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**Vincenzo Galilei's manuscript "Libro d'intavolatura di Liuto
(1584)": An introductory study**

Gasser, Luis, D.M.A.

Stanford University, 1991

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300 N. Zeeb Rd.
Ann Arbor, MI 48106

Vincenzo Galilei's manuscript
Libro d'Intavolatura di Liuto (1584)
An introductory study

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By
Luis Gasser
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I certify that I have read this project and that in my opinion it is fully adequate, in scope and quality, as a final project for the degree of Doctor of Musical Arts.

George Honle

I certify that I have read this project and that in my opinion it is fully adequate, in scope and quality, as a final project for the degree of Doctor of Musical Arts.

William Peter Mahrt

Approved for the University Committee on Graduate Studies:

Elizabeth Cross Traugott

Dean of Graduate Studies

Vincenzo Galilei's manuscript Libro d'Intavolatura di Liuto (1584)

An introductory study

Luis Gasser, DMA
Stanford University, 1991

Vincenzo Galilei's Libro d'Intavolatura di Liuto is among the numerous lute sources still insufficiently studied. The Libro is a carefully written manuscript, 272 pages long, in the composer's hand, located in Florence's *Biblioteca Nazionale*. This book shows a systematic exploration of possibilities for the equal tempered tuning of the lute. Galilei demonstrates that pieces can be composed or transposed to any of the twelve degrees of the equal tempered scale, and to exemplify it he uses grounds such as those of the *passamezzo* and *romanesca*--both in the *antico* or 'minor', and the *moderno* or 'major' forms--in the twelve chromatic degrees of the equal tempered scale. The *Libro* also typifies Galilei's highlighting of homophonic writing and slow changing harmonies for "expressing passions with greater effectiveness", and demonstrates clear contrapuntal writing and a consistent modal writing with only two distinct modes that approaches a modern sense of major and minor modality.

This paper discusses the general characteristics of the contents of the manuscript, propose a way for classifying the numerous compositions, provides a thematic index--including incipits of the tablature with their transcriptions--and offer a sample of transcriptions of complete pieces (three *passamezzos*, two *romanescas* and *saltarellos*, one *galliard*, and one *aria*), adding their *tablatures* in facsimil. The results are summarized in the first part of the study.

Approved for publication:

By George Houde

For Major Department

By Elizabeth Cross Traupot

Dean of Graduate Studies

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Introduction

Vincenzo Galilei's Libro d'Intavolatura di Liuto is among the numerous lute sources still insufficiently studied. The Libro is a carefully written manuscript, 272 pages long, in the composer's hand, located in Florence's National Library.¹ This book shows a systematic exploration of possibilities for equal tempered tuning of fretted instruments. Galilei demonstrates that pieces can be composed or transposed to any of the twelve degrees of the equal tempered scale, and to exemplify it he used grounds such as those of the *passamezzo* and *romanesca*, both *antico* or in 'minor', and *moderno* or in 'major', in the twelve chromatic degrees of the equal tempered scale. The *Libro* also typifies Galilei's highlighting of homophonic writing and slow changing harmonies for "expressing passions with greater effectiveness", and demonstrates clear contrapuntal writing and a consistent modal writing with only two distinct modes that approaches a modern sense of western modality.

Two summary descriptions of the contents of the Libro were published in the early decades of this century, first by Oscar Chilesotti, in 1905,² second by Fabio Fano, in 1934.³ Since Fano's study of the life and works of the Florentine theoretician, lute player, and composer, not any other study has been devoted to this manuscript. The account of its contents is incomplete. Some lapses appear in the 1980 edition of the New Grove, in the articles "Sources of Lute Music", by Arthur J. Ness,⁴ and "Vincenzo Galilei", by Claude Palisca.⁵ According to

¹ Biblioteca Nazionale, Ms. Fondo Anteriori di Galileo 6.

² Oscar Chilesotti, "Trascrizioni da un codice musicale di Vincenzo Galilei", in Atti del congresso internazionale di scienze storiche [Roma, 1903], viii (Rome, 1905), p.135. It includes transcriptions of two *passamezzos*, *romanescas* and *saltarellos*, three galliards, and two arias.

³ Fano, Fabio, La Camerata Fiorentina. Vincenzo Galilei (1520?-1591), Instituzioni e Monumenti dell'arte musicale Italiana, iv (Milan: Ricordi, 1934). This study includes a literal transcription of one *romanesca* and *saltarello*, and 15 galliards from the Libro.

⁴ Arthur J. Ness, "Sources of Lute Music", The New Grove Dictionary of Music and Musicians (London: Macmillan Publishers Ltd., 1980), xvii, 736, miscounts the number and genre of the compositions of the Libro.

⁵ Claude Palisca, "Vincenzo Galilei", New Grove, vii, p.96, writes that the Libro has "passamezzos, *romanescas* and *saltarellos* in all the 24 major and minor keys", and both the term key is inappropriate, and the *saltarellos* are only 12. The ground of *passamezzos* and *romanesca* occurs on the twelve semitones of the equal tempered scale, in both the *antico* and *moderno*, forms (i.e. 'minor' and 'major').

Palisca's statement in the New Grove, the first two parts of the manuscript seem to contain "passamezzos, romanescas and saltarellos in all the 24 major and minor keys", which is not completely right as we will see. Another problem of the Libro resides in the correct description of the number and genre of the compositions, since many of the pieces bear only the title *Sopra il medesimo*, and others have common names such as *Aria* or *Gagliarda* or have no title at all. The purpose of this paper is to enumerate and classify all the pieces of the Libro, and to describe its main characteristics. One of the main parts of the study is a thematic index of the contents of the manuscript, including incipits of each piece in tablature and transcription, and my suggested classification. In addition I include a few transcriptions of complete pieces, and discuss the contents of this vast collection of lute pieces. The design of the paper is that of a reference tool to help scholars working in the field of lute music and in the broader field of the late sixteenth-century instrumental music. Because of the number of passamezzos, romanescas, saltarellos, galliards, and arias contained in the Libro, this source may stimulate research of a comparative nature between Galilei's treatment of these genres and the same genres in other sources.

A summary of the life and works of Galilei will help us to frame the significance of his Libro. I will concentrate on those aspects which are more relevant to the subject and interpretation and will select the citations accordingly.

Vincenzo Galilei was born near Florence in the late 1520s and died in Florence in 1591. He had six or seven children, the first of whom was the scientist Galileo (born in 1564); another of his sons was the lutenist Michelangelo (born in 1575). Vincenzo's ability as a lute player won him the patronage of count Giovanni de' Bardi, who sponsored his studies with Zarlino.⁶

Vincenzo Galilei's role in reviving through monody the ancient Greek ideals of the union of music and poetry was described thus by one of his

⁶ Palisca, New Grove, vii, 95-97.

contemporaries, Pietro Bardi the son of count Girolamo Bardi, in a letter to Giovanni Battista Doni:

This great genius [Galilei] saw that one of the principal goals of this academy [the Florentine Camerata] was by rediscovering ancient music, however much this was possible in such a dark area, to improve modern music Therefore he was the first to allow to be heard singing in dramatic style [*stile rappresentativo*] . . . Singing over an ensemble of viols accurately played, he let be heard the lament of Count Ugolino, of Dante.⁷

Galilei's writings were the result of a two-fold activity; his relation with Bardi, the members of the Florentine Camerata, and particularly the humanist and philologist Girolamo Mei led him to theoretical studies, but these studies were also under the influence of his constant activity in the field of practical music as a lutenist, composer, singer, and teacher. This double source of knowledge gives to his works an variability between direct expressiveness and learned treatment.

His first edition, Intavolatura de Lauto (1563), contains 24 transcriptions of vocal polyphony and 6 *ricercari*.⁸ It was followed by the first edition of Fronimo (1568), a treatise on playing the lute in the form of a dialogue, mainly devoted to how to intabulate vocal compositions for the instrument.⁹ It has 95 intabulations of complete polyphonic songs, 8 *ricercars*, 8 fantasias, and a duo.

After the Primo libro di Madrigali a 4 e a 5 voci (1574) one of his most significant works appeared, the Dialogo della musica antica et della moderna (1581),¹⁰ comprising a theoretical treatise dealing with tuning, a defense of monody, and a history of musical instruments. In the first section of his Dialogo

⁷ Letter dated March 13, 1582. Angelo Solerti, Le origini del melodrama (Turin: Fratelli Bocca, 1903), pp. 144-5, translated by Claude V. Palisca, The Florentine Camerata (New Haven and London: Yale University Press, 1989), p.6.

⁸ Intavolature de lauto di Vincenzo Galileo Fiorentino madrigali e ricercate. Libro Primo (Roma: M. Valerio Dorico, 1563).

⁹ Fronimo Dialogo di Vincentio Galilei fiorentino, nel quale si contengono le vere et necessarie regole del Intavolare la musica nel liuto (Venetia: Girolamo Scotto, 1568).

¹⁰ Florence: G. Marescotti, 1581.

Galilei refutes Zarlino's hypothesis that the tuning used at their time was 'just' intonation, since for Galilei it was a compromise between pure 5ths and consonant 3ds. He also opposes Zarlino's identification of the Greek modes with the 'church' modes. In this section Galilei evolves a system of equal temperament for the lute and viola:

Bardi: One can also know by what we have said clearly up to now how much farther removed from perfection the keyboard instrument is than the lute or the viola....

Strozzi: Since the tuning of the lute is so much nearer to perfection than that of the keyboard instruments Because of this the player of the keyboard instrument, however practiced and skilled, cannot transpose a composition either into one range or another by tone or semitone.

Bardi: This is one of the things which I have pondered many times, and also have sought carefully [to see] if [the aforesaid tuning] could be applied to the keyboard and if it would end by being just as it is on the lute It happens--as you know--that the lute has the tone divided into equal parts and the keyboard instrument has them separated into unequal parts. ¹¹

In the second part of the treatise Galilei made his more lasting commentaries. They are a discussion against counterpoint, mainly about the ways generally used by the contrapuntists in setting texts, that tend to obscure the words and prevent the communication of any desired affection to the listener. In support of his points of view Galilei often refers to the authority of the ancient theoreticians.

The rules observed by the modern contrapuntists as inviolable laws, as well as those they often use from choice and to show their learning, will be directly opposed to the perfection of the true and best harmonies and melodies. . . . It was never the intention of the [first] inventors that these rules should have to serve for the use of these harmonies that combined with the words and with the appropriate passion, express the conceptions of

¹¹ *Dialogo*, p.47; English translation from Robert H. Herman, "V.Galilei's *Dialogo*" (Ph.D. dissertation, North Texas State University, 1973), pp.281-4. Tunings different from the equal tempered were also used sometimes in lute music; see Mark Lindley *Lutes, viols and temperaments* (Cambridge: Cambridge University Press, 1984), and Antonio Corona Alcalde, "'You will raise a little your 4th fret': an Equivocal Instruction by Luis Milan?", *The Galpin Society Journal*, xliv, 1991, pp.2-45.

the mind; they were to serve for the sound of the artificial instruments alone, both stringed and wind. . . .¹²

Moreover Galilei's stress on the importance of the text of a song being clearly and affectively uttered, by the use of the proper monodic context, he discloses that a continual change of harmonies limits the capacity of the mind to be engaged in any particular emotion: constant change leads to monotony, since when anything can be expected, nothing actually changes. This highlighting of simplicity, expressed in different ways in the second section of his book, is not Galilei's main point, but is of importance with regard to the discussion of the Libro.

The continued sweetness of the various harmonies, combined with the slight harshness and bitterness of the various dissonances (besides the thousand other sorts of artifice that the contrapuntists of our days have so industriously sought out to allure our ears. . .), these are, as I have said, the greatest impediment to moving the mind to any passion. For the mind being chiefly taken up and, so to speak, bound by the snares of the pleasure thus produced, is not given time to understand, let alone consider, the badly uttered words.¹³

Pertinent to this paper are some of Galilei's commentaries in the third part of his Dialogo, devoted to the musical instruments, when Galilei writes that a grave or serious mood is best suited to the character of lute music:

¹² Galilei, Dialogo, pp.80-90, excerpted and translated into English by Oliver Strunk, Source Readings in Music History, (New York: Norton, 1960), pp.117-125.

¹³ Ibid. Galilei repeats several times the same ideas: "Consider each rule of the modern contrapuntists by itself. . . . They aim at nothing but the delight of the ear, if it can truly be called delight. They have not a book among them, for their use and convenience, that speaks of how to express the conceptions of the mind and how to impress them with the greatest possible effectiveness in the minds of the listener. . . . If the object of the modern practical musicians is, as they say, to delight the sense of hearing with the variety of the consonances, and if this property of tickling (for it cannot with truth be called delight in any other sense) resides in a simple piece of hollow wood over which are stretched four, six or more strings of the gut of a dumb beast. . . with a little air blowing inside them while they are touched or struck by the clumsy and untutored hand of some base idiot or other, then let this object of delighting with the variety of their harmonies be abandoned to these instruments, for being without sense, movement, intellect, speech, discourse, reason, or soul, they are capable of nothing else. But let men, who have been endowed by nature with all these noble and excellent parts, endeavor to use them not merely to delight, but as imitators of the good ancients, to improve at the same time, for they have the capacity to do this and in doing otherwise they are acting contrary to nature, which is the handmaiden of God." Ibid.

Bardi: All stringed instruments like the gravicembalo, harpsichord, spinet, clavichord, and others like them, are very well suited to express the actions both of the body and of the soul, for instance the Phrygian and Lydian harmonies which contain agitated and orgiastic elements. On the contrary the lute and the *viola d'arco* [are suited to express] grave, serious [elements] like the Dorian mode.¹⁴

The modes to which Galilei refers are the Greek ones as he understood them, that is, related to range--low, central, or high--and therefore to a particular character and different degrees of tension.

Headed by the indication 'Precepts of the author for being observed in order to play well', are some points stressing the importance of rendering the imitations clearly, a matter also related to the subject of the present discussion:

[Counterpoint is performed correctly] if the fugues and imitations are expressed so that they emerge, according to the intention of the composer, entirely comprehended by the ear.¹⁵

In the second and expanded edition of Fronimo dialogo (1584)¹⁶ Galilei includes lute intabulations, original compositions, and a summary of general music rules. The 124 transcriptions are from vocal compositions for 3, 4, or 5 voices by about 34 Italian, Flemish, French and Spanish composers.¹⁷ The works selected to be intabulated are those that had, in Galilei's opinion, a direct expressiveness, lacking complex contrapuntal features. Galilei expressed his idea that older compositions, with slow harmonic changes, few parts, and general easiness, were the more effective.¹⁸ In this second edition of Fronimo there are

¹⁴ Dialogo, Robert H. Herman's translation, p.859.

¹⁵ Ibid., p.868.

¹⁶ Fronimo dialogo di Vincentio Galilei nobile fiorentino. sopra l'arte del bene intavolare. et rettamente sonare la musica negli strumenti artificiali si di corde come di fiato. & in particolare nel liuto. (Venetia: Herede di Girolamo Scotto, 1584; facsimile reprint, Bologna: Forni Editori, 1969).

¹⁷ Among them are Annibale Padovano, Cipriano de Rore, Ferrabosco, Filippo di Monte, Ingegneri, Orlando di Lasso, Pedro Guerrero Palestrina, Striggio, Verdelotto, and Willaert.

¹⁸ ". . . col mezzo di quelle canzoni, antiche et facili. . . che delle nuove, et difficile, ò da piu eccellenti Auori à piu voci composte. . . quelle cantilene. . . facilissime sono. . . per esser solo atte à esprimere gli

in addition 31 *ricercari* for lute and 5 compositions for two lutes. The book has a theoretical part in which the author discusses how to intabulate for lute, and where to ornament, but also general principles regarding the use of ficta, counterpoint, tuning, modality, and transposition. Among the *ricercari* there are 24 in the 12 modes, *per b quadro*, and transposed to the fifth below or the fourth above, *per b molle*. They are written according to modal theory, and some are transposed. There are therefore not related to concerns about tuning and temperament, as are the compositions of his Libro. A chart in Fronimo page 90 shows the *finalis* and *ambitus* for each of these twelve modes, in the tenor and in the bass. They agree with modal theory as explained by Zarlino: if one takes the mode in which one composes the song as the basis of the tenor, and this tenor encompasses an authentic mode, then the bass must encompass the corresponding plagal mode, and conversely, if the tenor encompasses a plagal mode, the bass must encompass the corresponding authentic mode.¹⁹

On page 104 of the Fronimo Galilei gives the number of books, intabulations, and original compositions that he has ready for publishing.²⁰ He states that they include more than 3000 French, Spanish, and Italian songs and motets in 100 books; 200 fantasias and *ricercars* by himself and other composers in 10 books; more than 500 romanescas, 300 *passamezzos*, 100 galliards, arias, and *saltarellos* in 10 books. His Libro is a collection of some of these pieces, as we will see.

In 1587 Galilei published Il secondo libro dei madrigali a 4 e a 5 voci. After his writings in defense of monody, this work constitutes a seeming contradiction. His madrigals for 5 voices contain formal features that Galilei had condemned in the Dialogo as contrary to the clear affective expression of words, but there were features partially inherent to counterpoint, and Galilei was aware

affetti humani l'harmonie che escono da note di alquanto valore, da pochissima quantità di parti, et dalla frequentia di non molte corde." Fronimo, 47.

¹⁹ Bernhard Meier, The Modes of Classical Vocal Polyphony, translated from the German 1974 edition by Ellen S. Beebe (New York: Broude Brothers Ltd., 1988), p.66.

²⁰ *Numero de libri, & delle cose intavolate, & composte dall'Autore, per dare alla stampa.*

of and concerned with it. This shows the historical position of Galilei, rooted in the tradition and at the same time looking to new horizons. Among the features that he condemned but later used in his own madrigals are scholastic imitations, long melismas on a single syllable, word pictorialism, and in addition phrases of the text repeated, fragmented, and alternated among the parts. There are also some contrapuntal mistakes, like direct fifths and octaves.²¹

His opposition to some of Zarlino's theories prompted the latter to defend his postulates in his Supplimenti musicali, of 1588, and Galilei to respond in his Discorso intorno all'opere di Messer Gioseffo Zarlino, of 1589. In it the author wished to end the dogmatism and pedantry of music theory and to replace the strict rules with simpler procedures taught by physical perception and practical musical experience.²²

As a manifestation of the double source of his knowledge--direct, practical experience, and scholarly studies--Galilei's last treatises dealt with polyphonic composition, a subject he never neglected. He wrote and revised a two part manuscript on counterpoint in which he was particularly critical of the rigid rules of dissonance elaborated by Zarlino and Artusi. Galilei considered that any passing dissonance is acceptable if the parts move gracefully, and the essential dissonances--like suspensions--might resolve by leap, even into another dissonance.

The last years of Galilei's life were also devoted to scientific acoustical experiments with strings and tubes of different materials, and other sounding bodies.²³ Galilei's scientific researches may well have had an influence on his son Galileo, leading the son to physical experiments in addition to the study of mathematics.

²¹ Fano, La Camerata Fiorentina, p.lxv.

²² Claude V. Palisca, "Galilei", MGG, iv, 1268.

²³ These studies have been translated to English for the first time by Claude Palisca in The Florentine Camerata, vi.

With this knowledge of the ideas that Galilei developed during his lifetime let us now turn to the Libro itself. This manuscript is preserved in Florence, *Biblioteca Nazionale*, with the sigla Ms. Fondo Anteriori di Galileo 6. It has 137 folios, originally numbered as pages 1-272. The pages have a size of 35x23 cm., with ten hexagrams (six-line staves) per page, written in Galilei's firm, clear, and careful handwriting.²⁴ It is written in Italian tablature, in which the six courses of the lute are represented by the six lines of the staff, the highest course corresponding to the bottom line of the tablature. The rhythms are annotated above the staff, and indicate only the shortest note-value at any particular time. The manuscript bears the title *Libro d'intavolatura di Liuto, nel quale / si contengono i passemuzzi, le / romanescas, i saltarelli, et / le gagliarde et altre / cose ariose com / poste in diversi / tempi da / Vincentio Galilei / Scritto l'anno 1584 / parte prima.*

The *Parte prima* contains a series of passamezzos, romanescas, and saltarellos organized in twelve ascending semitones of the equal-tempered octave, starting with the pitch of the sixth and lowest course of the lute. The passamezzos--Italian duple-meter dances-- are based in the ground of the *passamezzo antico* or *per b molle*. The different numbers mentioned by Galilei as adjective to the passamezzos (like *passamezzo primo, secondo* etc.) are not related with modality, but with the degree of the chromatic scale on which the first chord of the ground is based. The ground of the *passamezzo antico* utilized by the composer is always the usual i-VII-i-V-III-VII-i,V-I, in which small roman numerals indicate minor triads, and capital numerals, major triads. All the chords are in root position. The eight main framework chords appear at equal intervals throughout the music; between them there is melodic figuration and, sometimes, other passing chords. The way Galilei varies the chords melodically is in agreement with his statements in the Fronimo on this subject,

²⁴ A physical description of the manuscript is found in Wolfgang Boetticher, Handschriftlich überlieferte Lauten-und Gitarrentabulaturen des 15. bis 18. Jahrhunderts, RISM, B vii (München: G. Henle, 1978), pp.114-115.

where ornaments proceed by step among the notes of the chord or, when a voice has a leap, the two notes of the leap are consonant with all the notes of the chord.²⁵ Most of the chords do not act with tonal functions: VII is a major chord on the seventh degree of the scale; it is not a leading-tone and has no tonal function as a dominant. The mode of all the passamezzos is Dorian, a 'natural minor' scale with the sixth degree raised. It is therefore not correct to describe these dances as being "in the 24 major and minor keys". A piece named *passamezzo settimo* has as its first chord the one whose root is the note of the seventh semitone ascending from the sound of the open sixth course of the lute. These courses had no standard pitches, but the one more often assumed as standard in the sixteenth century was G (an eleventh below middle C). In such a lute, the *passamezzo settimo* would have as a ground d-C-d-A-F-C-d,A-D. Passamezzos in 16th- and 17th-centuries sources are often sets of continuous variations on the harmonic ground, many of them being lengthy compositions. In Galilei's Libro, every passamezzo has a certain number of *partitas* or variations, usually four. Every partita has 32 tactus units, shown in the tablature by means of bar-lines. Every unit lasts a quarter-note, and the harmony always changes regularly after four units. In a transcription in 4/4 every measure corresponds to a new chord, and the passamezzo lasts eight measures.

Passamezzos in dance and lute books were often followed by one or more triple dances. In Galilei's manuscript, passamezzos are followed by a ternary *romanesca*. The *romanesca* pattern is: III-VII-i-V-III-VII-i,V-I-IV-I. In five instances the first chord is i instead of III.²⁶ This ground is almost identical with that of the passamezzo, though there are two chords appended, IV-I. They act as an internal *ripresa* incorporated in the main music and present at any recurrence of the ground. The most usual *romanesca* ground does not have these two extra chords, and it has i for final chord, instead of Galilei's I. The meter of the *romanesca*s is triple, as I have indicated. Each tactus-unit lasts a dotted-

²⁵ Fronimo, pp. 28, 35, 36. There are nevertheless a few exceptions to his own rules, as seen for example in my enclosed transcription of *romanesca* n°35, G.77, at the beginning of the third variation.

²⁶ These five pieces are, according to my classification, G.4, G.5, G.6, G.9, and G.13.

quarter, and every two units there is a change of harmony. In a few instances the division-lines are every dotted-half, and in these few instances the harmony changes accordingly with each division line. The *romanesca* ground lasts ten measures (20 units) in a modern transcription in 6/8 or 3/4. Usually there are four *partitas* for every *romanesca*. Galilei considered that the air of the *passamezzo* and that of the *romanesca* were of a different affective nature, since he compared them with the effect that the aulos player made on a youth, when Pythagoras ordered the musician to change from an exciting to a quieting mode, which, Galilei wrote, "is understandable if we compare the excited sound of the *romanesca* to the quiet one of the *passamezzo*", a statement that must be referred to performance attributes, since the grounds of both dances are almost identical.²⁷

Every group of *passamezzo* and *romanesca* on any degree of the chromatic scale is followed by a *saltarello* on the same degree. The *saltarello*'s ground is I-V, with other chords sometimes interspersed. Every *tactus* unit lasts a dotted-quarter, and the harmony changes every two units. A transcription in 6/8 or 3/4 has a new elaboration of the ground every two measures. There is a variable number of variations or *modi*, as the composer names them, for any *saltarello*. These *saltarellos* are not modeled upon their respective *passamezzos*, as was common in afterdances to *passamezzos* and pavans in most other lute and dance sources. They have neither melodic nor harmonic material from their duple-meter partners, except the relation to the chord sequence I-V present in both *passamezzos* and *romanescas*. There is a variable number of *passamezzos* and *romanescas* for any particular tone. Part I ends with two Arias, one of them with 12 *partite*, or variations. Figure 1. summarizes the contents of part I (excluding two arias: La Matriciana, and Sopra l'aria del gazzella con dodici parti).

²⁷ Claude V. Palisca, Humanism in Italian Renaissance Musical Thought (New Haven & London: Yale University Press, 1985), p.393.

Part two is entitled *Parte seconda nella quale si contengono altri Passamezzi, et Romanesche*. As stated in the title this part consists of only passamezzos and romanescas. They are based on all of the twelve semitones of the octave, ascending in chromatic order from the sound of the open sixth course, as in part I. The difference is that the passamezzo's ground is that of the *passamezzo moderno per b quadro*, whose ground is: I-IV-I-V-I-IV-I,V-I. The romanescas of part II are governed by the same characteristics as those in part I, in respect to organization and length, as are the passamezzos. Their ground is identical with that of the passamezzos, though with two more chords--and measures-- at the end, thus: I-IV-I-V-I-IV-I,V-I-IV-I. These were the common patterns for passamezzo and *romanesca moderno*, except for the last two measures of the romanescas. The length of any tactus-unit, measure, and variation, and the number of variations for any passamezzo, follow the same routine as in the first part. Though there are a variable number of passamezzos and romanescas for any particular tone, or degree of the chromatic scale, the most common is just one piece per tone.²⁸ The mode used throughout this second part of the manuscript is number eleven or Ionian according to Glarean's classification. The affect arising from the Ionian mode is close to that of a major key, though chords do not consistently have harmonic functions. This is typical for late sixteenth-century dance pieces. Ficta, altered degrees, sometimes act as leading tones, helping to momentarily 'tonicize' a chord; in other instances they avoid melodic tritones or add melodic coloration. See, for example, my transcription of *Romanesca n°35, G.77*: in IV, the F chord, B flat is almost always present, but when moving to the next chord, I or C, the B turns to natural; when going to V or G, the F is very often sharpened. An example of chromatic alteration that has no harmonic function is in the same piece, variation 3, measure 4, the E flat on the G chord. Galilei's compositions *per b quadro* are much closer to modern tonality than those *per b molle*, that are closer to the Dorian modality. One reason for this may be in the use of VII in the ground of passamezzos and romanescas *per b molle*, a chord that has not the modern dominant harmonic function, and thus the combination of ground chords V-i has

²⁸ See fig. 2.

a tonal color that otherwise lacks in the remaining ground combination i-VII-i. That the ground *per b molle* had a different affective connotation than the ground *per b quadro* can be inferred from Galilei's own writings, from his contemporary theoreticians and from the very purpose of the Libro, which exemplifies the different emotional qualities of major and minor chords, in addition to proving Galilei's opinions about the excellence of the temperament of the lute above any other instrument and about the suitability of homophonic writing and slow changing harmonies. Chords with major and minor thirds, or tenths, were clearly perceived as having a different affective quality by their own, not as a part of a system based upon a succession of chords. Major and minor chords are to be understood here as chords with a third and a fifth, which contain either a major third or a minor third, and which are intended to produce a distinctive effect from this third. Major thirds and tenths were generally considered lively and cheerful and, by contrast, minor thirds and tenths, were inclined somewhat towards sadness.²⁹ Galilei wrote in his Fronimo about the emotional nature of thirds according to their being not only major or minor but also to the context where they were found: in 'minor' they sound 'sharper' than in 'major', and they sound also more or less happier according to the particular place where the major--raised--third is. This is among the first descriptions of now standard affective quality of major versus minor. The composer stated that *passamezzos* and *romanescas* exemplify these differences.³⁰

In this second part of the Libro there are no *saltarellos* but after each *passamezzo* and *romanesca* there is a marginal note with the indication that the corresponding *saltarello* is written at a certain page of part one, thus: *é scritto il suo saltarello á xxx*. Thus the *saltarellos* of part one are the third movement of a

²⁹ See Meier The Modes, vii, and especially his quotes from Vincentino's L'antica musica ridotta alla moderna pratica (bk.iv, chs. 16, 20, 21,29), and of Zarlino's Institutione harmonicae (bk.iii, ch.10), p.407.

³⁰ "Eu[matio]: Sete adunque di parere che quella terza che è tra il dua del tenore [g] & quello della mezzana [b] appaia maggiormente acuta del suo ordinario, nel suonare le canzoni per b molle? Fro[nimo]: Veramente si, ma non tanto quanto quelle che piu di rado sogliono essere alterate, il che potese maggiormente comprendere dalle Romanesche, & Passemezzi, l'un' & l'altra delle quali sono del primo tuono, & nondimeno la diversità delle poste le fanno parere hora piu & hora meno meste, & hora piu & hora meno allegre." Fronimo, 107.

three-unit suite consisting--up to here--of a passamezzo and romanesca in the same tone of either *b molle* ('minor') or *b quadro* ('major'), and the saltarello whose ground is based, as I said, in two major chords. Figure 2 summarizes the contents of part two.

Galilei was not the only nor even the first lutenist to have written passamezzos with a minor and a major triad on the twelve degrees of the chromatic scale. Another manuscript book, by Giacomo Gorzanis, followed a similar organization in 1567: the Libro de intavolatura di liuto nel quale si contengono vintiquattro passamezi, dodeci per bemolle et dodeci per b quadro, sopra dodeci chiave.³¹ Nevertheless a comparison of the two manuscripts results in a clear advantage for Galilei's Libro: It is on a much larger scale and the substance of the music is more interesting. Gorzanis usually gives a single setting of each passamezzo and its saltarello. There are no romanescas. Every paired passamezzo-saltarello *antico* in one of the twelve *chiave* is followed by another pair of passamezzo-saltarello *moderno* in the same *chiave*, and the pattern continues through all 12 *chiave*.

Parts one and two of the Galilei manuscript show its intended function, which influences both the scope of the repertory and the musical characteristics of that repertory. In the Libro Galilei experiments with four of the principles and ideas he dealt with in his treatises. One principle is the ability of the lute--equal only to the viola da gamba--to play and transpose to any place, because it is tuned in equal semitones, a point that I have already quoted from Galilei's Dialogo, and to which the author refers again in the Fronimo.³²

³¹ Bayer Staatsbibliothek, Mus. Ms. 1511a. The manuscript is dedicated by Gorzanis to "*Al molto magnifico signor Odorico Erbert, patron suo sempre osservandissimo*". Modern editions in Issam El-Mallah, Ein Tanzzyklus de 16 Jahrhunderts für Laute von Jacomo Gorzanis, (Tutzing: Hans Schneider, 1979), which includes tablature and a transcription without note values, and Bruno Tonazzi, Giacomo Gorzanis Libro de Intavolatura di Liuto (1567) (Milano: Suvini Zerboni, 1973), with a literal transcription for guitar.

³² "*Lo spatio del Tuono del Liuto e maggiore del sesquinono, & minore del sesquiottavo, il Semitono è l'intera metà di esso Tuono . . . i Tuoni, le terza maggiori, & le minori vengono in tutti i luoghi tra le corde e tasti del Liuto, d'un istessa misura.*" Fronimo, p. 106.

Fig. 1: *Parte Prima*

<u>Passamezzos:</u>	Number	Variations
1 ^o tono	4	14
2 ^o tono	1	4
3 ^o tono	1	4
4 ^o tono	1	4
5 ^o tono	1	4
6 ^o tono	7	30
7 ^o tono	1	4
8 ^o tono	3	12
9 ^o tono	1	4
10 ^o tono	1	4
11 ^o tono	4	17
12 ^o tono	1	4
	----	----
Total	26	105

<u>Romanescas:</u>	Number	Variations
1 ^o tono	5	20
2 ^o tono	1	4
3 ^o tono	2	8
4 ^o tono	1	4
5 ^o tono	1	4
6 ^o tono	6	22
7 ^o tono	1	4
8 ^o tono	5	20
9 ^o tono	2	8
10 ^o tono	1	4
11 ^o tono	2	104
12 ^o tono	1	4
	----	----
Total	28	206

<u>Saltarellos:</u>	Variations
1 ^o tono	21
2 ^o tono	18
3 ^o tono	18
4 ^o tono	17
5 ^o tono	17
6 ^o tono	17
7 ^o tono	19
8 ^o tono	16
9 ^o tono	20
10 ^o tono	18
11 ^o tono	20
12 ^o tono	16

Total	217

Fig. 2: *Parte Seconda*

<u>Passamezzos:</u>	Number	Variations
13 ^o tono	4	13
14 ^o tono	1	4
15 ^o tono	1	4
16 ^o tono	1	4
17 ^o tono	1	4
18 ^o tono	3	12
19 ^o tono	1	4
20 ^o tono	1	14
21 ^o tono	1	4
22 ^o tono	1	4
23 ^o tono	2	8
24 ^o tono	1	4
	----	----
Total	18	69

<u>Romanescas:</u>	Number	Variations
13 ^o tono	1	4
14 ^o tono	1	4
15 ^o tono	1	4
16 ^o tono	1	4
17 ^o tono	1	4
18 ^o tono	2	8
19 ^o tono	1	4
20 ^o tono	1	4
21 ^o tono	1	4
22 ^o tono	1	4
23 ^o tono	2	8
24 ^o tono	1	4
	----	----
Total	14	56

Fig. 3: Galliards.

G.91: AA8 B7 CC8.
 G.92: A8 B8 CC8 D8 EE25.
 G.94: AA12 BB8 C24.
 G.96: AA8 BB8 C8 DD8.
 G.99: AA8 BB'7 CC13.
 G.100: AA8 BB8 CC'8.
 G.104: AA'8 B22 B'21.
 G.123: AA16 BB8 CC16.
 G.140: AA15 B19 CC4.

Another point is related to Galilei's opinion that a slow moving harmony produces in the listener a more affective impression than fast and constant change. The style of these *partite* is that of a melody against a bass or ground changing in slow and regular motion. The music is based on harmony, not on counterpoint. Nevertheless there are some contrapuntal features, such as imitation, but they are always very short, close, usually at the octave, and not hindered by accompanying voices, in accordance with Galilei's thoughts, as expressed in a quote mentioned earlier. This is the third point these compositions exemplify. The fourth point that the Libro typifies is related to the second: the affective characteristics of both minor and major chords. Galilei's aesthetic goals, as described in the second part of his Dialogo, are shown in this large collection of variations, truly a "well tempered lute" of impressive size and whose musical substance deserves attention.

Both Oscar Chilesotti and Fabio Fano accused Galilei's book of excessive uniformity and therefore monotony. The impression of a certain dullness would easily arise from a performance of a succession of several of the pieces of parts I & II of this manuscript, but this is not so much due to a lack of invention on the composer's part, as it is to the self imposed limitations of his subject: variations on a ground consisting basically of only four chords for the *passamezzos*, five for the *romanesca*s, and only two chords for the *saltarellos*. With this restriction he wrote as many as 206 variations on the *passamezzo* ground, 268 variations on the *romanesca*, and 217 variations on the *saltarello* ground.³³ This impressive number of variations on a ground by a single author--perhaps unparalleled in the history of music-- is the result of the activity of Galilei's industry and imagination; his steady writing alternates between passages of free melodic ornamentation of the ground, and others based on imitations of concise motives, as my enclosed transcriptions reveal. These characteristics are found in all of his pieces and, in this sense, they are uniform. Galilei, faithful to his ideas, did not use many chromatic alterations, nor did he depart from the only two modes he used throughout the Libro: the Dorian, for the 'minor' or *per b molle*, and the

³³ This amount is the result of adding the figures of parts I & II with the pieces appended in part four.

Ionian, for the 'major' or *per b quadro*. Galilei had contended that the designated mode of a modern polyphonic piece could only be distinguished through the last note in the bass, since every little section of a composition was in a different mode, with cadences in any degree, which together with the free use of accidentals obliterated any distinct quality of a mode or modal unity.³⁴ His Libro is therefore an illustration of consistent modal writing, with only two distinct modes, approaching a modern sense of major and minor modality.

I think that the pieces in Galilei's Libro were intended for performance, not only as a way of experimenting with tuning and temperament, and homophonic writing. The mention made by Galilei in his Fronimo concerning the *passamezzos*, *romanesca*s, *saltarellos*, *galliards* and other pieces he had ready to send to print very likely referred to the Libro's compilation, and the careful writing, almost free of mistakes, further reinforces the purpose of the manuscript as a preparation for printing. Galilei was aware of the dangers of writing boring music--as expressed in his Dialogo-- and accordingly he must have tried to provide his compositions with interest and drive.³⁵ In the *passamezzos*, *romanesca*s, and *saltarellos*, harmonic, melodic, and contrapuntal elements become clear: this is not true for the intabulations of polyphonic pieces whose original texture can not be thoroughly reproduced on a lute. It is in these pieces where Galilei expresses both his aesthetic and theoretical creed.

The *passamezzos* and *romanesca*s usually do not have final chords. The last variation of these dances ends with a triple bar-line, but the music is intended to go on: there is no ending, except on very few occasions. This implies that one piece leads into another in a continuous strain, whether from the same genre or another, or that the performer is to provide the final chord. This second choice

³⁴ Palisca, Humanism, p.318.

³⁵ On some performers that are composers Galilei wrote: "There are others. . . who actually do and understand the things of theory, and perform excellently. For this they are reputed by every intelligent man who knows of them, but they are so slow of wit and so devoid of invention, on account of a defect of nature, that the things which they have composed have so little grace that they not only do not delight, but produce satiety and boredom in the hearer with the first two lines." Dialogo, p.139, Herman's translation, p.856.

would have an appropriate result in a few instances only, since often the composer, after starting the final measure with the major chord that ends the pattern of both passamezzos and romanescas, introduces the minor third of the chord before the triple bar, thus preparing the beginning of the next ground. Often these compositions are in a crescendo-like construction, with either density or speed progressively increasing, but the consecutive *partite* are not necessarily thematically related, except for their common ground. There are, nevertheless, occasions in which two successive variations develop the same motive--as can be seen in variations 2 & 3 of my transcription of passamezzo n°14, G.147--or in which the last measure of a variation starts a motive that is going to be further utilized in the following variation--as in variations 3 & 4 of my transcription of romanescas n°35, G.77. This way of writing passamezzos and romanescas suggest the possibility that the performer may eventually choose between variations of consecutive dances in the same tone the *partite* he or she likes better, to form his or her own composite piece. I enclose the transcription of an example of such a feasible composite under the title Passamezzo 6° tono. An example that further supports this assumption is that of romanescas n° 28, G.56/72, with 100 *partite* or variations. It is unlikely that these variations were intended to be performed in a row, which would result in a composition lasting one hour and 15 minutes. This is probably the longest piece ever written for the lute.

Part three of the Libro is entitled: *Parte terza et ultima nella quale si contengono tutte le sue Gagliarde*. It has 56 galliards, almost all of them with mythological names. This part ends with two additions to part one, and with what is in fact a fourth part, appended to the main plan of the book. The galliards have variety of forms and lengths. Though the common ternary form, AABBC, is prevalent, there are other formal organizations. In figure 3 I exemplify some of the formal organizations and different lengths of the sections that Galilei uses in his galliards. In these examples the indication G. followed by a number refers to the particular composition according to my classification. The letters following them refer to the sections, and the numbers to the tactus units of any previous section with the same letter. Thus G.91: AA8 B7 CC8,

means that this is composition number 91 of the manuscript, and that it has two A sections of 8 units each, a B section of seven units, and two C sections of 8 units each. I use the apostrophe sign to indicate slight differences among one section and its repetition. Besides the different number of sections of Galilei's galliards, there are other interesting features in these dances, such as similar ending figures for two or more of the sections—as in Agrippina, Gagliarda n° 42--or segments that are only partially repeated, as shown in my enclosed transcription of galliard n°31, Moravia. The mythological names of these galliards are more easily linked to Galilei's interest in Greek antiquity than to the musical content of the pieces. In all of them the character is fundamentally homophonic, with a cantilena in the upper part. In opposition to the multitude of keys implied in the dances of the first two parts, the galliards are only in a few keys, often grouped by the same tone, as it happens with the first nine compositions named after the nine muses.³⁶ Changes of key do not follow any consistent pattern.

The title of this third part suggests that these galliards are related to the previous passamezzos, romanescas, and saltarellos of parts I & II, perhaps indicating that in performance a group made of a passamezzo, romanescas and saltarello would be followed by a galliard, therefore it seems clear that with regard to performance the collection is designed as a source for generating a variety of four-movement proto-suites. Nevertheless the indication *le sue Gagliarde*--their galliards--does not imply any tonal affinity. The question arises of what particular galliard is to be played after a group of passamezzo, romanescas, and saltarello in a particular tone. Since Galilei does not show the care usually found in the manuscript pointing out to what group a piece pertains, the implication is that any galliard may suit as the fourth piece of the group, according to the performer's decision, which presupposes different possible 'key' arrangements. A combination of 3/4 and 6/8 applies to these galliards as well as

³⁶ A modern transcription of these pieces for guitar is Bert Ruff, Die neun Musen (St. Georgen: Rossberg-Musikalien, 1982). Fifteen galliards and an aria are transcribed for guitar by Meinolf Fritzen in Vincentio Galilei Libro d'intavolatura (München: G. Ricordi & Co., 1982).

to any of the ternary-meter compositions found in the book, that is, binary meter groupings in the context of triple meter, achieved by the use of hemiola.

The manuscript has a fourth part (pages 243 to 270) though the composer does not name it as such, but incorporates it as an extension of part three. It is entitled *Gagliarde et arie di diversi* and has 45 pieces. This fourth part does not follow the general plan of the passamezzos, romanescas and saltarellos with their galliards. It is a compilation of short songs by several composers, and several passamezzos and romanescas which supplement those of parts one and two. The arias have usually three short and repeated strains. They seem to be adaptations of songs whose names lend their titles to the arias. Aria was a generic name for tune, and for strophic songs.³⁷ The repetitions of the various sections of Galilei's arias in the Libro may be related to the original strophic structure of the songs from which they are very likely adaptations. The romanesca itself was one of the most familiar melodic formulae, or bass patterns, for an aria, usually associated with the reciting of *ottava rima*.³⁸ The number of sections of these arias and their length is given with my incipits. *Gagliarde et arie di diversi* shows that at a certain stage the manuscript turned from being intended for publication to a personal anthology where Galilei included pieces by several composers, appended passamezzos and romanescas to parts I & II, and wrote in several instances for a different lute than the one used in the book up to that moment: one with seven courses. It seems likely that Galilei was unable to find a publisher for his book, which might have been deemed unprofitable. In this fourth part of the Libro the writing is less careful from page 255 onwards. On page 258 the hexagrams are not printed but hand-drawn. From page 264 onwards there are 13 hexagrams per page, instead of the usual 10 hexagrams. It

³⁷ In the Intavolatura de liuto di Julio Cesare Barbetta Padoano, dove si contiene Padoane, Arie, Baletti, Pass'e mezi, Saltarelli, per ballar à la Italiana, e altre cose dilettevoli secondo l'uso di questi tempi, (Venetia: Angelo Gardano, 1585), pp.8-11 there are six arias, all in ternary meter, including *arie con le quale si puo cantare stanze, e versi d'ogni sorte, secondo l'uso di Venetia & anco de altri paesi*. Before Galilei, arias for lute consisting in three short sections, were intabulated by Antonio di Becchi, in his Libro Primo d'Intavolatura da Leuto, (Venetia: Girolamo Scotto, 1568).

³⁸ Alfred Einstein, "Die Aria di Ruggiero", Sammelbände der Internationalen Musik-Gesellschaft, xii (1911), pp. 444ff. Frescobaldi in his first book of Toccate e partite (1615-1616) included a *Partite sopra l'aria della romanescas*.

is nevertheless in this fourth part of the Libro where there are some of the compositions that have a more spontaneous charm, since the Arias are in a lighter mood than most of the previous compositions. The sober mood that according to Galileo best suited the lute, applies to a certain degree to many of the compositions of the previous parts of the manuscript. See an example of the arias in my enclosed transcription of Aria n° 15.

The libro ends with some indications in another hand of pieces to be copied, such as *buona, da copiare e da mettere; gagliarda bella da copiare*, etc. These indications are related to the history of the Libro's owners after Galilei.

Galilei considered it essential that the musician have a solid preparation to succeed; furthermore he thought that one of the main causes of the decadence of the expressive power lay in the lack of suitable theoretical ground by the practical musician.³⁹ His Libro was in harmony with his creed more than any other of his compositions or arrangements. He showed as a composer his command of the lute, his thoughts about temperament, and the aesthetic importance he acknowledged for harmony and effective contrapuntal writing.

The following classification of the contents of Galilei's Libro proceeds thus: the pieces are named in the order in which they appear or are cited in the manuscript. Simultaneously three means of identification are used, as expressed in three consecutive lines of text above the incipits of the thematic index. Every line provides different information, but any of the three lines, or two or three of them, may be used to identify any piece. The first line has the original title--when provided in the manuscript--in italics. The second line of the classification suggests a name for the piece, which appears in bold characters. It consists of the name of the genre of the piece--passamezzo, romanesca, saltarello, gagliarda,

³⁹ "E impossibile a quelli che non intendono la proprietà et virtù della cosa (et sia qual si voglia) bene esercitarla". Dialogo, cited by Fano, La camerata, p. xxxviii.

aria, or other--the number of such piece of such genre in the book, and the number of the composition. The original title is followed by the capital letter G., that stands for Galilei, and the number of the composition, so that G.33 means the composition number 33 of this manuscript. After this number follows the number of the page of the manuscript, differentiating the two numbers by a slash, thus /. Therefore Romanesca n^o29, G.65/137, means that the composition is the 29th romanescas that appears in the manuscript, and it is the composition number 65, at page 137 ϕ . The pieces are named sequentially even when they are only cited by the composer: in several instances Galilei writes after a composition that there is another of the same genre and tone on another page. I take his indication as the moment in which the piece happens in the book, even if it is only mentioned there and is written later, because this seems the place where Galilei intended it to be.⁴⁰ The third line of the classification gives technical information: After the abridged title of the genre of the piece (Rom., Pass.) is the indication of the tone. In the passamezzos, romanescas, and saltarellos the tone is indicated thus: the tones are named from 1 to 24. Numbers 1 to 12 are for the twelve chromatic transpositions of the ground *antico* as well as for the saltarellos. Tones 13 to 24 are for the twelve chromatic transpositions of the ground *moderno*. In this way a number equal to or lesser than 12 will immediately show a 'minor' ground (in the case of passamezzos and romanescas), and a number above 12 will show a 'major' ground.

When there is more than one piece in a certain tone the consecutive pieces in the same degree are named first version, second version, etc. Therefore Pass. 13^o tono, 3^o ver., means that this composition is a passamezzo in the 13th tone--therefore in the first degree of the chromatic scale with a 'major' ground--and that this is the third of such passamezzos in the same tone.

A fourth line expresses in parentheses the number of *partite* (i.e. variations or sections) of the composition, and the number of original tactus-units of these

⁴⁰ The thematic index clarifies these indications.

sections; thus (18x4+1) means that the composition has 18 sections of 4 tactus-units, plus an extra tactus-unit.

In the galliards the number in parentheses expresses the number of tactus units. In the arias the numbers united by + signs indicate the tactus units of every section, so that (6+8+24) indicates that the aria has three sections, the first of 6 units, the second 8 and the third 24 units.

In the transcriptions I did not consider it necessary to add a small stroke above the score to mark placement of the original bar-lines when they differ from mine. Original bar-lines are but division lines or tactus barring, whether in duple or triple meter. Division lines were not intended to have the accented significance of modern bar-lines; they were expected to coincide with a tactus. In all the passamezzos, four original division lines correspond to one bar-line in the transcriptions: four semiminims equal one whole-note. In the romanescas and saltarellos, two division lines or the tablature correspond to one bar-line in my transcription: two dotted semiminims equal a dotted half-note. In this way the passamezzos, romanescas, and saltarellos have a metrical structure that changes in relation to their chord pattern, that is, one chord per measure.⁴¹

All additions to the original have been placed in brackets. These additions are duplicated notes written to show better the voice leading in a few instances, and which are either the result of the upper octave of any of the three lower courses of the lute, which were usually tuned in octaves, or the result of a single note being in two voices at the same time.

I have chosen representative pieces of each of the genres in 'major' and 'minor' modes. For the passamezzos, romanescas, and saltarellos I have chosen the sixth tone, or its relative *per b quadro*, the eighteenth tone. The reason is that this is an idiomatic tone to the lute, the open fifth and sixth course providing

⁴¹"E impossibile a quelli che non intendono la proprietà et virtù della cosa (et sia qual si voglia) bene esercitarla". *Dialogo*, cited by Fano, *La camerata*, p. xxxviii.

respectively the pitches of the roots of i (or I), IV, and V. The sixth tone is the only one in which Galilei wrote seven different versions of the passamezzo and six versions of the romanesca: more than in any other tone. In addition to a pair of passamezzo/romanesca each in *antico* and in *moderno*, and a saltarello, I have transcribed a passamezzo made up of a composite of six *partite* from different versions of the passamezzos in the sixth tone,⁴² and a galliard, and an aria, to complete an overview of Galilei's treatment of the genres that constitute his Libro d'Intavolatura di Liuto.

The following is a general index of the compositions of the manuscript, arranged by genre. Pieces of every genre are listed several times, sorted according to their sequential order--as they appear in the manuscript--their tone order, page number, opus number--according to my classification-- and, in the galliards and arias, alphabetical order by title.

⁴² I have justified this procedure at pp.17-18.

Passamezzos**I- By secuential order**

Passemazzo n°1, G.1/1. 1° tono, 1ª versione.
 Passemazzo n°2, G.2/2. 1° tono, 2ª versione.
 Passemazzo n°3, G.176/256. 1° tono, 3ª versione.
 Passemazzo n°4, G.8/10. 2° tono.
 Passemazzo n°5, G.11/14. 3° tono.
 Passemazzo n°6, G.15/18. 4° tono.
 Passemazzo n°7, G.18/22. 5° tono.
 Passemazzo n°8, G.21/26. 6° tono, 1ª versione.
 Passemazzo n°9, G.22/27. 6° tono, 2ª versione.
 Passemazzo n°10, G.23/29. 6° tono, 3ª versione.
 Passemazzo n°11, G.24/31. 6° tono, 4ª versione.
 Passemazzo n°12, G.25/32. 6° tono, 5ª versione.
 Passemazzo n°13, G.59/114. 6° tono, 6ª versione.
 Passemazzo n°14, G.147/236. 6° tono, 7ª versione.
 Passemazzo n°15, G.32/41. 7° tono.
 Passemazzo n°16, G.35/45. 8° tono, 1ª versione.
 Passemazzo n°17, G.36/46. 8° tono, 2ª versione.
 Passemazzo n°18, G.148/240. 8° tono, 3ª versione.
 Passemazzo n°19, G.42/53. 9° tono.
 Passemazzo n°20, G.46/58. 10° tono.
 Passemazzo n°21, G.49/62. 11° tono, 1ª versione.
 Passemazzo n°22, G.50/64. 11° tono, 2ª versione.
 Passemazzo n°23, G.58/65. 11° tono, 3ª versione.
 Passemazzo n°24, G.53/68. 12° tono.
 Passemazzo n°25, G.178/258. 11° tono, 4ª versione.
 Passemazzo n°26, G.62/133. 13° tono, 1ª versione.
 Passemazzo n°27, G.63/133. 13° tono, 2ª versione.
 Passemazzo n°28, G.64/135. 13° tono, 3ª versione.
 Passemazzo n°29, G.181/264. 13° tono, 4ª versione.
 Passemazzo n°30, G.66/138. 14° tono.
 Passemazzo n°31, G.68/141. 15° tono.
 Passemazzo n°32, G.70/145. 16° tono.
 Passemazzo n°33, G.72/148. 17° tono.
 Passemazzo n°34, G.74/151. 18° tono, 1ª versione.
 Passemazzo n°35, G.75/153. 18° tono, 2ª versione.
 Passemazzo n°36, G.180/262. 18° tono, 3ª versione.
 Passemazzo n°37, G.78/158. 19° tono.
 Passemazzo n°38, G.80/161. 20° tono.
 Passemazzo n°39, G.82/164. 21° tono.
 Passemazzo n°40, G.84/168. 22° tono.
 Passemazzo n°41, G.86/171. 23° tono, 1ª versione.
 Passemazzo n°42, G.179/259. 23° tono, 2ª versione.
 Passemazzo n°43, G.89/176. 24° tono.
 Passemazzo n°44, G.183/266. 1° tono, 4ª versione.

II- By tone order

1° tono, 1ª versione. Passemazzo n°1, G.1/1.
 1° tono, 2ª versione. Passemazzo n°2, G.2/2.
 1° tono, 3ª versione. Passemazzo n°3, G.176/256.
 1° tono, 4ª versione. Passemazzo n°44, G.183/266.
 2° tono. Passemazzo n°4, G.8/10.

3° tono. Passemazzo n°5, G.11/14.
 4° tono. Passemazzo n°6, G.15/18.
 5° tono. Passemazzo n°7, G.18/22.
 6° tono, 1ª versione. Passemazzo n°8, G.21/26.
 6° tono, 2ª versione. Passemazzo n°9, G.22/27.
 6° tono, 3ª versione. Passemazzo n°10, G.23/29.
 6° tono, 4ª versione. Passemazzo n°11, G.24/31.
 6° tono, 5ª versione. Passemazzo n°12, G.25/32.
 6° tono, 6ª versione. Passemazzo n°13, G.59/114.
 6° tono, 7ª versione. Passemazzo n°14, G.147/236.
 7° tono. Passemazzo n°15, G.32/41.
 8° tono, 1ª versione. Passemazzo n°16, G.35/45.
 8° tono, 2ª versione. Passemazzo n°17, G.36/46.
 8° tono, 3ª versione. Passemazzo n°18, G.148/240.
 9° tono. Passemazzo n°19, G.42/53.
 10° tono. Passemazzo n°20, G.46/58.
 11° tono, 1ª versione. Passemazzo n°21, G.49/62.
 11° tono, 2ª versione. Passemazzo n°22, G.50/64.
 11° tono, 3ª versione. Passemazzo n°23, G.58/65.
 11° tono, 4ª versione. Passemazzo n°25, G.178/258.
 12° tono. Passemazzo n°24, G.53/68.
 13° tono, 1ª versione. Passemazzo n°26, G.62/133.
 13° tono, 2ª versione. Passemazzo n°27, G.63/133.
 13° tono, 3ª versione. Passemazzo n°28, G.64/135.
 13° tono, 4ª versione. Passemazzo n°29, G.181/264.
 14° tono. Passemazzo n°30, G.66/138.
 15° tono. Passemazzo n°31, G.68/141.
 16° tono. Passemazzo n°32, G.70/145.
 17° tono. Passemazzo n°33, G.72/148.
 18° tono, 1ª versione. Passemazzo n°34, G.74/151.
 18° tono, 2ª versione. Passemazzo n°35, G.75/153.
 18° tono, 3ª versione. Passemazzo n°36, G.180/262.
 19° tono. Passemazzo n°37, G.78/158.
 20° tono. Passemazzo n°38, G.80/161.
 21° tono. Passemazzo n°39, G.82/164.
 22° tono. Passemazzo n°40, G.84/168.
 23° tono, 1ª versione. Passemazzo n°41, G.86/171.
 23° tono, 2ª versione. Passemazzo n°42, G.179/259.
 24° tono. Passemazzo n°43, G.89/176.

III- By page number

/1 Passemazzo n°1, G.1. 1° tono, 1ª versione.
 /2 Passemazzo n°2, G.2. 1° tono, 2ª versione.
 /10 Passemazzo n°4, G.8. 2° tono.
 /14 Passemazzo n°5, G.11. 3° tono.
 /18 Passemazzo n°6, G.15. 4° tono.
 /22 Passemazzo n°7, G.18. 5° tono.
 /26 Passemazzo n°8, G.21. 6° tono, 1ª versione.
 /27 Passemazzo n°9, G.22. 6° tono, 2ª versione.
 /29 Passemazzo n°10, G.23. 6° tono, 3ª versione.
 /31 Passemazzo n°11, G.24. 6° tono, 4ª versione.
 /32 Passemazzo n°12, G.25. 6° tono, 5ª versione.
 /41 Passemazzo n°15, G.32. 7° tono.
 /45 Passemazzo n°16, G.35. 8° tono, 1ª versione.
 /46 Passemazzo n°17, G.36. 8° tono, 2ª versione.
 /53 Passemazzo n°19, G.42. 9° tono.

/58 Passemmezzo n°20, G.46. 10° tono.
 /62 Passemmezzo n°21, G.49. 11° tono, 1ª versione.
 /64 Passemmezzo n°22, G.50. 11° tono, 2ª versione.
 /65 Passemmezzo n°23, G.58. 11° tono, 3ª versione.
 /68 Passemmezzo n°24, G.53. 12° tono.
 /114 Passemmezzo n°13, G.59. 6° tono, 6ª versione.
 /133 Passemmezzo n°26, G.62. 13° tono, 1ª versione.
 /133 Passemmezzo n°27, G.63. 13° tono, 2ª versione.
 /135 Passemmezzo n°28, G.64. 13° tono, 3ª versione.
 /138 Passemmezzo n°30, G.66. 14° tono.
 /141 Passemmezzo n°31, G.68. 15° tono.
 /145 Passemmezzo n°32, G.70. 16° tono.
 /148 Passemmezzo n°33, G.72. 17° tono.
 /151 Passemmezzo n°34, G.74. 18° tono, 1ª versione.
 /153 Passemmezzo n°35, G.75. 18° tono, 2ª versione.
 /158 Passemmezzo n°37, G.78. 19° tono.
 /161 Passemmezzo n°38, G.80. 20° tono.
 /164 Passemmezzo n°39, G.82. 21° tono.
 /168 Passemmezzo n°40, G.84. 22° tono.
 /171 Passemmezzo n°41, G.86. 23° tono, 1ª versione.
 /176 Passemmezzo n°43, G.89. 24° tono.
 /236 Passemmezzo n°14, G.147. 6° tono, 7ª versione.
 /240 Passemmezzo n°18, G.148. 8° tono, 3ª versione.
 /256 Passemmezzo n°3, G.176. 1° tono, 3ª versione.
 /258 Passemmezzo n°25, G.178. 11° tono, 4ª versione.
 /259 Passemmezzo n°42, G.179. 23° tono, 2ª versione.
 /262 Passemmezzo n°36, G.180. 18° tono, 3ª versione.
 /264 Passemmezzo n°29, G.181. 13° tono, 4ª versione.
 /266 Passemmezzo n°44, G.183. 1° tono, 4ª versione.

IV- By opus number

G.1/1. Passemmezzo n°1, 1° tono, 1ª versione.
 G.2/2. Passemmezzo n°2, 1° tono, 2ª versione.
 G.8/10. Passemmezzo n°4, 2° tono.
 G.11/14. Passemmezzo n°5, 3° tono.
 G.15/18. Passemmezzo n°6, 4° tono.
 G.18/22. Passemmezzo n°7, 5° tono.
 G.21/26. Passemmezzo n°8, 6° tono, 1ª versione.
 G.22/27. Passemmezzo n°9, 6° tono, 2ª versione.
 G.23/29. Passemmezzo n°10, 6° tono, 3ª versione.
 G.24/31. Passemmezzo n°11, 6° tono, 4ª versione.
 G.25/32. Passemmezzo n°12, 6° tono, 5ª versione.
 G.32/41. Passemmezzo n°15, 7° tono.
 G.35/45. Passemmezzo n°16, 8° tono, 1ª versione.
 G.36/46. Passemmezzo n°17, 8° tono, 2ª versione.
 G.42/53. Passemmezzo n°19, 9° tono.
 G.46/58. Passemmezzo n°20, 10° tono.
 G.49/62. Passemmezzo n°21, 11° tono, 1ª versione.
 G.50/64. Passemmezzo n°22, 11° tono, 2ª versione.
 G.53/68. Passemmezzo n°24, 12° tono.
 G.58/65. Passemmezzo n°23, 11° tono, 3ª versione.
 G.59/114. Passemmezzo n°13, 6° tono, 6ª versione.
 G.62/133. Passemmezzo n°26, 13° tono, 1ª versione.
 G.63/133. Passemmezzo n°27, 13° tono, 2ª versione.
 G.64/135. Passemmezzo n°28, 13° tono, 3ª versione.
 G.66/138. Passemmezzo n°30, 14° tono.

G.68/141. Passemmezzo n°31, 15° tono.
 G.70/145. Passemmezzo n°32, 16° tono.
 G.72/148. Passemmezzo n°33, 17° tono.
 G.74/151. Passemmezzo n°34, 18° tono, 1ª versione.
 G.75/153. Passemmezzo n°35, 18° tono, 2ª versione.
 G.78/158. Passemmezzo n°37, 19° tono.
 G.80/161. Passemmezzo n°38, 20° tono.
 G.82/164. Passemmezzo n°39, 21° tono.
 G.84/168. Passemmezzo n°40, 22° tono.
 G.86/171. Passemmezzo n°41, 23° tono, 1ª versione.
 G.89/176. Passemmezzo n°43, 24° tono.
 G.147/236. Passemmezzo n°14, 6° tono, 7ª versione.
 G.148/240. Passemmezzo n°18, 8° tono, 3ª versione.
 G.176/256. Passemmezzo n°3, 1° tono, 3ª versione.
 G.178/258. Passemmezzo n°25, 11° tono, 4ª versione.
 G.179/259. Passemmezzo n°42, 23° tono, 2ª versione.
 G.180/262. Passemmezzo n°36, 18° tono, 3ª versione.
 G.181/264. Passemmezzo n°29, 13° tono, 4ª versione.
 G.183/266. Passemmezzo n°44, 1° tono, 4ª versione.

Romanescas

I- By sequential order

Romanesca n°1, G.3/4. 1° tono, 1ª versione.
 Romanesca n°2, G.4/4. 1° tono, 2ª versione.
 Romanesca n°3, G.5/5. 1° tono, 3ª versione.
 Romanesca n°4, G.6/7. 1° tono, 4ª versione.
 Romanesca n°5, G.57/111. 1° tono, 5ª versione.
 Romanesca n°6, G.9/12. 2° tono.
 Romanesca n°7, G.12/15. 3° tono, 1ª versione.
 Romanesca n°8, G.13/16. 3° tono, 2ª versione.
 Romanesca n°9, G.16/20. 4° tono.
 Romanesca n°10, G.19/24. 5° tono.
 Romanesca n°11, G.26/34. 6° tono, 1ª versione.
 Romanesca n°12, G.27/35. 6° tono, 2ª versione.
 Romanesca n°13, G.28/37. 6° tono, 3ª versione.
 Romanesca n°14, G.29/38. 6° tono, 4ª versione.
 Romanesca n°15, G.30/39. 6° tono, 5ª versione.
 Romanesca n°16, G.187/268. 6° tono, 6ª versione.
 Romanesca n°17, G.33/43. 7° tono.
 Romanesca n°18, G.37/48. 8° tono, 1ª versione.
 Romanesca n°19, G.38/49. 8° tono, 2ª versione.
 Romanesca n°20, G.39/50. 8° tono, 3ª versione.
 Romanesca n°21, G.40/51. 8° tono, 4ª versione.
 Romanesca n°22, G.182/265. 8° tono, 5ª versione.
 Romanesca n°23, G.43/55. 9° tono, 1ª versione.
 Romanesca n°24, G.44/56. 9° tono, 2ª versione.
 Romanesca n°25, G.47/60. 10° tono.
 Romanesca n°26, G.51/66. 11° tono, 1ª versione.
 Romanesca n°27, G.54/69. 12° tono.
 Romanesca n°28, G.56/72. 11° tono, 2ª versione.
 Romanesca n°29, G.65/137. 13° tono.
 Romanesca n°30, G.67/140. 14° tono.
 Romanesca n°31, G.69/143. 15° tono.
 Romanesca n°32, G.71/147. 16° tono.

Romanesca n°33, G.73/150. 17° tono.
 Romanesca n°34, G.76/155. 18° tono, 1ª versione.
 Romanesca n°35, G.77/156. 18° tono, 2ª versione.
 Romanesca n°36, G.79/160. 19° tono.
 Romanesca n°37, G.81/163. 20° tono.
 Romanesca n°38, G.83/166. 21° tono.
 Romanesca n°39, G.85/170. 22° tono.
 Romanesca n°40, G.87/173. 23° tono, 1ª versione.
 Romanesca n°41, G.88/175. 23° tono, 2ª versione.
 Romanesca n°42, G.90/177. 24° tono.

II- By tone order

1° tono, 1ª versione. Romanesca n°1, G.3/4.
 1° tono, 2ª versione. Romanesca n°2, G.4/4.
 1° tono, 3ª versione. Romanesca n°3, G.5/5.
 1° tono, 4ª versione. Romanesca n°4, G.6/7.
 1° tono, 5ª versione. Romanesca n°5, G.57/111.
 2° tono. Romanesca n°6, G.9/12.
 3° tono, 1ª versione. Romanesca n°7, G.12/15.
 3° tono, 2ª versione. Romanesca n°8, G.13/16.
 4° tono. Romanesca n°9, G.16/20.
 5° tono. Romanesca n°10, G.19/24.
 6° tono, 1ª versione. Romanesca n°11, G.26/34.
 6° tono, 2ª versione. Romanesca n°12, G.27/35.
 6° tono, 3ª versione. Romanesca n°13, G.28/37.
 6° tono, 4ª versione. Romanesca n°14, G.29/38.
 6° tono, 5ª versione. Romanesca n°15, G.30/39.
 6° tono, 6ª versione. Romanesca n°16, G.187/268.
 7° tono. Romanesca n°17, G.33/43.
 8° tono, 1ª versione. Romanesca n°18, G.37/48.
 8° tono, 2ª versione. Romanesca n°19, G.38/49.
 8° tono, 3ª versione. Romanesca n°20, G.39/50.
 8° tono, 4ª versione. Romanesca n°21, G.40/51.
 8° tono, 5ª versione. Romanesca n°22, G.182/265.
 9° tono, 1ª versione. Romanesca n°23, G.43/55.
 9° tono, 2ª versione. Romanesca n°24, G.44/56.
 10° tono. Romanesca n°25, G.47/60.
 11° tono, 1ª versione. Romanesca n°26, G.51/66.
 11° tono, 2ª versione. Romanesca n°28, G.56/72.
 12° tono. Romanesca n°27, G.54/69.
 13° tono. Romanesca n°29, G.65/137.
 14° tono. Romanesca n°30, G.67/140.
 15° tono. Romanesca n°31, G.69/143.
 16° tono. Romanesca n°32, G.71/147.
 17° tono. Romanesca n°33, G.73/150.
 18° tono, 1ª versione. Romanesca n°34, G.76/155.
 18° tono, 2ª versione. Romanesca n°35, G.77/156.
 19° tono. Romanesca n°36, G.79/160.
 20° tono. Romanesca n°37, G.81/163.
 21° tono. Romanesca n°38, G.83/166.
 22° tono. Romanesca n°39, G.85/170.
 23° tono, 1ª versione. Romanesca n°40, G.87/173.
 23° tono, 2ª versione. Romanesca n°41, G.88/175.
 24° tono. Romanesca n°42, G.90/177.

III- By page number

/4 Romanesca n°1, G.3. 1° tono, 1ª versione.
 /4 Romanesca n°2, G.4. 1° tono, 2ª versione.
 /5 Romanesca n°3, G.5. 1° tono, 3ª versione.
 /7 Romanesca n°4, G.6. 1° tono, 4ª versione.
 /12 Romanesca n°6, G.9. 2° tono.
 /15 Romanesca n°7, G.12. 3° tono, 1ª versione.
 /16 Romanesca n°8, G.13. 3° tono, 2ª versione.
 /20 Romanesca n°9, G.16. 4° tono.
 /24 Romanesca n°10, G.19. 5° tono.
 /34 Romanesca n°11, G.26. 6° tono, 1ª versione.
 /35 Romanesca n°12, G.27. 6° tono, 2ª versione.
 /37 Romanesca n°13, G.28. 6° tono, 3ª versione.
 /38 Romanesca n°14, G.29. 6° tono, 4ª versione.
 /39 Romanesca n°15, G.30. 6° tono, 5ª versione.
 /43 Romanesca n°17, G.33. 7° tono.
 /48 Romanesca n°18, G.37. 8° tono, 1ª versione.
 /49 Romanesca n°19, G.38. 8° tono, 2ª versione.
 /50 Romanesca n°20, G.39. 8° tono, 3ª versione.
 /51 Romanesca n°21, G.40. 8° tono, 4ª versione.
 /55 Romanesca n°23, G.43. 9° tono, 1ª versione.
 /56 Romanesca n°24, G.44. 9° tono, 2ª versione.
 /60 Romanesca n°25, G.47. 10° tono.
 /66 Romanesca n°26, G.51. 11° tono, 1ª versione.
 /69 Romanesca n°27, G.54. 12° tono.
 /72 Romanesca n°28, G.56. 11° tono, 2ª versione.
 /111 Romanesca n°5, G.57. 1° tono, 5ª versione.
 /137 Romanesca n°29, G.65. 13° tono.
 /140 Romanesca n°30, G.67. 14° tono.
 /143 Romanesca n°31, G.69. 15° tono.
 /147 Romanesca n°32, G.71. 16° tono.
 /150 Romanesca n°33, G.73. 17° tono.
 /155 Romanesca n°34, G.76. 18° tono, 1ª versione.
 /156 Romanesca n°35, G.77. 18° tono, 2ª versione.
 /160 Romanesca n°36, G.79. 19° tono.
 /163 Romanesca n°37, G.81. 20° tono.
 /166 Romanesca n°38, G.83. 21° tono.
 /170 Romanesca n°39, G.85. 22° tono.
 /173 Romanesca n°40, G.87. 23° tono, 1ª versione.
 /175 Romanesca n°41, G.88. 23° tono, 2ª versione.
 /177 Romanesca n°42, G.90. 24° tono.
 /265 Romanesca n°22, G.182. 8° tono, 5ª versione.
 /268 Romanesca n°16, G.187. 6° tono, 6ª versione.

IV-By Opus number

G.3/4. Romanesca n°1, 1° tono, 1ª versione.
 G.4/4. Romanesca n°2, 1° tono, 2ª versione.
 G.5/5. Romanesca n°3, 1° tono, 3ª versione.
 G.6/7. Romanesca n°4, 1° tono, 4ª versione.
 G.9/12. Romanesca n°6, 2° tono.
 G.12/15. Romanesca n°7, 3° tono, 1ª versione.
 G.13/16. Romanesca n°8, 3° tono, 2ª versione.
 G.16/20. Romanesca n°9, 4° tono.
 G.19/24. Romanesca n°10, 5° tono.
 G.26/34. Romanesca n°11, 6° tono, 1ª versione.

G.27/35. Romanesca n°12, 6° tono, 2ª versione.
 G.28/37. Romanesca n°13, 6° tono, 3ª versione.
 G.29/38. Romanesca n°14, 6° tono, 4ª versione.
 G.30/39. Romanesca n°15, 6° tono, 5ª versione.
 G.33/43. Romanesca n°17, 7° tono.
 G.37/48. Romanesca n°18, 8° tono, 1ª versione.
 G.38/49. Romanesca n°19, 8° tono, 2ª versione.
 G.39/50. Romanesca n°20, 8° tono, 3ª versione.
 G.40/51. Romanesca n°21, 8° tono, 4ª versione.
 G.43/55. Romanesca n°23, 9° tono, 1ª versione.
 G.44/56. Romanesca n°24, 9° tono, 2ª versione.
 G.47/60. Romanesca n°25, 10° tono.
 G.51/66. Romanesca n°26, 11° tono, 1ª versione.
 G.54/69. Romanesca n°27, 12° tono.
 G.56/72. Romanesca n°28, 11° tono, 2ª versione.
 G.57/111. Romanesca n°5, 1° tono, 5ª versione.
 G.65/137. Romanesca n°29, 13° tono.
 G.67/140. Romanesca n°30, 14° tono.
 G.69/143. Romanesca n°31, 15° tono.
 G.71/147. Romanesca n°32, 16° tono.
 G.73/150. Romanesca n°33, 17° tono.
 G.76/155. Romanesca n°34, 18° tono, 1ª versione.
 G.77/156. Romanesca n°35, 18° tono, 2ª versione.
 G.79/160. Romanesca n°36, 19° tono.
 G.81/163. Romanesca n°37, 20° tono.
 G.83/166. Romanesca n°38, 21° tono.
 G.85/170. Romanesca n°39, 22° tono.
 G.87/173. Romanesca n°40, 23° tono, 1ª versione.
 G.88/175. Romanesca n°41, 23° tono, 2ª versione.
 G.90/177. Romanesca n°42, 24° tono.
 G.182/265. Romanesca n°22, 8° tono, 5ª versione.
 G.187/268. Romanesca n°16, 6° tono, 6ª versione.

Saltarellos

I- By sequential, tone, page, and opus order.

Saltarello n°1, G.7/9. Primo tono.
 Saltarello n°2, G.10/13. Secondo tono.
 Saltarello n°3, G.14/17. Terzo tono.
 Saltarello n°4, G.17/21. Quarto tono.
 Saltarello n°5, G.20/25. Quinto tono.
 Saltarello n°6, G.31/40. Sesto tono.
 Saltarello n°7, G.34/44. Settimo tono.
 Saltarello n°8, G.41/52. Ottavo tono.
 Saltarello n°9, G.45/57. Nono tono.
 Saltarello n°10, G.48/61. Decimo tono.
 Saltarello n°11, G.52/67. Undecimo tono.
 Saltarello n°12, G.55/71. Dodicesimo tono.

Gagliardas

I- By sequential, page, and opus order

Gagliarda n°1: Calliope. G.91/181.
 Gagliarda n°2: Talia. G.92/182.
 Gagliarda n°3: Euterpe. G.93/183.
 Gagliarda n°4: Erato. G.94/184.
 Gagliarda n°5: Melopemene. G.95/185.
 Gagliarda n°6: Clio. G.96/187.
 Gagliarda n°7: Terpsicore. G.97/188.
 Gagliarda n°8: Polymnia. G.98/189.
 Gagliarda n°9: Urania. G.99/190.
 Gagliarda n°10: Tiresia. G.100/190.
 Gagliarda n°11: Clorinda. G.101/191.
 Gagliarda n°12: Arianna. G.102/192.
 Gagliarda n°13: Cloride. G.103/193.
 Gagliarda n°14: Aretusa. G.104/194.
 Gagliarda n°15: Fillide. G.105/195.
 Gagliarda n°16: Artemisa. G.106/195.
 Gagliarda n°17: Amaltea. G.107/196.
 Gagliarda n°18: Siringa. G.108/197.
 Gagliarda n°19: Dicilla. G.109/198.
 Gagliarda n°20: Doride. G.110/199.
 Gagliarda n°21: Progne. G.111/200.
 Gagliarda n°22: Ciparissa. G.112/201.
 Gagliarda n°23: Corinna. G.113/202.
 Gagliarda n°24: Amadriade. G.114/203.
 Gagliarda n°25: Amaranta. G.115/204.
 Gagliarda n°26: Amarilli. G.116/205.
 Gagliarda n°27: Rodopea. G.117/206.
 Gagliarda n°28: Clitia. G.118/206.
 Gagliarda n°29: Cintia. G.119/207.
 Gagliarda n°30: Carintia. G.120/208.
 Gagliarda n°31: Moravia. G.121/209.
 Gagliarda n°32: Stiria. G.122/210.
 Gagliarda n°33: Ecco. G.123/211.
 Gagliarda n°34: Altea. G.124/212.
 Gagliarda n°35: Alchimilla. G.125/213.
 Gagliarda n°36: Galatea. G.126/214.
 Gagliarda n°37: Dianira. G.127/216.
 Gagliarda n°38: Astrea. G.128/217.
 Gagliarda n°39: Acoro. G.129/218.
 Gagliarda n°40: Andromeda. G.130/219.
 Gagliarda n°41: Arimaste. G.131/220.
 Gagliarda n°42: Agrippina. G.132/221.
 Gagliarda n°43: Ortigia. G.133/222.
 Gagliarda n°44: Clitofonte. G.134/223.
 Gagliarda n°45: Euridice. G.135/224.
 Gagliarda n°46: Aghatirsi. G.136/225.
 Gagliarda n°47: Egeria. G.137/226.
 Gagliarda n°48: Antigone. G.138/227.
 Gagliarda n°49: Salmace. G.139/228.
 Gagliarda n°50: Tiresia. G.140/229.
 Gagliarda n°51. G.141/230.
 Gagliarda n°52. G.142/231.
 Gagliarda n°53: Fiordiligi. G.143/232.
 Gagliarda n°54: Aretusa. G.144/233.
 Gagliarda n°55. G.145/234.
 Gagliarda n°56. G.146/235.

II- By name

Acoro. Gagliarda n°39: G.129/218.
 Aghatirsi. Gagliarda n°46: G.136/225.
 Agrippina. Gagliarda n°42: G.132/221.
 Alchimilla. Gagliarda n°35: G.125/213.
 Altea. Gagliarda n°34: G.124/212.
 Amadriade. Gagliarda n°24: G.114/203.
 Amaltea. Gagliarda n°17: G.107/196.
 Amaranta. Gagliarda n°25: G.115/204.
 Amarilli. Gagliarda n°26: G.116/205.
 Andromeda. Gagliarda n°40: G.130/219.
 Antigone. Gagliarda n°48: G.138/227.
 Aretusa. Gagliarda n°14: G.104/194.
 Aretusa. Gagliarda n°54: G.144/233.
 Arianna. Gagliarda n°12: G.102/192.
 Arimaste. Gagliarda n°41: G.131/220.
 Artemisa. Gagliarda n°16: G.106/195.
 Astrea. Gagliarda n°38: G.128/217.
 Calliope. Gagliarda n°1: G.91/181.
 Carintia. Gagliarda n°30: G.120/208.
 Cintia. Gagliarda n°29: G.119/207.
 Ciparissa. Gagliarda n°22: G.112/201.
 Clio. Gagliarda n°6: G.96/187.
 Clitia. Gagliarda n°28: G.118/206.
 Clitofonte. Gagliarda n°44: G.134/223.
 Cloride. Gagliarda n°13: G.103/193.
 Clorinda. Gagliarda n°11: G.101/191.
 Corinna. Gagliarda n°23: G.113/202.
 Dianira. Gagliarda n°37: G.127/216.
 Dicilla. Gagliarda n°19: G.109/198.
 Doride. Gagliarda n°20: G.110/199.
 Ecco. Gagliarda n°33: G.123/211.
 Egeria. Gagliarda n°47: G.137/226.
 Erato. Gagliarda n°4: G.94/184.
 Euridice. Gagliarda n°45: G.135/224.
 Euterpe. Gagliarda n°3: G.93/183.
 Fillide. Gagliarda n°15: G.105/195.
 Fiordiligi. Gagliarda n°53: G.143/232.
 Gagliarda n°51. G.141/230.
 Gagliarda n°52. G.142/231.
 Gagliarda n°55. G.145/234.
 Gagliarda n°56. G.146/235.
 Galatea. Gagliarda n°36: G.126/214.
 Melopemene. Gagliarda n°5: G.95/185.
 Moravia. Gagliarda n°31: G.121/209.
 Ortigia. Gagliarda n°43: G.133/222.
 Polymnia. Gagliarda n°8: G.98/189.
 Progne. Gagliarda n°21: G.111/200.
 Rodopea. Gagliarda n°27: G.117/206.
 Salmace. Gagliarda n°49: G.139/228.
 Siringa. Gagliarda n°18: G.108/197.
 Stiria. Gagliarda n°32: G.122/210.
 Talia. Gagliarda n°2: G.92/182.
 Terpsicore. Gagliarda n°7: G.97/188.
 Tiresia. Gagliarda n°10: G.100/190.
 Tiresia. Gagliarda n°50: G.140/229.

Urania. Gagliarda n°9: G.99/190.

Gagliarde et arte di diversi**I-By secuential, page and opus order**

La Matriciana: G.60/119.
 Sopra l'aria del gazzella: G.61/120.
 Lanfredina: Aria n°1. G.149/243.
 Bordoccia: Aria n°2. G.150/243.
 Courante. G.151/243.
 Aria n°3. G.152/244.
 La caccia: Aria n°4. G.153/244.
 La fianza: Aria n°5. G.154/245.
 Aria n°6. G.155/245.
 Aria n°7. G.156/246.
 La cesarina: Aria n°8. G.157/246.
 Moriró: Aria n°9. G.158/247.
 L'Imperiale: Aria n°10. G.159/247.
 Saltarello. G.160/248.
 Ruggieri. G.161/249.
 L'Agostina: Aria n°11. G.162/250.
 Aria n°12. G.163/250.
 Aria n°13. G.164/251.
 Aria n°14. G.165/251.
 Aria n°15. G.166/252.
 La corambona: Aria n°16. G.167/252.
 Aria n°17. G.168/252.
 Aria n°18. G.169/252.
 Aria n°19. G.170/254.
 Aria n°20. G.171/254.
 Aria n°21. G.172/254.
 Viva Don Giovanni: Aria n°22. G.173/255.
 La Moresca. G.174/255.
 Gagliarda: Aria n°23. G.175/255.
 Gagliarda. G.177/257.
 Aria Franzese. G.184/267.
 [Courante]. G.185/267.
 [Volta]. G.186/267.
 Gagliarda. G.188/269.
 [Fantasia]. G.189/270.

II- By name

Aria Franzese. G.184/267.
 Aria n°3. G.152/244.
 Aria n°6. G.155/245.
 Aria n°7. G.156/246.
 Aria n°12. G.163/250.
 Aria n°13. G.164/251.
 Aria n°14. G.165/251.
 Aria n°15. G.166/252.
 Aria n°17. G.168/252.
 Aria n°18. G.169/252.
 Aria n°19. G.170/254.

Aria n°20. G.171/254.
Aria n°21. G.172/254.
Bordoccia: Aria n°2. G.150/243.
Courante. G.151/243.
[Courante]. G.185/267.
[Fantasia]. G.189/270.
Gagliarda. G.177/257.
Gagliarda. G.188/269.
Gagliarda: Aria n°23. G.175/255.
L'Agostina: Aria n°11. G.162/250.
L'Imperiale: Aria n°10. G.159/247.
La caccia: Aria n°4. G.153/244.
La cesarina: Aria n°8. G.157/246.
La corambona: Aria n°16. G.167/252.
La fianza: Aria n°5. G.154/245.
La Matriciana: G.60/119.
La Moresca. G.174/255.
Lanfredina: Aria n°1. G.149/243.
Moriró: Aria n°9. G.158/247.
Ruggieri. G.161/249.
Saltarello. G.160/248.
Sopra l'aria del gazzella: G.61/120.
Viva Don Giovanni: Aria n°22. G.173/255.
[Volta]. G.186/267.

1/1 *Passamezzo primo*
Passamezzo n°1, G. 1
 Pass. 1° tono, 1ª ver.
 (3°32+29)

2/2 *Sopra il medesimo*
Passamezzo n°2, G. 2
 Pass. 1° tono, 2ª ver.
 (4°32)

1/3 *ne segue un altro a 256*
 (Passamezzo n°3, G.176)
 [vid. 176/256]

3/4 *Romanesca prima*
Romanesca n°1, G.3
 Rom. 1° tono, 1ª ver.
 (4°10)

4/4 *Sopra la medesima*
Romanesca n°2, G.4
 Rom. 1° tono, 2ª ver.
 (4°20)

5/5 *Sopra la medesima*
Romanesca n°3, G.5
 Rom. 1° tono, 3ª ver.
 (4°20)

6/7 *Sopra la medesima*
Romanesca n°4, G.6
Rom. 1° tono, 4ª ver.
(4*20)

F. F F F. F F F. F F F F F

1/8 *ne segue un altro a 111*
(Romanesca n°5, G.57)
[vid. 57/111]

Γ F Γ

7/9 *Saltarello primo*
Saltarello n°1, G.7
(21*4+1)
1/10 *Sono in tutto 21*
modi diversi

Γ F F F F F

8/10 *Passamezzo secondo*
Passamezzo n°4, G.8
Pass. 2° tono
(4*32)

Γ F Γ F Γ F

9/12 *Romanesca seconda*
Romanesca n°6, G.9
Rom. 2° tono
(4*20)

Γ F

10/13 *Saltarello secondo*
Saltarello n°2, G.10
(18*4+1)
1/14 *Sono in tutto diciotto*
modi diversi

11/14 *Passamezzo terzo*
Passamezzo n°5, G.11
 Pass. 3° tono
 (3°32+29)

12/15 *Romanesca terza*
Romanesca n°7, G.12
 Rom. 3° tono, 1ª ver.
 (4°20)

13/16 *Sopra la medesima*
Romanesca n°8, G.13
 Rom. 3° tono, 2ª ver.
 (3°20+19)

14/17 *Saltarello terzo*
Saltarello n°3, G.14
 (18°4)
 /18 *Sono in tutto diciotto*
maniere diverse

15/18 *Passamezzo quarto*
Passamezzo n°6, G.15
 Pass. 4° tono
 (3°32+31)

16/20 Romanesca quarta
Romanesca n°9, G.16
Rom. 4° tono
(4*20)

Γ F F F Γ F

17/21 Saltarello quarto
Saltarello n°4, G.17
(17*4+1)
/22 Sono in tutto 17
maniere diverse

Γ F Γ F Γ

18/22 Passemazzo quinto
Passemazzo n°7, G.18
Pass. 5° tono
(2*32+31+32)

F F F F F F F

19/24 Romanesca quinta
Romanesca n°10, G.19
Rom. 5° tono
(4*20)

Γ F Γ F

20/25 Saltarello quinto
Saltarello n°5, G.20
Salt. 5° tono
(17*4+1)
/26 sono in tutto 17
maniere diverse

Γ F Γ F

21/26 *Passemezzo sesto*
Passemezzo n°8, G.21
 Pass. 6^a tono, 1^a ver.
 (4*32)

22/27 *Sopra il medesimo*
Passemezzo n°9, G.22
 Pass. 6^a tono, 2^a vers.
 (4*32)

23/29 *Sopra il medesimo*
Passemezzo n°10, G.23
 Pass. 6^a tono, 3^a ver.
 (3*32+29)

24/31 *Sopra il medesimo*
Passemezzo n°11, G.24
 Pass. 6^a tono, 4^a ver.
 (4*32)

25/32 *Sopra il medesimo*
Passemezzo n°12, G.25
 Pass. 6^a tono, 5^a vers.
 (2*32+2*16+1)

/34 *ne segue un altro a 236 et 114*
 (Passemezzo n° 13, G.59)
 [vid. 59/114]
 (Passemezzo n°14, G.147)
 [vid. 147/236]

26/34 *Romanesca sesta*
Romanesca n°11, G.26
 Rom. 6° tono, 1ª ver.
 (4*20)

Γ. FF F Γ. FF 3 F

27/35 *Sopra la medesima*
Romanesca n°12, G.27
 Rom. 6° tono, 2ª ver.
 (4*20)

3

28/37 *Sopra la medesima*
Romanesca n°13, G.28
 Rom. 6° tono, 3ª ver.
 (4*20)

Γ F F. FF Γ F

(29)/37 *Ritornello secondo*
 [This is an added hexagram with
 a fragment of 6 bars of music.
 See Appendix]

29/38 *Sopra la medesima*
Romanesca n°14, G.29
 Rom. 6° tono, 4ª ver.
 (3*20+19)

Γ. FF F Γ

30/39 *Sopra la medesima*
Romanesca n°15, G.30
 Rom. 6° tono, 5ª ver.
 (3*20+22))

Γ. F

/40 *Ne segue un altro a 268*
 (*Romanesca n°16, G.187*)
 [Vid. 187/268]

31/40 *Saltarello sesto*
Saltarello n°6, G.31
 Salt. 6° tono
 (17°4+1)
 17 [modi diversi]

Γ F Γ F

32/41 *Passamezzo settimo*
Passamezzo n°15, G.32
 Pass. 7° tono
 (4°32)

Γ. F

33/43 *Romanesca settima*
Romanesca n°17, G.33
 Rom. 7° tono
 (4°20)

Γ F Γ F

34/44 *Saltarello settimo*
Saltarello n°7, G.34
 Salt. 7° tono
 (19°4+1)
 19 [modi diversi]

Γ F Γ F

35/45 *Passamezzo ottavo*
Passamezzo n°16, G.35
 Pass. 8° tono, 1° ver.
 (4°32+1)

F F F F F F F F F F

36/46 *Sopra il medesimo*
Passamezzo n°17, G.36
 Pass. 8° tono, 2ª ver.
 (4°32)

147 *ne segue una altro a 240*
 (Passamezzo n°18, G.148)
 [vid. 148/240]

37/48 *Romanesca ottava*
Romanesca n°18, G.37
 Rom. 8° tono, 1ª ver.
 (4°20)

38/49 *Sopra la medesima*
Romanesca n°19, G.38
 Rom. 8° tono, 2ª ver.
 (4°20)

39/50 *Sopra la medesima*
Romanesca n°20, G.39
 Rom. 8° tono, 3ª ver.
 (3°20+19)

40/51 *Sopra la medesima*
Romanesca n°21, G.40
 Rom. 8° tono, 4ª ver.
 (4°20)

152 *ne segue un altra a 265*
 (Romanesca n°22, G.182)
 [Vid. 182/265]

41/52 *Saltarello ottavo*
Saltarello n°8, G.41
Salt. 8° tono
(16°4+1)
16 [modi diversi]

Γ F

2 2 0 4 2 F 2 2
3 3 0 3 4 21 42 4
6 20 42 420 0 2 4 4

42/53 *Passamezzo nono*
Passamezzo n°19 G.42
Pass. 9° tono
(4°32)

Γ F

3 3 3 3 3 6
6 6 3 4 3 6 6 3 4 6 3
3 3 3 3 4 6 3 5 6

43/55 *Romanesca nona*
Romanesca n°23, G.43
Rom. 9° tono, 1° ver.
(3°20+24)

Γ F Γ F Γ

4 4 4 3 4 4 4 3 4 4 3 4
3 4 4 4 4 3 3 4 4 3 1 4
3 3 3 4 3 3 3 3 4 3 1 3

44/56 *Sopra la medesima*
Romanesca n°24, G.44
Rom. 9° tono, 2° ver.
(4°20)

Γ F Γ F

4 4 4 5 3 4 4 4 3 4 4 3 4
3 4 4 4 4 3 3 4 4 3 1 4
3 3 3 6 4 3 3 3 4 3 1 3

45/57 *Saltarello nono*
Saltarello n°9, G.45
Salt. 9° tono
(20°4+1)
20 [modi diversi]

Γ F Γ F Γ F

3 2 3 3 4 5 3 3
6 3 4 3 3 4 3 3 6 3 6 5
6 3 5 3 3 3 3 3 6 3 3 5

46/58 *Passamezzo decimo*
Passamezzo n°20, G.46
 Pass. 10^a tono
 (4*32)

Γ F F F.

47/60 *Romanesca decima*
Romanesca n°25, G.47
 Rom. 10^a tono
 (4*20)

Γ F Γ F Γ F

48/61 *Saltarello decimo*
Saltarello n°10, G.48
 Saltarello 10^a tono
 (18*4+1)
 18 [modi diversi]

F Γ F Γ F

49/62 *Passamezzo undecimo*
Passamezzo n°21, G.49
 Pass. 11^a tono, 1^a ver.
 (3*32+29)

F F F F.

50/64 *Sopra il medesimo*
Passamezzo n°22, G.50
 Pass. 11^a tono, 2^a ver.
 (32+2*16+2*32)
 8 [modi diversi]

F F F

/65 *Ne segue un altro a carta 112*
(Passamezzo n°23, G.58)
 [vid. 58/112]

51/66 *Romanesca undecima*
Romanesca n°26, G.51
 Rom. 11^a tono, 1^a ver.
 (4*20)

52/67 *Saltarello undecimo*
Saltarello n° 11, G.52
 Salt. 11^a tono
 (20*4+1)
 20 [modi diversi]

53/68 *Passamezzo dodicesimo*
Passamezzo n° 24, G.53
 Pass. 12^a tono
 (32+34+2*32)

54/69 *Romanesca dodicesima*
Romanesca n°27, G.54
 Rom 12^a tono
 (4*20)

55/71 *Saltarello dodicesimo*
 et ultimo
Saltarello n°12, G.55
 Salt. 12^a tono
 (16*4+1)
 16 [modi diversi]

56/72 *Romanesca undecima
con cento parti*
Romanesca n°28, G.56
Rom. 11^a tono, 2^a ver.
(100°20-3. Part. 60 has only
17 measures)

78 *Ritornello secondo*
(5 measures only, after part.21)
[See Appendix]

109 *Queste quattro ultime
son senza canto*

57/111 *Sopra la medesima*
Romanesca
Romanesca n°5, G.57
Rom. 1^a tono, 5^a ver.
(4°20)
20 [modi diversi?].
[vid. /8]

58/112 *Sopra il medesimo*
passamezzo 11^a
Passamezzo n°23, G.58
Pass. 11^a tono, 3^a ver.
(4°32)
[vid. /65]

114 *Ne segue un altro a 258*
(Passamezzo n°25, G.178)
[vid. 178/258]

59/114 *Passamezzo 6^a*
Passamezzo n°13, G.59
Pass. 6^a tono, 6^a ver.
(3°32+19)
[vid. /34
In /116 there are 54 measures
of what seems to be the upper
part of a lute duet. See Appendix.]

60/119 *La Matriciana*
La Matriciana, G. 60
(4°20)

61/120 *Sopra l'aria del gazzella,*
con xii parti
Sopra l'aria del gazzella,
con xii parti, G.61 (39)
 /121 *Seconda parte (40)*
 /122 *Terza parte (32)*
 /123 *Quarta parte (32)*
 /124 *Quinta parte (32)*
 /125 *Sesta parte (32)*
 /126 *Settima parte (32)*
 /127 *Ottava parte (32)*
 /128 *Nona parte (32)*
 /129 *Decima parte (32)*
 /130 *Undecima parte (32)*
 /131 *Duodecima parte*
et ultima (32)

[132] *Parte seconda nella*
quale si contengono altri
Passemezzi, et Romanesche

62/133 *Introito in materia*
del primo passamezzo
Passamezzo n°26, G.62
 Pass. 13^a tono, 1^a ver.
 (32)

63/133 *Sopra il medesimo*
Passamezzo n°27, G.63
 Pass. 13^a tono, 2^a ver.
 (4*32)

64/135 *Sopra il medesimo*
Passamezzo n°28, G.64
 Pass. 13^a tono, 3^a ver.
 (4*32)

/137 *Ne segue un altro a 264*
 (Passamezzo n°29, G.181)
 [vid. 181/264]

65/137 *In materia della
prima romanesca*
Romanesca n°29, G.65
Rom. 13^a tono
(4°20)

/138 *é scritto il suo saltarello
a carta 9*

66/138 *in materia del
secondo passemazzo*
Passemazzo n°30, G.66
Pass. 14^a tono
(4°32)

67/140 *in materia della
seconda romanesca*
Romanesca n°30, G.67
Rom. 14^a tono
(4°20)

/141 *é scritto il suo saltarello
a carte 13*

68/141 *in materia del
passemazzo 3°*
Passemazzo n°31, G.68
Pass. 15^a tono
(4°32)

69/143 *in materia della
romanesca 3°*
Romanesca n°31, G.69
Rom. 15^a tono
(4°20)

/144 *é scritto il suo
saltarello á 17.*

70/145 in materia del
Passemmezzo 4^o
Passemmezzo n°32, G.70
Pass. 16^o tono
(4°32)

F. FF F F.

71/147 in materia della
Romanesca 4^a
Romanesca n°32, G.71
Rom. 16^o tono
(3°20+19)

F. F F. F. F F.

148 é scritto il suo
saltarello á 21

72/148 in materia del
Passemmezzo 5^o
Passemmezzo n°33, G.72
Pass. 17^o tono
(4°32)

F. F F 4 4 4

73/150 in materia della
Romanesca 5^a
Romanesca n°33, G.73
Rom. 17^o tono
(4°20)

F F F

151 é scritto il suo
saltarello á 25.

74/151 in materia dell
Passemmezzo 6^o
Passemmezzo n°34, G.74
Pass. 18^o tono, 1^a ver.
(4°32)

F F

75/153 sopra il medesimo
 Passemezzo n°35, G.75
 Pass. 18° tono, 2ª ver.
 (3°32+29)

Γ F

155 ne segue un altro á 262
 (Passemezzo n° 36, G.180)
 [vid. 180/262]

Γ F Γ F

76/155 in materia della
 Romanesca 6ª
 Romanesca n°34, G.76
 Rom. 18° tono, 1ª ver.
 (4°20)

Γ F Γ F Γ

77/156 Sopra la medesima
 Romanesca n°35, G.77
 Rom. 18° tono, 2ª ver.
 (3°20+16)

157 é scritto il suo
 saltarello á 40

F F F F F F F

78/158 in materia del
 Passemezzo 7ª
 Passemezzo n°37, G.78
 Pass. 19° tono
 (4°32)

Γ F Γ F

79/160 in materia della
 Romanesca 7ª
 Romanesca n°36, G.79
 Rom. 19° tono

161 é scritto il suo
 saltarello á 44.

80/161 in materia del
Passemazzo 8°
Passemazzo n°38, G.80
Pass. 20° tono
(4°32)

FF FF FF F

2 1 2 F 21 42042

0 4024 024 2 42 820 42024 024 0

81/163 in materia della
Romanesca 8ª
Romanesca n°37, G.81
Rom. 20ª tono
(4°20)

FF

2 2 0 4 2 0

0 20 42 4 2 0 0 0 2 0

/164 é scritto il suo
saltarello á 52

82/164 in materia del
Passemazzo 9°
Passemazzo n°39, G.82
Pass. 21° tono
(3°32+33)

F.FF FF F F

2 2 0 3 3 6 35 3 10 1 0 5 6 35 6 5 3 6 3 6 5 3 6 4 3 5

5 6 35 3 10 1 0 5 6 35 6 5 3 6 3 6 5 3 6 4 3 5

83/166 in materia della
Romanesca 9ª
Romanesca n° 38, G.83
Rom. 21ª tono
(4°20)

FF

3 3 0 3 1 0 5 1 3 3 3

0 3 1 0 3 0 1 3 5 3 1 0 3

/167 é scritto il suo
saltarello á 57.

84/168 in materia del
Passemazzo X°
Passemazzo n°40, G.84
Pass. 22° tono
(4°32)

FF F F FF F

4 6 4 7 6 4 7 6 4 7 6 4 7 6 4 7 6 4 2

6 4 6 7 7 4 6 7 6 4 7 6 4 7 6 4 7 6 4 2

85/170 in materia della
Romanesca x^a
Romanesca n°39, G.85
Rom. 22^a tono
(4*20)

Γ F

/171 é scritto il suo
saltarello á 61

86/171 in materia del
Passamez'o xi^a
Passamezzo n°41, G.86
Passamezzo 23^a tono, 1^a ver.
(4*32)

F F F F F F

/173 ne segue un altro a 259
(Passamezzo n°42, G.179)
[vid. 179/259]

87/173 in materia della
Romanesca xi^a
Romanesca n°40, G.87
Rom. 23^a tono, 1^a ver.
(4*20)

Γ F F F

/174 é scritto il suo
saltarello a 67.

88/175 in materia della medesima
Romanesca n°41, G.88
Rom. 23^a tono, 2^a ver.
(3*20+19)

Γ. F F Γ Γ. F F F

89/176 in materia del
Passamezzo xii^a et ultimo
Passamezzo n°43, G.89
Pass. 24^a tono
(3*32+31)

F. F F F

90/177 in materia della
Romanesca xii^a et ultima
Romanesca n^o42, G.90
Rom. 24^o tono
(20+22+2*20)

/178 é scritto il suo saltarello a 71.

Parte terza et ultima,
nella quale si contengono tutte/
le sue Gagliarde.

91/181 Calliope. Gagliarda 1^a
Calliope,
Gagliarda n^o1, G.91
(40)

92/182 Talia: 2^a
Talia,
Gagliarda n^o2, G.92
(106)

93/183 Euterpe: 3^a
Euterpe,
Gagliarda n^o3, G.93
(60)

94/184 Erato: 4^a
Erato,
Gagliarda n^o4, G.94
(64)

Γ F Γ F

F Γ Γ F Γ F Γ Γ

Γ 3 F Γ F Γ

Γ F Γ F

F Γ F

95/185 *Melopemene* 5^a
Melopemene,
 Gagliarda n°5, G.95
 (68)

Musical score for *Melopemene* 5^a. The score consists of two staves: a treble clef staff with a 7/8 time signature and a bass clef staff. The treble staff contains a sequence of notes with fingerings (1-5) and includes a triplet of eighth notes. The bass staff contains a sequence of notes with fingerings (1-5) and includes a triplet of eighth notes. Above the treble staff, there are four chord symbols: F, F, F, F.

96/187 *Clio* 6^a
Clio,
 Gagliarda n°6, G.96
 (56)

Musical score for *Clio* 6^a. The score consists of two staves: a treble clef staff with a 7/8 time signature and a bass clef staff. The treble staff contains a sequence of notes with fingerings (1-5) and includes a triplet of eighth notes. The bass staff contains a sequence of notes with fingerings (1-5) and includes a triplet of eighth notes. Above the treble staff, there are four chord symbols: F, F, F, F.

97/188 *Terpsicore* 7^a
Terpsicore,
 Gagliarda n°7, G.97
 (71)

Musical score for *Terpsicore* 7^a. The score consists of two staves: a treble clef staff with a 7/8 time signature and a bass clef staff. The treble staff contains a sequence of notes with fingerings (1-5) and includes a triplet of eighth notes. The bass staff contains a sequence of notes with fingerings (1-5) and includes a triplet of eighth notes. Above the treble staff, there are four chord symbols: F, F, F, F.

98/189 *Polymnia* 8^a
Polymnia,
 Gagliarda n°8, G.98
 (57)

Musical score for *Polymnia* 8^a. The score consists of two staves: a treble clef staff with a 7/8 time signature and a bass clef staff. The treble staff contains a sequence of notes with fingerings (1-5) and includes a triplet of eighth notes. The bass staff contains a sequence of notes with fingerings (1-5) and includes a triplet of eighth notes. Above the treble staff, there are four chord symbols: F, F, F, F.

99/190 *Urania* 9^a
Urania,
 Gagliarda n°9, G.99
 (47)

Musical score for *Urania* 9^a. The score consists of two staves: a treble clef staff with a 7/8 time signature and a bass clef staff. The treble staff contains a sequence of notes with fingerings (1-5) and includes a triplet of eighth notes. The bass staff contains a sequence of notes with fingerings (1-5) and includes a triplet of eighth notes. Above the treble staff, there are four chord symbols: F, F, F, F.

100/190 *Tiresia 10^a*
Tiresia,
Gagliarda n°10, G.100
(48)

Musical score for Tiresia 10^a. The score consists of two staves. The top staff is a guitar tablature with fret numbers and bar lines. The bottom staff is a standard musical notation in treble clef with a 3/8 time signature. The piece is in G major and consists of 48 measures.

101/191 *Clorinda 11^a*
Clorinda,
Gagliarda n°11, G.101
(60)

Musical score for Clorinda 11^a. The score consists of two staves. The top staff is a guitar tablature with fret numbers and bar lines. The bottom staff is a standard musical notation in treble clef with a 3/8 time signature. The piece is in G major and consists of 60 measures.

102/192 *Arianna 12^a*
Arianna,
Gagliarda n°12, G.102
(54)

Musical score for Arianna 12^a. The score consists of two staves. The top staff is a guitar tablature with fret numbers and bar lines. The bottom staff is a standard musical notation in treble clef with a 3/8 time signature. The piece is in G major and consists of 54 measures.

103/193 *Cloride 13^a*
Cloride,
Gagliarda n°13, G.103
(57)

Musical score for Cloride 13^a. The score consists of two staves. The top staff is a guitar tablature with fret numbers and bar lines. The bottom staff is a standard musical notation in treble clef with a 3/8 time signature. The piece is in G major and consists of 57 measures.

104/194 *Aretusa 14^a*
Aretusa,
Gagliarda n°14, G.104
(59)

Musical score for Aretusa 14^a. The score consists of two staves. The top staff is a guitar tablature with fret numbers and bar lines. The bottom staff is a standard musical notation in treble clef with a 3/8 time signature. The piece is in G major and consists of 59 measures.

105/195 *Fillide 15^a*
Fillide,
 Gagliarda n°15, G.105
 (32)

Musical score for *Fillide 15^a*. The score consists of two staves. The upper staff is a bass line with a treble clef, showing a sequence of notes and rests with fingerings (0, 2, 0, 2, 0, 0, 5, 4, 2, 0). Above the staff are four chords: F, F, F, F. The lower staff is a treble line with a treble clef, showing a sequence of notes and rests with fingerings (2, 2, 0, 2, 3, 2, 7, 5, 3, 2).

106/195 *Artemisa 16^a*
Artemisa,
 Gagliarda n°16, G.106
 (54)

Musical score for *Artemisa 16^a*. The score consists of two staves. The upper staff is a bass line with a treble clef, showing a sequence of notes and rests with fingerings (0, 0, 0, 2, 3, 0, 2, 3, 2, 0, 0). Above the staff are three chords: F, F, F. The lower staff is a treble line with a treble clef, showing a sequence of notes and rests with fingerings (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2).

107/196 *Amaltea 17^a*
Amaltea,
 Gagliarda n°17, G.107
 (62)

Musical score for *Amaltea 17^a*. The score consists of two staves. The upper staff is a bass line with a treble clef, showing a sequence of notes and rests with fingerings (2, 2, 2, 0, 0, 0, 2, 0, 3, 2, 0). Above the staff are four chords: F, F, F, F. The lower staff is a treble line with a treble clef, showing a sequence of notes and rests with fingerings (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2).

108/197 *Siringa 18^a*
Siringa,
 Gagliarda n°18, G.108
 (75)

Musical score for *Siringa 18^a*. The score consists of two staves. The upper staff is a bass line with a treble clef, showing a sequence of notes and rests with fingerings (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2). Above the staff are four chords: F, F, F, F. The lower staff is a treble line with a treble clef, showing a sequence of notes and rests with fingerings (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2).

109/198 *Dicilla 19^a*
Dicilla,
 Gagliarda n°19, G.109
 (56)

Musical score for *Dicilla 19^a*. The score consists of two staves. The upper staff is a bass line with a treble clef, showing a sequence of notes and rests with fingerings (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2). Above the staff are five chords: F, F, F, F, F. The lower staff is a treble line with a treble clef, showing a sequence of notes and rests with fingerings (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2).

110/199 *Doride 20**
Doride,
Gagliarda n°20, G.110
 (81)

111/200 *Progne n°21*
Progne,
Gagliarda n°21, G.111
 (60)

112/201 *Ciparissa 22**
Ciparissa,
Gagliarda n°22, G.112
 (51)

113/202 *Corinna 23**
Corinna,
Gagliarda n°23, G.113
 (57)

114/203 *Amadriade 24**
Amadriade,
Gagliarda n°24, G.114
 (64)

115/204 *Amaranta* 25^a
Amaranta,
 Gagliarda n°25, G.115
 (64)

Musical score for *Amaranta* 25^a. The score consists of two staves. The upper staff is a guitar tablature with a treble clef and a 7/8 time signature. It features a sequence of chords: F, F, F, F, F. The lower staff is a treble clef with a 3/8 time signature, showing a melody with eighth and sixteenth notes.

116/205 *Amarilli* 26^a
Amarilli,
 Gagliarda n°26, G.116
 (72)

Musical score for *Amarilli* 26^a. The score consists of two staves. The upper staff is a guitar tablature with a treble clef and a 7/8 time signature. It features a sequence of chords: F, F, F, F, F. The lower staff is a treble clef with a 3/8 time signature, showing a melody with eighth and sixteenth notes.

117/206 *Rodopea* 27^a
Rodopea,
 Gagliarda n°27, G.117
 (48)

Musical score for *Rodopea* 27^a. The score consists of two staves. The upper staff is a guitar tablature with a treble clef and a 7/8 time signature. It features a sequence of chords: F, F, F, F, F. The lower staff is a treble clef with a 3/8 time signature, showing a melody with eighth and sixteenth notes.

118/206 *Clitia* 28^a
Clitia,
 Gagliarda n°28, G.118
 (56)

Musical score for *Clitia* 28^a. The score consists of two staves. The upper staff is a guitar tablature with a treble clef and a 7/8 time signature. It features a sequence of chords: F, F, F, F, F. The lower staff is a treble clef with a 3/8 time signature, showing a melody with eighth and sixteenth notes.

119/207 *Cintia* 29^a
Cintia,
 Gagliarda n°29, G.119
 (49)

Musical score for *Cintia* 29^a. The score consists of two staves. The upper staff is a guitar tablature with a treble clef and a 7/8 time signature. It features a sequence of chords: F, F, F, F, F. The lower staff is a treble clef with a 3/8 time signature, showing a melody with eighth and sixteenth notes.

120/208 *Carintia 30^a*
 Carintia,
 Gagliarda n°30, G.120
 (47)

Musical notation for Carintia 30^a. The score consists of two staves. The upper staff is a bass clef with a treble clef-like shape, containing a sequence of notes with fingerings (0, 2, 3, 5, 5, 0, 3, 0, 2, 1, 0) and accents (Γ, F, Γ, F, Γ, F). The lower staff is a standard treble clef with a key signature of one flat and a 3/4 time signature, showing a melodic line with eighth and sixteenth notes.

121/209 *Moravia 31^a*
 Moravia,
 Gagliarda n°31, G.121
 (36)

Musical notation for Moravia 31^a. The score consists of two staves. The upper staff is a bass clef with a treble clef-like shape, containing a sequence of notes with fingerings (0, 2, 3, 2, 0, 2, 0, 2, 3, 0, 0, 0, 3, 1, 3, 4, 3) and accents (F, F, F, F, F, Γ, F, F, F). The lower staff is a standard treble clef with a key signature of one flat and a 3/4 time signature, showing a melodic line with eighth and sixteenth notes.

122/210 *Stiria 32^a*
 Stiria,
 Gagliarda n°32, G.122
 (71)

Musical notation for Stiria 32^a. The score consists of two staves. The upper staff is a bass clef with a treble clef-like shape, containing a sequence of notes with fingerings (0, 3, 3, 2, 3, 3, 3, 5, 5, 4, 5) and accents (Γ, Γ, F, Γ, Γ). The lower staff is a standard treble clef with a key signature of one flat and a 3/4 time signature, showing a melodic line with eighth and sixteenth notes.

123/211 *Ecco 33^a*
 Ecco,
 Gagliarda n°33, G.123
 (80)

Musical notation for Ecco 33^a. The score consists of two staves. The upper staff is a bass clef with a treble clef-like shape, containing a sequence of notes with fingerings (0, 3, 3, 0, 2, 2, 3, 2, 2, 3, 2) and accents (Γ). The lower staff is a standard treble clef with a key signature of one flat and a 3/4 time signature, showing a melodic line with eighth and sixteenth notes.

124/212 *Altea 34^a*
 Altea,
 Gagliarda n°34, G.124
 (83)

Musical notation for Altea 34^a. The score consists of two staves. The upper staff is a bass clef with a treble clef-like shape, containing a sequence of notes with fingerings (0, 2, 0, 2, 0, 3, 0, 2, 3, 2, 0, 3, 2, 0) and accents (Γ, F, F, F). The lower staff is a standard treble clef with a key signature of one flat and a 3/4 time signature, showing a melodic line with eighth and sixteenth notes.

125/213 *Alchimilla* 35^a
Alchimilla,
Gagliarda n°35, G.125
(60)

Musical score for *Alchimilla* 35^a. The score consists of two staves. The top staff is a guitar tablature with a treble clef and a 7/8 time signature. It features a sequence of chords: F, F, F, F, F. The bottom staff is a standard musical staff with a treble clef and a 7/8 time signature, showing the corresponding melody and accompaniment.

126/214 *Galatea* 36^a
Galatea,
Gagliarda n°36, G.126
(100)

Musical score for *Galatea* 36^a. The score consists of two staves. The top staff is a guitar tablature with a treble clef and a 3/8 time signature. It features a sequence of chords: F, F, F, F. The bottom staff is a standard musical staff with a treble clef and a 3/8 time signature, showing the corresponding melody and accompaniment.

127/216 *Dianira* 37^a
Dianira,
Gagliarda n°37, G.127
(60)

Musical score for *Dianira* 37^a. The score consists of two staves. The top staff is a guitar tablature with a treble clef and a 3/8 time signature. It features a sequence of chords: F, F, F, F. The bottom staff is a standard musical staff with a treble clef and a 3/8 time signature, showing the corresponding melody and accompaniment.

128/217 *Astrea* 38^a
Astrea,
Gagliarda n°38, G.128
(55)

Musical score for *Astrea* 38^a. The score consists of two staves. The top staff is a guitar tablature with a treble clef and a 3/8 time signature. It features a sequence of chords: F, F, F, F. The bottom staff is a standard musical staff with a treble clef and a 3/8 time signature, showing the corresponding melody and accompaniment.

129/218 *Acoro* 39^a
Acoro,
Gagliarda n°39, G.129
(63)

Musical score for *Acoro* 39^a. The score consists of two staves. The top staff is a guitar tablature with a treble clef and a 3/8 time signature. It features a sequence of chords: F, F, F, F. The bottom staff is a standard musical staff with a treble clef and a 3/8 time signature, showing the corresponding melody and accompaniment.

130/219 *Andromeda* 40^a
Andromeda,
Gagliarda n°40, G.130
(58)

Musical score for *Andromeda* 40^a. The score consists of two staves. The top staff is a guitar tablature with a treble clef and a 7/8 time signature. It features a sequence of chords: T, F, and T. The bottom staff is a standard musical staff with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. It contains a melodic line with various rhythmic values and articulations.

131/220 *Arimaste* 41^a
Arimaste,
Gagliarda n°41, G.131
(46)

Musical score for *Arimaste* 41^a. The score consists of two staves. The top staff is a guitar tablature with a treble clef and a 7/8 time signature. It features a sequence of chords: T, F, T, F, T, and F. The bottom staff is a standard musical staff with a treble clef, a key signature of one sharp (F-sharp), and a 7/8 time signature. It contains a melodic line with various rhythmic values and articulations.

132/221 *Agrippina* 42^a
Agrippina,
Gagliarda n°42, G.132
(44)

Musical score for *Agrippina* 42^a. The score consists of two staves. The top staff is a guitar tablature with a treble clef and a 7/8 time signature. It features a sequence of chords: T, F, F, T, and F. The bottom staff is a standard musical staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 7/8 time signature. It contains a melodic line with various rhythmic values and articulations.

133/222 *Ortigia* 43^a
Ortigia,
Gagliarda n°43, G.133
(44)

Musical score for *Ortigia* 43^a. The score consists of two staves. The top staff is a guitar tablature with a treble clef and a 3/8 time signature. It features a sequence of chords: T, F, T, and F. The bottom staff is a standard musical staff with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It contains a melodic line with various rhythmic values and articulations.

134/223 *Clitofonte* 44^a
Clitofonte,
Gagliarda n°44, G.134
(52)

Musical score for *Clitofonte* 44^a. The score consists of two staves. The top staff is a guitar tablature with a treble clef and a 7/8 time signature. It features a sequence of chords: T, F, F, and F. The bottom staff is a standard musical staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 7/8 time signature. It contains a melodic line with various rhythmic values and articulations.

135/224 *Euridice*: 45^a
Euridice,
 Gagliarda n°45, G.135
 (50)

136/225 *Aghatirsi*: 46^a
Aghatirsi,
 Gagliarda n°46, G.136
 (56)

137/226 *Egeria*: 47^a
Egeria,
 Gagliarda n°47, G.137
 (52)

138/227 *Antigone*: 48^a
Antigone,
 Gagliarda n°48, G.138
 (52)

139/228 *Salmace*: 49^a
Salmace,
 Gagliarda n°49, G.139
 (58)

140/229 *Tiresia*: 50^a
 Tiresia,
 Gagliarda n°50, G.140
 (57)

141/230 [no title] 51^a
 Gagliarda n°51, G.141
 (79)

142/231 [no title] 52^a
 Gagliarda n°52, G.142
 (44)

143/232 *Fiordiligi*: 53^a
 Fiordiligi,
 Gagliarda n°53, G.143
 (96)

144/233 *Aretusa* [54^a]
 Aretusa,
 Gagliarda n°54, G.144
 (37)

145/234 [no title]55^a
Gagliarda n°55, G.145
(57)

146/235 [no title] 56^a
Gagliarda n°56, G.146
(48)

147/236 *Passamezzo sesto
con parti*
Passamezzo n°14, G.147
Pass. 6^o tono, 7^a ver. [vid./34]
(6*32+1)

148/240 *Passamezzo: 8*
Passamezzo n°18, G.148
Pass. 8^o tono, 3^a ver. [vid./47]
(4*16)

/243 *Gagliarde et arie di diversi*

149/243 *Lanfredina: 1*
Lanfredina,
Aria n°1, G.149
(14+26)

150/243 *Bordoccia: 2*
Bordoccia,
 Aria n°2, G.150
 (4+14)

151/243 *Courante*
Courante, G.151
 [added latter]

152/244 [no title] :3
 Aria n°3, G.152
 (20+12)

153/244 *La caccia: 4*
La Caccia,
 Aria n°4, G.153
 (8+24)

154/245 *La fianza [?]: 5*
La Fianza,
 Aria n°5, G.154
 (8+7+9)

155/245 [no title] 6
Aria n°6, G.155
(6+8+24)

Musical score for 155/245. The score consists of two staves. The upper staff is a guitar tablature with fret numbers (0-4) and bar lines. The lower staff is a standard musical notation in treble clef, 3/8 time, with a key signature of one sharp (F#). The piece is 6 measures long. A dynamic marking 'f.' is present in the second measure. A circled number '4' is written above the fourth measure.

156/246 [no title] 7
Aria n°7, G.156
(32)

Musical score for 156/246. The score consists of two staves. The upper staff is a guitar tablature with fret numbers (0-4) and bar lines. The lower staff is a standard musical notation in treble clef, 3/8 time, with a key signature of one sharp (F#). The piece is 7 measures long. A dynamic marking 'f.' is present in the second measure. A circled number '4' is written above the fourth measure.

157/246 *La cesarina: 8*
La Cesarina,
Aria n°8, G.157
(8+4+24)

Musical score for 157/246. The score consists of two staves. The upper staff is a guitar tablature with fret numbers (0-3) and bar lines. The lower staff is a standard musical notation in treble clef, 3/8 time, with a key signature of one sharp (F#). The piece is 8 measures long. A dynamic marking 'f.' is present in the second measure.

158/247 *Moriró: 9*
Moriró,
Aria n°9, G.158
(18+11)

Musical score for 158/247. The score consists of two staves. The upper staff is a guitar tablature with fret numbers (0-5) and bar lines. The lower staff is a standard musical notation in treble clef, 3/8 time, with a key signature of one flat (Bb). The piece is 9 measures long. A dynamic marking 'f.' is present in the second measure.

159/247 *L'Imperiale: 10*
L'Imperiale,
Aria n°10, G.159
(8+8+24)

Musical score for 159/247. The score consists of two staves. The upper staff is a guitar tablature with fret numbers (0-5) and bar lines. The lower staff is a standard musical notation in treble clef, 3/8 time, with a key signature of one flat (Bb). The piece is 10 measures long. A dynamic marking 'f.' is present in the second measure.

160/248 *Saltarello*
Saltarello, G.160
(57)

161/249 *Ruggieri*
Ruggieri, G.161
(49)

162/250 *L'Agostina: 11*
L'Agostina,
Aria n°11, G.162
(6+11+8)

163/250 [no title] :12
Aria n°12, G.163
(7+8+8)

164/251 [no title] :13
Aria n°13, G.164
(36)

165/251 [no title]:14
Aria n°14, G.165
(12+16+16)

FFΓ F F.FΓ

166/252 [no title]:15
Aria n°15, G.166
(12+16+6)

Γ F Γ 0 Γ F Γ 2 Γ

167/252 *La corambona* [?]:16
La Corambona,
Aria n°16, G.167
(5+28)

Γ Γ F F.F.F.F.F F Γ F

168/252 [253] [no title]:17
Aria n°17, G.168
(42)

Γ Γ F Γ F Γ F Γ Γ Γ Γ

169/252 [253] [no title]:18
Aria n°18, G.169
(32)

F Γ Γ F Γ F Γ 1.

170/254 [No title] :19
Aria n°19, G.170
(4+8)

Γ F F F F F F F F F F F F F F

171/254 [No title]:20
Aria n°20, G.171
(12+23)

Γ Γ Γ Γ Γ Γ Γ Γ

172/254 [No title]:21
Aria n°21, G.172
(8+4+6)

Γ F Γ

173/255 Viva Don Giovanni: 22
Viva Don Giovanni,
Aria n°22, G.173
(10+12+10)
[7 course lute]

F

174/255 La Moresca
La Moresca, G.174
(4*6)
[7 course lute]

F F F F F F Γ

175/255 *Gagliarda* : 23
Gagliarda,
Aria n°23, G.175
(10+12+12)
[7 course lute]

176/256 *Passamezzo*:1
Passamezzo n°3, G.176
Pass. 1° tono, 3° ver.
(4°16)
[vid. /3]

1257 *ne segue un altro a 266*
(Pass. n°44, G.183)
[vid. 183/266]

177/257 *Gagliarda*
Gagliarda, G.177
(8+8+8)
[7 course lute]

178/258 *Passamezzo*: 11
Passamezzo n°25, G.178
Pass. 11° tono, 4° ver.
(4°16)
[vid. /114]

179/259 *in materia del*
passamezzo: 11
Passamezzo n°42, G.179
Pass. 23° tono, 2° ver.
(3°16+15)
[vid. /173]

180/262 [No title]
Passemazzo n°36, G.180
Pass. 18° tono, 3ª ver.
(4°16+1)
[vid. /155]

Handwritten musical notation for piece 180/262. It features a guitar chord diagram at the top with fret numbers (0, 2, 3, 0, 2, 0, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 2) and a treble clef staff below it with notes and fingerings.

181/264 [No title]
Passemazzo n°29, G.181
Pass. 13° tono, 3ª ver.
(3°16+15)
[vid. /137]

Handwritten musical notation for piece 181/264. It features a guitar chord diagram at the top with fret numbers (0, 2, 3, 0, 2, 0, 3, 2, 3, 2, 0, 2, 0, 4, 2, 0) and a treble clef staff below it with notes and fingerings.

182/265 [No title]
Romanesca n°22, G.182
Rom. 8° tono, 5ª ver.
(4°20)
[vid. /52]

Handwritten musical notation for piece 182/265. It features a guitar chord diagram at the top with fret numbers (0, 3, 0, 2, 4, 5, 2, 3, 0, 5, 4, 2, 0, 3, 2) and a treble clef staff below it with notes and fingerings.

183/266 [No title]
Passemazzo n°44, G.183
Pass. 1° tono, 4ª ver.
(2°32+1)
[vid. /257]

Handwritten musical notation for piece 183/266. It features a guitar chord diagram at the top with fret numbers (0, 1, 0, 3, 1, 0, 2, 1, 2, 3, 1, 0, 3, 2, 0, 3, 2, 0, 3) and a treble clef staff below it with notes and fingerings.

184/[267] *Aria francese*
Aria Francese, G.184
(4°4)
[7 course lute]

Handwritten musical notation for piece 184/[267]. It features a guitar chord diagram at the top with fret numbers (0, 3, 0, 2, 4, 2, 0, 4, 2, 0, 2, 3, 0, 2) and a treble clef staff below it with notes and fingerings.

185/[267] [No title]
Courante [?], G.185
(2*12)

Musical score for piece 185. It consists of two staves. The top staff shows a sequence of chords: F, F, F, F, F, F, F. The bottom staff contains the melodic line with various notes and rests.

186/[267] [No title]
Volta [?], G.186
(17)
[7 course lute]

Musical score for piece 186. It consists of two staves. The top staff shows a sequence of chords: F, F, F, F, F, F, F, F, F, F, F, F, F. The bottom staff contains the melodic line with various notes and rests.

187/268 [No title]
Romanesca n°16, G.187
Rom. 6^a tono, 6^a ver.
(2*20+2. Incomplete)
[vid. 83/166]

Musical score for piece 187. It consists of two staves. The top staff shows a sequence of chords: F, F, F, F, F, F, F. The bottom staff contains the melodic line with various notes and rests.

188/[269] Gagliarda
Gagliarda, G.188
(52)

Musical score for piece 188. It consists of two staves. The top staff shows a sequence of chords: F, F, F, F, F, F, F. The bottom staff contains the melodic line with various notes and rests.

189/[270] [No title]
Fantasia [?], G.189
(191)

Musical score for piece 189. It consists of two staves. The top staff shows a sequence of chords: F, F, F, F, F. The bottom staff contains the melodic line with various notes and rests.

[272]
Indications of pieces to be copied

Appendix

(29)/37 Ritornello secondo

F

9

178 Ritornello secondo

F F F

8

/116 [Lute duet ?]

F F F F

9

30/39 *Sopra la medesima*
Romanesca n°15, G.30
Rom. 6° tono, 5ª ver.

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one flat (B-flat). The time signature is 3/8 over 4/8. The music begins with a piano (p) dynamic marking. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece with two staves. The treble clef staff shows a more active melodic line with frequent sixteenth notes. The bass clef staff continues with a steady accompaniment, including some chordal textures.

The third system of notation shows the continuation of the piece. The treble clef staff has a melodic line with some grace notes and slurs. The bass clef staff maintains the accompaniment with various rhythmic patterns.

The fourth and final system of notation concludes the piece. The treble clef staff features a melodic line that ends with a final cadence. The bass clef staff provides a concluding accompaniment.

Handwritten musical notation system 1, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Handwritten musical notation system 2, continuing the piece. The treble staff shows a more active melodic line with some slurs, and the bass staff continues with a steady accompaniment.

Handwritten musical notation system 3, showing further development of the musical ideas. The treble staff has a melodic line with some rests, and the bass staff has a more complex accompaniment with some sixteenth-note patterns.

Handwritten musical notation system 4, featuring a melodic line in the treble staff that includes a long note with a slur, and a bass staff with a more active accompaniment.

Handwritten musical notation system 5, the final system on the page. The treble staff has a melodic line with some slurs, and the bass staff provides a concluding accompaniment.

Handwritten musical notation system 1, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Handwritten musical notation system 2, continuing the piece with similar melodic and harmonic development in both staves.

Handwritten musical notation system 3, showing further progression of the musical ideas.

Handwritten musical notation system 4, featuring more complex rhythmic patterns and chordal structures.

Handwritten musical notation system 5, the final system on the page, concluding the musical passage.

31/40 Saltarello sesto
Saltarello n°6, G.31
Saltarello 6° tono

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/8, and the key signature has one sharp (F#). The music features a rhythmic melody in the treble and a supporting bass line. The first measure includes a dynamic marking 'p' (piano).

The second system of musical notation continues the piece with two staves. It features a more active treble line with sixteenth-note patterns and a steady bass line. The notation includes various note values and rests.

The third system of musical notation shows the continuation of the melody and bass line. The treble staff has a series of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment.

The fourth system of musical notation concludes the piece. It features a final melodic phrase in the treble and a corresponding bass line. The notation includes a final cadence.

Handwritten musical notation system 1, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and moving lines.

Handwritten musical notation system 2, continuing the piece. The treble staff shows a more active melodic line with some slurs, and the bass staff continues with a steady accompaniment.

Handwritten musical notation system 3. The treble staff has a melodic line with some rests, and the bass staff features a more complex accompaniment with some triplets or sixteenth-note patterns.

Handwritten musical notation system 4. The treble staff continues with a melodic line, and the bass staff has a more active accompaniment with some slurs and ties.

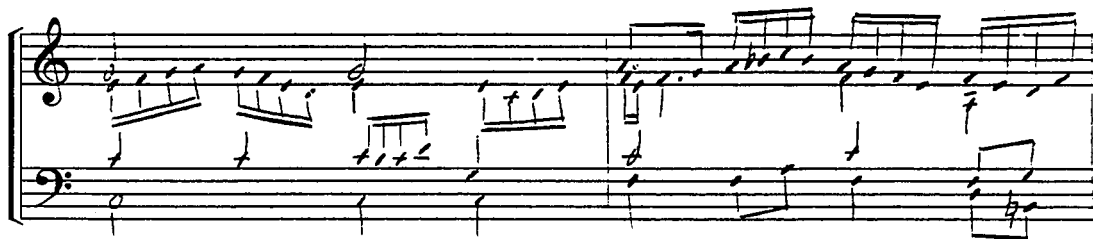
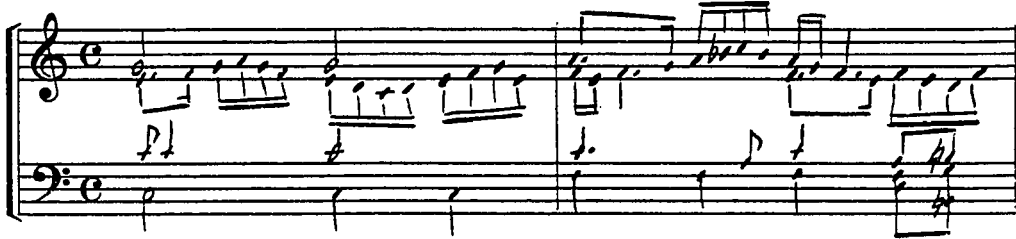
Handwritten musical notation system 5, the final system on the page. The treble staff has a melodic line with some slurs, and the bass staff provides a concluding accompaniment.

Handwritten musical notation for the first system. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The music consists of several measures with various note values, including quarter and eighth notes, and rests.

Handwritten musical notation for the second system. The treble staff continues with a treble clef and a key signature of one sharp. The bass staff continues with a bass clef. The music features more complex rhythmic patterns, including sixteenth notes and rests.

Handwritten musical notation for the third system. The treble staff concludes with a treble clef and a key signature of one sharp. The bass staff concludes with a bass clef. The music ends with a final cadence.

75/153 sopra il medesimo.
Passemazzo n°35, G.75.
Pass. 18° tono, 2ª ver.



The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a series of sixteenth-note chords and runs, with some notes beamed together. The lower staff is in bass clef and features a more rhythmic accompaniment with eighth and sixteenth notes, including some rests.

The second system continues the piece. The treble staff shows a melodic line with some slurs and ties, while the bass staff provides a steady accompaniment with eighth-note patterns.

The third system features a more active treble staff with a prominent melodic line consisting of eighth and sixteenth notes. The bass staff continues with a rhythmic accompaniment.

The fourth system shows a dense texture with many beamed notes in both staves. The treble staff has a complex melodic line, and the bass staff has a busy accompaniment with many sixteenth notes.

The fifth and final system on the page shows a melodic flourish in the treble staff, ending with a series of beamed notes. The bass staff continues with a rhythmic accompaniment until the end of the system.

Handwritten musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with a few rests. The bass staff contains a similar rhythmic pattern, often with beamed eighth notes. The notation is in black ink on a white background.

Handwritten musical notation for the second system, continuing the piece. The treble staff shows a melodic line with some longer note values and ties. The bass staff provides a steady accompaniment with rhythmic patterns. The handwriting is consistent with the first system.

Handwritten musical notation for the third system. This system includes a double bar line and repeat signs (two dots on each side) at the beginning and end of the system, indicating a repeated section. The musical notation follows the same style as the previous systems.

Handwritten musical notation for the fourth system. A key signature change is indicated by a flat symbol (B-flat) on the treble staff. The musical notation continues with the same rhythmic and melodic patterns as the previous systems.

Handwritten musical notation for the fifth and final system on the page. The piece concludes with a final cadence, marked by a double bar line and repeat signs. The notation is dense with notes and rests, typical of a musical score.

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a series of notes, many of which are grouped together in a way that suggests a rapid passage or a specific fingering technique. The lower staff is in bass clef and contains fewer notes, often appearing as rests or simple rhythmic accompaniment. The notation is somewhat sketchy, with some notes and stems appearing as simple lines or dots.

The second system of handwritten musical notation also consists of two staves. The upper staff continues the melodic line from the first system, with more complex groupings of notes and some rests. The lower staff continues the bass line, with notes and rests that provide a harmonic and rhythmic foundation. The notation remains sketchy and appears to be a working draft or a study score.

77/156 *Sopra la medesima*
Romanesca n°35, G.77
Rom. 18^a tono, 2^a ver.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/8, with a 4/8 subdivision indicated below the bass staff. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and accidentals.

The second system of musical notation continues the piece with two staves. The upper staff has a melodic line with some slurs and the lower staff provides a harmonic accompaniment with eighth notes.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff includes some complex rhythmic figures and the lower staff continues with a steady accompaniment.

The fourth system of musical notation concludes the piece. The upper staff features a melodic line with a final cadence, and the lower staff provides a concluding accompaniment.

Handwritten musical notation for the first system. The treble staff begins with a treble clef and a common time signature. The bass staff begins with a bass clef. The music consists of several measures with various note values, including quarter and eighth notes, and rests.

Handwritten musical notation for the second system. The treble staff features a melodic line with a slur and various accidentals. The bass staff continues the accompaniment with rhythmic patterns.

Handwritten musical notation for the third system. The treble staff includes dynamic markings such as *mf* and *ff*. The bass staff shows complex rhythmic structures with many beamed notes.

Handwritten musical notation for the fourth system. The treble staff has a melodic line with various note values. The bass staff provides a steady accompaniment.

Handwritten musical notation for the fifth system. The treble staff features a melodic line with various note values. The bass staff continues with complex rhythmic patterns.

Handwritten musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together, and rests. The bass staff contains a similar rhythmic pattern with some longer note values.

Handwritten musical notation for the second system, continuing the piece. The treble staff shows more complex rhythmic patterns with many beamed notes. The bass staff continues with a steady rhythmic accompaniment.

Handwritten musical notation for the third system. The bass staff begins with a 'p.' marking, indicating a piano dynamic. The treble staff continues with intricate rhythmic figures.

Handwritten musical notation for the fourth system, concluding the piece. The treble staff ends with a final cadence, and the bass staff provides a simple accompaniment.

147/236 *Passamezzo sesto con parti*
Passamezzo n°14, G.147
Pass. 6° tono, 7ª ver.

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across the staves, indicating phrasing and melodic lines.

The second system continues the musical piece with two staves. It maintains the same key signature and time signature. The notation is dense with rapid sixteenth-note passages in both hands, interspersed with longer note values. A large slur covers a significant portion of the system, suggesting a single melodic or harmonic phrase.

The third system of musical notation shows further development of the piece. It includes two staves with intricate rhythmic patterns. There are some markings that look like [A] or [B] in brackets, possibly indicating specific fingering or articulation points. The music continues with a mix of fast sixteenth-note runs and more sustained notes.

The fourth and final system of musical notation on this page. It consists of two staves with complex rhythmic figures. The notation includes many beamed sixteenth notes and some longer note values. The system concludes with a final cadence or phrase, marked by a double bar line.

Handwritten musical notation system 1, featuring a treble and bass staff with complex rhythmic patterns and slurs.

Handwritten musical notation system 2, featuring a treble and bass staff with complex rhythmic patterns and slurs.

Handwritten musical notation system 3, featuring a treble and bass staff with complex rhythmic patterns and slurs.

Handwritten musical notation system 4, featuring a treble and bass staff with complex rhythmic patterns and slurs.

Handwritten musical notation system 5, featuring a treble and bass staff with complex rhythmic patterns and slurs.

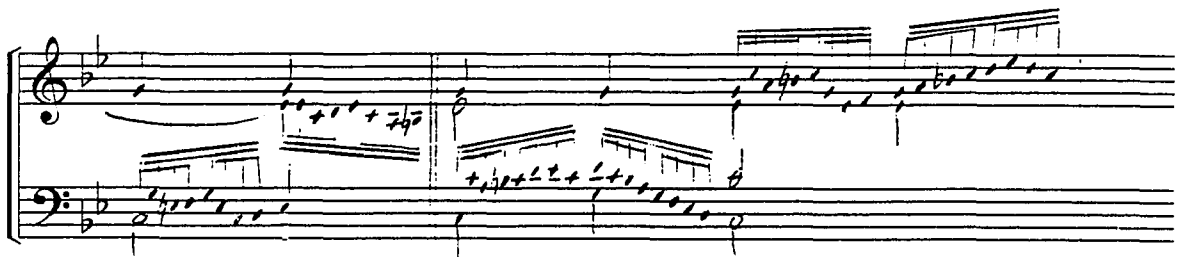
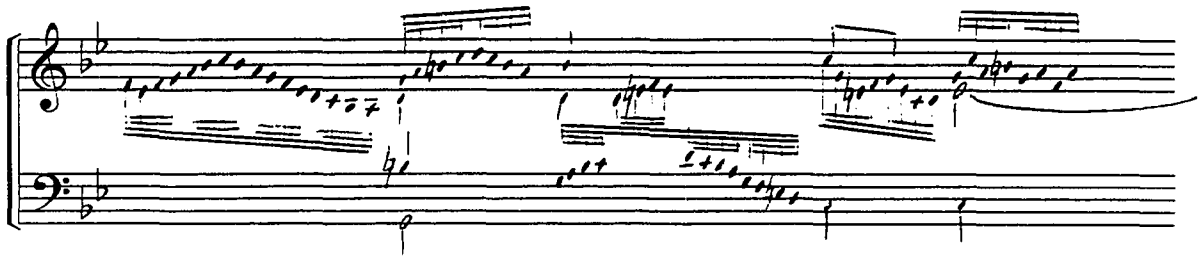
Handwritten musical notation system 1, consisting of a treble and bass staff. The treble staff features a melodic line with various note values and rests, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Handwritten musical notation system 2, continuing the piece with similar melodic and harmonic development in both staves.

Handwritten musical notation system 3, showing further progression of the musical ideas.

Handwritten musical notation system 4, featuring more complex rhythmic patterns and melodic runs.

Handwritten musical notation system 5, the final system on the page, concluding the musical passage.



The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of one flat (B-flat). The music is highly rhythmic, featuring many sixteenth and thirty-second notes. There are several slurs and ties across the staves, indicating a continuous melodic or harmonic line. The notation is dense and appears to be a sketch or a working draft.

The second system continues the musical piece with similar rhythmic complexity. It features a mix of eighth, sixteenth, and thirty-second notes. The slurs and ties continue across the staves, maintaining the sense of a single melodic or harmonic thread. The handwriting is consistent with the first system, showing a clear but somewhat hurried composition style.

The third system shows further development of the musical ideas. The rhythmic patterns remain intricate, with frequent use of beamed notes. The slurs and ties are used to group related notes together, both within and across staves. The overall texture is busy and detailed.

The fourth system maintains the high level of rhythmic activity. The notation is dense with many small notes, and the slurs and ties continue to connect the musical phrases. The key signature and clefs remain consistent with the previous systems.

The fifth system concludes the page with complex rhythmic patterns. The notation is dense and detailed, with many slurs and ties. The overall impression is one of a highly technical and rhythmic musical composition, possibly for a solo instrument or a chamber ensemble.

Handwritten musical notation system 1, featuring a treble and bass clef staff with complex rhythmic patterns and slurs.

Handwritten musical notation system 2, featuring a treble and bass clef staff with complex rhythmic patterns and slurs.

Handwritten musical notation system 3, featuring a treble and bass clef staff with complex rhythmic patterns and slurs.

Handwritten musical notation system 4, featuring a treble and bass clef staff with complex rhythmic patterns and slurs.

Handwritten musical notation system 5, featuring a treble and bass clef staff with complex rhythmic patterns and slurs.

Passamezzo 6° tono

G.21/26 (1ª ver.) + G.21/26 (3ª ver.) + G.23/30 (4ª ver.) +
G.24/31 (2ª ver.) + G.25/33 (3ª ver.) + G.147/236 (2ª ver.).

G. 21/26 (1ª)

Musical notation for G. 21/26 (1ª). It consists of two staves, treble and bass clef, in a 6/8 time signature. The key signature has one flat (B-flat). The piece begins with a treble clef and a common time signature 'C'. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with quarter and eighth notes.

Continuation of the musical notation for G. 21/26 (1ª). The two staves continue with the same melodic and accompanimental patterns, showing the intricate rhythmic structure of the piece.

G. 21/26 (3ª)

Musical notation for G. 21/26 (3ª). This version shows a different melodic line in the treble staff compared to the first version, while the bass staff accompaniment remains similar. The notation includes various note values and rests.

Continuation of the musical notation for G. 21/26 (3ª). The piece concludes with a final cadence in the treble staff, while the bass staff continues with a few final notes.

Handwritten musical score for the first system, consisting of two staves (treble and bass). The music is written in a single system with various note values and rests.

G.23/30 (4^o)

Handwritten musical score for the second system, consisting of two staves (treble and bass). The music is written in a single system with various note values and rests.

Handwritten musical score for the third system, consisting of two staves (treble and bass). The music is written in a single system with various note values and rests.

G.24/31 (2^o)

Handwritten musical score for the fourth system, consisting of two staves (treble and bass). The music is written in a single system with various note values and rests.

G.25/33 (3^o)

Handwritten musical score for the fifth system, consisting of two staves (treble and bass). The music is written in a single system with various note values and rests.

Handwritten musical notation for the first system, consisting of two staves (treble and bass clef). The music includes various note values, rests, and some dynamic markings.

Handwritten musical notation for the second system, continuing the piece with similar notation.

Handwritten musical notation for the third system, showing more complex rhythmic patterns.

G. 147/236 (2^a)

Handwritten musical notation for the fourth system, starting with a treble clef and a bass clef. The notation includes various note values and rests.

Handwritten musical notation for the fifth system, continuing the piece with similar notation.

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of one flat (B-flat). The music is written in a sketchy, handwritten style. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music, including eighth and sixteenth notes, some with stems pointing upwards, and rests. The lower staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains several measures of music, including eighth and sixteenth notes, some with stems pointing downwards, and rests. The notation is somewhat irregular, with some notes and rests appearing to be added or corrected during the writing process.

The second system of handwritten musical notation also consists of two staves, treble and bass clef, in one flat key signature and common time. The notation continues from the first system. The upper staff features a series of notes, some with stems pointing upwards, and rests. The lower staff features a series of notes, some with stems pointing downwards, and rests. The handwriting is consistent with the first system, showing a sketchy and somewhat irregular style. The notation includes various note values, rests, and stems, all written in black ink on a white background.

Moravia: Gagliarda n°31, G.121/209

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat) and the time signature is 3/8. The music features a rhythmic pattern of eighth and sixteenth notes with some beamed eighth notes in the treble staff, and a bass line with eighth notes and some rests.

The second system continues the piece with similar rhythmic patterns. The treble staff shows more complex rhythmic figures, including some sixteenth-note runs. The bass staff provides a steady accompaniment with eighth notes.

The third system shows the continuation of the melody and accompaniment. The treble staff has some slurs and ties, and the bass staff continues with its eighth-note accompaniment.

1^a ----- 2^a

The fourth system concludes the piece. It features a final flourish in the treble staff and a concluding bass line. The system ends with a double bar line.

Aria n°15: G.166/252

The image displays a musical score for an aria, organized into four systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one sharp (F#) and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The first system begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. The second system continues the melodic line in the treble clef and provides a bass line in the bass clef. The third and fourth systems further develop the piece, showing intricate melodic patterns and accompaniment. The score is presented in a clear, black-and-white format, typical of a printed musical manuscript.

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes, including eighth and sixteenth notes, with some beamed together. The lower staff is in bass clef and contains fewer notes, primarily quarter and eighth notes. The notation is somewhat sketchy, with some notes appearing as simple stems and heads.

The second system of handwritten musical notation also consists of two staves. The upper staff is in treble clef and features a melodic line with several eighth notes and a few quarter notes. The lower staff is in bass clef and contains a few notes, including a quarter note and a half note. The notation is consistent with the first system, showing a continuation of the musical piece.