Giovanni Zamboni

Sonate d'intavolatura di leuto
1718

edited
by
Gian Luca Lastraioli

TREE EDITION

Corpus of Italian Renaissance Lute Music
Volume V

Giovanni Zamboni

Sonate d'intavolatura di leuto
1718

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by
Gian Luca Lastraioli

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TREE EDITION
Albert Reyerman

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INTRODUCTION

The twelve sonatas included in Giovanni Zamboni's *Sonate d'intavolatura di leuto* are, as far as we know, the last pieces for the lute that were published in Italy during the baroque period. Zamboni's book, printed in Lucca in 1718, was written in Italian tabulature and called for a fourteen course archlute, an instrument that, in that period, was largely used in Italy for solo repertoire as well as for the realization of basso continuo parts in chamber music, church music and operatic performances.

Biographical information on Zamboni is so rare that it can be summarized in just a few lines. He was born in Rome (we do not know when, but the composer declares to be “Roman” in the title page of his book). After a period of musical apprenticeship, about which we know nothing, Zamboni moved to Pisa and was employed as a musician in the cathedral of that city from 1707 until 1713. According to a Pisan chronicle, Zamboni was very gifted in musical counterpoint and was a virtuoso on the theorbo, lute, harpsichord, small guitar, mandola and mandolino. We also know that, in Pisa, Zamboni was involved in a duel with a colleague, the Florentine Giovanni Gelli. Thanks to the intervention of mutual friends, who managed to separate the dueling rivals, neither contender was injured, and Zamboni and Gelli very soon reconciled.

Given the scarcity of biographical information, we can only observe that the cultural and musical background of Zamboni's compositional art, as it emerges from his sonatas, clearly points to the Roman school of Arcangelo Corelli and to the lute tradition of Lelio Colista, the great Roman lutenist and violinist who died in 1680. Other clear influences found in Zamboni's works are the musical echoes of the “old master” Kapsberger, and to a certain extent, the “new” style of the “modern genius” Sylvius Leopold Weiss. We can assume that Zamboni was acquainted with Weiss' music - in fact, the great German composer was in Rome between 1708 and 1714, and most certainly his music was not unknown to Zamboni.

Of the twelve sonatas that appear in Zamboni's book, eleven are actually suites consisting of the usual sequence of dance movements such as *allemanda*, *corrente*, *sarabanda*, *giga*, *minuet*, *gavotta* etc. A few sonatas are introduced by a *preludio*, while the last sonata consists of a single movement, a *ciaccona*. Notably, two sonatas (*Terza* and *Settima*) also feature a *fuga*, thus confirming Zamboni's solid fame as an “excellent contrapuntist.”

The style of Zamboni's sonatas is highly elegant and all of his pieces show an accurate level of idiomatic writing for the instrument. For this reason they represent a precious, virtually unique, example of lute music of the Italian Settecento. Finally, not only can Zamboni's sonatas enrich the solo repertoire of today's lutenist, but they also represent an excellent source of inspiration for a better understanding of the art of basso continuo realization on the archlute as it was practiced in Italy during the baroque period.

The pieces in this edition have been transcribed with the software *Fronimo* by Francesco Tribioli.

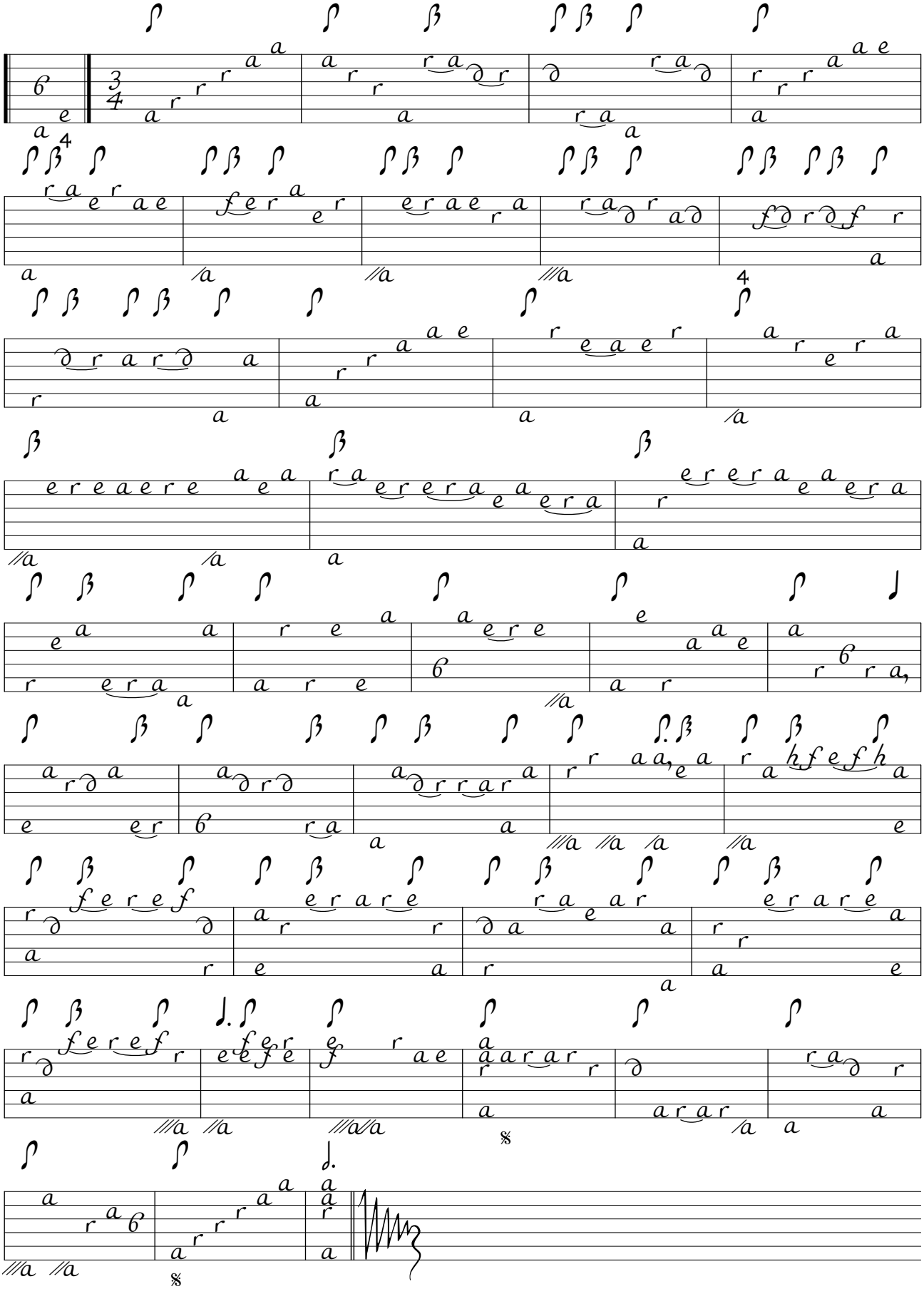
Gian Luca Lastraioli, Florence, February 2010

Gio: Zamboni Romano

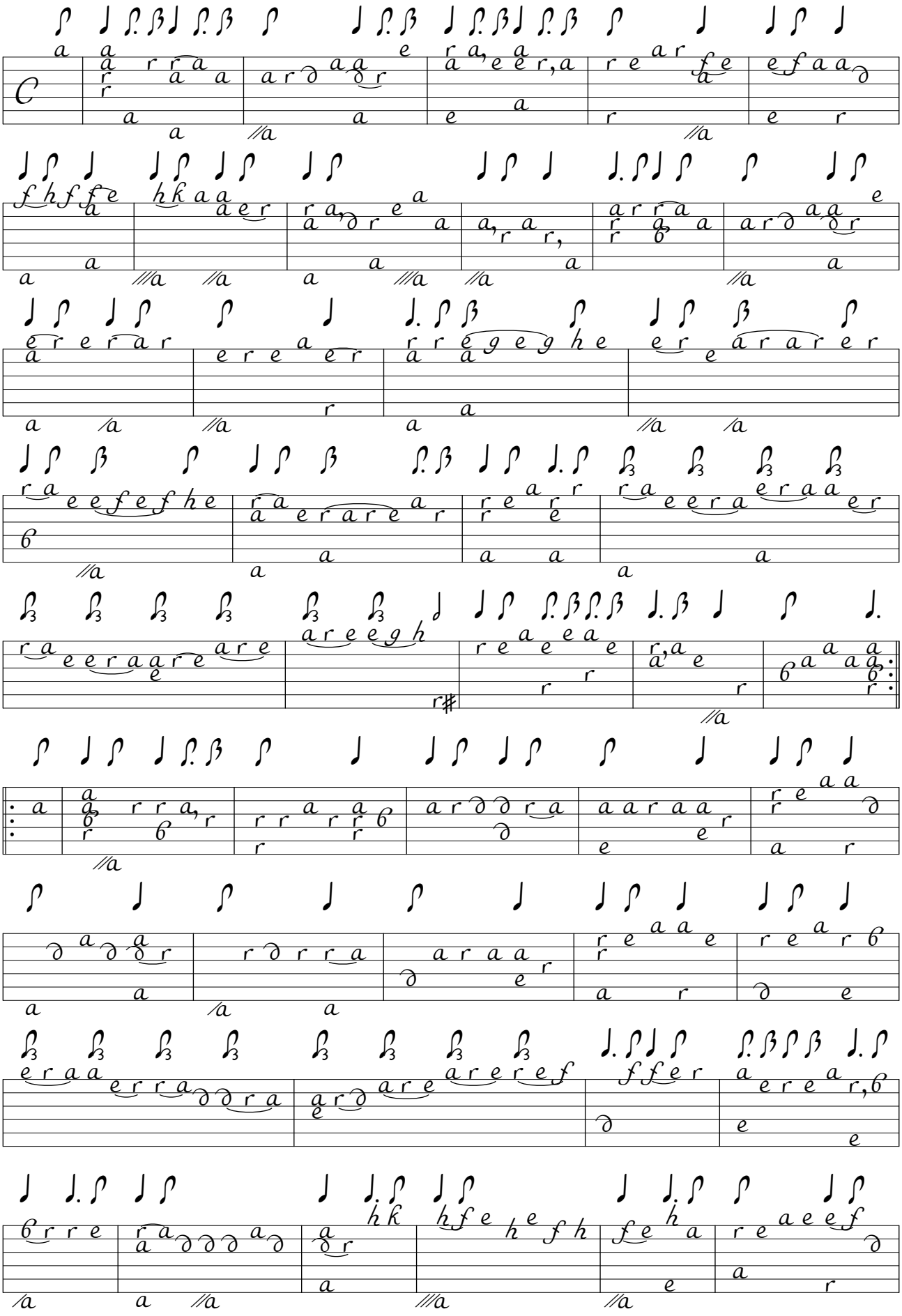
Sonate d'intavolatura di leuto

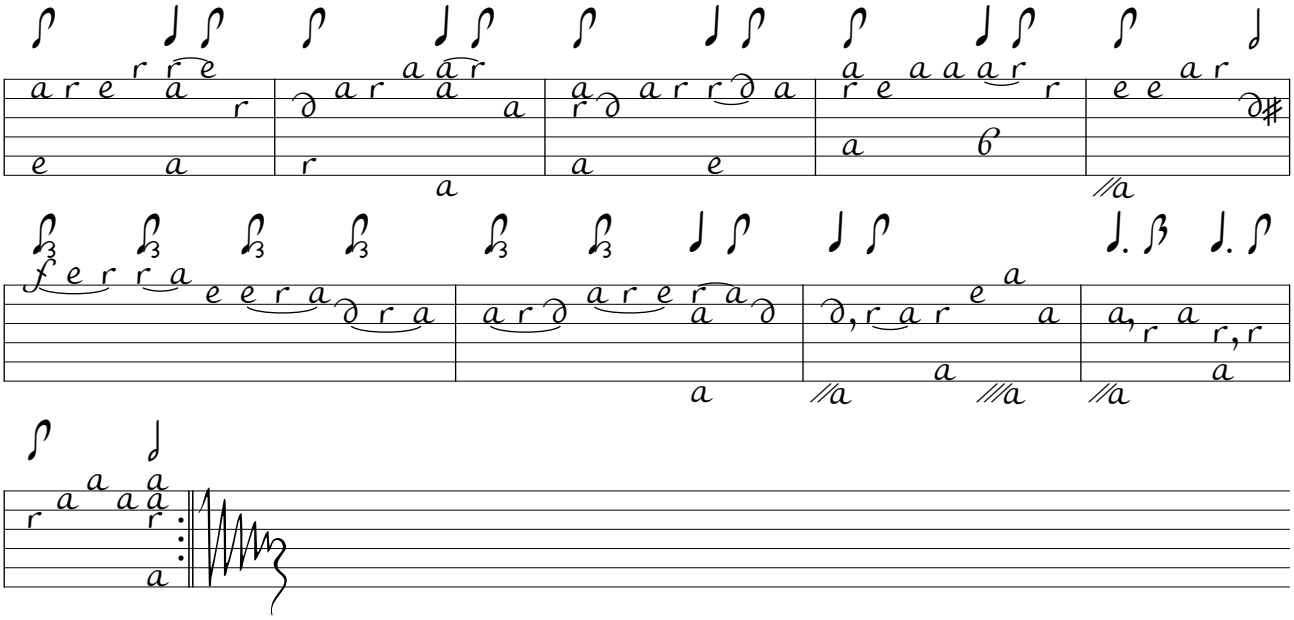
Sonata prima

Preludio



Alemanda





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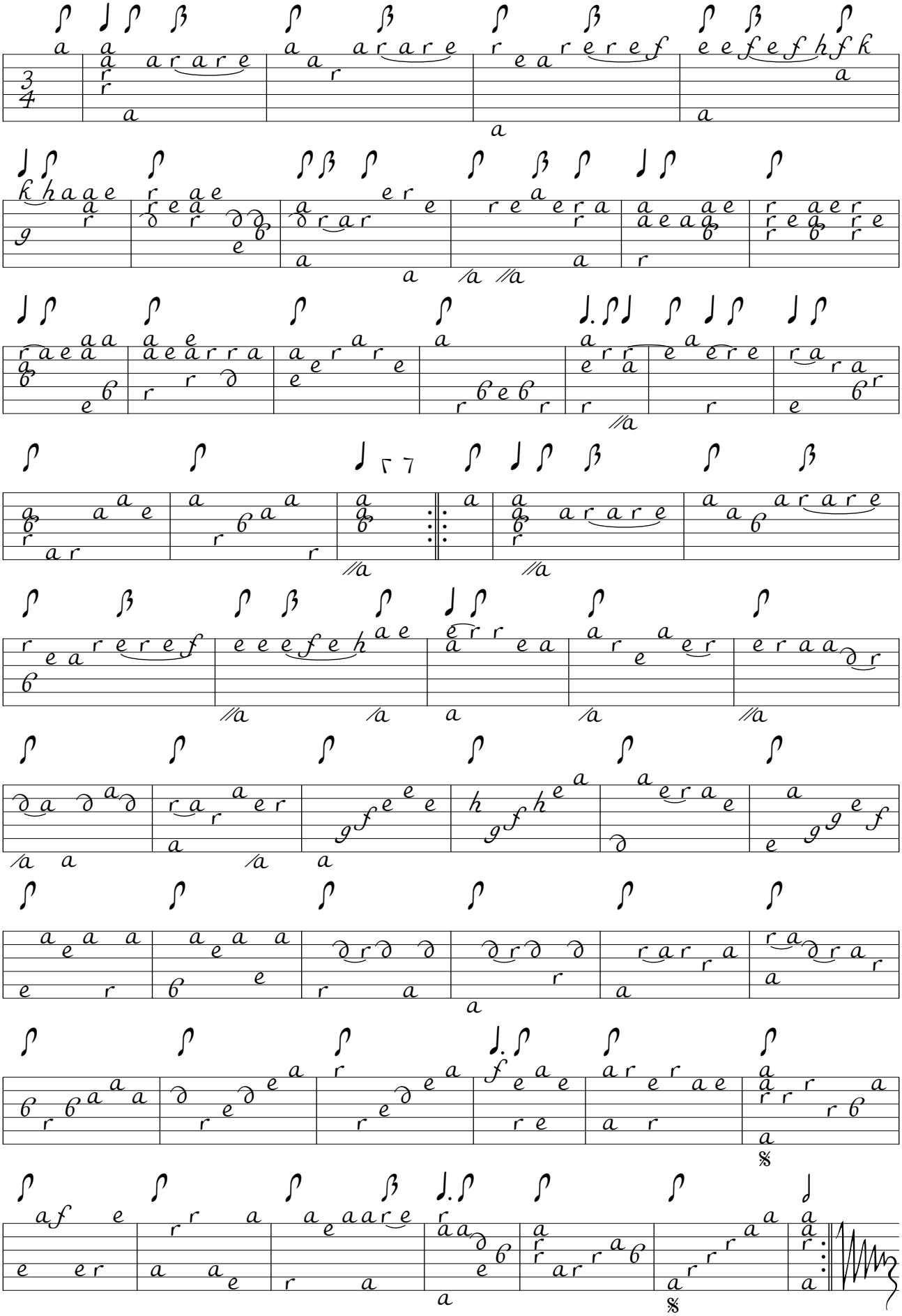
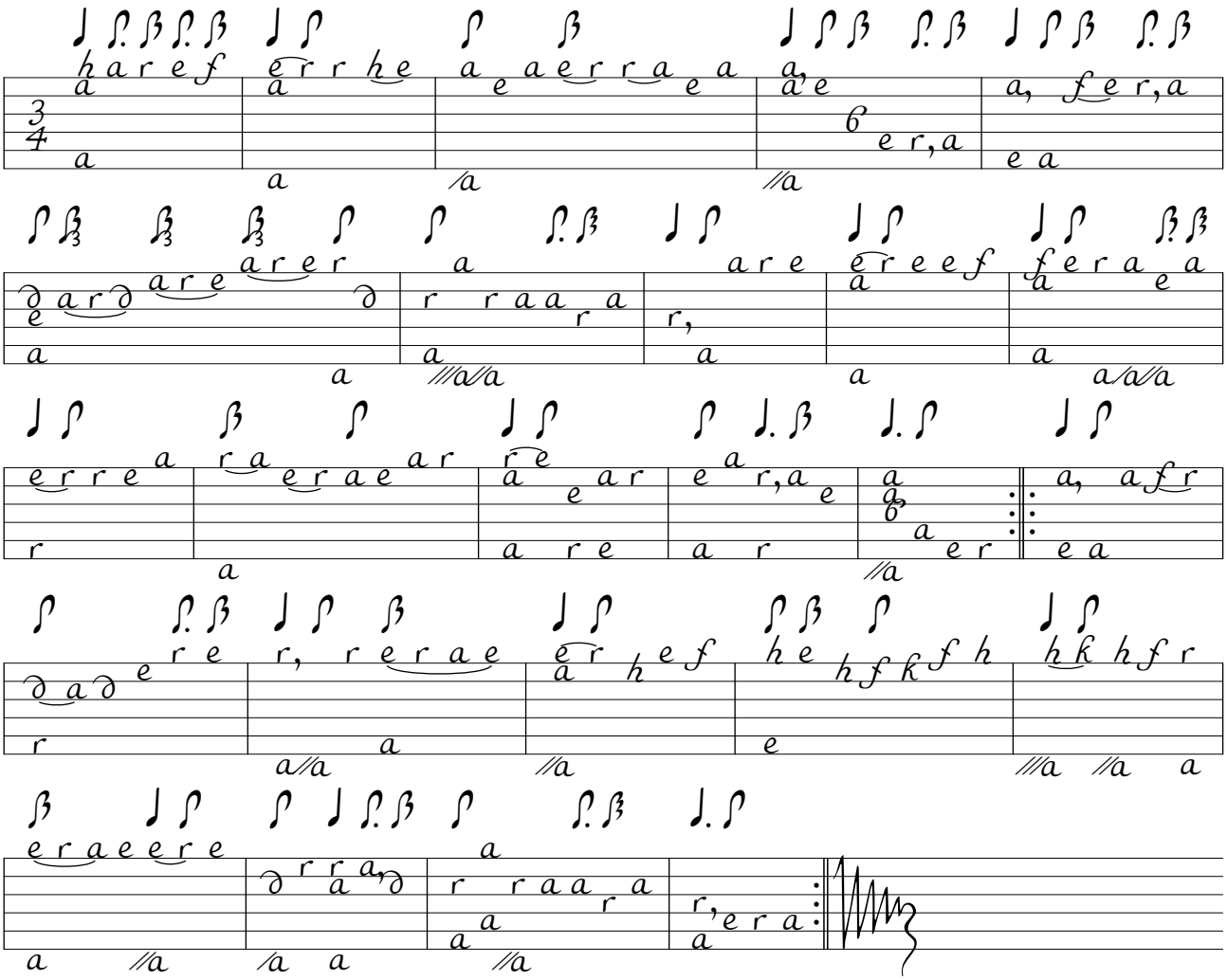
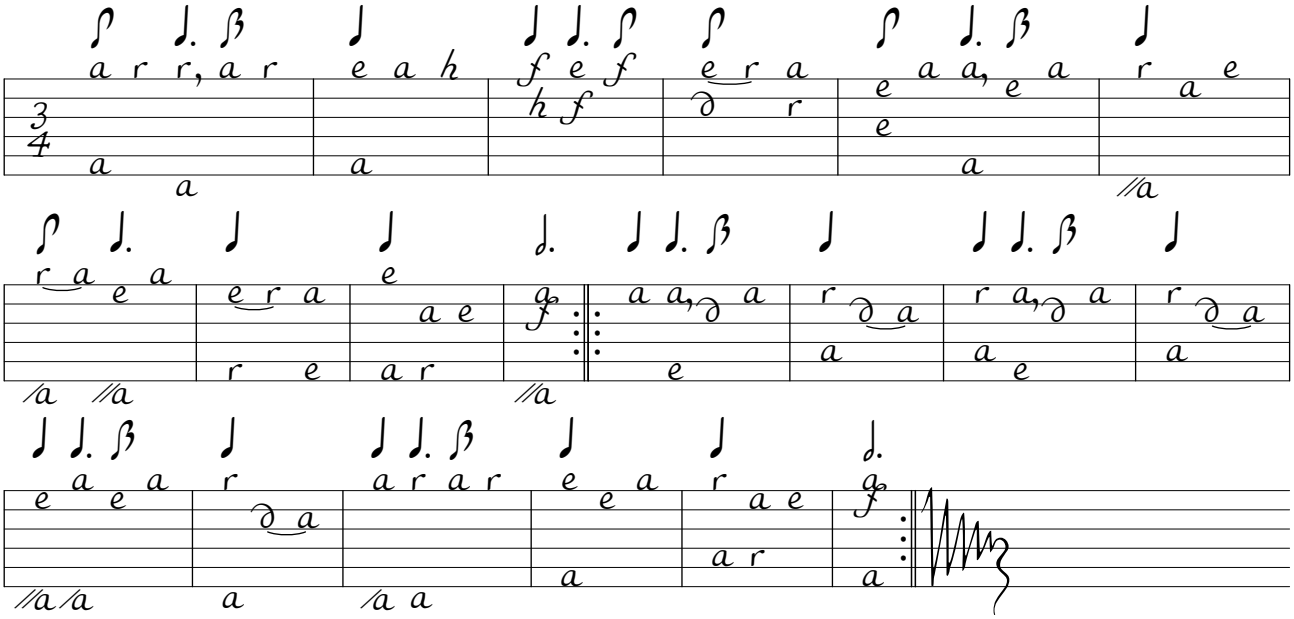


Sarabanda - Largo

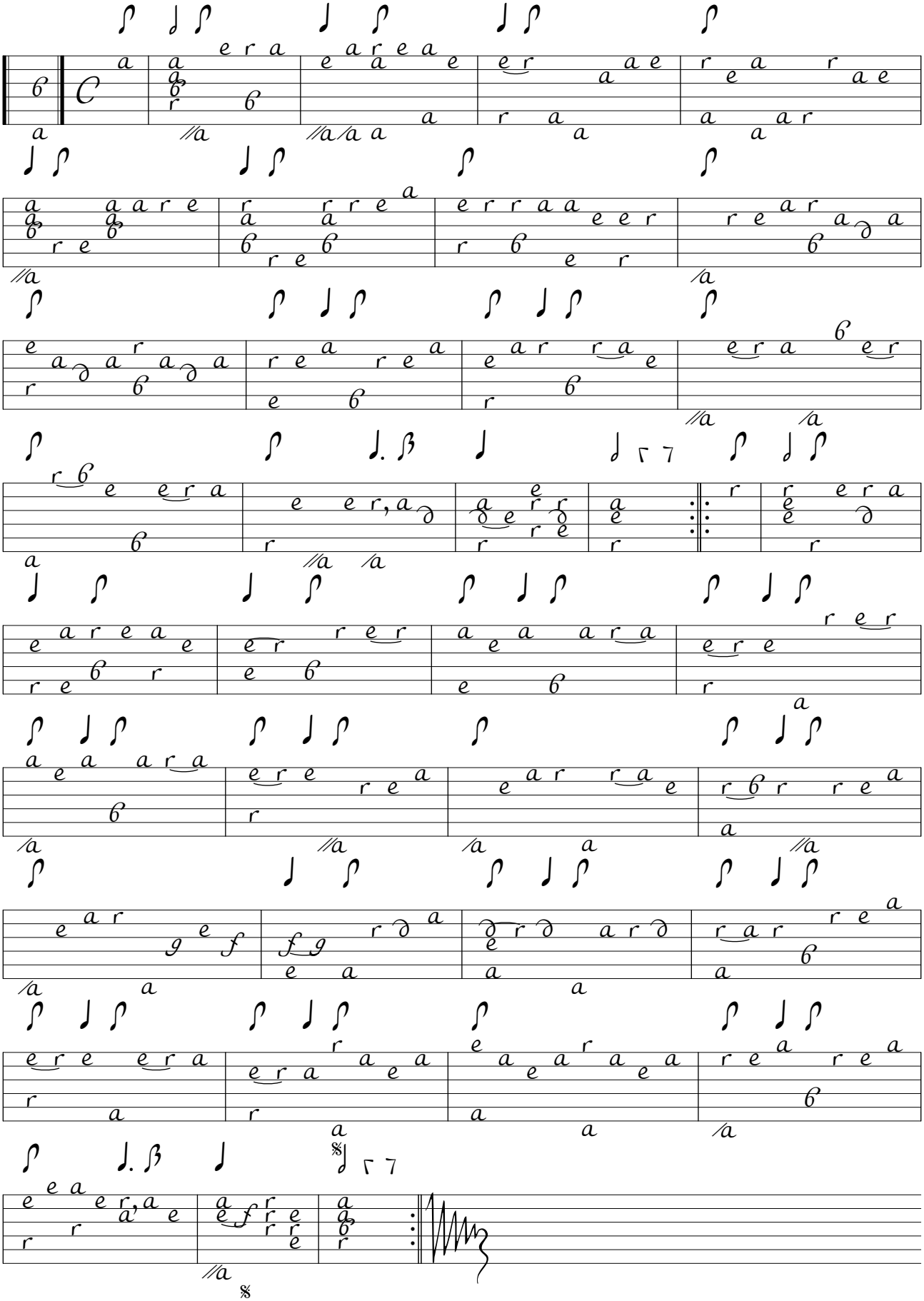


Minuet



Sonata seconda

Alemanda



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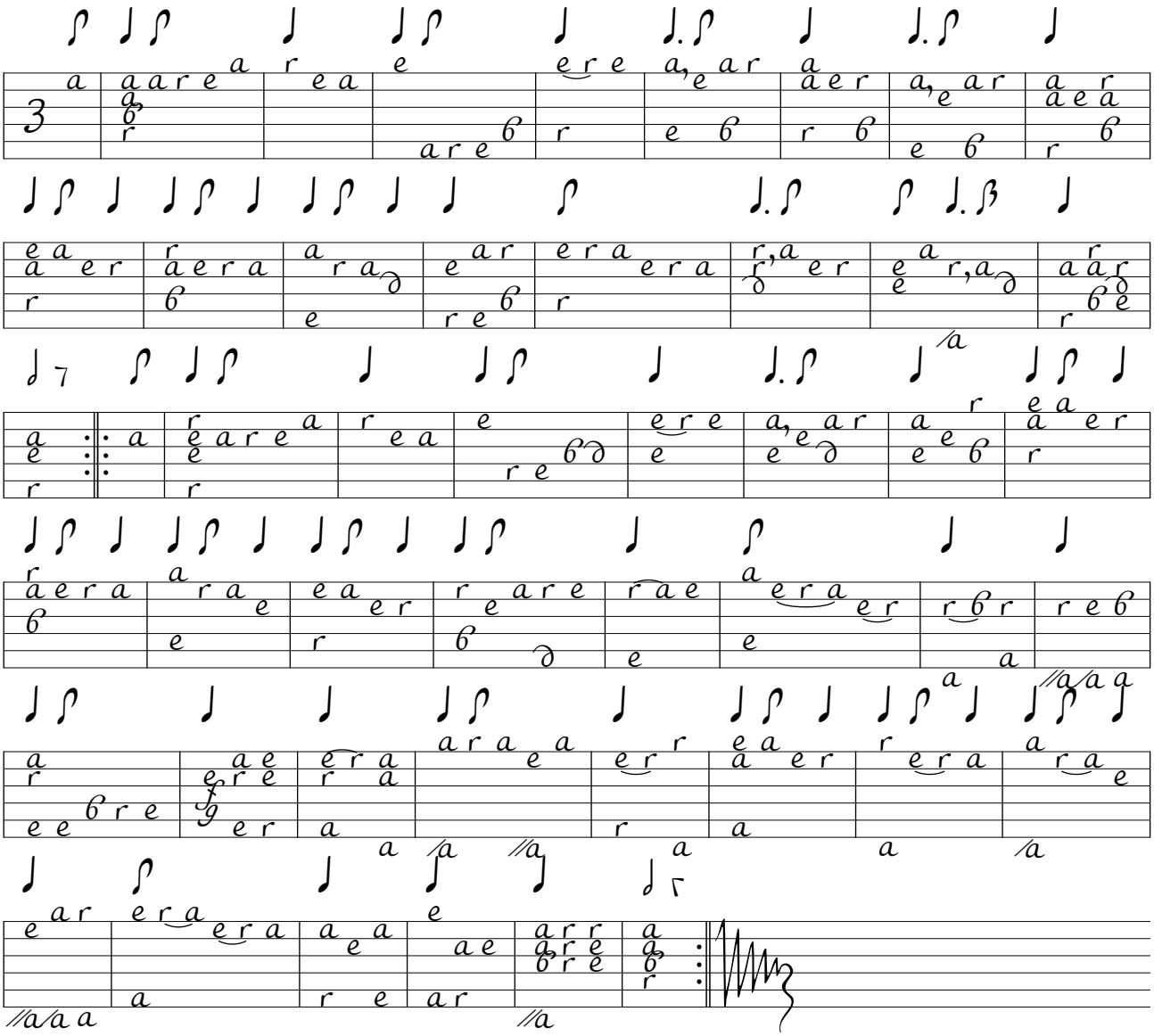
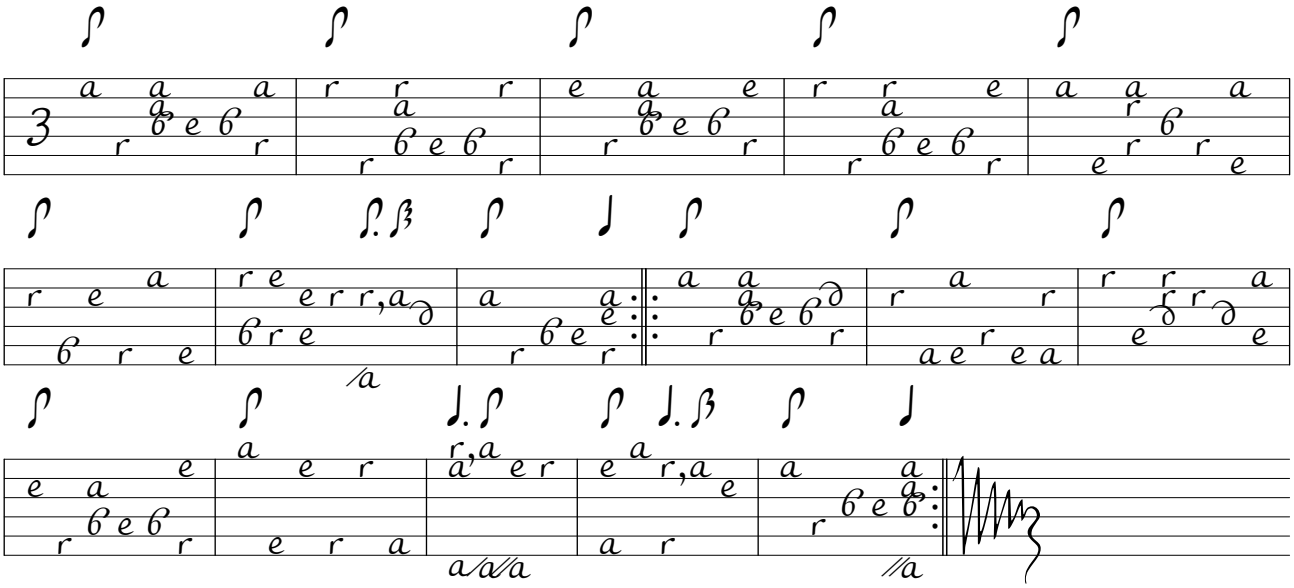
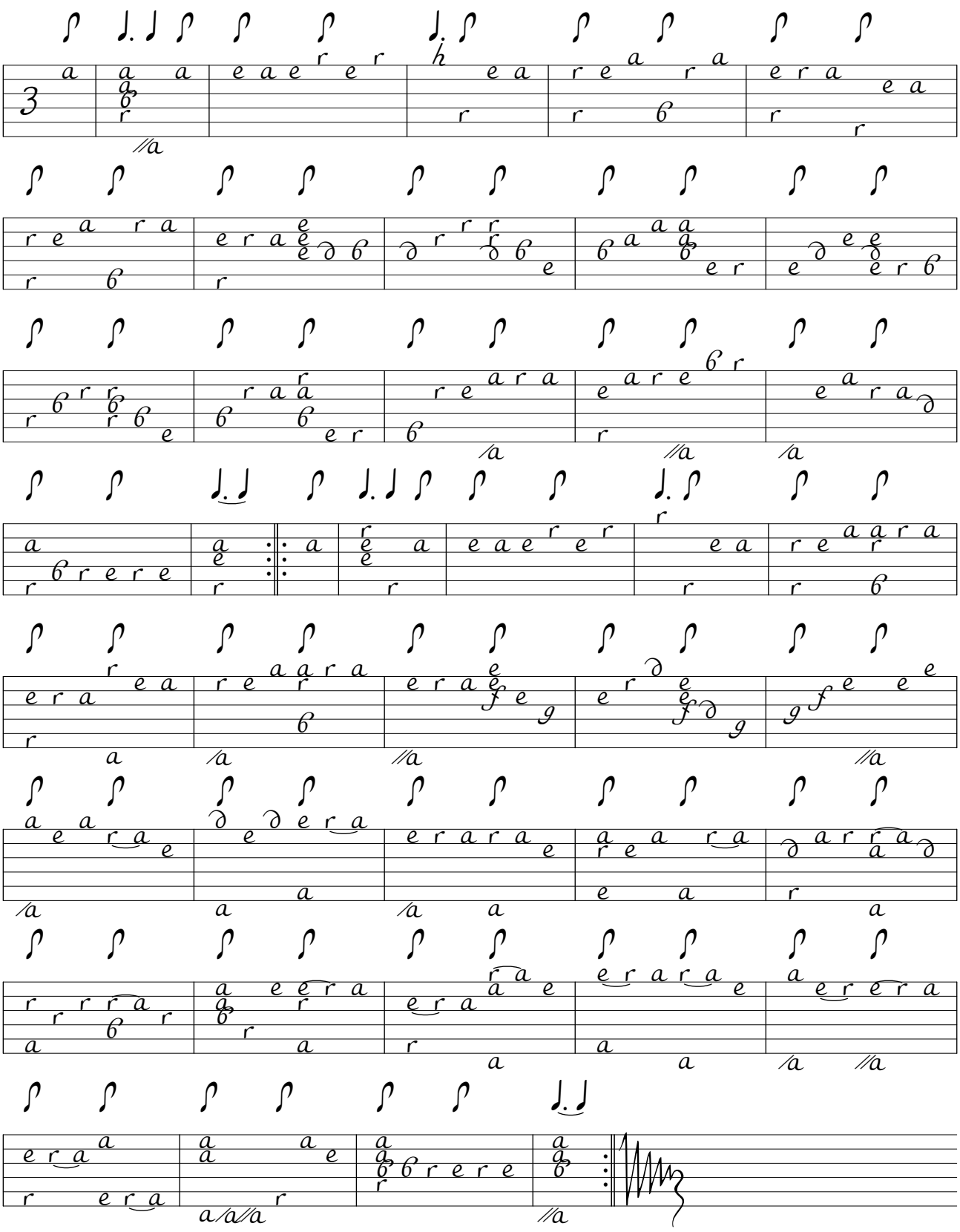


Sarabanda – Largo

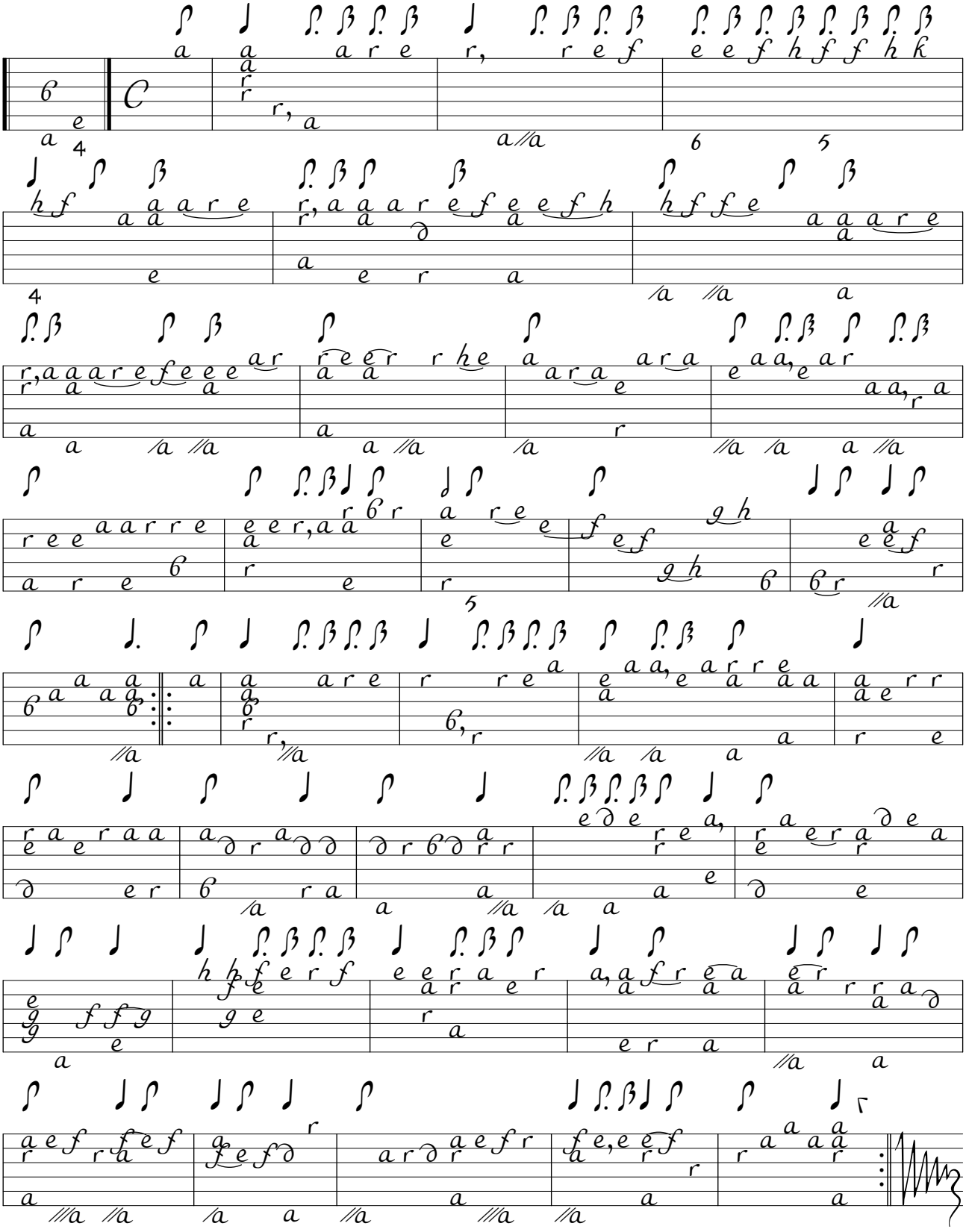


Giga

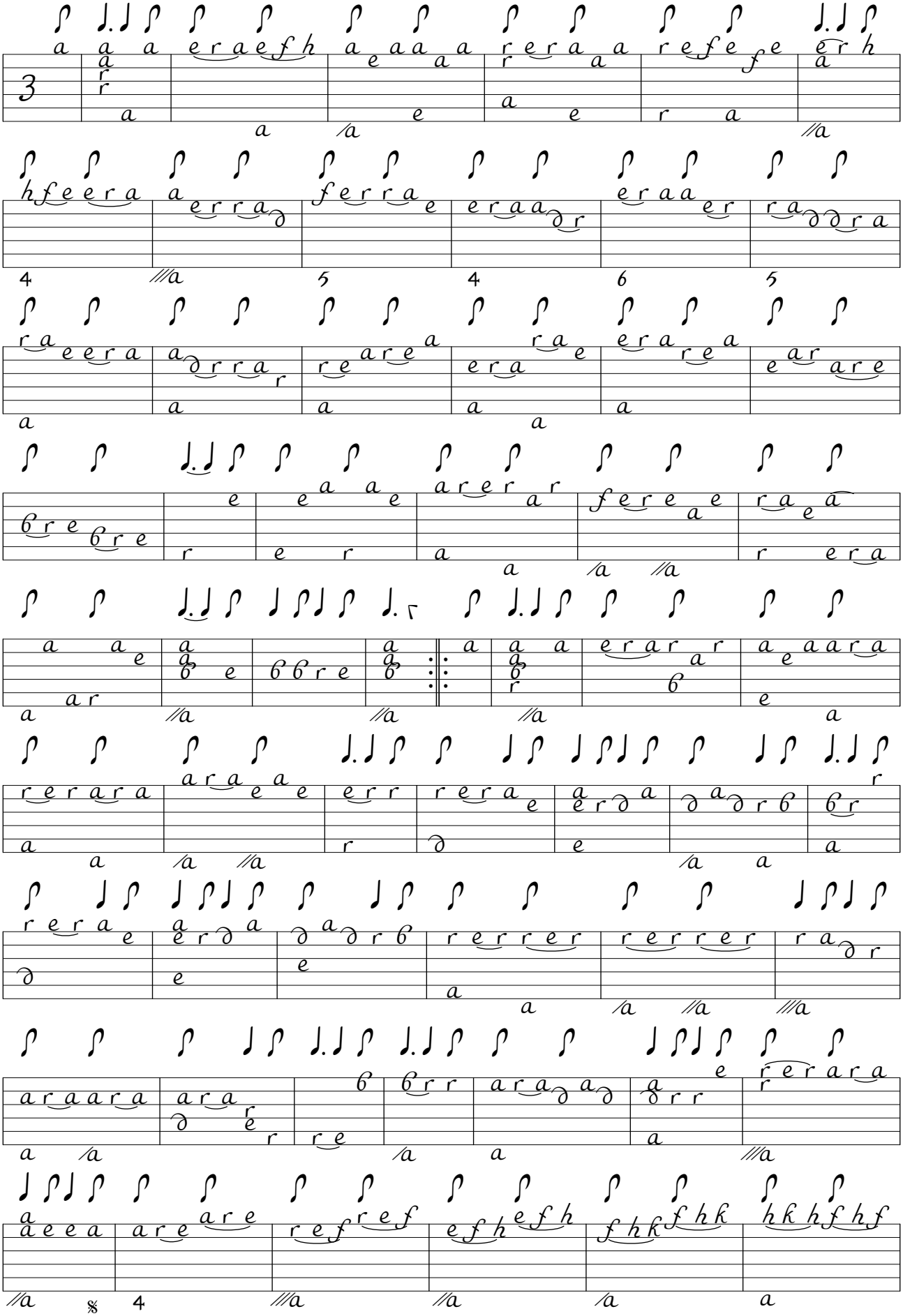


Sonata terza

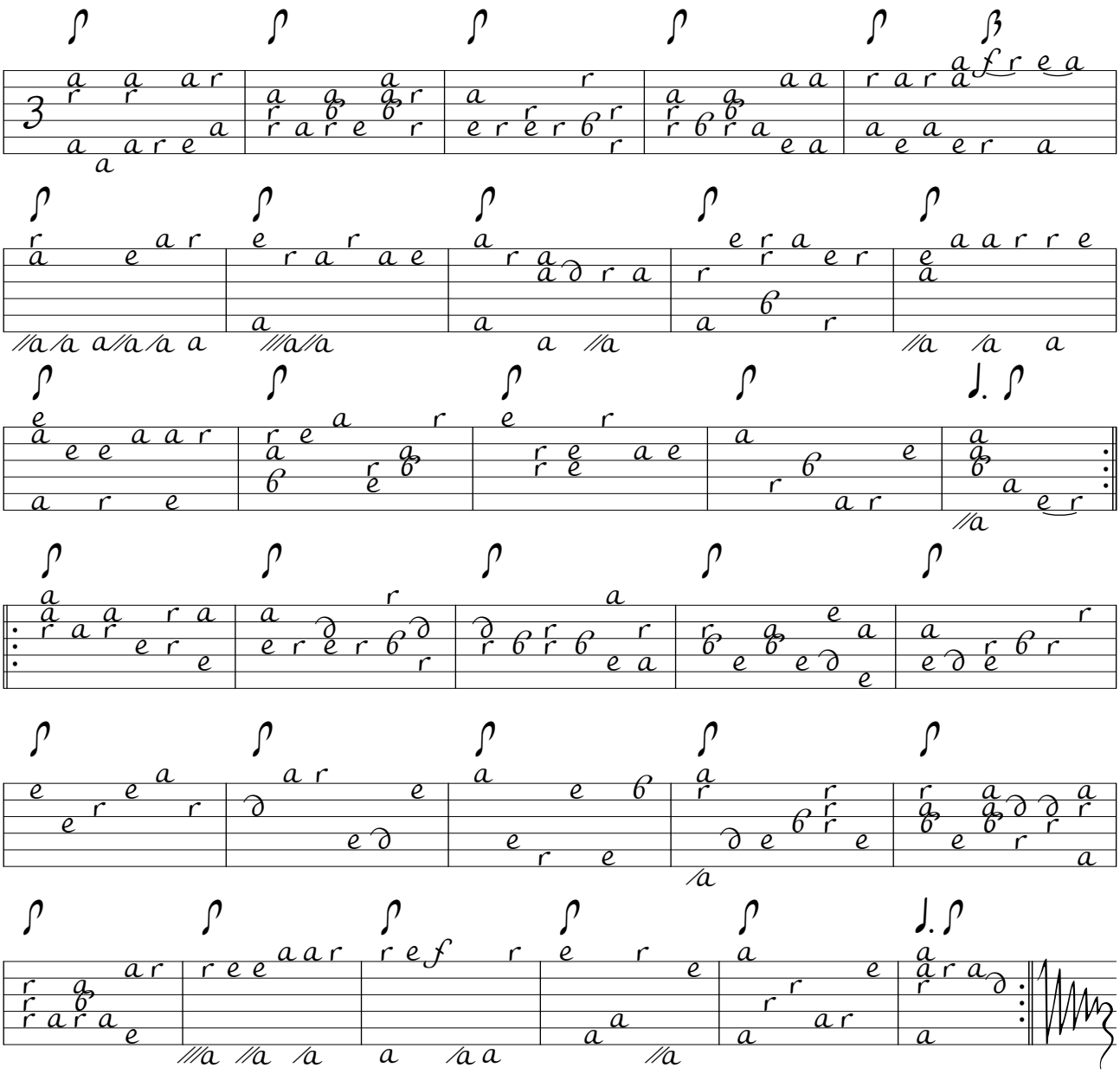
Allemanda



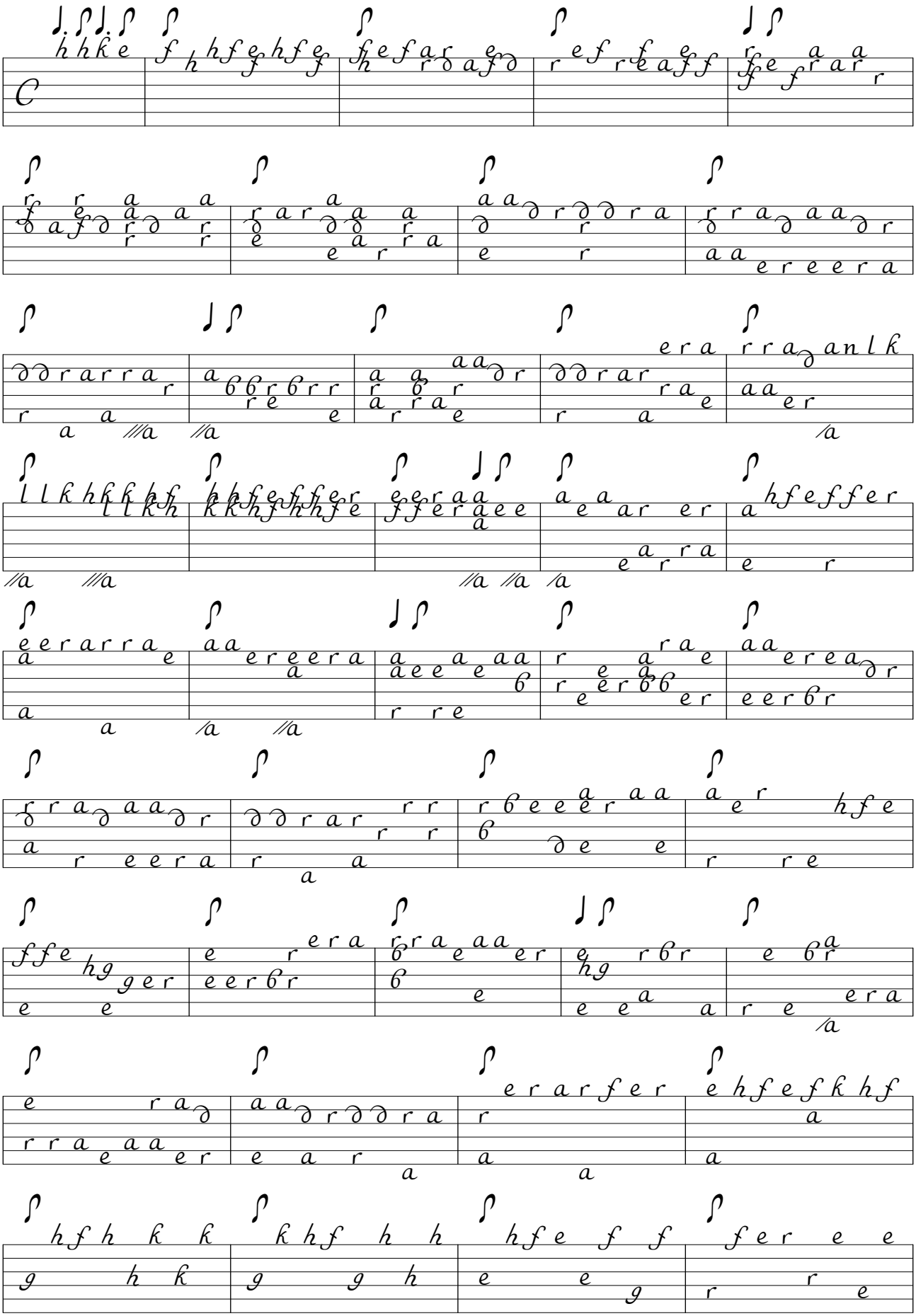
Giga

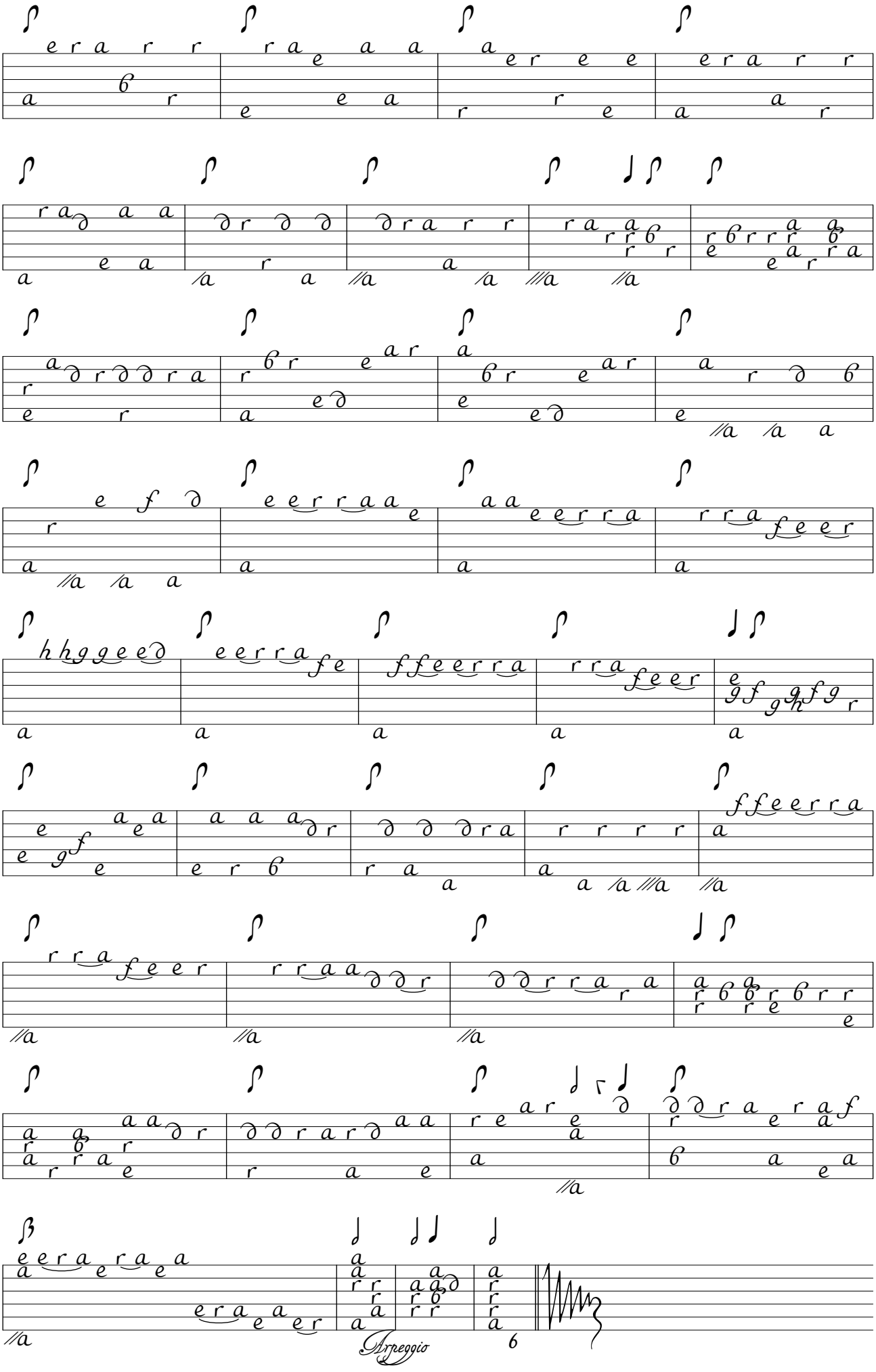


Sarabanda - Andante



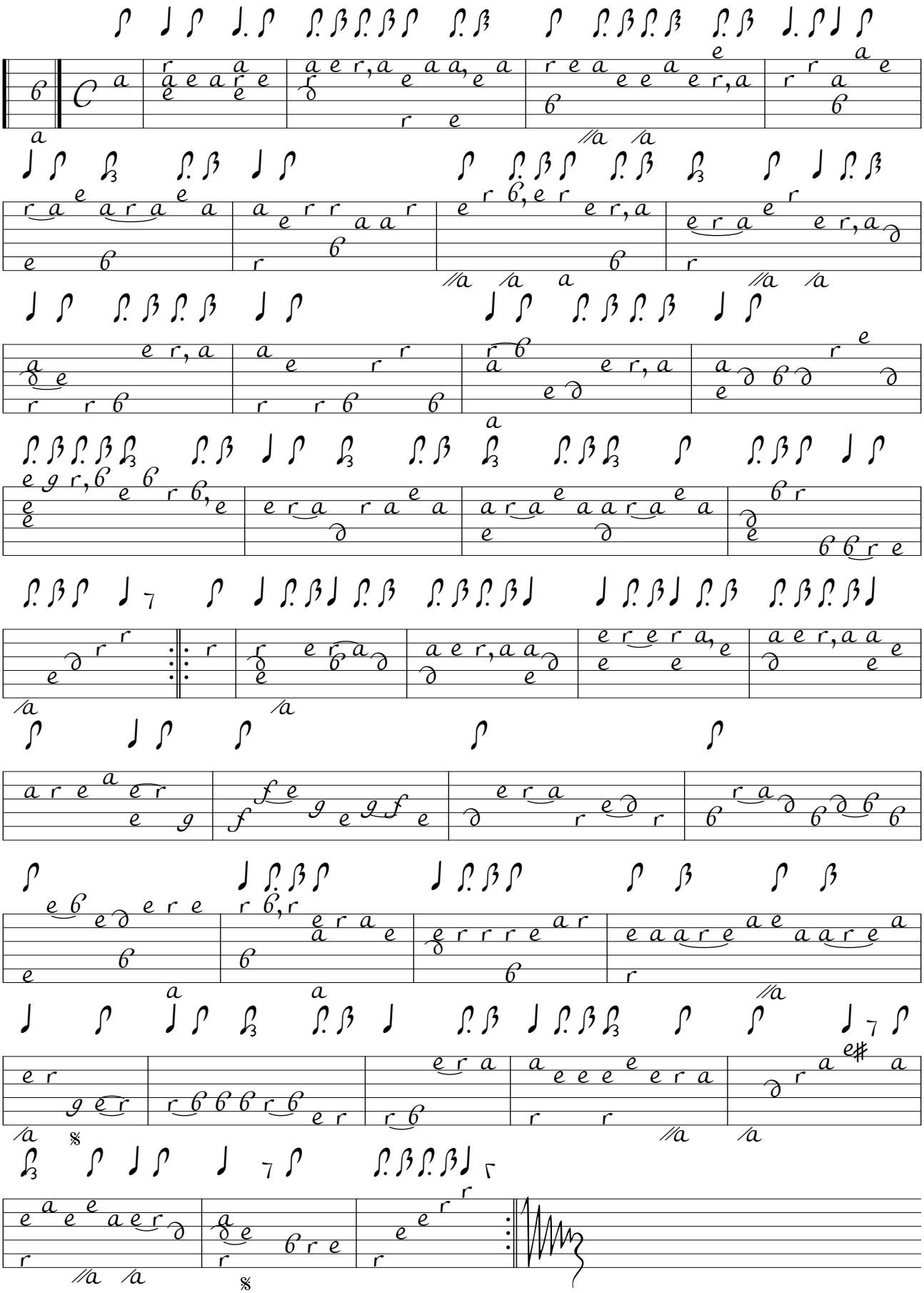
Fuga



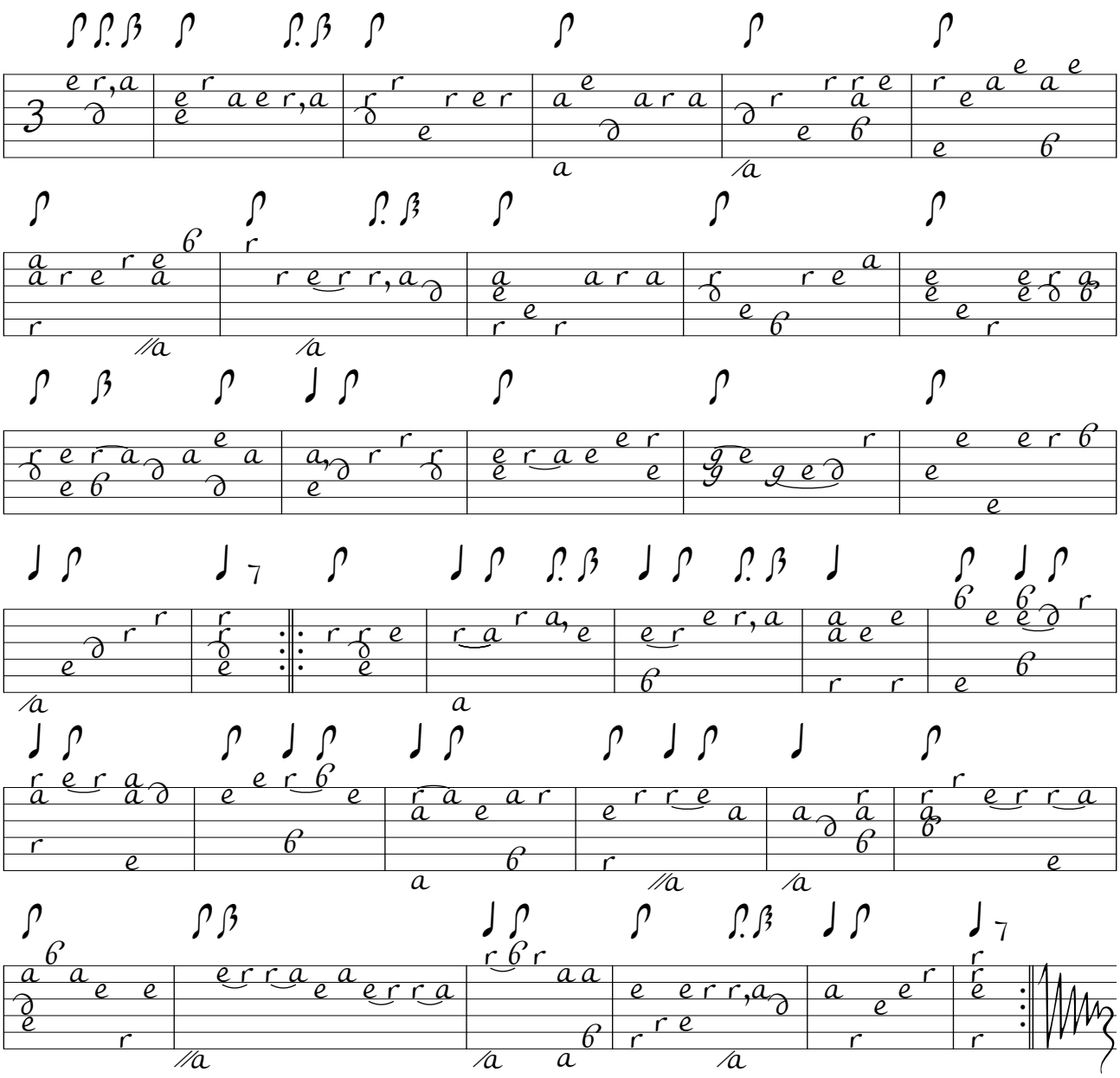

Arpeggio
6

Sonata quarta

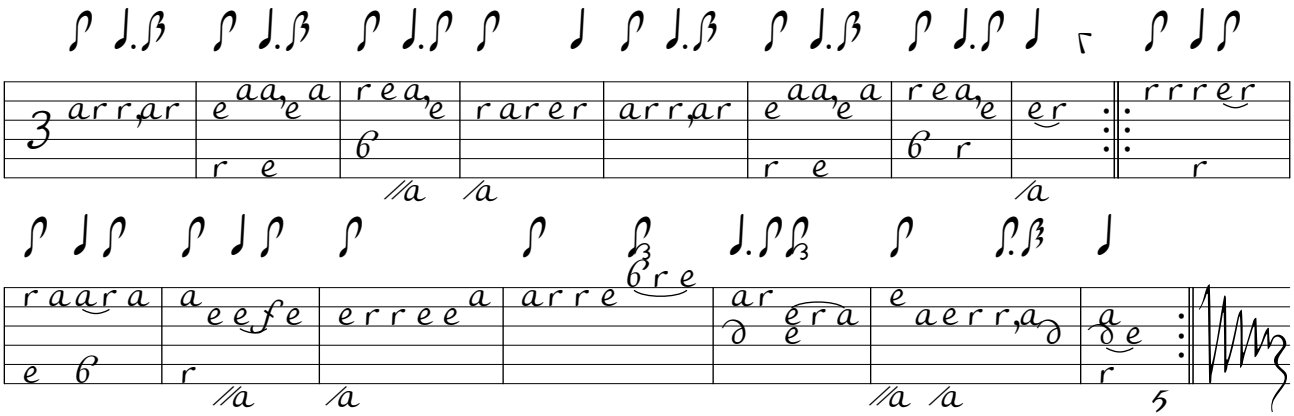
Alemanda – Adagio



Sarabanda

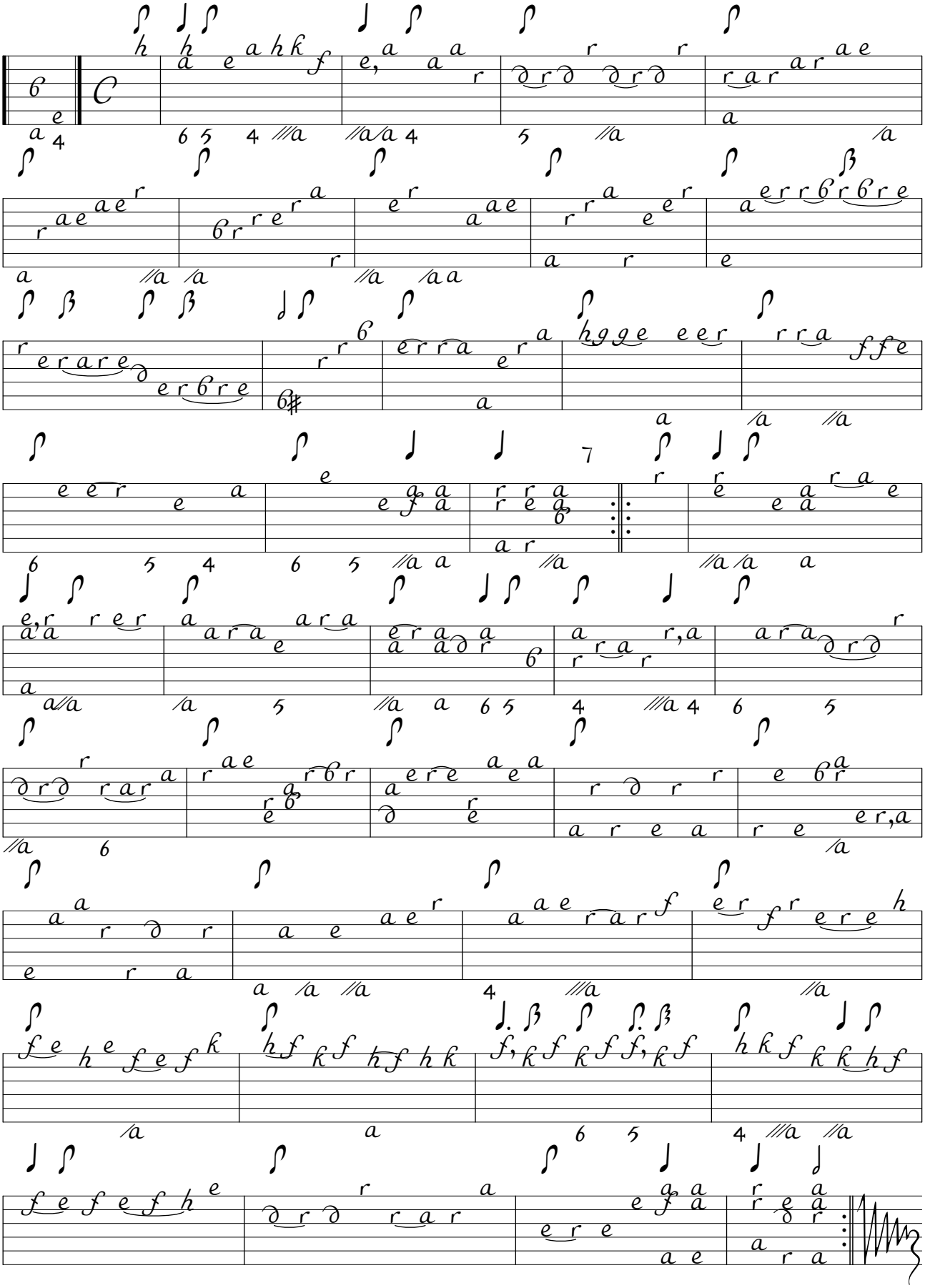


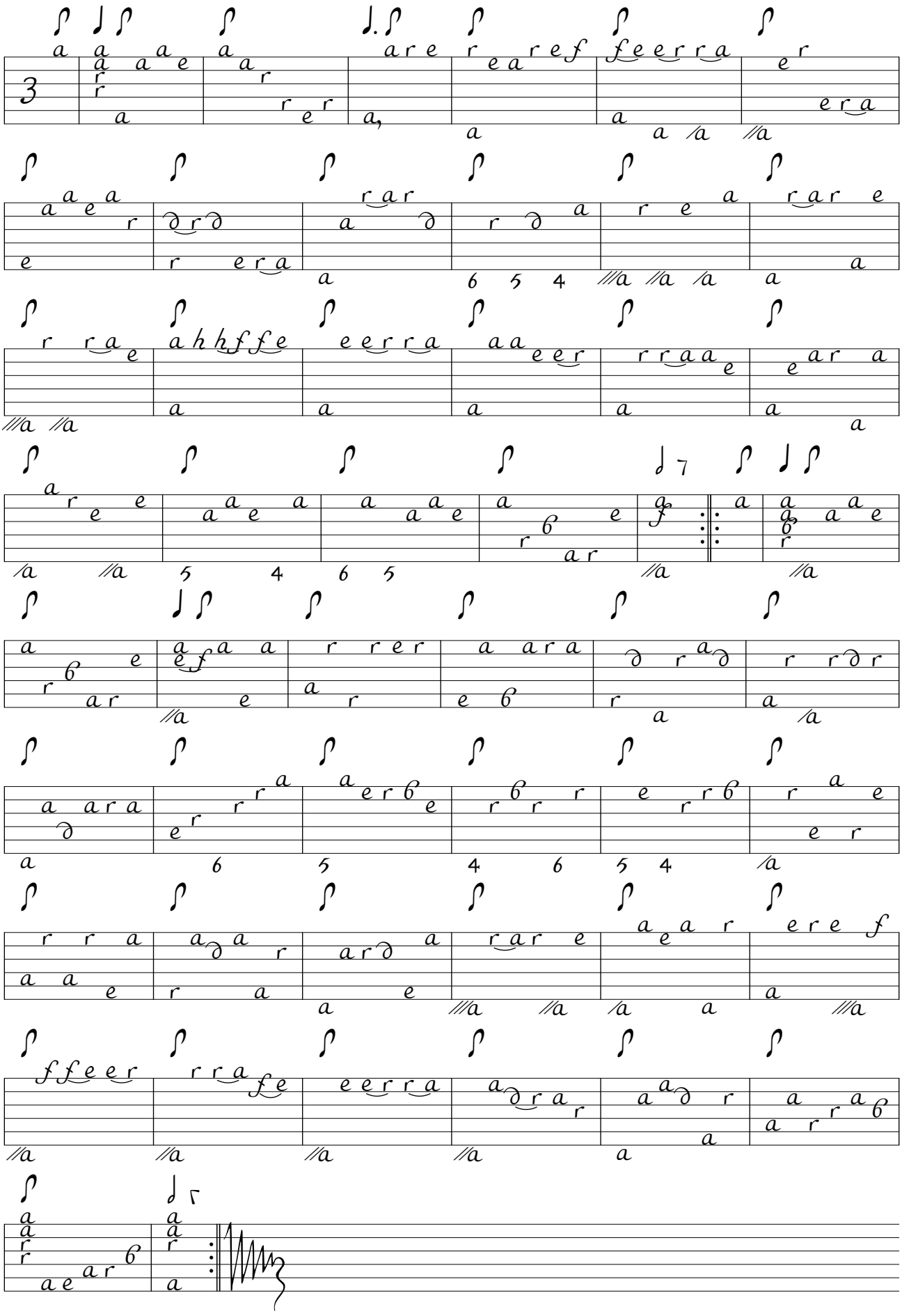
Minuet



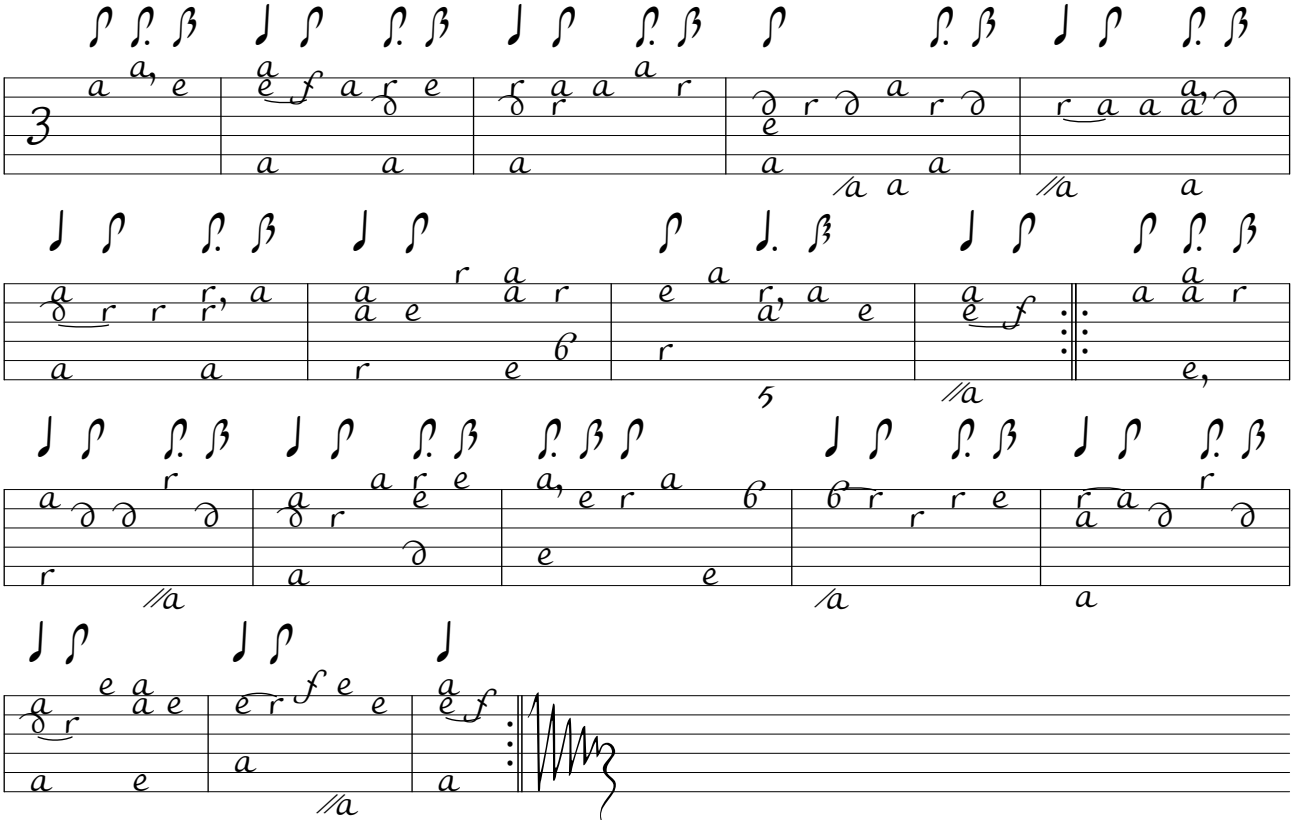
Sonata quinta

Alemanda

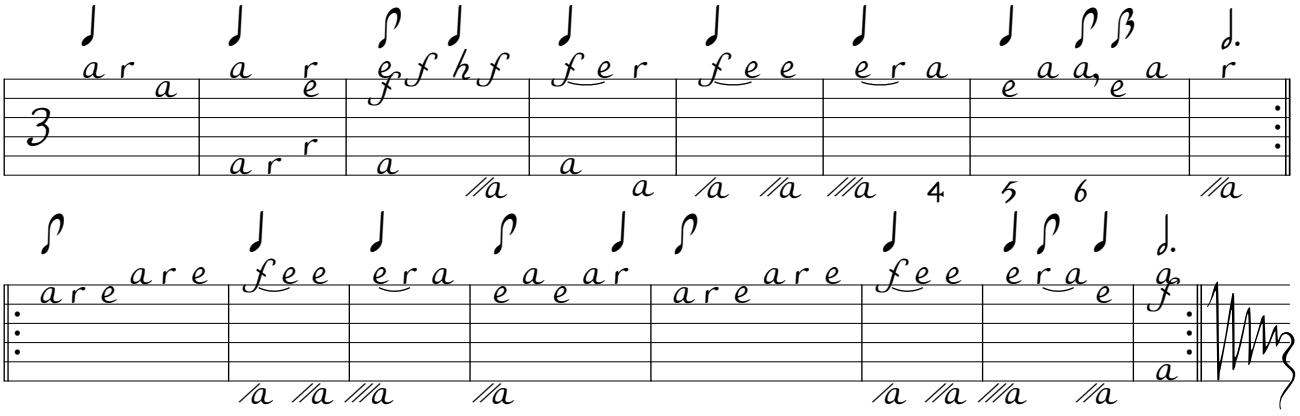




Sarabanda - Largo



Minuet



Sonata sesta

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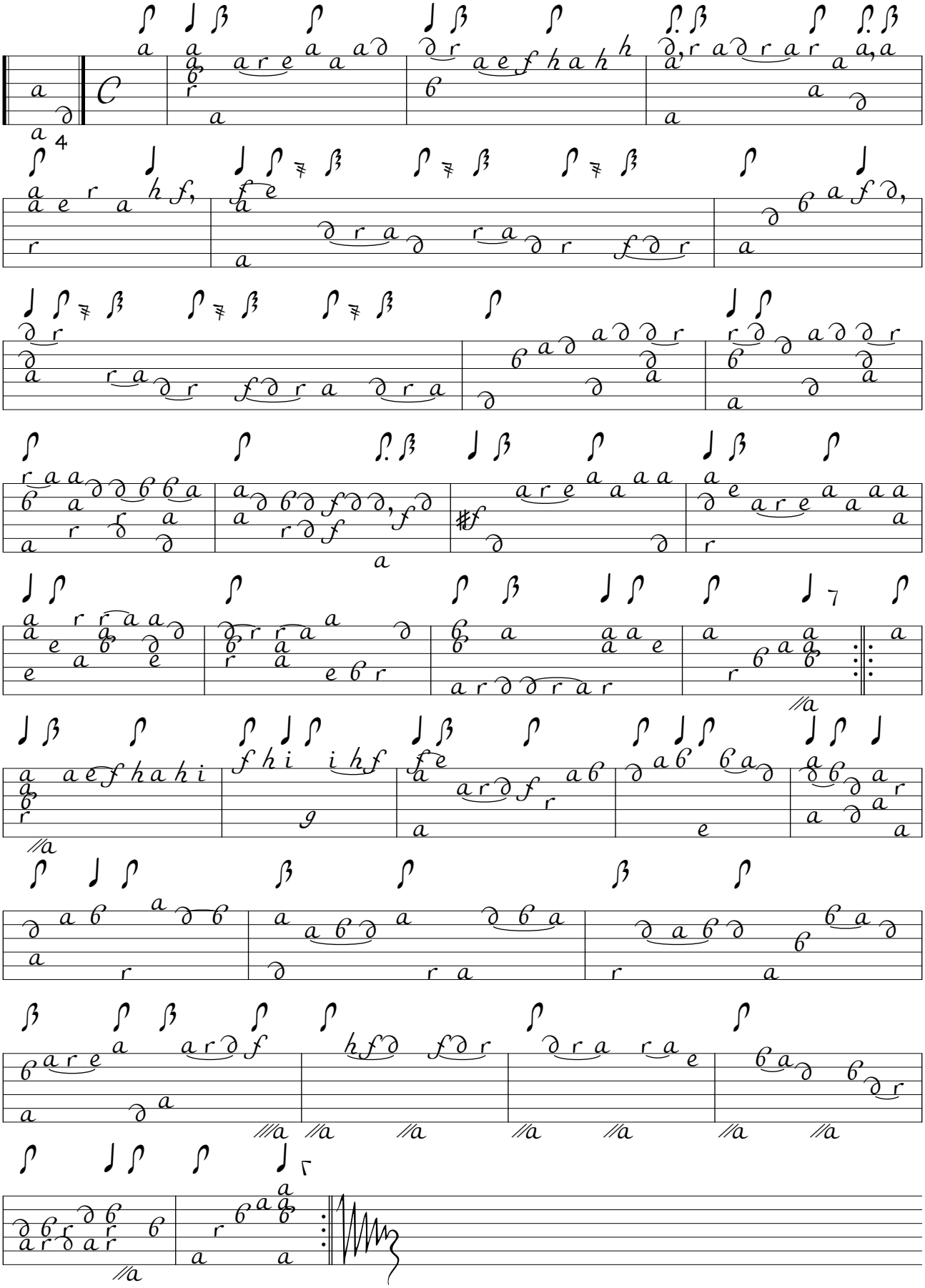
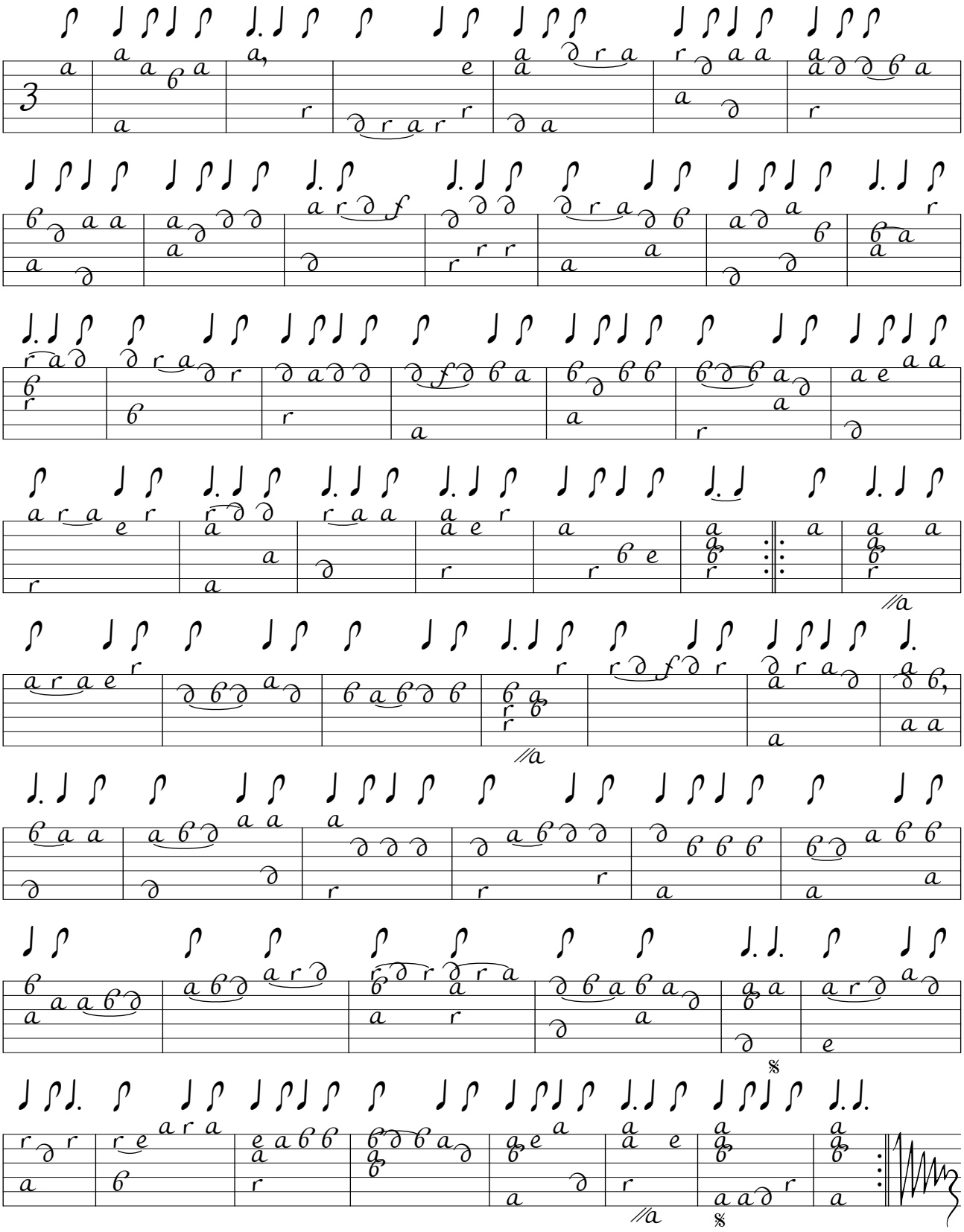


Giga



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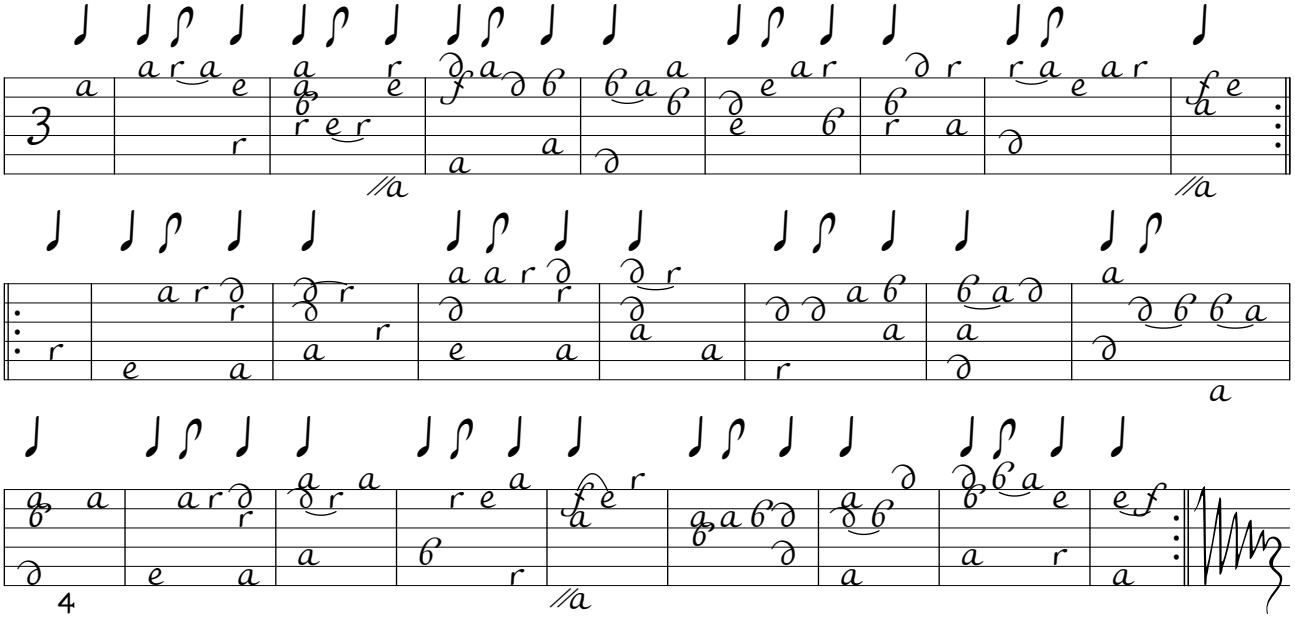
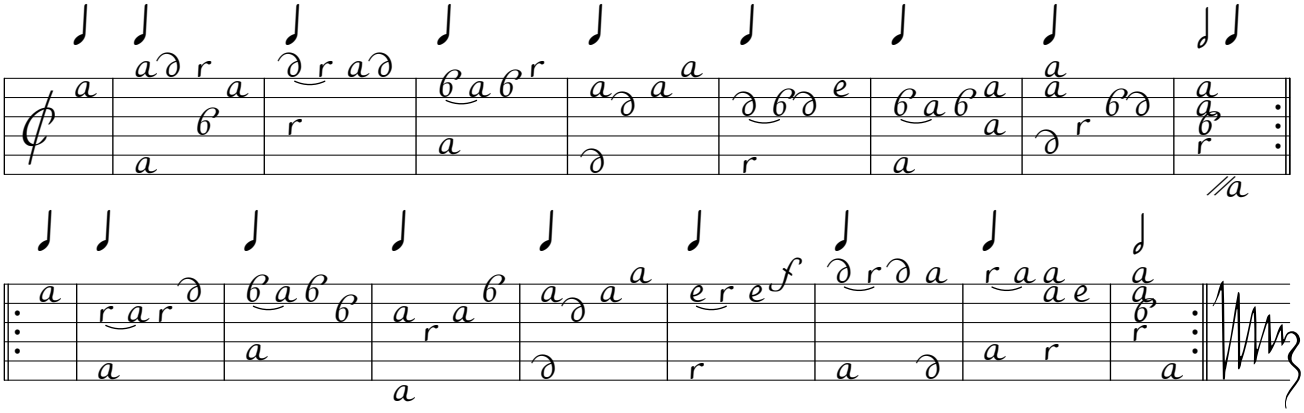


Gavotta



Sonata settima

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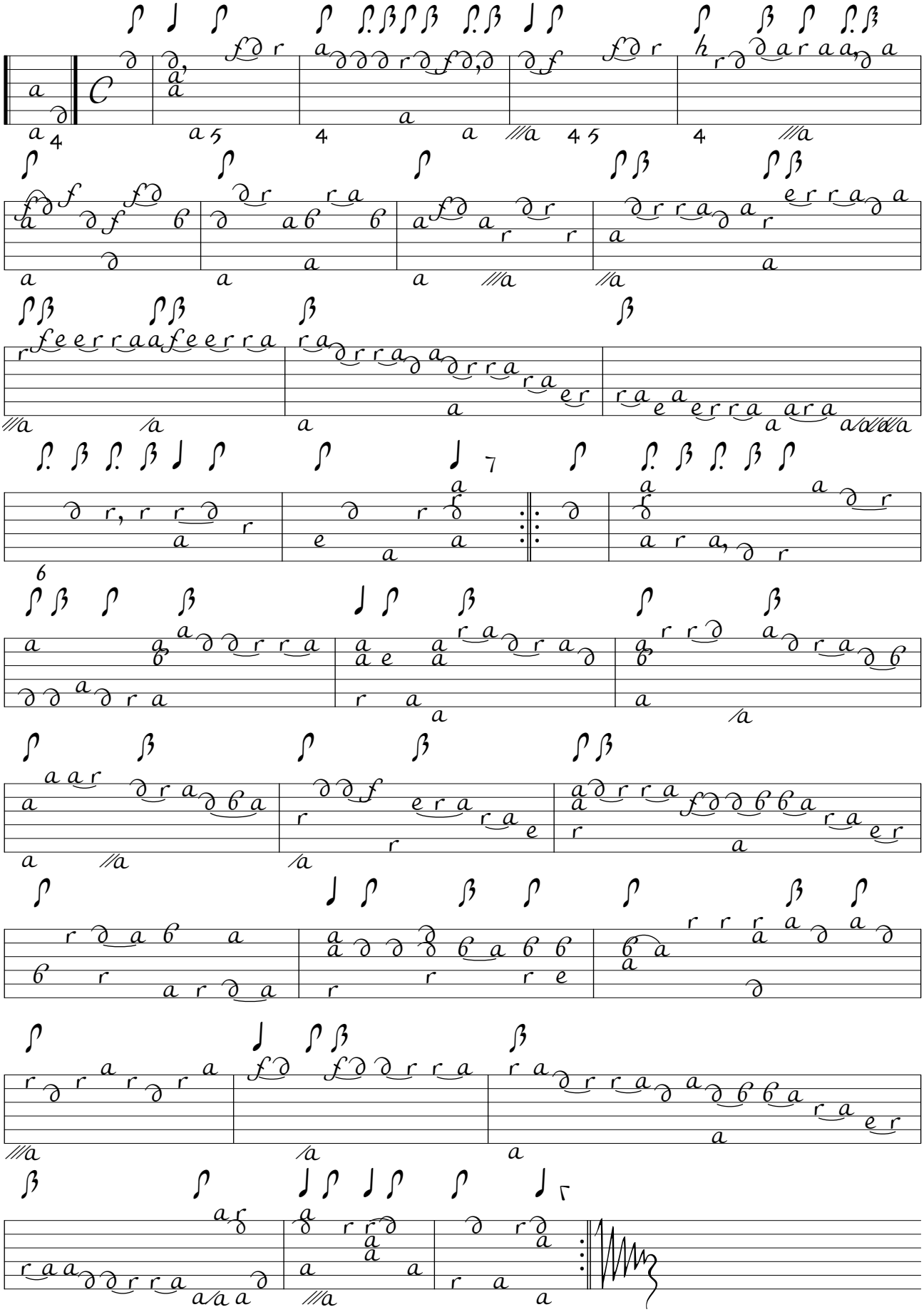

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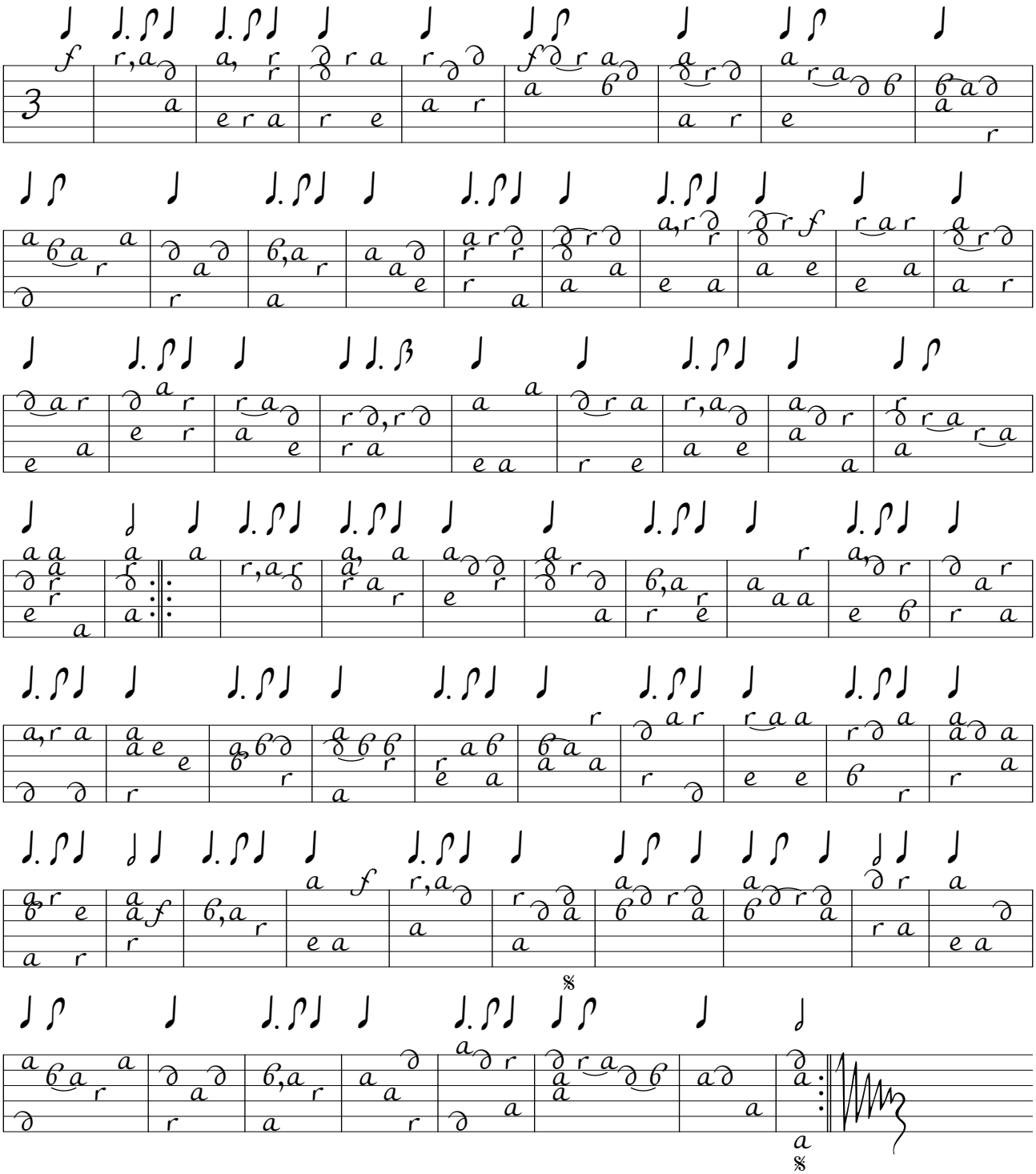

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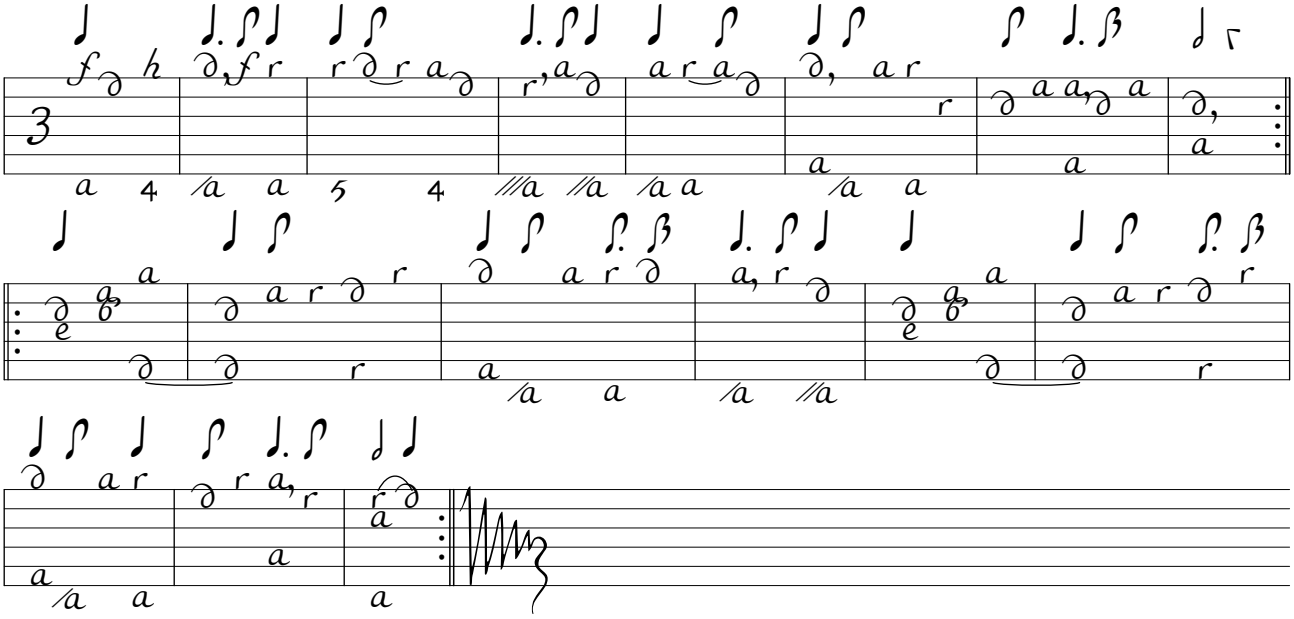
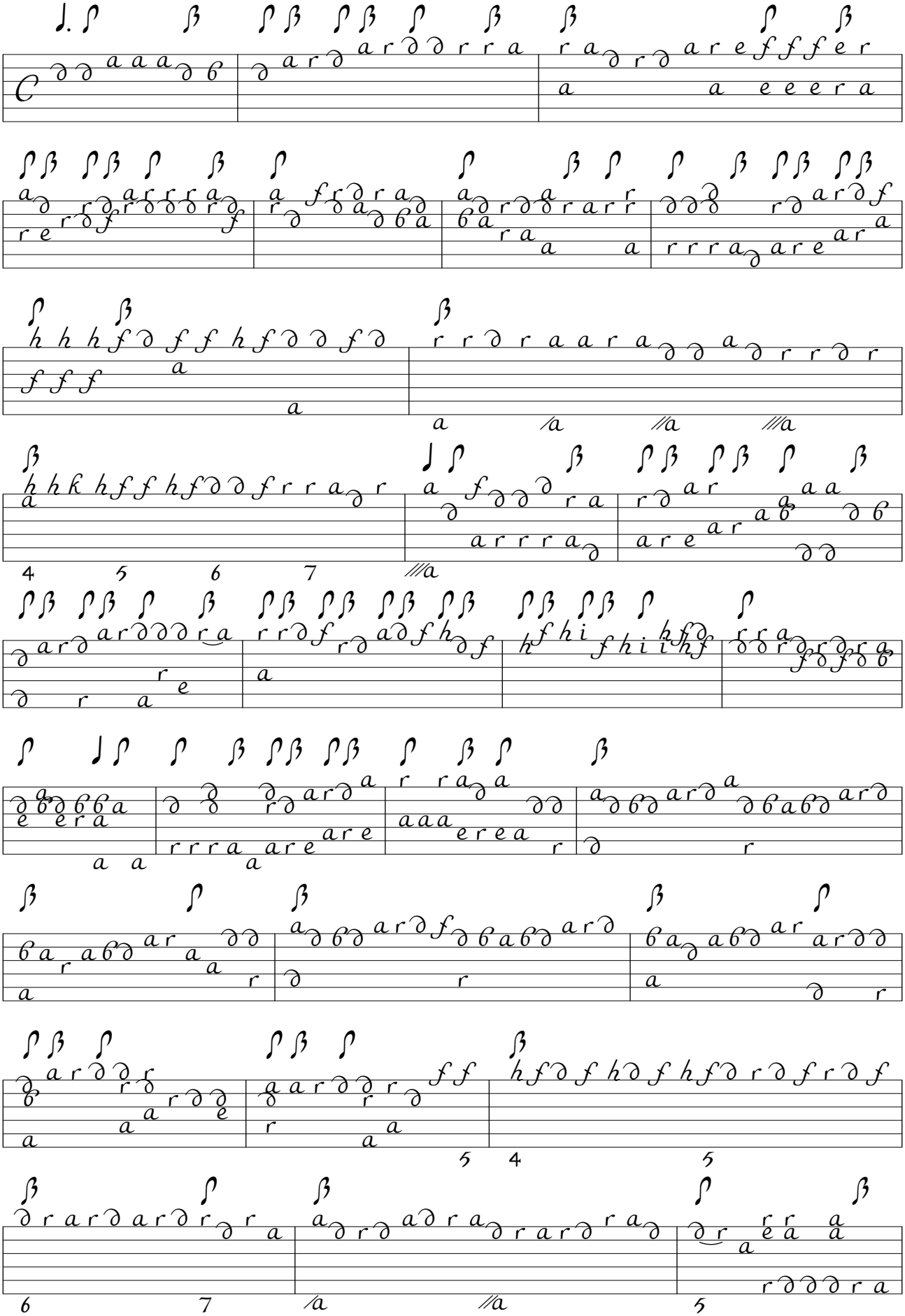
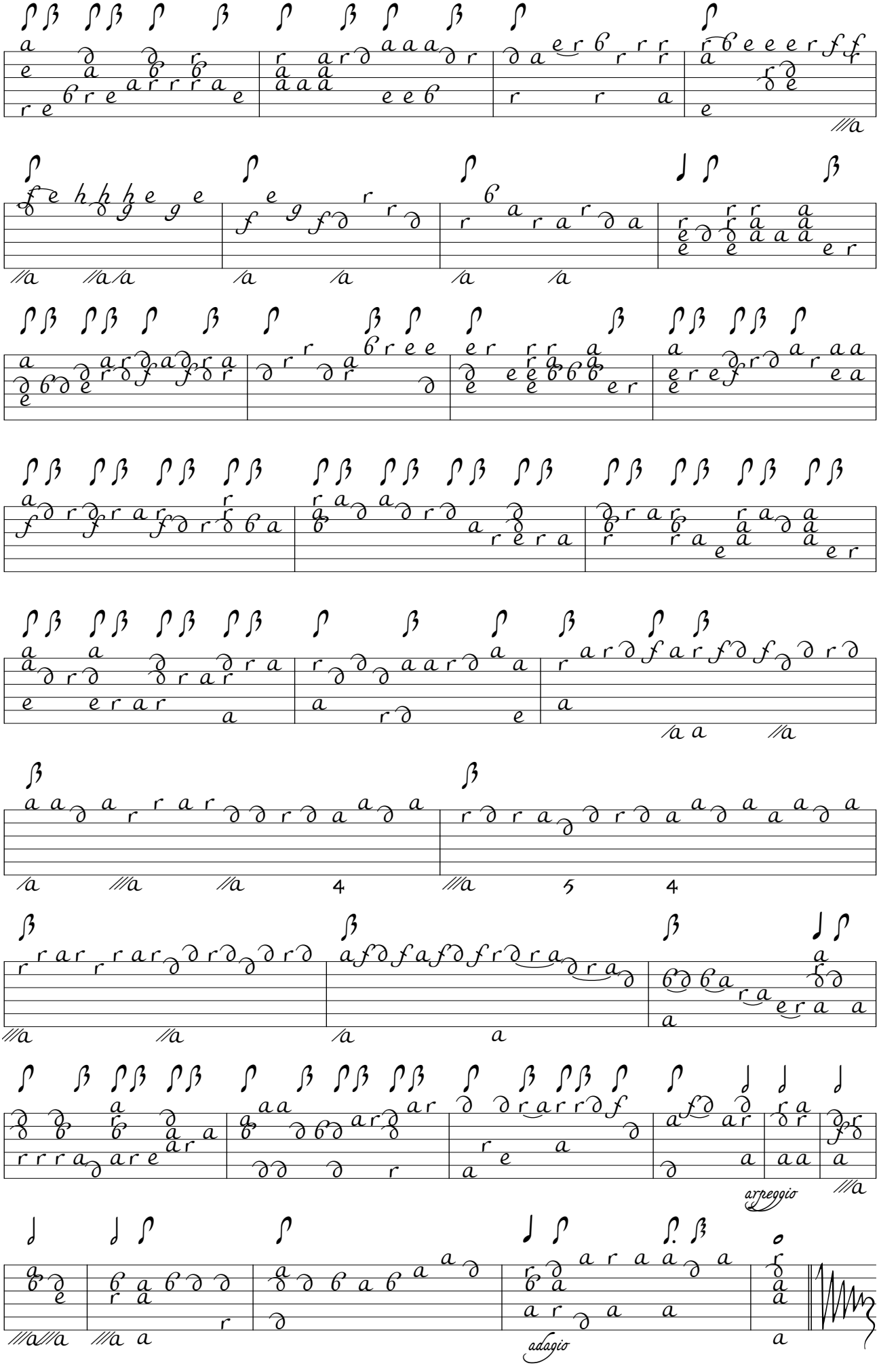


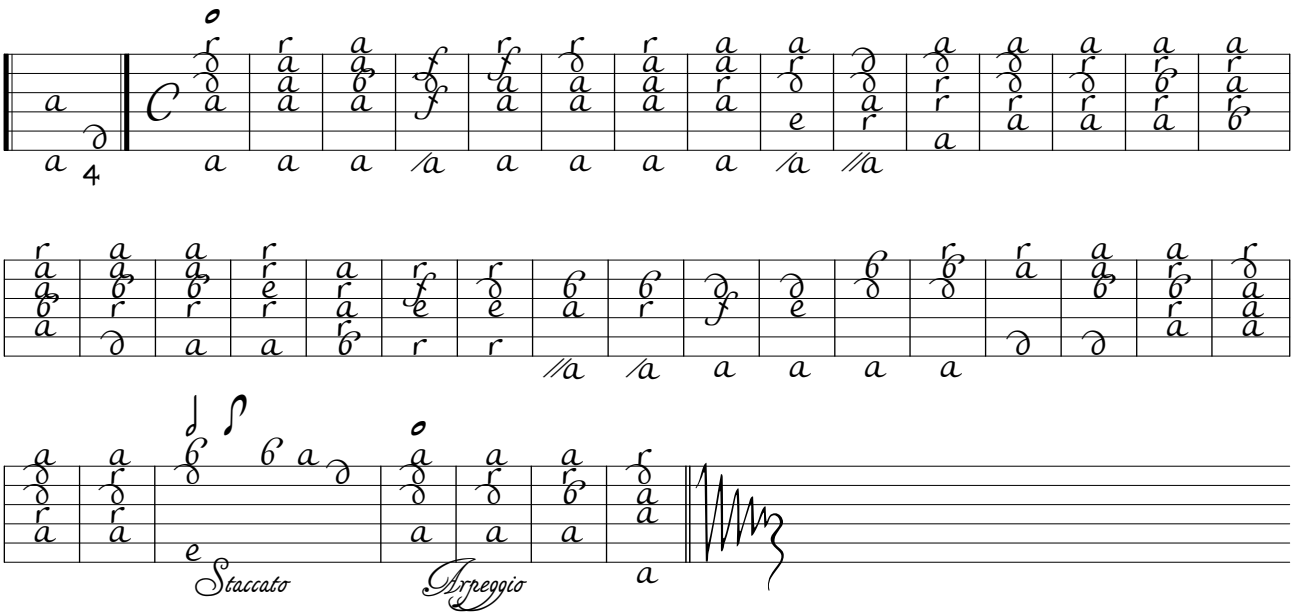
Fuga

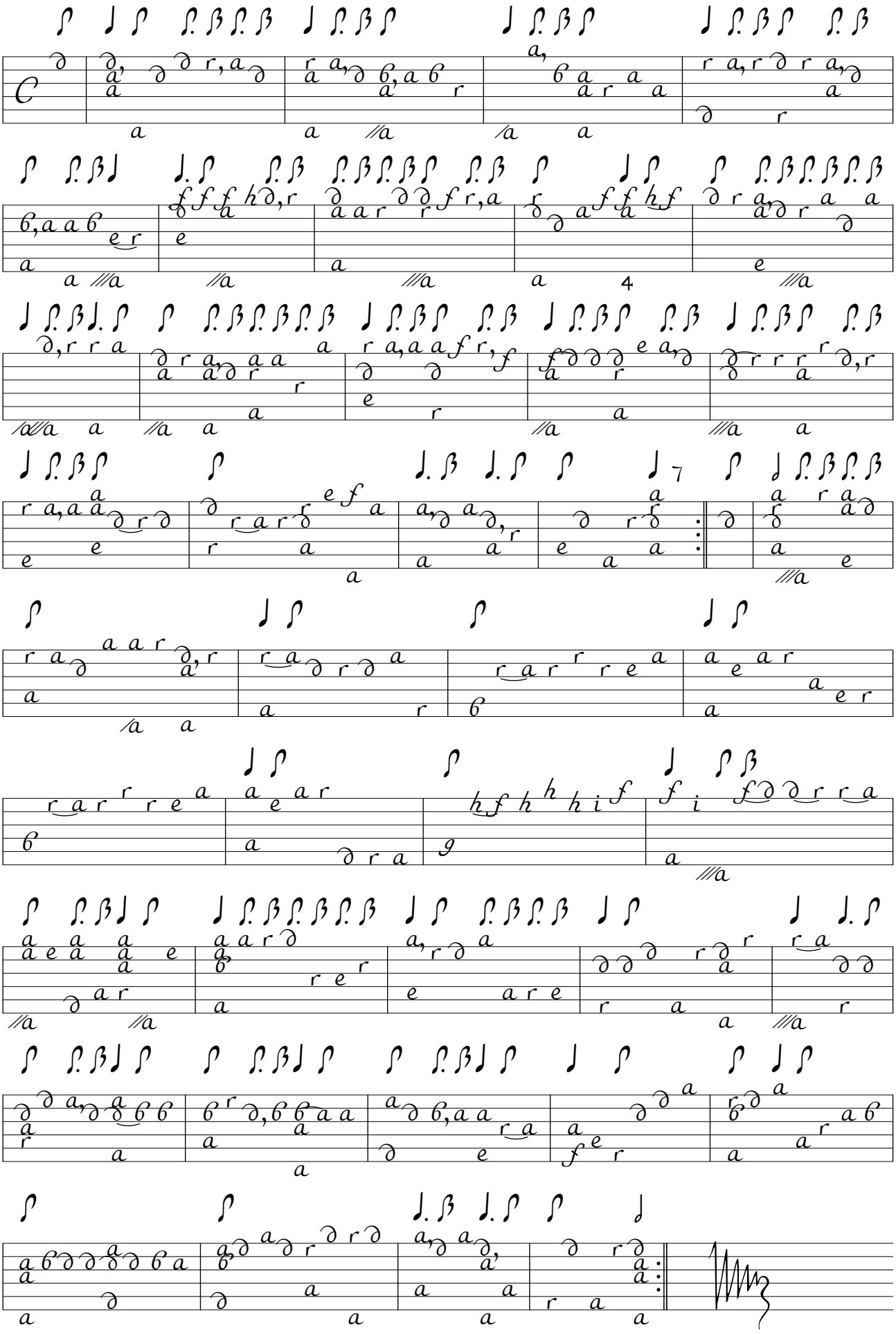



arpeggio
adagio

Sonata ottava

Arpeggio





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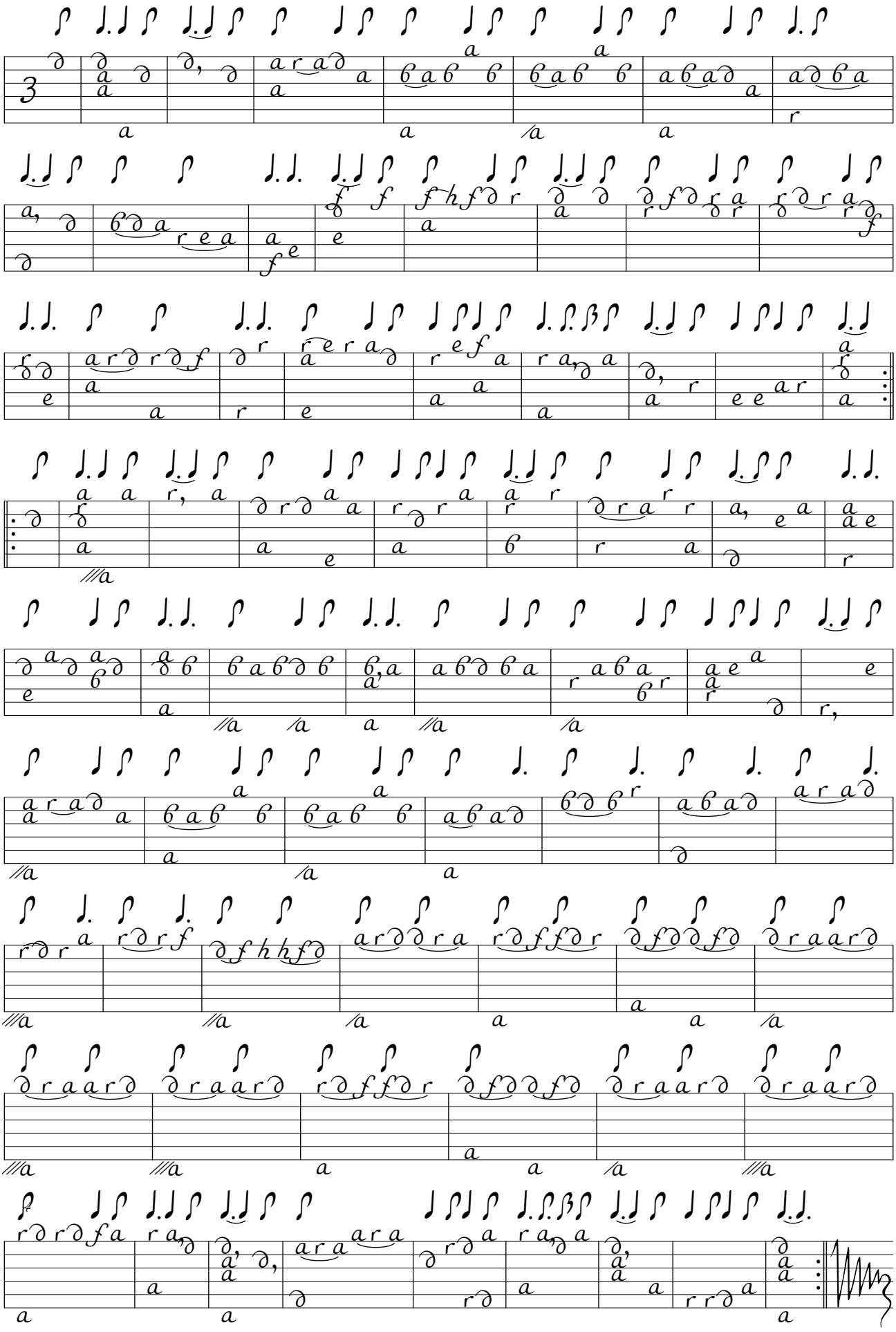
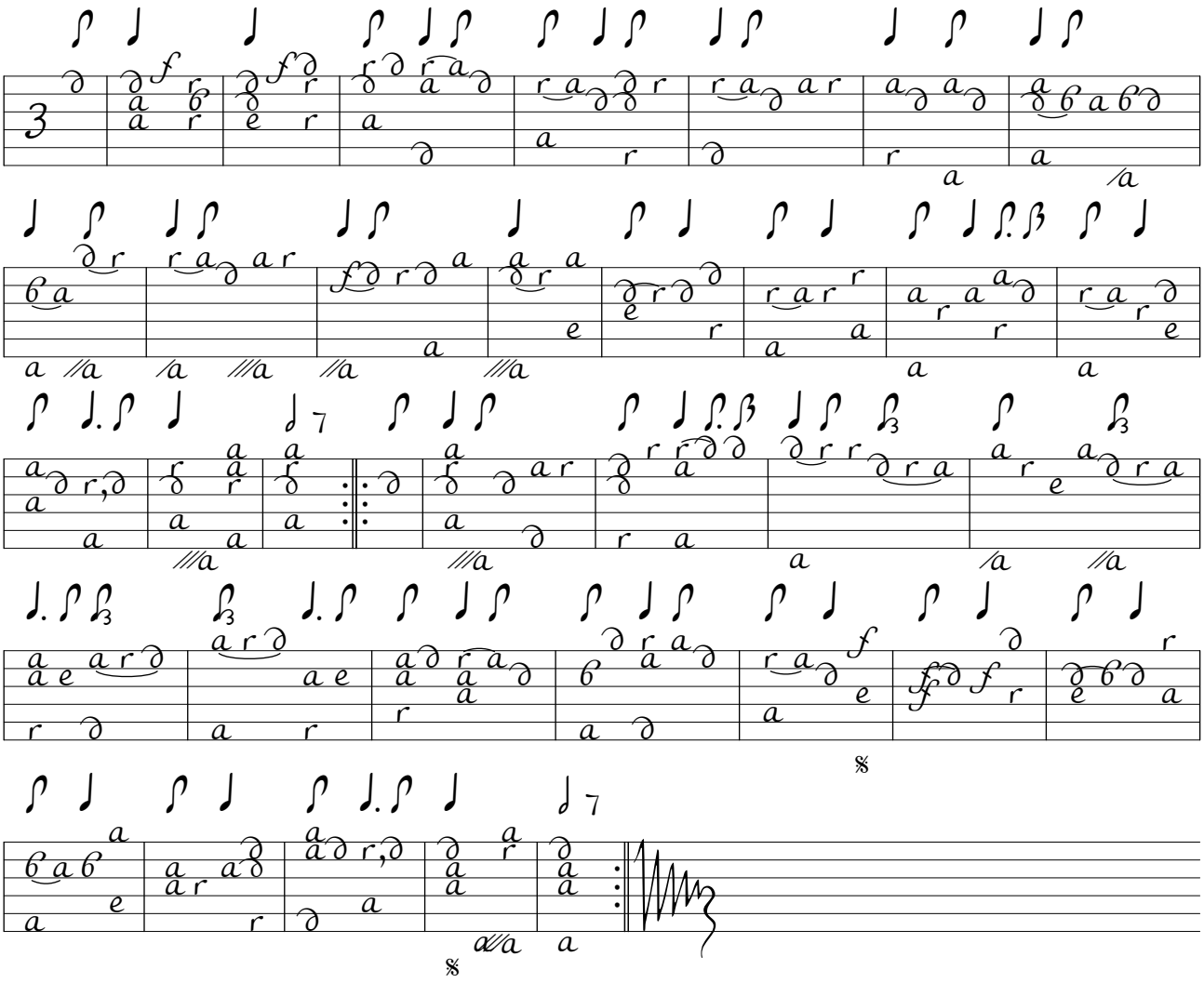


Sarabanda



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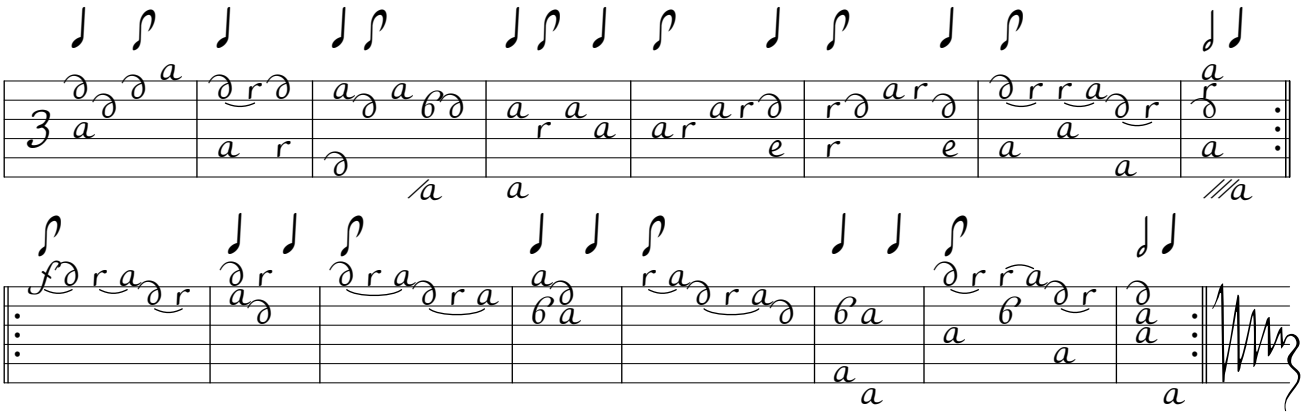
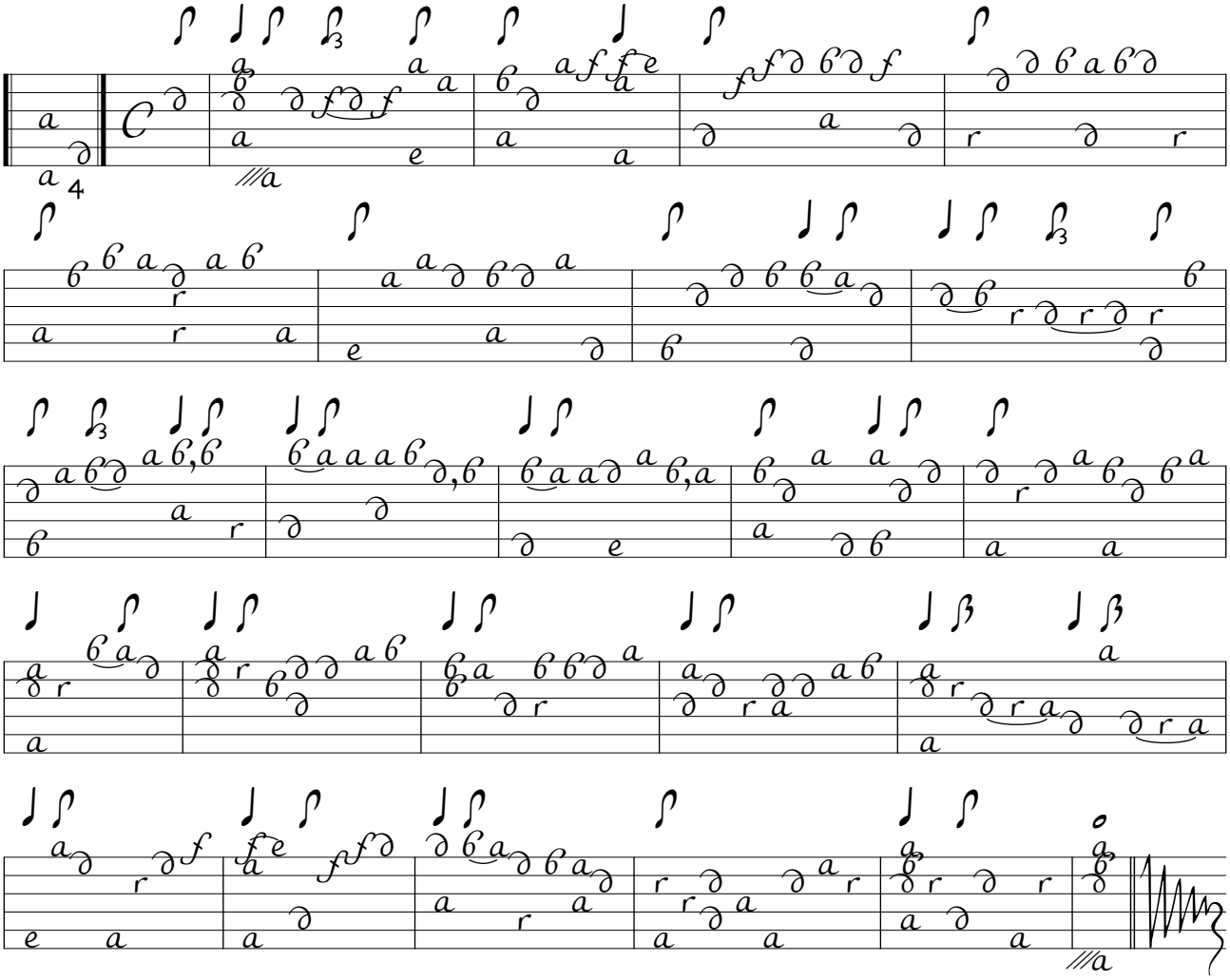
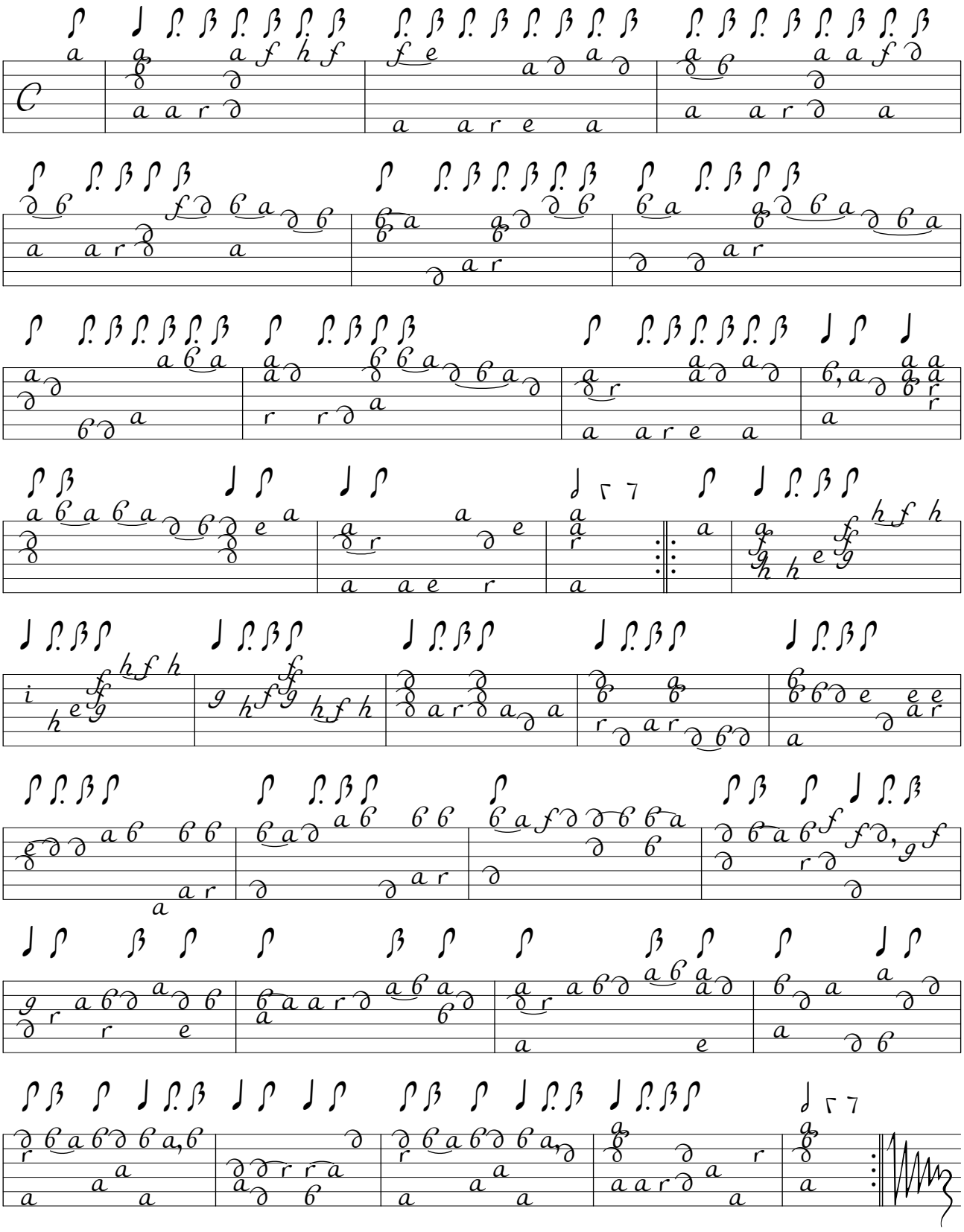


Sonata nona

Preludio



Alemanda



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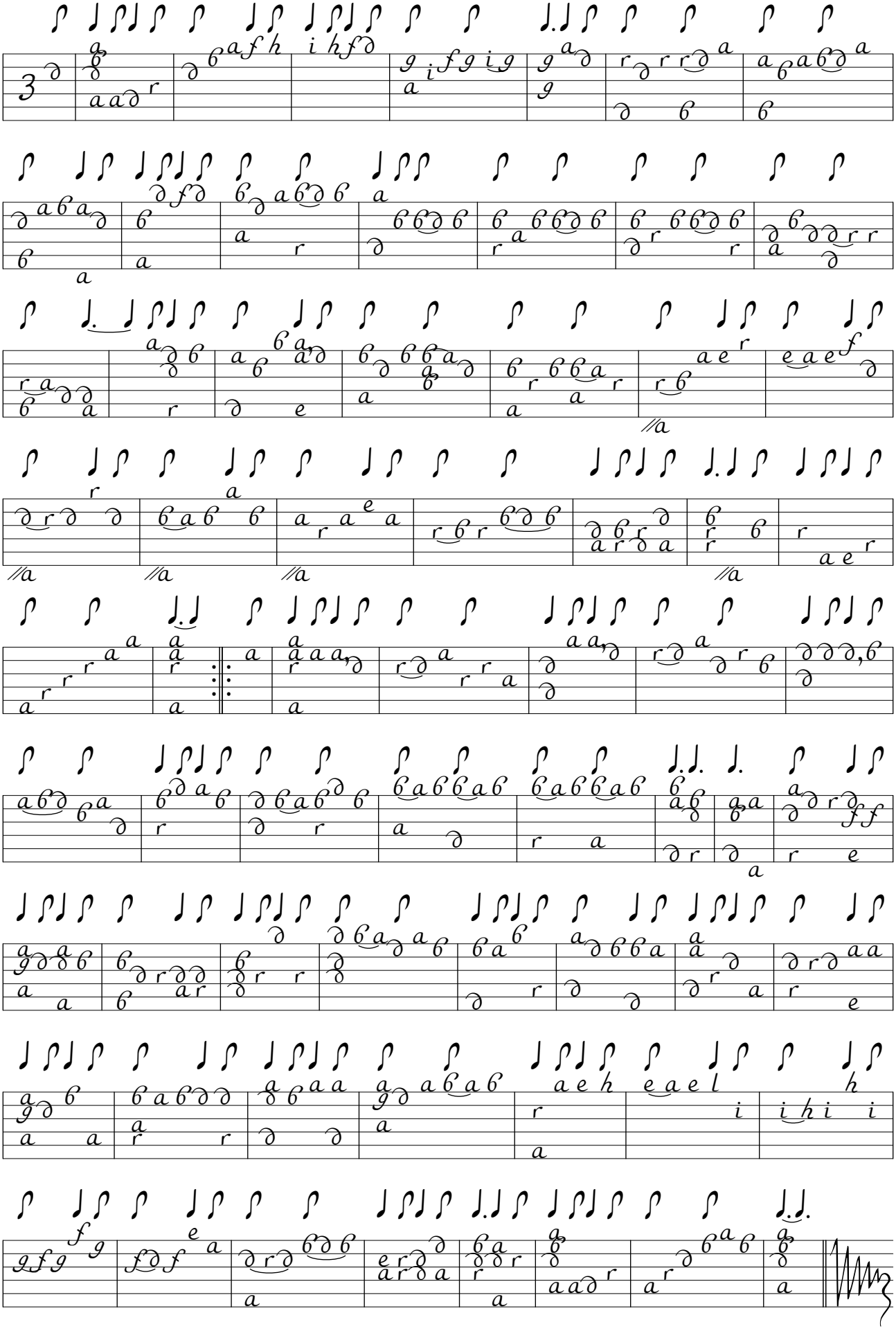
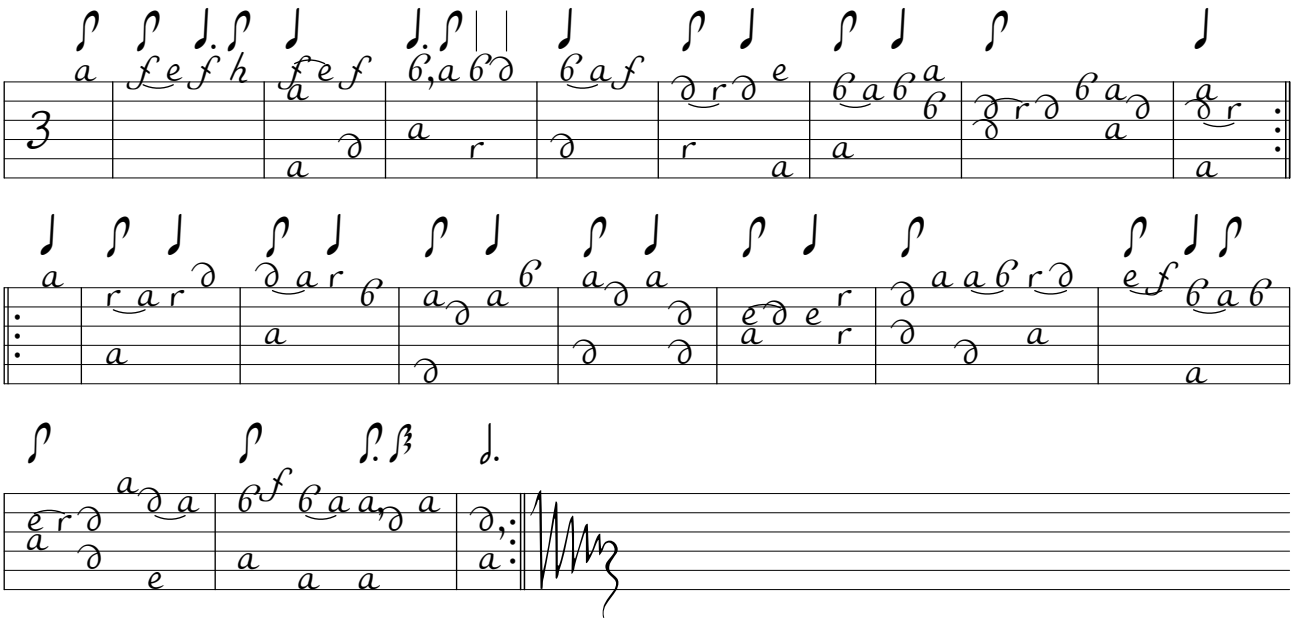
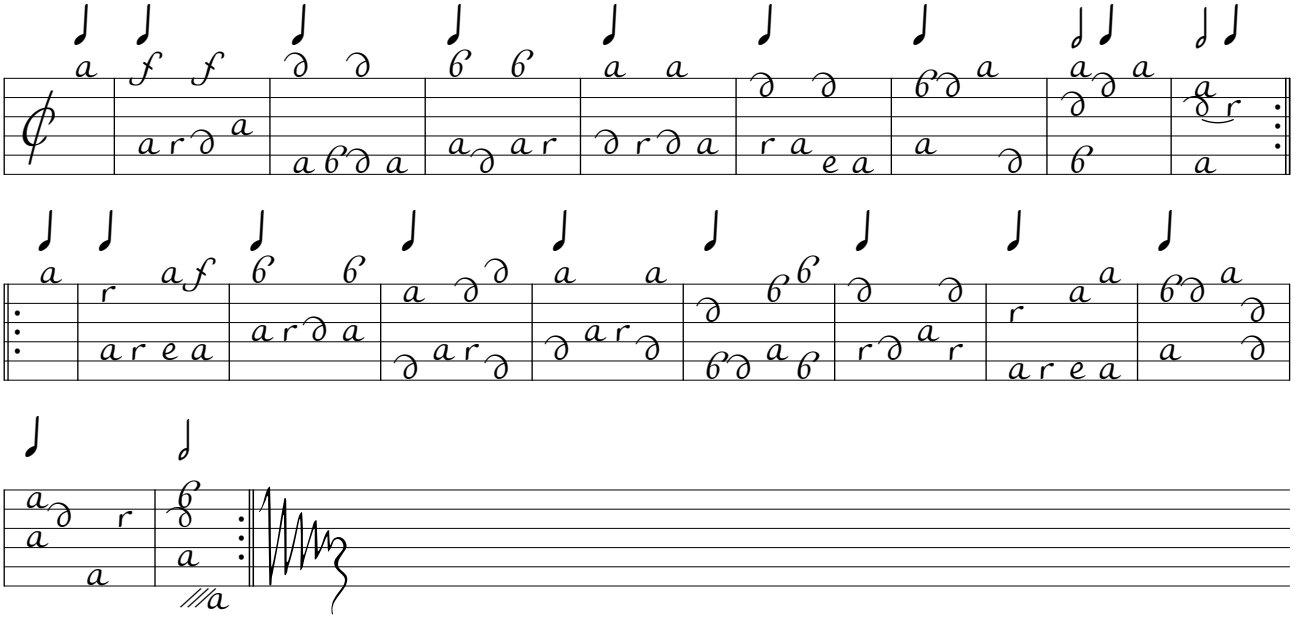


Sarabanda - Largo

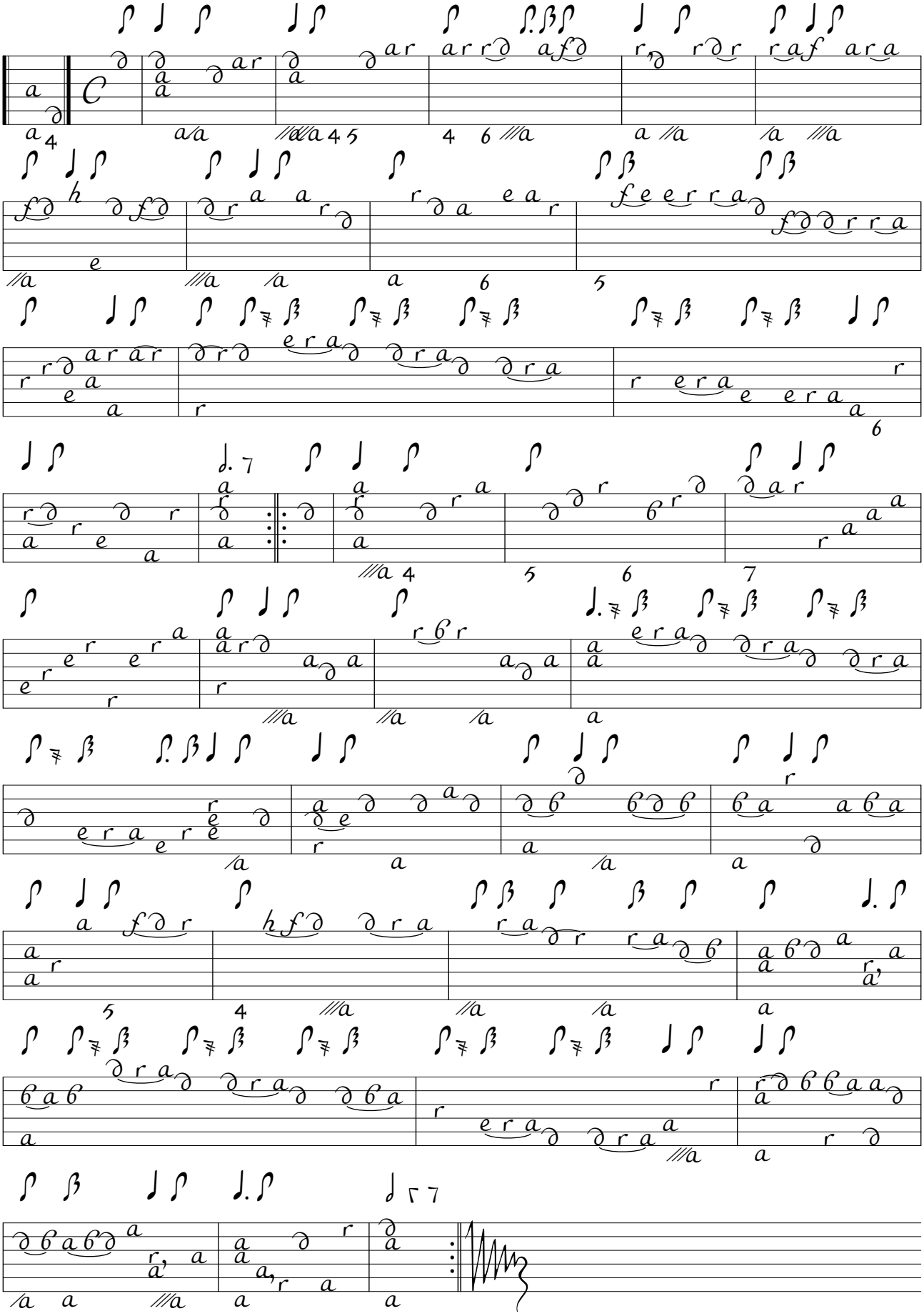


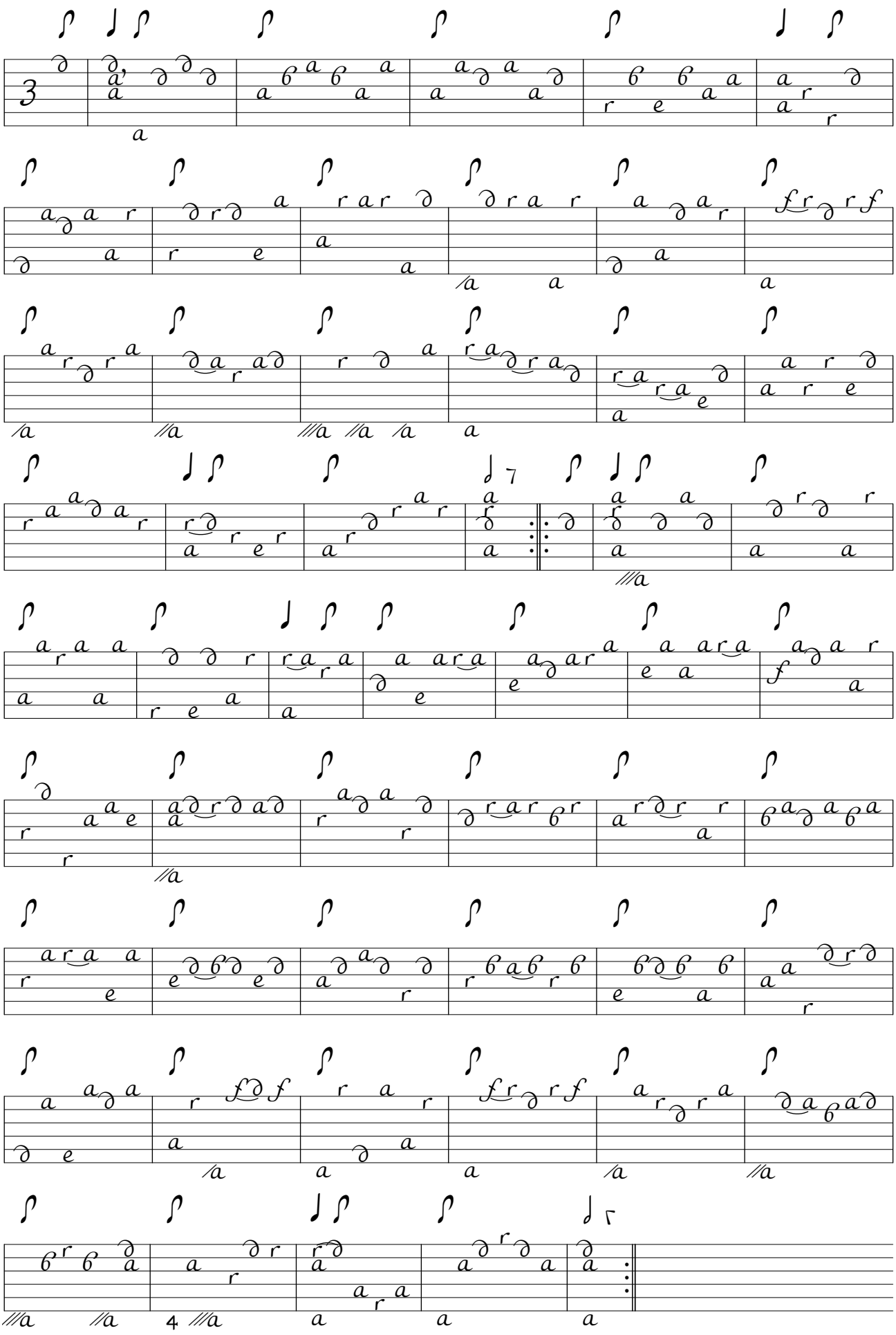
Gavotta - Allegro



Sonata decima

Alemanda





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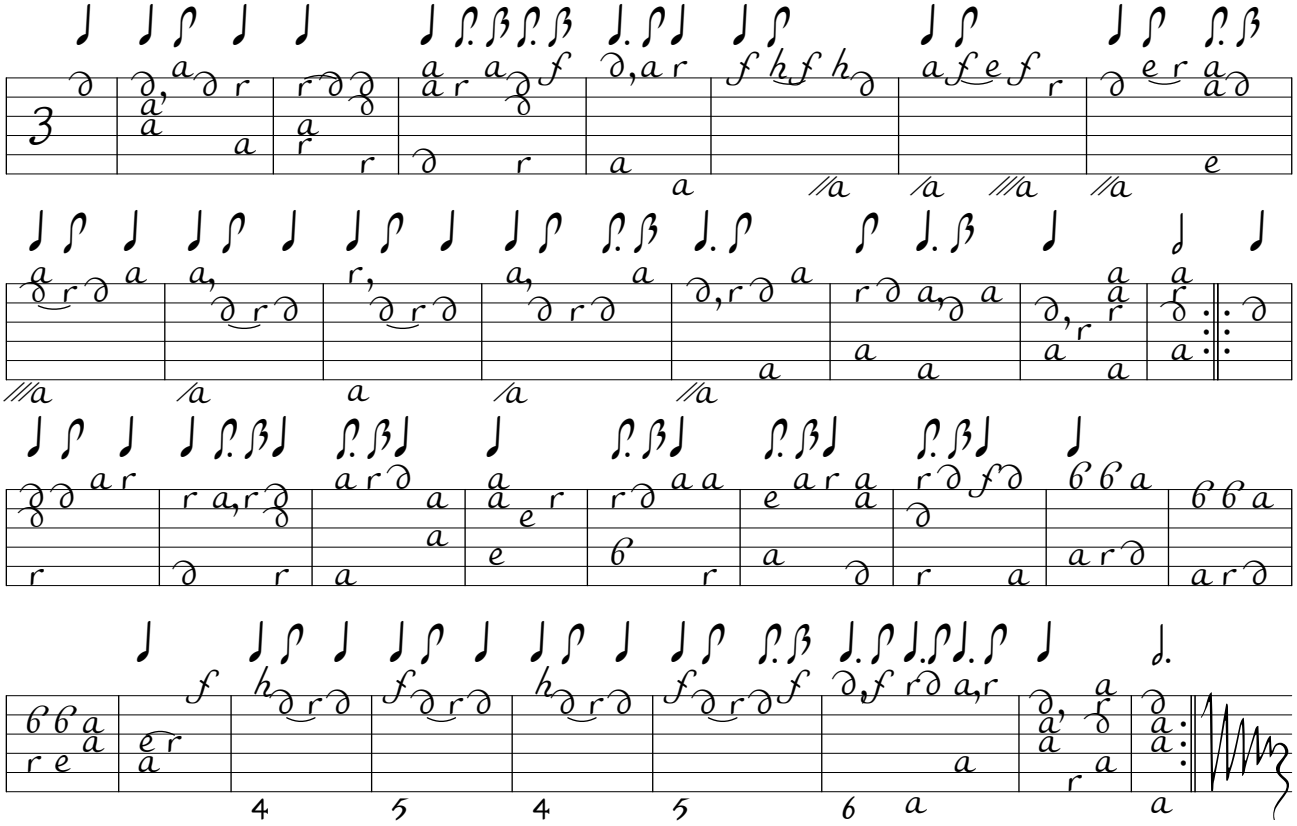

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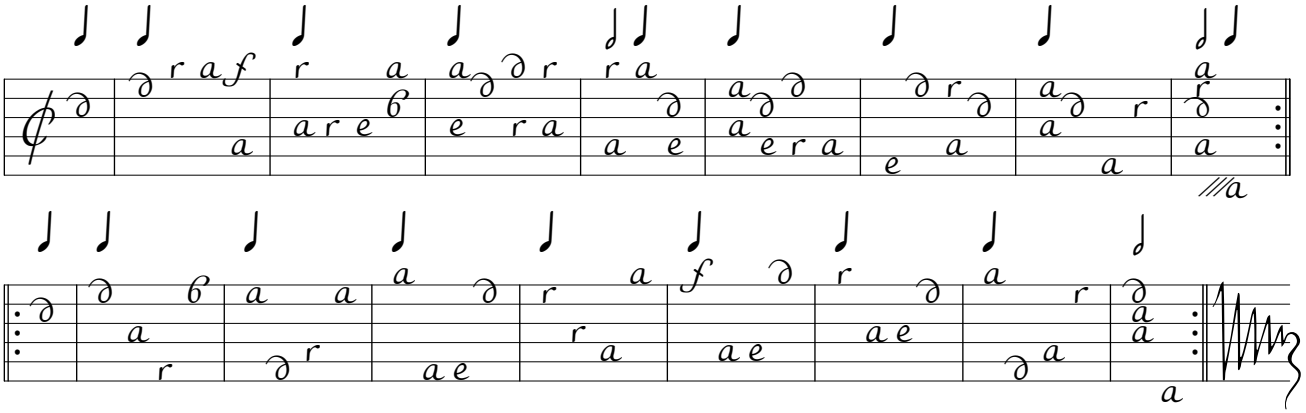
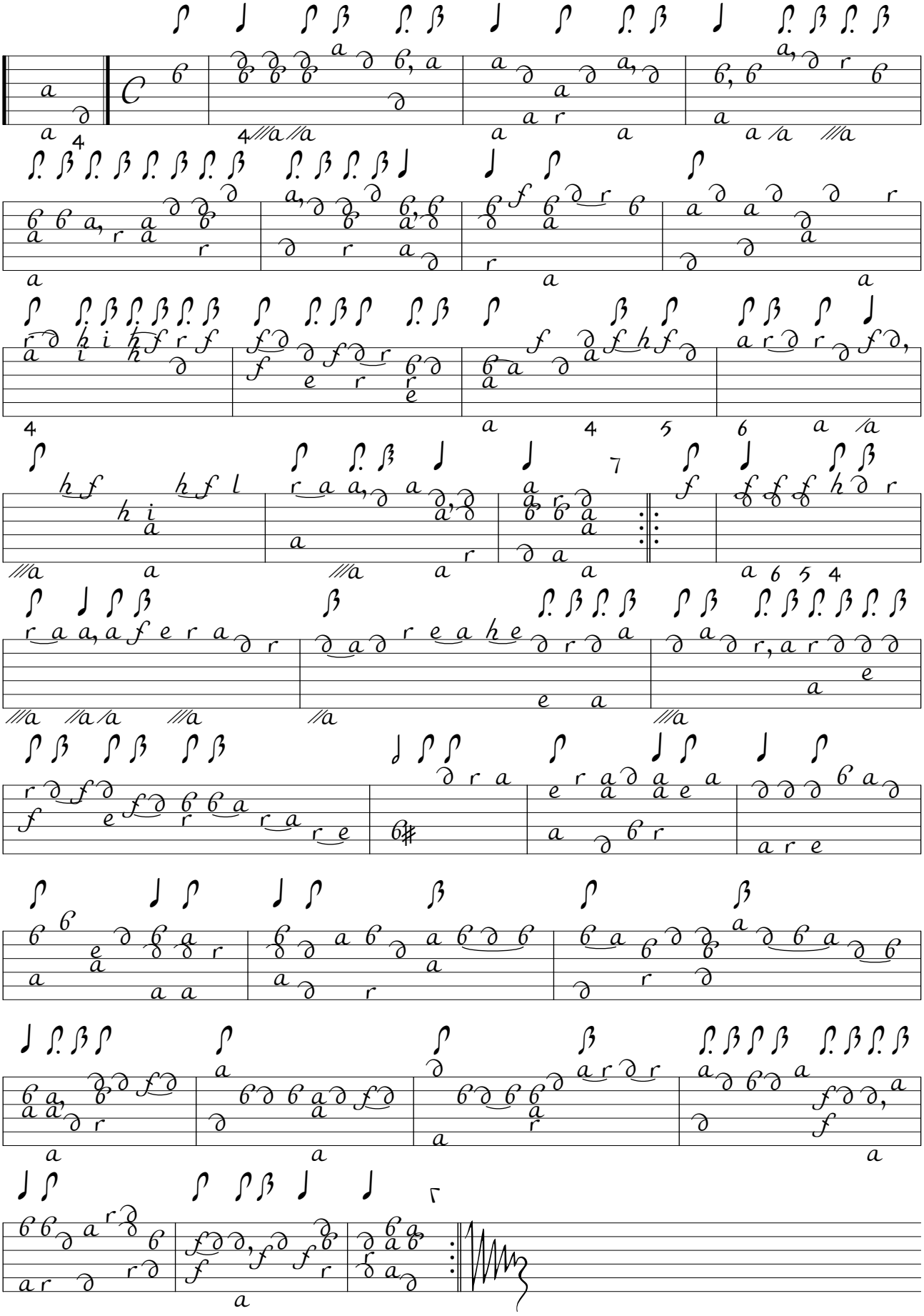
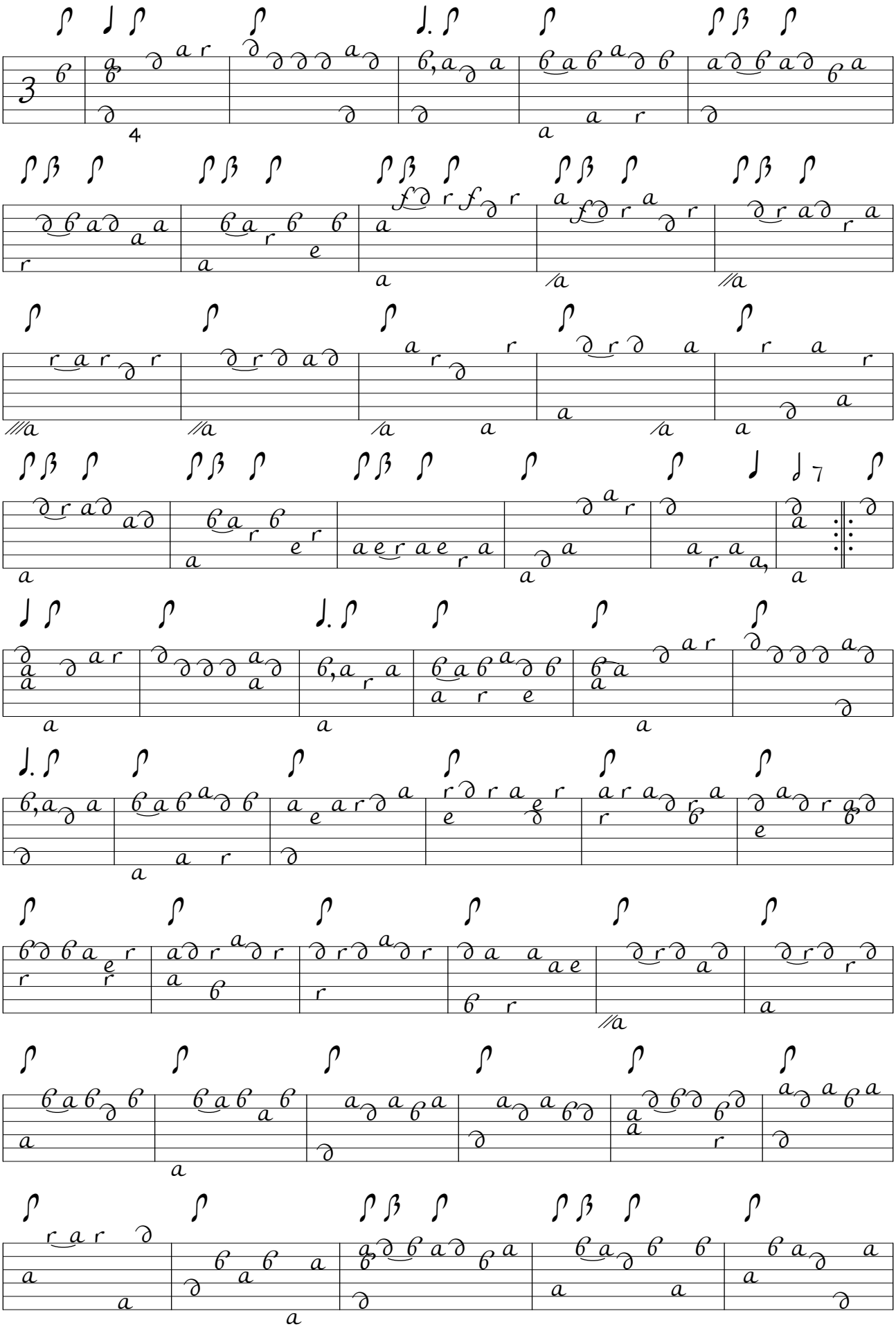
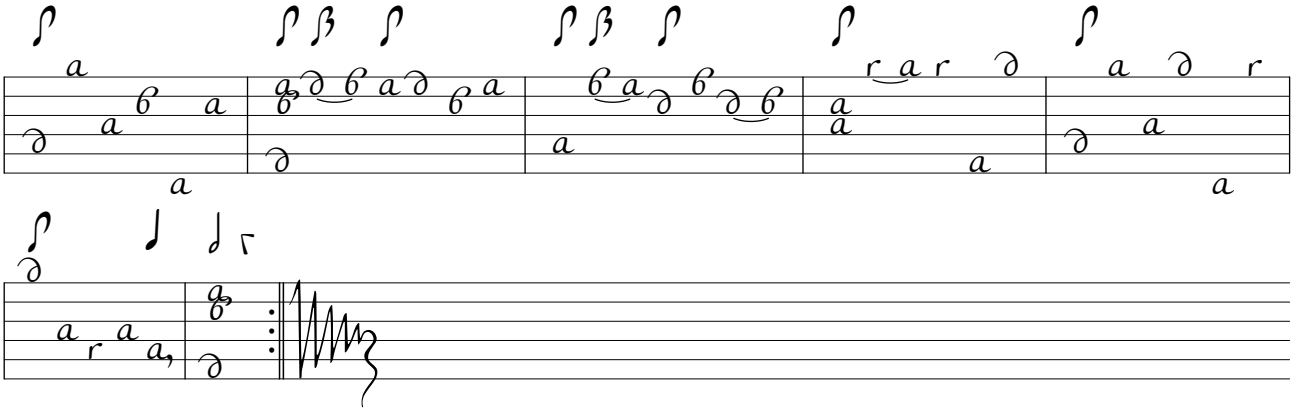


Sonata undicesima

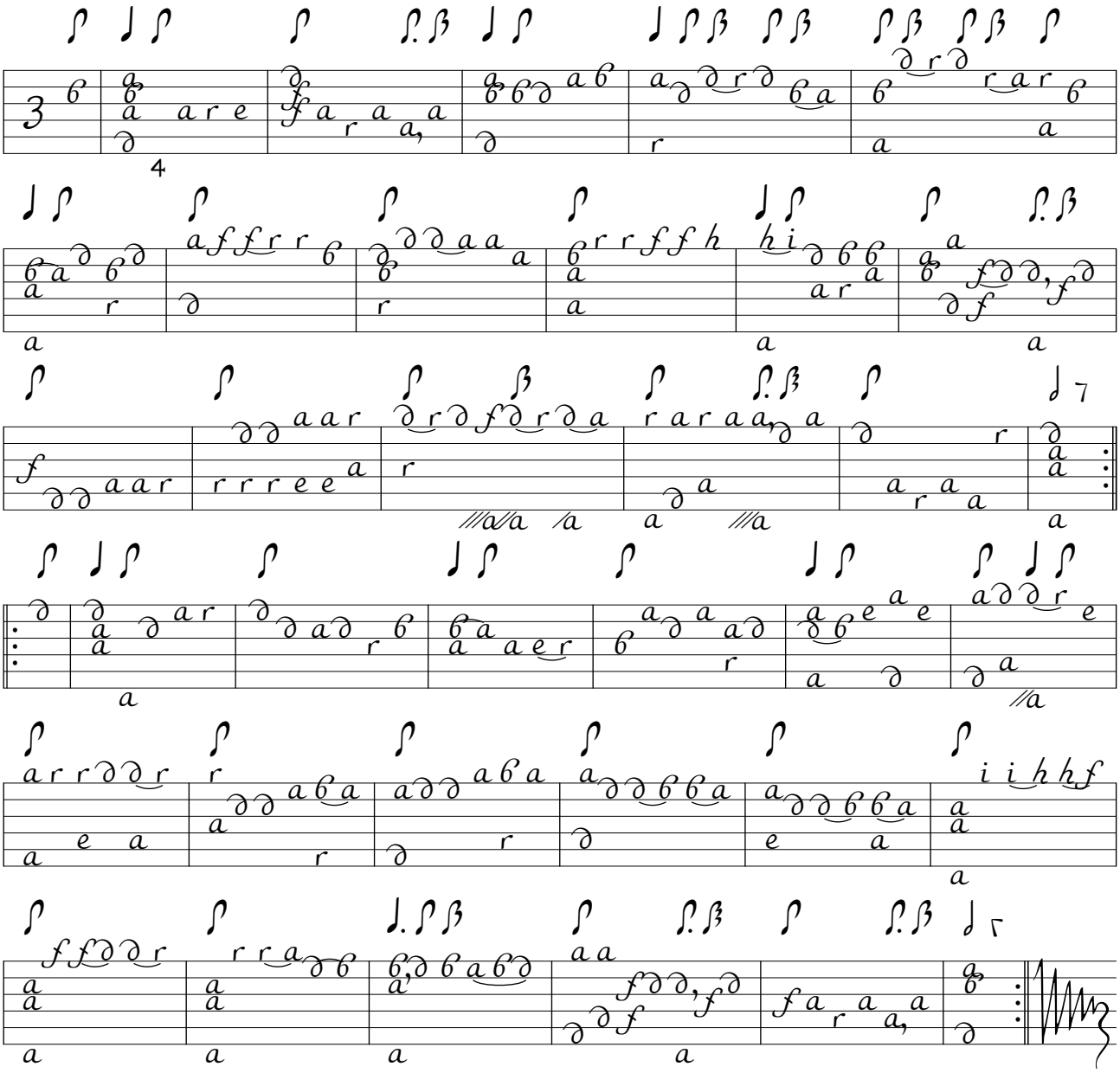
Grave



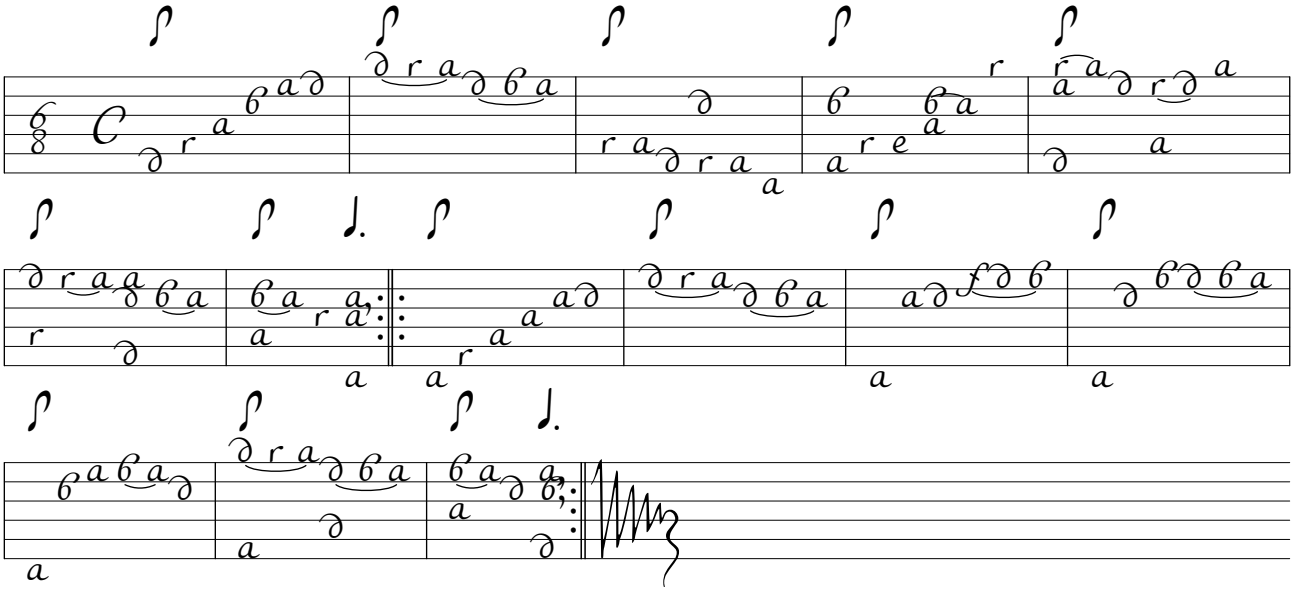




Sarabanda - Largo



Minuet



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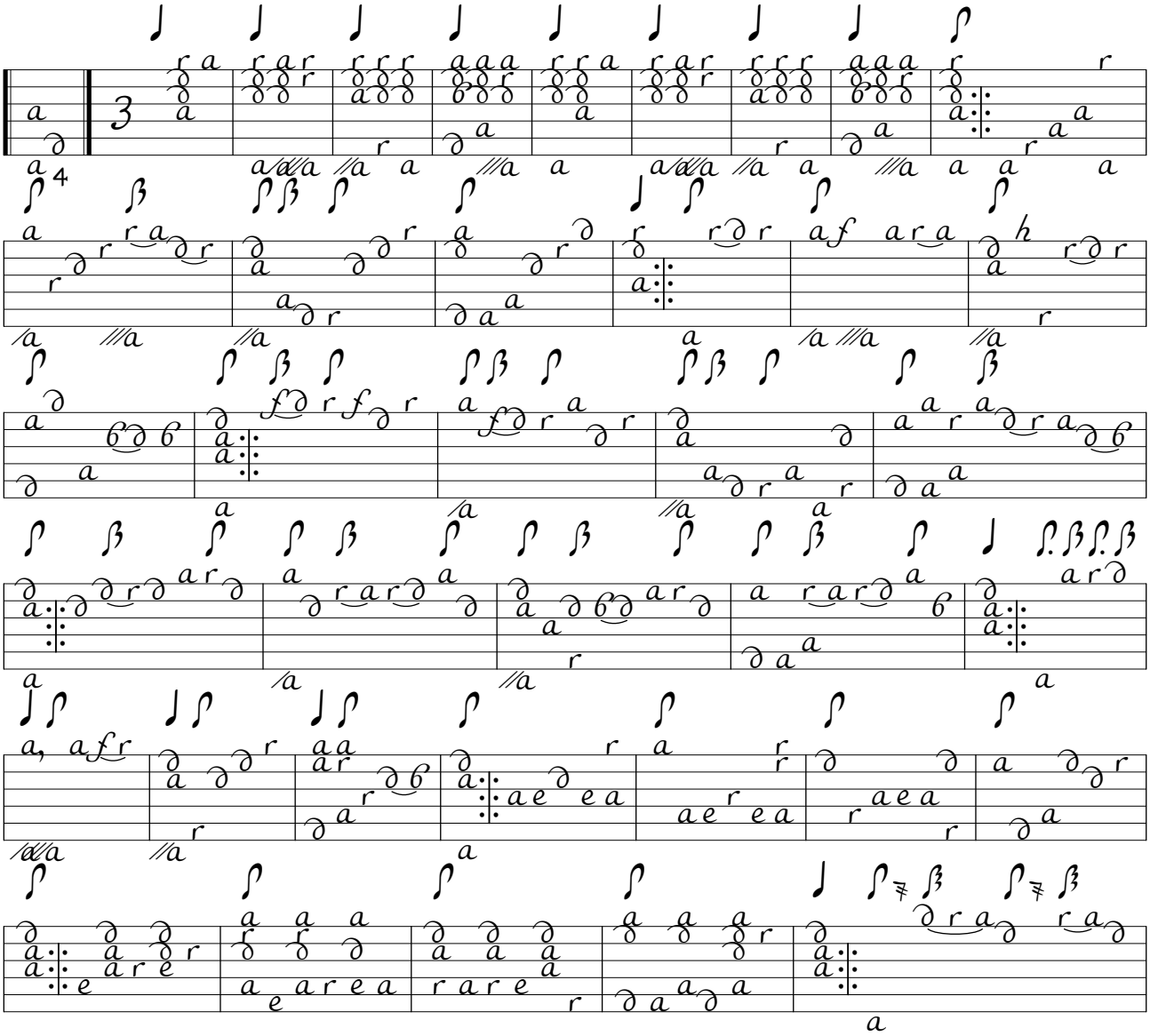
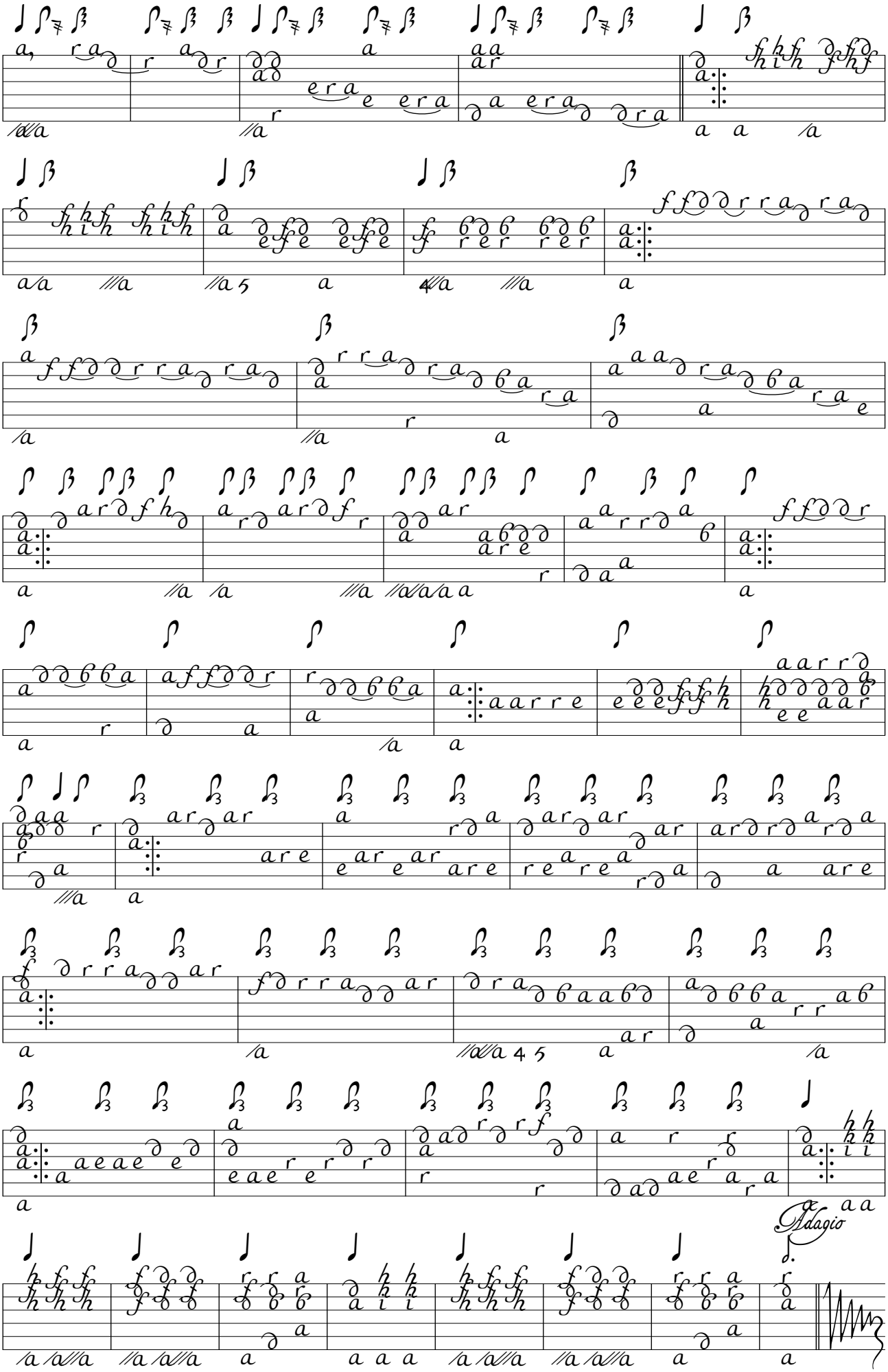


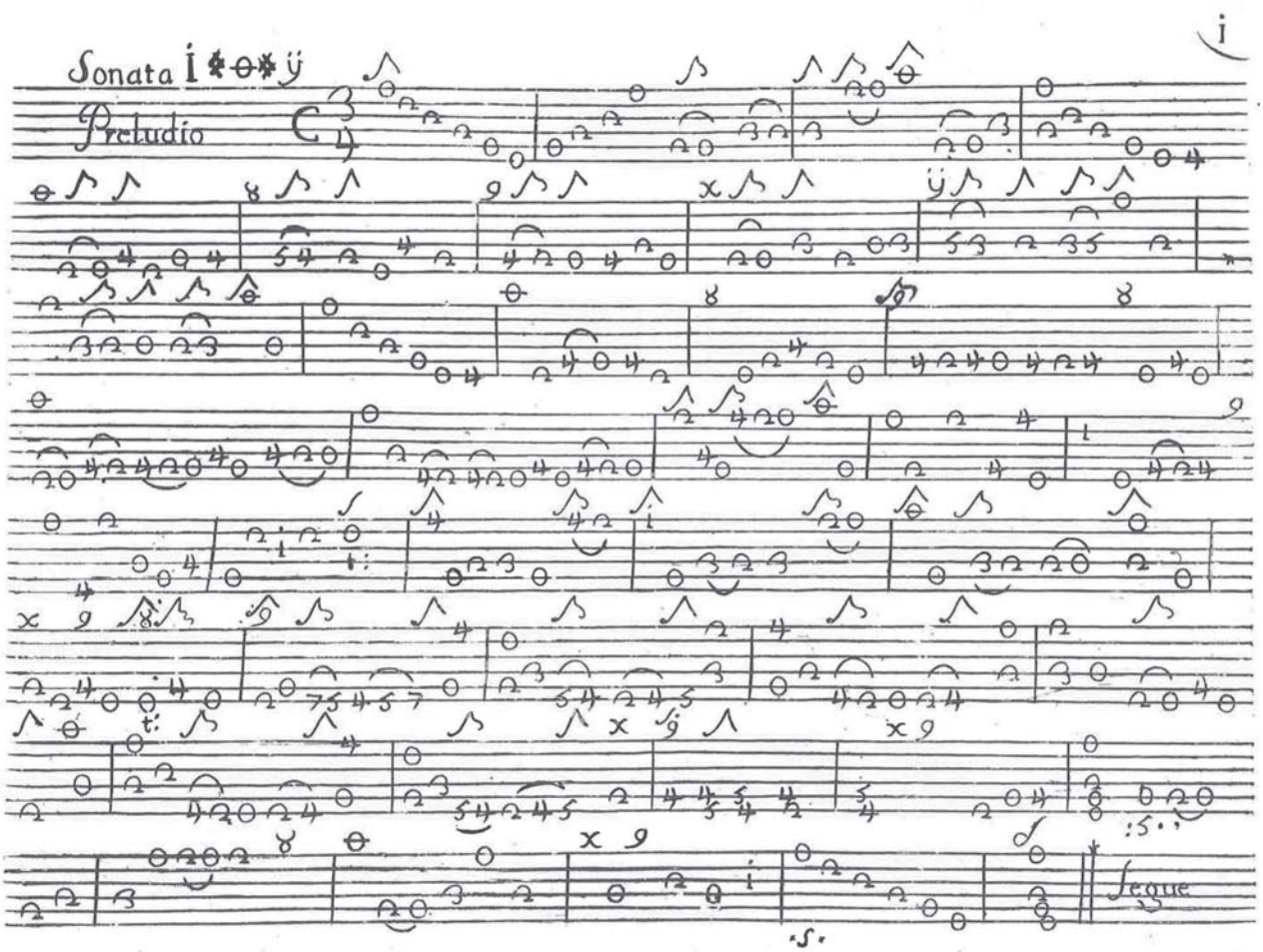

Adagio

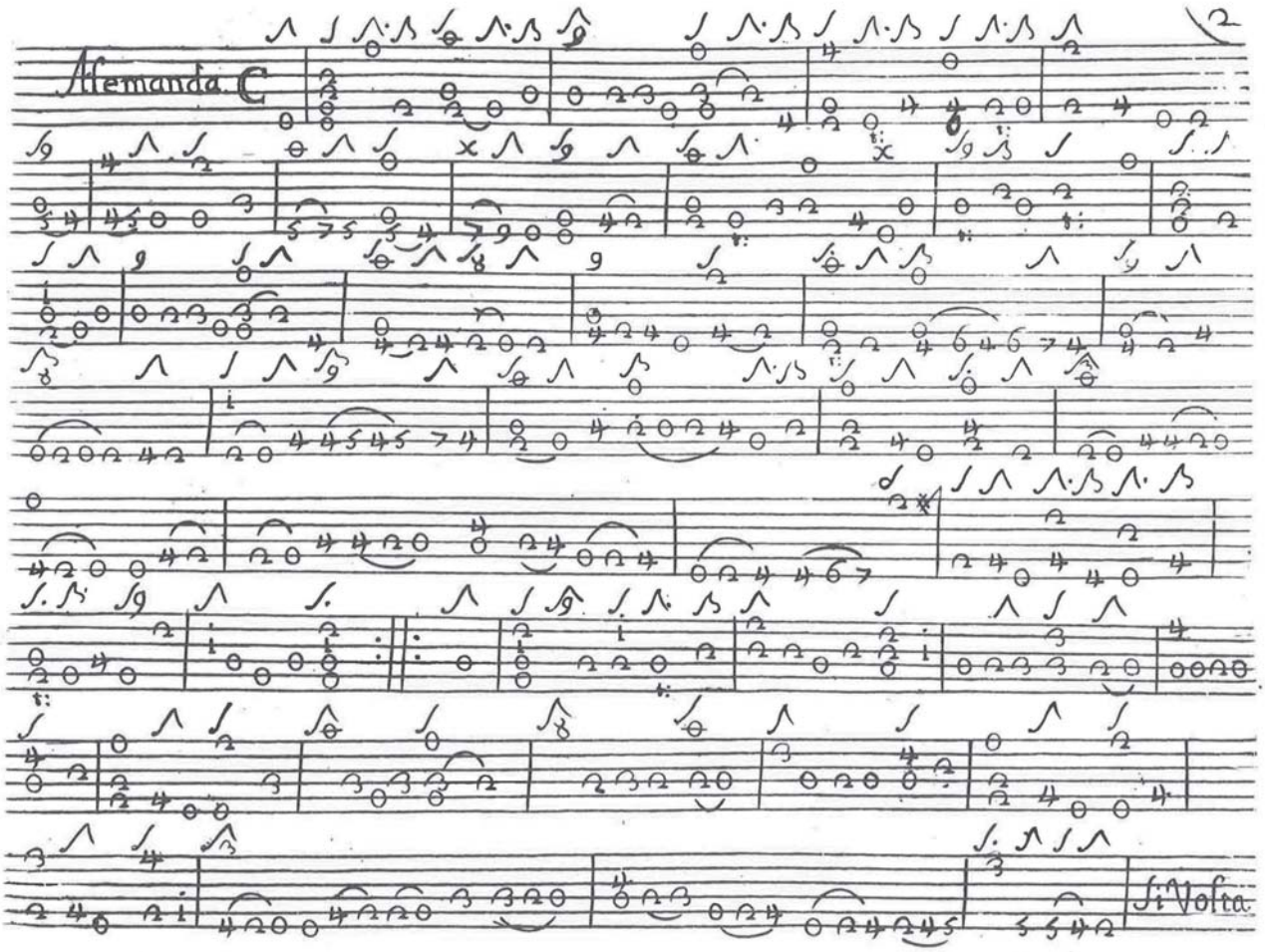
SONATE D' INTAVOLATURA
DI
LEUTO
DI GIO: ZAMBONI ROMANO

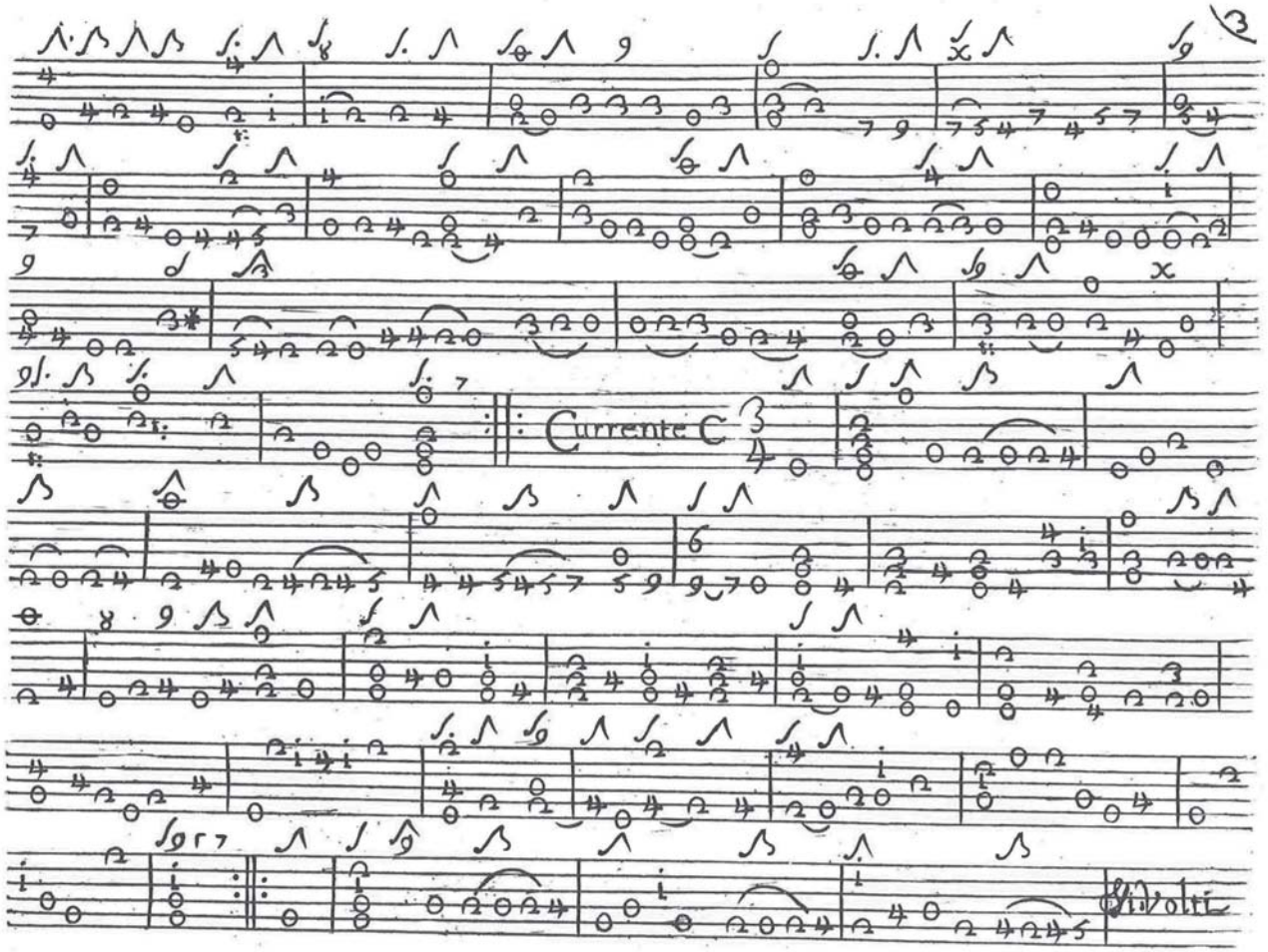
OPERA PRIMA.

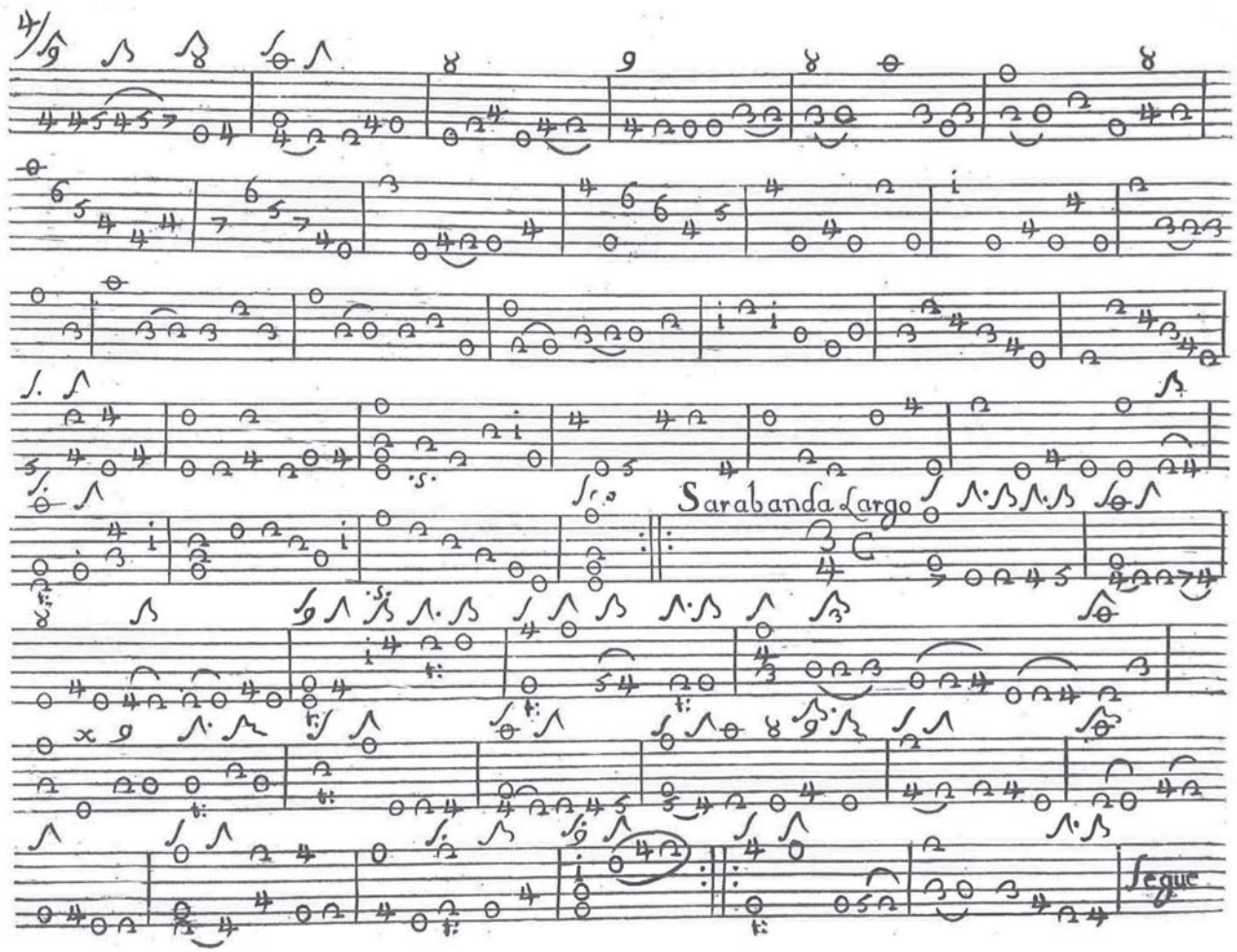
IN LUCCA, MDCCXVIII.

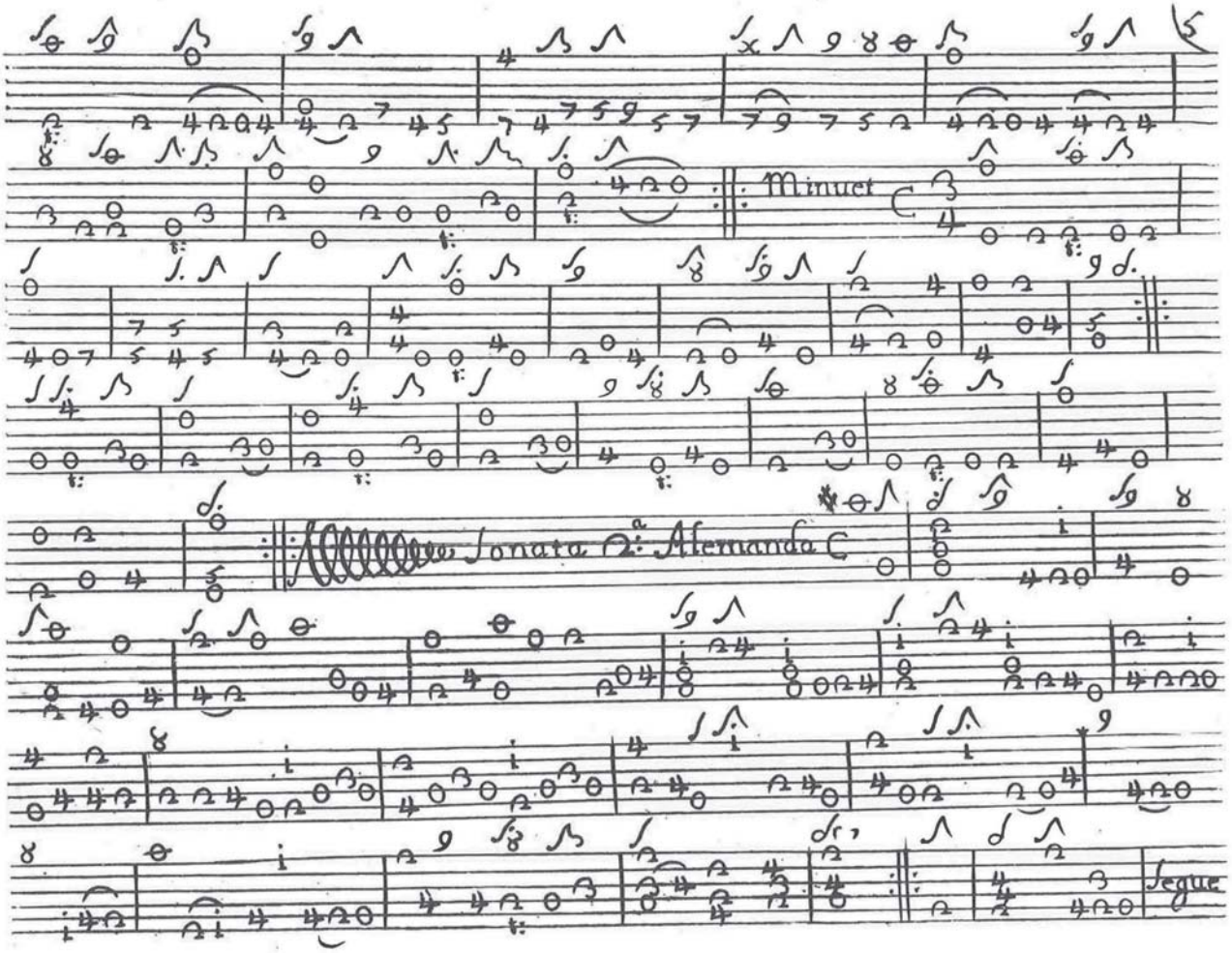
Per i Mareſcandoli. *Con Licenza de' Superiori.*

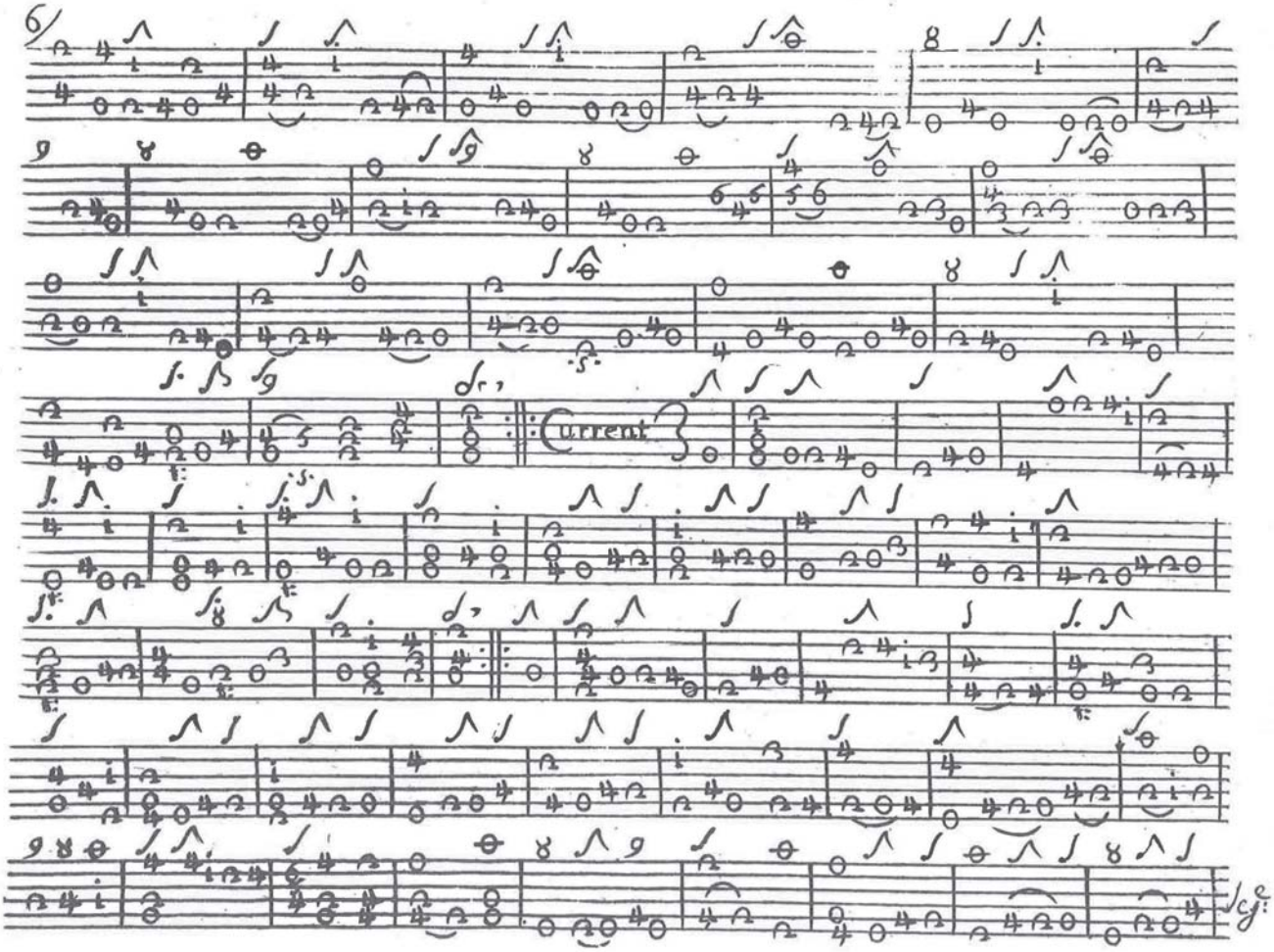


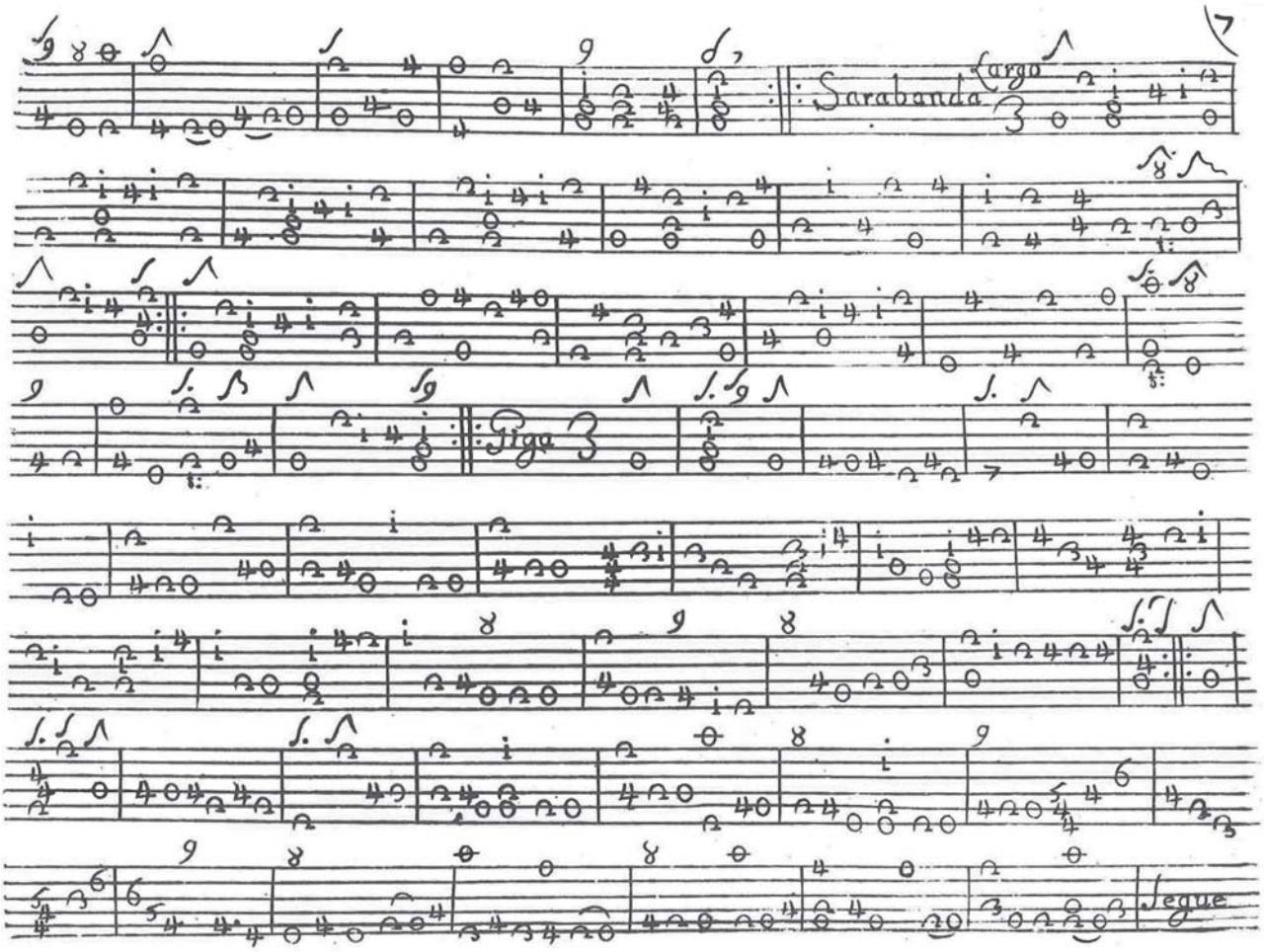

Alemanda C
2
Si Volta


3
Currente C
Si Volti


Sarabanda Largo
Segue


Minuet
Sonata 2ª Alemanda
Segue


Current
Vgs.


Sarabanda
Largo
Giga
Segue

8/

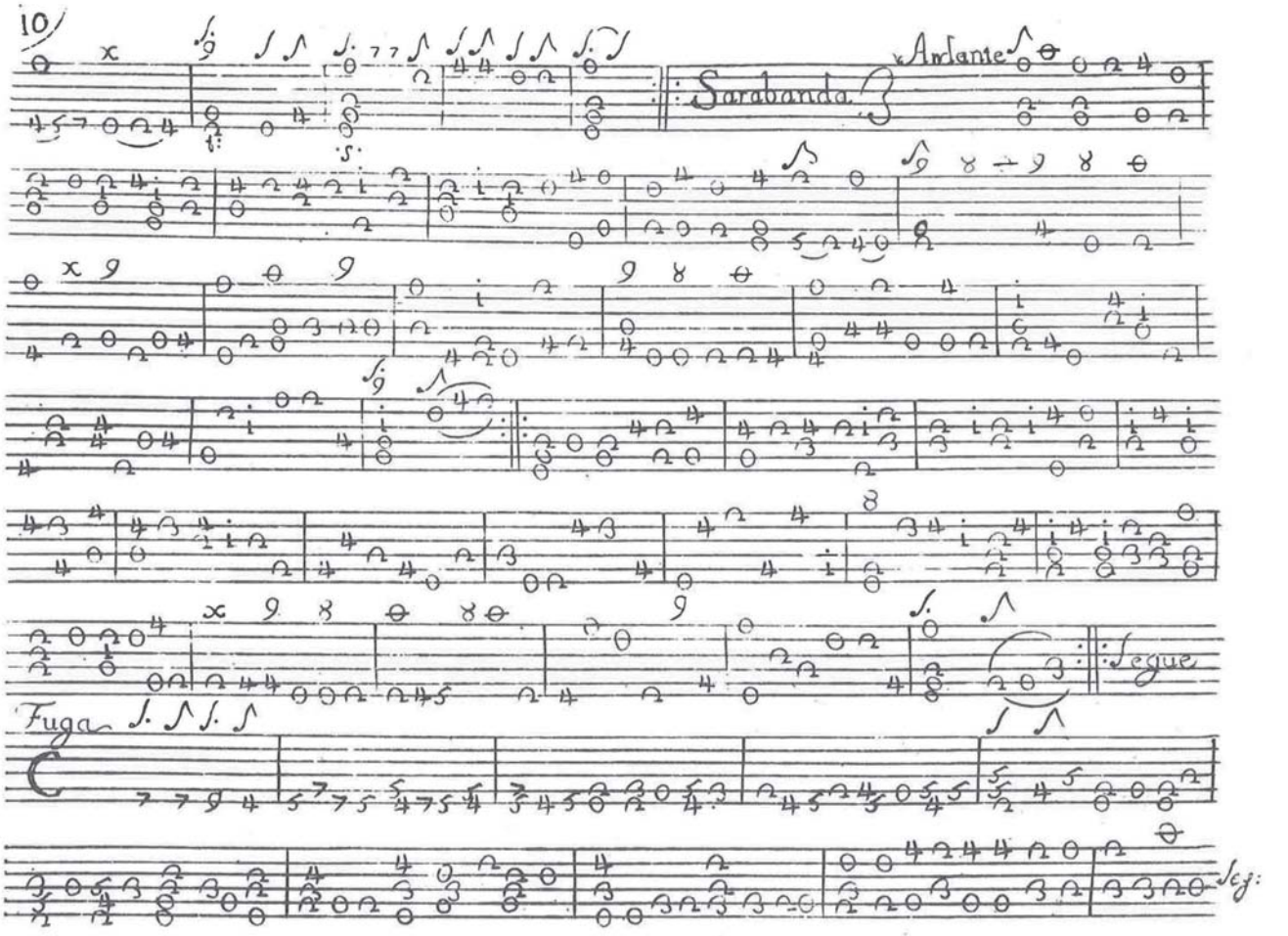
Son.a 3.a Alem: C

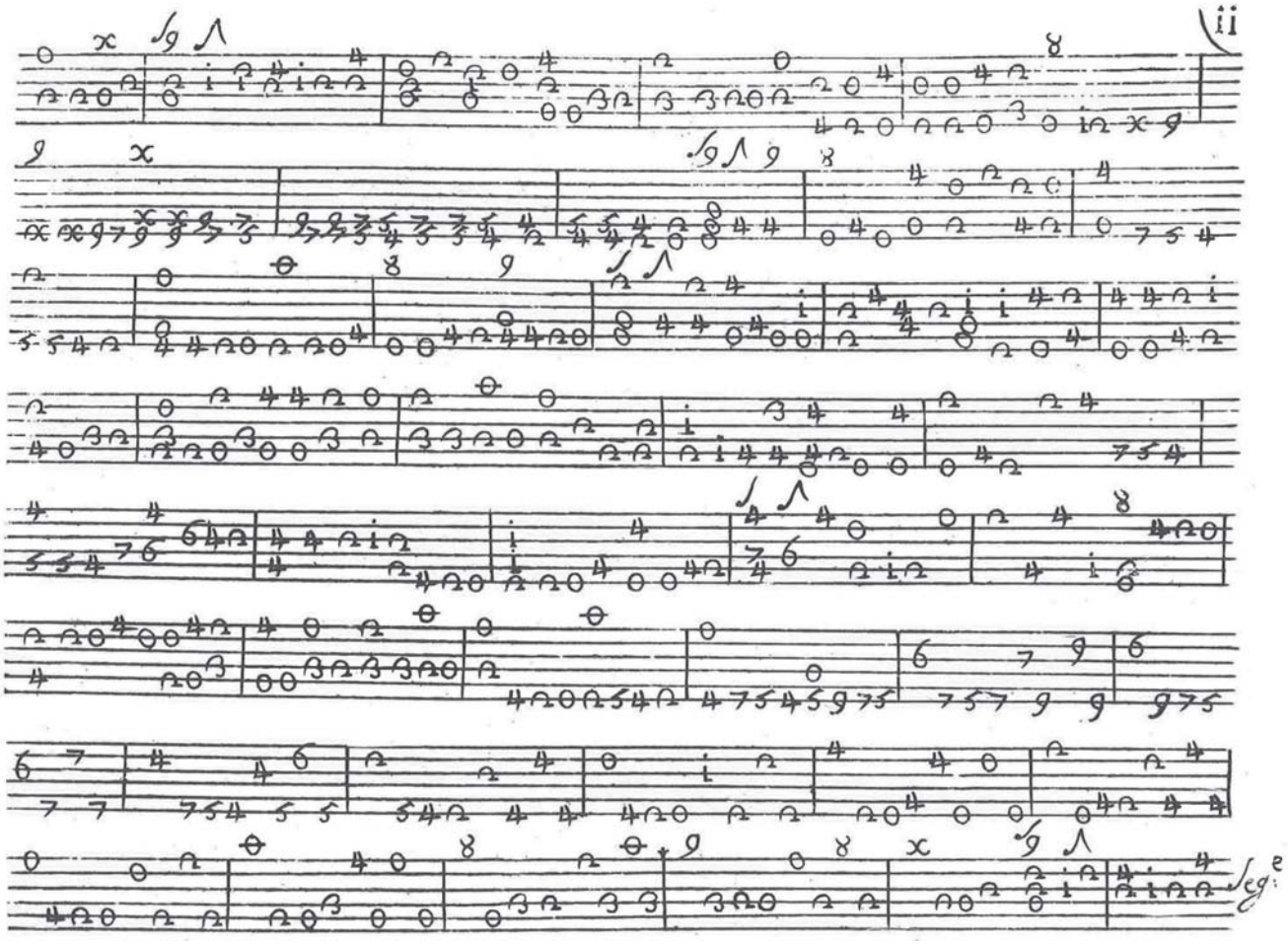
Seg.e

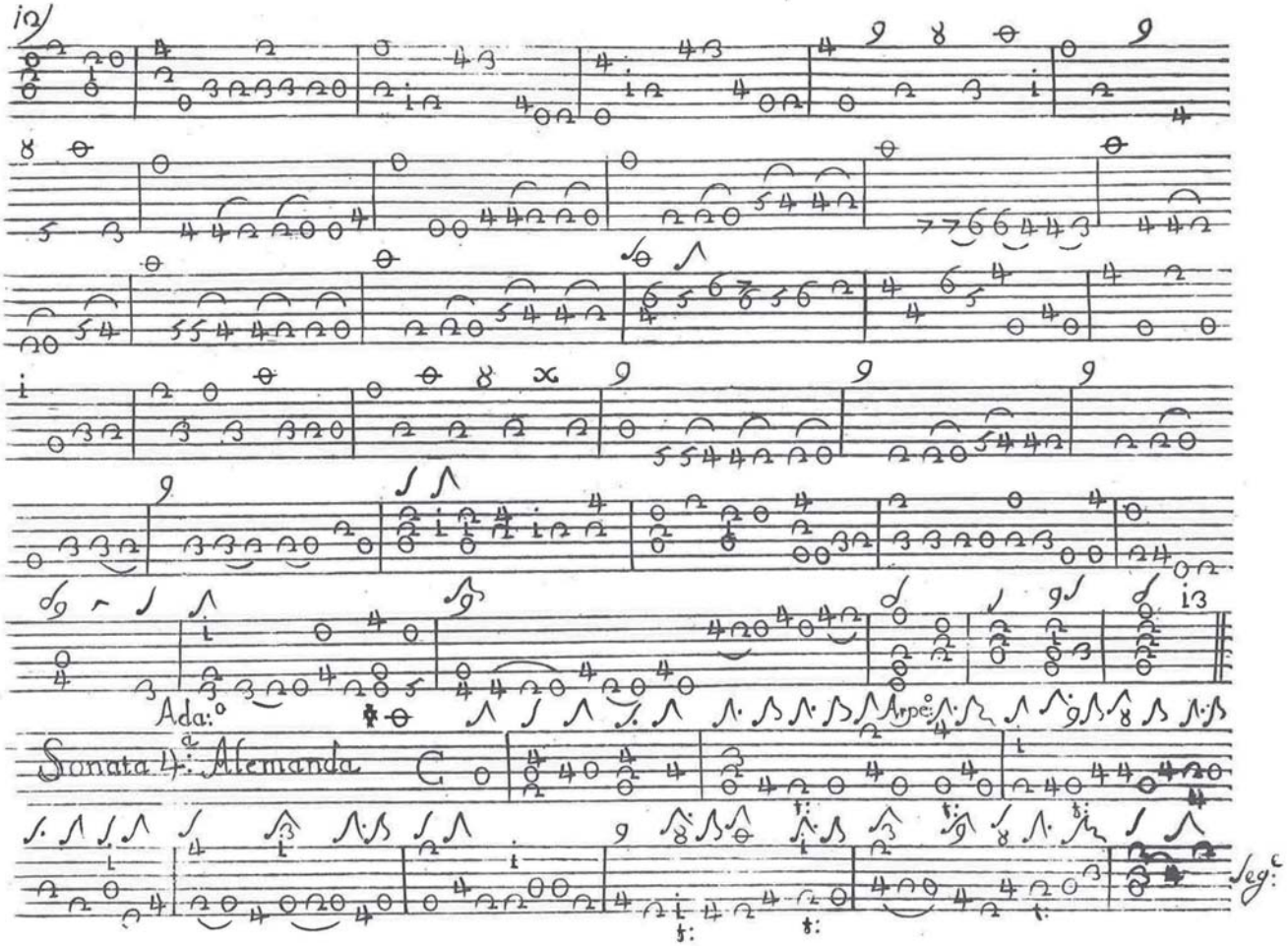
9

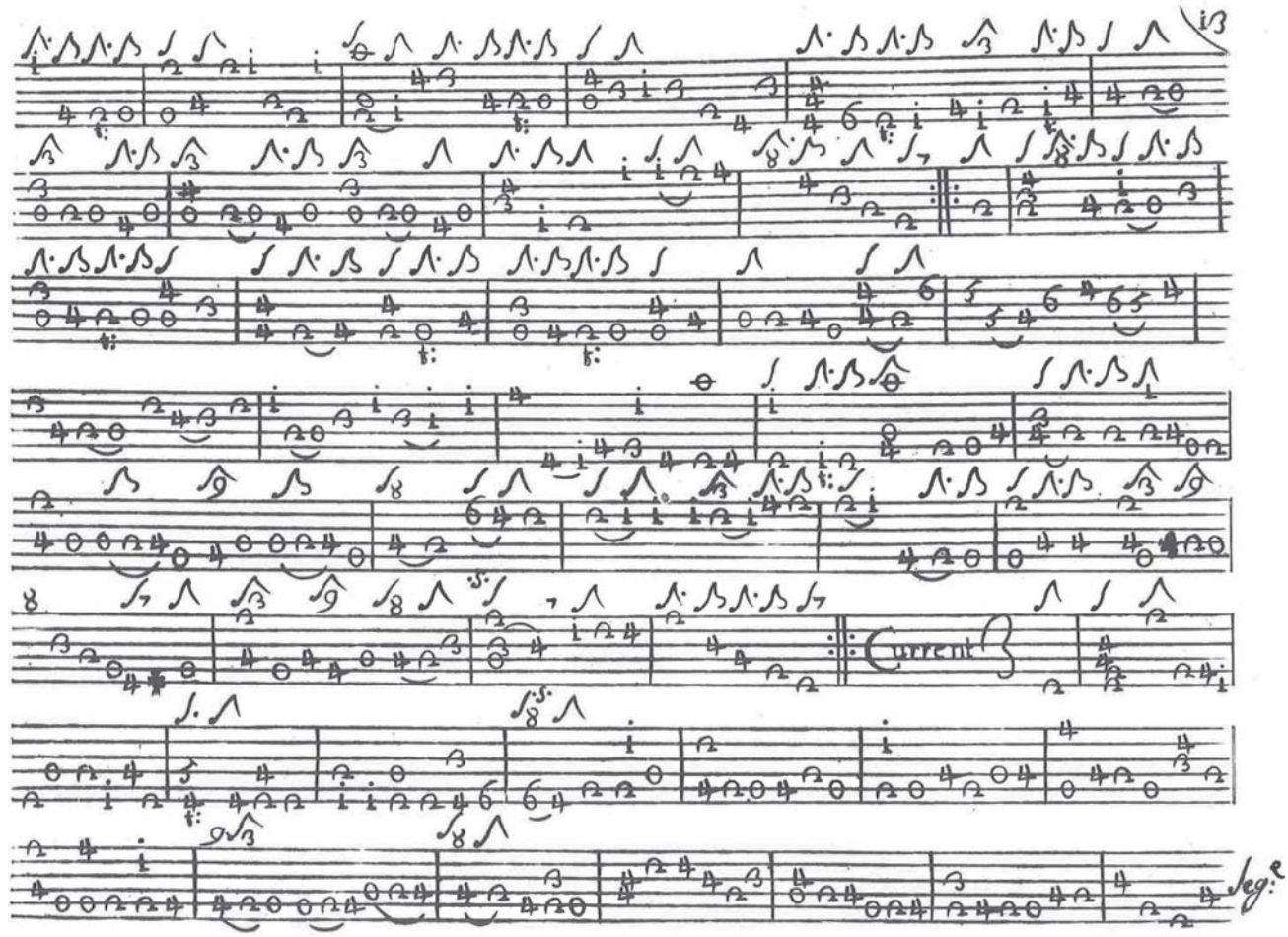
Giga 3

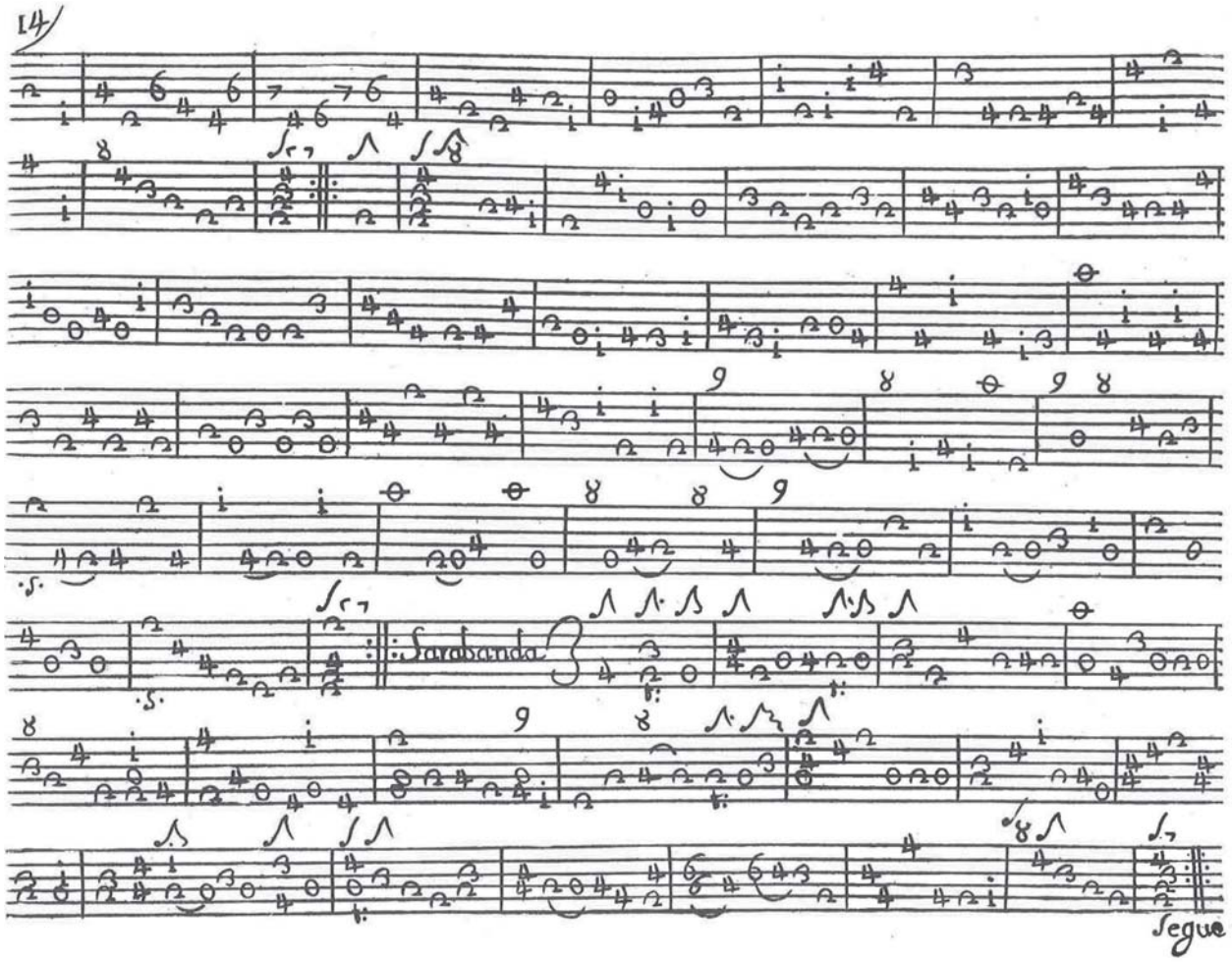
Seg.e

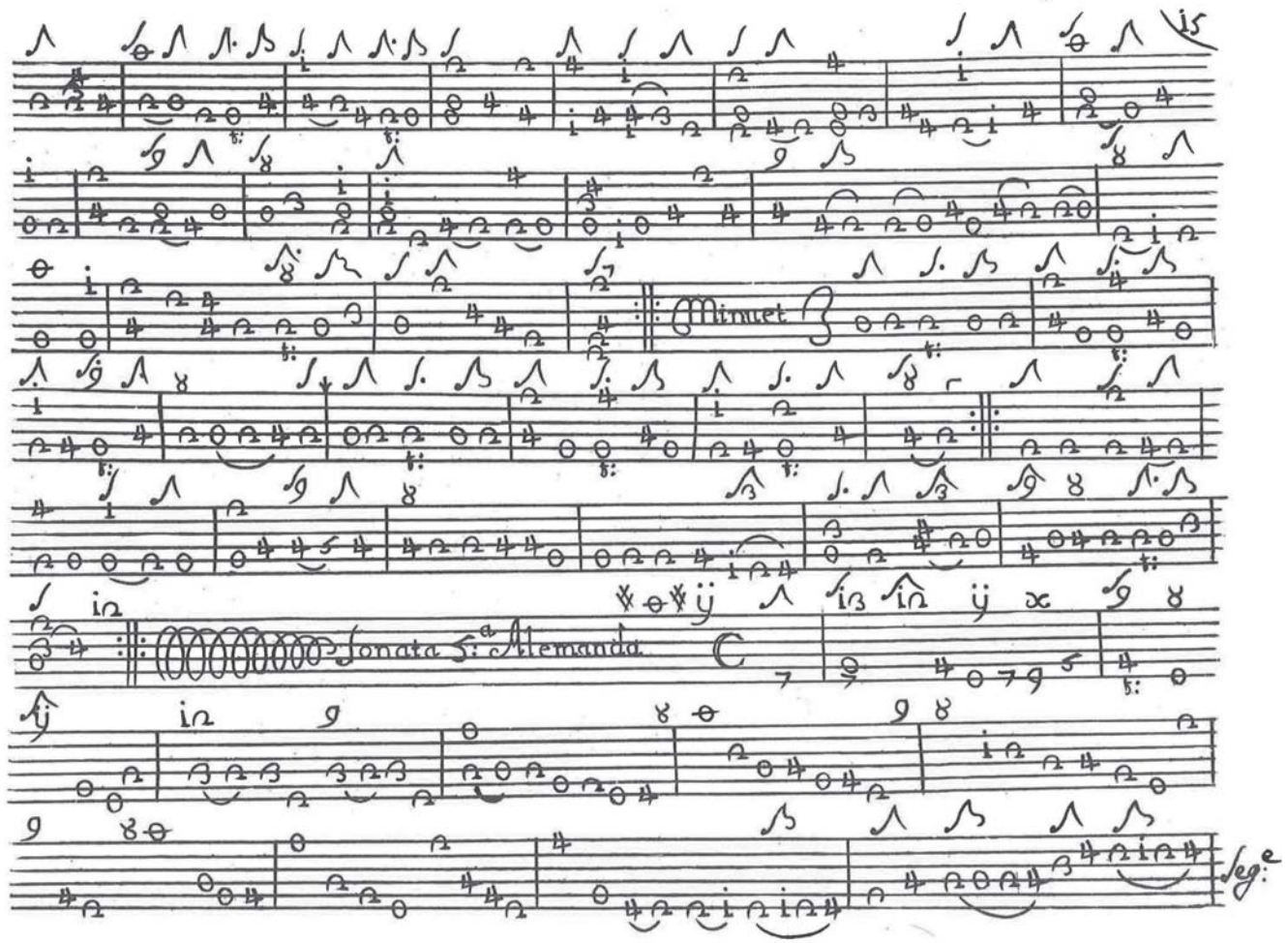

10/
Sarabanda.
Andante
Segue
Fuga
Seg:

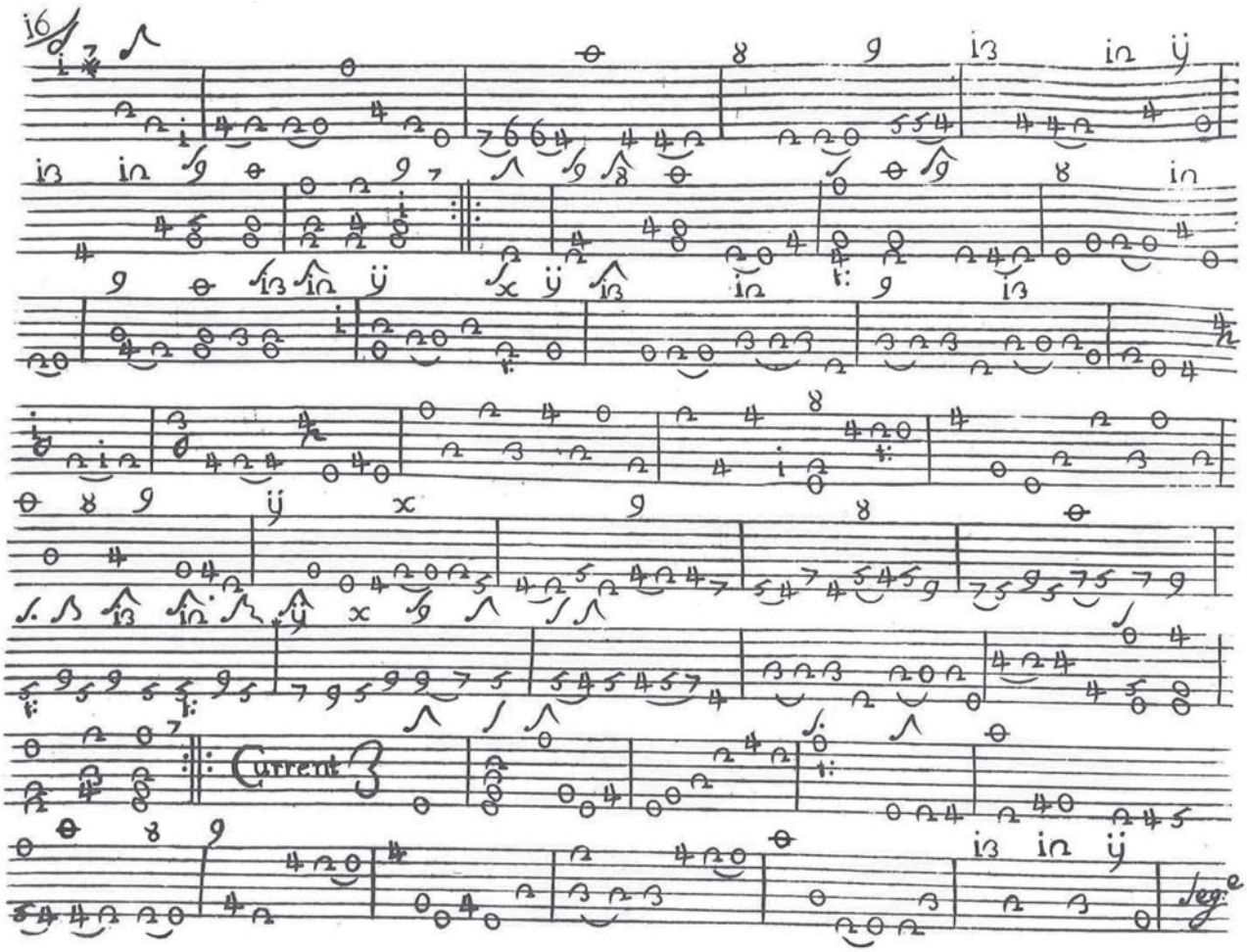

ii
Seg:

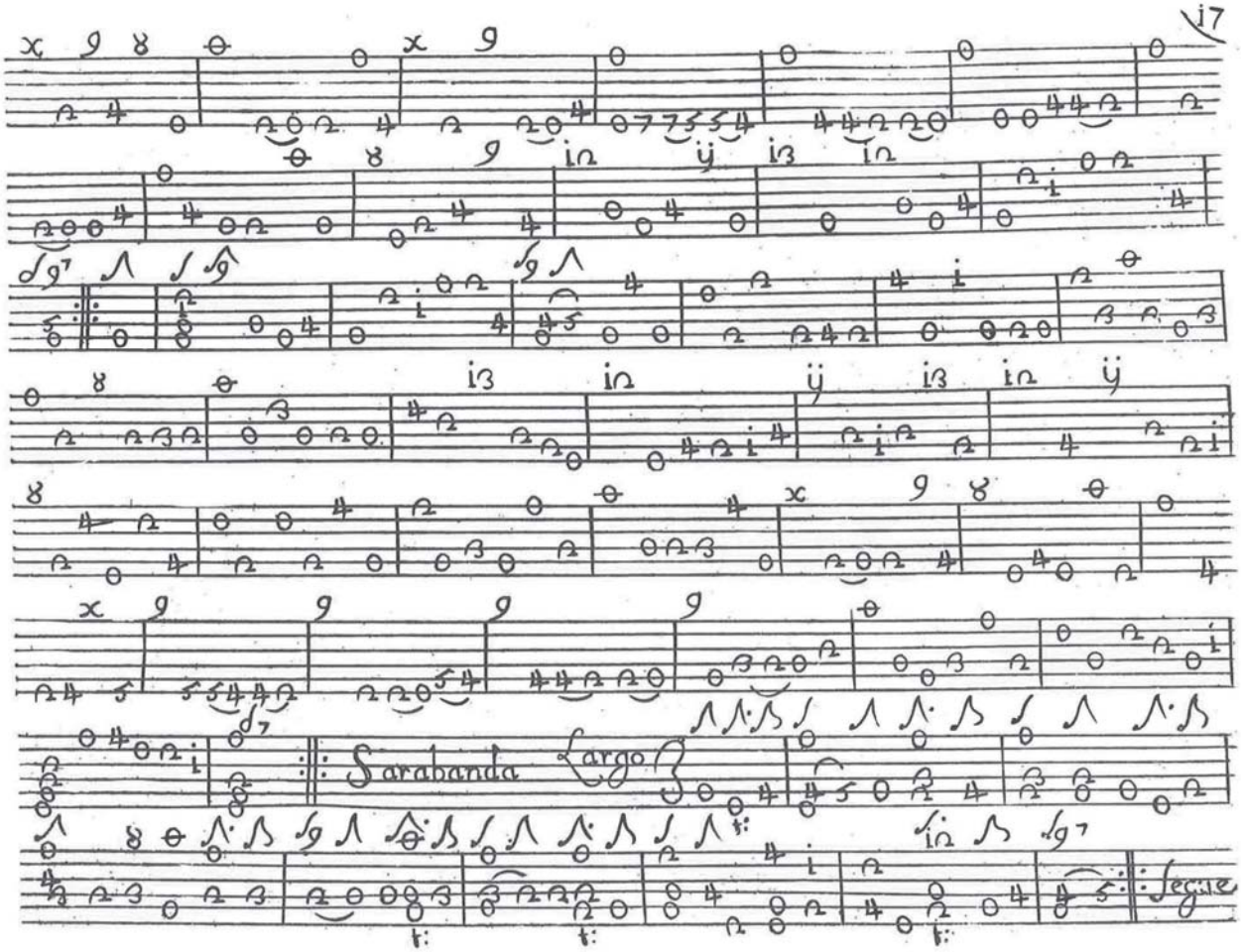

Ada:o
Arpe:o
Sonata 4a: Alemanda
Seg:e

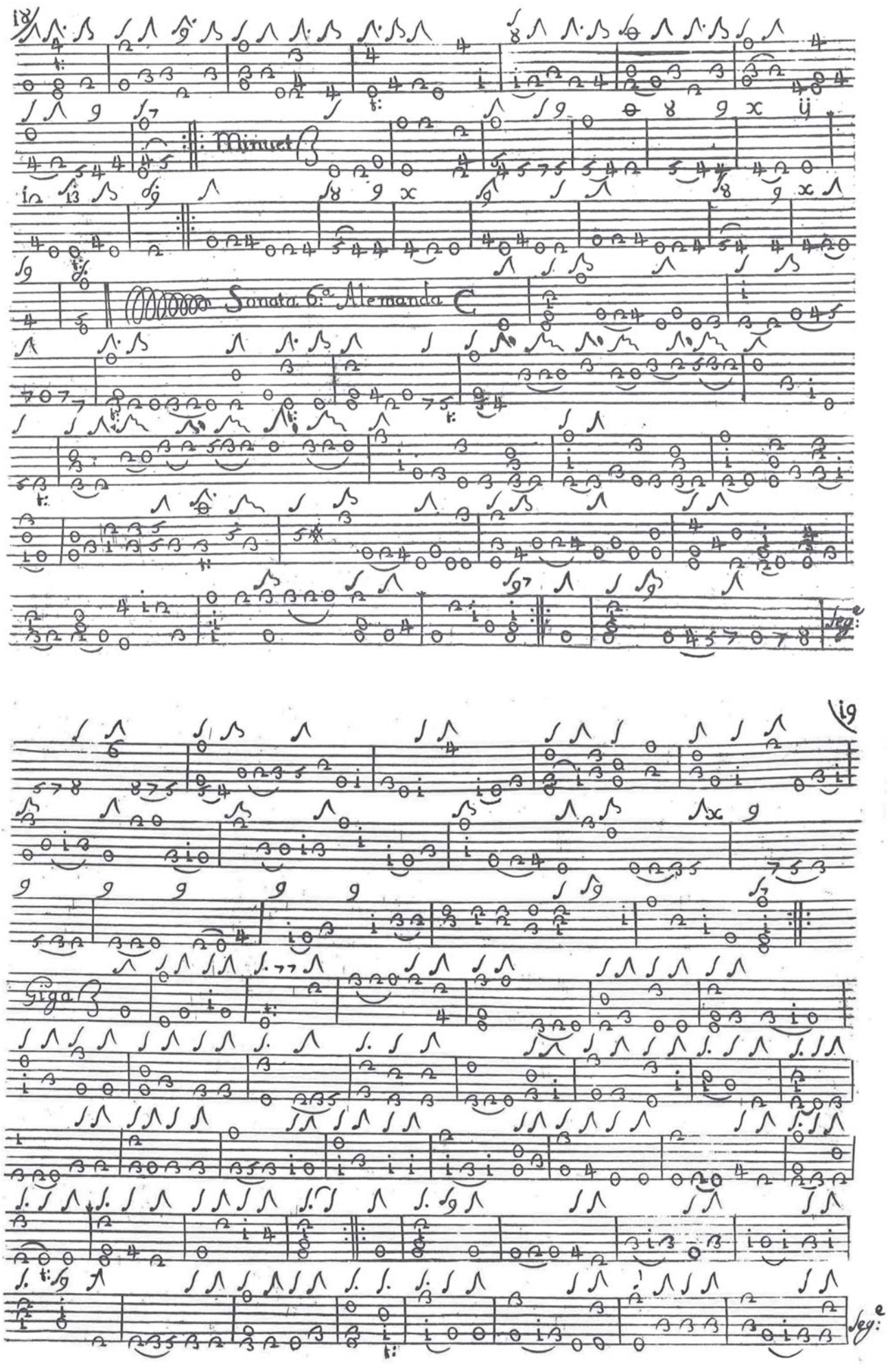

Current
Seg:e

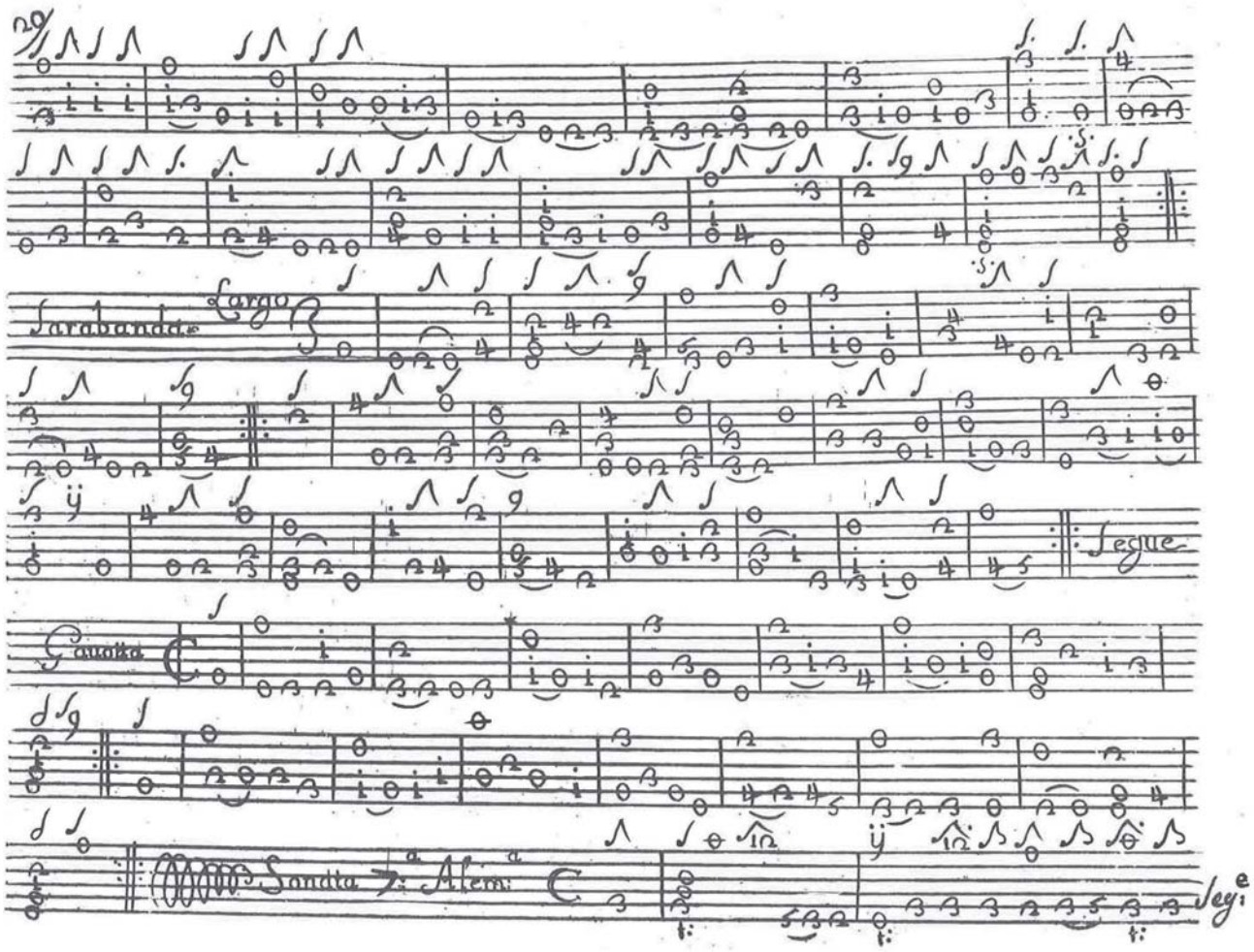

14
Sarabanda
Segue

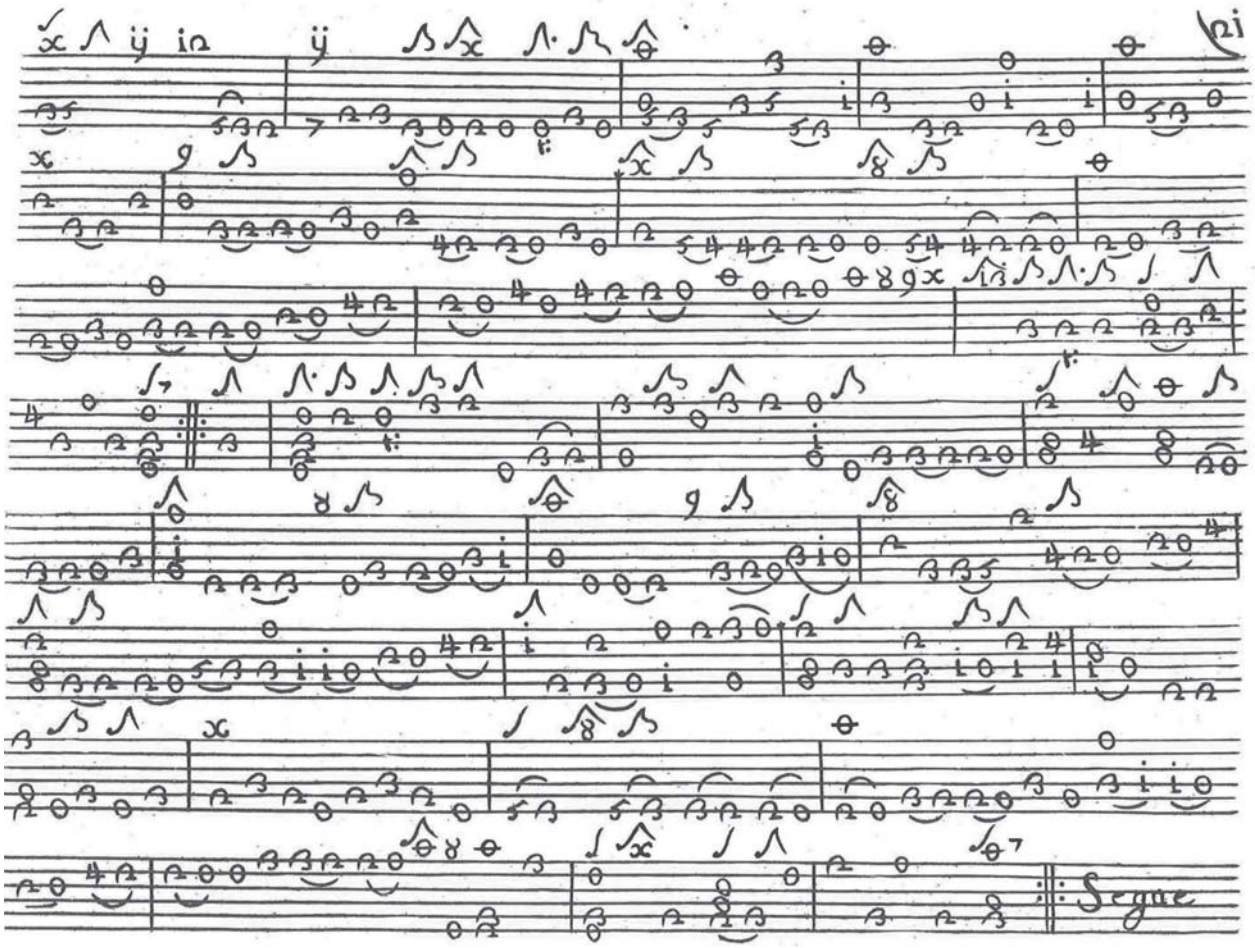

15
Minuet
Sonata 5.ª Alemanda
Segue

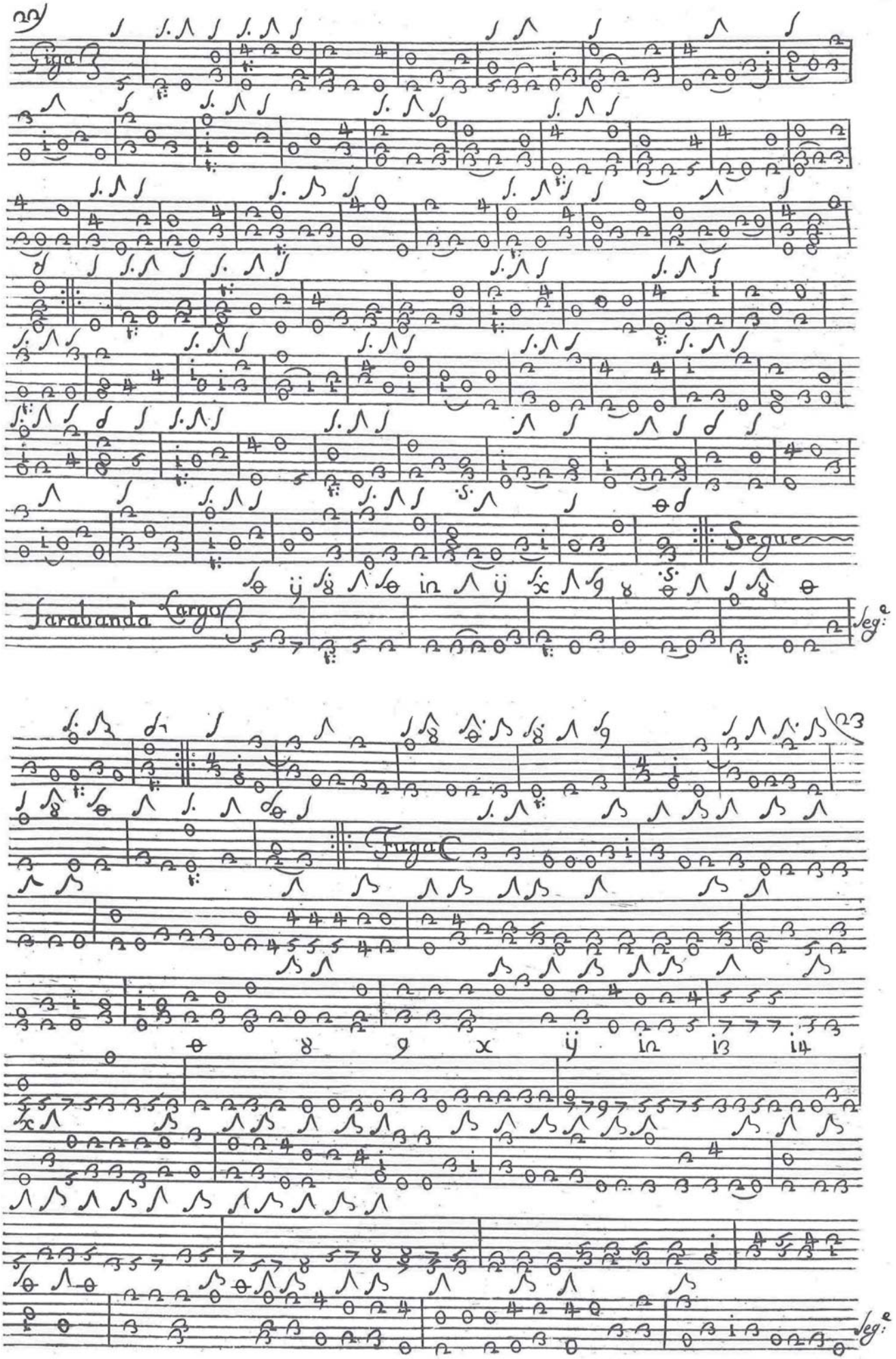

Current
Segue

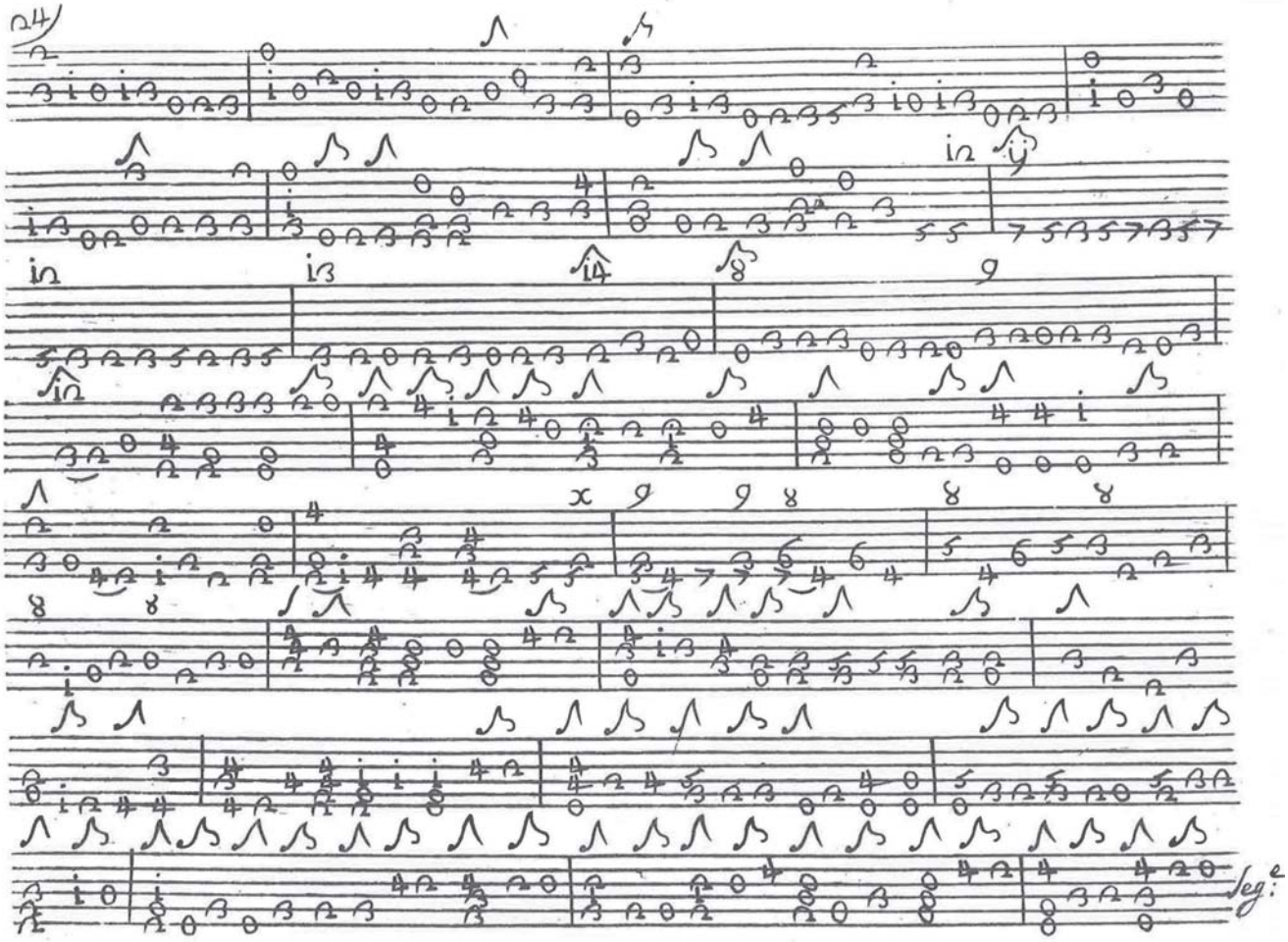

Sarabanda Largo
Segue


Minuet
Sonata 6ª Alemanda
Giga
Seg:
Seg:


Sarabanda
Largo
Segue
Gavotta
Sonata 7.a Alem.a
Segue


Segue


Fuga
Segue
Sarabanda Largo
Segue
Fuga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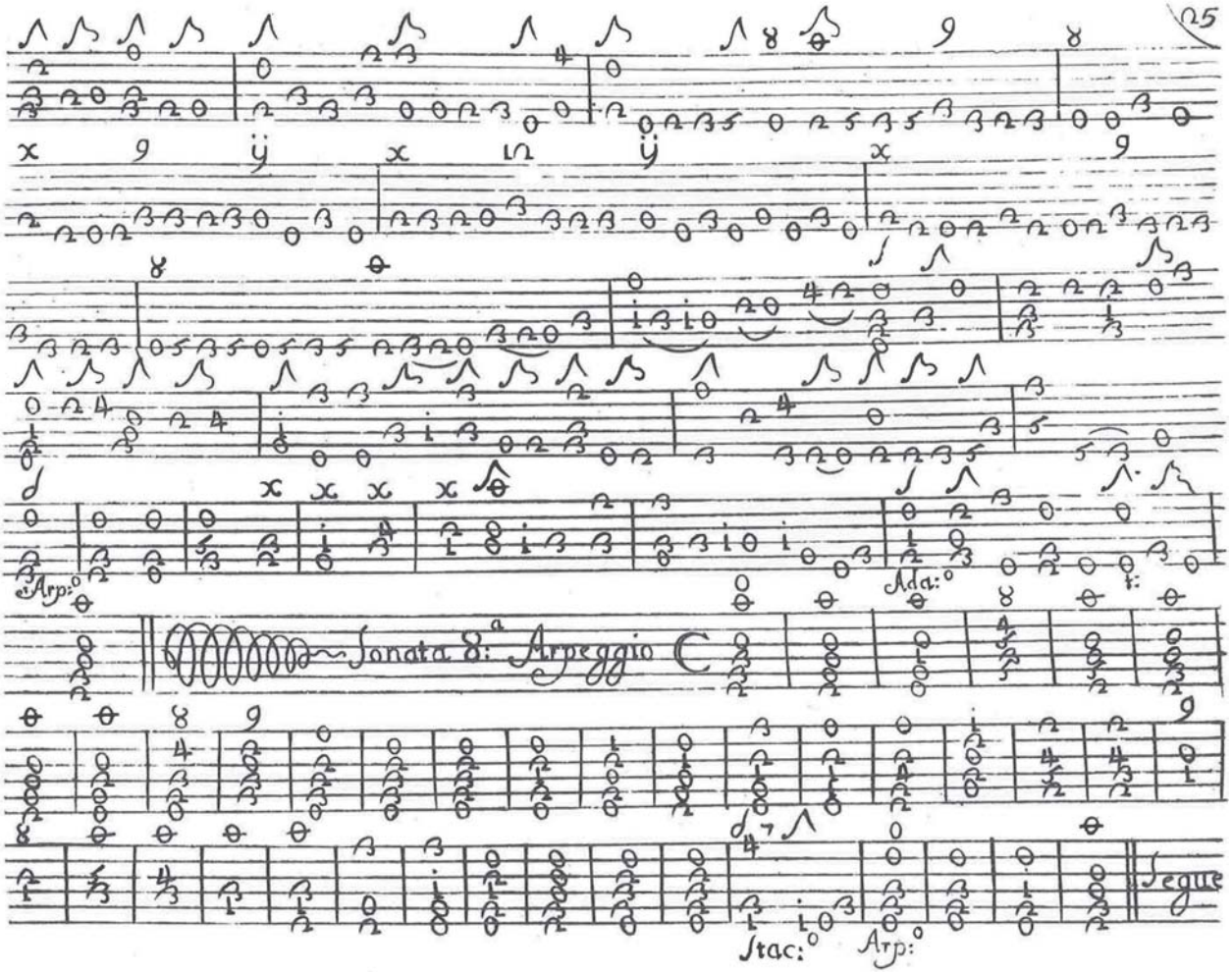
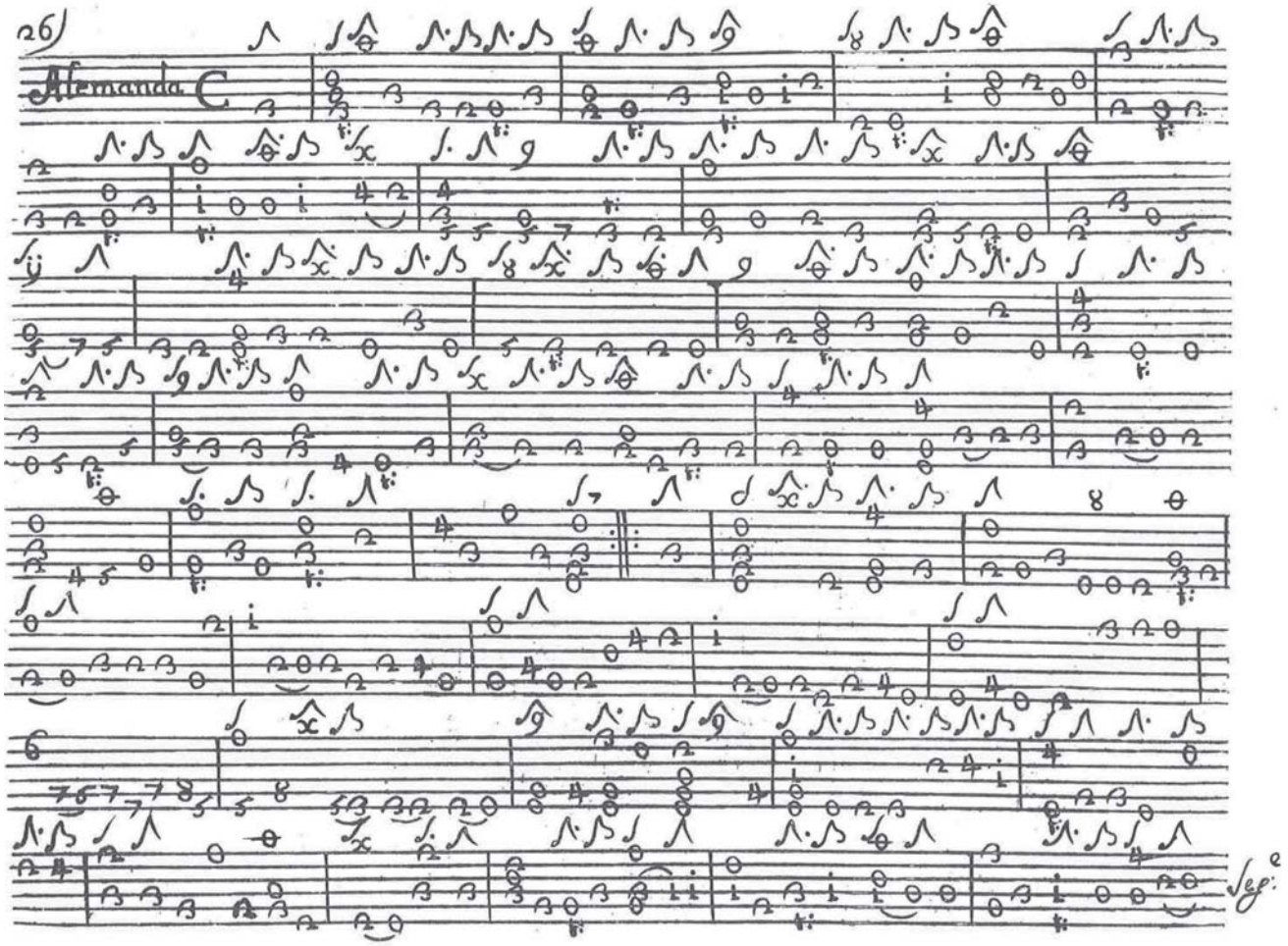
Seg.e


25
Arp.
Mda.
Sonata 8.ª Arpeggio
Stac.
Arp.
Segue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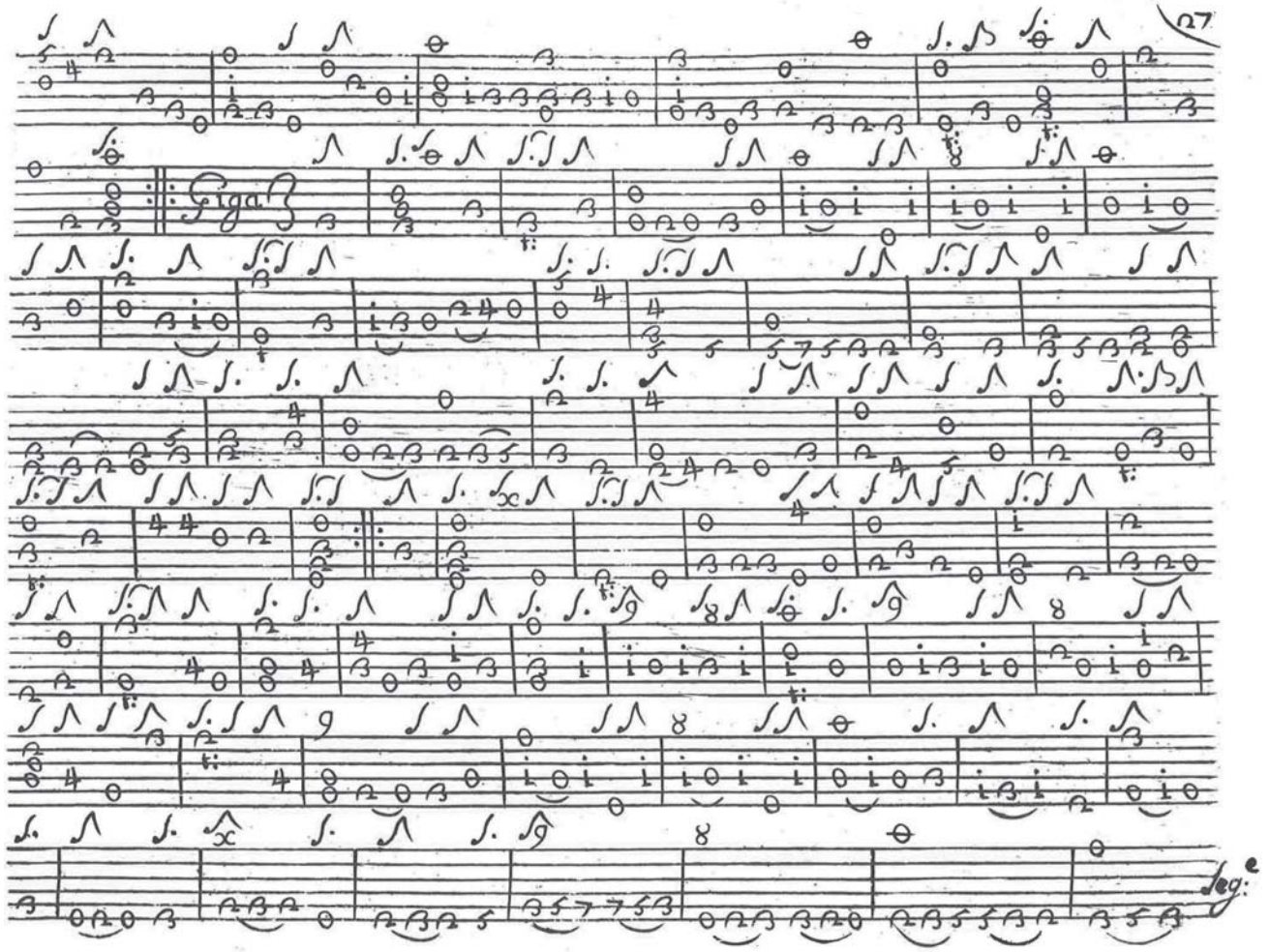
Alemanda
Seg.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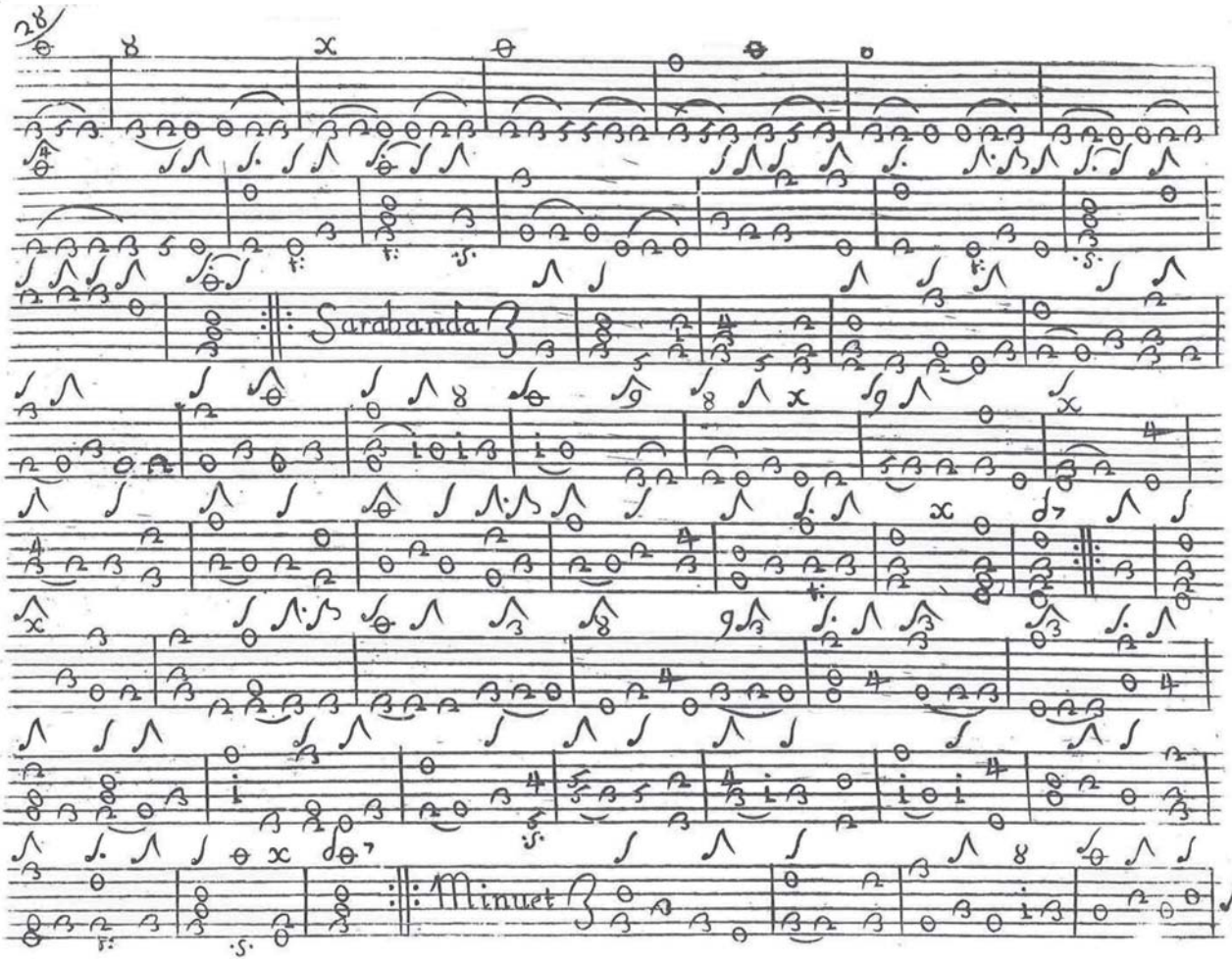
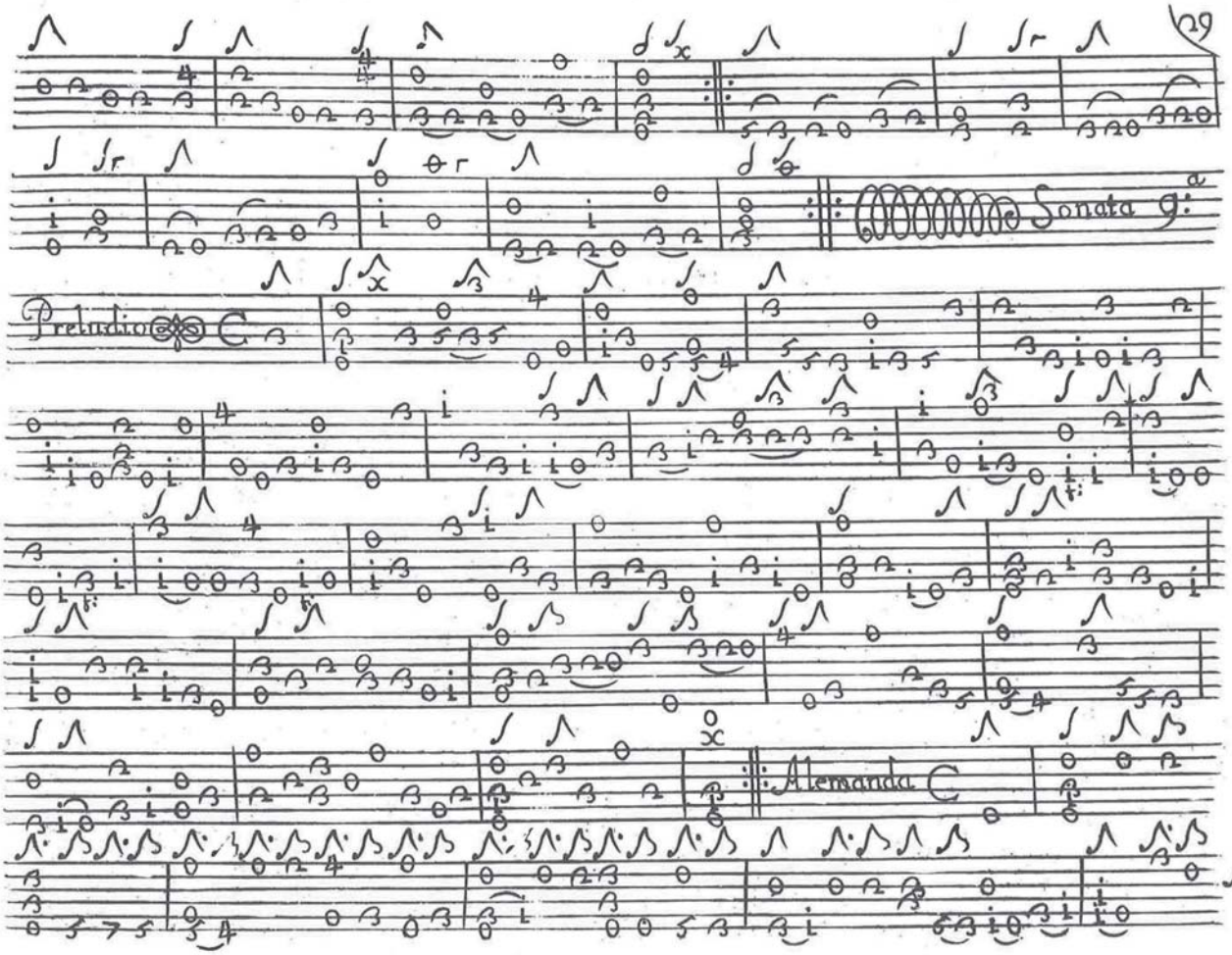
Giga
Seg.


28
Sarabanda
Minuet
Seg.a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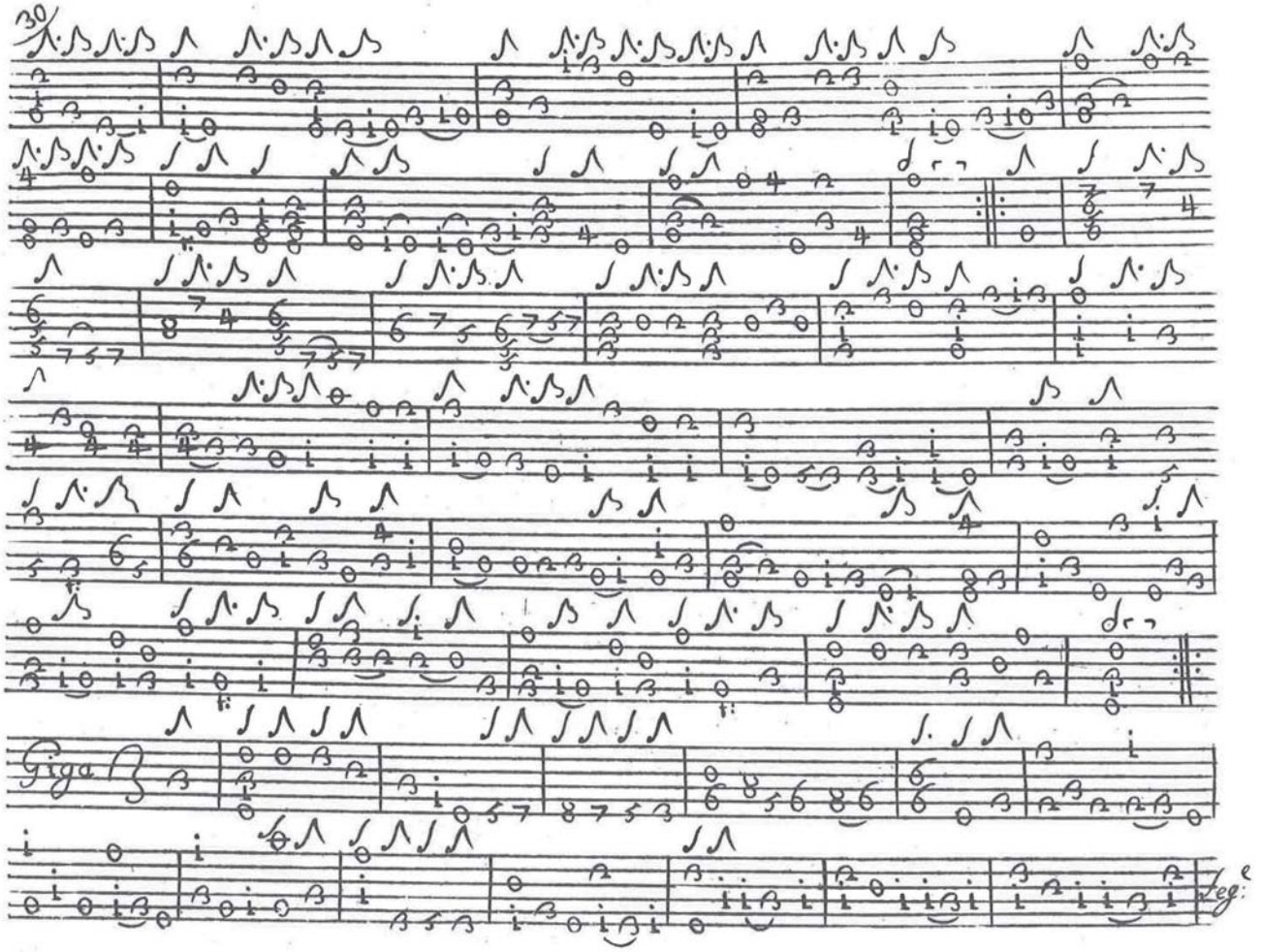
Sonata
Preludio
Alemanda
Seg.e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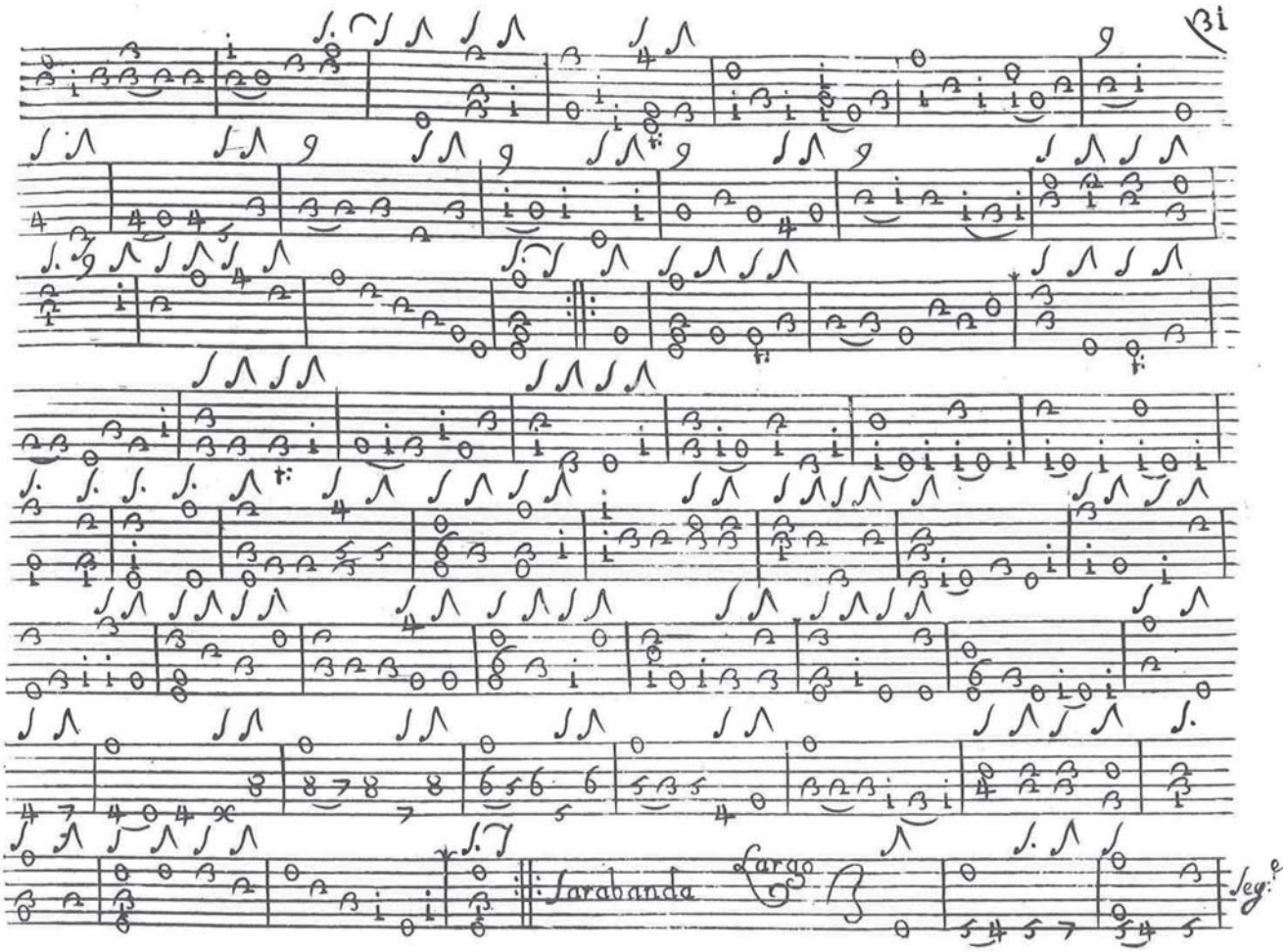
Giga
Seg: e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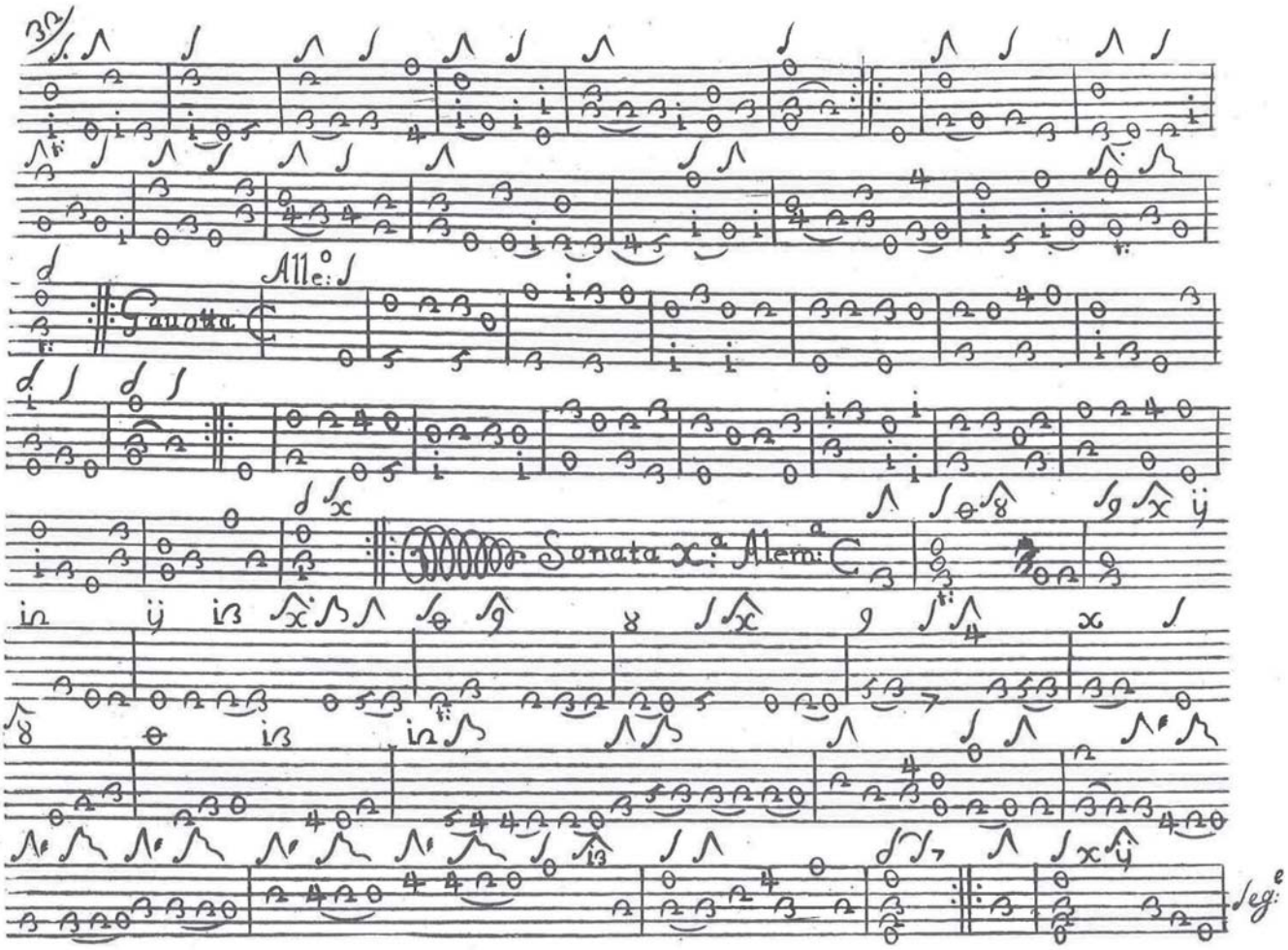
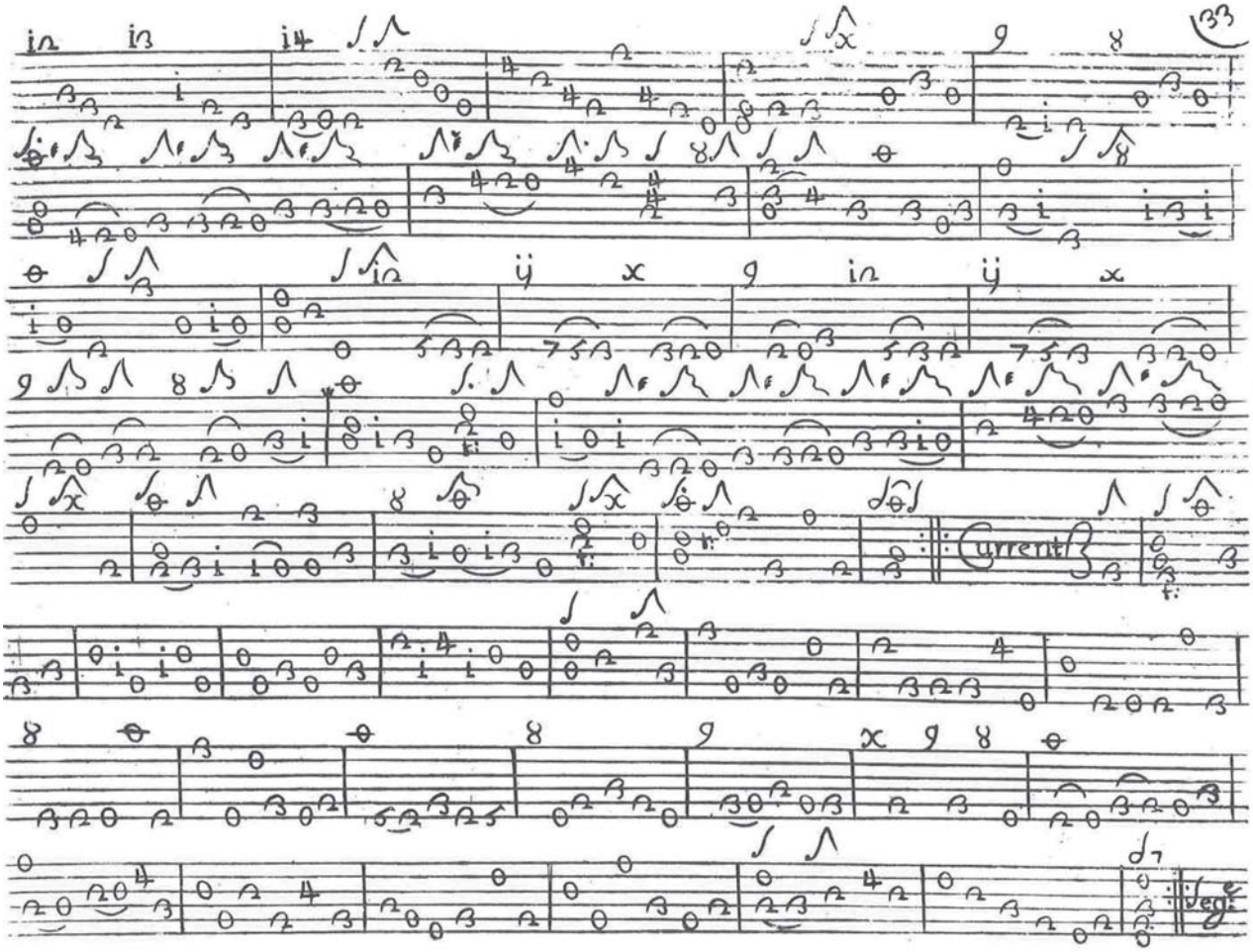

All.o
Gavotta
Sonata x.a Alem.a
Seg.e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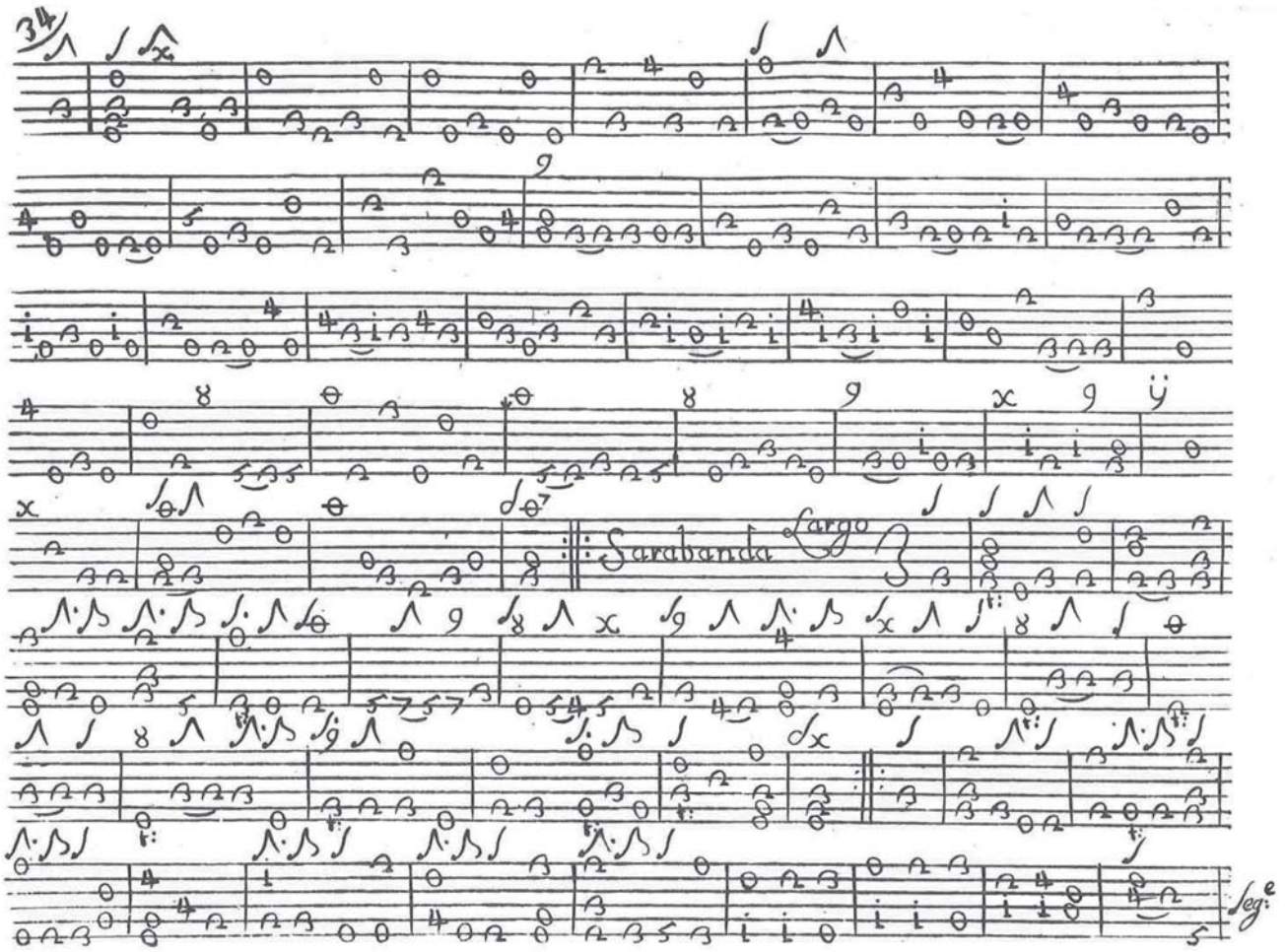
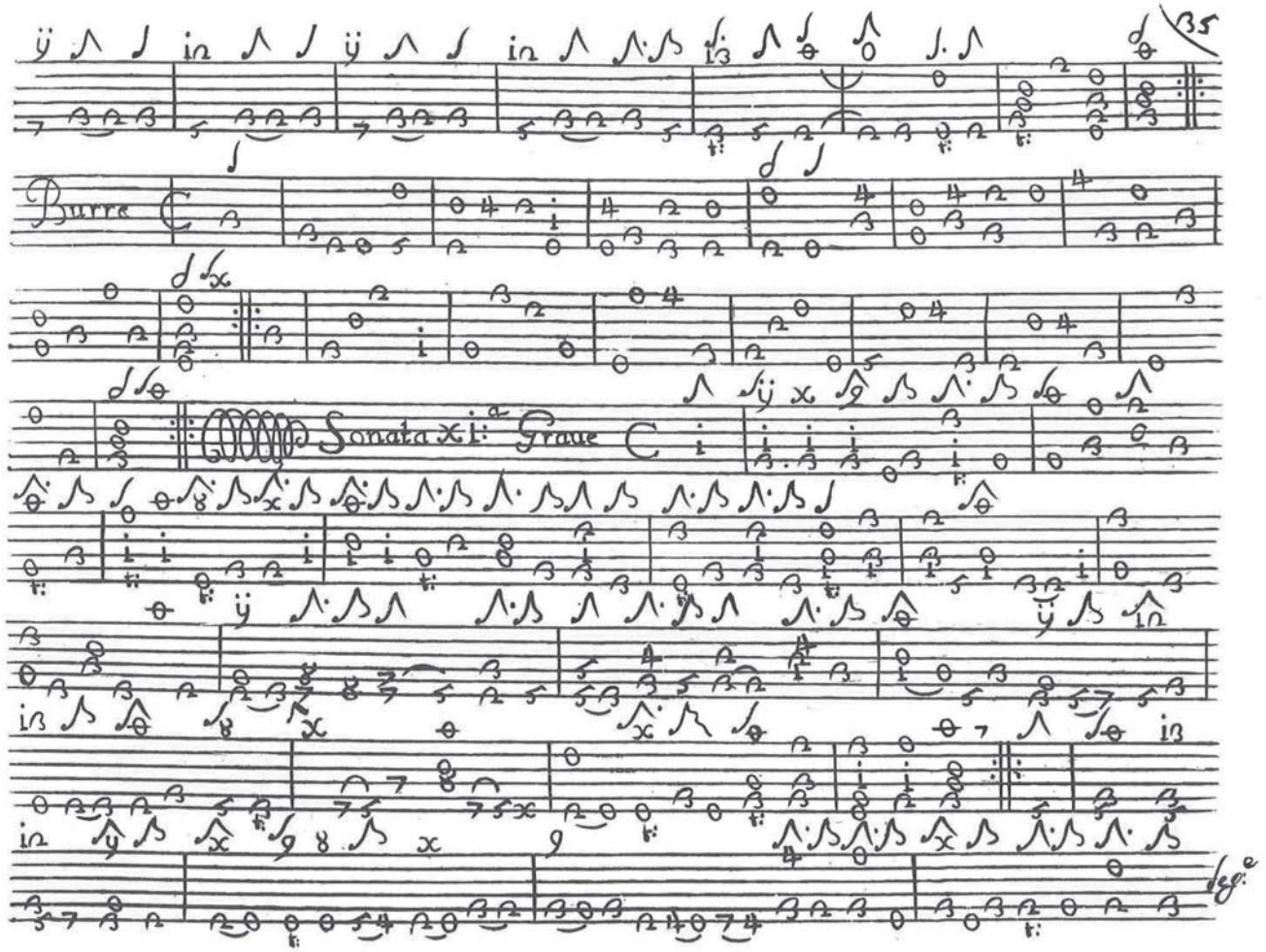
Current
Seg.e


34
Sarabanda Largo
leg.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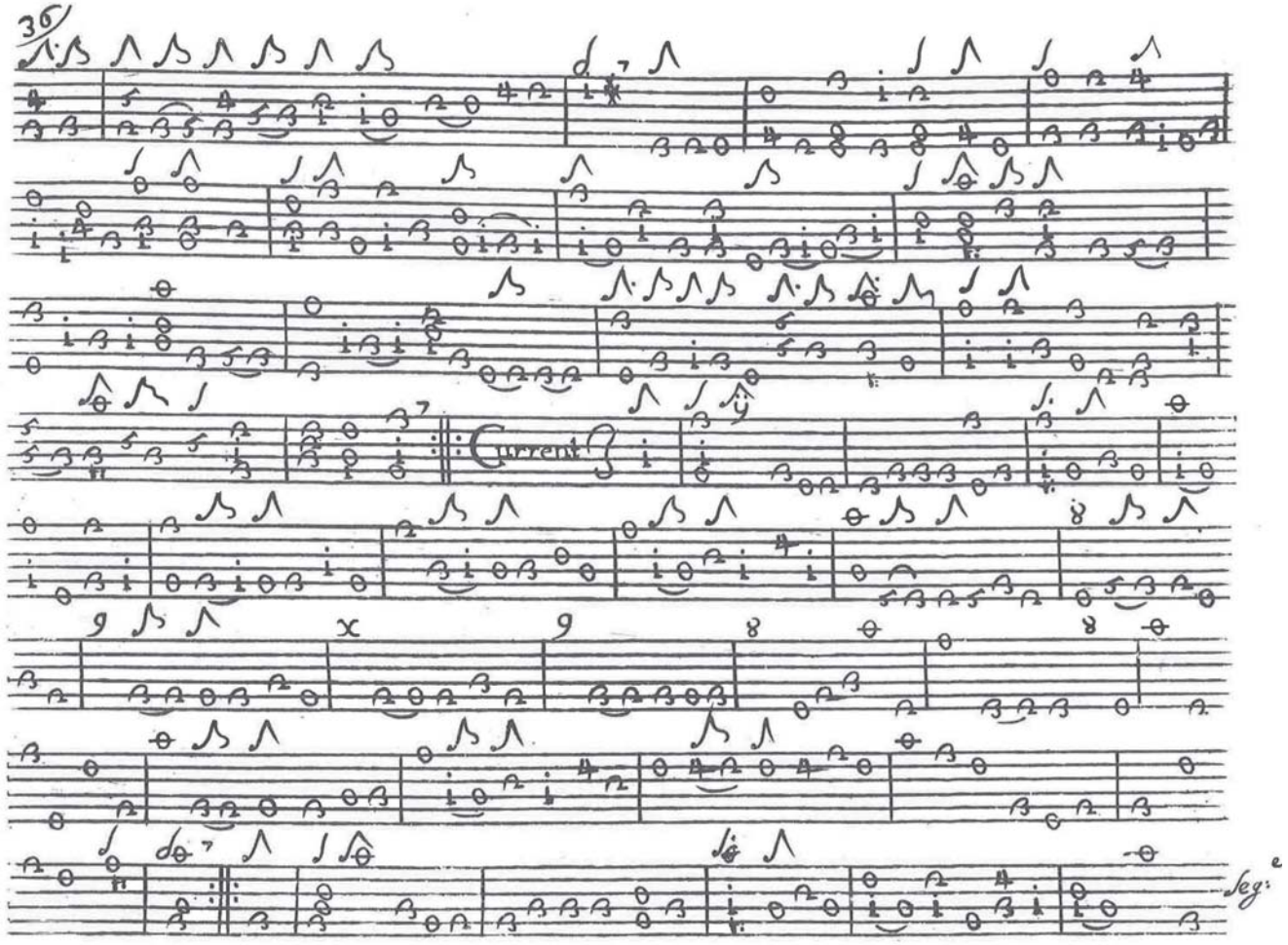
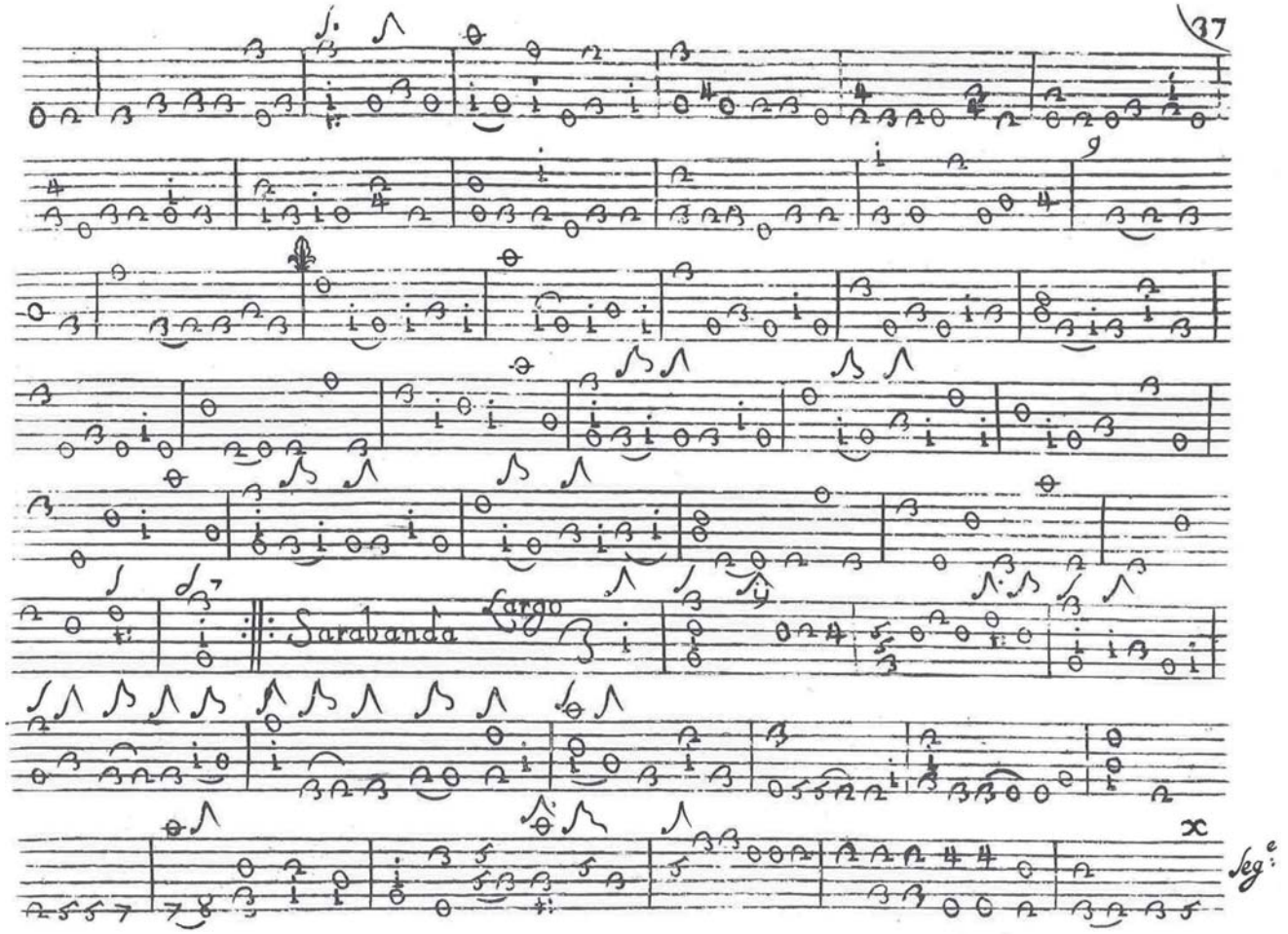
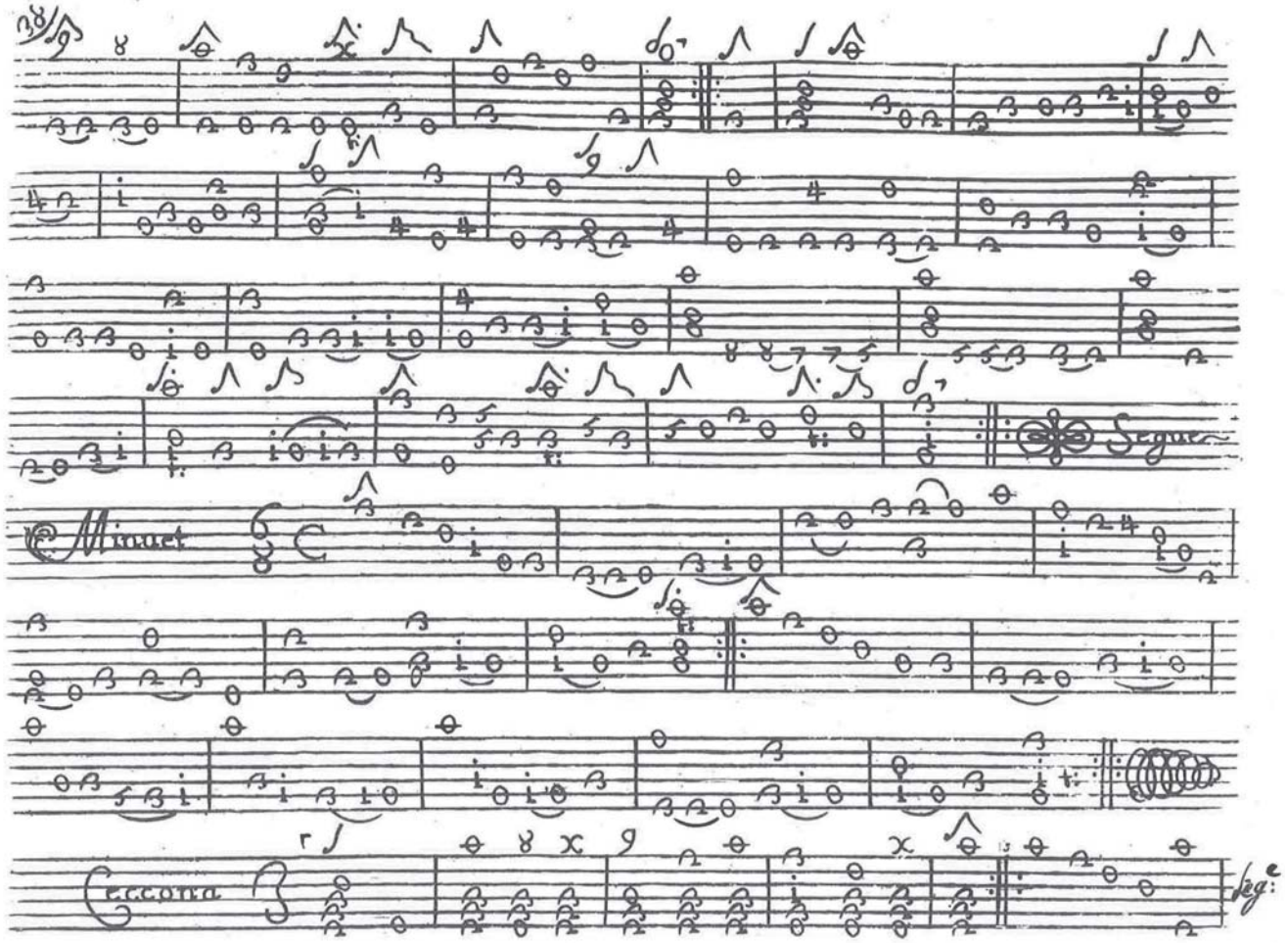
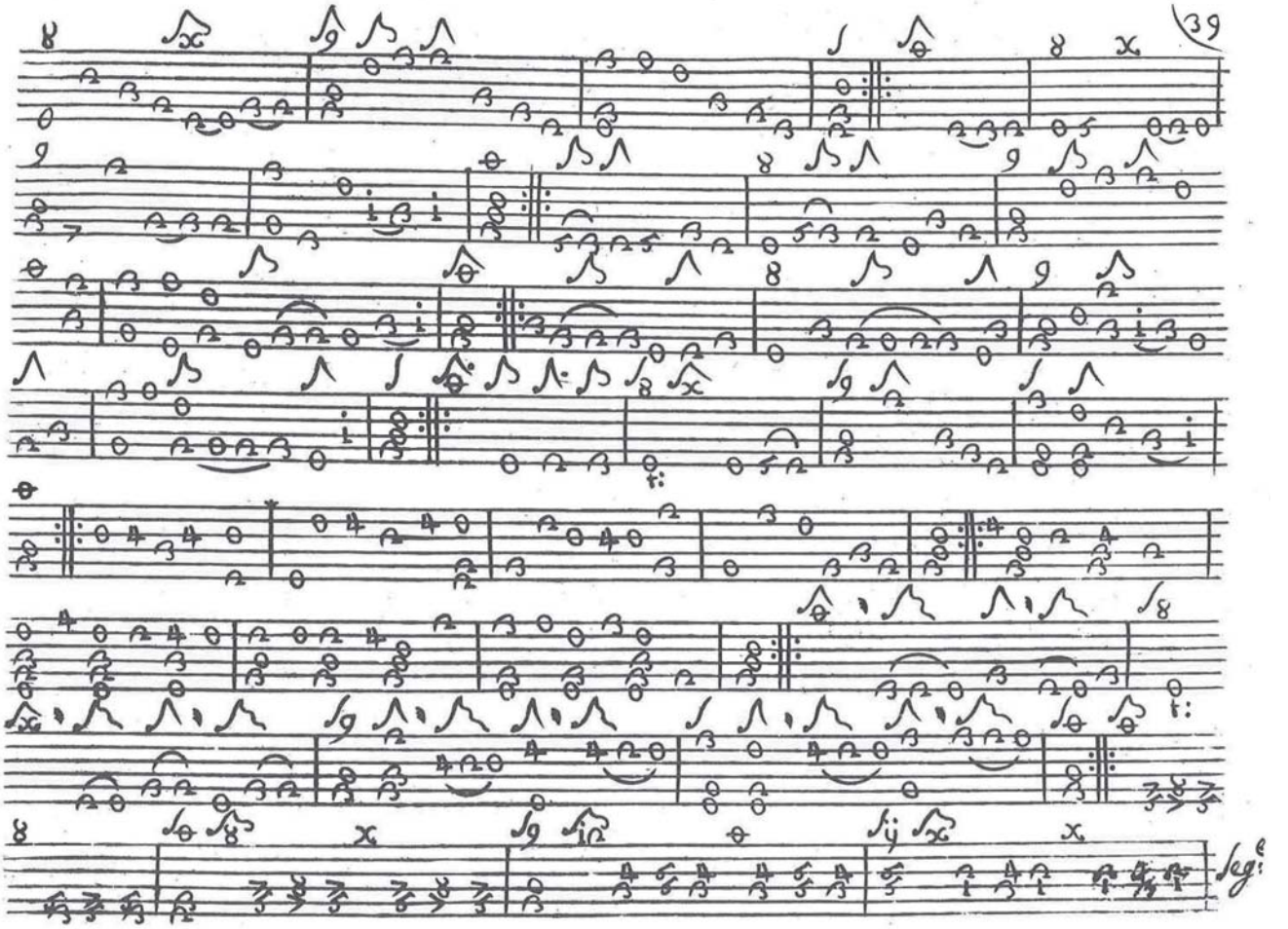
Burra
Sonata xi: Grave
leg.


36
Corrente
Seg.e


37
Sarabanda
Largo
x
Seg.e


Segue
Minuet
Eccosse
Segue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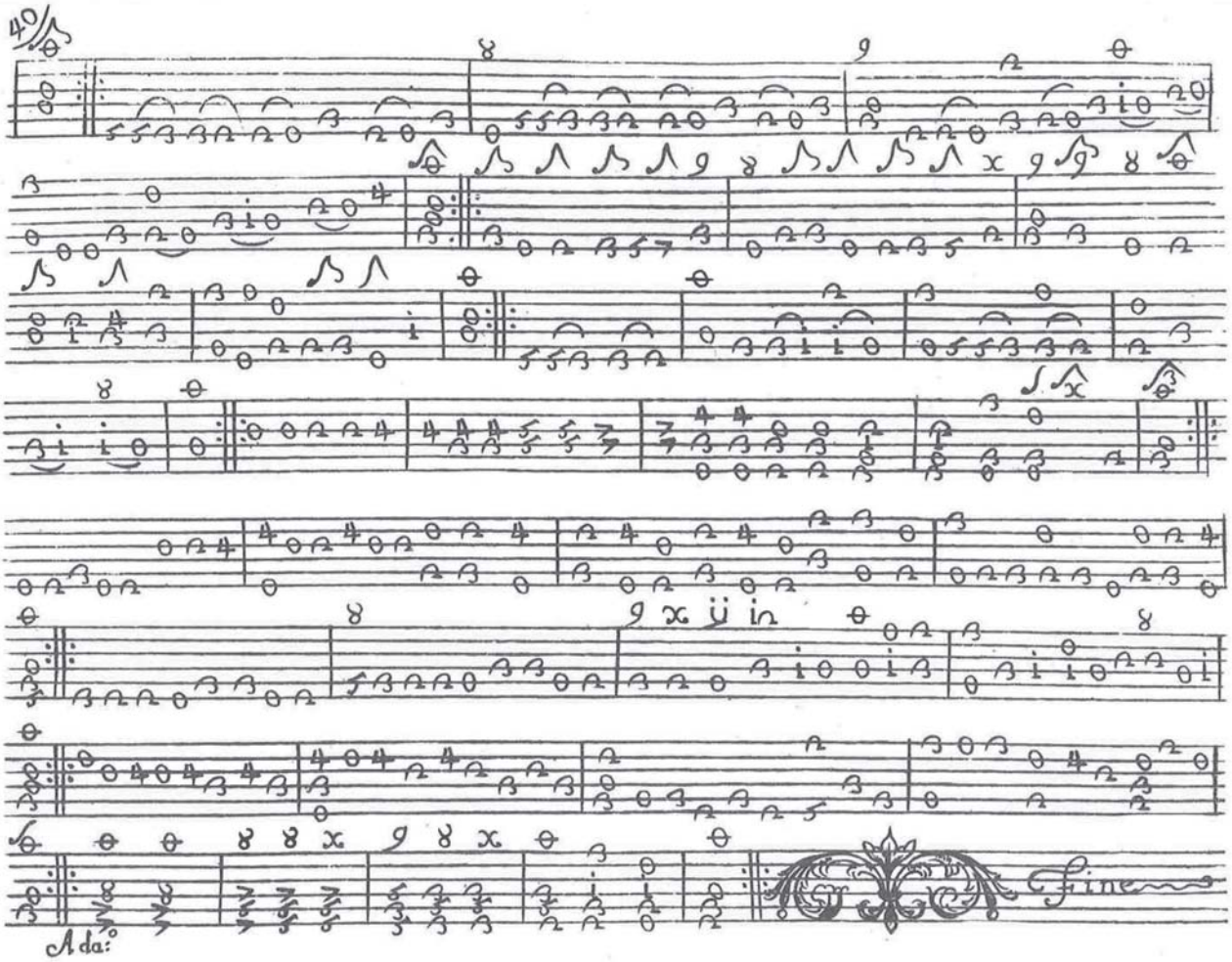
Segue


Fine
Ada:

TREE EDITION