

Fuggi, fuggi, cor mio

Philippe Verdelot (c.1485-c.1530), arrangement by Adrian Willaert (c.1490-1562)

[Canto]

Intavolatura de li madrigali di Verdelotto (Venice, 1536)

Fug - gi, fug - gi cor mi - o, L'in-gra-to e cru-do A-mo - re, Che
trop - po e gran - de er-ro - re, Far - si un cie - co fan - ciul sì al-to id - di - o.
sì al-to id - di - o. Co - no - sci il tem-po per-so, Per
u - na fin-ta se col-ma d'in - gan - ni, E - sci di ser-vi - tu, e-sci d'af - fan - ni,
Non i - star più som-mer - so in ge-lo - si - a so-spet-ti, sde-gni e pian -
- ti, Che'l fin de cie-chi a-man - ti, E in van pen - tir - si e fi - nir
in do - lo - re, Per es - ser trop - p'er - ro - re, Far - si un cie - co fan -
ciul sì al-to id - di - o, sì al-to id - di - o.

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Lute intabulation

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This image displays a lute intabulation for the piece 'Fuggi, fuggi, cor mio'. The notation is organized into systems, each consisting of a six-line staff with numerical fret numbers (0-5) and rhythmic symbols (vertical strokes with flags). The systems are numbered 10, 15, 20, 25, 30, 35, 40, 45, and 50. The notation includes various lute-specific techniques such as triplets (indicated by a '3' over a group of notes) and grace notes (indicated by a vertical stroke with a flag). The piece concludes with a double bar line at the end of the 50-measure system.

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Lute (chordal notation)

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The image displays a musical score for the lute, using chordal notation. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The music is organized into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 marked at the beginning of their respective lines. The notation consists of vertical stems and horizontal lines representing chords and individual notes. Some measures contain multiple chords, while others contain single notes or rests. The score concludes with a double bar line and a final chord.

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Lute (chordal notation)

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5

10

15

20

25

30

35

40

45

50