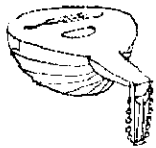
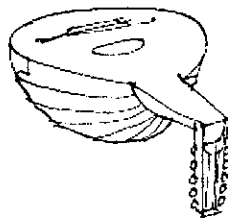


3 Renaissance vocal masterpieces arranged for 4 lutes

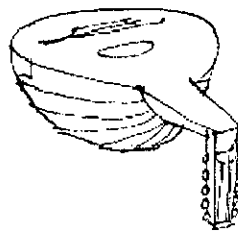
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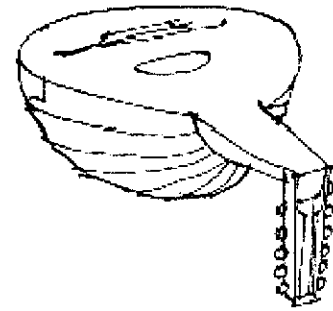
Lute 1 in A



Lute 2 in G



Lute 3 in G



Lute 4 in bass D

Sassi Palae – Andrea Gabrieli

Maria Stabat – Andrea Gabrieli

Il est bel et bon – Pierre Passereau

All of these pieces are wonderful madrigals or motets in just 5, 6 and 4 parts respectively. Therefore there are not so many notes for each lutenist to play allowing focus on playing the linear vocal lines comfortably and musically. Counting is usually the main challenge - as ever.

It is very helpful to read the words before playing to understand the mood of each piece. If possible listening to a recording of the original madrigal/motet is invaluable.

Sassi Palae - a tribute to Adrian Willaert by Andrea Gabrieli

Arranged for 4 lutes (A, G, G & bass D) by Mike Ashley

Lute 1 in A

page 1/2

PART I

Handwritten musical notation for the first system of Part I, measures 1-4. The notation is on a five-line staff with various notes and accidentals.

Handwritten musical notation for the second system of Part I, measures 5-8. The notation is on a five-line staff with various notes and accidentals.

Handwritten musical notation for the third system of Part I, measures 9-12. The notation is on a five-line staff with various notes and accidentals.

Handwritten musical notation for the fourth system of Part I, measures 13-16. The notation is on a five-line staff with various notes and accidentals.

Handwritten musical notation for the fifth system of Part I, measures 17-20. The notation is on a five-line staff with various notes and accidentals.

Handwritten musical notation for the sixth system of Part I, measures 21-24. The notation is on a five-line staff with various notes and accidentals.

Handwritten musical notation for the seventh system of Part I, measures 25-28. The notation is on a five-line staff with various notes and accidentals.

Handwritten musical notation for the eighth system of Part I, measures 29-32. The notation is on a five-line staff with various notes and accidentals.

Handwritten musical notation for the ninth system of Part I, measures 33-36. The notation is on a five-line staff with various notes and accidentals.

SECOND PART →

SECOND PART

7

14

21

26

34

41

46

pp

sofrc

The first part names and calls upon all the rocks, piles, fish, mermaids and everything in the Adriatic Sea
 The second part names and calls upon all the tributary rivers of the Adriatic to lament the death of Adrian Willaert

The full text of the madrigal is at the end of the other lute parts

Maria Stabat – 6 part motet by Andrea Gabrieli

Arranged for 4 lutes (A, G, G & bass D) by Mike Ashley

Lute 1 in A

page 1/2

The image displays a handwritten musical score for Lute 1 in A, arranged for 4 lutes (A, G, G & bass D) by Mike Ashley. The score consists of ten staves of music, each beginning with a measure number (2, 10, 17, 23, 31, 41, 52, 59, 65). The notation is a form of lute tablature, using letters (a, c, e, f, h) and rhythmic flags to represent notes and durations. The notes are written above the staff lines, and the rhythmic flags are placed above or below the notes. The score is arranged in a single system, with each staff representing a different lute part. The notation is dense and includes various rhythmic values and accidentals.

Maria Stabat

Lute 1 in A

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73 f d c f d a a d , , a a c c a c d a c d f h f d c

79 a d c a c d a c d h a d f d f a d a

Maria Stabat

This is a wonderful and moving motet by Andrea Gabrieli, organist at St Mark's in Venice. Andrea was more subtle than his esteemed nephew Giovanni Gabrieli, and helped create the Venetian style in the generation before Monteverdi.

It helps to read the translation of the words before playing the piece and if possible to listen to a vocal recording.

*Maria stabat ad monumentum foris,
Plorans. Dum ergo fleret inclinavit se
Et prospexit in monumentum
Et vidit duos angelos in albis sedentes
Unum ad caput et unum ad pedes
Ubipositum fuerat corpus Jesu
Dicunt e illi: Mulier, quid ploras?
Dicit eis: Quia tulerunt
Dominum meum, et nescio
Ubi posuerunt eum."*

Mary stood outside the tomb,
As she was weeping, she bent down
and looked into the tomb
and saw two angels in white, sitting
one at the head and one at the foot
of where they had placed the body of Jesus
They said to her: "Woman, why do you weep?"
She said to them "Because they have taken away
the body of my Lord, and I do not know
Where they have put him.

Il est bel et bon - Chanson by Pierre Passereau

Arranged for 4 lutes (A, G, G & bass D) by Mike Ashley

Two women gossip about the merits of their husbands including "feeding the chickens", whatever that really means. Bring out the sound of the clucking!

Handwritten musical notation for Lute 1 in A. The score consists of a single staff with rhythmic flags and note letters (a, c, e, f, h) indicating pitch and rhythm. The notation is organized into measures, with some measures containing a large '2' at the beginning. The notes are written in a stylized, handwritten font. The score is divided into systems, with measure numbers 7, 16, 23, 33, 42, 48, and 55 marked on the left side. The notation includes various rhythmic values and note heads, with some notes having flags above them. The overall style is that of a handwritten manuscript.