MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 144 (DECEMBER 2022): SOURCES OF BARRIERA AND SOURCES OF INTABULATIONS OF THREE BALLETTI BY GASTOLDI

BARRIERA

Continuing the Italian theme of the tablature supplement in *Lute News* 144, here are all the lute settings of the Barriera, plus some related music, all imitating trumpet calls similar to the first part of Jannequin's La Bataglia over an ostinato tonic bass (F), alternating with a few bars in the dominant (C) and occasionally subdominant (B flat).[1] The barriera of the title may refer to the barrier that separates the contestants in the sport of jousting (clearly shown in the illustration below). Jousting is a game between two on horse back wielding lances with blunted tips as part of a tournament, with each participant trying to strike the opponent while riding towards him at high speed, breaking the lance on the opponent's shield or jousting armour, or knocking him off his horse.

Henry VIII jousting in 1511 from the Westminster Tournament Roll

All forty-six settings here are in the same tonality (F major assuming a lute at G pitch) and most are for a lute with a 7-course tuned a tone below the 6th (i.e. to F), and B32 uses a 9th in D, B19 & B25 a 10th in C and B26 is for 13-course archlute. Most are distinct settings, although B6 and B9 are concordant and B21 and B22 are identical. Twenty seven sources of the Barriera are in Italian prints and manuscripts the remainder in sources from central and eastern Europe. The tablature for some of the sources is incompletely copied, B1, B6, B7, B9, B14, B18, B28 and B30 lacking bar lines, B32 and B39 lacking rhythm signs, and B37 and most of B27 lacking both, but reconstruction was more-or-less succesful facilitated by comparison with similar settings in other sources.

The music for the Barriera is a composite of sequences of dances in duple and triple time presumably used for martial scenes in mascherada (see title of B2) and other staged events. Some are clearly marked in four separate dance sequences (B12, B13, B27, B31, B37 & B39) some calling the last section 'Gagliarda' (B12-13, B27). The first section is in duple time, the second and third with a subsection each of triple and duple time some with repeats and the fourth and final section in triple time, although some ending with a brief repeat of a melodic motif from the first section (B1, B2, B7, B12, B15, B27, B29, B31, B33 & B37). Most of the rest also fall into the same four distinct sections but are not marked as such with double bar lines. Others seem incomplete with only three or less sections (e.g. B2, B3 B6, B8, B9, B25, B28, B30, B33, B36). Shorter strains within sections are shown in some by double bar lines (B6, B9, B11, B20, B22, B25, B27, B30, B33, B37). However, only original double bar lines are included here, except some have been added between duple and triple time sections and the deduced sections have been marked with editorial double bar lines in B4 and B38.[2] Note that sources notate the rhythm in three ways, so that the opening phrase occupies either four bars of two minims per bar (as B2), two bars of four minims per bar (as B1) or two bars of two minims per bar (as B7). Also, two different tempos are used for triple time sections within most settings although not all (B2, B7, B16, B17 & B29) - the tempo in the third of the four sections is usually twice as fast as elsewhere, that is 3 crotchets instead of 3 minims per bar.[3]

Fabritio Caroso's dance manual *Il Ballerino* of 1581 (B12) seems to be the earliest source and the majority of the others are from the seventeenth century, although a few of the manuscripts are contemporary with Caroso - B1, B5, B46, also B7 was copied in the 1570-80s so may predate Caroso. Caroso 1581 includes a long setting for 6-course lute (B12) and a different long setting for 7-course lute pluswith added parts in score for two melody instruments in mensural notation in *Nobilità di Dame* of 1600 (B13). The titles of both include a description of the sequence of dances and how many times to repeat them - seven times for the first section, twice for the second and once for the third. The extent of repeats is not indicated in most sources but the phrase *repetatur septies* (Latin for play seven times) after bar 16 of B36 and the Italian phrases *7 uolte g'sto* in the margin to the first section of B20 and *si fa sette ?* for the first section of B37 suggest the same pattern as Caroso. The extended setting B38 from Terzi 1599,[4] in which the title informs us it is 'with all the repeats' (although lacking a repeat from the first section at the end as found in others) lacks double bar lines but the tablature clearly divides into seven variations of a 16-bar first section, two variations of a 16-bar triple time plus 8-bar duple time second section and a third and fourth section written out once each (double bar lines added editorially). The titles of these few sources thus suggest this was the standard sectional structure and pattern of repeats in performance of the Barriera.

The majority of settings are anonymous, and the few with named composers are B15 by Diomedes Cato, B16 by Hortense Perla, B18 by Alfonso [Ferrabosco?], B20 by Philip Hainhofer's teacher Nicolaj [Legname], and the settings in the prints of Caroso (B12 & B13), Negri (B22) and Terzi (B38) were presumably arranged by these authors. The 'Rotta' in the title to the second section of B11 is not the name of the composer but of a triple time dance.

Thirty two are titled Barriera some appended Balletto or Ballo (B1, B11-13, B19, B29, B37-38, B46) two indicating a regional origin (B22 *di Milano* and B30 *di Romano*) and two untitled (B14, B23) all of which are the typical Barriera music. The title of B31 is appended *soprano*, B20 *in contra alto* and B44 *tenore* suggesting these may be duet or consort parts. Two settings here, B4 titled Passo mezzo moderno and B5 titled Barriera, combine sections of the barriera with a section from Jannequin's Bataglia, and B4 is also set to a ground (F-Bb-F-C / F-F-F-F) that uses the first half of the passamezzo moderno ground (I-IV-I-V) as the title would lead us to expect. The other twelve have alternative titles some of which are settings of the barriera (B2 Mascherada, B3 hen dance - mocking the repetitive phrases as like chickens pecking?, B10 a dantz beginning with the barriera but ending differently and B34 trombter - German for trumpet) and the others are related music based on the Barriera. The items using related music are B19 an Eastern Slavic 'Ruthenian' dance, and two more that refer to trumpets (B25 Trombetta, Italian for trumpet, and B35 drometer, probably a corruption of German trombter. B40-42 are settings of a contrafactum on the German text 'Lieb thuet alles uberwinden' - love overcomes everything - beginning like the Barriera with strains only in duple time and B18 is a concordant setting titled 'tantz'. Another related item is one of the a Balleti by Gastoldi included as G3 below.

Finally, B8 is from Pier Francesco Valentini's manuscript treatise on the anatomy of the lute from 1640 where it serves to illustrate three ealier forms of notation for 6-course lute, with the same short duple time setting in Italian, Neapolitan and French tablature (pictured on p. 3).

6-course:

B1. B-Bc II.275, ff. 40v-41r *Bauiera Balletto* p. 10
B2. I-BDG chilesotti, pp. 112-113 *Mascherada* 11
B3. CH-Bu F.IX.70, pp. 277-278 *CXVII Hennen dantz - Nachdantz* 12
B4. I-BDG chilesotti, pp. 215-216 *Passo mezzo moderno* 13
B5. PL-Kj 40032, p. 373 *La Bariera* 14-15
B6. F-Pn Rés.29, f. 21v *Barriera* 15
B7. I-Lg 774, f. 20v *Bariera* 16-17
B8. Valentini 1640, f. 26r *Barriera* 17
B9. I-PESc b.10, f. 23v *Barriera* 18
B10. D-LEm II.6.23, f. 19r *Dantz* 18
B11. F-Pn Rés.Vmd.28, ff. 11v-12r *Barriera balletto - Rotta* 18-19

[1] Unrelated to the historic district of Turin called Barriera di Milano.

[2] There is no critical commentary for the music in this supplement but editorial changes are (mainly) marked in grey in the tablature.

[3] The relationship of tempo between duple and triple time sections is not shown in the sources and needs thought and practice as it is not the same for all the sections and settings.

[4] Played superbly by Paul Beier on CD *Terzi Il Secondo Libro de Intavolatvra de Livto* (Stradivarius STR 33590, 2002), tr 14.

B12. Caroso 1581, ff. 78v-79v *Barriera, Balletto di M. Battistino:* 20-21
[1] *Balletto Barriera Questo farassi sette volte* - [2] *La rotta graue farasi due volte* - [3] *La rotta in saltarello farasi vna volta* - [4] *La rotta in Gagliarda* [5]

7-course or more:

B13. Caroso 1600, pp. 143-148[6] *Barriera Balletto: Barriera Questa Sonata farassi sette volte - Farassi due volte - Farassi vna volta - Gagliarda* 22-23

B14. D-Fschneider w.s., ff. 69v-73r untitled 24-25
B15. D-W Guelf.18.8, ff. 226v-228r *La medesima Diomedis* 26-27
B16. D-W Guelf.18.8, ff. 225v-226v *La medesima d'un altro maestro Hort. Perlae* - PerlaPomponioR[7] 8 28-29
B17. CH-Bu F.IX.70, p. 104 *Bariera A.F.* 30-31
B18. LT-Va 285-MF-LXXIX, f. 12v *Tantz Alphonsi* 31
B19. D-B 4022, f. 14v *Balletto Rutteno* - different 31
B20. D-W Guelf.18.8, ff. 225r-225v *Barriera in contra alto. Nicolaj* [Legname] - *7 uolte g'sto* 37
B21. Balletti Moderni 1611, pp. 5-6 *La Bar(i)era* 38
B22. Negri 1602, p. 124 *La Barrera messa in uso in Milano* 39
B23. CND-Mc w.s., ff. 71v-73r untitled 40-41
B24. D-LEm II.6.15, pp. 476-477 *Parrera* 42-43
B25. A-KR L81, ff. 142v-143v *La Trombeta* 44
followed by 143v- *La Girometa che segui duppo la Trombetta*
B26. PL-Kj 40153, ff. 3v-4r *Bariera* *Lute News* / 45
B27. F-Pn Rés Vmd.31, f. 12v-14v [1] *Bariera parte prima, che si fà sette volte* - [2] *2da parte farassi due volte* - [3] *terza parte farassi una volta* - [4] *la sua Galiarda* 46-47
B28. D-Dl 1.V.8, f. 74v *Bariera part Volte - but duple time* 47
B29. D-Ngm 33748/II, f. 9r *Barriera Balletto* 48-49
B30. F-Pn Rés.941, f. 11r *La barriere romano* 49
B31. US-BEm 757, ff. 16v-17v [1] *Bariera in soprano* - [2] *si fa ? volte* - [3] *si fa ? uolte* - [4] not titled 50-51
B32. F-Pn Rés.941, ff. 11v-13r (Bar)*riera* 52-53
B33. I-PESc b.10, f. 26v *Barriera* 54-55
B34. D-LEm II.6.15, pp. 164-165 *trombter aufzugk* 56
B35. D-W Guelf.18.8, f. 41r *Drometer Dantz - Nachdantz* 57
B36. D-BAU 13.4°85 (Bautzen), pp. 51-52 *La Barriera* 58
- after bar 16 - *repetatur septies* - Latin for play seven times!
B37. I-Fn Magl.XIX.106, ff. 8r-9r [1] *si fa sette ? quand si ballare* - [2] *Le trouve si facio unalt sa notar da Capo* - [3] *Le sperrase* - [4] *Barriera Ballo* 58-59
B38. Terzi 1599, pp. 33-37 *Bariera balletto con tutte le sue repliche* 60-65
B39. I-TRc 1947, f. 13v *Barriera prima parte/seconda parte/terza parte/quarta parte* 66
B40. D-B 4022, f. 48v *Lieb thúet alles überwinden* 67
- love overcomes everything
B41. Fuhrmann 1615, p. 180 *Subplementum. Lieb kan alles überwinden* 67
B42. D-Lr 2000, f. 22r *Die lieb thut alles uberwinden* 67
Incipits only:
B43. I-Bc AA/360, f. 109v *Barriera* - incipit only 55
B44. I-Nc 7664, f. 31r, *Barrera in tenore* - incipit only 55
B45. I-Rvat 570, f. 21r *Barriera* - incipit only 55
B46. I-SGc 31, f. 11v *Barriera balletto* - incipit only 55

THREE GASTOLDI BALLETTI

Here are all the sources I know of the three most popular balletti of Giovanni Giacomo Gastoldi (*c.*1554-1609) intabulated for lute. Gastoldi (posthumous painting from 1630 illustrated right) was a deacon at the Palatine Basilica of Santa Barbara in Mantua in 1573 under the patronage of Duke Guglielmo Gonzaga rising to the position of maestro di capella in 1588. He remained in that post until he died, composing music for one of the *intermedii* staged to accompany Battista Guarini's commedia *L'Idropica*, performed in the celebrations of the marriage of Prince Francesco Gonzaga to Margarita of Savoy in 1608.[8] His output was mainly sacred music published in fourteen prints 1587-1609, and he also published twelve books of secular works, one of canzoni (1581), two of canzonettes (1592 & 1595), six of madrigals (1588, 1589, 1592, 1598, 1602 & 1604), one of instrumental duos (1598) and two books of balletti (à5 in 1591 reprinted 10 times] & à3 in 1594). The balletti were by far his most popular music especially the five-voice balletti of 1591,[9] 'for singing, playing and dancing' as the title page informs us,[10] intabulations for lute of thirteen of the sixteen of which are found in a variety of sources. A few lute settings of canzonettes are also known but none of the 3-voice balletti - all lute intabulations of his music listed on p. 3. All the lute settings of three of the balletti are edited here [G1-3], *A lieta vita*, *Questa dolce Sirena* and *Tutti venite armati*, the martial flavour of the latter related to the Barriera settings also in this supplement. G1d is a 4-strain galliard based on A lieta vita. G2app is also titled La Sirena but is unrelated to G2. Contrafacta were also written to Gastoldi's balletti using texts in English, six of which are in Thomas Morley *The First Booke of Balletts to Five Voyces* (London 1591) and Philip Rosseter included a mixed consort setting of Alieta vita in his *Lessons for Consort* of 1609. Contrafacta with German texts were also published in Valentin Haussmann *Liebliche fröliche Ballette mit 5 Stimmen welsche zubor von von Thoma Morlei* (Nuremberg, 1609). Gastoldi's works with Dutch contrafacta were also popular in the Netherlands, no balletti from his 1591 print but all sixteen from his 1594 print.[11]

A lieta vita

Gastoldi *Balletti a cinque voci* 1591 no. 2 'A lieta vita amor ci invita, fa la la la la la la la.' [A happy life, love invites us]

In F:
G1a. A-Lla 475, f. 59v *Alieta Vita* 4
G1b. CZ-Pnm IV-G.18, f. 87v *Alleta Vita* 4
G1c. D-B Danzig 4022, f. 14r iv *Alietta Vitta* 4
G1d. Gardano 1611, p. 4 *Lauinia Gagliarda* 5
G1e. D-LEm II.6.23, p. 10 *Alleta vita* 5
G1f. Adriaenssen 1600, ff. 39v-40r *A lieta vita Amor* 6
[index: *A lieta vita Gio Gia Gastoldi*] - plus setting for 2 voices
In C:
G1g. D-LEm II.6.15, pp. 470-471 *Alitta Vitta* 7
In G:
G1h. D-B Hove 1, f. 165r *A lieta vita a 5* - intabulated à 4 7
G1i. D-HRD Fü 9829, f. 15v *13. A lita vita Ballet* 8
G1j. D-B Danzig 4022, f. 42r ii *Alitta vitta* *Lute News* / 8
In B flat:
G1k. CH-SO DA111, f. 39v (Al)*lietta vita* 9
G1l. CH-SO DA111, f. 40r *Allietta Idem.* 9
Morley 1595,[12] no. *IIII Sing wee and chaunt it*
Haussmann 1609,[13] no. 5 *Schimpfen und schertzen* - Lynn[14] T131
Rosseter 1609,[15] no. 16 *Alieta Vita* - *Incertus* - mixed consort

Questa dolce sirena

Gastoldi 1591 no. 12 La Sirena 'Questa dolce Sirena col canto acquieta il mar, fa la la la la la la la, fa la la la la, fa la.'
[This sweet Siren calms the sea with her song]

In G:
G2a. D-B 40141, f. 262v *Questa dolce Sirena - Ballet La Sirena* 32
G2b. D-B Hove 1, f. 165v *Questa dolce sirena* *Lute News* / 32
G2c. Valerius 1626, pp. 262-263 *Ballet Questa dolce Sirena* 33
plus settings for cittern, and for two voices.
G2d. NL-Lt 1666, f. 190v *Questa dolce sirena A.5* 33
G2ei. GB-HAdolmetsch II.B.1 161v *Questo dolce Serene* - lute I? 34
- duet for lutes a 4th apart
G2appi. D-Sl G.I.4 II, f. 56r *La Sirena in tenor* 36
8o in basso pag 64 in q[uar]*to tono*

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[5] [1] This will be done seven times - [2] ... will be done twice - [3] ... will be done once. Note the Italian 'volte' means 'times' here not the French dance.
[6] Also 'Barriera Nvova' is described, without music, on pp. 190-193.
[7] John H. Robinson *Collected Lute Solos of Hortensio Perla of Padua and Pomponio of Bologna* (Lübeck, TREE Edition 2000) - free pdf on Lute Society website.
[8] Denis Arnold, revised Iain Fenlon 'Gastoldi, Giovanni Giacomo' *Grove Music Online.*
[9] See Rudi Rasch 'The Balletti of Giovanni Giacomo Gastoldi and the musical history of the Netherlands' *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 24/2 (1974), pp. 112-145.
[10] 'Balletti a cinque voci. Con li suoi Versi per cantare, sonare, & ballare, con vna Mascherata de cacciatoria Sei voci, & vn concerto de Pastori a Otto. Di Gio: Giacomo Gastoldi da Caravaggio Maestro di Capella del Serenissimo Signor Duca di Mantoua'.
[11] 221 hits for Gastold in the Dutch Song Database: http://www.liederenbank.nl/index.php?lan=en
[12] Thomas Morley *The First Booke of Balletts to Five Voyces* (London 1591).
[13] Valentin Haussmann *Liebliche fröliche Ballette mit 5 Stimmen welsche zubor von von Thoma Morlei* (Nürnberg 1609), Italianate songs with German contrafacta.
[14] Robert B. Lynn *Valentin Haussmann: A Thematic-Documentary Catalogue of His Works* (Pendragon 1997) - Haussmann 1609 is M3700.
[15] Philip Rosseter *Lessons for Consort* (London 1609), for mixed consort.

In C:
G2eii. GB-HAdolmetsch II.B.1 162r *id*[em] - lute II 34
G2appii. D-Sl G.I.4 I, f. 2r *Aria da cantar: La Sirena* 36

In D:
G2f. D-HRD Fü 9829, f. 7v *Ballet wol auff Jhr musicanten* 35

In A:
G2g. D-HRD Fü 9829, f. 8r *Wol auff - Ex clavi transposita* 35
RF-Königsberg S.S. 25, f. 16v *Serem Ballet* - lost lute manuscript
NL-Ulb RAR MSo 2, ff. 15v-16r *De soet Meeremin* - keyboard
Morley 1595, no. *VII My bonny lasse shee smyleth*
Haussmann 1609, no. 8 *Ich hab ein Ton vernomen* - Lynn T134
Starter 1621, p. 25 *Stemme: Questa dulce Serena*: 'Cupid onlanx gel'en' - song & p. 61 *Stemme: Questa dolce Serena, fol: 25* text only: 'Ouyr vol vrolyckheden!' - song text
van Eyck 1646, ff. 48r-49r *De Meeremin. La sirena* [index: *Questa dolce lacerena*] - recorder

Tutti venite armati

Gastoldi 1591 no. 10 Amor vittorioso 'Tutti venite armati'
O forti miei soldati Fa la la la la la la, fa la la la la la.'
[All come armed O my strong soldiers]

G3a. Adriaenssen 1600, ff. 34v-35r *Tutte venite armati* 68
- plus setting for 2 voices
G3b. D-Sl G.I.4/II, f. 73r *Tutti venite armati a 5.dj Gastaldo IGBD* 69
G3c. D-W Guelf. 18.7, f. 120v *Tutti uenite armati* 70
Amor victorioso delli balletti a5. voci di gio como Gastoldi da Caravaggio
the text is on f. 121r
G3d. A-Lla 475, f. 72r *Balleti Tutti venite armati A5* 71

John H. Robinson - December 2022

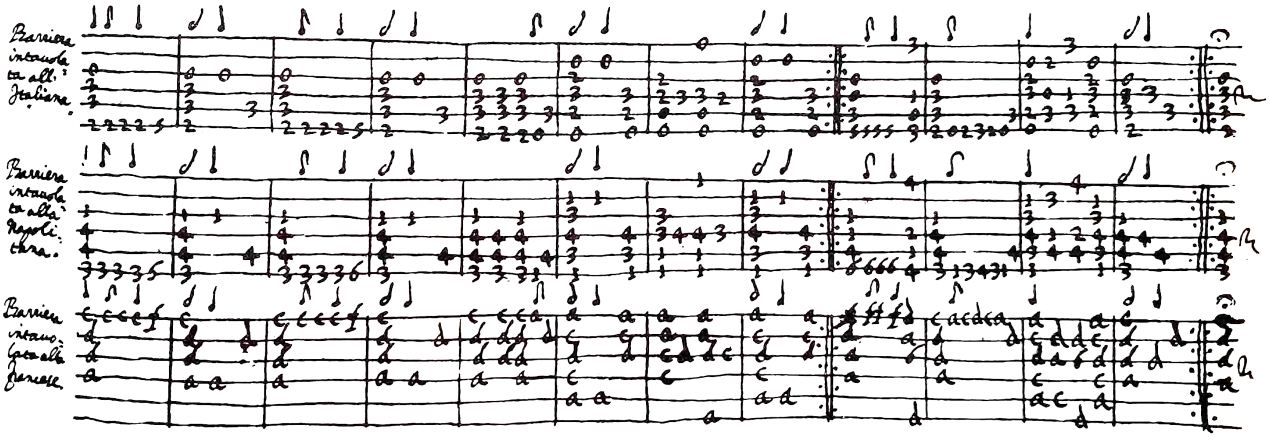
INTABULATIONS FOR LUTE OF BALLETTI & CANZONETTES BY GASTOLDI - tablature not included

Balletti from Gastoldi *Balletti a cinque voci* 1591, nos.:

1. O Compagni Ballet (Introductione a i Balletti)
A-LIa 475, f. 59v *Introductione O Compagni Balett.*
2. A lieta vita amor (L'innamorato)
- see G1 above.
3. Viver lietto voglio (Il bell' humore)
A-LIa 475, f. 60r *Viuer lieto*; D-B Hove 1, f. 164v *Viuer lieto voglio a5*; D-KNh R 242, f. 101v *Viver lietto voglio*; D-LEm II.6.15, p. 469 *Viuere lieto 1*; D-W Guelf. 18.7, ff. 110v-111r *Il bell' humore*; Morley 1595, no. *II Shoot false love, I care not*; Adriaenssen 1600, ff. 31v-32r *Viuer lieto voglio*; Haussmann 1609, no. 3 *Frölich gueter dinge* - Lynn T129.
4. Piacer gioia e diletto (Il contento)
A-LIa 475, f. 61r *Al piacer gioia A.5*; D-B Hove 1, f. 164r *Piacer gioia e diletto a5*; Morley 1595, no. *IX What saith my daintie darling*; Adriaenssen 1600, ff. 33v-34r *Piacer gioia e diletto*; Haussmann 1609, no. 10 *Ich weiß ein zartes Bilde* - Lynn T136.
5. Vezzosette Ninfe (Speme Amorosa)
D-B Hove 1, f. 163r *Vezzosette Ninfe belle a5*; Morley 1595, no. *I Daintie fine sweet Nymphes*; Adriaenssen 1600, ff. 32v-33r *Vezzozette Ninfe*; Haussmann 1609, no. 2 *Gruß sie Gott* - Lynn T128.
6. Se ben vedio (Lo schernito)
A-LIa 475, f. 60v *Se ben Vedio*; cf. A-LIa 475, f. 60v *Recco setto* - a tone up; D-B 40141, f. 262v *Se ben vedi vita mia*; D-B Hove 1, f. 163v *Se ben vedio vita mia*; Adriaenssen 1600, ff. 36v-37r *Se ben ved'io.*
7. Vaghe Ninfe e voi pastor (Gloria d'Amore)
A-LIa 475, f. 61r *Vagha*; Adriaenssen 1600, ff. 38v-39r *Vaghe Ninfe.*
8. Al Piacer alla gioia (Il piacere)
A-LIa 475, f. 60r *Il condento* [sic]; Morley *The First Booke of Balletts to Five Voyces* 1595, no. *X Thus saith my Gallatea*; Haussmann 1609, no. 11 *Auff der welt weiß ich kleine* - T137
in: Robert B. Lynn *Valentin Haussmann: A Thematic-Documentary Catalogue of His Works* (Pendragon 1997).
9. Chi guerregier desia (L'ardito)
Adriaenssen 1600, ff. 37v-38r *Chi guerregier desia.*
10. Tutti venite armati (Amor vittorioso) - 1591 no. 10
- see G3 above.
12. Questa dolce sirena (La Sirena)
- see G2 above.
13. Bellissima Mirtilla (La Bellezza)
D-B Hove 1, f. 163v *Bellissima Mirtilla a5.*
15. Possa morir, chi t'ama (Il martellato)
A-SPL KK 35, p. 50 *Possa Morir* & p. 62 untitled; Morley 1595, no. *VI No, no, no, nigella*; Adriaenssen 1600, ff. 35v-36r *Possa morir*; Haussmann 1609, no. 7 *Mein lieb hat mir versprochen* - Lynn T133.

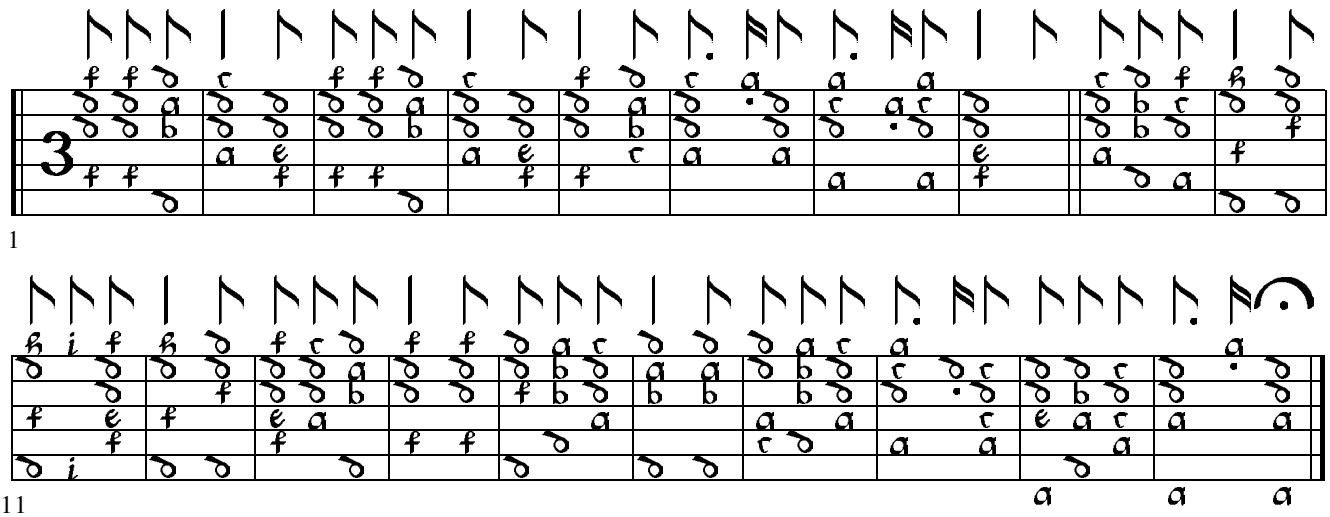
Canzonettes from *Canzonette, con un baletto nel fine* 1592:

2. *Ahi filli anima mia*
Denss 1594, f. 19r *AHi filli à 3* [index: *Ahi'filli Gio Giac: Gastoldi*].
5. *Mi trá d'hoggi in dimane*
Denss 1594, f. 31r *Mi trá d'hoggi à 3* [index: *Mi trá d'hoggi Gastoldi*].
7 *S'in fede del mio amore*
Denss 1594, f. 19r *S In fede del mio amore à 3* [index: *S'in fede del mio amore Idem* (Gio Giac: Gastoldi)].
9. *Non puo sentir diletto*
Denss 1594, f. 17r *NOn puo sentir à 3* [index: *Non puo sentir Gio Giac: Gastoldi*].
10. *Mentre scherzava Clori*
Denss 1594, f. 20r *Mentre scherzava à3* [index: *Mentre scherzava Idem* (Gio Giac: Gastoldi)].
16. *Ahi che mi tienne il core una tigre crudel*
F-Pn Rés. 1108, f. 12r *Ahi che mi tienne il core crudel tigre*; Denss 1594, f. 20r *AHi che mi tiene à 3* [index: *Ahi che mi tiene Idem* (Gio Giac: Gastoldi)]; Terzi 1599, p. 9 *Ahi chi mi tien il core*; Besard 1603, f. 50v *AHi chi tien lo mio cuore.*
21. *Par che'l ciel brami*
D-Kl 4° Mus. 108 I, f. 4v *Par che chel brami a 3.*

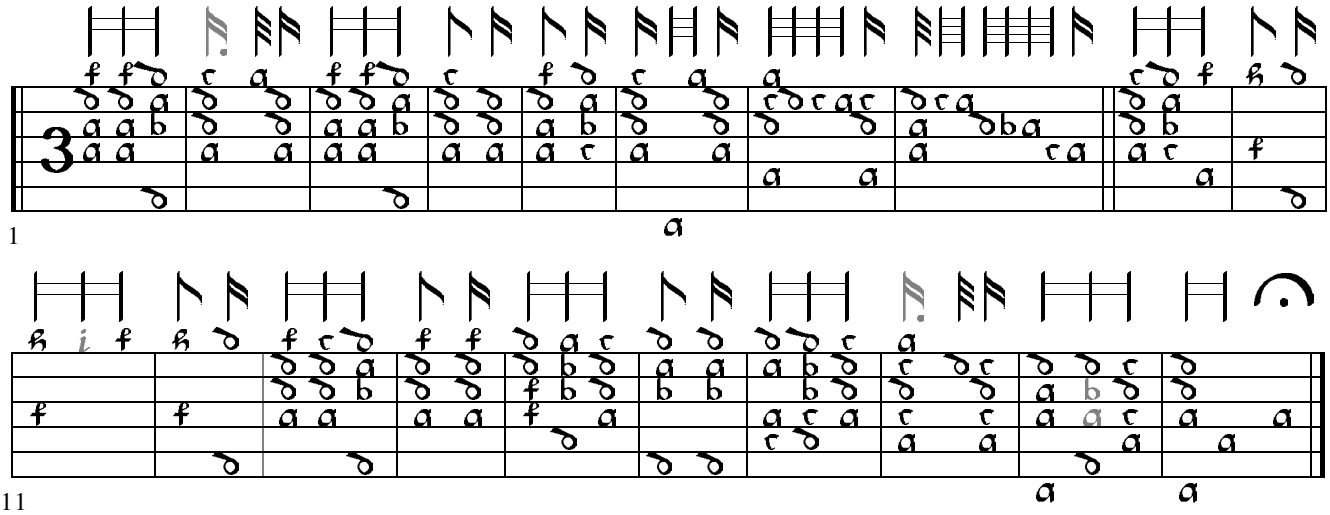


Il Liuto Anatomizzato opera di Pier Francesco Valentini Romano 1640 [I-Ra Barb. Lat.4433], f. 26r *Barriera* (from SPES facsimile)

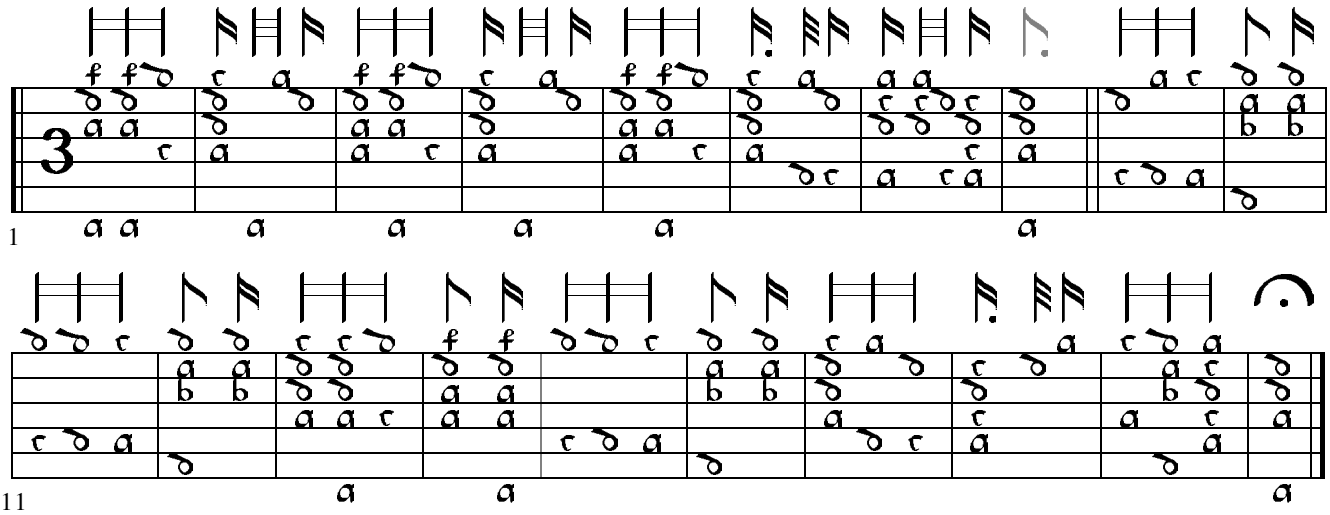
G1a. Alieta vita - 7F A8B12 A-Lla 475, f. 59v



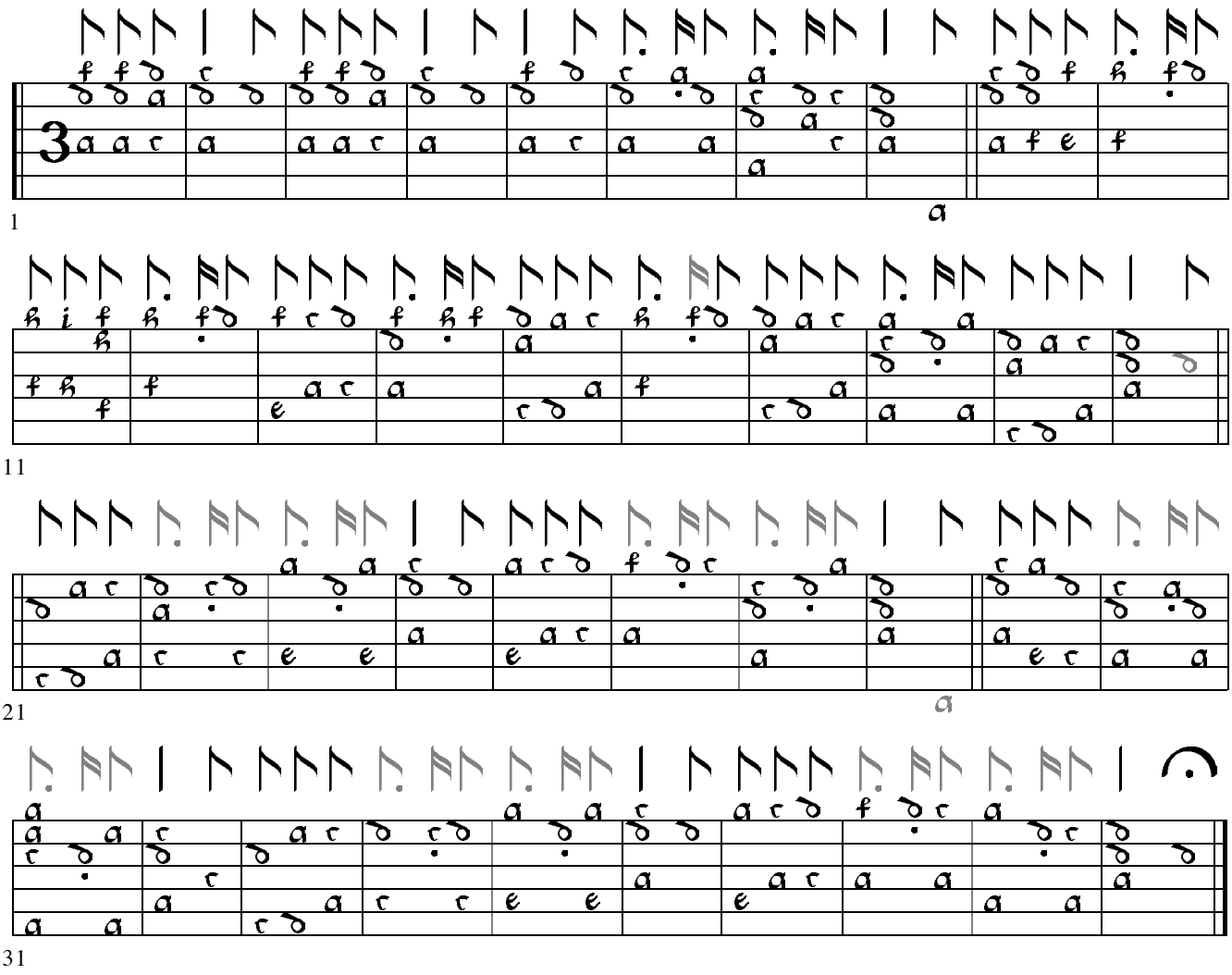
G1b. Alleta vita - 7F A8B12 CZ-Pnm IV.G.18, f. 87v



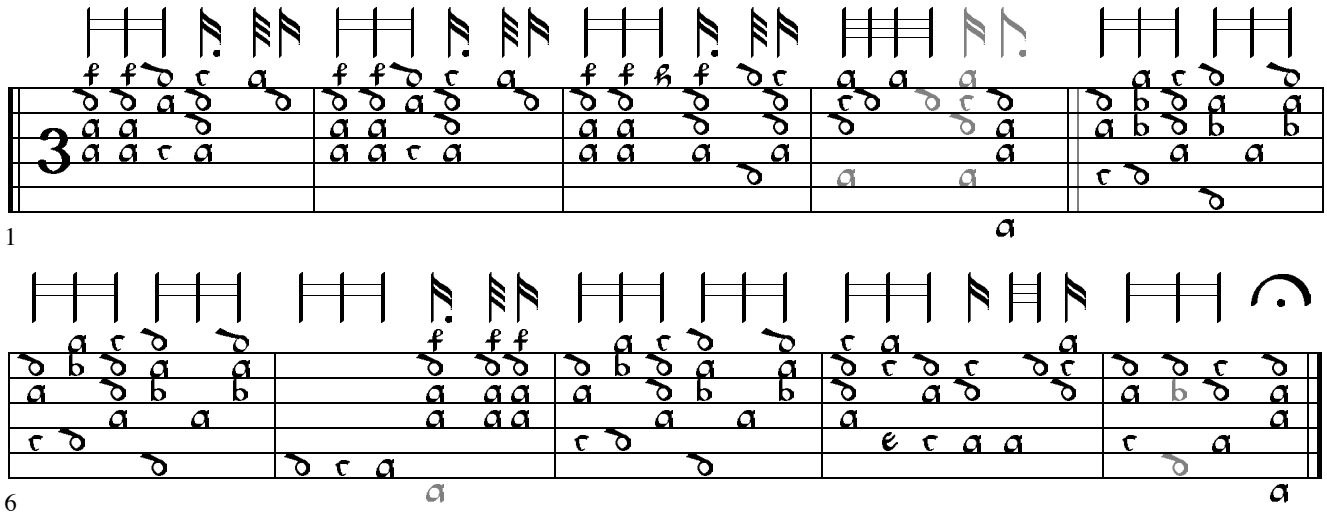
G1c. Alietta Vitta - 7F A8B12 D-B Danzig 4022, f. 14r



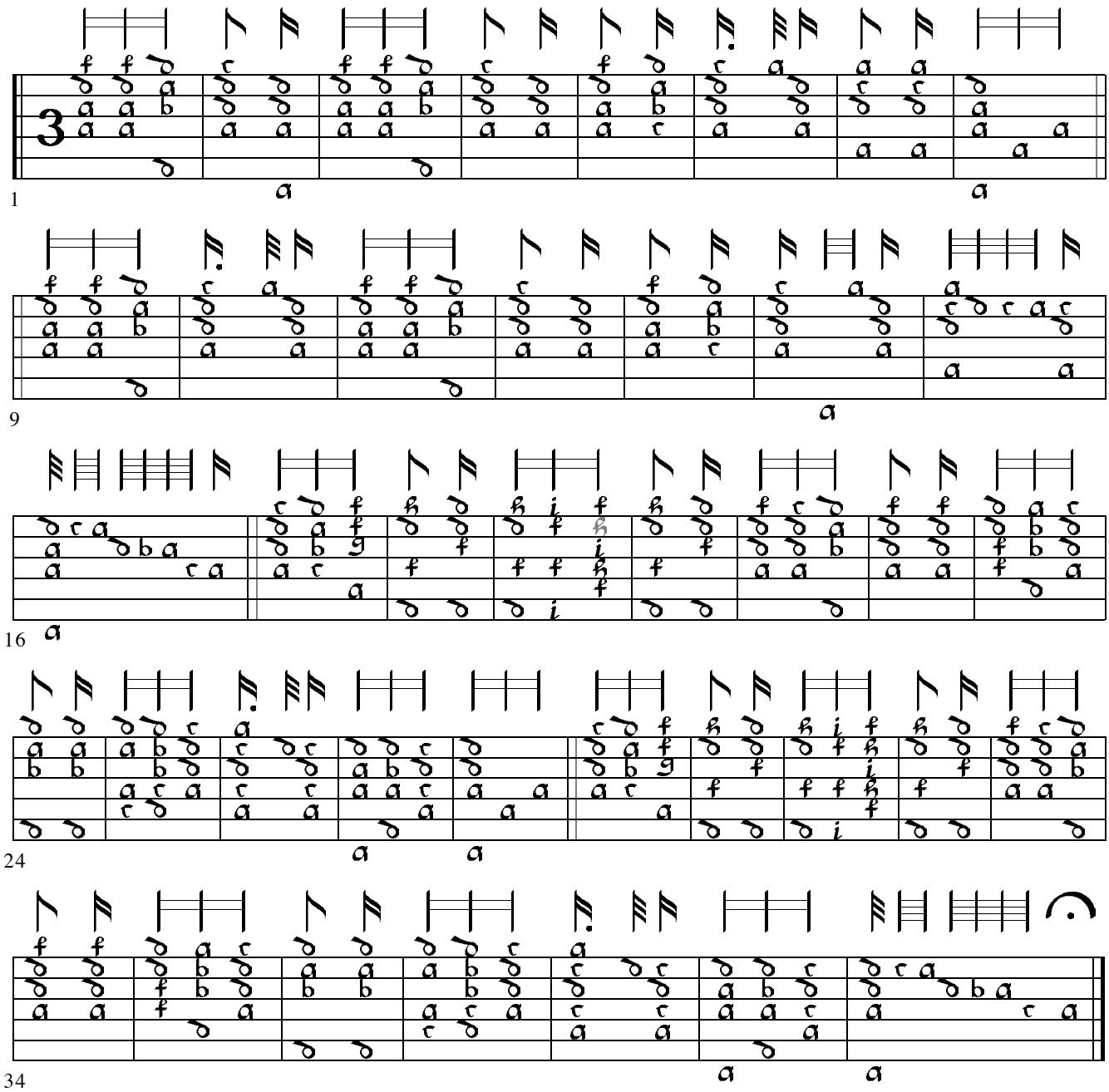
G1d. Lavinia Gagliarda - 7F A8B12C8D12 Gardano 1611, p. 4



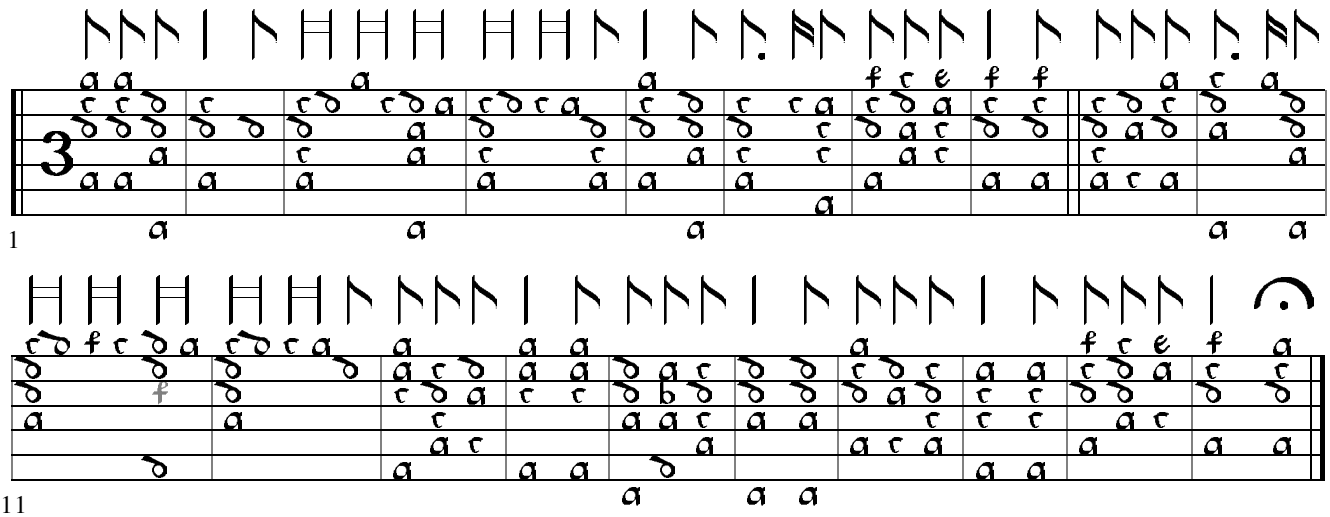
G1e. Alleta vita - 7F A4B6 D-LEm II.6.23, p. 10



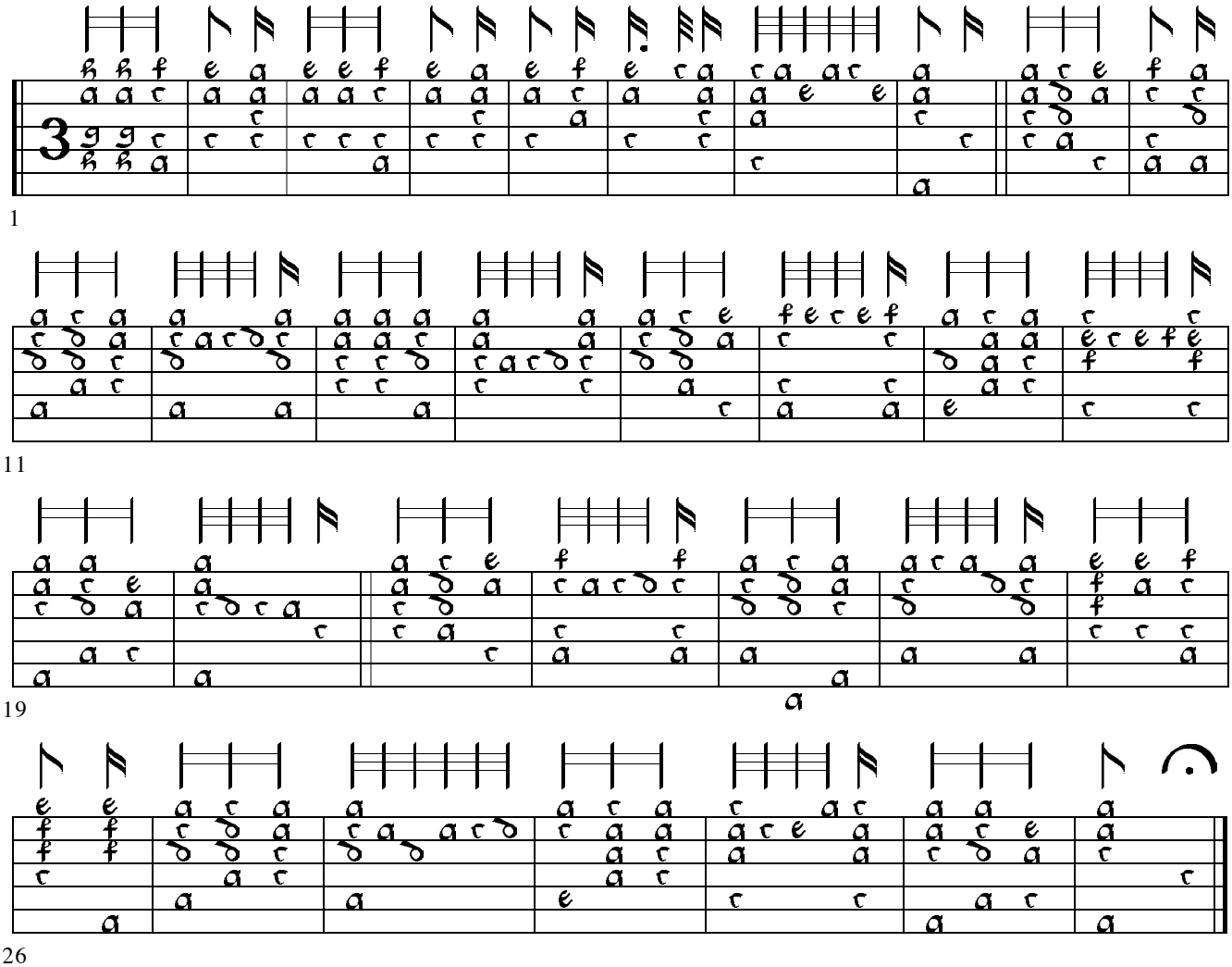
G1f. A lieta vita amor - 7F AA8BB12 Adriaenssen 1600, f. 39v



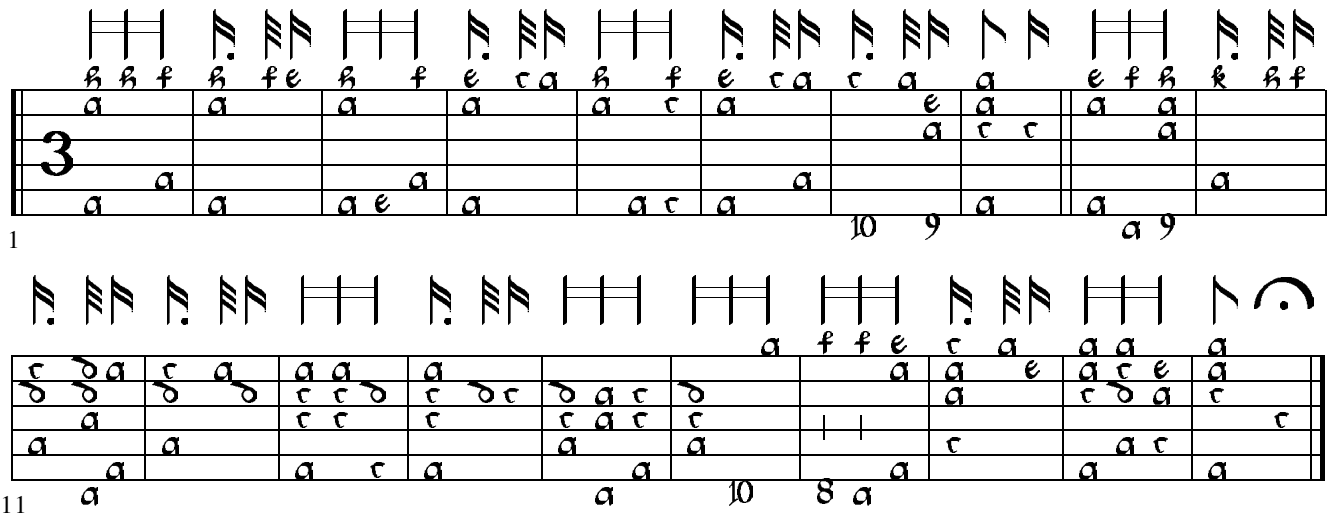
G1g. Alitta vitta - 7F A8B12 D-LEm II.6.15, pp. 470-471



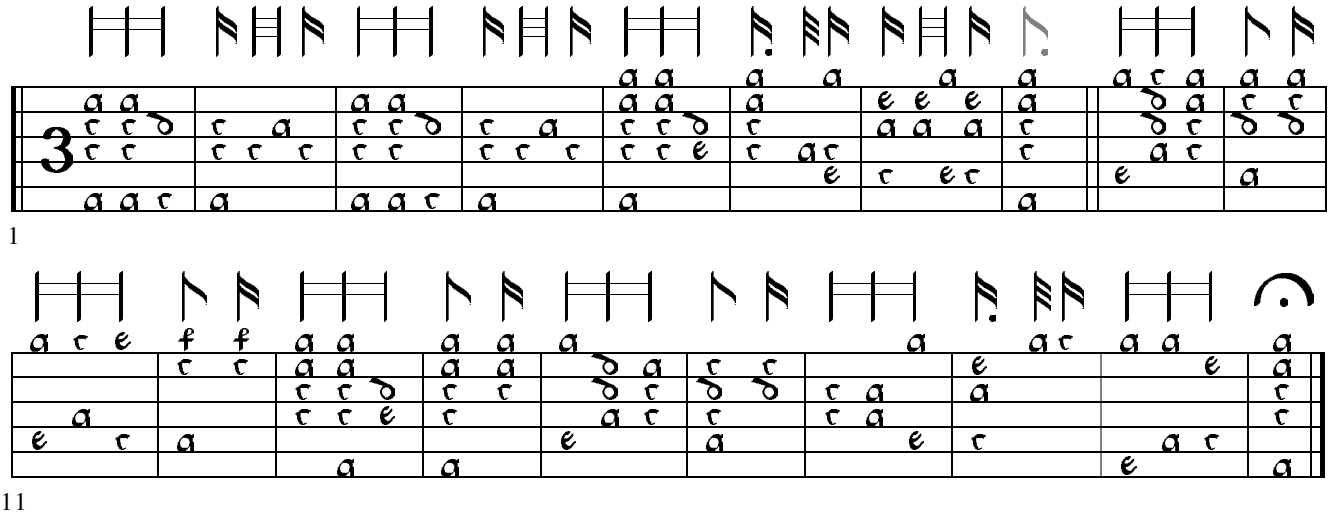
G1h. A lieta vita - A8BB12 D-B Hove 1, f. 165r



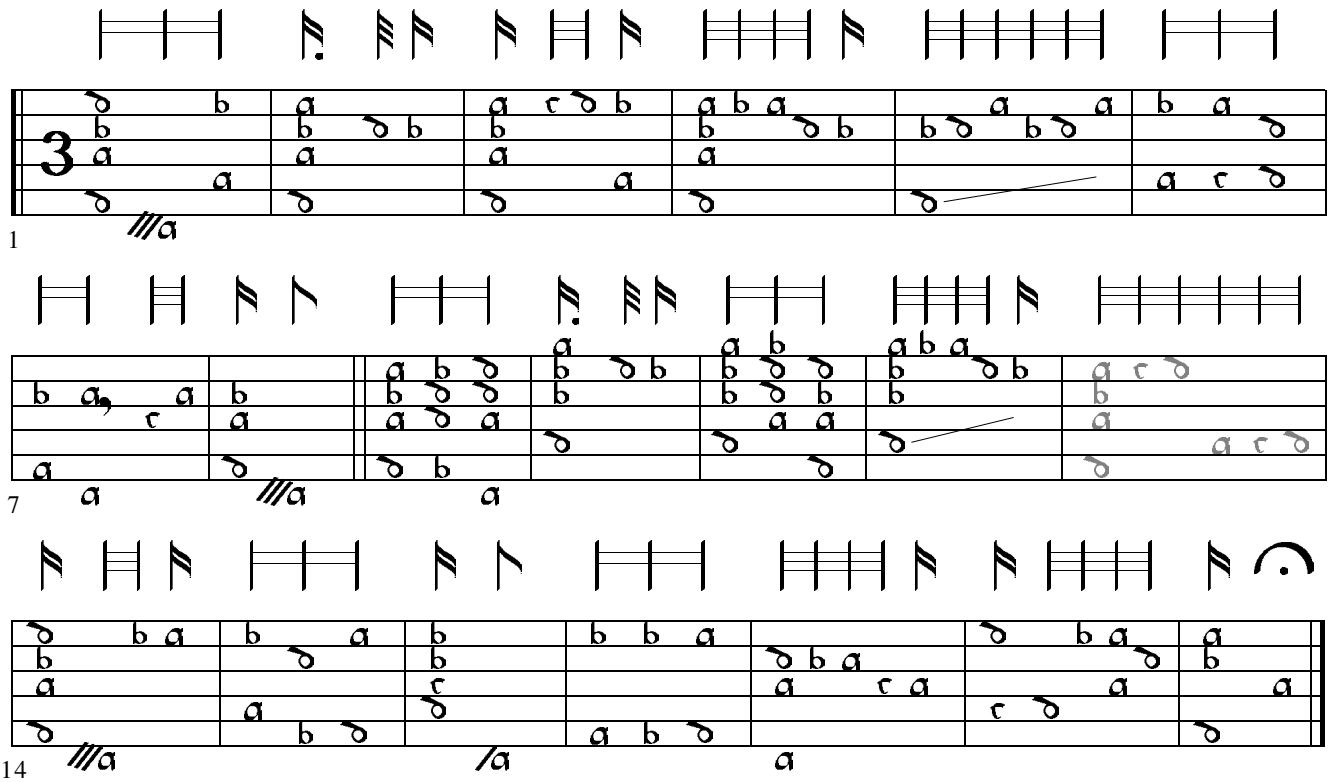
G1i. A lita vita Ballet - 7F8E9D10C A8B12 D-HRD Fu 9829, f. 15v



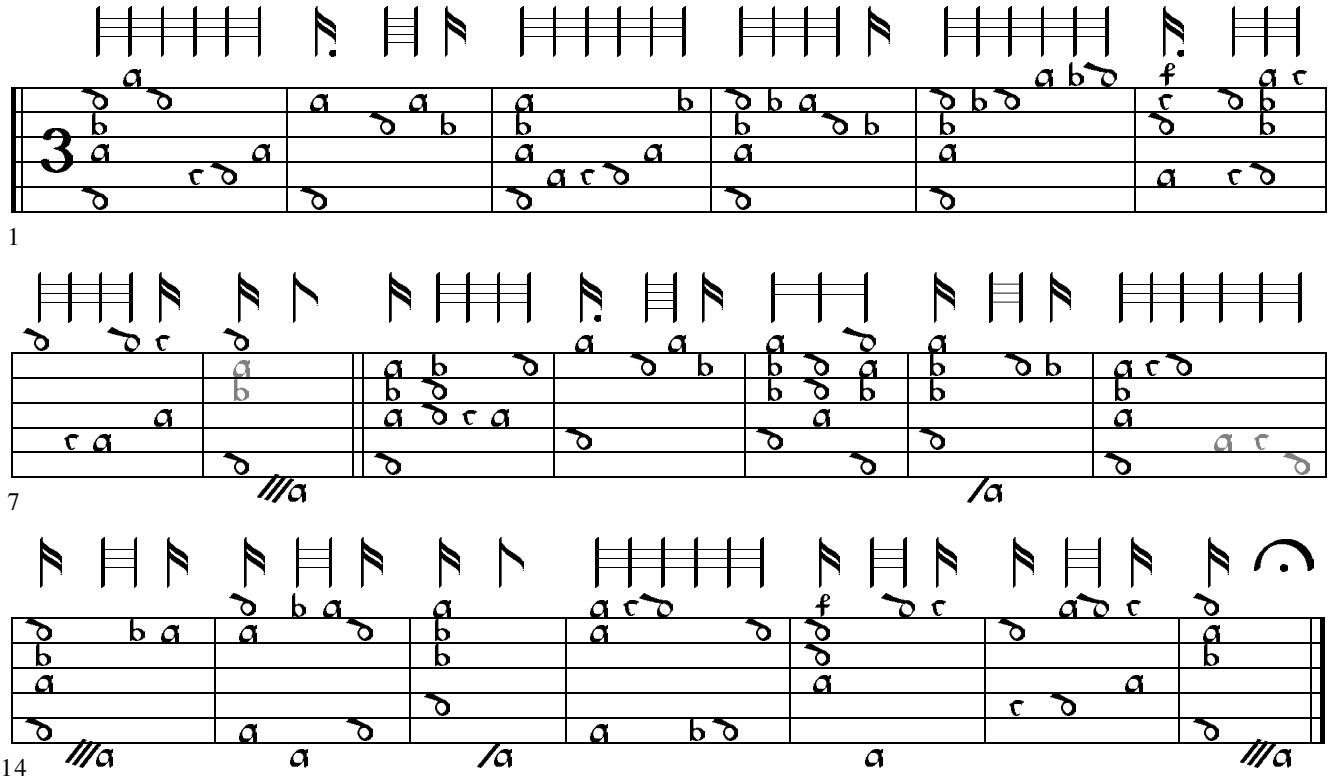
G1j. Alitta vitta - A8B12 D-B Danzig 4022, f. 42r



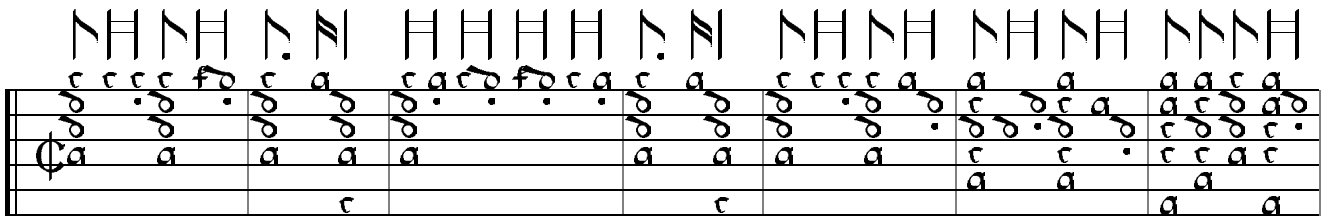
G1k. (Al)lietta vita - 7F8Eb10Bb A8B12 CH-SO DA111, f. 39v



G1l. Allietta idem - 7F8Eb10Bb A8B12 CH-SO DA111, f. 40r



B1. Barriera Balletto B-Bc II.275, ff. 40v-41r



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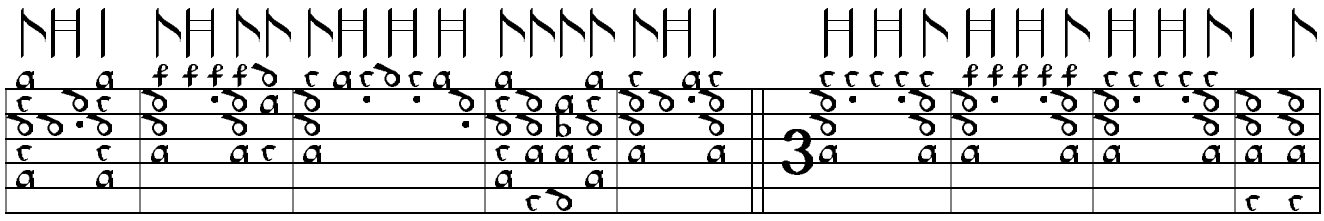

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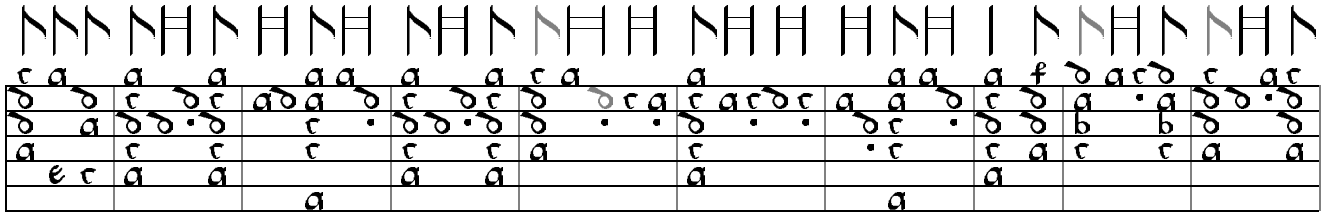

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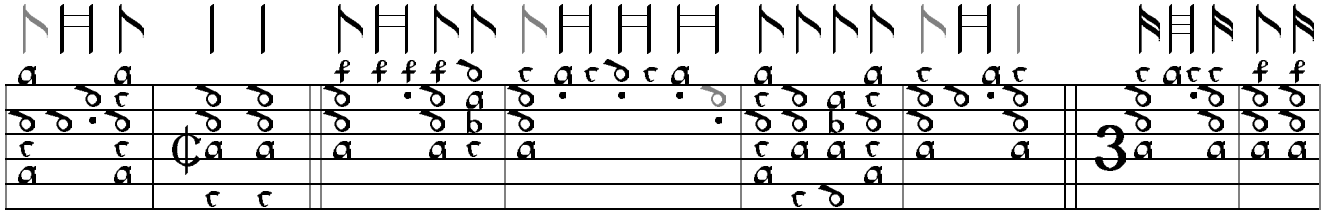

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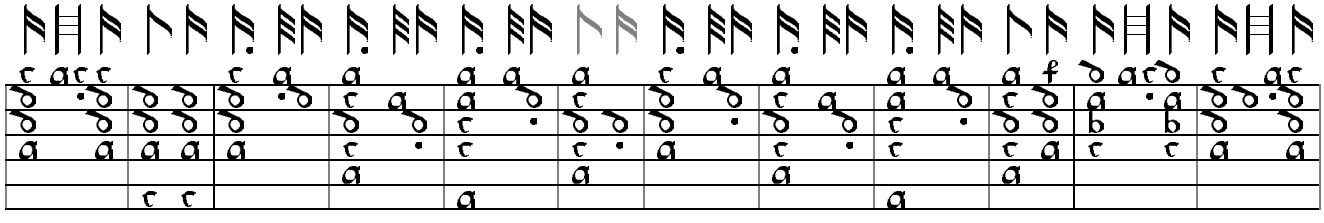

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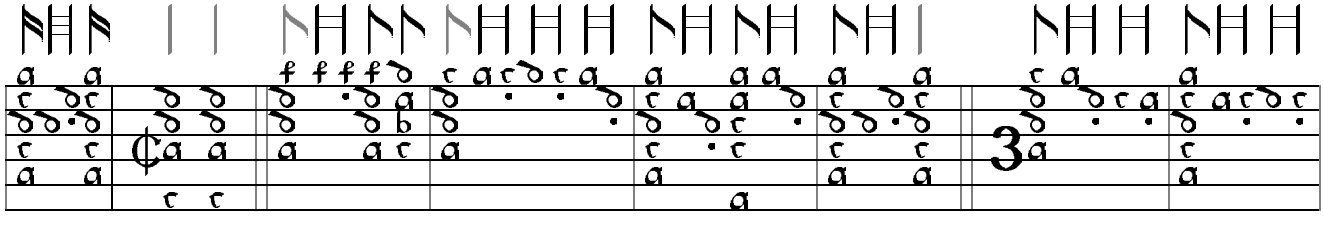

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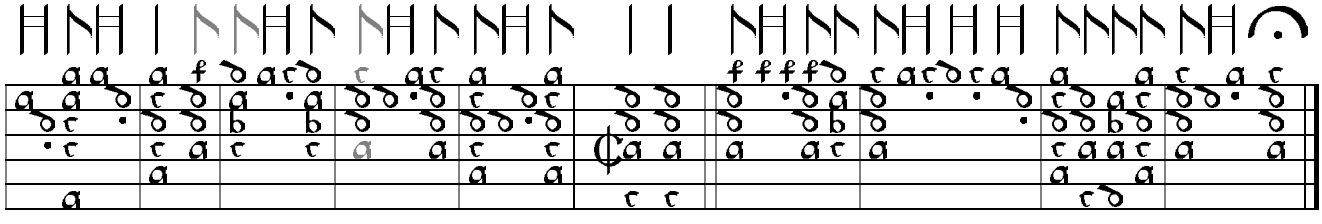

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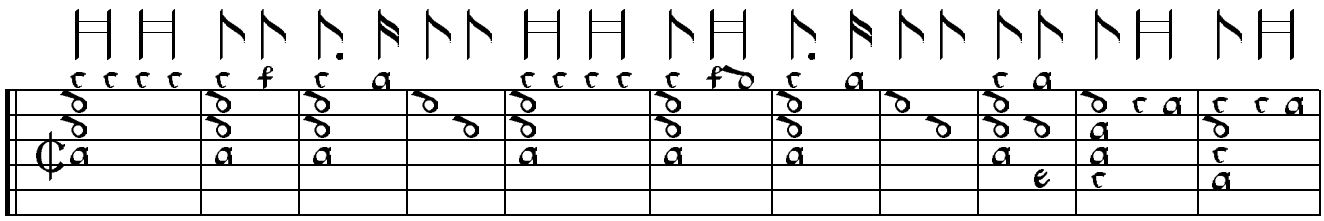
B2. Mascherada I-BDG chilesotti, pp. 112-113



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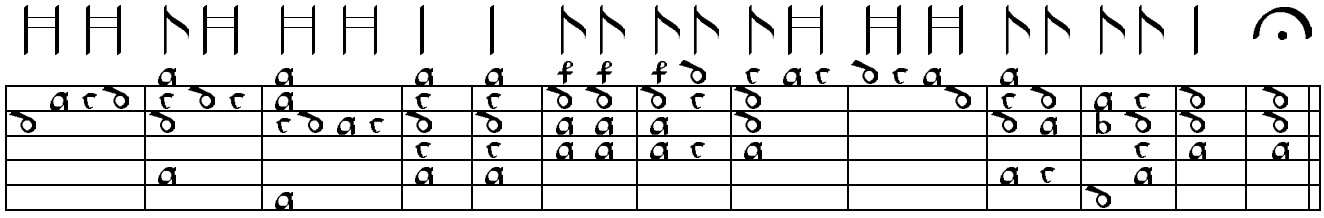

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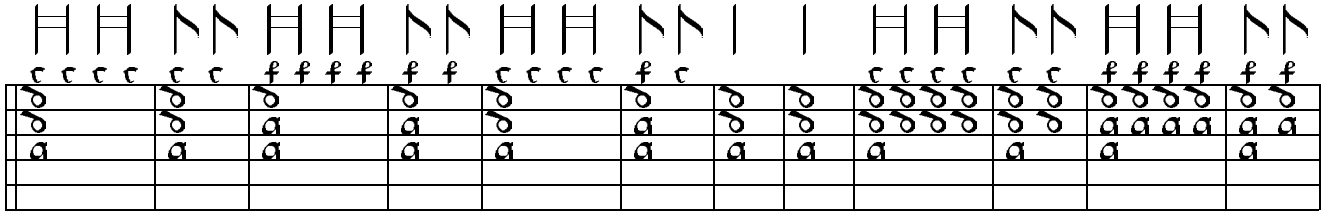

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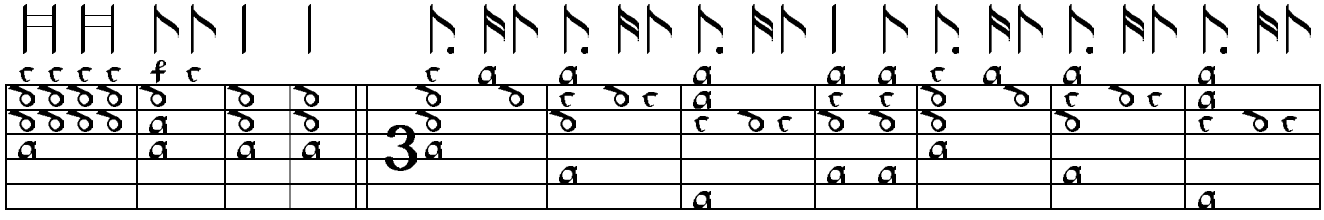

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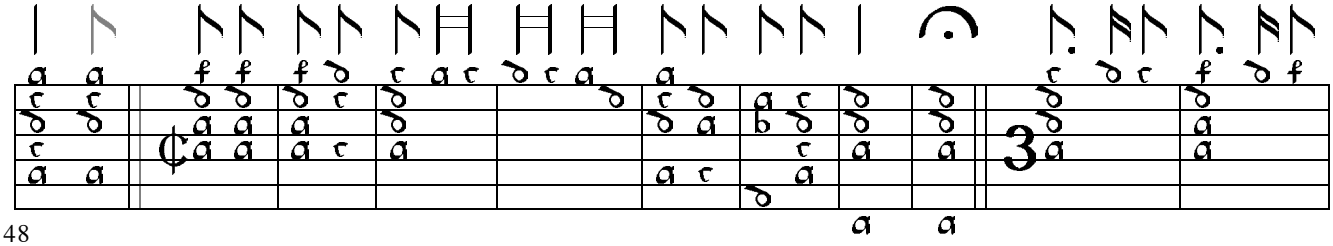

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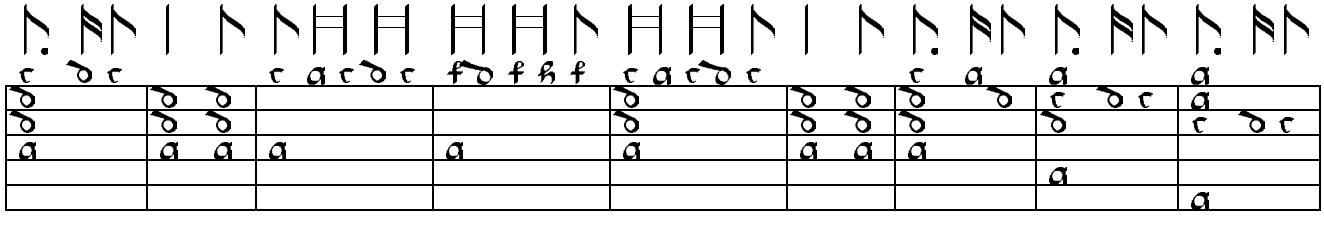

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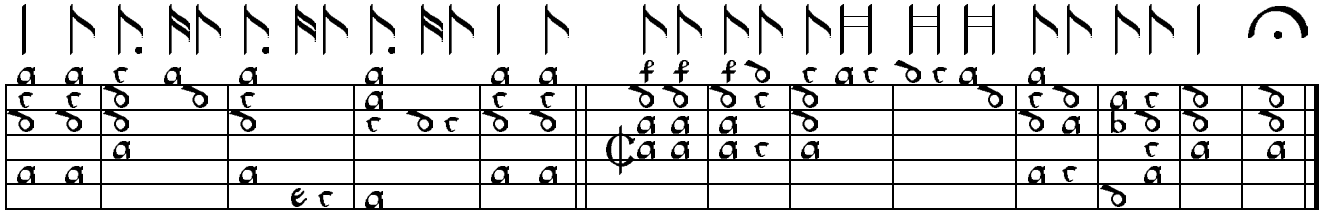
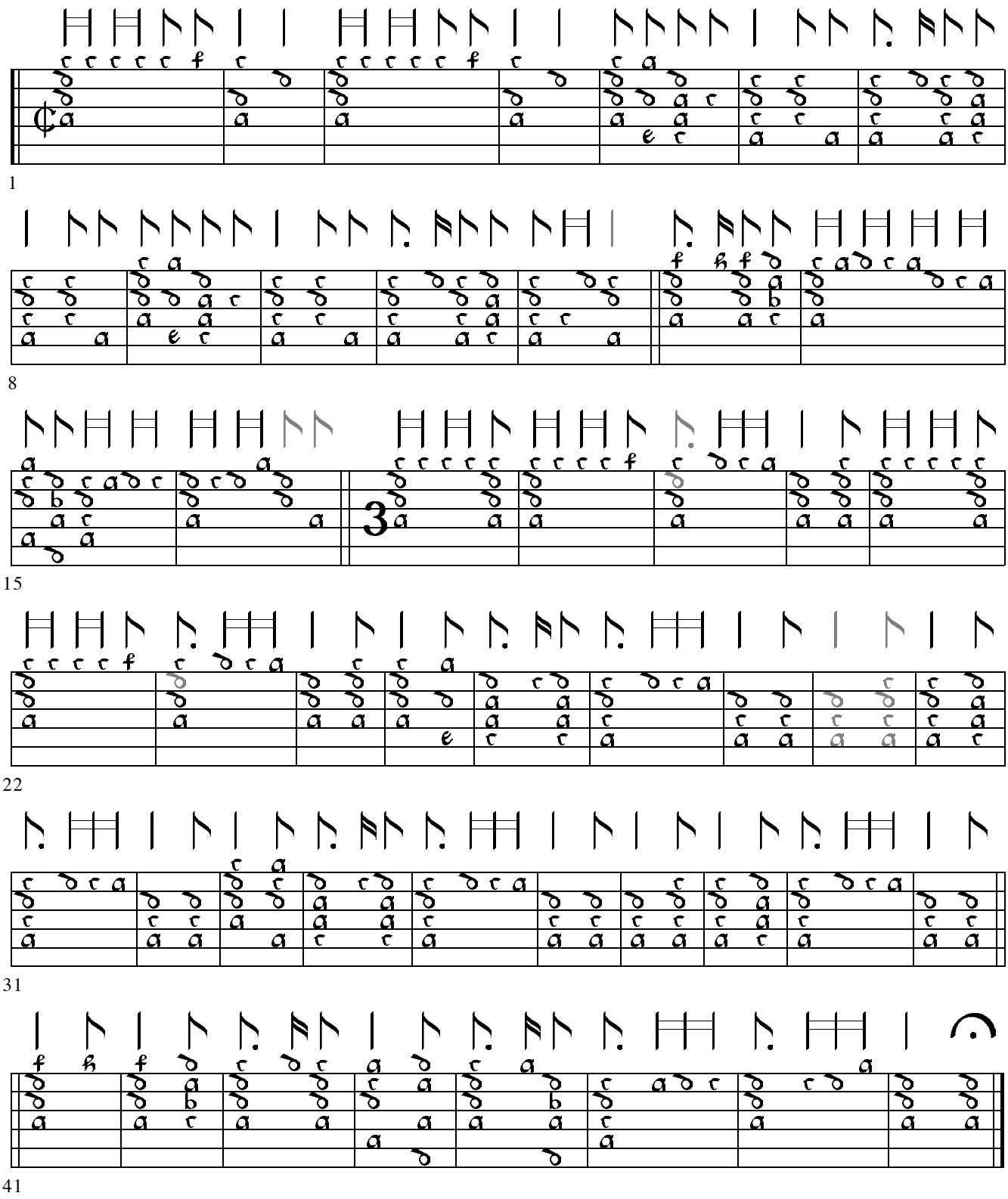
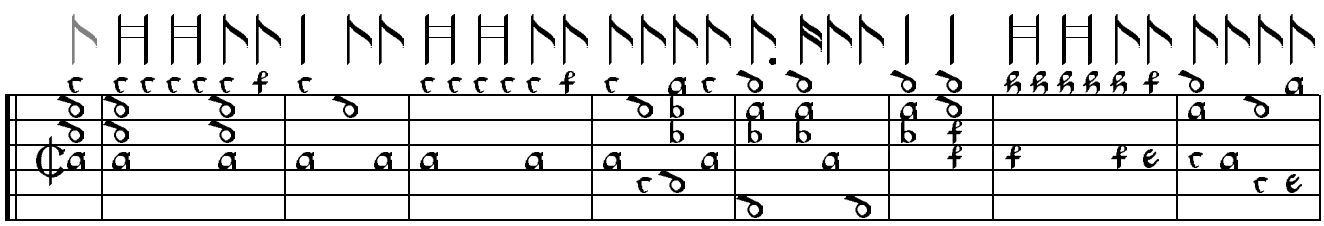


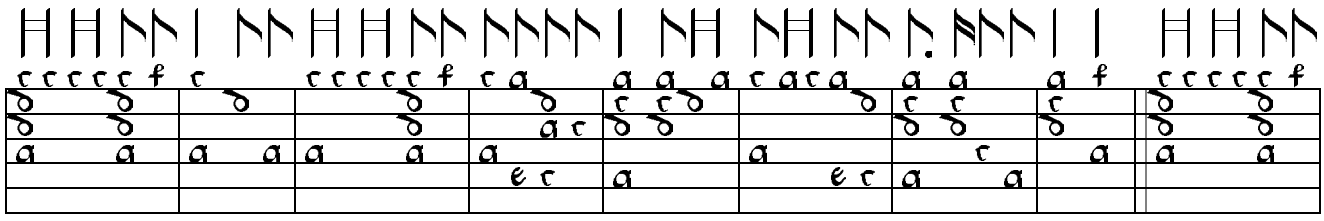
68

B3. Hennen Dantz - Nachdantz CH-Bu F.IX.70, pp. 277-278



B4. Passo mezzo Moderno I-BDG chilesotti, pp. 215-216





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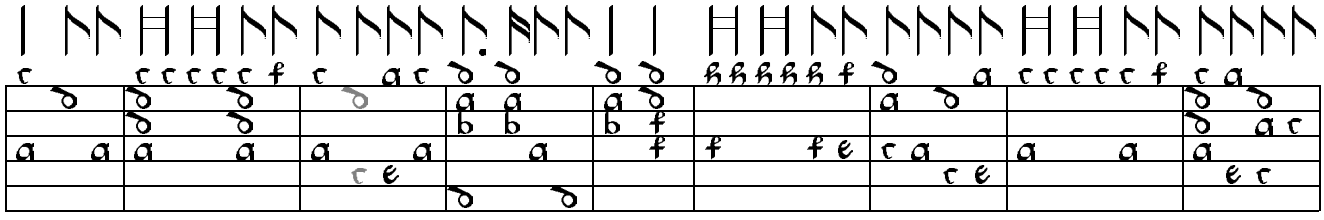

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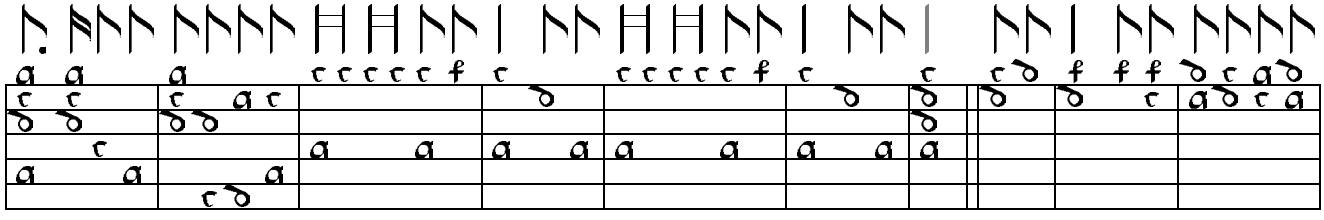

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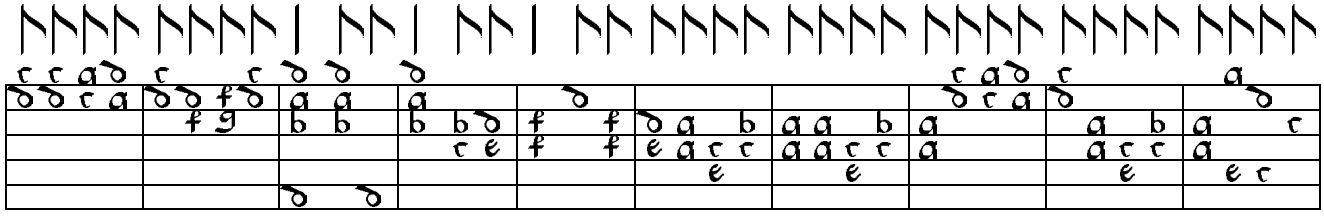

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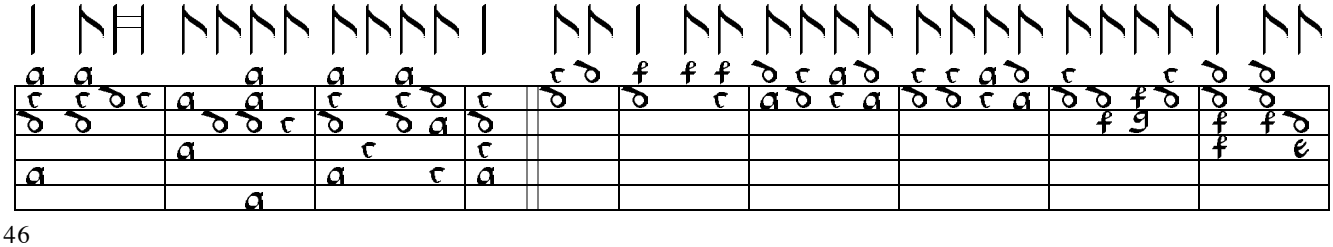

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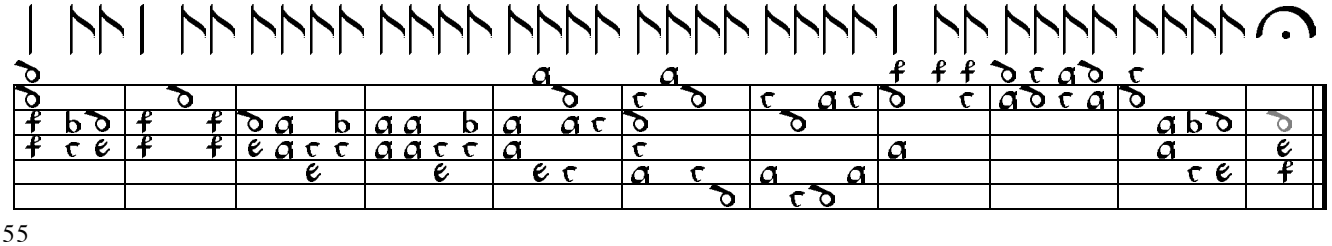

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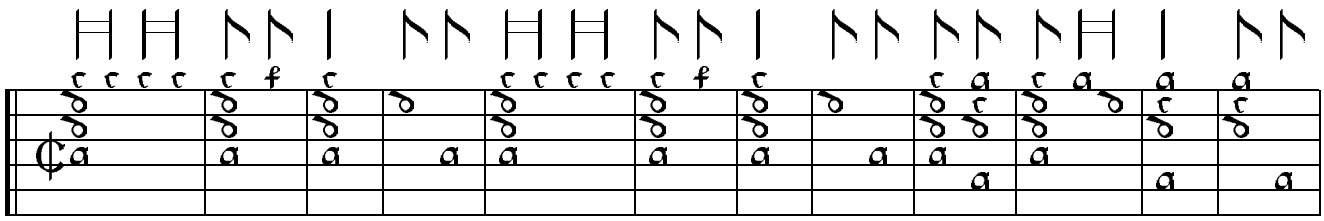
B5. La Bariera - il suo Saltarela PL-Kj 40032, p. 373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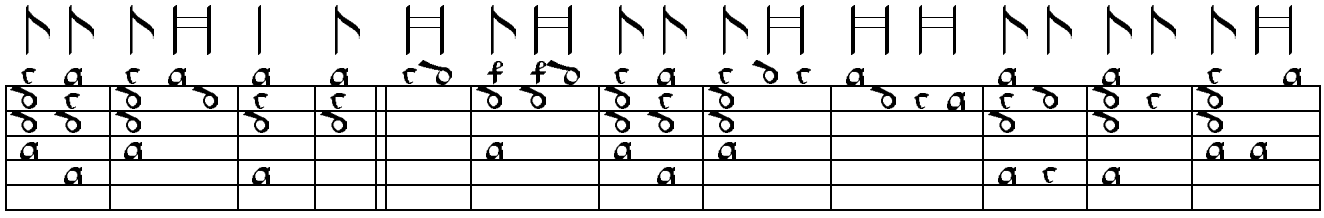
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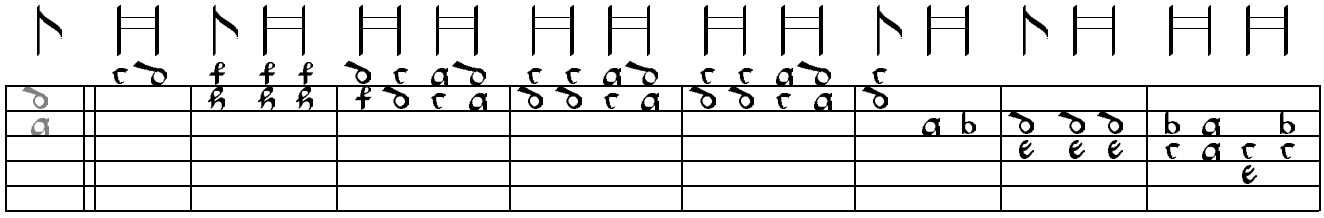
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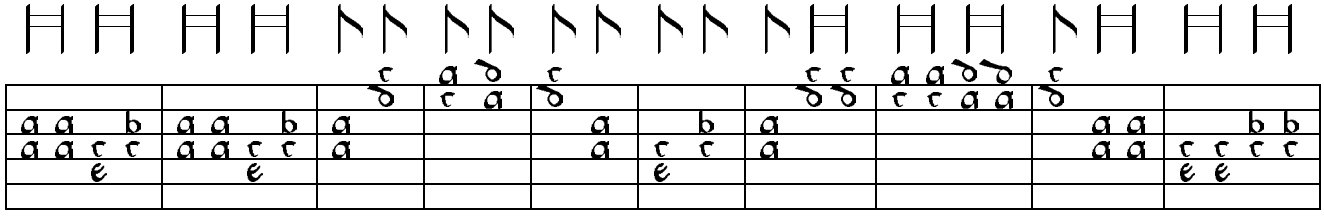
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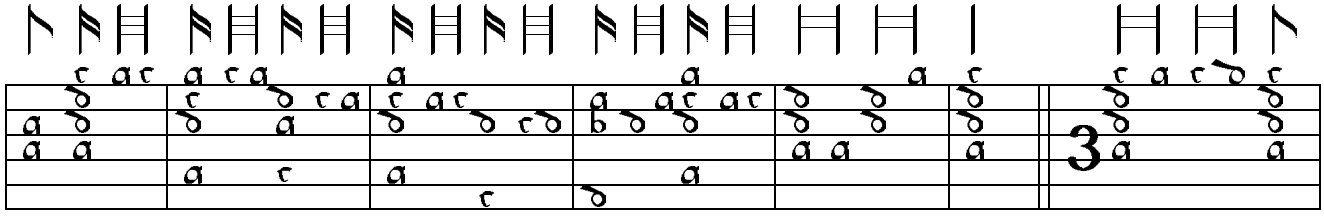
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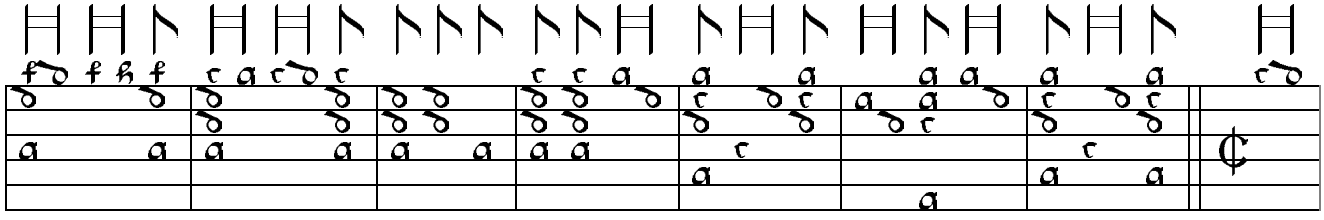
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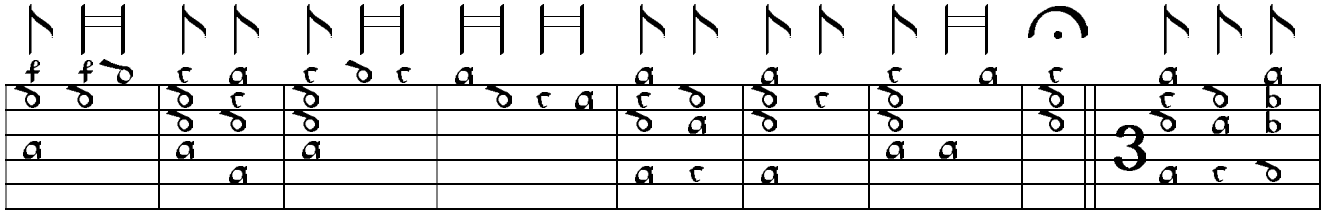
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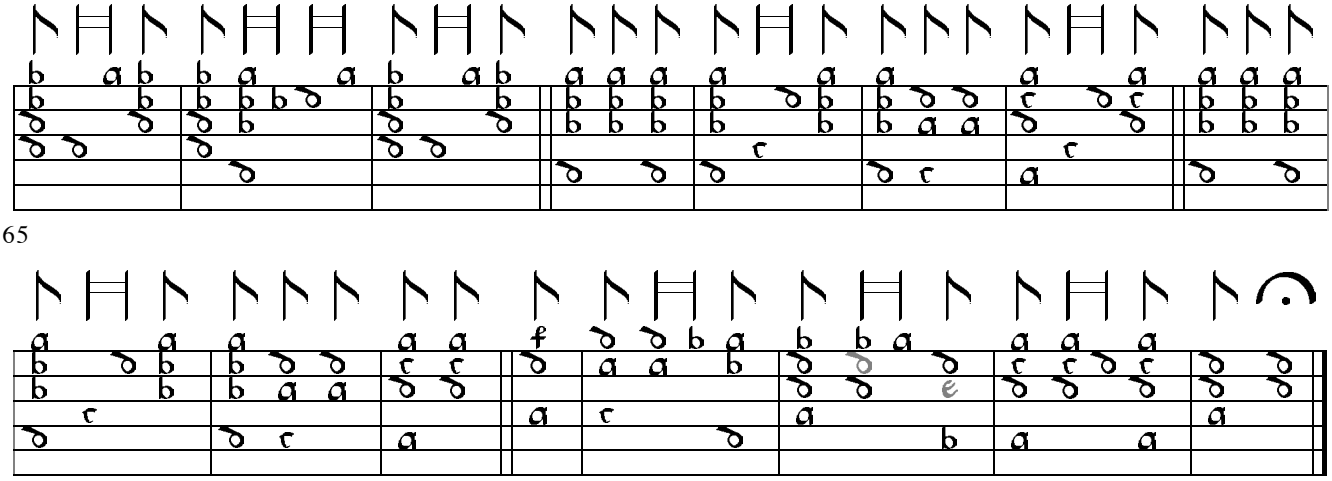
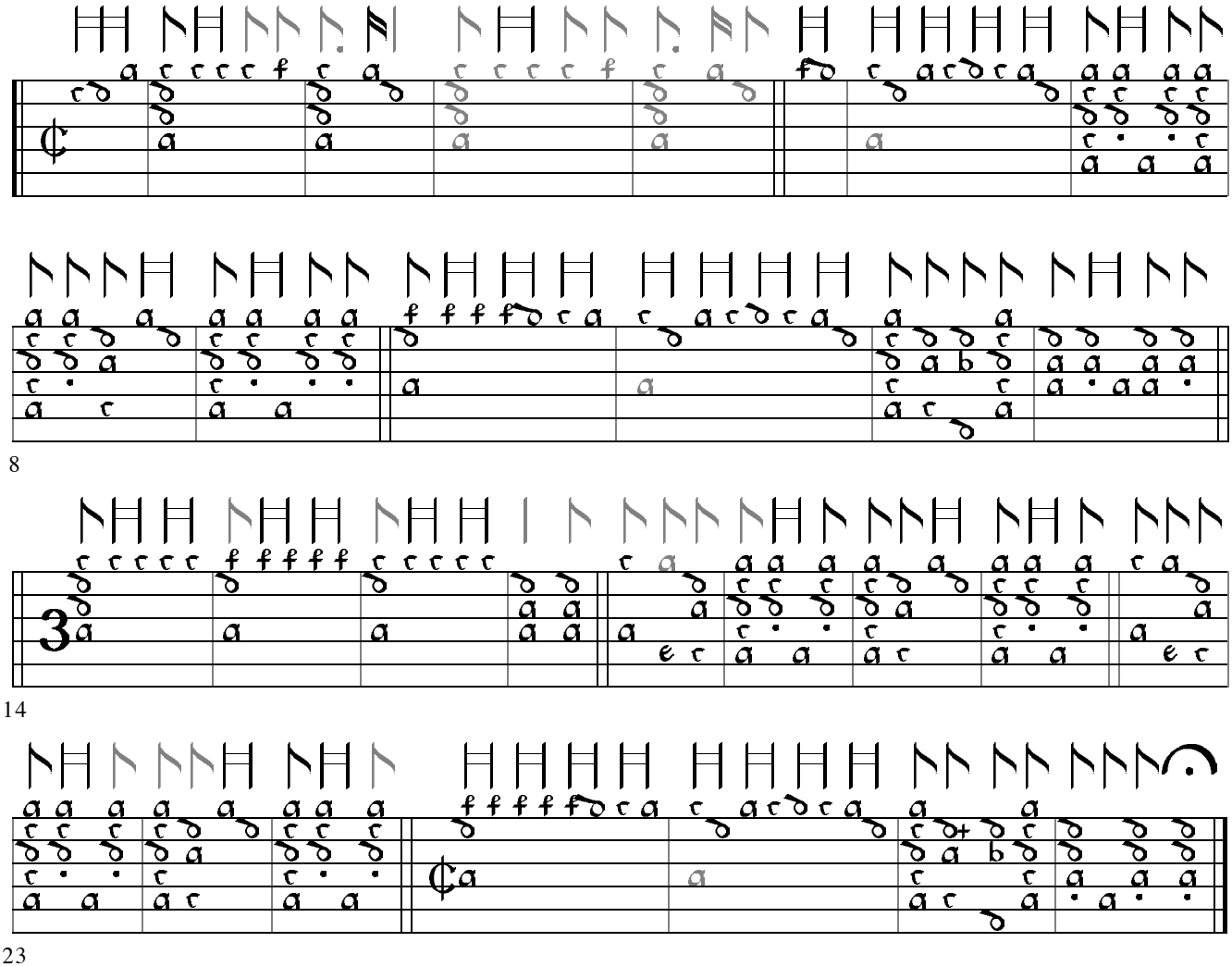
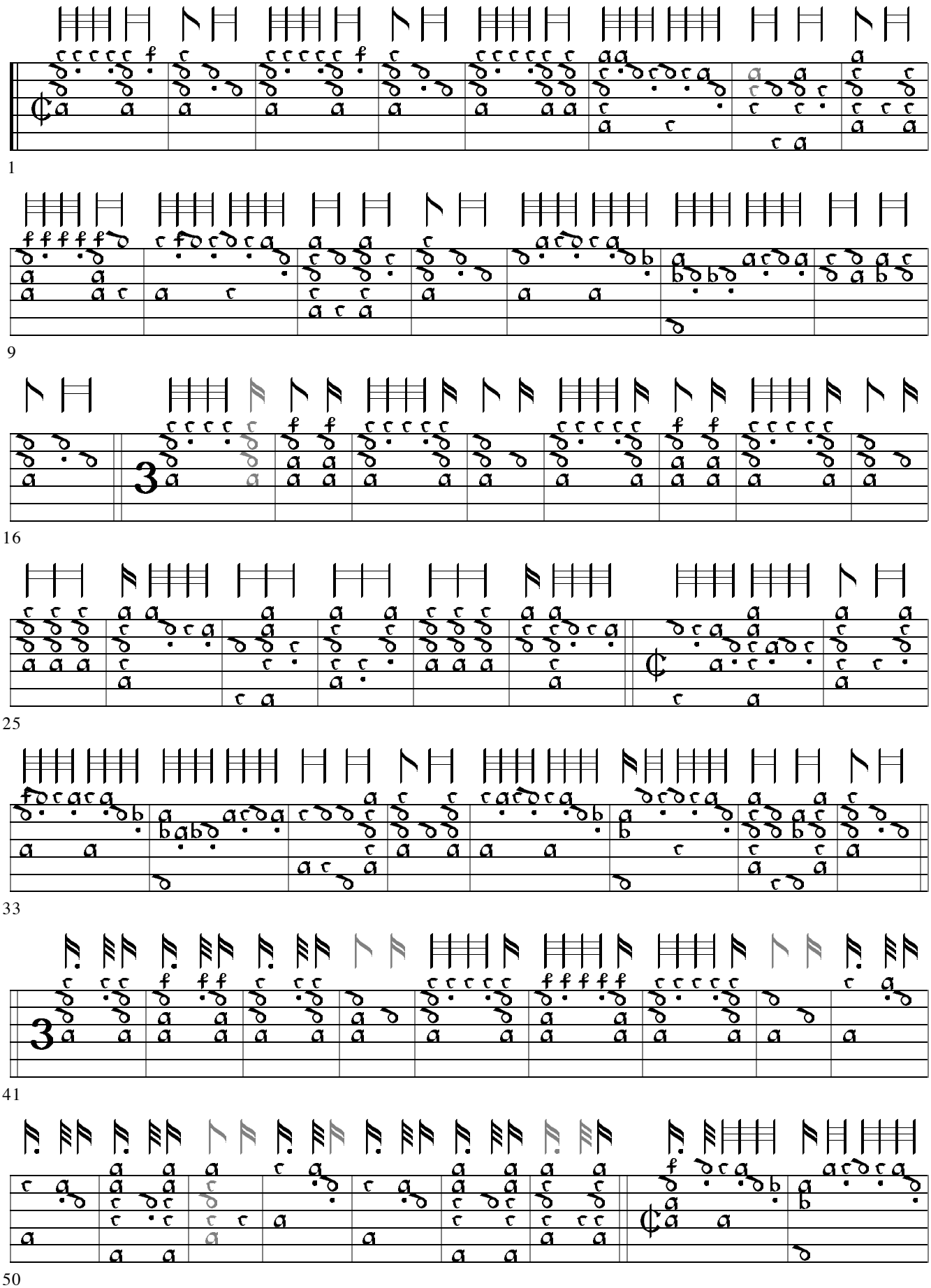
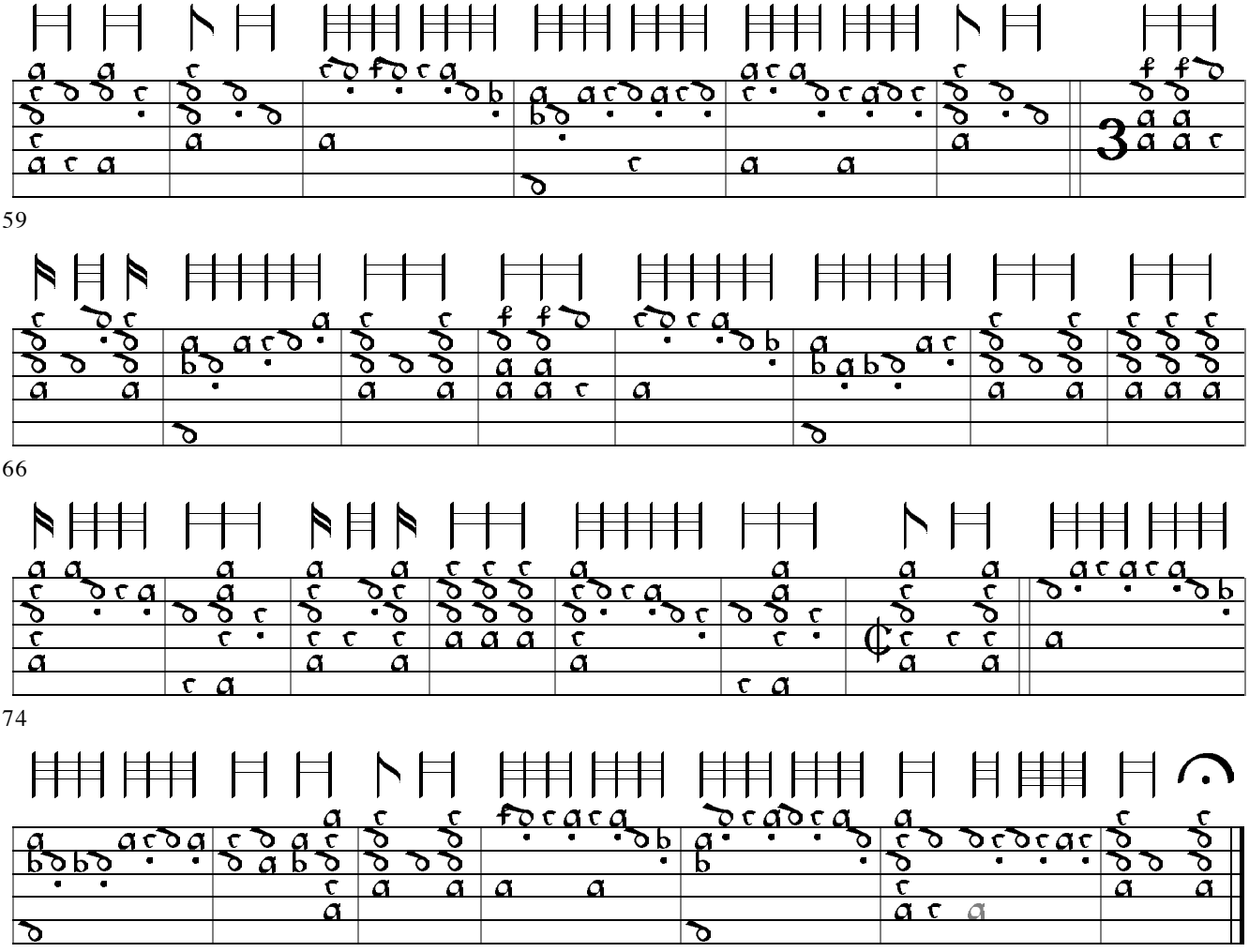


B6. Barriera F-Pn Res.29, f. 21v

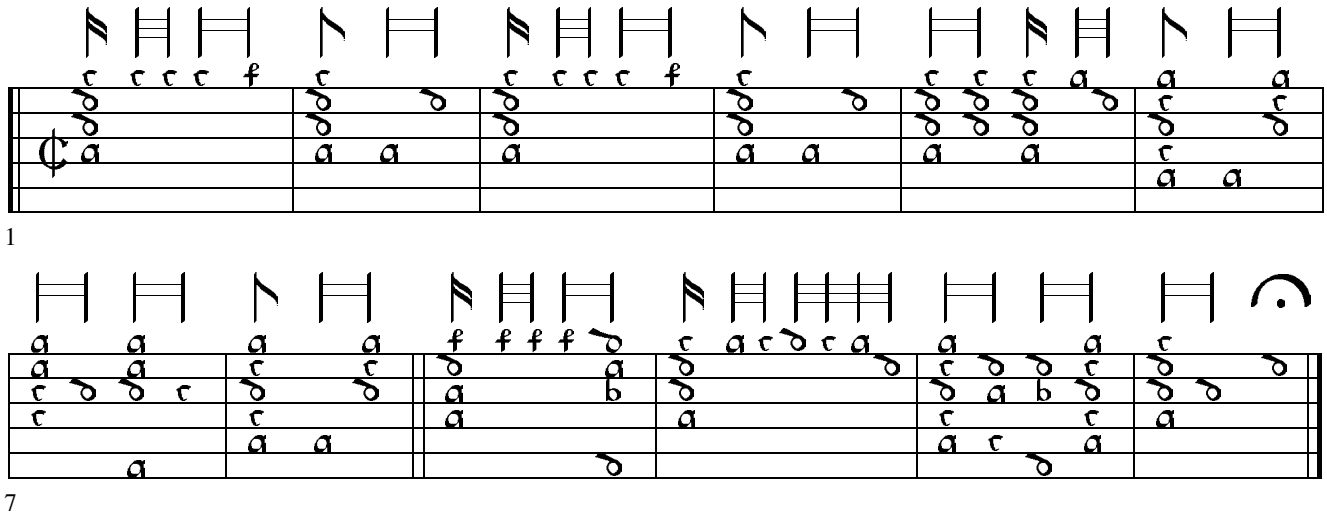


B7. Bariera I-Lg 774, ff. 20v-bis21r

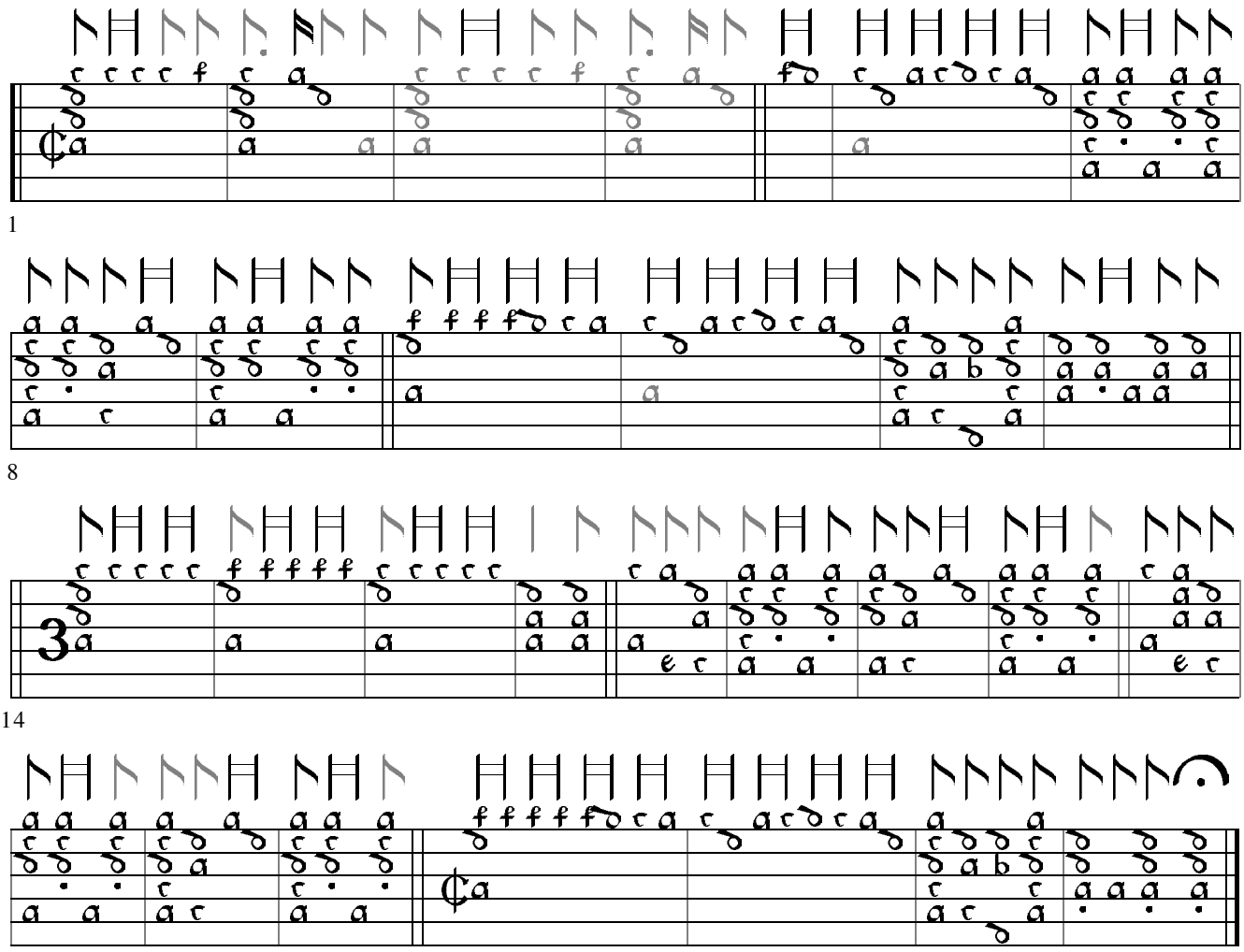




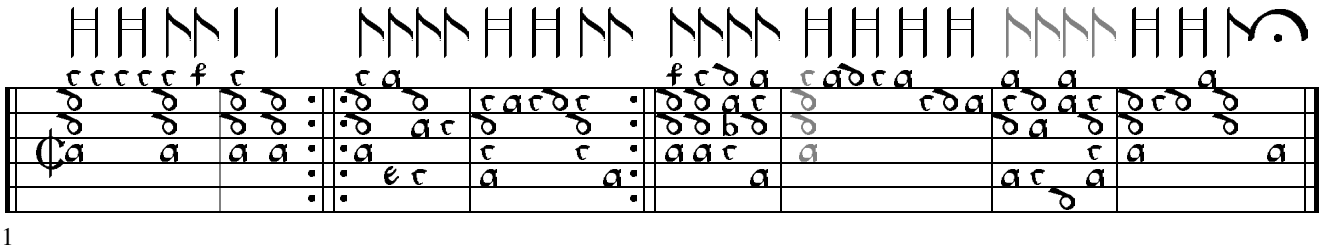
B8. Barriera - A8B4 Valentini 1640, f. 26r



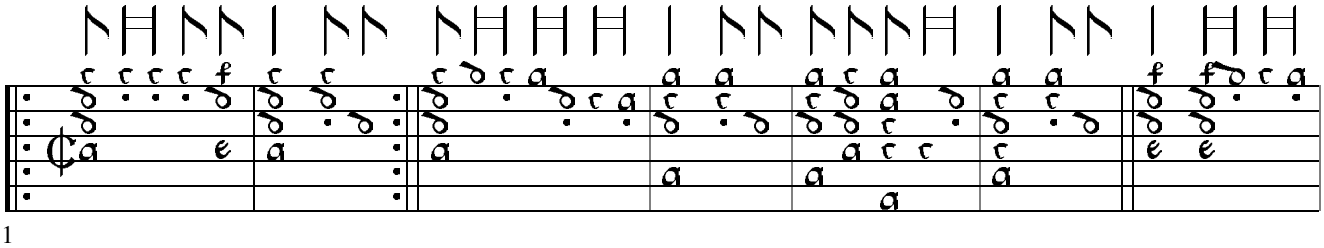
B9. Barriera I-PESc b.10, f. 23v

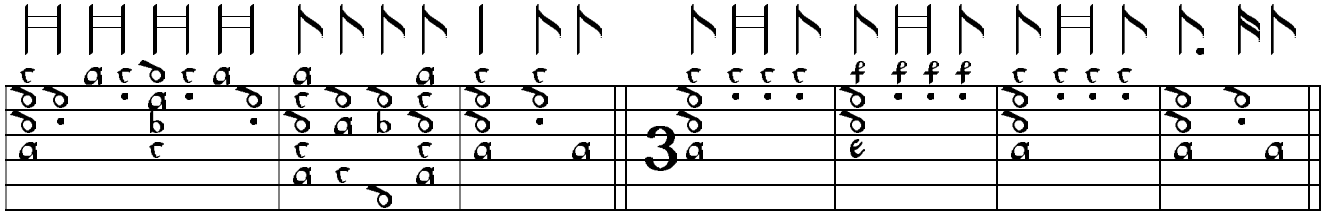


B10. Dantz D-LEm II.6.23, f. 19r p. 37



B11. Barriera Balletto - Rotta F-Pn Res.Vmd.28, ff. 11v-12r





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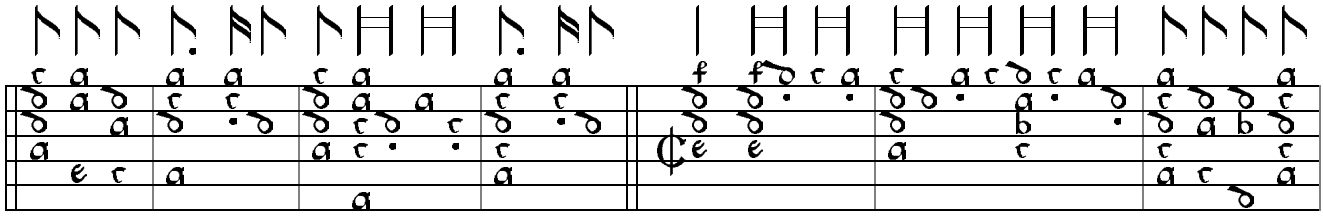

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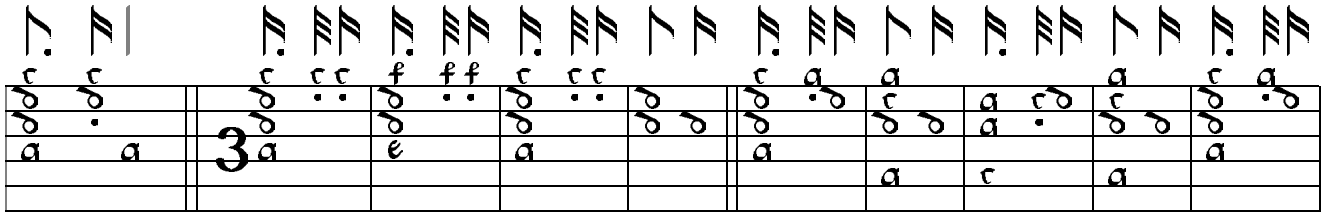

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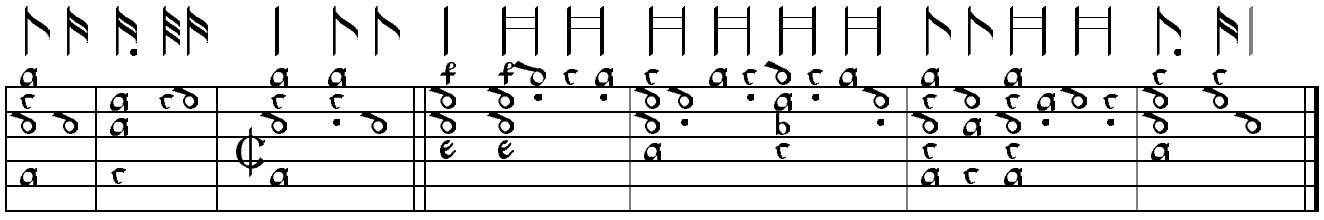

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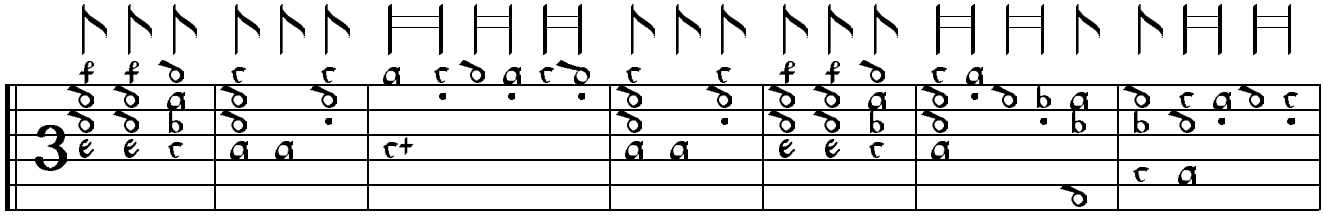

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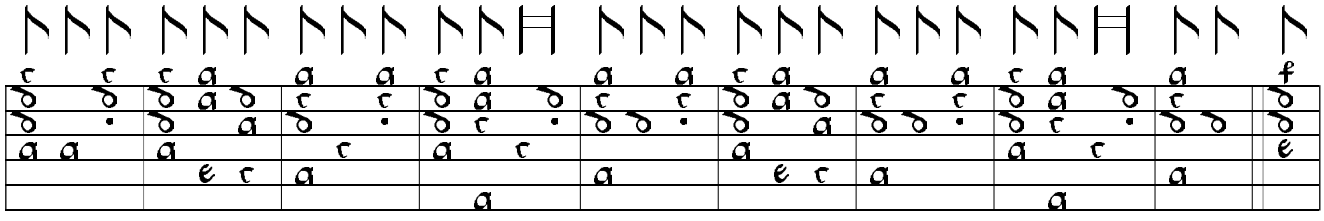

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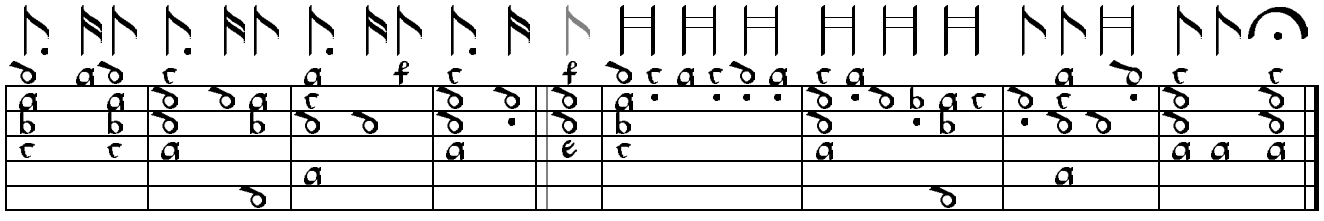

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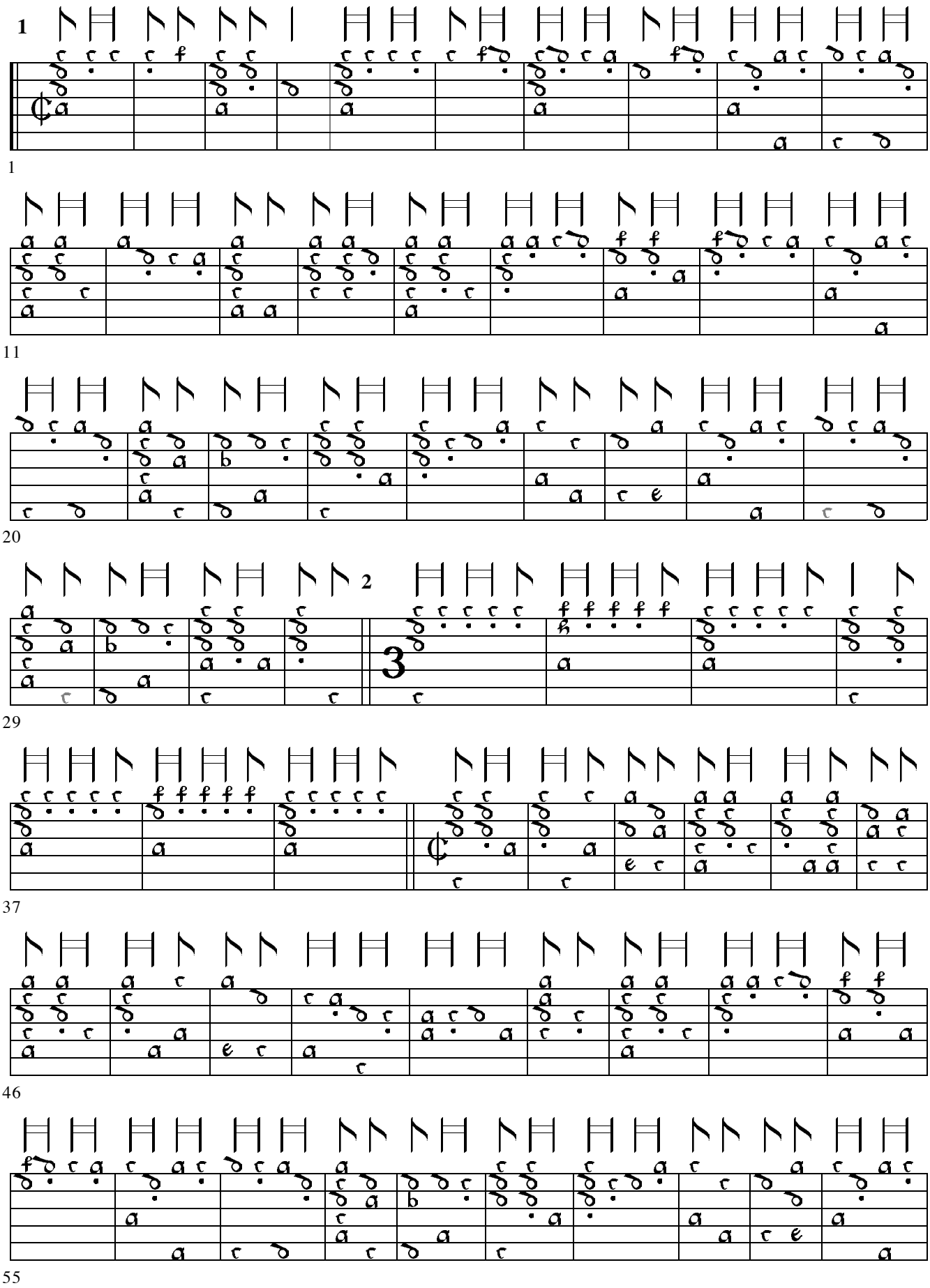
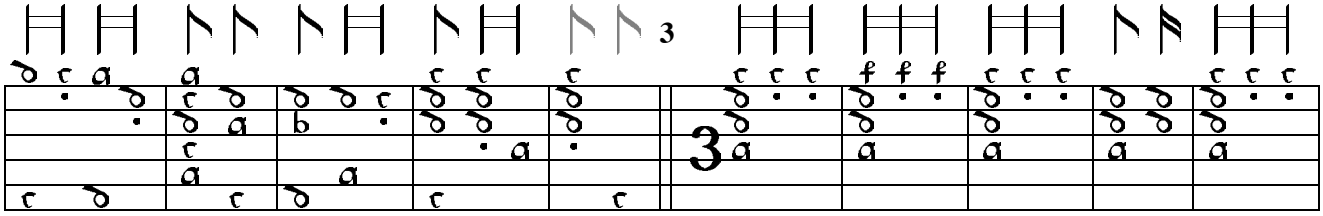
B12. Balletto Barriera Caroso 1581, ff. 78v-79v





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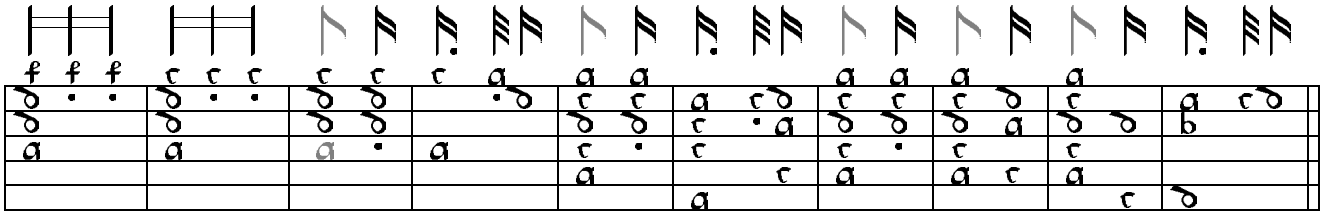

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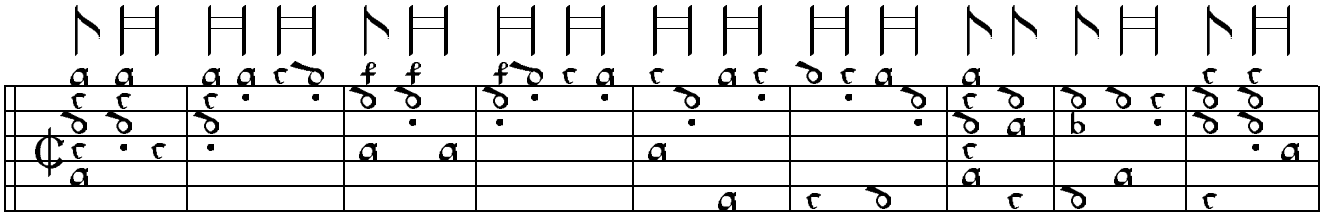

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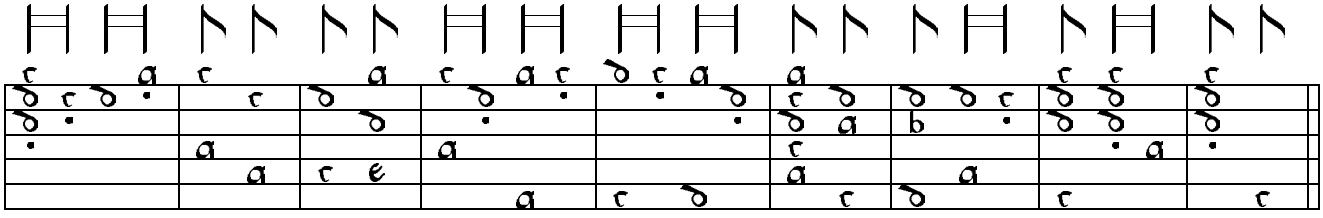

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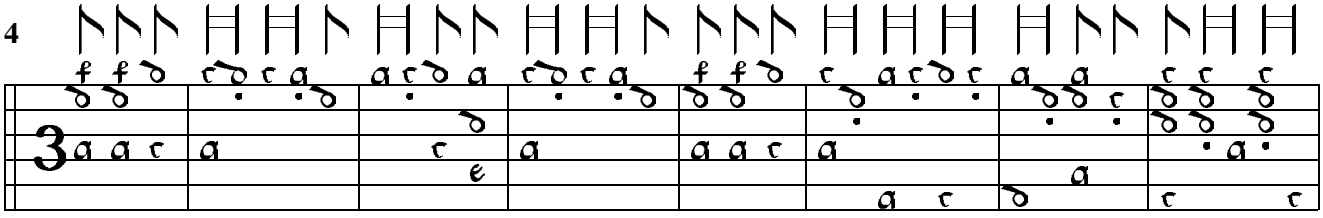

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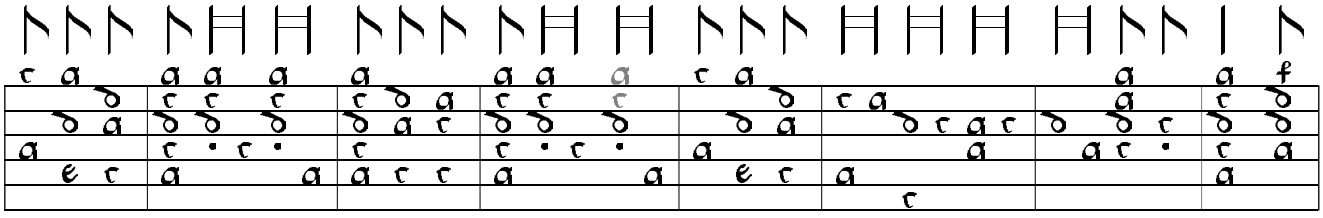

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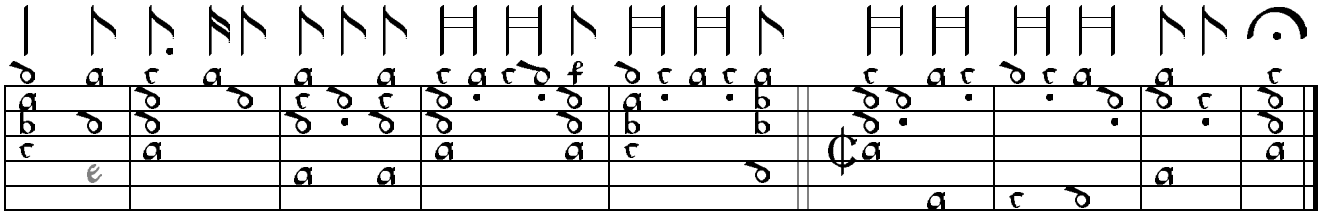

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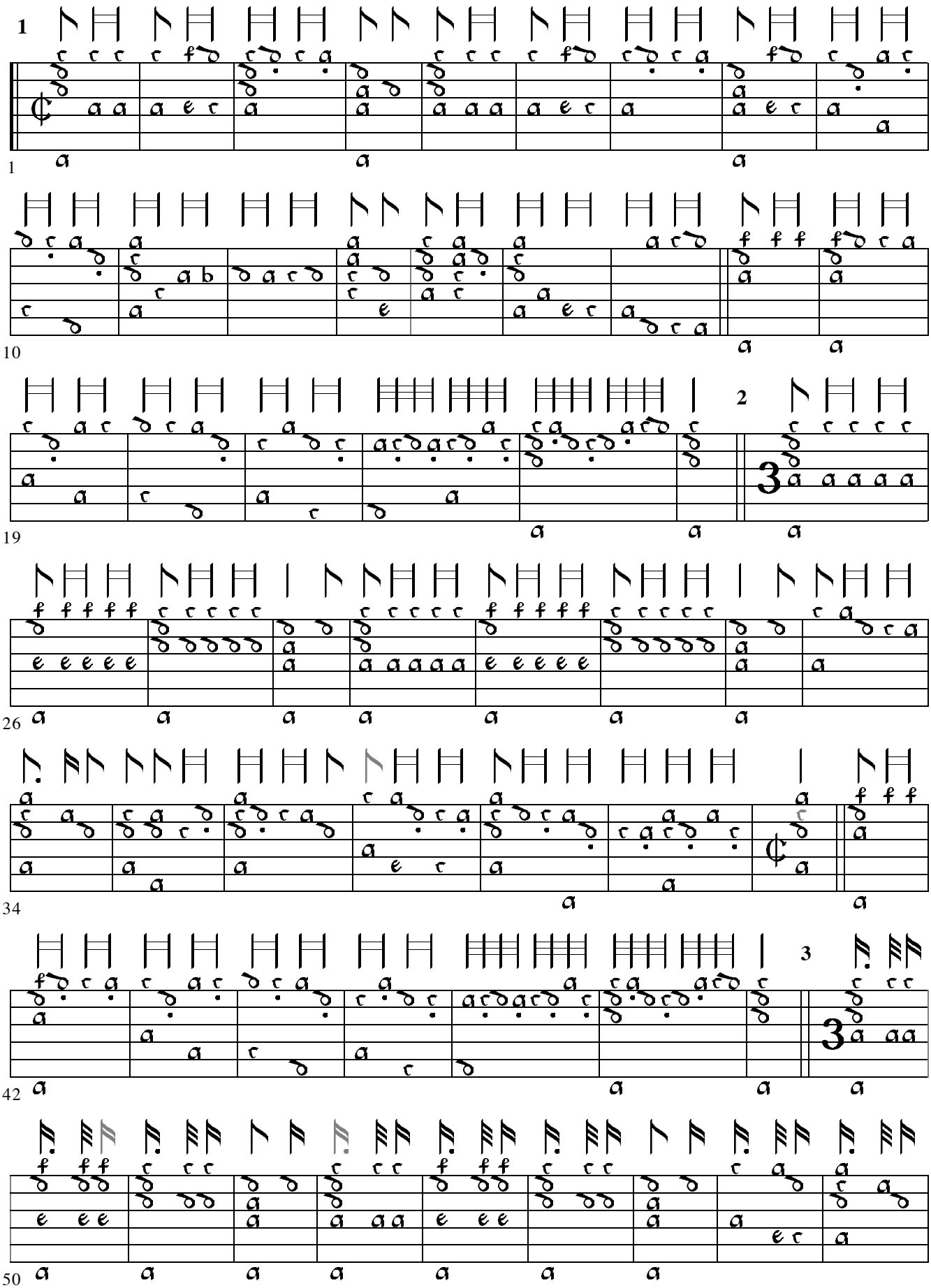
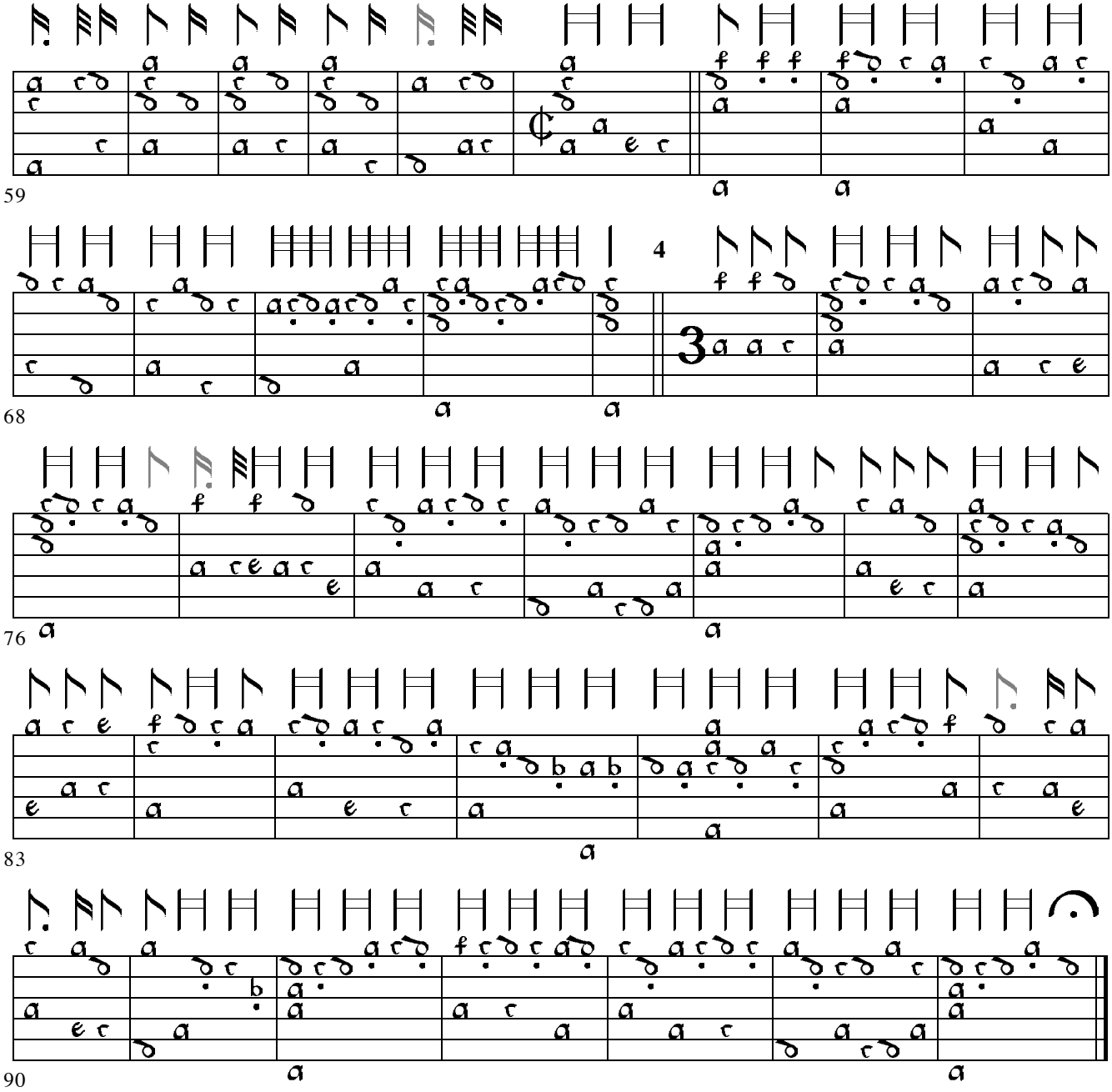
B13. Barriera Balletto - 7F Caroso 1600, pp. 143-148

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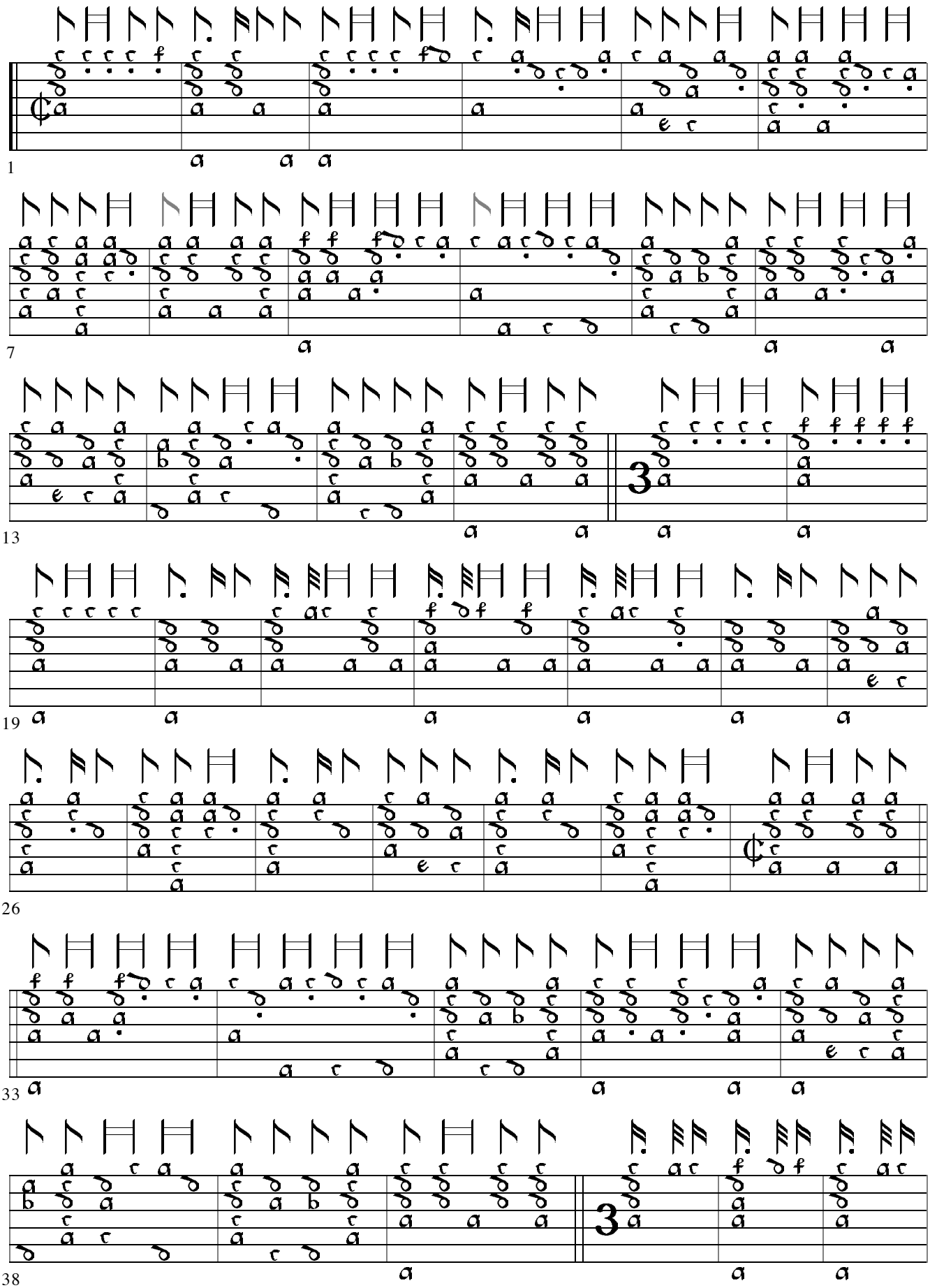
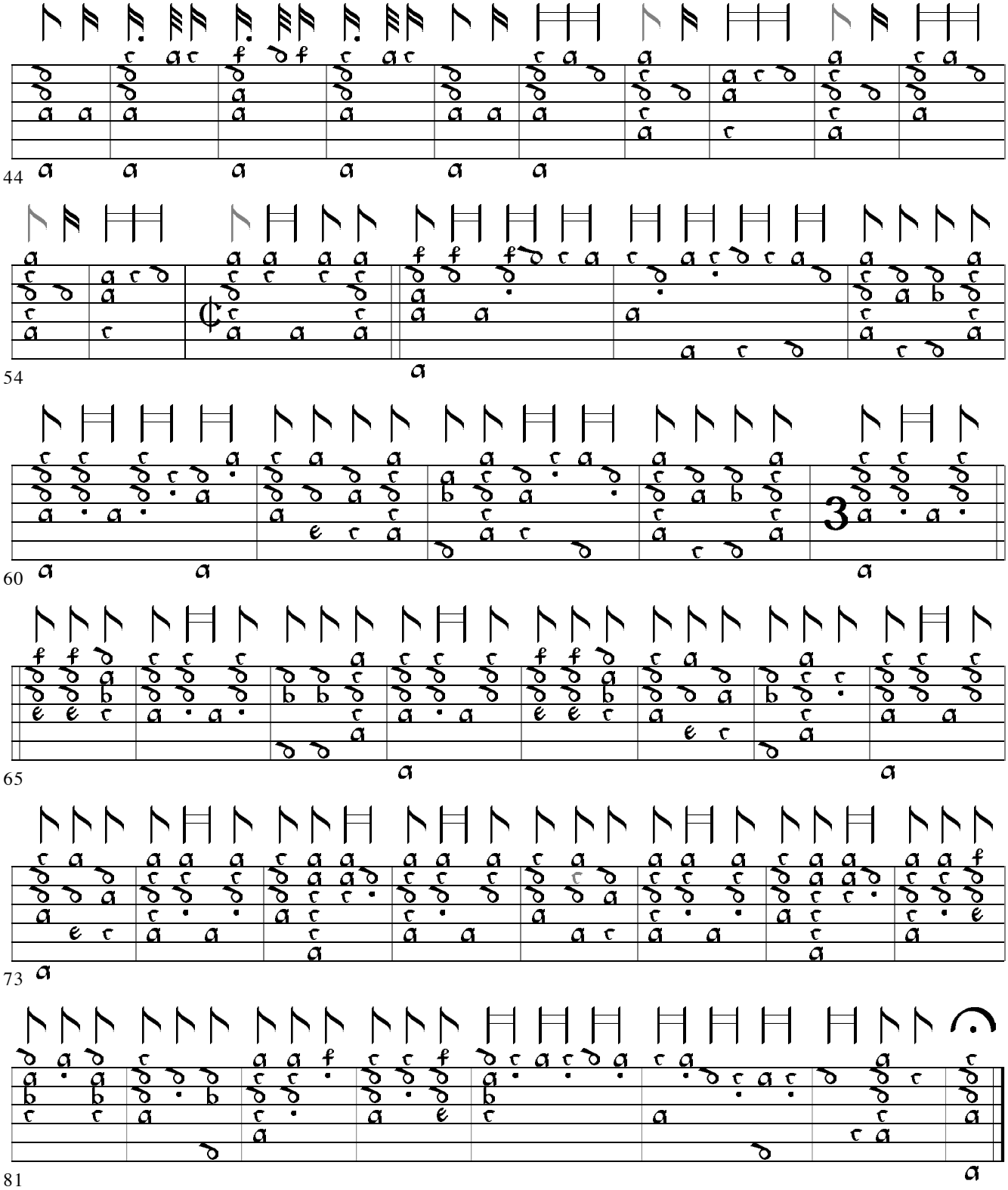
B14. Untitled - 7F D-Fschneider Mus. ms. 8, ff. 69v-72v

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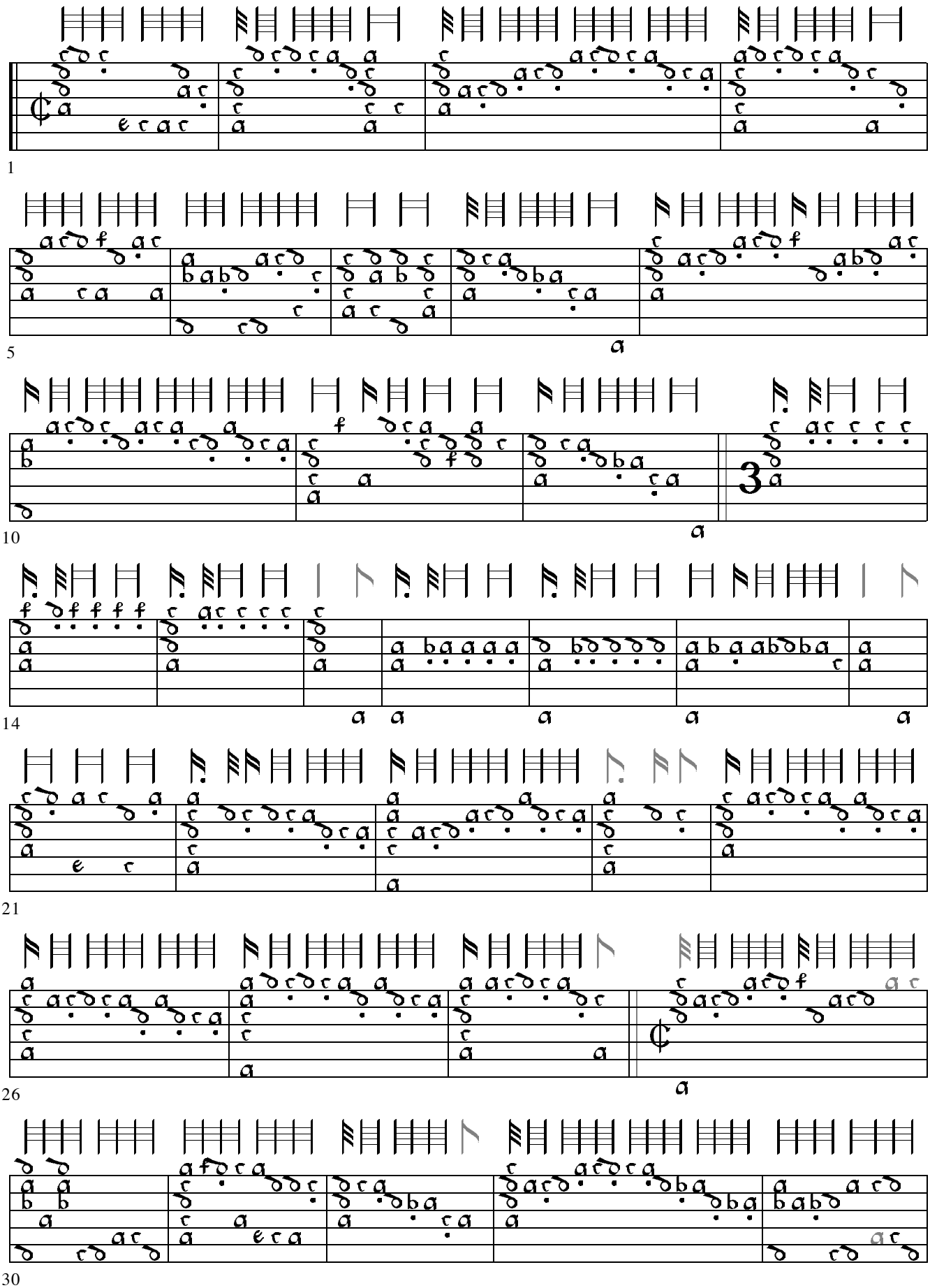
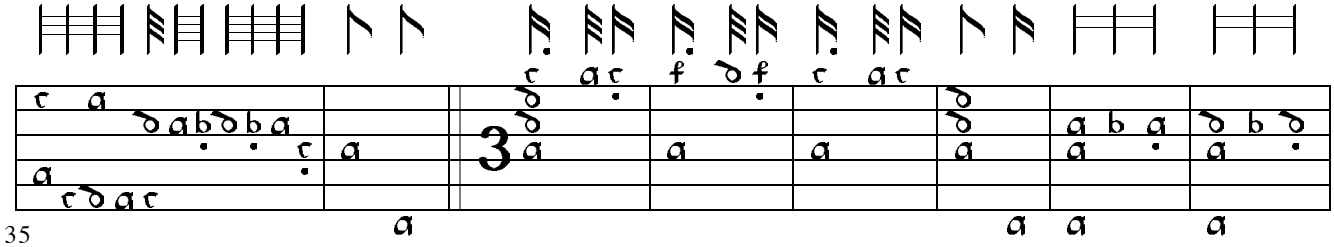
B15. (Barriera) Diomedis - 7F D-W Guelf.18.8, ff. 226v-228r

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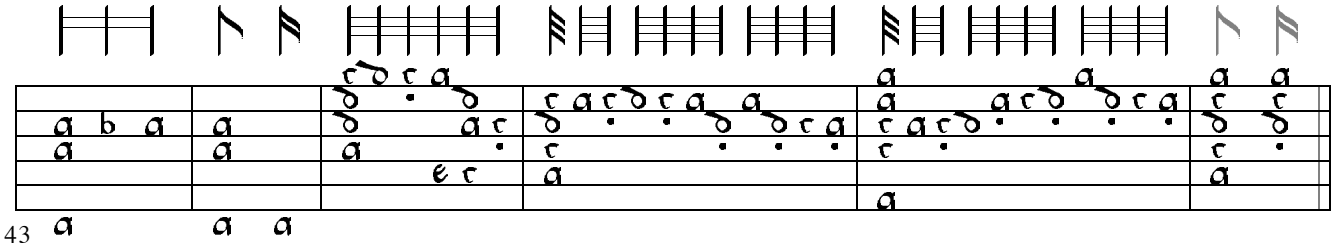
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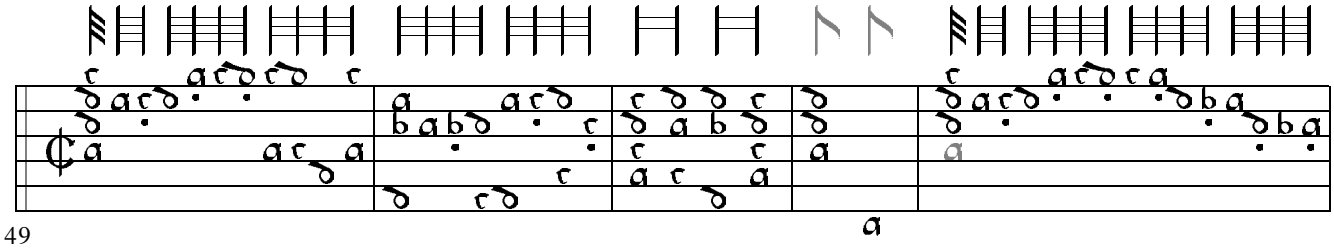
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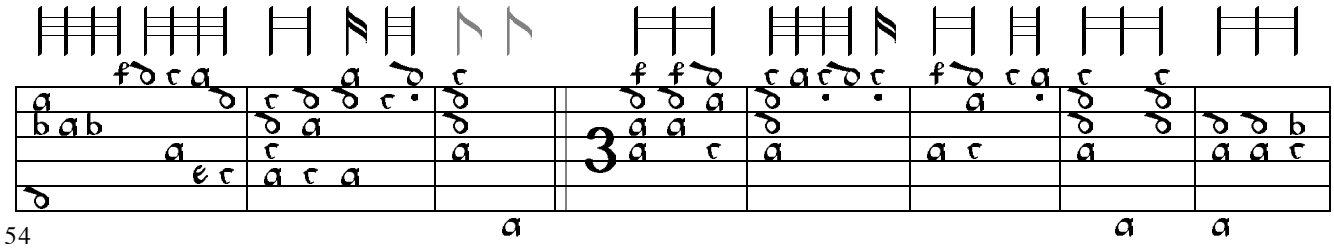
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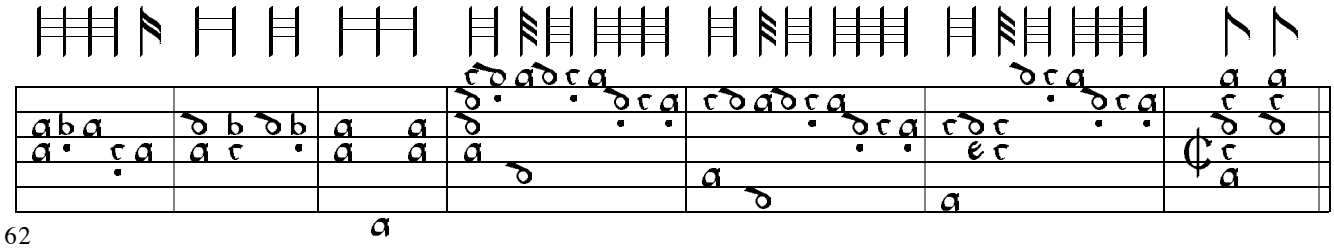
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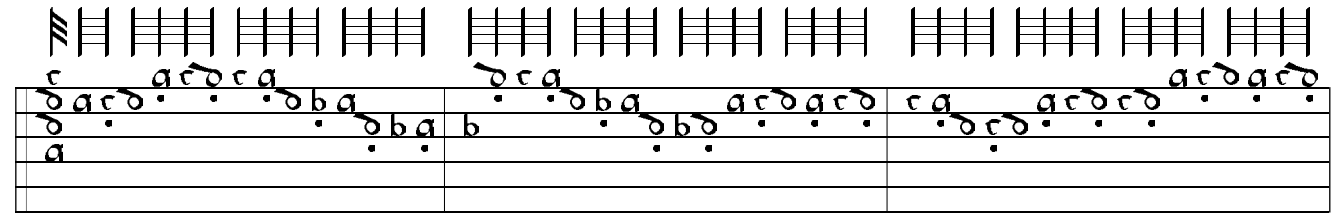
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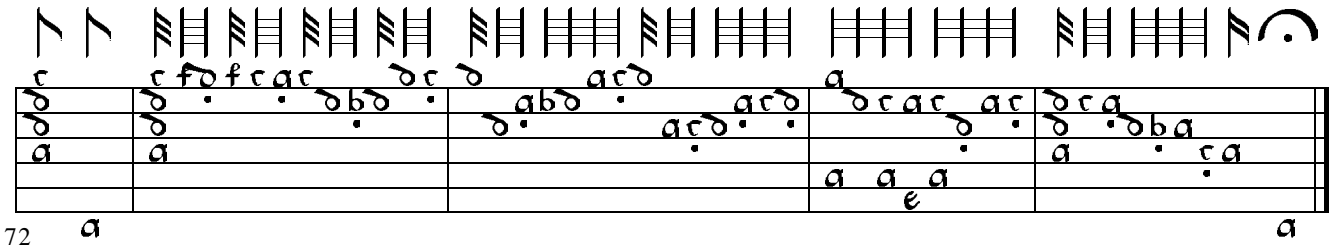
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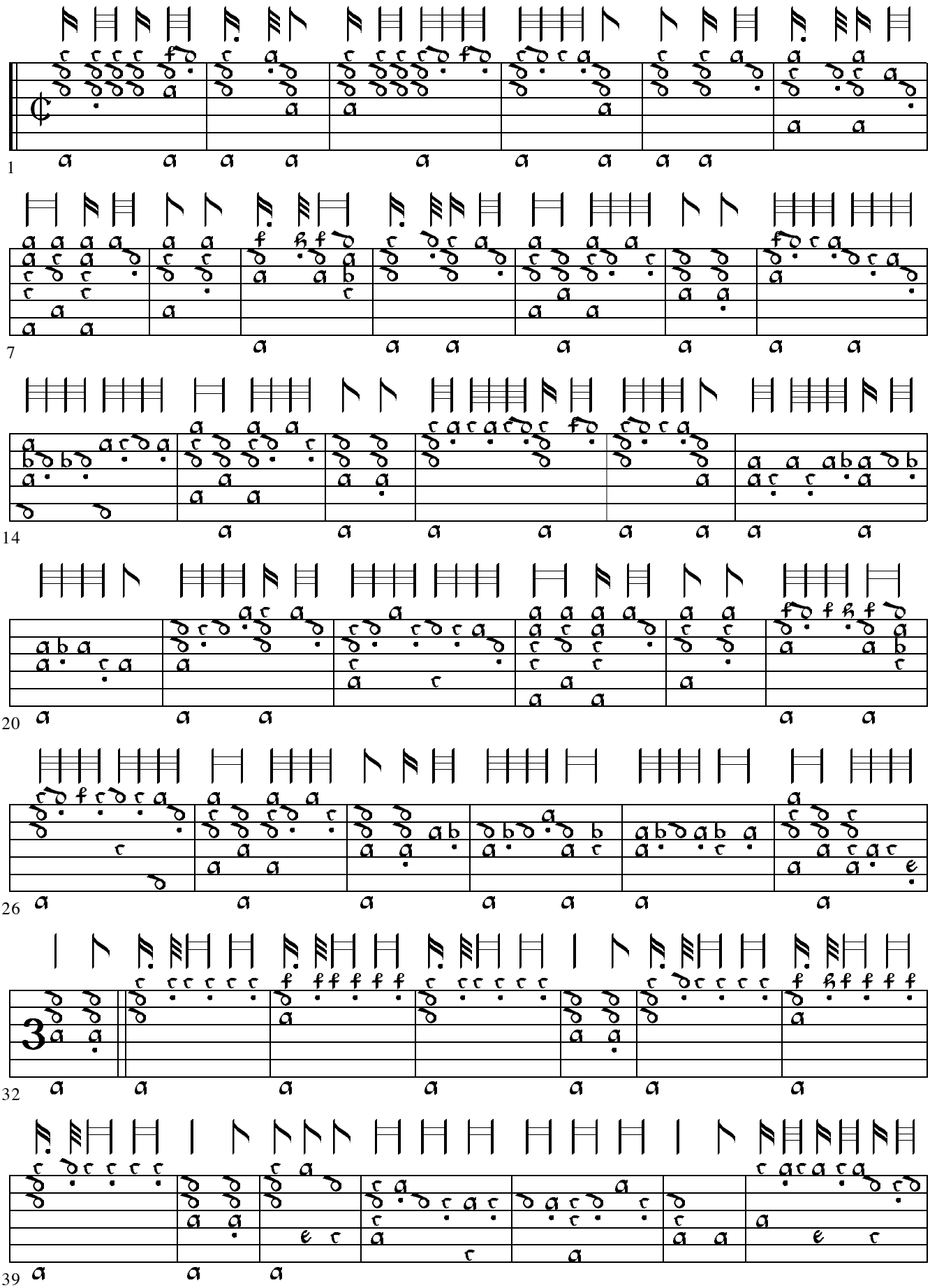
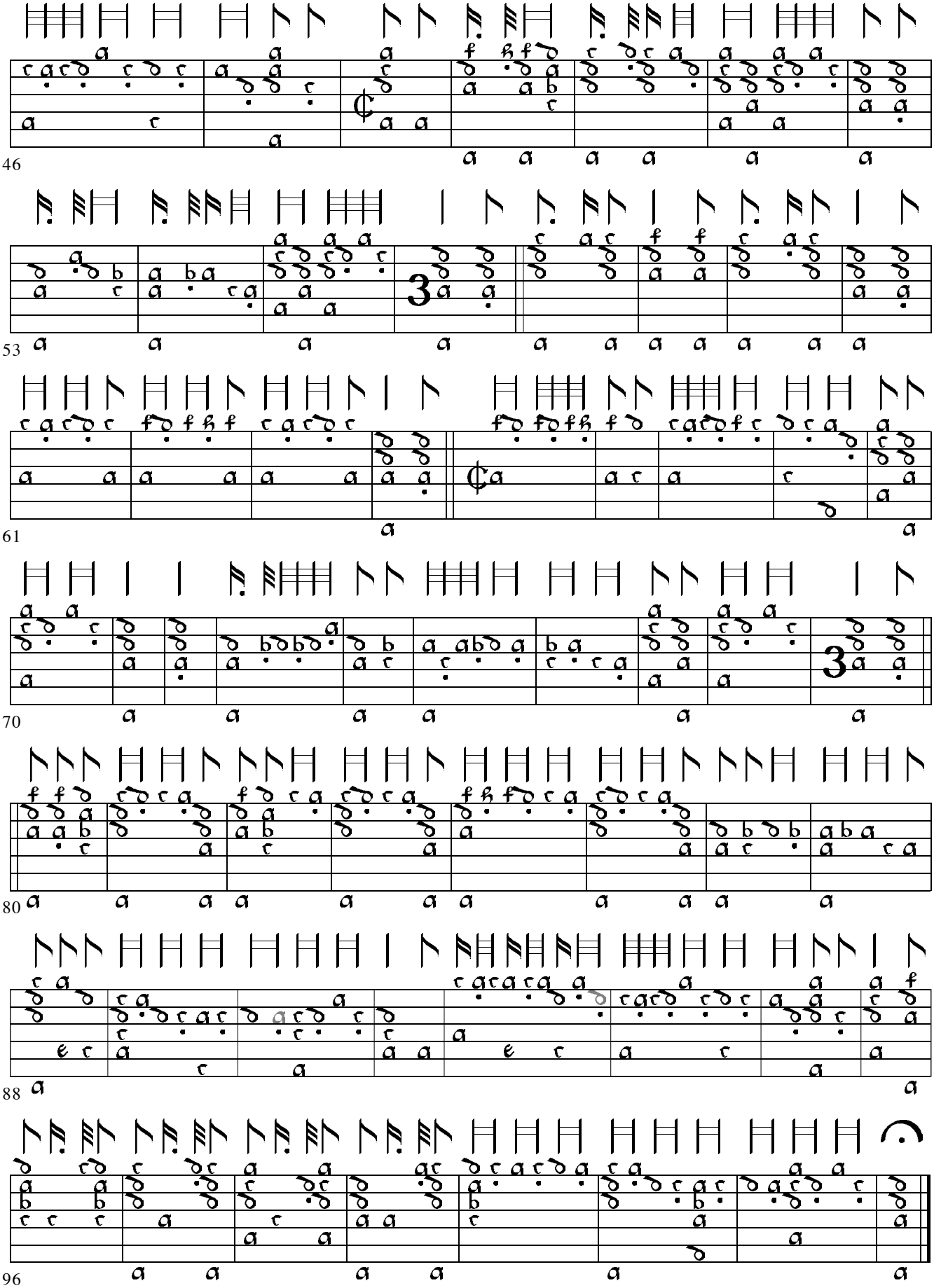
B16. (Barriera) Hortense Perla - 7F D-W Guelf.18.8, ff. 225v-226v

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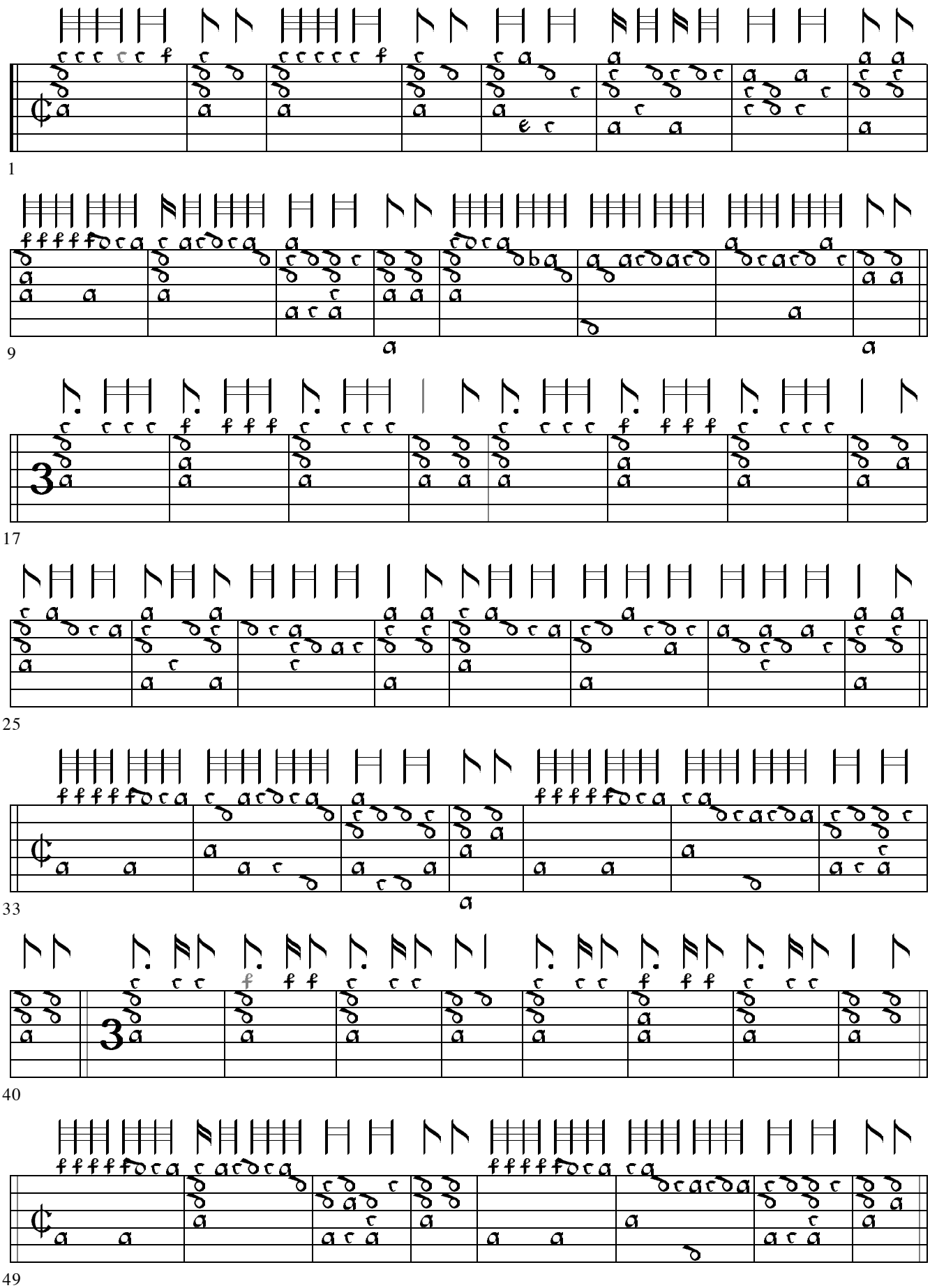
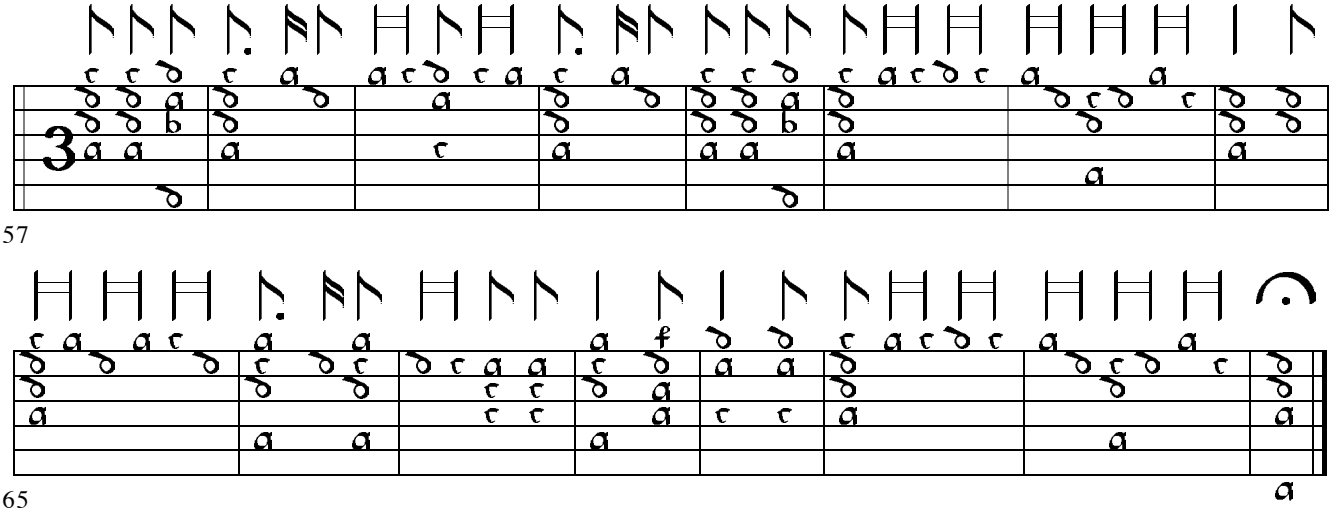
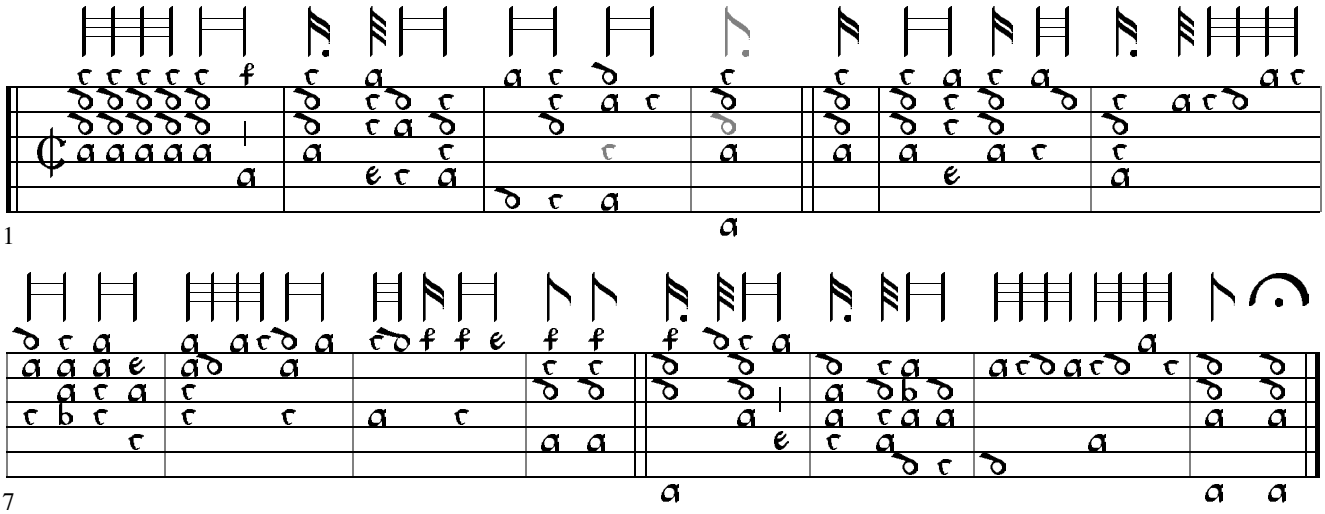
B17. Bariera A.F. - 7F CH-Bu F.IX.70, p. 104

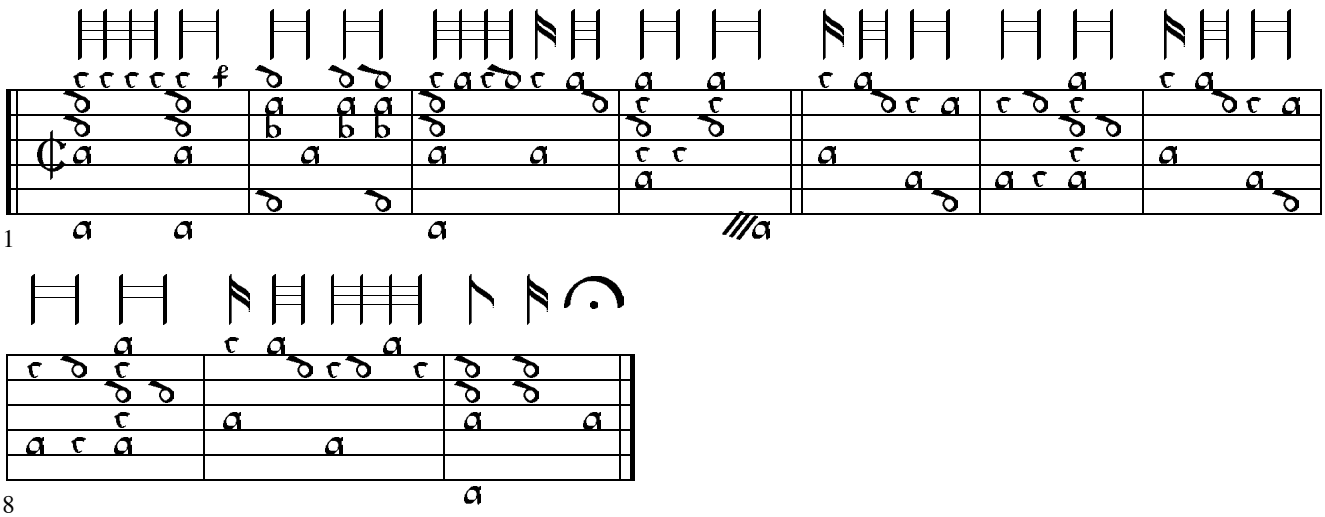




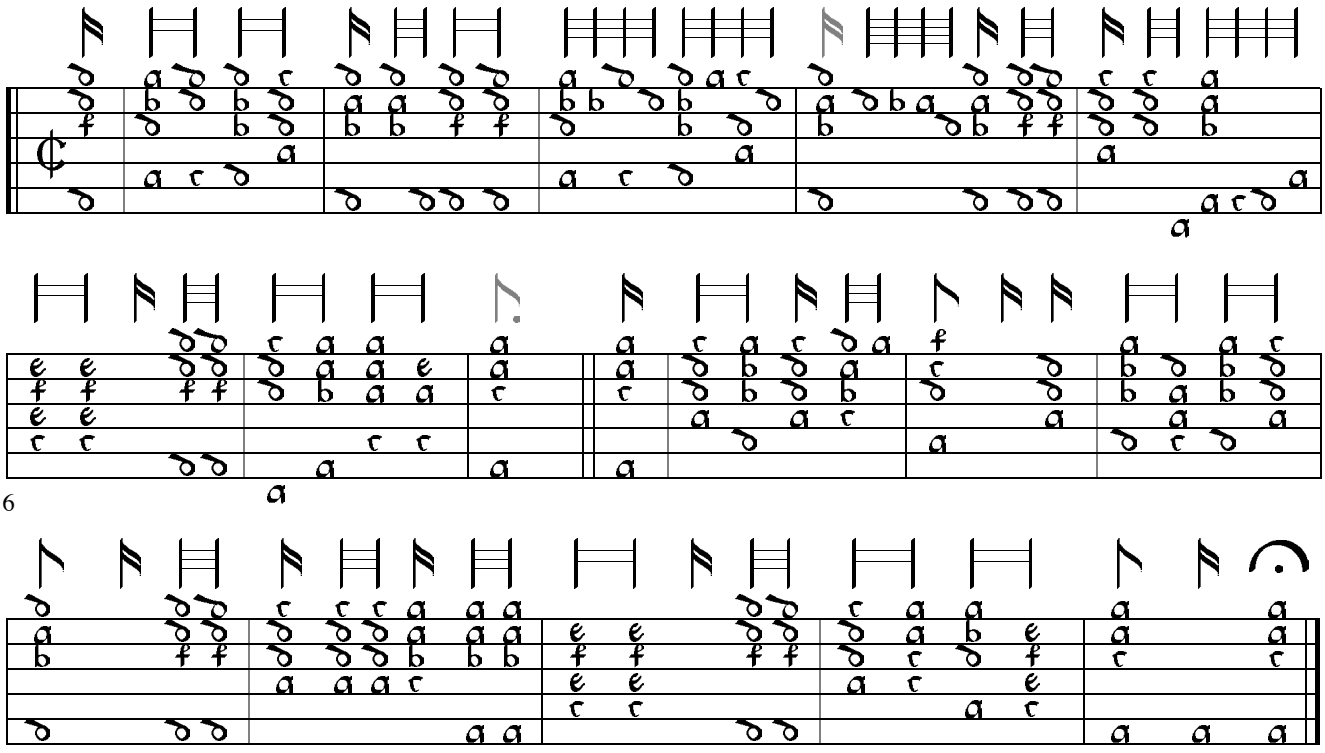
B18. Tantz Alphonsi (Lieb thuet alles uberwinden) - 7F LT-Va 285-MF-LXXIX, f. 12v



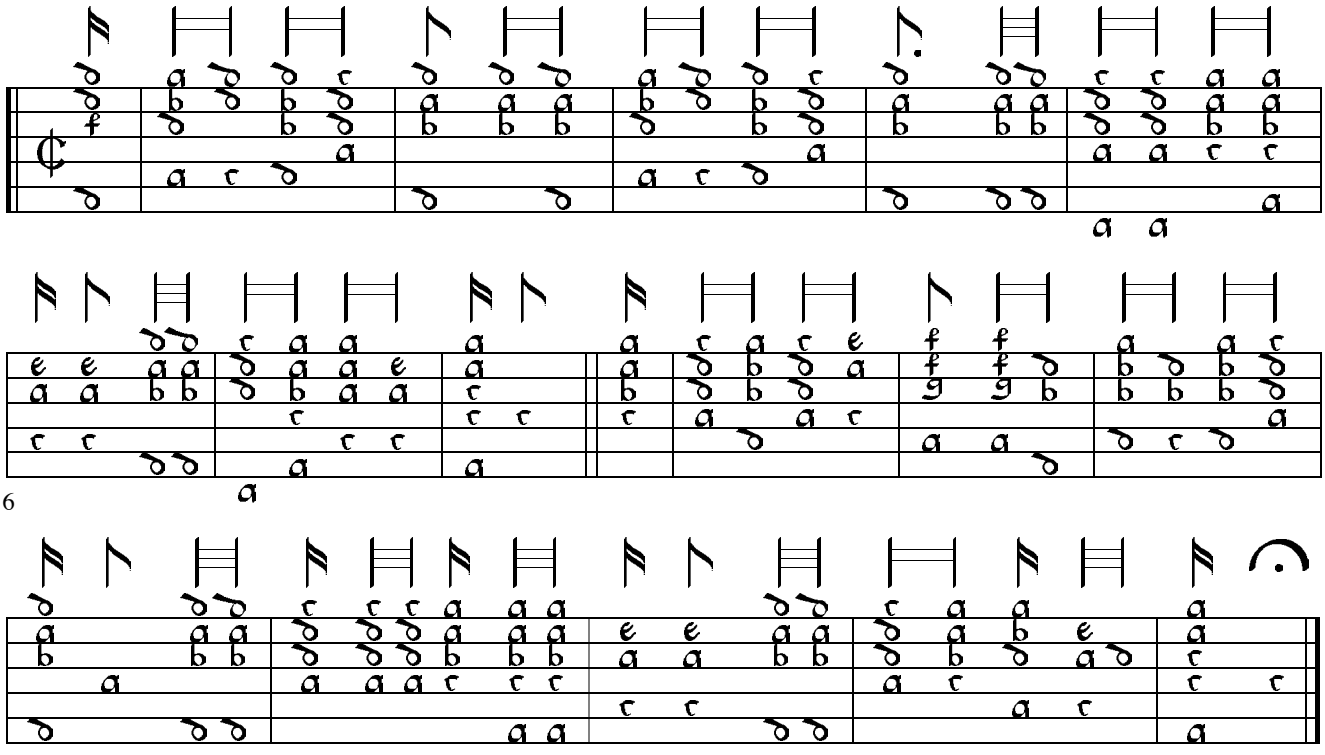
B19. Balletto Rutteno - 7F10C D-B 4022, f. 14v



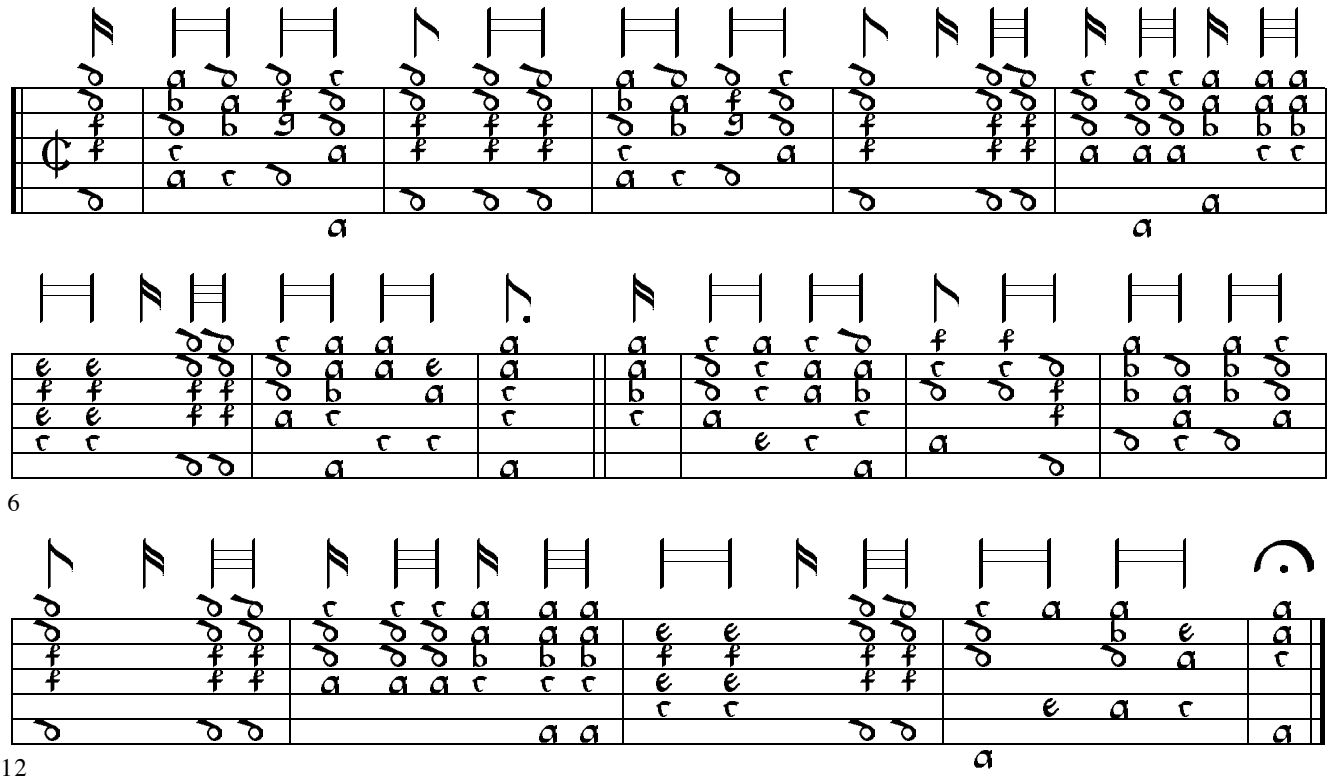
G2a. Questa dolce sirena - Ballet La Sirena - 7F AB8 D-B 40141, f. 262v



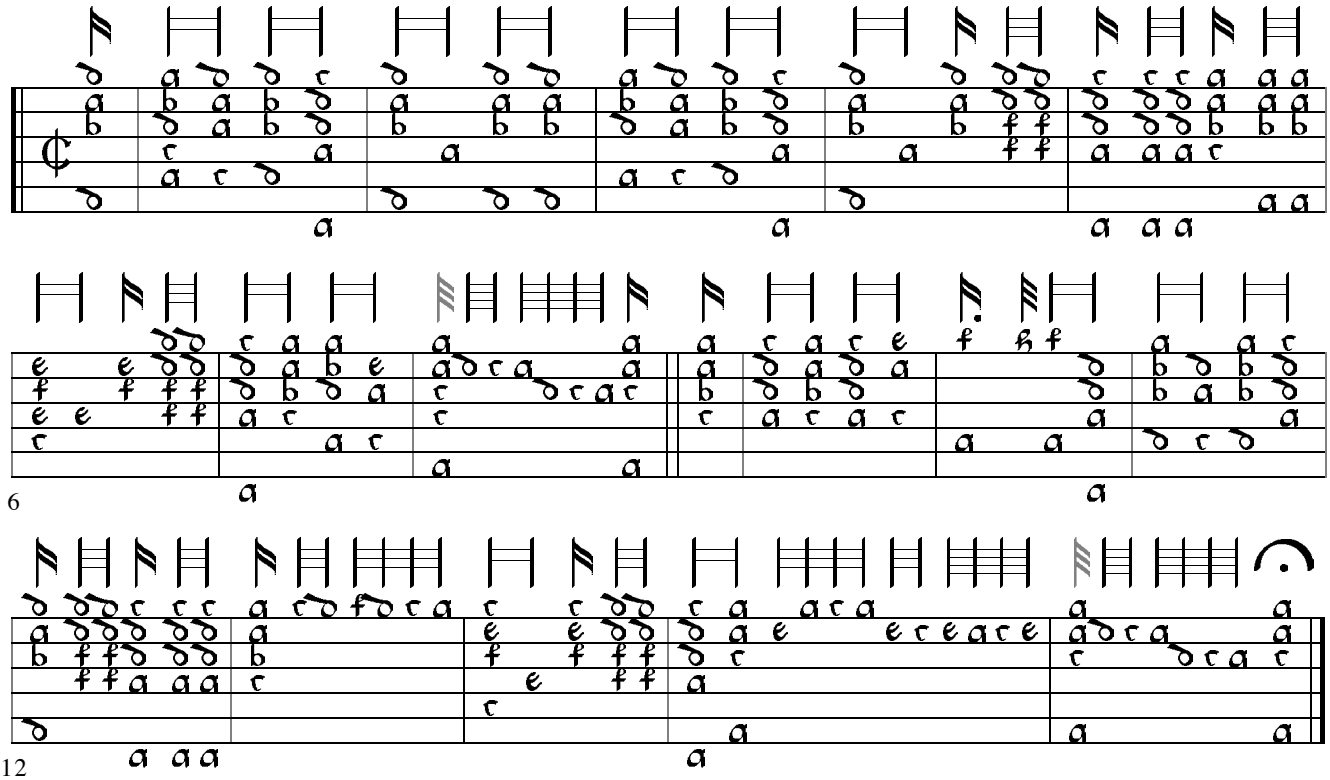
G2b. Questa dolce sirena - 7F AB8 D-B Hove 1, f. 165v



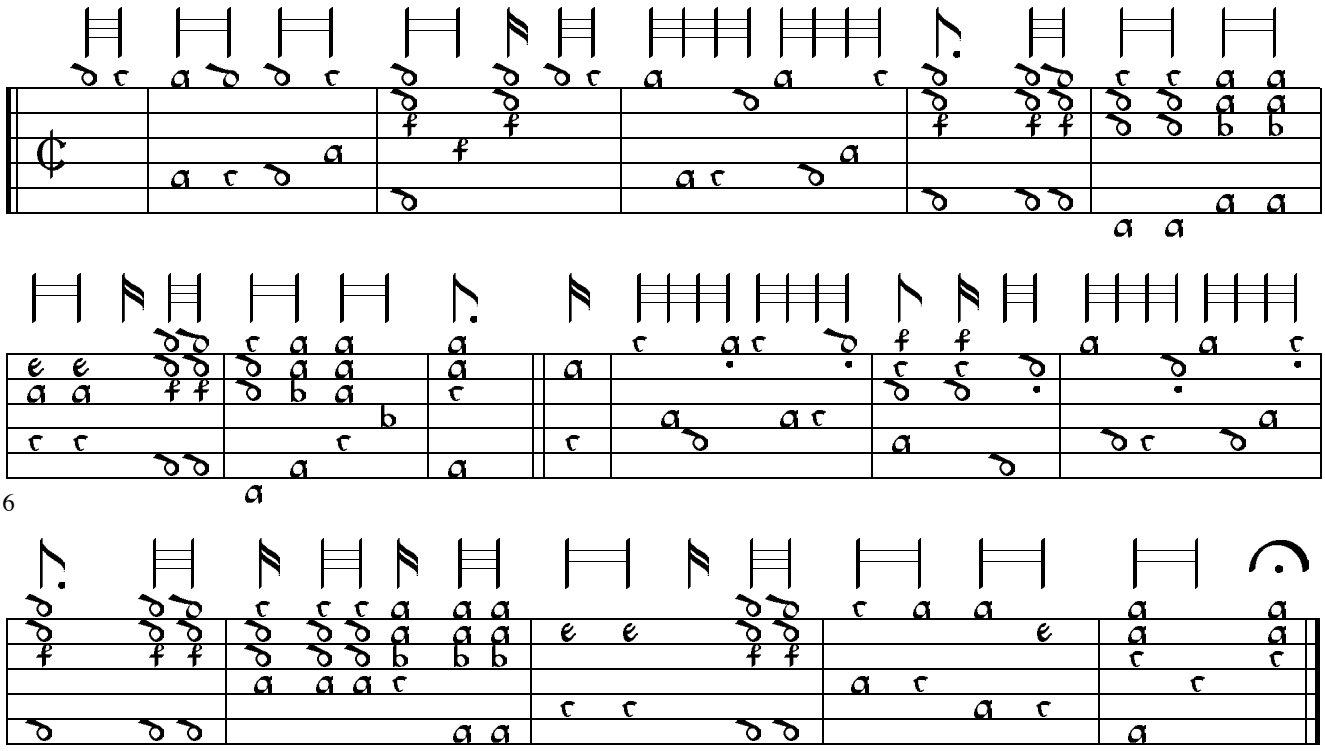
G2c. Ballet Questa dolce sirena - 7F AB8 Valerius 1626, p. 263



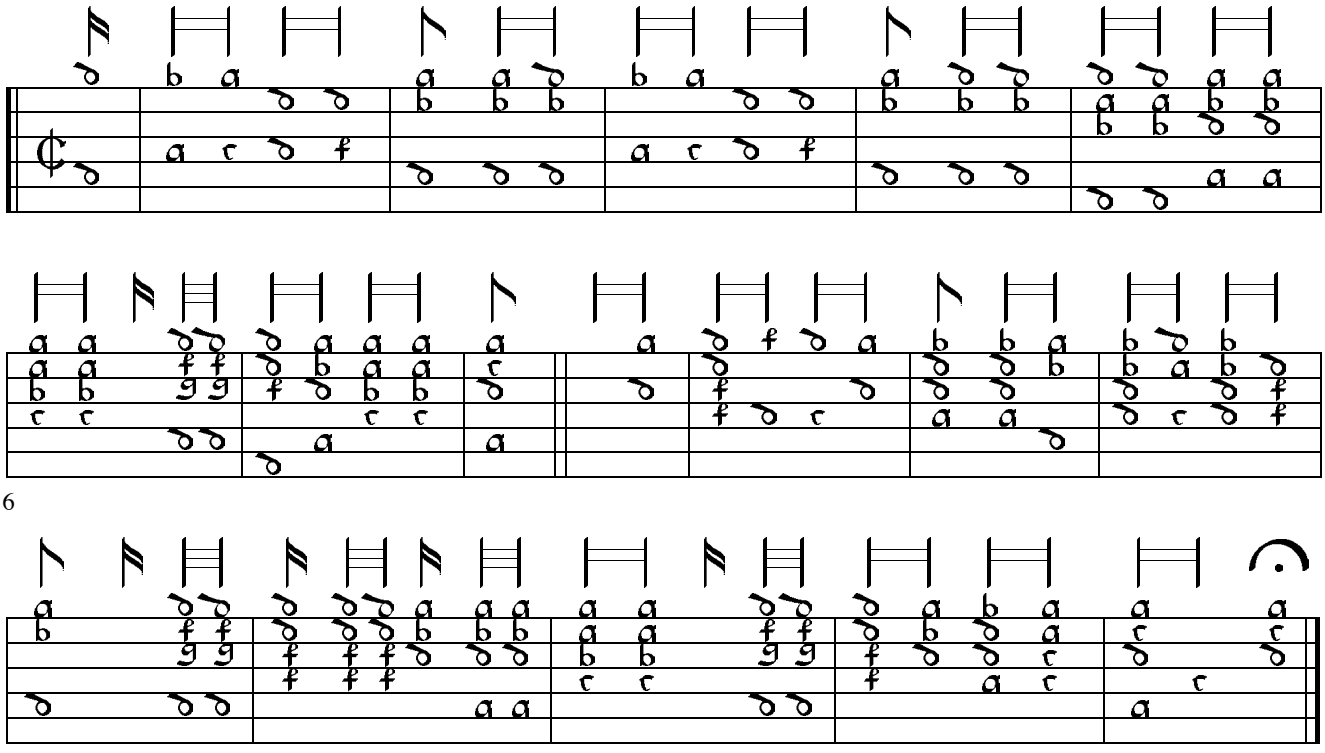
G2d. Questa dolce sirena - 7F AB8 NL-Lt 1666, f. 190v



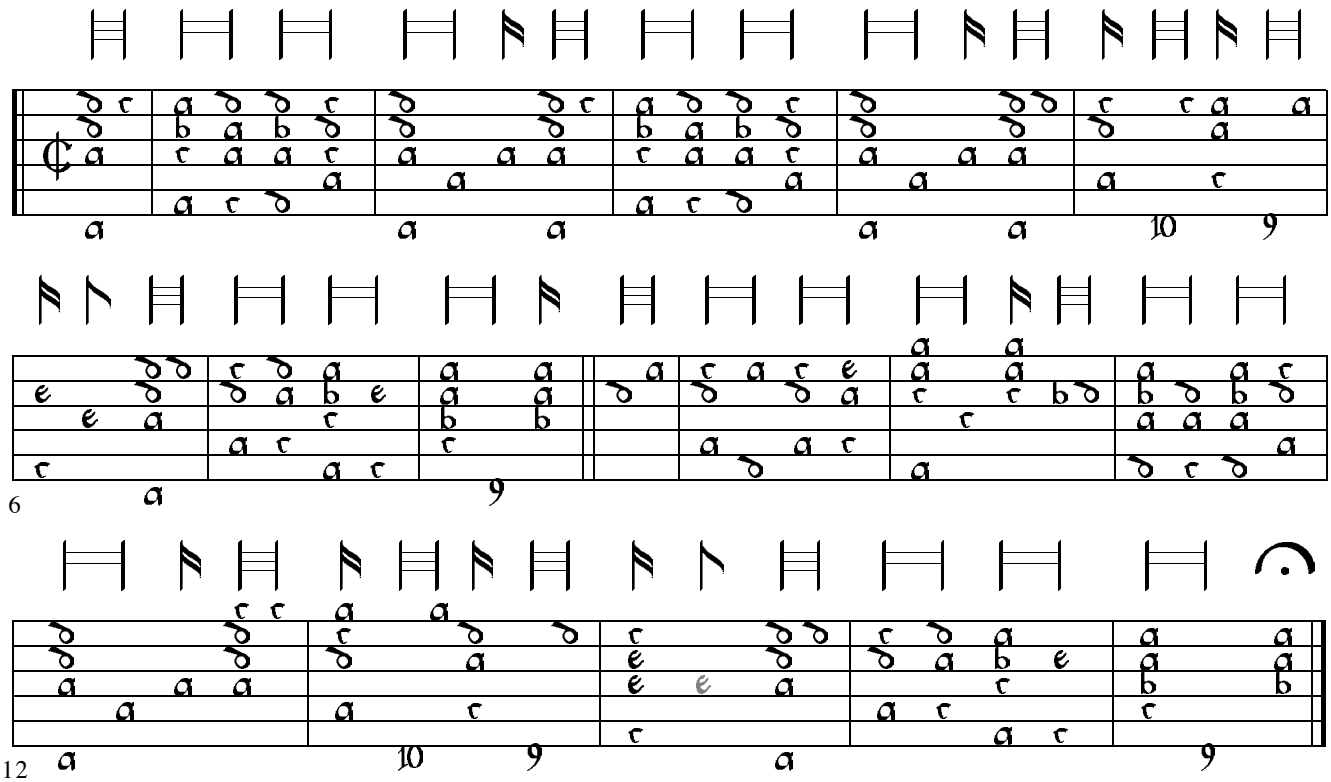
G2ei. Questo dolce serene - 7F AB8 duet lute I GB-HAdolmetsch II.B.1, f. 161v



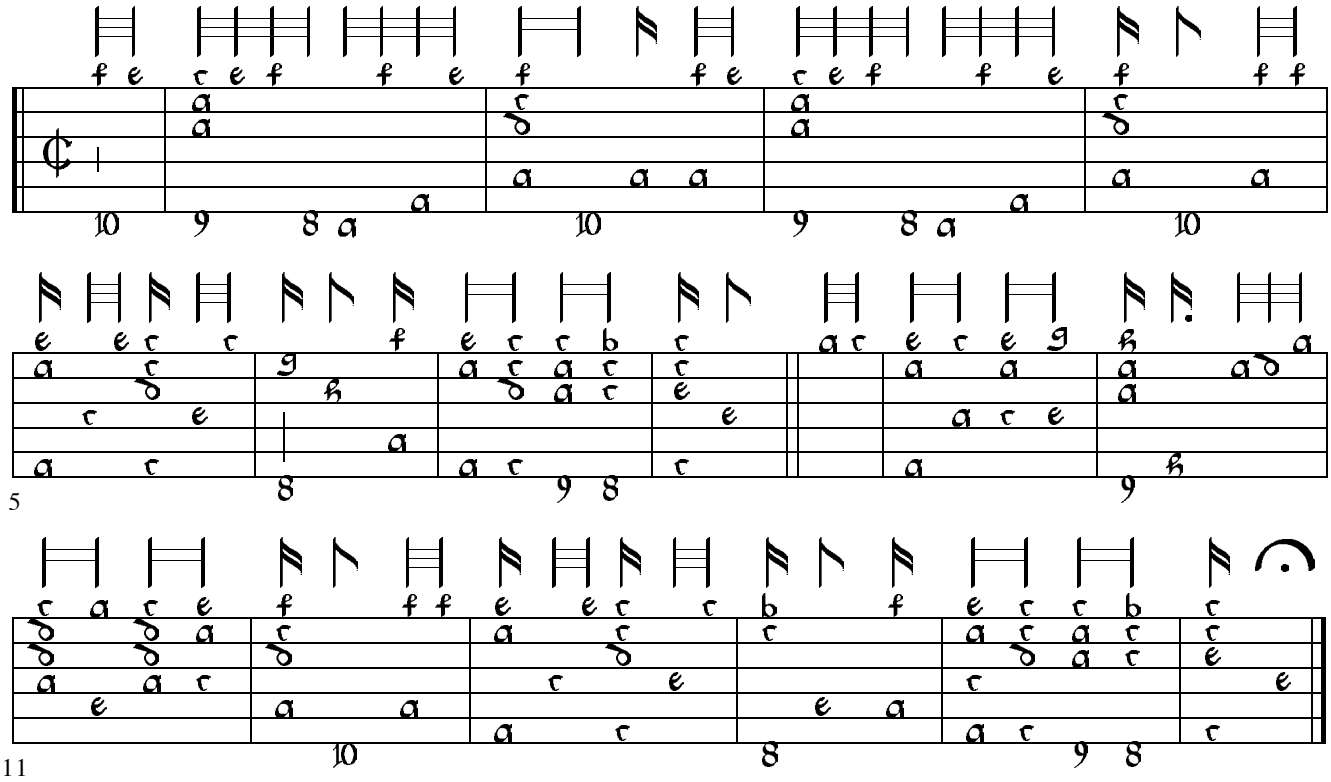
G2eii. Ide(m) testudo major - AB8 duet lute II GB-HAdolmetsch II.B.1, f. 162r



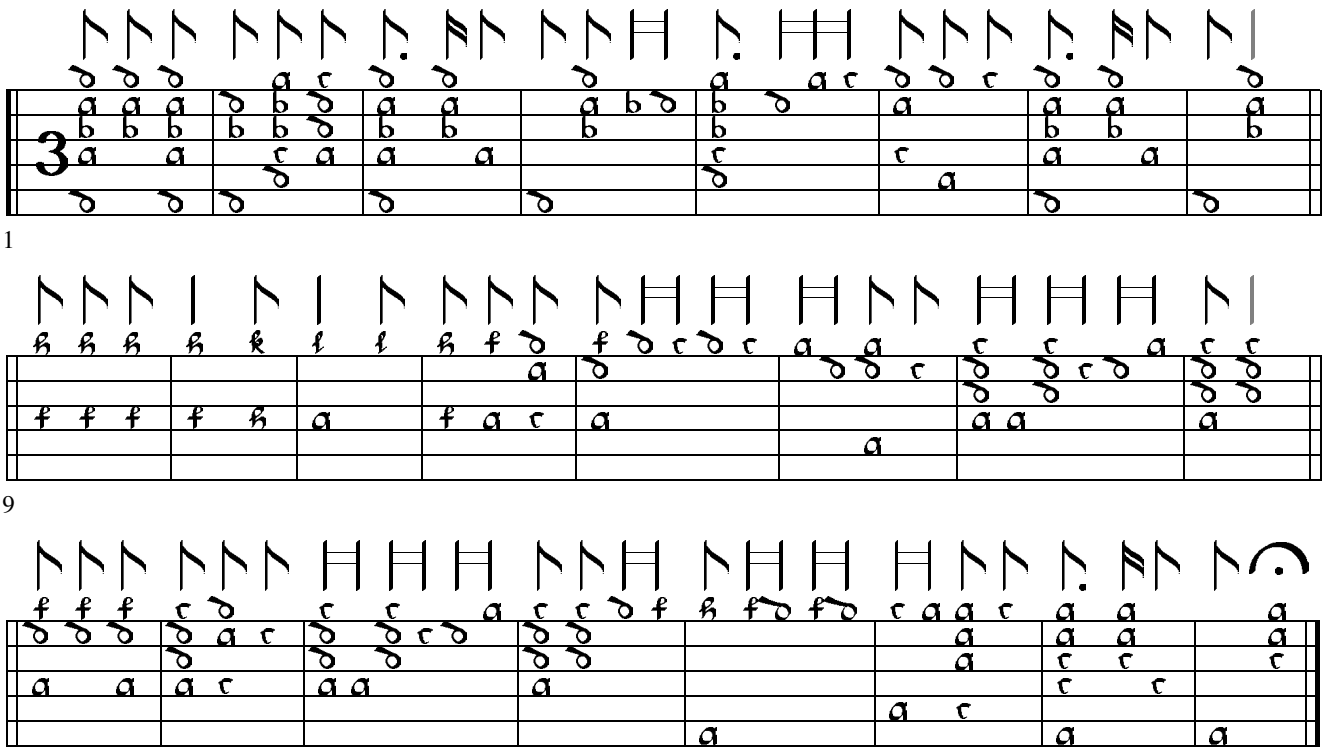
G2f. Ballet wol auff ihr musicanten - 7F9D10C AB8 D-HRD 9829, f. 7v



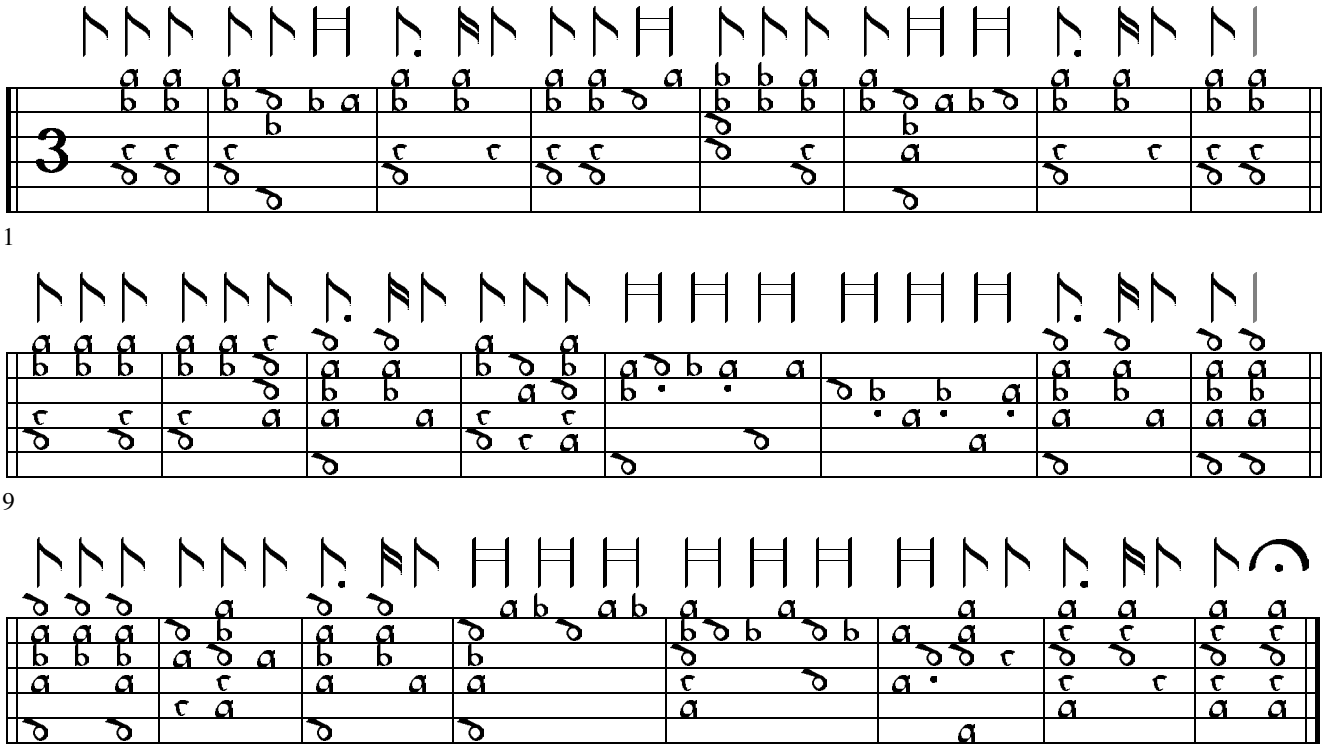
G2g. Wol auff - Ex clavi transposita - 7F8E9D10C AB8 D-HRD 9829, f. 8r



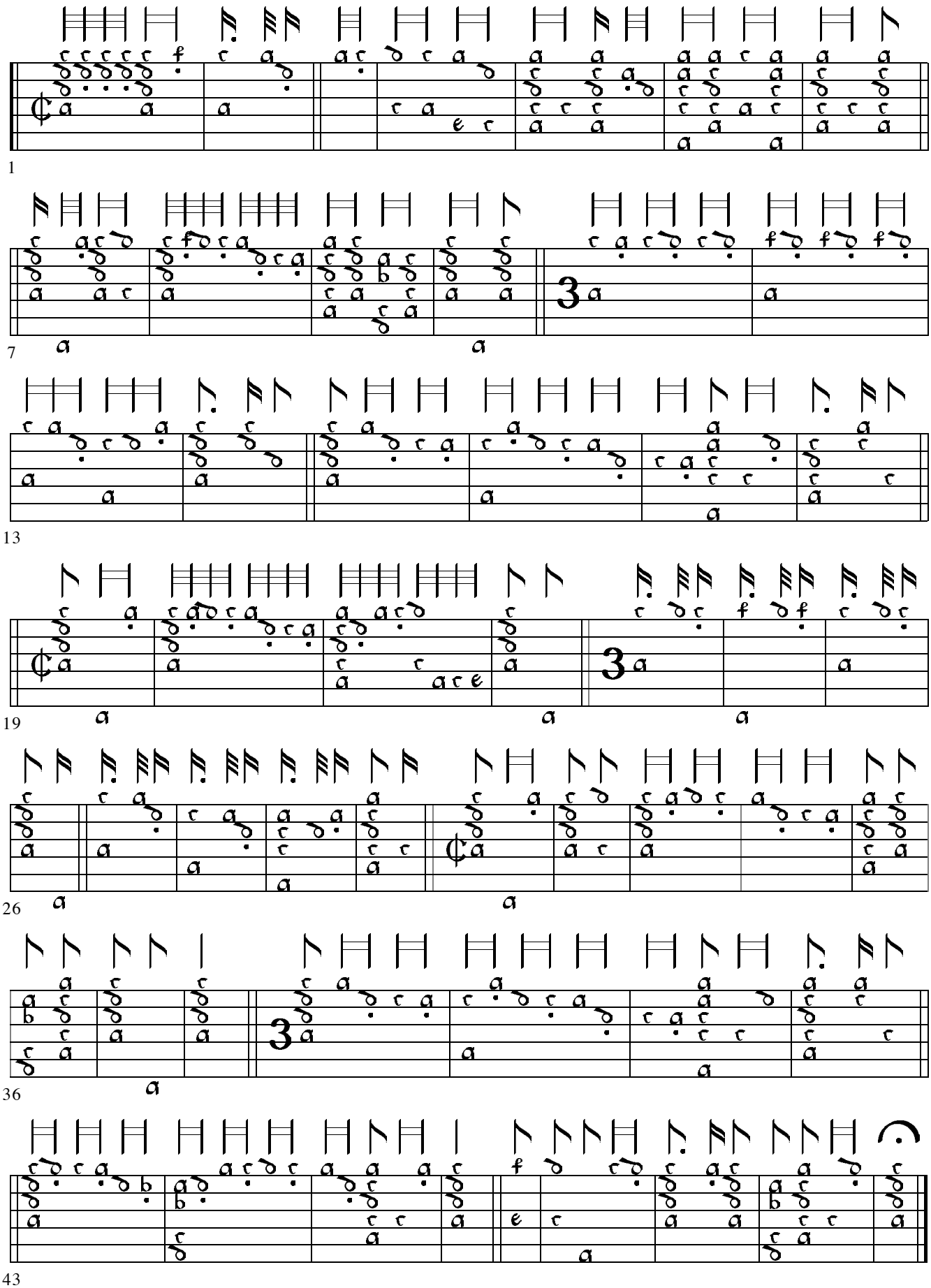
G2appi. La Sirena in tenor - lute I? ABC8 D-Sl G.I.4 II, f. 56r



G2appii. Aria da cantar: La sirena - lute II? ABC8 D-Sl G.I.4 I, f. 2r

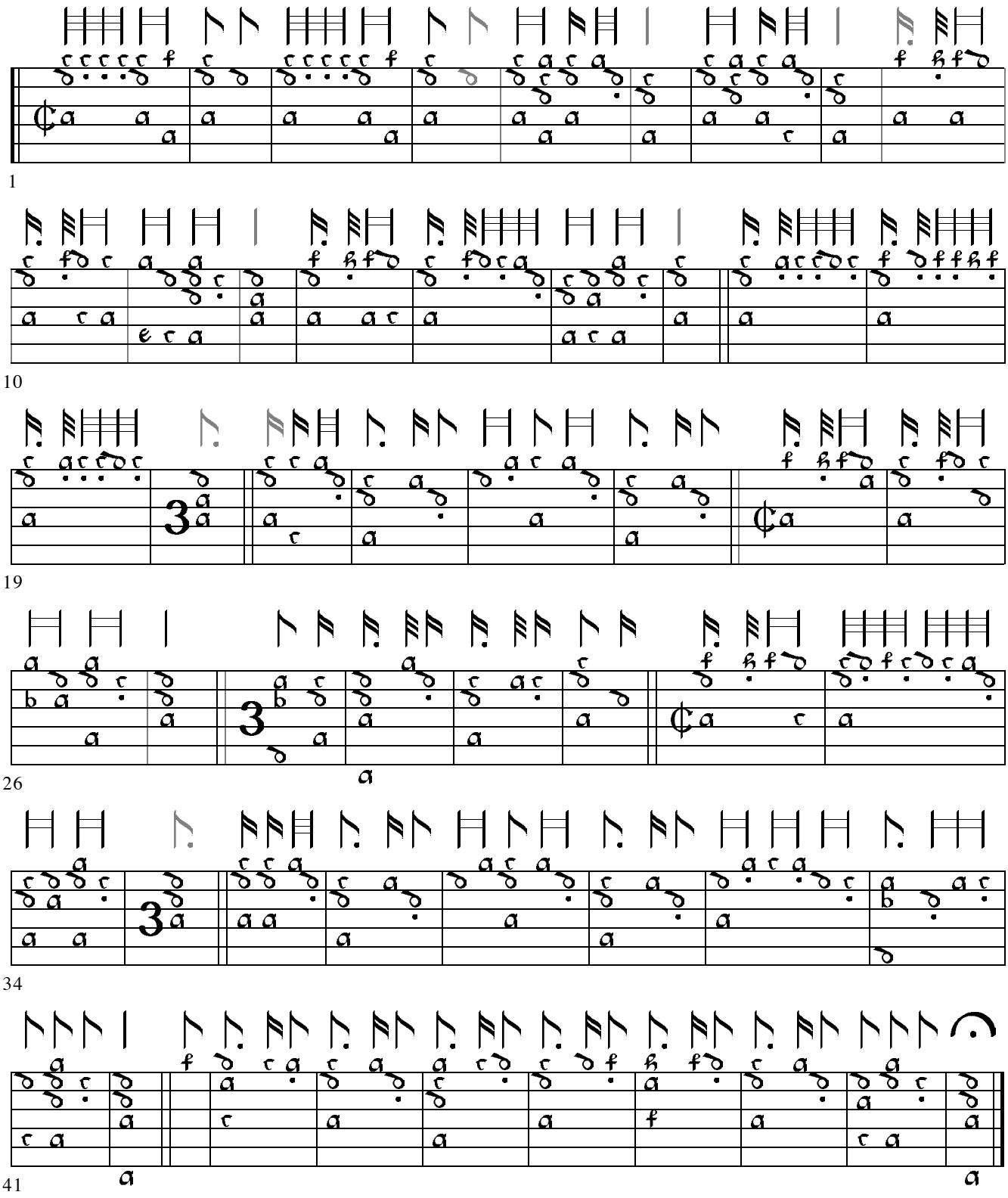


B20. Barriera - Nicolo (Legname) - 7F D-W Guelf. 18.8, ff. 225r-225v

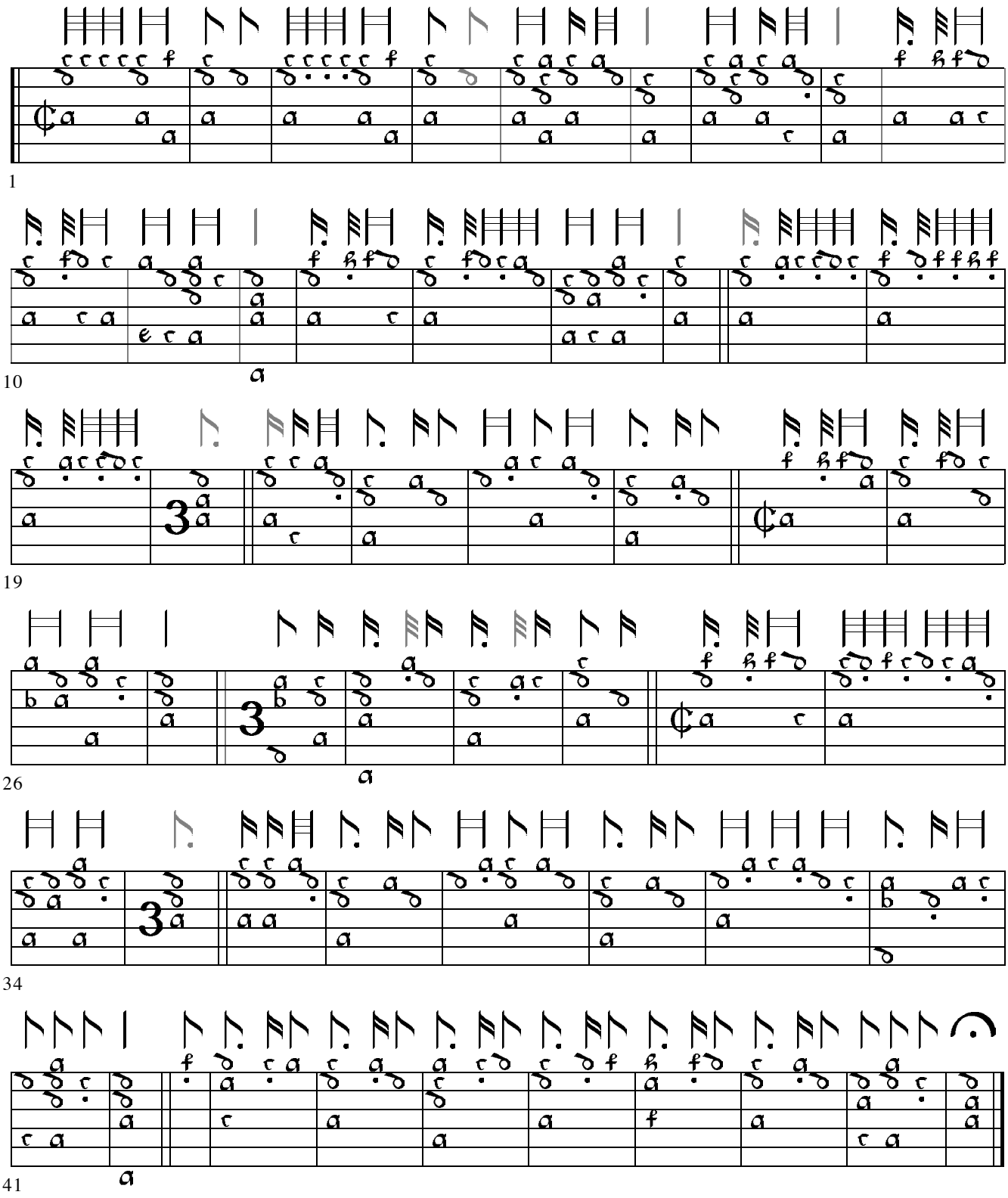


B21. La Bar(i)era - 7F

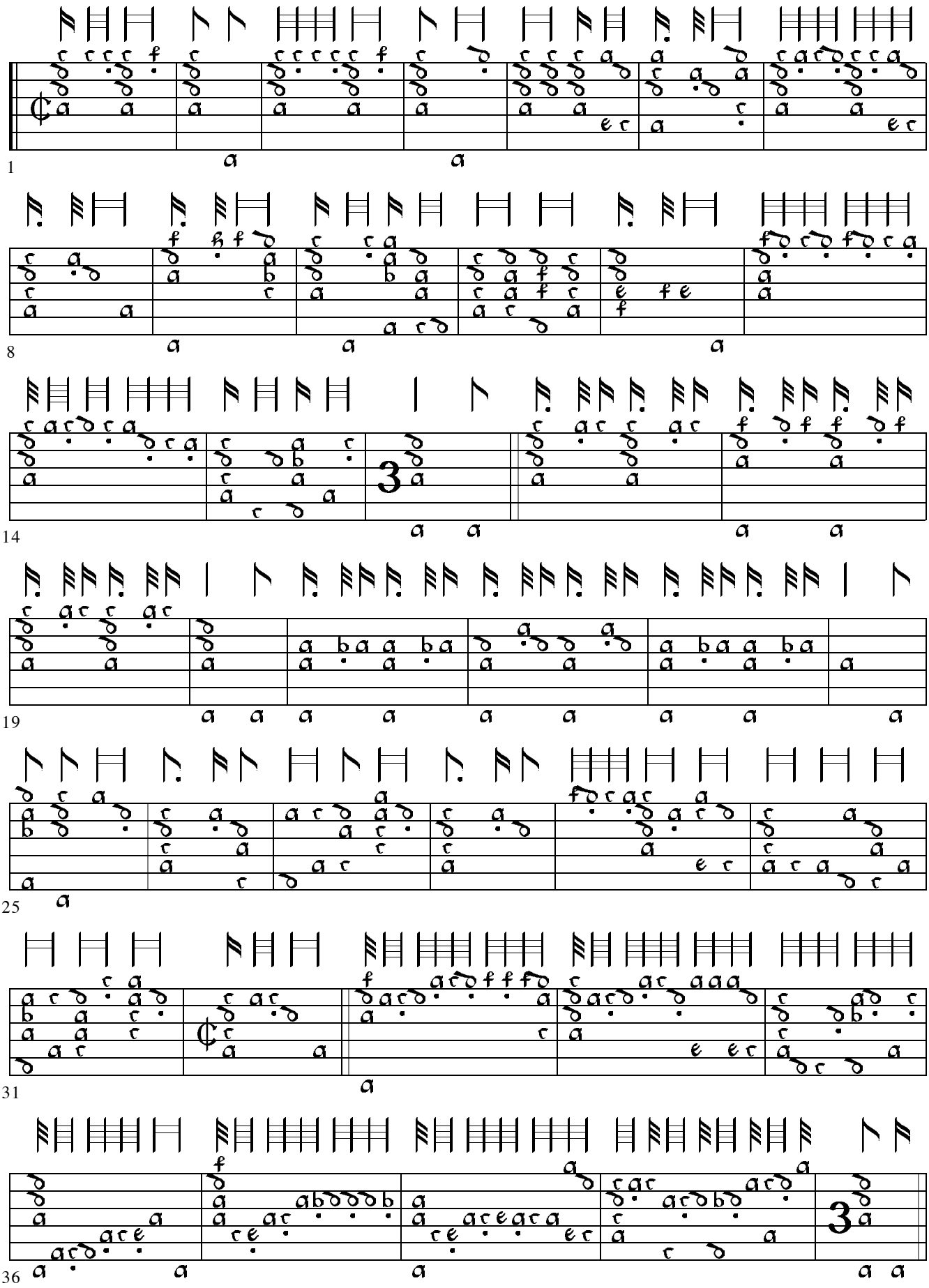
Balletti Moderni 1611, pp. 5-6

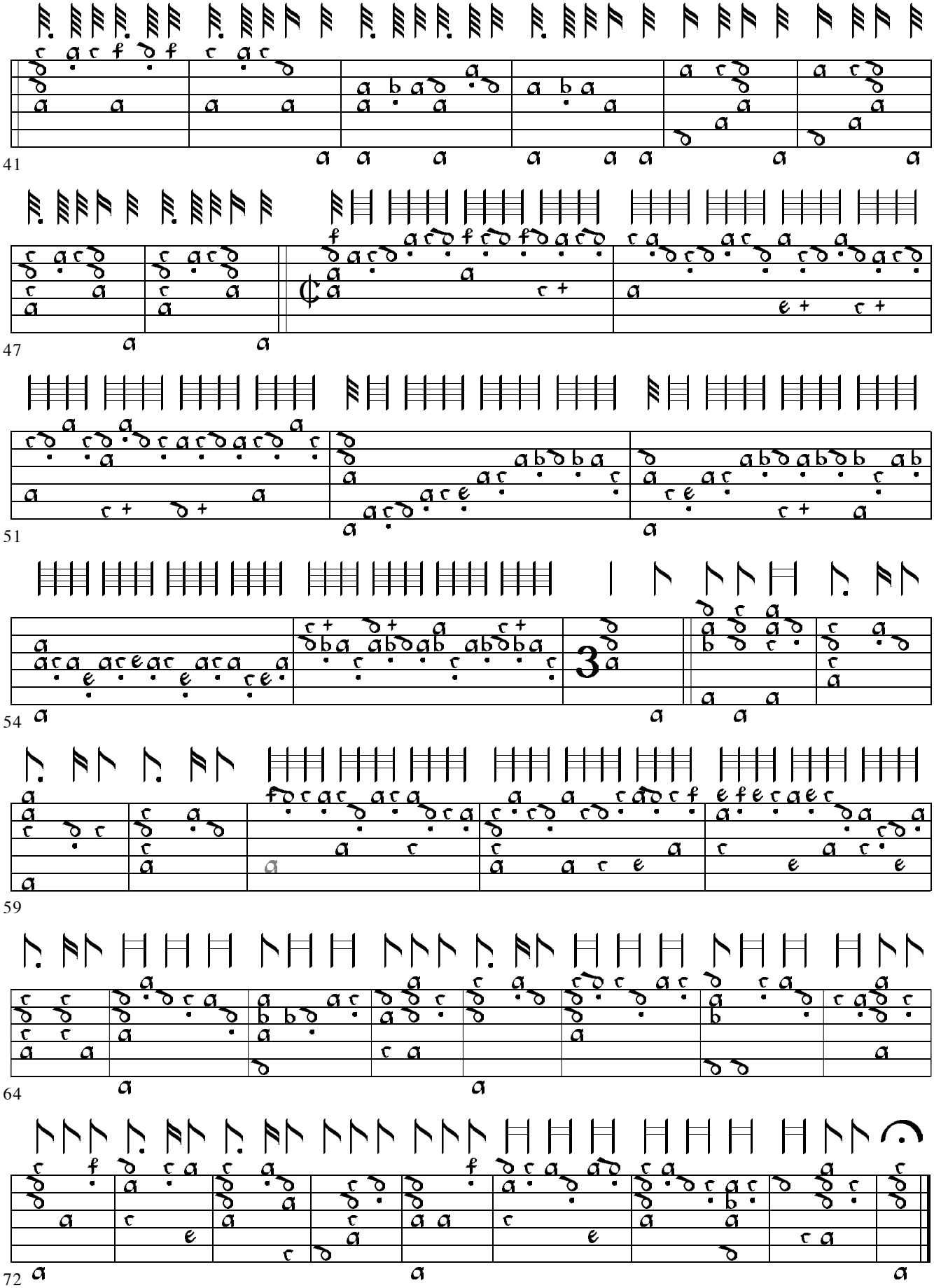


B22. La Barrera messa in uso in Milano - 7F Negri 1602, p. 124



B23. Untitled - 7F CND-Mc MS w.s., ff. 71v-73r

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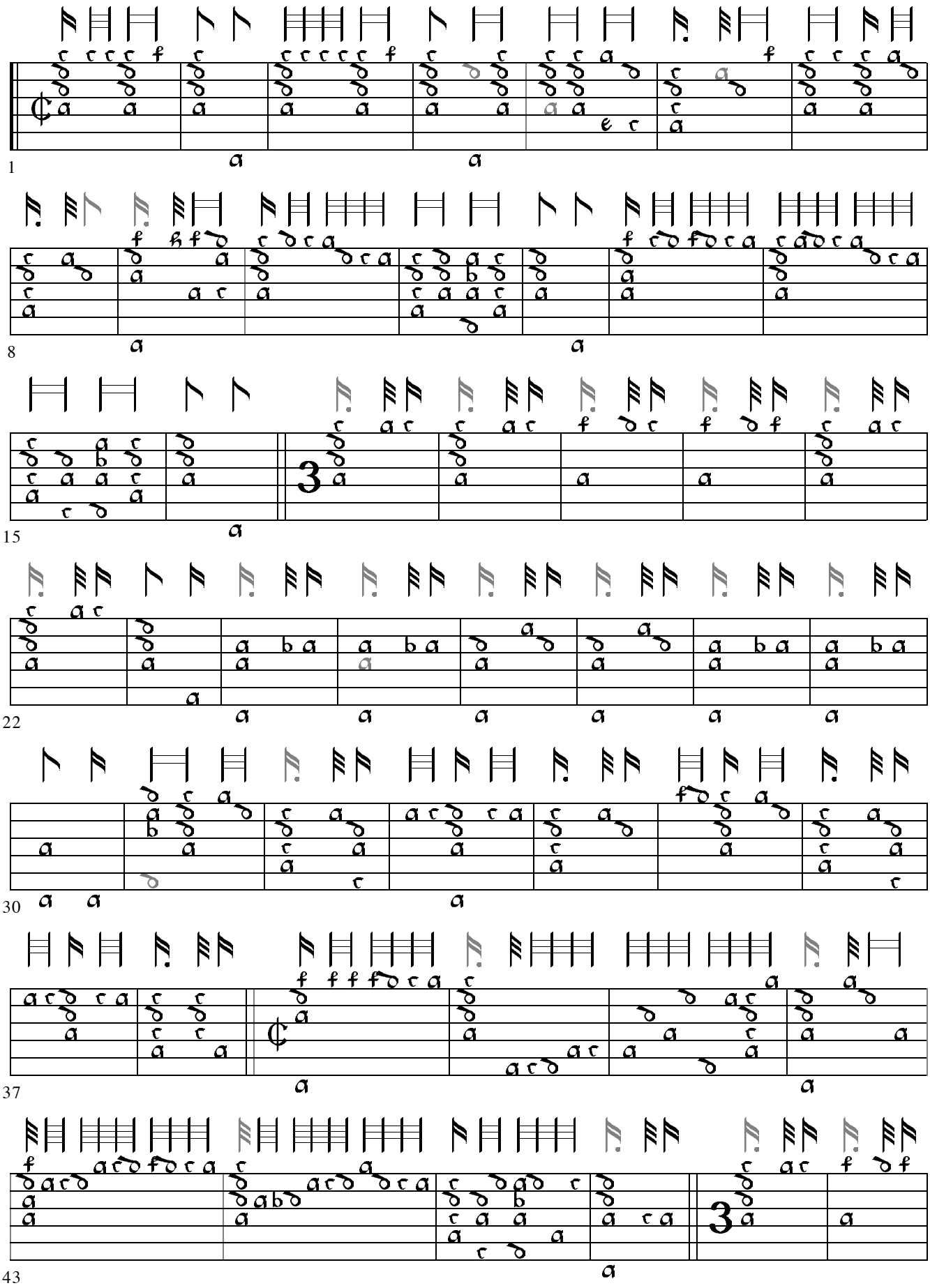
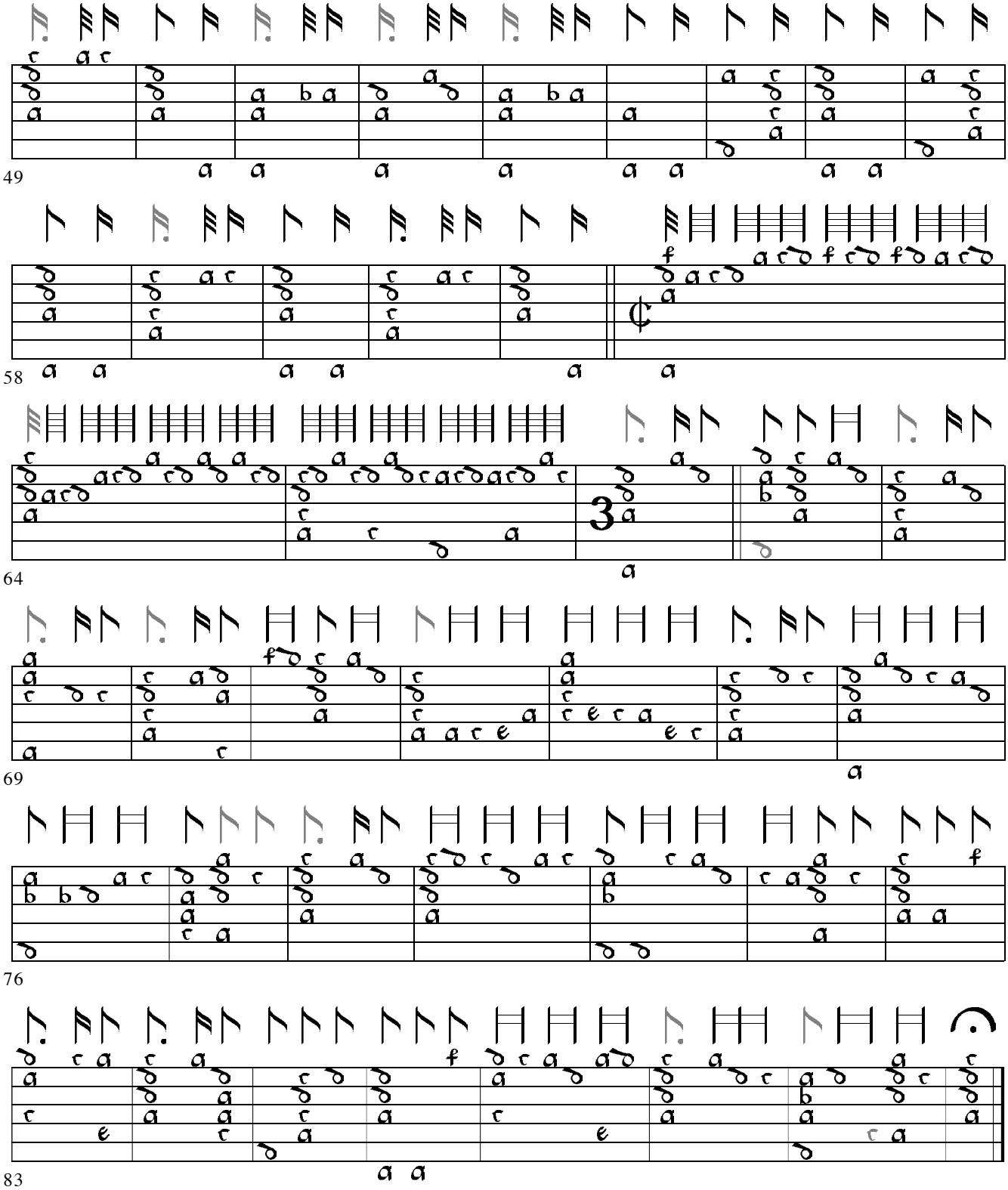
B24. Parrera - 7F D-LEm II.6.15, pp. 476-477

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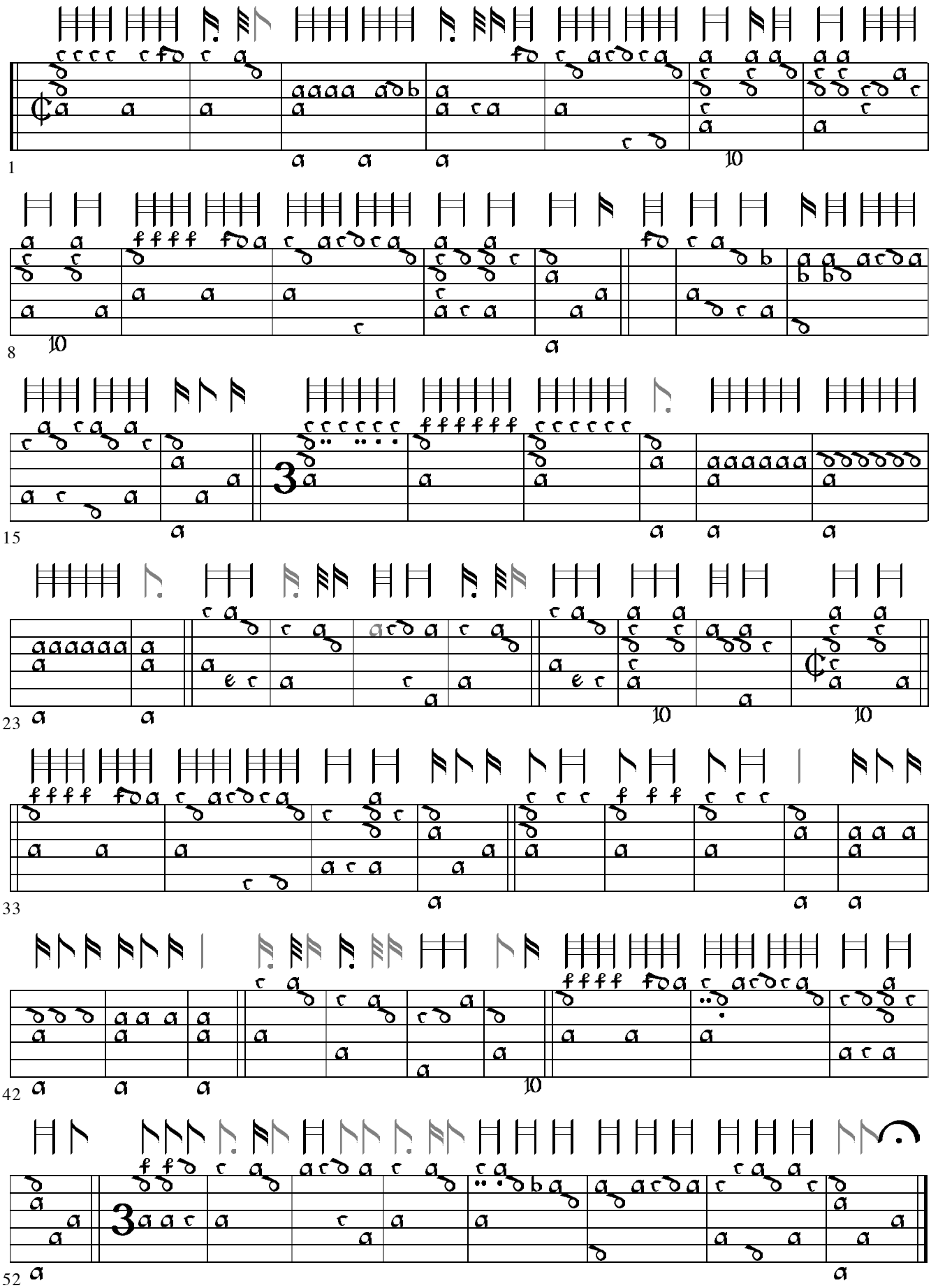
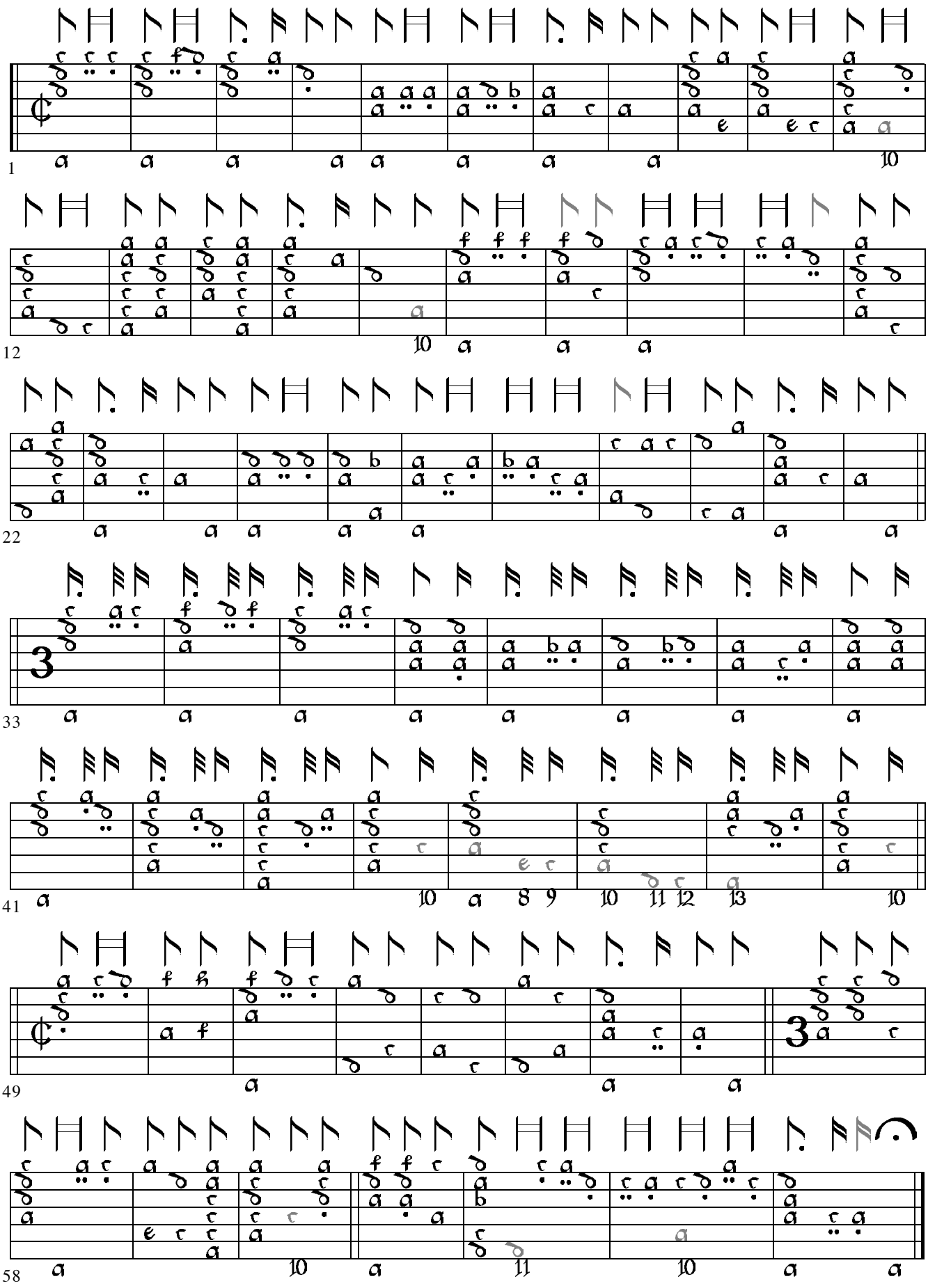
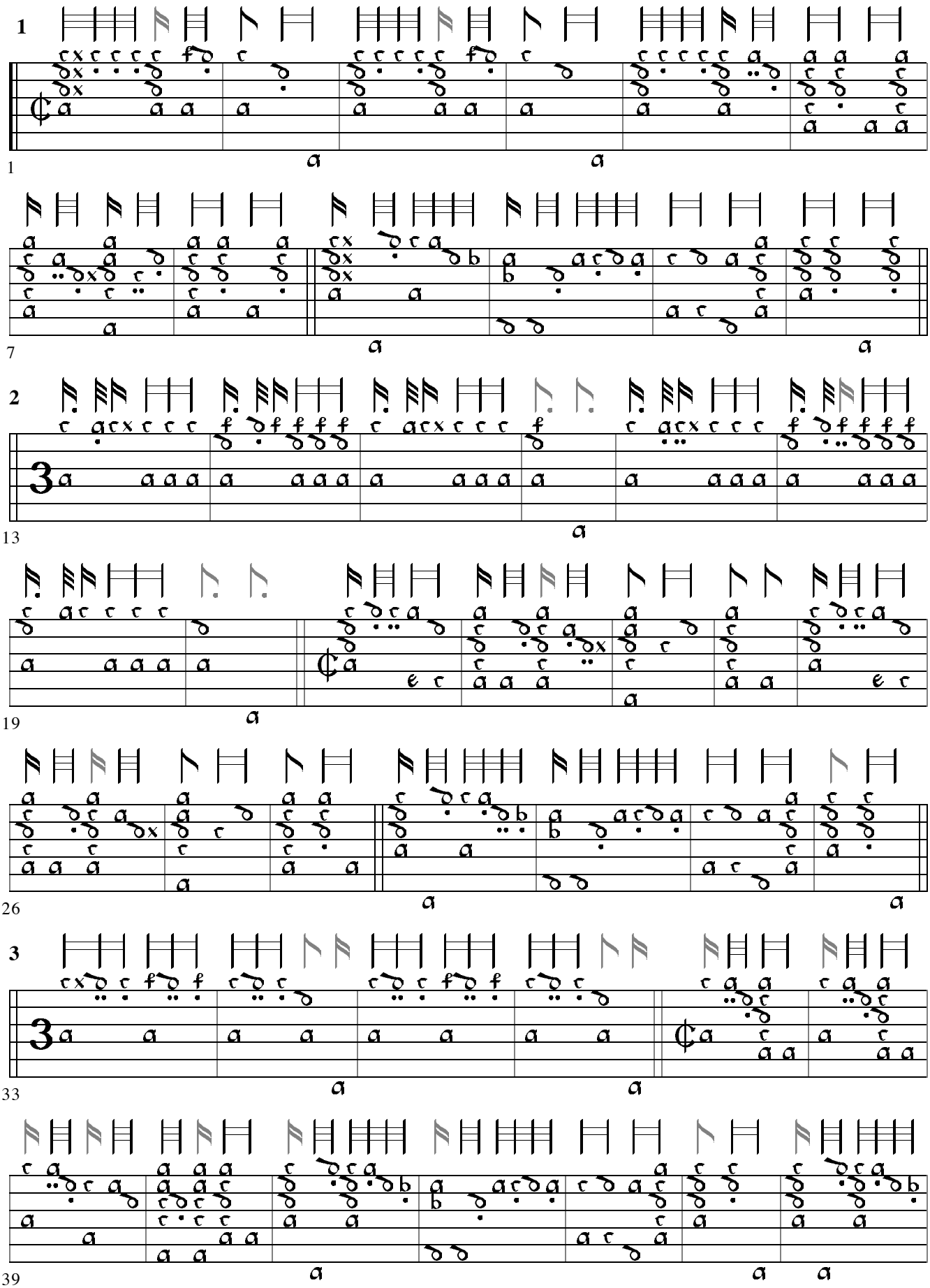
B25. La Trombeta - 7F10C A-KR L 81, f. 142v-143v

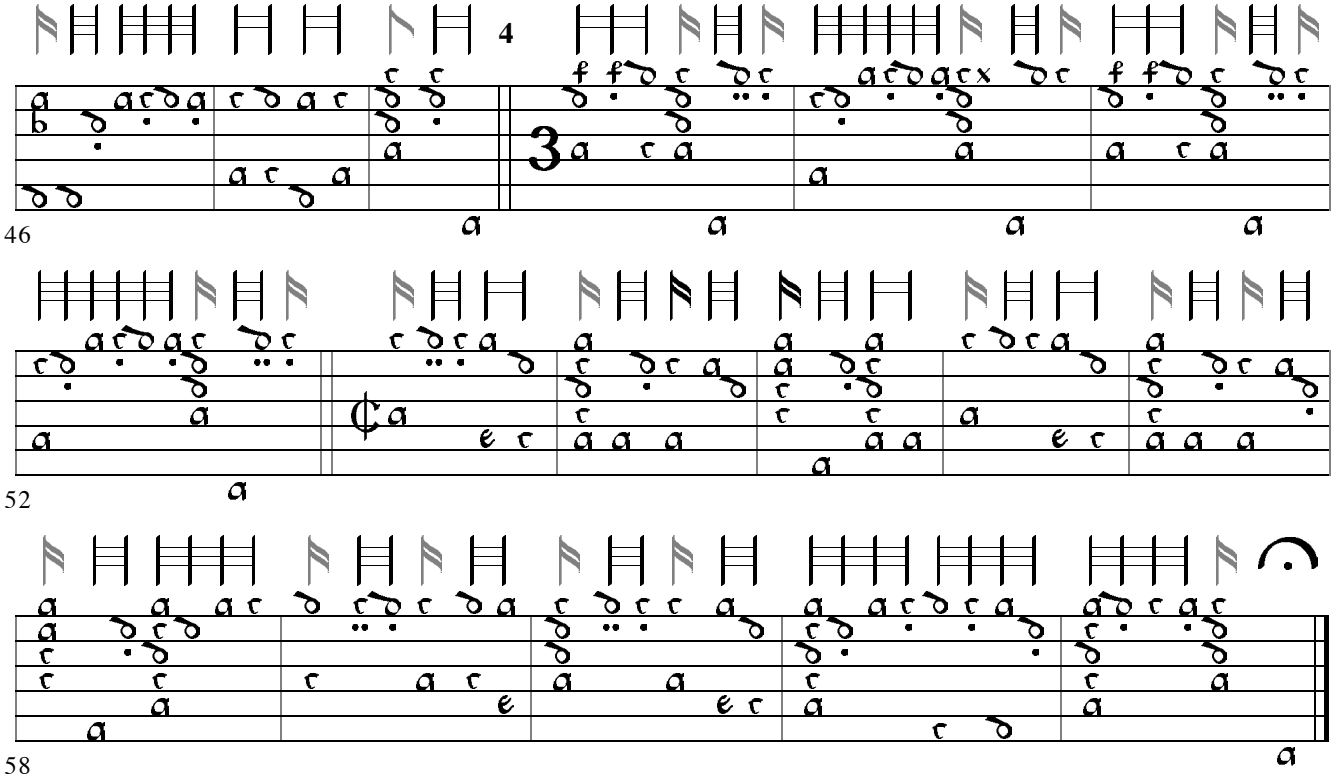


B26. Bariera - 7F8E9D10C11Bflat12A13G PL-Kj 40153, ff. 3v-4r

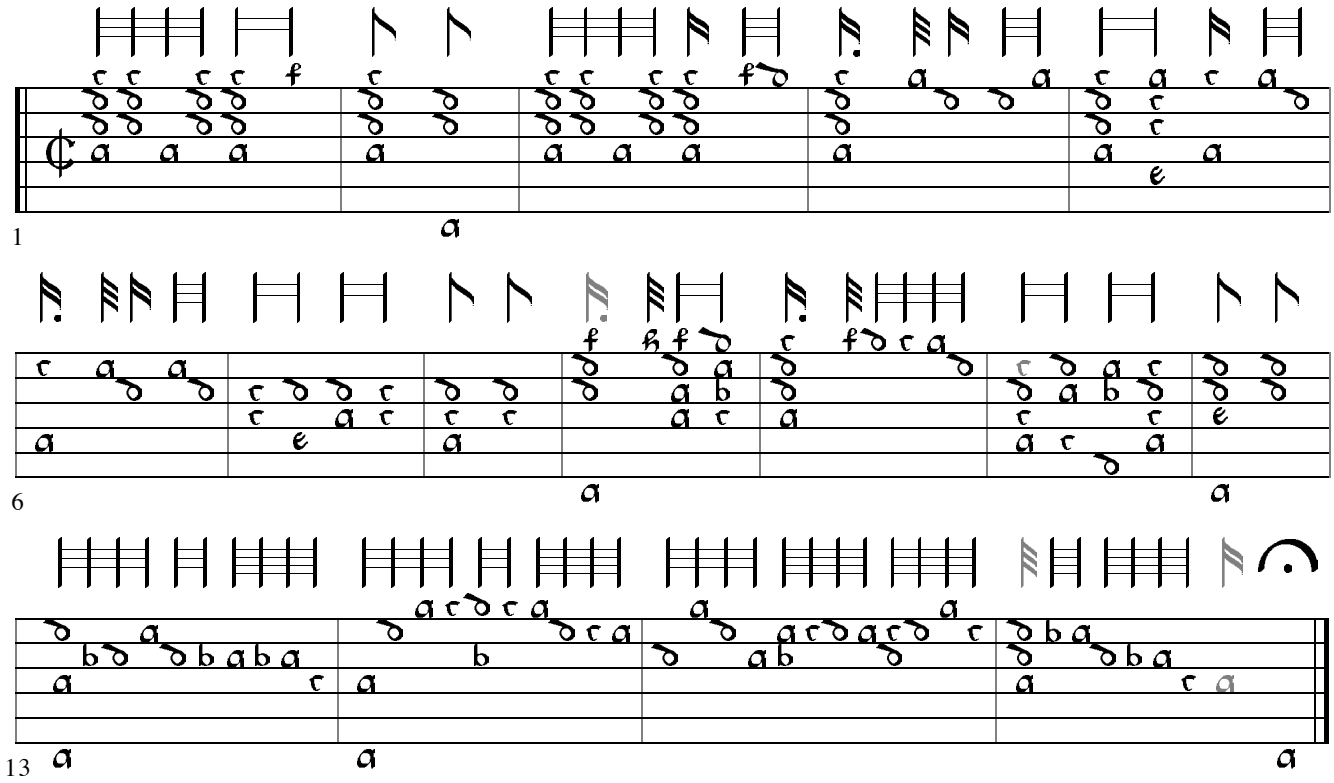


B27. Barriera - 7F F-Pn Res.Vmd.31, ff. 12v-14v

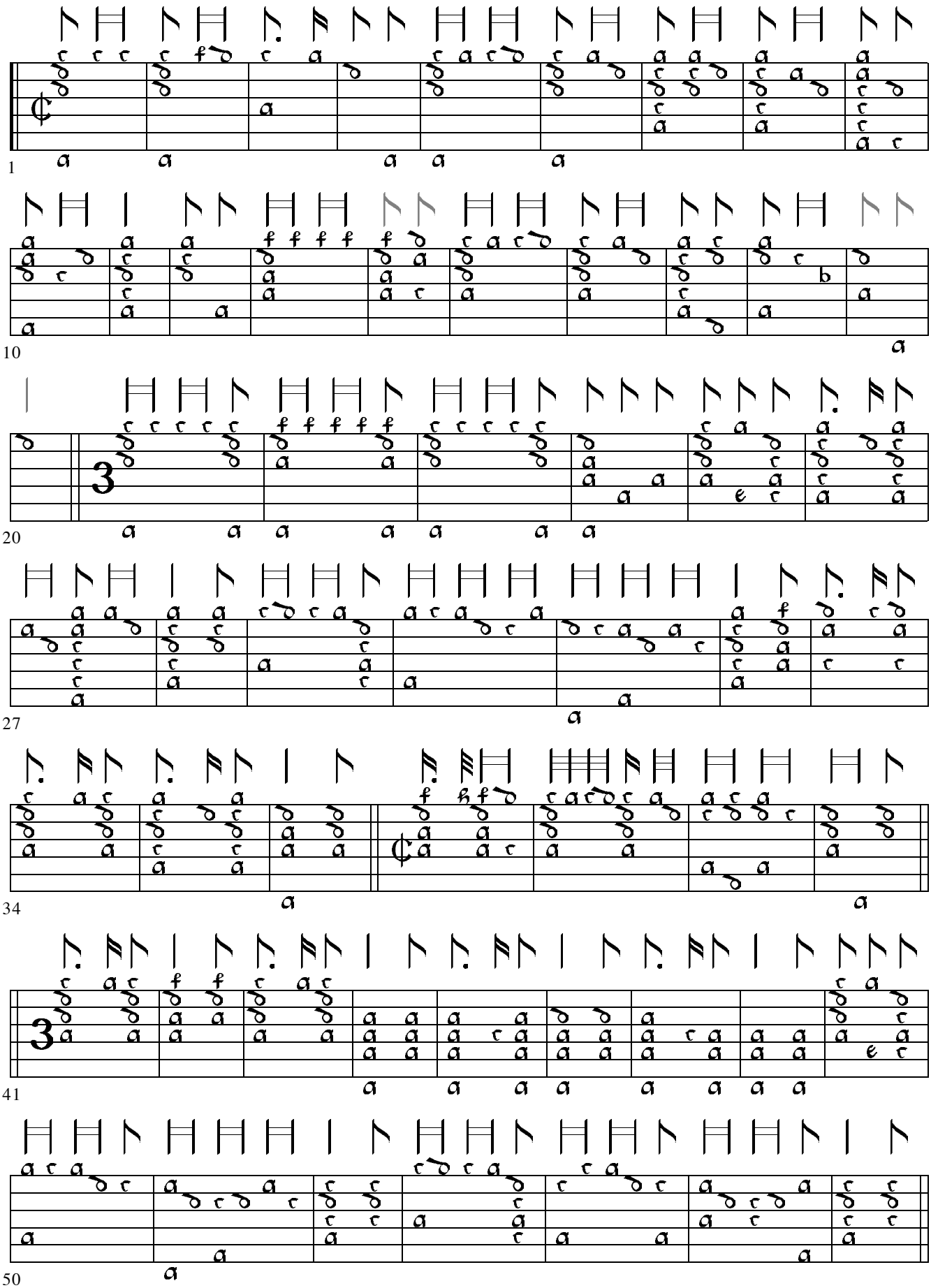


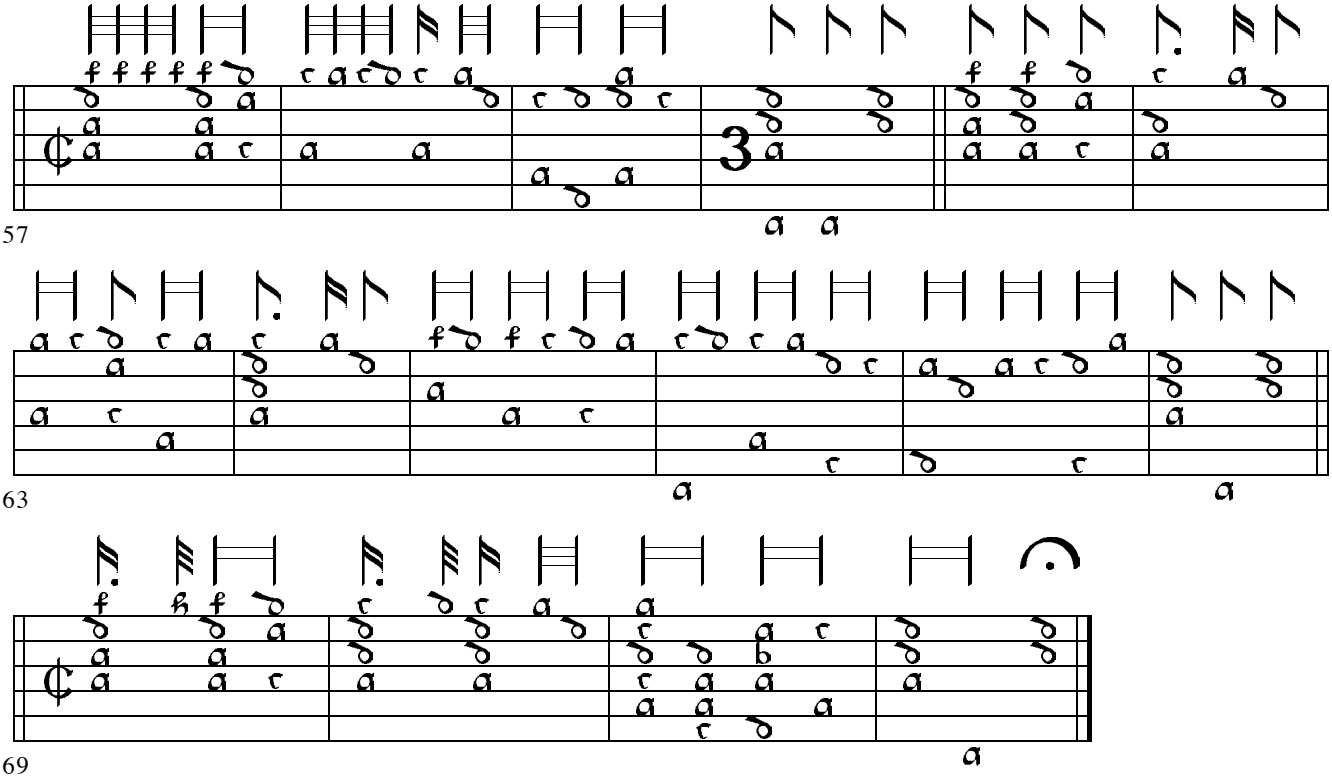


B28. Bariera pa(r)te Volte - 7F D-Dl 1.V.8, f. 74v

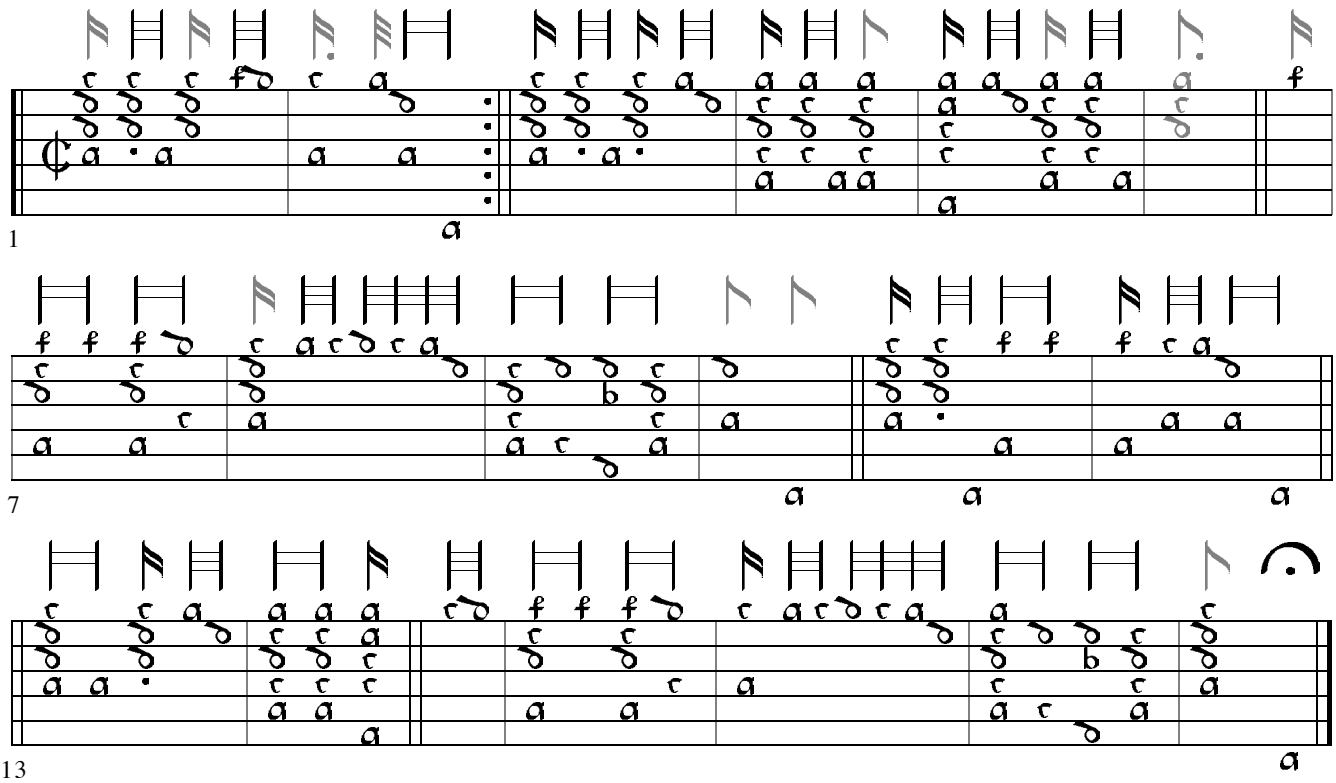


B29. Barriera Balletto - 7F D-Ngm 33748 II, ff. 9r-10r

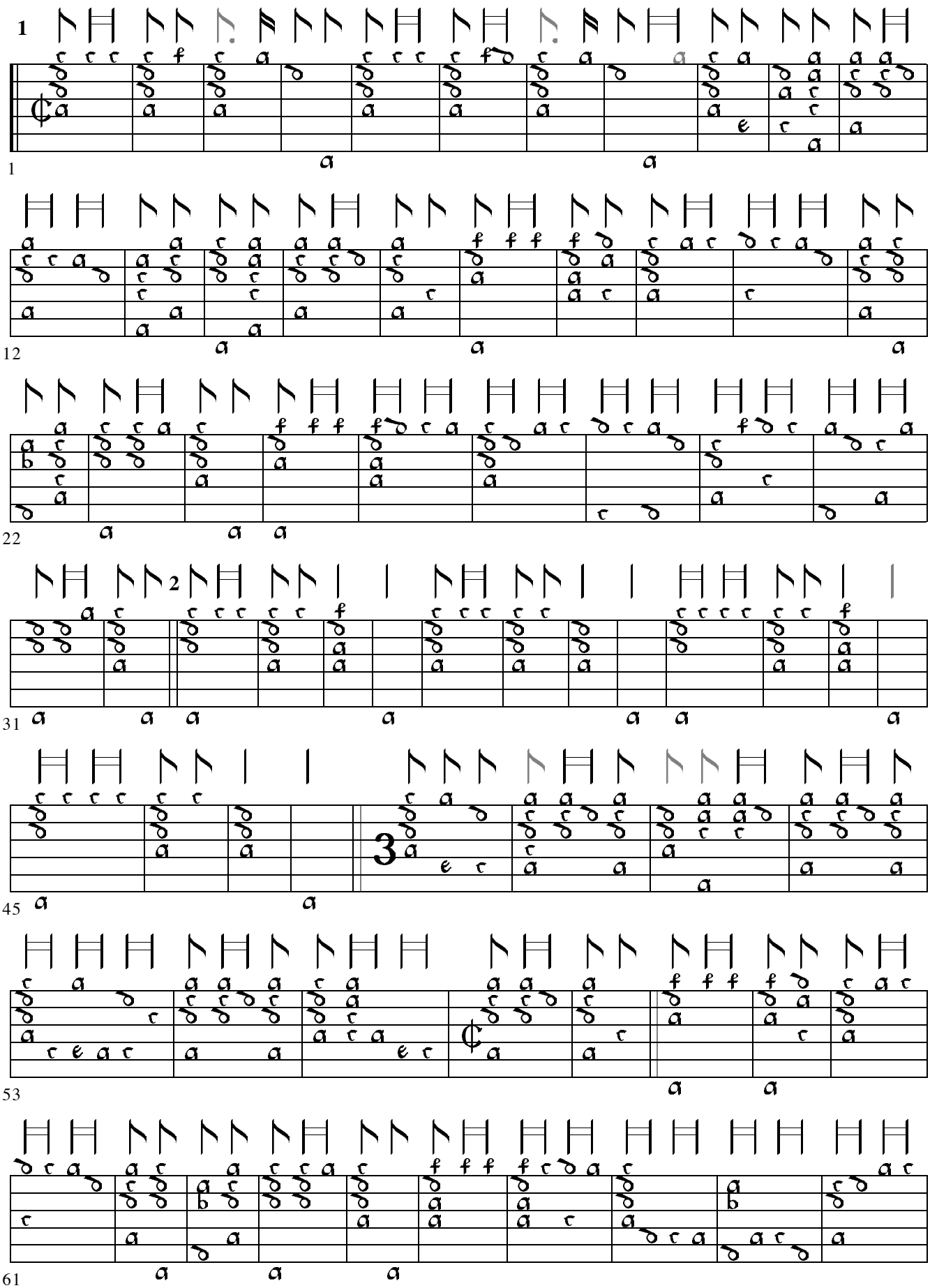


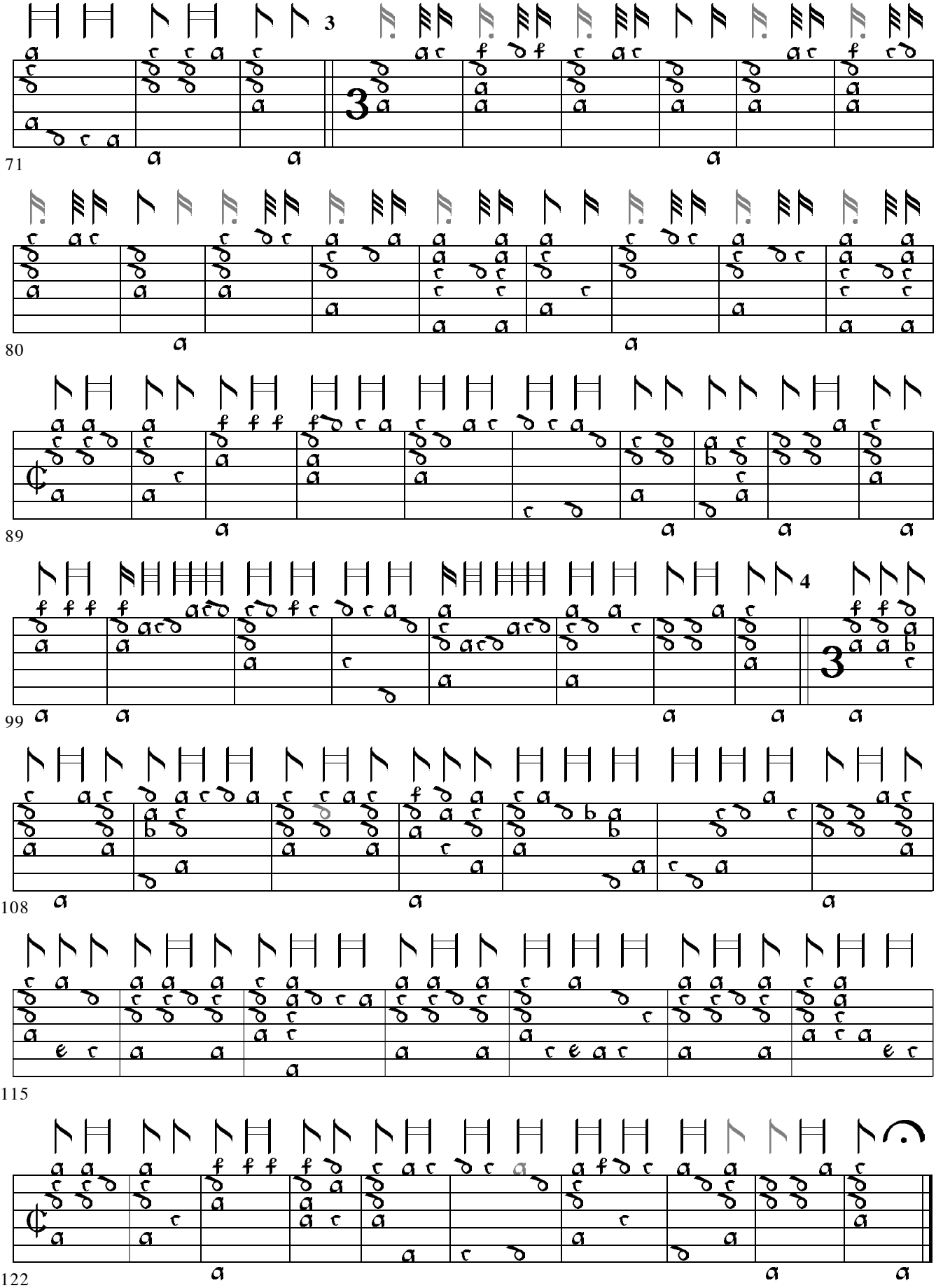


B30. La Barriere (R)omano - 7F F-Pn Res.941, f. 11r



B31. Bariera in Soprano - 7F US-BEm 757, ff. 16v-17v

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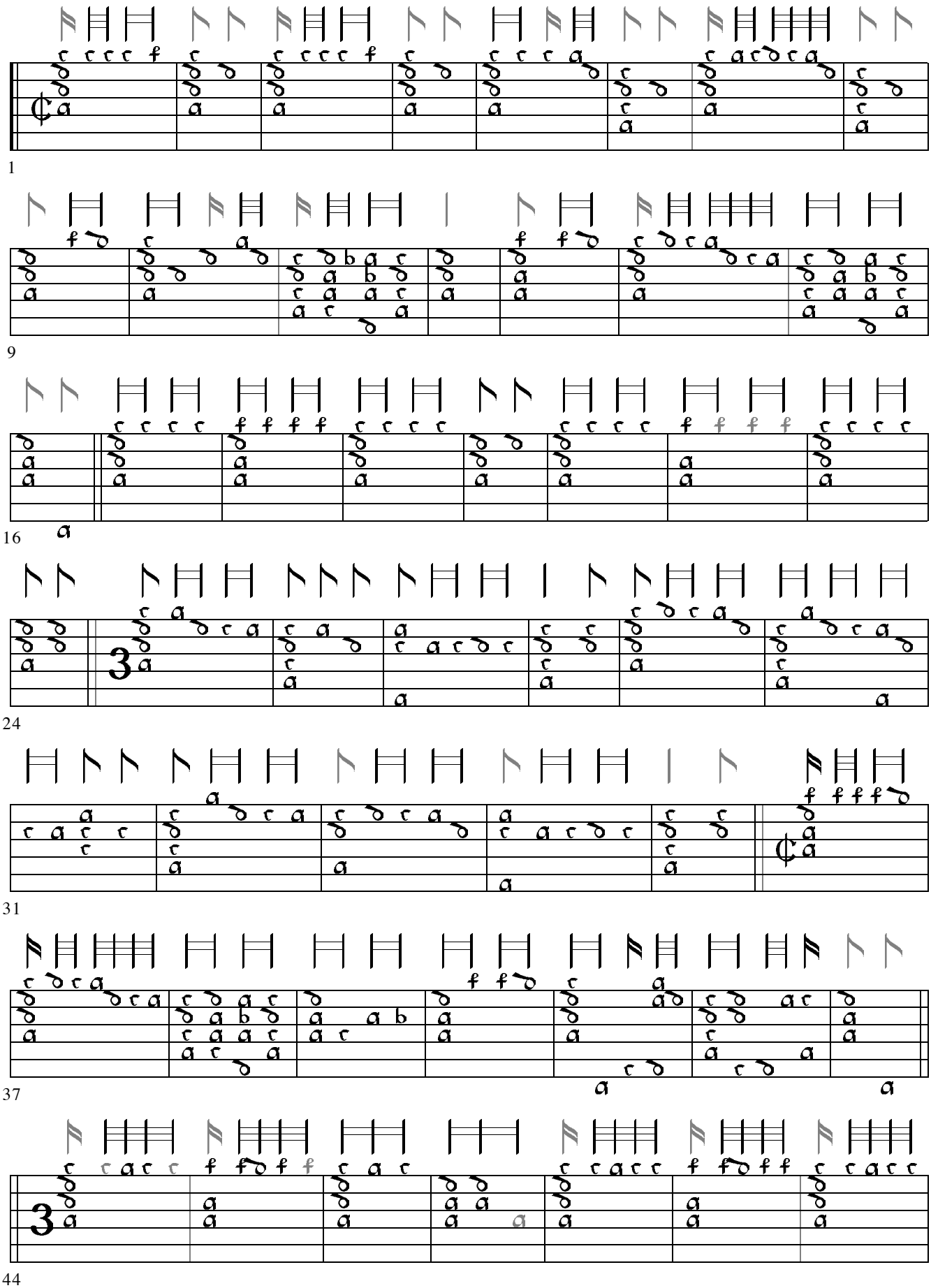
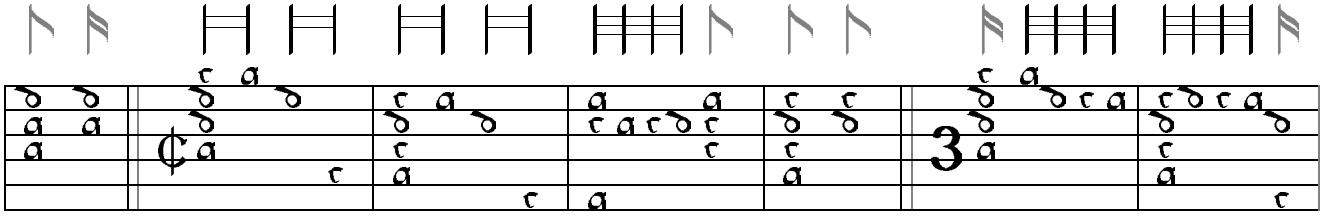
B32. (Bar)riera - 7F F-Pn Res.941, ff. 11v-13r





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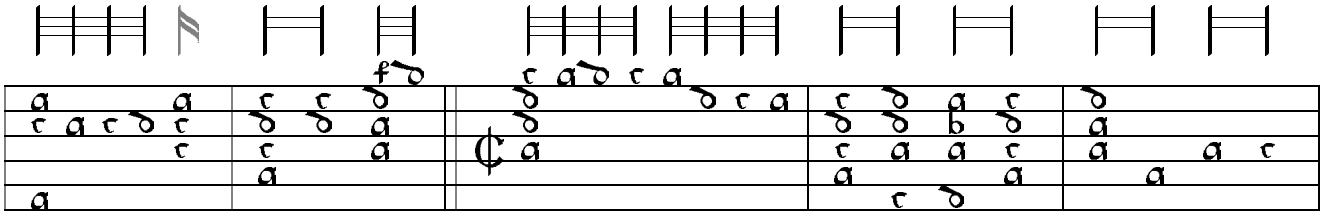

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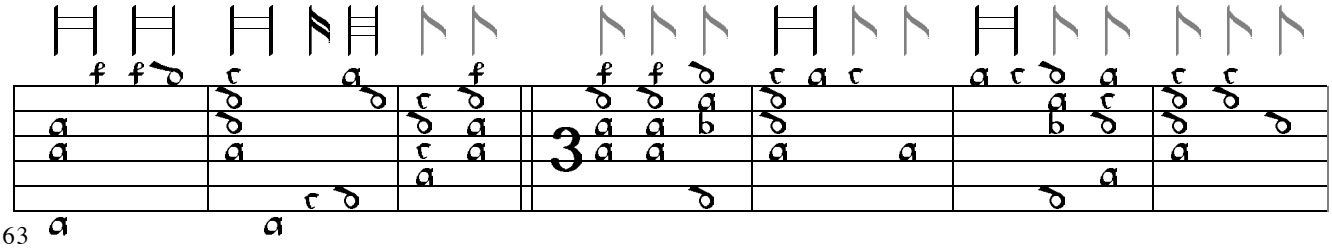

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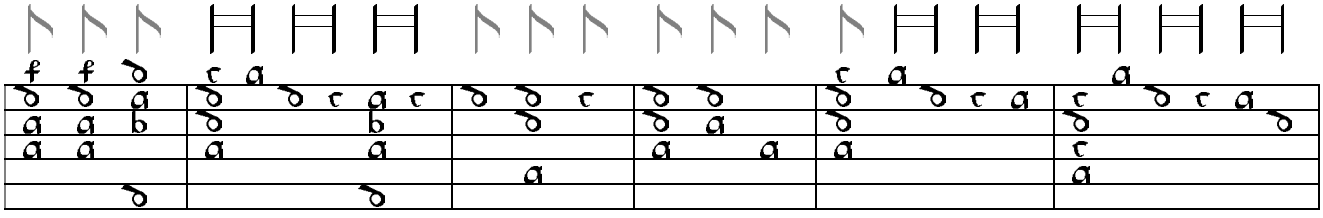

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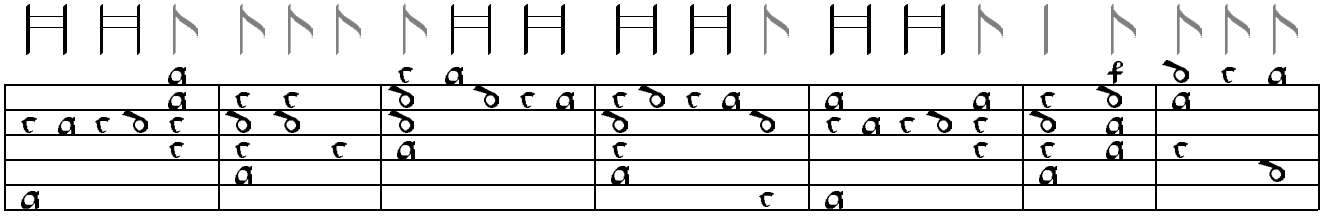

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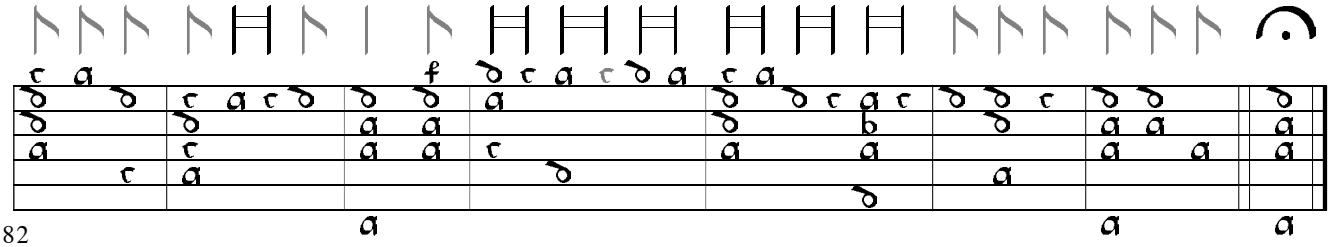

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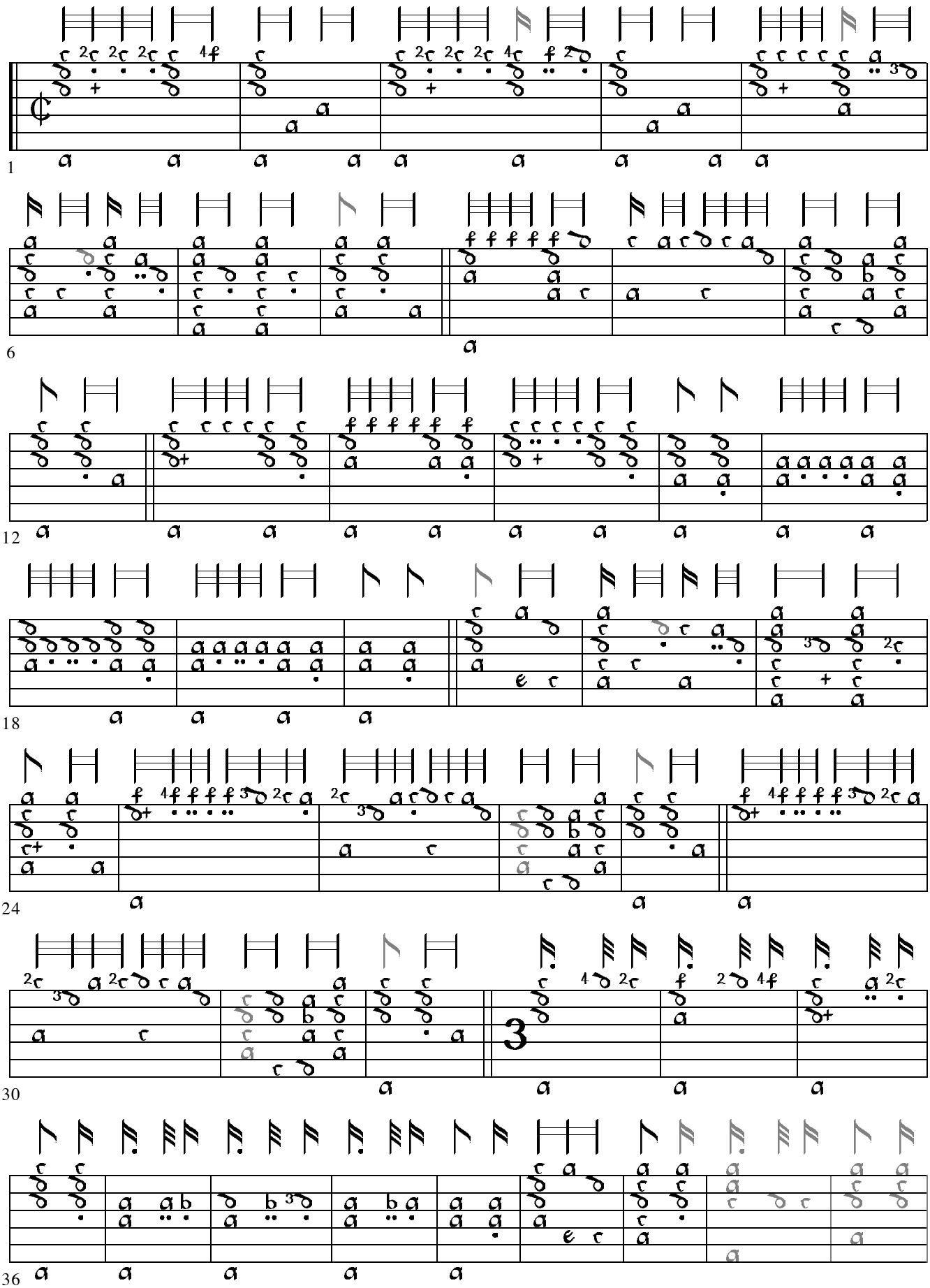
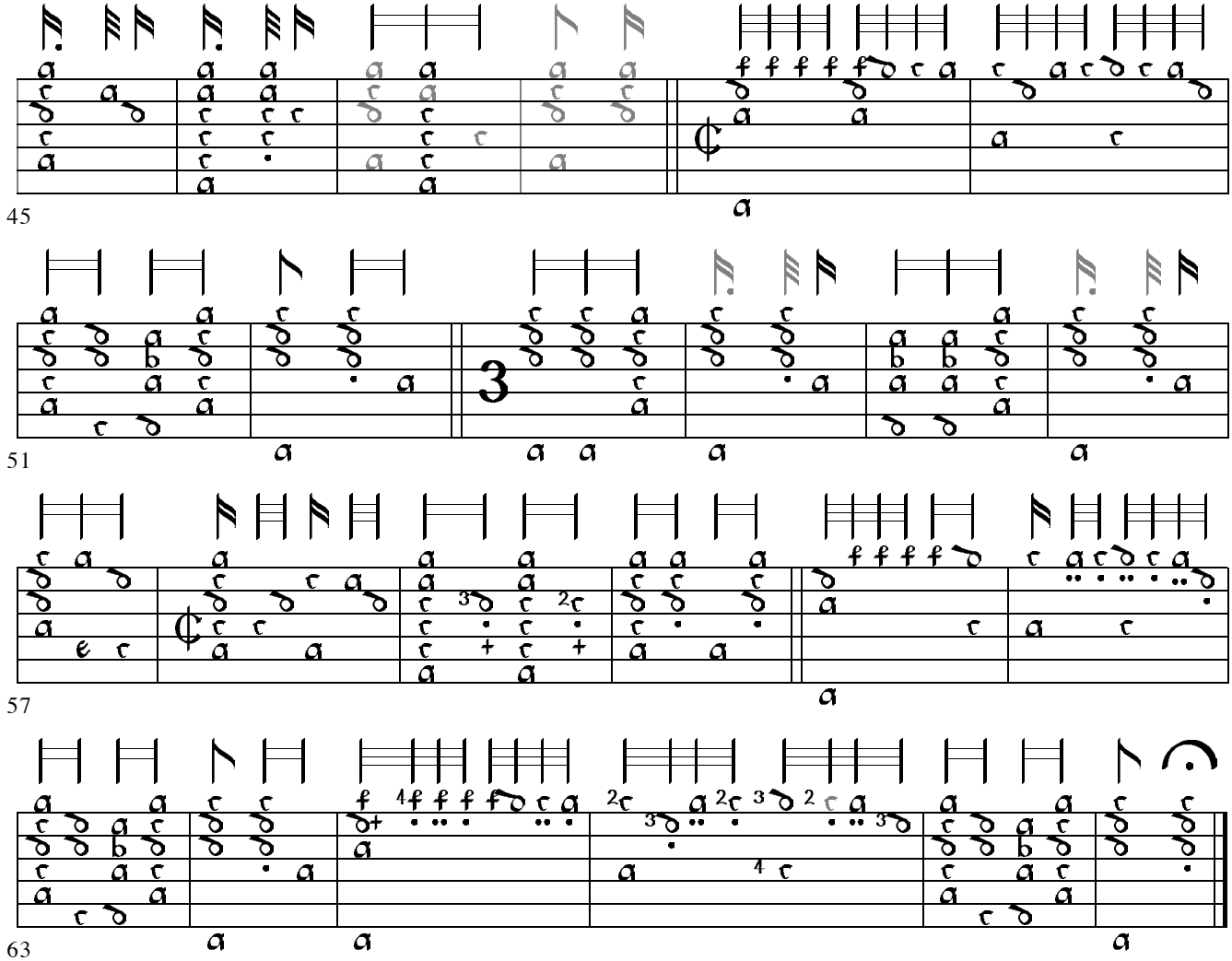
B33. Barriera - 7F

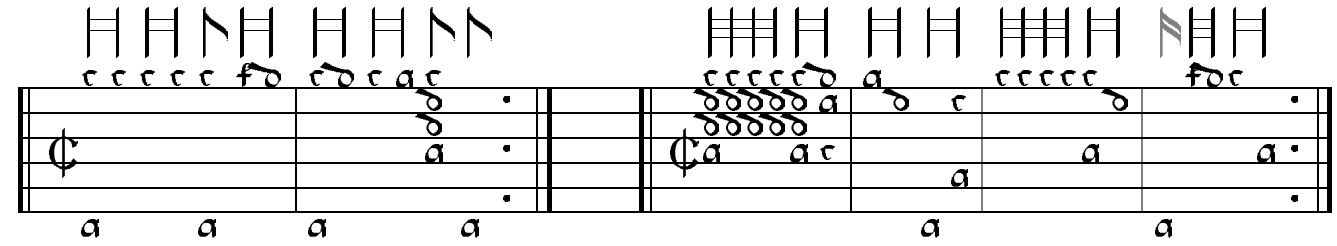
I-PESc b.10, ff. 26v-27r





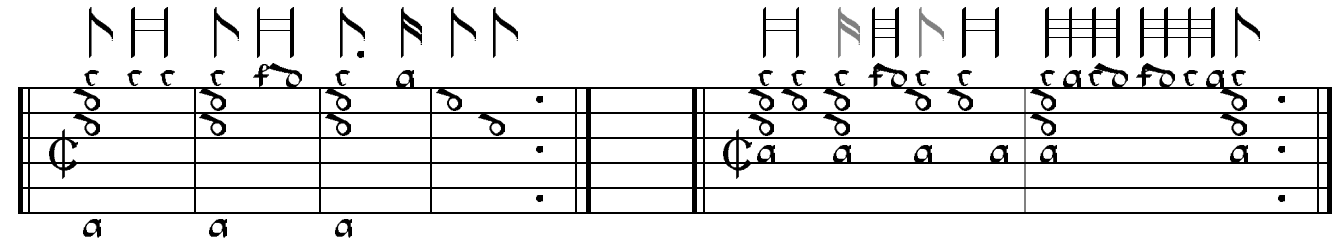
B43. Barriera - I-Bc AA 360, f. 109v

B44. Barrera in tenore - I-Nc 7664, f. 31r

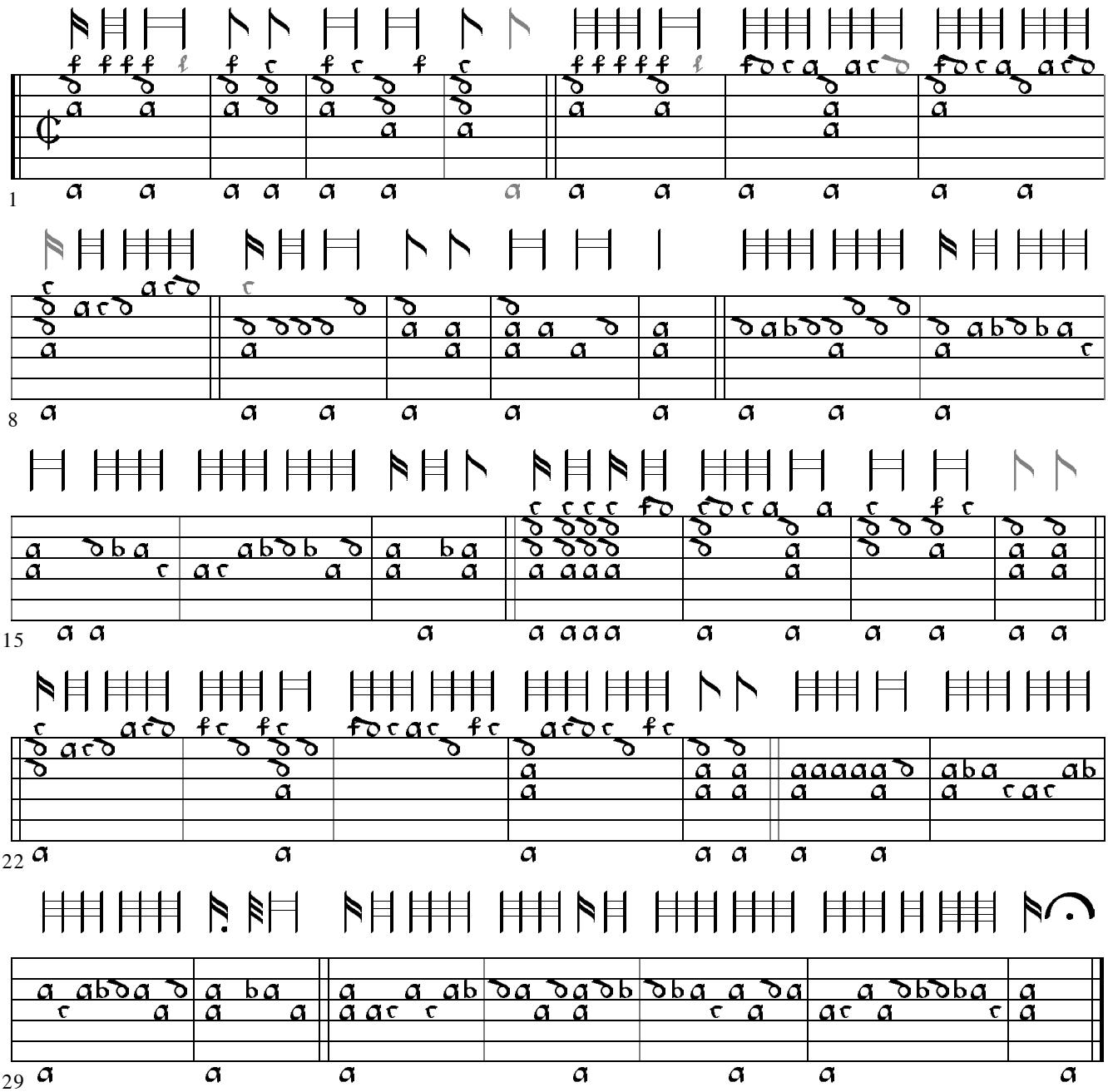


B45. Barriera - I-Rvat 570, f. 21r

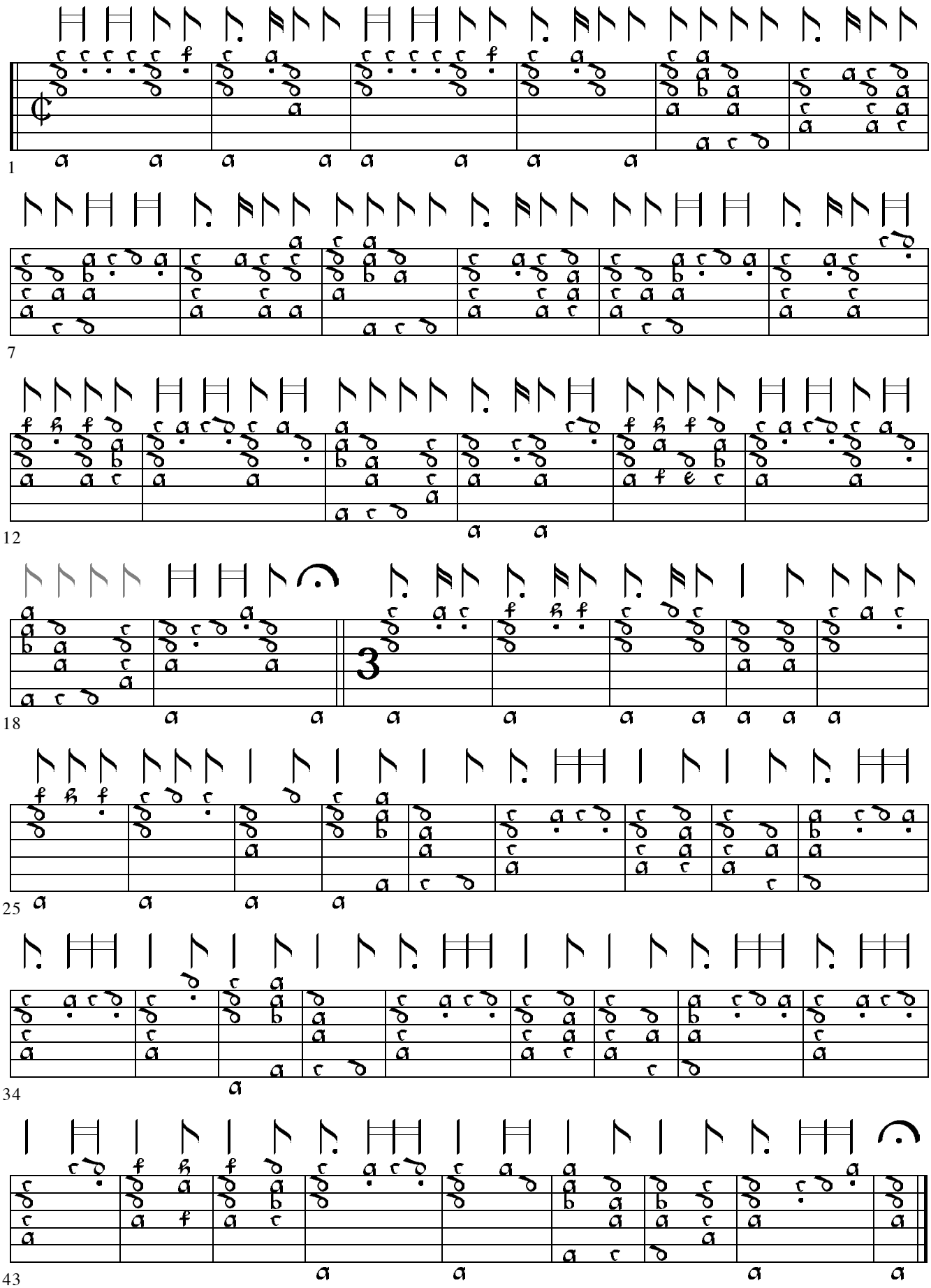
B46. Barriera Balletto - I-SGc 31, f. 11v



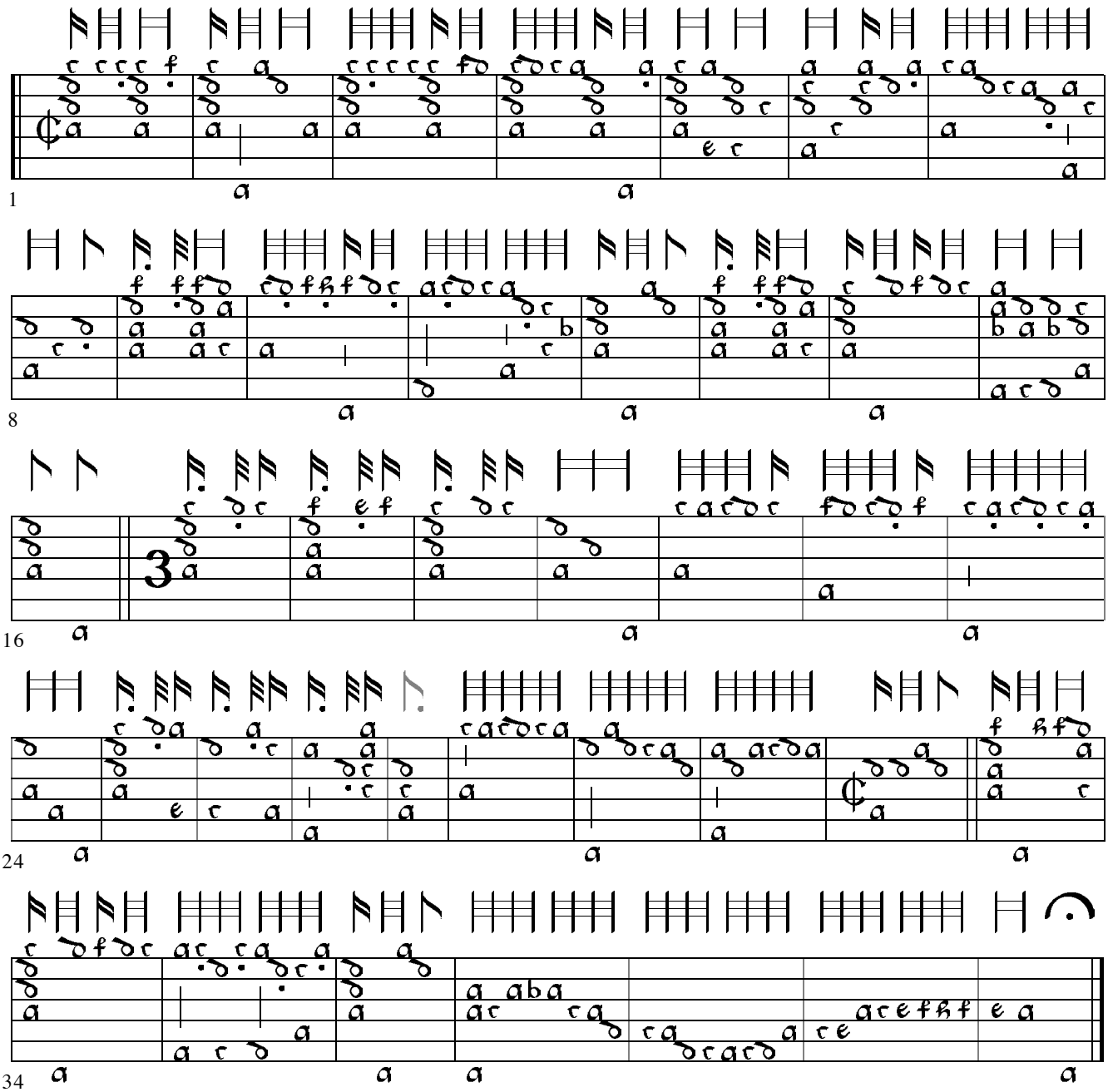
B34. Trombter aufzugk - 7F D-LEm II.6.15, pp. 164-165



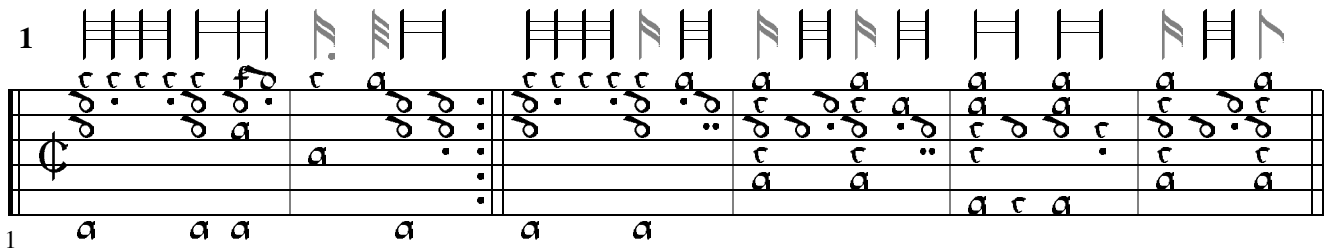
B35. Drometter Dantz - Nachdantz - 7F D-W Guelf. 18.8, f. 41r

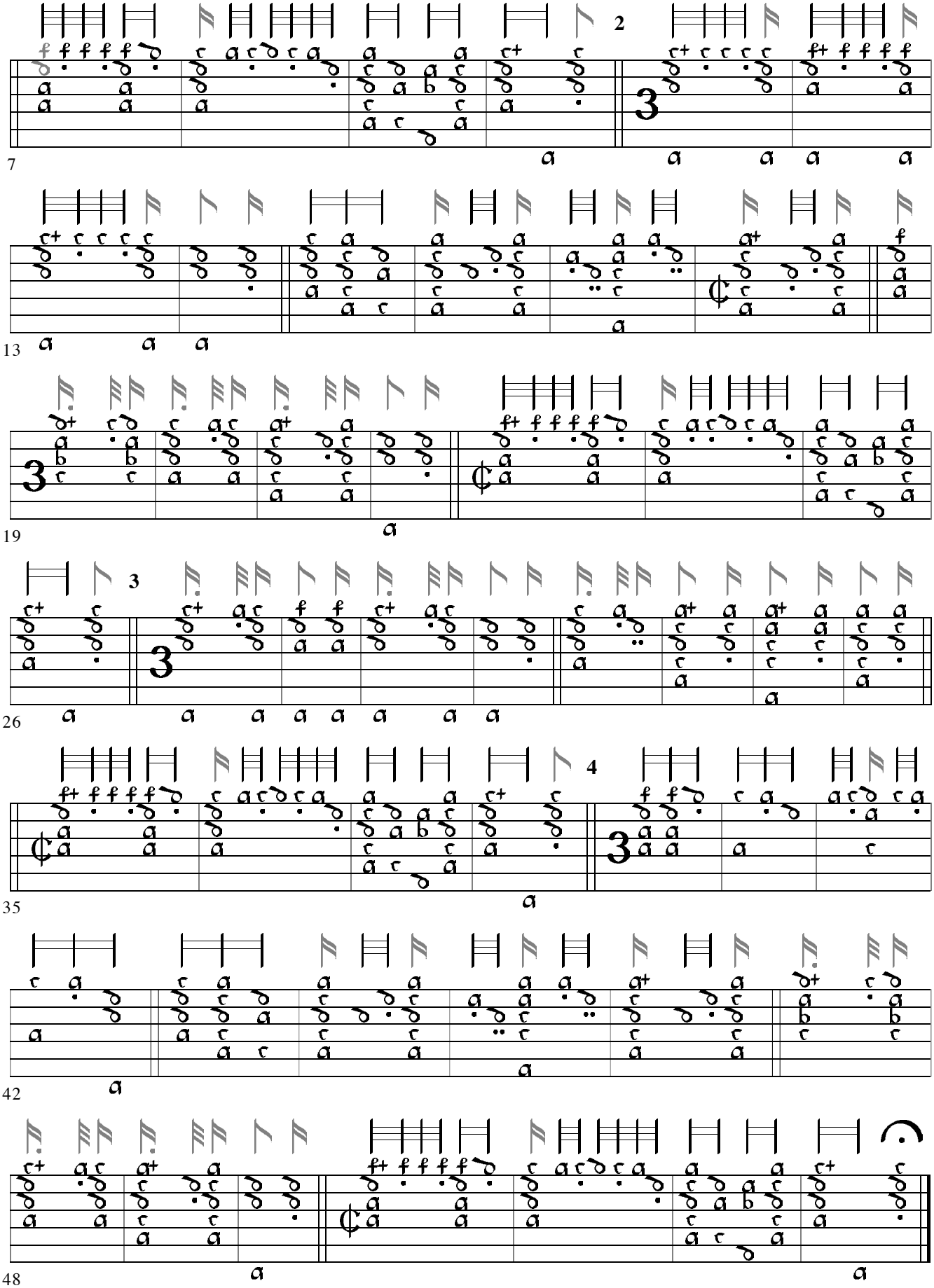


B36. La Barriera - 7F D-BAU 13.4o.85, p. 51



B37. Barriera Ballo - 7F I-Fn Magl.XIX.106, ff. 8r-9r

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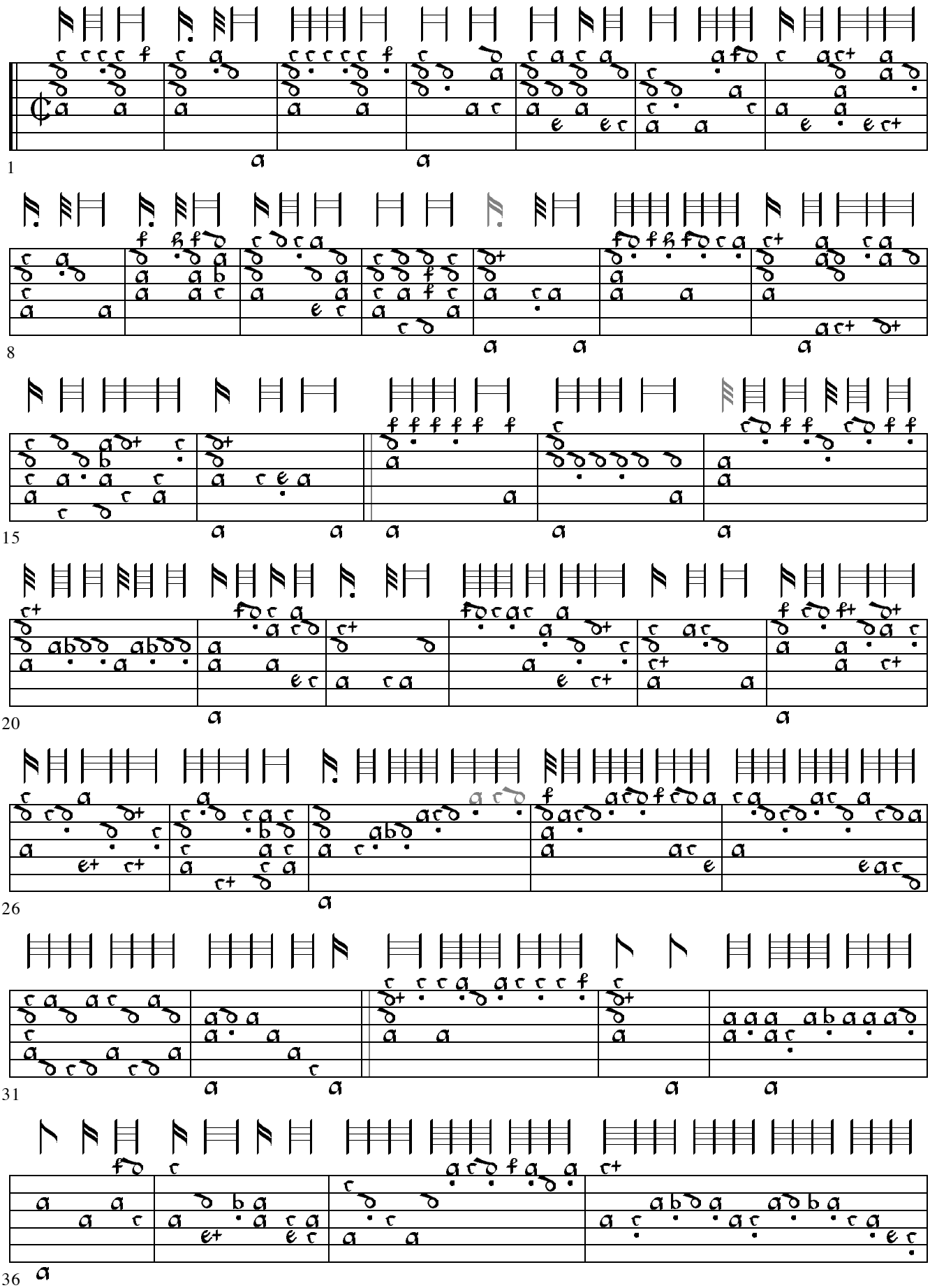
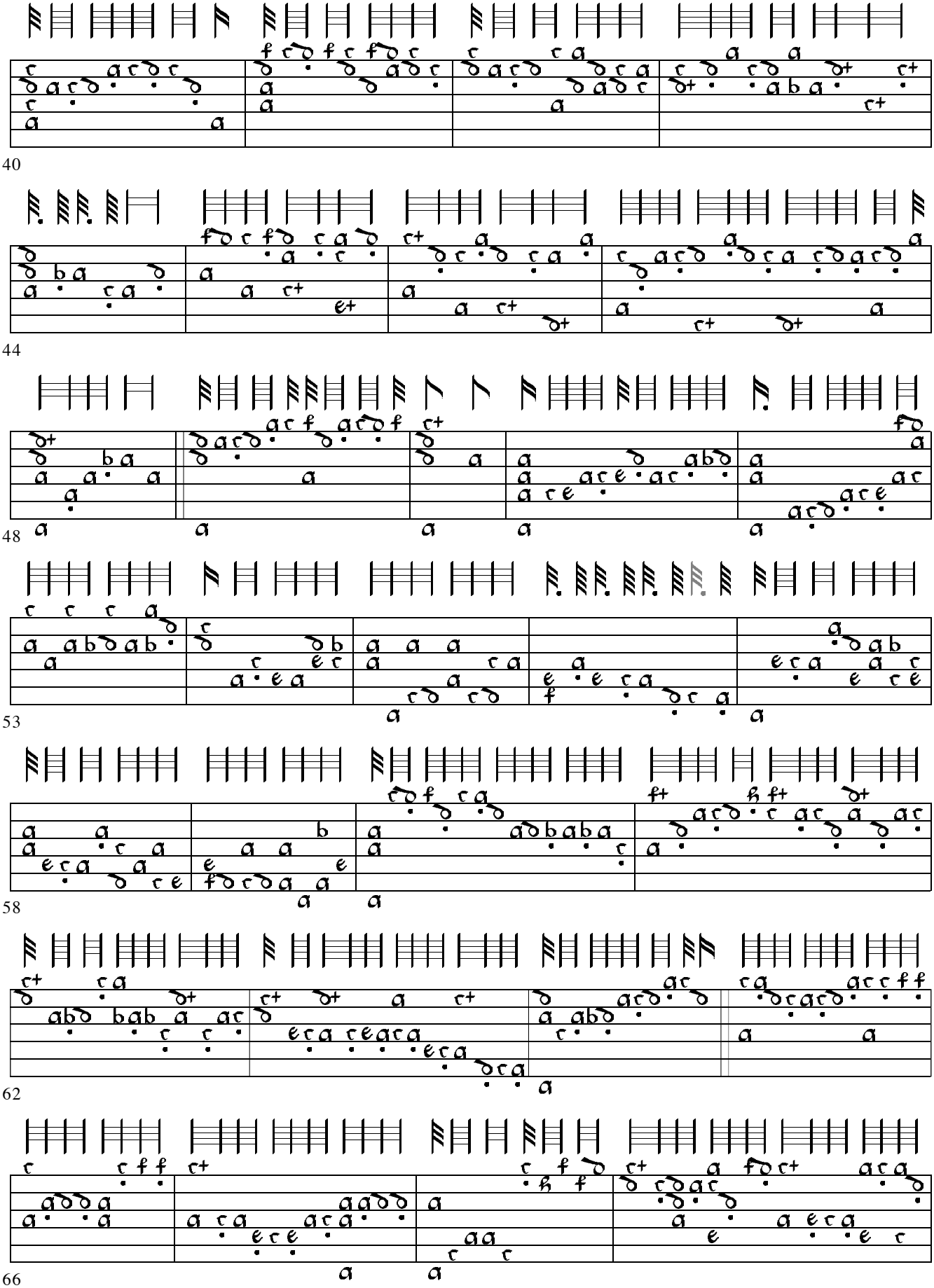
B38. Bariera Balletto con tutte le sue repliche - 7F Terzi 1599, pp. 33-37

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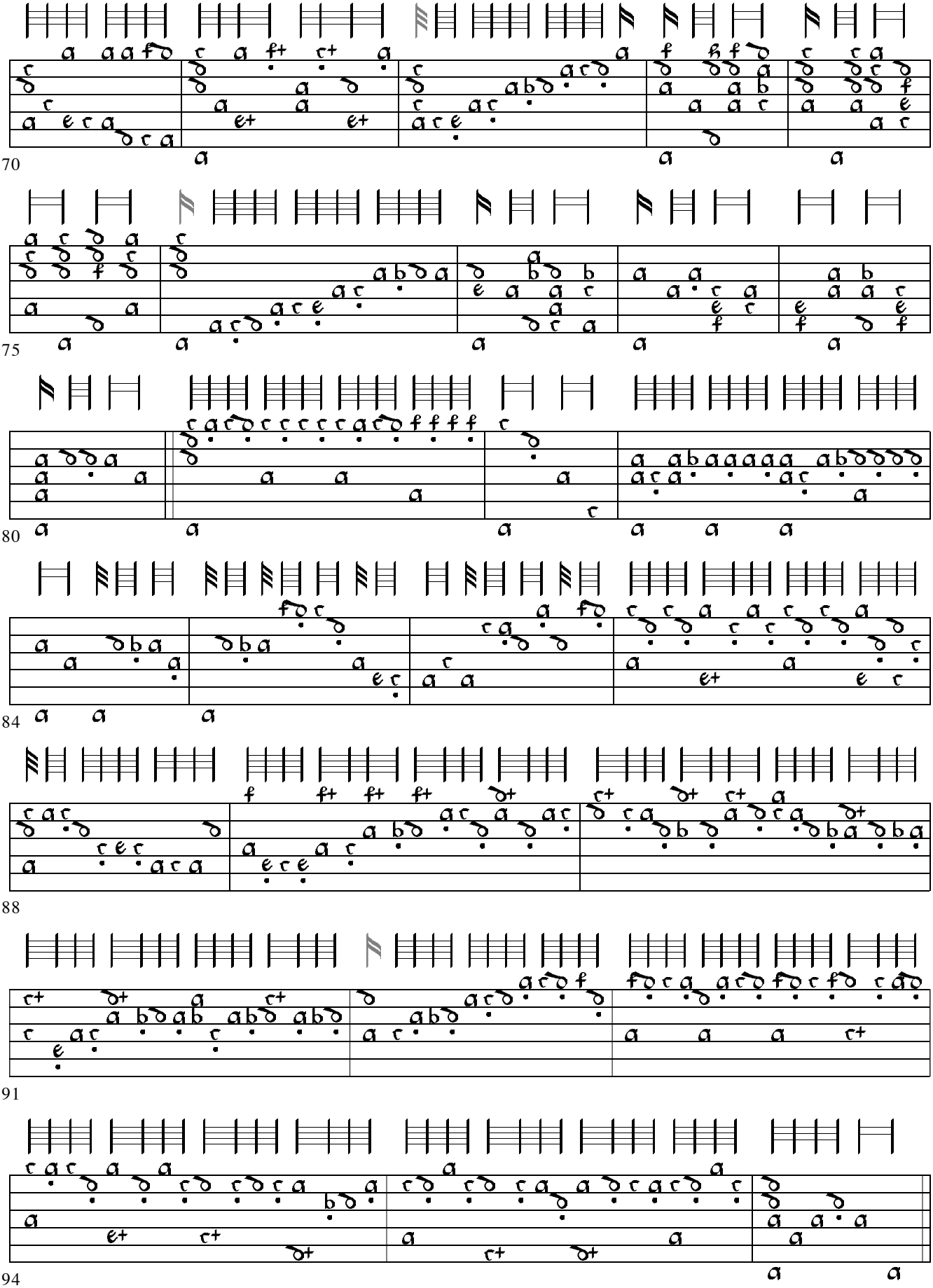
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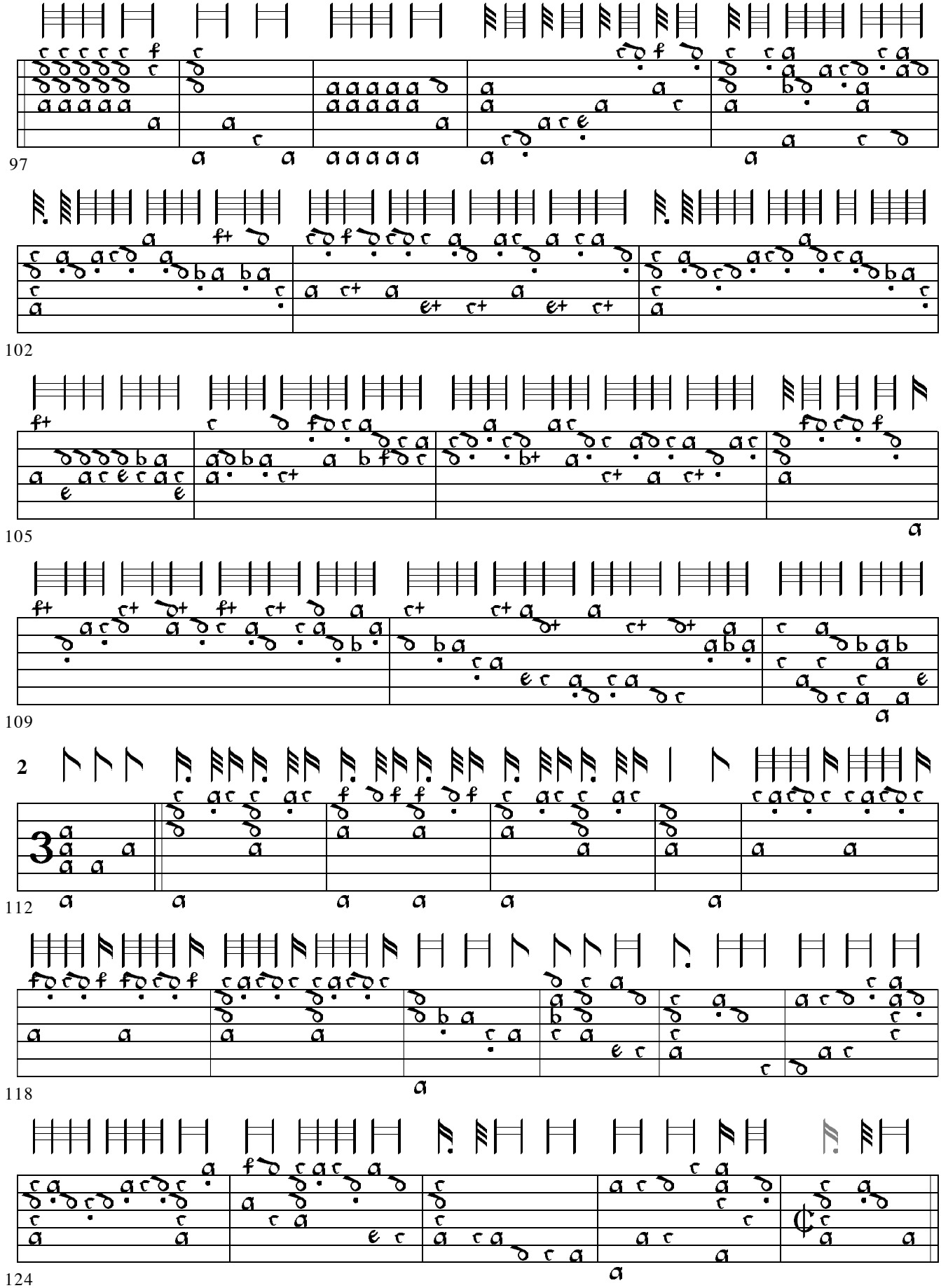
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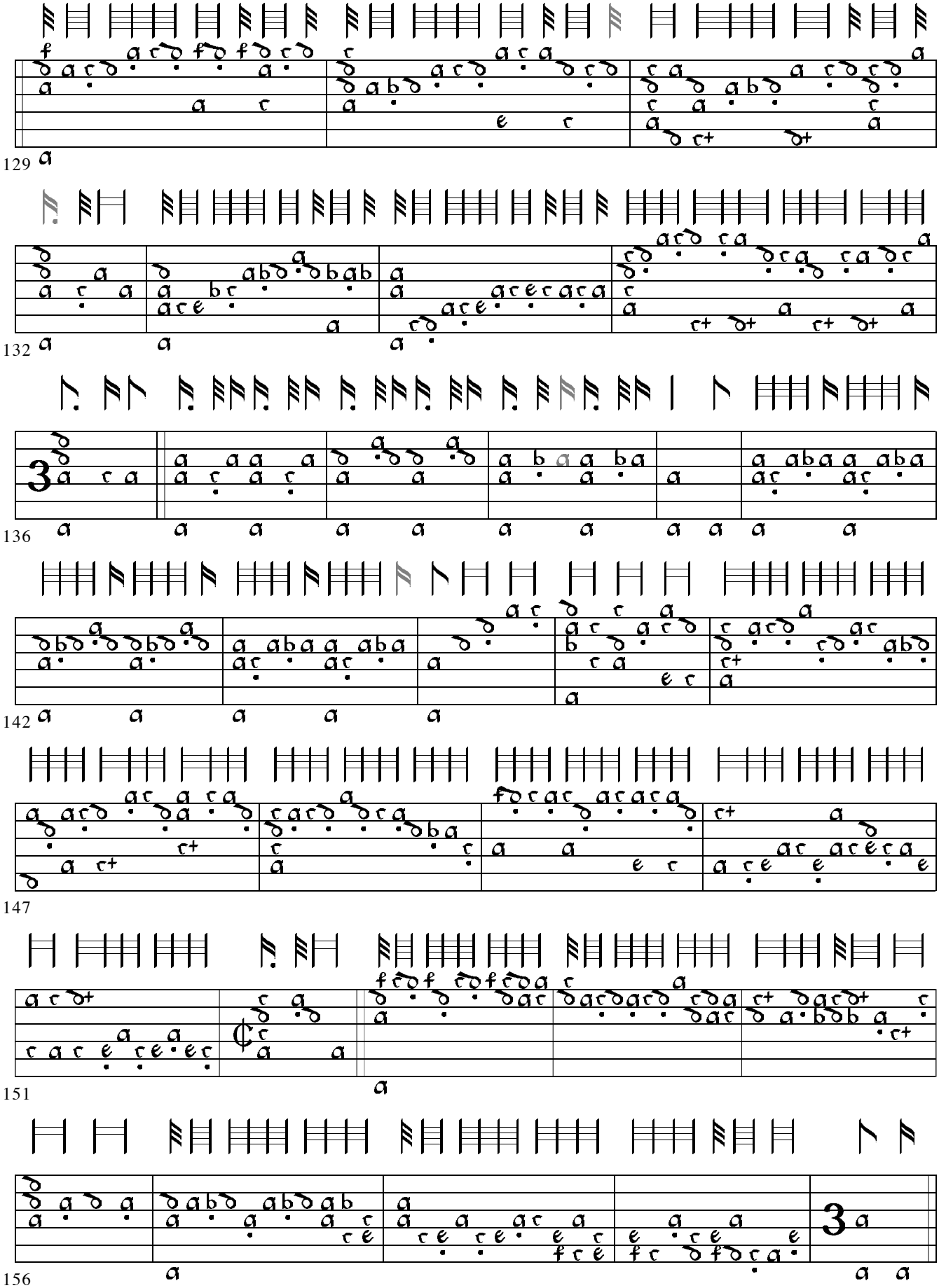
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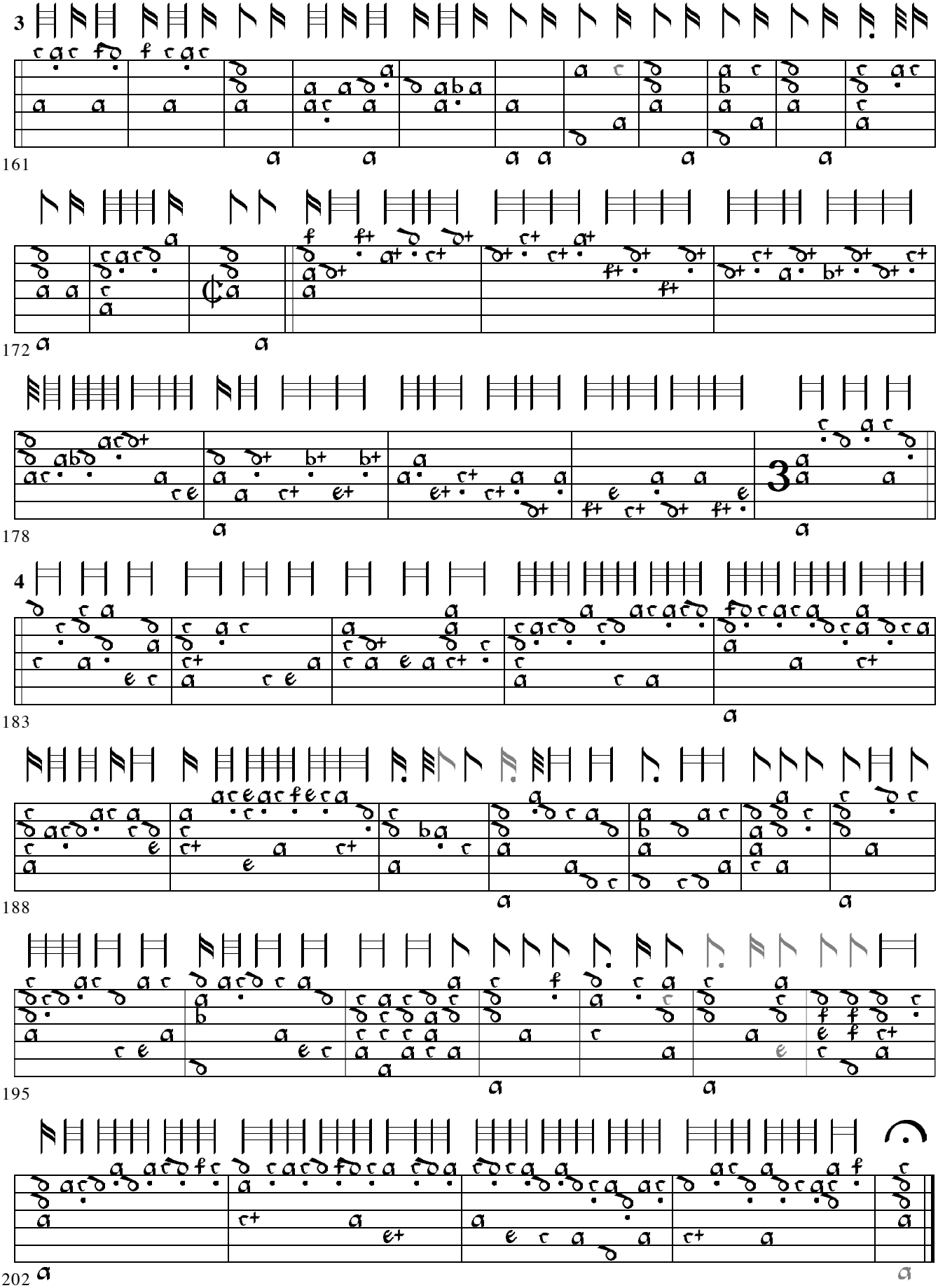
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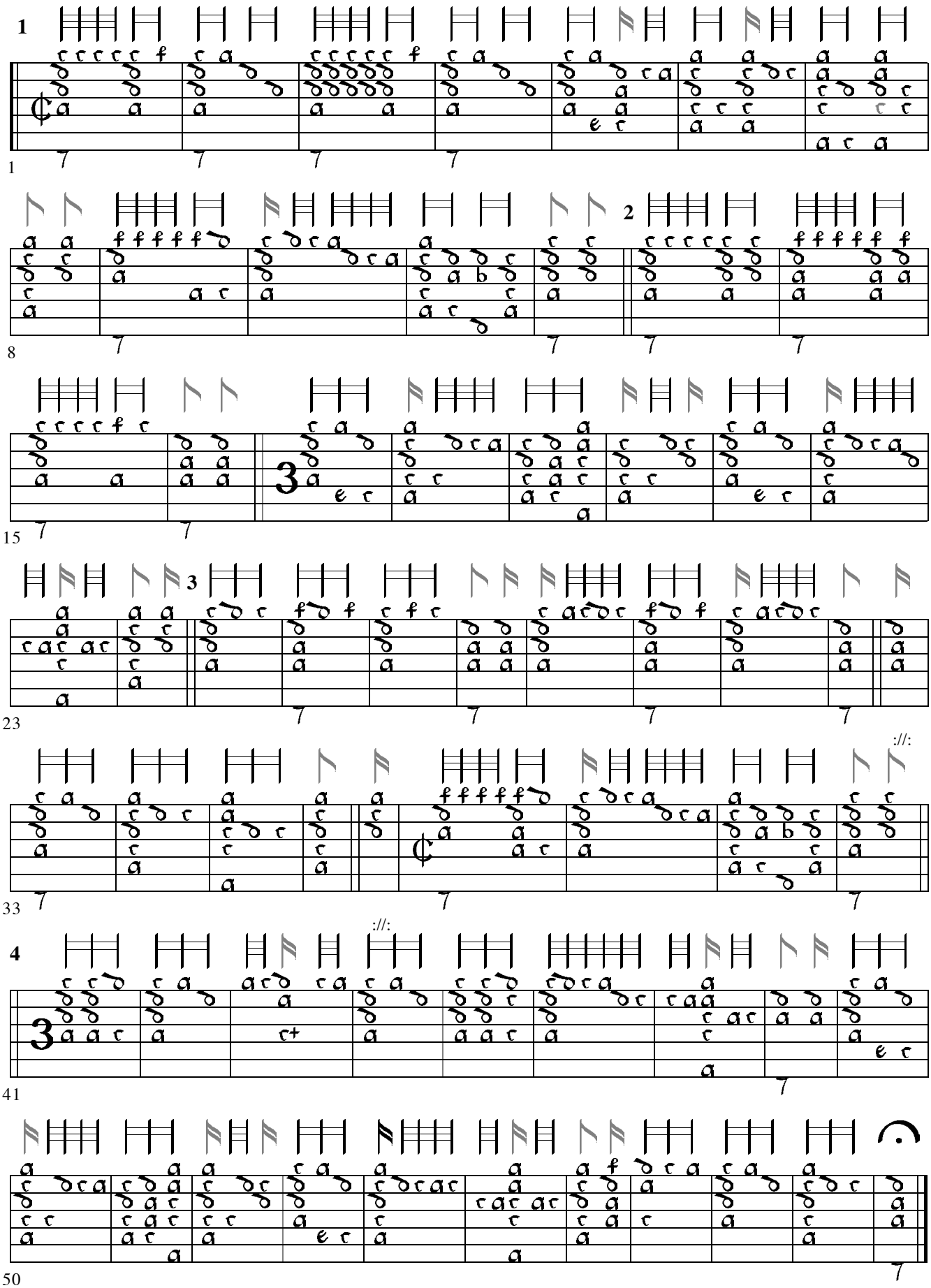
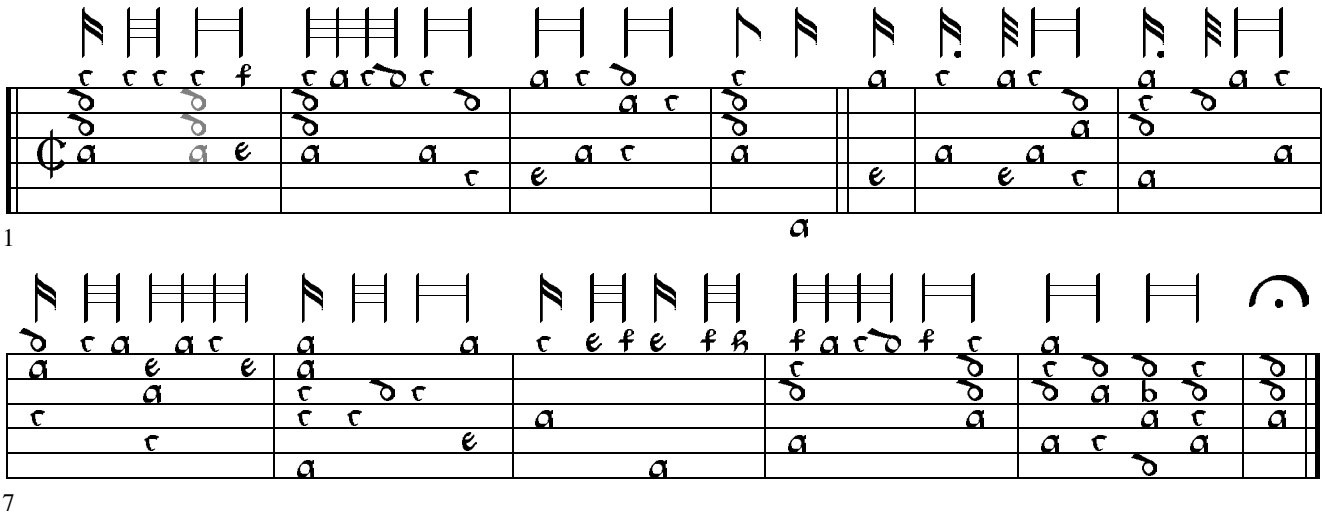
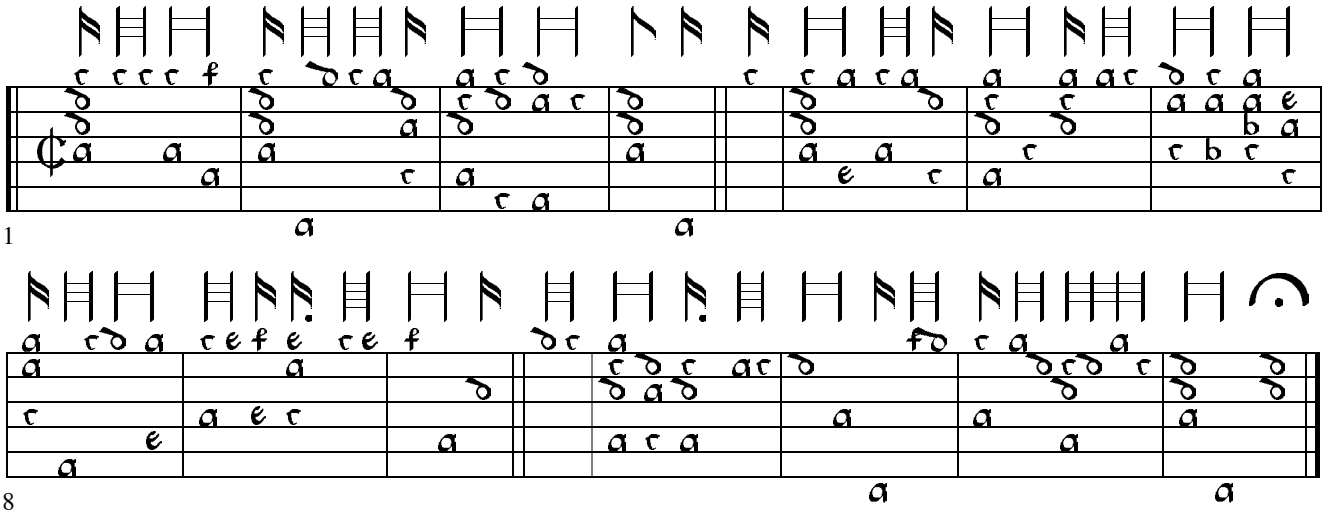
B39. Barriera prima - seconda - terza - quarta parte - 7F I-TRc 1947, ff. 13v-14



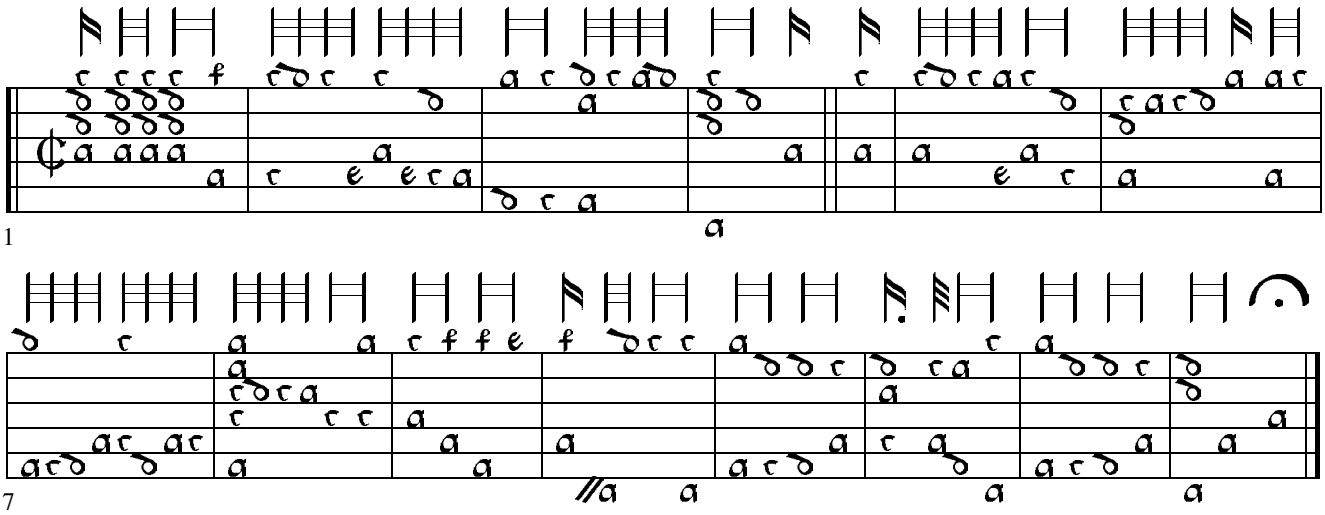
B40. Lieb thuet alles uberwinden D-B 4022, f. 48v



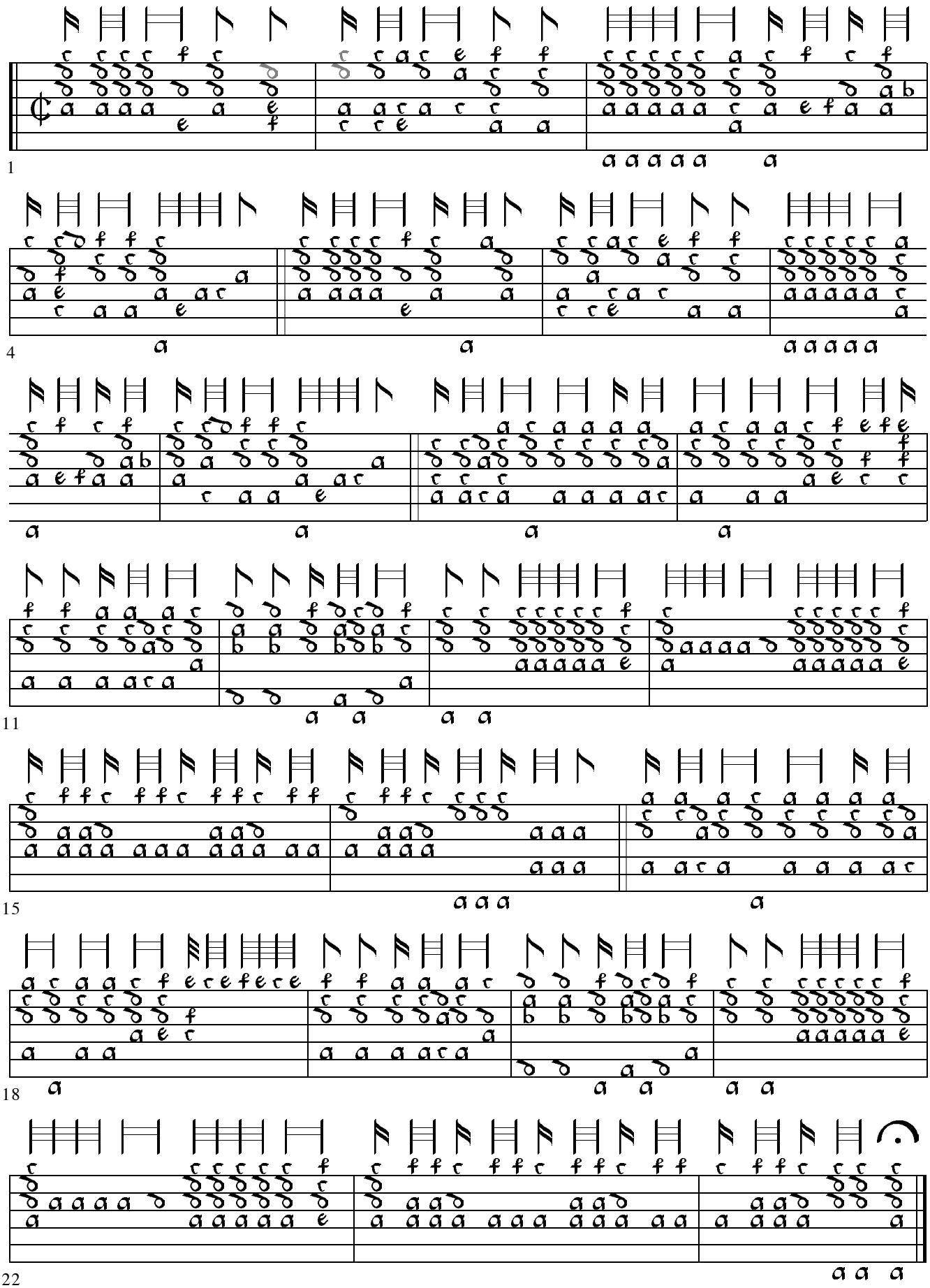
B41. Lieb kan alles uberwinden - 7F Fuhrmann 1615, p. 180



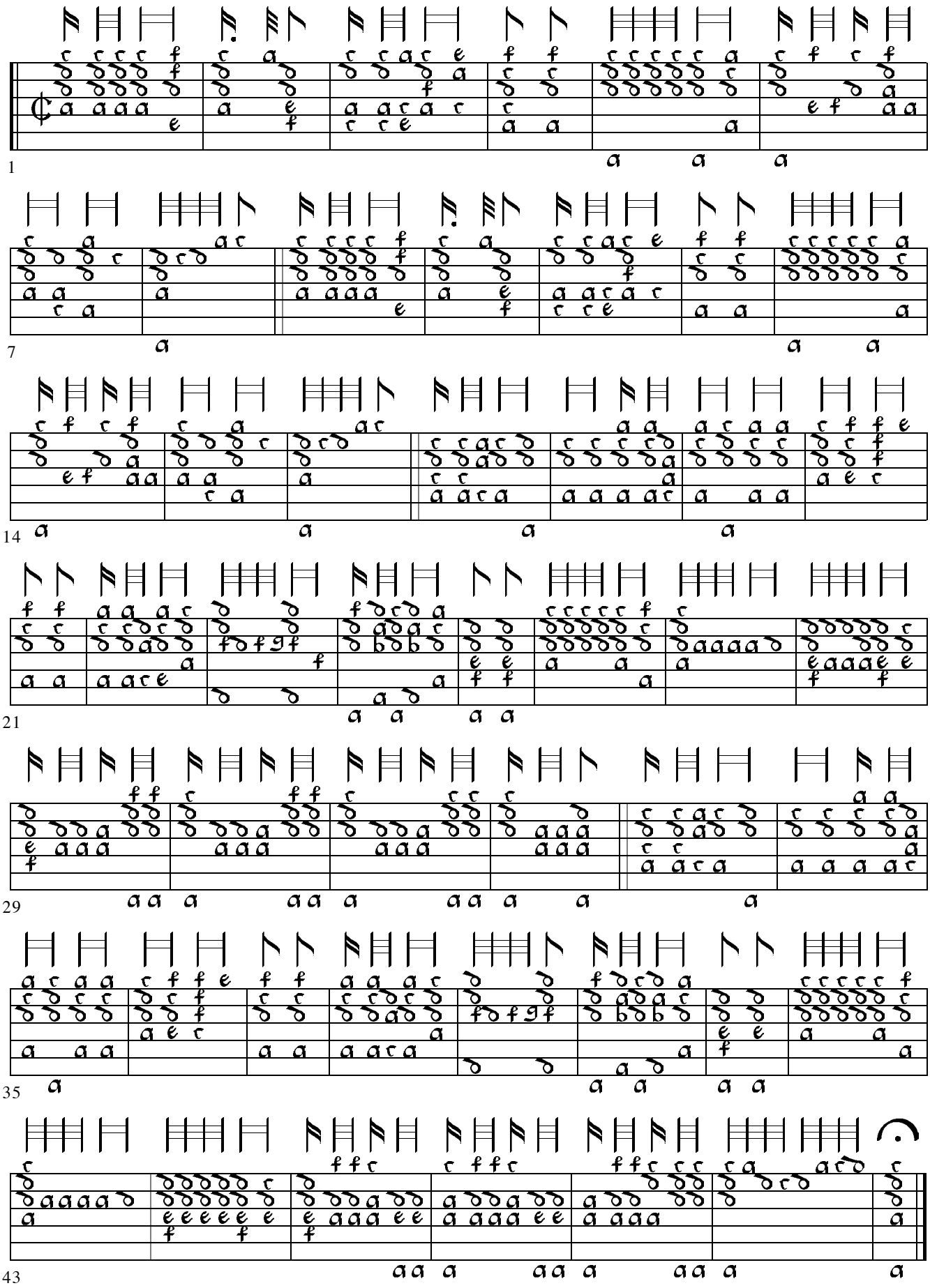
B42. Die lieb thut alles uberwinden - 7F D-Lr 2000, f. 22r



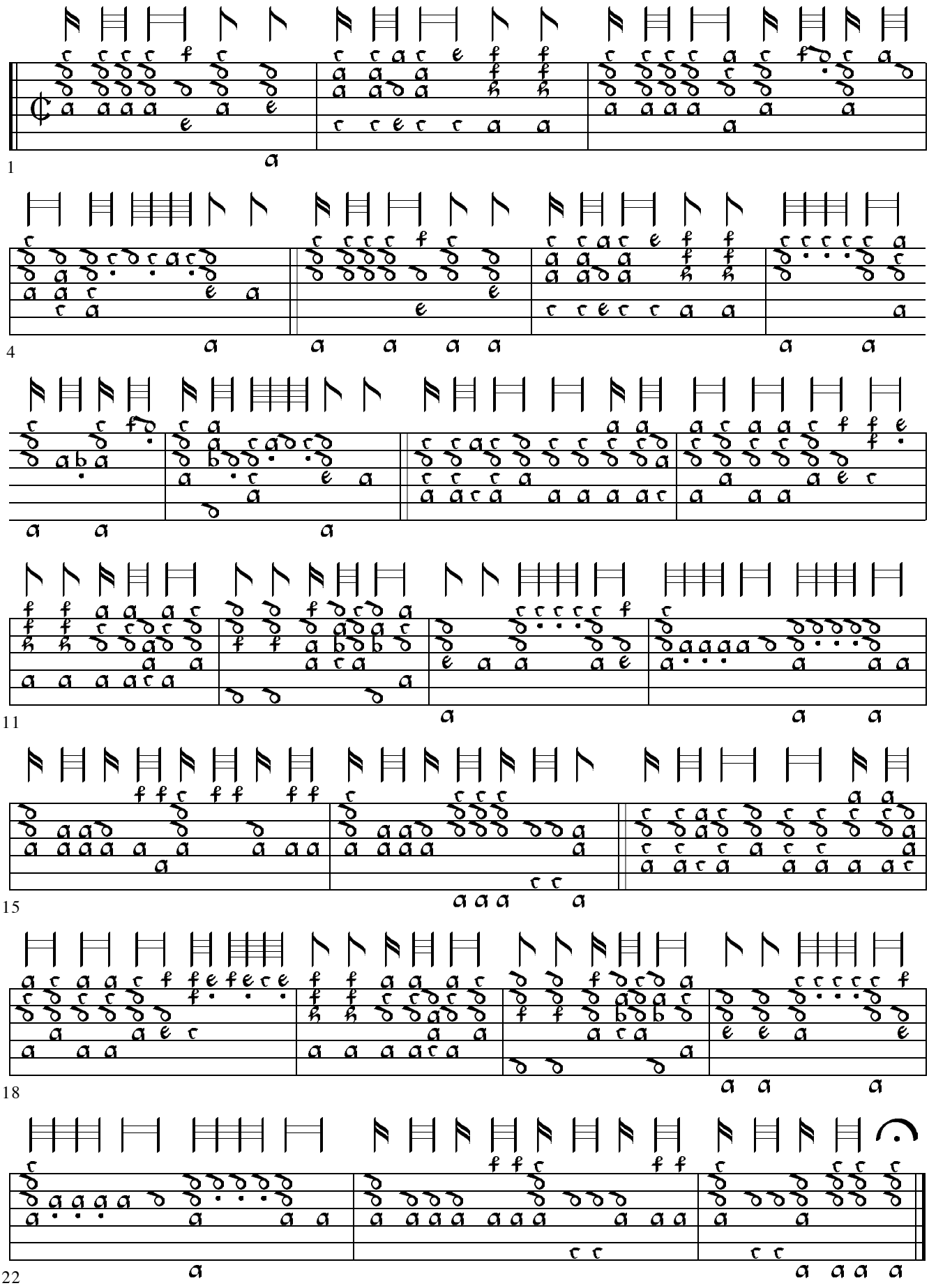
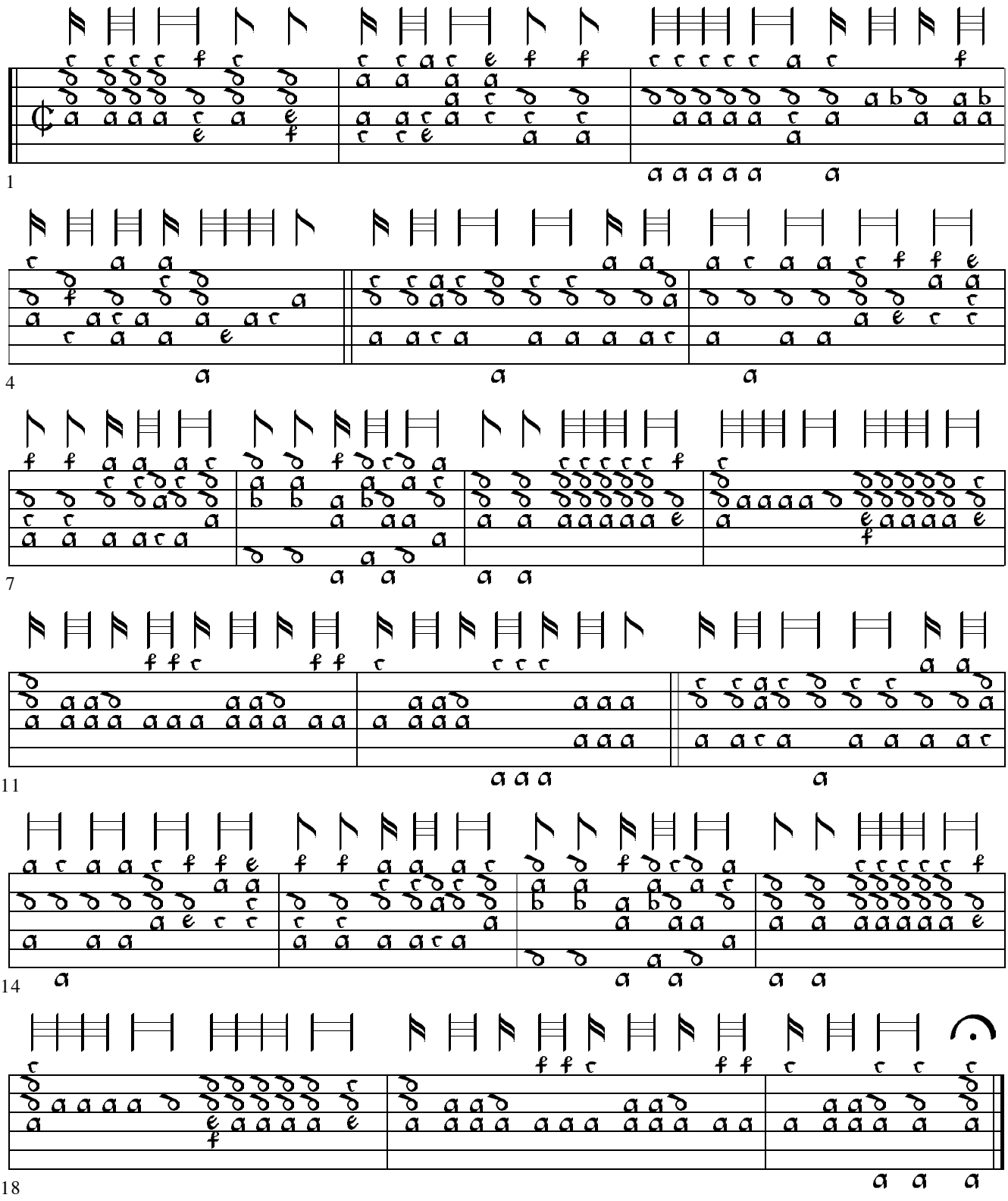
G3a. Tutte venite armati - 7F AA4BB8 Adriaenssen 1600, ff. 34v-35r



G3b. Tutti venite armati - IGBD - 7F AA8BB16+1 D-Sl G.I.4 II, f. 73r



G3c. Tutti uenite armati - 7F AA4BB8 D-W Guelf. 18.7, f. 120v



G3d. Balleti Tutti venite armati - 7F A4BB8 A-Lla 475, f. 72r