SLOVENSKA AKADEMIJA ZNANOSTI IN UMETNOSTI
*ACADEMIA SCIENTIARUM ET ARTIUM SLOVENICA*

ZNANSTVENORAZISKOVALNI CENTER SLOVENSKE AKADEMIJE ZNANOSTI IN UMETNOSTI
Muzikološki inštitut

MONUMENTA ARTIS MUSICAE SLOVENIAE

LXVI

GIACOMO GORZANIS

# SKLADBE ZA LUTNJO
·
# COMPOSITIONS FOR LUTE

## IL TERZO LIBRO DE INTABOLATURA DI LIUTO (1564)

Založba ZRC

Skladbe za lutnjo · Compositions for Lute

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# Giacomo Gorzanis

## SKLADBE ZA LUTNJO · COMPOSITIONS FOR LUTE

## Il terzo libro de intabolatura di liuto (1564)

*Avtorica kritične izdaje · Author of the Critical Edition*
Alenka Bagarič

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Založba ZRC

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Je tudi rezultat subvencije za posebne univerzitetne raziskave, ki jo je za akademsko leto 2026/2027 podelilo Ministrstvo za izobraževanje, mladino in šport Republike Češke soavtorici Kateřini Maňákovi z Janáčkove akademije za glasbo in upodabljajoče umetnosti (Brno), *Giacomo Gorzanis v kulturnem kontekstu Habsburške monarhije – kritična izdaja in analiza beneških tiskov*.

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*In memoriam*
Tomaž Faganel
(1951–2026)

Glavni in odgovorni urednik zbirke MAMS (2005–2008) in avtor petih zvezkov
General editor of the MAMS series (2005–2008) and author of five volumes

# Vsebina · Contents


PREDGOVOR
*Metoda Kokole in Dinko Fabris* XI

ZAHVALE XII

UVOD
*Alenka Bagarič* XIII

REVIZIJSKO POROČILO
*Kateřina Maňáková in Alenka Bagarič* XVII

Vir XVII
Načela transkribiranja in prepisa lutenjskih tabulatur XVII
Revizijske opombe XVIII

FAKSIMILI XXXV

FOREWORD
*Metoda Kokole and Dinko Fabris* XXIII

ACKNOWLEDGEMENTS XXIV

INTRODUCTION
*Alenka Bagarič* XXV

CRITICAL REPORT
*Kateřina Maňáková and Alenka Bagarič* XXIX

Source XXIX
Editing the Lute Tabulature in Staff Notation XXIX
Critical Notes XXXI

FACSIMILES XXXV


**Il terzo libro de intabolatura di liuto (1564)**


| | tabulatura/transkripcija<br>tablature/transcription |
|---|---|
| 1 Pass'e mezzo antico | 1, 47 |
| 2 Padoana del ditto | 4, 51 |
| 3 Saltarello [del] ditto | 6, 54 |
| 4 Pass'e mezzo moderno | 7, 55 |
| 5 Padoana del ditto | 10, 60 |
| 6 Saltarello del ditto | 11, 62 |
| 7 Gagliarda alla Milanese | 13, 64 |
| 8 L'herba fresca | 14, 65 |
| 9 Saltarello ditto il Paluello | 14, 67 |
| 10 Saltarello ditto Dimel su presto | 16, 69 |
| 11 Saltarello ditto Il mal contento | 17, 70 |
| 12 Saltarello ditto il Bergamasco | 18, 71 |
| 13 Caccia la vechia fuor del campo | 20, 73 |
| 14 Saltarello ditto l'Imperial | 21, 75 |
| 15 Pass'e mezzo della bataglia | 22, 77 |

16 Padoana del ditto 24, 80
17 Saltarello del ditto 25, 81
18 Pass'e mezzo del Imperator 26, 83
19 Pass'e mezzo moderno 27, 84
20 Padoana del ditto 28, 86
21 Pass'e mezzo ditto il Cavalier 29, 87
22 Satarello del ditto 30, 88
23 Pass'e mezzo del Todeschin 31, 90
24 Padoana del ditto 32, 92
25 Pass'e mezzo antico 33, 94
26 Padoana del ditto 33, 95
27 Saltarello del ditto 34, 96
28 Saltarello ditto Amor mio bello 34, 96
29 Pass'e mezzo antico sul quarto tono 35, 98
30 Padoana del ditto 36, 100
31 Saltarello [del] ditto 37, 101
32 Pass'e mezzo del Gorzanis 38, 102
33 Saltarello ditto Tantara 39, 104
34 Pass'e mezzo ditto il Giordano 40, 105
35 Bal boemo ditto la Filippina 41, 106
36 Padoana del ditto 41, 106
37 Bal todesco 41, 107
38 Padoana del ditto 42, 107
39 Bal todesco 42, 108
40 Padoana del ditto 42, 108
41 Recercar primo 43, 109
42 Recercar secondo 44, 111

# Predgovor

Pred skoraj dvajsetimi leti, leta 2007, je v zbirki Monumenta artis musicae Sloveniae kot 51. zvezek izšla prva knjiga iz načrtovane serije zbranih del, *opera omnia* Giacoma Gorzanisa. Do leta 2014 sta izšla še dva zvezka, št. 53 in 58. Zvezki so prinesli sodobne transkripcije skupaj z moderniziranim tabulaturnim zapisom. Izdane so bile štiri izvirno v Benetkah natisnjene zbirke skladateljevih lutenjskih in vokalnih del z lutnjo. Renesančni slepi skladatelj Giacomo Gorzanis je bil povezan z Apulijo (danes Puglia) v Italiji, kjer se je rodil, večino svojega življenja pa je nato preživel v Trstu, takrat svobodnem mestu pod zaščito Habsburžanov, ki je bilo blizu tako italijanskemu svetu kot svojim avstrijskim zaščitnikom. Prek svojih pokroviteljev je Gorzanis vzdrževal močne vezi s kranjskim plemstvom, torej z današnjim ozemljem Republike Slovenije ter njeno lokalno kulturo.

Ker je bilo Gorzanisovo delovanje izrazito večnacionalno, je bil za izdajo zbranih del povabljen in imenovan mednarodni uredniški odbor. Projekt izdajanja Gorzanisovih del je od izida tretjega zvezka (MAMS 59), medtem ko so člani odbora in glavna urednica iskali nove sodelavce za dokončanje preostalih treh zvezkov, čakalo na novo priliko. Leta 2025 so se zadeve obrnile v pravo smer in projekt zbranih del smo oživili. Uredniškemu odboru se je pridružil ugleden nov član iz mednarodnega sveta lutenjske glasbe, John Griffiths (Melbourne, Avstralija). Približno v istem času se je projektu pridružila tudi mlada češka muzikologinja in lutnjistka Kateřina Maňáková, ki je pokazala zanimanje za Gorzanisovo lutenjsko glasbo in pristala na sodelovanje. Pričela je z nadaljevanjem dela, ki ga je pred mnogimi leti začela Alenka Bagarič.

Trenutno so v pripravi trije zvezki. Pričujoči zvezek, št. 66, vsebuje Gorzanisove lutenjske skladbe, natisnjene v Benetkah leta 1564 pod naslovom *Il terzo libro de intabulatura di liuto*. V zvezkih, ki bosta izšla v naslednjih letih, pa bosta moderni izdaji v rokopisu ohranjene knjige *Libro de intabulatura di liuto* iz leta 1567 in leta 1579 postumno natisnjena knjiga *Opera nova de lauto*, ki jo je v tisk poslal skladateljev sin Massimiliano. Avtorja izdaj bosta Dinko Fabris in Kateřina Maňáková.

Oba že izdana zvezka skladb za lutnjo sta bila pripravljena v takrat sodobni obliki, in sicer kot interpretativna transkripcija v dvovrstičnem notnem sistemu in nadpisana transkripcija izvirne lutenjske tabulature. Glavni razlog za takšno oblikovanje je bila želja, da se raziskovalcem, študentom in vsem glasbenikom ponudi nov in privlačen renesančni repertoar za študij in izvajanje, pri čemer so popravki napak v izvirni tabulaturi takoj vidni v transkripciji.

Zanimanje za lutnjo se je v zadnjih letih močno povečevalo, kar dokazujeta tako aktivno delovanje študijske skupine »Tablature« pri Mednarodnem muzikološkem društvu kot tudi nedavni izid monumentalne knjige *Tablature: Europe, 1300–1759*, ki so jo uredili John Griffiths, David Dolata in Philippe Vendrix (Brepols, 2026) in ki sistematično prikazuje vse vrste tabulatur. Porast zanimanja za tovrstni repertoar je verjetno ena od posledic. Vse več sodobnih lutnjistov zato interpretira tovrstno glasbo neposredno iz tabulature namesto iz transkripcij. Novi uredniški odbor se je zato odločil, da v preostalih treh zvezkih Gorzanisovih zbranih del lutenjska dela predstavi v dveh ločenih delih: prvi v obliki posodobljenih tabulatur, drugi pa v obliki dvovrstične transkripcije. Na ta način bo kritična izdaja bolj priročna za sodobne izvajalce, hkrati pa bo služila tudi lutnji neveščim raziskovalcem.

Navdani z novim zagonom člani uredniškega odbora zbranih del Giacoma Gorzanisa upamo, da nam bo kmalu uspelo uspešno zaključiti ta velik založniški projekt.

Metoda Kokole (Ljubljana)
in Dinko Fabris (Matera)

V septembru 2026

# Zahvale

Glavna in odgovorna urednica zbirke Monumenta artis musicae Sloveniae bi se na tem mestu rada zahvalila članom uredniškega odbora za zbrana dela Giacoma Gorzanisa, zlasti Dinku Fabrisu in Johnu Griffithsu, za vso podporo in pomoč pri uresničevanju izvedbe projekta sodobnih izdaj vseh znanih del Giacoma Gorzanisa.

Posebna zahvala in hvaležnost gre tudi obema recenzentoma, zlasti Ailin Arjmand (Univerza v Toursu, Francija) za njeno natančno pregledovanje ter dragocene popravke in pripombe k izdaji. S svojim delom je znatno prispevala h kakovosti te izdaje.

Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti, Inštitut za muzikologijo ter Slovenska akademija znanosti in umetnosti sta k tej izdaji prispevala znatno finančno podporo.

Posebno dragoceno je tudi sodelovanje Kateřine Maňákove z Janáčkove akademije za glasbo in upodabljajoče umetnosti v Brnu ter podpora iz njenega štipendijskega sklada. Ta kritična izdaja je bila delno pripravljena na Glasbeni fakulteti Janáčkove akademije za glasbo in upodabljajoče umetnosti v okviru projekta *Giacomo Gorzanis v kulturnem kontekstu Habsburške monarhije – kritična izdaja in analiza beneških tiskov*, ki je bil podprt s sredstvi iz posebne subvencije za specifične univerzitetne raziskave, ki jo je za akademsko leto 2026/2027 zagotovilo češko Ministrstvo za izobraževanje, mladino in šport.

Kot vedno gre posebna zahvala Michaelu Talbotu (Univerza v Liverpoolu, Anglija) za njegove pripombe in nasvete ter temeljito preverjanje glasbenega dela in angleških besedil.

# Uvod

Giacomo Gorzanis (ok. 1530–po 1574) je bil slepi glasbenik, ki je z lutnjo prepotoval notranjeavstrijske dežele od Trsta preko Ljubljane do Gradca in še naprej, vse do cesarskega Dunaja. V doslej znanih primarnih virih se omenja med letoma 1557 in 1575.[1]

Pisna pričevanja o Gorzanisovem igranju so skopa, skladbe za lutnjo pa so ohranjene v štirih tiskanih in eni rokopisni knjigi tabulatur. Vsi tiski so izšli v Benetkah. Prvi trije z njegovo odobritvijo med letoma 1561 in 1564, revidirana druga knjiga leto pozneje. Četrta knjiga z letnico 1579 je posmrtni natis njegovih skladb, ki jih je po spominu zapisal sin Massimiliano. V rokopisni knjigi je letnica 1567.

Po vsebini in razporeditvi skladb so si vse knjige Gorzanisovih lutenjskih tabulatur precej podobne. Številčno in po obsegu prevladujejo plesi, dopolnjujejo jih intabulacije vilanel in imitacijske skladbe.

Uvodna posvetilna pisma tiskov razkrivajo Gorzanisove zveze s plemenitimi poznavalci in podporniki glasbe na Kranjskem in Goriškem. Pričajo o obstoju kulturnih krogov, kjer je tovrstni repertoar nastajal in katerim je bil namenjen, govorijo pa tudi o kulturnih in glasbenih praksah plemičev, bogatih trgovcev in izobražencev, iz vrst katerih so izhajali ljubiteljski glasbeniki in poznavalci.

Tretjo knjigo lutenjskih tabulatur z naslovom *Il terzo libro de intabolatura di liuto* z letnico 1564 je Gorzanis posvetil Vidu Dornbergu (1529–1591), upravitelju goriškega glavarstva, vplivnemu svetovalcu in odposlancu avstrijskega dvora in kasneje dolgoletnemu cesarskemu diplomatu v Benetkah in nazadnje v Rimu. Knjigo so stavili in natisnili v delavnici beneškega tiskarja Antonia Gardana.

Vid Dornberg je pripadal staremu goriškemu plemstvu, ki je po izumrtju goriških grofov služilo novim deželnim knezom Habsburžanom.[2] Njegov oče Erazem je zaradi dolgotrajne bolezni preminil le dan po Vidovem rojstvu. Mati Beatrice, ki je izvirala iz stare kranjske plemiške družine Ložar, pa je kljub podedovanim dolgovom poskrbela za izobrazbo njunih treh sinov.

Že prileten Vid je pred odhodom v Rim leta 1589 v svoji hiši v Gorici sestavil nedokončano avtobiografijo v latinskem jeziku, v kateri razlaga, da ga je mati zaradi finančne stiske najprej vzgajala doma ter ga pred vpisom na univerzo v Padovi leta 1545 poslala v mestni šoli v Trento in Verono.[3] A ker se je bolj predajal lagodnemu življenju in zabavi kot juristočnim študijam, povrh vsega pa je slabo obvladal latinsko, ga je poklicala nazaj v Gorico. Leta 1547 je stopil

1. O Gorzanisovem življenju gl. uvod in tam navedeno literaturo v: Giacomo Gorzanis, *Il primo libro di napolitane che si cantano et sonano in leuto (1570), Il secondo libro delle napolitane a tre voci (1571)*, ur. Alenka Bagarič, Monumenta artis musicae Sloveniae 51 (Ljubljana, 2007), XIII–XVI. Gl. tudi: Alenka Bagarič, »'Villanelle alla napolitana' Giacoma Gorzanisa in njegova vloga v širitvi vilanele iz Italije na Kranjsko in v sosednje avstrijske dežele« (doktorska disertacija, Univerza v Ljubljani, 2009), 26–61 in 205–218.

2. O zaslugah, službah in nazivih Erazma Dornberga, njegove žene Beatrice in njunih treh sinov poroča imeniten sodobni vir Francesco Sansovino, *Ritratto delle piu nobili et famose citta d'Italia* (Benetke, 1575), 50r–51r. Gl. tudi: Janez Vajkard Valvasor, *Die Ehre dess Hertzogtums Crain*, zv. 3 (Ljubljana, 1689), 74; Carlo Morelli, *Istoria della Conteia di Gorizia*, zv. 3 (Gorica, 1855), 296–297; Maja Žvanut, »O poreklu in rodu Beatrice Dornberg«, *Annales* 3 (1993): 339–342.

3. Življenje in delo Vida Dornberga je na podlagi podatkov iz rokopisne avtobiografije z naslovom *Breve narratione delle attioni principali da me passate nel corso della vita mia*, ki se nahaja v Vatikanski knjižnici (Ms. Barber. Lat. N. 4873) in obsežne ohranjene korespondence izčrpno opisal zgodovinar Silvano Cavazza. Silvano Cavazza, »'Cosi buono et savio cavalliere': Vito di Dornberg, patrizio goriziano del Cinquecento«, *Annali di storia isontina* 3 (1990): 7–36. Prim. tudi: Silvano Cavazza, »Dornberg, Vito«, v: *Dizionario biografico degli italiani,* zv. 41 (Rim, 1992), 496–500 in Helena Seražin, »Cesarski veleposlaniki iz vrst goriškega plemstva v vlogi posrednikov novih arhitekturnih modelov in umetnostnih smeri«, *Kronika* 60 (2012), 645–666.

v službo goriškega deželnega glavarja Francesca della Tore (nem. von Thurn), ki ga je postavil za svojega namestnika oziroma goriškega upravitelja. Službo je opravljal skoraj petnajst let, nato je zasedel mesto cesarskega veleposlanika v Benetkah in dve desetletji opravljal diplomatske posle za cesarja Maksimilijana II. ter njegova brata, avstrijsko-tirolskega nadvojvodo Ferdinanda II. in notranjeavstrijskega nadvojvodo Karla II. V tem času je v upravne urade pripeljal tudi svoja brata.

Trije bratje so vseskozi zvesto služili svojim vladarjem, ki so jim v zahvalo in priznanje podelili številne častne službe in naslove. Vida je že cesar Ferdinand I. leta 1551 imenoval za svojega svetnika, 28. septembra 1563 pa ga je v kraljevski rezidenci v Bratislavi povzdignil v zlatega viteza Svetega rimskega cesarstva. Kasneje ga je nadvojvoda Karel II. imenoval za dvornega svetnika, leta 1567 pa tudi za doživljenjskega glavarja Trsta, čeprav v mestu ni nikoli stalno bival. Trem bratom je nadvojvoda leta 1568 podelil službo višjih dednih komornikov goriške grofije, naslov baroni Dornberg Dorneški pa so bratje in njihovi potomci prejeli leta 1578 od cesarja Rudolfa II.

V avtobiografiji je Vid Dornberg v slogu tedaj splošno veljavnih vzorcev označil svoje ponašanje in vlogo v tedanji družbi. Napisal jo je za svoje nečake z namenom, da se ohrani spomin na njegov trud in da bi se izogibali brezdelju ter se lotili dejanj, ki bi njim in vsej družini prinašali časti in ugodnosti. S ponosom je zapisal, da so vsi trije bratje in vsi nečaki govorili italijansko, nemško in slovensko, kar jim je omogočalo opravljanje upravnih in vojaških služb v Pragi, na Dunaju in na hrvaški meji. Njihovo mater Beatrice Dornberg so ob smrti leta 1565 slavili z elegantnimi latinskimi in italijanskimi stihi poleg najpomembnejših furlanskih pesnikov tudi po celi Italiji znani Luca Contile, Bernardo Tasso in Torquato Tasso. Pesmi so sprva krožile v rokopisih, pozneje so izšle v knjigi *Il sepolcro de la illustrissima signora Beatrice Dorinbergo* (Brescia, 1568).

Neposredni povod za Gorzanisovo posvetilo bi lahko bilo Vidovo povišanje v plemiški hierarhiji, ki ga je skladatelj omenil v nagovoru, bolj verjetno pa je zgolj odsev utečenih praks, ki jih je ta razgledan in preudaren plemič gojil v svojem vsakdanjiku. S soprogo Rachelo iz bolonjske plemiške družine Malvasia, s katero se je po posredovanju žene goriškega glavarja poročil leta 1551, sta skladno z normami časa ter svojemu stanu in položaju primerno slovela kot krepostna in omikana plemiča. Beneški učenjak in književnik Francesco Sansovino (1521–1586), ki ga je Vid kot avstrijski diplomat v tem mestu gotovo tudi osebno poznal in z njim prijateljeval, je v knjigi o najplemenitejših in najslavnejših italijanskih mestih Gorico v času Dornberga opisal kot trdno in lepo mesto, z vrsto lepih hiš in primerno naseljeno, njene prebivalce pa kot bistroumne, plemenitih navad in sposobne vsakršnega vodenja. Med plemiškimi hišami je izpostavil Dornbergovo, ki že dolga leta slovi po literarnih dejavnostih in vdanosti cesarskemu dvoru.

Gorzanis v posvetilu knjige tabulatur hvali Vidovo izkušenost v »žlahtnih disciplinah in znanosti«, ki jo izpričujeta tudi posvetili dveh drugih beneških tiskov iz časa Vidove diplomatske službe v tem mestu in sta ju za izdajo pripravila dva pomembna glasbenika doževe kapele pri sv. Marku v Benetkah, pevec Giulio Bonagionta (1568) in *primo maestro* Ludovico Balbi (1570). Medtem ko Bonagionta v posvetilu slavi prirojeno plemenitost, krepost in vplivnost svojega delodajalca, pa se Massimiliano Gorzanis v postumnem natisu očetove četrte knjige lutenjskih tabulatur iz leta 1579 osredotoča na njeno podporo kulturnim dejavnostim. Baronico nagovarja kot svojo spoštovano pokroviteljico ter ljubiteljico in podpornico »virtuozov«, ki z veliko radodarnostjo sprejema »prijazne duše in velike ume«. Iz zaključnih vrstic Massimilianovega sicer standardnega posvetila lahko sklepamo tudi o njenem lastnem muziciranju.

O neposrednih stikih Giacoma Gorzanisa in Vida Dornberga nimamo podatkov, posredni dokaz o nadaljevanju znanstva Gorzanisa in Dornberga pa je več kot desetletje mlajše posvetilo Vidovi soprogi, v katerem skladateljev sin plemenito gospo naslavlja kot soprogo cesarskega diplomata in tržaškega glavarja. V njem pokojnega očeta označuje kot »vdanega služabnika njihovega gospostva«.

Leta 1567 je cesar Maksimilijan Vida Dornberga imenoval za poslanika v Benetkah, kjer je zastopal interese vseh treh habsburških vladarjev ter zbiral pomembne politične in vojaške informacije iz Italije, Mediterana ter zlasti iz turškega imperija. Njegove naloge so pogosto preraščale državniške okvire. Preko beneškega poslanika so Habsburžani, ki so bili po tradiciji navdušeni zbiratelji, nabavljali tudi dragocene in redke predmete ter stopali v stik z beneškimi mojstri.

Vid je z zanesljivim okusom presojal njihove umetnine in o tem obveščal svoje nadrejene. Med drugim je cesarja Maksimilijana II. obvestil o nakupu Tizianovih slik z mitološko vsebino in ob neki drugi priliki izrazil svoj dvom o sliki slavnega Paola Veroneseja. Za habsburške dvore je poleg umetniških slik in kipov nabavljal tudi muransko steklo, dragoceno blago, ure in druge predmete ter za delo na dvorih pridobival italijanske vrtnarje in glasbenike.

V knjigi je dvainštirideset v kazalu oštevilčenih skladb. Plesi so nanizani v plesnih trojicah pass'e mezzo – padoana – saltarello (5), dvojicah pass'e mezzo – padoana (2), pass'e mezzo – saltarello (1), bal boemo ali bal todesco – padoana (3). Enajst je samostojnih plesov pass'e mezzo (3), saltarello (7) in gagliarda (1). Vmes sta dve intabulaciji štiriglasne vilanele, knjigo zaokrožata še dva imitacijska recercarja.

Plesni nizi in samostojni plesi temeljijo na predobstoječih variacijskih vzorcih – akordskem sosledju ali pesemskem napevu –, ki jih opredeljujejo opisni naslovi prvega stavka plesnega niza ali posameznega plesa. Vzorci se v vsakem plesu večkrat zaporedoma ponovijo in tvorijo oblikovni tip variacij. Nekatere izmed njih najdemo v najrazličnejših obdelavah v številnih italijanskih, pa tudi francoskih in nemških tiskanih in rokopisnih virih lutenjskih tabulatur, tabulatur za inštrumente s tipkami ali glasbe za inštrumentalni ansambel.

S pomočjo Gorzanisove knjige se je ljubiteljski glasbenik lahko uril v spretnosti diminuiranja in okraševanja glasbenih vzorcev oziroma veščinah, ki so odlikovale glasbene mojstre.

Alenka Bagarič

# Revizijsko poročilo

## VIR

Izvirni naslov tretje knjige lutenjskih tabulatur Giacoma Gorzanisa (RISM, A/I G 3034; GG 3034; RISM Online ID št.: 990022134) se glasi: *IL TERZO LIBRO | DE INTABOLATVRA DI LIVTO | DI MESSER GIACOMO GORZANIS | Puglise, Habitante nella Città di Trieste. Nouamente | da lui cõposto & per Antonio Gardano stãpato. | In Venetia Apresso | di Antonio Gardano. | 1564.* Tisk je v kvarto prečnem formatu velikosti 14,5 × 21 cm in obsega deset dvakrat prepognjenih tiskovnih pol. Na *recto* strani prvega folija vsake pole je ustrezna tiskarska oznaka v obliki napisa »Terzo libro del Gorzanis« in ustrezne velike črke v abecednem vrstnem redu, od A do K; na vsakem naslednjem foliju je črki dodana rimska številka dve (ij). Zvezek obsega naslovnico, posvetilo na njeni *verso* strani, 78 strani tabulatur in na spodnjem delu zadnje strani še vsebinsko kazalo. Vse skladbe, razen prvih dveh, so v tabulaturi zaporedoma oštevilčene. Številka se nahaja nad ali ob naslovu skladbe. Oštevilčene so tudi v kazalu na koncu knjige.

Do danes sta se ohranila dva popolna izvoda, ki se nahajata v Nacionalni knjižnici v Parizu (Bibliotèque nationale, F-Pn) pod signaturo Rés Vmd. 73 (3)[1] in v Glasbeni zbirki Avstrijske nacionalne knjižnice na Dunaju (Österreichische Nationalbibliothek, Musiksammlung) pod signaturo SA.76.C.25/3. Za to izdajo sta bili transkripcija tabulatur in interpretacija v dvovrstičnem sistemu izdelani na podlagi izvirnika iz Pariza. Izvod iz Pariza je bil pri založbi Minkoff leta 1981 objavljen v obliki počiščene faksimilne izdaje.[2]

## NAČELA TRANSKRIBIRANJA IN PREPISA LUTENJSKIH TABULATUR

Lutenjske tabulature so poseben sistem inštrumentalne notacije, ki ponazarja položaje prstov na ubiralki glasbila. Gorzanisove knjige so tako kot vsi beneški tiski glasbe za lutnjo iz 16. stoletja zapisane v tako imenovani italijanski lutenjski tabulaturi. Šest vodoravnih črt ponazarja strune glasbila, pri čemer spodnja črta predstavlja spodnjo oz. najvišje uglašeno struno, na njih zapisane številke pa določajo polja prijemov na ubiralki glasbila, in sicer 0 za prazno struno, 1 do 9 za prijeme do devetega polja, x za prijem na desetem polju in 11 za prijem na enajstem polju. Nad črtami so znaki za ritem, ki so deloma primerljivi z notami menzuralne notacije.

Transkripcija v osnovi sledi splošno sprejetim načelom sodobnih znanstvenih izdaj, ki določajo zapisovanje not v dvojni notni sistem z violinskim in basovskim ključem, interpretativno izpisovanje trajanja tonov in vzporeden prikaz izvirnega zapisa tabulature.[3]

Izvirnik je čitljiv in pregleden, namenjen je igranju na glasbilo s šestimi strunami, uglašenimi v običajnem intervalnem razmerju kvarta – kvarta – velika terca – kvarta – kvarta. Zapis ne daje nobenih napotil glede absolutnih tonskih višin. Iz primerjave posameznih skladb je razvidna raba glasbil različnih uglasitev, zato pričujoča transkripcija poleg uglasitve glasbila »v G«, ki je bila izhodišče starejših transkripcij lutenjskih tabulatur iz 16. stoletja, predvideva tudi uglasitev glasbila »v A«. Slednja se zaradi prepoznavnosti tonskih načinov in v izogib številnejšim predznakom v transkripcijah solistične lutenjske

1. Na spletišču knjižnice je na voljo skeniran izvod izvirne izdaje: https://gallica.bnf.fr/ark:/12148/btv1b52502959j.

2. Giacomo Gorzanis, *Intabolatura di liuto, I–III* (Ženeva, 1981), 143–222.

3. Več o načinih transkribiranja lutenjskih tabulatur v: Alenka Bagarič, »Izvajalska predloga ali umetniška izdelava: primer lutenjskih tabulatur Giacoma Gorzanisa«, *De musica disserenda* 5, št. 1 (2009): 65–83.

glasbe uporablja vse pogosteje. Tudi Gorzanisove vokalne napolitane ne nazadnje predvidevajo dve različni uglasitvi glasbila (»v G« in »v A«), ki sta razvidni iz vzporednega zapisa lutenjskih tabulatur in pevskega glasu v menzuralni notaciji.[4] V transkripcijah je dodan predznak na začetku notnega sistema pri skladbah, kjer je tonski način jasno razpoznaven.

Ritmični znaki v tabulaturah določajo zaporedje ubiranja tonov in so praviloma zapisani le ob spremembi ritmičnih vrednosti. Znak | v tabulaturah ustreza notni vrednosti semibrevis in je transkribiran kot celinka. Z dodanimi zastavicami na navpični črti so označene sorazmerno manjše vrednosti minima, semiminima, fusa in semifusa. Vsi znaki so (v tedanji terminologiji) imperfektni, zato je delitev ritmičnih vrednosti enaka današnji delitvi na dva. Izjema sta saltarella št. 17 in 31, kjer na prvo ali na zadnjo dobo nastopi perfektna semibrevis. V sodobni notaciji njeno vrednost podaljša pika. Ritem je v izvirniku zelo natančno opredeljen in le redke so napake ali nejasnosti.

Vendar ritmične oznake v tabulaturi ne določajo tudi trajanja posameznih tonov. Ritmične vrednosti posameznih not so v pričujoči izdaji določene uredniško in so zato interpretacije tabulatur odvisne tudi od nekaterih osebnih odločitev redaktorja, predvsem glede razporeditve dveh, treh ali štirih melodičnih glasov v harmonske sklope, določitve trajanja posameznih not, ki jih tabulaturni zapis zgolj nakazuje in ki jih določa tudi sama glasbena tekstura, ter izvedba okraskov, diminucij in drugih načinov igranja na glasbilo, pri čemer pride do razlikovanja med plesi, polifonimi inštrumentalnimi skladbami in intabulacijami vokalnih predlog.

Mera v tabulaturah ni določena z menzurnimi znaki, razen v šestih padoanah, kjer je na začetku zapisan znak **3** (skladbe št. 2, 16, 20, 24 in 30). Navpične črte členijo tabulature v enakomerne metrične enote (v večini tiskov italijanskih tabulatur navpične črte nimajo metričnega pomena in je členjenje na enake časovne intervale zgolj pomoč za branje). Enote pass'e mezzov so štiri minime, zato je v transkripcijah predlagan takt alla breve. V enote štirih minim sta členjena tudi oba ricercarja. Enote padoan v tabulaturah so tri minime, za kar je v transkripciji predlagan tripolovinski takt. Izjema je padoana št. 16, »della bataglia«, ki združuje enote šestih minim, zato je predlagan šestpolovinski takt. Saltarelli plesnih nizov in nekateri samostojni saltarelli so v tabulaturi razdeljeni v enote treh minim. V izdaji je predlagan tripolovinski takt. Le saltarella št. 3 in 6 sta razdeljena v enote šestih minim in nihata med preprosto tridelno mero in sestavljeno dvodelno. V izdaji so izvirne enote ohranjene in je predlagan šestpolovinski takt oziroma sestavljen dvodelni takt. Enote gagliarde so tri minime, v izdaji označene kot tripolovinski takt. V primerih nejasnih in nedoslednih delitev v izvirniku je v izdaji predlagana rešitev, ki sledi harmonski in ritmični strukturi. Vse spremembe so opisane v revizijskih opombah.

V prepisu lutenjskih tabulatur so ohranjeni vsi znaki za prijeme na ubiralki v obliki številk na šestih vodoravnih črtah ter znaki za ritem. Popravljene in pojasnjene so le očitne napake in nedoslednosti izvirnika v ponazarjanju prijemov na ubiralki ali znakov za ritem. Opisani so v revizijskih opombah. Izpuščene so pike pod številkami za prijeme na ubiralki, ki nakazujejo prstne rede desne roke oz. trzaj s kazalcem v izmenjevanju s palcem, s tem pa tudi razlikovanje med poudarjenimi in nepoudarjenimi toni. Izpuščene so tudi redke zaporedno ponovljene ritmične oznake.

## REVIZIJSKE OPOMBE

Od tega zvezka dalje bodo v zbranih delih Giacoma Gorzanisa v okviru zbirke Monumenta artis musicae Sloveniae dalje tabulature natisnjene ločeno od transkripcije, saj bo tako izdaja primernejša tudi za glasbenike izvajalce. V izvirnem tisku so vse skladbe razen prvih dveh oštevilčene. *Pass'e mezzo del Imperator* ima pomotoma številko 19 (v kazalu sicer 18). V štirih primerih se za naslovom pojavljata besedi »primo« ali »prima« (v skladbah št. 1, 2, 3 in 4). Gre za opozorilo, da prvemu delu (»Prima parte«) sledijo druge variacije, zaporedno naslovljene »Seconda parte«, »Terza parte« itd. Opozorili sta v izdaji izpuščeni. Dvema recercarjema (skladbi št. 42 in 43) sta dodani besedi »primo« in »secondo«, ki nakazujeta vrstni red. Naslovi skladb so bili ortografsko poenoteni, za vsako skladbo so

4. Gl. Giacomo Gorzanis, *Il primo libro di napolitane che si cantano et sonano in leuto (1570), Il secondo libro delle napolitane a tre voci (1571)*, ur. Alenka Bagarič, Monumenta artis musicae Sloveniae 51 (Ljubljana, 2007).

v opombah spodaj navedeni izvirni zapisi naslova, tako tistega v tabulaturah kot tudi onega v seznamu skladb na zadnji strani zbirke.

Izdaja sledi modernemu načinu zapisa, zato se vsi novi prestavni znaki nanašajo na celotni takt, v katerem se pojavijo, in jih taktna črta razveljavi. Znaki se izjemoma ponovijo na začetku »Quarta parte« skladbe *Pass'e mezzo antico primo*.

Uredniški posegi so navedeni v revizijskih opombah. Komentarji se nanašajo na oštevilčenje taktov v transkripciji tabulature, kjer obkrožena številka označuje struno (1 za najvišje in 6 za najnižje zvenečo), neobkrožena pa polje na ubiralki.

Okrajšave:
t. takt/i
r. recto (sprednja stran lista)
v. verso (hrbtna stran lista)
k. izvirno kazalo

**1 Pass'e mezzo antico**

A2r: *Pass'e mezo ãticho* | *primo*
k.: *Pass'e mezo Antico*
Pred prvim prijemom znak za minimo.
t. 48 po osmem prijemu: tabulaturna črta in *Quarta parte*
t. 76 petnajsti prijem: ③ 1

**2 Padoana del ditto**

A4v: *Padouana del* | *ditto prima*
k.: *Padouana del ditto*
Pred prvim prijemom znak za minimo.

**3 Saltarello [del] ditto**

B2v: *Saltarello ditto* | *primo*
k.: *Saltarello ditto primo*
t. 15 sedmi prijem: manjka znak za ritem

**4 Pass'e mezzo moderno**

B3v: *Paſs'e mezo* | *moderno primo*
k.: *Paſs'e mezo moderno*
t. 0 prvi prijem: znak za semiminimo
t. 16 peti prijem: ③ 2
t. 17 deveti prijem: ④ 2, ③ 0, ② 0, ① 3
t. 21 deveti prijem: ③ 4
t. 25 deveti prijem: ④ 2, ③ 0, ② 0, ① 3
t. 38 osmi prijem: ④ 2
t. 81 šesti prijem: ② 9
t. 83 osmi prijem: znak za semiminimo
t. 95 osmi prijem: ① 11

**5 Padoana del ditto**

C2v: *Padoana del ditto*
k.: *Padoana del ditto*
t. 12 prvi prijem: ⑥ 3, ④ 5, ② 5, ① 7

**6 Saltarello del ditto**

C3v: *Saltarello ditto*
k.: *Saltarello del ditto*

**7 Gagliarda alla Milanese**

D1r: *Galiarda alla* | *Milanesa*
k.: *Gagliarda alla Milanese*
t. 12–40: taktnice dodane uredniško
t. 12 četrti prijem: znak za semiminimo
t. 13 drugi prijem: znak za semiminimo (znak za fuso zamaknjen za dva prijema v desno)
t. 13 šesti prijem: ⑤ 5, ③ 6, ② 5, ① 3.
t. 15 peti prijem: znak za semiminimo
t. 15 sedmi prijem: manjka znak za ritem (zamaknjen za dva prijema v levo)
t. 31 drugi prijem: manjka znak za ritem

**8 L'herba fresca**

D1v: *L'herba fresca*
k.: *L'herba fresca*

**9 Saltarello ditto il Paluello**

D2r: *Saltarello dito* | *Il paluelo*
k.: *Saltarello ditto il Paluello*
Pred prvim prijemom znak za minimo.
t. 1–5: taktnice dodane uredniško
t. 6: ponovitev prvega (③ 3) in drugega (③ 2) prijema uredniško izpuščena
t. 22 šesti in sedmi prijem: uredniško dodana
t. 22–48: taktnice dodane uredniško
t. 48 prvi prijem: znak za minimo

**10 Saltarello ditto Dimel su presto**

D3v: *Saltarello dito* | *Dimel su presto*
k.: *Saltarello dito dimel su presto*
t. 18 prvi prijem: ⑤ 0, ③ 2, ② 2, ① 5

**11 Saltarello ditto Il mal contento**

D4v: *Saltarello dito* | *Il mal contento*
k.: *Saltarello dito il mal contento*
t. 32 drugi prijem: znak za semiminimo

**12 Saltarello ditto il Bergamasco**

E1r: *Saltarello dito* | *Il bergamasco*
k.: *Saltarello dito il Begamasco*
t. 7 drugi prijem: ④ 2
t. 38 osmi prijem: ⑤ 2, deveti prijem: ⑤ 0

**13 Caccia la vechia fuor del campo**

E2v: *Caccia la uechia* | *fuora del cãpo*
k.: *Caccia la uechia fuor del cãpo*
Tabulaturne črte členijo enote treh minim.
t. 1–31: taktnice dodane uredniško
t. 7 tretji prijem: znak za semiminimo (zamaknjen za en prijem v levo)
t. 10 drugi do šesti prijem: dodani uredniško
t. 15 četrti prijem: manjka znaka za ritem (zamaknjen za en prijem v desno)
t. 15 četrti prijem: ⑤ 1, ③ 1, ② 3
t. 29 tretji prijem: ① 3
t. 31 peti prijem: znak za minimo

**14 Saltarello ditto l'Imperial**

E3v: *Satlarello dito* | *L'imperial*
k.: *Saltarello ditto l'Imperial*
t. 4 drugi prijem: ② 3, osmi prijem ② 3
t. 12 drugi prijem: ② 3, osmi prijem ② 3

**15 Pass'e mezzo della bataglia**

E4r: *Paſs'e mezo* | *della bataglia*
k.: *Paſs'e mezo della bataglia*
t. 1 prvi prijem: znak za minimo
t. 8 osmi prijem: ⑤ 3, ④ 4, ③ 3, ② 3
t. 25 četrti prijem: ② 2, ① 0
t. 52 prvi prijem: ⑤ 3, ③ 3, ② 2, ① 0

**16 Padoana del ditto**

F2v: *Padoana* | *del ditto*
k.: *Padouana del ditto*
t. 10 tretji prijem: manjka znak za ritem (zamaknjen za en prijem v desno)
t. 16 sedemnajsti prijem: ⑤ 3, ④ 4, ③ 3, ② 3

**17 Saltarello del ditto**

F3r: *Saltarello* | *del dito*
k.: *Saltarello ditto*
t. 1–64: taktnice dodane uredniško
t. 3 prvi prijem: manjka znak za ritem
t. 19 drugi prijem: manjka znak za ritem
t. 38 drugi prijem: manjka znak za ritem
t. 39 prvi prijem: manjka znak za ritem

**18 Pass'e mezzo del Imperator**

F4r: *Paſs'e mezo* | *del Imperator*
k.: *Paſs'e mezo del Imperator*
t. 17 drugi prijem: ④ 4, ③ 5
t. 18 drugi prijem: manjka znak za ritem (zamaknjen za en prijem v desno)
t. 18 deveti prijem: manjka znak za ritem
t. 18 deseti prijem: manjka znak za ritem

**19 Pass'e mezzo moderno**

G1r: *Pass'e mezo* | *moderno*
k.: *Paſs'e mezo moderno*
Členjenje s tabulaturnimi črtami je od prve enote *Seconda parte* zamaknjeno za minimo v levo.
t. 16–32: taktnice dodane uredniško
t. 20 drugi prijem: ③ 1
t. 26 četrti prijem: ④ 3, ② 3, ① 5
t. 26 osmi prijem: ④ 0, ③ 2, ① 1

**20 Padoana del ditto**

G2r: *Padoana* | *del dito*
k.: *Padouana del ditto*
Členjenje s tabulaturnimi črtami je od prve enote *Seconda parte* zamaknjeno za minimo v levo.
t. 16–32: taktnice dodane uredniško
t. 11 prvi prijem: ⑥ 3, ③ 1, ② 1, ① 0
t. 12 prvi prijem: ⑥ 3, ③ 1, ② 1, ① 0
t. 14 sedmi prijem: ① 3
t. 16 drugi prijem: manjka znak za ritem
t. 16: znak **3** pred *Seconda parte*
t. 24 tretji prijem: ⑤ 2, ④ 4, ③ 3, ② 3
t. 24 peti prijem: manjka znak za ritem (zamaknjen za en prijem v desno)
t. 31 drugi prijem: ⑤ 3, ④ 4, ③ 6, ② 5
t. 32 četrti prijem: znak za semibrevis

**21 Pass'e mezzo ditto il Cavalier**

G2v: *Pass'e mezo dito* | *il Caualier*
k.: *Paſs'e mezo dito il Caualier*

Členjenje s tabulaturnimi črtami je od prve enote zamaknjeno za minimo v levo.
t. 1–28: taktnice dodane uredniško
t. 1 osmi prijem: ③ 0, ② 0
t. 2 prvi in tretji prijem: ⑤ 3, ③ 1, ② 0, ① 0
t. 7 peti prijem: ⑤ 3, ④ 3, ③ 1, ② 1
t. 23 četrti prijem: ④ 2, ③ 1, ② 2, ① 3

**22 Satarello del ditto**

G3v: *Saltarello del ditto*
k.: *Saltarello del ditto*
Členjenje s tabulaturnimi črtami je od prve enote zamaknjeno za minimo v levo.
t. 1–56: taktnice dodane uredniško
t. 26 peti prijem: ⑤ 5, ④ 2, ③ 3
t. 44 prvi prijem: ⑥ 3, ② 1, ① 0
t. 45 prvi prijem: manjka znak za ritem
t. 46 drugi prijem: manjka znak za ritem

**23 Pass'e mezzo del Todeschin**

G4v: *Paſs'e mezo | del Todefchin*
k.: *Paſs'e mezo del Todefchin*
t. 8 prvi prijem: ⑥ 2, ③ 5, ② 3, ① 3

**24 Padoana del ditto**

H2r: *Padoana | del dito*
k.: *Padoana del ditto*
t. 0 prvi prijem: znak za minimo
t. 1–36: taktnice dodane uredniško
t. 4 osmi prijem: ② 0
t. 6 prvi prijem: manjka znak za ritem
t. 8 sedmi prijem: manjka znak za ritem (zamaknjen za en prijem v desno)
t. 14 prvi prijem: manjka znak za ritem

**25 Pass'e mezzo antico**

H2v: *Paſs'e mezo | Antico*
k.: *Paſs'e mezo antico.*
Pred prvim prijemom znak za minimo.
t. 1–16: taktnice dodane uredniško
t. 9 osmi prijem: ③ 4

**26 Padoana del ditto**

H3r: *Padoana | del dito*
k.: *Padoana del ditto*
Pred prvim prijemom znak za minimo.
t. 1–16: taktnice dodane uredniško

**27 Saltarello del ditto**

H3v: *Saltarello del ditto*
k.: *Saltarello del ditto*

**28 Saltarello ditto Amor mio bello**

H4r: *Saltarello ditto | amor mio bello*
k.: *Saltarello dito amor mio bello*
Členjenje s tabulaturnimi črtami je od prve enote zamaknjeno za minimo v levo.
t. 1–40: taktnice dodane uredniško
t. 17 četrti prijem: ② 6
t. 17 osmi prijem: znak za semiminimo
t. 18 prvi prijem: znak za fuso
t. 40 prvi prijem: znak za minimo

**29 Pass'e mezzo antico sul quarto tono**

H4v: *Paſs'e mezo anti- | co ſul quarto tõ*
k.: *Paſs'e mezo ãtico ſul 4.tõ*
Pred prvim prijemom znak za minimo.
t. 1–32: taktnice dodane uredniško
t. 8 dvanajsti prijem: ② 0

**30 Padoana del ditto**

I1v: *Padoanao del ditto*
k.: *Padouana del ditto*
Pred prvim prijemom znak za minimo.
t. 1–32: taktnice dodane uredniško
t. 14 prvi prijem: ⑥ 2, ③ 4, ② 4, ① 2
t. 32 prvi prijem: znak za minimo

**31 Saltarello [del] ditto**

I2v: *Saltarello ditto*
k.: *Saltarello ditto*
t. 20 prvi prijem: ⑤ 0, ③ 3, ② 3, ① 5
t. 27 četrti prijem: ② 4
t. 29 deseti prijem: ① 3

**32 Pass'e mezzo del Gorzanis**

I3r: *Paſs'e mezo | del Gorzanis*
k.: *Paſs'e mezo del Gorzanis*
Pred prvim prijemom znak za minimo.
t. 1–32: taktnice dodane uredniško
t. 6 trinajsti prijem: znak za punktirano semiminimo

t. 18 četrti prijem: ⑥ 0, ④ 2, ③ 0, ② 0
t. 20 peti prijem: ② 0

**33 Saltarello ditto Tantara**

I4r: *Saltarello ditto | Tantara*
k.: *Saltarello dito Tantara*
Pred prvim prijemom znak za minimo.
t. 1–24: taktnice dodane uredniško
t. 18 šesti prijem: ② 0, ① 0
t. 24 prvi prijem: znak za minimo

**34 Pass'e mezzo ditto il Giordano**

K1r: *Paſs'e mezo | dito il Giordano*
k.: *Paſs'e mezo dito il Giordano.*
Pred prvim prijemom znak za minimo.
t. 1–24: taktnice dodane uredniško

**35 Bal boemo ditto la Filippina**

K1v: *Bal Boemo | dito la Filippina*
k.: *Bal boemo dito la philipina*

**36 Padoana del ditto**

K2r: *Padoana del dito*
k.: *Padouana del ditto*
t. 4 sedmi prijem: ⑥ 3, ③ 6, ② 5, ① 3

**37 Bal todesco**

K2r: *Bal Todeſcho*
k.: *Bal todeſcho*

**38 Padoana del ditto**

K2v: *Padoana del ditto*
k.: *Padouana del ditto*

**39 Bal todesco**

K2v: *Bal Todeſcho*
k.: *Bal Todeſco*

**40 Padoana del ditto**

K3r: *Padoana del dito*
k.: *Padouana del ditto*
t. 8 četrti prijem: znak za semibrevis

**41 Recercar primo**

K3r: *Recercar Primo*
k.: *Recerchar primo*
t. 12 peti prijem: ① 5
t. 22 tretji prijem: manjka znak za ritem
t. 26 prvi prijem: ⑥ 3, ③ 6, ② 5, ① 5
t. 26 deveti prijem: manjka znak za ritem
t. 31 sedmi prijem: ④ 4

**42 Recercar secondo**

K4r: *Recercar secõdo*
k.: *Rerechar ſecondo*
t. 5 šesti prijem: ③ 1, ① 3
t. 33 prvi prijem: ⑤ 0, ③ 3, ② 2, ① 0

Kateřina Maňáková in Alenka Bagarič

# Foreword

It was nearly twenty years ago that the first volume in a planned series of Giacomo Gorzanis's *Opera Omnia* was published, in 2007, in the series Monumenta artis musicae Sloveniae as Volume 51. Three volumes appeared by 2014 – volumes 53 and 58 – containing modern transcriptions together with tablatures of four music collections preserved in Venetian prints and composed by this sixteenth-century composer who, blind from birth and connected with Apulia (today, Puglia) in Italy, spent most of his life in Trieste, then a free city close to the Italian world and its own Austrian overlords. Through his patrons, Gorzanis also had strong links to the Carniolan nobility and thereby, so to speak, to the present-day territory of Slovenia and its local cultural heritage.

Since Gorzanis's activity was notably multinational, an international editorial board was subsequently invited to supervise the editions. For almost ten years after the publication of the third volume (MAMS 59) work on the series lay dormant, while the editors sought new specialist contributors to complete the remaining three volumes. In 2025, however, a new situation arose, and the *Opera Omnia* project was relaunched. A distinguished new member from the international world of lute music, John Griffiths (Melbourne, Australia), joined the editorial board. Around the same time, a Czech colleague, Kateřina Maňáková, demonstrating new energy and interest in Gorzanis's lute music, joined the project, continuing the work begun many years previously by Alenka Bagarič.

Three volumes are currently in preparation. The present volume, 66, contains Gorzanis's lute compositions printed in Venice in 1564 as *Il terzo libro de intabolatura di liuto*. The two volumes to appear in successive years will be the manuscript *Libro de intabulatura di liuto*, dated 1567, and the posthumous *Opera nova de lauto*, committed to print by Gorzanis's son in 1579, for which the editors will be Dinko Fabris and Kateřina Maňáková, respectively.

The two already published volumes of lute compositions adopted a modern presentation in the sense of an interpretative transcription on a two-stave system, with the addition of a modern transcription of the original lute tablature, one placed above the other. The main rationale for such a presentation was an intention to offer scholars, students and all musicians a fresh and pleasing Renaissance repertory for study and performance, making corrections to errors in the original tablature immediately visible in the transcription.

However, interest in lute music has been growing over the past years, as demonstrated by the work of the International Musicological Society's "Tablature" Study Group and the recent publication of an impressive volume dealing with the various tablatures: *Tablature: Europe, 1300–1759*, edited by John Griffiths, David Dolata and Philippe Vendrix (Brepols, 2026). One consequence of this renewed interest is that an ever-increasing number of present-day lutenists are playing music directly from tablature rather than from transcriptions. The new editorial board accordingly reached the conclusion that the remaining three volumes of Gorzanis's lute music should be presented in two separate parts: the first in the form of modernized tablatures; the second in the form of a two-stave transcription. Through this change the critical edition becomes more convenient for modern performers, as well as continuing to serve the needs of scholars.

With this renewed enthusiasm from the new editorial board and our contributors, we hope soon to bring this major publishing project – the *Opera Omnia* of Giacomo Gorzanis – to a successful conclusion.

Metoda Kokole (Ljubljana)
and Dinko Fabris (Matera)

September 2026

# Acknowledgements

The general editor of the series Monumenta artis musicae Sloveniae would like to express here her gratitude to the members of the Editorial Board for the *Opera Omnia* by Giacomo Gorzanis, especially Dinko Fabris and John Griffiths, for all their support and assistance towards accomplishing the aim of publishing in modern editions all known works by Giacomo Gorzanis.

Special thanks and gratitude go also to both reviewers, and especially to Ailin Arjmand (University of Tours, France) for her meticulous revision of, precious corrections to, and invaluable comments on, the edition. Through her labours she has contributed greatly to the quality of this edition.

The Institute of Musicology, a designated Research Centre of the Slovenian Academy of Sciences and Arts, together with the Slovenian Academy of Sciences and Arts itself, have given substantial financial support towards this edition.

Especially precious has also been the collaboration of Kateřina Maňáková, of the Janáček Academy of Music and Performing Arts (Brno), and the support of a grant available to her. To explain: this critical edition has been partly produced at the Faculty of Music of the Janáček Academy of Music and Performing Arts within the project *Giacomo Gorzanis in the Cultural Context of the Habsburg Monarchy – A Critical Edition and Analysis of Venetian Prints*, supported by funds from a special grant for specific university research provided by the Ministry of Education, Youth and Sports for the 2026/2027 academic year.

As ever, special thanks are due to Michael Talbot (University of Liverpool, England) for his comments and advice as well as his thorough checking of the music and the English texts.

# Introduction

Giacomo Gorzanis (*c.* 1530–after 1574) was a blind musician who travelled with his lute through the Austrian lands from Trieste to Ljubljana, Graz and further afield all the way to Imperial Vienna. He is documented between 1557 and 1575.[1]

Records of Gorzanis's playing are scarce, but his lute pieces have survived in four printed volumes and one manuscript book of tablatures. All the printed editions were published in Venice. The first three came out with his approval between 1561 and 1564, and a revision of the second book a year later. The fourth book, dated 1579, is a posthumous collection of his pieces transcribed from memory by his son Massimiliano. The manuscript volume is dated 1567.

In terms of content and the arrangement of the compositions, all the books are quite similar to one another. Numerically, and in terms of their overall nature, they are dominated by dances; in addition, they contain some intabulations of villanellas and a few more compositions employing imitative textures.

Introductory dedicatory letters in the printed books reveal Gorzanis's connections with noble connoisseurs and patrons of music in Carniola and Gorizia. They reveal the existence of cultural circles in which this kind of musical repertoire emerged and to whose members it was dedicated; moreover, these letters also bear witness to the music-making of those noblemen, rich merchants and educated persons, who were amateur musicians and connoisseurs.

Gorzanis dedicated his third book of lute tablature, entitled *Il terzo libro de intabolatura di liuto*, dated 1564, to Vito of Dornberg (1529–1591), who was the governor of the County of Gorizia and an influential adviser and envoy to the Austrian court; he later became a long-serving Imperial ambassador in Venice and subsequently Rome. This book was brought out by the Venetian printer Antonio Gardano.

Vito of Dornberg belonged to the ancient nobility of Gorizia, which, following the extinction of the Counts of Gorizia, served the new Habsburg provincial princes.[2] His father Erasmus died of a prolonged illness just one day after Vito's birth. His mother Beatrice, who came from the old Carniolan noble family of Loser, looked well after the education of their three sons despite the debts she had inherited.

Before departing for Rome in 1589, the elderly Vito penned an unfinished autobiography in Latin at his residence in Gorizia. In it, he recounts that financial hardship initially forced his mother to raise him at home. Prior to his enrolment at the University of Padua in 1545 she sent him to municipal schools in Trento and Verona.[3] However,

1. On the life of Gorzanis, see the introduction and cited bibliography in: Giacomo Gorzanis, *Il primo libro di napolitane che si cantano et sonano in leuto (1570), Il secondo libro delle napolitane a tre voci (1571)*, ed. Alenka Bagarič, Monumenta artis musicae Sloveniae 51 (Ljubljana, 2007), xxv–xxviii. See also Alenka Bagarič, "'Villanelle alla napolitana' Giacoma Gorzanisa in njegova vloga v *širitvi* vilanele iz Italije na Kranjsko in v sosednje avstrijske dežele" (PhD dissertation, University of Ljubljana, 2009), 26–61 and 205–218.

2. An outstanding contemporary source reports on the merits, services and titles of Erasmus of Dornberg, his wife Beatrice and their three sons. Francesco Sansovino, *Ritratto delle più nobili et famose città d'Italia* (Venice, 1575), 50r–51r. See also Johann Weichard Valvasor, *Die Ehre dess Hertzogtums Crain*, vol. 3 (Ljubljana, 1689), 74; Carlo Morelli, *Istoria della Conteia di Gorizia*, vol. 3 (Gorizia, 1855), 296–297; Maja Žvanut, "O poreklu in rodu Beatrice Dornberg", *Annales* 3 (1993): 339–342.

3. The life and work of Vito of Dornberg have been exhaustively described by the historian Silvano Cavazza on the basis of a manuscript autobiography entitled *Breve narratione delle attioni principali da me passate nel corso della vita mia* (housed in the Vatican Library, Ms. Barber. Lat. 4873), as well as Vito's extensive surviving correspondence. Silvano Cavazza, "'Cosi buono et savio cavalliere': Vito di Dornberg, patrizio goriziano del Cinquecento", *Annali di storia isontina* 3 (1990): 7–36. See also Silvano Cavazza, "Dornberg, Vito", in *Dizionario biografico degli italiani,* vol. 41 (Roma, 1992), 496–500; Helena Seražin, "Cesarski veleposlaniki iz vrst goriškega plemstva v vlogi posrednikov novih arhitekturnih modelov in umetnostnih smeri", *Kronika* 60 (2012): 645–666.

in view of his greater inclination towards leisure and entertainment than towards his legal studies – a shortcoming compounded by his poor command of Latin – she eventually recalled him to Gorizia. In 1547 he entered the service of the Provincial Captain of Gorizia, Francesco della Torre, who appointed him as his deputy and the administrator of the County of Gorizia. Vito held this position for nearly fifteen years. He subsequently assumed the post of Imperial Ambassador to Venice, spending two decades undertaking diplomatic missions for Emperor Maximilian II and his brothers, Archduke Ferdinand II of Austria-Tyrol and Archduke Charles II of Inner Austria. During this period he also secured government positions for his own brothers.

Throughout their lives the three brothers faithfully served their sovereigns, who in turn rewarded them with numerous titles and honorary offices. As early as 1551 Emperor Ferdinand I had appointed Vito as his adviser; later, on 28 September 1563, he created him a Knight of the Golden Spur of the Holy Roman Empire at the royal residence in Bratislava (Ger. Pressburg). Archduke Charles II subsequently made him a Court Councillor and in 1567 named him Captain for life of Trieste, a city where Vito never permanently resided. In 1568, the Archduke appointed the three brothers Grand Hereditary Chamberlains of the County of Gorizia. Finally, in 1578, Emperor Rudolf II elevated the brothers and their descendants to the rank of Barons of Dornberg.

In his autobiography, written in the humanist tradition, Vito of Dornberg articulated his self-image alongside socially desirable behavioural patterns. Addressing his nephews, he announced his intention to preserve the memory of his accomplishments while urging them to shun idleness and pursue endeavours that would bring honour and material benefit both to themselves and to the family as a whole. He proudly observed that all his three brothers and all of his nephews spoke Italian, German and Slovenian, and that their knowledge of these languages enabled them to secure administrative and military posts in Prague, in Vienna and along the Croatian Military Frontier. Upon her death in 1565 their mother Beatrice Dornberg was honoured with elegant Latin and Italian verses penned not only by prominent Friulian poets but also by some of Italy's most celebrated literary figures, including Luca Contile, Bernardo Tasso and Torquato Tasso. These poems initially circulated in manuscript form before being published in the volume *Il sepolcro de la illustrissima signora Beatrice Dorinbergo* (Brescia, 1568).

The immediate impetus for Gorzanis's dedication may have been Vito's ascent within the noble hierarchy, a development the composer noted in his preface. However, it more likely reflects the patronal practices that this well-informed and prudent nobleman cultivated in his daily life. Together with his wife Rachel, a member of the noble Malvasia family of Bologna whom he had married in 1551 at a young age, they were renowned as a refined and virtuous couple, in keeping with contemporary norms befitting their rank and status. While serving as a Habsburg diplomat in Venice, Vito undoubtedly established a personal friendship with the Venetian scholar and man of letters Francesco Sansovino (1521–1586). In his book on the noblest Italian cities Sansovino described contemporary Gorizia as a well-defended, beautiful and populous city ideal for refined households. He lauded its citizens as intelligent, noble in character and fit for leadership, singling out the Dornberg family for their literary accomplishments and devotion to the Imperial court.

In his dedication Gorzanis praised Vito's expertise in "noble disciplines and arts". This cultivated reputation is further evidenced by dedications in two Venetian prints dating from Vito's diplomatic service in the city, edited for publication by two musicians prominent in the *cappella ducale* at S. Marco: the singer Giulio Bonagionta (in 1568) and the *Primo maestro* Ludovico Balbi (in 1570). While Bonagionta's dedication lauds his patron's innate nobility, virtue and political influence, the dedication in Gorzanis's posthumous book of lute tablatures from 1579 shifts the focus to the cultural interests of Vito's wife. In it, Massimiliano Gorzanis addresses the Baroness of Dornberg as his esteemed patroness, describing her as a devotee and protector of "virtuosos" who generously welcomes "kind souls and great minds". Concluding with a conventional tribute, Massimiliano's dedicatory letter also sheds light on her private musical pursuits.

While no record of contact between Giacomo Gorzanis and Vito Dornberg survives, indirect evidence of their enduring acquaintance appears in a dedication to Vito's wife penned more than a decade later by the composer's son. The latter

addresses the noblewoman as the wife of an Imperial diplomat and the Captain of Trieste, while describing his late father as a devoted servant of Their Lordships.

In 1567, Emperor Maximilian II dispatched Vito to Venice as an envoy. Operating on behalf of all three Habsburg rulers, Vito gathered critical political and military intelligence from Italy, the Mediterranean and especially the Ottoman Empire. His mandate, however, routinely transcended statecraft. Through his embassy in Venice, the Habsburgs – traditionally avid collectors – acquired rare and valuable objects and established contact with Venetian *maestri*.

Assessing these artworks with impeccable taste, Vito reported his findings directly to the court. Among other matters, he informed Emperor Maximilian of the acquisition of Titian's mythological canvases, and on another occasion offered a cautious assessment regarding a painting by the celebrated Paolo Veronese. In addition to paintings and sculptures, he procured Murano glass, luxury textiles, timepieces, and curiosities for the Habsburg courts, while also recruiting Italian gardeners and musicians into Imperial service.

The volume contains forty-two pieces listed in the table of contents. The dances are arranged in various grouping as dance triads of pass'e mezzo – padoana – saltarello (5), dance pairs of pass'e mezzo – padoana (2), pass'e mezzo – saltarello (1), and bal boemo or bal todesco – padoana (3). The volume also contains eleven free-standing dances: pass'e mezzo (3), saltarello (7), and gagliarda (1). Placed between these groups are two intabulations of four-part villanellas. The volume concludes with two imitative recercari.

The dance sets and individual dances are based on pre-existing music patterns – chord progressions or melodies – which are identified by the descriptive titles of the first dance in a group or of an individual dance. A pattern is normally repeated several times in a row in each dance, creating a series of variations. Some of these patterns are also found in a wide variety of arrangements in numerous Italian, as well as French and German, printed and manuscript sources of lute tablature, keyboard tablature or music for instrumental ensembles.

Gorzanis's book may have helped amateur musicians to practice diminution, ornamentation and various techniques mastered by professional musicians.

Alenka Bagarič

# Critical Report

## SOURCE

The original title of the third book of lute tablatures by Giacomo Gorzanis (RISM, A/I G 3034; GG 3034; RISM Online ID no.: 990022134) is: *IL TERZO LIBRO | DE INTABOLATVRA DI LIVTO | DI MESSER GIACOMO GORZANIS | Puglise, Habitante nella Citta di Trieste. Nouamente | da lui cõposto & per Antonio Gardano stãpato. | In Venetia Apresso | di Antonio Gardano. | 1564*. The print is in oblong quarto format measuring 14.5 × 21 cm and consists of ten sheets, each folded twice. The *recto* of the first folio of each gathering includes the signature "Terzo libro del Gorzanis" plus the appropriate letter in an alphabetical sequence running from A to K; each succeeding folio is signed with the running letter followed by the Roman numeral for two (ij). The volume comprises a tit-le page, a dedication on its *verso* side, 78 pages of tablature and a table of contents at the foot of the final page. All the compositions, with the exception of the first and the second, receive numbers in the tablature; these consecutive numbers are placed either above the piece's title or at its side. In the original index the pieces are all numbered.

Two original examples of the volume survive: one in Paris at the Bibliothèque Nationale de France (F-Pn), shelfmarked Rés Vmd. 73 (3),[1] and the other in Vienna at the Österreichische Nationalbibliothek, Musiksammlung, shelfmarked SA.76.C.25/3. The transcriptions of the tablatures in both staff notation and tablature have been made on the basis of the original example in Paris. The Parisian original has also been published in facsimile by Éditions Minkoff in 1981.[2]

## EDITING THE LUTE TABLATURE IN STAFF NOTATION

Lute tablature is a particular system of instrumental notation that charts the position of the fingers on the fretboard of the instrument. The prints by Gorzanis, like all sixteenth-century Venetian prints of lute music, use the so-called Italian lute tablature. Six horizontal lines represent the strings of the instrument, where the lowest line represents the lowest-placed – i.e., the highest-sounding – string. The numerals written on individual lines determine the fingering on the fretboard: 0 for open course, 1 to 9 for the first to the ninth frets, x for the tenth, and 11 for the eleventh position. The rhythm signs are placed above the lines; they are to some extent comparable with the signs used in mensural notation.

The edition follows the generally accepted principles of modern scholarly editions, which include both a two-stave system with treble and bass clefs, where the note-values are exactly specified, and, in parallel with it, a diplomatic transcription of the original tablature.[3]

The source is legible and clear. It is intended for a six-course instrument in the usual intervallic relationship of fourth-fourth-major third-fourth-fourth. The notation does not give any instructions regarding the absolute pitch values. Comparisons of individual compositions point to the use of the instruments in different tunings. In addition to a tuning "in G", used by earlier modern transcriptions of sixteenth-century lute tablatures, the present edition accordingly

1. A scan of this volume is also available online: https://gallica.bnf.fr/ark:/12148/btv1b525029599j.

2. Giacomo Gorzanis, *Intabolatura di liuto, I–III* (Genève, 1981), 143–222.

3. More on the methods for transcribing and editing the lute tablature can be found in: Alenka Bagarič, "Izvajalska predloga ali umetniška izedalava: primer lutenjskih tabulatur Giacoma Gorzanisa", *De musica disserenda* 5, no. 1 (2009): 65–83.

envisages also a tuning "in A". By this time the latter had become increasingly common in editions of music for solo lute in order to make the modes more recognizable and to avoid the need for numerous accidentals. Significantly, Gorzanis' vocal napolitane similarly envisage two different tunings of the instrument ("in G" and "in A") – a fact obvious from the parallel layout of the lute tablature and the vocal part in the mensural notation.[4] Where appropriate, the present edition adds a key signature at the openings of the systems in pieces where a transposed mode is clearly recognizable.

The rhythm signs in the tablatures determine the sequence of the plucking of the notes and are as a rule written only where there is a change in rhythmic values. A stem-like vertical stroke | in the tablatures corresponds to the note-value of the semibrevis and is transcribed as a semibreve. The values of minima, semiminima, fusa and semifusa are indicated by flagged stems. All the note-values are (in the contemporary terminology) imperfect, dividing into two as in modern notation. An exception occurs in the two examples of saltarelli nos. 17 and 31 where a perfect semibrevis appears on the first or on the final beat. In modern transcription a dot increases its duration by a half. The rhythmic notation in the source is very accurate, printing errors or ambiguities being rare.

However, the rhythm signs in the tablatures do not determine the duration of individual notes. It is the edition that fixes the rhythmic values of individual notes, thereby becoming an interpretation of the tablatures that offers certain subjective solutions regarding the part-writing – in two, three or four polyphonic voices – and the harmony, with regard to the duration of individual notes (merely implied in the tablatures), which is determined in a manner consistent with the texture of the music and the execution of ornamentation, diminution and the various techniques of playing the instrument, whereby the difference between dances, polyphonic instrumental pieces and intabulations of vocal models is taken into account.

The metrical structure in the tablature is not prescribed by mensural signs, except in six padoane, where the sign **3** is written at the beginning (pieces nos. 2, 16, 20, 24, and 30). Vertical strokes divide the tablatures into equal metrical units. In most prints employing Italian tablature the vertical strokes have no metrical significance; the division into equal time-units functions simply as a reading aid. In pass'e mezzi one unit comprises four minimae, so the suggested time signature in the editions is alla breve. Similarly, both ricercari are based on units of four minimae. The units of padoane are three minimae, for which the edition proposes the time signature $\frac{3}{2}$. The exception is the paduana "della bataglia", no. 16, that has units of six minimae therefore the $\frac{6}{2}$ meter is suggested in the transcription. Saltarelli in the dance sets and also some independent saltarelli are usually divided into units of three minimae. The edition employs a $\frac{3}{2}$ signature. However, the units of saltarelli nos. 3 and 6 are divided into six minimae, oscillating between simple triple and compound duple metre. The edition retains the division between metrical units found in the tablature and proposes a $\frac{6}{2}$ time signature: that is, bars in compound duple metre. The unit in gagliarda is three minimae, for which the edition employs a $\frac{3}{2}$ signature. In instances of an uncertain division of units in the source the edition proposes solutions based on the harmonic and rhythmic structure. All changes are recorded in the critical notes.

The present edition of the lute tablatures retains all the fingering indications (in the critical notes called "events") in the form of numbers placed on the six horizontal lines, and all the rhythm signs. Only obvious mistakes or inconsistencies in the source concerning fingering or rhythm are corrected and explained in the critical notes. The edition omits the dots under the fingering numbers that indicate the sequence of fingering for the right hand – i.e., the plucking of strings with the forefinger in alternation with the thumb – and consequently the differentiation between accented and non-accented notes. In a few cases where a rhythm sign is repeated in the original source the repetition is omitted from the transcription.

4. See Giacomo Gorzanis, *Il primo libro di napolitane che si cantano et sonano in leuto (1570), Il secondo libro delle napolitane a tre voci (1571)*, ed. Alenka Bagarič, Monumenta artis musicae Sloveniae 51 (Ljubljana, 2007).

## CRITICAL NOTES

From this volume onwards the editions for Giacomo Gorzanis's *Opera Omnia* will present the tablatures separately from the transcription to facilitate the edition's use by practical musicians. In the present source all the pieces are numbered except the first two. *Pass'e mezzo del Imperator* is incorrectly marked with a number 19 (in the original table of contents 18). There are four instances where the words "primo" or "prima" follow the title (in the compositions numbered in the present edition as 1, 2, 3 and 4). In such cases this is merely an indication that the first part ("prima parte") is followed by other variations successively headed "Seconda parte", "Terza parte", etc. This indication has been omitted in the present edition. In the case of two recercari (numbers 42 and 43) the words "primo" and "secondo" have been added to show the order of the two pieces. The titles of the pieces have been orthographically standardized, and the original spellings found either in the tablature or in the index are given for each piece.

This edition follows the modern rule that all accidentals remain in force for the duration of the bar, and all chromatic inflections are cancelled at the barline. For the sake of clarity, an exception is made at the beginning of the "Quarta parte" of the *Pass'e mezzo antico*.

All changes refer only to the bar in which they occur. Editorial interventions are listed in the critical notes. The comments refer to the numbering of the bars in the transcription of the tablature, where a ringed number denotes a string (1 for the highest and 6 for the lowest pitch), and a non-ringed one denotes a position on the fingerboard.

Abreviations:

| | |
|---|---|
| b./bb. | bar(s) |
| r. | recto |
| v. | verso |
| T. | the original table of contents |

### 1 Pass'e mezzo antico

A2r: *Pass'e mezo ãticho | primo.*
T: *Pass'e mezo Antico.*
Rhythm sign minima above, before first event.
b. 48 after 8th event: vertical stroke and *Quarta parte*.
b. 76 15th event: ③ 1.

### 2 Padoana del ditto

A4v: *Padouana del | ditto prima.*
T: *Padouana del ditto.*
Rhythm sign minima above, before first event.

### 3 Saltarello [del] ditto

B2v: *Saltarello ditto | primo.*
T: *Saltarello ditto primo.*
b. 15 7th event: rhythm sign missing.

### 4 Pass'e mezzo moderno

B3v: *Paſs'e mezo | moderno primo.*
T: *Paſs'e mezo moderno.*
b. 0 1st event: rhythm sign semiminima above.
b. 16 5th event: ③ 2.
b. 17 9th event: ④ 2, ③ 0, ② 0, ① 3.
b. 21 9th event: ③ 4.
b. 25 9th event: ④ 2, ③ 0, ② 0, ① 3.
b. 38 8th event: ④ 2.
b. 81 6th event: ② 9.
b. 83 8th event: rhythm sign semiminima above.
b. 95 8th event: ① 11.

### 5 Padoana del ditto

C2v: *Padoana del ditto.*
T: *Padoana del ditto.*
b. 12 1st event: ⑥ 3, ④ 5, ② 5, ① 7.

### 6 Saltarello del ditto

C3v: *Saltarello ditto.*
T: *Saltarello del ditto.*

### 7 Gagliarda alla Milanese

D1r: *Galiarda alla | Milanesa.*
T: *Gagliarda alla Milanese.*
bb. 12–40: barlines editorially added.
b. 12 4th event: rhythm sign semiminima above.
b. 13 2nd event: rhythm sign semiminima above (rhythm sign fusa displaced two events to the right).

b. 13 6th event: ⑤ 5, ③ 6, ② 5, ① 3.
b. 15 5th event: rhythm sign semiminima above.
b. 15 7th event: rhythm sign missing (displaced two events to the left).
b. 31 2nd event: rhythm sign missing.

**8 L'herba fresca**

D1v: *L'herba fresca.*
T: *L'herba fresca.*

**9 Saltarello ditto il Paluello**

D2r: *Saltarello dito* | *Il paluelo.*
T: *Saltarello ditto il Paluello.*
Rhythm sign minima above, before first event.
bb. 1–5: barlines editorially added.
b. 6: the repetition of the 1st (③ 3) and 2nd (③ 2) events is editorially omitted.
b. 22 6th and 7th events: editorially added.
bb. 22–48: barlines editorially added.
b. 48 1st event: rhythm sign minima above.

**10 Saltarello ditto Dimel su presto**

D3v: *Saltarello dito* | *Dimel su presto*.
T: *Saltarello dito dimel su presto.*
b. 18 1st event: ⑤ 0, ③ 2, ② 2, ① 5.

**11 Saltarello ditto Il mal contento**

D4v: *Saltarello dito* | *Il mal contento.*
T: *Saltarello dito il mal contento.*
b. 32 2nd event: rhythm sign semiminima above.

**12 Saltarello ditto il Bergamasco**

E1r: *Saltarello dito* | *Il bergamasco.*
T: *Saltarello dito il Begamasco.*
b. 7 2nd event: ④ 2.
b. 38 8th event: ⑤ 2, 9th event: ⑤ 0.

**13 Caccia la vechia fuor del campo**

E2v: *Caccia la uechia* | *fuora del cãpo.*
T: *Caccia la uechia fuor del cãpo.*
Vertical strokes divide units of three minimae.
bb. 1–31: barlines editorially added.
b. 7 3rd event: rhythm sign semiminima above (displaced one event to the left).
b. 10 2nd to 6th events: editorially added.
b. 15 4th event: rhythm sign missing (displaced one event to the right).
b. 15 4th event: ⑤ 1, ③ 1, ② 3.
b. 29 3rd event: ① 3.
b. 31 5th event: rhythm sign minima above.

**14 Saltarello ditto l'Imperial**

E3v: *Satlarello dito* | *L'imperial.*
T: *Saltarello ditto l'Imperial.*
b. 4 2nd event: ② 3, 8th event: ② 3.
b. 12 2nd event: ② 3, 8th event: ② 3.

**15 Pass'e mezzo della bataglia**

E4r: *Paſs'e mezo* | *della bataglia*.
T: *Paſs'e mezo della bataglia.*
b. 1 1st event: rhythm sign minima above.
b. 8 8th event: ⑤ 3, ④ 4, ③ 3, ② 3.
b. 25 4th event: ② 2, ① 0.
b. 52 1st event: ⑤ 3, ③ 3, ② 2, ① 0.

**16 Padoana del ditto**

F2v: *Padoana* | *del ditto.*
T: *Padouana del ditto.*
b. 10 3rd event: rhythm sign missing (displaced one event to the right).
b. 16 17th event: ⑤ 3, ④ 4, ③ 3, ② 3.
b. 16 17th event: ⑤ 3, ④ 4, ③ 3, ② 3.

**17 Saltarello del ditto**

F3r: *Saltarello* | *del dito.*
T: *Saltarello ditto.*
bb. 1–64: barlines editorially added.
b. 3 1st event: rhythm sign missing.
b. 19 2nd event: rhythm sign missing.
b. 38 2nd event: rhythm sign missing.
b. 39 1st event: rhythm sign missing.

**18 Pass'e mezzo del Imperator**

F4r: *Paſs'e mezo* | *del Imperator.*
T: *Paſs'e mezo del Imperator.*
b. 17 2nd event: ④ 4, ③ 5.
b. 18 2nd event: rhythm sign missing (displaced one event to the right).
b. 18 9th event: rhythm sign missing.
b. 18 10th event: rhythm sign missing.

**19 Pass'e mezzo moderno**

G1r: *Pass'è mezo | moderno.*
T: *Paſs'e mezo moderno.*
Vertical strokes displaced to the left by one minima from the first unit of the *Seconda parte*.
bb. 16–32: barlines editorially added.
b. 20 2nd event: ③ 1.
b. 26 4th event: ④ 3, ② 3, ① 5.
b. 26 8th event: ④ 0, ③ 2, ① 1.

**20 Padoana del ditto**

G2r: *Padoana | del dito.*
T: *Padouana del ditto.*
Vertical strokes displaced to the left by one minima from the first unit of the *Seconda parte*.
bb. 16–32: barlines editorially added.
b. 11 1st event: ⑥ 3, ③ 1, ② 1, ① 0.
b. 12 1st event: ⑥ 3, ③ 1, ② 1, ① 0.
b. 14 7th event: ① 3.
b. 16 2nd event: rhythm sign missing.
b. 16: sign **3** before the *Seconda parte*.
b. 24 3rd event: ⑤ 2, ④ 4, ③ 3, ② 3.
b. 24 5th event: rhythm sign missing (displaced one event to the right).
b. 31 2nd event: ⑤ 3, ④ 4, ③ 6, ② 5.
b. 32 4th event: rhythm sign semibrevis above.

**21 Pass'e mezzo ditto il Cavalier**

G2v: *Pass'è mezo dito | il Caualier.*
T: *Paſs'e mezo dito il Caualier.*
Vertical strokes displaced to the left by one minima from the first unit.
bb. 1–28: barlines editorially added.
b. 1 8th event: ③ 0, ② 0.
b. 2 1st and 3rd event: ⑤ 3, ③ 1, ② 0, ① 0.
b. 7 5th event: ⑤ 3, ④ 3, ③ 1, ② 1.
b. 23 4th event: ④ 2, ③ 1, ② 2, ① 3.

**22 Satarello del ditto**

G3v: *Saltarello del ditto.*
T: *Saltarello del ditto.*
Vertical strokes displaced to the left by one minima from the first unit.
bb. 1–56: barlines editorially added.
b. 26 5th event: ⑤ 5, ④ 2, ③ 3.
b. 44 1st event: ⑥ 3, ② 1, ① 0.
b. 45 1st event: rhythm sign missing.
b. 46 2nd event: rhythm sign missing.

**23 Pass'e mezzo del Todeschin**

G4v: *Paſs'e mezo | del Todeſchin.*
T: *Paſs'e mezo del Todeſchin.*
b. 8 1st event: ⑥ 2, ③ 5, ② 3, ① 3.

**24 Padoana del ditto**

H2r: *Padoana | del dito.*
T: *Padoana del ditto.*
b. 0 1st event: rhythm sign minima above.
bb. 1–36: barlines editorially added.
b. 4 8th event: ② 0.
b. 6 1st event: rhythm sign missing.
b. 8 7th event: rhythm sign missing (displaced one event to the right).
b. 14 1st event: rhythm sign missing.

**25 Pass'e mezzo antico**

H2v: *Paſs'e mezo | Antico.*
T: *Paſs'e mezo antico.*
Rhythm sign minima above, before first event.
bb. 1–16: barlines editorially added.
b. 9 8th event: ③ 4.

**26 Padoana del ditto**

H3r: *Padoana | del dito.*
T: *Padoana del ditto.*
Rhythm sign minima above, before first event.
bb. 1–16: barlines editorially added.

**27 Saltarello del ditto**

H3v: *Saltarello del ditto.*
T: *Saltarello del ditto.*

**28 Saltarello ditto Amor mio bello**

H4r: *Saltarello ditto | amor mio bello.*
T: *Saltarello dito amor mio bello.*
Vertical strokes displaced to the left by one minima from the first unit.
bb. 1–40: barlines editorially added.
b. 17 4th event: ② 6.
b. 17 8th event: rhythm sign semiminima above.
b. 18 1st event: rhythm sign fusa above.
b. 40 1st event: rhythm sign seminima above.

**29 Pass'e mezzo antico sul quarto tono**

H4v: *Paſs'e mezo anti- | co ſul quarto tõ.*
T: *Paſs'e mezo ãtico ſul 4.tõ.*
Rhythm sign minima above, before first event.
bb. 1–32: barlines editorially added.
b. 8 12th event: ② 0.

**30 Padoana del ditto**

I1v: *Padoanao del ditto.*
T: *Padouana del ditto.*
Rhythm sign minima above, before first event.
bb. 1–32: barlines editorially added.
b. 14 1st event: ⑥ 2, ③ 4, ② 4, ① 2.
b. 32 1st event: rhythm sign minima above.

**31 Saltarello [del] ditto**

I2v: *Saltarello ditto.*
T: *Saltarello ditto.*
b. 20 1st event: ⑤ 0, ③ 3, ② 3, ① 5.
b. 27 4th event: ② 4.
b. 29 10th event: ① 3.

**32 Pass'e mezzo del Gorzanis**

I3r: *Paſs'e mezo | del Gorzanis.*
T: *Paſs'e mezo del Gorzanis.*
Rhythm sign minima above, before first event.
bb. 1–32: barlines editorially added.
b. 6 13th event: rhythm sign dotted semiminima above.
b. 18 4th event: ⑥ 0, ④ 2, ③ 0, ② 0.
b. 20 5th event: ② 0.

**33 Saltarello ditto Tantara**

I4r: *Saltarello ditto | Tantara.*
T: *Saltarello dito Tantara.*
Rhythm sign minima above, before first event.
bb. 1–24: barlines editorially added.
b. 18 6th event: ② 0, ① 0.
b. 24 1st event: rhythm sign minima above.

**34 Pass'e mezzo ditto il Giordano**

K1r: *Paſs'e mezo | dito il Giordano.*
T: *Paſs'e mezo dito il Giordano.*
Rhythm sign minima above, before first event.
bb. 1–24: barlines editorially added.

**35 Bal boemo ditto la Filippina**

K1v: *Bal Boemo | dito la Filippina.*
T: *Bal boemo dito la philipina.*

**36 Padoana del ditto**

K2r: *Padoana del dito.*
T: *Padouana del ditto.*
b. 4 7th event: ⑥ 3, ③ 6, ② 5, ① 3.

**37 Bal todesco**

K2r: *Bal Todeſcho.*
T: *Bal todeſcho.*

**38 Padoana del ditto**

K2v: *Padoana del ditto.*
T: *Padouana del ditto.*

**39 Bal todesco**

K2v: *Bal Todeſcho.*
T: *Bal Todeſco.*

**40 Padoana del ditto**

K3r: *Padoana del dito.*
T: *Padouana del ditto.*
b. 8 4th event: rhythm sign semibrevis above.

**41 Recercar primo**

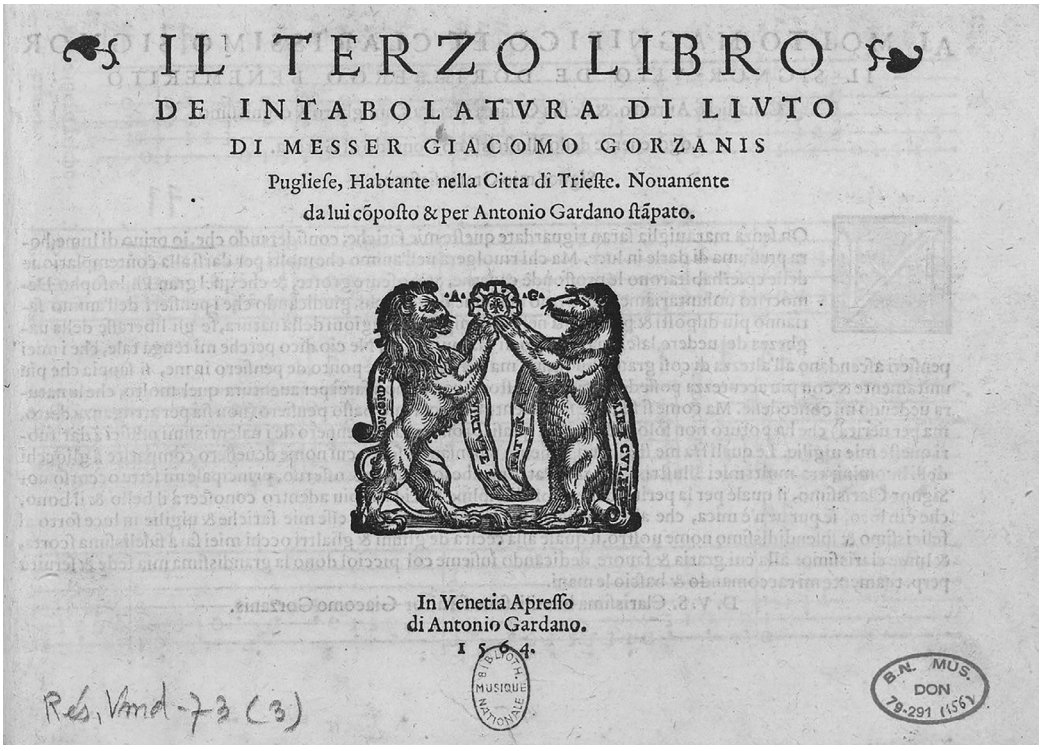
K3r: *Recercar Primo.*
T: *Recerchar primo.*
b. 12 5th event: ① 5.
b. 22 3rd event: rhythm sign missing.
b. 26 1st event: ⑥ 3, ③ 6, ② 5, ① 5.
b. 26 9th event: rhythm sign missing.
b. 31 7th event: ④ 4.

**42 Recercar secondo**

K4r: *Recercar secõdo.*
T: *Rerechar ſecondo.*
b. 5 6th event: ③ 1, ① 3.
b. 33 1st event: ⑤ 0, ③ 3, ② 2, ① 0.

Kateřina Maňáková and Alenka Bagarič

# Faksimili · Facsimiles



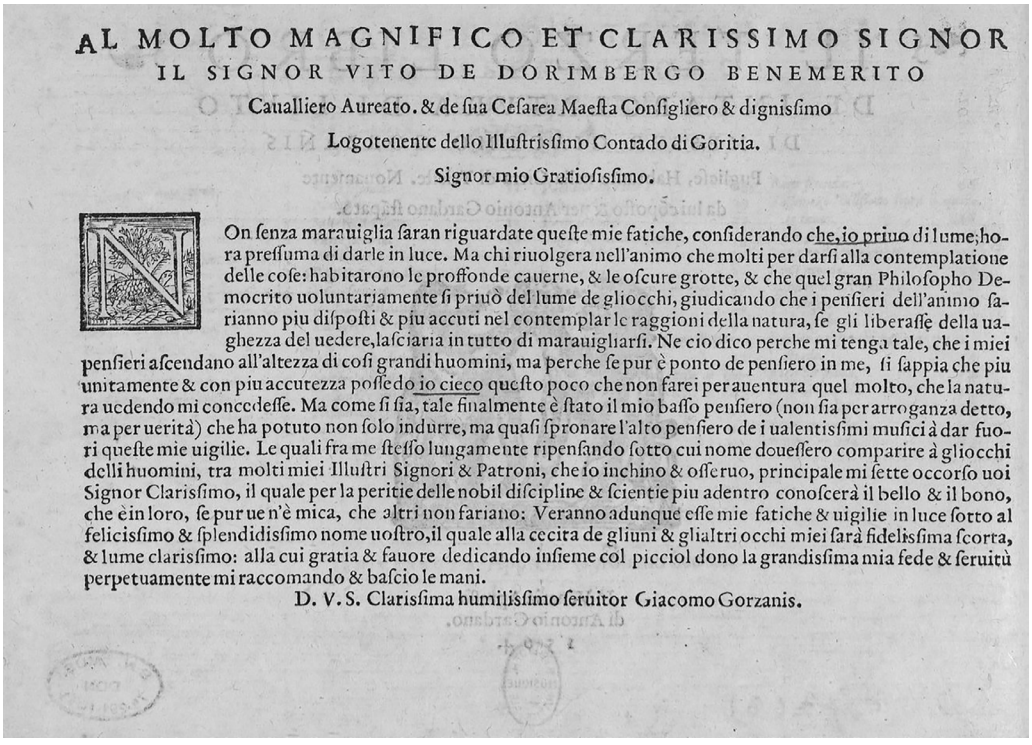
IL TERZO LIBRO
DE INTABOLATVRA DI LIVTO
DI MESSER GIACOMO GORZANIS
Pugliese, Habtante nella Citta di Trieste. Nouamente
da lui cõposto & per Antonio Gardano ſtãpato.

In Venetia Apreſſo
di Antonio Gardano.
1564.

Rés. Vmd-73 (3)
BIBLIOTHÈQUE NATIONALE MUSIQUE
B.N. MUS. DON 79-291 (156)

FAKSIMILE 1
Naslovnica zbirke *Il terzo libro de intabolatura di liuto* (Benetke, 1564) Giacoma Gorzanisa (Pariz, Nacionalna knjižnica, Rés. Vmd. 73 (3); prosto dostopno)

FACSIMILE 1
Title page of Giacomo Gorzanis's *Il terzo libro de intabolatura di liuto* (Venice, 1564) (Paris, National Library, Rés. Vmd. 73 (3); public domain)



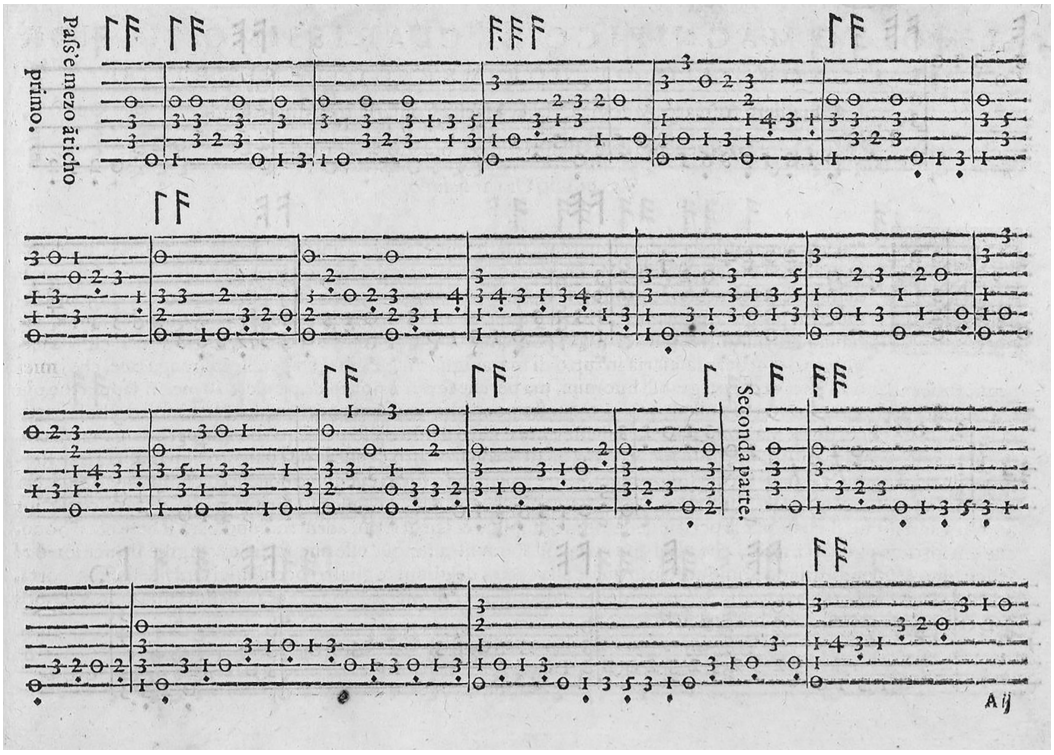
AL MOLTO MAGNIFICO ET CLARISSIMO SIGNOR
IL SIGNOR VITO DE DORIMBERGO BENEMERITO
Caualliero Aureato. & de ſua Ceſarea Maeſta Conſigliero & dignisſimo
Logotenente dello Illuſtrisſimo Contado di Goritia.
Signor mio Gratioſisſimo.

NOn ſenza marauiglia ſaran riguardate queſte mie fatiche, conſiderando che, io priuo di lume; hora preſſuma di darle in luce. Ma chi riuolgera nell'animo che molti per darſi alla contemplatione delle coſe: habitarono le proffonde cauerne, & le oſcure grotte, & che quel gran Philoſopho Democrito uoluntariamente ſi priuò del lume de gliocchi, giudicando che i penſieri dell'animo ſarianno piu diſpoſti & piu accuti nel contemplar le raggioni della natura, ſe gli liberaſſe della ughezza del uedere, laſciaria in tutto di marauigliarſi. Ne cio dico perche mi tenga tale, che i miei penſieri aſcendano all'altezza di coſi grandi huomini, ma perche ſe pur è ponto de penſiero in me, ſi ſappia che piu unitamente & con piu accutezza poſſedo io cieco queſto poco che non farei per auentura quel molto, che la natura uedendo mi concedeſſe. Ma come ſi ſia, tale finalmente è ſtato il mio baſſo penſiero (non ſia per arroganza detto, ma per uerità) che ha potuto non ſolo indurre, ma quaſi ſpronare l'alto penſiero de i ualentisſimi muſici à dar fuori queſte mie uigilie. Le quali fra me ſteſſo lungamente ripenſando ſotto cui nome douеſſero comparire à gliocchi delli huomini, tra molti miei Illuſtri Signori & Patroni, che io inchino & oſſeruo, principale mi ſette occorſo uoi Signor Clarisſimo, il quale per la peritie delle nobil diſcipline & ſcientie piu adentro conoſcerà il bello & il bono, che èin loro, ſe pur ue n'è mica, che altri non fariano: Veranno adunque eſſe mie fatiche & uigilie in luce ſotto al felicisſimo & ſplendidisſimo nome uoſtro, il quale alla cecita de gliuni & gli altri occhi miei ſarà fidelisſima ſcorta, & lume clarisſimo: alla cui gratia & fauore dedicando inſieme col picciol dono la grandisſima mia fede & ſeruitù perpetuamente mi raccomando & baſcio le mani.

D. V. S. Clarisſima humilisſimo ſeruitor Giacomo Gorzanis.

FAKSIMILE 2
Gorzanisovo posvetilo zbirke *Il terzo libro de intabolatura di liuto* (Benetke, 1564) Vidu Dornbergu (Pariz, Nacionalna knjižnica, Rés. Vmd. 73 (3); prosto dostopno)

FACSIMILE 2
Gorzanis's dedication of *Il terzo libro de intabolatura di liuto* (Venice, 1564) to Vito of Dornberg (Paris, National Library, Rés. Vmd. 73 (3); public domain)



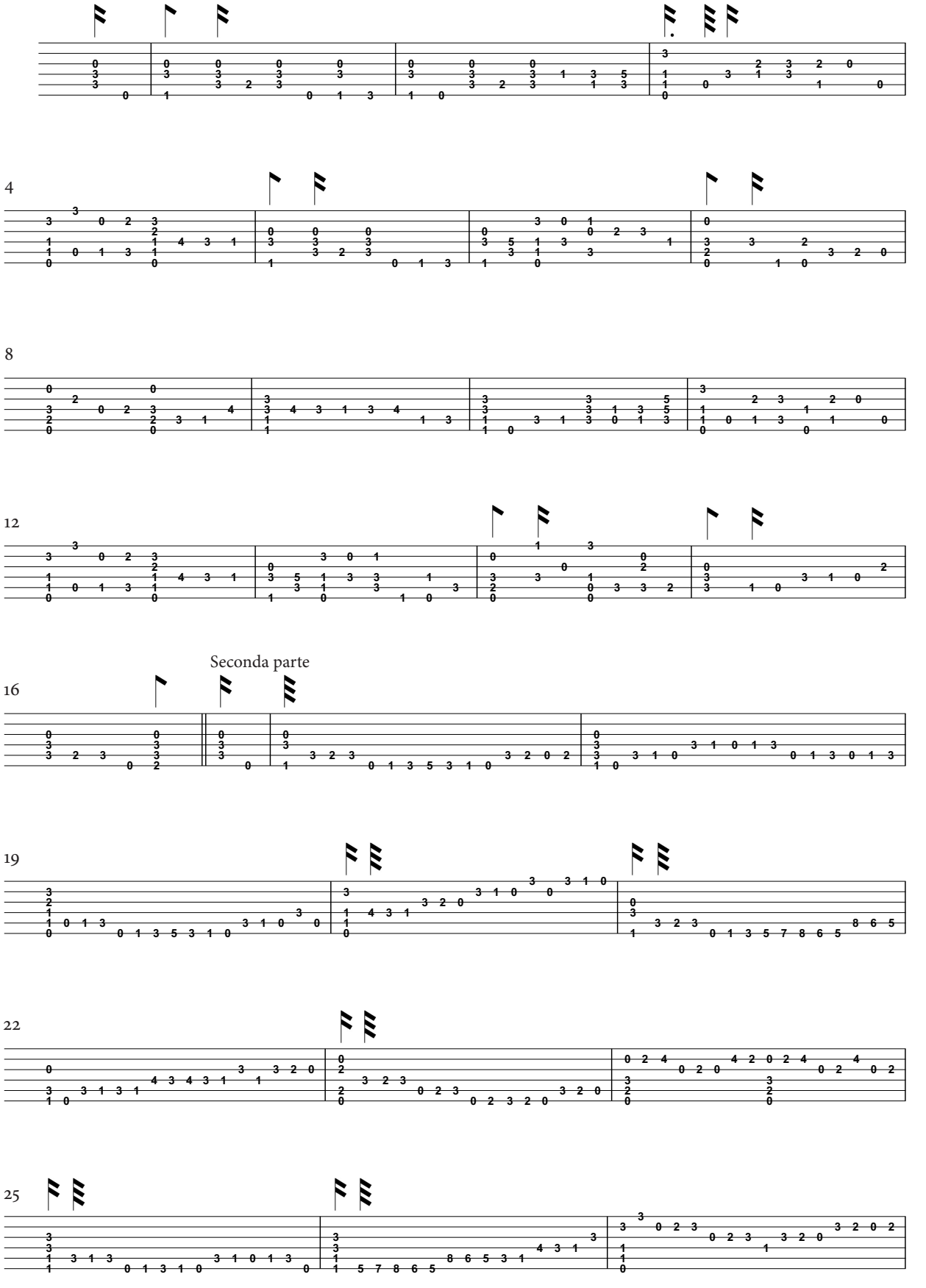

FAKSIMILE 3
Začetek prve skladbe v zbirki *Il terzo libro de intabolatura di liuto* (Benetke, 1564) Giacoma Gorzanisa (Pariz, Nacionalna knjižnica, Rés. Vmd. 73 (3); prosto dostopno)

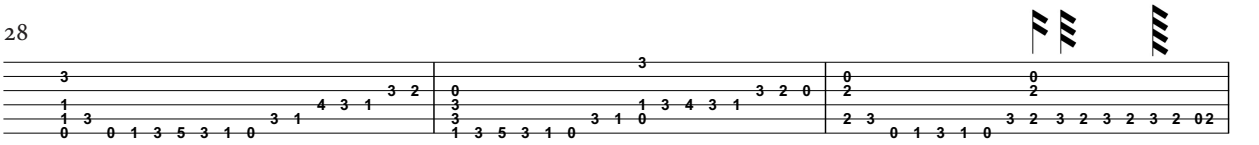
FACSIMILE 3
The beginning of the first composition in Giacomo Gorzanis's *Il terzo libro de intabolatura di liuto* (Venice, 1564) (Paris, National Library, Rés. Vmd. 73 (3); public domain)

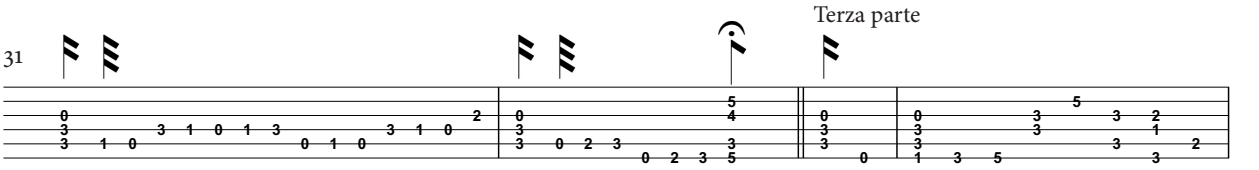
# Tabulature · Tablature

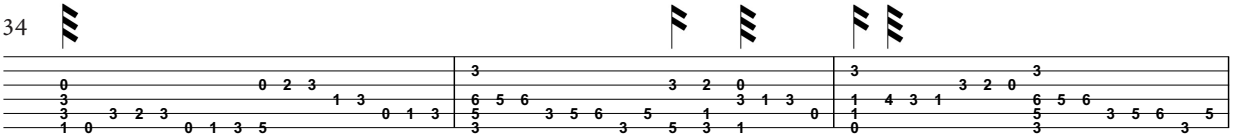
# 1 Pass'e mezzo antico

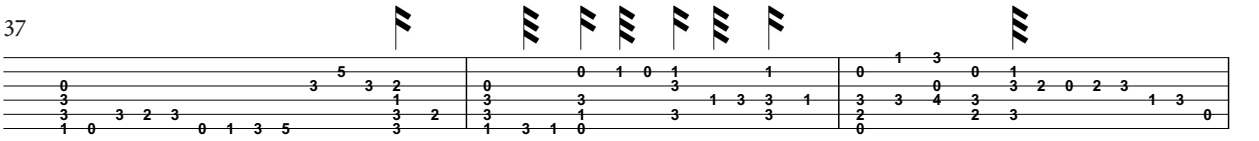
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

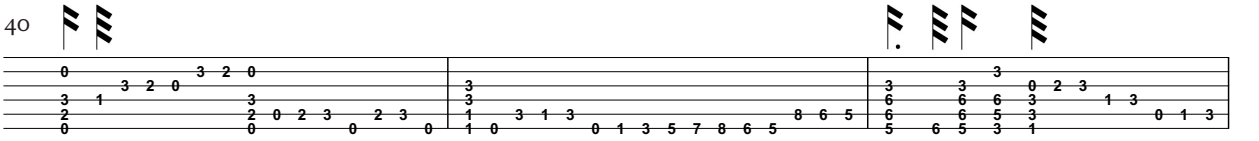


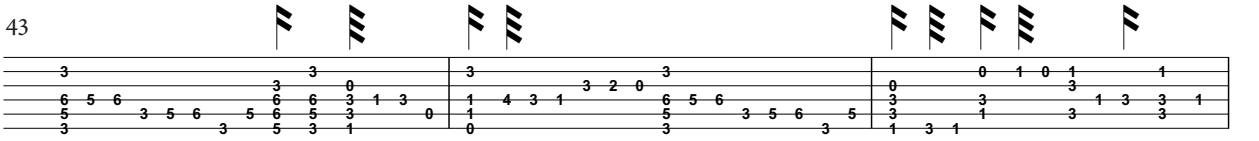

28

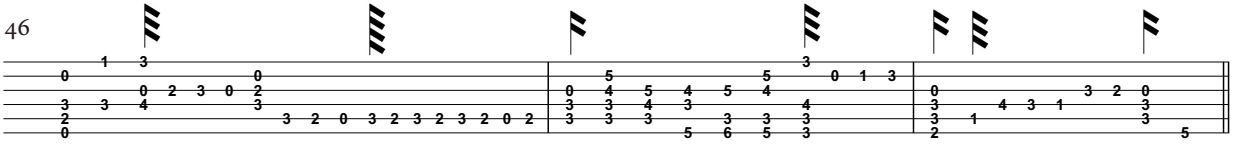

Terza parte
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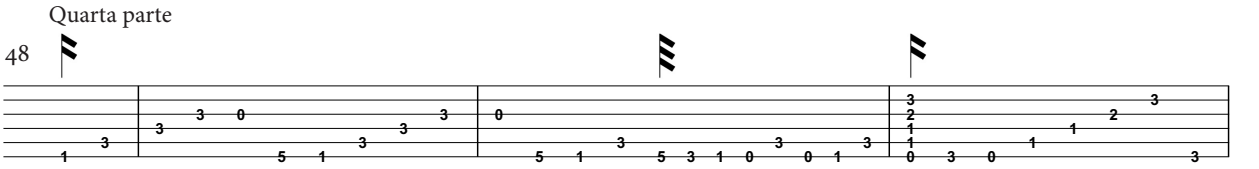

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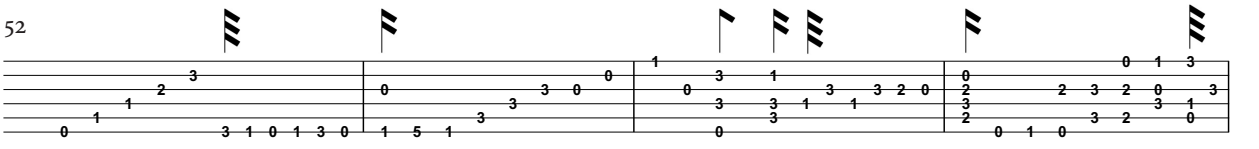

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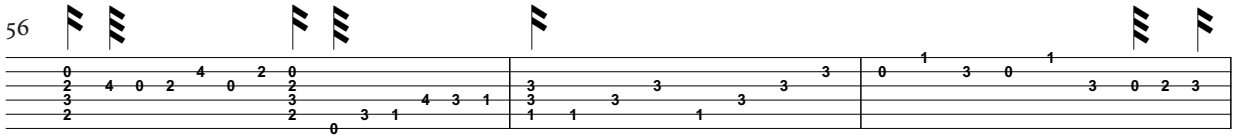

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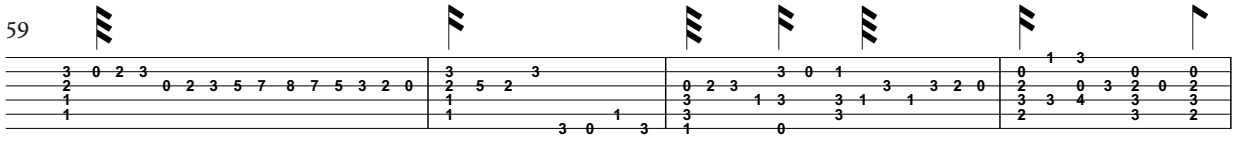

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46

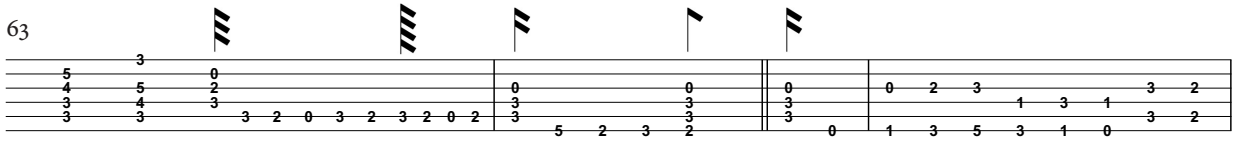

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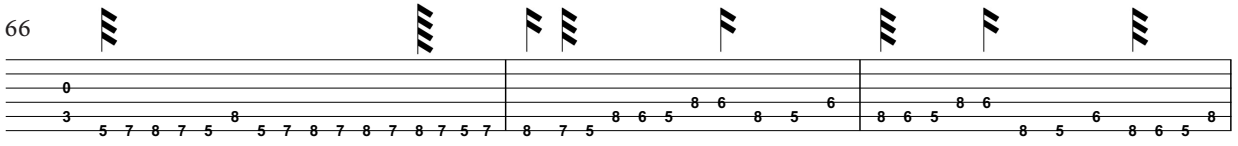

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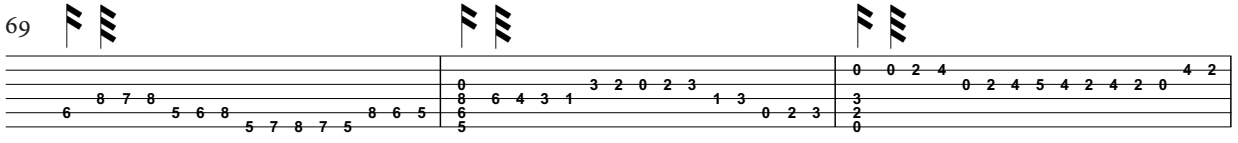


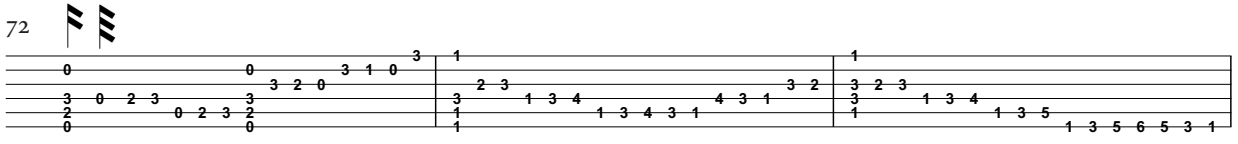



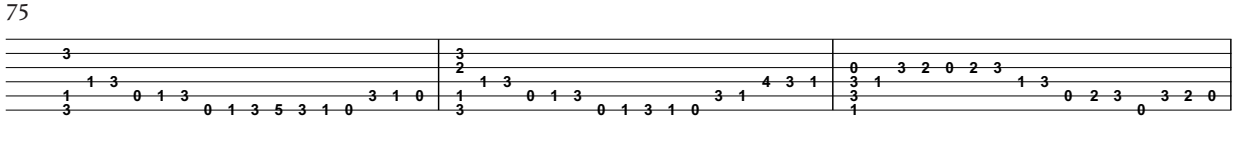

Quinta parte

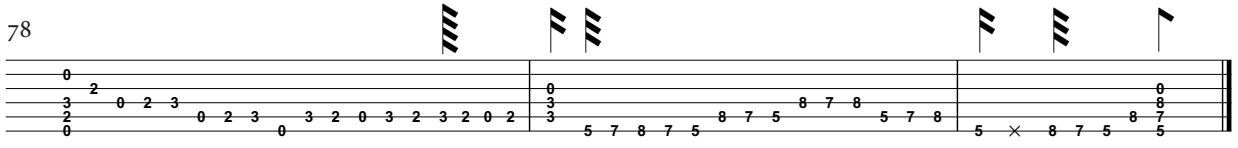


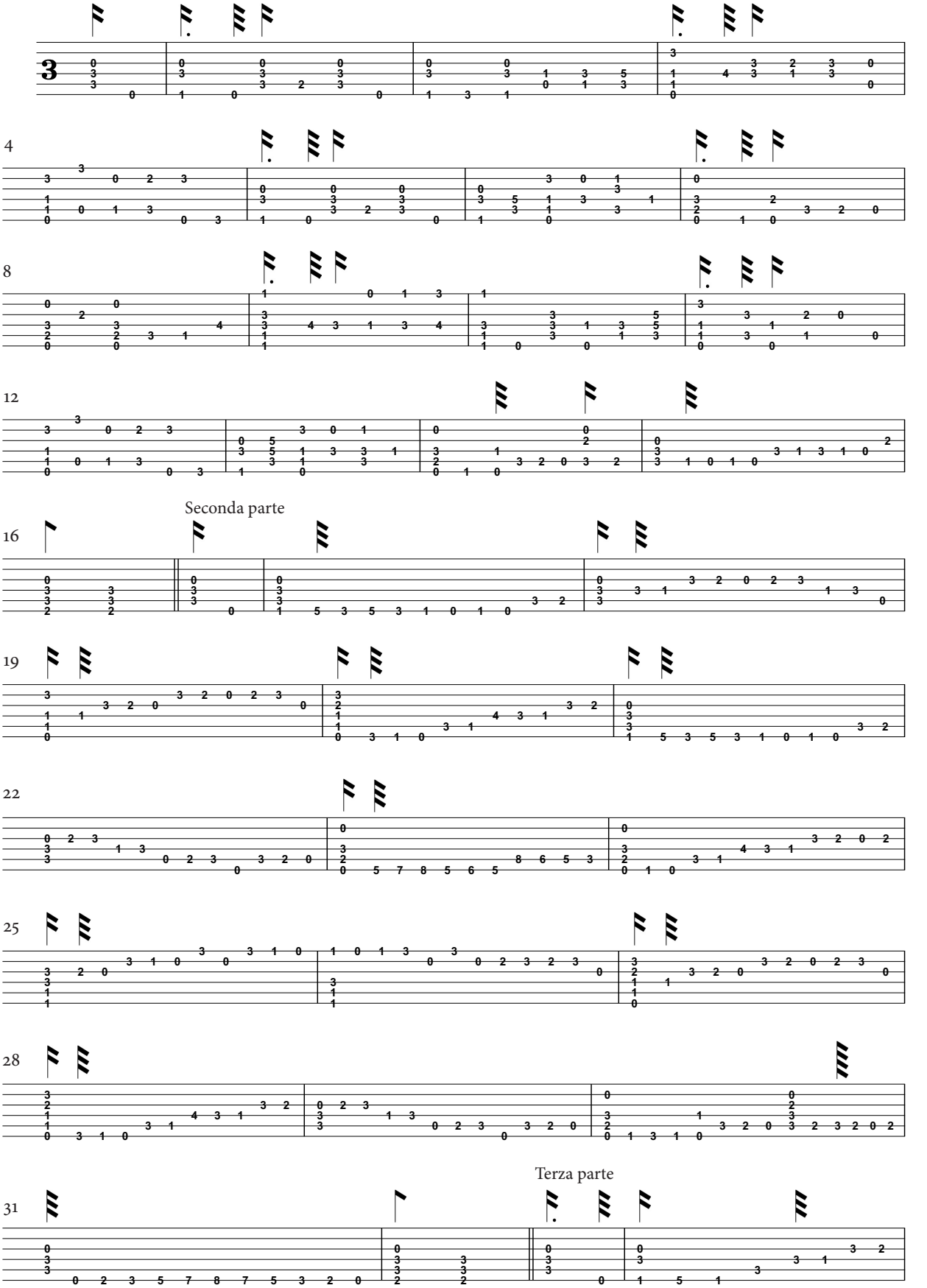



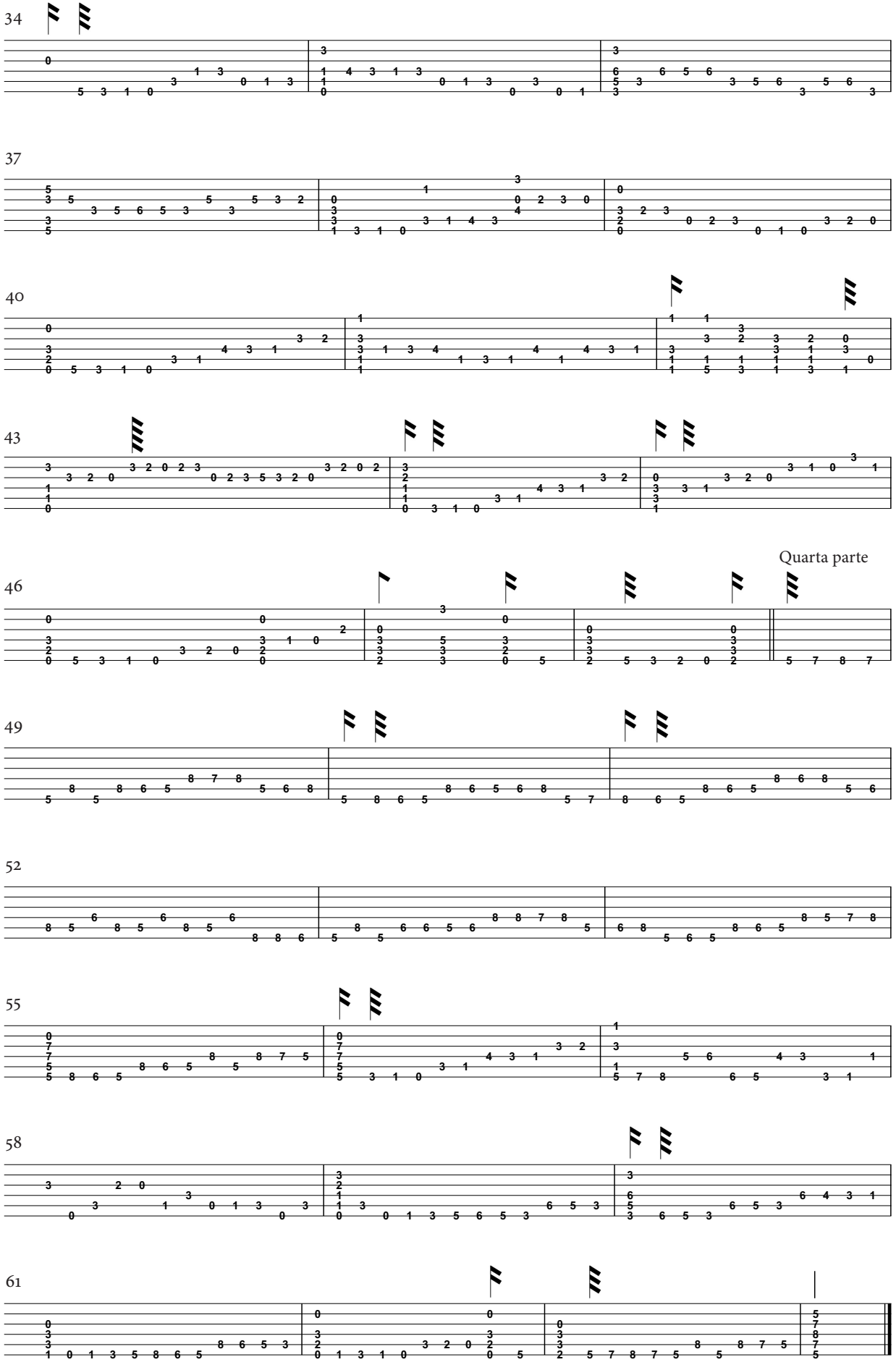



# 2 Padoana del ditto

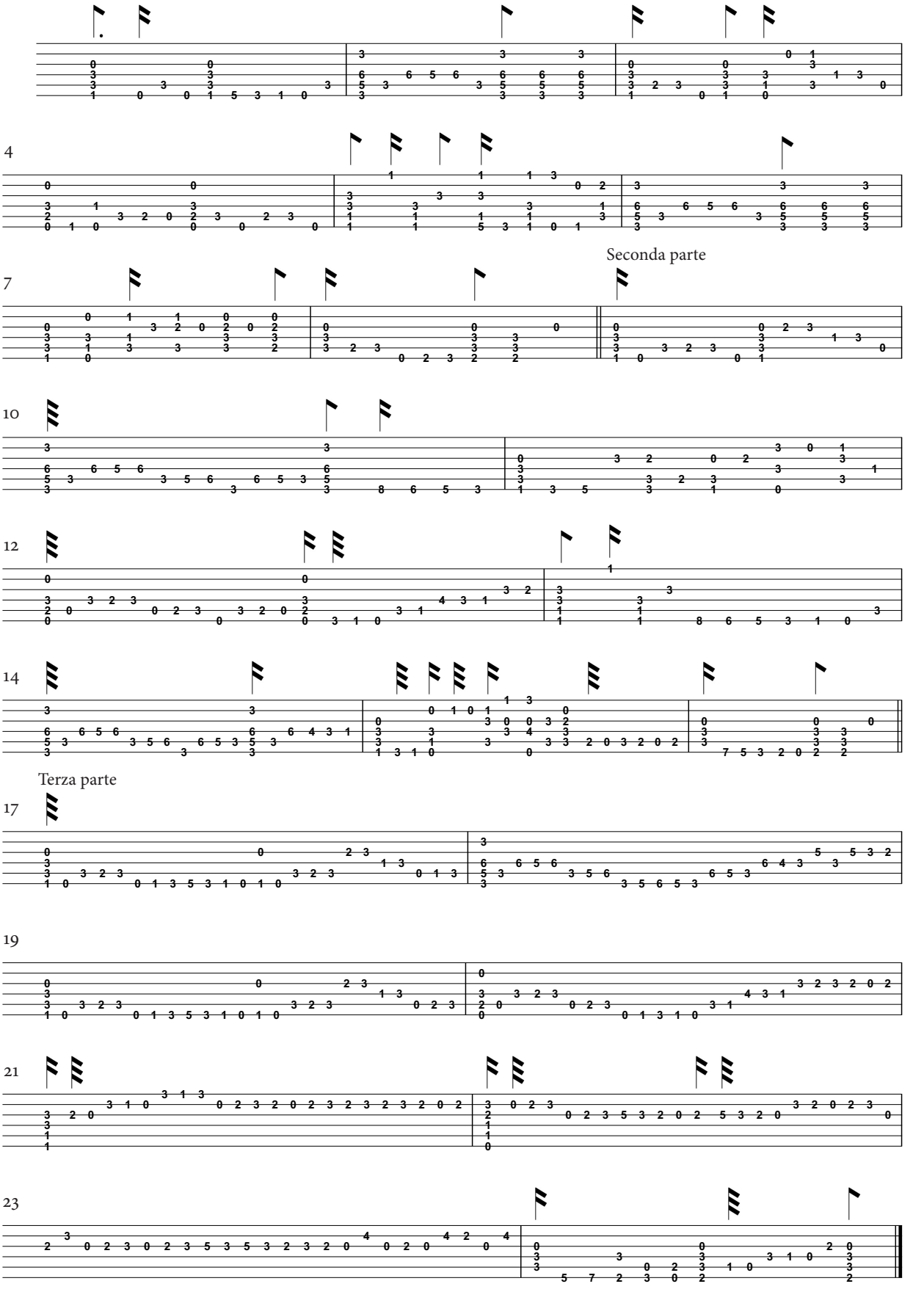
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)




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Quarta parte
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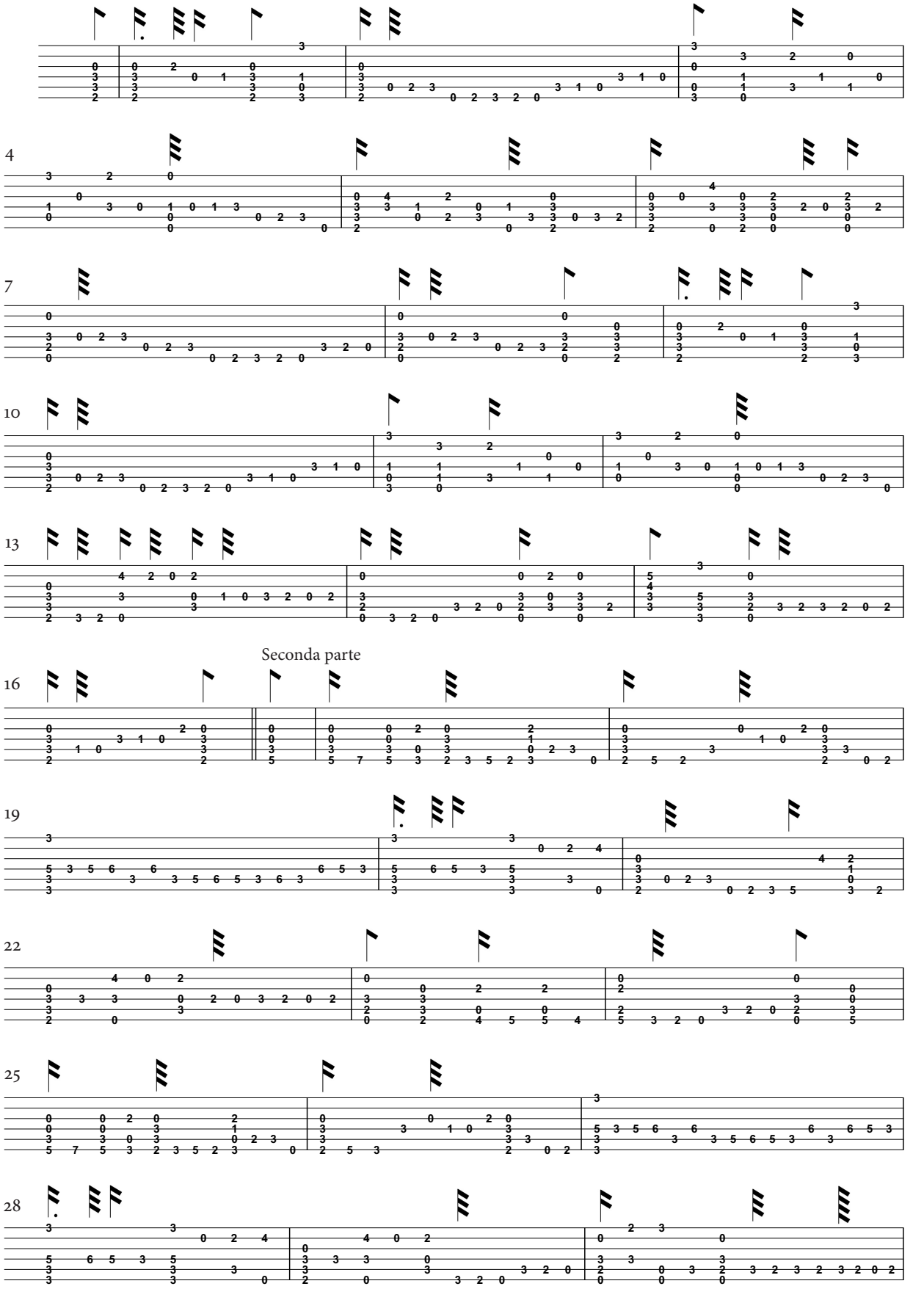
# 3 Saltarello [del] ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

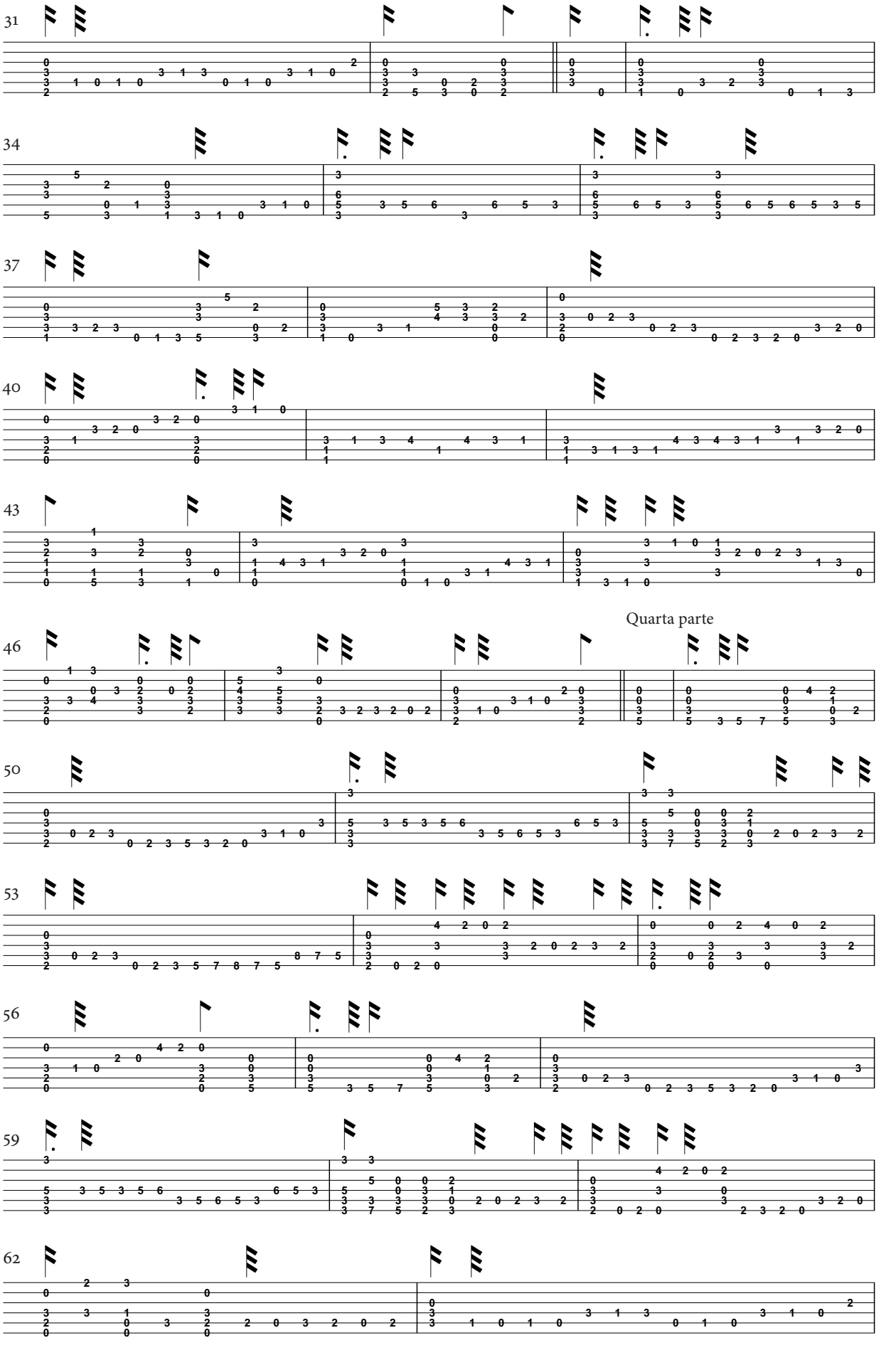


# 4 Pass'e mezzo moderno

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

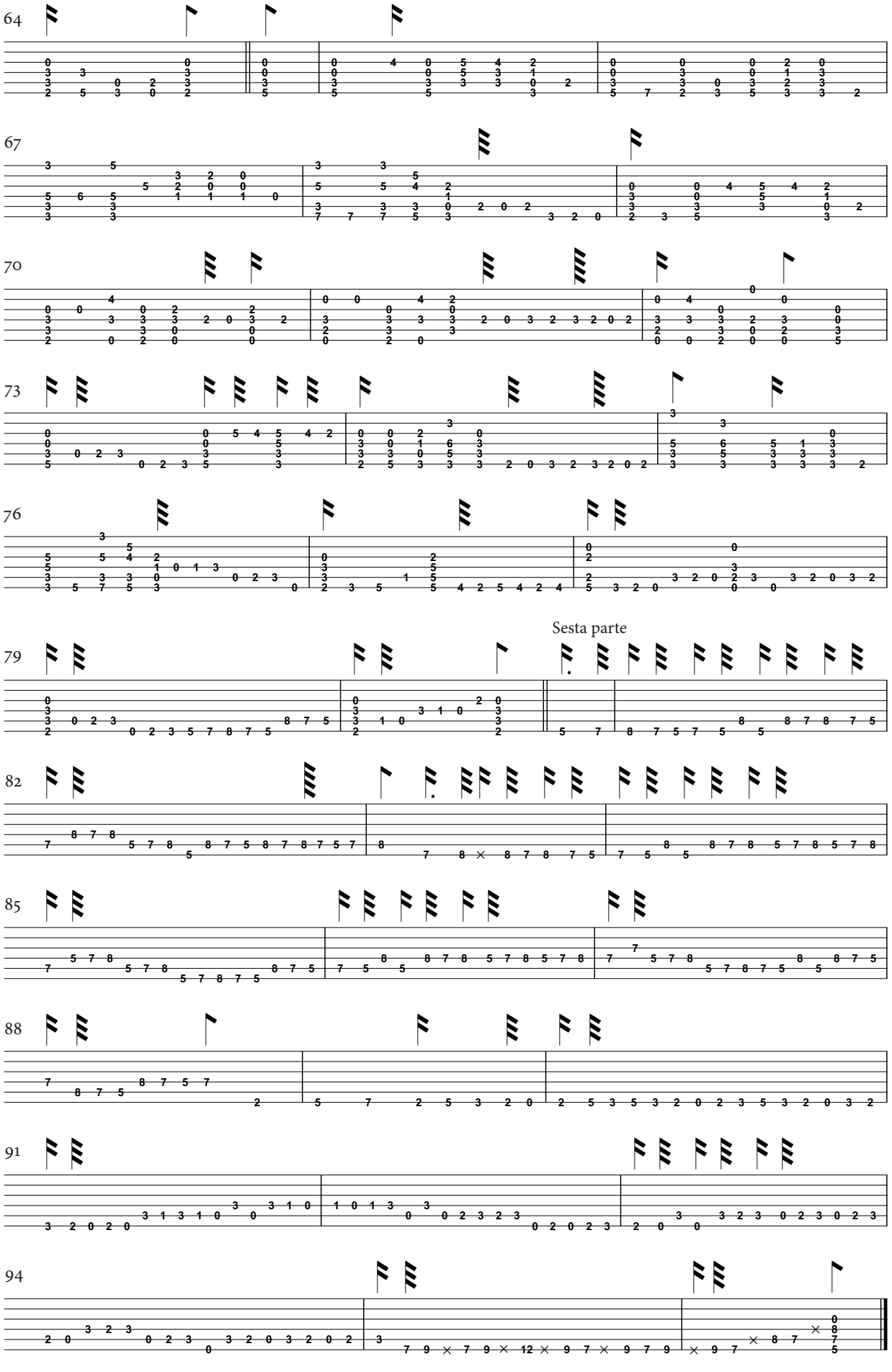


Terza parte




Quarta parte

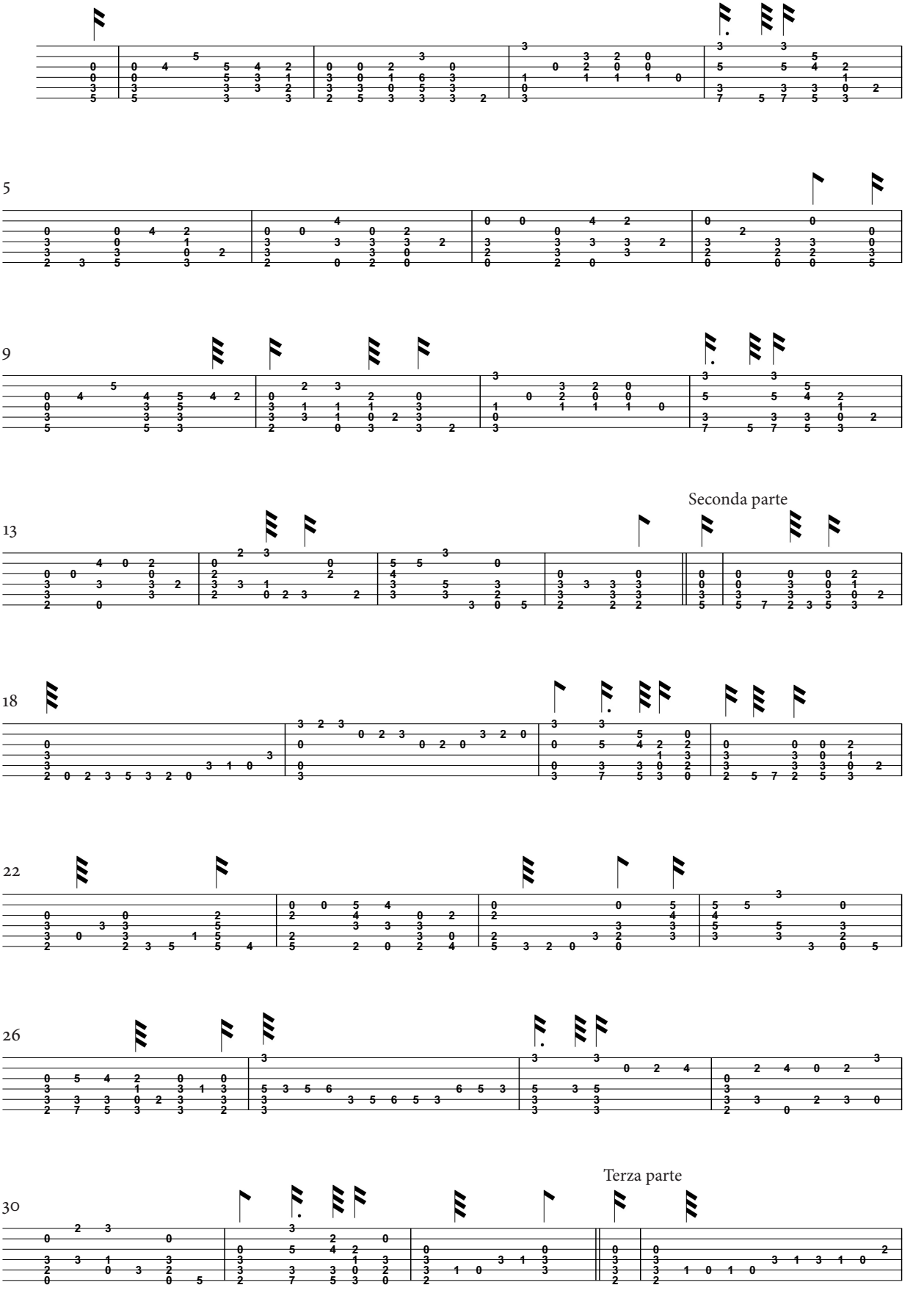
Quinta parte

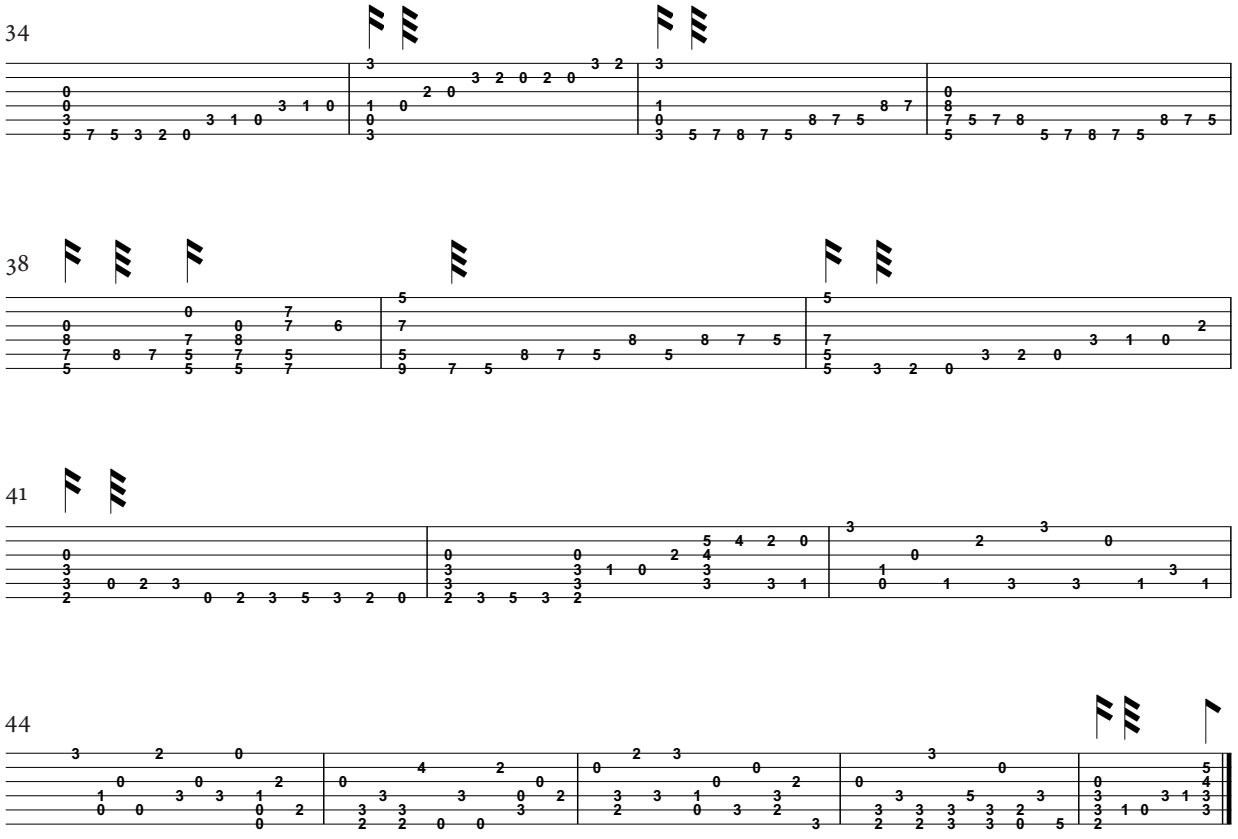



Sesta parte

# 5 Padoana del ditto

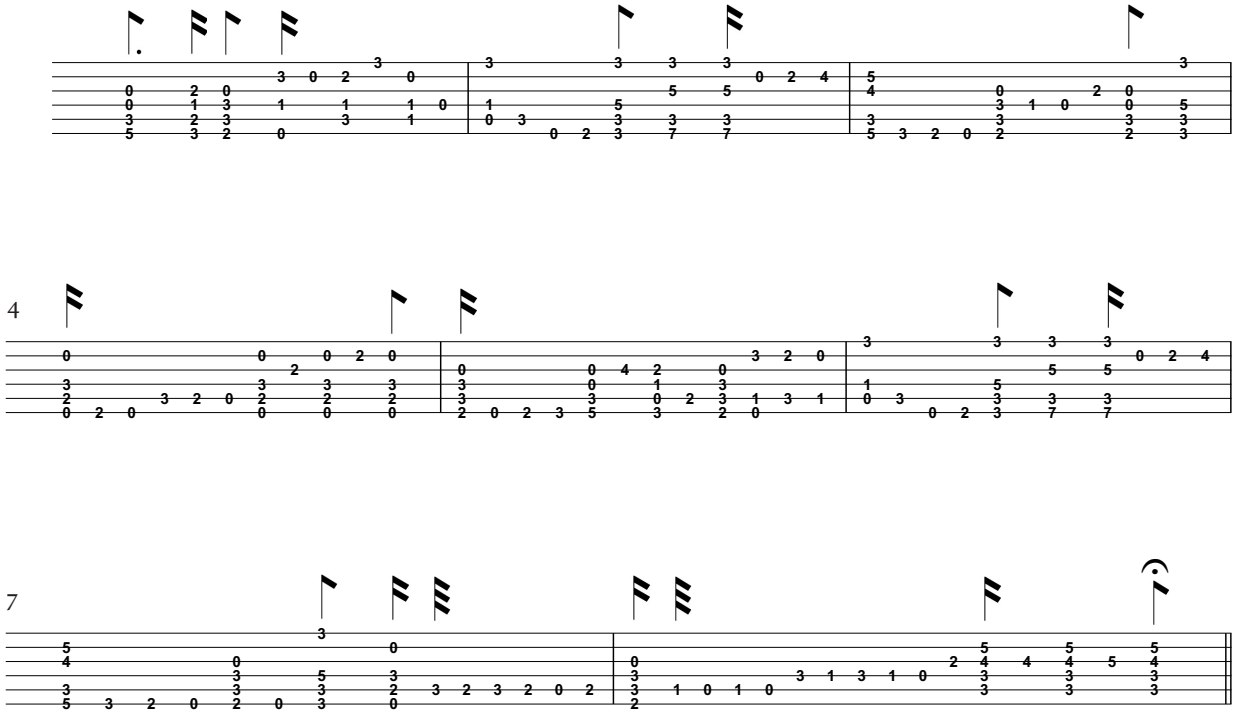
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



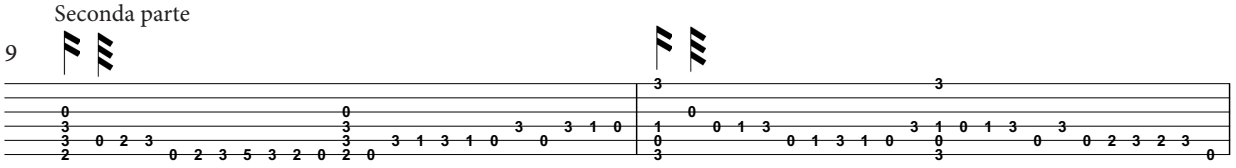


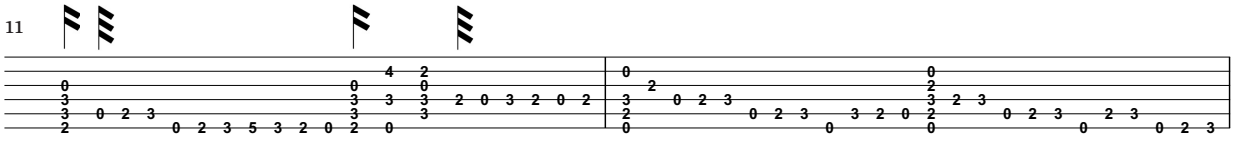

# 6 Saltarello del ditto

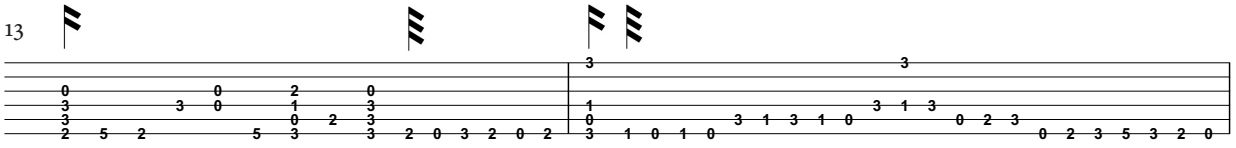
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

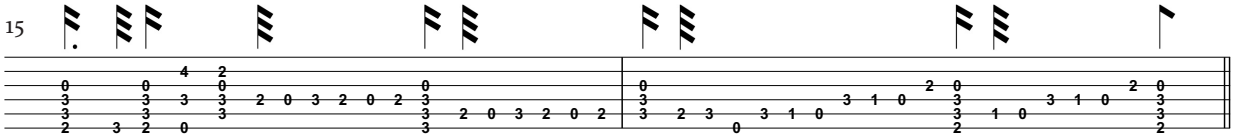


Seconda parte

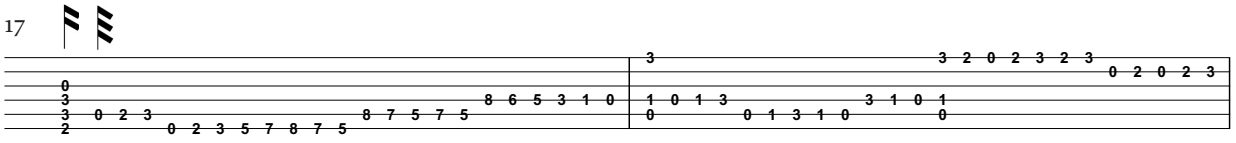


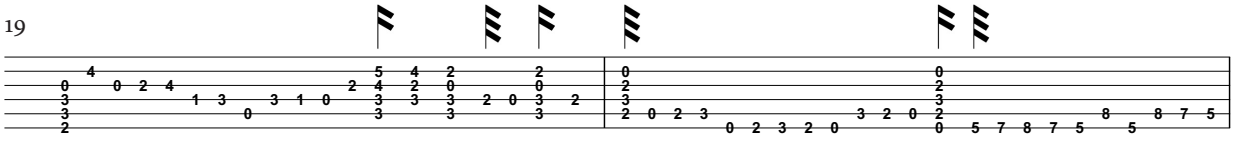



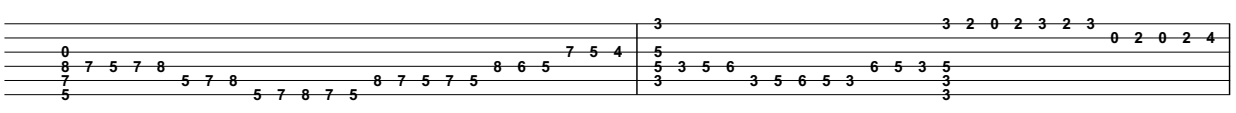



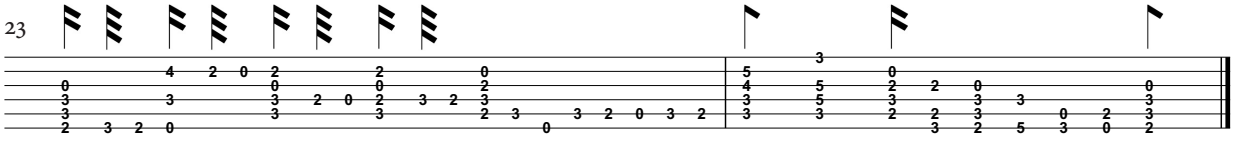




Terza parte



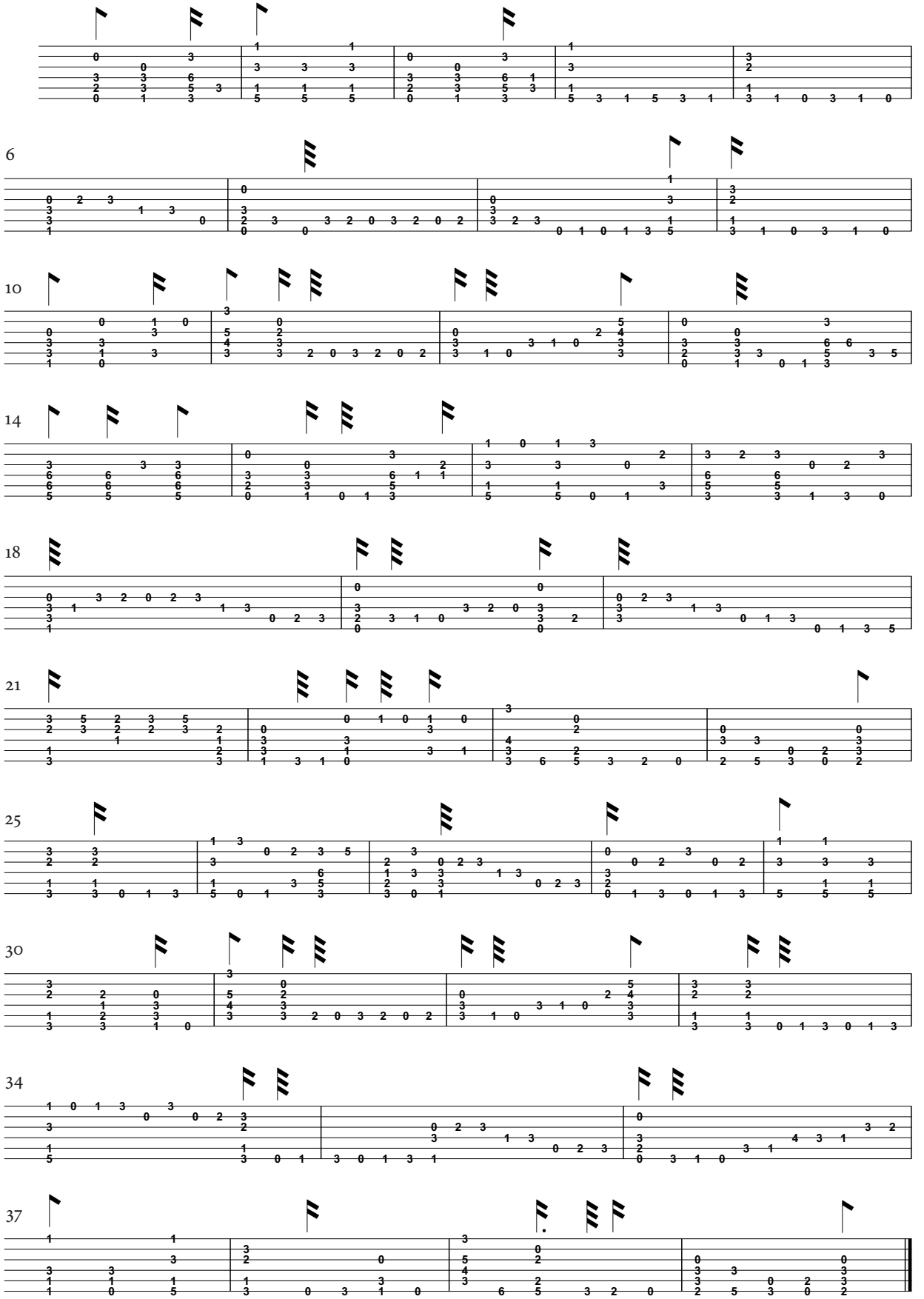



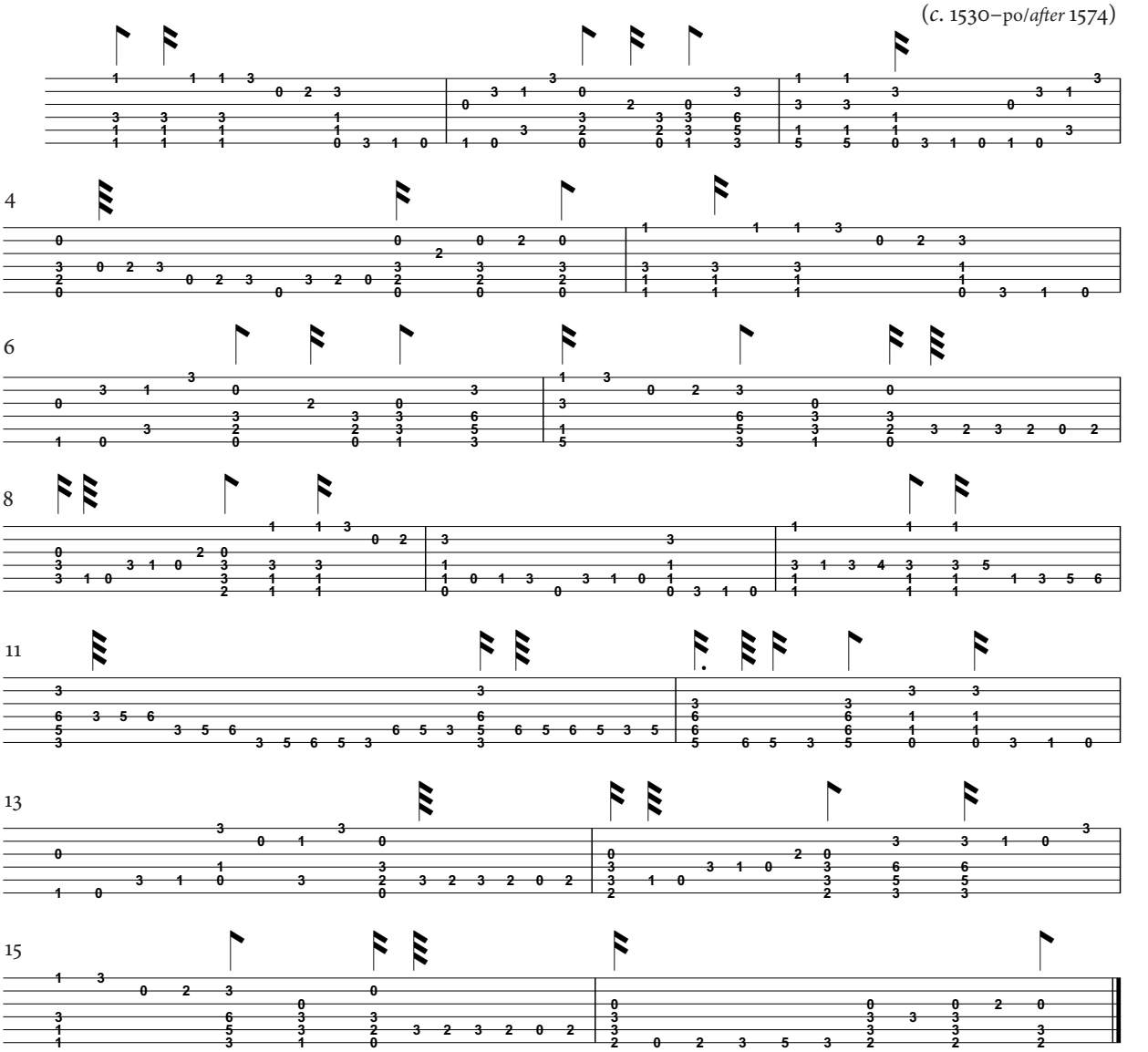
# 7 Gagliarda alla Milanese

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



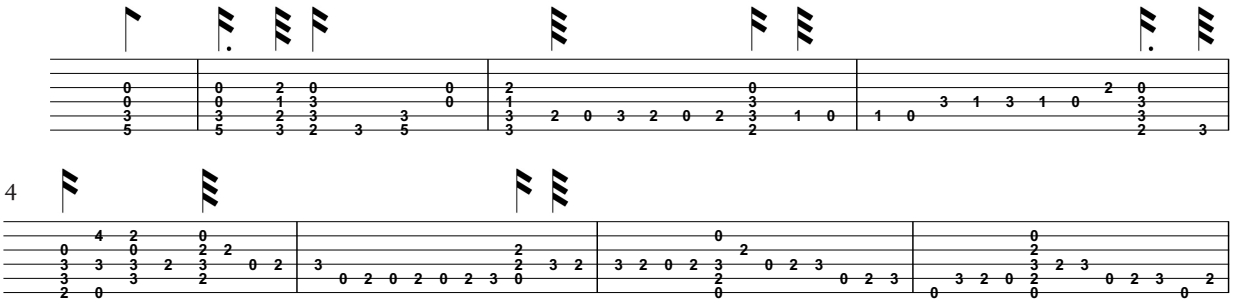
# 8 L’herba fresca

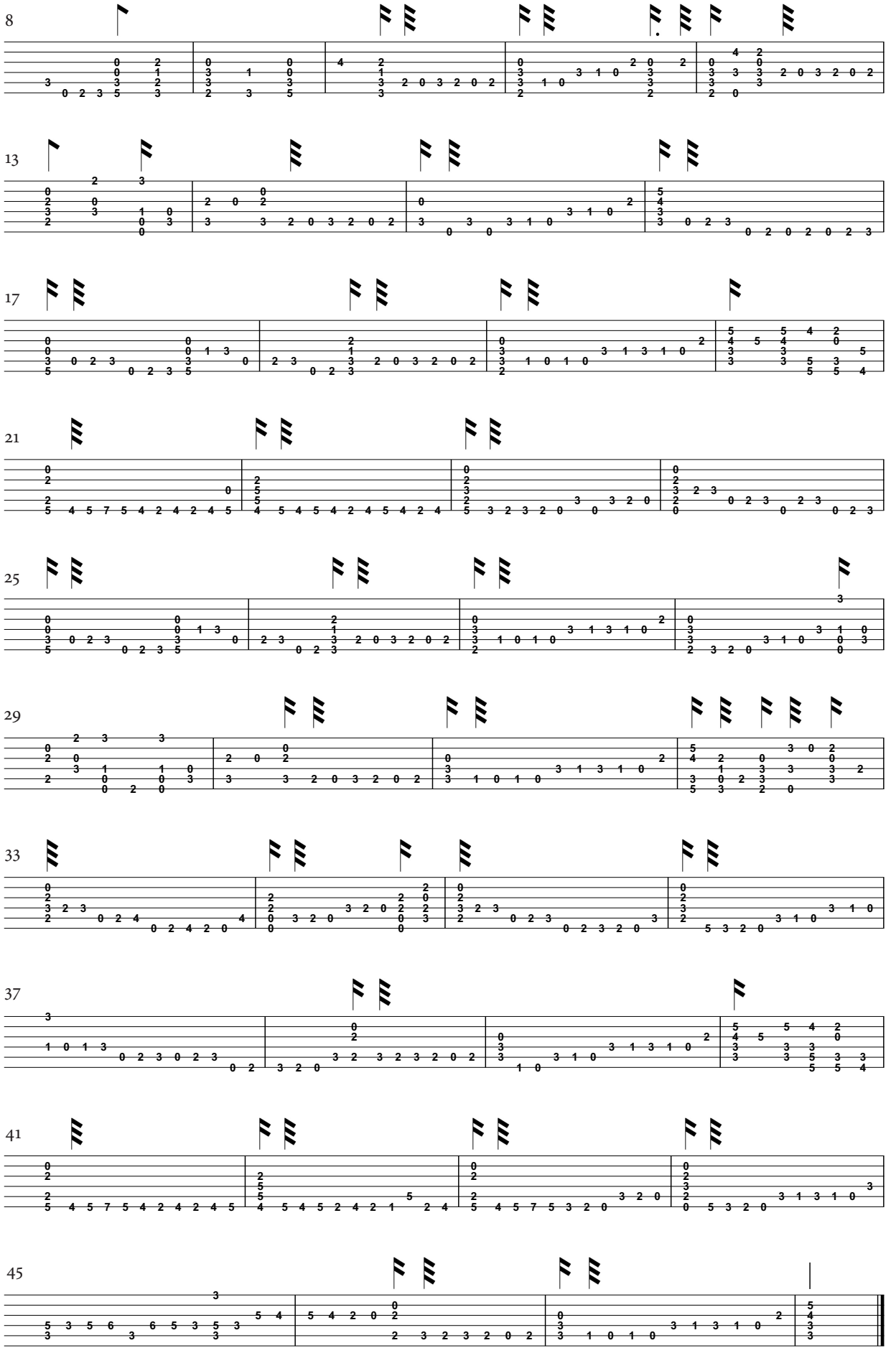
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



# 9 Saltarello ditto il Paluello

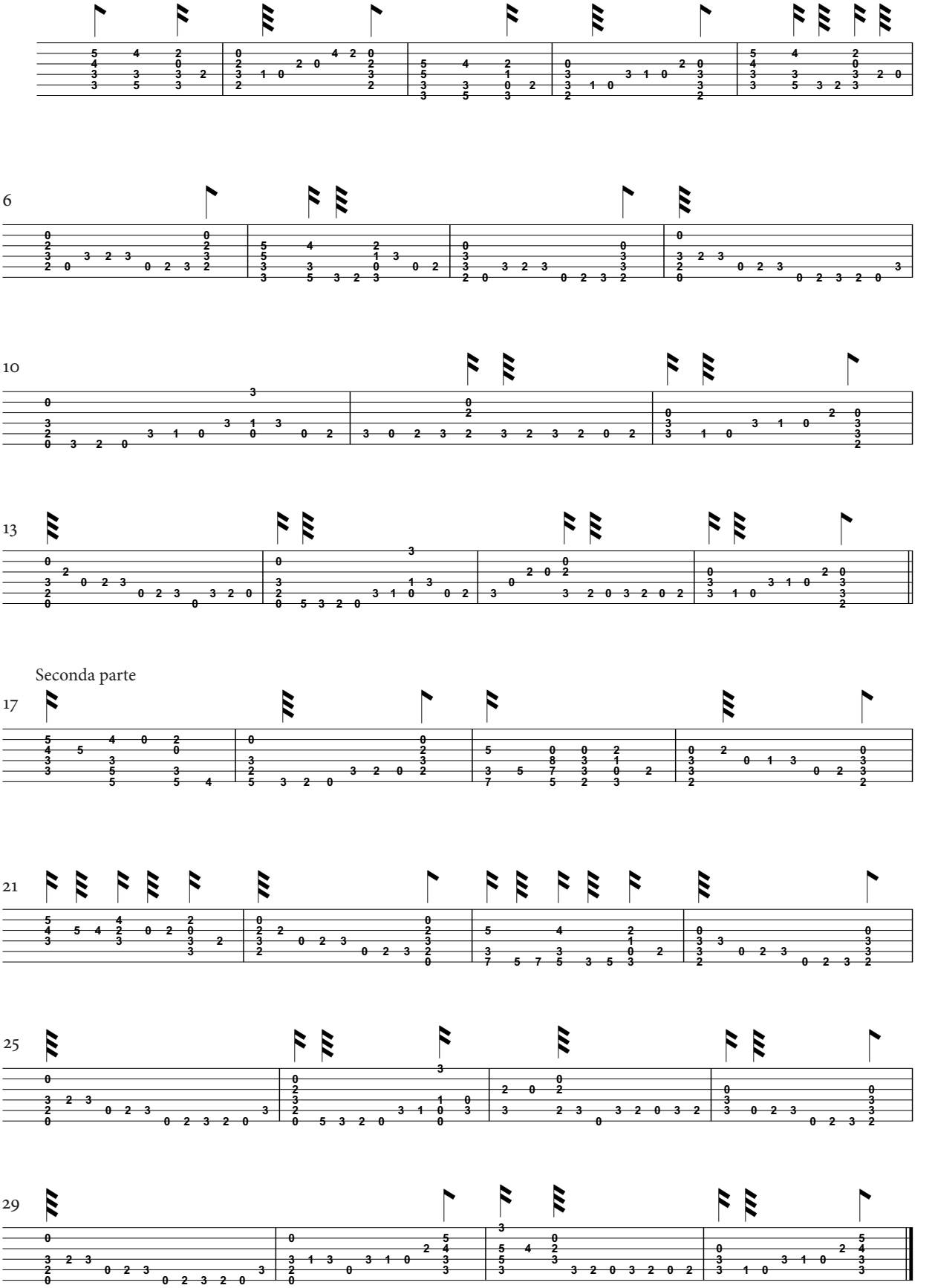
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)




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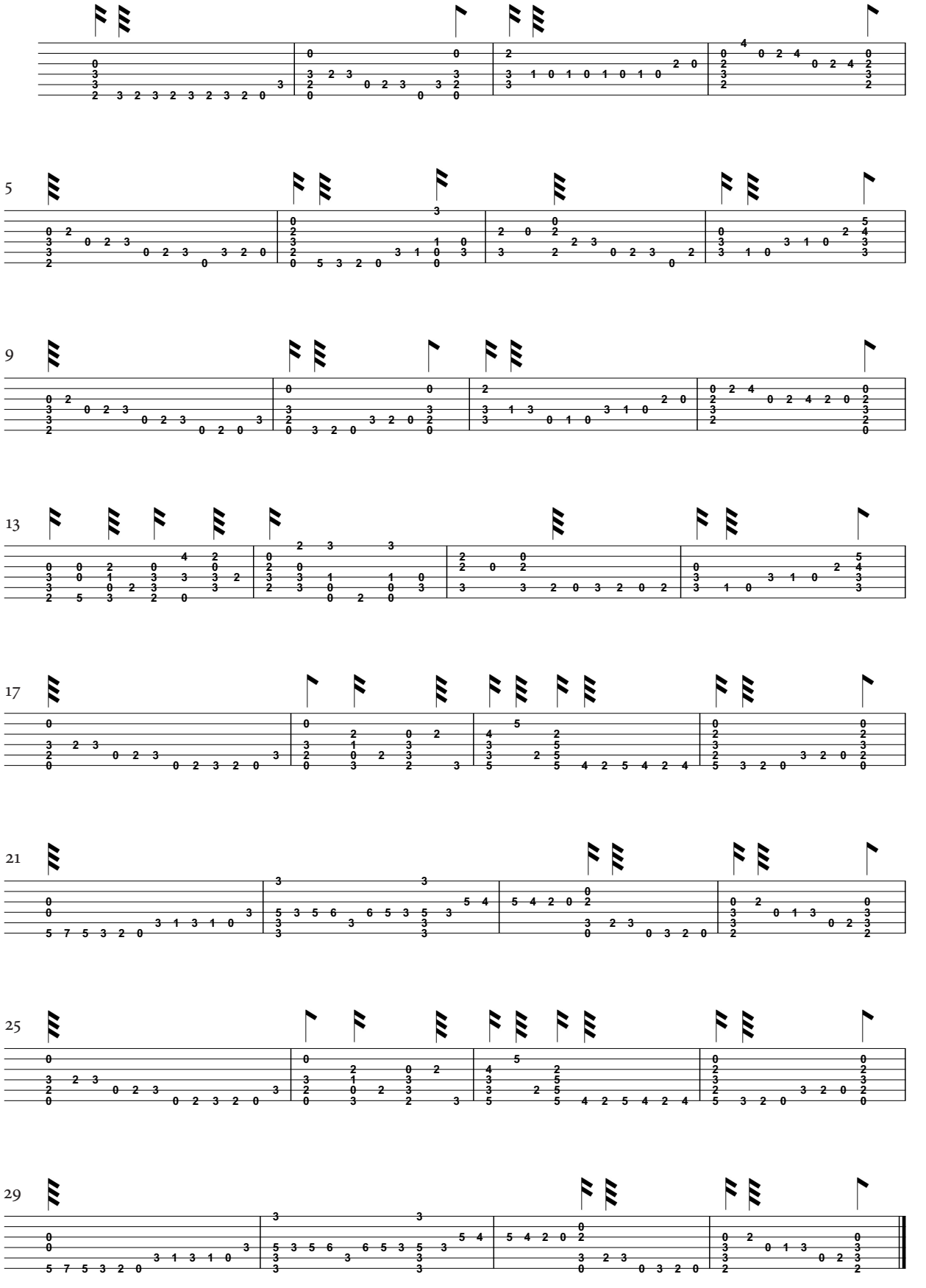
# 10 Saltarello ditto Dimel su presto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



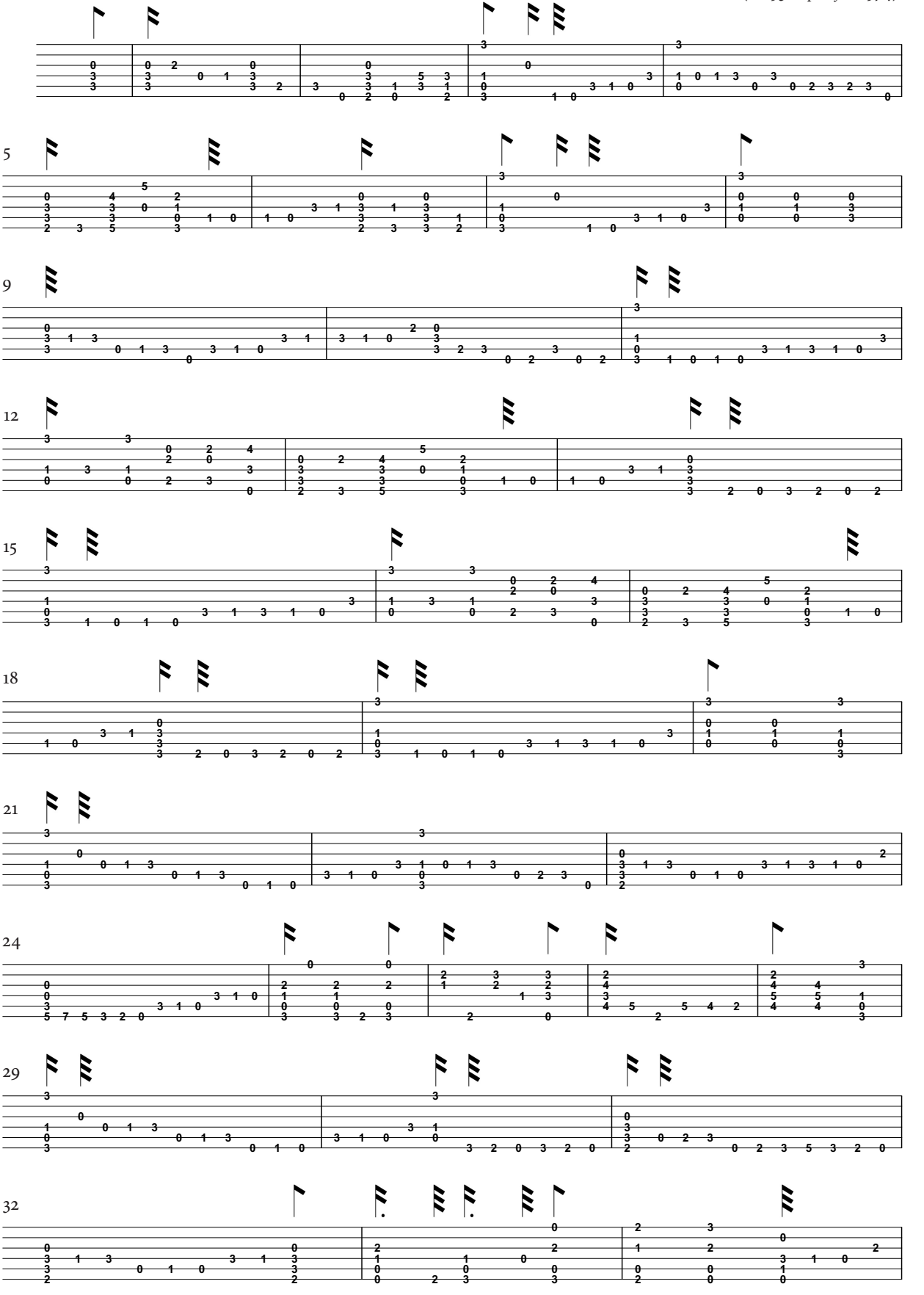
# 11 Saltarello ditto Il mal contento

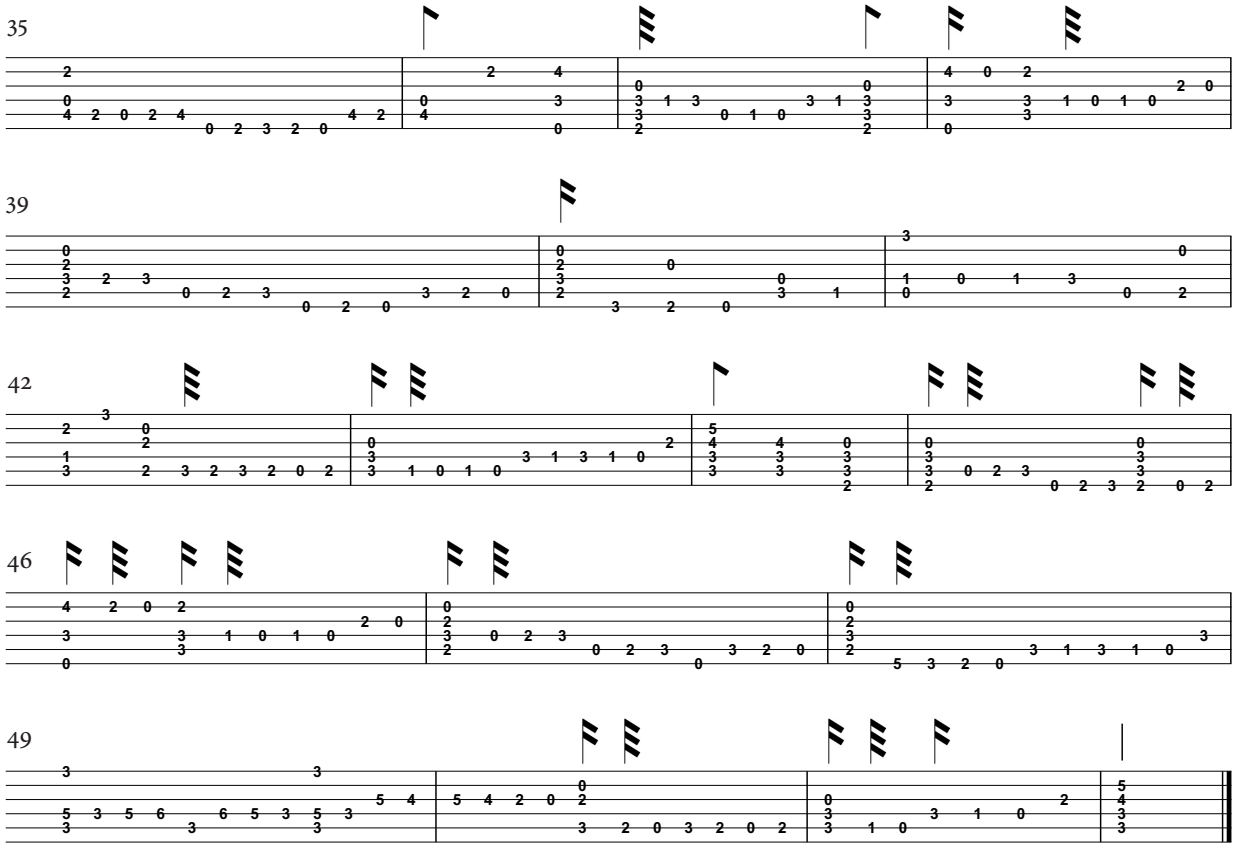
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



# 12 Saltarello ditto il Bergamasco

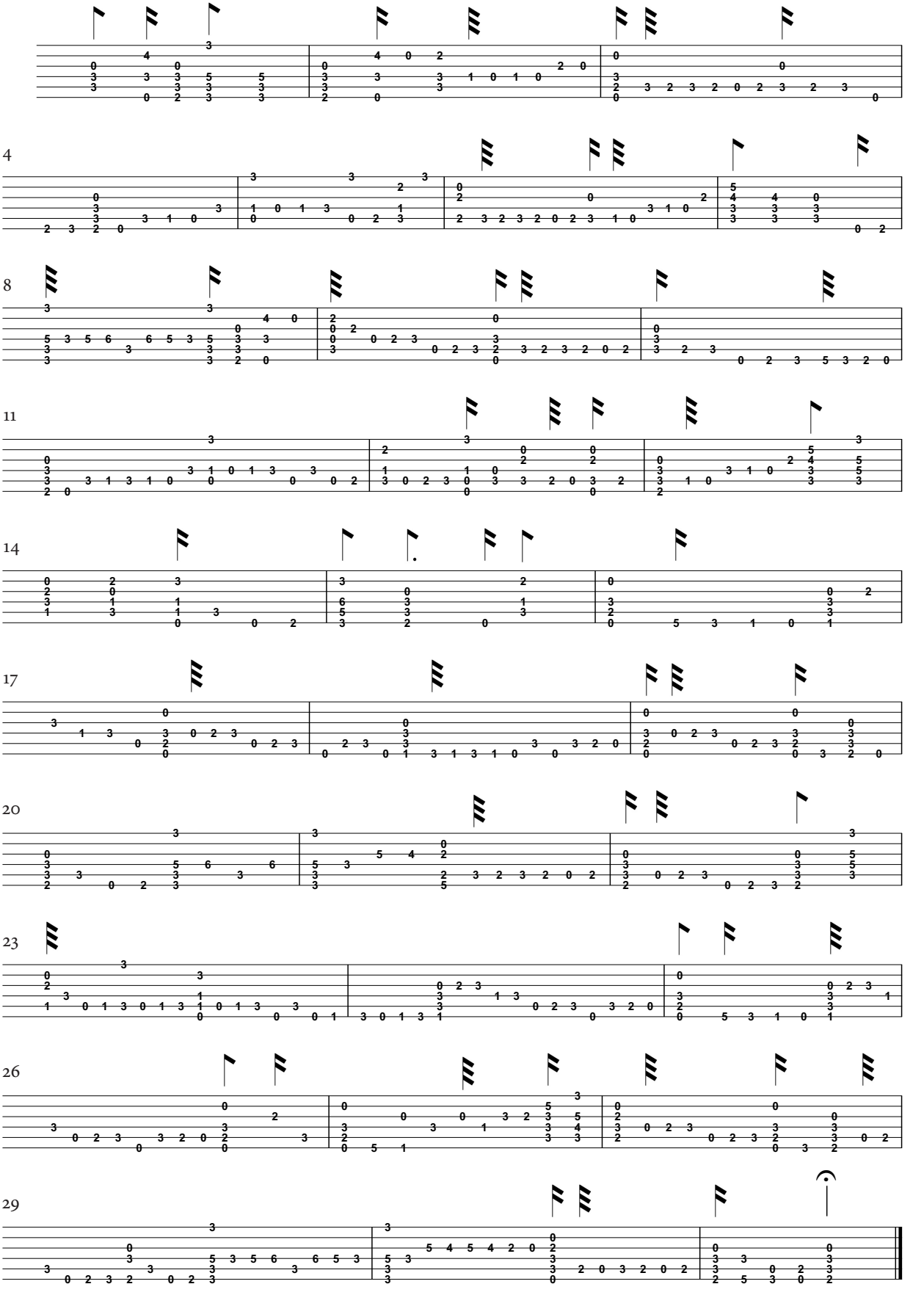
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)




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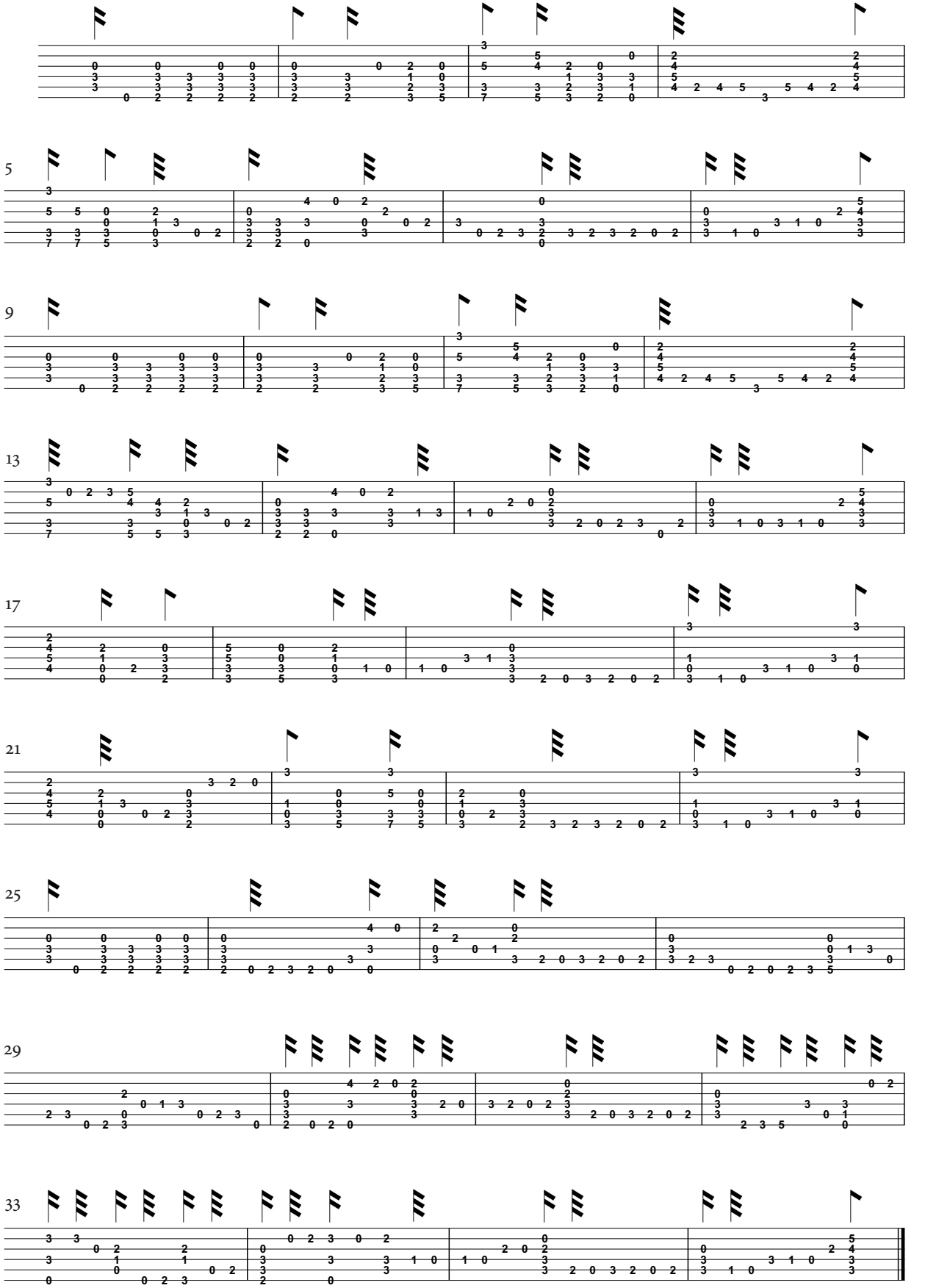
# 13 Caccia la vechia fuor del campo

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



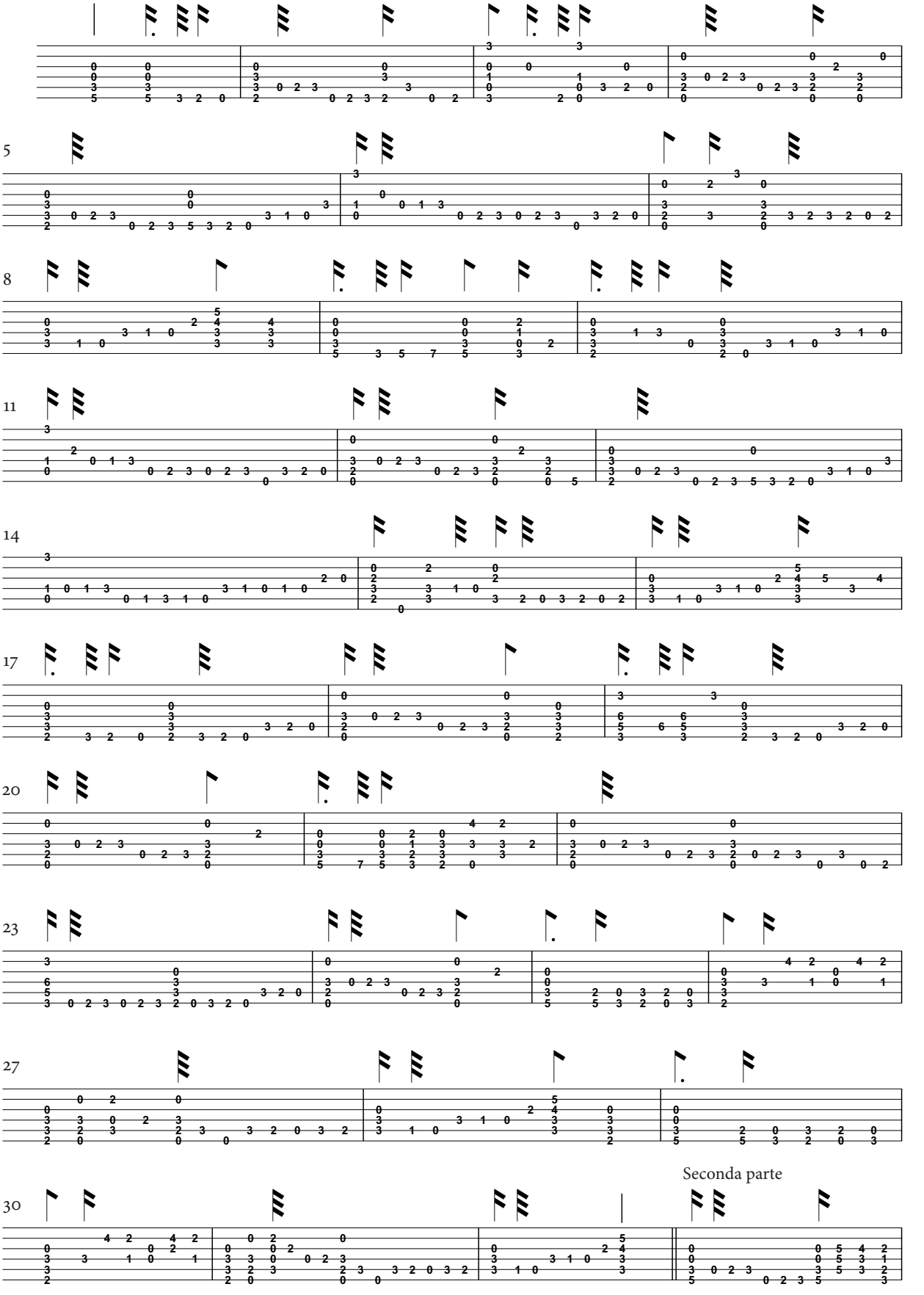
# 14 Saltarello ditto l'Imperial

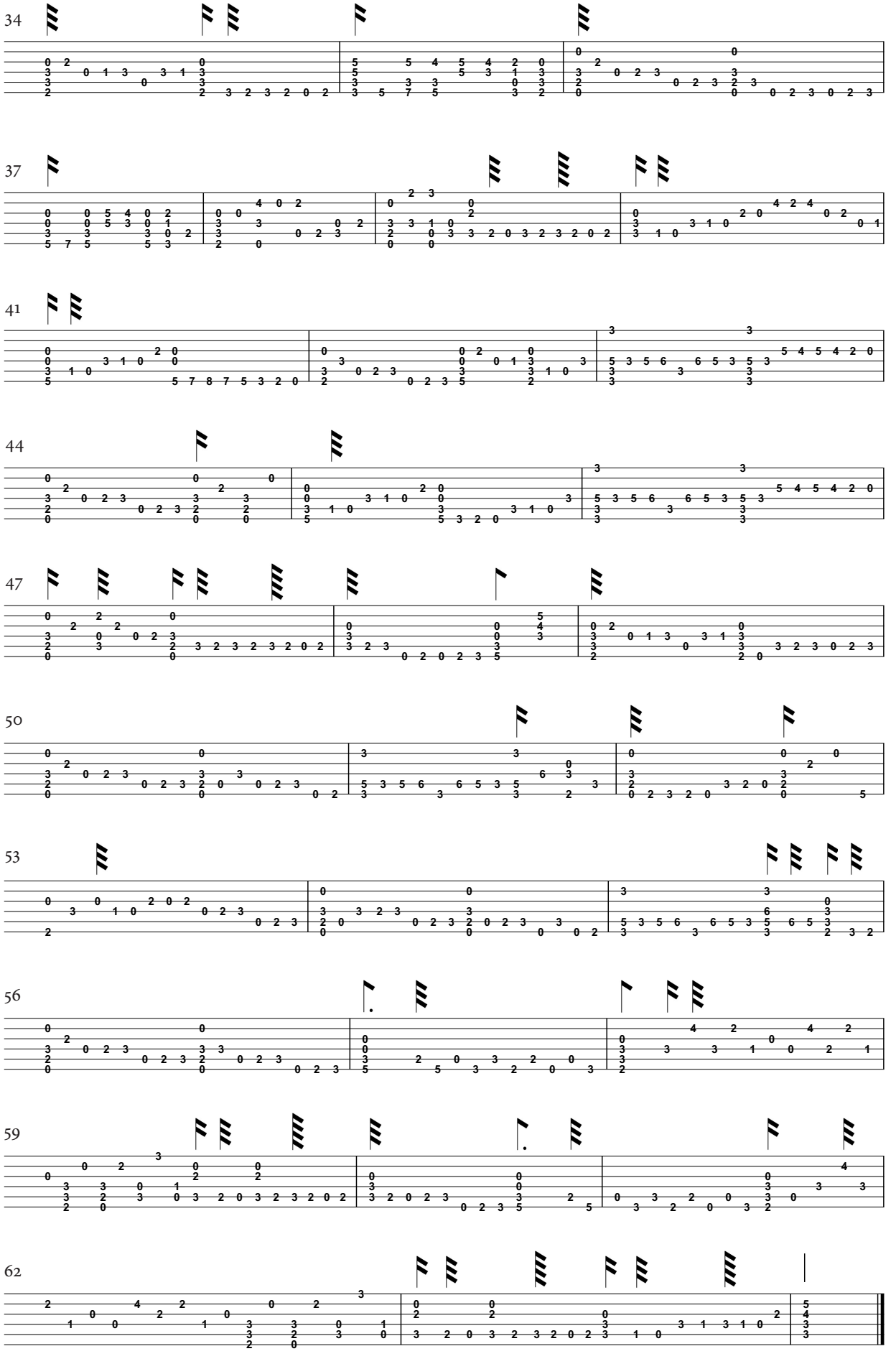
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



# 15 Pass'e mezzo della bataglia

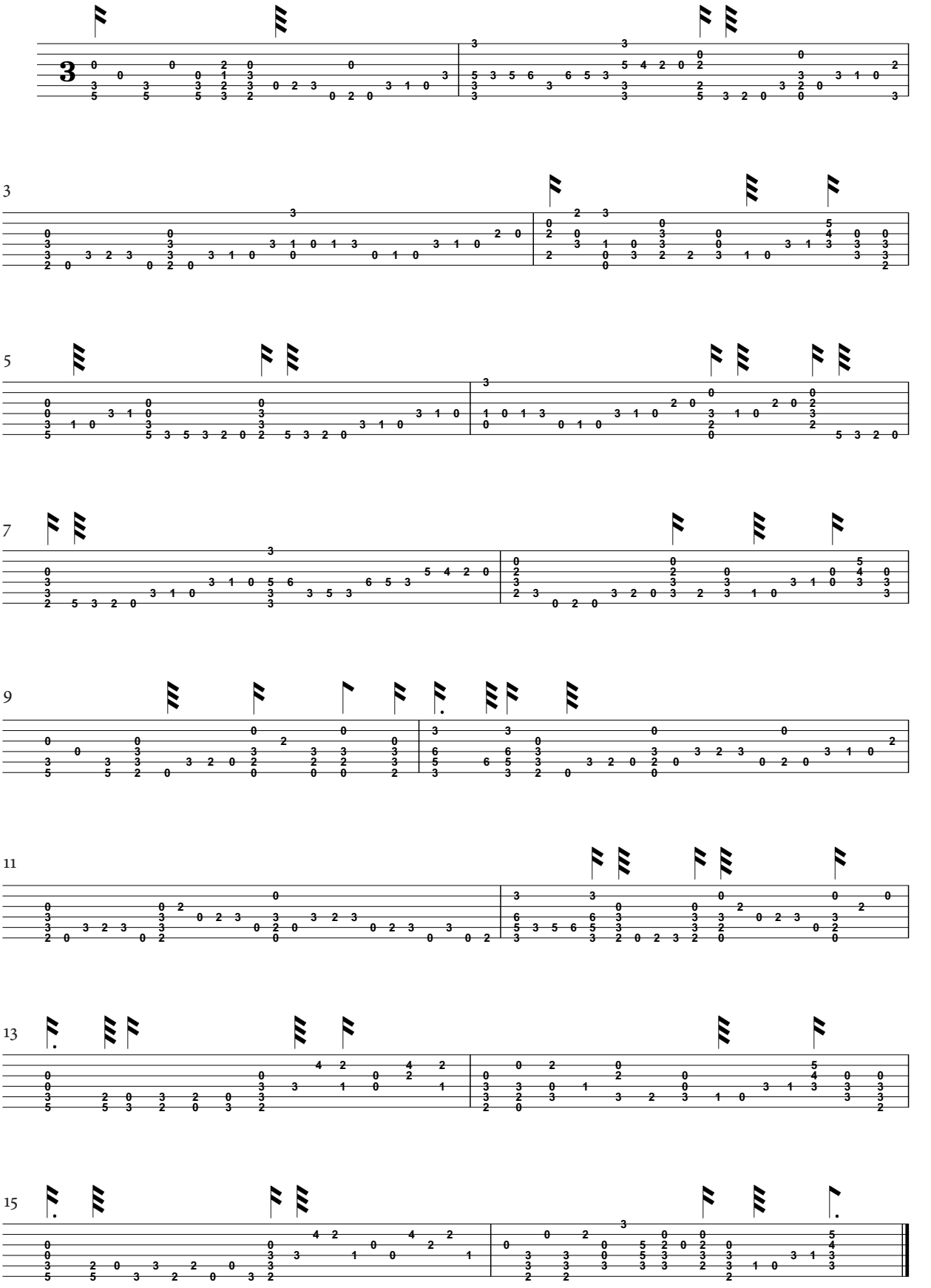
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)




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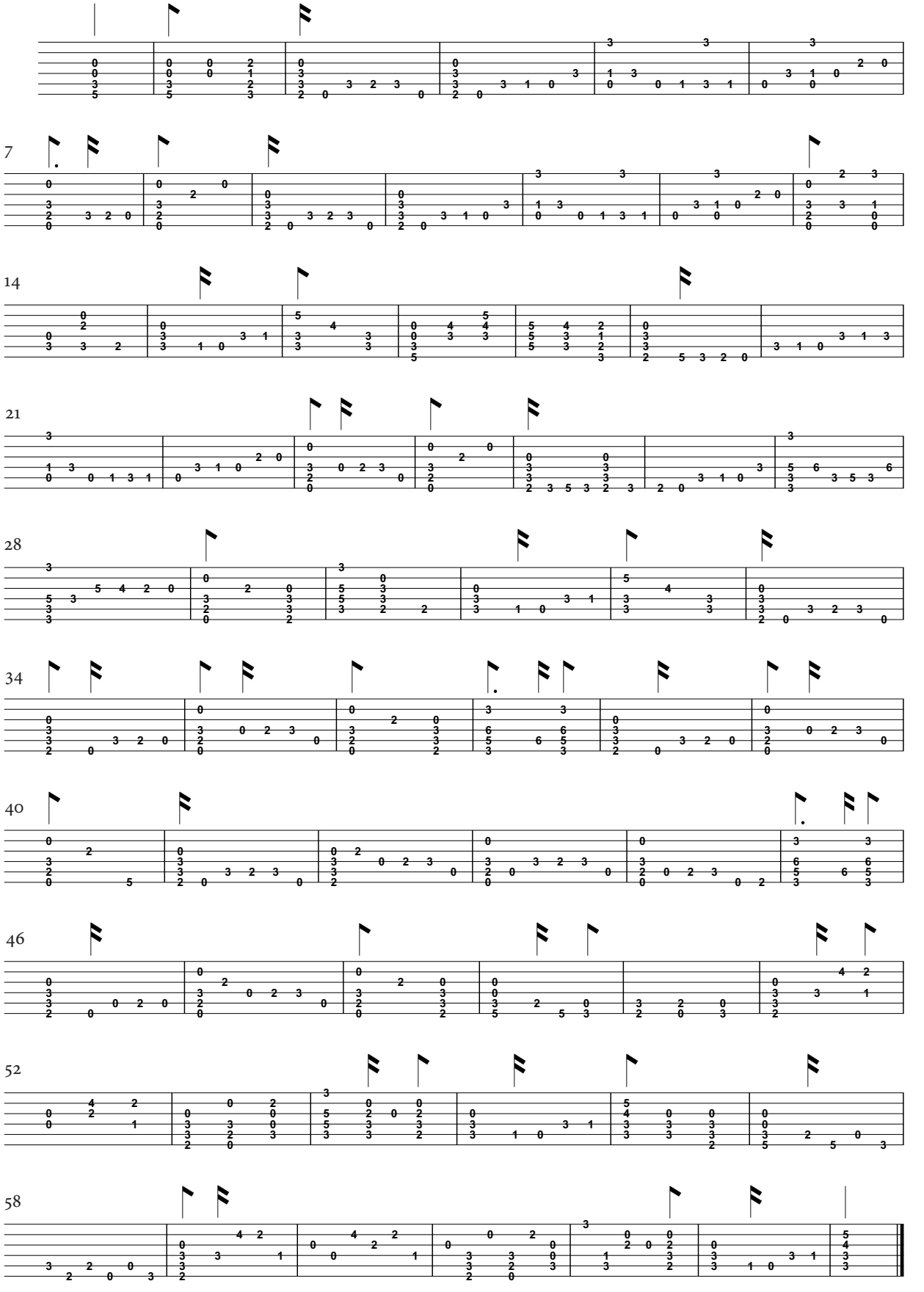
# 16 Padoana del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



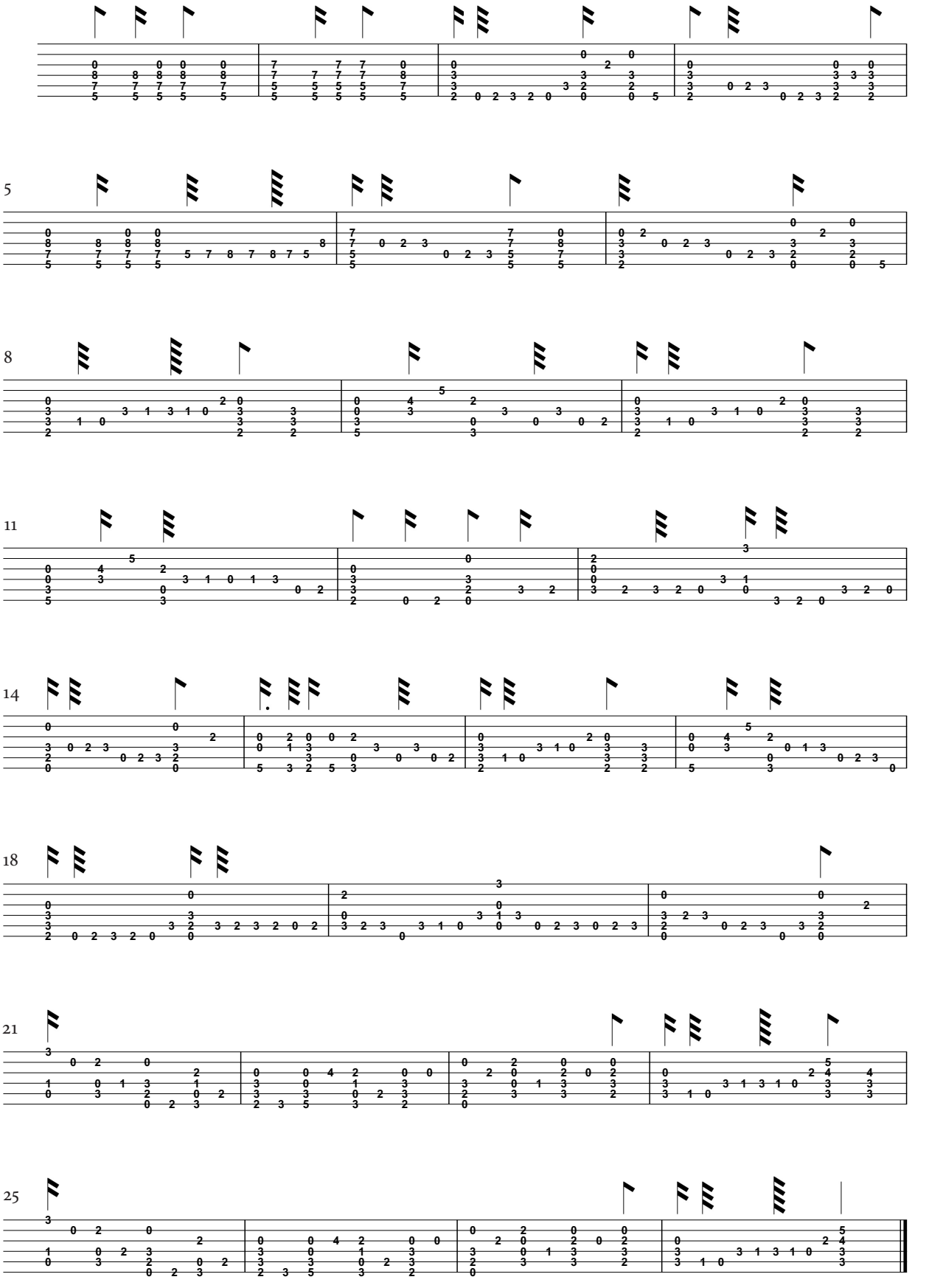
# 17 Saltarello del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



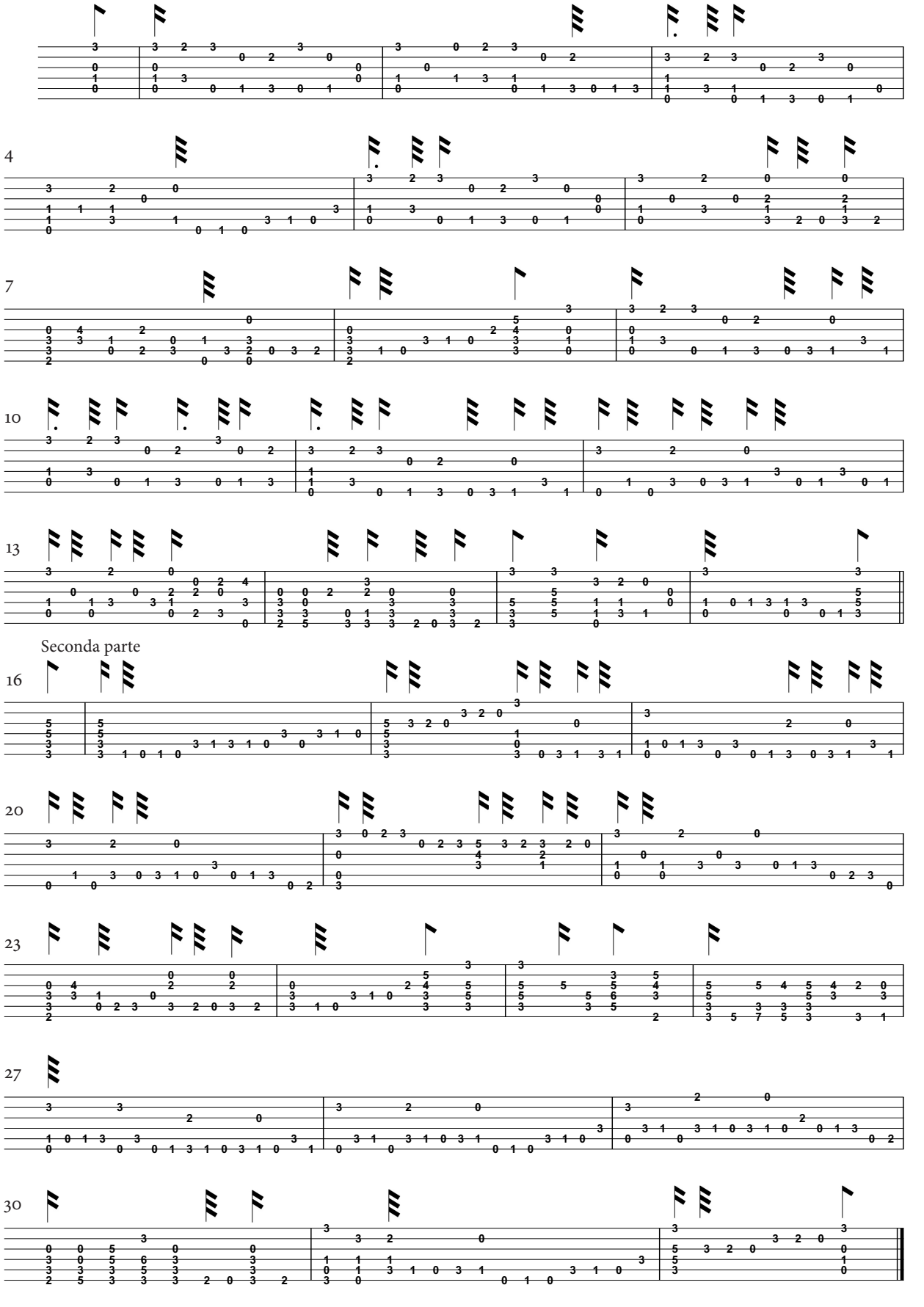
# 18 Pass'e mezzo del Imperator

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



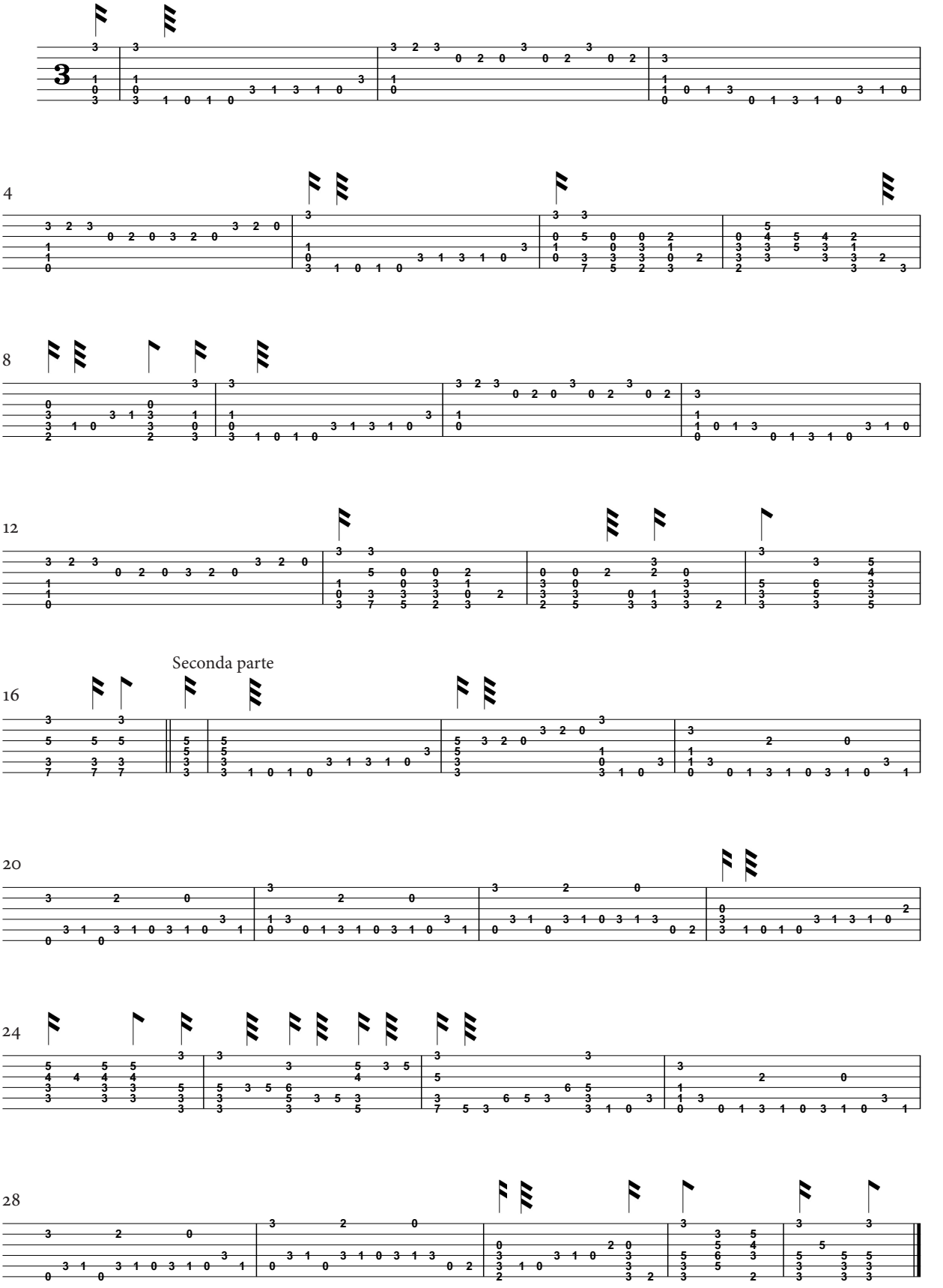
# 19 Pass'e mezzo moderno

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



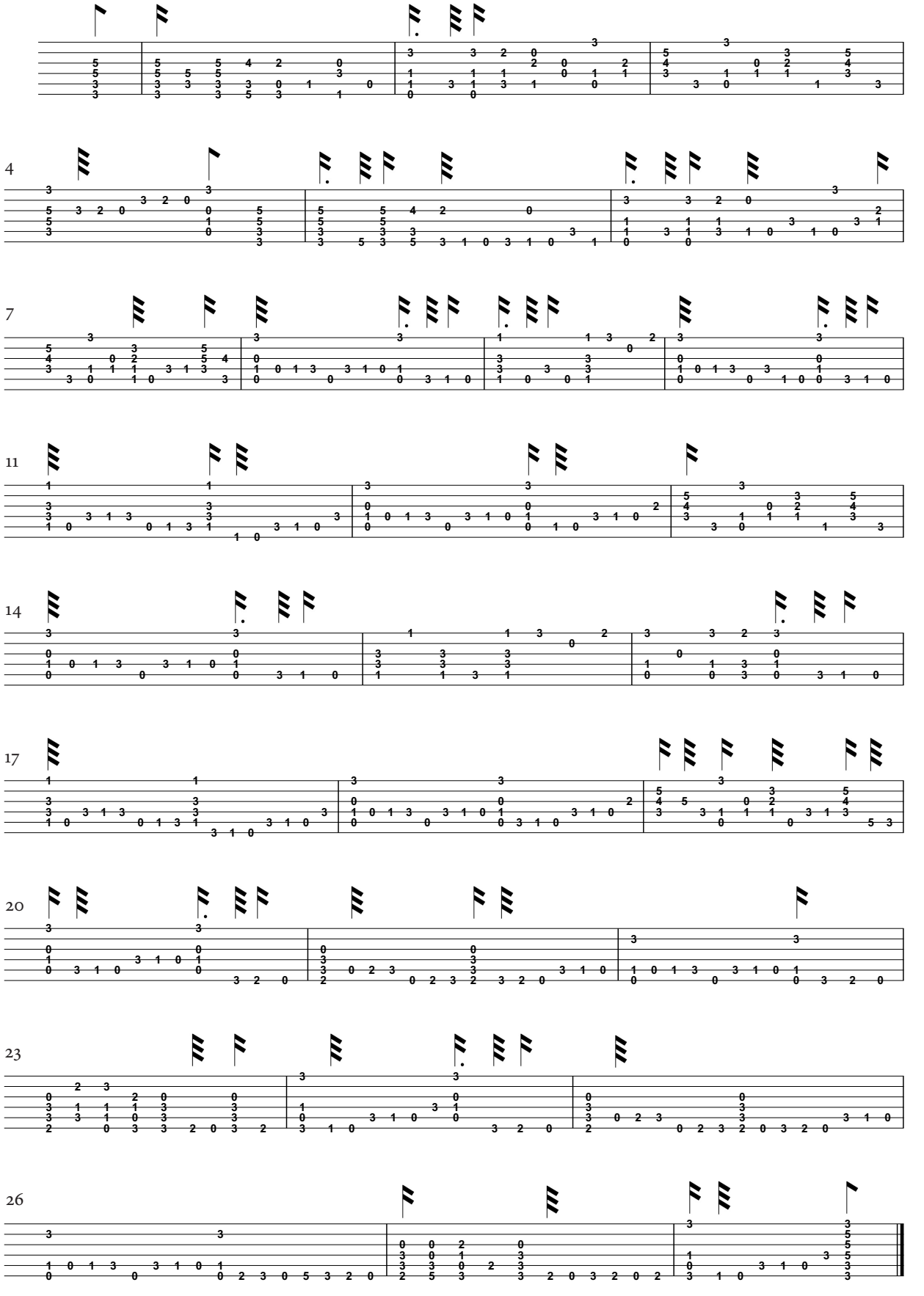
# 20 Padoana del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



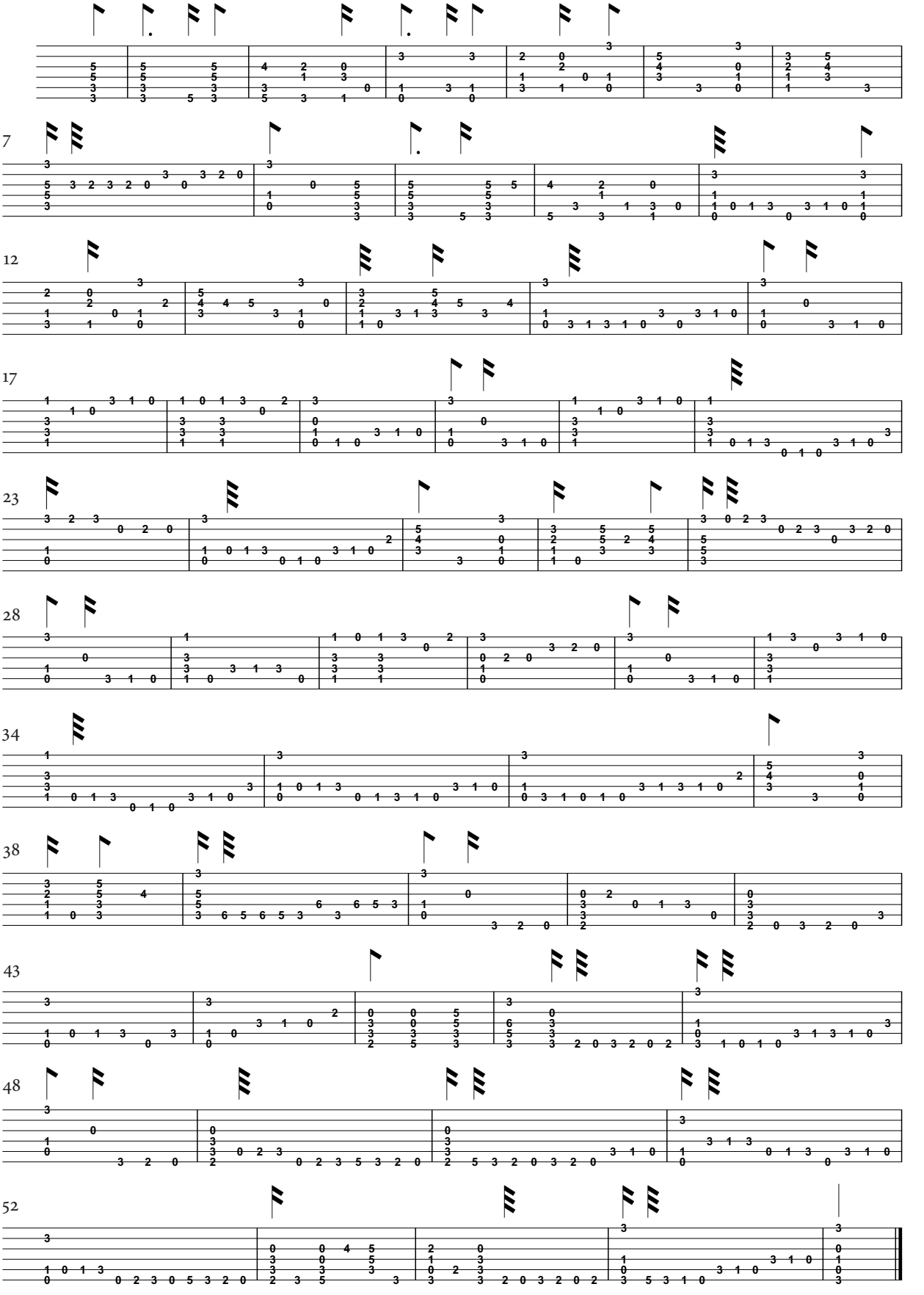
# 21 Pass'e mezzo ditto il Cavalier

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



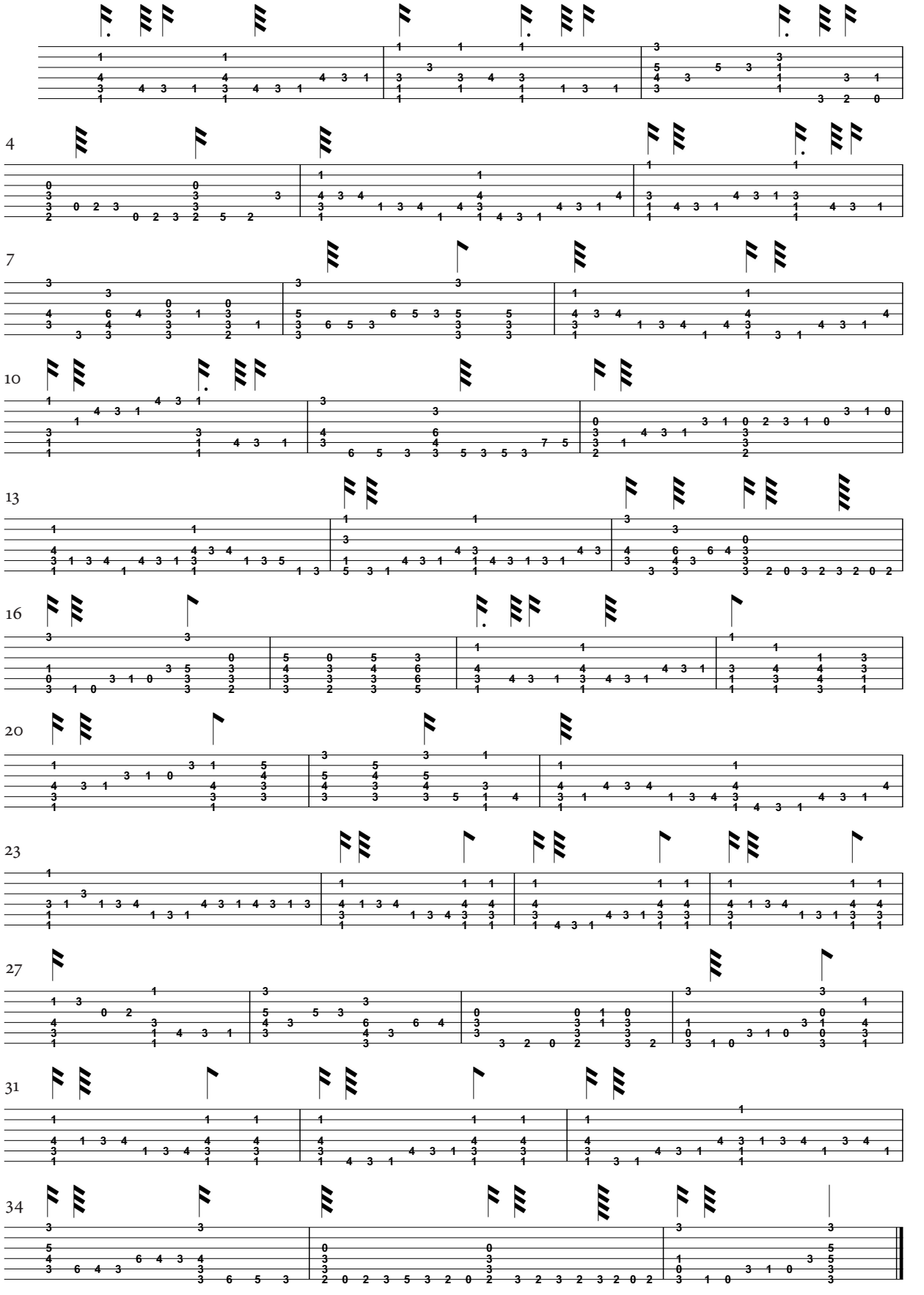
# 22 Saltarello del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



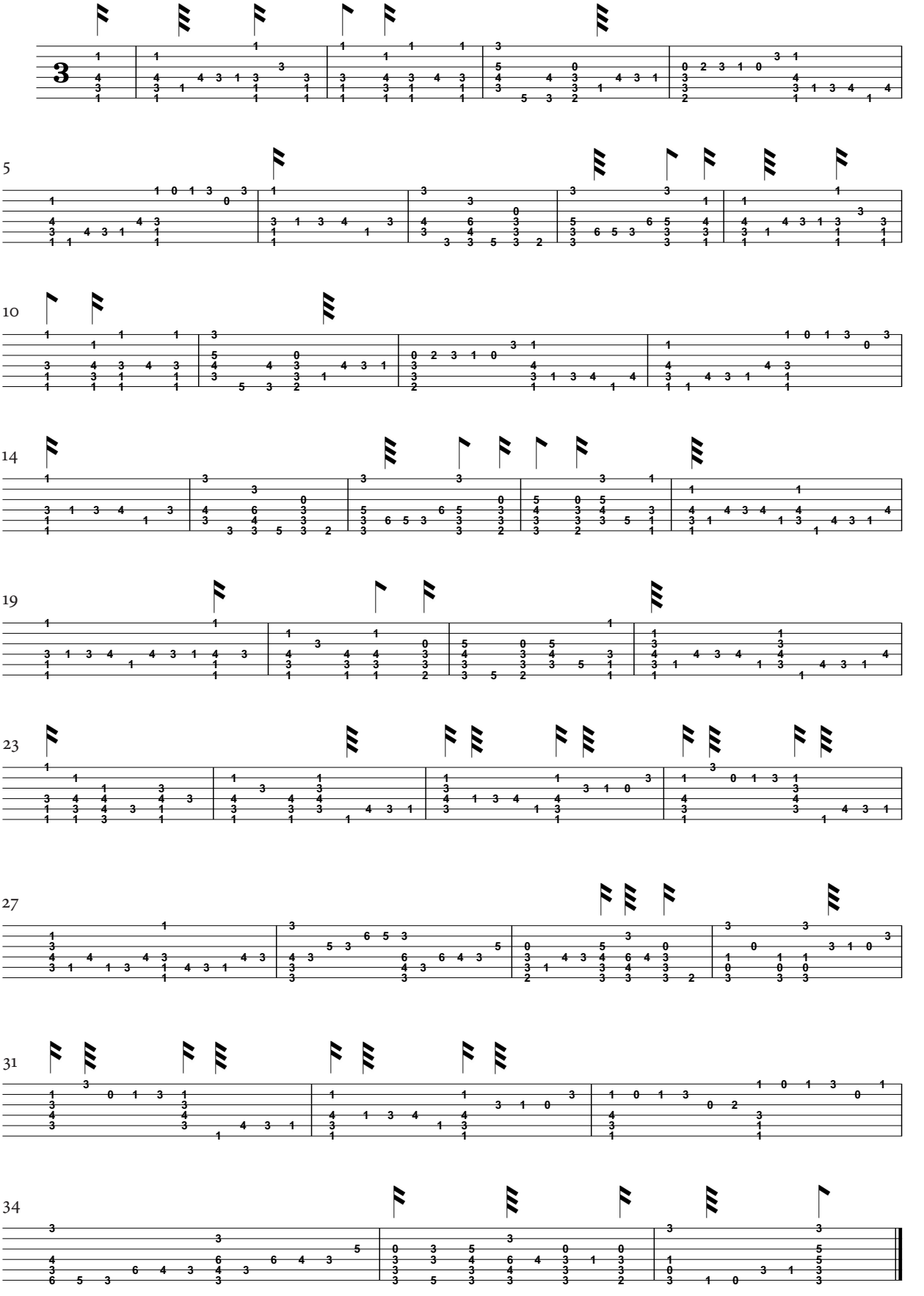
# 23 Pass'e mezzo del Todeschin

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



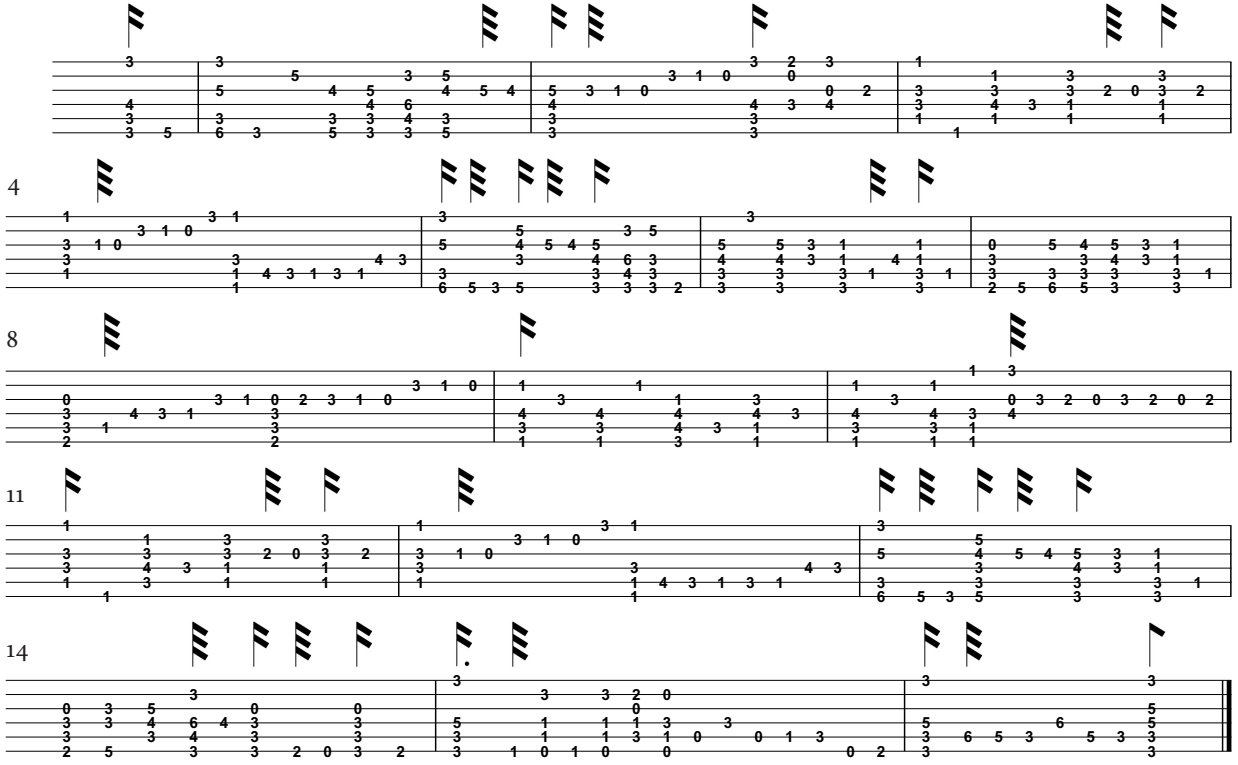
# 24 Padoana del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



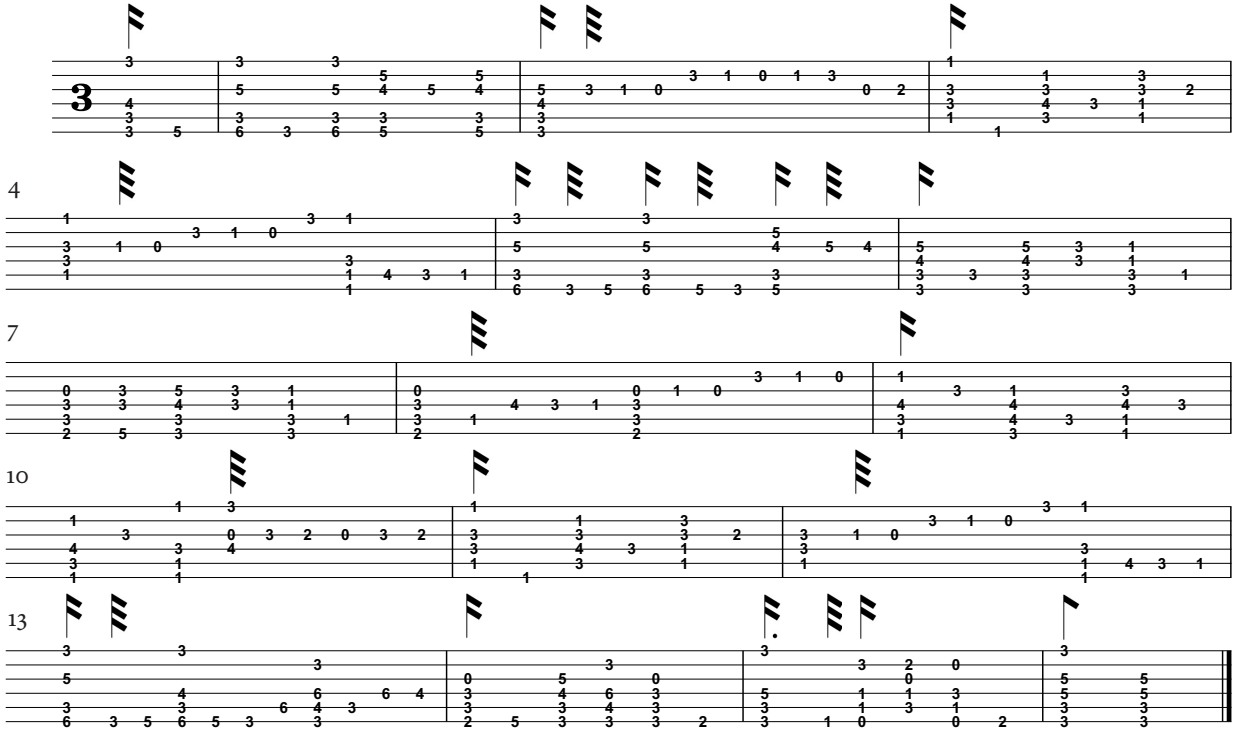
# 25 Pass'e mezzo antico

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



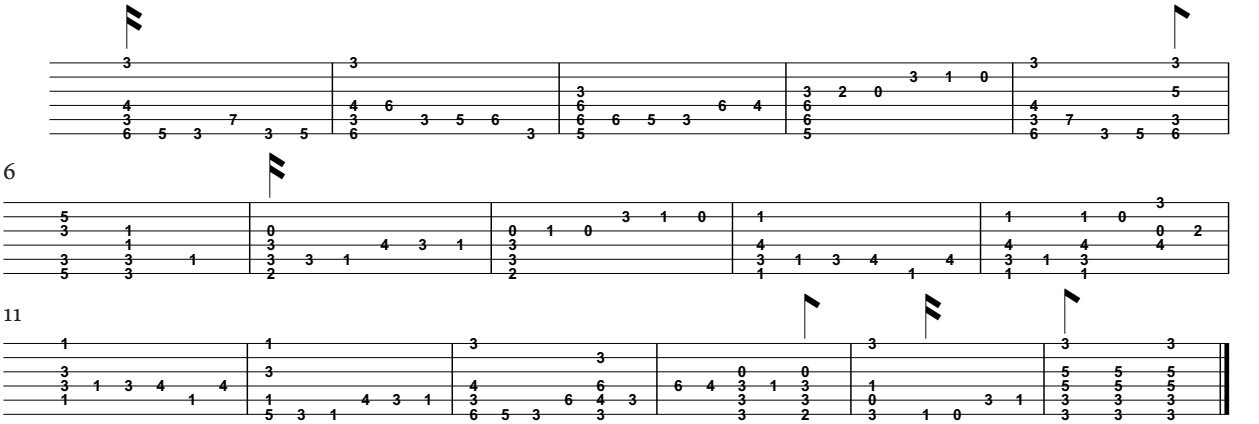
# 26 Padoana del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



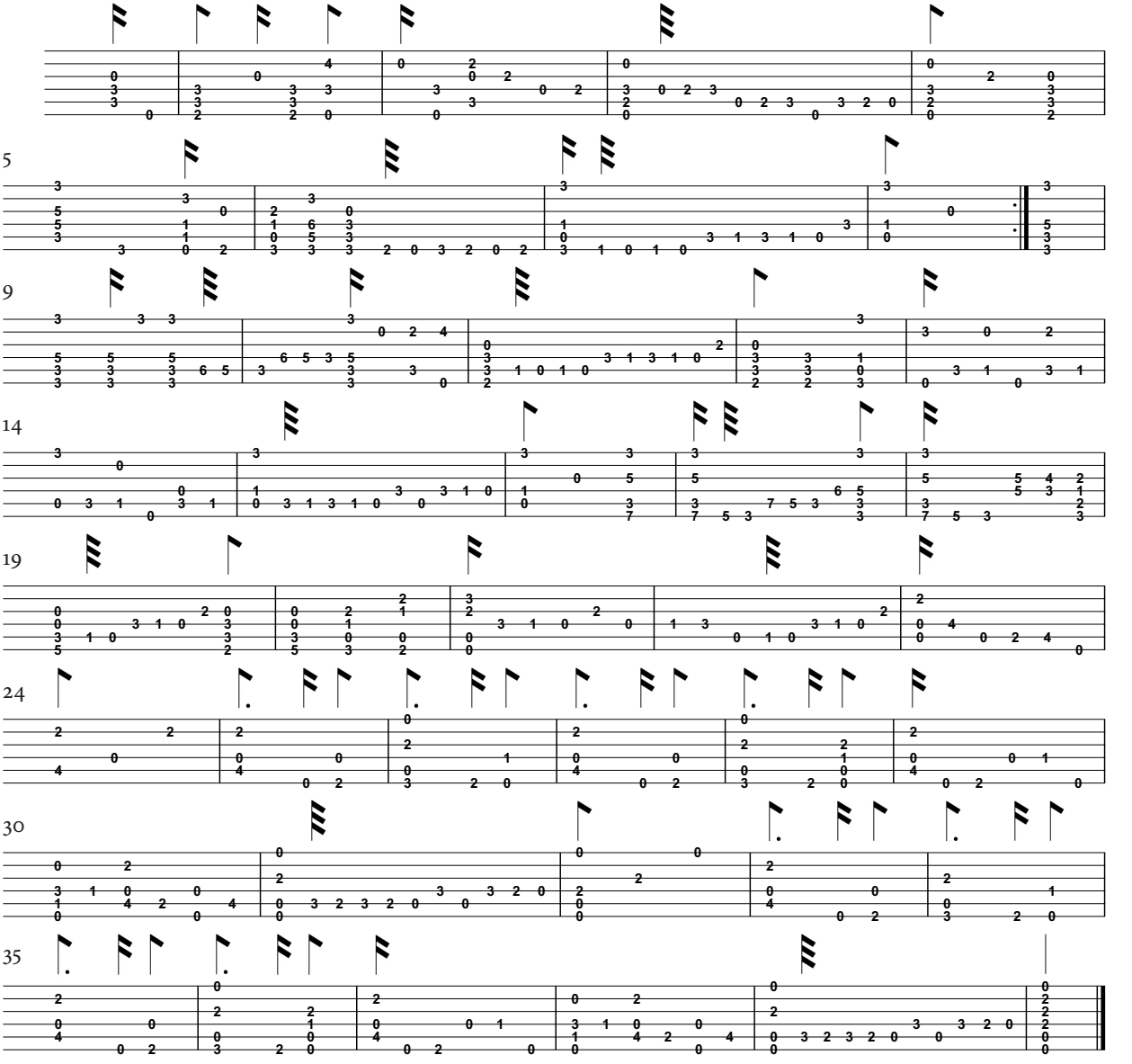
# 27 Saltarello del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



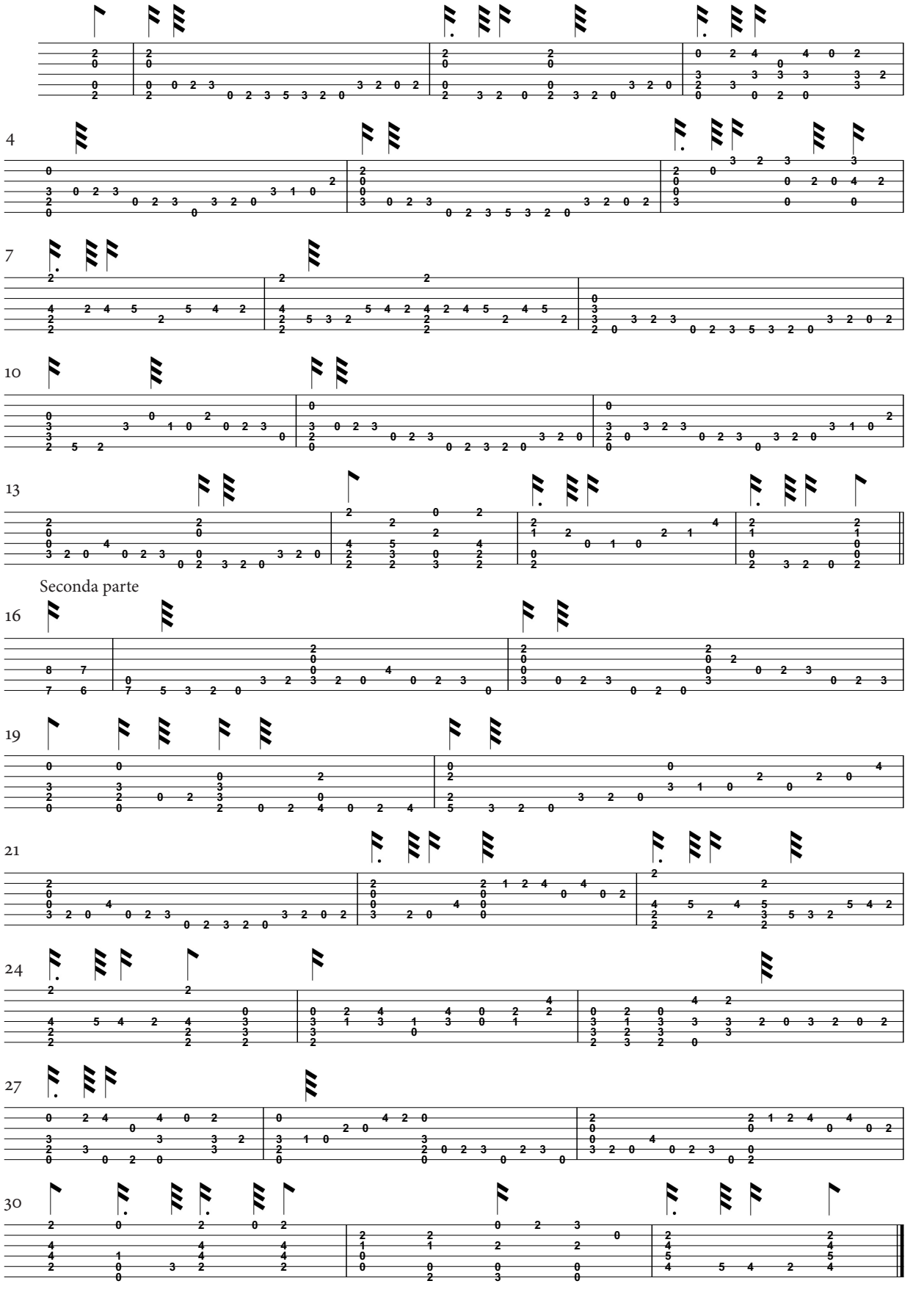
# 28 Saltarello ditto Amor mio bello

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



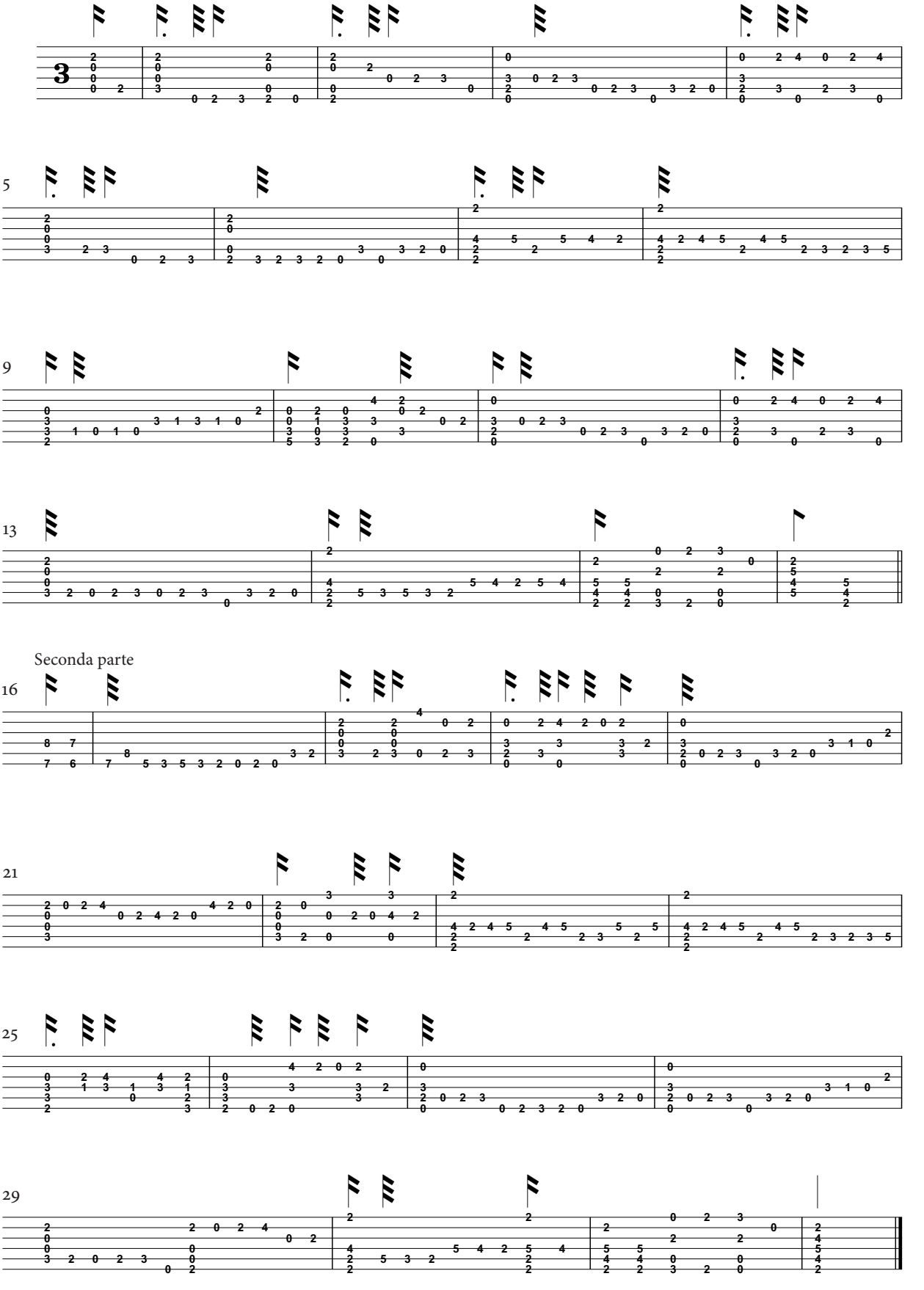
# 29 Pass'e mezzo antico sul quarto tono

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



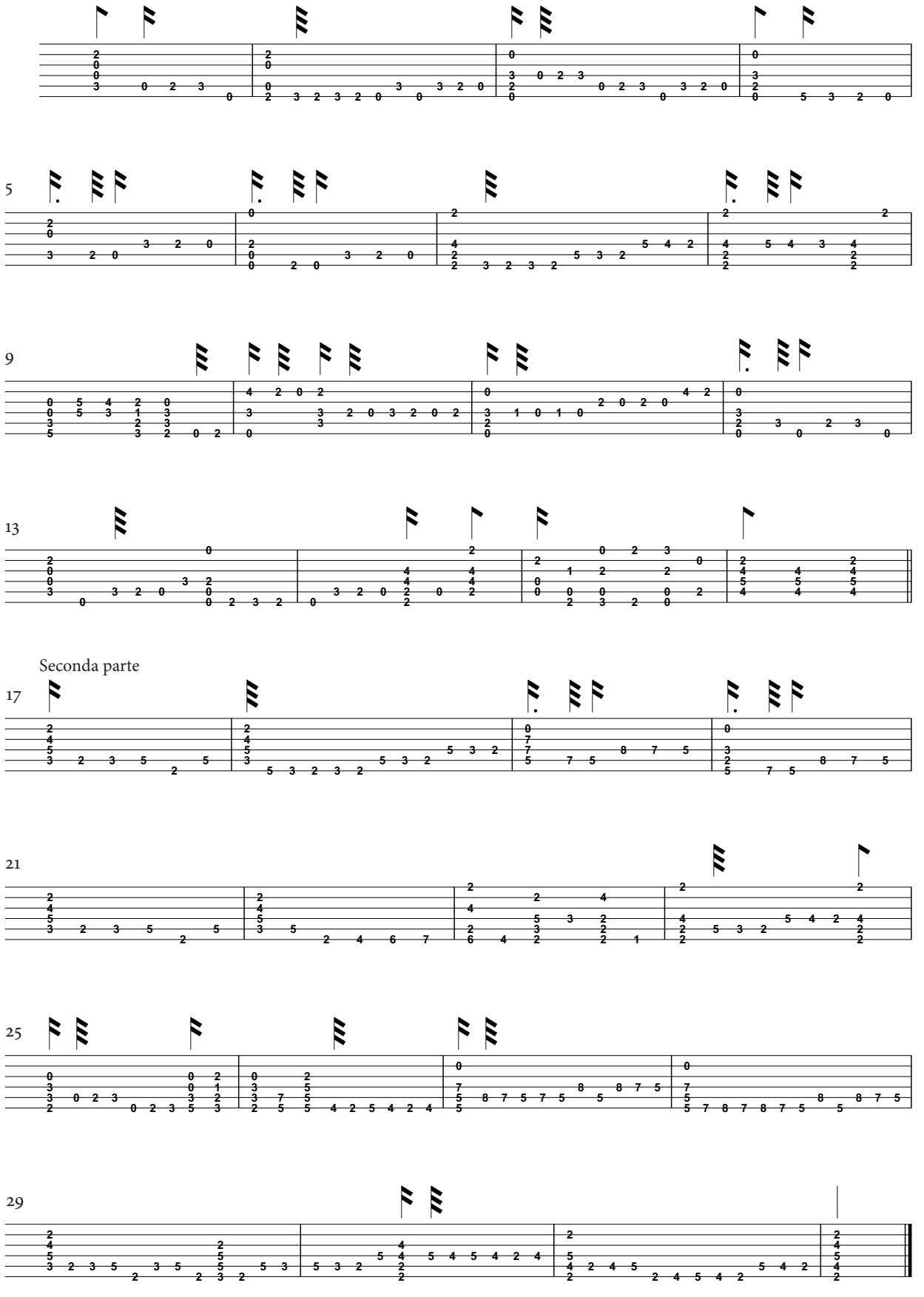
# 30 Padoana del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



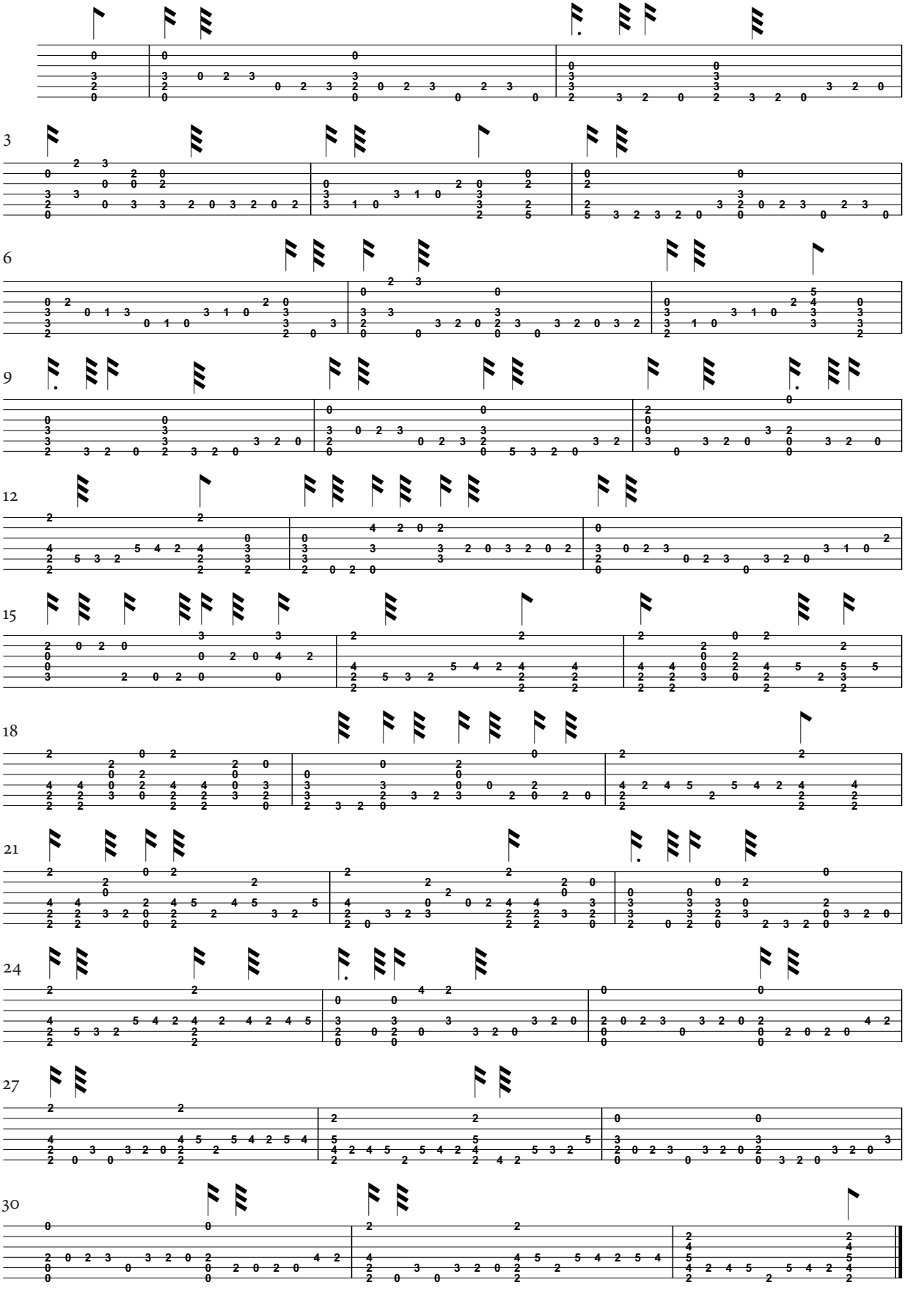
# 31 Saltarello [del] ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



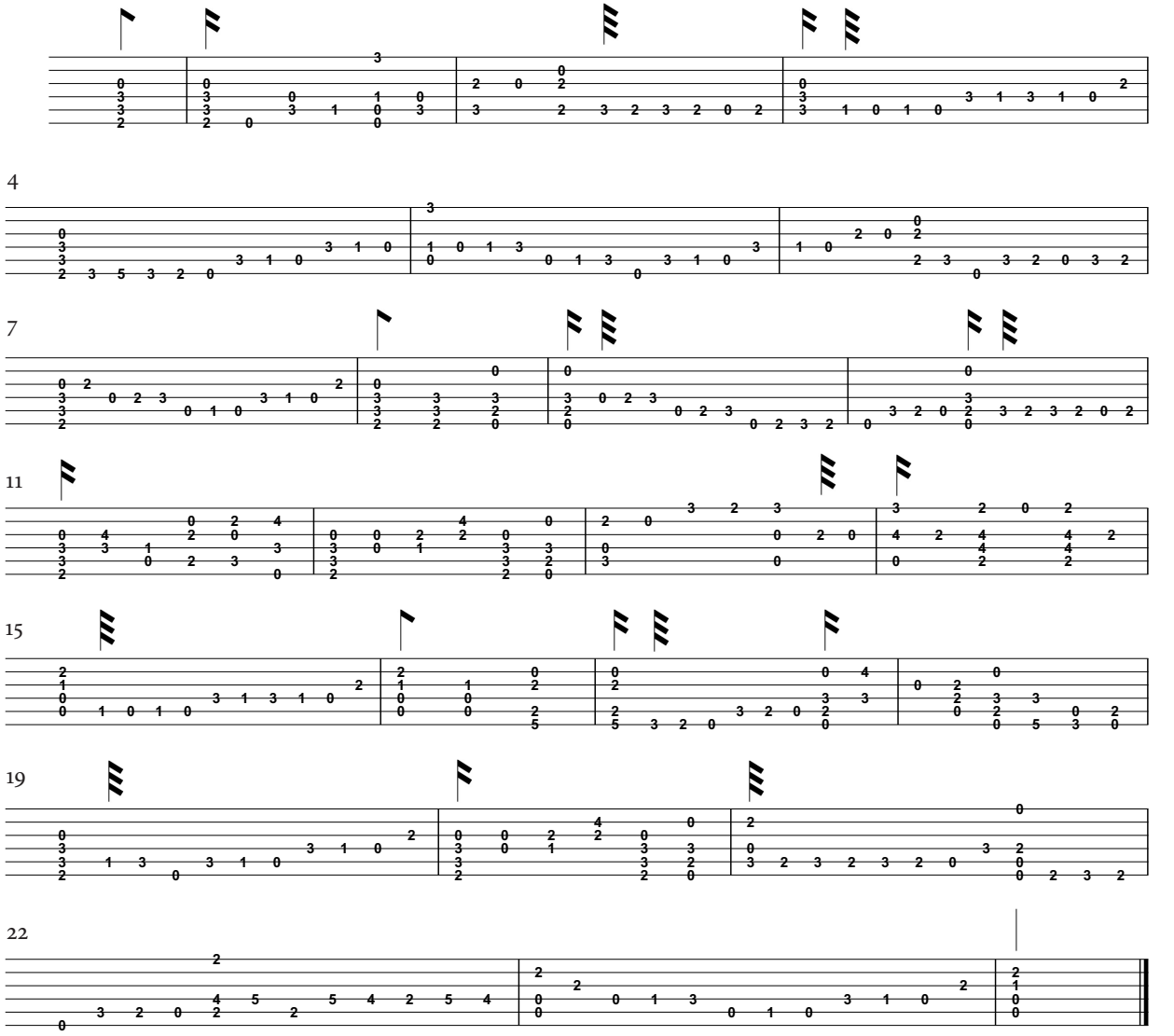
# 32 Pass'e mezzo del Gorzanis

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



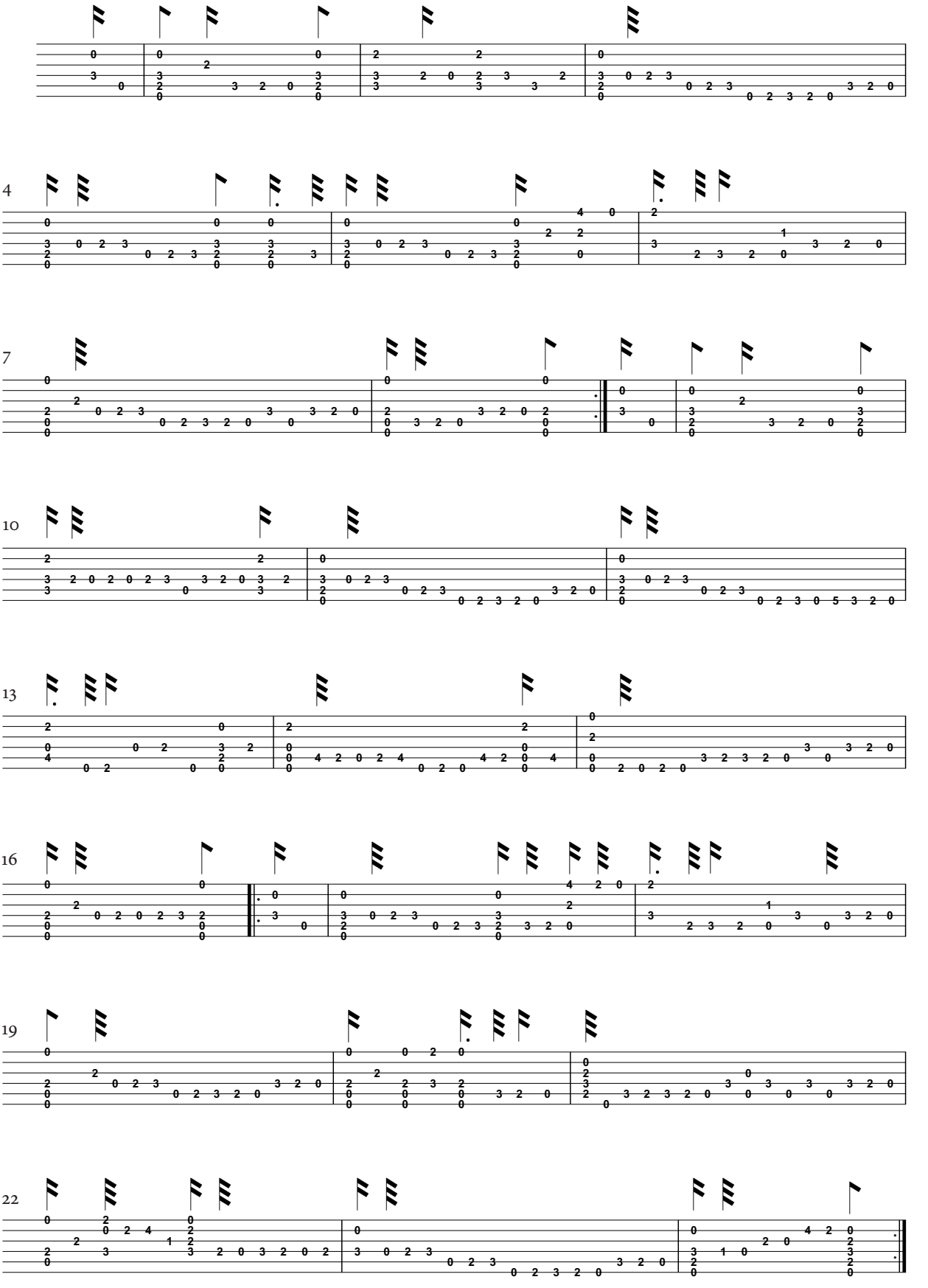
# 33 Saltarello ditto Tantara

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



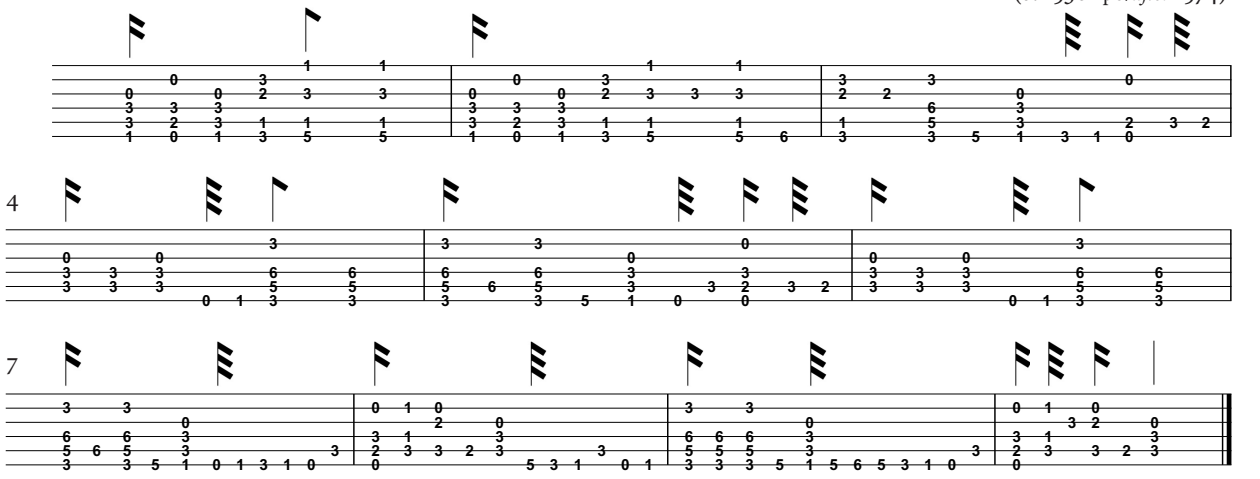
# 34 Pass'e mezzo ditto il Giordano

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



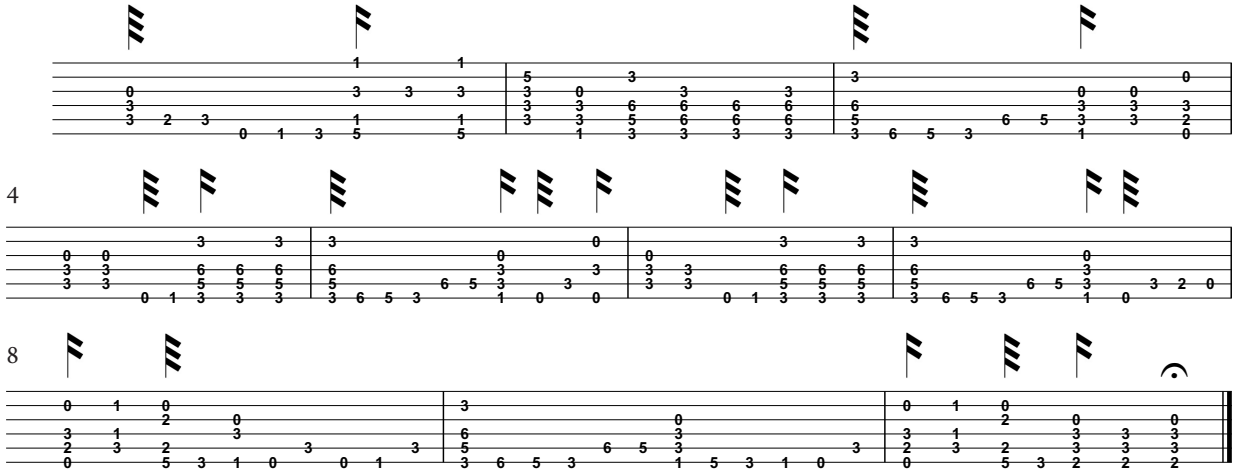
# 35 Bal boemo ditto la Filippina

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



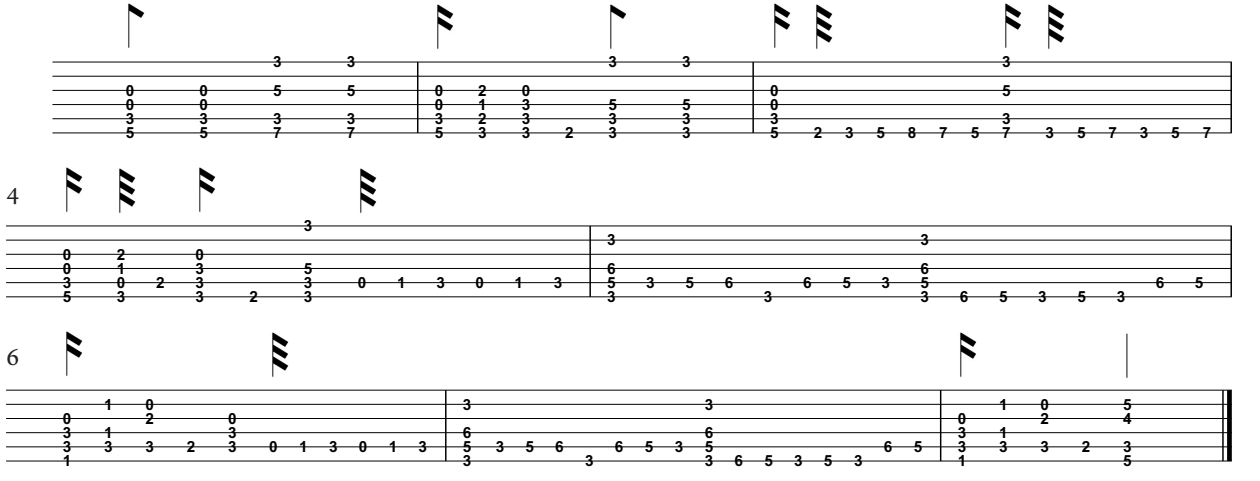
# 36 Padoana del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



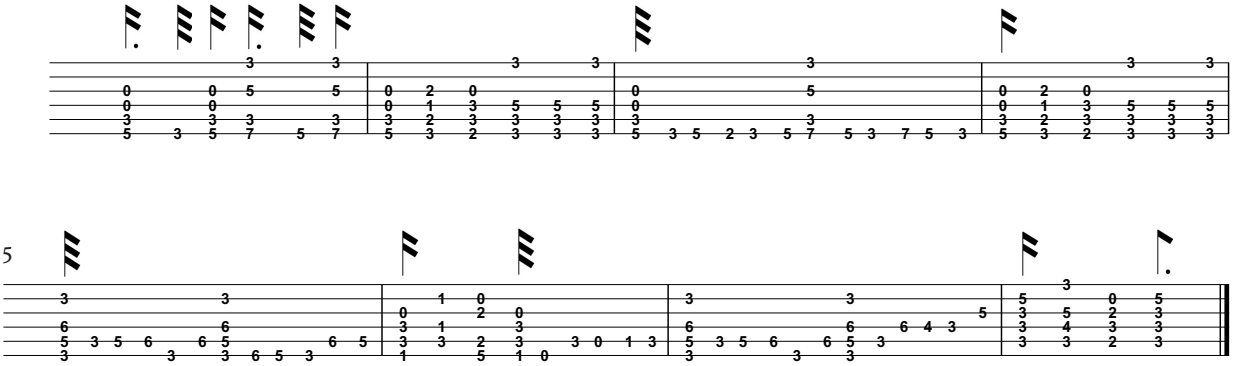
# 37 Bal todesco

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



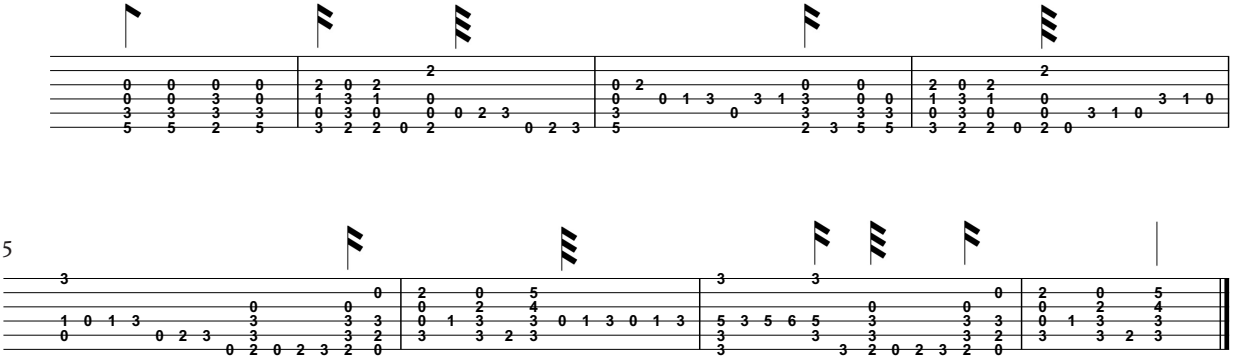
# 38 Padoana del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



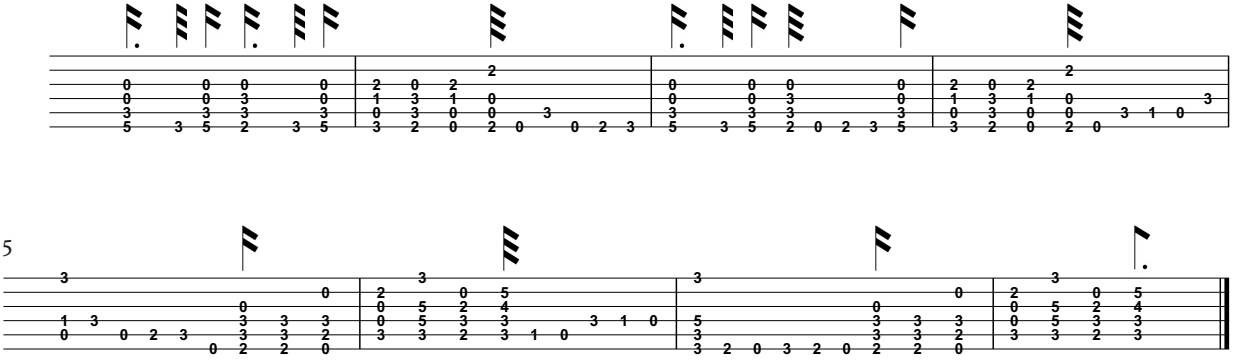
# 39 Bal todesco

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



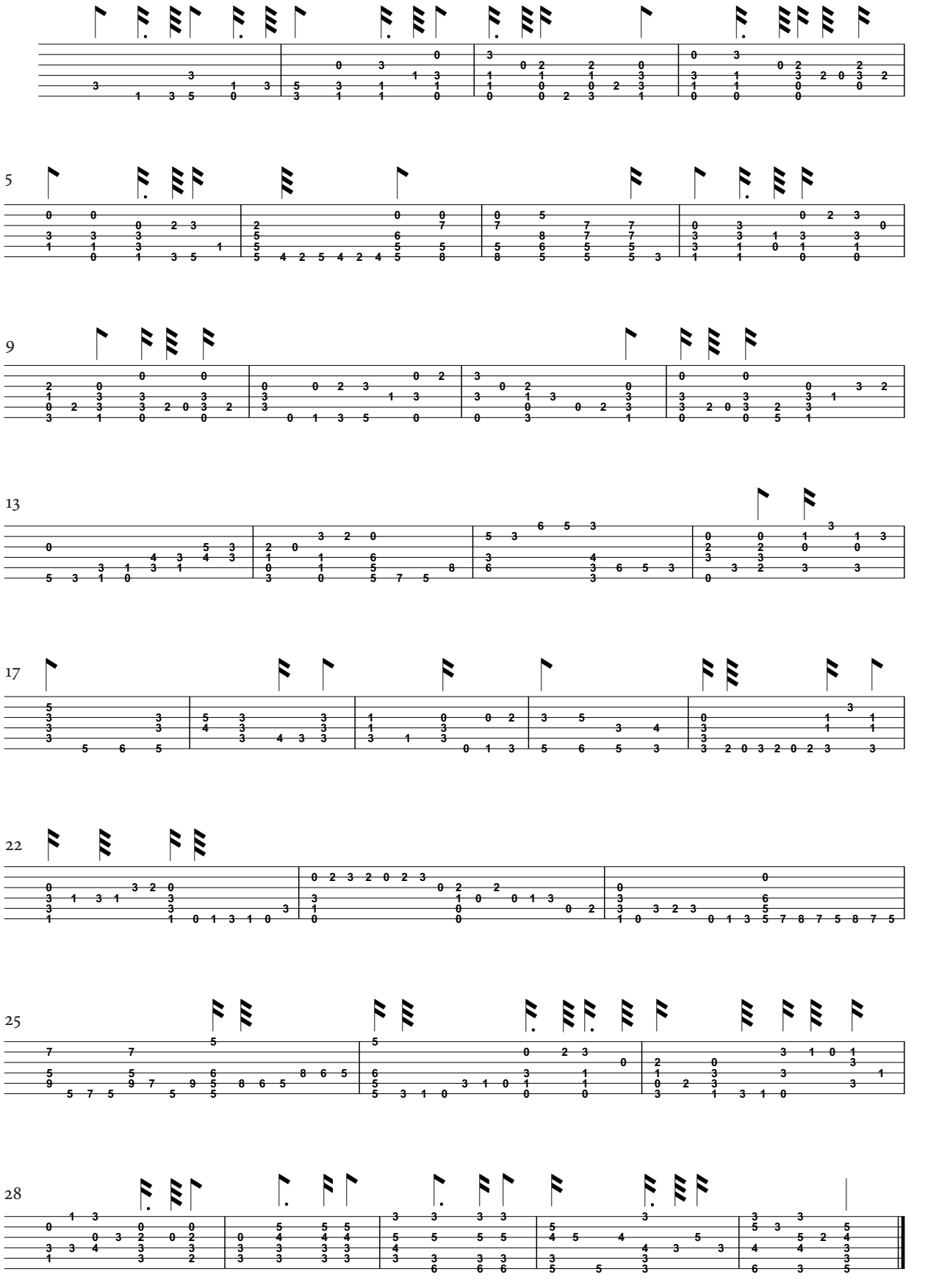
# 40 Padoana del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



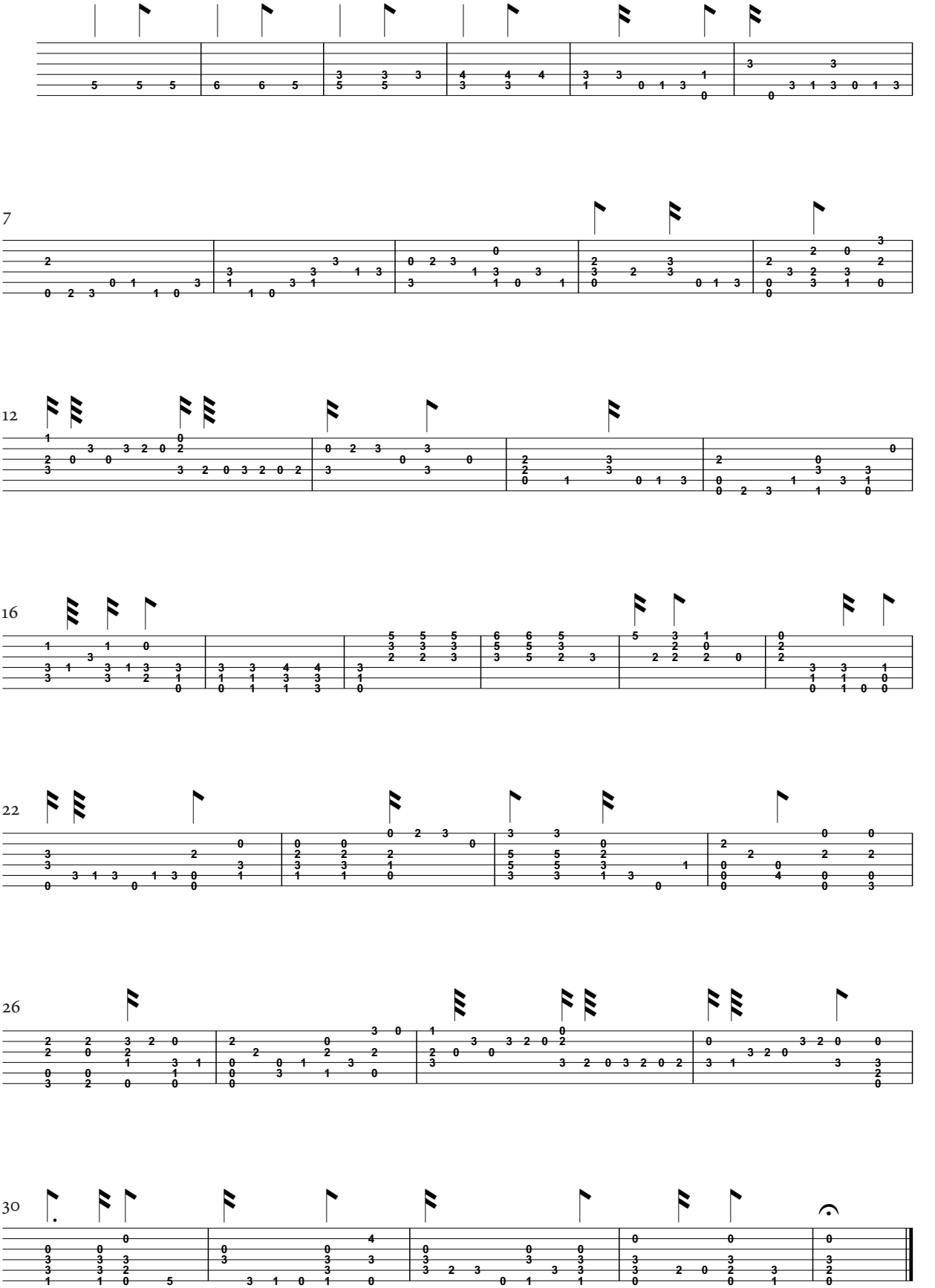
# 41 Recercar primo

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



# 42 Recercar secondo

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

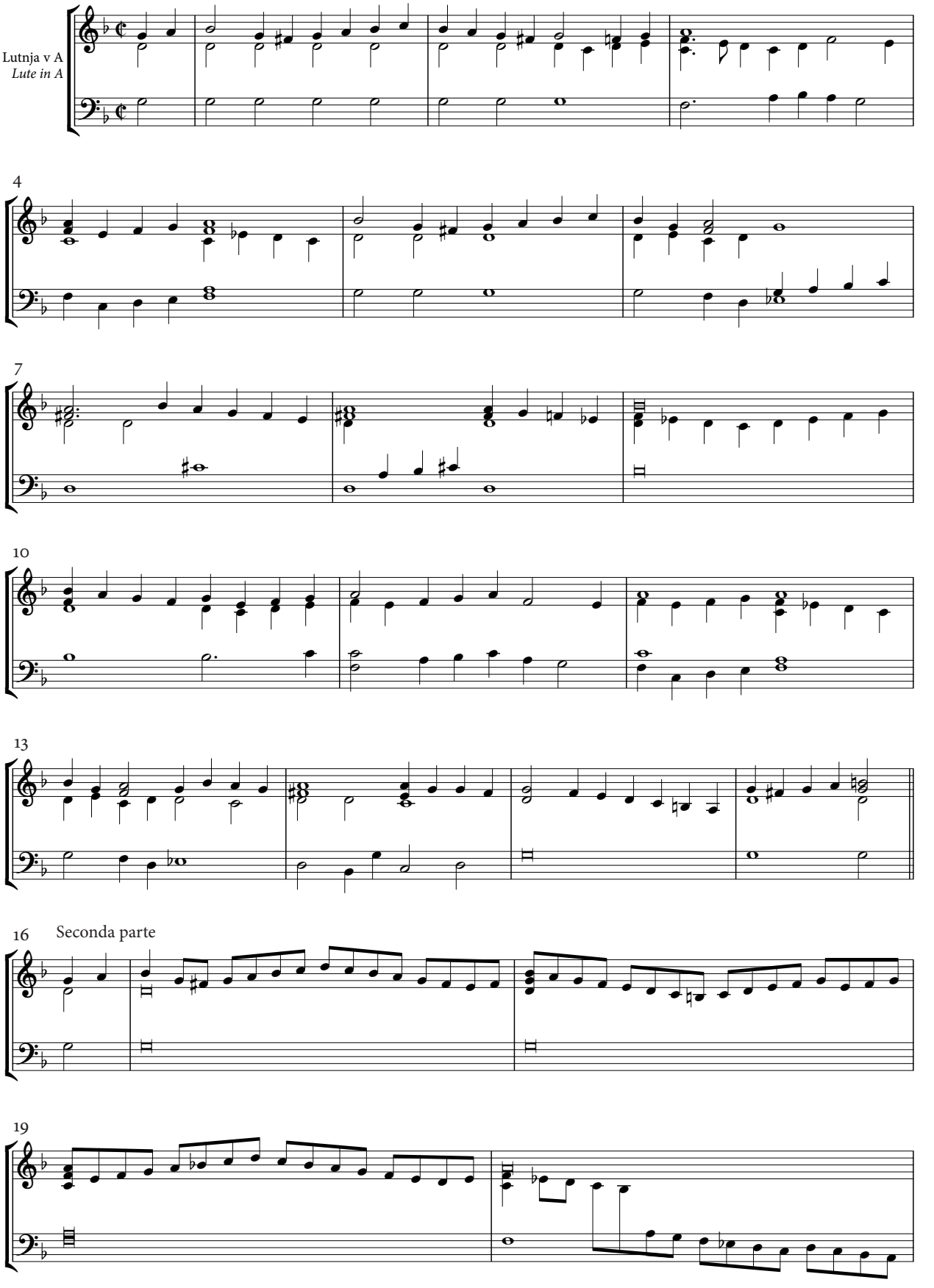


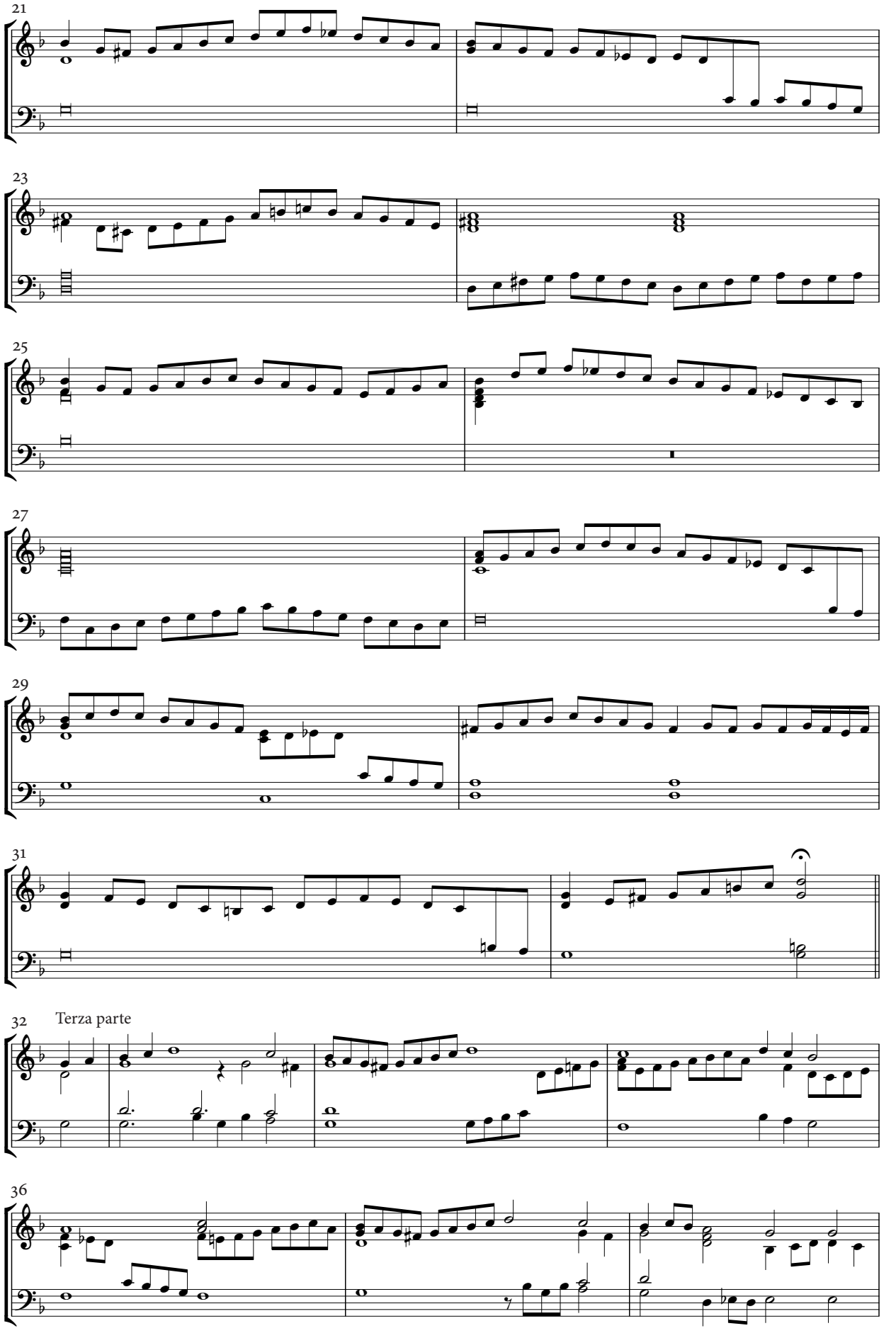
# Transkripcije · Transcriptions

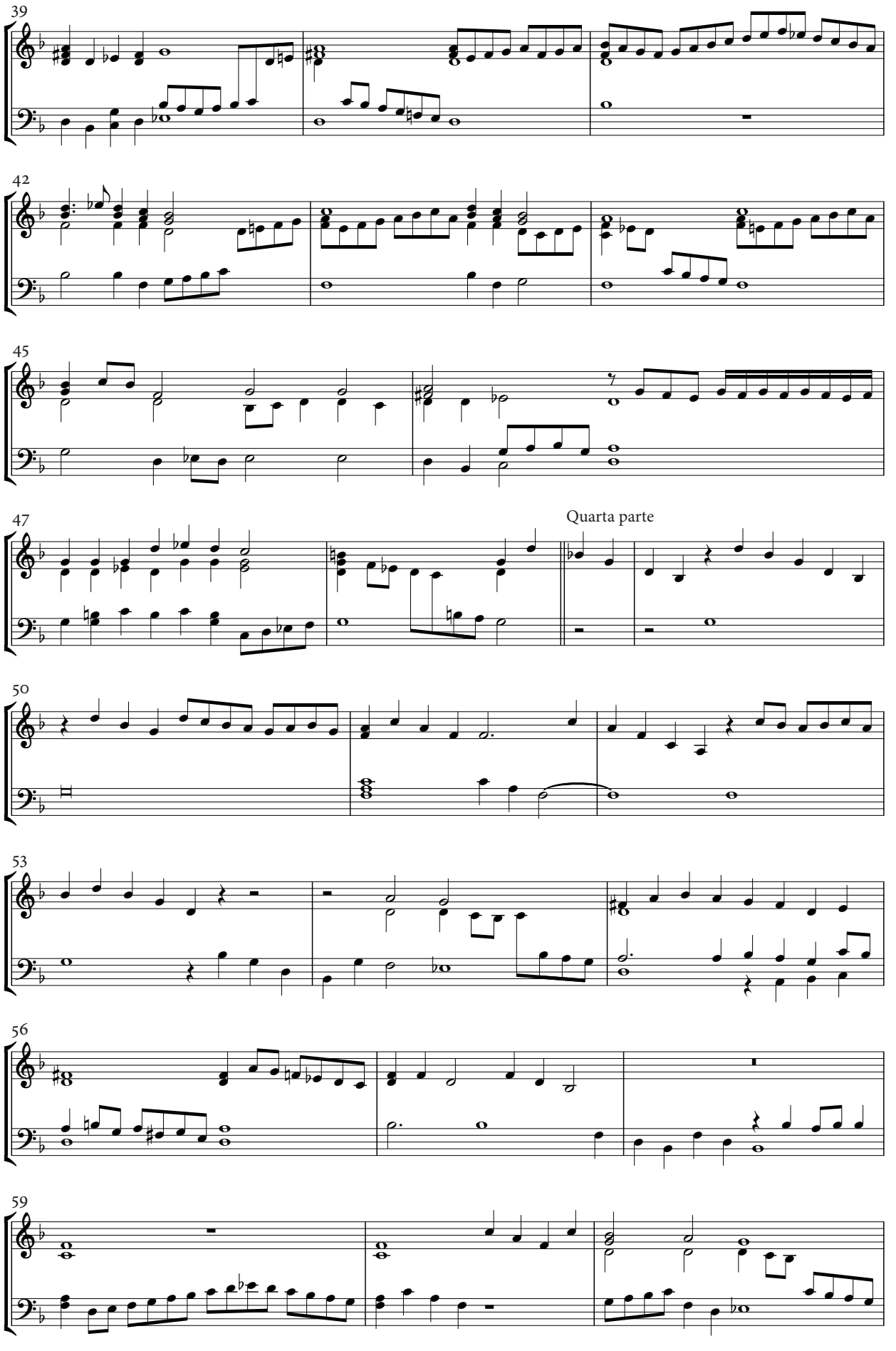
# 1 Pass'e mezzo antico

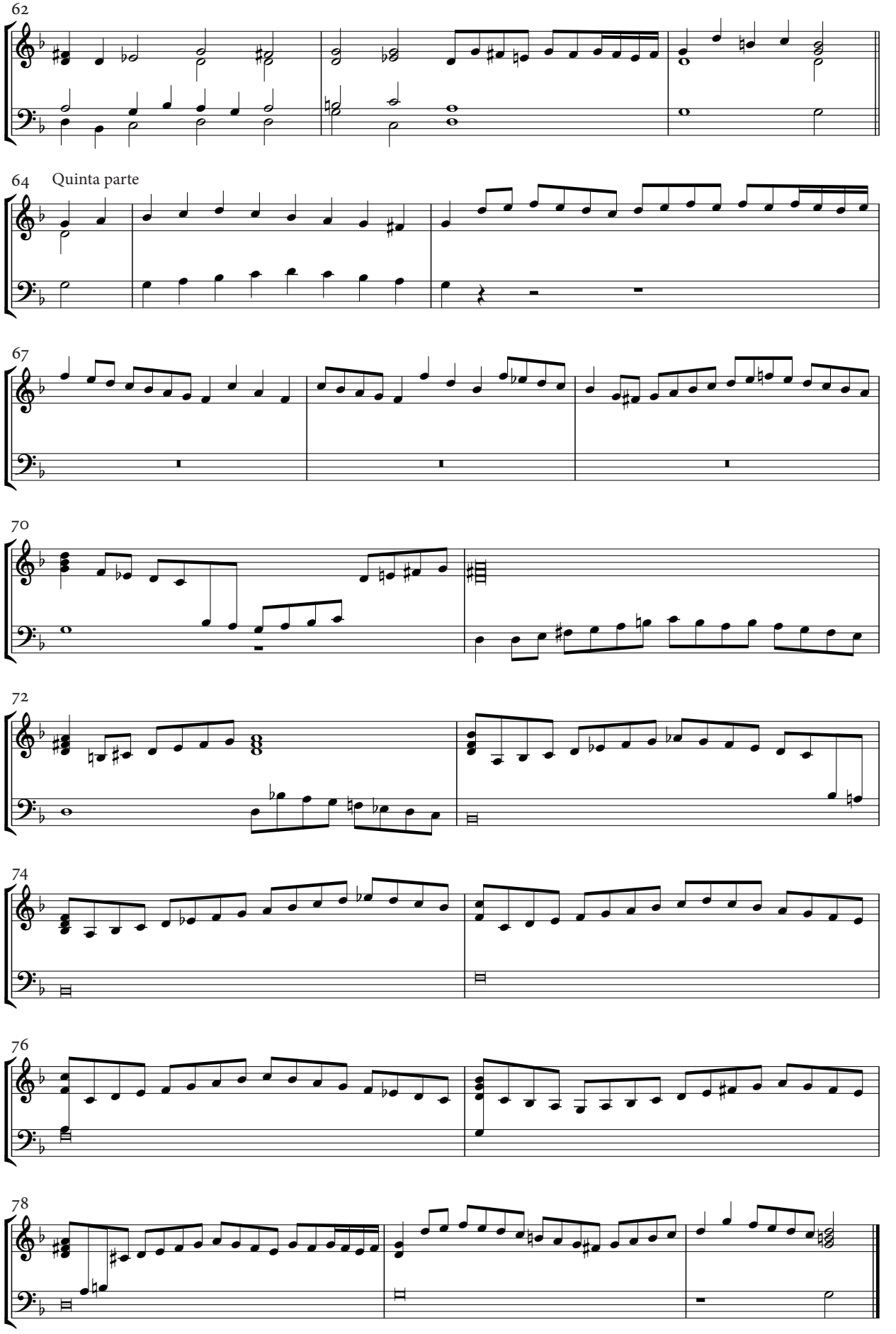
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

Lutnja v A
*Lute in A*



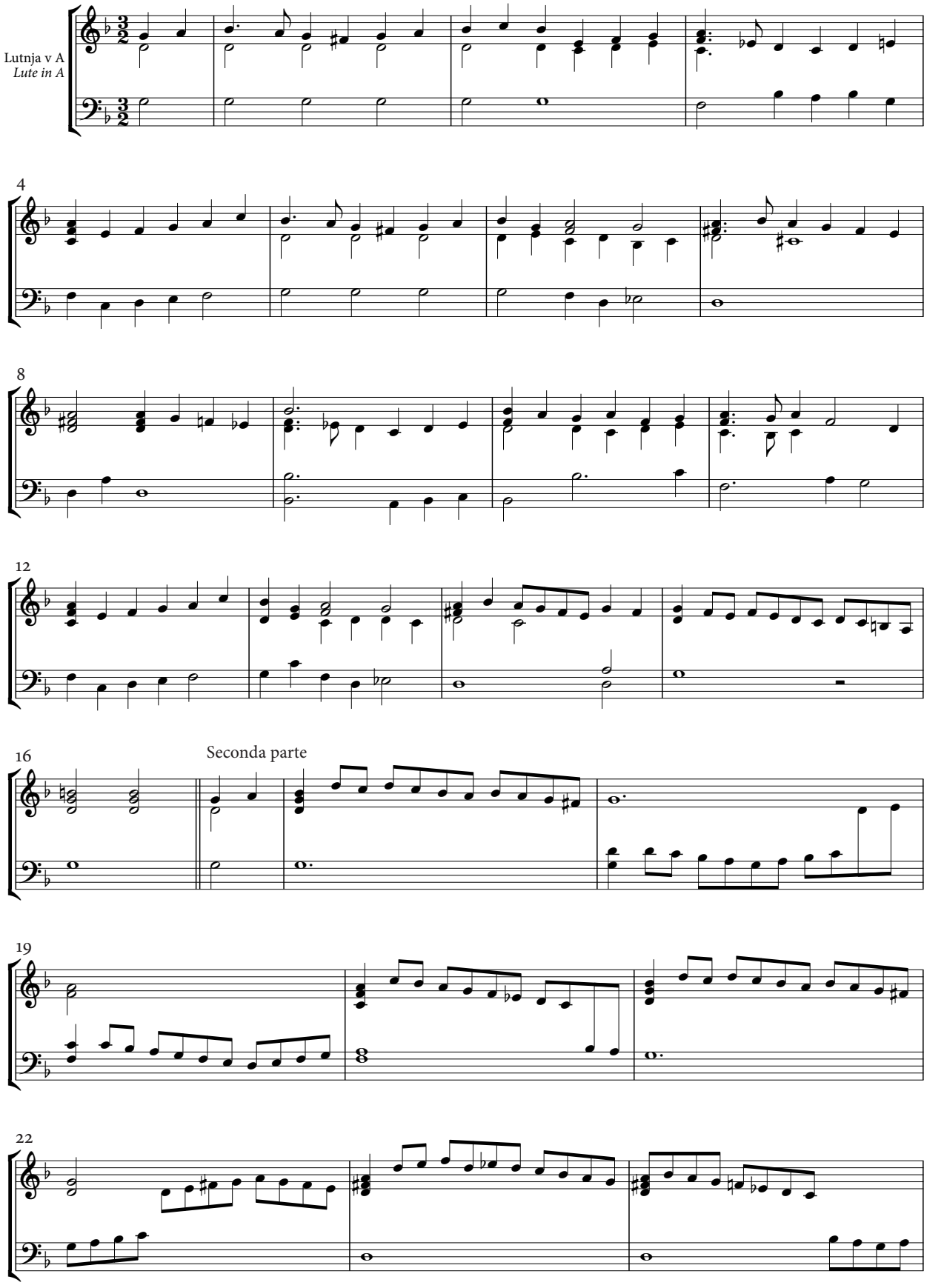

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Terza parte
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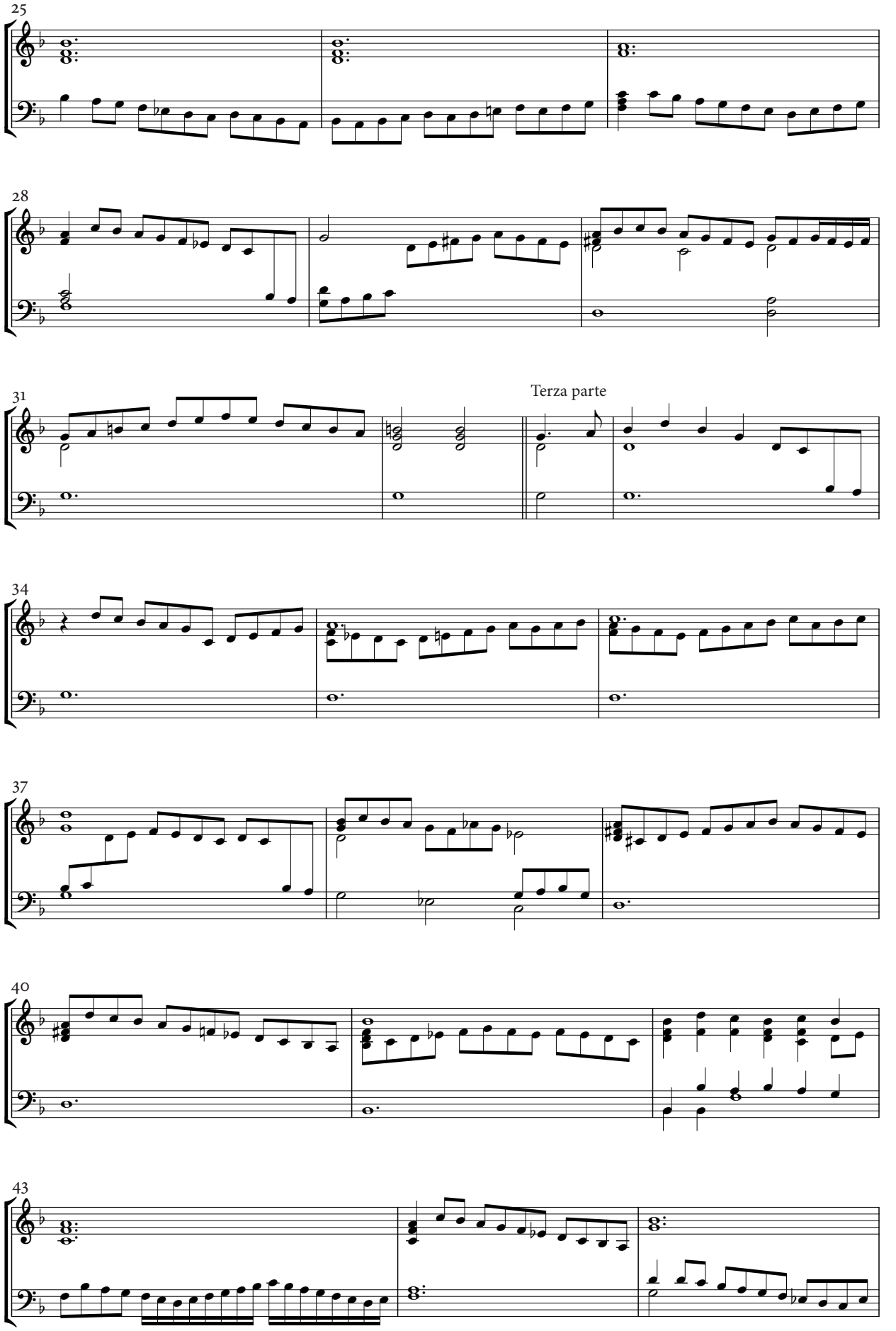

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Quarta parte
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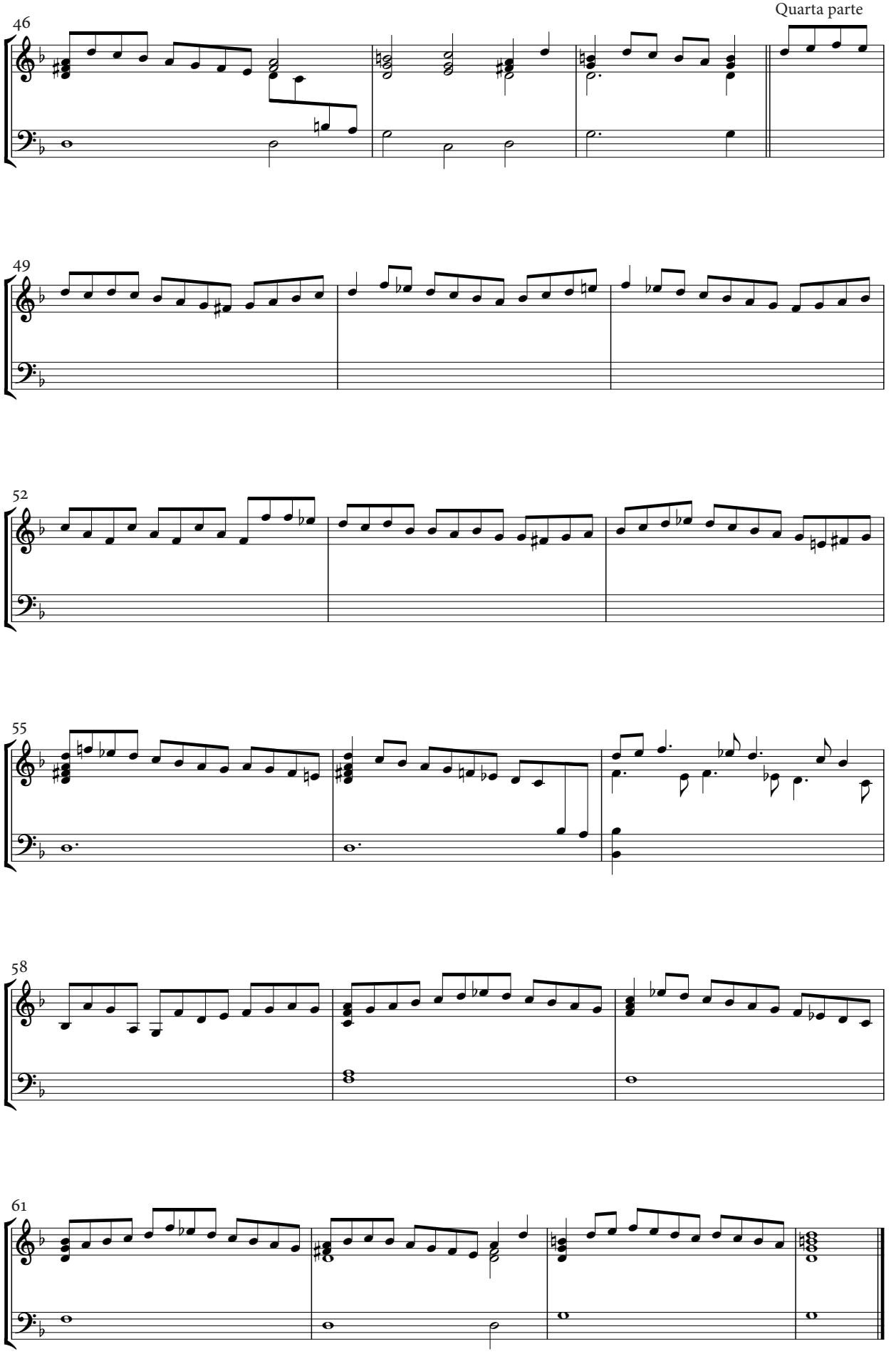

62
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Quinta parte
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# 2 Padoana del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

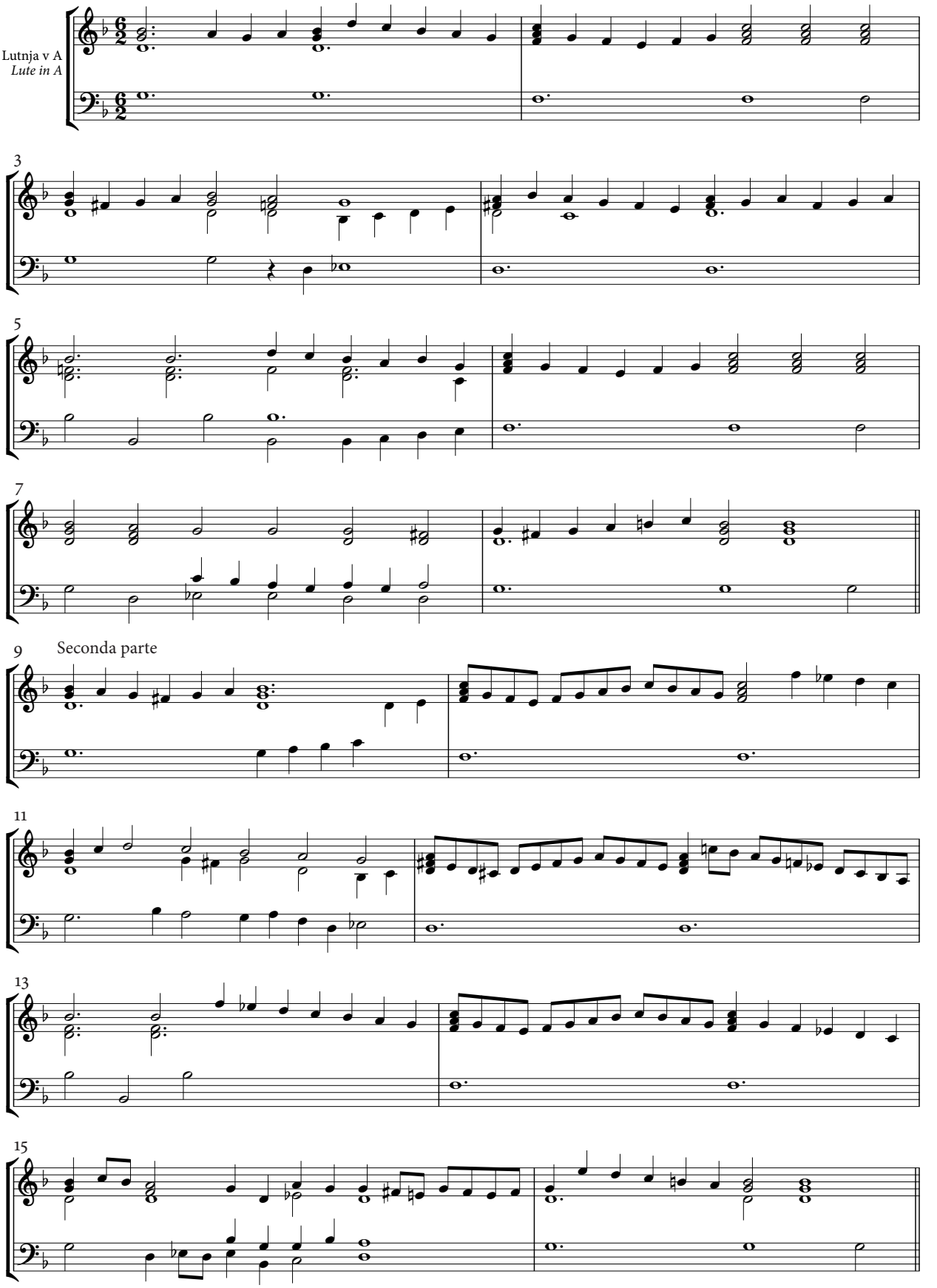


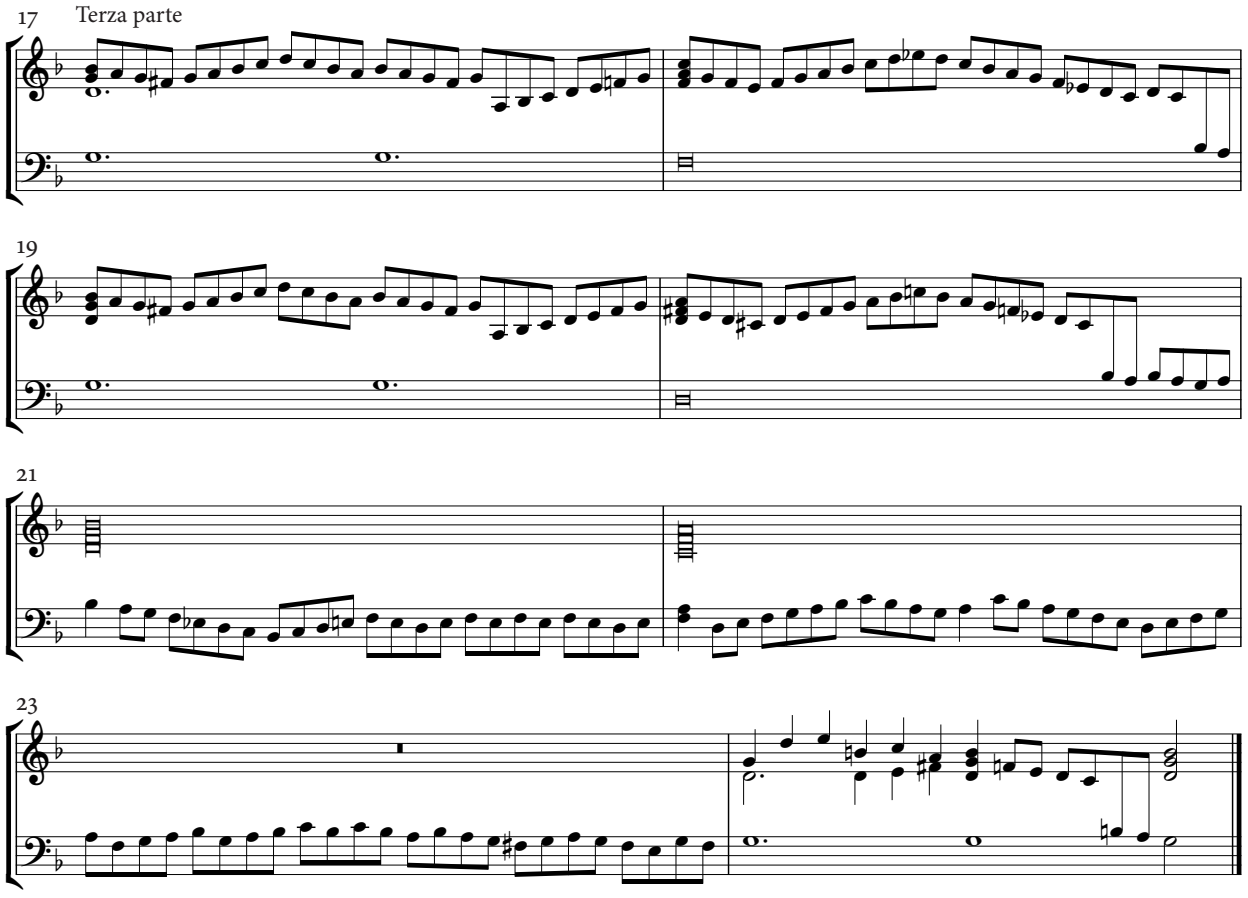

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Terza parte
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# 3 Saltarello [del] ditto

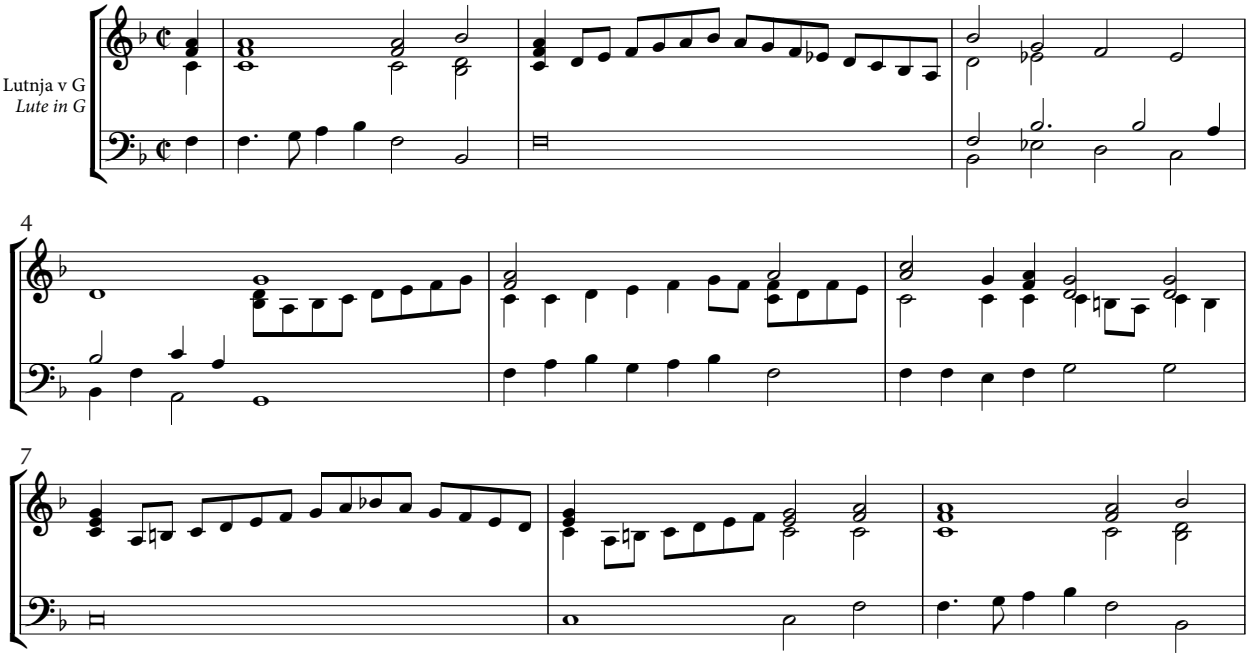
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

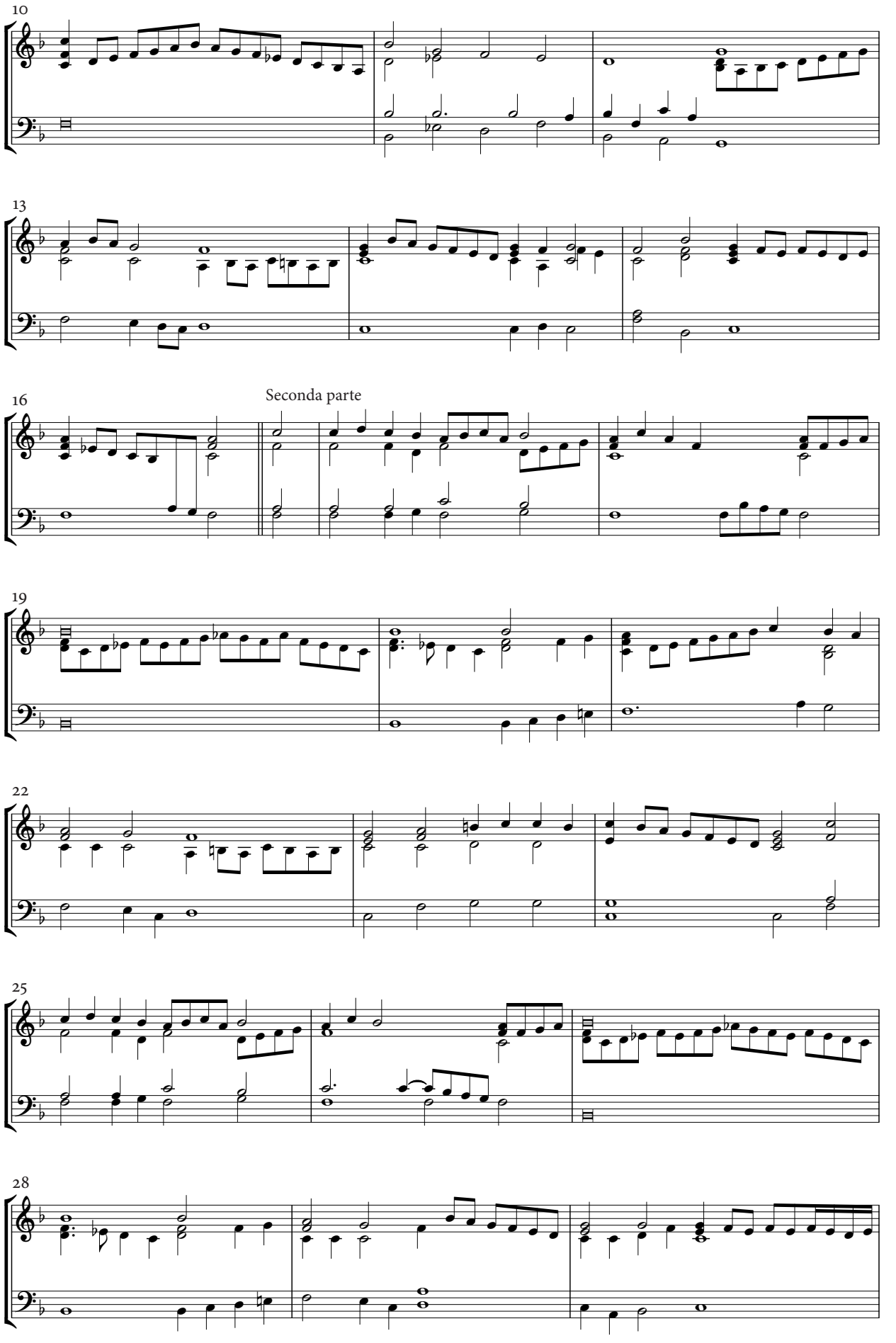


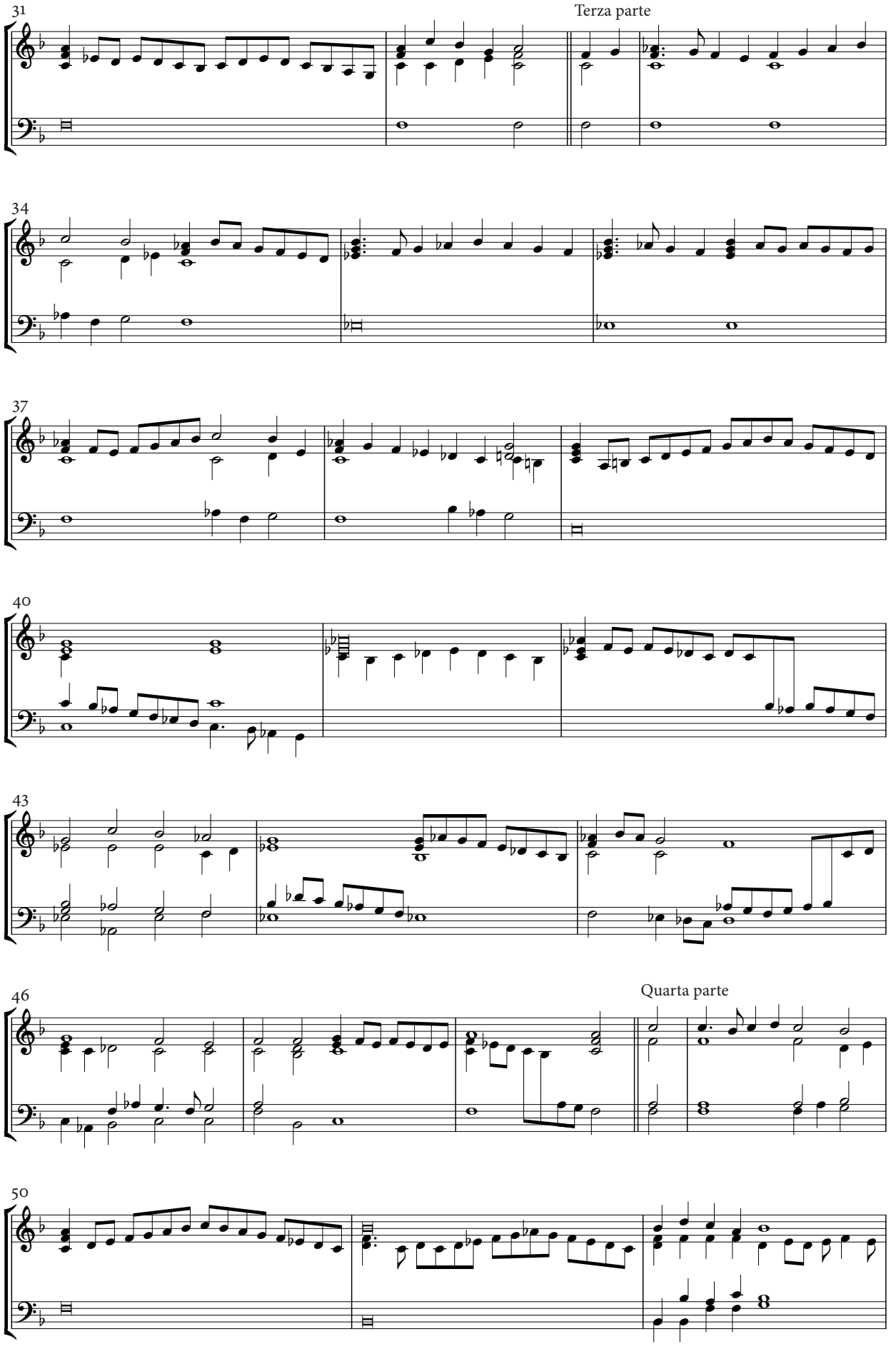


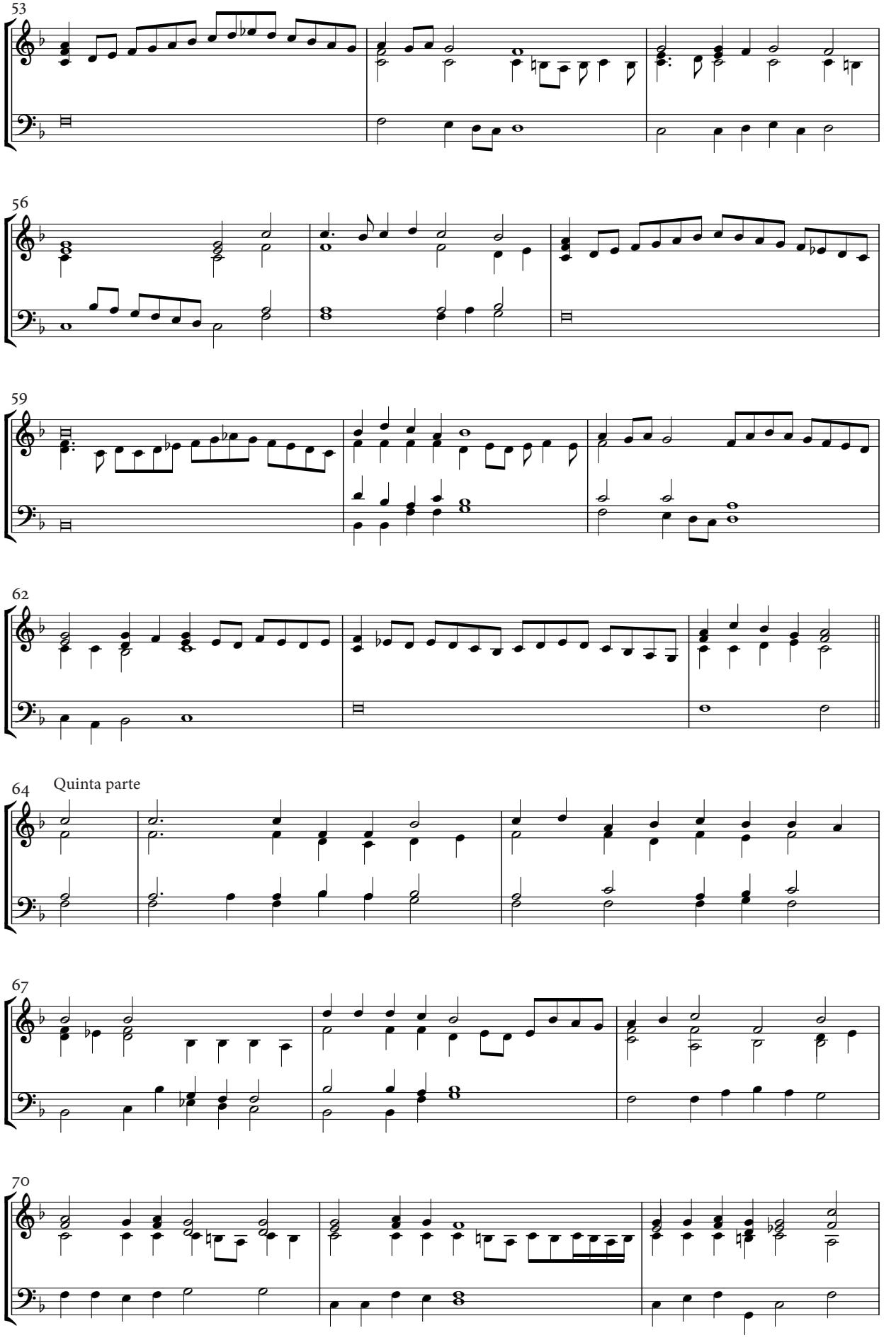

# 4 Pass'e mezzo moderno

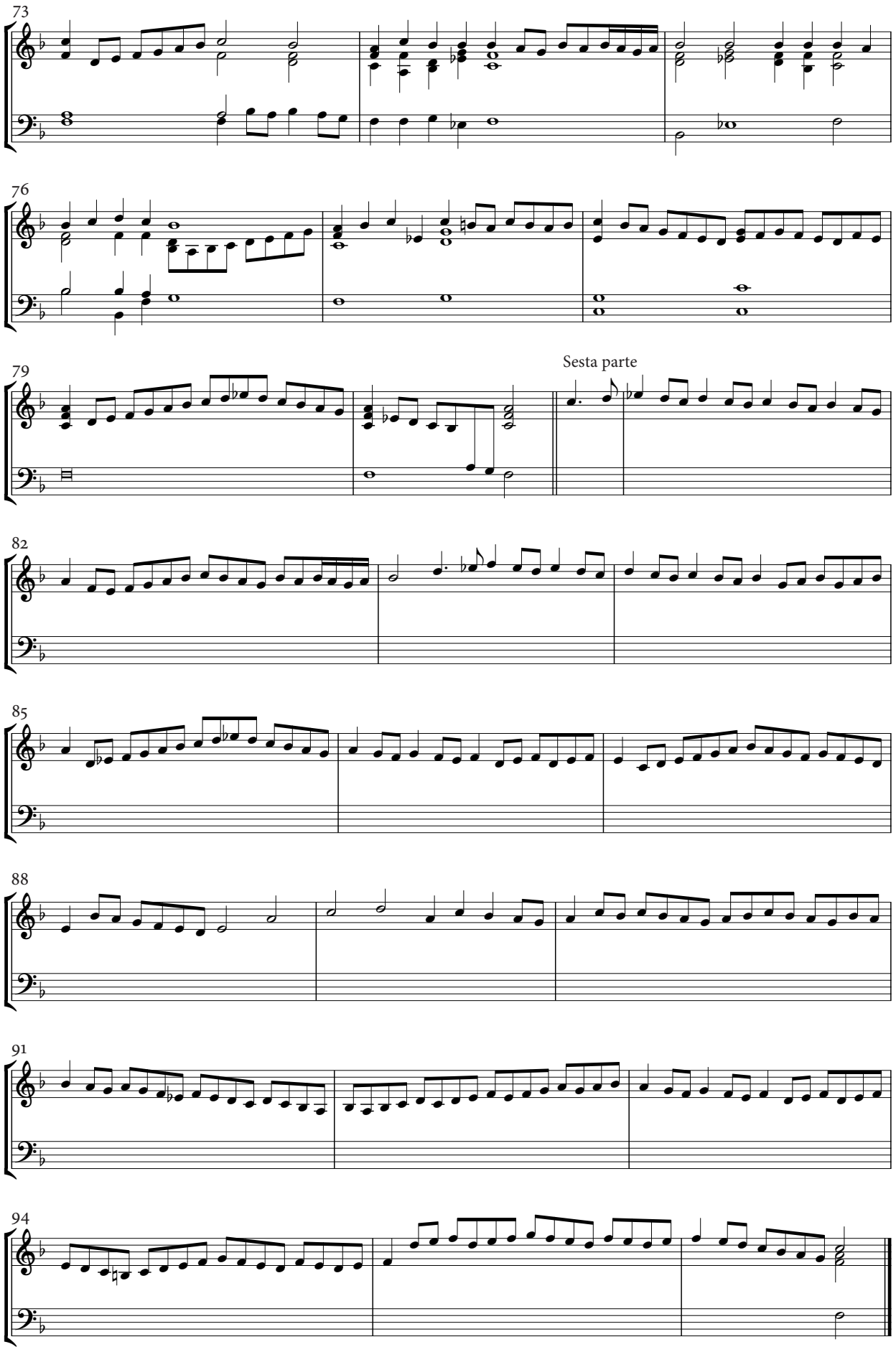
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)




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Seconda parte
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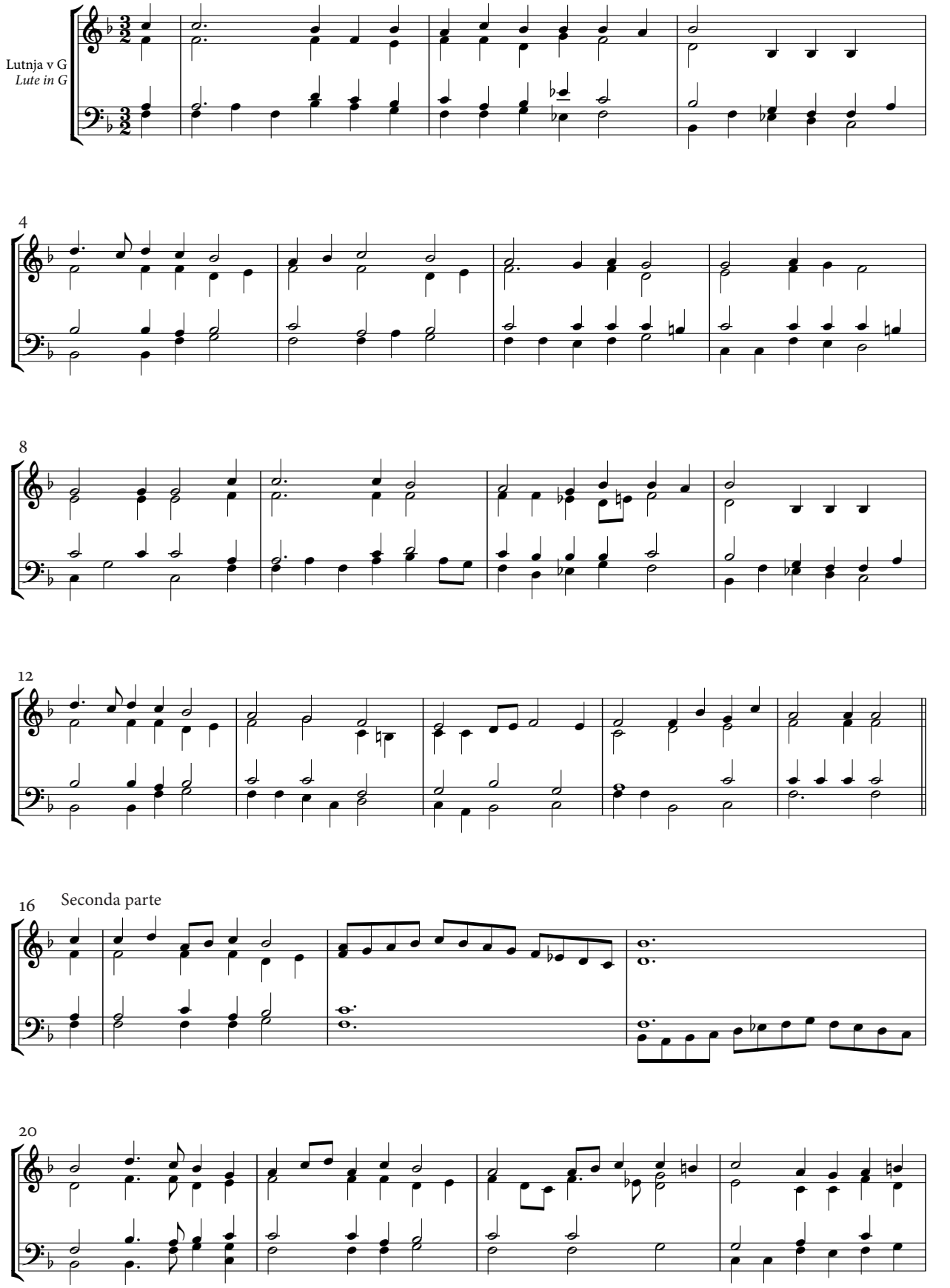

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Terza parte
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Quarta parte
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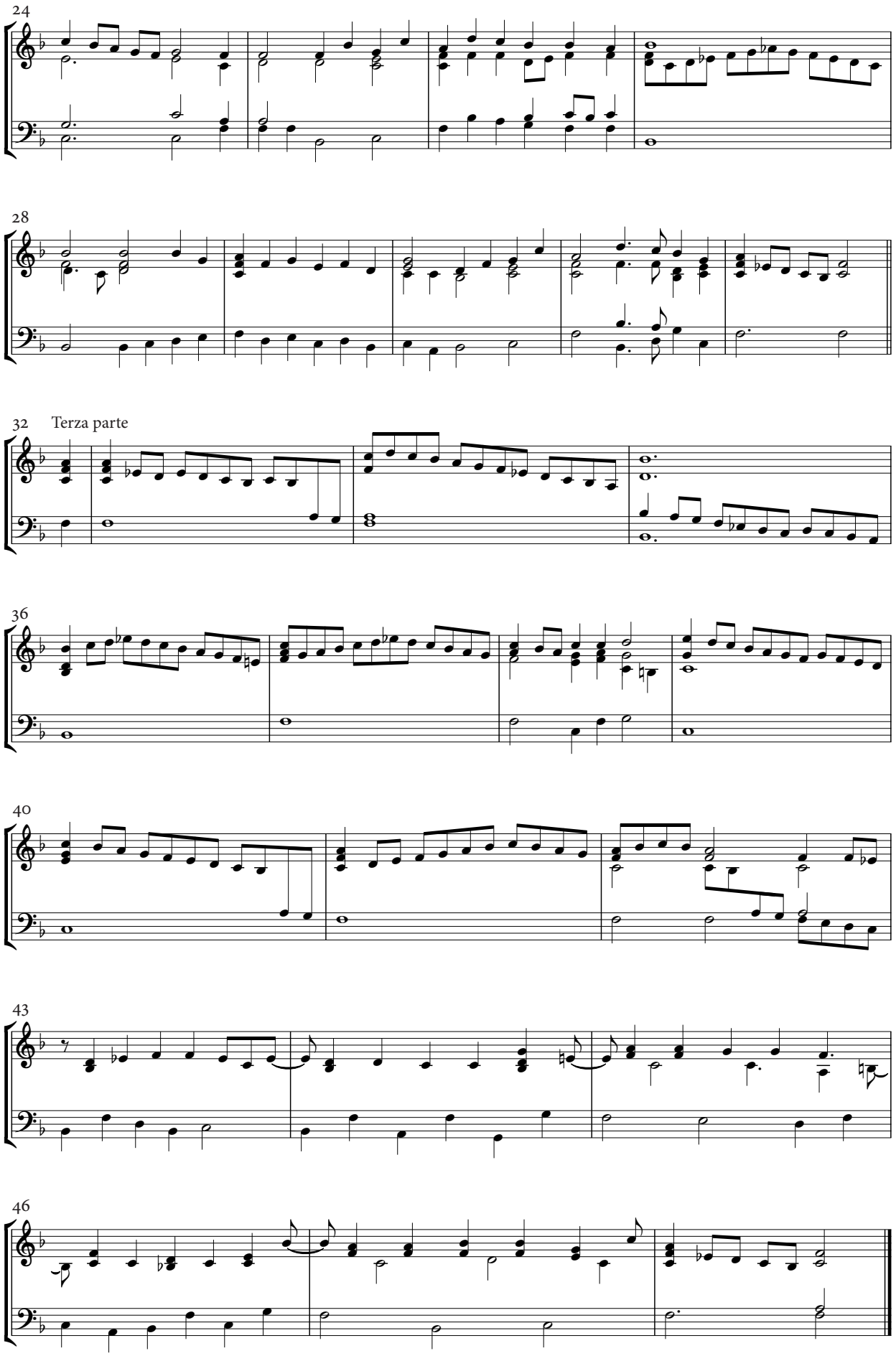

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Quinta parte
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Sesta parte
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# 5 Padoana del ditto

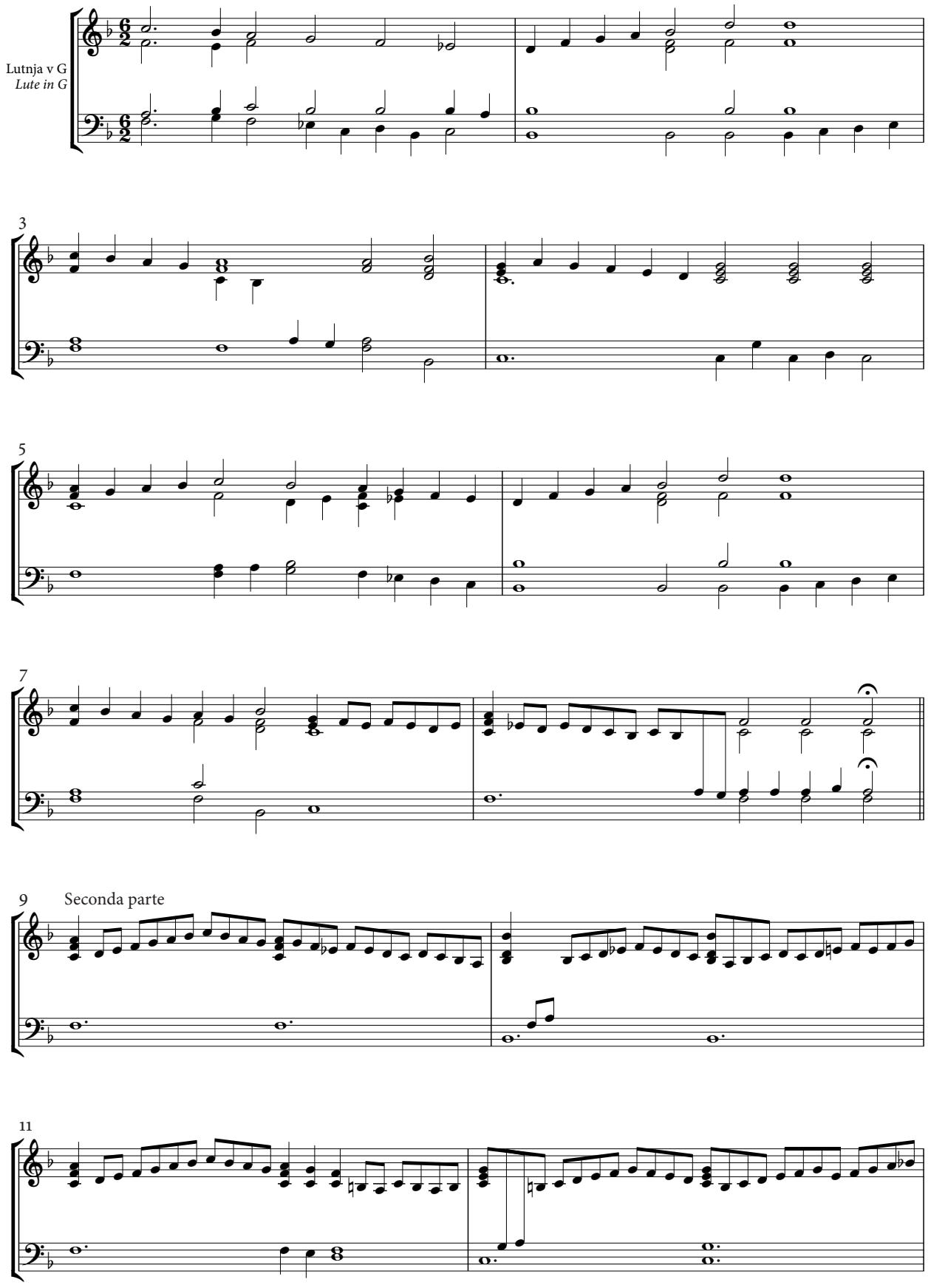
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



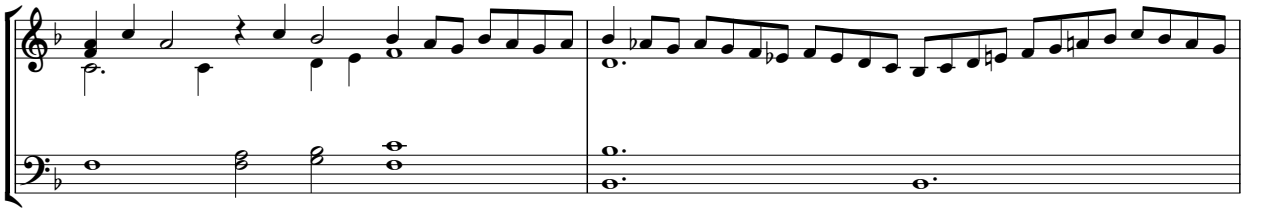

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Terza parte
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# 6 Saltarello del ditto

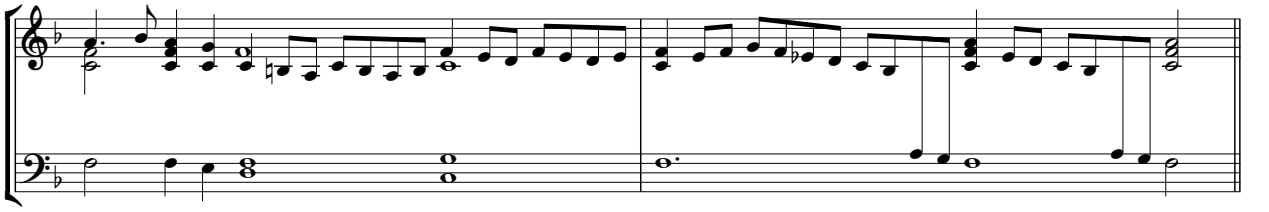
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



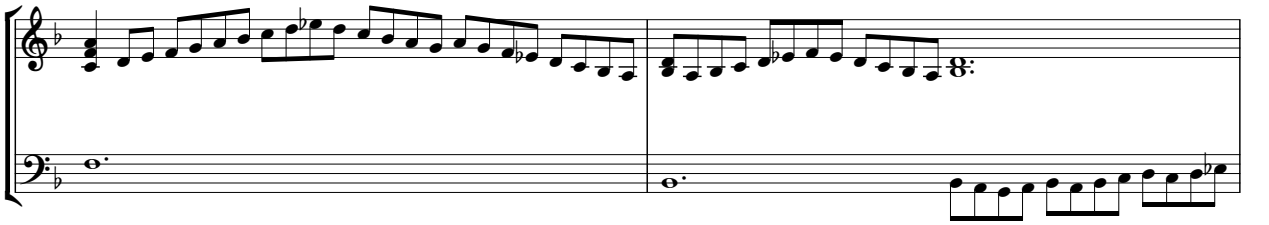
13



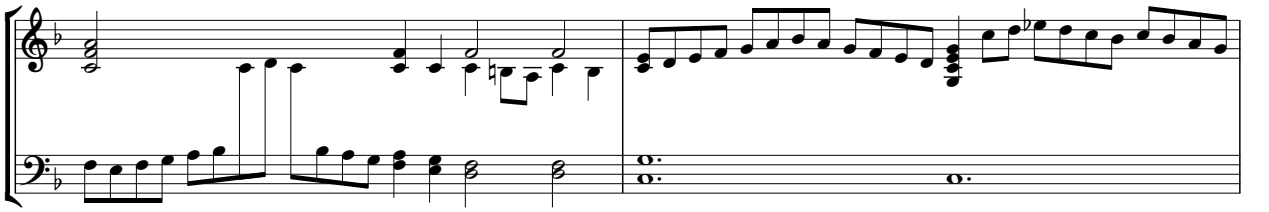
15



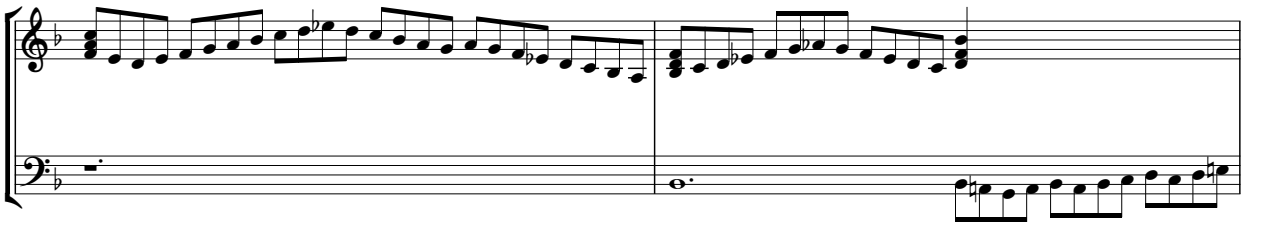
17 Terza parte



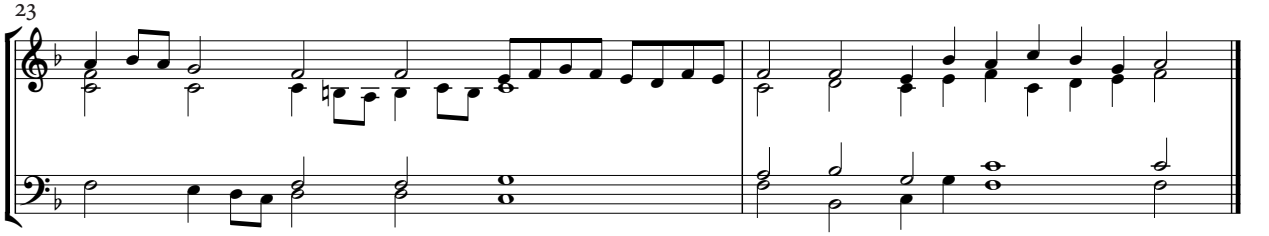
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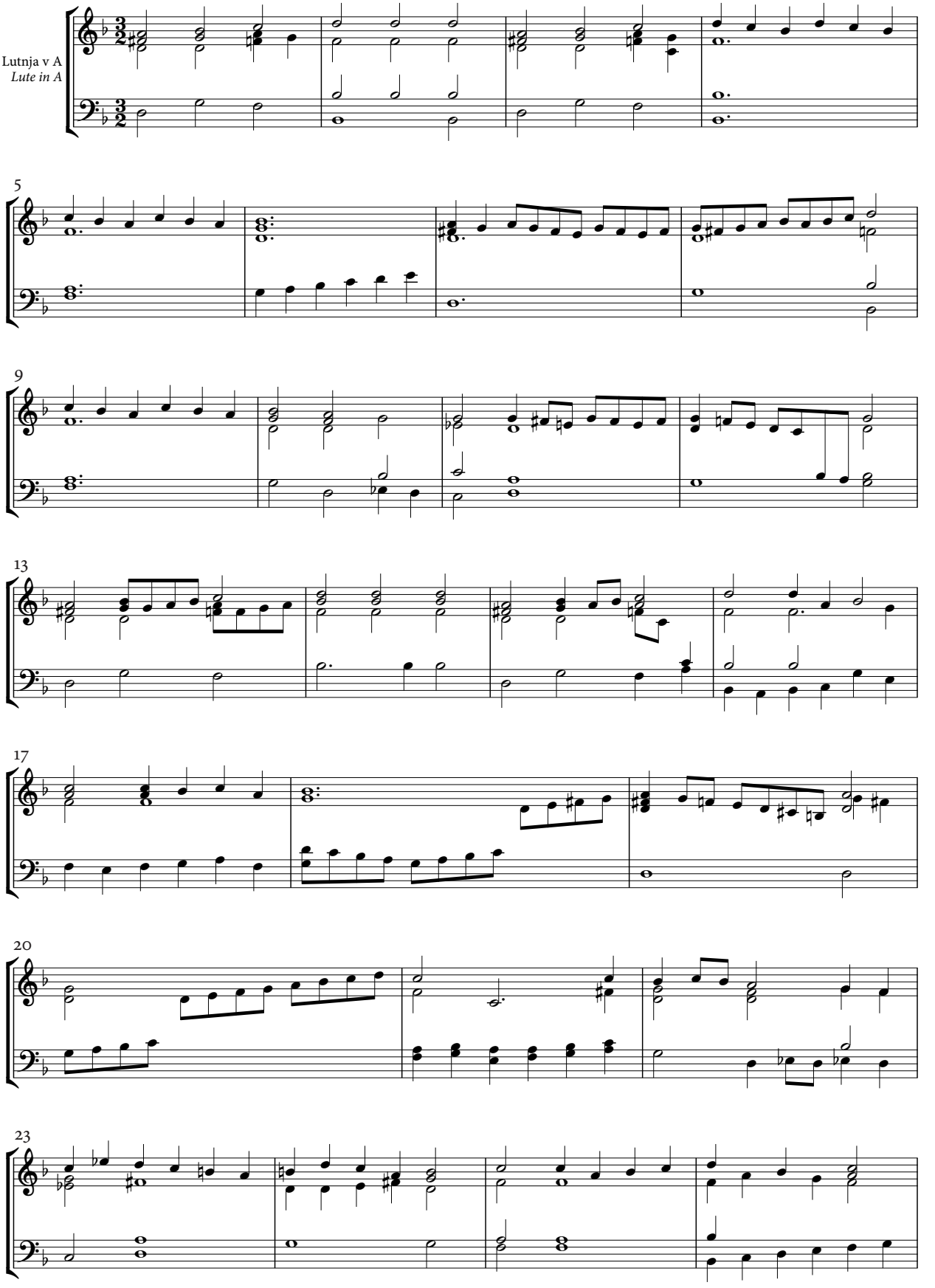


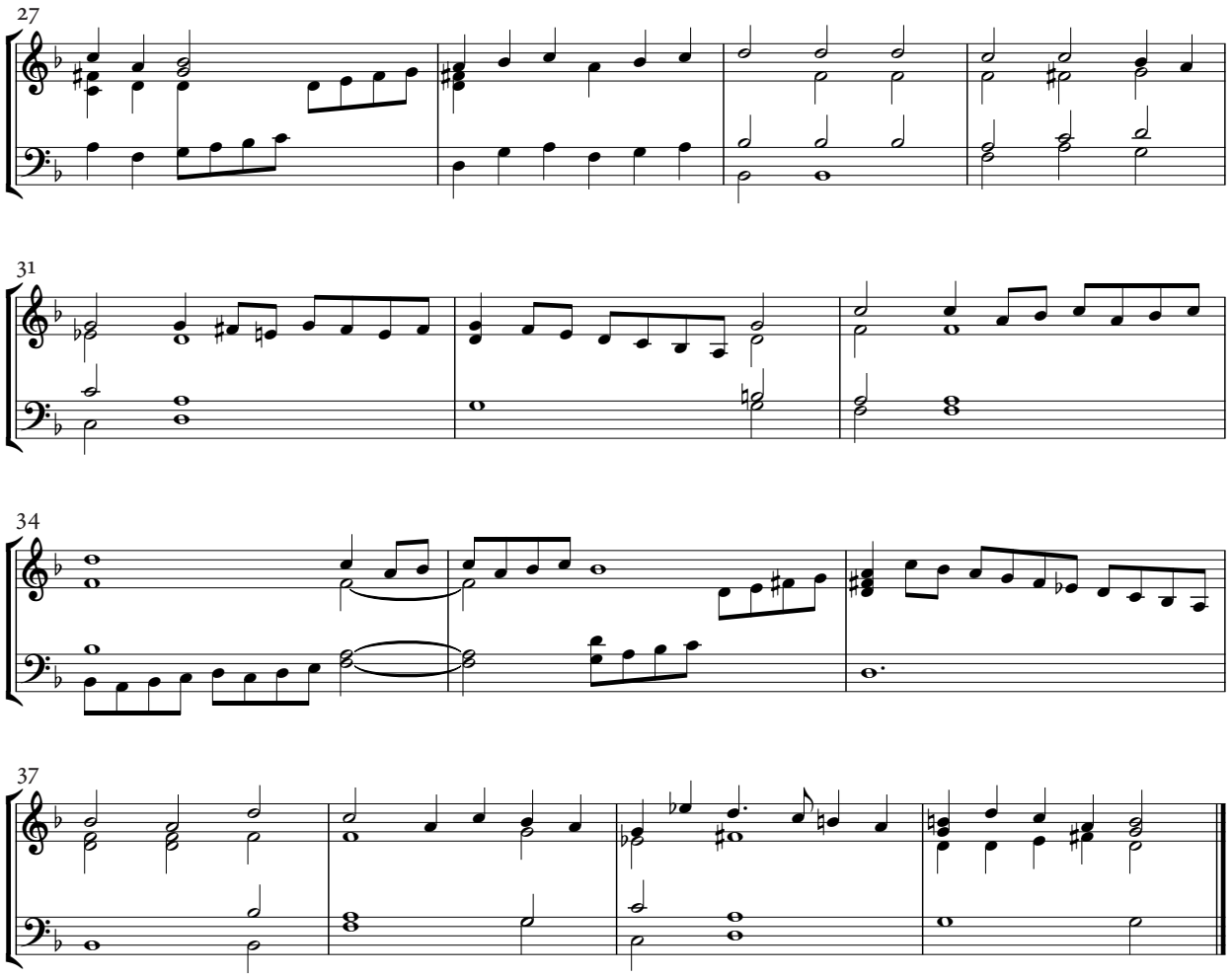
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# 7 Gagliarda alla Milanese

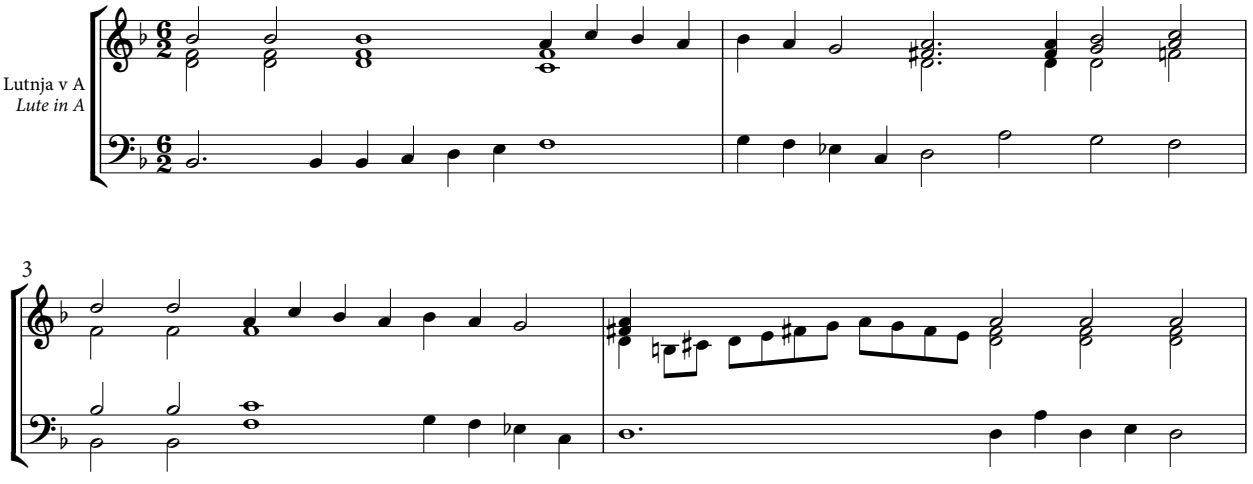
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

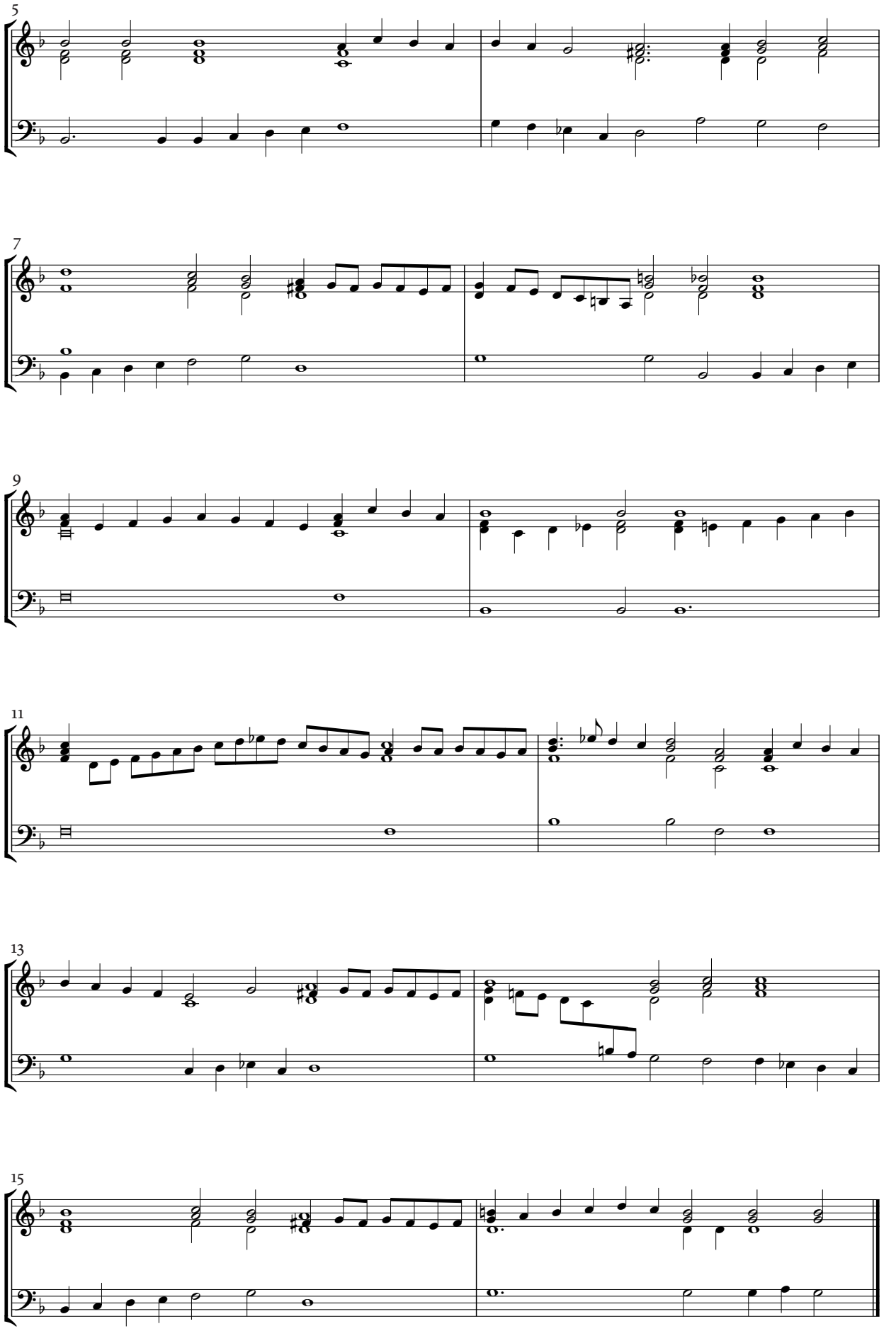





# 8 L'herba fresca

Giacomo Gorzanis
(*c.* 1530– po/*after* 1574)

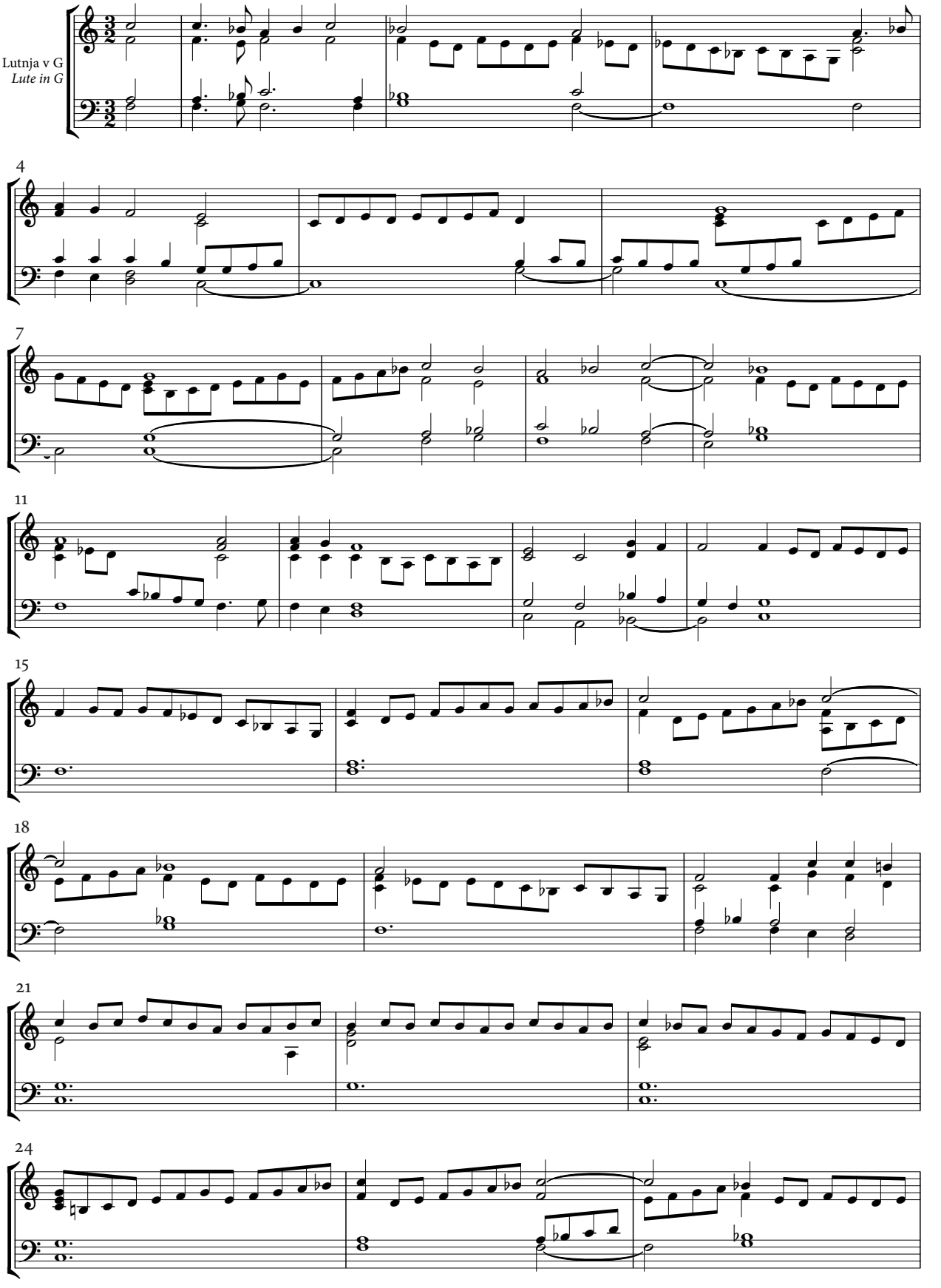


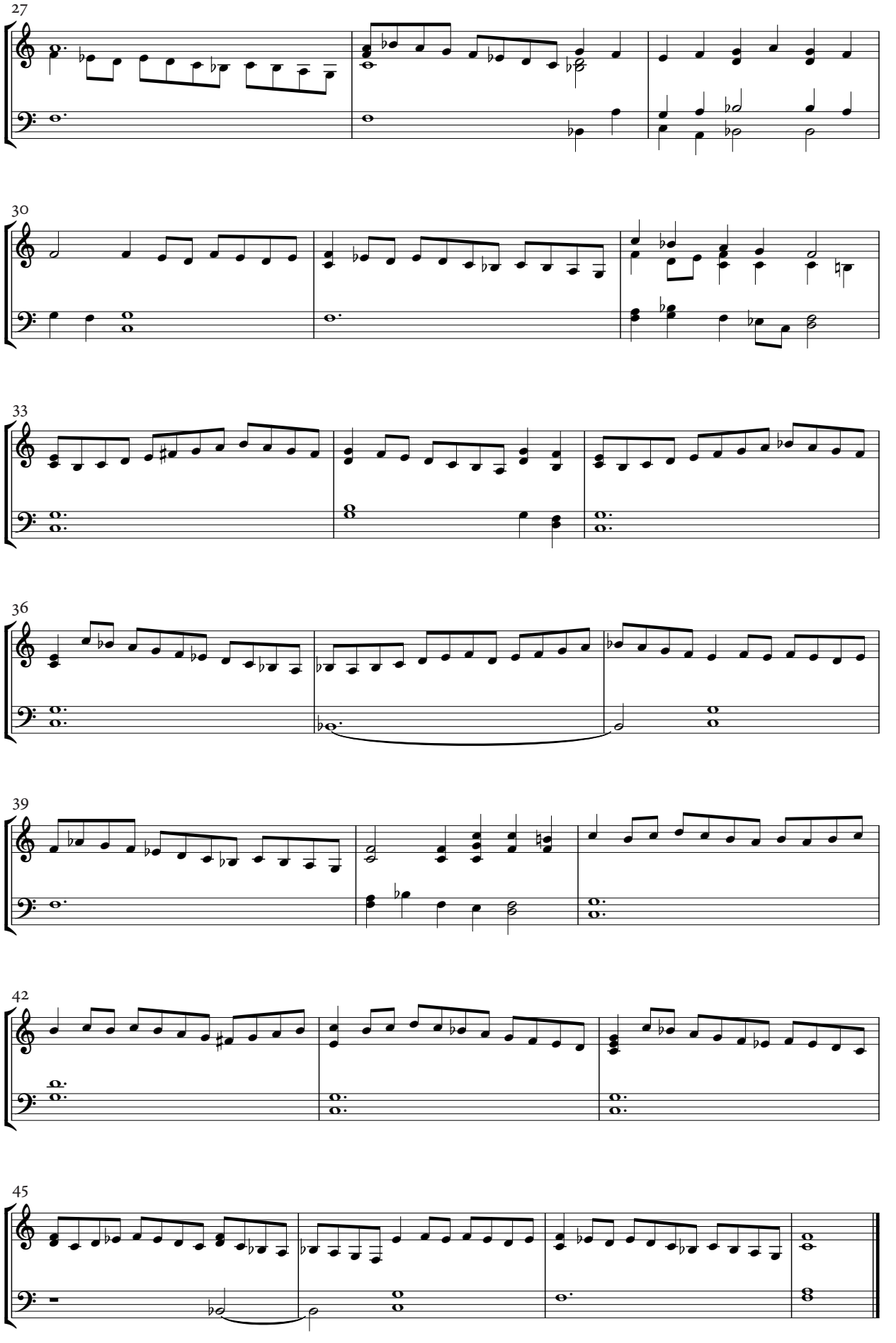

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# 9 Saltarello ditto il Paluello

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

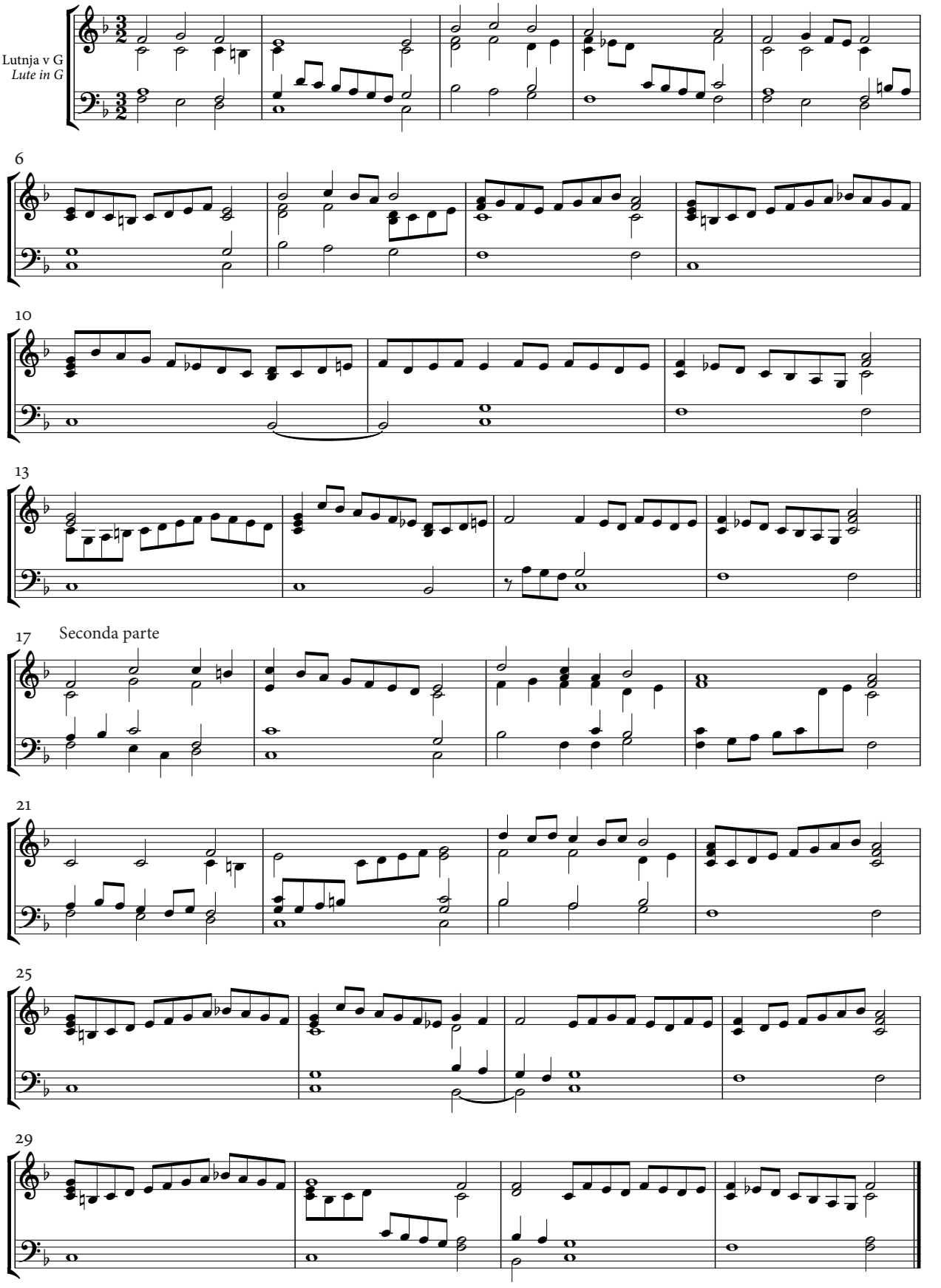
Lutnja v G
*Lute in G*




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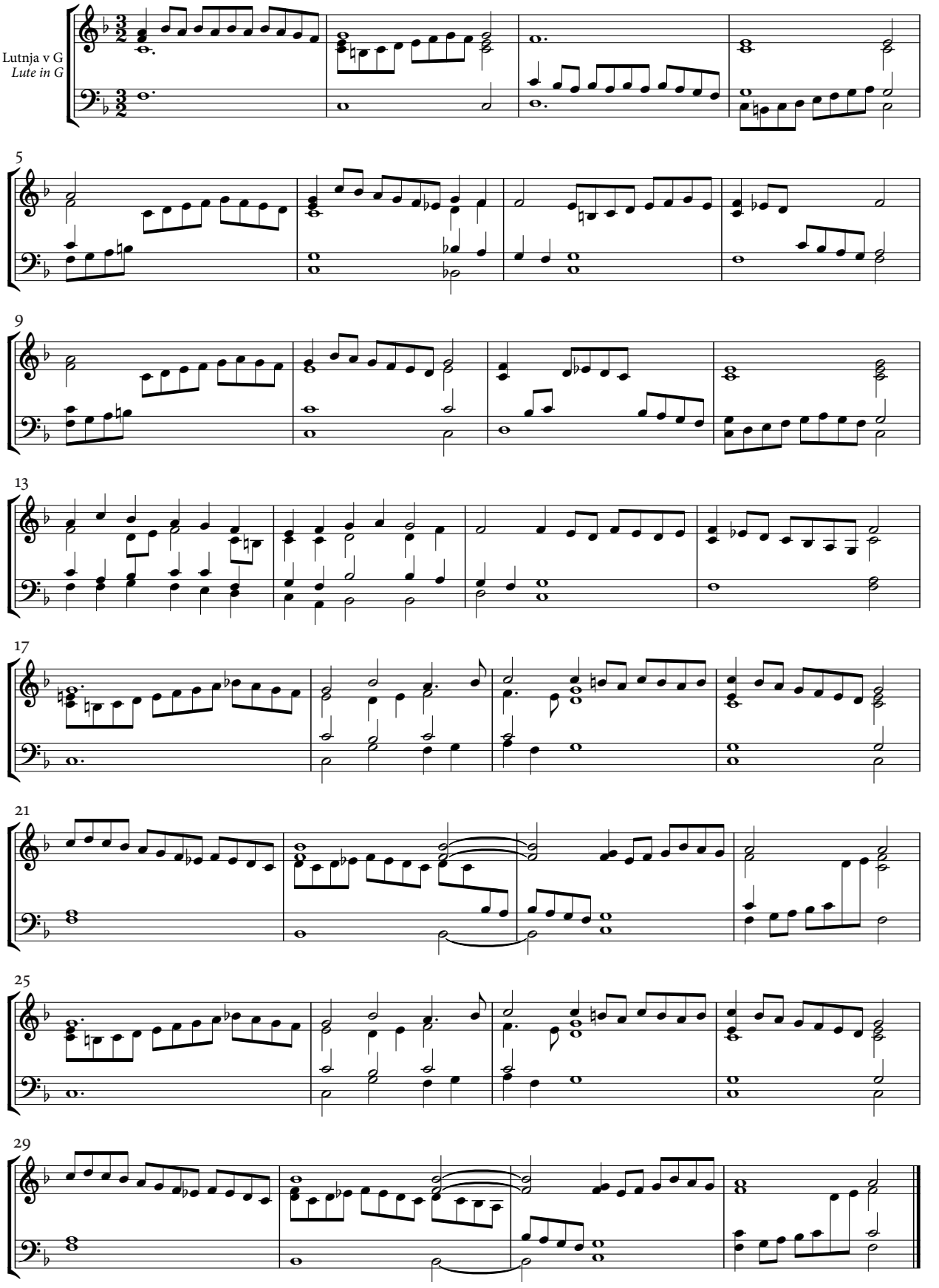
# 10 Saltarello ditto Dimel su presto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



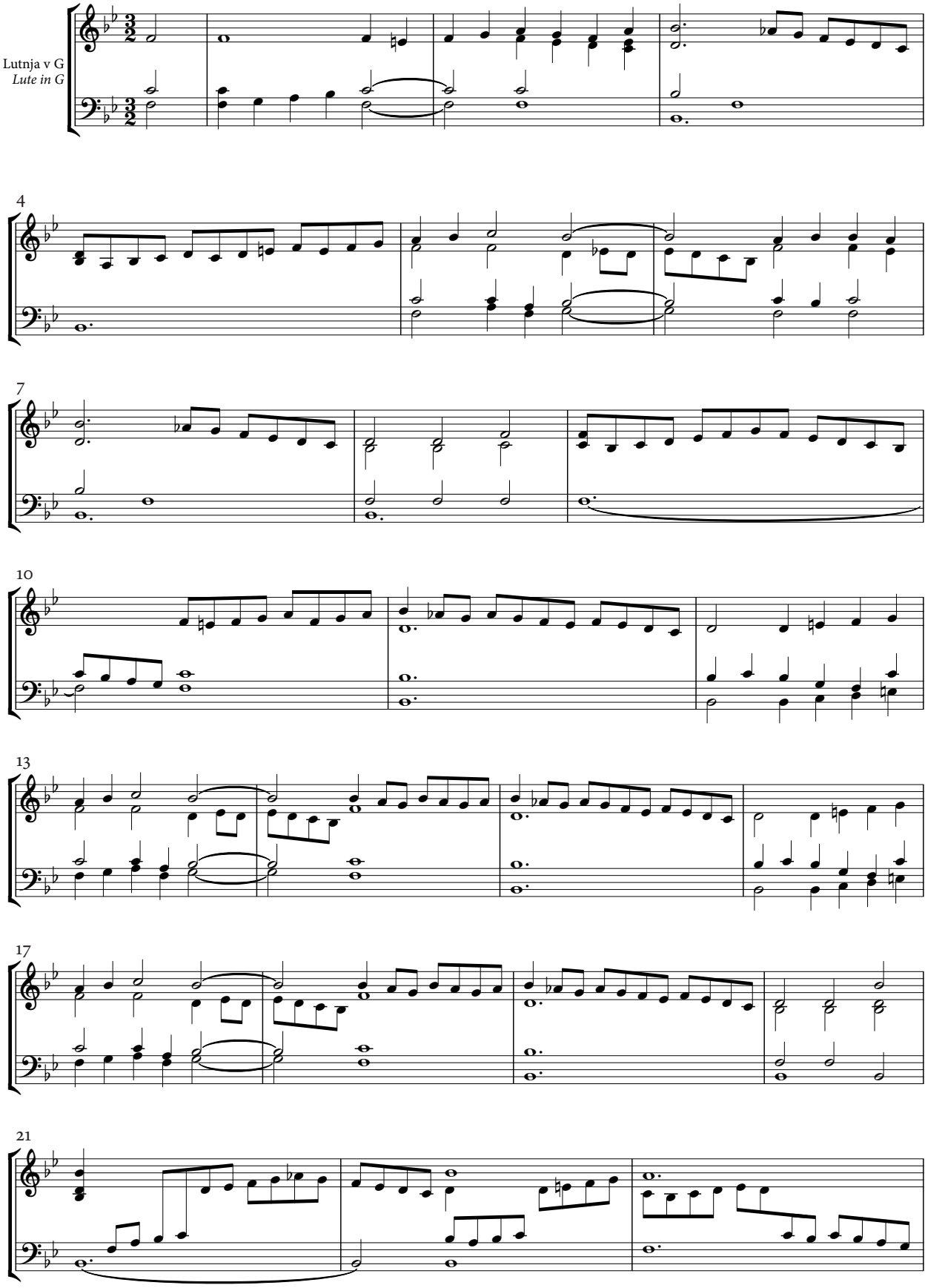
# 11 Saltarello ditto Il mal contento

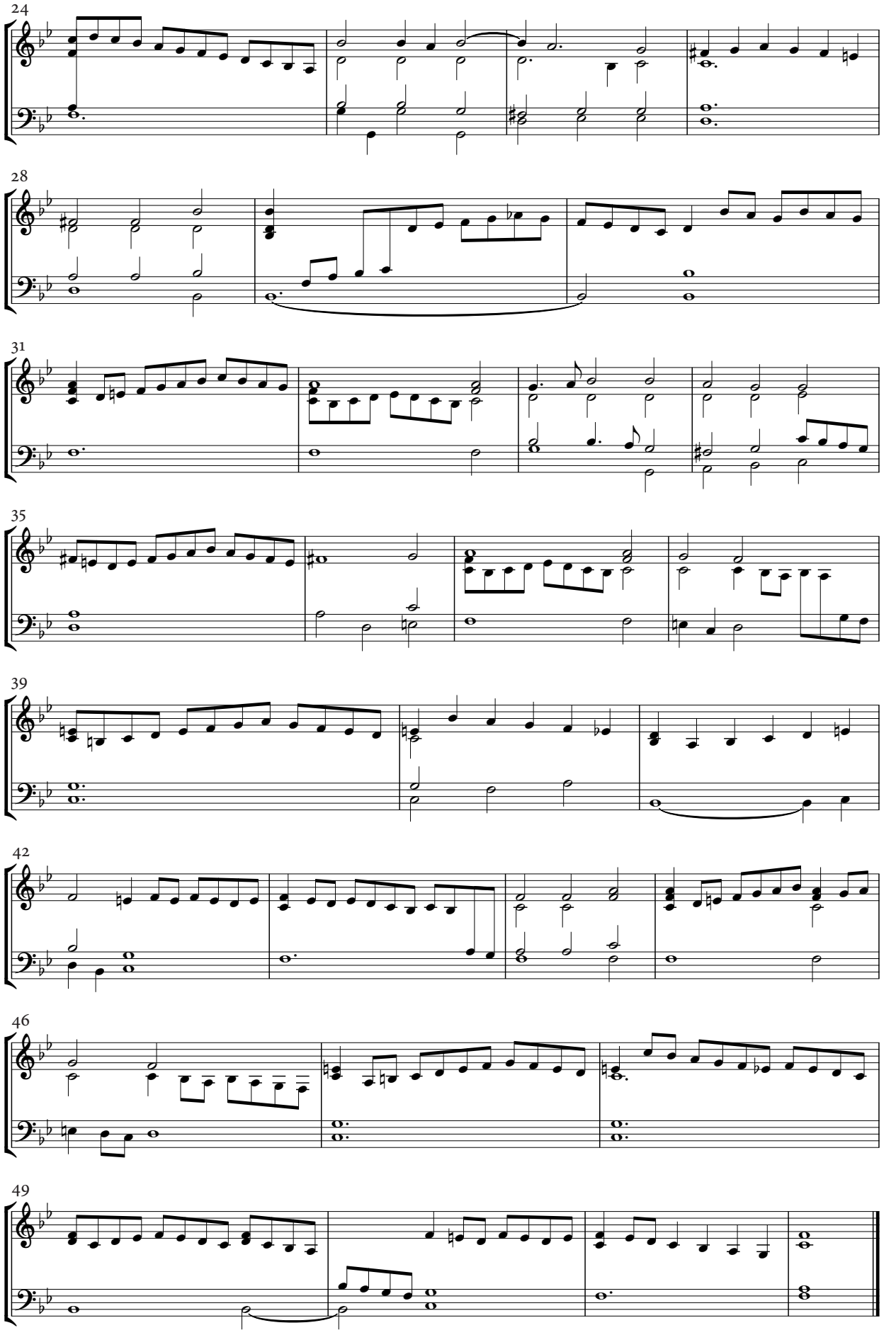
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



# 12 Saltarello ditto il Bergamasco

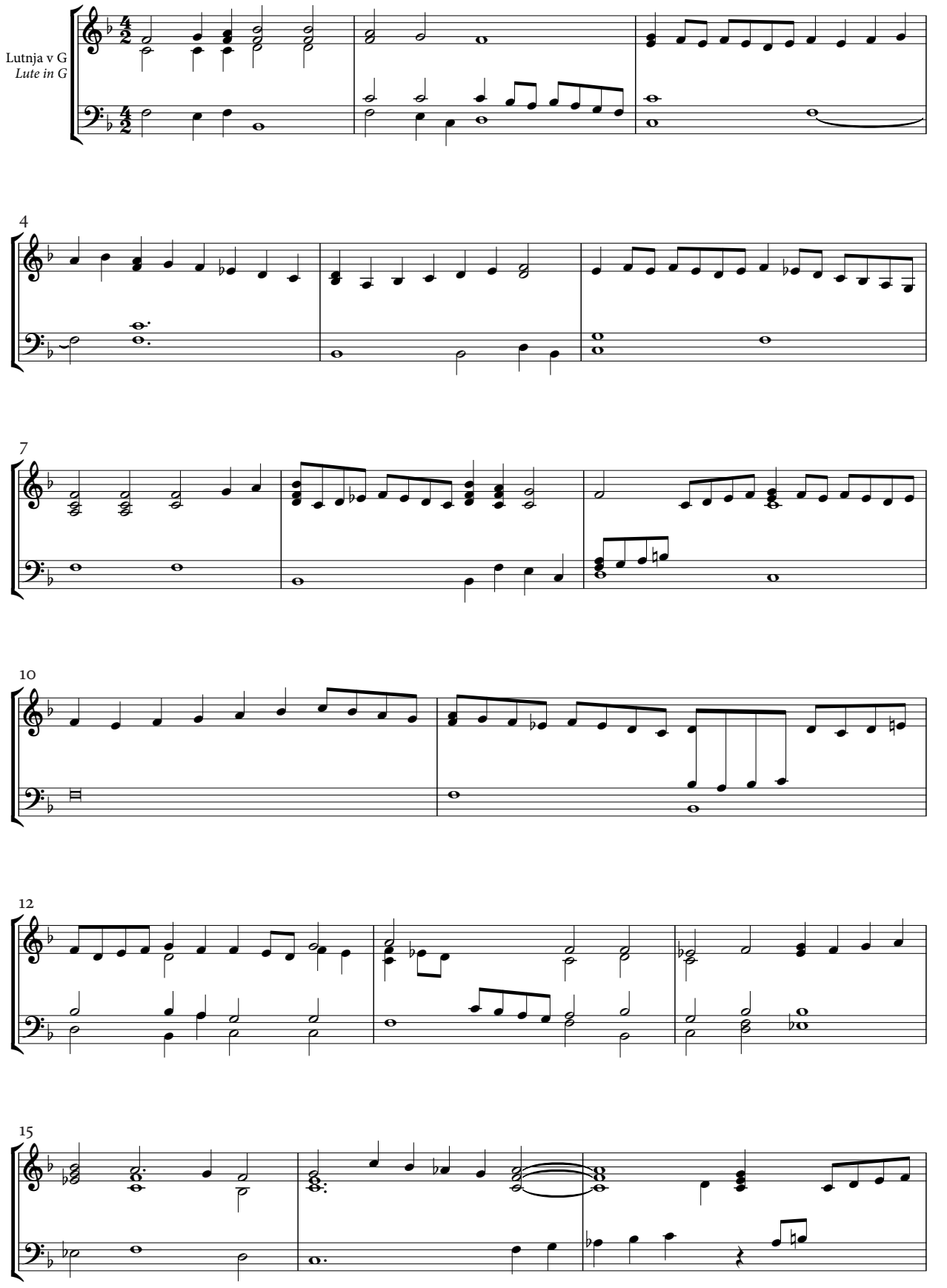
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

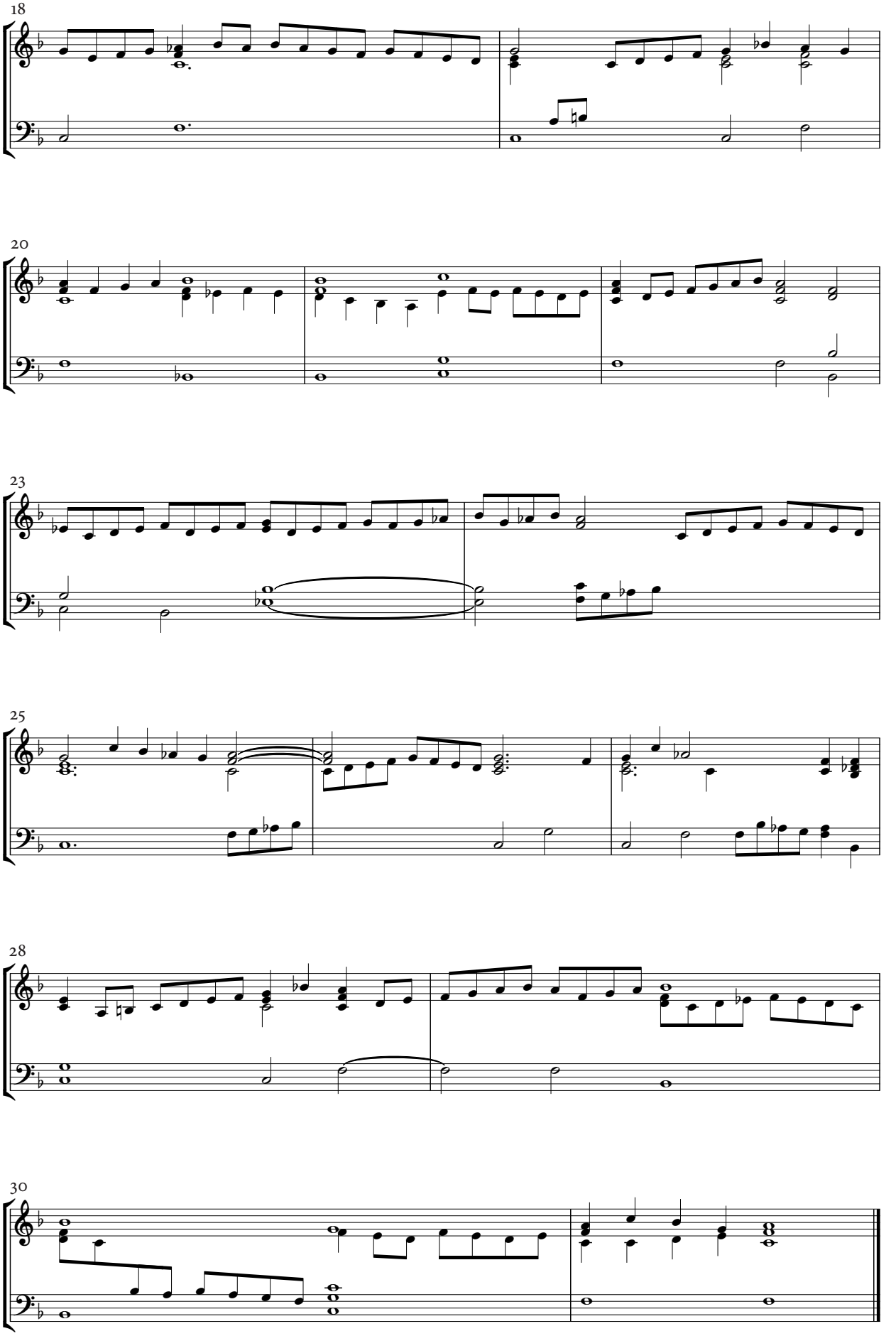



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# 13 Caccia la vechia fuor del campo

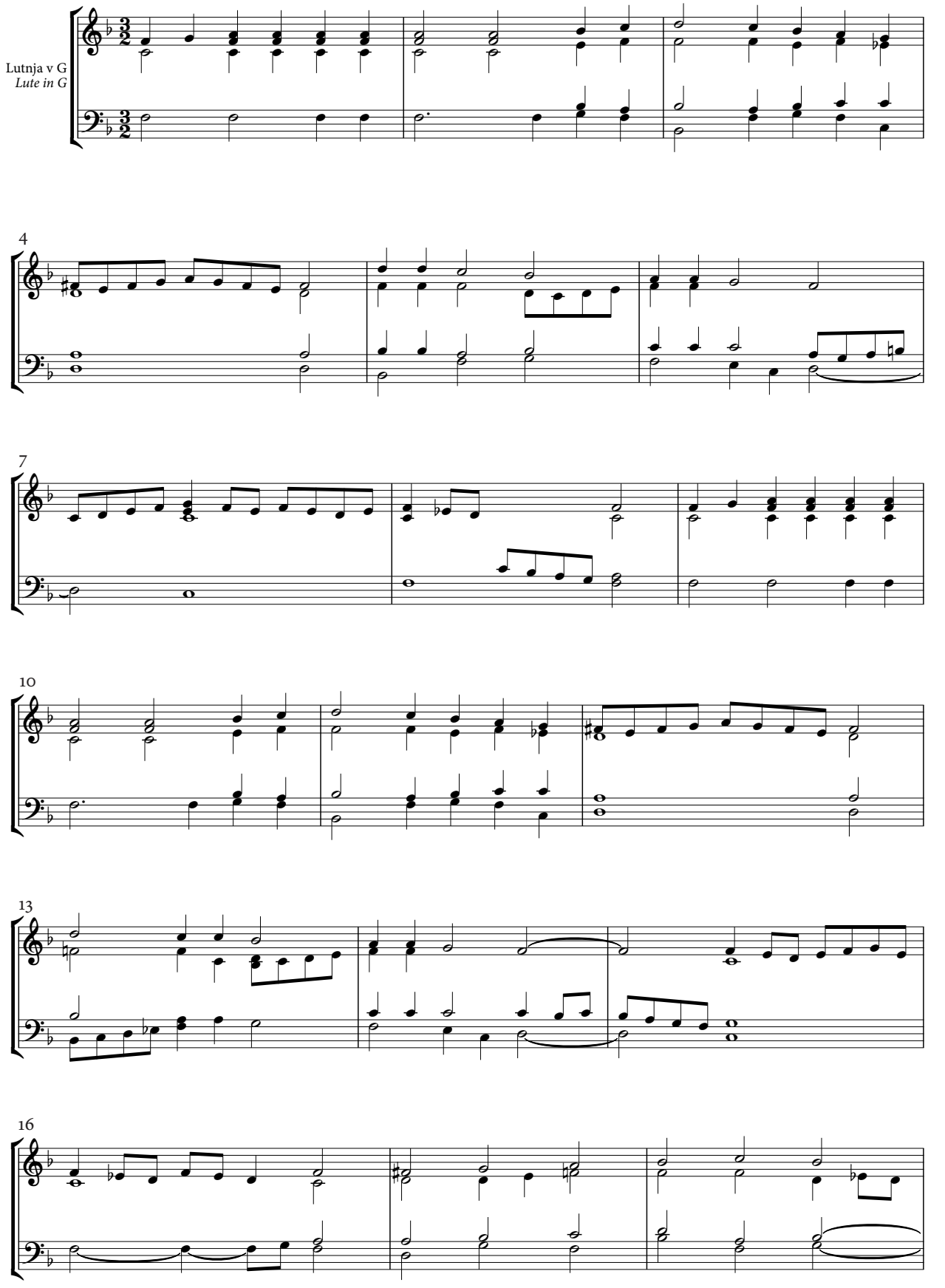
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

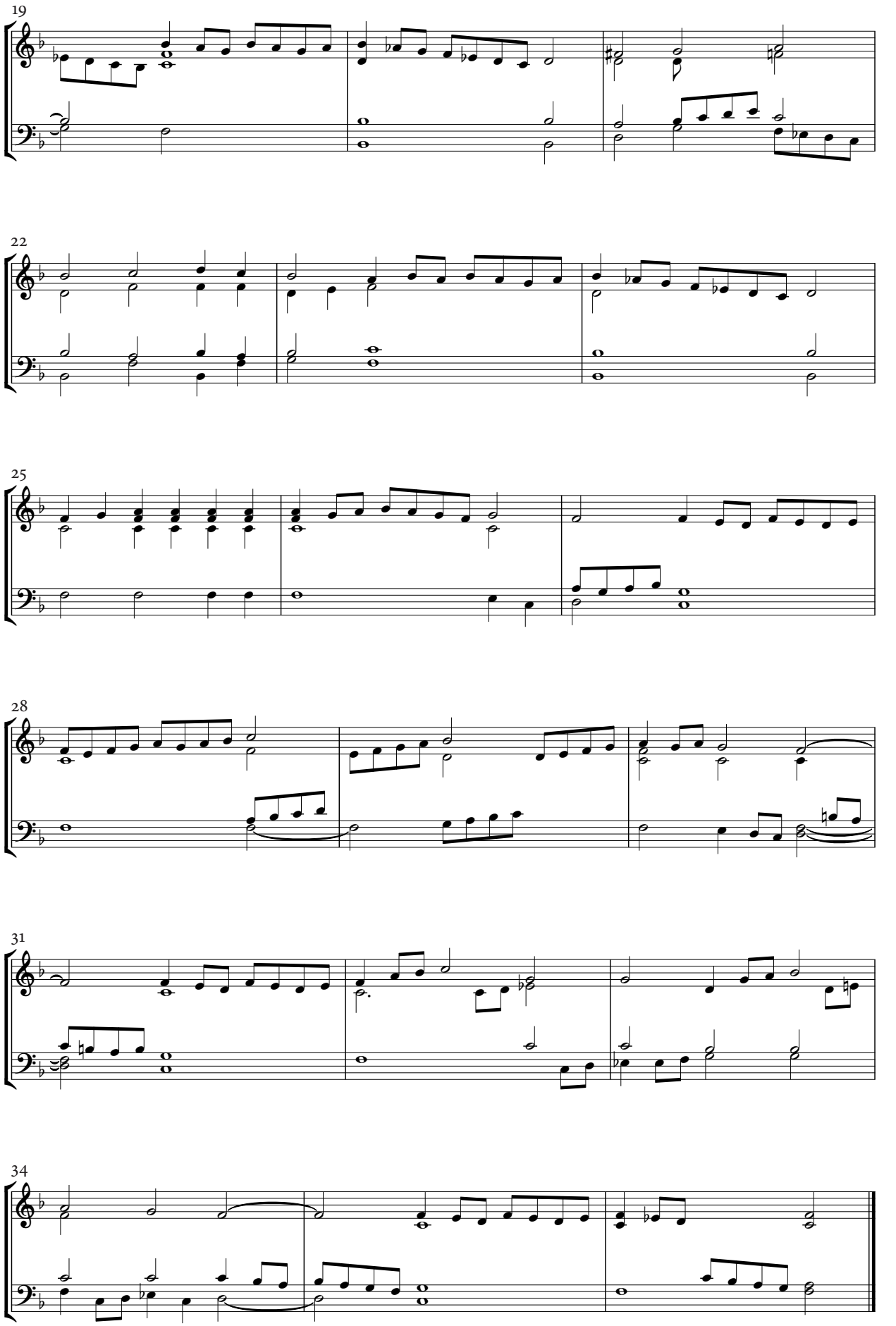



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# 14 Saltarello ditto l'Imperial

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

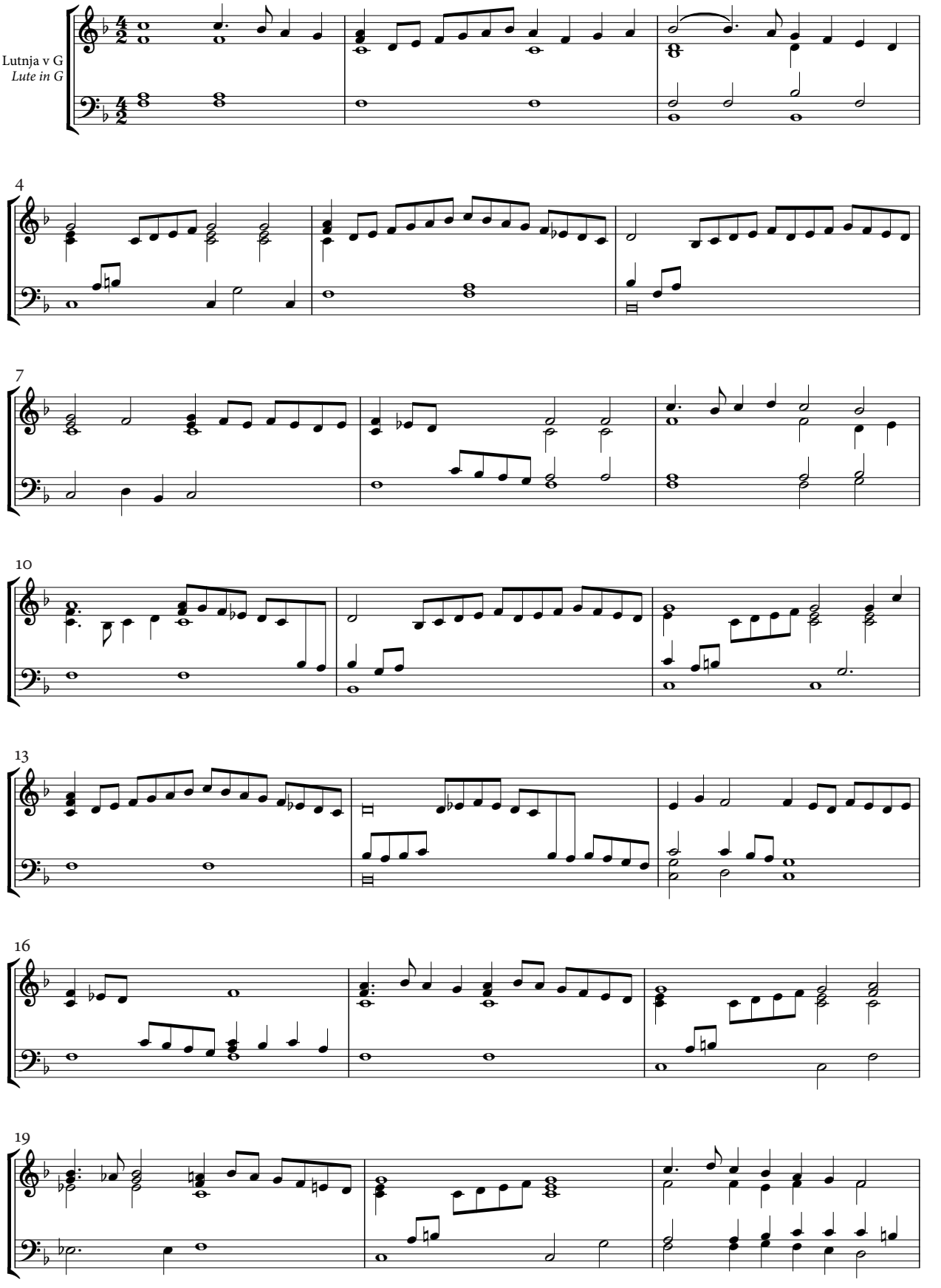


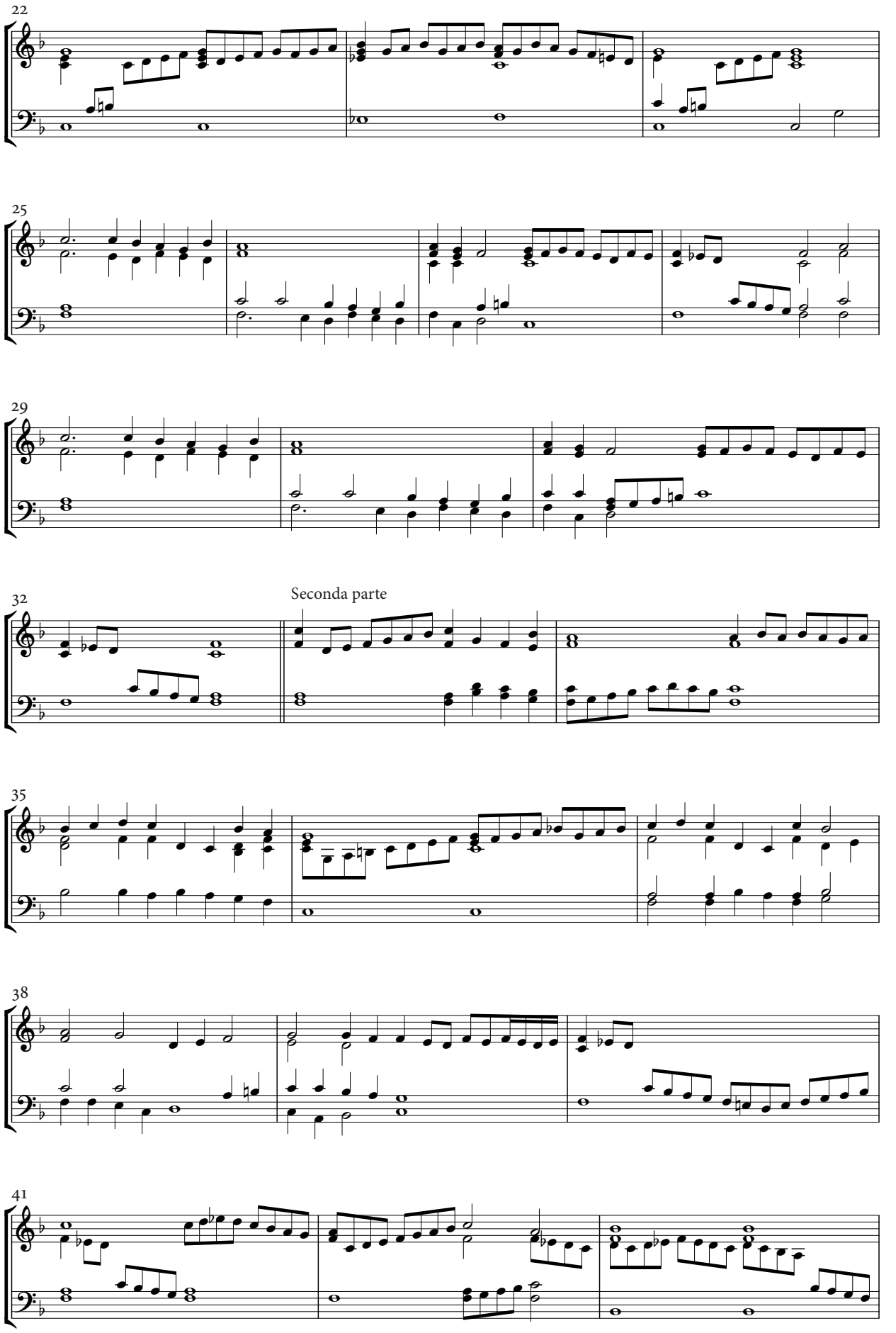

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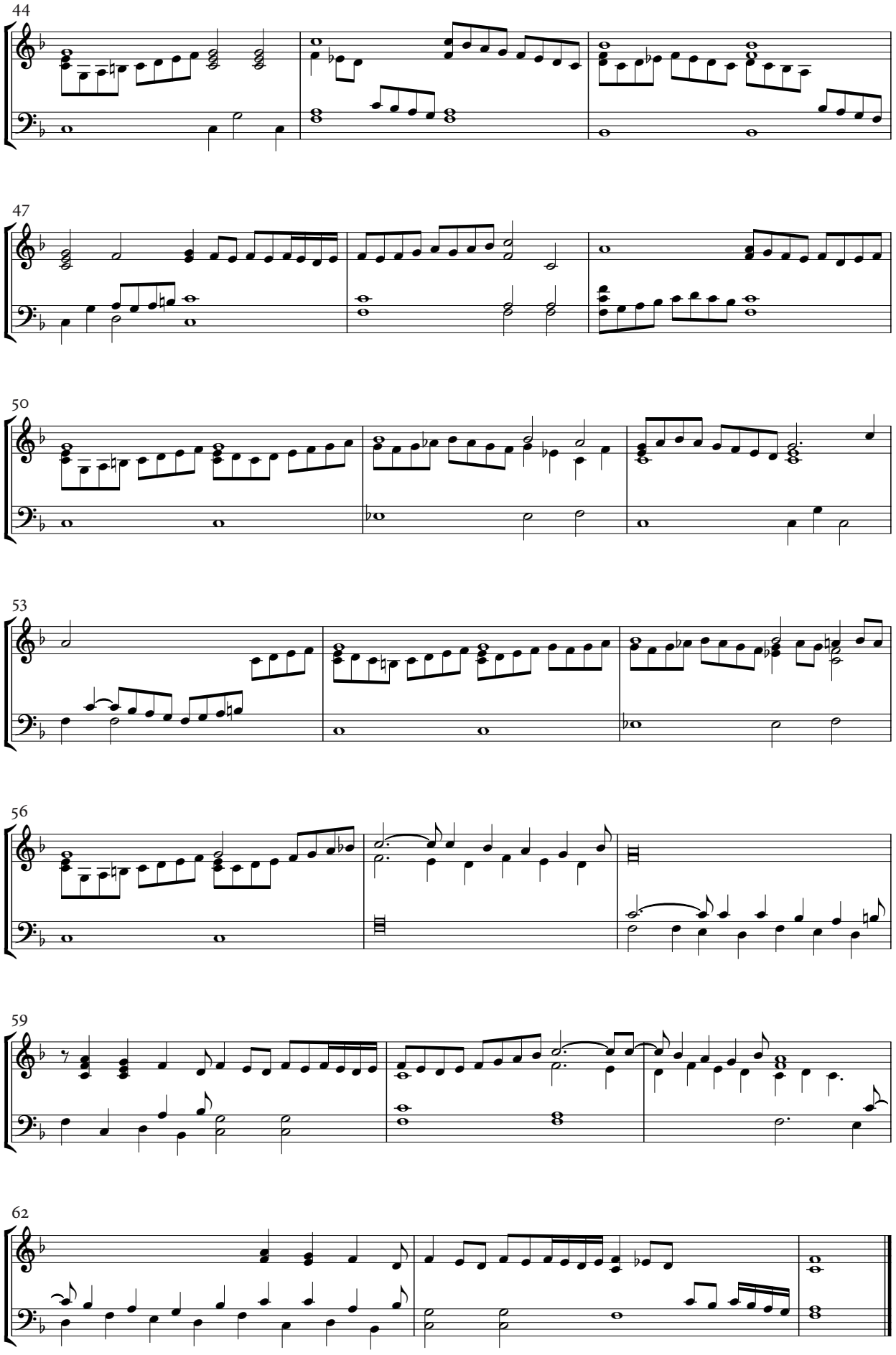
# 15 Pass'e mezzo della bataglia

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

Lutnja v G
*Lute in G*

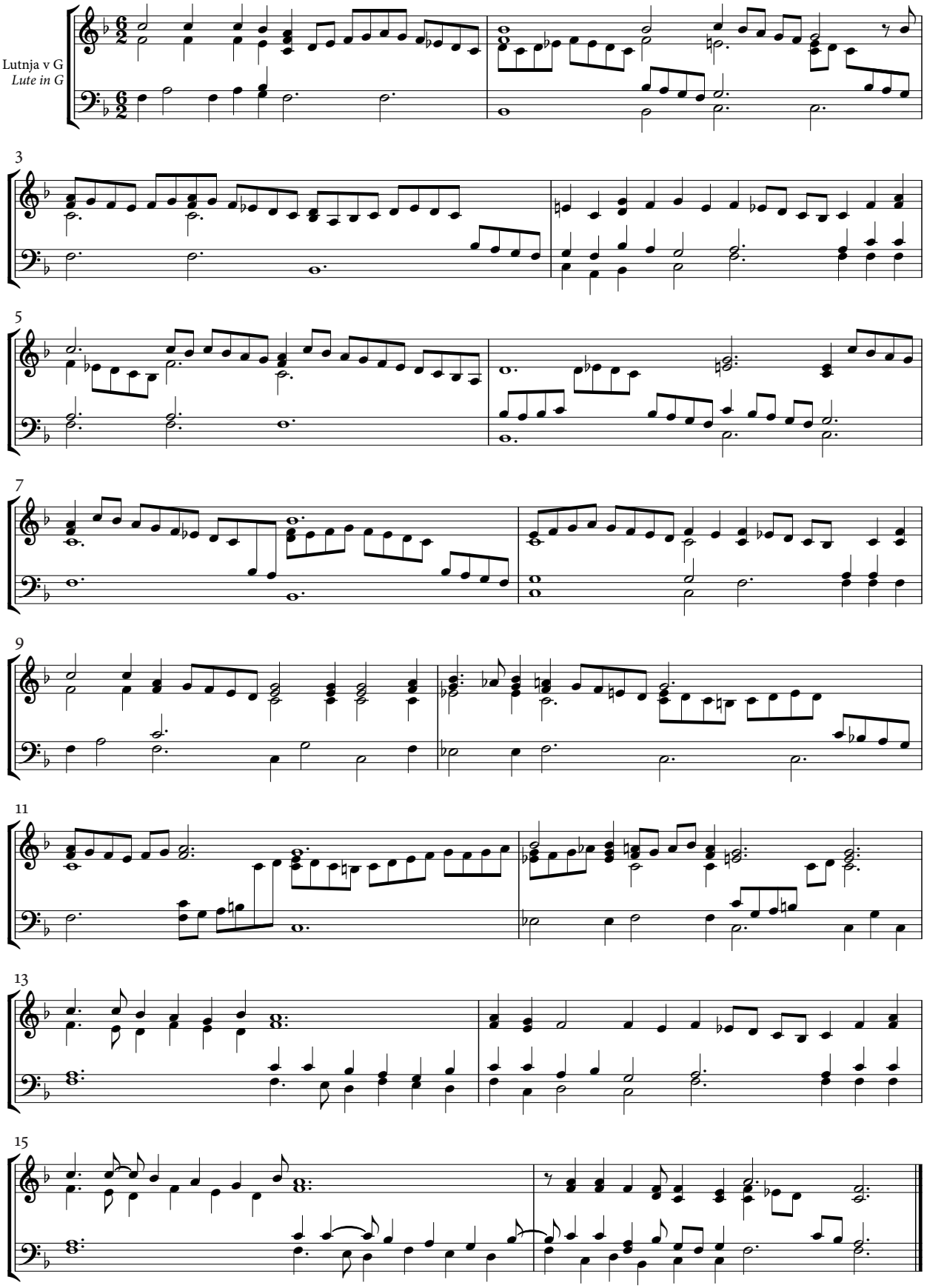



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Seconda parte
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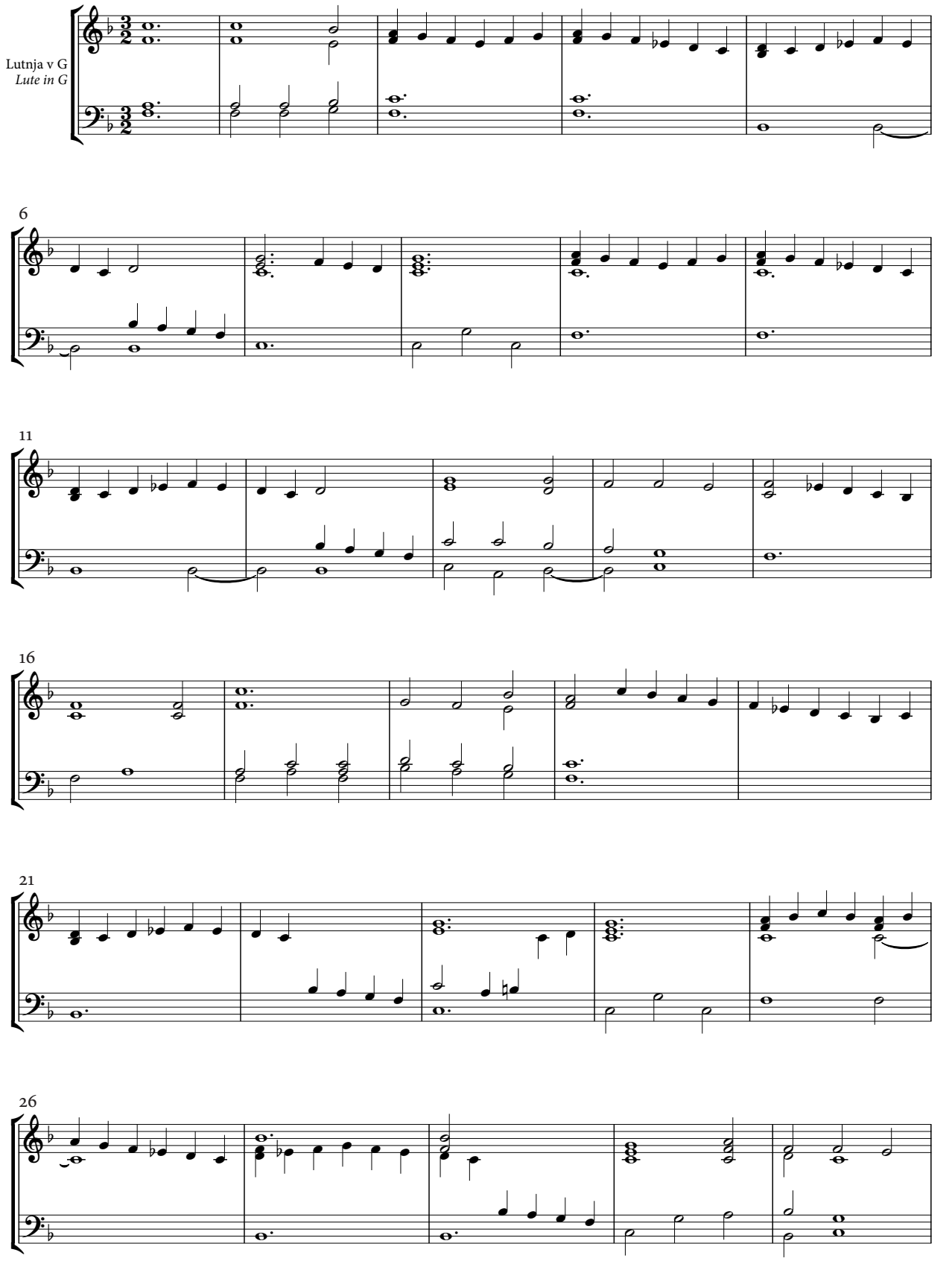
# 16 Padoana del ditto

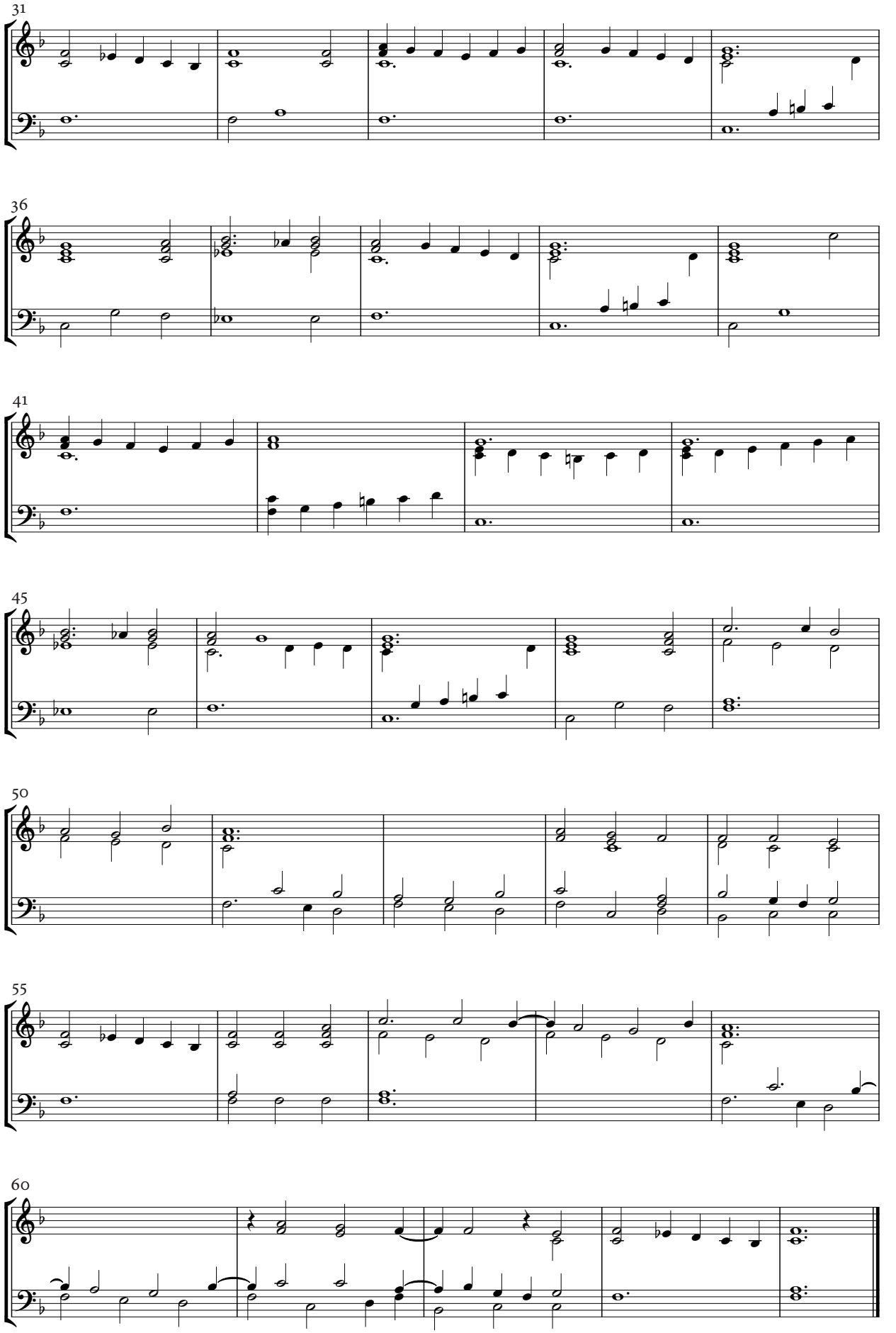
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



# 17 Saltarello del ditto

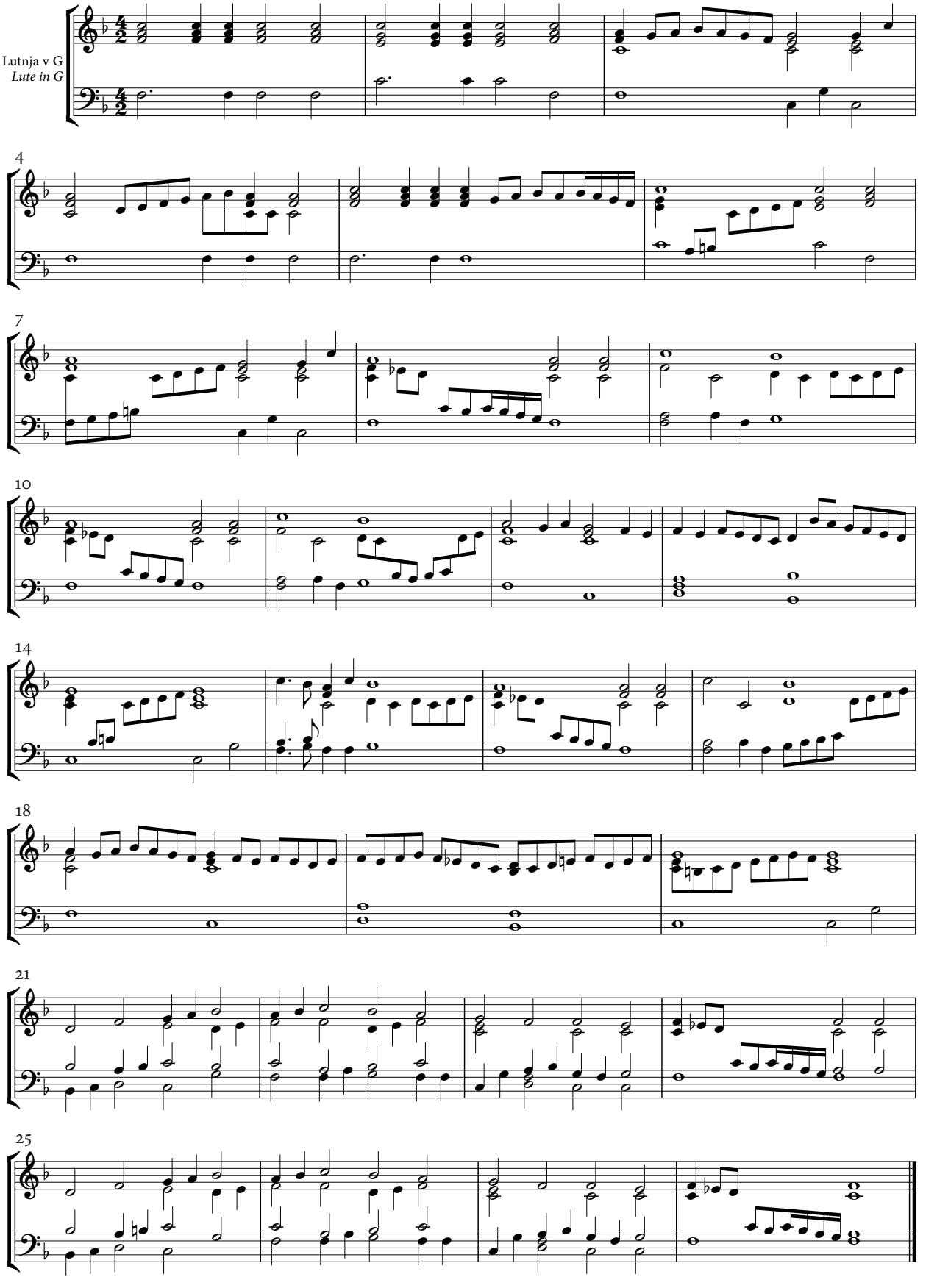
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)




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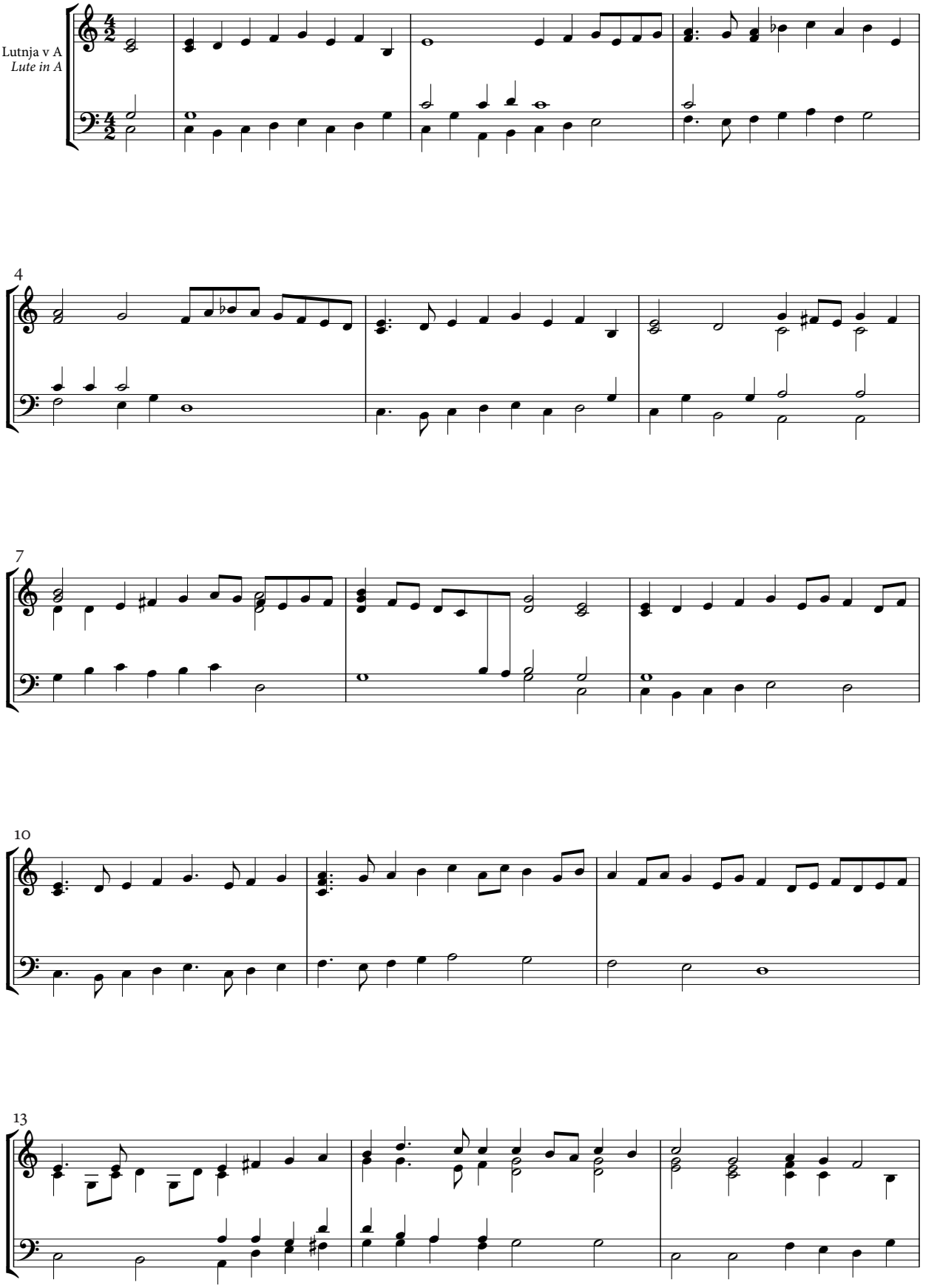
# 18 Pass'e mezzo del Imperator

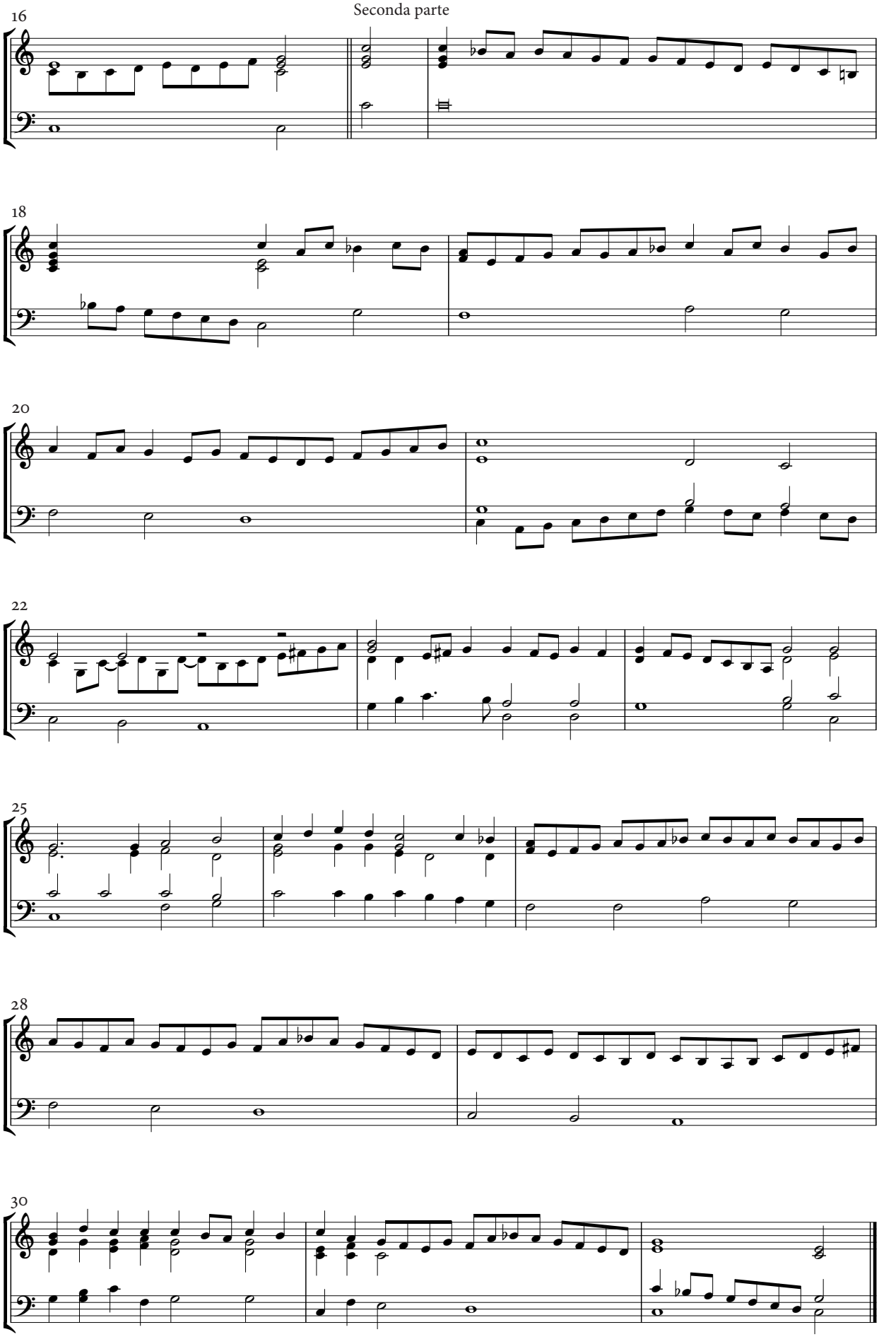
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



# 19 Pass'e mezzo moderno

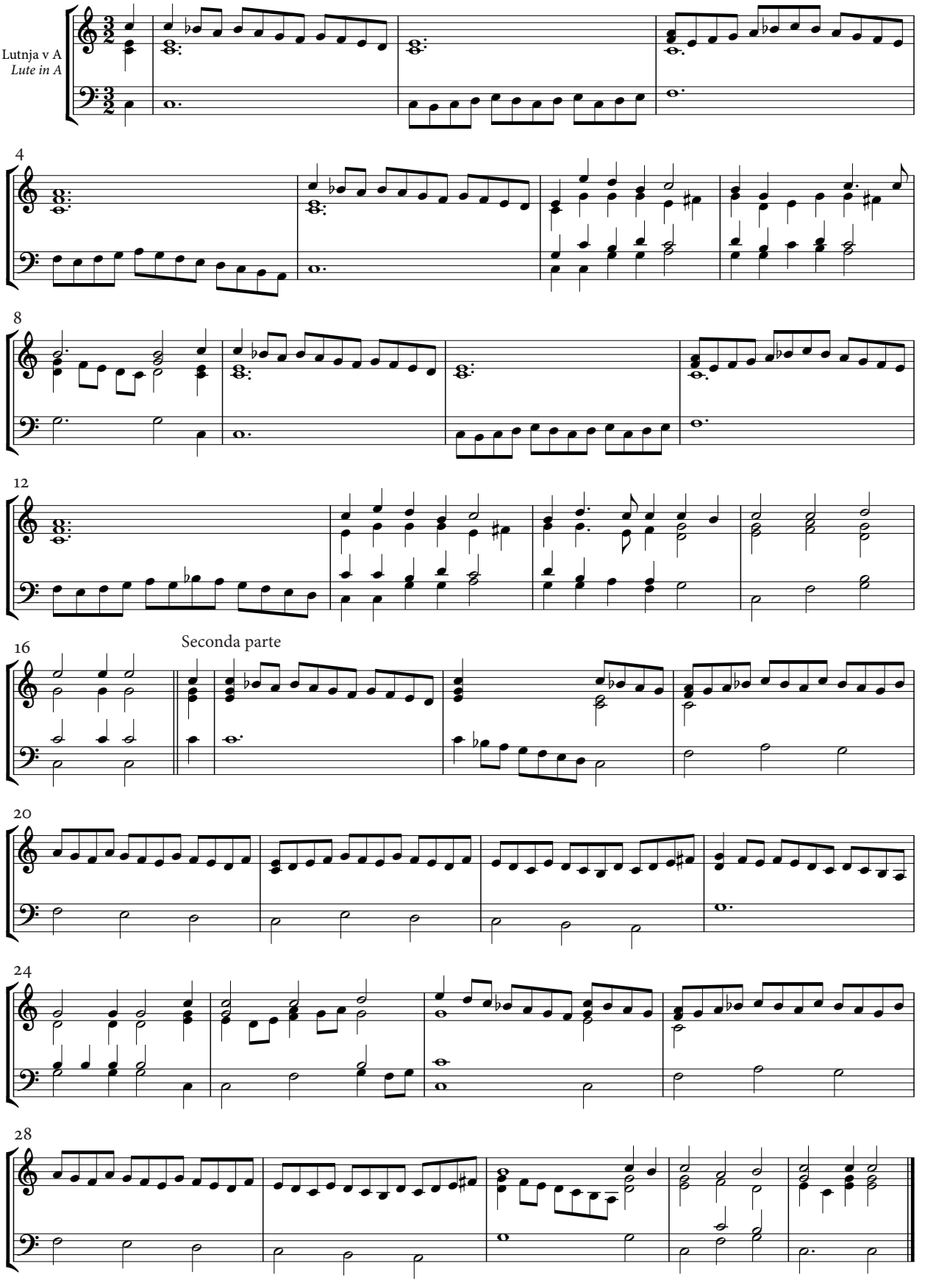
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)




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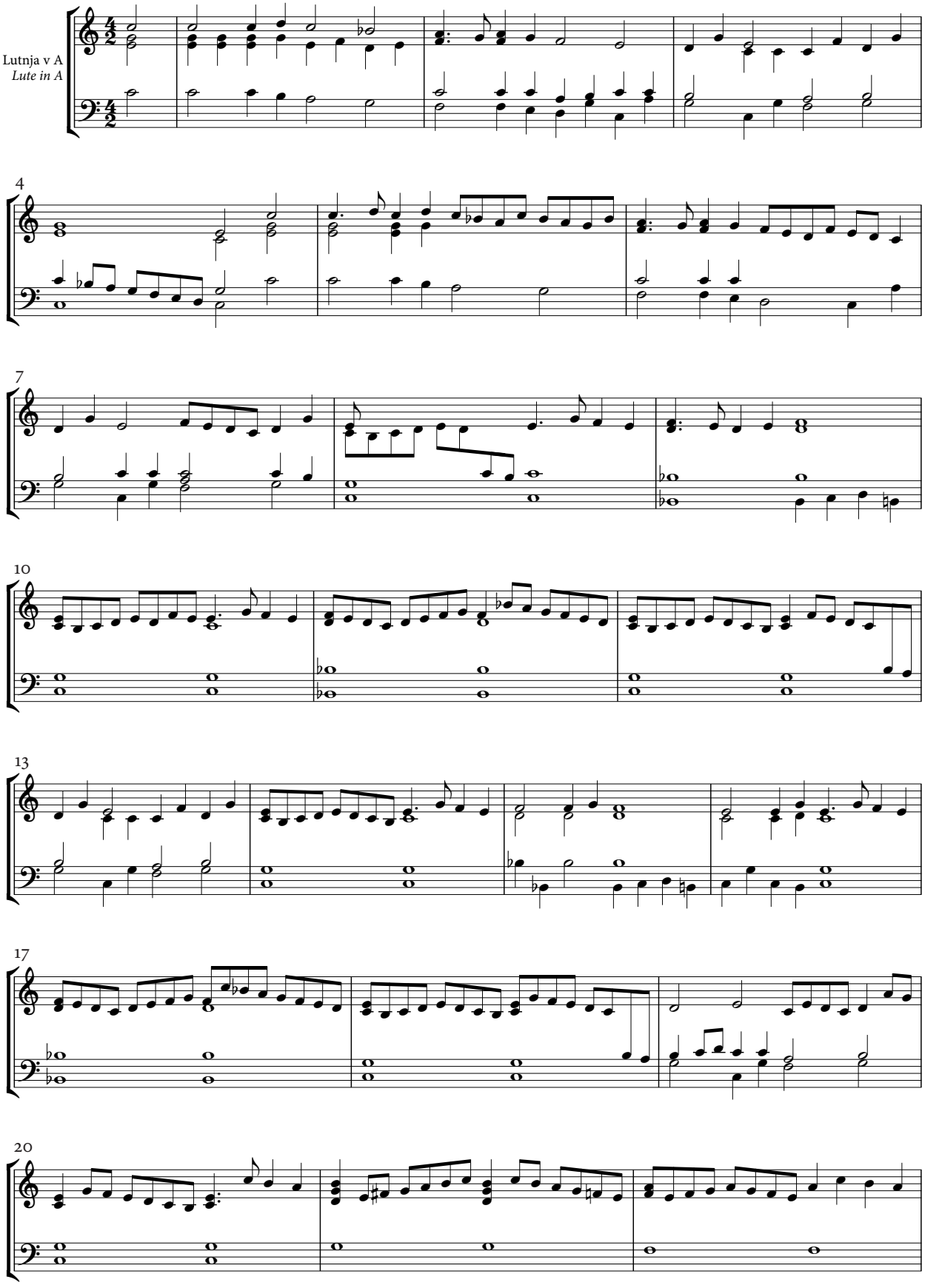
# 20 Padoana del ditto

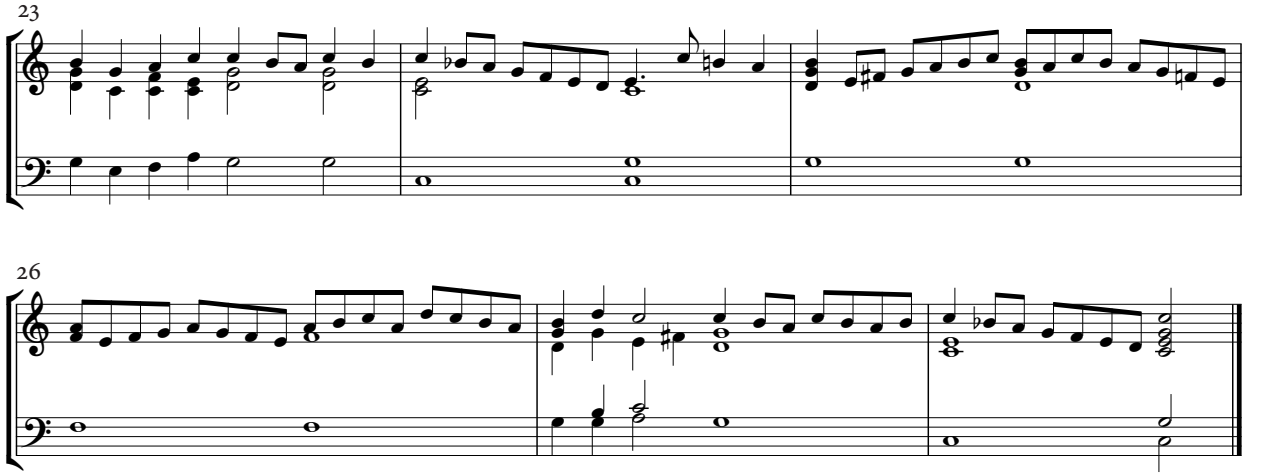
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



# 21 Pass'e mezzo ditto il Cavalier

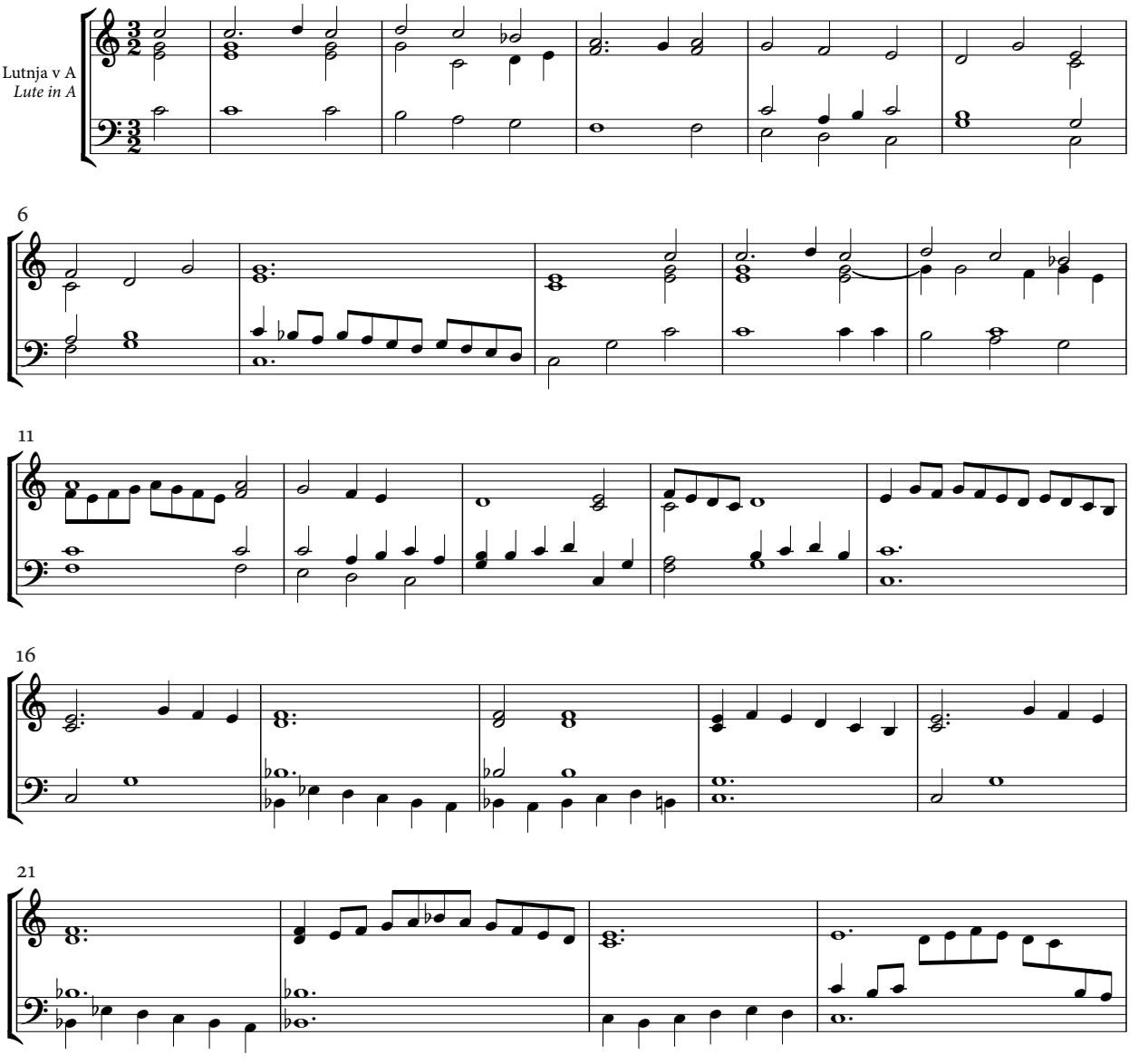
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

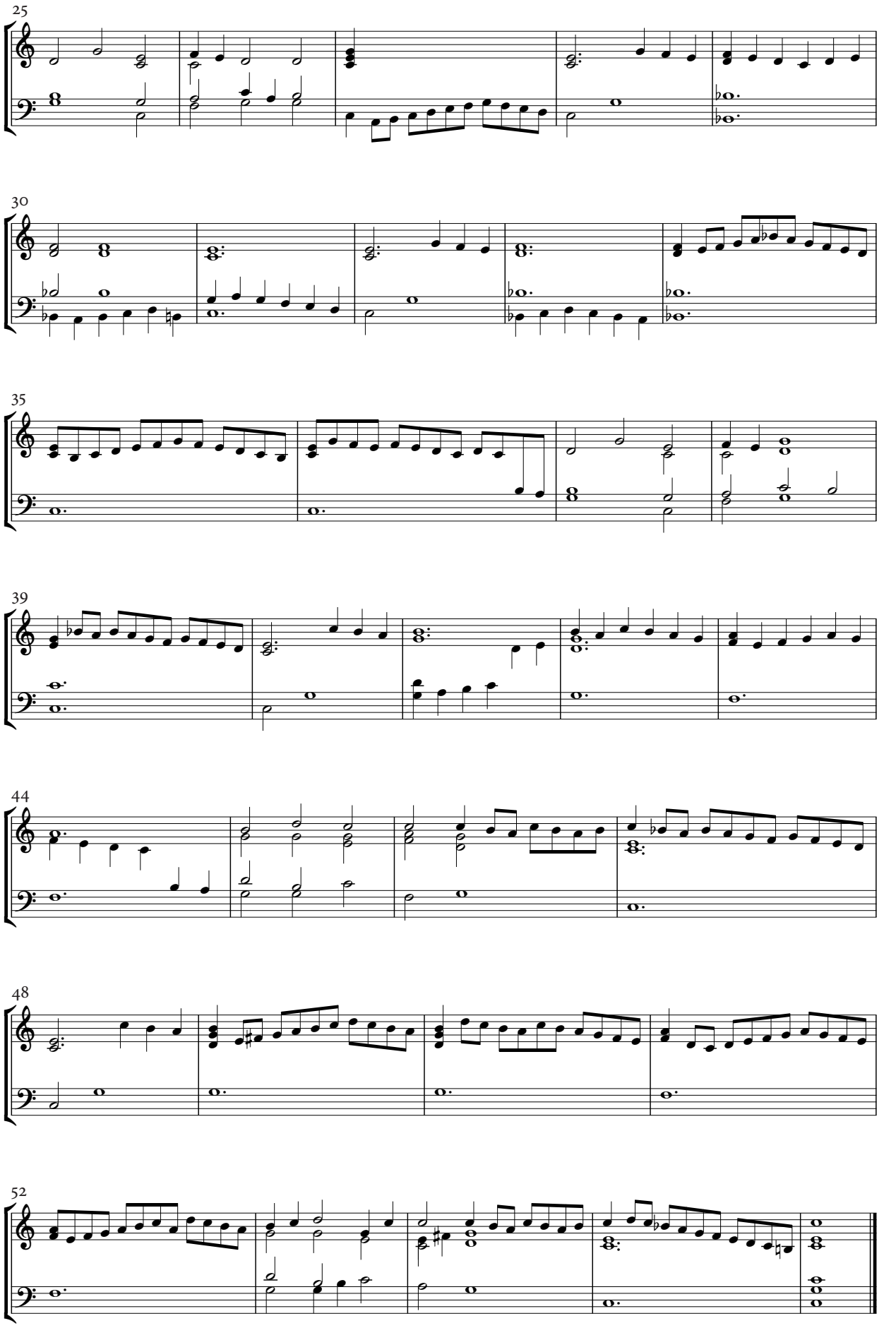





# 22 Saltarello del ditto

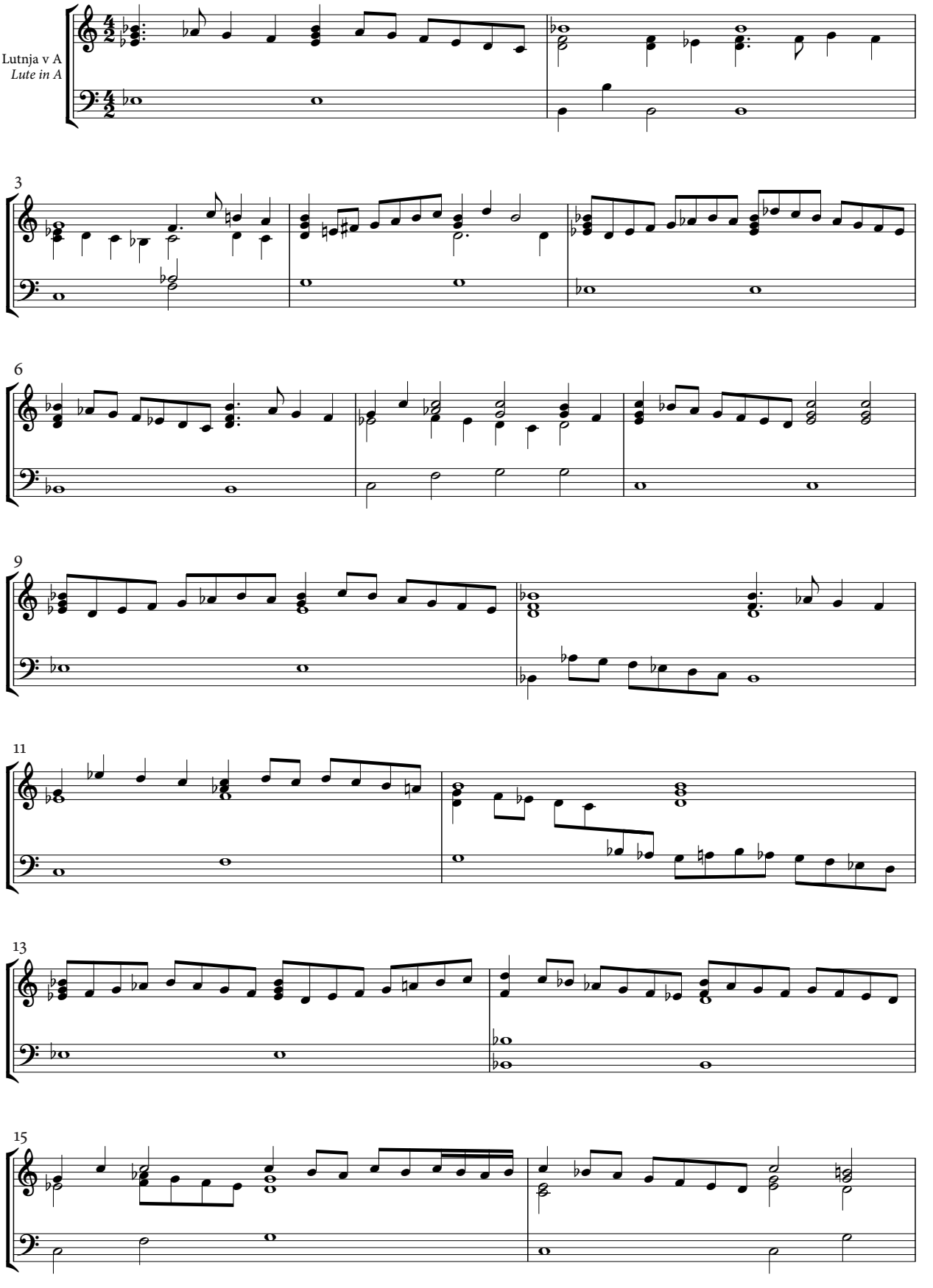
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

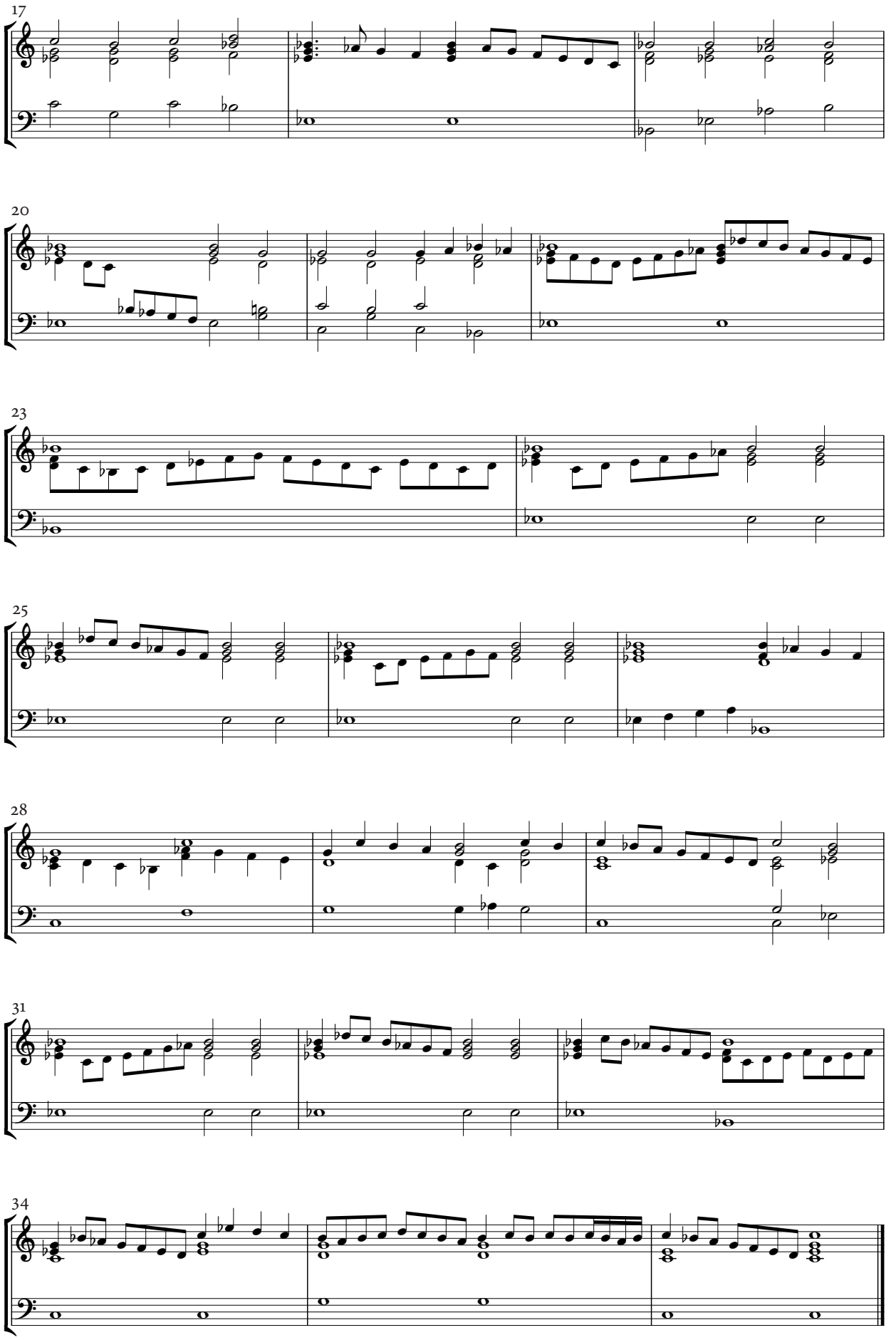



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# 23 Pass'e mezzo del Todeschin

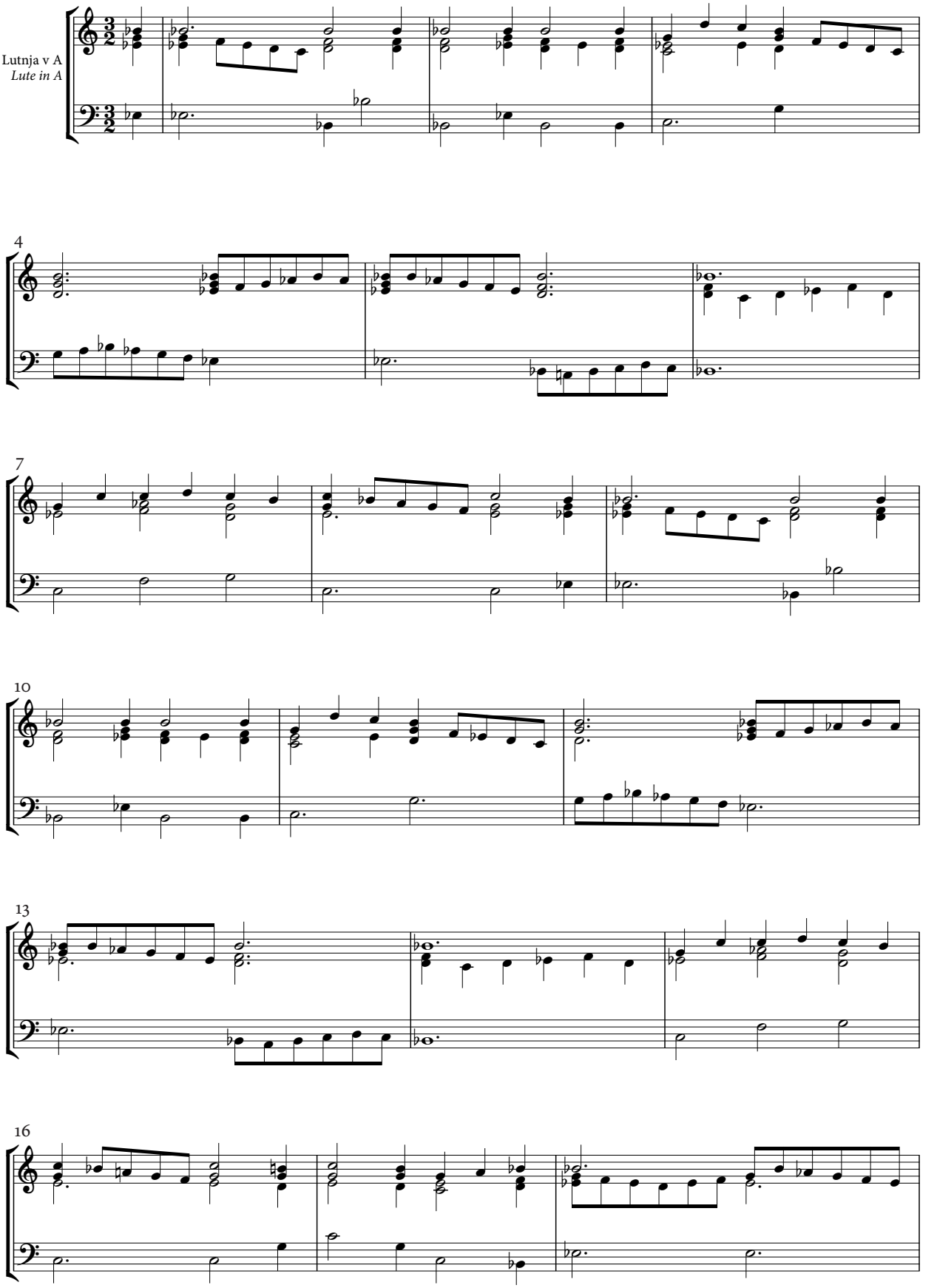
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

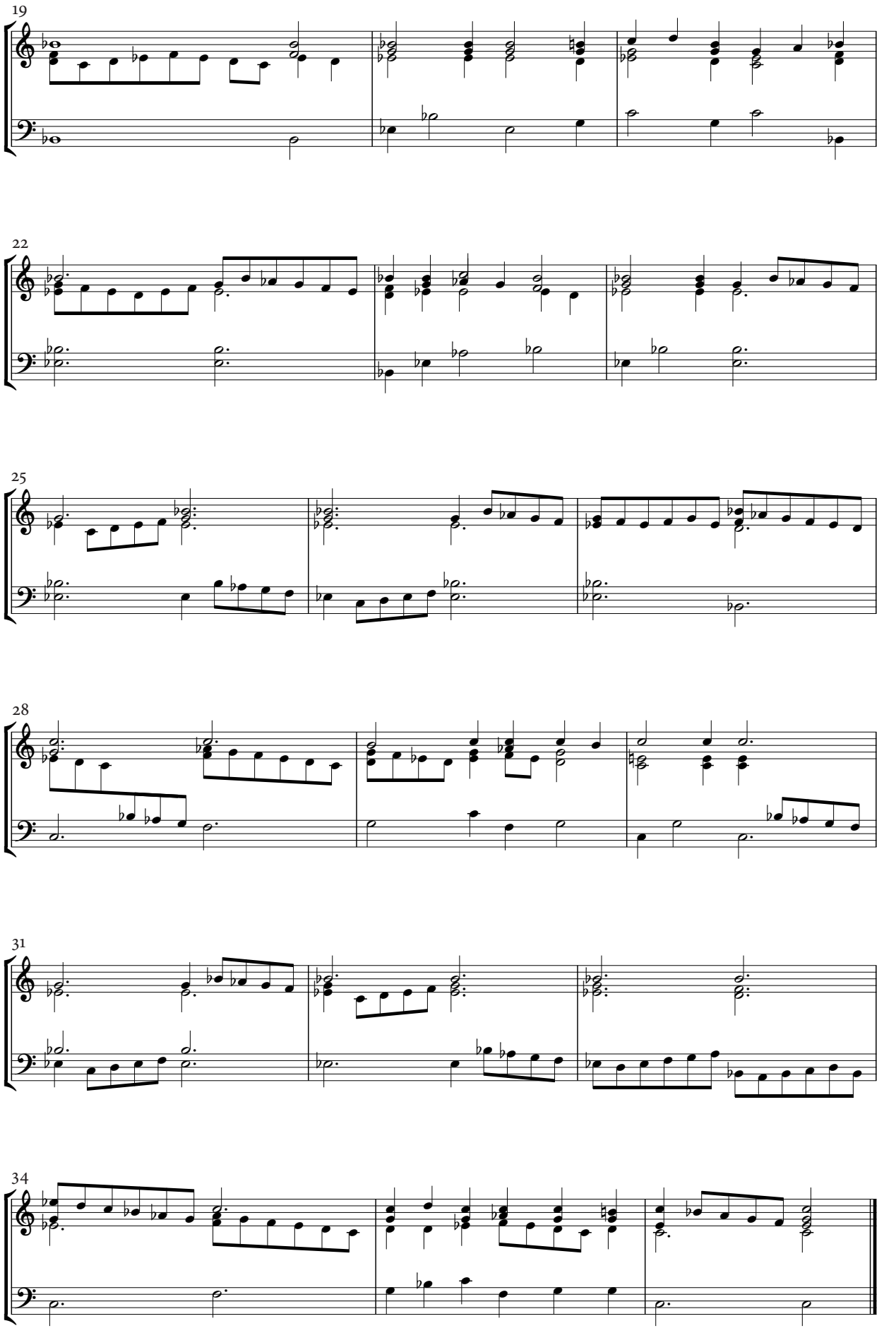



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# 24 Padoana del ditto

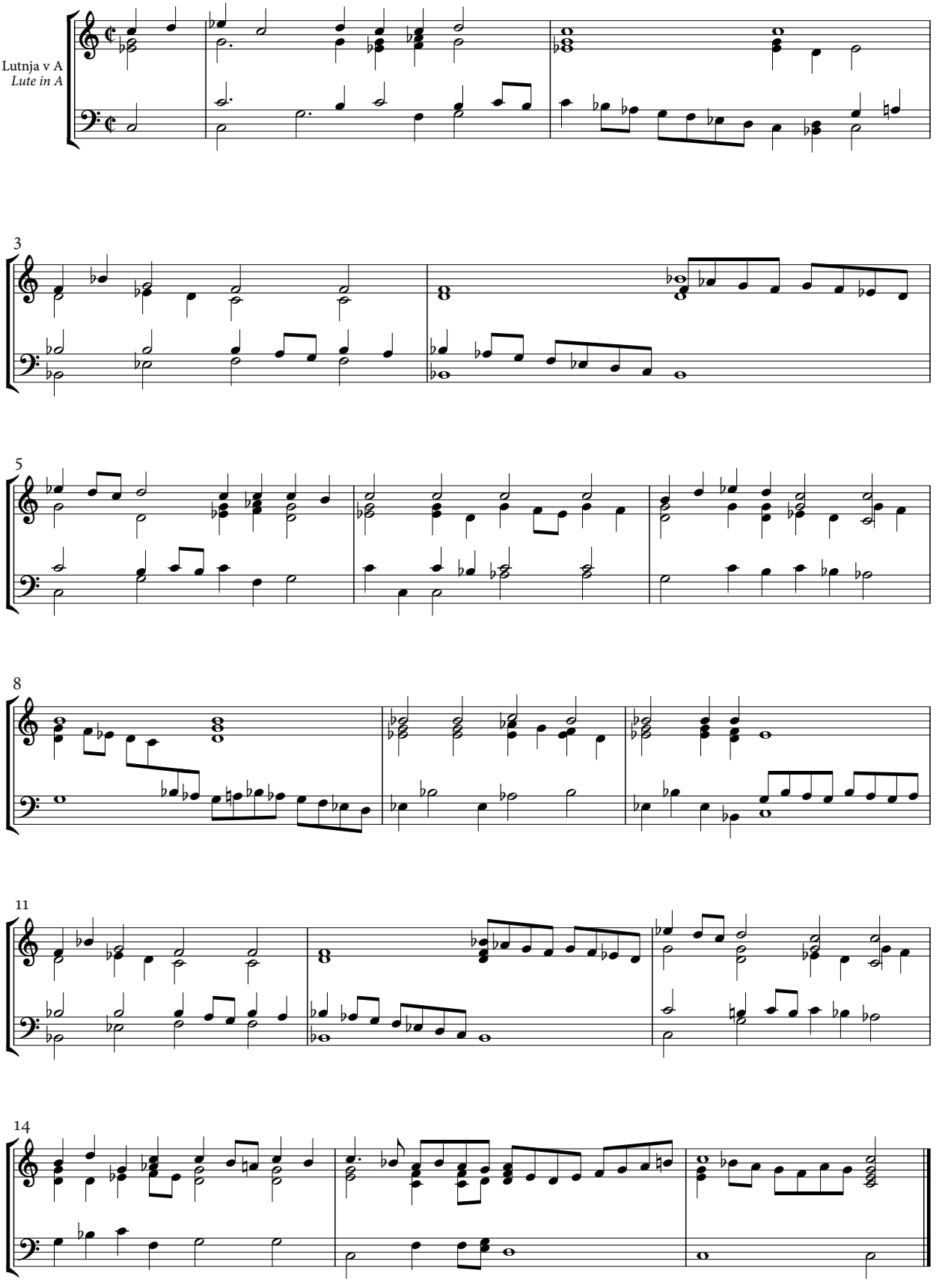
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)




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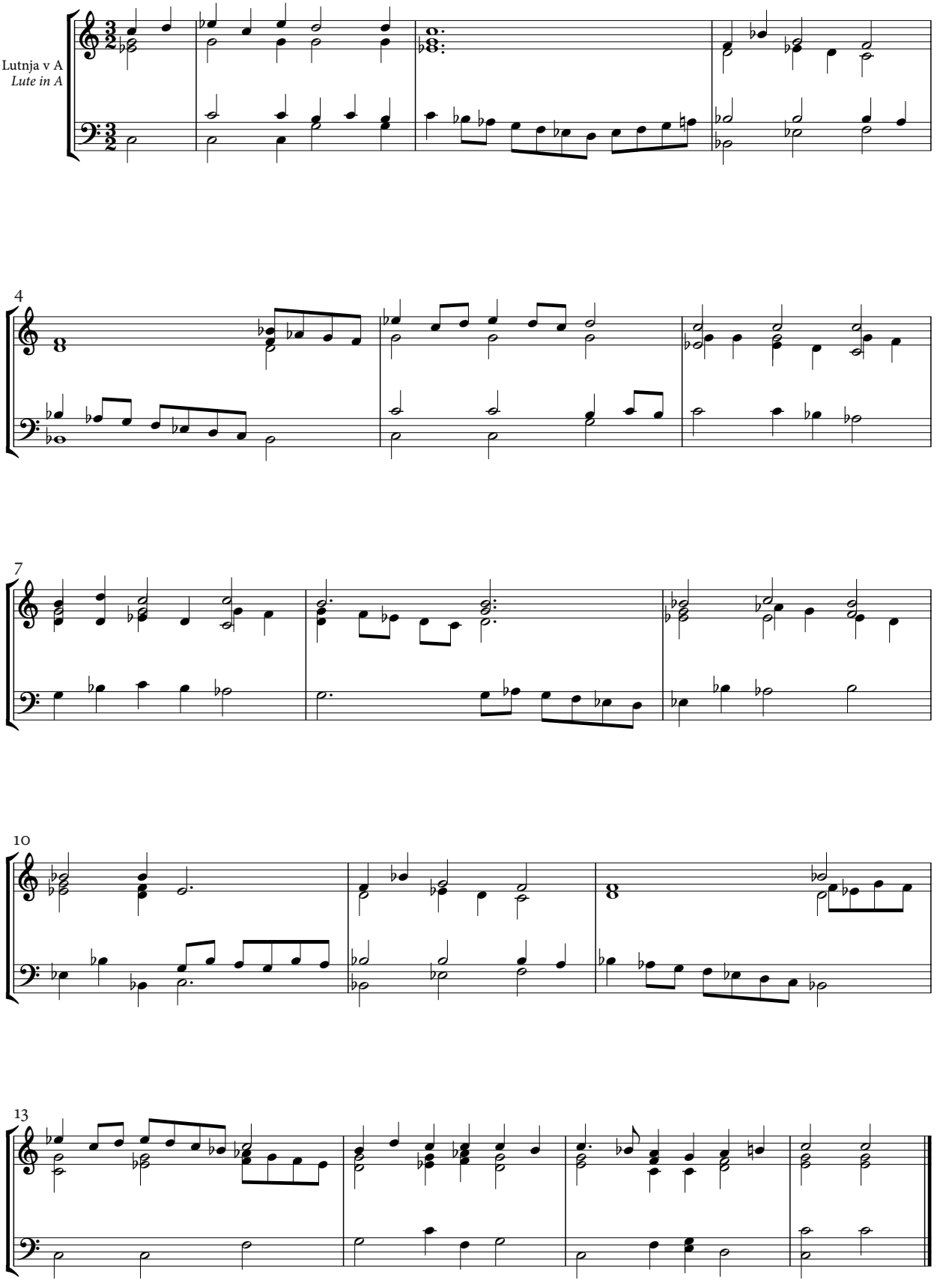
# 25 Pass'e mezzo antico

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



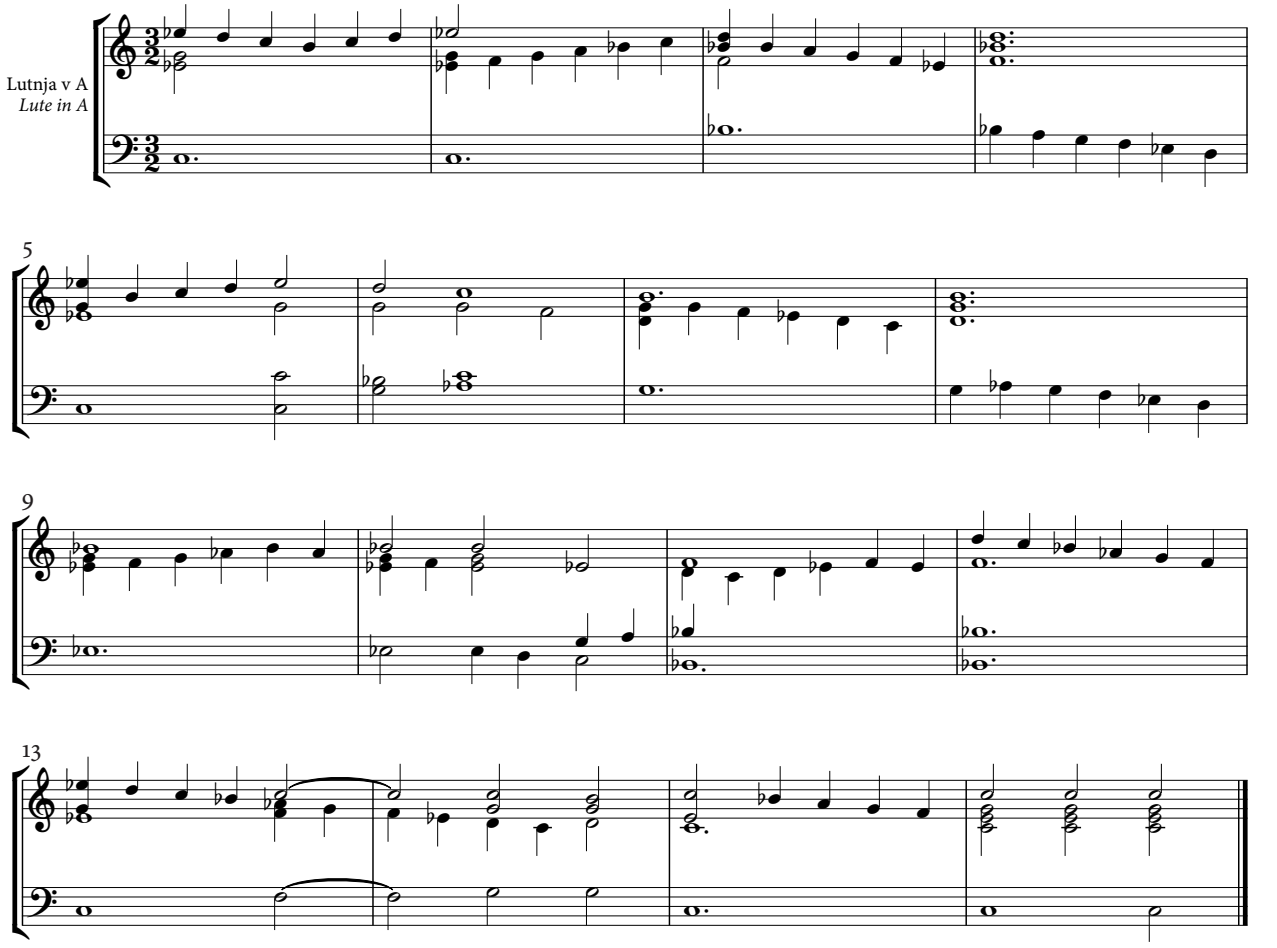
# 26 Padoana del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



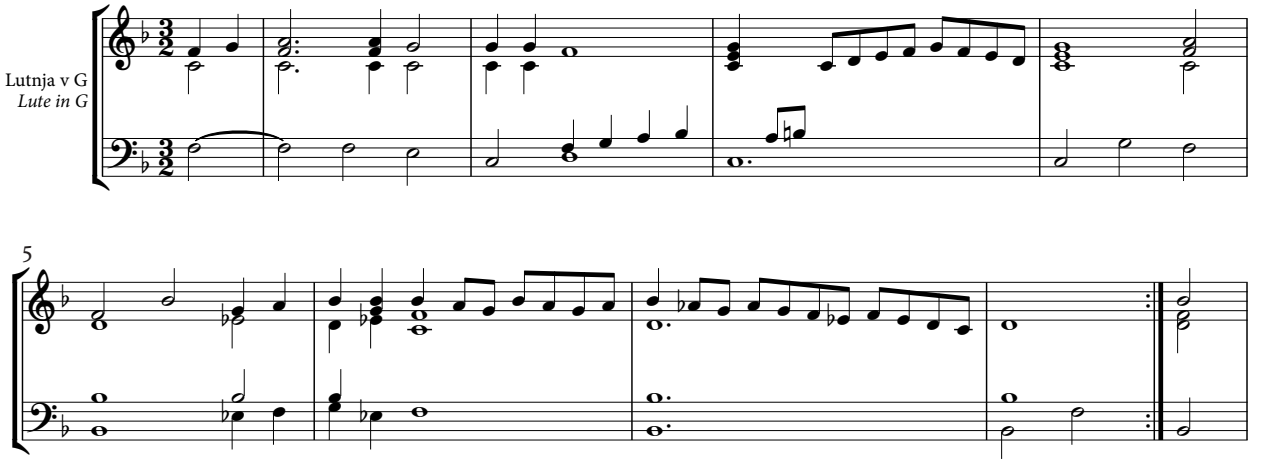
# 27 Saltarello del ditto

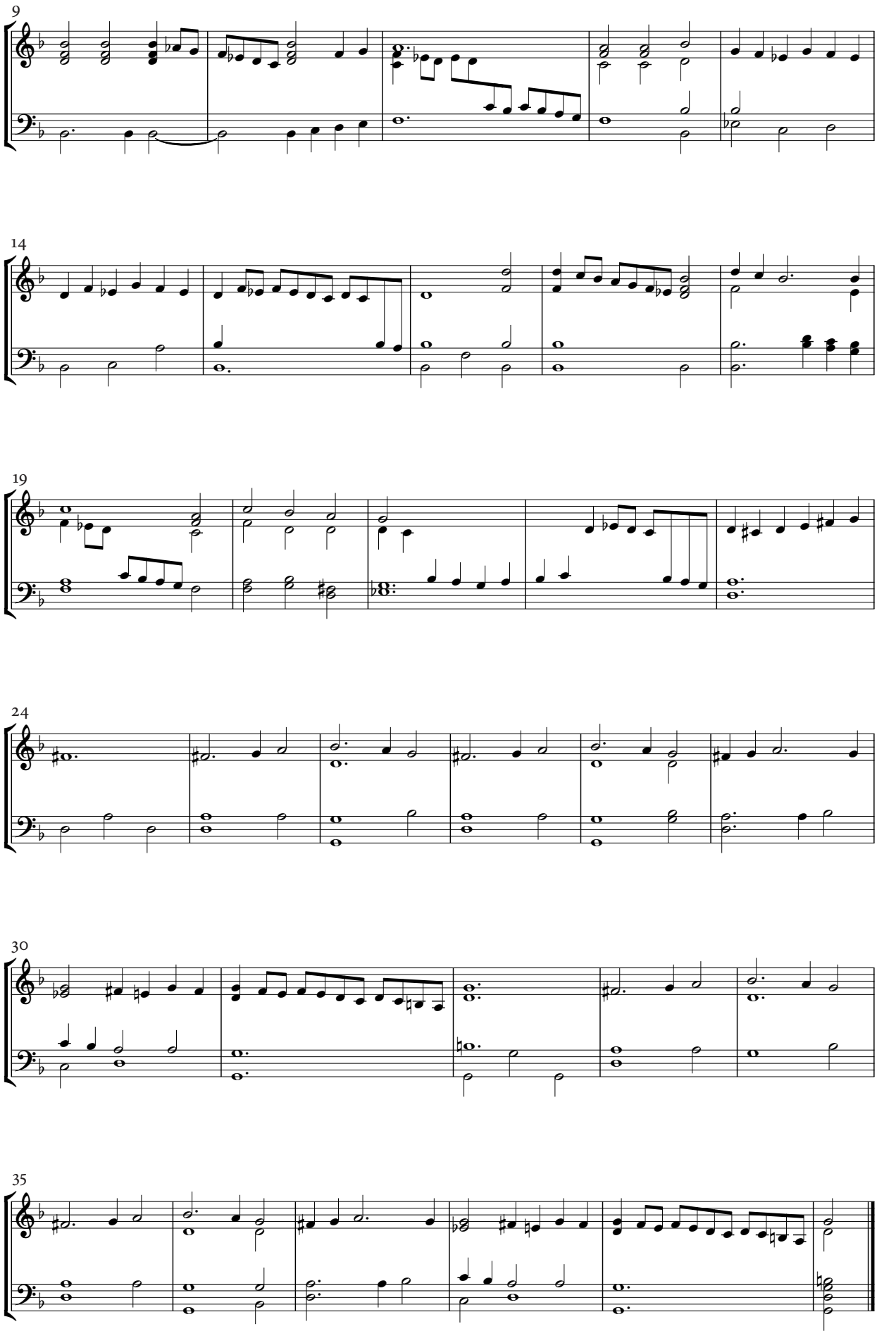
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)




# 28 Saltarello ditto Amor mio bello

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

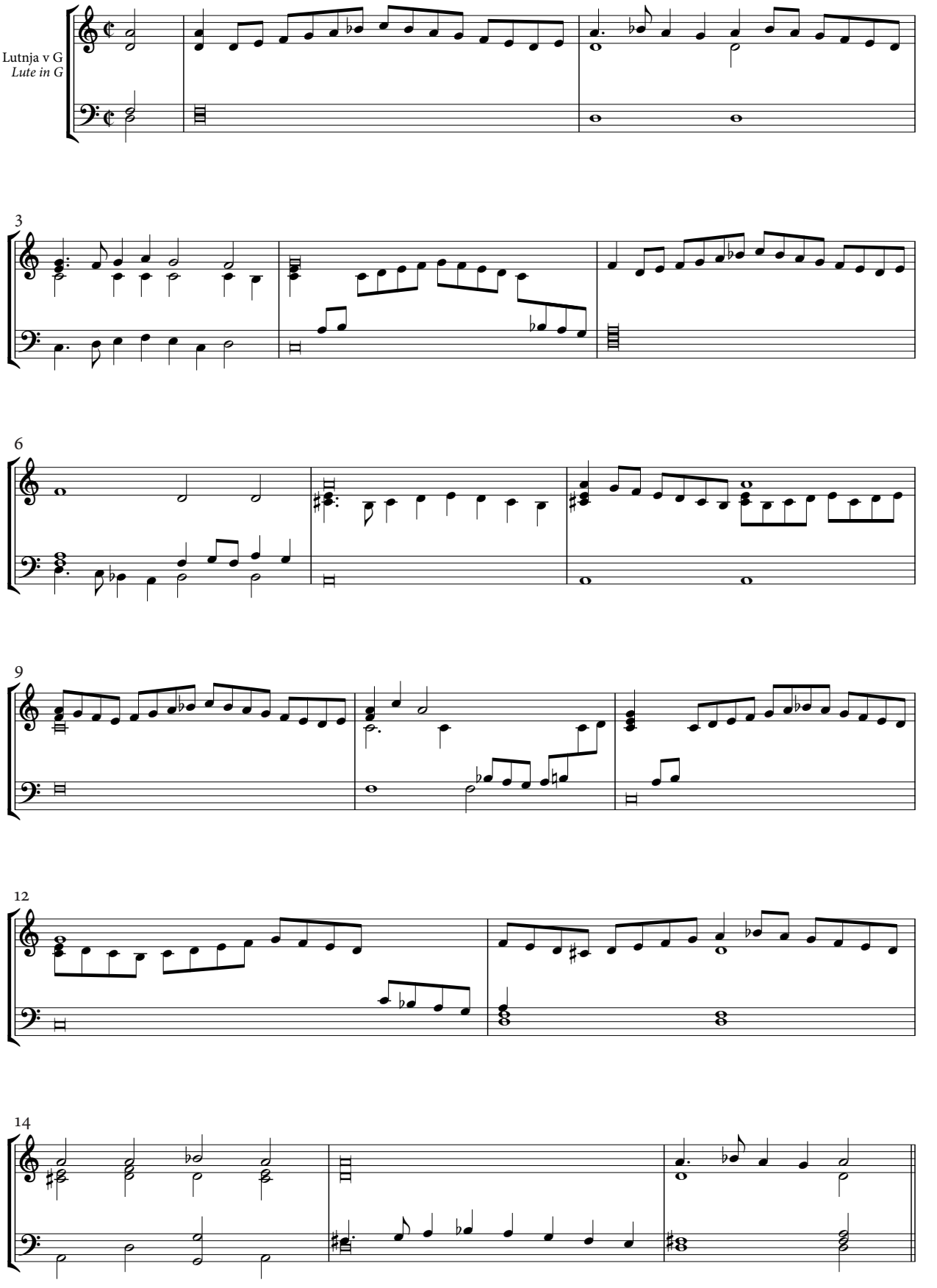



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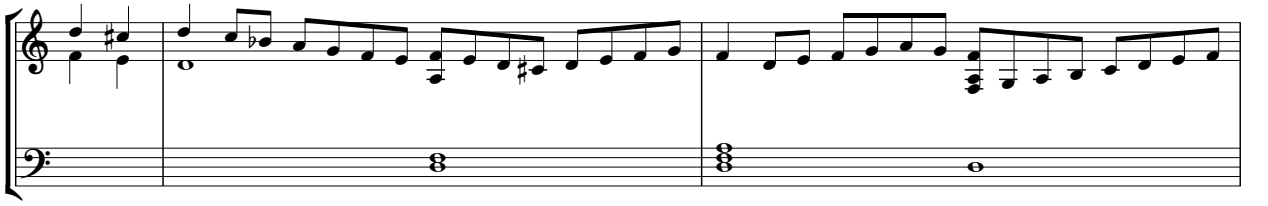
# 29 Pass'e mezzo antico sul quarto tono

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

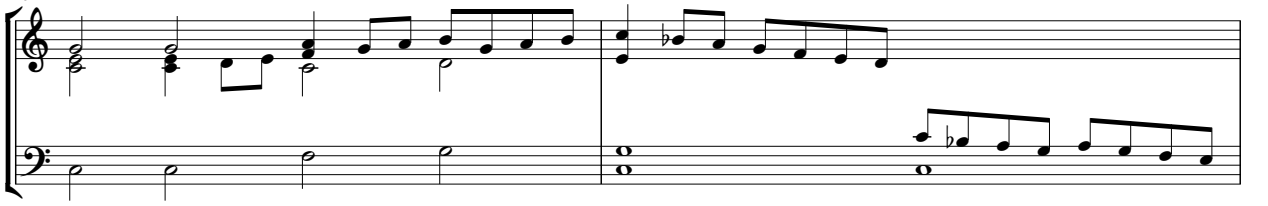
Lutnja v G
*Lute in G*



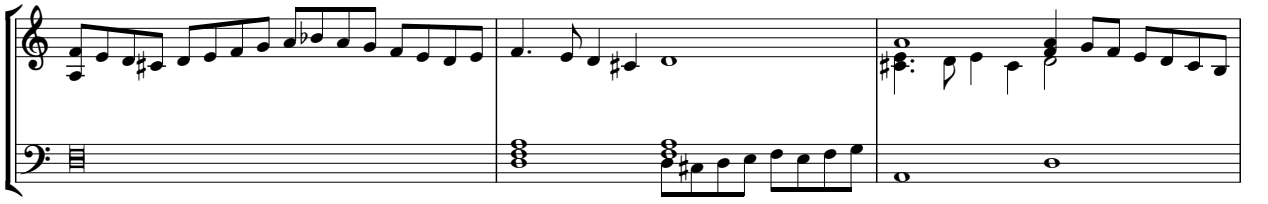
16 Seconda parte



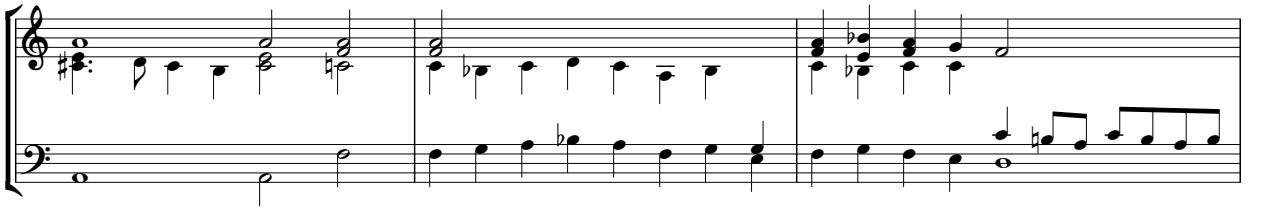
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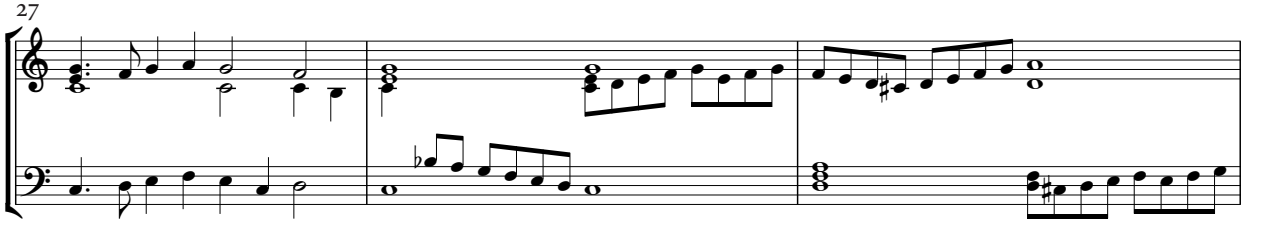
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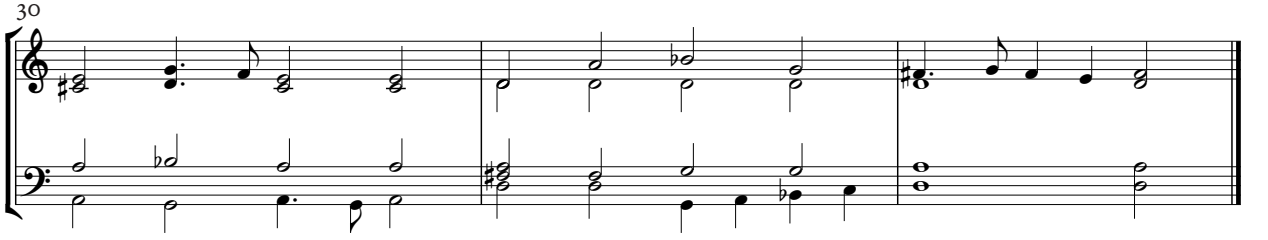
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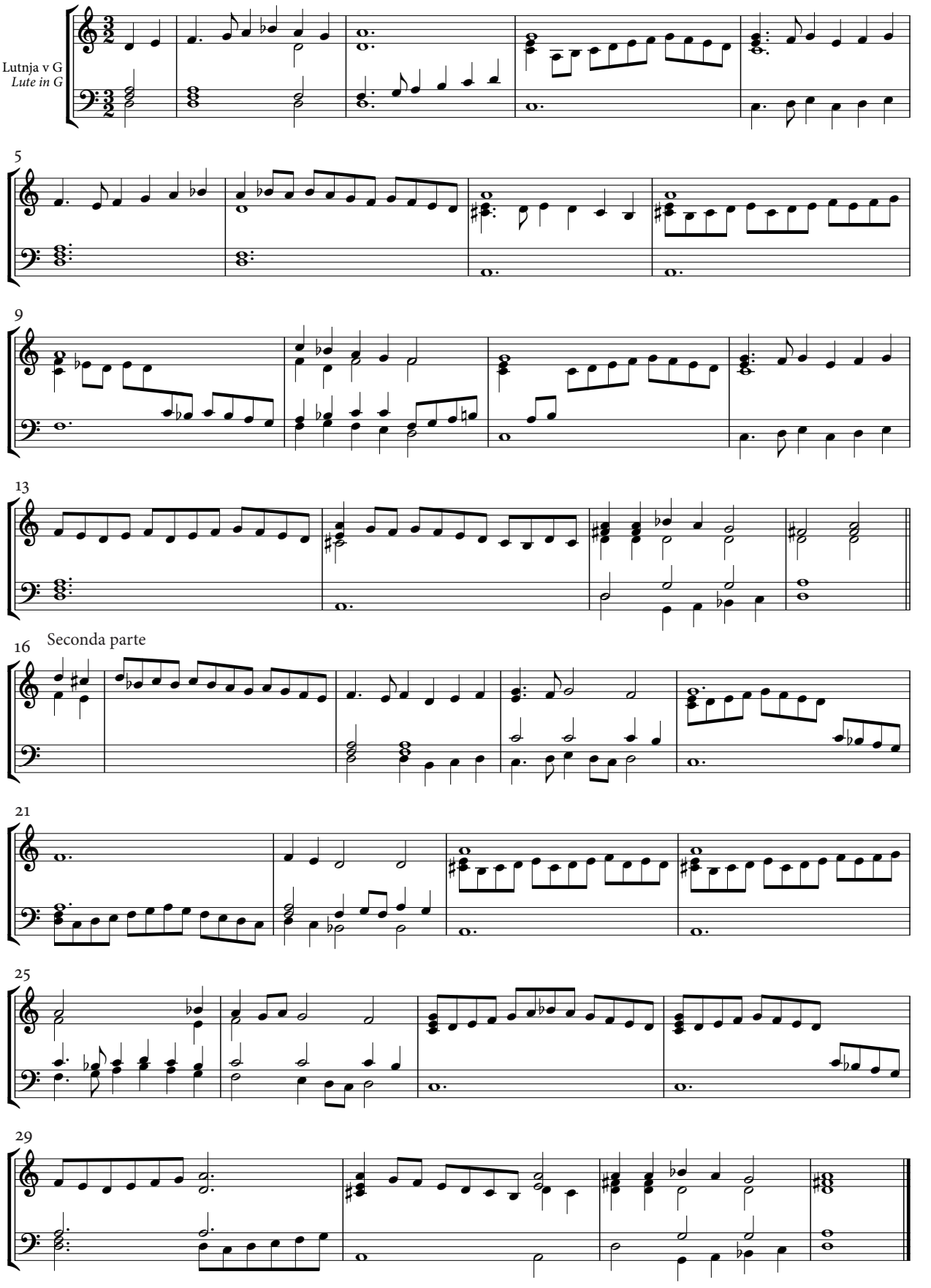


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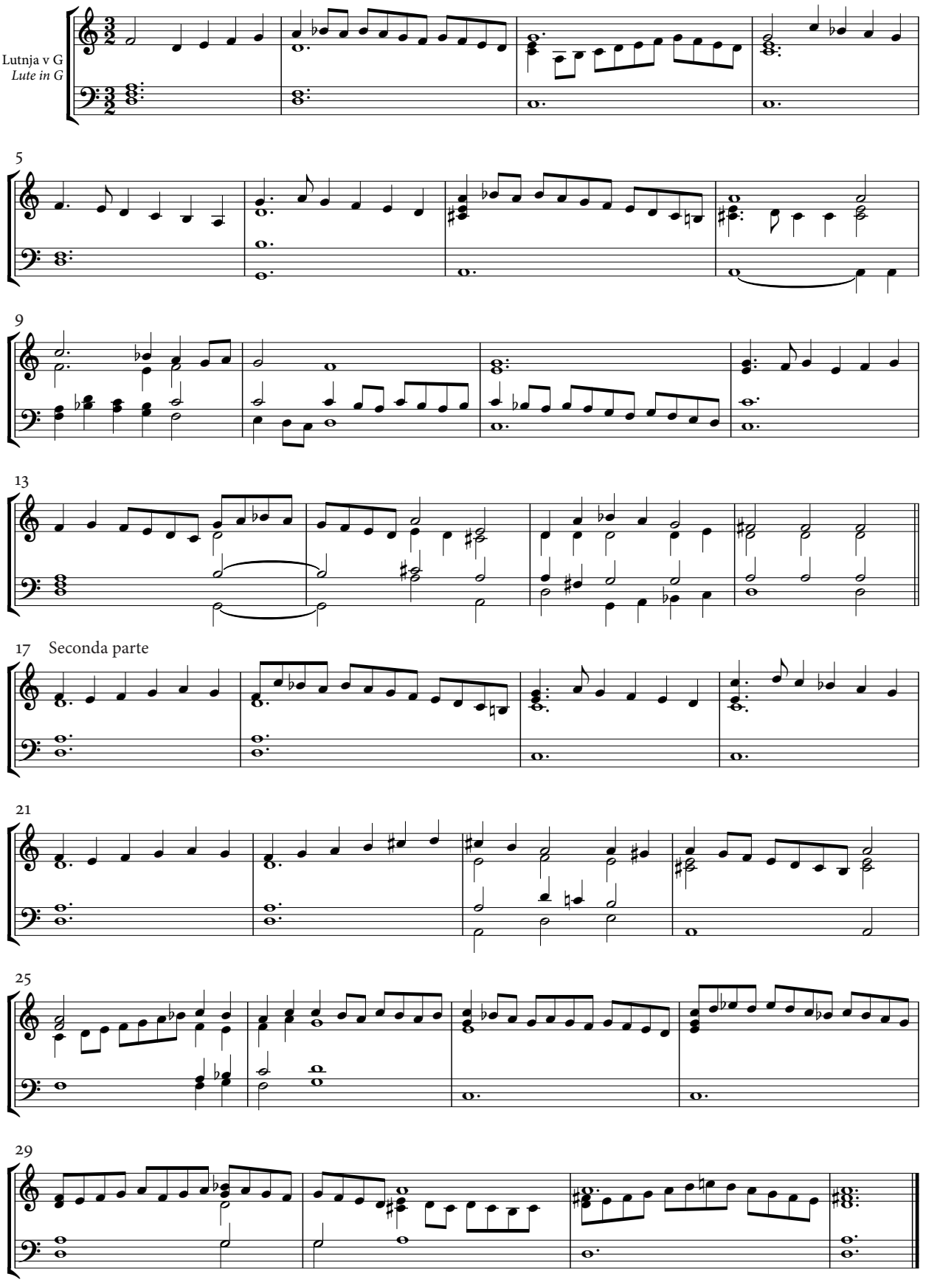
# 30 Padoana del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



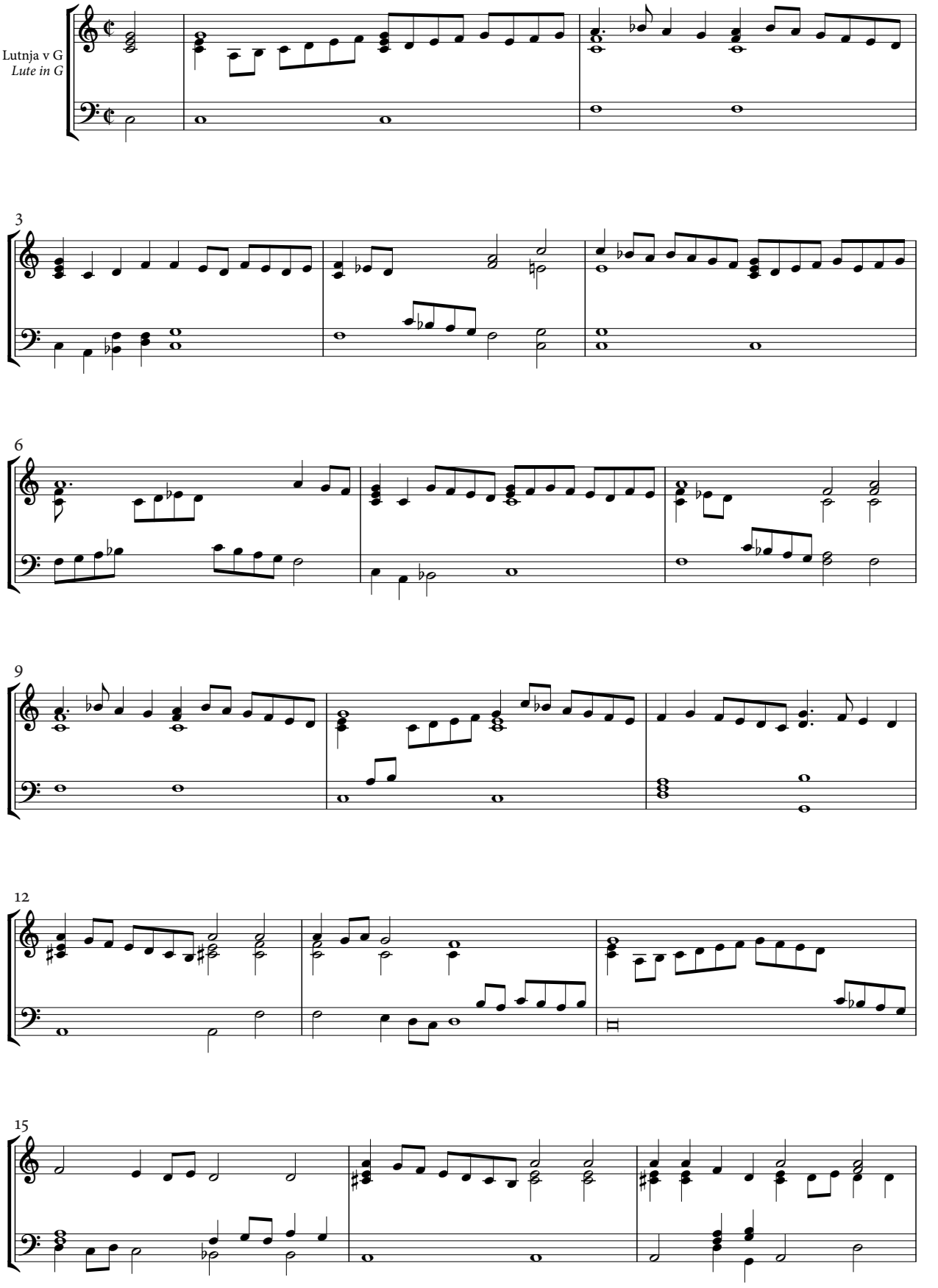
# 31 Saltarello [del] ditto

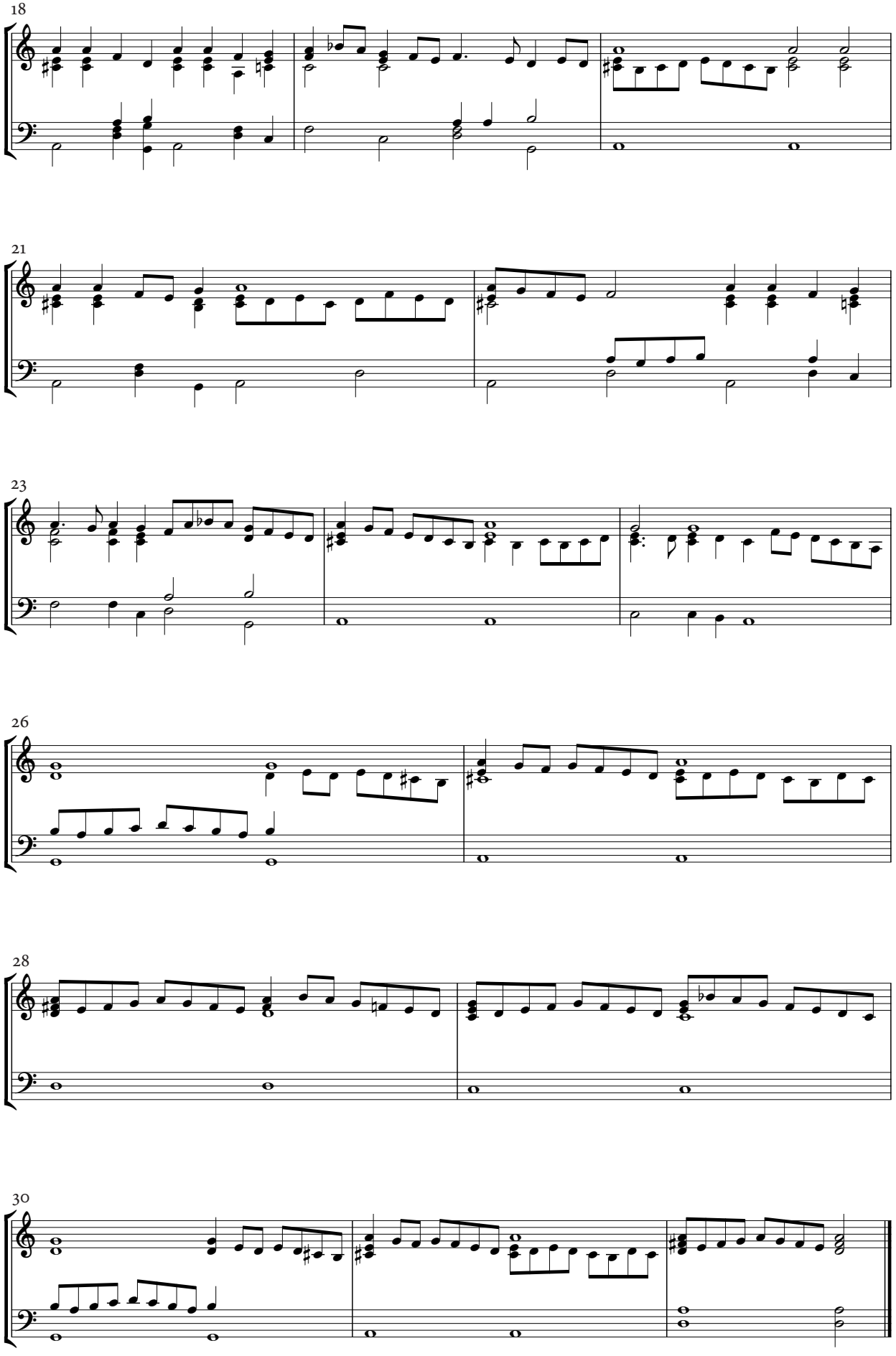
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



# 32 Pass'e mezzo del Gorzanis

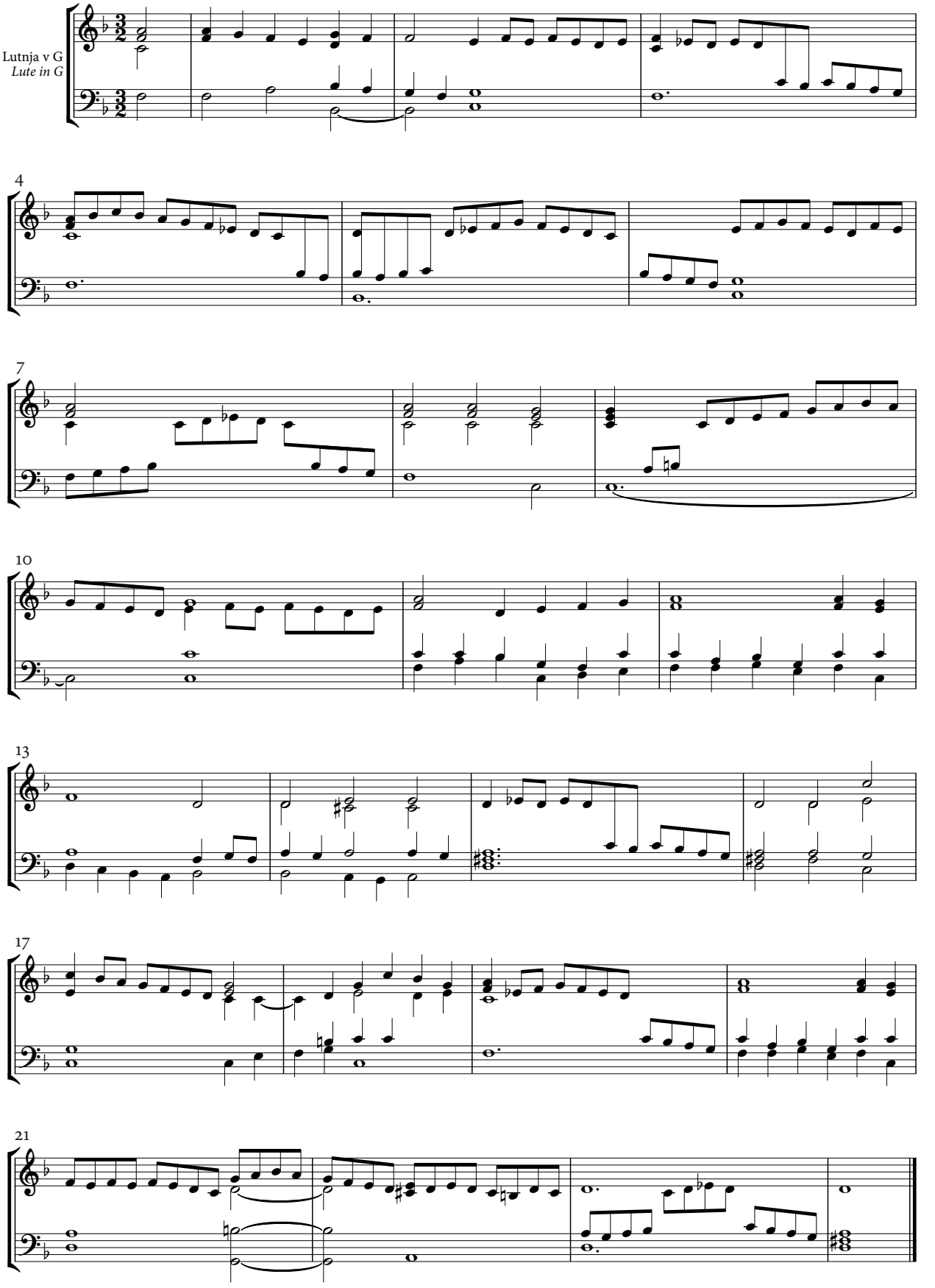
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)




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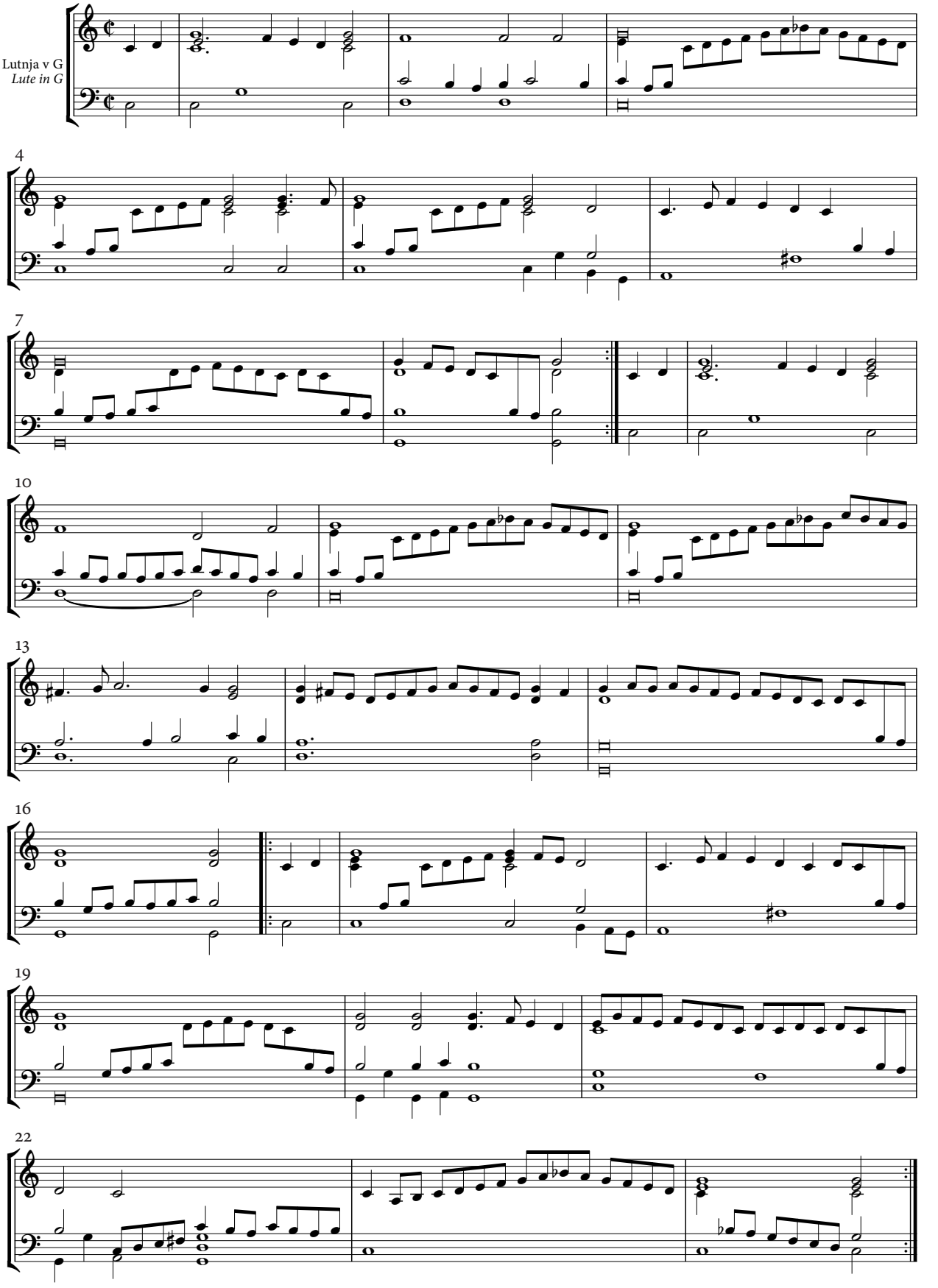
# 33 Saltarello ditto Tantara

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



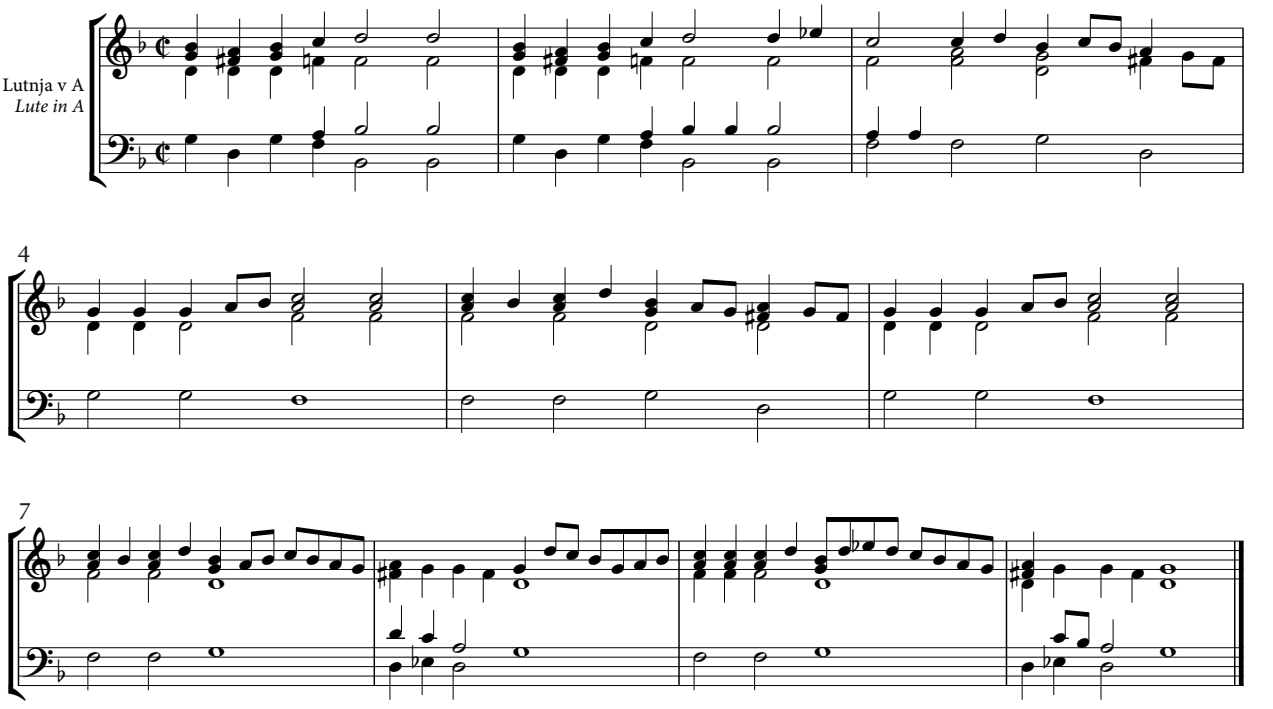
# 34 Pass'e mezzo ditto il Giordano

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



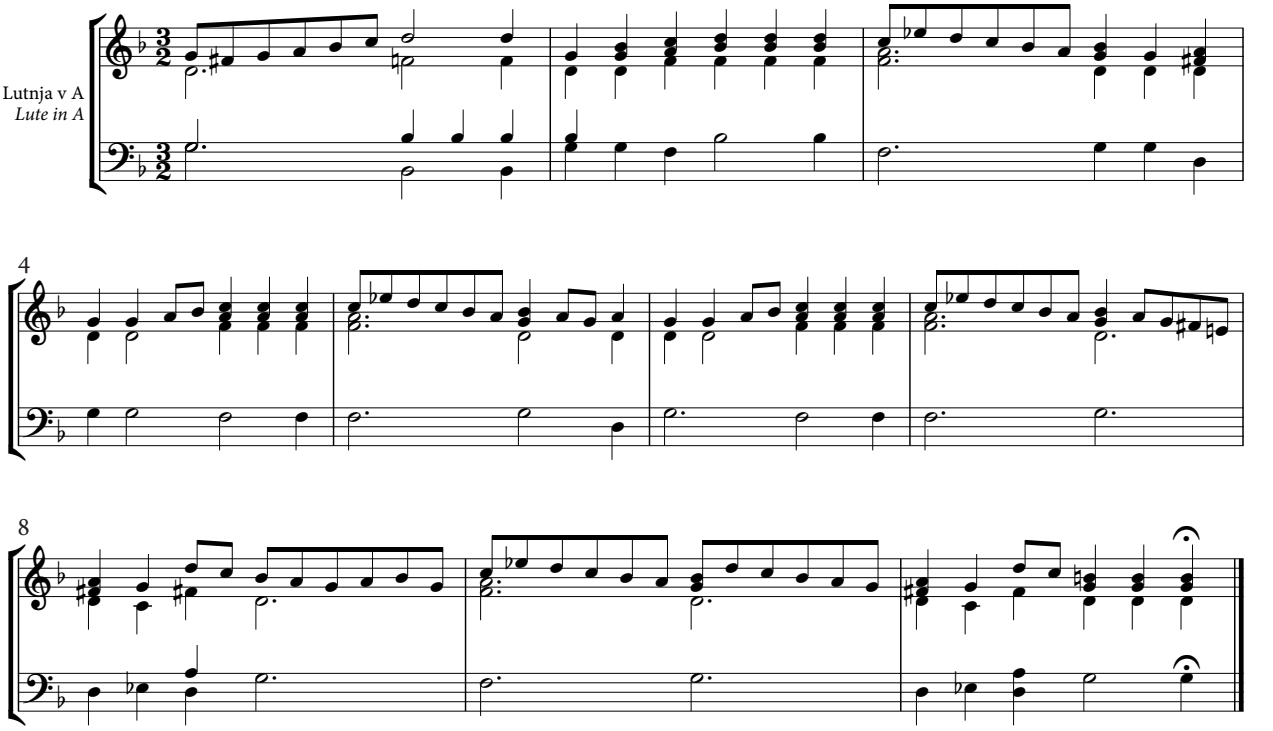
# 35 Bal boemo ditto la Filippina

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



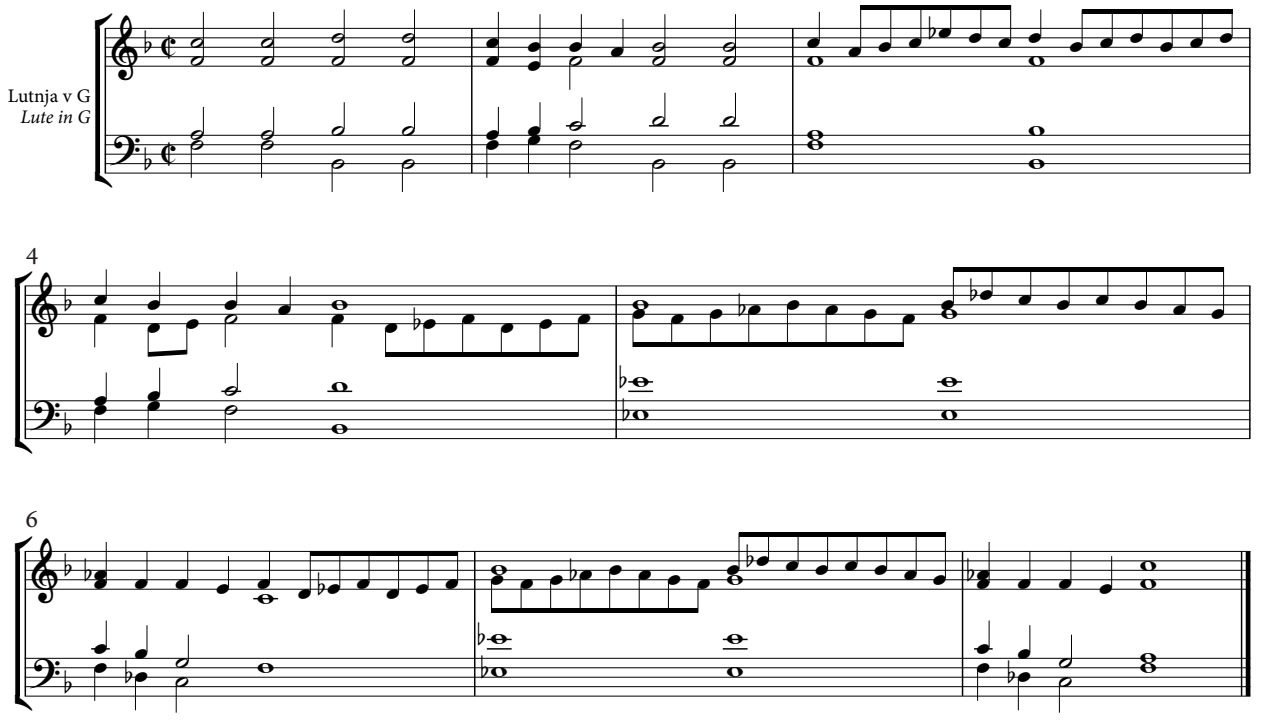

# 36 Padoana del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



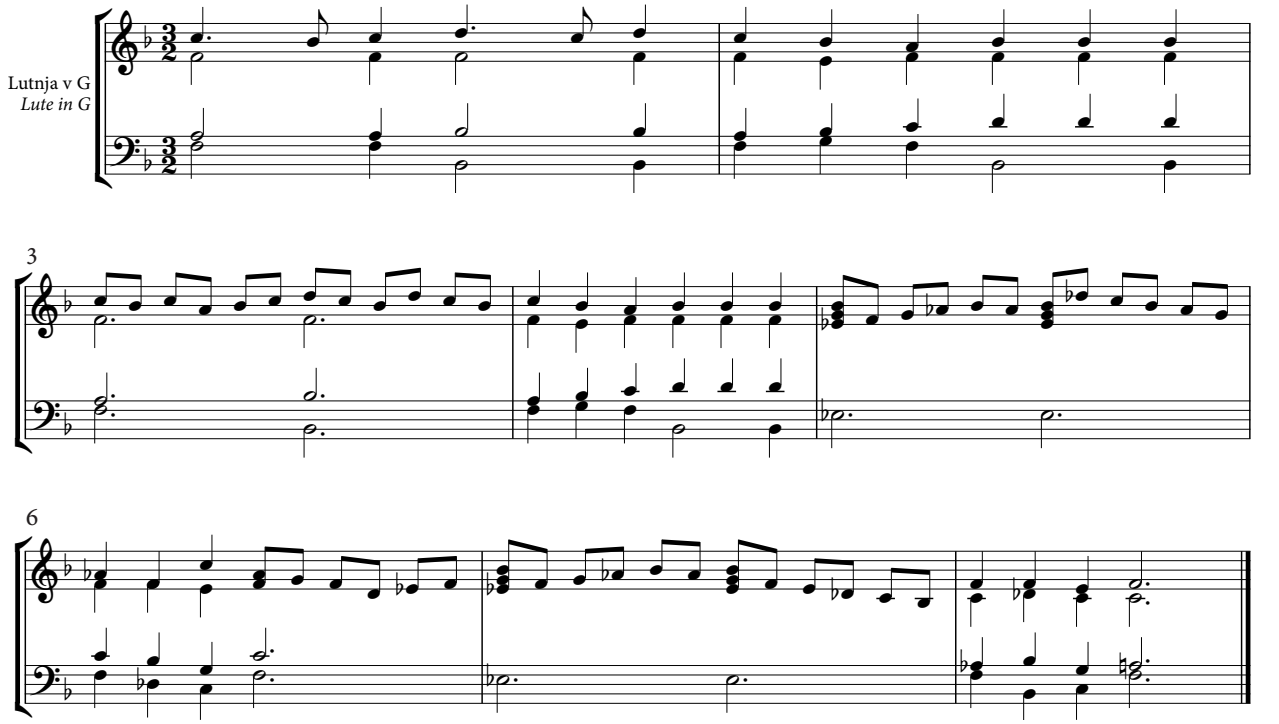
# 37 Bal todesco

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



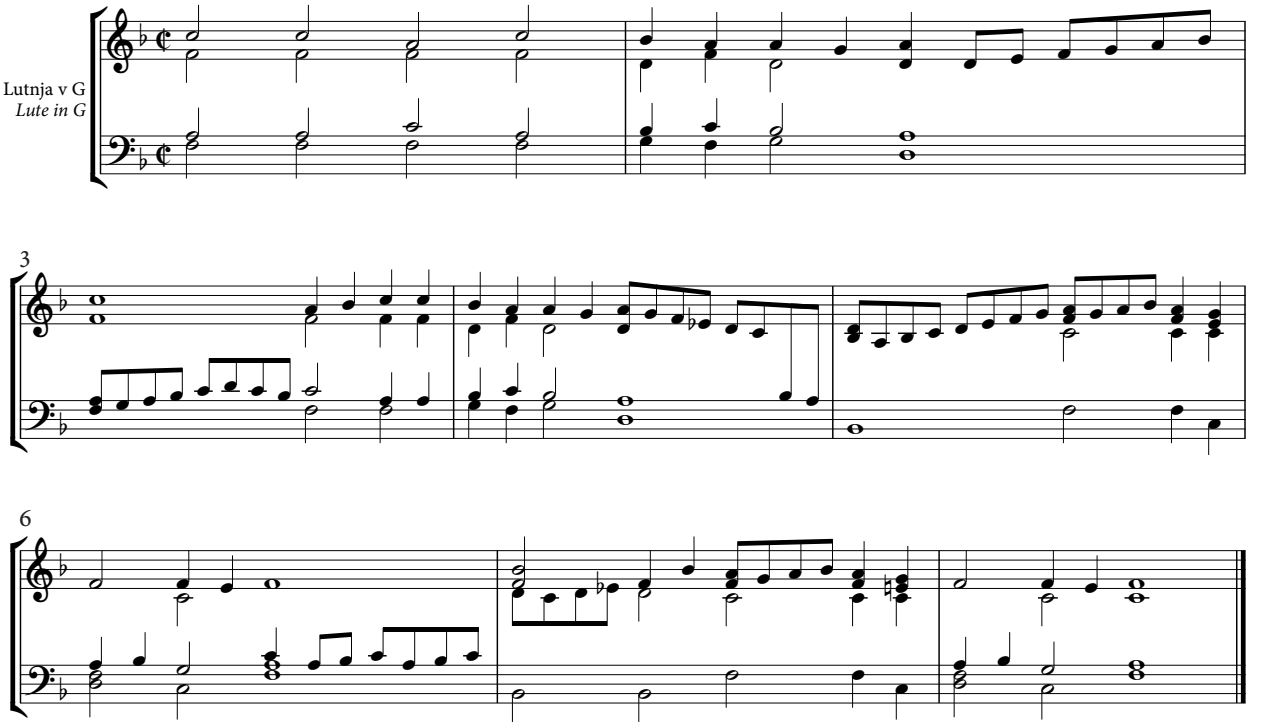

# 38 Padoana del ditto

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



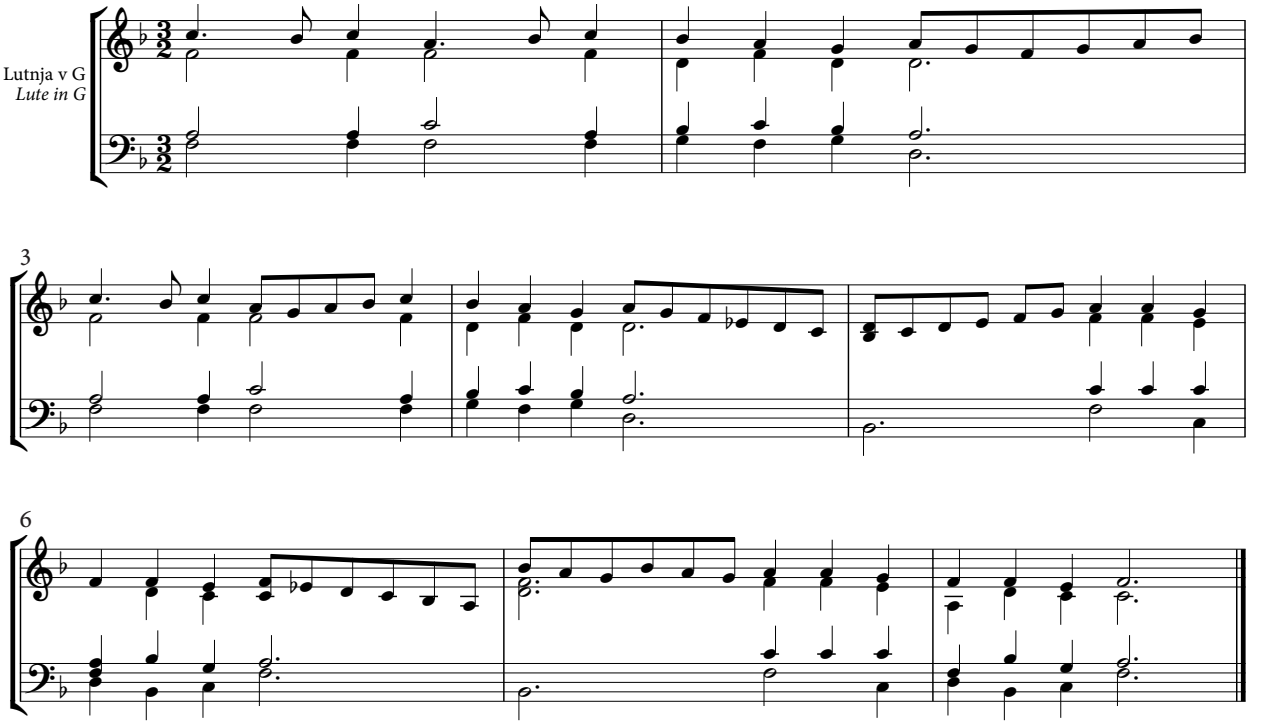
# 39 Bal todesco

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



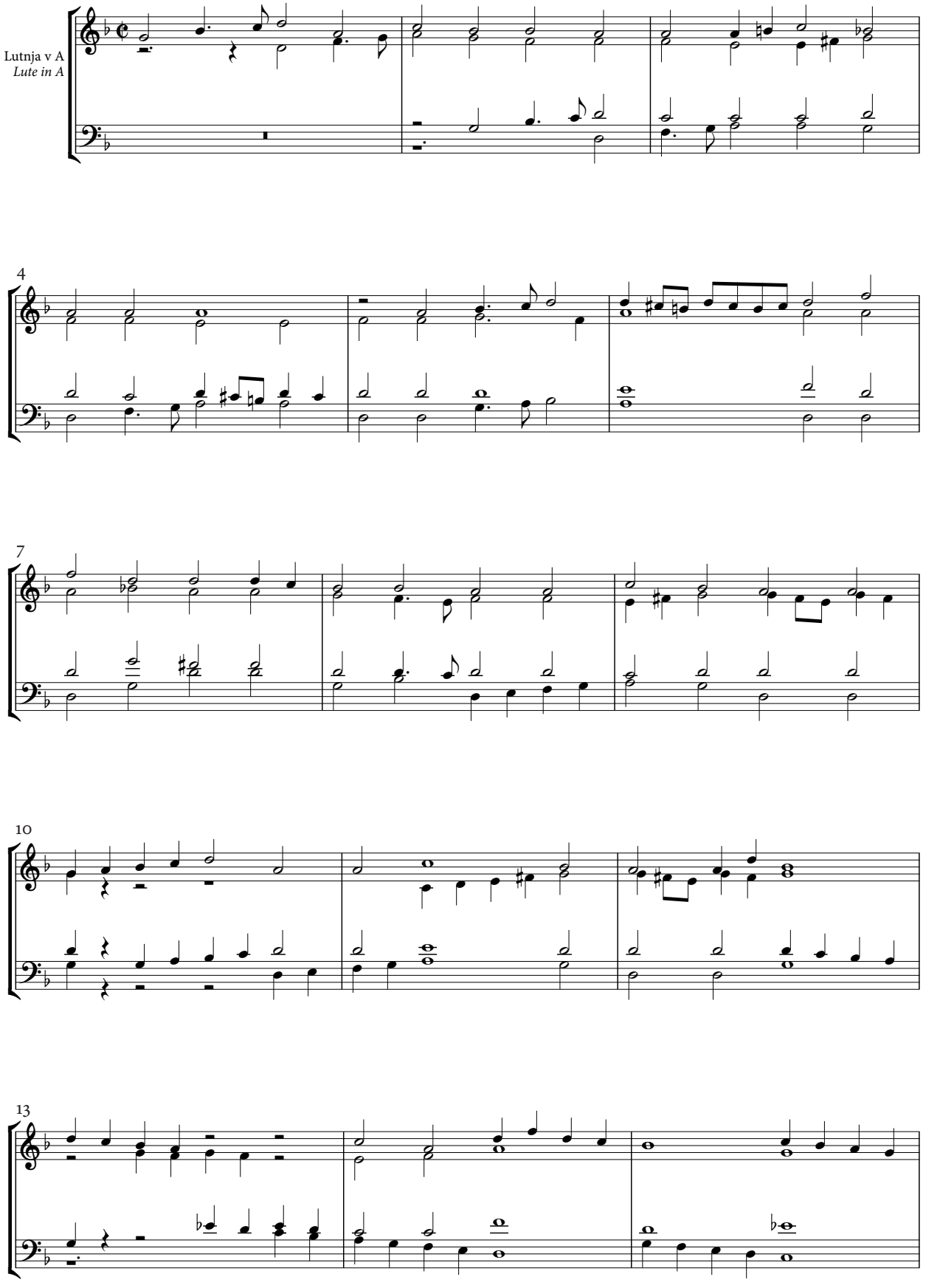

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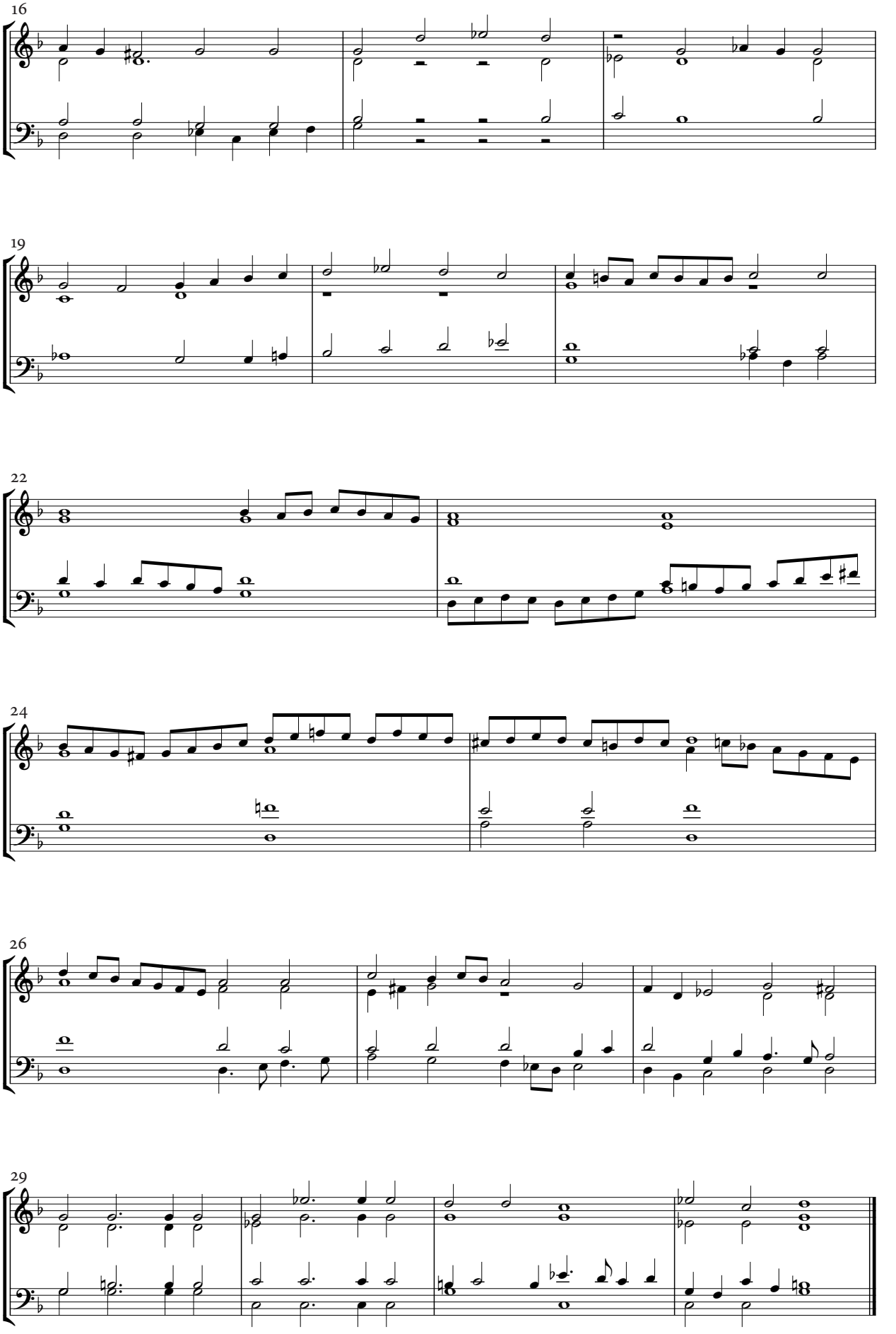
Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)



# 41 Recercar primo

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

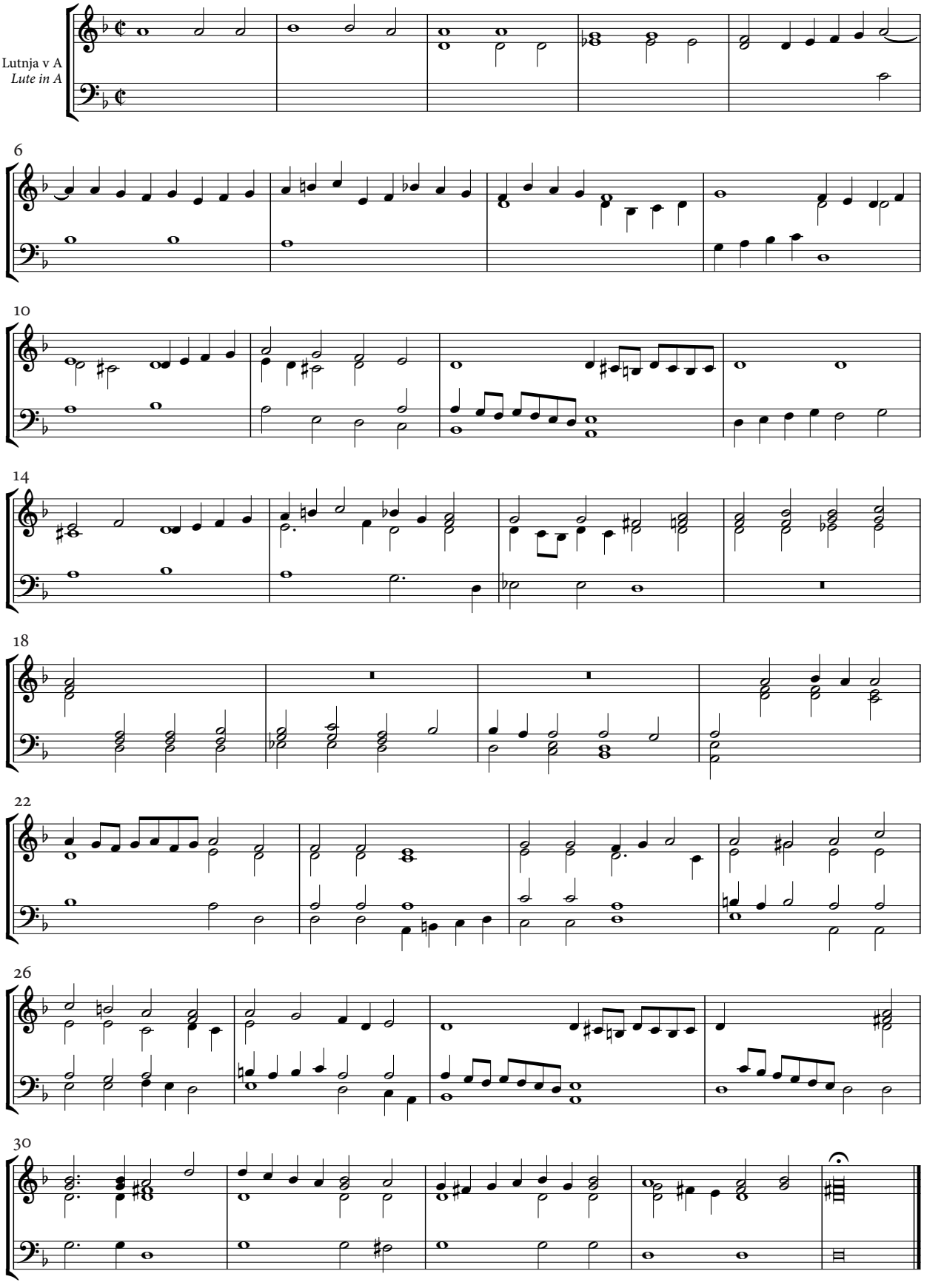



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# 42 Recercar secondo

Giacomo Gorzanis
(*c.* 1530–po/*after* 1574)

Lutnja v A
*Lute in A*



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| XLV | Schwerdt | Missa pro Resurrectione D. N. J. C. in Es; ur./*ed.* Zoran Krstulović | 2003 |
| XLVI | Puliti | Ghirlanda odorifera (1612); ur./*ed.* Ivano Cavallini | 2004 |
| XLVII | Novak | Figaro – Kantate zum Geburts oder Namensfeste einer Mutter;<br>ur./*eds.* Aleš Nagode, Zoran Krstulović | 2004 |
| XLVIII | Puliti | Il secondo libro delle messe (1624); ur./*ed.* Ennio Stipčević | 2006 |
| XLXIX | Schwerdt | Missa pastorale, op. 93; ur./*ed.* Zoran Krstulović | 2006 |
| L | Puliti | Sacræ modulationes; ur./*ed.* Nikola Lovrinić | 2006 |
| LI | Gorzanis | Il primo libro di napoletane che si cantano et sonano in leuto (1570) –<br>Il secondo libro delle napoletane a tre voci (1571); ur./*ed.* Alenka Bagarič | 2007 |
| LII | Dusík | Simphonia grande in G; ur./*ed.* Matjaž Barbo | 2007 |
| LIII | Gorzanis | Skladbe za lutnjo / *Compositions for Lute*. Intabolatura di liuto. Libro primo (1561);<br>ur./*ed.* Alenka Bagarič | 2011 |
| LIV | Puliti | Integra omnium solemnitatum vespertina psalmodia (1602); ur./*ed.* Nikola Lovrinić | 2008 |
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| LVI | Ipavec | Serenada za orkester na lok / *Serenade for String Orchestra*;<br>ur./*ed.* Nataša Cigoj Krstulović | 2010 |
| LVII | | Glasba v Kopru v 17. stoletju / *Music in Seventeenth-Century Koper*;<br>ur./*ed.* Metoda Kokole | 2012 |
| LVIII | Gorzanis | Skladbe za lutnjo / *Compositions for Lute*. Il secondo libro de intabolatura di liuto (1563);<br>ur./*ed.* Bor Zuljan | 2014 |
| LIX | Pollini | Tre sonate, op. 26; ur./*ed.* Radovan Škrjanc | 2014 |
| LX | Arena | Achille in Sciro (1738). Arije Ahila in Dejdameje / *Arias for Achilles and Deidamia*;<br>ur./*ed.* Metoda Kokole | 2016 |
| LXI | Dusík | Izbrane klavirske skladbe / *Selected Works for Piano*; ur./*ed.* Matjaž Barbo | 2016 |
| LXII | Perini, Bianco | Izbrana dela iz Hrenovih kornih knjig 1 / *Selected Works from the Hren Choirbooks 1*;<br>ur./*ed.* Klemen Grabnar | 2017 |
| LXIII | Sayve | Izbrana dela iz Hrenovih kornih knjig 2 / *Selected Works from the Hren Choirbooks 2*;<br>ur./*ed.* Klemen Grabnar | 2019 |
| LXIV | Gatto | Izbrana dela iz Hrenovih kornih knjig 3 / *Selected Works from the Hren Choirbooks 3*;<br>ur./*ed.* Klemen Grabnar | 2024 |
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