



# MUSIK FÜR GITARRE

Herausgegeben von  
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CESARE NEGRI

LAUTENTÄNZE  
DES XVI. JAHRHUNDERTS

XVI. CENTURY DANCES FOR LUTE  
DANSES POUR LUTH DU XVI<sup>E</sup> SIECLE  
DANZE PER LIUTO DEL XVI<sup>O</sup> SECOLO

AUS/FROM/DE/DA  
LE GRATIE D'AMORE

UE 14466

UNIVERSAL EDITION

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## Le Gratie d' Amore ,

pigliare la mano voltando alla sinistra , e fanno due .SP. innanzi con esso piede. vii .P. indietro co'l destro , & la .82. col sinistro , dando fine al ballo gratiosamente .

*La Musica della sonata con l'insauolatura di leuto della Bassa delle Ninfe. E una parte sola , & si fa sempre sin' al fine del ballo .*

The musical score consists of four systems of notation. The first two systems are standard musical notation on a five-line staff with a treble clef and a common time signature (C). The notes are mostly eighth and sixteenth notes, with some accidentals. The third and fourth systems are lute tablature, consisting of a six-line staff with numbers 0-7 placed on the lines. Above the tablature, diamond-shaped symbols indicate fret positions for the left hand. The tablature includes various rhythmic markings and fingerings.



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# Lautentänze des 16. Jahrhunderts

aus

## CESARE NEGRI: LE GRATIE D'AMORE

Aus der Lautentabulatur übertragen und für Gitarre bearbeitet von  
Transcribed from the lute tablature and arranged for the guitar by  
Trascritta da intavolatura da liuto e arrangiata per chitarra da

KARL SCHEIT

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### 1

### Bassa delle Ninfe

) Bei Aufführungen ist der Bearbeiter auf Programmen, Schallplatten u.s.w. anzugeben.  
*In public performances the name of the arranger is to be mentioned on the programmes etc.*  
Lors des exécutions publiques le nom de l'arrangeur doit être mentionné dans les programmes etc.  
*In ogni pubblica esecuzione il nome dell'arrangiatore dev'essere menzionato sul programma etc.*

## 2 So ben mi chi hà buon tempo

The musical score is written for guitar in G major (one sharp) and 4/4 time. It consists of seven staves of music. The notation includes various guitar-specific techniques: barre (indicated by numbers 1-4), triplets (indicated by a '3' over a group of notes), and slurs. The piece concludes with a double bar line and two endings, labeled '1.' and '2.'. The key signature has one sharp (F#), and the time signature is 4/4. The piece is numbered '2' at the top.

### 3 La Catena d'Amore

The musical score is written for guitar and voice. It consists of seven systems of music. The guitar part is in the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The vocal part is in the bass clef. The score includes various musical notations such as triplets, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4. The vocal line includes lyrics: 'i m i a i m i'. A section marked 'III.....' begins in the fifth system. The guitar part features several triplet patterns and slurs. A circled number 6 is present at the beginning of the seventh system.

4  
Alta Mendoza

# 5 Bassa Gioiosa

The musical score for "Bassa Gioiosa" consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains several measures of music with fingerings (1, 2, 3, 4) and dynamics (p). The second staff includes first and second endings, marked "1." and "2.". The third staff features a melodic line with lyrics "i m i m i m i" above it. The fourth staff also includes first and second endings, with a tempo marking "d = d.". The fifth staff is marked with a Roman numeral "III" above it. The sixth staff continues the melodic and harmonic development. The seventh staff is marked with a Roman numeral "II" above it, followed by a dotted line and another "II" further down the staff, indicating a second ending or a specific section. The score is rich with musical notation, including slurs, accents, and various rhythmic values.



# 6 Alta Somaglia

The musical score for 'Alta Somaglia' is presented in six systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical elements such as notes, rests, and fingerings. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have accents (a) or breath marks (i). The score includes several repeat signs and a double bar line with a repeat sign at the end of the first system. The bass staff often contains chords and single notes, while the treble staff contains more complex melodic lines with slurs and ties. The piece concludes with a final double bar line and repeat sign.

# 7 Alemana d'Amore

The musical score for "Alemana d'Amore" is written in a treble clef with a key signature of one sharp (F#). The piece begins with a treble clef and a common time signature. The first staff contains a melodic line with various rhythmic values and fingerings (e.g., 3, 4, 3, 1, 3, 2, 3, 2, 3, 1, 1, 1, 1, 1, 1, 3). The second staff features a more complex melodic line with a first ending bracket and a second ending bracket, both marked with a '2' below the staff. The third staff shows a continuation of the melodic line with a repeat sign. The fourth staff includes a tempo marking 'd = d.' and a 3/4 time signature, with fingerings 'i m i' above the notes. The fifth staff continues the melodic line with a 'p.' dynamic marking. The sixth staff features a melodic line with 'i m i m i' fingerings above the notes. The seventh staff concludes the piece with a final melodic line and a 'p.' dynamic marking.

# 8 Lo Spagnoletto

II .....

The musical score for 'Lo Spagnoletto' is presented in six systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 8/8. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings (1, 2, 3) and articulation marks (accents, slurs). The piece concludes with a double bar line and repeat dots.

9

Ballo fatto da sei Dame

The musical score is written on six staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 3/8. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano). Fingerings are indicated by numbers 1-4. The score concludes with a double bar line and repeat dots.

# 10

## Ballo fatto da sei Cavalieri

The musical score is written for a single melodic line on a treble clef staff in the key of D major (two sharps). The time signature is 3/8. The piece consists of five lines of music. The first line contains the initial melodic phrase. The second line includes the lyrics 'm i m' and 'i m i' above the notes. The third line features a repeat sign. The fourth line includes the lyrics 'i m i m i m' above the notes. The fifth line concludes the piece with a double bar line and repeat dots. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings and articulation marks.

# 11

## Cortesia Amorosa

③ = fis (Fa#)  
 ⑥ = D (Re)

m  
 i

d = d.

d. = d.

Musical score for 'Cortesia Amorosa' in G major (one sharp) and 3/4 time. The score consists of seven staves of music. The first staff includes a legend: ③ = fis (Fa#) and ⑥ = D (Re). The notation includes treble clef, key signature of one sharp (F#), and 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some notes have accidentals (sharps and naturals). The score ends with a double bar line and repeat dots.

Two staves of musical notation for guitar. The first staff shows a sequence of chords and notes with fingerings like 0, 1, 2, 3, 4, 2, 1, 0. The second staff continues with more complex fingerings including 'm' and 'i' above notes, and a triplet of 3 notes at the end.

## 12 Il Bianco fiore

A single staff of musical notation for guitar, starting with a 3/4 time signature. It features a melodic line with slurs and a bass line with chords. Fingerings include 0, 1, 2, 3, 4, 2, 1, 0.

- ③ = fis (Fa#)
- ⑥ = D (Re)

A single staff of musical notation for guitar, continuing the piece. It includes a melodic line with slurs and a bass line with chords. Fingerings include 0, 1, 2, 3, 4, 2, 1, 0.

A single staff of musical notation for guitar, featuring a melodic line with slurs and a bass line with chords. A circled 3 (③) is used as a fingering for a note in the bass line.

A single staff of musical notation for guitar, marked with a 'V' above the first measure. It includes a melodic line with slurs and a bass line with chords. A circled 3 (③) is used as a fingering. A note with a dot above it is marked 'd. = d'. The time signature changes to 2/4.

A single staff of musical notation for guitar, continuing the piece. It includes a melodic line with slurs and a bass line with chords. Fingerings include 1, 0, 2, 3, 4, 2, 1, 0.

Der Tanzmeister Cesare Negri (geboren um 1536, gestorben nach 1604) gab 1602 in Mailand ein Lehrwerk LE GRATIE D'AMORE mit ausführlichen choreographischen Anweisungen und Abbildungen von Tanzpaaren heraus. Die dazugehörigen 44 Musikstücke unterschiedlich musikalischen Wertes sind für den Tanzunterricht in einstimmiger Melodiefassung und in italienischer Lautentabulatur beigegeben<sup>1)</sup>.

Die Lautensätze weisen gelegentlich Unausgeglichenheiten auf, bei denen es nicht immer leicht zu entscheiden ist, ob es sich um charakteristische Eigenwilligkeiten, skizzenhafte Flüchtigkeit oder um bloße Druckfehler handelt.

Der Sinn dieser Ausgabe ist nicht eine kritische Auseinandersetzung mit diesen Problemen; sie soll nur dem etwas fortgeschrittenen Spieler eine praktische Auswahl aus diesem reizvollen Musiziergut erschließen.

Diese Stücke können sowohl in der jetzigen Gitarrestimmung als auch, mit geringfügiger Änderung des Fingersatzes, in der damaligen Lautenstimmung (E A d fis h ē) gespielt werden<sup>2)</sup>.

Zum Tempo sei nur bemerkt, daß der vorgezeichnete Alla breve-Takt (♩) die Lage der musikalischen Schwerpunkte verdeutlichen soll; er darf jedoch nicht zu einem übereilten Zeitmaß führen. Gelegentlich auftretende Hemiolen (3/2 ♩ statt 3/4 ♩♩♩♩) wurden durch punktierte Taktstriche angedeutet.

Die beim Tanz „Lo Spagnoletto“ (pag. 11) vorgeschlagenen Ausführungen der Wiederholungen mögen zu eigenen Versuchen dieser Art anregen.

Karl Scheit

1) Das Werk liegt als anastatischer Neudruck des Verlages Forni, Bologna 1969, vor.

2) Schaller-Scheit: Lehrwerk für Gitarre, Heft V (Tabulaturspiel, Spiel in alter Stimmung, usw.) UE Nr. 11221

En 1602 le maître de danse Cesare Negri (vers 1536 – après 1604), fit imprimer à Milan un traité intitulé LE GRATIE D'AMORE, donnant de nombreuses indications et illustrations sur les danses de l'époque. Cet ouvrage contient quarante quatre pièces d'inégale valeur musicale, conçues pour un instrument mélodique et accompagnées de leurs versions pour luth en tablature italienne<sup>1)</sup>.

Celle-ci présente des particularités dont on ne saurait toujours dire si elles sont le fait de l'auteur ou de négligences d'écriture ou bien encore d'erreurs typographiques.

Notre intention n'est pas de faire ici l'analyse critique de ces problèmes mais bien plutôt de présenter à l'instrumentiste déjà avancé quelques pages choisies dans ce charmant recueil sous forme d'édition pratique.

On pourra jouer ces pièces sur la guitare dans son accord actuel ou bien en adoptant celui du luth dans le „vieux ton“ (Mi–La–ré–fa –si–mi') moyennant de légères modifications de doigté<sup>2)</sup>.

En ce qui concerne le tempo on observera que le signe alla breve (♩) indique l'emplacement des appuis musicaux; il ne saurait toutefois conduire à une mesure trop vive. Les hémioles (3/2 ♩ au lieu de 3/4 ♩♩♩♩) sont indiquées par des barres de mesure en pointillé.

Les reprises variées que nous suggérons dans la „Spagnoletta“ (p. 11) puissent-elles inciter l'amateur à des recherches personnelles sur l'interprétation de cette musique.

Karl Scheit

1) Il existe de cet ouvrage une édition en reproduction anastatique (Bologne, Arnaldo Forni, 1969).

2) cf. Schaller-Scheit, Méthode de guitare (Lehrwerk für Gitarre), vol. V (Jeu d'après la tablature, accord ancien, etc.) UE No. 11221

The dancing master Cesare Negri (born c. 1536, died after 1604) published in Milan in 1602 a textbook entitled DE GRATIE D'AMORE, with detailed choreographic instructions and pictures of dancing couples. The 44 pieces included for use in dancing instruction (they are not all of equal musical value) are notated as a single melodic line and in Italian lute tablature<sup>1)</sup>.

There are occasional irregularities in the lute settings. It is not always easy to determine whether they are signs of wilfulness on the composer's part, incomplete hasty sketches, or simply printing errors.

The purpose of this edition is not a critical investigation of those problems, but to give somewhat advanced players a practical selection from these charming pieces.

The pieces can be played in the normal guitar tuning or, with slight changes of fingering, in the old lute tuning (E A d f sharp b ē)<sup>2)</sup>.

A word about tempo: the Alla breve metre (♩) is intended to bring out the points of musical emphasis; but it must not lead the player to rushing the tempos. The occasional hemiola (3/2 ♩ instead of 3/4 ♩♩♩♩) is indicated by dotted bar lines.

The suggested executions of the repeats in the dance „Lo Spagnoletto“ (p. 11) will perhaps inspire the player to work out similar embellished repeats in other pieces.

Karl Scheit

1) An anastatic new edition is published by Forni, Bologna 1969.

2) Schaller-Scheit: Lehrwerk für Gitarre, Part V (tablature playing, playing in old tunings, etc.), UE No. 11221

Il maestro di danza Cesare Negri (nato nel 1536, morto dopo il 1604), pubblicò nel 1602, a Milano, un'opera didattica LE GRATIE D'AMORE, con dettagliate istruzioni coreografiche, e riproduzioni di coppie di ballerini. I 44 pezzi di musica, di valore musicale variabile, contenuti nell'opera, e destinati all'insegnamento delle danze, sono scritti in forma melodica (ad una voce) con il sistema italiano di intavolatura<sup>1)</sup>.

La scrittura presenta, ogni tanto, delle irregolarità, e non sempre è facile distinguere se si tratta di capricci voluti dall'autore, di superficialità nella notazione, o, semplicemente, di errori di stampa.

Scopo di questa edizione non è occuparsi criticamente di questi problemi; qui si vuole soltanto offrire all'esecutore di medie capacità tecniche, una selezione di questa deliziosa musica.

Questi pezzi possono essere eseguiti sia con l'usuale accordatura chitarristica, che con quella, originale, liutistica (Mi La re fa diesis si mi')<sup>2)</sup>.

Per quanto riguarda il tempo, si noti che il segno (♩), „alla breve“, ha lo scopo di mettere in evidenza i battenti, e non deve mai indurre ad una esecuzione troppo veloce. La presenza di eventuali battute sesquialtere (3/2 ♩ invece di 3/4 ♩♩♩♩) viene messa in evidenza da linee tratteggiate.

Nella danza „Lo Spagnoletto“ (pag. 11) si è dato un esempio di come eseguire le ripetizioni. Ispirandosi ad esso, si cerchi di fiorire analogamente le ripetizioni delle altre danze.

Karl Scheit

1) L'Opera si trova come ristampa anastatica dell'Editore Forni, Bologna 1969.

2) Schaller-Scheit: Metodo per Chitarra, V vol. (Intavolature, accordatura antica etc.) UE Nr. 11221