THE EGTA SERIES

THE BAROQUE BOOK

Intermediate Guitar Solos
from the 17th and 18th Centuries

CHANTERELLE
2111

THE EGTA SERIES

New directions in educational guitar music developed by
the UK branch of the European Guitar Teachers Association

General Editor: Richard Wright

THE BAROQUE BOOK

Intermediate Guitar Solos
from the 17th and 18th Centuries

with a foreword by John Williams

2111
Chanterelle

FOREWORD

For more than a century the guitar has relied on approaches to studies and general learning which, based as they are almost exclusively on solo playing, often leave students with gaps in their technical and musical understanding. Such inflexible conventions are gradually being replaced by much more creative and progressive attitudes among amateur and professional players alike.

The *EGTA Series* with its parallel use of solo and accompanied pieces consolidates and develops these changes methodically and imaginatively, and represents a major contribution to the changing needs of guitar teaching.

John Williams

PREFACE

The music of the baroque era (roughly 1600-1750) has always been a popular and important part of the guitar repertoire. A thorough understanding of the style, forms, and rhythmic and harmonic conventions of the period is an essential part of the guitarist's training – as it is with all musicians. This book attempts to introduce today's guitarist to baroque music in a way that is both technically cumulative and musically comprehensive, starting at the easiest level at which consistently good examples of the genre occur. It comprises arrangements of all the standard dance movements and other characteristic forms, written by French, German, Czech, English, Italian and Spanish composers for instruments as diverse as the guitar, lute, harpsichord, violin, cello, flute, colascione and viola da gamba. As such it could not claim to be – and should not be regarded as – an authentic edition, though every care has been taken to balance historical accuracy with the broader didactic aims of the book. Along with the unavoidable textual compromises that occur in an exercise of this kind (particularly where music for the 5-course baroque guitar is concerned) there are a number of deliberate simplifications. Among these are the non-inclusion of the *rasgueado* indication in the pieces written for the baroque guitar, and the omission or modification of ornaments in order to accomodate the following scheme.

The pieces are more or less progressive in difficulty throughout, and are grouped into three distinct technical categories. Nos.1-12 contain no left-hand slurs or barrés of any kind, and only the Brescianello Menuet (No.12) goes higher than the fifth position. Nos.13-24 include half-barrés, appoggiaturas and other examples of the left-hand slur or *ligado*, while from No.25 onwards, full-barrées (i.e. those covering four or more strings) appear along with mordents and trills. The dashed slur is used to indicate which notes, other than ornaments, should be executed with the left-hand slur. Higher positions appear increasingly in the second and third sections.

I would like to thank all the EGTA members who suggested pieces for this collection, and in particular Peter Batchelar, Jonathan Leathwood, Michael Lewin and Christopher Susans for their invaluable help and advice.

Richard Wright

CONTENTS

1.	Robert de Visée	*Menuet*	4
2.	Johann Sebastian Bach	*Bourrée*	4
3.	Johann Anton Logy	*Sarabande*	5
4.	Esaias Reusner	*Gavotte*	5
5.	Karl Friedrich Abel	*Minuet*	6
6.	Gaspar Sanz	*Rujero*	6
7.	Johann Anton Logy	*Gigue*	7
8.	Henri Grénerin	*Menuet*	8
9.	Ivan Jelínek	*Bourrée*	8
10.	Robert de Visée	*Menuet Rondeau*	9
11.	Johann Anton Logy	*Gavotte*	10
12.	Giuseppe Antonio Brescianello	*Menuet*	10
13.	David Kellner	*Passepied*	11
14.	Johann Anton Logy	*Bourrée*	12
15.	David Kellner	*Aria*	12
16.	Johann Sebastian Bach	*Menuet*	13
17.	Georg Philipp Telemann	*Gavotte*	14
18.	Gaspar Sanz	*La Cavallería de Nápoles, con dos Clarínes*	15
19.	Ludovico Roncalli	*Menuet*	16
20.	Robert de Visée	*Bourrée*	16
21.	Johann Sebastian Bach	*Gavotte*	17
22.	Karl Friedrich Abel	*Minuet*	18
23.	Robert de Visée	*Chaconne*	19
24.	Johann Sebastian Bach	*Sarabande*	20
25.	Georg Philipp Telemann	*Gigue*	20
26.	Robert de Visée	*Passacaille*	22
27.	René Mesangeau	*Allemande*	23
28.	Henry Purcell	*Canary*	24
29.	Ernst Gottlieb Baron	*Sarabande*	25
30.	Ludovico Roncalli	*Gavotta*	26
31.	Ernst Gottlieb Baron	*Bourrée*	26
32.	Anon.	*Courante*	28
33.	Robert de Visée	*Prélude*	28
34.	Henry Purcell	*Hornpipe*	29
35.	Giuseppe Antonio Brescianello	*Menuet*	30
36.	Silvius Leopold Weiss	*Prelude*	31
	Historical Notes		32

Catalogue No. ECH 2111
ISBN 3-89044-179-3
ISMN M-2047-0022-6

Distributed by: Chanterelle Verlag, Postfach 103909, D-69029 Heidelberg, Germany

Exclusive UK sales distribution: The Spanish Guitar Centre, Nottingham

First published 1996 by Chanterelle Verlag
Reprinted 1997

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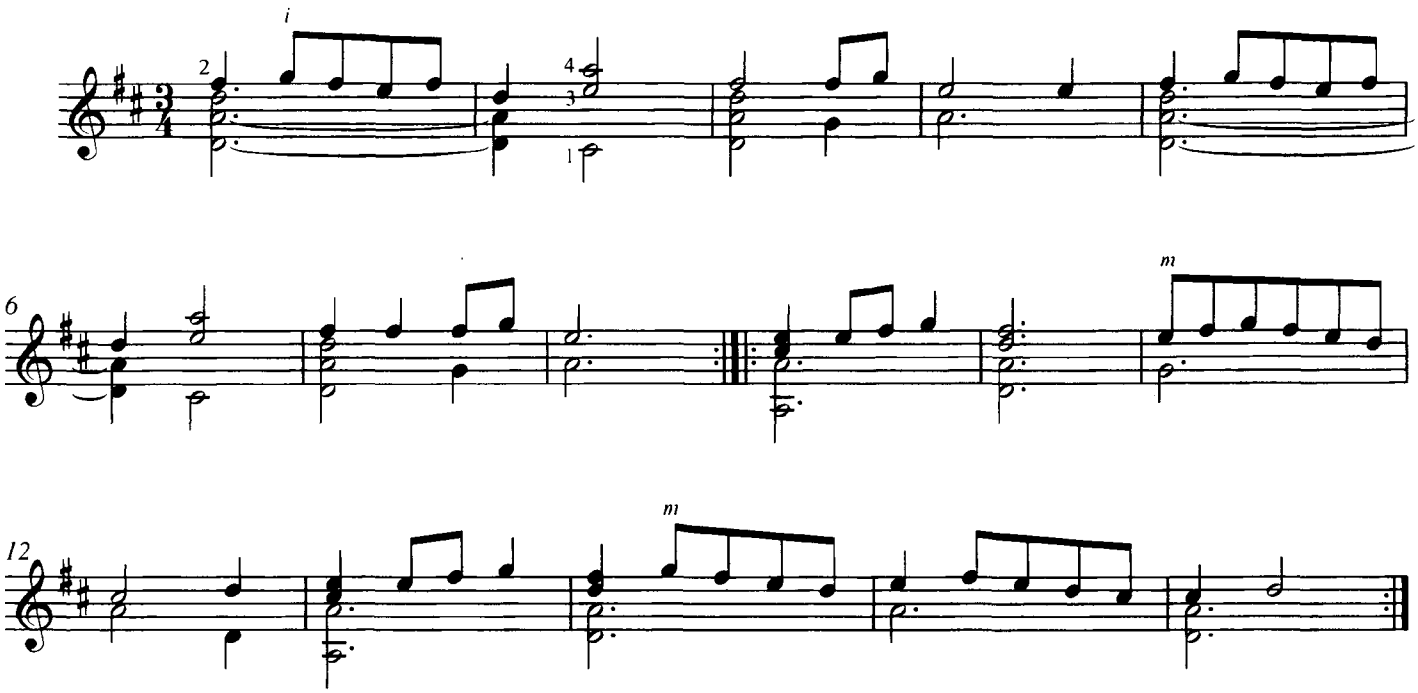
Printed in the United Kingdom by Hobbs The Printers Ltd., Totton, Hamps
Cover design by Eva Maria Brandstädter
Music Engraving by Richard Wright
Cover: Antoine Watteau (1684-1721) La Gamme d'Amour
by courtesy of the National Gallery, London

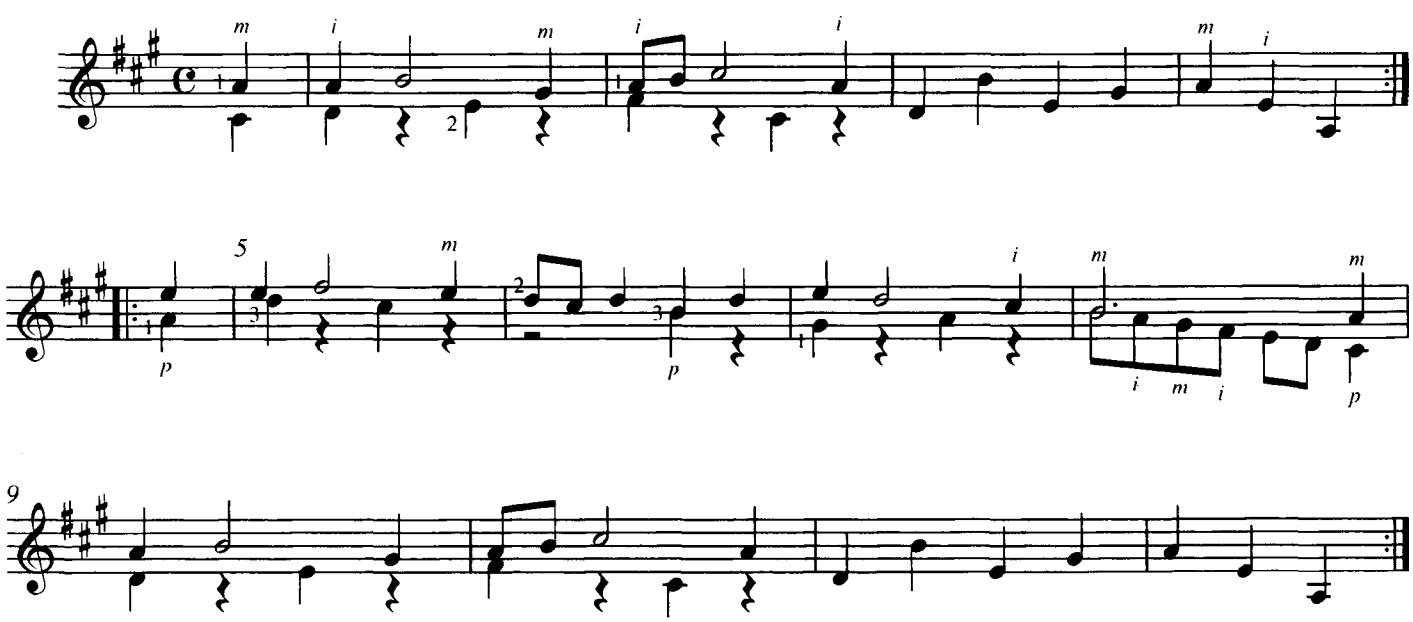
1. Menuet

Robert de Visée
c.1660 - c.1720



2. Bourrée

Johann Sebastian Bach
1685 - 1750



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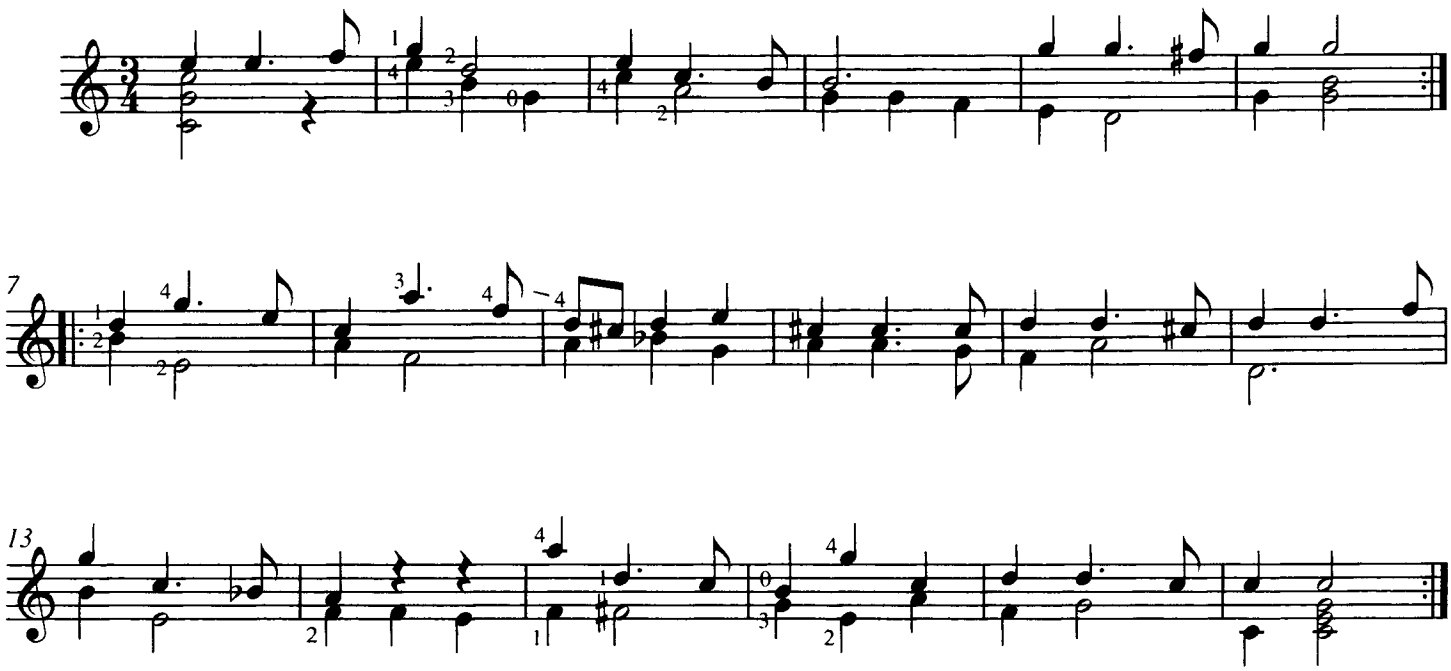
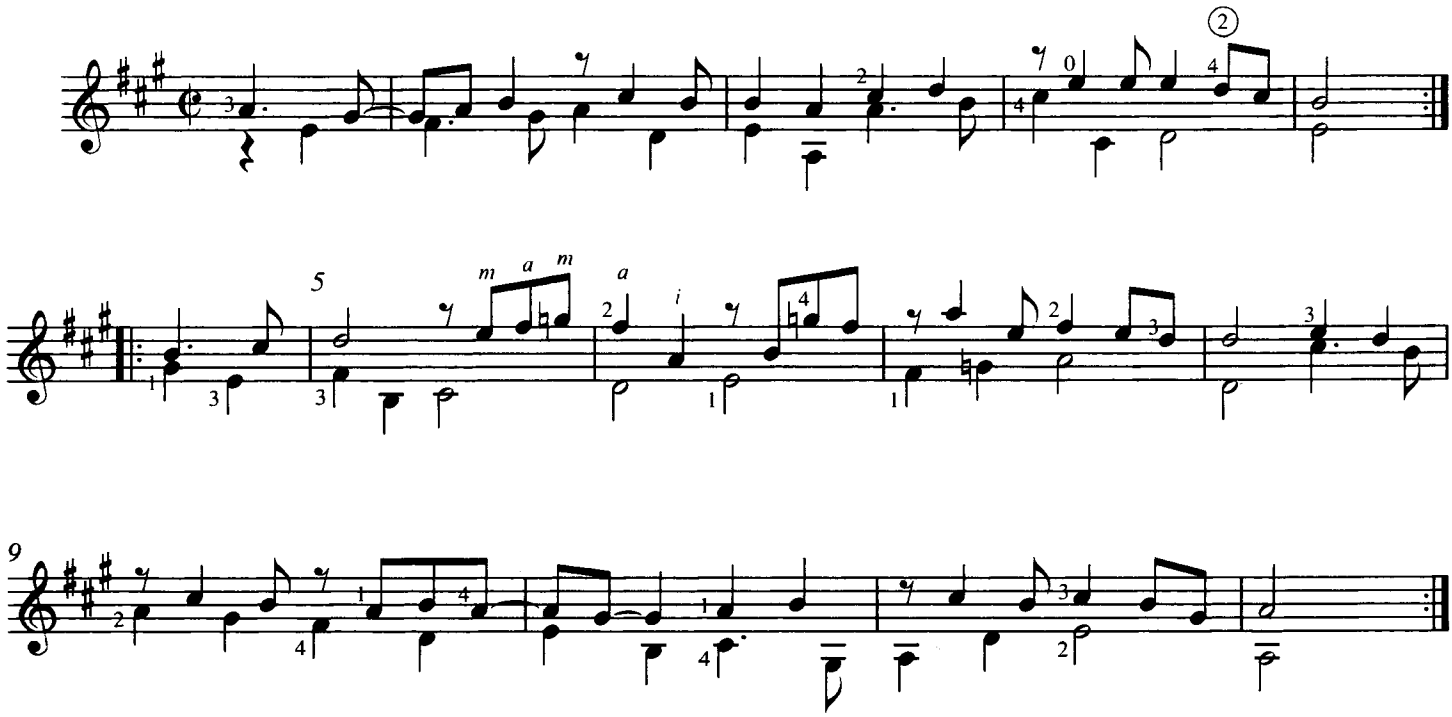
3. Sarabande

Johann Anton Logy
1650 - 1721



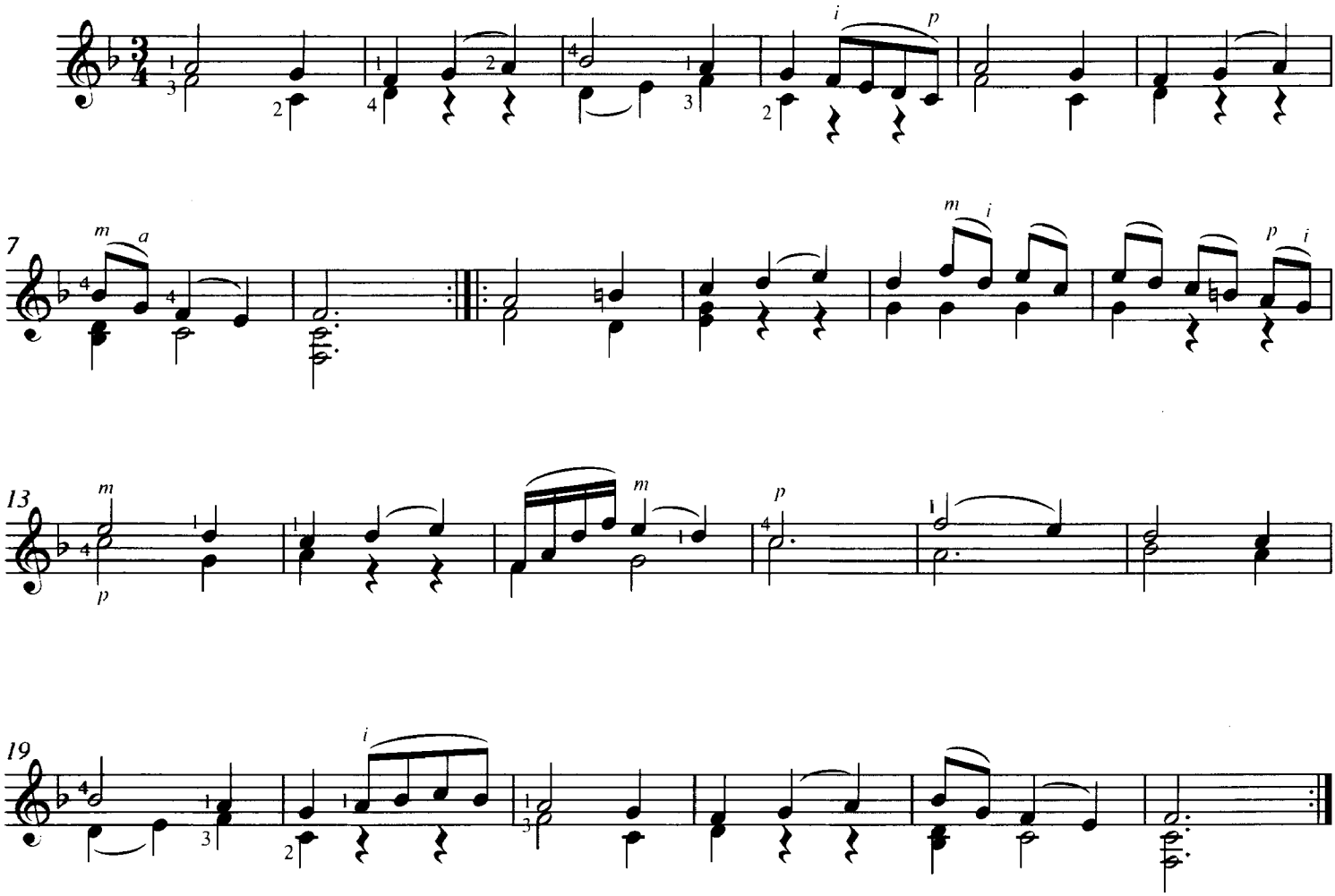
4. Gavotte

Esaias Reusner
1636 - 1679



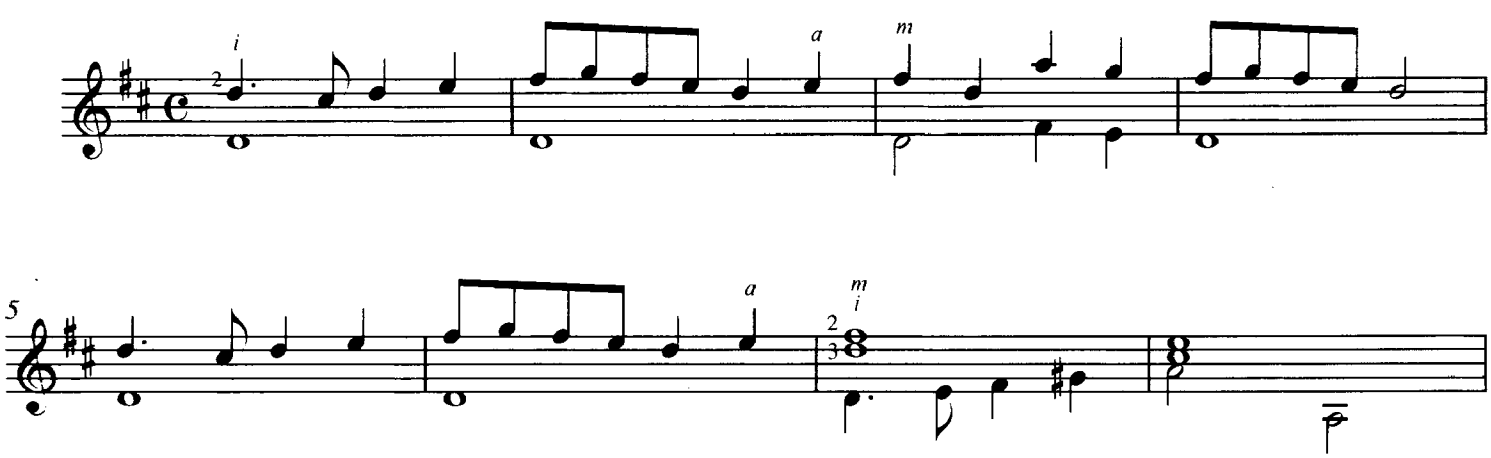
5. Minuet

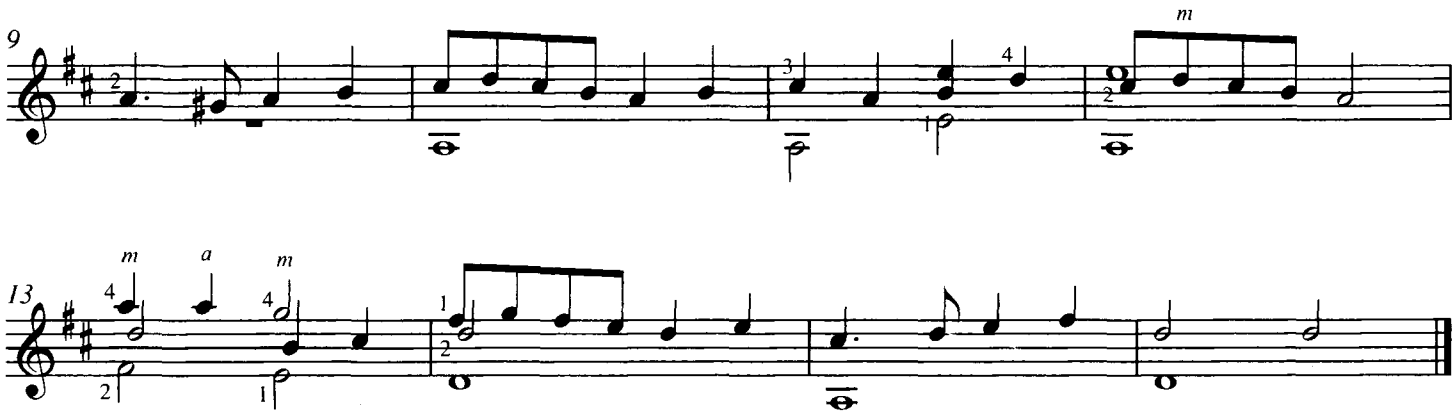
Karl Friedrich Abel
1723 - 1787



6. Rujero

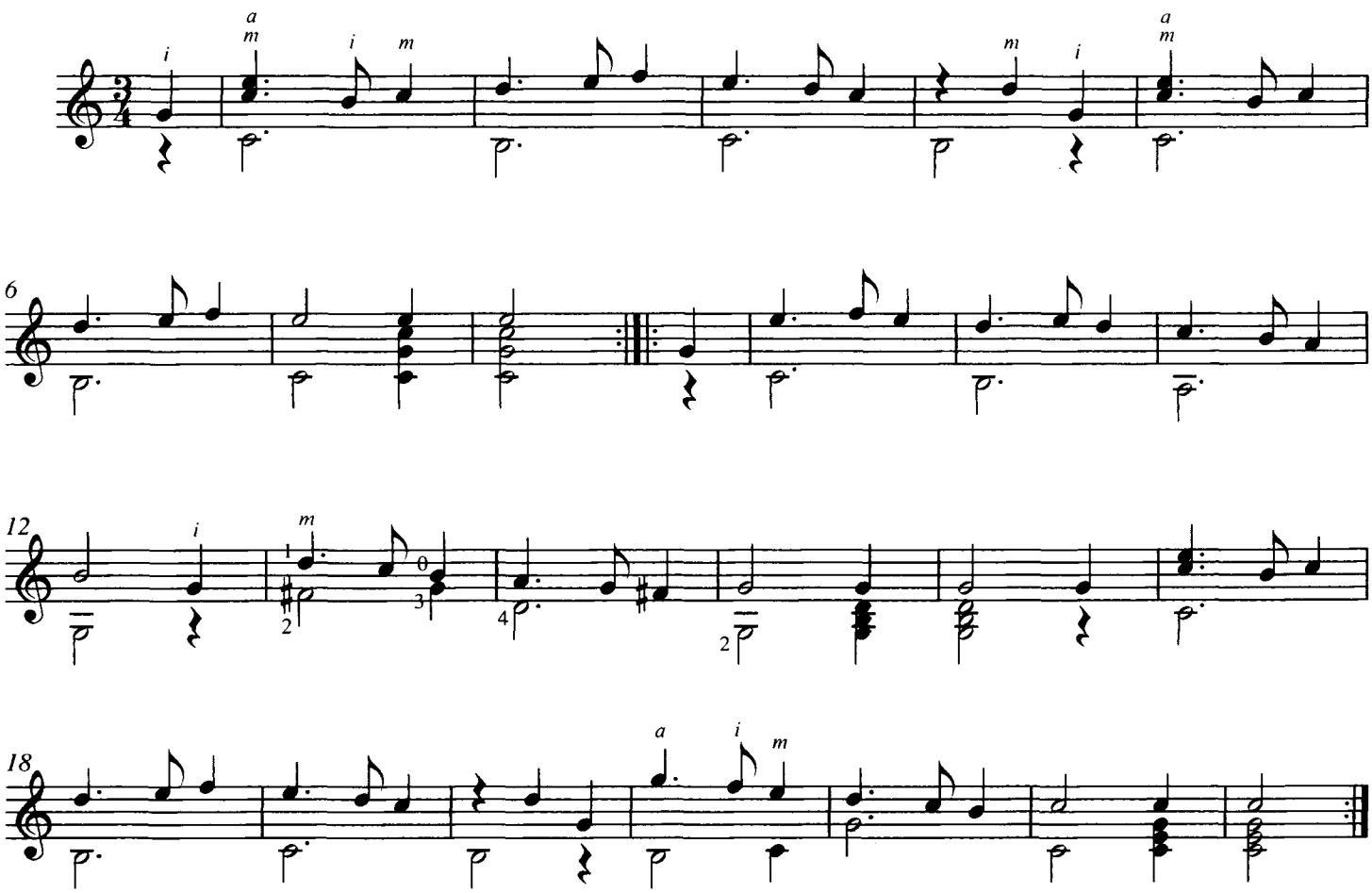
Gaspar Sanz
1640 - 1710





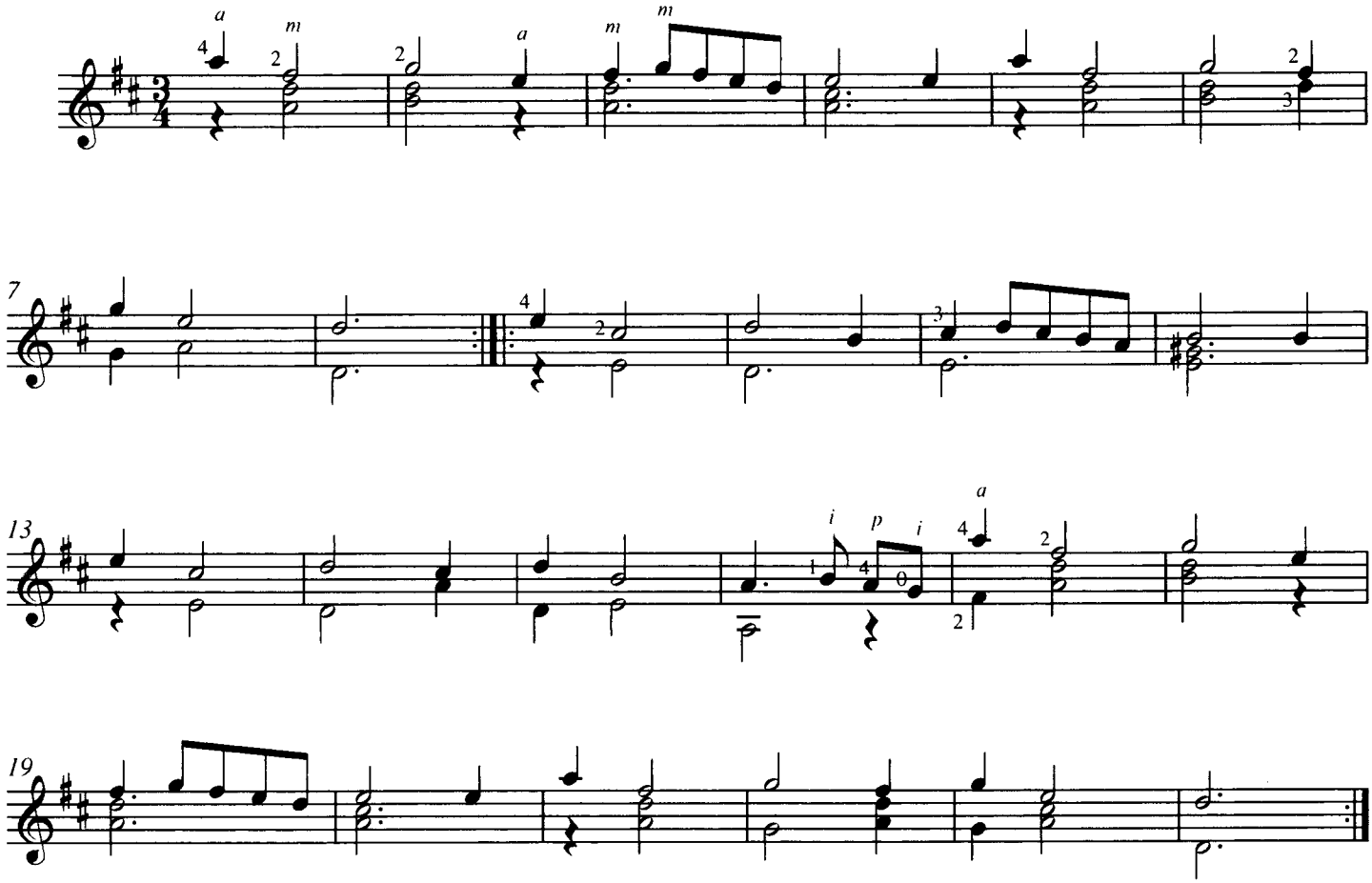
7. Gigue

Johann Anton Logy
1650 - 1721



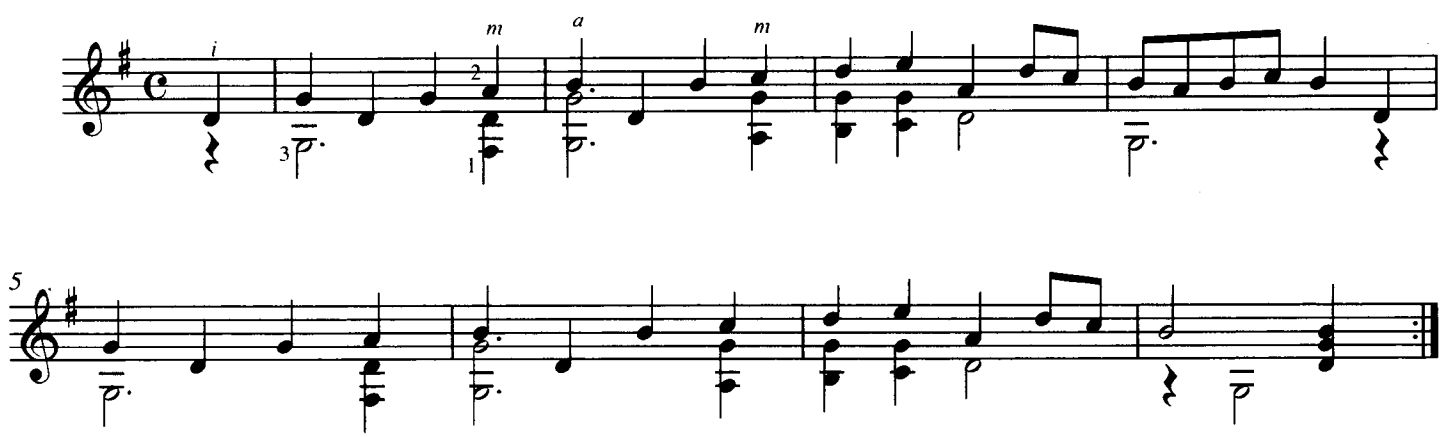
8. Menuet

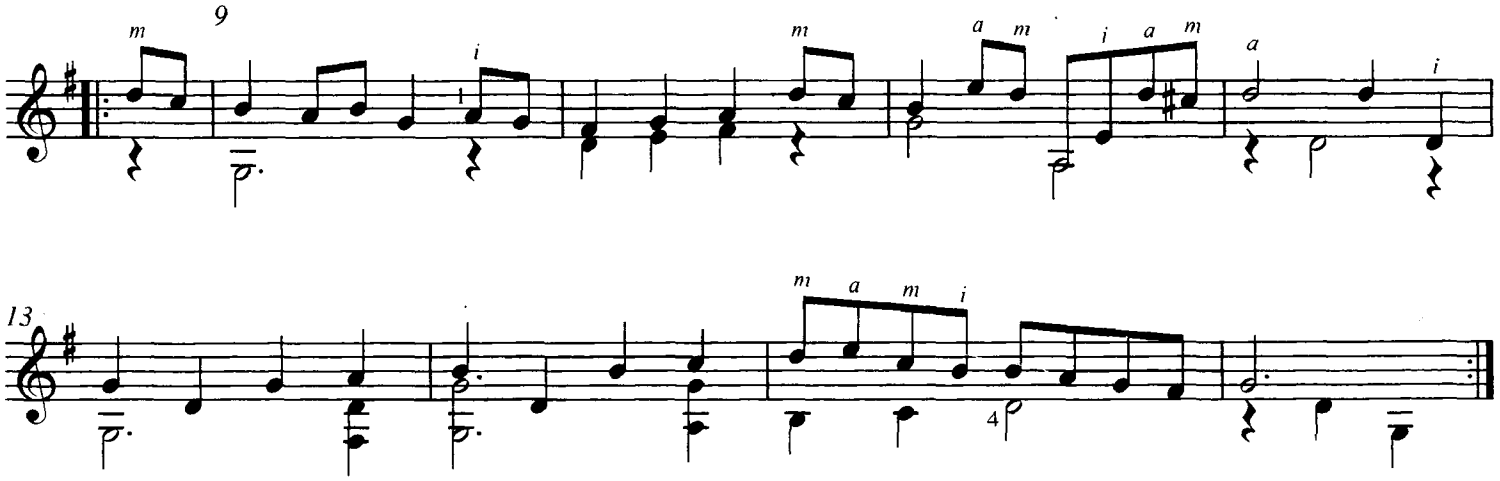
Henri Grénerin
(1680)



9. Bourrée

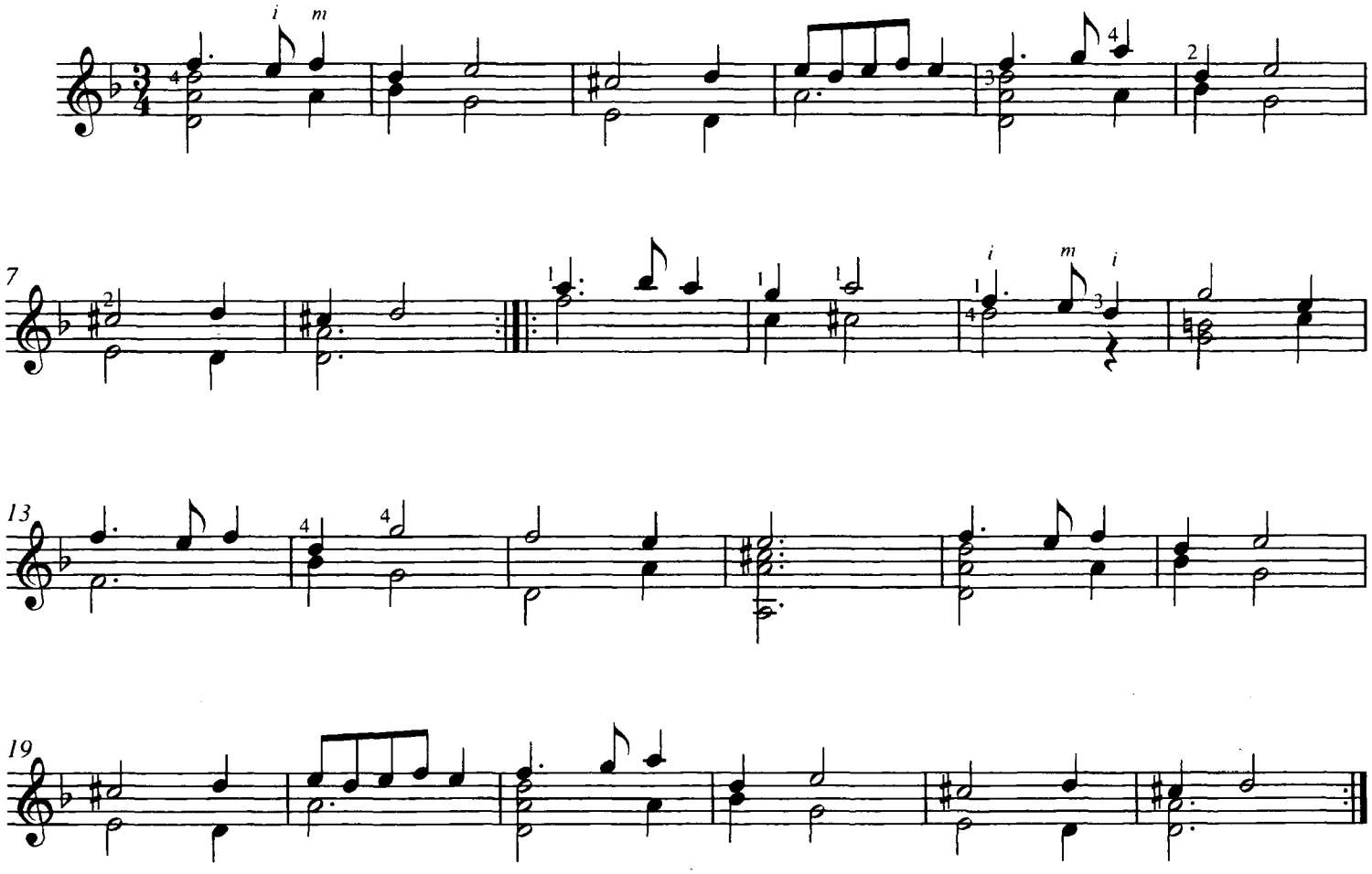
Ivan Jelínek
1683 - 1759





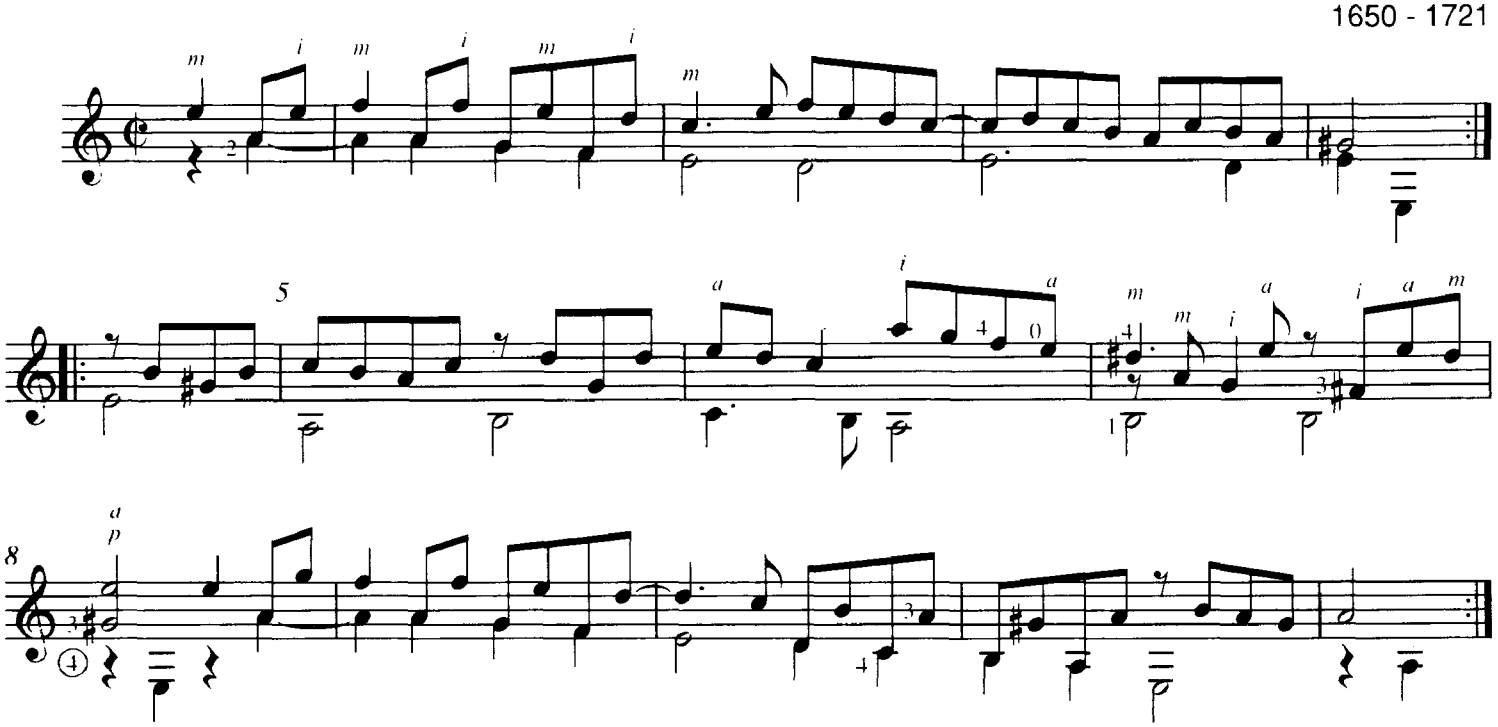
10. Menuet Rondeau

Robert de Visée
c.1660 - c.1720



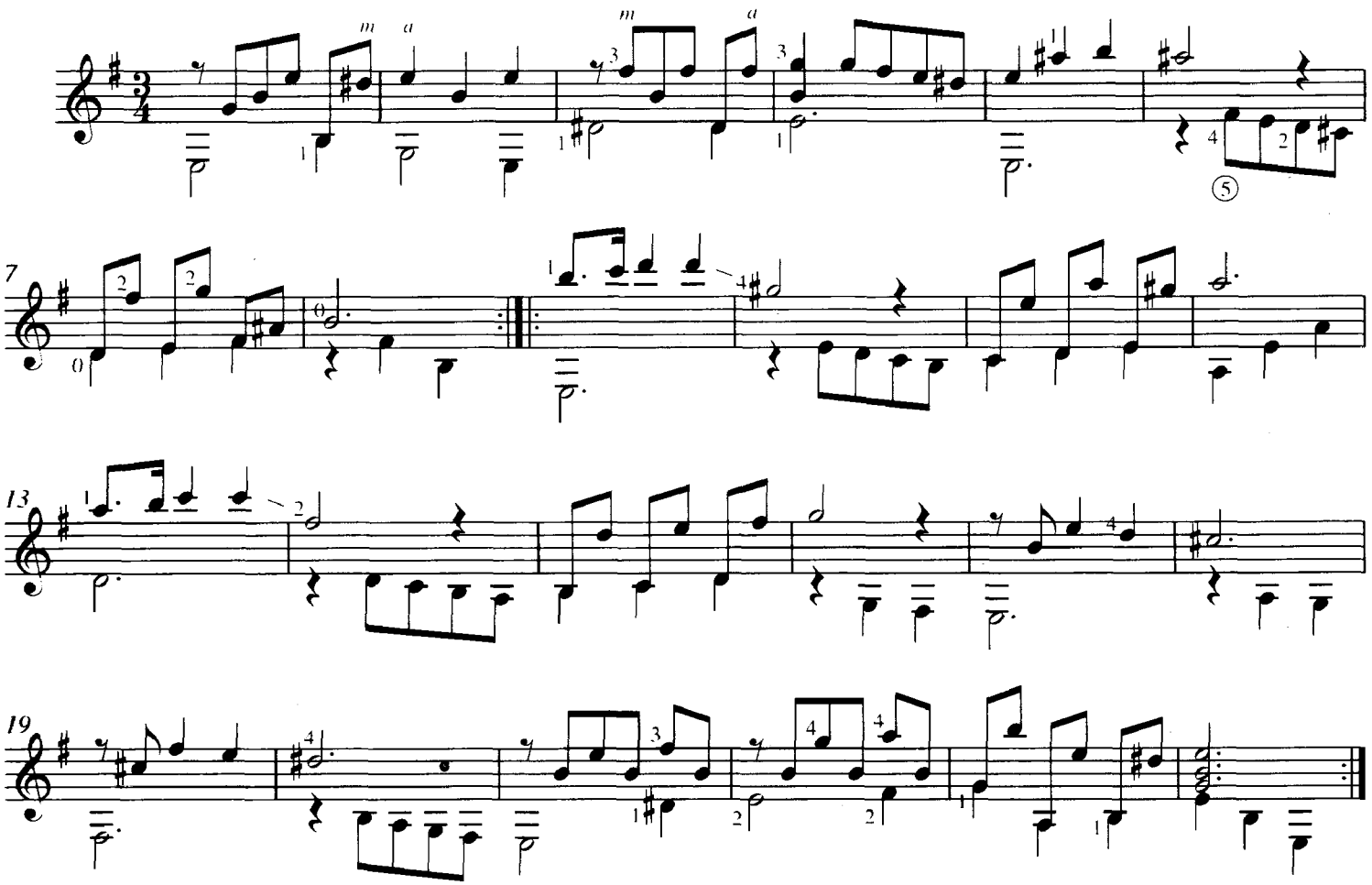
11. Gavotte

Johann Anton Logy
1650 - 1721



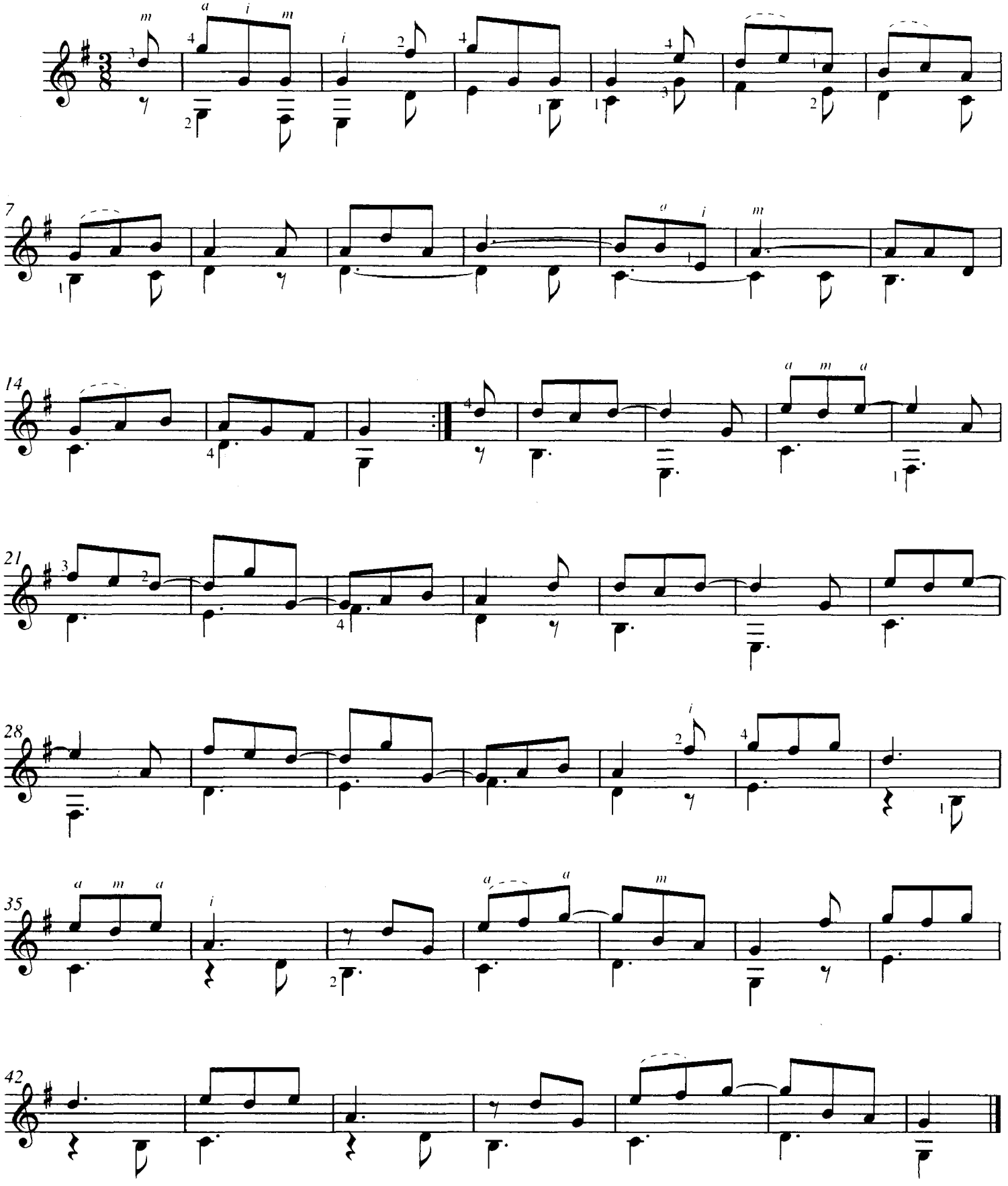
12. Menuet

Giuseppe Antonio Brescianello
c.1690 - 1757



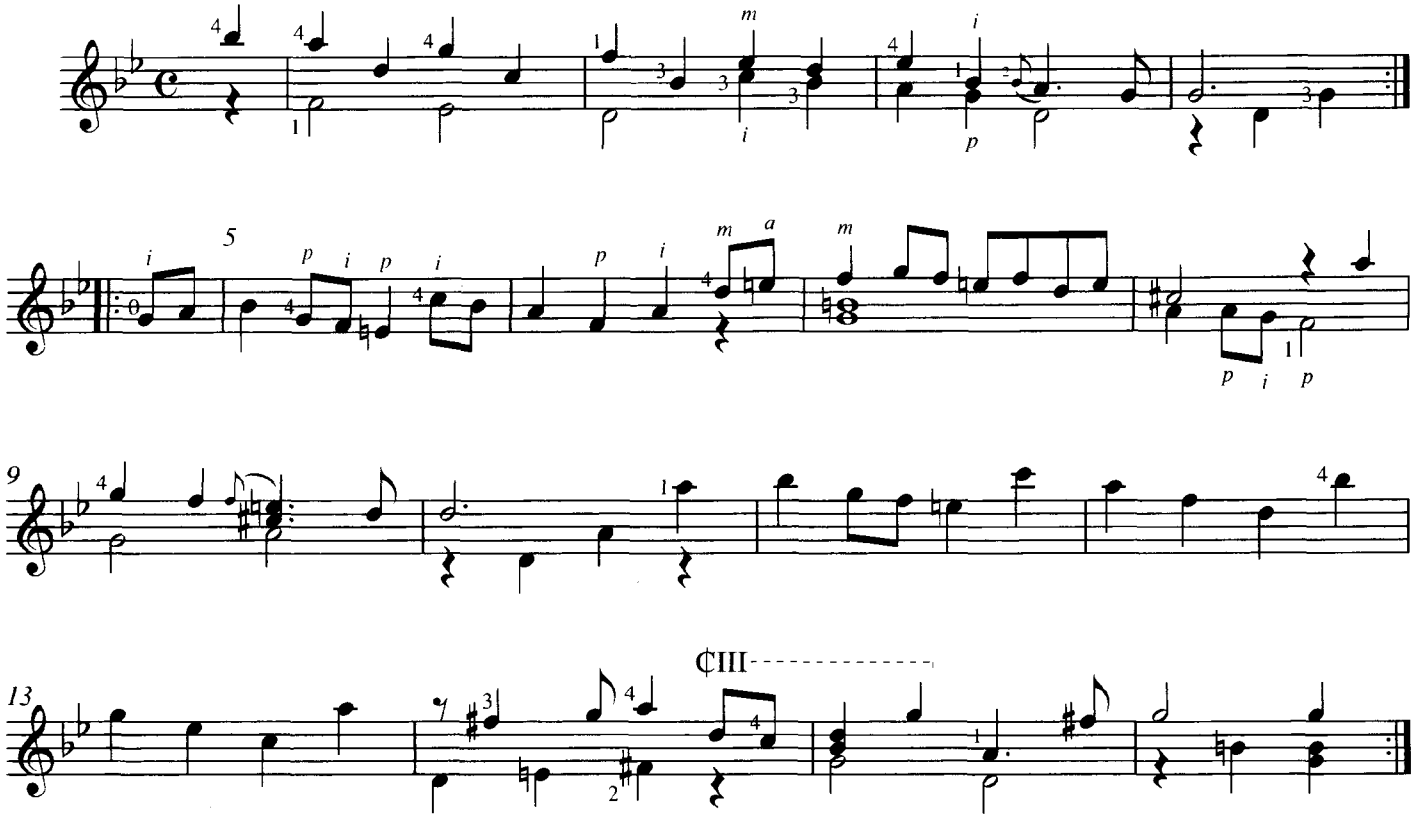
13. Passepied

David Kellner
c.1670 - 1748



14. Bourrée

Johann Anton Logy
1650 - 1721



15. Aria

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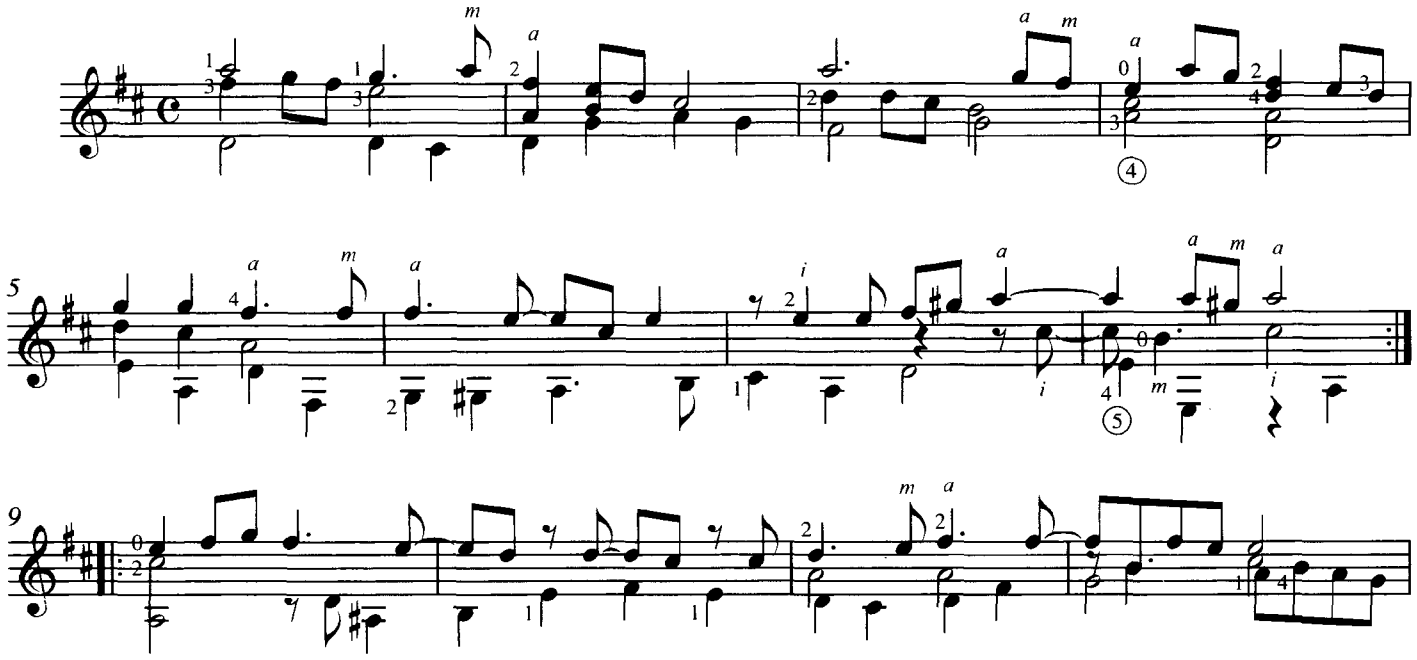
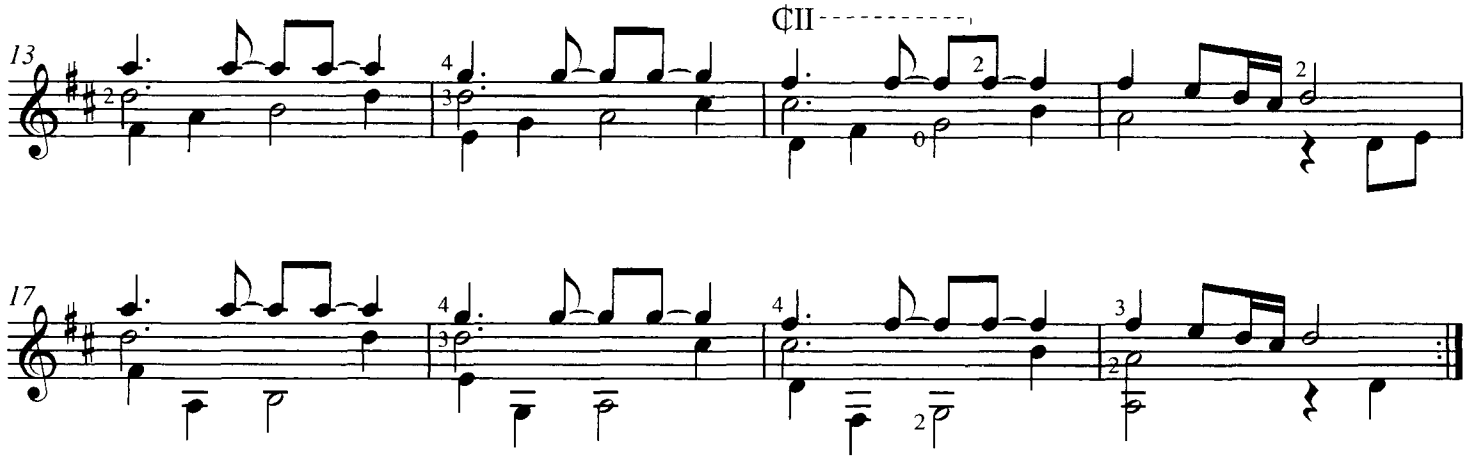
c.1670 - 1748





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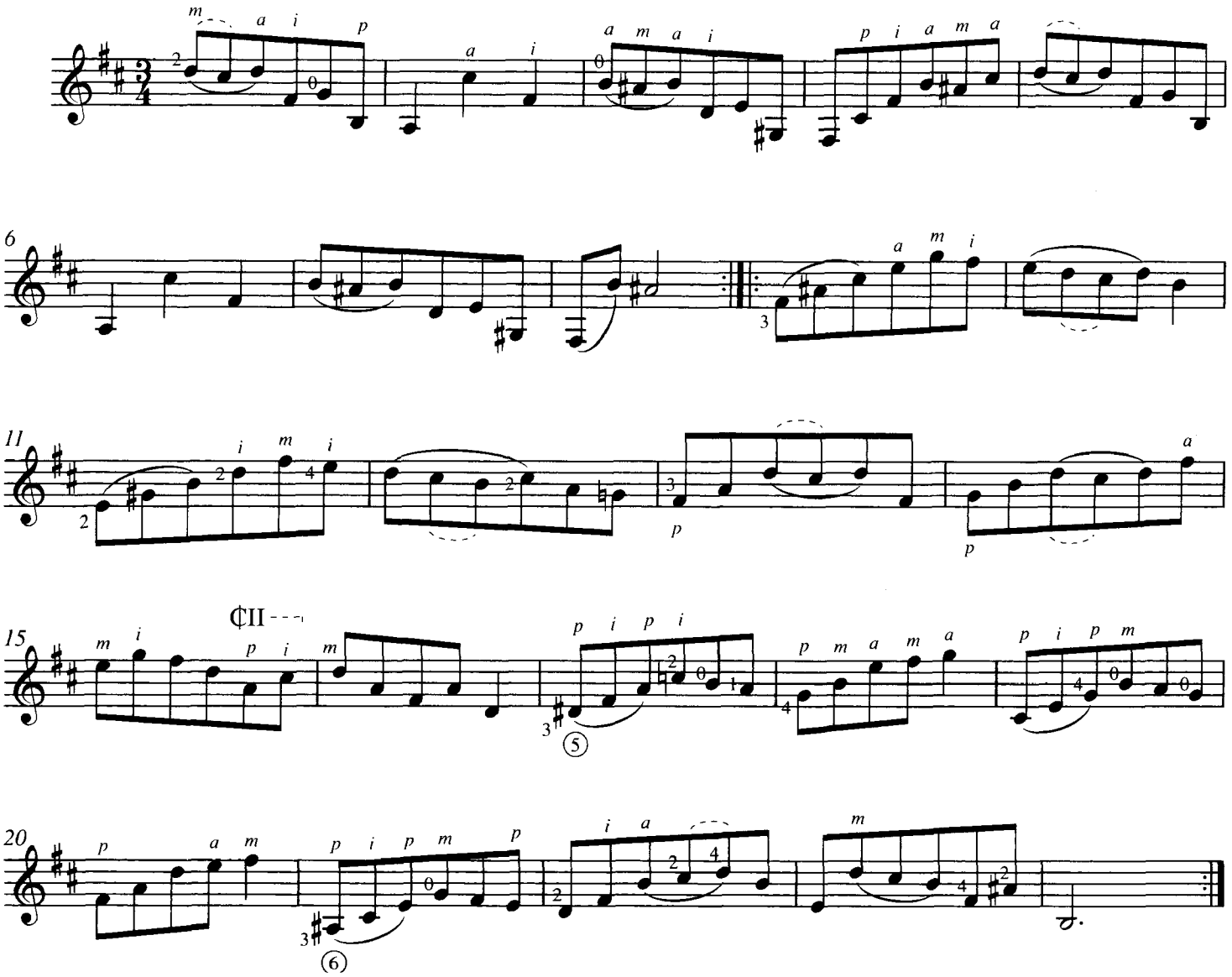
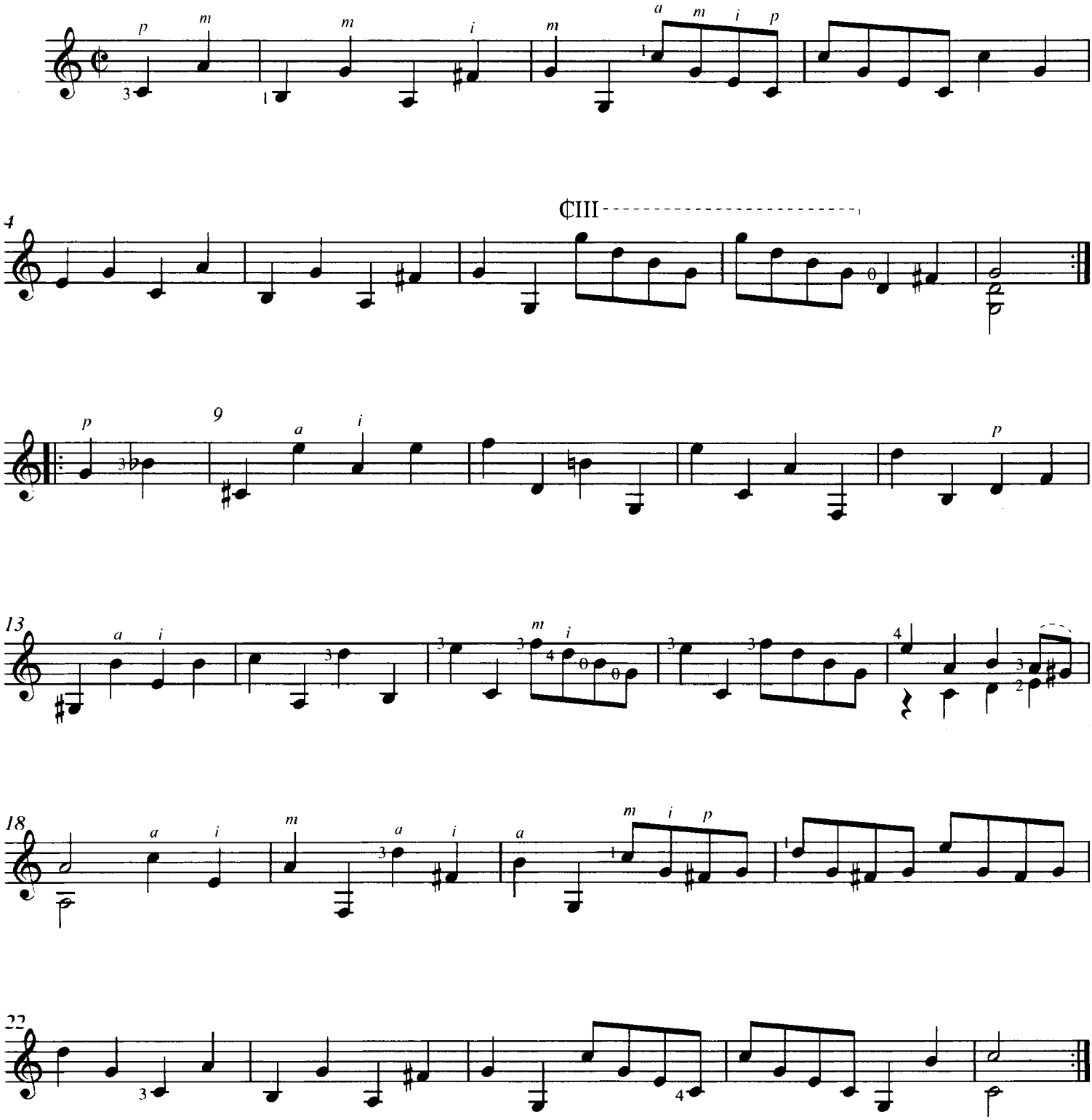
Johann Sebastian Bach
1685 - 1750



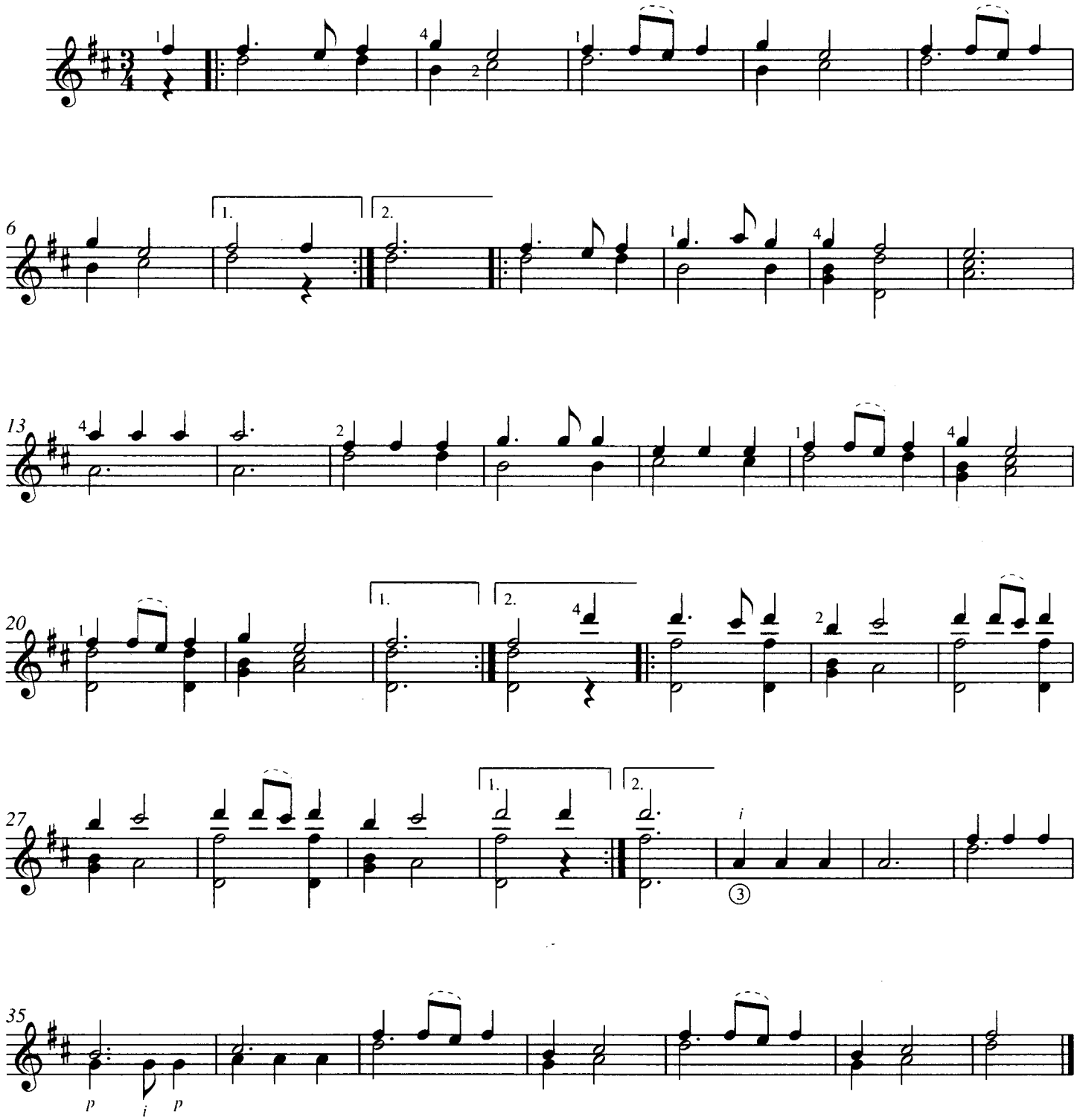
17. Gavotte

Georg Philipp Telemann
1681 - 1767



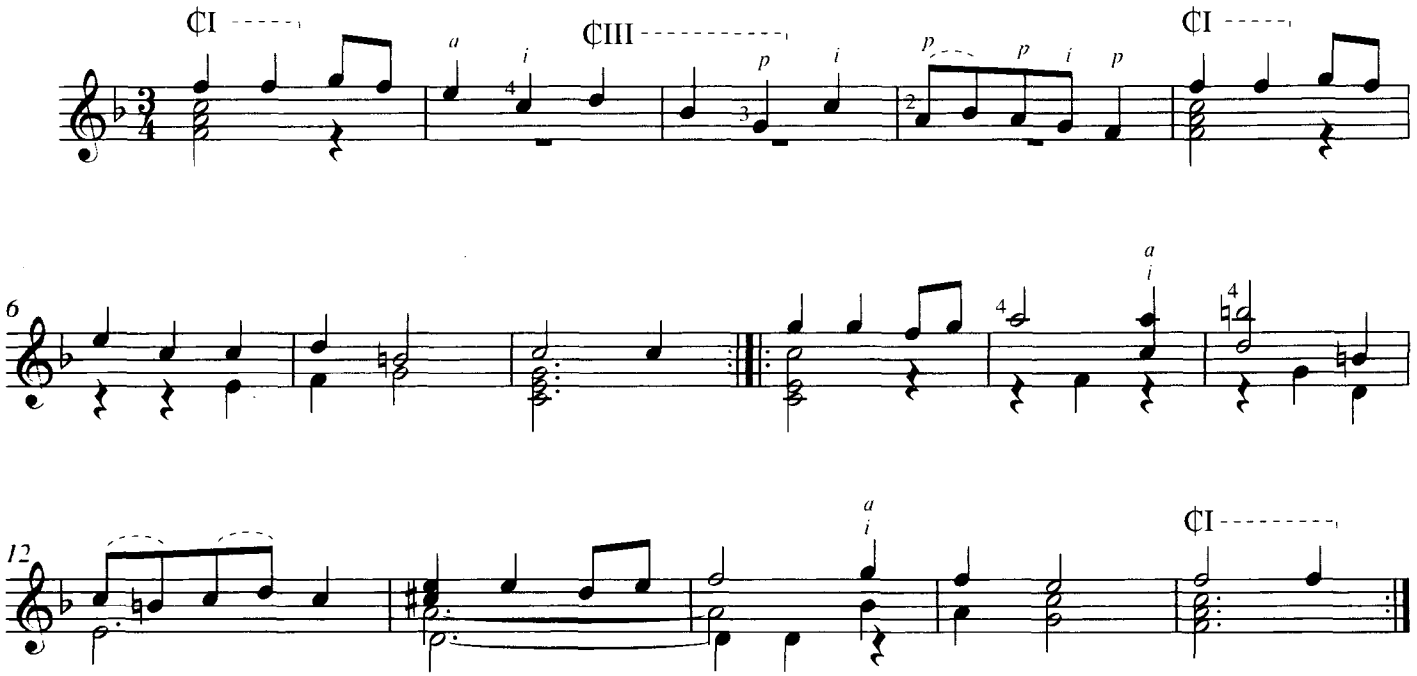
18. La Cavallería de Nápoles con dos Clarínes

Gaspar Sanz
1640 - 1710



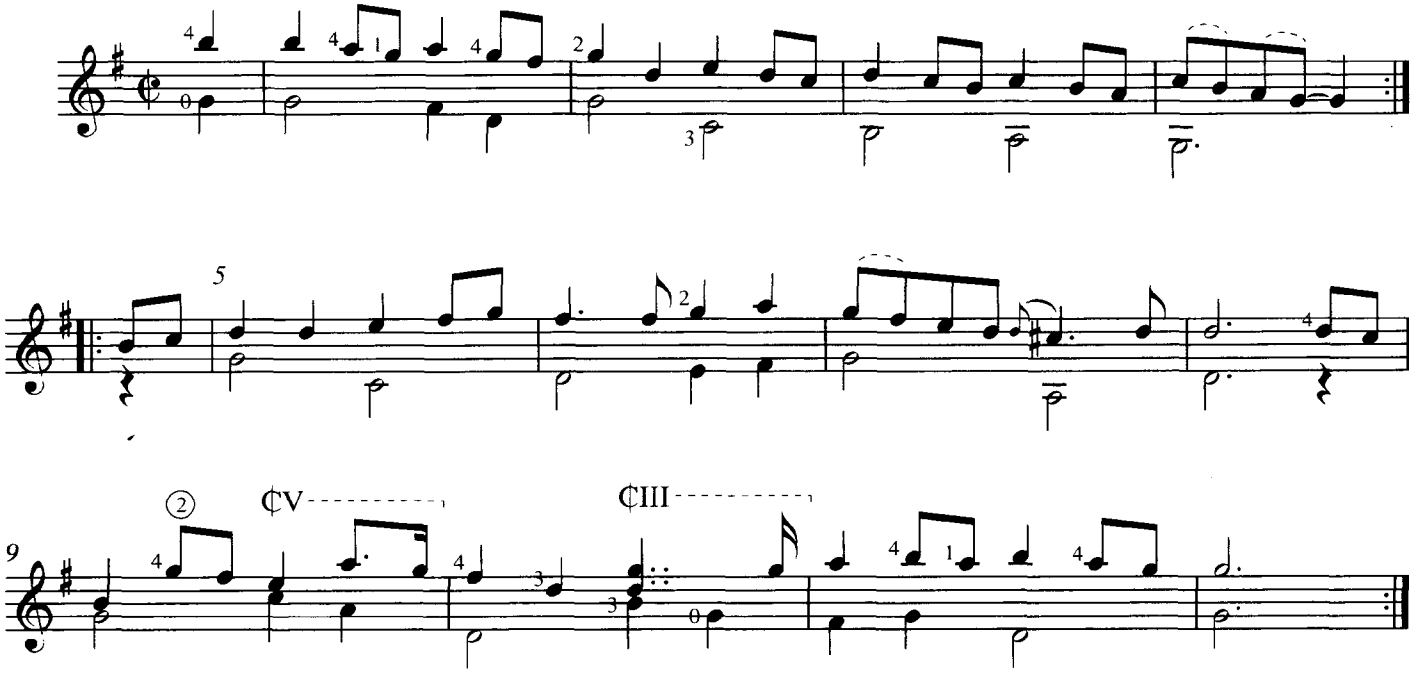
19. Menuet

Ludovico Roncalli
(1692)



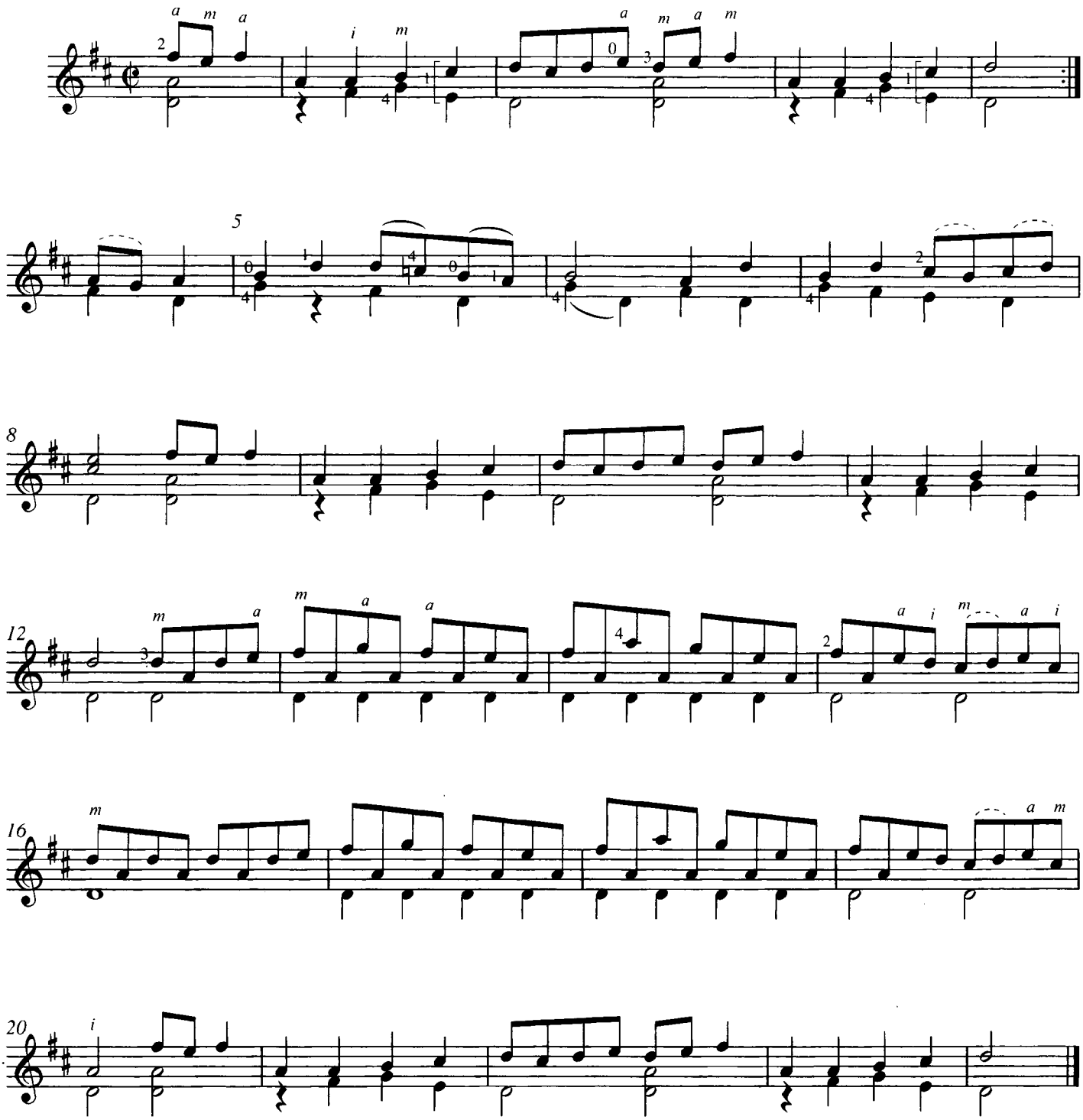
20. Bourrée

Robert de Visée
c.1660 - c.1720



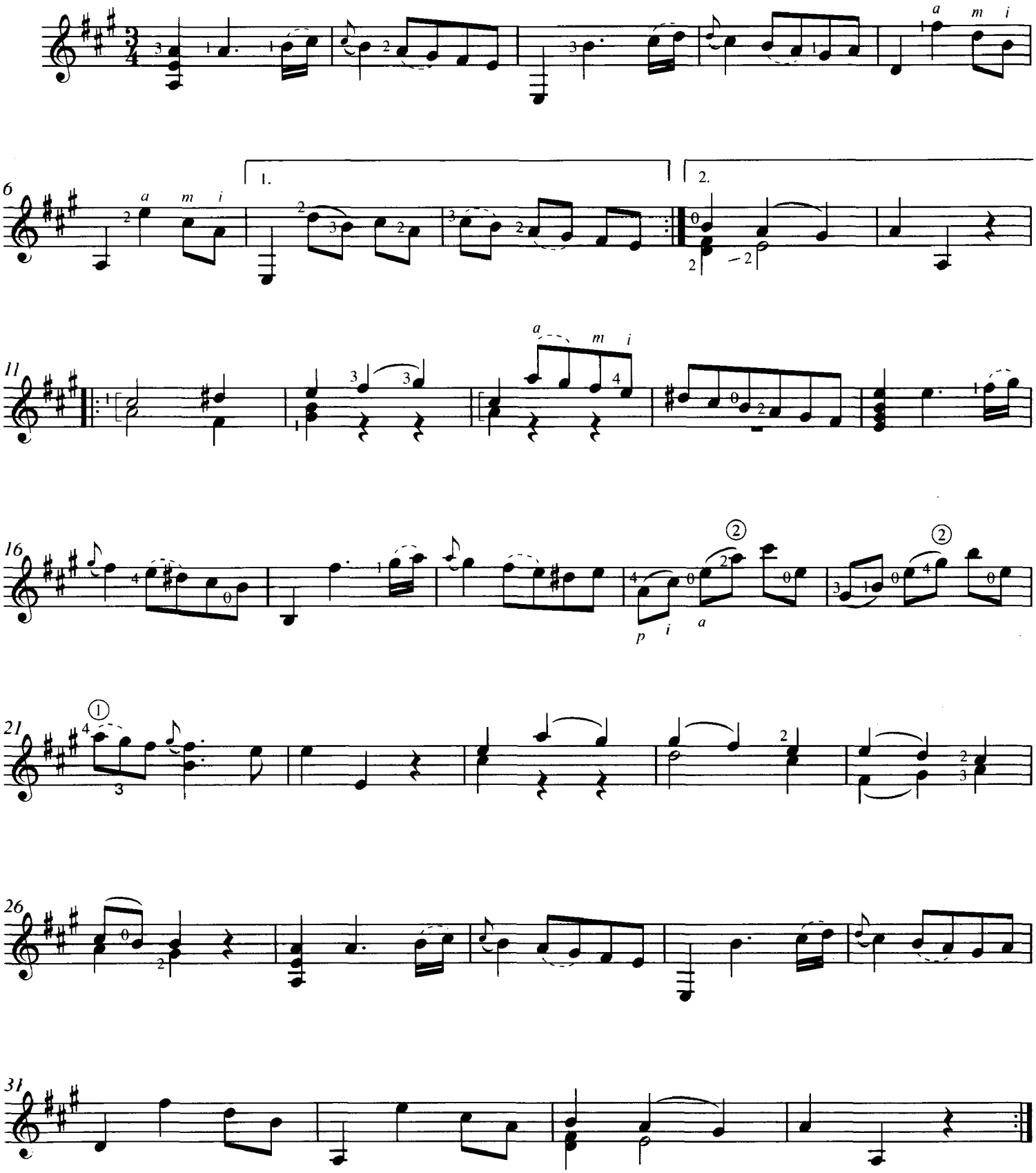
21. Gavotte

Johann Sebastian Bach
1685 - 1750



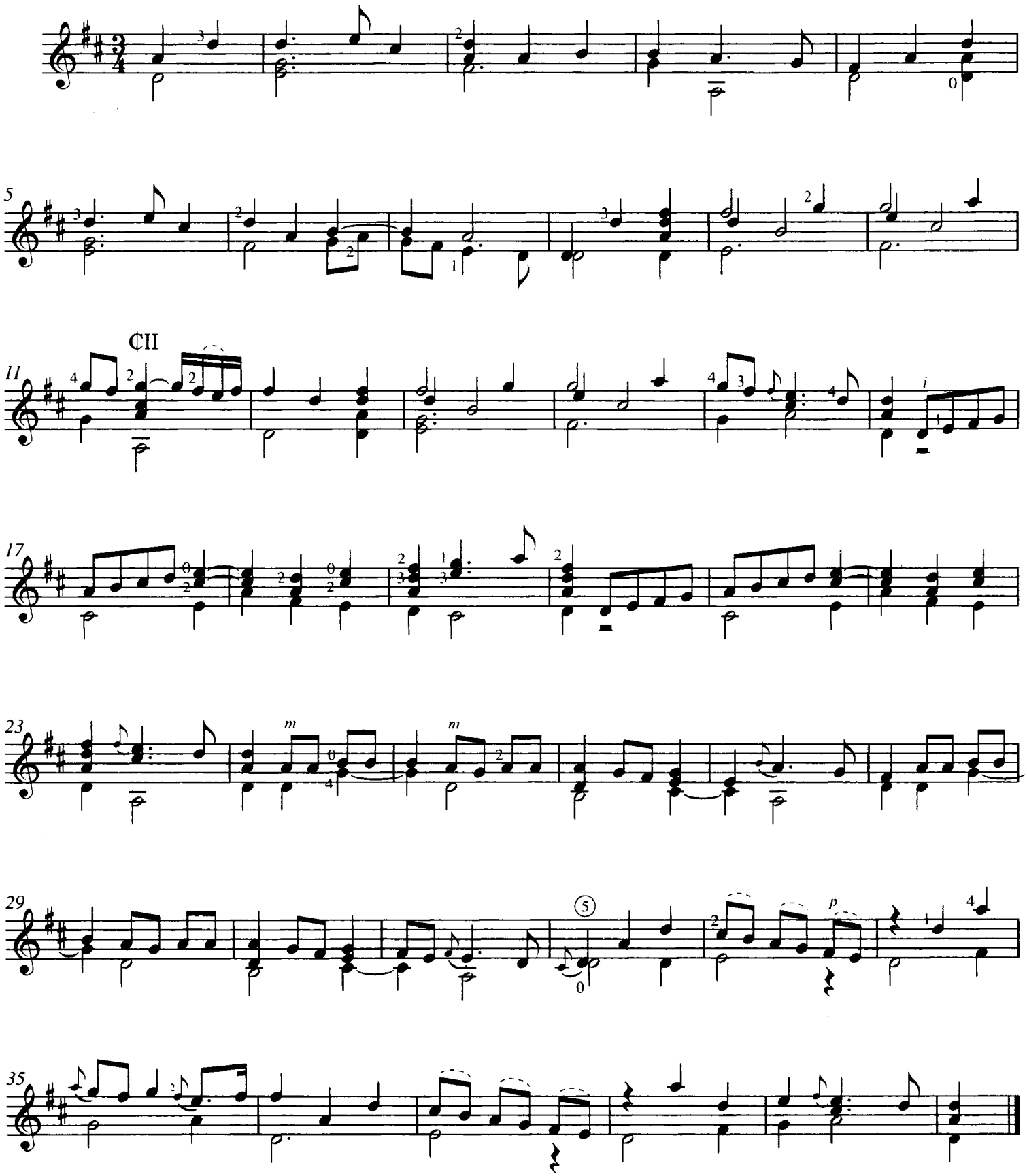
22. Minuet

Karl Friedrich Abel
1723 - 1787



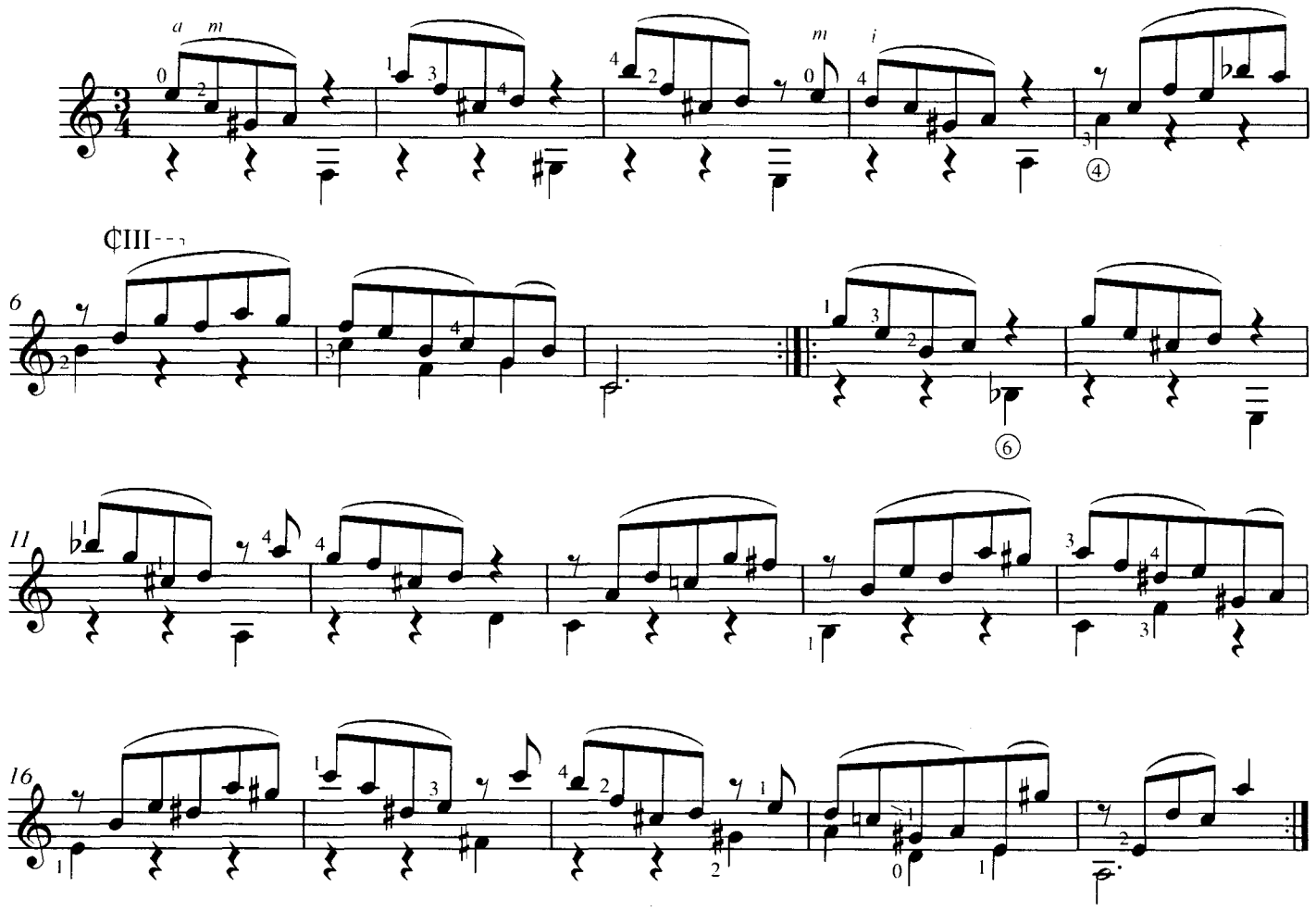
23. Chaconne

Robert de Visée
c.1660 - c.1720



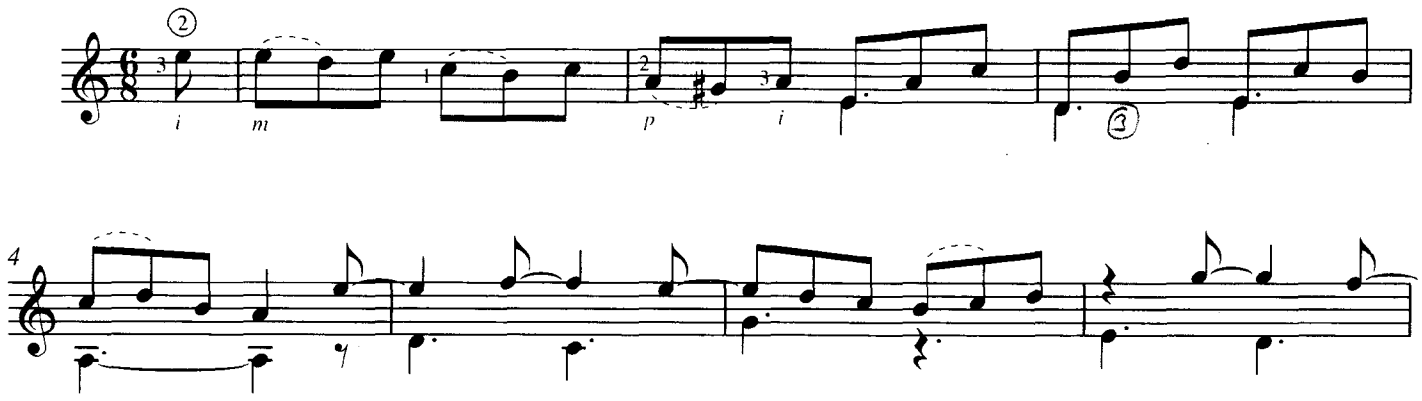
24. Sarabande

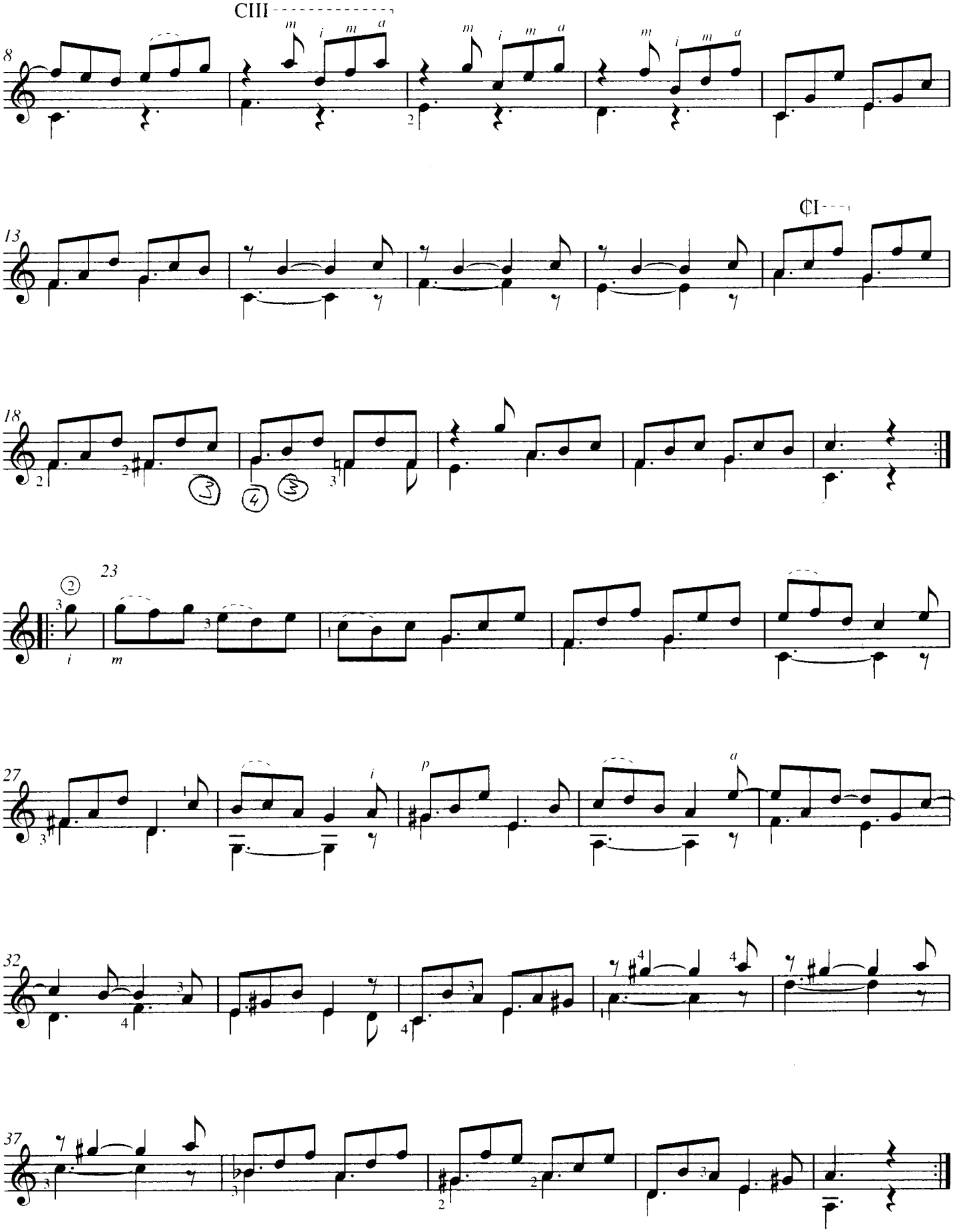
Johann Sebastian Bach
1685 - 1750



25. Gigue

Georg Philipp Telemann
1681 - 1767

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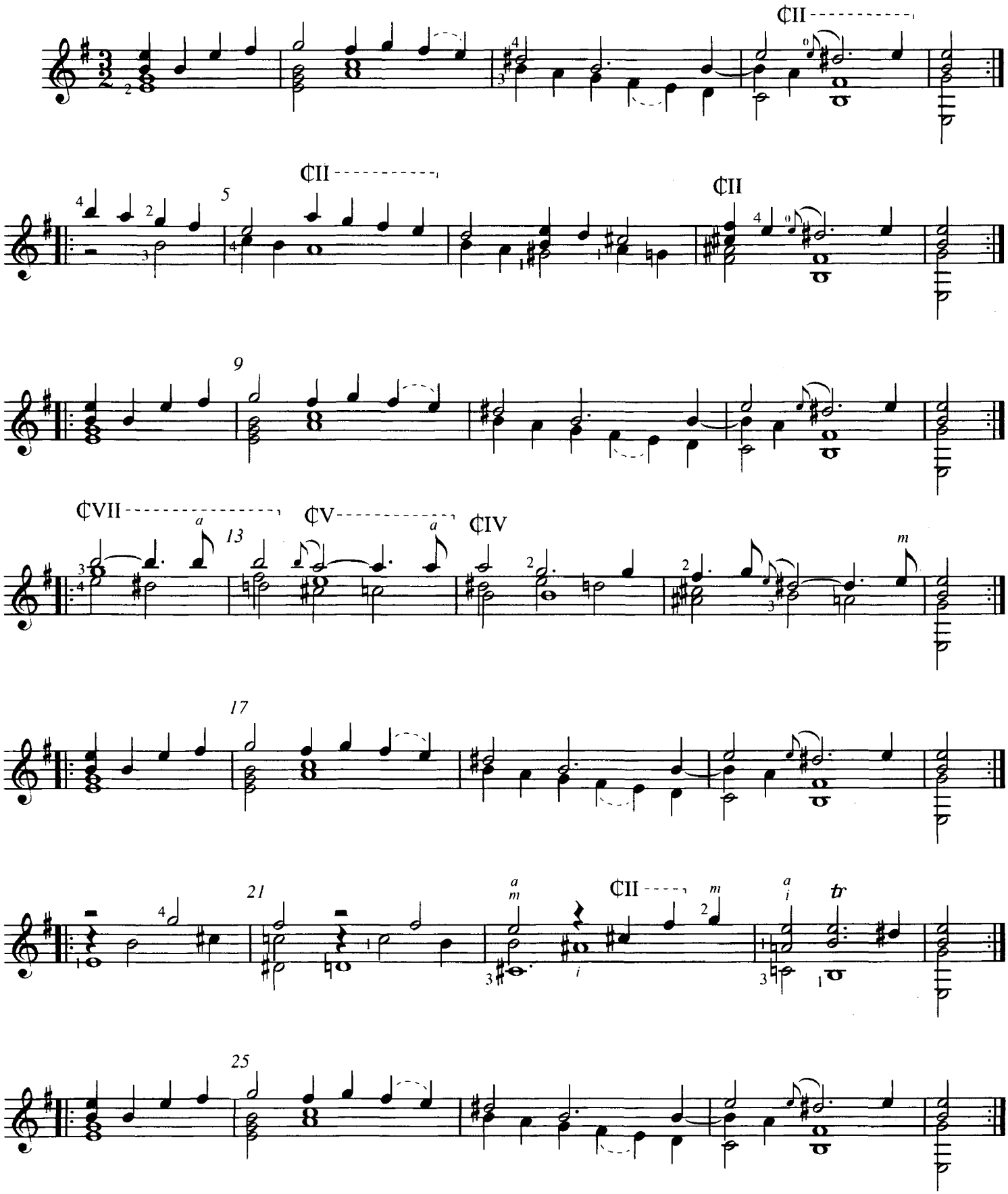
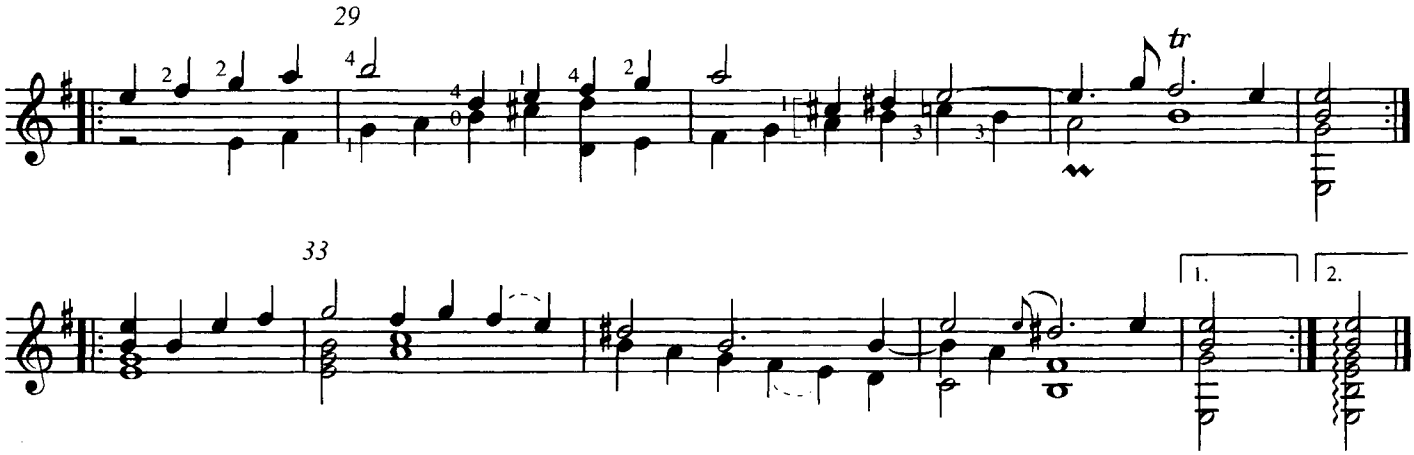
37

26. Passacaille

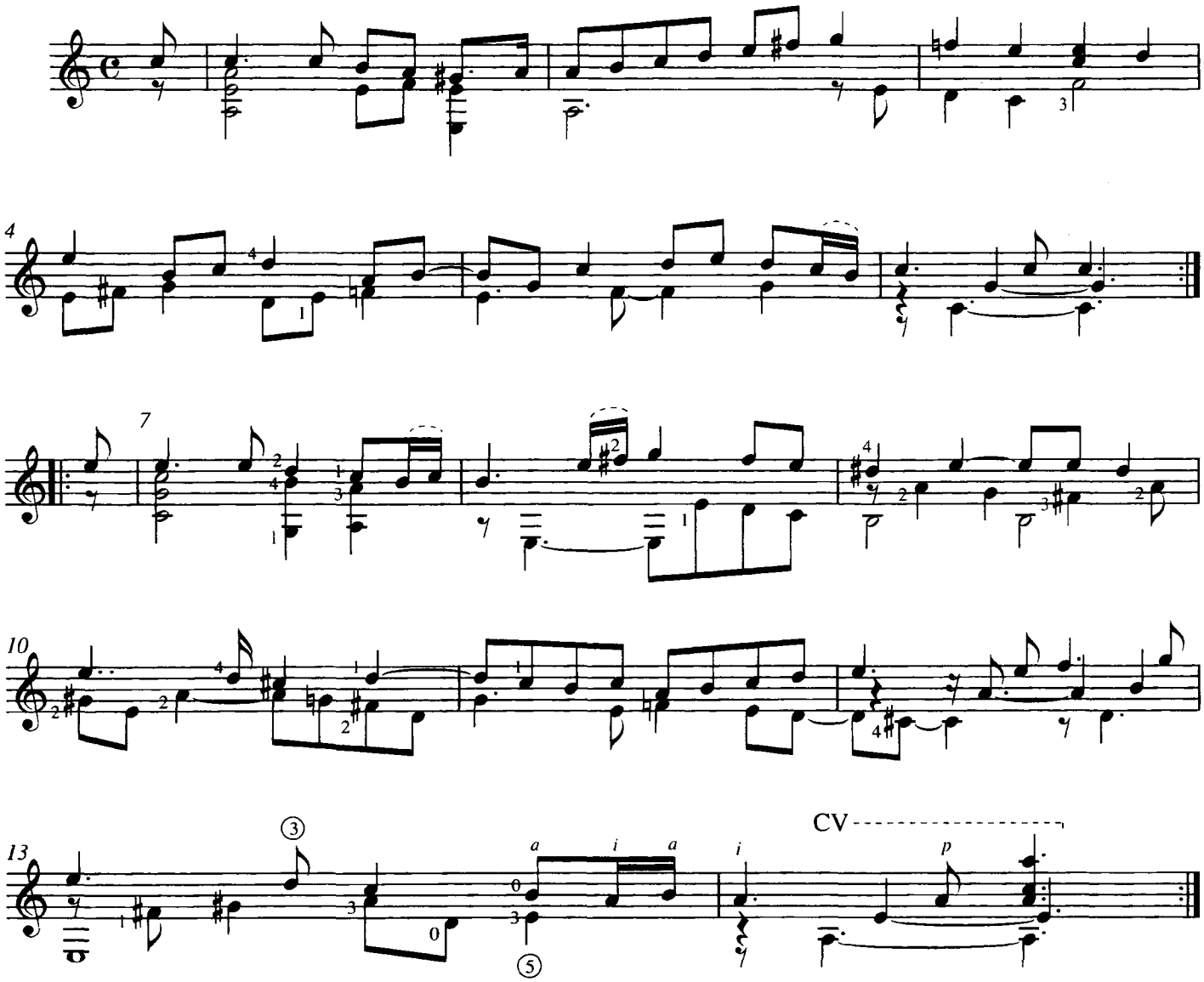
Robert de Visée
c.1660 - c.1720





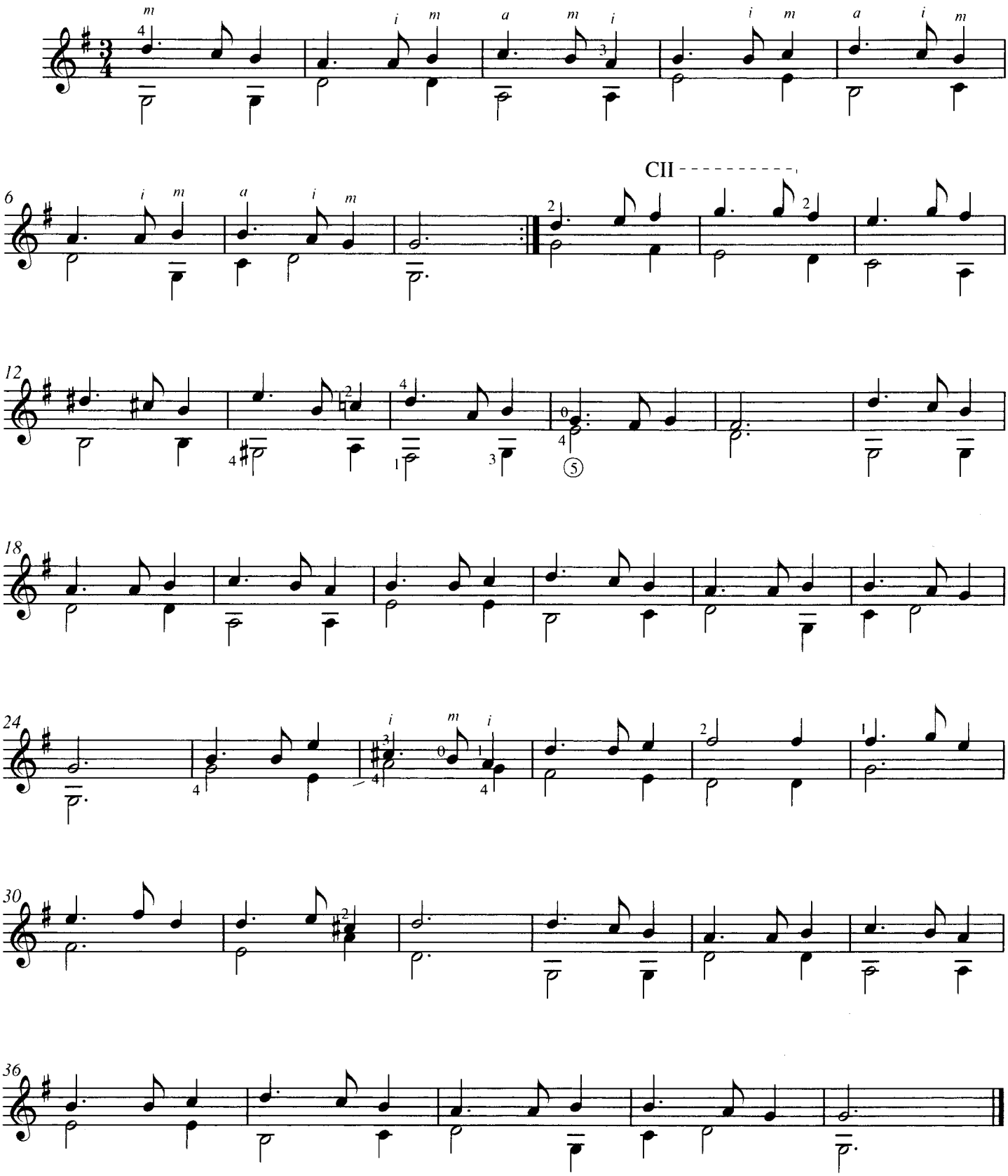
27. Allemande

René Mesangeau
d.1638



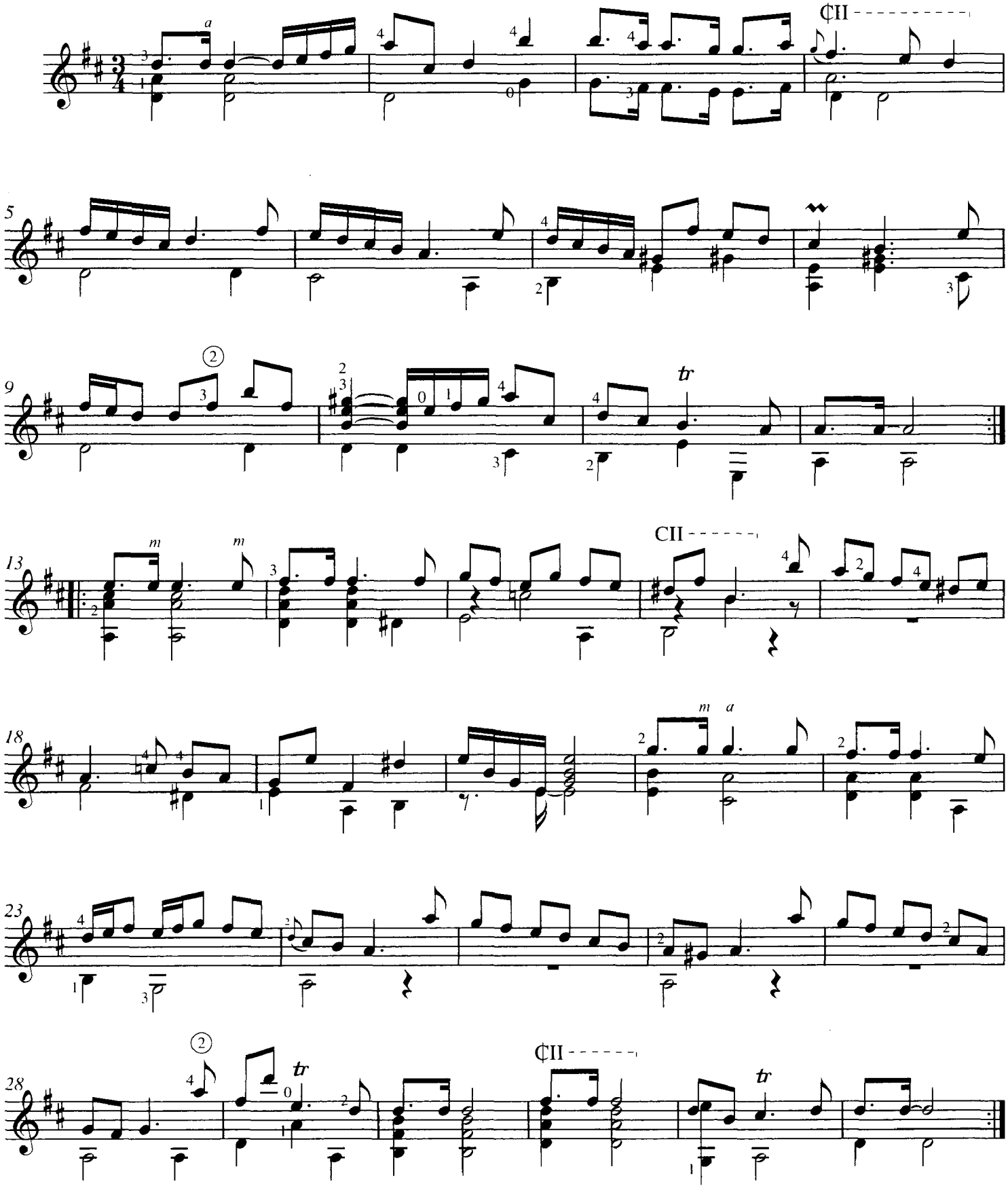
28. Canary

Henry Purcell
1659 - 1695



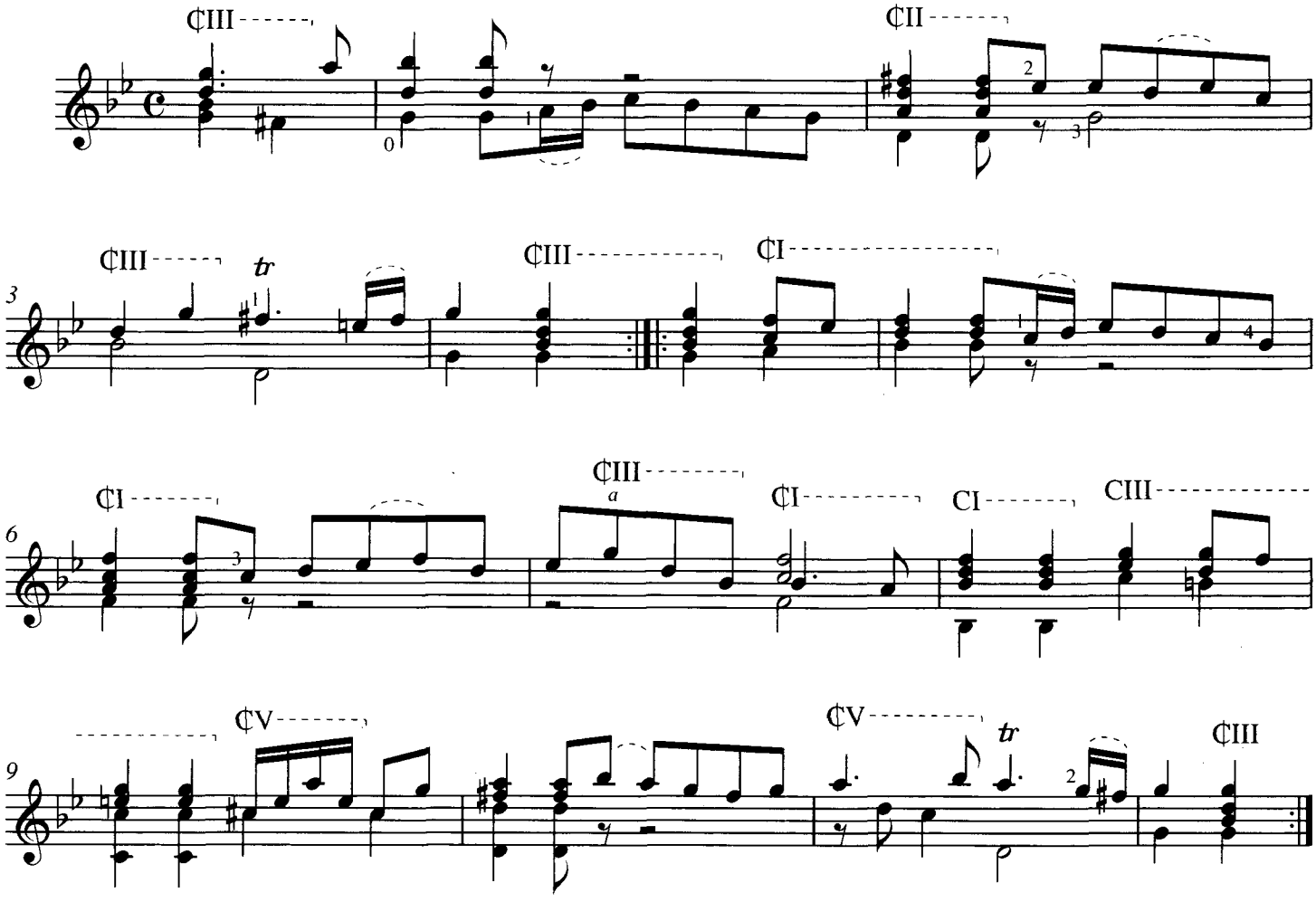
29. Sarabande

Ernst Gottlieb Baron
1696 - 1760



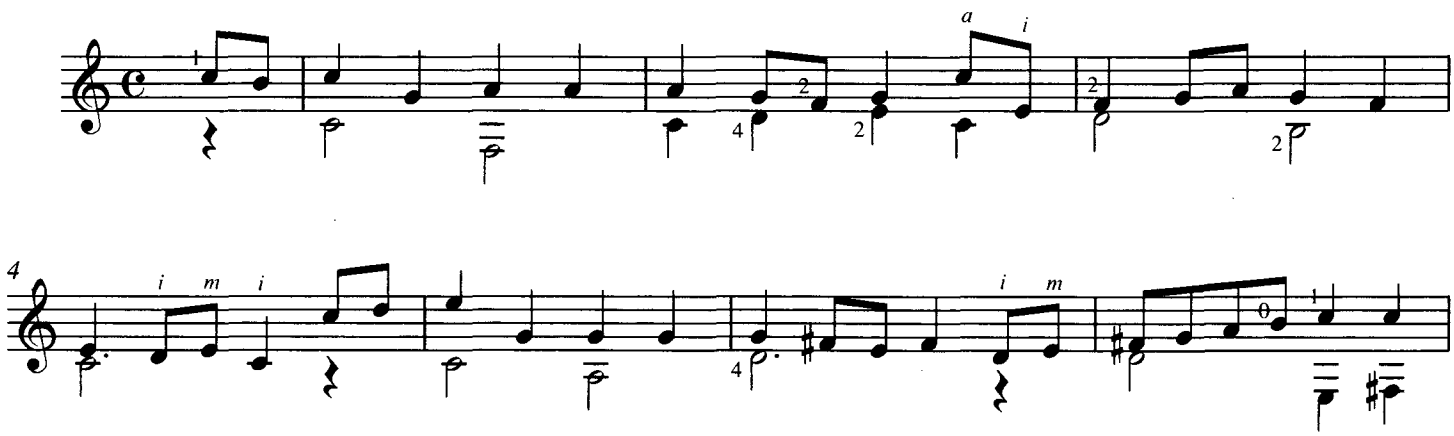
30. Gavotta

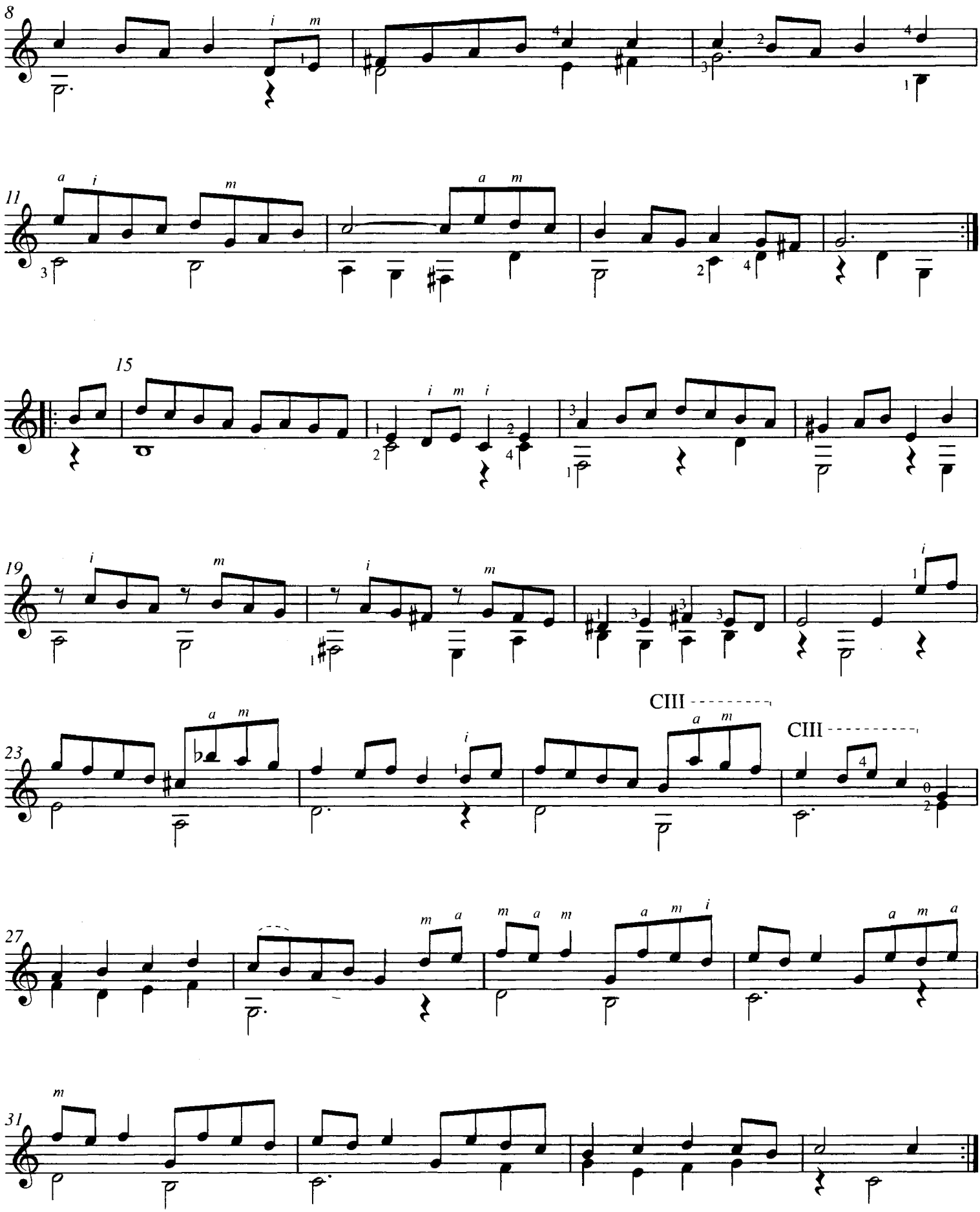
Ludovico Roncalli
(1692)



31. Bourrée

Ernst Gottlieb Baron
1696 - 1760

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19
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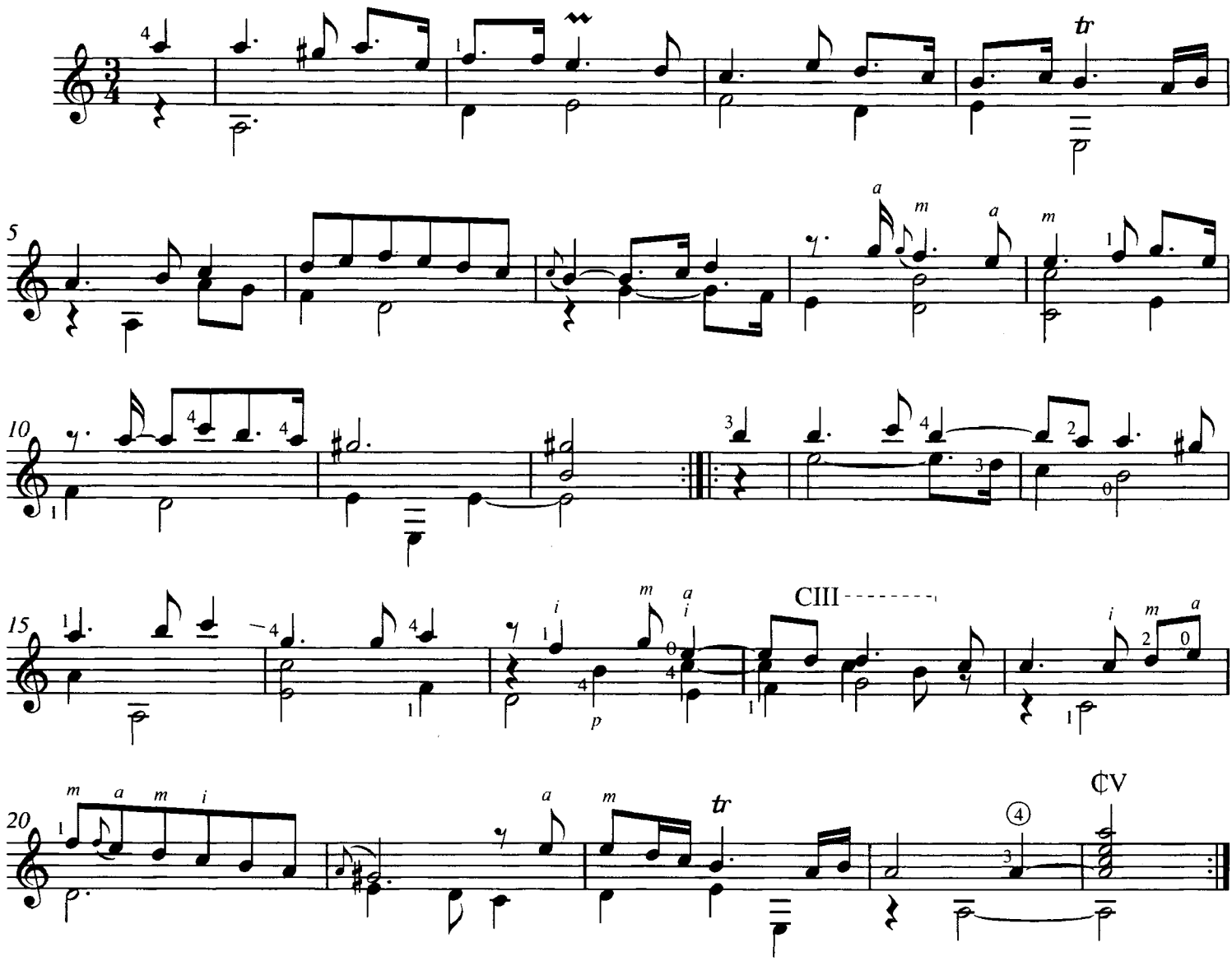
CIII
CIII
27
31

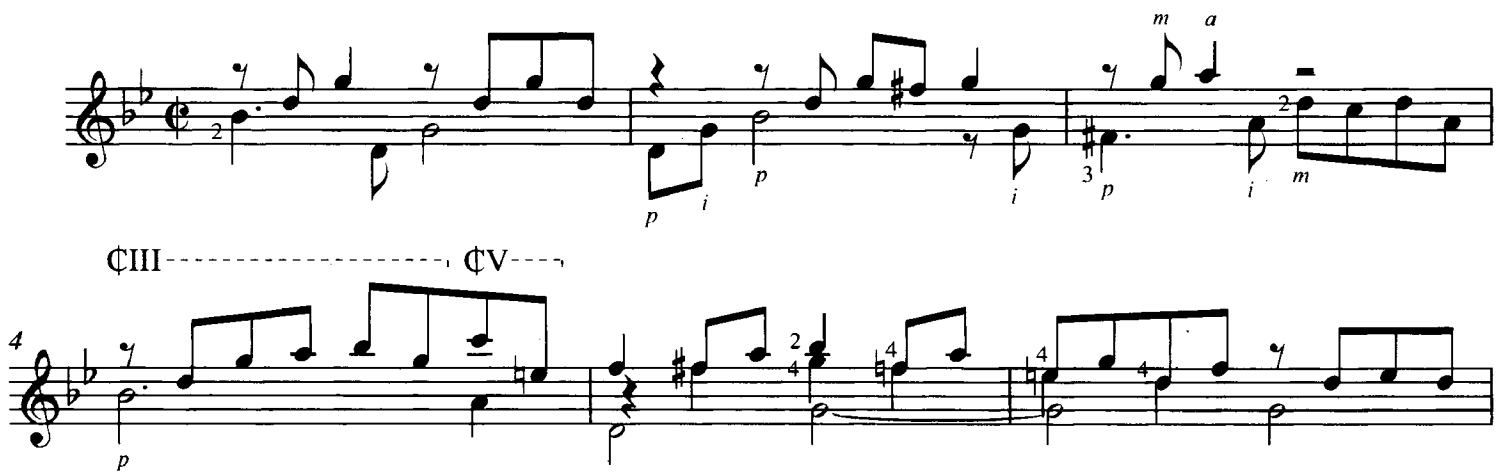
32. Courante

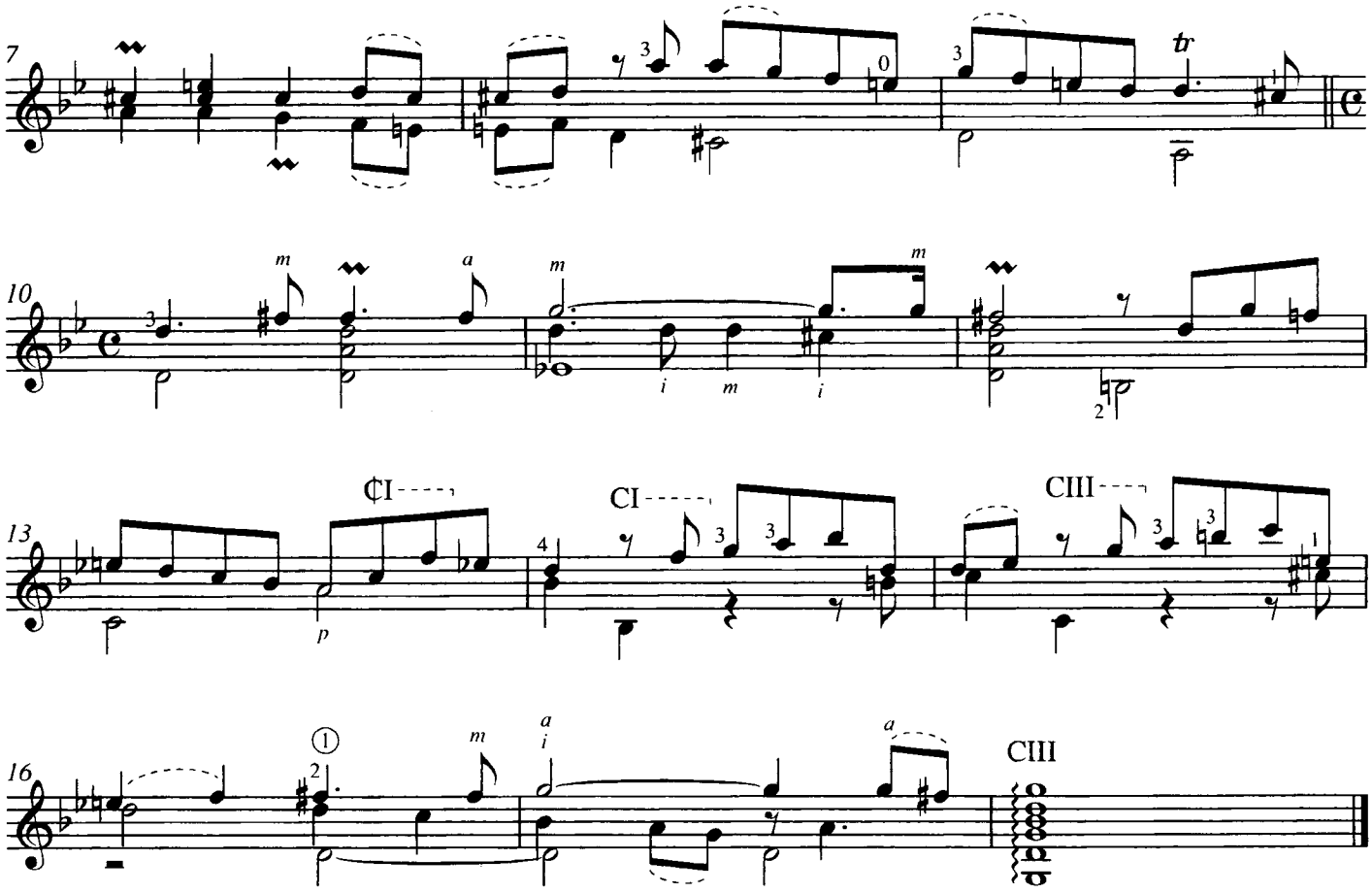
Anon.



33. Prélude

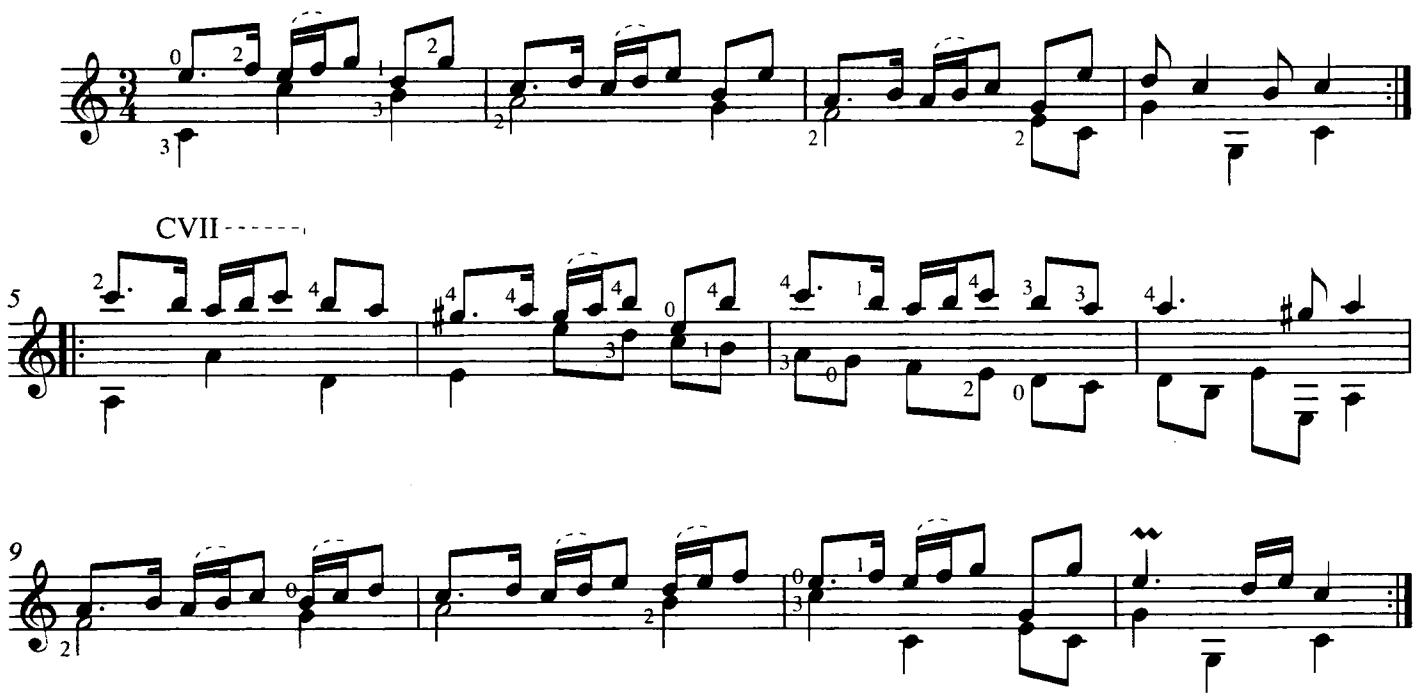
Robert de Visée
c.1660 - c.1720





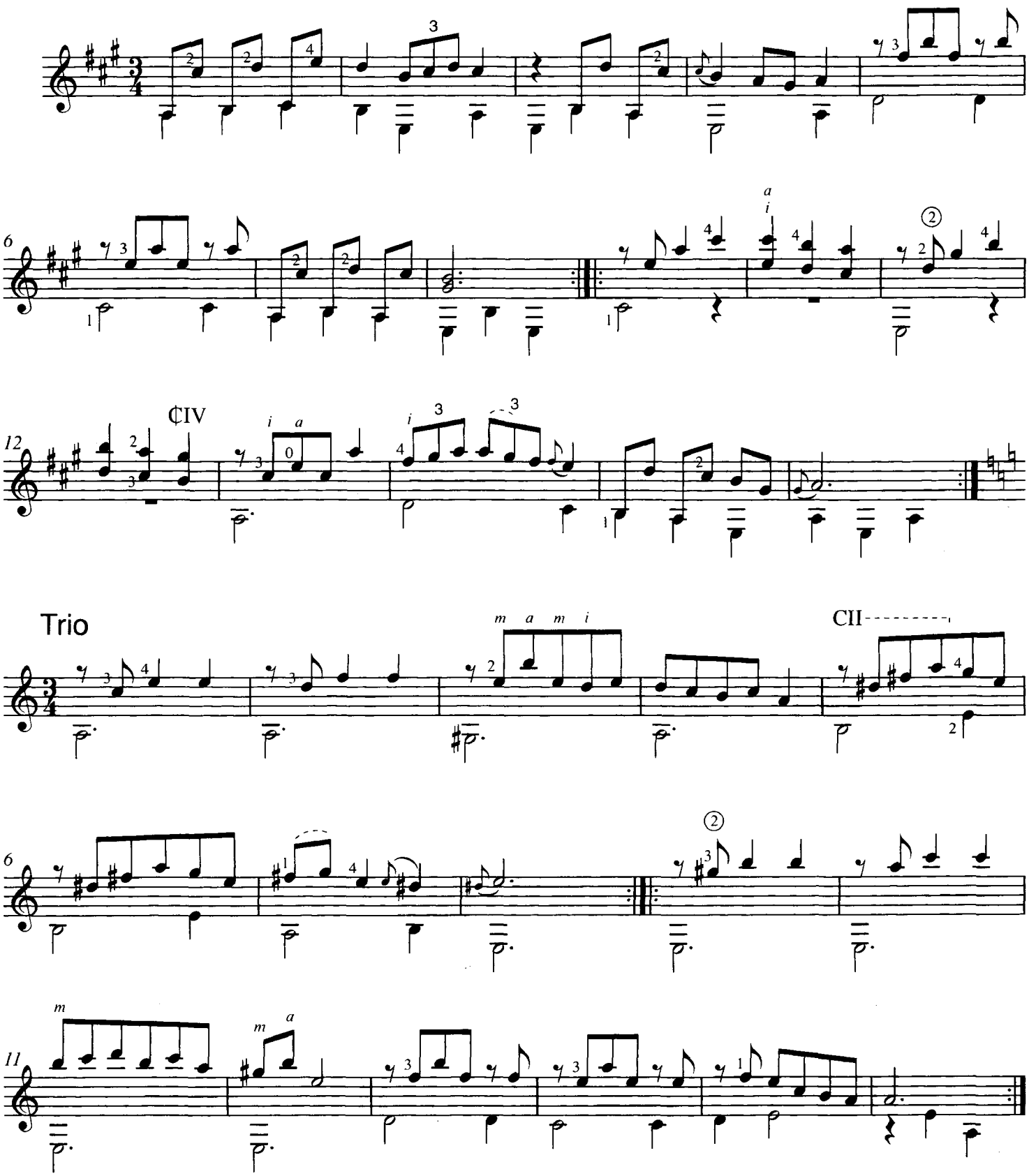
34. Hornpipe

Henry Purcell
1659 - 1695



35. Menuet

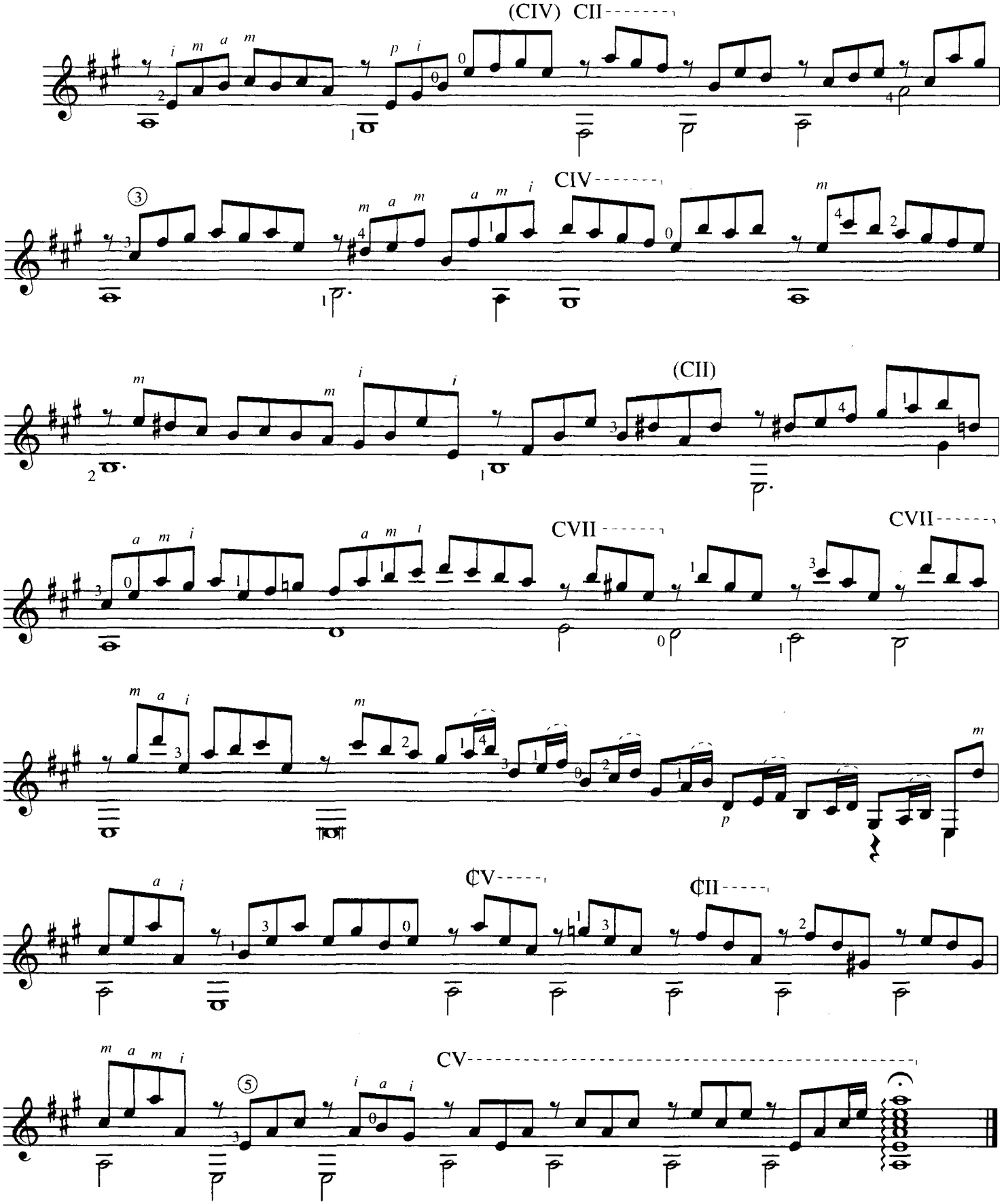
Giuseppe Antonio Brescianello
c.1690 - 1757



Menuet da Capo

36. Prelude 4

Sylvius Leopold Weiss
1686 - 1750



The Composers

Karl Friedrich Abel, 1723-1787

Abel was the last great viola da gamba virtuoso. As a boy, he studied under J. S. Bach at the St. Thomas School in Leipzig. He eventually settled in London – as did Handel and J. C. Bach, one of Johann Sebastian's many musical sons. In addition to music for his own instrument, Abel wrote symphonies and chamber music. Both the Minuets used here were originally written for unaccompanied viola da gamba. As with the Bach pieces, the composer's original bowings provide a useful guide to articulation.

Johann Sebastian Bach, 1685-1750

Although now considered one of the greatest composers of all time, Bach was best known in his lifetime as Germany's leading organist. He wrote an enormous quantity of music that encompassed every medium except opera, and his suites and partitas for solo instruments (partita is another name for a suite) represent the culmination of the baroque dance-movement style. The four pieces in this book are all movements from his Six Suites for Violoncello Solo (BWV 1007-1012) which have survived in a hand-written copy by Anna Magdalena Bach, the composer's second wife. The phrasing slurs in the present edition are simply the original bowings from that manuscript. The Sarabande is from the Fifth Cello Suite, which also exists in an arrangement for lute by Bach himself. In this case, his own manuscript has survived and forms the basis of the version printed here.

Ernst Gottlieb Baron, 1696-1760

Baron was a German lutenist whose book *Historische-theoretische und praktische Untersuchung des Instruments der Lauten* (published in Nürnberg in 1727) remains a valuable source of information about other players of the day, as well as telling us a great deal about how the baroque lute was actually played. He travelled widely in Germany before becoming official theorbo player to the court of Frederick the Great. The theorbo was a large member of the lute family, often used for 'continuo' playing. This was the art of improvising an accompaniment from a figured bass line, the figures being a form of musical shorthand which showed the player exactly what the correct harmony should be.

Giuseppe Antonio Brescianello, c.1690-1757

Born in Bologna, Brescianello was a violinist and composer. Like many other 18th-century Italian musicians, he spent most of his working life in Germany. From 1716 to 1751 he was the Director of Music at the Württemberg Court in Stuttgart, where he wrote violin concertos, chamber music, cantatas, a mass and an opera. The Menuets used here are taken from the Eighteen Partitas he wrote for the colascione.

Henri Grénerin, 17th century

Very little is known about this French guitarist and lutenist. He qualified as a court musician in 1641 and dedicated a book of theorbo music to Lully. This delightful Menuet appears in his *Livre de guitare et autres pièces de musique*, published in Paris in 1680.

Ivan Jelínek, 1683-1759

The region of Bohemia, now part of Czechoslovakia, produced a number of notable lutenists in the 17th and early 18th centuries. Ivan Jelínek, a Benedictine monk, was the last of these. He left a number of lute solos, but among his surviving compositions there is also a work for the unusual combination of lute, waldhorn, violin and basso continuo.

David Kellner, c.1670-1748

Kellner, who was born in Leipzig, was one of the last important baroque lutenists as well as being an organist. From around 1711 until his death he lived in Stockholm. He wrote a very popular figured bass manual in 1732. The Aria and Passepied are from his *XVI Auserlesene Lauten-Stücke*, published in Hamburg in 1747.

Johann Anton Logy, 1650-1721

The greatest of the Bohemian lutenists and also a guitarist, Logy is sometimes known by the Czech spelling of his name: Jan Antonín Losy. He was born into an aristocratic family of Swiss descent, and his full title was Count Losy von Losinthal. Baron praises him highly in *Untersuchung des Instruments der Lauten*, and his death inspired Weiss' most famous piece, *Tombeau sur la mort de M. Comte de Logy*. Of the four pieces by Logy here, the Gavotte was written for the lute, the Sarabande, Gigue and Bourrée for the guitar.

René Mesangeau, d.1638

Born towards the end of the 16th century, Mesangeau was one of the first great lutenists of the baroque era, and a pioneer of the new tunings that began to distinguish the baroque lute from its renaissance counterpart. His music first appears, along with some other French composers, in a book published in Germany in 1617. By 1619 he was working at the court of Louis XIII.

Henry Purcell, 1659-1695

Although he died very young (at 36, only slightly older than Mozart) Purcell is considered to be the greatest of all English composers. As a boy he was a chorister at the Chapel Royal, later becoming the organist there and at Westminster Abbey. He wrote a large amount of church music, instrumental music of all kinds, incidental music for the theatre, and the first real English

opera Dido and Aeneas. The Canary and Hornpipe are both harpsichord pieces, although they also exist in versions for string orchestra that form part of the incidental music for, respectively, The Indian Queen and Abdelazer. The Canary is a type of jig that supposedly originated in the Canary Islands.

Esaias Reusner, 1636-1679

Reusner was a child prodigy taught by his father. He was the first German to compose lute music in the new French style, and was a major influence on the development of the suite form in general. He wrote 28 suites altogether, and while the number of movements in each varies, they are all built around the four core movements of allemande, courante, sarabande and gigue. He also helped establish the improvisatory prelude as an opening movement to the suite.

Ludovico Roncalli, late 17th century

Ludovico Roncalli, an Italian Count, is known only through his book *Capricci armonici sopra la chitarra spagnola* which was published in 1692 and contains nine suites for the guitar. The left-hand fingering in the second and third bars of the Menuet is designed to allow each note to ring on as long as possible. This effect is called *campanella*, which means 'little bell' in Italian. It was not unusual in baroque guitar music for melodic passages to be treated this way and it is clear from the choice of strings in the original tablature that this is what was intended here.

Gaspar Sanz, 1640-1710

The Spanish guitarist Gaspar Sanz studied theology at the University of Salamanca before becoming a musician. His *Instrucción de música sobre la guitarra española*, first published in 1674, was the most comprehensive treatise of its day with over ninety pieces. Many are in popular dance forms such as *folias* and *canarios*, but others have elaborate descriptive titles. The gigue-like *La Cavallería de Nápoles con dos Clarínes* is a good example of this – it means 'The Cavalry of Naples with two Bugles'. *Rujero* can be thought of as a sort of pavan or march. The name is probably the Spanish equivalent of *Ruggiero*, an Italian ground-bass theme popular since the 16th century.

Georg Philipp Telemann, 1681-1767

History has treated Telemann and his fellow countryman J. S. Bach very differently. Of the two, Telemann was more highly rated during his lifetime, but nowadays his music is played less frequently than Bach's. He did, however, manage to write a greater quantity of music than virtually any other known composer. In addition to numerous concertos, oratorios and operas, he produced sets of Fantasias for solo instruments that are unusual for the way they combine dance pieces with movements more typical of the baroque sonata. The Gavotte is taken from Fantasia No.7 for unaccompanied violin, and the Gigue from Fantasia No.3 for unaccompanied flute.

Robert de Visée, c.1660-c.1720

Robert de Visée was the most famous French guitarist of his day. Also a singer and theorbo player, he was employed at the court of Louis XIV from 1681. He often played at the king's bedside, and in 1719 was formally appointed guitar teacher to the king – a job he had been doing unofficially since 1695. De Visée published two important collections of guitar music: *Livre de Guittarre dédié au Roy* in 1682, and *Livre de Pièces pour la Guittarre* in 1686. These books contain some of the finest baroque guitar music of all.

Sylvius Leopold Weiss, 1686-1750

Acknowledged as the pre-eminent lute player of the later baroque period, Weiss also seems to have been the most prolific lute composer, leaving around 600 solo pieces in all. His father, brother and son were also professional lutenists. Like Bach, whom he is known to have met and played with, Weiss was a highly skilled improviser. From 1717 he was based at the court in Dresden from where he travelled widely, visiting Prague, Vienna, Rome (where it is thought he may have met both Alessandro and Domenico Scarlatti) and London. He also played with the flautist Quantz and was greatly admired by Frederick the Great. His career almost ended in 1722 when a French violinist called Petit nearly bit off the tip of his right thumb.

The Instruments

None of the music in this book was written for the guitar as we know it today, but for a variety of different instruments ranging from the baroque guitar (the direct ancestor of today's guitar) through other fretted instruments such as the lute, colascione and viola da gamba to those that belong to different generic groups altogether, like the violin, cello, harpsichord and flute. All the pieces have, therefore, undergone some degree of modification in order to fit the modern guitar. In some cases (Abel, Bach and Brescianello) this involves little more than a change of key. In others the alterations are more substantial: for example, the radically different tunings and low-register ranges of the baroque guitar and lute mean that sometimes whole bass lines have to be re-thought.

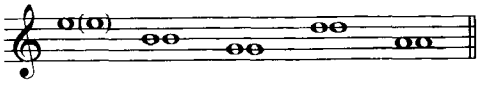
Up to the end of the baroque period, when the lute effectively died out, all plucked, fretted instruments used tablature instead of normal staff notation for everything except continuo playing. The tablature system used lines to represent the strings, rather than lines and spaces each representing a different degree of the scale. In France and Germany the top line of the tablature represented the top string and letters of the alphabet indicated the fret at which a note should be played. In Spain and Italy it was the other way round: the bottom line represented the top string, and numbers were used to indicate the fret. In both

Baroque Guitar

The baroque guitar was smaller than the modern guitar and much more highly decorated. It had five pairs of strings, known as courses, though the first course was sometimes just a single string. The five courses were the same as the first five strings of the modern instrument, except that the A-course was tuned an octave higher. This is called a 're-entrant' tuning. The D-course was usually tuned in octaves – one string at the normal pitch and the other an octave higher (Example 1). Some players, including Gaspar Sanz, tuned both their D-course strings at the upper octave (Example 2). This means that the baroque guitar had no real bass register. It was essentially an alto instrument, high-voiced and delicate-sounding. In most cases, the present arrangements try to reflect these characteristics by using the fifth and sixth strings as sparingly as the part-writing will allow.

Example 1:

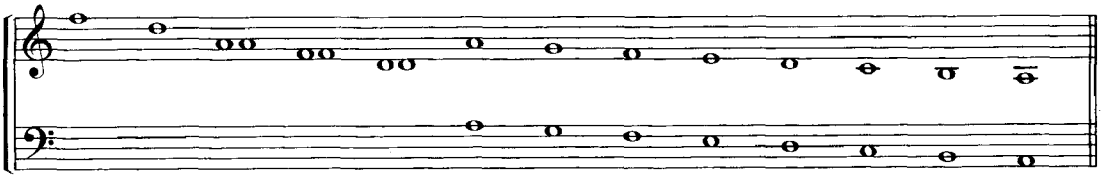
Example 2:



Baroque Lute

The early, French, baroque lute had eleven courses. By the time the instrument reached its peak in early 18th-century Germany this number had risen to thirteen. The upper five courses of the German model were tuned to a descending D-minor chord: the first two were single strings and the next three double courses tuned in unison. The sixth to the thirteenth were also double courses, but tuned in octaves to a diatonic scale which went right down to the A below the low E of the modern guitar (Example 3). The tuning of the lower courses might vary according to the key of the piece being played. The baroque lute, therefore, had a deep and richly resonant bass register – quite the opposite of the baroque guitar.

Example 3:



Colascione

The colascione is a long-extinct cousin of both the guitar and the lute. It had a small, lute-like body, a very long neck and six pairs of strings that were usually tuned to the same intervals as the modern guitar but a whole-tone lower. Therefore only a simple transposition is required in order to play its repertoire on the guitar exactly as it was written.

Viola da gamba

The viola da gamba was the bass member of the viol family. Viols were played with a bow, but had six strings and were fretted like the guitar and lute. After a long period of popularity they were gradually superseded towards the end of the 17th century by the more robust-sounding violin family. The viola da gamba ('leg viol' in Italian) survived as a solo and continuo instrument for another hundred years. Occasional double-stops and chords make most unaccompanied viola da gamba pieces highly suitable for performance on the guitar.

Harpsichord

Along with the organ, the harpsichord was the main keyboard instrument of the baroque period. The invention of the more touch-sensitive pianoforte, whose strings are struck with padded hammers rather than plucked with quills, eventually led to its decline. Nowadays the harpsichord is widely used for authentic performances of baroque music, and occasionally new music is composed for it too.

Violin, Cello and Flute

Although these instruments are well known today and are not just associated with baroque music, they have all changed considerably since the 18th century. The baroque violin and cello had lower string tension than today's instruments, which meant that they produced a sound that was less round and less penetrative. However, flatter fingerboards and bridges and slacker, convex bows meant that 3- and 4-string chords – a common feature of unaccompanied baroque string writing – could be executed more smoothly. The baroque flute had a softer sound than its modern counterpart, and was much more awkward to play. It only had one key (the mechanical lever that covers the holes) which meant that most notes were played by covering the holes with the fingers, as on the recorder.

The Musical Forms

Most of the pieces in this collection are taken from suites. The idea of grouping together into a suite an extended selection of contrasting, key-related dances began in France with the early 17th century lutenists, though smaller groupings such as the pavan and galliard had existed since the renaissance. The movements of the suite were often preceded by a prelude, while additional items like an aria (literally a song) or a chaconne might be included for variety.

Dance movements

The menuet, bourrée, gavotte, sarabande, gigue, passepied, allemande, courante and hornpipe are all stylised versions of dance music, yet the rhythm of each can be related to the steps and tempo of the original dance. The sarabande originated in Spain, the allemande in Germany and the gigue and hornpipe in the British Isles. The rest are all of French origin, though there were two distinct types of courante, one French and one Italian (the corrente). The allemande, courante, sarabande and gigue became the most important dance movements. Most suites had them and in that order. Of the others, the menuet, bourrée and gavotte are the most commonly found and one or other of them would typically appear between the sarabande and gigue. These Dance movements were mostly written in what is known as binary form. This means that they have two distinct sections, which are normally repeated. The music will usually modulate to the dominant key at the half-way point, or to the relative major if the piece is in a minor key.

Ground Bass pieces

Ground bass (or just 'ground') is the earliest and most basic example of variation form. It consists of a bass line repeated a number of times, above which upper voices change and develop. Two more or less identical types of piece based on this principle were common additions to the baroque suite: the passacaglia (passacaille in French) and the chaconne. They were originally dances, the chaconne Spanish and the passacaglia probably Italian. Both have three beats to the bar and usually start on beat two. French composers often combined the passacaille with the rondeau form. The Passacaille by de Visée (No.26) is a good example of this. The five statements of the opening section alternate with four different passages known as *couplets*.

The Prelude

The prelude is the only typical baroque instrumental piece that does not subscribe to any particular formal design. Used at the beginning of a suite (or to introduce a fugue), it was essentially a warm-up item for both player and listener. The earliest examples had no bar-lines and were little more than a series of chords upon which the player improvised. Preludes began to be notated in full as composers tried to make them more substantial pieces, but the broken-chord textures and occasional changes of metre that were a product of the improvisations remained as characteristics. The Weiss prelude (No.36), like many others by this composer, is a fairly late example of an unbarred prelude, though it is in all other respects fully notated. In the de Visée Prélude (No.33), the metre change from *alla breve* to four-in-a-bar is rather unusual. It indicates a reducing – but not a halving – of the tempo. In other words, the crotchet beat after the metre change should be slightly slower than the crotchet beat that precedes it.

The Ornaments

It was standard practice in the baroque era to decorate or embellish the music at given points with added notes or combinations of notes. These are known as ornaments. The pieces in the second and third sections of the book feature the three most common ornaments: the appoggiatura, the mordent, and the trill. The following examples are all taken from the Courante (No.32).

Appoggiatura

An appoggiatura is, literally, a 'leaning' note (from the Italian *appoggiare*, to lean). It is played on the beat and generally occupies half the value of the note to which it is attached (the main note). It is usually executed by means of an ascending or descending left-hand slur or *ligado*. Exceptions to this include where appoggiatura and main note are not on the same string, as in the de Visée Passacaille.

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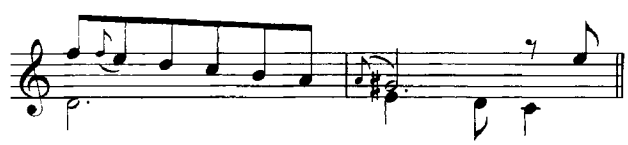

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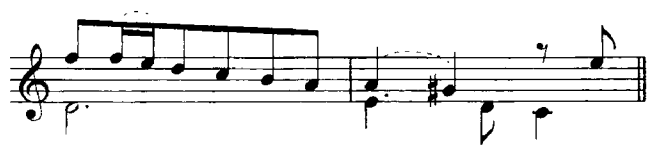

If the main note is dotted, the appoggiatura as a rule occupies two thirds of its value, i.e. the value of the main note minus the value of the dot. If the main note is tied to another note, the appoggiatura should last for the full value of the main note and resolve onto the note it is tied to. Both situations are demonstrated in this example.

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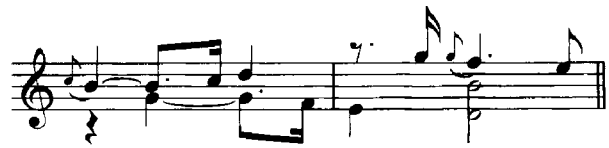

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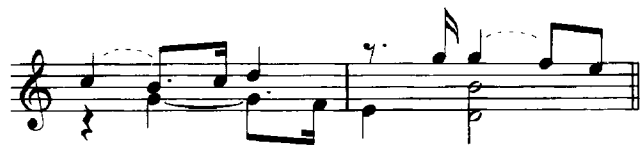

The appoggiatura need only take up one third of the value of a dotted note – or even less – if the resulting syncopation suits the musical character of the passage in question. This 'short appoggiatura' can be used in bars 3 and 9 of the Logy Bourrée (No.14), bar 7 of the de Visée Bourrée (No.20), bar 35 of the de Visée Chaconne (No.23), bar 4 of the Baron Sarabande (No.29), and bar 8 of the Trio section of the Brescianello Menuet (No.35).

Mordent

This comes from the Italian mordere which means 'to bite'. In effect a short, sudden trill, the mordent 'bites' into the musical line. It starts on the diatonic note immediately above the one written and is executed by a combination of descending and ascending left-hand slurs.

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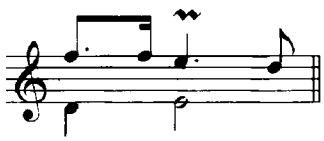

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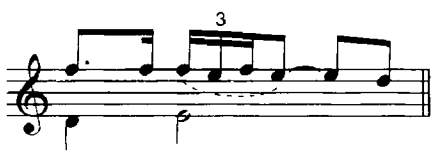

The first note of the mordent can also act as an appoggiatura and be given a longer value than is shown here. Bar 12 of the de Visée Prelude (No.33) provides a good example of this.

Trill

The trill was originally known as a shake, so called because a singer has to 'shake' his or her voice in order to produce the desired effect. Like the mordent, it should start with the upper note. The second example is more suitable when the trill is followed by a quaver up-beat (or, in the case of the de Visée Passacaille, a crotchet up-beat). The note values of the second example should not be interpreted too literally. The first note can, as with the mordent, be given more weight. In slower pieces such as the Baron Sarabande, it may be possible to fit more notes into the trill.

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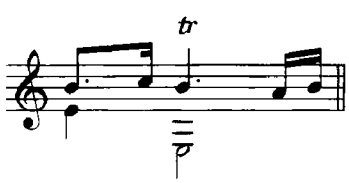

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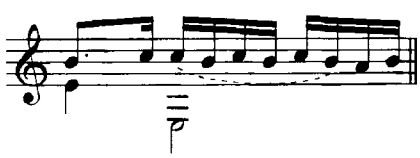
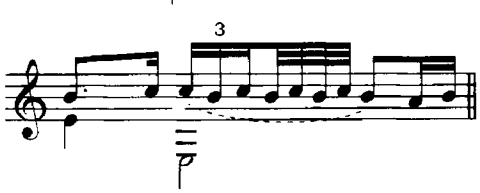
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