

Intabolatura de Lauto
di
Bernardino Balletti

Libro Primo



edited
by
Gian Luca Lastraioli

TREE EDITION

Corpus of Italian Renaissance Lute Music
Volume I

Intabolatura de Lauto
di
Bernardino Balletti

Di varie sorte de balli
Novamente data in Luce

Libro Primo
in Venetia
Apresso di
Antonio Gardane
1554

edited
by
Gian Luca Lastraioli

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TREE EDITION
Albert Reyerma

Almost nothing is known about the life of the Italian lutenist and composer Bernardino Balletti. We ignore the place and date of his birth but we know that he died on August 21st 1568 in Piacenza, the city where he had probably spent most of his life. Balletti must have been a town celebrity if a document related to his funeral mentions that „almost the entire city of Piacenza mourned over his death“.

The most important trace of Balletti's professional activity as composer of music for the lute is his *Intabolatura de Lauto Libro Primo* which was published in Venice by the printer Antonio Gardane in 1554. In the preface to his book the composer himself stated that he was the lute teacher of Count Honorio Scotto, a member of one of the most influential families of Piacenza. To Count Scotto, of whom Balletti considered himself a *servidor* („servant“), the composer dedicated his book.

Balletti's *Intabolatura* is meant to be played on a six course lute and is notated in Italian tablature. For this edition, which I based on the copy of the Österreichische Nationalbibliothek of Vienna, I have transcribed the original Italian into French tablature.

Balletti's book contains fourteen pieces: with the exception of a short *Toccata*, all of them are dance settings. (Given the composer's family name – Balletti in Italian translates as „dances“ – this is hardly surprising).

Each piece of the *Intabolatura* is normally treated according to the usual scheme of „theme and divisions“ which is typical of the lute music of the period. The themes treated by Balletti are the familiar ones of the Italian Renaissance: *La Favorita* (i.e. *Romanesca*), *La Gamba*, *La Rocca e il Fuso*, *Ciel Turchino*, *La Moretta*, *Il Sgazotto* (i.e. *Bergamasca*) etc. All together, the fourteen pieces of the *Intabolatura* virtually constitute a practical treatise on how to write (or, even better, on how to improvise) divisions for the lute in the Italian Cinquecento style. In their structural simplicity, Balletti's dances are examples of high quality lute music: they are always neatly written even though not always easy to play.

None of the pieces of the *Intabolatura* bear any meter or time signature (like C or 3 or similar). I have decided not to add any editorial meter indication in order to preserve the metrical ambiguity of Balletti's dances, continuously switching, as they do, from double to triple meter. Choosing the accents to be stressed in any given bar should therefore become one of the most interesting aspects to consider for the modern lutenist who plays Balletti's music.

Original bar lines and rhythmic values have been preserved.

Gardane's edition of Balletti's *Intabolatura* was remarkably accurate and, in my opinion, there are only a few „mistakes“ in the whole book. A complete list of all the bars which I editorially corrected can be found at the end of this edition. I decided to transcribe the „original bars“ into French tablature in order to give the reader the immediate possibility to compare them with the „corrected versions“. Needless to say that the „originals“ were actually written in Italian tablature.

I hope this edition will encourage more research about the life of Bernardino Balletti.

Gian Luca Lastraioli
Florence, Italy
September 2002

1. Padoana prima

1. Padoana prima

10

18

25

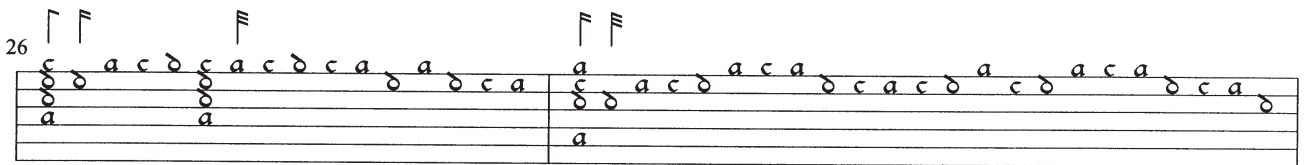
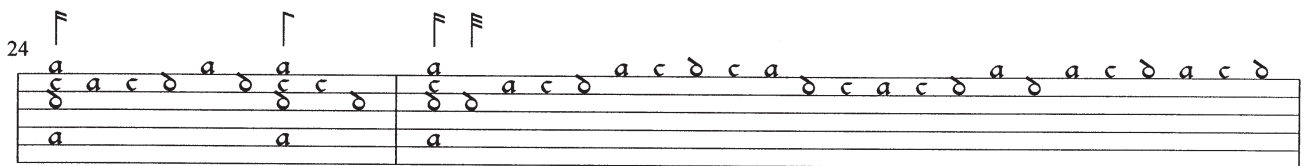
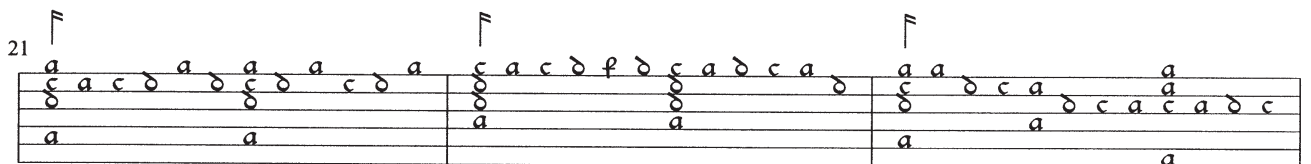
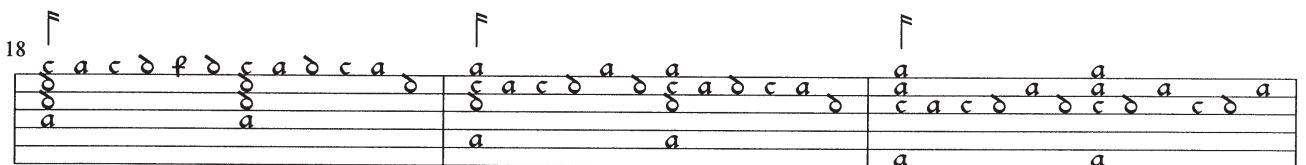
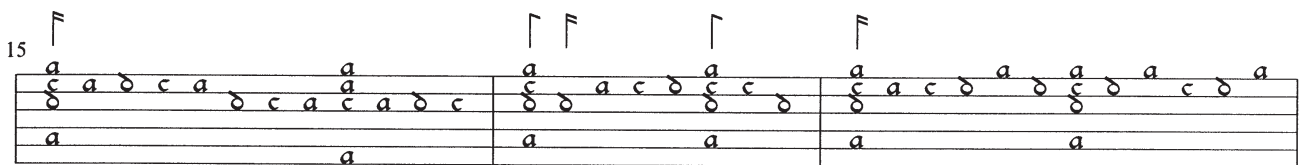
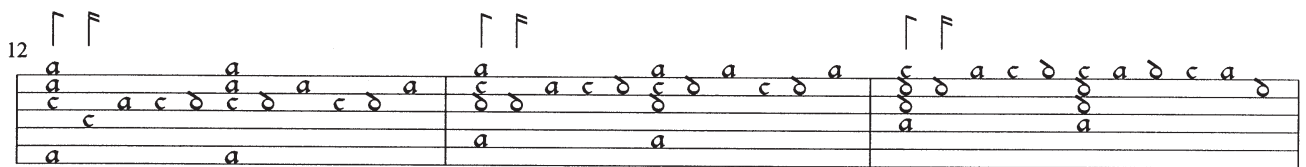
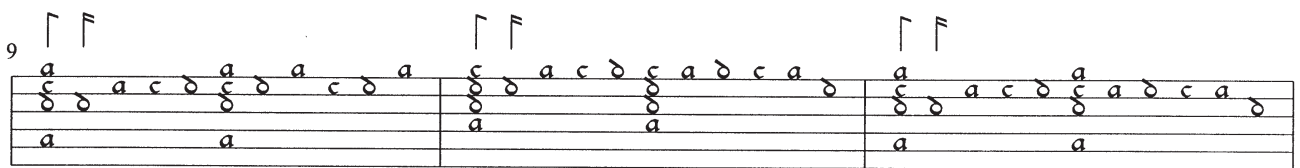
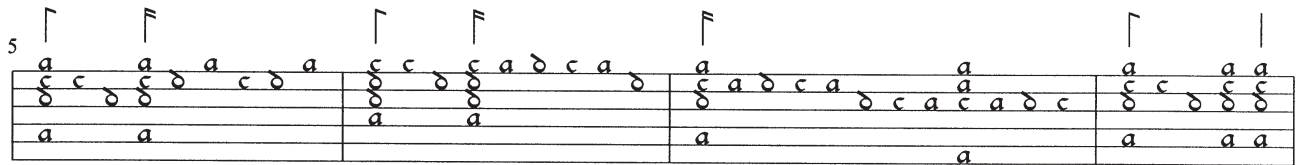
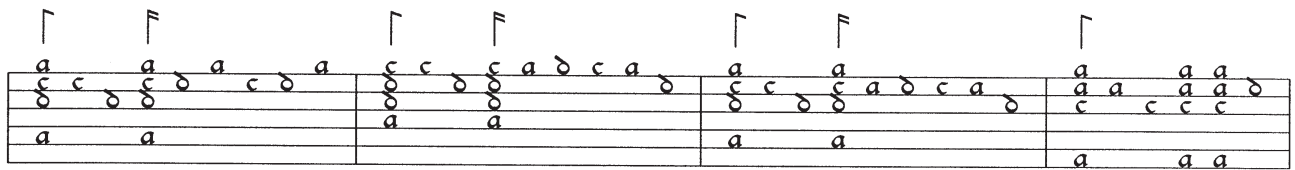
32

37

41

45

2. Saltarello primo



28

Handwritten musical notation for measures 28 and 29. Measure 28: Treble clef, notes a, c, a, d, c, a, c, d, a, c, d, a. Bass clef, notes a, a. Measure 29: Treble clef, notes a, a, c, d, a, c, a, c, a, d, c, a, c, d, a. Bass clef, notes a.

30

Handwritten musical notation for measures 30 and 31. Measure 30: Treble clef, notes c, d, c, d, a, c, d, f, d, c, a, d, c, a, c, d, a, c, d, a. Bass clef, notes a. Measure 31: Treble clef, notes a, a, c, d, a, d, c, a, d, c, a, c, d, a, c, e, a, c, e. Bass clef, notes a.

32

Handwritten musical notation for measure 32. Measure 32: Treble clef, notes f, e, c, e, c, a, d, a, d, c, a, c, d. Bass clef, notes a, a. The staff ends with a wavy line.

3. Il sgazotto

[illegible]

6

11

Example 11: The Lord's Prayer, G major, 4 parts, 11 measures.

16

16

a

a a a c a c a c

e c a

a a a c a

[illegible][illegible]

29

33

a a a c a c e f e c a d c a d c a c b a c d c a c d a d c d c d a

35

Handwritten musical notation for exercise 35. The notation is written on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written on the first line. The second staff has a bass clef and a key signature of one sharp (F#). The bass line is written on the first line. Above the first staff, there are two flags indicating a repeat or a specific measure. The notation includes various note values and rests.

37

c a c e f e c a d c a d c a c d a d a c d a c d c a c d a d c d a c d a c a d c d c a d a d c a

39

c d a c d c a d c d a c d c a a a a c d a c d a c a c e c a d

a a a a

41

c a c d a a c e a c e f e c a d c a d c d a c a c d a d a c e a c e c a c e f e c a d c a d

a

43

a d c a c d a c d a c d c c a a a c d a c d a c a c d a c e c a d

a a a a a

45

c a c d a a c e a c e f e c a d c a d c d a c a c d a d a c e a c e c a c e f e c a d c a d

a

47

a d c a c d a c d a c d c

4. Non ti partir da me

1 1			1			1			1 1 1			1			1			1			1		
c c c	b	a c d	a	b	c c	b	a c	a c	b d	c	a	e e a c e	a a	a	a c c c	b	b	a c d	a	b	c c	b	
c c	b	a	c	d	b	c	b	a	c	b	a	a e	a	a	b	c	c	b	a	c	d	b	
a a	a	a	a	a	a	a	a	a	a	a	c e	c	c	c	a a	a	a	a	a	a	a	a	

[illegible]

14

Nun danket alle Gott, Der Herren Güte preiset.

18

	f f		f f		f		f f
a c a	a	a	c a		a	d c a d c a	a
c b c a c b	c a c b a c b	c a c b a c b	e e e a c e b b a		a b b c b	c a c a d c b	c a c b
b	b	b	e		b	c	c
a	a	a	c		c	a	a

23

The musical score is for a piece in 3/4 time, marked 'Allegretto'. It features a voice part and a piano accompaniment. The piano part is written on four staves, with the right hand on the top two and the left hand on the bottom two. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'.

27

$c a$	$d c d c a$	a	$a c a$	$e c f e f e f e c e$	$a a$	$a c$	$c c$	f	$e c a$	$d c a$
	$e c e$	$e c f e f e f e c e$			$a a d c a$	$a d$	$d d d$			
					$b b$	$b c$	c			
					$c c$	$e c c a$	a	$a a$		

[illegible]

³³

a a c e a c e a c e f e c a d c a d c a c b a c b a c e c a e a a c e a c e a c e f e c f

e a c d d d e e a c c c

d d d d d d d

c c c c

a a a a a

5. La meza gamba

Musical score for "La meza gamba". The score is written on three staves. The first staff contains a series of notes: a a a a a a, a, a, a a a a c a a, a, a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a. The second staff contains a series of notes: a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a. The third staff contains a series of notes: a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a. The score ends with a double bar line and a wavy line.

6. La favorita

Musical score for "La favorita". The score is written on three staves. The first staff contains a series of notes: a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a. The second staff contains a series of notes: a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a. The third staff contains a series of notes: a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a, a a a a a a. The score ends with a double bar line and a wavy line.

7. La rocha il fuso

7

7

13

19


25


29

33

36

39

43 

46 

8. La moreta

Sheet music for "8. La moreta", featuring a single melodic line on a five-line staff with a treble clef. The music is written in a system of six staves, each containing a measure or two of music. The notes are primarily eighth and sixteenth notes, with some rests. The key signature is one flat (B-flat), and the time signature is 2/4. The piece is marked with a tempo of "Allegretto" and a dynamic of "f".

The notation includes various musical symbols such as notes, rests, and bar lines. The notes are labeled with letters (a, c, d, e) indicating pitch, and the rests are labeled with 'r'. The piece is divided into measures by vertical bar lines, and the system is numbered 7, 13, 19, 24, 29, 34, 38, and 43.

7 *f*

13

19

24

29

34

38

43

47

|| ♯ ♯ ♯

a c d e f d c a

d c a d c a c a d c a	a	a c a	d c a	c a c a a c d a c d	a c d f d c a
a	d	c a c a d e f d c d	d d d	d	d
a	c	c	c c c	c	d
c	a	a	a a a	a	a
	a				

51

Handwritten musical notation on a three-staff system. The notation includes notes (c, a, d, c, a, b, c, d, a, c, d, c, a, b, c, a, c, d, a, c, b, b, c, d, a, b, b, c, d, a, c, c, a, c, c, a, a) and rests (d, c, a, b, c, d, a, c, b, b, c, d, a, c, c, a, a). The notation is written in a cursive style.

[illegible][illegible]

60

| . ♯ | | ♭ ♭ ♭ ♭ | ♯ ♯ ♯

d e a c d a c d a c d a c d e f d c f e c c d a c d a c d c a c d c a b a d c a c d a c d a c d a d c a

e
e
c

b
d
a

a

a

63

a c a c d a c d a c a	d c a c d a c d a c d a c	c
d c d	e f d c	e d a c a c d
	f e c	d b
		c
	c	a
		c

[illegible][illegible]

71


9. Represe

[illegible]

9


15

[illegible][illegible]

34 

39

f e f e c a h f h f e h a c a . f f f f f f f f f f f f f f f f
d c a d c a a h a d c a c a c a c b a d c a d a a a a a a c c b a c a c c
c a c b c c b d b c c b c c b d b c c b c c b d b
a a a a a a a a a a

44 

50

$\begin{array}{c} \text{f} \text{f} \\ \text{e} \end{array}$ ace $\begin{array}{c} \text{f} \text{f} \\ \text{f} \end{array}$ acd acef $\begin{array}{c} \text{f} \text{f} \\ \text{h} \end{array}$ acd acefh k acd ac e acd ace

$\begin{array}{c} \text{c} \end{array}$ acd $\begin{array}{c} \text{a} \end{array}$ acd $\begin{array}{c} \text{c} \end{array}$ acd $\begin{array}{c} \text{ae} \end{array}$ ac $\begin{array}{c} \text{a} \end{array}$ acd acd

a a a ae a

55 *p* *acef* *h* *acef* *h* *khfeca* *dcac* *acef* *h* *feca* *dca* *ac*

[illegible][illegible]

70

Handwritten musical score for voice and piano, numbered 70. The score is in 2/4 time and consists of two systems. The first system has a key signature of one flat (B-flat) and a common time signature. The second system has a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal line is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass staves). The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The vocal line features a melody with various intervals and a final cadence. The score is written in ink on aged paper.

[illegible][illegible]

83. ♯♯. ♯♯. ♯♯. ♯♯ ♯♯ ♯♯ ♯ ♯ ♯♯ ♯ ♯ ♯♯ ♯ ♯ ♯

a	d	c	a	a	d	c	a	c	f f c c	h h e e a a	c c	d d a a	a
a	d c a	c	d c a	a	d c a	d c a	d c a	c	a a	c c	e a a	a a	c c c
a	a	a	a	a	a	a	a	a a	c	h a a	e	e a a	a

91

$\begin{array}{c} \text{f} \text{ e} \text{ c} \text{ a} \\ \text{d} \text{ c} \end{array}$	$\begin{array}{c} \text{h} \text{ f} \text{ e} \text{ c} \text{ a} \\ \text{d} \end{array}$	$\begin{array}{c} \text{f} \text{ e} \text{ c} \text{ a} \\ \text{d} \text{ c} \end{array}$	$\begin{array}{c} \text{e} \text{ c} \text{ a} \\ \text{d} \text{ c} \text{ a} \end{array}$	$\begin{array}{c} \text{f} \text{ e} \text{ c} \text{ a} \\ \text{d} \text{ c} \end{array}$	$\begin{array}{c} \text{h} \text{ f} \text{ e} \text{ c} \text{ a} \\ \text{d} \end{array}$
a	c	a	c	a	c
a	a	a	a	a	a

97

f f f f

a

c f e c a a a c d c a a a c d a c b a c a

a a c a c d a c b a c a

a

a

100

a . f

a d c a d c a c d a c d a d c a d c a c d a c d a c a c e f e c e f c e f

c

a


102

h f e h f h e h e h e f h f h e f h k h f e f e c f c f c e f e c a c a d c d c a d

104

a	cacdb	dcaacadb	d
a	acdadb	dca	ca
a	ca	dcdb	acac
a	acdcb	dca	aca
a	cdca	b	
a	adca	a	ce
a	ace		

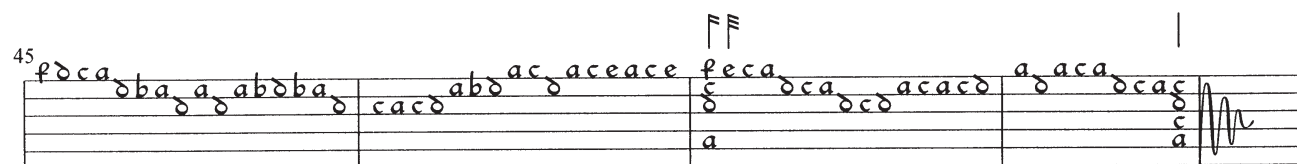
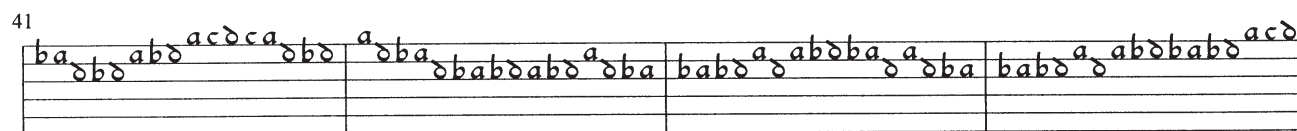
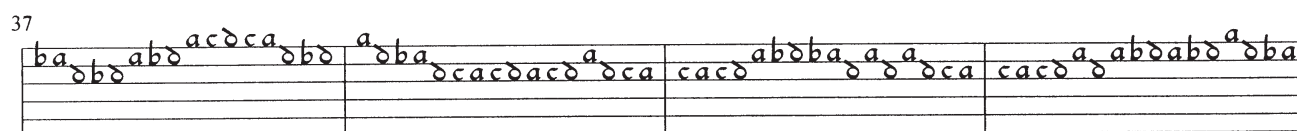
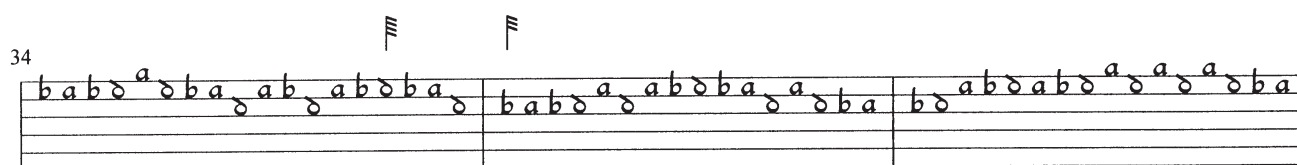
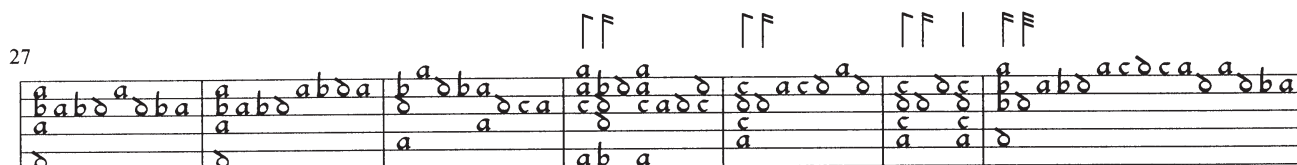
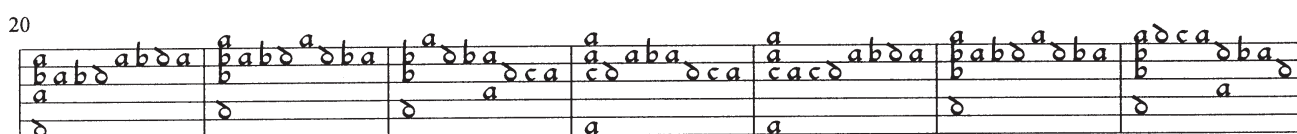
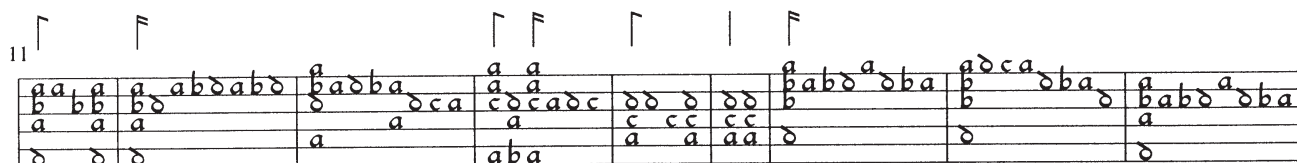
107 

111 

10. Toccata

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The notes are written in a cursive style, and the staff is filled with musical symbols.

11. Padoana seconda



12. Saltarello secondo

First system of musical notation (measures 1-6). The notation is written on a three-staff system. The first staff contains the melody with notes and rests, and the second and third staves contain the bass line. The notes are labeled with letters (a, b, c, d) and accidentals (sharps, flats, naturals). The rests are indicated by a 'd' symbol. The system is divided into six measures by vertical bar lines.

Second system of musical notation (measures 7-10). The notation continues on a three-staff system. The first staff contains the melody, and the second and third staves contain the bass line. The system is divided into four measures by vertical bar lines.

Third system of musical notation (measures 11-14). The notation continues on a three-staff system. The first staff contains the melody, and the second and third staves contain the bass line. The system is divided into four measures by vertical bar lines.

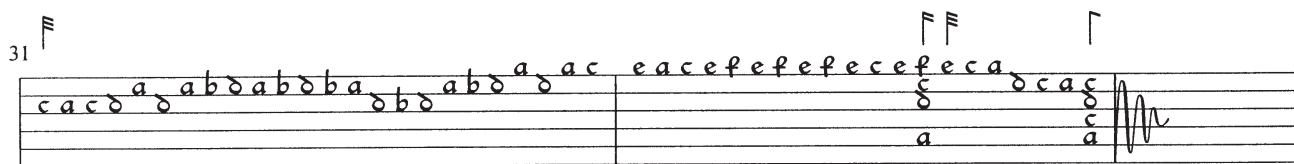
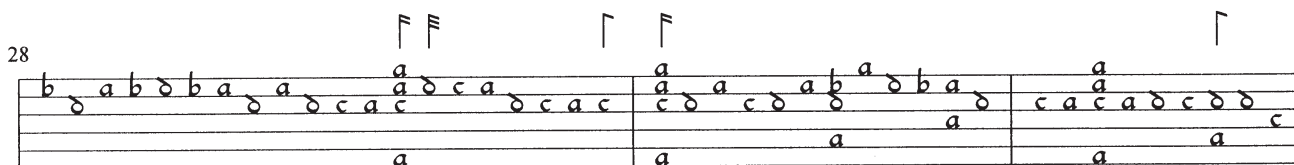
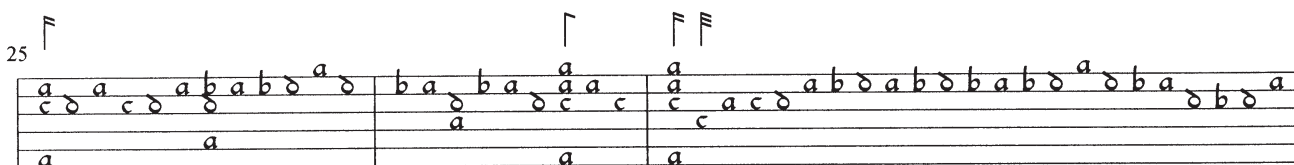
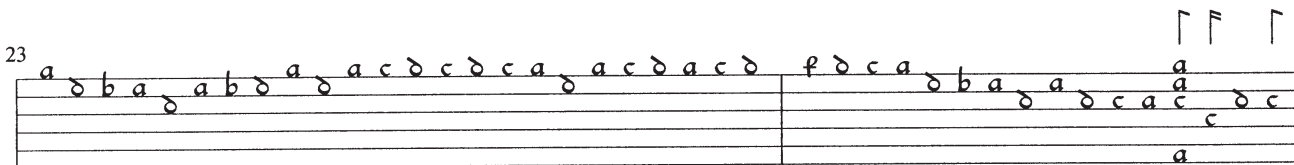
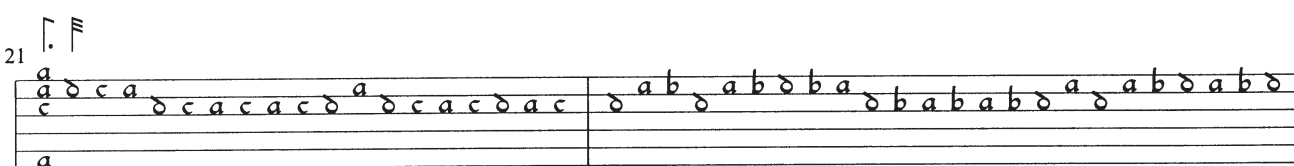
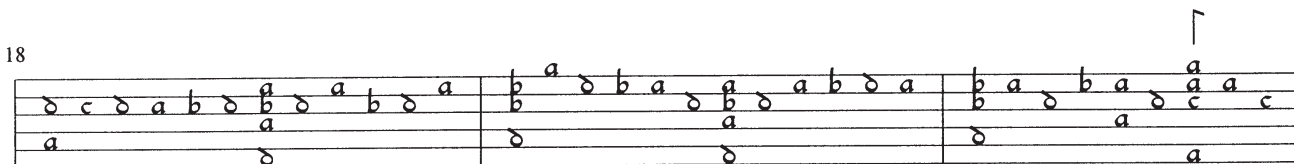
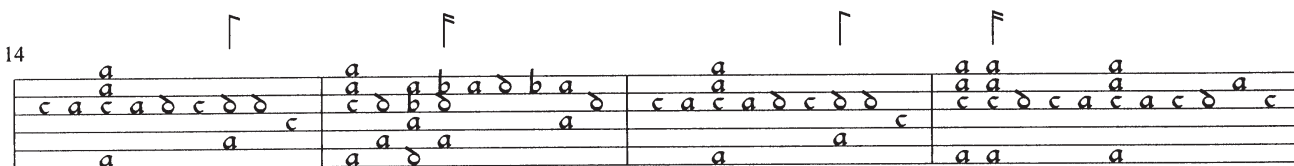
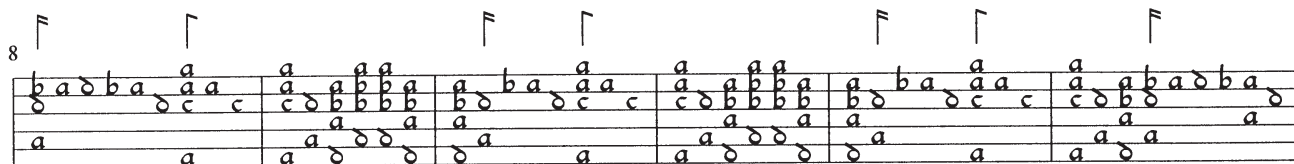
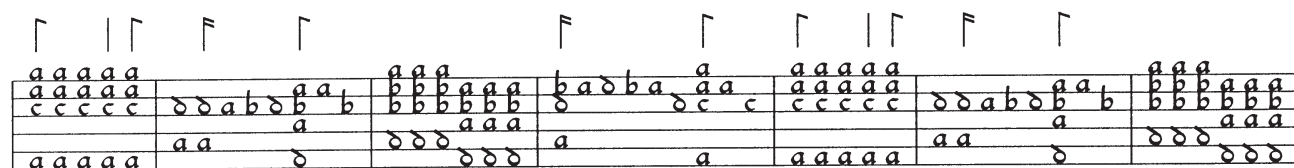
Fourth system of musical notation (measures 15-17). The notation continues on a three-staff system. The first staff contains the melody, and the second and third staves contain the bass line. The system is divided into three measures by vertical bar lines.

Fifth system of musical notation (measures 18-19). The notation continues on a three-staff system. The first staff contains the melody, and the second and third staves contain the bass line. The system is divided into two measures by vertical bar lines.

Sixth system of musical notation (measures 20-21). The notation continues on a three-staff system. The first staff contains the melody, and the second and third staves contain the bass line. The system is divided into two measures by vertical bar lines.

Seventh system of musical notation (measures 22-23). The notation continues on a three-staff system. The first staff contains the melody, and the second and third staves contain the bass line. The system is divided into two measures by vertical bar lines. The final measure of the second system ends with a double bar line and a fermata symbol.

13. La gamba



14. Ciel turchino

1 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

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

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

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


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

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

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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

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31 

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35

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37

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ORIGINAL BARS EDITORIALY CORRECTED IN THE TEXT

Saltarello primo
Bar 13

Il sgazotto
Bar 37

Non ti partir da me
Bar 33

La meza gamba
Bar 6

La favorita
Bar 9

La favorita
Bar 21

La moreta
Bar 5

La moreta
Bar 23

La moreta
Bar 34

Represe
Bar 12

Represe
Bar 33

Represe
Bar 79

Represe
Bar 85

Padoana seconda
Bar 3

Padoana seconda
Bar 6

Padoana seconda
Bar 28

Padoana seconda
Bar 29

Ciel turchino
Bar 5

14. Ciel turchino
Bar 22



TREE EDITION