



# *Antologia di musiche rinascimentali e barocche per chitarra*

*Anthology of Renaissance and Baroque Music for Guitar  
Anthologie der Renaissance- und Barockmusik für Gitarre*

*Fascicolo I - Volume I - I Heft*

*(Eliot Fisk)*

**RICORDI**

## PREFACE

*This anthology includes 3 Fantasies (originally for vihuela) from the Spanish Siglo de Oro and 3 lute Fantasies by two of the greatest masters of the lute, Francesco da Milano (aptly dubbed "il divino" by his contemporaries) and John Dowland, in whose work several centuries of lute playing found their culmination.*

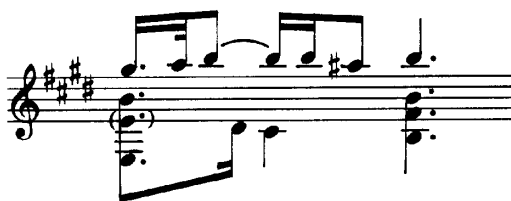
*Any modern edition of 16th century music for plucked strings must address the problem of translating the tablature into modern notation. It's not just that the modern editor has to reconstruct the voice leading; he also needs to be sensitive to the actual sound of the old instruments. For example, in Luis Milan's Fantasia XXII from El Maestro, m. 98, it is impossible to physically sustain the low G. Still, the vihuela with its double strings seems to sustain this note "sympathetically". For this reason and because it makes more sense musically I have notated the passage like this:*



*In such cases my notation tends to be idealistic.*

*One confronts a related problem when transcribing the lute music of the last decades of the 16th century. We know that the extra courses or diapasons that were added as renaissance style gave way to early baroque were generally tuned in octaves. However, in some places the other bass courses were tuned in octaves as well. As John Dowland says in his forward to The Varietie of Lute Lessons: "It hath become a generall custome (although not so much used any where as here in England) to set a small and a great string together..." Nevertheless, Dowland himself is clearly opposed to this: "Amongst learned musicians that custome is left, as irregular to the rules of Musicke..." or as he puts it earlier "The Bases must be both of one bignes..."*

*Despite Dowland's preference, some people were clearly using octaves, and in one place (m. 3 of the Fancy transcribed here) I couldn't resist simulating this effect:*



*Sixteenth century lute books often contained compositions by a variety of composers – Robert Dowland's Varietie of Lute Lessons, which begins with seven Fantasies by seven different composers is a case in point.*

*Although the present collection is historically a bit improbable, I've found it to work well in performance. Finally, the use of a capo at the second or third fret seems to transform the sonority of the modern guitar into something resembling the ethereal sound of the old instruments: thus the paradox that by slightly altering the "original" one comes closer to the composer's intentions.*

Eliot Fisk

Luis Milan

FANTASIA XXII (1535)



Ni muy a espacio ny muy espriesa \*

\*Né molto lento né molto rapido.  
*Neither very slowly nor very quickly.*  
Weder sehr langsam noch sehr schnell

40

47

53

59

65

71

a m i m i m i a m i m i m i a m i a m i

76

p a m i m i m i a

p m i m i m i

81

86

Musical staff 86: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with various fingerings (0, 2, 3, 4, 1, 2, 4) and a circled '3' below the staff. A slur covers the first four notes.

92

CI

C III

Musical staff 92: Treble clef, key signature of two sharps. The staff contains notes with fingerings (4, 1, 4, 4, 4, 0, 2, 4, 2, 4) and a circled '3' below the staff. A slur covers the last four notes. Labels 'CI' and 'C III' are positioned above the staff.

98

C III

Musical staff 98: Treble clef, key signature of two sharps. The staff contains notes with fingerings (1, 2, 4, 3, 3, 1, 1, 0) and a circled '3' below the staff. A slur covers the last four notes. Label 'C III' is positioned above the staff.

104

Musical staff 104: Treble clef, key signature of two sharps. The staff contains notes with fingerings (4, 3, 0, 4, 2, 2) and two circled '3's below the staff. A slur covers the first four notes.

110

Musical staff 110: Treble clef, key signature of two sharps. The staff contains notes with fingerings (3, 1, 4, 2, 4) and a circled '3' below the staff. A slur covers the last four notes.

116

Musical staff 116: Treble clef, key signature of two sharps. The staff contains notes with fingerings (3, 4, 3, 1, 1, 2, 2, 0, 2) and a circled '3' below the staff. A slur covers the last four notes.

122

Musical staff 122: Treble clef, key signature of two sharps. The staff contains notes with fingerings (0, 3, 3, 1, 0, 3, 0, 3) and a circled '3' below the staff. A slur covers the last four notes.

128

Musical staff 128: Treble clef, key signature of two sharps. The staff contains notes with fingerings (1, 3, 2, 0, 2, 1, 0, 2, 3) and a circled '3' below the staff. A slur covers the last four notes.

134

139

144

149

155

CI C III

161

166

C III

172

# Alonso Mudarra FANTASIA (1546)

③ Fa#

0 4 2 3 1

7

2 0 1 4

13

3 4 2 1 ④

19

0 2 4 0

25

1 4 0 3 4 0 3 4

31

1 3 2

37

43

49

55

61

67

72

77



83

88

94

100

106

112

117

122

falsas tañiendo se bien no parecen mal.\*

127

132

137

142

147

152

\*Da questo punto fino alla fine circa, si incontrano alcune false relazioni: se ben suonate, non risultano male.

*From here until near to the end there are a few cross relations. Played well, they don't seem bad.*

Von hier an bis zum Ende stösst man auf einige falsche Verbindungen: wenn sie gut gespielt werden, klingen sie nicht schlecht.

## Luys de Narbaez

## FANTASIA DEL PRIMER TONO (1538)

③ Fa#

9

17

25

32

39

47

54

# Francesco da Milano

## FANTASIA

③ Fa#

7

13

19

25

31

37

43

50

56

62

68

74

81

87

95

103

109

# John Dowland

## FORLORNE HOPE FANCY

③ Fa#

4

6

8

10

12

C II

CV

15

17

20

CII/1

23

CIV

CI

CIV

CI

26

28

29

1 0 3 1 1 0

p i p i

2 0

1 2 3 2 3 1 2

p i p i p i p i p m i p i p i

30

m i p i p i 4 3 4 1 3 1 3 0 1 0 1 4 4 p a m i m i m i

31

a a a 4 1 0 2 0 3 0 2 0 1 0 3 0 1 3 m i m p

32

2 1 0 4 1 0 4 1 1 2 4 0 1 0 1 4 4 2 0 4 p m i m i m i m

33

CIV CII

2 3 4 0 1 3 4 1 4 2 0 4 2 0 4 2 0 4

34

4 0 1 0 2 4 0 1 0

35

a m a m a m a m

p i p i p i p i 4 2 1 0 0 0 1 1



# John Dowland FANCY

③ Fa#

4

7

9

12

14

17

CH

③

Detailed description of the musical score: The score is written for a single melodic line on a treble clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece begins with a circled '3' and a 'Fa#' marking. The notation includes various rhythmic values, slurs, and ornaments. Fingering numbers (1-4) are placed above notes to indicate fingerings. There are several triplets and sixteenth-note runs. A 'CH' marking appears above a note on the seventh staff. The score concludes with a circled '3' at the bottom left of the final staff.

20

22

25

28

31

33

35

37

38

1 3 1 3 4 1 3 0 2 2 4 0 0 2 2 4 4 2

③

40

a i m

41

42

43

44

45

46

0 1 4 2

No. 1