

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

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

Summary descriptions of the contents of the Libro were published by Oscar Chilesotti, in 1905,<sup>2</sup> and by Fabio Fano, in 1934<sup>3</sup>, while descriptions of the manuscript are found in several sources.<sup>4</sup> Some lapses appear in the 1980 edition of the New Grove, in the articles "Sources of Lute Music", by Arthur J. Ness,<sup>5</sup> and "Vincenzo Galilei", by Claude Palisca. According to Palisca's statement in the New Grove, the first two parts of the manuscript seem to contain "passamezzos, romanescas and saltarellos in all the 24 major and minor keys", which is not completely right as we will see.<sup>6</sup> Another problem of the Libro resides in the correct description of the number and genre of the compositions, since many of the pieces bear only the title *Sopra il medesimo*, and others have common names such as *Aria* or *Gagliarda* or have no title at all. The purpose of this paper is to enumerate and classify all the pieces of the

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<sup>1</sup>Biblioteca Nazionale, Ms. Fondo Anteriori di Galileo 6.

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

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

<sup>4</sup> Becherini's *Catalogo dei manoscritti musicali della Biblioteca Nazionale di Firenze* (Kassel, 1959), Wolfgang Boetticher, *Handschriftlich überlieferte Lauten-und Gitarrentabulaturen des 15. bis 18. Jahrhunderts*, RISM, B vii (München: G. Henle, 1978), pp.114-115, P. Possiedi, "Il manoscritto galileiano "6" della nazionale di Firenze" (*Il Fronimo*, xxx-xxxi, Milan, 1980), Orsini's *V. Galilei: Catalogo tematico ragionato delle sue opere* (Diss. Pisa, 1986, p. 33), and Cristoforetti, Orlando, introduction to the facsimile print of Vincenzo Galilei: Libro d'intavolatura di liuto. Firenze 1584. Firenze: S.P.E.S., 1992.

<sup>5</sup> Arthur J.Ness, "Sources of Lute Music", *The New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Ltd., 1980), xvii, 736, miscounts the number and genre of the compositions of the Libro.

<sup>6</sup> Claude Palisca in "Vincenzo Galilei": Stanley Sadie, ed., *New Grove*, New York (etc.), Grove's Dictionaries of Music, INC.,1980, vii, p.96, writes that the Libro has "passamezzos, romanescas and saltarellos in all the 24 major and minor keys", and both the term *key* is inappropriate, and the *saltarellos* are only 12. The ground of *passamezzos* and *romanescas* occurs on the twelve semitones of the equal tempered scale, in both the *antico* and *moderno*, forms (i.e. with a 'minor' and a 'major' chord for the first degree of the modal scale).

Libro, and to describe its main characteristics. One of the main parts of the study is a thematic index of the contents of the manuscript, including incipits of each piece in tablature and transcription, and my suggested classification. In addition I include a few transcriptions of complete pieces, and discuss the contents of this vast collection of lute pieces. The design of the paper is that of a reference tool to help scholars working in the field of lute music and in the broader field of the late sixteenth-century instrumental music. Because of the number of passamezzos, romanescas, saltarellos, galliards, and arias contained in the Libro, this source may stimulate research of a comparative nature between Galilei's treatment of these genres and the same genres in other sources.

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

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

Vincenzo Galilei was born near Florence in the late 1520s and died in Florence in 1591. He had six or seven children, the first of whom was the scientist Galileo (born in 1564); another of his sons was the lutenist Michelangelo (born in 1575). Vincenzo's ability as a lute player won him the patronage of count Giovanni de' Bardi, who sponsored his studies with Zarlino.<sup>7</sup>

Vincenzo Galilei's role in reviving through monody the ancient Greek ideals of the union of music and poetry was described thus by one of his contemporaries, Pietro Bardi the son of count Girolamo Bardi, in a letter to Giovanni Battista Doni:

This great genius [Galilei] saw that one of the principal goals of this academy [the Florentine Camerata] was by rediscovering ancient music, however much this was possible in such a dark area, to improve modern music . . . . Therefore he was the first to allow to be heard singing in dramatic style [*stile rappresentativo*] . . . Singing over an ensemble of viols accurately played, he let be heard the lament of Count Ugolino, of Dante.<sup>8</sup>

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<sup>7</sup> Palisca, *New Grove*, vii, 95-97.

<sup>8</sup> Letter dated March 13, 1582. Angelo Solerti, *Le origini del melodrama* (Turin: Fratelli Bocca, 1903), pp. 144-5, translated by Claude V. Palisca, *The Florentine Camerata* (New Haven and London: Yale University Press, 1989), p.6.

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

His first edition, Intavolatura de Lauto (1563), contains 24 transcriptions of vocal polyphony and 6 *ricercari*.<sup>9</sup> It was followed by the first edition of Fronimo (1568), a treatise on playing the lute in the form of a dialogue, mainly devoted to how to intabulate vocal compositions for the instrument.<sup>10</sup> It has 95 intabulations of complete polyphonic songs, 8 *ricercars*, 8 fantasias, and a duo.

After the Primo libro di Madrigali a 4 e a 5 voci (1574) one of his most significant works appeared, the Dialogo della musica antica et della moderna (1581),<sup>11</sup> comprising a theoretical treatise dealing with tuning, a defense of monody, and a history of musical instruments. In the first section of his Dialogo Galilei refutes Zarlino's hypothesis that the tuning used at their time was 'just' intonation, since for Galilei it was a compromise between pure 5<sup>ths</sup> and consonant 3<sup>ds</sup>. He also opposes Zarlino's identification of the Greek modes with the 'church' modes. In this section Galilei evolves a system of equal temperament for the lute and viola:

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

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

Bardi: This is one of the things which I have pondered many times, and also have sought carefully [to see] if [the aforesaid tuning] could be applied to the keyboard and if it would end by being just as it is on the lute... It happens--as you know--that the lute has the tone divided into equal parts and the keyboard instrument has them separated into unequal parts.<sup>12</sup>

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<sup>9</sup> Intavolature de lauto di Vincenzo Galileo Fiorentino madrigali e ricercate. Libro Primo (Roma: M. Valerio Dorico, 1563).

<sup>10</sup> Fronimo Dialogo di Vincentio Galilei fiorentino, nel quale si contengono le vere et necessarie regole del Intavolare la musica nel liuto (Venetia: Girolamo Scotto, 1568).

<sup>11</sup> Florence: G. Marescotti, 1581.

<sup>12</sup> Dialogo, p.47; English translation from Robert H. Herman, "V.Galilei's *Dialogo*" (Ph.D. dissertation, North Texas State University, 1973), pp.281-4. Tunings different from the equal tempered were also used sometimes in lute music; see Mark Lindley Lutes, viols and temperaments (Cambridge: Cambridge University Press, 1984), and Antonio Corona Alcalde, "'You will raise a little your 4th fret': an Equivocal Instruction by Luis Milan?", The Galpin Society Journal, xlv, 1991, pp.2-45. "Nevertheless, the fact that each fret runs under all the strings is likely to render inconvenient the use of distinctly unequal semitones in the fretting scheme...all the mathematical schemes for determining the position of frets were based on measuring off certain positions of the neck, as if an alteration in string length was the only effect produced when the player presses the string against the fret, but the concomitant increase of the string's tension is significant enough to reduce even the most precise geometrical division to a mere preliminary...the fretting prescriptions of Vincenzo Galilei are simplified for practicability: the ratio 18:17 [that he prescribed] should be used for placing each successive fret down the neck

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

The rules observed by the modern contrapuntists as inviolable laws, as well as those they often use from choice and to show their learning, will be directly opposed to the perfection of the true and best harmonies and melodies... It was never the intention of the [first] inventors that these rules should have to serve for the use of these harmonies that combined with the words and with the appropriate passion, express the conceptions of the mind; they were to serve for the sound of the artificial instruments alone, both stringed and wind...<sup>13</sup>

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

The continued sweetness of the various harmonies, combined with the slight harshness and bitterness of the various dissonances (besides the thousand other sorts of artifice that the contrapuntists of our days have so industriously sought out to allure our ears)... these are, as I have said, the greatest impediment to moving the mind to any passion. For the mind being chiefly taken up and, so to speak, bound by the snares of the pleasure thus produced, is not given time to understand, let alone consider, the badly uttered words.<sup>14</sup>

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of the instrument - a rule that Mersenne [1636] said was used by many instrument makers". Mark Lindley: *Temperaments* §8, in New Grove (1980), xviii, pp. 670-673.

<sup>13</sup> Galilei, Dialogo, pp.80-90, excerpted and translated into English by Oliver Strunk, Source Readings in Music History, (New York: Norton, 1960), pp.117-125.

<sup>14</sup> Galilei repeats several times the same ideas: "Consider each rule of the modern contrapuntists by itself. . . . They aim at nothing but the delight of the ear, if it can truly be called delight. They have not a book among them, for their use and convenience, that speaks of how to express the conceptions of the mind and how to impress them with the greatest possible effectiveness in the minds of the listener. . . . If the object of the modern practical musicians is, as they say, to delight the sense of hearing with the variety of the consonances, and if this property of tickling (for it cannot with truth be called delight in any other sense) resides in a simple piece of hollow wood over which are stretched four, six or more strings of the gut of a dumb beast. . . with a little air blowing inside them while they are touched or struck by the clumsy and untutored hand of some base idiot or other, then let this object of delighting with the variety of their harmonies be abandoned to these instruments, for being without sense, movement, intellect, speech, discourse, reason, or soul, they are capable of nothing else. But let men, who have been endowed by nature with all these noble and excellent parts, endeavor to use them not merely to delight, but as imitators of the good ancients, to improve at the same time, for they have the capacity to do this and in doing otherwise they are acting contrary to nature, which is the handmaiden of God." *Ibid*.

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

Bardi: All stringed instruments like the gravicembalo, harpsichord, spinet, clavichord, and others like them, are very well suited to express the actions both of the body and of the soul, for instance the Phrygian and Lydian harmonies which contain agitated and orgiastic elements. On the contrary the lute and the *viola d'arco* [are suited to express] grave, serious [elements] like the Dorian mode.<sup>15</sup>

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

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

[Counterpoint is performed correctly] if the fugues and imitations are expressed so that they emerge, according to the intention of the composer, entirely comprehended by the ear.<sup>16</sup>

In the second and expanded edition of Fronimo dialogo (1584)<sup>17</sup> Galilei includes lute intabulations, original compositions, and a summary of general music rules. The 124 transcriptions are from vocal compositions for 3, 4, or 5 voices by about 34 Italian, Flemish, French and Spanish composers.<sup>18</sup> The works selected to be intabulated are those that had, in Galilei's opinion, a direct expressiveness, lacking complex contrapuntal features. Galilei expressed his idea that older compositions, with slow harmonic changes, few parts, and general easiness, were the more effective.<sup>19</sup> In this second edition of Fronimo there are in addition 31 *ricercari* for lute and 5 compositions for two lutes. The book has a theoretical part in which the author discusses how to intabulate for lute, and where to ornament, but also general principles regarding the use of *ficta*, counterpoint, tuning, modality, and transposition. Among the *ricercari* there are 24 in the 12 modes, *per b quadro*, and transposed to the fifth below or the fourth above, *per b molle*. They are written according to modal theory, and some are transposed. There are therefore not related to concerns about tuning and

<sup>15</sup> Dialogo, Robert H. Herman's translation, p.859.

<sup>16</sup> *Ibid.*, p.868.

<sup>17</sup> Fronimo dialogo di Vincentio Galilei nobile fiorentino, sopra l'arte del bene intavolare, et rettamente sonare la musica negli strumenti artificiali si di corde come di fiato, & in particolare nel liuto, (Venetia: Herede di Girolamo Scotto, 1584; facsimile reprint, Bologna: Forni Editori, 1969).

<sup>18</sup> Among them are Annibale Padovano, Cipriano de Rore, Ferrabosco, Filippo di Monte, Ingegneri, Orlando di Lasso, Pedro Guerrero, Palestrina, Striggio, Verdelotto, and Willaert.

<sup>19</sup> ". . . col mezzo di quelle canzoni, antiche et facili. . . che delle nuove, et difficile, ò da piu eccellenti Autori à piu voci composte. . . quelle cantilene. . . facilissime sono. . . per esser solo atte à esprimere gli affetti humani l'harmonie che escono da note di alquanto valore, da pochissima quantità di parti, et dalla frequentia di non molte corde." Fronimo, 47.

temperament, as are the compositions of his Libro. A chart in Fronimo page 90 shows the *finalis* and *ambitus* for each of these twelve modes, in the tenor and in the bass. They agree with modal theory as explained by Zarlino: if one takes the mode in which one composes the song as the basis of the tenor, and this tenor encompasses an authentic mode, then the bass must encompass the corresponding plagal mode, and conversely, if the tenor encompasses a plagal mode, the bass must encompass the corresponding authentic mode.<sup>20</sup>

On page 104 of the Fronimo Galilei gives the number of books, intabulations, and original compositions that he has ready for publishing.<sup>21</sup> He states that they include more than 3000 French, Spanish, and Italian songs and motets in 100 books; 200 fantasias and ricercars by himself and other composers in 10 books; more than 500 romanescas, 300 passemezzos, 100 galliards, arias, and saltarellos in 10 books. His Libro is a collection of some of these pieces, as we will see.

In 1587 Galilei published Il secondo libro dei madrigali a 4 e a 5 voci. After his writings in defense of monody, this work constitutes a seeming contradiction. His madrigals for 5 voices contain formal features that Galilei had condemned in the Dialogo as contrary to the clear affective expression of words, but there were features partially inherent to counterpoint, and Galilei was aware of and concerned with it. This shows the historical position of Galilei, rooted in the tradition and at the same time looking to new horizons. Among the features that he condemned but later used in his own madrigals are scholastic imitations, long melismas on a single syllable, word pictorialism, and in addition phrases of the text repeated, fragmented, and alternated among the parts. There are also some contrapuntal mistakes, like direct fifths and octaves.<sup>22</sup>

His opposition to some of Zarlino's theories prompted the latter to defend his postulates in his Supplimenti musicali, of 1588, and Galilei to respond in his Discorso intorno all'opere di Messer Gioseffo Zarlino, of 1589. In it the author wished to end the dogmatism and pedantry of music theory and to replace the strict rules with simpler procedures taught by physical perception and practical musical experience.<sup>23</sup>

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

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<sup>20</sup> Bernhard Meier, The Modes of Classical Vocal Polyphony, translated from the German 1974 edition by Ellen S. Beebe (New York: Broude Brothers Ltd., 1988), p.66.

<sup>21</sup> *Numero de libri, & delle cose intavolate, & composte dall'Autore, per dare alla stampa.*

<sup>22</sup> Fano, La Camerata Fiorentina, p.lxv.

<sup>23</sup> Claude V. Palisca, "Galilei", MGG, iv, 1268.

the affects of the music", through the "different nature of low and high sounds, greater and lesser volume, and the differing qualities of slow and brisk movements".<sup>24</sup> He further showed his preference for vocal monody, and for the possibility of expressing the affections by the sounds of the composition, without the assistance of words.<sup>25</sup> Contrary to Zarlino Galilei advocated that the ecclesiastical modes do not have any particular affection, which dwells in the way and style in which the composition proceeds.<sup>26</sup> It is also in his *Trattato di contrappunto* where the author stresses the leading importance of the bass part for giving a particular air to a piece and establishing the various degrees of dissonance.<sup>27</sup> Thus a proper rendition of the pieces of the *Libro* should be able to "induce the listeners to the affects of the music" by means of the contrasts of high and low, strong and weak, and fast and slow sounds. While the relative duration of the notes and the height of the sounds, the pitches, are determined by the composer in relation with the instrument used, it is the responsibility of the performer to contribute to the expressive goal of Galilei with means such as volume, articulation and subtle changes of durations.

The last years of Galilei's life were also devoted to scientific acoustical experiments with strings and tubes of different materials, and other sounding bodies.<sup>28</sup> Galilei's scientific researches may well have had an influence on his son Galileo, leading the son to physical experiments in addition to the study of mathematics.

With this knowledge of the ideas that Galilei developed during his lifetime let us now turn to the *Libro* itself. The *Parte prima* (pages 1-131) contains a series of passamezzos, romanescas, and saltarellos organized in twelve ascending semitones of the equal-tempered octave, starting with the pitch of the sixth and lowest course of the lute. There is a variable number of passamezzos and romanescas, but only one saltarello for any particular tone. The passamezzos--Italian duple-meter dances-- are based in the ground of the *passamezzo antico* or *per b molle*. The different numbers mentioned by Galilei as adjective to the passamezzos (like *passamezzo primo*, *secondo* etc.) are not related with modality, but with the degree of

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<sup>24</sup> "... quei mezzi efficaci da indurre con la musica gl'uditori nell'affettione di sé medesima. . . la diversa natura del suono grave, et quella dell'acuto, il molto e il poco suono, et la varia qualità del moto tardo et quella del veloce" Firenze, Biblioteca Nazionale, ant. a Gal. III, published in F. Rempp, *Die Kontrapunkttraktate V. Galileis*, Köln, 1980, p. 13

<sup>25</sup> F. Rempp, op. cit. p. 77.

<sup>26</sup> "... dicendo egli [Zarlino] che tra i nostri Tuoni ve n'è alcuno di natura quito, altro deprecativo, altro querulo, altro incitato, altro lascivo, altro allegro, altro sonnolento, altro tranquillo, altro infuriativo, at altro di qualità et natura delle dette diverso . . . gli risponderei . . . quando per alcuna minima particella delle dette facultadi ritenessi in sé questa nostra Prattica, non dal Tuono, non dalla corda finale, ma dalla maniera del procedere delle parti, la qual costumano i contrapuntisti secondo che più gli aggrada, in qual sia Tuono fatto a modo loro". Ibid. p. 71

<sup>27</sup> ". . . la parte grave. . . è quella veramente che dà principalmente l'aria alla Cantilena; come manifestano ancora le Dissonanze che con essa cagionano le altre parti, le quali più che con altre si fanno al senso manifeste". Ibid. p. 68.

<sup>28</sup> These studies have been translated to English for the first time by Claude Palisca in *The Florentine Camerata*, vi.

the chromatic scale on which the first chord of the ground is based.<sup>29</sup> The ground of the *passamezzo antico* utilized by the composer is always i-VII-i-V-i-VII-i,V-I, in which small roman numerals indicate minor triads, and capital numerals, major triads. All the chords are in root position (see Ex.1).

Ex. 1: Ground of the *passamezzo antico per bmoelle*

Ex. 2: ground of the Romanesca

Ex.3: Ground of the *passamezzo moderno per bquadro*

The eight main framework chords appear at equal intervals throughout the music;<sup>30</sup> between them there is melodic figuration and sometimes other passing chords. The way Galilei varies the chords melodically is in agreement with his statements in the *Fronimo* on this subject, where ornaments proceed by step among the notes of the chord or, when a voice has a leap, the two notes of the leap are consonant with all the notes of the chord.<sup>31</sup> The VII chords do not act with tonal functions: VII is a major chord on the seventh degree of the scale, at one whole tone from the *finalis* or first degree; it is not a leading-tone and has no tonal function as a dominant. This dominant function is found at the V chord, with its raised third. The mode of all the passamezzos is Dorian (or Aeolian), a 'natural minor' scale. It is therefore not correct to describe these dances as being "in the 24 major and minor keys". A piece named *passamezzo settimo* has as its first chord the one whose root is the note of the seventh semitone ascending from the sound of the open sixth course of the lute. These courses had no standard pitches, but the one more often assumed as standard in the sixteenth century was G (an eleventh below middle C).<sup>32</sup> In such a lute, the *passamezzo settimo* would have as a ground d-C-d-A-d-C-d,A-D, this is seven frets above the G. Passamezzos in 16th- and 17th-centuries sources are often sets of continuous variations on the harmonic ground, many of them being lengthy compositions. In Galilei's *Libro*, every passamezzo has a certain number of *partitas* or variations, usually four. Every partita has 32 tactus units, shown in the tablature by means of bar-lines. Every unit lasts a quarter-note, and the harmony always

<sup>29</sup> Therefore the indication *primo*, *secondo*, etc. means that the first chord has its root at the first, second, etc, fret of the sixth course of the lute.

<sup>30</sup> Four tactus units for every chord, except at the penultimate cadence, where two chords -i,V- last also four tactus. Every tactus lasts the equivalent to a modern quarter note.

<sup>31</sup> *Fronimo*, pp. 28, 35, 36. There are nevertheless a few exceptions to his own rules, as seen for example in my enclosed transcription of *romanesca n°35*, G.77, at the beginning of the third variation. Galilei, a practical musician as well as a theoretician, tends to be less categorical.

<sup>32</sup> In *Fronimo*, pp. 10-11, Galilei explains how, despite the 6<sup>th</sup> course of the lute is considered to be in *Gsolreut*, depending of the lowest note to be intabulated, it may be thought to be in other pitches as well.



changes regularly after four units. In a transcription in 4/4 every measure corresponds to a new chord, and the passamezzo lasts eight measures.

Passamezzos in dance and lute books were often followed by one or more triple dances. In Galilei's manuscript, passamezzos are followed by a ternary *romanesca*. The *romanesca* pattern is: III-VII-i-V-III-VII-i,V-I-IV,V-I (see Ex.2). In five instances the first chord is i instead of III.<sup>33</sup> This ground is similar with that of the passamezzo, though there are two chords appended, IV-I. They act as an internal *ripresa* incorporated in the main music and present at any recurrence of the ground. The most usual *romanesca* ground does not have these two extra chords, and it has i for final chord, instead of Galilei's I. The meter of the *romanesca*s is triple, with each tactus-unit lasting a dotted-quarter. Every two tactus there is a change of harmony, except in i,V and IV,V, where the two chords last two tactus. In a few instances the division-lines are every dotted-half, and in these few instances the harmony changes accordingly with each division line. The *romanesca* ground lasts ten measures (20 tactus) in a modern transcription in 6/8 or 3/4 (both meters are usually combined). Frequently there are four *partitas* for every *romanesca*. Galilei considered that the air of the passamezzo and that of the *romanesca* were of a different affective nature, since he compared them with the effect that an *aulos* player made on a youth, when Pythagoras ordered the musician to change from an exciting to a quieting mode, which, Galilei wrote, "is understandable if we compare the excited sound of the *romanesca* to the quiet one of the passamezzo", a statement that must be referred to performance attributes, since the grounds of both dances are almost identical.<sup>34</sup>

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

Part two (pages 133-178) is entitled *Parte seconda nella quale si contengono altri Passamezzi, et Romanesche*. As stated in the title this part consists of only passamezzos and

<sup>33</sup> These five pieces are, according to my classification, *romanesca*s G.4, G.5, G.6, G.9, and G.13.

<sup>34</sup> Claude V. Palisca, *Humanism in Italian Renaissance Musical Thought* (New Haven & London: Yale University Press, 1985), p.393.

romanescas. They are based on all of the twelve semitones of the octave, ascending in chromatic order from the sound of the open sixth course, as in part I. The difference is that the passamezzo's ground is that of the *passamezzo moderno per b quadro*, whose ground is: I-IV-I-V-I-IV-I,V-I. They are governed by the same characteristics as those in part I, in respect to organization and length, as are the romanescas. The romanesca's ground is identical with that of the passamezzos, though with two more chords--and measures-- at the end, thus: I-IV-I-V-I-IV-I,V-I-IV,V-I. These were the common patterns for passamezzo and romanesca *moderno*, except for the last two measures of the romanescas. The length of any tactus-unit, measure, and variation, and the number of variations for any passamezzo, follow the same routine as in the first part. Though there are a variable number of passamezzos and romanescas for any particular tone, or degree of the chromatic scale, the most common is just one piece per tone.<sup>35</sup> The mode used throughout this second part of the manuscript is the Ionian according to Glarean's classification. The affect arising from the Ionian mode is close to that of a major key, though chords do not consistently have harmonic functions. This is typical for late sixteenth-century dance pieces.

Ficta, altered degrees, sometimes act as leading tones, helping to momentarily 'tonicize' a chord; in other instances they avoid melodic or harmonic tritones or add melodic coloration. See, for example, my transcription of Romanesca n°35, G.77: in IV, the F chord, B flat is almost always present, but when moving to the next chord, I or C, the B turns to natural; when going to V or G, the F is very often sharpened. An example of chromatic alteration that has no harmonic function is in the same piece, variation 3, measure 4, the E flat on the G chord. Galilei's compositions *per b quadro* are much closer to modern tonality than those *per b molle*, that are closer to the Dorian modality. One reason for this may be in the use of VII in the ground of passamezzos and romanescas *per b molle*, a chord that has not the modern dominant harmonic function, and thus the combination of ground chords V-i has a tonal color that otherwise lacks in the remaining ground combination i-VII-i.

That the ground *per b molle* had a different affective connotation than the ground *per b quadro* can be inferred from Galilei's own writings, from his contemporary theoreticians and from the very purpose of the Libro, which exemplifies the different emotional qualities of mayor and minor chords, in addition to proving Galilei's opinions about the excellence of the temperament of the lute above any other instrument and about the suitability of homophonic writing and slow changing harmonies. Chords with either major or minor thirds, or tenths, were clearly perceived as having a different affective quality by their own, not as a part of a system based upon a succession of chords. Major and minor chords are to be understood here as chords with a third and a fifth from the bass, and which are intended to produce a distinctive effect from the third being either major or minor. Major thirds and tenths were generally considered lively and cheerful and, by contrast, minor thirds and tenths, were

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<sup>35</sup> See fig. 2.



the substance of the music is more interesting. Gorzanis usually gives a single setting of each passamezzo and its saltarello. There are no romanescas. Every paired passamezzo-saltarello *antico* in one of the twelve *chiave* is followed by another pair of passamezzo-saltarello *moderno* in the same *chiave*, and the pattern continues through all 12 *chiave*.

Parts one and two of the Galilei manuscript show its intended function, which influences both the scope of the repertory and the musical characteristics of that repertory. In the Libro Galilei experiments with four of the principles and ideas he dealt with in his treatises. One principle is the ability of the lute--equal only to the viola da gamba--to play and transpose to any place, because it is tuned in equal semitones, a point that I have already quoted from Galilei's Dialogo, and to which the author refers again in the Fronimo.<sup>39</sup> Another point is related to Galilei's opinion that a slow moving harmony produces in the listener a more affective impression than fast and constant change. The style of these *partite* is that of a melody against a bass or ground changing in slow and regular motion. The music is based on harmony, not on counterpoint. Nevertheless there are some contrapuntal features, such as imitation, but they are always very short, close, usually at the octave, and not hindered by accompanying voices, in accordance with Galilei's thoughts, as expressed in a quote mentioned earlier. This is the third point these compositions exemplify. The fourth point that the Libro typifies is related to the second: the affective characteristics of both minor and major chords. Galilei's aesthetic goals, as described in the second part of his Dialogo, are shown in this large collection of variations, truly a "well tempered lute" of impressive size and whose musical substance deserves attention.

Both Oscar Chilesotti and Fabio Fano accused Galilei's book of excessive uniformity and therefore monotony. The impression of a certain dullness would easily arise from a performance of a succession of several of the pieces of parts I & II of this manuscript, but this is not so much due to a lack of invention on the composer's part, as it is to the self imposed limitations of his subject: variations on a ground consisting basically of only four chords for the passamezzos, five for the romanescas, and only two chords for the saltarellos. With this restriction he wrote as many as 206 variations on the passamezzo ground, 268 variations on the romanescas, and 217 variations on the saltarello ground.<sup>40</sup> This impressive number of variations on a ground by a single author--perhaps unparalleled in the history of music--is the result of the activity of Galilei's industry and imagination; his steady writing alternates between passages of free melodic ornamentation of the ground, and others based on imitations of concise motives, as the enclosed transcriptions reveal. These characteristics are found in all of his pieces and, in this sense, they are uniform. Galilei, faithful to his ideas, did not use many chromatic alterations, nor did he depart from the only two modes he used

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<sup>39</sup> "Lo spatio del Tuono del Liuto e maggiore del sesquinono, & minore del sesquiottavo, il Semitono è l'intera metà di esso Tuono . . . i Tuoni, le terza maggiori, & le minori vengono in tutti i luoghi tra le corde e tasti del Liuto, d'un istessa misura." Fronimo, p. 106.

<sup>40</sup> This amount is the result of adding the figures of parts I & II with the pieces appended in part four.

throughout the Libro: the Dorian, for the 'minor' or *per b molle*, and the Ionian, for the 'major' or *per b quadro*. Galilei had contended that the designated mode of a modern polyphonic piece could only be distinguished through the last note in the bass, since every little section of a composition was in a different mode, with cadences in any degree, which together with the free use of accidentals obliterated any distinct quality of a mode or modal unity.<sup>41</sup> His Libro is therefore an illustration of consistent modal writing, with only two distinct modes, approaching a modern sense of major and minor modality.

I think that the pieces in Galilei's Libro were intended for performance, not only as a way of experimenting with temperament and homophonic writing. The mention made by Galilei in his Fronimo concerning the *passamezzos*, *romaneskas*, *saltarellos*, *galiards* and other pieces he had ready to send to print very likely referred to the Libro's compilation, and the careful writing, almost free of mistakes, further reinforces the purpose of the manuscript as a preparation for printing. Galilei was aware of the dangers of writing boring music--as expressed in his Dialogo-- and accordingly he must have tried to provide his compositions with interest and drive.<sup>42</sup> In the *passamezzos*, *romaneskas*, and *saltarellos*, harmonic, melodic, and contrapuntal elements become clear: this is not true for the intabulations of polyphonic pieces whose original texture can not be thoroughly reproduced on a lute. It is in these pieces where Galilei expresses both his aesthetic and theoretical creed. The use of a single subject, with a regular and slow changing harmony, enabled the author to exemplify both compositional and performing means for expressing various affections through the use of register, motion, phrasing and articulation, volume, consonance and dissonance.

The *passamezzos* and *romaneskas* usually do not have final chords. The last variation of these dances ends with a triple bar-line, but the music is intended to go on: there is no ending, except on very few occasions. This implies that one piece leads into another in a continuous strain, whether from the same genre or another, or that the performer is to provide the final chord. This second choice would have an appropriate result in a few instances only, since often the composer, after starting the final measure with the major chord that ends the pattern of both *passamezzos* and *romaneskas*, introduces the minor third of the chord before the triple bar, thus preparing the beginning of the next ground. Often these compositions are in a crescendo-like construction, with either density or speed progressively increasing, but the consecutive *partite* are not necessarily thematically related, except for their common ground. There are, nevertheless, occasions in which two successive variations develop the same motive--as can be seen in variations 2 & 3 of my transcription of *passamezzo* n°14, G.147--or in which the last measure of a variation starts a motive that is going to be further utilized in

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<sup>41</sup> Palisca, Humanism, p.318.

<sup>42</sup> On some performers that are composers Galilei wrote: "There are others. . . who actually do and understand the things of theory, and perform excellently. For this they are reputed by every intelligent man who knows of them, but they are so slow of wit and so devoid of invention, on account of a defect of nature, that the things which they have composed have so little grace that they not only do not delight, but produce satiety and boredom in the hearer with the first two lines." Dialogo, p.139, Herman's translation, p.856.

the following variation--as in variations 3 & 4 of my transcription of *romanesca* n°35, G.77. This way of writing *passamezzos* and *romanescas* suggest the possibility that the performer may eventually choose between variations of consecutive dances in the same tone the *partite* he or she likes better, to form his or her own composite piece. I enclose the transcription of an example of such a feasible composite under the title Passamezzo 6° tono. An example that further supports this assumption is that of *romanesca* n° 28, G.56/72, with 100 *partite* or variations. It is unlikely that these variations were intended to be performed in a row, which would result in a composition lasting one hour. This is probably the longest piece ever written for the lute.

**Fig.1: Parte Prima**

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

  

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

  

<u>Saltarellos:</u>	Variations
1° tono	21
2° tono	18
3° tono	18
4° tono	17
5° tono	17
6° tono	17
7° tono	19
8° tono	16
9° tono	20
10° tono	18
11° tono	20
12° tono	16
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Total	217

**Fig. 2: Parte Seconda**

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

  

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

**Fig.3: Galliards.**

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

Part three of the Libro (pges 181-242) is entitled: *Parte terza et ultima nella quale si contengono tutte le sue Gagliarde*. It has 56 galliards, almost all of them with mythological names, starting with those of the nine muses. This part ends with two additions to part one, and with what is in fact a fourth part, appended to the main plan of the book. The galliards have variety of forms and lengths. Though the common ternary form, AABBC, is prevalent, there are other formal organizations. In figure 3 I exemplify some of the formal organizations and different lengths of the sections that Galilei uses in his galliards. In these examples the indication G. followed by a number refers to the particular composition according to my classification. The letters following them refer to the sections, and the numbers to the tactus units of any previous section with the same letter. Thus G.91: AA8 B7 CC8, means that this is composition number 91 of the manuscript, and that it has two A sections of 8 units each, a B section of seven units, and two C sections of 8 units each. I use the apostrophe sign to indicate slight differences among one section and its repetition. Besides the different number of sections of Galilei's galliards, there are other interesting features in these dances, such as similar ending figures for two or more of the sections--as in Agrippina, Gagliarda n° 42--or segments that are only partially repeated, as shown in my enclosed transcription of galliard n°31, Moravia. The mythological names of these galliards are more easily linked to Galilei's interest in Greek antiquity than to the musical content of the pieces. In all of them the character is fundamentally homophonic, with a cantilena in the upper part. In opposition to the multitude of keys implied in the dances of the first two parts, the galliards are only in a few keys, often grouped by the same tone, as it happens with the first nine compositions named after the nine muses.<sup>43</sup> Changes of key do not follow any consistent pattern. A combination of 3/4 and 6/8 applies to these galliards as well as to any of the ternary-meter compositions found in the book, that is, binary meter groupings in the context of triple meter, achieved by the use of hemiola.

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

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<sup>43</sup> A modern transcription of these pieces for guitar is Bert Ruff, Die neun Musen (St. Georgen: Rossberg-Musikalien, 1982). Fifteen galliards and an aria are transcribed for guitar by Meinolf Fritzen in Vincenzio Galilei Libro d'intavolatura (München: G. Ricordi & Co., 1982).



The manuscript has a fourth part (pages 243 to 270) though the composer does not name it as such, but incorporates it as an extension of part three. It is entitled *Gagliarde et arie di diversi* and has 45 pieces. This fourth part does not follow the general plan of the passamezzos, romanescas and saltarellos with their galliards. It is a compilation of short songs by several composers, and several passamezzos and romanescas which supplement those of parts one and two. The arias have usually three short and repeated strains. They seem to be adaptations of songs whose names lend their titles to the arias. Aria was a generic name for tune, and for strophic songs.<sup>44</sup> The repetitions of the various sections of Galilei's arias in the Libro may be related to the original strophic structure of the songs from which they are very likely adaptations. The romanescas themselves were one of the most familiar melodic formulae, or bass patterns, for an aria, usually associated with the reciting of *ottava rima*.<sup>45</sup> The number of sections of these arias and their length is given with my incipits. *Gagliarde et arie di diversi* shows that at a certain stage the manuscript turned from being intended for publication to a personal anthology where Galilei included pieces by several composers, appended passamezzos and romanescas to parts I & II, and wrote in several instances for a different lute than the one used in the book up to that moment: one with seven courses. It seems likely that Galilei was unable to find a publisher for his book, which might have been deemed unprofitable. In this fourth part of the Libro the writing is less careful from page 255 onwards. On page 258 the hexagrams are not printed but hand-drawn. From page 264 onwards there are 13 hexagrams per page, instead of the usual 10 hexagrams. It is nevertheless in this fourth part of the Libro where there are some of the compositions that have a more spontaneous charm, since the Arias are in a lighter mood than most of the previous compositions. The sober mood that according to Galileo best suited the lute, applies to a certain degree to many of the compositions of the previous parts of the manuscript. See an example of the arias in my enclosed transcription of Aria n° 15.

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

Galilei considered it essential that the musician had a solid preparation to succeed; furthermore he thought that one of the main causes of the decadence of the expressive power of music laid in the lack of suitable theoretical ground by the practical musician.<sup>46</sup> His Libro

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<sup>44</sup> In the Intavolatura de liuto di Julio Cesare Barbetta Padoano, dove si contiene Padoane, Arie, Baletti, Pass'e mezi, Saltarelli, per ballar à la Italiana, e altre cose dilettevoli secondo l'uso di questi tempi, (Venetia: Angelo Gardano, 1585), pp.8-11 there are six arias, all in ternary meter, including *arie con le quale si puo cantare stanze, e versi d'ogni sorte, secondo l'uso di Venetia & anco de altri paesi*. Before Galilei, arias for lute consisting in three short sections, were intabulated by Antonio di Becchi, in his Libro Primo d'Intabulatura da Leuto, (Venetia: Girolamo Scotto, 1568).

<sup>45</sup> Alfred Einstein, "Die Aria di Ruggiero", Sammelbände der Internationalen Musik-Gesellschaft, xii (1911), pp. 444ff. Frescobaldi in his first book of Toccate e partite (1615-1616) included a *Partite sopra l'aria della romanescas*.

<sup>46</sup> "E impossibile a quelli che non intendono la proprietà et virtù della cosa (et sia qual si voglia) bene esercitarla". Dialogo, cited by Fano, La camerata, p. xxxviii.

was in harmony with his creed more than any other of his compositions or arrangements. He showed as a composer his command of the lute, his thoughts about temperament, and the aesthetic importance he acknowledged for slow, regular and simple motion of harmony and effective contrapuntal writing.

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The following classification of the contents of Galilei's Libro proceeds thus: the pieces are named in the order in which they appear or are cited in the manuscript. Simultaneously three means of identification are used, as expressed in three consecutive lines of text with the incipits of the thematic index. Every line provides different information, but any of the three lines, or two or three of them, may be used to identify any piece. The first line has the original title--when provided in the manuscript--in italics. It is preceded by the composition and the page numbers differentiating the two numbers by a slash, thus /. The second line of the classification suggests a name for the piece, which appears in bold characters. It consists of the name of the genre of the piece--passamezzo, romanesca, saltarello, gagliarda, aria, or other--the number of such piece of such genre in the book, and the number of the composition. The name is followed by the capital letter G., that stands for Galilei, and the number of the composition, so that G.33 means the composition number 33 of this manuscript. The pieces are named sequentially even when they are only cited by the composer: in several instances Galilei writes after a composition that there is another of the same genre and tone on another page. I take his indication as the moment in which the piece happens in the book, even if it is only mentioned there and is written later, because this seems the place where Galilei intended it to be.<sup>47</sup>

The third line of the classification gives technical information: After the abridged title of the genre of the piece (Rom., Pass.) is the indication of the tone. In the passamezzos, romanescas, and saltarellos the tone is indicated thus: the tones are named from 1 to 24. Numbers 1 to 12 are for the twelve chromatic transpositions of the ground *antico* as well as for the saltarellos. Tones 13 to 24 are for the twelve chromatic transpositions of the ground *moderno*. In this way a number equal to or lesser than 12 will immediately show a 'minor' ground ( in the case of passamezzos and romanescas), and a number above 12 will show a 'major' ground. When there is more than one piece in a certain tone the consecutive pieces in the same degree are named first version, second version, etc. Therefore Pass. 13° tono, 3° ver., means that this composition is a passamezzo in the 13th tone--therefore in the first degree of the chromatic scale with a 'major' ground--and that this is the third of such passamezzos in the same tone.

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<sup>47</sup> The thematic index clarifies these indications.

A fourth line (third line for the *Gagliarda* and *Aria*) expresses in parentheses the number of *partite* (i.e. variations or sections) of the composition, and the number of original tactus-units of these sections; thus (18\*4+1) means that the composition has 18 sections of 4 tactus-units, plus an extra tactus-unit. In the *galliards* the number in parentheses expresses the number of tactus units. In the *arias* the numbers united by + signs indicate the tactus units of every section, so that (6+8+24) indicates that the *aria* has three sections, the first of 6 units, the second 8 and the third 24 units.

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

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

I have chosen representative pieces of each of the genres in 'major' and 'minor' modes. For the *passamezzos*, *romanescas*, and *saltarellos* I have chosen the sixth tone, or its relative *per b quadro*, the eighteenth tone. The reason is that this is an idiomatic tone to the lute, the open fifth, fourth, and sixth course providing respectively the pitches of the roots of i (or I), IV, and V. The sixth tone is the only one in which Galilei wrote seven different versions of the *passamezzo* and six versions of the *romanesca*: more than in any other tone. In addition to a pair of *passamezzo/romanesca* each in *antico* and in *moderno*, and a *saltarello*, I have transcribed a *passamezzo* made up of a composite of six *partite* from different versions of the *passamezzos* in the sixth tone,<sup>48</sup> and a *galliard*, and an *aria*, to complete an overview of Galilei's treatment of the genres that constitute his Libro d'Intavolatura di Liuto.

The following is a general index of the compositions of the manuscript, arranged by genre. Titles are according to my classification, listing the number of the composition by genre, its order in the Libro (opus number), its page, and 'tono' and 'versione' for the *passamezzos*, *romanescas* and *saltarellos*. Pieces of every genre are listed several times, sorted according to their sequential order--as they appear in the manuscript--their tone order, page number, opus number--according to my classification-- and, in the *galliards* and *arias*, alphabetical order by

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<sup>48</sup> I have justified this procedure at pp.17-18.

title. Therefore Romanesca n°29, G.65/137, 13° tono, means that the composition is the 29<sup>th</sup> romanese that appears in the manuscript, and it is the composition number 65, at page 137, in the 13° tono or first 'major' tone.

## Indexes of the manuscript:

### Passamezzos

#### I- By sequential order

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

#### II- By tone order

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

**III- By page number**

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

**IV- By opus number**

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

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

**Romanescas****I- By sequential order**

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

Romanesca n°27, G.54/69. 12° tono.  
 Romanesca n°28, G.56/72. 11° tono, 2ª versione.  
 Romanesca n°29, G.65/137. 13° tono.  
 Romanesca n°30, G.67/140. 14° tono.  
 Romanesca n°31, G.69/143. 15° tono.  
 Romanesca n°32, G.71/147. 16° tono.  
 Romanesca n°33, G.73/150. 17° tono.  
 Romanesca n°34, G.76/155. 18° tono, 1ª versione.  
 Romanesca n°35, G.77/156. 18° tono, 2ª versione.  
 Romanesca n°36, G.79/160. 19° tono.  
 Romanesca n°37, G.81/163. 20° tono.  
 Romanesca n°38, G.83/166. 21° tono.  
 Romanesca n°39, G.85/170. 22° tono.  
 Romanesca n°40, G.87/173. 23° tono, 1ª versione.  
 Romanesca n°41, G.88/175. 23° tono, 2ª versione.  
 Romanesca n°42, G.90/177. 24° tono.

## II- By tone order

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

## III- By page number

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

## IV-By Opus number

G.3/4. Romanesca n°1, 1° tono, 1ª versione.  
 G.4/4. Romanesca n°2, 1° tono, 2ª versione.  
 G.5/5. Romanesca n°3, 1° tono, 3ª versione.  
 G.6/7. Romanesca n°4, 1° tono, 4ª versione.  
 G.9/12. Romanesca n°6, 2° tono.  
 G.12/15. Romanesca n°7, 3° tono, 1ª versione.  
 G.13/16. Romanesca n°8, 3° tono, 2ª versione.  
 G.16/20. Romanesca n°9, 4° tono.  
 G.19/24. Romanesca n°10, 5° tono.  
 G.26/34. Romanesca n°11, 6° tono, 1ª versione.  
 G.27/35. Romanesca n°12, 6° tono, 2ª versione.  
 G.28/37. Romanesca n°13, 6° tono, 3ª versione.  
 G.29/38. Romanesca n°14, 6° tono, 4ª versione.  
 G.30/39. Romanesca n°15, 6° tono, 5ª versione.

G.33/43. Romanesca n°17, 7° tono.  
 G.37/48. Romanesca n°18, 8° tono, 1ª versione.  
 G.38/49. Romanesca n°19, 8° tono, 2ª versione.  
 G.39/50. Romanesca n°20, 8° tono, 3ª versione.  
 G.40/51. Romanesca n°21, 8° tono, 4ª versione.  
 G.43/55. Romanesca n°23, 9° tono, 1ª versione.  
 G.44/56. Romanesca n°24, 9° tono, 2ª versione.  
 G.47/60. Romanesca n°25, 10° tono.  
 G.51/66. Romanesca n°26, 11° tono, 1ª versione.  
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