

CONTINUO PRACTICE FOR THE THEORBO
AS INDICATED
IN SEVENTEENTH-CENTURY ITALIAN PRINTED
AND MANUSCRIPT SOURCES

3 VOLUMES

II: Appendices

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CONTENTS

<i>Editorial Policy</i>	iii
APPENDIX I: Songs with Intabulated Accompaniments	1
I.1. 'Cor mio, deh non languire' from Salamone Rossi, <i>Il primo libro de madrigali a cinque voci</i> (Venice, 1600), 15.	2
I.2. 'Sù desta i fiori' from Girolamo G. Kapsberger, <i>Libro terzo di villanelle</i> (Rome, 1619), 7.	8
I.3. 'Ultimi miei sospiri' from Girolamo G. Kapsberger, <i>Libro primo di arie passeggiate</i> (Rome, 1612), 8.	12
I.4. 'Interrotte speranze' from Girolamo G. Kapsberger, <i>Libro primo di arie passeggiate</i> (Rome, 1612), 6.	15
I.5. 'Stravaganza d'Amore' from Flamminio Corradi, <i>Le stravaganze d'amore</i> (Venice, 1616), 4–5.	21
I.6. Corrente: 'Il mormorio D'un fresco rio' from Bellerofonte Castaldi, <i>Capricci a due stromenti cioe tiorba e tiorbino</i> (Modena, 1622), 49.	26
APPENDIX II: Realizations	30
II.1. <i>Alfabeto</i> chart with transcription in modern notation from Girolamo G. Kapsberger, <i>Libro terzo di villanelle</i> (Rome, 1619), [24].	31
II.2. 'Passaggi diversi sù le note per sonare sopra la parte' from Girolamo G. Kapsberger, <i>Libro terzo d'intavolatura di chitarone</i> (Rome, 1626), 35–43.	32
II.3. [Cadences] from Girolamo G. Kapsberger, <i>Libro terzo d'intavolatura di chitarone</i> (Rome, 1626), 43.	52
II.4. 'Tavola per sonare il Chitarone per sonare sopra il Basso' from Girolamo G. Kapsberger, <i>Libro terzo d'intavolatura di chitarone</i> (Rome, 1626), 46–8.	55

EDITORIAL POLICY

Voice or instrument designations are presented only when these are given in the primary source and they retain the original spelling. Parts are ordered according to the usual hierarchy (C, A, T, B), with the insertion of additional ones in their respective registers. All parts are rewritten in the treble or bass clefs. Prefatory staves indicate the original clefs and key signature. Original time signatures are retained and the notes are transcribed in full value (*integer valor*). Barring has not been modernized. When the primary source lacks barring, barlines between staves have been employed (*mensurstriche*). The beaming of notes in the transcription follows the original.

Editorial additions appear within brackets and any other editorial intervention is recorded. Accidentals are modernized and when a sharp or a flat functions as a natural it has been changed to a natural. Implied accidentals to be added as *musica ficta* are indicated above the note. Redundant accidentals have been retained in round brackets.

Tablature has been reproduced below its transcription (square brackets are used for editorial additions and round brackets for superfluous rhythmic signs). The transcription embodies an interpretation of the original as free polyphonic material. Notes of the same pitch that appear consecutively in different courses are indicated.

The original spelling and punctuation of the text has been retained unless otherwise stated. Repeats of phrases have been separated by commas. Repeats indicated by an idem sign in the source are italicized in the transcription. Extension lines indicate the prolongation of a word until its final note.

APPENDIX I

Songs with Intabulated Accompaniments

I.1 'Cor mio, deh non languire' from Salamone Rossi, *Il primo libro de madrigali a cinque voci* (Venice, 1600), 15.

Poet: Battista Guarini

Text:¹ Cor mio, deh non languire,
Chè fai teco languir l'anima mia.
Odi i caldi sospiri: a te gl'invia
La pietate e'l desire.
S'i' ti potessi dar morend'aita,
Morrei per darti vita.
Ma vivi, ohimè, ch'ingiustamente more
Chi vivo tien nell'altrui petto il core.

My heart, oh don't languish,
For you make my soul languish with you.
Hear my hot sighs: they are sent to you
By pity and desire.
If I could give you help by dying,
I'd die to give you life.
But do live, alas, for he unjustly dies
Who keeps his heart alive in another's breast.

Commentary: b. 1, canto, tie only in 1600 edition.
b. 7, altus, second note, *c'* in 1600 edition; corrected to *d'* in later reprints.
b. 34, tablature, third line, first character, 2 (*c'*♯).

¹ Text and translation adopted from Don Harrán (ed.), *Salamone Rossi: Complete Works*, 13 vols. (Corpus Mensurabilis Musicae, 100; American Institute of Musicology; Neuhausen: Hänssler-Verlag, 1995), i. p. lxxviii.

I.1 'Cor mio, deh non languire'

Canto

Cor — mi - o, deh non lan - gui - re,

Alto

Cor mi - o, deh non lan - gui - . . .

Tenore

Cor mi - o,

Quinto

Cor mi - o,

Basso

Cor mi - o, deh non lan - gui - .

Chitarrone

6

Chè fai te - co lan - guir l'a - ni - ma mi - a.

re, Chè fai te - co lan - guir l'a - ni - ma mi - . . . a. O -

l'a - ni - ma mi - a.

Chè fai te - co lan - guir l'a - ni - ma mi - . . . a.

re, Chè fai te - co lan - guir l'a - ni - ma mi - a.

Chitarrone

O - di i cal - di so - spi - ri: a te gl'in - vi -

di i cal - di so - spi - ri: a te gl'in -

O - di i cal - di so - spi - ri: a te gl'in -

a te gl'in -

O - di i cal - di so - spi - ri: a te gl'in -

Chords: \diamond , \blacklozenge , \diamond , \blacklozenge , \diamond , \sharp , \diamond , \emptyset

- a La pie - ta - re gl' de - si -

vi - a La pie - ta - te, la pie - ta - re gl' de - si -

vi - a La pie - ta - re gl' de - si -

vi - a

vi - a La pie - ta - re gl' de - si -

Chords: \diamond , (\diamond) , \sharp , \blacklozenge , \blacklozenge , \diamond , \blacklozenge , \blacklozenge , $[\diamond]$, \sharp

re. S'i' ti po - tes - si dar mo - ren - d'a i - ta, S'i' ti po - tes - si dar

re. S'i' ti po - tes - si dar mo - ren - d'a i - ta, S'i' ti po - tes - si dar mo -

re. S'i' ti po - tes - si dar

S'i' ti po - tes - si dar

re. S'i' ti po - tes - si dar mo - ren - d'a - i - ta, S'i' ti po - tes - si dar mo -

The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a bass line. Below the grand staff is a guitar chord diagram with diamond-shaped fret markers and numbers 0, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

mo - ren - d'a i - ta, Mor - rei per dar - ti vi - ta. Ma vi - vi, ohi -

ren - d'a - i - ta, Ma vi - vi, ohi -

mo - ren - d'a i - ta, Mor - rei per dar - ti vi - ta. Ma vi - vi, ohi -

mo - ren - d'a i - ta, Mor - rei per dar - ti vi - ta. Ma vi - vi, ohi -

ren - d'a - i - ta, Mor - rei per dar - ti vi - ta. Ma vi - vi, ohi -

The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a bass line. Below the grand staff is a guitar chord diagram with diamond-shaped fret markers and numbers 0, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

mè, ch'in - giu - sta - men - te mo - re Chi vi - vo tien nel - l'al - trui pet - to il co -

mè, ch'in - giu - sta - men - te mo - re, ch'in - giu - sta - men - te mo -

mè, ch'in - giu - sta - men - te mo - re,

mè, ma vi - vi, oh - mè, ch'in - giu - sta - men - te mo -

mè, ch'in - giu - sta - men - te mo - re, ch'in - giu - sta - men - te mo -

The musical score for page 39 consists of six vocal staves and a guitar accompaniment. The vocal parts are arranged in three systems of two staves each. The lyrics are in Italian and describe the Resurrection. The guitar accompaniment is shown in a standard six-string format with a treble clef and a key signature of one sharp (F#). It includes a bass line and a treble line with various chords and melodic lines.

re, ch'in - giu - sta - men - te mo - re Chi vi - vo tien, chi vi - vo tien nel -

re Chi vi - vo tien nel - l'al - trui pet - to il co - re,

Chi vi - vo tien nel - l'al - trui pet - to il co - re, Chi vi - vo tien nel - l'al - trui

re Chi vi - vo tien, chi

re Chi vi - vo tien nel - l'al - trui pet - to il co - re, nel - l'al - trui pet - to il

The musical score for page 43 consists of six vocal staves and a guitar accompaniment. The vocal parts are arranged in three systems of two staves each. The lyrics continue the Resurrection narrative. The guitar accompaniment is shown in a standard six-string format with a treble clef and a key signature of one sharp (F#). It includes a bass line and a treble line with various chords and melodic lines.

I.2 'Sù desta i fiori' from Girolamo G. Kapsberger, *Libro terzo di villanelle* (Rome, 1619), 7.

Poet: Unknown

Text: Sù desta i fiori
Sonnachiosa flora
Che gia l'aurora tra nov'albori
I colli imperla e le campagn'indora.
Garulletti
L'augettetti
Con dolce canto al novo Sol s'inchinano;
Sù flora sù
Odi la squilla
Del di nascente
Come ridente
L'alba sfavilla
Fra lombre che nel sen del mar declinano
Non dormir più
Che n'escan fuori
Ninfe e Patori

Come, awake the flowers
Sleepy Flora
Yet the dawn baths with the new light
The hills and fields, the countryside
The chirping
Little birds
With their sweet song bend in front of the risen Sun
Come Flora come
Listen to the trumpet
Of the new born day
How happily
The dawn shines
On the shadows, dying into the sea
Do not sleep anymore
So will come out
Nymphs and Shepherds

Commentary: bb. 5-6, tablature: the minim rhythmic sign is originally placed on the first beat of b. 6.
b. 25, voice: fourth note crotchet.
b. 27, voice: sixth note *a'*.

I.2 'Sù desta i fiori'

H B C B C A O

Sù de - sta j fio - ri son - na - chio - sa - flo - ra Che gia l'au -

Chitarone

5 G L A B G M E B O H B C O G M

ro - ra tra no - v'al - bo - ri i col - lijm - per - lae le cam - pa - gn'in - do - ra i col - lijm -

10 E B O H B C A O H B G O G

per - lae le cam - pa - gn'in - do - ra. Ga - rul - let - ti l'au - get - ter - ti con dol - ce can - toal

15

X E B G H O B C O G B

no - vo Sol s'in-chi - na - no Sù flo - ra sù O - di la squil - la del

2 0 1 3 8 [] ij

20

H O G H D M G H D O

di na - scen - te Co-me ri-den - te l'al - ba sfa-vil - la fra lom-bre che nel

1 0 8 []

25

G M C A G H G H B F

sen del mar de-cli - na - no Non dor-mir più che n'e-scan fuo-ri Nin - fee - Pa - ro - ri

[] 8

I.3 'Ultimi miei sospiri' from Girolamo G. Kapsberger, *Libro primo di arie passeggiate* (Rome, 1612), 8.

Poet: Lodovico Martelli

Text: Ultimi miei sospiri
Che mi lasciate freddo e senza vita
Contate i miei martiri
A chi morir mi vede e non m'aita
Dite o belta infinita
Dal tuo fedel ne caccia empio martire
E se questo l'e grato
Gitene ratto in ciel a miglior stato
Ma se pieta le porge il vostro dire
Tornate in me ch'io non vorro morire

My last sighs
That leave me cold and lifeless
Recount my sufferings to someone
Who watches me and does nothing to help me
Tell me, o infinite beauty
If all your faithfulness catches is martyrdom
And if this pleases you
Fly quickly to a better place in heaven
But if mercy is what you will offer
Then come back to me because I do not want to die

I.3 'Ultimi miei sospiri'

Ul - ti - mi miei so - spi - ri — che mi la - scia - re fred - do — e sen - za vi - ta —

Chitarone

4
con - ta - rei mie - i mar - ti - ri A chi mo - rir mi ve - deg non m'a - i - ta Di - te, o bel -

8
ta in - fi - ni - ta Dal tuo fe - del ne cac - ciaem - pio mar - ti - re e se que - sto l'e

11

gra - to gi - te - ne rat - tojn ciel a — mi - glior sta - to Ma se pie - ta le por - geil vo - stro di -

8 [101.]

14

re — tor - na - tejn me ch'io non vor - ro, ch'io non vor - ro — mo - ri - re, ch'io non vor -

[0]

17

ro — mo - ri - re.

ecco ecco

[101.]

I.4 'Interrotte speranze' from Girolamo G. Kapsberger, *Libro primo di arie passeggiate* (Rome, 1612), 6.

Poet: Giovanni Battista Guarini

Text: Interrotte speranze eterna fede
Fiamm'e strali possenti in debil core
Mutrir sol de sospir un fero ardore
E celar il suo mal quand'altri'il vede
Seguir di vago e fuggitivo piede
L'orme rivolte a volontario errore
Perder del seme sparso el frutto e'l fiore
E la sperata a gran languir mercede
Far d'uno sguardo sol legge ai pensieri
E d'un casto voler freno al desio
E spender lagrimando i lustri interi:
Questi ch'a voi quasi gran fasci invio
Donna crudel, d'aspri tormenti e pene
Saranno i trofei vostri e'l rogo mio

Hopes cut short, faith everlasting
Strong fires and arrows in a weak heart
Feeding a wild passion on sighs alone
And concealing one's grief when others may see
Following on wandering fleeing foot
Tracks leading to willful error
Losing both fruit and flower of the planted seed
And the hoped-for reward of one's long languishing
Making a single glance a law to one's thoughts
A chaste will a rein on one's desire
And spending entire quinquenniums in weeping
These which I send you in great heaps
O cruel lady of arrogant torments and sorrow
These will be your trophies and my funeral pyre

Commentary: b. 2, tablature, contrabass courses, first character *i6*(C#)
b. 21, voice, twelfth note dotted minim.

I.4 'Interrotte speranze'

In - ter - rot - te spe - ran - ze — e fer - ma fe - de, fiam - meſ tra -

Chitarone

Musical notation for the first system, including vocal line, piano accompaniment, and guitar part. The guitar part includes fret numbers (0, 1, 2, 3, 4) and symbols (x, o) indicating string muting and natural harmonics.

- li pos - sen - tijn de - bil co - re, nud - rir — sol di so spir un fer' ar - - - do -

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the piano accompaniment of the second system, including treble and bass clefs and guitar part.

re e ce - lar il suo mal quand' al - - - trij ve - de;

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the piano accompaniment of the third system, including treble and bass clefs and guitar part.

8

Se - guir di

va - goe fug - gi - ti - vo pie - de l'or - me ri - vol - ta vo - lun - ta - rioer - ro - re,

14

per - der del se - me spar - so e' l' frut - to e' l' _____ fio - re, e la spe - ra - t'a gran _____

RITORNELLO

17

lan - guir mer - ce - de;

20

Far d'u-no sguar - do sol leg - gei pen - sie - ri, e d'un ca - sto vo -

let fre - noal de - si - o, E spen - der la - gri - man - doj lu - strin - tie -

25

ri:

6

28

Que - sti ch'a voi qua - si gran fa - scijn - vi - o, Don - na cru - del, d'a - spri tor -

31

men - tie pe - ne sa - ran' i tro - fei — vo - stri il ro - go mi - o, i tro - fei

vo - stri il ro -

The first system consists of a vocal line and a piano accompaniment. The vocal line starts with a half note 'vo' followed by a quarter note 'stri' and a half note 'il'. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a simple harmonic accompaniment.

The piano accompaniment for the first system includes a grand staff with treble and bass clefs. Below the grand staff, there are two staves for guitar, showing chord diagrams and fret numbers (0, 2, 3) for the strings.

6
- go mi - o.

The second system continues the vocal line and piano accompaniment. The vocal line has a sixteenth-note run leading to a half note 'go' and a quarter note 'mi', followed by a whole note 'o.' The piano accompaniment continues with similar harmonic support.

The piano accompaniment for the second system includes a grand staff and guitar staves. The guitar part shows a sequence of chords and fret numbers (0, 2, 3, 2) corresponding to the piano accompaniment.

I.5 'Stravaganza d'Amore' from Flamminio Corradi, *Le stravaganze d'amore* (Venice, 1616), 4–5.

Poet: Unknown

Text: Stravaganza d'Amore

Che la mia Filli habbia trovat'un core

Per mio maggior martire

E farm'ogn'hor morire

Stravaganza d'Amore

Che la mia Filli habbia trovat'un core

Stravaganza d'Amore

Stravaganza d'Amore

Che il Mar che non ha cor gli dona il core

Per mio maggior martire

E farm'ogn'hor morire

Stravaganza d'Amore

Che il Mar che non ha cor gli dona il core

Stravaganza d'Amore

Stravaganza d'Amore

Che la mia Filli habbia di sasso il core

Per mio maggior martire

E farm'ogn'hor morire

Stravaganza d'Amore

Che la mia Filli habbia di sasso il core

Stravaganza d'Amore

Folly of Love

That my Phyllis has found a heart

So that I suffer greatly

And die continually

Folly of Love

That my Phyllis has found a heart

Folly of Love

Folly of Love

That the sea which has no heart gives it a heart

So that I suffer greatly

And die continually

Folly of Love

That the sea which has no heart gives it a heart

Folly of Love

Folly of Love

That my Phyllis is made of stone

So that I suffer greatly

And die continually

Folly of Love

That my Phyllis is made of stone

Folly of Love

I.5 'Stravaganza d'Amore'

o G

Stra - va - gan - za d'A - mo - re, Stra - va - gan -

Stra - va - gan - za d'A - mo - re, Stra - va - gan -

Chitarrone

Detailed description: This system contains the first three measures of the piece. It features three vocal staves (Soprano, Alto, and Bass) with lyrics. The piano accompaniment is shown in grand staff notation. Below the piano part is a guitar chord diagram with diamond-shaped fret markers on the strings. The first measure has a diamond on the 1st fret of the 4th string. The second measure has diamonds on the 1st fret of the 4th and 5th strings. The third measure has diamonds on the 2nd fret of the 4th and 5th strings, and a diamond on the 1st fret of the 6th string.

4 O G H L.

za d'A - mo - re Che la mia Fil - liab - bia tro - va - r'un co - re Per mio mag - gior mar -

za d'A - mo - re Che la mia Fil - liab - bia tro - va - r'un co - re Per mio mag - gior mar -

Detailed description: This system contains measures 4 through 7. It continues the vocal lines and piano accompaniment. The guitar part includes diamond-shaped fret markers and a double bar line in measure 5. The lyrics are: 'za d'A - mo - re Che la mia Fil - liab - bia tro - va - r'un co - re Per mio mag - gior mar -'. Above the vocal staves, the letters 'O', 'G', 'H', and 'L.' are placed above measures 5, 6, 7, and 8 respectively.

8 G H B O M I C A O

ti - re E farm' ogn' hor mo - ri - re

Stra - va - gan - za d'A - mo - re,

ti - re E farm' ogn' hor mo - ri - re

Stra - va - gan - za d'A -

12 G O C

Stra - va - gan - za d'A - mo - re

Che la mia Fil - li hab - bia tro - va - t' un co - re

mo - re, Stra - va - gan - za d'A - mo - re

Che la mia Fil - li hab - bia tro - va - t' un co - re

16 H M B C A

Str - va - gan - za d'A - mo - re

Str - va - gan - za d'A - mo - re

The musical score is written in a key signature of one flat (B-flat) and a common time signature. The first system contains two vocal parts and a bass line. The second system contains a piano accompaniment with a grand staff, a guitar staff with diamond-shaped notes, and a guitar fretboard diagram. The fretboard diagram shows the following fingerings: 1, 2, 3, 0, 1, 2, 3, 0, 1, 2, 3.

I.6 Corrente: 'Al mormorio D'un fresco rio' from Bellerofonte Castaldi, *Capricci a due stromenti cioe tiorba e tiorbino* (Modena, 1622), 49.

Poet: Bellerofonte Castaldi

Text: Al mormorio D'un fresco rio
Tirsi con la sua Ninfa un giorno
Abbracciato seco
Facea dolce soggiorno
E qui gli occhi amorosi baciando
E sospirando
Gioiva contento
Del sofferto suo dolce tormento

Egli dicea Regina e Dea
Tu Sarai sempre del moi core
Purche meco
Lieta ne venghi a tute l'hore
Gli rispose la Ninfa gentile
Ogn'altro hò a vile
Ma te moi diletto
Porto sempre scolpito nel petto

Cosi al Pastore mostrava il core
La bella Ninfa ragionando
Et al petto
Se lo stringeva sospirando
Quando Amore che stava a vedere
Con gran piacere
Di morte gradita
Tolse ad ambri in un tempo la vita

To the murmur of a cool brook
Tirsi with his Nymph one day
His arms around her
Was making a sweet abode
And here the loving eyes kissing
And sighing

He enjoyed contented
The suffering of his sweet torment

He said: 'Queen and Goddess
You will always be in my heart
Provided that you always
Come with me happily'
The gentle Nymph responded to him:
'Every other I despise
But you my delight
I always carry carved in my breast'

Thus the beautiful Nymph showed her heart
To the Shepherd conversing
And to her breast
She drew him close to herself sighing
When Love who was there looking
Snatched life
From both of them
In a blissful death

I.6 Corrente: 'Al mormorio D'un fresco rio'

The score is divided into three systems, each containing a vocal line, a piano accompaniment, and a lute (Tiorba) part.

System 1: The vocal line begins with the lyrics "Al mor - mo - ri - o D'un fre - sco". The piano accompaniment features a steady eighth-note bass line. The Tiorba part is in 3/8 time, starting with a triplet of eighth notes.

System 2: The vocal line continues with "ri - o Tir - si con la sua Nin - fa un gior - no Ab - brac -". The piano accompaniment includes a treble clef and a key signature of one sharp (F#). The Tiorba part continues with various rhythmic patterns and fretting instructions like 'X', 'ij', 'i2', 'i3', '9', and 'X'.

System 3: The vocal line concludes with "cia - to se - co Fa - cea dol - ce sog - gior - no E qui". The piano accompaniment features a treble clef and a key signature of one sharp. The Tiorba part includes fretting instructions like 'i4' and '0'.

9

glioc - chia - mo - ro - si ba - cian - do E so - spi - ran - do Gio - i - va con - ten - to

The musical score for measures 9-11 consists of three systems. The first system is the vocal line with lyrics: "glioc - chia - mo - ro - si ba - cian - do E so - spi - ran - do Gio - i - va con - ten - to". The second system is the piano accompaniment, showing the right and left hands with various chords and melodic lines. The third system is the guitar part, with fret numbers written below the strings: 2, 3, 0, 2, 0, 3, 2, 0, 3, 1, 0, 0, 3, 2, 0, 2, 0, 2.

12

Del sof - fer - ro suo dol - ce tor - men - to

The musical score for measures 12-14 consists of three systems. The first system is the vocal line with lyrics: "Del sof - fer - ro suo dol - ce tor - men - to". The second system is the piano accompaniment, featuring a prominent bass line with a long note in the final measure. The third system is the guitar part, with fret numbers: 3, 2, 0, x, 9, ij, x, 0, 0, 2, 3, 2, 3, 0, 3, 2, 3.

APPENDIX II

Realizations

II.1 *Alfabeto* chart with transcription in modern notation¹ from Girolamo G. Kapsberger, *Libro terzo di villanelle* (Rome, 1619), [24].

ALFABETO DELLA CHITARRA SPAGNOLLA

The image displays the 'Alfabeto' chart from Girolamo Kapsberger's 1619 book. It consists of two rows of musical notation. The first row contains letters A through M, and the second row contains letters N through Z. Each letter is associated with a specific guitar chord, represented by a six-line staff with dots indicating fingerings. Above each letter, there is a treble clef staff showing the chord in modern notation, including accidentals (sharps, flats, naturals) and stems. The chords are arranged in a sequence that covers the alphabet, with some letters missing (J, K, L, M, N, O, P, Q, R, S, T, V, X, Y, Z). The notation is in a historical style, with some letters having unique chord shapes.

¹ The transcription has been made without considering the use of *bourdons* or re-entrant tuning. For descriptions of possible guitar tunings in Italy see *inter alia* James Tyler and Paul Sparks, *The Guitar and its Music from the Renaissance to the Classical Era* (Oxford Early Music Series; Oxford: Oxford University Press 2002), 51–84 and Monica Hall, *Baroque Guitar Stringing: A Survey of the Evidence* (The Lute Society Booklets, 9; Guildford: The Lute Society, 2003), 11–18.

II.2 'Passaggi diversi sù le note per sonare sopra la parte' from Girolamo G. Kapsberger, *Libro terzo d'intavolatura di chitarone* (Rome, 1626), 35–43.

- Commentary: section 4, b. 13, double barline.
- section 5, b. 12, all notes placed in one bar, dashed barline editorial; despite the fact that all of the passages are of one, or infrequently two, full bars length, this one works better with an off-beat.
- section 8, b. 9, fourth tie starts one tablature character later.
- section 9, b. 7, double barline.
- section 12, b. 12, third tablature rhythmic sign quaver.
- section 13, b. 4, tablature, second line, third character 2 (*f*# in transcription).
- section 15, b. 6, first tablature rhythmic sign quaver followed by the semiquaver over the first character of the fifth line.
- section 17, b. 15, second tablature rhythmic sign over the second character of the third line .
- section 18, b. 14, double barline.
- section 19, b. 10, first tablature rhythmic sign crotchet.
- section 19, b. 14, second tablature rhythmic sign over the first character of the first line.
- section 20, b. 9, rhythmic rendition editorial; tablature notation deficient to render this rhythm.
- section 22, b. 10, rhythmic rendition editorial; tablature notation deficient to render this rhythm.

II.2 Passaggi diversi sù le note per sonare sopra la parte

1.

6

10

12

14

2.

8

5

3

8

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

11

1 0 3 1 2 1 1 3 2 1 3 1 0 3 1 0 3 1 1 3 8 6 5 1 3 1 3 6 4

3.

6 18 4 4 2 4 0 2 4 2 0 2 4 4 2 2 0 4 0 5 4 2 0

8

Musical score for measures 8 and 9. The system includes a grand staff with treble and bass clefs, a single bass clef staff, and a guitar-style staff with fret numbers. The key signature has one sharp (F#). Measure 8 features a descending eighth-note pattern in the bass clef. Measure 9 continues this pattern with some ties.

10

Musical score for measures 10, 11, and 12. The system includes a grand staff with treble and bass clefs, a single bass clef staff, and a guitar-style staff with fret numbers. Measure 10 has a wide interval in the bass clef. Measure 11 shows a more active bass line. Measure 12 features a descending eighth-note pattern.

13

Musical score for measures 13, 14, and 15. The system includes a grand staff with treble and bass clefs, a single bass clef staff, and a guitar-style staff with fret numbers. Measure 13 has a descending eighth-note pattern. Measure 14 features a descending eighth-note pattern with some ties. Measure 15 has a descending eighth-note pattern.

5.

Musical score for measures 16, 17, 18, and 19. The system includes a grand staff with treble and bass clefs, a single bass clef staff, and a guitar-style staff with fret numbers. Measure 16 starts with a chord in the treble clef. Measure 17 has a descending eighth-note pattern. Measure 18 has a descending eighth-note pattern. Measure 19 has a descending eighth-note pattern.

3

Musical score for measures 20, 21, and 22. The system includes a grand staff with treble and bass clefs, a single bass clef staff, and a guitar-style staff with fret numbers. Measure 20 has a descending eighth-note pattern. Measure 21 has a descending eighth-note pattern. Measure 22 has a descending eighth-note pattern.

8

Musical notation for measures 8-10. The piano part features a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. The guitar part is shown on a six-line staff with fret numbers (0-7) and includes a capo sign above the first measure.

11

Musical notation for measures 11-12. The piano part continues with similar melodic lines. The guitar part includes a measure with a '6' above the staff, indicating a barre.

13

Musical notation for measures 13-15. The piano part shows more complex melodic patterns. The guitar part continues with fret numbers and includes a measure with a '6' above the staff.

6.

Musical notation for measures 16-18. The piano part has a different texture. The guitar part includes a measure with a '6' above the staff and a measure with a '19' above the staff, possibly indicating a capo position.

3

Musical notation for measures 19-21. The piano part features a more active melodic line. The guitar part includes a measure with a '3' above the staff and a measure with a '6' above the staff.

8

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

11

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

7.

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

6

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

9

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

11

0 8 9 X ij i2 i3

14

8.

6

9

12

Musical score for exercise 12, measures 1-4. It features a treble and bass clef system with a key signature of two sharps (F# and C#). The bass line includes a guitar-style fretboard diagram with numbers 0, 2, 4, 0, 2, 4, 0, 2, 4, 0, 2, 4, 4, 2, 0, 2, 4, 0, 0.

9.

Musical score for exercise 9, measures 1-4. It features a treble and bass clef system with a key signature of three flats (Bb, Eb, and Ab). The bass line includes a guitar-style fretboard diagram with numbers 19, 6, 4, 1, 2, 4, 3, 1, 3, 3, 4, 3, 4, 3, 4, 3, 4, 3, 3, 1, 3.

3

Musical score for exercise 3, measures 1-4. It features a treble and bass clef system with a key signature of three flats (Bb, Eb, and Ab). The bass line includes a guitar-style fretboard diagram with numbers 8, 8, 9, 8, 9, 8, 6, 5, 6, 4, 6, 4, 1, 3, 3, 1, 0, 3, 0, 1, 3, 1, 3, 0, 1, 3, 0, 1, 1, 2, 4, 3, 4.

10.

Musical score for exercise 10, measures 1-4. It features a treble and bass clef system with a key signature of three flats (Bb, Eb, and Ab). The bass line includes a guitar-style fretboard diagram with numbers 19, 6, 4, 2, 1, 1, 0, 3, 3, 3, 0, 1, 1, 3, 3, 1, 1, 3, 0, 1.

3

Musical score for exercise 3, measures 1-4. It features a treble and bass clef system with a key signature of three flats (Bb, Eb, and Ab). The bass line includes a guitar-style fretboard diagram with numbers 5, 6, 6, 5, 9, 8, 8, 6, 1, 3, 1, 0, 3, 0, 1, 3, 0, 1, 3, 1, 3, 1, 0, 1, 3, 4, 6, 5, 6, 4.

11.

6

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

6

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

9

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

3 2 0 2 3 2 0

12

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

3 2 3 0 2 3

12.

1

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

3

3

8

8

11

11

14

14

13.

13.

6

6

Musical notation for measures 6-8. The system includes a grand staff with treble and bass clefs, a single treble clef staff with notes, and a single bass clef staff with guitar fret numbers. Measure 6 starts with a treble clef and a key signature of one sharp (F#). The bass line features a sequence of notes with fret numbers 4, 2, 0, 4, 0, 2, 4, 2. Measure 7 has fret numbers 2, 4, 1, 2, 4, 2. Measure 8 has fret numbers 2, 4, 0, 2, 4, 2, 0, 4, 0, 2, 4, 2, 0, 4, 2.

9

9

Musical notation for measures 9-11. The system includes a grand staff with treble and bass clefs, a single treble clef staff with notes, and a single bass clef staff with guitar fret numbers. Measure 9 has fret numbers 2, 3, 2, 0, 2, 2, 0, 3. Measure 10 has fret numbers 2, 0, 0, 2, 0, 5, 0, 0, 2. Measure 11 has fret numbers 2, 2, 4, 2, 4, 2, 4, 2, 2.

12

12

Musical notation for measures 12-14. The system includes a grand staff with treble and bass clefs, a single treble clef staff with notes, and a single bass clef staff with guitar fret numbers. Measure 12 has fret numbers 4, 5, 4, 6, 4, 0, 2. Measure 13 has fret numbers 4, 2, 1, 1, 2, 2, 2, 4, 4, 4, 2. Measure 14 has fret numbers 2, 0, 3, 2, 2, 0, 3, 2, 0.

14.

14.

Musical notation for measures 14-16. The system includes a grand staff with treble and bass clefs, a single treble clef staff with notes, and a single bass clef staff with guitar fret numbers. Measure 14 has fret numbers 0, 0, 0, 2, 0. Measure 15 has fret numbers 0, 2, 0, 0, 2, 0, 5, 0, 2, 2, 0, 3. Measure 16 has fret numbers 0, 7, 0, 7, 8, 3, 2, 3, 1, 0, 2, 0, 0, 3, 1, 0.

3

3

Musical notation for measures 17-19. The system includes a grand staff with treble and bass clefs, a single treble clef staff with notes, and a single bass clef staff with guitar fret numbers. Measure 17 has fret numbers 7, 0, 0, 7. Measure 18 has fret numbers 0, 2, 0, 0, 0, 2, 4, 5, 0, 2, 2, 3, 0, 0, 2, 0, 2, 3. Measure 19 has fret numbers 1, 0, 2, 4, 0, 2, 0, 3, 0.

8

Musical notation for measures 8-10. Treble clef, bass clef, and guitar tablature. The guitar part features a sequence of chords and single notes.

11

Musical notation for measures 11-12. Treble clef, bass clef, and guitar tablature. The guitar part includes triplets and a long melodic line.

13

Musical notation for measures 13-14. Treble clef, bass clef, and guitar tablature. The guitar part features a series of chords and a melodic line.

15.

Musical notation for measures 15-17. Treble clef, bass clef, and guitar tablature. The guitar part includes a key signature change to B-flat and complex rhythmic patterns.

3

Musical notation for measures 18-20. Treble clef, bass clef, and guitar tablature. The guitar part features a key signature change to B-flat and a complex melodic line.

8

Musical score for measures 8-10. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment. Below the bass staff is a guitar tablature with fret numbers (0, 1, 3, 4, 5, 6) and rhythmic markings.

11

Musical score for measures 11-13. The treble staff continues the melodic line. The bass staff has a more active accompaniment. The guitar tablature below shows fret numbers and rhythmic patterns.

16.

[6]

Musical score for measures 16-18. The treble staff features a melodic line with some rests. The bass staff has a steady accompaniment. The guitar tablature below includes fret numbers and a bracketed measure [6].

5

Musical score for measures 19-21. The treble staff has a melodic line with eighth notes. The bass staff provides accompaniment. The guitar tablature below shows fret numbers and rhythmic markings.

9

Musical score for measures 22-24. The treble staff continues the melodic line. The bass staff has a consistent accompaniment. The guitar tablature below shows fret numbers and rhythmic patterns.

12

0 2 4 2 0 4 2 0 2 4 2 0 | 6 7 6 6 0 4 | 0 2 4 2 0 4 2 0 0

17.

0 0 3 6 | 1 5 3 1 0 0 | 2 3 1 3 2 3 2 0 3 3 2 0 4 0 0

3

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

8

0 4 0 2 0 2 3 0 2 3 0 2 0 0 x | 0 2 3 4 0 | 0 1 0 3 0 1 | 3 1 0 1 0 3 1 3 6

11

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

14

Musical notation for measures 14-17. Treble clef, key signature of one sharp (F#). Measure 14 starts with a treble clef. The piece features a complex melodic line in the treble and a bass line with triplets and a final 'x' mark.

18.

Musical notation for measures 18-21. Treble clef, key signature of two sharps (F#, C#). Measure 18 starts with a treble clef. The piece features a melodic line in the treble and a bass line with a sharp sign and various fingerings.

5

Musical notation for measures 22-25. Treble clef, key signature of two sharps (F#, C#). Measure 22 starts with a treble clef. The piece features a melodic line in the treble and a bass line with a sharp sign and various fingerings.

8

Musical notation for measures 26-29. Treble clef, key signature of two sharps (F#, C#). Measure 26 starts with a treble clef. The piece features a melodic line in the treble and a bass line with a sharp sign and various fingerings.

11

Musical notation for measures 30-33. Treble clef, key signature of two sharps (F#, C#). Measure 30 starts with a treble clef. The piece features a melodic line in the treble and a bass line with a sharp sign and various fingerings.

19.

[6]

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

5

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

8

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

11

4 0 2 4 0 7 0 2 2 1 1 1 1 4 4 1 2 1 1 2 2 2 4 2 2 2 2 0 3 2 2 2 0 4 2 4 2 0

20.

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

6

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

9

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

12

0 4 2 0 2 0 4 0 2 | 0 3 2 3 2 3 2 3 2 0 2 | 0 2 3 0 2 0 2 3 0 2 4 6 7 2 3

21.

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

6

4 0 2 2 4 5 0 2 4 | 2 4 4 0 0 2 4 | 0 4 0 2 2 4 0 2 9

9

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

12

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

22.

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

5

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

8

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

II.3 [Cadences] from Girolamo G. Kapsberger, *Libro terzo d'intavolatura di chitarone* (Rome, 1626), 43.

Commentary: section 2, second system, b. 1, tablature, first character of third line 5 (e').
section 2, second system, b. 5, figuring, sharp originally placed in tablature.
section 3, second system, b. 1, tablature, second line, second character 3 (f#).

First system of musical notation. It consists of a bass line, a grand staff (treble and bass clefs), and a guitar-style tablature. The tablature includes fret numbers such as 2, 18, 1, 8, 3, 0, 19, and 0.

Second system of musical notation, continuing the piece with similar notation including bass line, grand staff, and guitar-style tablature.

Cadenze di grado in giù

Third system of musical notation, labeled '3.' on the left. It features a bass line, a grand staff, and guitar-style tablature.

Fourth system of musical notation, starting with a 'b' (basso) marking above the first measure. It includes a bass line, a grand staff, and guitar-style tablature.

II.4 'Tavola per sonare il Chitarone per sonare sopra il Basso' from Girolamo G. Kapsberger, *Libro terzo d'intavolatura di chitarone* (Rome, 1626), 46–8.

Commentary: double barlines editorial.

section 7, first system, b. 3, tablature, contrabass course δ (F^4).

section 10, second system, b. 1, tablature, second line l (f).

II.4 Tavola per sonare il Chitarone per sonare sopra il Basso

1.

8 i8 0 i9

3 4 0 1 0 2 3 4 0 1 2

1 3 0 2 1 0 0 0 0 2

0 0 3 2 3 0 2 0 0 2

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

1 3 0 2 3 0 2 0 0 0 2

0 0 2 2 3 3 2 0 2 0 2

6 6 6 6 6 6 6# 6# 6# un tono piu alto un tono piu basso

0 0 3 0 2 3 0 2 2

0 1 1 1 3 2 2 3

2 0 0 2 3 0 3 3

2.

8 0 i9

3 4 0 1 3 0 2 1 3 0 2

1 3 0 2 3 0 0 1 3 0 2

0 0 3 2 3 0 2 0 0 2

un tono un tono
piu alto piu basso

6 6 6 6 6 6 6 6 6 6

3.

una 4:ta
piu basso

4.

19

la 4.^{ta} basso

The first system consists of three staves. The top staff is a single bass line in 12/8 time, starting with a treble clef and a key signature of one flat. The middle staff is a grand staff with a treble clef on top and a bass clef on the bottom. The bottom staff is a guitar fretboard diagram with six strings and seven frets, showing fingerings for each note.

5.

The second system consists of three staves. The top staff is a single bass line in 12/8 time, starting with a bass clef and a key signature of one flat. The middle staff is a grand staff with a treble clef on top and a bass clef on the bottom. The bottom staff is a guitar fretboard diagram with six strings and seven frets, showing fingerings for each note.

la 4.^{ta} basso

The third system consists of three staves. The top staff is a single bass line in 12/8 time, starting with a bass clef and a key signature of one flat. The middle staff is a grand staff with a treble clef on top and a bass clef on the bottom. The bottom staff is a guitar fretboard diagram with six strings and seven frets, showing fingerings for each note.

6.

The fourth system consists of three staves. The top staff is a single bass line in 12/8 time, starting with a bass clef and a key signature of one flat. The middle staff is a grand staff with a treble clef on top and a bass clef on the bottom. The bottom staff is a guitar fretboard diagram with six strings and seven frets, showing fingerings for each note.

la 4.^{ta} basso

1 3 7 8 6 0

7.

9 8 18 0 19 0 0 0 0 0

la 4.^{ta} basso

0 1 2 3 4 0 1 2 3

8.

9 17 8 0 19 1 1 3

la 4:ta basso

This system contains three staves. The top staff is a bass line in bass clef with a key signature of one flat and a common time signature. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs). The bottom staff is a guitar tablature with six lines and fret numbers.

9.

This system contains three staves. The top staff is a bass line in bass clef with a key signature of one flat and a common time signature. The middle staff is a piano accompaniment with a grand staff. The bottom staff is a guitar tablature with fret numbers.

la 4:ta basso

This system contains three staves. The top staff is a bass line in bass clef with a key signature of one flat and a common time signature. The middle staff is a piano accompaniment with a grand staff. The bottom staff is a guitar tablature with fret numbers.

10.

This system contains three staves. The top staff is a bass line in bass clef with a key signature of one flat and a common time signature. The middle staff is a piano accompaniment with a grand staff. The bottom staff is a guitar tablature with fret numbers.

la 4.^{ta} basso

1. 2. 3. 4. 5. 6. 7. 8.

11.

9. 10. 11. 12. 13. 14. 15. 16.

la 4.^{ta} basso

17. 18. 19. 20. 21. 22. 23. 24.

12.

25. 26. 27. 28. 29. 30. 31. 32.

la 4:^{ta} basso

The musical score consists of three systems. The first system is a single staff in bass clef with a key signature of one flat (B-flat), containing a melodic line of half notes: B-flat, A, G, F, E, D, C, B-flat. The second system is a grand staff with a treble clef on top and a bass clef on the bottom, both in one flat. The treble staff contains whole notes: G, F, E, D, C, B-flat, A, G. The bass staff contains whole notes: B-flat, A, G, F, E, D, C, B-flat. The third system is a guitar accompaniment with two staves. The top staff shows chord diagrams for the first seven measures: 1 (open), 3 (open), 5 (open), 7/6 (open), 8 (open), 8 (open), and * (open). The bottom staff shows the corresponding fret numbers: 3, 7, 6, 8, 7, 6, 8.