

RECCERARE

XXIII/1-2 2011



LIM

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per i suoi 70 anni

Recercare
XXIII/1-2 2011

Recercare

Rivista per lo studio e la pratica della musica antica
Journal for the study and practice of early music

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Fondazione Italiana per la Musica Antica

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Fondazione Italiana per la Musica Antica
via Col di Lana, 7 – C.P. 6159
00195 Roma (Italia)
tel/fax +39.06.3210806
email: recercare@libero.it
www.fima-online.org

autorizzazione del Tribunale di Roma
n. 14247 con decreto del 13-12-1971

grafica e copertina / *graphics and cover*
Ugo Gianì

stampa / *printed by*
Genesi Gruppo editoriale. Città di Castello

LIM Editrice srl
I-55100 Lucca, via di Arsina 296/f
P.O.Box 198
tel +39.0583.394464 – fax +39.0583.394469
lim@lim.it – www.lim.it

Abbonamenti e arretrati / *subscriptions and back issues*

Italia / *Italy* Eu. 24 – estero / *abroad* Eu. 29
pagamenti a / *payments to* LIM Editrice srl
c/c postale / *postal account* n° 11748555;
carta di credito / *credit card* Eurocard; Mastercard; Visa

In copertina: Cornelis Troost (1697–1750),
Ritratto di un dilettante di musica, forse Johannes van der Mersch (1707–1773), Enschede (NL), Rijksmuseum Twenthe (in prestito dal Rijksmuseum di Amsterdam)

ISSN 1120-5741
ISBN 978-88-7096-681-7

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Dedichiamo questo volume di *Recercare* a Giancarlo Rostirolla per il suo settantesimo compleanno in segno di stima e di gratitudine. Il nostro gesto ambisce ad essere qualcosa di più che un convenzionale e meritato atto d'omaggio nei confronti di un amico e di un collega che pure ha speso molto del suo tempo e delle sue energie a costruire iniziative di indubbio vantaggio per la ricerca musicologica. Con la nostra dedica desideriamo riconoscere che senza il suo impulso e il suo incondizionato sostegno ben difficilmente questa rivista avrebbe visto la luce e, soprattutto, sarebbe potuta crescere, superare lo scoglio dei primi anni di vita e conquistare una posizione internazionalmente riconosciuta. Lungo tutti questi anni l'entusiasmo e la fiducia di Giancarlo, prima come presidente e poi come presidente onorario della Fondazione Italiana per la Musica Antica, nei confronti di *Recercare* non si sono mai affievoliti, neppure negli inevitabili momenti critici sopravvenuti nel corso di quasi un quarto di secolo, e hanno perciò costituito un costante incoraggiamento per i direttori che si sono avvicendati e per il comitato scientifico. Di tutto ciò gli siamo profondamente grati. (*am*)

Music-selling in seventeenth-century Rome:
three new inventories from Franzini's bookshops
1621, 1633, 1686

While various research projects over the past decades have highlighted the status of music printing and publishing in Rome in the late Renaissance and Baroque period, still largely unexplained is the mechanism by which music was distributed from the printer to the public. In 1989, Tim Carter, the first to point out this lacuna, published his investigations on late Renaissance Florence.¹ The present study aims at providing a similar investigation on Rome, covering also the entire seventeenth century. Indeed, archive research has successfully turned up as many as four inventories for the Franzini bookshop, the principal book-sellers and publishers then operating in Rome, whose published works included a famous illustrated guide to the city: they refer to the years 1586, 1621, 1633 and 1686 respectively, only the first of which has already been published.² Together with the catalogue printed in 1676 – again for the Franzini, republished in modern times by Oscar Mischiati –³ they throw further light on the evolution, during the said century, of the following four points: (1) the sector's economic status; (2) the provenance of the volumes and, in particular, the extent of exchanges with non-Italian publishers; (3) the ratio between sacred and secular scores on sale (and therefore the market at which booksellers aimed); (4) the chronological spread of the repertory. As in other inventories of the kind, indications

1. TIM CARTER, "Music-selling in late sixteenth-century Florence: the bookshop of Piero di Giuliano Morosi", *Music and Letters*, LXX, 1989, pp. 483–504 (reprint in ID., *Music, patronage and printing in late Renaissance Florence*, Aldershot, Ashgate, 2000, art. XII).

2. In PATRIZIO BARBIERI, "Music printers and booksellers in Rome (1583–1600). With new documents on Coattino, Donangeli, Tornieri, and Franzini", *Recercare*, XVI, 2004, pp. 69–112: 89–98 (also at www.patriziobarbieri.it/pdf/booksellers.pdf). In Rome, even the stationers sometimes published and sold musical editions: see the recent study by SAVERIO FRANCHI, "Cartolai editori di musica nel Seicento romano", in *Il giardino armonioso. Studi e testimonianze in onore di Giancarlo Rostirolla* [...], ed. Saverio Franchi and Orietta Sartori, Roma, IBIMUS, 2011, pp. 31–67.

3. OSCAR MISCHIATI, *Indici, cataloghi e avvisi degli editori e librai musicali italiani dal 1591 al 1798*, Firenze, Olschki, 1984, pp. 244–263: "Indice dei libri di musica della libreria di Federico Franzini, Roma 1676, per il Mascardi".

have also emerged concerning a considerable number of authors unknown to modern repertoires and editions now lost or with scores that were unknown: of these latter, we should particularly point out several music performances of the Barberini period, such as *Chi soffre sperì*, *La Genoinda*, *S. Bonifazio*, *Il Sant'Eustacchio* by Virgilio Mazzocchi, and *Il martirio de' santi Abundio &c* by his brother Domenico (§ 2.1).

ABBREVIATIONS

AS	Roma, Archivio di Stato
AV	Roma, Archivio storico del Vicariato, parish registers
I:	Appendix I: entry no.
II:	Appendix II: entry no.
III:	Appendix III: entry no.
inv. 1676	OSCAR MISCHIATI, <i>Indici, cataloghi e avvisi degli editori e librai musicali italiani dal 1591 al 1798</i> , Firenze, Olschki, 1984, pp. 244–263 (inv. Franzini 1676)

INVENTORIES (APPENDICES I, II, III, IV):

In the transcription, all supplementary information is indicated in square brackets. Where possible, the compositions are identified (in some cases, several editions belong to the chronological period considered). If the publishing location is not stated, Venice is inferred. The mark '[?]' means that identification of the work is not possible, while the sign '[*]' indicates that the composition does not appear in the works consulted.⁴ Unknown or unidentified authors on the other hand are marked '[**]'. The mark '?' in front of a work or author's name suggests possible identification. In cases where reading is defective, missing letters have been replaced by dots (e.g. 'Mon.....di')

1. The Franzini's activity through their inventories: a chronology, 1568–1690

The first evidence of the Franzini's presence in Rome, a family originating from the province of Brescia, is found in 1568.⁵ The activity of Girolamo – whose bookshop was located on Via del Pellegrino, the street then favoured by booksellers – goes back at least to 1572. In partnership with Giorgio Ferrari (of Cremona) and Domenico Basa (from the Veneto), he also managed the Stamperia del Popolo Romano,

4. First and foremost, the following RISM repertoires: *Einzeldrucke vor 1800*, ed. by Karlheinz Schlager *et al.*, 11 vols., Kassel, Bärenreiter, 1971–92; *Recueils imprimés, XVI^e-XVII^e siècles*, I, ed. by François Lesure, München-Duisburg, G. Henle Verlag, 1960; *Écrits imprimés concernant la musique*, I–II, München-Duisburg, G. Henle Verlag, 1971. To these have to be added: ROBERT EITNER, *Biographisch-Bibliographisches Quellen-Lexicon* [...], 10 vols., Leipzig, Breitkopf & Haertel, 1900–1904; SAVERIO FRANCHI, *Drammaturgia romana*, I, Roma, Edizioni di storia e letteratura, 1988; SAVERIO FRANCHI, *Annali della stampa musicale romana dei secoli XVI-XVIII* [...] in collaborazione con Orietta Sartori, I/1, Roma, IBIMUS, 2006; ARNALDO MORELLI, *Alessandro Scarlatti maestro di cappella in Roma ed alcuni suoi oratori. Nuovi documenti*, “Note d'archivio per la storia musicale”, II, 1984, pp. 117–44: 136–139 (Rome, Hospital of S. Giacomo, inventory of music books, year 1657); GIUSEPPE OTTAVIO PITONI, *Notitia de' contrapuntisti e compositori di musica*, ed. Cesarino Ruini, Firenze, Olschki, 1987; CESARINO RUINI, “Edizioni musicali perdute e musicisti ignoti nella *Notitia de' contrapuntisti e compositori di musica* di Giuseppe Ottavio Pitoni”, *Musicologia humana. Studies in honor of Warren and Ursula Kirkendale*, ed. Siegfried Gmeinwieser, David Hiley, Jörg Riedlbauer, Firenze, Olschki, 1994, pp. 417–442; CLAUDIO SARTORI, *I libretti italiani a stampa dalle origini al 1800*, Cuneo, Bertola & Locatelli, 1990; EMIL VOGEL, ALFRED EINSTEIN, FRANÇOIS LESURE, CLAUDIO SARTORI, *Bibliografia della musica italiana vocale profana pubblicata dal 1500 al 1700*, Pomezia, Staderini-Minkoff, 1977.

5. AS, 30 *Not. Cap.*, uff. 33, vol. 17, f. 733v, 22. II. 1568: a debt of 17.50 scudi is recorded in favour of one Cesare de Franzinis of Brescia.

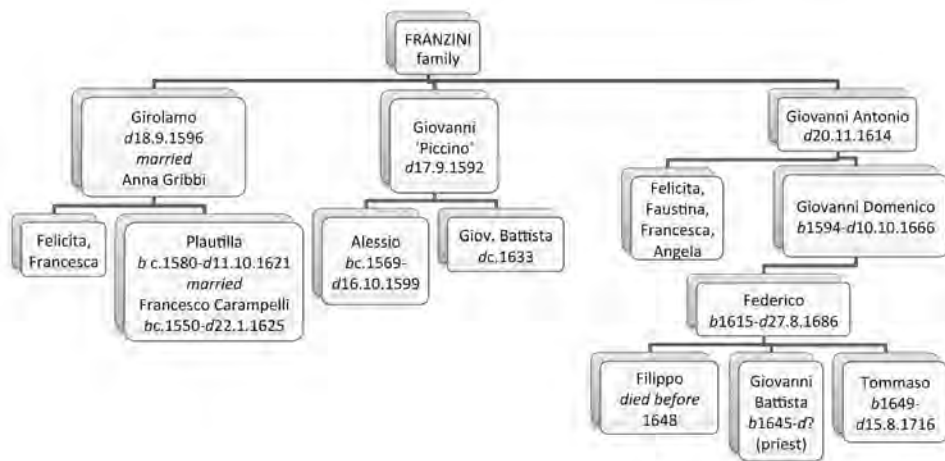


Fig. 1. The Franzini Family Tree

at least up to 1589.⁶ From 1582 the presence of Francesco Carampelli is also documented in the area, another bookseller originating from Brescia, who was in business with Basa.⁷ We shall see that, in 1596, Francesco married Plautilla, the daughter and, in that same year, the universal heir of Girolamo.

The foregoing is an overview of the situation. Subsequent developments, focusing on the said inventories, will now be summarised chronologically. Fig. 1 illustrates the family tree only for persons involved in the said events.

1586. Drawing up of the inventory of the bookshop belonging to the brothers Girolamo and Giovanni Antonio Franzini, located on Via del Pellegrino, “ad signum Fontis” (at the sign of the Fountain): it stands out for its already substantial list of musical publications.⁸ The sign of the “Fountain” was to become the trade-mark for Franzini editions (Fig. 2). The locations of their bookshops are shown in Fig. 3.

1590. From his first will, we learn that Girolamo was, more precisely, a native of Salò (Brescia). He mentions his nephew Alessio.⁹

1592. Girolamo’s house sees the death of his brother Giovanni, known as ‘Piccino’, Alessio’s father. He too managed a bookshop located on Via del Pellegrino, at the sign “del Papa”: the inventory of this latter shop – drawn up in February of the following year – justifies the said name, revealing that it contained many books on

6. SAVERIO FRANCHI, *Le impressioni sceniche: dizionario bio-bibliografico degli editori e stampatori romani e laziali di testi drammatici e libretti per musica dal 1579 al 1800. Ricerca [...] condotta in collaborazione con Orietta Sartori*, Roma, Edizioni di Storia e Letteratura, 1994, pp. 283–4; AS, 30 *Not. Cap.*, uff. 4, vol. 51, f. 131, 4.7.1589 (again in connexion with his management, Ferrari receives 525 scudi from Girolamo Franzini).

7. AS, 30 *Not. Cap.*, uff. 4, vol. 41, f. 394v, 31.7.1582: Domenico Basa sells books to Francesco Carampelli and Giacomo Tornieri, “librarij in Urbe”.

8. As stated above, this inventory is published in BARBIERI, “Music printers”, pp. 89–98.

9. AS, 30 *Not. Cap.*, uff. 23, vol. 74, f. 345, 8.5.1590.



Fig. 2. Trade-mark of the Franzini editions (Fountain)

religious subjects, such as bibles, missals, and antiphonaries.¹⁰ Alessio went on living at Girolamo's, where he died young in 1599.¹¹

1596. Girolamo dies. In his last will, he nominates as his universal heir his daughter Plautilla who, not even one month later, is united in marriage with Francesco Carampelli. He adds supplementary clauses giving rise to disputes among his heirs that lasted more than thirty years, which we shall deal with below. "Plautilla known [also] as Dimitilla" must still have been a minor in 1597, because in that year all matters relating to the inheritance were entrusted to an executor.¹² Again with regard

10. BARBIERI, "Music printers", p. 98.

11. AV, *S. Lorenzo in Damaso, Liber defunctorum* II, f. 36v, 16.10.1599: "Ms Alessio Franzini libraro sepolto a S. Faustino e Iovitta de Bergamaschi compagnia de Bresciani". See too, for the same parish, the *Status animarum* for 1599.

12. AS, *30 Not. Cap.*, uff. 23, vol. 80, f. 254, 11.3.1597: "Deputatio curatoris pro D. Plautilla seu Dimitilla fil. et herede q. D. Hieronimi Franzini uxore D. Francisci Carampelli".

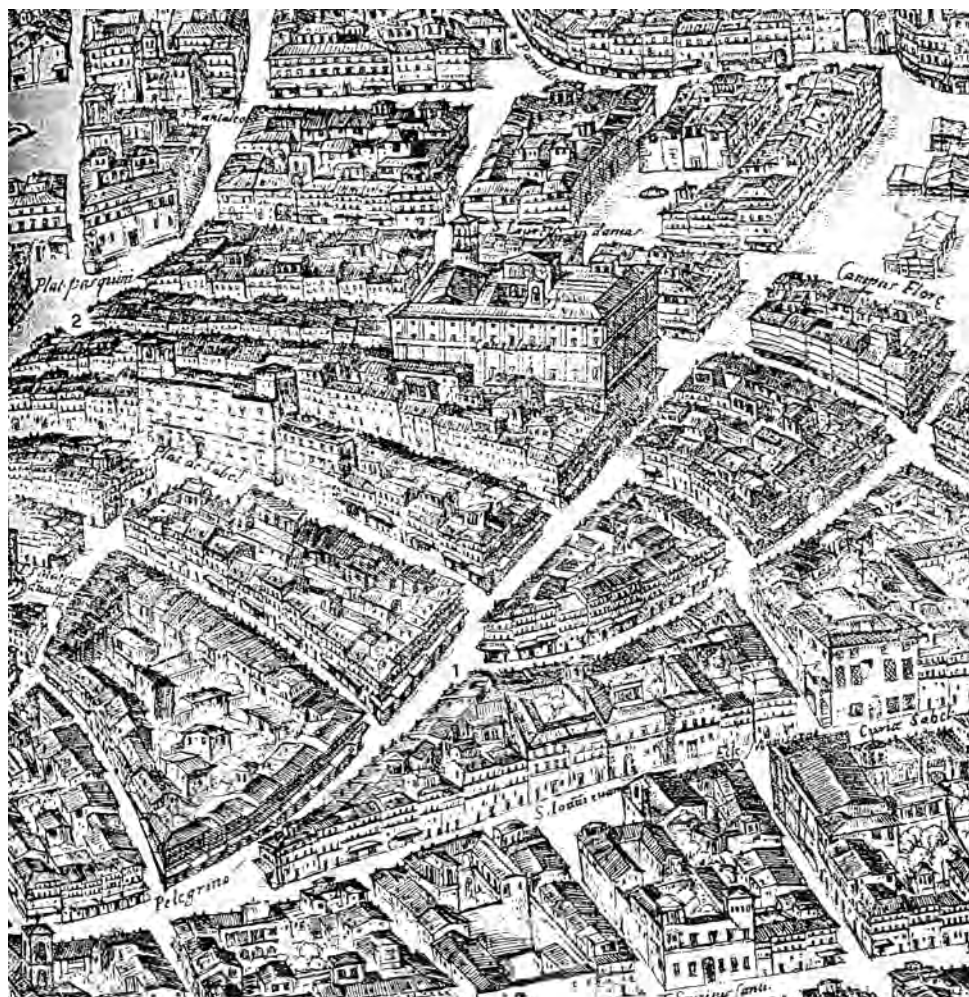


Fig. 3. Plan showing the Via del Pellegrino Area

to the inheritance, as early as 1600 a dispute is recorded between Plautilla and her own mother, Anna Gribbi.¹³ The Carampelli family and that of Giovanni Antonio Franzini continued however to live together, in the same house.¹⁴

1603. Several notarial deeds show that our characters maintained trade relations with the country of their birth. Giovanni Antonio Franzini who, after the death of his brother, continued activities at the bookshop “ad signum Fontis”, appointed as

13. AS, 30 Not. Cap., uff. 33, vol 49, f. 1075, 7.8.1600. On the dispute between the two women, see also Gian Ludovico Masetti Zannini, *Stampatori e librai a Roma nella seconda metà del Cinquecento. Documenti inediti*, Roma, Fratelli Palombi, 1980, p. 114. Anna accused her daughter even of depriving her of her alimony, in breach of the provisions of Girolamo's will.

14. AV, S. Lorenzo in Damaso, *Status animarum*, years 1596–1608. Together with them are numbered, among the shopboys, Marco and Orlando Carampelli.

his agent the Venetian printer Bonifacio Ciera. The latter was charged by him with reviewing the accounts for books of various kinds sent him by one Livio Gneccchi of Padua.¹⁵ In turn, Francesco Carampelli gave a similar assignment to his *nipote* Antonio Carampelli, resident in Venice.¹⁶ Francesco (who signs his name as ‘Carampello’) must consequently have been a kinsman of the Bartolomeo Carampello, a printer operating in Venice, who in 1596 published Lodovico Zacconi’s *Pratica di musica*.¹⁷

1606. Business prospered for both families. Indeed, beside their activity as booksellers, a deed reveals that in this year Giovanni Antonio Franzini, Francesco Carampelli and his wife Plautilla made over their printing works at the Zecca for nine years to a certain Giovanni Corti of Mondovì (Piedmont), in exchange for one-third of the profits.¹⁸

1619. From the *Status animarum* registers for the parish of S. Lorenzo in Damaso we find that in 1609–10 the two partners had split up, and even lived separately. A rental agreement tells us that the Carampelli bookshop was at the sign of the “Fontana d’oro” (Golden Fountain), evidently to distinguish it from the one at the “Fontana d’argento” (Silver Fountain), managed by Giovanni Antonio Franzini, also on Via del Pellegrino.¹⁹ These two names also reflected the character of the street, which numbered many gold- and silversmiths.

1621. Plautilla Franzini dies, leaving as her universal heir the “Compagnia di S. Anna”, whose office was in the Church of Ss. Faustino e Iovita della Nazione Bresciana, in Rome.²⁰ We have seen that Plautilla in turn had been named as universal heir by her father Girolamo. In his last will (1596), the latter had however added a clause that, if his daughter died without issue, the inheritance would revert to his wife (Anna Gribbi), to his brothers (Giovanni Antonio and Giovanni ‘Piccino’) or to his nephews. Since only the said nephews survived in 1621, and since Plautilla had no issue, Giovanni Domenico Franzini, son of Giovanni Antonio, challenged Plautilla’s

15. AS, 30 *Not. Cap.*, uff. 4, vol. 72, f. 210, 7.6.1603. From f. 539 we learn that on August 1st 1603, Giovanni Antonio, again for the auditing of the accounts of Livio Gneccchi, appoints as his agents “Ant. Orea et Io. Hieronimum Rivam Genuae commorantes”.

16. This time, the legal proceedings were between Carampelli and one “Andreas de Puttis venetum pictorem”: AS, 30 *Not. Cap.*, uff. 4, vol. 72, f. 280 (19.6.1603) and fs. 486–7 (26.7.1603).

17. On Bartolomeo, see CLAUDIO SARTORI, *Dizionario degli editori musicali italiani*, Firenze, Olschki, 1958, p. 40.

18. AS, 30 *Not. Cap.*, uff. 3, vol. 74, f. 92, 6.1.1606.

19. AS, 30 *Not. Cap.*, uff. 32, vol. 52, f. 431, 25.2.1619: the Roman Margarita Montana rents an apartment on the second floor in Via del Pellegrino to “Francesco Carampello librario ad Pellegrinum ad insignam [sic] fontanae auri”. The existence of the two bookshops and their attached dwellings is evidenced by the registers kept at AV, S. Lorenzo in Damaso, *Status animarum*, also for the following years. On the denomination “Fontana d’argento”, see FRANCHI, *Le impressioni sceniche*, p. 283.

20. Church demolished toward the end of the nineteenth century, to make way for the present-day Lungotevere (Tiber embankment): it stood between the Tiber and Via Giulia, near the site of the church of S. Biagio della Pagnotta: STEFANO BORSI, *Roma di Sisto V. La pianta di Antonio Tempesta, 1593*, Roma, Officina Edizioni, 1986, map facing p. 1–3.

will and had an inventory made of the assets left by her.²¹ Of the said inventory, Appendix I transcribes only the part relating to musical publications. While awaiting a legal solution to this intricate matter, the inventoried assets remained in the custody of Francesco Carampelli, who thus continued to manage the bookshop at the sign of the “Fontana d’oro”, a part of which, however, belonged to Plautilla’s heirs.

1625. On 22 January Francesco Carampelli dies, aged about seventy-five, even though the death certificate states “of roughly 90 years”.²² In § 2 we shall see that, notwithstanding his advanced years, he had continued to enrich his bookshop with new publications. From his will, dated 22 June 1622, we learn that he was born at Sabbio, a locality not far from Salò, which was the Franzini’s home town. In it, he appoints as his universal heir his already-mentioned *nipote* Antonio, living in the Venetian Republic. Since Antonio only outlived him by one month, the inheritance passed to Antonio’s sons, Andrea and Pietro Carampelli. The part of the books belonging to Francesco, as a result of the division agreed to with Plautilla’s heirs, was sold to a certain Tomaso Egidio for 1,050 scudi. If we add other assets, the inheritance left by Francesco amounted to the not negligible sum of 1,195 scudi. That the latter had in the meantime continued to maintain trade relations with Venice is confirmed by the fact that the said will dated 1622 mentions “Messrs Sessa, printers in Venice” (the same who in 1589 had republished the famous *Toscanello della musica* by Pietro Aron) and, in the same city, “Alessandro Vincenzo” (i.e. the music printer Vincenti, to whom he owed money). He also left cash amounts to many persons close to him, including his shopboys, without however any mention of the Franzini.²³

1629. Legal procedures continue concerning the Plautilla inheritance. According to one estimate, her assets amount to the considerable sum of 5533.94 scudi. Deducting 500 scudi, which came from her dowry, the remaining total is 5033.94, which are shared out as follows: 2689.45 to the Compagnia di S. Anna (i.e. to the church of the Bresciani) and 2344.49 to the Franzini family.²⁴

1631. Of the said share belonging to the Franzini, it is agreed that 1415.24 scudi should be assigned to Giovanni Domenico and his sisters, all in books (of which

21. AS, 30 Not. Cap., uff. 31, vol. 135, f. 275, 9.2.1633 (Girolamo’s last will bears the date 11 August 1596). The voluminous inventory of the bookshop “in via Peregrini ad signum Fontis Aurei”, drafted in the presence of the notary, is found in AS, 30 Not. Cap., uff. 30, vol. 99, ff. 368r–517r, 27.10.1621.

22. AV, S. Lorenzo in Damaso, Liber defunctorum II, f. 116v: “22 gennaio 1625. Francesco Carampella venetiano libraro d’anni 90 in circa habitante in questa parrocchia nella strada del Pelegrino essendosi confessato alli 19 gennaio 1625 comunicato alli 20 ricevuto l’olio santo alli 21 morì a di detto e fu sepolto in questa chiesa”. From previous *Status animarum* registers for the same parish, however, it appears he must have been born around 1550.

23. AS, 30 Not. Cap., uff. 25, vol. 105, f. 375, 3.12.1626 (“Hereditas q. Francisci et Antonij Carampelli”). f. 377 shows the will dated 22 June 1622. On f. 382 the “Inventarium bonorum in hereditate q. Francisci Carampelli”, which records: “In primis una parte di libreria ò libri toccati in parte all’heredi di esso Carampelli nella divisione et concordia fatta coll’heredi et Plautilla sua moglie venduti al sig.^r Tomaso Egidio per scudi mille et cinquanta. / Mobili valutati scudi cento trenta sette. / Un anello d’oro con topatio di prezzo di scudi cinque con secchietto d’argento di peso di scudi otto moneta”.

24. AS, 30 Not. Cap., uff. 31, vol. 124, f. 461, 30.6.1629.

143.00 scudi in musical publications), while the rest goes to Giovanni Battista (son of the late Giovanni ‘Piccino’ and brother of Alessio, who died in 1599).²⁵

1633. As a result of the famous plague epidemic, in turn both Giovanni Battista and his sons died, so that the whole share due to the Franzini (2344.49 scudi) went to Giovanni Domenico and his sisters. In the month of February of that year he received all the books assigned to him in 1631. Some of the said books, after Carampelli’s death, had remained in the custody of the Compagnia di S. Anna (in the church of the Bresciani) and some (the musical editions) with Giovanni Domenico himself. Of those in the keeping of the Compagnia, some had deteriorated in the meantime, either owing to “woodworm and mice”, or to the floods of the Tiber. Attached is an inventory of all of them, undated, but probably going back to 1625, the year in which Carampelli died and Plautilla’s heirs took them in custody. The “libri di musica”, whose value amounted to only 10% of the estimated total in 1631, are transcribed in Appendix II. This abundant inventory, comprising a total of over three thousand titles, divides the remainder into various sectors, according to subject matter.²⁶ The entire activity thus focuses on Giovanni Domenico, who is certainly the most representative member of the family and the most active in the publishing sector.²⁷

1649. Like his predecessors, Giovanni Domenico maintained contacts with publishers internationally. This is confirmed by the fact that in this year he sent a bale of books, for the sum of 79.20 scudi, to the publisher J. Baudrand of Lyon, who in turn sent him volumes for the value of 65.70 scudi. Unfortunately, the latter were blocked at the port of Marseilles by one of Baudrand’s creditors, so that Giovanni Domenico had to nominate a banker as his proxy in order to be paid.²⁸ Just two years earlier, in 1647, he had moved his dwelling and shop from Via del Pellegrino to

25. *As, 30 Not. Cap.*, uff. 31, vol. 129, f. 532, 21.3.1631.

26. *AS, 30 Not. Cap.*, uff. 31, vol. 135, f. 275, 9.2.1633. With reference to the 2344.49 scudi owing to the Franzini, the document states: “of which scudi 1172.24 in books remaining in the custody of the Company, to be given to Giovanni Domenico” (a sign that the music books – valued in 1631 at 143.00 scudi, to which should be added 100.00 of sundry books – had remained in the latter’s custody). Ff. 279v–306v provide the inventory of the volumes, divided into the following sections, besides the “Libri di musica”: “Medicina varia”, “Rossi e neri legati” (= missals, breviaries, etc.), “Libri di Venezia sciolti”, “Filosofia varia”, “Libri di gramatica varia”, “Teologia”, “Poeti latini”, “Comedie varie”, “Libri guasti legati e sc. dal fiume” (for about 60 scudi), “Libri sciolti di stampa di Roma”, “Libri sciolti rotti”. To this deed is attached a statement by the Compagnia di Sant’Anna, which reads, “dovendosi consegnare la portione de libri messi a parte che spettavano alli heredi di Gio. Franzino alias Picino ò Gio. Battista Franzini di Brescia e sui figlioli fidecommissari del q. Hieronimo Franzini et essendo per occasione della peste tutti morti [...] et perchè per morte di detti Franzini di Brescia succede in detto fidecomesso il sig. Gio. Domenico Franzini e sue sorelle chiamate in detto fidecomesso e stante le cose sudette e perchè detti libri erano tuttavia deteriorandosi per il tempo che li va consumando come anco le tarme e sorci si è perciò risoluto di consegnarli al sudetto signor Gio. Domenico Franzini [...]”.

27. On his said activity, see: SARTORI, *Dizionario*, p. 69; FRANCHI, *Le impressioni sceniche*, pp. 283–9. The presence of Giovanni Domenico is also recorded at the general meetings of the “Compagnia di S. Tomaso d’Aquino de librari di Roma”, at the Church of S. Barbara de’ librari: see, for example, *AS, 30 Not. Cap.*, uff. 31, vol. 142, f. 709 (1.4.1635) and f. 837 (22.4.1635).

28. *AS, 30 Not. Cap.*, uff. 25, vol. 245, f. 440, 25.4.1650.

Piazza di Pasquino, an area that in the meantime had become more suitable for his commercial activities (Fig. 3). There, in 1666, he passed on, leaving his publishing and book-selling activities to his son Federico.²⁹

1686. Federico however was not as lucky in his activities as his predecessors. On 16 July, at the instance of his creditors, a general inventory of his assets was compiled: the part concerning musical publications is transcribed in Appendix III.³⁰ Toward the end of the following month, he too died. On 22 December as many as forty-one creditors meet together, including ten booksellers who were his suppliers: Anisson and Huguettan of Lyon, Nicolò Pezzana and Giovanni Bersano of Venice, Giacomo Cadovino of Padua, Davico of Bologna, and four others from Rome (Leonardo Chouet, Giuseppe Lorenzo Saltini, Felice Cesaretti, and the heirs of the late Giovanni Capranica).³¹ The notarial deeds relating to the repayment of the said creditors are encountered at least up to 1690.³² Under such circumstances, Federico's sons abandoned their father's activity and, within a few years, the family died out (Fig. 1).³³

His shop on Piazza di Pasquino (at the corner of Via dei Leutari) was made over to Vincenzo de Romanis, and continued its bookselling activity. The inventory of goods drafted at the latter's death in 1716 reveals the presence of many books on legal subjects and various branches of learning, but not even one dealing with music. De Romanis, like Federico Franzini, left fairly hefty debts, mostly to the following booksellers who were his suppliers: Paolo Baglioni and Nicolò Pezzana of Venice, Anisson, Posuel, and Rigaud of Lyon.³⁴ The sale of musical publications had for some time transferred to the stationer-bookseller-publisher Sebastiano Testa (c1657–1729), whose shop at the sign 'del *Cembalo*' was also located on Piazza di Pasquino. Toward the end of the 17th century, interest in instrumental music had started to pick up: Testa is known to have reprinted at his own expense Corelli's second work and perhaps even his third (1701).³⁵

29. Again, in about 1650, the family's finances must still have been satisfactory, since in those years Federico, in his father's name, rented out an apartment in the house in which he lived: AS, *30 Not. Cap.*, uff. 25, vol. 246, f. 78, 4.1.1650; ID, vol. 248, f. 193, 16.9.1651.

30. AS, *Notai A.C.*, vol. 6448, fs. 404r–502r, 16.7.1686.

31. AS, *Notai A.C.*, vol. 6449, f. 538, 22.12.1686: "Congregatio dd. creditoribus q. Federici Franzini".

32. AS, *Notai A.C.*, vol. 6458, f. 493 (18.8.1690) and f. 498 (23.9.1690).

33. With regard to the inheritance due to Federico's sons, Giovanni Battista and Tommaso, see AS, *Notai A.C.*, vol. 6460, f. 103, 3.3.1692. On the related events, see FRANCHI, *Le impressioni sceniche*, p. 286.

34. Roma, Archivio Capitolino, *Inventario Generale Urbano*, sez. 19, prot. 80 (not. Antonio Bonifacio Senepa), unnumbered folios, 23.9.1716: inventory of goods of the late Vincenzo de Romanis, "bibliopola in Platea Pasquini". Debts for 406.15 *scudi*. Among the creditors: "Il sig. Paolo Baglioni mercante di libri in Venetia deve havere per tanti libri mandati scudi 124.80; Il sig. Nicolò Pezzana mercante di libri in Venetia deve havere per tanti libri mandati scudi 144.80; Si deve a' sig.ⁱ Anisson, Posuel, e Rigaud mercanti di libri in Lione di Francia per tanti libri da medesimi mandati scudi 70.-".

35. See the inventory of his music books in PATRIZIO BARBIERI, "Musica, tipografi e librai a Roma: tecnologie di stampa e integrazioni biografiche (1583–1833)", *Recercare*, VII, 1995, pp. 47–85: 79–80 (also at www.patriziobarbieri/pdf/recercarevii.pdf).

2. The inventories: some statistical considerations

2.1. *Known and unknown prints.* A quantitative list of works recorded in the inventories is provided in Table 1. It is totally in harmony with the trends of the commercial fortunes of the Franzini and Carampelli, already outlined in § 1. In greater detail, in the 1633 inventory, we may note, beside an increase in titles, a drastic drop in the number of corresponding copies: for the most part just one per title, thus anticipating the approach adopted by many booksellers today.

TABLE 1. NUMBER OF AUTHORS, TITLES AND RELATED COPIES OF MUSIC PUBLICATIONS INDICATED IN THE INVENTORIES.

INVENTORY YEAR	AUTHORS NO.	TITLES NO.	VOLUMES MORE THAN	UNKNOWN WORKS OR AUTHORS, NO.
1586	72	122	—	11
1621	211	393	3363	38
1633	189	407	729	85
1676	233	372	—	—
1686	108	—	—	—

The said inventories also reveal the existence of now apparently unknown or lost prints, sometimes a considerable number, even reaching 20%, as in the one dated 1633. They include works by composers of a certain importance, such as Agostino Agazzari (I: 154), Costanzo Antegnati (II: 71, 173), Vincenzo Bellhaver (II: 246), Antonio Cifra (I: 11), Giovanni Croce (II: 100), Marco Facoli (II: 358), Giovanni Giacomo Gastoldi (I: 232; II: 157, 401), Ihan Gero (II: 252), Pietro Heredia (III: 120, 146), Giovanni de Macque (II: 144), Rinaldo del Mel (II: 314), Grammazio Metallo (I: 384), Philipp de Monte (II: 127, 129, 137), Annibale Orgas (I: 8), Girolamo Parabosco (II: 239), Ercole Pasquini (I: 271), Costanzo Porta (II: 200, 202), Cipriano de Rore (II: 111), Annibale Stabile (I: 186, II: 172), Paolo Tarditi (I: 31), Francesco Spongia Usper (II: 334), Ludovico Grossi da Viadana (II: 342, 343), and Giaches de Wert (II: 151). In addition, there are almost thirty authors whose traces have now been lost: see the Index (§ 6) for rapid identification.

It should be noted that in inv. III, the “Libri legati in fogli” (*Folio* books, bound) between [151] and [182] are all in sequence and marked with the clarification “in musica”. Among them are the printed *folio* scores of several Barberini musical works that have come down to us, such as *Sant’Alessio* by Stefano Landi, *Vita humana* by Marco Marazzoli, and *Catena d’Adone* by Domenico Mazzocchi. They also include however works, to all evidence also in the form of printed scores previously unknown, of which – except for *Genoinda* – all that has come down to us is the *argomento* (i.e. the plot, always in a format of less than a *folio* and often comprising just a few pages, making them incompatible with the heading of the said section, which effectively contained only *folio* books: see III: 151–182).³⁶

36. I wish to thank Arnaldo Morelli for his contribution in interpreting this major section of Inventory III.

- Virgilio Mazzocchi: [III: 179] *Chi soffre spera*, Roma 1637 (*commedia musicale*); [III: 174] *S. Bonifazio*, Roma 1638 (*rappresentazione spirituale*); [III: 178] *La Genoinda*, Roma 1641 (*opera musicale*); [III: 168] *Il Sant'Eustacchio* [...], Roma 1643 (*azione in musica*).
- Domenico Mazzocchi: [III: 167] *Il martirio de' Santi Abundio* [...], Roma 1641 (sacred opera).
- Giovanni Antonio Carpani: [III: 175] *S. Cecilia*, Roma 1660 (sacred drama).
- Raffaele Libelli: *La Galatea* (unknown work, already mentioned in inv. 1676, and therefore not Loreto Vittori's *Galatea*).

2.3. *The publishers: Venice vs Rome.* Just as with the inventory of the bookseller Piero di Giuliano Morosi of Florence (late 1580s or early 1590s, and possibly after 1592), in the case of the Franzini too (1586) almost all the musical publications came from Venice, then the European capital of the music printing trade (Table 2).³⁷ The Franzini were facilitated in this owing to their Veneto origin and, probably, also to the presence in Rome of not a few printers from the same area (see, for example, Basa, Coattino, Alessandro Gardano, the Zannetti). Nor can we exclude the possibility that some of the works came directly from Brescia itself, the native town of the Franzini, of Carampelli and the Zannetti. Indeed, we may recall that in 1586 Angelo Gardano stated that he had sent “piles of music books every week” to Brescia.³⁸

TABLE 2. PUBLISHERS FROM DIFFERENT CITIES INDICATED IN THE INVENTORIES, AS PERCENTAGES (VALUATION INCLUDES ONLY THE 1ST EDITION OF EACH WORK).

INVENTORY YEAR	VENICE %	ROME %	OTHER ITALIAN CITIES %	FOREIGN CITIES %
1586	94	1	4	1
1621	45	40	12	3
1633	69	19	7	5
1676	65	23	11	1

Only a few years later, however, Rome began to gain ground, due in particular to Nicolò Muzi (Mutij) and Alessandro Gardano: indeed, their editions are sold by the booksellers operating in the City, such as Giacomo Bericchia (1591) and Paolino Arnolfini (1596).³⁹ In the 1621 Franzini inventory, we also see that Rome almost manages to rival Venice, this time thanks to the publishing activity of printers such as Zannetti, Soldi and, most of all, Robletti (in the said inventory Nicolò Muzi is almost absent, probably because he sold his editions himself).⁴⁰ Bearing in mind that

37. On Morosi, see CARTER, “Music-selling in late sixteenth-century Florence”, p. 489.

38. CARTER, “Music-selling in late sixteenth-century Florence”, p. 491.

39. BARBIERI, “Music printers”, pp. 98–100. On the difference between music presses in Rome and Venice, see JANE A. BERNSTEIN, “Publish or perish? Palestrina and print culture in 16th-century Italy”, *Early Music*, xxxv, 2007, pp. 225–235: 233–234.

40. On Muzi, see FRANCHI, “Cartolai editori di musica nel Seicento romano”, p. 37.

in that period Venetian publishing began to give way to Rome,⁴¹ we might expect that this trend in favour of the Eternal City would have continued, whereas the 1633 inventory on the other hand (drawn up however in 1625) shows that Venice regains its pride of place. This was probably due to a personal choice of the old Carampelli, from 1621 onward the sole manager of the shop at the sign of the “Golden Fountain”. Again in 1686 the ratio remains almost unvaried, albeit with a slight edge in favour of Rome (Table 2).

Unlike Florence,⁴² at least up to 1633 the Franzini and Carampelli bookshops are up-to-date from a publishing point of view. The first editions of music published in the five or six years prior to the drawing up of the related inventories are about 28 in 1586, 17 in 1621, and 25 in 1633. Of the more recent publications, the ones in the two latter inventories are those printed in Rome, providing further evidence of vigorous commercial activity by publishers in the City.

Extremely limited is the contribution of other Italian cities, such as Milan, Naples, Ferrara, and Bologna (a town that, in the second half of the century overtook Rome, of which however the 1676 inventory provides no evidence). Negligible are musical editions from beyond the Alps, as also the presence of works of composers other than Italians or foreigners operating in the Peninsula. Of the said *ultramontane* cities, the only ones mentioned are Antwerp (in 1597 the Franzini made purchases from Christoffel Plantin)⁴³ and Lyon (see § 1, years 1649, 1686), which used the port of Marseilles for deliveries to Rome. To audit the bill for books coming from Padua, in 1649 Giovanni Domenico Franzini had recourse to a correspondent at Genoa (see fn 15 above), hinting that this other port city may have been the transit hub for publications from the North.

TABLE 3. GENRE SPLIT OF MUSIC PUBLICATIONS INDICATED IN THE INVENTORIES, AS PERCENTAGES.

INVENTORY YEAR	SACRED %	SECULAR %	INSTRUMENTAL %	THEORY %
1586	27	69	3	1
1621	60	34	3	3
1633	55	40	4	1
1676	59	35	6	0

41. TIM CARTER, “Music publishing in Italy, c.1580-c.1625: some preliminary observations”, *Royal Musical Association Research Chronicle*, xx, 1986–87, pp. 19–37 (reprint in *id.*, *Monteverdi and his contemporaries*, Aldershot, Ashgate, 2000, art. 1), pp. 19–20; see also TIM CARTER, “Music-printing in late sixteenth- and early seventeenth-century Florence: Giorgio Marescotti, Cristofano Marescotti and Zanobi Pignoni”, *Early Music History*, ix, 1989, pp. 27–72 (reprint in *id.*, *Music, patronage and printing in late Renaissance Florence*, Aldershot, Ashgate, 2000, art. xi), p. 57.

42. CARTER, “Music-selling in late sixteenth-century Florence”, p. 490.

43. BARBIERI, “Music printers”, p. 100.

TABLE 4. NUMBER OF MUSICAL WORKS PUBLISHED BY ITALIAN PUBLISHERS (DATA FROM CARTER, "MUSIC PUBLISHING IN ITALY, C. 1580–C. 1625", P. 21).

YEAR	SACRED NO.	SECULAR NO.	INSTRUMENTAL NO.
1585	29	66	4
1600	35	54	3
1620	62	30	5

2.3. *The music: sacred vs secular.* In Table 3 we see that in the 1586 inventory secular music is more than double sacred music, and this ratio is still more favourable to the secular sector with reference to the average of music published in Italy in those years (Table 4). This fact is also recorded in Florence for the same period.⁴⁴ In the 1621 inventory, on the other hand, the opposite is true and the ratio inverse, and here too it is in harmony with the average given by Table 4: this imbalance however is always such as to attenuate the penalty suffered by secular music during this period (in Table 4 the sacred-secular ratio is slightly higher than 2, while in Table 3 it is slightly lower). This difference is decidedly attenuated in the 1633 inventory. It thus appears that the booksellers' customers preferred secular music.

The churches probably had other procurement channels, possibly through the *maestri di cappella* themselves. This is the case, for example, of Francesco Soriano, *magister* of the basilica of St. Peter's: in a deed dated 1612, we learn that he had employed Giovanni Battista Robletti to print for him "some of his musical works" and that, in the same year, he collected from the said printer 25 "volumes of masses" composed by him, at the price of two scudi each.⁴⁵ This business relationship must have gone on for years, since another deed dated 1628 tells us that Soriano had left Robletti 20 scudi for the correction of some of his musical works.⁴⁶ Consequently, it is clear for this very reason that, strangely, a well-known composer like Soriano (1549–1621) does not appear in the inventories of 1621 and 1633 (= 1625). The same can be said – although to a lesser extent – of Palestrina and Giovanni Luca Conforti, since some of their works were printed at their own expense.⁴⁷ To such a list we may add the instrumental compositions by Girolamo Frescobaldi, by whom only a single work appears in the 1621 inventory (the *Toccate*, printed at his own expense in 1615–16), while in the 1633 inventory is totally absent.⁴⁸ The Franzini-Carampelli do

44. CARTER, "Music-selling in late sixteenth-century Florence", p. 490.

45. AS, 30 *Not. Cap.*, uff. 9, vol. 94, f. 601, 5.12.1612.

46. AS, 30 *Not. Cap.*, uff. 13, vol. 244, f. 58, 6.7.1628.

47. BARBIERI, "Music printers", p. 88. See also BERNSTEIN, "Publish or perish? Palestrina and print culture in 16th-century Italy", p. 233.

48. On the first volume of the *Toccate*, see ARNALDO MORELLI, "Nuovi documenti frescobaldiani: i contratti per l'edizione del primo libro di *Toccate*", *Studi musicali*, xvii, 1988, pp. 255–265. Also with regard to the second edition of the *Recercari* (Roma, B. Zannetti, 1618), in a private letter in that year, we read: "Io pensavo che se ne trovassi a' librari, non c'è altri che lui [= Frescobaldi] che li venda come opera sua": GABRIELE GIACOMELLI, "Fortuna dell'opera frescobaldiana in Toscana attraverso il carteggio di Francesco Nigetti (1618–1657)", *L'organo*, xxv–xxvi, 1987–88, pp. 97–112: 99 (on pp. 106–107 we learn that as late as 1625 the situation was unchanged).

not however appear to have had a particular preference for instrumental compositions (Table 3), such editions seeing a considerable development only toward the end of the century.

We have seen that, at least up to 1633, the Franzini-Carampelli repertory was kept up to date and an analysis of the 1621 inventory shows that this was even more so in the case of secular music. With regard to composers, for sacred publications the name of Antonio Cifra (1584–1629) stands out in particular, while for the secular his name is found together with that of Giovanni Francesco Anerio (1567–1630). Among the latter's compositions, the collection of "arie, canzonetti, e madrigali" *La bella Clori armonica* (Rome, Soldi, 1619) must have enjoyed considerable popularity: of the 72 copies recorded in 1621, not one remains in the inventory drawn up four years later (and we cannot be sure that in the meantime Carampelli had not procured other copies). The two said inventories show that the *Salmi passeggiati con basso continuo* by Conforti (Rome, Muzi heirs, 1601–02) must have been an even greater commercial success, the work intended not only for vocal soloists, but also for soloists of bowed and wind instruments.

In the second half of the century, the Franzini's commercial activity declines both quantitatively and in works on sale. In secular music, which in these latter years seems to have been less updated than the sacred, we may note a surprising survival of the five-part madrigal (see, for example, the inventory printed in 1676).⁴⁹ Although the inventories are doubtless influenced by stocks, there must still have been a certain demand for music by earlier composers, such as the *Primo libro dei madrigali a quattro voci* by Archadelt (c.1504–1568), reprinted – as were others – by Andrea Fei in 1620 and 1642, both editions commissioned by our Giovanni Domenico Franzini (Fig. 2 above). Works by Palestrina were of course sold continually, as evidenced by the fact that, absent from the printed 1676 inventory, numerous copies reappear in the 1686 one.

49. CARTER, "Music publishing in Italy c.1580–c.1625", p. 28 has already remarked that "the five-part madrigal does not appear to have suffered significantly from the competition of the newer genres with basso continuo at least until the second decade of the [17th] century".

3. APPENDIX I

AS, 30 *Not. Cap.*, uff. 30, vol. 99, ff. 368r–517r, 27.10.1621. Inventory of the goods left by Plautilla Franzini Carampelli, in her home and bookshop “in via Peregrini ad signum Fontis Aureae”. Between ff. 462–463 we find a notarial deed dated 27 October 1621 which tells us that the inventory was drawn up “ad instantiam D. Io. Domini Franzini heredis ab intestato q. Plautillae Franzinae”. Below are transcribed only those assets of musical interest. At several points, the manuscript is difficult to read owing to the corrosion of the ink on the paper. For abbreviations and transcription criteria, see the premise to this article.

- [f. 377r]
- [1] 6. Partiture de musica del [Gesualdo] Prencipe di Venosa in f.° [Genova, Pavoni, 1613]
- [2] 30. Motetti Felice Nerio [Anerio] lib.° p.° in 4° [G. Vincenti, 1596]
- [3] 28. Mutetti Io. Franc.^{co} Neri [Anerio] a tre voce [Roma, Robletti, 1609]
- [4] 8. Bella Clori di Gio. Franc.° Neri [Anerio] a tre [Roma, Soldi, 1619]
- [5] 24. Messe del Palestrino lib.° p.° [Roma, Dorico, 1554, heirs 1572; Brescia, Bozzola, 1581; Roma, Al. Gardano, 1591; Ang. Gardano, 1596]
- [6] 27. Motetti Agazzario lib.° 4° [Roma, L. Zannetti, 1609; sev. edns 1606–20]
- [7] 9. Motetta Pauli Tarditi [Roma, Robletti, 1619]
- [8] 13. Anibale Orgas concerti a 8° [★]
- [9] 19. Giardino musicale in f.° [Roma, Robletti, 1621]
- [10] 14. Salmi Gio. Fran.^{co} Anerio a 4° [Roma, Robletti, 1614, 1620]
- [11] 14. Motetti del Cifra a tre voce [★]
- [12] 6. Iid. diversi altri motetti [?]
- [f. 377v]
- [13] 29. Motetti del Cifra lib.° 2° [Roma, Robletti, 1609, 1610, 1620; G. Vincenti, 1610, 1611, 1614]
- [14] 23. Motetti del Cifra lib.° 3° [Roma, Robletti, 1609, 1612; G. Vincenti, 1610, 1611, 1614]
- [15] 6. Altri mute di motetti de salmi et vespri del d.° [?]
- [16] 18. Madrigali del Cifra lib.° 4° [Roma, Robletti, 1617]
- [17] 42. Madrigali del d.° lib.° 4° [Roma, Robletti, 1617]
- [18] 44. Motetti del Cifra a 4° lib.° 8° [Roma, Robletti, 1615; id., Soldi, 1615]
- [19] 70. Messe del Asola a 3 [Amadino, 1588, 1593, 1612; Gardano–Magni, 1620]
- [20] 23. La bella Clori di Gio. Franc.^{co} Neri [see I: 4]
- [21] 16. Vespri del Cifra a 8° [Roma, B. Zannetti, 1610]
- [22] 41. La bella Clori di Fran.^{co} Neri [see I: 4, 20]
- [23] 90. Canto fermo di Mattheo Asola [G. Vincenti, 1592, 1596, 1603, 1615; Milano, Lomazzo, 1616]
- [24] 5. Antifone di Fran.^{co} Anerio [Roma, Robletti, 1613]
- [25] 26. Motetti del Cifra lib.° p.° [G. Vincenti, 1609, 1610, 1611, 1614; Roma, Robletti, 1609, 1620]
- [26] 13. Motetti Alessandro Costantino [Costantini] [Roma, Zannetti, 1616]
- [27] 27. Motetti Anerio lib.° p.° [?]
- [28] 67. Motetti Cifra lib.° 8° [see III: 95]

- [29] 13. Motetti [G.F.] Anerio lib.^o 3^o [Roma, Robletti, 1613, 1620]
- [30] 8. Falsi bordoni del Viadana [Roma, Robletti, 1612; see II: 341]
- [31] 1. Motetti del Tardito a 8^o [*]
- [32] 1. Mazzo de salmi passeggiati di Gio. Luca Conforti [Roma, Muzi heirs, 1601]
- [33] 19. Madrigali del Nena [Pomponio Nenna] lib.^o 8^o [Roma, Robletti, 1618]
- [34] 2. Teatro armonico Gio. Fran.^{co} Anerio [Roma, Robletti, 1619]
- [35] 35. Motetti [G.F.] Enerio lib.^o 5^o [Roma, Robletti, 1618]
- [36] 6. Salmi del Cifra [?]
- [37] 2. Litanie del [G.F.] Anerio a 8^o [Roma, B. Zannetti, 1611; id., Masotti, 1619]
- [38] 85. Salmi passeggiati del Conforto [see I: 32]
- [39] 2. Mazzi de motetti di Romolo Nale [Naldi] [Ang. Gardano, 1600]
- [40] 1. Mazzo di toccate di Claudio Merolla [Merulo] [?; see II: 14–15]
- [41] 12. Laude di [= ed. by] Gio. Arascione [Roma, Muzi, 1600]
- [42] 4. Libro del' laude a 4^o voce del Soto [?] [f. 378r]
- [43] 2. Messali Carmelitani in f.^o Roma 1587 [?]
- [44] 1. Messale praedicatorum in 4^o [?]
- [45] x. Messe Petri Pauli Paciotti in f.^o reale [Roma, Al. Gardano, 1591]
- [46] 1. Messale di S. Domenico in f.^o Venetia 1579 [?]
- [47] 3. Iid. in f.^o Venetia 1596 [?]
- [48] 2. Diversi S. Dom.^{co} Venetia 1596 [?]
- [49] 1. Id. in 8^o Venetia 1564 [?]
- [50] 73. Diversi in 32 negri vecchi [?]
- [51] 43. Offitij in 12 del Basa [?]
- [52] 3. Prefationi canto fermo [?] *Praefationes in cantu firmo ... editae a Joanne Guidetto*, Roma, G. Tornieri, 1588]
- [53] 3. Passi del Guidetto in canto fermo [*Verba Evangelistae. Cantus ecclesiasticus passionis domini nostri ...*, Roma, A. Gardano, 1586]
- [f. 391v]
- In una stantia da basso da banda della strada del Pellegrino:
- [f. 411v]
- [54] 2. Magnificat Morales in f.^o reale [Gardano, 1562]
- [55] 2. Messe Petri Pauli Paciotti in f.^o reale tomo p.^o [see I: 45]
- [56] 1. Motetta Toma Lud.^{co} de Vittoria in f.^o reale [Roma, Al. Gardano, 1585]
- [57] 1. Missarum Aloisij Prenestini tomo 2^o in f.^o reale legato [Roma, Dorico heirs, 1567, 1572; Id., Muzi, 1600]
- [58] 1. Id. Inni totius anni legato [Roma, Tornieri & Donangeli, 1589; Ang. Gardano, 1589; Scotto heirs, 1590]
- [59] 1. Messa Settimana S.^{ta} del Vittorio [T.L. Victoria] in f.^o reale [= *Officium*, Roma, Al. Gardano, 1585; see also II–7]
- [60] 2. Messe del Ziffera [Cifra] reali [bk 1: Roma, Soldi, 1619; bk 2: id., 1621]
- In bottega [f. 455v]:
- [61] 2. Andrea Papi de consonantij in 8^o [Antwerpen, Ch. Plantin, 1581]
- Libri sciolti in bottega [f. 497r–v]:
- [62] 3. Salmi passeggiati di Luca Conforte [see I: 32]
- [f. 497v]
- [63] Salmi passeggiati del Conforto [see I: 32]
- [f. 498r]
- [64] 6. Salmi passeggiati del Conforto [see I: 32]
- [f. 498v]
- [65] 17. Salmi passeggiati del Conforto in f.^o [see I: 32]
- [66] 7. Salmi passeggiati del Conforto in f.^o [see I: 32]
- [f. 502r]
- [67] 68. Mute de arie de diversi in musica in un mazzo [?]
- [68] 8. Mute de opere del [Gabriele: see inv. 1676] Fattorino de musica [?]

- [69] 8. Mute Anselmi Fatij canzionum et altri [Messina, 1589]
- [70] 1. Mazzo de arie de diversi, una risma in circa [?]
- [71] 13. Falconi [Achille Falcone] madrigali a cinque [G.Vincenti, 1603]
- [72] 3. Madrigali Francesco Anerio a cinque libro p.^o [Amadino, 1599]
- [73] 3. Gio. Ferretti madrigali a cinque [★]
- [74] 4. Messe di Cesare Burgho [Borgo] [G. Vincenti, 1602]
- [75] 4. Damasceni [Giovanni Damasceno] ecclesiastici concerti [★]
- [76] 6. Diclurio [? Agostino Diruta] cantiones [? *Sacrae cantiones* ... , G.Vincenti, 1617]
- [77] 3. Hieronimi Dorati salmi a 8^o [G.Vincenti, 1609]
- [78] 4. Donati Monte varia [?]
- [79] Canzonette varie in un mazzo, risme una et un poco più [?]
- [80] 5. Madrigali di Cacc... a cinque [? Orazio Caccini: Vincenti & Amadino, 1585]
- [81] 23. Opere di Ioannis Dragonis [?] [f. 502v]
- [82] 7. Caroli Filaggi [Filago] opere varij [?]
- [83] 6. Gio. Antonio Cirullo madrigali a cinque voce [only known: bk 5: Raveri, 1607; bk 6: G.Vincenti, 1609]
- [84] 2. Ludovici Casali motetti a 8 voce [Ang. Gardano, 1605]
- [85] 9. Marsilio Cosentini [Casentini] madrigali, et cantica [madrigali: sev. edns, Venezia, 1607–11; cantica: ★]
- [86] 3. Canzonetti Heronimo Conversi [? Scotto, 1572, heir 1573, 1575, 1580, 1585, 1589]
- [87] 25. Gio. Croce varie opere [?]
- [88] 22. Cipriano de Rore varie opere [?]
- [89] 29. Claudio Merula varie opere [?] [f. 503r]
- [90] 13. Camillo Tortellino [Cortellini] opere varie [?]
- [91] 3. Antonio Chelluzzio canthiones [★★]
- [92] 6. Cesare Casaghi varie opere [★★]
- [93] 47 Bernardino Corsi varie opere [?]
- [94] 11. Gio. Francesco Capella opere varie [?]
- [95] 2. Gio. Paolo Modorio [Giovanni Paolo Nodari] Corona gemmarum [R. Amadino, 1613]
- [96] 3. Iacomo Bonzanini Capricci musicali [G.Vincenti, 1616]
- [97] 3. [Cesare] Cardillo madrigali a cinque [Ang. Gardano, 1594]
- [98] 4. Capilupi madrigali a cinque [bk 1: Ang. Gardano, 1599; bk 2: Ang. Gardano & brothers, 1608]
- [99] 6. Fabio Constantino varie opere [?]
- [100] 9. Gio. Paulo Costa opere diverse [?]
- [101] 1. Concentus del Grillo [Giovanni Battista Grillo] [Gardano-Magni, 1618]
- [102] 6. Gio. Cavaccia [Cavaccio] madrigali a quattro [★]
- [103] 9. Ciffra recercari a quattro [bks 1, 2: Roma, Soldi, 1619]
- [104] 8. Compiete varie [?]
- [105] Cifra opere varie in una mazzo [?]
- [106] Cifra madrigali varij in un mazzo [?]
- [107] 15. Bernardino Borlascha varie opere [?] [f. 503v]
- [108] 3. Marsilio Cosentino [Casentini] Cantica Salomonis [★]
- [109] 15. Alessandro Copece [Capece] salmi [Roma, Robletti, 1615]
- [110] 7. Gio. Batta Cociola [Cocciola] motetti a cinque [★]
- [111] 18. Gio. Battista Cesena [= G.B. Biondi] opere varie [?]
- [112] 12. Antonij Come [Coma] opere varie [?]
- [113] 21. Antonij Burlini opere varie [?]
- [114] 6. Guglielmi Veneti [Guglielmo Veneziano] Celum armonico [Amadino, 1616]
- [115] 10. Cifra litanie [Roma, Robletti, 1613]
- [116] 15. Broseri Tomasso [★★]
- [117] Geronimi Barthei [Bartei] varie opere in un mazzo [?]
- [118] 13. Benedicti Magni varie opere [?]

- [119] 14. Arcangelo Bussoni concerti, et magnificat [*Fasciculus sacrarum cantionum ...*, G. Vincenti, 1614]
- [120] 2. Lelij Bertani madrigali a sei [Ang. Gardano, 1585, & bros 1607]
- [121] 6. Baciellieri [Bacilieri] varie opere [?]
- [122] 4. Agostino Pisa battuta de musica [Roma, B. Zannetti, 1611]
- [123] 8. Ludovico del Bellando [Bellanda] opere varie [?]
- [124] 3. Basilij de Caprarola [= ? Basilio Basilij: see inv. 1676] concerti a uno, 2, et 3 [★]
- [125] 10. Gio. Batta Boschetti opere varie [?] [f. 504r]
- [126] 12. Arcadelti a quattro [?]
- [127] 10. Andrea Bianchi opere varie [?]
- [128] 3. Baccusi opere varie [?]
- [129] 4. Antonij Baldi [Badi] concerti [Scotto heirs, 1610]
- [130] 25. Alessandro de Grandi opere varie [?]
- [131] 10. Francisci Bianciardi opere varie [?]
- [132] 3. Balsamino madrigali [? Amadino, 1584]
- [133] 5. Lud.^{co} Bosico [? Balbi] motetti a quattro
- [134] 14. Constantino [Costanzo] Antegnati opere varie [?]
- [135] 8. Amadio Freddi opere varie [?]
- [136] 5. Gio. Apoloni compiete [★]
- [137] 4. Antonij Artusi [Artusini] opere varie [?]
- [138] 7. Anibale Gregorij Sacrae cantiones [★; only known edns 1625, 1635]
- [139] Adriani Bancherij opere varie in un mazzo [?]
- [140] 24. Antonij il verso varie opere [?]
- [141] Gio. Francesco Anerio opere varie in un mazzo [?]
- [142] 3. Animuccia madrigali [?]
- [143] 4. Asperelli [Asprilio] Pacelli vespri [? Roma, Muzi, 1599]
- [144] 7. Abundio Antonelli varie opere [?] [f. 504v]
- [145] 3. Mazzi dell'opere dell' Mattheo Asula varie [?]
- [146] Felice Nerio [Anerio] opere varie in un mazzo [?]
- [147] 6. Guglielmi Arnoni opere varie [?]
- Libri infilzati de musica dentro al banco della bottega:
- [148] 1. Mutetti Alessandro de Grandi a cinque [Ferrara, Baldini, 1614; Gardano-Magni, 1620; A. Vincenti, 1620]
- [149] 2. Messe del Galera [Giovanni Battista Galeno] a cinque [★]
- [150] 1. Motetti del Tarditi a cinque [?]
- [151] 1. Madrigali C..erta? a 2 a 3 et a 4° [★★]
- [152] 1. Litanie dell' Cortelli [Camillo Cortellini] a 8° [G. Vincenti, 1615]
- [153] 5. Lid. messe a 8° [G. Vincenti, 1617]
- [154] 1. Dialoghi dell'Agazzaro a 7° [★ 'a 7']
- [155] 1. Vespri dell'Asola a 8° [Amadino, 1587, 1599, 1602]
- [156] 1. Salmi Si[m]onello [Simonelli] [★]
- [157] 1. Metallo ricercari [Amadino, 1605, 1609, 1614; Napoli, Gargano & Nucci, 1617; Magni, 1620]
- [158] 1. Letanie del Ciffra [Roma, Robletti 1613]
- [159] 1. Magnificat dell' Pellestrina [Ang. Gardano, 1591]
- [160] 1. Concerti ecclesiastici [?] [f. 505r]
- [161] 1. Motetti Pallavicini [? Amadino, 1605]
- [162] 1. Motetti Montella [two edns, Napoli, 1600, 1603]
- [163] 1. Motetti Capello [G. Vincenti, 1613; id., 1615]
- [164] 1. Salmi [Stefano] Bernardi [G. Vincenti, 1613, 1617; A. Vincenti, 1621]
- [165] 1. Motetti Monc..o [★★]
- [166] 5. Arcadelti [?]
- [167] 1. Madrigale [Alessandro] Capece [? *Primo libro de madrigali ...*, Roma, G.B. Robletti, 1616]
- [168] 1. Madrigali spirituali a cinque [? Marrenzio: see II-174]
- [169] 1. Madrigali [Orazio] Vecchio libro primo a 5° [Ang. Gardano, 1589]

- [170] 1. Madrigali Anerio a cinque [?]
- [171] 1. Pietosi affetti a cinque [*Delli pietosi affetti del molto rever.do padre d. Angelo Grillo ... posti in musica da diversi reverendi & eccellentissimi autori a cinque voci*, G.Vincen-ti, 1598]
- [172] 1. Madrigali a cinque [?]
- [173] 1. Motetti Agazzari [?]
- [174] 1. Dolci affetti a cinque [Scotto heir, 1582, 1585, 1590]
- [175] 1. Madrigale Luca Marenzi a cinque [?]
- [176] 1. Madrigale Agazzario [?]
- [177] 1. Madrigale Gio. Merula [Giovanni Antonio Merulo] [★]
- [178] 2. Madrigali del Ciffra a cinque [?]
- [179] 1. Madrigali del Marentio a sei [?] [f. 505v]
- [180] 1. Recercate Macquessa [Macque] a quattro [lost]
- [181] 1. Madrigale dell'Asula a sei [Amadino, 1605]
- [182] 2. Scala di musica di Oratio Scaletta [sev. edns, Como, Verona, Milano, Venezia, 1595–1614]
- [183] 1. Litanie Anibale Stabbile [Roma, Al. Gardano, 1583]
- [184] 6. Messe dell'Asola a tre [Amadino, 1588, 1593, 1612; Gardano-Magni, 1620]
- [185] 1. Villanelle Trabace [Napoli, Carlino, 1606]
- [186] 1. Anibbale Stabbile [villanelle?] a cinque [★]
- [187] 1. Madrigale Montella a quattro [bk 1: Napoli, Sottile, 1604; bk 2: Napoli, Bonino (Sottile), 1607]
- [188] 1. Salmi del Ciffra a 8° [bk 1: Assisi, Salvi, 1620; bk 2: id., 1621]
- [189] 1. Messe di Papa Marcello [?]
- [190] 3. Madrigali del Zoilo [?]
- [191] 8. Canto fermo dell'Asola [G.Vincenti, 1592, 1596, 1603, 1615; Milano, Lomazzo, 1616]
- [192] 1. Madrigale del [? Giovanni Pietro] Gallo a 4° [★]
- [193] 7. Passegiati Luca Conforte [see I: 32]
- [194] 1. Salmi passeggiati Francesco Severi [Roma, Borboni, 1615]
- [195] 1. Madrigali a tre Porto Hebreo [? Gardano-Magni, 1619]
- [196] Madrigali spirituali a 5° [? Marenzio: see II–174]
- [197] 1. Salmi [Giacomo] Finetti [?]
- [198] 1. Madrigale G..nnelli [? Giovannelli] [f. 506r]
- [199] 1. Madrigale Sonazzeri a cinque [★★]
- [200] 1. Madrigale Pellestrina a 5 [bk 1: Ang. Gardano, 1581, 1604; bk 2: Roma, Coattino, 1594]
- [201] 1. Madrigale [Scipione] Dentici a 5 [?]
- [202] 1. Madrigale Bolognini a 5 [Napoli, Sottile, 1604]
- [203] 1. Madrigale del Francia a 5 [Gardano, 1613]
- [204] 2. Antifone [G.F.] Anerio [Roma, Robletti, 1613]
- [205] 2. Passi del Guidetto [see I: 53]
- [206] 1. Id. Officio Settimana santa [Roma, Al. Gardano & Coattino, 1587; id., Franzini, 1619]
- [207] 1. Toccate di Fresco Baldi [bk 1: Roma, Borboni, 1615, 1616]
- [208] 1. Artuso de contraponto [sev. edns, Venezia, 1586–98]
- [209] 1. Villanelle di Girolamo Caspergie [Kapsberger] [bks 1, 2, 3: sev. edns, Roma, 1610–19]
- [210] 1. Libro de intavolatura scritto a mano [?]
- [211] Diversi libri di musica, et altri sciolti
- [212] Messe dell' Pellestrina legate, et [tela-te?] [?] [f. 506v]
- [213] 1. Messale de M.^{te} Carmelo usato anticho [?]
- [214] 3. Laude spirituale libro quarto [ed. by Francisco Soto] [Roma, Al. Gardano, 1591]
- [215] 2. Mute de libri di musica antichi [?] [f. 509v]

- [216] Musica nova de diversi in un mazzo, risme dua in circa [? al segno del pozzo, 1540]
- [217] 3. Vincentio Galilei madrigali, et intavolature varie [madrig., bk 1: Ang. Gardano sons, 1574; bk 2: Ang. Gardano, 1587; intavolature de lauto: Roma, V. Dorico, 1563]
- [218] 13. Madrigali diversi di Gio. Macque [?]
- [219] 10. Gemma musicale di Gio. Domenico Puliaschi [Roma, Robletti, 1618]
- [220] 9. Sonetti di Fabio Petrozzi [Roma, Robletti, 1609]
- [221] 14. Iacopo Finetti opere varie [?]
- [222] 2. Gio. Batta Stefanini diversi concerti [only known bk 3: Roma, Robletti, 1614]
- [223] 2. Gioseffè Biffi madrigali a cinque [Milano, Tradate, 1598]
- [224] Diverse opere di Luca Conforti in un mazzo [?]
- [225] Filippo di Monte opere varie in un mazzo, risme tre in circa [?]
- [f. 510r]
- [226] 1. Giulio Bello opere varie in un mazzo, risme due [?]
- [227] 2. Motetti Gualderi [Gualtieri] [?]
- [228] 3. Ioseffo Gallo motetti [? Milano, Tini, 1598]
- [229] 1. [Aiguino (Illuminato)] Tesoro illuminato de li toni de canto fermo in 4^o [Ant. Gardano, 1562]
- [230] 9. Gieronimo Iacomo [Girolamo Giacobbi] varie opere [?]
- [231] 56. Giachete de Verte opere varie [?]
- [232] 47. Castaldo [? G.G. Gastoldi] opere varie
- [233] 7. Hieronimi Lambardi varie opere [?]
- [234] 13. Gio. Maria Nanino opere varie [?]
- [235] 30. Marc'Antonio Ingegneri opere varie [?]
- [236] 27. Salmi passeggiati del Conforti [see I: 32]
- [237] 38. Iidem basso solo
- [238] 7. Iidem tenore
- [239] 82. Luca Marentio opere varie in un mazzo [?]
- [240] 8. Iidem villanelle diverse [?]
- [241] Ludovico Viadana opere varie in un mazzo, risme due in circa [?]
- [f. 510v]
- [242] 8. Magnificat de Morales [?]
- [243] 15. Motetti Vincenzo de Grandi [Grandis] [?]
- [244] 36. Leone Leoni opere varie [?]
- [245] 17. Hinni de diversi autori [?]
- [246] Intavolatura de diversi autori in un mazzo, una risma et mezza in circa [?]
- [247] 1. Missarum Iacobi Ginnelli [**]
- [248] 4. Salmi Ludovici Mazzi [G. Vincenti, 1610]
- [249] 2. Madrigali di Gioseffè Biffi [?]
- [250] 5. Motetti Galli Gugumos [? Gardano-Magni, 1612]
- [251] 4. Madrigali Gio. Giobbe [Johann Grabbe, *Primo libro de madrigali a cinque* ..., A. Gardano and brothers, 1609]
- [252] 2. Sacrarum cantionum Luzasco Luzaschi [Ang. Gardano, 1598]
- [253] 9. Litanie varij autori [?]
- [254] Musica de diversi autori a doi voce, risme una in circa [?]
- [255] 3. Motetti Anibale Orgas [? Roma, Soldi, 1619]
- [256] Messe de diversi S.^{ti} per messali, risme una in circa [?]
- [257] 16. Andrea Gabrielle opere varie [?]
- [f. 511r]
- [258] 3. Lauro secho opere varie [Ferrara, Baldini, 1582; A. Gardano, 1596]
- [259] 12. Lamentatione de diversi autori [? Nürnberg, Berg & Neuber, 1549]
- [260] 4. Laude spirituale del Padre Sotto [?]
- [261] 23. Pietro Lappi opere varie [?]
- [262] 26. Messe del Palestrina varie [?]
- [263] 13. Iidem motetti [?]
- [264] 3. Iidem litanie [?]
- [265] 7. Iidem cantica [Magni, 1613]
- [266] Madrigali de diversi autori a cinque voci in un mazzo, risme tre in circa [?]

- [267] Opere del Victoria varie in un mazzo [?]
- [268] 19. Laude spirituale [ed. by] Gio. Arascione [?]
- [269] 3. Antonij Mogaveri varie opere [?]
- [270] 9. Madrigali del Pellestrina [?]
- [271] 3. Iidem magnificat [Ang. Gardano, 1591]
- [272] 7. Iidem ofertoria [pars 1, 2: Roma, Coattino, 1593; Ang. Gardano, 1593, 1594, 1596; Antwerpen, P. Phalèse, 1603]
- [273] 15. Monte Sardo opere varie [?]
- [274] 18. Simone Molinero [Molinaro] opere varie [?]
- [275] 6. Metallo opere varie [?]
[f. 511v]
- [276] 26. Messe del Pallestrina diverse [?]
- [277] 3. Iidem inni [?]
- [278] 12. Pier... Mers..lo [? Pietro Maria Marsolo] opere varie
- [279] 6. Gregorio Beniero [Veneri] varie opere
- [280] 9. Bastiano Miserocha opere varie [?]
- [281] 10. Ortentio Polidoro motetti [?]
- [282] 4. Madrigali del Montelli [?]
- [283] 2. Nucetti [Flaminio Nocetti] messe [bk 1: Ang. Gardano, 1602; bk 2: Gardano-Magni, 1618]
- [284] Motetti de diversi a sei voce in un mazzo, risme una et mezza in circa [?]
- [285] Madrigali de diversi a sei in un mazzo, risme una [?]
[f. 512r]
- [286] 10. Madrigali Gio. Nasco [?]
- [287] 7. Madrigali de diversi a quattro [?]
- [288] 15. Mezzogori [Giovanni Nicolò Mezzogorri] opere varie [?]
- [289] 19. Magnificat varij autori [?]
- [290] 10. Motetti Vincentio [? A]cio [★]
- [291] 27. Antonio Mortaro opere varie [?]
- [292] 27. Gio. Domenico Montella opere varie [?]
- [293] 4. Madrigali Capece a cinque a sei [★]
- [294] Messe varij autori in un mazzo, risme dua in circa [?]
- [295] Madrigali de diversi a cinque in un mazzo, risme dua in circa [?]
- [296] 40. Falsi bordoni del Viadana [Roma, Robletti, 1612; see II: 341]
- [297] Gasparo Villani opere varie in un mazzo, risme uno in circa [?]
- [298] 30. Motetti Rugero Giovanelli [*Sacrarum modulationum, quas vulgo motecta appellant [...] liber primus*, Roma, FCoattino, 1593; G.Vincenti, 1598]
- [299] 17. Gregorio Zucchino opere varie [? *Harmonia sacra in qua motecta 8, 9, 10, 12 et 16 vocibus. missae autem 8, 12, 16 contextae*, G.Vincenzi, 1602]
- [300] 3. Salmi di [= ed.by] Fabio Constantino [Napoli, Carlino, 1615; Orvieto, B. Zannetti, 1620]
- [301] Salmi de diversi autori in un mazzo, risme una in circa [?]
[512v]
- [302] 9. Andrea Falconiero villanelle [Roma, Robletti, 1616]
- [303] 13. Gio. Maria Trabaci opere varie [?]
- [304] 4. Antonio Taroni opere diverse [?]
- [305] 6. Toma Guittani opere varie [★★]
- [306] 7. Flaminio Treste opere varie [?]
- [307] 16. Antonio Trolio opere varie [?]
- [308] 3. Tiburtio Massaini madrigali et messe [?]
- [309] 5. Trionfi di Dori [Ang. Gardano, 1592, 1599; Antwerpen, P. Phalèse, 1595, 1596, 1601, 1614]
- [310] 12. Stefano Felis opere varie [?]
- [311] 7. Bernardo Strozzi opere varie [?]
- [312] 13. Alessandro Striggio opere varie [?]
- [313] 5. Senofonte Balestra opere varie [★★]
- [314] 8. Gio. Priuli madrigali a cinque [bk 1: Ang. Gardano, 1604; bk 2: Ang. Gardano & sons, 1607; bk 3: Ang. Gardano heir, 1612]
- [315] 18. Rafaele Rontani varie musiche [?]
- [316] 11. Constantio Porta opere varie [?]
- [317] 5. Ercole Porta Ghirlanda de suavi fiori [Bologna, Rossi heirs, 1613]

- [318] 3. Romulo Naldi motetti [Ang. Gardano, 1600]
- [319] 10. Salmi Francesco Vittorio [**]
- [320] 4. Giro[la]mo Vespa opere varie [?] [f. 513r]
- [321] 2. Vespri Giulio Osculati [G. Vincenti, 1614-15]
- [322] 5. Octavij ...itij [Ottavio Vernizzi] concerti [?] *Angelici concentus binis, ternis, ac quaternis vocibus decantandi ...* op. 3, G. Vincenti, 1606 and 1611.
- [323] 46. Vincentio G...i [?] Galilei] opere varie [**]
- [324] 4. Ortentio Polidori motetti [?] *Motecta quae binis ternis quaternisque vocibus concinuntur. Liber primus ...* op. 2, Erede di A. Gardano, 1612]
- [325] Motetti de diversi a cinque in un mazzo, risme doi in circa [?]
- [326] Salvatore Sachi messe motetti magnificent et letanie, risma una et mezza in circa [Roma, B. Zannetti, 1607]
- [327] Stefano Bernardi opere varie, risma mezza [?]
- [328] Antonio Cifra opere varie in un mazzo, risme una [?]
- [329] 5. S.^{to} Orlando [Santi Orlandi] varie opere [?]
- [330] 2. Salmi [Giovanni Bernardo] Colombo [G. Vincenti, 1616]
- [331] 6. Oratio Petrolini [Petrollini] Ore armoniche [Roma, Robletti, 1613]
- [332] 6. Orfeo Vechio opere varie [?]
- [333] Augustino Agazzario opere varie, doi risme et mezza in circa [?]
- [334] 5. Vincentij Liberti madrigali [bk 1: Amadino, 1608; bk 2: id, 1609]
- [335] 4. Io. Valentino motetti [Ang. Gardano, 1611] [f. 513v]
- [336] 6. Valerio Bona messe, et vespri [G. Vincenti, 1611]
- [337] 5. Michaelis messe [?]
- [338] 11. Salvator Sachi opere varie [?]
- [339] 7. Alessandri Savioli opere varie [?]
- [340] 17. Marco da Galliano opere varie [?]
- [341] 35. Motetti Rugier Giovanelli [?] see I: 298]
- [342] Pietro Pace opere varie, risme una in circa [?]
- [343] 30. R.....o opere varie [?]
- [344] 10. Stefano Massimobene [Nascimbeni] opere varie [?]
- [345] 19. Motetti [G. Bernardino] Nannino libro primo [Roma, Robletti, 1610, 1618]
- [346] Sigismondo de India opere varie, risma una, et mezza in circa [?]
- [347] 8. Scipione Dentice opere varie [?]
- [348] 6. Marc'Antonio Negro varie opere [?]
- [349] 22. Madrigali del Zoilo [?]
- [350] 15. Salmi passeggiati del Castratino [Francesco Severi] [see I: 194]
- [351] 36. Orlando Lasso varie opere [?]
- [352] 16. Musica spirituale de diversi [?] Ang. Gardano, 1586] [f. 514r]
- [353] Madrigali di Curtio Mancini [G. Vincenti, 1605]
- [354] 7. Salamone de Rossi varie opere [?]
- [355] 4. Motetti Michaelangelo Amadei [bk 1: Gardano, 1614; bk 2: id, 1615]
- [356] 9. Motetti, et lunario del Pulito [motetti: Parma, Er. Viothus, 1600; lunario: G. Vincenti, 1615]
- [357] 30. Monte verde varie opere [?]
- [358] 1. Motetti Bonometti [★]
- [359] 20. Pomponio Nenna opere varie [?]
- [360] 2. Motetti Catalano [★]
- [361] 3. Madrigali senza nome [?]
- [362] 4. Madrigali Giuseppe Oliva [Amadino, 1600]
- [363] 5. Mateolarlo responsoria [Roma, Muzi, 1596]
- [364] 10. Motetti Romolo Naldi [Ang. Gardano, 1600]
- [365] 2. [Giov. Fr. Anerio] Selva armonica [Roma, Robletti, 1617]
- [366] Horatio Vechi opere varie, risme una et mezza [?]

- [367] 10. Antonio Salvetta [Savetta] opere varie [?]
 [368] 4. Signorucci opere varie [?]
 [369] 6. Spogli amorosi [Scotto, 1584; seven other edns 1595–1607]
 [370] 3. Salmi Galerano [Gallerano] [only known edns A. Vincenti, 1622; Gardano-Magni, 1624]
 [f. 514v]
 [371] Scalette [Orazio Scaletta] varie in un mazzo [?]
 [372] 6. Sdrucciuli di Ruggero Vannelli [Giovannelli] [bk 1: Roma, Al. Gardano, 1585; sev. edns 1587–1613; bk 2: Ang. Gardano, 1589; sev. edns 1590–1613]
 [373] 1. Pradica di musica di Ludovico Zachone ['prima parte': Gir. Polo, 1592; Bart. Carampello, 1596]
 [374] 2. Motetti, et messe del Pi....lini [Biagio Pesciolini] [Vincenti, 1605]
 [375] 5. Petri Vinci opere varie [?]
 [376] 5. Petri Ponzij opere varie [?]
 [377] 6. Pietosi affetti del Grillo [see I: 171]
 [378] Palavicino opere varie risme una [?]
 [379] 3. Principe di Venosa [?]
 [380] 2. Radesci ..ncerti [? Enrico Radesca, ? *Armoniosa corona, concerti a due voci, il primo libro de motetti, salmi, et falsi bordoni* ..., Milano, Erede di Simon Tini, & Filippo Lomazzo 1607.]
- [381] 17. Nicolo Rubino varie opere [?]
 [382] 13. Rinaldo del Mele varie opere [?]
 [383] 2. Rosarij Cesare Gueschi [? Gussaghi]
 [384] 6. Bartolomeo de Ractis [Ratti] varie opere [?]
 [385] 3. Lucretij Quintiani introitus missarum [Milano, Tini & Besozzi heirs, 1599]
 [386] 1. Partitura del Principe di Venosa [see I: 1]
 [387] Paulo Quagliati opere varie risma mezza [?]
 [f. 515r]
 [388] 15. Giovanni Piccione opere varie [?]
 [389] Motetti del Cifra mezza risma [?]
 [390] Laude della Beata Vergine del [= ed. by] Padre Arascione, risme due [Roma, Muzi, 1600]
 [391] 1. Messe del Pallestrina libro secondo in f.º reale [Roma, Dorico heirs, 1567, 1572; Ang. Gardano, 1598; Roma, Muzi, 1600]
 [392] Diversi libri di musica infilzati in una scanzia nel magazzino
 [393] Diversi altri libri Scala di musica [see I: 182], et altri, risme tre in circa
- Nella cantina:
 Una colonna da battere con il suo martello
 [f. 516v]
 Io Fran.º Carampello ho recevuto le sopra dette robe [autograph signature]

4. APPENDIX II

AS, 30 *Not. Cap.*, uff. 31, vol. 135, fs. 279r–306v, 9.2.1633. Inventory of the books that, subsequent to his death (1625), were removed from the bookshop of Francesco Carampelli because they were assigned to the heirs of Plautilla Franzini. Although dated 1633, the inventory thus gives a picture of the situation in 1625. Only the books of musical interest have been transcribed, i.e. the section entitled “Libri di musica”. The inventory is drafted in excellent handwriting on paper that is still in top condition, so that the reading rarely provides problems of interpretation.

[f. 299r]

Libri di musica:

- [1] 1. Tempio armonico 4°, sc. 0.40 [Roma, Muzi, 1599]
- [2] 2. Laude Soto 4°, sc. 0.75 [see I: 214]
- [3] 30. Salmi passeggiati Conforti, sc. 4.50 [see I: 32]
- [4] 1. Zerlino opera fl. [= folio], sc. 2.70 [de Franceschi, 1589]
- [5] 1. Magnificat Morales fl., sc. 1.- [see I: 54]
- [6] 1. Hinni Palest.^a fol. leg., sc. 2.- [Roma, Tornieri & Donangeli, 1589; id., Soldi, 1625]
- [7] 1. Offitio 7na Santa Vittorio fl., sc. 2.- [see I: 59]
- [8] 4. Messe Paciotto fl. real., sc. 4.80 [see I: 45]
- [9] 18. Mott. Gioannelli p.°, sc. 2.80 [Roma, Coattino, 1593; G. Vincenti, 1598; Roma, Muzi, 1598; Ang. Gardano, 1598; Frankfurt, N. Stein, 1608]
- [10] 8. Messe Palest.^a p.° a 5, sc. 2.60 [Roma, Dorico, 1554, heirs 1572; id., Al. Gardano, 1591; Ang. Gardano, 1596]
- [11] 9. Messe Salvator. Sacchi a 8, sc. 1.35 [see I: 326]
- [12] 14. Mott. Romolo Naldi a 8, sc. 0.70 [Ang. Gardano, 1600]
- [13] 1. Ecatomici [? Paolo] Giraldi 4°, sc. 0.85 [★]
- [14] 6. Toccate Merulo p.°, sc. 1.80 [Roma, Verovio, 1598]
- [15] 15. – 2°, sc. 4.50 [Roma, Verovio, 1604]
- [16] 18. Laude [ed. by] Arascione, sc. 1.80 [see I: 41]
- [17] 1. – P. Soto, sc. 0.10 [?]
- [18] 5. Salmi PASSEGIATI tenore, sc. 0.25 [? Conforti: see I: 32]
- [19] 10. – soprano, sc. 0.50 [Conforti? see I: 32]
- [20] 12. – basso, sc. 0.60 [Conforti? see I: 32]
- [21] 2. Inni Palest.^a fl., sc. 4.- [see I: 6]
- [22] 2. – Messe 2° fl., sc. 3.- [see I: 391]
- [23] 4. – Messe 5° fl., sc. 10.- [Roma, Berichia & Coattino, 1590; Scotto, 1591]
- [24] 15. Mott. Felice Anerio 2°, sc. 3.- [Roma, L. Zannetti, 1602]
- [25] 7. Madrig. Giacches de Vert a 5, sc. 1.05 [?]
- [26] 2. Falsi bordoni Viadana, sc. 0.30 [Roma, Robletti, 1612; see II: 341]
- [f. 299v]
- [27] 2. Ore Petrolini a 4, sc. 0.20 [see I: 331]
- [28] 2. Messe Palestina a 4, sc. 0.20 [G. Vincenti, 1590, 1605, 1608; Milano, Tini heirs, 1590]
- [29] 3. Madrig. Sigismondo d’India a 5, sc. 0.45 [?]
- [30] 2. Casentini madrig., sc. 0.20 [Ant. Gardano sons, 1572]
- [31] 2. – Manterni, sc. 0.20 [? Orazio Nantermi]
- [32] 1. – Oliva, sc. 0.10 [?]
- [33] 2. – Dentici, sc. 0.20 [?]

- [34] 1. – Marentio 2°, sc. 0.15 [?]
 [35] 2. *Compiete* Giulio Belli, sc. 0.20 [Ang. Gardano, 1605; Raveri, 1607]
 [36] 2. *Mott.* Burlini, sc. 0.20 [?]
 [37] 1. *Laude* P. Soto leg., sc. 0.15 [?]
 [38] 1. *Vesperi* Asola 3 chori fl., sc. 0.40 [Amadino, 1590]
 [39] 3. – a 8, sc. 0.90 [Scotto heir, 1574; sev. edns 1582–1608]
 [40] 4. – a 4, sc. 0.50 [Ang. Gardano, 1578; sev. edns 1582–98]
 [41] 3. – *offitio de morti*, sc. 0.45 [Vincenti & Amadino, 1586; sev. edns 1588–1610]
 [42] 1. – *introiti* a 4, sc. 0.20 [?]
 [43] 5. – *mott.* a 2, sc. 0.35 [Amadino, 1600]
 [44] 1. – *vergini* a 3, sc. 0.10 [bk 1: Ant. Gardano sons, 1571; sev. edns 1576–1607; bk 2: G. Vincenti, 1587, 1603]
 [45] 1. – *messe* a 5. 6, sc. 0.25 [?]
 [46] 4. – *messe* a 4, sc. 0.48 [?]
 [47] 1. *Asprilio* [Pacelli] *mott.* a 8, sc. 0.30 [Roma, Muzi, 1597; Frankfurt, Stein, 1607]
 [48] 1. *Arnoni mott.* a 5, sc. 0.15 [only known bk 2: Milano, Tini & Besozzi, 1599]
 [49] 1. *Apolloni* *madrig.* a 5, sc. 0.15 [★]
 [50] 1. *Ant.*° *il Verso villanelle* 7°, sc. 0.12 [★]
 [51] 3. – *mott.* 2° a 2, sc. 0.30 [★]
 [52] 1. [Giov. Franc.] *Anerio letanie* a 8, sc. 0.30 [Roma, B. Zannetti, 1611]
 [53] 2. – *mott.* a 5. 6, sc. 0.50 [?]
 [54] 1. – *salmi* a 3, sc. 0.20 [Roma, Robletti, 1614]
 [55] 1. – *mott.* 2°, 3°, 4°, sc. 0.45 [bk 2: Roma, B. Zannetti, 1611; Amadino, 1612; bk 3: Roma, Robletti, 1613, 1620; bk 4: Roma, Robletti, 1617]
 [56] 2. – *Rime sacre*, sc. 0.30 [Roma, Robletti, 1620]
 [57] 1. – *mott.* 1°, sc. 0.7½ [Roma, Robletti, 1609]
 [58] 1. *Anton Coma salmi* a 5, sc. 0.15 [Amadino, 1606]
 [59] 1. – *messe* a 5, sc. 0.15 [?]
 [60] 1. – *mott.* a 2. 3, sc. 0.12 [?]
 [f. 300r]
 [61] 1. *Aless.*° *Grandi mott.* pr.°, sc. 0.20 [G. Vincenti, 1610, 1617, 1618; A. Vincenti, 1621]
 [62] 1. – a 5, sc. 0.20 [Ferrara, Baldini, 1614; Gardano–Magni, 1620; A. Vincenti, 1620]
 [63] 1. *Arte contrapunto* Artusi fl., sc. 0.25 [★ ‘in folio’]
 [64] 2. *Adrian Banchieri messe* a 8, sc. 0.40 [Amadino, 1599]
 [65] 1. – *Cartellina*, sc. 0.05 [*del canto fermo*: A. Vincenti, 1614; *musicale*: G. Vincenti, 1615]
 [66] 1. – *salmi* a 4, sc. 0.12 [Amadino, 1613]
 [67] 1. – *sinfonie* a 4, sc. 0.12 [Amadino, 1607]
 [68] 1. – *canzonette* a 3, sc. 0.10 [Amadino, 1597]
 [69] 1. [Giovanni] *Animuccia* *madrig.* a 4, sc. 0.12 [Ant. Gardano, 1547]
 [70] 1. *Alessandro Savioli* *madrig.* a 5, 5°, sc. 0.15 [★]
 [71] 2. *Antegnati Canzon. da sonare* a 4, sc. 0.20 [★]
 [72] 1. – *messe* a 3 chori, sc. 0.30 [Ang. Gardano, 1603]
 [73] 1. *Anton Savetta mott.* a 8, sc. 0.20 [★]
 [74] 1. *Arie* *Iacomo Peri* fl., sc. 0.15 [?]
 [75] 1. – *Pesarino* [= Bartolomeo Barbarino] p.°, 2°, sc. 0.20 [bk 1: Amadino, 1606; bk 2: id., 1607]
 [76] 1. – [Domenico] *Maria Melli* fl., sc. 0.10 [?]
 [77] 1. – *Conte Cesena* [G.B. Biondi] fl., sc. 0.10 [?]
 [78] 1. – [Pietro] *Benedetti* fl., sc. 0.10 [?]
 [79] 1. – *Marinoni*, sc. 0.10 [?]
 [80] 1. – *Rari* fl., sc. 0.15 [★★]
 [81] 3. – *Melli* fl., sc. 0.20 [?]
 [82] 1. – *D. Marino* [? *Biagio Marini*], sc. 0.12½ [Gardano–Magni, 1620]
 [83] 1. – *Vitali* fl., sc. 0.10 [?]
 [84] 1. – *Sigismondo d’India* fl., sc. 0.20 [?]
 [85] 2. – *Ieronimo Iacobi* [Ghirolamo Giacobbi], sc. 0.15 [?]
 [86] 1. *Barthei mott.* a 5, sc. 0.15 [★]

- [87] 2. Bellanda canzonette a 3, sc. 0.20 [Amadino, 1593]
- [88] 1. Bellarmino [Simone Balsamino] madrig. a 6, sc. 0.15 [Amadino, 1594]
- [89] 2. Borzaro [Borsaro] magnificat a 4, sc. 0.24 [*]
- [90] 1. – Prò defunctis a 8, sc. 0.7½ [Amadino, 1608]
- [91] 1. Baccusi messe a 5, sc. 0.15 [?]
- [92] 1. [Giovanni] Boschetti madrig. a 5, sc. 0.15 [Roma, Robletti, 1613] [f. 300v]
- [93] 1. Cifra mott. a 4, sc. 0.10 [Roma, Robletti, 1620]
- [94] 2. – p.° a 2, 3, sc. 0.10 [G. Vincenti, 1609, 1610, 1611, 1614, Roma, Robletti, 1620]
- [95] 1. – 2°, 6° a 2, 3, sc. 0.15 [bk 2: Roma, Robletti, 1609, 1610, 1620; G. Vincenti, 1610, 1611, 1614; bk 6: Roma, Robletti, 1613]
- [96] 1. – 5°, sc. 0.05 [Roma, Robletti, 1612; G. Vincenti, 1616; Roma, Soldi, 1620]
- [97] 2. – 8°, sc. 0.15 [Roma, Robletti, 1615; Roma, Soldi, 1615]
- [98] 1. – salmi a 4, sc. 0.10 [?]
- [99] 3. – letanie a 8, sc. 0.45 [Roma, Robletti, 1613]
- [100] 3. Chiozzotto [Giovanni Croce] cantilene a 4, 5, sc. 0.45 [*: known only 'a 3, 5, 6 voci']
- [101] 1. – lamentat., sc. 0.7½ [?]
- [102] 1. – Triaca a 5, sc. 1.85 [G. Vincenti, 1595, 1596, 1607]
- [103] 1. Compiete Orindio Bartolini a 8, sc. 0.10 [Magni, 1613]
- [104] 1. – Milleville, sc. 0.11 [?]
- [105] 1. Canzonette Giulio del Nero [del Negro], sc. 0.15 [only known: bk 2: Ang. Gardano & brothers, 1607; bk 3: Raveri, 1607]
- [106] 2. – p.° a 3, sc. 0.22 [*]
- [107] 2. – di diversi a 3, sc. 0.20 [Amadino, 1587, 1589, 1594]
- [108] 1. – Amorse faville, sc. 0.15 [?]
- [109] 1. – Gasparo Ficino [Fiorino], sc. 0.15 [only known: bk 2: Gardano 1574; bk 3: Scotto heir, 1574]
- [110] 2. Cipriano madrig. spartiti fl., sc. 0.24 [Ang. Gardano, 1577]
- [111] 1. – madrig. p.°, 2° a 5, sc. 0.20 [bk 1: Ant. Gardano, 1544; sev. edns Venezia 1552–93; bk 2: *]
- [112] 1. – 3°, 4° a 5, sc. 0.22 [bk 3: Ant. Gardano, 1552; sev. edns Venezia 1557–93; bk 4: Ant. Gardano, 1557, 1563, 1580; Scotto, 1562]
- [113] 1. – p.° a 4, sc. 0.10 [Ferrara, Buglhat & Hucher, 1550; sev. edns Venezia 1551–90]
- [114] 1. Conversi canzon. a 5, sc. 0.10 [Scotto, 1572; Scotto heir, 1573, 1575, 1580, 1585, 1589]
- [115] 1. Casali mott. a 8, sc. 0.10 [Ang. Gardano, 1605]
- [116] 1. Damasceni [Damasceno] concerti a 2, 3, sc. 0.10 [*; see I: 75]
- [117] 1. [Francesco] Eredi madrig. a 5, sc. 0.15 [Amadino, 1600]
- [118] 1. Gio. Ferretti canzon. a 5, sc. 0.12 [?]
- [119] 2. Dragoni mott. a 5, p.°, 2°, 3°, sc. 0.20 ['prima, secunda, tertia pars': Roma, Muzi, 1600]
- [120] 1. – canzonette a 4, sc. 0.10 [*]
- [121] 1. Finetti salmi a 8, sc. 0.20 [Ang. Gardano & brothers, 1611]
- [122] 2. – concerti a 4, sc. 0.25 [Ang. Gardano & brothers, 1612; Gardano-Magni, 1618]
- [123] 1. – concerti a 2, sc. 0.10 [Antwepen, P. Phalèse, 1621]
- [124] 1. – salmi a 3, sc. 0.15 [Gardano-Magni, 1614, 1618] [f. 301r]
- [125] 1. Filippo de Monte p.° a 6, sc. 0.10 [Claudio da Correggio, 1569; sev. edns Venezia 1570–82]
- [126] 1. – 5° a 5, sc. 0.12 [Ant. Gardano sons, 1574; Ang. Gardano, 1592]
- [127] 1. – p.°, 2°, 3°, 4° a 4, sc. 0.48 [bk 1: Ant. Gardano, 1562; Scotto heirs, 1586; bk 2:

- Scotto, 1569, heir 1585; bk 3: *; bk 4: Ang. Gardano, 1581, 1588]
- [128] 1. – p.^o a 6, sc. 0.15 [Claudio da Correggio, 1569; Scotto, 1570, heir 1574, 1582; Ang. Gardano, 1592]
- [129] 1. – 2^o, 3^o, 4^o, 5^o, 6^o, 8^o, 9^o a 6, sc. 1.05 [bk 2: Scotto, 1569, 1571, heirs 1576, 1582; bk 3: Ang. Gardano 1576, 1585; bk 4: id. 1580, 1592; bk 5: id., 1584; bk 6: id., 1591; bk 8: id., 1594; bk 9: *]
- [130] 2. – p.^o a 5, sc. 0.27 [Roma, Dorico, 1554; Scotto, 1560, 1570, heir 1576, 1580]
- [131] 1. – 3^o, 4^o a 5, sc. 0.12 [bk 3: Scotto, 1570, 1573, heir 1578, 1580, 1581; bk 4: Scotto, 1571, heir 1576, 1581]
- [132] 1. – 6^o a 5, sc. 0.12 [Ang. Gardano, 1575, 1588]
- [133] 1. – 7^o a 5, sc. 0.12 [Ang. Gardano, 1578, 1583]
- [134] 1. – 8^o a 5, sc. 0.12 [Scotto heir, 1580, 1586]
- [135] 1. – 9^o, xi^o, xii^o, sc. 0.36 [bk 9: Scotto heir, 1580; bk 11: Ang. Gardano, 1586; bk 12: id. 1587]
- [136] 1. – xiii^o, xv^o, sc. 0.30 [bk 14: Ang. Gardano, 1590; bk 15: id., 1592]
- [137] 1. – xviii^o, xviii^o, sc. 0.27 [bk 18: *; bk 19: Ang. Gardano, 1598]
- [138] 2. Frà Anselmi Fati [Anselmo Fazio] mott. a 5, sc. 0.20 [*Sacrarum cantiorum quinis vocibus ...*, Palermo, ca. 1596]
- [139] 1. Fantoni compiete a 8, sc. 0.12 [**]
- [140] 1. – salmi a 4, sc. 0.15 [**; ? Falconi: Brescia, Sabbio, 1579]
- [141] 2. Gemma musicale fl., sc. 0.30 [in-4^o: Nürnberg, C. Gerlach, 1588, 1589, 1590]
- [142] 1. Galileo dialoghi fl., sc. 0.60 [in-4^o: Firenze, Marescotti, 1581; Firenze, Giunti, 1602]
- [143] 1. Gio. Macques madrig. a 6, sc. 0.10 [bk 1: Ang. Gardano, 1576; bk 2: id., 1582, 1589]
- [144] 1. – 2^o, 5^o, 6^o a 5, sc. 0.39 [bk 2: G. Vincenti, 1587; bk 5: *; bk 6: Magni, 1613]
- [145] 1. Giaches de Vert canzonette a 5, sc. 0.12 [Ang. Gardano, 1589]
- [146] 2. – madrig. p.^o a 5, sc. 0.24 [Scotto, 1558, 1561; Ant. Gardano, 1564, sons 1571, Ang. Gardano 1583]
- [147] 1. – 2^o a 5, sc. 0.12 [Scotto, 1561; Ant. Gardano, 1564; Ang. Gardano, 1575, 1596]
- [148] 3. – 3^o a 5, sc. 0.36 [Ant. Gardano, 1563, 1566, sons 1572; Ang. Gardano, 1592]
- [149] 1. – 4^o, 9^o a 5, sc. 0.27 [bk 4: Ant. Gardano, 1567, 1568; Ang. Gardano, 1583; bk 9: Ang. Gardano, 1588]
- [150] 2. – x^o a 5, sc. 0.24 [Ang. Gardano, 1591]
- [151] 1. – xi^o, xii^o a 5, sc. 0.27 [bk 11: Ang. Gardano, 1595, 1600; bk 12: *]
- [152] 14. G. Luca Conforti salmi, sc. 2.10 [? Roma, Muzi heirs, 1601–03; Ang. Gardano & brothers, 1607; Gardano-Magni, 1618]
- [153] 1. Gio. Gabrielli sinfonie a 10. sc. 0.50 [?]
- [154] 1. – sinfonie a 8, sc. 0.20 [?]
- [155] 1. Gastoldi balletti a 3, sc. 0.10 [Amadino, 1594; sev. edns Antwerpen, Nürnberg, Venezia, 1600–1628]
- [156] 2. – offitio de morti a 4, sc. 0.24 [Amadino, 1607]
- [f. 301v]
- [157] 2. Gastoldi compiete a 6, sc. 0.30 [? *Completorium perfectum ... Quaternis vocibus, liber secundus*, bk. 1: Amadino, 1589; bk. 2: Amadino, 1597]
- [158] 1. Girolamo Belli madrig. 8^o a 5, sc. 0.15 [★]
- [159] 1. – messe a 5, sc. 0.15 [★]
- [160] 1. Ieronimo Iacobi [Girolamo Jacobbi] mott. a 5, sc. 0.15 [? *Motecta multiplici vocum numero concinenda liber primus ...*, A. Gardano, 1601]
- [161] 3. G. M.^a Nanino madrig. pr.^o a 5, sc. 0.45 [Ang. Gardano, 1579, 1582, 1605]
- [162] 1. – mott. a 3, sc. 0.10 [Ang. Gardano, 1586]
- [163] 1. Ingegneri mott. a 8, sc. 0.20 [?]
- [164] 1. – messe a 5, sc. 0.15 [Amadino, 1587]

- [165] 2. – mott. a 4, sc. 0.24 [Ang. Gardano, 1586]
- [166] 1. – madrig. 2° a 4, sc. 0.12 [Ang. Gardano, 1579, 1584]
- [167] 1. – 5° a 5, sc. 0.12 [Ang. Gardano, 1587]
- [168] 2. – 4° a 5, sc. 0.24 [Ang. Gardano, 1584]
- [169] 1. – p.° a 6, sc. 0.15 [Ang. Gardano, 1586]
- [170] 1. Lauro seccho a 6, sc. 0.15 [*; 'a 5' only: Ferrara, Baldini, 1582; Ang. Gardano, 1596]
- [171] 2. Laude Soto 4° a 3, sc. 0.30 [Roma, Al. Gardano, 1591]
- [172] 1. Letanie Stabile a 4, sc. 0.10 [*]
- [173] 1. – Antegnati a 4, sc. 0.12 [*]
- [174] 1. Luca Marentio madrig. sp.li [spirituali] a 5, sc. 0.15 [Roma, Al. Gardano, 1584; Scotto, 1588, heir 1606; Antwerpen, P. Phalèse, 1610]
- [175] 1. – mott. a 5, sc. 0.15 [? Amadino, 1616]
- [176] 1. – mott. a 4, sc. 0.10 [Roma, Al. Gardano, 1585; Scotto heir, 1588, 1600; Ang. Gardano & brothers, 1606]
- [177] 4. – madrig. p.° a 6, sc. 0.60 [Ang. Gardano, 1581, 1584, 1603; Scotto heir, 1596]
- [178] 5. – 2° a 6, sc. 0.75 [Ang. Gardano, 1584, 1600; Scotto heir, 1600]
- [179] 4. – 6° a 6, sc. 0.60 [Ang. Gardano, 1595, & bros 1609; Antwerpen, P. Phalèse, 1610]
- [180] 2. – 4° a 5, sc. 0.30 [Vincenti & Amadino, 1584; G. Vincenti, 1589; Ang. Gardano, 1594, & bros 1607]
- [181] 2. – 7° a 5, sc. 0.30 [Ang. Gardano, 1595, 1600, & bros 1609]
- [182] 1. – 9° a 5, sc. 0.15 [Ang. Gardano, 1599, 1601, & bros 1609; Raveri, 1608; Scotto heir, 1609]
- [183] 1. – villanelle a 3, 2°, sc. 0.07½ [G. Vincenti, 1592, 1597; Ang. Gardano, 1600]
- [184] 3. – 4° a 3, sc. 0.22½ [G. Vincenti, 1587, 1592, 1596; Ang. Gardano, 1600]
- [185] 1. – 5°, sc. 0.07½ [Scotto heir, 1587, 1591; Ang. Gardano, 1600]
- [186] 1. Lucreti Quintiani introiti a 4, sc. 0.15 [Milano, Tini & Besozzi heirs, 1599]
- [187] 1. Monteverde Orfeo fl., sc. 0.50 [Amadino, 1609, 1615]
- [188] 1. – scherzi a 3, sc. 0.15 [Amadino, 1607, 1609, 1615, 1619]
- [f. 302r]
- [189] 3. Belard.° Nanino mott. p.°, sc. 0.45 [Roma, Robletti, 1610]
- [190] 3. – 3°, sc. 0.40 [Roma, B. Zannetti, 1612]
- [191] 3. Palestina mott. 5° a 5, sc. 0.45 [Roma, Al. Gardano, 1584; Scotto heir, 1588, 1593, 1601; Ang. Gardano, 1595]
- [192] 2. [Benedetto] Palavicino madrig. p.° a 5, sc. 0.30 [Ang. Gardano, 1581, & bros 1606; Raveri, 1606]
- [193] 3. – 2°, sc. 0.45 [Ang. Gardano, 1584, & bros 1607; Raveri, 1606]
- [194] 2. – 3°, sc. 0.30 [Vincenti & Amadino, 1585; Raveri, 1606; Ang. Gardano & brothers, 1607]
- [195] 2. – 5°, 6°, 7°, sc. 0.90 [bk 5: G. Vincenti, 1593, 1597; Ang. Gardano, 1600, & brothers, 1609; bk 6: Ang. Gardano, 1600, & bros 1611; Antwerpen, P. Phalèse, 1612; bk 7: Amadino, 1604, 1606, 1611; Antwerpen, P. Phalèse, 1613]
- [196] 1. – 8°, sc. 0.15 [Amadino, 1612]
- [197] 1. – mott. a 8, sc. 0.25 [? Amadino, 1605]
- [198] 5. Rugier Gioannelli mott. a 5, sc. 0.75 [bk 1: Ang. Gardano, 1598; Frankfurt, N. Stein, 1608; bk 2: Ang. Gardano, 1604]
- [199] 2. – Lodovico Victoria a 8, sc. 0.67 [?]
- [200] 1. [Costanzo] Porta madrig. a 2. 3, sc. 0.10 [*]
- [201] 1. – 3° a 5, sc. 0.15 [Ant. Gardano sons, 1573]
- [202] 1. – mott. a 2. 3, sc. 0.10 [*]
- [203] 1. – hinni a 4, sc. 0.15 [Ang. Gardano, 1602]
- [204] 1. [Curzio] Mancini madrig. a 5, sc. 0.15 [G. Vincenti, 1605]
- [205] 2. Madrig. fontanella [Fontanelli] a 5, sc. 0.30 [bk 1: Ferrara, Baldini, 1595; Ang. Gardano, 1603, & bros 1609; Gardano-

- Magni, 1616; bk 2: Ang. Gardano, 1604, & bros 1609; Gardano-Magni, 1619
- [206] 1. Matelart responsori, sc. 0.50 [Roma, Muzi, 1596]
- [207] 2. Madrig. Gagliano p.^o a 5, sc. 0.30 [Ang. Gardano, 1602, & bros 1606]
- [208] 2. – 3^o a 5, sc. 0.30 [Ang. Gardano, 1605]
- [209] 1. – 2^o a 5, sc. 0.15 [Ang. Gardano, 1604]
- [210] 1. – Dafne fl., sc. 0.10 [Firenze, Mare-scotti, 1608]
- [211] 1. Lamentat. Rauli [? Raval] a 4, sc. 0.10 [?]
- [212] 1. – Asola, sc. 0.10 [Amadino, 1588; 1602]
- [213] 1. Hinni Varotti a 5, sc. 0.12 [Milano, Tini heirs, 1590]
- [214] 1. Messe Gnocchi a 4, sc. 0.12 [★]
- [215] 1. – Colino [Pierre Colin] a 4, sc. 0.15 [?]
- [216] 1. – [? Francesco] Milleville a 4, sc. 0.15 [G. Vincenti, 1617]
- [217] 1. – Serra a 4, sc. 0.15 [bk 1: G. Vincenti, 1604; bk 2: id, 1615]
- [218] 1. Montesardo madrig. a 5, sc. 0.12½ [★]
- [219] 4. – canzonette a 3, sc. 0.32 [★]
- [220] 1. – mott. a 4, sc. 0.15 [★]
[f. 302v]
- [221] 1. Madrig. Filippo de Monte a 3, sc. 0.07½ [Ang. Gardano, 1582]
- [222] 1. – Claudio Merulo a 3, sc. 0.07½ [Ang. Gardano, 1580; Milano, Tini heirs, 1586]
- [223] 1. – Brognonico a 3, sc. 0.07½ [bk 1: Vincenti, 1612; bk 2: id., 1614; bk 3: id., 1615]
- [224] 2. – Falconio a 3, sc. 0.20 [★]
- [225] 1. – Baccusi a 3, sc. 0.07½ [bk 1: Amadino, 1594; bk 2: id., 1605]
- [226] 4. – [Cesare] Zoilo a 5, sc. 0.80 [Magni, 1620]
- [227] 1. Mott. Corticio [Francesco Cortec-cia] a 5, sc. 0.06 [Ant. Gardano sons, 1571]
- [228] 1. – Tolli a 5, sc. 0.12 [bk 1, 2: Ang. Gardano, 1591]
- [229] 1. – [Teodoro] Riccio a 5, sc. 0.12 [bk 1: Nürnberg, Gerlach & Erben, 1576; bk 2: Königsberg, Osterberger, 1580; Brescia, Bozzola, 1588]
- [230] 1. – Pascale [Francesco Pasquali] a 5, sc. 0.10 [?]
- [231] 1. – Iachet a 5, sc. 0.10 [bk 1: Correg-gio & Bethanio, 1566; Nürnberg, Gerlach, 1569; Milano, Tradate, 1600; bk 2; Scotto heir, 1581]
- [232] 1. – Sarachi a 5, sc. 0.12 [★]
- [233] 1. – Gio. Nasco a 6, sc. 0.15 [★]
- [234] 1. – Donato a 6, sc. 0.12 [? Ignazio Do-nato, see III: G. Vincenti, 1618]
- [235] 1. – Parma a 6, sc. 0.12 [★]
- [236] 1. – Zenaro a 6, sc. 0.15 [★]
- [237] 1. – Stivorio a 8, sc. 0.12 [Amadino, 1601]
- [238] 1. – Spontoni a 5, sc. 0.10 [★]
- [239] 1. – Parabosco a 5, sc. 0.10 [★]
- [240] 1. Messe de diversi 2^o a 5, sc. 0.15 [Nürnberg, Gerlach, 1590]
- [241] 1. – Angelini a 5, sc. 0.11 [★]
- [242] 1. – Oratio Faa, sc. 0.10 [★]
- [243] 1. – Coma a 5, sc. 0.12 [★]
- [244] 1. – Nasco a 4, sc. 0.15 [★]
- [245] 1. – Ghisuaglio, sc. 0.22 [★]
- [246] 1. – Belli hauer, sc. 0.10 [★]
- [247] 1. Mott. Cicarelli a 2, sc. 0.07½ [★]
- [248] 1. – Gio. Paien a 2, sc. 0.10 [★]
- [249] 2. – Vincenzo Puteo [dal Pozzo] a 2, sc. 0.10 [Amadino, 1611]
- [250] 1. – Dom.^{co} Allegri a 2, sc. 0.10 [★]
- [251] 2. – Lupachino a 2, sc. 0.15 [★]
- [252] 1. – Gio. Gero a 2, sc. 0.07½ [★]
[f. 303r]
- [253] 2. Mott. Orlando Lasso a 2, sc. 0.10 [Pa-ris, le Roy & Ballard, 1578; Ang. Gardano, 1579, 1585; G. Vincenti & Amadino, 1586; G. Vincenti, 1589]
- [254] 1. – Gio. Batta Cali a 2, sc. 0.05 [? Ama-dino, 1605]
- [255] 1. Magnificat D. Eliseo [Bonizzoni] a 4, sc. 0.10 [Ant. Gardano sons, 1574]
- [256] 3. – Morales a 4, sc. 0.45 [?]

- [257] 1. – Paolo Isnardo a 4, sc. o.10 [Scotto heir, 1582]
- [258] 1. – Castellino a 6, sc. o.10 [★]
- [259] 1. – Leonardo a 4, sc. o.15 [Ang. Gardano, 1594]
- [260] 1. – [Vincenzo] Pelegrino a 5, sc. o.15 [G.Vincenti, 1613]
- [261] 1. Molina salmi a 5, sc. o.12 [★]
- [262] 1. – mott. a 8, sc. o.20 [★]
- [263] 1. Messe Felis a 4, sc. o.12 [★]
- [264] 1. – Osculato a 5, sc. o.15 [Ang. Gardano, 1604]
- [265] 1. – Pascale [F.Pasquali] a 5, sc. o.15 [★]
- [266] 1. – Banciaro a 4, sc. o.12 [Ang. Gardano, 1605]
- [267] 1. – Villaert a 4, sc. o.15 [Marcolini, 1536]
- [268] 1. Mott. Mainero a 6, sc. o.10 [? Ang. Gardano, 1580]
- [269] 1. – Rota a 5, sc. o.12 [bk 1: Ang. Gardano, 1584; bk 2: id., 1595]
- Musica speciale**
- [270] 1. Musica Falconetti a 4, sc. o.10½ [★★]
- [271] 1. – Ercole Pasquini, sc. o.10 [★]
- [272] 1. – Martiani a 3, sc. o.7½ [★]
- [273] 1. – Borgia a 3, sc. o.15 [?]
- [274] 1. Mortaro letanie a 4, sc. o.12½ [★]
- [275] 2. – salmi a 5, sc. o.30 [Amadino, 1608]
- [276] 1. Passi Guidetti fl., sc. o.30 [see I: 53]
- [277] 1. – prefatio fl., sc. o.30 [Roma, Tornieri, 1588]
- [278] 1. Messe Palestina xii, sc. o.24 [Scotto heir, 1601]
- [279] 2. – xi, sc. o.48 [Scotto heir, 1600]
- [280] 1. – 9°, sc. o.24 [Scotto heir, 1599, 1608]
- [281] 1. – 8°, sc. o.24 [Scotto heir, 1599, 1609]
- [282] 3. – 7°, sc. o.60 [Roma, Coattino, 1594; Ang. Gardano, 1605; Scotto heir, 1609]
- [283] 1. – 3°, sc. o.48 [Roma, Dorico, 1570; Ang. Gardano, 1598, 1599]
- [284] 3. – p.°, sc. o.60 [Roma, Dorico, 1554; A. Dorico heirs, 1572; Brescia, Bozzola, 1581; Roma, Al. Gardano, 1591; Ang. Gardano, 1596]
- [f. 303v]
- [285] 1. Mott. Agazar. a 2, sc. o.15 [?]
- [286] 1. – 4°, sc. o.15 [Roma, L. Zannetti, 1606; sev. edns Milano, Roma, Venezia, 1606–20]
- [287] 1. – dialoghi, sc. o.20 [Amadino, 1613, 1616, 1617; Magni, 1618]
- [288] 1. – mott. p.°, 3° a 5, sc. o.40 [bk 1: Roma, L. Zannetti, 1602, 1605; Amadino, 1608; bk 3: Roma, L. Zannetti, 1603; Amadino, 1608, 1616]
- [289] 3. – stille a 3, sc. o.60 [Gardano-Magni, 1620]
- [290] 1. Madrig. Orlando Lasso a 5, sc. o.15 [?]
- [291] 1. – 3°, sc. o.12 [Scotto, 1567; Ant. Gardano sons, 1570]
- [292] 1. – mott. a 3, sc. o.10 [München, Berg, 1575, 1577, 1591; Louvain, Pierre Phalèse; Antwerpen, J. Bellère, 1575; Ang. Gardano, 1579, 1592]
- [293] 1. – 4°, 5°, 8° a 5, sc. o.40 [bk 4 (6. 8 voci): Ant. Gardano, 1566, 1569; bk 5: Claudio Correggio, 1568; Ant. Gardano, 1569; bk. 8: Ang. Gardano, 1584]
- [294] 1. – messe a 5, sc. o.15 [?]
- [295] 1. Madrig. Gioannelli 2° a 5, sc. o.15 [Ang. Gardano, 1593, 1599, & bros 1607; Scotto heir, 1600]
- [296] 1. – Sdragioli [= Sdrucchioli] a 4, sc. o.10 [★★]
- [297] 1. Offertori Palestrina p.°, 2°, sc. o.30 [pars 1: Roma, Coattino, 1593; Ang. Gardano, 1593, 1594; pars 2: Roma, Coattino, 1593; Ang. Gardano, 1596]
- [298] 1. Hinni a 4° Orfeo Vecchi, sc. o.15 [Milano, heir of Tini & Besozzi, 1600]
- [299] 1. Orfeo Vecchi mott. a 6, sc. o.15 [Milano, heir of Tini & Besozzi, 1598]
- [300] 2. Pietosi affetti Grillo, sc. o.30 [see I: 171]
- [301] 1. Palestrina letanie a 4, sc. o.10 [Ang. Gardano, 1600]

- [302] 1. – hinni a 4, sc. 0.30 [Roma, Tornieri & Donangeli, 1589; Ang. Gardano, 1589; Roma, Soldi, 1625]
- [303] 2. – madrig. a 5, sc. 0.26 [bk 1: Ang. Gardano, 1581, 1604; bk 2: Roma, Coattino, 1594]
- [304] 1. – lamentat. a 4, sc. 0.15 [Roma, Al. Gardano, 1588; Scotto heir, 1589]
- [305] 1. – magnificat a 4, sc. 0.15 [Ang. Gardano, 1591]
- [306] 3. Madrig. Nenna 8° a 5, sc. 0.45 [Roma, Robletti, 1618]
- [307] 5. – 5°, sc. 0.75 [Napoli, Sottile, 1603; Ang. Gardano heir, 1612]
- [308] 2. – 4°, sc. 0.30 [Ang. Gardano & brothers, 1609; Gardano-Magni, 1617]
- [309] 2. – p°, sc. 0.30 [Ang. Gardano, 1582; Gardano-Magni, 1617]
- [310] 1. Pietro Vinci mott. a 4, sc. 0.12 [Scotto heir, 1578]
- [311] 1. – madrig. a 4, sc. 0.10 [Scotto heir, 1583]
- [312] 1. Pietro Pontio messe a 4, sc. 0.15 [only known: bk 1: Scotto heir, 1584; bk 3: Amadino, 1592]
- [313] 2. Madrig. Mele [Mel, Rinaldo del] 2° a 3, sc. 0.15 [Ang. Gardano, 1586, 1596, 1604]
- [314] 3. – 4° a 3, sc. 0.23½ [★]
- [315] 1. Sinfonie [Salomone Rossi] hebreo p°, 2°, sc. 0.30 [*Il primo libro delle sinfonie & gagliarde*, Amadino, 1607; *Il secondo libro delle sinfonie & gagliarde*, Amadino, 1608] [f. 304r]
- [316] 1. Madrig. Bardi a 3, sc. 0.15 [★★]
- [317] 2. – mott. a 2. 3, sc. 0.15 [★★]
- [318] 1. – messe a 4, sc. 0.20 [★★]
- [319] 4. Salmi [ed. by Fabio] Constantino, sc. 1.- [see I: 300]
- [320] 1. Sinfonie [Raimondo] Balestra a 8, sc. 0.15 [Ang. Gardano & brothers, 1611]
- [321] 1. Pratt. Zacchoni fl., sc. 0.65 [part 1: G. Polo, 1592; Bart. Carampello, 1596; part 2: A. Vincenti, 1622]
- [322] 2. Spoglia amorosa, sc. 0.30 [Scotto heir, 1584, 1585, 1588, 1590, 1602, 1607; Ang. Gardano, 1592, 1600]
- [323] 1. Signorucci madrig., sc. 0.15 [G. Vincenti, 1602]
- [324] 2. Trionfo di Dori a 6, sc. 0.30 [see I: 309]
- [325] 1. Stefano Felis mott. a 5, sc. 0.15 [Scotto heir, 1591]
- [326] 1. – messe a 8, sc. 0.25 [★]
- [327] 2. Madrig. Tressia [F. Tresti] a 5, sc. 0.26 [bk 1: Ang. Gardano, 1585; bk 2: id., 1587; bk 3: id., 1590; bk 4: id., 1596]
- [328] 2. Mott. Vernice [O. Vernizzi] a 2. 3, sc. 0.20 [?]
- [329] 1. Messe Valerio Bona a 8, sc. 0.25 [Amadino, 1601]
- [330] 1. – introiti a 8, sc. 0.25 [G. Vincenti, 1611]
- [331] 1. Santi Orlandi madrig. a 5, sc. 0.15 [only known: bk 1: Ang. Gardano, 1602; bk 3: id., 1605; bk 5: id. & brothers, 1609]
- [332] 1. Michel Varotti salmi a 4, sc. 0.15 [★]
- [333] 1. [Francesco Spongia] Uesper madrig. a 5, sc. 0.15 [Amadino, 1604]
- [334] 1. – mott. a 5, sc. 0.20 [★]
- [335] 1. Scala di musica, sc. 0.05 [see I: 182]
- [336] 1. – [sic] mott. a 4, sc. 0.12½ [? by O. Scaletta: Amadino, 1610]
- [337] 1. – madrig. a 5, sc. 0.15 [bk 1: Scotto heir, 1585; bk 2: id., 1590]
- [338] 1. Viadana salmi a 4 chori, sc. 0.20 [G. Vincenti, 1612]
- [339] 1. – offitio da morti, sc. 0.15 [G. Vincenti, 1600, 1609, 1616]
- [340] 1. – salmi a 5, sc. 0.22½ [G. Vincenti, 1588, 1595, 1597, 1601, 1609, 1611; Frankfurt, Stein, 1610]
- [341] 1. – falsi bordoni a 4, sc. 0.13½ [Roma, Robletti, 1612]
- [342] 2. – mott. 2°, sc. 0.20 [★]
- [343] 1. – 3°, sc. 0.10 [★]
- [344] 2. – sinfonie, sc. 0.40 [G. Vincenti, 1610]
- [345] 1. Salmi Signorucci a 4, sc. 0.15 [★]
- [346] 1. – Ricci a 5, sc. 0.10 [?]

- [347] 1. – Guaitoli a 5, sc. o.15 [G.Vincenti, 1604]
 [348] 2. – Sorte a 4, sc. o.30 [*]
 [f. 304v]
 [349] 1. Salmi Galerano a 4, sc. o.12½ [see I: 370]
 [350] 1. – Isnardo a 4, sc. o.12 [Vincenti & Amadino, 1585]
 [351] 1. Salmi Filomelo a 4, sc. o.15 [**]
 [352] 1. – Asola a 4, sc. o.10 [Amadino, 1586]
 [353] 1. Messe Raimondi a 3, sc. o.15 [*]
 [354] 1. Madrig. Venosa p.^o, 3^o, sc. o.30 [bk 1: Ferrara, Baldini, 1594; Ang. Gardano, 1603, & bros 1607; Gardano-Magni 1616; bk 3: Ferrara, Baldini, 1595; Ang. Gardano, 1603, & brothers, 1611; Gardano-Magni, 1619]
 [355] 1. – Guadano a 4, sc. o.12 [**]
 [356] 1. – Ricciardo [Francesco] a 4, sc. o.10 [G.Vincenti, 1600]
 [357] 1. Canoni Romano Micheli fl., sc. o.15 [G.Vincenti, 1618]
 [358] 2. Balli d'arpicordo Facoli p.^o, 2^o, sc. o.20 [bk 1: lost; bk 2: Ang. Gardano, 1588]
 [359] 1. Organo Coradini 4, sc. o.12 [? Gardano-Magni, 1615]
 [360] 2. Villanelle Falconieri fl., sc. o.20 [Roma, Robletti, 1616]
 [361] 1. Toccate Merulo 2^o, sc. o.20 [see II: 15]
 [362] 1. – canzoni 2^o, sc. o.15 [Ang. Gardano & brothers, 1606]
 [363] 1. – 3^o, sc. o.12 [Ang. Gardano, 1611]
 [364] 2. – ricercari 2^o, sc. o.20 [Ang. Gardano & brothers, 1607]
 [365] 1. – 3^o, sc. o.10 [Ang. Gardano & brothers, 1608]
 [366] 2. Intavolatur. Giuliani [Giuliano Tibrurtino?], sc. o.10 [?]
 [367] 1. – balletti per liuto, sc. o.05 [?]
 [368] 1. Balli Mainero a 4, sc. o.7½ [Ang. Gardano, 1578]
 [369] 1. Ricercari [Cristofano] Malvezzi, sc. o.05 [Perugia, Petrucci, 1577]
 [370] 1. Intonation. [Andr. & Giov.] Gabrielli, sc. o.15 [Ang. Gardano, 1593]

- [371] 1. Intavolat. liuto Abundante, sc. o.05 [only known bk 5: Ang. Gardano, 1587]
 [372] 4. – Fran.^{co} da Milano, sc. o.30 [?]

Libri in mostra

- [373] Musiche de diversi fl., sc. o.10 [? Magni, 1617]

Musica legata

- [374] 1. Archadelt, sc. o.10 [?]
 [375] 1. Mott. [Alessandro] Grandi a 5, sc. o.20 [Ferrara, Baldini, 1614; Gardano-Magni, 1620; A.Vincenti, 1620]
 [376] 1. Madrig. Anerio a 5, sc. o.15 [?]
 [377] 1. – Cifra a 5, sc. o.15 [see I-178]
 [378] 1. – Marentio 8^o, sc. o.20 [a 5: Ang. Gardano, 1598, 1605; Scotto heir, 1609]
 [f. 305r]
 [379] 1. Madrig. [Cesare] Zoilo a 5, sc. o.20 [Magni, 1620]
 [380] 1. Messe Asola a 3, sc. o.15 [Amadino, 1588, 1593, 1612; Gardano-Magni, 1620, 1624]
 [381] 1. Magnificat Palestrina a 4, sc. o.15 [Ang. Gardano, 1591]
 [382] 1. Salmi Finetti a 3, sc. o.15 [Gardano-Magni, 1614, 1618]
 [383] 1. Mott. Paolo Tarditi, sc. o.15 [Roma, Robletti, (1619)]
 [384] 1. Madrig. Metallo a 4, sc. o.15 [*]
 [385] 1. – Marentio a 5, sc. o.15 [?]
 [386] 1. Salmi Cifra a 5, sc. o.15 [*]

Musica legata usata

- [387] 1. Madrig. [Salomone Rossi] hebreo p.^o a 5, sc. o.10 [? *Il primo libro de madrigali a cinque voci*, Amadino, 1600; reprint 1607.]
 [388] 1. Mott. Villaert a 4, sc. o.10 [bk 1: Scotto, 1539; Ant. Gardano, 1545; bk 2: Brand. & Ott. Scotto, 1539; Ant. Gardano, 1543]
 [389] 1. Musica Cipriano; 1. – madrig. p.^o, 2^o [see II: 111]; 1. – Verdelert [Verdelot], sc. o.50 [?]

- [390] 1. Mott. Orlando Lasso a 4, sc. 0.10 [Nürnberg, T. Gerlach, 1568; Louvain, C. Phalèse, 1574]
- [391] 1. Mott. Morales a 4, sc. 0.10 [Scotto, 1543; Ant. Gardano, 1546]
- [392] 1. Messe de diversi, sc. 0.40 [?]
- [393] 1. Messe Iusquino, sc. 0.40 [?]
- [394] 2. Messe Palestina x^o, sc. 0.48 [Scotto heir, 1600]
- [395] 2. Salmi [ed. by Fabio] Constantino, sc. 0.56 [see I: 300]
- [396] 3. Gastoldi a 5 salmi, sc. 0.45 [Amadino, 1600, 1605, 1606, 1609, 1614, 1616]
- [397] 1. – messe a 8, sc. 0.15 [Amadino, 1607]
- [398] 1. – salmi a 2, sc. 0.12 [Amadino, 1609]
- [399] 1. – magnificat a 4, sc. 0.12 [Amadino, 1597]
- [400] 2. – madrig. 4^o a 5, sc. 0.30 [Amadino, 1602]
- [401] 1. – letanie a 4, sc. 0.10 [*]
- [402] 1. Andrea Gabrielli [madrigali] 2^o, 3^o a 5, sc. 0.30 [bk 2: Ant. Gardano sons, 1570, 1572; Ang. Gardano, 1588; bk 3: id., 1589]
- [403] 1. Gioseffi Bifi madrig. a 5 Napoli, sc. 0.15 [* Napoli edn]
- [404] 1. G. Piccioni madrig. a 4. 5, sc. 0.15 [*]
- [405] 1. – 6^o a 5, sc. 0.15 [*]
- [406] 1. Giulio Belli salmi a 8, sc. 0.20 [Ang. Gardano, 1596]
- [407] 1. – messe a 4, sc. 0.15 [Ang. Gardano, 1599]

5. APPENDIX III

AS, *Not. A.C.*, vol. 6448, fs. 404r–502r, 16.7.1686. Inventory of house and shop (“apotheca seu bibliotheca”) of Federico Franzini, at Pasquino, at the instance of his creditors. It was drafted by “Ignazio Cannos et Horatio Bandiera” (f. 451r). Only assets of musical interest are transcribed.

- [f. 405v]
Un cembalo a due registri tinto color di
noce con suoi piedi torniti.
- [f. 410v]
Una spinetta a due registri con la cassa tinta
rossa con li suoi piedi di legno.
- Libri sciolti [nel magazzino]
- [1] Opere di Gino Cappone di musica n° 15
e più n° 21 legati [?]
- [2] Canto in madrigale a cinque [libri] n°
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- [f. 413v]
[3] Diversi libri di musica n° 49 [?]
- [4] Andrea Gabrielli Tractati musicali n° 45
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- [f. 414v]
[5] N° 69 libri di musica diversi [?]
- [f. 415v]
[6] Giovan Rovetta di musica quint. 6 [?]
- [7] Galeazzo Sabbatino di musica quint. 4 [?]
- [f. 416r]
[8] Felice Sances de musica quint. 6 [?]
- [f. 416v]
[9] Francesco Anerio de musica quint. 20 [?]
- [10] Gio. Asco [Nasco] de musica quint. 4 [?]
- [11] Felis varia de musica quint. 8
- [12] Fresco Baldi de musica quint. 8 [?]
- [13] Christophari de Rubeis [Rossi] quint.
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- [14] Cavaccio de musica quint. 6 [?]
- [15] Fontanelli madricali di musica quint. 4
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- [16] Fran. [Francia?] madrigale de mus. quint.
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- [17] Fil.° de Monti de musica quint. 6 [?]
- [18] Doni Tractati de musica quint. 8 [?]
- [19] Filippo de Monti de musica quint. 30 [?]
- [20] Francesca Campana de mus. quint. 6 [?]
- [21] Caesenae [= Giov. Batt. Biondi] de mus.
quint. 4 [?]
- [22] Cifra varia de mus. 2 risme [?]
- [23] Fabio Constantino de musica una risma
[?]
- [24] Mottetti varij quint. 24 [?]
- [25] Cipriano de Rore de mus. quint. 6 [?]
- [26] Bernardino Nanino de musica quint. 6
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- [27] Bancherij varia de mus. quint. 8 [?]
- [28] Dragoni varia de musica quint. 8 [?]
- [29] Cavi [? Padre Filippo da Cavi] mottetti
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- [30] Boschetti varij de mus. quint. 6 [?]
- [31] Asprinio Pacelli de musica risma una [?]
- [32] Banns [Johann A.] varia de musica quint.
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[33] Aless.° Grandi de mus. quint. 10 [?]
- [34] Asola varia de mus. quint. 24 [?]
- [35] Agostino Agazzari de mus. quint. 6 [?]
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- [41] Giacches de mus. quint. 20 [?]
- [42] Ignatij Donati de musica quint. 20 [?]
- [43] Massaini varia de musica quint. 8 [?]
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- [45] Gio. Macque madrigali quint. 10 [?]

- [46] Ingegneri varia de musica quint. 10 [?]
 [47] [Dom. & Virg.] Mazzocchi salmi, e madrigali quint. 20 [?]
 [48] Luca Marentio quint. 8 [?]
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 [50] Merulli opere di musica quint. 10 [?]
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 [53] Pompon. Nenna de mus. quint. 6 [?]
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 [57] Orlando Lasso di musica quint. 8 [?]
 [58] Oratio Tarditi di musica quint. 8 [?]
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 [60] Pietro Gessi [Cesi] di musica quint. 6 [?]
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 [68] Rinaldo del Mele di mus. quint. 10 [?]
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 [72] Messe varie quint. 4 [?]
 [73] Palestina messe quint. 2 [?]
 [74] Palestina inni risma una [see II: 6]
 [75] Paciotti messe quint. 8 [?]
 [76] Officij Guidotti [Guidetti] quint. 8 [see I: 206]
 [77] Diversi lib. di musica risme due [?]
 [78] [Giov. Guidetti] Directorium cori difetti risma una [sev. edns 1582–1665]
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 [79] Guidetto passi difetti quint. uno
 [80] Regola del canto fermo quint. 12 [Bologna, F. della Volpe, s. d.]
 [81] Salmi [Stefano] Fabri difetti quint. 4 [Roma, Giac. Fei, 1660]
 [82] Scaletta difetti quint. 2 [?]
 [83] Motetti dello Stamigna difetti quint. 7 [*, see inv. 1676]
 [84] Motetti diversi quint. 8 [?]
 [85] Un libro di musica descritto di musica scritto a mano [?]
 [86] Diverse carte in musica in foglio volante quattro quinterni in circa [?]
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 [87] Gratiani motetti quint. 4 [?]
 [88] Lupacchino di musica quint. 24 [?]
 [89] Gratiani motetti quint. 16 [?]
 [90] Gratiani oratorij quint. 4 [*]
 [91] Gratiani hinni quint. 6 [Roma, Mascardi succ., 1673, 1674]
 [92] Gratiani mottetti quint. 20 [?]
 [93] E più in tre mazzi quint. 24 [?]
 [94] Gratiani salmi quint. 20 [?]
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 [95] Scelta di motetti in due mazzi risme due [?]
 [96] Salmi del Fabri risme due [see III: 83]
 [97] Scelta di mottetti quinterni 12 [?]
 [98] Stefano Bernardi madrigali risma una [?]
 [99] Ugolini opere varie quint. 12 [?]
 [100] Sigismondo dell'Indie quint. 3 [?]
 [101] Valentini varia quint. 6 [?]
 [102] Tullio Cima varia risma una [?]
 [103] Sonata del violino quint. 8 [?]
 [104] Sonata della chitarra quint. 24 [?]
 [105] Scacchi madrigali quint. 4 [Magni, 1634]
 [106] Paoli Agostini di musica quint. 6 [?]
 [107] Quagliati di mus. quint. 8 [?]
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 [108] Salvator Sacchi messe quint. 8 [?]
 [109] Gratiani litan. risme due [Roma, Giac. Fei, 1665; id., Mascardi, 1675]
 [110] Gratiani messe risma una [bk 1: Roma, Ang. Muzi, 1671; bk 2: id., Mascardi succ., 1674]

- [111] Palestina messe quint. 6 [?]
 [112] Mottetti a voce sola risma una [?]
 [113] Scelta di mottetti quint. 8 [?]
 [114] Musiche varie quint. 12 [?]
 [115] Victorio varia de musica quint. 4 [?]
 [116] Tricarico mottetti quint. 4 [?]
 [117] Sori..o [Soriano] madrigale quint. 3 [?]
 [118] Viadama [Viadana] varia quint. 8 [?]
 [119] Regole del canto fermo quint. 24 [see III: 82]
 [120] Messe di Pietro Hered. quint. 30 [*]
 [121] Lupachino di musica quint. 30 [?]
 [122] [S. Picerli] Specchio di musica risma una [bk 1: Napoli, Beltrano, 1630; bk 2: id., Nucci, 1631]
 [f. 423r]
- Libri legati
- [123] N° mille pezzi di libretti in musica di diversi authori, tra stampati, e manoscritti, piccoli, e grandi tra legati e mezzo legati
- Balle
- [124] Balla una Directorium chori n° 100 [see III: 80]
 [125] Una balla di diversi libri di musica di risme 12
 [126] Un'altra balla di cifre, e musica di risme dodeci
 [f. 423v]
 [127] Un'altra balla Directorium chori n° 100 [see III: 80]
 [128] Un'altra balla di antifone diverse di n° 50 [?]
 [129] Un'altra balla Directorium chori n° 50 [see III: 80]
 [130] Un'altra balla di mottetti dello Stamegna n° 200 [?]
 [131] Mottetti di Bonifatio Gratiani risme n° 3 [?]
 [f. 424r]
 [132] Un libro legato in tavola di musica da choro intitolato Ludovici à Victoria Cantica B.^{ac} Mariae Virginis [Roma, F. Zannetti, 1581]
- [133] Id. mottetti e feste di tutto l'anno pure legato [Roma, Al. Gardano, 1585]
 [f. 424v]
- Nella libreria pub.^{ca}
 Dui banconi usati
 Dui cassabanchi da serrare e dui altri senza serrare
 Una scala serratora
 Un'altra senza serrare
 Cinque scabelli tra grandi, e piccoli
 Dui torculi, uno da tagliare, et un altro da incollare
 Una cassa per tenere il torculo
 Un torculetto piccolo da capitellare preteso da Lodov.^{co} Tinello
 Otto para di tavole da incordare pretese da Lodovico Tinello
 Un paro dette da sopressare pretese dal d.^o Tinello
 [f. 425r]
 Due righe una di ferro, e l'altra d'ottone pretese dal d.^o Tinello
 Una riga di ferro pretesa da Oratio Bandera
 Et un quadro di ferro preteso dal d.^o
 Et un seghetto da segare preteso dal d.^o
 N° 10 para di tavole da incordare
 Diverse tavole e stecche de tagliare di poco valore
 Un castelletto con suo ferro da tagliare
 Tredici para di stecche da incollare
 E più n° 10 detto in quarto da incollare
 E più dieci dette in ottavo da incollare
 Un martello et un paro di forbice da lavorare
 Et una forcina per mettere l'insegna
 Una insegna che dice Libreria della fontana con sopra una fontana
 Due tavole di noce da sopressare
 Due tappeti rossi per la mostra
 Due tele con suoi ferri per riparare il sole
 Una sedia di paglia grande
 [f. 425v]
 Una cavicchia di ferro da lavorare al torcolo
 Un quadro con l'immagine della S.^{ma} Vergine con la sua lampada

- Un cassetto con le bilancine d'ottone con pesi di testoni e zecchini
 N° cinque pare di sca[n]zie che stanno nel corridore
 Dentro il cassabanco, vicino al cassone. Una torcia con diversi libri mancanti sciolti, e scritte
- [134] Item, dui libri da coro intitolati Messe dell'Steil [?]
 [135] Cinque pezzi di libri di musica con diverse scritte, e lettere
 [136] N° 6 pezzi libri manuscritti per la bottega, cioè libro mastro, e ricevute diverse [f. 426r]
 Nella detta stanza della libreria - Libri sciolti
 [137] Passi del Guidetti in musica quint. 6 [see I-??]
 [138] Canzonette varie di musica tra legati e sciolti quattro risme in circa [?]
 [139] Diversi libretti tra grandi, e piccoli legati, e sciolti di musica n° 100 in circa di diversi autori [f. 426v]
 [140] Metallo e Lupacchino musica n° 4 [?]
 [141] Opere musicali del Berardi risma una [?]
 [142] Gratiano cant. delle messe [?]
 [143] Libri in musica legati in cartone tra grandi e piccoli di n° 720 in circa [f. 427r]
 [144] N° 12 mazzi di messe di musica del Foggia piegati di n° risme sei [?]
 [145] Messe di Pietro Ered di musica risme n° 2 [★]
 [146] Messe, e musiche diverse in tre mazzetti di risme n° 2 [?] [f. 428r]
 [147] Arcadelta di musica risma n° 1 [?]
 [148] Gio. Gero di musica n° 1 risme [?]
 [149] Metallo in musica risma una, e mezza [?] [f. 428v]
 [150] Arcadelta con diversi altri autori di musica mazzi cinque risme n° sei [?]
- Libri legati in fogli
 [151] Christophari Moralis, in musica tomi due [?]
 [152] Biblia concordantiae antichae de musica [?]
 [153] Petri Paciotti de musica tom. 2 [?]
 [154] Fronimo del Gallileo de musica [Scot- to, 1568, 1584, *folio*]
 [155] [Stefano Vanneo] Recanetum de musica [Roma, V. Dorico, 1533, *folio*]
 [156] [Franchino Gaffurio] Pratica musicae [Milano, Lomazzo, 1496, *folio*; sev. edns 1497-1512]
 [157] Musica di Gio. Maria Trabacchi [?]
 [158] [Raffaele Libelli★★] La Galatea in musica [★; see also inv. 1676]
 [159] [D. Mazzocchi] La Catena d'Adone in musica [score: A. Vincenti, 1626, *folio*; *argomento*: Roma, Mascardi, 1626, 4°, pp. 8; Roma, Corbelletti, 1626, 12°, pp. 81; Roma & Viterbo, Il Discepolo, 1626, 12°, pp. 72]
 [160] [P. Quagliati] La sfera armoniosa in mus. [1623, *folio*] [see also inv. 1676]
 [161] Concetti musicali del Bordisi [★★]
 [162] Musica di Giulio Caccini [*Nuove musiche*, Firenze, Pignoni, 1614; Vincenti, 1615, *folio*; see also inv. 1676]
 [163] [Francesca Caccini] La Liberatione di Ruggiero in musica [Firenze, Ceconcelli, 1625, *folio*]
 [164] [F. Vitali] La Retusa in musica [Roma, Soldi, 1620, *folio*; see also inv. 1676]
 [165] Basso di Paolo Quagliati [Roma, Corbelletti, 1620, *folio*]
 [166] Musiche del Mazzocchi [?] [f. 429r]
 [167] [D. Mazzocchi] Martirio di quattro santi in musica [★ music lost; *argomento*: Roma, Grignani, 1641, 8°, pp. 60]
 [168] [V. Mazzocchi] Detto S. Eustacchio in musica [★ printed score lost; *argomento*: Roma, Stamperia della Rev. Camera Apostolica, 1643, 4°, pp. 8]

- [169] [S. Landi] S. Alessio in musica [Roma, Masotti, 1634, *folio*; *argomento*: Roma, Stamp. della Rev. Camera Apostolica, 1634, 8°, pp. 14] [f. 431r]
- [170] [Marco da Gagliano] La flora in musica [Firenze, Zanobi Pignoni, 1628, *folio*; id., Cecconcelli, 1628; see also inv. 1676] [f. 448v]
- [171] [M. Marazzoli] Vita hum.^a in musica [Roma, Mascardi, 1658, *folio*; *argomento*: not known] [f. 451r]
- [172] Musiche del Mazzocchi [?]
- [173] Martirio de quattro santi in musica [see III: 167]
- [174] [V. Mazzocchi] S. Bonifatio in musica [* printed score lost; *argomento*: Roma, Stamperia della Rev. Camera Apostolica, 1638, 4°, pp. 12] [f. 452v]
- [175] [Giov. Ant. Carpani] S. Cecilia in musica [* music lost; *argomento*: Roma, Dragoccelli, 1660, 4°, pp. 15] [189] Specchio di musica [see III: 124] [f. 455r]
- [176] Intermedij in musica [?]
- [177] Prologhi in musica [?]
- [178] [V. Mazzocchi] Genoinda in musica tom. 3 [* music lost except for three arias, Roma 1641; *argomento*: not known] [190] [João IV] Difesa della musica moderna [Venezia, no publ., c.1666] [f. 493v]
- [179] [V. Mazzocchi] Soffra, e spera in mus. [*argomento*: Roma, Stamperia della Rev. Camera Apostolica, 1637, 4°, pp. 16] [191] Madrigali del Contarini [**]
- [180] Vita hum.^a in mus. [see III: 171] [192] Madrigali del Vicentino [?]
- [181] Canoni del Suriani in mus. [Roma, Robletti, 1610, *folio*] [f. 495r]
- [182] Zacchoni in mus. [see II: 321, *folio*] [193] Giardino de madrigali [Verona, dalle Donne, 1579] [f. 502v]
- [183] Athanasij Chircherij Musurgia un.^{lis} tom. 2 [bk 1: Roma, Corbelletti heirs, 1650; bk 2: id., Grignani, 1650]
- [184] Tempio armonico del Giovenale [Ancina] tom. 3 [Roma, Muzi, 1599]
- [185] Dialoghi del [Dom.] Mazzocchi in musica [Roma, F. Zannetti, 1638]
- [186] Idem Poemata [Roma, F. Zannetti, 1638]
- [187] Idem par. t.^a n° 2 [Roma, Grignani, 1641]
- [188] N° 12 pezzi di libri in 4° di musica manoscritti [?]
- [194] [M. Todini] Galleria armonica [Roma, Tizzoni, 1676]
- Un martello di metallo da battere li libri
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