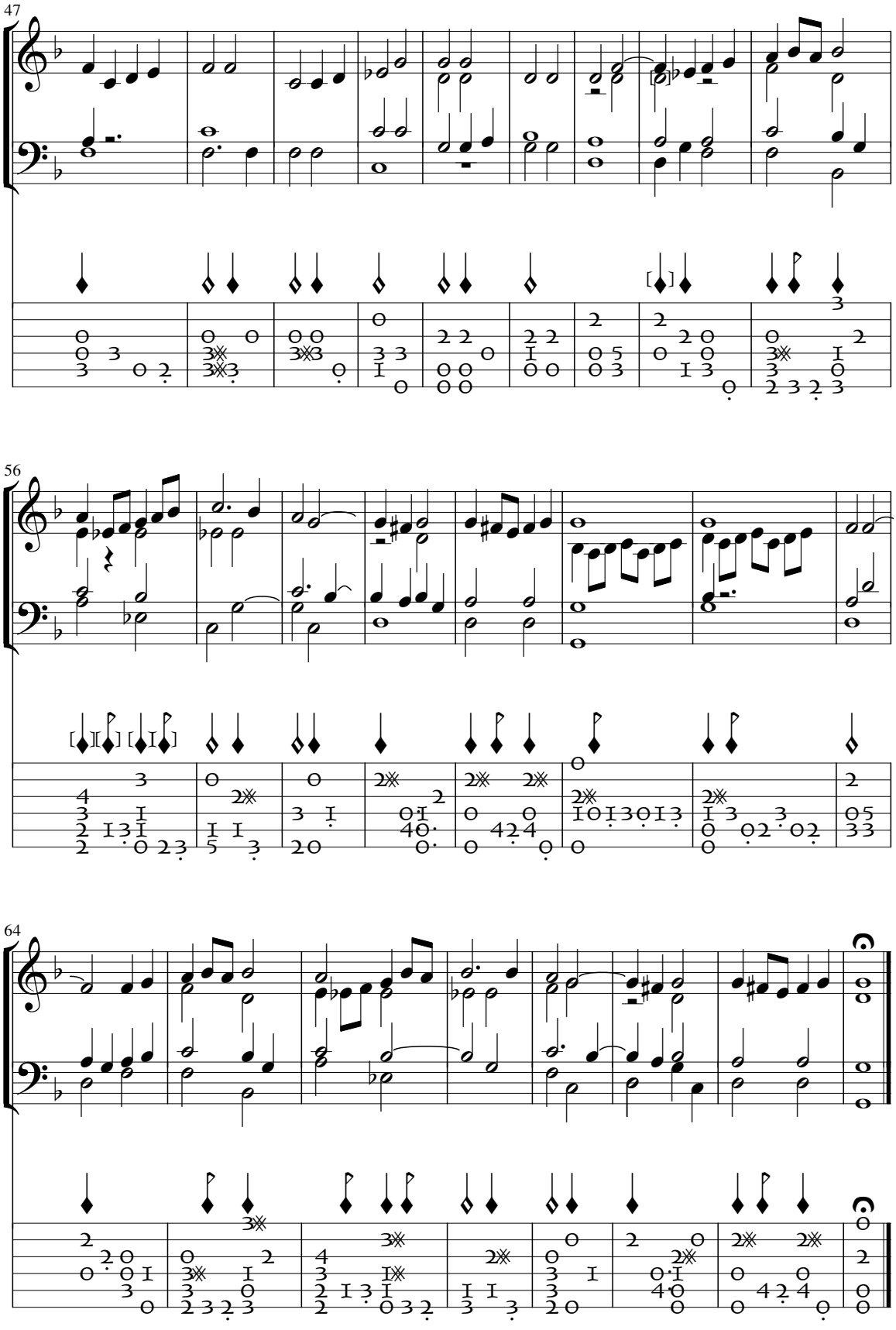
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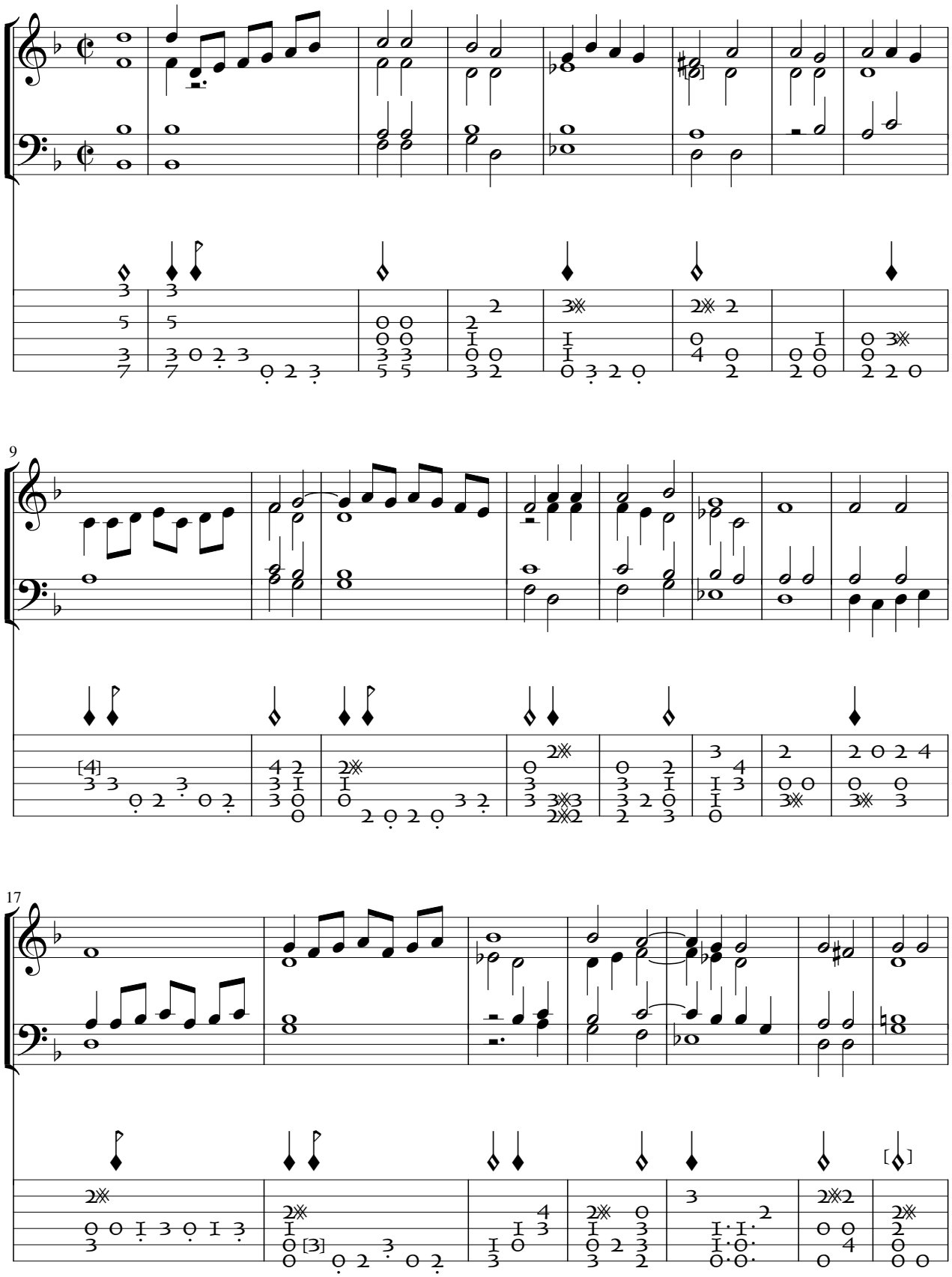
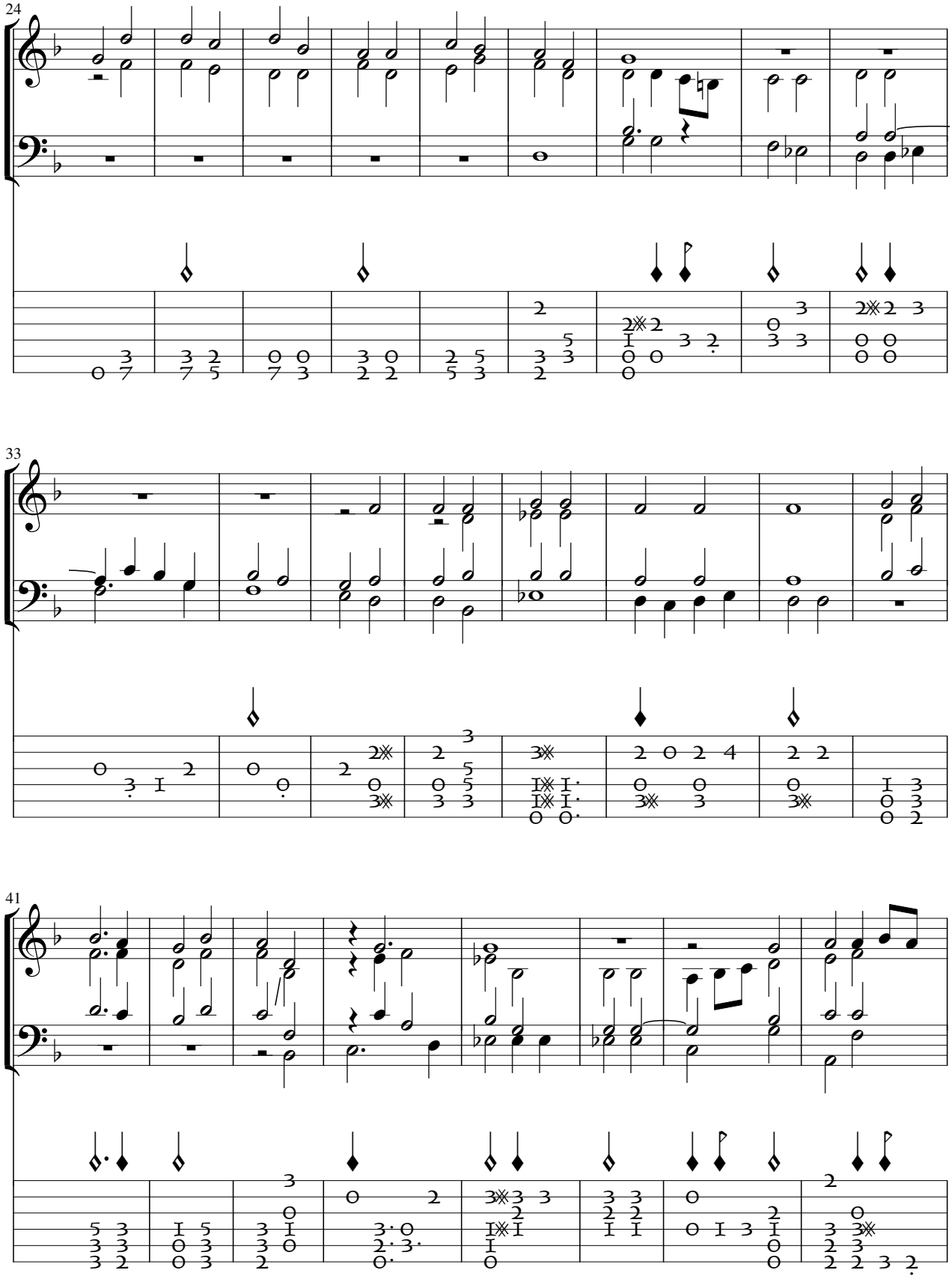
6. O sio potesse donna

(fol. 6)

[G. Berchem]

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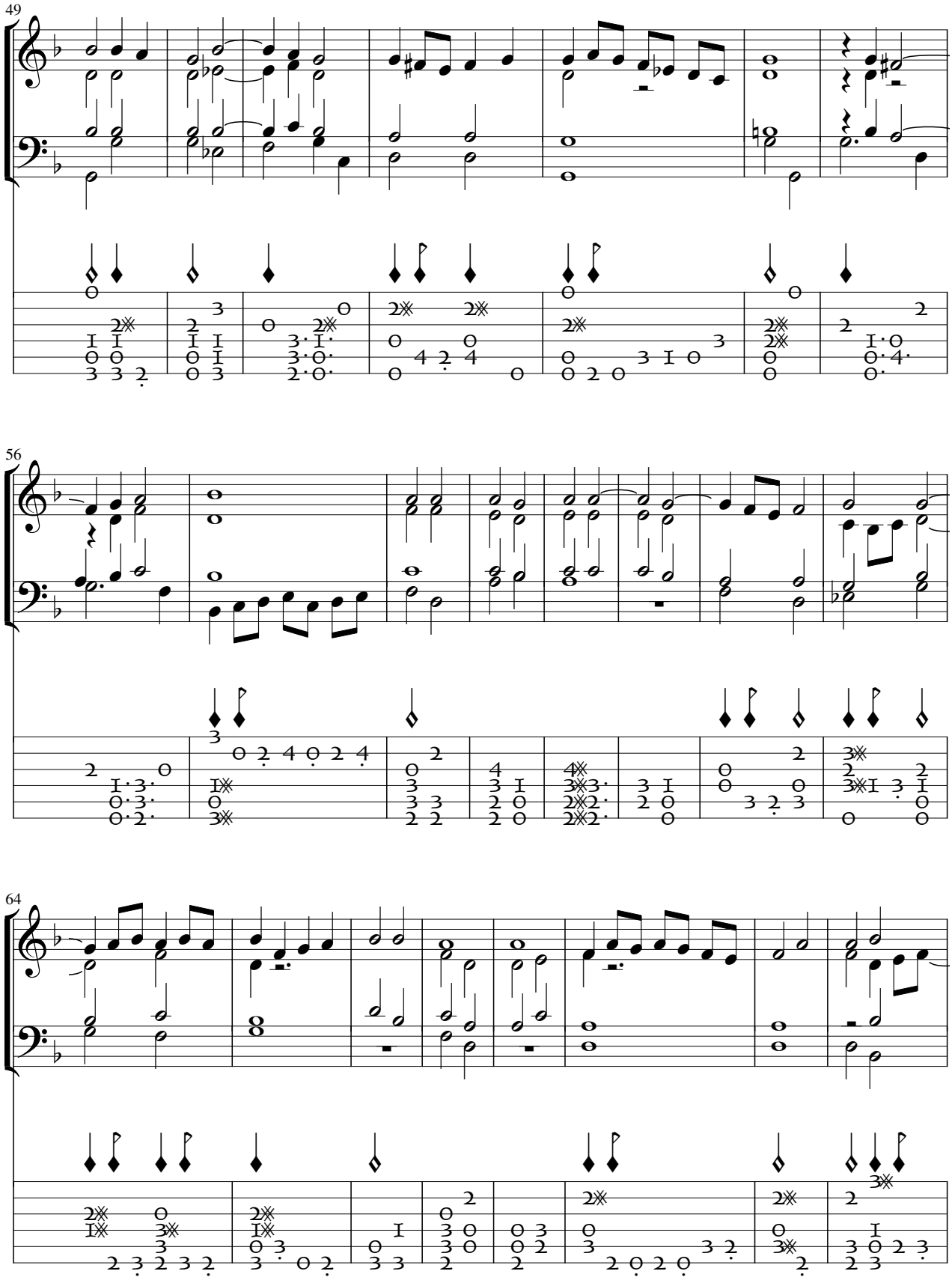
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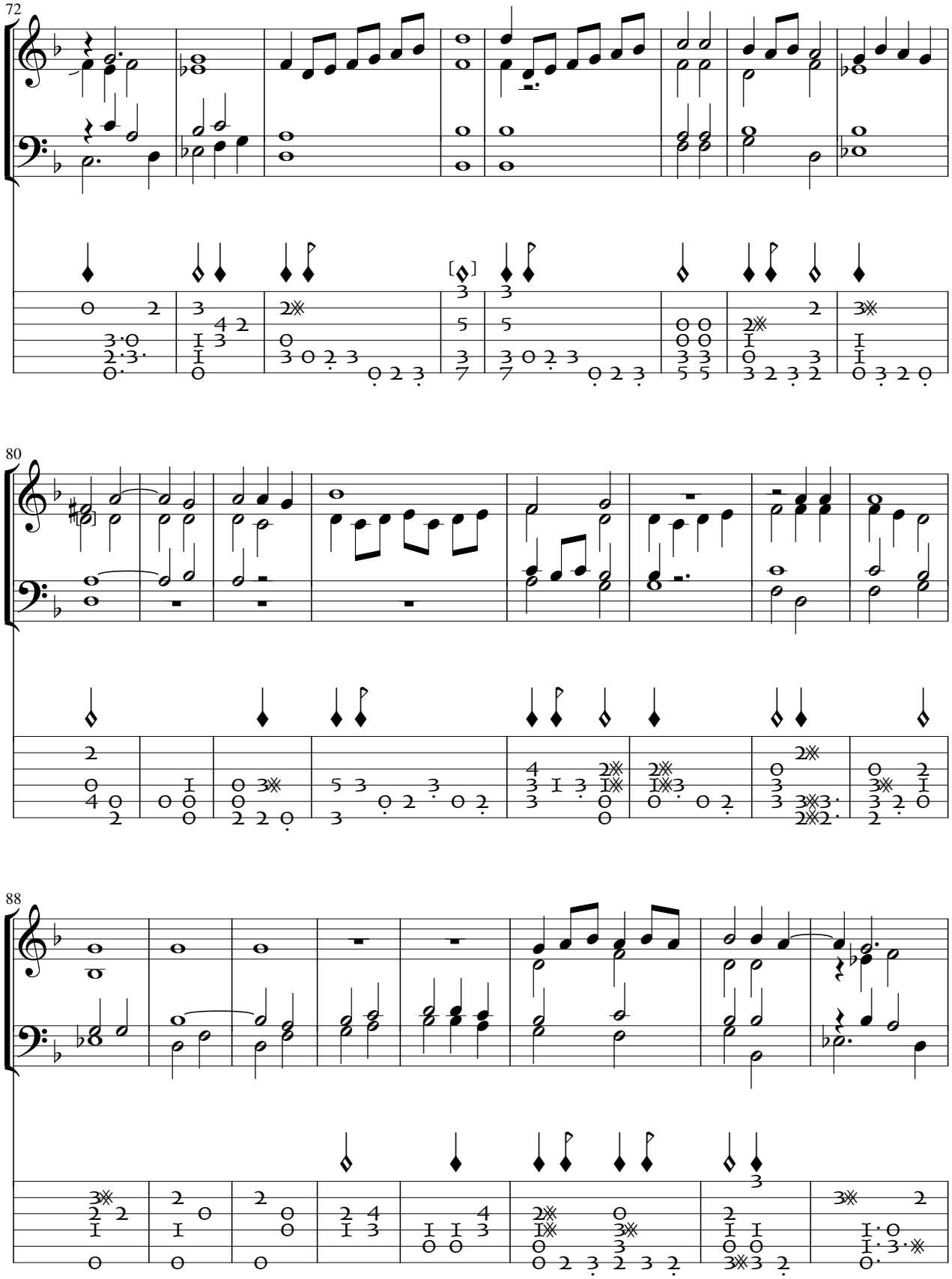
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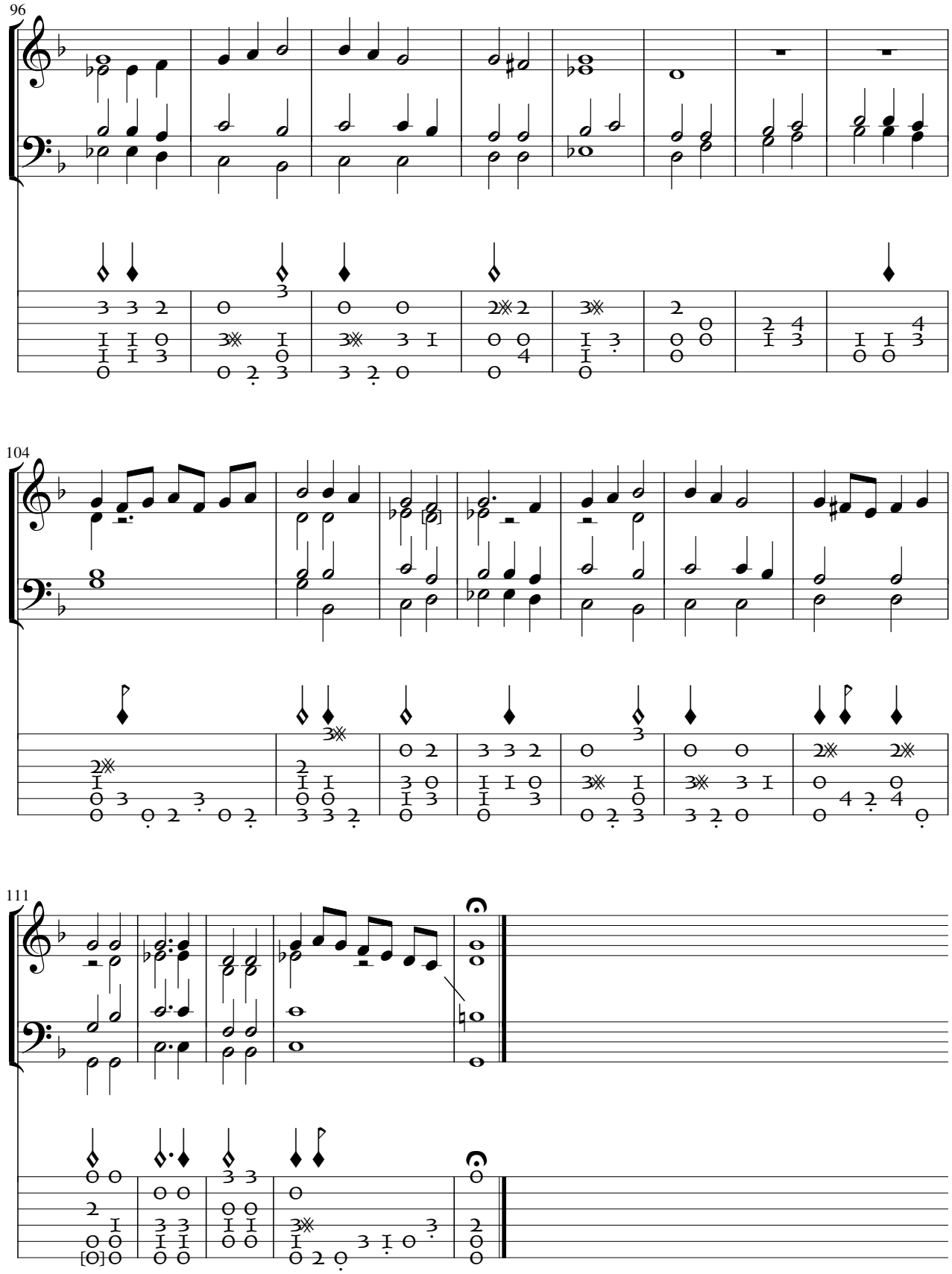
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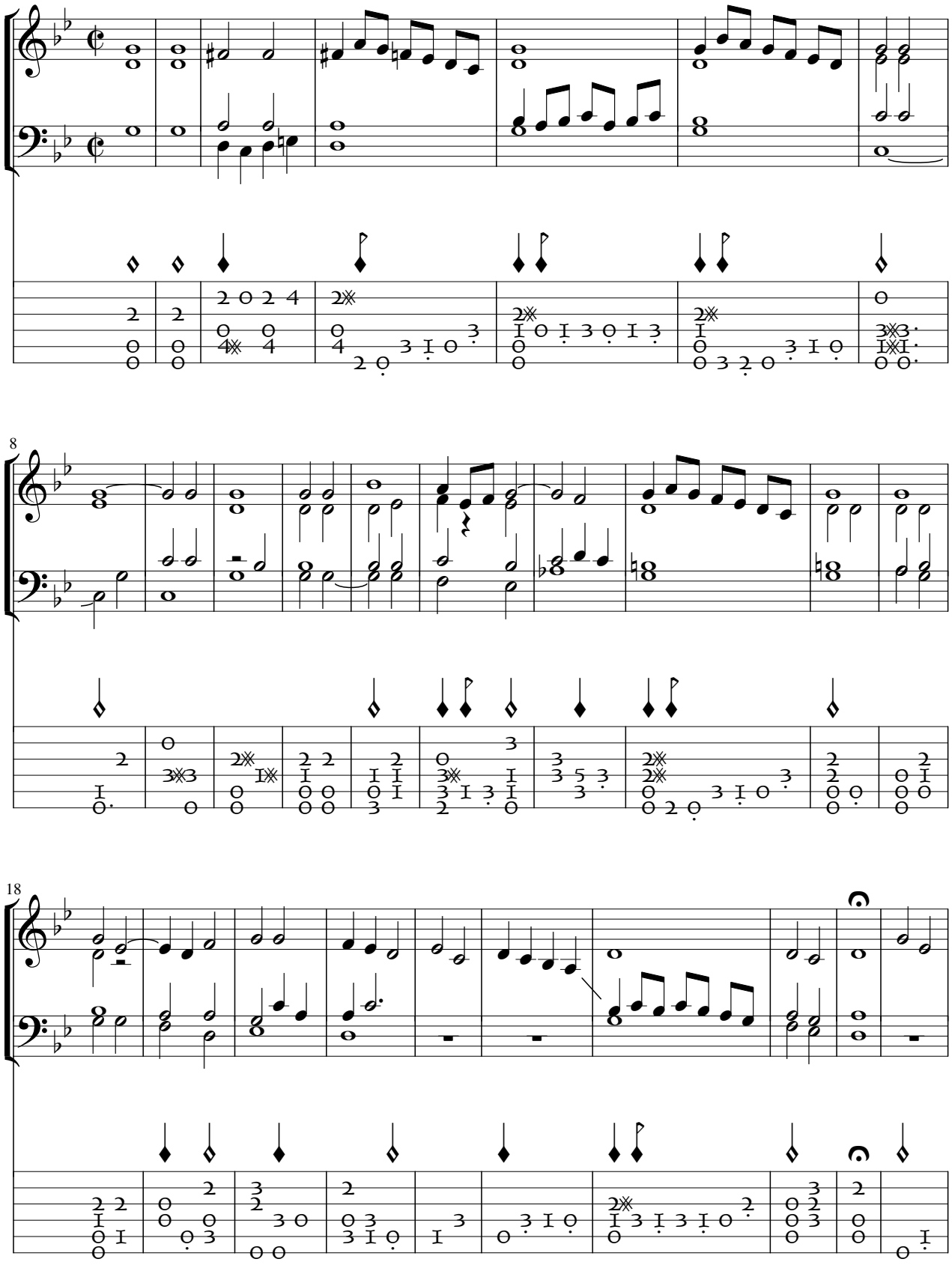
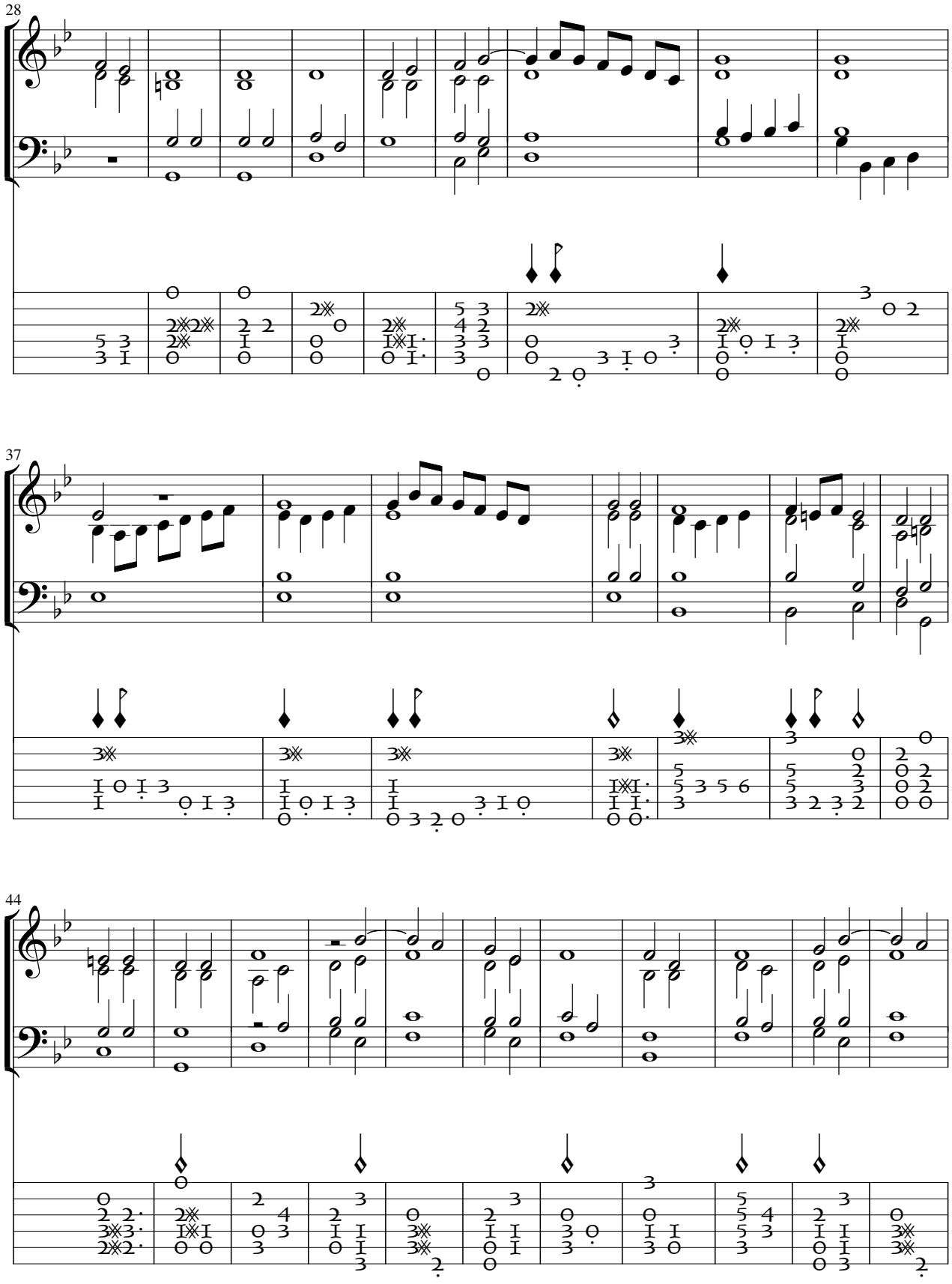
7. Amor non vede

(fol. 7)

[A. Maître-Jan]

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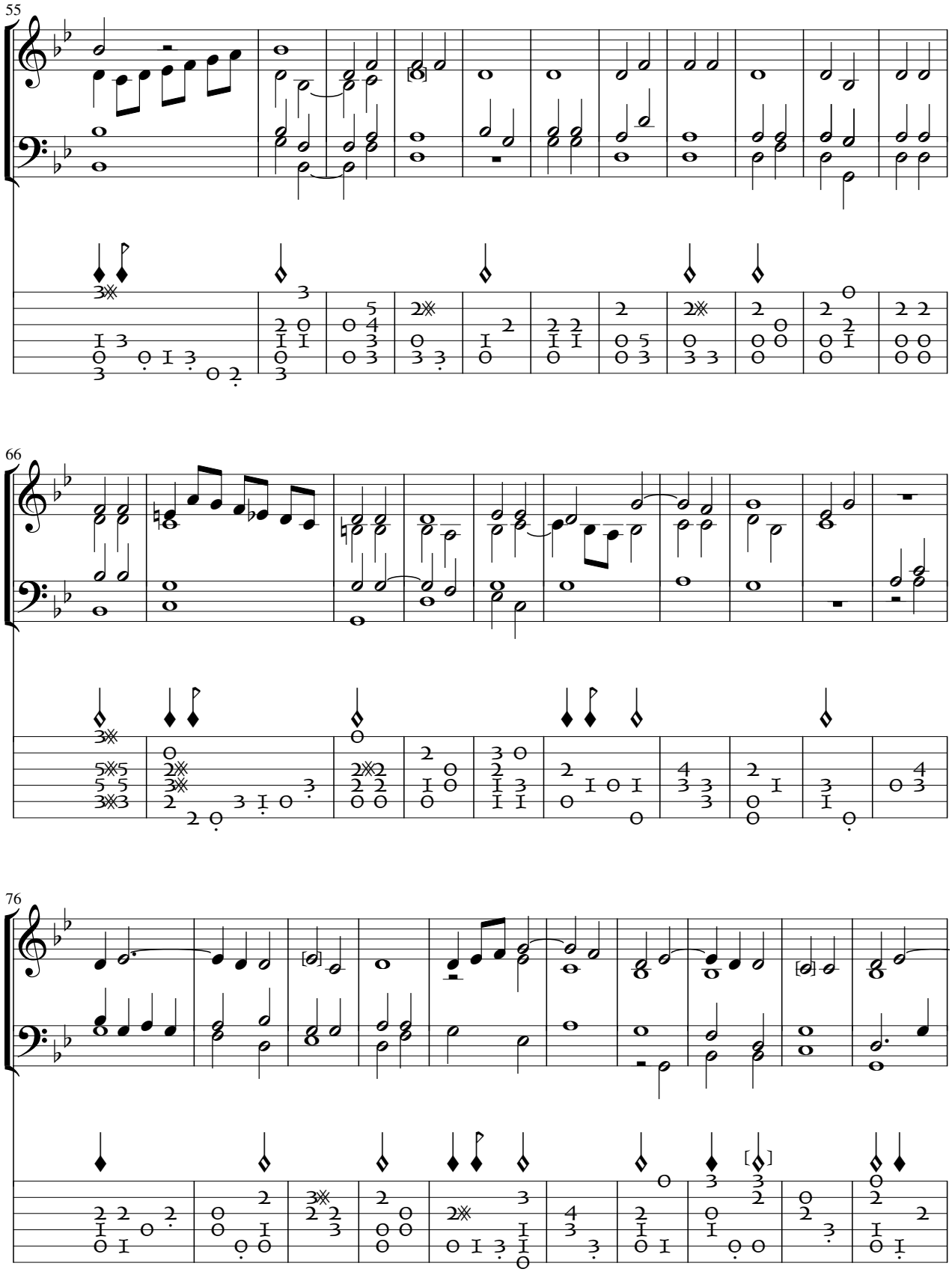
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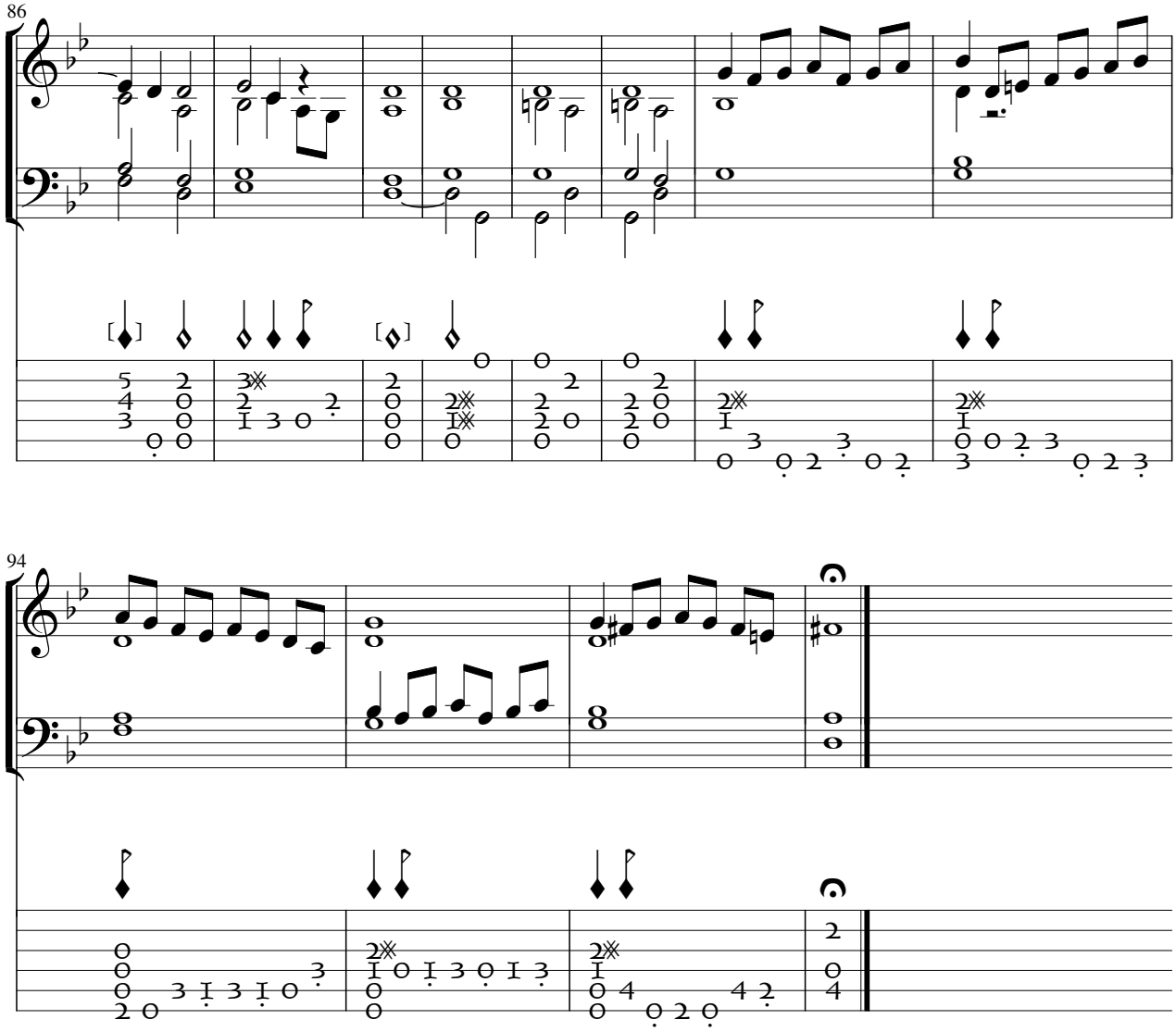
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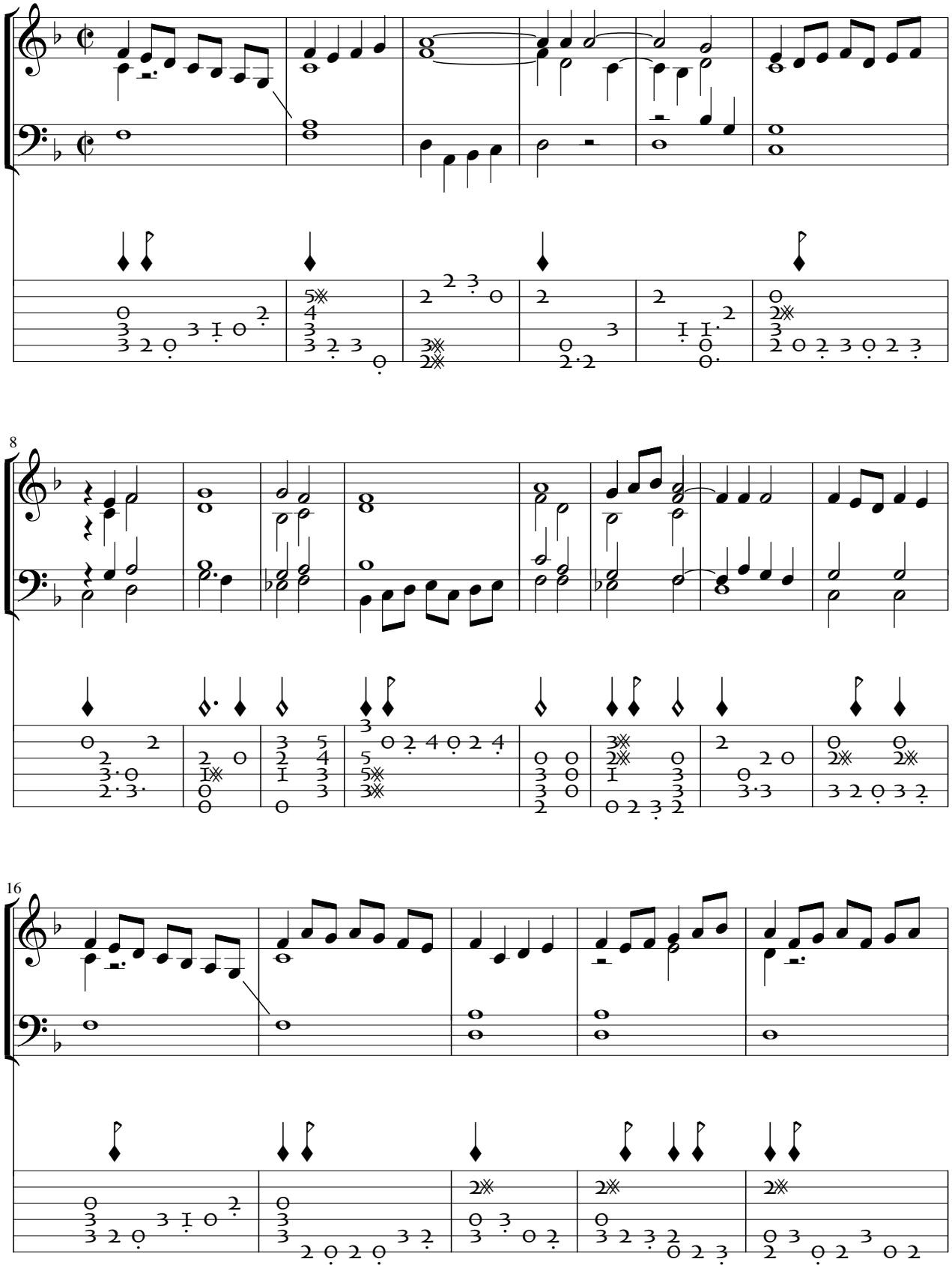
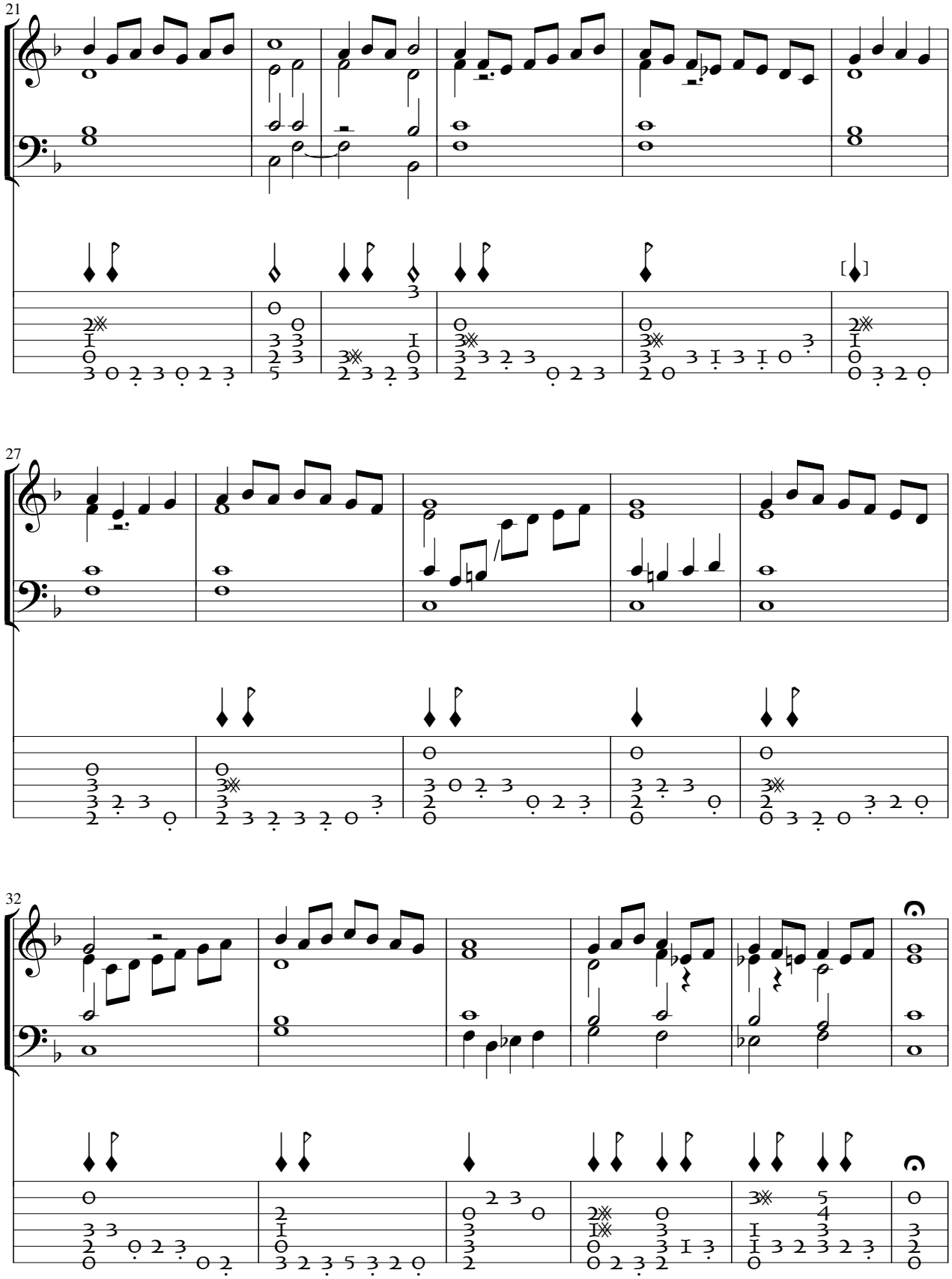
8. Canzun Iatens secors

(fol. 8)

[C. Sermisy]

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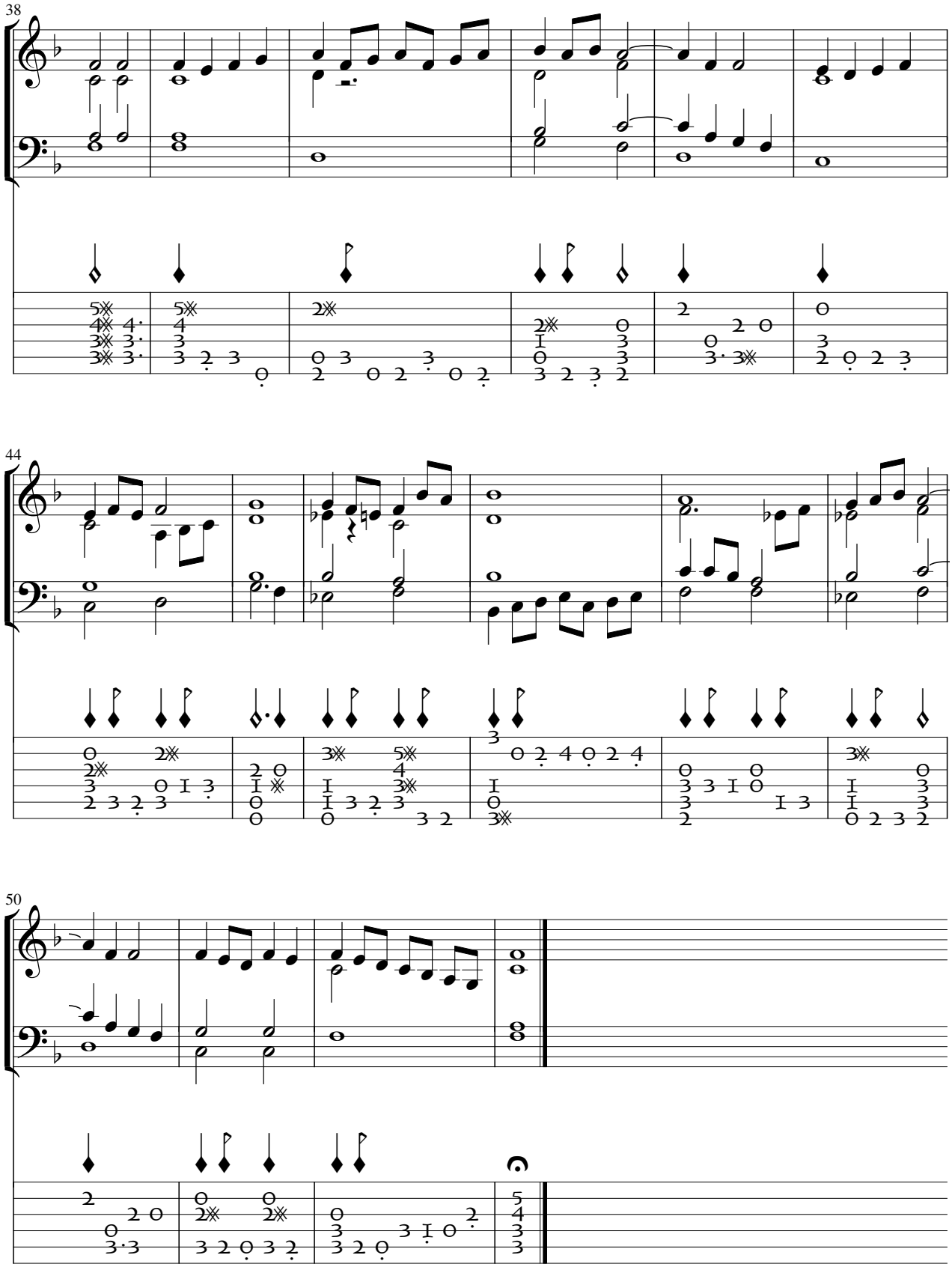
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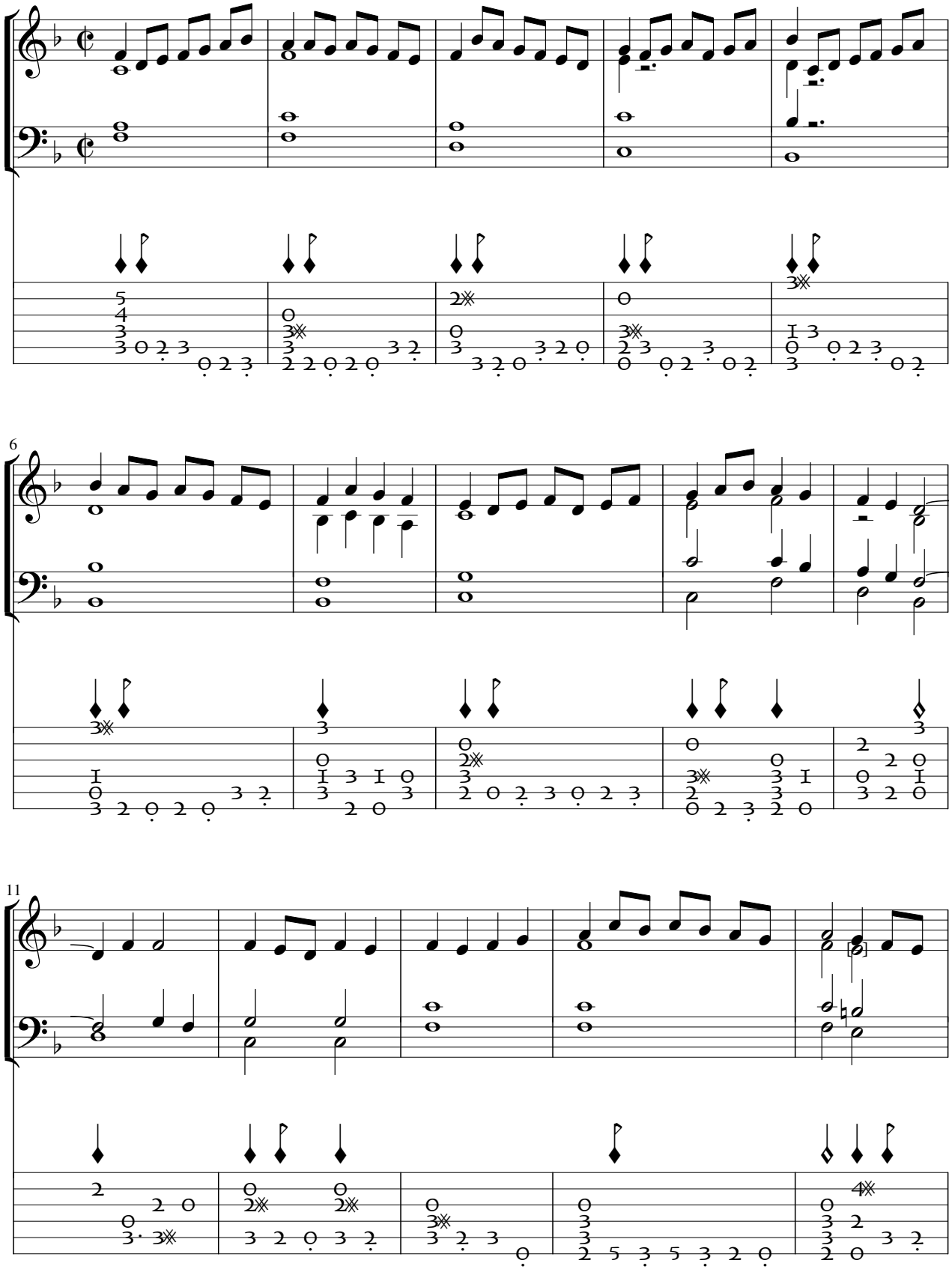
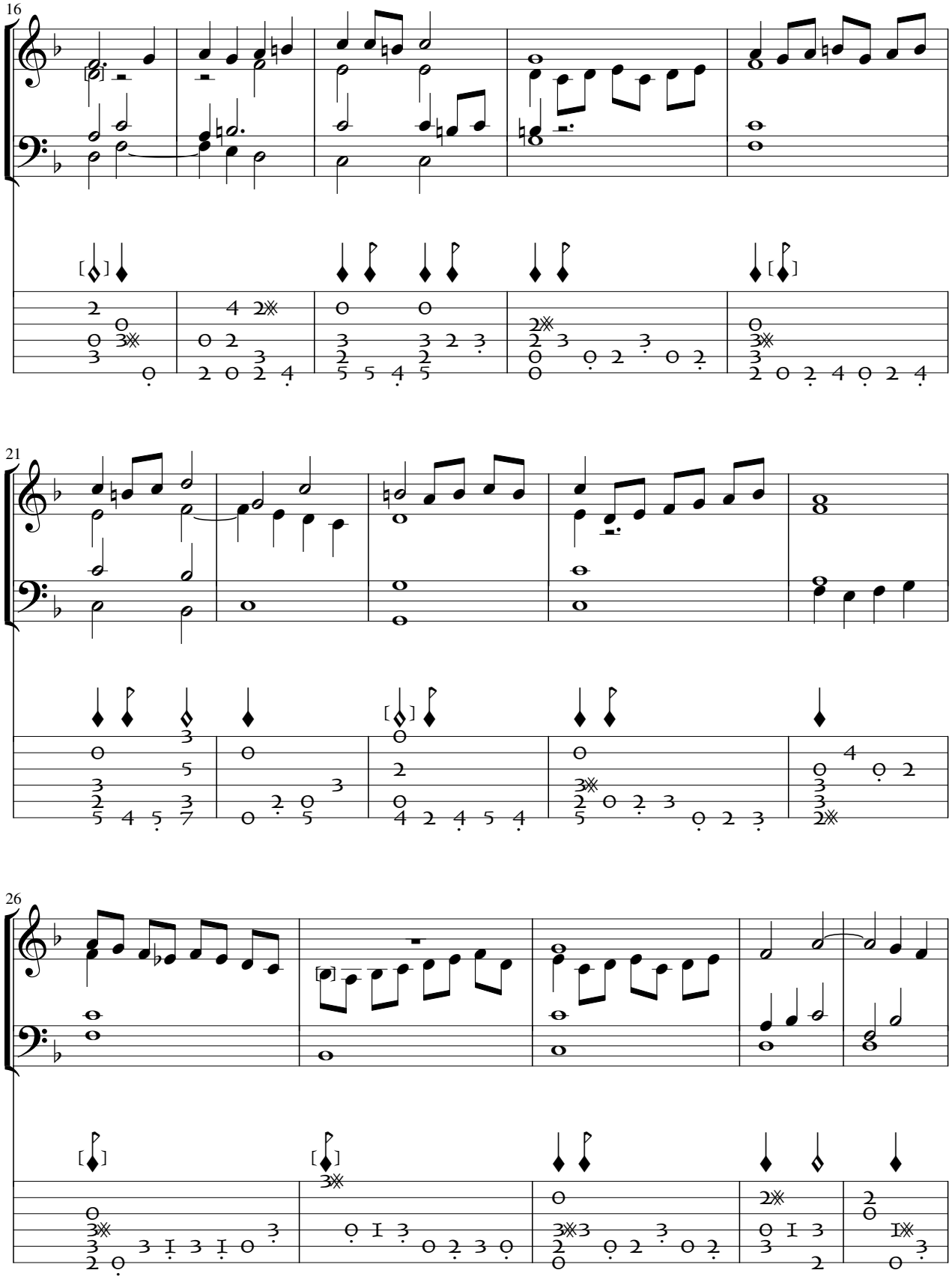
9. Canzon francese

(fol. 9)

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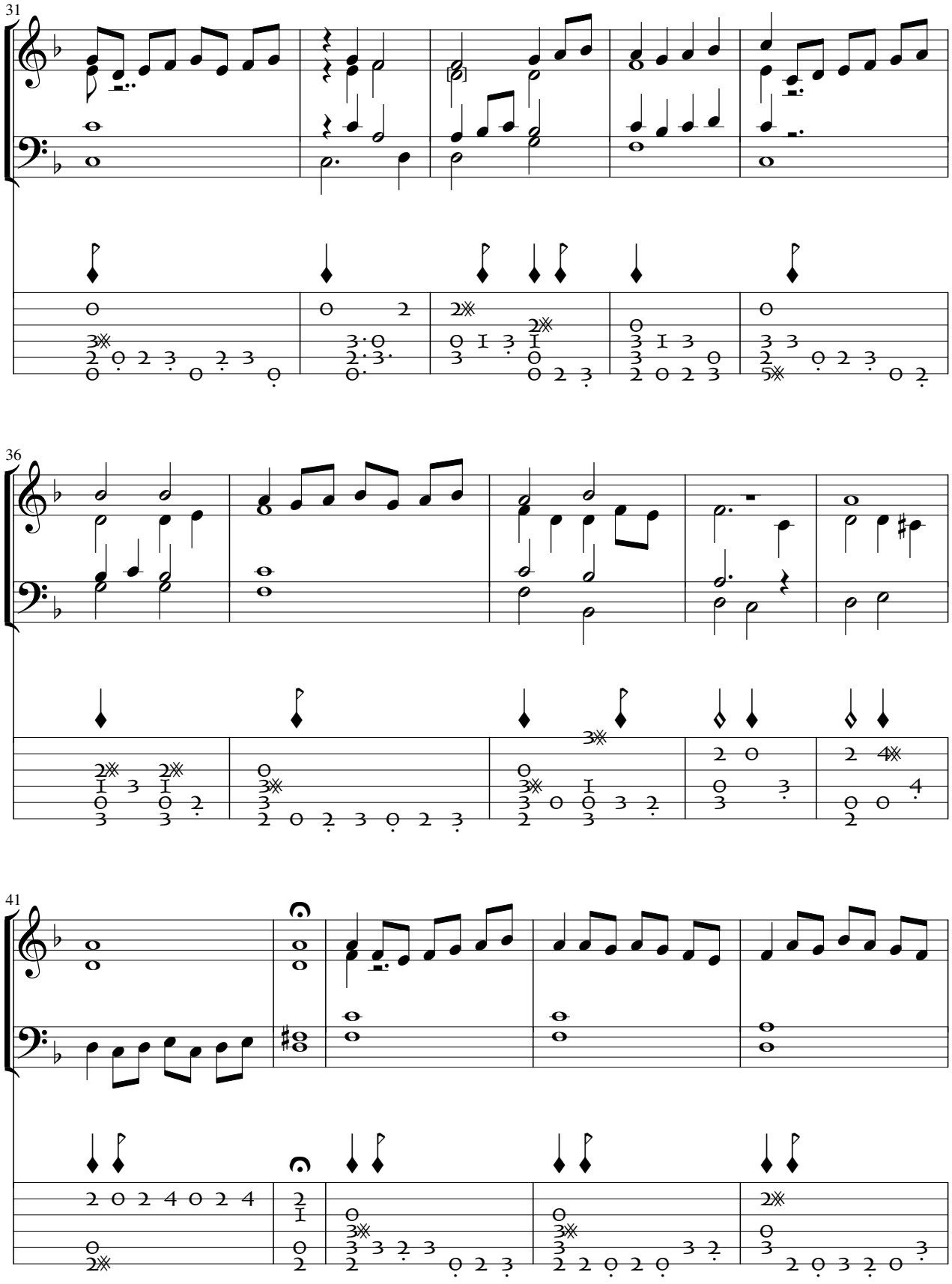
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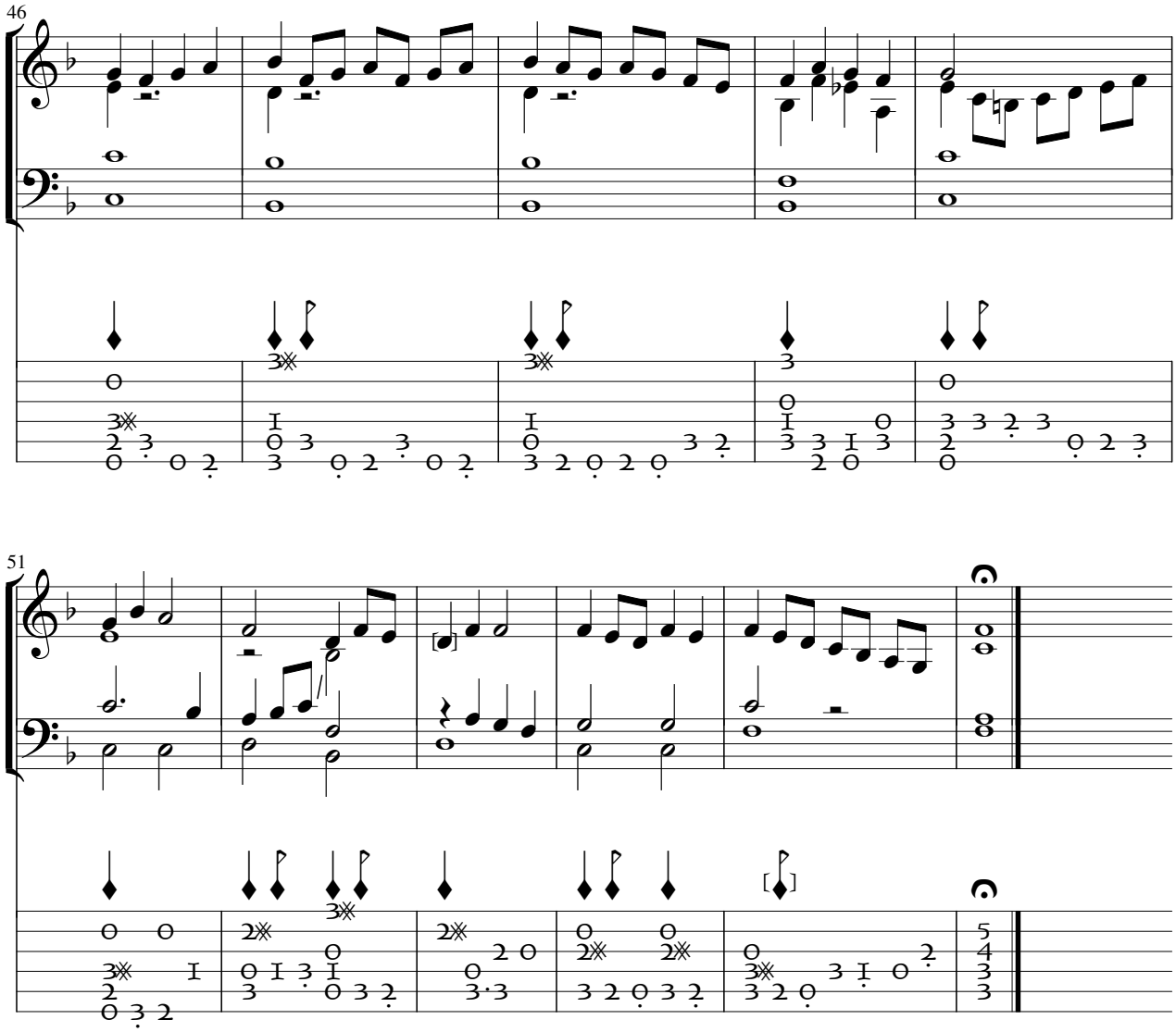
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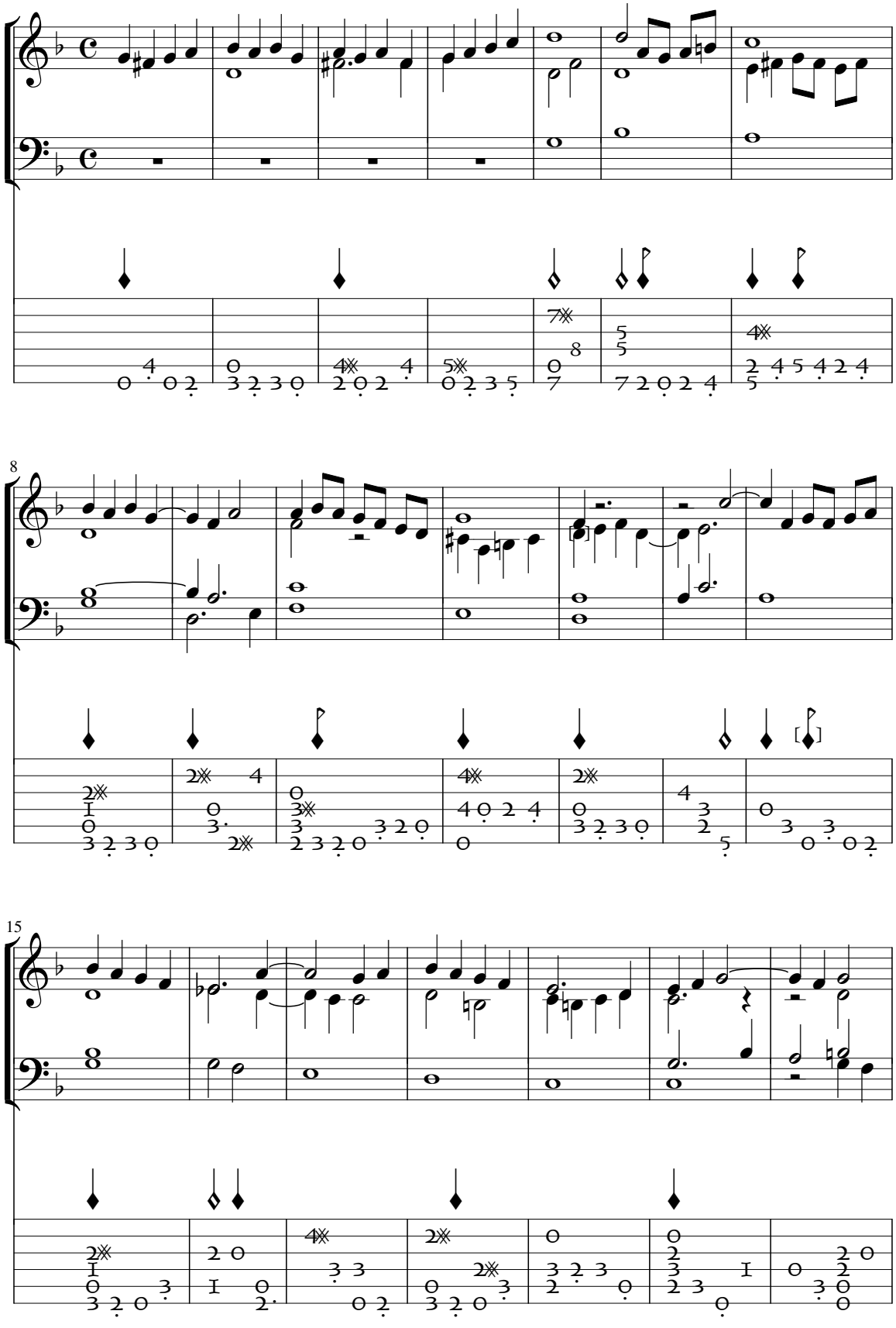
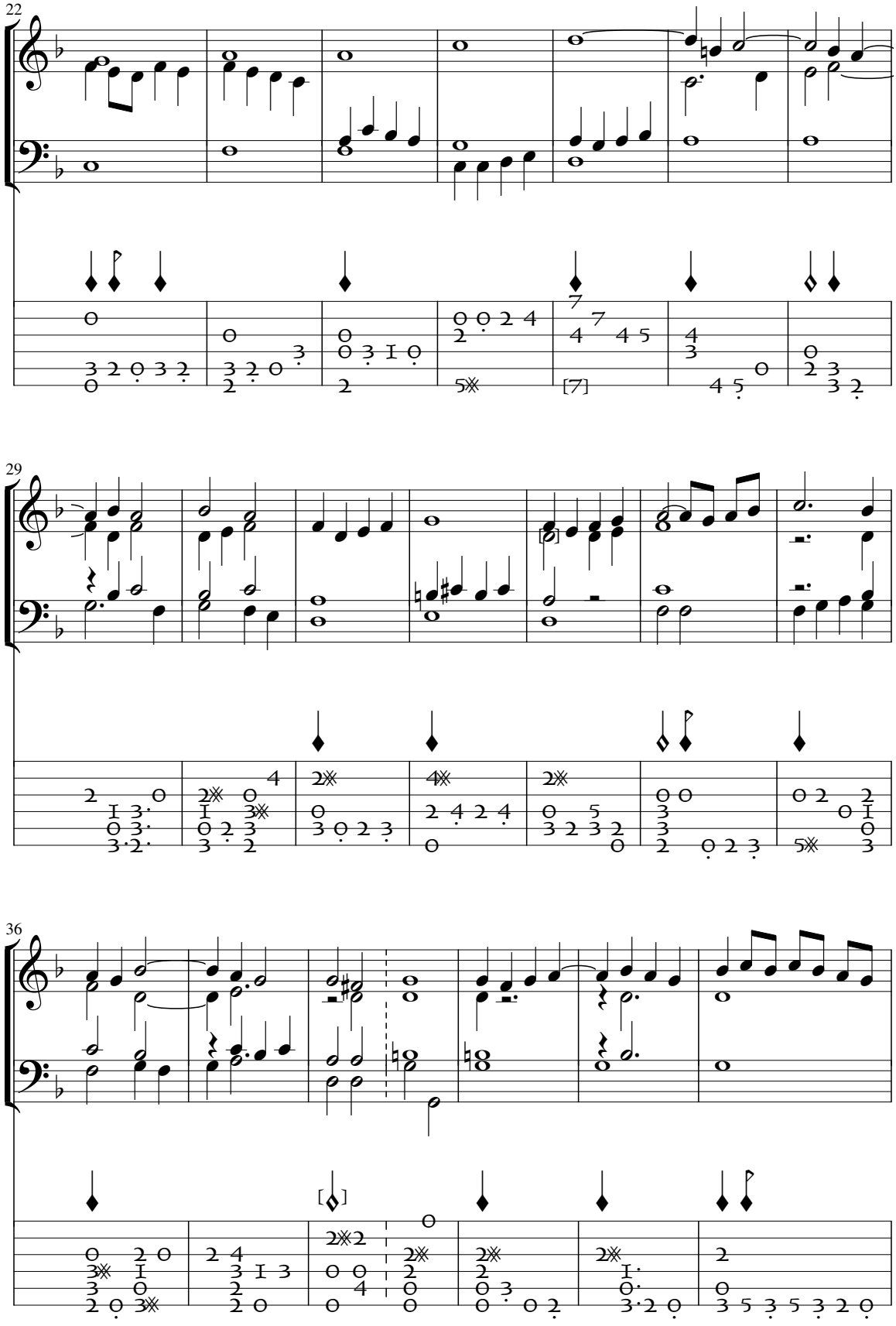
10. Fantasia [Adieu mes amours]

(fol.9v) [Josquin des Prez]

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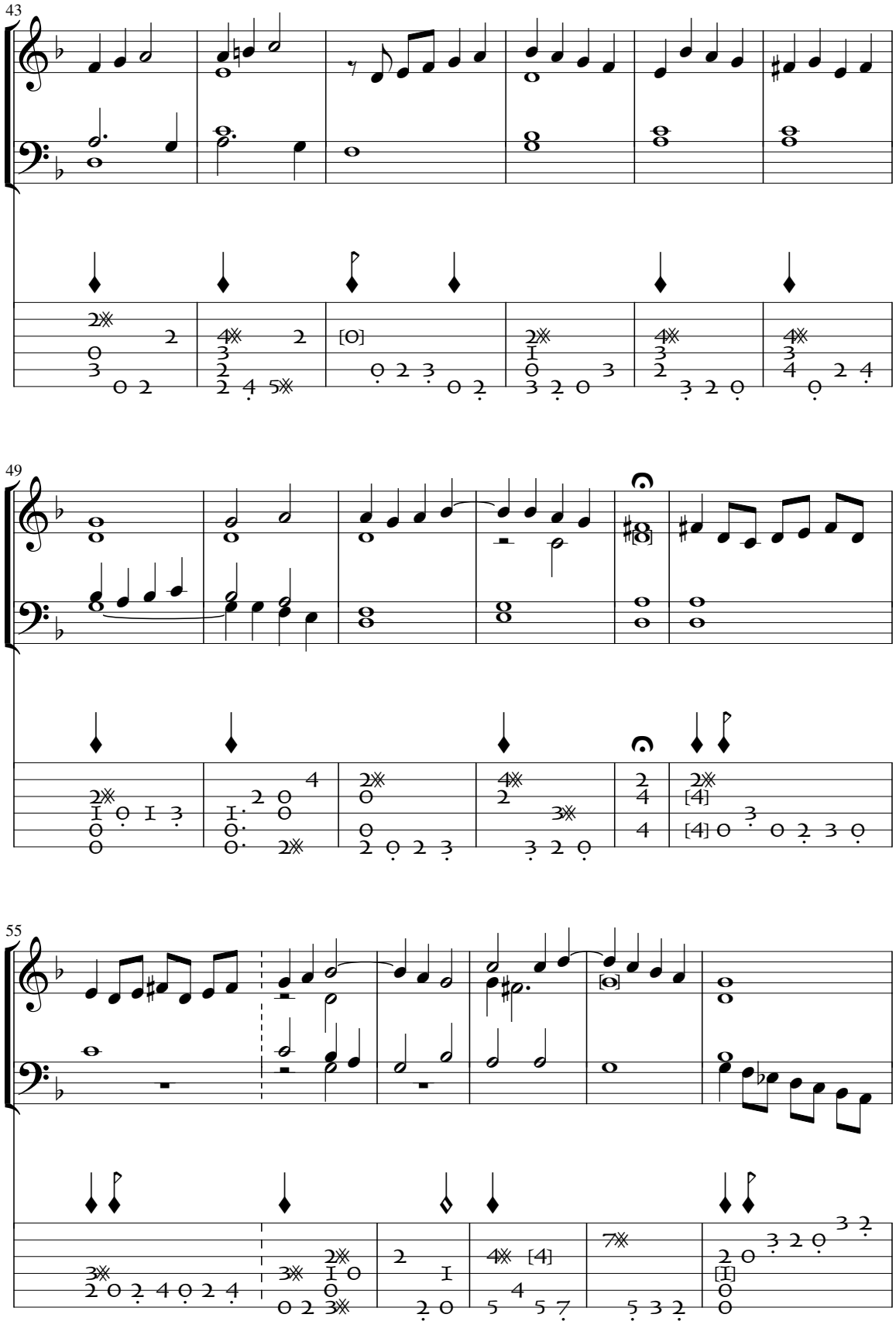
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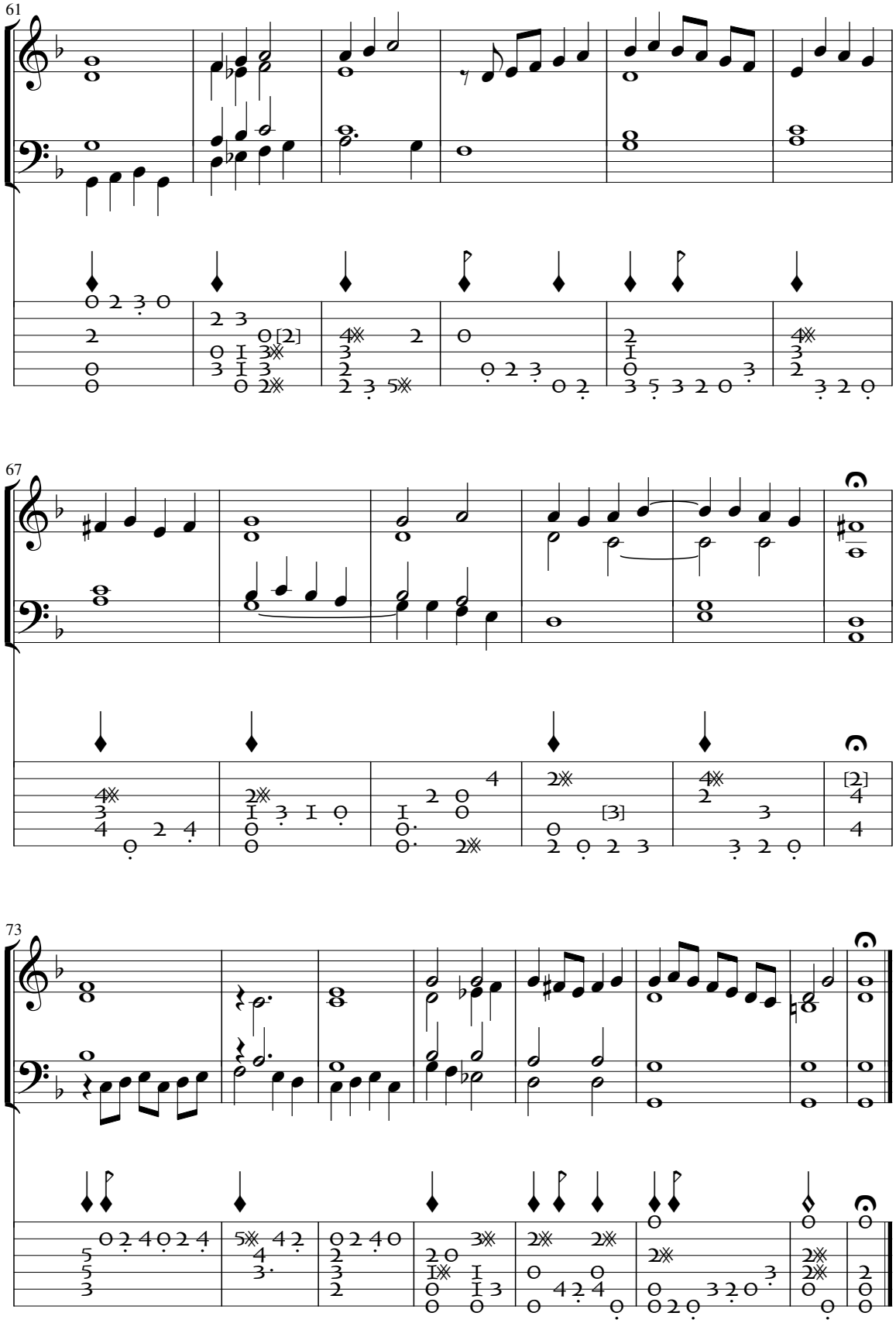
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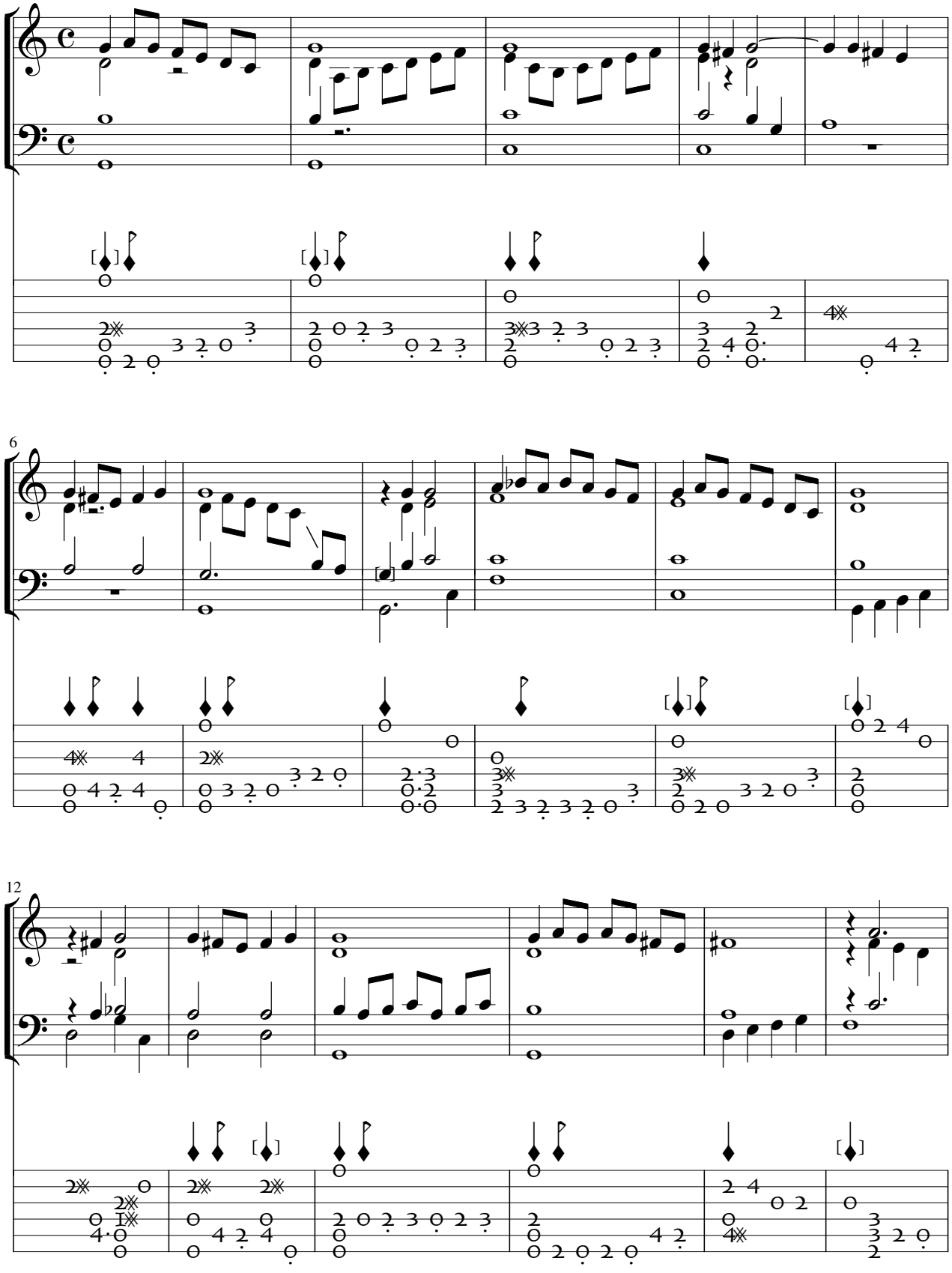
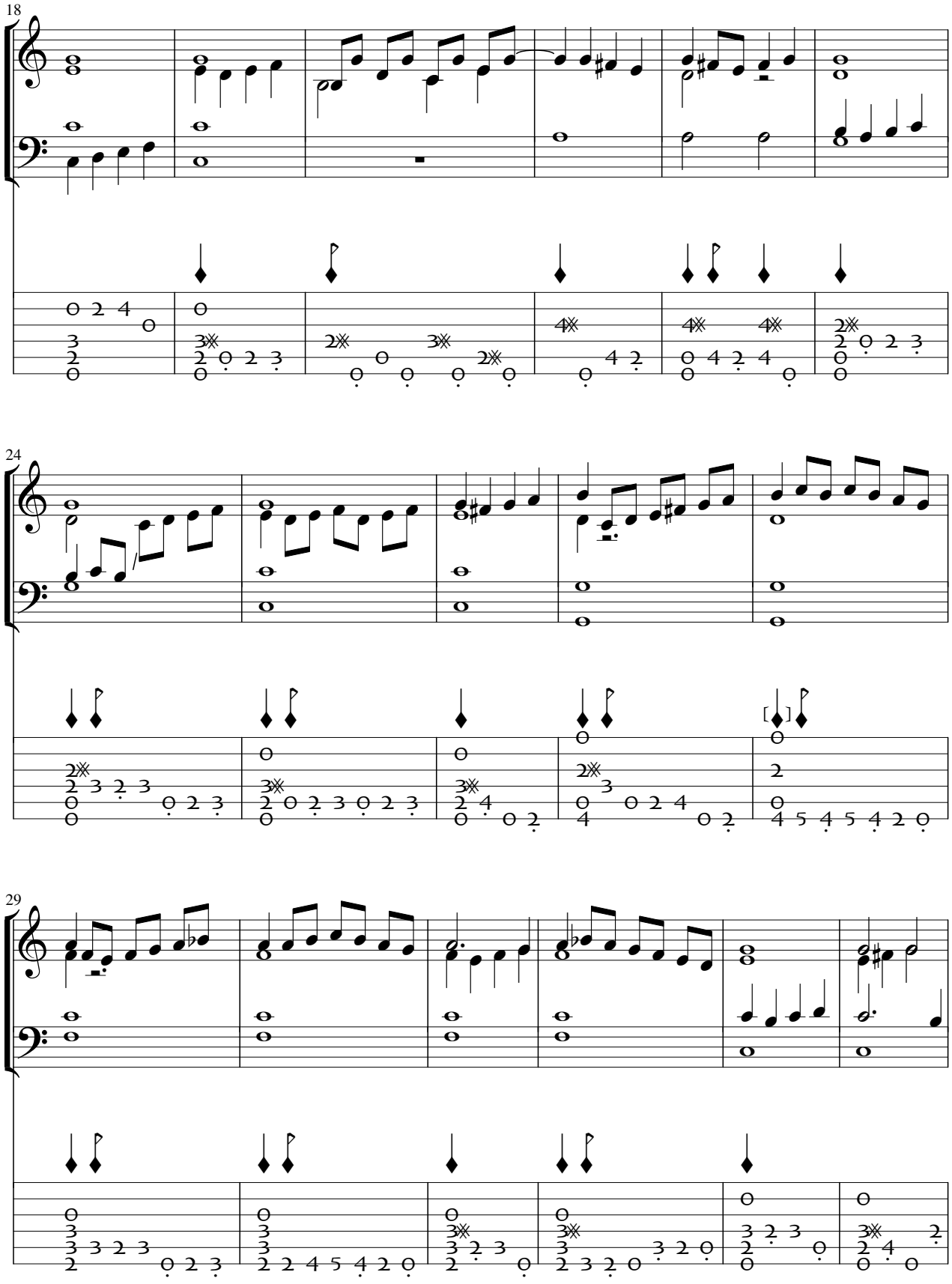
11. Fantasia

(fol. 11)

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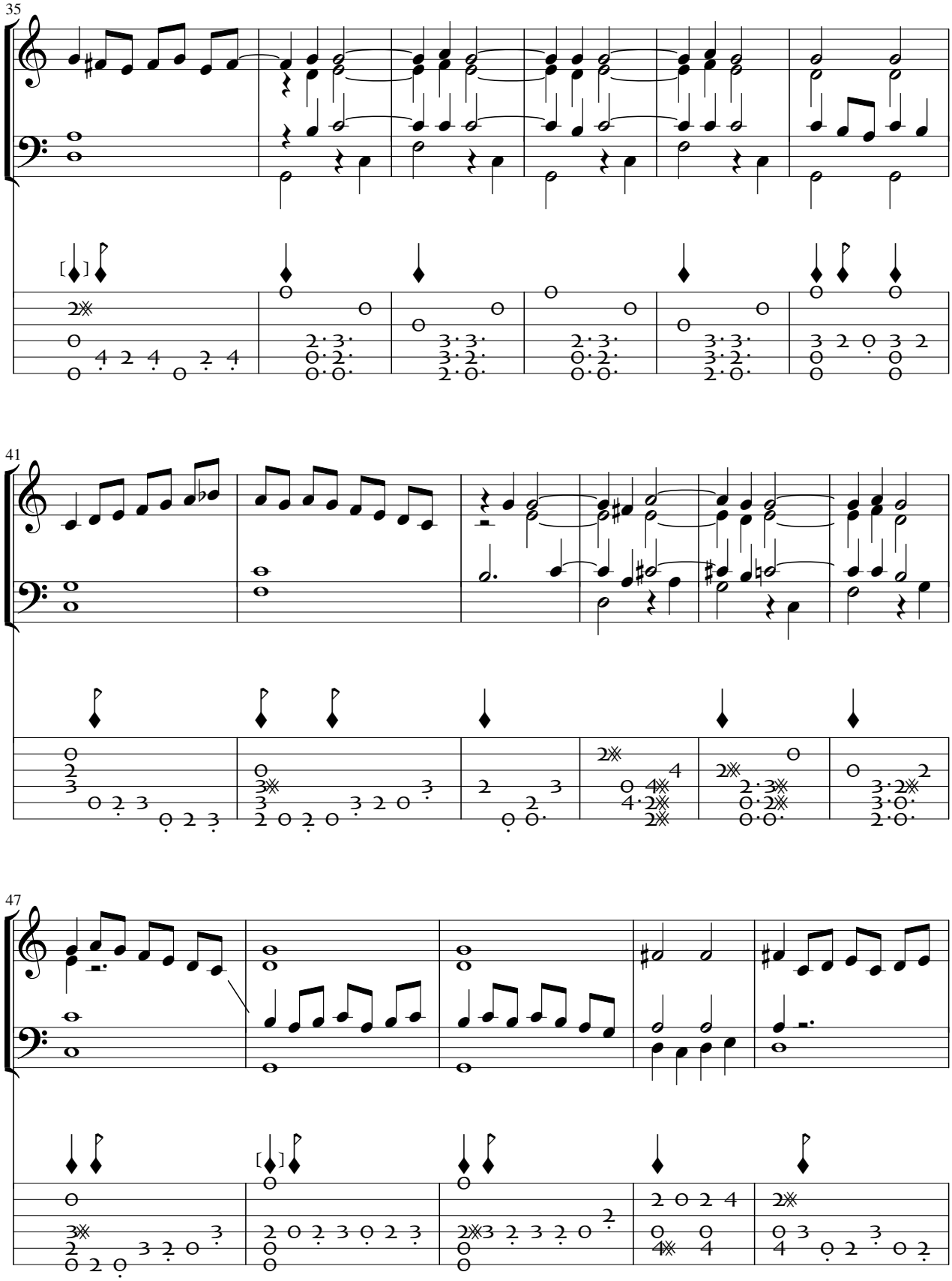
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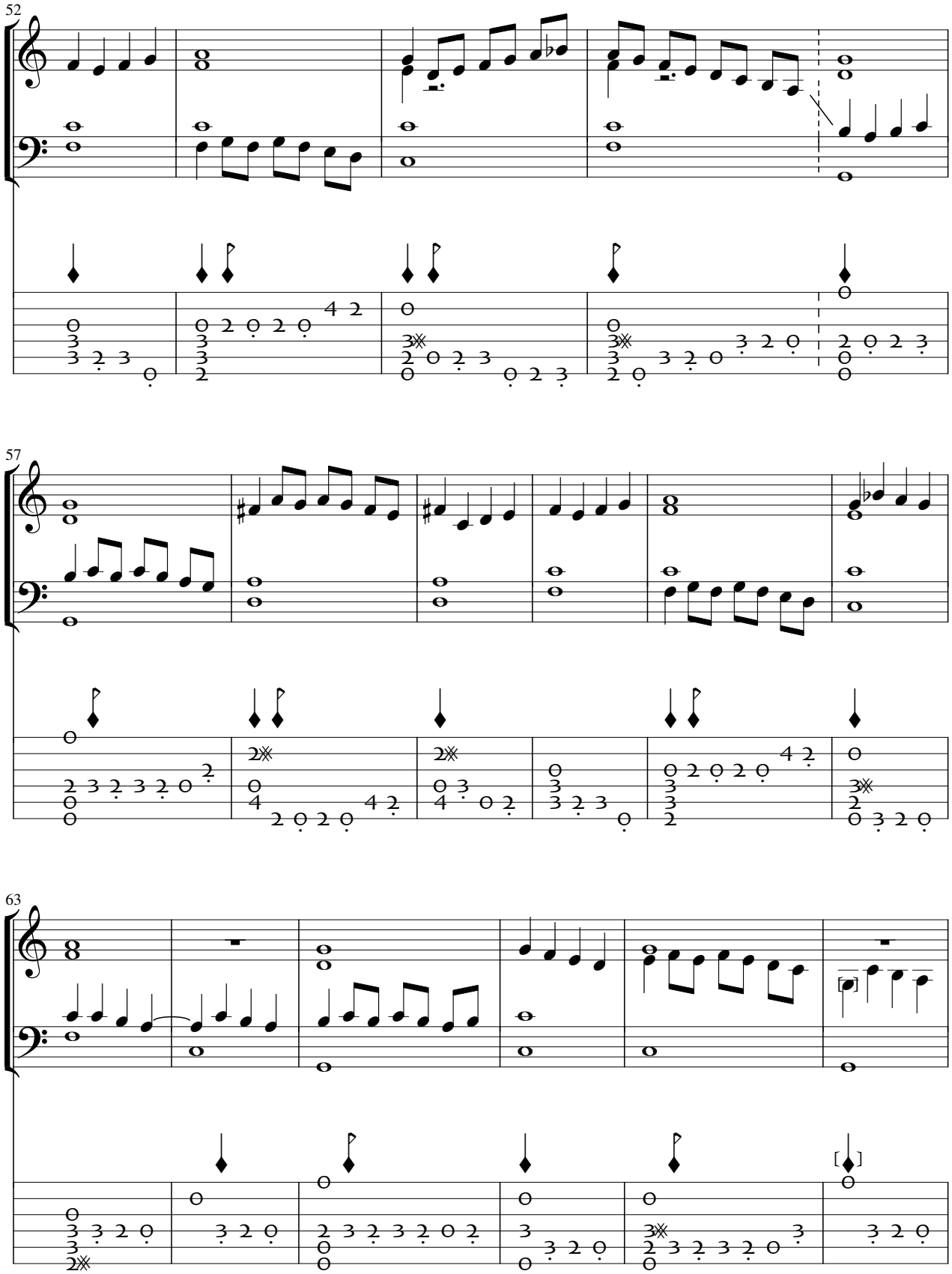
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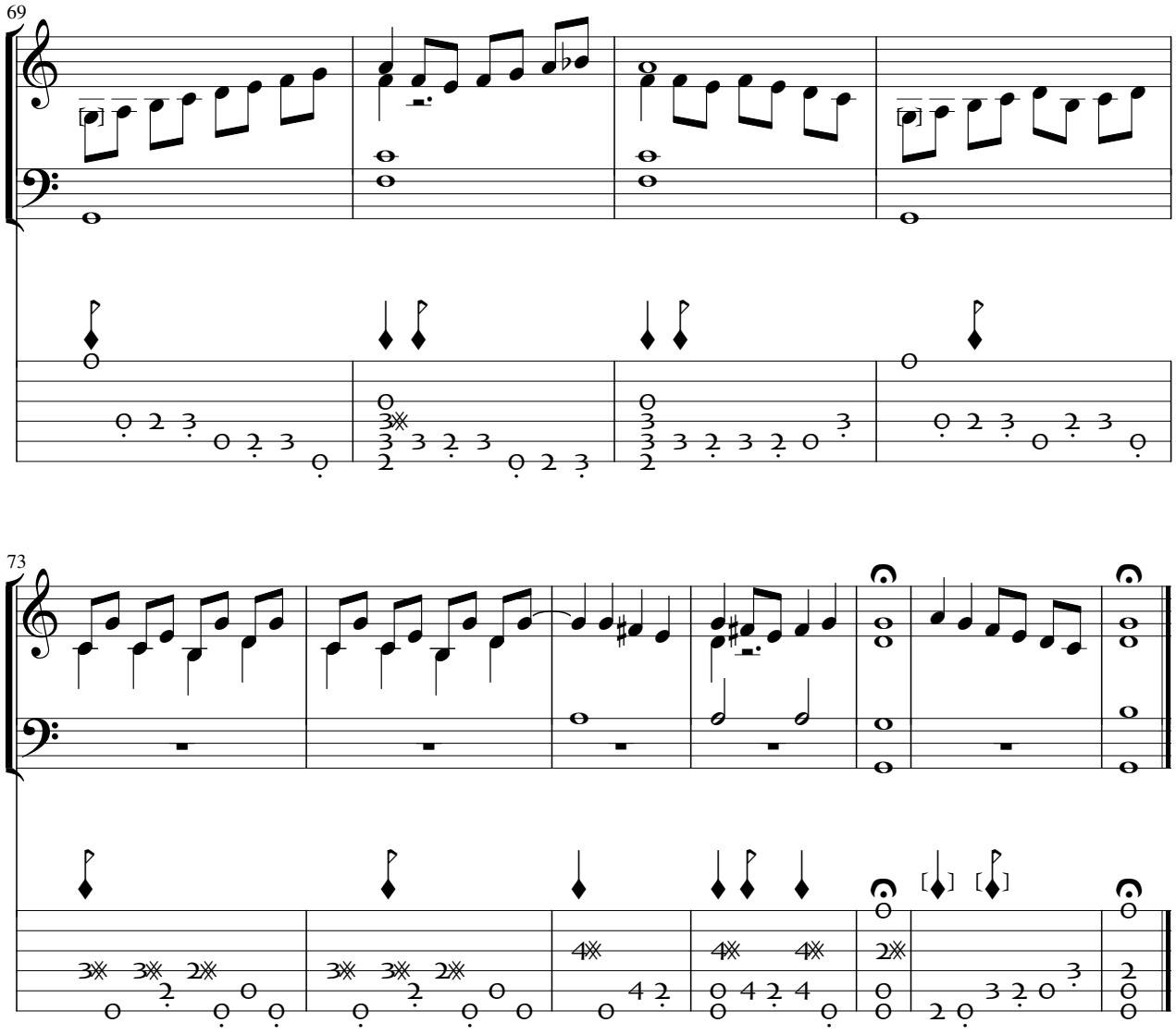
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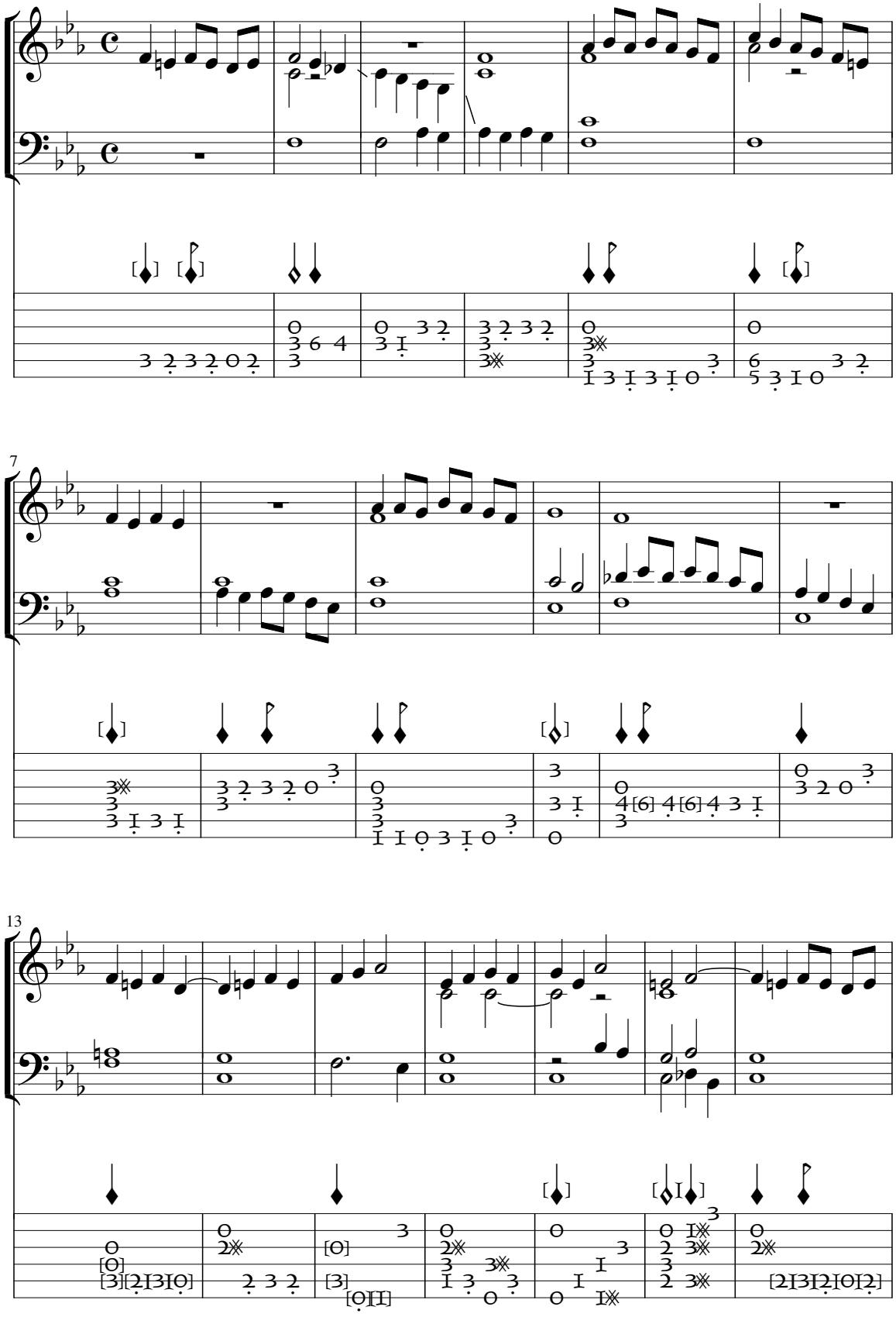
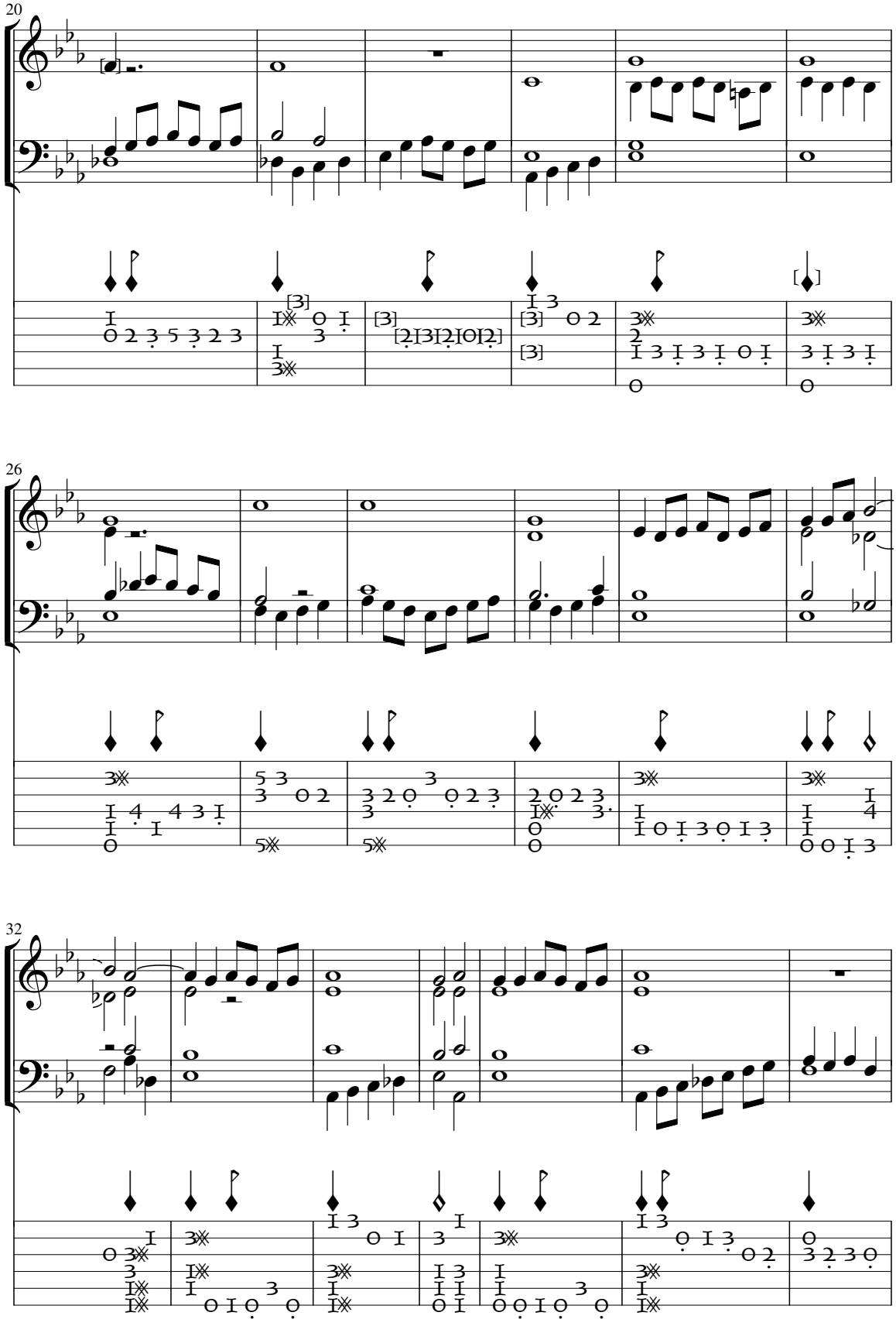
12. Fantasia
(fol.12)

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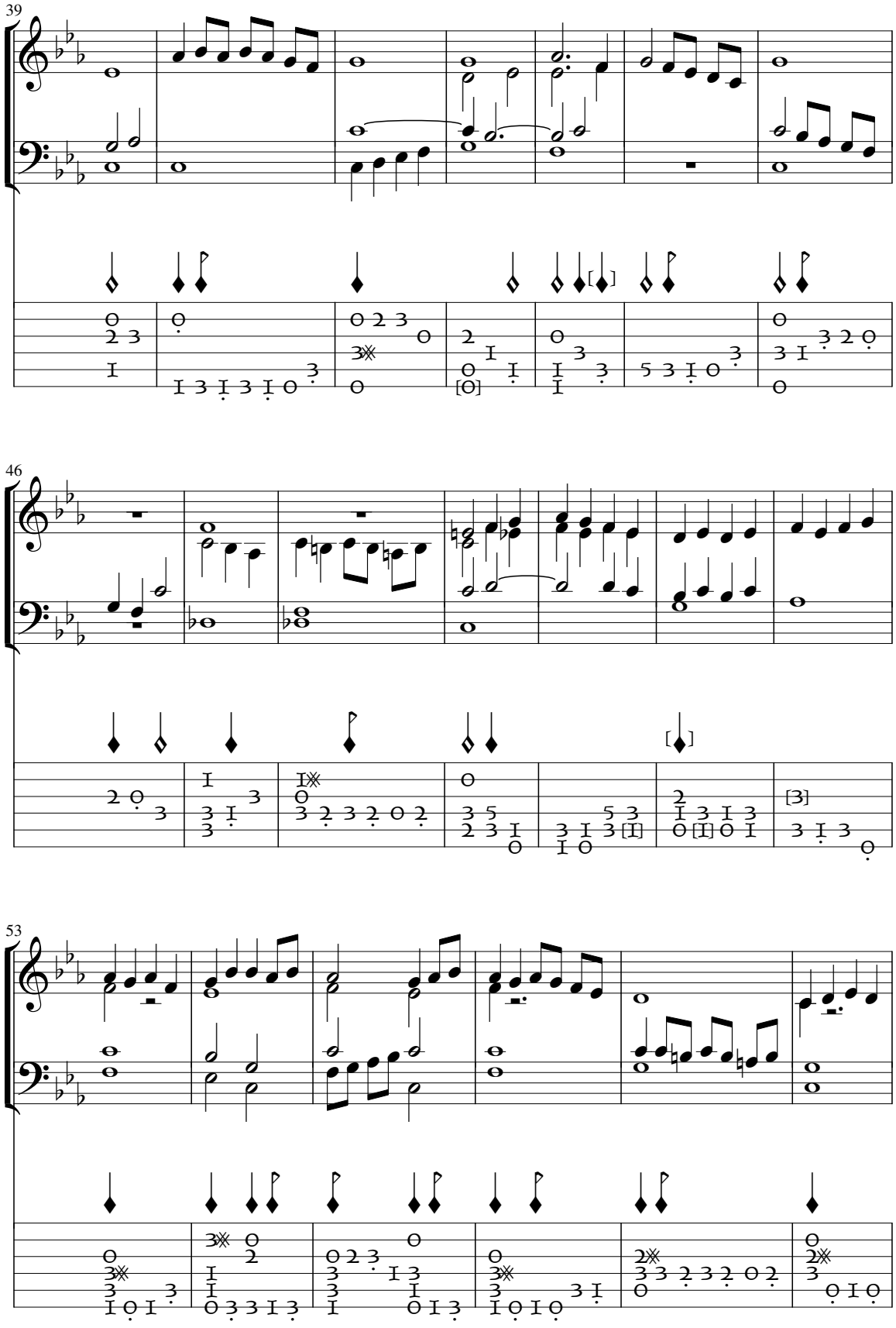
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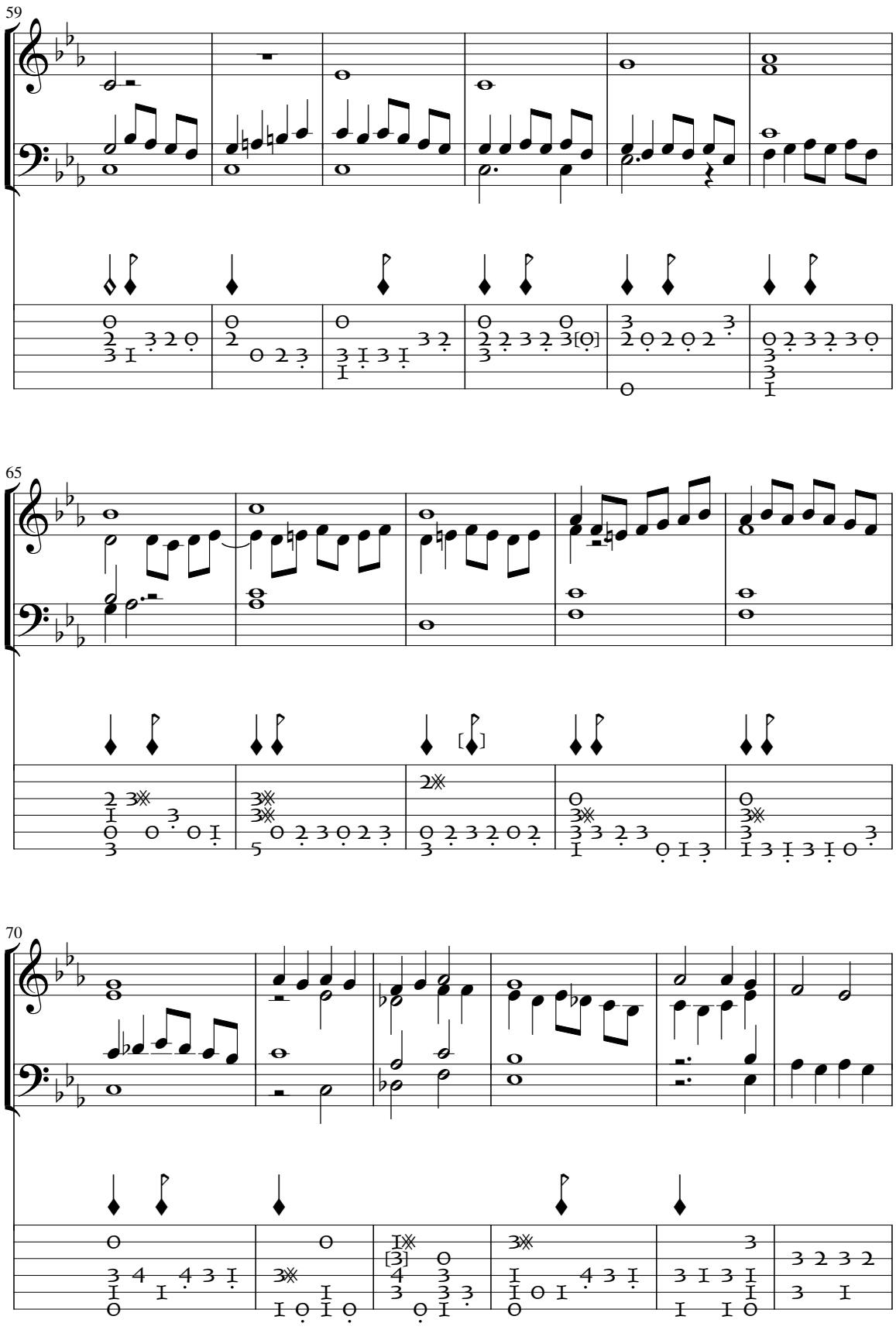
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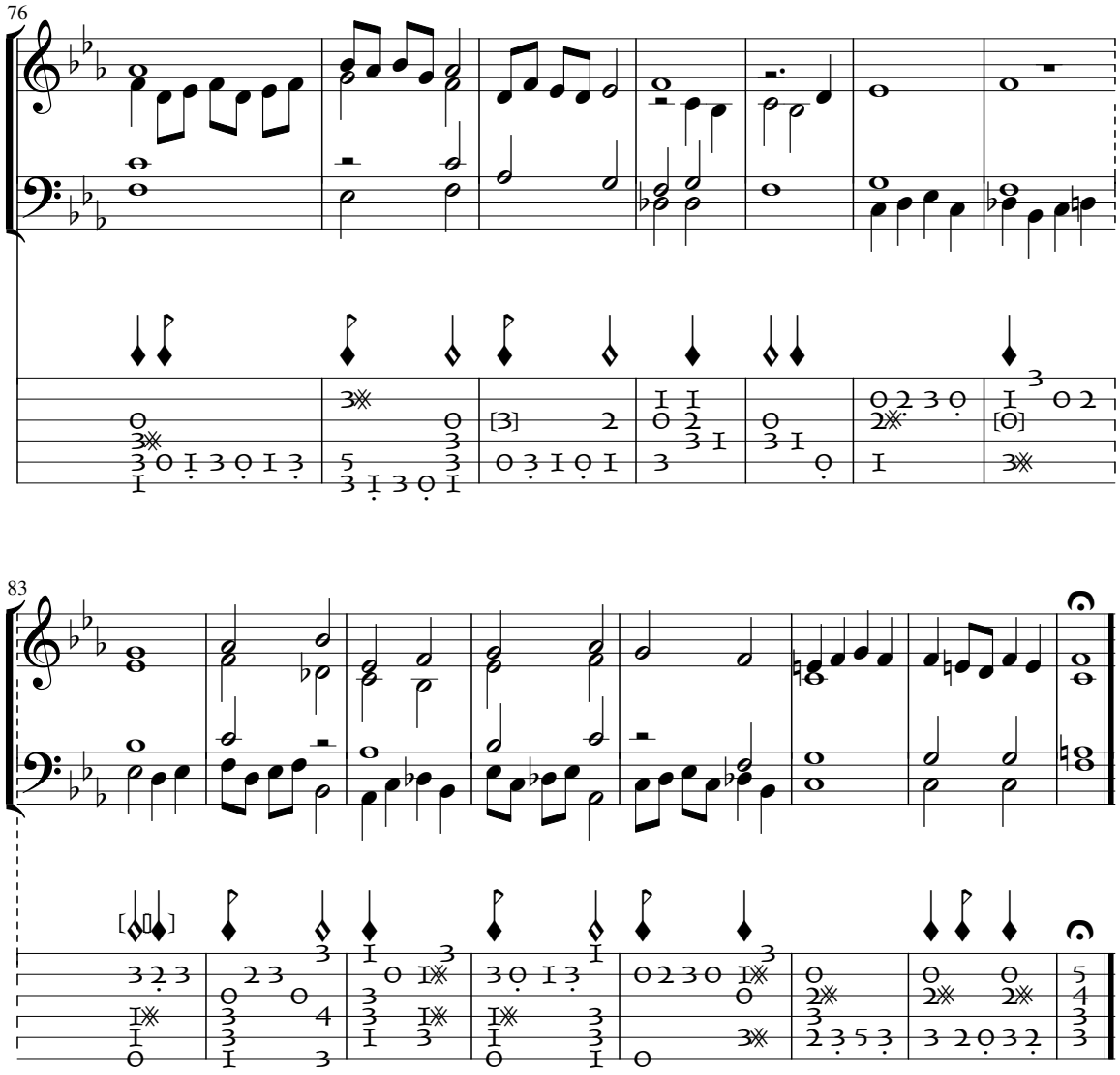
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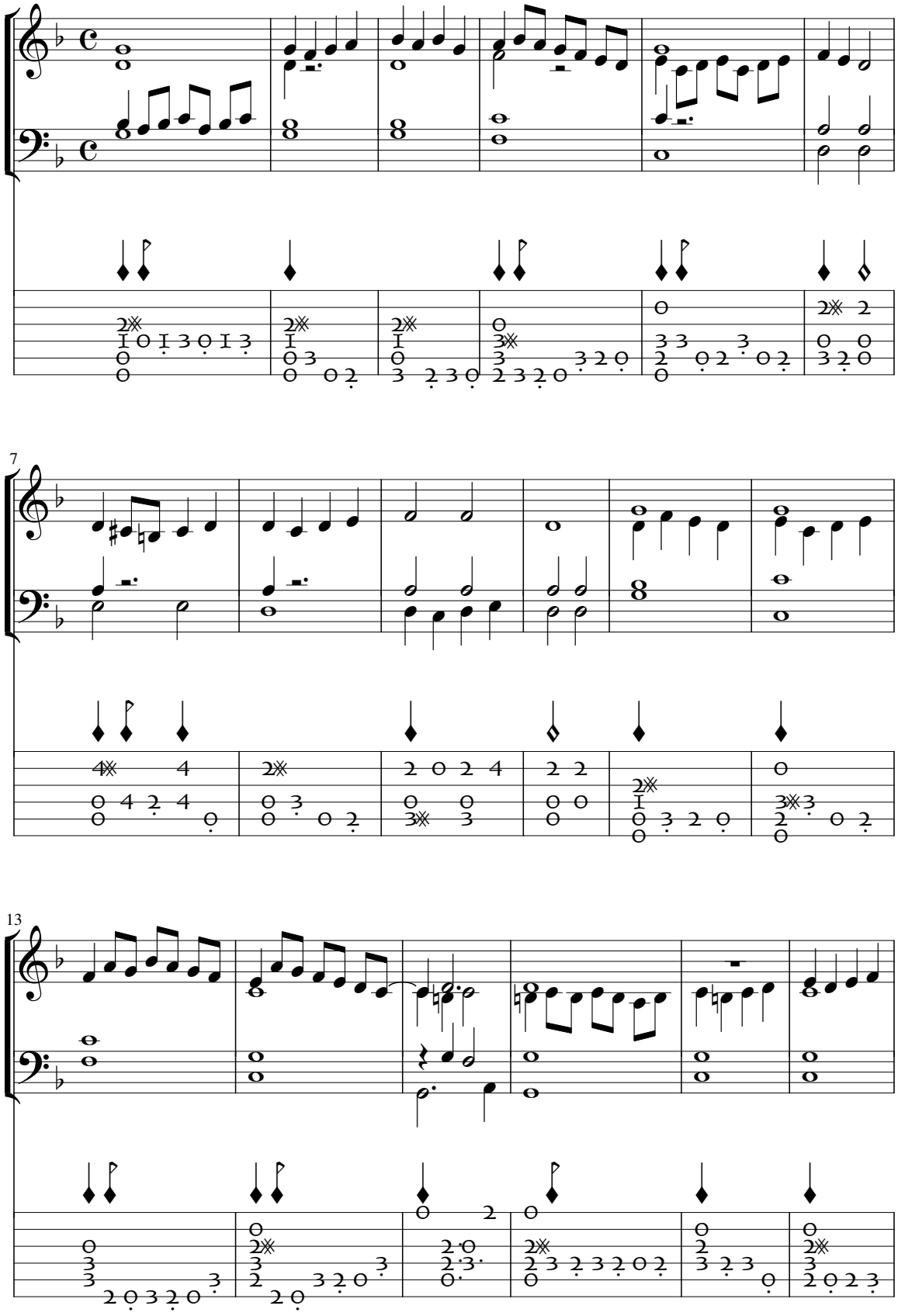
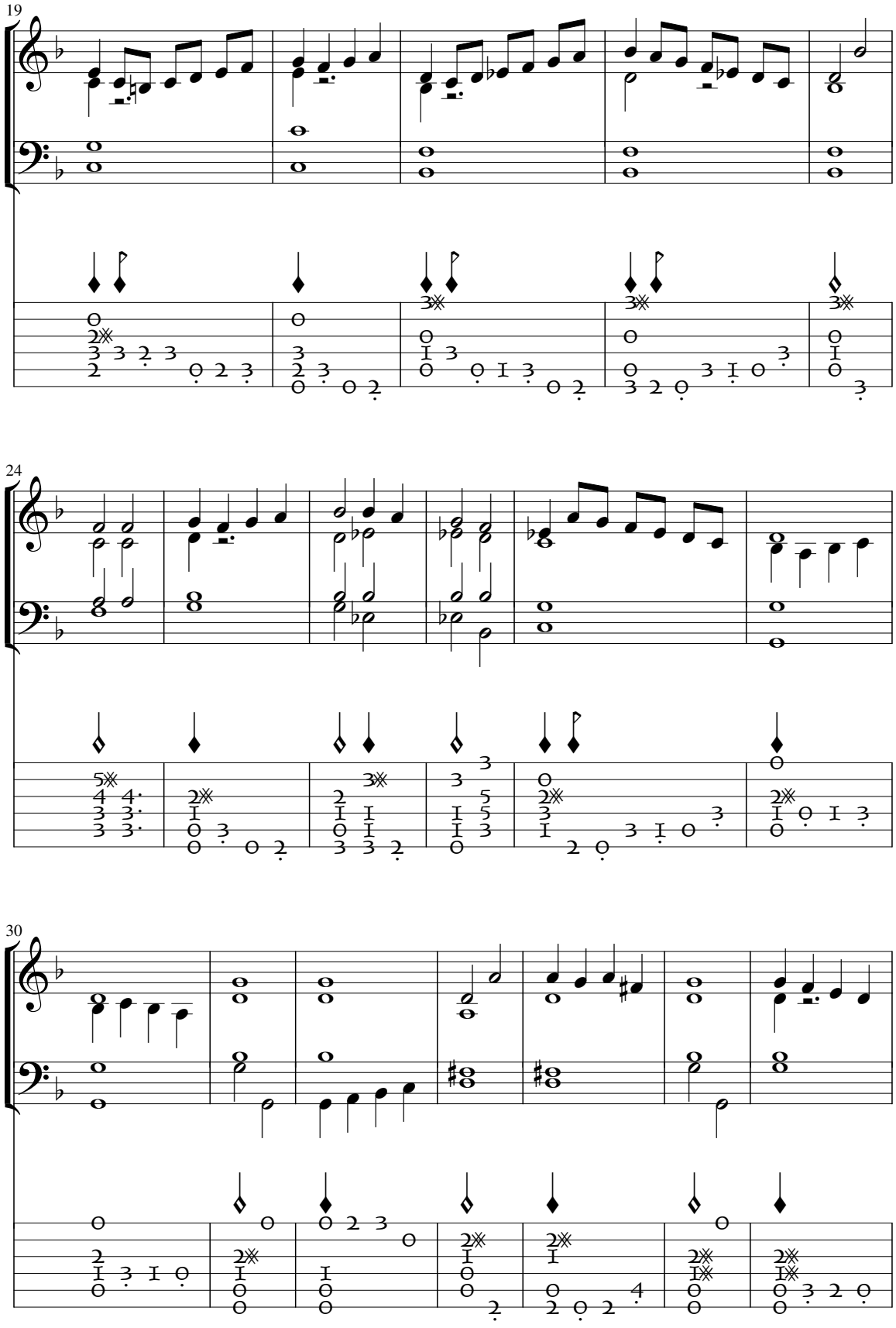
13. Fantasia

(fol.13v)

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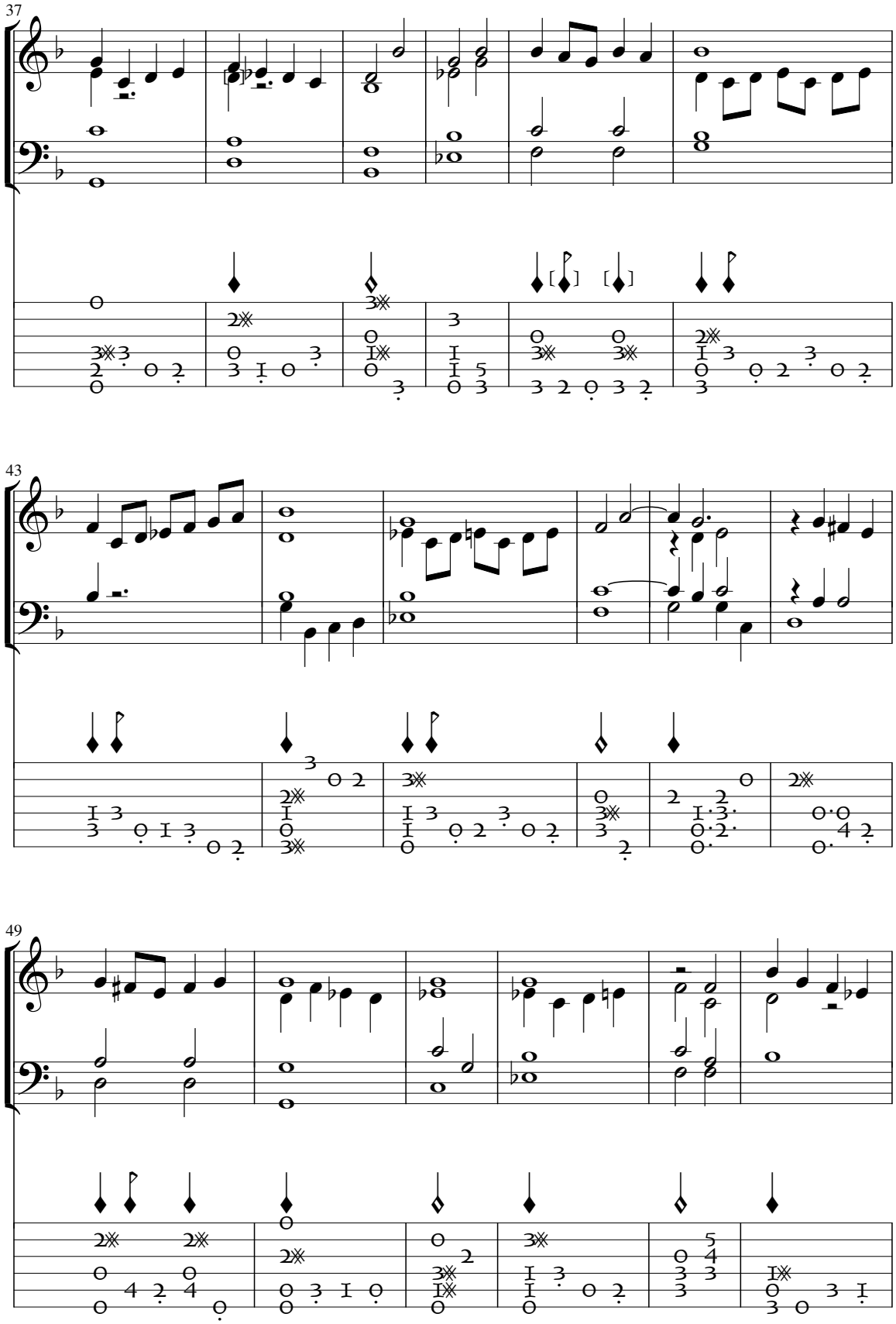
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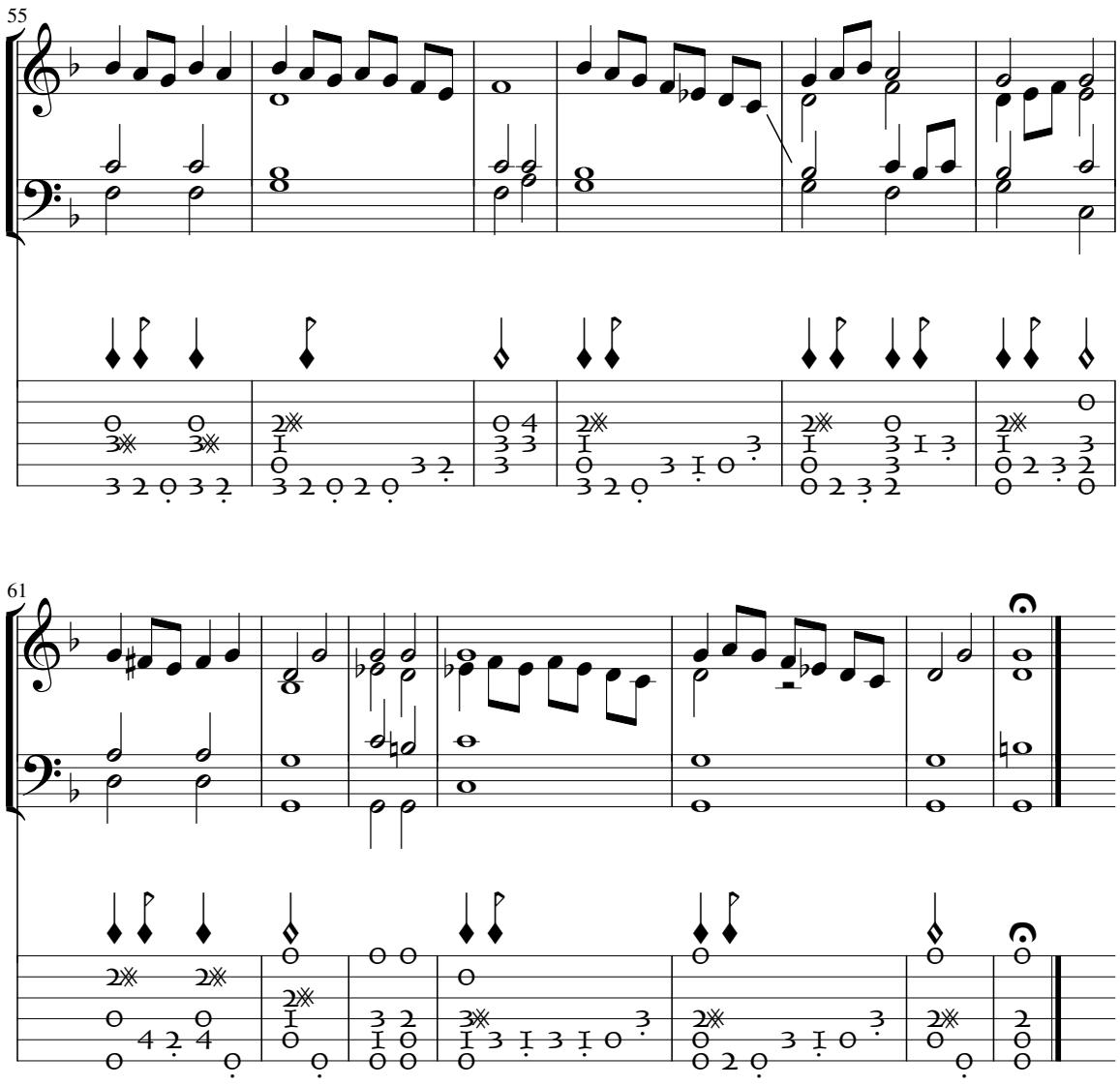
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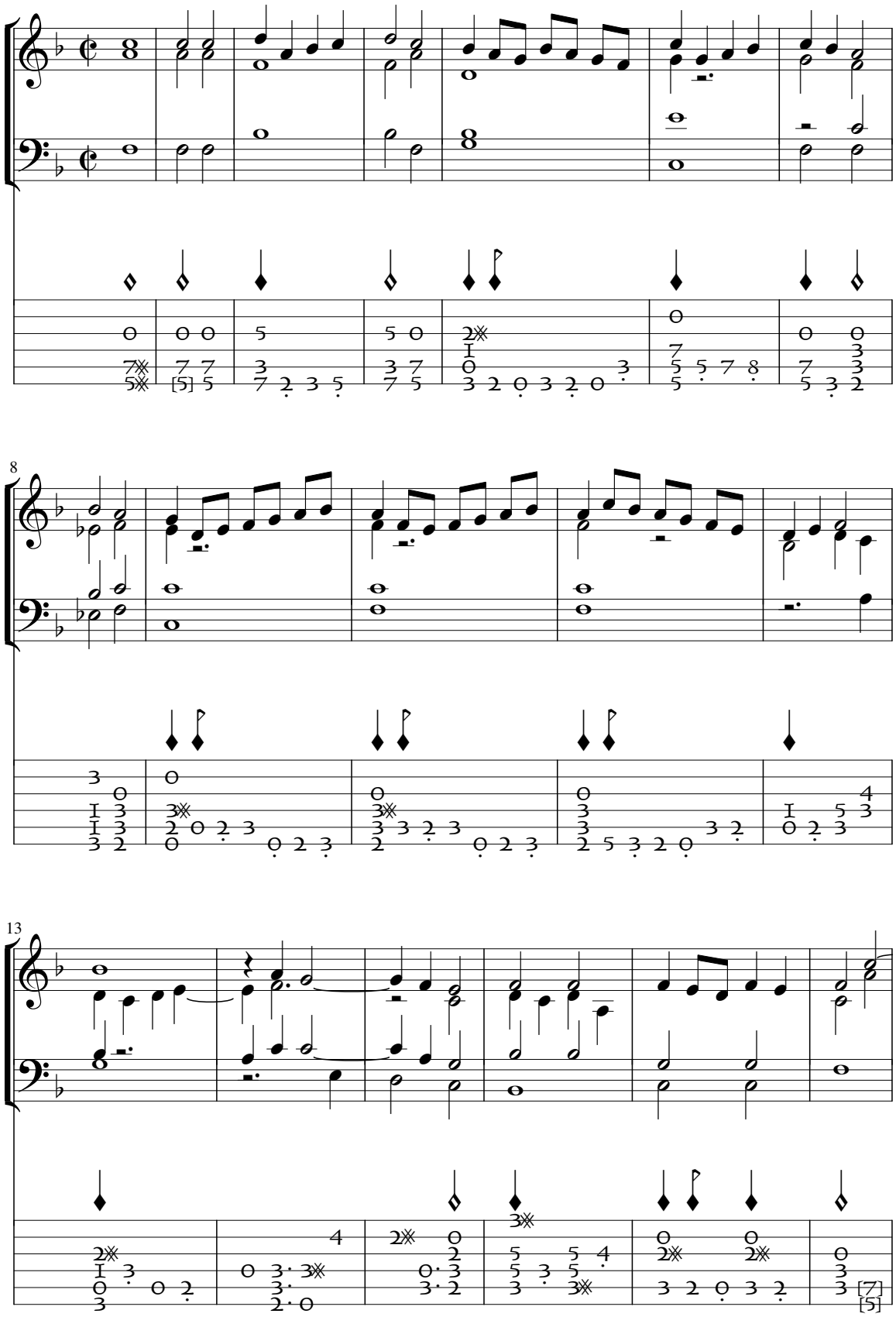
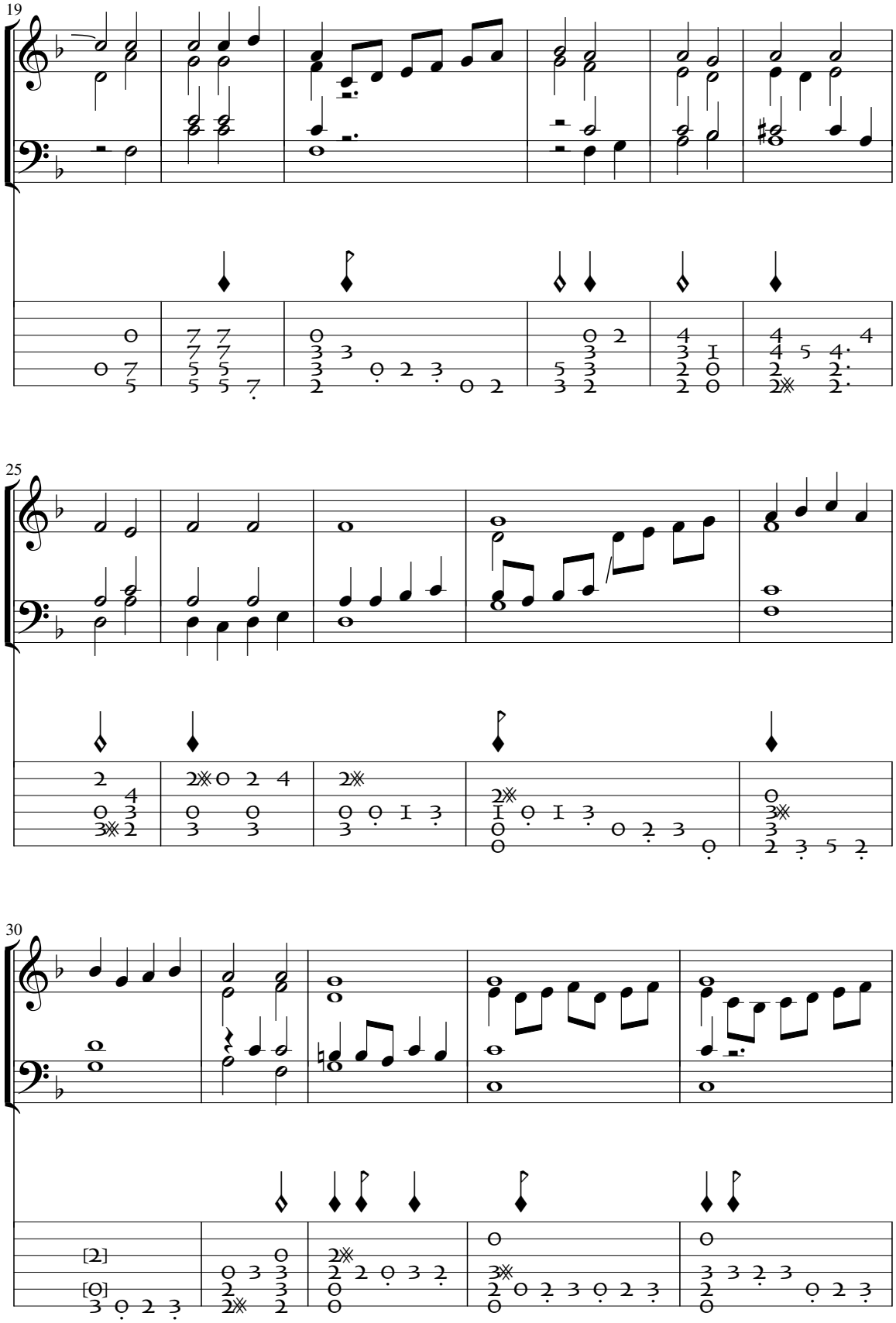
14. Con lacrime et sospiri

(fol.14v) [P. Verdelot]

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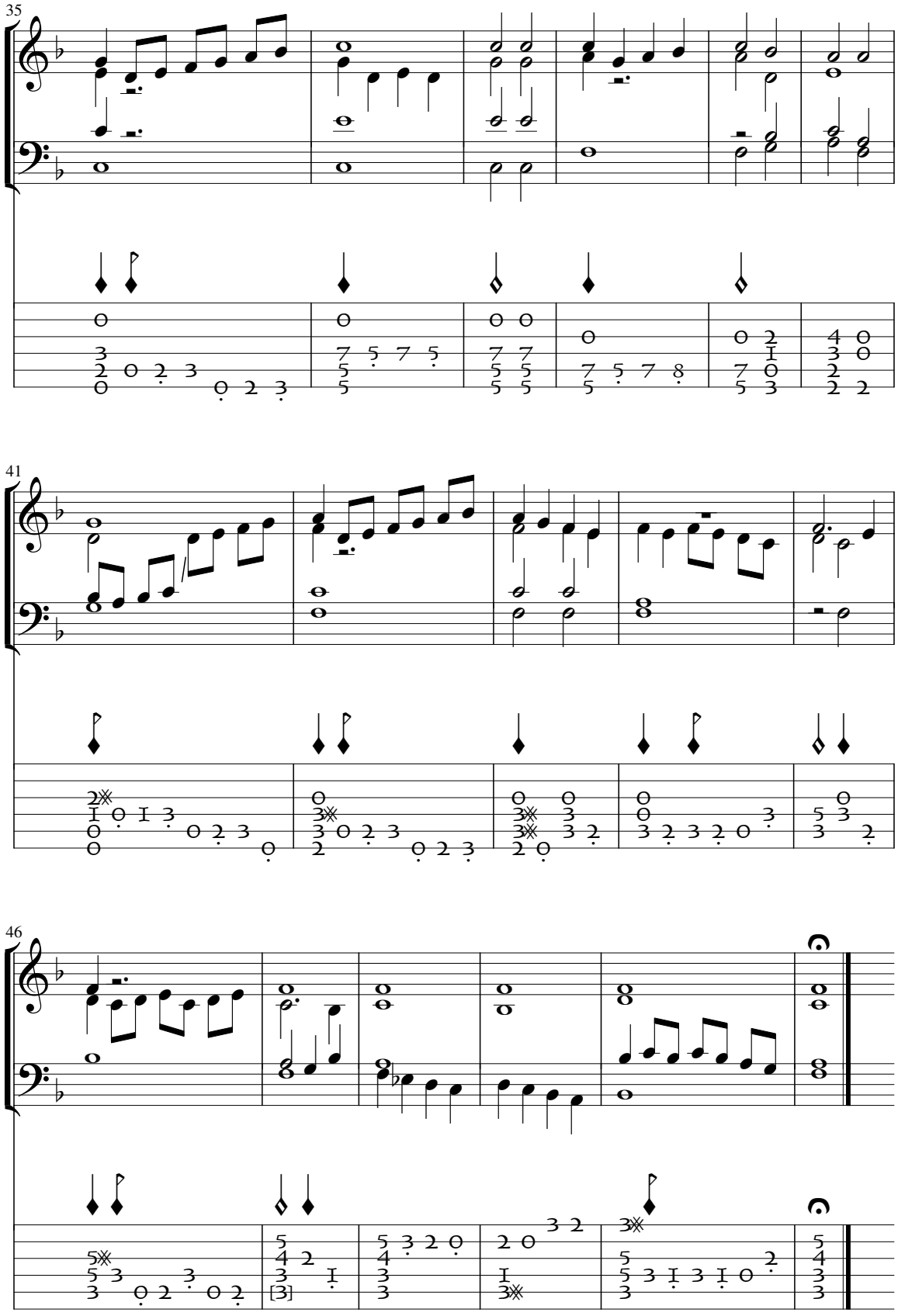
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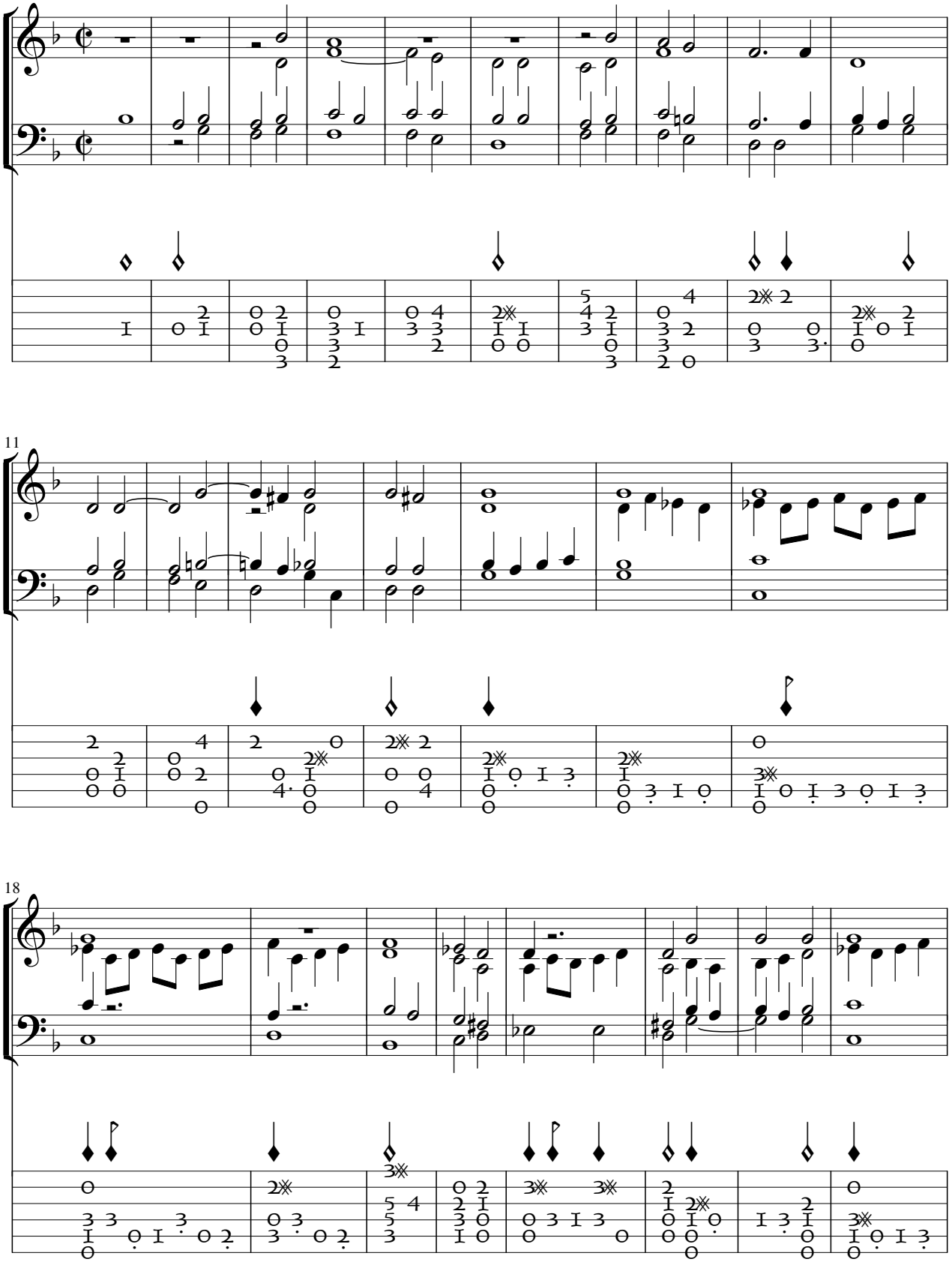
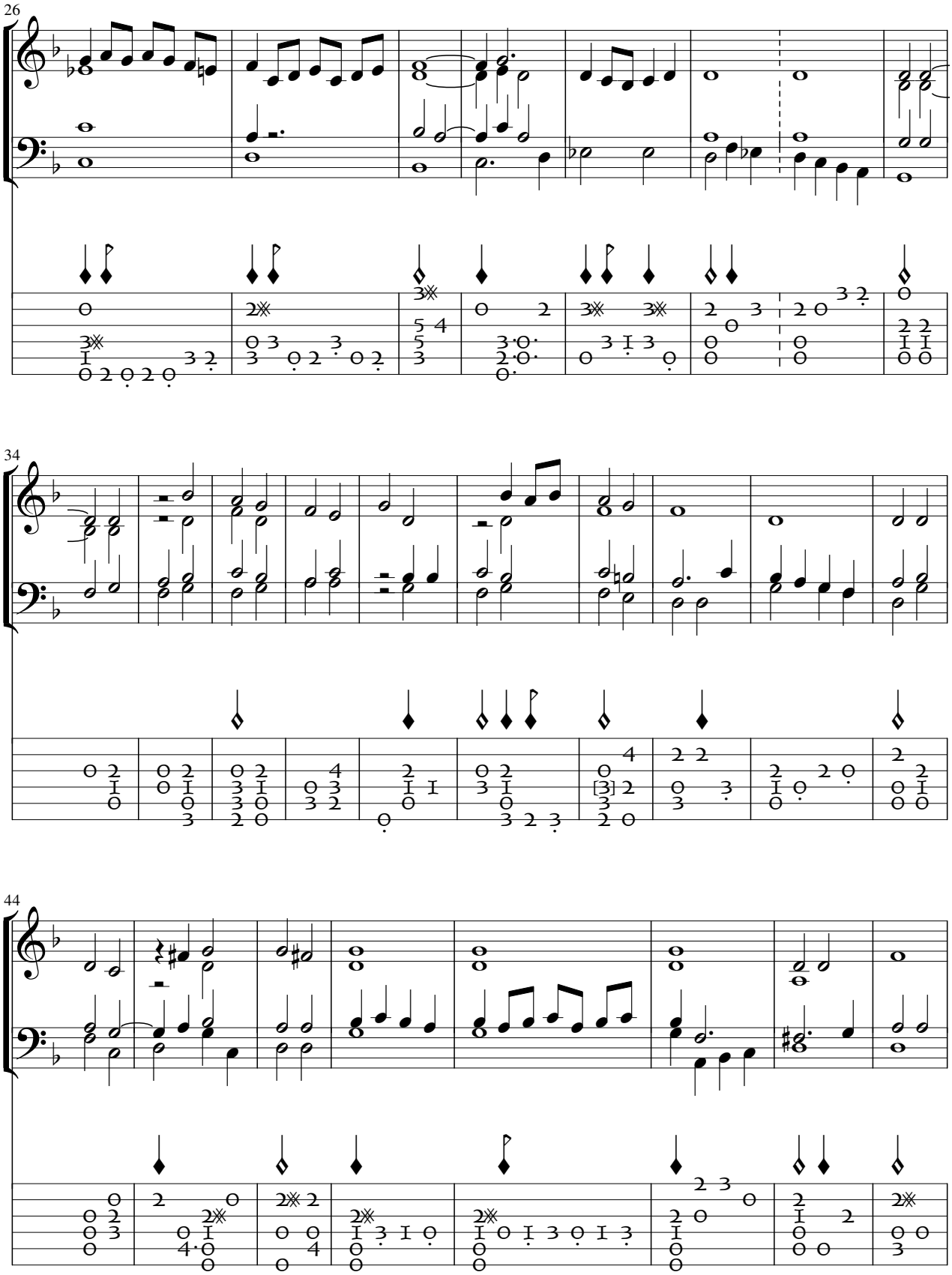
15. Madonna io sol vorei

(fol. 15) [A. de Silva]

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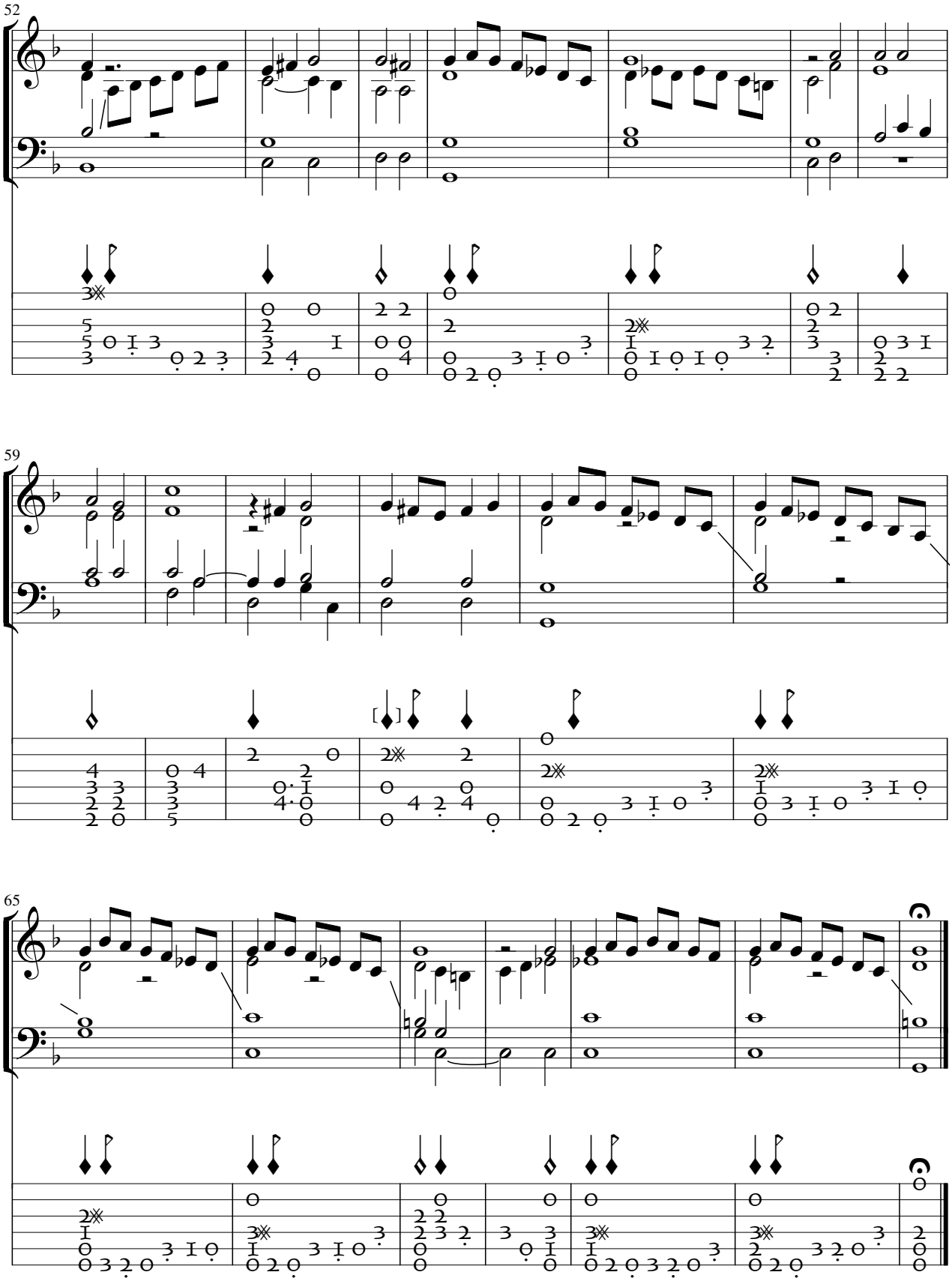
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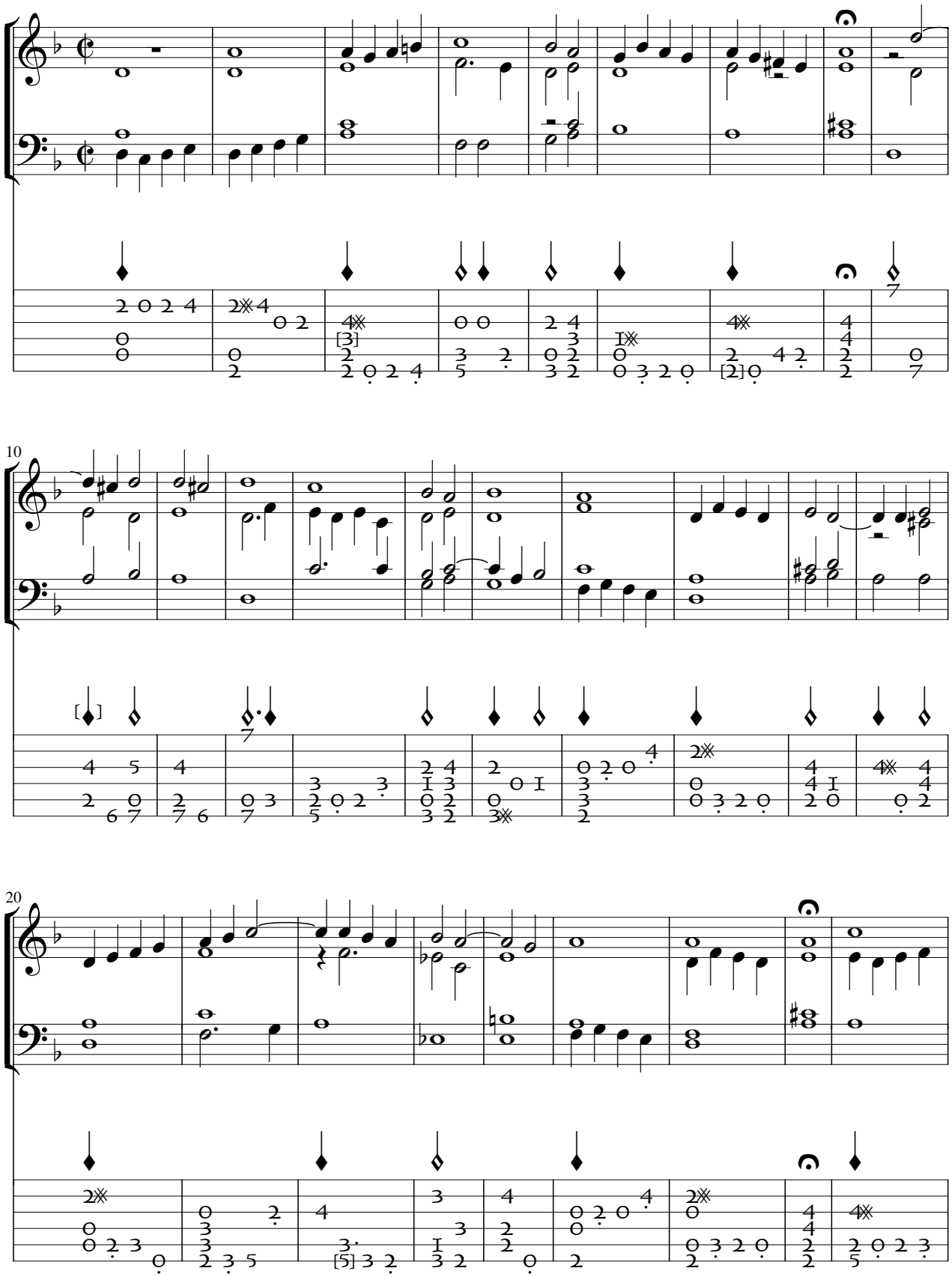
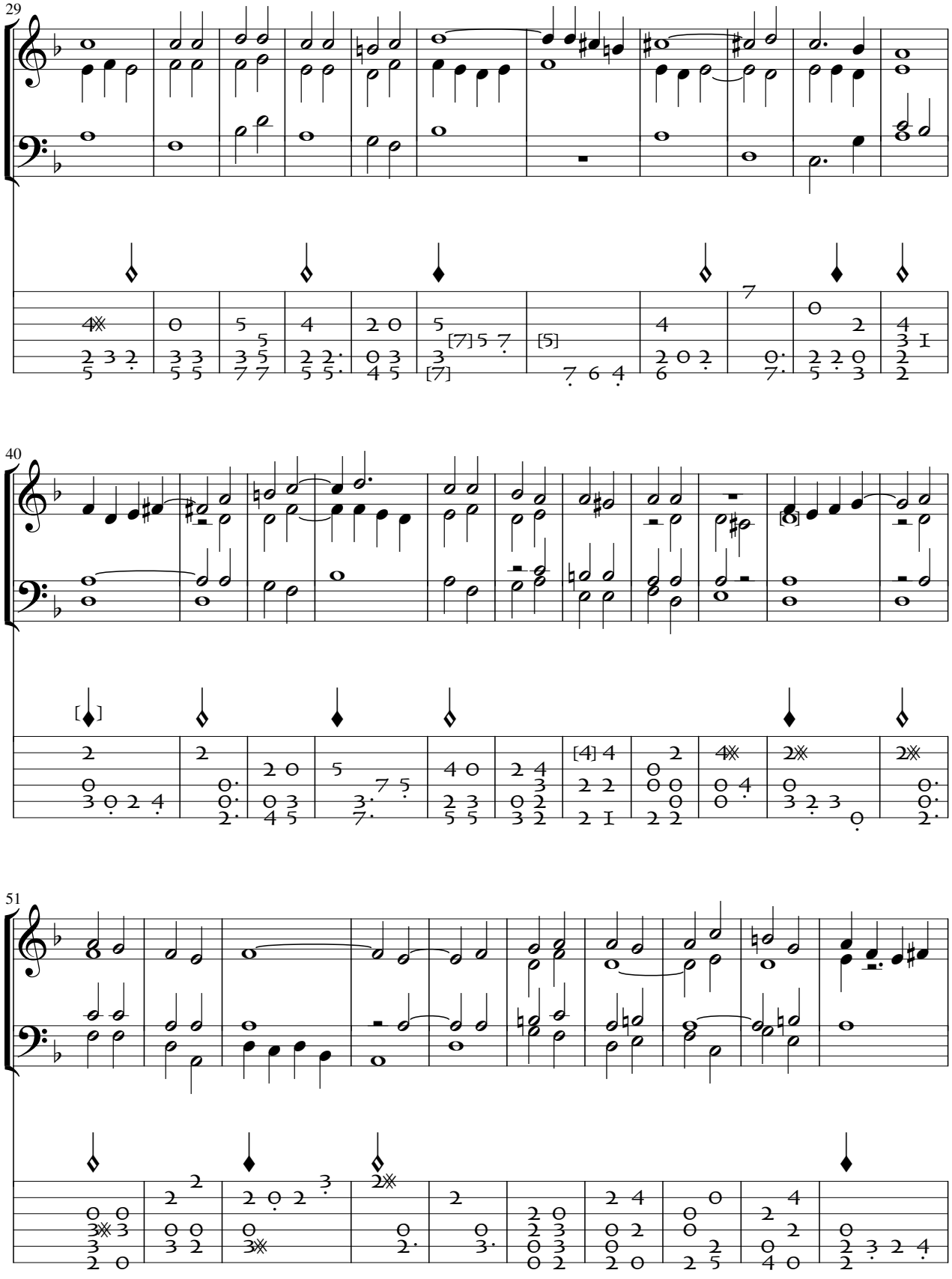
16. Vitta de la mia vitta

(fol.16) [P. Verdelot]

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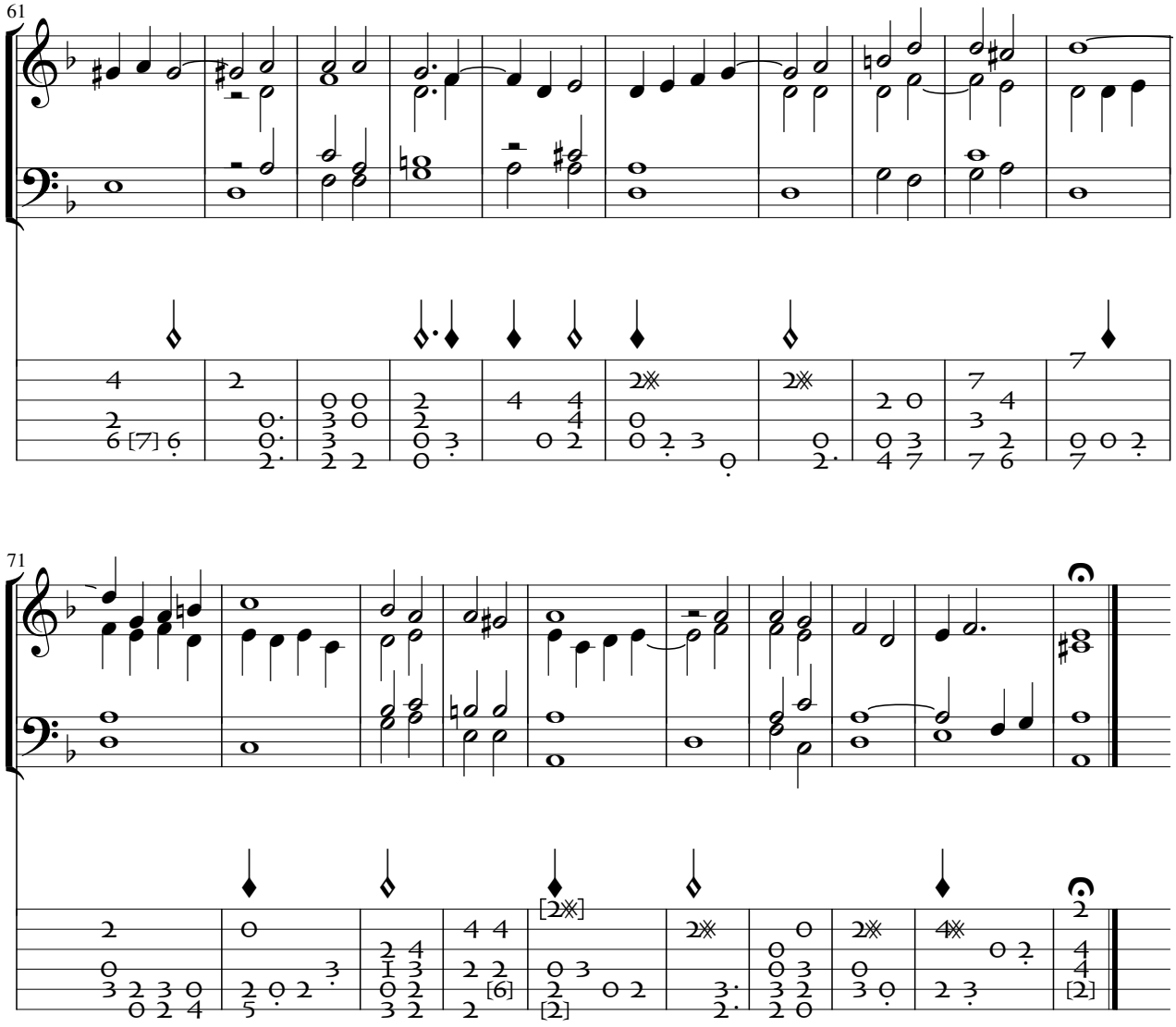
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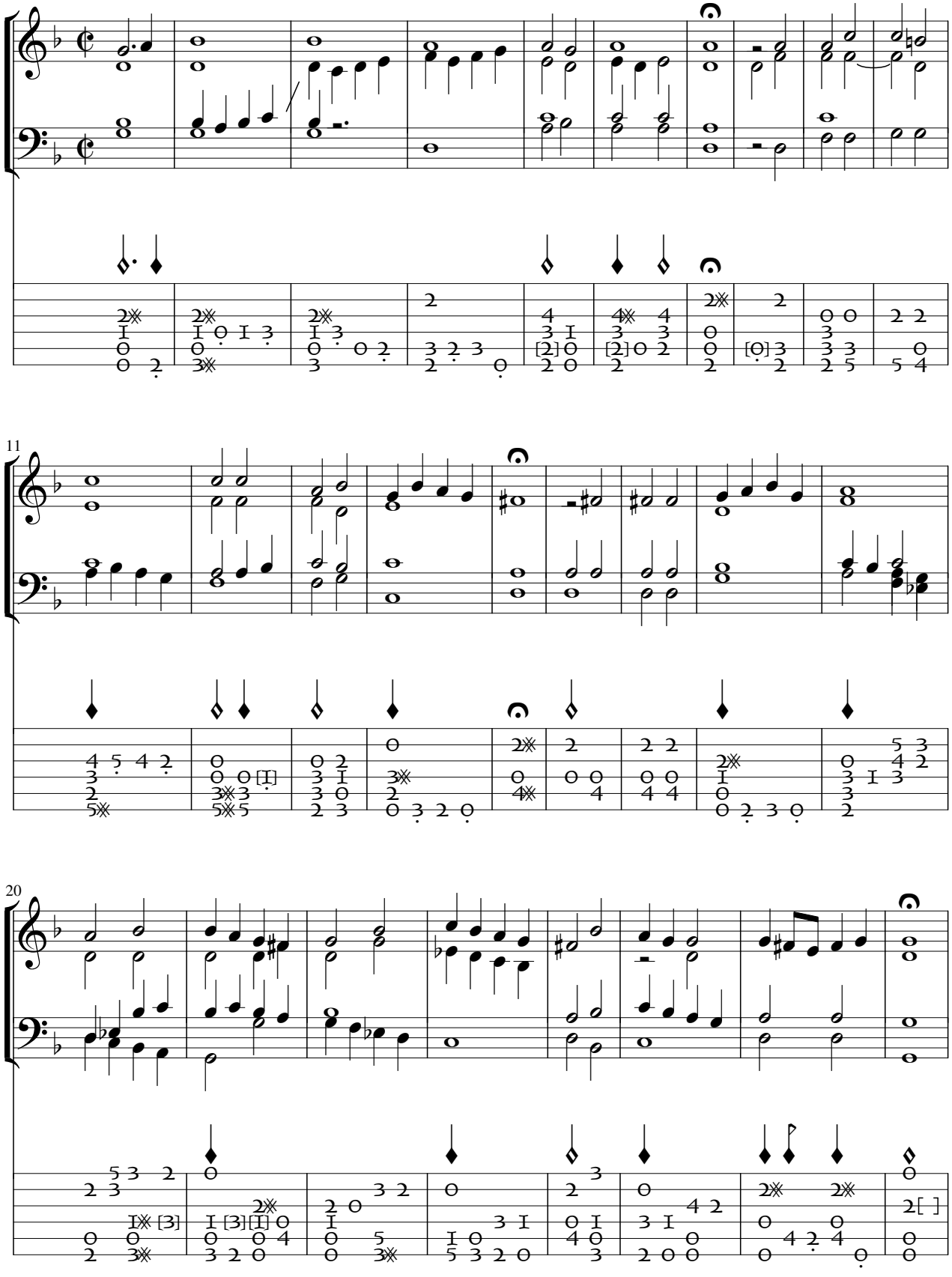
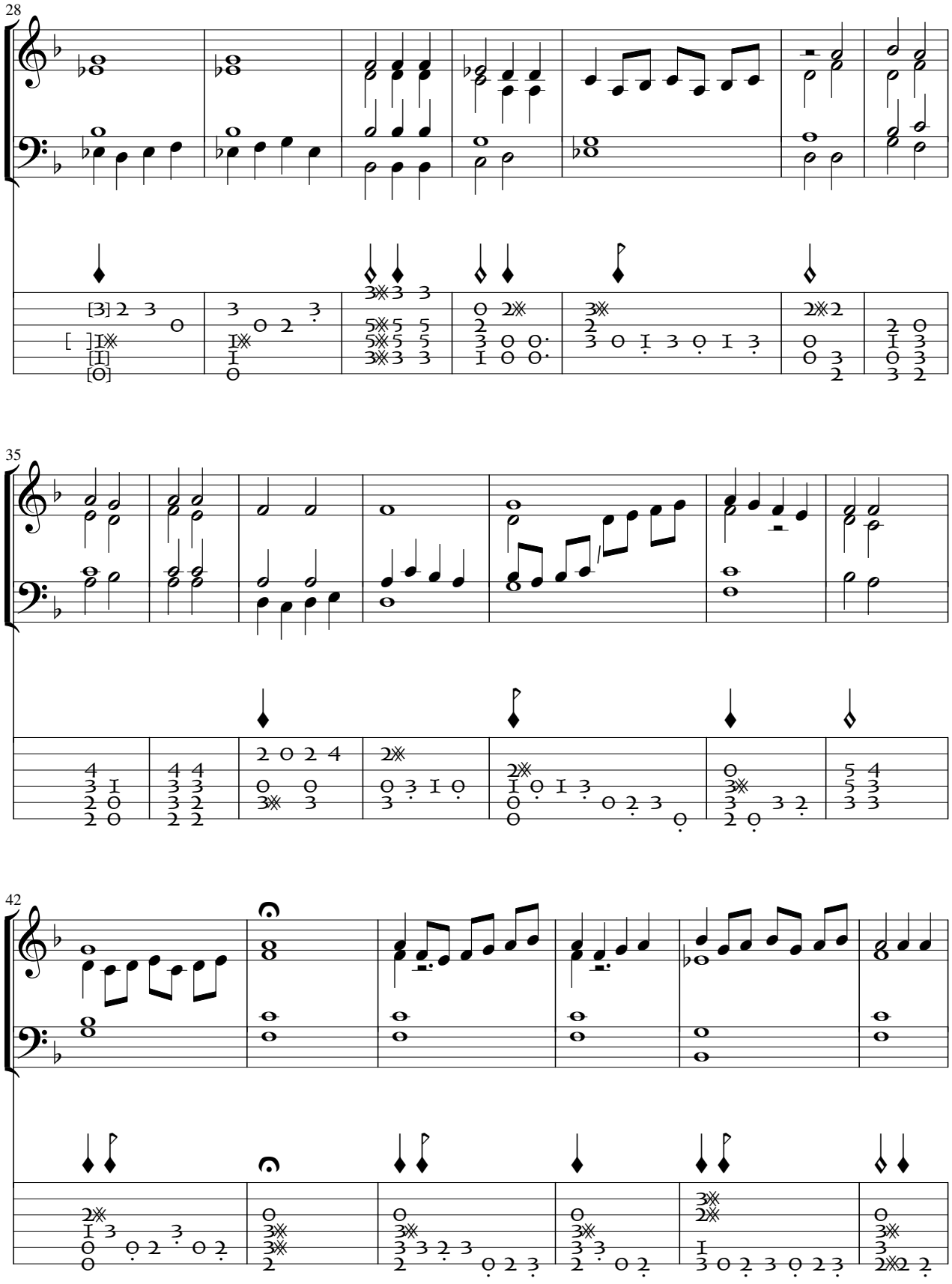
17. Madonna qual certezza

(fol.16v) [P. Verdelot]

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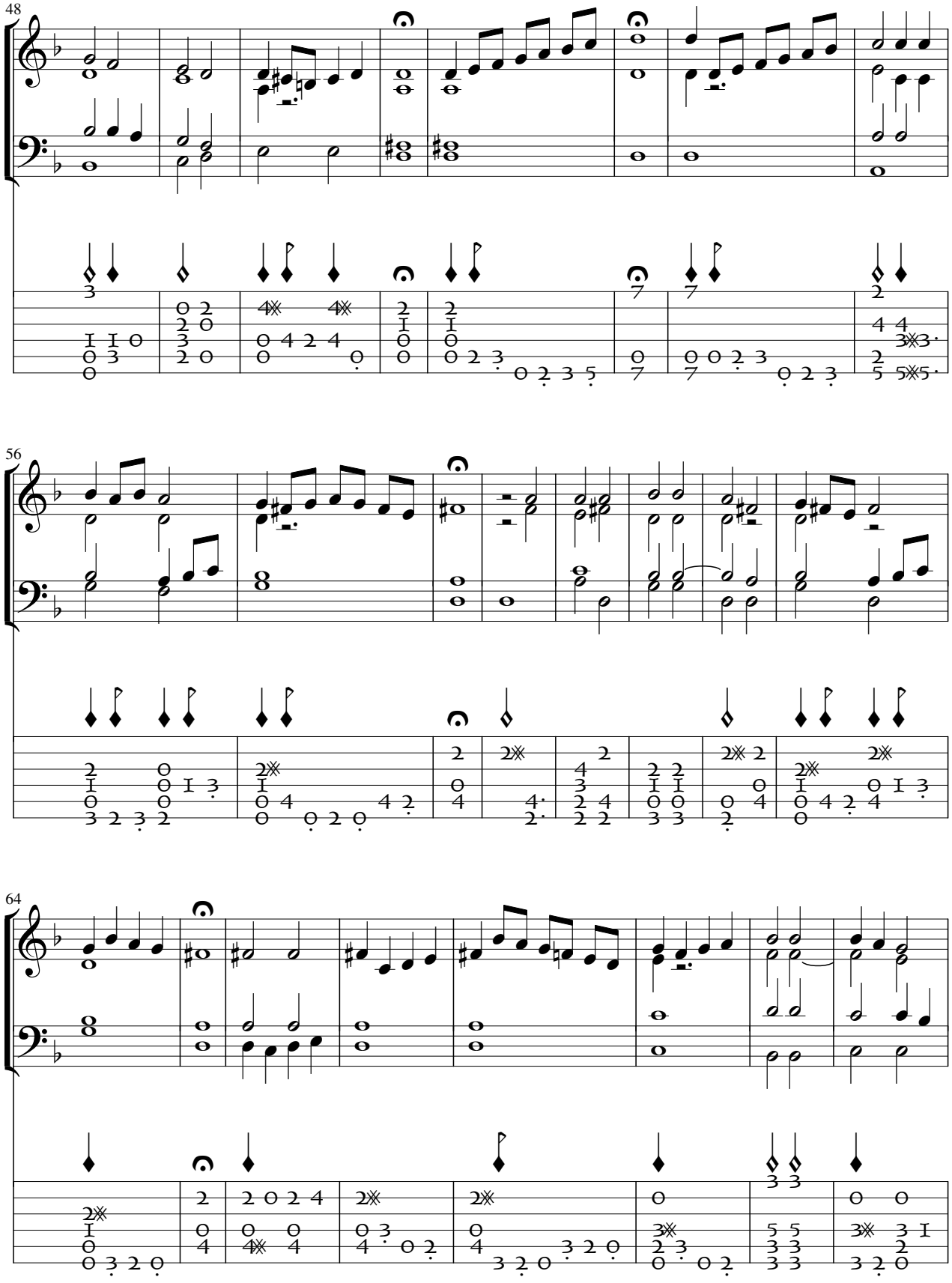
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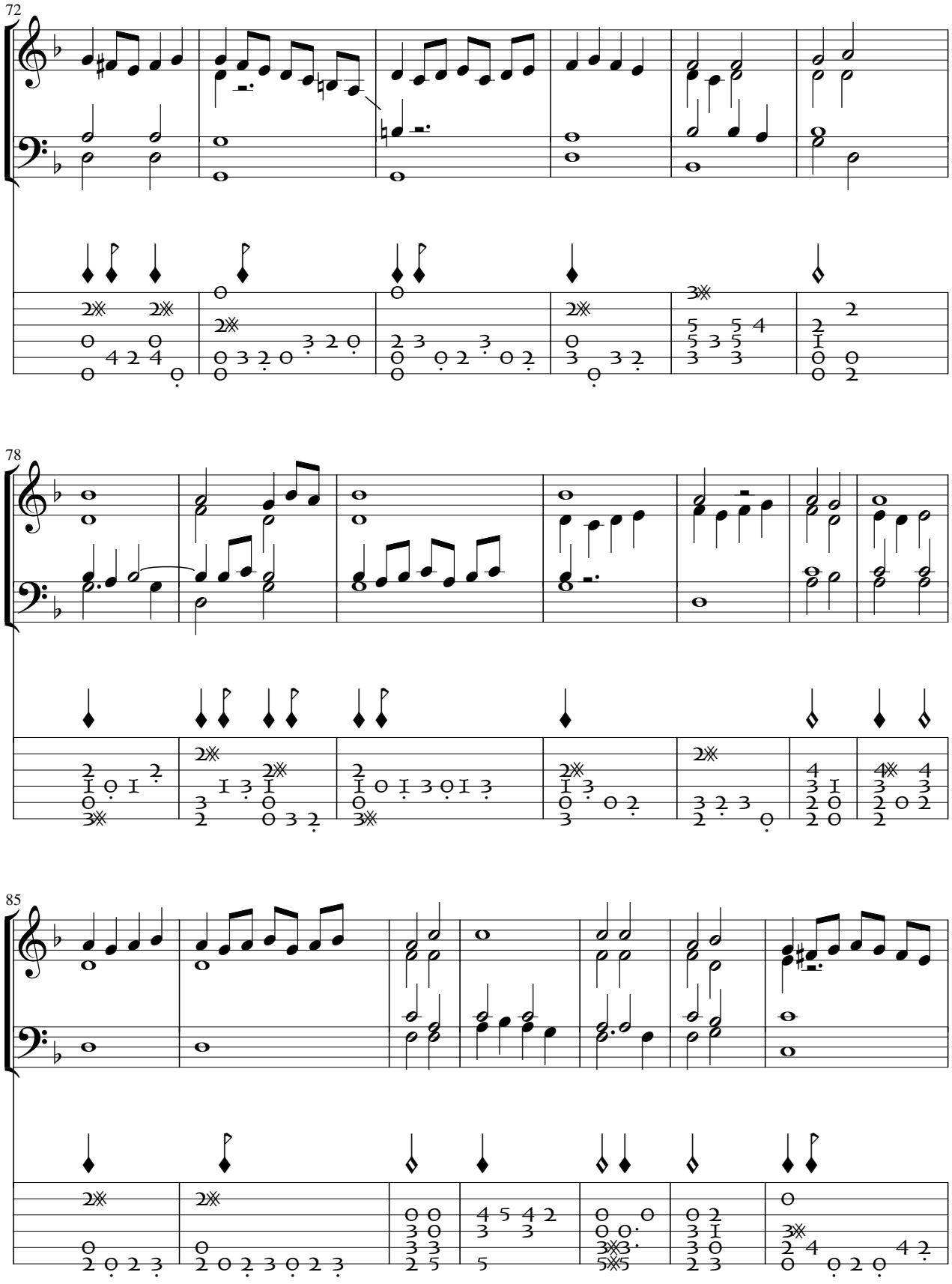
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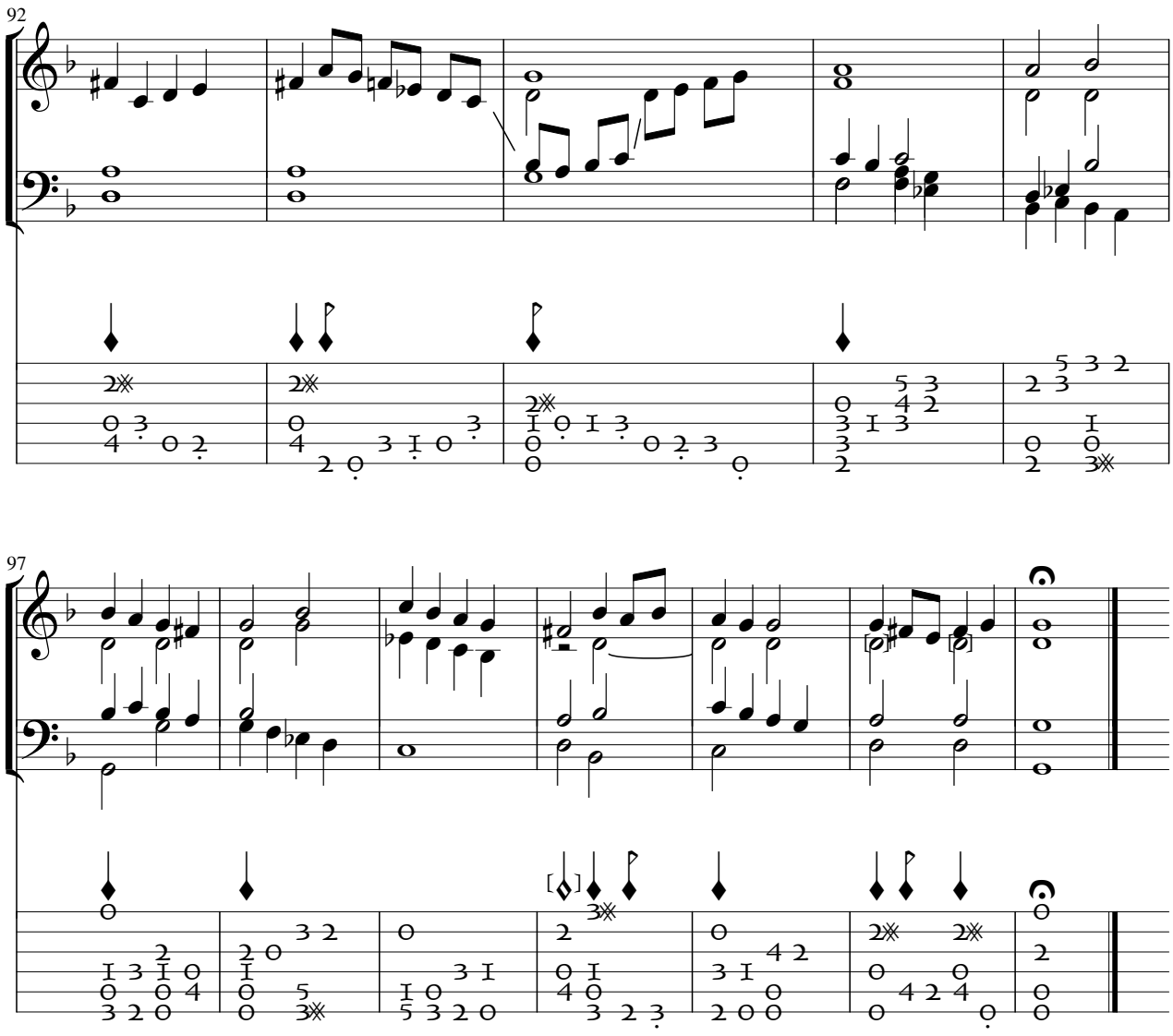
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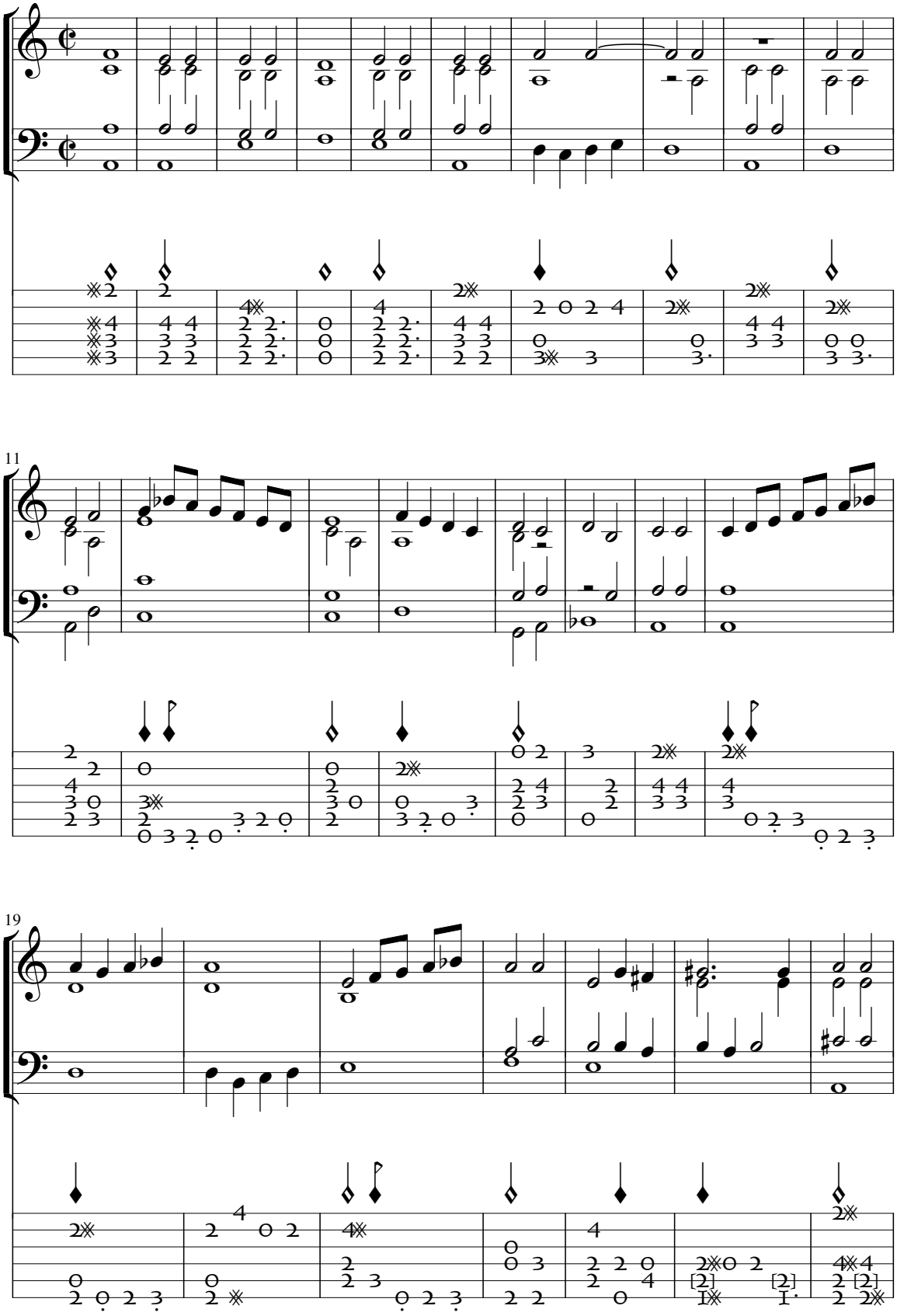
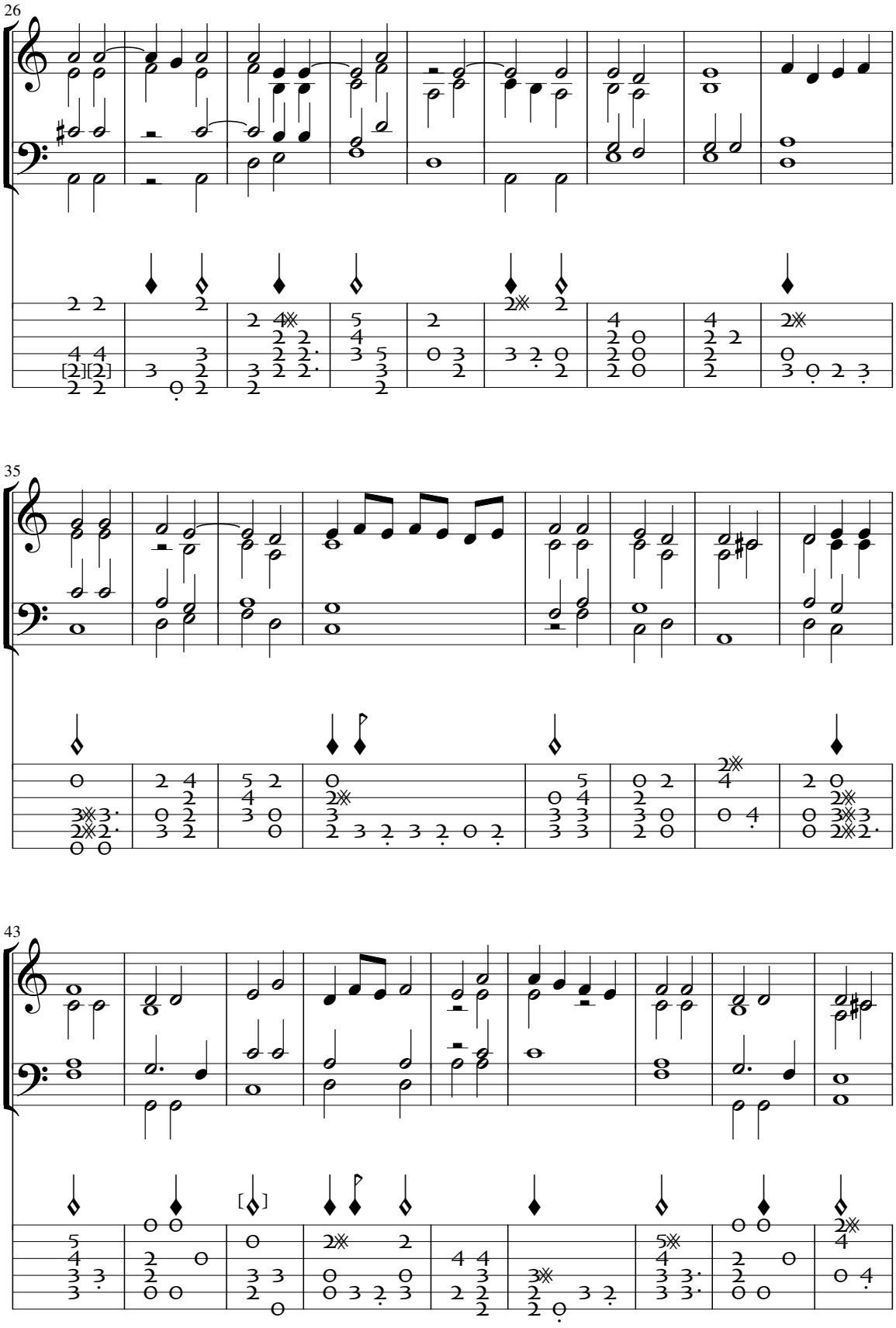
18. Si suave

(fol. 18)

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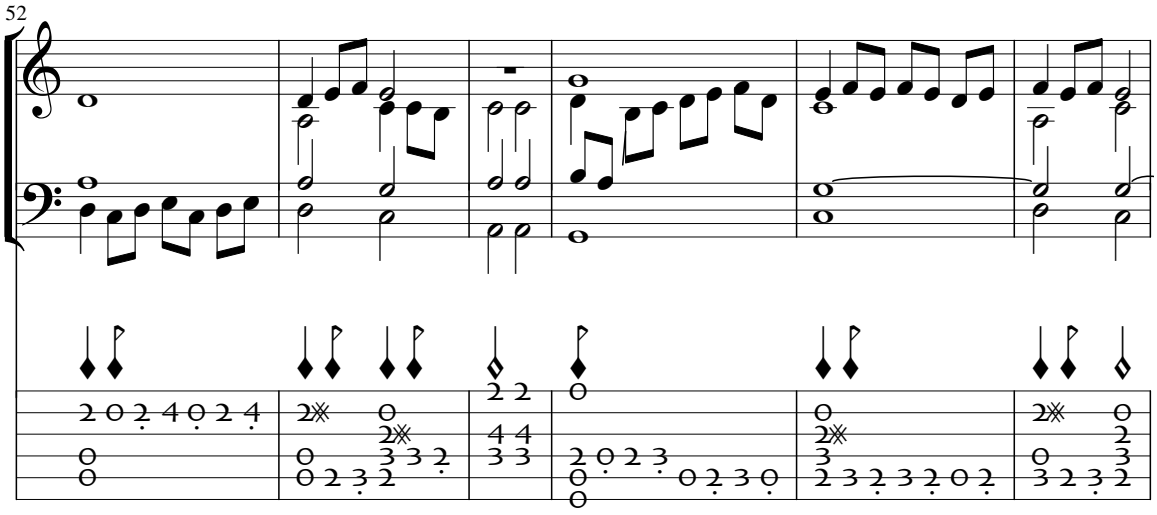
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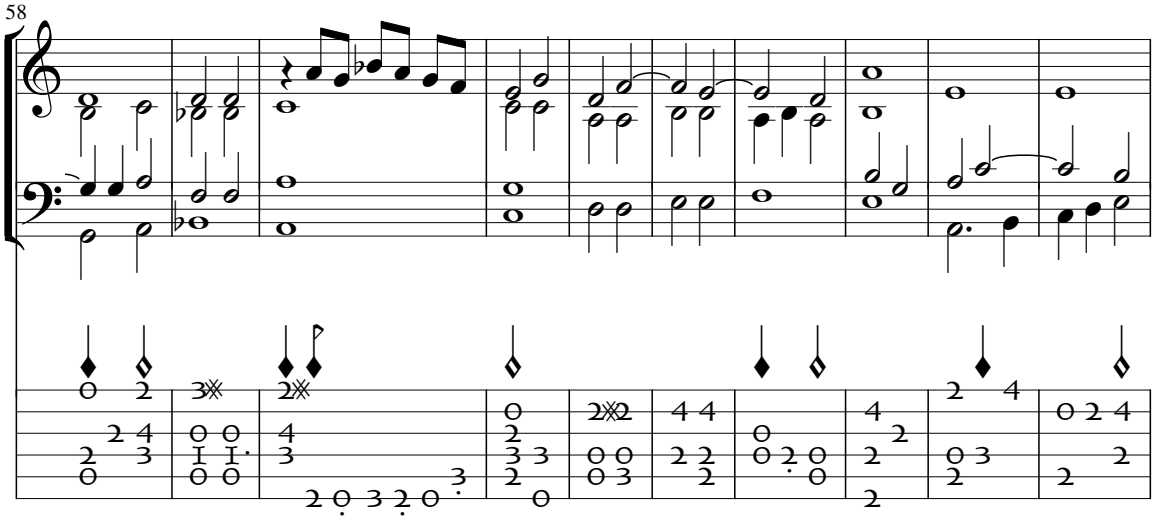
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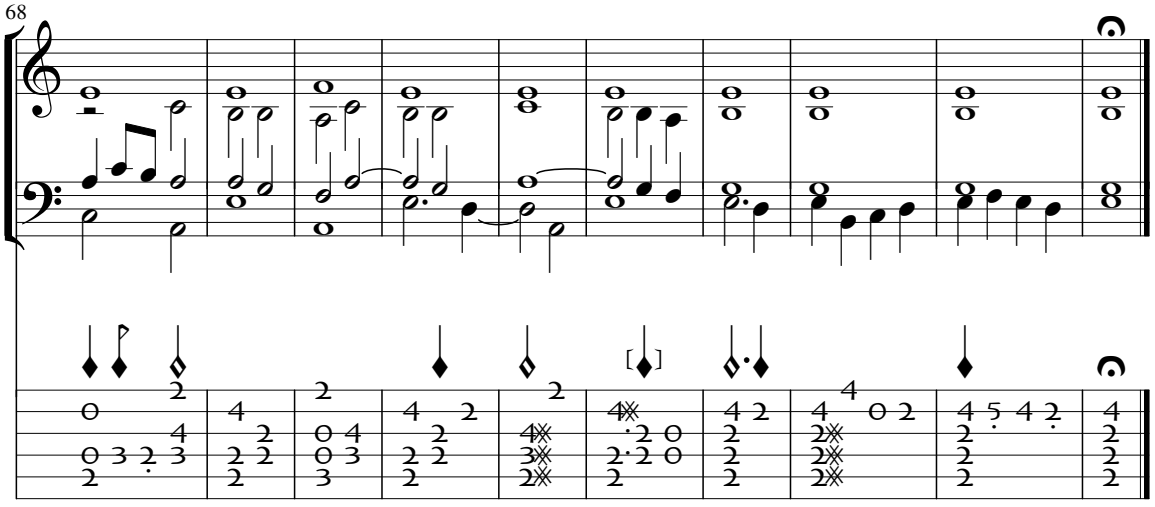
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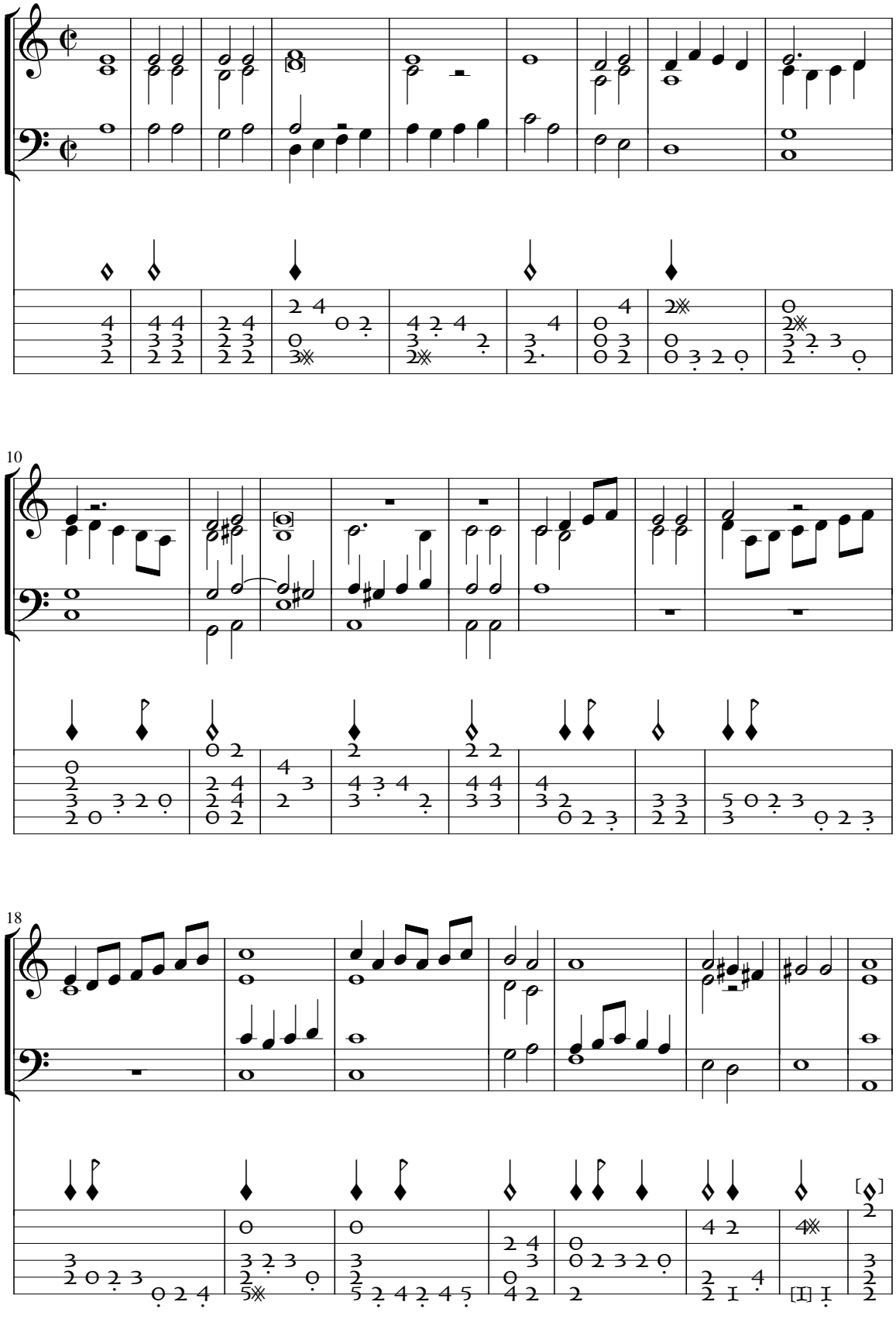
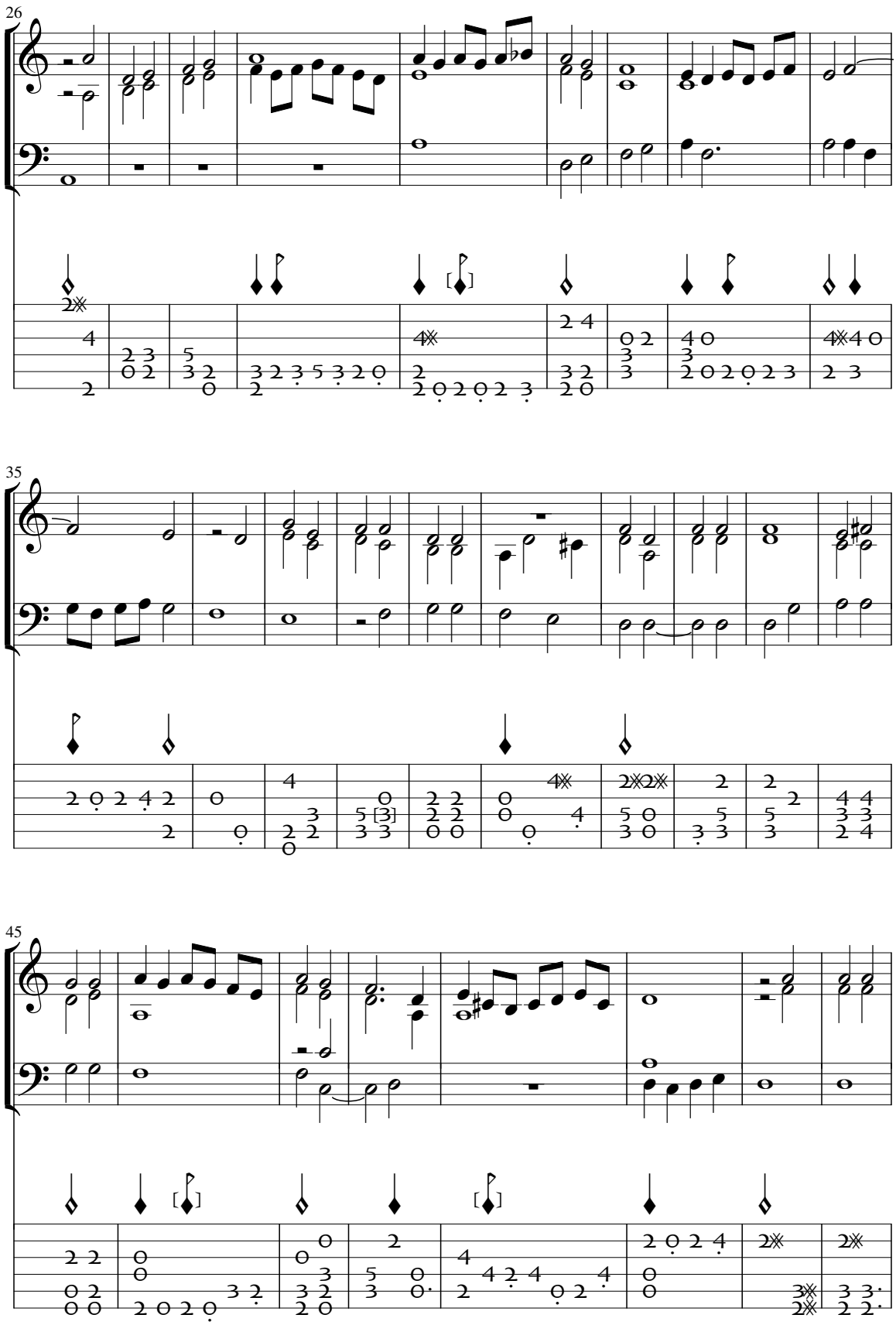
19. Mandonna mi consumo

(fol. 18v) [C. Festa?]

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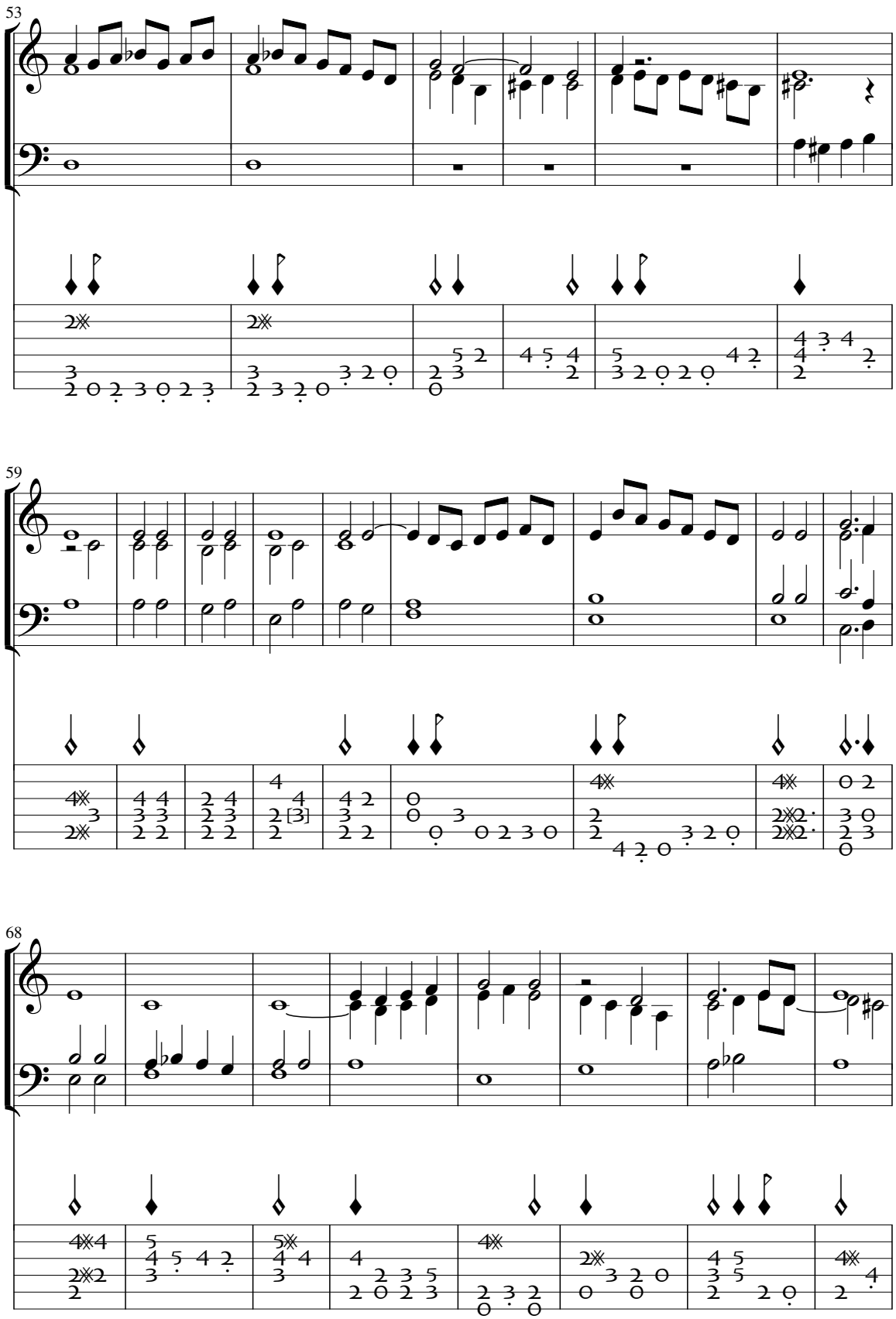
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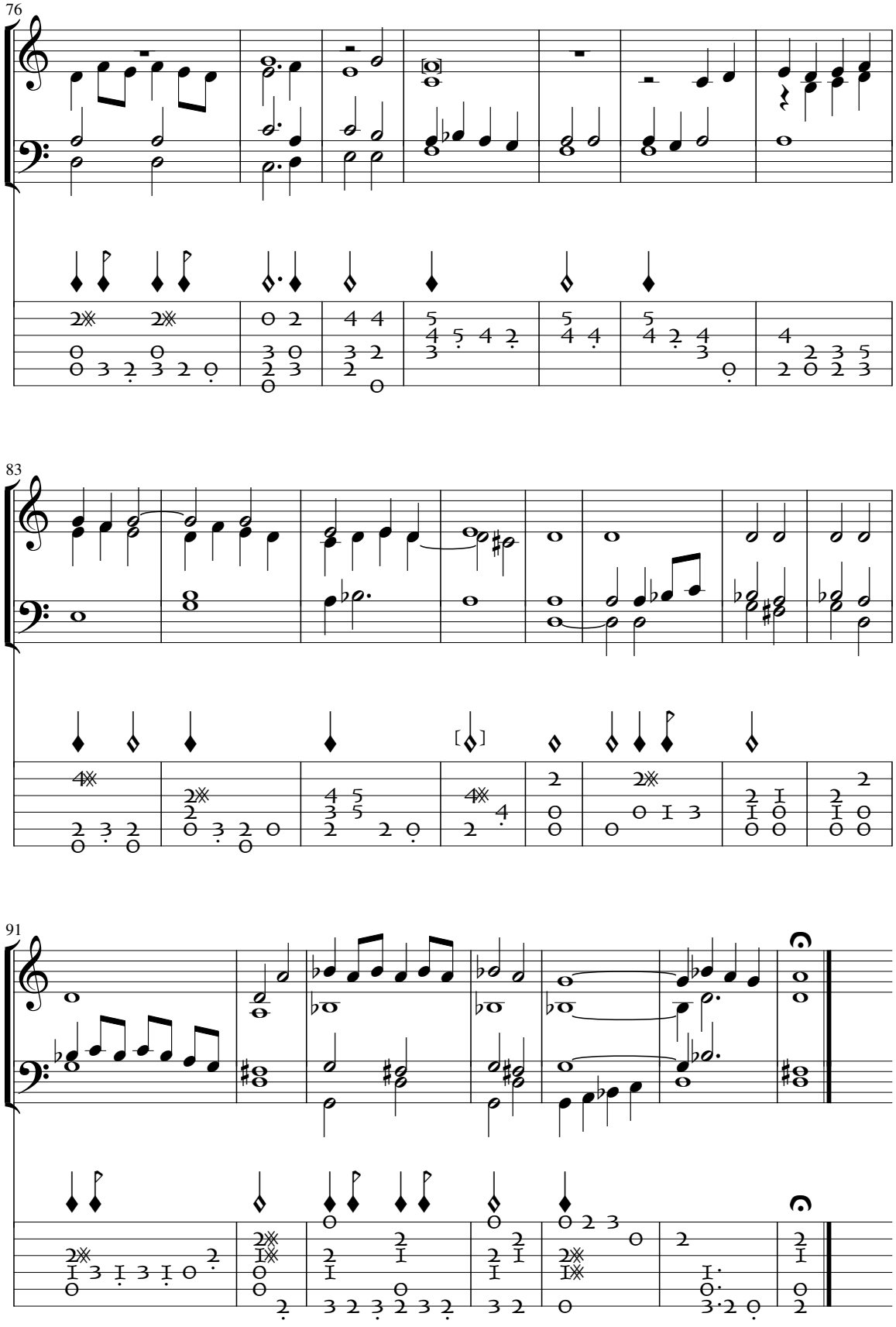
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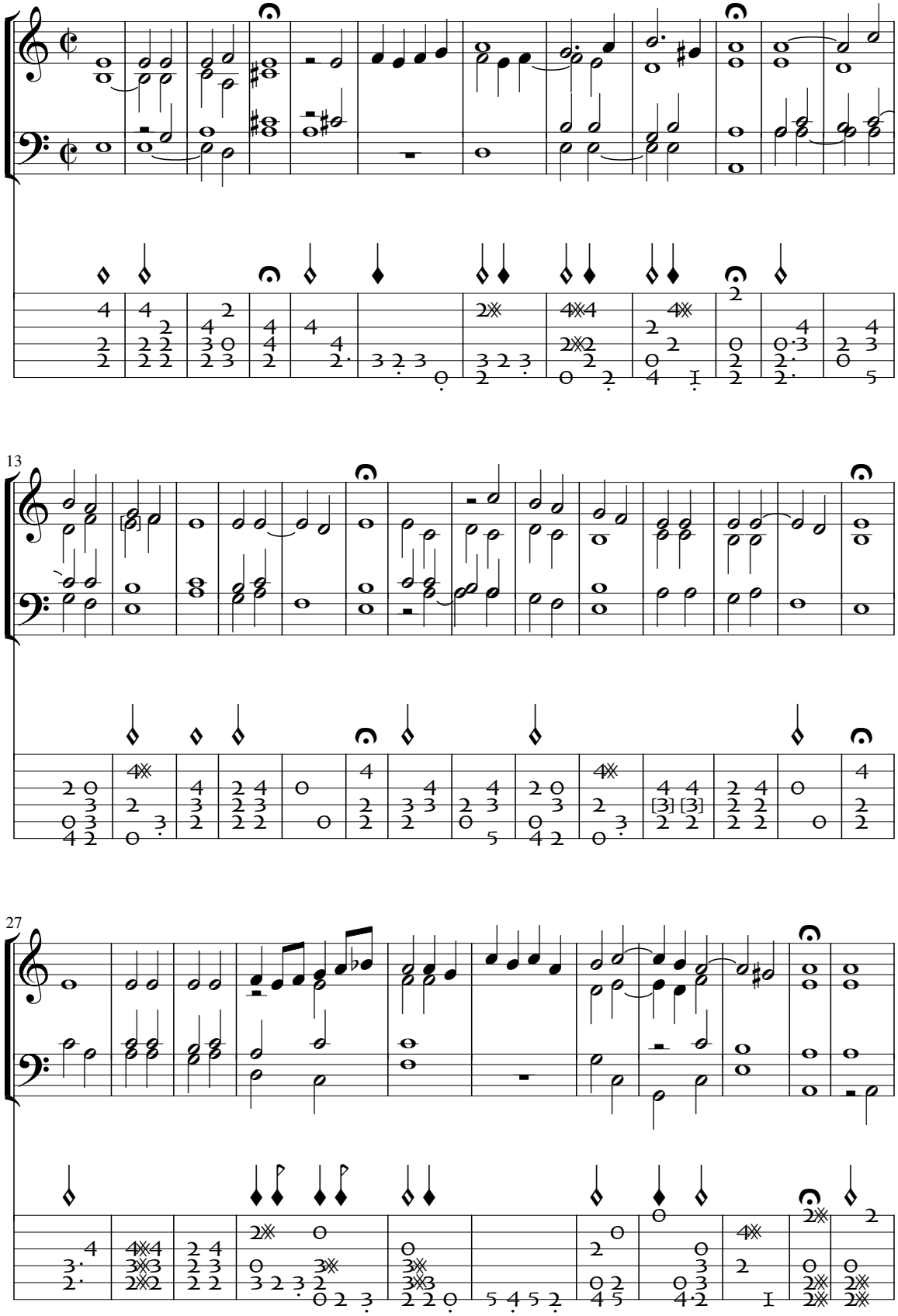
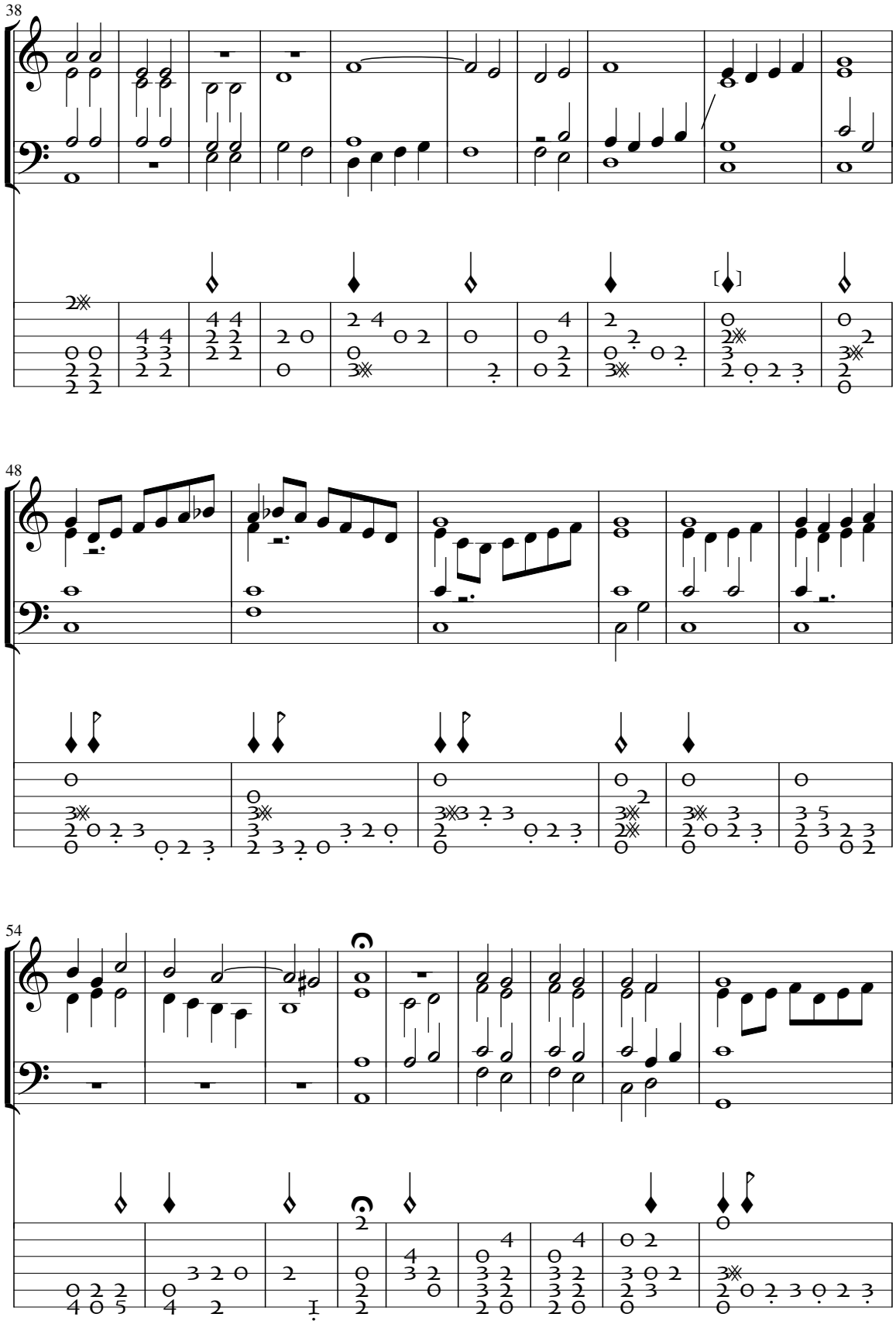
91

20. Altro non é el mio amore

(fol. 19v) [C. Festa]

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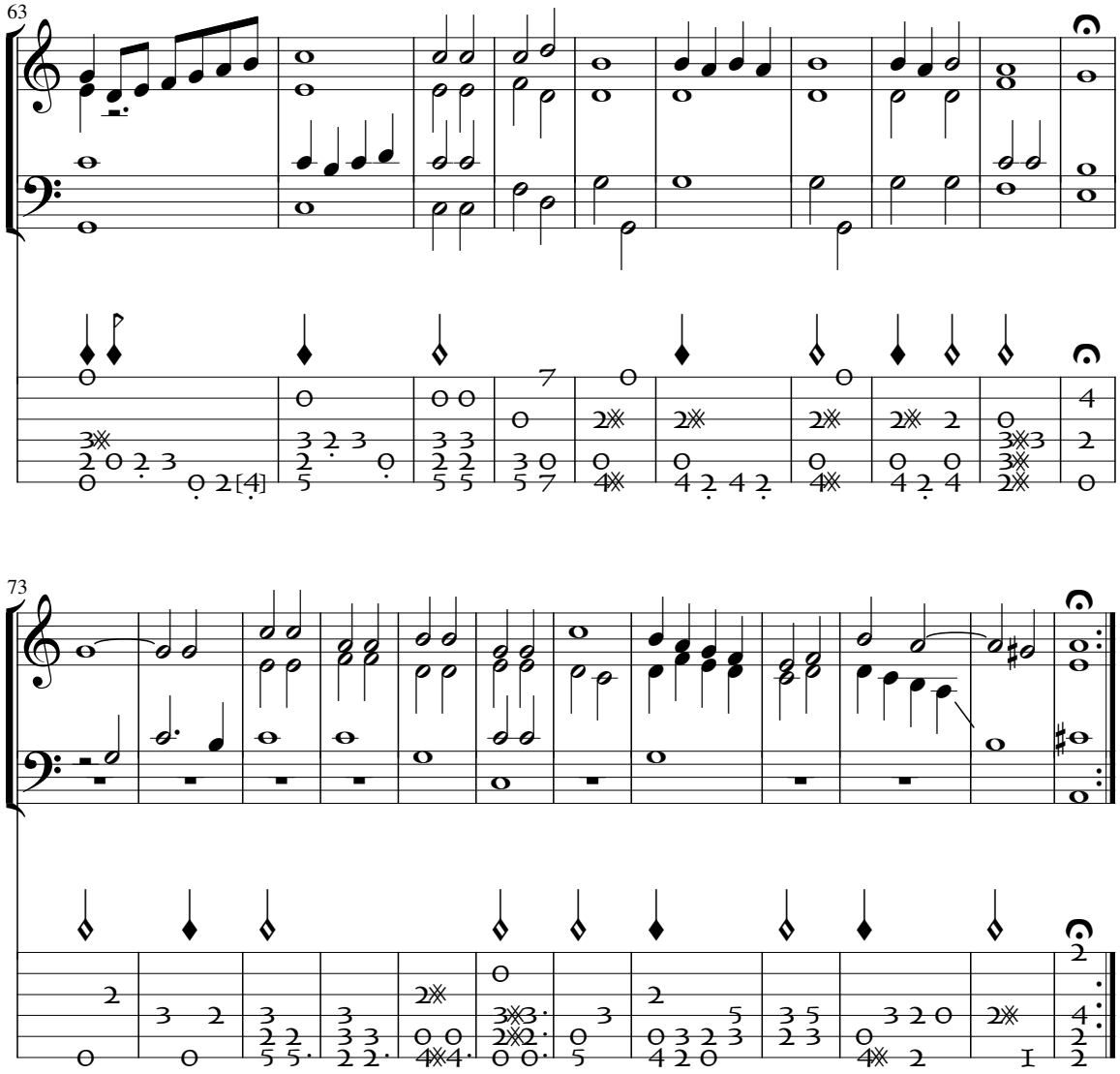
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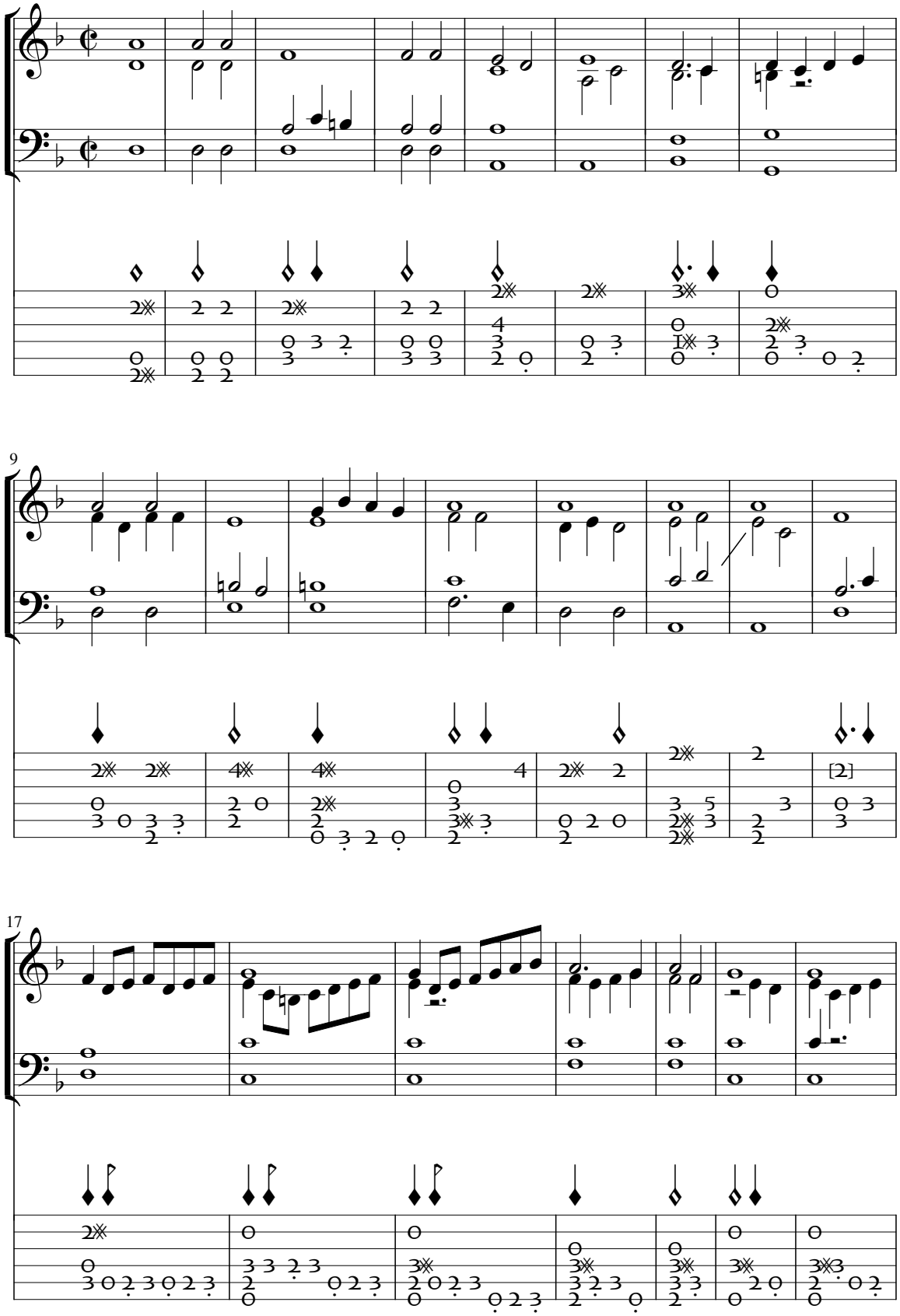
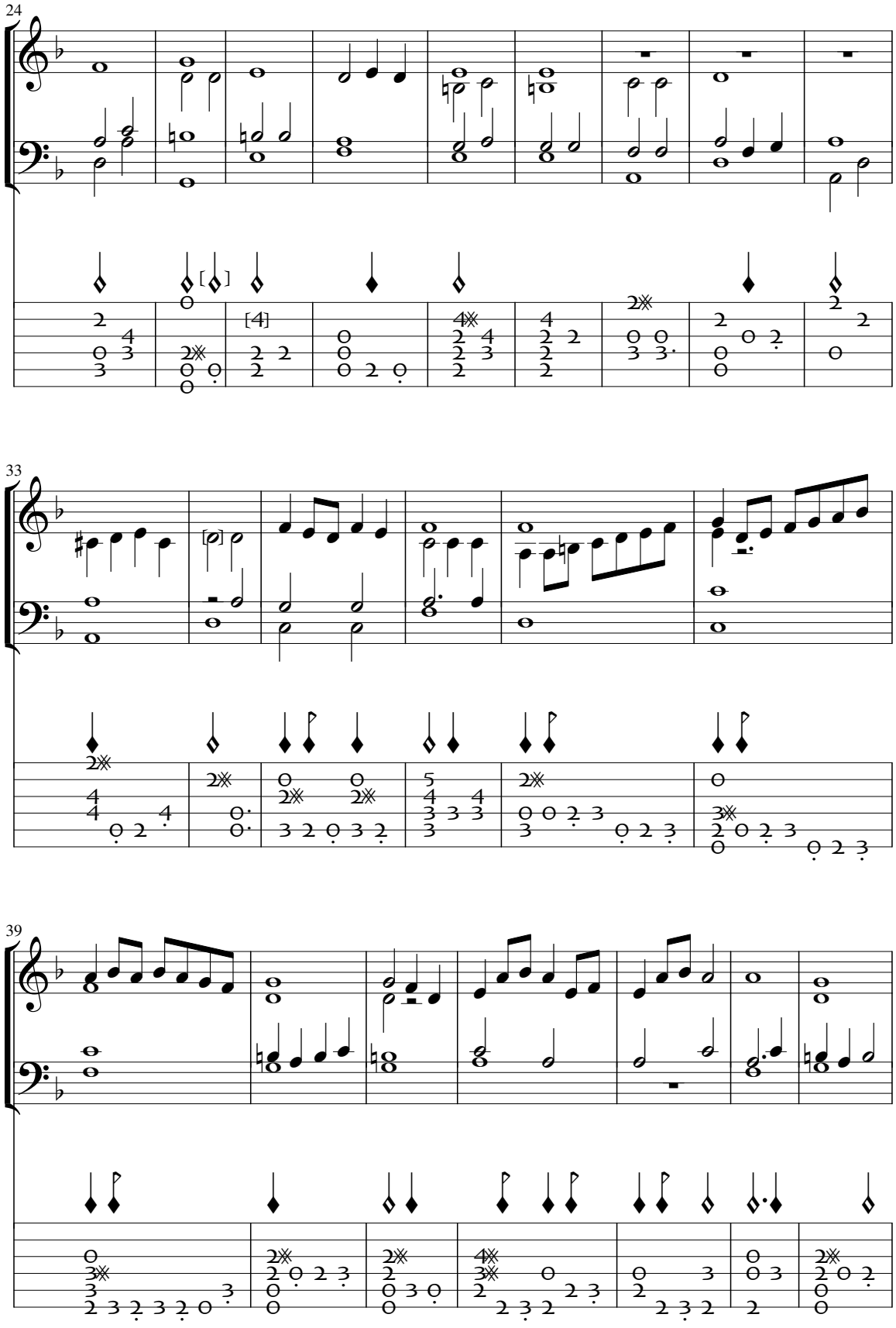
21. Veramente madonna

(fol. 20v)

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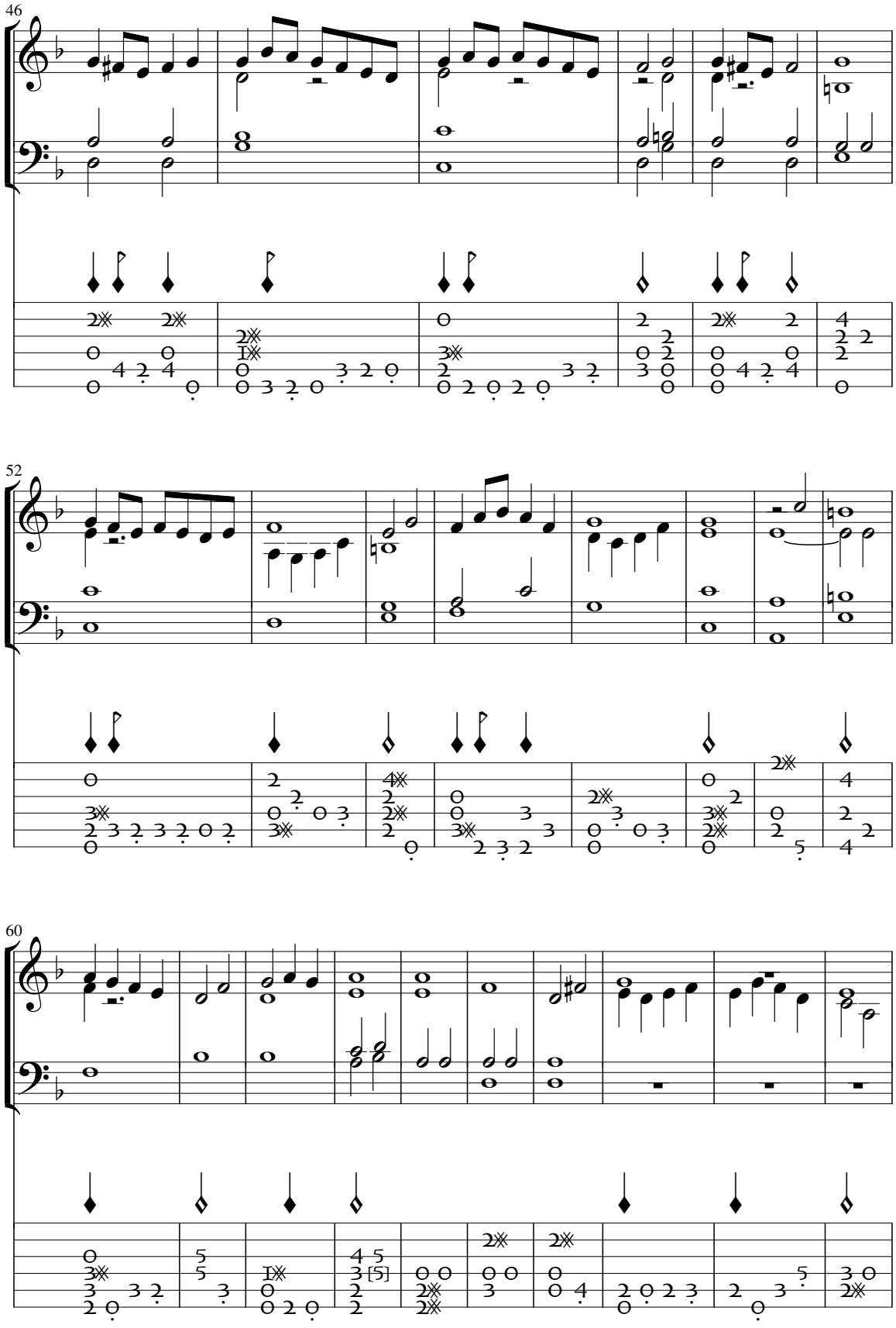
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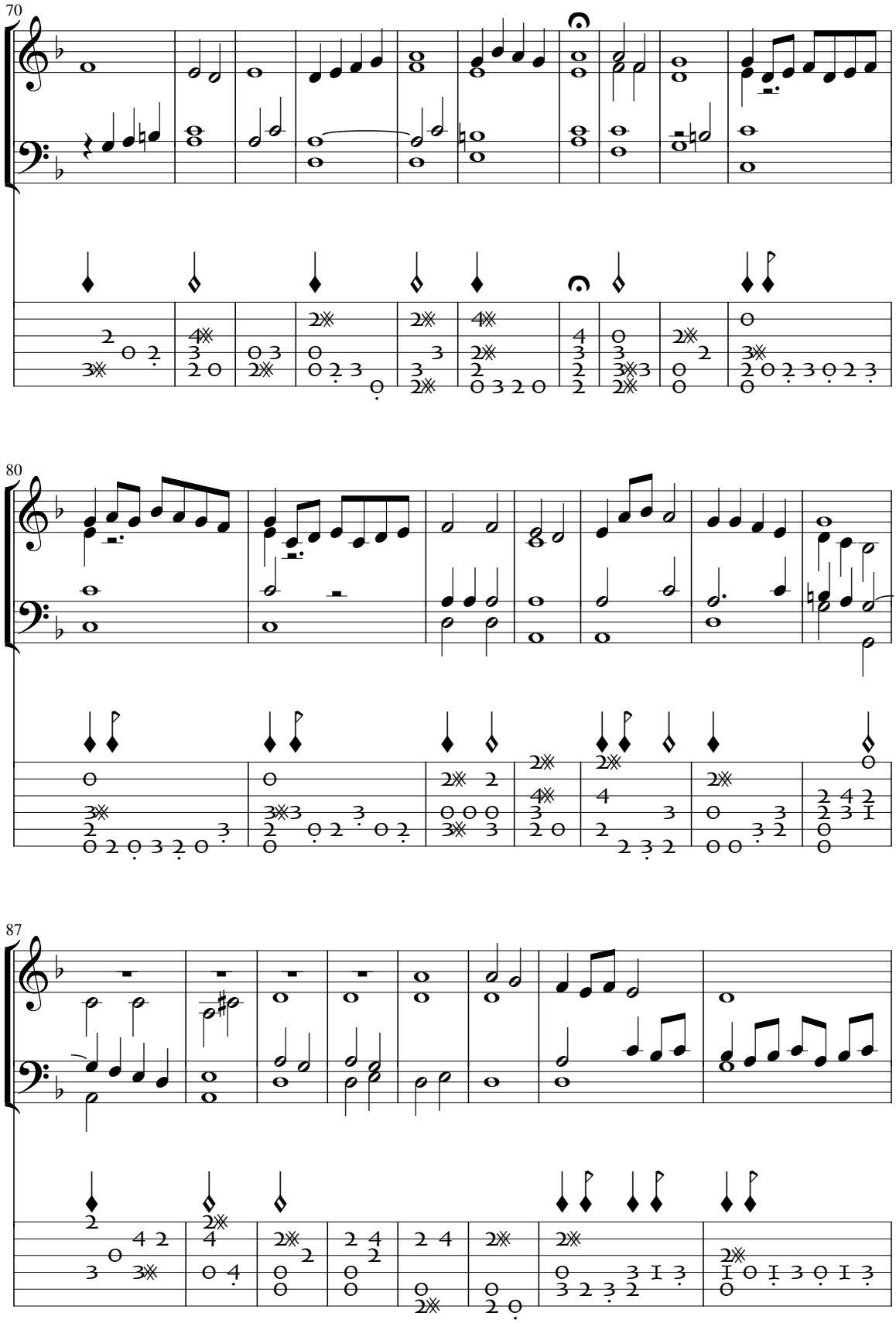
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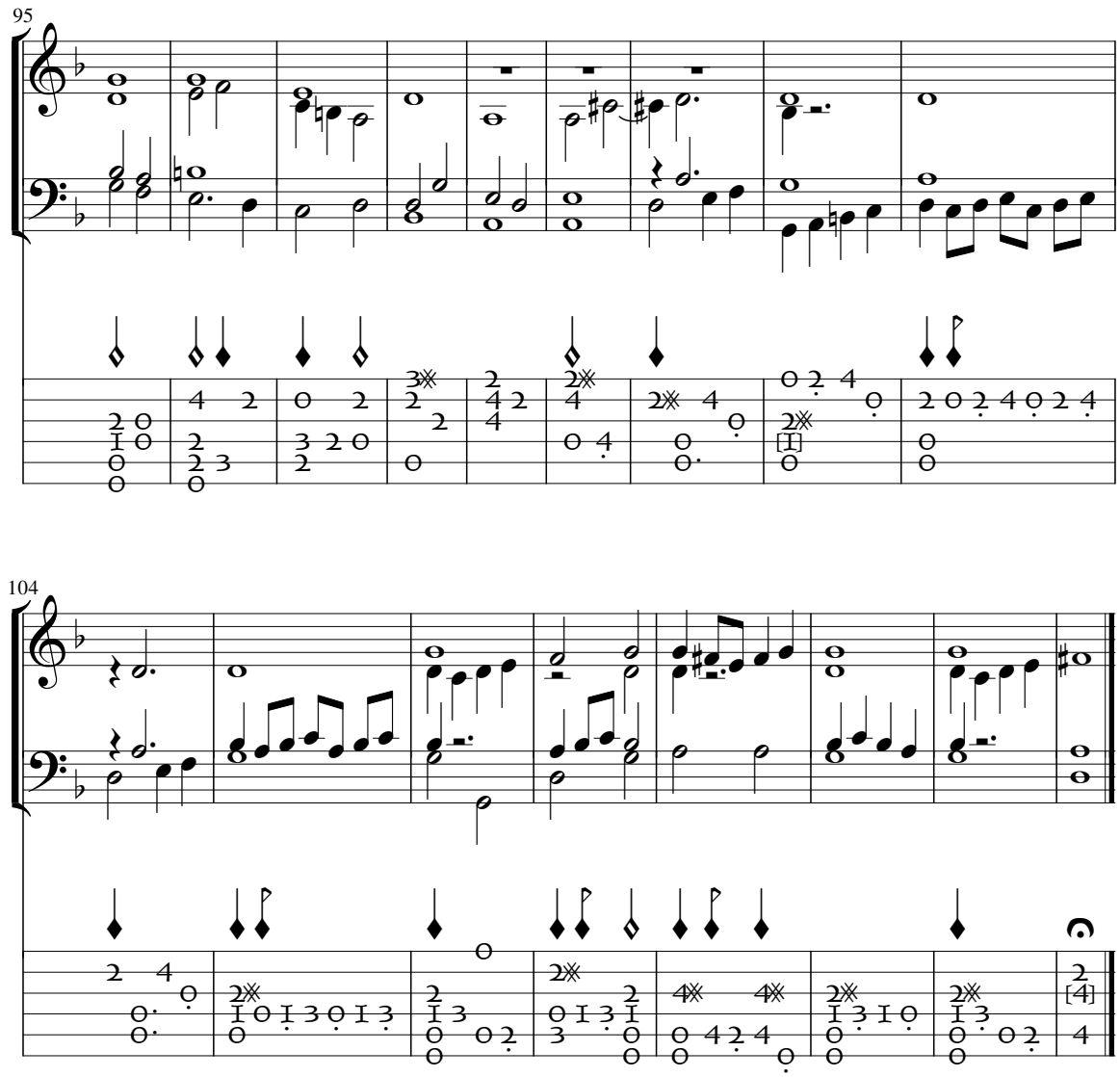
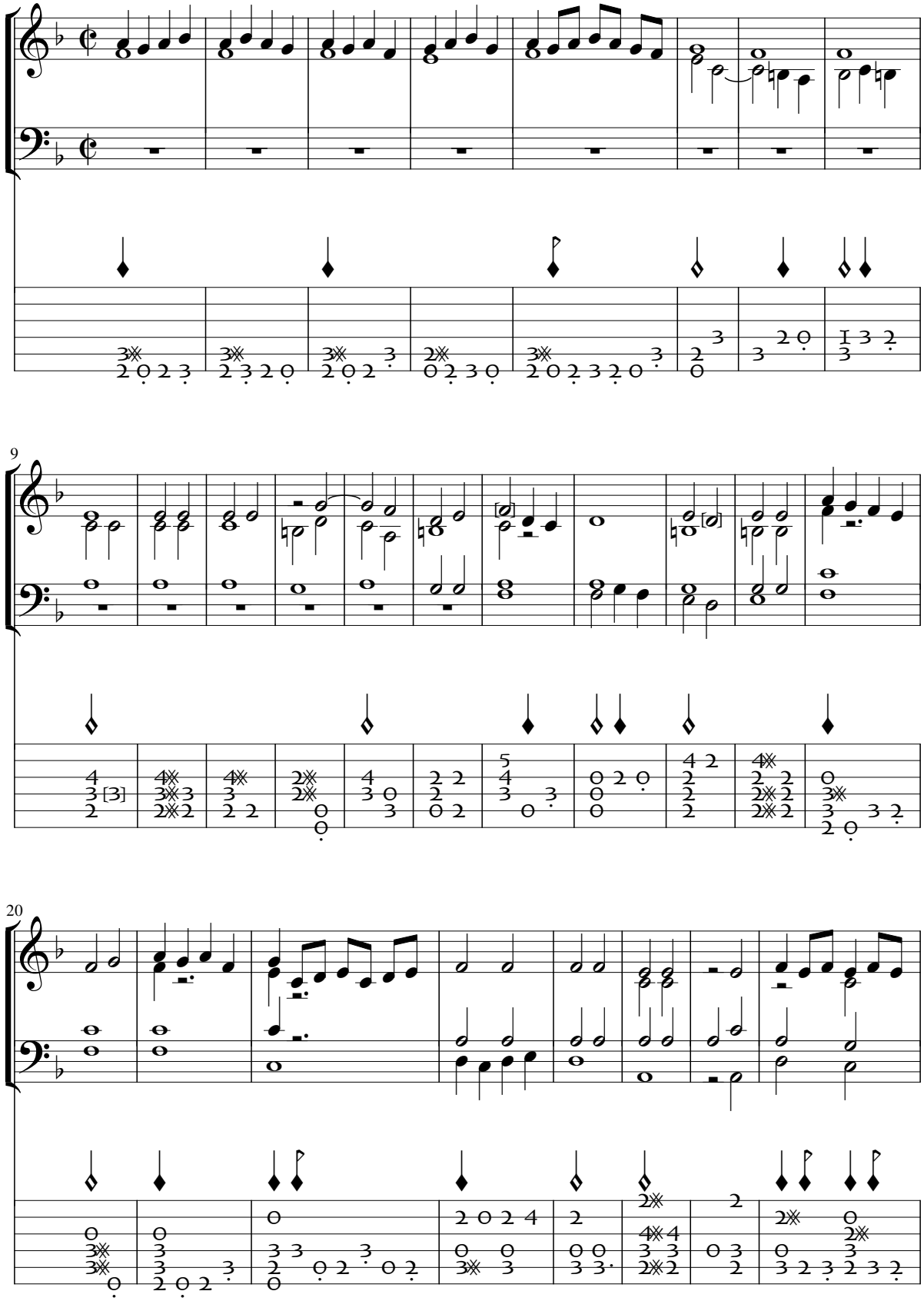
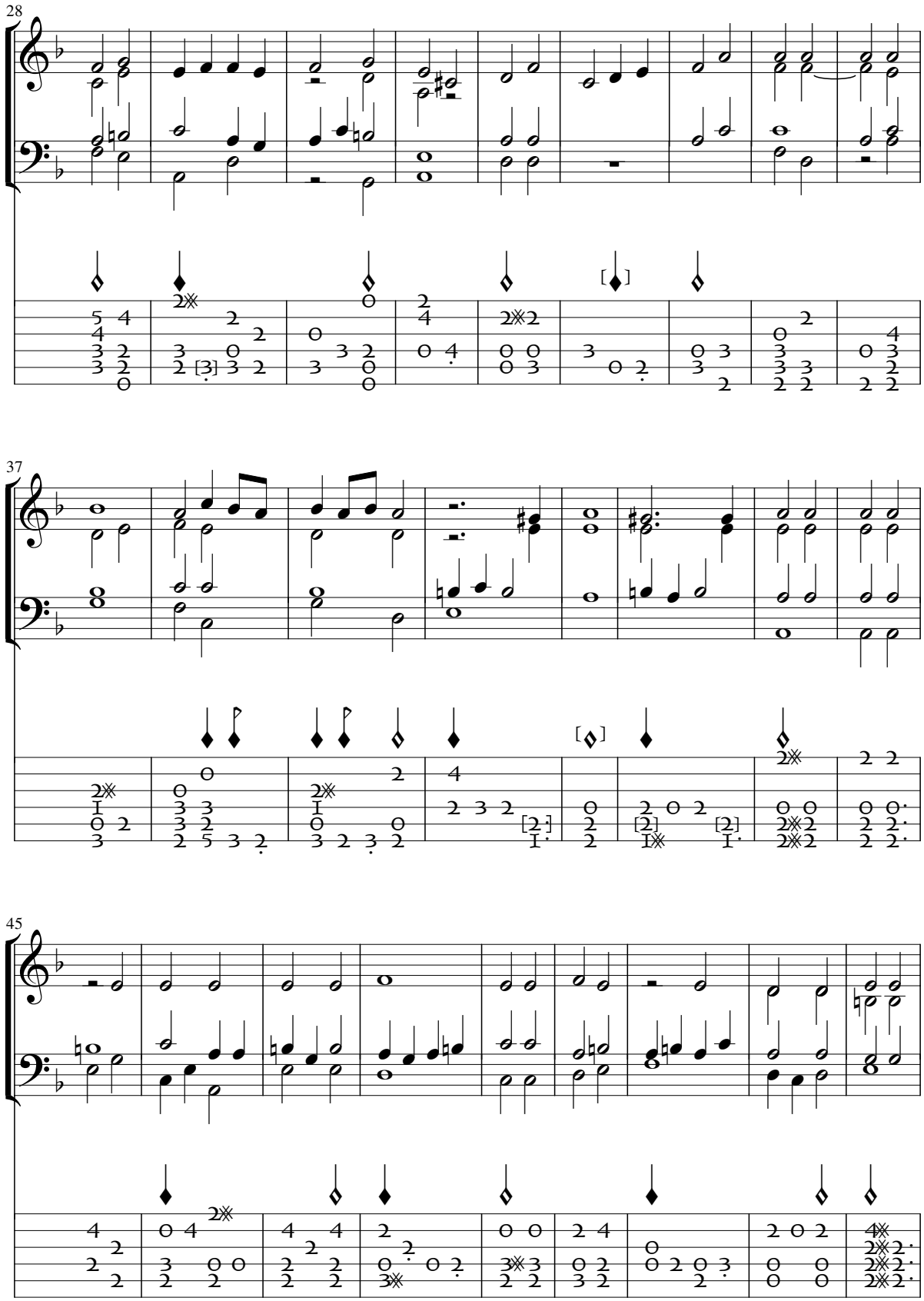

95
104

22. Quando vostri belli occhi

(fol. 22)

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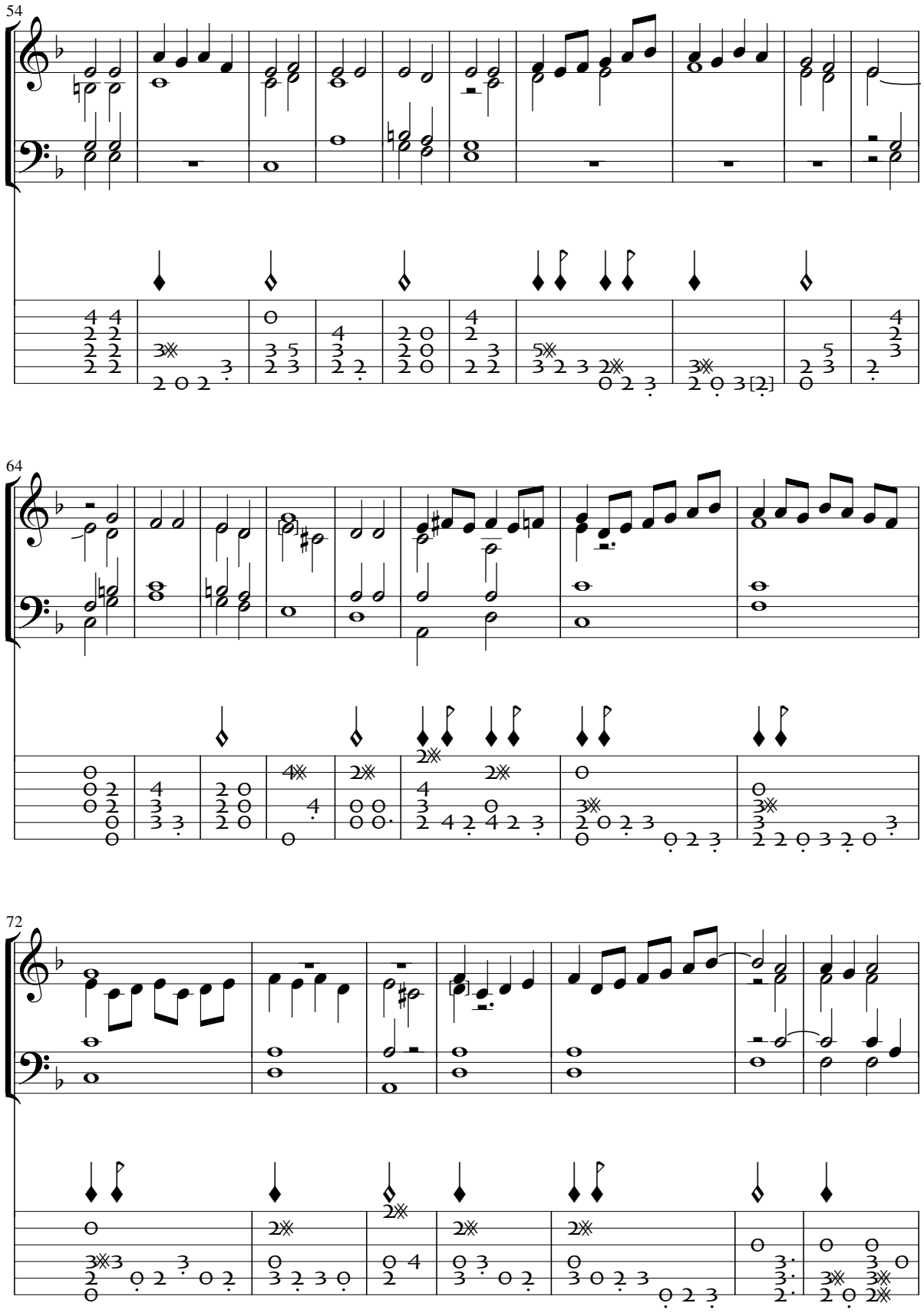
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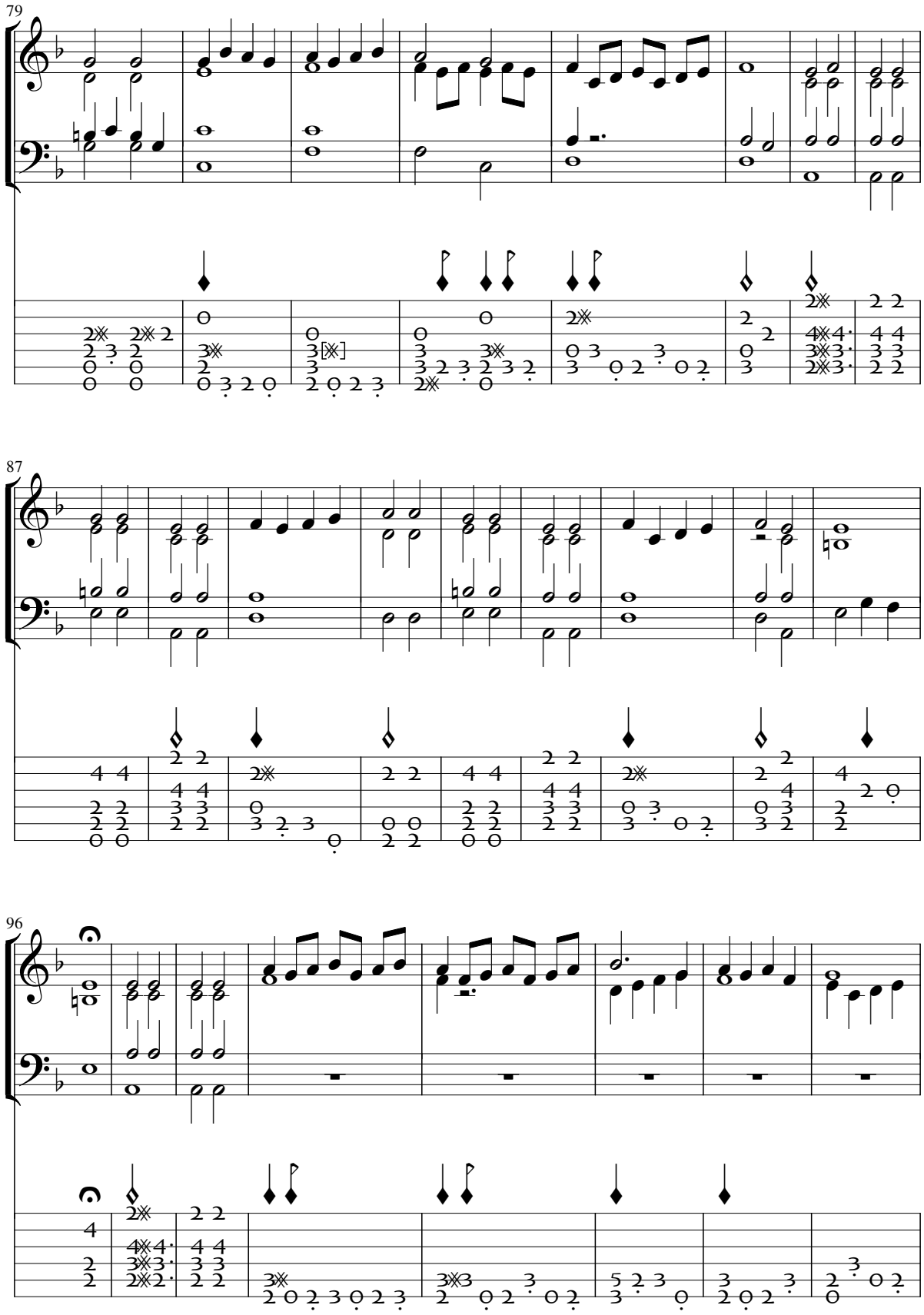
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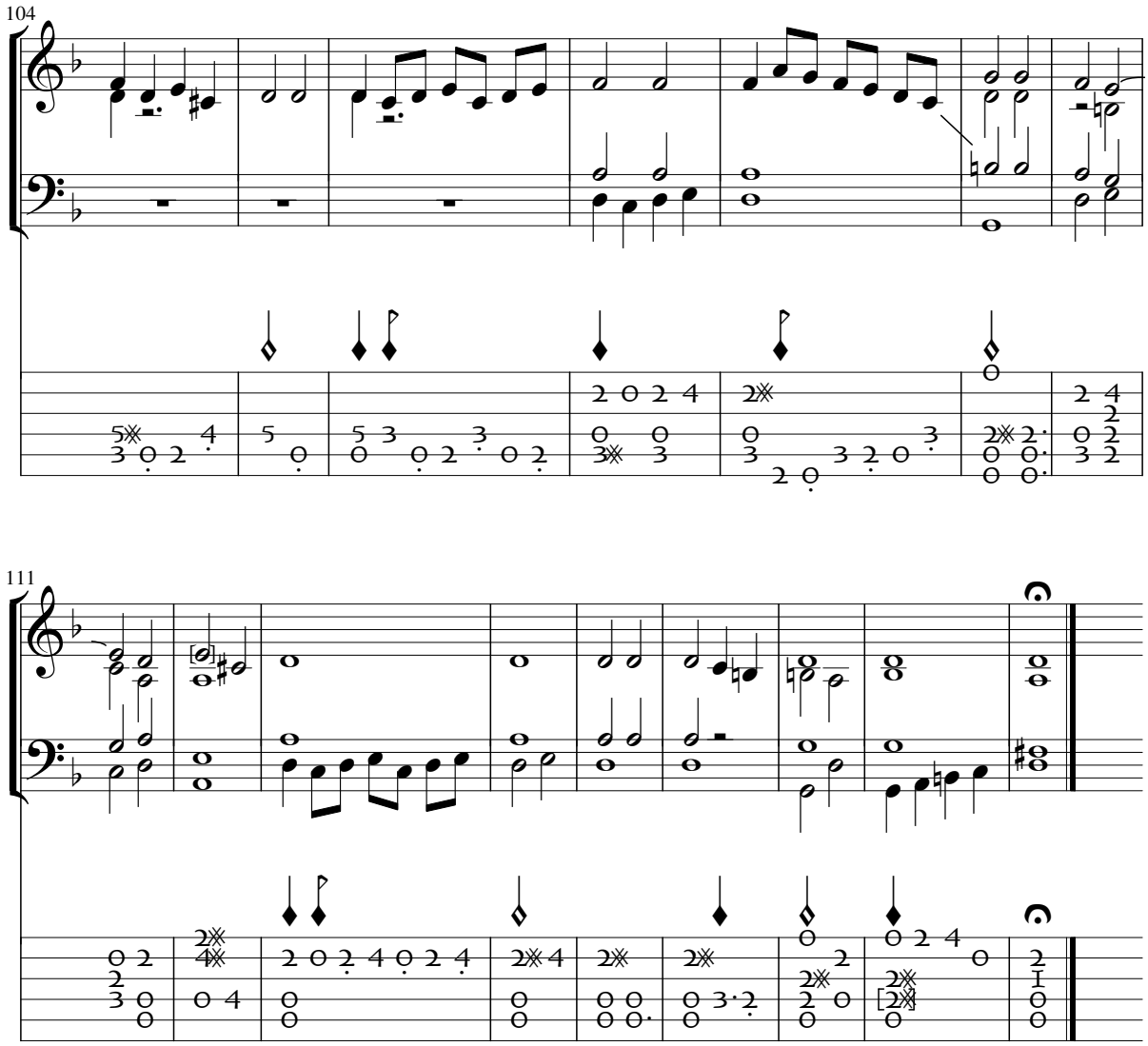
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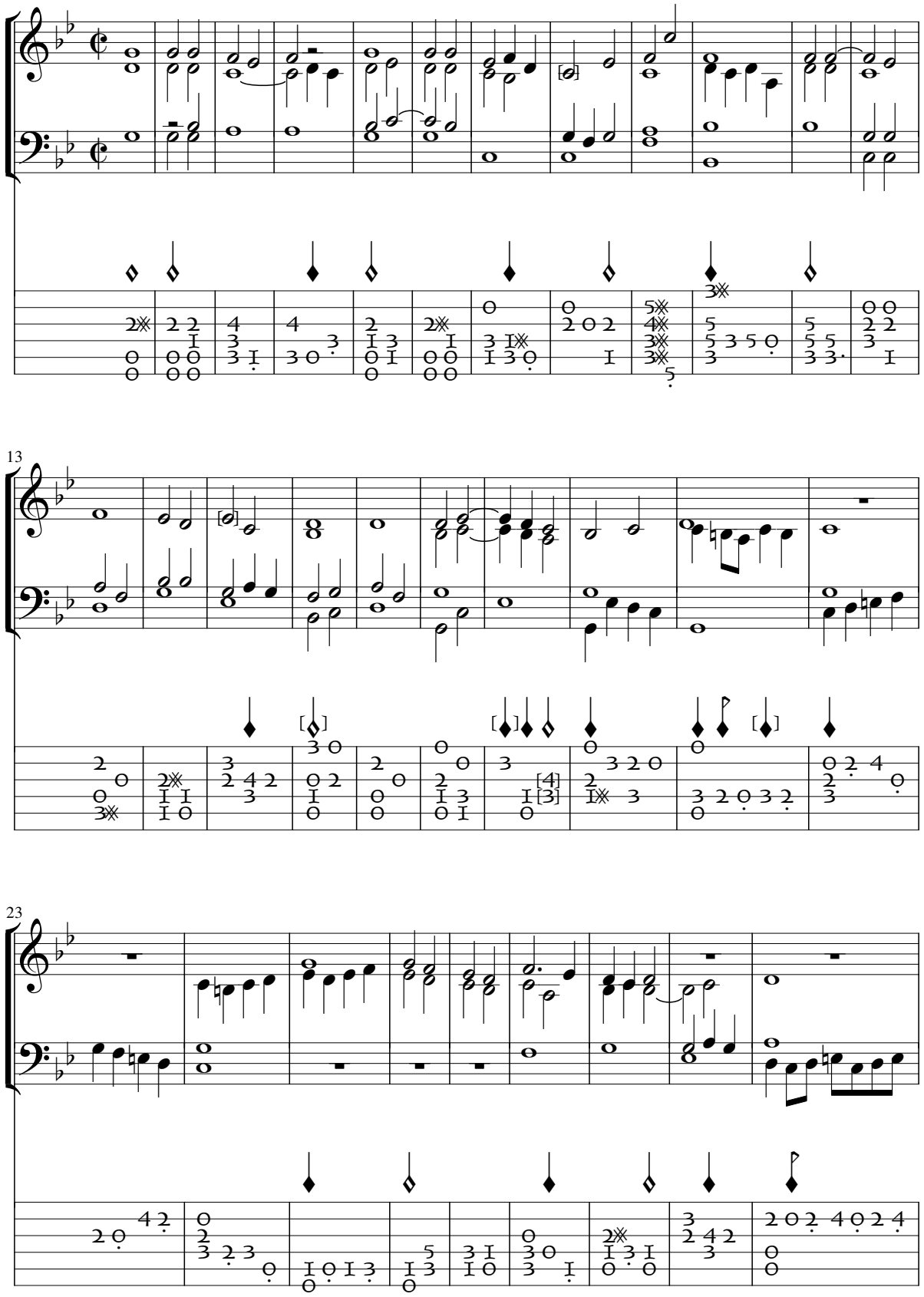
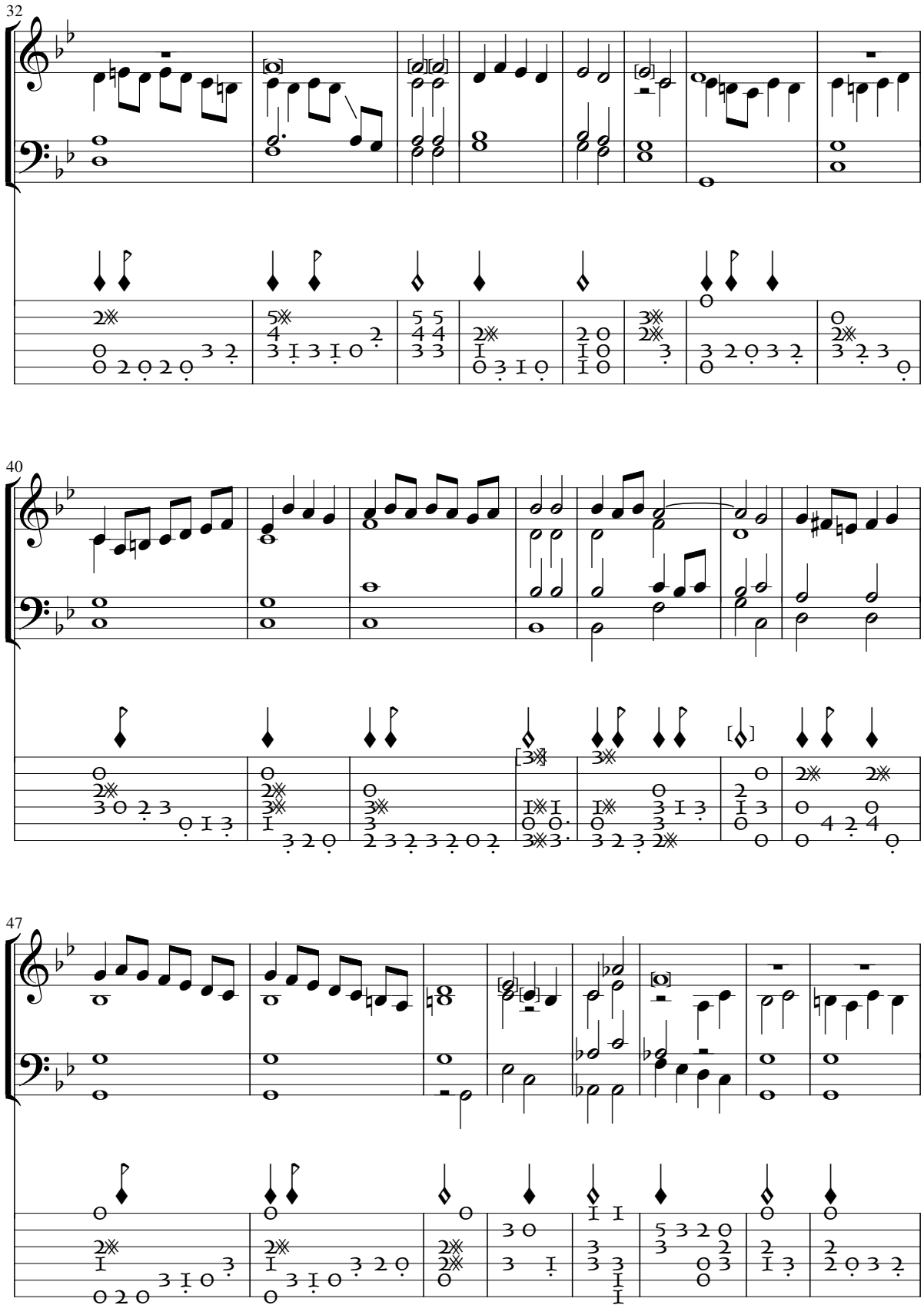
23. Perche bramo morire

(fol. 23)

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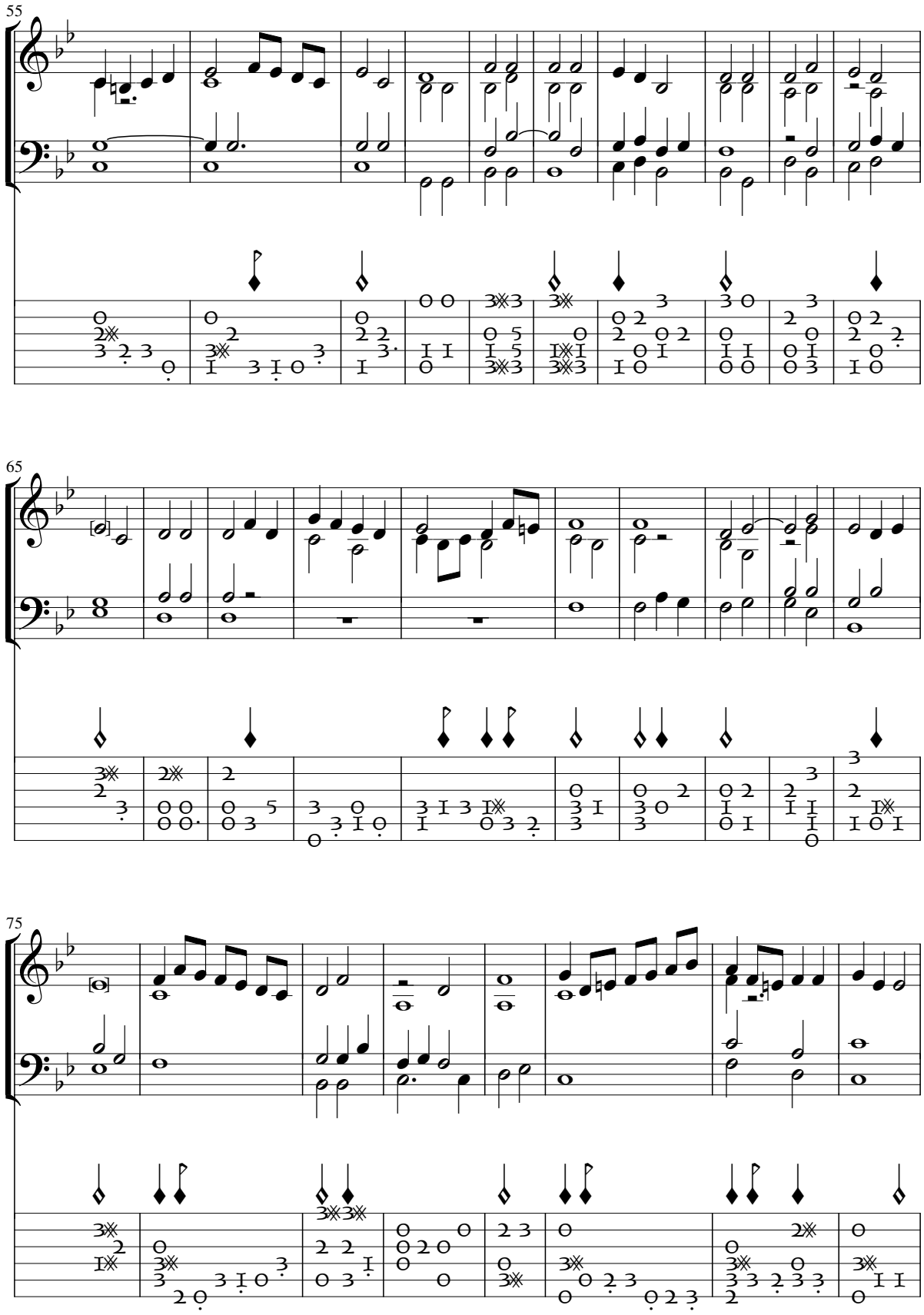
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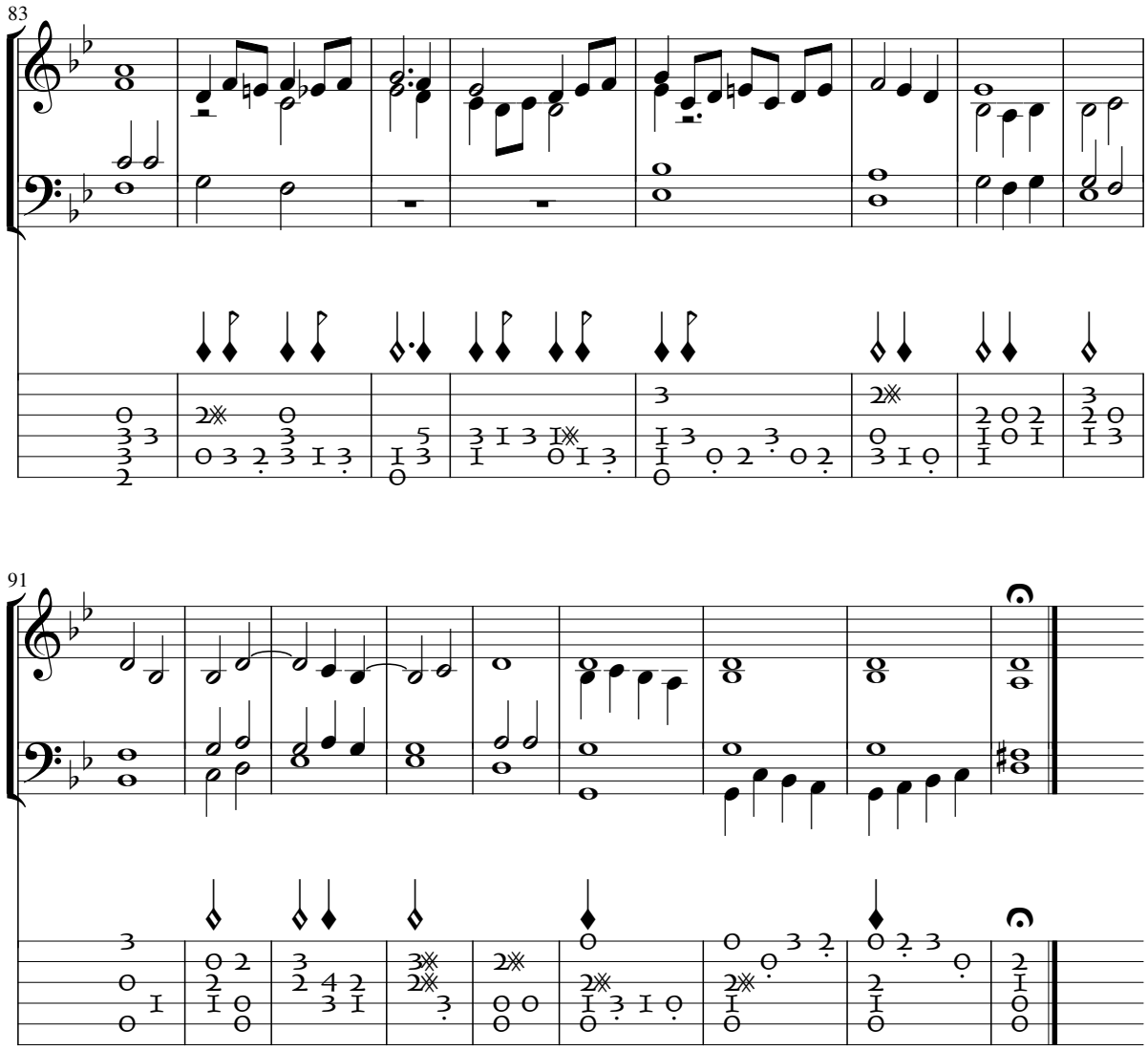
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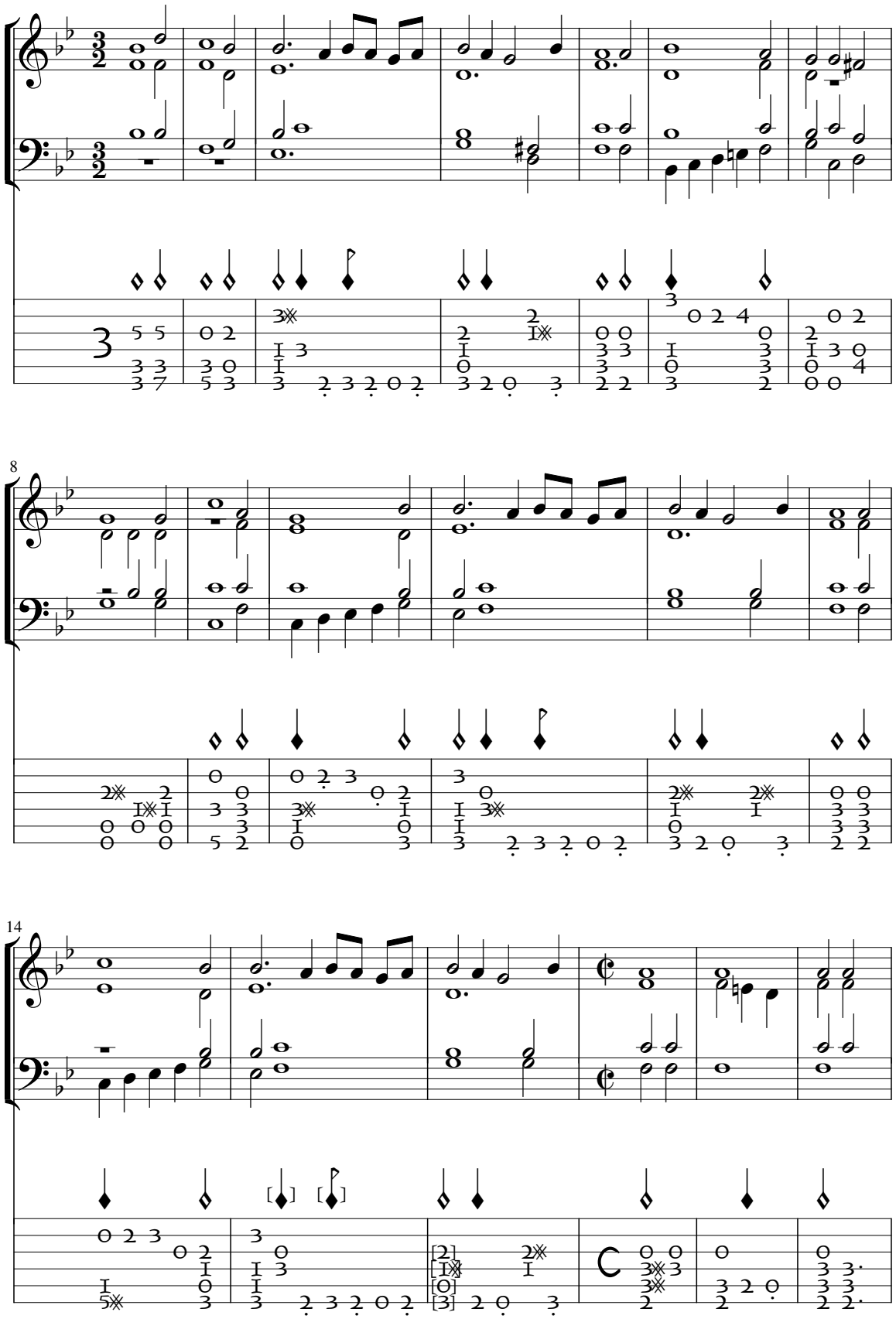
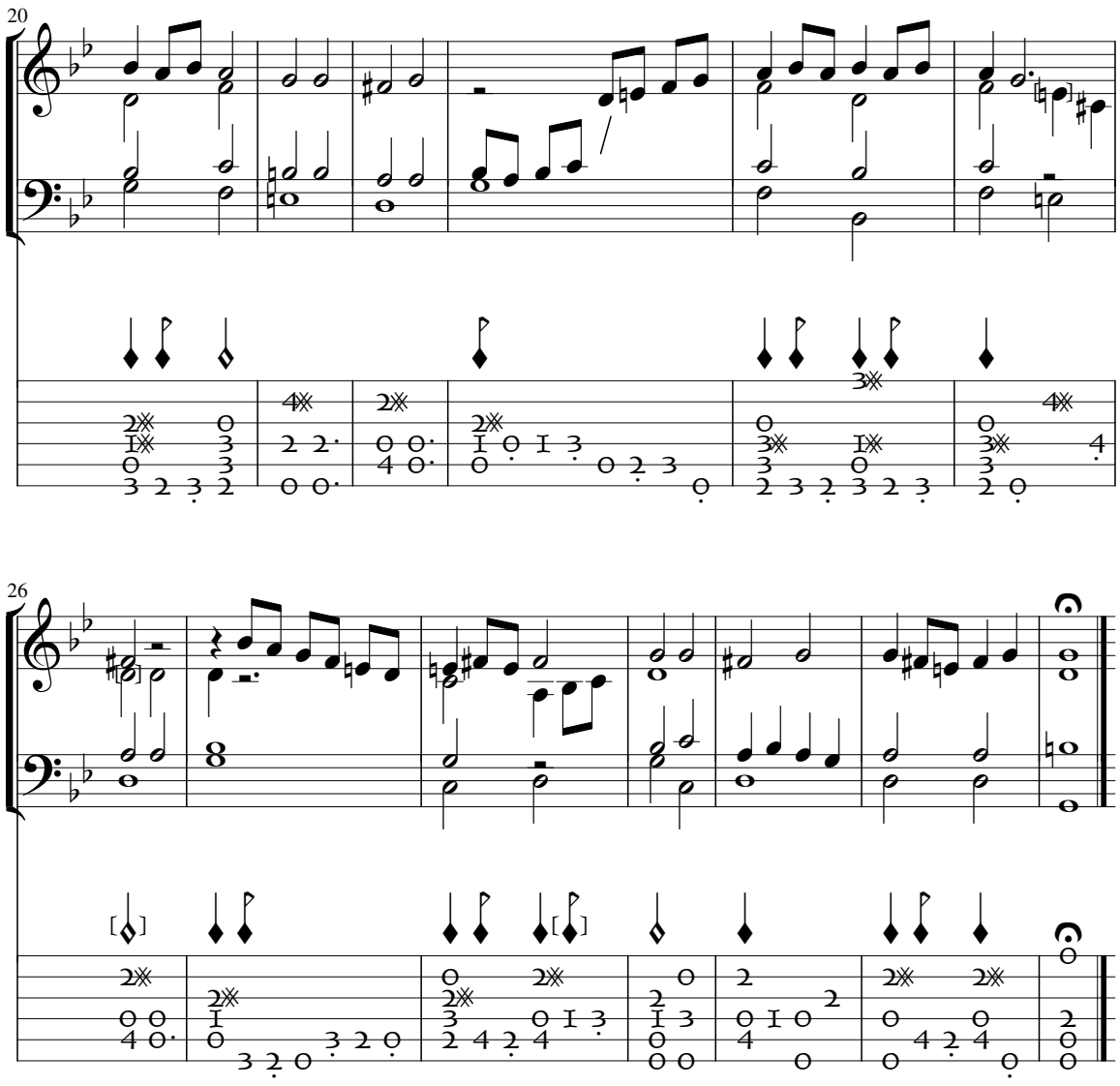
24. A l'umbra al caldo al gello

(fol. 24)

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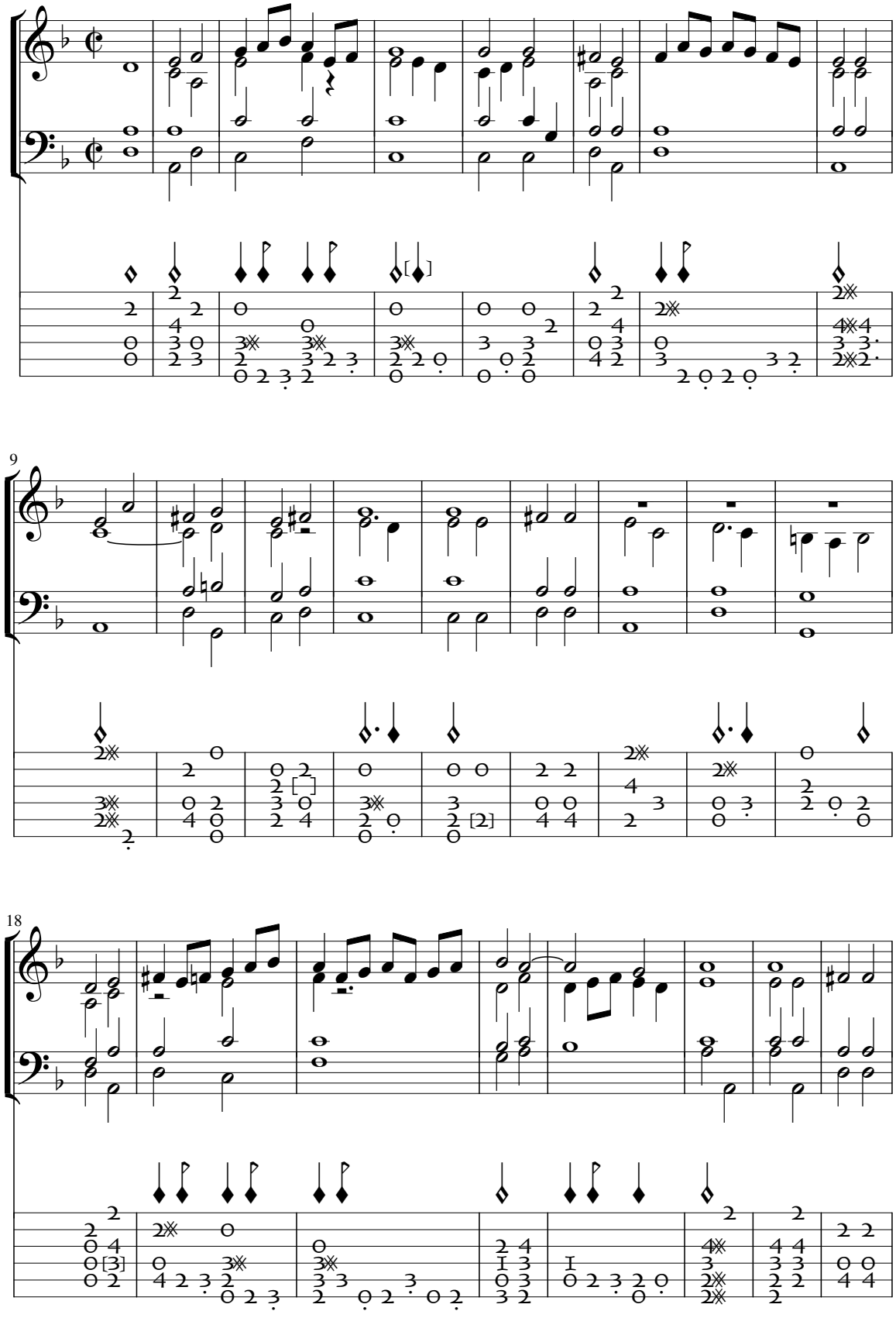
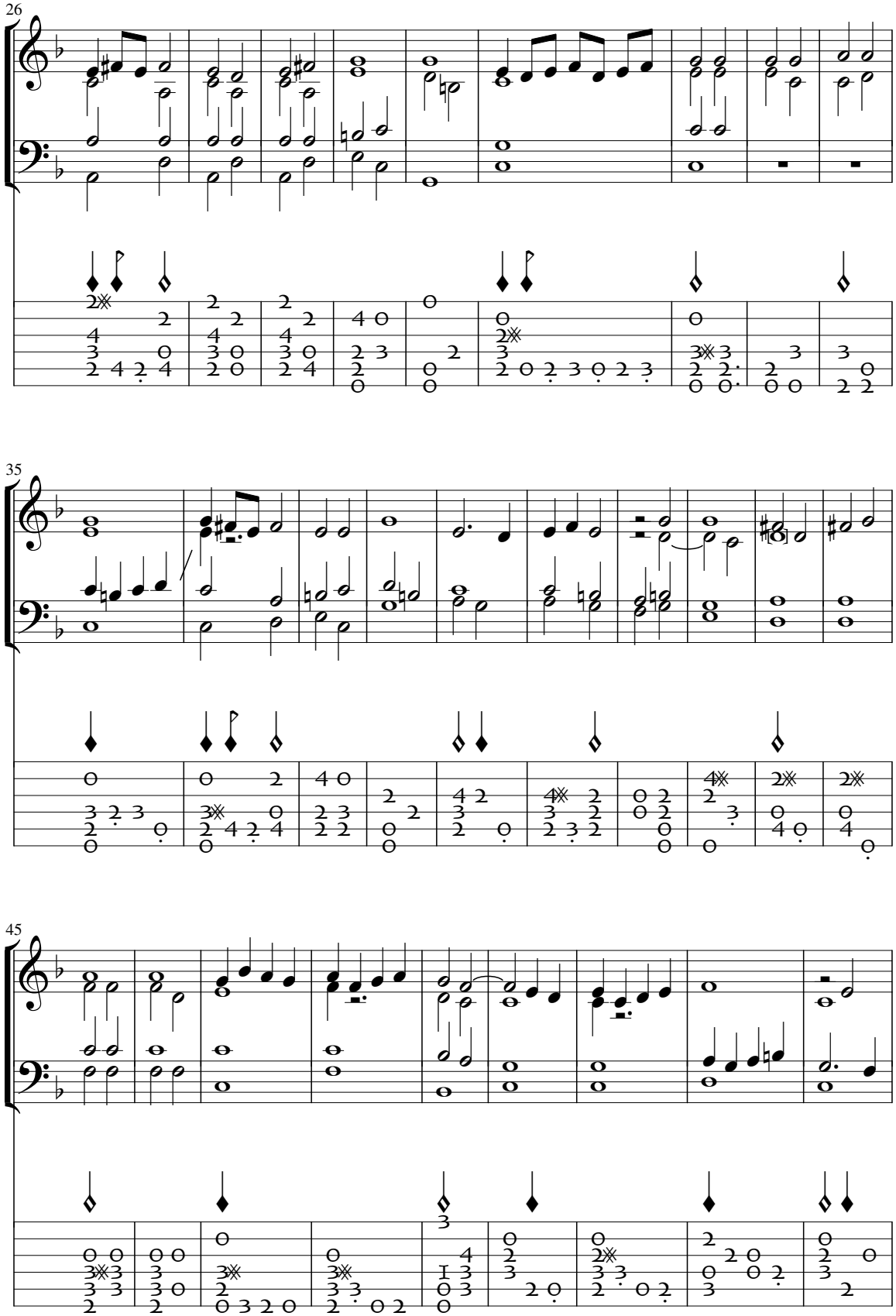
25. La dolce umbra

(fol. 24v)

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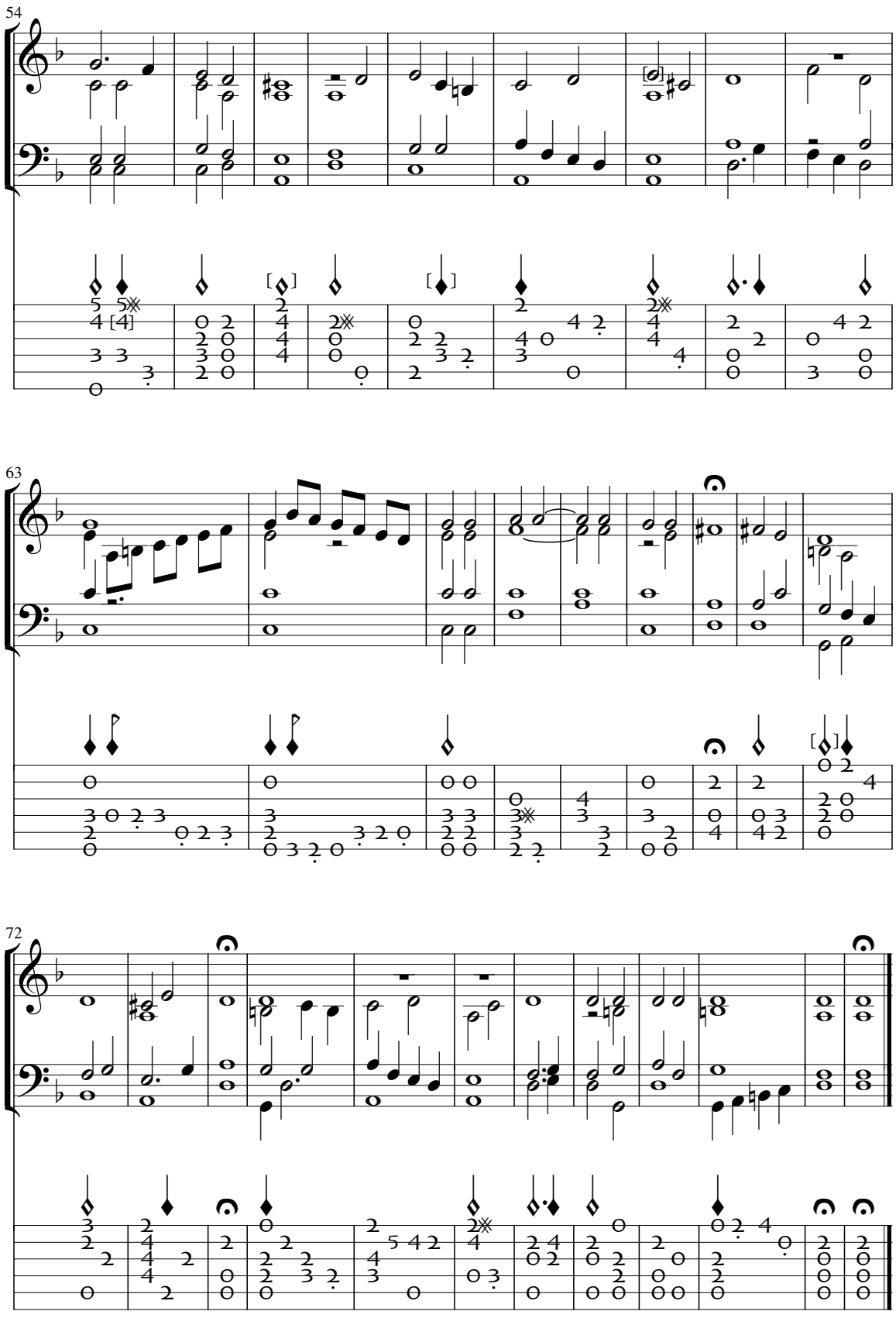
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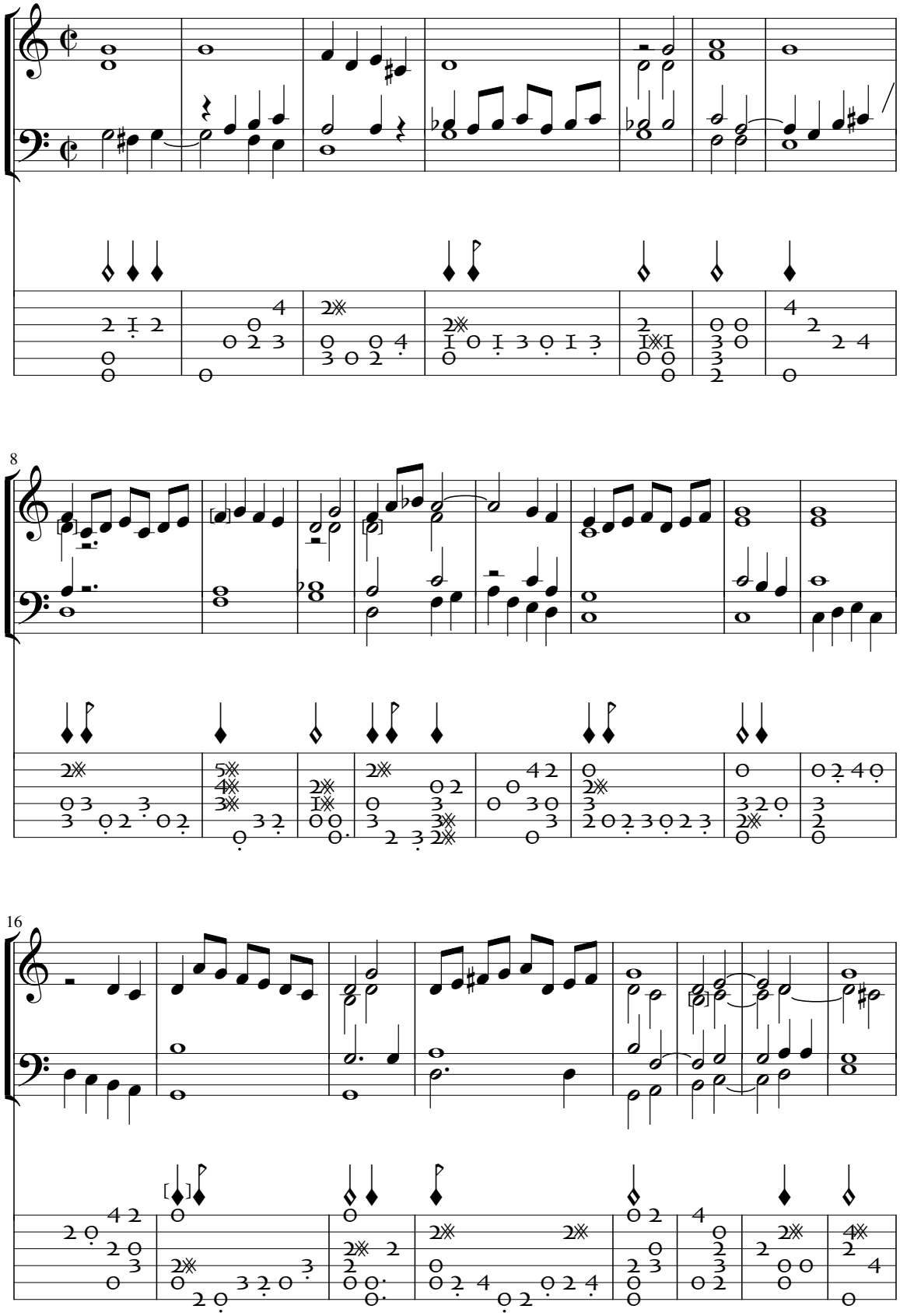
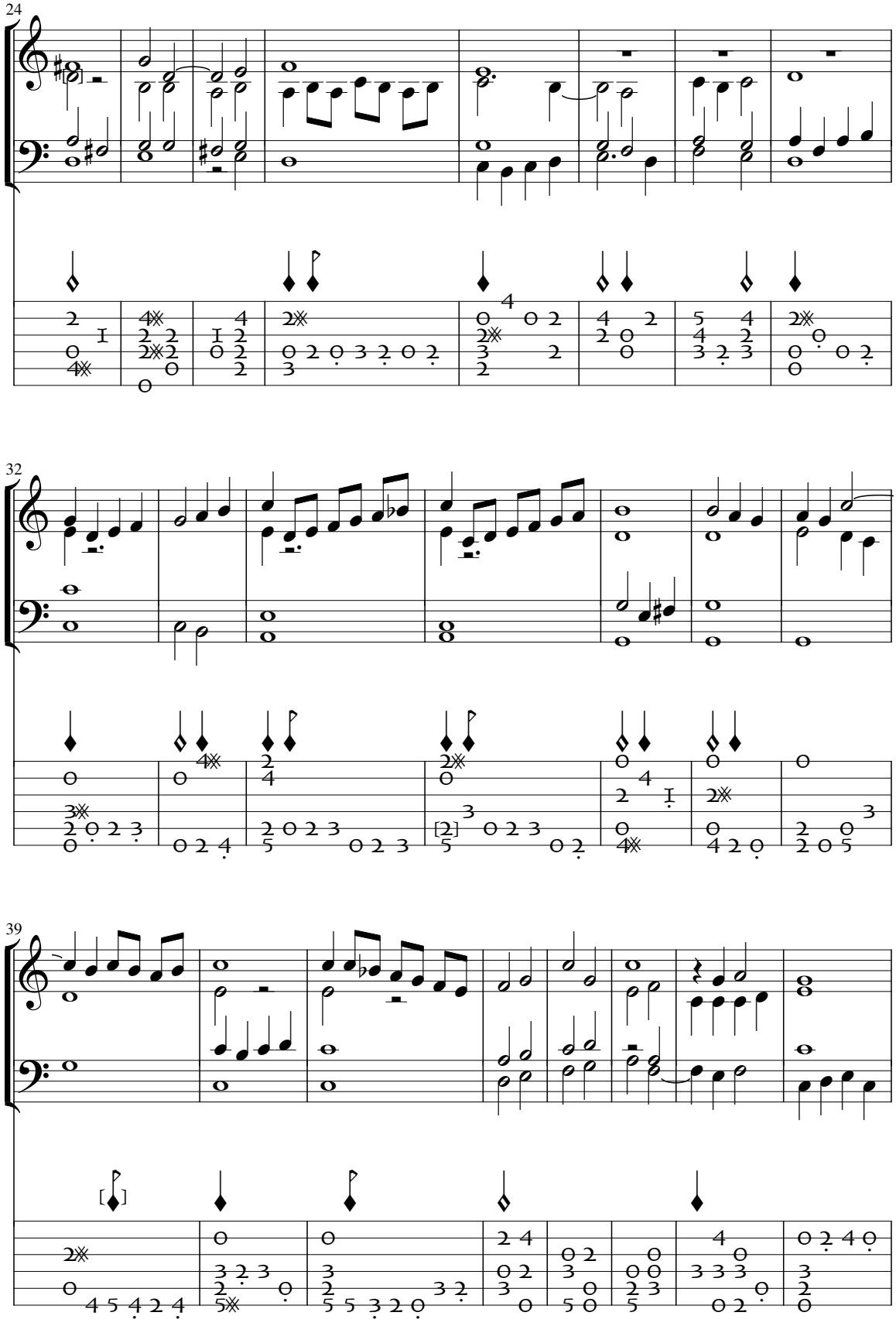
72

26. Celis asamplus

(fol. 25v) [Pope Leo X]

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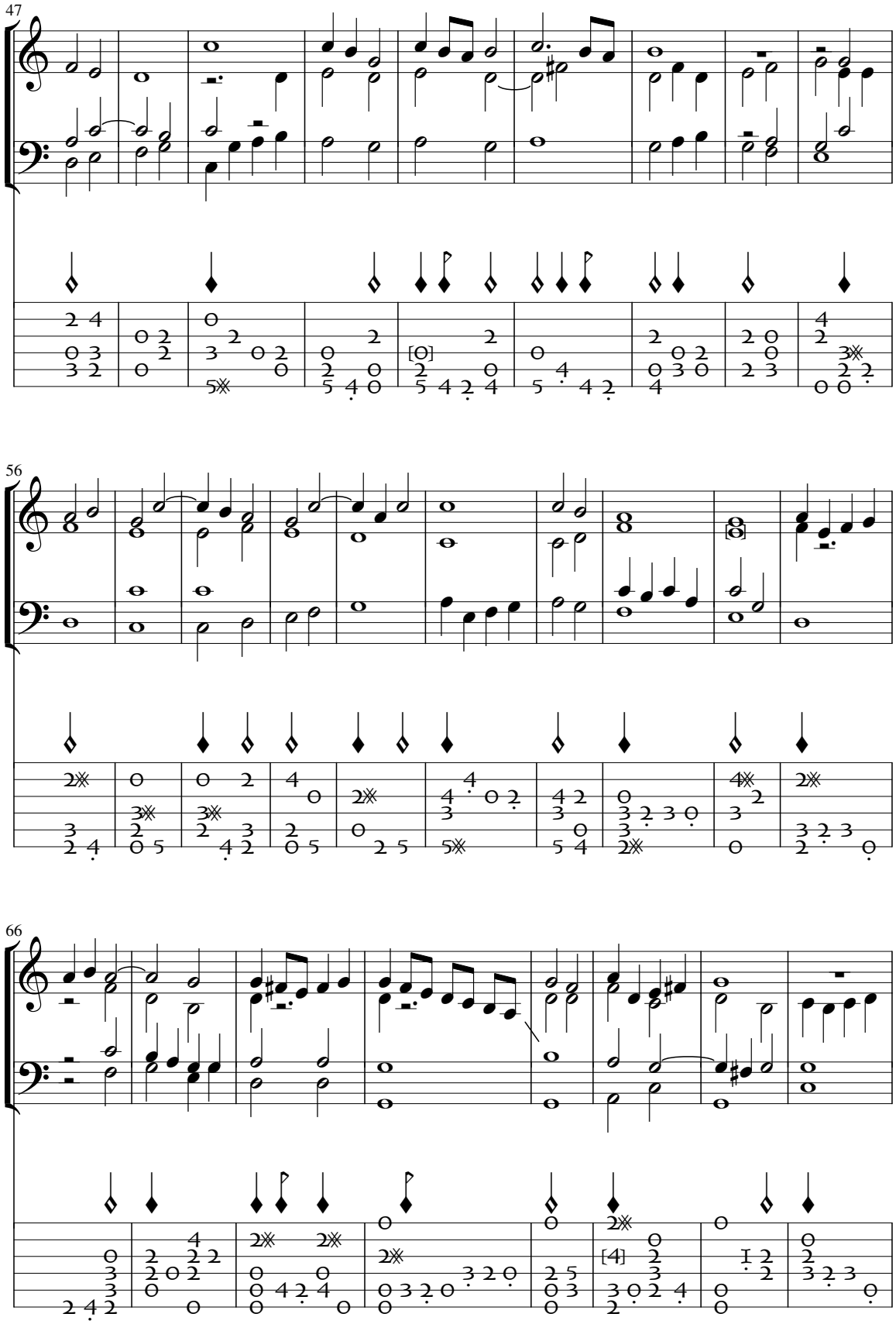
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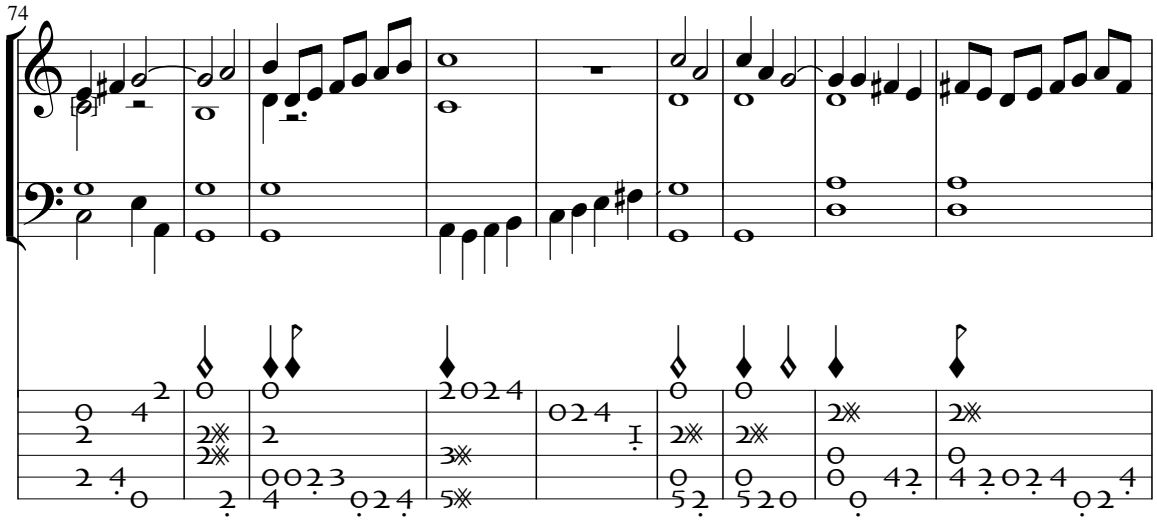
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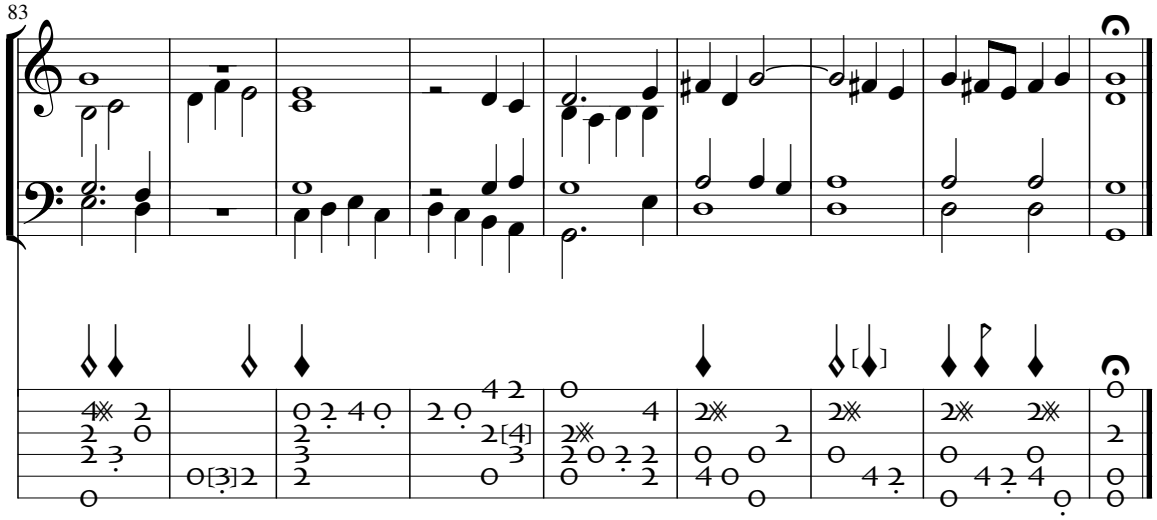
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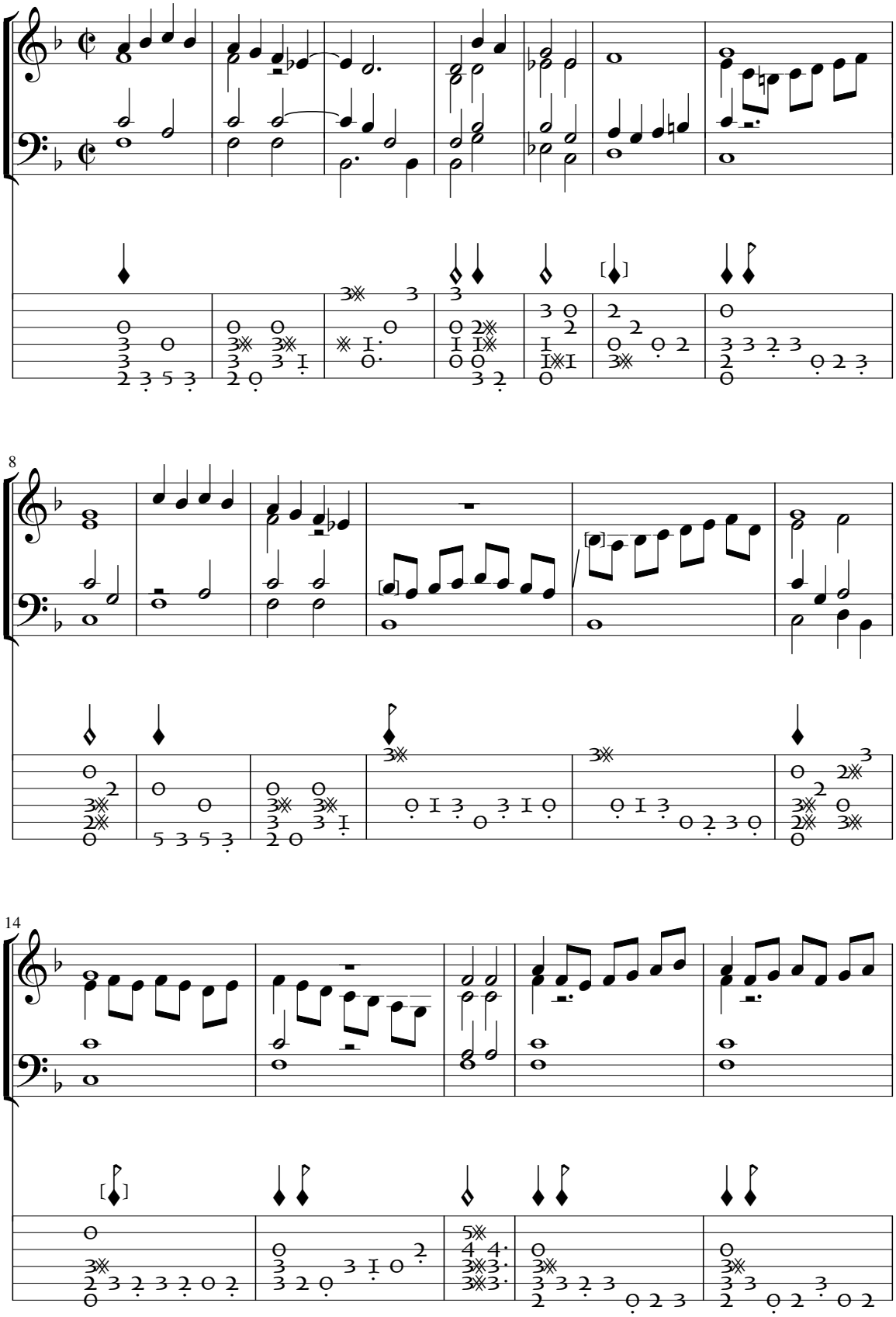
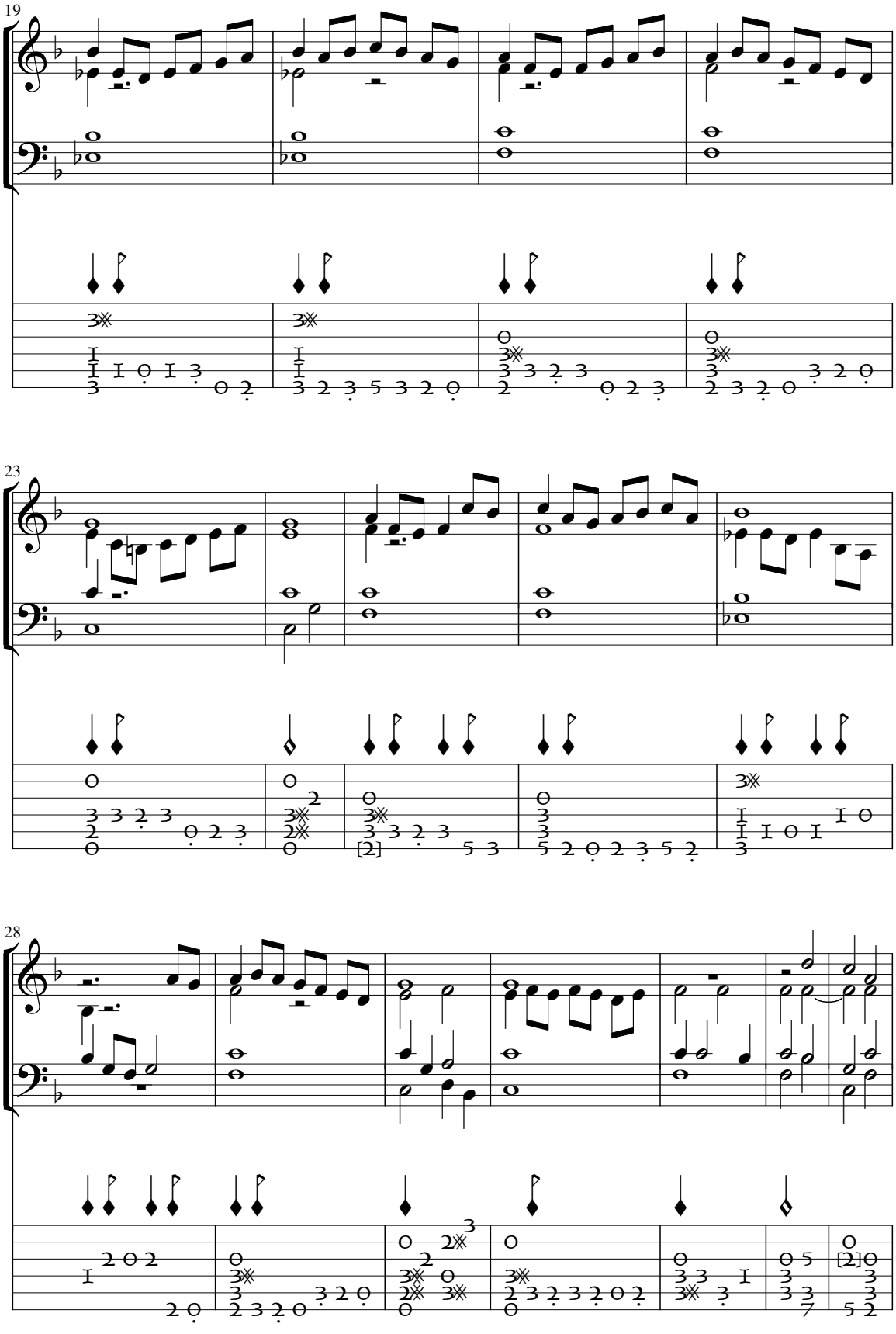
LIBRO IX

(1549)

1. Passo e mezo

(fol. a2)

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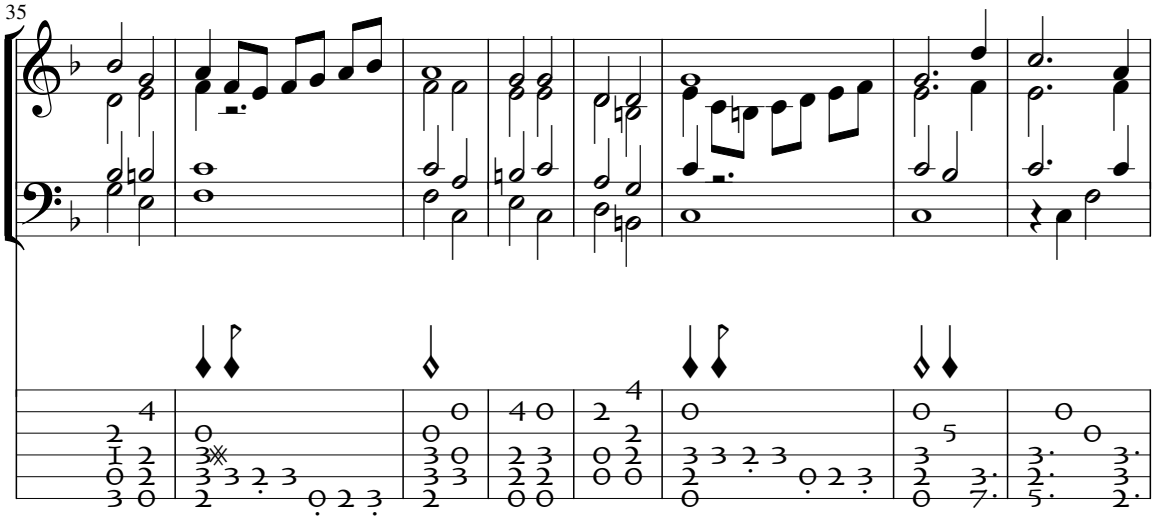
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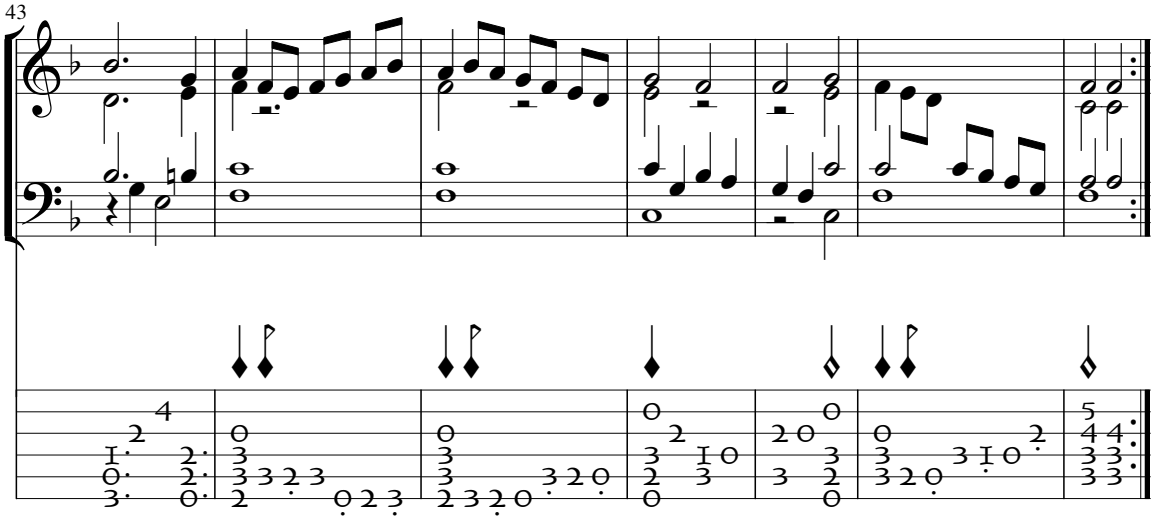
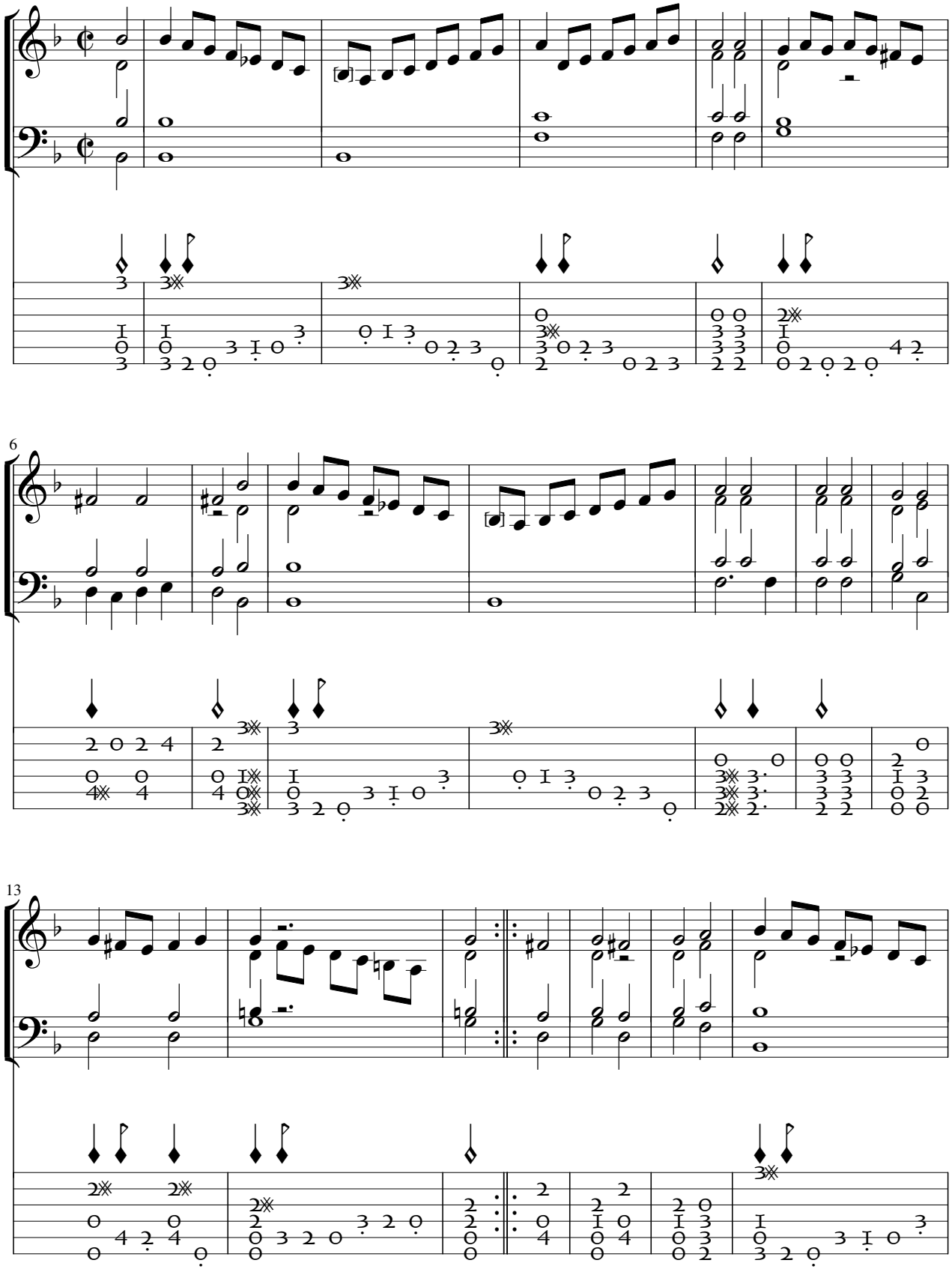
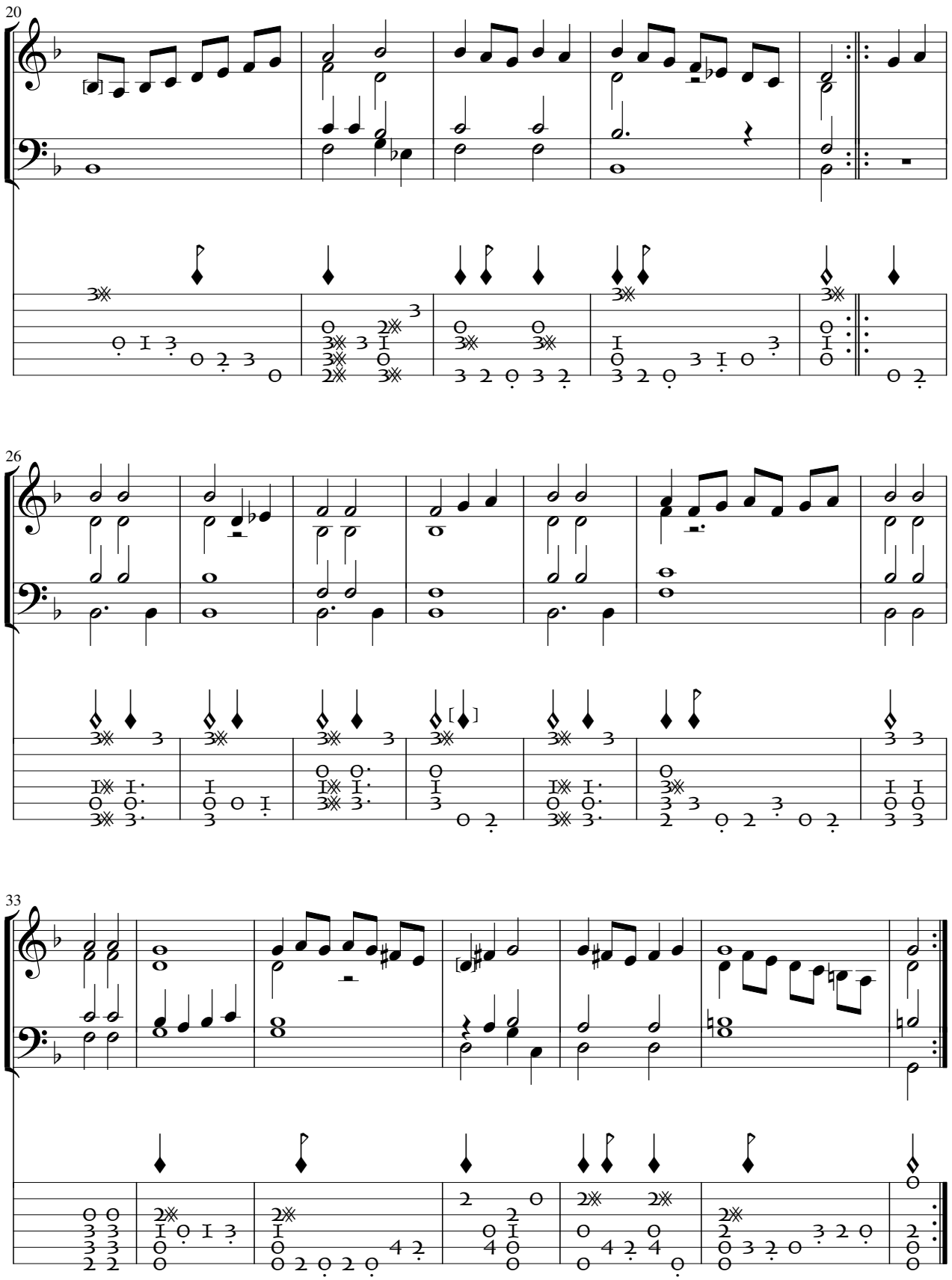

43

2a. Passo e mezo

(fol. a2v)

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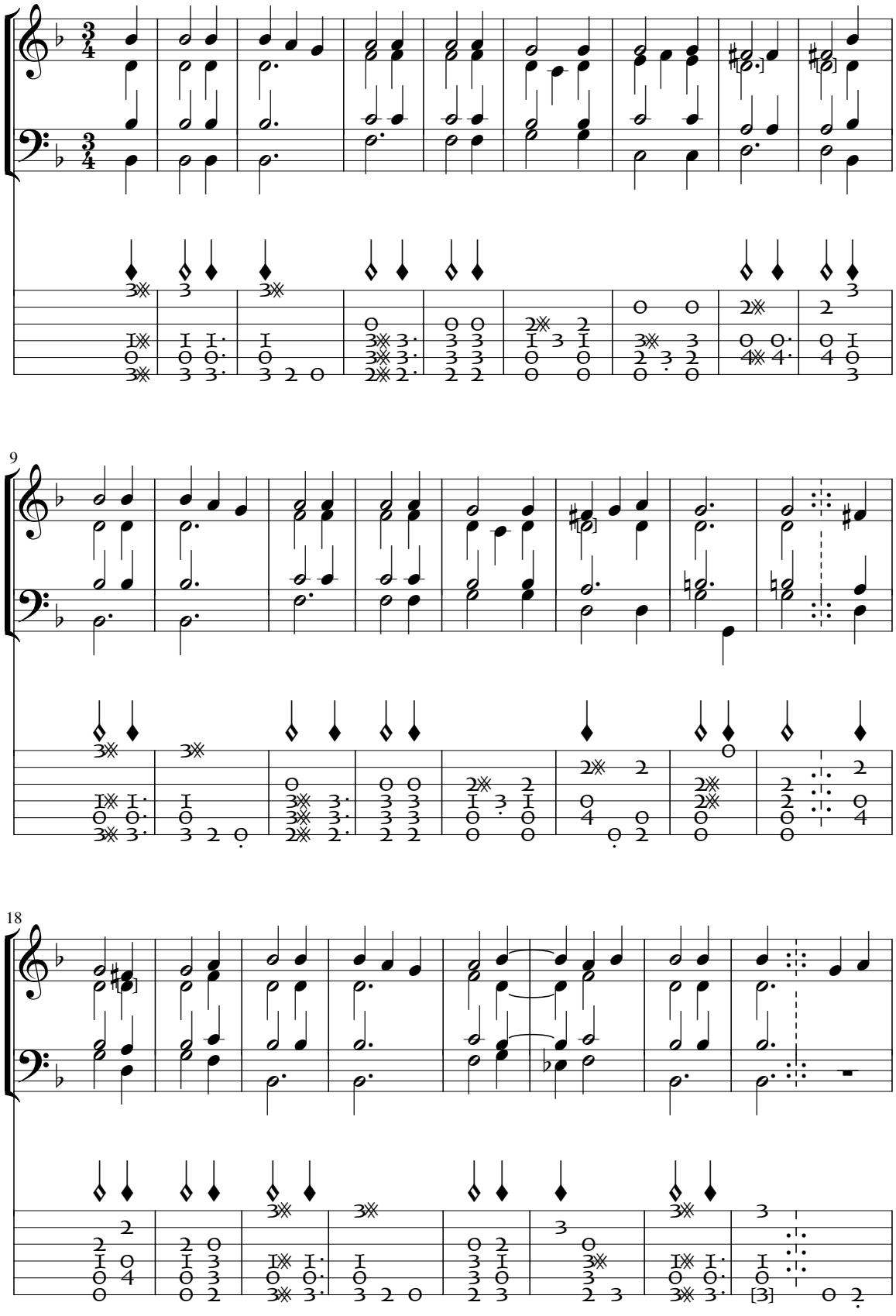
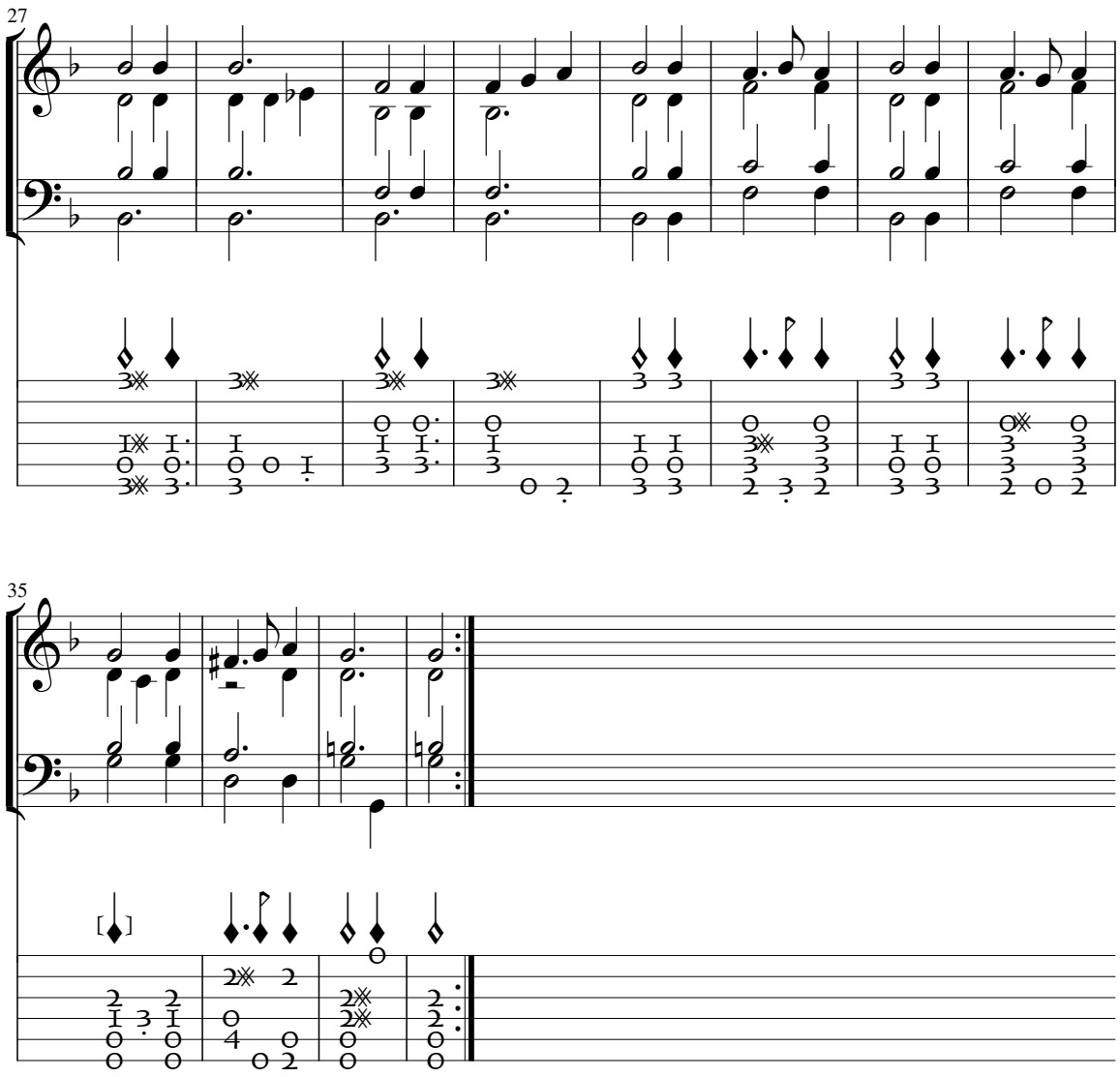
33

2b. Gagliarda

(fol. a3)

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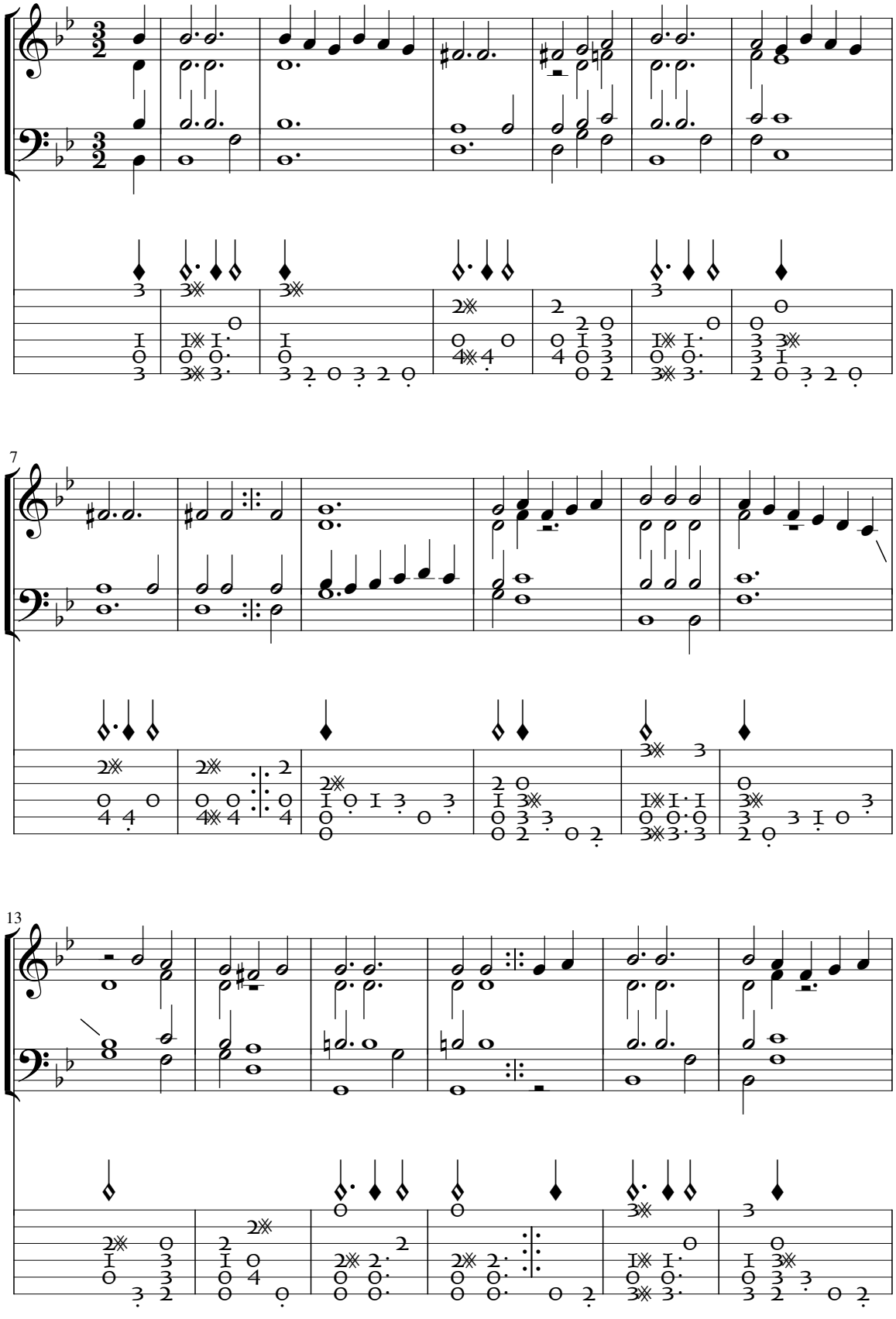
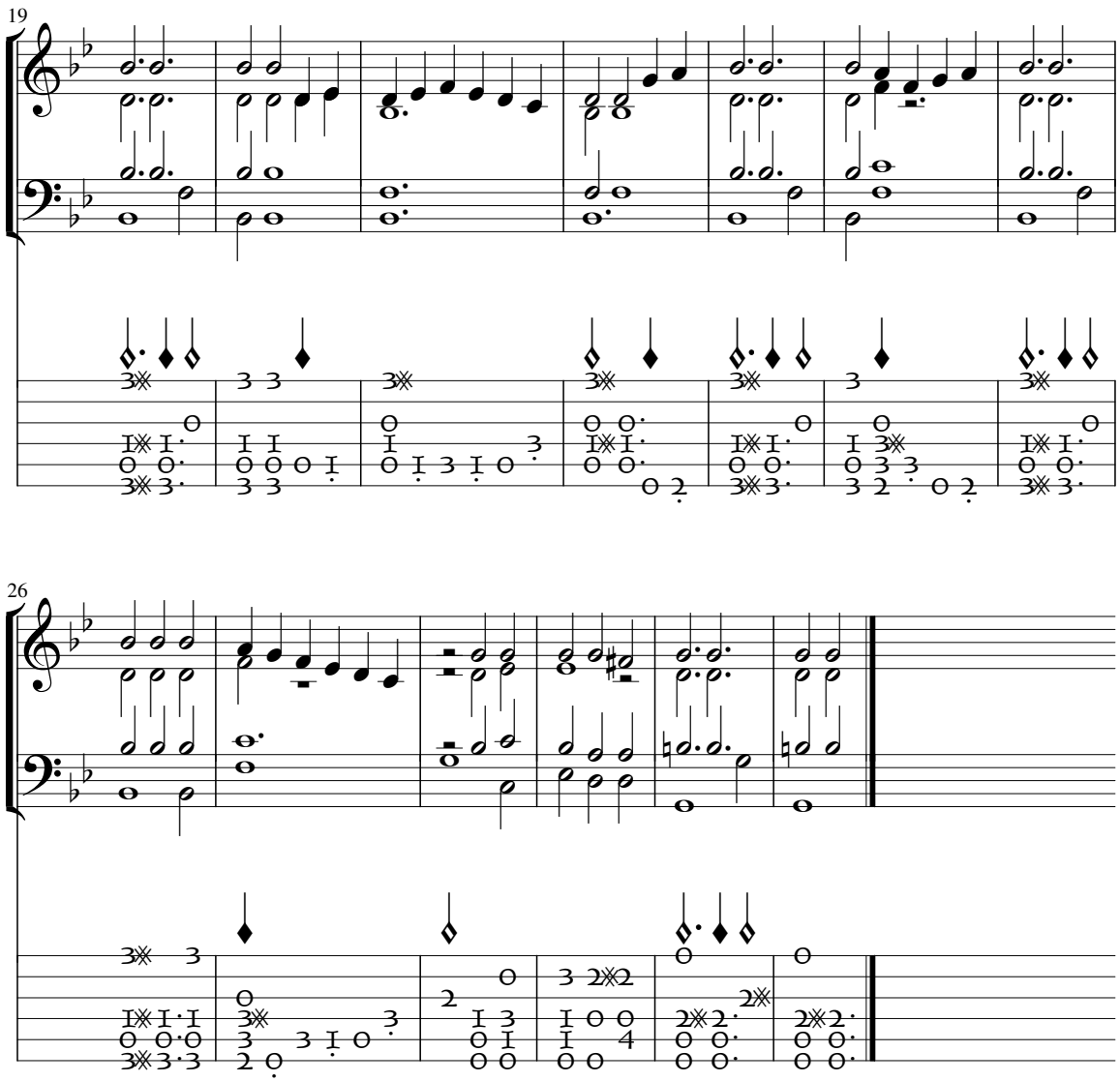
2c. Saltarello

(fol. 3v)

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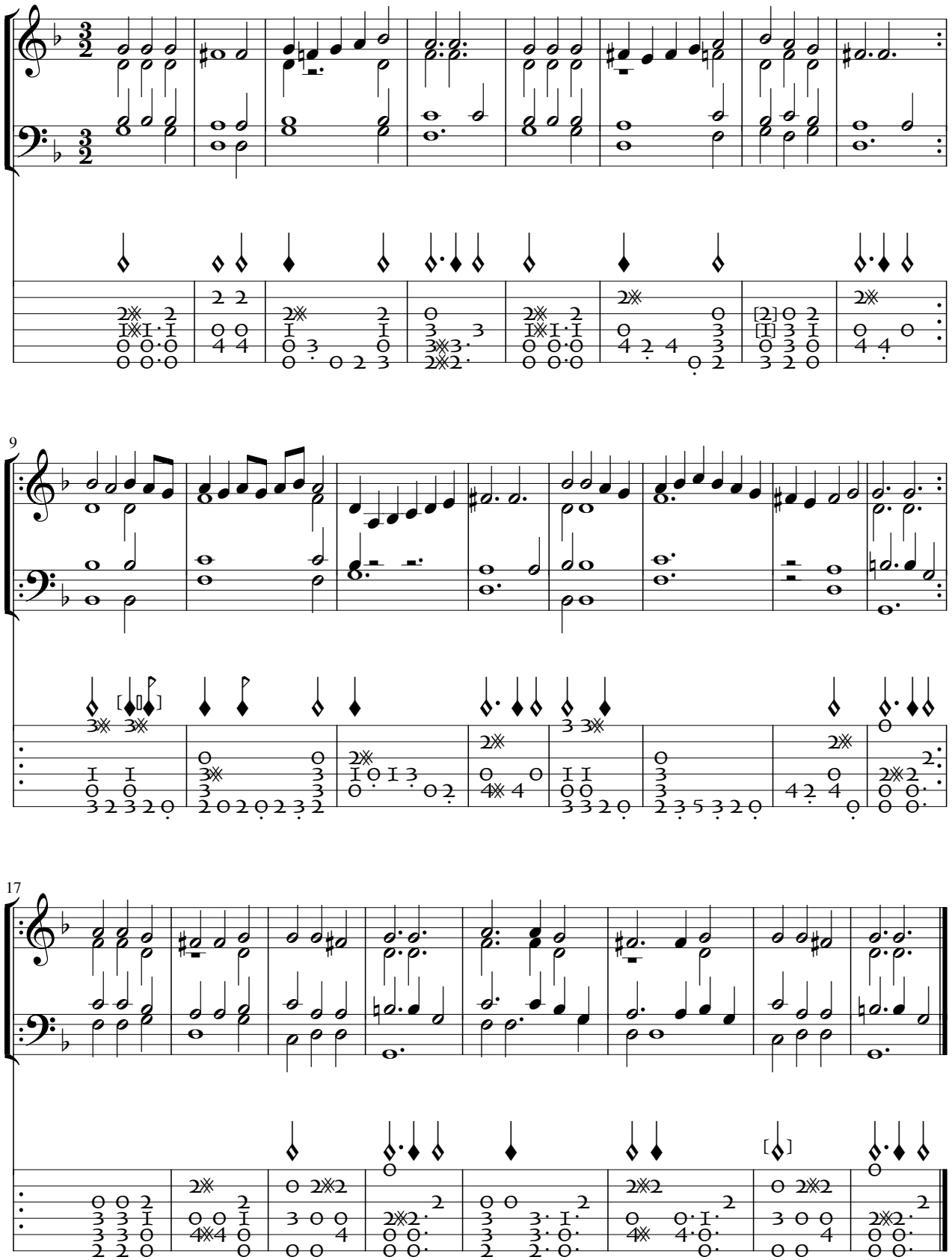
26

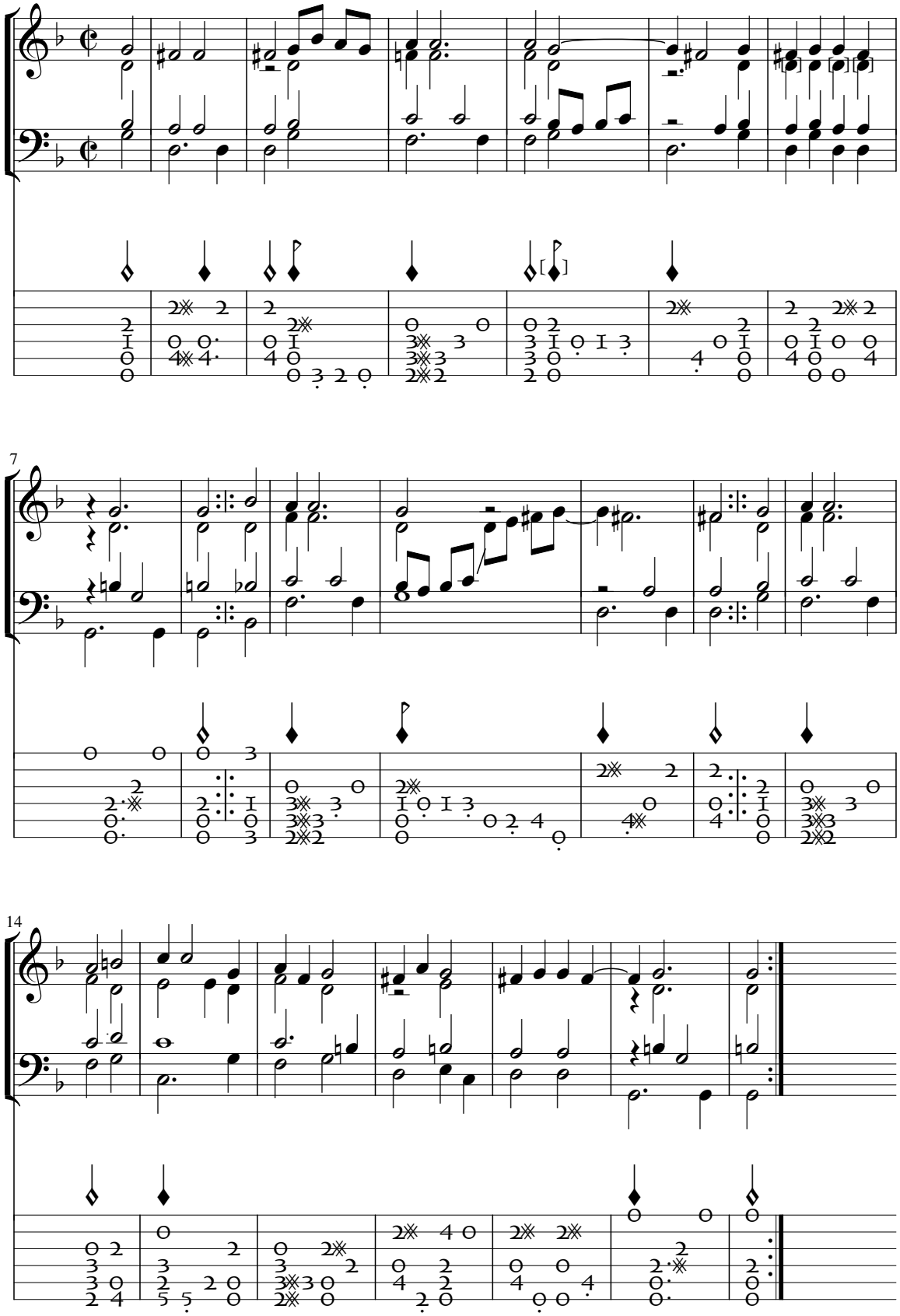
3. Saltarello

(fol. a4)



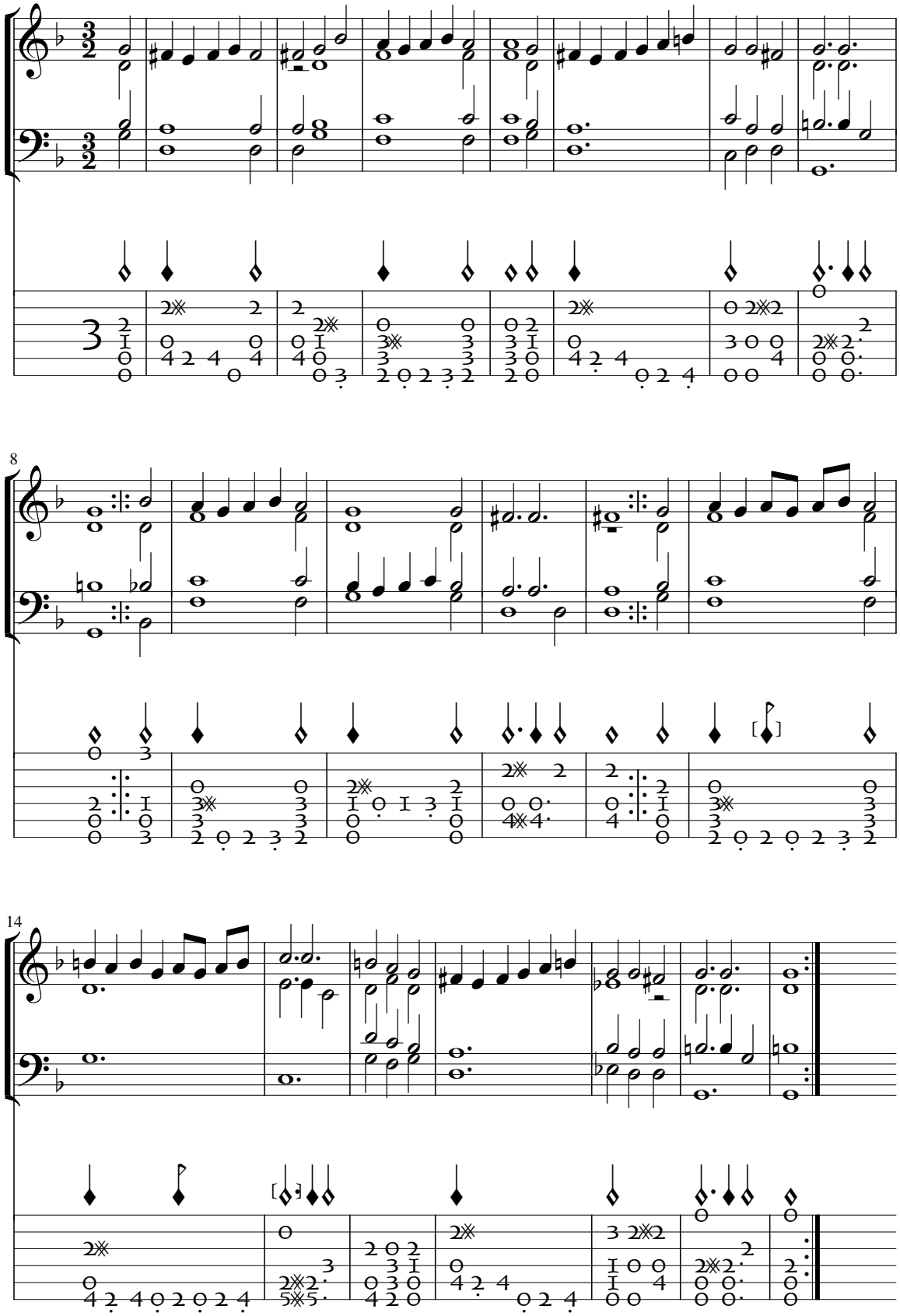
4a. La Pavana del Duca

(fol. a4v)



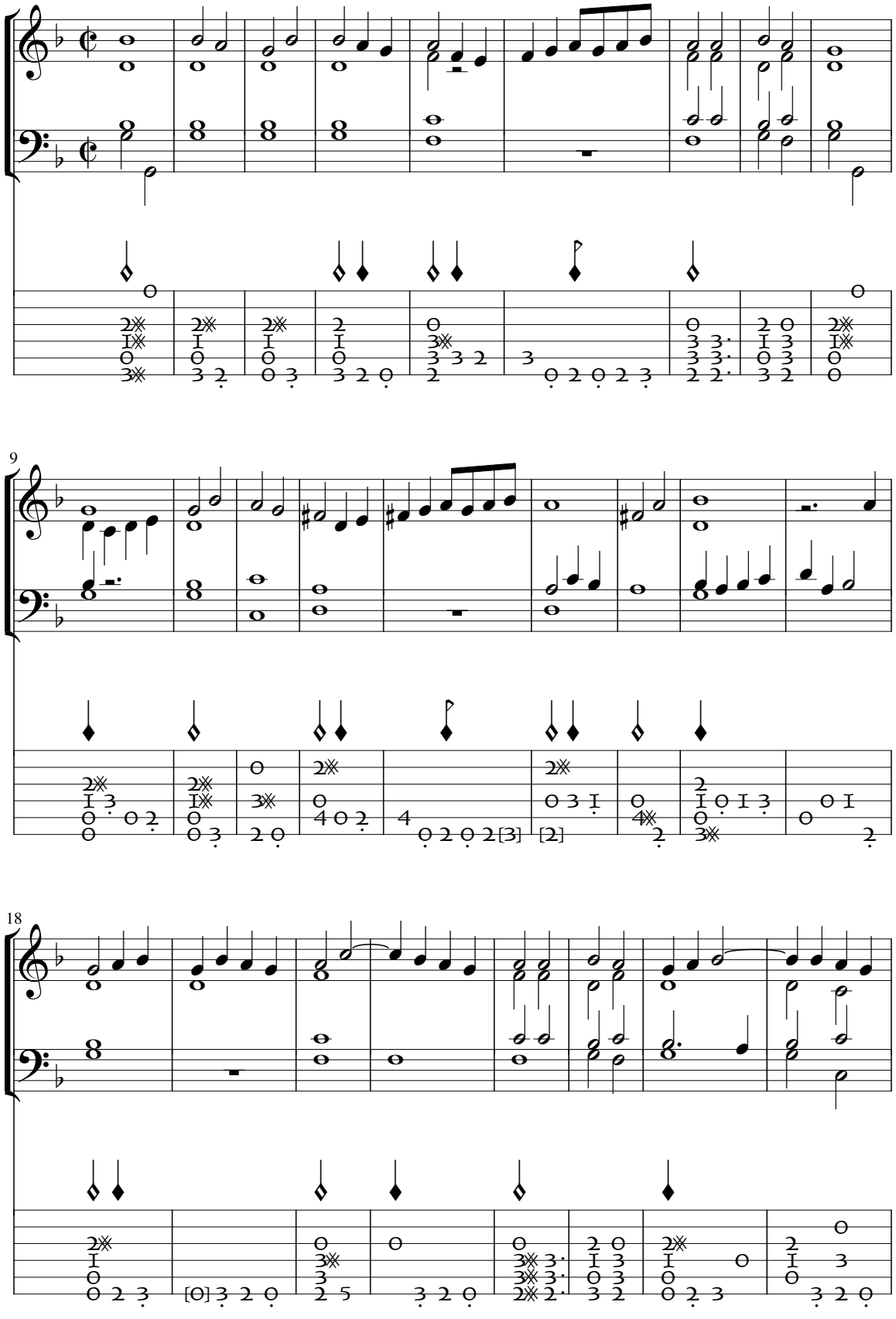
4b. Saltarello

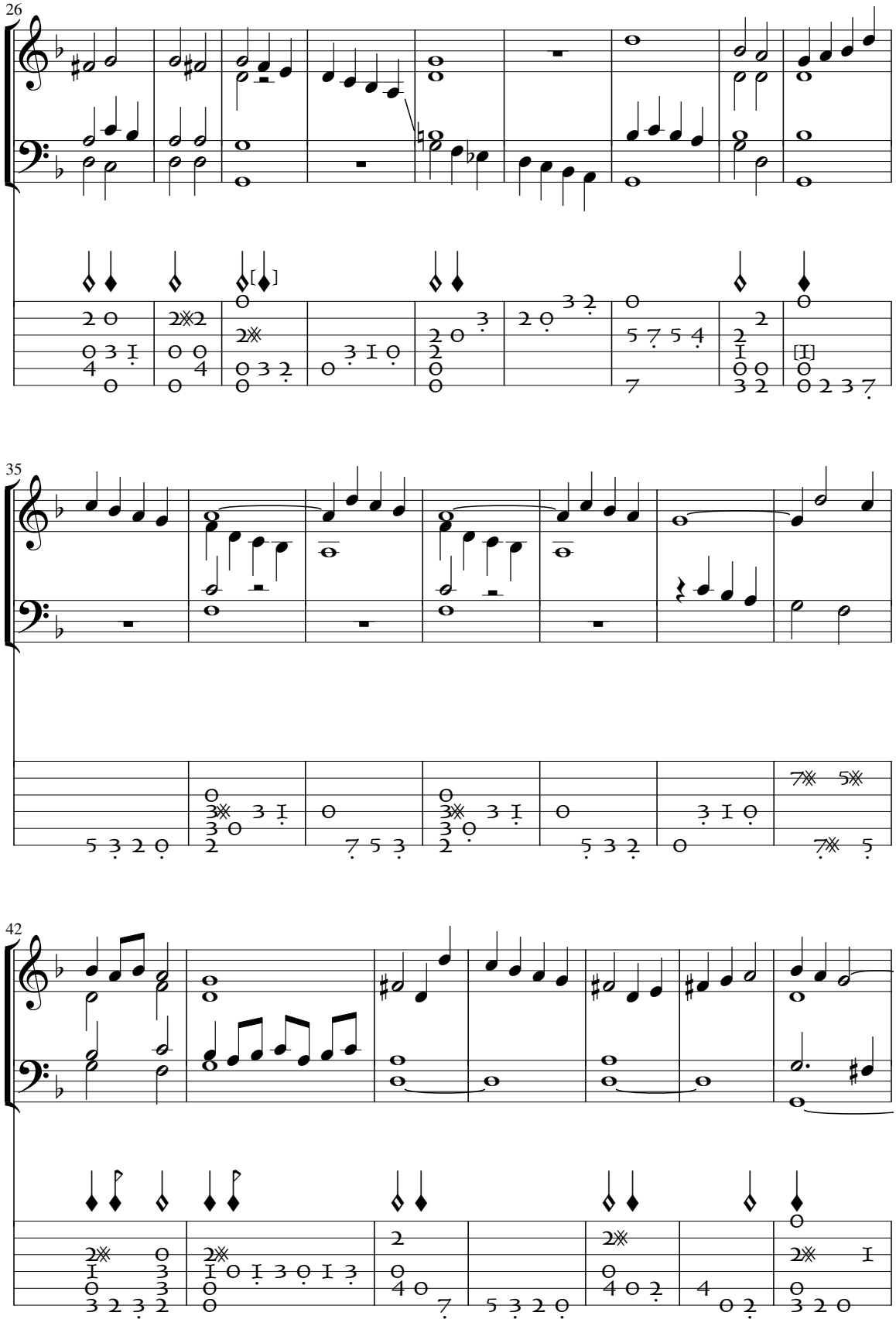
(fol. b1)



5a. Pass' e mezo [antico]

(fol. b1)

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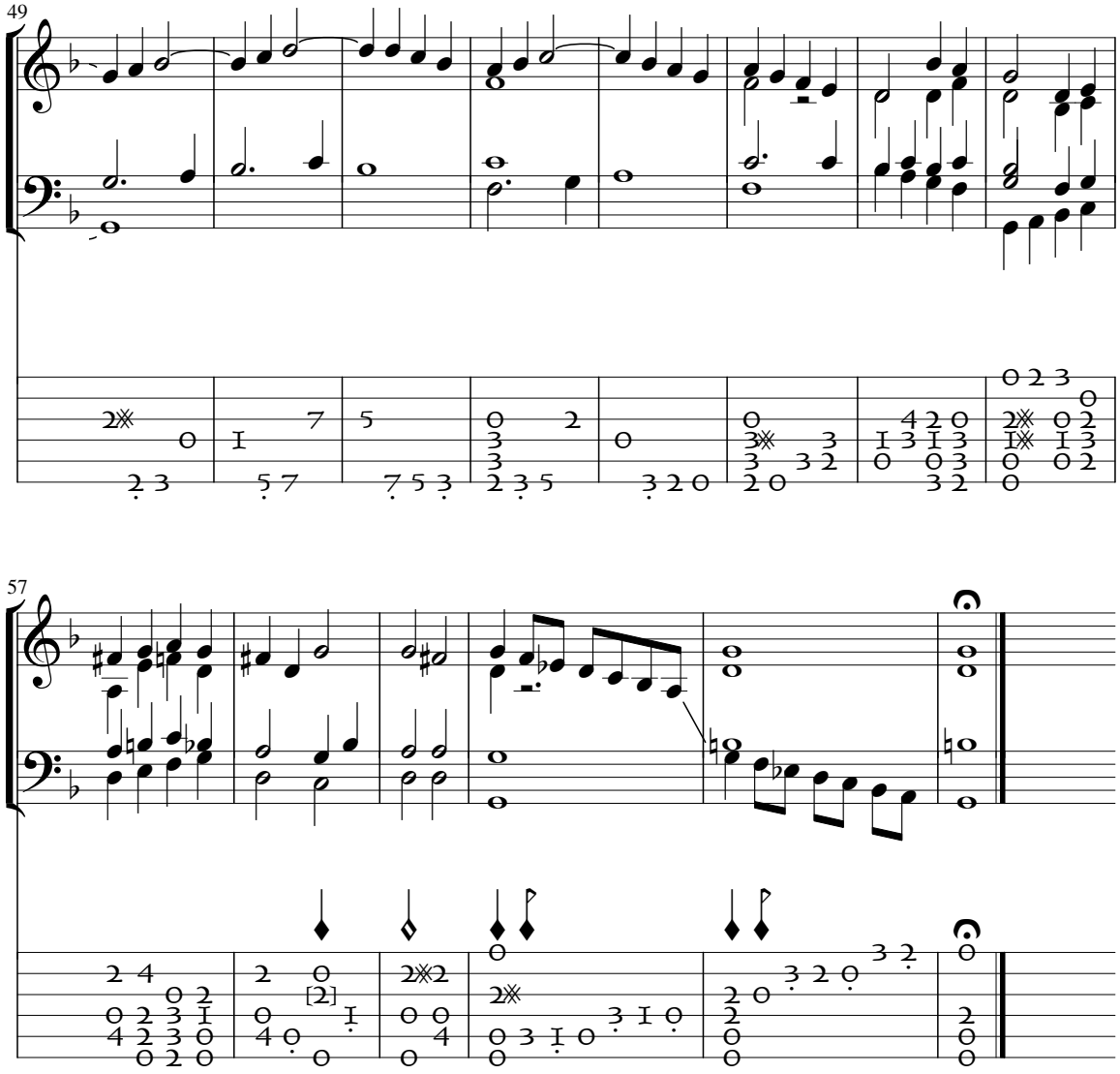
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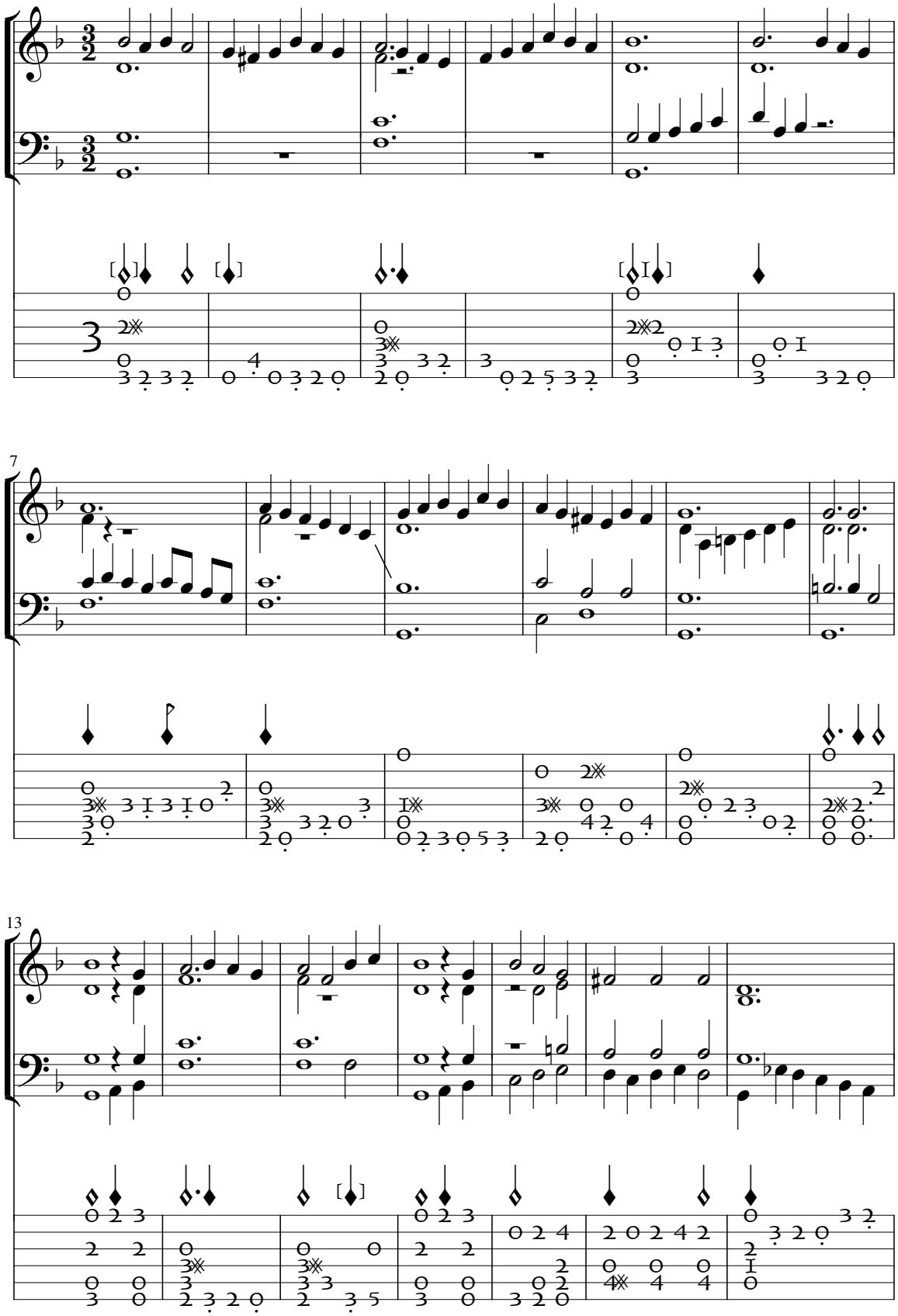
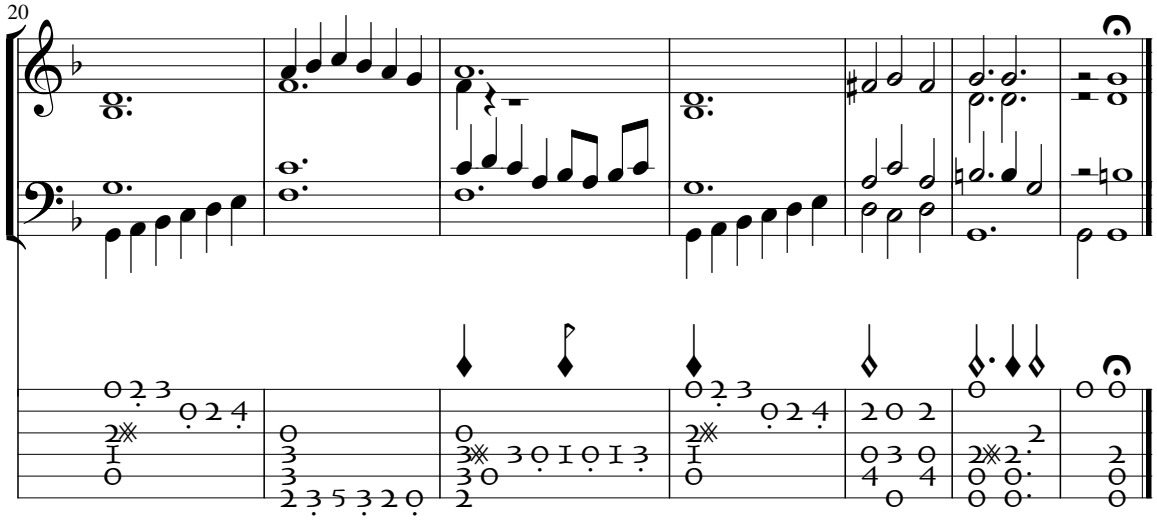
5b. Saltarello

(fol. b2)

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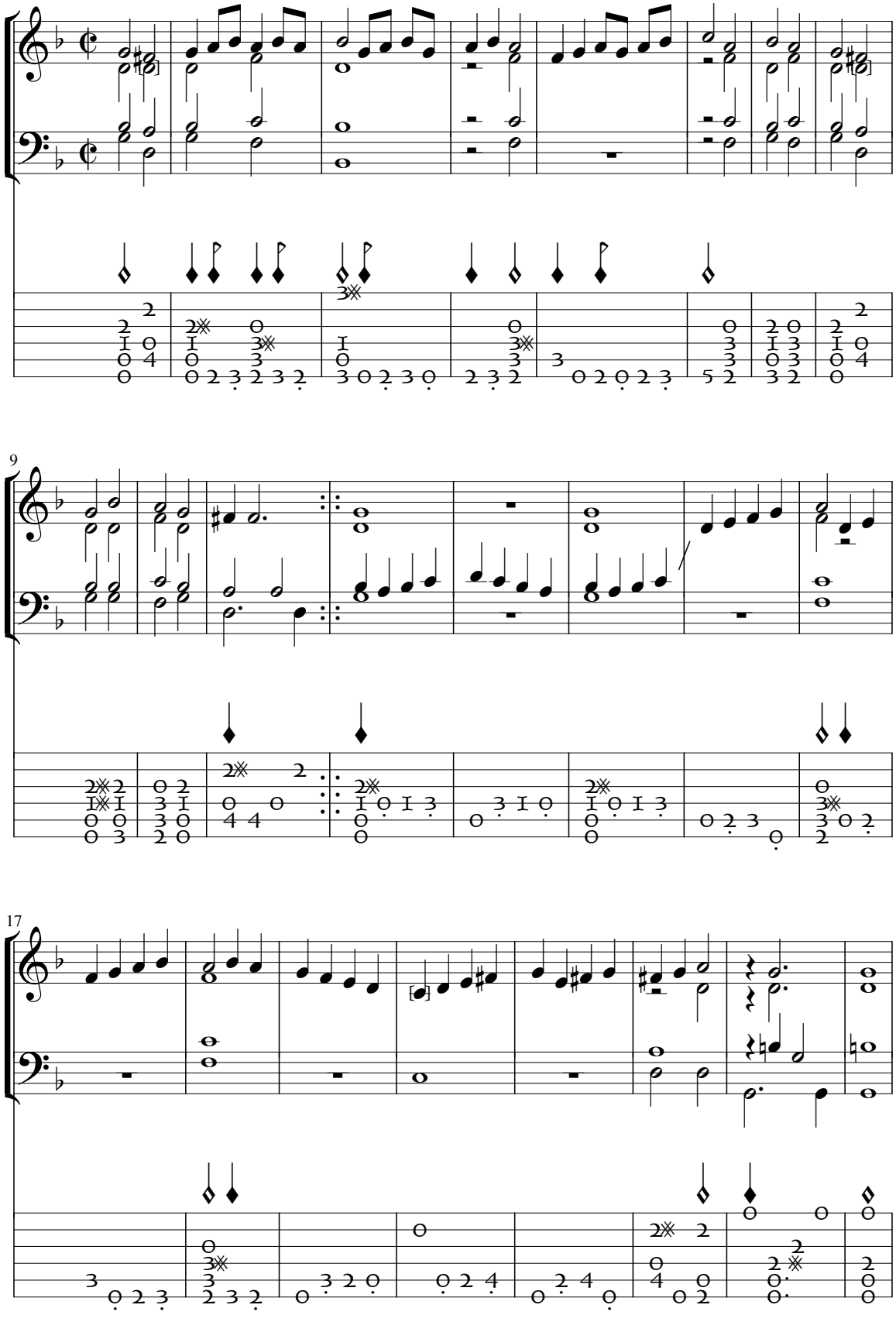
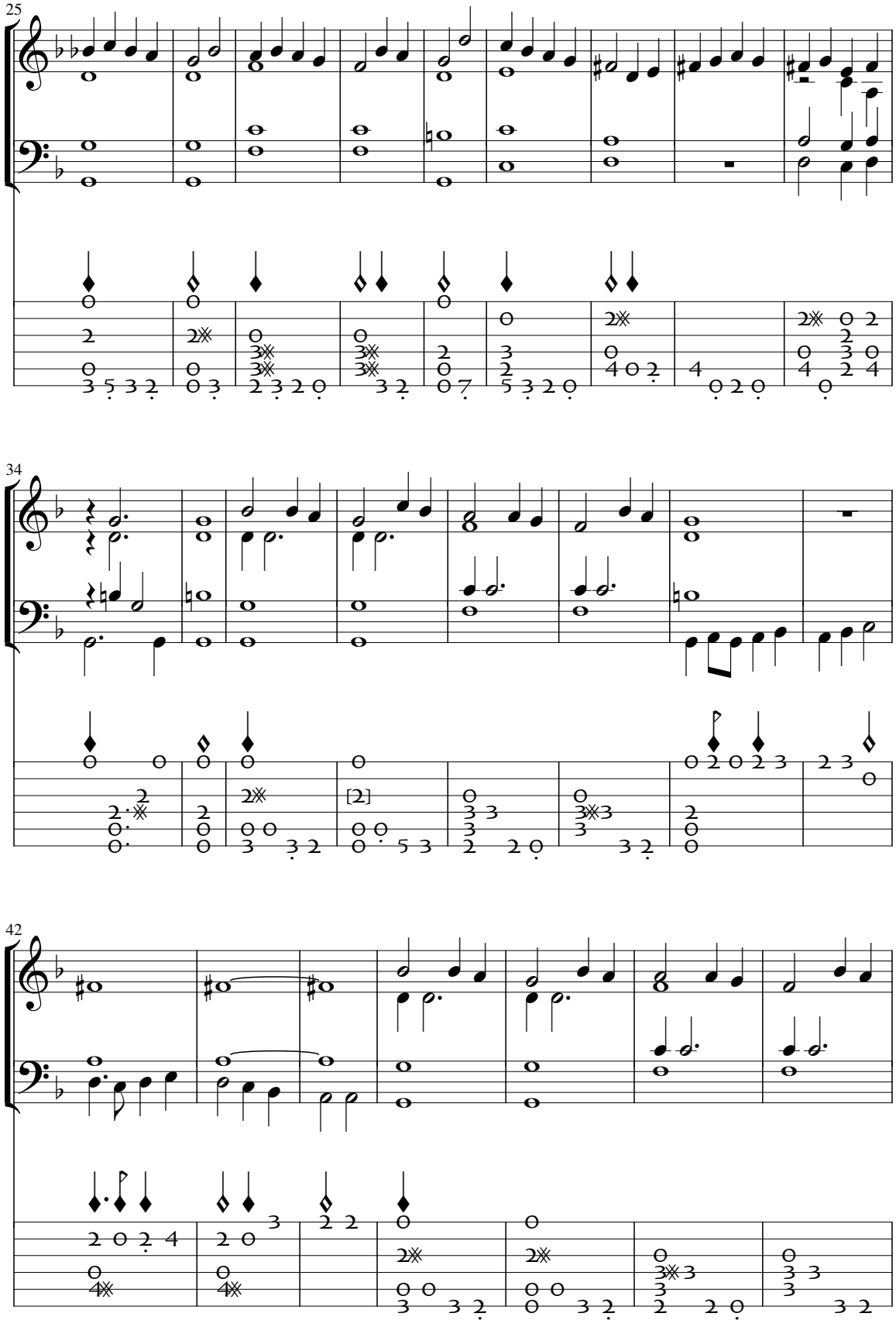
6a. Pass' e mezo

(fol. b2v)

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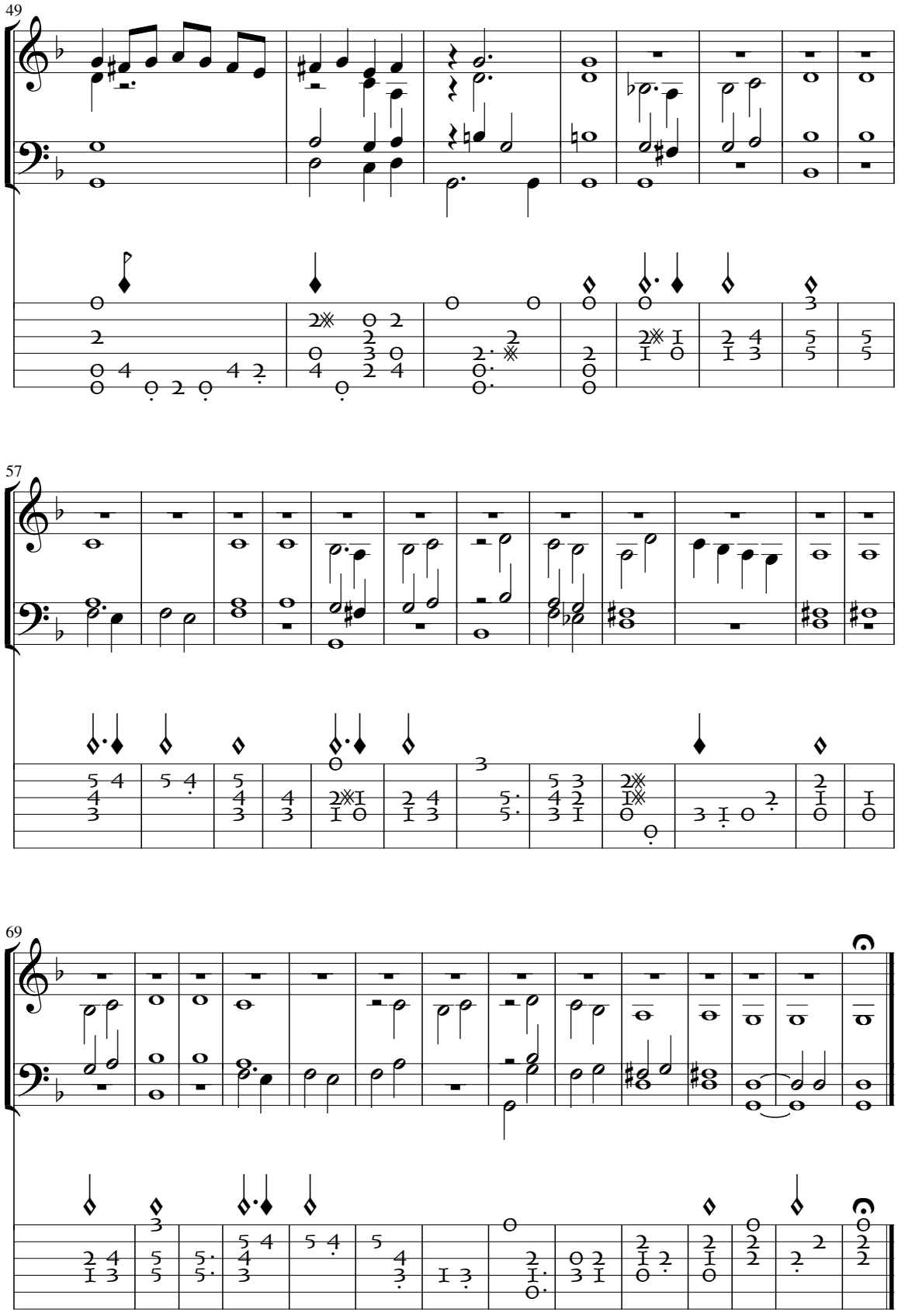
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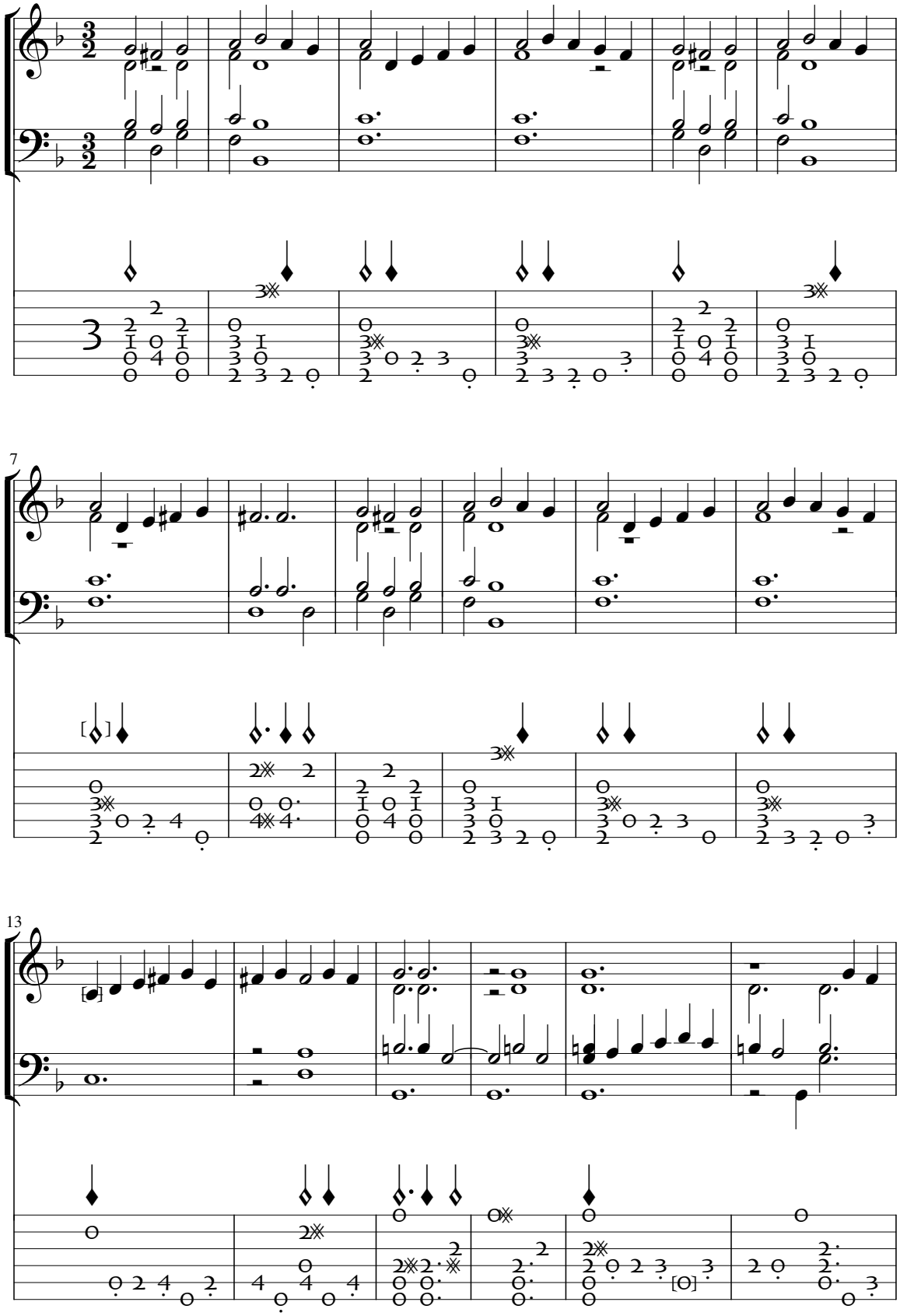
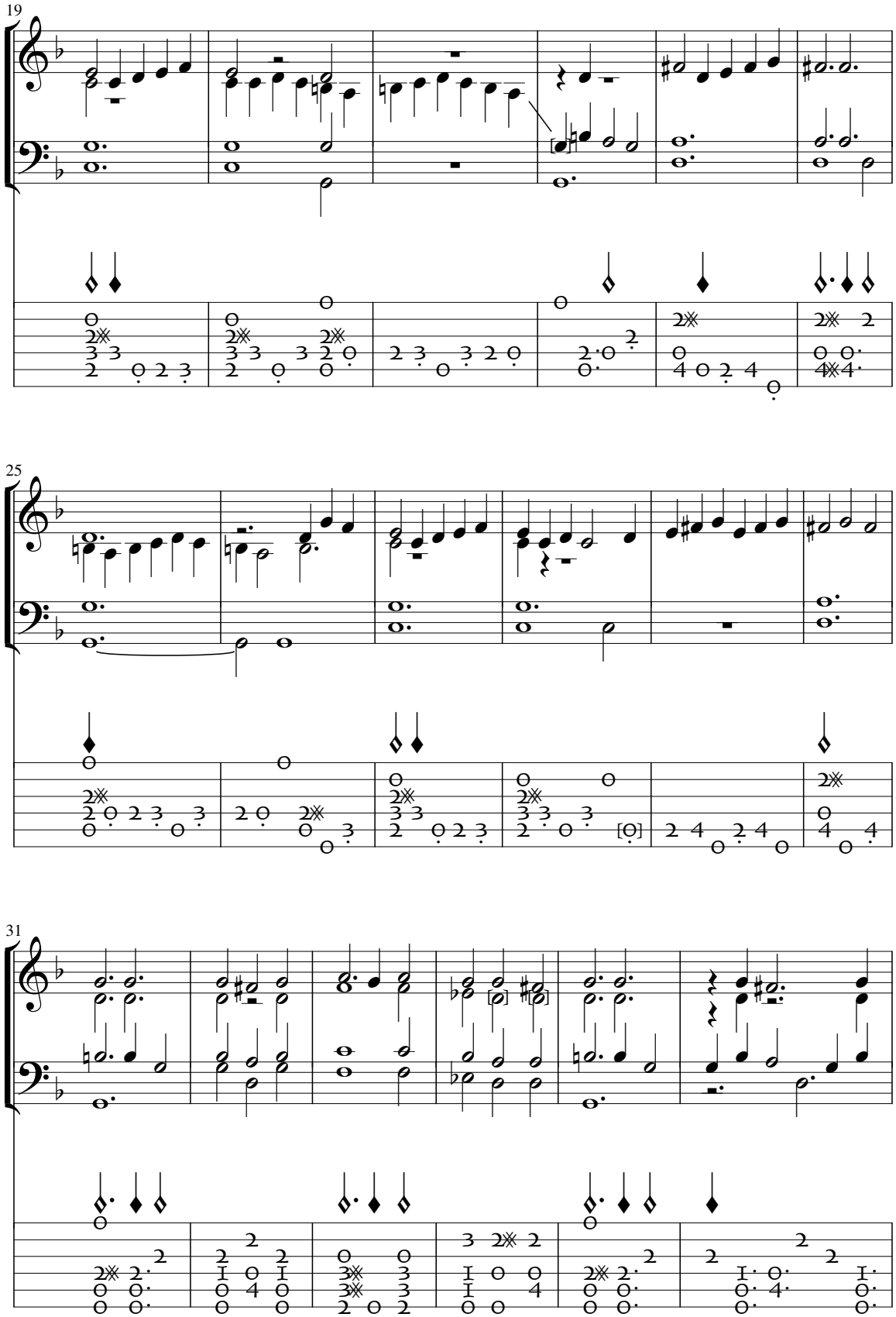
6b. Saltarello

(fol. b3)

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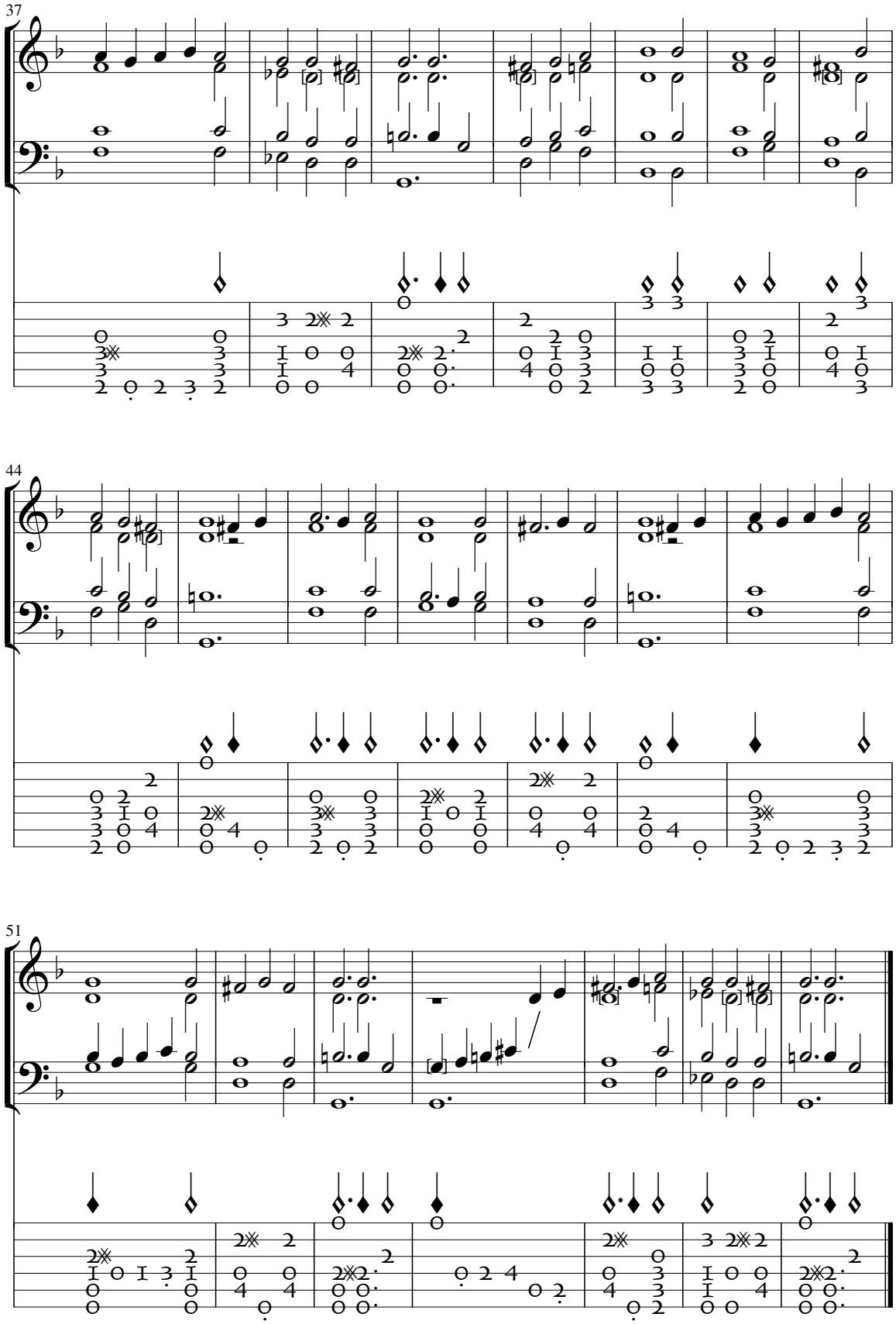
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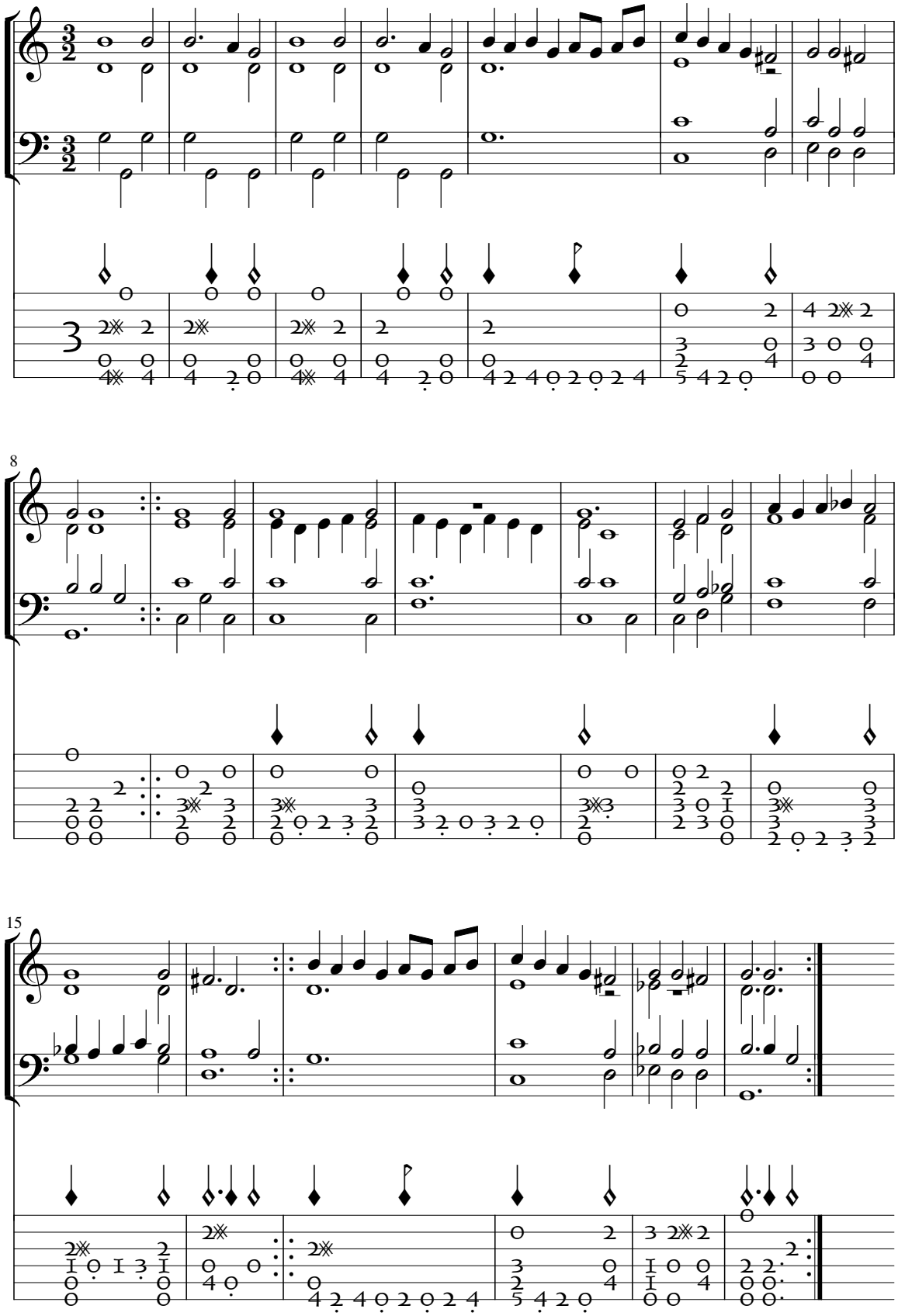
44
51

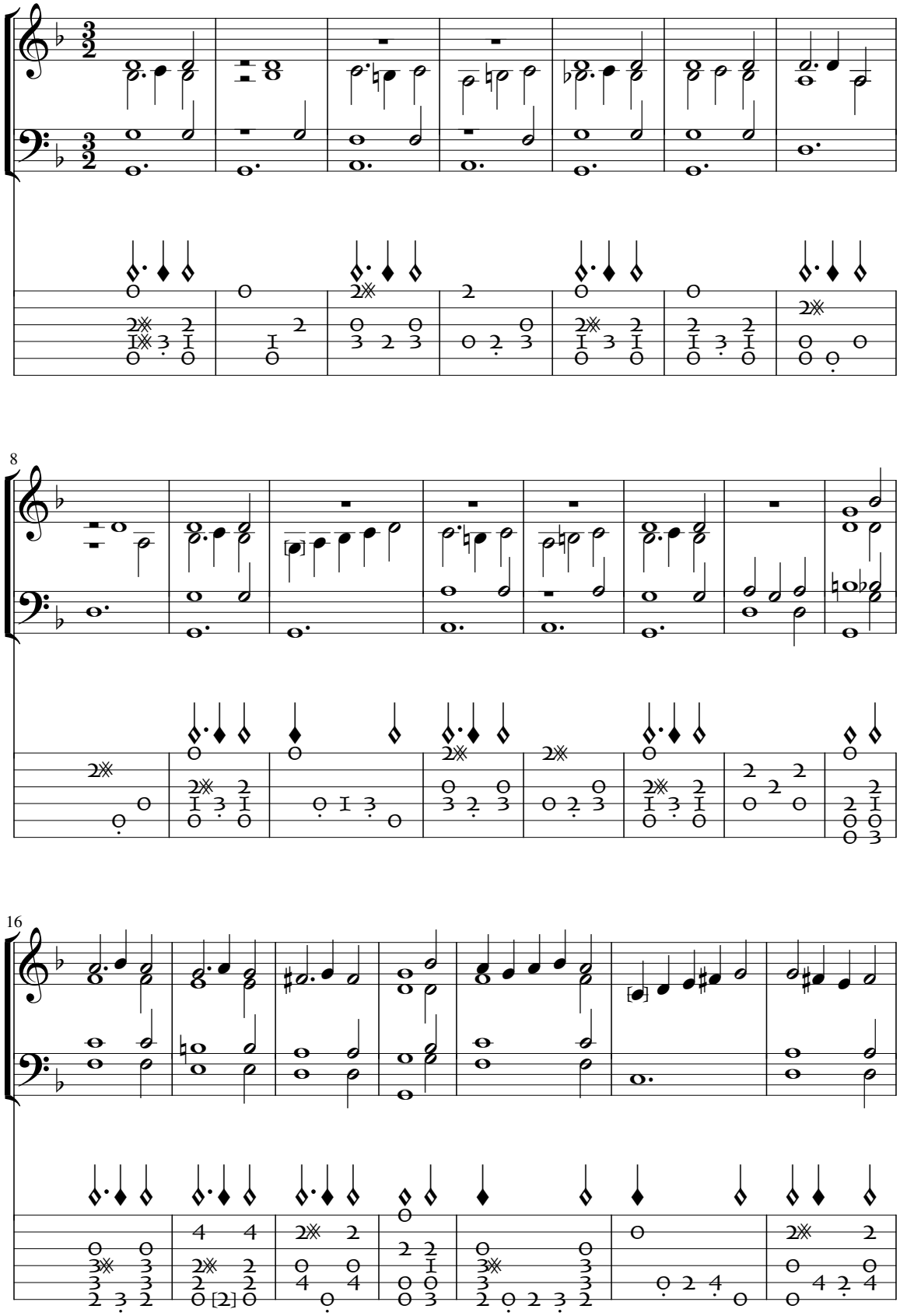
7. Saltarello

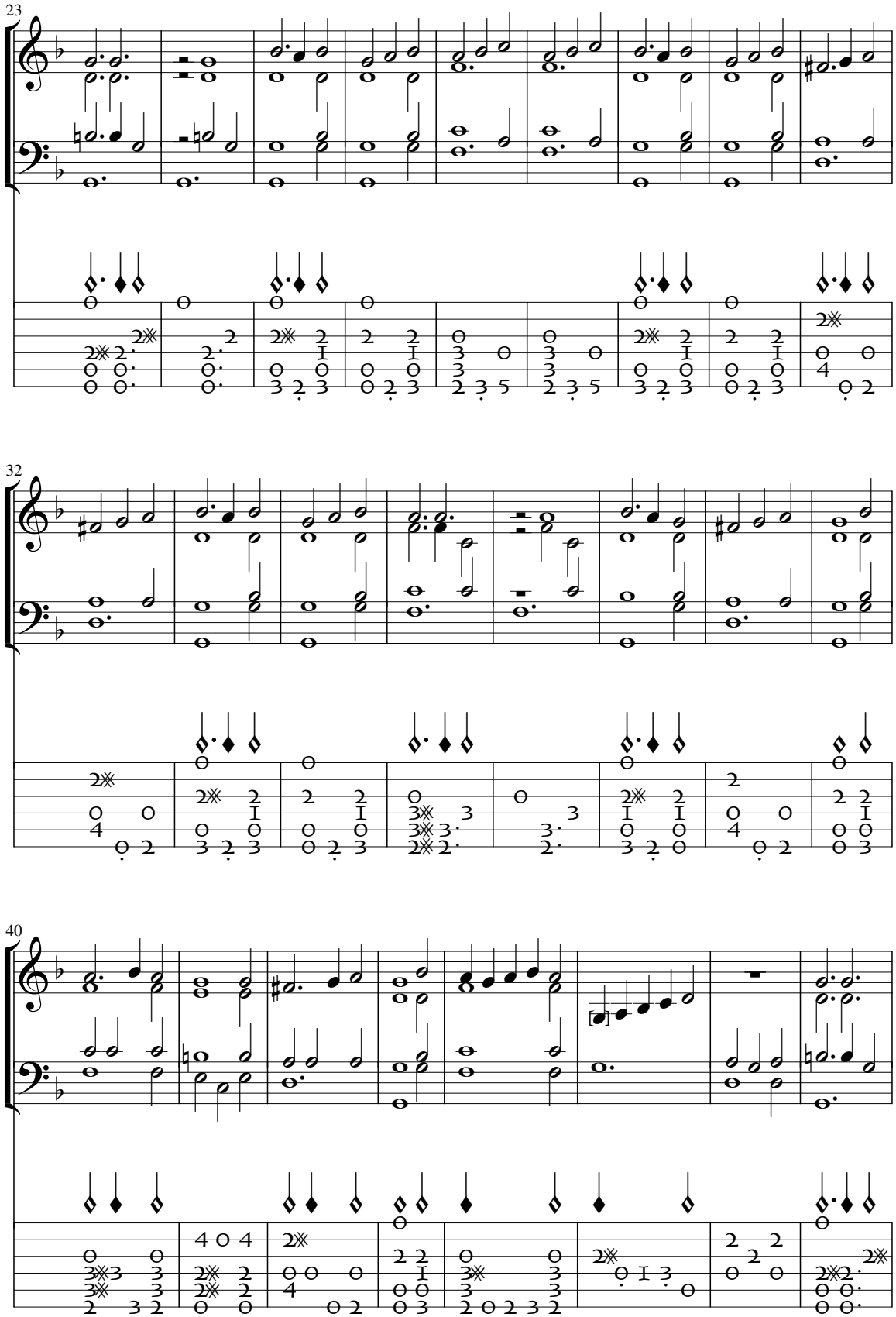
(fol. b3v)



8. Piva

(fol. b4)

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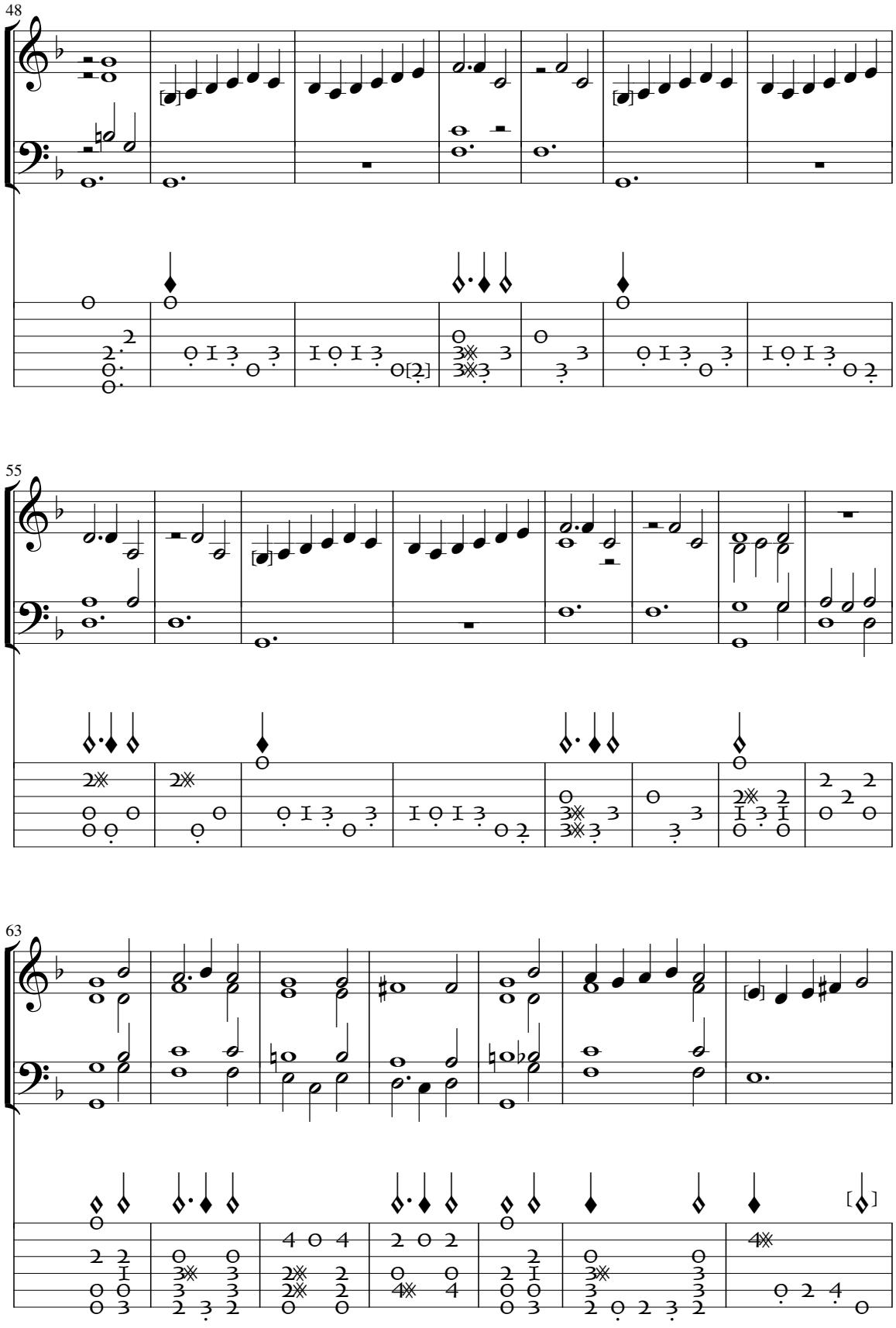
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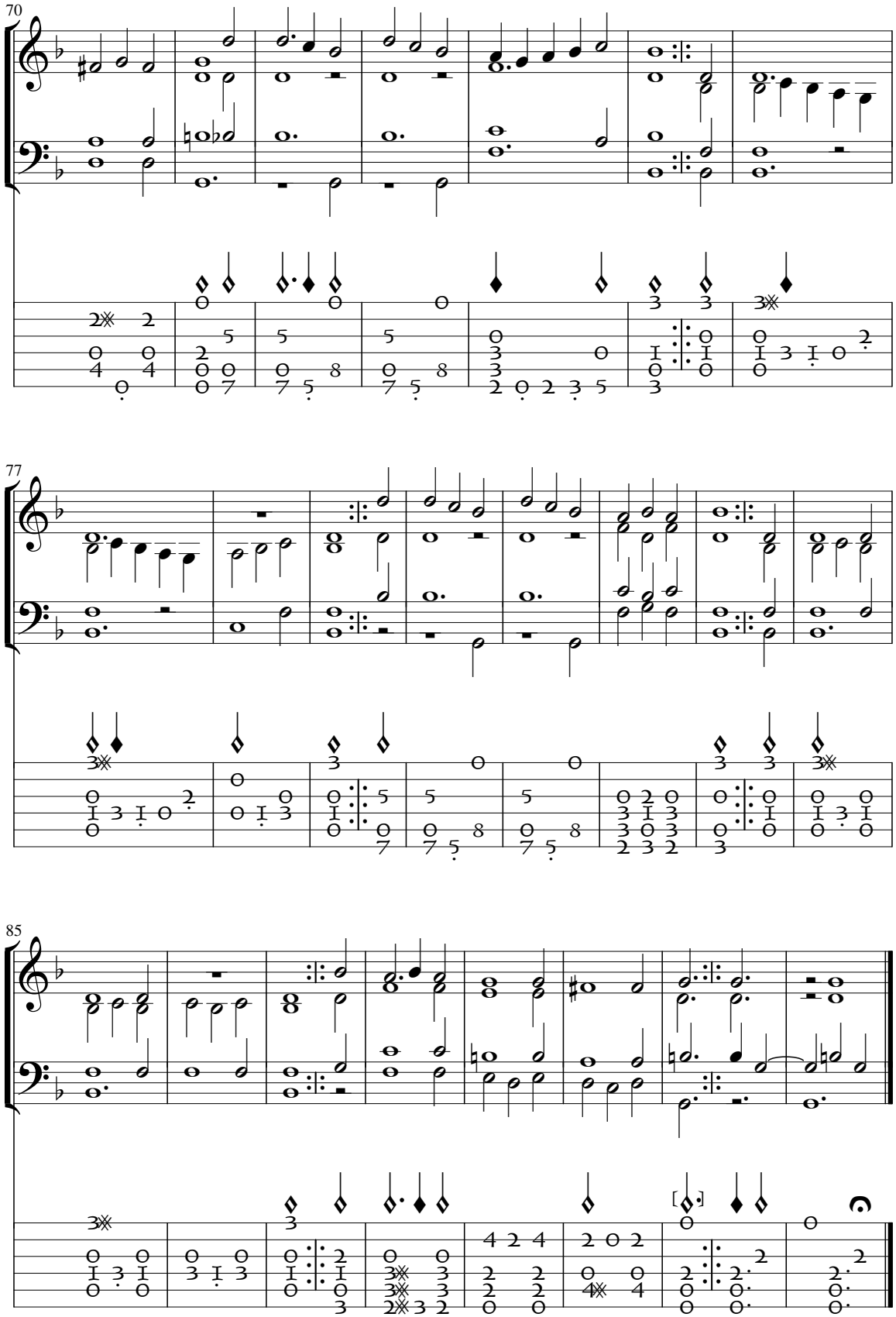
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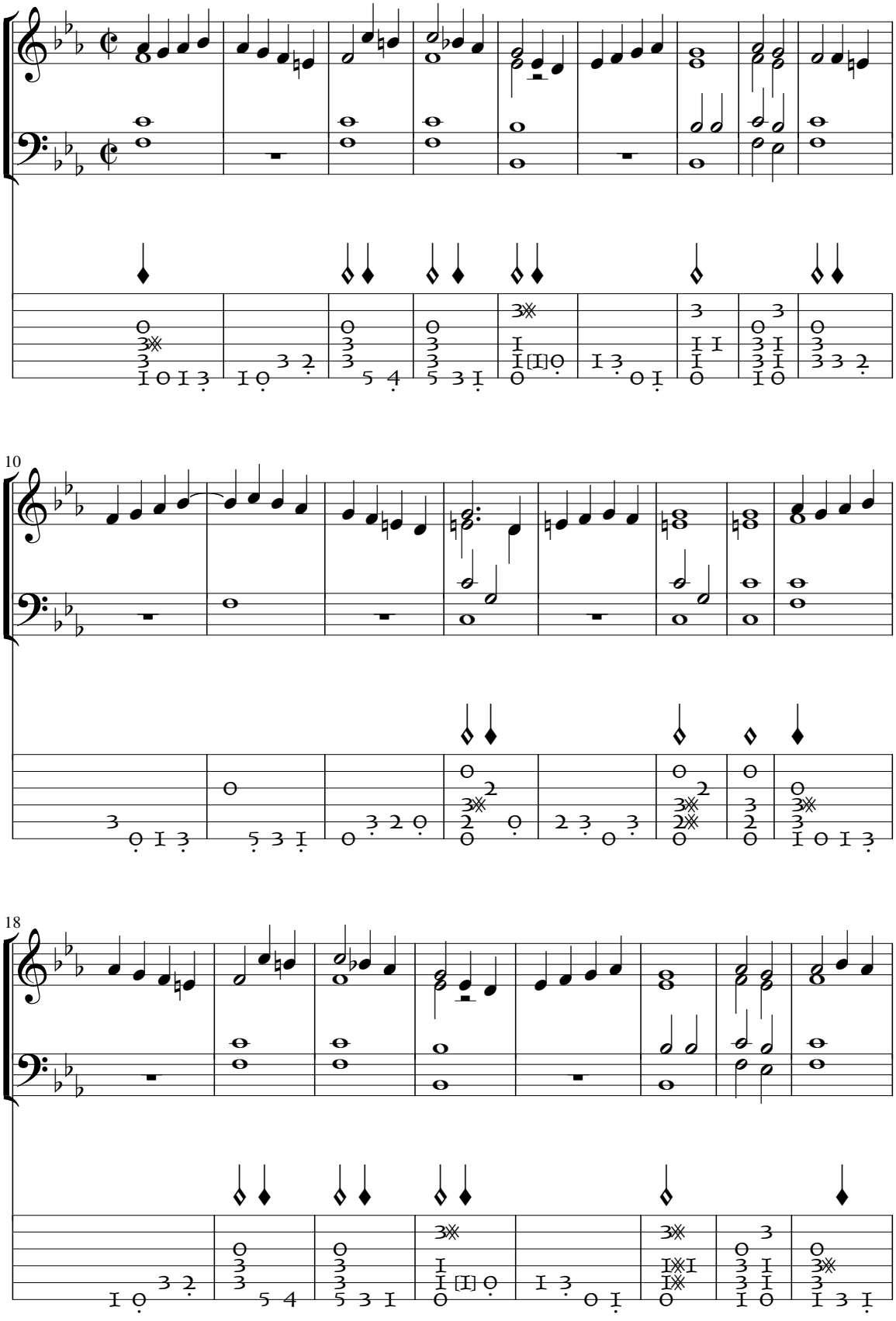
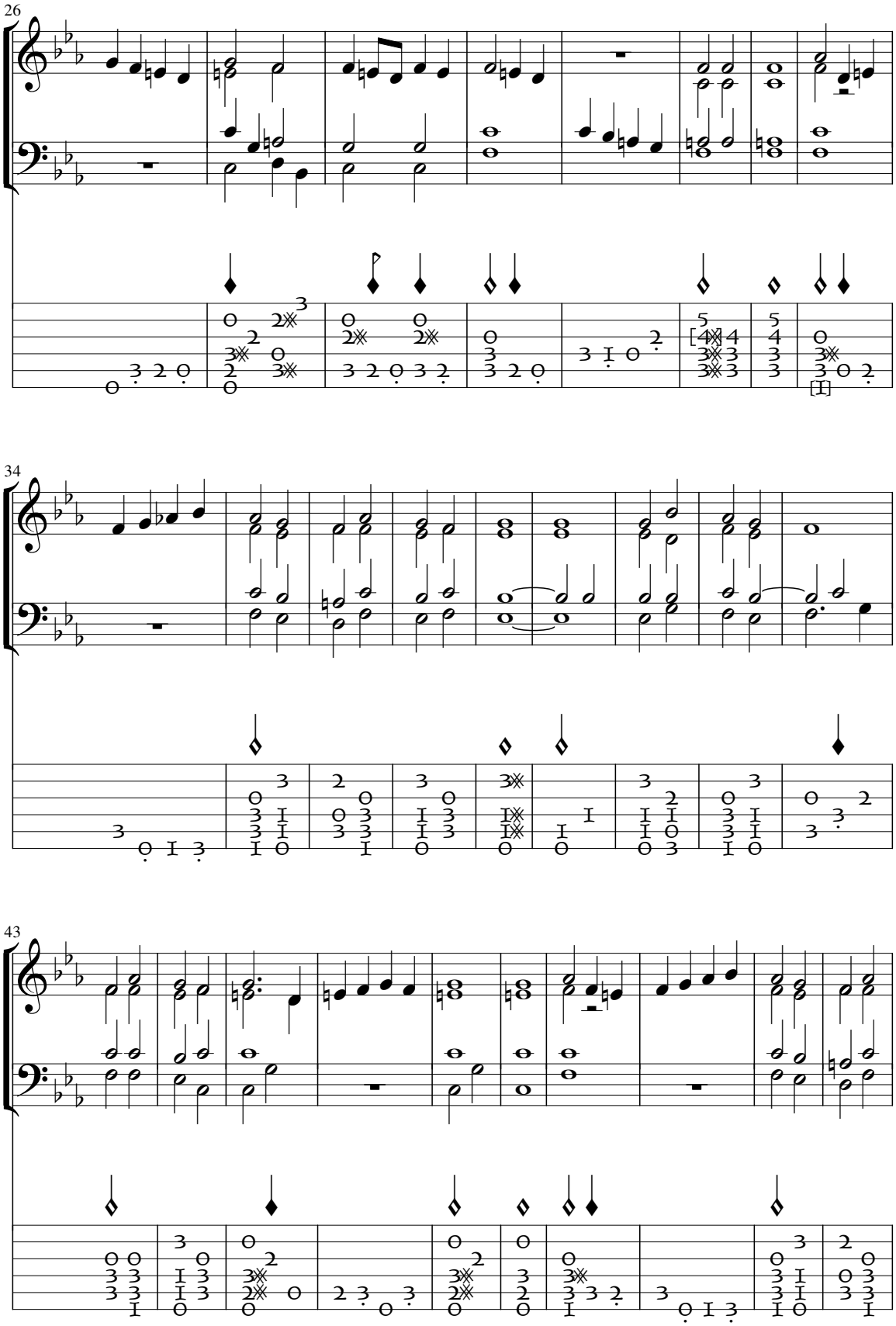
9. Pass' e mezo [antico]

(fol. c1v)

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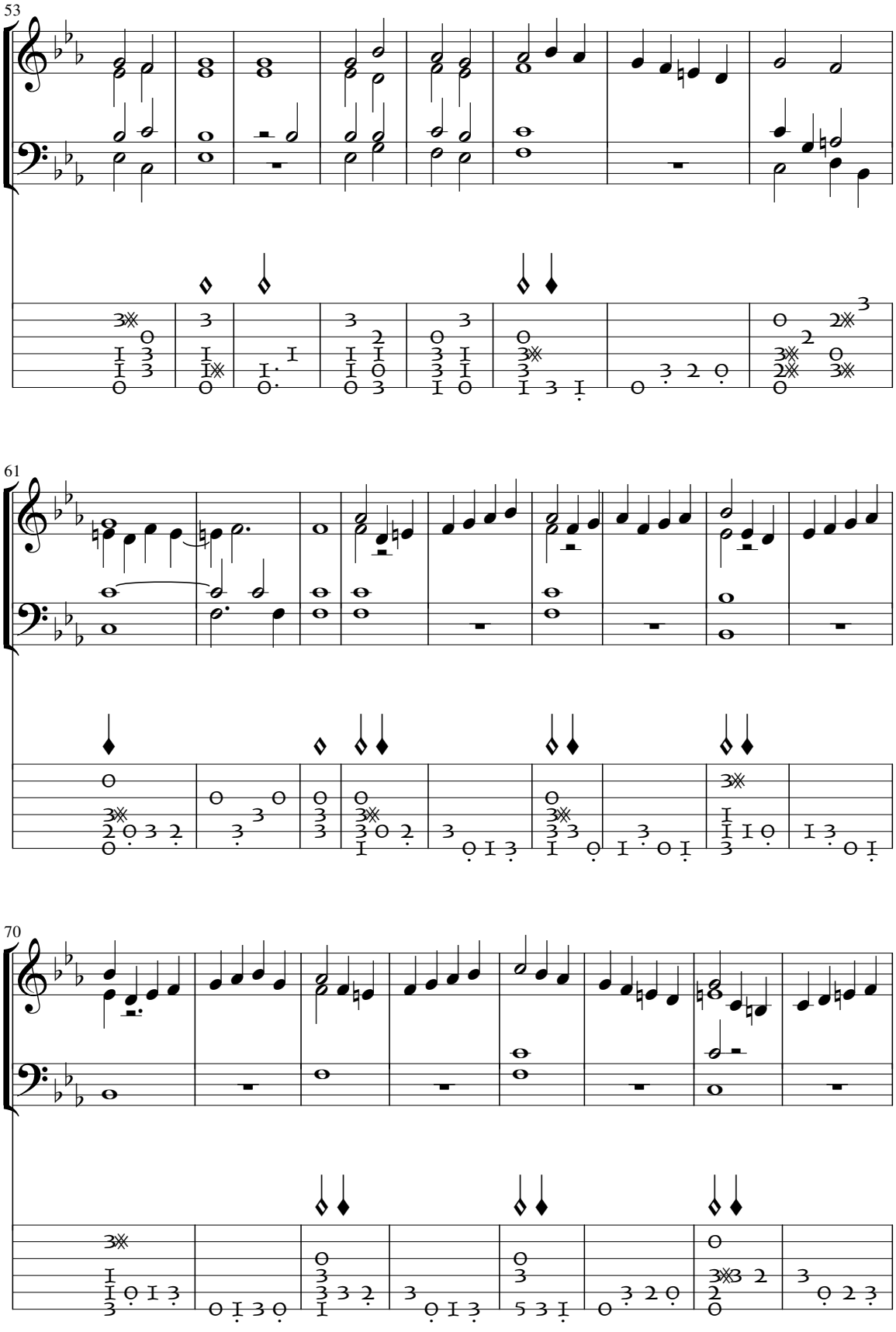
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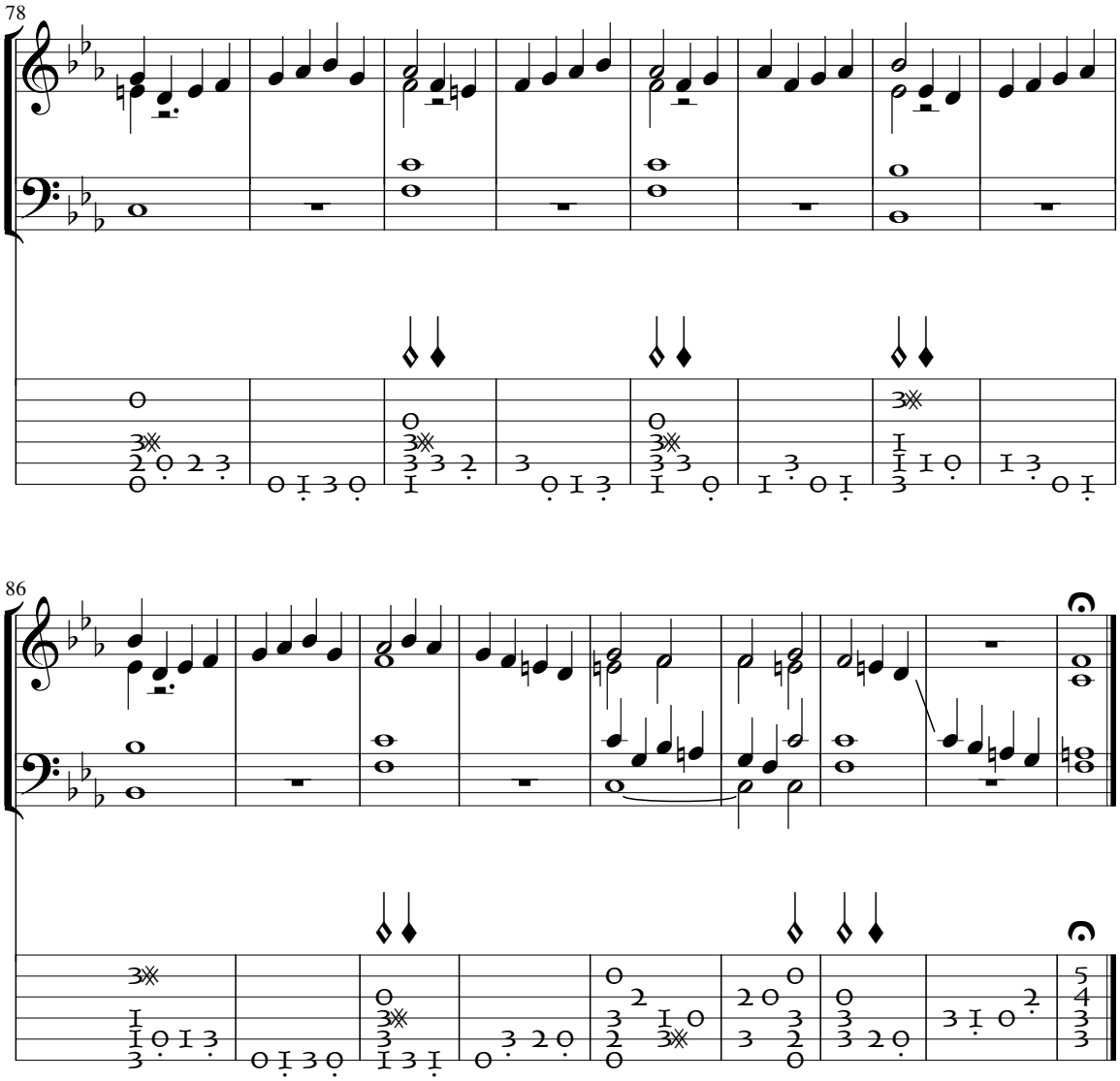
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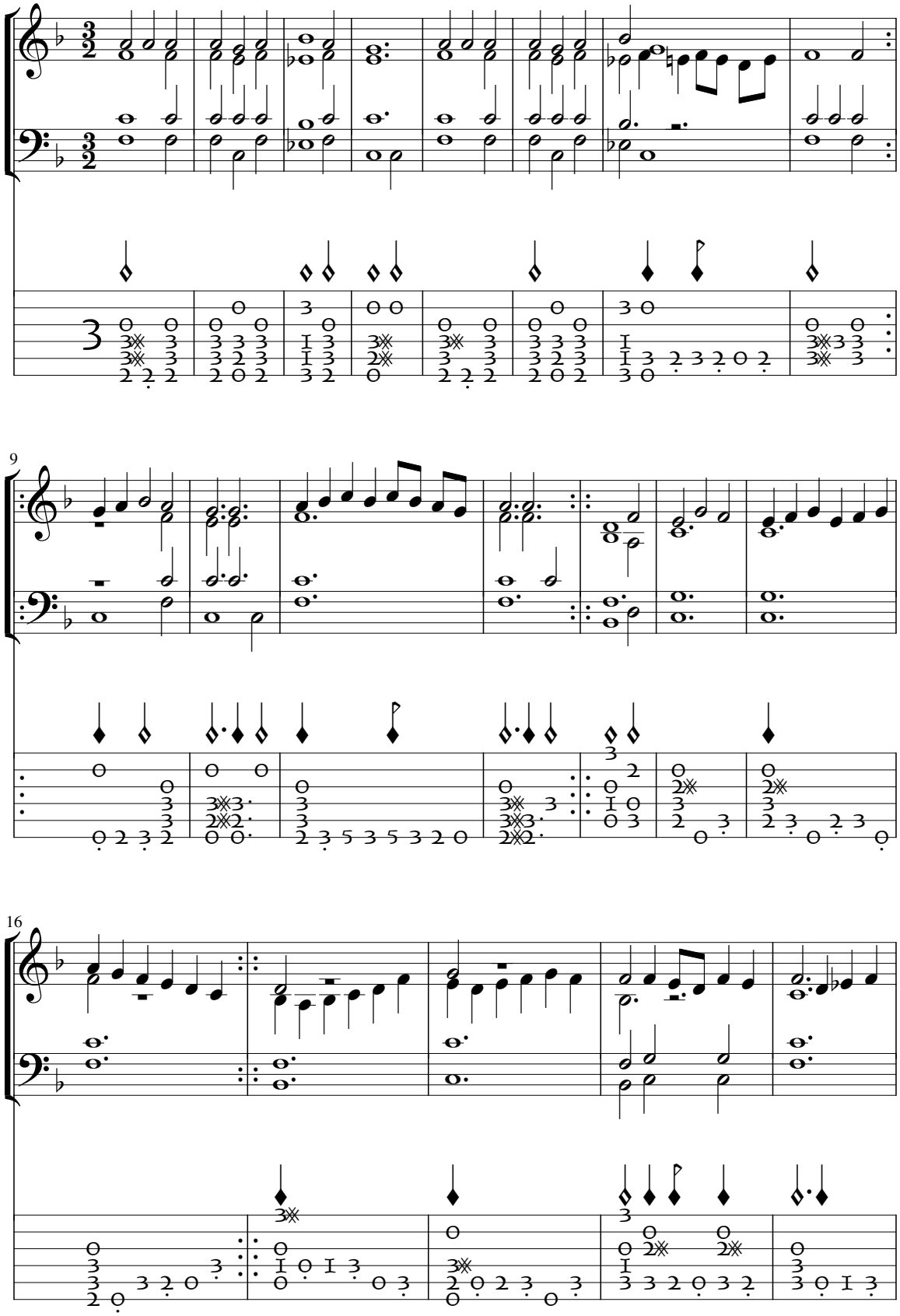
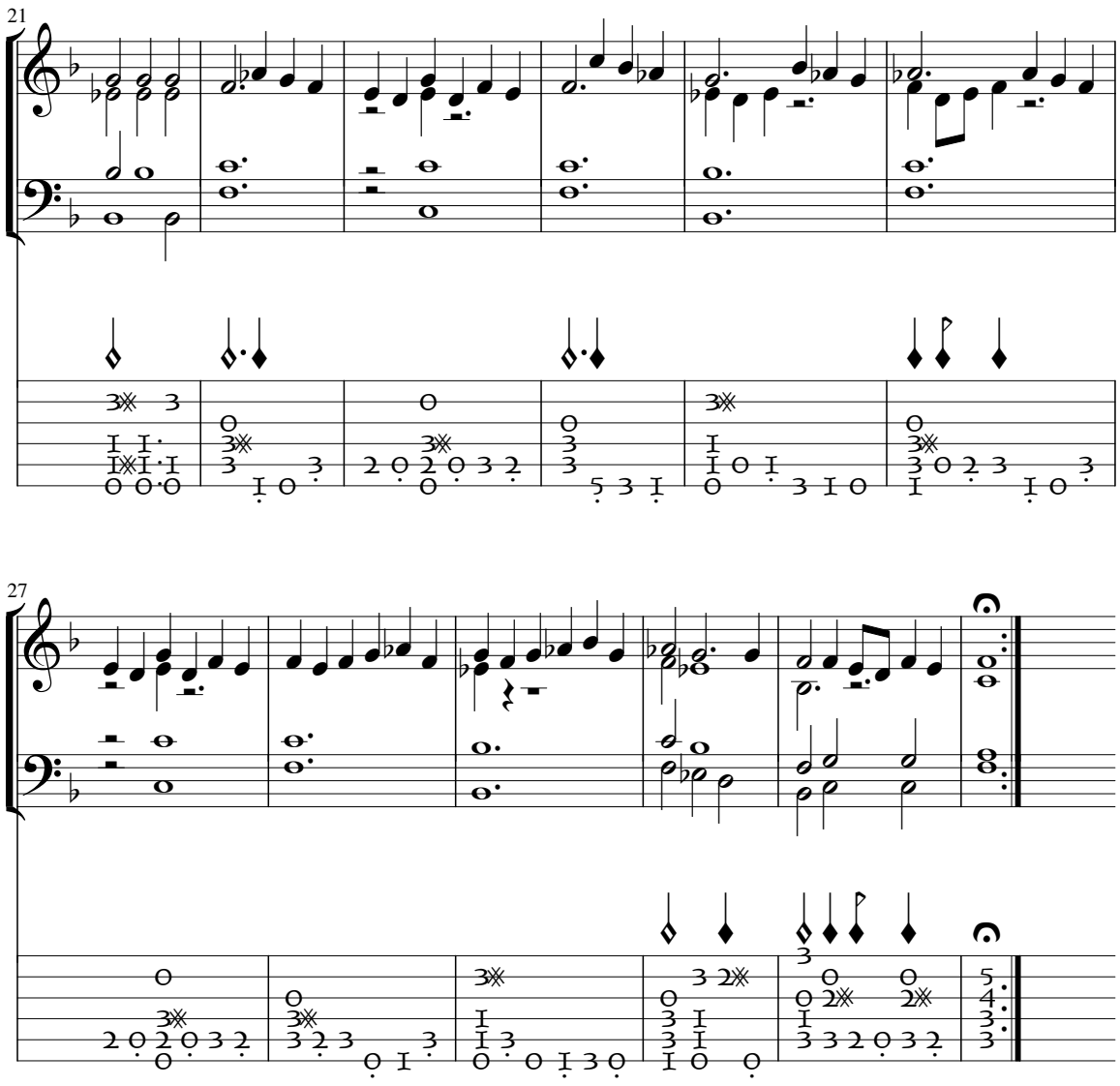
86

10. La Bertonzina

(fol. c2v)

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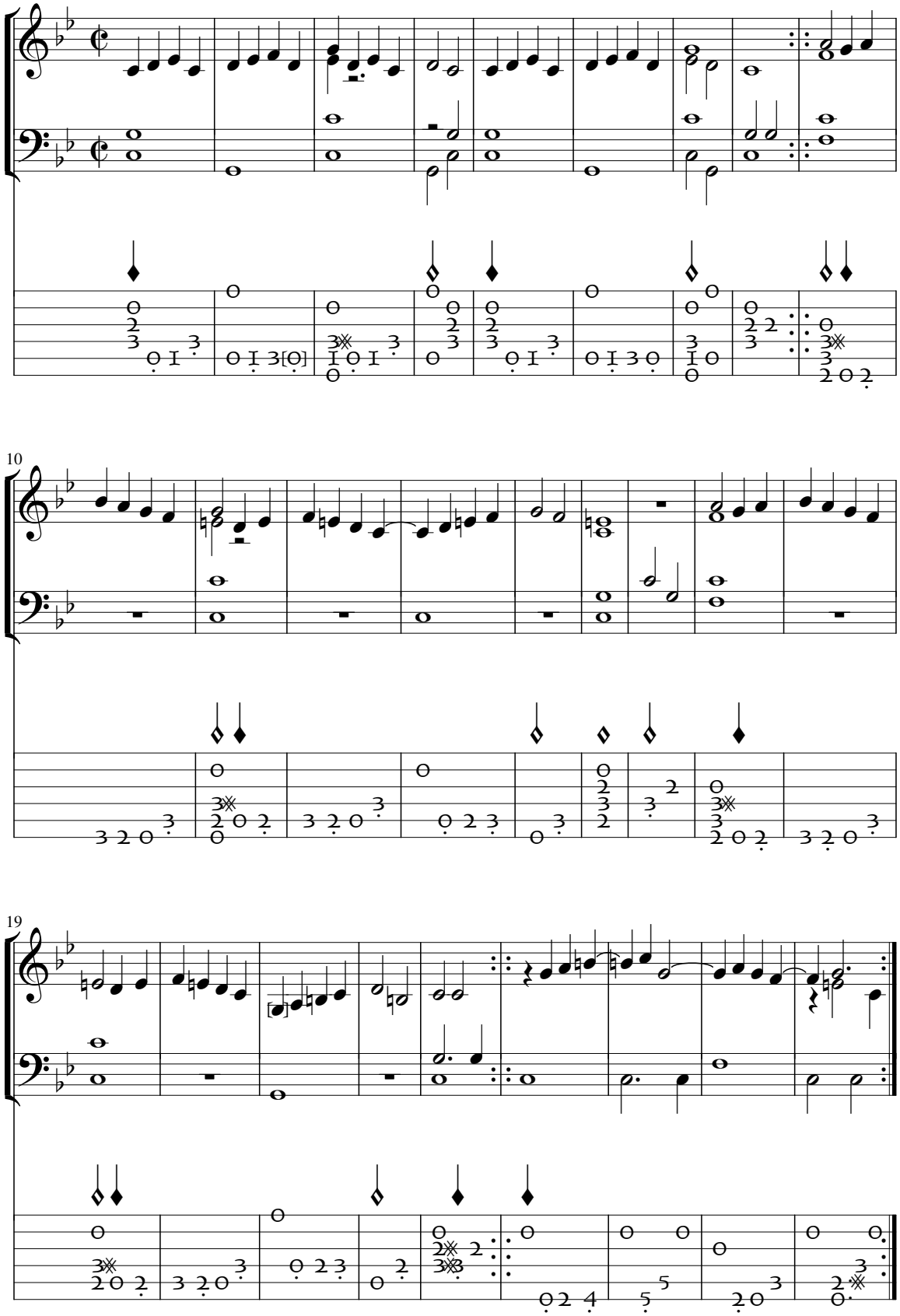
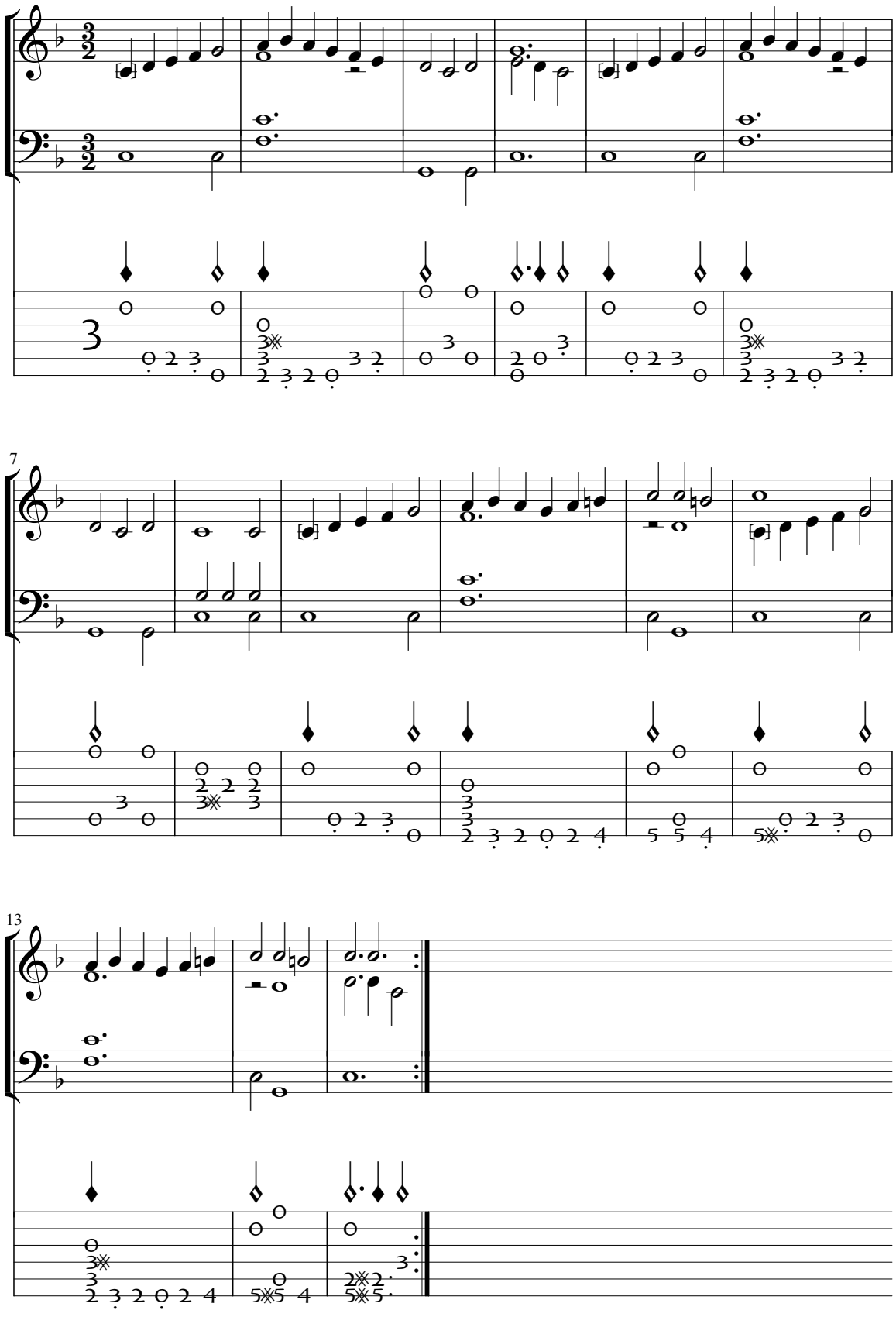
11. Brando Franzese

(fol. c3)



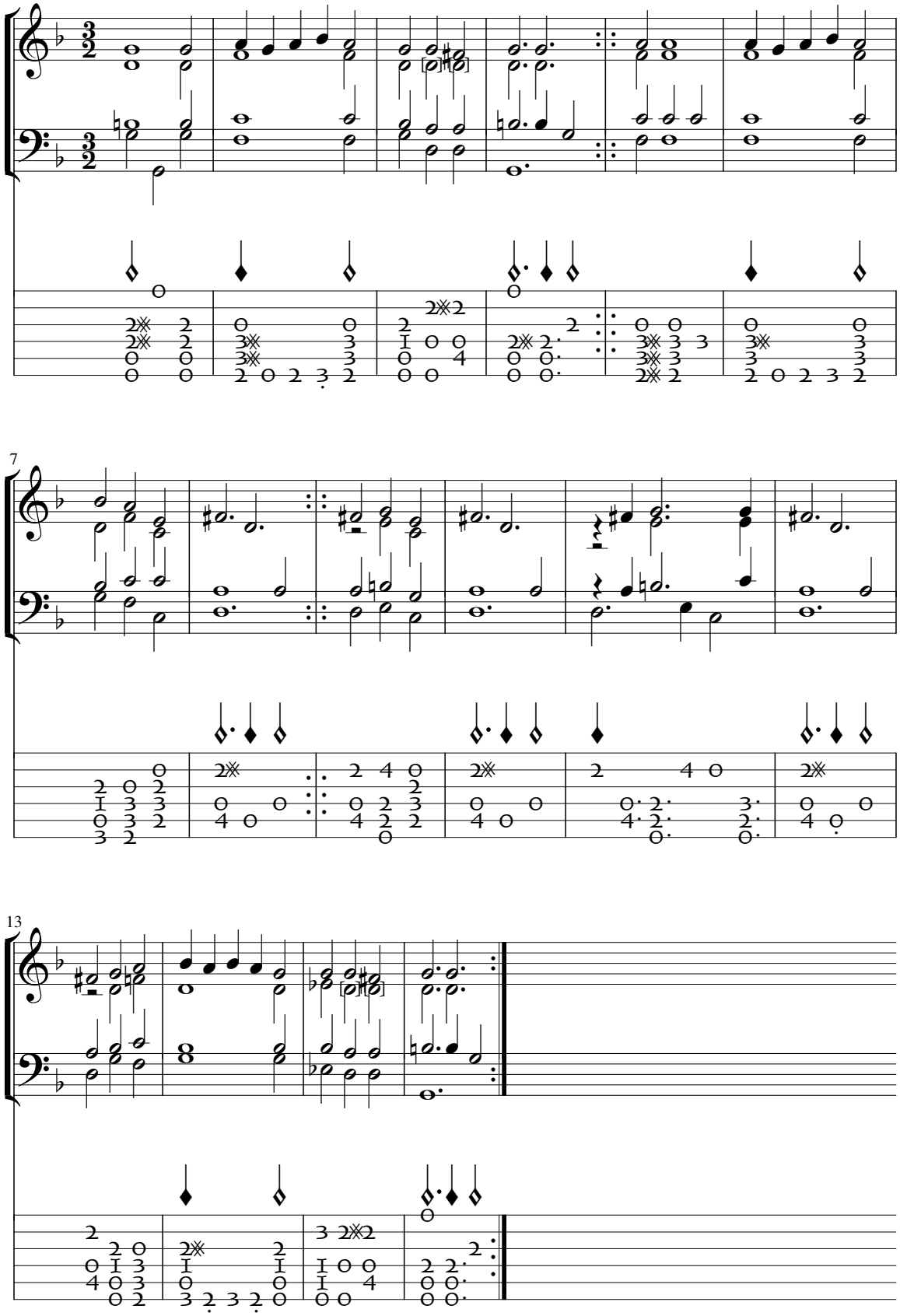
12. Vesentino

(fol. c3)



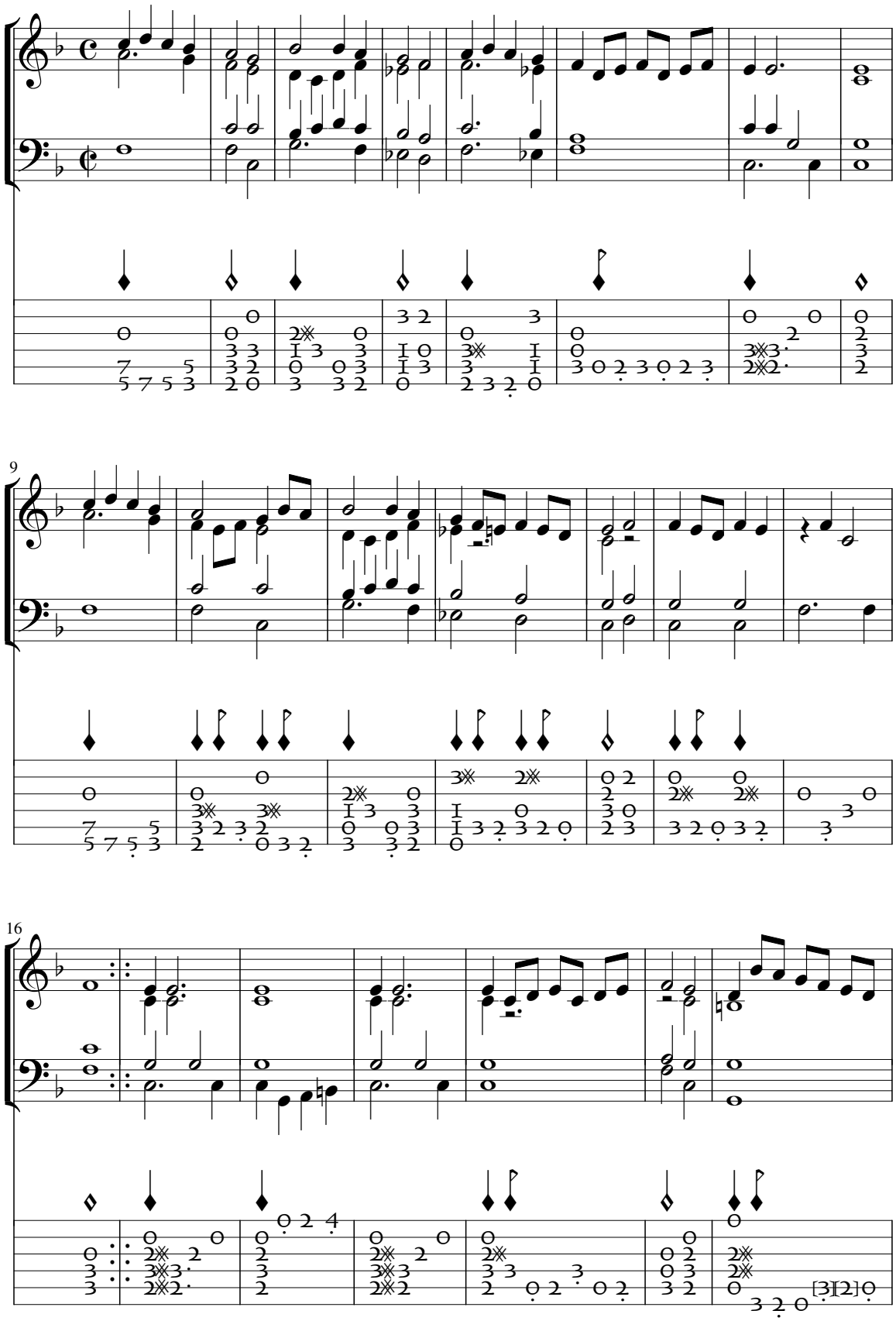
13. Saltarello gagliardo

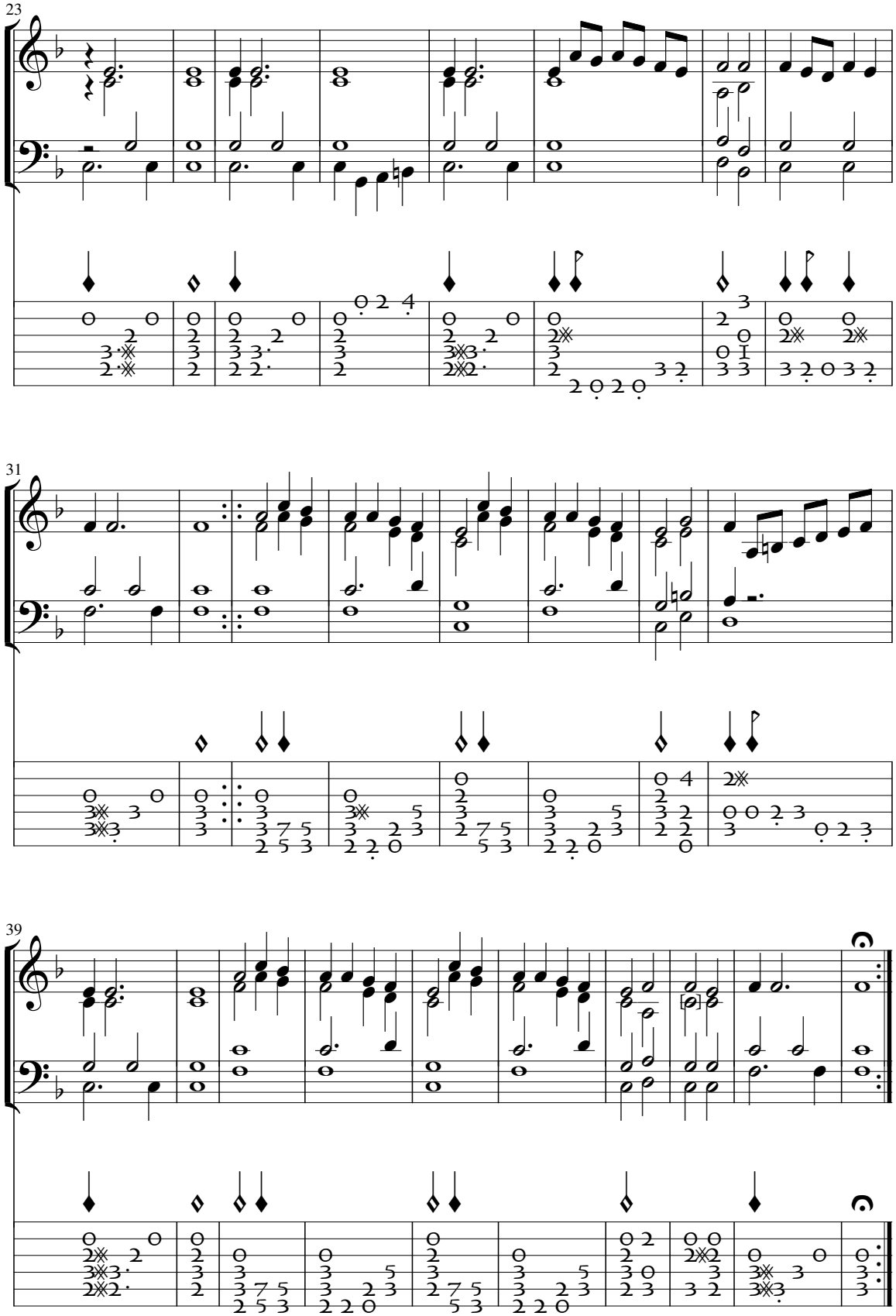
(fol. c3v)



14a. Pavana

(fol. c3v)

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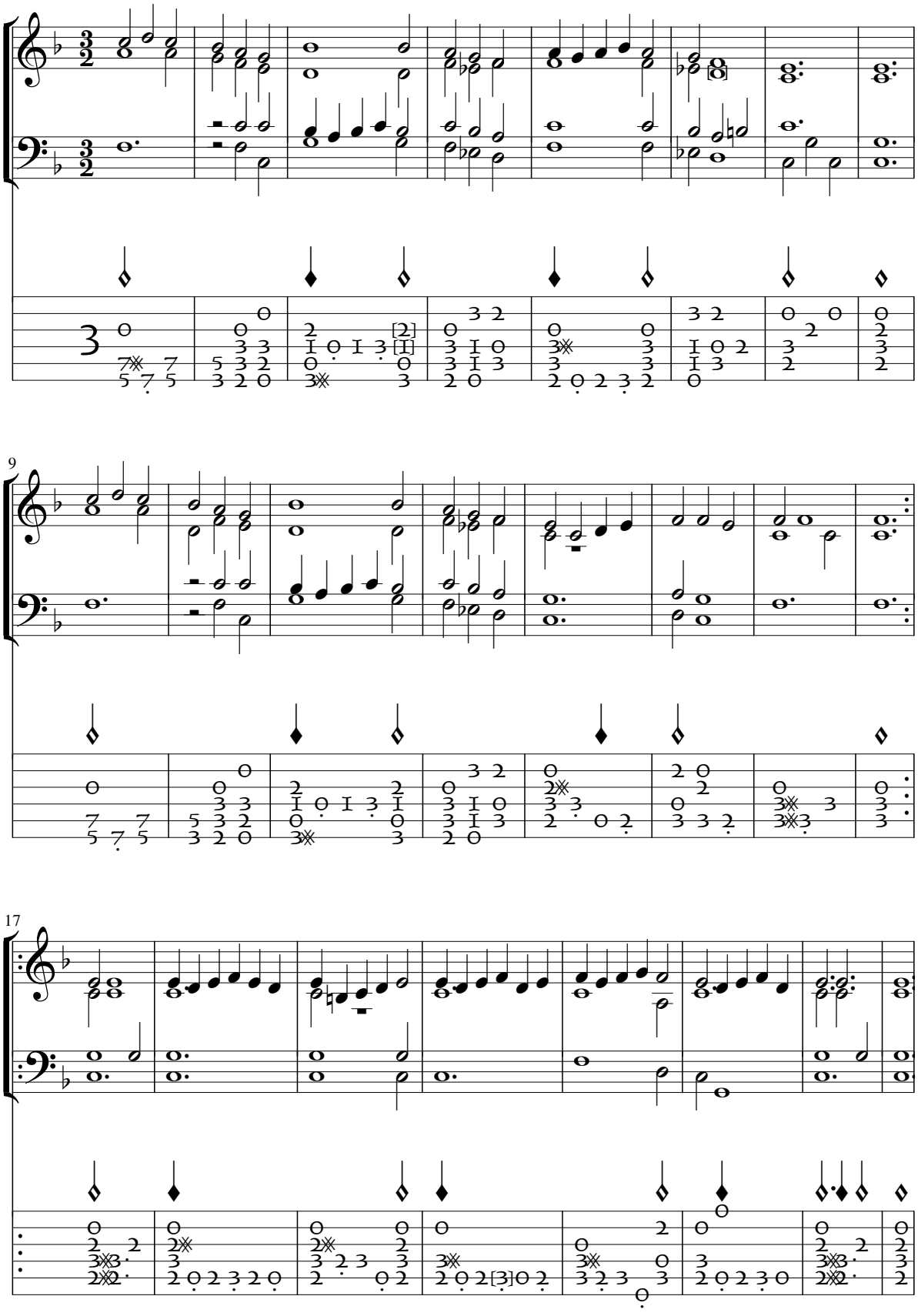
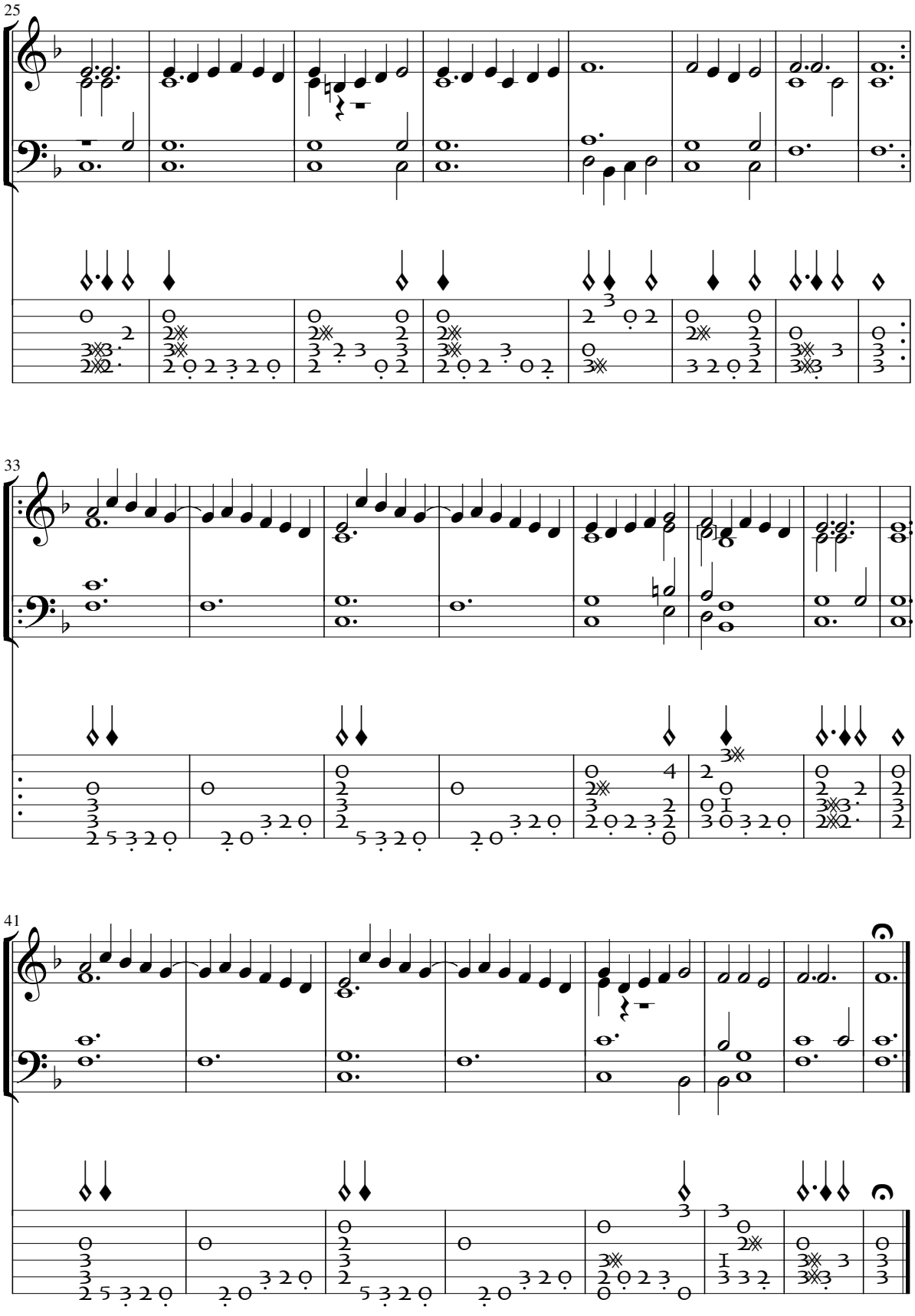
14b. Saltarello

(fol. c4v)

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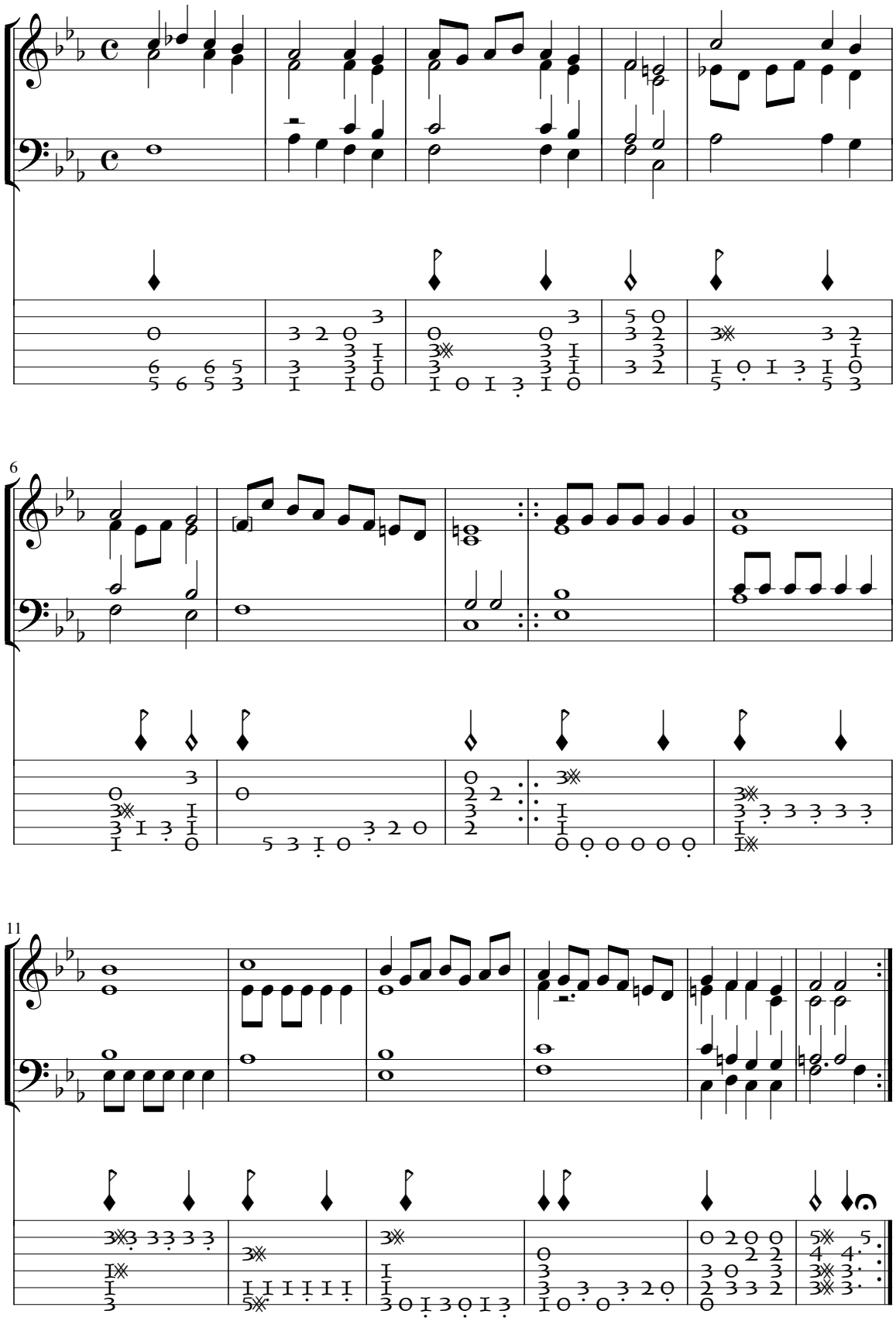
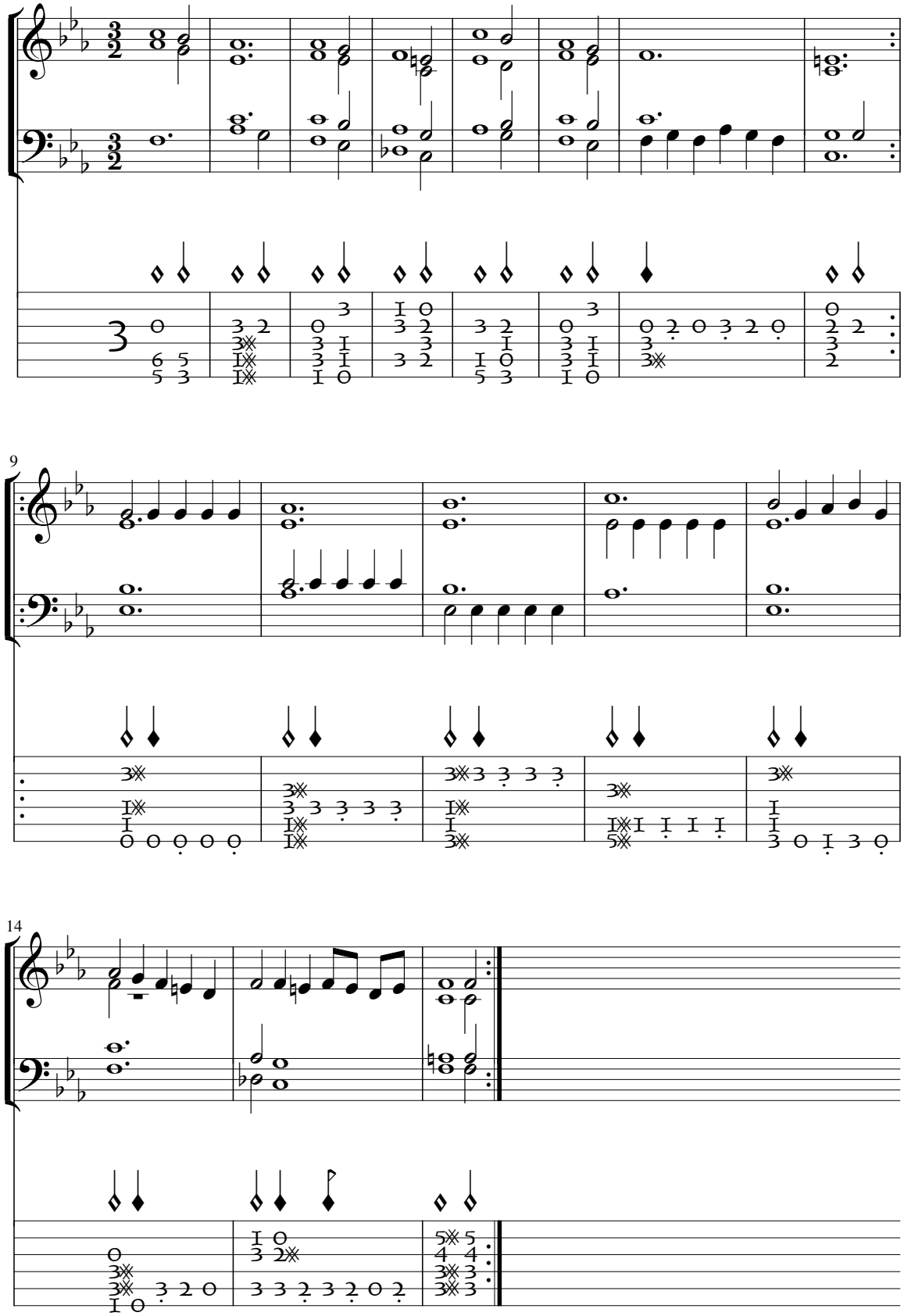
15a. Pavana

(fol. d1)



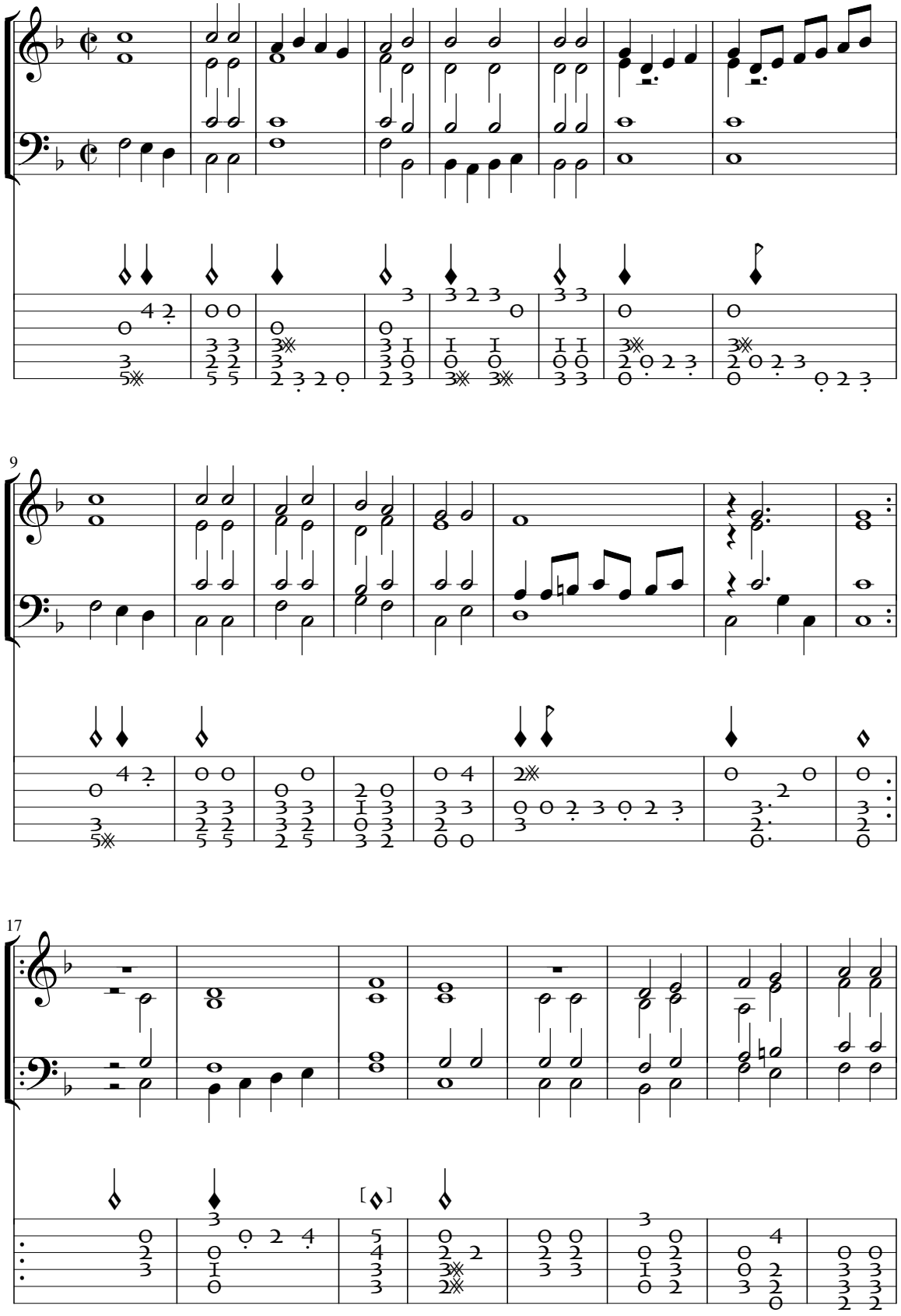
15b. Saltarello

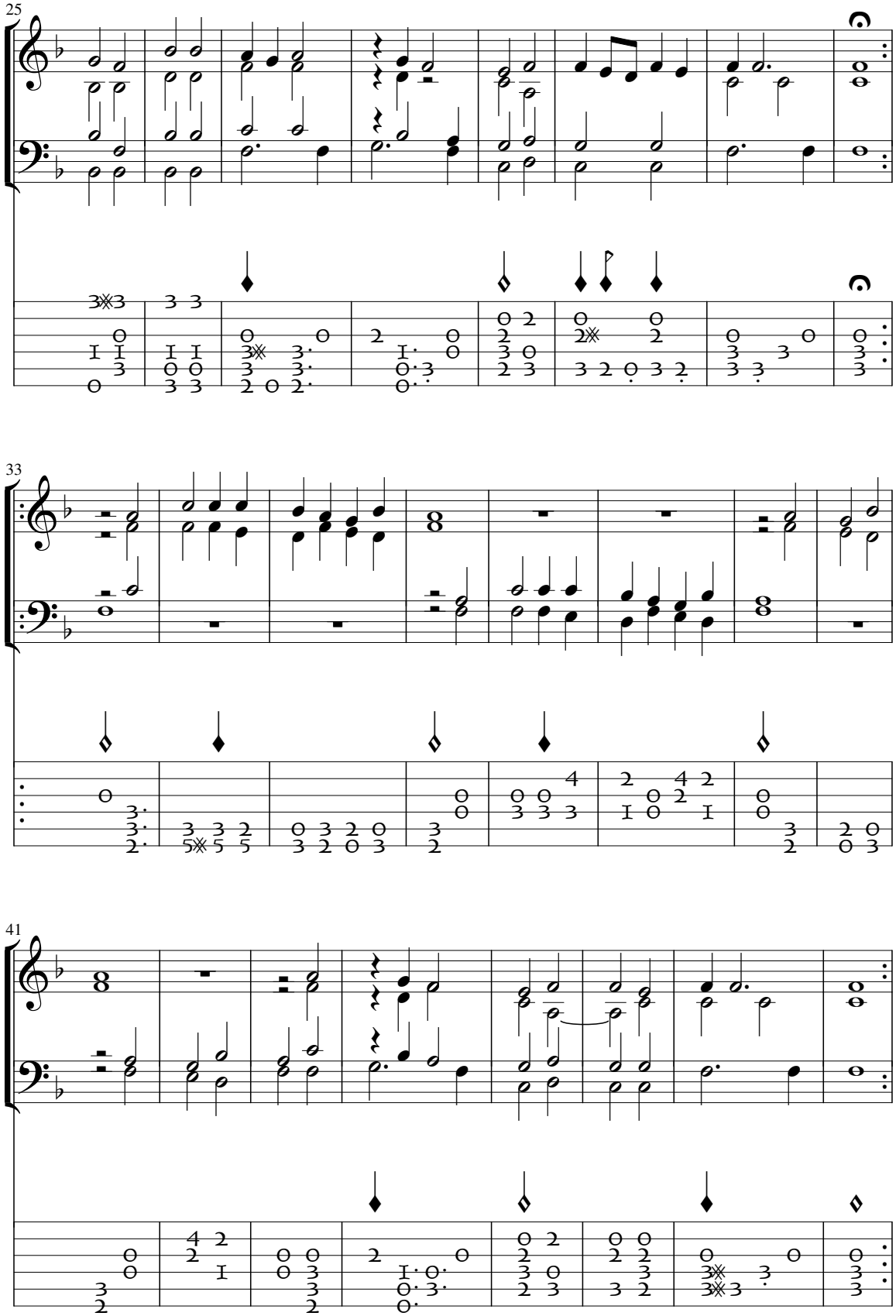
(fol. d1v)



16a. Pass'e mezo della Battaia

(fol. d1v)

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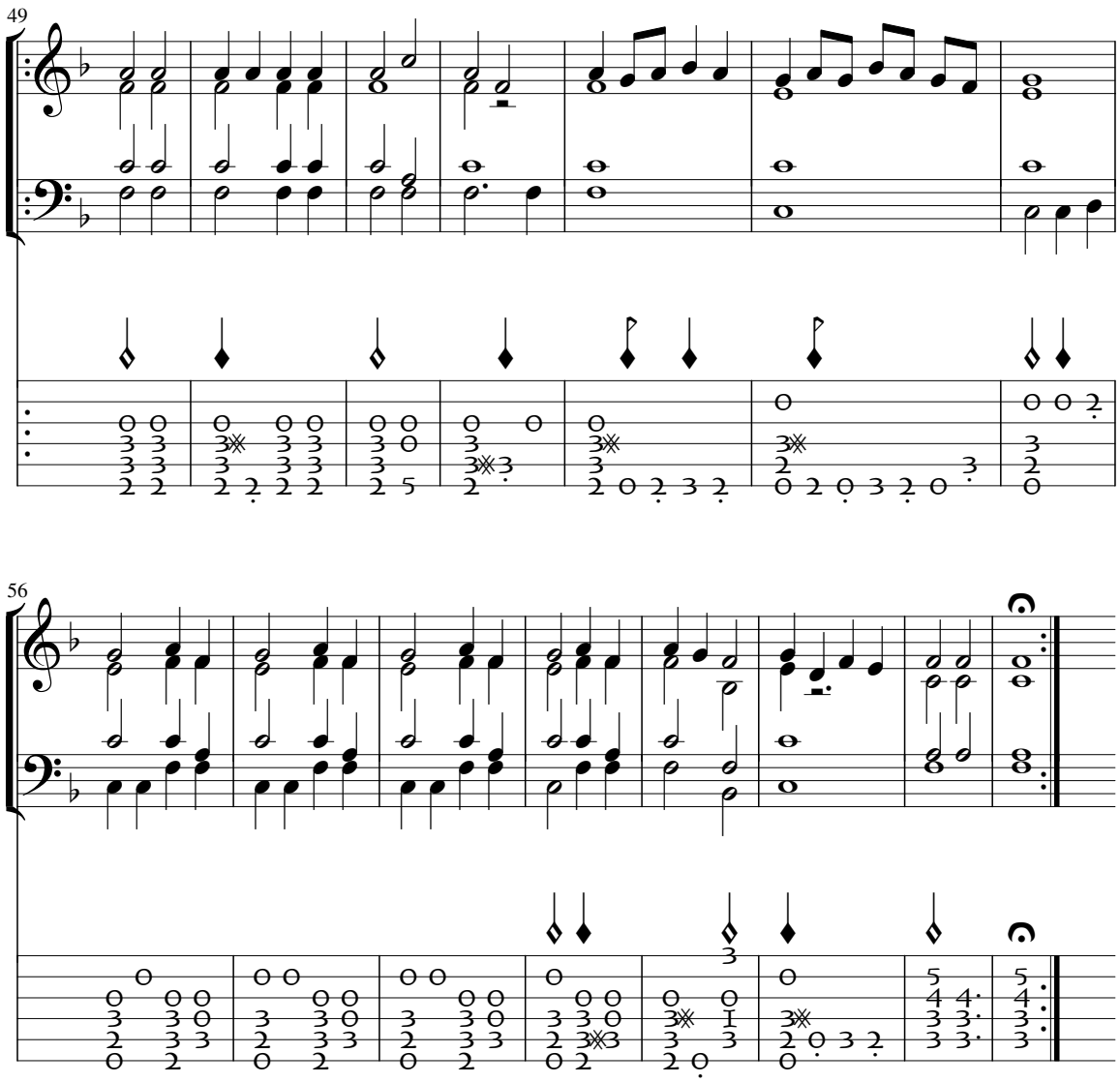
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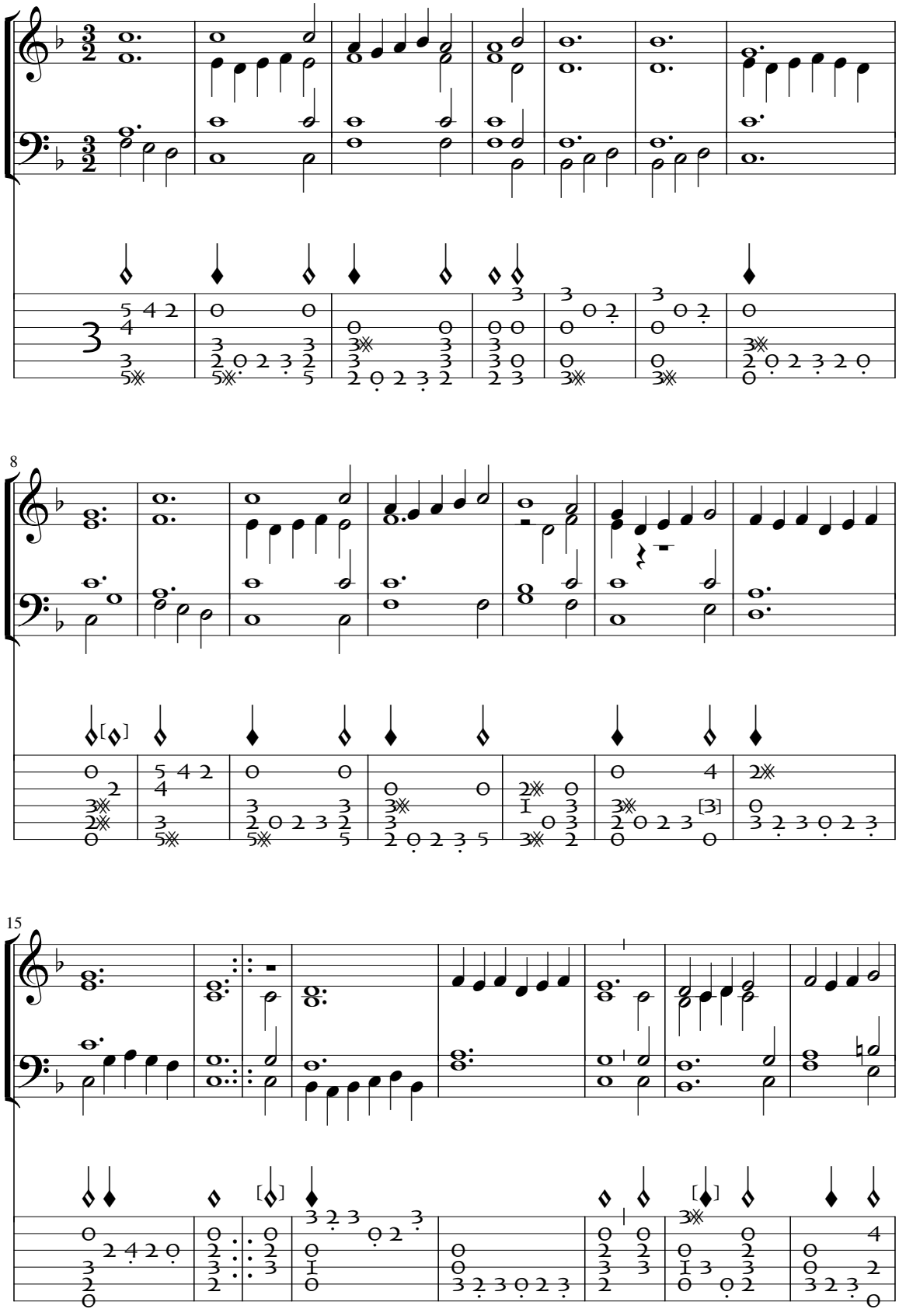
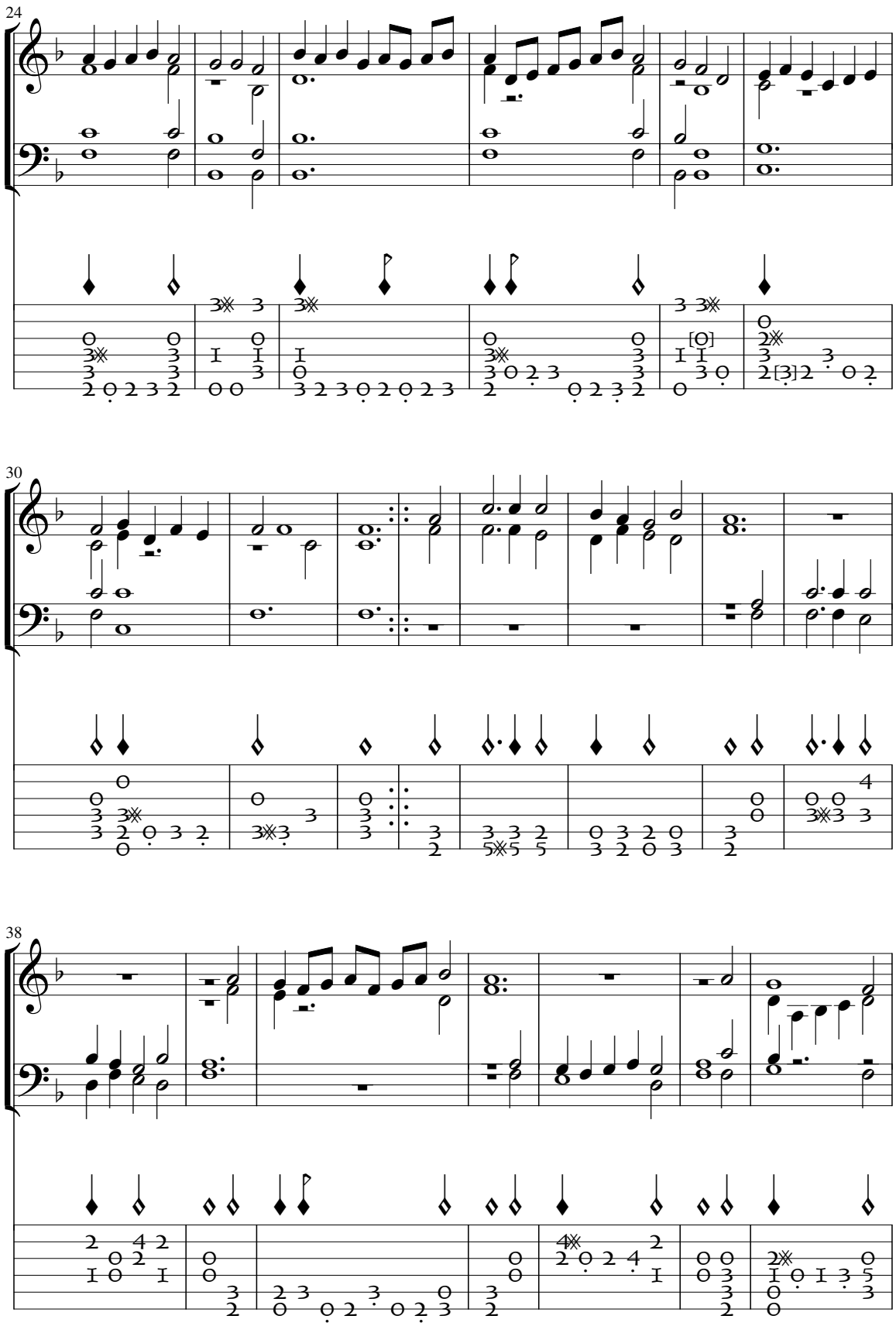
56

16b. Saltarello del Pass' e mezo della Battaia

(fol. d2)

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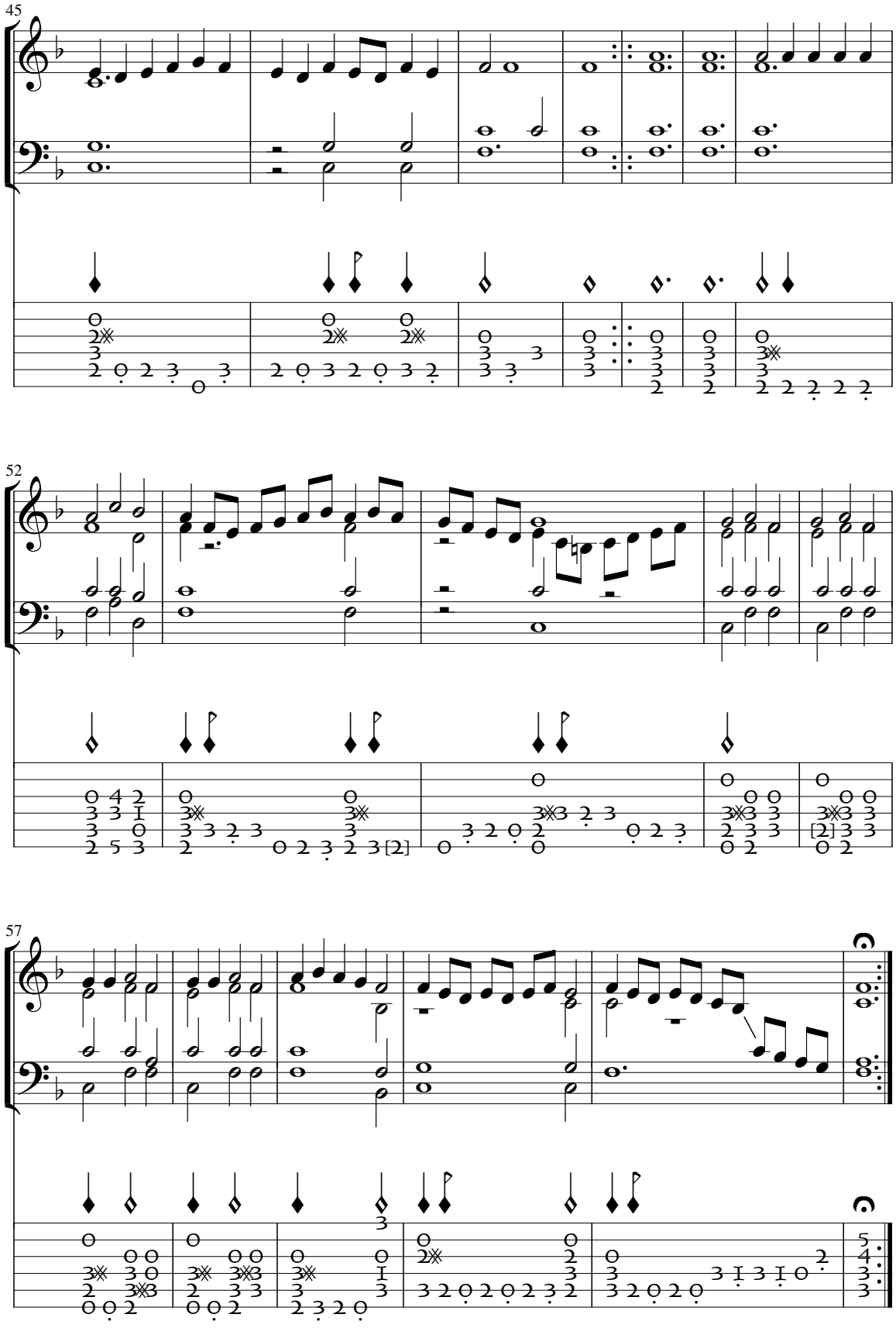
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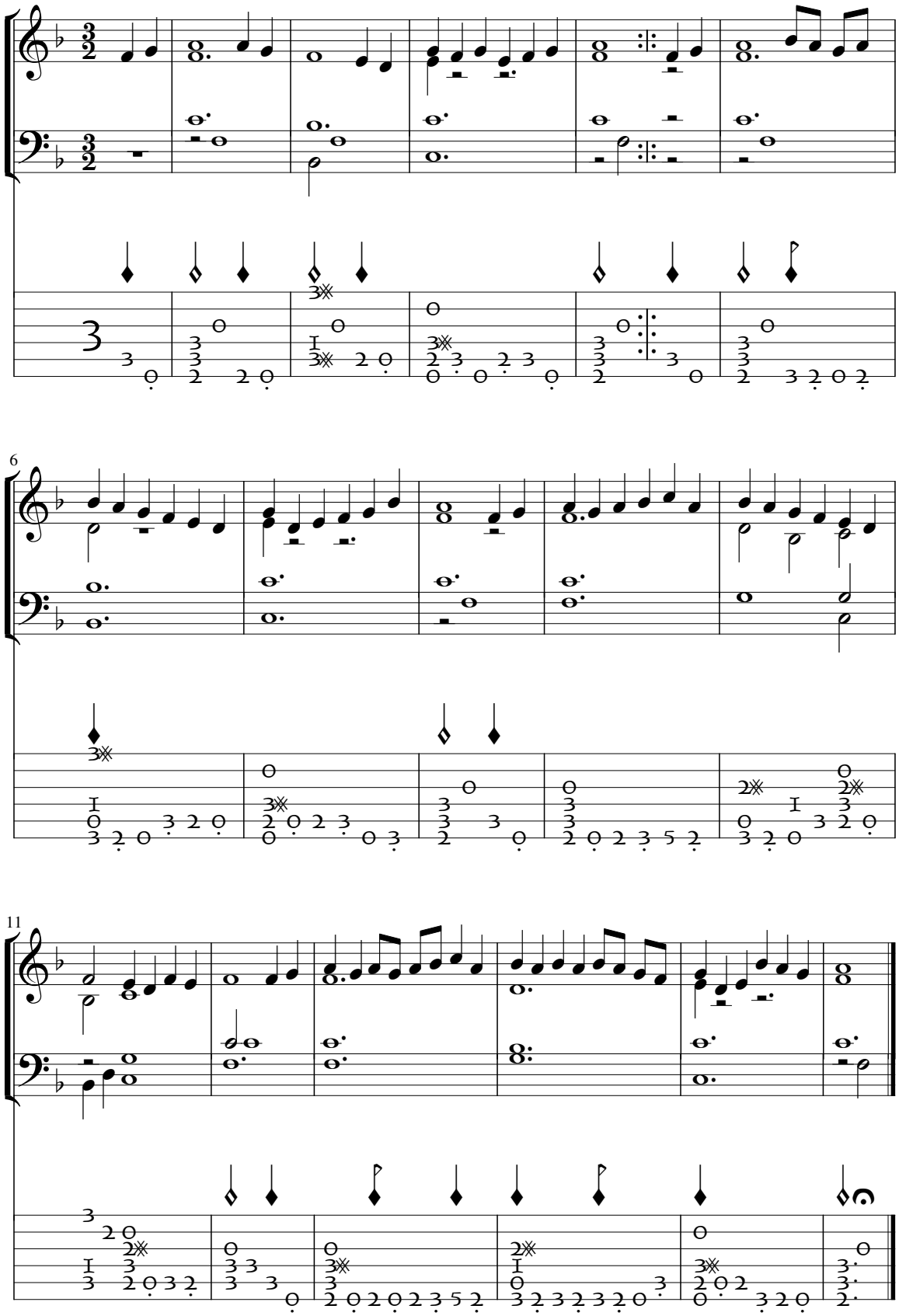
52
57

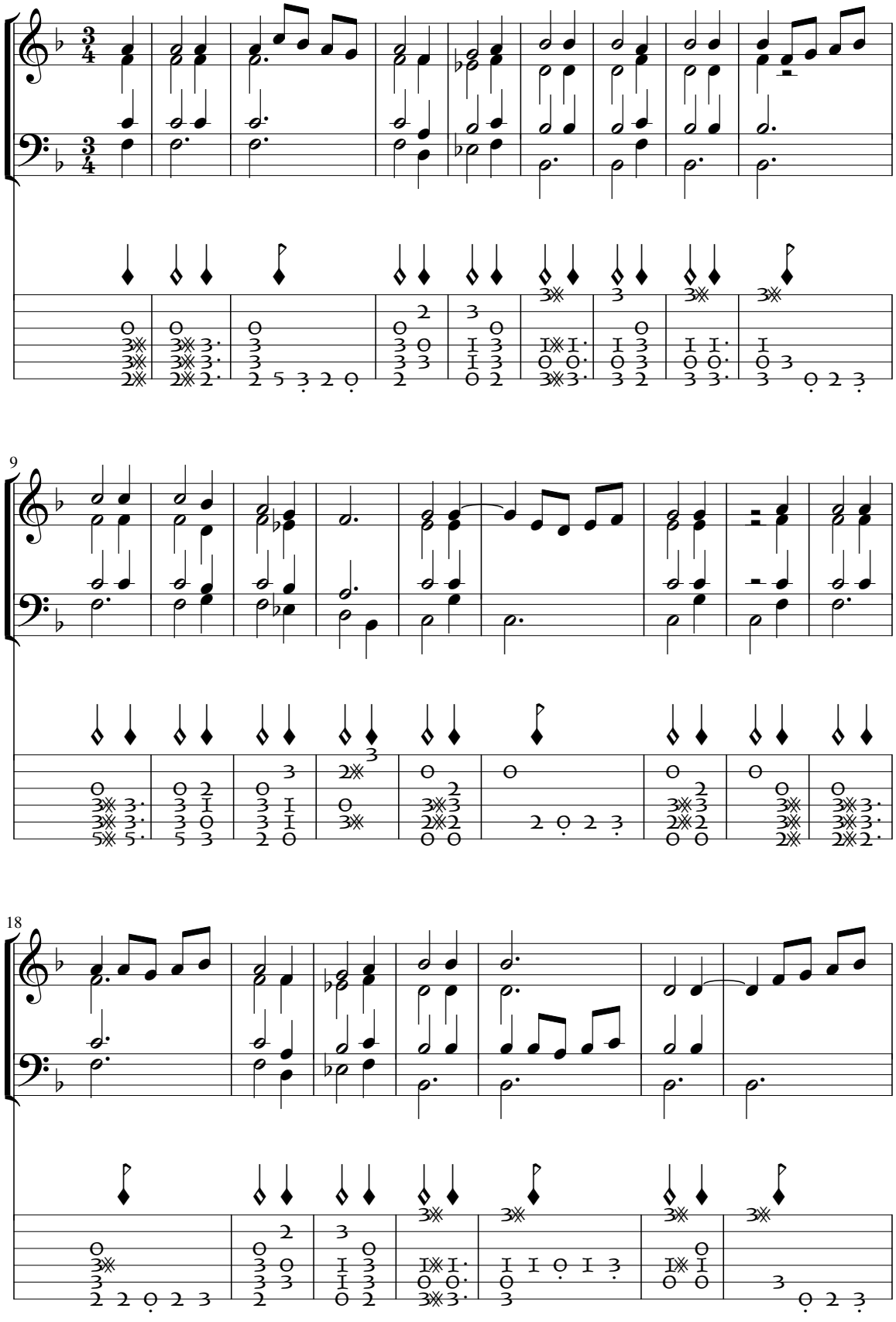
17. Saltarello

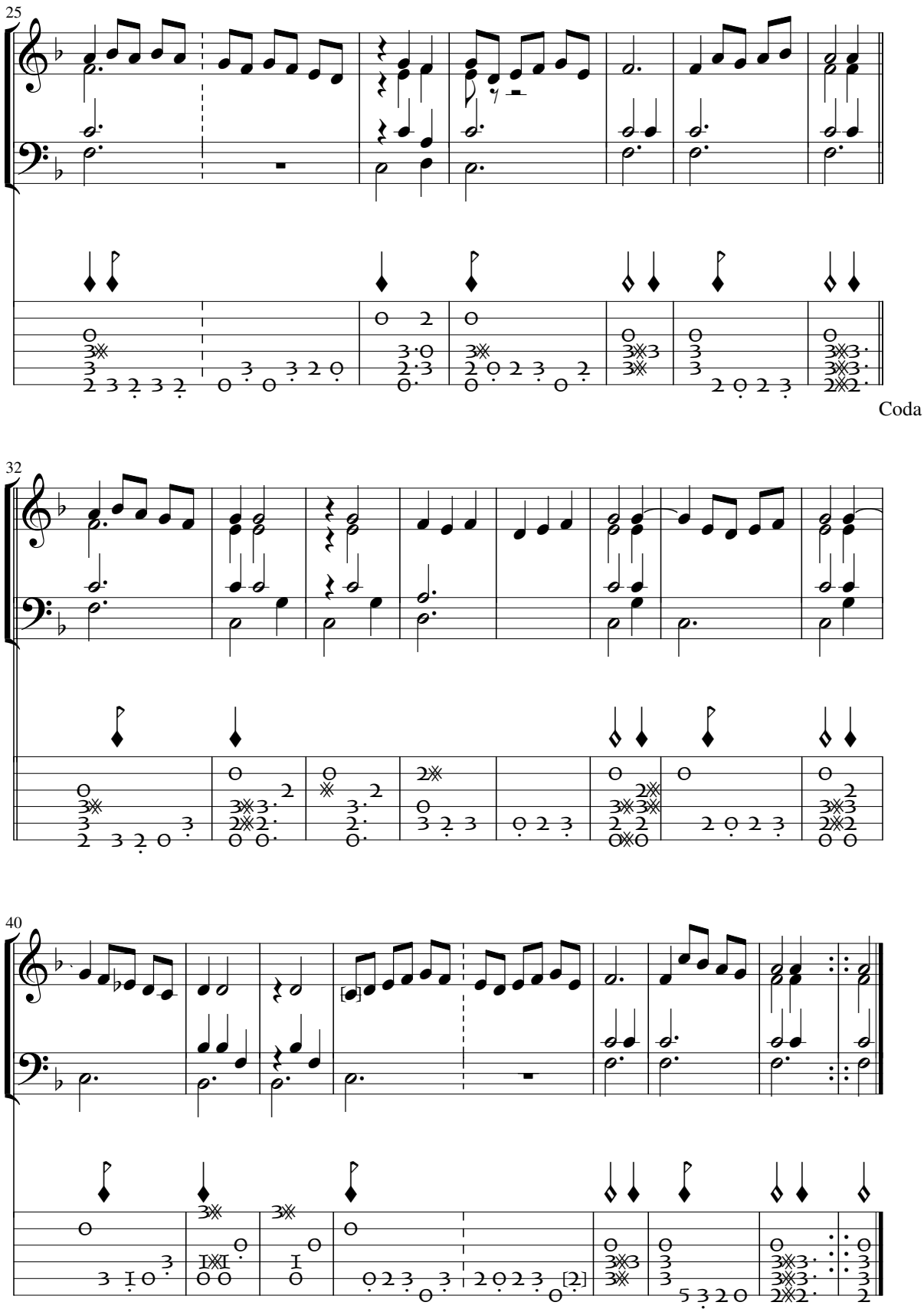
(fol. d3)



18a. Pavana gagliarda

(fol. d3v)

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Coda
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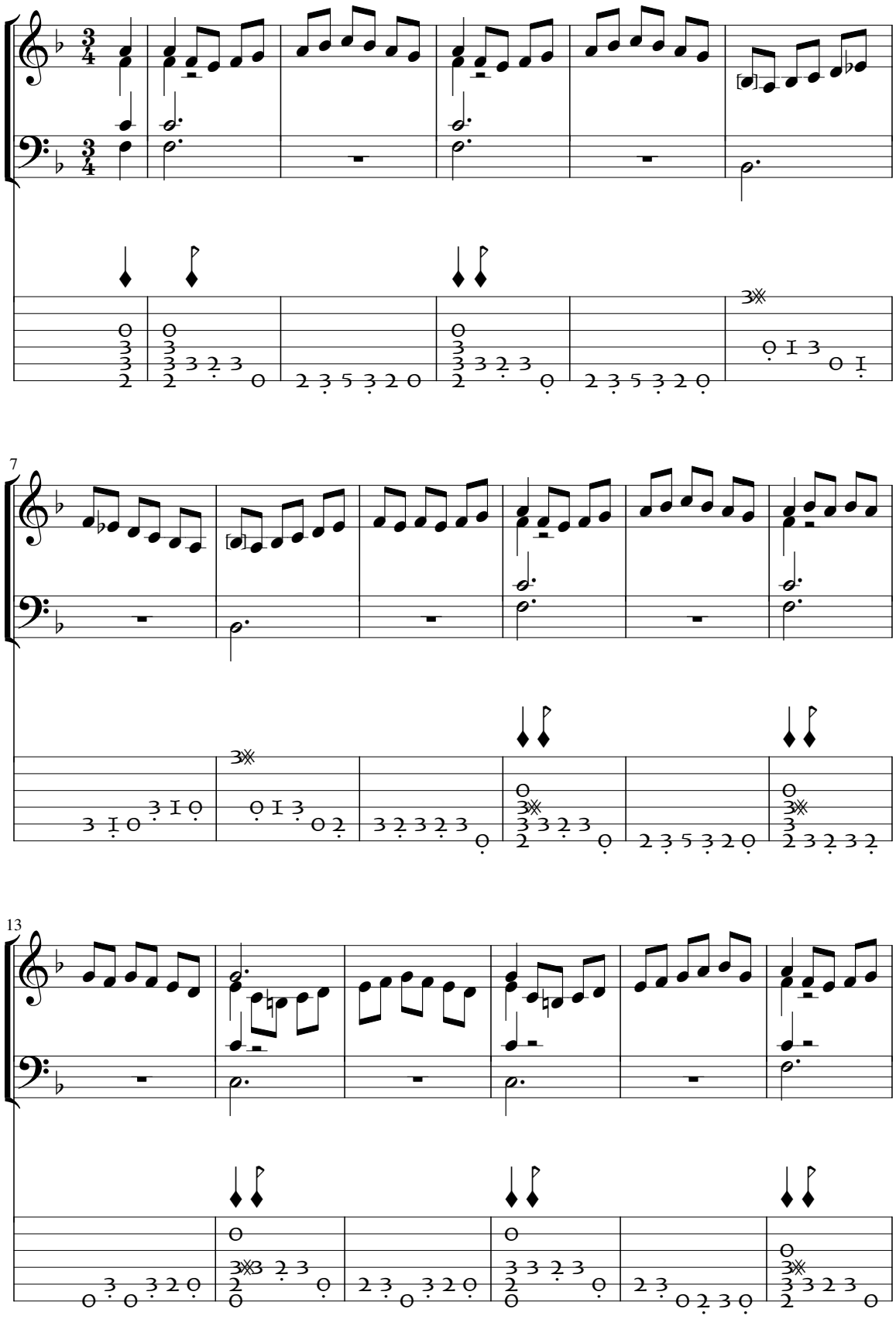
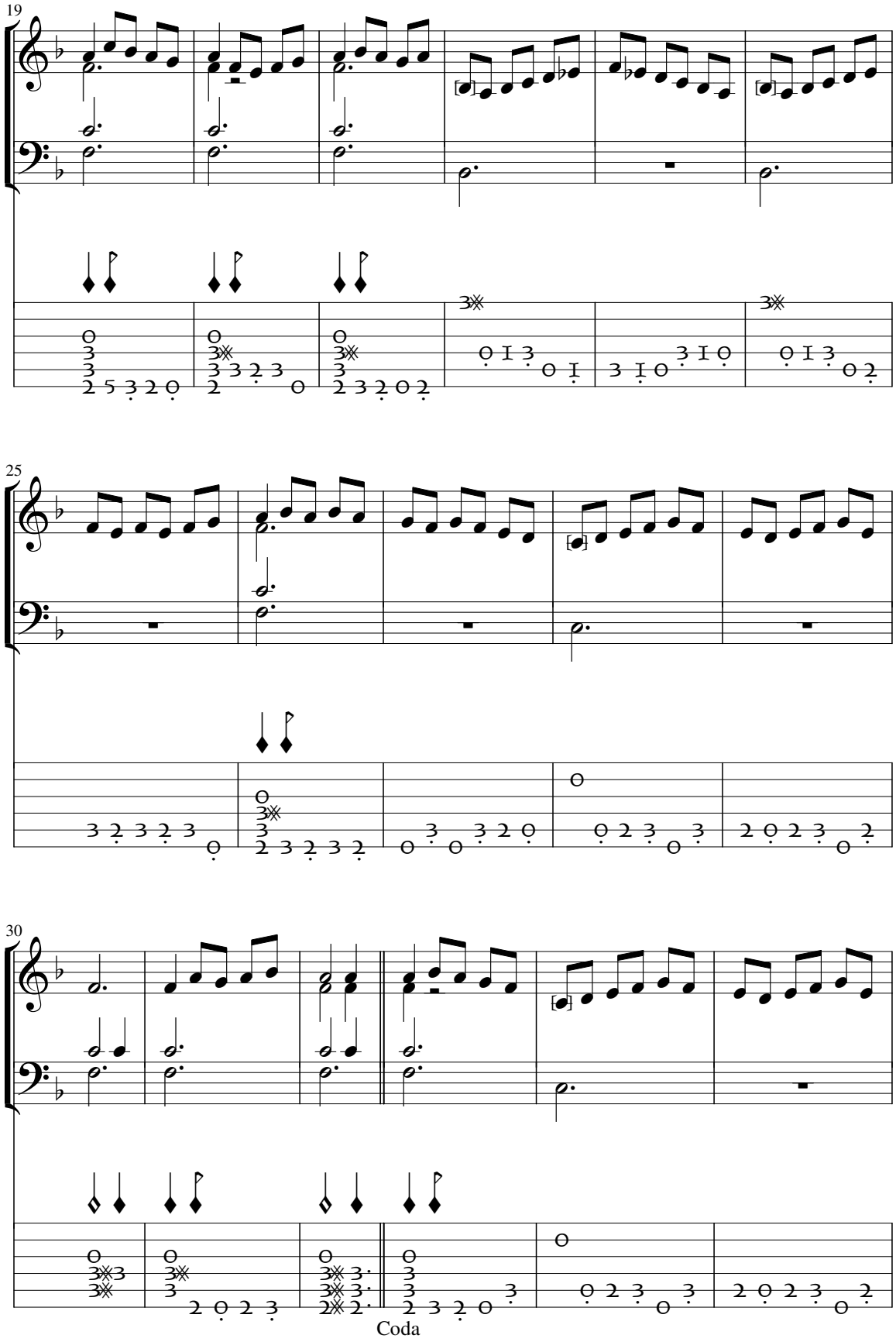
18b. Seconda parte

(fol. d4)

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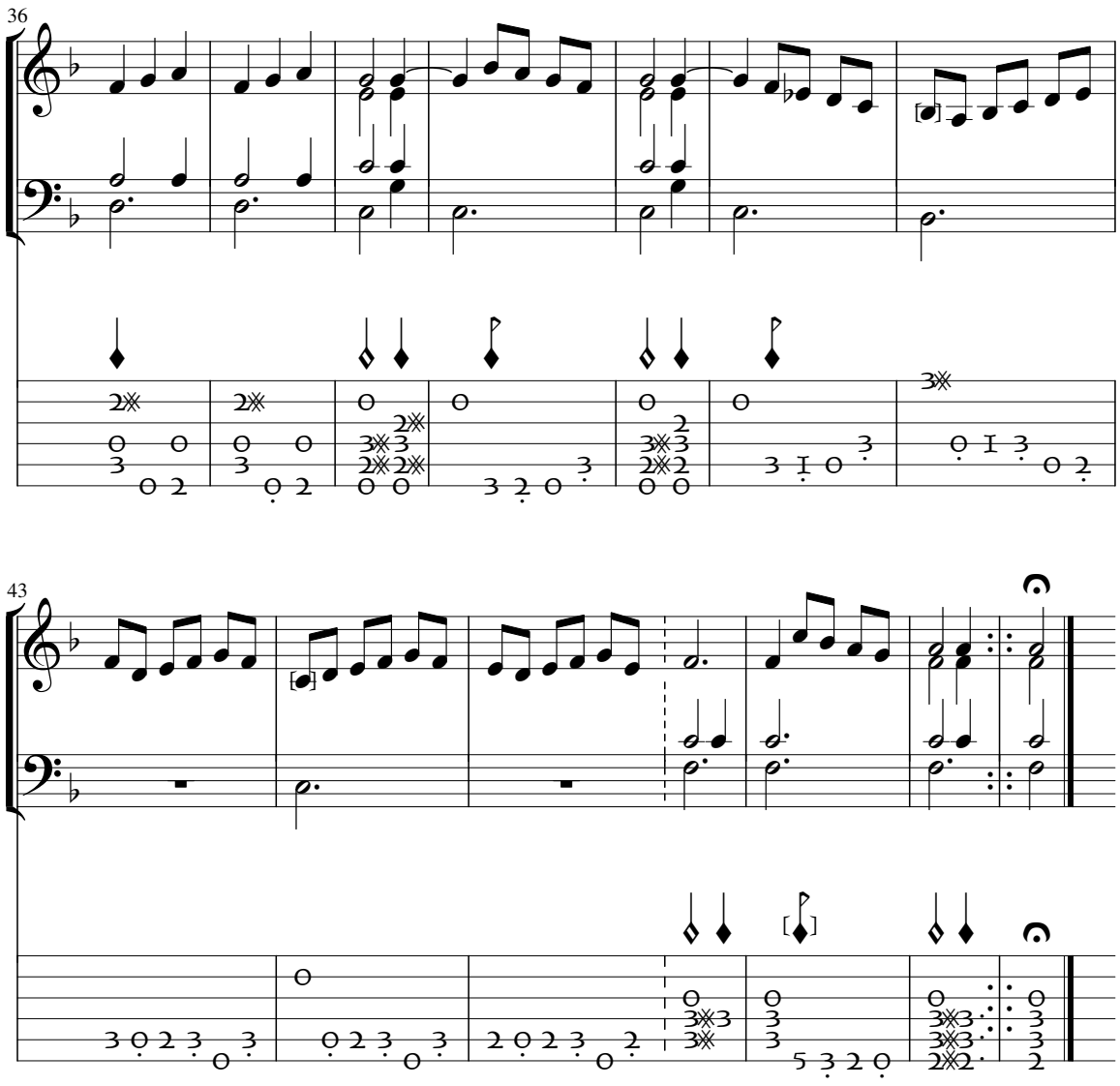
Coda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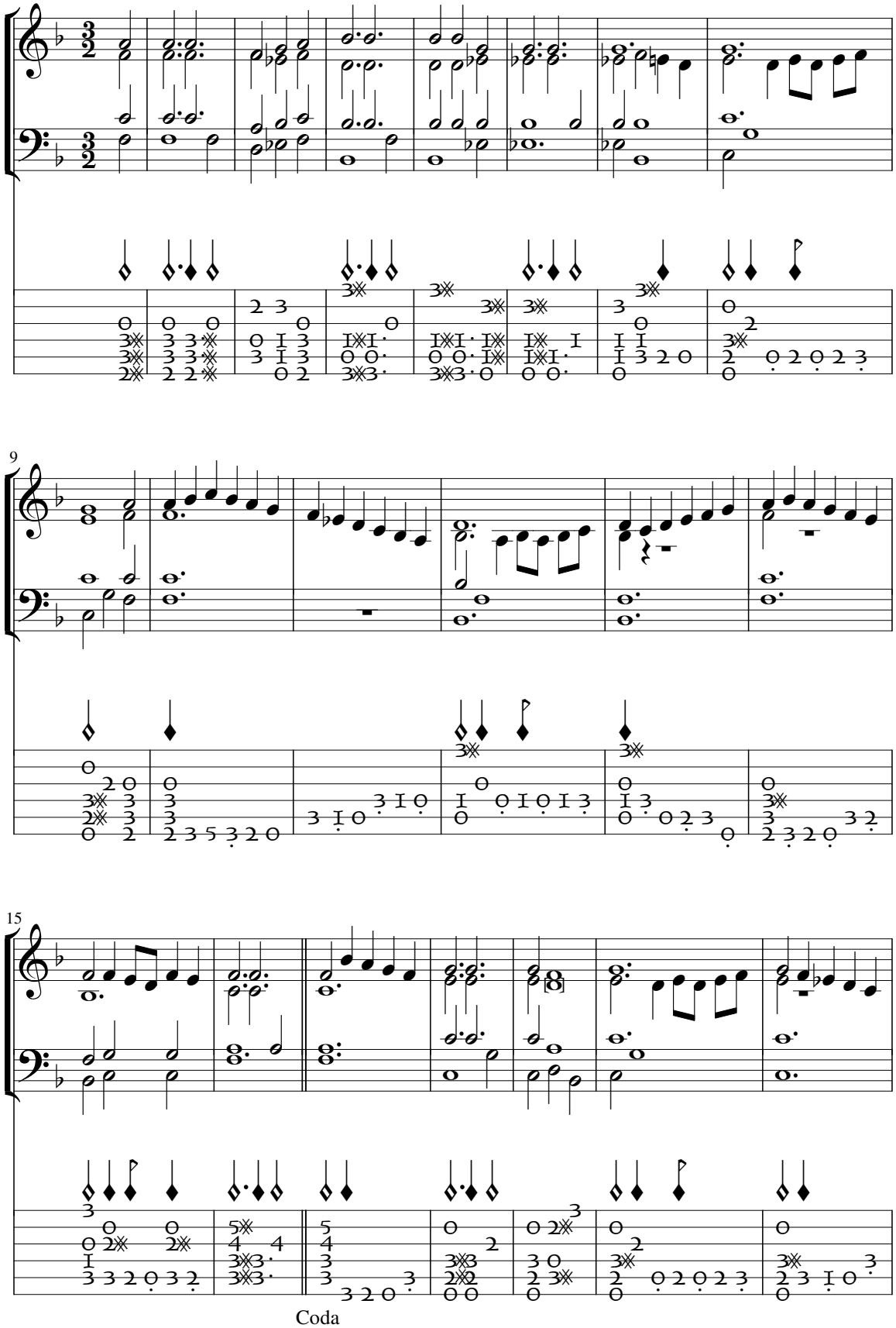
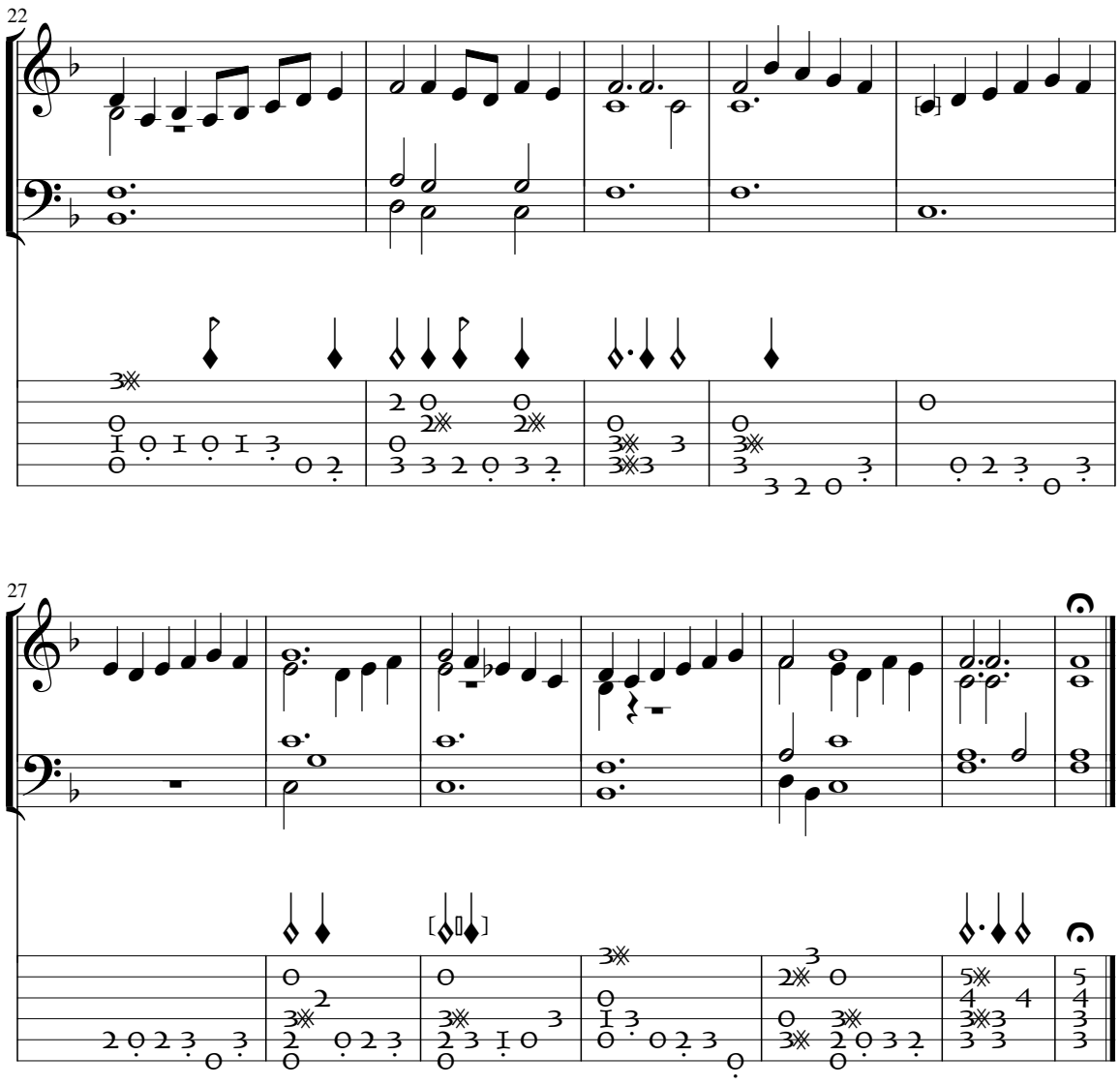
43

18c. Saltarello

(fol. e1)

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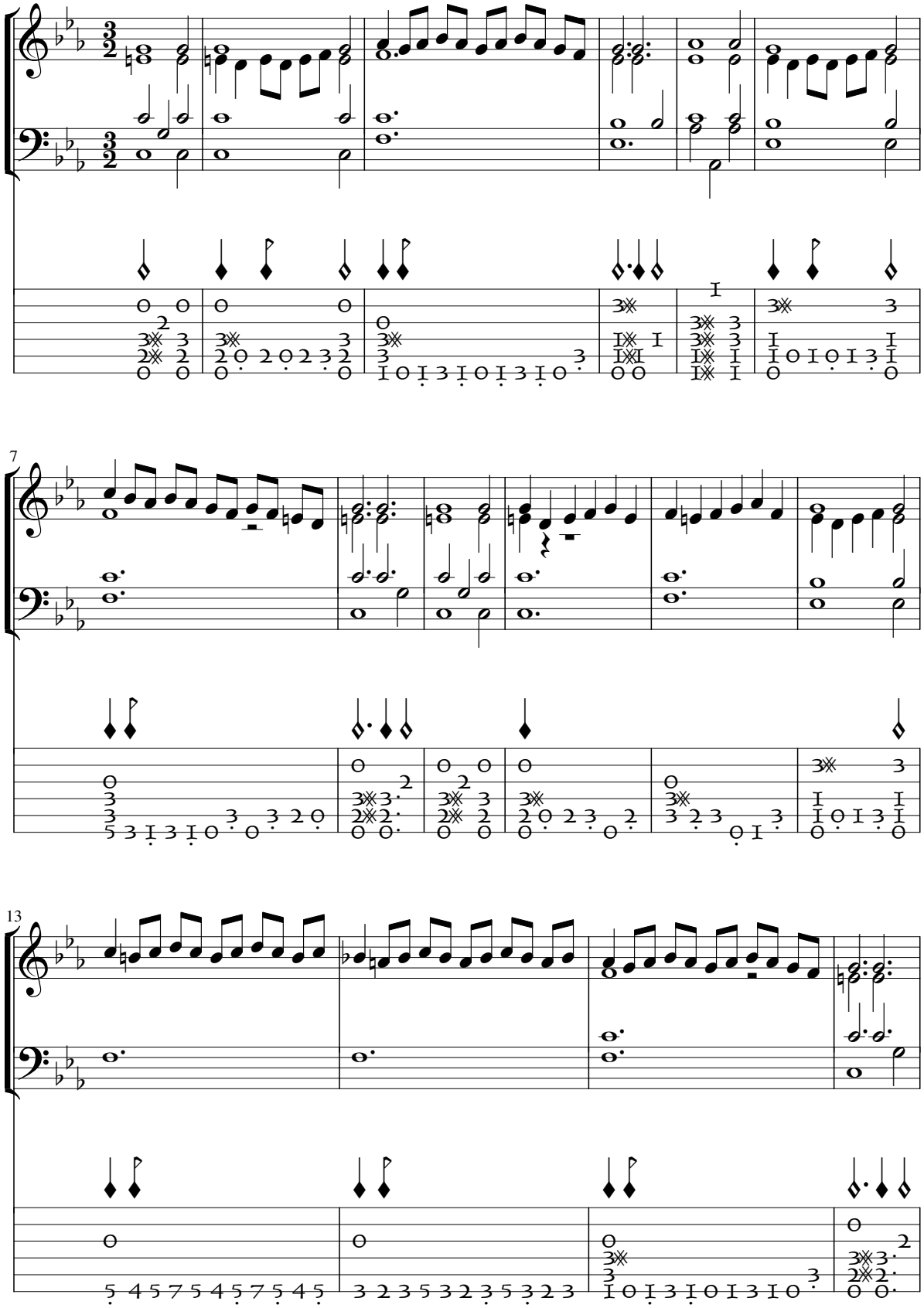
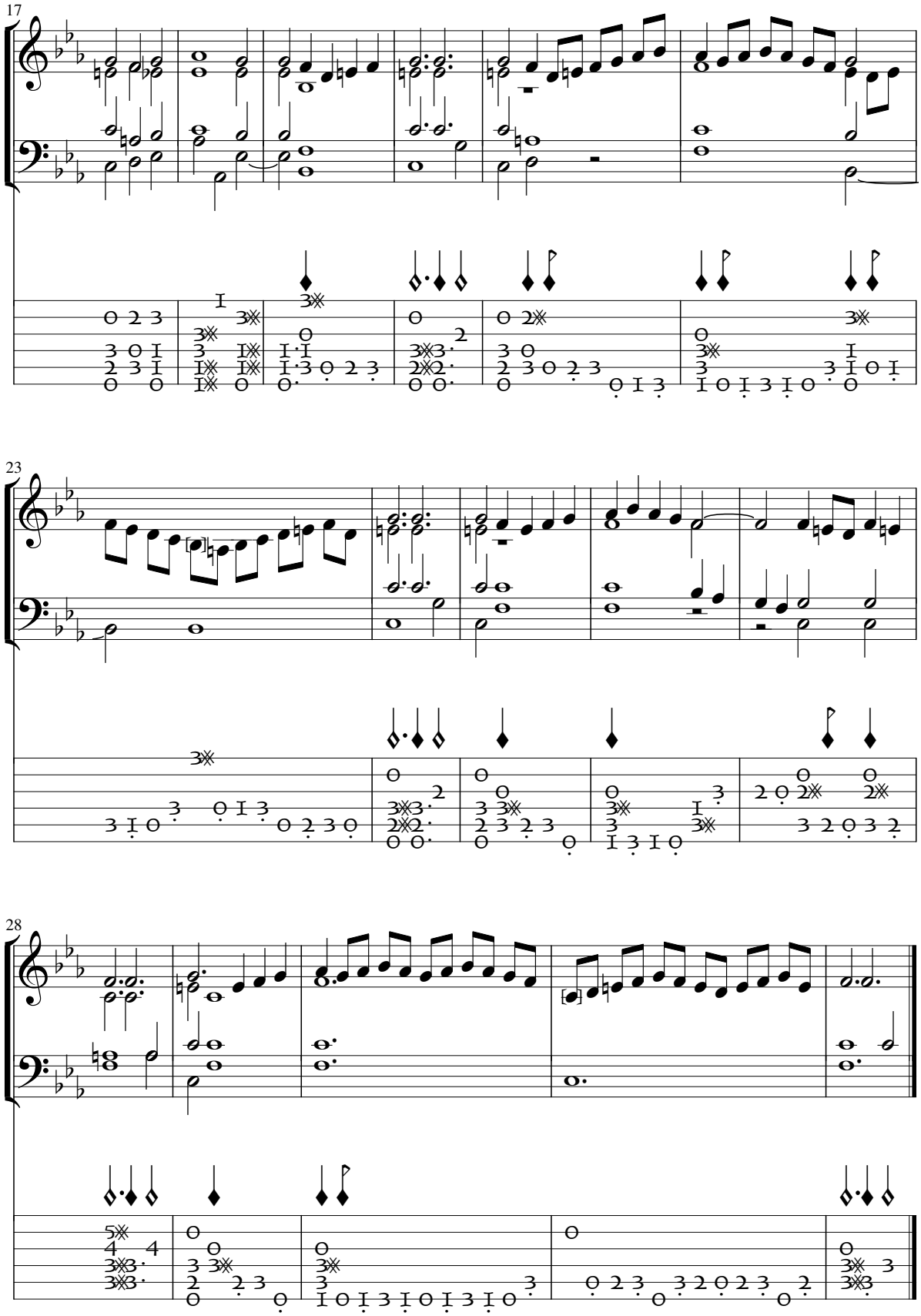
19. La cara cosa

(fol. e1v)

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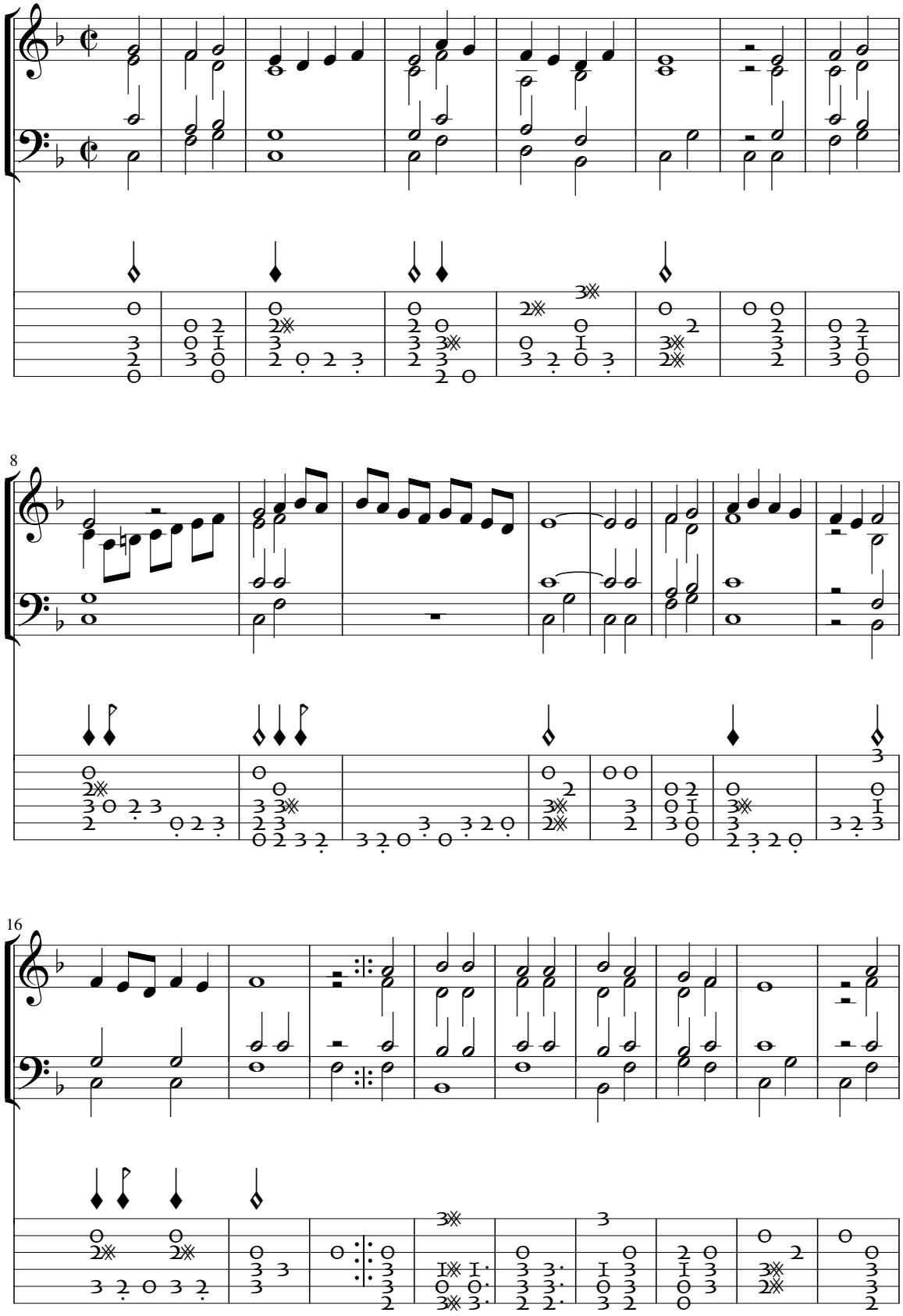
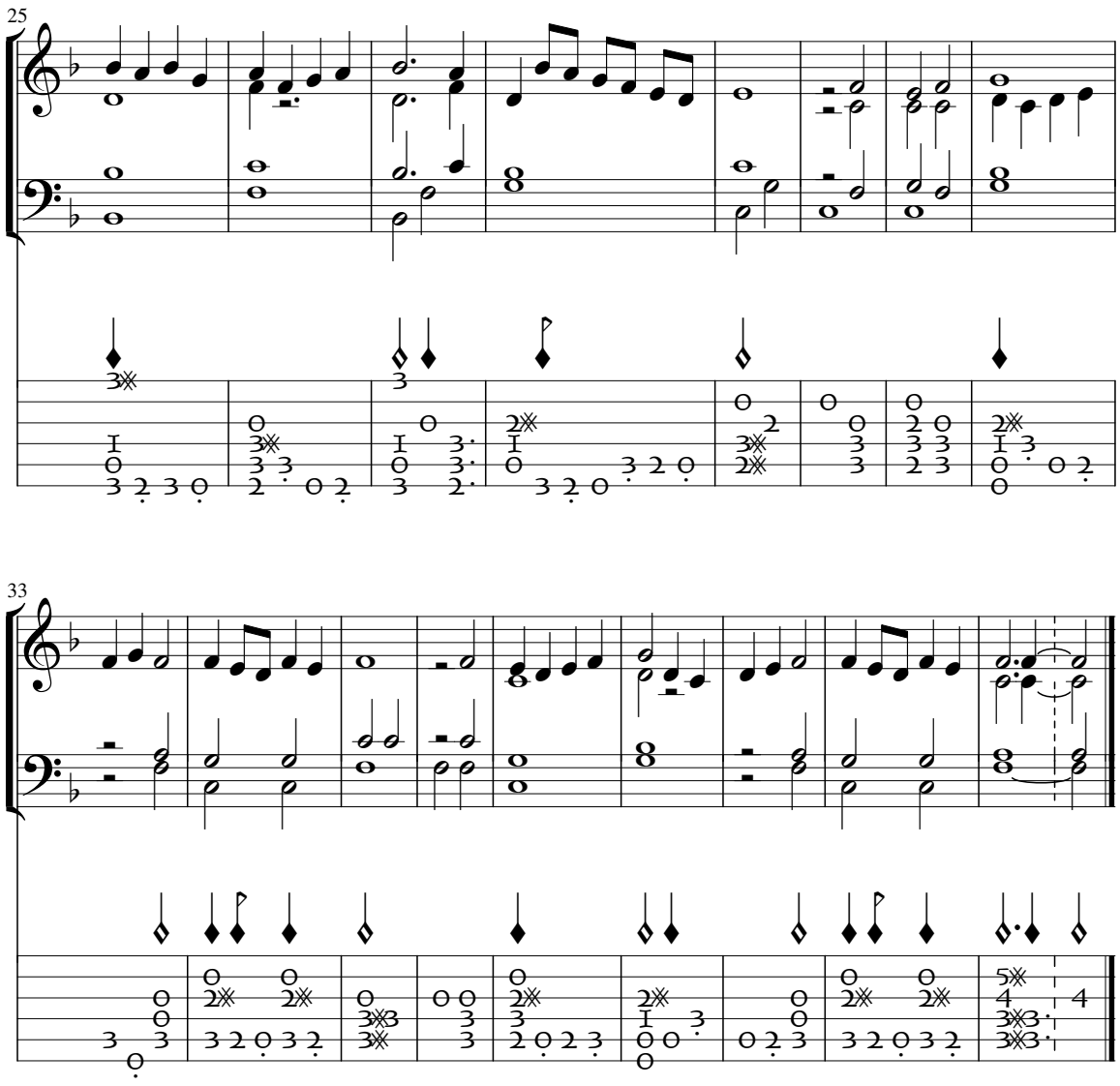
20. Il vecchio da Conegian

(fol. e2)

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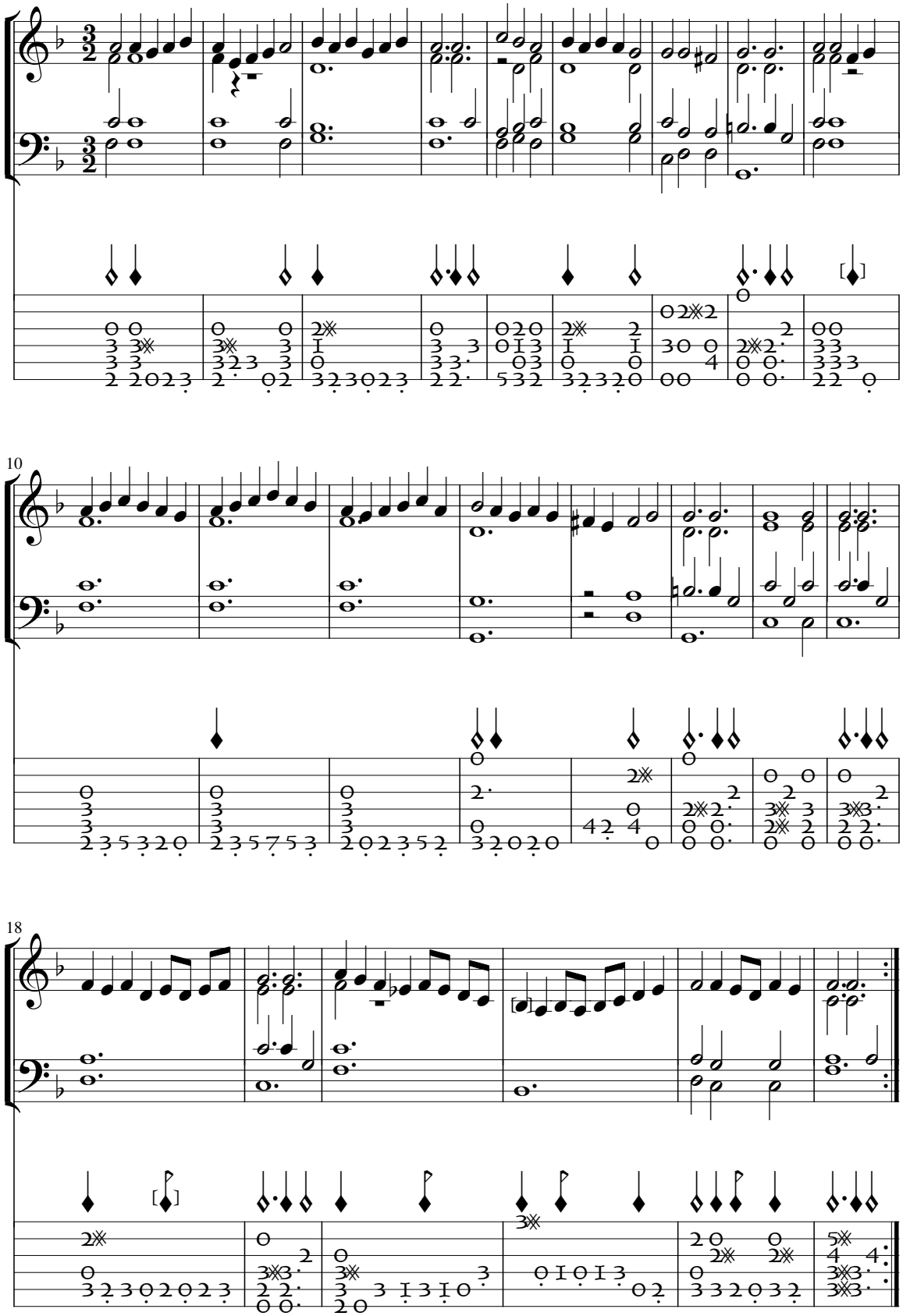
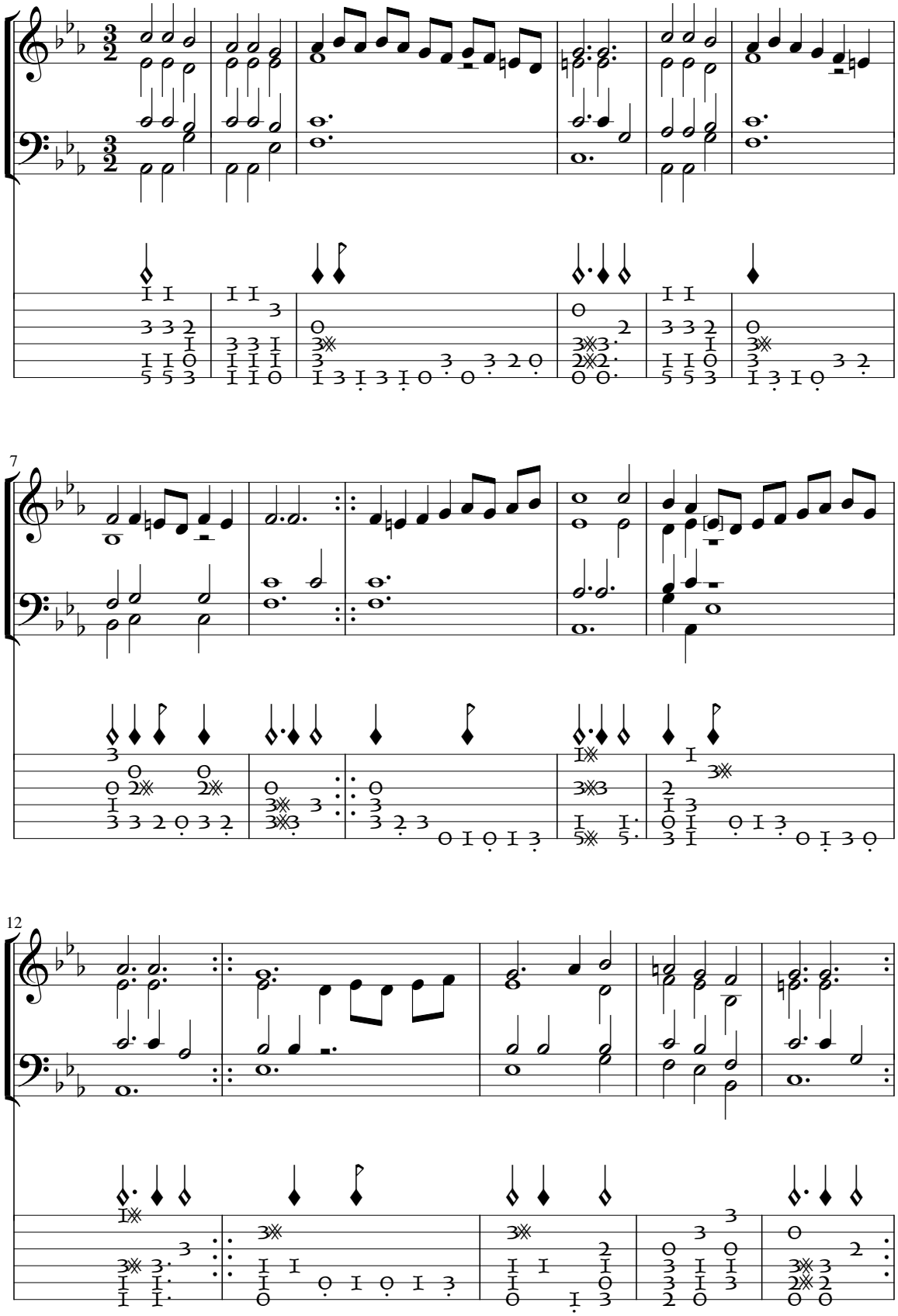
21. Saltarello La vilanella

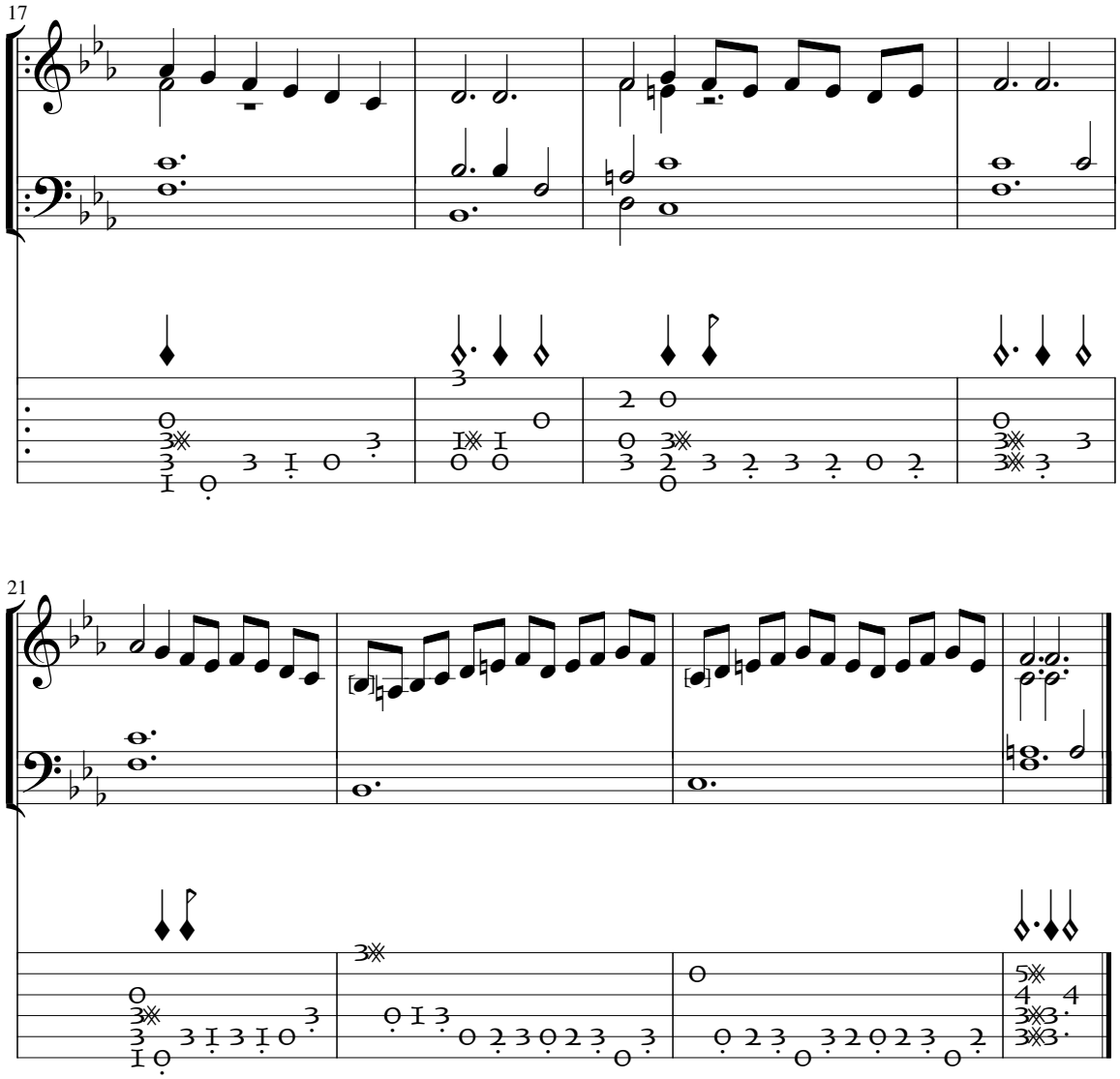
(fol. e2v)



22. Il Formigoto

(fol. e3)

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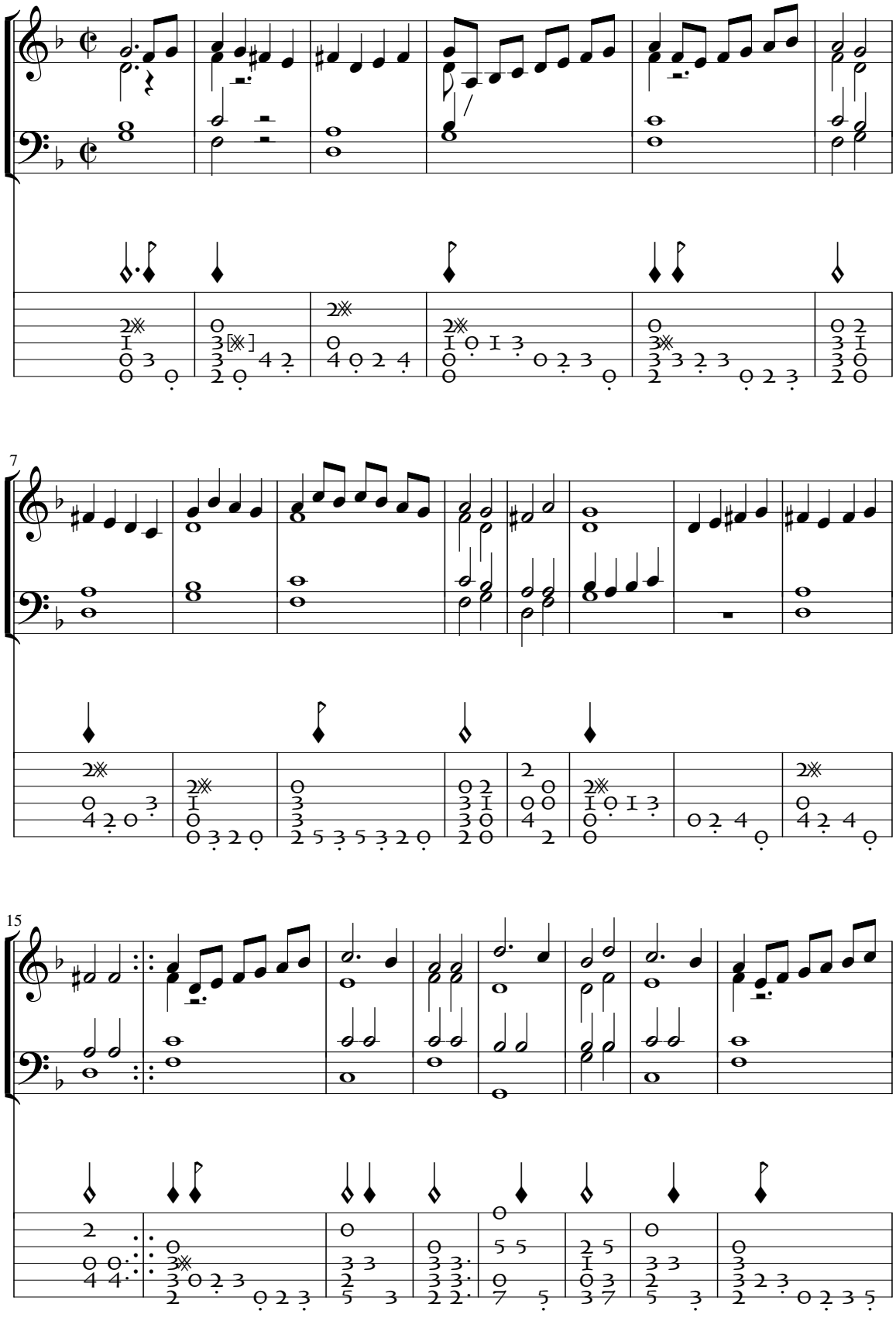
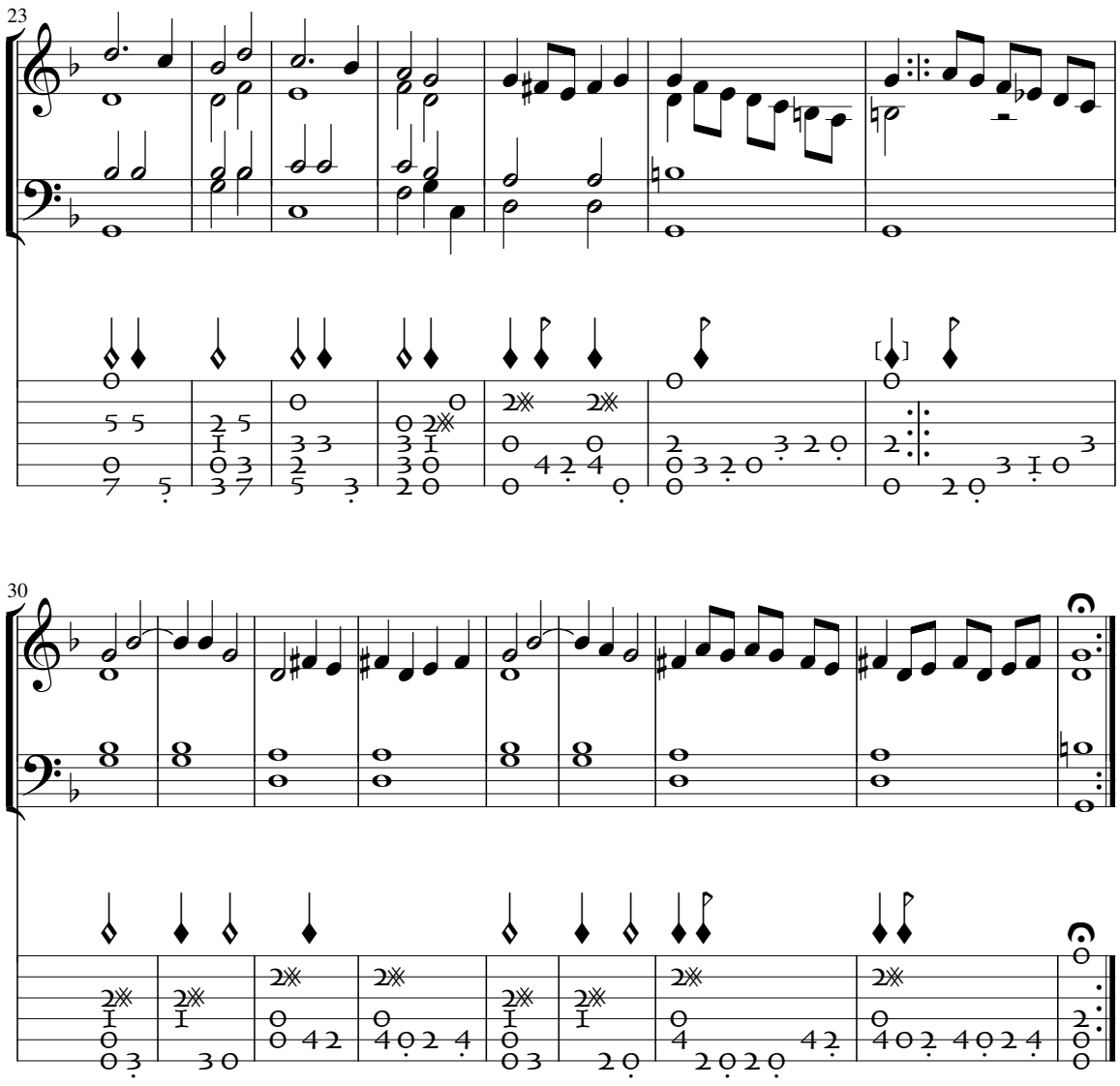
21

23. [Saltarello del Formigoto:] Madonna Tenerina

(fol. e3v)

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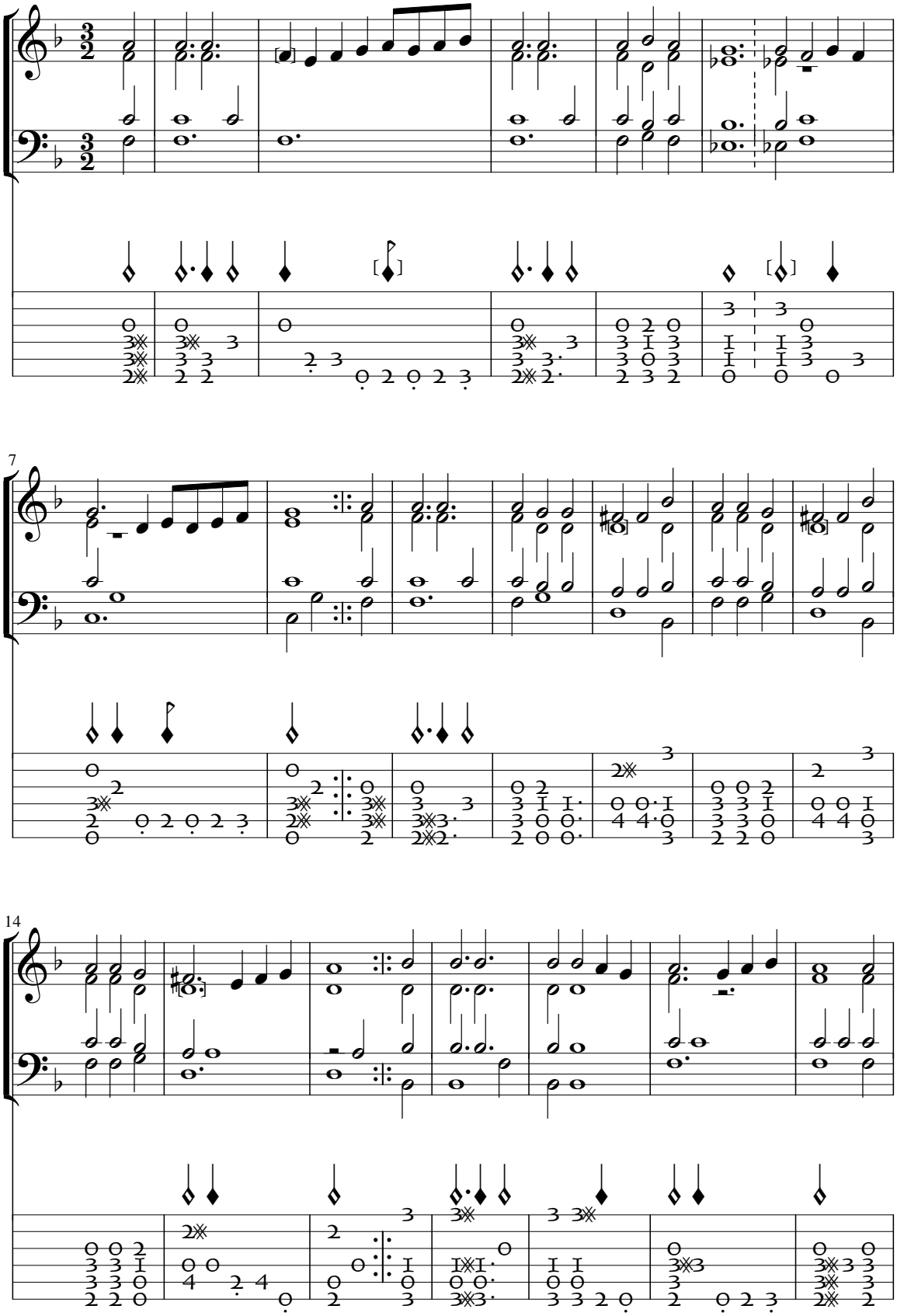
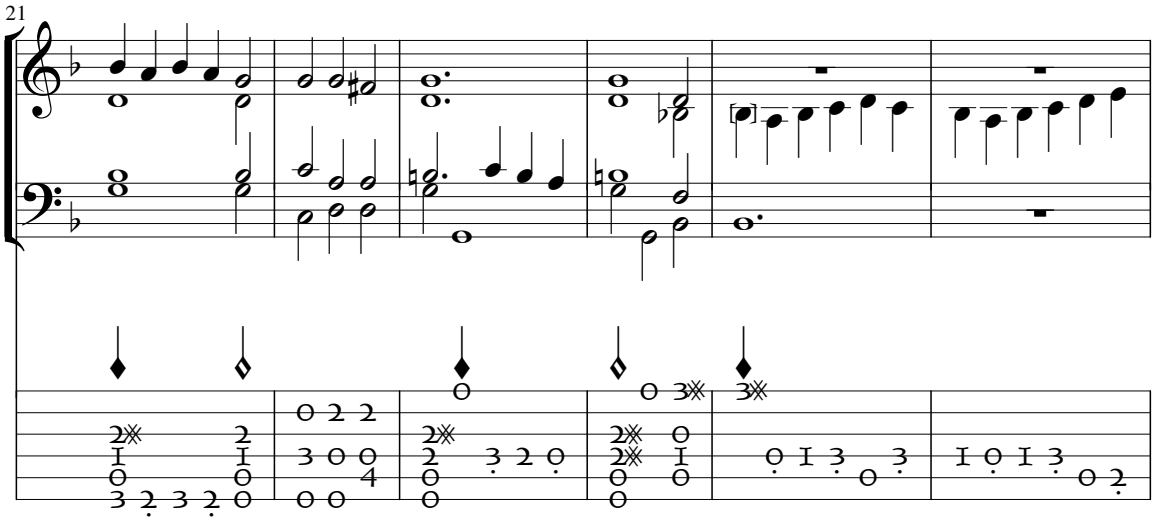
24. Il traditore

(fol. e4)

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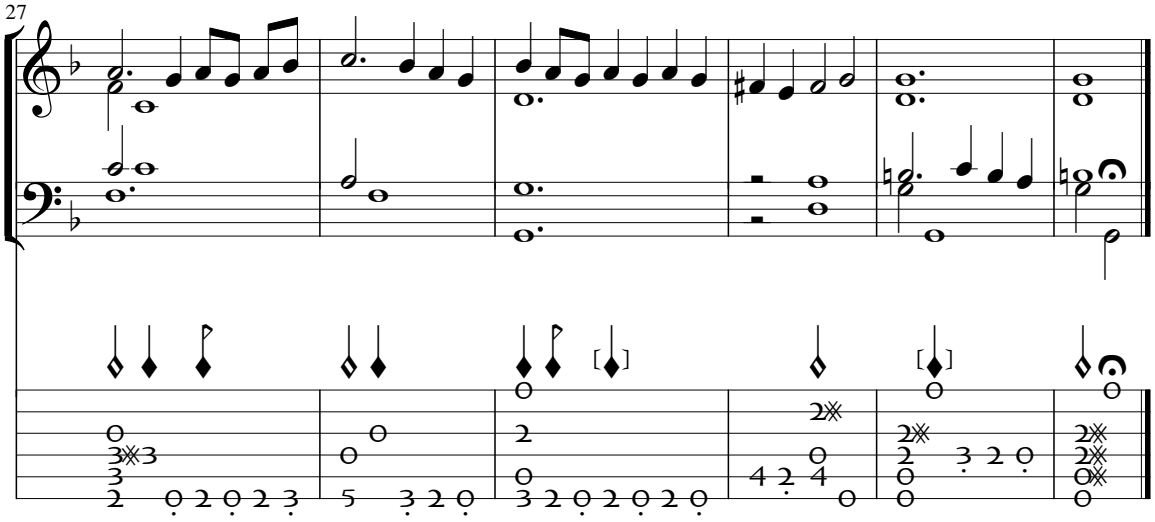
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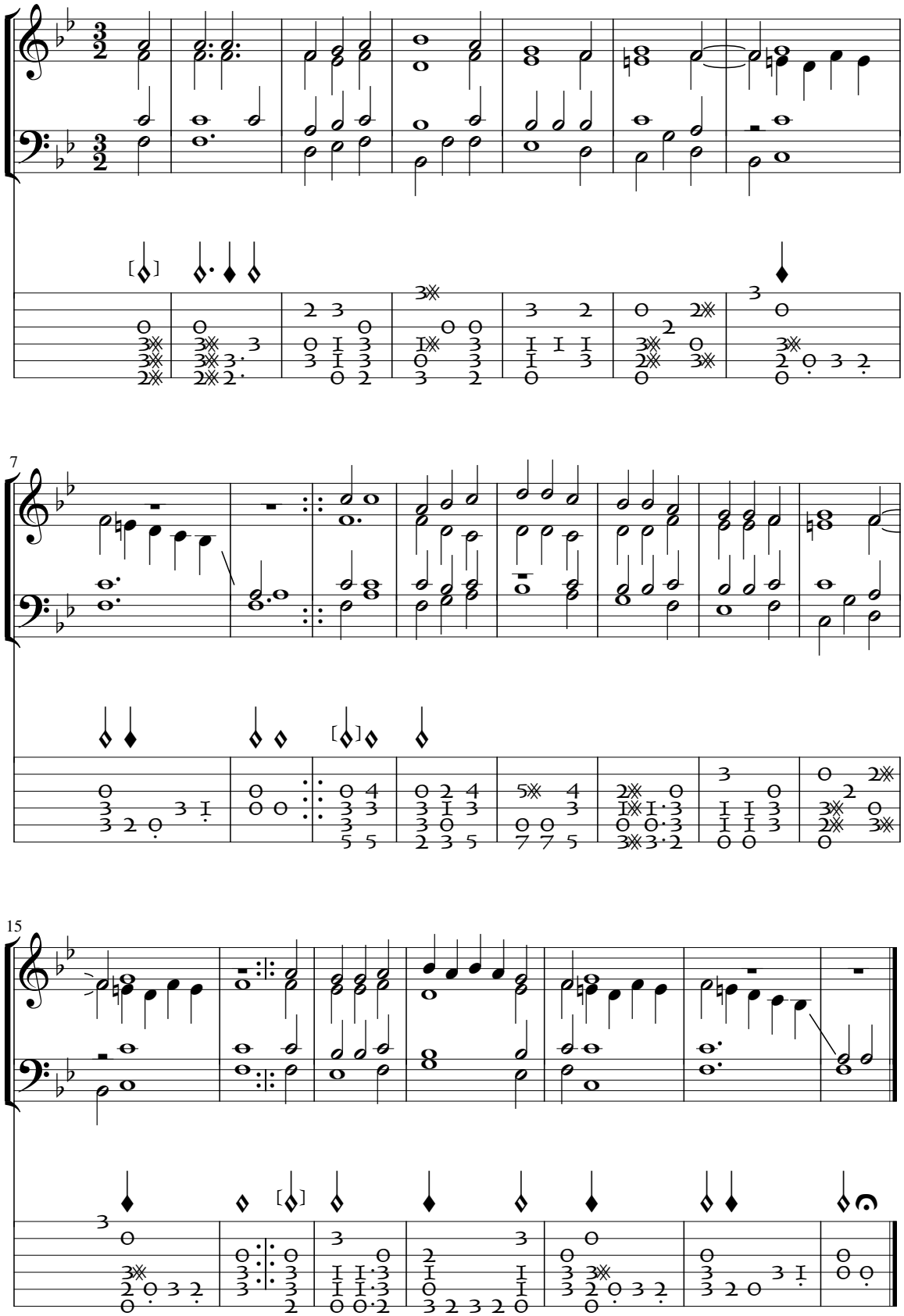
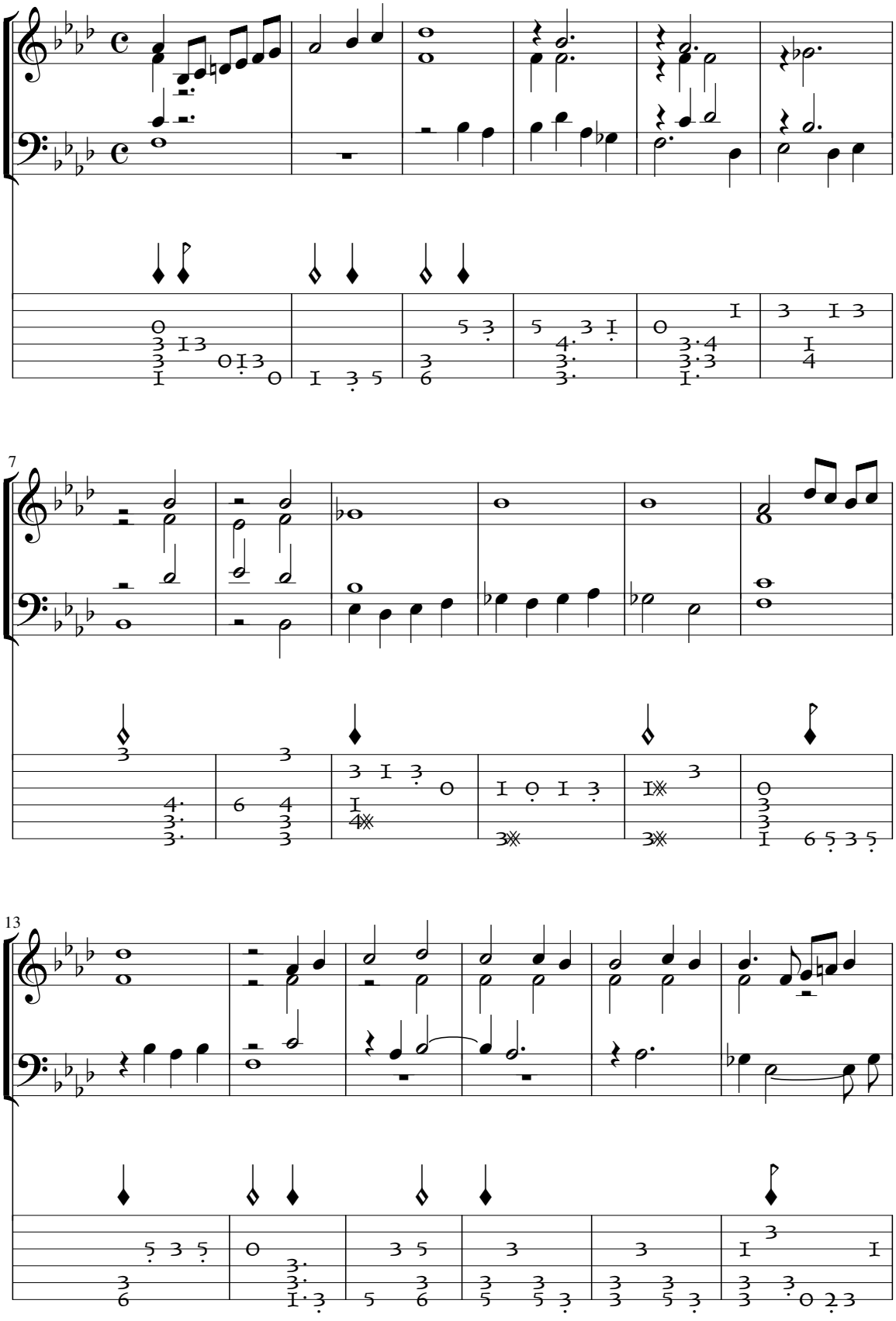
25. Mia mare e anda al merco per comprarme un pignolo

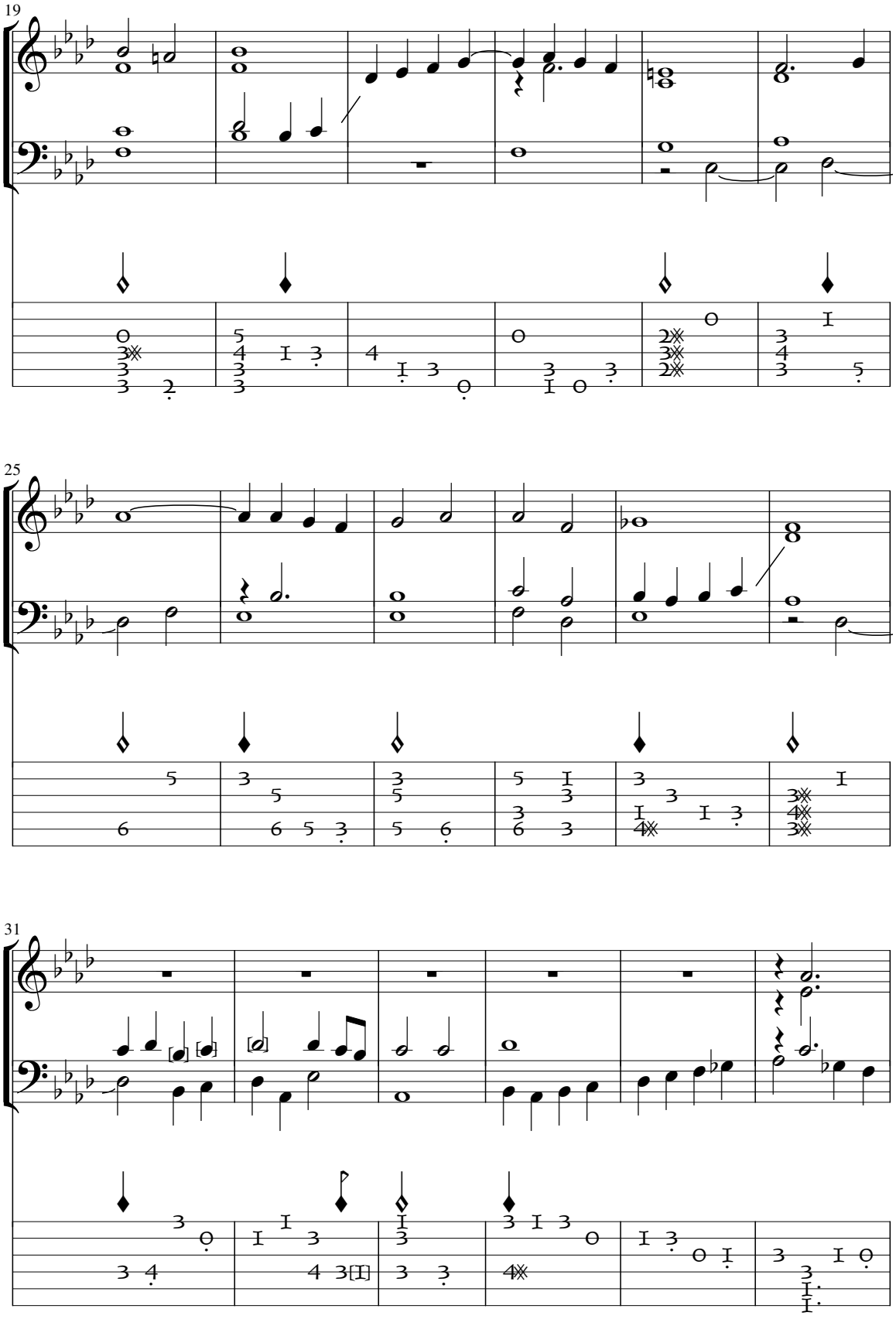
(fol. e4v)



26. Fantasia

(fol. f1)

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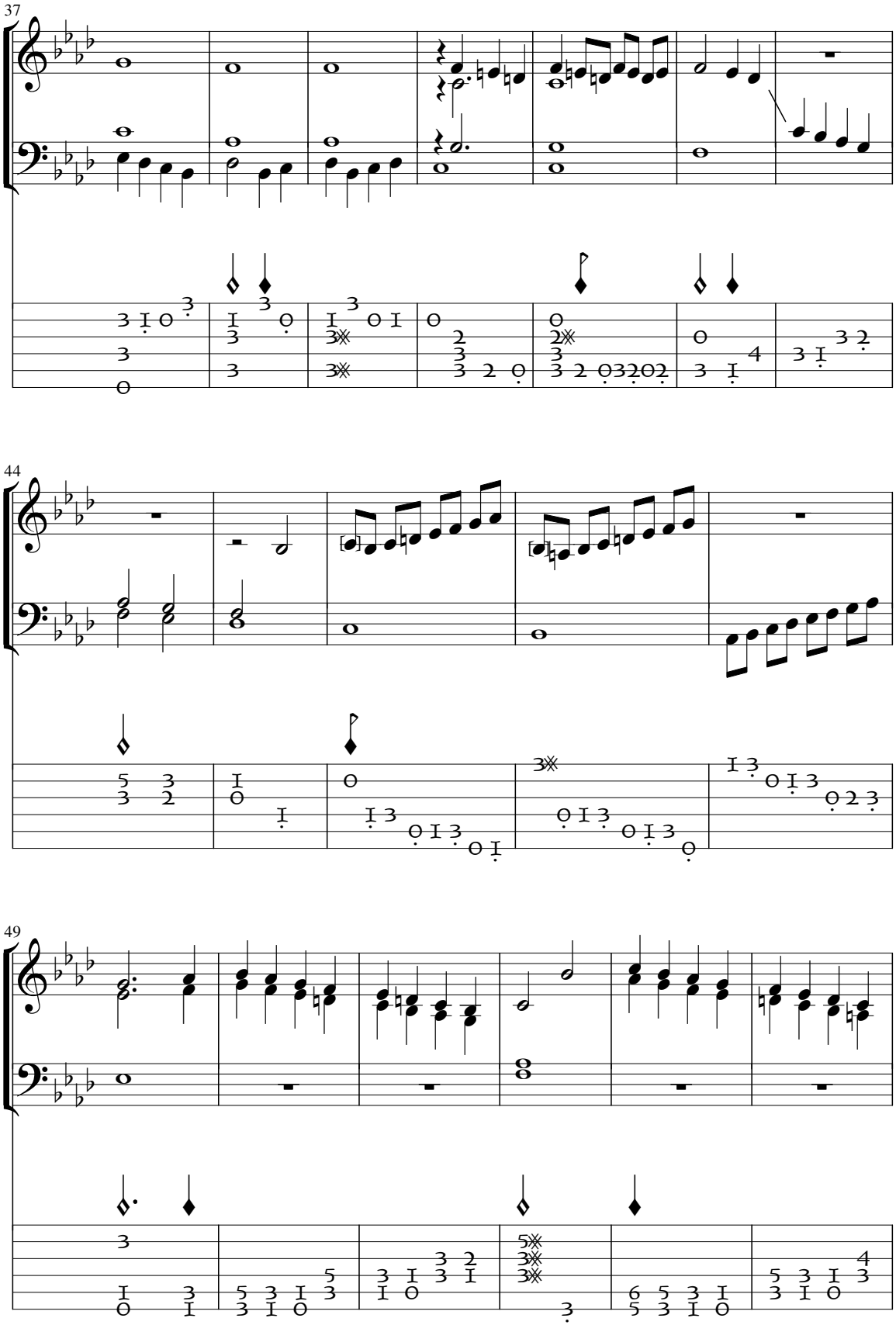
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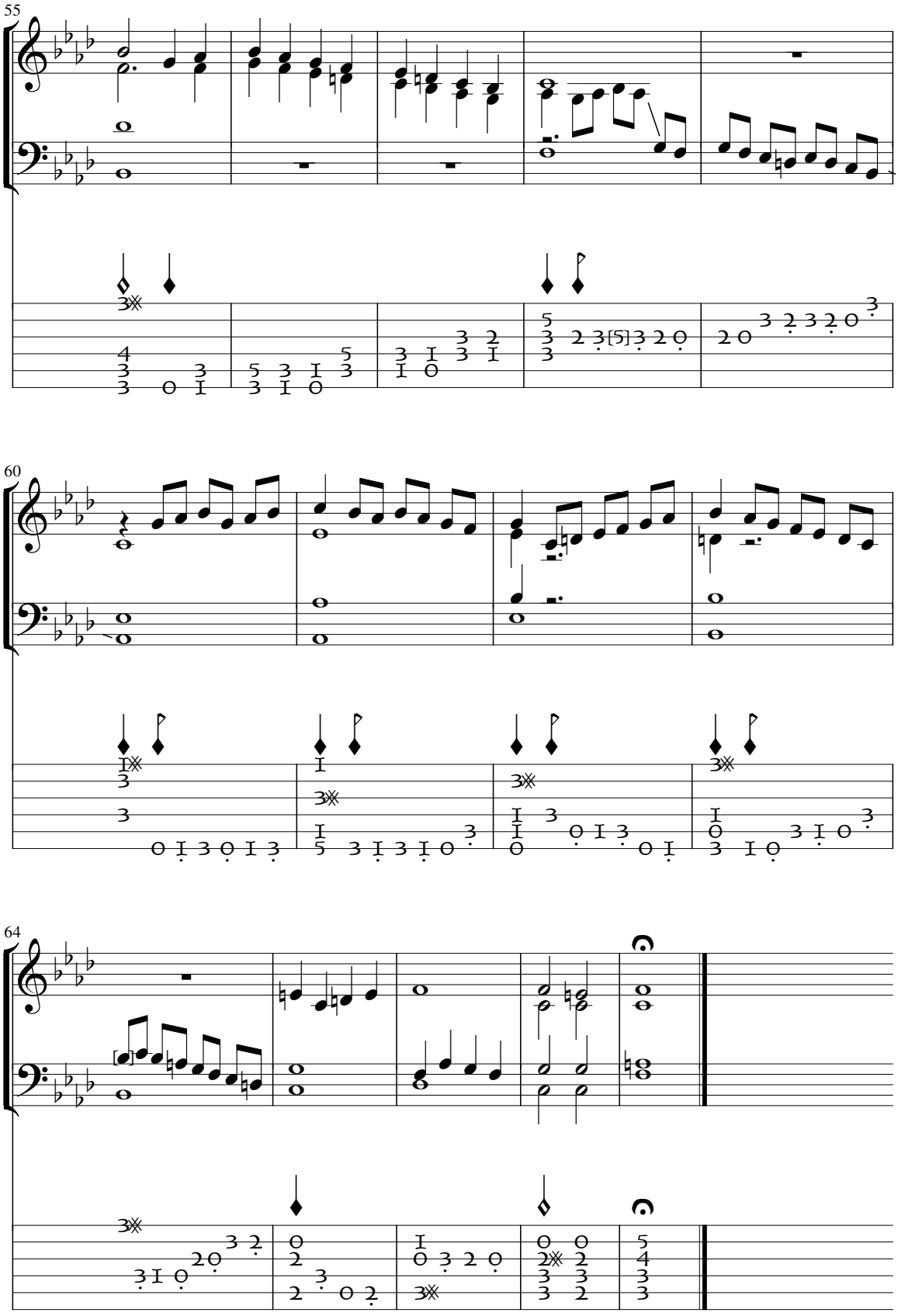
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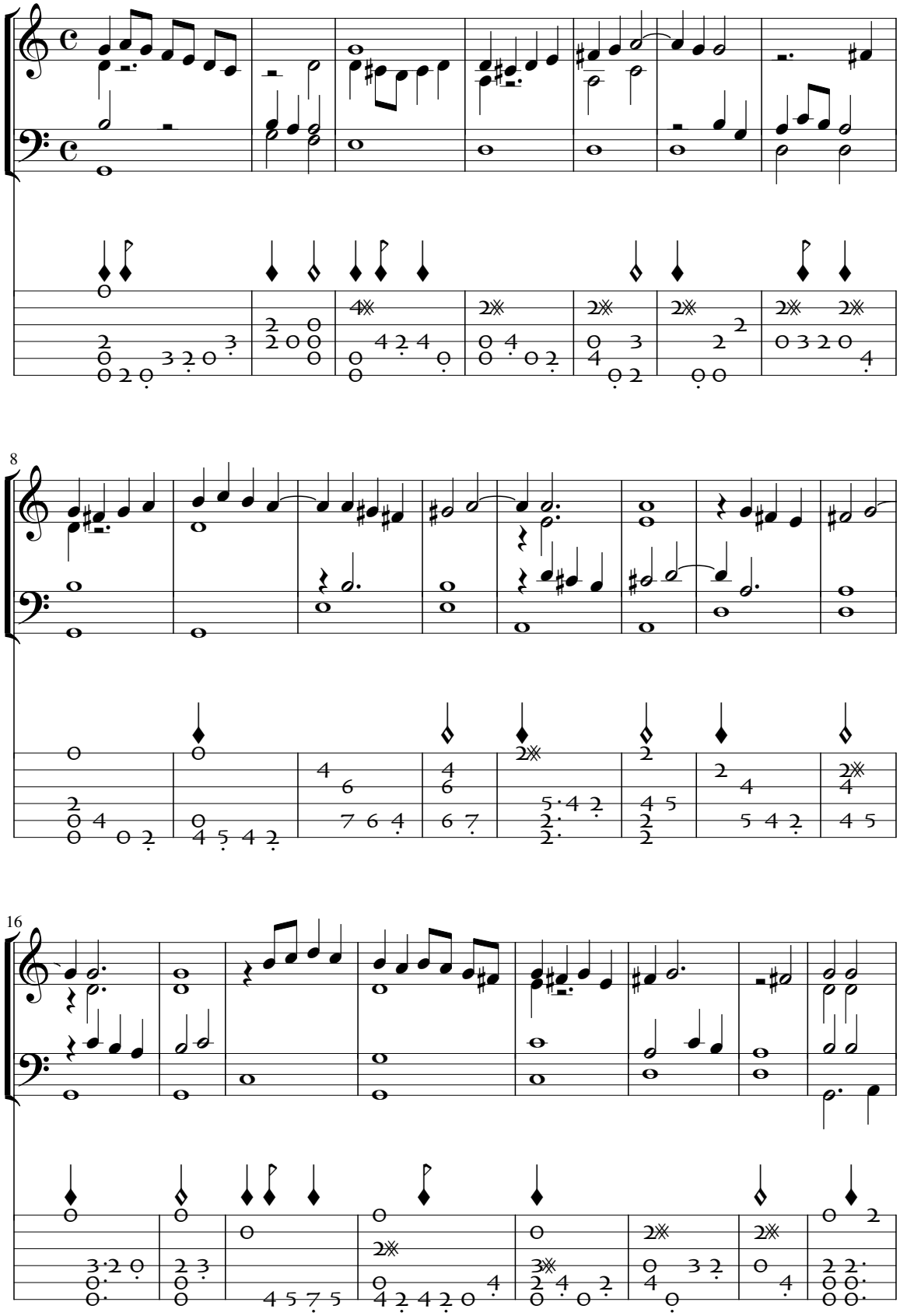
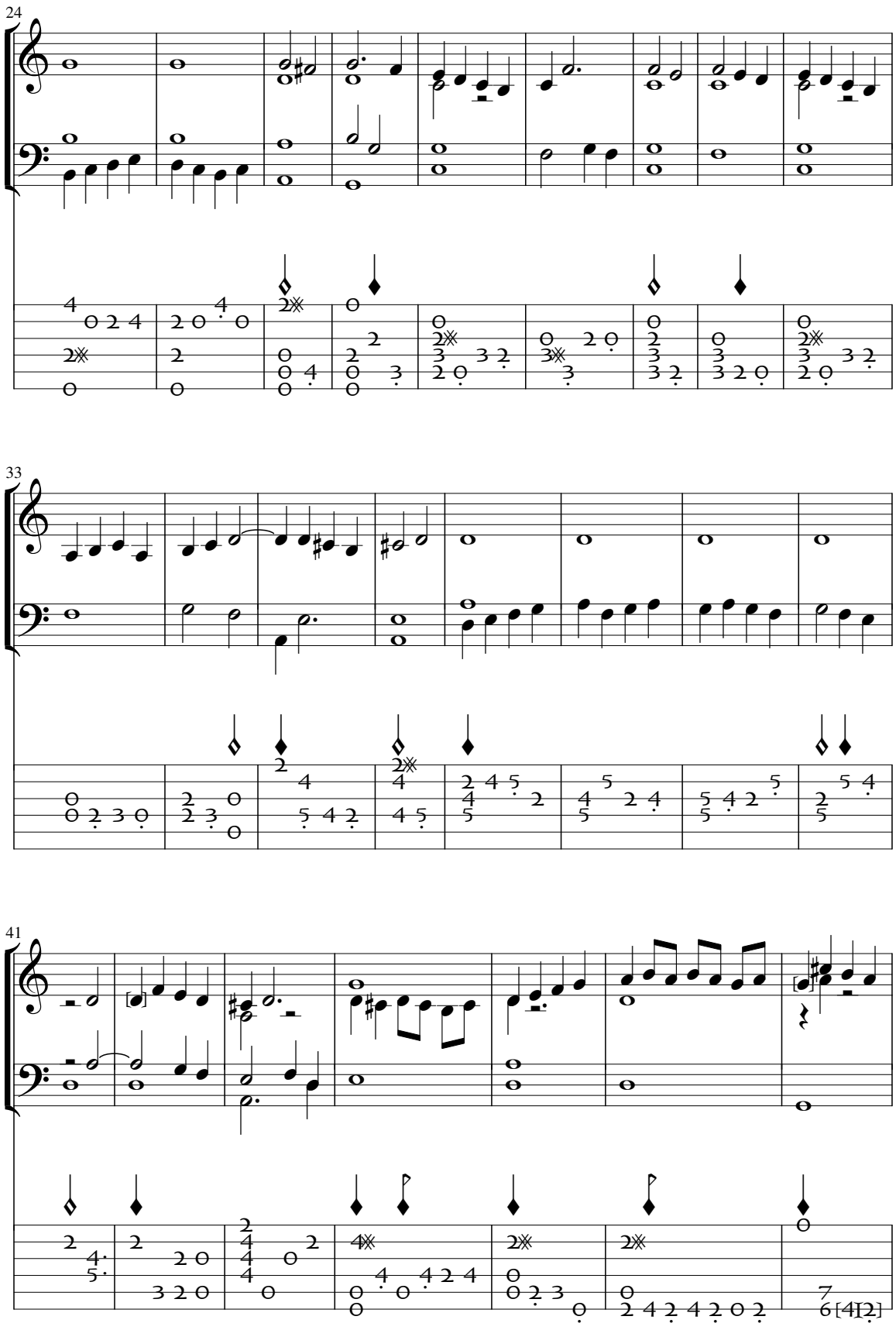
64

27. Fantasia

(fol. f1v)

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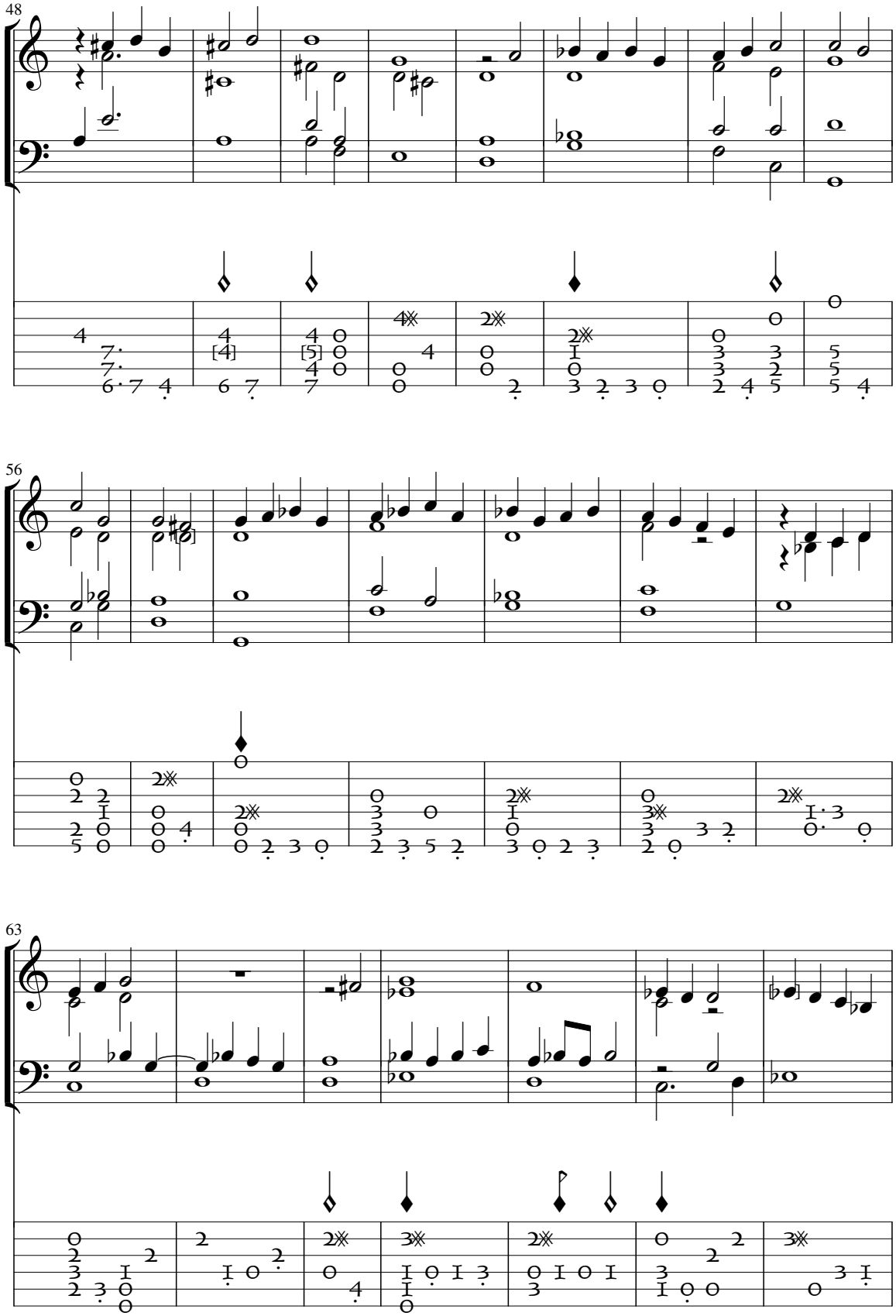
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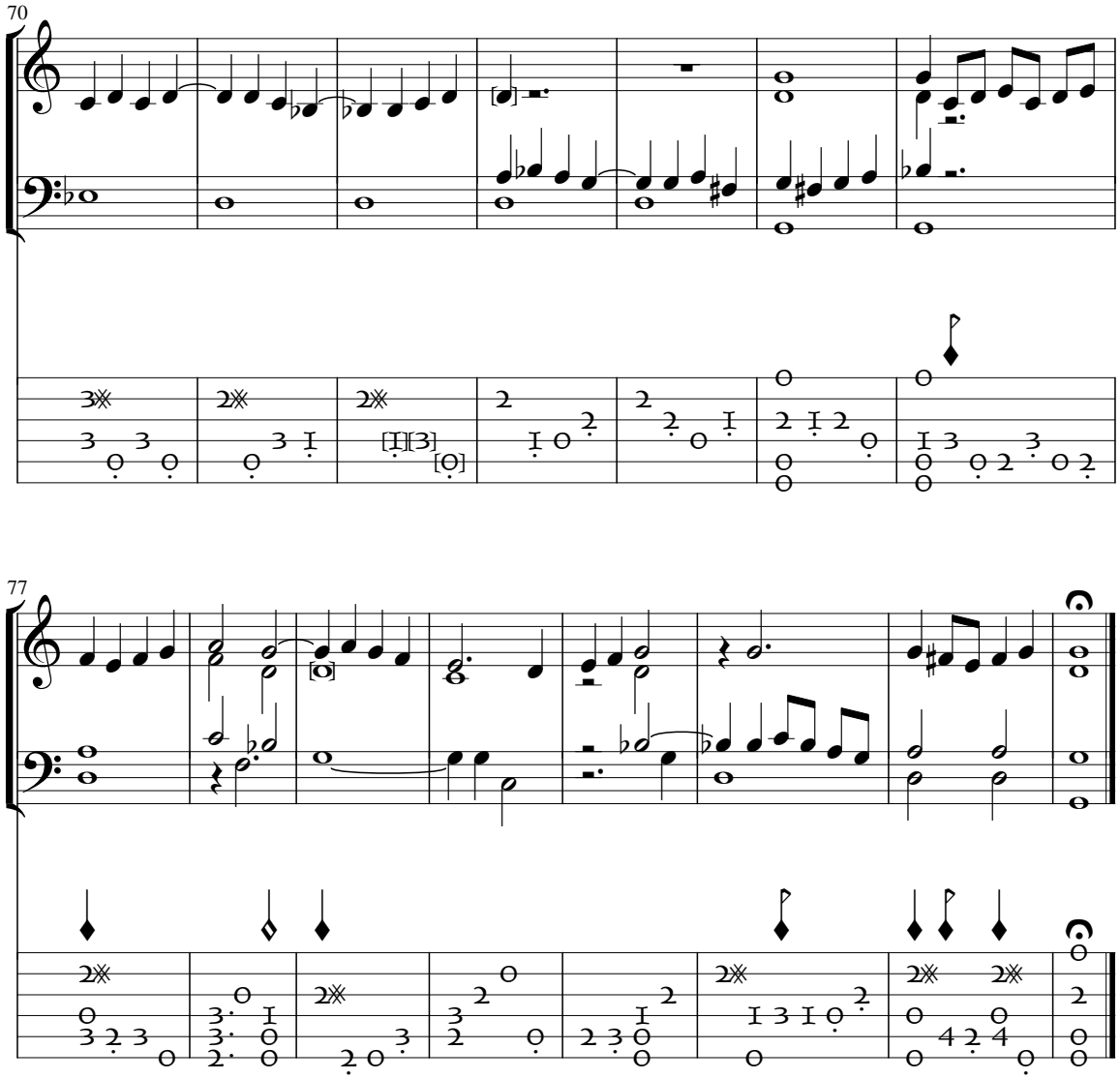
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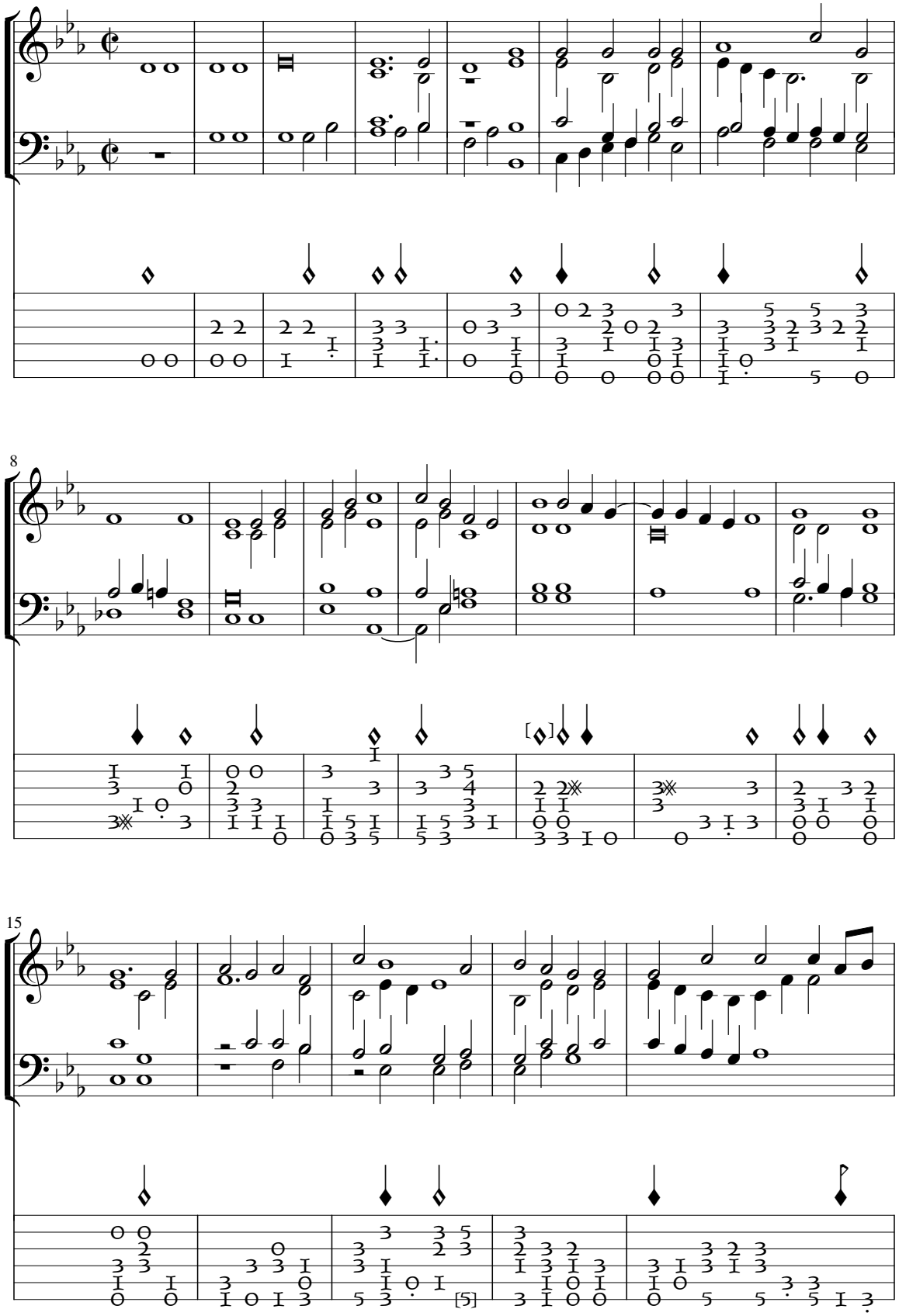
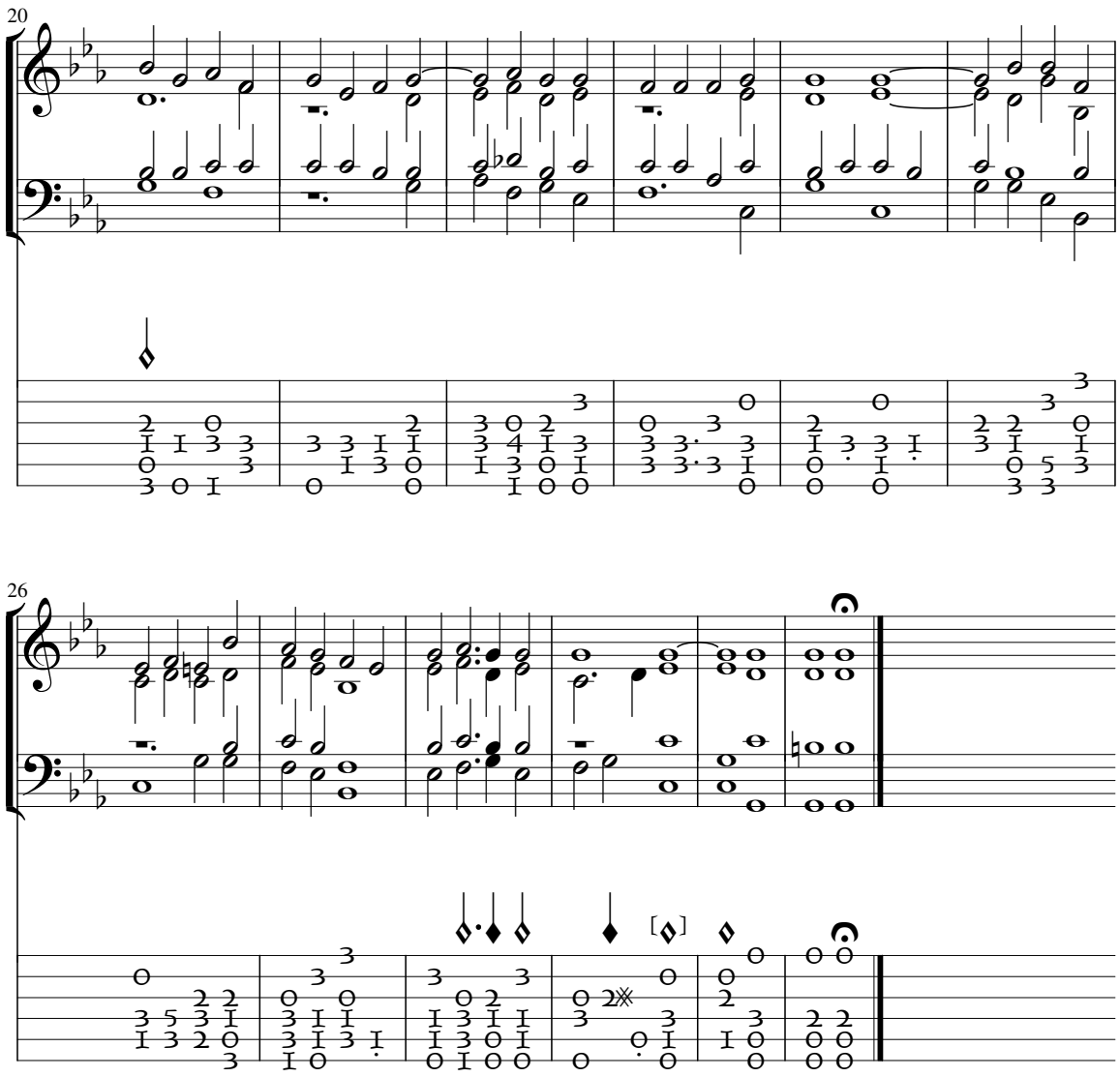
77

28. Piangete occhi miei lassi

(fol. f2v)

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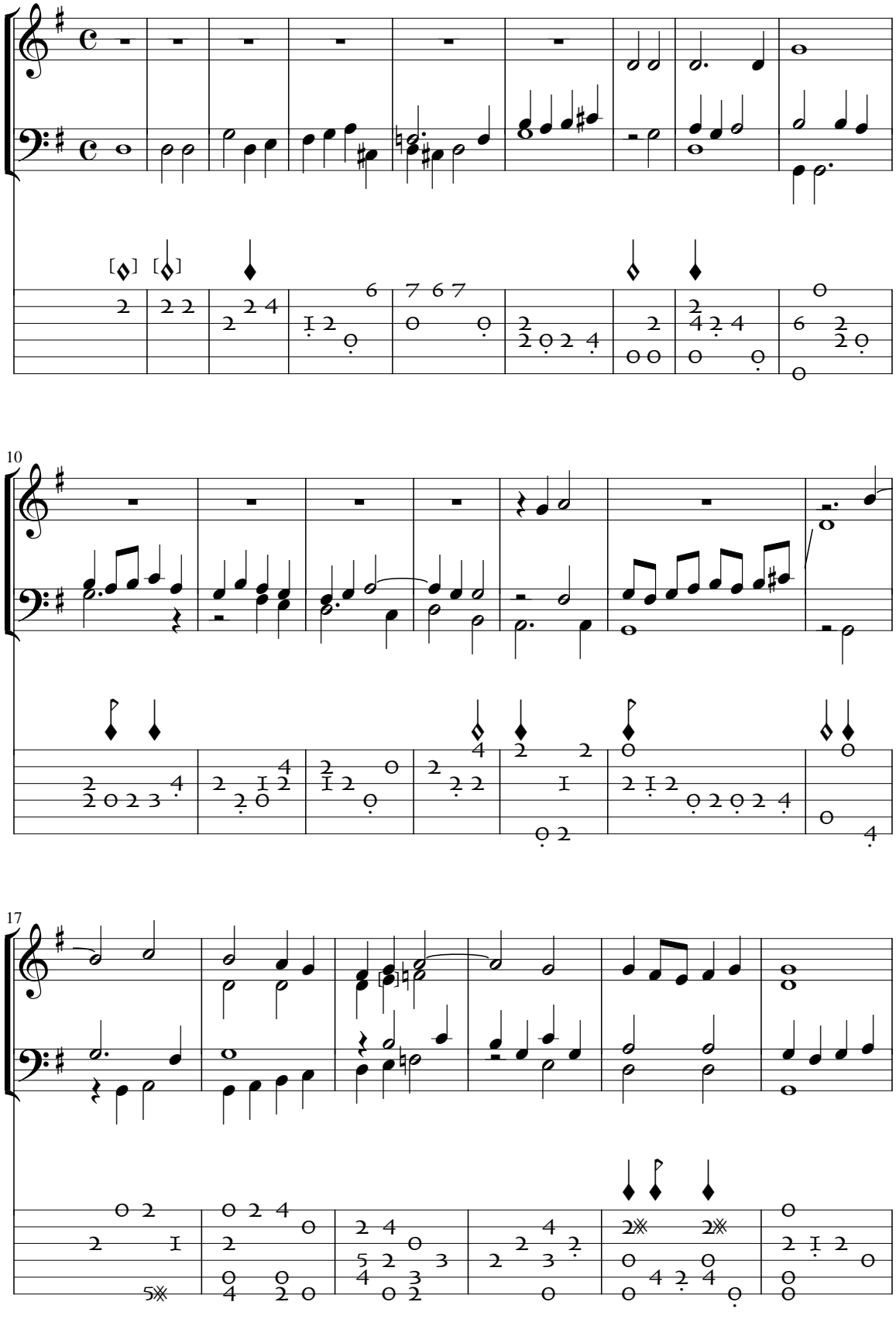
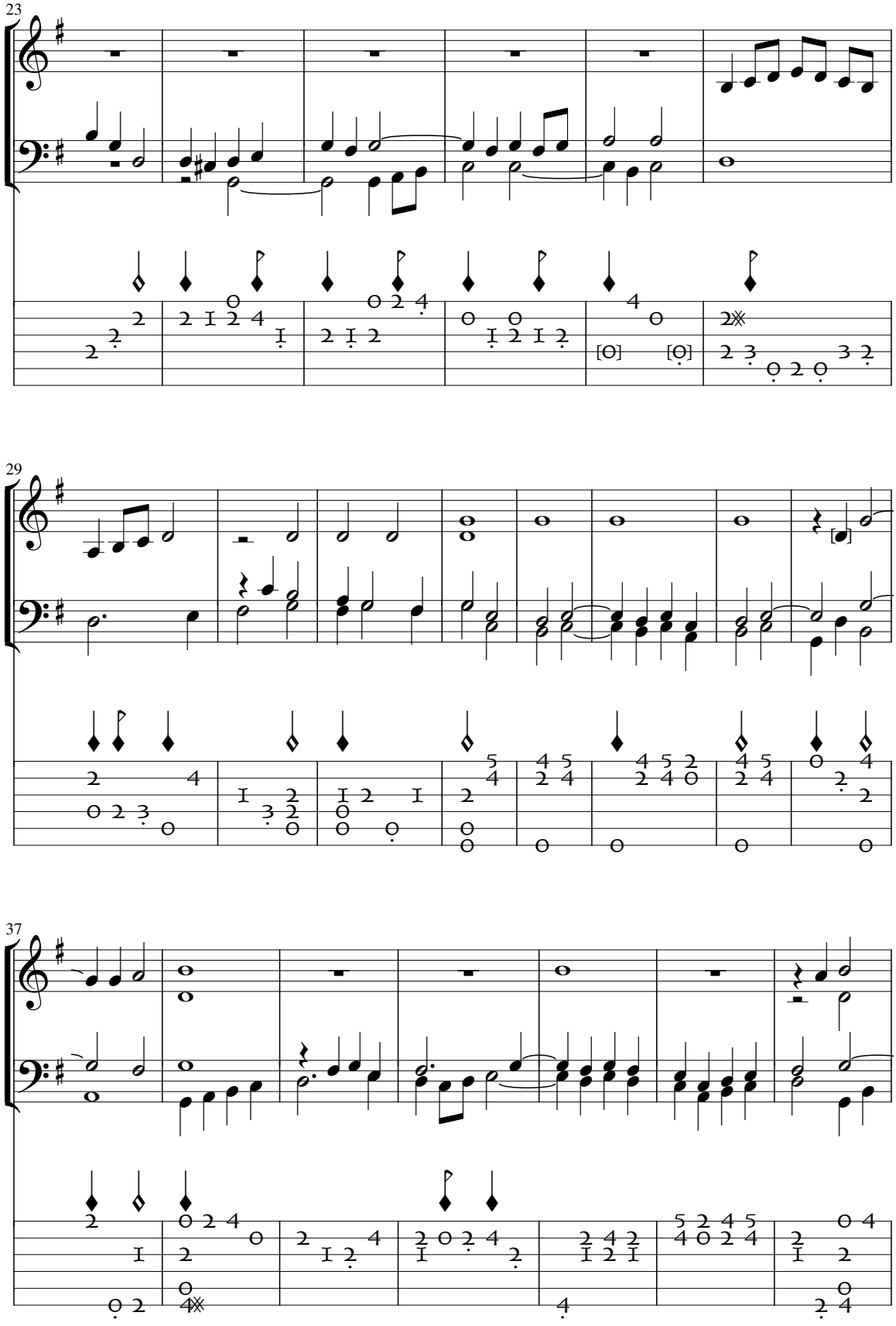
26

29. Vray dieu damors

(fol. f3) [Josquin des Prez]

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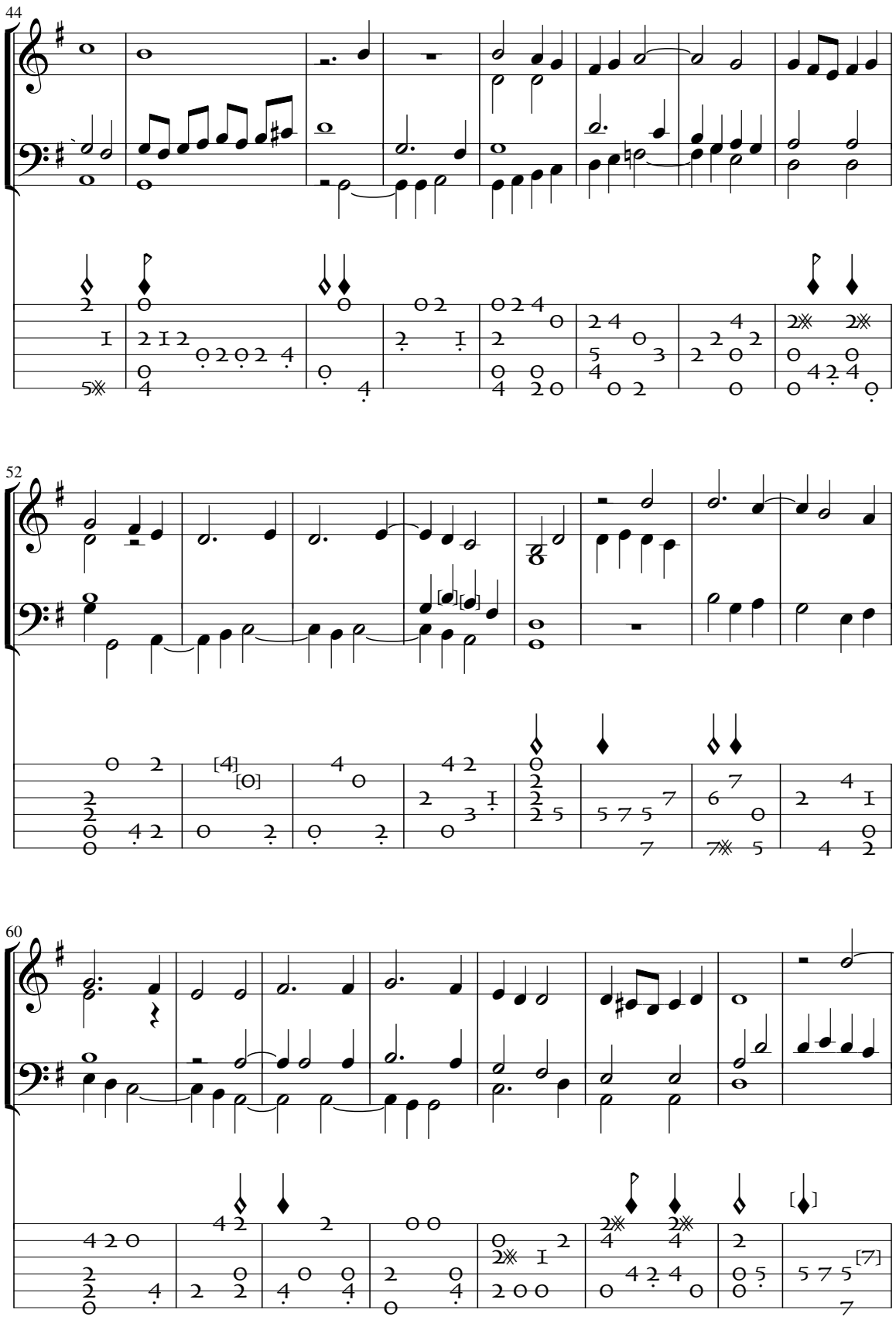
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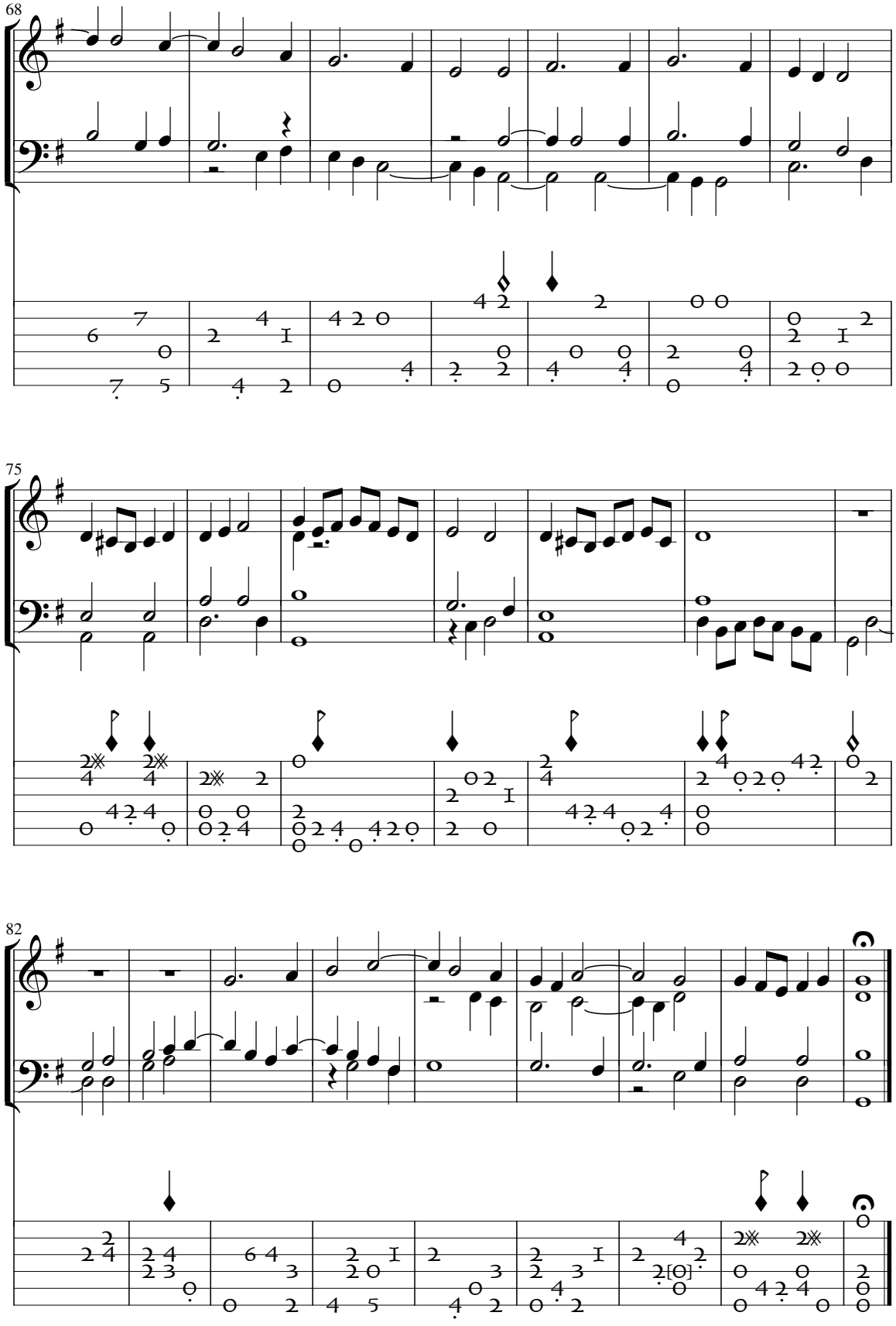
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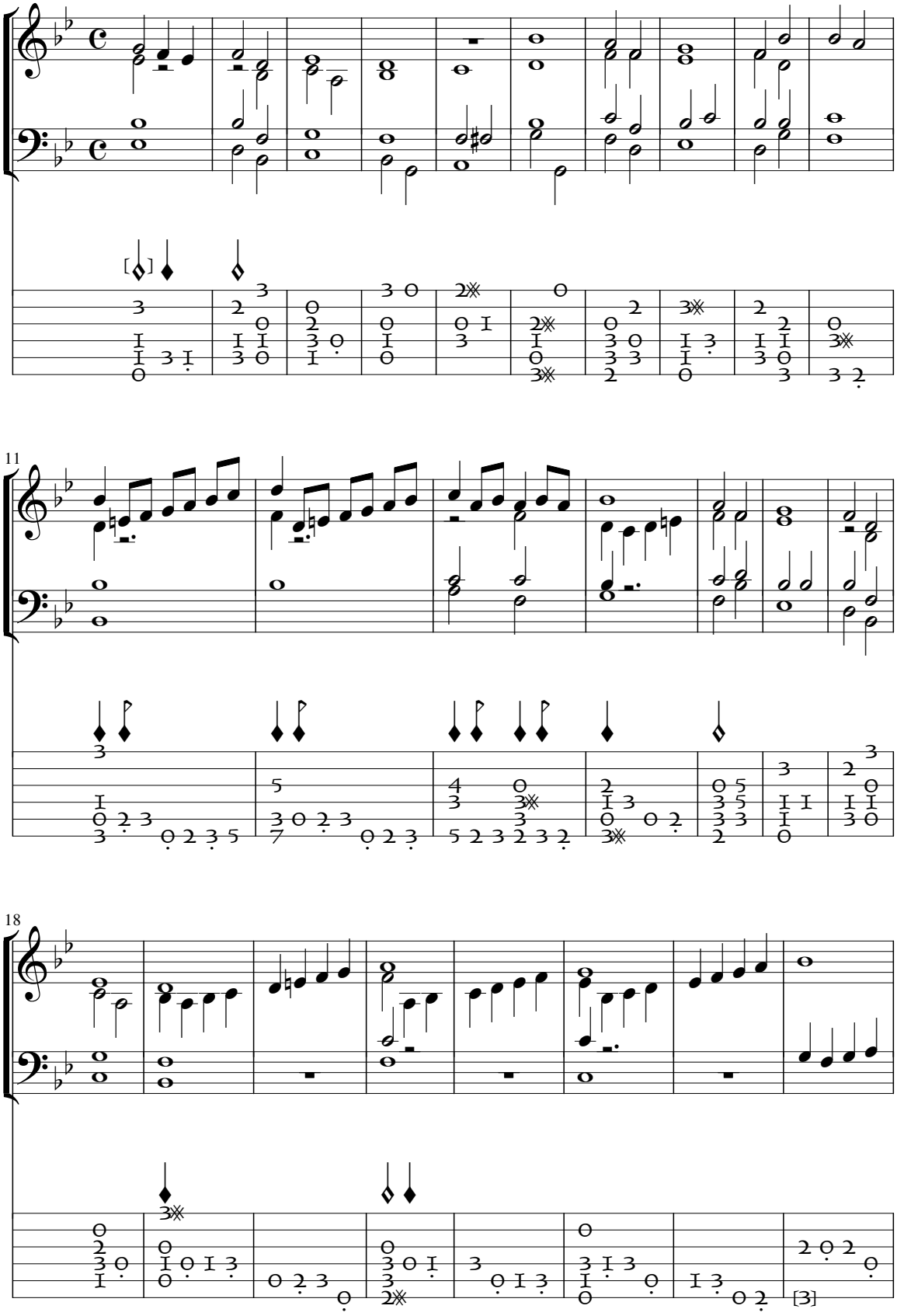
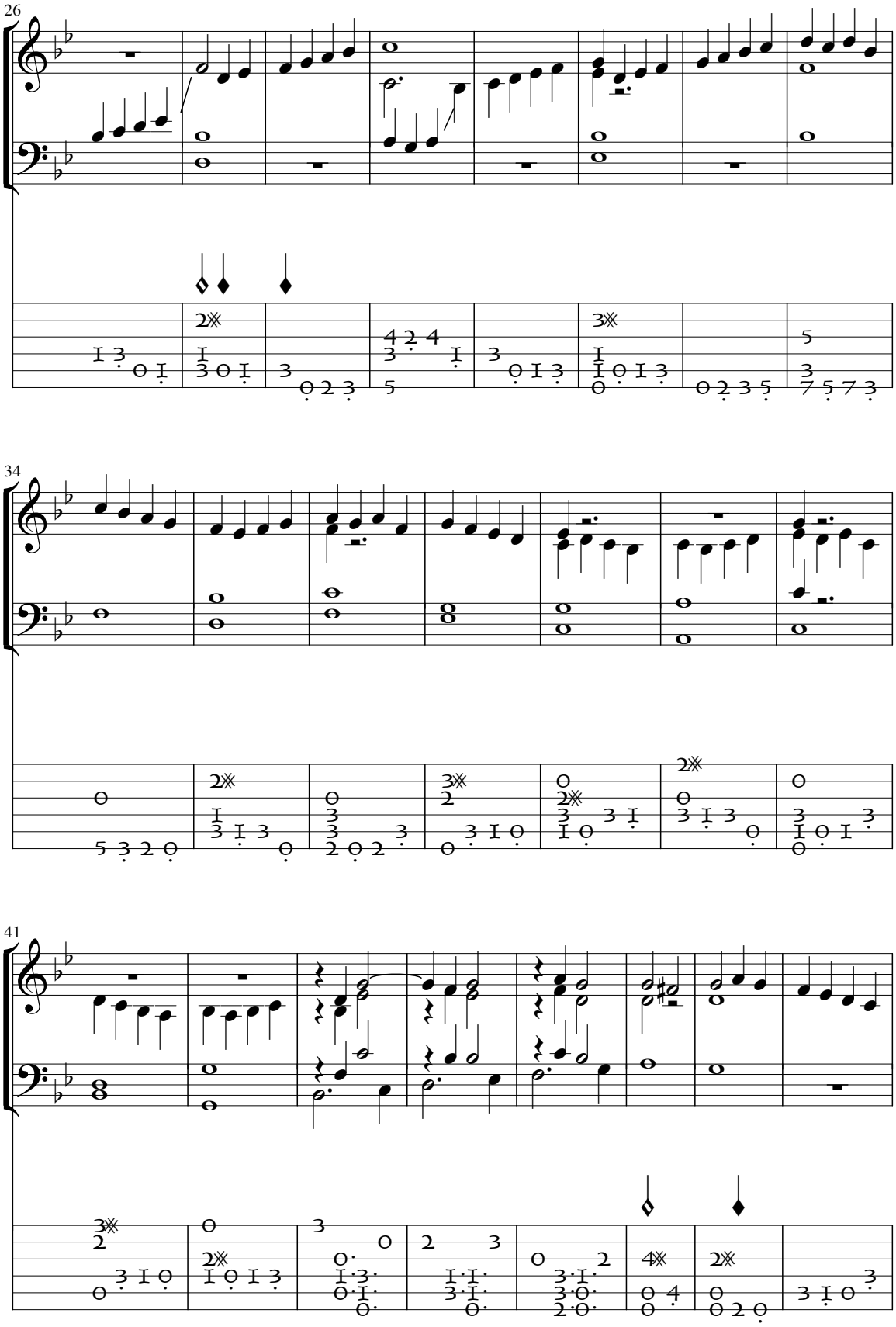
75
82

30. Fantasia

(fol. f4)

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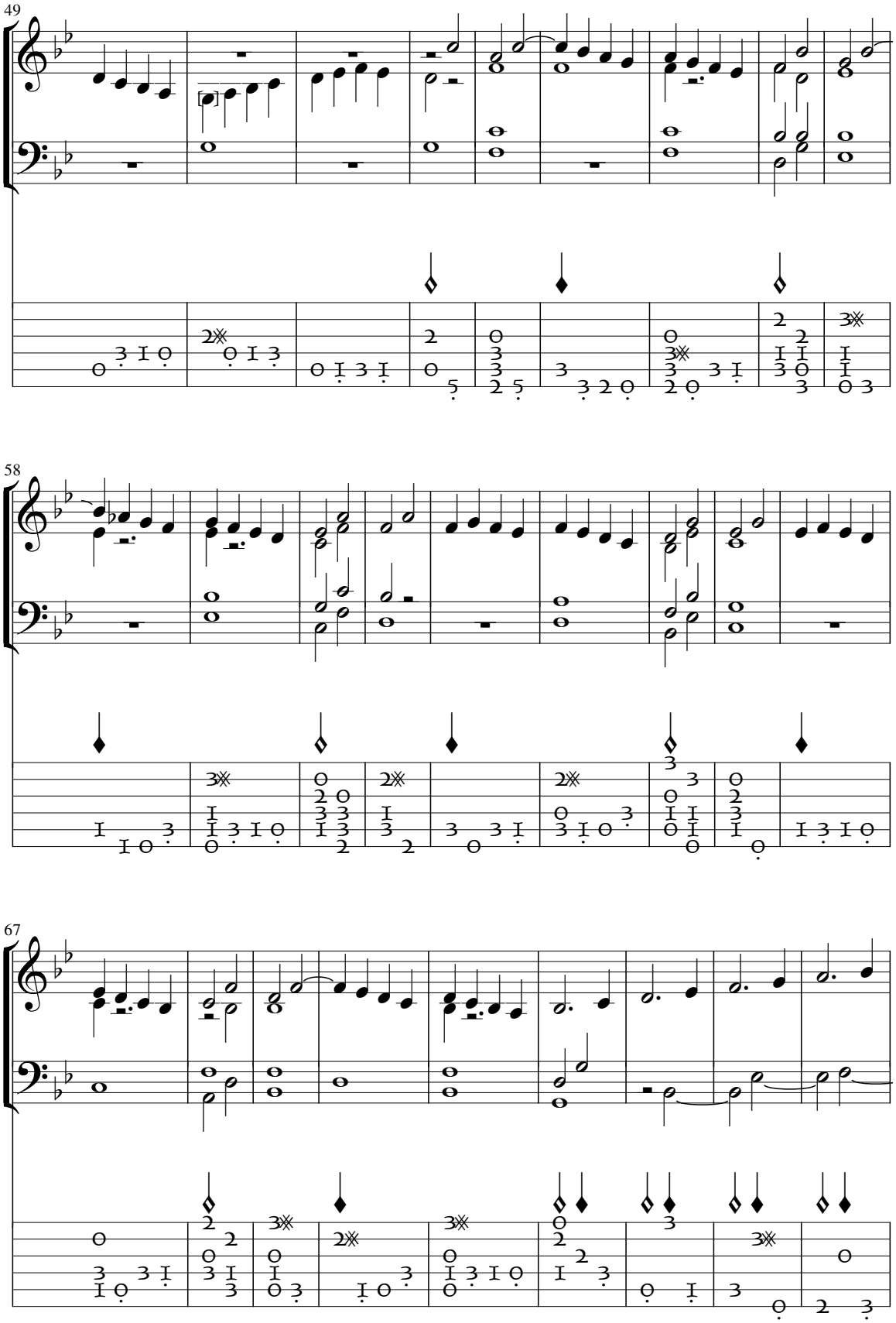
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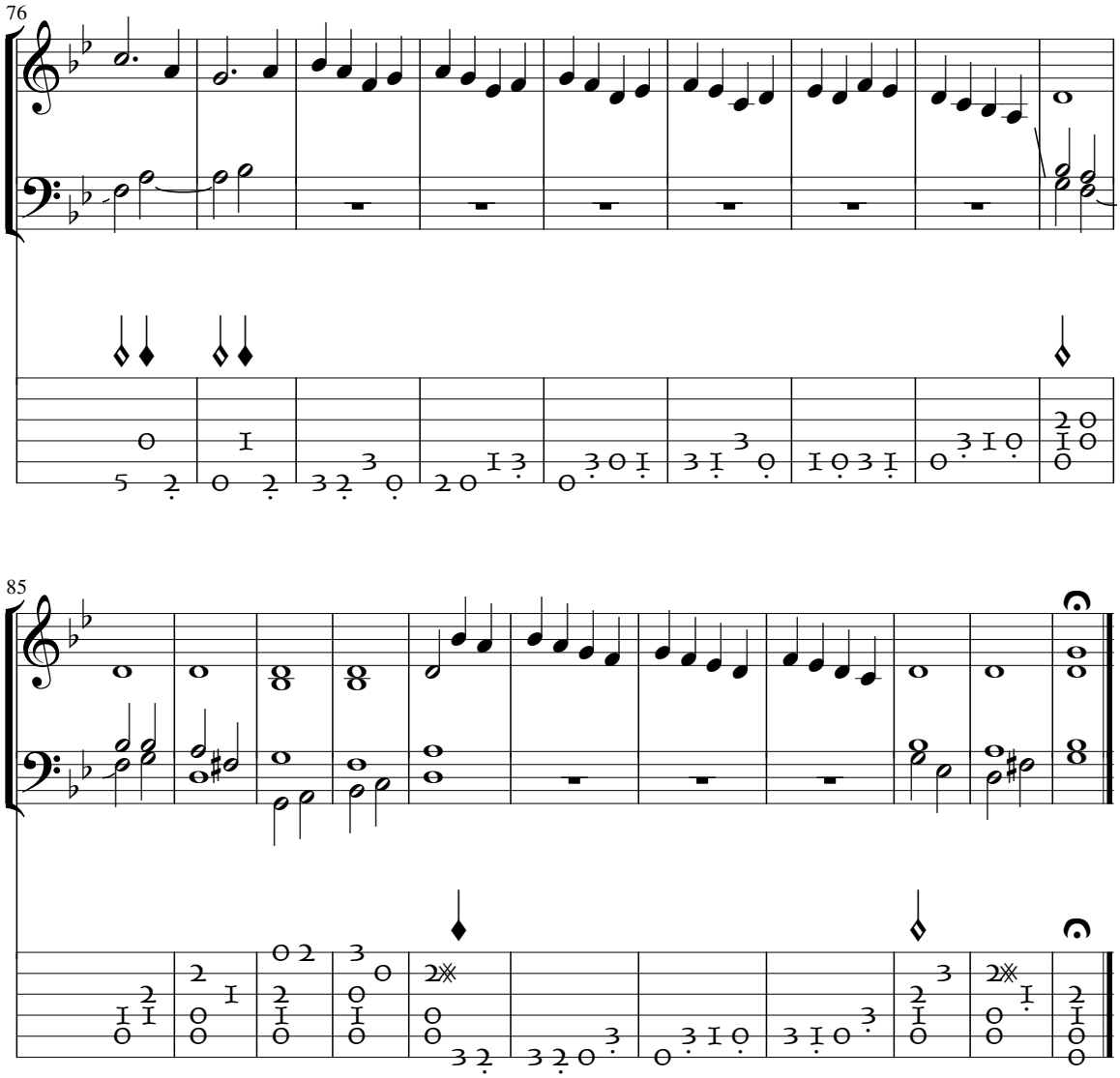
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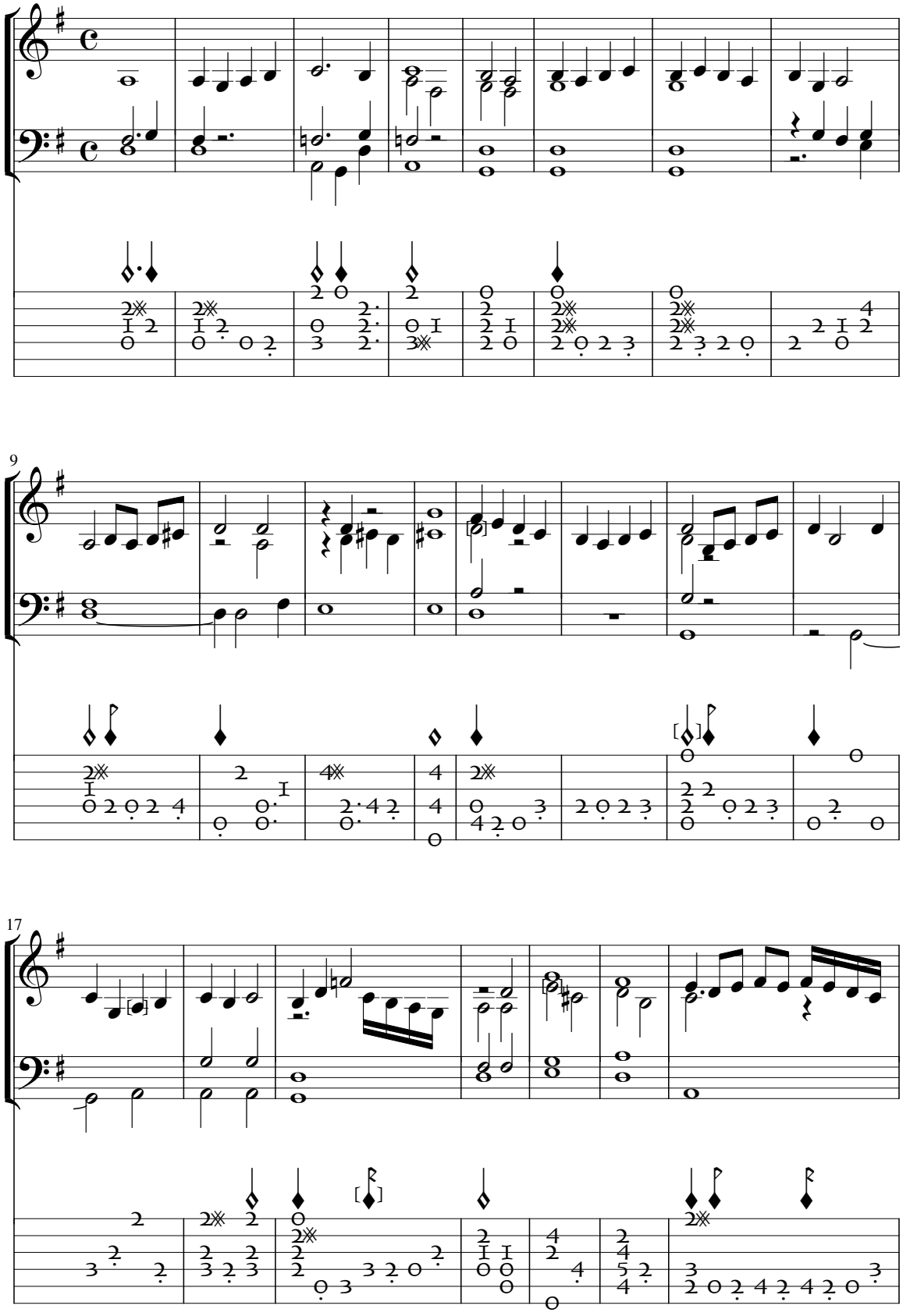
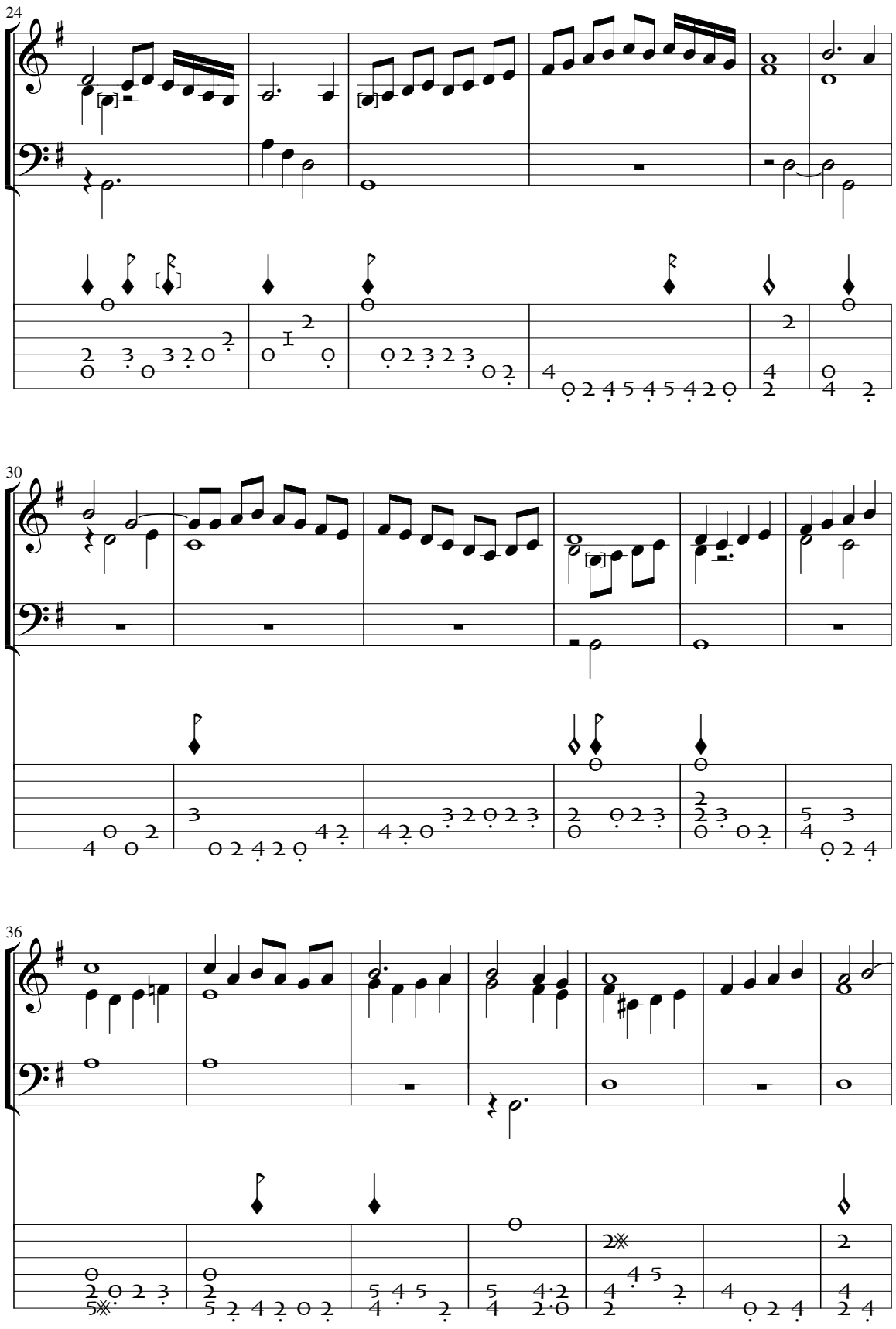
31. Fantasia

(fol. g1)

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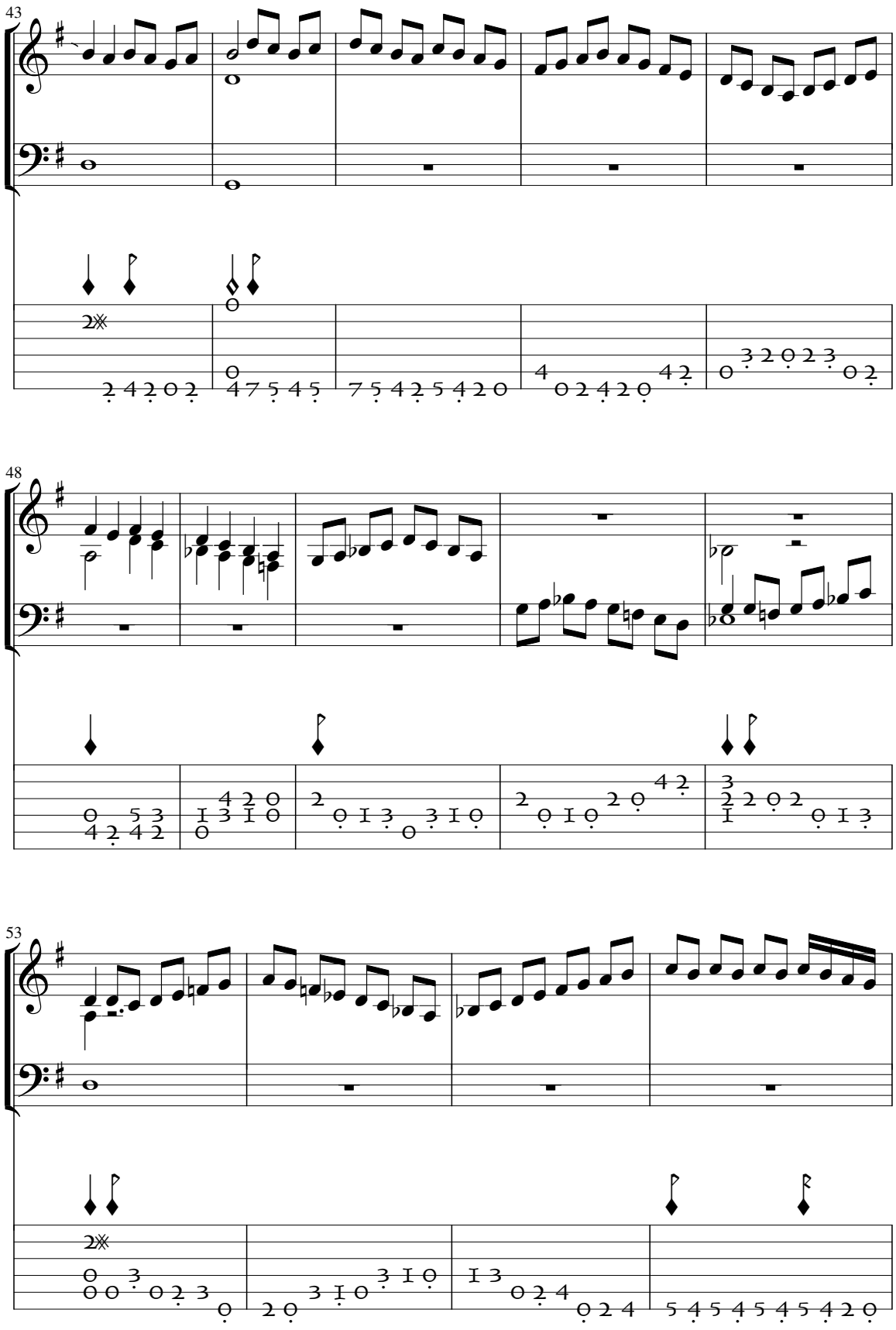
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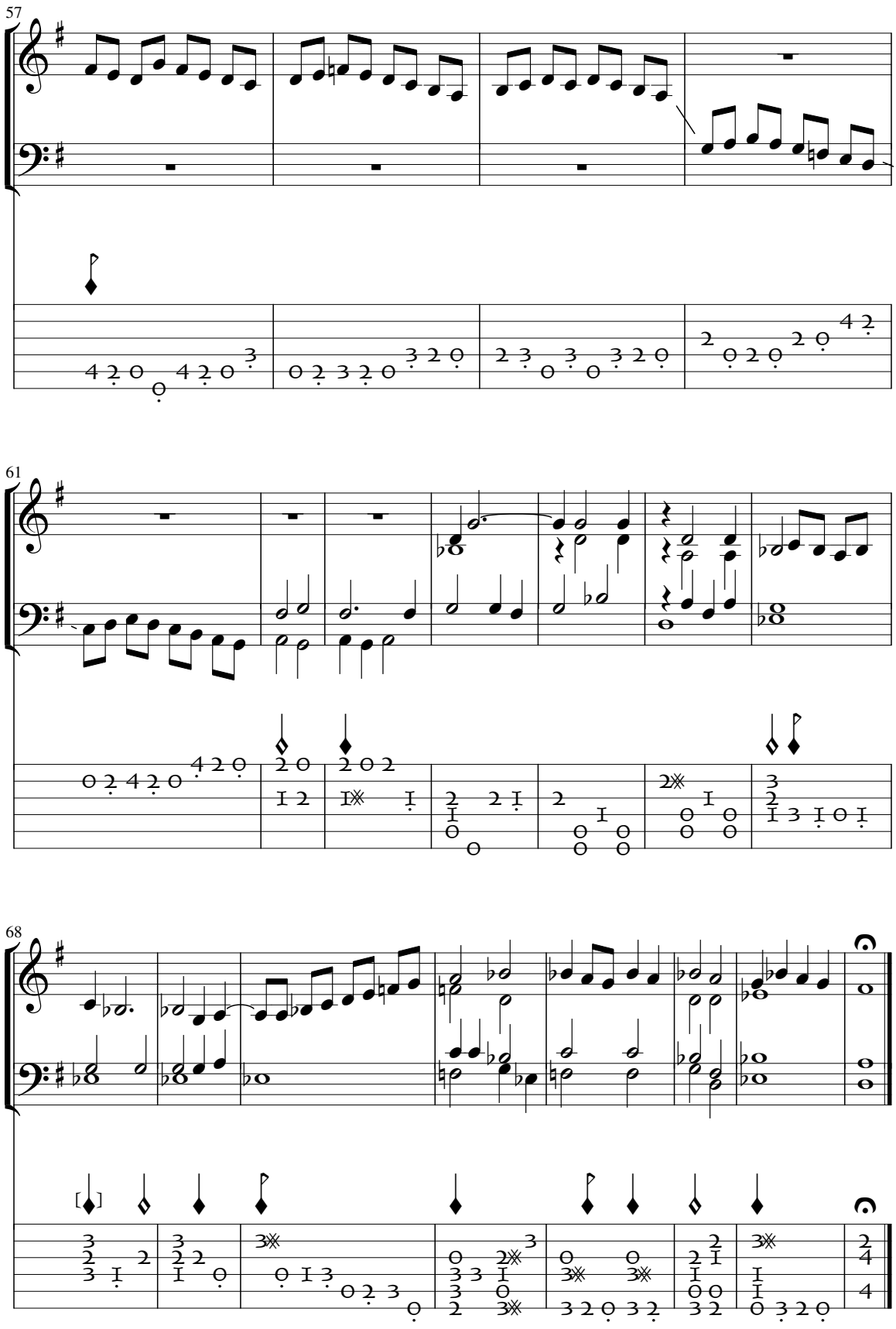
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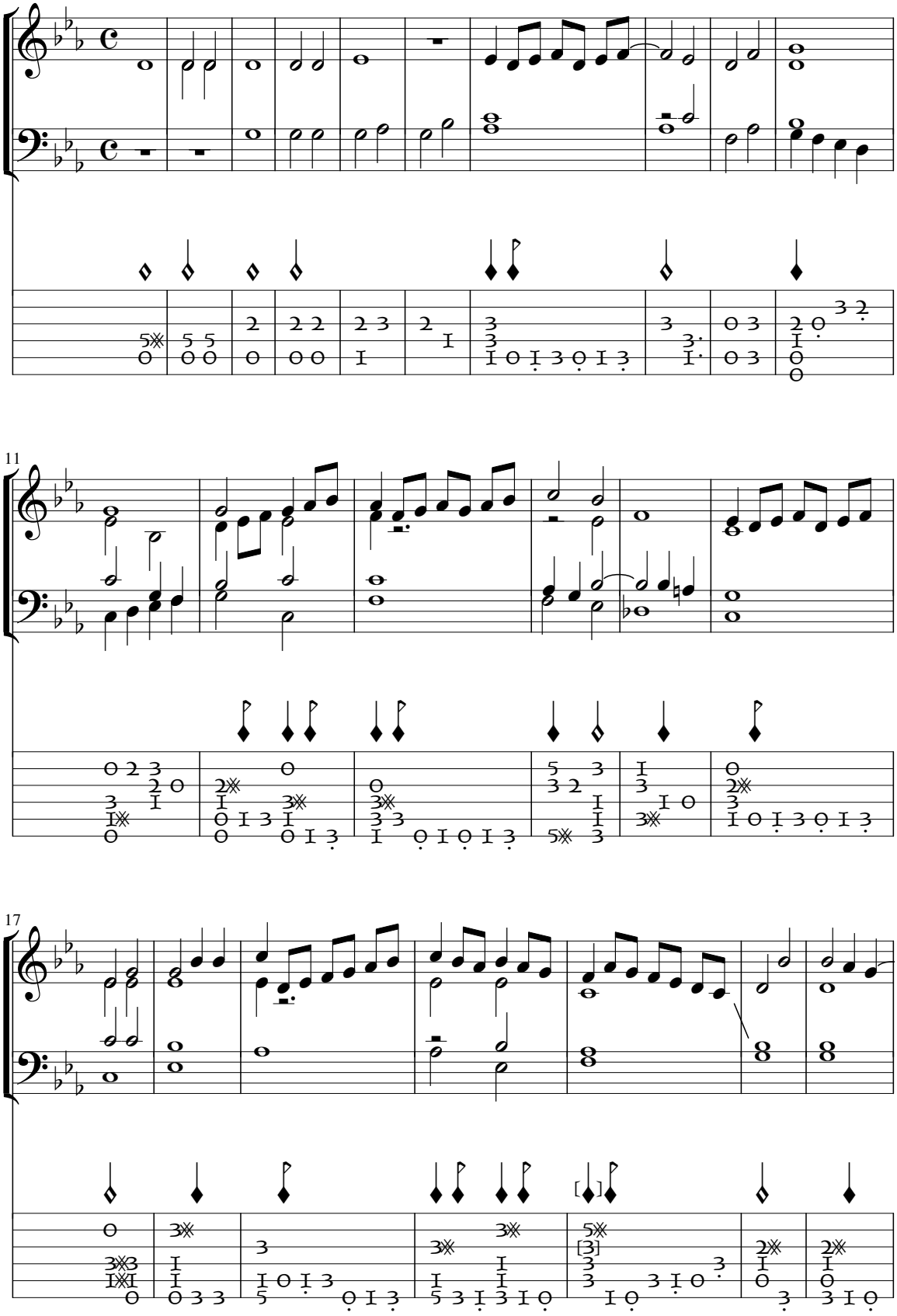
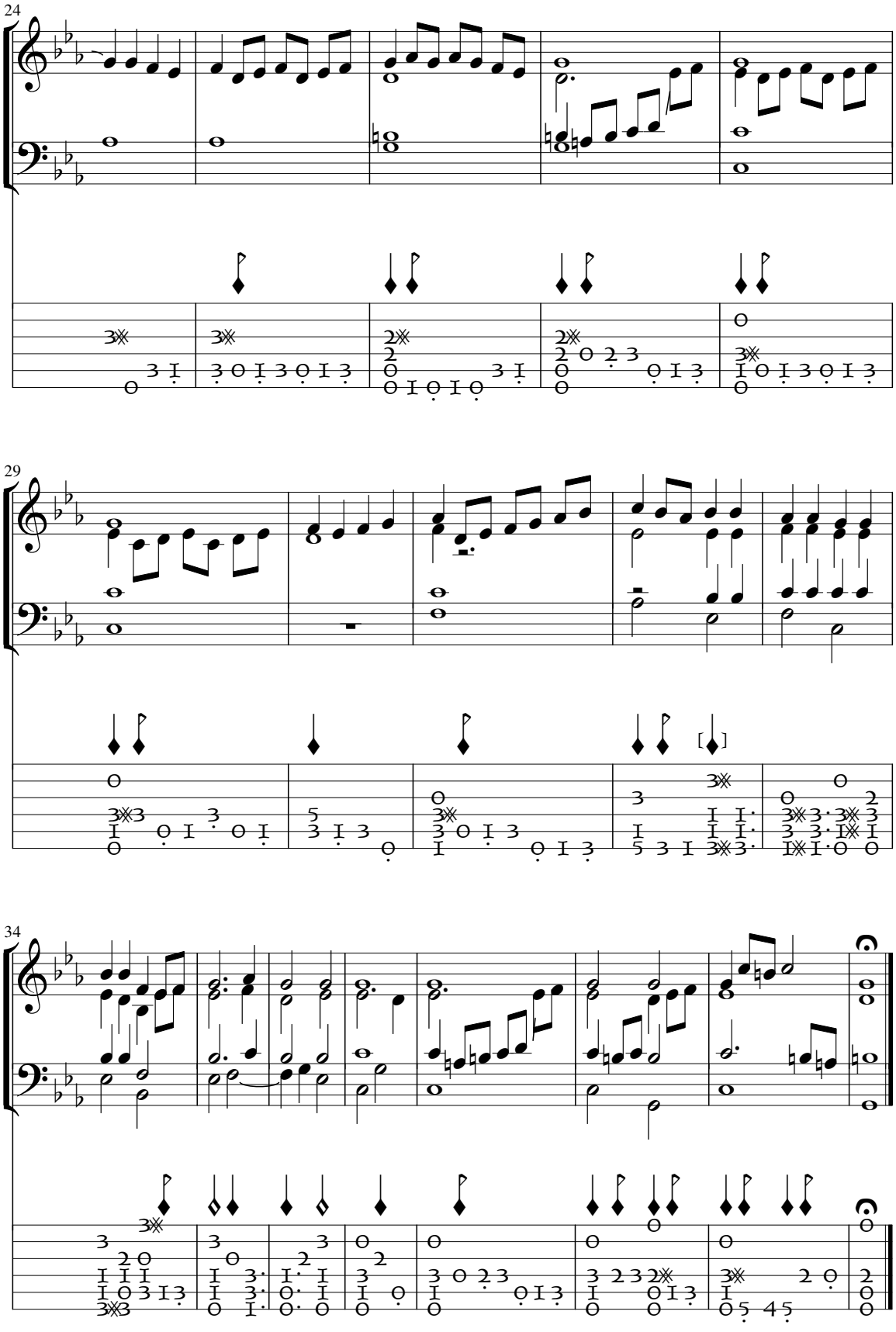
LIBRO X

(1549)

1a. Recercada Prima parte

(fol.Aa2v)

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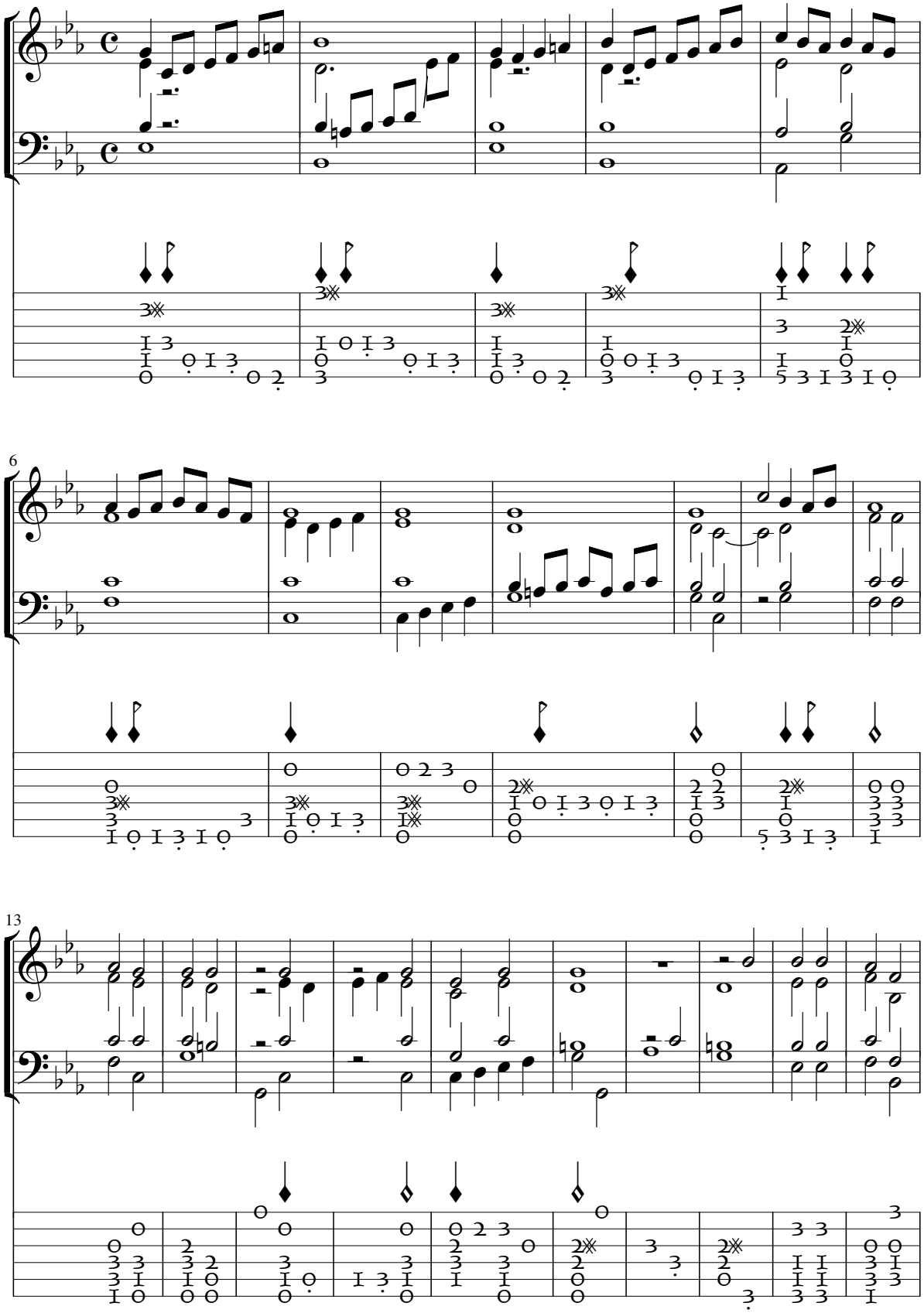
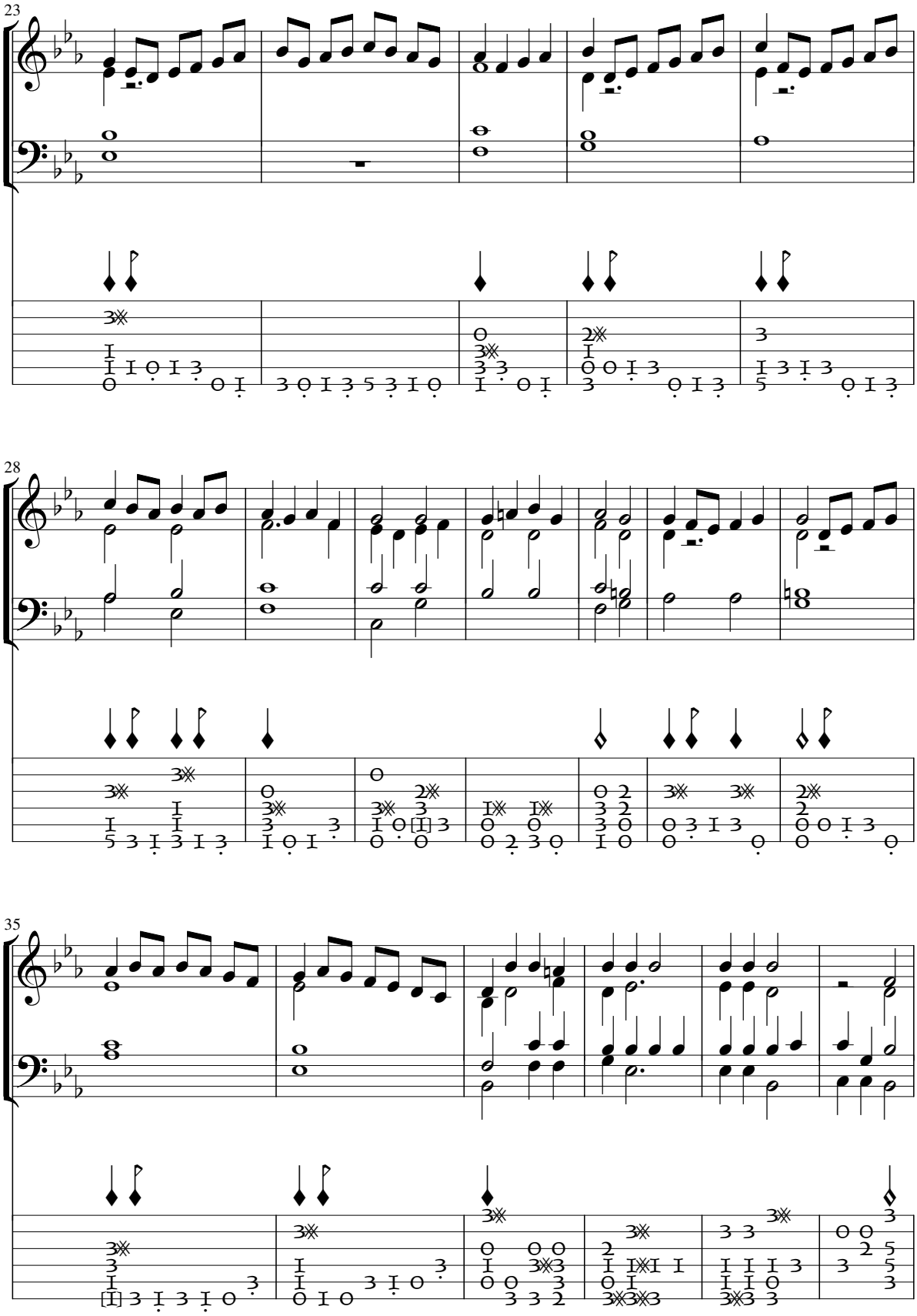
1b. Fantasia Seconda parte

(fol. Aa3)

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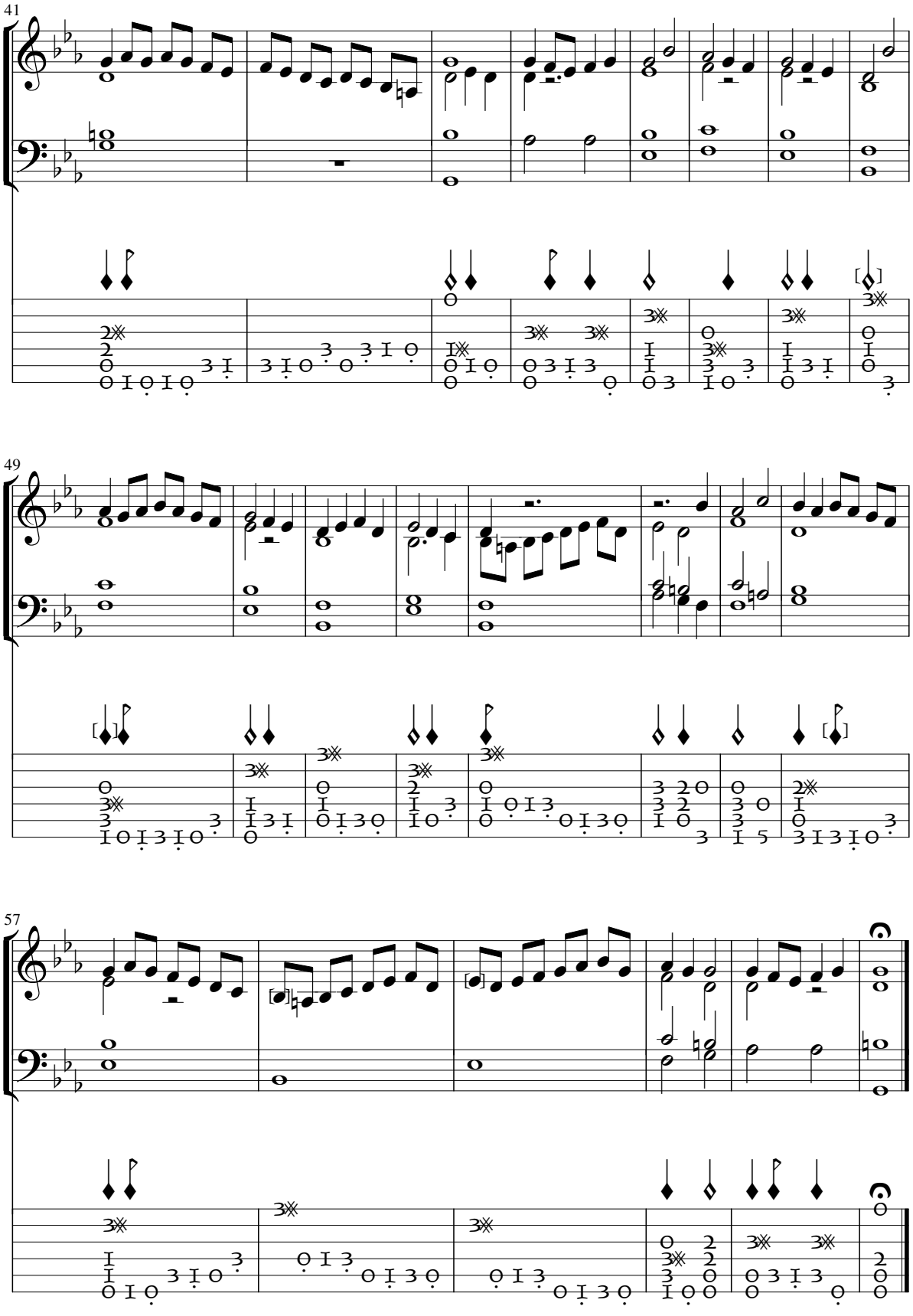
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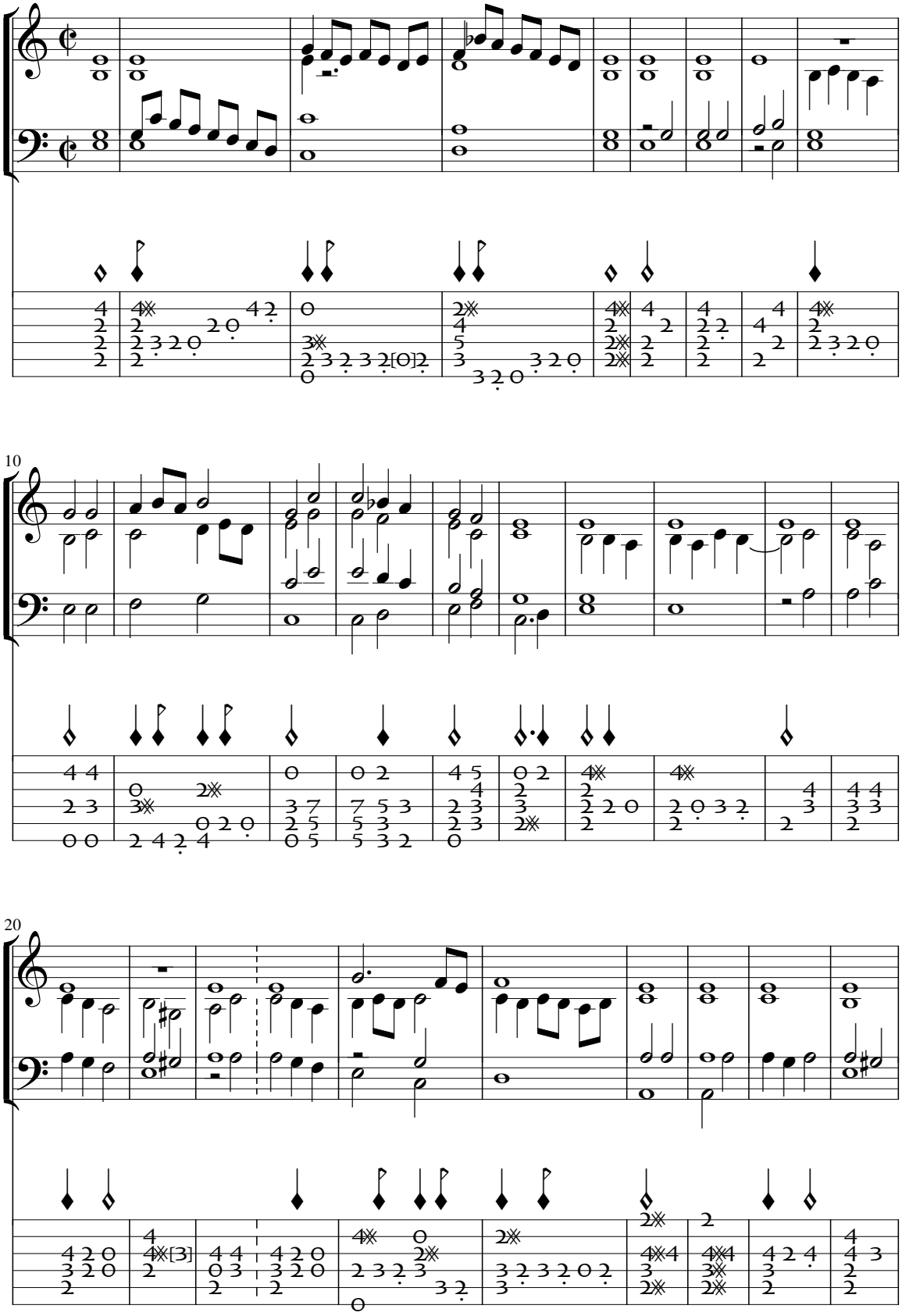
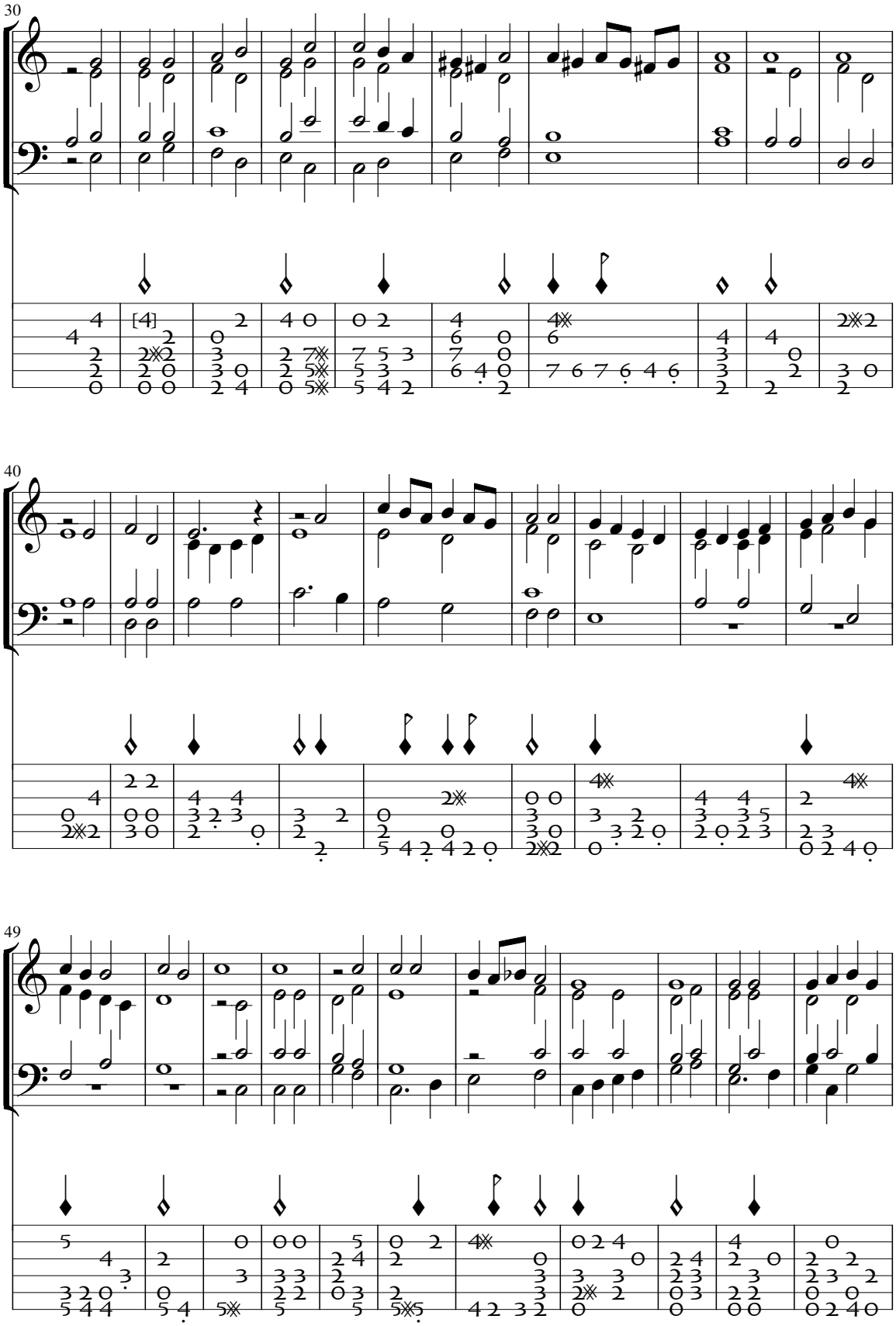
2. Deul double deul

(fol. Aa4) [Hesdin]

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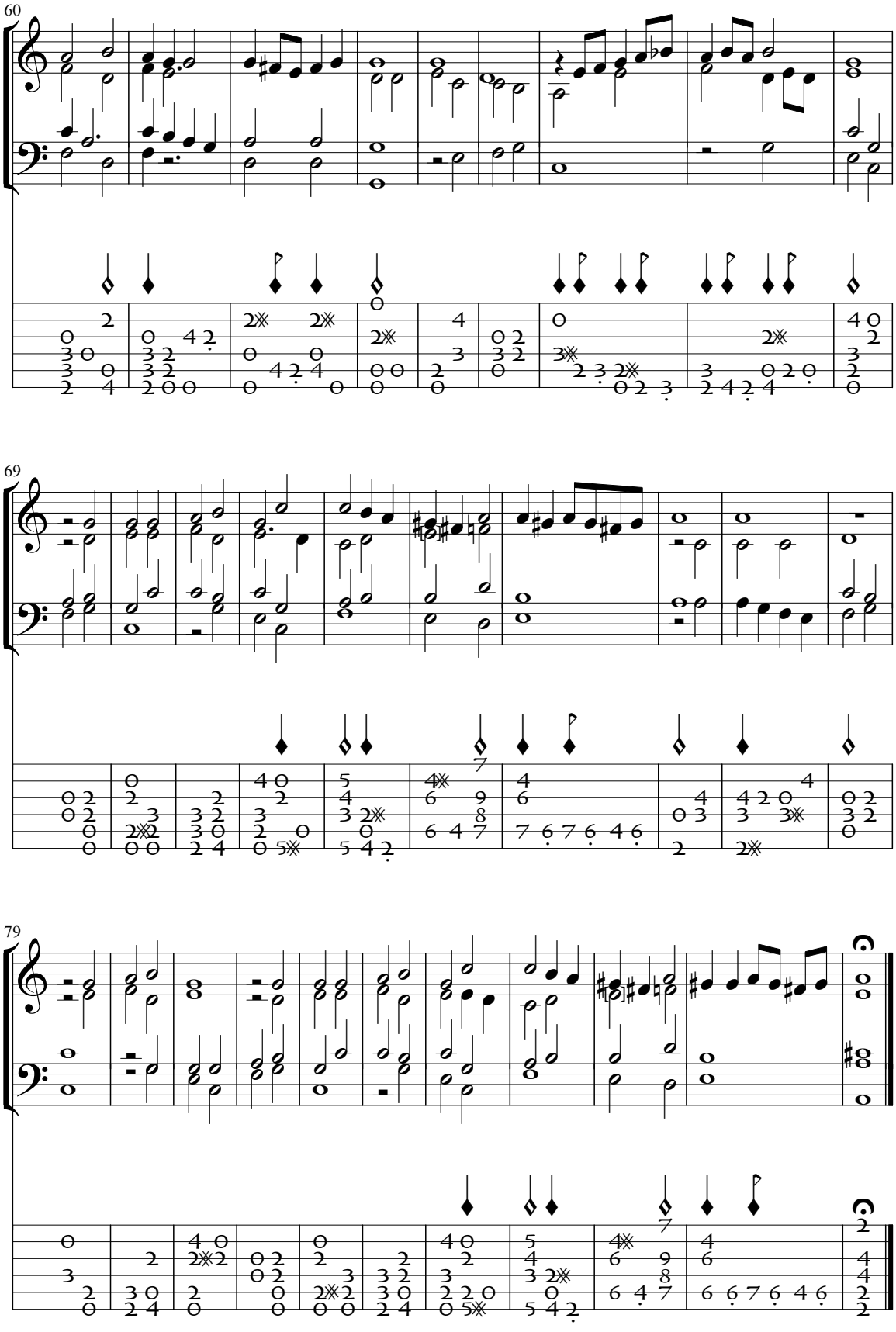
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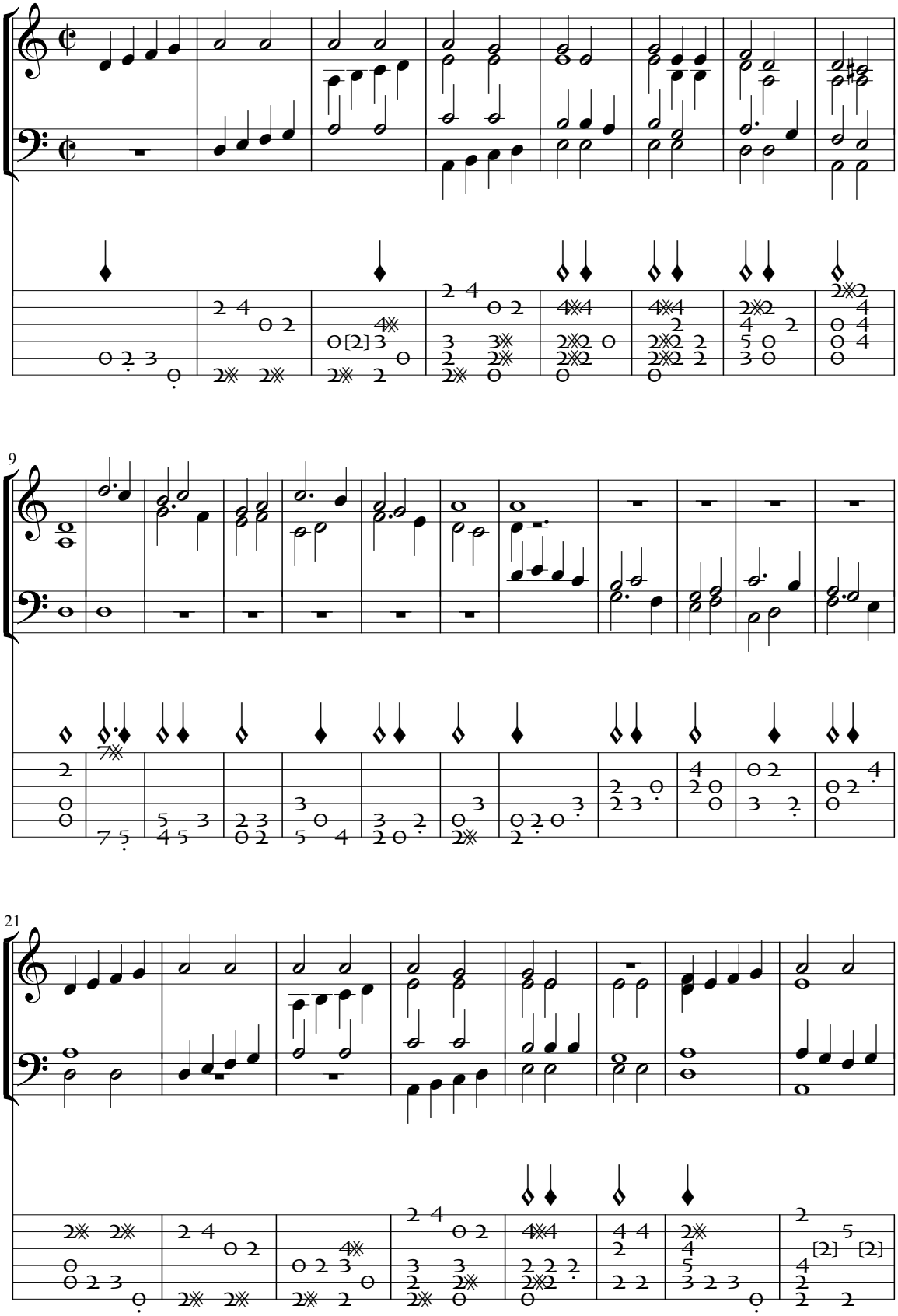
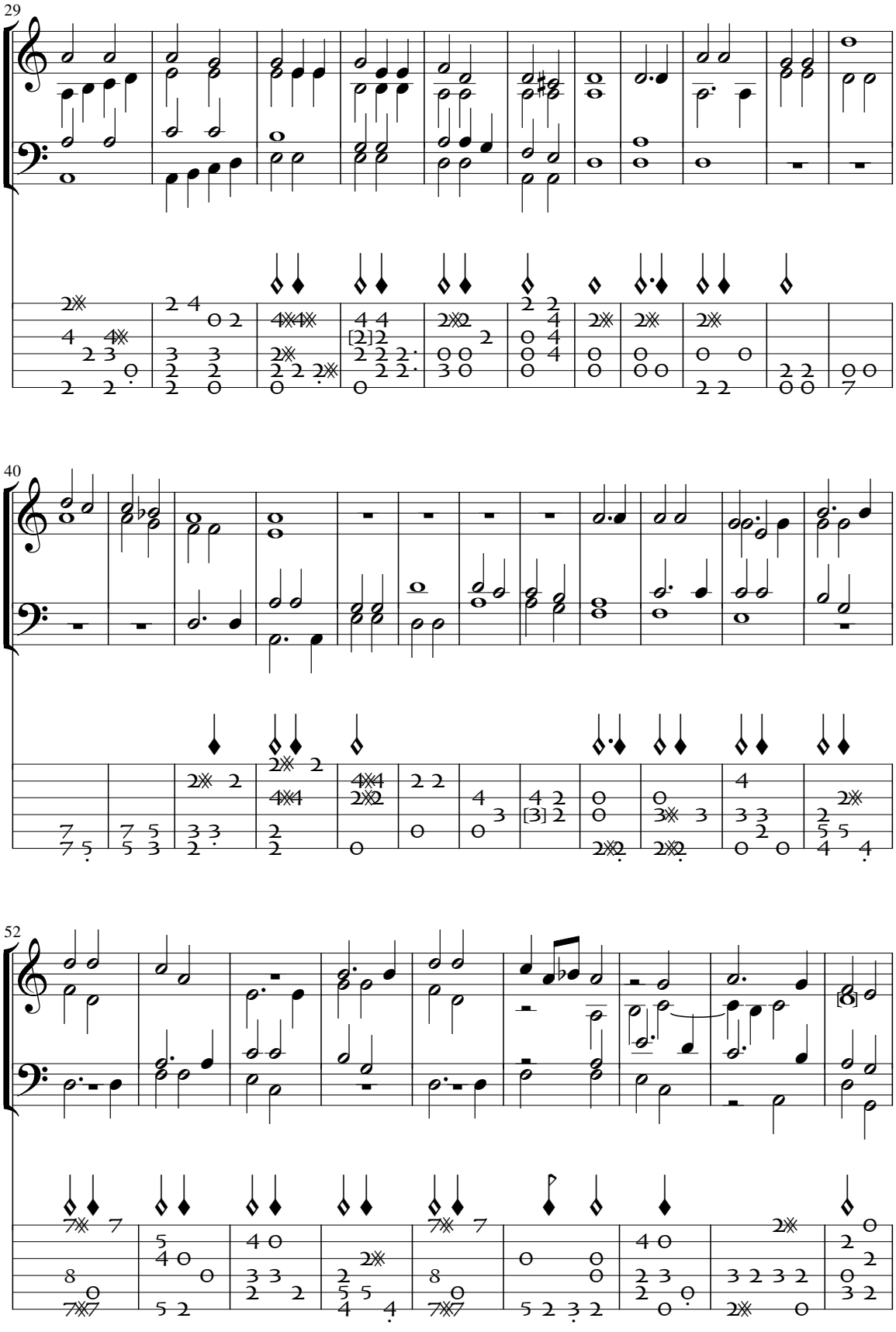
3. Il est bel et bon

(fol. Aa4v) [P. Passereau]

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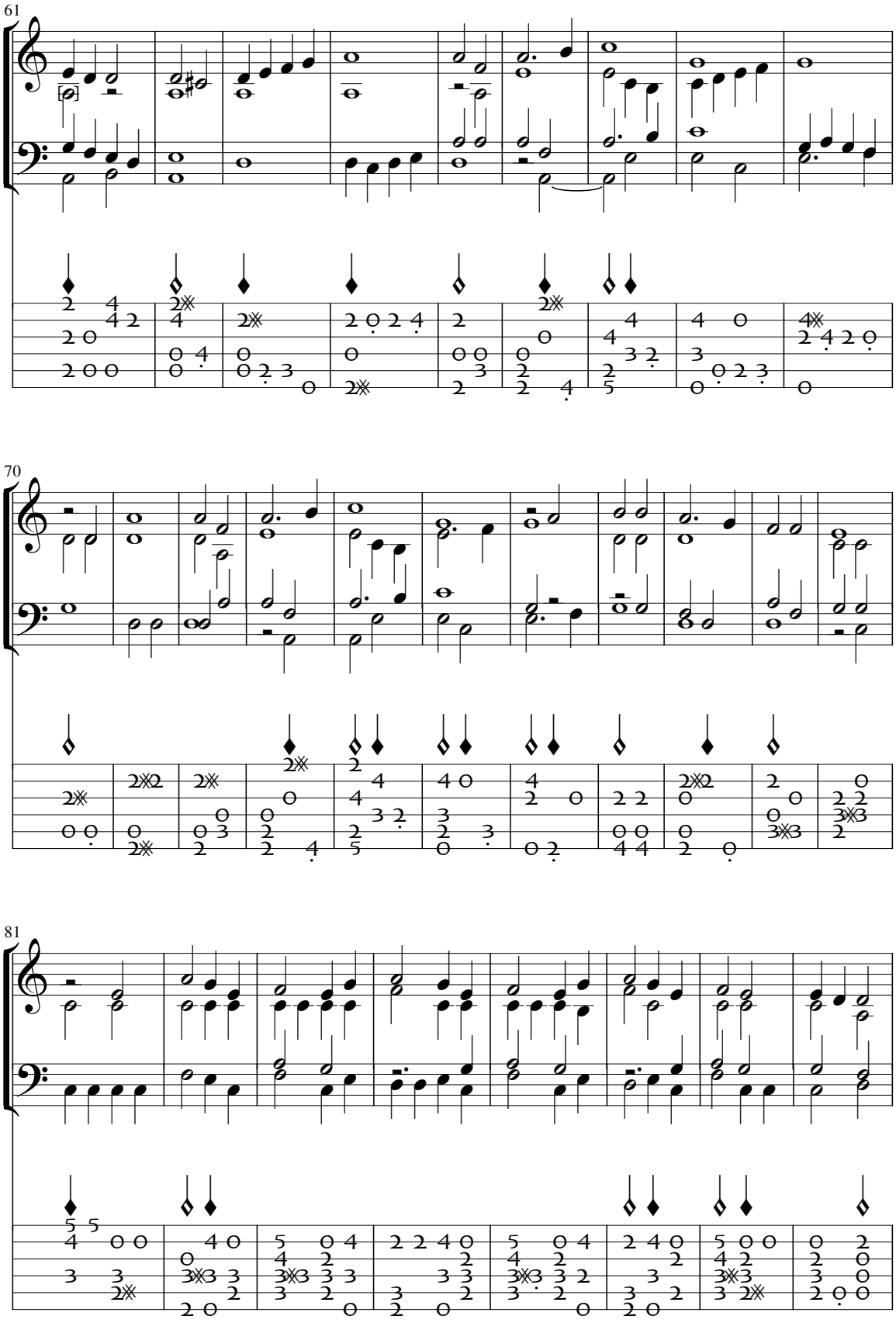
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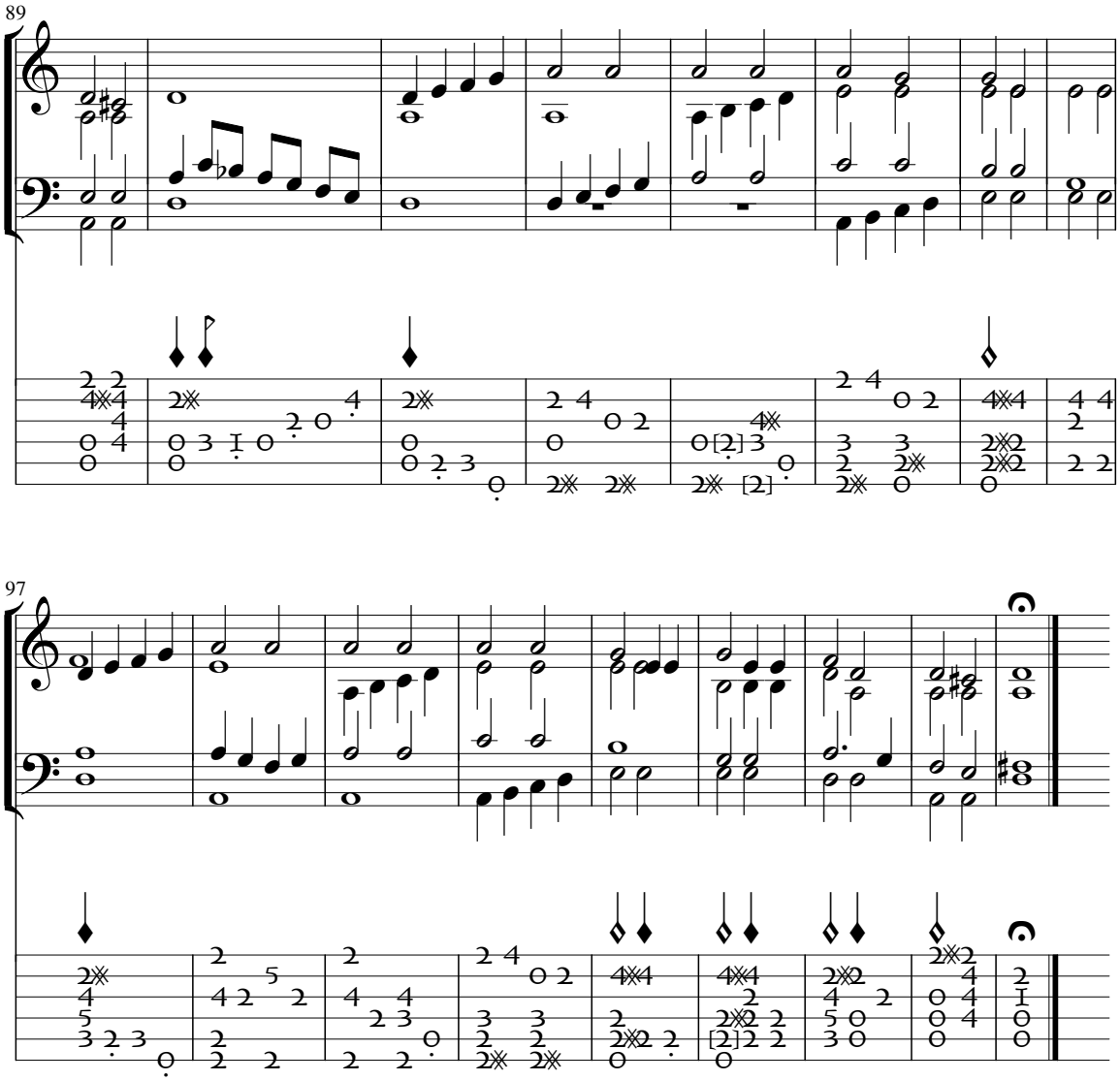
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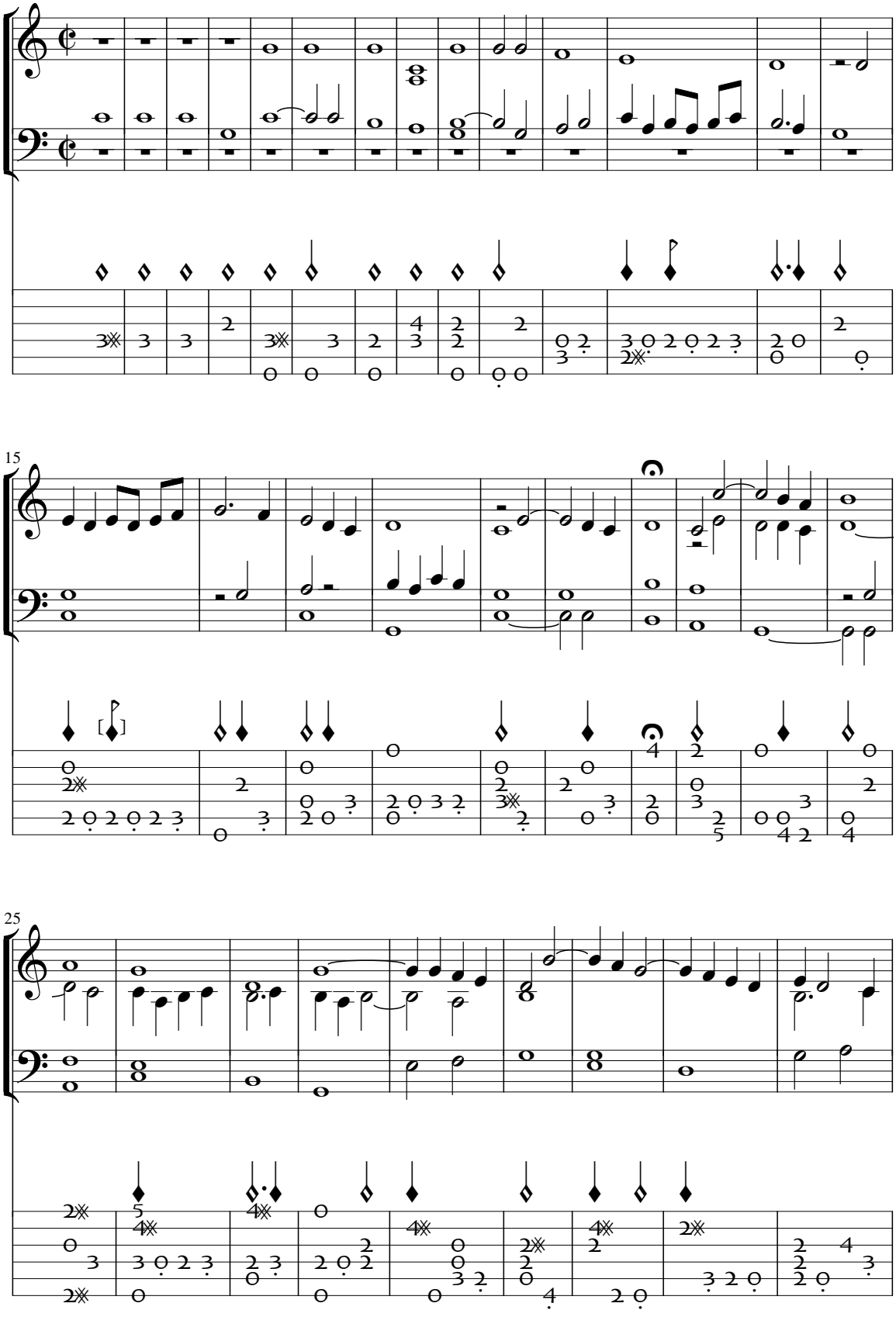
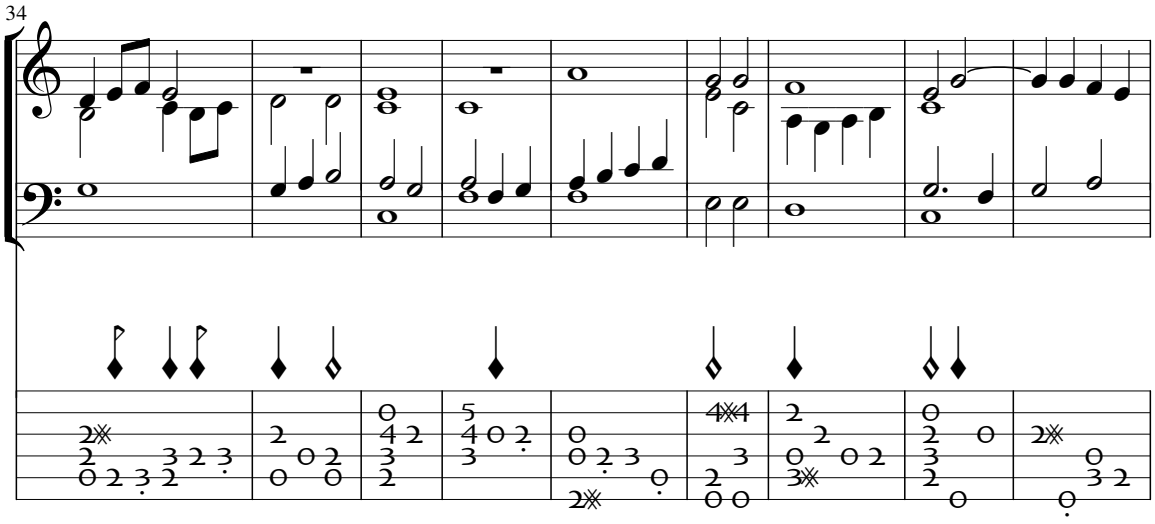
4a. Queramus cum pastoribus

(fol. Bb2) [J. Mouton]

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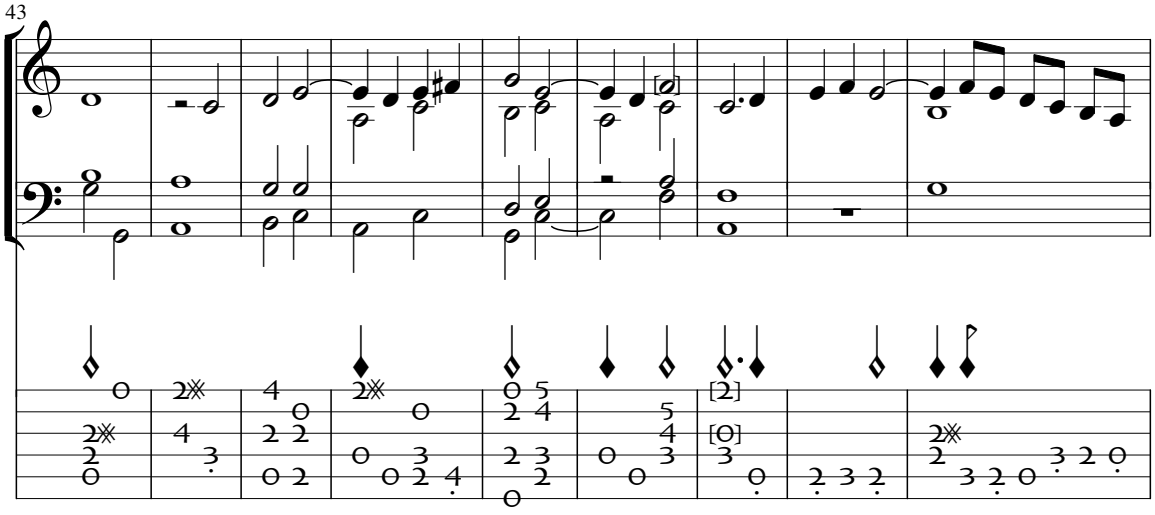
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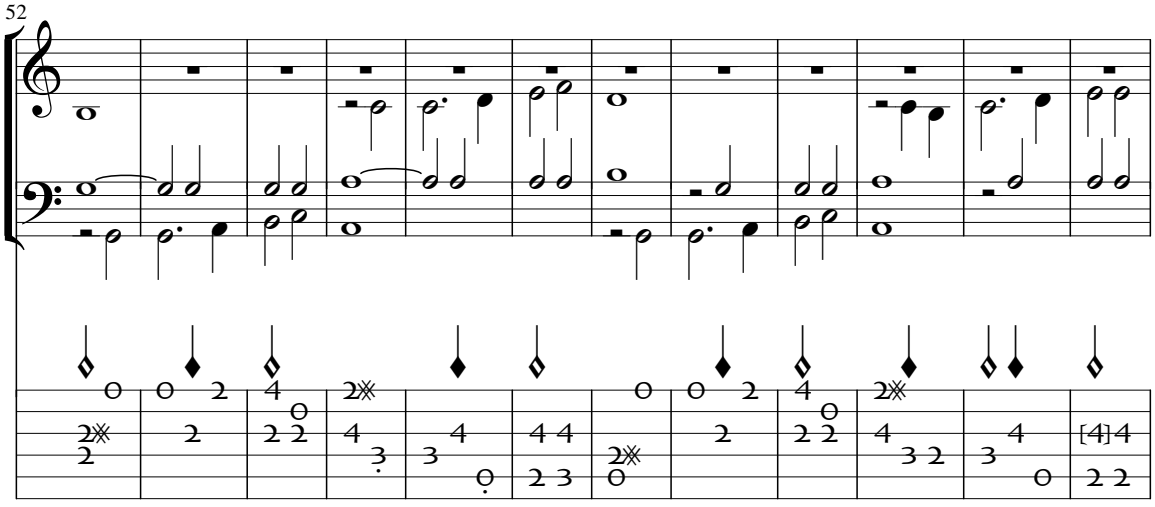
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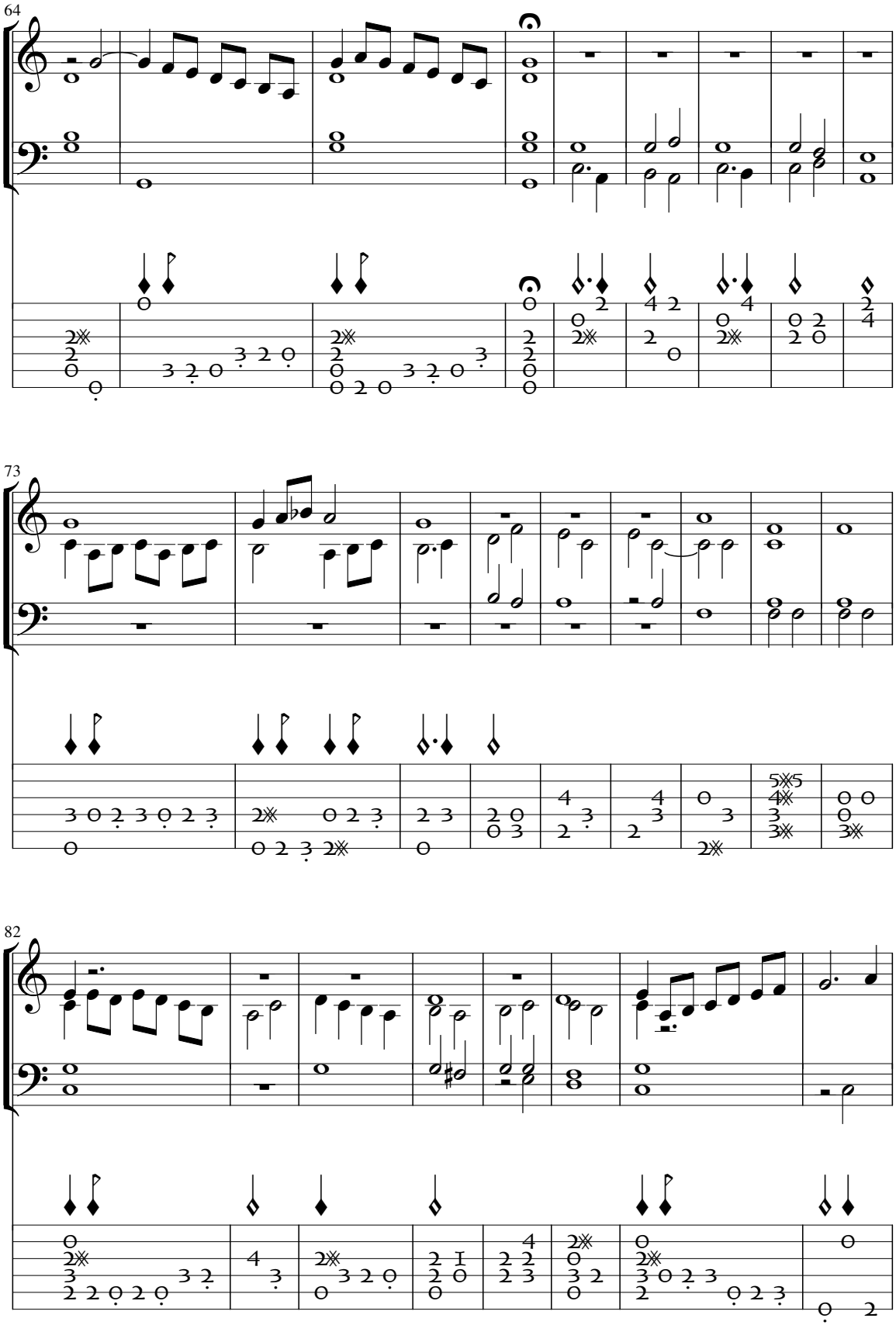
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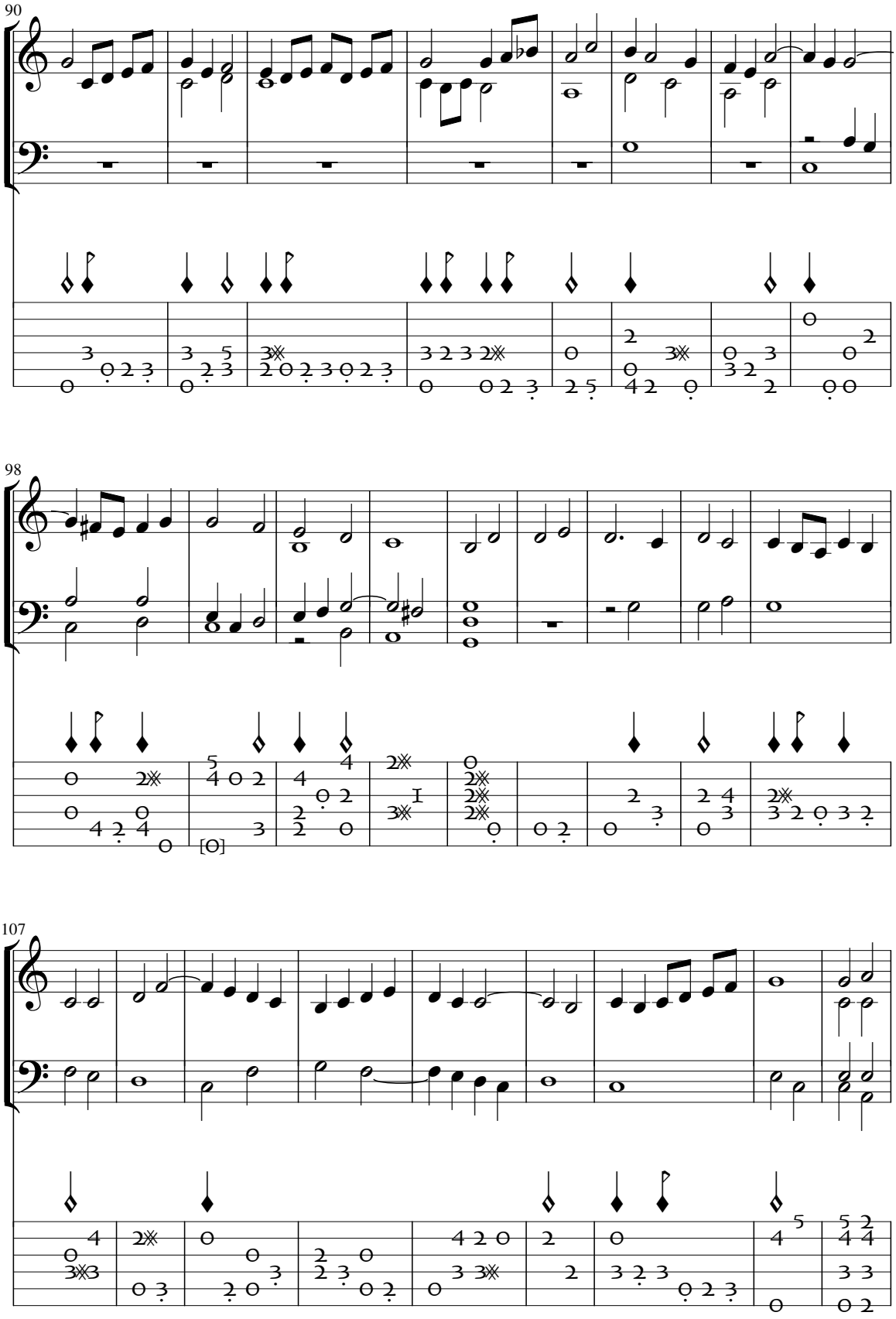
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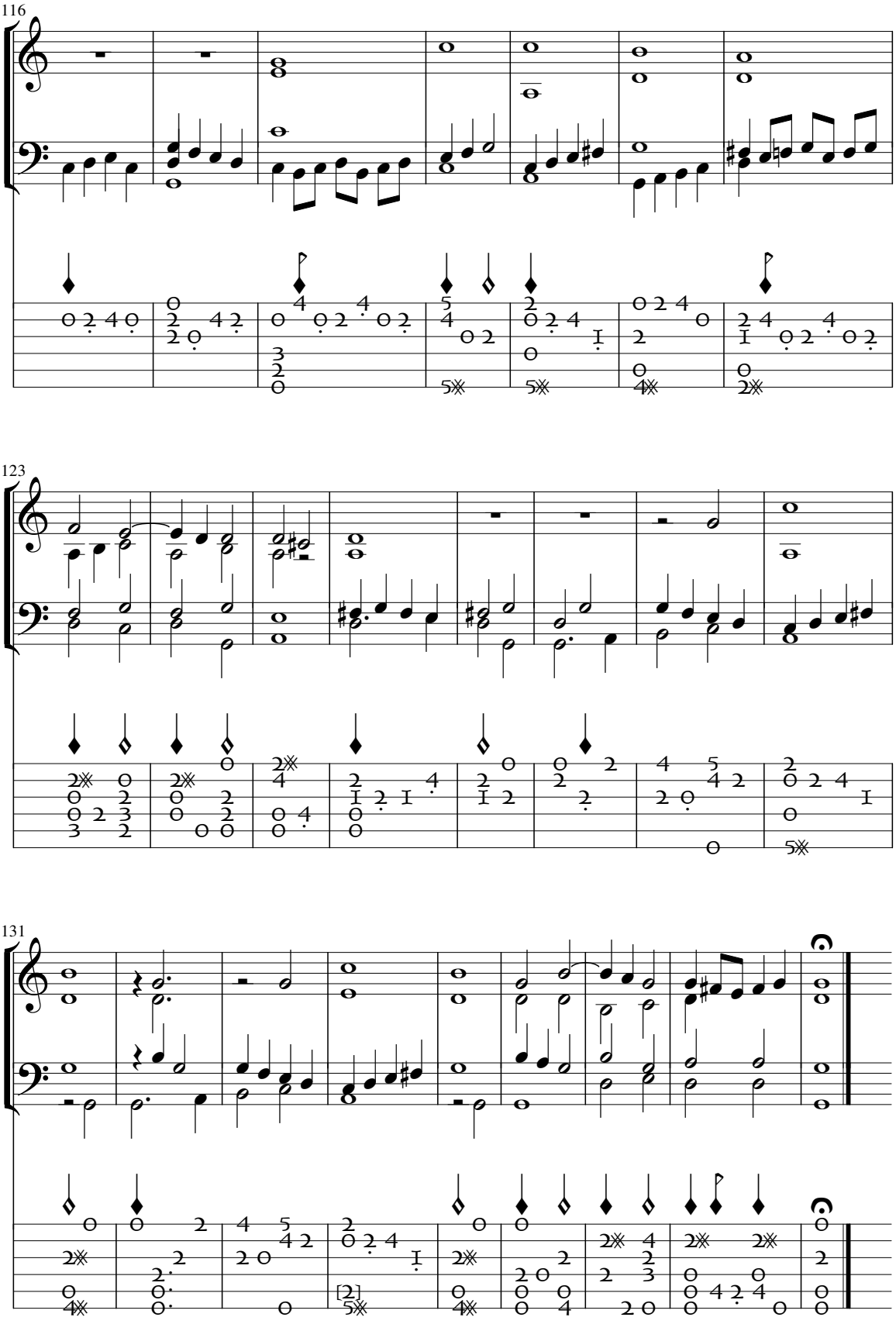
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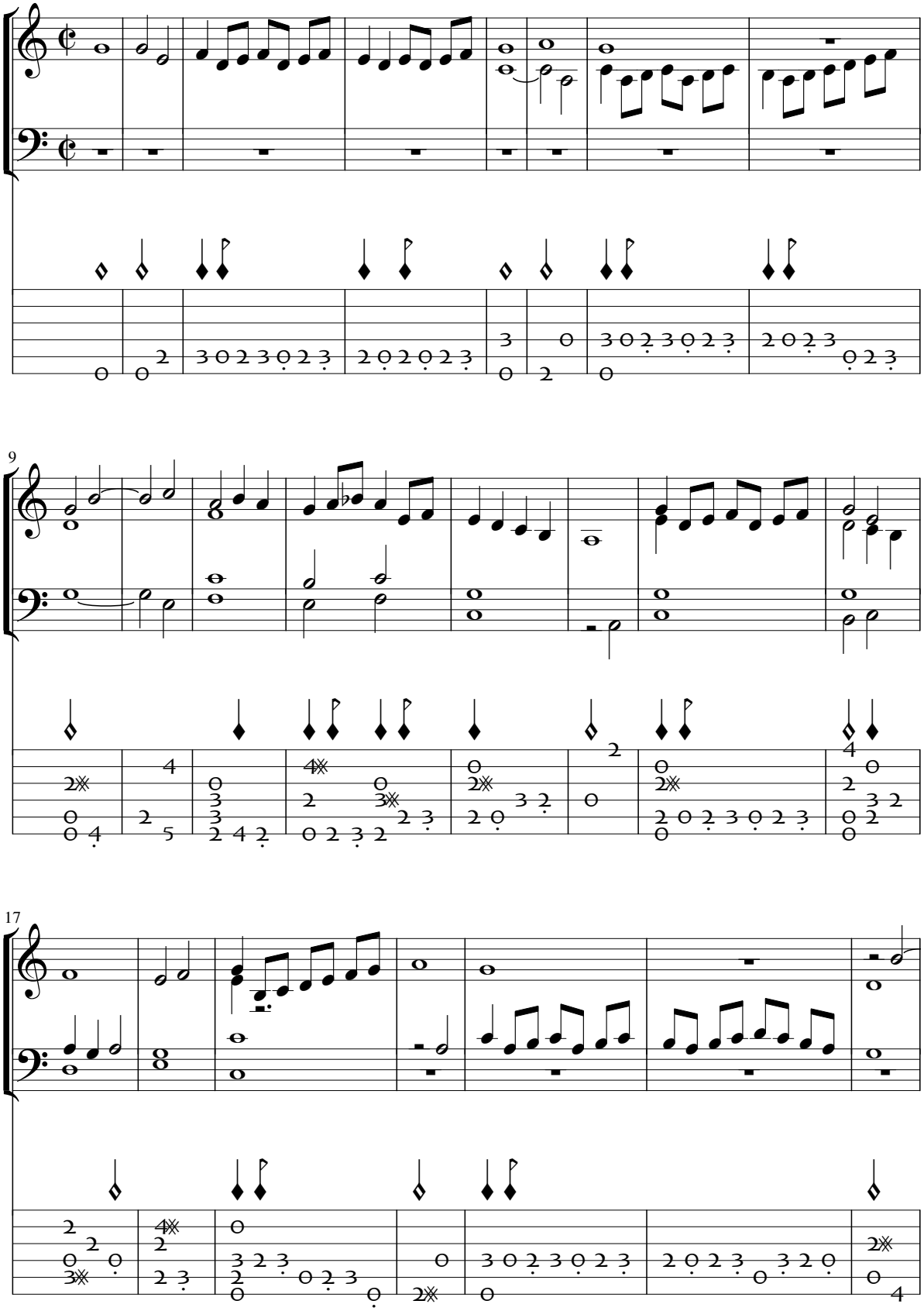
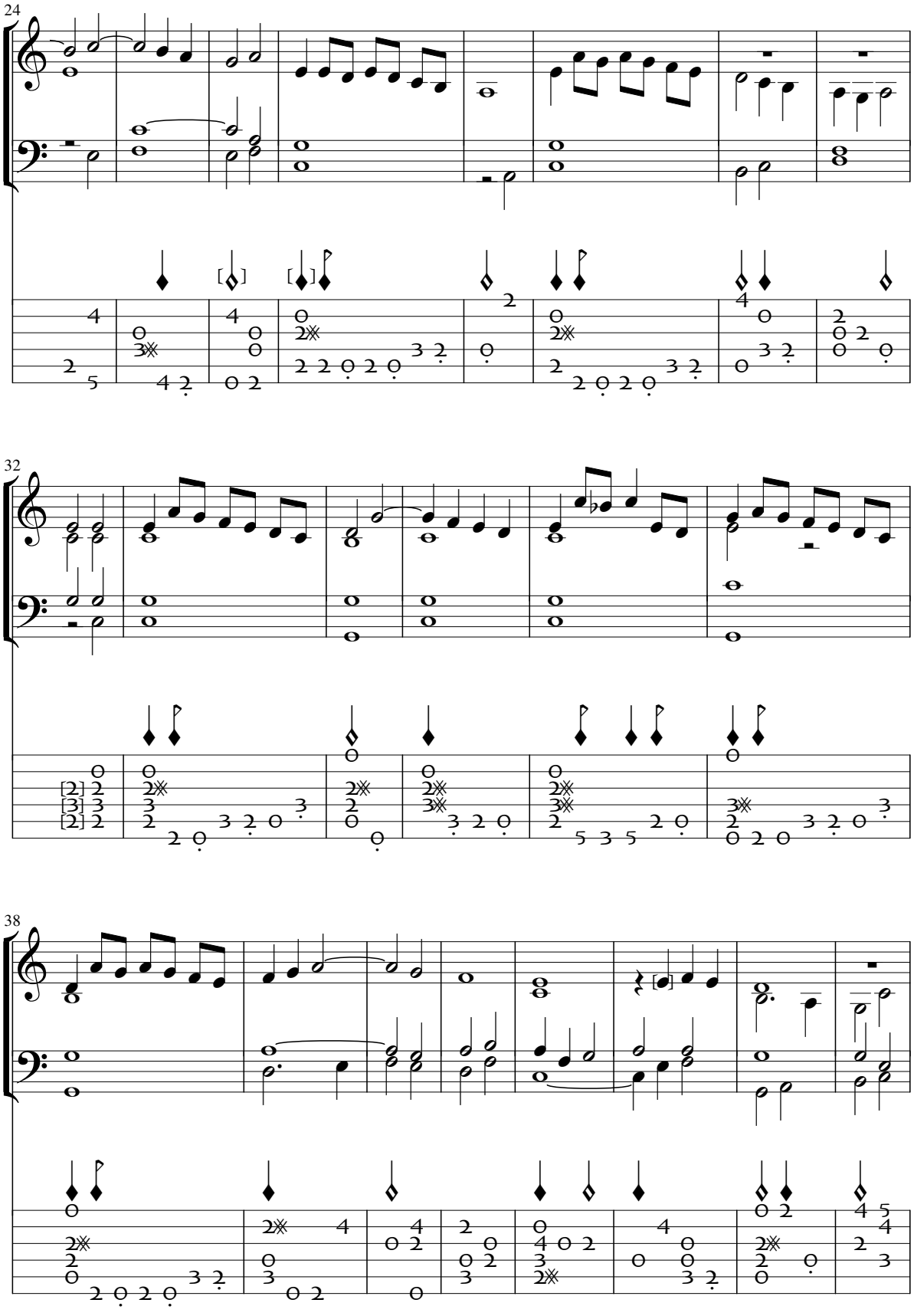
4b. Seconda parte

(fol. Bb3)

[J. Mouton]

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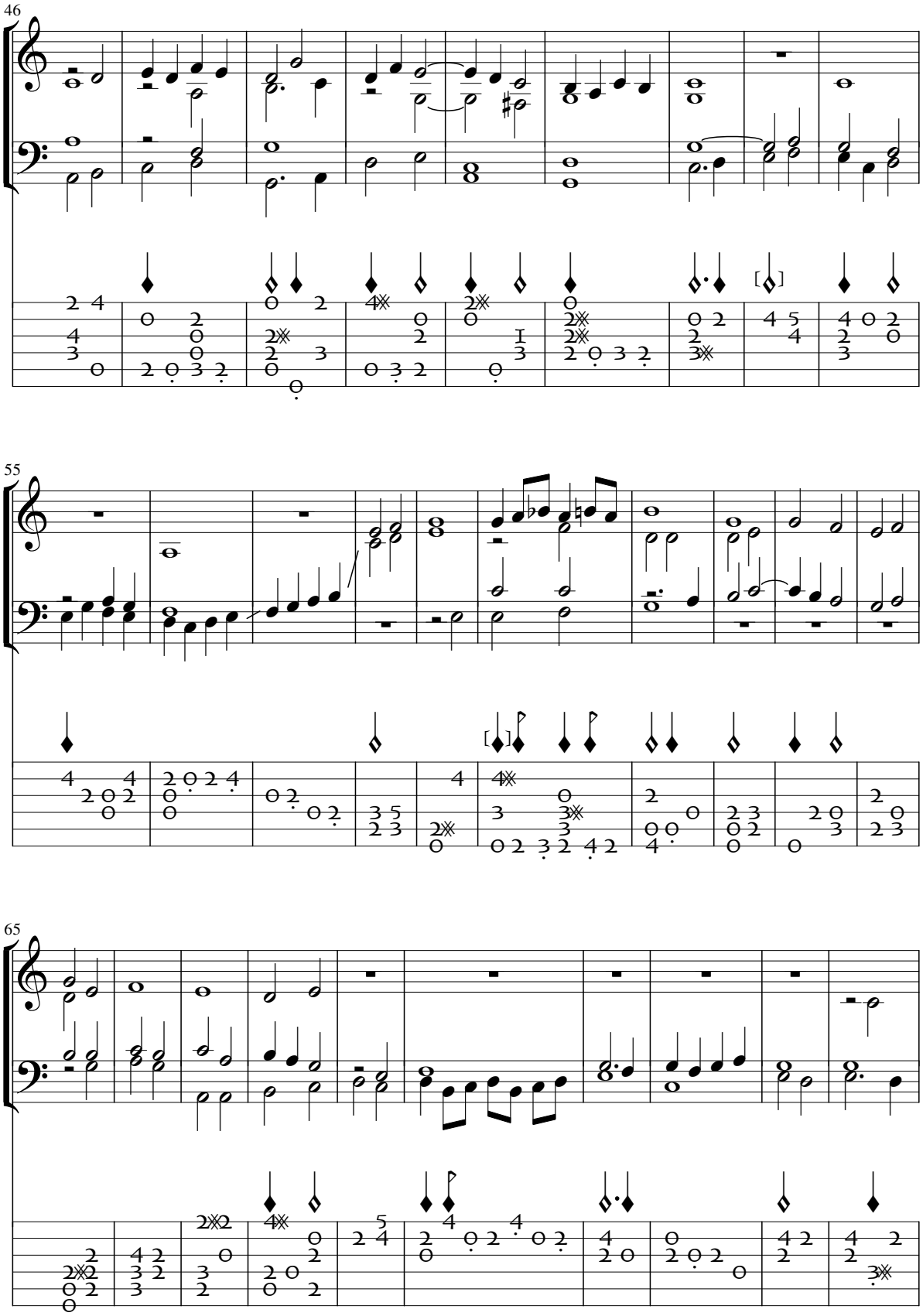
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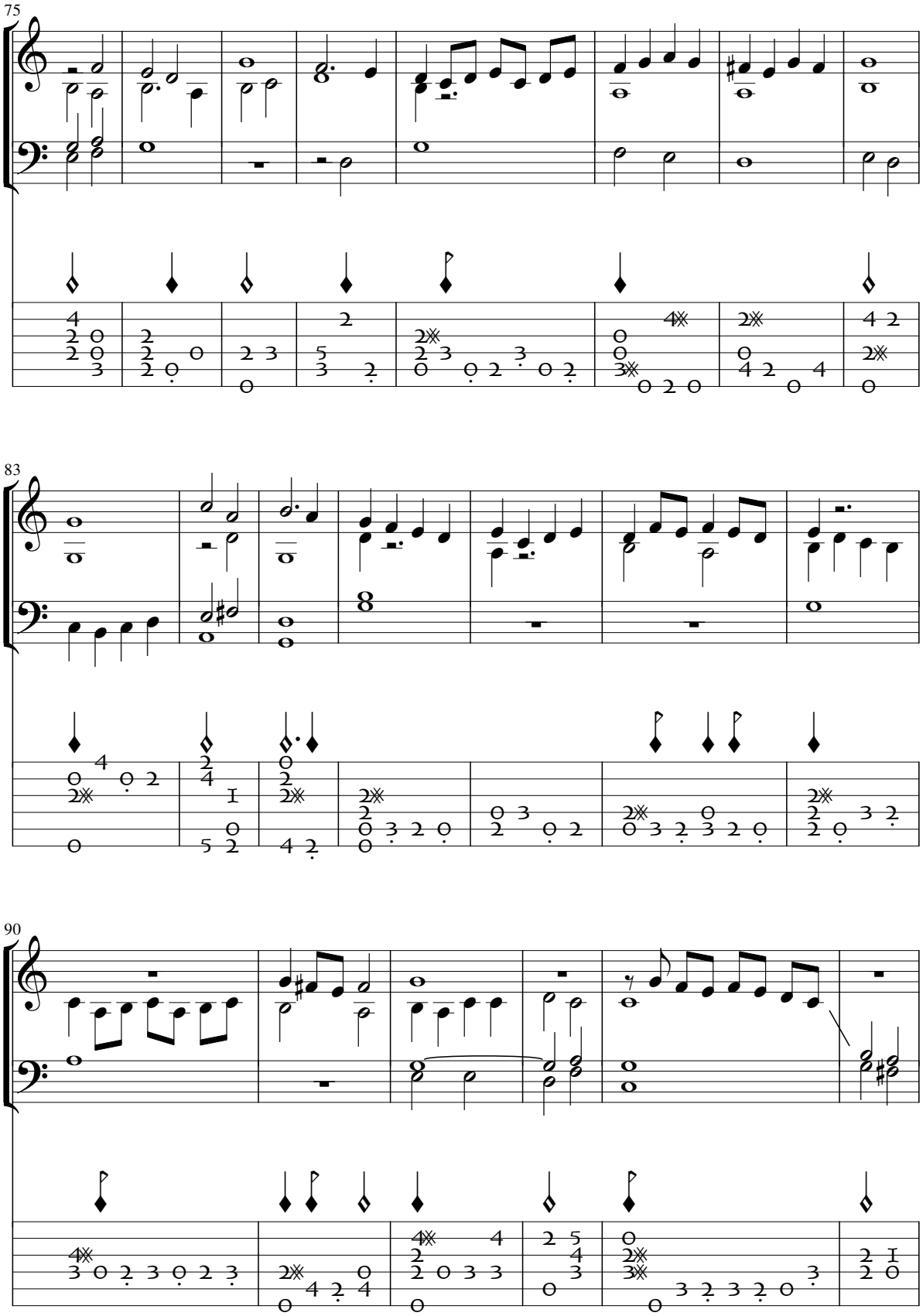
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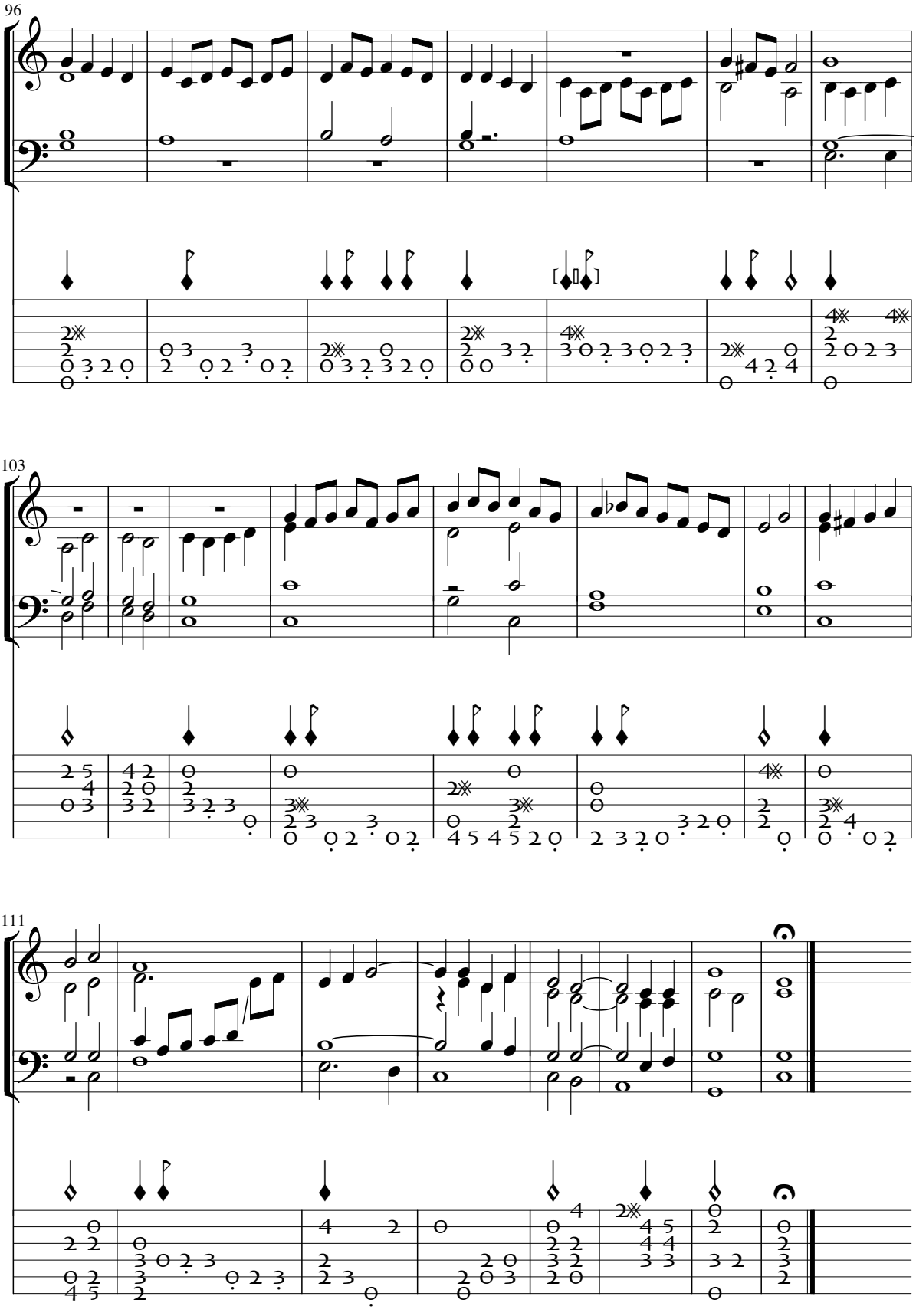
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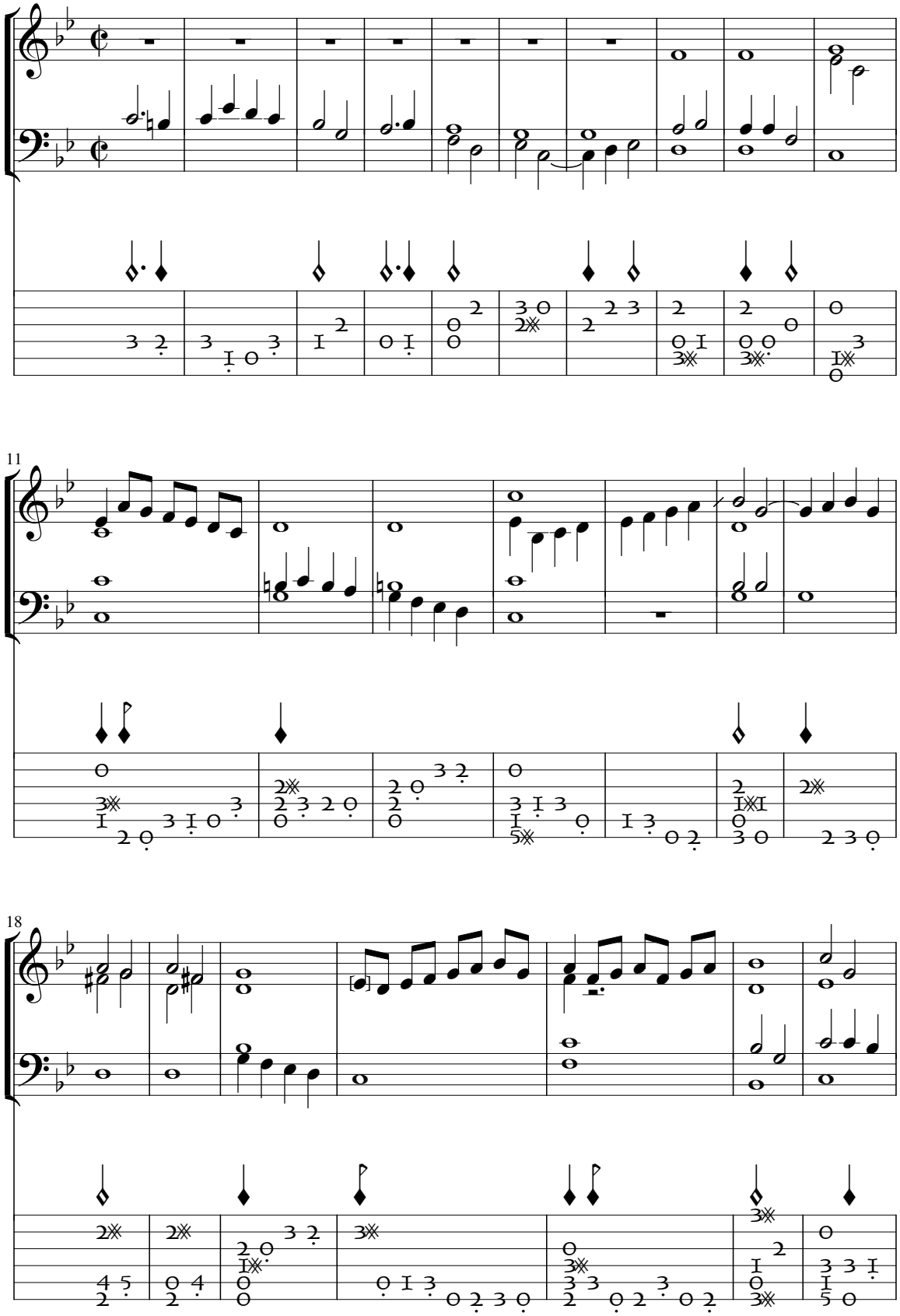
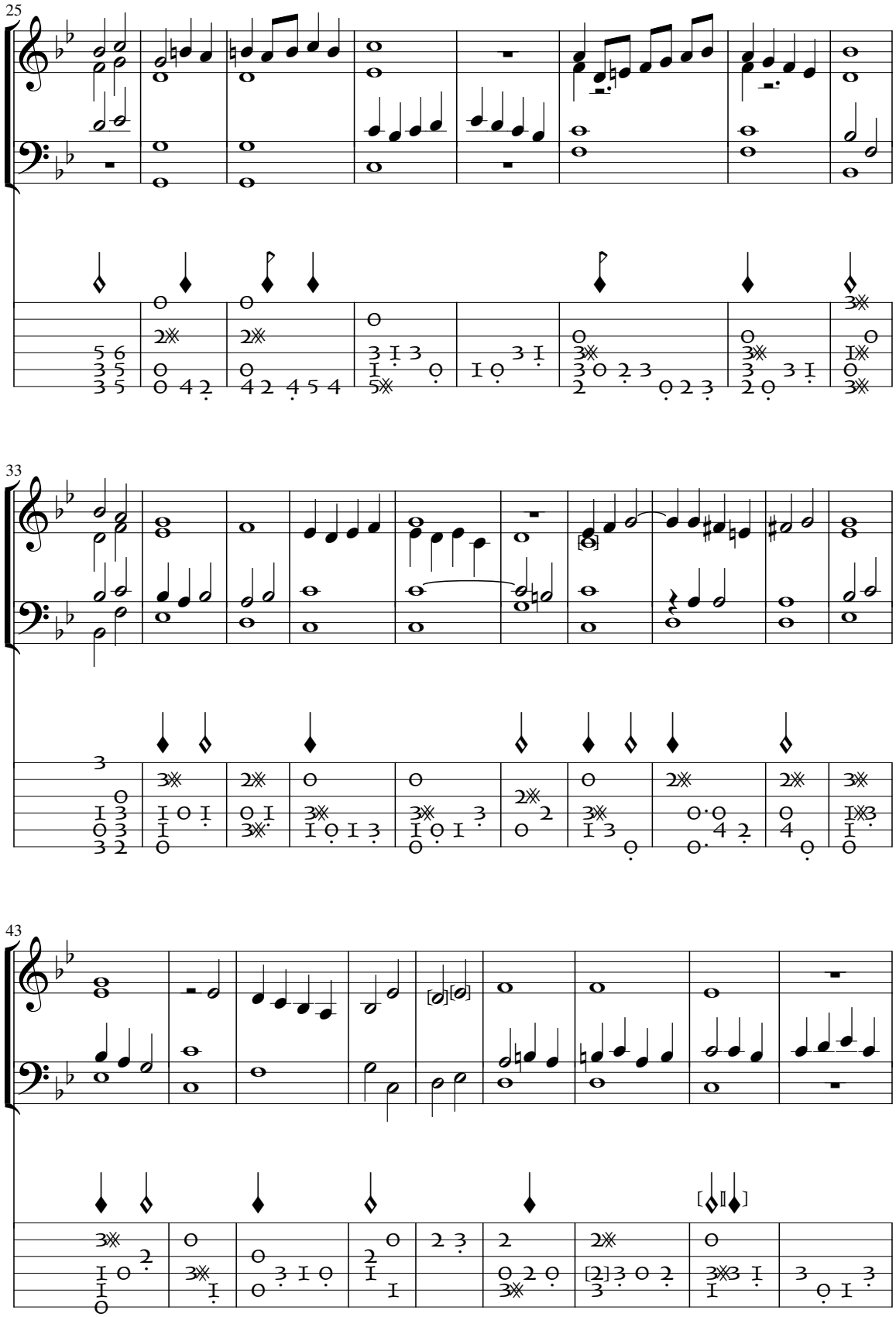
5. Christi Corpus Ave

(fol. Bb4v)

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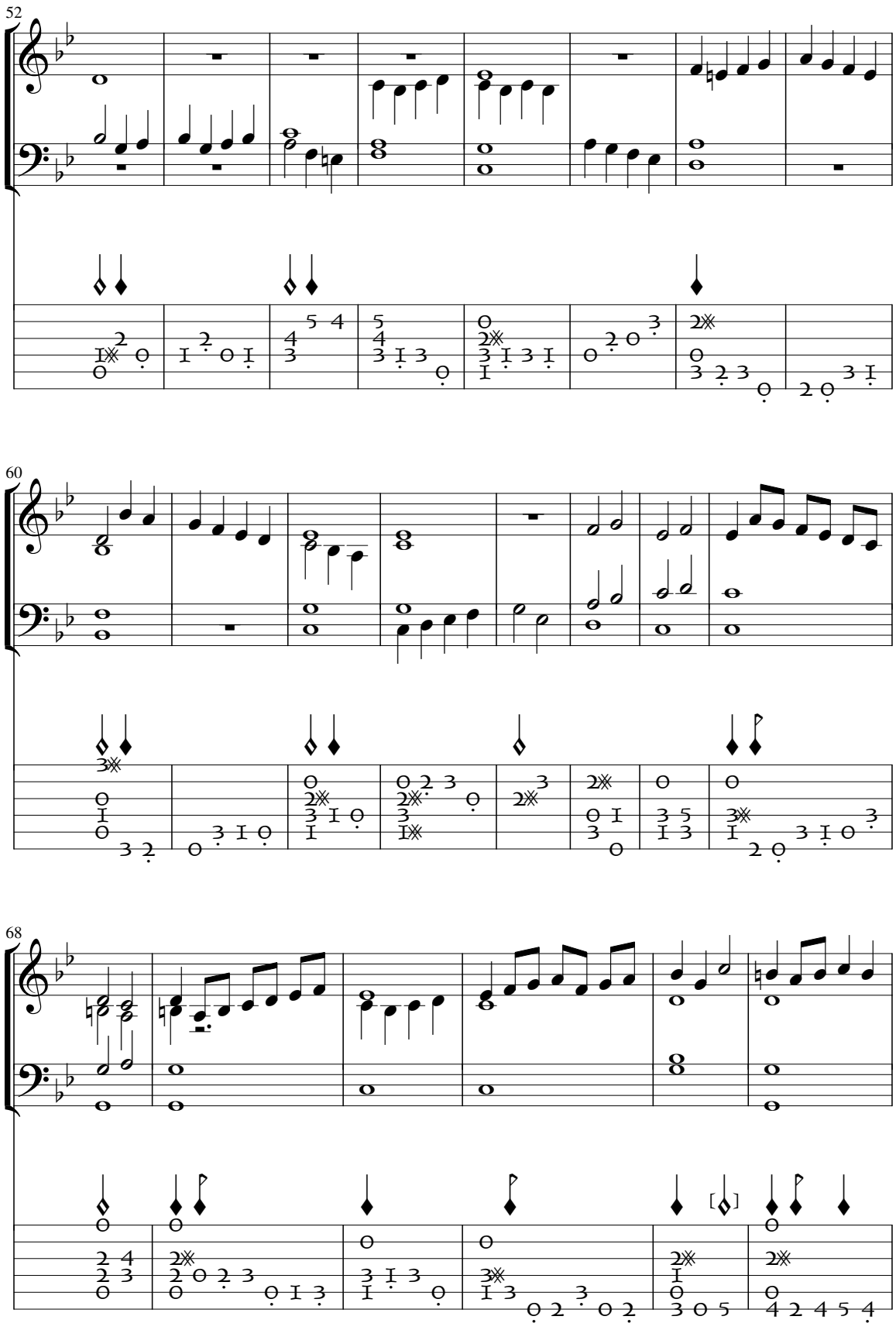
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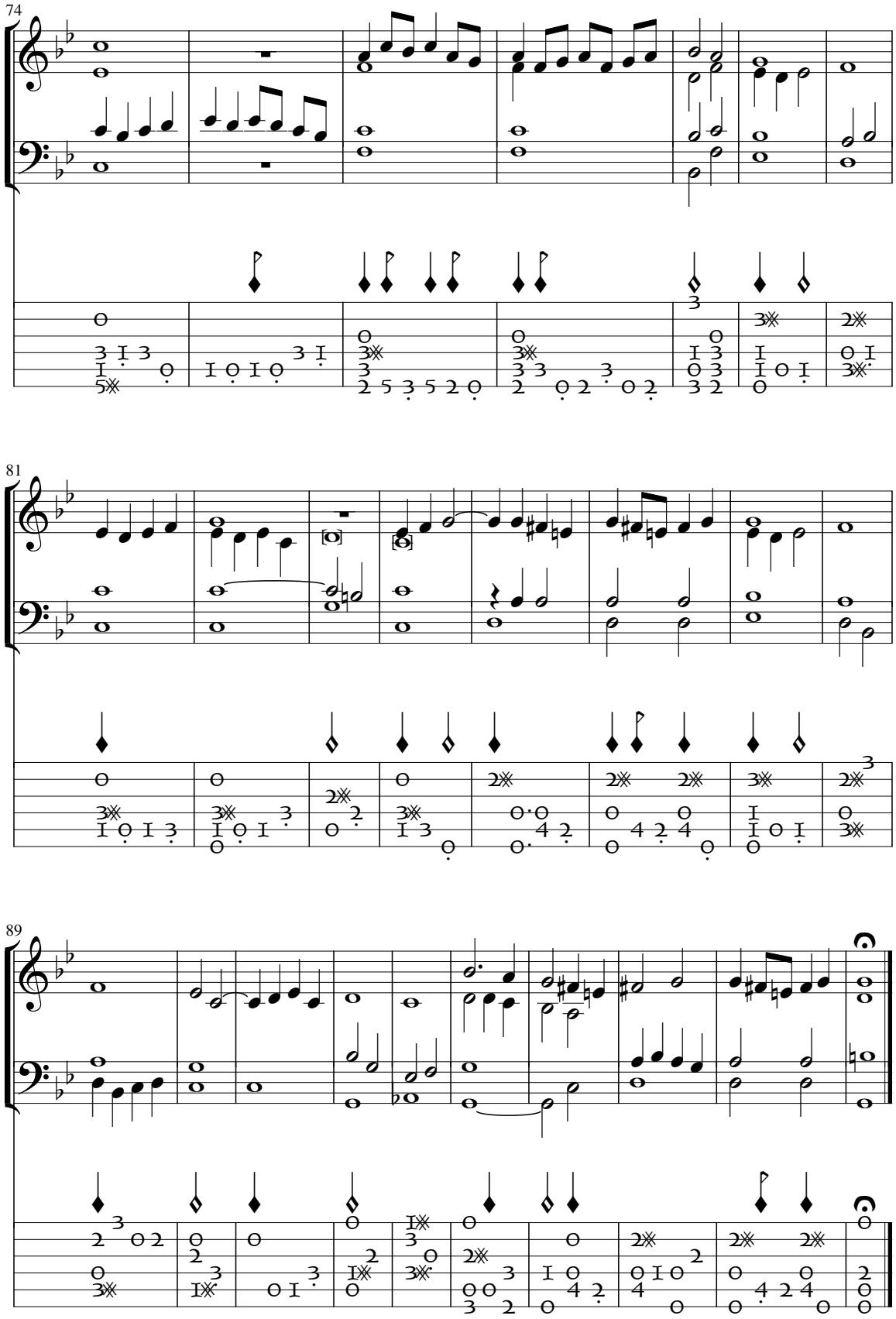
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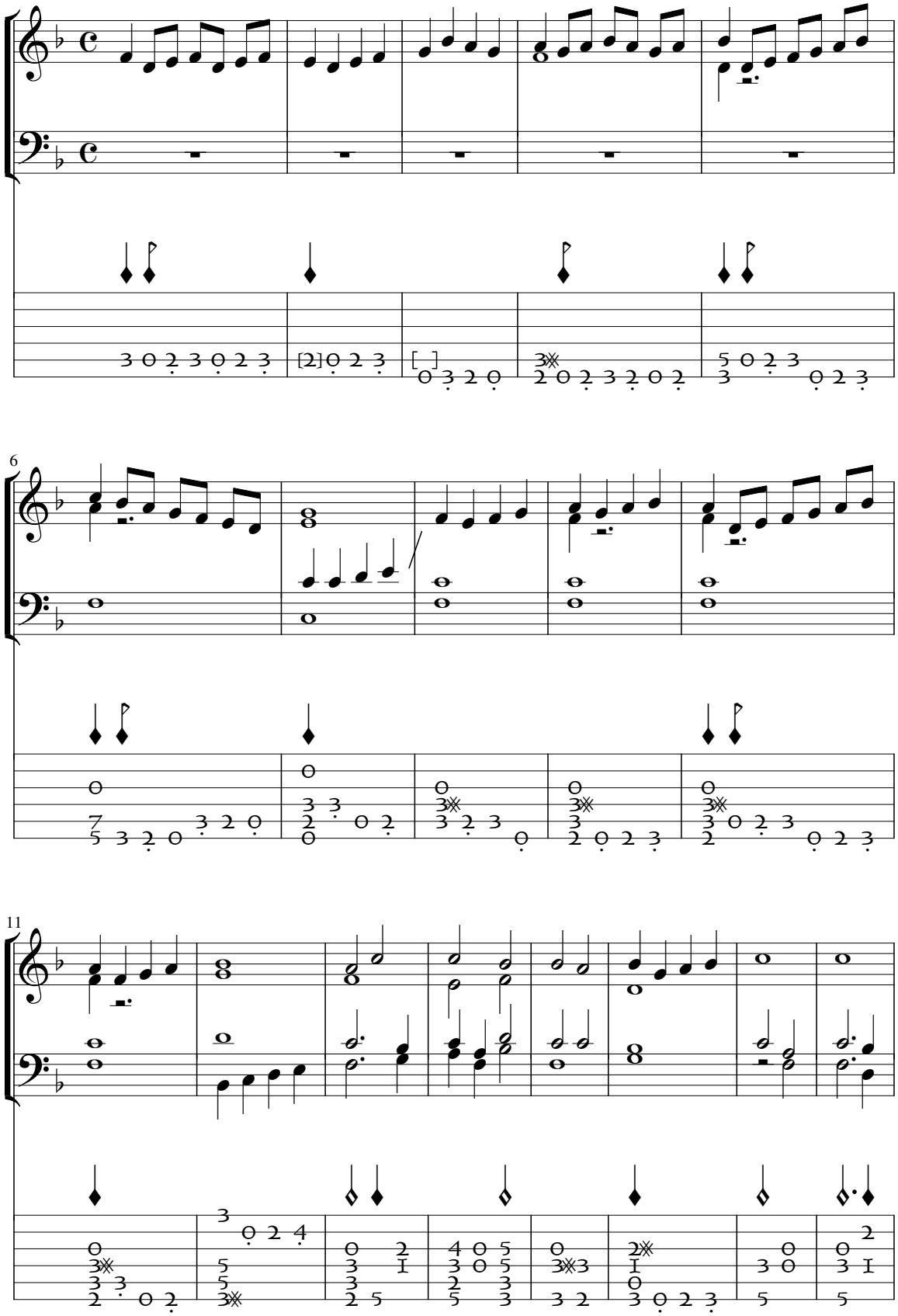
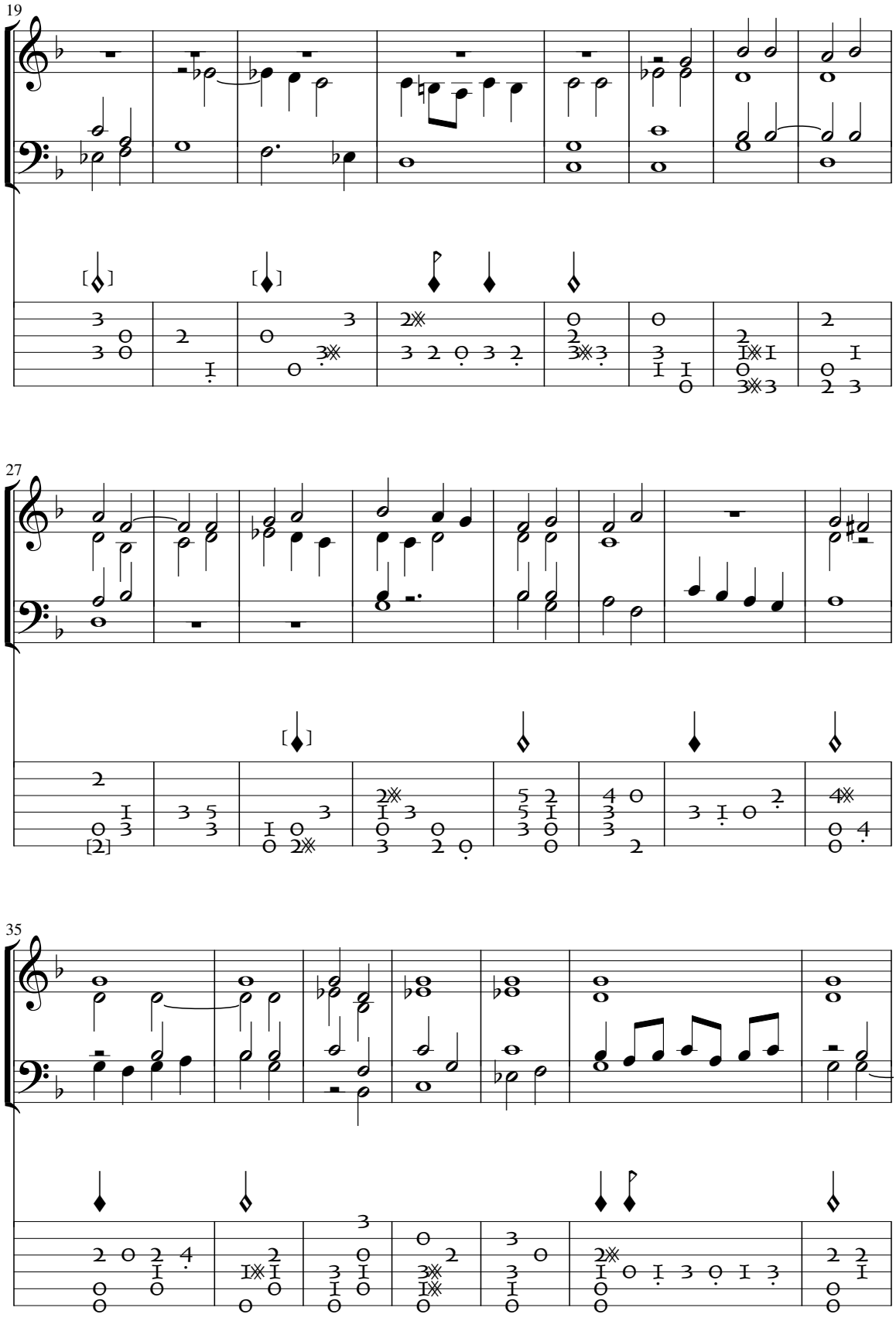
6. Fantasia

(fol. Cc2)

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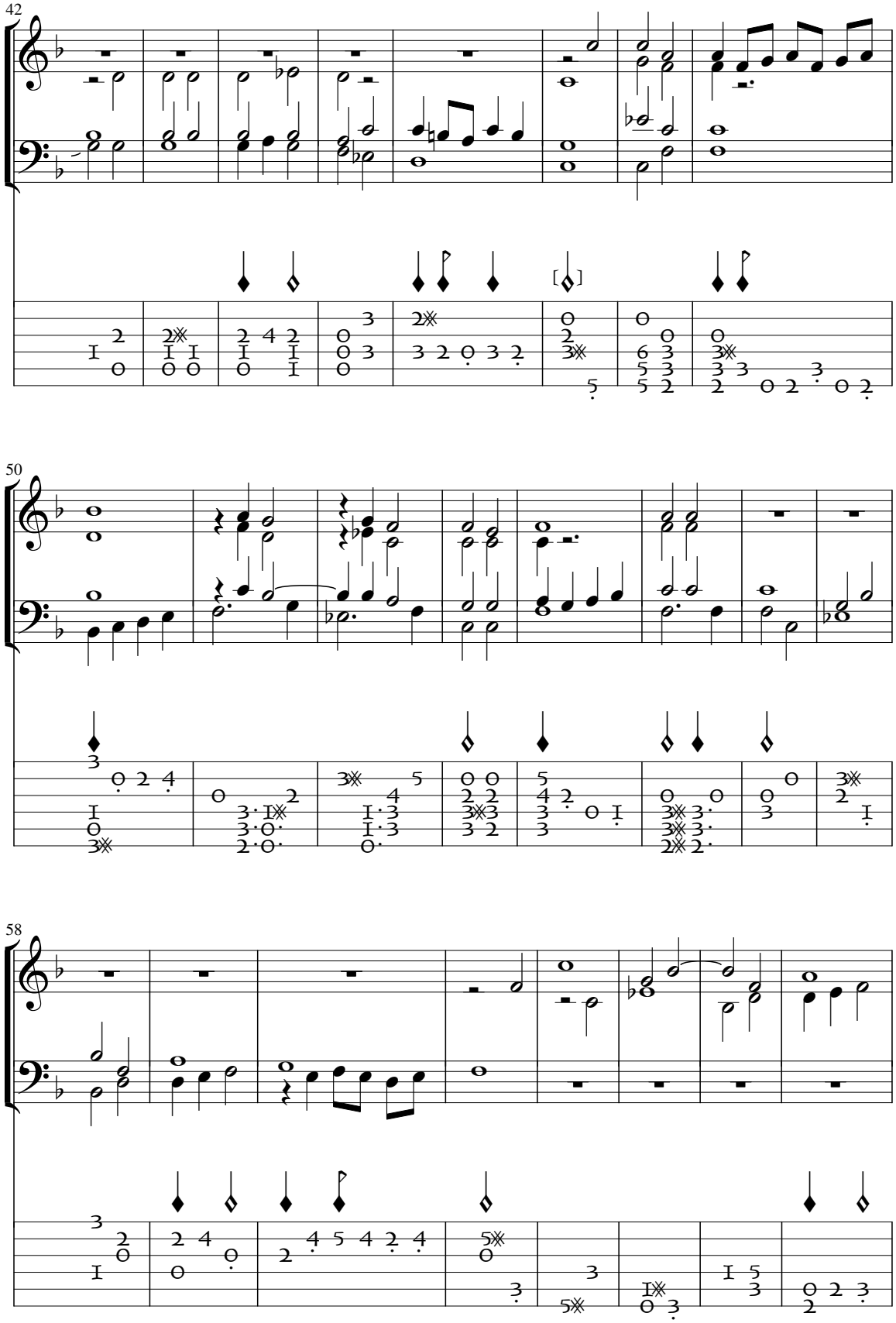
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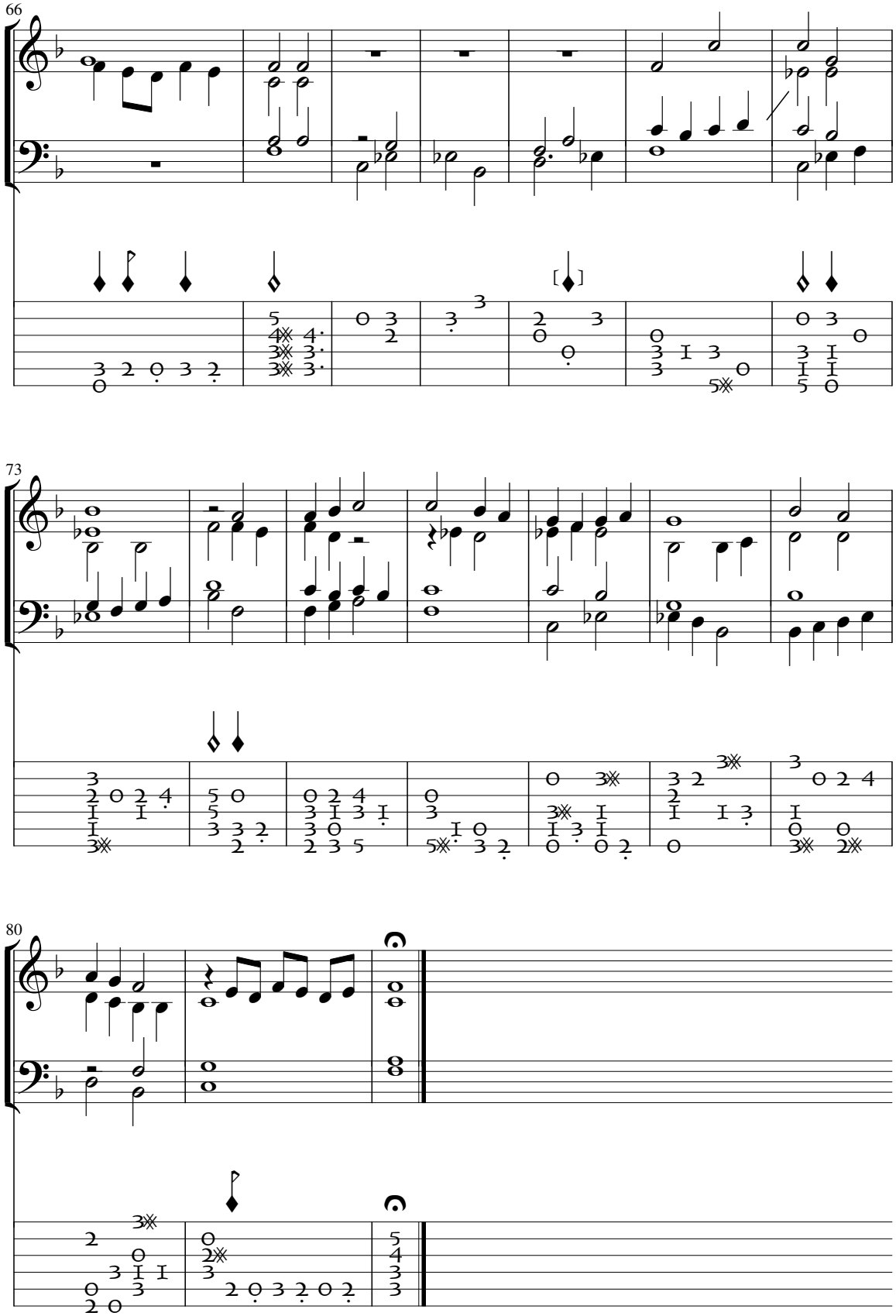
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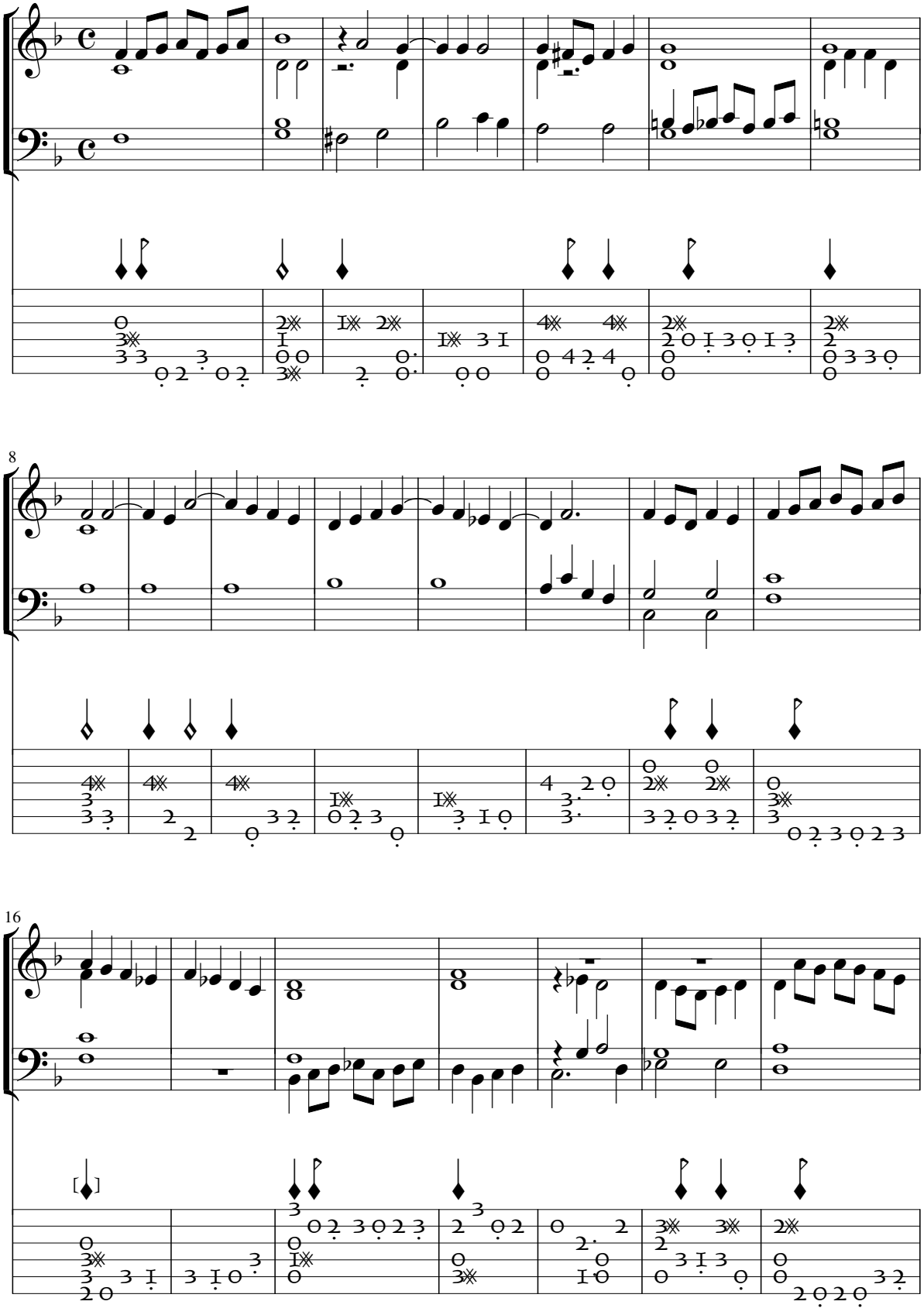
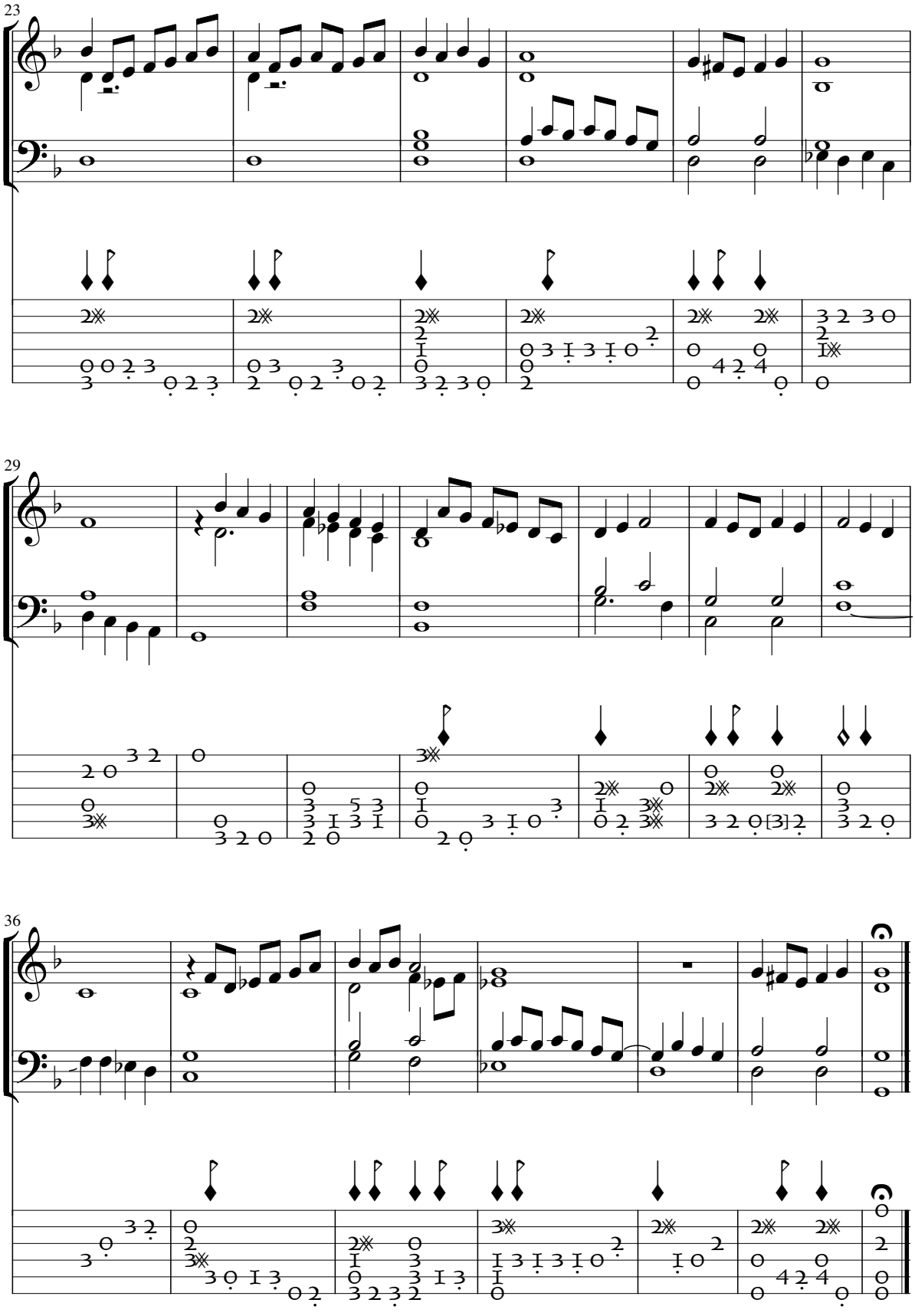
7. Fantasia

(fol. Cc2v)

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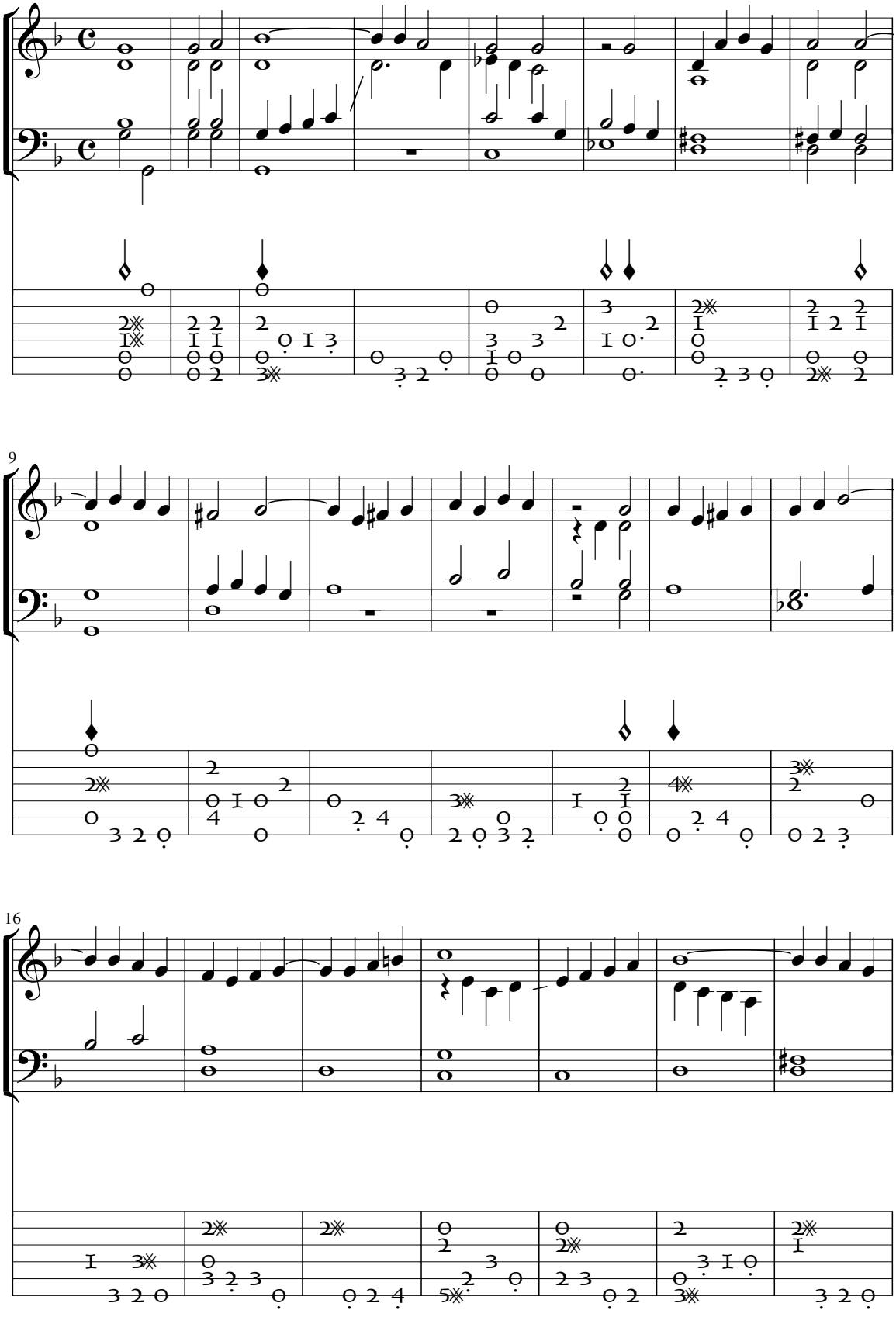
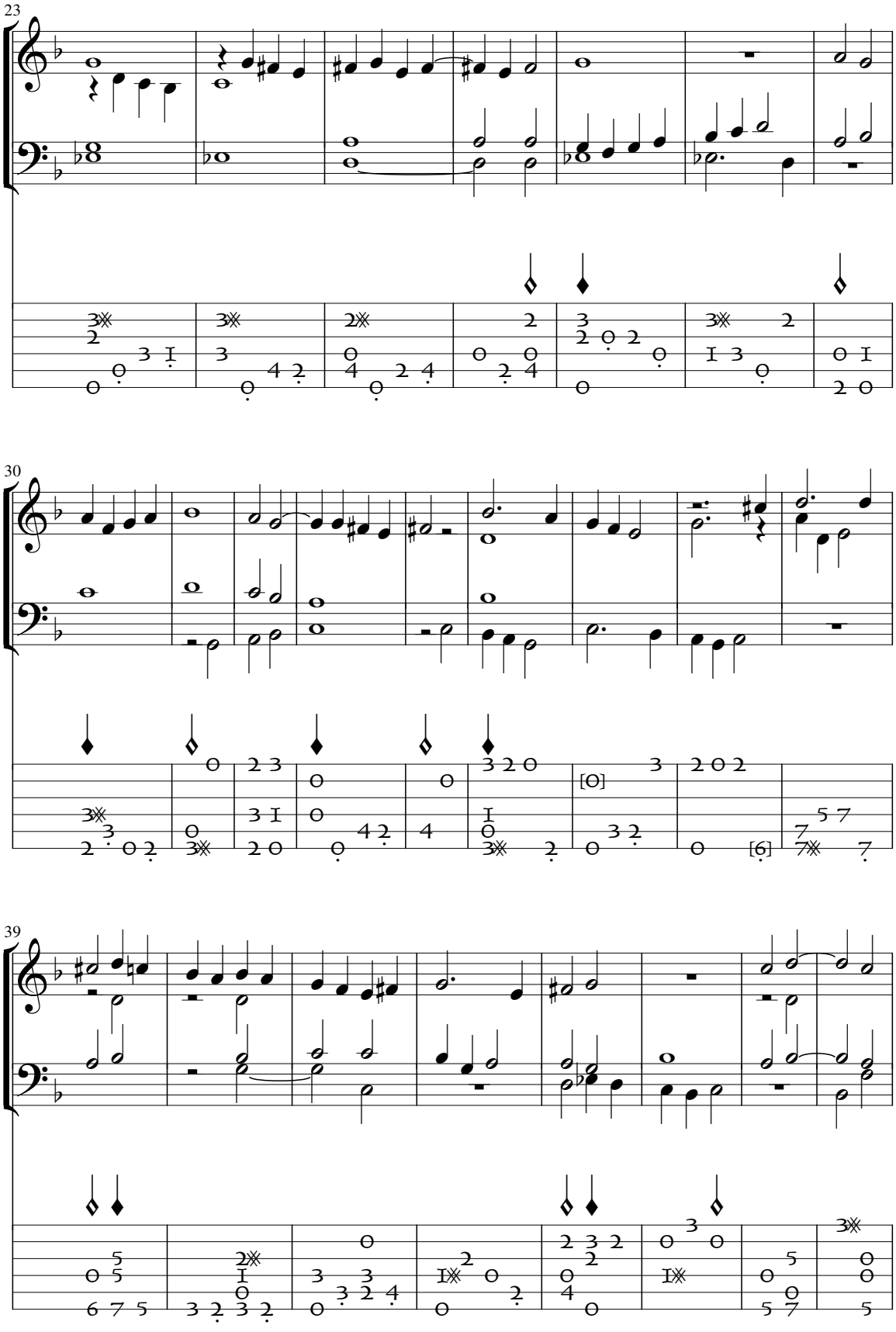
8. Fantasia

(fol. Cc3v)

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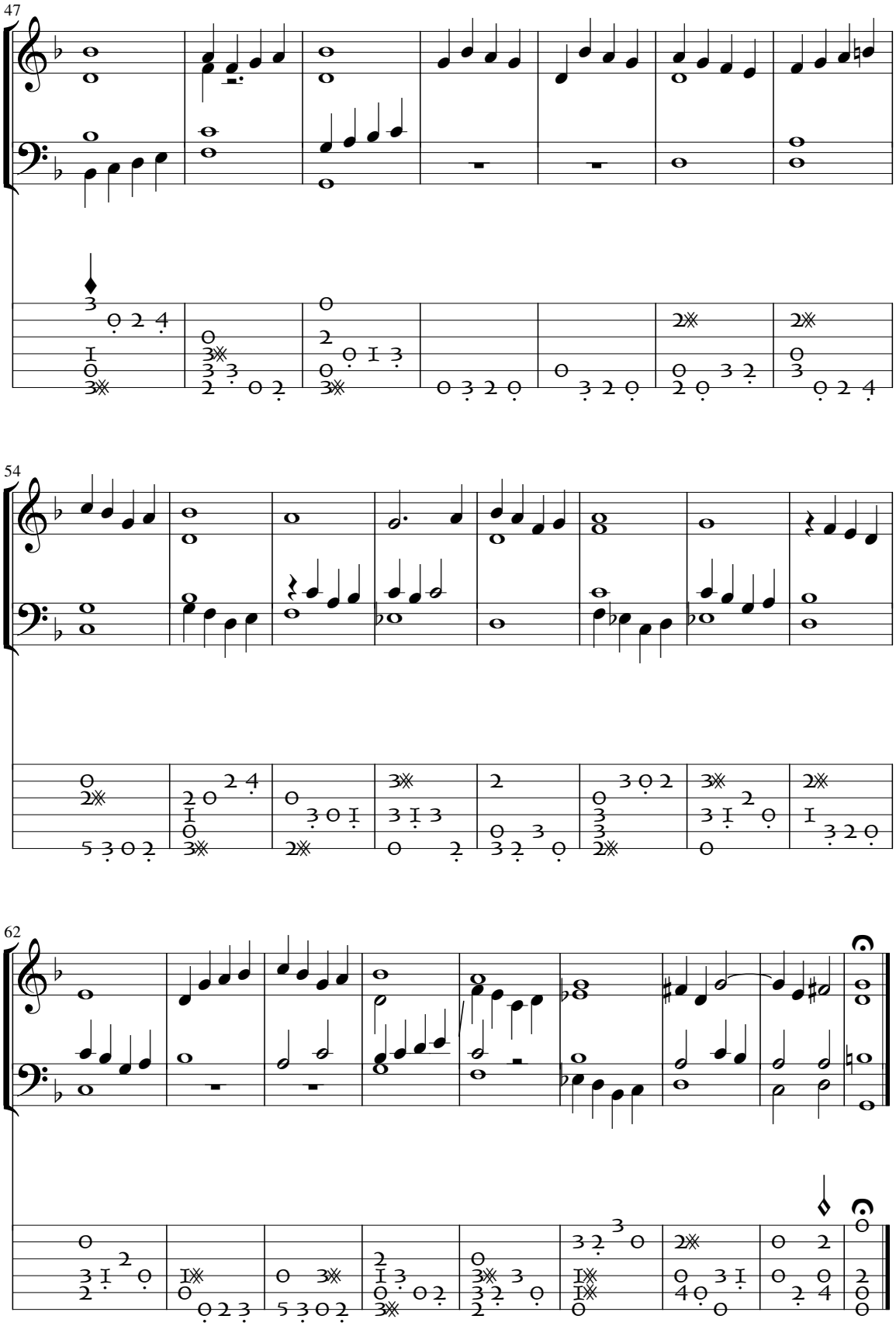
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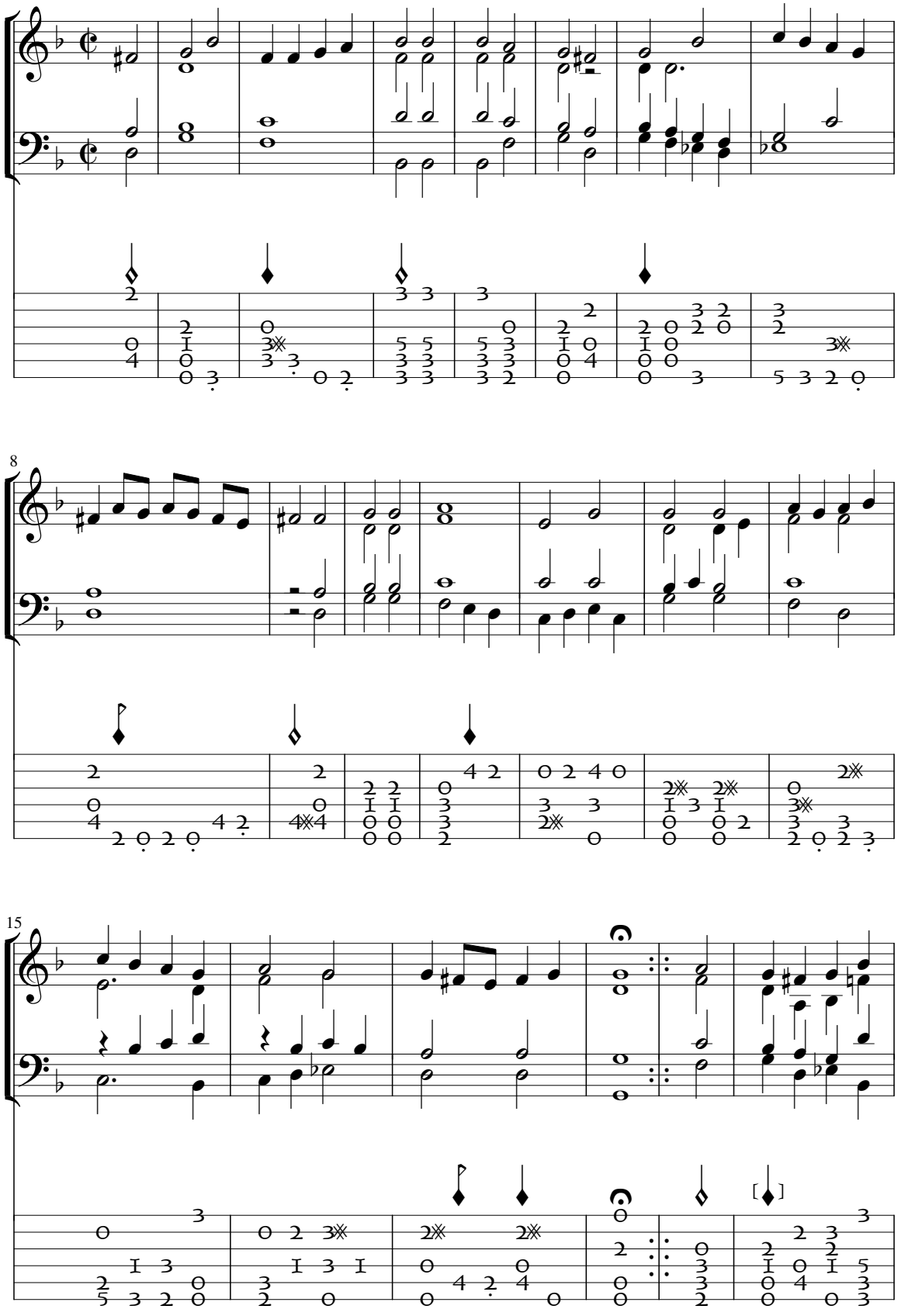
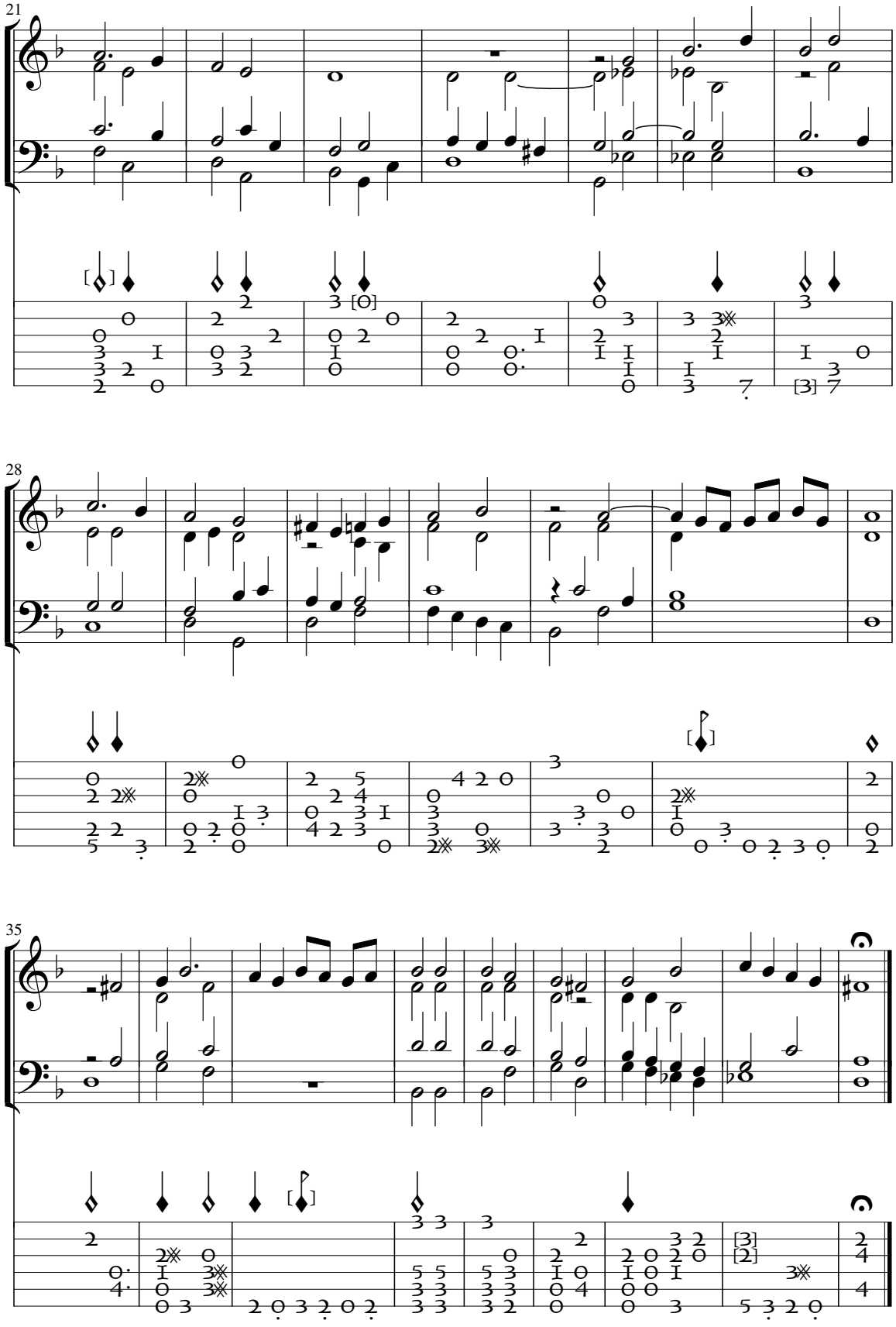
62

9. Canzon La volunte

(fol. Cc4v) [Sandrin]

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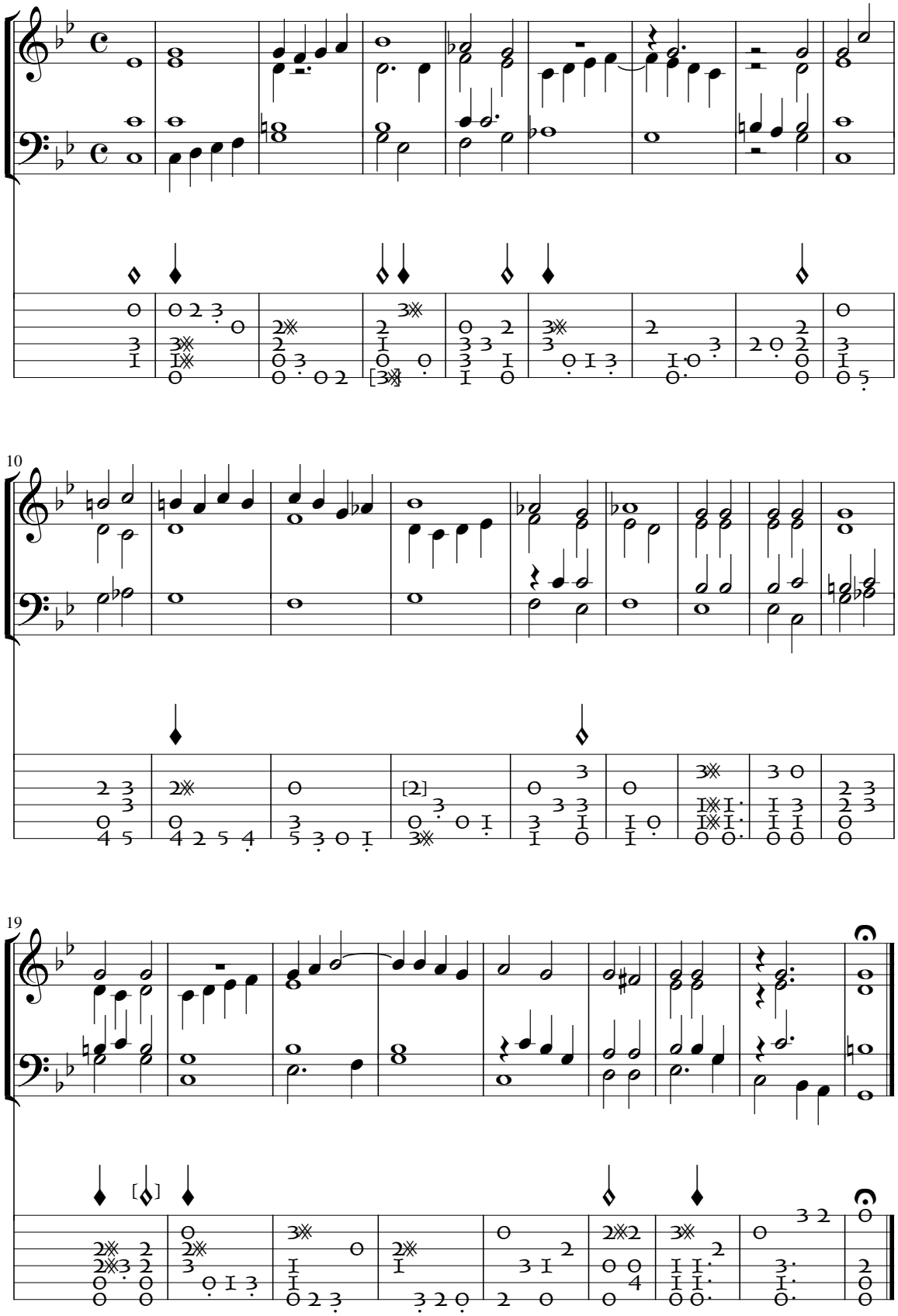
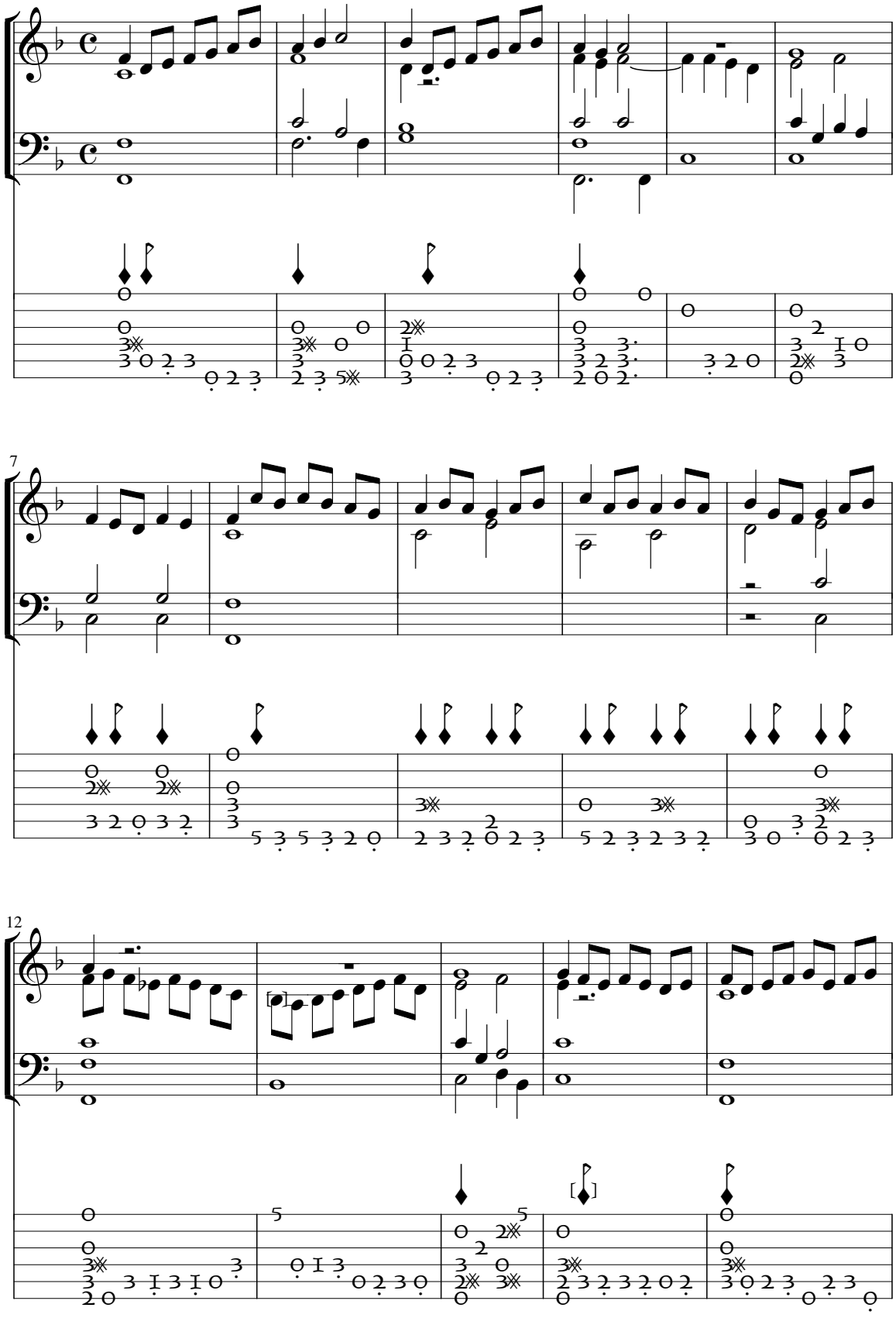
10. Fantasia

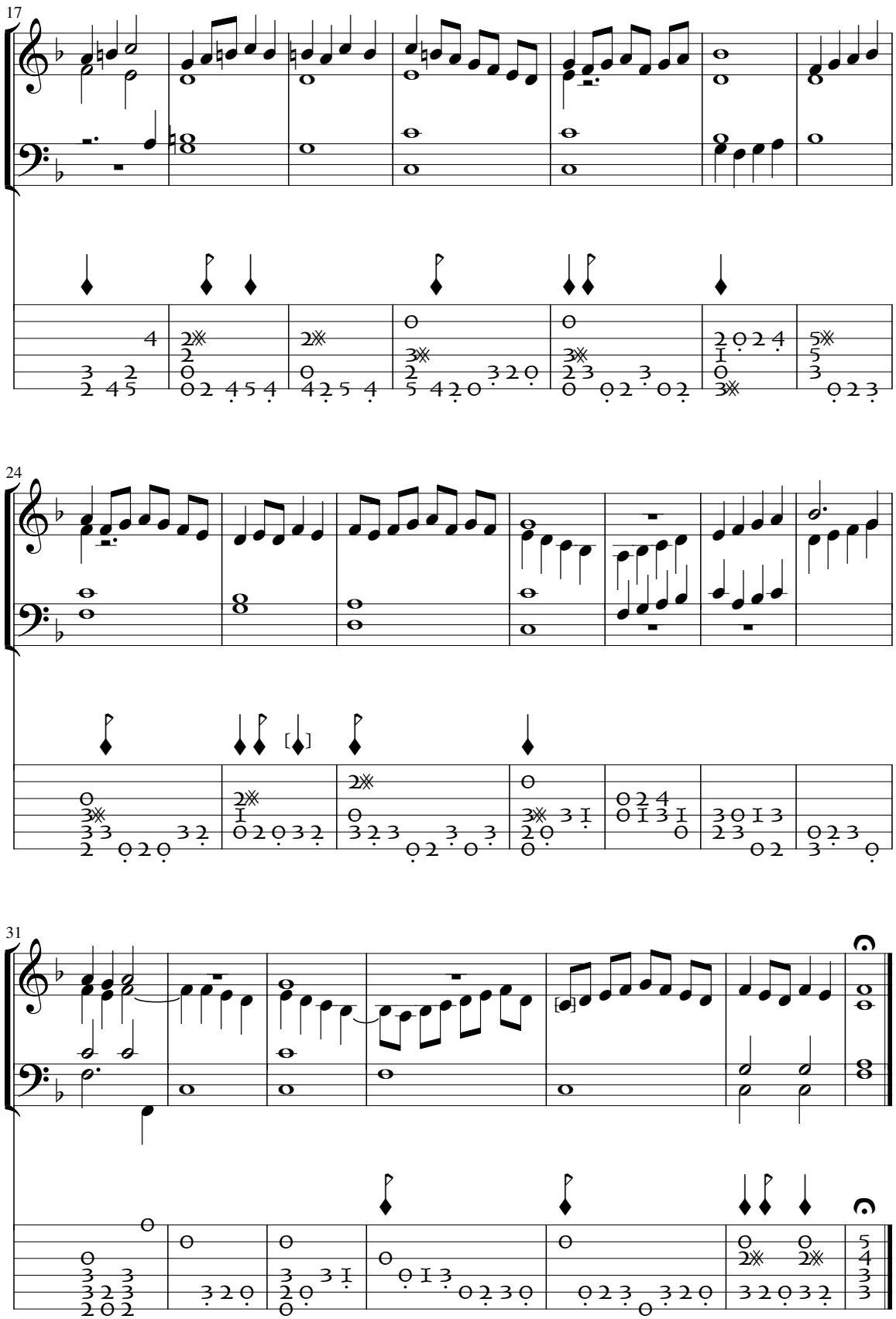
(fol. Dd1)



11. Fantasia di scorda il Basso con il Tenore unisono

(fol. Dd1)

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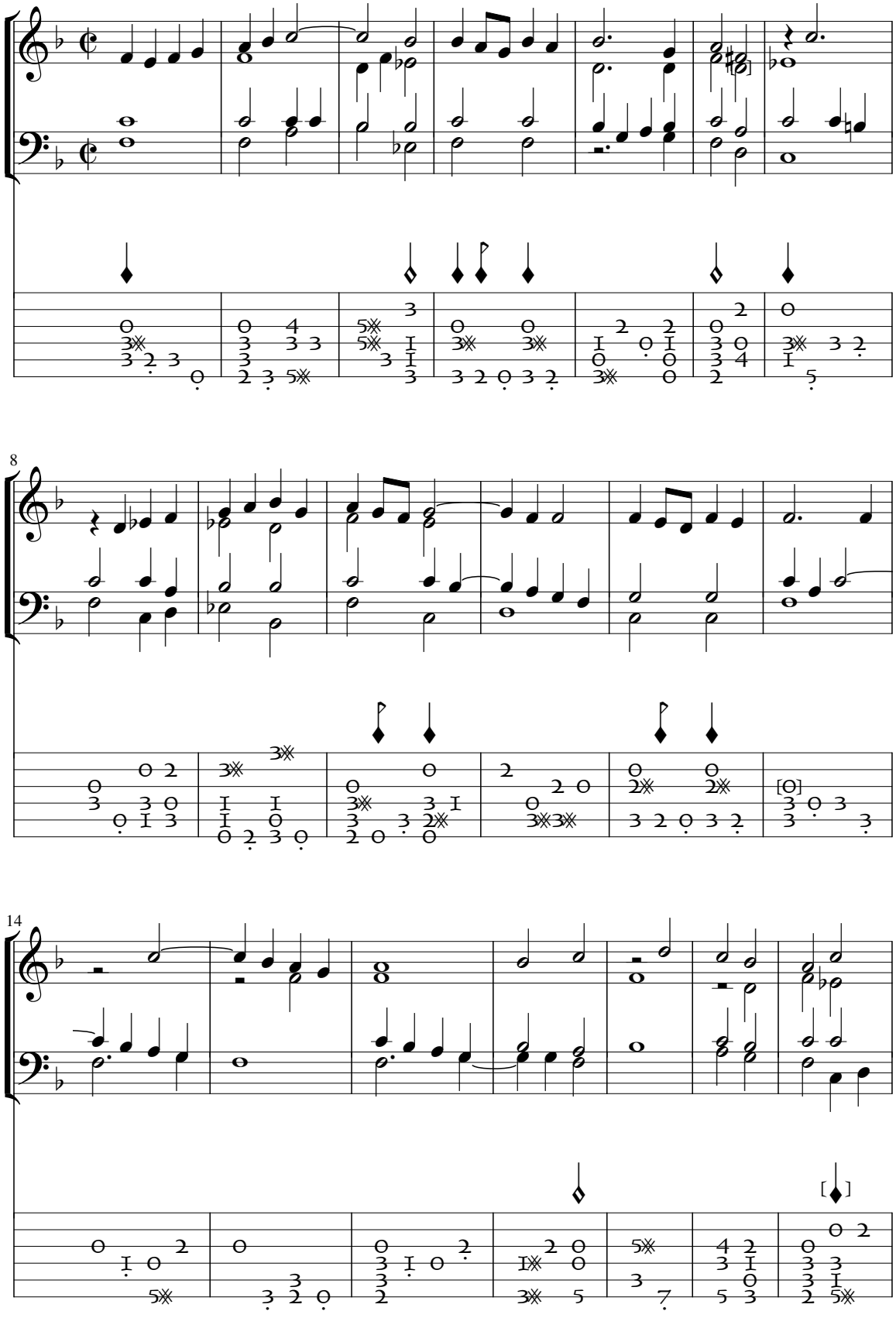
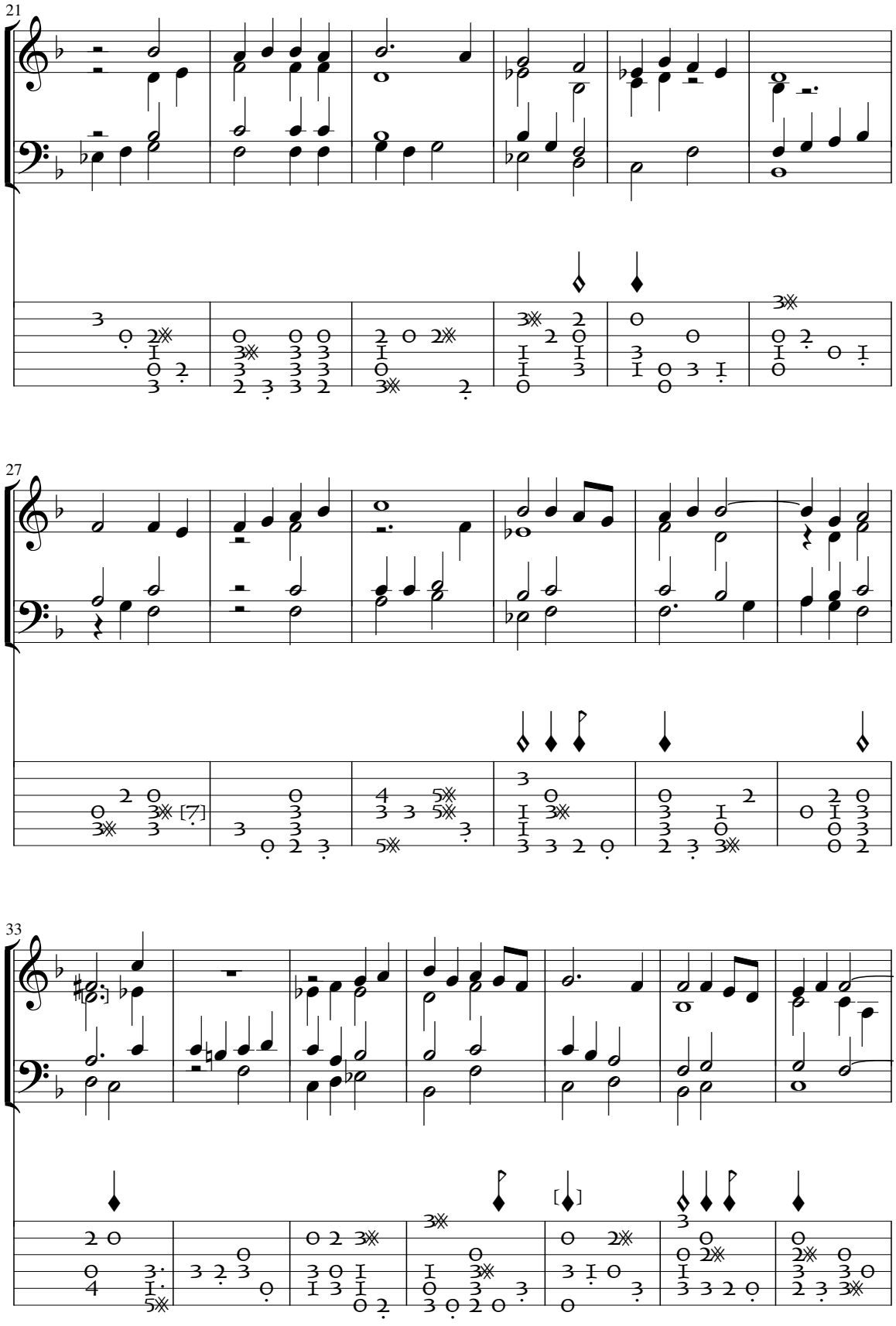
12. Canzon Francese

(fol. Dd2)

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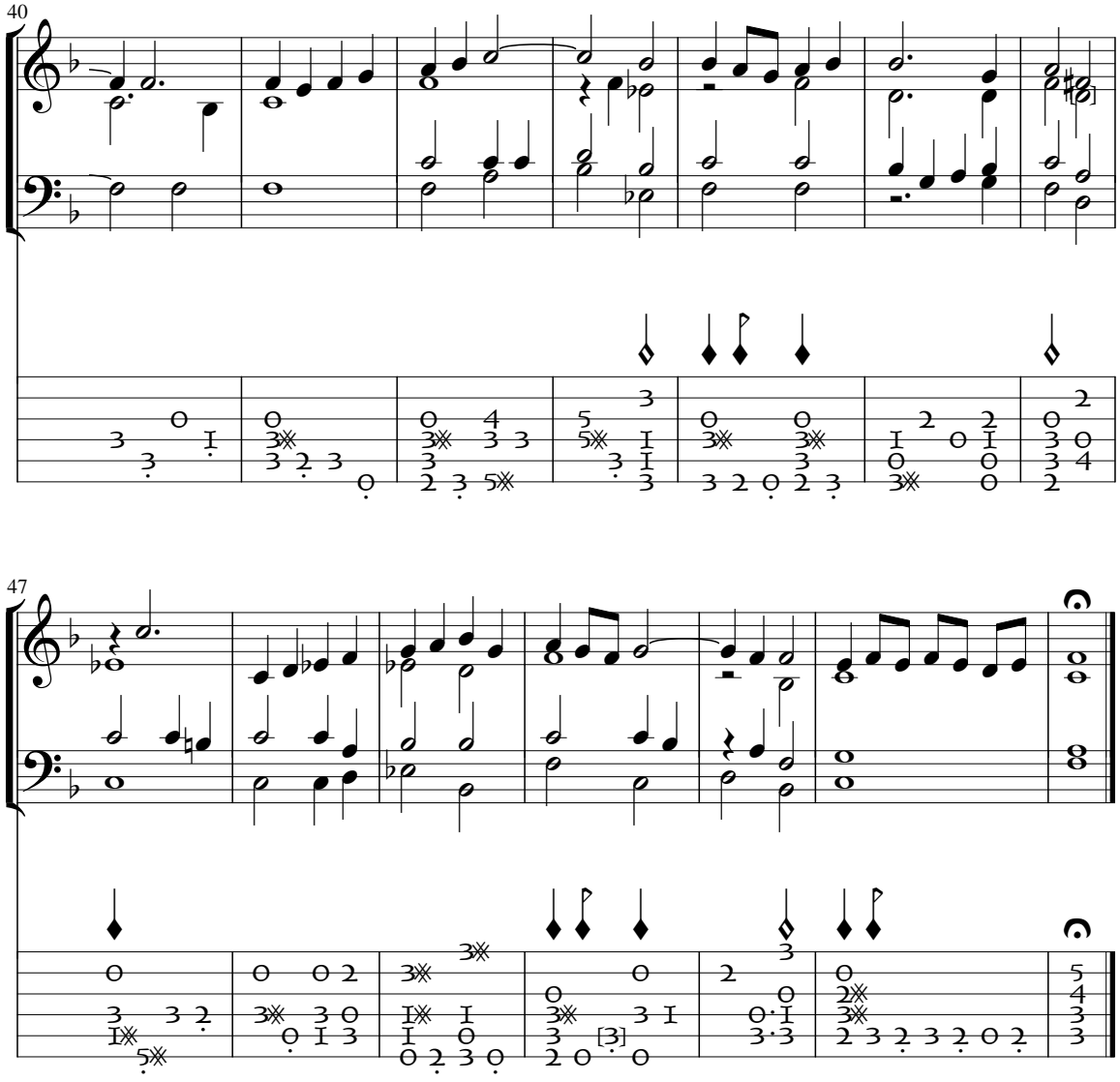
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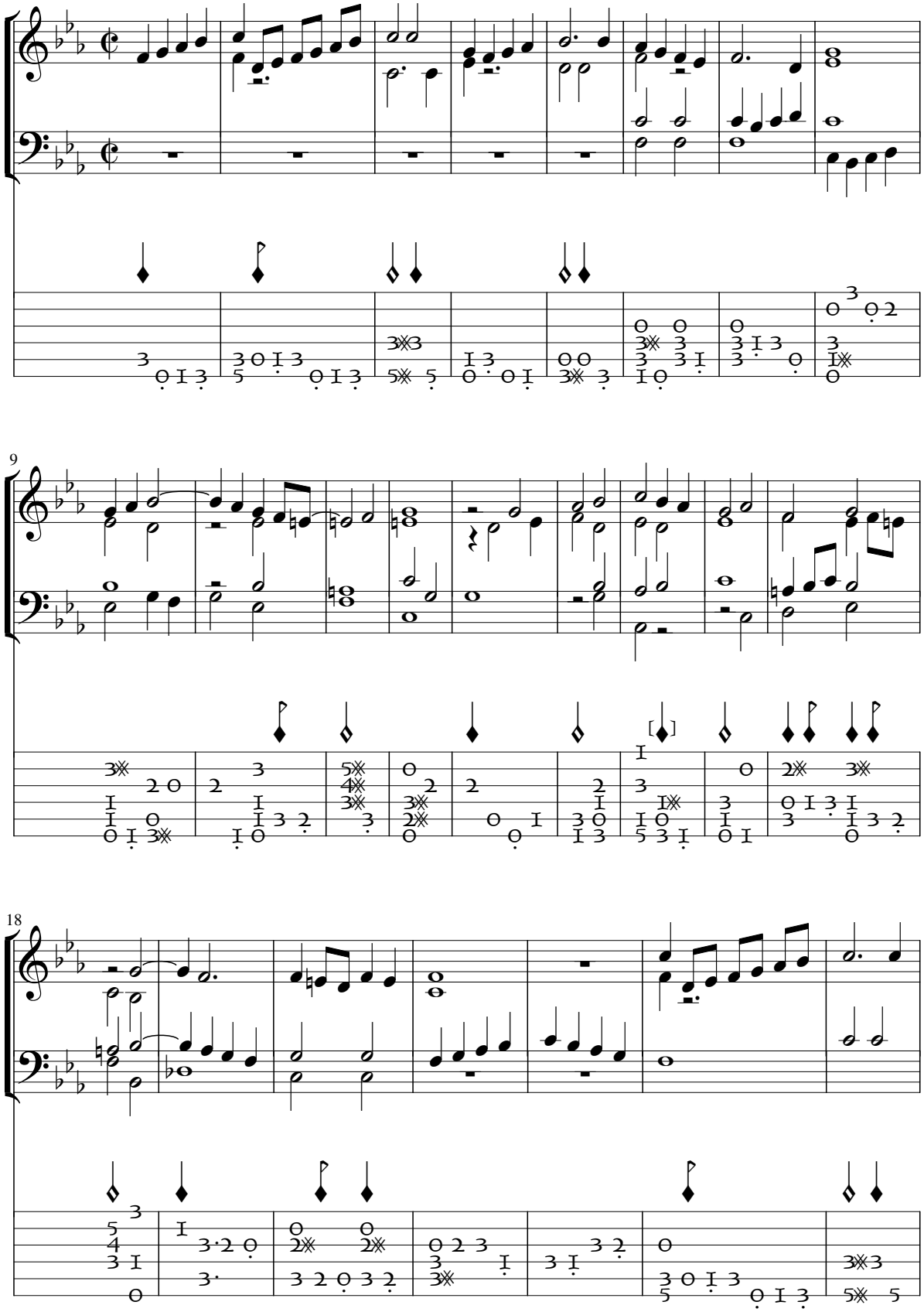
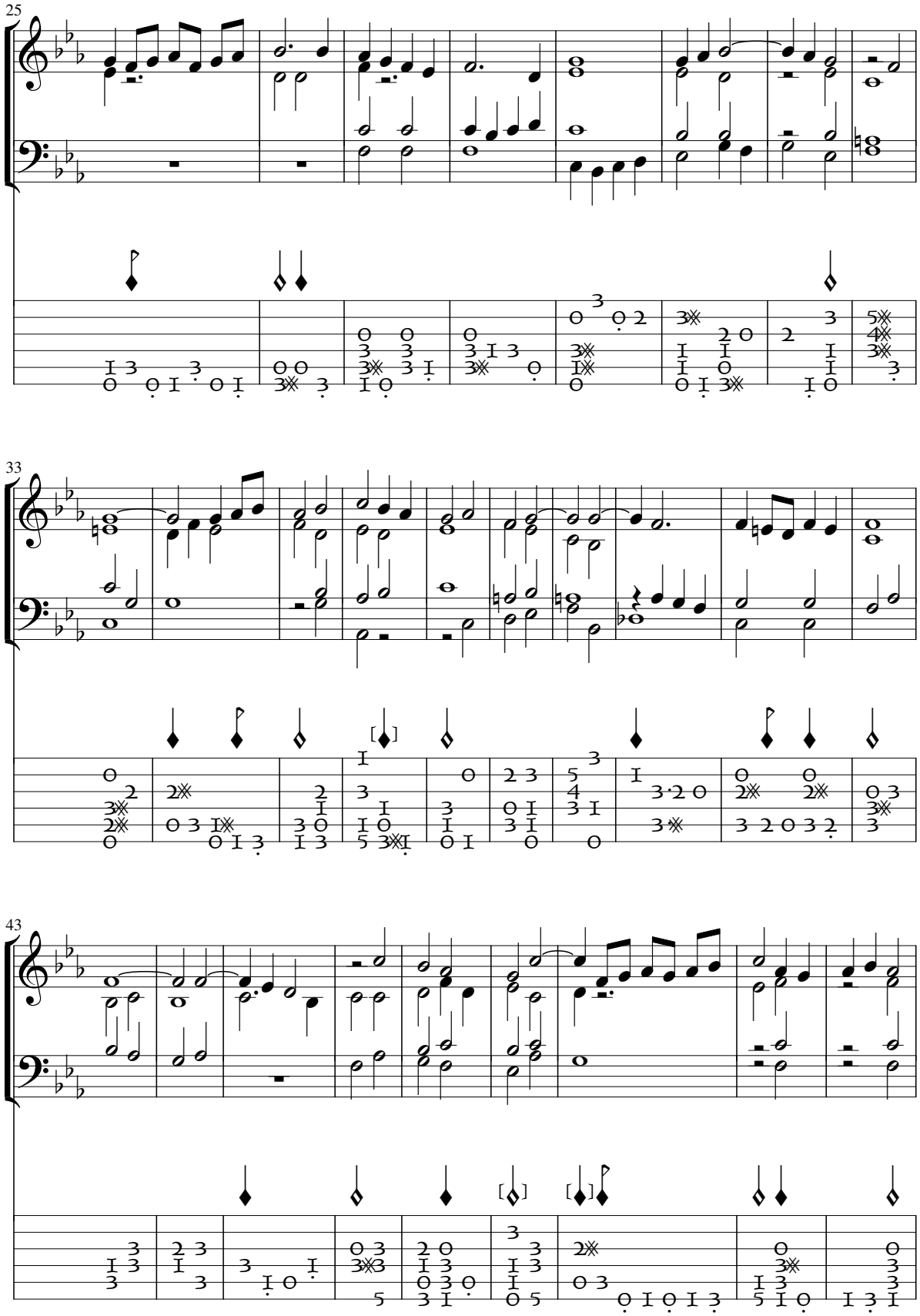
47

13. Canzon [Le content est riche]

(fol. Dd2v) [C. Sermisy]

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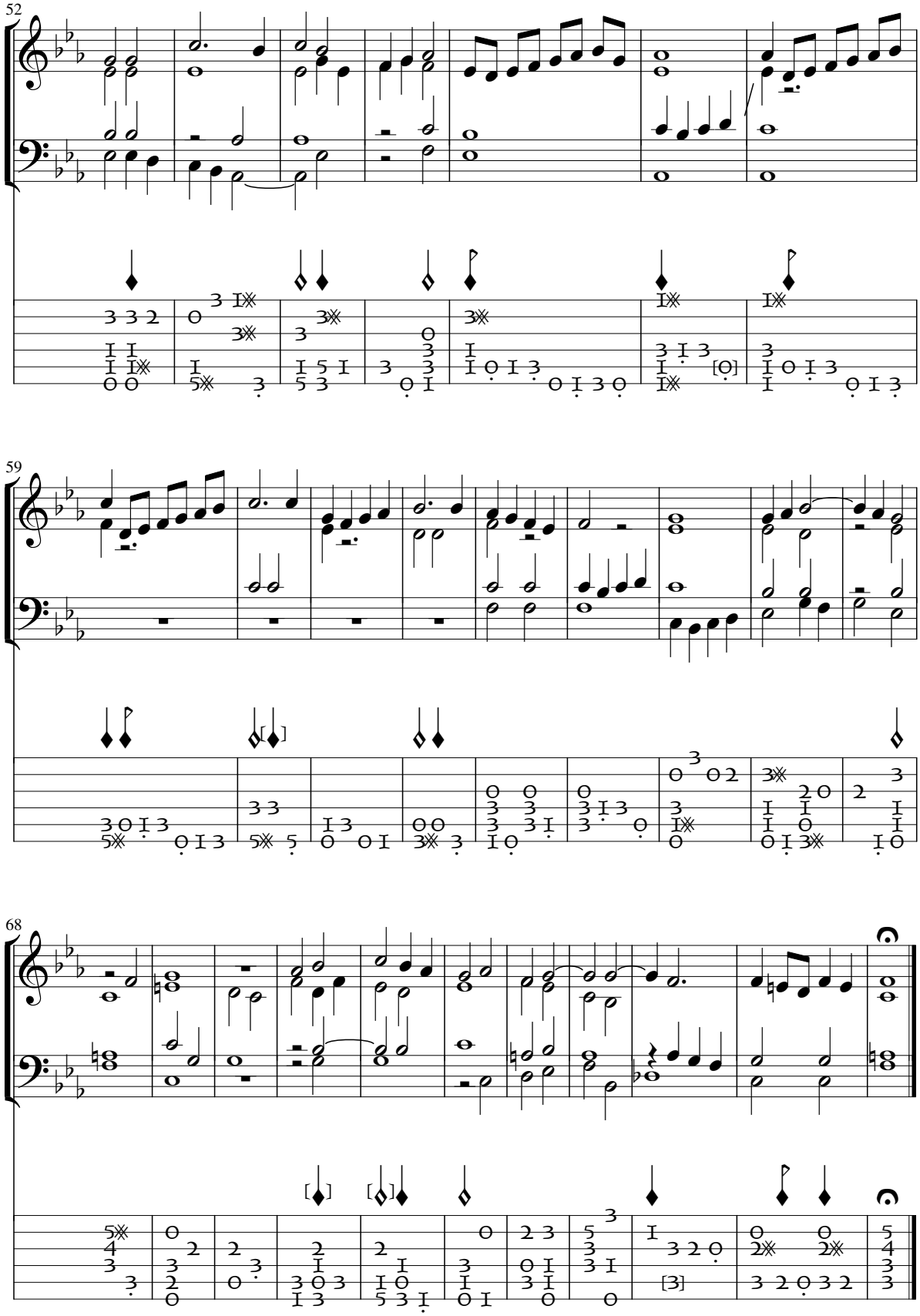
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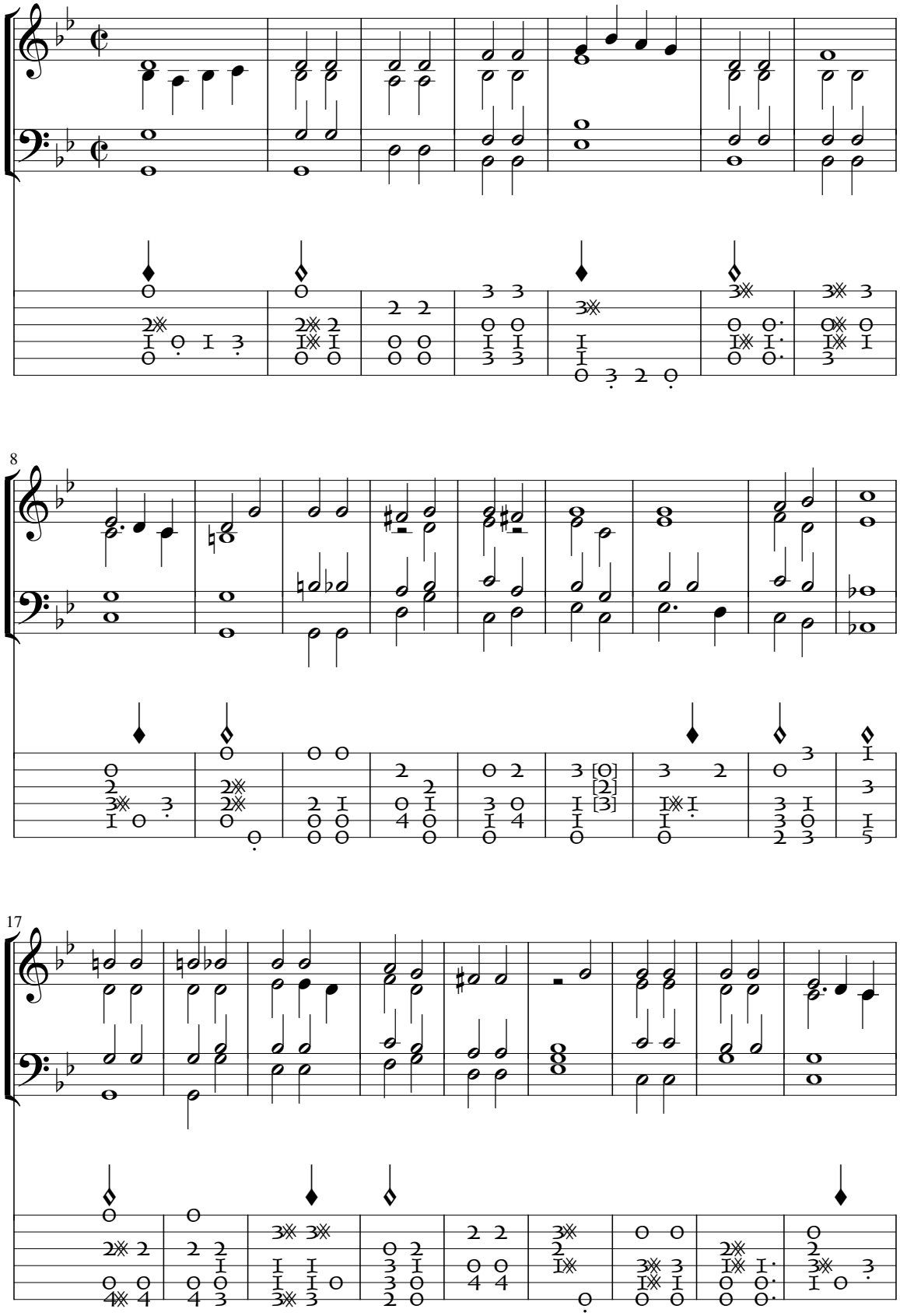
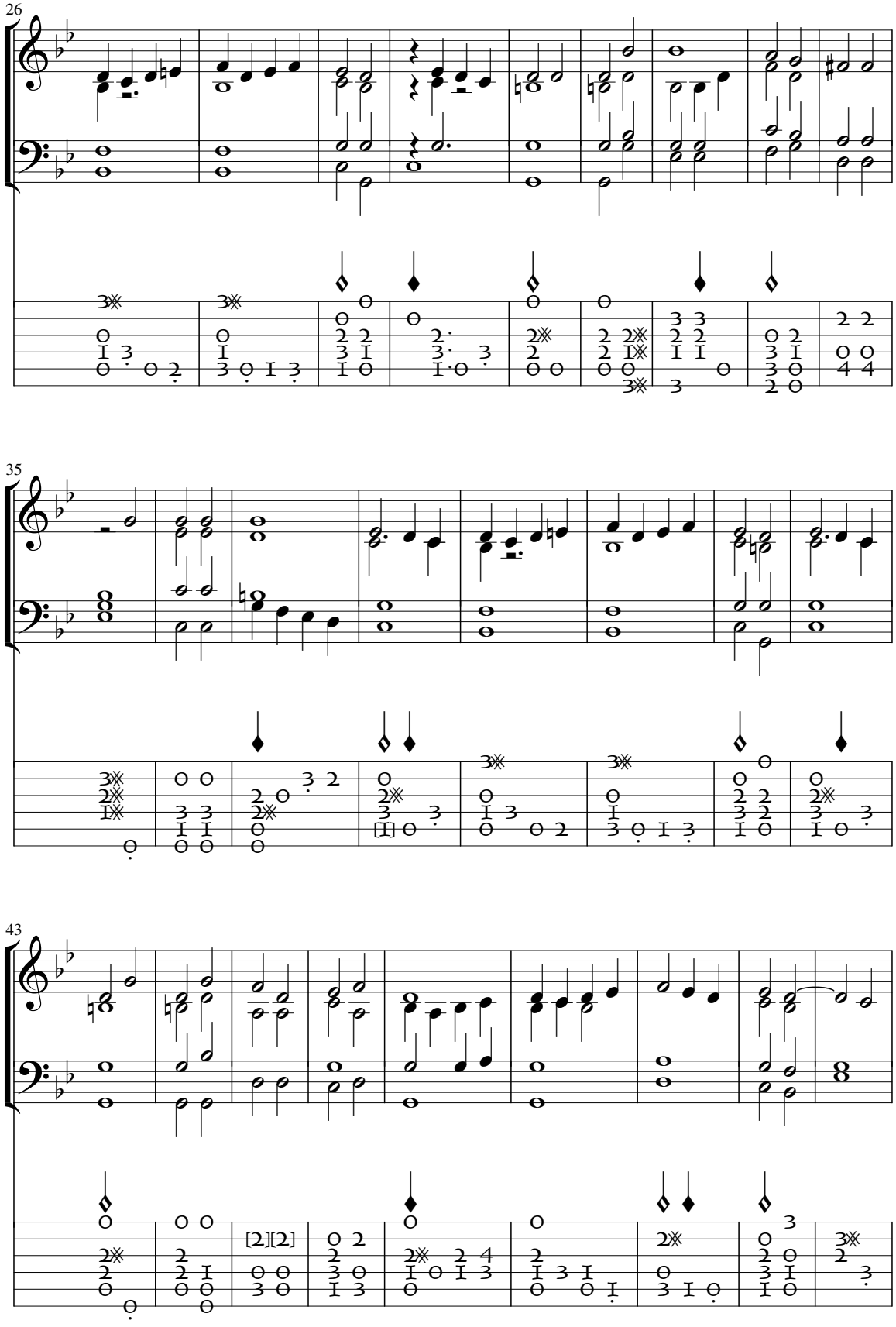
14. Madrigal Se mai provasti donna

(fol. Dd3v) [P. Verdelot]

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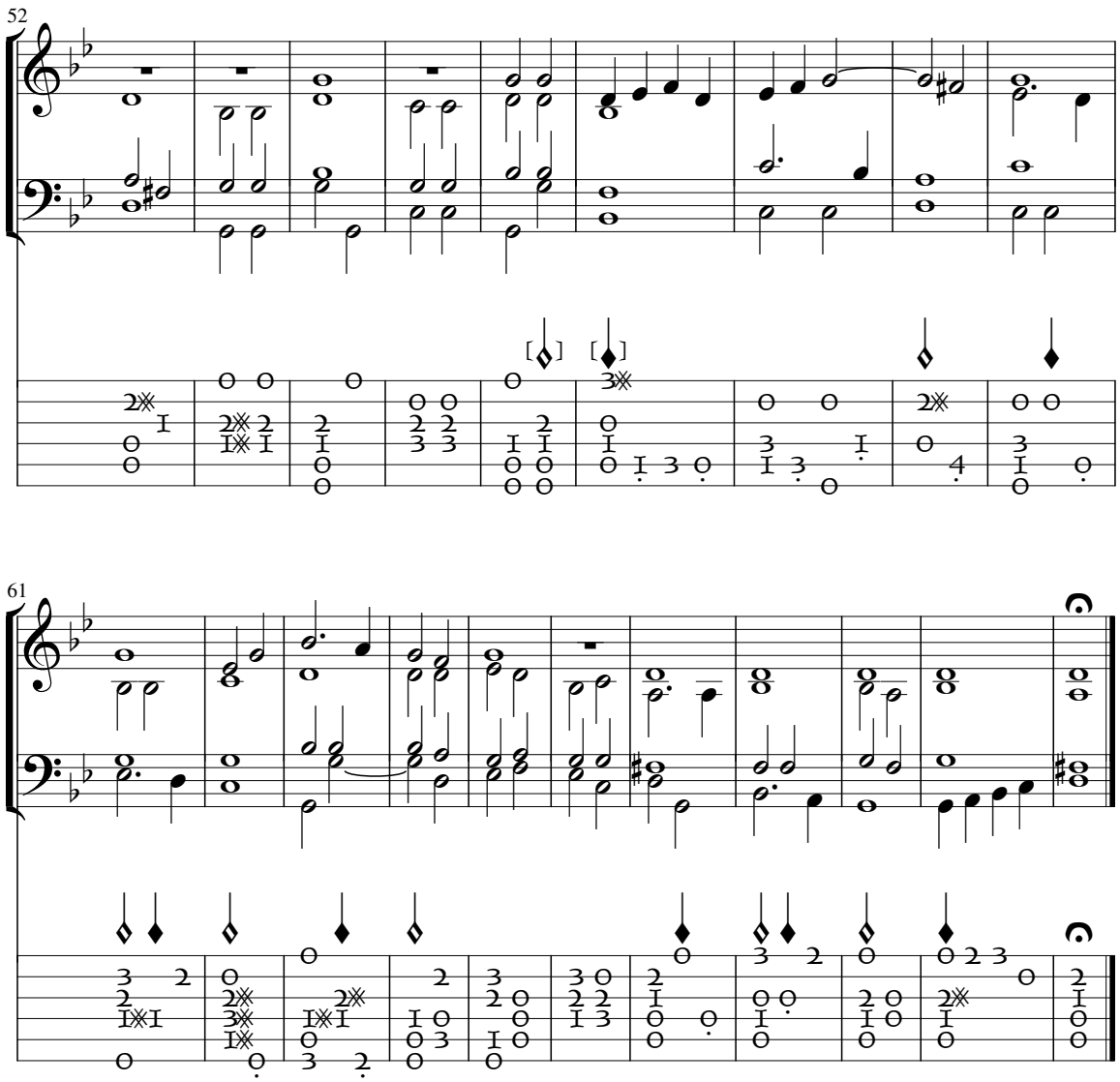
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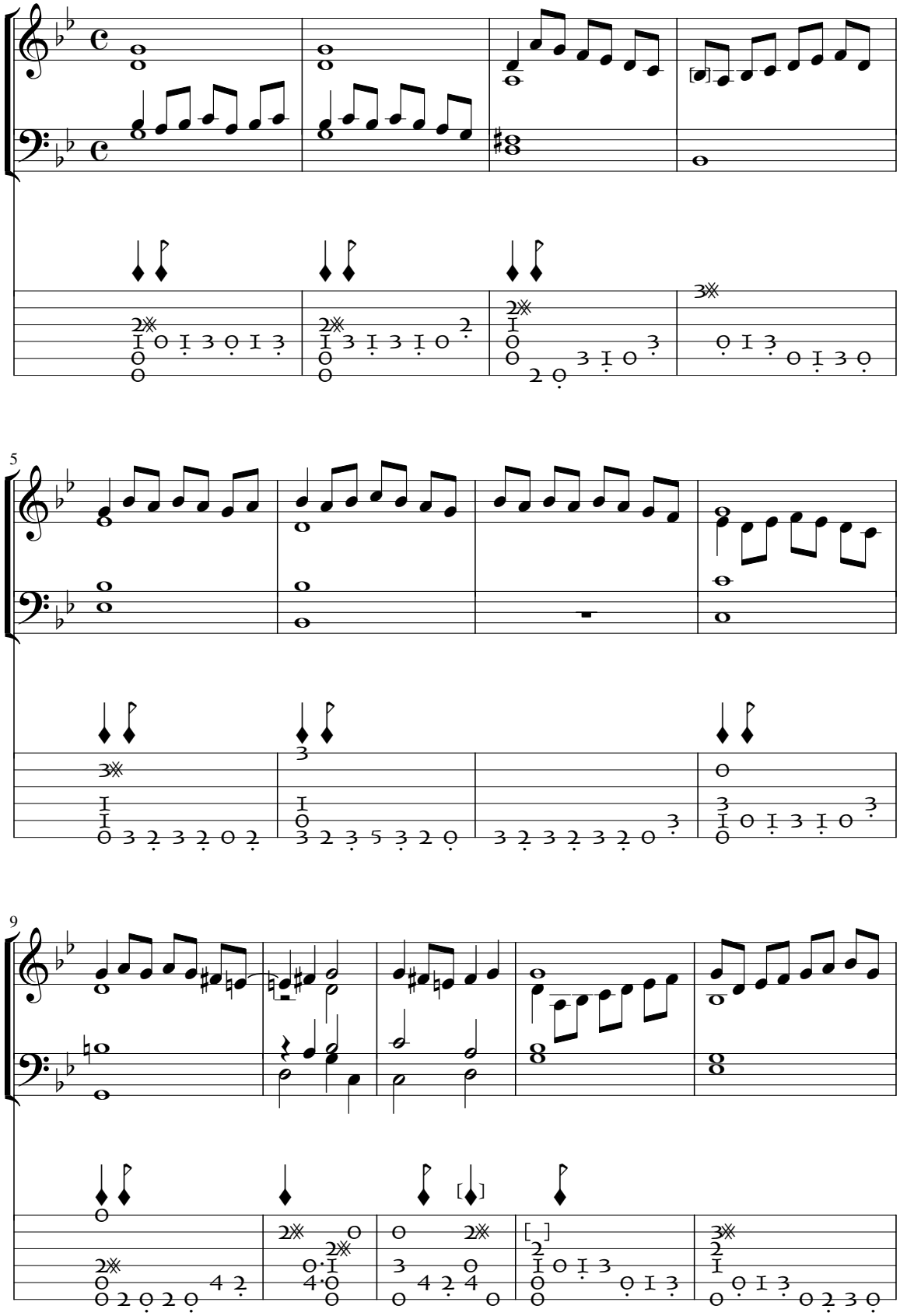
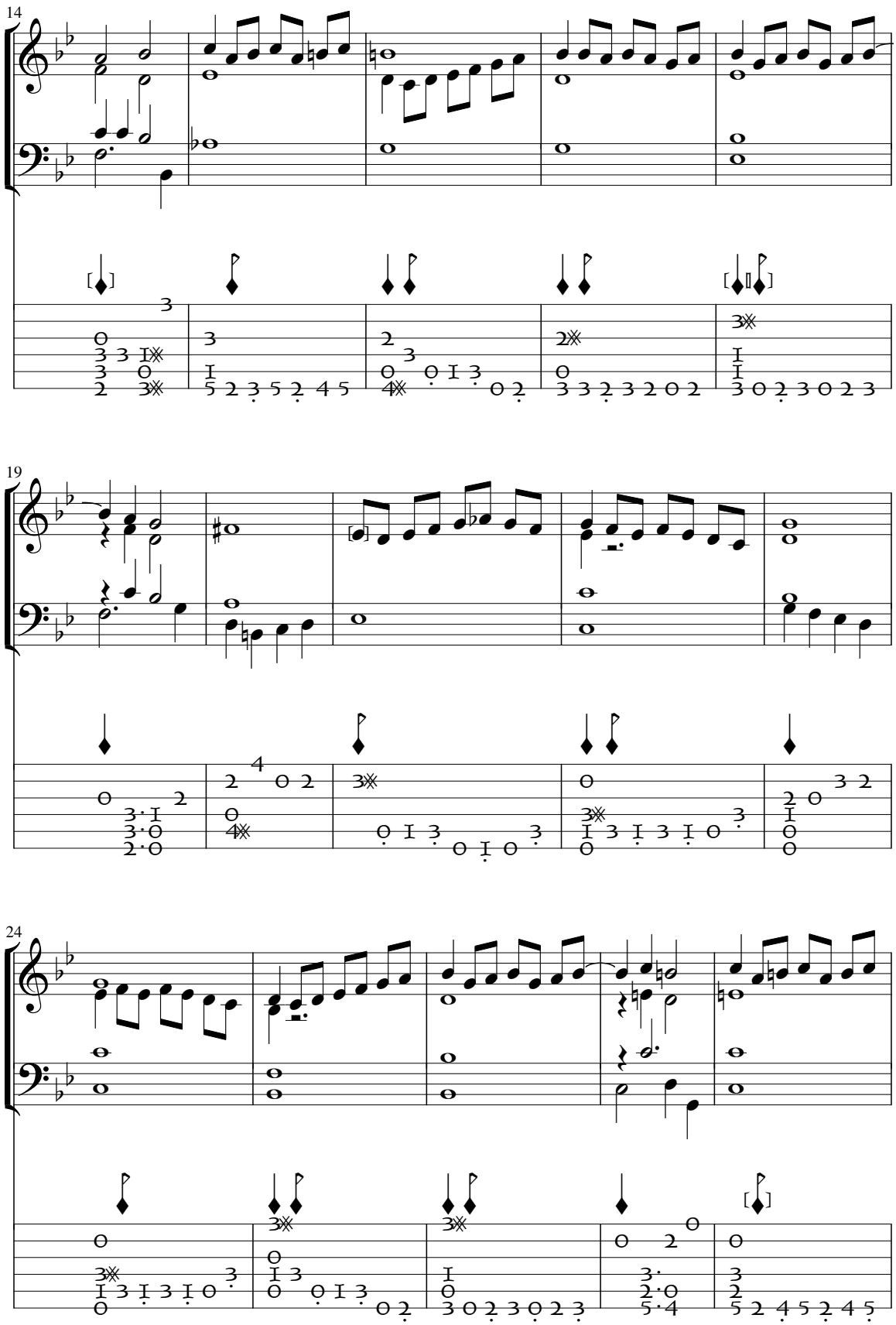
15. Fantasia sopra Se mai provasti donna

(fol. Dd4)

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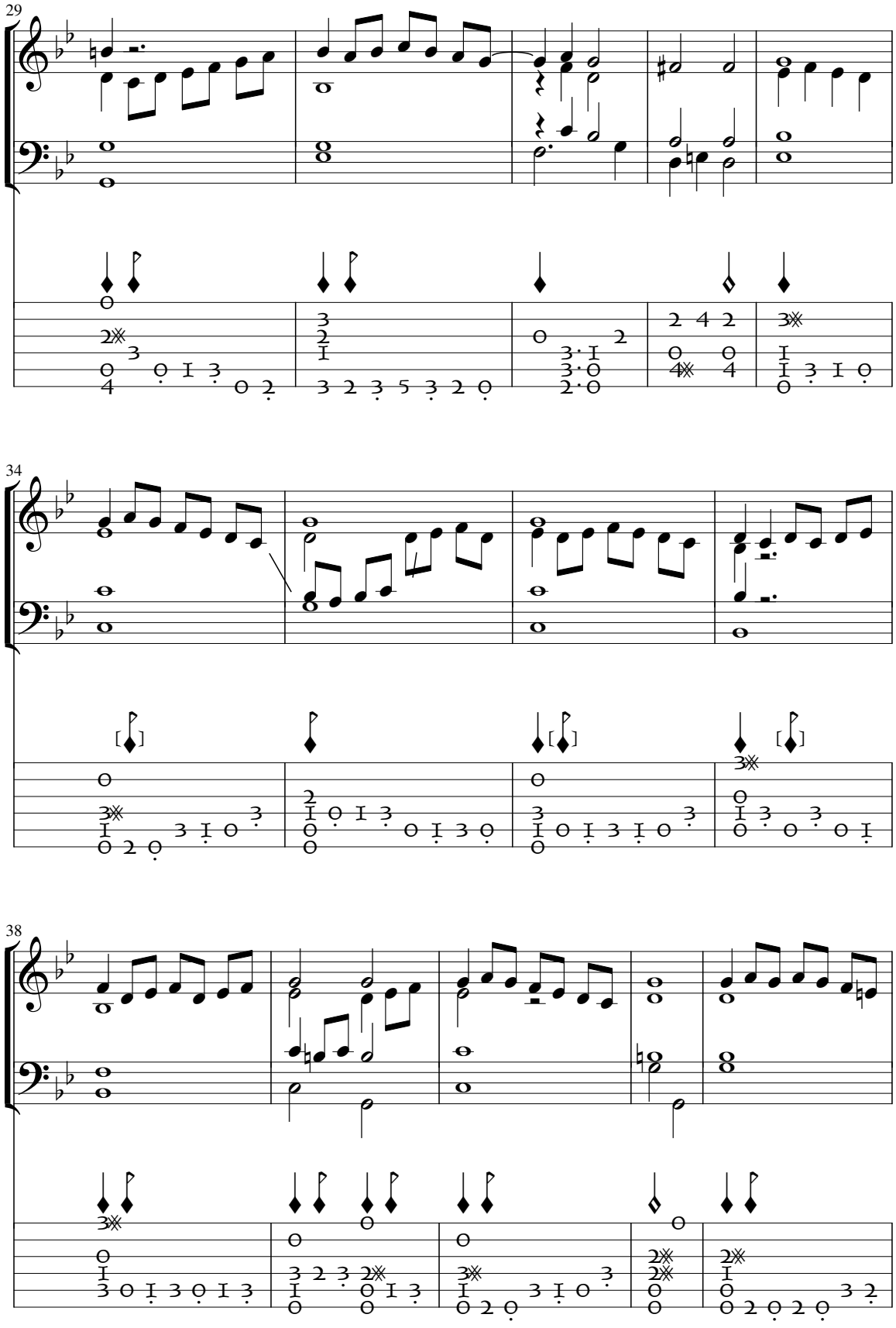
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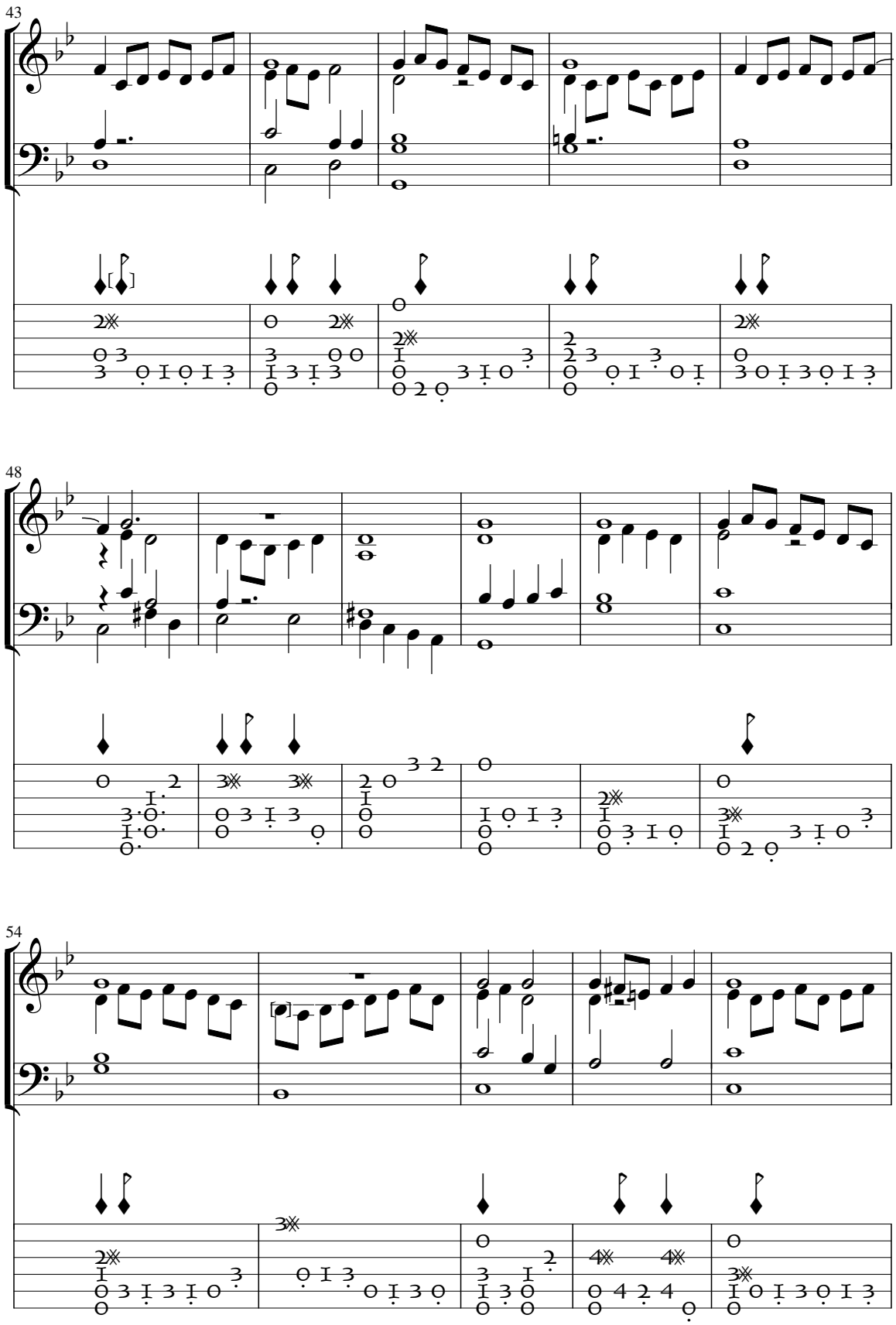
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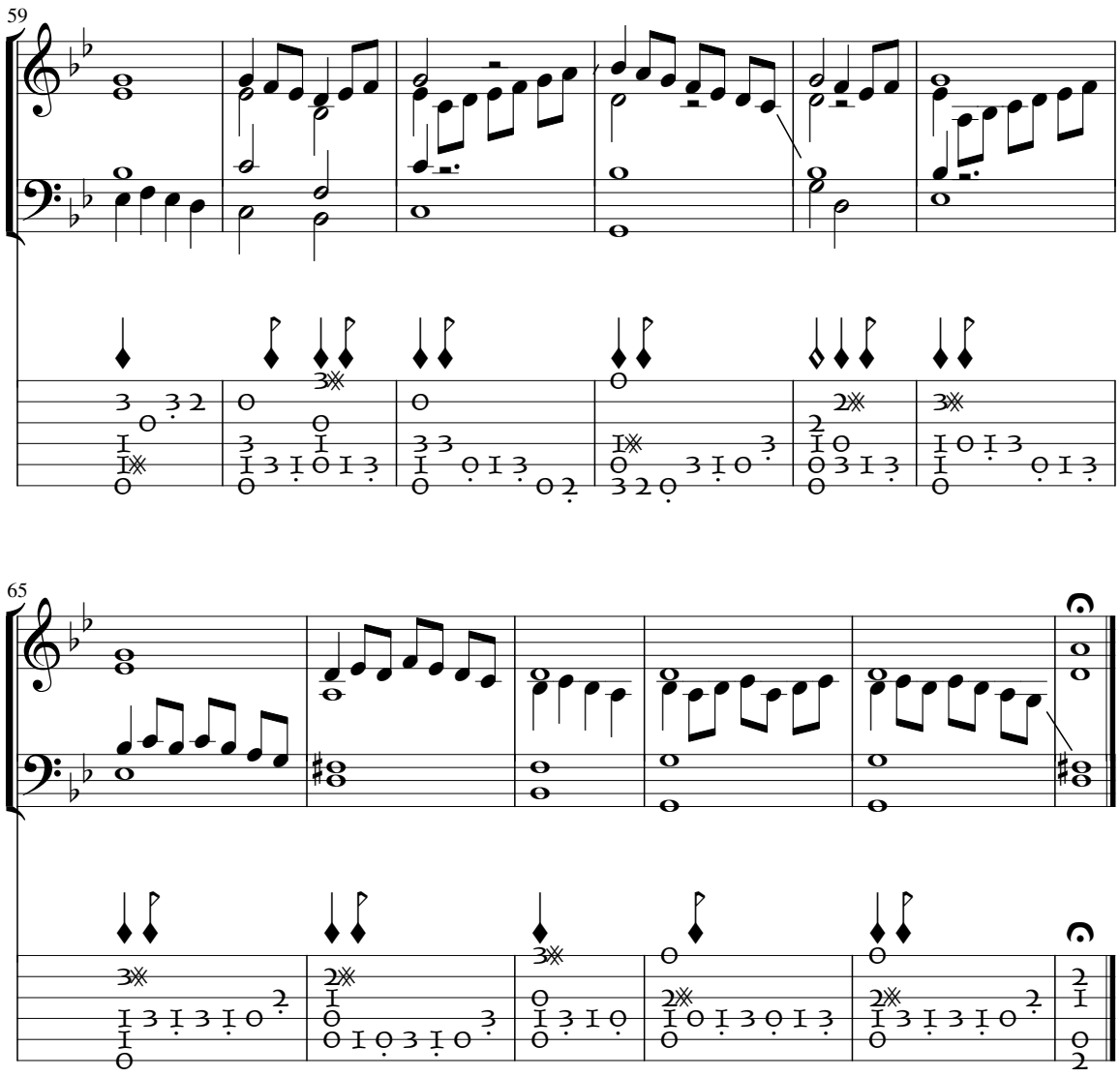
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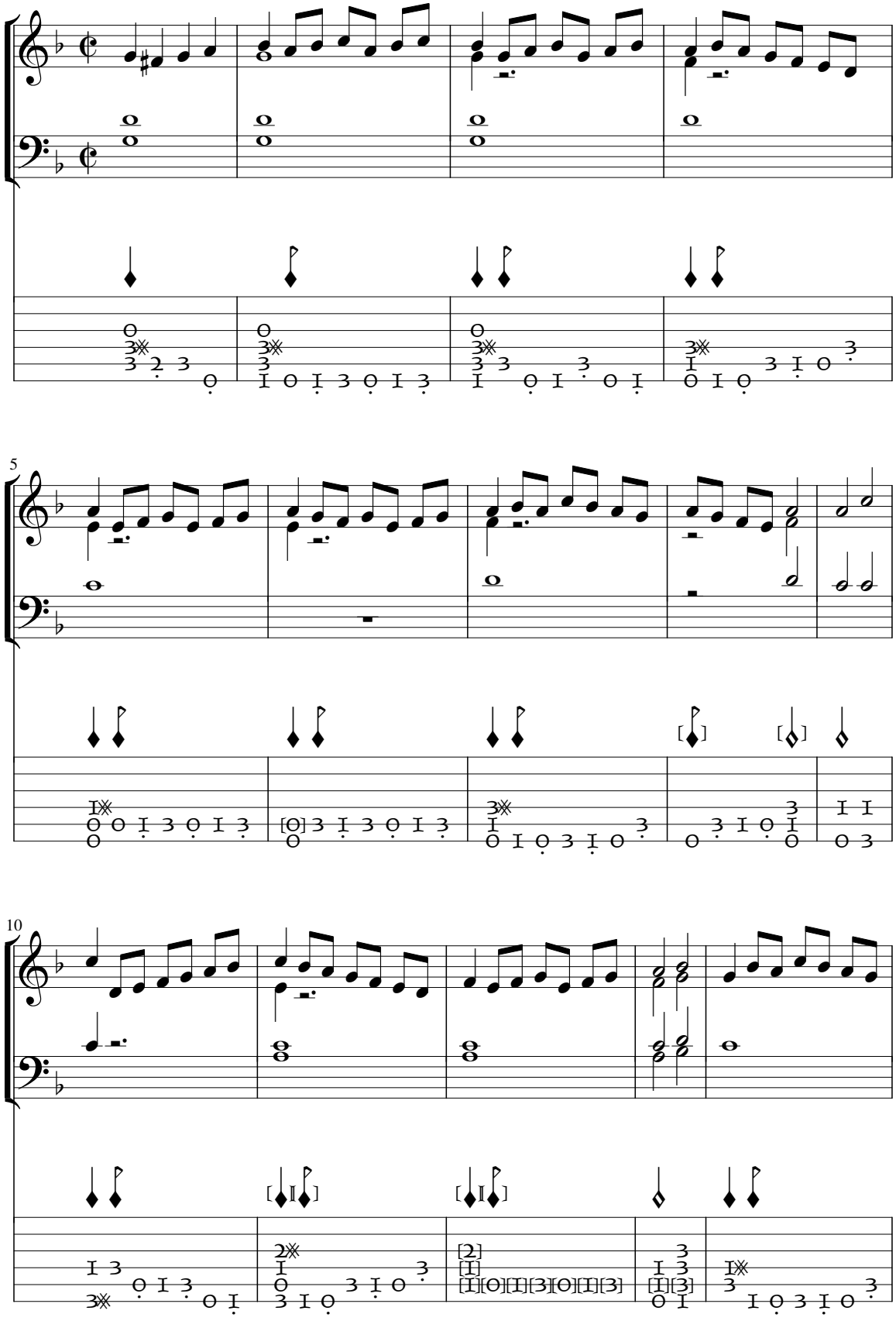
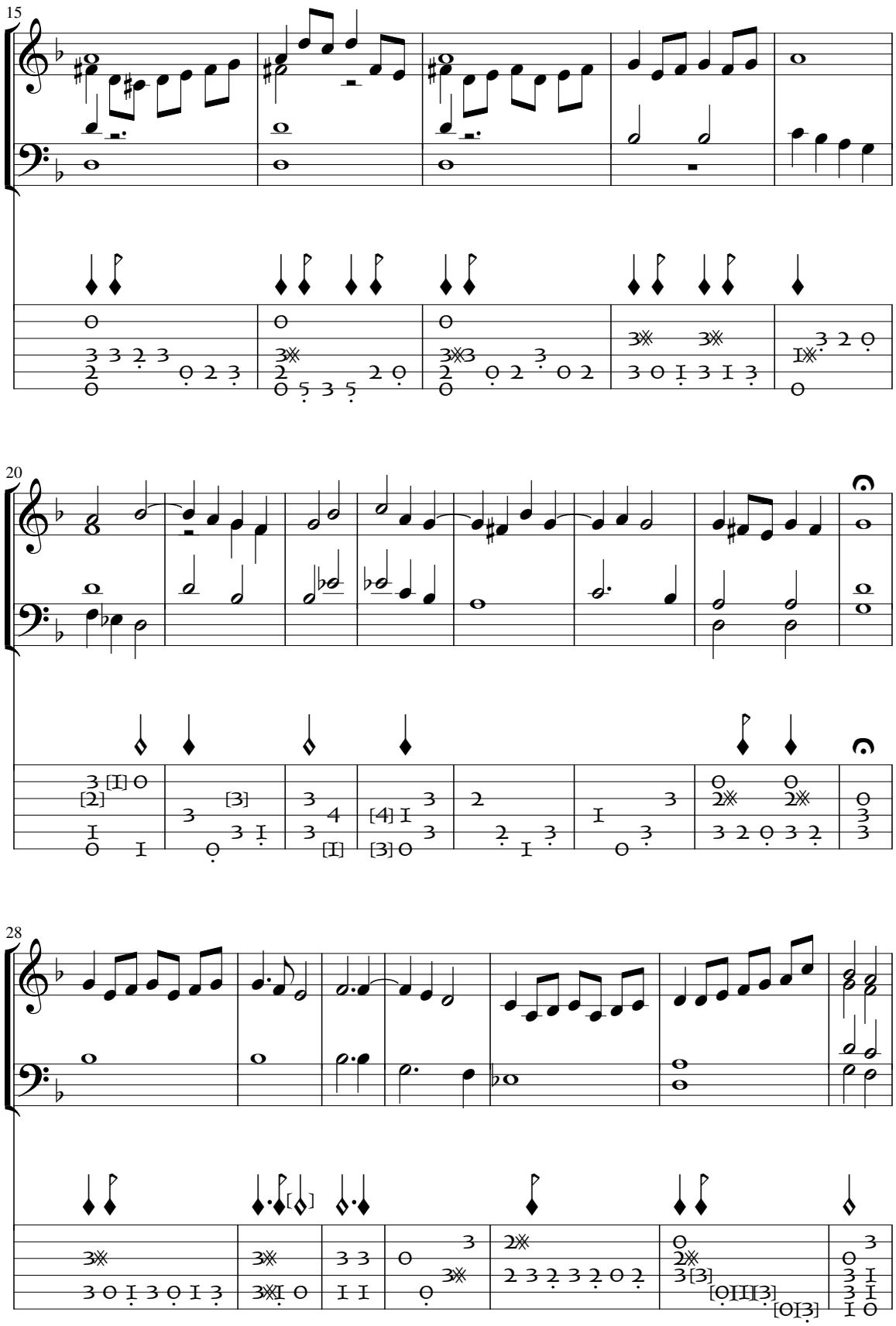
16a. Madonna qual certezza Soprano per sonare a dui Lauti

(fol. Ee1v) [P. Verdelot]

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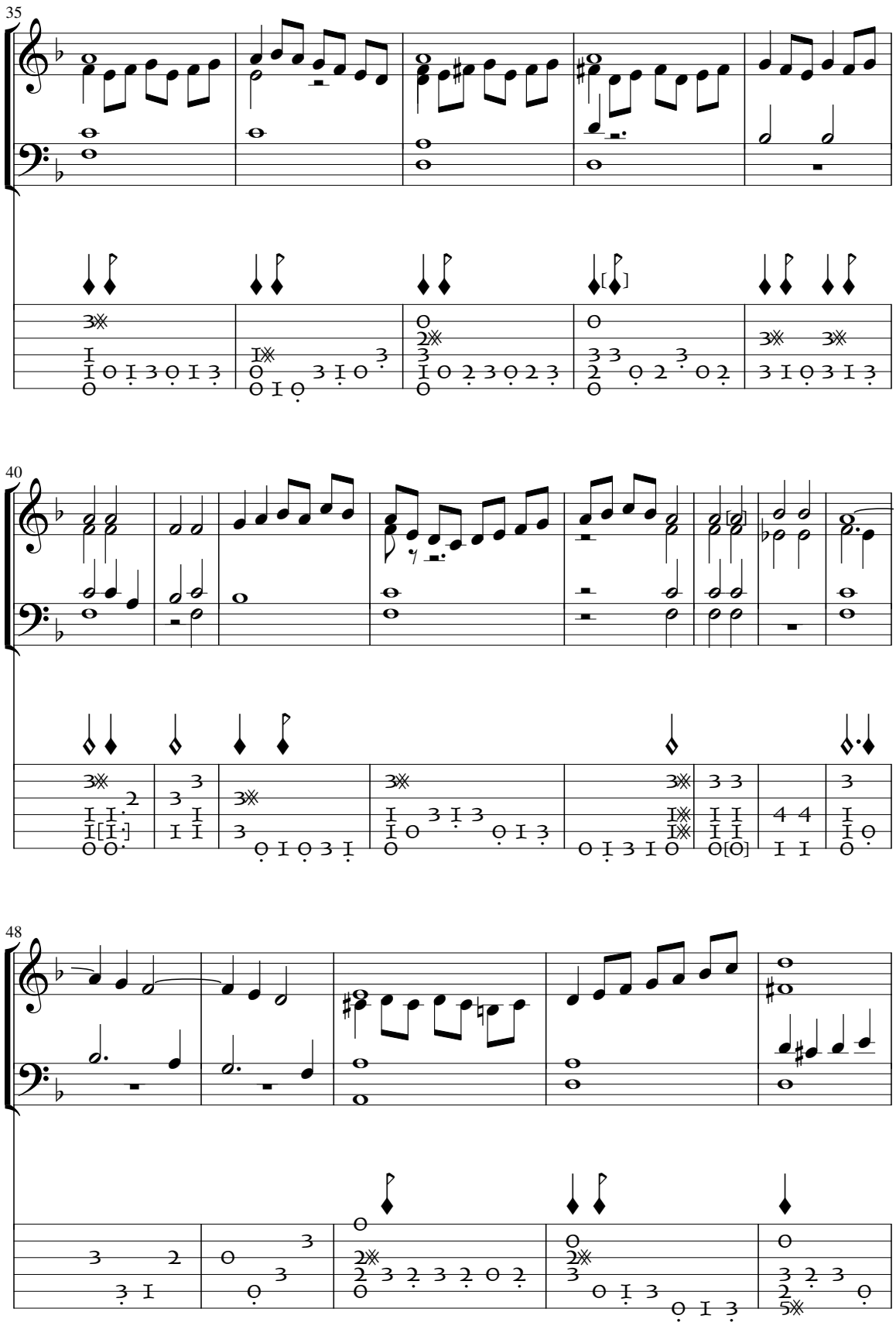
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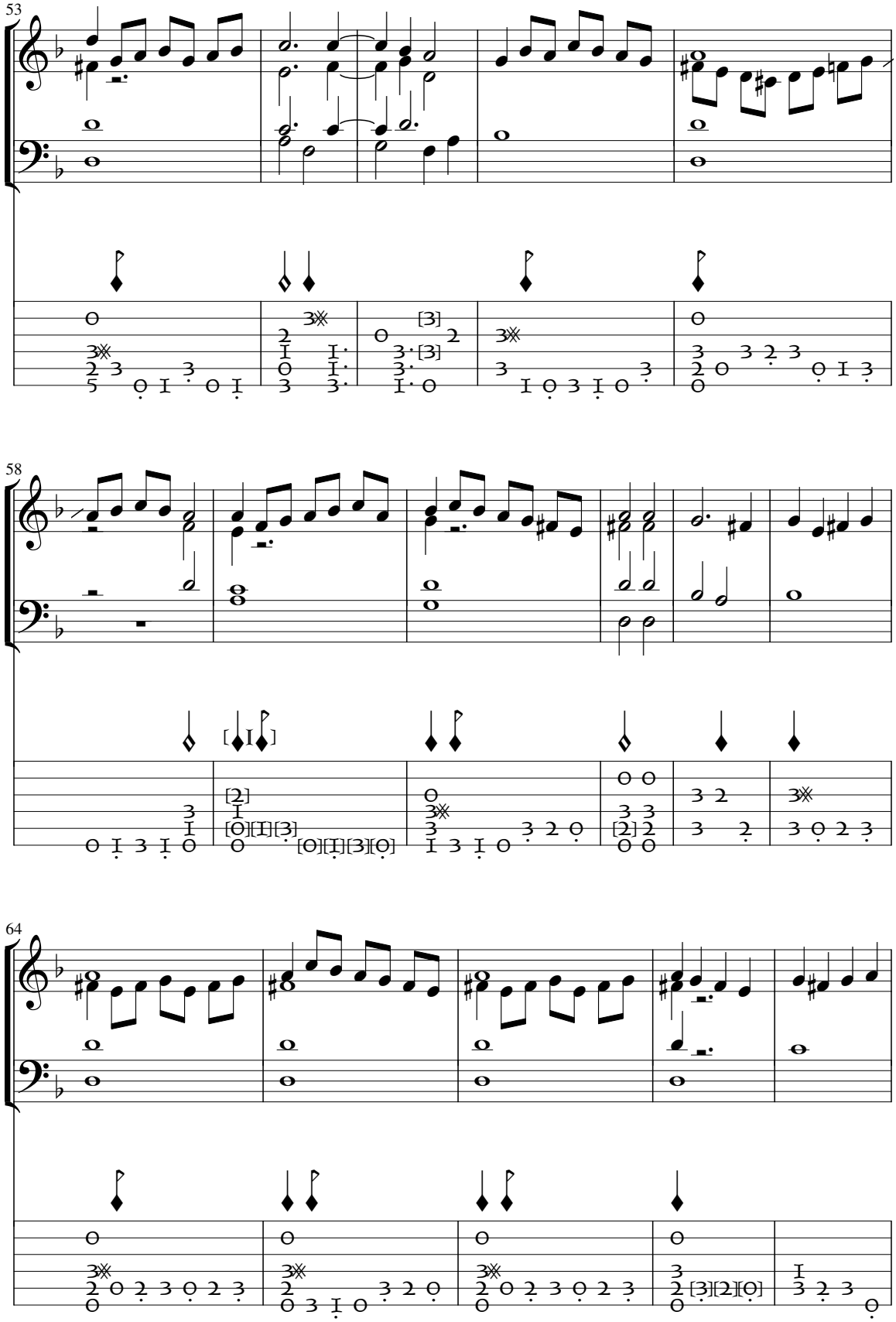
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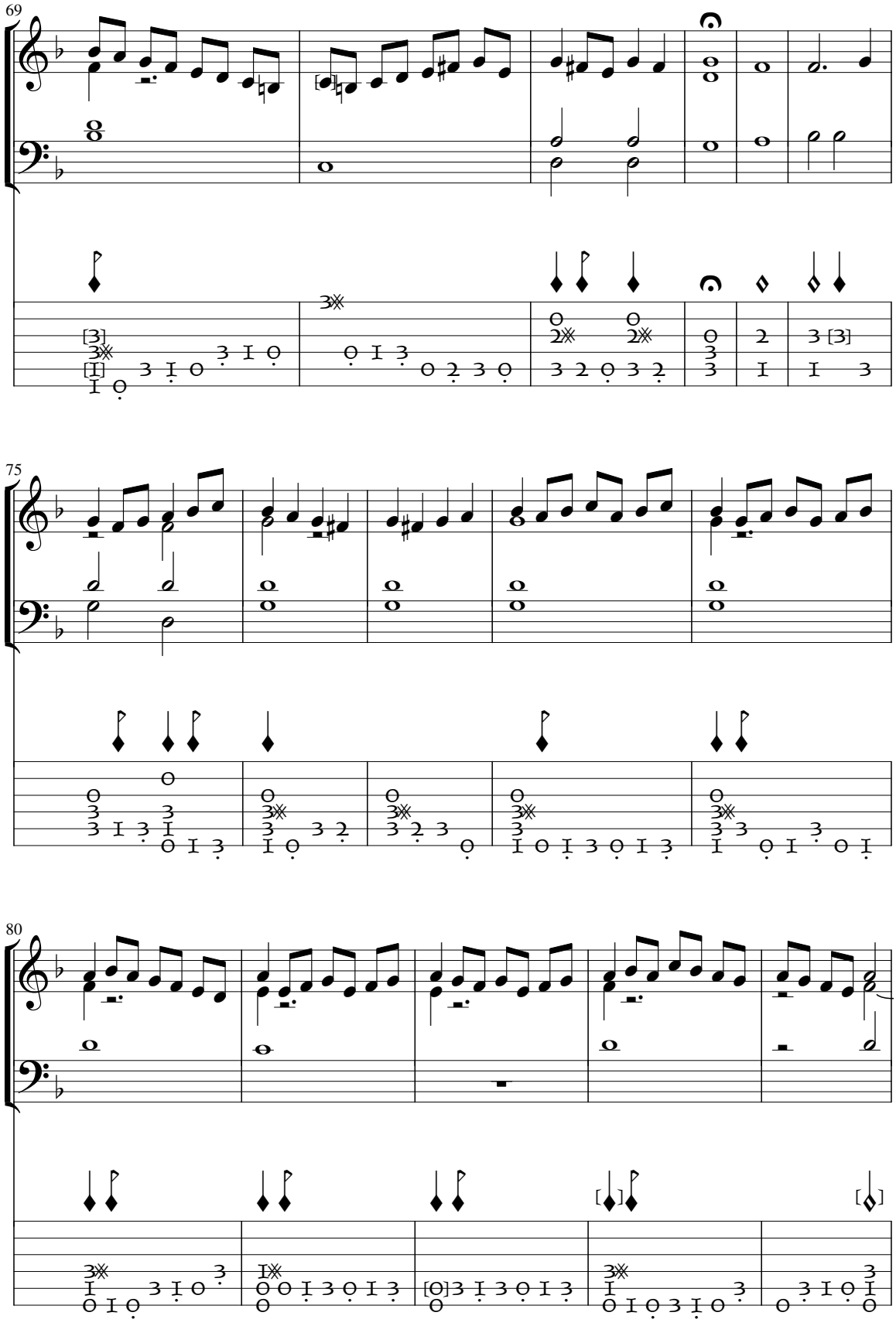
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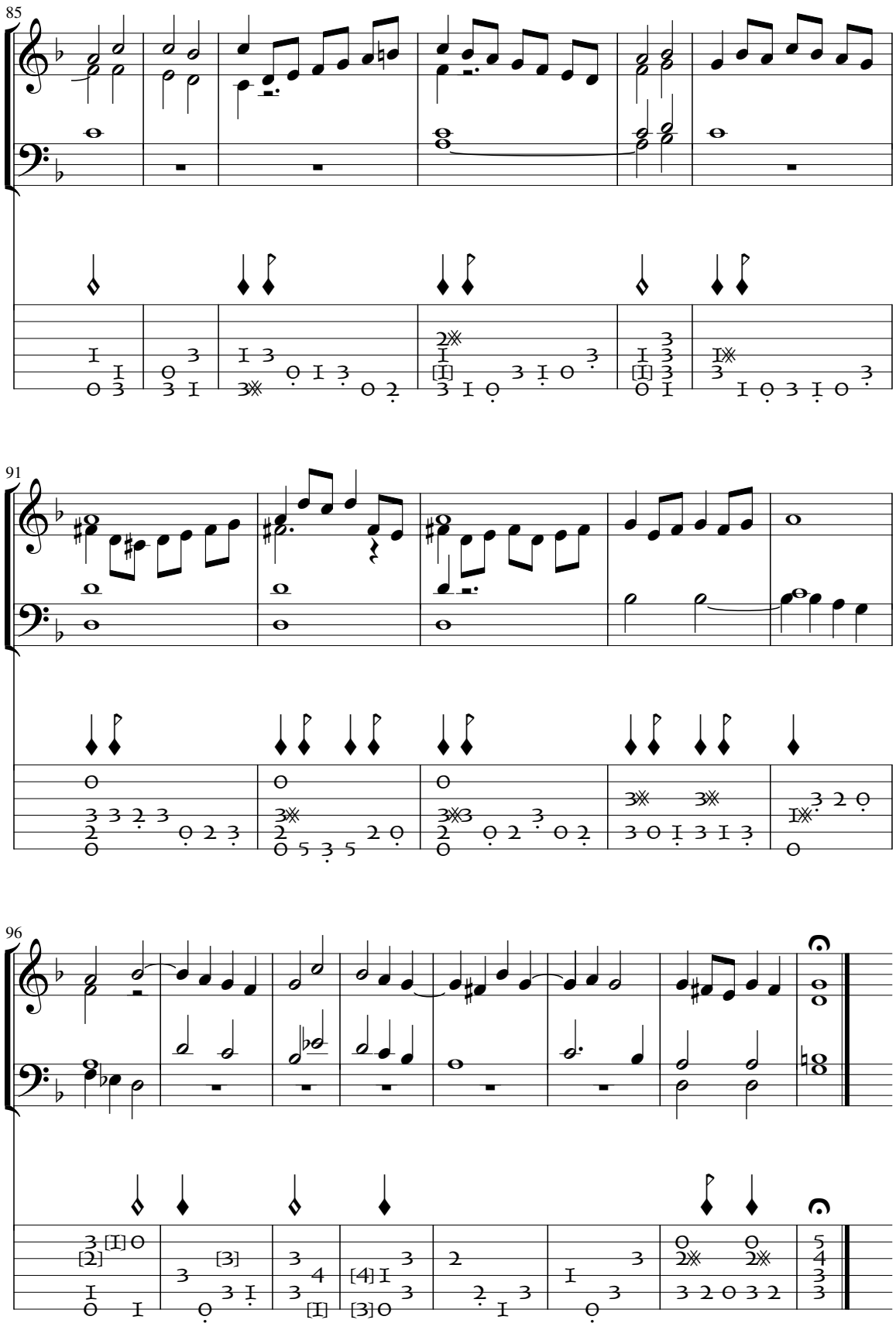
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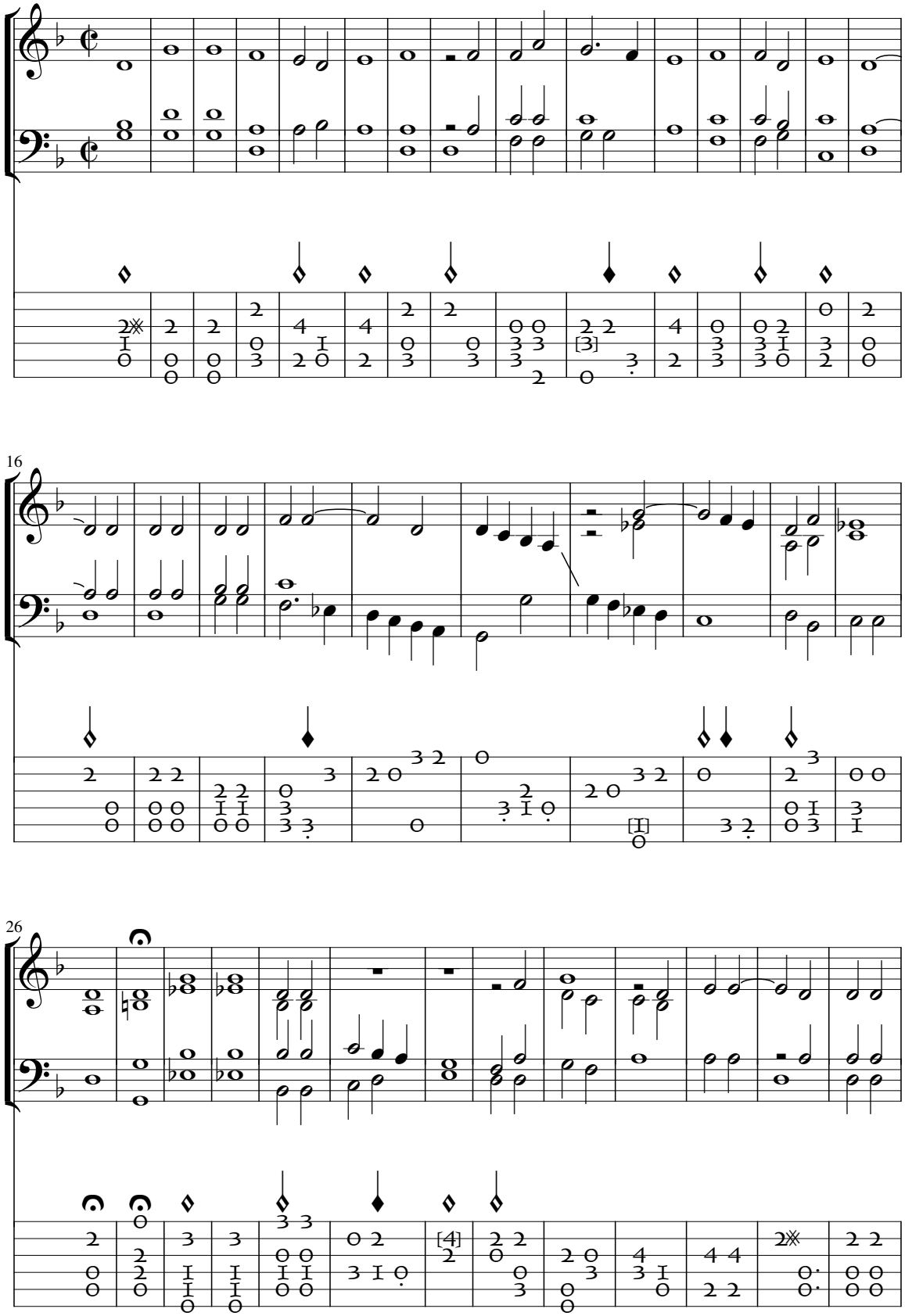
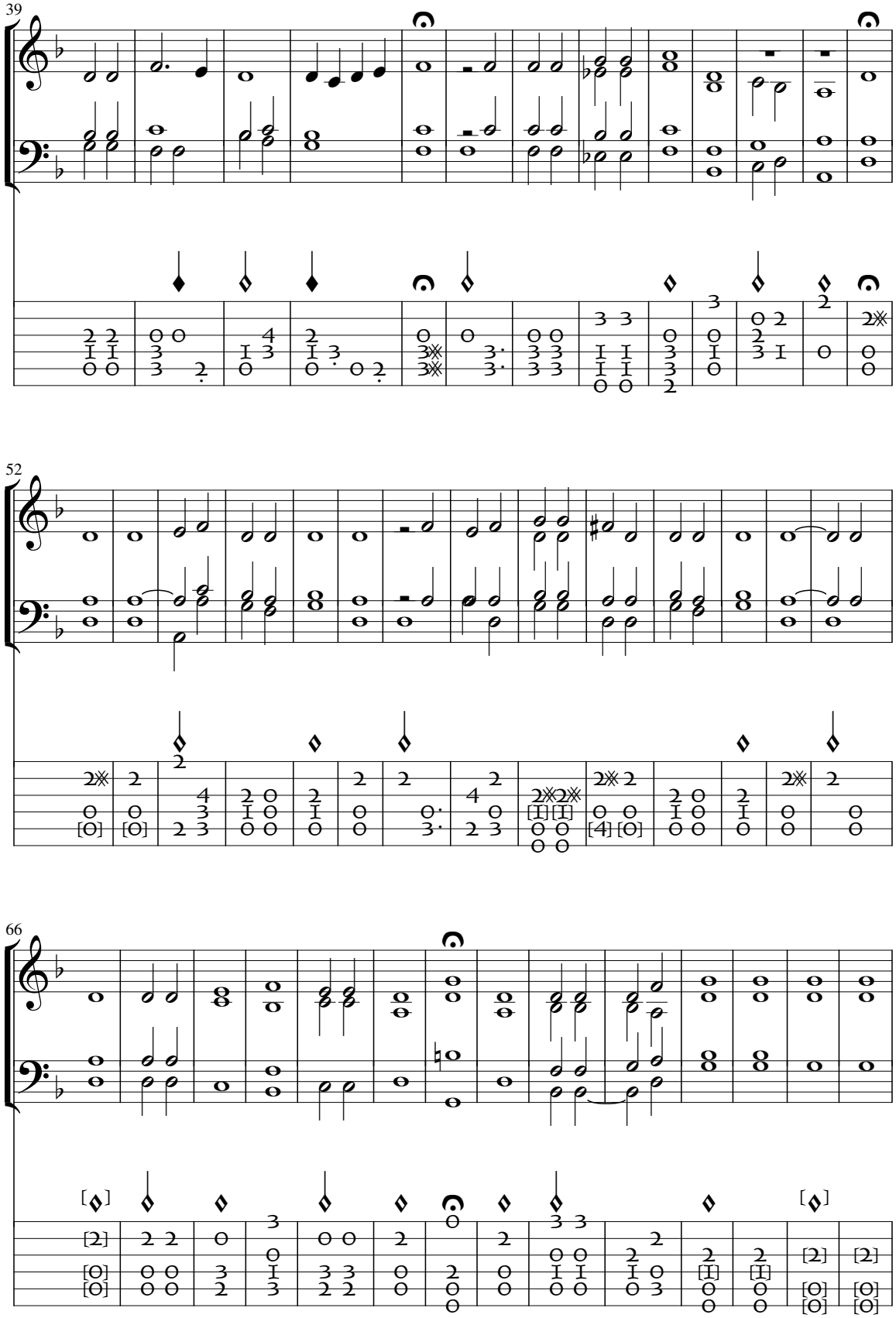
16b. Tenor di Madonna qual certezza

(fol. Ee3)

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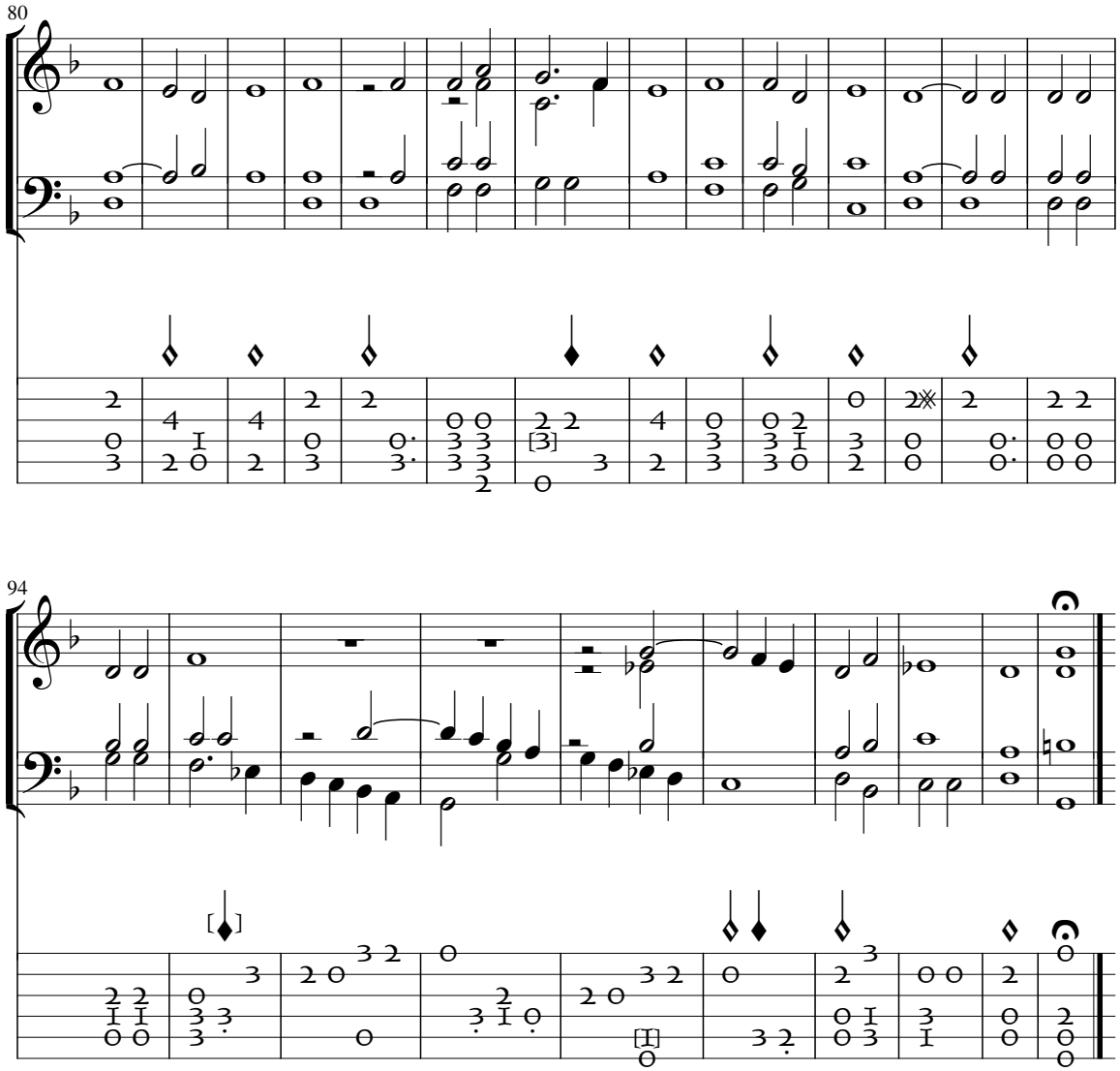
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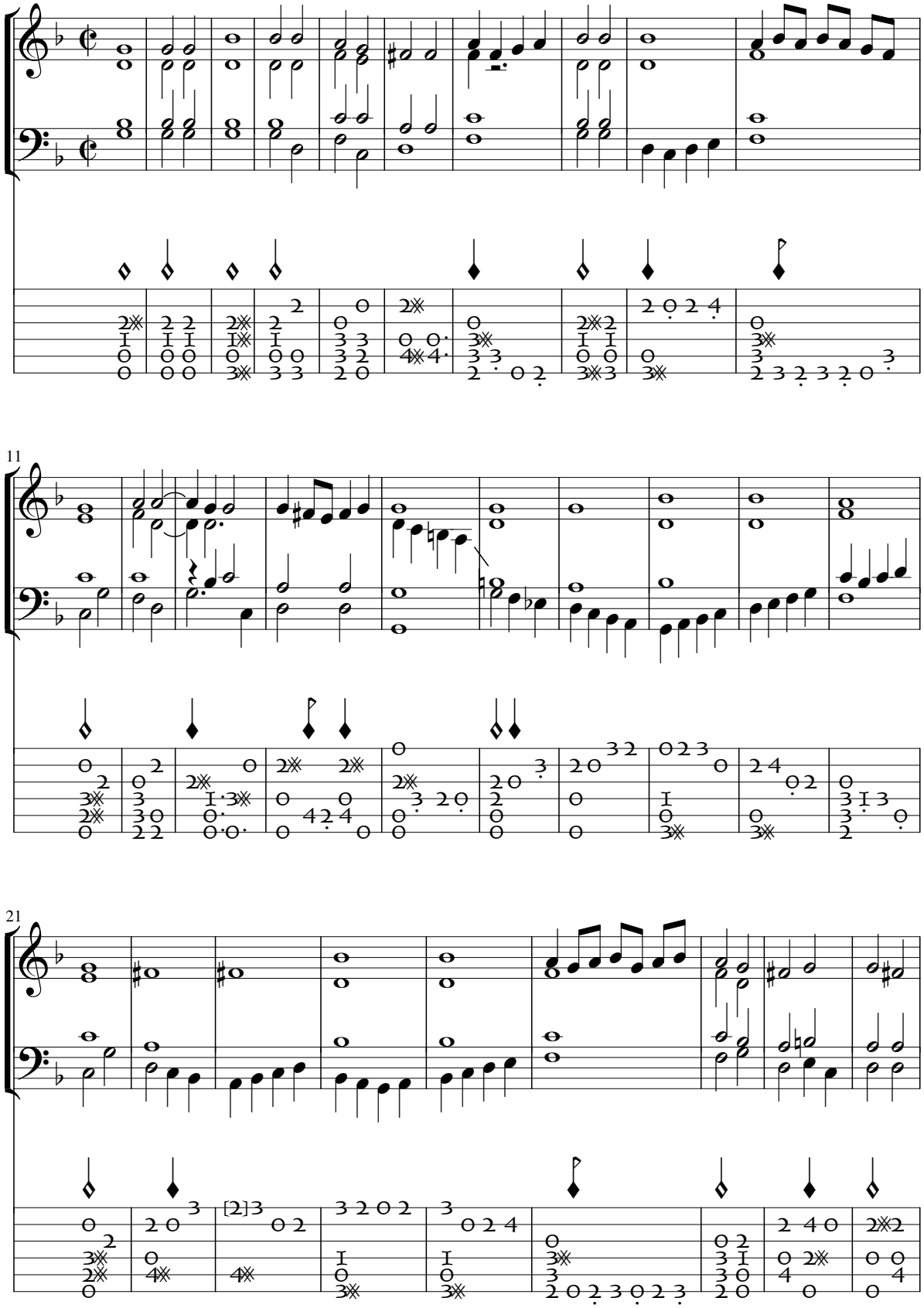
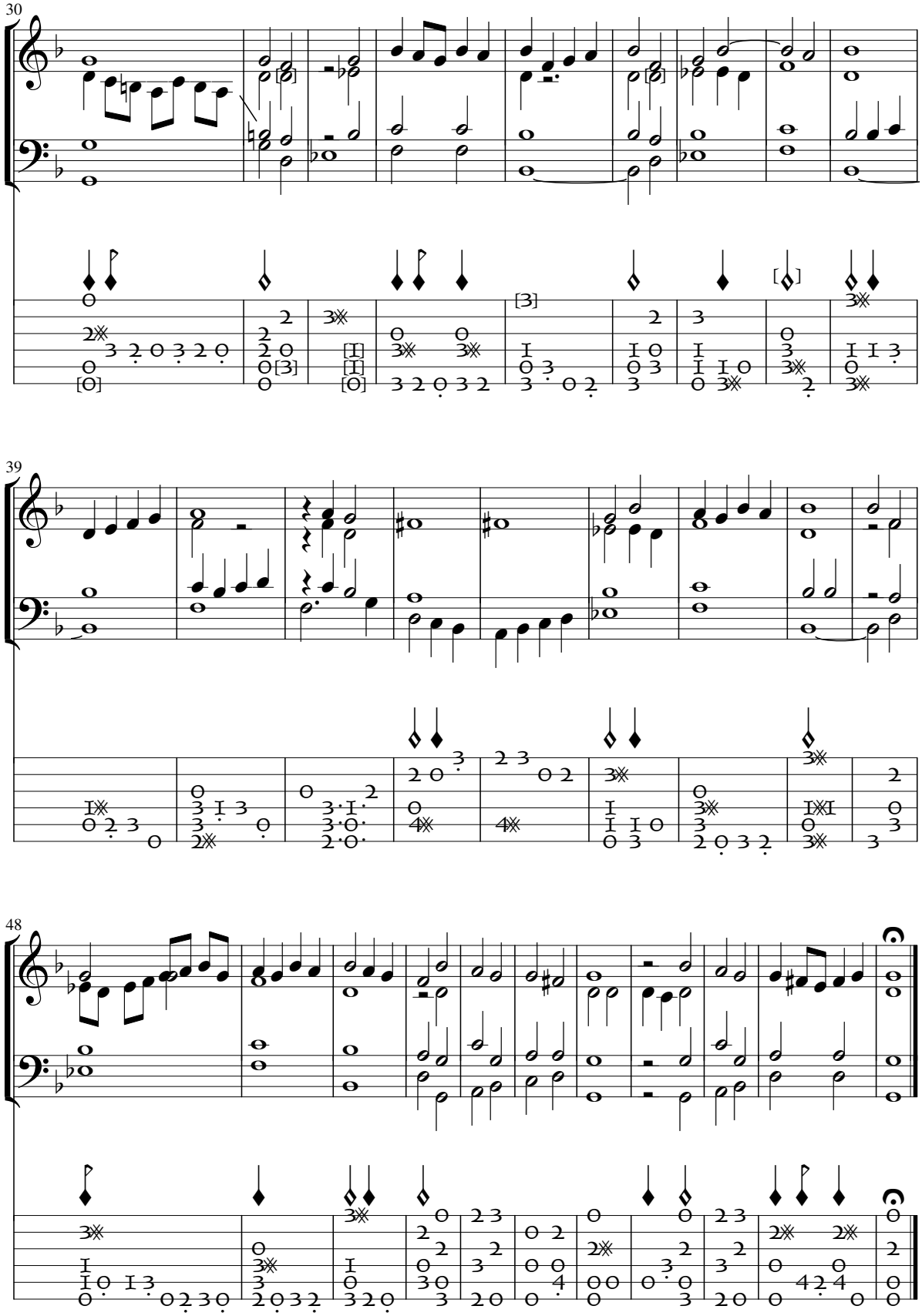
17. Pas de mi bon compagni

(fol. Ee3v) [Henry VIII]

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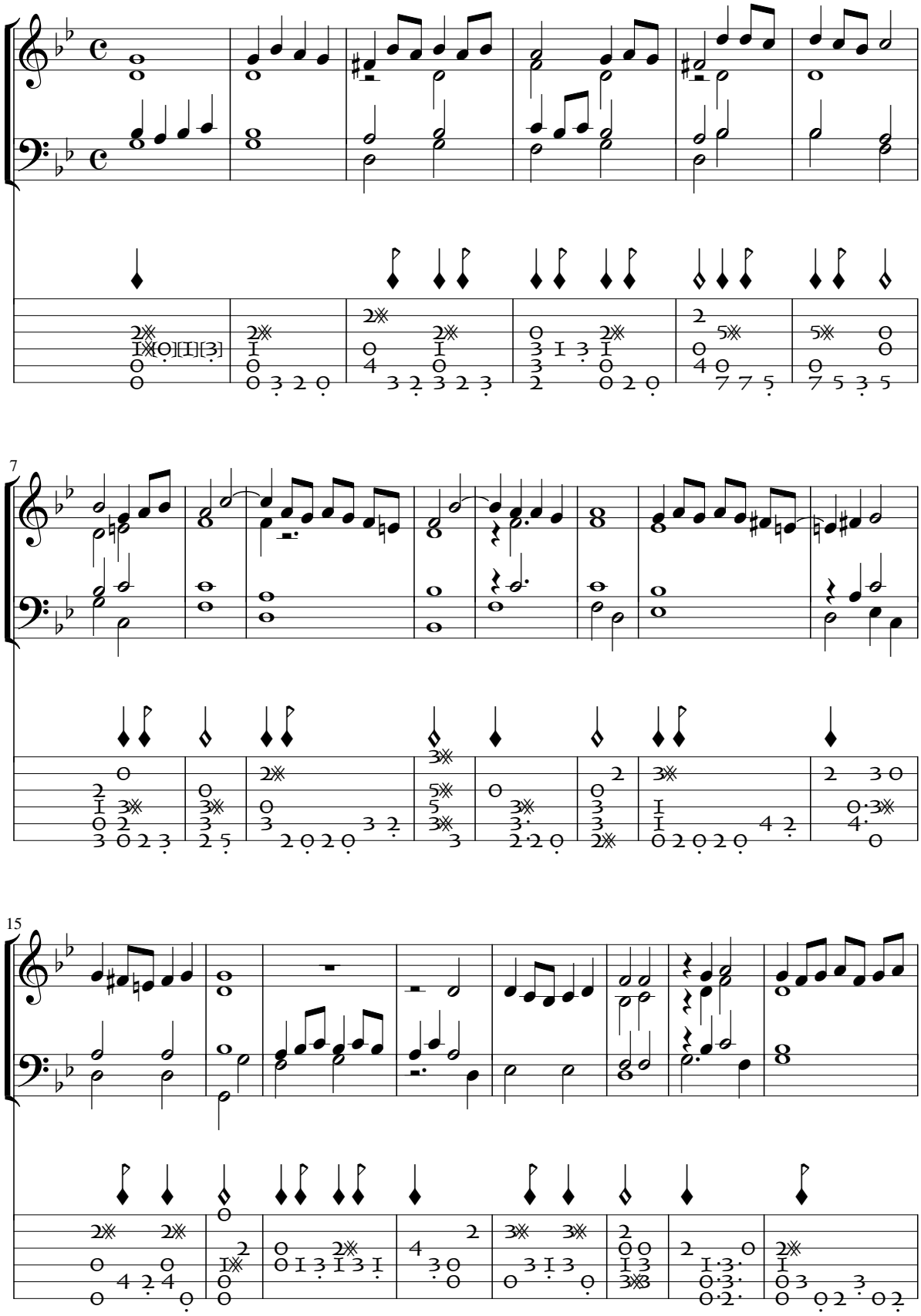
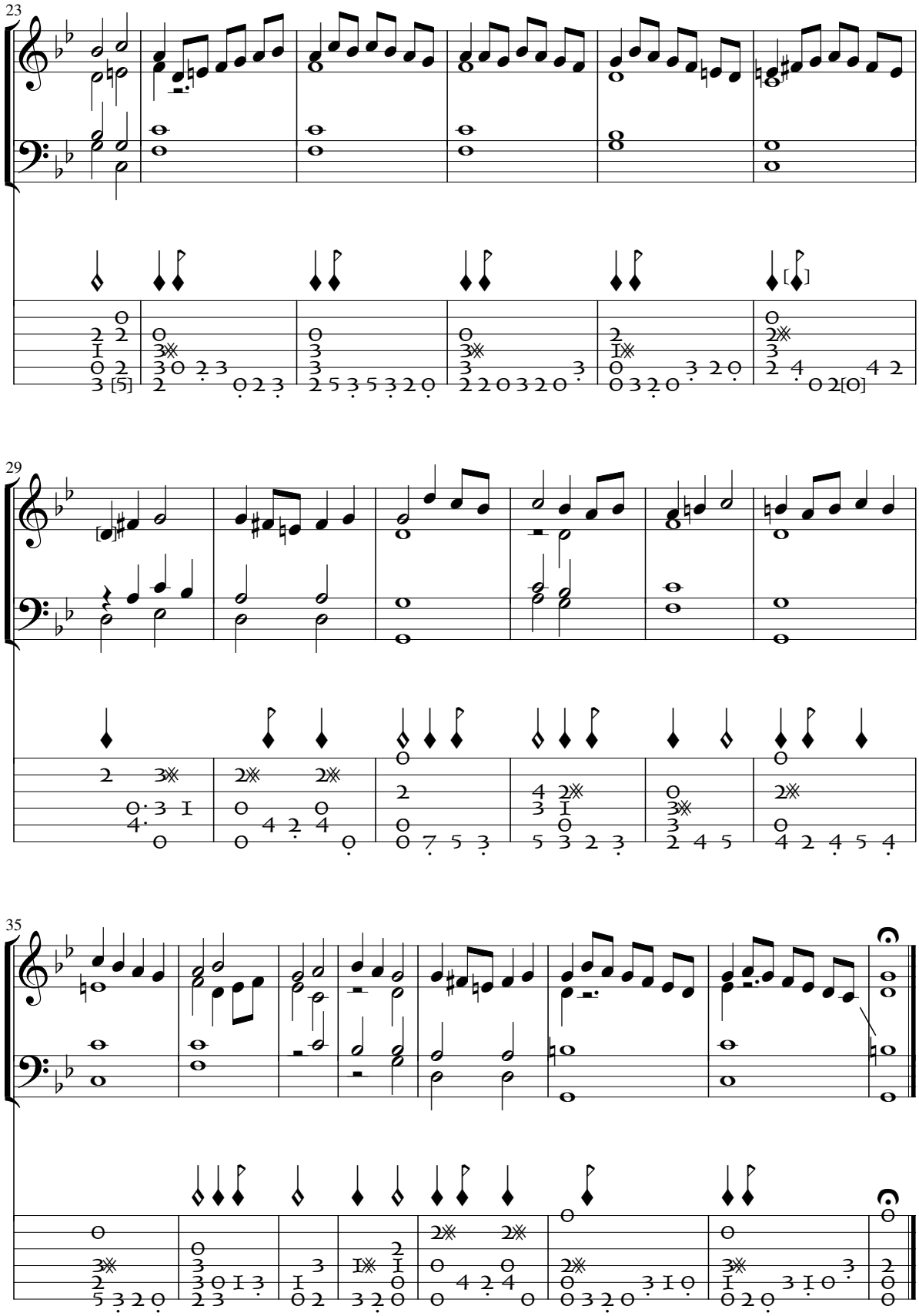
18a. Fantasia per sonar con dui Lauti in ottava. Soprano

(fol. Ee4v)

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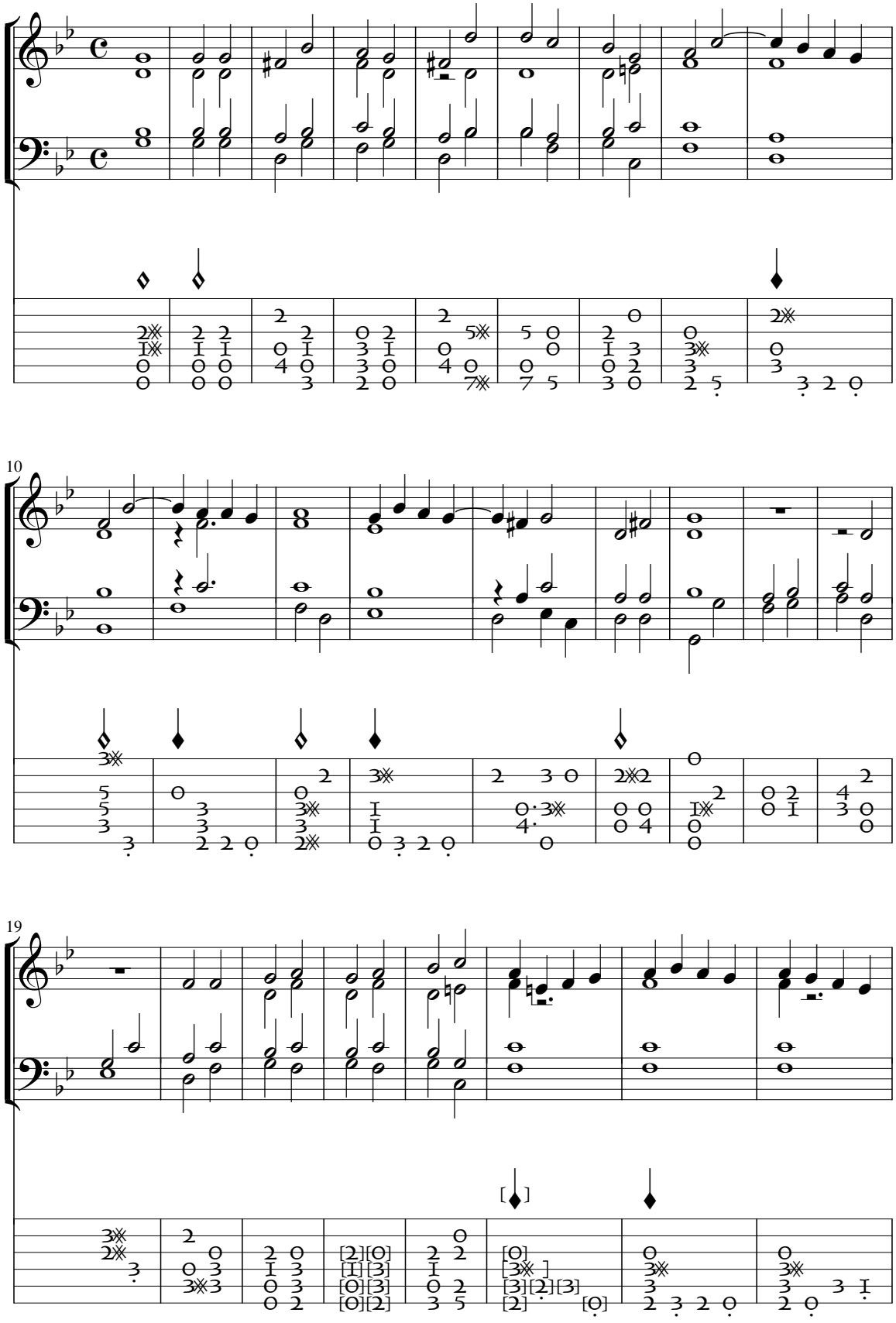
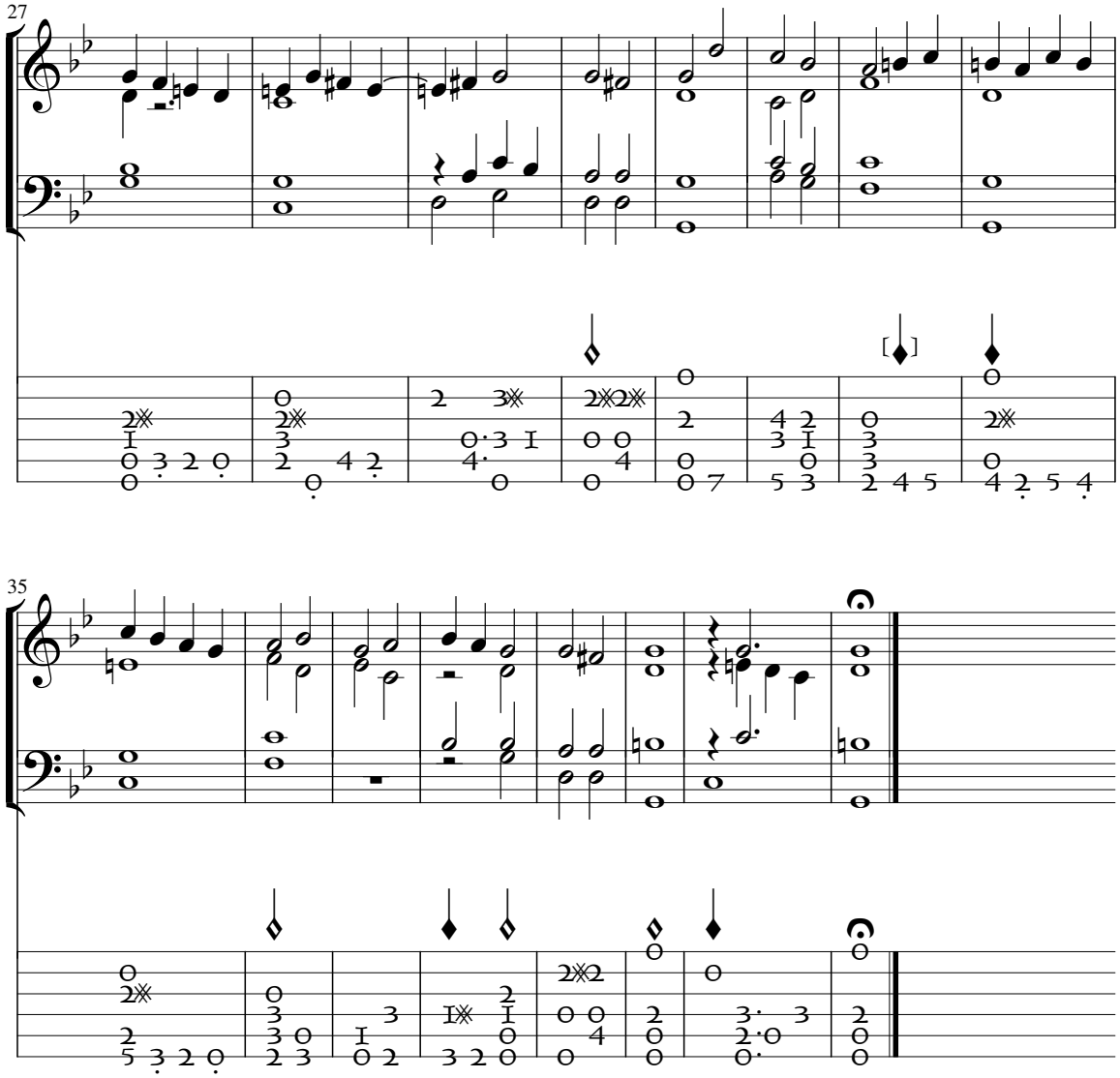
18b. Fantasia ante scritta per sonare con dui Lautti in ottava. Tenor

(fol. Ff1)

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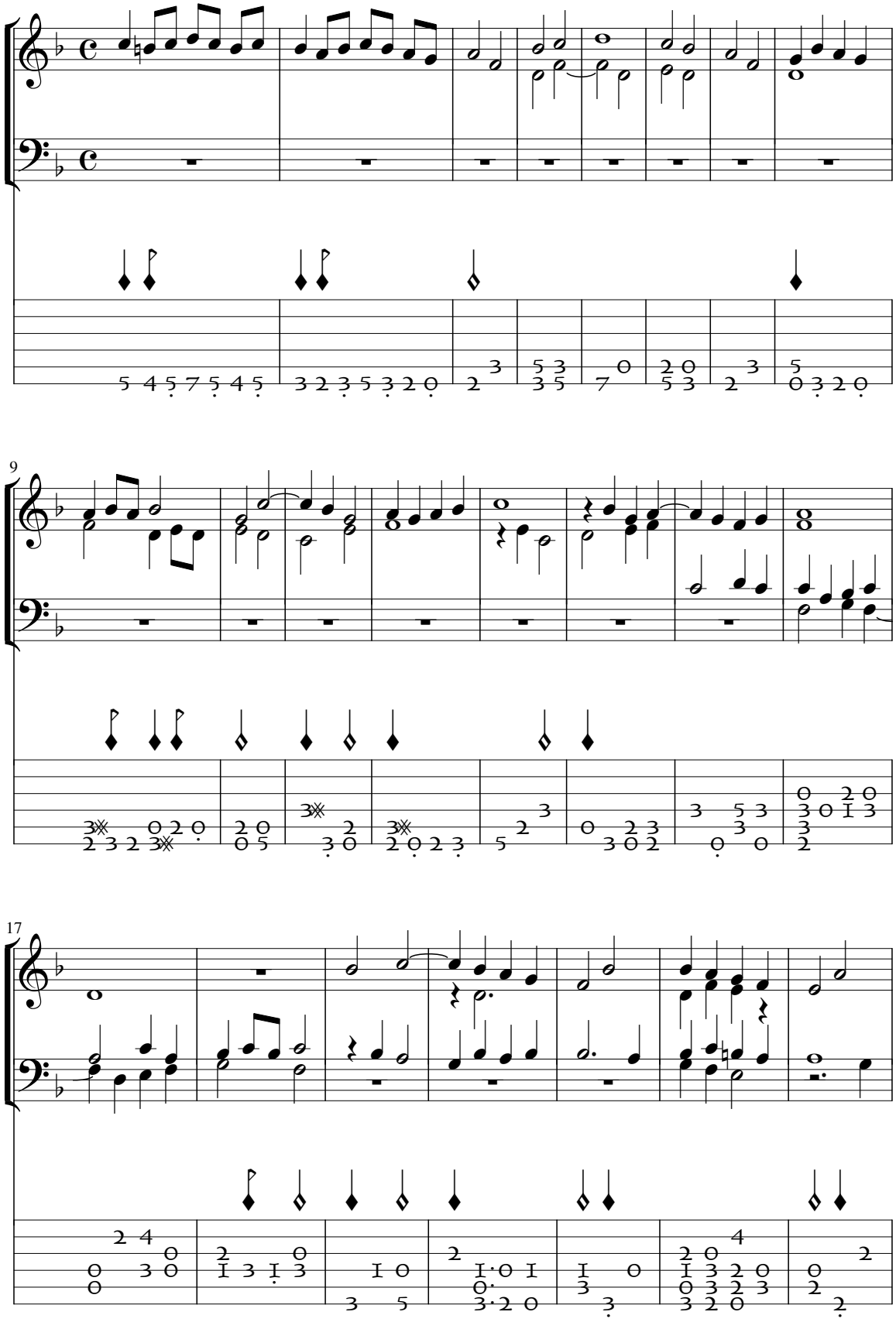
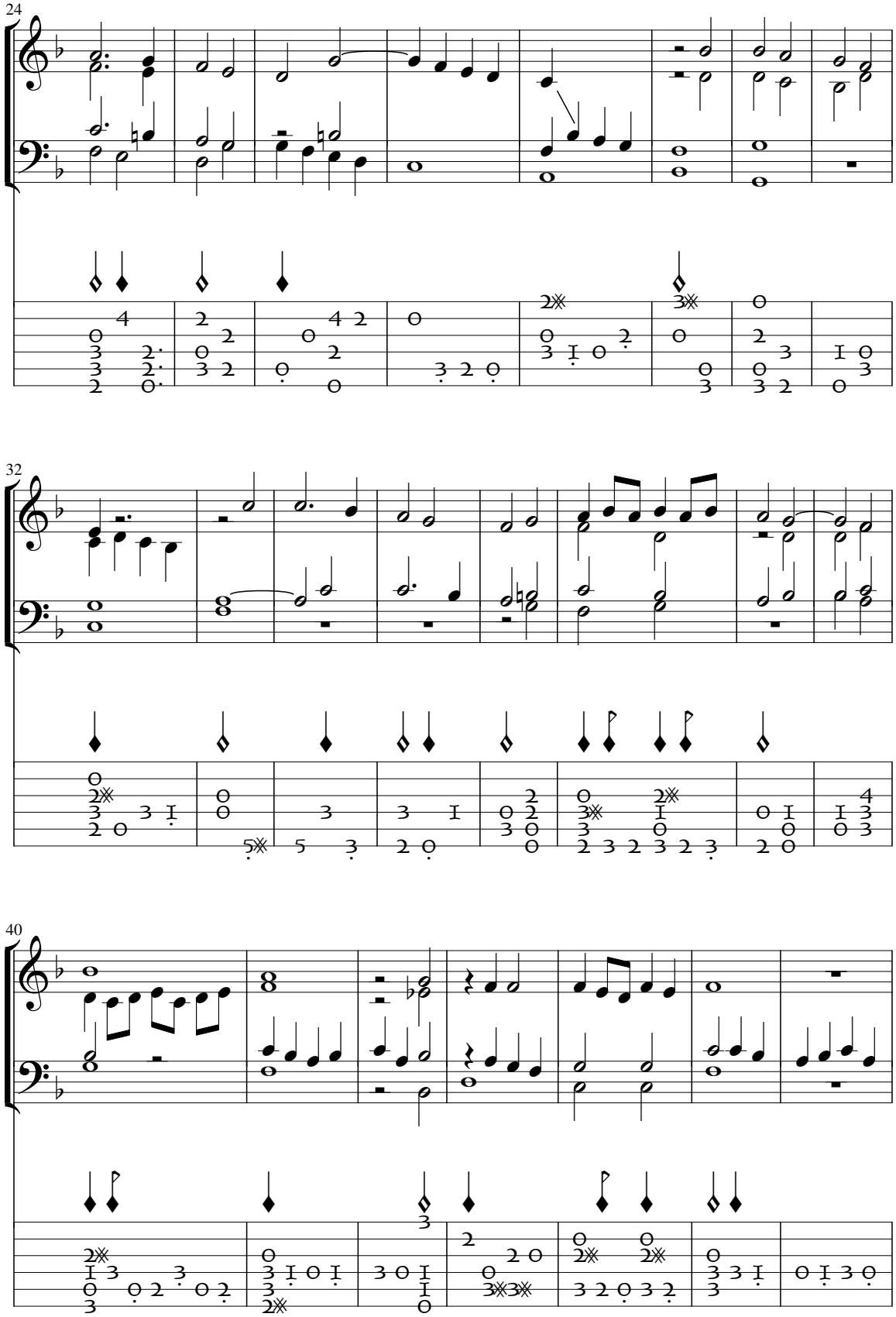
19. Fantasia

(fol. Ff1v)

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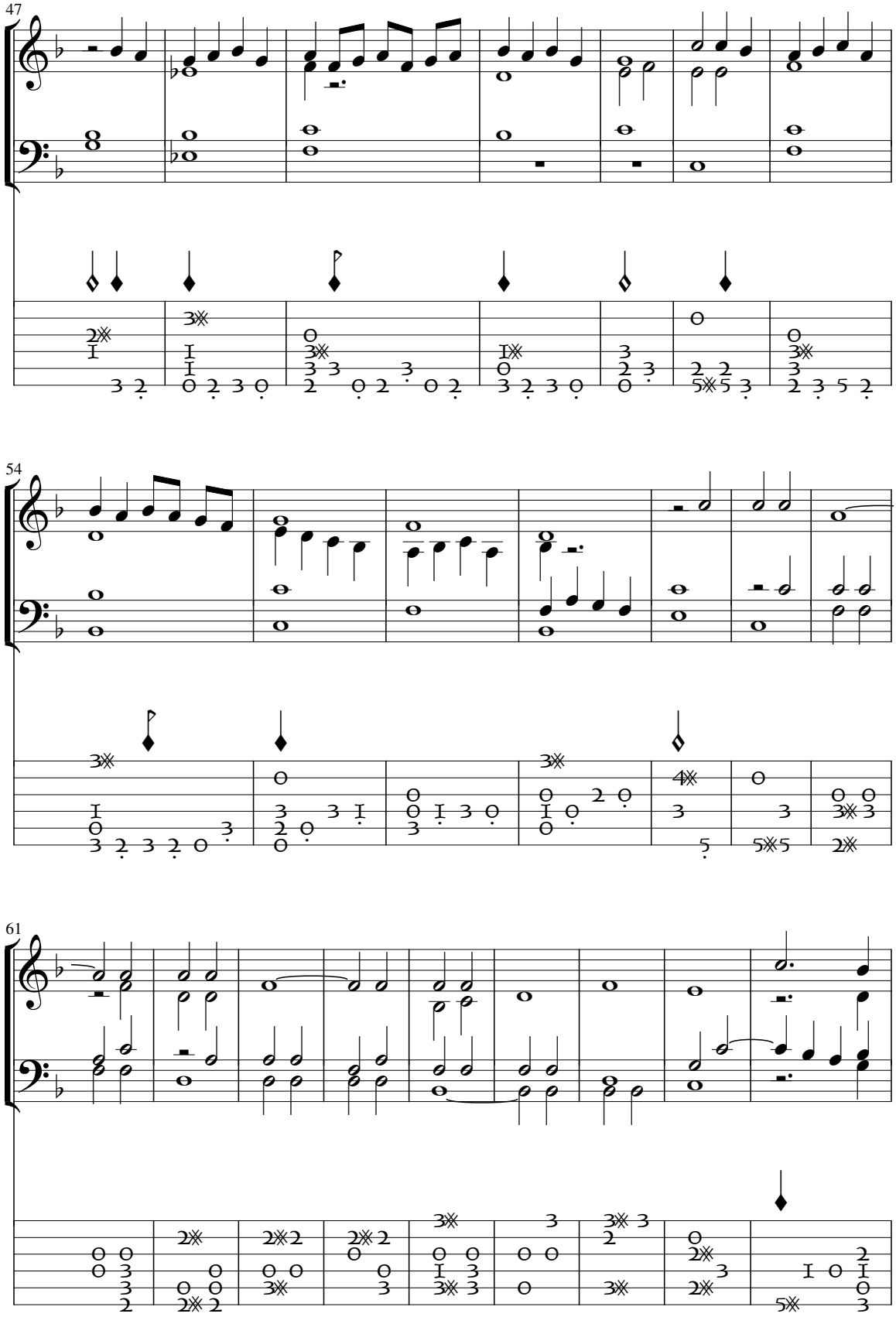
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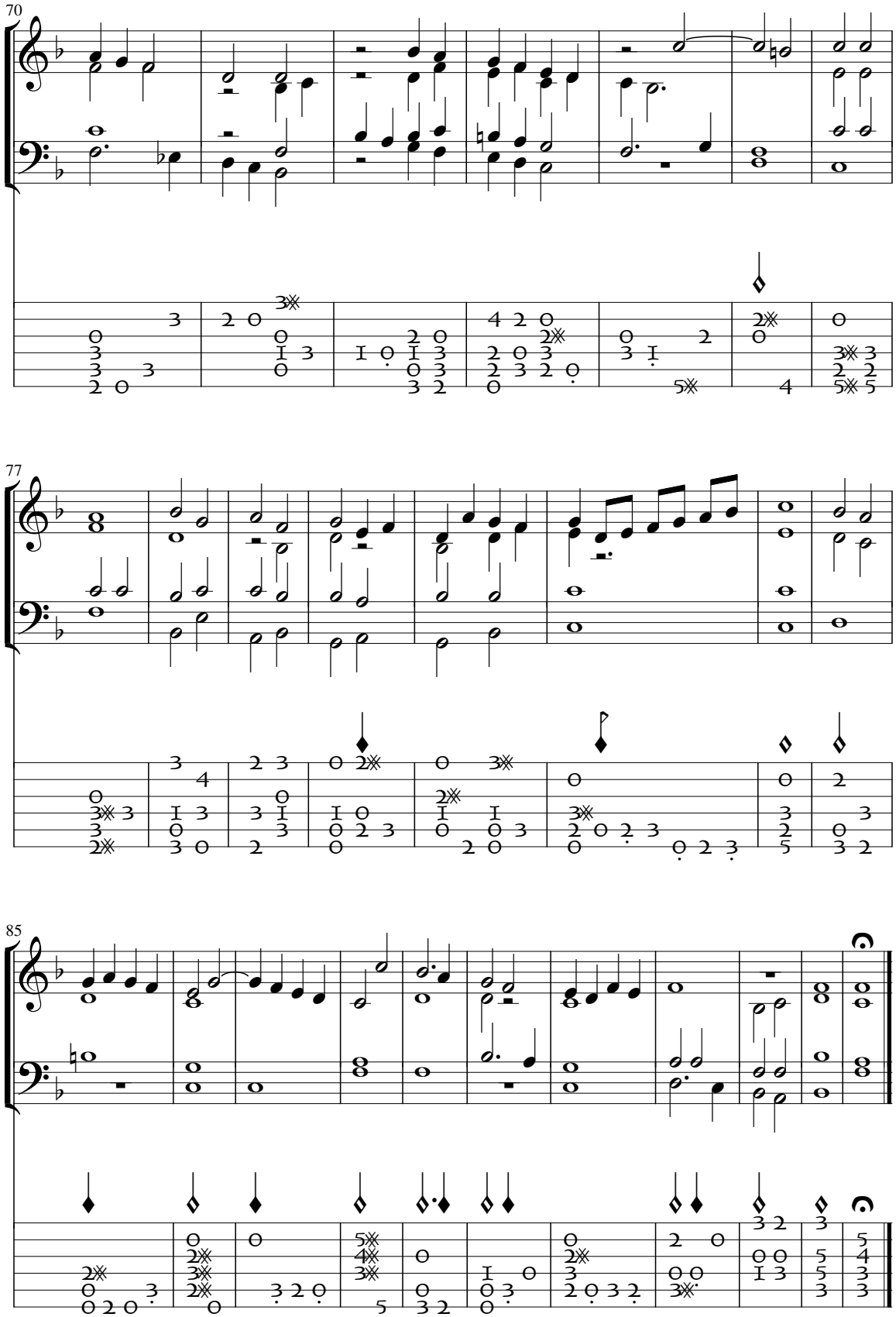
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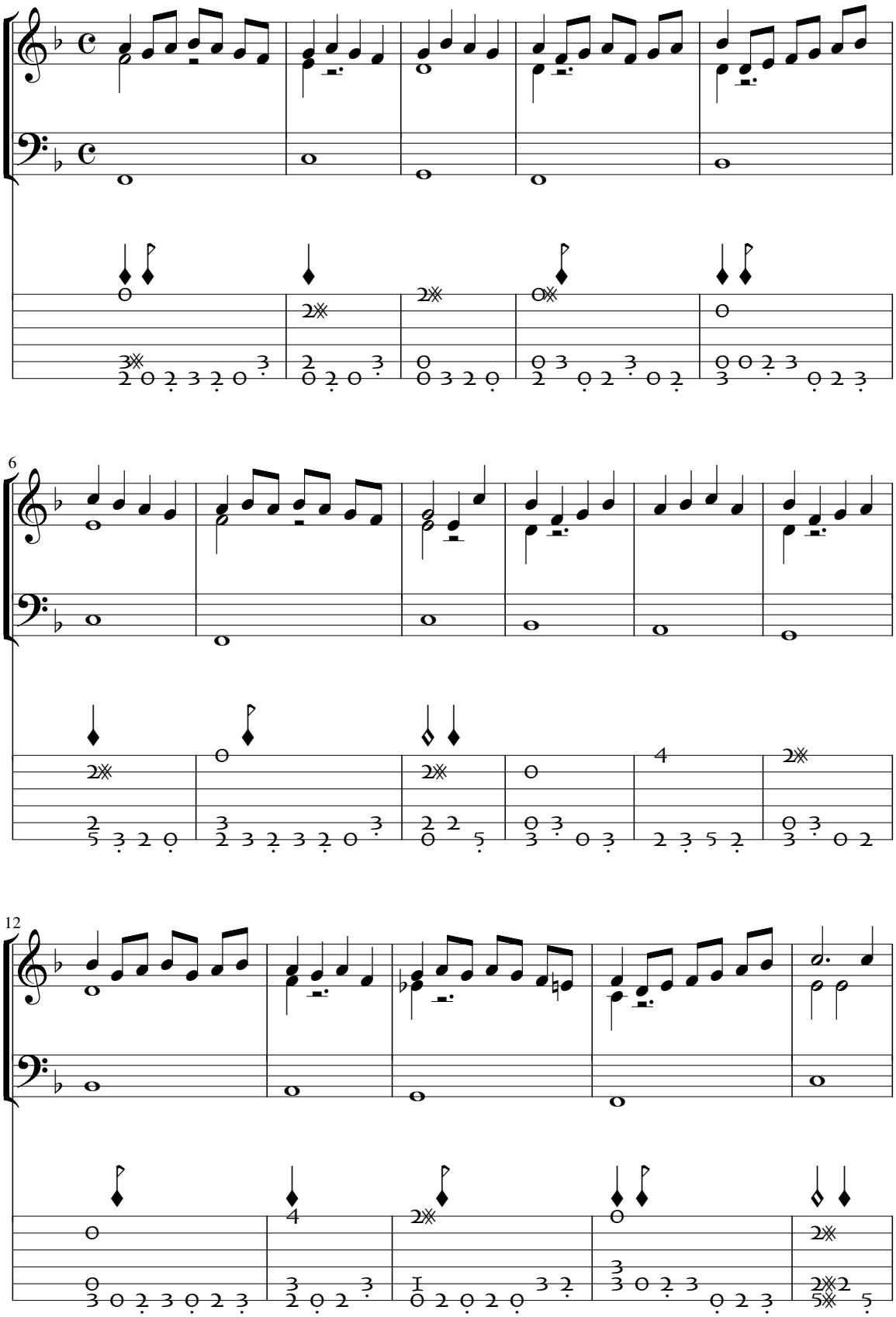
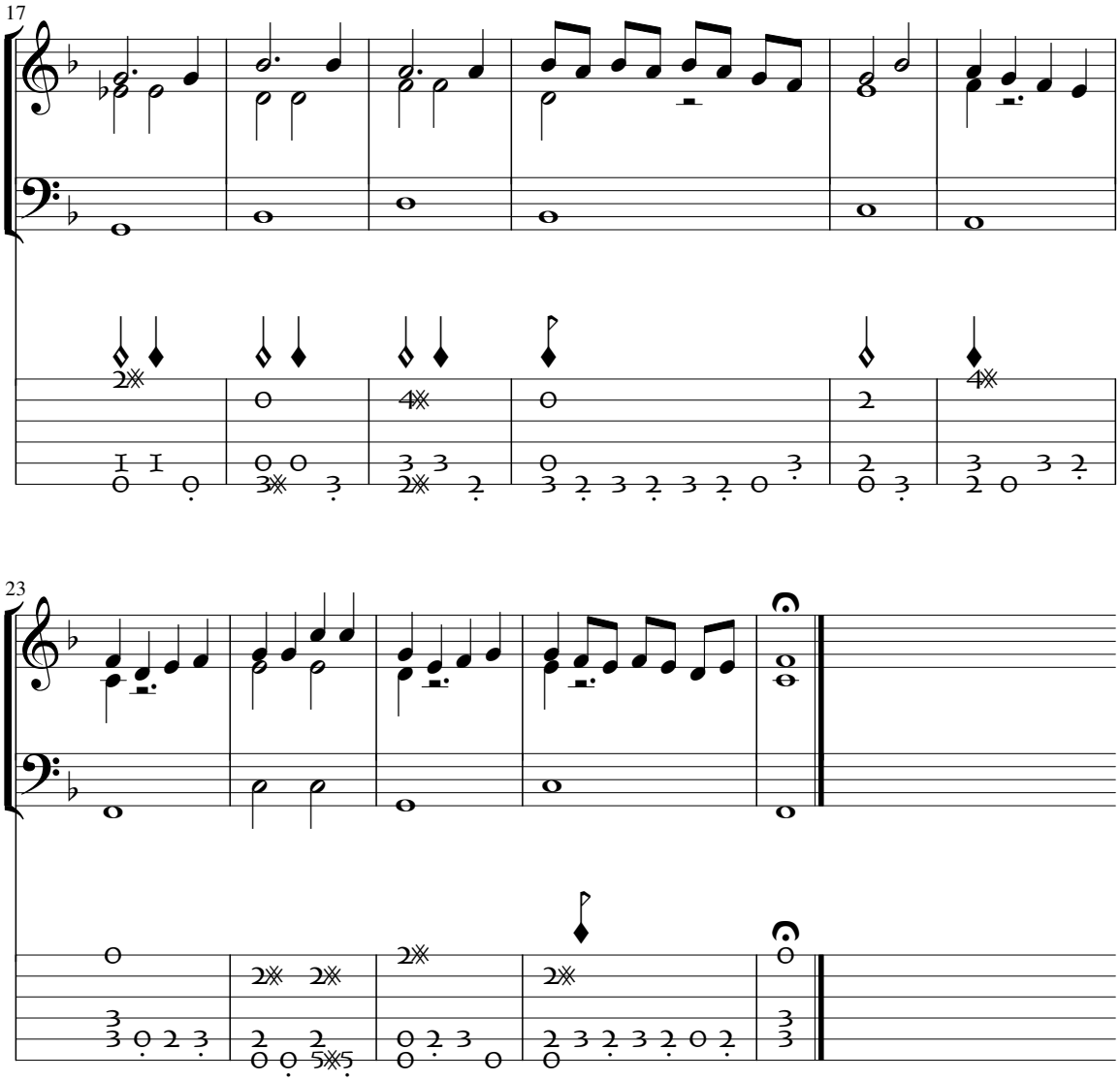
85

20. Fantasia per sonar un Lauto, & farsi Tenor & Soprano

(fol. Ff2v)

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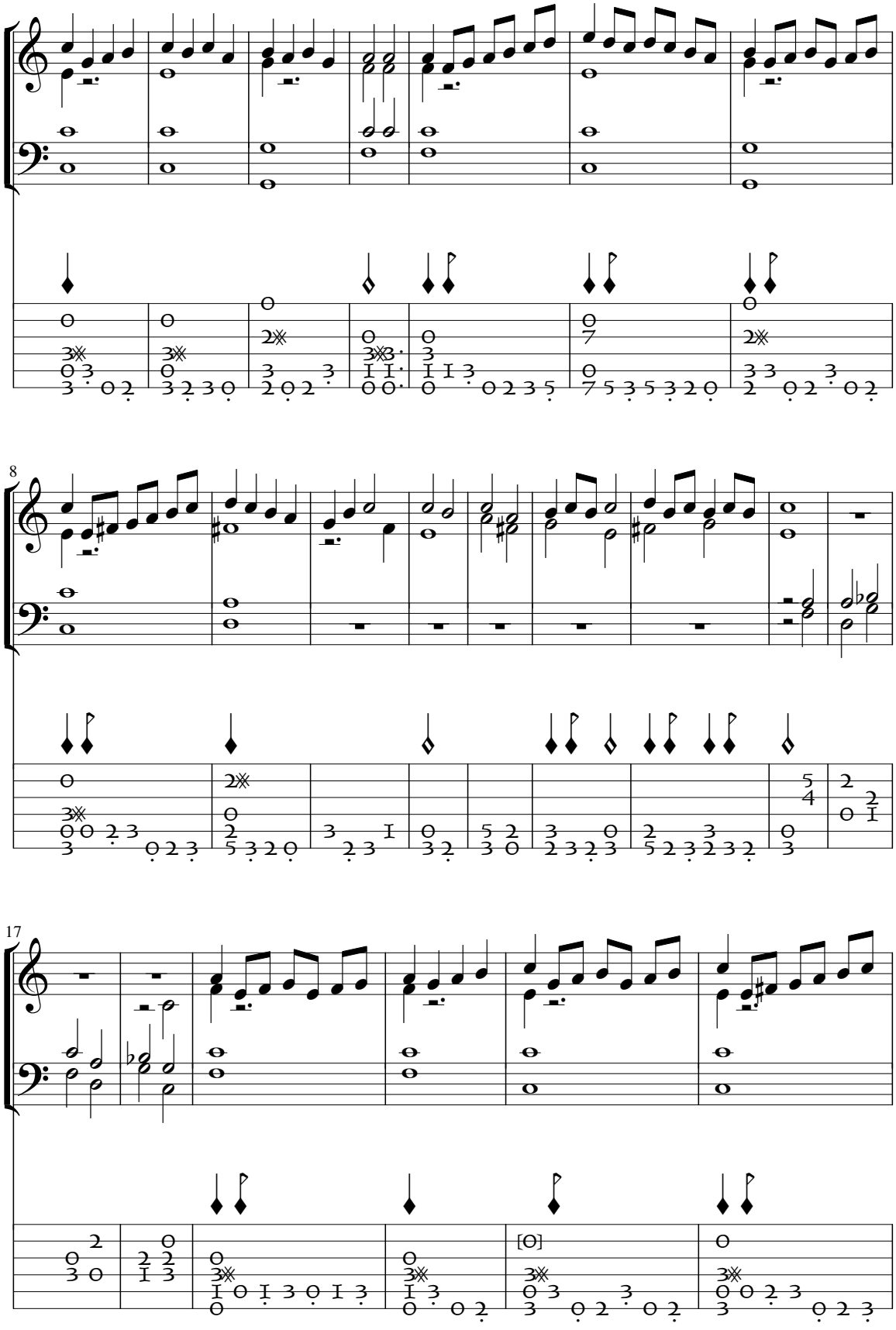
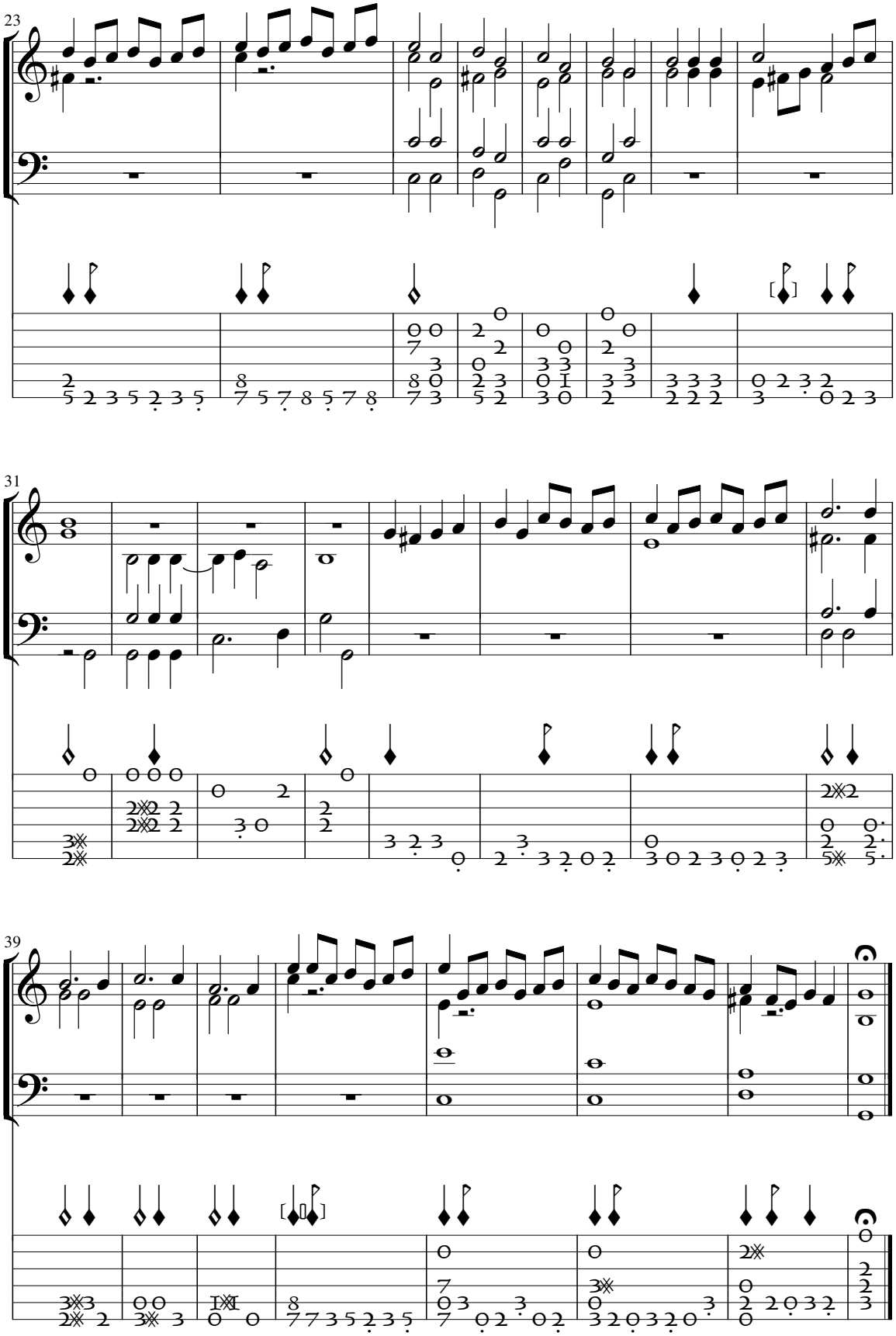
21. Fantasia discordata per sonare solo uno

(fol. Ff3)

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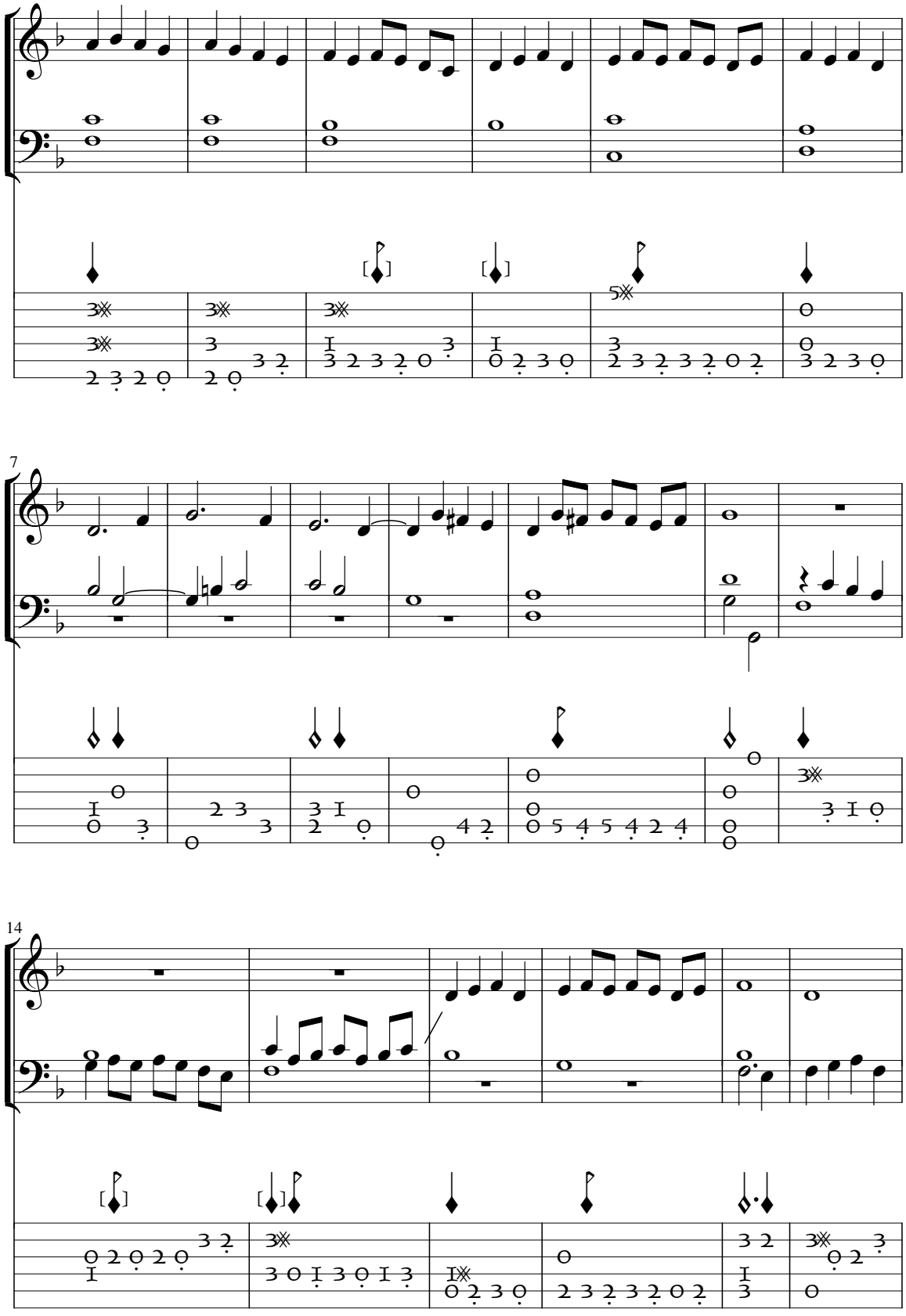
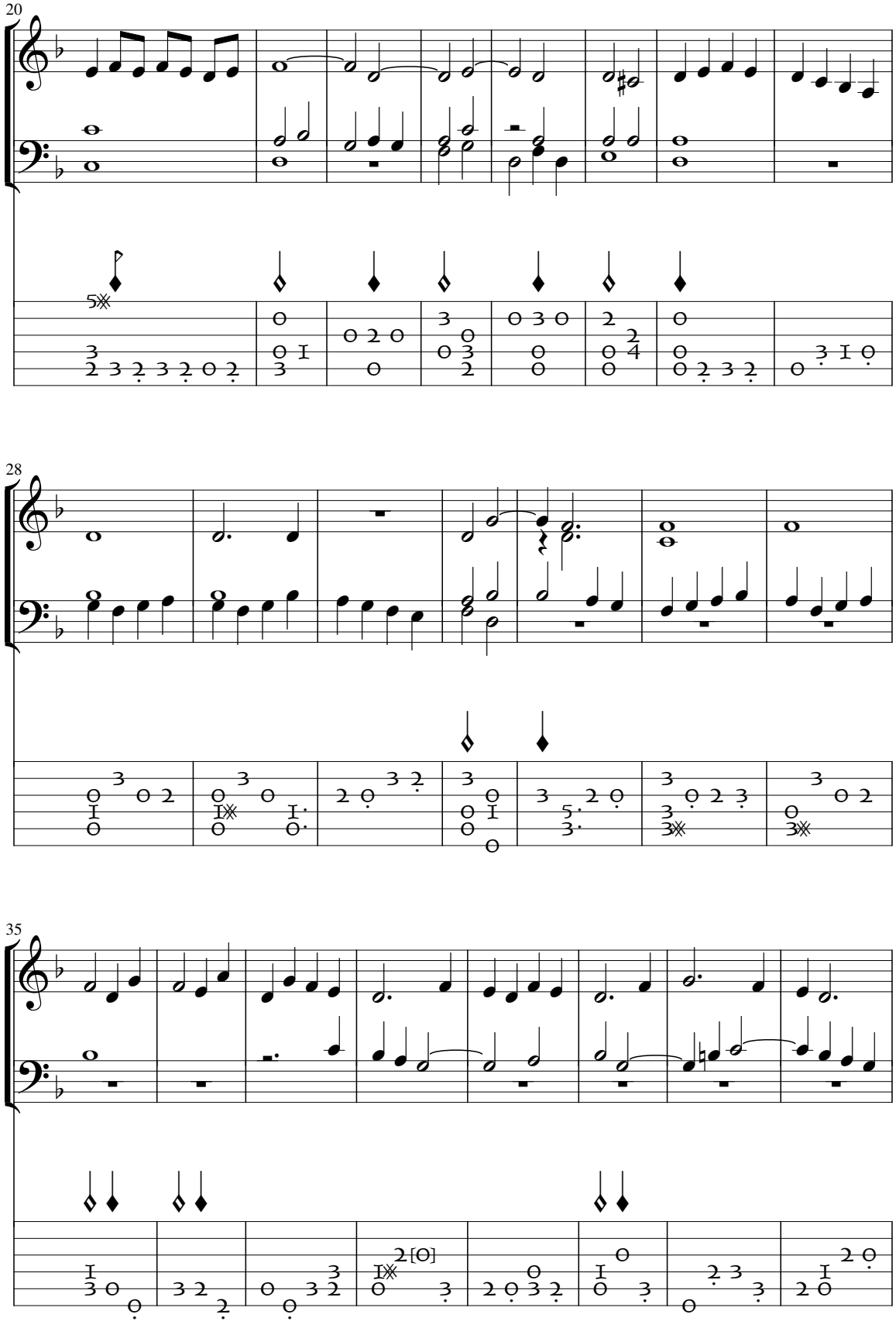
22. Fantasia discordata

(fol. Ff3v)

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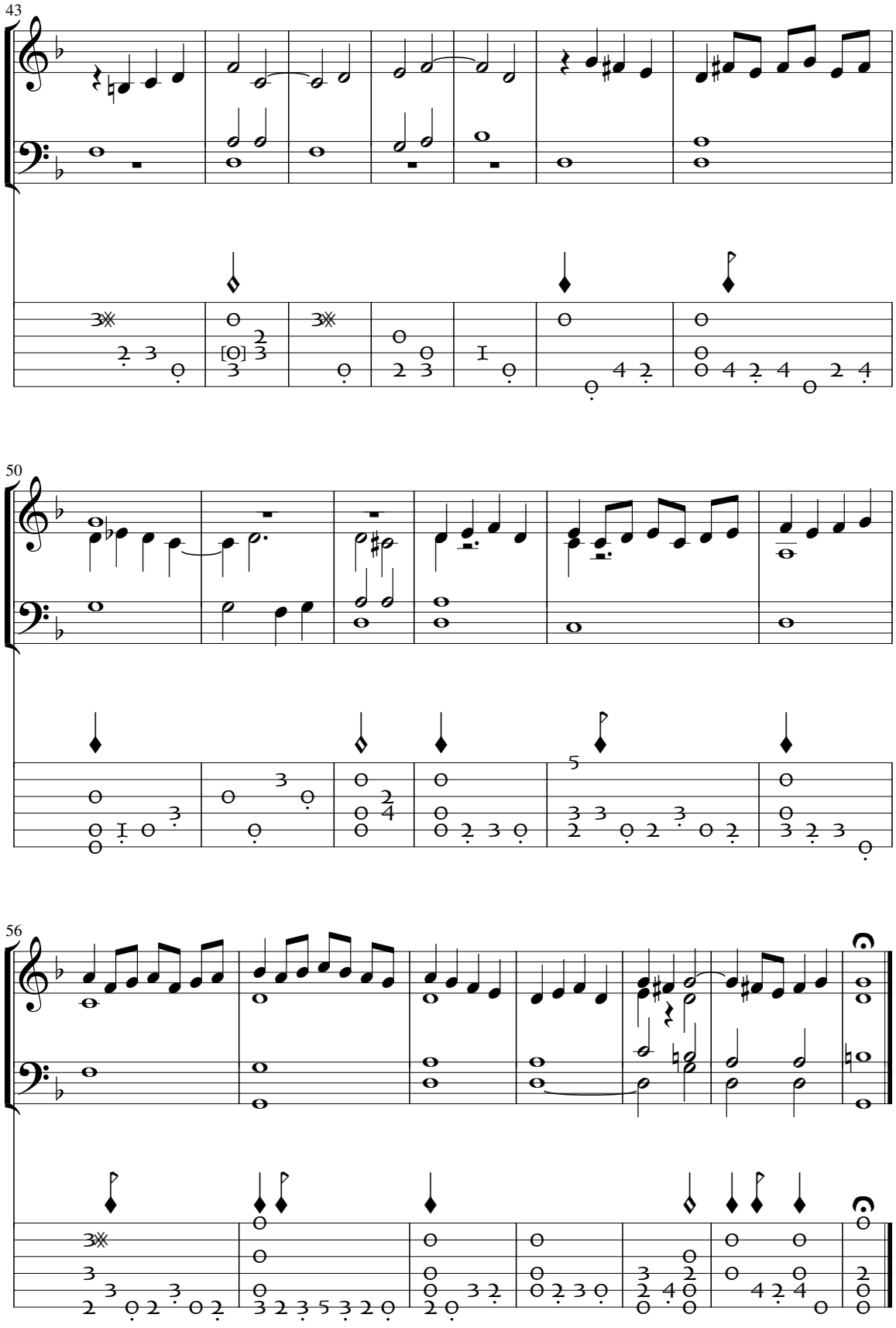
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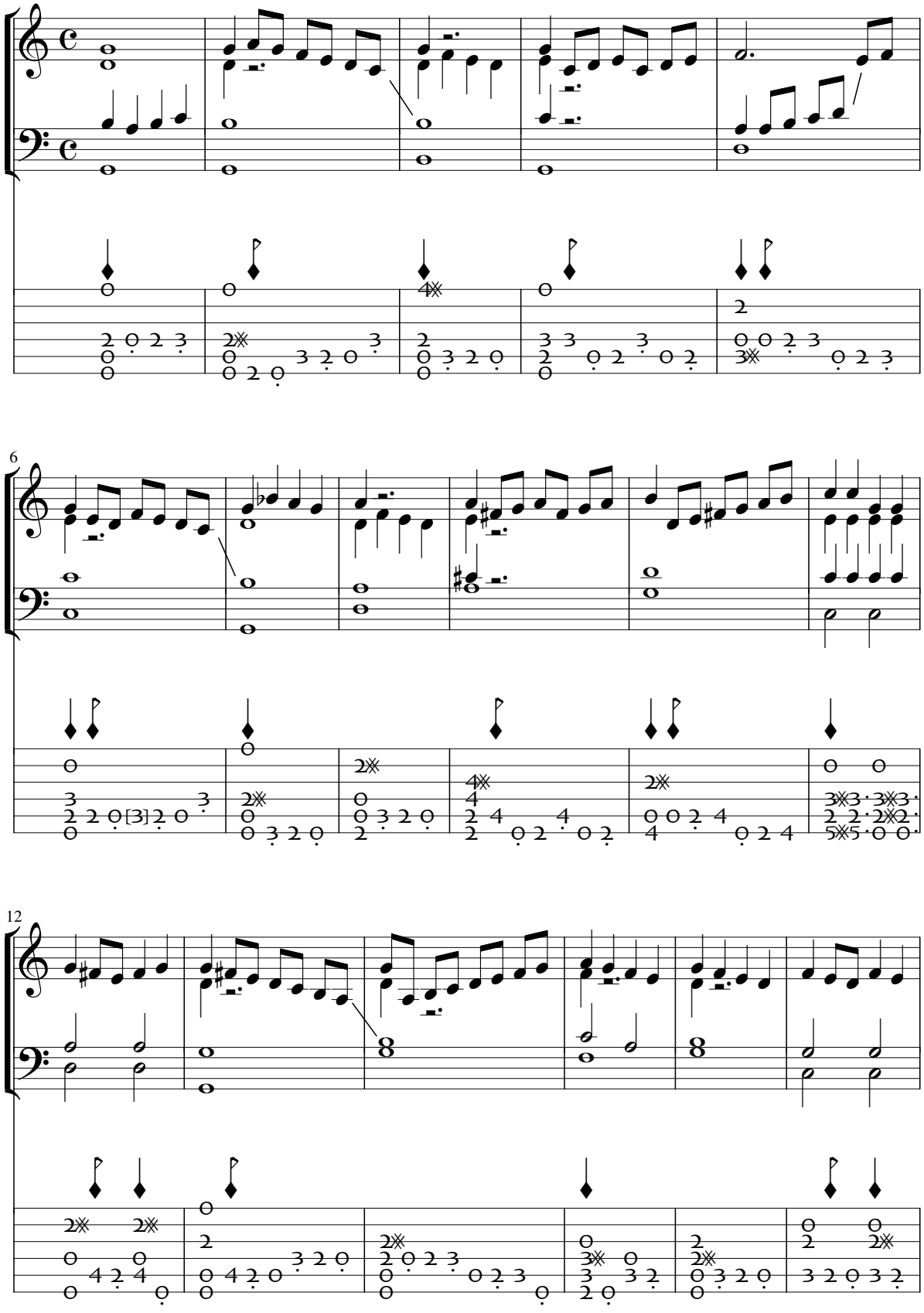
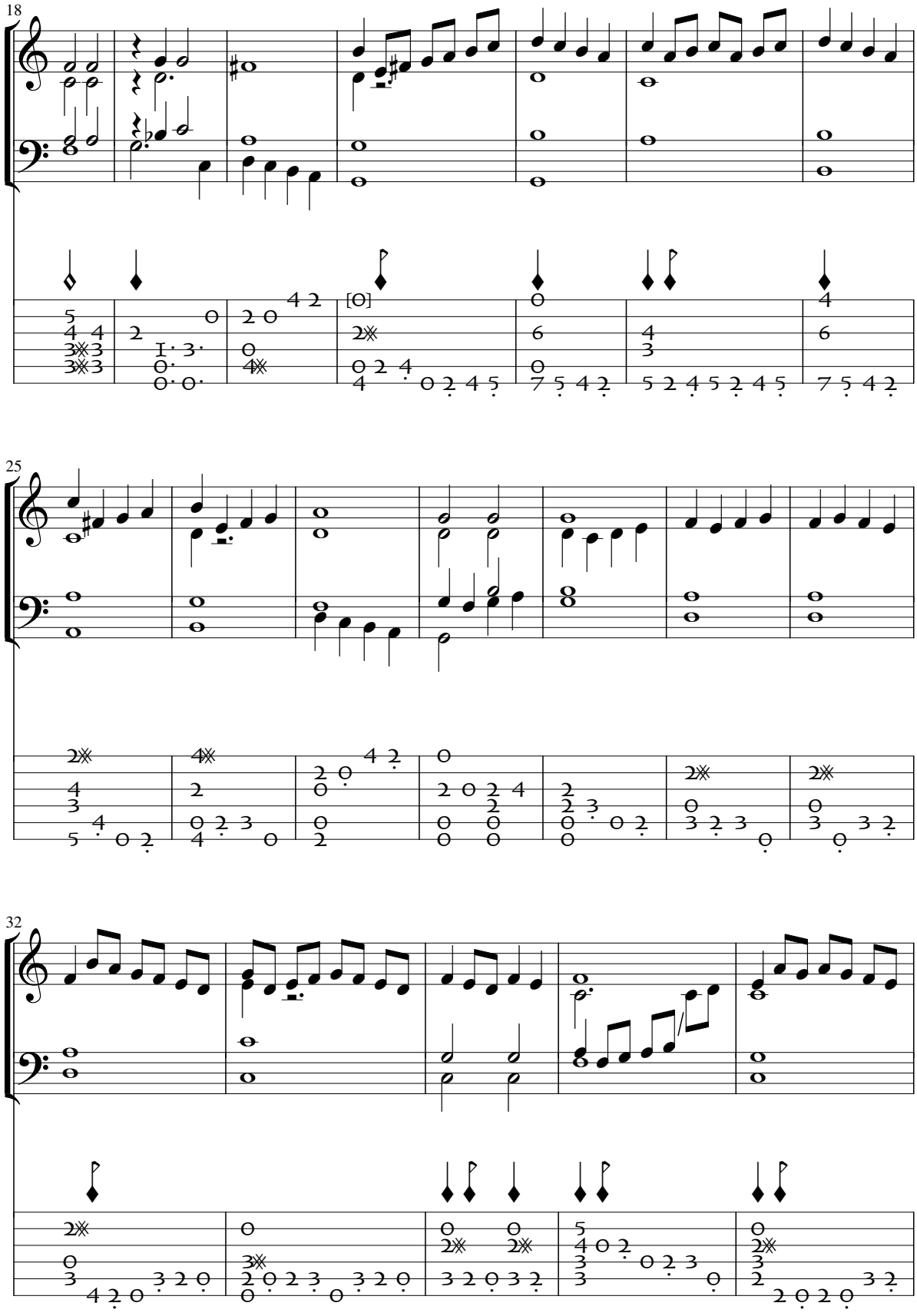
23a. Fantasia. Prima parte

(fol. Ff4v)

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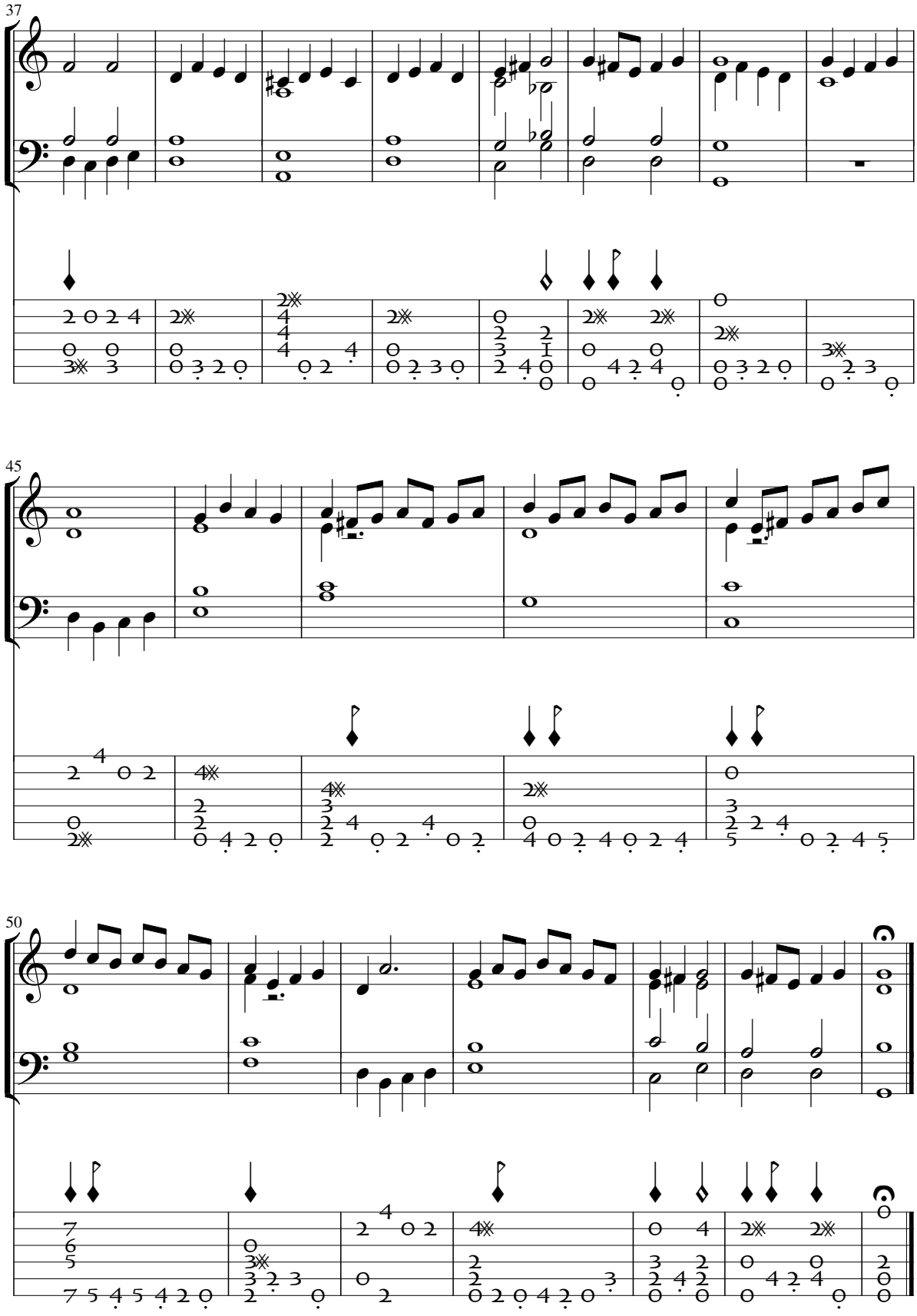
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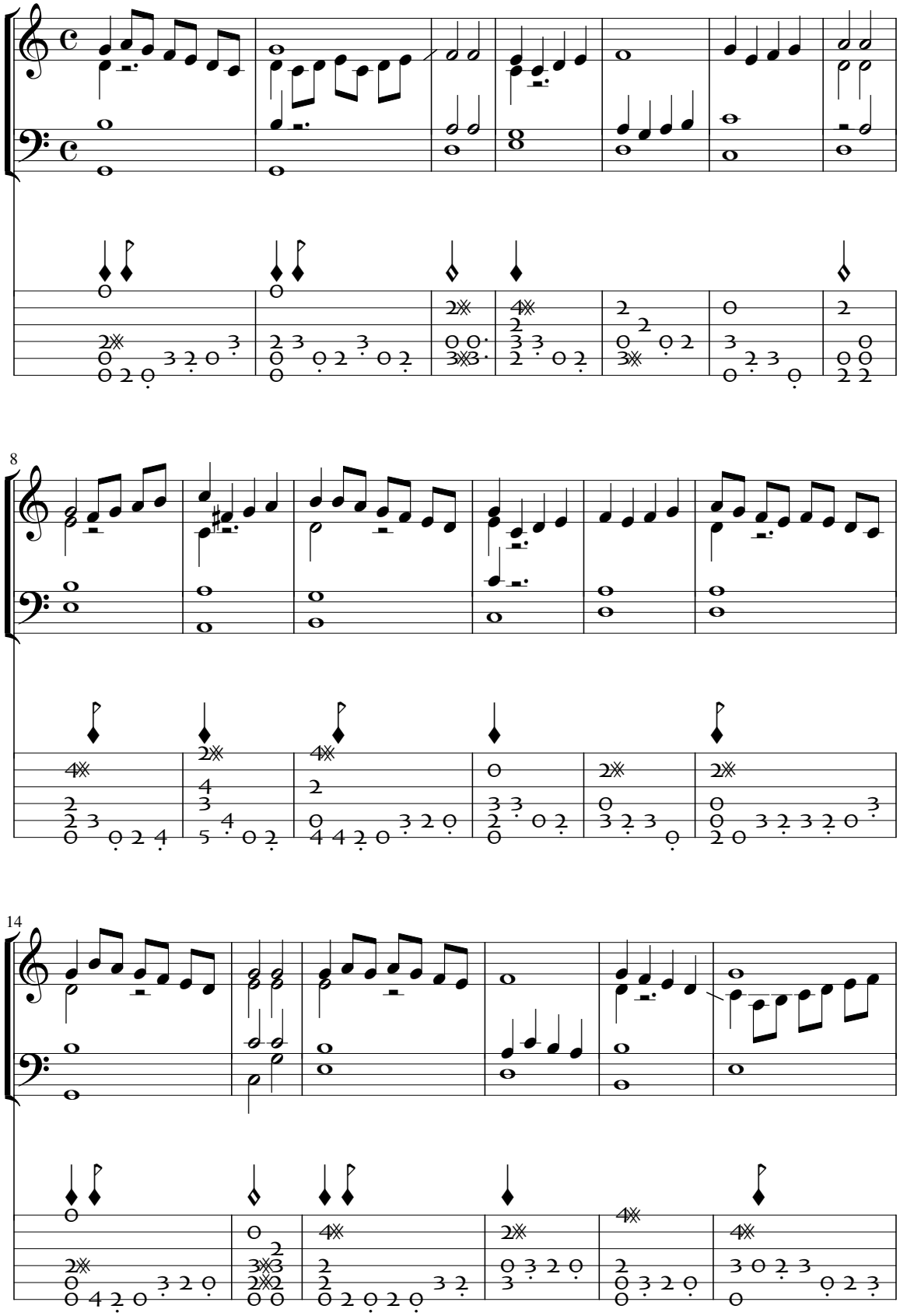
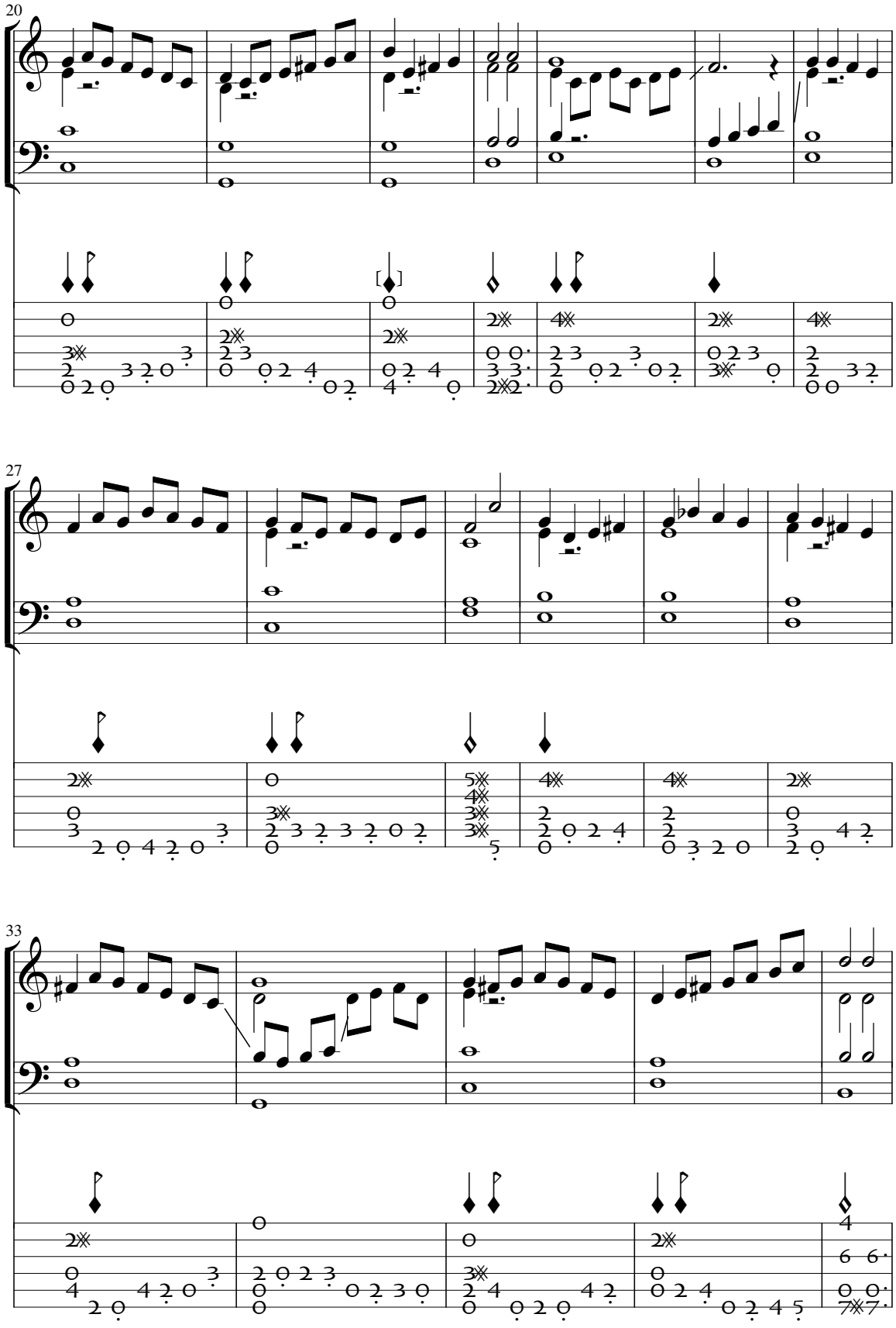
23b. Fantasia. Seconda parte

(fol. Gg1v)

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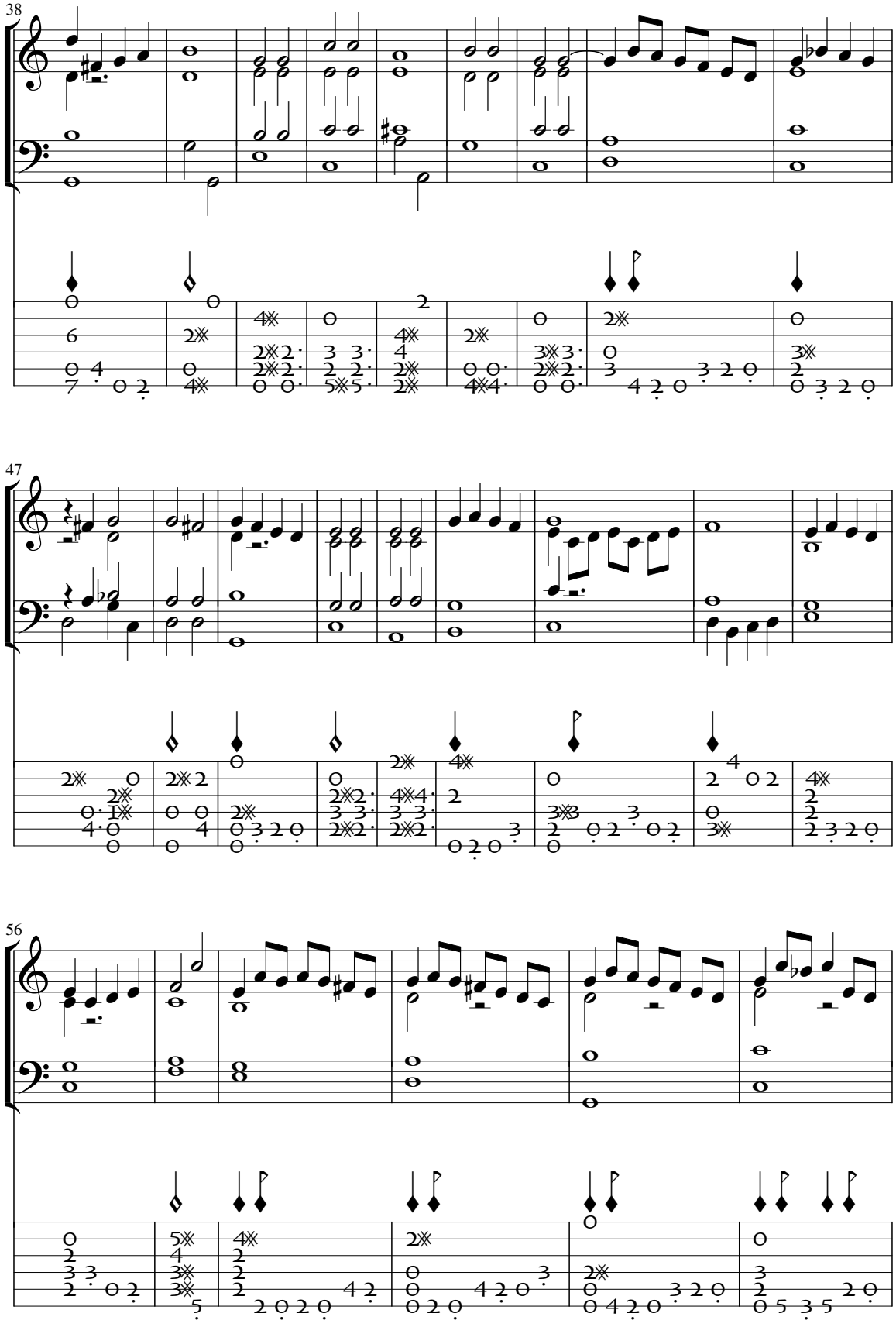
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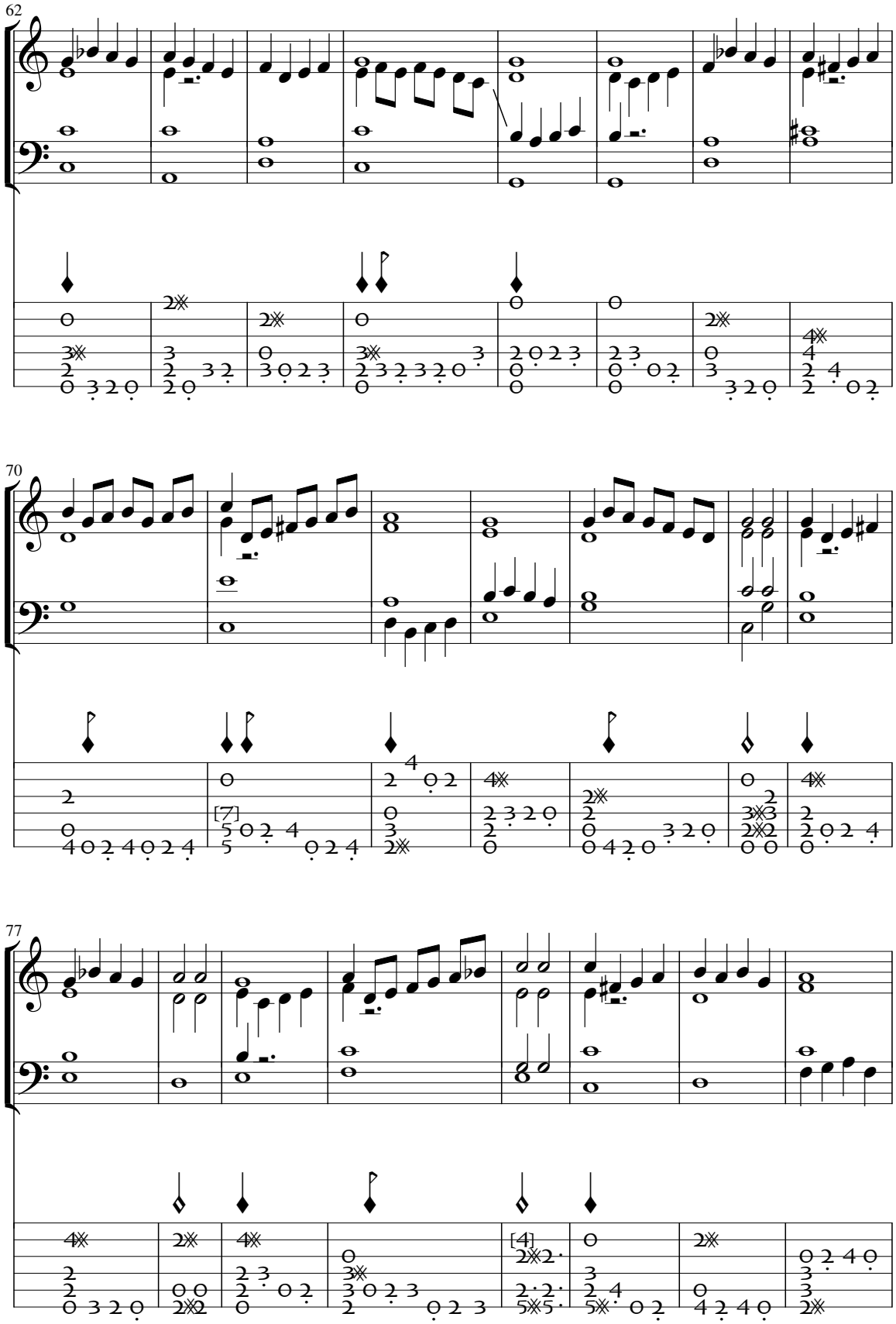
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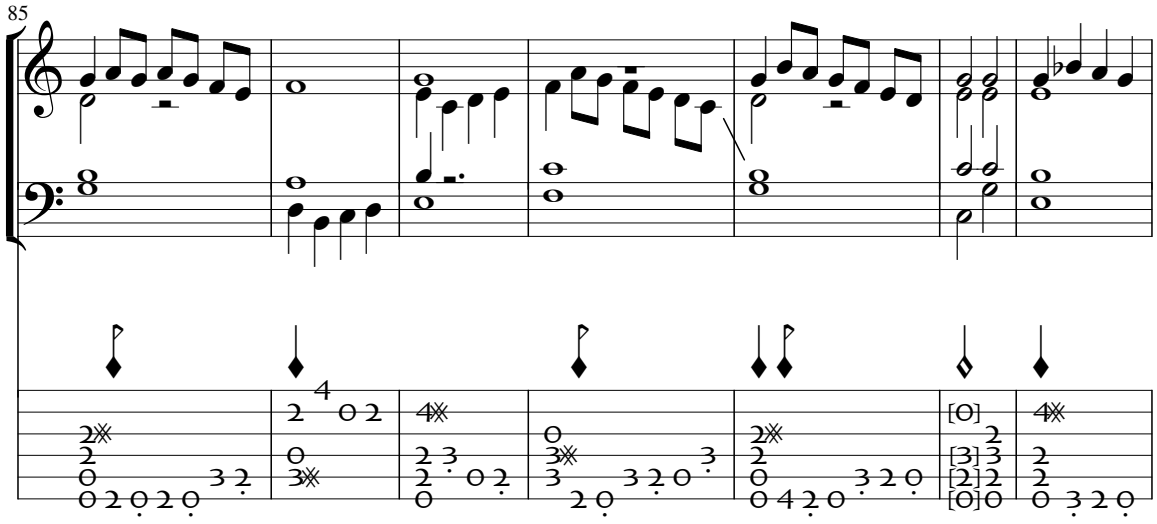
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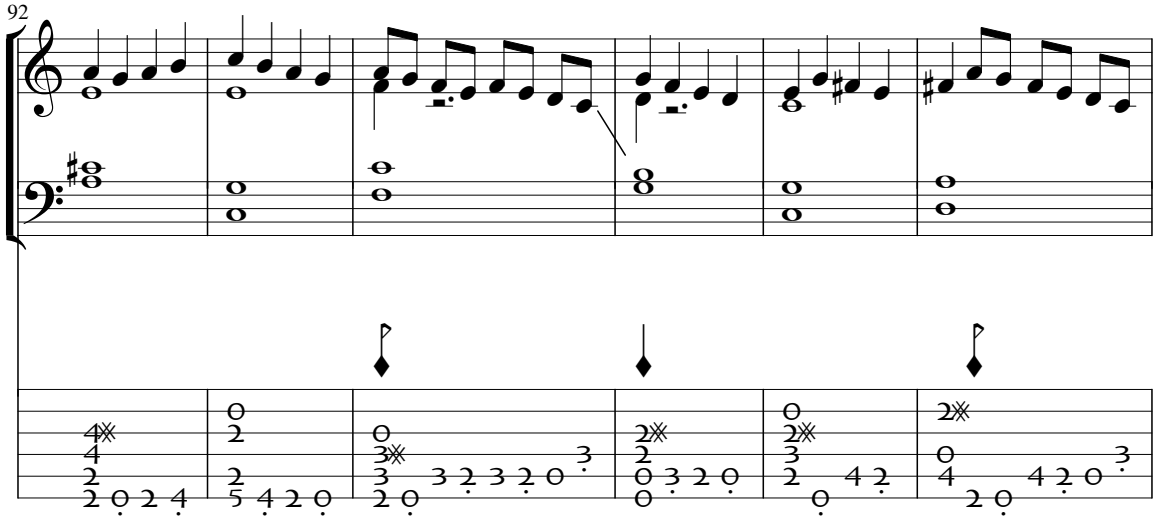
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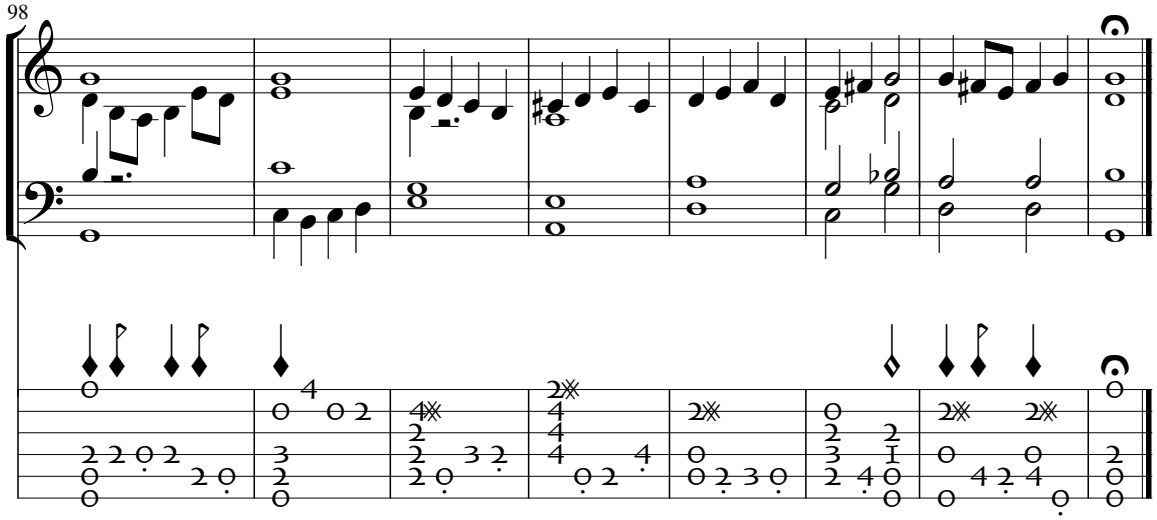
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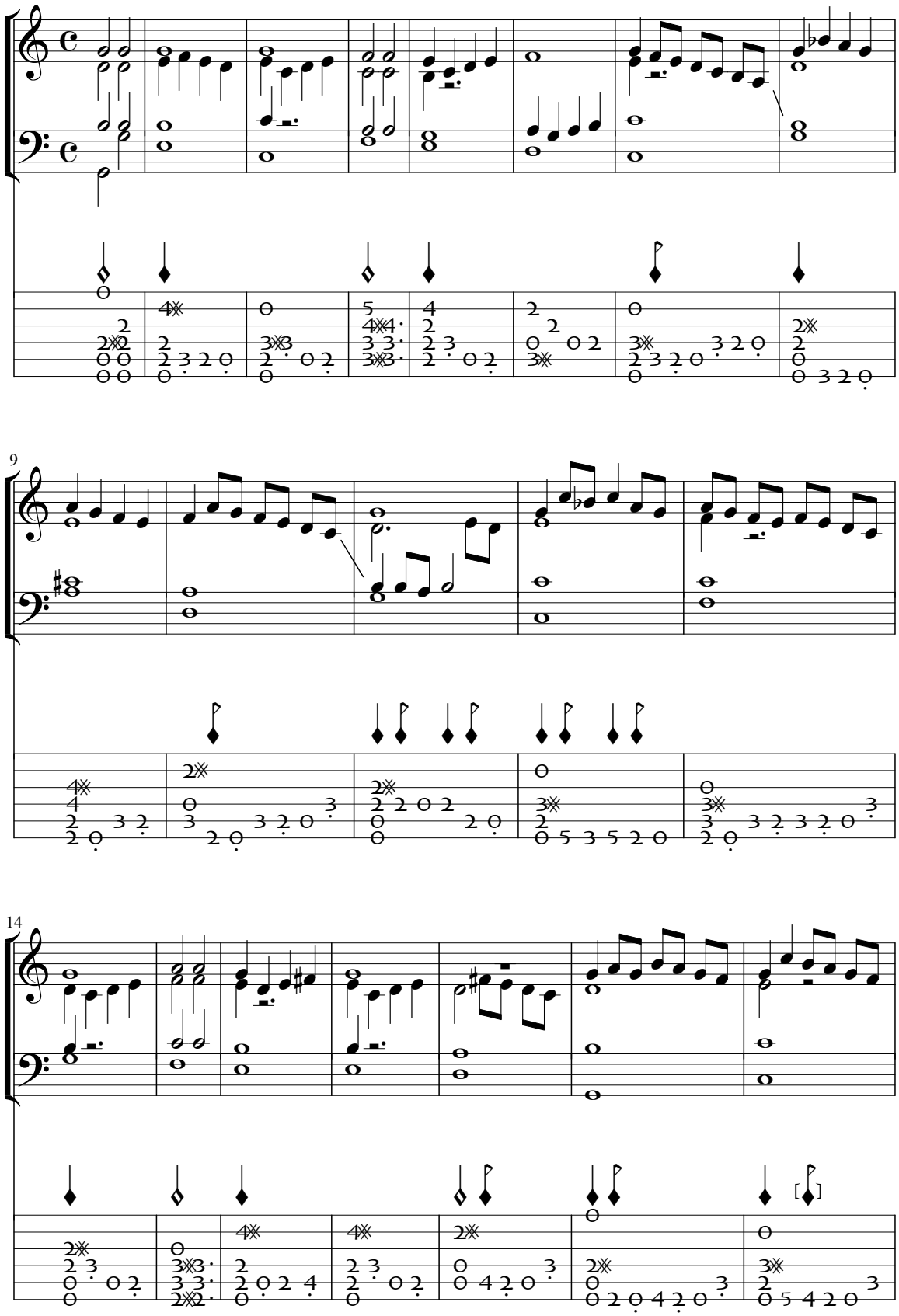
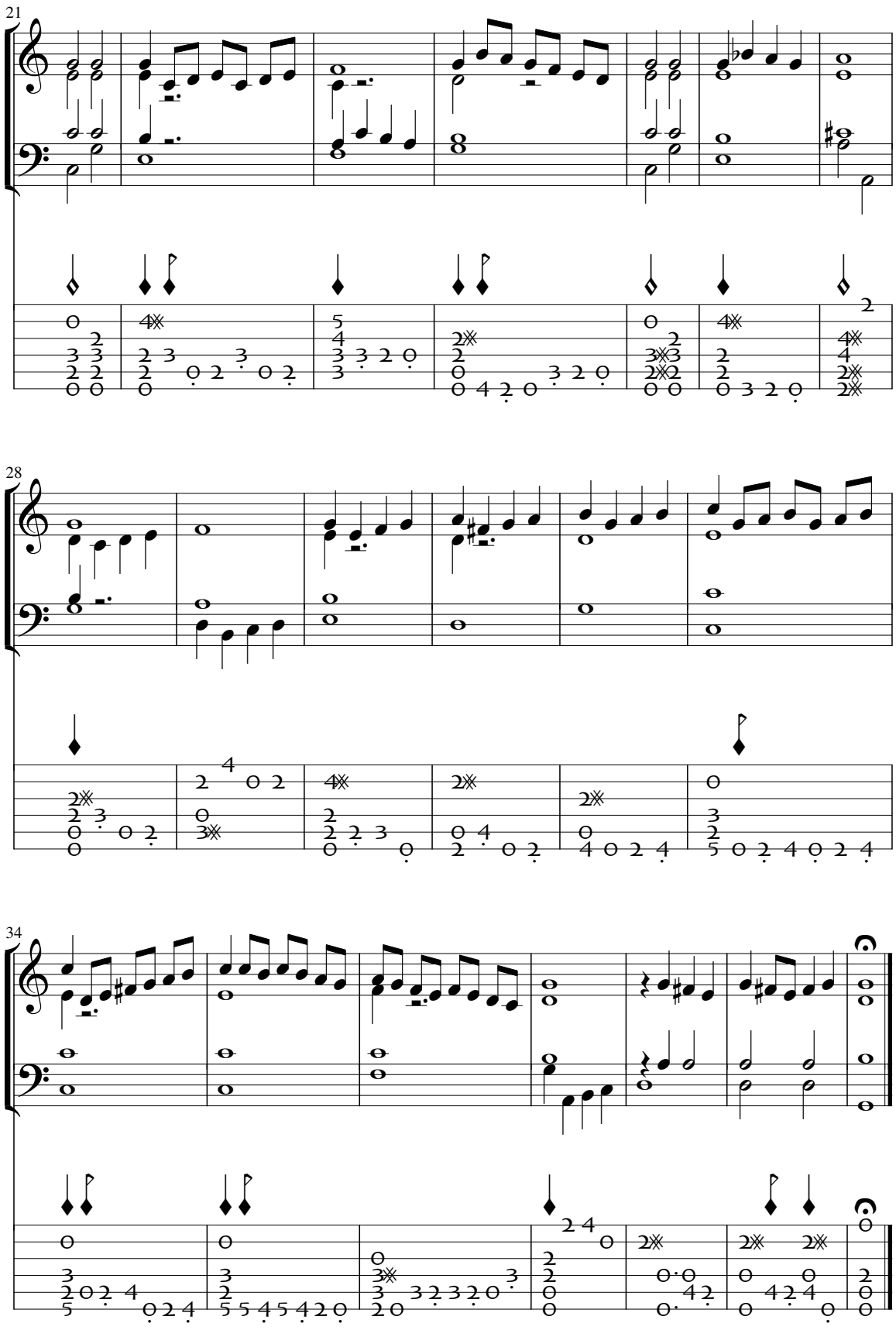
23c. Fantasia. Terza parte

(fol. Gg3)

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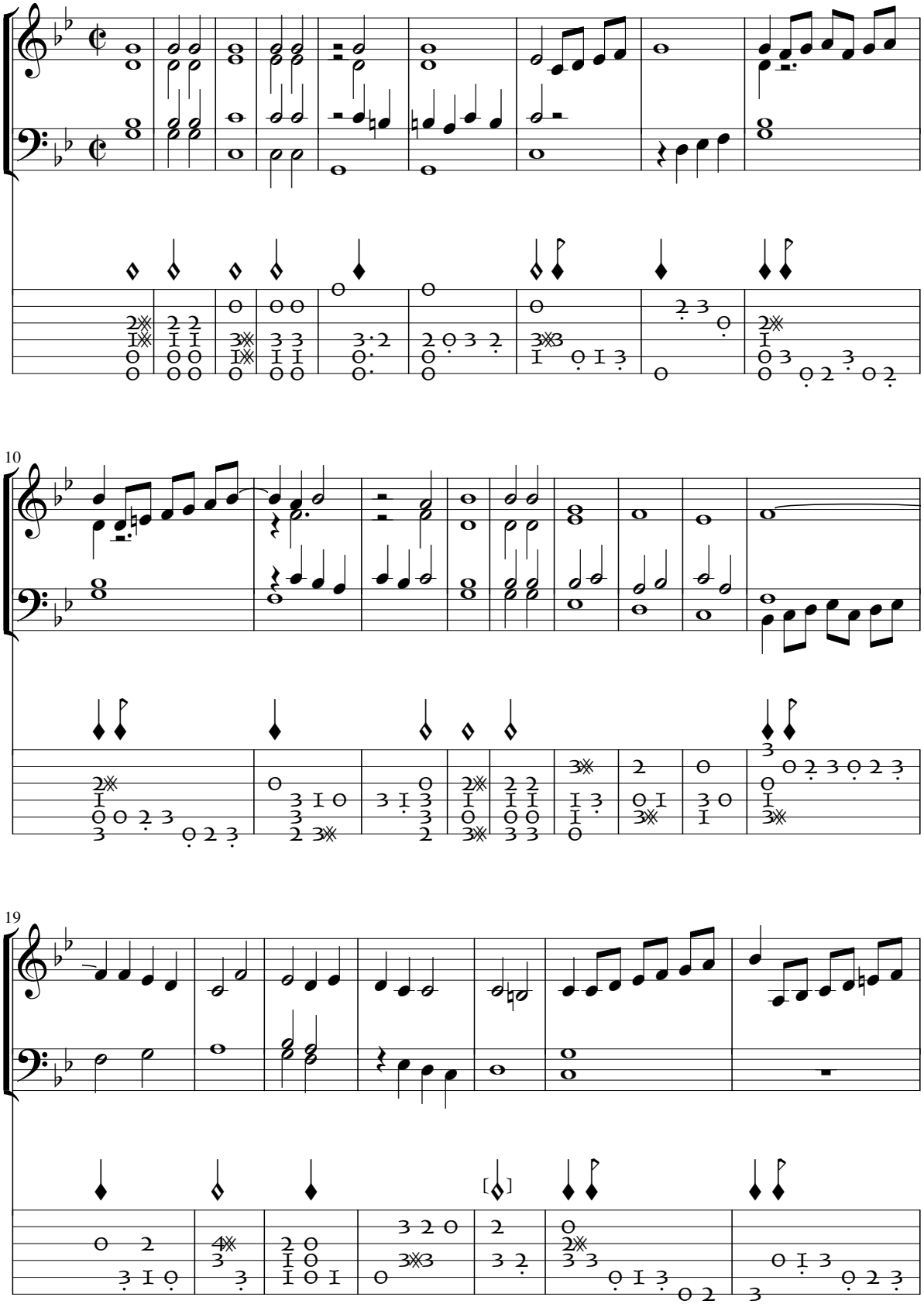
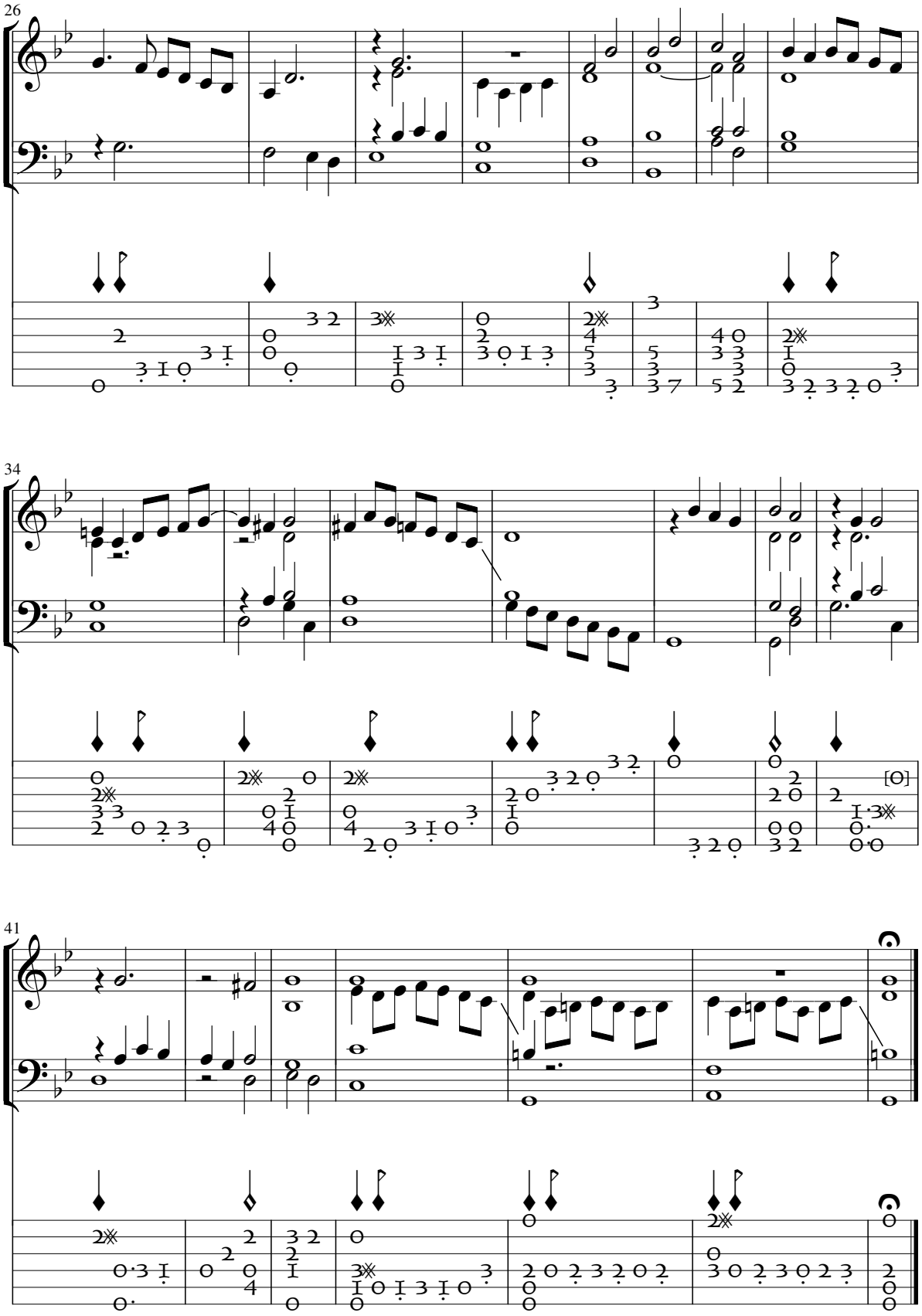
34

24. Canzon

(fol. Gg3v)

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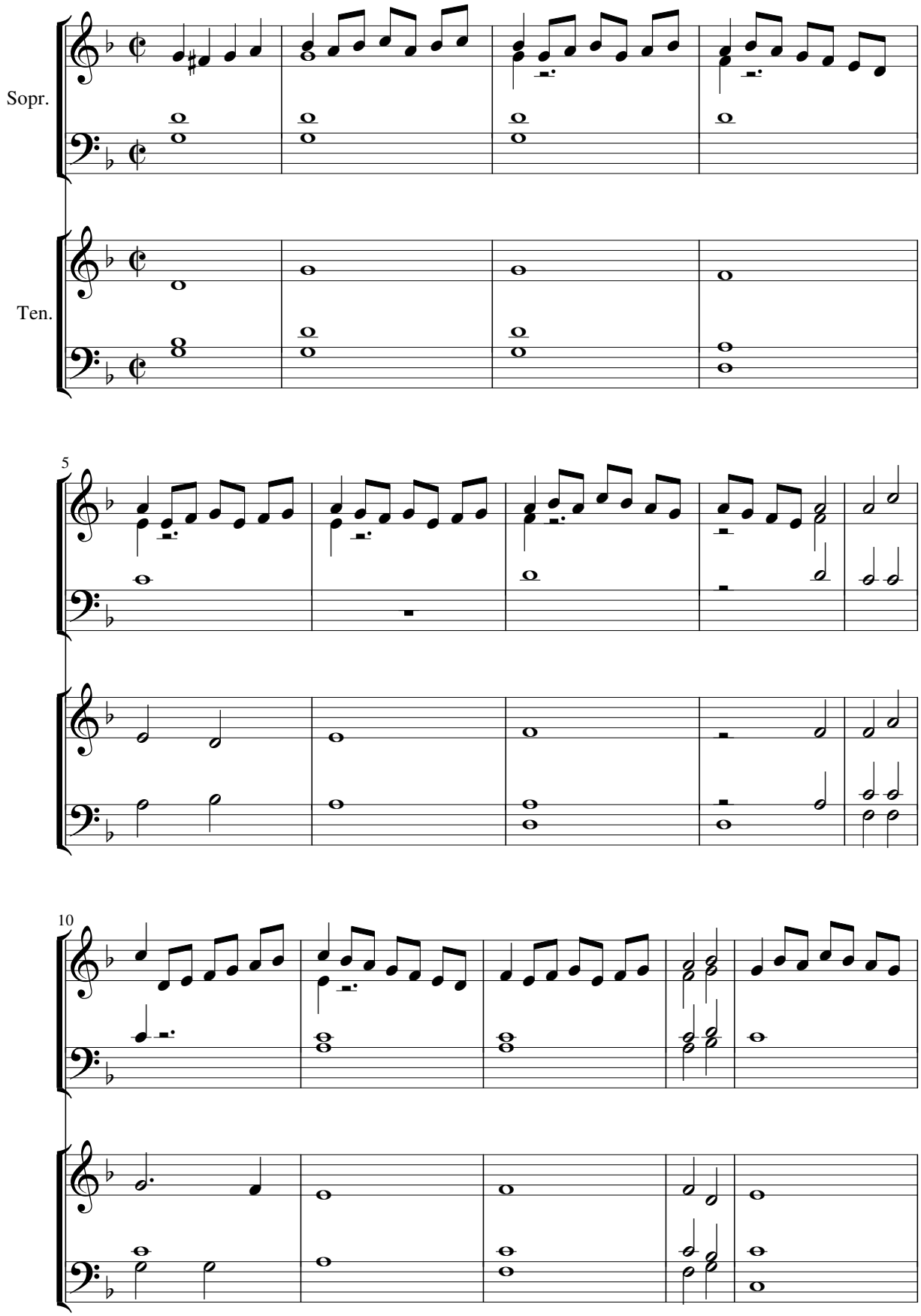
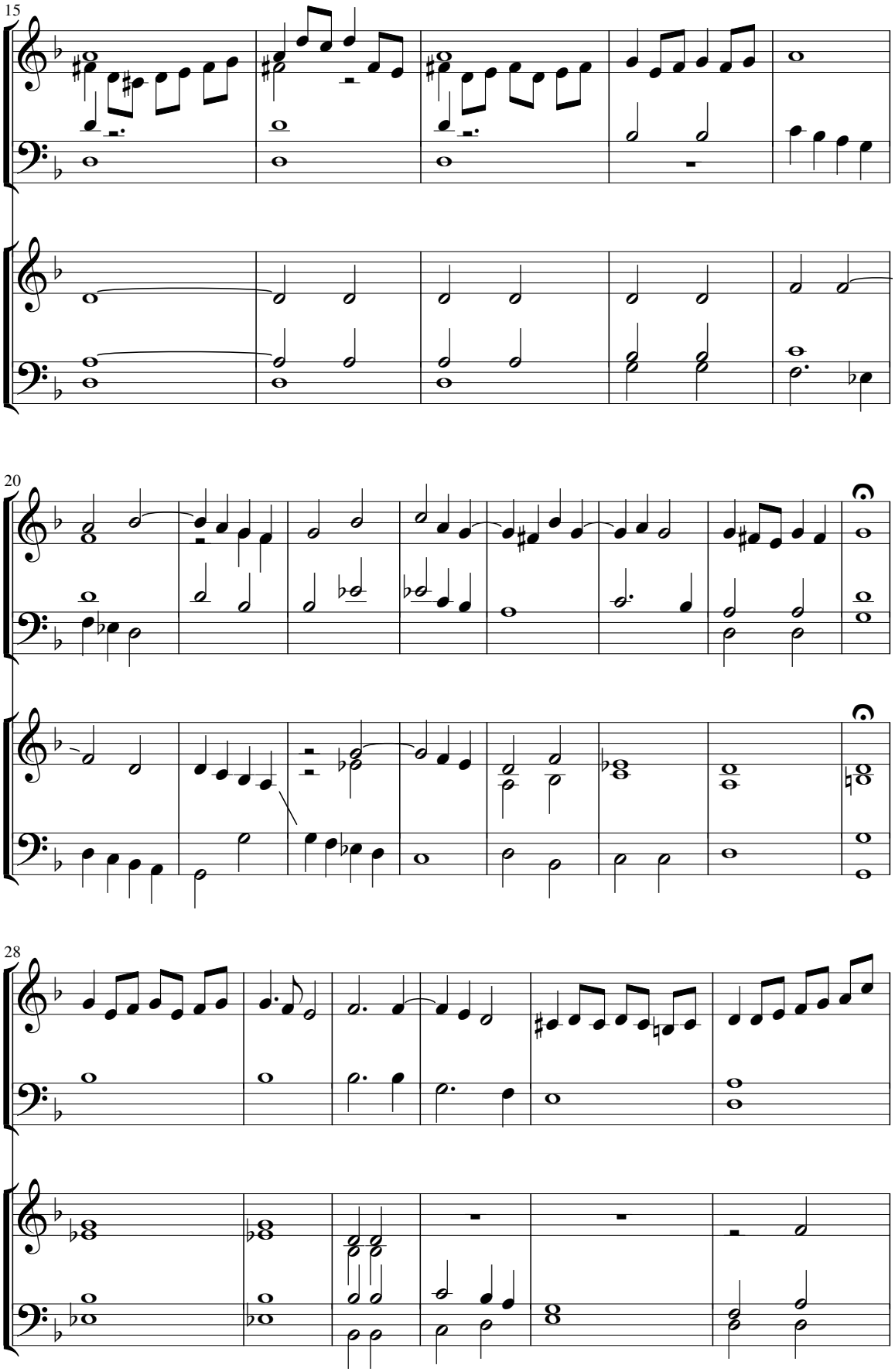
41

APPENDIX II

16a&b. Madonna qual certezza per sonare a dui Lauti

(fols. Ee1v, Ff1) [P. Verdelot]

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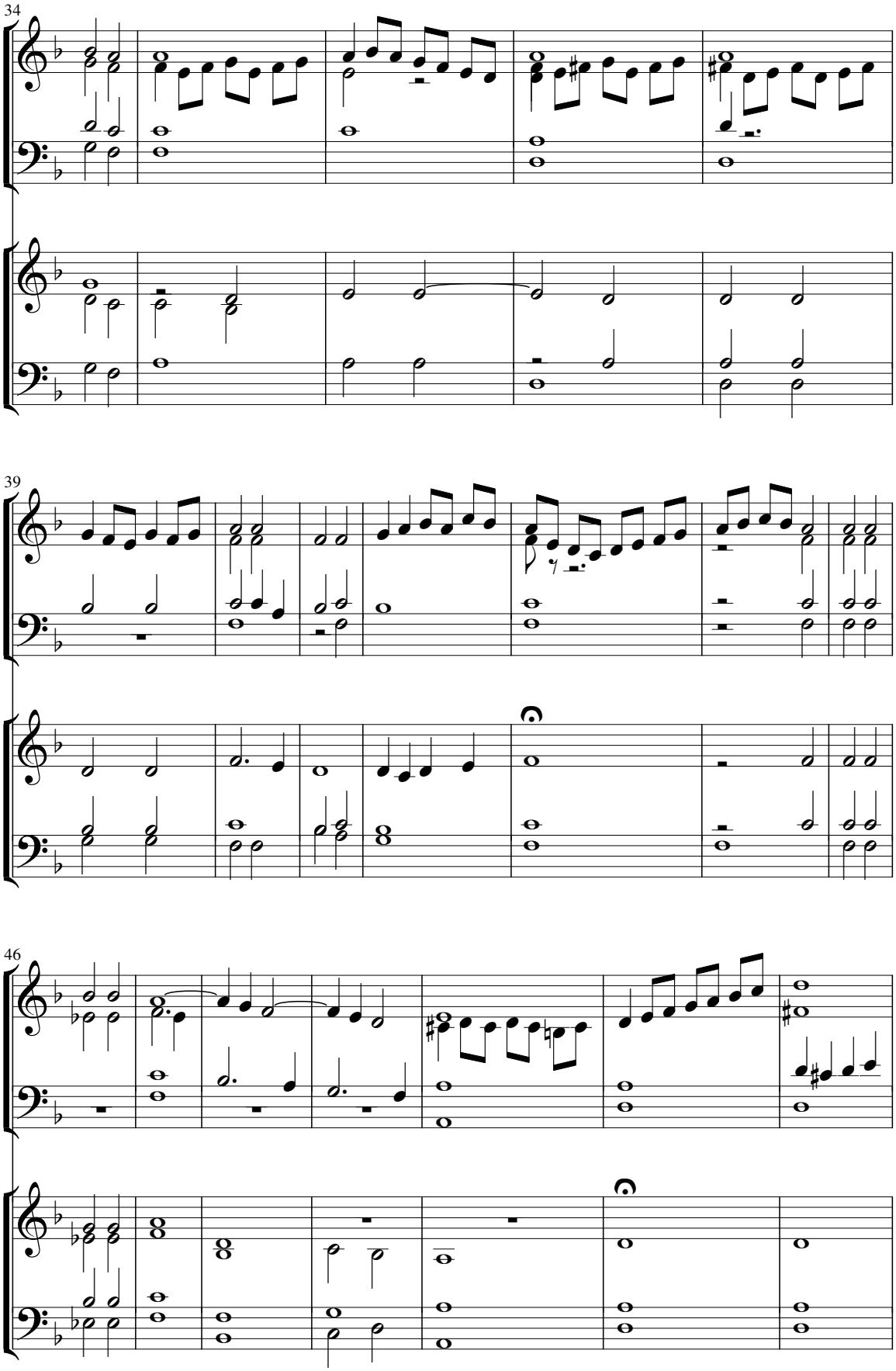
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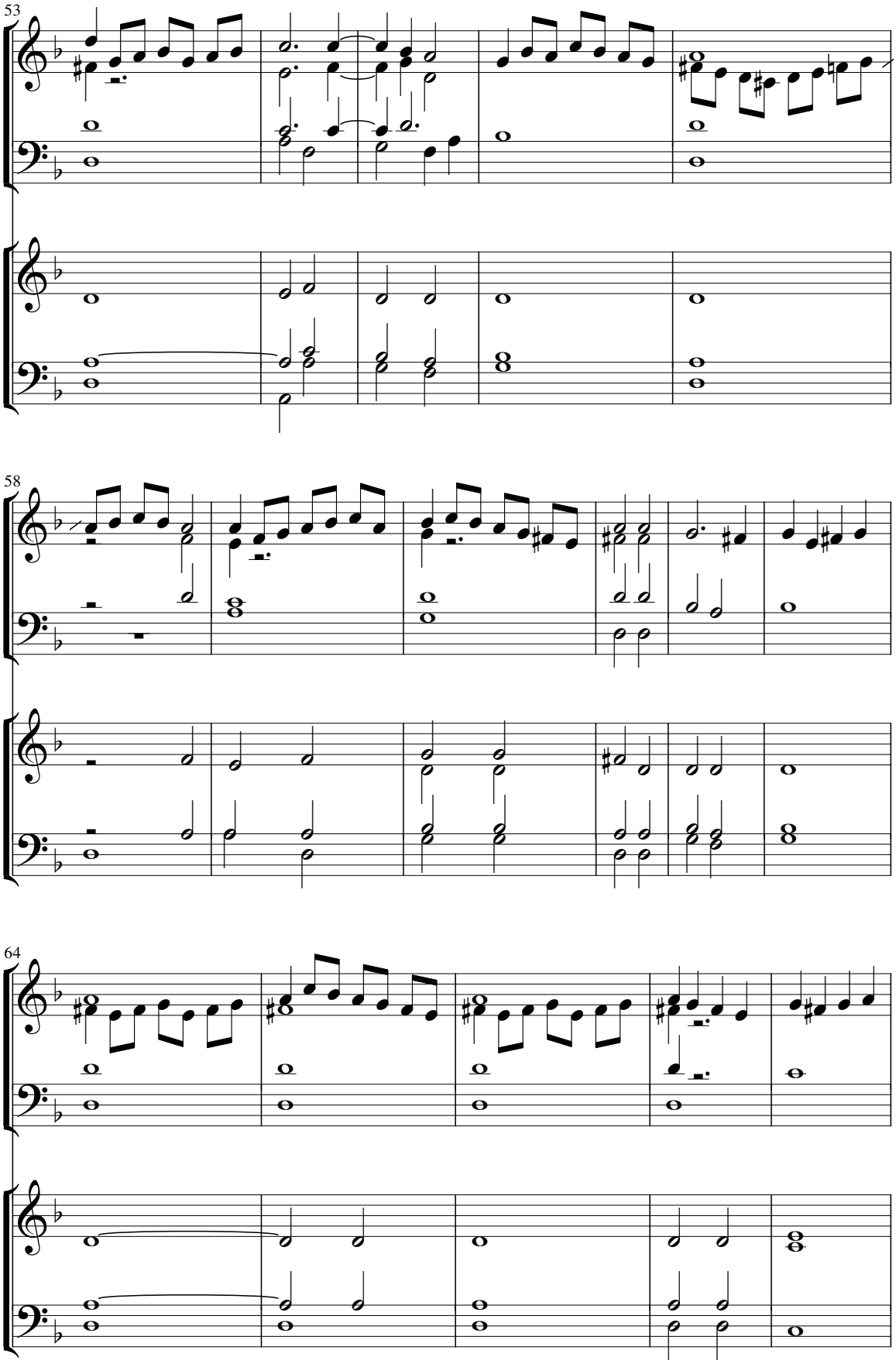
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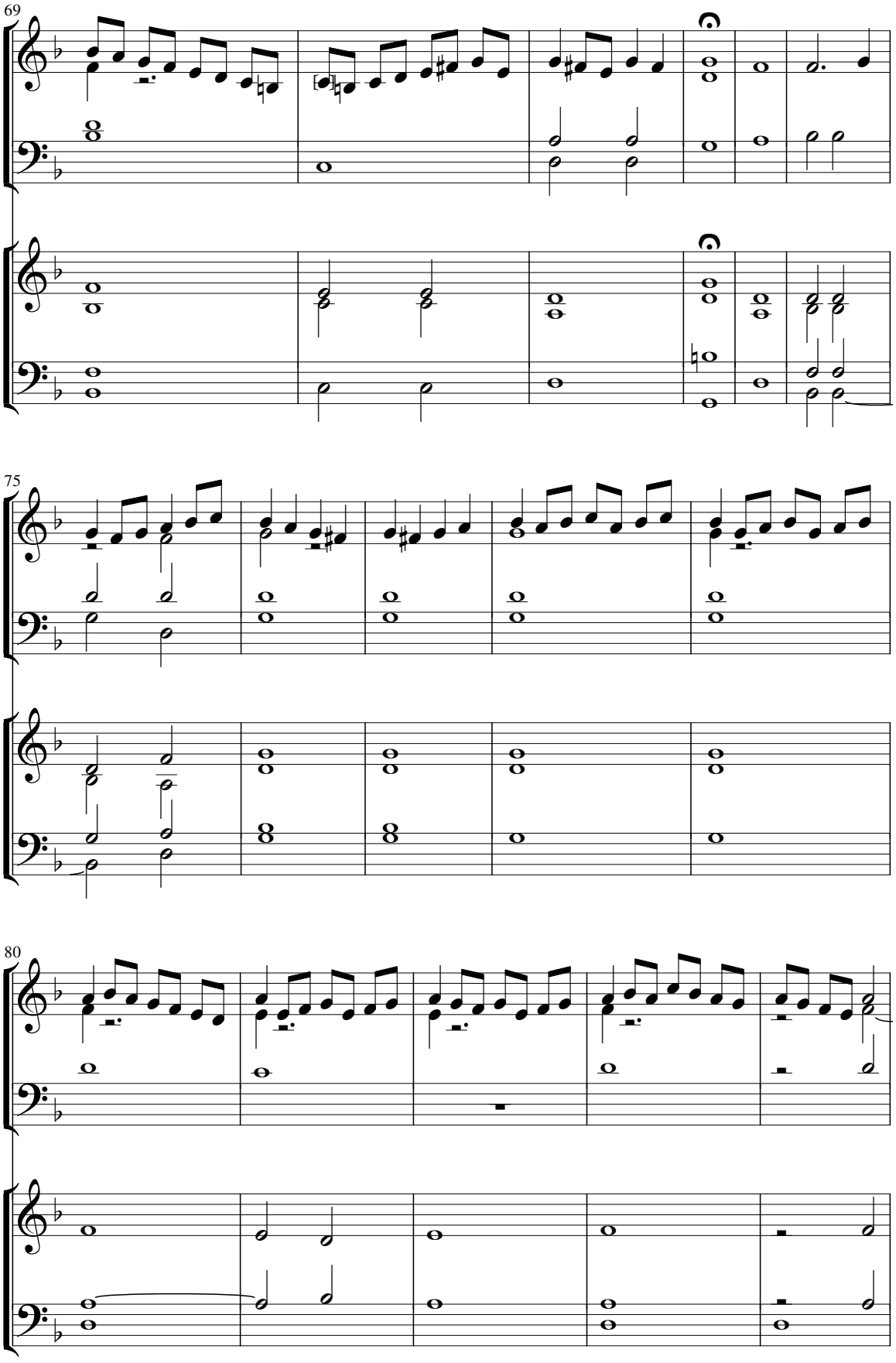
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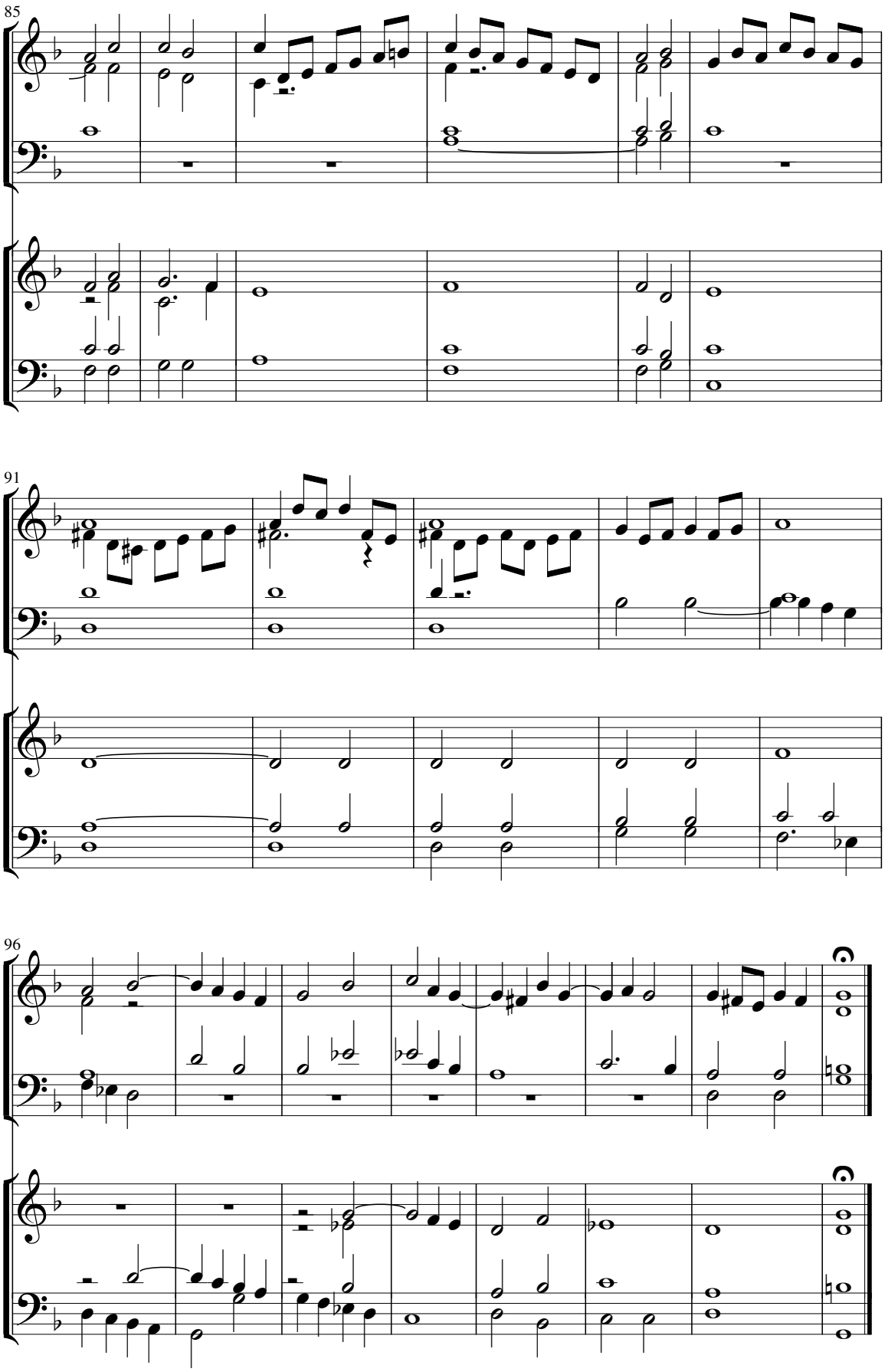
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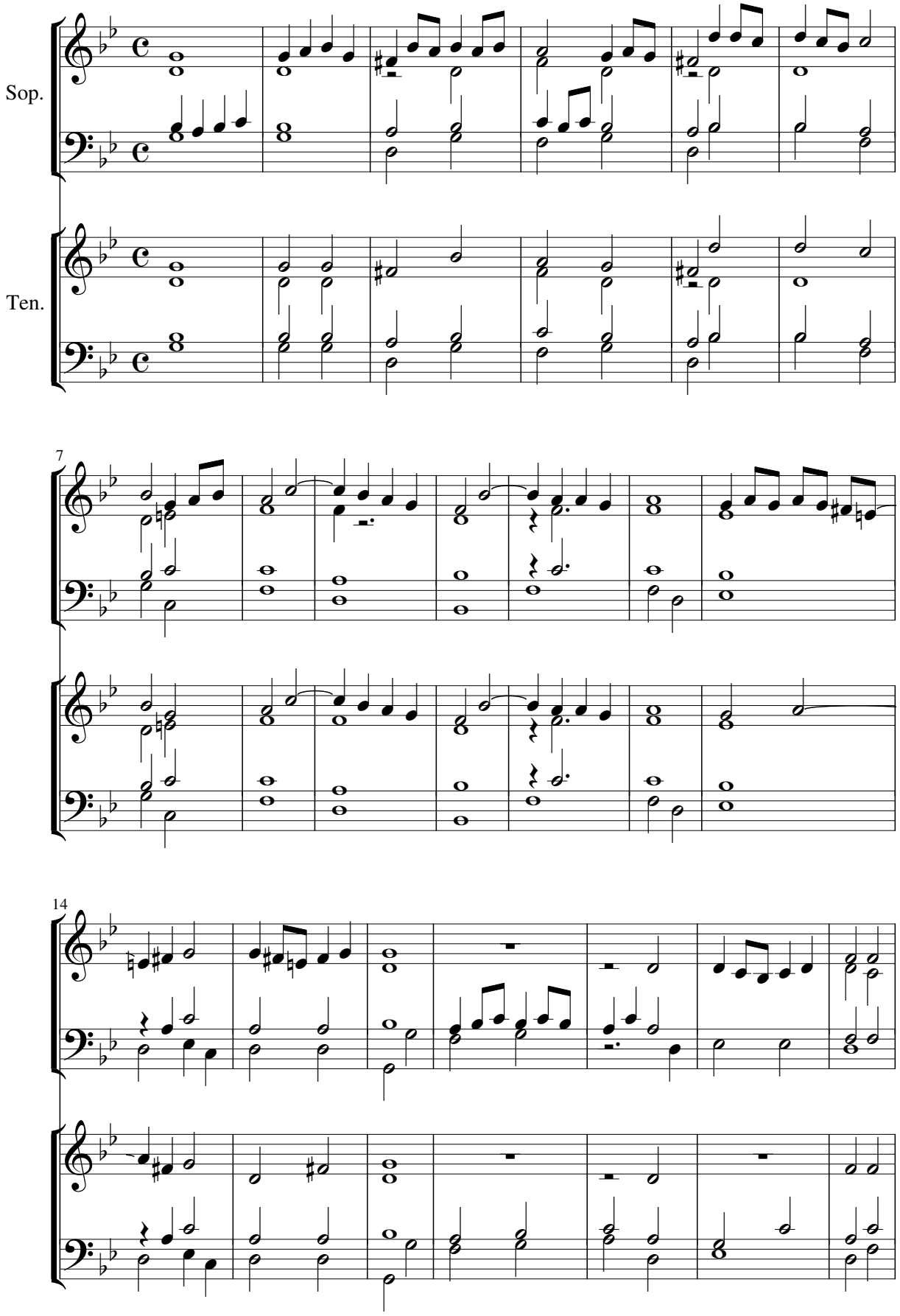
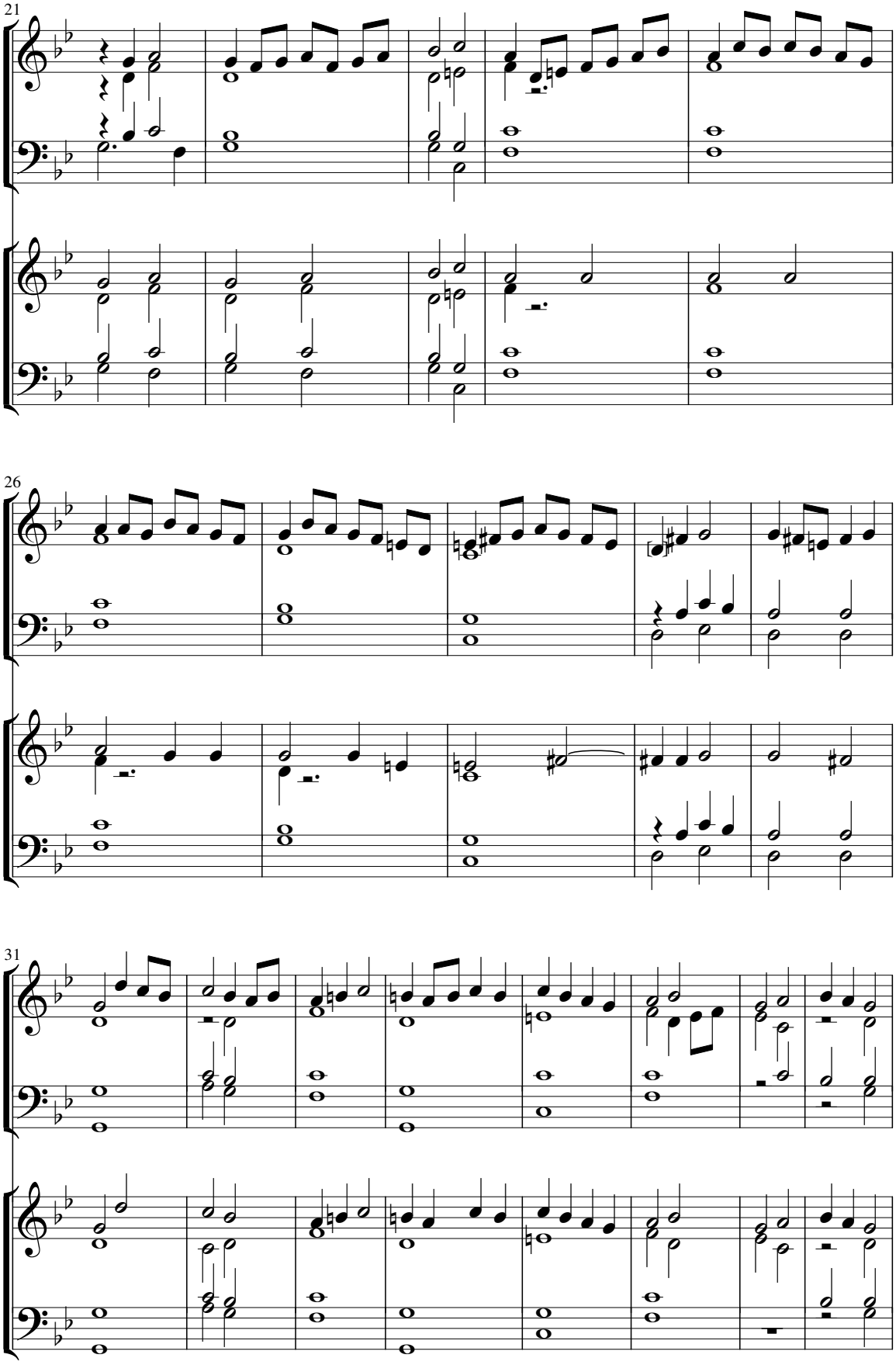
18a&b. Fantasia per sonare con dui Lauti in ottava

(fols. Ee4v, Ff1)

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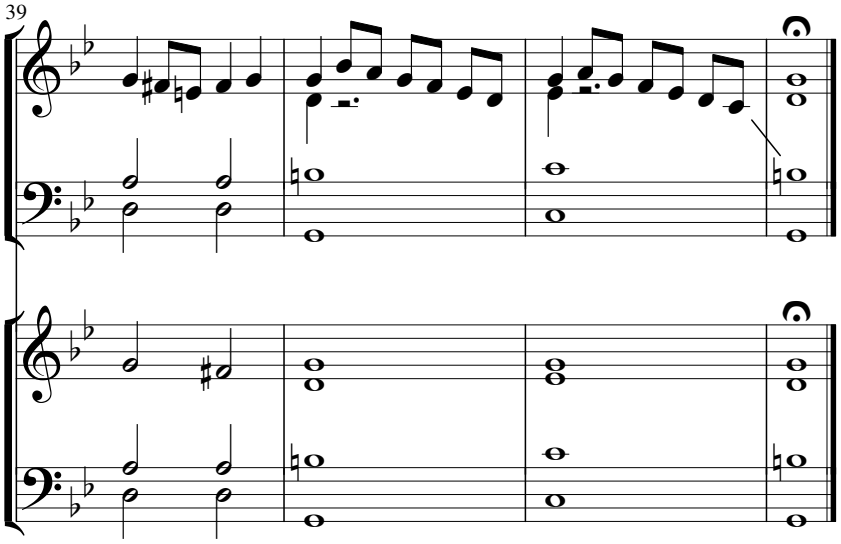
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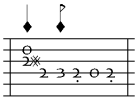
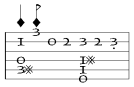
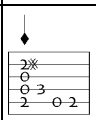
Editorial Commentary

Libro V	**Bar**	**Beat**	**Variant**
1. Si Roi Regret mi complains (fol.2)	22:	1	♩
2. De vos sechur (fol. 2v)	3:	3	3 on 2nd line (*f′*)
	29:	1	♪ (omitted in the original)
3. Canzun francese (fol. 8)	16:	3	2 on 3rd line (*b*)
	36:	2	3 on 2nd line (*f′*)
4. A bien grant tort (fol. 4)	2:	2	♪
	3:	1	rhythmic sign omitted
	34:	3	♪
	40:		no barline needed
	52:	1	5 on 2nd line (*g′*)
5. Contra rasun (fol. 5)	18:	4	1 on 4th line (*f#*)
	20:	1	♪
	54:	1	𝅗𝅥
	56:		no values (♩ from previous bar)
6. O sio potesse donna (fol. 6)	9:	1	5 on 4th line (*b♭*)
	18:	2	3 on 3rd line (*c′*)
	23:	1	♩
	75:	1	♩
	111:	1	0 on 1st line omitted (*g′*)
7. Amor non vede (fol. 7)	83:	2	𝅗𝅥 on previous beat
	86:	1	𝅗𝅥
	88:	1	♩
8. Canzun Jatens secors (fol. 8)	26:	1	♪

9. Canzon francese (fol. 9)	16:	1	♪ (from previous bar)
	20:	2	♩
	23:	1	♩
	26:	1	♩
	27:	1	♩ (from previous bar)
	55:	1	♪ on previous beat
10. Fantasia (fol. 9v)	14:	2	♪
	26:	1	7 on 2nd line (*a′*)
	38:	1	♩
	38-39:		no barline (one bar)
	45:	1	0 on 5th line (*c*)
	54:	1	4 on 1st and 3rd lines (*b♭′*, *c#′*)
	55:		no barline
	58:	3	2 on 4th line (*g*)
	60:	1	2 on 3rd line (*b♭′*)
	62:	4	2 on 5th line (*d*)
	70:	3	2 on 3rd line (*b♭*)
	72:	1	0 on 6th line (*G*)
11. Fantasia (fol. 11)	1:	1	♪
	2:	1	𝅗𝅥
	10:	1	𝅗𝅥
	11:	1	♪
	13:	3	𝅗𝅥
	17:	1	𝅗𝅥
	28:	1	♪ (from previous bar)

	35:	1	𝅗𝅥
	48:	1	♪ (from previous bar)
	50:	4	2 on 2nd line ($e_\flat'$)
	51:	2	0 on 2nd line (d')
	55-56:		no barline
	68:	1	♪ (from previous bar)
	77:	1	♪
12. Fantasia (fol. 12)	1:	1 3	♪ ♪ on 1st beat
	6:	2	♪
	7:	1	♪
	10:	1	♪ (from previous bar)
	11:	2 3	5 on 3rd line (d') 5 on 3rd line (d')
	13:		all notes of the bar down a line
	15:		
	17:	1	𝅗𝅥
	18:	1	𝅗𝅥
	19:		
	21:	2	1 on 6th line ($a_\flat'$)
	22:		all notes of the bar moved down a line
	23:	1	3 on 2nd line (f') 3 on 4th line ($a_\flat$)

	43:	4	𝅗𝅥
	51:	1	𝅗𝅥
	52:	1	3 on 5th line (*e♭*)
	62:	4	Upbeat – 0 on 5th line (*c*)
	67:	2	♪
	72:	1	4 on 4th line (*a♯*)
	78:	1	3 on 5th line (*e♭*)
	82:	1	0 on 3rd line (*a♯*)
	82-83:		
13. Fantasia (fol. 13v)	41:	2 3	𝅗𝅥 𝅗𝅥
14. Con lacrime et sospiri (fol.14v)	2:	1	3 on 1st line (*b♭′*)
	18:	3	7 on 1st line (*d″*) 5 on 2nd line (g′)
	30:	1	3 on 3rd line (*c′*) 0 on 4th line (*f*)
	47:	1	2 on 2nd line (*e′*)
15. Madonna io sol vorrei (fol. 15)	31-32:		no barline
	40:	1	2 on 3rd line (*b♯*)
	62:	1	𝅗𝅥
16. Vitta de la mia vitta (fol. 16)	3:	1	2 on 3rd line (*b♯*)
	7:	1	0 on 1st line (*g′*)
	10:	1	𝅗𝅥 (from previous bar)
	22:	2	6 on 1st line (*c#″*)
	34:	1 2	3 on 1st line (*b♭′*) 7 on 4th line (*c″*)

	35:	1	5 on 4th line (*b♭′*)
	40:	1	𝅗𝅥 (from previous bar)
	48:	1	2 on 5th line (*d*)
	61:	2	5 on second line (*g′*)
	74:	3	6 on 1st line (*c#′′*)
	75:	1	
	80:	1	3 on 2nd line (*f′*)
17. Madonna qual certezza (fol. 16v)	5:	1	3 on 2nd line (*f′*)
	6:	1	3 on 2nd line (*f′*)
	7:	1	0 on 1st line (*g′*)
	12:	4	0 on 4th line (*f*)
	20:	4	3 on 4th line (*a♭*)
	21:	2	0 on 3rd line (*a*) 2 on 3rd line (*b♮*)
	27:	2	1 on 3rd line (*b♭*) 1 on 4th line (*f#*)
	28:	1	1 on 4th line (*f#*)
	100:	1	𝅗𝅥 (from previous bar)
18. Si suave (fol. 18)	24:	1 4	1 on 2nd line (*e♭′*) 1 on 2nd line (*e♭′*)
	25:	3	3 on 2nd line (*f′*)
	26:	1 3	3 on 2nd line (*f′*) 3 on 2nd line (*f′*)
	45:	1	𝅗𝅥
	73:	3	𝅗𝅥
19. Madonna mi consumo (fol. 18v)	24:	1	2 on 2nd line (*e′*)
	25:	1	𝅗𝅥
	30:	2	♪

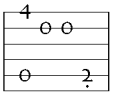
	38:	3	7 on 3rd line (*e′*)
	46:	2	♪
	49:	1	♪
	62:	3	2 on 3rd line (*c′*)
	86:	1	𝅗𝅥
20. Altro non é el mio amore (fo. 19v)	23:	1 3	2 on 3rd line (*b*) 2 on 3rd line (*b*)
	46:	1	♩
	63:	4	Upbeat – 3 on 1st line (*b♭′*)
21. Veramente Madonna (fol. 20v)	16:	1	3 on 5th line (*e♭*)
	25:	3	♩
	26:	1	4 on 4th line (*a*)
	63:	3	3 on 3rd line (*c′*)
	102:	1	𝄪 on 1 on 3rd line (*b*)
	111:	1	3 on 5th line (*a♭*)
22. Quando vostri belli occhi (fol. 22)	9:	3	3 on 4th line (*g#*)
	29:	2	2 on 2nd line (*e′*)
	33:	3	𝅗𝅥 (from previous bar)
	40:	4	1 on 2nd line (*e♭′*)
	41:	1	♩ (from previous bar)
	42:	1 4	1 on 2nd line (*e♭′*) 1 on 2nd line (*e♭′*)
	63:	4	3 on 2nd line (*f′*)
	81:	1	2 on 3rd line (*c′*)
	118:	1	1 on 3rd line (*b♭*)

23. Perche bramo morire (fol. 23)	16:	1	♩
	19:	1 3	𝅗𝅥 (from previous bar) 4 on 3rd line (*c#'*) 3 on 4th line (*a♭*)
	21:	3	♩ on last upbeat
	43:	1	2 on 6th line (*A*)
	45:	1	♩
24. A l'umbra al caldo al gello (fol. 24)	15:	3 5	𝅗𝅥 (from previous bar) 𝅗𝅥 (from previous bar)
	16:	1	all notes up a line
	26:	1	♩ (from previous bar)
	28:	4	no rhythmic sign
25. La dolce umbra (fol. 24v)	4:	3	𝅗𝅥
	11:	3	0 on 4th line (*f*)
	13:	3	2 on 3rd line (*b*)
	18:	3	2 on 3rd line (*b*)
	54:	3	2 on 5th line (*d*)
	56:	1	♩
	58:	3	♩ on 1st beat
	71:	1	♩
26. Celis asamplus (fol. 25v)	17:	1	♪
	35:	1	4 on 2nd line (*f#'*)
	39:	3	♪ on previous beat
	51:	1	0 on 4th line (*f*)
	71:	1	4 on 3rd line (*c#'*)
	84:	2	3 on 1st line (*b♭'*)
	86:	4	3 on 4th line (*a♭*)

	89:	3	♪
Libro IX			
1. Passo e mezo (fol. a2)	6:	1	𝅗𝅥 (from previous bar)
	14:	1	♪
	25:	1	0 on 1st line (*g′*)
	34:	1	2 on 3rd line (*b♮*)
2b. Gagliarda (fol. a3)	25:	1	0 on 1st line (*g′*)
	35:	3	𝅗𝅥
3. Saltarello (fol. a4)	7:	1	0 on 2nd line (*e*) 0 on 3rd line (*a*)
	9:	5 6	no rhythmic sign ♩
	23:	1	♩ (from previous bar)
4a. La pavana del Duca (fol. a4v)	4:	3	♩
4b. Saltarello (fol. b1)	13:	2	♪
	15:	1	𝅗𝅥
5a. Pass' e mezzo [antico] (fol. b1)	14:	4	Upbeat – 4 on 2st line (*b♮′*)
	15:	1	4 on 2nd line (*f#′*)
	20:	1	0 on 2nd line (*d′*)
	29:	3	𝅗𝅥
	35:	1	2 on 3rd line (*b♮*)
	59:	3	2 on 3rd line (*b♮*)
5b. Saltarello (fol. b2)	1:	1	𝅗𝅥.
	2:	1	𝅗𝅥 (from previous bar)
	5:	1 3	𝅗𝅥. no rhythmic sign

	15:	3	
6a. Pass' e mezo (fol. b2v)	37:	1	2 on 3rd line (*b♮*)
6b. Saltarello (fol. b3)	7:	1	
	17:	5	0 on 1st line (*g′*)
8. Piva (fol. b4v)	50:	6	3 on 2nd line (*f*)
	69:	5	
	91:	1	
	15:	3	
	50:	6	3 on 2nd line (*f′*)
	69:	5	no rhythmic sign
	91:	1	
9. Pass' e mezzo [antico] (fol. c1v)	5:	3	1 on 3rd line (*b♭*)
	21:	2	1 on 3rd line (*b♭*)
	31:	1	3 on 4th line (*a♭*)
11. Brando Franzese (fol. c3)	2:	4	4 on 2nd line (*f#′*)
14a. Pavana (fol. c3v)	22:	3 4	Upbeat – 2 on 2nd line (*e′*) 3 on 2nd line (*f′*)
14b. Saltarello (fol. c4v)	3:	5	2 on 3rd line (*b♮*) 1 on 4th line (*f#*)
	20:	4	3 on 3rd line (*c′*)
16a. Pass'e mezo della Battaia (fol. d1v)	19:	1	
16b. Saltarello del Pass'e mezo della Battaia (fol. d2)	8:	3	no rhythmic sing
	13:	5	2 on 3rd line (*b♮*)
	17:	1	from previous bar
	20:		barline added
	22:	3	no rhythmic sign
	28:	3	0 on 5th line (*c*)
	29:	2	2 on 2nd line (*e′*)

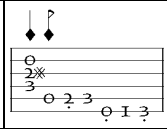
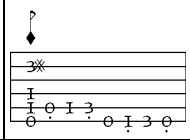
	53:	6	Upbeat – 1 on 1st line (*a♭′*)
	56:	1	3 on 2nd line (*f′*)
18a. Pavana gagliarda (fol. d3v)	25-26:		no barline
	43-44:		no barline
	43:	3	Upbeat – 3 on 2nd line (*f′*)
18b. Seconda Parte (fol. d4)	44-45:		no barline
	46:	2	♩ (from previous bar)
18c. Saltarello (fol. e1)	29:	1	♩ (from previous bar)
20. Il vecchio da Conegian	42-43		no barline
21. Saltarello La Vilanella (fol. e2v)	9:	5	𝅗𝅥 (from previous bar)
	18:	5	♩
23. [Saltarello del Formigoto:] Madonna Tenerina (fol. e3v)	11:	3	0 on 4th line (*f*)
	29:	1	♪ (from previous bar)
24. Il traditore (fol. e4)	3:	5	no rhythmic sign
	6-7:		no barline
	7:	1	𝅝 (from previous bar)
	30:	3	♩ on 4th beat
	32:	2	𝅗𝅥
25. Mia mare e anda al merco per comprarme in pignolo (fol. e4v)	1:	1	no rhythmic sign
	10:	1	𝅝 (from previous bar)
	17:	5	𝅝
26. Fantasia (fol. f1)	32:	4	Upbeat – 0 on 3rd line (*a*)
	58:	3	4 on 4th line (*a′*)
27. Fantasia (fol. f1v)	47:	3 4	4 on 2nd line (*f#′*) 2 on 2nd line (*e′*)
	49:	1	3 on 3rd line (*c′*)
	50:	1	7 on 3rd line (e′)

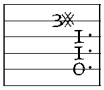
28. Piangete occhi miei lassi (fol. f2v)	12:	1	𝅗𝅥 (from previous bar)
	17:	6	0 on 1st line (*g′*)
	29:	5	𝅗𝅥
29. Vray dieu damors (fol. f3)	1:	1	𝅗𝅥
	2:	1	no rhythmic sign
	53:		
	67:	1 4	𝅗𝅥 (from previous bar) 5 on 4th line (*b♭*)
30. Fantasia (fol. f4)	1:	1	𝅗𝅥.
	25:	1	2 on 1st line (*a′*)
31. Fantasia (fol. g1)	15:	1	𝅘𝅥 (from previous bar)
	19:	4	𝅘𝅥𝅮
	67:	3	𝅘𝅥
	68:	1	no rhythmic sing
<u>Libro X</u>			
1a. Recercada Prima parte (fol. Aa2v)	21:	1 1	𝅘𝅥𝅮 (from previous bar) 4 on 4th line (*a*)
	32:	2	Upbeat 𝅘𝅥
1b. Fantasia Secoda parte (fol. Aa3)	30:	3	0 on 2nd line (*d′*)
	48:	1	𝅘𝅥 (from previous bar)
	49:	1	no rhythmic sign
	56:	2	𝅘𝅥𝅮
2. Deul double deul (fol. Aa4)	3:	4	4 on 2nd line (*f#′*)
	21:	3	4 on 4th line (*a*)
	22-23:		no barline
	31:	1	0 on 4th line (*c*)
3. Il est bel et bon (fol. Aa4v)	3:	2	2 on 4th line (*g*)

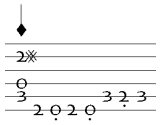
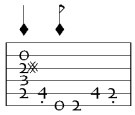
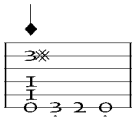
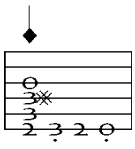
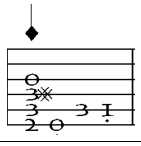
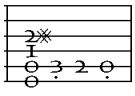
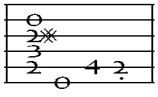
	28:	2 4	2 on 3rd line (*b*) 2 on 3rd line (*b*)
	32:	1	2 on 2nd line (*e′*)
	47:	3	2 on 3rd line ($b_{\natural}$)
	93:	2 3	2 on 4th line (*g*) 0 on 1st line (*g′*)
	102:	1	2 on 4th line (*g*)
4a. Queramus cum pastoribus (fol. Bb2)	15:	3	𝅗𝅥
	49:	1	2 on 5th line (*d*) 0 on 6th line (*G*)
	63:	1	4 on 4th line reversed
	99:	1	0 on 2nd line (*d′*)
	134:	1	0 on 2nd line (*d′*)
4b. Seconda parte (fol. Bb3)	26:	1	𝅗𝅥 (from previous bar)
	27:	1	no rhythmic sign
	32:	1	all notes up a line (*b,* $a_{\flat}$, *d*)
	53:	1	𝅗𝅥 (from previous bar)
	60:	1	𝅗𝅥 (from previous bar)
	100:	1 3	𝅗𝅥 𝅗𝅥
5. Christi Corpus Ave (fol. Bb4v)	49:	1	0 on 3rd line (*a*)
	50:	1 3	𝅗𝅥 (from previous bar) no rhythmic sign
	72:	2	𝅗𝅥
6. Fantasia (fol. Cc2)	2:	1	3 on 2nd line (*f′*)
	3:	1	5 on 2nd line (*g′*)
	19:	1	𝅗𝅥 (from previous bar)
	21:	1	no rhythmic sign
	27:	1	5 on 1st line (*c″*)
	29:	1	𝅗𝅥

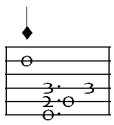
	47:	1	𝅗𝅥 (from previous bar)
	70:	3	𝅗𝅥 (from previous bar)
7. Fantasia (fol. Cc2v)	16:	1	♪ (from previous bar)
8. Fantasia (fol. Cc3v)	34:	3	2 on 2nd line (*c′*)
	36:	1	0 on 4th line (*f*)
	37:	4	4 on 2nd line (*f#′*)
9. Canzon La volunte (fol. Cc4v)	20:	1	𝅗𝅥 (from previous bar)
	21:	1	no rhythmic sign
	23:	3	2 on 6th line (*A*)
	27:	1	0 on 1st line (*g′*)
	33:	2	no rhythmic sign
	37:	2	♪ (from previous bar)
	42:	1	0 on 4th line (*f*) 2 on 5th line (*d*)
10. Fantasia (fol. Dd1)	4:	1	2 on 1st line (*a′*)
	13:	1	1 on 4th line (*f#*)
	19:	2	𝅗𝅥
11. Fantasia Di scorda il Basso con il Tenore unisono (fol. Dd1)	15:	2	𝅗𝅥
	25:	3	♪
12. Canzon Francese (fol. Dd2)	13:	1	0 on 5th line (*c*)
	20:	1	♩
	27:	4	7 on 2nd line (*a′*)
	37:	1	♪ (from previous bar)
	50:	2	Upbeat – 3 on 3rd line (*c′*)
13. Canzon (fol. Dd2v)	15:	3	♩ on 1st beat
	36:	3	♩ on 1st beat
	48:	1	♩ (from previous bar)
	49:	1	no rhythmic sign

	57:	4	0 on 3rd line ($a_\natural$)
	60:	3	𝅗𝅥
	71:	3	𝅗𝅥
	72:	1	no rhythmic sign
	76:	3	2 on 2nd line ($e_\natural'$)
14. Madrigal Se mai provasti donna (fol. Dd3v)	13:	2	all notes down a line (f', $e_\natural$, f)
	38:	1	0 on 2nd line (d')
	45:	1 3	2 on 4th line (g) 2 on 4th line (g)
	56:	3	♩
	57:	3	no rhythmic sign
15. Fantasia sopra Se mai provasti donna (fol. Dd4)	11:	3	♪
	12:	1	3 on 5th line ($e_\flat$)
	13:	4	Upbeat ♪
	14:	1	no rhythmic sign
	18:	1 2	♪ ♩
	28:	1	♪
	34:	1	♪
	36:	2	♩
	37:	2	♪
	43:	2	♩
16a. Madonna qual certezza. Soprano per sonare a dui Lauti (fol. Ee1v)	6:	1	1 on 2nd line (f)
	8:	1 3	♩ ♩

	11:	1 2	
	12:		bar omitted
	13:	1 3	0 on 2nd line (*e′*) 1 on 2nd line (*f′*)
	20:	1	1 on 3rd line (*c′*) 2 on 5th line (*e*)
	21:	3	1 on 3rd line (*c′*)
	22:	3	3 on 1st line (*c′′*)
	23:	1	1 on 1st line (*b♭′*) 3 on 3rd line (*d′*)
	29:	3	
	33:		
	38:	3	
	40:	3	0 on 2nd line (*e′*)
	45:	3	1 on 1st line (*b♭′*)
	55:	3	0 on 2nd line (*e′*) 1 on 3rd line (*c′*)
	59:		
	61:	1	1 on 2nd line (*f′*)
	67:	2 3 4	3 on 3rd line (*d′*) 0 on 2nd line (*e′*) 2 on 2nd line (*f#′*)
	69:	1	3 on 2nd line (*g′*) 0 on 4th line (*g*)
	74:	3	2 on 4th line (*a*)
	82:	1	1 on 2nd line (*f′*)
	84:	3	(from previous bar)
	88:	1	0 on 2nd line (*e′*)
	89:	1	0 on 2nd line (*e′*)

	96:	1 2	1 on 3rd line (*c′*) 2 on 5th line (*e♯′*)
	97:	3	1 on 3rd line (*c′*)
	98:	3	3 on 1st line (*c′′*)
	99:	1	1 on 1st line (*b♭′*) 3 on 3rd line (*d′*)
16b. Tenor di Madonna qual certezza [lute in G] (fol. Ee3)	10:	1	0 on 2nd line (*d′*)
	22:	3	1 on 3rd line (*b♭*)
	32:	1	3 on 5th line (*e♭′*)
	52:	1	3 on 2nd line (*f′*)
	53:	1	3 on 2nd line (*f′*)
	60:	1 3	2 on 3rd line (*b♯*) 2 on 3rd line (*b♯*)
	61:	1 3	3 on 2nd line (*f′*) 3 on 2nd (*f′*)
	66:		bar omitted
	76:	1	2 on 3rd line (*b♯*)
	77:	1	2 on 3rd line (*b♯*)
	78:		bar omitted
	79:		bar omitted
	86:	1	0 on 2nd line (*d′*)
	95:	3	𝅗𝅥
	98:	3	1 on 3rd line (*b♭*)
17. Pas de mi bon compagni (fol. Ee3v)	23:	1	2 on 5th line (*d*)
	30:	1	0 on 3rd line (*a*)
	31:	3	4 on 2nd line (*f#′*)
	32:	2	all notes up a line 
	34:	1	0 on 5th line (*g*)

	37:	1	𝅗𝅥 (from previous bar)
18a. Fantasia ante scritta per sonare con dui lauti in ottava. [Soprano] (fol. Ee4v)	1:	2 3 4	0 on 2nd line (*d′*) 1 on 2nd line (*e♭′*) 3 on 2nd line (*f′*)
	2:	2 3	3 on 1st line (*b♭′*) 2 on 1st line (*e′*)
	9:		
	20:	1	1 on 3rd line (*b♭*)
	23:	3	3 on 1st line (*b♭′*)
	28:		
18b. Fantasia ante scritta per sonare con dui lauti in ottava [Tenor] (fol. Ff1)	13:		
	22:		bar missing
	24:		bar missing
	25:		
	26:		
	27:		
	28:		
	31:	3	𝅗𝅥 (from previous bar)
	33:		no rhythmic signs

	41:		
21. Fantasia discordata per sonare solo uno (fol. Ff3)	21:	1	0 on 6th line (*G*)
	30:	2	♪on previous beat
	42:	1 2	♪ ♪ on previous beat
22. Fantasia discordata (fol. Ff3v)	3:	3	♪ on previous beat
	4:	1	♩ on previous beat
	14:	2	𝅗𝅥
	15:	1	𝅗𝅥 (from previous bar)
	38:	3	0 on 3rd line (*a*)
	44:	1	0 on 4th line (*g*)
23a. Fantasia. Prima parte (fol. Ff4v)	6:	3	4 on 2nd line (*f#'*)
	21:	1	no 0 on 6th line (*G*)
23b. Fantasia. Seconda parte (fol. Gg1v)	22:	1	♪
	72:	1	6 on 3rd line (*e♭'*)
	81:	1	4 on 6th line (*B♮*)
	90:	1	All notes up a line (*d'*, *b♮*, *a♭*, *G*)
23c. Fantasia. Terza parte (fol. Gg3)	20:	2	♪
24. Canzon (fol. Gg3v)	23:	1	♩ (from previous bar)
	40:	4	0 on 6th line (*G*)