

# Se'l dolce bacio

Girolamo Dalla Casa

Secondo libro à 5 ... con i passaggi (1590)

Intavolierung - Anton Höger

The image displays a musical score for a five-part lute setting of 'Se'l dolce bacio' by Girolamo Dalla Casa. The score is written in a 2/2 time signature and consists of five systems, each with two staves. The notation includes rhythmic flags and stems above the notes, and letter-based tablature below the notes. The letters used are 'a', 'b', 'c', 'd', 'e', 'f', and 'h', representing fret positions on the strings. The score is divided into measures by vertical bar lines, with measure numbers 6, 11, and 16 indicated at the beginning of their respective systems. The tablature is written in a style characteristic of the late 16th century, with letters placed directly under the notes to indicate fretting.

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$\text{c}$	$\text{a}$	$\text{g}$	$\text{h}$	$\text{h}$	$\text{h}$	$\text{f}$	$\text{d}$	$\text{c}$	$\text{a}$	$\text{a}$	$\text{c}$	$\text{d}$	$\text{c}$	$\text{f}$	$\text{d}$	$\text{c}$	$\text{c}$	$\text{f}$	$\text{c}$	$\text{c}$		
$\text{a}$	$\text{b}$	$\text{c}$	$\text{a}$	$\text{a}$	$\text{a}$	$\text{d}$	$\text{c}$	$\text{a}$	$\text{a}$	$\text{a}$	$\text{c}$	$\text{d}$	$\text{c}$	$\text{a}$	$\text{b}$	$\text{d}$	$\text{a}$	$\text{c}$	$\text{a}$	$\text{c}$	$\text{a}$	

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$\text{d}$	$\text{d}$	$\text{c}$	$\text{h}$	$\text{a}$	$\text{d}$	$\text{a}$	$\text{a}$	$\text{a}$	$\text{a}$	$\text{a}$	$\text{c}$	$\text{d}$	$\text{c}$	$\text{d}$	$\text{f}$	$\text{h}$	$\text{d}$	$\text{d}$	$\text{d}$	$\text{d}$	$\text{d}$	
$\text{a}$	$\text{a}$	$\text{e}$	$\text{a}$	$\text{a}$	$\text{b}$	$\text{b}$	$\text{b}$	$\text{d}$	$\text{b}$	$\text{b}$	$\text{d}$	$\text{d}$	$\text{c}$	$\text{a}$	$\text{b}$	$\text{d}$	$\text{a}$	$\text{b}$	$\text{d}$	$\text{a}$	$\text{d}$	

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$\text{c}$	$\text{a}$	$\text{e}$	$\text{e}$	$\text{a}$	$\text{a}$	$\text{c}$	$\text{c}$	$\text{a}$	$\text{c}$	$\text{a}$	$\text{c}$	$\text{a}$	$\text{a}$	$\text{c}$	$\text{d}$	$\text{c}$	$\text{c}$	$\text{e}$	$\text{a}$	$\text{a}$	$\text{a}$	$\text{d}$	$\text{b}$	$\text{a}$	$\text{d}$	$\text{d}$	$\text{d}$	$\text{d}$	
$\text{a}$	$\text{a}$	$\text{c}$	$\text{a}$	$\text{a}$	$\text{b}$	$\text{b}$	$\text{b}$	$\text{f}$	$\text{a}$	$\text{d}$	$\text{a}$	$\text{d}$	$\text{c}$	$\text{a}$	$\text{a}$	$\text{d}$	$\text{b}$	$\text{a}$	$\text{a}$	$\text{d}$	$\text{b}$	$\text{a}$	$\text{a}$	$\text{d}$	$\text{d}$	$\text{d}$	$\text{d}$	$\text{d}$	

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$\text{c}$	$\text{a}$	$\text{e}$	$\text{c}$	$\text{e}$	$\text{a}$	$\text{a}$	$\text{c}$	$\text{e}$	$\text{a}$	$\text{a}$	$\text{c}$	$\text{c}$	$\text{a}$	$\text{c}$	$\text{a}$	$\text{e}$	$\text{e}$	$\text{e}$	$\text{e}$	$\text{a}$	$\text{c}$	$\text{d}$	$\text{a}$	$\text{e}$	$\text{a}$	$\text{a}$	$\text{b}$	$\text{d}$	$\text{a}$	$\text{a}$	$\text{f}$	$\text{d}$	$\text{c}$	$\text{a}$	$\text{c}$	$\text{d}$			
$\text{a}$	$\text{a}$	$\text{c}$	$\text{a}$	$\text{a}$	$\text{c}$	$\text{e}$	$\text{a}$	$\text{a}$	$\text{b}$	$\text{d}$	$\text{b}$	$\text{a}$	$\text{a}$	$\text{a}$	$\text{a}$	$\text{e}$	$\text{a}$	$\text{a}$	$\text{a}$	$\text{c}$	$\text{d}$	$\text{e}$	$\text{a}$	$\text{a}$	$\text{a}$	$\text{a}$	$\text{b}$	$\text{d}$	$\text{a}$	$\text{a}$	$\text{f}$	$\text{d}$	$\text{c}$	$\text{a}$	$\text{c}$	$\text{d}$			

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The image shows two systems of musical notation, each consisting of three staves. The notation is handwritten and includes notes, rests, and dynamic markings. The first system starts with a treble clef and a key signature of one flat. The notes are:  $a$ ,  $a$ ,  $f$ ,  $d$ ,  $c$ ,  $a$ ,  $a$ ,  $c$ ,  $d$ ,  $a$ ,  $a$ ,  $c$ ,  $a$ . The second system starts with a bass clef and a key signature of one flat. The notes are:  $c$ ,  $c$ ,  $a$ ,  $c$ ,  $a$ ,  $b$ ,  $a$ ,  $b$ ,  $d$ ,  $a$ ,  $d$ ,  $a$ ,  $d$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ . There are also some rests and dynamic markings like  $p$  and  $f$ . The piece concludes with a double bar line and a wavy line indicating the end of the music.