

THE LUTE FANTASIAS OF MELCHIORE DE BARBERIIS DA PADOVA

Melchior/Merchior/Marchior de Barberiis was a priest and amateur musician in Padua who composed or more likely arranged the lute music for five of the ten prints in a series published by Girolamo Scotto between 1545 and 1549.¹ The prints include two duos (n° 1 & 4) and 24 fantasias (n° 2-3, 5-26 here), plus four guitar fantasias. A concordance for one of the vocal intabulations in Barberiis' fourth book is also found with the title *Recercar* in another lute print from the same year containing music by Domenicho Bianchini, and so both are included here as n° 27 a & b. N° 20a is a parody on a vocal model by Verdelot, which precedes it in Barberiis X (n° 20b), and n° 6a is a parody on Josquin's *Adieu mes amours*, and a lute intabulation of the vocal model is included here for comparison (n° 6b). The fantasias are generally not of a high standard except for parodies or pastiches of fantasias by Marco Dall'Aquila (n° 17a) and Francesco da Milano (n° 22a), a version of the originals also included here for comparison (n° 17b & 21b). N° 18 is in discordatura tuning (sixth course tuned down a tone to F for a lute in nominal G pitch), and n° 23-25 employ non-standard tunings, included here both in the original tuning and transcribed into renaissance tuning. N° 23 requires the fifth and sixth courses tuned down a tone (one of the variant tunings used in Dalza's print of 1508), n° 24 requires courses 3 to 6 tuned down a tone, and n° 25 requires the fourth and fifth courses tuned up a tone. N° 14 is in two parts, and n° 26 in three. N° 21 is a duet for two lutes a tuned in unison. The music is retrospective in character, such as n° 12 which employs sequences typical of the *recercars* in Petrucci's books of the music of Francesco Spinacino, and as Barberiis parodied Marco and Francesco as well as vocal models by others, one wonders how much of the music is parody of earlier lute music now lost rather than composed himself. The music is transcribed here from Italian into French tablature including the original hold signs (#, not always making sense) and dots under tablature letters to indicate notes to be struck by the right hand index finger, or chords struck upwards with fingers only. Editorial changes appear in the tablature in grey, usually wrong rhythm signs or missing and notes absent or placed on the wrong stave line.²

Barberiis' prints

Libro IV [4 fantasias] – *Intabulatura di Lauto Libro Quarto de la messa di Antonio Ferino sopra Ave Maria. Intabulata & accomodata per sonare sopra il Lauto dal Reverendo messer pre Marchiore de barberiis da Padova sonatore eccellentissimo de Lauto, da lui proprio nouamente à utilità di virtuosi posta in luce, con alcuni altri suoi recercari accomodati sopra il tuono di ditta messa. Agiontoui il nuouo modo di accordare il Lauto posto in fine* (Venezia, Scotto, 1546) dedicated to M. Francesco Pisani Cardinali di San Marco - Brown 1546₂,³ unique copy in GB-Lbl [K.1.c.14a]

Libro V [4 fantasias] – *Intabulatura di Lauto Libro Quinto de Madrigali, et canzon Francese intabulati & accomodati per sonare sopra il Lauto dal Reverendo messer pre Merchior de barberiis da Padova sonatore eccellentissimo de Lauto da lui proprio nouamente à utilità di virtuosi posta in luce. Agiontoui il nuouo modo di accordare il Lauto posto in fine* (Venezia, Scotto, 1546), dedicated to M. Marcantonio da Genova Philosopho Padoano - Brown 1546₃ unique copy in D-LEm.

Libro VI [0 fantasias] – *Intabulatura di Lauto Libro Sesto de diversi Motetti a quatro voce, intabulati, & accomodati per sonare sopra il Lauto dal Reverendo messer pre Merchior de barberiis da Padova sonatore eccellentissimo de Lauto da lui proprio nouamente à utilità di virtuosi posta in luce. Agiontoui il nuouo modo di accordare il Lauto posto in fine* (Venezia, Scotto, 1546) dedicated to M. Marco Mantoa Jurisconsulato Padoano - Brown 1546₄ unique copy in D-W.

Libro IX [4 fantasias] – *Intabulatura di Lauto Libro Nono intitolato il Bembo, di fantasie, balli, passi e mezi, e padoane gagliarde, Composte per il Reverendo M.*

pre Melchior de Barberis Padoano, Musico, & sonator di Lauto eccellentissimo. Agiontoui il nuouo modo di accordare il Lauto posto in fine (Venezia, Scotto, 1549), dedicated to Signor Torquato Bembo - Brown 1549₁ copies in A-Wn and US-Wc.

Libro X [13 fantasias] – *Opera Intitolato continua, intabolutura di Lauto di fantasie, motetti, canzoni, discordate a varii modi, fantasie per sonar un solo con uno Lauto, & farsi tenore & soprano: Madrigali per sonar a dui Lauti: Fantasie per sonar a dui Lauti: Fantasie per sonar sopra la Chitara da sette corde. Composta per il Reverendo M. pre Melchior de Barberis Padoano, Musico, & sonator di Lauto eccellentissimo. Libro Decimo* (Venezia, Scotto, 1549) dedicated to Herculi A Sancto Bonifacio patrono - Brown 1549₂ copies in A-Wn, D-W and GB-Lbl [shelf mark K.7.c.20].

Worklist

1. Barberiis IV, ff. 19v-20v *Duo*
2. Barberiis IV, ff. 20v-21r *Fantasia*
3. Barberiis IV, ff. 21r-21v *Fantasia*
4. Barberiis IV, f. 22r *Crucifixus Carpentias in duo*
5. Barberiis IV, ff. 22v-23r *Fantasia*
- 6a. Barberiis V, ff. 9v-10v *Fantasia*
- 6b. Drusina *Tabulatura* 1556, sigs. c3vc4v *Adiu mes amours* [Josquin]⁴
7. Barberiis V, ff. 11r-12r *Fantasia*
8. Barberiis V, f. 12r-13v *Fantasia*
9. Barberiis V, f. 13v-14r *Fantasia*
10. Barberiis IX, sigs. f1r-f1v *Fantasia*
11. Barberiis IX, sigs. f1v-f2v *Fantasia*
12. Barberiis IX, sigs. f4r-g1r *Fantasia*
13. Barberiis IX, sigs. g1r-g2r *Fantasia*
- 14i. Barberiis X, sigs. Aa2v-Aa3r *Recercada*
- 14ii. Barberiis X, sigs. Aa3r-Aa3v *Fantasia Seconda parte*
15. Barberiis X, sigs. Cc2r-Cc2v *Fantasia*
16. Barberiis X, sigs. Cc2v-Cc3v *Fantasia*
- 17a. Barberiis X, sigs. Cc3v-Cc4r *Fantasia*⁵
- 17b. Castelioni *Intabolutura de Lento* 1536, ff. 29r-30v *Fantasia de M. Marcho Da Laquila* = Gerle Eyn Neues sebr Künstliches Lautenbuch 1552, sigs. I4r-M2r *Das 31. Preamble Marx vom Adler*
18. Barberiis X, sig. Dd1r *Fantasia*
19. Barberiis X, sigs. Dd1r-Dd2r *Fantasia Discorda il Basso con il Tenore unisono*
- 20i. Barberiis X, sigs. Dd4r-Ee1v *Fantasia sopra Se mai prouasti donna*
- 20ii. Barberiis X, sigs. Dd3v-Dd4r *Madrigale Se mai prouasti donna* [*Intavolutura de li madrigali di Verdelotto* 1536, ff. 13v-14v *Se mai prouasti donna qual sia amor* [voice and lute, intavolati per Messer Adriano (Willart?)]]
- 21a. Barberiis X, sigs. Ee4v-Ff1r *Fantasia per sonar con dui Lauti on ottavi - Soprano*
- 21b. Barberiis X, sigs. Ff1r-Ff1v *Fantasia ante scritto per sonare con dui Lauti in ottavi - Tenor*
- 22a. Barberiis X, sigs. Ff1v-Ff2v *Fantasia*
- 22b. Gardano *Intabolutura de lauto di Francesco da Milano Libro Primo* 1546, sigs. D3v-D4r *Fantesia di F. da milano* - Ness 28
- 23a. Barberiis X, sigs. Ff2v-Ff3r *Fantasia per sonar un Lauto, & farsi Tenor & Soprano*⁶
- 23b. Barberiis X, sigs. Ff2v-Ff3r *Fantasia* - transposed
- 24a. Barberiis X, sigs. Ff3r-Ff4r *Fantasia discordata per sonare solo uno*
- 23b. Barberiis X, sigs. Ff3r-Ff4r *Fantasia* - transposed
- 24a. Barberiis X, sigs. Ff3v-Ff4v *Fantasia discordata*
- 25b. Barberiis X, sig. Ff3v *Fantasia* - transposed
- 26i. Barberiis X, sigs. Ff4v-Gg1v *Fantasia. Prima parte*
- 26ii. Barberiis X, sigs. Gg1v-Gg3r *Fantasia. Seconda parte*
- 26iii. Barberiis X, sigs. Gg3r-Gg3v *Fantasia. Terza parte*

Appendix

- 27a. Barberiis IV, ff. 17r-17v *Qui tollis peccata* [Richafort]⁷
- 27b. Domenicho Bianchini *Intabolutura de Lauto* Gardane 1546₅, sig. A4r *Recercar quarto*

John H Robinson, February 2013

¹ A facsimile edition of Barberiis' Book V was published by Tree Editions in 2002, and digital facsimiles of the British Library copies of Books IV and X can be accessed through Early Music Online:

<https://repository.royalholloway.ac.uk/items/7b0093b9-66a2-5bf5-be84-7900b757197a/1/> <https://repository.royalholloway.ac.uk/items/4966772d-ff46-ac39-4030-8228291da5a0/1/>

No modern editions or recordings of Barberiis' music have been published or released to date. The other volumes in the series are I. Antonio Rotta *Intabolutura de Lauto* 1546¹⁵; II. Francesco da Milano and Pietro Paulo Borrono *Intabolutura di Lauto* 1546⁶; III. Julio Maria da Crema *Intabolutura de Lauto* 1546¹¹; VII. Francesco da Milano *Intabolutura de Lauto* 1548⁴; VIII. Pietro Paulo Borrono *Intabolutura di Lauto* 1548².

- ² **Commentary:** 1. 6/2 d3 absent; 38/1 c3 instead of d3; 42/1 c3 instead of c4; 50/1 minim instead of crotchet; 54/3 c3 instead of a3; 57/3 b4 instead of c4; 59/1 minim instead of crotchet; 64/2 d3 absent; 66/3-4 c4-a4 instead of c5-a5. 2. 48/1 a5 instead of a6; 56/1 c2 absent; 57/2-7 tablature a line higher; 58/1 tablature a line higher. 3. 15/7 d3 instead of d2; 18/4 crotchet absent; 27/1 b4 instead of b3; 37/3 quaver absent. 4. 6/1 minim absent; 24/1 minim absent; 30/1 minim instead of crotchet. 5. 6/2 crotchet absent; 36/1 d6 instead of c5; 41-42 bar line absent; 55/2 quaver absent. 6a. 14/3 crotchet a note to the left; 21/3 c3 instead of b3; 54/1 e1e3 instead of e2e4; 70/3 c3 instead of d3. 6b. 3/1 c1f2c5 instead of h1f2h5; 3/4 d2 instead of d3; 19/5 quaver absent; 35/12 c4 instead of c5; 42/2 e4 instead of a5; 42/4 d2 instead of d3; 42/6 c1 instead of h1. 7. 1/1-2 quaver instead of crotchet quaver; 2/1 minim instead of crotchet; 68/1 crotchet a note to the right. 8. 1/1 crotchet rest absent; 10/1 minim absent; 11/2&4 f3 instead of g3; 42/1 c1 instead of a1; 51/2 a2 added; 52/1 d5 instead of d4; 65/2 d4 instead of d3; 67/1 c5 instead of c4; 72/1 e4 instead of d4; 78/1 a2 instead of a1; 82/1-2 crotchet quaver instead of quaver; 82/5-6 crotchet absent. 9. 41/2 crotchet instead of quaver; 41/4 crotchet absent. 10. 12/4 crotchet absent; 32/5 a3 instead of b3; 58/4 e4 instead of f4; 64/4 d3 instead of d4. 11. 26/1 c6 changed to c5; 47/2 h2 changed to f2; 49/1 d3 instead of h3; 50/1 e2 instead of h2; 72/2-4 b4-d4a3 instead of b3-d3-a2. 12. 25/1 c1 instead of d1; 76/3 c1 instead of d1. 13. 15/1 minim absent; 19/between 2-3 d2 inserted; 24/5 crotchet inserted before semiquaver; 31/4 dot under note to the left; 55/8 & 56/6 dots absent; 67/2 crotchet instead of quaver; 68/1 crotchet absent. 14i. 15/2-3 b3-a3 instead of b2-a2; 21/1 e4 instead of d4. 14ii. 35/1 a1b2d3d4 instead of b1d2d3a4; 48/1 minim absent; 54/2 c3 instead of b3; 54/3 a4 added; 55/2 a3 instead of d4; 56/2 a1 omitted; 60/3 b3 instead of c3. 15. 12/1 f2 instead of d2; 21/1 crotchet absent; 27/2 d2 instead of d1; 46/2 quaver a note to the right; 70/2 crotchet a note to the right. 16. 6/1 c3 instead of b3; 7/1 c3 instead of b3; 7/3 d2 instead of c2; 12/3 b2 instead of c2; 19/3 a3 instead of a4; 22/1 d1a2 instead of d2a3; 24/1 c5 added; 36/2 d2 instead of d3. 17a. 2/2 b3c4 instead of b4c5; 5/4 c4 instead of c5; 22/1 b4c5 instead of b3c4; 28/4 c5 instead of c4; 36/1 a4 instead of a5; 38/1 h2 instead of h3; 50/1 a1 instead of a2; 50 bar duplicated. 17b. none. 18. 4/1 c1 instead of d1; 4/3 a2 instead of a1; 12/1 a4 instead of d4; 13/1 b4

instead of b3; 19/3 crotchet a note to the right; 23/1 a5 instead of a4. 19. 6th course tuned down a tone [from G to F]; 15/2 minim instead of quaver; 25/4 crotchet a note to the right. 20i. 10/4a5 instead of a6; 18/1-2 quaver-crotchet instead of crotchet-quaver; 28/2 quaver a note to the left; 34/2 quaver a note to the left; 37/1 crotchet instead of dotted crotchet; 43/2 quaver a note to the right. 20ii. 13/2 d2c3a4 instead of d3c4a5; 15/1 d2 instead of b2; 38/1 a2 instead of b2; 45/1 c4 instead of c5; 45/2 c4 instead of c5; 57/1 crotchet a note to the left. 21a. 28/2 quaver a note to the right; 28/5 a1 absent. 21b. 22 bar omitted; 24 bar omitted; 33 rhythm signs absent; 41/2 c2 instead of b2. 22a. 30/1 printed d1 absent, added by hand. 22b. 3/3 c2 instead of d2; 54/1 c5 instead of d5; 91/3 a3b4 instead of b3. 23a. 4/1 a2 instead of d2; 14/1 b2 instead of c2. 23b. 4/1 a2 instead of d2; 14/1 b2 instead of c2. 24a. 42/2 f1 omitted. 24b. 25/1 i2 instead of d2; 42/2 f1 omitted. 25a. 14/1 minim added; 14/2 quaver absent; 15/1 crotchet absent; 38/2 c4 instead of a4. 25b. 11/4 f2 instead of a1; 14/1 minim added; 14/2 quaver absent; 15/1 crotchet absent; 38/2 e4 instead of c4. 26i. none. 26ii. 22/1 quaver instead of crotchet. 26iii. 20/3 quaver a note to the left. 27a. 14/1 b4 instead of b3; 61/2 quaver a note to the right; 66 rhythm signs absent. 27b. 11/7 e4 instead of d4.

³ Howard Meyer Brown *Instrumental Music Printed Before 1600: A Bibliography* (Cambridge MA, Harvard University Press, 1965).

⁴ Other lute intabulations: D-Mbs Mus.272, ff. 52v-53r *Adieu mes amours*; A-Wn 41950, ff. 5r-5v *Adj mes Morß*. Spinacino *Libro primo* 1507, ff. 32v-33v *Adiu mes amours*; Gerle *Tabulatur auff die Laudten* 1533, ff. 39r-40r *Adieu mes amours*; Newsidler *Ein Neugeordent Künstlich Lautenbuch* 1536, sigs. p4v-q2r *Adiu mes amours*; Newsidler *Der ander theil des Lautenbuchs* 1536, sigs. X3v-Y2r *Joß Quin Adiu mes amours*; cf. Valderrabano *Libro de Musica* 1547, ff. 88r-88v *Adiu mes amours* [Mouton].

⁵ No 17a is entirely made up of a pastiche of sections from Marco's 17b as follows: [17a=17b] bars 1-8=1-8, 9-12=26-29, 13-28=70-85, 29-37= 92-100, 38-48= 119-129, 49-70=142-162.

⁶ Tuned the same as Dalza *Intabolutura de Lauto* (Petrucchi 1508) ff. 27v-32v *Pavana alla ferrarese, Saltarello, Spingardo*.

⁷ Reprinted in Bianchini/Gardane 1554, sigs. A4r-A4v *Rececar Quarto*; Bianchini/Scotto 1563, p. 8 *Rececar quarto*. Concordance communicated to me by Jacob Heringman, and identified in Arthur J. Ness 'Domenico Bianchini: Some recent findings' in Jean-Michael Vaccaro (ed.) *La Lute et Sa Musique* (Paris, CNRS, 1984). The rececar is played by Richard MacKenzie on the CD *Il Rosetto, Domenico Bianchini's Lute Book (1546)*, see: magnatune.com/artists/albums/rmackenzie-bianchini/ [track 22, but it seems to be mislabelled as Rececar Terzo (Duo)].

INTABVLATVRA DI LAVTTO LIBRO QVARTO

DE LA MESSA DI ANTONIO FEVINO. SOPRA AVE MARIA
*Intabulata & accomodata per sonare sopra il Lauto dal Reuerendo messer pre
MARCHIORE DE BARBERIS da Padoua sonatore eccellentissimo de Lauto, da
lui proprio nouamente à utilità di uirtuosi posta in luce,
con alcuni altri suoi rececari accomodati fo-
pra il tuono di detta messa.*

Agiontoui il nuovo modo di accordare il Lauto posto in fine.

Con gratia & priuilegio.

VENETIA M D XLVI

INTABVLATVRA DI LAVTTO LIBRO QVINTO.

DE MADRIGALI, ET CANZON FRANCESE INTABVLATI
*& accomodati per sonare sopra il Lauto dal Reuerendo messer pre MERCHIORE
de barberijs da Padoua sonatore eccellentissimo di Lauto da lui proprio
nouamente à utilità di uirtuosi posta in luce.*

Agiontoui il nuovo modo di accordare il Lauto posto in fine.

Con gratia & priuilegio.

INTABVLATVI DI LAVTTO LIBRO SESTO

DI DIVERSI MOTETTI A QVATTRO VOCE, INTABV
*& accomodati per sonare sopra il Lauto dal Reuerendo messer pre MERCHIORE
de barberijs da Padoua sonatore eccellentissimo di Lauto da lui proprio
nouamente à utilità di uirtuosi posta in luce.*

Agiontoui il nuovo modo di accordare il Lauto posto in fine.

Con gratia & priuilegio

VENETIA M D XLVI

INTABOLATVRA DI LAVTO LIBRO NONO INTITOLATO IL BEMBO,

DI FANTASIE, BALLI, PASSI E MEZI, E PADOANE GAGLIARDE.

Composta per il Reuerendo M. pre Melchioro de Barberis Padoano . Musico, & sonator
de Lauto eccellentissimo. Delicata à Signor. Christophoro Rudio.



Venetijs apud Hieronymum Scotum.
M. D. XLIX.

LIBRO

NONO

OPERA INTITOLATA CONTINA,

INTABOLATVRA DI LAVTO DI FANTASIE, MOTETTI,

CANZONI, DISCORDATE A VARI MODI, FANTASIE PER SONAR
uno solo con uno Lauto, & farsi tenore & soprano: Madrigali per sonar a doi Lauti: Fantasie per
sonar a doi Lauti: Fantasie per finar sopra la Chitarra da sette corde

COMPOSTA PER IL REVERENDO M. PRE MELCHIORO
de Barberis Padoano, Musico, & sonator di Lauto eccellentissimo.



LIBRO

DECIMO.

Venetijs apud Hieronymum Scotum
M. D. XLIX.

1. Duo

Barberiis IV, ff. 19v-20v

1

10

20

30

40

50

60

2. Fantasia

Barberis IV, ff. 20v-21r

1

9

18

26

36

45

54

3. Fantasia

Barberis IV, ff. 21r-21v

1

12

21

29

36

4. Crucifizus Carpentias in duo

Barberiis IV, f. 22r

a	a a	a	b a	a	a b	a	a c	c	d c d#	d	c a	a	a	a
			c#	c	c#	a	c	e	c#	c#	a	a	e c e	a
										e	c#	a	e#	e#

1

a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
c	a	c	e	c#	f	e	c	e#	b	b#	b#	b#	b#	b#

11

b	a	b	a	b	a	b	a	b	a	b	a	b	a	a
c#	a	b	a	b	a	b	a	b	a	b	a	b	a	a
c#	a	b	a	b	a	b	a	b	a	b	a	b	a	a

20

a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
c	e	e	c	e#	f	f	e	c	a	c	e	a	c#	a

30

5. Fantasia

Barberis IV, ff. 22v-23r

6a. Fantasia - on Adieu mes amours Josquin

Barberis V, ff. 9v-10v

1

10

19

28

37

45

54

c	d	f#	a	c	d	f	d	c	a	a	a	a	r#	c	a	c	d
c	.	f#	a	c	d	.	b	.	c	e	a	a	a	a	.	c	.
d			a	c	d	.	b	.	c	e	a	a	a	a	.	c	.
e#	c		a		c		e#		e#		c#	.	.	.	c	a	
													e		c#		

62

[illegible]

70

6b. Adiu mes amours

Benedict de Drusina Tabulatura 1556, sigs. c3v-c4v

First system of musical notation. The staff contains a sequence of notes and rests, with some notes marked with a 'f' (forte) and others with a 'b' (basso). The notation is in a lute tablature style, using letters 'a', 'c', 'd', 'e', 'f' and symbols like 'b' and 'f' to represent fret positions. The system is divided into four measures.

Second system of musical notation. The staff continues the sequence of notes and rests. The notation is in a lute tablature style, using letters 'a', 'c', 'd', 'e', 'f' and symbols like 'b' and 'f' to represent fret positions. The system is divided into four measures.

Third system of musical notation. The staff continues the sequence of notes and rests. The notation is in a lute tablature style, using letters 'a', 'c', 'd', 'e', 'f' and symbols like 'b' and 'f' to represent fret positions. The system is divided into four measures.

Fourth system of musical notation. The staff continues the sequence of notes and rests. The notation is in a lute tablature style, using letters 'a', 'c', 'd', 'e', 'f' and symbols like 'b' and 'f' to represent fret positions. The system is divided into four measures.

Fifth system of musical notation. The staff continues the sequence of notes and rests. The notation is in a lute tablature style, using letters 'a', 'c', 'd', 'e', 'f' and symbols like 'b' and 'f' to represent fret positions. The system is divided into four measures.

Sixth system of musical notation. The staff continues the sequence of notes and rests. The notation is in a lute tablature style, using letters 'a', 'c', 'd', 'e', 'f' and symbols like 'b' and 'f' to represent fret positions. The system is divided into four measures.

Seventh system of musical notation. The staff continues the sequence of notes and rests. The notation is in a lute tablature style, using letters 'a', 'c', 'd', 'e', 'f' and symbols like 'b' and 'f' to represent fret positions. The system is divided into four measures.

32

37

37

48

54

7. Fantasia

Barberis V, ff. 11r-12r

1

8

15

22

29

36

43

e# e	e e a c a c	d c d . a	d	c a c d . c a	d . d c a	a
a a	a d . d .	d . d .	d	d# . d .	d# . d c a	c a c d
c a c e	c#	a	a c a c a . e c	a	a	a
						a

50

a	caca	e ac	dcd.	d	a dca r#	
a	e . . ec	e ac	dcd.	d	r . ca	d
c d c d c a	a . .	a d .	d .	d	d#	d dca
.
c		a	a	acaca	a	a . ca
.	r#	r#		. . ec		.
a				.		a

57

a	a	a			a	c	a
a	a	a			a	c	a
c	c	c			c	c	c
c	c	c			c	c	c
a	a	a			a	c	a
a	a	a			a	c	a
a	a	a			a	c	a
a	a	a			a	c	a

65

[illegible]

72

8. Fantasia

Barberiis V, ff. 12r-13v

1

9

18

26

34

43

52

Handwritten musical notation system 1, measures 59-66. The system consists of three staves. Above the staves are various musical symbols including slurs, beams, and dynamic markings like 'a', 'b', and 'f'. The notation includes notes, rests, and accidentals (sharps, flats, naturals) across the measures.

59

Handwritten musical notation system 2, measures 67-73. The system consists of three staves. Above the staves are various musical symbols including slurs, beams, and dynamic markings like 'a', 'b', and 'f'. The notation includes notes, rests, and accidentals (sharps, flats, naturals) across the measures.

67

Handwritten musical notation system 3, measures 74-81. The system consists of three staves. Above the staves are various musical symbols including slurs, beams, and dynamic markings like 'a', 'b', and 'f'. The notation includes notes, rests, and accidentals (sharps, flats, naturals) across the measures.

74

Handwritten musical notation system 4, measures 82-89. The system consists of three staves. Above the staves are various musical symbols including slurs, beams, and dynamic markings like 'a', 'b', and 'f'. The notation includes notes, rests, and accidentals (sharps, flats, naturals) across the measures.

82

9. Fantasia

Barberiis V, ff. 13v-14r

[illegible]

1

8

[illegible]

16

[illegible]

23

\nearrow	\parallel	\nearrow	\parallel	\nearrow	\parallel	\parallel	\parallel	\parallel
c	c	a	c	a	a	a	a	a
a	c	e	a	a	d	c	a	c
a		e	b \sharp	b	d	c	a	d
b	b		c \sharp	c \sharp	d	a	c	b
c \sharp	c \sharp			a		c \sharp		a
		a				d \sharp		d

33

a c d#	a	b a c a c	c	a	a e r	a e r e . a a
d a b d .	a	b d . d .	d#	a c		a d b a
b d .	b	b d . d .		b d	a a .	. a
	r#	.	a	r . r		r#
	a c	d#		. a	r#	r#
	d					a

43

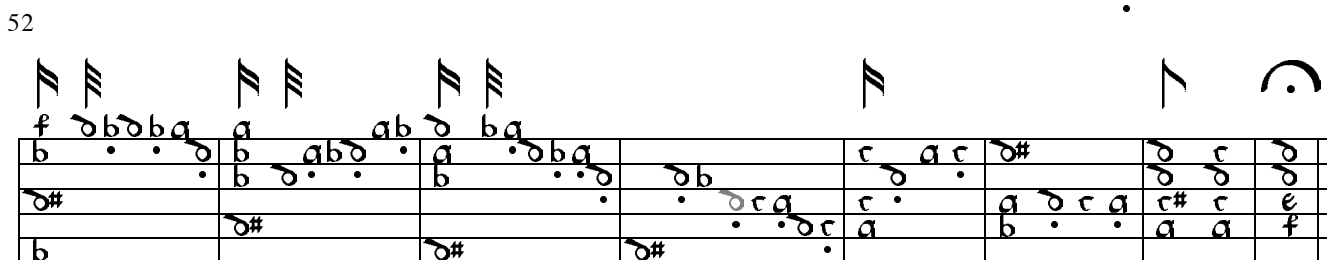
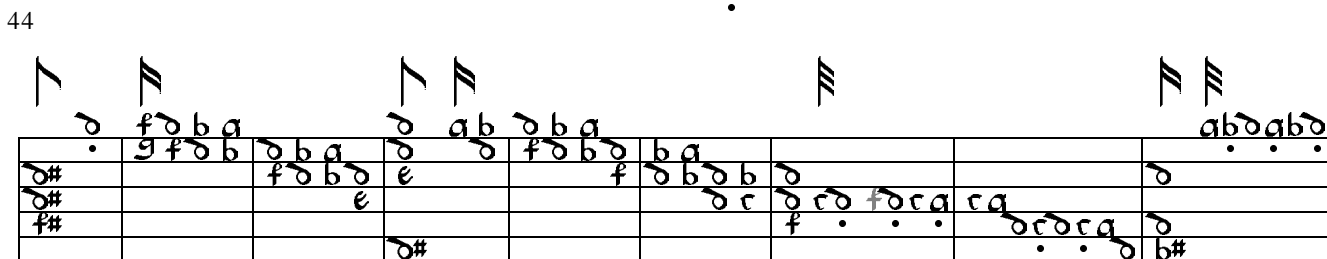
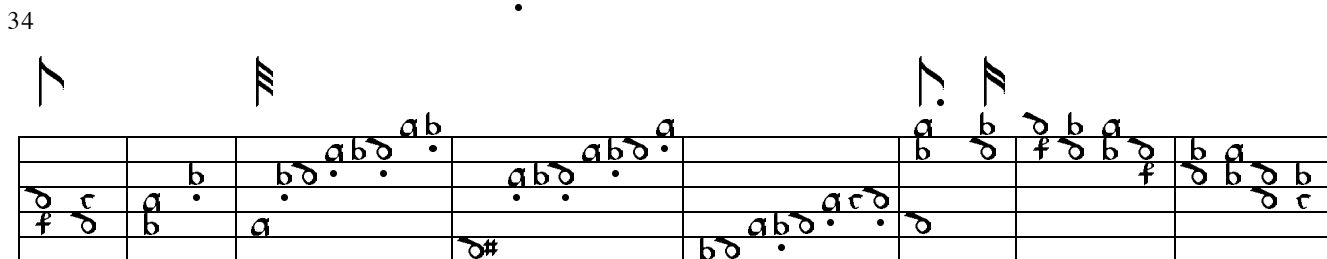
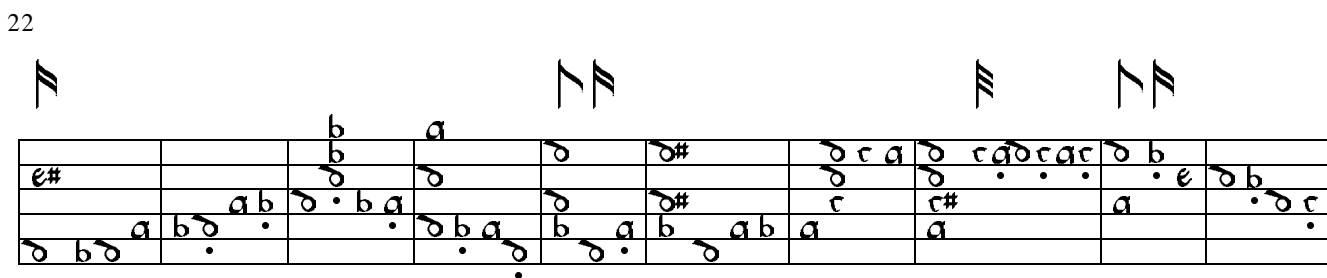
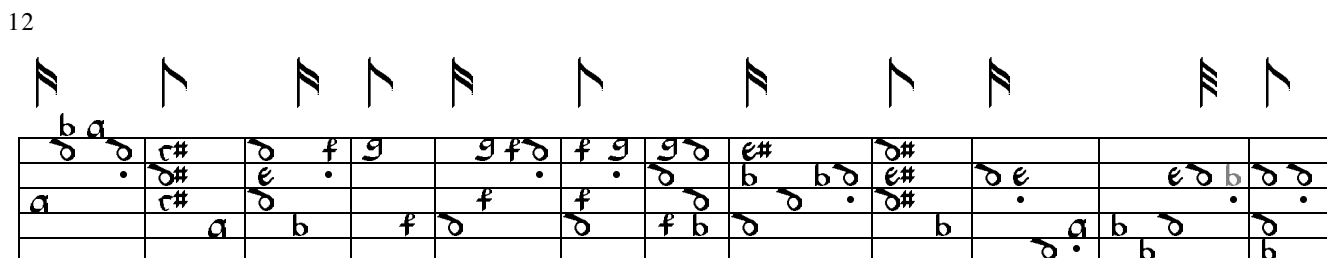
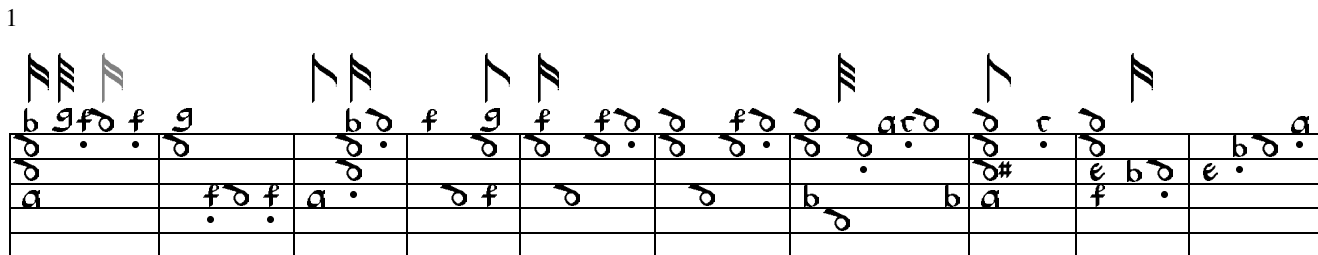
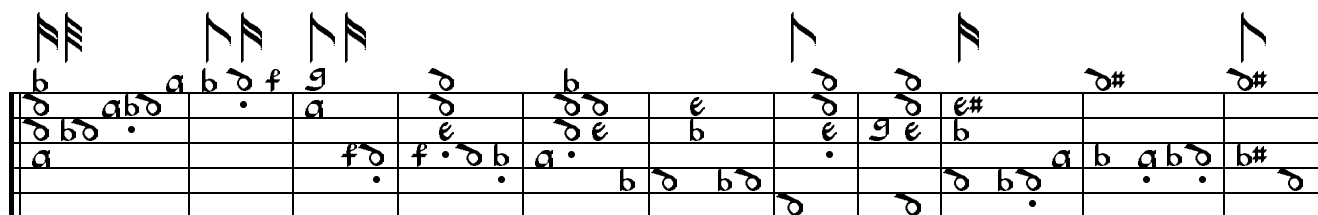
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b#	b	d	b#	d#	d#	b	d	d	d
c	.	e		a	a	c#	e	c#	.
a	d#	f							

51

a	c	d	c	a	c	d	c	a
b	d	b	d	b	d	c	b	a
c#	a	.	c#	a	.	c#	a	.
		a	c#	c#	a	a	a	a
			a	a	a	a	a	a

10. Fantasia

Barberiis IX, sigs. flr-flv



11. Fantasia

Barberis IX, sigs. f1v-f2v

1

10

20

30

39

48

58

/// // / //

♭	♭	♭	♭	♭	♭	♭	♭	♭	♭
a	b	a	b	a	b	a	b	a	b
♭	♭	♭	♭	♭	♭	♭	♭	♭	♭
c#	a	c	♭#	♭#	c#	c#	c	b	c
									a

67

/// // // // // // // //

a	a	c	a	c	a	a	a	a	a
♭	♭	♭	♭	♭	♭	♭	♭	♭	♭
♭	♭	♭	♭	♭	♭	♭	♭	♭	♭
	c#	a	c#	a	c	c#	c#	c#	c
a				a					a

76

12. Fantasia

Barberiis IX, sigs. f4r-g1r

a	d	b	a	b	a	d#	c	a	d	d	c	d	a	d	f
b	b	.	b	a	a	a	d	b	b	a	.	a	.	.	.
			a	c	a	c#	a	a	b	.	a				
d	c		a	a	a	a	c	d#	c	a					
	d		a	d	a	a						d			

1

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

12

21

a	a	c	d	f	B	f	B	d	f	d	c	a	a	c	a	c	a
b	a	b	d						b	b	d		d	a	c	d	
b	a	b	d						b	b	d		d	a	c	d	
d#				f		a			c#				a	c	d#		
													a	c	d#		
													a	c	d#		
													a	c	d#		

31

40

--	--	--	--	--	--	--	--	--	--

50

\nearrow	\parallel	\nearrow	\parallel	\nearrow	\parallel
c	a		a	a	
d	d	d	b	b	b
b	b	a	b	b	b
		a	b	a	b
$c\#$		$c\#$	c		c
		d	a		$d\#$

61

[illegible]

72

83

13. Fantasia

Barberiis IX, sigs. glr-g2r

a	a	a	c	d	c	d#	c	a	c	a	c	d	c	d	c	a	c	a		
b	c	b	c	a	c	a	b	c	b	c#	a	c	d	c#	d	c	a	c	b	c
c#	c#	c#	c#	a	c	a	b	c	b	c#	a	c	d	c#	d	c	a	c	b	c
				c	a	c	c	a	a	a	a	a	a	a	a	a	a	a	e	

a	a	a	a	a	e	c	a	d	c	a	c	d	a	a	a	d	c	c		
a	c	a	c	e	e	a	c	a	d	c	a	c	d	c	a	c	d	c	c	c
b	c	b	c	e	e	a	c	a	d	c	a	c	d	c	a	c	d	c	c	c
c#	c	e#	e	c#	a	a	a	c												

d	c	d	c	a	a	a	e	c	a	c	e	c	e	c	a	a	a	a	d	c	a
c	c	c	c	c	b	b	c	e	e	c											
c#	c	c#	c	c	c	e	c	c#	a	a											

a	a	a	c	e	c	e	f	e	f	e	c	a	c	e	c	a	c	a	c	e	c	a
a	b	a	a	c	d	c	d	a	c													
c	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	

a	a	c	e	f#	c	a	c	d	c	e	c	a	c	e	f	c	e	c	a	c	e	f	c	
c	a	c	d	c	a	c	d	c	a	c	d	c	a	c	e	f	c	e	c	a	c	e	f	c
a	a													a										

e	a	c	e	c	e	c	e	c	a	c	e	f	e	f	e	c	f	e	c	a	a	c	e	c	a

e	c	e	c	a	b	b	a	a	b	b	a	a	b	a	a	a	a	b	b	a	a	a	a	c	a
a	c	f	d	b	b	a	c	a	b	b	a	c	a	b	a	a	a	a	b	b	a	a	a	a	a
				e	c	a	c	a	b	b	a	c	a	b	a	a	a	a	b	b	a	a	a	a	a

The Rose Tree

55

			a .	a a	a a	a a	b b a b	b b
	b c	b# b	b b	b b	a a	a a	c . a b	c . c
a c e c a			c c b	c	b	b	c	c
. . e c a	c a	c a c	.			c#		

61

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
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69

14i. Recercada Prima parte

Barberis X, sigs. Aa2v-Aa3r

First system of musical notation for 'Recercada Prima parte'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). Above the staff, there are several groups of slanted lines, likely representing lute tablature. The system ends with a repeat sign.

Second system of musical notation for 'Recercada Prima parte'. It continues the single-staff notation with various rhythmic values and accidentals. Above the staff, there are several groups of slanted lines, likely representing lute tablature. The system ends with a repeat sign.

Third system of musical notation for 'Recercada Prima parte'. It continues the single-staff notation with various rhythmic values and accidentals. Above the staff, there are several groups of slanted lines, likely representing lute tablature. The system ends with a repeat sign.

Fourth system of musical notation for 'Recercada Prima parte'. It continues the single-staff notation with various rhythmic values and accidentals. Above the staff, there are several groups of slanted lines, likely representing lute tablature. The system ends with a repeat sign.

Fifth system of musical notation for 'Recercada Prima parte'. It continues the single-staff notation with various rhythmic values and accidentals. Above the staff, there are several groups of slanted lines, likely representing lute tablature. The system ends with a repeat sign.

34

14ii. Fantasia Seconda parte

Barberis X, sigs. Aa3r-Aa3v

First system of musical notation for 'Fantasia Seconda parte'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). Above the staff, there are several groups of slanted lines, likely representing lute tablature. The system ends with a repeat sign.

1

Measures 1-6 of the first system. The notation includes various notes (half, quarter, eighth, sixteenth) and rests, with dynamic markings like *f* and *ff*. The key signature has one sharp (F#).

7

Measures 7-12 of the first system. The notation continues with various notes and rests, including dynamic markings like *f* and *ff*.

17

Measures 13-18 of the first system. The notation includes various notes and rests, with dynamic markings like *f* and *ff*.

26

Measures 19-25 of the first system. The notation includes various notes and rests, with dynamic markings like *f* and *ff*.

33

Measures 26-32 of the first system. The notation includes various notes and rests, with dynamic markings like *f* and *ff*.

40

Measures 33-39 of the first system. The notation includes various notes and rests, with dynamic markings like *f* and *ff*.

48

Measures 40-47 of the first system. The notation includes various notes and rests, with dynamic markings like *f* and *ff*.

56

15. Fantasia

Barberiis X, sigs. Cc2r-Cc2v

1

8

16

26

36

46

55

Handwritten musical notation on a five-line staff. The notation includes various notes (half notes, quarter notes, eighth notes), rests, and accidentals (sharps, flats). Above the staff, there are several slanted lines and a single vertical line, possibly indicating phrasing or breath marks. The notes are written in a cursive, handwritten style.

66

Handwritten musical notation on a five-line staff. The notation includes various notes (half notes, quarter notes, eighth notes), rests, and accidentals (sharps, flats). Above the staff, there are several slanted lines and a single vertical line, possibly indicating phrasing or breath marks. The notes are written in a cursive, handwritten style.

75

16. Fantasia

Barberiis X, sigs. Cc2v-Cc3v

[illegible]

1

C	A	G	F	E	D	C
e#	e#		b#	b#	e	c
				a	a	a

9

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line on a five-line staff. It consists of six measures. Measure 1: G4 (quarter), A4 (quarter), B4 (quarter). Measure 2: A4 (quarter), G4 (quarter), F#4 (quarter). Measure 3: E4 (quarter), D4 (quarter), C4 (half). Measure 4: B3 (quarter), A3 (quarter), G3 (half). Measure 5: F#3 (quarter), E3 (quarter), D3 (half). Measure 6: C3 (quarter), B2 (quarter), A2 (half). The key signature has one sharp (F#). The time signature is 3/4. There are repeat signs at the beginning and end of the piece.

16

[illegible]

22

[illegible]

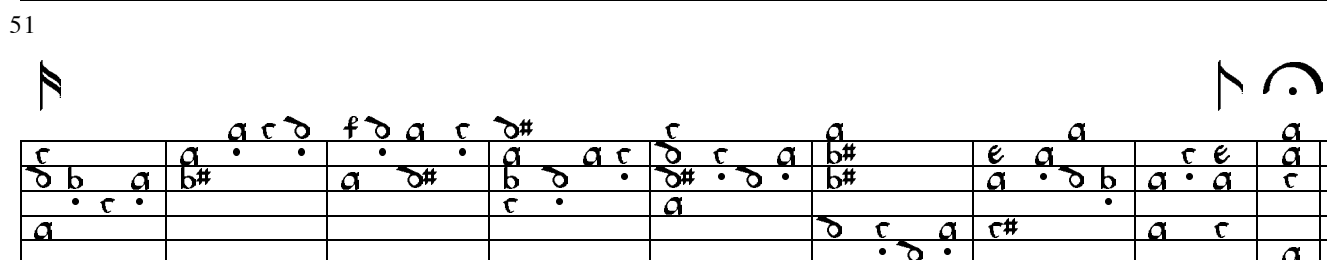
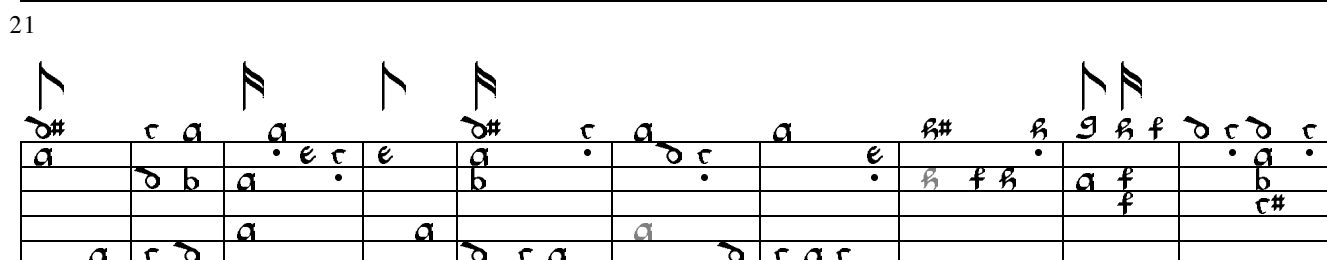
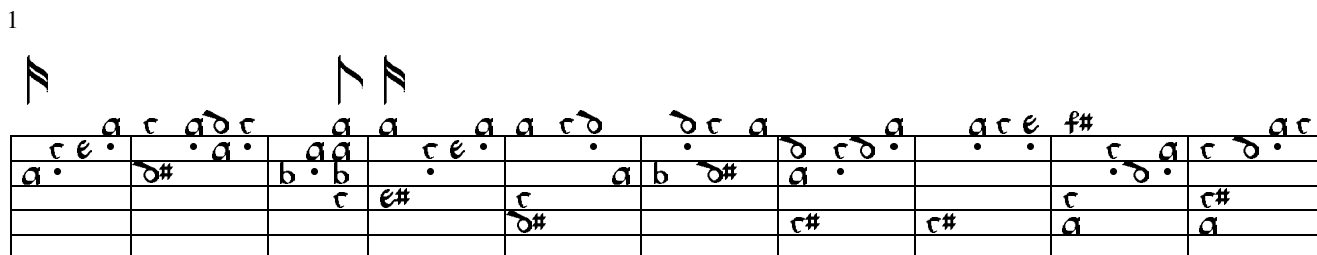
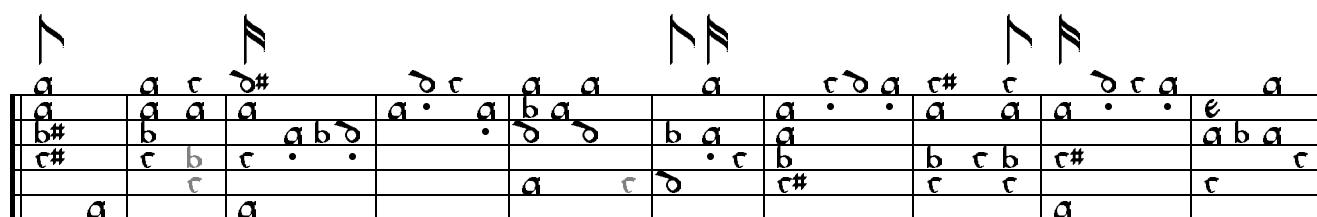
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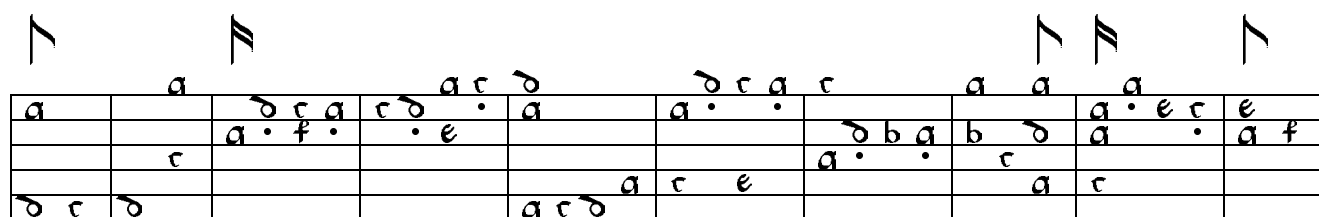
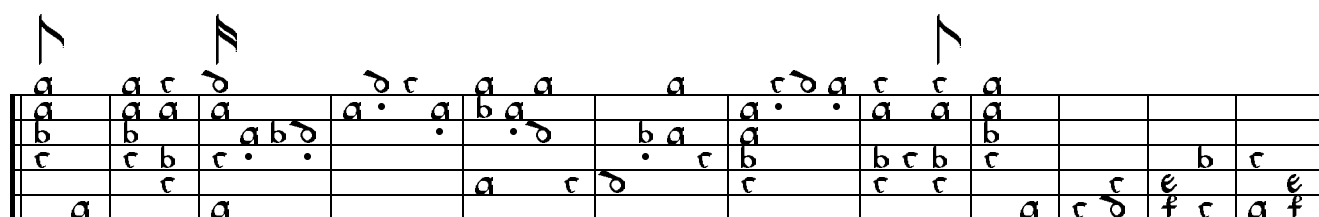
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d#	e	f	g	a	b	c	d	e	f	g	a	b
c	b	a	g	f	e	d	c	b	a	g	f	e
a	b	c	d	e	f	g	a	b	c	d	e	f

36

17a. Fantasia

Barberiis X, sigs. Cc3v-Cc4r





75

75

83

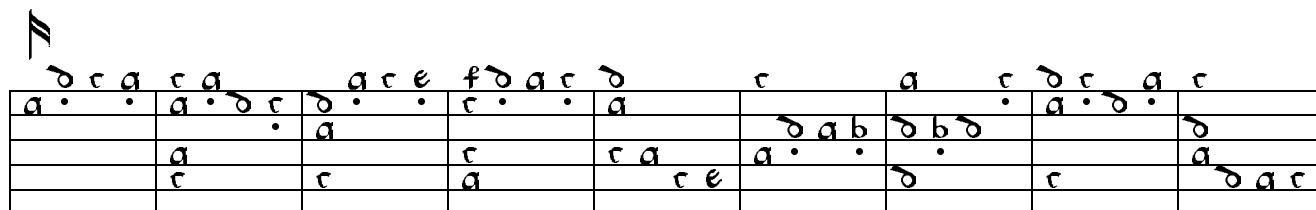
93

103

112

122

133



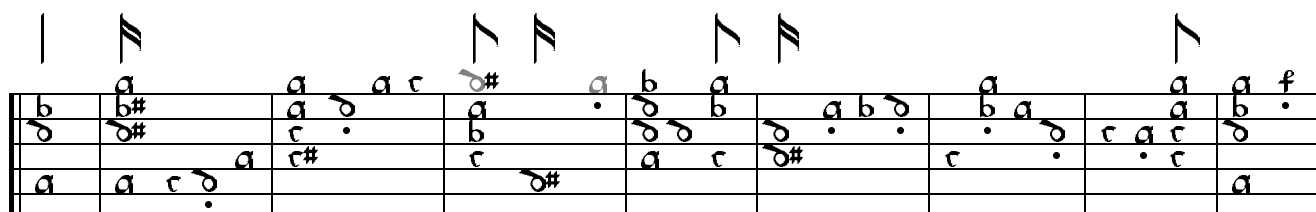
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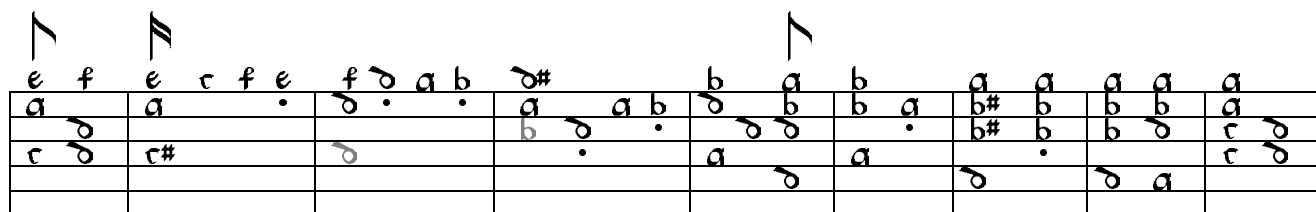
152

18. Fantasia

Barberiis X, sig. Dd1r



1



10



19

19. Fantasia Discorda il Basso con il Tenore unisono

Barberis X, sigs. Dd1r-Dd2r

31

20i. Fantasia sopra Se mai provasti donna

Barberis X, sigs. Dd4r-Ee1v

1

6

12

18

24

30

36

42

48

55

61

67

20ii. Madrigale Se mai provasti donna

Barberis X, sigs. Dd3v-Dd4r

1

11

21

31

41

51

61

21a. Fantasia - Soprano

Barberiis X, sigs. Ee4v-Ff1r

1

8

16

23

29

36

21b. Fantasia - Tenor

Barberiis X, sigs. Fflr-Fflv

1

8

16

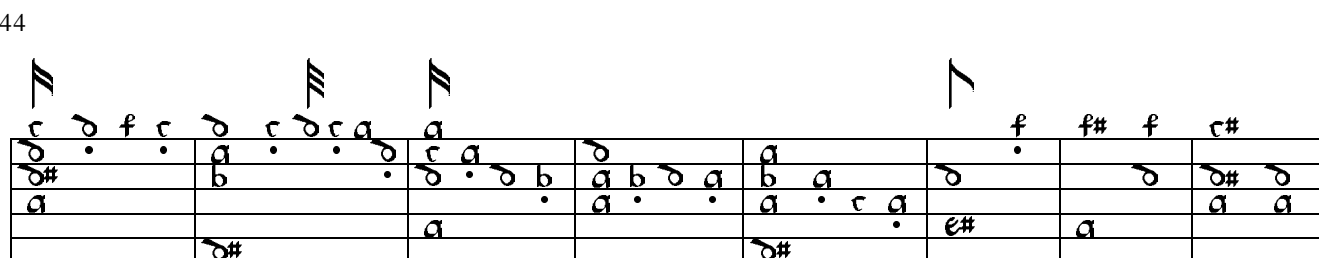
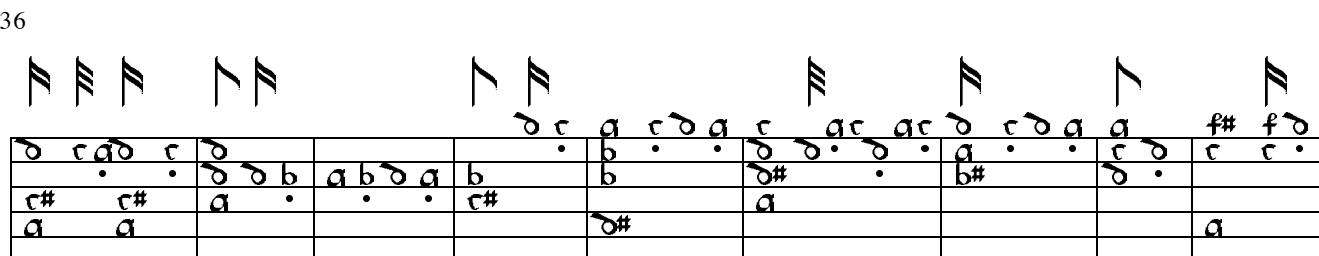
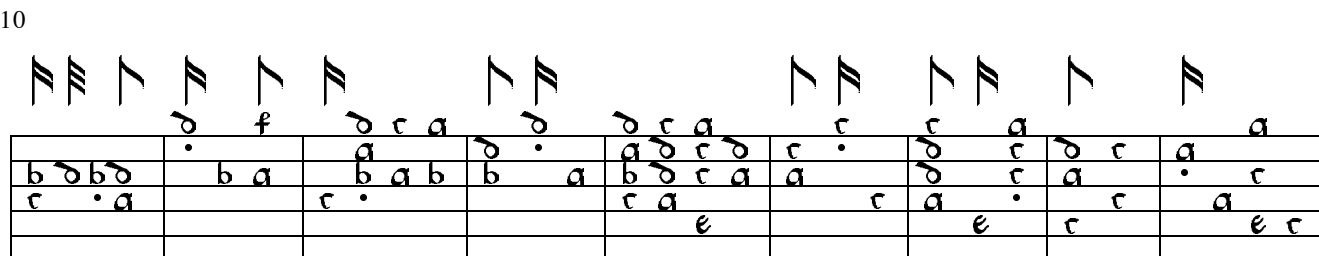
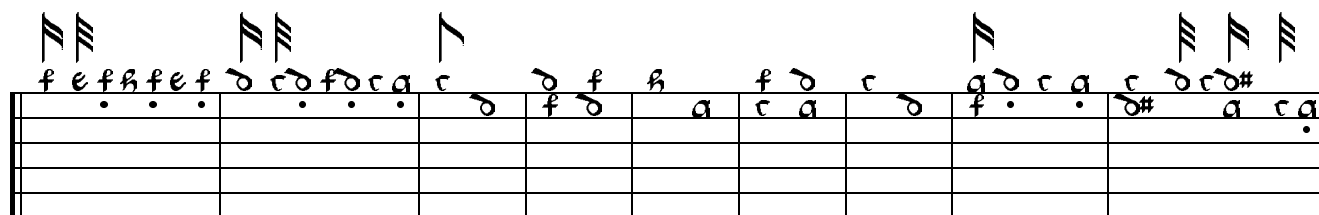
23

29

36

22a. Fantasia

Barberiis X, sigs. Ff1v-Ff2v



	c	c#	c							f#	d
a	d	a	a	d#	a	b	d	a	d#	c#	a
a	d	a	a	a	a	b	d			d	b
a	a			a	a	a	a	a	a	c#	c
	c#		c#	c	c#	c		d#			
					d#		d	d	d	a	

61

$\frac{c}{d}$	$\frac{a}{d}$		$\frac{d}{b}$	$\frac{c}{b}$	$\frac{a}{c}$	$\frac{f\#}{a}$	$\frac{e}{a}$	$\frac{f\#}{d\#}$	$\frac{f}{d}$	$\frac{c\#}{d\#}$
$\frac{d}{d}$	$\frac{a}{b}$	$\frac{b}{a}$	$\frac{d}{b}$	$\frac{c}{b}$	$\frac{a}{c}$	$\frac{f\#}{a}$	$\frac{e}{a}$	$\frac{f\#}{d\#}$	$\frac{f}{d}$	$\frac{c\#}{d\#}$
$\frac{a}{a}$	$\frac{a}{a}$	$\frac{a}{a}$	$\frac{d}{c}$	$\frac{c}{a}$	$\frac{a}{c\#}$	$\frac{f\#}{a}$	$\frac{e}{c\#}$	$\frac{f\#}{a}$	$\frac{f}{a}$	$\frac{c\#}{a}$
	$\frac{c}{a}$			$\frac{e}{c}$	$\frac{a}{a}$		$\frac{c\#}{c\#}$	$\frac{a}{a}$		
	$\frac{d}{a\#}$									

70

78

a		f	d.	c	a				
c#	b c a	e#	a	b . a	c a b c	d#	b b	d	d
d#	. . .	d#		.	a . .	a .	b d	f	d
c#		e#	a		c#	.	a a	f	e
a	a	f#			a	c a	d c	d	f

86

22b. Fantasia di F. da milano - Ness 28

Gardano 1546 I, sigs. D3v-D4r

[illegible]

1

a	•	c	d	•	a	c	
			d		f	d	a
			a	•	c	a	
						c	
					e	a	c
					c		e a c
							e • c a f •

7

\nearrow	$\nearrow \nearrow$	$\nearrow \nearrow \nearrow$	$\nearrow \nearrow \nearrow$	$\nearrow \nearrow \nearrow$	$\nearrow \nearrow \nearrow$	$\nearrow \nearrow \nearrow$	$\nearrow \nearrow \nearrow$
f	f	δ	ϵ	a	δ	δ	ϵ
δ	δ	b	a	b	a	ϵ	a
ϵ	a	ϵ	a	ϵ	a	ϵ	a
e				e	e	ϵ	a

13

d	b	b	c a	f	f	b c a	a c b c a
a	a	a	b a	.	.	.	a a b
b b a	b b a	c . b b a	b b b	a	a b b b	b b b a b	
. c a	c	c . a		c a c	e	c a . .	
c	a	a					

19

[illegible]

26

[illegible]

31

The musical score for 'The Rose Tree' is presented on a four-staff system. The first staff contains the melody with a key signature of one flat (B-flat) and a common time signature (C). The melody begins with a treble clef and a key signature change to one flat. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The second staff contains the lyrics: 'The Rose Tree'. The third staff contains the lyrics: 'The Rose Tree'. The fourth staff contains the lyrics: 'The Rose Tree'. The score is written in a simple, clear font.

36

43

52

23a. Fantasia per sonar un Lauto, & farsi Tenor & Soprano Barberiis X, sigs. Ff2v-Ff3r

f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a

f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a

f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a

f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a
f	a	c^\sharp	a	c	a

1

6

13

20

24a. Fantasia discordata

Barberiis X, sigs. Ff3r-Ff4r

Measures 1-6 of the Fantasia discordata. The notation is written on a four-line staff with various note values (minims, crotchets, quavers) and accidentals (sharps, flats). Above the staff are rhythmic flags indicating the placement of notes.

Measures 7-14 of the Fantasia discordata. The notation continues with various note values and accidentals, with rhythmic flags above the staff.

Measures 15-22 of the Fantasia discordata. The notation continues with various note values and accidentals, with rhythmic flags above the staff.

Measures 23-31 of the Fantasia discordata. The notation continues with various note values and accidentals, with rhythmic flags above the staff.

Measures 32-39 of the Fantasia discordata. The notation continues with various note values and accidentals, with rhythmic flags above the staff.

Measures 40-47 of the Fantasia discordata. The notation continues with various note values and accidentals, with rhythmic flags above the staff. The piece ends with a fermata over the final measure.

24b. Fantasia - transcribed into renaissance lute tuning

1

7

15

23

32

40

25a. Fantasia discordata

Barberiis X, sigs. Ff3v-Ff4v

8

16

25

35

46

55

25b. Fantasia - transcribed into renaissance lute tuning

1

8

16

25

35

46

55

26i. Fantasia. Prima parte

Barberiis X, sigs. Ff4v-Gg1v

a	a c a	a b c a	a b c a c c	a# b c d c b	a c a e c a	a b c a	
a	a	a	b b b b	a a c b	b c a e c a	a	c#
c a c b	c#	c					
			a	c	a		
a	a	e#				a	

1

c	d	e	f#
a	b	c	d
a	b	c	d
c#			

8

c	a	a				a	a	e	a	c	f	b	f
d	d	a	d	d	c	d	d	a	c	e	.	a	.
d	a	c	.	c	.	d	d	.	.	.	.	a	.
a		c		c	c	e	e	c	.	.		g	
		a	a	f		a	c	a				e	
							e	c				a	

15

B	F	E	C	F	A	C	E	A	C	A	A	A	A	A	E	C	A													
	.	.		e	.	a	c	d	a		a	a	a	a	c	d	c	d	.	d	.	d	c	d	a	.	c	a		
G				e		c		a		c	a	c	e	c	.						a		a		a		a	.	c	a
E				c	#		e	#	.	e	c	a					c	#			c	#						c	#	

24

[illegible]

33

	a	a	e e .	a	a	a	a	c#	a	e c a	c ar ar	e are gre
r e a		e r e	.	a d r a	d #.	a			r . c .	r e . e .	a . . .	
d . b	a . a			d #.					r	d .		
r	r			r #						e		r #
a		r #	r #					r a r	e #			
				a				e				

41

f	a c e f	B f e f e c e	c	a	c#	a	c a e c a	a	a	a	e c e . a
c c e . .	.	.	. d . d .	a		c . .	d . c	a	. a		a
d		f	d# .			c		d . c	a		c
		g									
a		b		c	a c	e#		a	e	c#	c#
				e							a

49

26ii. Fantasia. Seconda parte

Barberiis X, sigs. Gg1v-Gg3r

1

9

16

22

29

36

45

54

54

61

61

69

69

76

76

84

84

91

91

98

98

26iii. Fantasia. Terza parte

Barberiis X, sigs. Gg3r-Gg3v

1

10

17

24

33

27a. Qui tollis peccata - Richafort

Barberis IV, ff. 17r-17v

1

11

21

34

44

57

[illegible]