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]

1. A scan of this volume is also available online: https://gallica.bnf.fr/ark:/12148/btv1b525029591.

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

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

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.

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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.

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