

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 successful 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 Balletti 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 earlier 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 <i>Bauiera Balletto</i>	p. 10
B2. I-BDG chilesotti, pp. 112-113 <i>Mascherada</i>	11
B3. CH-Bu F.IX.70, pp. 277-278 <i>CXVII Hennen dantz - Nachdantz</i>	12
B4. I-BDG chilesotti, pp. 215-216 <i>Passo mezzo moderno</i>	13
B5. PL-Kj 40032, p. 373 <i>La Bariera</i>	14-15
B6. F-Pn Rés.29, f. 21v <i>Barriera</i>	15
B7. I-Lg 774, f. 20v <i>Bariera</i>	16-17
B8. Valentini 1640, f. 26r <i>Barriera</i>	17
B9. I-PEsc b.10, f. 23v <i>Barriera</i>	18
B10. D-LEm II.6.23, f. 19r <i>Dantz</i>	18
B11. F-Pn Rés.Vmd.28, ff. 11v-12r <i>Barriera balletto - Rotta</i>	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 Intavolatura de Luto* (Stradivarius STR 33590, 2002), tr 14.

B12. Caroso 1581, ff. 78v-79v <i>Barriera, Balletto di M. Battistino:</i>	20-21
[1] <i>Balletto Barriera Questo farassi sette volte</i> - [2] <i>La rotta graue farasi due volte</i> -	
[3] <i>La rotta in saltarello farasi una volta</i> - [4] <i>La rotta in Gagliarda</i> ⁵	
7-course or more:	
B13. Caroso 1600, pp. 143-148 ⁶ <i>Barriera Balletto: Barriera Questa Sonata farassi sette volte - Farassi due volte - Farassi una volta - Gagliarda</i>	22-23
B14. D-Fschneider w.s., ff. 69v-73r untitled	24-25
B15. D-W Guelf.18.8, ff. 226v-228r <i>La medesima Diomedis</i>	26-27
B16. D-W Guelf.18.8, ff. 225v-226v <i>La medesima d'un altro maestro Hort. Perlae - PerlaPomponioR</i> ⁷	28-29
B17. CH-Bu F.IX.70, p. 104 <i>Bariera A.F.</i>	30-31
B18. LT-Va 285-MF-LXXIX, f. 12v <i>Tantz Alphonsi</i>	31
B19. D-B 4022, f. 14v <i>Balletto Ruiteno</i> - different	31
B20. D-W Guelf.18.8, ff. 225r-225v <i>Barriera in contra alto. Nicolaj</i> [Legname] - 7 uolte g'sto	37
B21. Balletti Moderni 1611, pp. 5-6 <i>La Bar(i)era</i>	38
B22. Negri 1602, p. 124 <i>La Barrera messa in uso in Milano</i>	39
B23. CND-Mc w.s., ff. 71v-73r untitled	40-41
B24. D-LEm II.6.15, pp. 476-477 <i>Parrera</i>	42-43
B25. A-KR L81, ff. 142v-143v <i>La Trombeta</i>	44
followed by 143v- <i>La Girometa che seguì dупpo la Trombeta</i>	
B26. PL-Kj 40153, ff. 3v-4r <i>Bariera</i> <i>Lute News</i> /	45
B27. F-Pn Rés Vmd.31, f. 12v-14v [1] <i>Bariera parte prima, che si fa sette volte</i> - [2] <i>2da parte farassi due volte</i> - [3] <i>terza parte farassi una volta</i> - [4] <i>la sua Galiarda</i>	46-47
B28. D-Dl I.V.8, f. 74v <i>Bariera part Volte - but duple time</i>	47
B29. D-Ngm 33748/II, f. 9r <i>Barriera Balletto</i>	48-49
B30. F-Pn Rés.941, f. 11r <i>La barriere romano</i>	49
B31. US-BEm 757, ff. 16v-17v [1] <i>Bariera in soprano</i> - [2] <i>si fa ? volte</i> - [3] <i>si fa ? uolte</i> - [4] not titled	50-51
B32. F-Pn Rés.941, ff. 11v-13r (Bar)riera	52-53
B33. I-PEsc b.10, f. 26v <i>Barriera</i>	54-55
B34. D-LEm II.6.15, pp. 164-165 <i>trombter aufzugk</i>	56
B35. D-W Guelf.18.8, f. 41r <i>Drometer Dantz - Nachdantz</i>	57
B36. D-BAU 13.4 ⁸⁵ (Bautzen), pp. 51-52 <i>La Barriera</i>	58
- after bar 16 - <i>repetatur septies</i> - Latin for play seven times!	
B37. I-Fn Magl.XIX.106, ff. 8r-9r [1] <i>si fa sette ? quand si ballare</i> - [2] <i>Le trouue si facio unalt a notar da Capo</i> - [3] <i>Le sperrase</i> - [4] <i>Barriera Ballo</i>	58-59
B38. Terzi 1599, pp. 33-37 <i>Bariera balletto con tutte le sue repliche</i>	60-65
B39. I-TRc 1947, f. 13v <i>Barriera prima parte/seconda parte/terza parte/quarta parte</i>	66
B40. D-B 4022, f. 48v <i>Lieb thut alles überwinden</i>	67
- love overcomes everything	
B41. Fuhrmann 1615, p. 180 <i>Subplementum. Lieb kan alles überwinden</i>	67
B42. D-Lr 2000, f. 22r <i>Die lieb thut alles überwinden</i>	67
Incipits only:	
B43. I-Bc AA/360, f. 109v <i>Barriera</i> - incipit only	55
B44. I-Nc 7664, f. 31r, <i>Barrera in tenore</i> - incipit only	55
B45. I-Rvat 570, f. 21r <i>Barriera</i> - incipit only	55
B46. I-SGc 31, f. 11v <i>Barriera balletto</i> - 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



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

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 (as in 1591 reprinted 10 times) & as 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 fröhliche Ballette mit 5 Stimmen welsche zupbor 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.' [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 *Lavinia 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 Fū 9829, f. 15v 13. *A lieta 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 scherzen* - Lynn¹⁴ 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-SI G.I.4 II, f. 56r *La Sirena in tenor* 36

8o in basso pag 64 in qluar]to tono

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 Gastoldi 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 fröhliche Ballette mit 5 Stimmen welsche zupbor 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-SI 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 vroyckheden' - 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, fa 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-SI G.I.4/II, f. 73r *Tutti venite armati a 5.dj Gastaldo IGBD* 69

G3c. D-W Guelph. 18.7, f. 120v *Tutti nenite armati* 70
Amor vittorioso delli balletti a5. voci di gio como Gastoldi da Carauaggio
 the text is on f. 121r

G3d. A-Lla 475, f. 72r *Balletti 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.:

- O Compagni Ballet (Introductione a i Balletti)
 A-LIa 475, f. 59v *Introductione O Compagni Ballett.*
- A lieta vita amor (L'innamorato)
 - see G1 above.
- Viver lietto voglio (Il bell' humore)
 A-LIa 475, f. 60r *Viuier lieto*; D-B Hove 1, f. 164v *Viuier lieto voglio a5*; D-KNh R 242, f. 101v *Viver lietto voglio*; D-LEm II.6.15, p. 469 *Viuere lieto 1*; D-W Guelph. 18.7, ff. 110v-111r *Il bell' humore*; Morley 1595, no. II *Shoot false love, I care not*; Adriaenssen 1600, ff. 31v-32r *Viuier lieto voglio*; Haussmann 1609, no. 3 *Frölich gueter dinge* - Lynn T129.
- 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.
- Vezzasette Ninfe (Speme Amorosa)
 D-B Hove 1, f. 163r *Vezzasette Ninfe belle a5*; Morley 1595, no. I *Daintie fine sweet Nymphes*; Adriaenssen 1600, ff. 32v-33r *Vezzazette Ninfe*; Haussmann 1609, no. 2 *Gruf sie Gott* - Lynn T128.
- 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*.
- Vaghe Ninfe e voi pastor (Gloria d'Amore)
 A-LIa 475, f. 61r *Vagha*; Adriaenssen 1600, ff. 38v-39r *Vaghe Ninfe*.
- 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).

- Chi guerregier desia (L'ardito)
 Adriaenssen 1600, ff. 37v-38r *Chi guerregier desia*.
- Tutti venite armati (Amor vittorioso) - 1591 no. 10
 - see G3 above.
- Questa dolce sirena (La Sirena)
 - see G2 above.
- Bellissima Mirtilla (La Bellezza)
 D-B Hove 1, f. 163v *Bellissima Mirtilla a5*.
- 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.

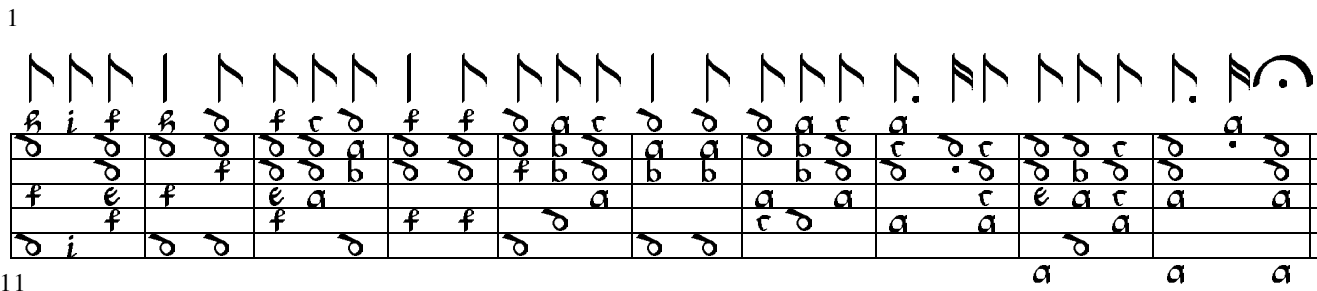
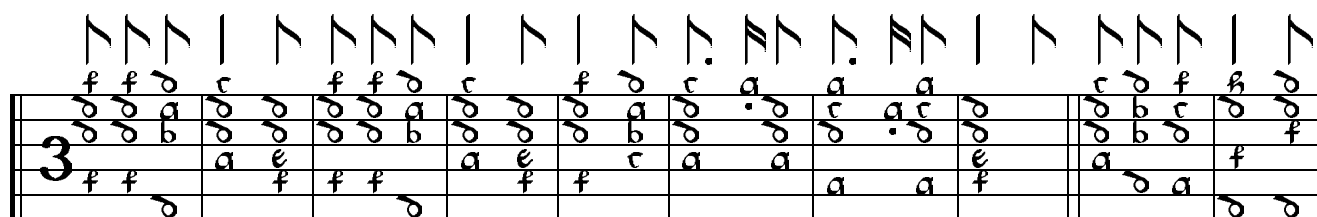
Canzonettes from *Canzonette, con un baletto nel fine* 1592:

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



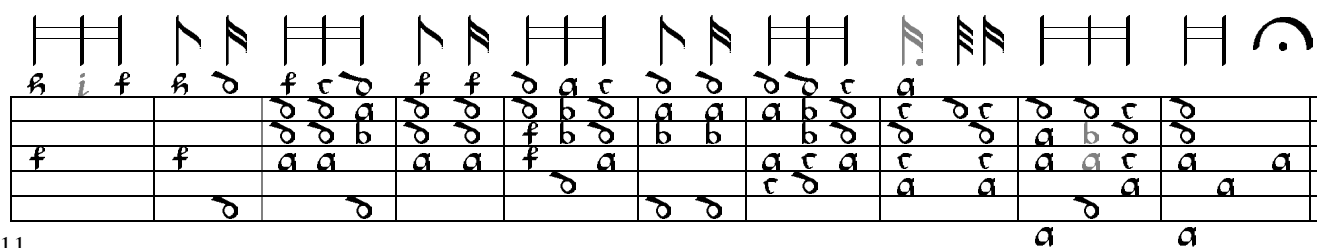
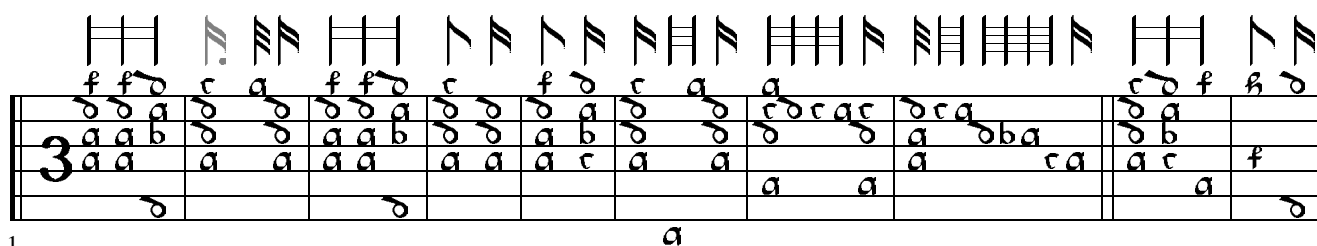
G1a. Alieta vita - 7F A8B12

A-Lla 475, f. 59v



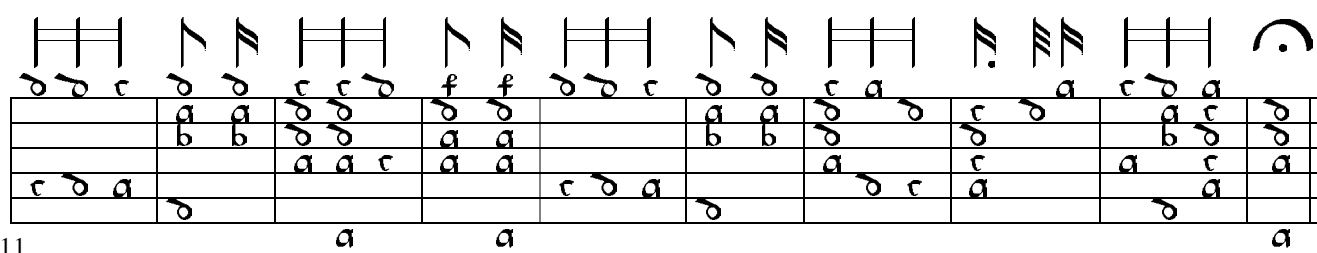
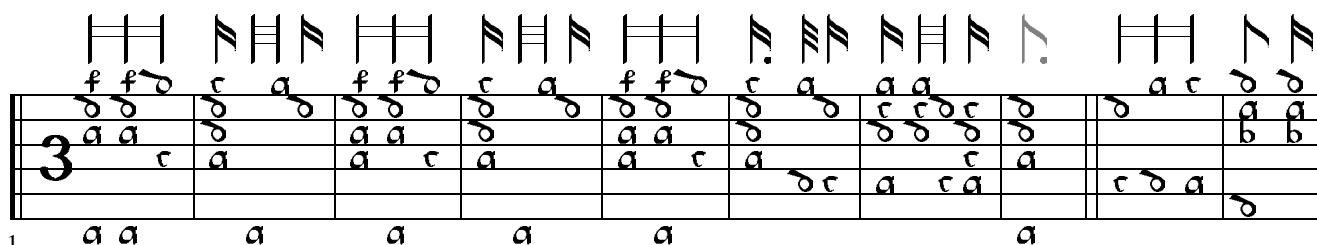
G1b. Alleta vita - 7F A8B12

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

1

11

21

31

G1e. Alleta vita - 7F A4B6

D-LEm II.6.23, p. 10

1

6

Measures 1-8 of the piece. The notation is in 3/4 time, indicated by a '3' in a circle. The music features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with a bass line below it. The notes are mostly eighth and sixteenth notes, with some rests. The piece begins with a treble clef and a key signature of one flat. The first measure contains a treble clef, a key signature of one flat, and a '3' in a circle. The melody is written on a five-line staff, with a bass line below it. The notes are mostly eighth and sixteenth notes, with some rests. The piece begins with a treble clef and a key signature of one flat.

Measures 9-15 of the piece. The notation continues from the previous system. The melody is written on a five-line staff, with a bass line below it. The notes are mostly eighth and sixteenth notes, with some rests. The piece continues with a treble clef and a key signature of one flat.

Measures 16-23 of the piece. The notation continues from the previous system. The melody is written on a five-line staff, with a bass line below it. The notes are mostly eighth and sixteenth notes, with some rests. The piece continues with a treble clef and a key signature of one flat.

Measures 24-33 of the piece. The notation continues from the previous system. The melody is written on a five-line staff, with a bass line below it. The notes are mostly eighth and sixteenth notes, with some rests. The piece continues with a treble clef and a key signature of one flat.

Measures 34-41 of the piece. The notation continues from the previous system. The melody is written on a five-line staff, with a bass line below it. The notes are mostly eighth and sixteenth notes, with some rests. The piece continues with a treble clef and a key signature of one flat.

G1g. Alitta vitta - 7F A8B12

D-LEm II.6.15, pp. 470-471

1

11

G1h. A lieta vita - A8BB12

D-B Hove 1, f. 165r

1

11

19

26

G1i. A lita vita Ballet - 7F8E9D10C A8B12

D-HRD Fu 9829, f. 15v

1 10 9 9

11 10 8 9

G1j. Alitta vitta - A8B12

D-B Danzig 4022, f. 42r

1 10 9 9

11 10 8 9

G1k. (Al)lietta vita - 7F8Eb10Bb A8B12

CH-SO DA111, f. 39v

1

7

14

G1l. Allietta idem - 7F8Eb10Bb A8B12

CH-SO DA111, f. 40r

1

7

14

B2. Mascherada

I-BDG chilesotti, pp. 112-113

Measures 1-11 of the musical score. The notation includes various rhythmic values (half notes, quarter notes, eighth notes, sixteenth notes) and dynamic markings (f, a). The key signature is one flat (B-flat). The piece is in 4/4 time.

Measures 12-24 of the musical score. The notation includes various rhythmic values and dynamic markings (f, a). The key signature is one flat (B-flat). The piece is in 4/4 time.

Measures 25-36 of the musical score. The notation includes various rhythmic values and dynamic markings (f, a). The key signature is one flat (B-flat). The piece is in 4/4 time.

Measures 37-47 of the musical score. The notation includes various rhythmic values and dynamic markings (f, a). The key signature is one flat (B-flat). The piece is in 4/4 time.

Measures 48-58 of the musical score. The notation includes various rhythmic values and dynamic markings (f, a). The key signature is one flat (B-flat). The piece is in 4/4 time.

Measures 59-67 of the musical score. The notation includes various rhythmic values and dynamic markings (f, a). The key signature is one flat (B-flat). The piece is in 4/4 time.

Measures 68-78 of the musical score. The notation includes various rhythmic values and dynamic markings (f, a). The key signature is one flat (B-flat). The piece is in 4/4 time.

Measures 79-88 of the musical score. The notation includes various rhythmic values and dynamic markings (f, a). The key signature is one flat (B-flat). The piece is in 4/4 time.

Handwritten musical notation for measures 1-7, featuring rhythmic symbols (vertical strokes with flags) and dynamic markings (f, r, a, e) above the staff. The notation is written on a three-staff system.

Handwritten musical notation for measures 8-14, continuing the rhythmic patterns and dynamic markings. The notation is written on a three-staff system.

Handwritten musical notation for measures 15-21, including a triplet marking (3) and dynamic markings (f, r, a). The notation is written on a three-staff system.

Handwritten musical notation for measures 22-28, featuring rhythmic symbols and dynamic markings (f, r, a). The notation is written on a three-staff system.

Handwritten musical notation for measures 29-35, continuing the rhythmic patterns and dynamic markings. The notation is written on a three-staff system.

Handwritten musical notation for measures 36-40, including a fermata marking (C) and dynamic markings (f, r, a). The notation is written on a three-staff system.

B4. Passo mezzo Moderno

I-BDG chilesotti, pp. 215-216

Measures 1-8 of the musical score. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The melody consists of eighth and sixteenth notes, with some rests. The accompaniment features a steady eighth-note pattern in the bass and a more complex pattern in the treble.

Measures 9-17 of the musical score. The notation continues from the previous system. The melody and accompaniment patterns are consistent, with some variations in the melodic line. The accompaniment maintains its steady eighth-note pattern in the bass.

9

Measures 18-26 of the musical score. The notation continues from the previous system. The melody and accompaniment patterns are consistent, with some variations in the melodic line. The accompaniment maintains its steady eighth-note pattern in the bass.

18

Measures 27-35 of the musical score. The notation continues from the previous system. The melody and accompaniment patterns are consistent, with some variations in the melodic line. The accompaniment maintains its steady eighth-note pattern in the bass.

27

Measures 36-45 of the musical score. The notation continues from the previous system. The melody and accompaniment patterns are consistent, with some variations in the melodic line. The accompaniment maintains its steady eighth-note pattern in the bass.

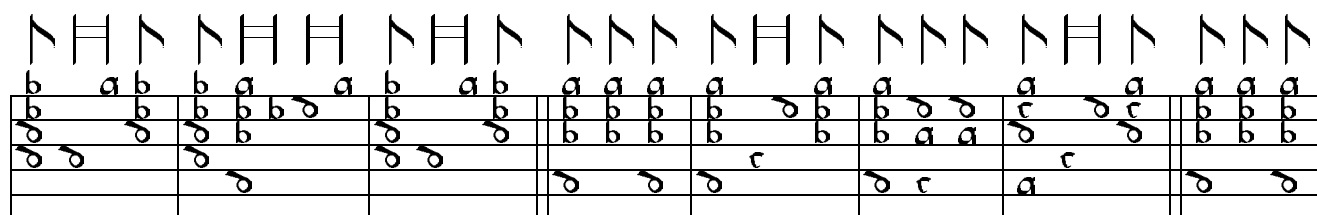
36

Measures 46-54 of the musical score. The notation continues from the previous system. The melody and accompaniment patterns are consistent, with some variations in the melodic line. The accompaniment maintains its steady eighth-note pattern in the bass.

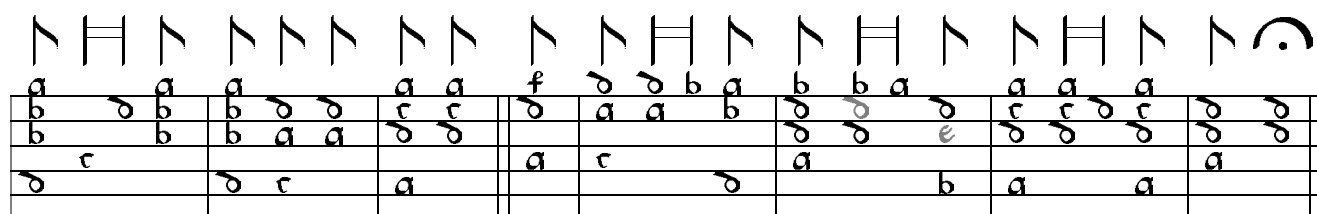
46

Measures 55-59 of the musical score. The notation continues from the previous system. The melody and accompaniment patterns are consistent, with some variations in the melodic line. The accompaniment maintains its steady eighth-note pattern in the bass.

55



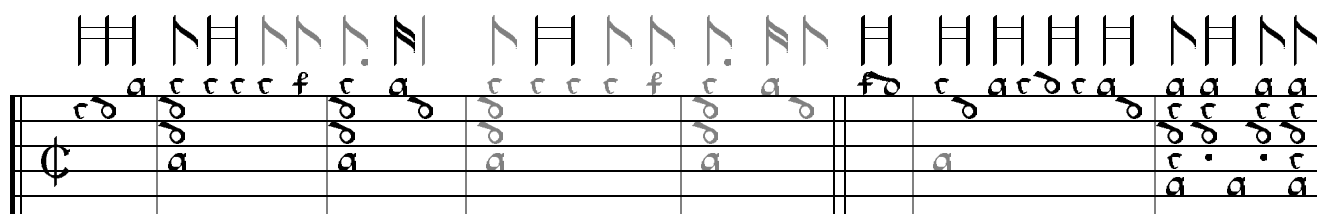
65



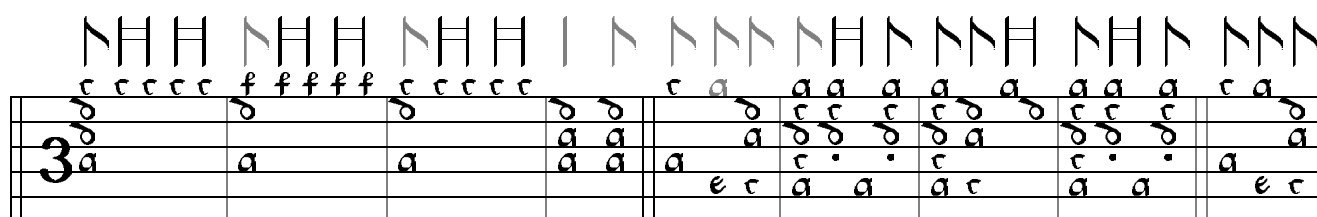
73

B6. Barriera

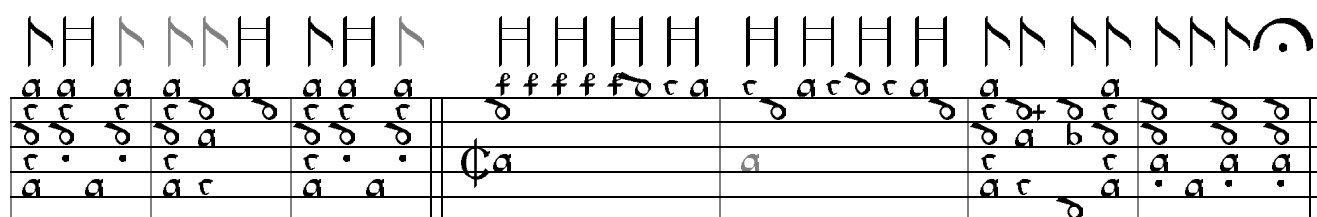
F-Pn Res.29, f. 21v



8



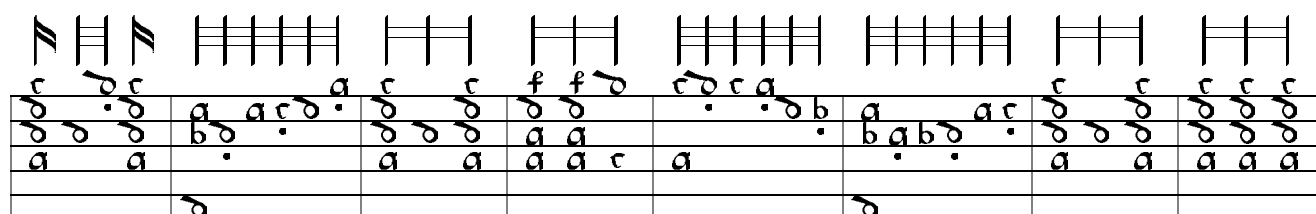
14



23



59



66



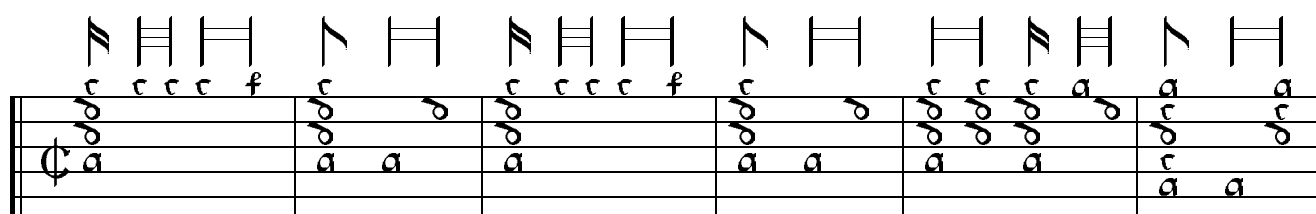
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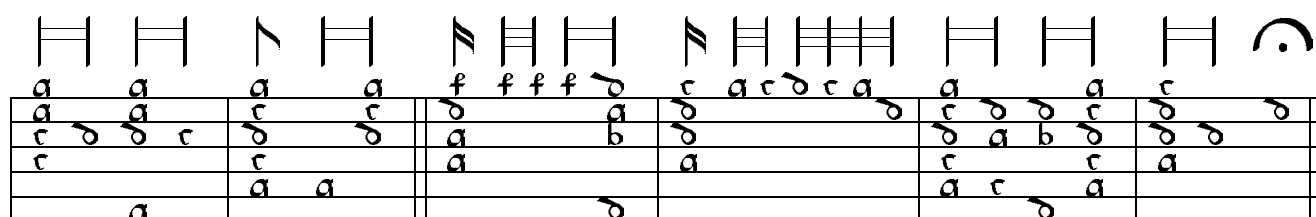
82

B8. Barriera - A8B4

Valentini 1640, f. 26r



1



7

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

8

15

22

32

39

46

55

B12. Balletto Barriera

Caroso 1581, ff. 78v-79v

1

1

11

20

29

37

46

55

61 62 63 64 65

65

66 67 68 69 70 71 72 73 74

75

75 76 77 78 79 80 81 82 83 84

85

85 86 87 88 89 90 91 92 93

94

94 95 96 97 98 99 100 101 102

103

103 104 105 106 107 108 109 110

111

111 112 113 114 115 116 117 118

119

B13. Barriera Balletto - 7F

Caroso 1600, pp. 143-148

1

1

10

19

26

34

42

50

59

68

76

83

90

Handwritten musical score for a piece titled "B14. Untitled - 7F" from the manuscript "D-Fschneider Mus. ms. 8, ff. 69v-72v". The score is written on five staves, each containing a system of six lines. The notation is a form of early printed musical notation, featuring various note values (minims, crotchets, quavers) and rests. The score is divided into measures by vertical bar lines. The first measure is marked with a '1' below the staff. The second measure is marked with a '7' below the staff. The third measure is marked with a '13' below the staff. The fourth measure is marked with a '19' below the staff. The fifth measure is marked with a '26' below the staff. The sixth measure is marked with a '33' below the staff. The seventh measure is marked with a '38' below the staff. The score includes various musical symbols, including a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation is written in a clear, legible hand, with some ink bleed-through visible from the reverse side of the page.

1

7

13

19

26

33

38

System 44: A musical score system with three staves. The top staff contains various rhythmic markings including eighth and sixteenth notes, and rests. The middle and bottom staves contain notes and rests. The system is divided into measures by vertical bar lines.

44 a a a a a a

System 54: A musical score system with three staves. The top staff contains various rhythmic markings including eighth and sixteenth notes, and rests. The middle and bottom staves contain notes and rests. The system is divided into measures by vertical bar lines.

54 a

System 60: A musical score system with three staves. The top staff contains various rhythmic markings including eighth and sixteenth notes, and rests. The middle and bottom staves contain notes and rests. The system is divided into measures by vertical bar lines.

60 a a a

System 65: A musical score system with three staves. The top staff contains various rhythmic markings including eighth and sixteenth notes, and rests. The middle and bottom staves contain notes and rests. The system is divided into measures by vertical bar lines.

65 a a

System 73: A musical score system with three staves. The top staff contains various rhythmic markings including eighth and sixteenth notes, and rests. The middle and bottom staves contain notes and rests. The system is divided into measures by vertical bar lines.

73 a

System 81: A musical score system with three staves. The top staff contains various rhythmic markings including eighth and sixteenth notes, and rests. The middle and bottom staves contain notes and rests. The system is divided into measures by vertical bar lines.

81 a

1

5

10

14

21

26

30

35

35

[illegible]

43

49

49

54

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The piece concludes with a double bar line and a repeat sign.

54

62

60

69

The Rose Tree

72

1 a a a a a a a a a a

7 a a a a a a a a a a

14 a a a a a a a a a a

20 a a a a a a a a a a

26 a a a a a a a a a a

32 a a a a a a a a a a

39 a a a a a a a a a a

46

53

61

70

80

88

96

1

9

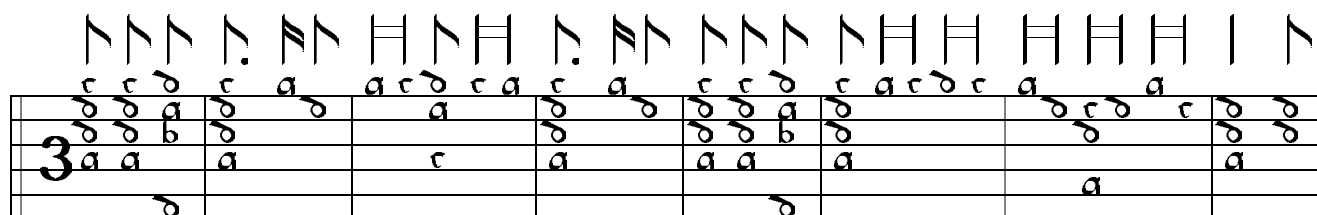
17

25

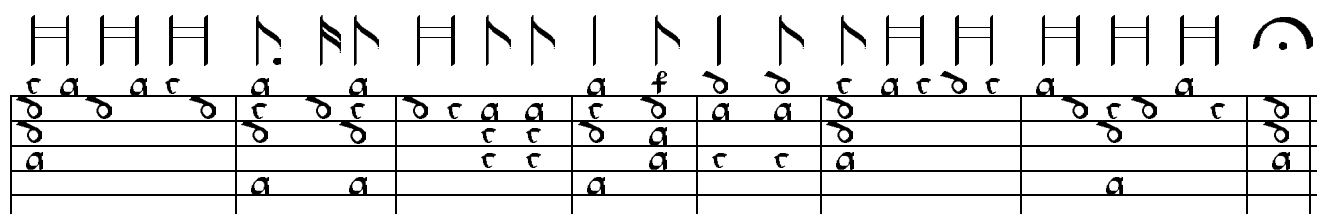
33

40

49



57



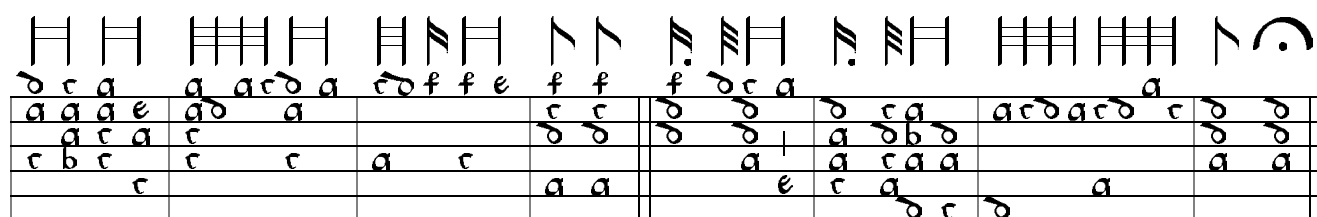
65

B18. Tantz Alphonsi (Lieb thuet alles uberwinden) - 7F

LT-Va 285-MF-LXXIX, f. 12v



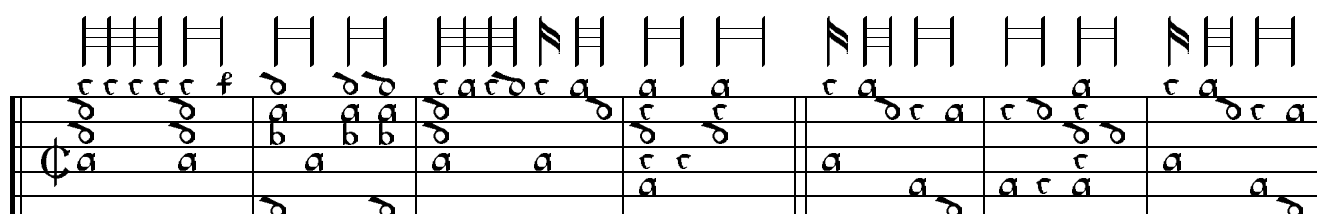
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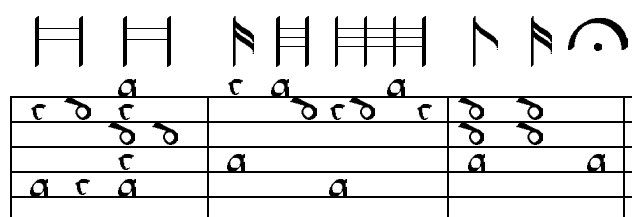
7

B19. Balletto Rutteno - 7F10C

D-B 4022, f. 14v



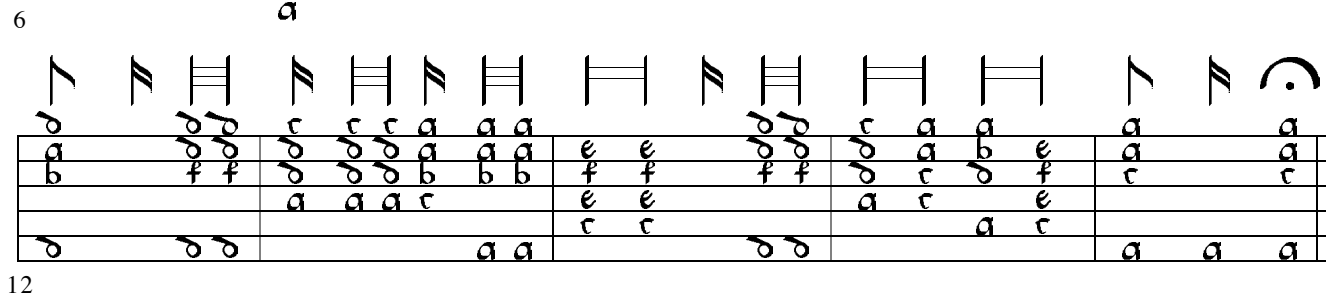
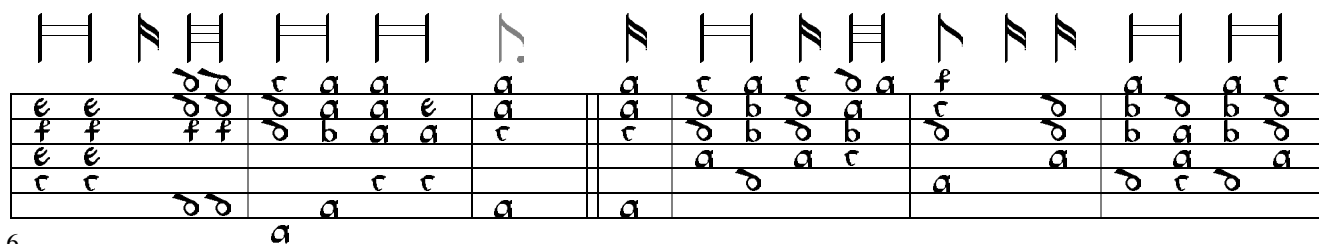
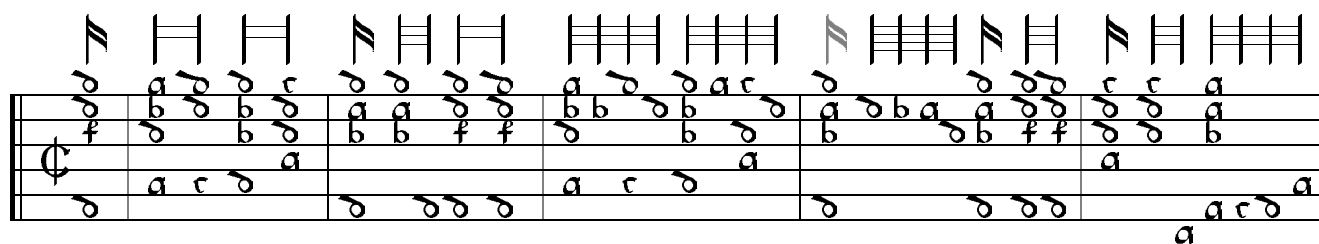
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8

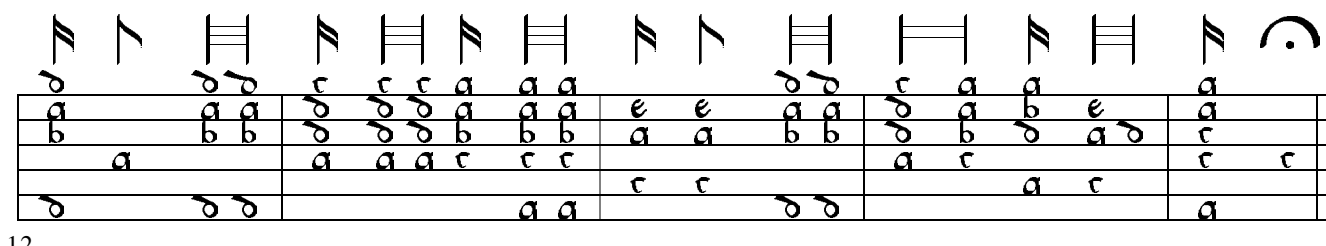
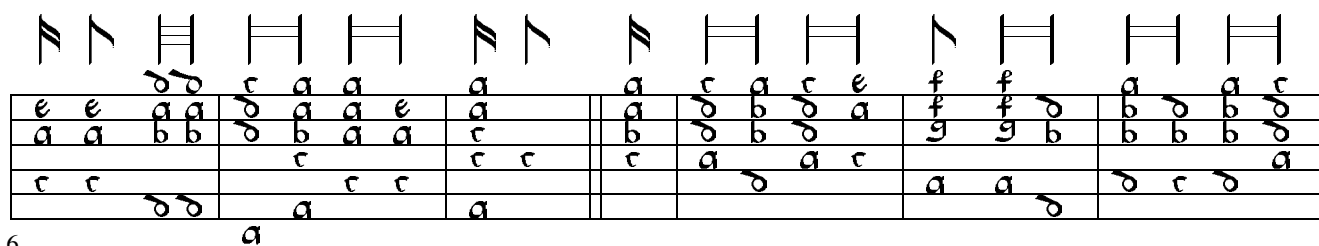
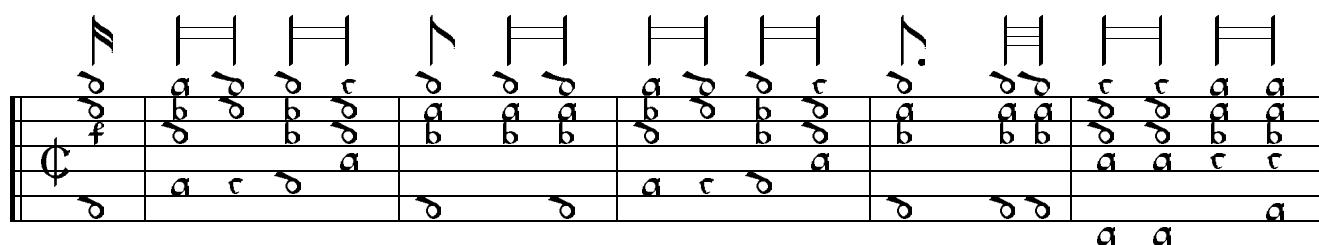
G2a. Questa dolce sirena - Ballet La Sirena - 7F AB8

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

First system of musical notation for G2c. The score is written on three staves. The top staff uses a treble clef and common time. The bottom two staves use a bass clef. The notation includes many beamed notes and rests. The first measure of the bottom staff has a 'a' below it. The second measure of the bottom staff has a 'a' below it.

Second system of musical notation for G2c. The score is written on three staves. The top staff uses a treble clef and common time. The bottom two staves use a bass clef. The notation includes many beamed notes and rests. The first measure of the bottom staff has a 'a' below it. The second measure of the bottom staff has a 'a' below it.

Third system of musical notation for G2c. The score is written on three staves. The top staff uses a treble clef and common time. The bottom two staves use a bass clef. The notation includes many beamed notes and rests. The first measure of the bottom staff has a 'a' below it. The second measure of the bottom staff has a 'a' below it.

12

G2d. Questa dolce sirena - 7F AB8

NL-Lt 1666, f. 190v

First system of musical notation for G2d. The score is written on three staves. The top staff uses a treble clef and common time. The bottom two staves use a bass clef. The notation includes many beamed notes and rests. The first measure of the bottom staff has a 'a' below it. The second measure of the bottom staff has a 'a' below it.

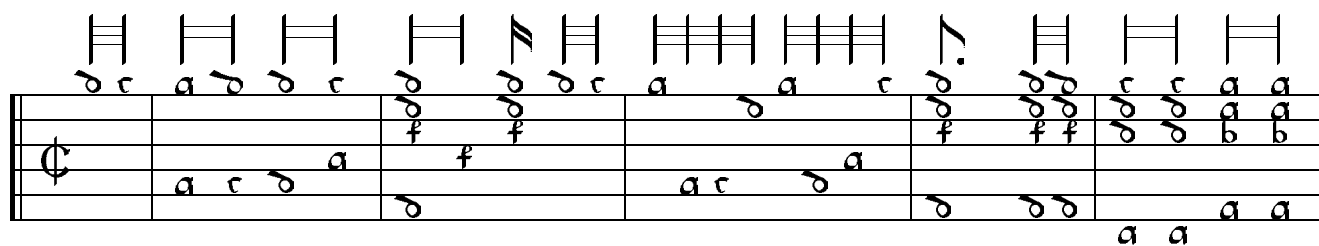
Second system of musical notation for G2d. The score is written on three staves. The top staff uses a treble clef and common time. The bottom two staves use a bass clef. The notation includes many beamed notes and rests. The first measure of the bottom staff has a 'a' below it. The second measure of the bottom staff has a 'a' below it.

Third system of musical notation for G2d. The score is written on three staves. The top staff uses a treble clef and common time. The bottom two staves use a bass clef. The notation includes many beamed notes and rests. The first measure of the bottom staff has a 'a' below it. The second measure of the bottom staff has a 'a' below it.

12

G2ei. Questo dolce serene - 7F AB8 duet lute I

GB-HAdolmetsch II.B.1, f. 161v



G2f. Ballet wol auff ihr musicanten - 7F9D10C AB8

D-HRD 9829, f. 7v

6

12

G2g. Wol auff - Ex clavi transposita - 7F8E9D10C AB8

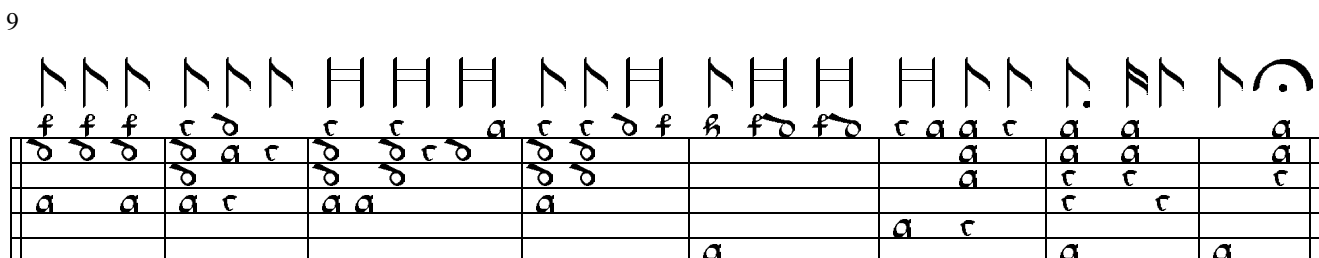
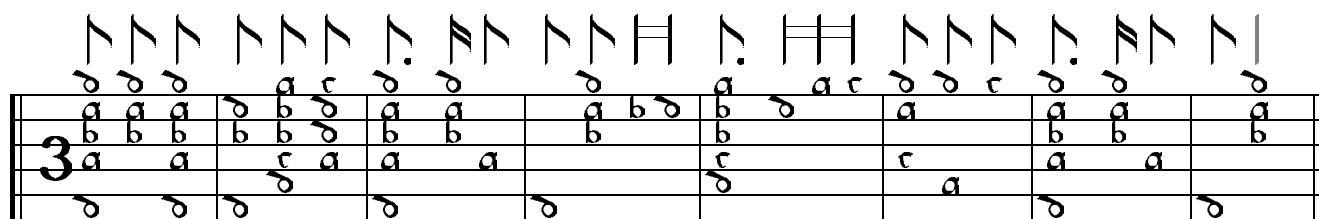
D-HRD 9829, f. 8r

5

11

G2appi. La Sirena in tenor - lute I? ABC8

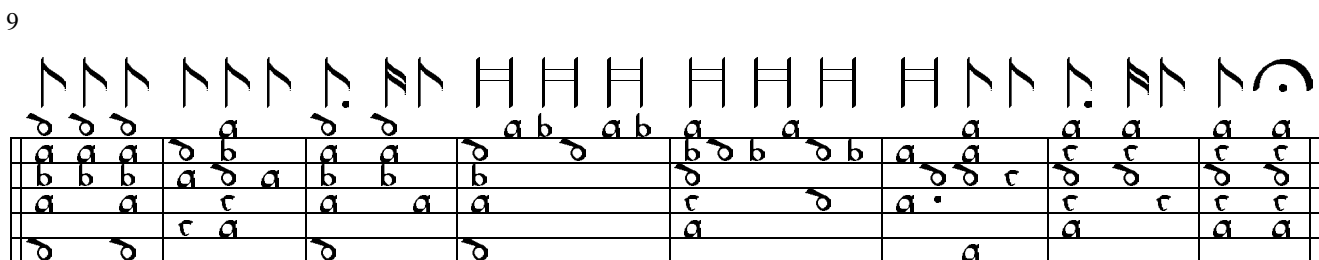
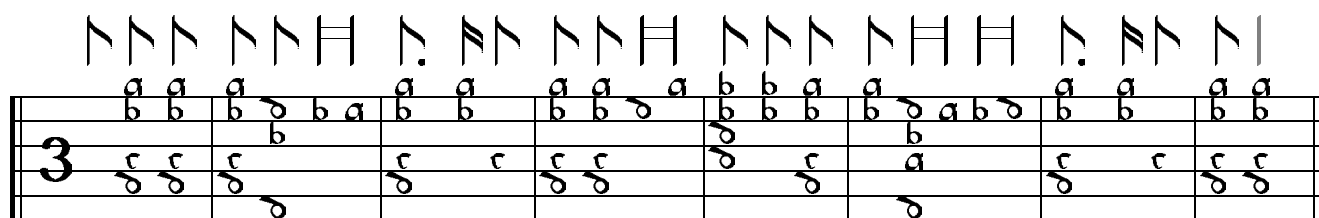
D-SI G.I.4 II, f. 56r



17

G2appii. Aria da cantar: La sirena - lute II? ABC8

D-SI G.I.4 I, f. 2r



17

B20. Barriera - Nicolo (Legname) - 7F

D-W Guelf. 18.8, ff. 225r-225v

1

7

13

19

26

36

43

1

10

19

26

34

41

System 1: Musical notation for measures 1-8. The top staff features a series of vertical strokes (pedals) and some notes. The bottom staff contains a single melodic line with notes and rests. Dynamics include *f* (forte) and *c* (crescendo).

System 2: Musical notation for measures 9-18. The top staff continues the pedal pattern. The bottom staff has a single melodic line. Dynamics include *f*, *ff*, and *c*.

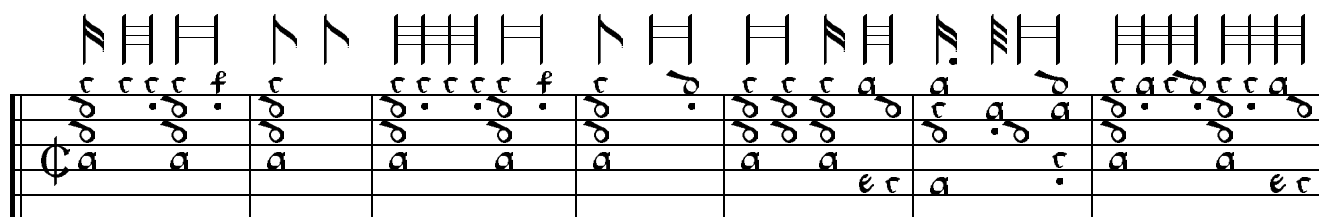
System 3: Musical notation for measures 19-25. The top staff continues the pedal pattern. The bottom staff has a single melodic line. Measure 20 contains a **3** (triple). Dynamics include *f*, *ff*, and *c*.

System 4: Musical notation for measures 26-33. The top staff continues the pedal pattern. The bottom staff has a single melodic line. Measure 27 contains a **3** (triple). Dynamics include *f*, *ff*, and *c*.

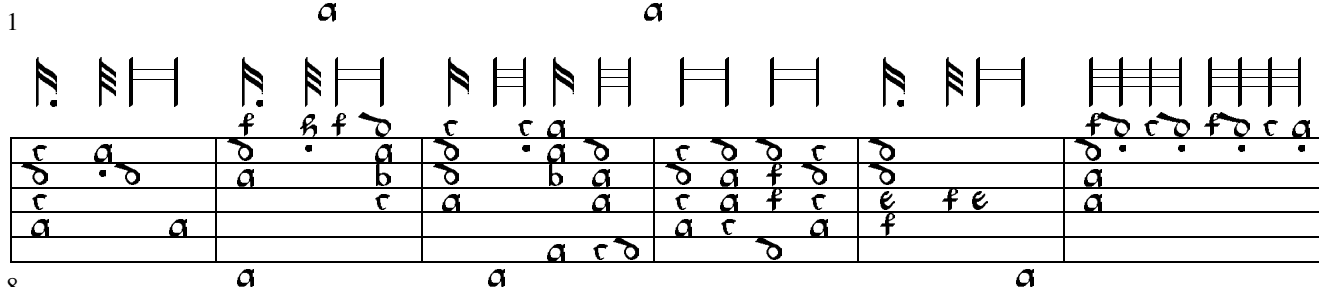
System 5: Musical notation for measures 34-40. The top staff continues the pedal pattern. The bottom staff has a single melodic line. Measure 35 contains a **3** (triple). Dynamics include *f*, *ff*, and *c*.

System 6: Musical notation for measures 41-48. The top staff continues the pedal pattern. The bottom staff has a single melodic line. Measure 41 contains a **3** (triple). Dynamics include *f*, *ff*, and *c*.

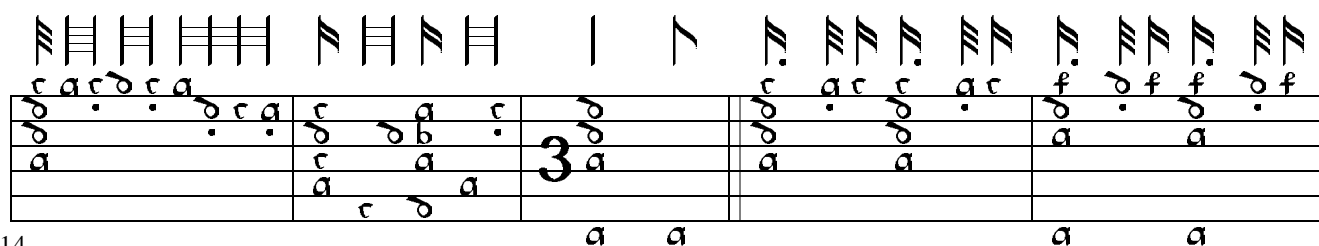
System 7: Musical notation for measures 49-50. The top staff continues the pedal pattern. The bottom staff has a single melodic line. Measure 49 contains a **3** (triple). Dynamics include *f*, *ff*, and *c*.



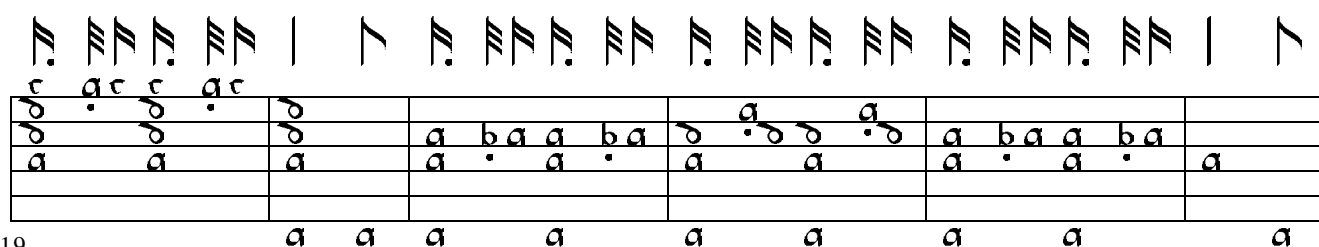
System 1-7: Musical notation on a five-line staff. The notation includes various rhythmic values (c, f, a, b, e, r) and accidentals (sharps, flats). The system is divided into measures by vertical bar lines.



System 8-13: Musical notation on a five-line staff. The notation includes various rhythmic values (c, f, a, b, e, r) and accidentals (sharps, flats). The system is divided into measures by vertical bar lines.



System 14-18: Musical notation on a five-line staff. The notation includes various rhythmic values (c, f, a, b, e, r) and accidentals (sharps, flats). The system is divided into measures by vertical bar lines.



System 19-24: Musical notation on a five-line staff. The notation includes various rhythmic values (c, f, a, b, e, r) and accidentals (sharps, flats). The system is divided into measures by vertical bar lines.



System 25-30: Musical notation on a five-line staff. The notation includes various rhythmic values (c, f, a, b, e, r) and accidentals (sharps, flats). The system is divided into measures by vertical bar lines.



System 31-35: Musical notation on a five-line staff. The notation includes various rhythmic values (c, f, a, b, e, r) and accidentals (sharps, flats). The system is divided into measures by vertical bar lines.



System 36-40: Musical notation on a five-line staff. The notation includes various rhythmic values (c, f, a, b, e, r) and accidentals (sharps, flats). The system is divided into measures by vertical bar lines.

41

Handwritten musical notation system 41. It features a series of rhythmic patterns above a staff. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The staff is divided into measures, with some measures containing multiple notes. The system is labeled with the number 41.

47

Handwritten musical notation system 47. It continues the musical piece with more complex rhythmic patterns. The notation includes various note values and rests. The system is labeled with the number 47.

51

Handwritten musical notation system 51. It features a series of rhythmic patterns above a staff. The notation includes various note values and rests. The system is labeled with the number 51.

54

Handwritten musical notation system 54. It continues the musical piece with more complex rhythmic patterns. The notation includes various note values and rests. The system is labeled with the number 54.

59

Handwritten musical notation system 59. It features a series of rhythmic patterns above a staff. The notation includes various note values and rests. The system is labeled with the number 59.

64

Handwritten musical notation system 64. It continues the musical piece with more complex rhythmic patterns. The notation includes various note values and rests. The system is labeled with the number 64.

72

Handwritten musical notation system 72. It features a series of rhythmic patterns above a staff. The notation includes various note values and rests. The system is labeled with the number 72.

49

49

58

58

64

64

69

69

76

76

83

83

The Great Wall of China

John Williams

1

8

15

23

33

42

52

B26. Bariera - 7F8E9D10C11Bflat12A13G

PL-Kj 40153, ff. 3v-4r

1

12

22

33

41

49

58

1

1

7

2

3

13

19

26

3

33

39

46

52

58

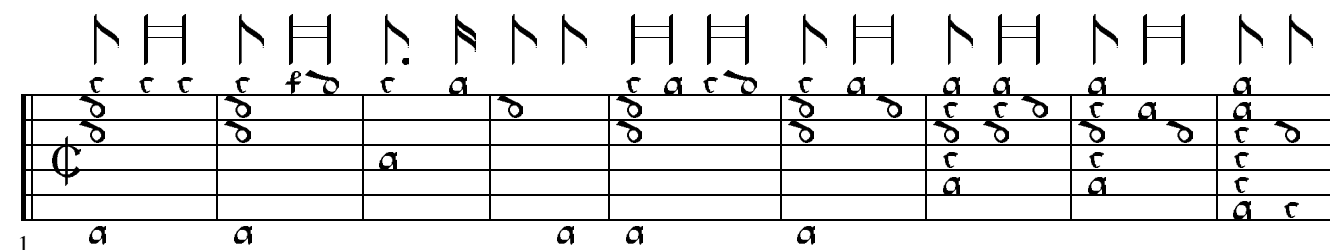
B28. Bariera pa(r)te Volte - 7F

D-DI 1.V.8, f. 74v

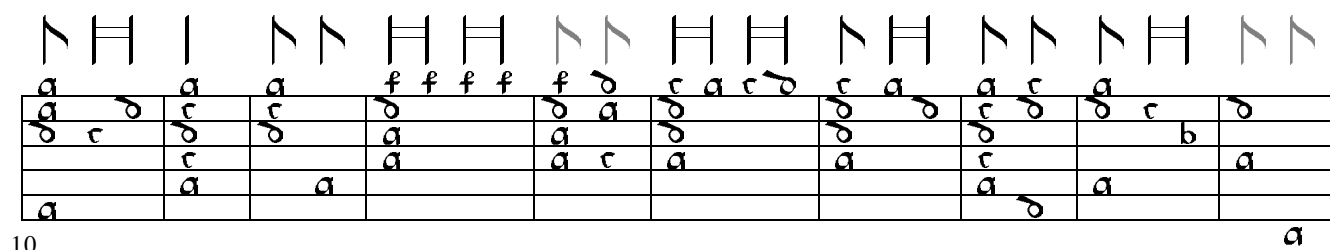
1

6

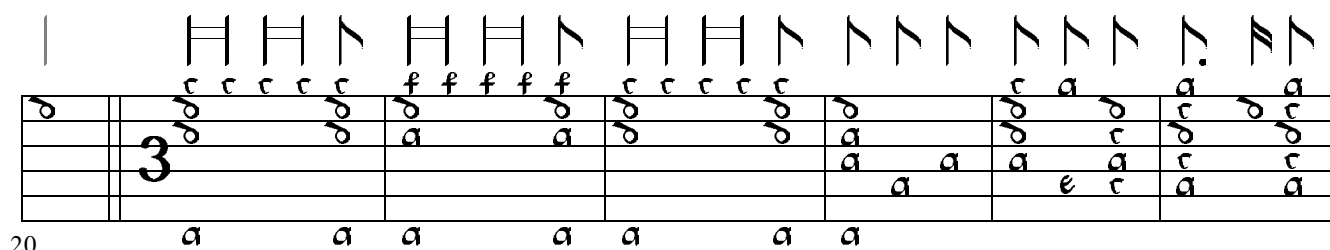
13



System 1-9: Musical notation for measures 1 through 9. The notation includes various rhythmic values (c, f, a, b) and dynamic markings (f, a). The system is divided into two staves.



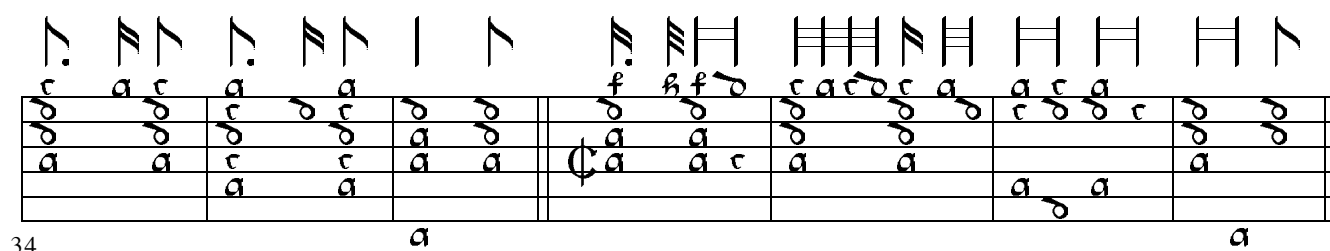
System 10-19: Musical notation for measures 10 through 19. The notation includes various rhythmic values (c, f, a, b) and dynamic markings (f, a). The system is divided into two staves.



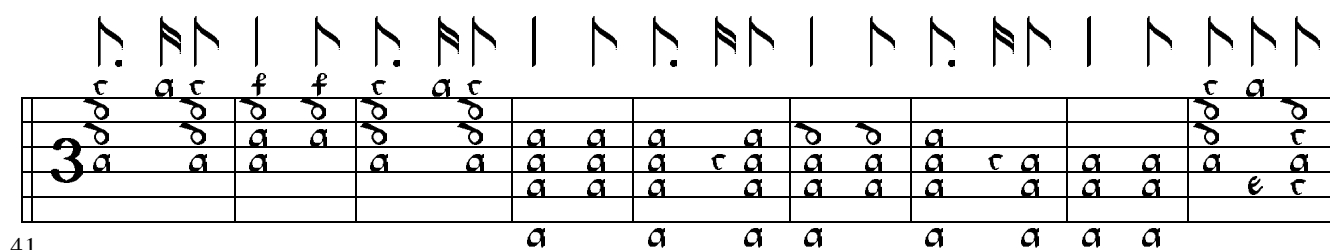
System 20-26: Musical notation for measures 20 through 26. The notation includes various rhythmic values (c, f, a, b) and dynamic markings (f, a). The system is divided into two staves.



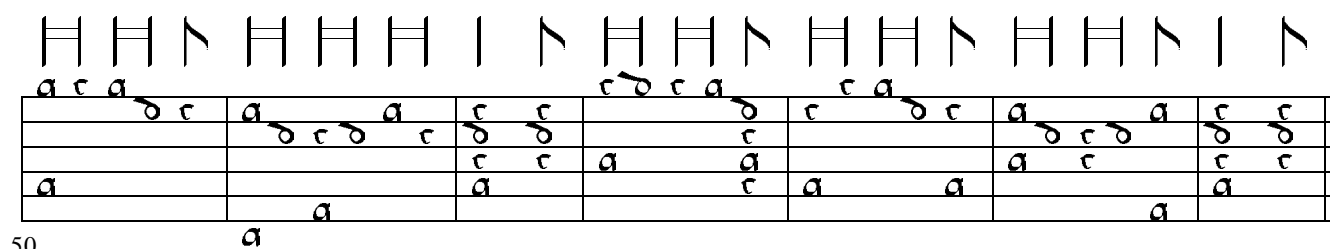
System 27-33: Musical notation for measures 27 through 33. The notation includes various rhythmic values (c, f, a, b) and dynamic markings (f, a). The system is divided into two staves.



System 34-40: Musical notation for measures 34 through 40. The notation includes various rhythmic values (c, f, a, b) and dynamic markings (f, a). The system is divided into two staves.



System 41-49: Musical notation for measures 41 through 49. The notation includes various rhythmic values (c, f, a, b) and dynamic markings (f, a). The system is divided into two staves.



System 50-56: Musical notation for measures 50 through 56. The notation includes various rhythmic values (c, f, a, b) and dynamic markings (f, a). The system is divided into two staves.

57

63

69

B30. La Barriere (R)omano - 7F

F-Pn Res.941, f. 11r

1

7

13

1

12

22

31

45

53

61

71

Handwritten musical notation for system 71. The system consists of three staves. The top staff contains a series of rhythmic marks (vertical lines) and some notes. The middle staff contains a series of notes, including a triplet marked '3'. The bottom staff contains a series of notes. The system is labeled with '71' at the beginning and 'a' at the end.

80

Handwritten musical notation for system 80. The system consists of three staves. The top staff contains a series of rhythmic marks and notes. The middle staff contains a series of notes. The bottom staff contains a series of notes. The system is labeled with '80' at the beginning and 'a' at the end.

89

Handwritten musical notation for system 89. The system consists of three staves. The top staff contains a series of rhythmic marks and notes. The middle staff contains a series of notes. The bottom staff contains a series of notes. The system is labeled with '89' at the beginning and 'a' at the end.

99

Handwritten musical notation for system 99. The system consists of three staves. The top staff contains a series of rhythmic marks and notes. The middle staff contains a series of notes. The bottom staff contains a series of notes. The system is labeled with '99' at the beginning and 'a' at the end.

108

Handwritten musical notation for system 108. The system consists of three staves. The top staff contains a series of rhythmic marks and notes. The middle staff contains a series of notes. The bottom staff contains a series of notes. The system is labeled with '108' at the beginning and 'a' at the end.

115

Handwritten musical notation for system 115. The system consists of three staves. The top staff contains a series of rhythmic marks and notes. The middle staff contains a series of notes. The bottom staff contains a series of notes. The system is labeled with '115' at the beginning and 'a' at the end.

122

Handwritten musical notation for system 122. The system consists of three staves. The top staff contains a series of rhythmic marks and notes. The middle staff contains a series of notes. The bottom staff contains a series of notes. The system is labeled with '122' at the beginning and 'a' at the end.

1

9

16

24

31

37

44

51

58

63

70

76

82

1 *a a a a a a a a a*

6 *a*

12 *a a a a a a a a a*

18 *a a a a*

24 *a a a*

30 *a a a a*

36 *a a a a a*

45

a

51

a

a a

a

a

57

a

63

a

a

a

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

Handwritten musical notation for Trombter aufzugk - 7F, consisting of five systems of staves with notes and letters (a, b, c, f, r, s, t, u, v, w, x, y, z).

System 1 (Measures 1-7):

System 2 (Measures 8-14):

System 3 (Measures 15-21):

System 4 (Measures 22-28):

System 5 (Measures 29-35):

B35. Drometter Dantz - Nachdantz - 7F

D-W Guelf. 18.8, f. 41r

1 a a a a a a a a

7

12 a a

18 a a a a a a a a a

25 a a a a a a a a a

34 a

43 a a a a

B36. La Barriera - 7F

D-BAU 13.4o.85, p. 51

1

8

16

24

34

B37. Barriera Ballo - 7F

I-Fn Magl.XIX.106, ff. 8r-9r

1

7

13

19

26

35

42

48

1 a a

8 a a a

15 a a a a a

20 a a

26 a

31 a a a a

36 a

40

40

44

44

48

48

53

53

58

58

62

62

66

66

70

70

75

75

80

80

84

84

88

88

91

91

94

94

97

97

102

102

105

105

109

109

112

112

118

118

124

124

129 a

132 a

136 a

142 a

147

151 a

156 a

[illegible]

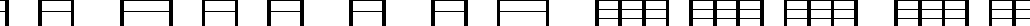
161


[illegible]


172 a


[illegible]

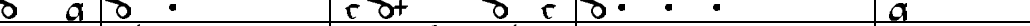
178

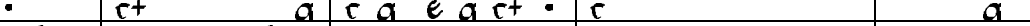
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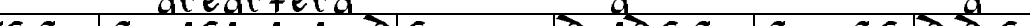


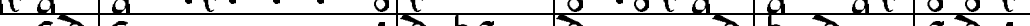





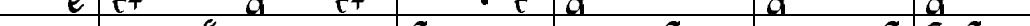


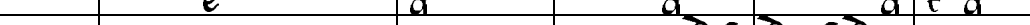


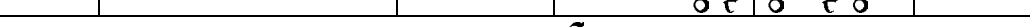

















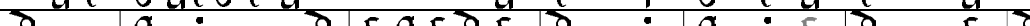





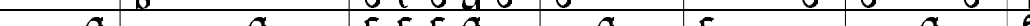


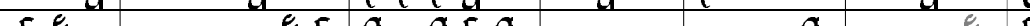





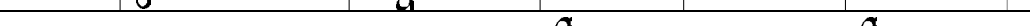
































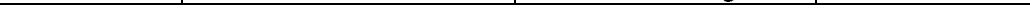


























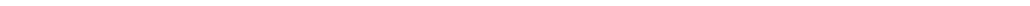












183

188

195

a a c d f c d c a c d f c a c d a c d a a a c a f c

a c r+ a e+ a e c a a c r+ a

202 a

202 a

B39. Barriera prima - seconda - terza - quarta parte - 7F

I-TRc 1947, ff. 13v-14

[illegible]

B40. Lieb thuet alles uberwinden

D-B 4022, f. 48v

1

7

B41. Lieb kan alles uberwinden - 7F

Fuhrmann 1615, p. 180

1

8

B42. Die lieb thut alles uberwinden - 7F

D-Lr 2000, f. 22r

1

7

Measures 1-3 of the musical score. The notation features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The lyrics 'a a a a a a' are written below the notes.

Measures 4-7 of the musical score. The notation continues with complex rhythmic patterns. The lyrics 'a a a a a a' are written below the notes.

Measures 8-10 of the musical score. The notation continues with complex rhythmic patterns. The lyrics 'a a a a a a' are written below the notes.

Measures 11-14 of the musical score. The notation continues with complex rhythmic patterns. The lyrics 'a a a a a a' are written below the notes.

Measures 15-17 of the musical score. The notation continues with complex rhythmic patterns. The lyrics 'a a a a a a' are written below the notes.

Measures 18-21 of the musical score. The notation continues with complex rhythmic patterns. The lyrics 'a a a a a a' are written below the notes.

Measures 22-24 of the musical score. The notation continues with complex rhythmic patterns. The lyrics 'a a a a a a' are written below the notes.

G3b. Tutti venite armati - IGBD - 7F AA8BB16+1

D-SI G.I.4 II, f. 73r

System 1-6: Musical notation for the first system, featuring a treble clef and a common time signature. The notation includes various rhythmic values (c, a, e, f) and dynamic markings (f, e). The system is divided into six measures.

System 7-13: Musical notation for the second system, continuing the piece. It features the same notation as the first system, with measures 7 through 13. The system is divided into seven measures.

System 14-20: Musical notation for the third system, continuing the piece. It features the same notation as the first system, with measures 14 through 20. The system is divided into seven measures.

System 21-28: Musical notation for the fourth system, continuing the piece. It features the same notation as the first system, with measures 21 through 28. The system is divided into eight measures.

System 29-34: Musical notation for the fifth system, continuing the piece. It features the same notation as the first system, with measures 29 through 34. The system is divided into six measures.

System 35-42: Musical notation for the sixth system, continuing the piece. It features the same notation as the first system, with measures 35 through 42. The system is divided into eight measures.

System 43-49: Musical notation for the seventh system, continuing the piece. It features the same notation as the first system, with measures 43 through 49. The system is divided into seven measures.

1 a

4 a a a a a a a a

11 a a a a a a a a

15 a a a a a a a a

18 a a a a a a a a

22 a a a a a a a a

G3d. Balleti Tutti venite armati - 7F A4BB8

A-Lla 475, f. 72r

1

4

7

11

14

18