

SELECTED LUTE MUSIC FROM PARIS, RÉ.S. VMD. MS. 27 FROM THE
BIBLIOTHÈQUE NATIONALE: RECONSTRUCTION,
EDITION AND COMMENTARY
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Paris. Rés. Vmd. Ms. 27, known as Tl.1, or the Thibault Manuscript, is one of the earliest extant sources of lute music, containing twenty-four solos and eighty-six accompaniments for vocal compositions. The manuscript was copied in Italian lute tablature lacking rhythm signs, which makes it inaccessible for modern performance. Each selection contains a full score of the four-part vocal concordance, and the reconstructed lute part in both the original notation and keyboard transcription. The introductory study elaborates upon the creation dates for Tl.1 (ca. 1502-1512) through its relationship with the sources of the time and with the older unwritten tradition of Italian secular music that is apparent in the formal treatment of the music.

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LIST OF ABBREVIATIONS

Antico 1510	Canzoni nove con alcune scelte etc. A. Antico, Roma 1510, (Universitätsbibliothek, Basel)
B. R. 337	Ms. B. R. 337 [Pal. 1178] (B. N., Firenze)
Dalza	Intabulatura de Lauto Libro Primo e Libro Secondo (1507-1508)
Egerton 3051	Ms. Egerton 3051 (British Library, London)
Fi. II	Ms. Panciatichi 27 (B. N., Firenze)
Fi XVI	Ms. Maglb XIX, 122-125 (B. N., Firenze)
Ms. 2, 1-5	Ms. 2,1-5 (Bibl. del Palacio, Madrid)
Ms. 55	Ms. 55 (Biblioteca Trivulziana , Milano)
Ms. 1144	Ms. 1144 (Biblioteca Oliveriana, Pesaro)
Ms. 2441	Ms. Basevi 2441 (Istituto Musicale, Firenze)
Ms. Q. 18	Ms. Q. 18 (Liceo Mus., Bologna)
Ms. Q. 21	Ms. Q. 21 (L. M. Bologna)
PeB I	Tenori e contrabassi intabulati libro primo... Francisco Bossinensis. Petrucci, Venezia 1509 (Nationalbibl., Wien)
PeB II	Tenori e contrabassi intabulati libro secondo... Franciso Bossinensis. Petrucci, Fossombrone 1511 (Biblioteca Brera, Milano)
PeF I	Frottole libro primo. Ottaviano Petrucci, Venezia 1504 (Staatsbibl. München)
PeF II	Frottole libro secondo. Ottaviano Petrucci, Venezia 1504 (Staatsbibl. München)
PeF III	Frottole Libro tertio. Ottaviano Petrucci, Venezia 1504 (Staatsbibl. München)
PeF IV	Strambotti, Ode, Frottole etc. Libro quarto. Petrucci, Venezia 1507 (Staatsbibl. München)
PeF V	Frottole Libro quinto. Petrucci, Venezia 1505 (Staatsbibl. München)
PeF VI	Frottole libro sexto. Petrucci, Venezia 1505 (Staatsbibl. München)

PeF VII	Frottole Libro septimo. Petrucci, Venezia 1507 (St.-B., München)
PeF VIII	Frottole Libro octavo. Petrucci, Venezia 1507 (St.-B., München)
PeF IX	Frottole Libro nono, Petrucci, Venezia 1507 (St.-B., München)
PeF XI	Frottole Libro undecimo, Petrucci, Fossombrone 1514 (Bibl. Colombina, Sevilla)
Res. Vm 676	Ms. Rés. Vm 676 (Bibliothèque Nationale, Paris)
TI.1	Paris, Bibliothèque Nationale, Rés. Vmd. Ms. 27 (Thibault Manuscript)

PART I

BIBLIOTHÈQUE NATIONALE, PARIS Rés. Vmd. Ms. 27

The Manuscript

The manuscript of the Bibliothèque Nationale, Paris. Rés. Vmd. Ms. 27 (from ca. 1502-1512), also known as TI.1 (TI.1 hereafter), is one of the earliest extant sources of lute music. It contains one hundred and ten pieces divided into twenty-four solos in the form of *ricercare*, intabulations of vocal pieces, and dances, as well as eighty-six accompaniments for vocal compositions, including frottole, French chansons, *laudae*, and motets.¹ The manuscript was copied in a somewhat incomplete Italian lute tablature lacking rhythm signs, which makes it inaccessible for modern performance. Only the *Ave Maria* in fol.52 has text; the rest of the pieces in the manuscript lack the vocal part and the text, contrary to the layout in the two books by Francisco Bossinensis, published by Ottaviano Petrucci (PeB I and II, 1509 and 1511),² and the ones published by Andrea Antico starting in 1510.³ Titling of the pieces range from the generic “ricercar” to the incipit of the poems for the vocal pieces (i.e. *Vana speranza mia*, or *La dolce diva mia*).

TI.1 is one of the most diverse sources of lute music, at least for the first half of the sixteenth century.⁴ None of the sources of lute music from this period

¹ Genevieve Thibault, “Un manuscrit italien pour luth des premières années du XVI^e siècle,” *Le Luth et sa musique* (1958): 47-49.

² Francisco Bossinensis, *Tenori e contrabassi intabulati, col soprano in canto figurato per cantar e sonar con il lauto libro primo 1509, libro secondo 1511*, Facsimile ed. (Geneva: Minkoff Reprint, 1982).

³ For the publications of Andrea Antico see Martin Picker, ed., *The motet books of Andrea Antico* (The University of Chicago Press, 1986), 1-4.

⁴ A list of some of the early sixteenth-century sources and their contents appears in Luis Gásson, *Luis Milán on Sixteenth-Century Performance Practice* (Bloomington: Indiana University Press, 1996), 37. For all the other sources see specific notes below.

contains the amount of music and the diversity of genres included in TI.1. The printed books from the early sixteenth century tend to focus on a particular theme, such as songs or *ricercare* that were performed together, solo lute music limited to several genres, or a variety of music for pedagogical purposes. For instance, from the printed sources, there are two books by Francesco Spinacino published by Petrucci in 1507, which hold a variety of solo pieces, including *ricercare* (27), intabulations (52), and one dance.⁵ Also printed by Petrucci, the Joan Ambrosio Dalza lute book from 1508 is devoted to dances (11), *ricercare* (26), and a few intabulations (5).⁶ The already mentioned books by Bossinensis (PeB I and II) contain frottole (126) and *ricercare* (46).⁷

The best-known manuscript sources of lute music from the end of the fifteenth century and the early part of the sixteenth century are the heart-shaped Pesaro Manuscript ca. 1480-1495 (Pesaro, *Biblioteca Oliveriana*, Ms. 1144),⁸ and the Capirola lute book from ca. 1517.⁹ Ms. 1144 contains thirty-six complete lute pieces, including intabulations (9), *ricercare* (26), and a dance. The Capirola manuscript has a compendium of pieces holding intabulations (21), *ricercare* (13), and dances (8).

⁵ Henry Schmidt III, "The First Printed Lute Books: Francesco Spinacino's *Intabulatura de Lauto, Libro primo and Libro secundo* (Ph.D. diss., University of North Carolina at Chapel Hill, 1968). The numbers refer to the two Spinacino books combined.

⁶ Joanambrosio Dalza, *Intavolatura di Lauto: Libro IV* (Venice: Petrucci, 1508).

⁷ The numbers refer to the two books combined.

⁸ Vladimir Ivanoff, *Das Pesaro manuscript. Ein Beitrag zur Frühgeschichte der Lautentabulatur*, Münchner Veröffentlichungen zur Musikgeschichte 45 (Tutzing: Verlegt bei Hans Schneider, 1988).

⁹ Vincenzo Capirola, *Compositione di messer Vincenzo Capirola*, Venetia, ca. 1517, facsimile edition (Florence: Studio per Edizioni Scelte, 1981).

None of these sources approaches TI.1 in the diversity of its contents, and only the two books by Bossinensis (PeB I and II) surpass the quantity of works included in it. The repertory included in TI.1, namely vocal pieces (86), intabulations (11), dances (5), and *ricercare* (8), set a high standard for the repertory that was required from a professional musician at the time (Table 1 summarizes the contents of these sources). Furthermore, the creator of TI.1 is the only one who embraced the entire repertory from the time, extending from songs in French and Italian to *cantus firmus* pieces, and from intabulations of vocal pieces to *ricercare* and dances. This breadth of knowledge most probably comes from a professional musician.

Table 1: Early Italian lute music sources and their contents.

Source	Ricercare	Vocal	Intabulations	Dance	Total
Ms. 1144 (ca. 1490)	26	0	9	1	36
TI.1 (ca.1502-1512)	8	86	11	5	110
Spinacino (two books 1507)	27	0	52	1	80
Dalza (1508)	26	0	5	11	42
Bossinensis (1509-1511)	46	126	0	0	172
Capirola Ms. (c1517)	13	0	21	8	42

This study compiles eighteen pieces from TI.1 based on interesting features such as the poetry, the rhyme schemes, the musical form, and the ornamentation. For each selection, a full score of the vocal concordance is provided, together with the reconstructed lute part in both the original notation and keyboard transcription. From the findings of this study, by means of the relationship between TI.1 and other contemporary sources, the copy dates for TI.1 can be evaluated, in addition to the relationship between TI.1 and the older

unwritten tradition of Italian secular music that is apparent in the formal treatment of the music.

This study is devoted to works related to the vocal repertory, namely song accompaniments and intabulations. The existence of concordances for these pieces allows for a more faithful reconstruction of the lute parts, as well as for a better comparative study of the idioms used by the creator of TI.1. The *ricercare* and dances, because of their improvisatory nature, do not allow for such an accurate reconstruction of the parts. After working extensively with the pieces for which concordances exist, however, the reconstruction of the remaining works can be done.

The selection of the pieces in this study comes from considering the different types of poetry and rhyme schemes, the different relationships between music and text, and the diversity of vocal genres of music included in TI.1. What is more significant, Table 1 shows a clear distinction between the two types of lute sources of the time: first, books that include vocal works together with *ricercare* to precede or follow a particular vocal piece, and second, books that contain intabulations of vocal pieces, *ricercare*, and dances for solo lute. Only TI.1 combines the solo lute repertory with the vocal pieces. In some instances, there are two types of settings for a particular piece, either a vocal accompaniment and an intabulation for solo lute, or two different transpositions of the same vocal accompaniment. This study includes several of these interesting settings. For instance, *Ochii dolci hove prendesti*, fols. 24v and 48, is a

barzelletta by Francesco Varoter that is set first as a solo intabulation, and then as an accompaniment based on the bottom two lines (tenor and bassus). *Pieta cara signora* in TI.1 fols. 46v and 47 has two settings that are transposed a perfect fourth from each other. The French chanson *Je ne fay plus* in TI.1 fol. 16v and 54 (the Italianism *Ge ne fay plus* is used in TI.1) is set both as an accompaniment (tenor/bassus), and as an intabulation. (Table 2 summarizes the pieces included in this study and their characteristics).

The Poetry in TI.1

Although the eighteen pieces in this study are based on vocal models, only eleven of them are actual songs. From these eleven vocal pieces, seven are *barzelle*, two are *ode*, one is a *strambotto*, and the remaining one is the French chanson *Je ne fay plus*. The majority of the vocal pieces are frottole, hence they will be the focus of this study. The layout of the pieces in TI.1 is different from the usual arrangement of the books by Francisco Bossinensis or Andrea Antico. In TI.1, the vocal pieces bear only the incipit of the poem and the lute part in Italian tablature; the vocal lines or the texts are not included (See the Appendix for more information on the pieces in TI.1 and their concordances).¹⁰

The term frottola, or frottole for plural, seems to have been used in a very loose way or perhaps in various ways by different authors of the time. The term frottola refers to the generic name used for the fifteenth and sixteenth-century Italian courtly song of popular character that evolved from the different poetic

¹⁰ The only exception is the already mentioned "Ave Maria" on TI.1 fol. 52.

Table 2: List of pieces included.

No.	Title	TL.1 fol.	Accomp/Solo.	Transp.	Flats	Lute	Concordance	Form	Comp.
1	Adio siati che io	50v	S	untrans.	0	A	PeF VI fol.40v	Barzelletta	Anonymus
2	Benedictus	21	I	untrans.	1	G	Hewitt p.379	Motet	H. Isaac
3	De si de no	25v.	I	untrans.	0	A	PeF I fol. 14v-15	Barzelletta	M. Cara
4	Defecerunt donna	44	S	4 th up	1	A	PeF I fol. 4v-5	Barzelletta	M. Cara
5	Del partir	37v	S	untrans.	1	A	PeF V fol. 27	Barzelletta	Anonymus
6	Ge ne fay plus	16v	I	4 th down	1	A	Hewitt p.235	Chanson	Busnois
7	Ge ne fay plus (tenor/contra)	54	S	untrans.	1	A	Hewitt p.235	Chanson	Busnois
8	Gia fui lieto	14	I	4 th up	1	A	PeF VI fol. 51v-52	Barzelletta	Anonymus
9	La dolce diva mia (oda)	47v and 48v	S	4 th up	1	A	PeF IV fol. 46v	Oda	Anonymus
10	La morte tu me dai	39	S	5 th up	0	A	Mt.55 fol. 15v-16	Strambotto	Anonymus
11	Nasce laspro mio tormento	51	S	4 th up	1	A	PeF II fol. 9v-10	Barzelletta	Francesco Varoter
12	Ochii dolci hove p[re]hendesti	24v	I	5 th up	0	A	PeF II fol. 13v-15	Barzelletta	Francesco Varoter
13	Ochii dolci hove p[re]hendesti	48	S	5 th up	0	A	PeF II fol. 13v-15	Barzelletta	Francesco Varoter
14	Oime lo capo oime la testa	46	S	4 th up	1	A	PeF I fol. 2v-3	Barzelletta	M. Cara
15	Pieta cara signora	46v	S	4 th up	1	A	PeF I fol. 14	Barzelletta	M. Cara
16	Pieta cara signora (in a)	47	S	untrans.	0	A	PeF I fol. 14	Barzelletta	M. Cara
17	Ascoltame madona (oda)	48v.	S	untrans.	1	A	PeF IV fol. 41	Oda	Anonymus
18	Vana speranza (strambotto)	47	S	4 th up	2	A	PeF IV fol. 9	Strambotto	F. Laureano

forms of the time, namely the *barzelletta*, *capitolo*, *oda*, *strambotto*, etc. Petrucci used the term not only in this fashion, but he also used the term *frottola* when referring to a specific musical setting of the *barzelletta*.¹¹ This study will apply the term to the general repertory as a whole, and each specific piece is classified after the poetic form.

Only two of the eleven books of *frottole* published by Petrucci (PeF I-XI) mention in their title the different rhyme schemes used to compose *frottola*,¹² and only one of the books separates the pieces by their rhyme schemes in the table of contents. For instance, PeF VI mentions the different types of poetry in its title: “*Frottole Sonetti St[r]a[m]bot[t]i Ode. Justiniane numero sesante sie.*” There is no distinction, however, of the different types of poetry in the table of contents. PeF IV, on the other hand, has the title: “*Strambotti, Ode, Frottole, Sonetti. Et modo de cantar versi latini et capituli,*” and it also groups the different pieces in the table of contents by their rhyme schemes. This leaves all of the other pieces in Petrucci’s remaining eight books under the generic title *frottole*.¹³ However, it is easy to identify the different rhyme schemes in the Petrucci collection because the texts are provided for most of the pieces. The majority of pieces without text are the so-called “*Aere de capitoli,*” “*Modo de cantar sonetti,*” and the like, which were musical formulae to accompany the performance of the corresponding rhyme schemes.

¹¹ The different applications of the term are discussed in William Prizer, *Courtly Pastimes*, 75-76.

¹² Refer to the list of abbreviations for complete titles of the Petrucci *frottole* books.

¹³ Out of the eleven *frottole* books published by Petrucci, book ten is lost.

Of the types of poems published by Petrucci, the *strambotto* is one of the early forms related to the oral tradition of the fifteenth century. The *strambotto* is a non-refrain form in *ottava rima* (strophes of eight lines with eleven syllables). The *strambotto* usually had a single strophe that was set in three common ways. The *strambotto toscano* was the most common type with the form ABABABCC.¹⁴ The *strambotto siciliano*'s form was ABABABAB, and the *strambotto romagnuolo* had the form ABABCCDD. This study includes *Vana speranza*, a *strambotto toscano*, which is one of the two *strambotti* included in TI.1.¹⁵

Two of the six *ode* in TI.1 are included in this study. The *ode* is a variable form with a common structure of a quatrain of three lines of seven syllables followed by one line of four or five syllables. The two *ode* included in this study, *Scoltatime mado[n]na* fol.48v and *La dolce diva mia* fol.47v, follow this quatrain structure and are unique to TI.1 and Pef IV fols. 41 and 46v.

Forty of the fifty-four vocal pieces that have concordances in TI.1 are *barzellette*. The *barzelletta* was the most popular form used in the high point of the frottola period that started at the turn of the sixteenth century. *Defecerunt donna hormai* provides a typical example of a *barzelletta*:

Ripresa	a Defecerunt donna hormai b Sicut sumus dies mei b Se discesa dal ciel sei a Audi vocem de mei guai
Mutazione I	c Tho servita gia tantanni d Senza premio e senza fede,
Mutazione II	c Tra[m]mi hormai de tanti affanni,

¹⁴ In this study the capital letters refer to lines of eleven or more syllables and small case letters refer to ten or less syllables.

¹⁵ The numbers refer to the pieces with concordances in TI.1.

	d	Questo fal ber mia mercede,
Volta	d	Che l mio duol ognaltro excede
	a	Ne non puo durar assai.
Refrain	a	Defecerunt... (abba) ¹⁶

As shown above, a *barzelletta* usually had lines of eight syllables divided into two parts, a four-line *ripresa*, and a varying length stanza. The stanza had two parts, the *mutazione*, and the *volta*. The *mutazione* was usually made of two couplets with rhyme cdcd, and the *volta* had variable lengths of up to four lines, typically with the rhyme deea.

TL.1: Dates and Practice

The history of TL.1 is rather short due in part to the fact that Genevieve Thibault was not able to find any information about the manuscript at the time of its acquisition in 1956.¹⁷ TL.1 measures 227x163mm, and the numeration starts on fol.12 and it goes up to fol. 55 (the folios before fol.12 are missing).¹⁸ The manuscript has two sections. The first section, which contains the lute solos, starts with fol. 12 and continues to fol. 26. Fols. 26v to 33v were left blank most probably to separate the contents of the two sections in the manuscript. A cantata by G. Gabrieli was copied on these blank folios later on. Folios 34 and 35 are missing. The second section of TL.1 starts with fol. 36, and has the title *Tenori*

¹⁶ The translations are in the music section starting on p. 24

¹⁷ For more information on the findings of Genevieve Thibault see Lewis Jones, "The Thibault Lute Manuscript: An introduction, Part 1," *The Lute* 22 (1982), 69-87; "Part 2," *The Lute* 23 (1983), 21-26.

¹⁸ F. Lesure, preface to *Bibliothèque Nationale: Rès. Vmd Ms. 27* (ca. 1505), facsimile ed. (Geneva: Minkoff Reprint, 1981).

da sonar & cantar sopra il Lauto: pie Jessu protégé, and it contains the accompaniments for the songs.

Dating of the manuscript by Thibault (1501-1505), François Lesure (1501-1510), and Lewis Jones (the end of the fifteenth century until about 1510) are slightly different, although the dates overlap at around the first decade of the sixteenth century. Wolfgang Boetticher gives a date of ca.1515 that is out of context with the contents in the manuscript.¹⁹ The watermarks on the paper indicate dates between 1501 and 1505.²⁰ The different types of ink and the changes in calligraphy demonstrate that the author did not copy the manuscript in one sitting.²¹ Some more recent evidence, however, points toward a period of about a decade for the creation of TI.1. The repertory included, the manuscripts that bear concordances with TI.1, and the formal treatment of the music suggest a period that spans from around 1502 for the earlier parts of the manuscript to around 1512 for the last pieces included.

An examination of the repertory included in TI.1 helps to place the manuscript in time. Approximately 80% of the pieces in TI.1 are *barzelle*, which were the preferred setting for the high point of the frottole period that started at the beginning of the sixteenth century. William Prizer noted that the manuscripts

¹⁹ Wolfgang Boetticher, *Handschriften Überlieferte Lauten-und Gitterrentabulaturen des 15 bis 18 Jahrhunderts*, Repertoire Internationale des Sources Musicales, series B, VII, (1978) 228.

²⁰ See specific articles, Thibault, "Un manuscrit italien,"; Lesure, preface to *Rès. Vmd Ms. 27*; Jones, "The Thibault Manuscript."

²¹ I have not seen the actual manuscript at the Bibliothèque nationale up to this point, and therefore I cannot elaborate more upon this idea.

that contained a majority of *barzellette* were those copied after 1502.²² The predominance of *barzellette* in Tl.1 thus indicates that the bulk of the manuscript was copied starting at around this time.

There are twenty-five extant sources that share concordances with Tl.1, and a discussion of these sources and their relation to Tl.1 helps to place it in time.²³ The earlier sources that bear significant concordances to Tl.1 are Ms.55 (*Biblioteca Trivulziana*, Milano) from ca.1500, the lute manuscript Pesaro Ms. 1144 (1480-1495), and Ms. Egerton 3051 (British Library, London) from ca.1502. Ms.55 has only three concordances with Tl.1; however, of these *La morte tu me dai* and *Ben e dura la mia sorte* are unique to these two sources. The Pesaro manuscript holds two fantasias that are uniquely shared with Tl.1. At the same time, of the six concordances between Egerton 3051 (ca.1502) and Tl.1, *Che sera de la mia vita* cannot be found in any other source, and *Tempo e hormai de ricobrate* only appears in Ms. 2441 and Egerton 3051. Therefore, there is a clear relationship between Tl.1 and these early sources. However, the small number of concordances with these early sources, together with the fact that the majority of the pieces in Tl.1 are *barzellette*, points toward a later date of around 1502 for the creation of the manuscript.

Sources of a later date share a greater amount of concordances with Tl.1. For instance, of the Petrucci publications PeF.I (1504) has fifteen concordances

²² William Prizer, *Courtly Pastimes*, 75.

²³ The information was compiled from Knud Jeppesen, *La Frottola*, vol. 2 (Aarhus: Publications of the University of Aarhus, 1970); Vladimir Ivanoff, "An Invitation to the Fifteenth century Plectrum Lute: The Pesaro Manuscript," in *Performance on Lute, Guitar, and Vihuela*, (Cambridge University Press, 1997), 1-15.

with Tl.1, which is the most of any source, and PeF.VI (1505) has seven concordances. There are ninety-nine pieces in Tl.1 (without counting double appearances). From these pieces, fifty-eight have concordances in the surviving sources, and twenty-two come from the two Petrucci sources mentioned above; that is about 38% of the pieces. This significant percentage indicates that the period from around 1504 to 1505 was probably the most active period for the creator of Tl.1.

The manuscript Ms. 2441 has thirteen concordances with Tl.1. Of these, *Fami donna el mio dovere*, which appears as *Fame donna el mio dovere* in Tl.1, was written after a poem by Bartolomeo Cavassico (ca. 1480-1555). William Prizer found the poem in Cavassico's notebook, and although the poem does not reveal any dates, the entries around it are from 1510. Prizer suggests that if the poem is from sometime in 1510, that Ms. 2441 was probably created around 1512.²⁴ The fact that *Fami donna el mio dovere* is the last piece in Ms. 2441 and the antepenultimate piece in Tl.1, together with the fact that the piece only appears in these two sources, may imply that the creator of Tl.1 probably copied the work from Ms. 2441, most likely around 1512. The relationship between Tl.1 and all of these sources thus indicates that Tl.1 was written between 1502 and 1512, and that it was probably the work of an active musician.

²⁴ William Prizer, "Secular Music at Milan during the Early Cinquecento: Florence, Biblioteca del conservatorio Ms Basevi 2141," *Musica Disciplina: A Yearbook of the History of Music* 50 (1996): 26.

The evidence clearly points toward a decade that starts around 1502 for the creation of TI.1. However, the tradition in which this lutenist was trained, as reflected by his work in TI.1, suggests a connection to the earlier oral practice of Italian secular music from the fifteenth century, before the advent of the frottola. Three ideas strongly support this connection. In the first place, there are the two concordances between TI.1 and the early lute manuscript Pesaro Ms. 1144 (1480-1495). Second, TI.1 fol.39 and 39v contain a grouping of seven pieces that, because of their simplicity, suggests a relationship to the oral practice. Finally, the simplified formal treatment of the longer forms in TI.1 clearly points toward the oral practice as well. What follows elaborates upon these ideas in detail.

The first and more obvious connection between TI.1 and an older tradition are two concordances from the early source Pesaro Ms. 1144 (1480-1495). The Pesaro manuscript is the earliest extant source to have concordances with TI.1. Ivanoff noted that the *Basa danza* in TI.1 fol.15 and the *recercar* in fol.19 have concordances with Ms. 1144. He also noted that both manuscripts have the same scribal errors, which probably means that they were copied from a common source.²⁵ The inclusion of these pieces in TI.1 suggests that its creator was either an active musician at the end of the fifteenth century, or at least that he was trained around this time. The idea of an oral practice further explains the reason why the rhythmic values are simplified in the Pesaro manuscript and

²⁵ Ivanoff, "An invitation," 4.

practically nonexistent in the TI.1 source. Both sources probably had a practical purpose as aids for memorization, and this made the need for a more accurate notation superfluous.

Another connection to the older oral tradition of music is with the seven consecutive pieces in TI.1 fol.39 and 39v, all of which have very similar characteristics. Only one of these pieces, *La morte tu me dai pel mio servire*, has a concordance with one of the extant sources to date. This concordance only exists in Trivulziana Ms.55 (ca.1500) and in TI.1. It is very possible that these seven pieces came from the same source, a lost source that dates before Ms.55.

It is additionally impossible to identify the poetic forms for these six pieces without concordances in TI.1 because they do not have texts as the Petrucci pieces do. To classify these vocal pieces based on the poetic forms as suggested by the incipit as they appear in TI.1 can be deceptive. For instance, the incipit *La morte tu me dai pel mio servire* from Trivulziana Ms. 55 fol. 15v – 16 (ca.1500), appears abridged in TI.1 as *La morte tu me dai*.²⁶ The shortened incipit from TI.1 with only eight syllables might suggest an octosyllabic form like the *barzelletta*. The complete poem as it appears in Ms.55 is as follows:

La morte tu me dai pel mio servire
E per servirti anch'io voglio la morte
Che voglio al ponto extremo poter dire
Son fatto obediente in fin la morte
Eche tu possi tucto el mu(n)do empire
Che un p(er) to amore no(n) curo la morte

Per farti vincitrice de la Guerra
E a me sol bastera sta phama in t(er)ra²⁷

²⁶ An edition of Trivulziana Ms.55 is in Knud Jeppesen, *La Frottola*, vol. 3 (Aarhus, 1969).

²⁷ Jeppesen, *La Frottola III*, 147

The concordance from Trivulziana Ms. 55 shows the complete text as *La morte tu me dai pel mio servire*, an endecasyllabic setting, which in this case is a *strambotto toscano*. Furthermore, these seven pieces are the shortest pieces in TI.1, which indicates that they are probably *strambotti* settings, such as the one included in this study, *Vana speranza mia*.

La morte tu me dai pel mio servire is the only piece out of the seven to have a concordance. The fact that the concordance is from an early source, Ms.55, may suggest that the remaining six pieces also come from an early source, and that they are settings of older forms such as the *strambotto* or the *oda*. The *strambotto* and the *oda* were poetic forms that were losing popularity to the *barzilletta* form at around the turn of the sixteenth century. They were considerably shorter in comparison to the *barzilletta* in the way they were set to music. This very simplicity in the pieces of fol.39 and 39v exemplifies the traits of the oral tradition. As Prizer points out, "in any music that is transmitted primarily through oral means, there are two requisite factors: simplicity and redundancy."²⁸ The pieces in TI.1 fol.39 and 39v are then a perfect example of these two factors.

A closer look at the formal treatment of the pieces in TI.1 gives a yet more definitive idea of its connections with the oral practice. In the first place, TI.1 does not contain long elaborated settings of the older forms like the *strambotto* or the *oda*. On the other hand, sources like book one by Bossinensis, have more

²⁸ William F. Prizer, "The Frottola and the Unwritten Tradition," *Studi Musicali* 15, no. 1 (1986): 6

elaborated settings of the earlier forms, such as the *Deus in adjutorium*, a Latin-Italian *strambotto* by Trombomcino (PeB I fol. 22v). In this setting, there is music for the first couplet, and separate music for the *sospir*, the last couplet of the poem. What this means is that *Deus in adjutorium* has twice the amount of music than any of the similar settings of these older forms like the *strambotto* or the *oda* in TI.1.

Due to its predominance in the sources from around 1502 and the countless ways in which it was set to music, the *barzelletta* makes for a more diverse case of study. The onset of the printing press and the publication of music allowed for more complexity in the musical forms, which eventually developed into through-composed settings and the madrigal. The use of the *barzelletta* in TI.1, however, due to its formal simplification, suggests an earlier tradition that is more directly linked to the oral practice.²⁹ Good examples of this treatment are Cara's *Oime lo capo oime la testa* in TI.1 fol.46, which appears as *Oime il cor oime la testa* in PeB I fol.32, and the two settings of *Ochii dolci hove predesti* by Francisco Varoter in TI.1 fol.24v and fol.48 with a concordance in PeF II fol.13v-15.

Oime il cor oime la testa presents an interesting case since it has a concordance with the first book by Bossinensis. This book is the closest counterpart to TI.1, since the bulk of its contents consists of lute accompaniments to the Italian frottole, just like in TI.1. *Oime il cor oime la testa* has a four-line

²⁹ This idea is presented in Prizer, "The Frottola and the Unwritten Tradition," 28-29.

volta, which requires many repetitions of the music to deliver the poetry. The form of the first verse is as follows.

Ripresa	a Oime il cor oime la testa b Chi non ama non intende b Chi non falla non se mente a Dopo el fallo el pentir resta
Mutazione I	c Oime dio che error fece io d Ad amar un cor fallace
Mutazione II	c Oime dio chel partir mio d Non mi da per questo pace
Volta	d Oime el foco aspro e vivace e Mi consuma el tristo core e Oime dio chel fatto errore a lalma afflicta mi molesta
Refrain	a Oime el cor oime la testa b Chi non ama non intende b Chi non ama non intende

The concordances in PeF I fol.2v-3 and in PeB I fol.32 share the following musical form:

||: A A' :|| A' ||: B :||: A :|| A' C ||

The setting in TI.1, in contrast, lacks the repeats and the C section all together:

|| A || A' || A' || B (plus one measure*) ||

Two ideas stem from the formal use in these sources. In the first place, the simplification of the music in TI.1, by omitting the C section, means that there is not enough music for the refrain and therefore one of the other sections, in this case A', needs to be repeated. In the second place, this omission is justified since the C section is only used at the very end of the form to return to the beginning of the piece, which makes it unnecessary when thinking about an oral practice that relies on sectional economy. It is therefore more practical to memorize three sections that repeat many times and to leave out the section that is played only once. The combined poetic and musical forms are as follows:

PeF I fol.2v-3, and PeB I fol.32.

Structure:	Ripresa -----	Mut.1 -	Mut.2 -	Volta -----	Refrain ----
Poetry:	a b b a	c d	c d	d e a	a b b
Music:	A A' A' B	A A'	A A'	A' B B	A A' C

TI.1 fol.46.

Structure:	Ripresa -----	Mut.1 -	Mut.2 -	Volta -----	Refrain ----
Poetry:	a b b a	c d	c d	d e a	a b b
Music:	A A' A' B	A A'	A A'	A' B B	A A' A' (*)

Observe that the last A' for the refrain in TI.1 has an extra measure (*), probably a second ending, that provides a sense of conclusion without the C section, as is used in the PeF and PeB settings.

The differences are greater for the settings of *Ochii dolci hove predesti*. Although this poem has the same structure as *Oime il cor oime la testa*, the Petrucci concordance of *Ochii dolci hove predesti* (Pe.F II fol. 13v – 14) contains two separate musical sections, one intended for the *ripresa* and the other one for the stanza. The music structure is as follows:

Pe.F II fol. 13v –14.

Prima pars		Seconda pars
A B C D	A B' E F	A B : :G : :D' C D

TI.1 fol. 48.

||A ||B ||C ||D ||E (preceded by last measure of B') ||F ||

The musical structure in the Petrucci source is long and complex, while the one in TI.1 is very simple with each of the sections marked by a dividing line. Notice that the E section in TI.1 is preceded by the last measure of the B' section in the Petrucci setting. The resulting setting for *Ochii dolci hove predesti* in PeF II is a

larger musical form with nine sections instead of the four sections in *Oime il cor oime la testa*. By omitting the second part to *Ochii dolci hove predesti*, the creator of Tl.1 left out three of the nine sections that add more complexity to the overall form. The resulting form for PeF II abd Tl.1 can be summarized as follows:

Ochii dolci hove predesti from Pe.F II fol.13v – 14.

Prima pars:

Structure:	Ripresa----- (repeated)-(cut phr.)-
Poetry:	a b b a a b (b' b')
Music:	A B C D A B E F

Seconda pars:

Structure:	Mut.1 - Mut.2 - Volta -----
Poetry:	c d c d c d d a
Music:	A B G B G D' C D

Ochii dolci hove predesti from Tl.1 fol.48.

S:	Ripresa ----- Mut.1 - Mut.2 - Volta ----- Refrain--(coa.)--
P:	a b b a c d c d c d d a a b b a
M:	A B C D A B A B C D D A A B* E F

Notice that the refrain in Tl.1 uses the B section with the second ending, marked as B*, to connect to the E and F sections, and that these two sections are marked in Tl.1 with the word “coa” that appears in six of the forty *barzelle* in Tl.1. This marking indicates a coda that adds a range of music that goes from an ending measure to a couple of phrases like in the case of *Ochii dolci hove predesti*.

Finally, although the intabulation for solo lute of *Ochii dolci hove predesti* in TI.1 fol.24v does not present the formal intricacies of the accompaniment since the text is not delivered, it is worth revising its musical form:

Ochii dolci hove predesti TI.1 fol.24v.

||A ||B ||C ||D ||A ||B ||E ||F ||

This arrangement is a literal presentation of the *prima pars* from the Petrucci source. Again, the creator of TI.1 has ignored the *seconda pars* all together, most probably for the sake of simplification and ease of memorization for performance.

It is therefore clear that when compared against the sources of the time, TI.1 was very likely created between the years 1502 to 1512. Sources such as the Pesaro manuscript (ca. 1595) and Trivulziana Ms.55 (ca. 1500) demonstrate that the manuscript was started in 1502. This idea is reinforced by the fact that TI.1 contains mostly *barzelle*, which was the predominant form in both manuscript and printed sources from 1502 onward. Later sources such as the Petrucci frottole books I and VI from 1504 and 1505 respectively, contain the bulk of the concordances, indicating that the majority of the works were created around this time. Finally, *Fame donna il mio dovere*, a concordance from 1512 unique to Ms. 2441 fol. 70v-72 and TI.1 fol. 54v, makes this the latest date for the final entries in TI.1.

However, when examining the formal treatment of the pieces, the manuscript embraces an earlier tradition that existed before 1500, showing vestiges of the oral practice that existed before the arrival of the frottola as a

written form. The treatment of TI.1's musical forms, usually simplified when compared against its contemporary sources, is the evidence that shows that TI.1 was most probably the work of a professional musician who was trained in the oral tradition, and who was recording the music of his lifetime. Thus, the creator of TI.1 was most likely preserving the legacy of his early oral practice through the formal simplicity of its music, while catering to the tastes of the time through the predominant inclusion of the most popular repertory of his era.

Editorial Procedures

All of the concordances for this study come from the Petrucci sources (PeF I-XI). The reconstructions of the pieces presented here are by no means definitive, and therefore a full score of the Petrucci vocal originals provide a starting point so that suggestions or other settings can be brought about. In addition, the resulting lute parts are provided in Italian lute tablature, and in keyboard transcription. The counterpoint in many cases is full of idiomatic writing, which well suits the characteristics of the lute. These deviations from the norm enhance the individuality and originality of the music. An accompanying comments sheet for each piece includes the corrections and the original notes as they were in the sources. The following is a summary of the different editorial principles. Some of them are self-explanatory; the explanations for the other ones follow thereafter.

- The indication of ["A" Lute] or ["G" Lute] indicates the transpositions for each piece.

- Individual notes or tablature errors are indicated in brackets as: [♯] or [2].

- Corrections to a short passage are indicated with an asterisk (*).
- Author of the piece is included when available in the concordances.
- The dots representing the right hand fingerings in the tablature are the originals from TI.1
- The time-values were reduced to half from the Petrucci concordances.

The indication of [“A” lute] or [“G” lute] next to the title for each piece denotes the instrument that best matches the pitch of the untransposed four-part setting. Conversely, in some cases the four-part setting has to be transposed in order to match the ‘A’ or ‘G’ lutes due to the fixed nature of lute tablature. These indications, however, do not define a standard absolute pitch such as our modern day A=440Hz, but instead they demonstrate the common practice of the time. (See Table 2 for the pieces in this study and their characteristics).

A note or a number in a bracket, such as [3] or [♯], indicates a correction of that note from the original source. For each case, the original note is made available in the comment sheet for that particular piece. An asterisk (*) indicates that the section that follows does not work well as written, and therefore a suggested amendment to the part is in the edition. For instance, in some cases, the dots under the tablature numbers are deceptive, and they need to be changed despite the fact that they are the only indication of rhythm in TI.1. In any case, a clear explanation of the correction and its original form is provided.

The dots under the tablature numbers follow the rules posted by Petrucci in his lute publication of the Spinacino lute book from 1507: “Rules for those who

cannot sing.³⁰ In this “rule,” the dot represents a right hand up stroke that is played in the weak beats. Consequently, the lack of a dot represents the down stroke or strong beat. Although this serves as a very helpful device in reconstructing the pieces, the dot is not present in all of the pieces included in TI.1.

Finally, the time-values in the four-part settings from the Petrucci frottole books have been reduced as such: the *breve* = whole note, *semibreve* = half note, *minim* = quarter note, and so forth. These reductions allow for a more readable notation for performers.

³⁰ Schmidt III, “The first printed Lute Books,” i-vii

PART II:
THE MUSIC

1. Adio siati ch'io [accompaniment for 'A' lute]

Anon.

A- dio sia- ti ch'io me ne vo, Con mia do-glia o- cul- ta l' pec-to.

0 0 0 0 0 0 0 0 0[0]
1 0 3 2 3 2 3 1 0 3 2 2 2 2 3 0 1 0 2 3 2 3[3]

Voi che par- ta^al mio dis- pecto, Chi mi tien in po-

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
1 1 0 2 3 2 0 2 0 2 2 7 7 2 0 3[2] 3 5 3 0 2 0 3 2 0 2

16

ter so. A dio sia- ti ch'io me ne vo. Con mia

0 0 0 0 0 0 0 0 0 0 0 0

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

22

do-glia o- cul- ta il pec-to.

0 0 0 0 0 0 0 0 0 0 0 0

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

Adio siati chio me ne vo
Co[n] mia doglia oculta l pecto
Voi che parta al mio dispecto
Chi mi tien in poter so

Io me parto e dicho adio
Dio saben co[n]que dolore
El cor resta el corpo mio
Stara sempre in pena e ardore
Ne gia mai dal vechio amore
El mio cor non soglier[ò]
Adio...

Col pensir pien de martiri
Sera questa mia partita
De memoria e de suspiri
Passero mia trista vita
E si come una sbandita
La mia sorte passer[ò]
Adio...

Lasso el dolce paradiso
E vo al tristo obscuro inferno
A cambiar in pianto el riso
La fortuna el ciel discerno
E cosi co[n] pianto eterno
Fin che torni viver[ò]
Adio...

Farewell, let it be that I go forth
With my pain hidden within my breast
You who leave to spite me
so (she) who keeps me strong I know

I leave and say farewell
God only knows with what pain
My heart rests in my body
It will remain in sorrow and ardour
Never more from that ancient love
Will my heart rise again
Farewell...

With thoughts full of martyrdom
I will take my leave
Of memories and sighs
I will spend my sad life
And as a wanderer
I will spend my fate
Farewell...

I leave the sweet paradise
And I go to the sad, dark hell
To exchange tears for laughter
I discern the fortune of the heavens
And so with tears eternal
I will live until you return
Farewell...

translated by Jacqueline Dyess

Adio siati ch'io [accomp. for 'A' lute]

TI.1 fol. 50v. Four-part setting from PeF VI fol. 40v

Editorial Comments:

m8 in TI.1: the Chord is not repeated in the original.

m14 in TI.1: A tab. 1 in the original

m24 in TI.1: There seems to be a tab. 1 on the 6th course, but it does not work with the lines.

m27 in Petrucci: The added note in the *basso* part is not in the original.

13

sionch'io sen- to, [per] a- - - mar- vi.

0 3 0 0 0

3 0 2 3 0 3 [1] [0] 3 0 2 3 2 3

Ascoltame mado[n]na
El mio grave lame[n]to
E la passio[n] chio sento
p[er] amarvi

Io so per recordarvi
Co lui che vive guai
E in doglia sempre mai
Se nutrica

El convien pur chio dica
Quel che supporta el core
E quanto el mio dolore
Chognhor porto

Io me ritrovo in porto
Et ho tanta fortuna
Che ne sotto la luna
El piu scontento

Si grave il mio lamento
E la passione e tale
Chio bramo per men male
Ognhor la morte

E la mia acerba sorte
Vol pur che in pena viva
Perho chognhor me priva
De la vita

La insanabel ferita
Che per voi ognhor porto
Temor che un giorno morto
Non mi trova

Perho che ho fatto prova
De tal pensier aitarmi
Non posso liberarmi
De sta fiamma

E pur mia vita brama
Quel che per suo pegio
Cognoscho e chiaro vegio
Chio son morto

Listen to me Lady
My grave lament
and the passion I feel
in loving you.

I want to remind you
of he who lives of turmoils
And always of pain
Feeds.

It is right that I say
that which sustains my heart
and how great the pain
Which I bear every hour

I find myself at port
and I have much fortune
That beneath the moon
Is the most unhappy

So grave is my lament
and my passion so great
That I desire as the lesser evil
My death every hour

And my bitter fate
wants that I live in punishment
That every hour deprives me
of life.

The incurable wound
That I bear for you every hour
I fear that one day death
Will not find me

Thus I have tried
to aide my self with that thought
that I cannot free myself
From this flame.

And still my life desires
That which is the worst for it
I recognize and see clearly
That I am dead

trans. Jacqueline Dyess

Ascoltame madona (Oda) [accomp. for 'A' lute]

TL1 fol. 48v. Four part setting taken from PeF IV fol. 41

Editorial Comments:

Note: I added the flat in the signature since there are many b-flats included in the Petrucci setting.

m4 in TL1: not in the original

m6 in Petrucci: *Altus*: The *ficta* 'f-sharp' is used in TL1

m9 Petrucci: text: 'p' in the original

m15 Petrucci: 3rd beat tenor: 'a' in the original

m16 Petrucci: a half note in the original

3. Benedictus [intabulation for 'G' lute]

H. Isaac

The image displays a musical score for a lute intabulation of the third Benedictus by Heitor Isaac. The score is written in 2/2 time and consists of two systems of music. Each system includes a vocal line (treble clef), a lute line (treble clef), a bass line (bass clef), and a tablature line with fretting diagrams. The tablature uses numbers 0-4 to represent frets and includes various rhythmic markings such as dots and vertical lines. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. The key signature is one flat (B-flat), and the time signature is 2/2. The score is presented in a clean, black-and-white format with clear notation and a large bracket on the left side.

14

8

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

19

8

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

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

24

0 0023 33 023 2 0 5 0 33 024 20 3
 2 013 310 113 02 0 3 013 023 3 5 3 5 3 2 0 3 3 2 3 2 0 2 3 3 0 1 3 2 0 1 3
 0 0 0 3 3 0 0 2 5 3 5 3 2 0 3 3 2 3 2 0 2 3 3 0 1 3 2 0 1 3

32

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

38 b

2 2 4 0 2* 2 3 3 0 0 2 2 3 2 3 2 3 2 3 0 2 0 3 0 3 2 3 2 3 0 2 0 1 3 1 2 3 1 3 0

43

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

48 #

3 3 2 2 2 2 0 2 0 0 2 3 2 2 3 0 2 2 0 3 2

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

55 #

0 3 2 0 2

2 4 0 4 0

Benedictus (H. Isaac) [intabulation for ‘G’ Lute]

TL1 Fol. 21. The Isaac taken from Helen Hewitt, *Harmonice Musices Odhecaton A: Ottaviano Petrucci*, 1978, 379

Editorial Comments:

m6 in Tl.1: This cadence has a tab. 2 as the last note of the *superius*, namely an ‘e,’ which forms a dissonance of a 9th without resolution against the *tenor* ‘d.’

m23 in Tl.1: This cadential ornament is not found in the Italian lute books of the time such as Spinacino, Dalza, or the Capirola manuscript. However, this idiom is found in the Valentin Bakfark lute books (1553 and 1565).

*m29 in Tl.1: The original shows a tab.3, and it is corrected as a tab.5

*m34 in Tl.1: The top two lines in TL1 are written in the top two courses instead of in the 2nd and 3rd, and the vertical tab.5-3 sonority in beat 3 is inverted.

m35 in Tl.1: In the keyboard transcription the note ‘e’ in brackets should be ‘e-natural.’ The limitations of the software do not allow this entry.

*m39 in Tl.1: Second beat. The dots under the *cantus* line produce odd rhythmic combinations. The original has tab. 3 2 3 2 3 0. My suggestion accommodates a more fitting rhythm.

4. Defeceru[n]t don[n]a [accompaniment for 'A' lute]

M. Cara

De-fe ce- runt don- na hor- mai si- cut su- mus di- - es me-i

3 3 3 3/3 2 3 1 3 3 2 0 3 3 3/3 3 [3][3]

1 1 1 1 1 1 0 1 0 0 3 1 0 3 0 0 1 1

se di- ce- sa dal - ci- el sei, Au- di vo- ce de mei

3 [3][3] 3 3 1

0 1 0 0 3 1 0 3 0 0 1 1 1 3 1 3 1 3 3 3 1

1 0 1 0 1 3

12

guai, de mei guai De-fe- ce- runt don- na hormai si- cut su- mus

This system contains measures 12 through 18. It features a vocal line in the upper staff with lyrics in Portuguese and Latin. Below the vocal line are two staves for guitar accompaniment, including a tablature staff with fret numbers and rhythmic markings. The music is in a minor key and includes dynamic markings such as *ff*.

19

di- - es mei, _____ di- - es mei.

This system contains measures 19 through 24. It continues the vocal line with lyrics. The guitar accompaniment includes a final measure with a double bar line. The score includes various musical notations such as rests, notes, and tablature.

Defecerunt donna hormai
Sicut sumus dies mei
Se discesa dal ciel sei,
Audi voce[m] de mei guai,

Tho servita gia tantanni
Senza premio e senza fede,
Tra[m]mi hormai de tanti affanni,
Questo fal ber mia mercede,
Che l mio duol ognaltro excede
Ne non puo durar assai.
Defecerunt...

Non pigliar mio dir a ioco
Che sel duol piu tempo dura,
Tanto e intenso e grande el foco,
Che mia vita morte fura,
Del tuo servo hor habi cura,
E de pene trallo hormai.
Defecerunt...

Lasso me che son condotto,
Hora al fin de mie giornate,
E mi sento haver in tutto,
Perso el tempo de mia etate
Deh crudel habbi pietate,
Che inuer te mai non errai,
Defecerunt...

Piu parlar non posso a dio
Vale vale ingrata hor vale,
Ben ti priego chel cor mio,
Mi ritorni tale o quale,
Chel servirte piu non vale,
Ne vara ne valse mai.
Defecerunt...

Consumed at last, my lady
Are my days like smoke
If you are descended from heaven
*Hear the voice of my laments*¹

I have already served you for many
years
Without reward nor faith
Lead me away from so many worries
This would be my great mercy
That my pain exceeds all others
And cannot endure much longer
By now...

Don't take my words as jests
For if the pain endures any longer
So intense and great the fire
that will be the death of my life
Take care of your servant
And lead him from his troubles now.
By now...

Woe is me that I have arrived
now at the end of my days
And I feel I have in everything
Lost the time of my youth
Oh cruel one, have pity
That in truth I never wronged you
By now...

I cannot speak to God any longer
Farewell, Farewell ingrate, now farewell
I pray you well that my heart
Returns to me the same as before
Since serving you is no longer
worthwhile
Neither was it ever so nor shall be.
By now...

trans. Jacqueline Dyess

¹ The translation of this ripresa comes from William Prizer, *Courtly Pastimes* (Ann Arbor, Michigan: UMI Research Press, 1980), 94

Defeceru[n]t Don[n]a hormai [accomp. for 'A' lute]

TL1 fol. 44, four part setting taken from PeF I fol. 4v-5 transposed up a 4th

Editorial Comments:

m6 and m9 in Tl.1: There is a tab.3 in the sixth course.

m20 in Petrucci: *Superius* 3rd beat: There is a 'f' in the original

5. Deh si deh no [intabulation for 'A' lute]

M. Cara

The image displays a musical score for a lute piece titled "5. Deh si deh no [intabulation for 'A' lute]" by M. Cara. The score is written for a six-string instrument, using a notation system that combines standard musical notation with guitar-style tablature. The piece is in a 3/4 time signature and consists of two systems of music, each with six staves. The first system includes a treble clef staff with a key signature of one flat (B-flat), a bass clef staff, and four intermediate staves. The second system begins with a measure number "5" and follows the same staff layout. The notation includes various note values, rests, and articulation marks such as accents and slurs. The tablature is written on the two staves between the treble and bass clefs, using numbers 0-5 to indicate fret positions. Some numbers are underlined or enclosed in brackets. The piece concludes with a final cadence in the bass clef staff.

9

Measures 9-11 of the musical score. The system includes a vocal line (treble clef), guitar tablature (six lines), and piano accompaniment (treble and bass clefs). The guitar part features a complex rhythmic pattern with triplets and various fret numbers (0, 1, 3, 5). The piano accompaniment consists of chords and single notes in both hands.

12

Measures 12-15 of the musical score. The system includes a vocal line (treble clef), guitar tablature (six lines), and piano accompaniment (treble and bass clefs). The guitar part continues with complex rhythmic patterns and fret numbers (0, 1, 2, 3, 5). The piano accompaniment features more active melodic lines in both hands.

17

Musical score for measures 17-22. The system consists of six staves. The top two staves are a grand staff (treble and bass clefs). The middle two staves are a lute tablature system (six lines) with diamond-shaped fret markers and numbers 0-5. The bottom two staves are a grand staff (treble and bass clefs). The music includes various rhythmic values and accidentals.

23

Musical score for measures 23-28. The system consists of six staves. The top two staves are a grand staff (treble and bass clefs). The middle two staves are a lute tablature system (six lines) with diamond-shaped fret markers and numbers 0-5. The bottom two staves are a grand staff (treble and bass clefs). The music includes various rhythmic values and accidentals.

27

The image shows a musical score for measures 27 through 31. It consists of a vocal line and a lute line. The vocal line is written in a treble clef with a key signature of one flat. The lute line is written in a bass clef and includes a tablature system with six lines. The tablature uses numbers 0-3 to indicate fret positions. The lute line features a complex rhythmic pattern with triplets and sixteenth notes. The score is divided into five measures, with a double bar line at the end of measure 31.

Deh si deh no [intabulation for 'A' lute]

fol. 25v. in TL1 fol 25v. The four part setting taken from PeF I fol. 14v-15

Editorial Comments:

m3 in TL1: the original has a tab 3 on both the 4th and the 2nd courses

m6 in TL1: The original has a tab 3 on the 6th course

m17 and m18 in TL1: These two measures are missing, probably because of the successions of 'f' sonorities starting on m17, which lends itself for skipping when copying, or perhaps this was done with the purpose of avoiding repetition

m22 TL1: has a tab 3 in the 6th course

6. Del partir [accompaniment for 'A' lute]

Anon.

Del par- tir e _____ gion- to^l' hora, Ochi mei vin- vi- to

The first system of the score consists of six staves. The top staff is the vocal line with lyrics. The second and third staves are the right-hand lute accompaniment in treble clef. The fourth and fifth staves are the left-hand lute accompaniment in bass clef, including a diamond-shaped fingering diagram. The sixth staff is a guitar-style fretboard diagram with numbers 0-3 indicating finger positions.

_ al pian- to Oc- chi mei _____ del pian- - - ger tan- to. Quan- to- voi_ ses

The second system of the score continues the piece. It follows the same six-staff format as the first system, with vocal line, right-hand lute accompaniment, left-hand lute accompaniment with fingering diagram, and a guitar-style fretboard diagram. The lyrics continue across the vocal line.

16

ti an-cho-ra. Quan-to voi ses-ti an-cho-ra.

8

8

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

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

22

8

8

3 1 3 0 1 1 3 3 1 3 3 3 3 3 3 3 [3] [3]

3 3 1 0 3 1 3 3 2 0 3 0 0 1 1 1 3 1 3 0 [1] [1]

Del partir e gionto lhora
Ochi mei vinvito al pianto
Ochi mei del pianger tanto
Quanto voi sestì anchora

Se del pianger per la morte
Piu se de del de partire
Chel partir e assai piu forte
Che dichesta vita uscire
Chi la morte ha per martire
Chi se parte more ognora
Del partir...

Qua non resta el mio cor solo
Ma lavanzo de mia vita
E come ombra menevolo
Che lavia dretta e smarita
Mai su affanno per partita
De la sorte chio provo hora
Del partir...

The hour has come to leave
Mine eyes, I invite you to cry
Mine eyes so tearful
As long as you are still here

If crying over death
More than over leaving
Since leaving is much harder
Than departing from this life
He who death has as a martyr
He who leaves dies every hour
The hour has come...

Here lies not only the rest of my lonely
heart
But the rest of my life
As a malevolent shadow
That hides the true path
Never in worry for my departure
Of the fate that I now try
The hour has come...

trans. Jacqueline Dyess

Del Partir e Gionto l' hora [accomp. for 'A' lute]

TI.1 fol.37v. Four voice setting from PeF V fol.27

Editorial Comments:

m23 There are some instances of parallel motion between the *superius* and the accompaniment.

7. Ge ne fay plus [intabulation for 'A' lute]

Busnois

The first system of the musical score consists of seven staves. The top four staves are treble clefs, and the bottom two are bass clefs. The fifth staff contains diamond-shaped fretting symbols. The sixth staff contains numerical fretting symbols (0, 1, 2, 3) for the strings. The music is in a 6/8 time signature and features a mix of whole, half, and quarter notes, with some triplets and slurs.

The second system of the musical score consists of seven staves, starting with a measure number '5' at the beginning. The top four staves are treble clefs, and the bottom two are bass clefs. The fifth staff contains diamond-shaped fretting symbols. The sixth staff contains numerical fretting symbols (0, 1, 2, 3, 4) for the strings. The music continues with a key signature change to one sharp (F#) and includes various rhythmic patterns and slurs.

10 # #

b

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

3 0 1 0* 0 2 3 2 3 0 2 3 2 0 3 2 0 3 2

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

15

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

0 0 2 0 3 2 3 0 3 2 0 3 2 3 2 0 3 2 0 2 3 0

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

21

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

3 | 3 | 3 | | | |

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

27

0 | 0 0 0 2 | | | |

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

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

32

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

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

37

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

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

43

#

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

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

Ge ne fay plus [intabulation for 'A' lute]

TI.1 fol. 16v. Four part setting taken from Hewitt's *Odhecaton*, 1978, 235 transposed down a 4th.

Editorial Comments:

m10 in TI.1: The original has from top to bottom tab. 5 3 1

*m12 in TI.1: The original is not clear

*m22 in TI.1: The last beat had a tab. 2 on the 4th course that did not work with the counterpoint.

m24 to m26 in TI.1: In this case is not clear why these measures have been left out; the voices create a nice passage in parallel 10^{ths}.

m30 in TI.1: Same as in 24-26.

m37 in TI.1: Same as m24-26 and m30

m45 TI.1: In this place the parallel 10^{ths} motion from the 4 voice setting is kept in TI.1, but in a simplified way.

m46 TI.1: The 10^{ths} from the 4 part setting are copied exactly in TI.1.

8. Ge ne fay plus [accomp. for 'A' lute]

Busnois

Ge- ne fais plus, Ge ne dis

This system contains the first eight measures of the piece. It features a vocal line with lyrics, a lute accompaniment with tablature, and a basso continuo line. The lute tablature is written on a six-line staff with numbers 0-3. The basso continuo line is on a five-line staff with a clef and a key signature of one flat.

e - - - scrips.

This system contains measures 9 through 14. It continues the vocal line and lute accompaniment from the first system. The lute tablature continues on a six-line staff. The basso continuo line continues on a five-line staff. Measure 14 ends with a double bar line.

15

En mains e- scrips L'on trou- ve - ra mes re- gres

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

24

et mes plains, De ly-

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

30

- vres _____ plains, _____

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

37

_____ Ou le mains # mal ou le mains #

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

44

mal que _____ je _____ puis le de- crips puis le de crips #

0 0 2 0 2 0 3 2 0 0 2 3 0 2 3 3 1 3 3 1 3* 2 3 2 0

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

Je ne fay plus, je ne dis, ne
escrrips,
en mains escrrips
l'ou trouvera mes regrets et mes
plains.

De larmes plains
ou le moins mal que je puis le
descrips.

Toute ma joye est de soupirs
escrrips
en dueil et cris
il est a naistre a qui je m'en
plains.

Sil mes sens ont aucuns doux
motz
rescriptz
ils sont parscriptz.
Je passe temps pars desers et
mes plains,

et la me plains
d'aulcunes gens plus traistres
quant escriss.

I do no more, say no more, nor do I
write,
in many a writing
you will find my regrets and complaints.

Full of tears,
that is the least I can say about it.

All my joy is written in sighs,
in sorrow and weeping,
he has yet to be born, he to whom I can
complain.

If my feelins gave rise to any sweet
words.
they are now no more.
I spend my time in regrets and
complaints,

and I lament
for I am betrayed.¹

¹ Anthony Rooley, *The Penguin Book of Early Music*, (Norwich: Fletcher and Son Ltd., 1980), 28.

Ge ne fay plus (Tenor & contra) [accomp. for 'A' lute]

TL.1 54 and 54v. Four-part setting from H. Hewitt's *Odecathon*, 235-236

Editorial Comments:

Note that in this setting there are no blanks as in the intabulation

*m48 The last beat on m48 and the first beat on m49 are repeated in Tl.1. This repetition, however, does not fit the music from the four-part setting and therefore is been reduced to one occurrence.

9. Gia fui lieto [intabulation for 'A' lute]

Anonymous

The first system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one flat and a 2/2 time signature. The second and third staves are also treble clefs, with an '8' indicating an octave shift. The fourth staff is a bass clef. The fifth and sixth staves contain lute tablature, with numbers 0-3 representing fret positions. The music features a mix of eighth and sixteenth notes, with some rests and accidentals (sharps) in the upper staves.

The second system of the musical score continues from the first system, starting at measure 7. It consists of six staves, including treble and bass clefs and lute tablature. The notation includes various rhythmic values and fret numbers, with some measures marked with a double bar line and repeat dots. The key signature and time signature remain consistent with the first system.

13

0 5 3 0 3 3 2 0 2 0 0 2 1 1 3 0 3 2 1 0 0 0 0 [0]

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

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

19

0 0 3 3 0 3 0 0 2 3 2 0 3 2 0 2 0 0

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

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

Gia fui lieto [intabulation for 'A' lute]

TI.1. fol 14. Four-part setting from PeF VI fol. 51v-52

Editorial Comments:

*m12 in TI.1: The chord is not repeated in the original

m18 in TI.1: The tab. 0 is not in the original but reinforces the cadence.

10. La dolce diva mia (Oda) [accompaniment for 'A' lute]

Anon.

La dol-ce di-va mi-a, Che del mio mal se ri-de, E^nel pec-to oc-ci-de,

The first system of the score consists of six staves. The top staff is the vocal line with lyrics: "La dol-ce di-va mi-a, Che del mio mal se ri-de, E^nel pec-to oc-ci-de,". The second staff is the vocal line with a sharp sign (#) above it. The third and fourth staves are the lute accompaniment, with diamond-shaped fret markers and numbers 0-3 on the strings. The fifth and sixth staves are the lute accompaniment with tablature numbers.

Og-ni sus-pi-ro, E^nel pec-to oc-ci-de, Og-ni sus-pi-ro.

The second system of the score consists of six staves. The top staff is the vocal line with lyrics: "Og-ni sus-pi-ro, E^nel pec-to oc-ci-de, Og-ni sus-pi-ro." The second staff is the vocal line. The third and fourth staves are the lute accompaniment, with diamond-shaped fret markers and numbers 0-3 on the strings. The fifth and sixth staves are the lute accompaniment with tablature numbers.

La Dolce diva mia
Che del mio mal se ride
E nel pecto occide
Ogni suspiro

Se desse al mio martirio
Qualche confoto o pace
El focho che me sface
Serria spento

Ma grato e glie el mio stento
E fenge ognhor damarmi
O diva che stentarmi
Non me amando

Se ognhor lachrime spando
Da gliochi mei giu lassi
Hay dura che non lassi
Almen parlarte

Tu cerchi in ogni parte
De rinovar el focho
Jau dura apocho apocho
Voi dissarmi

Tu vedi ognhor mancharmi
L'alma chio dentro al pecto
Hay diva habi respecto
Ala mia vita

Che poi che sia partita
Dal corpo l'alma stanca
Hay diva anchor piu francha
Serra techo

Hay dura sempre mecho
Scolpia tho nel core
Hay diva tal ardore
Troppo [coce]

La specto touo me noce
Quando te guardo siso
Hay diva el tuo bel viso
Mi da morte

My sweet goddess
that laughs at my pain
and in her breast kills
each sigh

If she gave to my martyrdom
Some comfort or peace
The fire that she makes within me
would be quelled

But it is a welcome hardship
and pretends each hour to love me
O goddess why deprive me
In not loving me

If I shed tears every hour
from my eyes; let me
Oh harsh one you don't let me
Even speak to you

You search in every part
to renew the flame
Oh cruel one, little by little
you want to disarm me

You see every hour missing
The soul that lies in my chest
Oh goddess have respect
For my life

That then took its leave
my weary spirit from my body
Oh goddess still more exposed
It will be with you

Oh you are always cruel with me
I sculpted you in my heart
Oh goddess such ardor
scathes too much

Your presence wounds me
When I look up at you
Oh goddess, your fair face
Gives me death

Hayme se me ami forte
Perche non contentarme
Hay diva alosengarme
Sei disposta

Oh if you love me well
Why not make me content
Oh goddess to abandon me
you are inclined

trans. Jacqueline Dyess

La dolce diva mia (oda) [accomp. for 'A' lute]

TL1: fol. 47v. Four voice setting taken from PeF IV fol. 46v transposed a 4th up.

Editorial Comments:

11. La morte tu me dai [accomp. for 'A' lute]

Anonymus

La mor-te tu me da- i pel mi-o ser- - - vi- - re E per ser-

The first system of the score consists of six staves. The top staff is the vocal line with lyrics. The second and third staves are the right-hand lute accompaniment. The fourth staff is the left-hand lute accompaniment. The fifth and sixth staves are the lute tablature, showing fret numbers for the right and left hands respectively. The key signature has one sharp (F#) and the time signature is 2/4.

vir- ti an- - ch'i- o vo- glio- la mor- - - te.

The second system of the score continues the piece. It also consists of six staves: vocal line, right-hand lute accompaniment, left-hand lute accompaniment, and lute tablature for both hands. The key signature has one sharp (F#) and the time signature is 2/4. The system begins with a measure rest marked '10'.

La morte tu mi dai pel mio servire
E per servirti anch'io voglio la
morte
Che voglio al ponto extremo
poter dire
Son fatto obediente in fin la morte
E che tu possi tucto el mu(n)do
empire
Che un p(er) to amore no(n) curo
la morte
Per farti vincitrice de la Guerra
E a me sol bastera sta phama in
t(er)ra

You give me death for my service
And in serving you I want death
So that I want at the extreme point to be
able to say
I am obedient in the end with death
And you could fill the entire earth
That for your love, I take no heed of
death
To make you victorious in war
As for me this fame on earth suffices

trans. Jacqueline Dyess

La morte tu me dai (strambotto) [accomp. for 'A' lute]

TI.1 fol. 39. The four-part setting is from Ms. 55, fol. 15v-16

Editorial Comments:

Notice the simplicity of this setting and the parallel 5th motion in the accompaniment starting on m13. The simplicity of this setting links it to the oral tradition (see introductory study for more details).

m.10 in TI.1: Not in the original

12. Nasce laspro mio tormento [accomp. for 'A' lute]

Francesco Varoter

Nas-ce l'a- spromi- o tor- men- to, Don- na mia sol per mi-

Tl.1 fol. 51

0 0 [0]	0 0	0 0	0	3 0 2 1 0 3 2 0
3 3 2	3 0 0 2 3	2 2 3 2 3 2	3 1 0	3 0 3 1 0

PeB I fol. 18v-19

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

6

rar- te, E per me- glio con- tem- plar- te, Bra- me-ri- a

The score consists of three systems. Each system has a vocal line (treble clef) and a guitar accompaniment (treble and bass clefs). The guitar part includes a standard notation staff with chord diagrams and a tablature staff with fret numbers. The lyrics are placed under the vocal line. The music is in a 3/4 time signature and a key signature of one flat (B-flat).

11

de gli oc - chi cen- to Nas-ce l'as- pro mi- o tor- men- to,

3* 0 1 0 3 1 0 3 3 2 0 0 0 0 [0] 0 0 0 0 0 0 0 0

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

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

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

17

Don- na mia sol per _____ mi- rar- te.

21

Per mi- - rar- - te, _____ per mi- -

27

rar- - - - te.

The first system of music features a vocal line in treble clef with a key signature of one flat and a common time signature. The lyrics "rar- - - - te." are written below the notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music includes various rhythmic values such as eighth and sixteenth notes, and rests.

This section contains fingering diagrams and guitar-specific notation. It includes diamond-shaped symbols indicating fingerings for the right hand and a series of numbers (0, 2, 0, 2, 0, 2, 0, 3, 0, 3, 3, 2, 0, 0, 0, 0) representing fret positions on the strings.

The second system of music continues the vocal and piano parts. The vocal line has a final note with a sharp sign (#) above it. The piano accompaniment continues with similar rhythmic patterns.

This section contains fingering diagrams and guitar-specific notation for the second system, including diamond-shaped symbols and fret numbers (2, 2, 3, 3, 2, 0, 0, 1, 2, 0, 3, 3, 2, 0, 0, 3, 2, 0, 0, 3).

The third system of music concludes the piece. The vocal line ends with a final note marked with a sharp sign (#). The piano accompaniment provides a final harmonic support.

Nasce laspro mio torme[n]to,
Donna mia sol per mirarte
E per meglio contemplarte,
Brameria degli occhi cento.

La dolceza del tuo aspecto,
Mista e dun venen si forte,
Chel spectar mi par dilecto,
El morir non me par morte,
E contento de tal sorte,
Stimo gaudio el mio lamento.
Nasce laspro...

Sel tuo sguardo me occide
Quel occider me da vita,
Sel tuo sguardo me divide
Quel fa lalma piu ardità
E cosi sempre sbandita
Sta mia barcha in qualche vento.
Nasce laspro...

My bitter torment is born
My lady, only by looking at you
And even better in contemplating you
I would like to have a hundred eyes

The sweetness of your face
Infused with such a strong poison
Which to look at seems a delight
Dying does not seem to me death
And happy for this fate
I judge as joyous my lament
My bitter torment...

If your gaze murders me
That murder gives me life
If your gaze divides me
That only emblazons my soul
And so always tossed about
Is my boat amidst some winds
My bitter torment...

trans. Jacqueline Dyess

Nasce laspro mio tormento [accomp. for 'A' lute]

TI.1 fol. 51 and 51v. Four-part setting taken from PeF II fol. 9v-10, and the second lute part from PeB I fol. 18v-19.

Editorial Comments:

Note: This setting presents special problems, and therefore the Bossinensis setting is included to aid in the reconstruction of the piece.

m.1 in TI.1: 3rd beat: a '0' in the 6th course in the original.

m.6 in TI.1: The original in TI.1 has a 3 in the fifth course

*m.11 in TI.1: The part has been somewhat changed. The bass part is the same as in TI.1, but the tenor line is inverted. The original line for the tenor was tabs. 0 1 0 1 3 0.

m.14 in TI.1: Same as m.1

m18 in PeB I: The original is not clear

m19 in TI.1: A tab. 3 in the original.

m. 20 in TI.1: The original has a tab. 3 on the 6th course

13. Ochii dolci ove p[re]hendesti [accomp. for 'A' lute]

Francesco d'Ana

Oc- chi dol- ci o- ve pren- des- ti. Nel mi- rar tan-

This system contains the first four measures of the piece. It features a vocal line with lyrics, a guitar accompaniment with tablature, and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The guitar part includes a double bar line with repeat signs.

1.
- ta dol- - - ce- za. O che gau- - - dio, Ho da

This system contains measures 5 through 8. It continues the vocal line and accompaniment. The guitar part includes a double bar line with repeat signs. The first measure of this system is marked with a '1.' above it.

12 b 2.

vos- - tri sguar-di ho- nes- ti. - za.

3/4 0 2 3/4 2 0 3 3 0 3

0 1 3 0 0 1 0 1 1 0 1

18 b

tan- ta dol- - ce - - - - - za. Tan-ta

3 3 0 0 0 0 3 3 0 2 0 0 3 3

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

25

dol- - - - - ce- za.

2
7

3
3

2
0

0
3

0
2

0
2

Occhi dolci ove prendesti
Nel mirar tanta dolceza
O che gaudio o che alegreza
Ho da vostri sguardi honesti

Sel mio ben da voi deriva
Onde vien che moccideti
E se voi mia morte seti
Chi vol dir che lieto viva
Quella gratia si atrativa
Che mostrate a cui ve vede
Oime dio cui ve la dede
In qual parte la tolesti
Occhi dolci...

Onde havesti quei bei sguardi
Che mavampa gliocchi el core
Chi vede lalmo splendore
Che le forza chognor ardi
Sonno sguardi o pur son dardi
Damor dardi oime che sono
O che degno o che bel dono
Occhi bei dagliocchi havesti
Occhi dolci...

Occhi dolci occhi suavi
Del mio cor caro sepulchro
Per pieta un raggio pulchro
De donarmi non ve agravi
Poi che havete in man le chiavi
De mia vita e de mia morte
Che felice fa mia sorte
Meglio dar non me potresti
Occhi dolci...

Sonno lacci o pur son nodi
O pur qualche virtu occulta
Che e sempre in voi sepulta
nel mirar con gravi modi
E con placida ragione
A cui preso convien che resti
Occhi dolci...

Sweet eyes
In looking at such sweetness
What joy and happiness
I receive from your honest gaze

If all my fortune is derived from you
Then that is how you kill me
And if my death you wish
Who says that I live happily
That attractive grace
That you show to all that see you
Oh that God who gave it to you
In which part took it away
Sweet eyes...

There you had such a sweet gaze
Which alights my eyes and heart
Whoever sees the soul's splendor
That all of their strengths that still burn
They are looks and yet arrows
Oh arrows of love is what they are
Oh what a great and worthy gift
Beautiful eyes from those eyes you had
Sweet eyes...

Sweet eyes gentle eyes
Dear tomb of my heart
For pity's sake a beautiful ray
Does it bother you to grant me
Since you have in your hands the keys
to my life and my death
That to make my destiny a happy one
You could not give me something better
Sweet eyes...

Are they ties or knots
or perhaps some hidden virtue
That is always buried within you
Looking with serious intent
and peaceful reason
for which it's right that you stay near
Sweet eyes...

trans. Jacqueline Dyess

Ochii dolci ove p[re]hendesti [accomp. for 'A' lute]

TI.1 fol. 48. Four part setting from PeF II fol. 13v-15.

Editorial Comments:

The first and second endings are suggested by the TI.1 setting (see introductory study for details). In short, the first ending works for the *ripresa*, and the second ending for the refrain.

14. Ochii dolci hove p[re]hendesti [intab. for 'A' lute]

Francesco d'Ana

The first system of the musical score consists of six staves. The top three staves are treble clefs, and the bottom three are bass clefs. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and articulation marks. A large brace on the left side groups the six staves together. Below the bass clef staves, there are two lines of lute tablature. The first line contains fret numbers (0-5) and the second line contains string numbers (1-6). The tablature is aligned with the notes on the bass clef staves.

The second system of the musical score consists of six staves, continuing from the first system. It features the same six-staff layout with treble and bass clefs, musical notation, and lute tablature. A large brace on the left side groups the six staves together. The tablature continues with fret numbers and string indicators, corresponding to the notes in the bass clef staves.

11

Treble staff: b
 Bass staff: b
 Tablature: $\frac{3}{7}$ 0 2 3 2 0 3 3 3 2 3 0 2 $\frac{3}{3}$ 2
 $\frac{1}{0}$ 0 1 3 0 1 0 3 0 0 1 3 0 1 0 1 0 1 3 0 0 0 0 3 5 3 1 0

16

Treble staff: b
 Bass staff: b
 Tablature: 3 0 1 3 1 3 2 0 2 0 3 3 0 5 4 4 2
 $\frac{1}{0}$ 0 1 3 1 3 2 0 0 3 1 0 0 3 1 3 3 1 3 0

20

Musical score for measures 20-25. The score includes a guitar tablature system with six staves: two for the melody (treble clef), two for the bass line (bass clef), and two for the fretboard (numbers 0-5). The music includes various rhythmic patterns, accidentals (sharps), and dynamic markings like 'p'.

26

Musical score for measures 26-31. The score includes a guitar tablature system with six staves: two for the melody (treble clef), two for the bass line (bass clef), and two for the fretboard (numbers 0-5). The music includes various rhythmic patterns, accidentals (flats, sharps), and dynamic markings like 'p'.

Ochii dolci hove p[re]hendesti [intabulation for 'A' lute]

TI.1 fol. 24v. Four part setting from PeF II fol. 13v-15

Editorial Comments:

15. Oime il cor oime la testa [accomp. for 'A' lute]

M. Cara

Oi- me'l cor oi- me la tes-ta Qui non a- ma no___ in- ten- de.

PeB I fol. 32

Tl.1 fol. 46

The image displays a musical score for a lute accompaniment. It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar tablature line, and a chord diagram line. The first system is labeled 'PeB I fol. 32' and the second system is labeled 'Tl.1 fol. 46'. The tablature uses numbers 0-5 to indicate fret positions. The chord diagrams show the fingerings for each string. The score is written in a 2/2 time signature and a key signature of one flat (B-flat).

7

Chi non a- ma no in- ten- de. Do- po^el fa- to^el pedir res- ta. Oi- me'l cor

1.-2.

1. 2.

1. 2.

14

oi-me la tes-ta. Chi non a- ma non in- ten- de. Chi non a- ma non _____ in- ten- de.

The image shows a musical score for a piece titled "Oime il cor oime la testa". It consists of three systems of staves. The first system includes a vocal line with lyrics, a guitar accompaniment with a diamond-shaped tablature, and a piano accompaniment. The second system continues the guitar and piano parts. The third system shows the beginning of a new section with a treble and bass clef. The score is written in a key with one flat (B-flat) and a common time signature. The lyrics are in Italian and describe a person who does not understand or listen.

Oime el cor oime la testa
Chi no(n) ama no(n) intende
Chi no(n) falla no(n) se mende
Dopo el fallo el pe(n)tir resta

Oime dio che error fece io
ad amar un cor fallace
oime dio chel partio mio
no(n) mi da per questo pace
Oime el foco aspro e vivace
Mi consuma el tristo core
Oime dio chel fatto errore
Lalma afflicta mi molesta
Oime el cor...

Oime che ben macorgea
da un cor falso esser tradito
Oime alhor chio non sapea
Al mio error pigliar partito
Oime il cieco mio appetito
Mha condotto a questa sorte
Oime grido el mal mio forte
Ognhor cresce e piu me infesta
Oime el cor...

Doi dolci occhi un parlar doppio
una imensa e gran beltate
Fan che de dolor mi scoppio
Per la persa libertate
Se per questa lalma pate
Ne fu causa el desir cieco
El qual fa che sempre meco
Sta assai Guerra e poca festa
Oime el cor...

Patientia o cor mio stolto
Godi el mal se tu el cercasti
Se alhor quando fusti accolto
Ad amar non reparasti
Te convien che pena atasti
Del previsto tuo fallire
che non giova al tuo pentire
el cridar con voce mesta
Oime el cor...

Oh my heart Oh my head
He who loves not understands not
He who faults not mends not
After faulting rests repentance

Oh my god what have I done
in loving a misleading heart
Oh my god that my departure
gives me not peace
Oh harsh and vivid fire
That consumes my sad heart
Oh my god that my mistakes
My afflicted soul torment
Oh my heart...

Oh how well aware I am
Betrayed by a false heart
Oh, at that time I did not know
To flee from my mistake
Oh my blind appetite
Which brought me to this fate
Oh I cry out the intense pain
That grows and invades me
Oh my heart...

Those sweet eyes speak twofold
An immense and great beauty
Show that of pain I burst
For the lost freedom
If thus the soul is anxious
Caused by my blind desire
That always makes me
At war and with few feasts
Oh my heart...

Patience my foolish heart
Bear the pain that you have sought
If then you were swept away
To love, and not to hide
It is right that you witness the pain
Of your failure
That will not aide your regret
To cry with a soft voice
Oh my heart...

trans. Jacqueline Dyess

Oime lo capo oime la testa [accomp. for 'A' lute]

TI.1 fol. 46. The accompanying intabulation is from PeB I fol. 46

Editorial Comments:

The TI.1 setting skips the whole last section of the refrain (see introductory study for more details). The 1st and 2nd endings are for the *ripresa* and the refrain.

16. Pieta cara signora [accompaniment for 'A' lute]

Marchetto Cara

Musical score for the first system of 'Pieta cara signora'. It features a vocal line and a lute accompaniment. The vocal line is in G-clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Pie- ta ca- ra si- gno- ra, Ch'io son gia- qua- si". The lute accompaniment consists of a treble clef staff with a key signature of one sharp and a common time signature, and a bass clef staff with a key signature of one sharp and a common time signature. The bass staff includes fret numbers (0, 1, 2, 3) and diamond-shaped symbols indicating fingerings. The system contains 8 measures.

Musical score for the second system of 'Pieta cara signora'. It features a vocal line and a lute accompaniment. The vocal line is in G-clef with a key signature of one sharp and a common time signature. The lyrics are: "mor- to Mo- ren- do^io mo- ro^a tor- to Per cheben- ser- vo'". The lute accompaniment consists of a treble clef staff with a key signature of one sharp and a common time signature, and a bass clef staff with a key signature of one sharp and a common time signature. The bass staff includes fret numbers (0, 1, 2, 3) and diamond-shaped symbols indicating fingerings. The system contains 8 measures, starting with a measure number '8' at the beginning.

16

gnho- ra, Pie- ta ca- ra si- gno- ra, Ch'io son gia- mor-

The score for measures 16-24 consists of three systems. The first system contains the vocal line with lyrics: "gnho- ra, Pie- ta ca- ra si- gno- ra, Ch'io son gia- mor-". Below the vocal line is a piano accompaniment with diamond-shaped fingering symbols. The second system contains a guitar accompaniment with fret numbers: 0 0 3 | 3 0 | 0 2 3 | 3 3 | 3 3 | 0 | 3. The third system contains the piano accompaniment with diamond-shaped fingering symbols.

25

to, Ch'io son gia qua- - si morto.

The score for measures 25-31 consists of three systems. The first system contains the vocal line with lyrics: "to, Ch'io son gia qua- - si morto.". Below the vocal line is a piano accompaniment with diamond-shaped fingering symbols. The second system contains a guitar accompaniment with fret numbers: 3 3 1 0 | 1 0 | 3 | 0 2 | 0 0 | 2 2. The third system contains the piano accompaniment with diamond-shaped fingering symbols.

17. Pieta cara signora [accompaniment for 'A' lute]

Marchetto Cara

Pie- ta ca- ra si- gno- ra, Ch'io son gia- qua- si__

This system contains the first seven measures of the piece. It features a vocal line with lyrics, a lute melody line, and a bass line. The lute part includes a guitar tablature section with fret numbers (0-5) and rhythmic values (3, 1, 0, 2, 3, 0, 3, 3, 3, 3, 0, 3, 1, 1, 0, 3, 1, 1, 0).

8 mor- to. Mo- ren- do^io mo- ro^a tor- to Per che ben- ser- vo'

This system contains measures 8 through 14. It continues the vocal line and lute accompaniment. The lute part includes a guitar tablature section with fret numbers (0-3) and rhythmic values (3, 3, 3, 3, 2, 0, 0, 0, 0, 0, 0, 3, 1, 1, 3, 1, 3, 0, 3, 0, 2, 3, 2, 3, 0, 2, 3, 2, 3, 2, 3, 2).

16

gnho- ra, Pie- ta ca- ra si- gno- ra, Ch'io son gia-

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

3 3 0 5 3 1 1 1 0 1 1 1 0

23

mor- to, Ch'io son gia qua- si morto.

0 3 3 3 2 0 2 3 0 2 0 2 0 0

3 1 3 0 1 3 1 0 3 1 1 3 0 3 3

Pieta cara signora,
Chio son gia q[ua]si morto,
More[n]do io moro atorto,
E pur be[n] servo ognhora.

Pieta chel gran dilecto
Che introme in mezo el pecto,
Vederido el vostro aspecto,
La nocte el di macora
Pieta cara...

Pieta chel miser core,
Sente in se tal dolore,
Che de passion ne more,
Lanima che vi adora.
Pieta cara...

Pieta chel vostro nome
Mha carico di tal some,
Chio instesso non so come,
Rispiri chio non mora.
Pieta cara...

Pieta chio ho perso el lume
De gliocchi volti in fiume,
Si come ha per costume,
Chi troppo se inamora
Pieta cara...

Pity dear lady
Since I am near death
In dying, I am wronged
Yet still I serve evry hour.

Pity, that great delight
that has entered to the center of my
breast
I deride your presense
The night strains the day
Pity dear lady...

Pity that the miserable heart
Feels such pain
that from its passion dies
The soul which adores you.
Pity dear lady...

Pity that your name
fills me with such a birden
That I myslef don't know
How to breath to keep from dying.
Pity dear lady...

Pity that I lost the light
Of your eyes in a river
As custom demands
of whoever loves too deeply
Pity dear lady...

trans. Jacqueline Dyess

Pieta cara signora (two settings) [accompaniments for 'A' lute]

TI.1 fol. 46v-47. Four voice setting from PeF I fol. 14

Editorial Comments:

18. Vana speranza (Strambotto) [accompaniment for 'A' lute] Philippus L.

Va- na spe- ran- - za mia che mai non ve- ne, va- no so- cor- - so mi-

This system contains the first eight measures of the piece. It features a vocal line with lyrics, a lute tablature with fret numbers, and a piano accompaniment with a bass line. The key signature has one flat (B-flat), and the time signature is 2/2.

o quan- to sei tar- do quan- to sei tar- do.

This system contains the final eight measures of the piece, starting at measure 8. It includes the vocal line with lyrics, the lute tablature, and the piano accompaniment. The piece concludes with a double bar line.

Vana speranza mia che mai no[n]
vene
Vano soccorso mio quanto sei
tardo.

Pato ogni male per aspectar el
bene
In questo mezo me consumo &
ardo

Hai dispietato amore hor chi te
tene
Che fai che non despari el crudo
dardo

Meglio e morir e useir daffanni e
pen[a]
Che viver e sperar quel che non
ven[a]

In vain my hope never comes
In vain my succor how late you are.

I suffer every evil while waiting for
something good
By this means I consume myself and
burn.

You had despised love who now keeps
you
What will you do if not despair the cruel
arrow

Better to die and leave behind these
turmoils and punishments
Than to live and hope for that which will
not come.

trans. Jacqueline Dyess

Vana speranza (strambotto) [accomp. for 'A' Lute]

TI.1 fol.47v. The four-part setting taken from PeF IV fol. 9

Editorial Comments:

APPENDIX

TI.1 Frottole Concordances

No. Incipit	TI.1 fol.	Concordance
1 A dio siate che me ne vo	50v	PeF VI fol. 40v
2 A la fe si a la fe bona	47	PeF. III fol. 50v-51
A la fe si a la fe bona	47	Ms.Q.18 fol. 6v-7
A la fe si a la fe bona	47	Res. Vm 676 fol.37v-38
3 A ma dona spietata	43v	B.R.337 fol. 19v (28v)
4 Ascoltame madona	48v	PeF IV fol. 41
5 Ben e dura la mia sorte	42v	Mt.55 fol. 67v-68
6 Benche amor mi faza torto	38	PeF I fol. 26v-27
7 Cade ogni mio pensier	46	PeF VII fol. 46v
Cade ogni mio pensier	46	PeB I fol. 10v
8 Che sera de la mia vita	41	E. 3051 fol. 30v-32
9 Cum pianto e cum dolore	50	PeF IV fol. 42
Cum pianto e cum dolore	50	PeB I fol. 6
Cum pianto e cum dolore	50	Ms.2, 1-5 fol. 20
10 De per Dio non me far torto	47v	PeF I fol. 23v-24
De per Dio non me far torto	47v	PeB II fol. 53-53v
11 De si de no de si del tuo bisogno	25v	Ms.Q. 18 fol. 14v-15
Deh si deh no	25v	PeB I fol. 28
Deh si deh no	25v	Fi. II fol. 32v
Deh si deh no	25v	PeF I fol. 14v-15
12 Deffecerunt dona hormai	44v	PeF I fol. 4v-5
Deffecerunt dona hormai	44v	Fi. II fol. 23v-24
Deffecerunt dona hormai	44v	Ms. 2441 fol. 22v-23
13 Del partir e gionto l'hora	37v	PeF V fol. 27
14 Dolce amoroso focho	45	PeF V fol. 32v
15 Dona de altri piu ch'a mia	50	PeF VI fol. 29v-30
Dona de altri piu ch'a mia	50	Ms. 2441 fol. 33v-34
16 Fame donna el mio dovere	54v	Ms. 2441 fol. 70v-72
17 Gia fui lieto hor gionto e il merce	14 and 41v	PeF VI fol. 51v-52
18 Grida el ciello e il mondo tuto	43	PeF III fol. 46v-47
Grida el ciello e il mondo tuto	43	Fi. II fol. 27v-28
Grida el ciello e il mondo tuto	43	B.R. 337 fol. 23v (32V)
Grida el ciello e il mondo tuto	43	Ms. 2441 fol. 9v-10
Grida el ciello e il mondo tuto	43	Res. Vm 676 fol. 119v-120

19	Hai dispietato tempo	49	PeF VII fol. 61v
	Hai dispietato tempo	49	PeB I fol. 15v-16
20	Io son lieto nel aspecto	41v	PeF VII fol. 42v-43v
21	La dolce diva mia	47v and 48v	PeF IV fol. 46v
22	La morte tu me dai	39	Mt. 55 fol. 15v-16
23	Lassa, dona, I dolci sguardi	42v	PeF VI fol. 22v-23
	Lassa, dona, I dolci sguardi	42v	Ms. 2441 fol. 24v-25
24	Lo amor, dona, ch'io ti porto	50	PeF VII fol. 18v
	Lo amor, dona, ch'io ti porto	50	Ms. 2441 fol. 38v-39
	Lo amor, dona, ch'io ti porto	50	Res. Vm 676 fol. 110v-111
	Lo amor, dona, ch'io ti porto	50	Ms. 2, 1-5 fol. 59
25	Naque al mondo per amar te	43	PeF III fol. 5v-6
26	Nasce lo aspro mio tormento	51	PeF II fol. 9v-10
	Nasce lo aspro mio tormento	51	PeB I fol. 18v-19
	Nasce lo aspro mio tormento	51	E. 3051 fol. 39v-40
	Nasce lo aspro mio tormento	51	B.R. 337 fol. 31v (40v)
	Nasce lo aspro mio tormento	51	Ms. B. R. 230 fol. 77v-78
27	Non mi negar signora	12 and 49	E. 3051 fol. 51v-52
28	Non pensar che mai ti lassa	38v	PeF IX fol. 32v-33
	Non pensar che mai ti lassa	38v	B.R. 337 fol. 26v (35v)
29	Non pigliar tanto ardimento	17 and 40	PeF V fol. 11v-13
	Non pigliar tanto ardimento	17 and 40	Ms. 2441 fol. 17v-19
30	Non val aqua al mio gran focho	46	PeF I fol. 17v-18
	Non val aqua al mio gran focho	46	E. 3051 fol. 22v-23
	Non val aqua al mio gran focho	46	Ms. 2441 fol. 8v-9
	Non val aqua al mio gran focho	46	PeB II fol. 24-24v
31	O mia spietata sorte	50	PeF IV fol. 43
	O mia spietata sorte	50	Antico 1510 fol. 22v
32	Ochii dolci hove predesti	24v and 48	PeF II fol. 13v-15
	Ochii dolci hove predesti	24v and 48	Mt. 55 fol. 46v-48
33	Oime lo capo, oime la testa	46	PeF I fol. 2v-3
	Oime lo capo, oime la testa	46	PeB I fol. 32
	Oime lo capo, oime la testa	46	Res. Vm 676 fol. 11v-12
34	Partiale e cruda morte	38	PeF I fol. 28v-29
35	Passero la vita mia	37	PeF VI fol. 39v-40
36	Patientia ogniun' mi dice	39	Dalza fol. 54-55v
	Patientia ogniun' mi dice	39	Fi. II fol. 80v-81
37	Perso ho in tuto hormai la vita	49	PeF III fol. 31v-33

38	Pieta, cara signora	46v and 47	PeF I fol. 14
	Pieta, cara signora	46v and 47	PeF IX fol. 4v-5
	Pieta, cara signora	46v and 47	PeB I fol. 47
	Peta, cara signora	46v and 47	Ms. 2441 fol. 31v-32
39	Pocha pace e molta guerra	41	PeF V fol. 31v-32
	Pocha pace e molta guerra	41	Fi. II fol. 112v-113
	Pocha pace e molta guerra	41	Res. Vm 676 fol. 102v-103
40	Poi che a tal condotto me hai	45v	PeF II fol. 35v-36
41	Poi che il ciel contrario et adverso	38v	PeF I fol. 21v-22
	Poi che il ciel contrario et adverso	38v	PeB I fol. 38-38v
	Poi che il ciel contrario et adverso	38v	Dalza fol. 52-53v
	Poi che il ciel contrario et adverso	38v	Ms. 2441 fol. 13v-14
	Poi che il ciel contrario et adverso	38v	Ms. Q. 18 fol. 9v
42	Poi che zonto il tempo e il locco	46	PeF VI fol. 16v-17
	Poi che zonto il tempo e il locco	46	Fi. XVI no. 32
	Poi che zonto il tempo e il locco	46	Ms. Q. 21 no. 23
43	Por che per fede manca	51v	PeF I fol. 55v
	Por che per fede manca	51v	PeB I fol. 41
44	Scopri lingua il ciecho ardore	36	PeF I fol. 16v-17
	Scopri lingua il ciecho ardore	36	Res. Vm 676 fol. 111v-112
45	Se di fede io vengo a meno	36	PeF I fol. 8v-9
46	Se le carte me son contra	46v	PeF VI fol. 27v-28
47	Se non me ami a che stentarme	44	PeF V fol. 28v-29
48	S'el me grato il tuo tornare	54v	PeF I fol. 53v-54
	S'el me grato il tuo tornare	54v	PeB I fol. 35v-36
49	Sel mi e grave il tuo partire	40	PeF I fol. 19v-20
	Sel mi e grave il tuo partire	40	B. R. 337 fol. 16v(25v)
50	Tempo e hormai de ricovrar'te	42v	E. 3051 fol. 23v-24
	Tempo e hormai de ricovrar'te	42v	Ms. 2441 fol. 11v-12
51	Tu te lamenti a torto	45	PeF I fol. 47
	Tu te lamenti a torto	45	Ms. 2441 fol. 41v-42
52	Vale, diva, vale in pace	42 and 46	PeF I fol. 20v-21
	Vale, diva, vale in pace	42 and 46	PeB II fol. 52v-53
53	Vana speranza mia	47v	PeF IV fol. 9
54	Vivero paziente e forte	48v	Ms. 2441 fol. 58v-59
	Vivero paziente e forte	48v	Res. Vm 676 fol. 107v-108

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