

K. 1. 14. 12
INTABVLATVRA
DI LAUTTO
LIBRO QVARTO

DE LA MESSA DI ANTONIO FEVINO. SOPRA AVE MARIA

Intabulata & accomodata per sonare sopra il Lautto dal Reuerendo messer pre

MARCHIORE de barberijs da Padoua sonatore eccellentissimo de Lautto, da

lui proprio nuouamente à utilità di uirtuosi posta in luce,

con alcuni altri suoi recercari accomodati so-

pra il tuono di detta messa.

Agiontoui il nuouo modo di accordare il Lautto posto in fine.

Con gratia & priuilegio.

VENETIA M D XLVI

AL REVERENDISSIMO MONSIGNOR M. FRANCESCO

Pisani Cardinale di san Marco pre Merchiore Padoano.

Rudentemente è stato detto da gli antichi, che la magnanimità uanto de tutte le uertu, non teme di metterse a grande imprese, come quella che de l'ardire è madre, e da l'ardire uien accōpagnato il uero amore, il cui potere supera l'innate forze, e tal uolta, anzi spesso sospinge l'huomo a produrre quegli effetti, e quali mai pensato hauria, nō che operati. Di qui Mons. **REVERENDISS.** è uenuto ch'io nō altrimenti noto à V. S. Reuer. uolendo sodisfare à l'amore, che le porto, el quale ha sempre desiato di fare cosa che grata le sia, ho raccolto alcune delle mie cōposizioni d'intabolatura de Lauto, et à quelle, ch' a la stampa in publico mando, per patrone et difensore ho eletto V. S. Reuer. che nō solamēte da morsi della inuidia le guardi, ma col splendore del suo nome l'oscurità del mio illustri. Non già ch'io non mi pensi, che questa mia fatica nō sia molto diseguale alla grandezza di V. S. Reuer. che occupata in cose sohlime e degne de l'alto grado, nel quale è per nobiltà e per uirtu, come in suo albergo, collocata hora meratamente sede & regna. Ma il stato, in cui mi trouo, à questo m'ha stimolato, non cōcedendomi altro, con cui palese far le possa parte alcuna della mia debita offeruanza & riuerenza, che, molto tempo fa, le porto. E se mai da natione alcuna non fu biasimato chi honorasse gli Iddij con quello, che potea, come disdirassi à me, che con queste mie picciole fatiche, a dimostratione della già detta mia offeruanza cerchi di honorar V. S. Reuer. Allaqual supplico che le piaccia con la solita benignità del suo animo riceuere il picciol dono, che le porge il diuoto & humil suo seruo. E quello in luogo di diporto pigliando, quando da cose importanti & graui sie sciolto & libero, se ne serua come le sarà a grado, non la donata & dedicata operetta, ma il cuor del donatore considerando, come spero che V. Reuerend. S. per la inatua bontà sua & gentilezza senza alcun dubbio farà, allaquale riuerentemente basciando la mano con tutt'ol cuore le profero inchincuole ogni seruitumia. Di Padoua alli di Giugno. 1546.



La messa di Antonio feuino intitulata Ave maria

La messa di Antonio feuino intitulata Aue maria

Handwritten musical score on a single page, featuring four systems of staves. The notation is a form of early printed musical notation, likely for a lute or similar stringed instrument, characterized by rhythmic values (numbers) and accidentals (sharps, flats, and naturals) placed above the staves. The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves. The fourth system consists of two staves, with the word "Christe" written in the left margin. The notation includes various rhythmic values (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and accidentals (sharps, flats, and naturals) placed above the staves. The notation is written in a single system of staves, with the word "Christe" written in the left margin. The notation includes various rhythmic values (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and accidentals (sharps, flats, and naturals) placed above the staves.

Handwritten musical score for 'The Rose Tree' in G major. The score is written on a treble and bass staff. The treble staff contains the melody, and the bass staff contains the accompaniment. The music is in 4/4 time. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The accompaniment consists of a steady eighth-note pattern in the left hand. The score is written in a clear, legible hand, with some corrections and markings visible.

Chirie

This image shows a handwritten musical score for a piece titled "Chirie". The score is written on four systems of staves, each consisting of a single five-line staff. The notation is a form of musical shorthand, likely for a keyboard instrument like the organ or harpsichord, given the presence of ledger lines and specific note values. The notation includes various note heads (some with stems, some without), rests, and specific rhythmic markings such as "2*", "4", "7", and "3". There are also some symbols that look like "X" or "Z" interspersed with the notes. The handwriting is in black ink on aged, slightly yellowed paper. The first system is labeled "Chirie" on the left. The score is organized into measures by vertical bar lines, though some are not strictly vertical. The overall style is that of a historical manuscript, possibly from the 17th or 18th century.

Handwritten musical score for a piece titled "Domine deus in duo." The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The notation is a form of rhythmic shorthand, using numbers (1-4) and symbols (circles, crosses, asterisks) to represent notes and rests. Fingerings are indicated by small numbers (1-4) above or below the notes. The piece is divided into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one sharp. The second staff is labeled "Domine deus in duo." and begins with a treble clef and a key signature of one sharp. The third and fourth staves continue the musical notation. The score concludes with a double bar line and the letter "A" followed by a small flourish.

Handwritten musical score on five staves, featuring various musical notations including notes, rests, and dynamic markings. The text "Et in terra pax" is written on the second staff.

The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The second staff contains the text "Et in terra pax" and continues the musical notation. The third, fourth, and fifth staves also contain musical notation, including notes, rests, and dynamic markings. The notation is dense and includes many accidentals and slurs.

Handwritten musical notation on a single page, featuring four staves. The notation includes various symbols such as circles, diamonds, and numbers (e.g., 2, 4, 5, 7, 8, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100). The notation is arranged in a complex, non-linear fashion, suggesting a specific musical system or a form of shorthand. The page is numbered '5' in the top right corner.

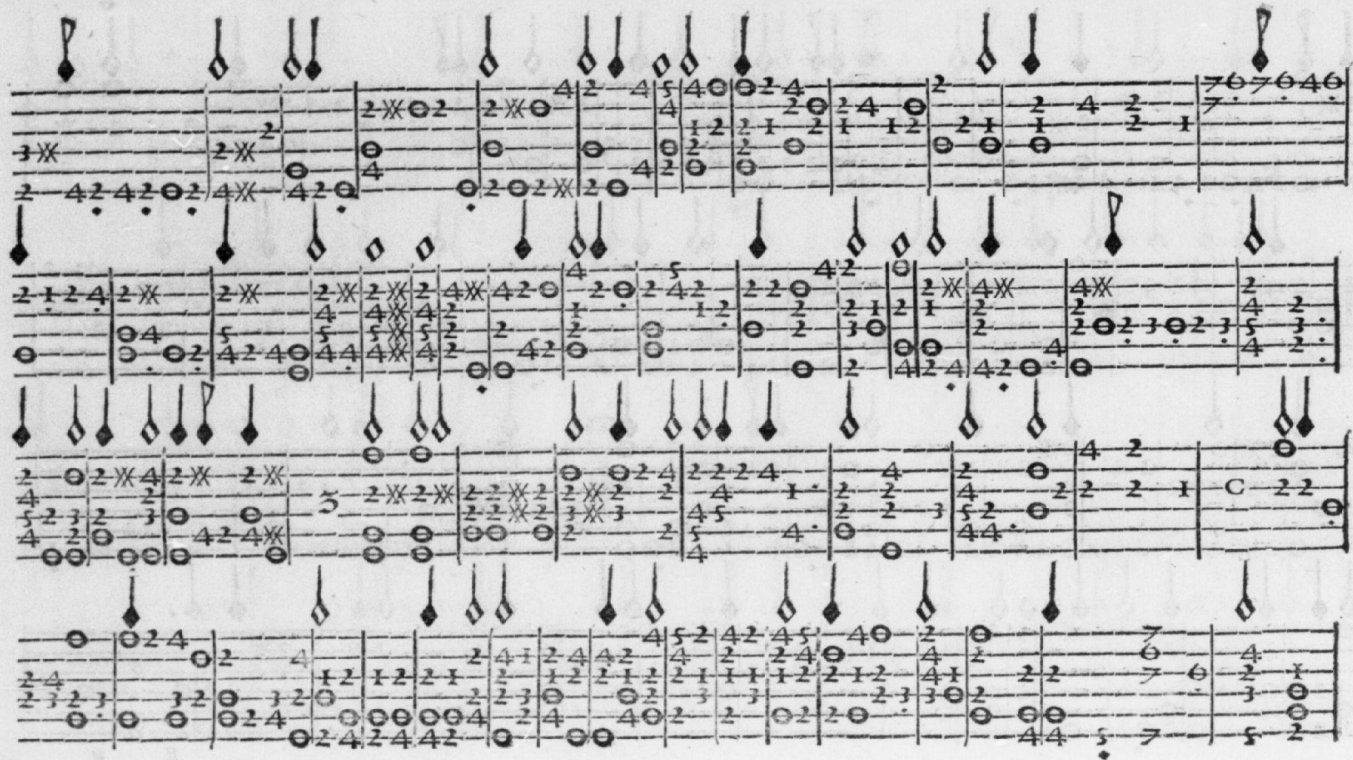
Handwritten musical score on four staves. The notation includes various rhythmic values (circles, crosses, numbers) and melodic lines with diamond-shaped notes. The first three staves are densely populated with notation, while the fourth staff has a label 'Quitolispeca tamundi' at the beginning.

Quitolispeca tamundi

Handwritten musical notation on a single page, featuring five systems of staves. Each system consists of two staves, with various musical symbols, notes, and rests. The notation includes numbers (e.g., 2, 4, 5, 6, 7, 8) and symbols (e.g., asterisks, circles, diamonds) indicating specific musical elements or fingerings. The page is numbered '6' in the top right corner. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

6

B 4



Handwritten musical score on five staves. The notation includes various note values (e.g., minims, crotchets, quavers), rests, and accidentals. The lyrics "patrem om-nipotentem" are written under the second staff. The score is written in a historical style, possibly from a 17th or 18th-century manuscript. The notation includes many accidentals (sharps, flats, naturals) and some unusual note values. The staves are numbered 1 to 5 from top to bottom. The lyrics "patrem om-nipotentem" are written under the second staff. The score is written in a historical style, possibly from a 17th or 18th-century manuscript. The notation includes many accidentals (sharps, flats, naturals) and some unusual note values. The staves are numbered 1 to 5 from top to bottom. The lyrics "patrem om-nipotentem" are written under the second staff. The score is written in a historical style, possibly from a 17th or 18th-century manuscript. The notation includes many accidentals (sharps, flats, naturals) and some unusual note values. The staves are numbered 1 to 5 from top to bottom. The lyrics "patrem om-nipotentem" are written under the second staff.



Handwritten musical notation on a single page, featuring four systems of staves. The notation includes various symbols such as circles, crosses, and numbers, likely representing musical notes and rests. The page is numbered 8 in the top right corner. The notation is dense and appears to be a form of shorthand or a specific musical notation system.

8

E *iii*

Et incarnatus est

This image shows a page from a handwritten musical manuscript, likely a Mass. The page contains several staves of music, each with various notations including notes, rests, and symbols like '4x' and '2x'. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The piece is divided into sections, with the title 'Crucifixus' clearly visible on the lower left. The manuscript is written on aged, slightly discolored paper, and the ink is dark, possibly black or dark brown. The overall layout is organized into a single system of staves, with the 'Crucifixus' section occupying the bottom portion of the page.

4x

Crucifixus

c

This image shows a page of handwritten musical notation, likely a score for a vocal or instrumental piece. The notation is arranged in four systems, each consisting of two staves. The notation includes various musical symbols such as notes, rests, and accidentals, along with some numerical markings that may represent fingerings or specific musical values. The handwriting is in black ink on aged paper.

The first system contains two staves with various musical notations, including notes, rests, and accidentals. The second system also contains two staves with similar notation. The third system contains two staves, with the notation becoming more complex, including some numerical markings. The fourth system contains two staves, with the notation becoming more complex, including some numerical markings.

Et reXurexit

Handwritten musical notation on a page from a manuscript. The notation is arranged in four systems, each consisting of a single staff with notes and various markings.

The notation includes notes (circles with stems), rests, and various markings such as asterisks (*), crosses (X), and numbers (1, 2, 3, 4, 5). Some notes are marked with a 'C' or a 'G'.

The first system contains 12 measures. The second system contains 12 measures. The third system contains 12 measures. The fourth system contains 12 measures.

The notation is written in a style characteristic of early printed music, with a focus on rhythmic and melodic structure.

Et iterum uen-
turus est

This page contains four systems of musical notation, each consisting of two staves. The notation is a form of early printed music, likely from a 16th-century manuscript. It features various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). The first system begins with the Latin text 'Et iterum uen- turus est'. The notation is arranged in four systems, each with two staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The notation is written in a style that is characteristic of early printed music, with a focus on rhythm and pitch. The page is numbered '1' in the top right corner.

Et in spiritum sanctum

This page contains a handwritten musical score for the section "Et in spiritum sanctum". It features five systems of music, each consisting of two staves. The notation includes various rhythmic values (e.g., 4, 2, 1, 1/2, 3/4, 5/4), accidentals (sharps, flats, naturals), and repeat signs (double bar lines with dots). The manuscript is written in dark ink on aged, slightly discolored paper. The text "Et in spiritum sanctum" is written in a cursive hand at the beginning of the second system. The page is numbered "11" in the top right corner.

This image shows a page of handwritten musical notation on four staves. The notation is a form of shorthand, likely for a specific instrument or voice part, featuring various notes, rests, and symbols. The staves are arranged in a single system, with each staff containing multiple measures of music. The notation includes various note values, rests, and symbols such as asterisks, circles, and vertical lines. The handwriting is clear and legible, suggesting a professional or skilled composer. The page is aged and shows some wear, with the ink appearing slightly faded in some areas. The overall layout is organized and follows a standard musical notation format.

Handwritten musical score on five staves. The notation includes various rhythmic values (e.g., 2, 4, 8, 16, 32, 64, 128, 256, 512, 1024, 2048, 4096, 8192, 16384, 32768, 65536, 131072, 262144, 524288, 1048576, 2097152, 4194304, 8388608, 16777216, 33554432, 67108864, 134217728, 268435456, 536870912, 1073741824, 2147483648, 4294967296, 8589934592, 17179869184, 34359738368, 68719476736, 137438953472, 274877906944, 549755813888, 1099511627776, 2199023255552, 4398046511104, 8796093022208, 17592186044416, 35184372088832, 70368744177664, 140737488355328, 281474976710656, 562949953421312, 1125899906842624, 2251799813685248, 4503599627370496, 9007199254740992, 18014398509481984, 36028797018963968, 72057594037927936, 144115188075855872, 288230376151711744, 576460752303423488, 1152921504606846976, 2305843009213693952, 4611686018427387904, 9223372036854775808, 18446744073709551616, 36893488147419103232, 73786976294838206464, 147573952589676412928, 295147905179352825856, 590295810358705651712, 1180591620717411303424, 2361183241434822606848, 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Sanctus

This image shows a page from a handwritten musical manuscript, specifically a section titled "Sanctus". The score is written on five staves. The notation is a form of rhythmic shorthand, likely for a keyboard instrument, using numbers (1-5) and letters (C, F, G) to indicate fingerings and notes, with various symbols for rests and accidentals. Above the first staff, there are several vertical lines with diamond-shaped flags, possibly indicating breath marks or phrasing. The manuscript is written in dark ink on aged, slightly yellowed paper. The word "Sanctus" is written in a cursive hand at the beginning of the first staff.

pleni sunt ce-
li in duo

D

A handwritten musical score on aged paper, featuring four staves of music. The notation is unique, using diamond-shaped notes instead of standard circles. The notes are placed on the lines of the staves, with some having stems pointing upwards and others downwards. The score is divided into measures by vertical bar lines. Various musical symbols are present, including asterisks (e.g., 4*, 2*, 5*) and circled numbers (e.g., 4, 2, 5). The word "Ofana" is written in a cursive hand on the left side, between the second and third staves. The paper shows signs of age, with some staining and wear at the edges.

Handwritten musical score for a multi-staff piece, likely a Mass. The score is written on five staves. The first four staves contain complex rhythmic notation with various note values (minims, crotchets, quavers) and rests. The fifth staff begins with the text "Benedictus qui uenit" and continues with more complex rhythmic notation. The notation includes many accidentals and dynamic markings.

Benedictus qui uenit



15

Agnus dei

D u



Agnus dei

D *iii*



Qui tollis peccata
R icha fort

A handwritten musical score on aged paper, featuring four staves of music. The notation is a form of early keyboard shorthand, using numbers (1-5) and letters (C, F, G) placed on or below the staves, often accompanied by 'x' marks. Above the staves, there are numerous vertical stems, some topped with diamond-shaped ornaments. The score is organized into measures by vertical bar lines. The text 'Qui tollis peccata' and 'R icha fort' is written in the left margin. The number '17' is written in the top right corner. At the bottom right, below the final staff, is a small letter 'E'.

This image shows a handwritten musical score on a single page, likely from a 16th or 17th-century manuscript. The score is written on four staves, each with a five-line structure. The notation is a form of early mensural notation, featuring various note values (minims, crotchets, quavers) and rests. Above the staves, there are numerous diamond-shaped symbols, some of which are grouped together, possibly indicating fingerings or specific musical ornaments. The text "Benedictus qui uenit" is written in a cursive hand on the left side of the third staff. The score is divided into measures by vertical bar lines. The overall appearance is that of a historical musical manuscript, possibly a setting of a Mass or a similar liturgical piece.

Benedictus
qui uenit

Handwritten musical score on page 18, featuring four systems of staves. The notation includes notes, rests, and various markings such as '2', '4', '3', '4x', and '2x'. The first three systems are complete, while the fourth system is partially written and ends with a double bar line. The page number '18' is located in the top right corner.

Agnus dei
Iupus

This image shows a handwritten musical score for a piece titled "Agnus dei Iupus". The score is written on five staves. The notation includes various musical symbols such as notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a 16th or 17th-century manuscript. The notation includes many accidentals and complex rhythmic patterns. The piece is divided into measures by vertical bar lines. The handwriting is in a historical style, and the paper appears aged.

Handwritten musical score on four staves, featuring numerical notation and various musical symbols. The score is divided into two systems, with the second system labeled "Agnus dei" and "lehörtur".

The notation includes numbers (e.g., 2, 4, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and musical symbols (e.g., clefs, notes, rests, accidentals, and dynamic markings like *ff* and *ff*).

The first system consists of two staves. The second system consists of two staves, with the label "Agnus dei" and "lehörtur" written above the first staff. The score concludes with a final measure marked with a double bar line and the letter "B".

This image shows a page from a handwritten musical manuscript, likely a choir book or basso continuo part. The score is written on five staves. The first four staves are for voices, and the fifth is for the basso continuo. The notation includes various musical symbols such as clefs, notes, rests, and figured bass. The text "finis Missa" is written at the end of the fourth staff. The word "Duo" is written at the beginning of the fifth staff. The manuscript is written in a historical style, possibly from the 17th or 18th century.

finis Missa

Duo

Handwritten musical notation on a single page, numbered 20 in the top right corner. The notation is organized into four systems, each consisting of two staves. The notation includes various symbols such as circles, numbers, and asterisks, likely representing musical notes, rests, and other musical elements. The page is aged and shows some wear.

20

E iii

02

Fantasia

Handwritten musical score for a piece titled "Fantasia". The score consists of five staves of music. The notation includes various rhythmic values (circles with numbers), accidentals (sharps, naturals, and crosses), and articulation marks (vertical lines with flags). The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of early modern manuscript notation. The word "Fantasia" is written in a cursive hand on the left side of the second staff. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The notation is dense and includes many accidentals and articulation marks throughout the piece.

This image shows a page of handwritten musical notation on five staves. The notation is a form of early musical shorthand, featuring various symbols such as circles, crosses, and vertical stems. The first four staves contain a continuous piece of music, while the fifth staff is labeled 'Fantasia' and contains a different set of notation. The page is numbered '21' in the top right corner. The notation includes many rests and specific rhythmic or melodic symbols, typical of early manuscript notation.



Crucifixus in duo
Carpentias

The musical score is written on two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The bottom staff begins with a bass clef and a key signature of one flat (B-flat). The score is divided into measures by vertical bar lines. Various musical notations are present, including eighth notes, quarter notes, and rests. Dynamic markings such as $2 \times$, $4 \times$, and 5 are used throughout the piece. The score concludes with a double bar line and a final measure. The page number 22 is visible in the top right corner.

Fantasia

This image shows a handwritten musical score for a piece titled "Fantasia". The score is written on five staves, each with a treble clef. The notation is a form of shorthand, likely for a lute or similar fretted instrument, using numbers 1-5 for fingerings and letters (C, D, E, F, G, A, B) for notes. The score is divided into measures by vertical bar lines. Above the staves, there are several diamond-shaped symbols, some with vertical lines, possibly indicating ornaments or specific playing techniques. The notation includes various rests, some marked with "2" or "4", and many notes with fingerings. The overall style is that of a historical manuscript.

Handwritten musical notation on three staves. The notation includes various symbols such as circles, crosses, and numbers, along with fingerings indicated by small numbers (1, 2, 3, 4, 5) and letters (P, F). The notation is arranged in a complex, non-standard manner, possibly representing a specific musical system or a shorthand notation. The first staff has a key signature of two sharps (F# and C#). The second staff has a key signature of one sharp (F#). The third staff has a key signature of one sharp (F#). The notation is written in a cursive, handwritten style.

Finis fantasia

Per dichiarare a quelli che non hanno musicha, & etiam hāno poca pratica nel sonar de Liuto io li mostrerò qui di sotto p ragione, et p pratica.
Item primo doue ritrouerai questi segni ✱ ✱ in quello loco li debbi tenir la mano, cioè il dito fermo fina tanto che pagi quella nota con tante minute,
perche quella nota son longa nel canto, & per tanto fa bisogno tenir fermo doue son le. ✱ ✱.
Itē quādo ritrouerai alcuni ponti . . . quella botta doue son el ponto dar si debbe in suso. Et quella minuta che non hanno ponto dare se bisogna in giu
con lo dito grosso. Et quando trouerai dal tenore in suso una minuta dare si debbe con el dito grosso in giu, Et quando fara dal tenor in giu, dare si deb
be in suso con el primo dito appresso el polize, per una tanto per commodità & prestezza di mano.
Item quando trouasti qualche libro falato nelli ponti, Nota questa regola se le minute son disparo la prima si debbe dare in suso. Et se le minute son par
ro la prima darai in giu, seruando l'ordine una botta in su, & una botta in giu, & sempre quella che uanno in giu con el dito, & quella che uanno in
su con el dito di sotto sequente.
Item per piu chiaro ti dico & questa regola e ferma che sempre in diminutione la ultima botta auanti el picco, dare si debbe in su, perche la man se ac
comoda, & è presta alli suoi luoghi.

breue 
tanta

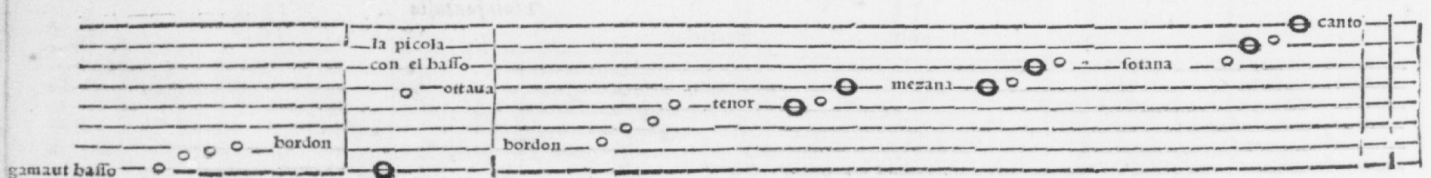
femi Obreue.
ualeno

mini  ma.
la nota

femi  nima.
quanto

cro  ma
la xifara per mezzo ditta

femicro  ma
Nota.



24

tenore
mezzana
basso
bordon
basso con la piccola
bordon con la piccola
tenor con la piccola
basso
bordon
canto
fotana
basso con la sua piccola
bordon
tenor
con le piccole

Modo di acordar il Lauto per li unisoni & per pratica

tarstar dappoi acordato

F

Chirie
 Chiriste
 Chirie
 Et in terra pax
 Domine deus
 Qui tolis peccata
 patrem omnipotentem
 Et incarnatus est.
 Crucifixus
 Et resurrexit
 Et iterum
 Et in spiritum sanctum
 Sanctus
 Pleni sunt celi
 Osana

TAVOLA

fol. 2	Benedictus qui.		fol. 14
fol. 2	Agnus dei		fol. 15
fol. 3	Agnus dei		fol. 16
fol. 4	Qui tolis,	Richa fort	fol. 17
fol. 4	Benedictus,		fol. 17
fol. 5	Agnus dei	lupus	fol. 18
fol. 7	Agnus dei	lechortuv	fol. 19
fol. 8	Duo.		fol. 19
fol. 9	Fantasia		fol. 20
fol. 9	Fantasia		fol. 21
fol. 10	Crucifixus in duo	Carpentia.	fol. 22
fol. 11	Fantasia		fol. 22
fol. 12	Modo di accordar il Lautto		fol. 23. & 24
fol. 13		Finis	
fol. 13			

