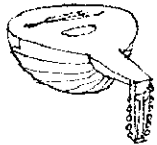


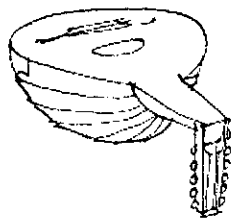
LUTE 4 in bass D

# 3 Renaissance vocal masterpieces arranged for 4 lutes

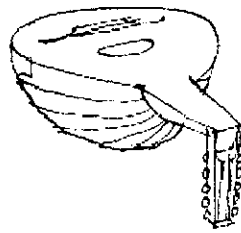
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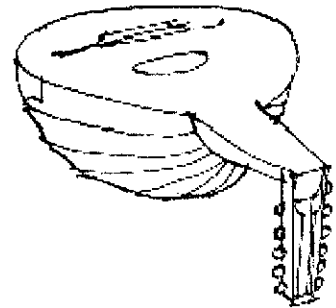
Lute 1 in A



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.

Mike Ashley, January 2020

Sassi Palae - a tribute to Adrian Willaert by Andrea Gabrieli

Lute 4 in bass D

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

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PART I

1 | | | | . | | | | |

8 | | | | | | | | |

14 | | | | | | | | |

21 | | | | | | | | |

27 | | | | | | | | |

33 | | | | | | | | |

41 | | | | | | | | |

50 | | | | | | | | |

SECOND PART →

PART II

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 – 6 part motet by Andrea Gabrieli

Lute 4 in bass D

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

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2

10

14

26

33

39

47

56

63

# Maria Stabat

Lute 4 in bass D

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Handwritten musical notation for the Lute 4 in bass D. The notation is arranged in two systems, labeled 71 and 76. Each system consists of two staves. The top staff of each system contains a melodic line with various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'f'. The bottom staff contains a bass line with similar note values and rests, with some notes marked with 'c' or 'a'. The notation is written in a cursive, handwritten style.

## 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!

The musical score is written on a four-line staff. Above the staff, rhythmic notation is used, consisting of vertical stems with flags or beams, indicating the timing of notes. The notes themselves are represented by letters: 'a' for the fifth fret, 'c' for the third fret, 'e' for the first fret, and 'b' for the second fret. The score is divided into measures by vertical bar lines. Measure numbers 9, 18, 27, 35, 44, 49, and 56 are marked on the left side of the staff. The notation includes various rhythmic patterns and melodic lines, with some notes beamed together. The piece concludes with a double bar line and a final note 'c' at the end of the staff.