

Sixteenth Century Italian Lute Duets

by

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Volume II - Lute I

Transcriptions by Alain Veylit

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Free to use for performance purposes

Fandango Tablature Composer
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Calata

Intabulatura de lauto, libro 4 (1508)

Joan Ambrosio Dalza

Lute in G

3
2 0 2 4

0 4 2 0

3 3 3
2 4 2 0 4

0 4 2 0

2 0 2 4

0 2 4 0

2 0 2 4

5 4 2 0

2 1

2 5 4

2 0 3 0

12

3 2

3 0 2 4

0 2 4 5

4 5 4 2 4

0 4 2 0

4 2 0 4

0 2 4 0

2 4 5

5 4 5 4 2 4

22

5 4 5 4

5 4 5 4 2 4

5 4 5 4 2 0

2 0 2 4 2 4

0 2 4 0

2 0 2 0 2 4

0 4 0 4 2 0

3 0 2 4

30

0 2 4 0

2 4 5 4 5

4 2

6 4

7 6 7 6 4 6

7 6 7 6

7 6 7 6 4 6

7 6 7

4

5 4 5 7

9 7 5 4

39

7 5 7 5 4 2

4 5 7 5 7

5 4 2 0

2 0 2 0

4 2

0 2 4 0

2 4 0

2 0 4 2 4

0 2 4

0 2 0

0 4 2 0

3 0 2 3

0 2 4 0

2 4 5

5 4 5 4 2 4

48

5 4 2 4

5 2 4 2 4 5

5 4 5 4 2 0

3 2 3 5 3 2

3 0

2 0 2 4

2 0 4 2

0

2 3 2

3 0 2 3

2 3 0 2

67

3 2

0 2

2 0 2 4

2 0 4 2

4 0 2 4

5

2 3 2

3 0 2 4

0 2 4 5

4

77

87

99

111

Saltarello

Intabulatura de lauto, libro 4 (1508)

Joan Ambrosio Dalza

Lute in G

The score is written for a lute in G, consisting of six staves. It begins with a treble clef and a key signature of one sharp (F#). The piece is in 3/4 time. The notation includes rhythmic flags above the notes and various fret numbers (0-5) on the tablature lines. The score is divided into measures, with measure numbers 8, 15, 22, 29, 36, 43, and 50 indicated on the left. The piece concludes with a final cadence in the 50th measure.

Piva

Intabulatura de lauto, libro 4 (1508)

Joan Ambrosio Dalza

Lute in G

The score is written for a lute in G, consisting of six staves. The first staff shows rhythmic notation with diamond-shaped note heads and stems. The second staff contains the corresponding tablature, with numbers 0-4 on the lines. The piece is divided into measures, with measure numbers 13, 21, 33, 43, 52, 62, and 72 indicated on the left. The notation includes various rhythmic values and fingerings, such as triplets and sixteenth notes.

82

4 4 2 0 2 | 4 4 2 0 2 | 2 4 2 0 2 | 2 4 2 0 2 | 4 4 2 0 2 | 2 4 2 0 2 | 0 2 4 | 0 4 0 | 4 2 0 | 2 4 2

92

0 | 2 3 0 2 | 3 0 3 | 2 0 3 | 0 3 2 0 2 | 3 3 | 5 4 5 7 4 | 5 7 4 | 7 5 4 5 7 | 0 0 | 5 4 5 7 4 | 5 7 4

103

7 5 4 5 7 | 5 5 | 0 2 4 | 5 7 5 4 5 | 7 4 7 | 5 5 | x x x | 9 x x | x x 9 x | 9 9 | x x x | 9 x x

115

x x 9 x | 9 9 | x x x | x x 9 | x x x 9 | x x | 0 3 2 0 3 | 2 3 0 2 0 3 | 2 0 2 3 0 2 | 3 2 3

125

0 2 3 | 2 0 3 | 0 3 2 0 2 | 3 | 0 2 | 0 2 0 | 2 4 0 | 4 2 0 4 0 | 2 5 4 | 5 4 5 | 0 2 4 | 5 4 2 4 0

136

2 3 | 2 3 0 | 2 3 0 | 0 2 | 2 3 | 5 7 | 2 3 | 0 2 | 2 3 | 7 8 | 2 3 | 0 2 | 2 3

149

3 5 | 2 3 3 | 0 2 | 2 3 | 4 2 0 | 3 2 0 | 2 0 3 | 0 3 2 0 2 | 3 2 3 | 0 2 0 | 2 0 2 3 | 2 0 2 4 5 | 4 5 4

160

5 4 2 0 | 2 0 3 | 2 0 3 | 0 3 2 0 2 | 3 0 2 3 | 0 2 | 4 2 0 | 4 2 0 | 2 0 3 2 3 | 0 2 3 2 0 3 2 | 3 2 3 2 3 2 0 2 | 0 2 3

De tous biens

Francesco Spinacino

Intabolutura de lauto libro primo (1507) f16r

Lute in G

6

11

16

21

26

31

36

41

46

51

56

Fortuna desperata

Intabolutura de lauto libro primo (1507) f38v

Francesco Spinacino

Lute in G

6

11

16

21

26

31

36

41

3 7 5 7 3 6 5 3 | 5 3 5 7 3 5 7 3 | 5 5 3 2 3 5 3 5 3 2 0 | 2 3 0 2 3 0 2

45

3 0 2 3 5 4 5 7 | 5 3 2 0 | 2 3 0 2 0 | 0 3 0 2 3 5 7 8 | 7 5 8 7 5 8 7 5

50

8 7 5 7 8 5 7 8 | 5 8 6 8 5 7 8 5 | 7 8 5 8 8 7 8 7 5 7 | 8 7 5 7 8 5 7 8

54

5 7 8 5 7 8 8 7 5 7 | 8 x x x 8 7 5 3 | 1 0 3 1 0 3 1 3 | 0 1 3 0 2 3 5 2 | 3

Je ne scay

Intabolutura de lauto libro primo (1507) f21r

Francesco Spinacino

Lute in G

6

11

16

21

26

31

36

5 7 8 7 5 7

41

46

41

0 2 3 0 2 3 0 2 | 3 2 0 3 1 0 3 1 | 0 1 3 0 2 3 5 2 | 3 1 0 3 1 0 2 0 | 0 1 3 0 1 3 0

46

1 3 0 1 3 0 1 3 | 0 2 3 0 2 0 3 1 | 5 3 2 0 3 1 0 3 | 1 3 2 0 3 1 0 3 | 1 3 0 1 3 0 2 3

51

5 7 8 7 5 3 2 0 | 1 1 0 3 0 8 7 5 | 3 2 0 3 1 0 3 1 | 3 0 1 3 0 2 3 2 | 3 3 2 0 3 0 2 3

Jolis amours

Intabolutura de lauto libro primo (1507) f.11r

Francesco Spinacino

Lute in G

6

11

16

22

27

32

37

42

47

52

57

63

69

74

79

La Bernardina de Josquin

Intabolutura de lauto libro primo (1507) f19r

Francesco Spinacino

Lute in G

The score is written on a six-line staff. Above the staff are rhythmic flags and stems. Below the staff is a line of numbers representing fret positions (0-8). The piece is divided into measures, with measure numbers 7, 13, 19, 25, 31, 36, and 42 indicated on the left. The notation includes various rhythmic values and fret numbers, such as 0 1 3, 0 2 3, 0 3 5 3 2 0, 3 1 3 1 0 3, 0 8 7 5, 8 7 5 3, 1 0 3, 0 1 3 3 1 0 3, 1 3, 0 1 3, 0 3, 0 2 3, 5 3 5 2, 3 5 7 8, 5 7 8, 5, 7 8 8 7 5, 8 7 8 x, 8 7 5 8 5, 3 5, 3 2 0, 0 3 2, 3 2 0, 3 0 2 3, 0, 2 3 5 3 5 3 2 0, 2 7 5 3 2 0, 3 1, 0 3 1 0 2 3, 0 1, 0 2 3, 0 2 3 5 7, 7 5 7 9 x 9 7 5, 3 2 0, 3 1 0 3 1, 3 1 2 3, 0 2 3 0, 2 5 3 2 5 3 2 0, 3, 1 0 2 0 3 2 0, 3 0 2 3, 0 2 4 2, 2, 0 2 3 5 3 5 2, 3 3 2 0 3 1 0 5, 0 2 0 3 1 0 1 3, 0 3 1 3, 0 1 3, 0, 2 3 5 7 5 3 2 0, 3 0 3 1 0 3 1 3, 5 2 3, 0 2 3 3 2, 0 3 1 3, 0 2 3 5, 3 2 5 3 2 0 3 0 3 5, 0 3 1 0 2 0 3 2, 1 0 2 3, 0 2 3, 0, 1 3, 0 2 3 5 3 2, 5 3 2 0 2 3 5 7, 2 3 3 2 0 3 1, 3 0 1, 1 0 2 0 1 3 0 3, 1, 0 2 3, 0 2 3 5, 2, 0 1 3, 0 2, 3 0 2 3 5, 3 2, 3 0 2 3 5, 3 0 2 3, 0 2 4 2, 3 0 3 0 2 3 0 2, 3, 0 2 3 5 7 8 7, 8 7 5 3 2 0 3 0, 2 3 5 2 3.

La Spagna

Francesco da Milano

Brussels Royal Library Mus. MS ii.275: (Cavalcanti lute book)

Lute in G

Measures 1-8 of the piece. The notation is for a lute in G. It features a treble clef and a key signature of one sharp (F#). The music is written on a six-line staff. Above the staff, there are diamond-shaped symbols indicating fingerings. The notes are represented by numbers 0-4 on the staff lines. Measure 1: 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2. Measure 2: 3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3. Measure 3: 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2. Measure 4: 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0. Measure 5: 2 0 | 2 0 | 2 0 | 2 0 | 2 0 | 2 0 | 2 0 | 2 0. Measure 6: 2 0 | 2 0 | 2 0 | 2 0 | 2 0 | 2 0 | 2 0 | 2 0. Measure 7: 4 2 | 4 2 | 4 2 | 4 2 | 4 2 | 4 2 | 4 2 | 4 2. Measure 8: 4 4 | 4 4 | 4 4 | 4 4 | 4 4 | 4 4 | 4 4 | 4 4.

9

Measures 9-17. Measure 9: 0 0 | 2 | 2 | 4 2 2 | 4 4 2 2 | 0 2 2 | 3 3 2 2 | 5 4 2 0 | 2 2 2 0 | 0 3 5 5 | 0 2 2. Measure 10: 3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3. Measure 11: 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0. Measure 12: 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2. Measure 13: 3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3. Measure 14: 5 4 | 5 4 | 5 4 | 5 4 | 5 4 | 5 4 | 5 4 | 5 4. Measure 15: 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2. Measure 16: 0 3 | 5 5 | 5 5 | 5 5 | 5 5 | 5 5 | 5 5 | 5 5. Measure 17: 0 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2.

18

Measures 18-21. Measure 18: 3 0 | 3 2 0 2 | 0 | 2 | 2 0 1 3 | 0 2 4 | 0 2 0 | 4 2 0 | 4 | 0 2 3 2 0 2 3 5 7 | 0 2 | 4 0 2 0 | 4 2 0 | 4 | 0 2 3 2 0 2 3 5. Measure 19: 3 0 | 3 2 0 2 | 0 | 2 | 2 0 1 3 | 0 2 4 | 0 2 0 | 4 2 0 | 4 | 0 2 3 2 0 2 3 5 7 | 0 2 | 4 0 2 0 | 4 2 0 | 4 | 0 2 3 2 0 2 3 5. Measure 20: 3 0 | 3 2 0 2 | 0 | 2 | 2 0 1 3 | 0 2 4 | 0 2 0 | 4 2 0 | 4 | 0 2 3 2 0 2 3 5 7 | 0 2 | 4 0 2 0 | 4 2 0 | 4 | 0 2 3 2 0 2 3 5. Measure 21: 3 0 | 3 2 0 2 | 0 | 2 | 2 0 1 3 | 0 2 4 | 0 2 0 | 4 2 0 | 4 | 0 2 3 2 0 2 3 5 7 | 0 2 | 4 0 2 0 | 4 2 0 | 4 | 0 2 3 2 0 2 3 5.

22

Measures 22-24. Measure 22: 2 | 0 1 3 | 0 2 3 | 0 2 3 5 3 2 0 | 4 0 2 4 | 0 2 4 | 0 2 | 0 2 3 | 0 2 3 | 5 | 3 0 2 3 | 0 2 3 | 0 2 3 0. Measure 23: 2 | 0 1 3 | 0 2 3 | 0 2 3 5 3 2 0 | 4 0 2 4 | 0 2 4 | 0 2 | 0 2 3 | 0 2 3 | 5 | 3 0 2 3 | 0 2 3 | 0 2 3 0. Measure 24: 2 | 0 1 3 | 0 2 3 | 0 2 3 5 3 2 0 | 4 0 2 4 | 0 2 4 | 0 2 | 0 2 3 | 0 2 3 | 5 | 3 0 2 3 | 0 2 3 | 0 2 3 0.

25

Measures 25-27. Measure 25: 2 3 5 3 2 3 5 2 3 5 7 5 3 2 0 | 3 | 2 0 | 3 1 0 | 2 0 | 4 2 0 | 3 2 0 | 2 0 | 4 2 0 2 4 | 0 2 | 0 1 0 | 2 | 0 1 3 | 0 2. Measure 26: 2 3 5 3 2 3 5 2 3 5 7 5 3 2 0 | 3 | 2 0 | 3 1 0 | 2 0 | 4 2 0 | 3 2 0 | 2 0 | 4 2 0 2 4 | 0 2 | 0 1 0 | 2 | 0 1 3 | 0 2. Measure 27: 2 3 5 3 2 3 5 2 3 5 7 5 3 2 0 | 3 | 2 0 | 3 1 0 | 2 0 | 4 2 0 | 3 2 0 | 2 0 | 4 2 0 2 4 | 0 2 | 0 1 0 | 2 | 0 1 3 | 0 2.

28

Measures 28-30. Measure 28: 3 | 0 2 3 5 | 2 3 | 7 5 3 2 0 | 3 | 2 0 | 3 0 2 3 | 0 2 3 2 0 2 3 2 0 | 4 | 0 8 7 5 3 2 0 | 3 2 0 2 3 | 0 2 3. Measure 29: 3 | 0 2 3 5 | 2 3 | 7 5 3 2 0 | 3 | 2 0 | 3 0 2 3 | 0 2 3 2 0 2 3 2 0 | 4 | 0 8 7 5 3 2 0 | 3 2 0 2 3 | 0 2 3. Measure 30: 3 | 0 2 3 5 | 2 3 | 7 5 3 2 0 | 3 | 2 0 | 3 0 2 3 | 0 2 3 2 0 2 3 2 0 | 4 | 0 8 7 5 3 2 0 | 3 2 0 2 3 | 0 2 3.

31

Measures 31-33. Measure 31: 5 7 8 7 5 3 2 0 | 3 2 0 2 3 | 0 2 | 0 2 3 | 0 2 3 | 2 3 0 2 3 | 0 2 3 | 0 | 2 | 0 2 3 | 0 2 3 5 | 3 0 2 3 | 0 2. Measure 32: 5 7 8 7 5 3 2 0 | 3 2 0 2 3 | 0 2 | 0 2 3 | 0 2 3 | 2 3 0 2 3 | 0 2 3 | 0 | 2 | 0 2 3 | 0 2 3 5 | 3 0 2 3 | 0 2. Measure 33: 5 7 8 7 5 3 2 0 | 3 2 0 2 3 | 0 2 | 0 2 3 | 0 2 3 | 2 3 0 2 3 | 0 2 3 | 0 | 2 | 0 2 3 | 0 2 3 5 | 3 0 2 3 | 0 2.

34

Measures 34-37. Measure 34: 1 3 | 0 2 3 | 0 2 3 5 3 2 0 | 3 2 | 0 3 1 3 | 3 | 0 2 4 | 0 2 0 | 4 | 0 2 3 | 5 7 8 7 5 3 2 0 | 4 0 2 0 | 4 2 0 | 4 | 0. Measure 35: 1 3 | 0 2 3 | 0 2 3 5 3 2 0 | 3 2 | 0 3 1 3 | 3 | 0 2 4 | 0 2 0 | 4 | 0 2 3 | 5 7 8 7 5 3 2 0 | 4 0 2 0 | 4 2 0 | 4 | 0. Measure 36: 1 3 | 0 2 3 | 0 2 3 5 3 2 0 | 3 2 | 0 3 1 3 | 3 | 0 2 4 | 0 2 0 | 4 | 0 2 3 | 5 7 8 7 5 3 2 0 | 4 0 2 0 | 4 2 0 | 4 | 0. Measure 37: 1 3 | 0 2 3 | 0 2 3 5 3 2 0 | 3 2 | 0 3 1 3 | 3 | 0 2 4 | 0 2 0 | 4 | 0 2 3 | 5 7 8 7 5 3 2 0 | 4 0 2 0 | 4 2 0 | 4 | 0.

Canon for two lutes

Brussels Royal Library Mus. MS ii.275: (Cavalcanti lute book)



Francesco de Milano

Lute in G

11

22

34

45

57

69

82

Fantasy Quinta

Second part by Joanne Matelart,
Intavolatura de leuto Fiamengo Musico, v.1 (1559), f.9v.

Francesco da Milano/Joanne Matelard

The image displays a musical score for a lute in G, titled "Fantasy Quinta". The score is written in a lute tablature style, featuring a treble clef and a common time signature (C). The music is organized into measures, with measure numbers 6, 11, 16, 22, 28, and 33 indicated on the left side. Above the staff, diamond-shaped symbols with stems indicate fingerings for the strings. The tablature itself consists of numbers (0-4) placed on the staff lines to represent fret positions. The score includes various rhythmic values, such as quarter and eighth notes, and rests. The piece concludes with a double bar line at the end of measure 33.

Ricercar Prima

Intavolatura de leuto Fiamengo Musico, v.1 (1559), ff.8va,9a.

Francesco da Milano/Joanne Matelard

Lute in G

6

11

17

Ricercar seconda

Intavolatura de leuto Fiamengo Musico, v.1 (1559), ff.8vb,9b.

Francesco da Milano/Joanne Matelard

Lute in G

7

13

18

Fantasia sexta

Intavolatura de leuto Fiamengo Musico, v.1 (1559), f.10v.

Francesco da Milano/Joanne Matelard

Lute in G

8

16

23

29

35

42

49

Ricercar Terza

Intavolatura de leuto Fiamengo Musico, v.1 (1559), ff.8vc,9c.

Francesco da Milano/Joanne Matelard

Lute in G

6

11

17

Fantasia settima

Intavolatura de leuto Fiamengo Musico, v.1 (1559), f.11v.

Francesco da Milano/Joanne Matelard

Lute in G

9

15

20

25

30

35

41

Fantasia a dui liutti

I-CFVc:Conservatorio di Musica Biblioteca MS. w.s. (1565), ff.41,51v,52.

Francesco da Milano

Lute in G

7

12

18

24

30

36

40

44

47

50

53

56

59

62

65

The image shows a musical score for guitar, consisting of 22 measures. Each measure is represented by a system of three staves: a top staff for fingering (numbers 1-4), a middle staff for fret numbers (0-9, x for natural harmonics), and a bottom staff for rhythmic notation (vertical strokes). Measure numbers 44, 47, 50, 53, 56, 59, 62, and 65 are placed to the left of their respective systems. The score includes various techniques such as triplets, slurs, and natural harmonics. A double bar line with repeat dots is at the end of the piece.

Ostinato vo' seguire

B.T. [Bartolomeo Tromboncino (c.1470-c.1535)]
Frottole libro nono (Ottaviano Petrucci press, Venice, 1509)

Lute in G

6

12

18

23

28

35

40

Contrapunto 1

Il Fronimo dialogo [p.178]

Vincenzo Galilei / [B.M.] Bernardo Monzino?

Lute in G

9

17

25

33

41

Contrapunto 2

Il Fronimo dialogo [p.180]

Vincenzo Galilei / [B.M.] Bernardo Monzino?

Lute in G

9

17

25

33

41

51

59

Fuga a l'unisono, dopo sei tempi

Il Fronimo dialogo [p.37]

Vincenzo Galilei

Lute in G

7

12

17

22

26

30

33

[finis]

Alle fiorite sponde

Il Fronimo dialogo [p.31]

Vincenzo Galilei

Lute in G

Measures 1-4 of the piece. The notation shows a sequence of notes and rests on a six-line staff, with fingerings indicated by numbers 1-4 and 0 for natural. Above the staff, diamond-shaped symbols indicate the string to be plucked for each note.

Measures 5-8 of the piece. The notation continues with various rhythmic values and fingerings, including some triplets and sixteenth notes.

Measures 9-11 of the piece. The notation features a mix of eighth and sixteenth notes with specific fingerings.

Measures 12-14 of the piece. The notation includes some triplet markings and complex rhythmic patterns.

Measures 15-17 of the piece. The notation shows a continuation of the melodic line with various articulations.

Measures 18-22 of the piece. Measure 18 begins with a large '3' indicating a triplet. The notation includes many sixteenth notes and rests.

Measures 23-26 of the piece. The notation continues with intricate rhythmic patterns and fingerings.

Measures 27-30 of the piece. The notation concludes with a final cadence, ending on a whole note chord.

Questi che la citta

Il Fronimo dialogo [p.33]

Vincenzo Galilei

Lute in A

7

13

20

25

32

Canti di voi le ladi

Phalese, Theatrum Musicum (f.59) 1568

Lute in A

6

10

13

16

Detailed description: The image shows a musical score for a lute in A, consisting of four systems of music. Each system includes a rhythmic staff with diamond-shaped notes and stems, and a tablature staff with numbers 0-7. Measure 6 starts with a diamond note on the 7th fret, followed by a quarter note on the 5th fret, and then a series of eighth notes. Measure 10 features a diamond note on the 3rd fret, followed by a quarter note on the 2nd fret, and then a series of eighth notes. Measure 13 begins with a diamond note on the 3rd fret, followed by a quarter note on the 2nd fret, and then a series of eighth notes. Measure 16 starts with a diamond note on the 5th fret, followed by a quarter note on the 3rd fret, and then a series of eighth notes. The tablature includes various triplets and sixteenth notes, and the rhythmic staff uses diamond notes to indicate specific fret positions and durations.

Vestiva i colli. Prima parte. del Palestrina a 5 voci

Intavolatura di Liutto (1593) p. 19-24
Per suonar a duoi liutti, _solo:

Palestrina / Antonio Terzi

Lute in D

The image displays a lute tablature for a piece by Palestrina. It consists of 32 measures, grouped into eight systems of four measures each. Each system is labeled with a measure number (5, 9, 13, 17, 21, 25, 29) at the beginning. The notation is written on six-line staves. Above the staves, there are diamond-shaped symbols (some filled, some empty) and vertical lines indicating fingerings or specific notes. The tablature itself uses numbers 1-5 on the lines to represent fret positions. The piece is in D major and common time (C). The first measure starts with a C-clef on the first line. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The piece concludes with a double bar line at the end of the 32nd measure.

1. '3' on 7th course in original, but an 'e' natural is needed for the harmony

33

2 2 5 3 | 2 2 0 2 | 0 2 2 2 | 2 0 2 2

0 0 2 0 | 3 3 1 0 | 1 3 1 4 | 4 4 2 4

3 2 2 0 | 2 2 3 2 | 0 0 3 3 2 0 | 2 0 0 3

37

2 3 3 | 5 4 5 3 | 2 2 | 0 0 2 | 0

0 4 5 | 5 4 5 5 | 2 2 | 2 2 1 | 2 2

3 3 3 | 3 3 3 | 2 2 2 3 3 3 | 0 2 0 3 | 0 0 0

41

2 0 | 2 2 2 2 | 2 4 2 0 | 2 0 0

4 4 2 0 2 3 | 0 0 0 0 0 3 | 0 0 0 0 2 3 | 0 0 0

5 3 4 0 0 | 0 0 0 0 0 3 | 0 0 0 3 2 | 0 0 2

45

2 3 2 | 0 | 0 | 0

4 4 4 4 | 2 0 2 1 | 2 2 4 | 2 2

4 2 4 5 | 1 0 0 1 | 1 1 5 | 2 4

2 2 2 3 3 | 0 2 0 3 2 | 0 0 0 4 | 0 0 0

Così le chiome mie. Seconda parte

Intavolatura di Liutto (1593) p.19-24
a duoi liutti.

Palestrina / Antonio Terzi

Lute in D

The image displays a lute tablature for the piece 'Così le chiome mie. Seconda parte' by Palestrina, as transcribed by Antonio Terzi. The score is written for a lute in D and is organized into systems of six lines each, with measure numbers 7, 12, 17, 23, 29, 34, and 38 marking the beginning of new systems. Each system includes a rhythmic staff at the top with diamond-shaped notes and stems, and a tablature staff below with six lines representing the strings. The tablature uses numbers 0-5 to indicate fret positions and includes various symbols such as 'I' and '3' for specific techniques. The piece is in a 3/4 time signature, and the key signature has one sharp (F#).

42

The image shows a musical score for guitar, consisting of three staves. The top staff contains fretboard diagrams with diamond-shaped markers indicating finger positions. The middle and bottom staves contain numerical tablature. The score is divided into four measures by vertical bar lines. The first measure has a diamond marker above the first fret on the first string, a diamond marker above the second fret on the second string, and a diamond marker above the third fret on the third string. The second measure has a diamond marker above the fourth fret on the first string, a diamond marker above the fifth fret on the second string, and a diamond marker above the sixth fret on the third string. The third measure has a diamond marker above the seventh fret on the first string, a diamond marker above the eighth fret on the second string, a diamond marker above the ninth fret on the third string, a diamond marker above the tenth fret on the fourth string, a diamond marker above the eleventh fret on the fifth string, a diamond marker above the twelfth fret on the sixth string, and a diamond marker above the thirteenth fret on the seventh string. The fourth measure has a diamond marker above the fourteenth fret on the first string, a diamond marker above the fifteenth fret on the second string, a diamond marker above the sixteenth fret on the third string, a diamond marker above the seventeenth fret on the fourth string, a diamond marker above the eighteenth fret on the fifth string, a diamond marker above the nineteenth fret on the sixth string, and a diamond marker above the twentieth fret on the seventh string. The tablature includes numbers 0, 2, 3, 4, and I, representing fret numbers and natural harmonics. The score ends with a double bar line and repeat dots.

S'ogni mio ben del Striggio a 6.

Intavolatura di Liutto (1593) p.28-29
per suonar solo, a duoi liutti in concerti:

Striggio / Gio. Antonio Terzi

The image displays a musical score for a lute in G, spanning measures 6 to 29. The score is written on a six-line staff with various musical notations including notes, rests, and fingerings. Above the staff, there are diamond-shaped symbols indicating fretting positions. The score is divided into systems, with measure numbers 6, 11, 16, 20, 25, and 29 clearly marked. The notation includes a variety of note values, rests, and specific fingering instructions (e.g., 1, 2, 3, 4, 5, 7). The piece concludes with a double bar line at the end of measure 29.

S'ogni mio ben havete

Intavolatura di Liutto (1593) p.31-33

Striggio / Giov. Antonio Terzi

Lute in G

This image shows a lute tablature for the piece 'S'ogni mio ben havete' by Striggio / Giov. Antonio Terzi. The score is written for a lute in G and consists of 57 measures, divided into systems of three measures each. Above each system, there are diamond-shaped symbols indicating fret positions on the strings. The tablature itself is written on a six-line staff, with numbers 0-7 representing frets. The piece begins with a G-clef and a key signature of one sharp (F#). The notation includes various rhythmic values and fingerings, with some measures containing complex rhythmic patterns. The piece concludes with a double bar line and repeat dots.

Anchor ch'io possa dire, a 6

Intavolatura di Liutto (1593) p.34

A. Striggio / Giov. Antonio Terzi

Lute in G

The image displays a lute tablature for the piece 'Anchor ch'io possa dire, a 6'. It consists of ten systems of music, each starting with a measure number (10, 17, 24, 33, 40, 46, 53) and a diamond-shaped fret indicator above the staff. Each system contains three staves: a top staff with fret numbers (0-5), a middle staff with rhythmic notation (circles for quarter notes, triangles for eighth notes), and a bottom staff with fret numbers. The tablature is written in a style characteristic of 16th-century lute manuscripts, with numbers placed on the lines of the staff to indicate fret positions. The piece is in G major and 6/8 time.

60

Musical notation for measures 60-65, featuring a treble clef staff with six lines. Above the staff are diamond-shaped markers indicating fingerings. Below the staff are numbers 1-5 representing fret positions. The notation includes various note values and rests.

66

Musical notation for measures 66-71, featuring a treble clef staff with six lines. Above the staff are diamond-shaped markers indicating fingerings. Below the staff are numbers 1-5 representing fret positions. The notation includes various note values and rests.

72

Musical notation for measures 72-78, featuring a treble clef staff with six lines. Above the staff are diamond-shaped markers indicating fingerings. Below the staff are numbers 1-5 representing fret positions. The notation includes various note values and rests.

79

Musical notation for measures 79-85, featuring a treble clef staff with six lines. Above the staff are diamond-shaped markers indicating fingerings. Below the staff are numbers 1-5 representing fret positions. The notation includes various note values and rests.

86

Musical notation for measures 86-92, featuring a treble clef staff with six lines. Above the staff are diamond-shaped markers indicating fingerings. Below the staff are numbers 1-5 representing fret positions. The notation includes various note values and rests, ending with a double bar line and repeat dots.

Petit Jaquet, Canzon francese di Claudio da Correggio a4

Intavolatura di Liutto (1593) p.43-44

Intab. di Gio. Ant. Terzi

Lute in G

The image displays a musical score for a lute in G, consisting of six systems of music. Each system includes a set of rhythmic flags above the staff and a set of six-line tablature staves below. The tablature uses numbers 0-5 to indicate fret positions. The score is divided into measures by vertical bar lines. The systems are numbered 10, 17, 26, 34, 41, and 50, with the final system starting at measure 57. The notation includes various rhythmic values and fingerings, typical of early lute tablature.

64

5 5 4 | 2 0 | 5 4 2 | 4 4 0 2 | 0 2 2 | 0 3 2 | 1 0 0 | 2 4 2 4 | 2 2 4 | 3 0 0 | 3 4 4 | 3 0

73

0 3 | 3 2 | 0 0 0 0 | 0 2 0 | 4 5 4 | 2 4 4 | 5 2 0 | 0 2 2

81

0 2 3 | 2 0 | 5 4 2 | 0 3 2 4 | 0 5 4 2 | 0 4 2 0 | 0 2 4 4 | 2 0 3 2

88

7 5 4 2 | 0 3 2 0 | 5 5 4 | 2 0 | 5 4 2 | 0 0 2 | 0 3 2 | 2 4 4 | 2 2 0 4

96

2 2 0 | 3 2 0 | 0 2 | 0 2 | 0 | 2 4 | 2 0 3 2 | 0 3 5 4 | 2 3 1 0 | 2 2 3 | 1 0 1 | 2 4 5 4

Canzone di Claudio di Corregio a 4

Intavolatura di Liutto (1593) p.48-52

Claudio Merulo / intab. G. A. Terzi

Lute in G

6

9

18

23

28

32

37

Detailed description: This image shows a page of a lute tablature manuscript. It features seven systems of music, each corresponding to a specific measure number (6, 9, 18, 23, 28, 32, 37). Each system consists of a rhythmic staff with various note heads (diamonds, triangles, circles) and stems, and a six-line tablature staff below it. The tablature staff contains numbers (0-5) representing fret positions. Some systems also include a diamond-shaped symbol above the tablature staff. The notation is dense and characteristic of early printed lute tablature.

Un'altra Canzone à 4

Intavolatura di Liutto (1593) p.52-57

Claudio Merulo / intab. G. A. Terzi

Lute in G

The image displays a lute tablature for a piece titled 'Un'altra Canzone à 4'. The notation is organized into systems, each consisting of a rhythmic staff with diamond-shaped notes and a six-stringed lute staff with fret numbers. The piece is in G major and 4/4 time. The tablature includes various rhythmic values such as minims, crotchets, and quavers, along with lute-specific symbols like 'o' for open strings and 'I' for natural harmonics. The piece is divided into measures, with measure numbers 5, 12, 17, 22, 27, 32, and 36 indicated on the left. The tablature concludes with a final cadence in the 36th measure.

40

45

50

54

60

64

67

74

Canzon Francese Alermifault à 5 di Adriano

Secondo Libro de Intavolatura di Liuto (1599, p. 46 - 49)
per suonar à due Liutti unisoni

A. Willaert / Antonio Terzi

Lute in G

10

15

22

30

37

43

50

108

Musical notation for measure 108, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a melody line with eighth and sixteenth notes, and a bass line with a complex sequence of numbers (fingerings) and rests.

115

Musical notation for measure 115, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a melody line with eighth and sixteenth notes, and a bass line with a complex sequence of numbers (fingerings) and rests.

122

Musical notation for measure 122, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a melody line with eighth and sixteenth notes, and a bass line with a complex sequence of numbers (fingerings) and rests.

127

Musical notation for measure 127, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a melody line with eighth and sixteenth notes, and a bass line with a complex sequence of numbers (fingerings) and rests.

133

Musical notation for measure 133, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a melody line with eighth and sixteenth notes, and a bass line with a complex sequence of numbers (fingerings) and rests.

139

Musical notation for measure 139, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a melody line with eighth and sixteenth notes, and a bass line with a complex sequence of numbers (fingerings) and rests.

145

Musical notation for measure 145, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a melody line with eighth and sixteenth notes, and a bass line with a complex sequence of numbers (fingerings) and rests.

148

Musical notation for measure 148, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a melody line with eighth and sixteenth notes, and a bass line with a complex sequence of numbers (fingerings) and rests.

Toccata a dui liuti

[Original for two uneven lutes one tone apart]

Alessandro Piccinini

The score is written for two lutes in A. It consists of seven systems of music, each starting with a measure number (6, 10, 14, 19, 27, 32, 38). The notation includes rhythmic values (e.g., eighth and sixteenth notes), diamond-shaped notes, and fret numbers (0-5) on a six-line staff. The piece is in a 2/4 time signature. The first system begins with a treble clef and a key signature of one sharp (F#). The score is a single melodic line for each lute, with the two parts often playing in parallel motion.

44

5 5 5 | 3 0 2 3 | 5 | 5 5 5 | 3 0 2 0⁰ | 0 2 2 4 | 0 2 4 0 2 0 2

7 2 2 0 2 | 1 3 1 3 1 0 | 2 | 3 | 3 3 1 | 0 3 3 3

52

4 | 2 2 3 | 0 2 0 | 0 | 5 4 2 0

3 3 0 2 | 1 0 2 3 1 0 | 3 3 2 3 2 3 2 0 2 | 3 | 3 5 4 2 0

2 3 0 2 | 3 2 0 | 3 | 5 5 5

58

3 | 0 | 0 | 2 | 2 | 3 | 0 2 4

5 3 3 | 0 2 0 2 3 | 5 3 2 0 3 2 0 | 3 3 0 2 | 3 0 0 1 | 3 0 2 3

3 0 2 0 2 0 2 3 | 5 3 2 0 3 2 0 | 3 3 0 2 | 3 0 0 1 | 3 0 2 3

63

0 | 3 2 0 | 0 | 2 4 | 0 0 2 4 | 0 0 2 4 | 3 1 0 3 | 0 2 3 2 0 3

0 0 1 3 1 0 | 2 0 4 | 0 0 1 3 0 2 | 4 2 0 | 2 4 | 0 0 2 4 | 3 1 0 3 | 0 2 3 2 0 3

3 | 2 3 5 3 0 2

67

0 | 0 | 0

1 | 0 1 3 5 | 0 2 4 | 5 3 2 0 | 3 1 0 2 1 2 | 0 | 1 3 | 0 2 3 | 0 2 3 2 3 5

2 3 5 7

70

3 2 | 0 | 2 | 0

7 5 3 2 0 3 2 0 3 1 0 2 0 4 2 0 3 2 | 5 2 3 5 3 2 0 2 0 2 3 2 3 0 2 | 3 0 2 3 2 0 3 0 3 0 2 0 2 3 0

2 2 4 0

73

0 | 2 | 2 | 0 | 2 | 0

0 2 3 2 0 3 2 0 3 0 3 0 2 3 2 3 0 | 2 3 3 2 0 1 0 | 2 0 2 2 0

2 3 2 0 | 2 3 3 2 0 1 0 | 3 1 0 2 0

76

5 | 4 | 0 | 4 | 4 | 0

4 2 4 0 4 0 2 0 2 4 2 4 0 | 4 | 3 0 1 3 1 3 0 3 0 | 2 0 2 3 2 3 0 2 3 2 3 2 0 2 | 0 3 3 2

2

Toccata a dui liuti

[Arrangement for 2 equal lutes]

Alessandro Piccinini

6

Lute in G

6

10

14

19

27

32

39

45

52

58

63

67

70

73

77

Regna Terrae

Mottet arranged for lutes

Simone Molinaro (c.1565-1615)

Lute in G

9

15

20

26

31

Aria del Gran Duca

Duo

Simone Molinaro / Stefano Pignattelli

Lute in G

8

15

22

x5 times