

MUSIC SUPPLEMENT TO LUTE NEWS 28 (NOVEMBER 1993): LUTE SOLOS BY BECCHI, BARBERIS, BARBETTA AND BORRONO

This tablature sheet includes lute solos transcribed into French tablature from six Italian lute books printed in Venice between 1546 and 1585 representing five Italian composers whose names begin with B. Drop everything and play through them now as these books deserve more attention.

No. 1 is a 'fantasia' from *Libro Primo D'Intabulatura Da Luto Di Antonio di Becchi Parmegiano*, published by Scotto in 1568.¹ There may have been earlier edition in 1546 and 1563 although copies are not now known. It is one of four fantasias and five recercars included in Becchi's book, and uses the single theme sixteen times! However, it may not have been composed by him as some of the others are his own arrangements of pieces by Francesco Spinacino and Francesco da Milano. No other books by him are known. The dots under notes indicate unusual use of right hand index finger, unless these are printers errors. The printer made a number of obvious errors in the tablature and rhythm signs which have been corrected and bar lengths doubled.

No. 2 is 'Moresca Terza, Deta Il Mattacino' in nineteen short sections from *Intavolatura de Luto Di Iulio Cesare Barbetta Padoano*, published by Gardano in 1585.² Rhythm signs have been reconstructed to indicate rests implied in the original by spaces and the dots under notes are for right hand index fingering. Barbetta published five lute books spanning more than thirty years: *Primo Libro* in 1569 [see below], *Libro Secondo* in 1575 [lost?], *Tercio Libro* in 1582 - facsimile by Zaragosa, Institution Fernando el Católica 1985, [German edition also of 1585 titled *Novae Tabulae Musicae Testudinariae Hexachordae et Heptachordae*], the *Intavolatura* in 1585 and *Intavolatura de Luto Delle Canzonette a Tre Voci* in 1603, the work of four separate publishers in Venice and Strasbourg! All Barbetta's music has now been published in a modern edition in French tablature: Gian Luca Lastraioli *Giulio Cesare Barbetta Collected Works for Lute* (Lübeck, Tree Edition 2005), no. 67 is no. 2 here and no. 23 is no. 5 here.

No. 3 is a short 'fantasia' from *Opera Intitolata Contina, Intabulatura Di Lauto, Composta per il Reverendo M. Pre Melchioro de Barberis Padoana, Musico, & sonator de Lauto eccellentissimo Libro Decimo*, published by Scotto in 1549.³ Scotto published five books of relatively undistinguished lute music by Barberis between 1546 and 1549, as volumes IV, V, VI, IX & X in a series that also included books by Antonio Rotta [I], Francesco da Milano and Pietro Paolo Borrono [II] Giovanni Maria da Crema [III], Francesco alone [VII] and Borrono alone [VIII]. Like Becchi, Barberis arranged music from composers of an earlier generation: Marco D'Aquila and Francesco da Milano. He also included variant tunings, one also used in the Petrucci 1507 lute book of Joan Ambrosio Dalza. In addition to dots for right hand index fingering, there are crosses (double crosses in original) probably indicating notes to be sustained, as well as dots to the right of several notes in a chord probably indicating an upward stroke of the right hand fingers without

the thumb. Notes misplaced by the printer have also been corrected.

No. 4 'La sua padoana' is from a suite of passamezzo, padoana and saltarello on the passamezzo antico ground in *Intabulatura de Lauto di Dominico Bianchini ditto Rossetto*, published by Gardane in 1546 and reprinted by Gardane in 1554 and then by Scotto in 1563, and transcribed into German tablature in Hans Gerle's *Eyn Neues Künstliches Lautenbuch* in 1552. The tablature includes occasional dots for right hand index fingering and double crosses on some bass notes indicating notes to be sustained

No. 5 is 'Pauana Terza. Deta la Porcelina' from *Il Primo Libro Dell'Intavolatura De Luto De Iulio Cesare Barbetta Padoano*, published by Scotto in 1569. It is in triple time with three strains of eight bars, each with varied repeats, and dots for right hand index finger including multiple dots for an upward stroke of the right index finger.

No. 6 is 'Saltarello terza detto la Barbarina' from *Intabulatura Di Lauto Del Diuino Francesco Da Milano et Dell'Eccellente Pietro Paolo Borrono da Milano. Libro Secondo* published in 1546, probably by Scotto and is volume II in the series referred to for no. 3 above. It is a setting of the Italian popular tune known as Val Cerca.⁴ It comes from a 'suite' of pauana and three saltarellos by Borrono. Eighteen 'suites' of dances by Borrono are found in three lute books between 1536 to 1548. All Borrono's music has now been published in a modern edition in French tablature: Gian Luca Lastraioli *Pietro Paolo Borrono da Milano Collected Works for Lute* (Lübeck, Tree Edition 2008), no. 13d is no. 6 here. This saltarello was also transcribed into French tablature by Pierre Phalèse in Louvain as *Galliarda IIII* in his *Carminum pro Testudine Liber IIII* also published in 1546, which included many other pieces from Milano and Borrono's *Libro Secondo*. It has the irregular form AABACB all eight bars in length, with several indications of how to play it: dots for right hand index fingering, double crosses for sustained notes as well as ornaments. The latter are shown as hatches, but appear in the original Italian tablature as '3 2' on the first course or '3 1' on the second course, presumably meaning a pull back or shake (from the note above). A 7th course in F also sounds effective if added in places.

Above all, these pieces play well! In fact Jacob Lindberg's CD *La Serenissima II* (BIS-CD-599, 1991/R1993), track 13 is no. 5 and track 19 is no. 2 here.

1. Becchi 1568, p. 81 *fantasia* 2
2. Barbetta 1585, p. 13 *Moresca Terza, Deta Il Mattacino* 3
3. Barberis 1549, sig. Dd1r *fantasia* 4
4. Bianchini 1546, sig. B3v *LA SUA PADOANA* 4
= Bianchini 1554, sig. B3v *La sua padoana*
= Bianchini *Libro Primo* 1563, p. 14 *La sua padoana*
5. Barbetta 1569, pp. 3-4 *Pauana Terza. Deta la Porcelina* 5
6. Milano & Borrono 1546, ff. 6v-7r *Saltarello terza detto la Barbarina* - Pietro Paolo Borrono 6

John H Robinson - October 1993 / revised July 2022

¹ All of the fantasias in Becchi's print were edited for the *Lutezine to Lute News* 127 (October 2018).

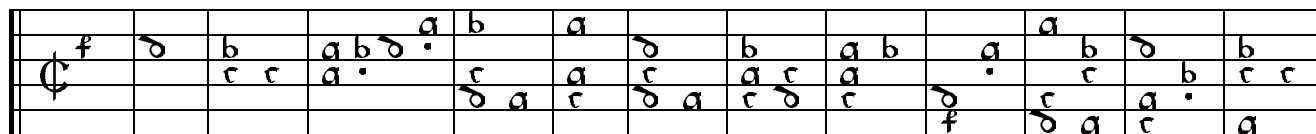
² All cognate lute settings of the mattachins were edited for the *Lutezine to Lute News* 131 (October 2019).

³ All of the fantasias and recercars in Barberis' prints were edited for the *Lutezine to Lute News* 105 (April 2013).

⁴ All cognate lute settings of the Val Cerca were edited for the *Lutezine to Lute News* 134 (April 2020).

1. Fantasia

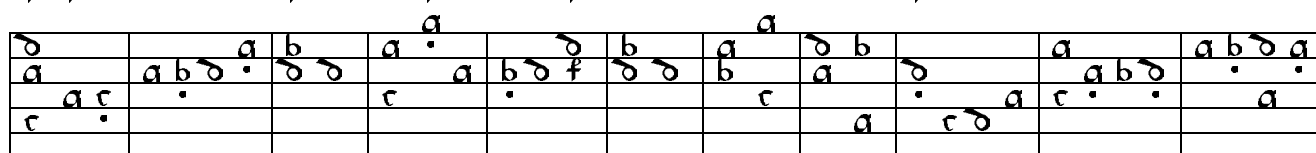
Becchi 1568, p. 81



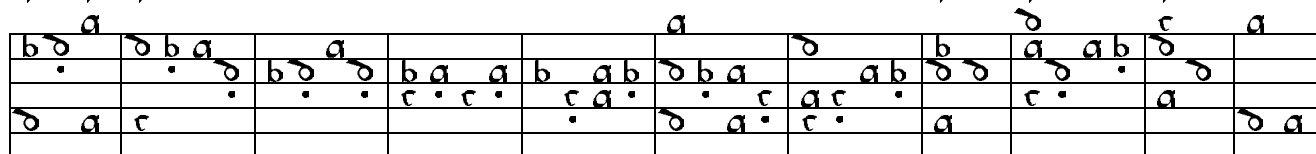
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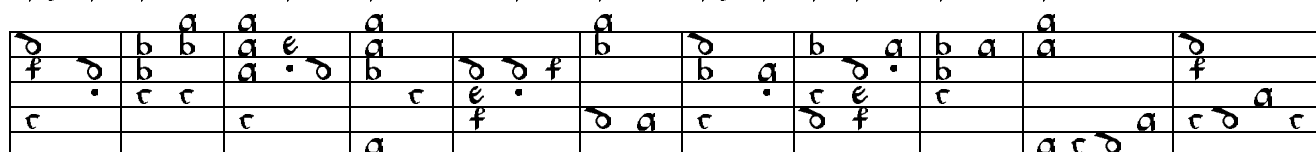
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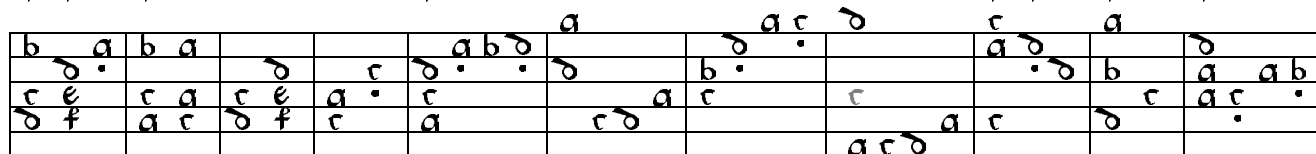
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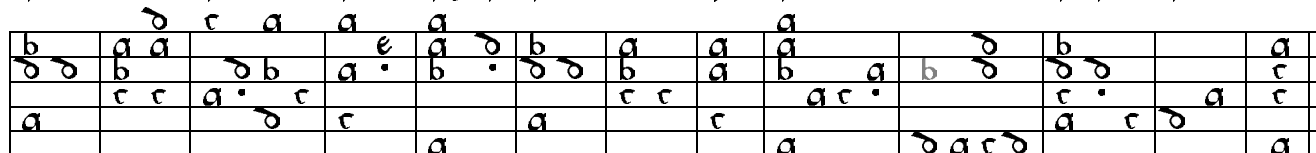
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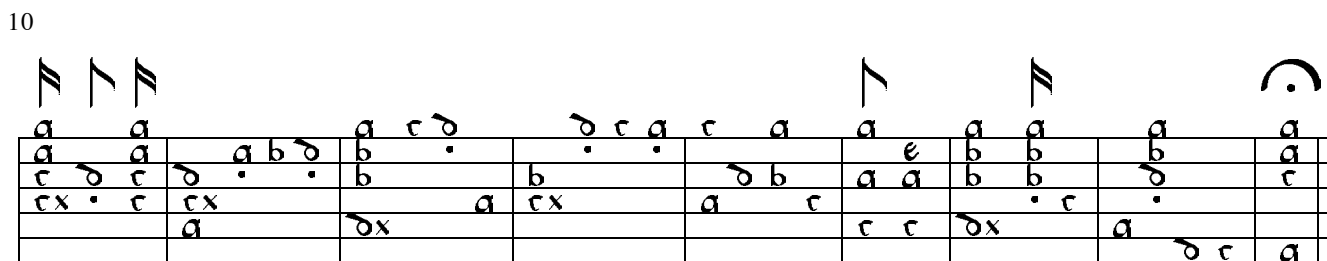
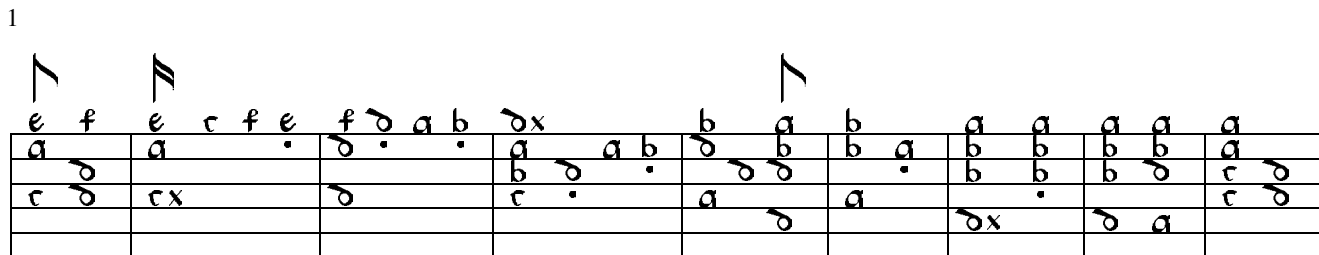
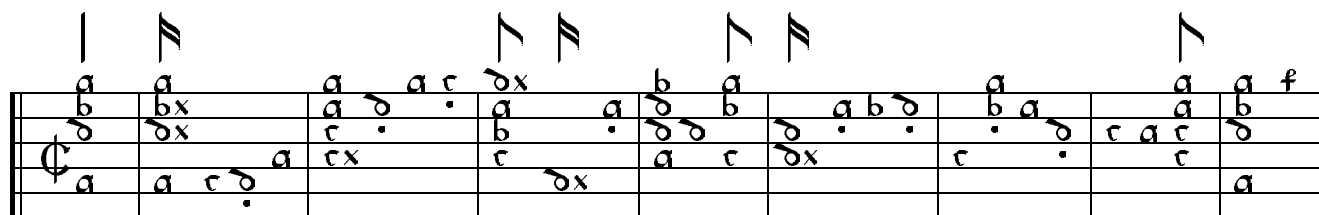
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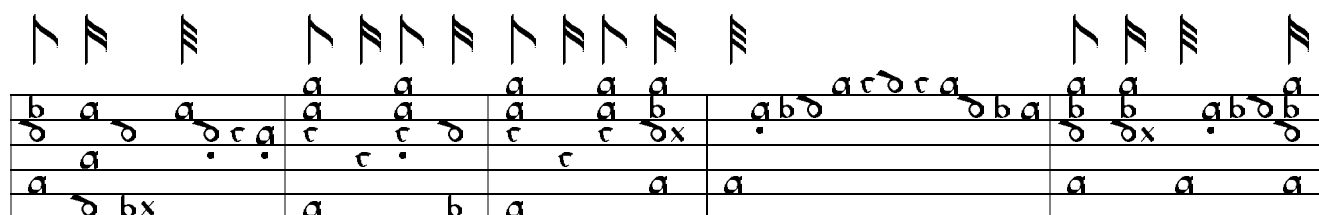
3. Fantasia

Barberis 1549, sig. Dd1r



4. Padoana

Bianchini 1546, sig. B3v



5. Pauana Terza Deta la Porcelina

Barbetta 1569, pp. 3-4

10

17

26

33

41

6. Saltarello terza detto la Barbarina

Milano & Borrono 1546, ff. 6v-7r

