Renaissance Instrumental Ensembles

The Role of the Lute in Sixteenth-Century Consorts: Evidence from Terzi's Intabulations

Suzanne Court

Even though 16th-century instrumental sources offer little information regarding precise instrumentation or modes of performance, some sources do offer valuable, if incomplete, instruction.

A case in point is Giovanni Antonio Terzi's two lute books of 1593 and 1599,[1] which contain a number of rubrics, such as the following:

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[1] *Intavolatura di Liutto, Accomodata con diversi passaggi per suonar in Concerti a duoi Liutti, & solo libro primo* . . . (Venice: Amadino, 1593). Facs. eds. by Antiquae Musicae Italicae Studiosi (Milan, 1966) and by Studio per Edizioni Scelte, sers. 45 (Florence, 1981).

Il Secondo Libro de Intavolatura di Liuto . . . *Nella quale si contengono Fantasie, Motetti, Canzoni, Madrigali Pass'e mezi, & Balli di varie, & diverse sorte* . . . (Venice: Vincenti, 1599). Facs. ed. by Studio per Edizioni Scelte, sers. 45 (Florence, 1981). Hereafter Terzi's two books are referred to as *libro primo* and *libro secondo*.

A selection of Terzi's intabulations are transcribed in Suzanne E. Court, *Giovanni Antonio Terzi and the Lute Intabulations of Late Sixteenth-Century Italy* (Ph. D. diss., Univ. of Otago, Dunedin, New Zealand, 1988), vol. II.

solo	for single lute
a duoi liutti	for two lutes
contrappunto	an ornamented arrangement
in concerto	joining with a larger ensemble

Such designations, applied to the individual lute parts (arrangements of madrigals and other pieces of the time) point to a variety of performing options. Aside from solos, duets, etc. for performance by the lute or lutes themselves, certain parts marked "contrappunto" demonstrate how single lutes might go about ornamenting their parts. And those marked "concerto" point to the role of lutes in participating within larger ensembles, either vocal or instrumental.

With their variety of performance possibilities and written-out lute parts Terzi's intabulations may be taken as blueprints for modern-day reconstructions of 16th-century vocal and instrumental music, especially since the printed sources most often afforded only the music of a model or of a solo lute intabulation.

The genres represented within Terzi's two books demonstrate his preference for derived music. Nearly half the pieces are intabulations based on vocal or instrumental models, the rest being mostly dances and fantasias.[2] In addition to 13 simple intabulations with text, which are clearly intended to accompany a solo voice, another 23 of the (69) intabulations point to some sort of ensemble performance. Most, but not all, of these have more than one lute part provided, entitled "contrappunti," and many have "concerto" applied to one or both of the parts. Terzi made a distinction among lute consorts (duet, trio, or quartet) and performance within ensembles of mixed family groupings by designation of these terms.

Since many of Terzi's intabulations involved favorite madrigals of the period, this increased the possibilities for performance where he did not supply the parts for a complete ensemble. The models of

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[2] Of a total of 154 pieces, 69 are intabulations, while 85 are dances, fantasias, canzonas, and preludes. In terms of printing space, however, the intabulations predominate.

many would have been readily available in their original publications for other players to work from, and might even have been committed to memory sufficiently to enable these players to improvise. At the same time Terzi's lute parts are highly demanding and seem to have been designed as showpieces for an accomplished lutenist (presumably Terzi himself).[3]

Intabulations for Two Lute Parts

In several intabulations two lute parts are provided, the first-lute being a *literal intabulation (remaining faithful to the vocal model* with very little ornamentation) and the second-lute part, marked "contrappunto," a monophonic ornamental elaboration upon the entire harmonic complex of the model. The second-lute parts also have instructions to play "in concerto."

Vestiva i colli	Palestrina	Bk. I, 19
Anchor ch'io possa dire	Striggio	I, 34
Susanne un jour	Lassus	I, 38
Petit Jaquet, Canzon Francese	Merulo	I, 43

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[3] That Terzi was a well-respected virtuoso is confirmed by Donato Calvi, who referred to him in *Scena letteraria* (Bergamo, 1664) not only as a man of letters but as a highly competent lutenist and singer.

Giovanni Antonio Terzi, *Il secondo libro* . . . **(Title Page)**
Courtesy of the Civico Museo Bibliografico Musicale (Bologna)

IL SECONDO
LIBRO
DE INTAVOLATVRA
DI LIVTO
DI GIO. ANTONIO TERZI
DA BERGAMO.

Nella quale si contengono Fantasie, Motetti, Canzoni, Madri-
gali Pass'e mezi, & Balli di varie, & diuerse sorti.

Nouamente da lui data in luce.

IN VENETIA,
Appresso Giacomo Vincenti 1599.   A

Giovanni Antonio Terzi, *Il secondo libro ...* (page 70)
Courtesy of the Civico Museo Bibliografico Musicale (Bologna)

Michael Praetorius, *Syntagma musici,* **Book 2 (Plate XVI)**
Reproduced by courtesy of Oxford University Press (Crookes ed.)
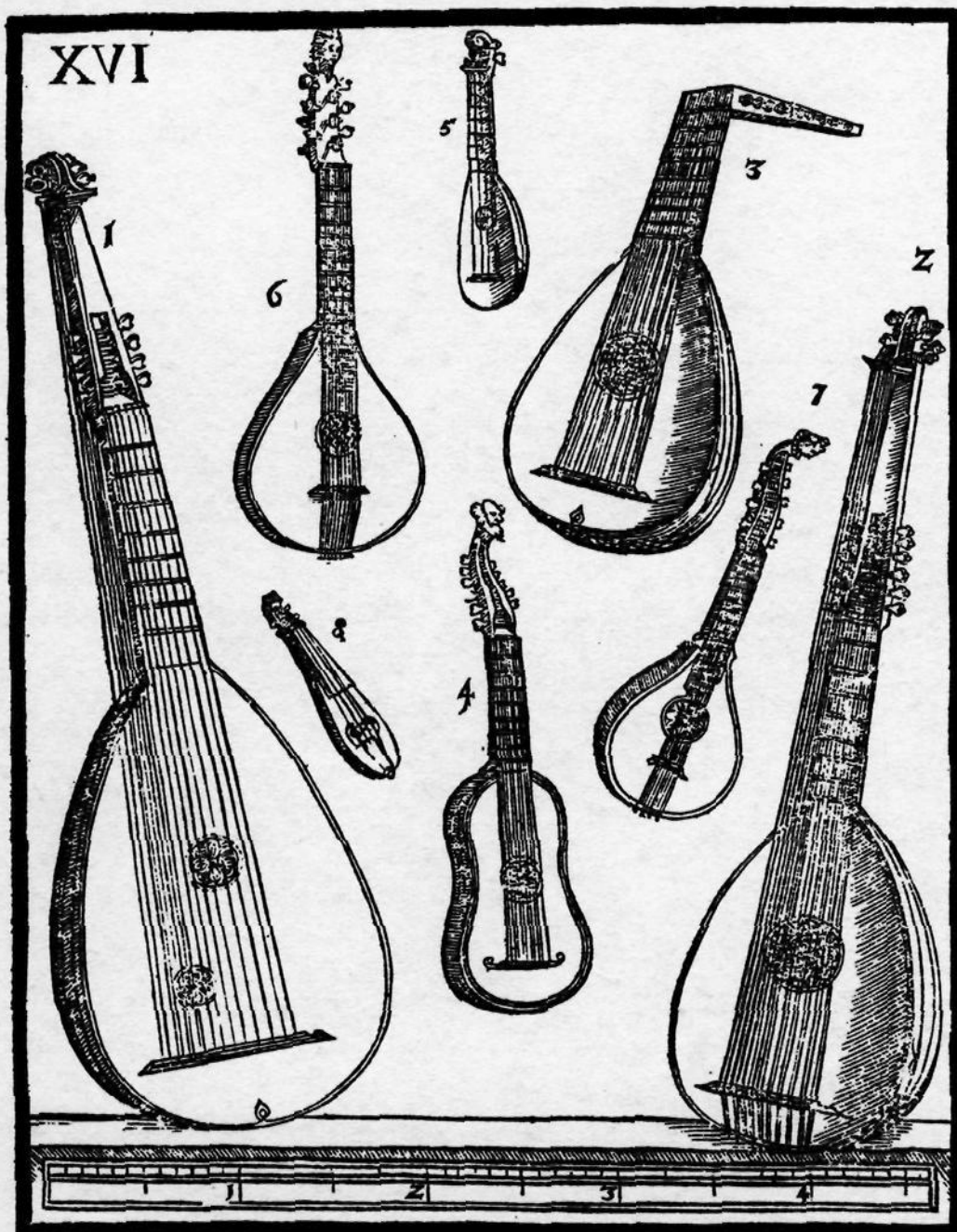
1. Paduanische Theorba.   2. Laute mit Abzügem oder Testudo Theorbata,   3. Chor Laute.
4. Quinterna.   5. Mandöraen.   6. Sechs Thörichte Chor Zitter: 7. Klein
Englisch Zitterlein.   8. Klein Geig. Posche genant.

These four intabulations have instructions along the lines of "per suonar a duoi liutti & solo," and for the second lute "per suonar a duoi liutti in quarta & in concerto." This means that the first lute (without the "concerto" option) may be performed either with the second lute or else it may be performed alone ("solo"). The second lute, on the other hand, may be played as a duet with the first, or it may be played "in concerto" in an unspecified ensemble. (See Example 1.)

The part of the rubric that reads "in quarta" simply means that the second lute is tuned a fourth lower than the first. Having the lower pitched instrument as the more ornamental is the reverse of what we might expect, but despite the difference in the sizes of the instruments the music for both falls within the same pitch range. Although parts for the lower-pitched lutes are the most ornamental of the two, the lowest and the highest notes of the harmonies are incorporated into the *passaggi* in an elaboration on the entire harmonic complex so that essentially the two lutes work together heterophonically. Although Terzi does not specify the exact pitch, a viable combination might be soprano (top string *a'*) with Praetorius's *Kleinen Oktavlaut* (top string *d"*), since this would give less heaviness to the figural part than would the combinations soprano-tenor or alto-bass.[4]

The following two duets, similarly, have their second-lute parts labelled "contrappunto," but are lacking the designation "concerto":

Liquide perle amor	Marenzio	Bk. II, 30
Non mi toglia il ben mio	Ingegneri	II, 106

Texturally these two intabulations are identical with the four mentioned above and there is no reason why they should not have been indicated as "concerto" pieces also.

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[4] I am using the classification here of soprano lute as top string *a'*, alto as top string *g'*, tenor as top string *e'*, and bass as top string *d'*. In addition, the small lute (*Kleinen Oktavlaut*) which Praetorius mentions, as top string equals *d"* may have been in circulation at the time. See Brown, *Sixteenth-Century Instrumentation*, 29 and 158.

Example 1. *Susanne un jour* (Lassus)

Lute I (in D)

Lute II (in A)

In three other examples one finds neither of the designations "contrappunto" or "concerto":

Canzon	Merulo	Bk. I, 48
Un'altra Canzon	Merulo	I, 52
Aller m'y fault	Willaert (Janequin)	II, 46

The two Merulo canzonas and *Aller m'y faut* (Willaert) are neither marked "concerto" nor "contrappunto." That Terzi clearly meant these to be played as duets only is confirmed by the arrangement of the lute parts. The roles of the lutes are less delineated than in the "concerto" pieces, with the polyphony and ornamentation divided more or less equally. Particularly in the first Merulo canzona and in *Aller m'y faut* the two lutes share the polyphony and elaboration equally with each taking turns to elaborate.[5]

An Intabulation in Three Parts

An unusual example among Terzi's intabulations is one involving three lutes:

S'ogni mio ben' havete	Striggio	Bk. I, 28

Here the first lute is marked "per suonar solo & a duoi liutti, & in concerto." This means that it may be played by itself ("solo") or with either of the other lutes. The indication "in concerto" is exceptional, for it is the only piece in which this designation is given by Terzi to a first-lute part. As stated above, this implies that this part could also be performed in conjunction with some unspecified larger ensemble in a rendition of this madrigal.

The other two lute-parts are each marked "contrappunto," meaning that they are decorated versions that may be played with the first lute. And they are also marked "in concerto," indicating that each of them could be played in a larger ensemble as well. In this case the two lutes are "a l'unisono" or at the same pitch as the first lute.

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[5] For a modern edition of *Aller m'y faut* see Brown, *Sixteenth-Century Instrumentation*, 215. This is only a partial transcription.

There is no evidence, however, that all three lutes were intended to perform together. Such a trio would not work since the two "contrappunto" parts would make awkward counterpoint if played together, such as the parallel fourths, ninths, and seconds in m. 4. (See example 2.)[6]

Example 2.   *S'ogni mio ben' havete*   (Striggio)

Lute I
(in G)

Lute II
(in G)

Lute III
(in G)

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[6] Terzi wrote an eight-voiced canzona for four lutes, set for two pairs of lutes tuned a fourth apart, which was not designated "concerto" (bk. 2, 117). Clearly the term did not apply to lute consort music.

"Concerto" Intabulations in Solo Parts

The largest category of ensemble intabulation is a group of twelve marked "concerto," for which second lute-parts are not given. Most of these are based on Maschera's canzonas of 1582.[7] Terzi may have chosen to intabulate Maschera's canzonas since they were designated for instruments specifically (as distinct from the more usual rubric of being suitable for vocal as well as instrumental performance), and because they were so popular at the time, as the number of reprints up to 1621 demonstrate.

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[7] The 1582 version has been lost, but was republished in 1584. See Howard Mayer Brown, *Instrumental Music Printed before 1600, a Bibliography* (Cambridge, Mass., 1965), under 1584/10.

Chi farà fede al ciel	Striggio	Bk. II, 70
Canzone prima–		
Canzone undecima	Maschera	Bk. I, 57-79

The Maschera intabulations are marked "per suonar in concerto & solo." They can, therefore, be rendered as stand-alone solos or alternatively could combine with other instruments. Clearly he was leaving it up to the musicians to complete the ensemble from (readily) available Maschera parts. The sectional nature of the canzonas encouraged Terzi to intabulate the first statement of each section literally and then to ornament each section on its repeat. (In Example 3 the successive sections are juxtaposed for comparison.) Musicians playing from Maschera's canzona parts in an ensemble could have ornamented those parts of the chanson that Terzi left plain.

Example 3. *La Martinenga* **(Maschera)** Lute in G

Terzi's intabulation of Striggio's *Chi farà al ciel* is unusual in that it is written in imitation of the *viola bastarda* (an instrument like the lyra viol that was capable or ornamenting extensively through the whole texture). Terzi marks this part "accommodato à modo di Viola bastarda per suonar in Concerto con Liutto grande." Since it is marked "concerto" Terzi must have relied upon the parts of the madrigal being available in order to complete the ensemble. The designation "Liutto grande" can be interpreted either as with a large lute in the ensemble being accompanied (presumably to strengthen the timbre) or with a large lute playing the intabulated part. The latter raises a question in that either a tenor or bass lute would involve difficult left-hand stretches and impractical passagework. Also, playing the intabulation on a larger lute would place the model down by at least a fourth or fifth, which would limit the ensemble possibilities. (See Example 4.)

Example 4. *Chi farà fede al ciel* (Striggio)

The Term "Concerto"

Terzi was not the first musician to employ the term "concerto" in a publication. Although infrequent in the 16th century, it does seem to have been used in relation to plucked instruments as indicating instrumental (rather than vocal) ensembles. In the first known application of the term (Rome, 1519) it meant a "getting together" in a vocal ensemble, and until the mid-16th century seems to have been associated with ensembles of voices *or* instruments, as well as ensembles of voices *and* instruments.[8] After 1565 the term was used at least once to mean a vocal ensemble (the *concerto di donne* at the court of Ferrara), and on another occasion to mean an instrumental ensemble (as in the *Ricercar per sonar* contained in the *Concerti di Andrea et di Gio. Gabrieli Organisti*, 1587). Later, in 1607,

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[8] See Arthur Hutchings, "Concerto," *The New Grove Dictionary*, Brown, *Instrumentation*, 96-97, and David Boyden, "When is a Concerto not a Concerto?," *Musical Quarterly* 43 (1957), 222.

Agostino Agazzari used "conserto" in the title of his continuo discourse, *Del sonare sopra 'l basso con tutti li stromenti e dell' uso loro nel conserto*, referring to the use of instruments in mixed vocal and instrumental ensembles.

In lute and related sources the term and its derivatives appears in relation to either family consort groupings or mixed consorts, but is nonetheless consistently used in an instrumental context. Matelart in his lute book of 1559 uses "concertate" in reference to second-lute parts accompanying Francesco de Milano's *Ricercari*.[9] "En concierto" appears several times in Bermudo's *Declaración* of 1549, applying to various ensembles made up of pairings between vihuelas, guitars, and bandurrias.[10] Diego Ortiz in *Tratado de glosas* of 1553 called upon phrases such as "nel primer libro que es tañer en concierto con quatro o cinco vihuelas," recommending that viols perform the music of his *libro primero* with a consort of vihuelas.[11] Along with Terzi's use of "concerto" and the nature of his "contrappunti," contemporary use of "concerto" confirms the likelihood that Terzi was considering instrumental performance of some kind for his "concerto" intabulations.

Foundational and Ornamental Instruments

The lute played a unique role in late 16th-century instrumental ensembles in that it was able to function as both a foundation instrument and a melodically embellishing instrument. In 1607 Agostino Agazzari grouped instruments into these two categories,

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[9] For Francesco de Milano duets refer to Arthur J. Ness, *The Lute Music of Francesco Canova da Milano, (1497-1543)* (Cambridge, Mass., 1970), 416-32.

[10] John M. Ward, *The Vihuela de mano and Its Music (1536-1576)*, (Ph. D. diss., New York University, 1953), 110-11.

[11] Diego Ortiz, *Tratado de Glosas* (Rome, 1553), ed. Marius Schneider (Basel, 1967), xxiv. Ortiz does not specify vihuela "d'arco" of "da mano." In a later Italian source, Scipione Cerreto's *Della prattica musicale vocal et strumentale* (Naples, 1601) we find the phrase "Il conserto delle viole da gamba . . . solo ò in conserto," reminiscent of Terzi's alternatives. This is cited in Boyden, "Concerto," 227.

placing the lute in both.[12] This dual role of the lute had been in effect for at least the previous century in Italy. In embryonic form in Francesco Spinacino's duets of 1507 the lute parts are in differentiated accompanimental and ornamental roles.[13] Later, descriptions of the Florentine *intermedii* document the lute's changing roles. Up until 1539 instruments in ensemble conformed to the consort principle (unmixed families of instruments doubling voices) and the foundation principle (chordal instruments added to a group of instruments and voices). From mid-century a consort of family instruments might be modified by one or more instruments of another family replacing the weaker members. Or instruments from two or more families, such as viols and flutes, might blend together and one or more foundation instruments might be added to the ensemble. Foundation instruments, especially keyboards and lutes, had become regular fetures by this time. By the end of the century the practice of substituting instruments, of having several foundation instruments, and of including highlighting instruments to emphasize one or more lines had become standard.[14]

Concerning the ornamental instruments Agazzari claims that they "beautify" and "season the consort," not that they all ornament with *passaggi* necessarily. The lute, he says, is the best instrument for this latter purpose, but he criticizes those who "do nothing but play divisions from beginning to end, especially when playing with other instruments which do the same."   Rather, he indicates that the lutenist "must use gentle strokes and repercussions, sometimes slow passages, sometimes rapid and repeated ones, sometimes something played on the bass strings, sometimes beautiful vyings and conceits, repeating and bringing out these figures at different pitches and in different places."   Agazzari does not say in what combination

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[12] Agazzari's treatise is translated in Oliver Strunk, *Source Readings in Music History* (New York: W. W. Norton, 1950), 64-71. See also Colleen Reardon, *Agostino Agazzari and Music at Siena Cathedral 1597-1641* (Oxford: Clarendon Press, 1993), 84-88.

[13] See Brown, *Instrumental Music*, 1507/1 and 1507/2.

[14] See Brown, *Instrumentation*, ch. 6.

instruments should be used for any one piece, but the less dramatic pieces of the later *intermedii* offer as useful a guide as any. From these we know that it was the practice to combine instrument families of the plucked and bowed string instruments, to which *might be added one or two of the softer wind instruments, such as* cornett, recorder, and transverse flute. To the foundation might be added a tenor trombone, tenor viol, bass lute, or keyboard instrument.

The most conservative way to perform these intabulated madrigals instrumentally would be to choose from one or two consort families, say, lute and viol, or lute and transverse flute, and to add one or two further foundation instruments such as a tenor viol, keyboard, harp, chitarrone, or tenor trombone. To this could be added one or more elaborating instruments of a different timbre such as a higher-pitched lute, a cornett, a violin, a cittern, or a mandora. Several such elaborating instruments could highlight the texture, alternating in their passagework.

In approaching the question of whether the techniques of arranging theatrical madrigals, such as those in the later *intermedii*, should be applied to non-theatrical madrigals for voices and instruments, Terzi's intabulations offer an excellent starting point. They provide models for the arranging of polyphonic music into suitable foundation parts and for elaborating upon several or all of the polyphonic voices in a melodic highlighting role.[15] Terzi and his publishers provided the accomplished amateur lutenist with a wide variety of genres and styles. They also suggested considerable flexibility in terms of ensemble practice.

Howard Mayer Brown's pioneering study of 16th-century instrumentation[16] drew attention to the emerging differentiation of the founda-

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[15] I describe Terzi's technique of ornamentation more fully in the forthcoming *Liber Amicorum, Festschrift for John Steele* (New York: Pendragon Press, 1996?).

[16] *Sixteenth-Century Instrumentation: the Music of the Florentine Intermedii* (Dallas: American Institute of Musicology, 1973). I am grateful to the late Howard Mayer Brown and to Douglas Alton Smith for suggesting the line of enquiry pursued in the present study.

tional and ornamental roles for the lute towards the latter part of the century. It requires musical sources such as Terzi's, filled out with written *passaggi*, to enable us to apply such knowledge to secular vocal music. The present study is partly in response to Brown's questioning concerning to what extent 16th-century madrigals should be accompanied by instruments, and whether it is possible to apply to (non-theatrical) madrigals those techniques in arranging which he had found appropriate to the theatrical madrigals of the Florentine *intermedii*.[17] I believe that Terzi's lute books offer a positive response to this question, and I also suggest that they show in embryonic form the emergence of the lute in the dual continuo and obbligato roles which were to become so important in 17th-century ensembles. Moreover, with their indicated variety of *performance possibilities and written-out lute parts (these in two distinct roles)* Terzi's ensemble intabulations may be taken as blueprints for modern-day reconstructions of 16th-century vocal and instrumental music, where the original sources afford only the music of a model or of a lute intabulation of a model.

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[17] See Brown, *Instrumentation*, 81.

TABLE 1: Terzi's performance indications

	tuning	book/page

(i) Marked *concerto* with one given *contrappunto* part
Vestiva i colli. 2a pars: *Cosi le chiome mie* (Palestrina)

lute 1:	solo and with lute 2	
lute 2:	with lute 1 and/or *in concerto*	4th apart	I/19

Anchor ch'io possa dire (Striggio)

lute 1:	solo and with lute 2	
lute 2:	with lute 1 and *in concerto*	unison	I/34

Susanne un jour (Lassus)

lute 1:	solo and with lute 2	
lute 2:	with lute 1 and *in concerto*	4th apart	I/38

Petit Jaquet, Canzon Francese (Merulo)

lute 1:	solo and with lute 2	
lute 2:	with lute 1 and *in concerto*	unison	I/43

(ii) Marked *concerto* and with two given *contrappunti* parts
S'ogni mio ben' havete (Striggio)

lute 1:	solo and with lute 2 and *in concerto*	
lute 2:	with lute 1 and *in concerto*	unison	I/28
lute 3:	with lute 1 and *in concerto*	unison	

(iii) Marked *concerto* without a given second-lute part
Chi farà fede al ciel (Striggio)   II/70
  In concerto with *liutto Grande*,
  played in the manner of a *viola bastarda*

Canzone prima, La Capirola (Maschera)	I/57
Canzone seconda, La Martinenga (Maschera)	I/59
Canzone terza (Maschera)	I/61
Canzone quarta, La Maggia (Maschera)	I/63
Canzone quinta (Maschera)	I/65
Canzone sesta (Maschera)	I/67
Canzone settima, La Rosa (Maschera)	I/69
Canzone ottaua, L'Averolda (Maschera)	I/73
Canzone nona, La Girella (Maschera)	I/74
Canzone decima (Maschera)	I/76
Canzone undecima & ultima (Maschera)	I/79
  In concerto and solo

(iv) Lute duets neither marked *concerto*, nor *contrappunto*

Canzon (Merulo)	unison	I/48
Un'altra Canzon (Merulo)	unison	I/52
Aller m'y fault sur la venture (Willaert)	unison	II/46
lute duo		

(v) Lute duets not marked *concerto*, second-lute marked *contrappunto*

Liquide perle amor (Marenzio)	unison	II/30
Non mi toglia il ben mio (Ingegneri)	unison	II/106
lute duo		

(vi) Canzona for four lutes
Canzone a otto voci (Terzi)

four lutes: 2 pairs	4th apart x 2	II/117

TABLE 2: Suggestions for performance

model	part	size	function	ensemble
Vestiva i colli (Palestrina)				
Susanne un jour (Lassus)				
lute 1:	solo:	any		
	duo (with 2):	d" or c"		
	ensemble:	d" or c"	foundation	vocal / instrumental
lute 2:	duo (with 1):	a' or g'		
	ensemble	a' or g'	elaboration	instrumental
Petit Jaquet (Merulo)				
Anchor ch'io possa dire (Striggio)				
Liquide perle amor (Marenzio)				
Non mi toglia il ben mio (Ingegneri)				
lute 1:	solo:	any		
	duo (with 2):	g'		
	ensemble:	g'	foundation	vocal / instrumental
lute 2:	duo (with 1):	g'		
	ensemble	g'	elaboration	instrumental
S'ogni mio ben' havete (Striggio)				
lute 1:	solo:	any		
	duo (with 2 or 3):	g'		
	ensemble:	g'	foundation	vocal / instrumental
lute 2:	duo (with 1):	g'		
	ensemble	g'	elaboration	instrumental
lute 3	duo (with 1):	g'		
	ensemble	g'	elaboration	instrumental
Chi farà fede al ciel (Striggio)				
lute 1:	solo	g'		
	ensemble	g'	elaboration	instrumental
Canzoni (Maschera)				
lute 1:	solo	any		
	ensemble	g'	foundation & elaboration	instrumental
Canzoni (Merulo),				
Aller m'y fault sur la venture (Willaert)				
lute 1:	duo (with 2)	g'		
lute 2:	duo (with 1)	g'		
Canzone a otto voci (Terzi)				
lute 1:	quartet	a' or g'		
lute 2:	quartet	e' or d'		
lute 3:	quartet	a' or g'		
lute 4:	quartet	e' or d'		

APPENDIX

RUBRICS FOR TERZI'S ENSEMBLE INTABULATIONS

Rubrics from the *tavola* of Terzi's two lute books are given first, followed by those from within the body of the books, given within brackets.

#	book/page	
1	I/19	Vestiva i colli. prima parte. a 5. Del Palestina per suonar / a duoi liutti, & solo. (Vestiva i colli. prima parte. del Palestina a 5. uoci: / Per suonar a duoi Liutti, & solo:)
	I/20	Contraponto sopra Vestiua i colli, per suonar a duoi liutti in / quarta & in concerto. (Contraponto sopra Vestiua i colli / per sonar a duoi liutti in quarta. / o in concerto:)
	I/24	Cosi le chiome mie. Seconda parte a duoi liutti (Cosi le chiome mie. / Seconda parte: a duoi liutti.)
	I/25	Contraponto sopra il predetto per suonar come di sopra (Contraponto sopra il predetto / per suonar come di sopra)
2	I/28	S'ogni mio ben a 6. Del Striggio per suonar solo & a duoi / liutti, & in concerto. (S'ogni mio ben del Striggio a 6./ per suonar solo, & a duoi liutti, / & in concerti:)
	I/29	*Contraponto sopra il predetto per suonar come di sopra ma / a l'unisono.* (Contraponto sopra S'ogni mio ben, / per suonar come di sopra, ma a l'unisono.)
	I/31	Vn'altro contraponto sopra l'istesso a l'unisono. (Vn'altro cõtrapõto / sopra l'istesso a l'uni-/ sono:)
3	I/34	Anchor ch'io possa dire a 6. del Striggio per suonar so- / lo, & a duoi liutti. (Anchor ch'io possa dire, del Striggio a 6. per suonar solo, & a duoi liutti.)
	I/35	Contraponto sopra il predetto a l'vnisono per suonar a duoi / liutti, & in concerto. (Cõtrapõto sopra Anchor ch'io, &c.a l'unisono per suonar a doi liutti, & in cõterto:)
4	I/38	Susanne un Iour. Canzon Francese a 5. Di Orlando Lasso, / a la quarta per suonar solo, & a duoi liutti. (Susanne un iour. Canzon / Francese a la quarta, per sonar solo & a doi liutti:
	I/39	Contraponto sopra l'istessa per suonar come di sopra. (Contrapunto sopra Susanne un iour / di Orlãdo a 5. per suonar a doi liutti / in quarta, & in Concerto.)
5	I/43	Petit Iaquet Canzon Francese a 4. Di Claudio da Correggio / per suonar solo, & a duoi liutti. (Petit Iaquet, Canzon francese / di Claudio da Correggio a 4 / per suonar solo, & a doi liutti.
	I/44	Contraponto sopra l'istessa per suonar in vnisono, & in con-/ certo. (*Contraponto sopra Petit Iaquet, / Canzon francese di Clau.da Cor-/ reggio per suonar* come di sopra.)
6	I/48	A duoi liutti vnisoni, Canzon di Claudio da Correggio a 4./ Primo liutto. (A doi liutti unisoni: Cãzone / di Claudio da Correggio a 4./ Primo liutto.)
	I/50	Secondo liutto in risposta. (Secondo liutto / in risposta.)
7	I/52	A duoi liutti vnisoni, vn'altra Canzone del medesimo. / Primo liutto. (A duoi liutti unisoni, un'altra / Canzone del medesimo. a.4./ Primo liutto.)
	I/55	Secondo liutto. (*Secondo / Liutto.*)

8	I/57	Segue vndeci canzoni del Mascara per suonar in concerto, / & solo. Canzone prima. nume. (Segue undeci cãzoni del Mascara per suonar in concerto, & solo. / Canzone prima.)
9	I/59	Seconda. (Canzone / seconda.)
10	I/61	Terza. (Canzone / Terza.)
11	I/63	Quarta. (Canzone / quarta.)
12	I/65	Quinta. Canzone / quinta.
13	I/67	Sesta. (Canzone / Sesta.)
14	I/69	Settima. (Canzone / Settima.)
15	I/73	Ottaua. (Cãzone / ottaua.)
16	I/74	Nona. (Cãzone / nona.)
17	I/76	Decima. (Canzone / decima.)
18	I/79	Vndecima, & vlt. (Canzone undecima & ultima:)
19	II/30	Liquide perle di Luca Marenzio a 5. (Liquide perle a 5. / del Marenzio, con il suo / contrapunto.)
	II/31	Contraponto sopra l'istesso Madrigale (Contrapunto / sopra Liquide perle per / sonare insieme.)
20	II/46	Canzon Francese Allermifault, di Adriano, Per sona a due / Liutti (Liutto Primo. / Canzon Francese Allermifault / à Cinque Voci di Adriano per / suonar à due Liutti vnisoni.)
	II/49	Per il secondo Liutto (Secondo Liutto.)
21	II/70	Chi fara fede al ciel di Alessandro Striggio, per sonar a modo / di viola Bastarda in Concerto con Liutto grande (Chi farà fede, à Cin- / que del Striggio ac- / commodato à mo- / do di Viola bastarda / per suonar in Concerto cõ Liutto grande)
22	II/106	Non mi toglia il bé mio di Marc' Antonio Ingigneri a 4. (Non mi toglia il ben / mio a quattro voci, / Di Marco Antonio / Ingegnero.)
	II/107	Contraponto sopra l'istesso Madrigale (Segue il suo contraponto dell'Auttore come sono anco tutti li altri / contraponti di questo Libro, & del primo contraponto sopra l'an- / tecedente Madrigale.)
23	II/117	Canzon a 8 voci dell'auttore, per sonar a 4. Liutti (Canzone a Otto Voci de l'Auttore per suonar a 4. Liutti overo fantasia. / Liuto corista del Primo Coro. Incomincia insieme con il suo Liutto Tenore che segue.)