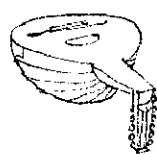
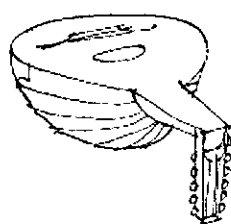


3 Renaissance vocal masterpieces arranged for 4 lutes

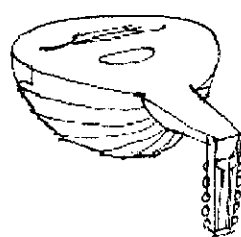
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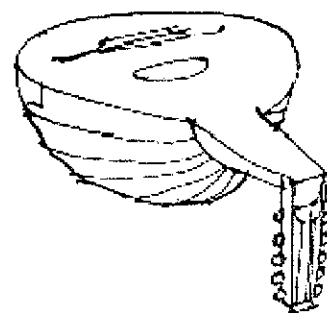
Lute 1 in A



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

Lute 3 in G

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

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PART I

|| | ||| | ||| | ||| | ||| | ||| |

Handwritten musical notation for the first staff, featuring rhythmic flags above the staff and notes below. The notes are: a, b, c, a, b, d, b, a, c, a, c, a, d, d, a, e, e, c, a, c, e, a, e, a.

8 ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| |

Handwritten musical notation for the second staff, starting at measure 8. Notes include: c, e, a, c, a, d, d, d, a, a, a, b, a, a, b, b, a, a, a, e, a, a.

15 ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| |

Handwritten musical notation for the third staff, starting at measure 15. Notes include: a, a, c, c, a, a, b, a, d, b, d, a, b, d, b, a, a, b, d, a, b, a, c, a, e, c, a, c, a, c, a, e, a.

21 ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| |

Handwritten musical notation for the fourth staff, starting at measure 21. Notes include: a, c, c, e, e, a, a, c, c, c, c, a, c, a, c, a, b, a, a, a, a, a, a, a.

28 ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| |

Handwritten musical notation for the fifth staff, starting at measure 28. Notes include: a, a, c, c, c, e, d, d, a, b, a, a, b, a, c, c, a, a, a, d, b, a, c.

35 ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| |

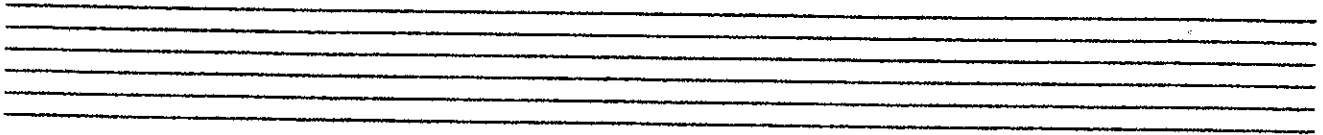
Handwritten musical notation for the sixth staff, starting at measure 35. Notes include: a, d, d, c, d, a, b, a, a, c, a, c, c, d, a, a, a, d, d, b, a, c, a.

41 ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| |

Handwritten musical notation for the seventh staff, starting at measure 41. Notes include: d, a, c, a, a, d, d, a, a, c, a, a, a, a, a, a, a, a, d, a, a, a.

49 ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| | ||| |

Handwritten musical notation for the eighth staff, starting at measure 49. Notes include: a, d, d, d, d, d, a, d, c, c, d, a. The staff ends with a double bar line and the text "SECOND PART ->".



Sassi Palae

PART II

Handwritten musical score for Part II of 'Sassi Palae' on a lute. The score consists of seven staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes rhythmic flags above notes and various accidentals (sharps, flats, naturals). The staves are numbered 1, 9, 18, 25, 34, 42, and 48. The music concludes with a double bar line and a fermata on the final note of the seventh staff.

Part 1

Stones, piles, sandbanks on the Adriatic coast
 Seaweeds, reeds and other plants which live there
 Islands, marshes, quays that are home to
 Oysters, cockles and the amiable flatfish,
 And you, fish in every stream in the valley
 And in the sea, both large and small,
 Mackerel, cuttlefish, sardines which swim around there,
 Mermaids, both unattached and married,

Part 2

And you, rivers that do tribute to the sea --
 Piave, Adige, Po, Sil, Brenta and Ogio
 come, so that all may lament
 the death of Adrian, which fills me with grief,
 who will never again set my verses
 to sweet song, breaking apart every rock on the shore.
 Oh what a sorrow for the whole world!
 Who will there be now
 that can rival him for harmony?

Maria Stabat

Lute 3 in G

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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.

