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 o 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/btv1b525029591.

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.

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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

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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