Continuo Practice for the Theorbo as Indicated in Seventeenth-Century Italian Printed and Manuscript Sources

3 Volumes

II: Appendices

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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
Alto
Tenore
Quinto
Basso
Chitarrone

Cor mio, deh non lan-gui-re,
Cor mi-o, deh non lan-gui-
Cor mi-o,
Cor mi-o,
Cor mi-o, deh non lan-gui-

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.

13

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 -

19

- - a La pie - ta - te'l de - si - - - -

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

vi - a La pie - ta - te'l de - si - - - -

vi - a

vi - a La pie - ta - te'l de - si - - - -

26

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 -

33

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 -

39

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

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

45

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

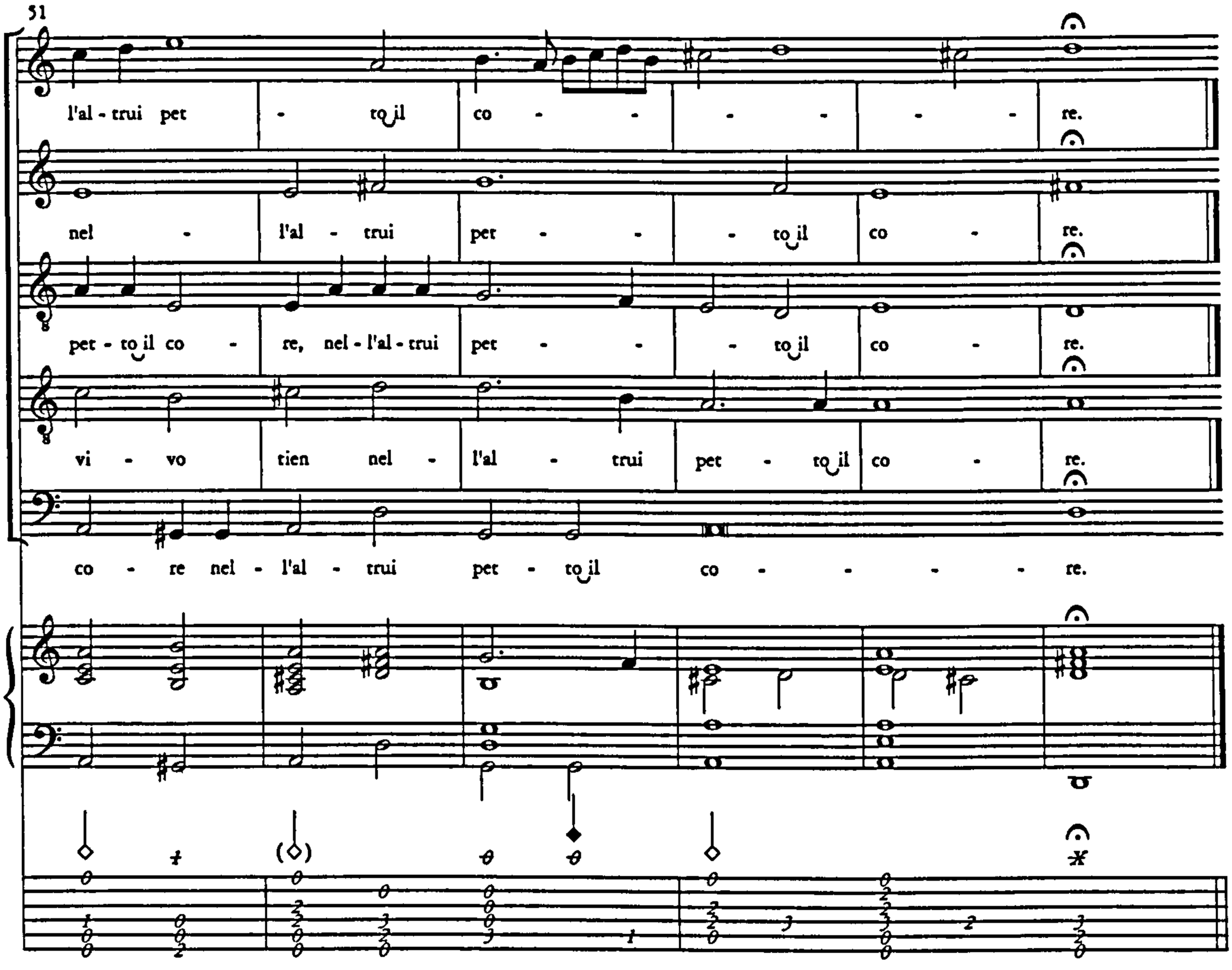
re Chi vi - vo tien nel - l'al - trui pet - to il co - re,

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

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


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

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

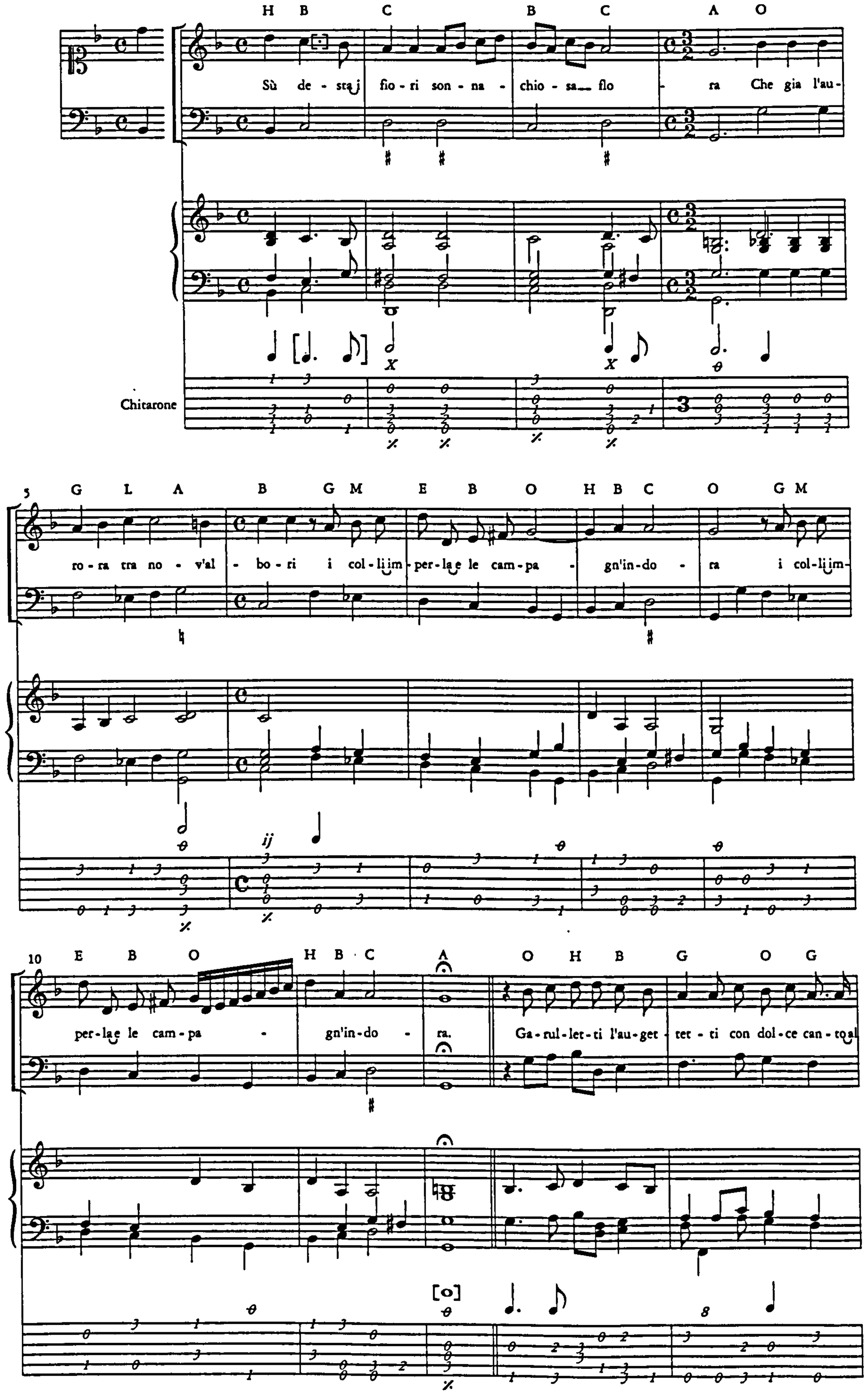
Come, awake the flowers
Sleepy Flora
Yet the dawn baths with the new light
The hills and fields, the countryside
The chirping
Little birds
With their sweet song bend in front of the risen Sun
Come Flora come
Listen to the trumpet
Of the new born day
How happily
The dawn shines
On the shadows, dying into 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'



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

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

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 - fe_ Pa - to - ri

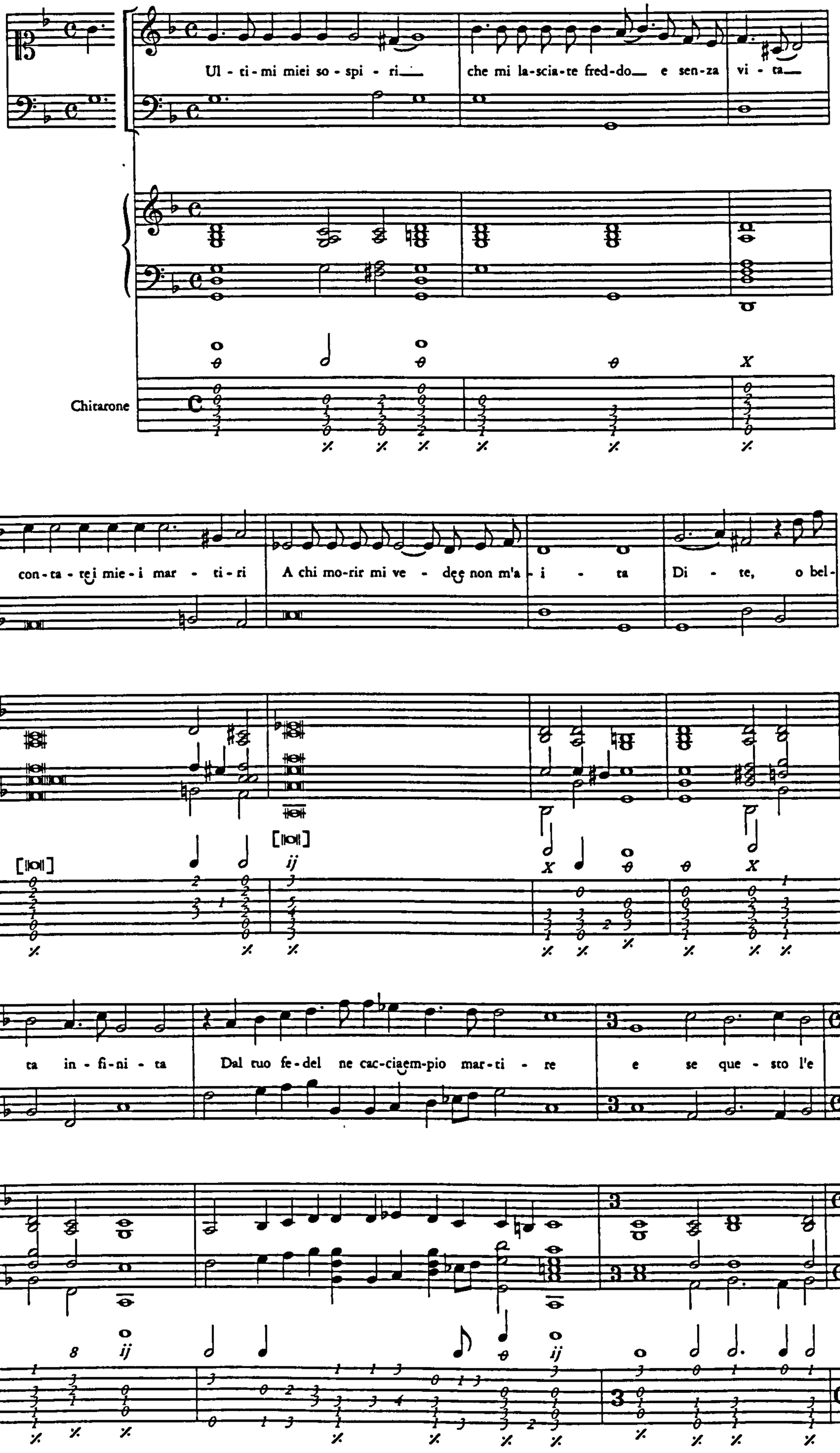
I.3 'Ultimi miei sospiri' from Girolamo G. Kapsberger, *Libro primo di arie passeggiate* (Rome, 1612), 8.

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'



11

gra - to gi - te - ne rat - to in ciel a mi - glior sta - to Ma se pie - ta le por - ge il vo - stro di -

14

re tor - na - te in me ch'io non vor - ro, ch'io non vor - ro mo - ri - re, ch'io non vor -

17

ro ecco ecco mo - - - ri - re.

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 voluntario 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 stra -

Chitarone

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

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

5

RITORNELLO

8

Se - guir di

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

14

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

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 -

ler fre - no al de - si - o, E spen - der la - gri - man - do i lu - strijn - tie -

25

ri:

6

6

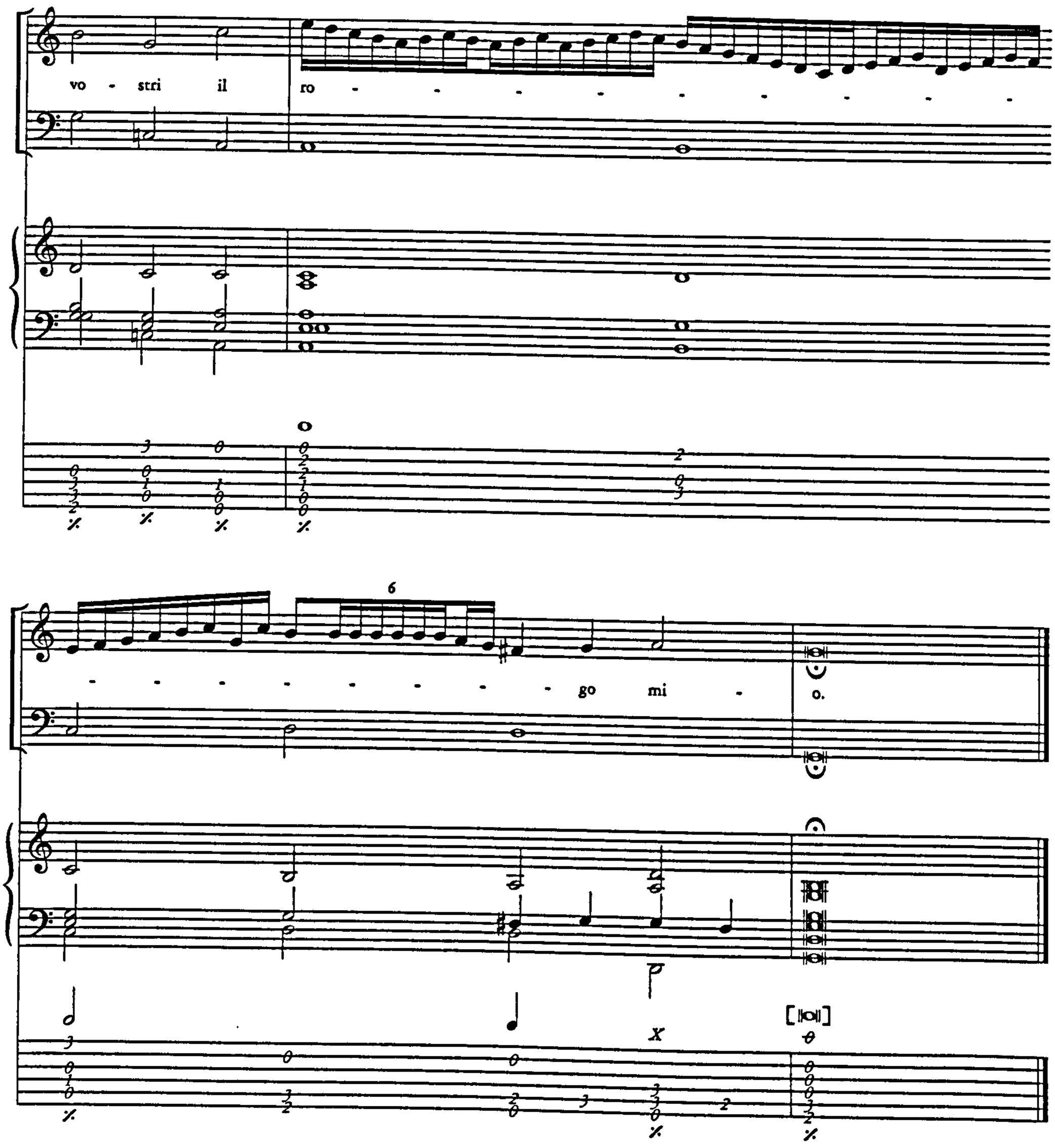
X

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 - - - - - - - - - -
6
- - - - - - - - - go mi -
o.

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

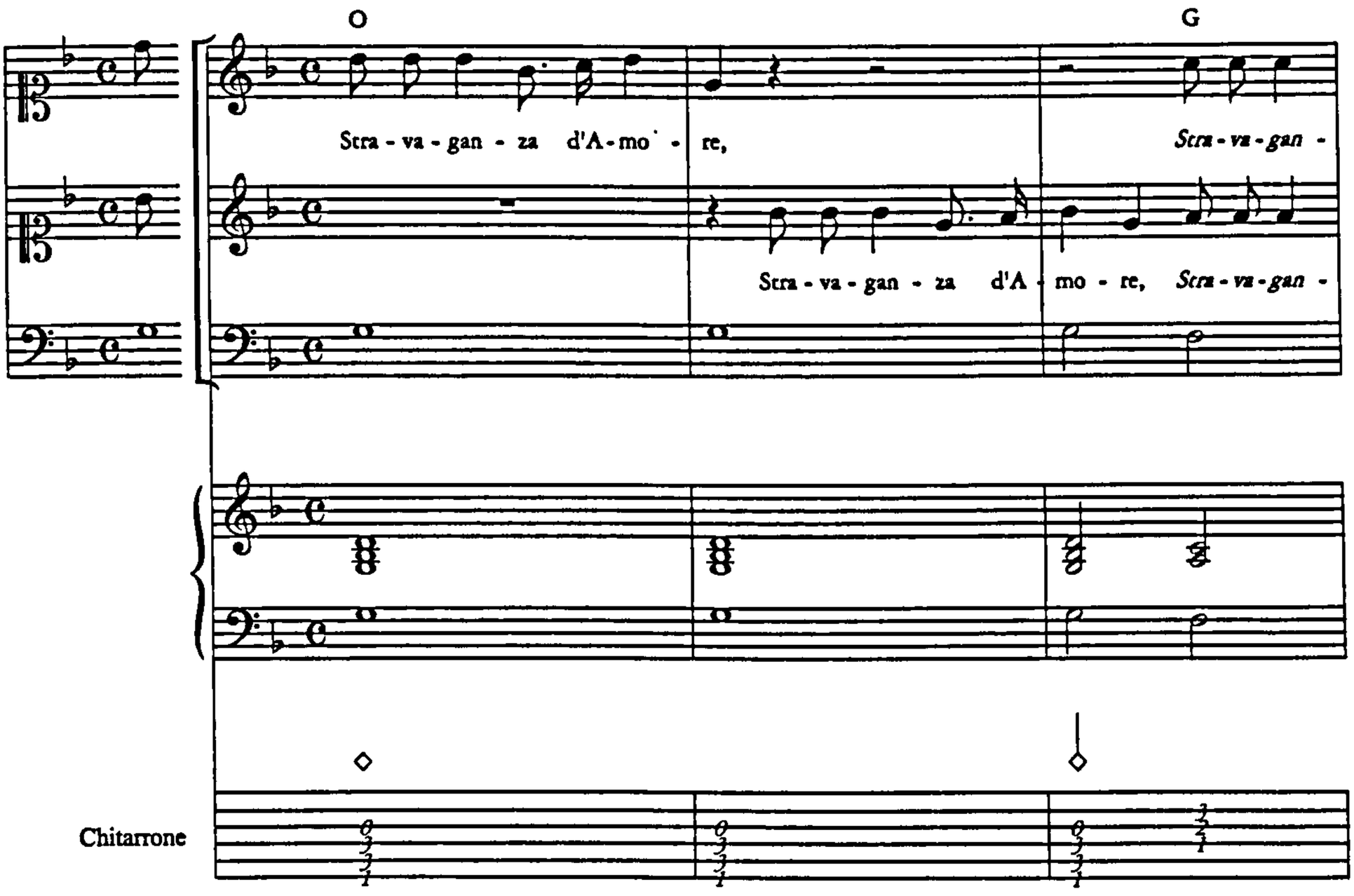
And die continually

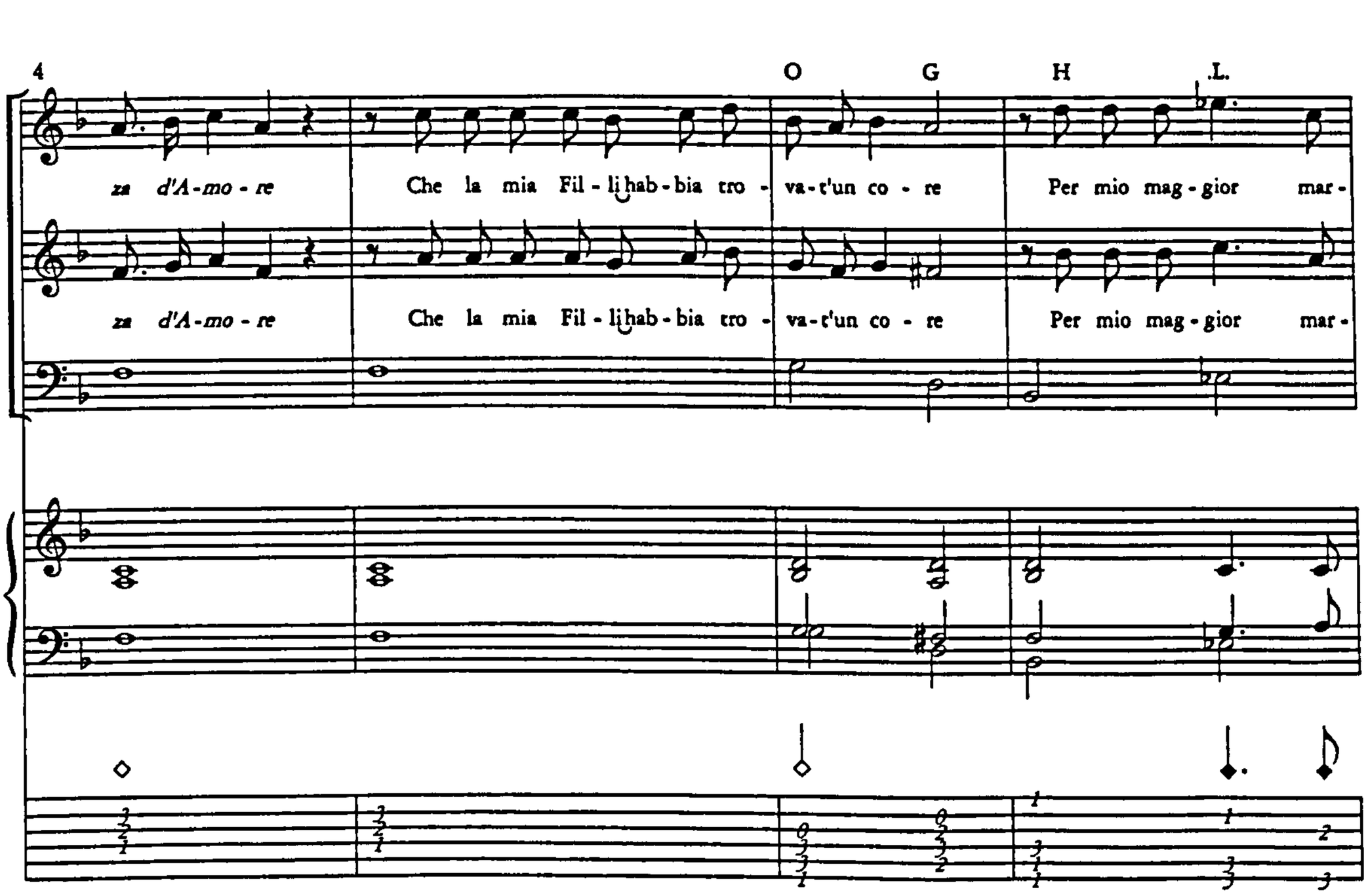
Foly of Love

That my Phyllis is made of stone

Folly of Love

I.5 'Stravaganza d'Amore'





8 G H B O M I C A O

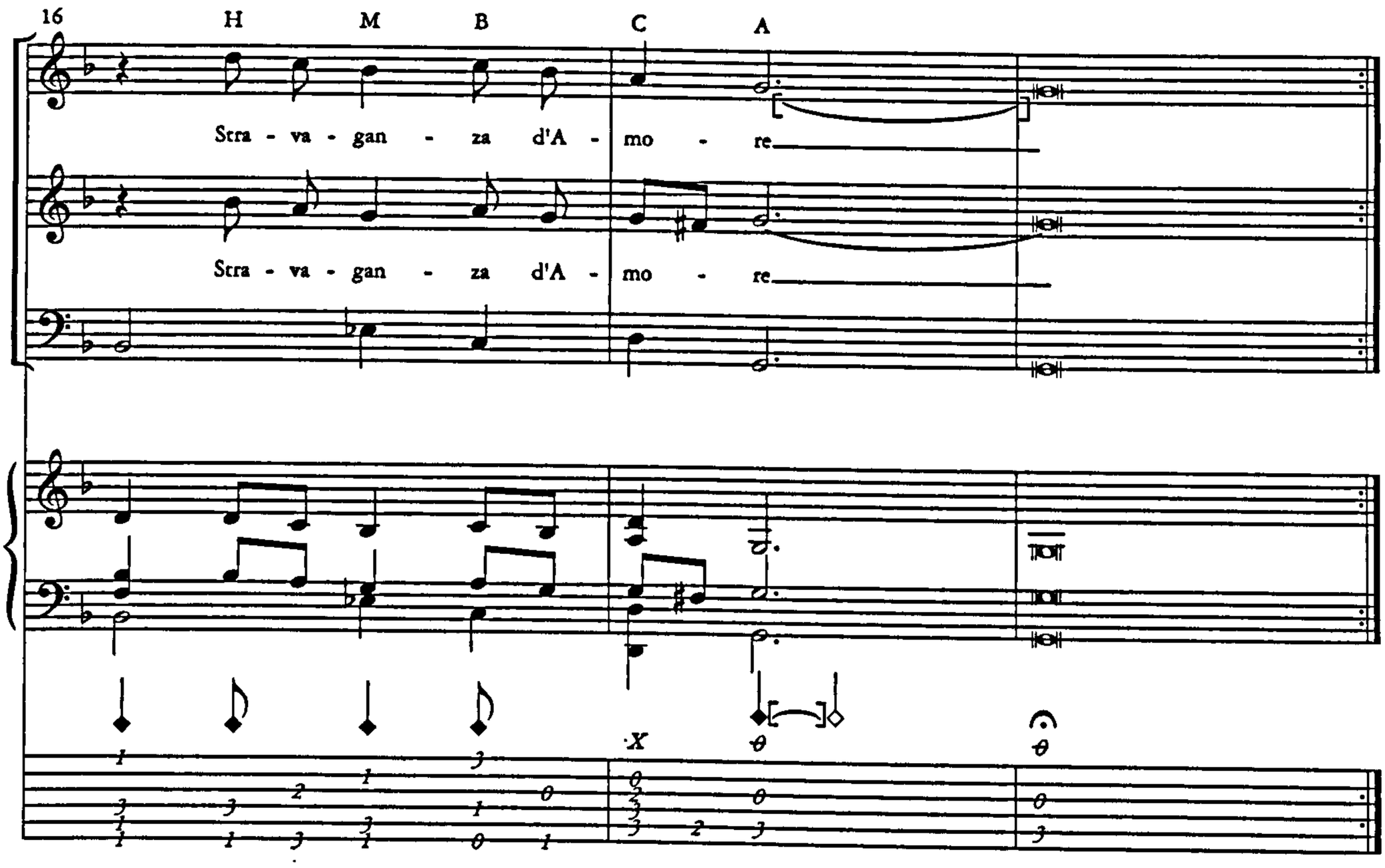
ti - re E farm' ogn' hor mo - ri - re Stra - va - gan - za d'A - mo - re,

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



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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

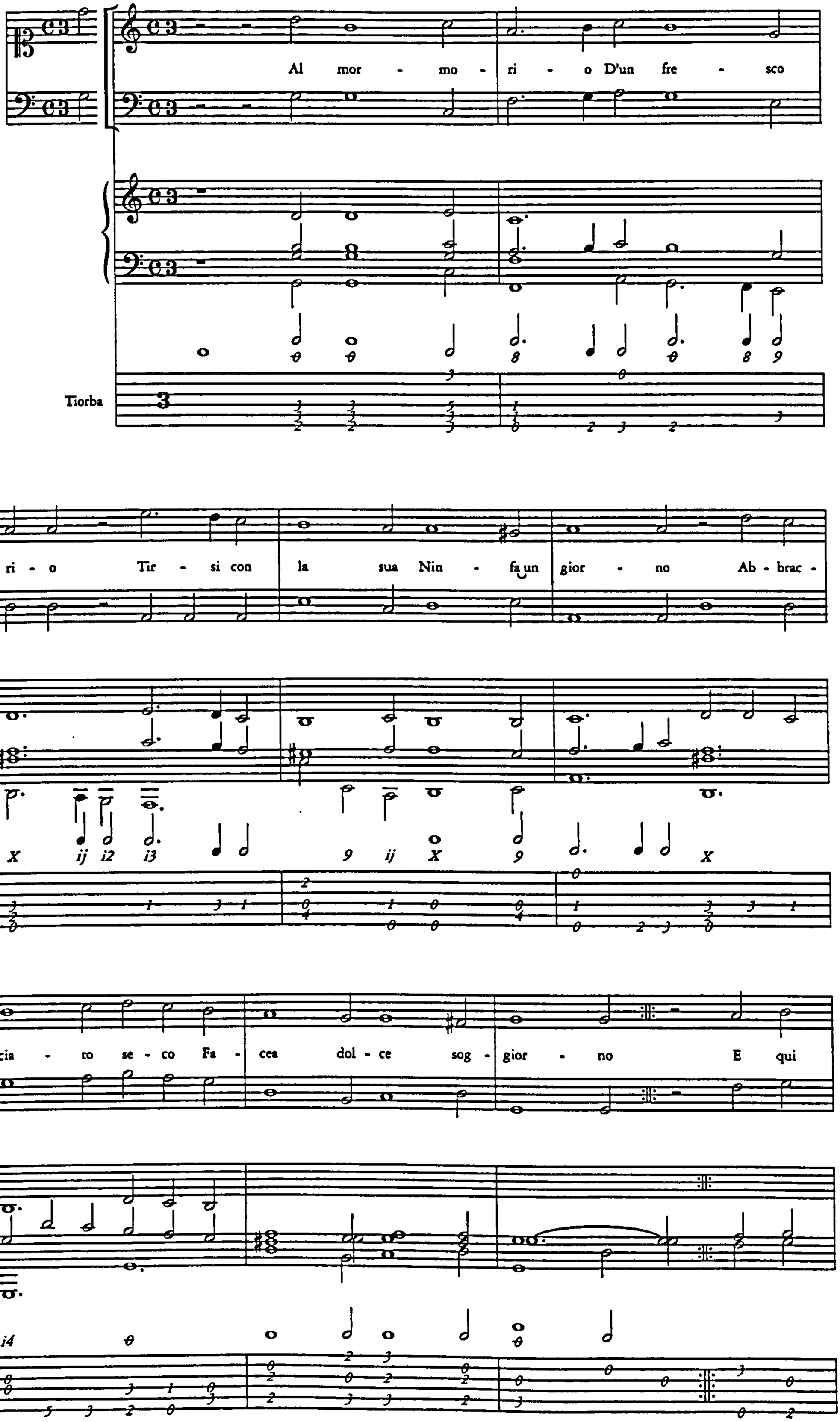
To the murmur of a cool brook
Tirsi with his Nymph one day
His arms around her
Was making a sweet abode
And here the loving eyes kissing
And sighing

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'



9

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

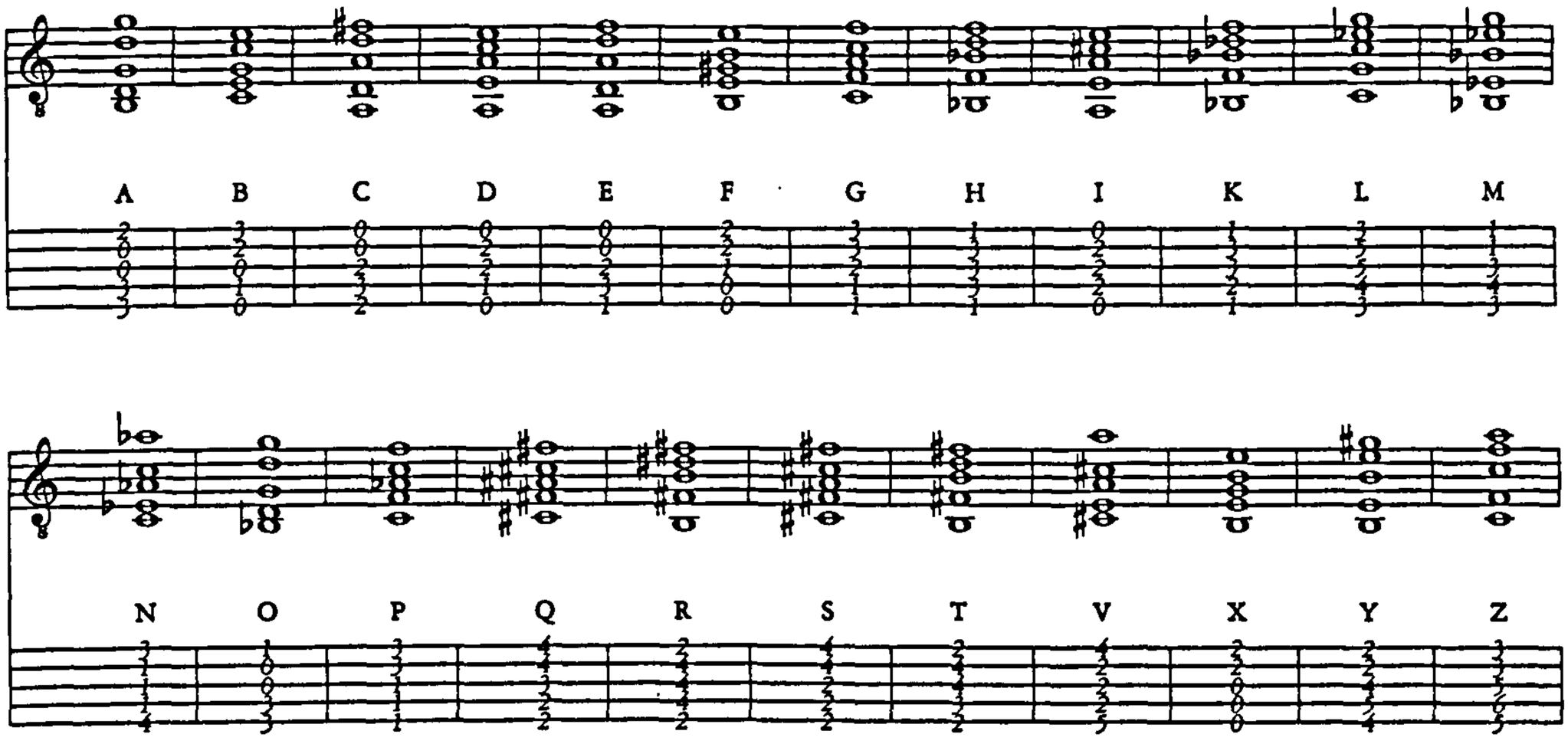
12

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

APPENDIX II

Realizations

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



[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 .

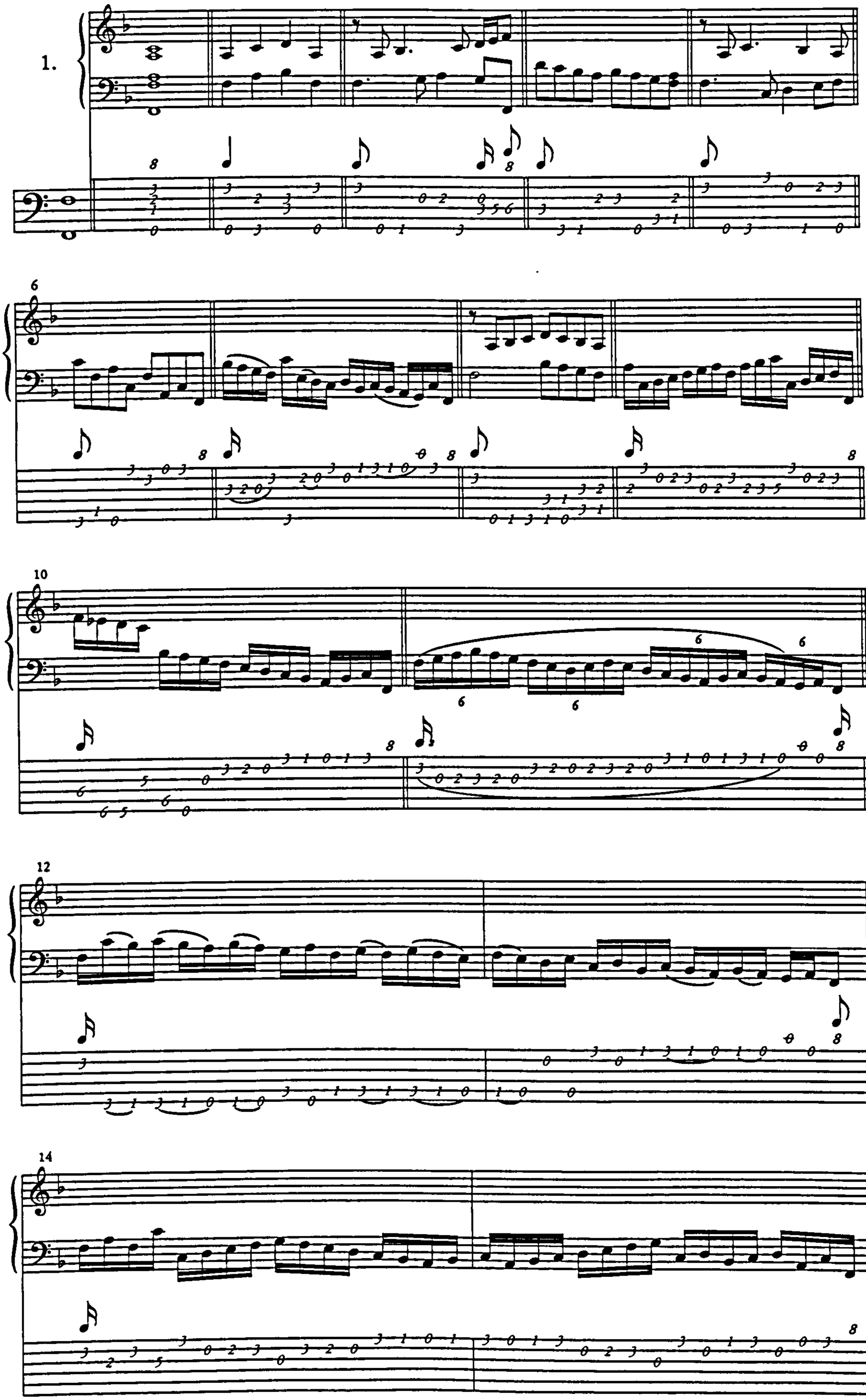
section 18, b. 14, double barline.

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.


1.
6
10
12
14

2.

5

8

11

3.

6

34

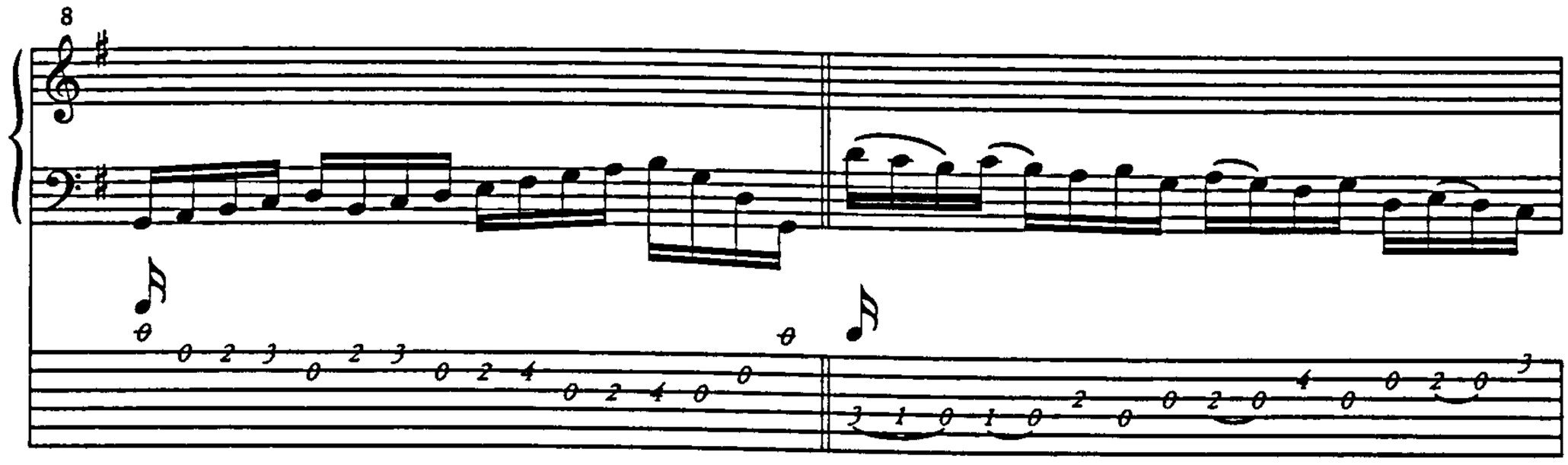
6

9

12

4.

5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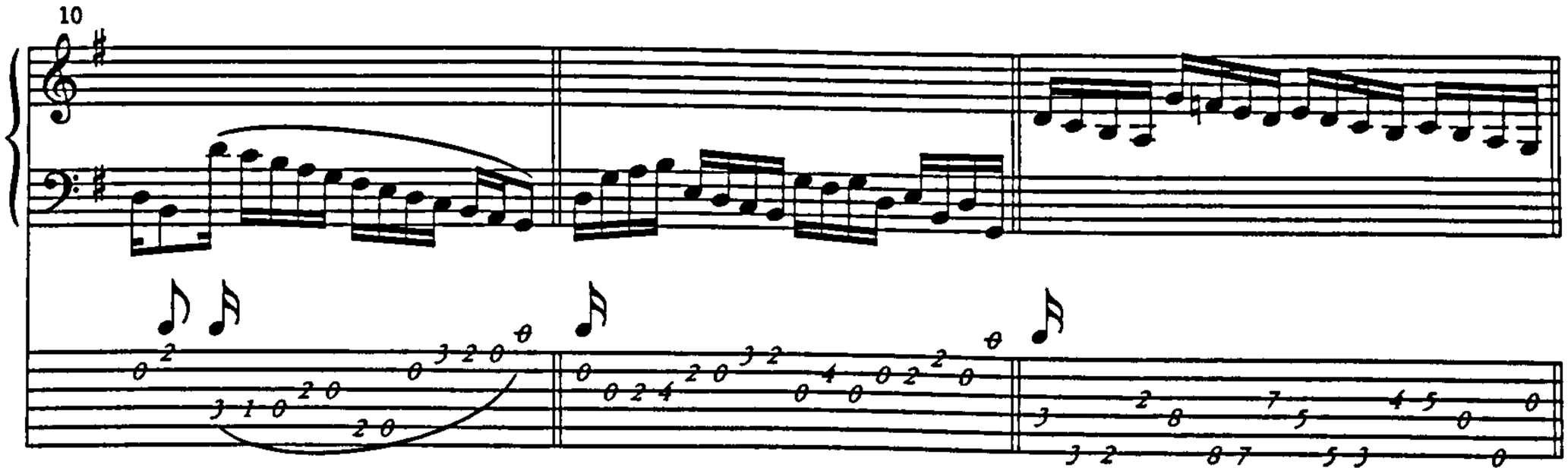
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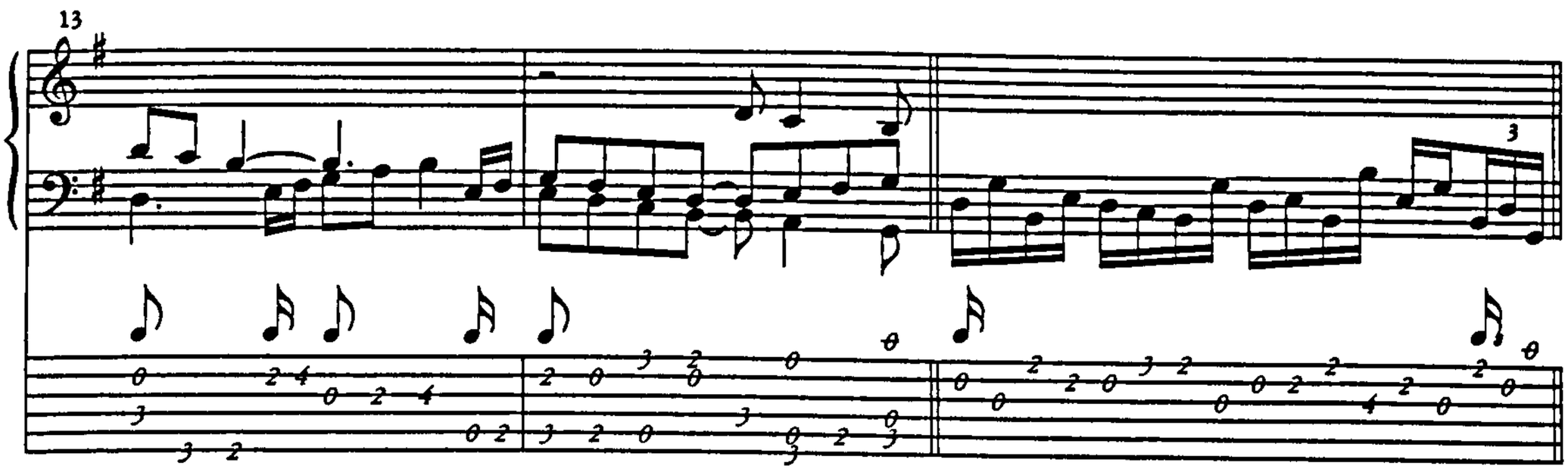
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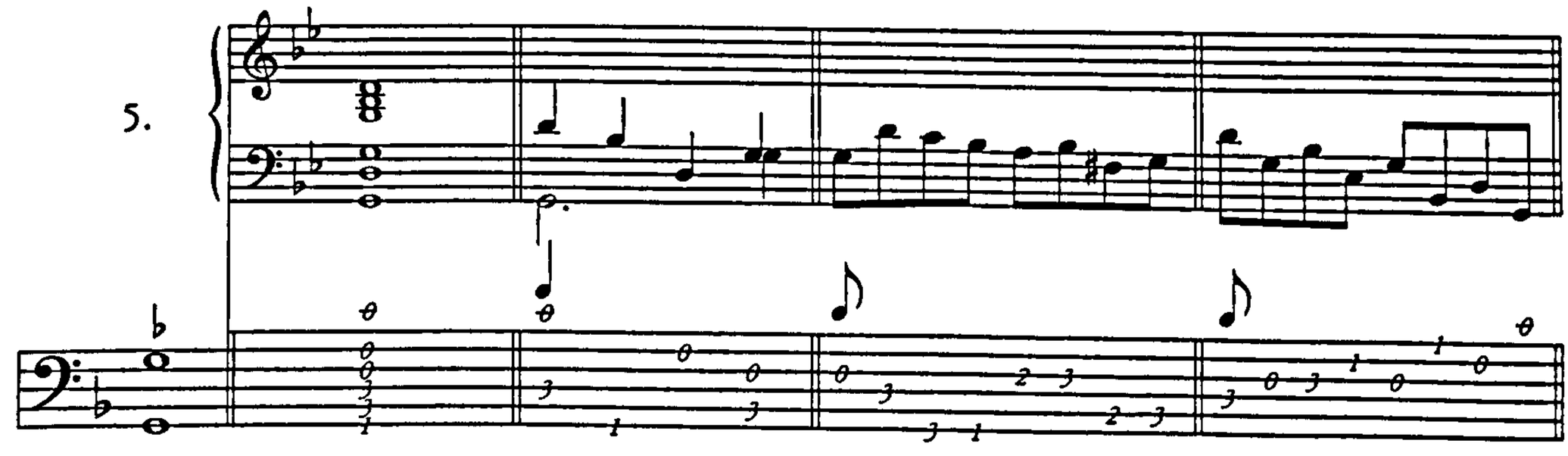
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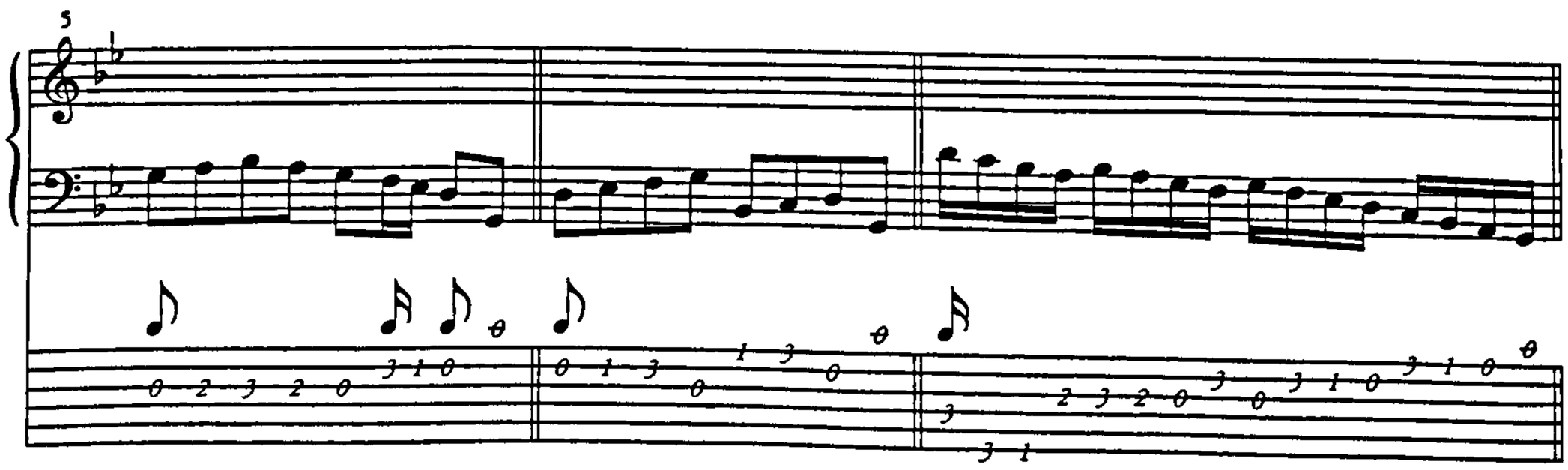
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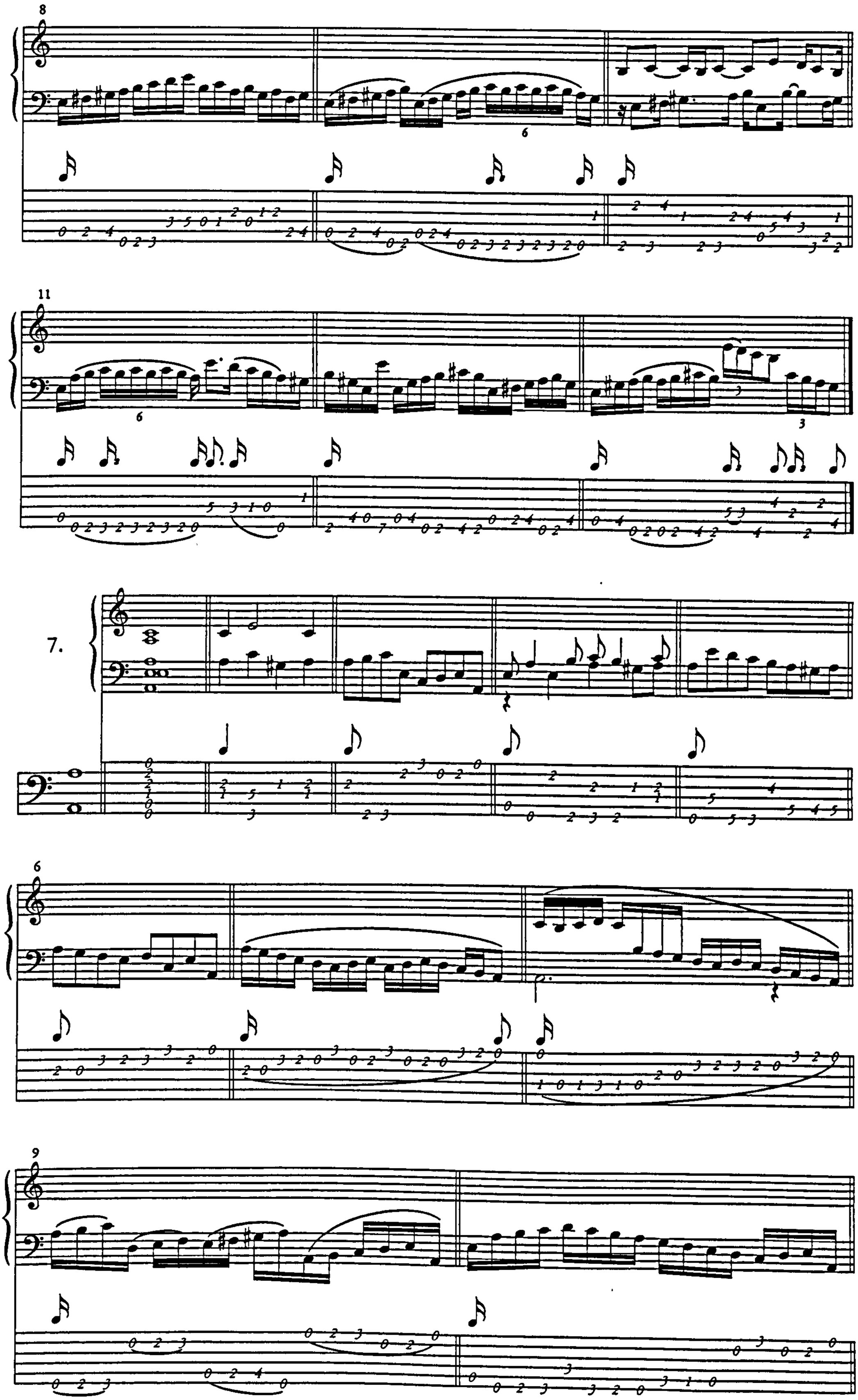
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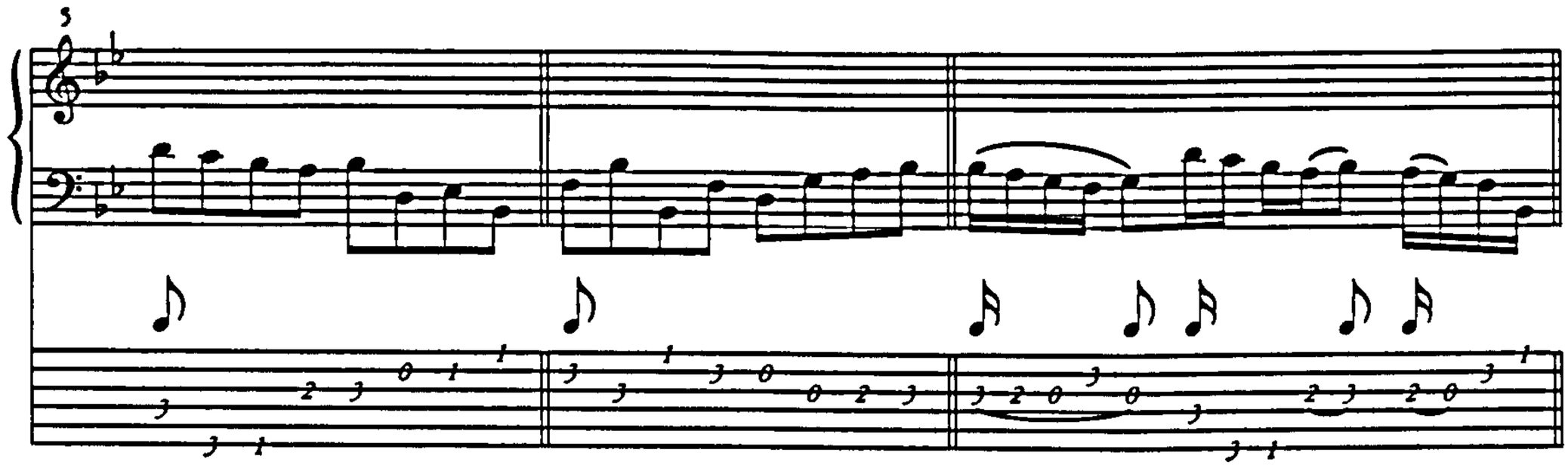
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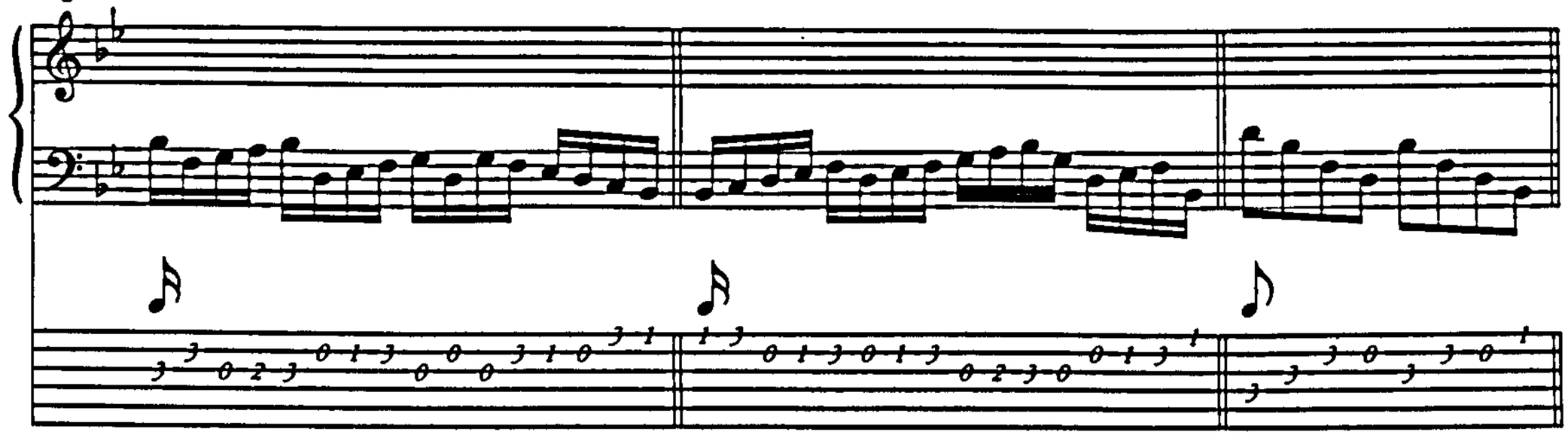

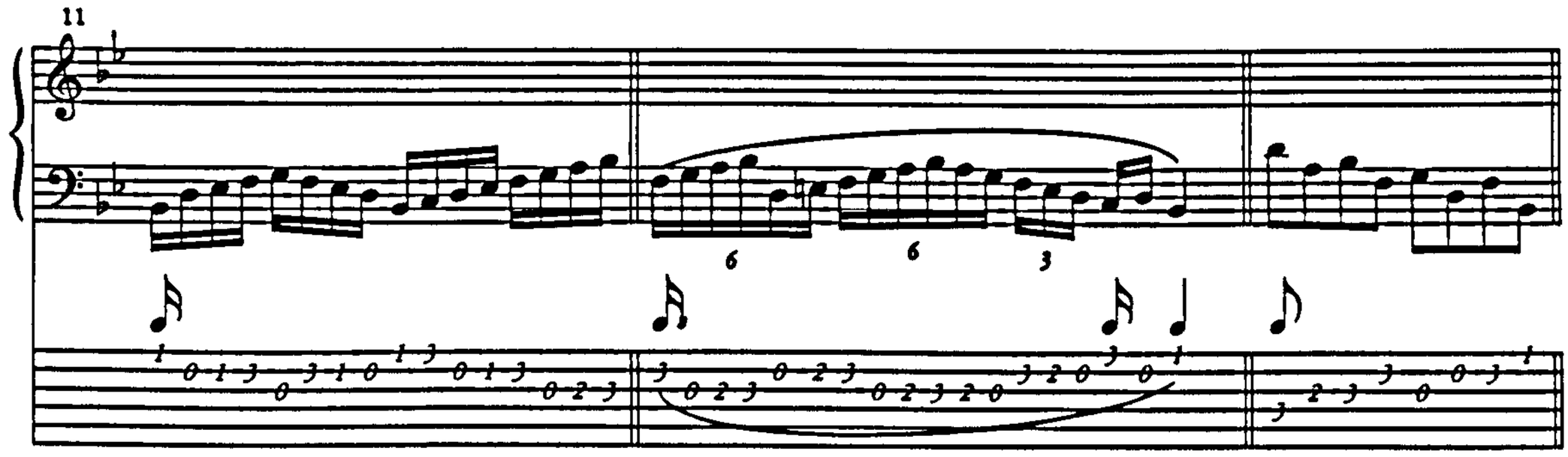
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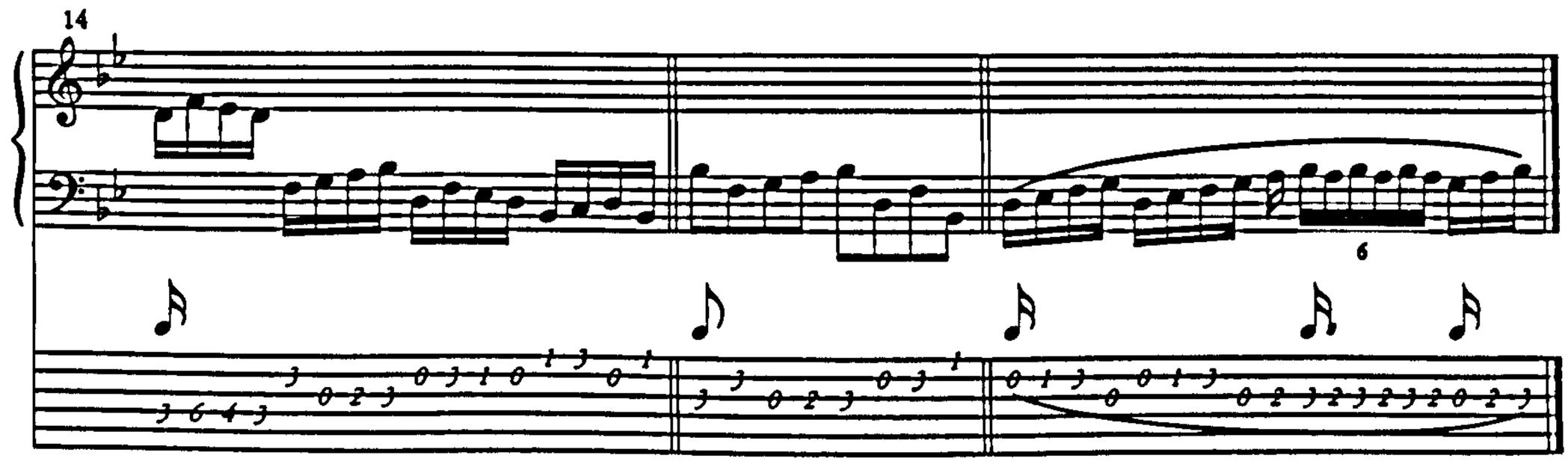
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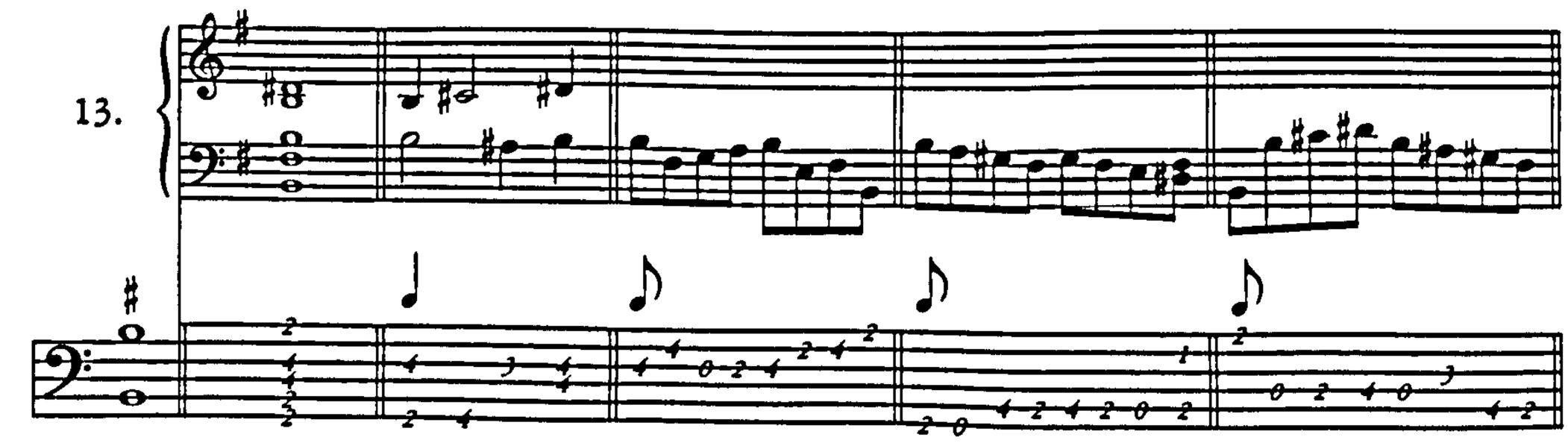
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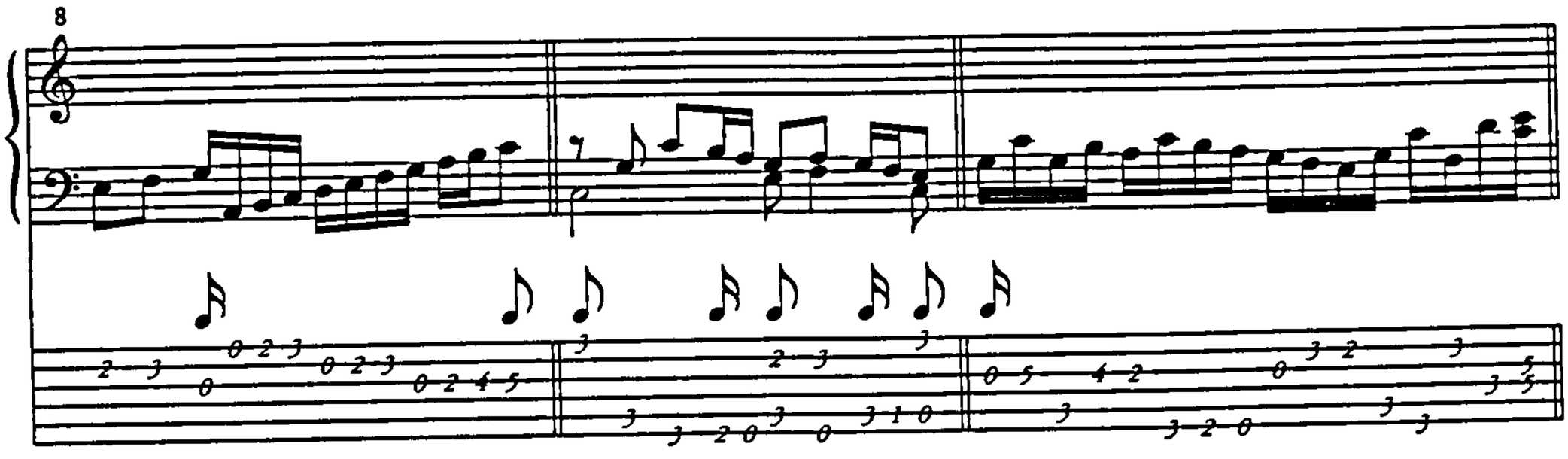
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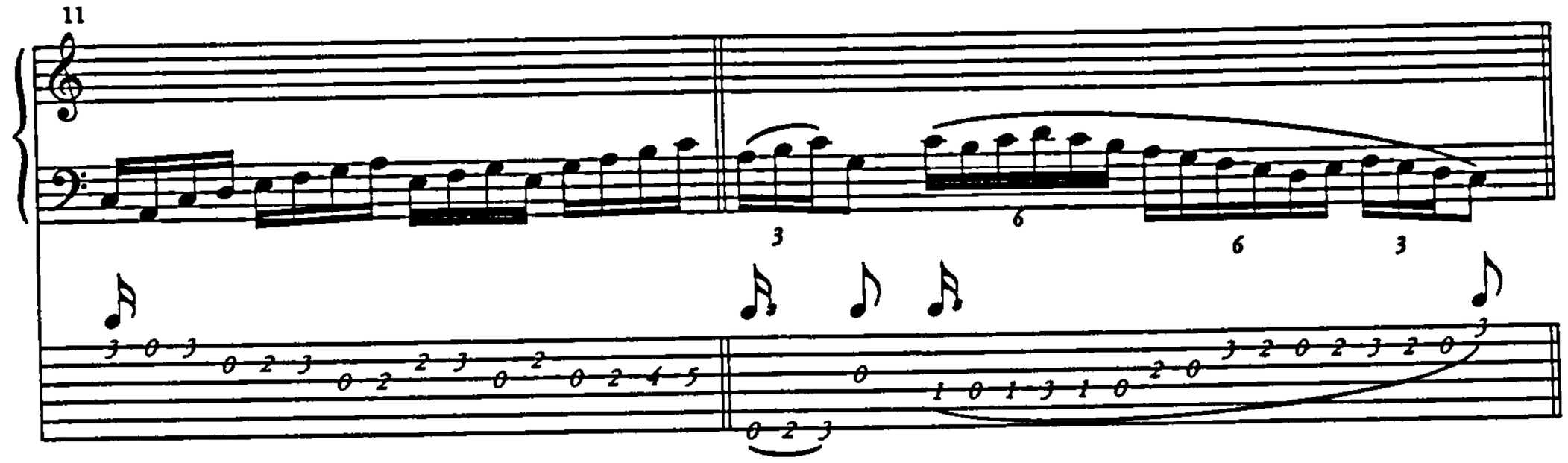
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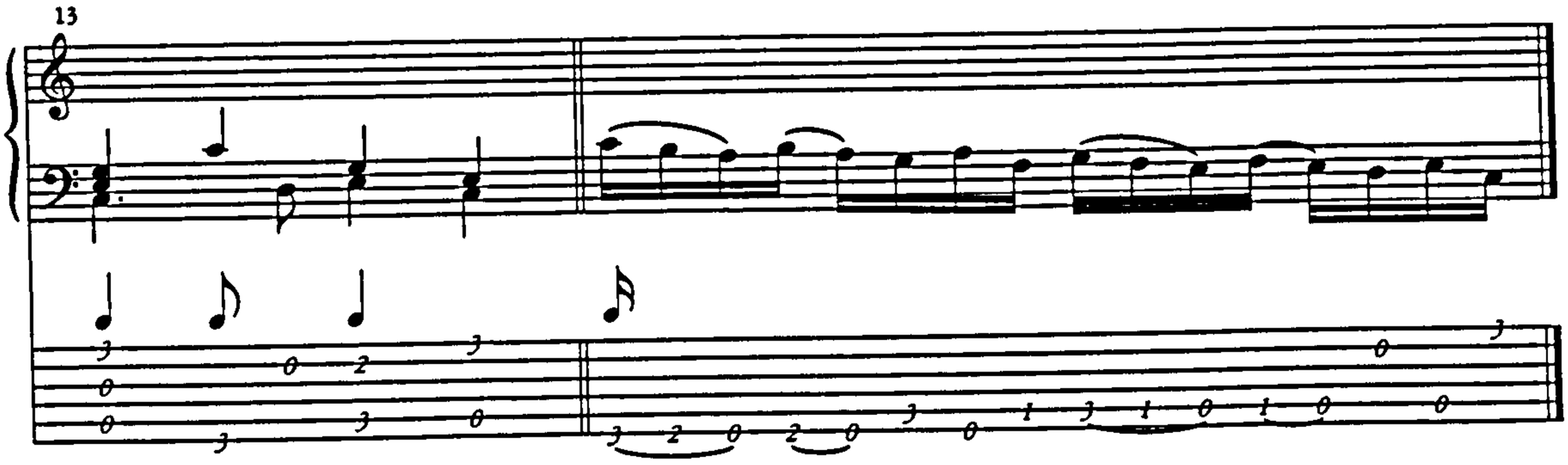
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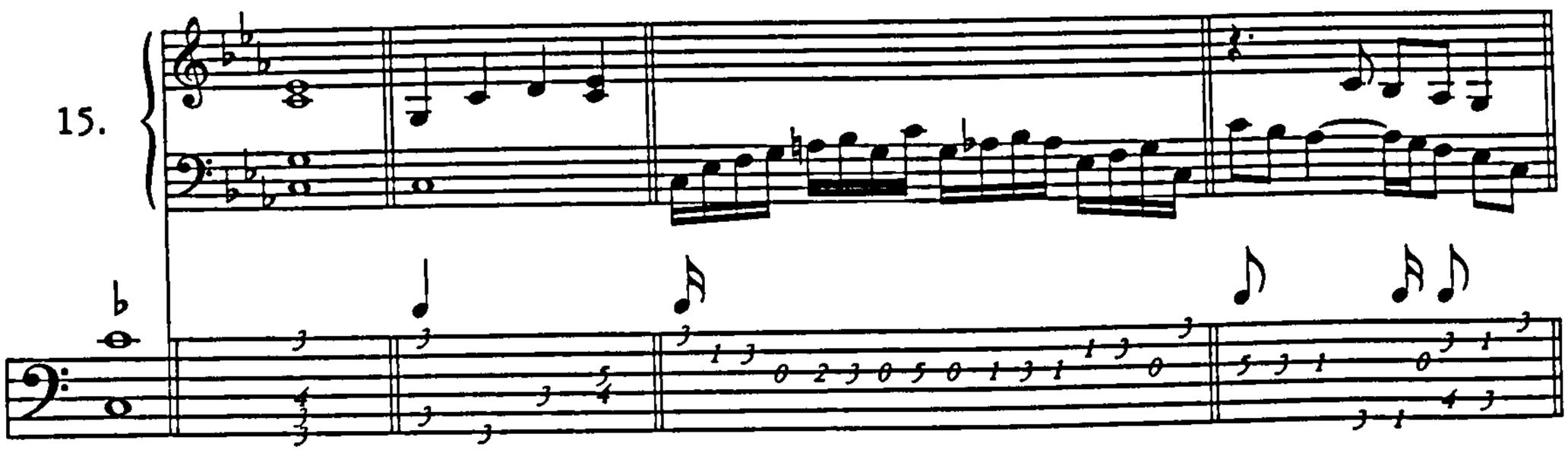
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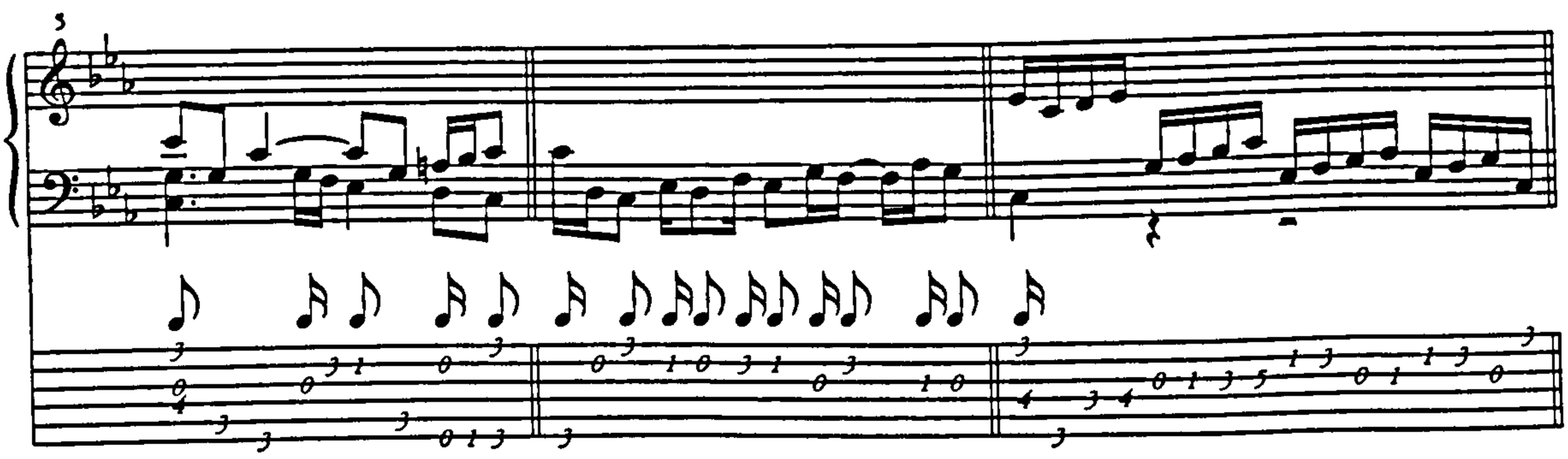
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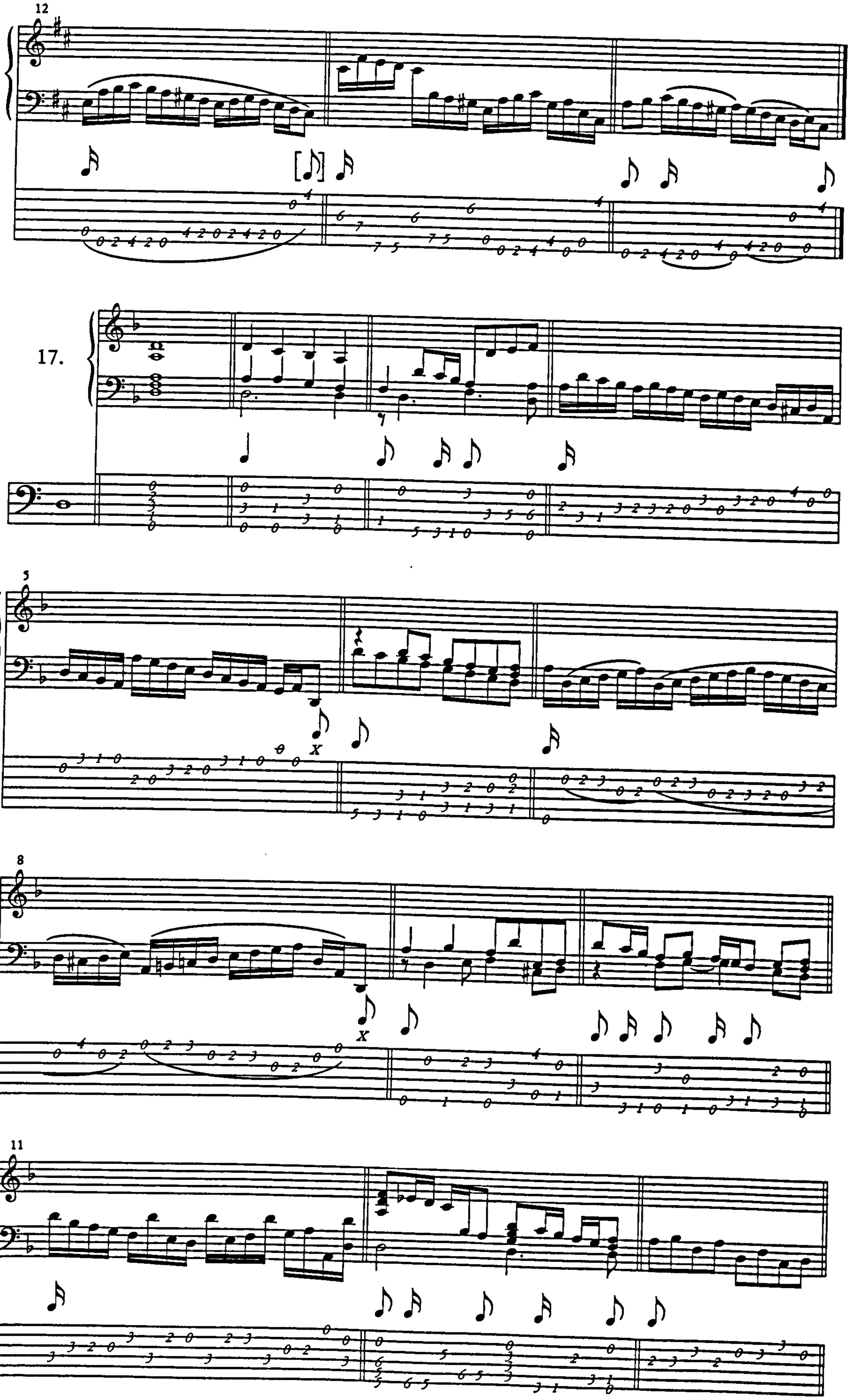
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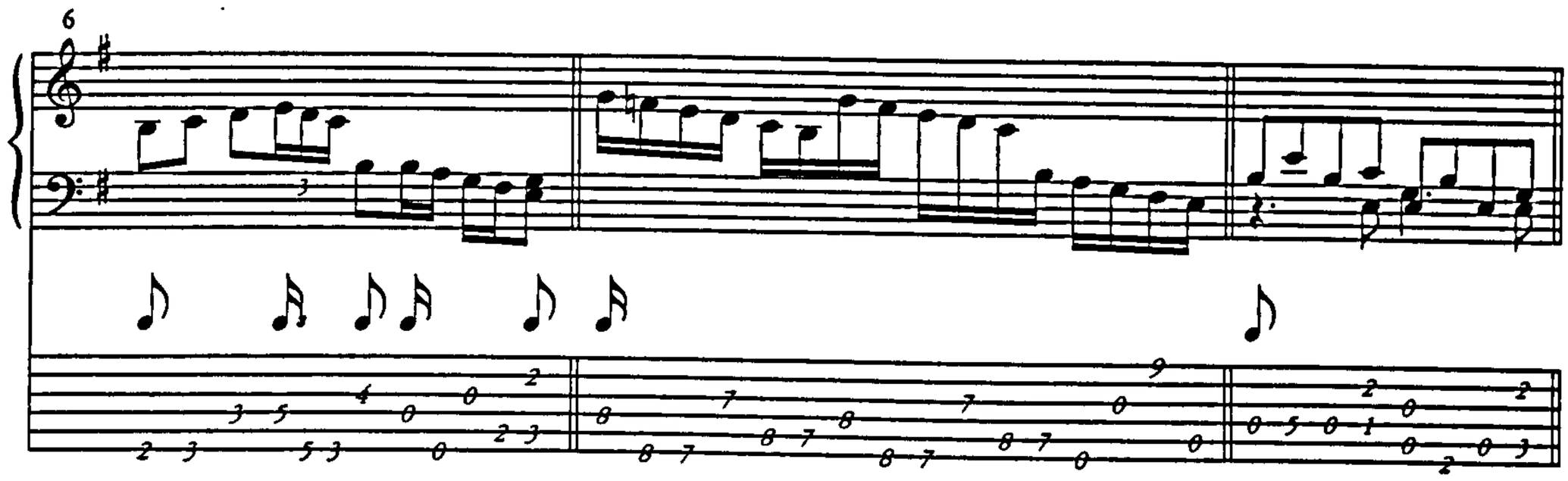
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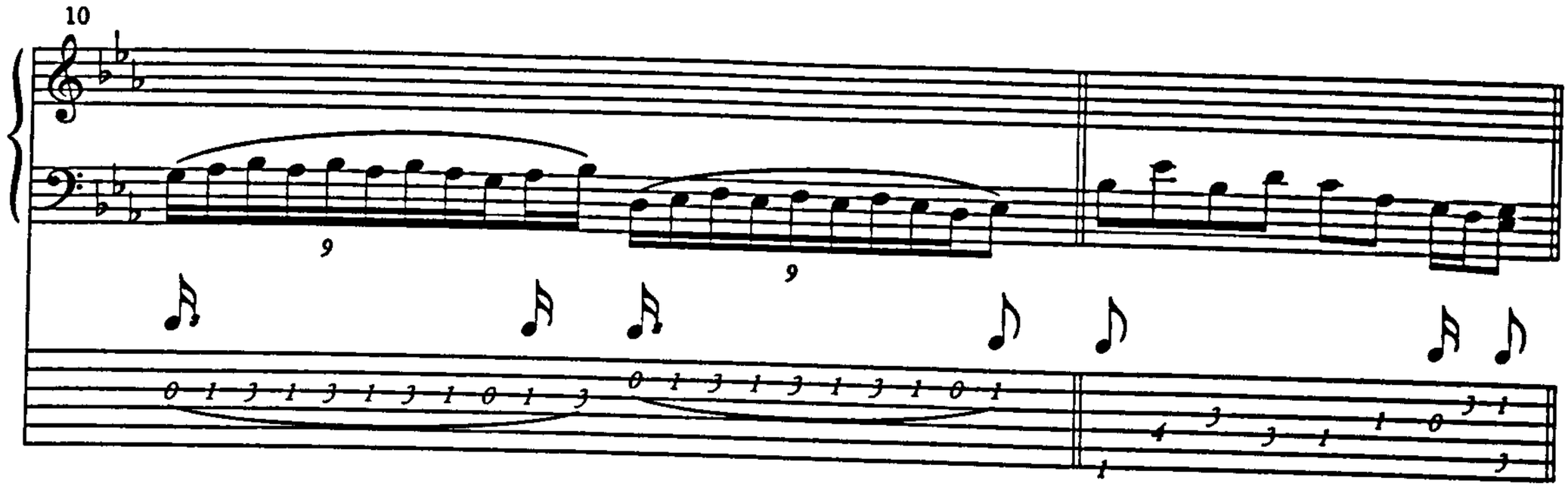

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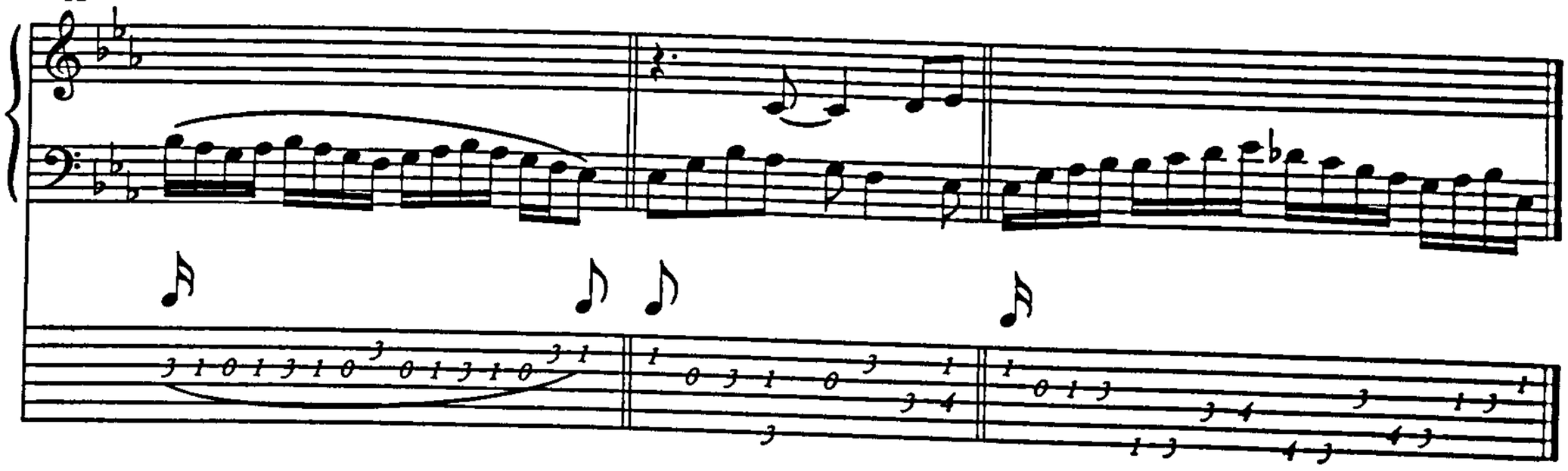


II.3 [Cadences] from Girolamo G. Kapsberger, *Libro terzo d'intavolatura di chitarone* (Rome, 1626), 43.

Commentary: section 2, second system, b. 1, tablature, first character of third line *5* (*e'*).

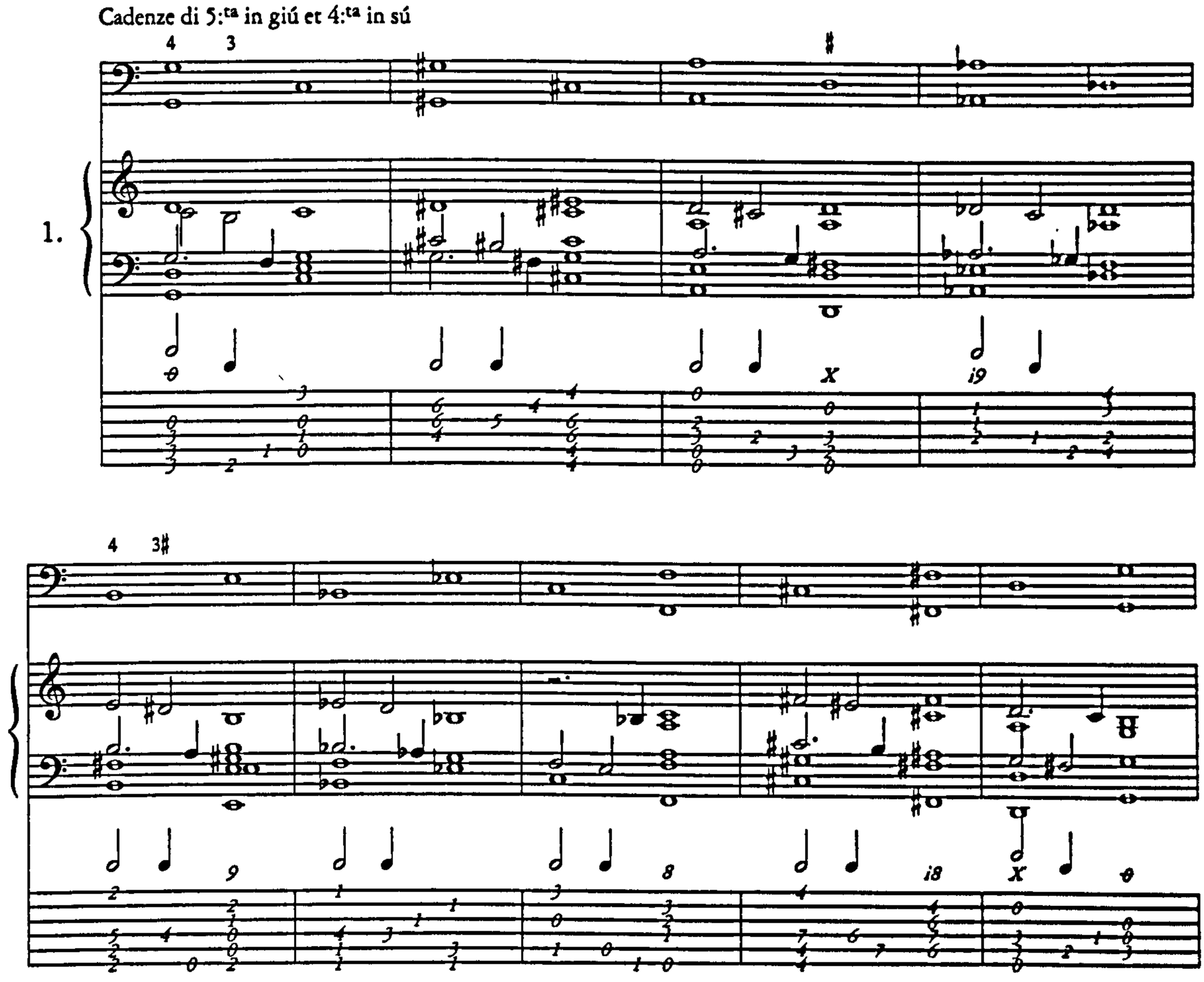
section 2, second system, b. 5, figuring, sharp originally placed in tablature.

section 3, second system, b. 1, tablature, second line, second character *3* (*f♯'*).

II.3 [Cadences]

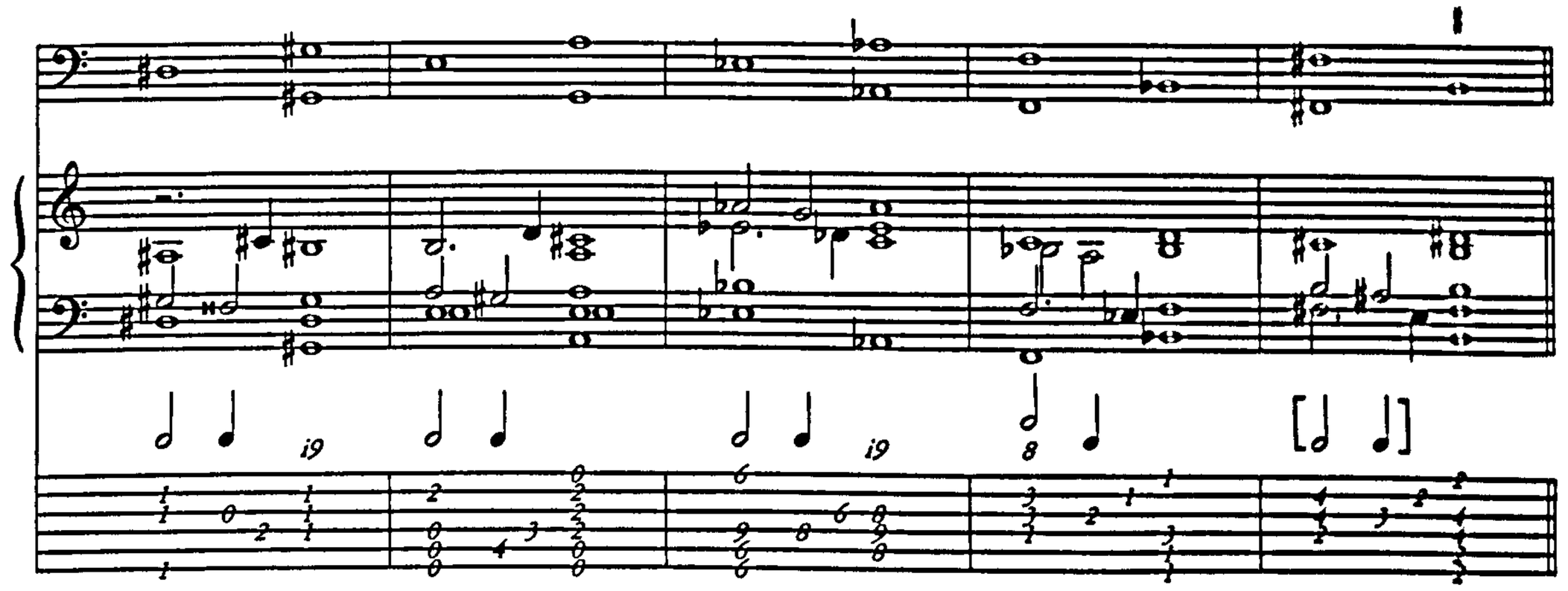
Cadenze di 5:ta in giú et 4:ta in sú

1.



Cadenze di 5:ta in sú et 4:ta in giú

2.



Cadenze di grado in giú

3.

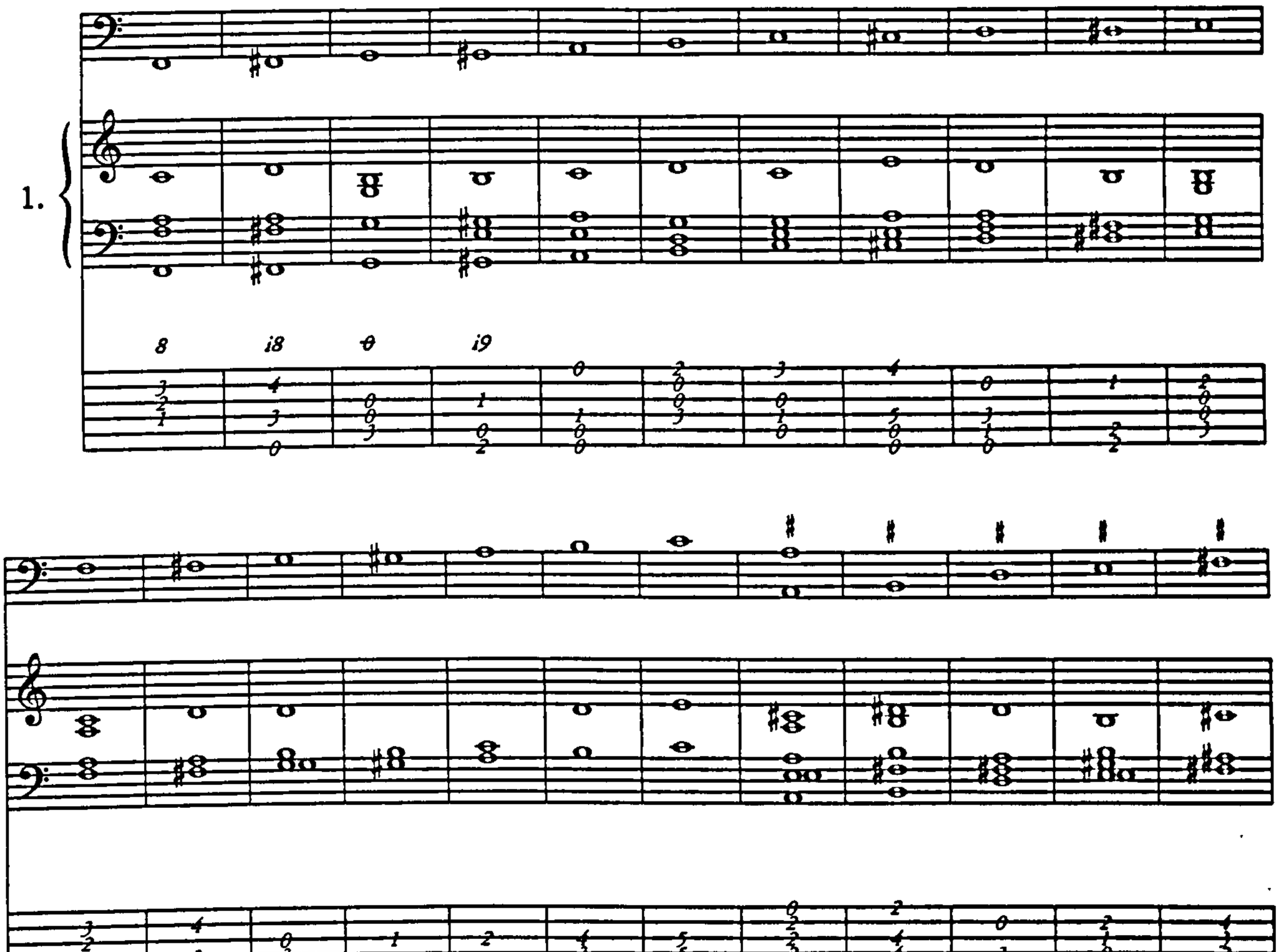
II.4 'Tavola per sonare il Chitarone per sonare sopra il Basso' from Girolamo G. Kapsberger, *Libro terzo d'intavolatura di chitarone* (Rome, 1626), 46–8.

Commentary: double barlines editorial.

section 7, first system, b. 3, tablature, contrabass course *8* (*F♮*).

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

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



un tono piu alto

un tono piu basso

3.

una 4:ta piu basso

4.

la 4:ta basso

5.

la 4:ta basso

6.

la 4:ta basso

7.

la 4:ta basso

8.

la 4:ta basso

9.

la 4:ta basso

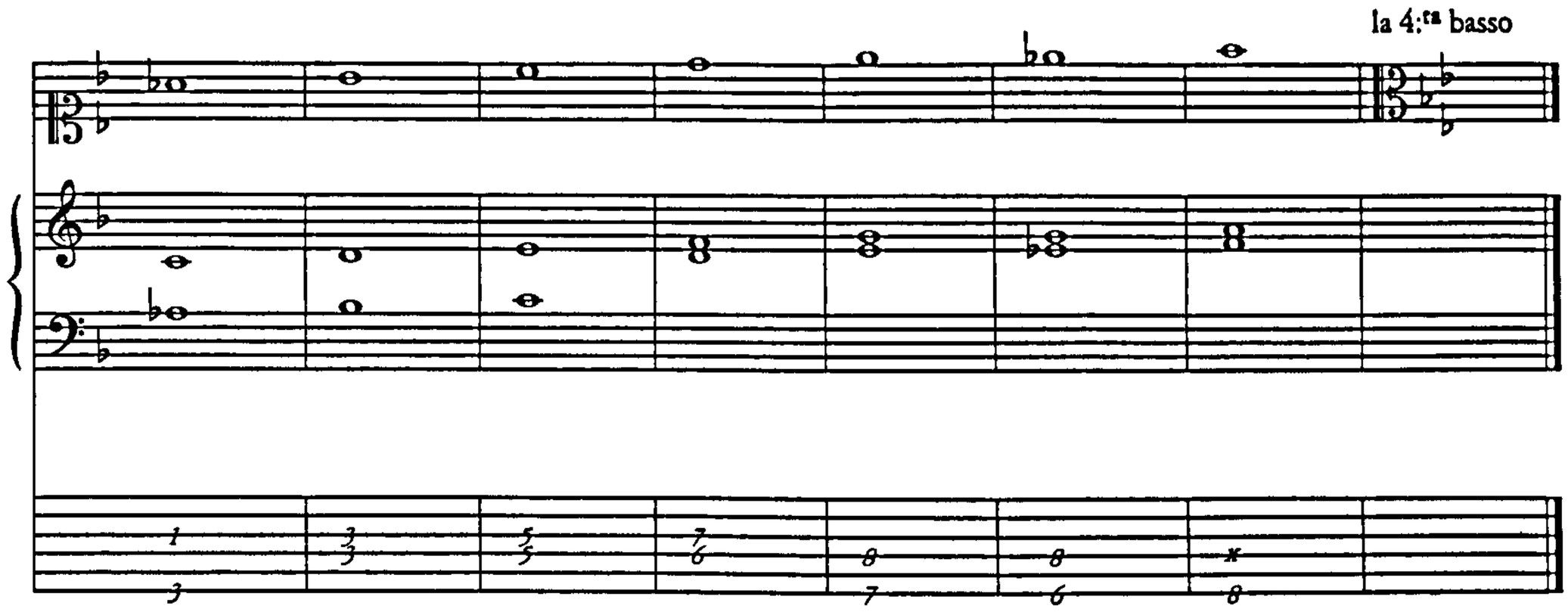
10.

la 4:ta basso

11.

la 4:ta basso

12.


la 4:ta basso