RICORDI

Antologia di musiche rinascimentali e barocche per chitarra

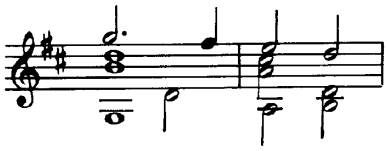
Anthology of Renaissance and Baroque Music for Guitar
Anthologie der Renaissance- und Barockmusik für Gitarre

Fascicolo I - Volume I - I Heft *(Eliot Fisk)*

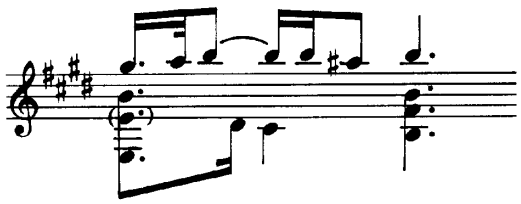
RICORDI

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 stings 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.

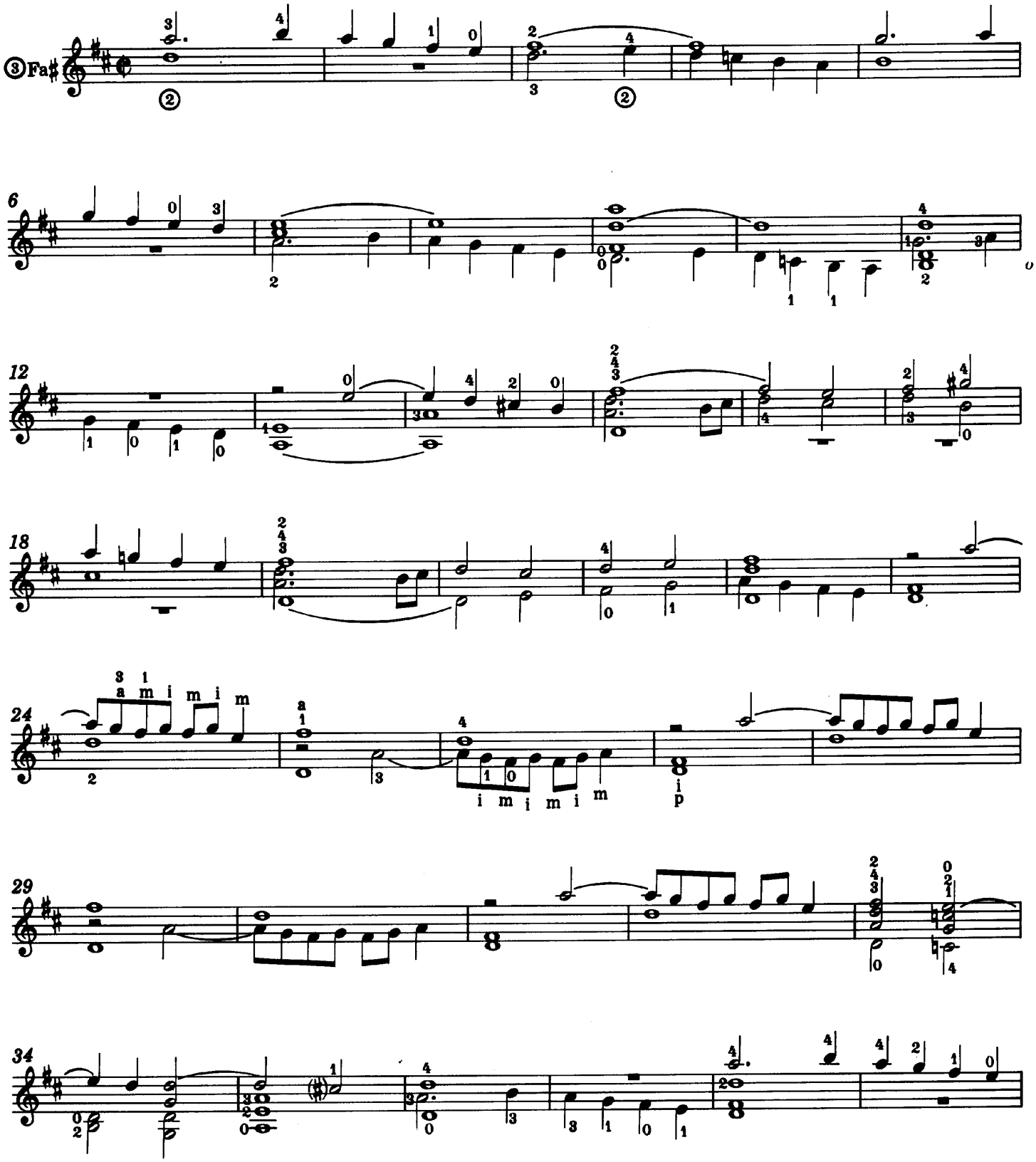
Eliot Fisk

Luis Milan

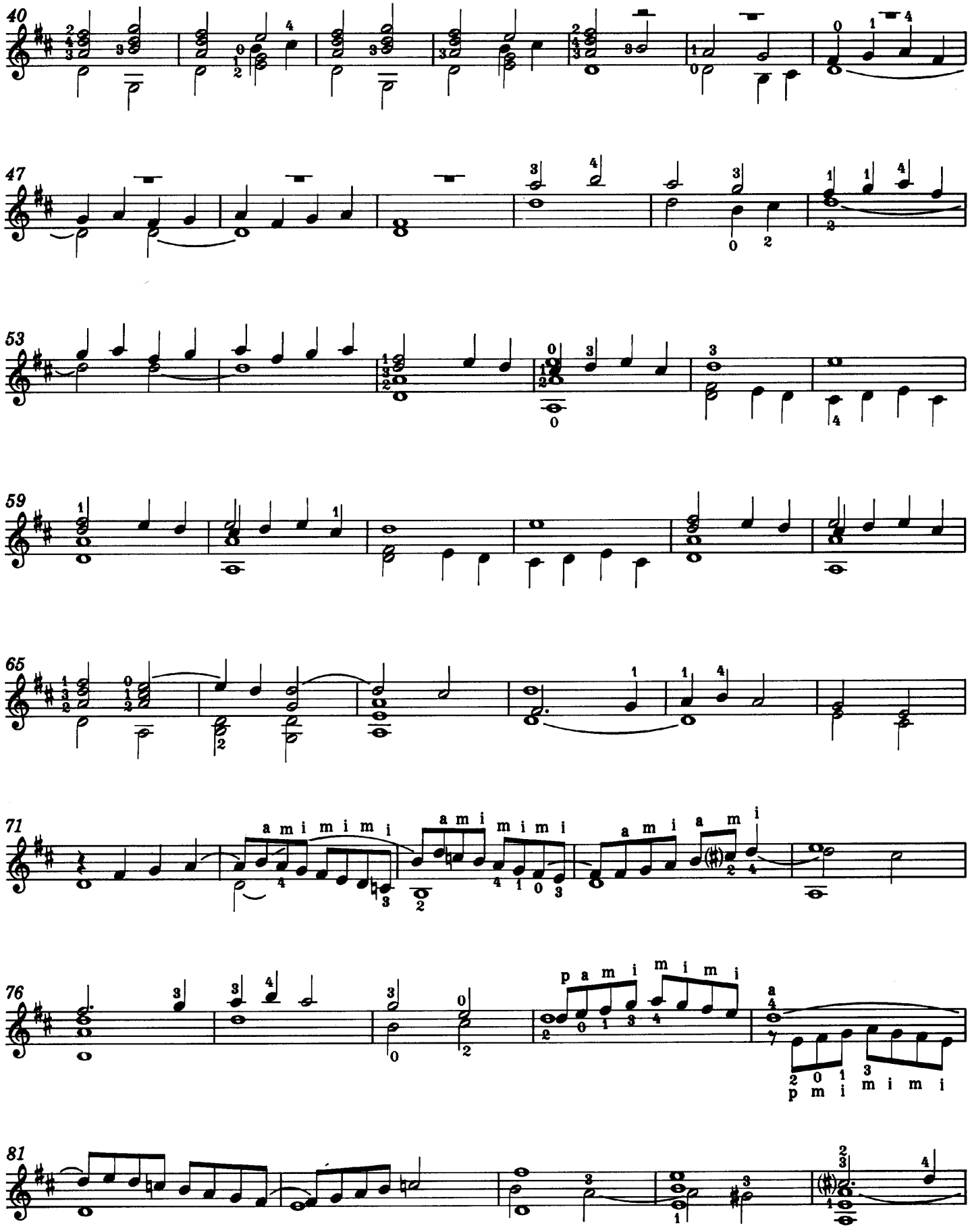
FANTASIA XXII (1535)

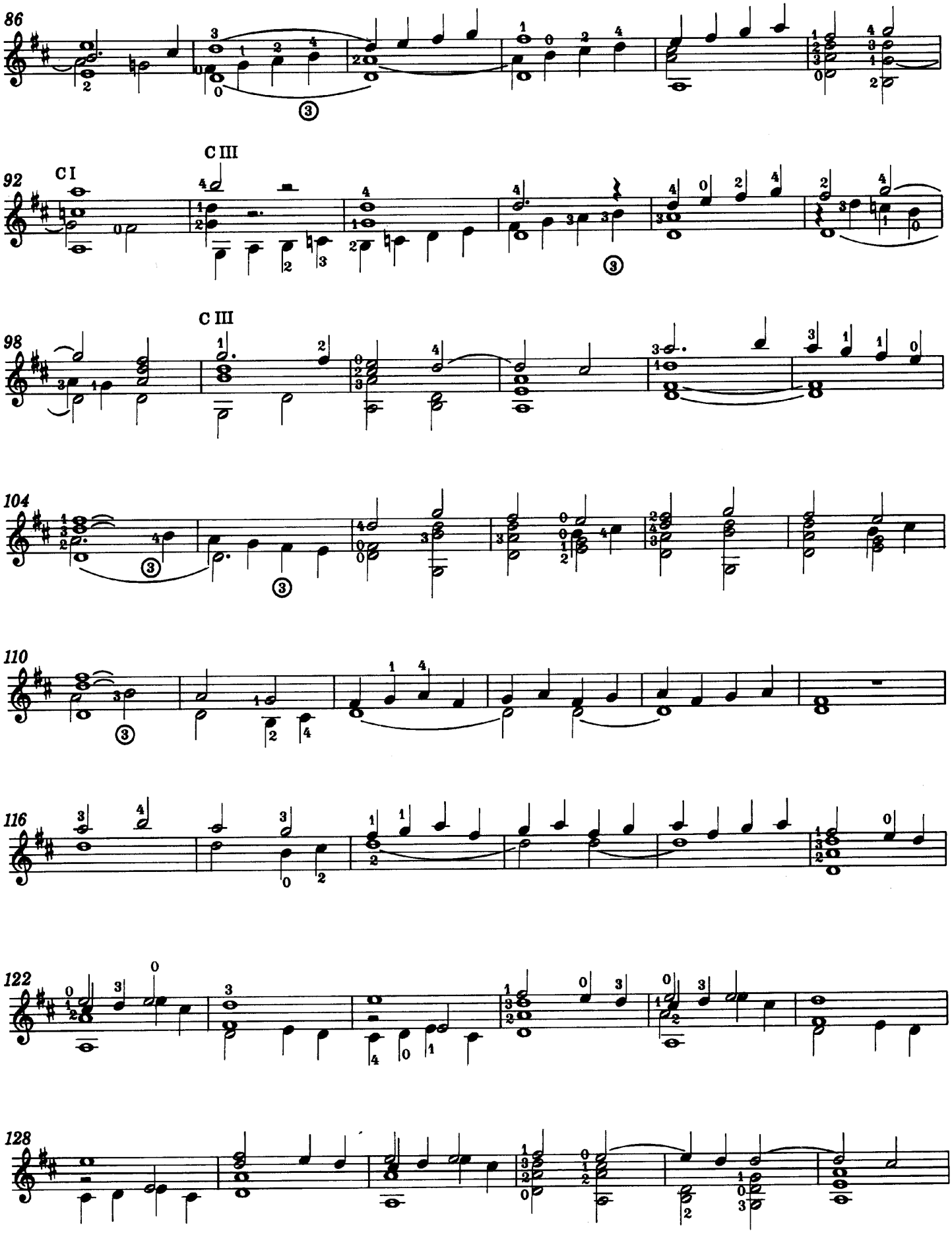
Vietata la fotocopiatura ai sensi di legge

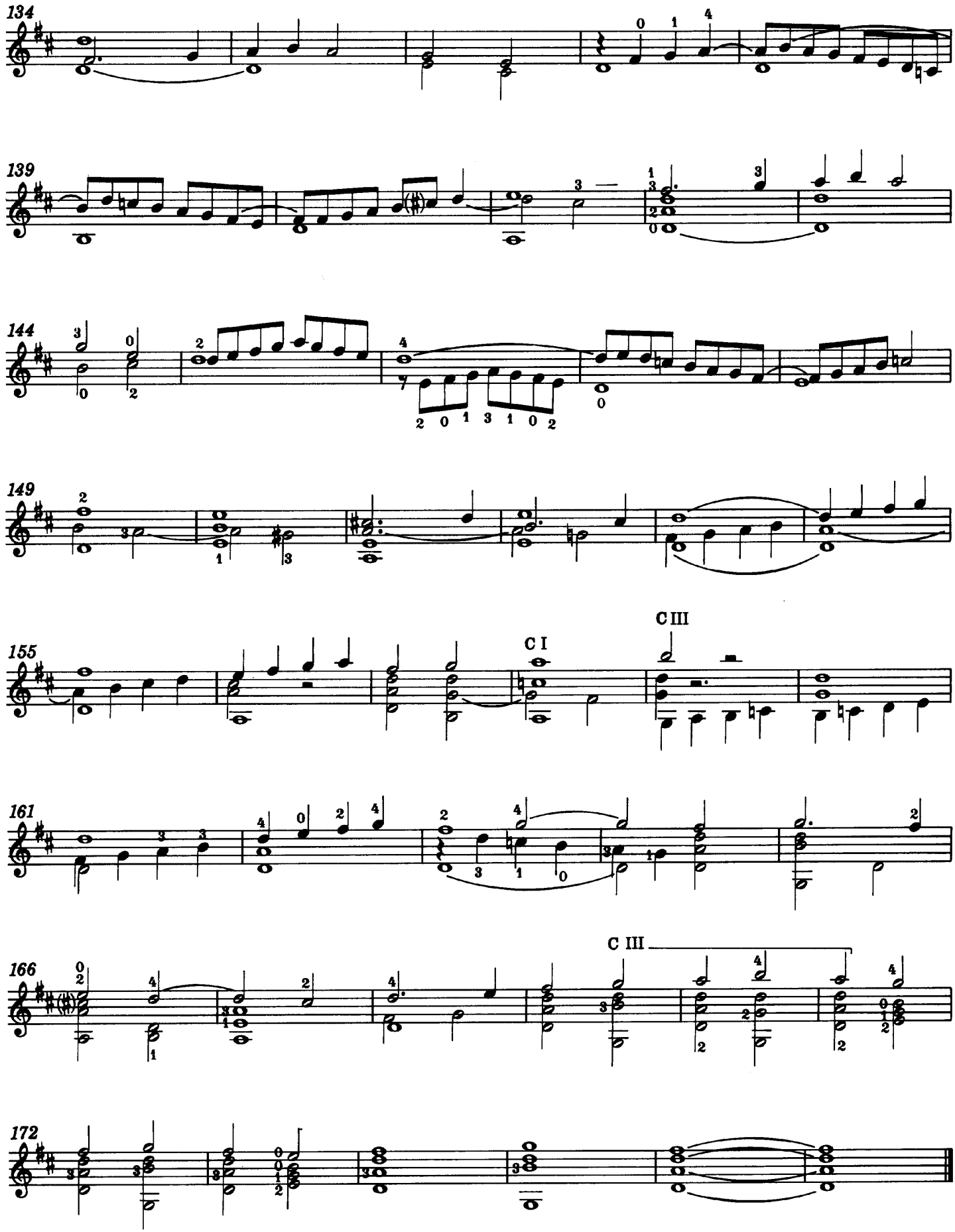
Ni muy a espacio ny muy espriesa *



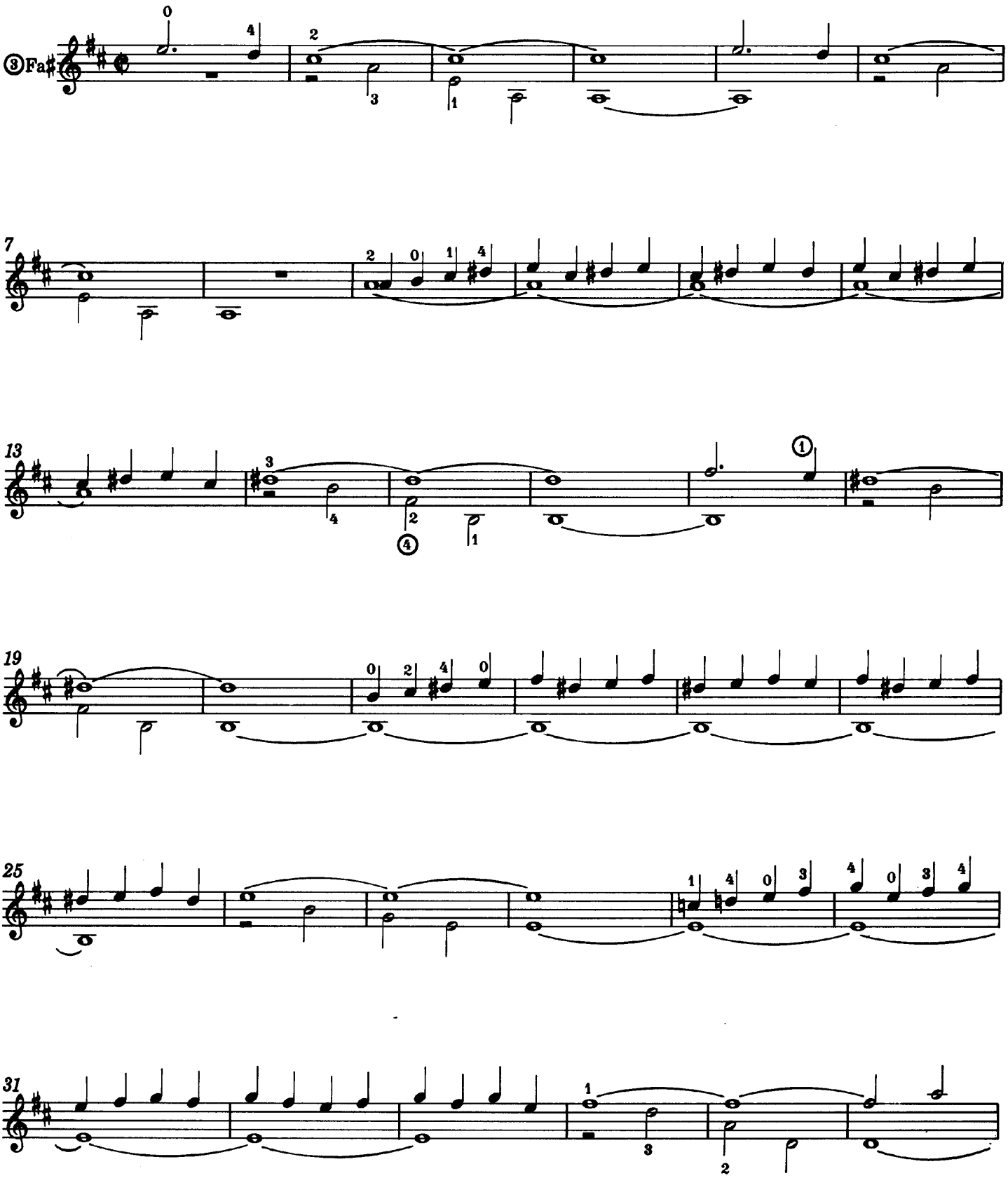
*Né molto lento né molto rapido.
Neither very slowly nor very quickly.
Weder sehr langsam noch sehr schnell

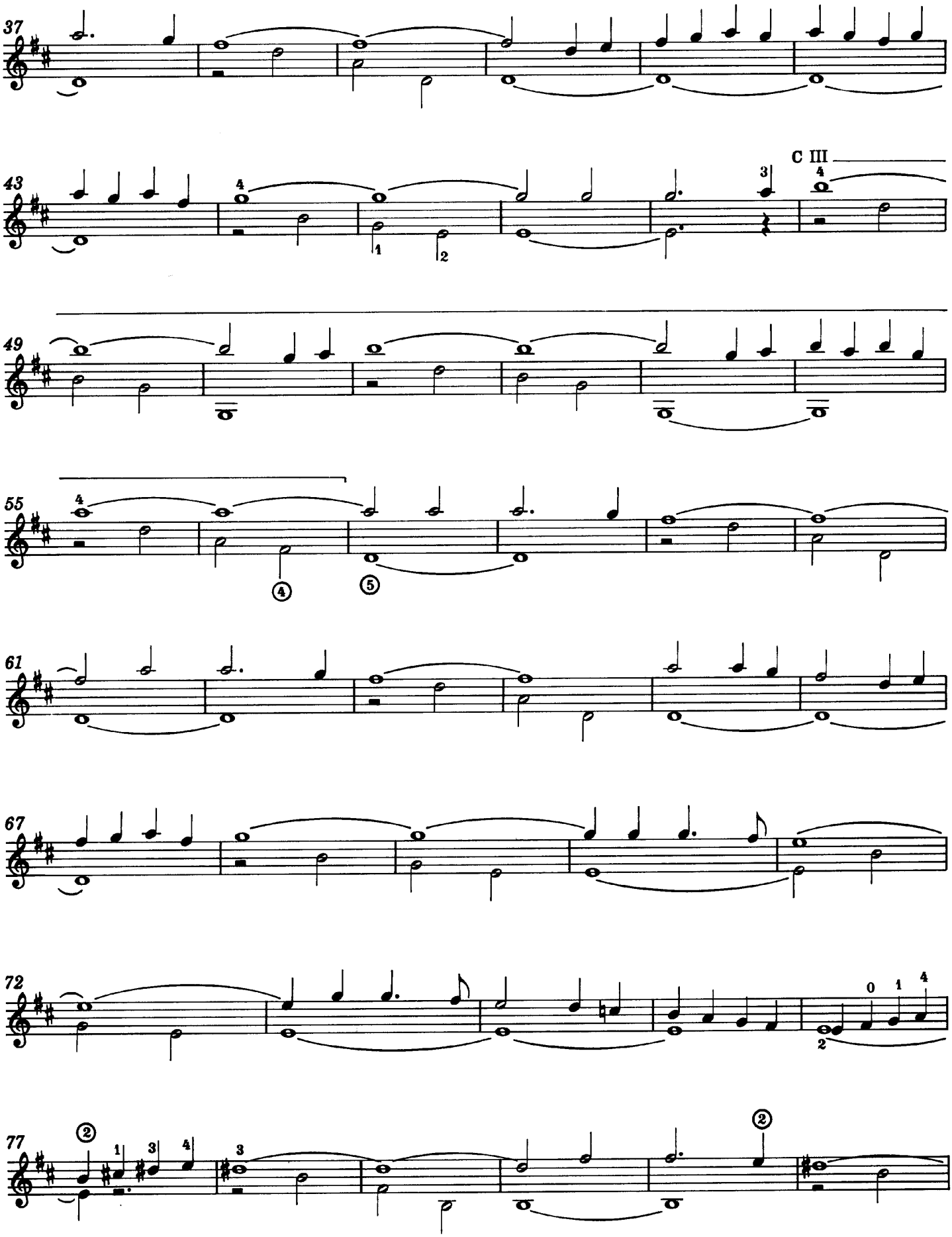

40
47
53
59
65
71
a m i m i m i
a m i m i m i
a m i a m i
76
p a m i m i m i
2 0 1 3
p m i m i m i
81


86
92
C I
C III
98
C III
104
110
116
122
128


134
139
144
149
155
C I
C III
161
166
C III
172

Alonso Mudarra
FANTASIA (1546)




37
43
C III
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61
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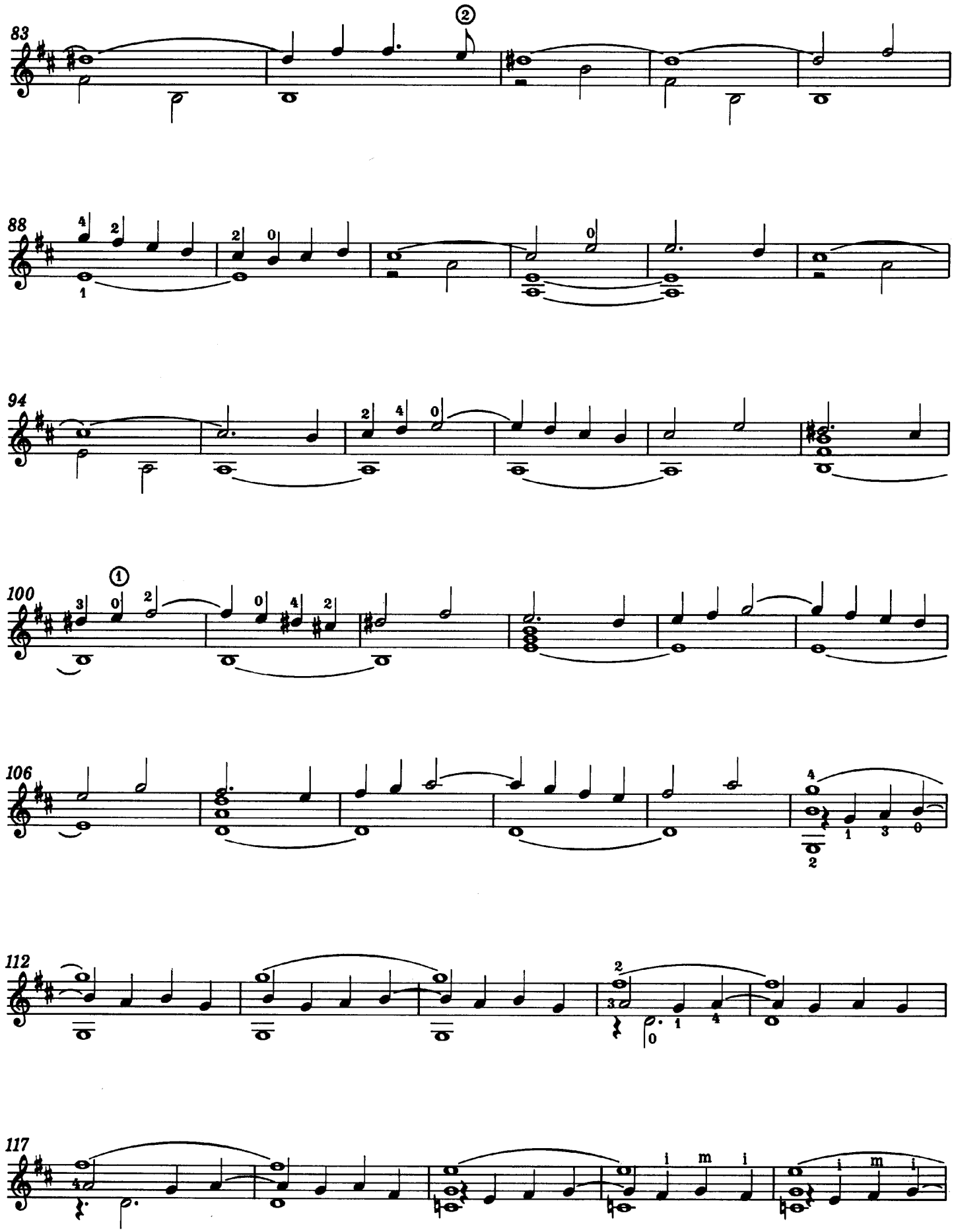
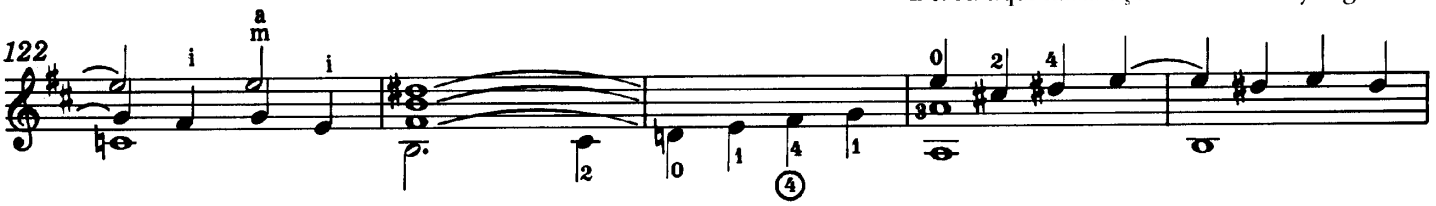
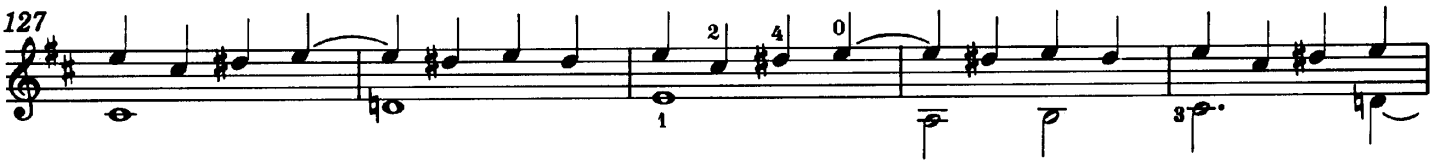
72
77

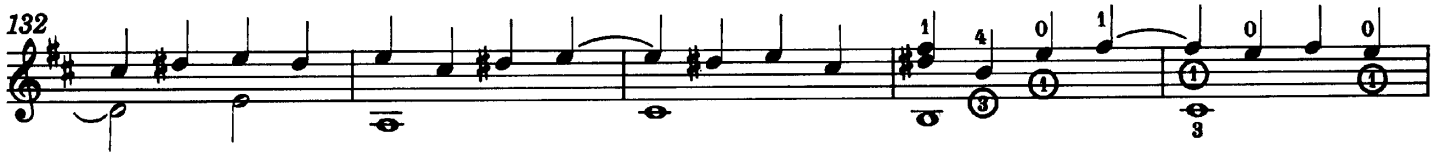

83
88
94
100
106
112
117

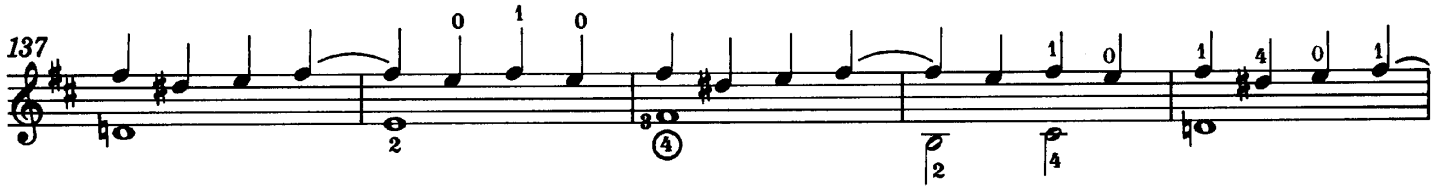
Desda aquí hasta açerca del final ay Algunas

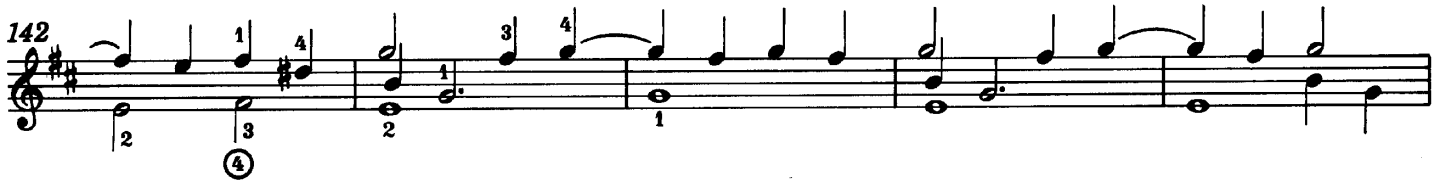


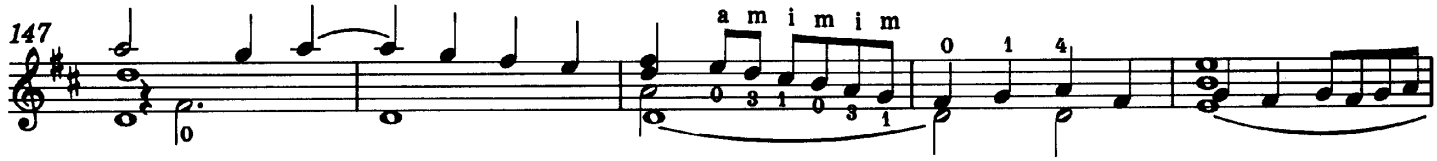
falsas tañiendo se bien no pareçen mal.*

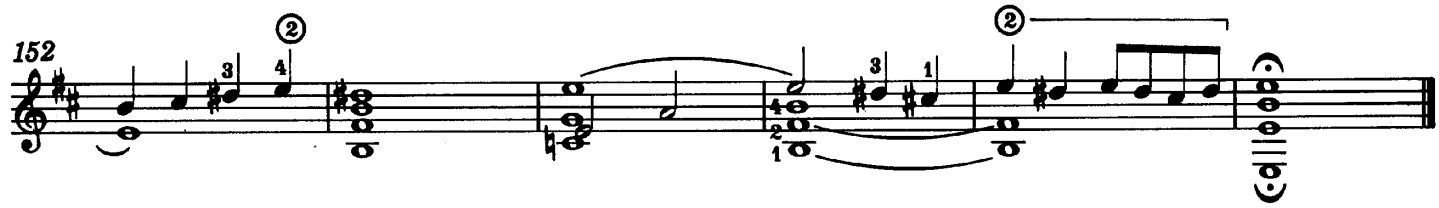






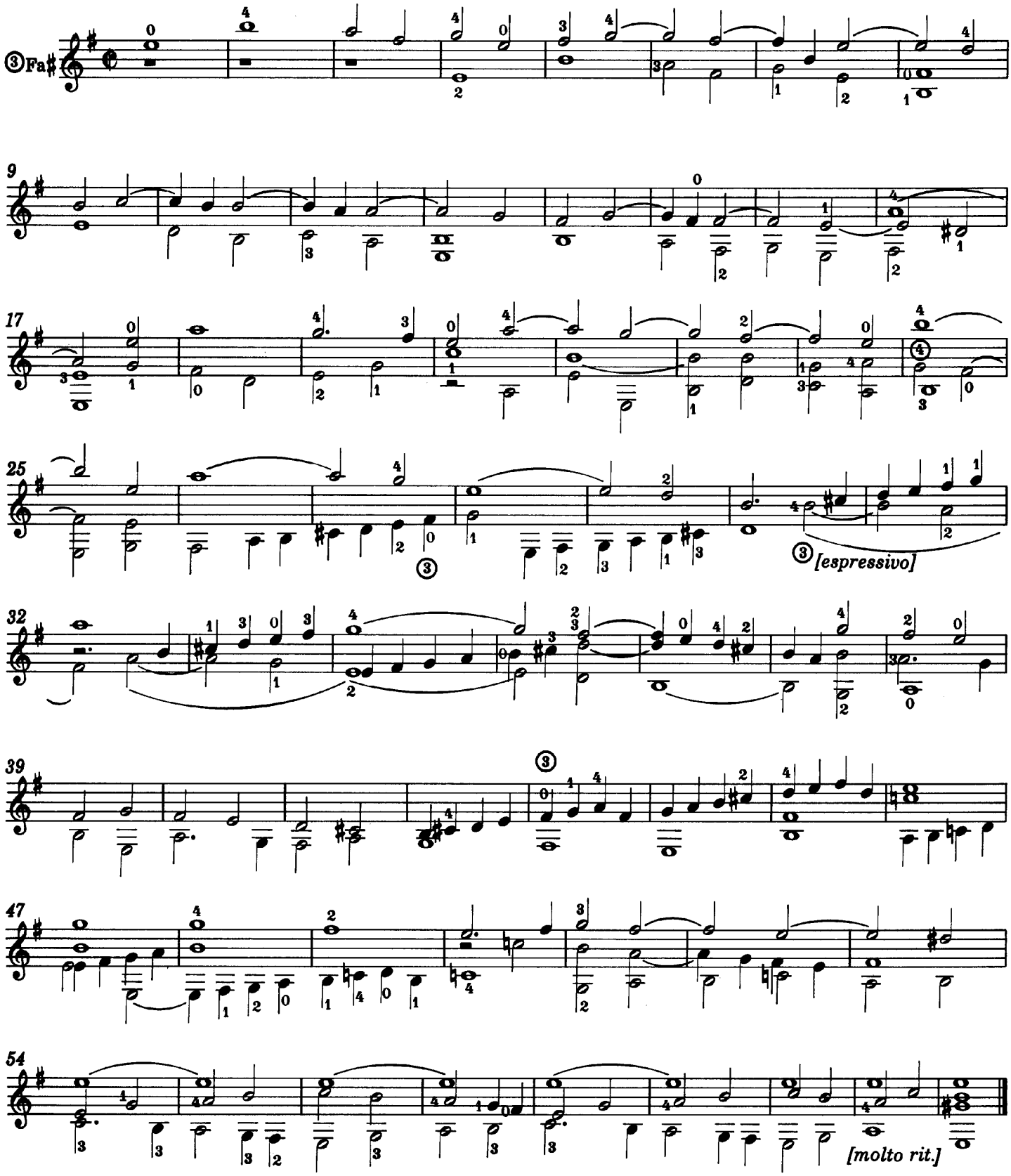




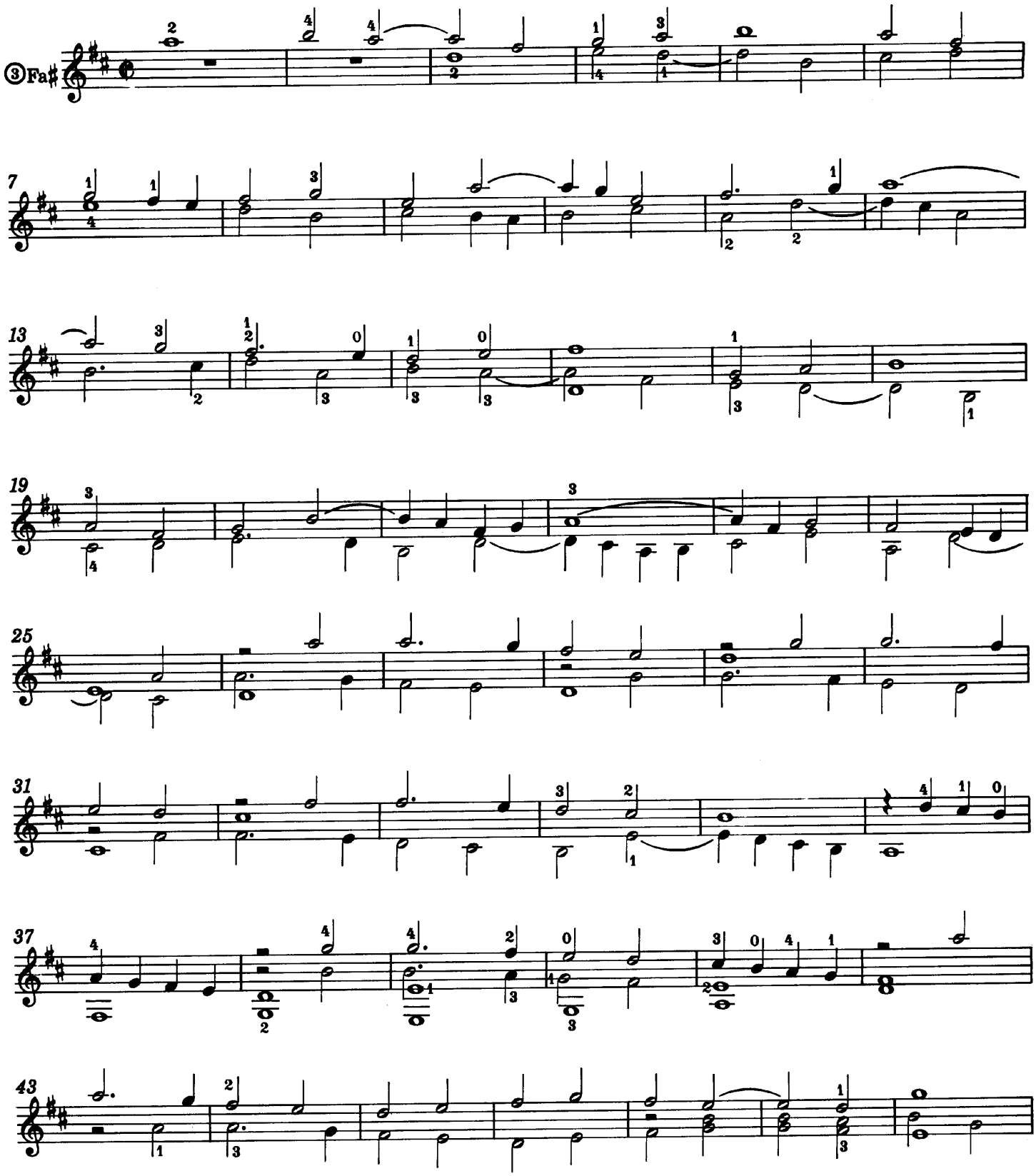


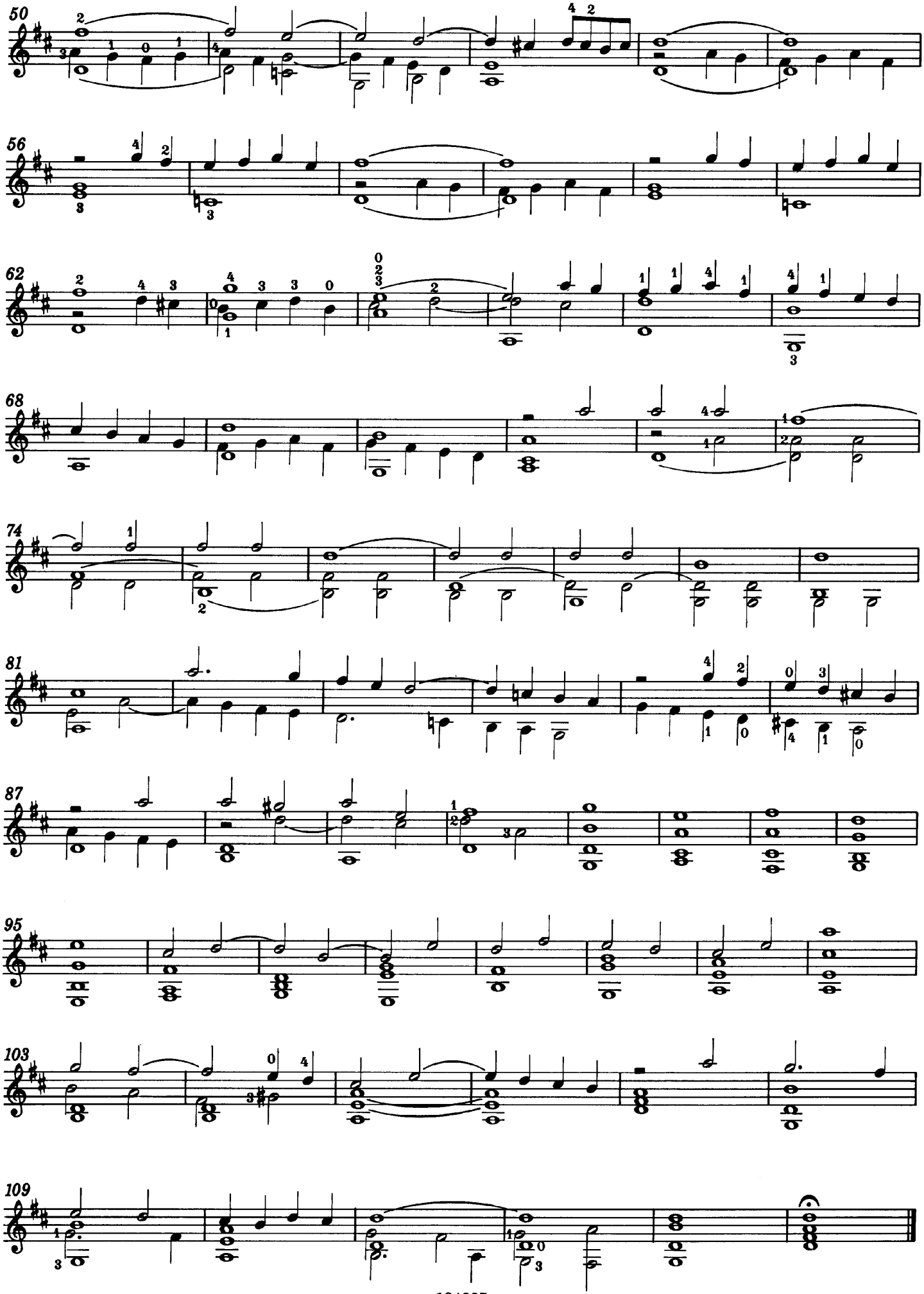
*Da questo punto fino alla fine circa, si incontrano alcune false relazioni: se ben suonate, non risultano male.
From here until near to the end there are a few cross relations. Played well, they don't seem bad.
Von hier an bis zum Ende stösst man auf einige falsche Verbindungen: wen sie gut gespielt werden, klingen sie nicht schlecht.

Luys de Narbaez
FANTASIA DEL PRIMER TONO (1538)



Francesco da Milano
FANTASIA

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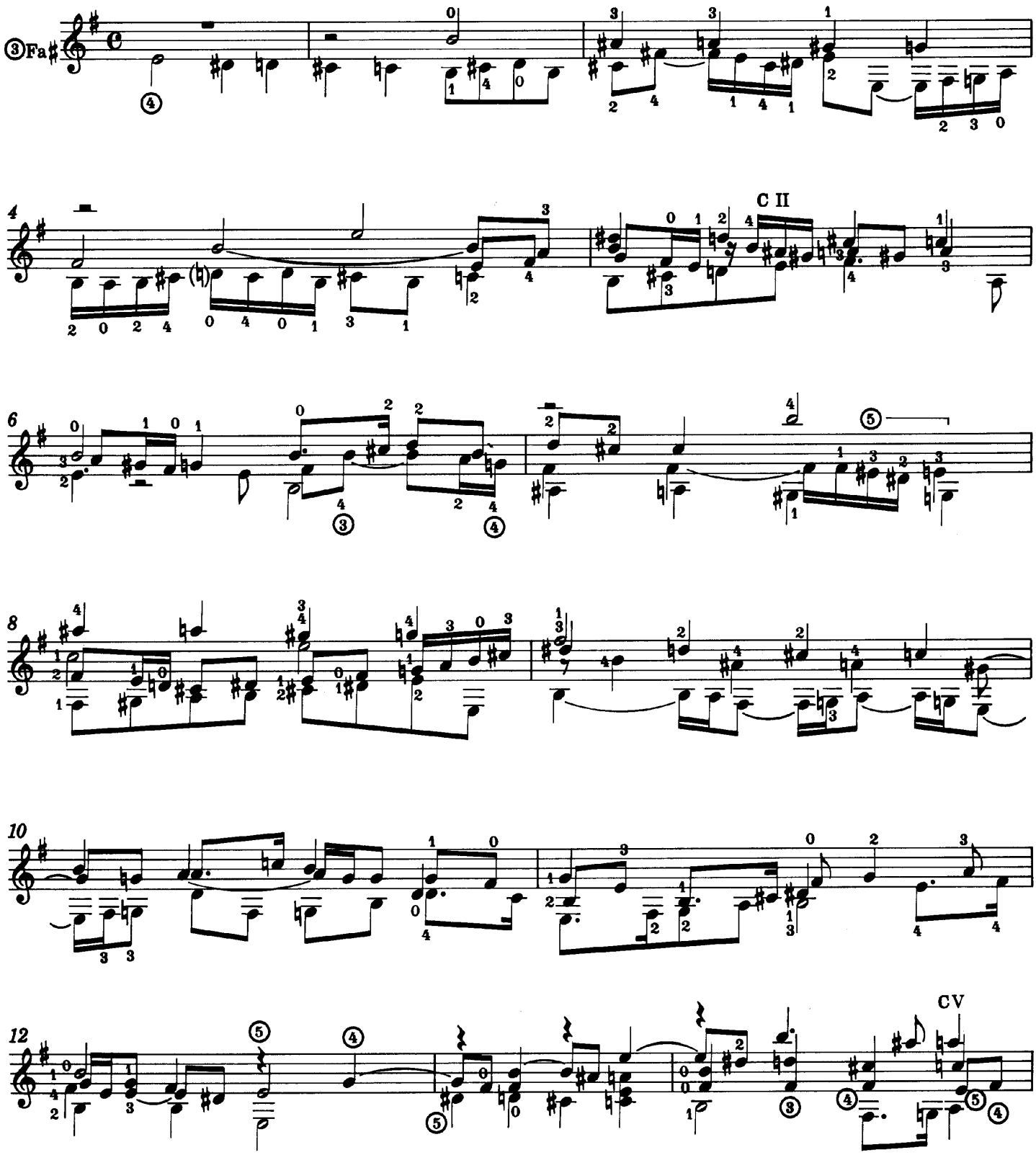
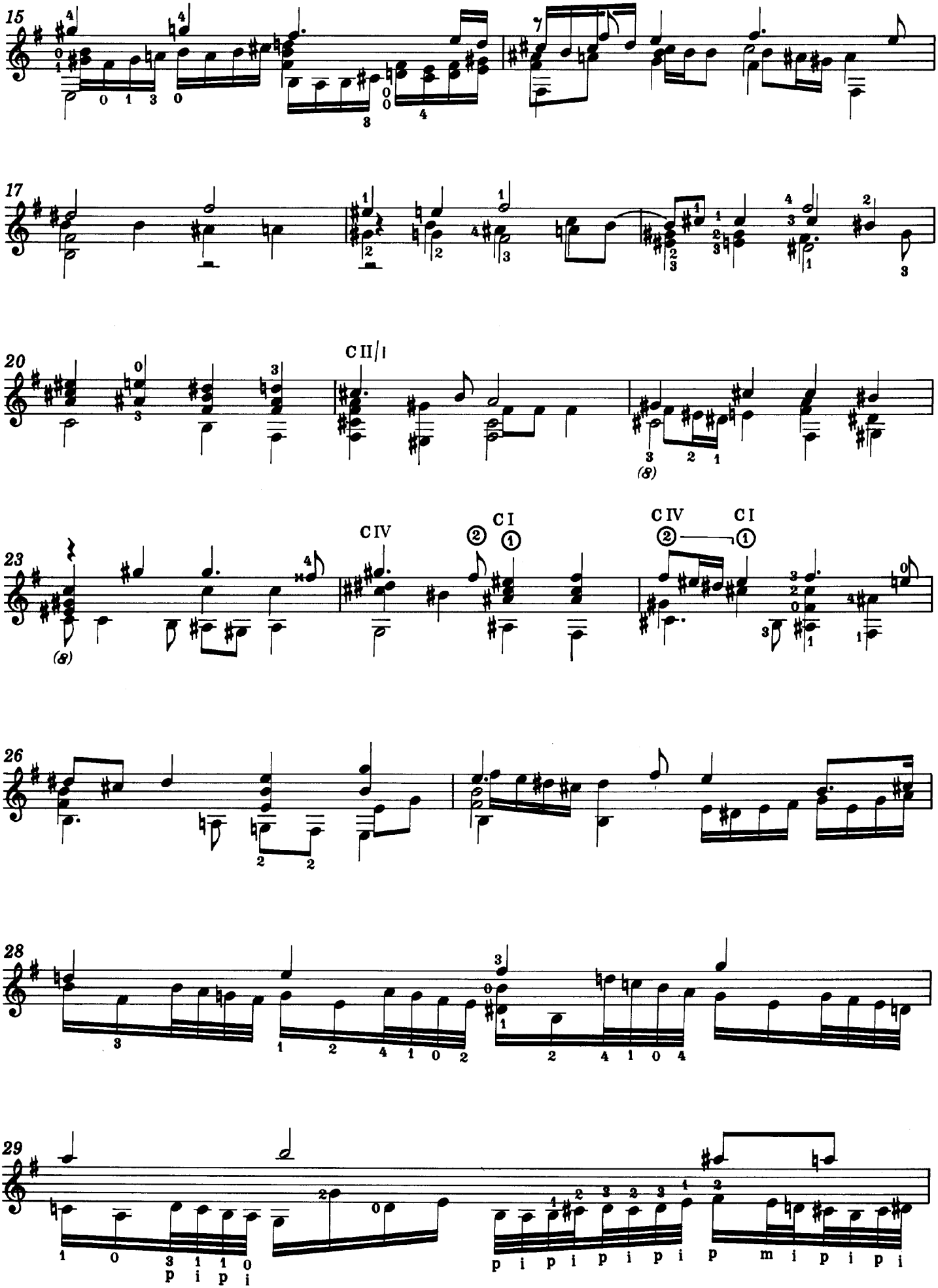
109

John Dowland
FORLORNE HOPE FANCY




15
17
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C II/I
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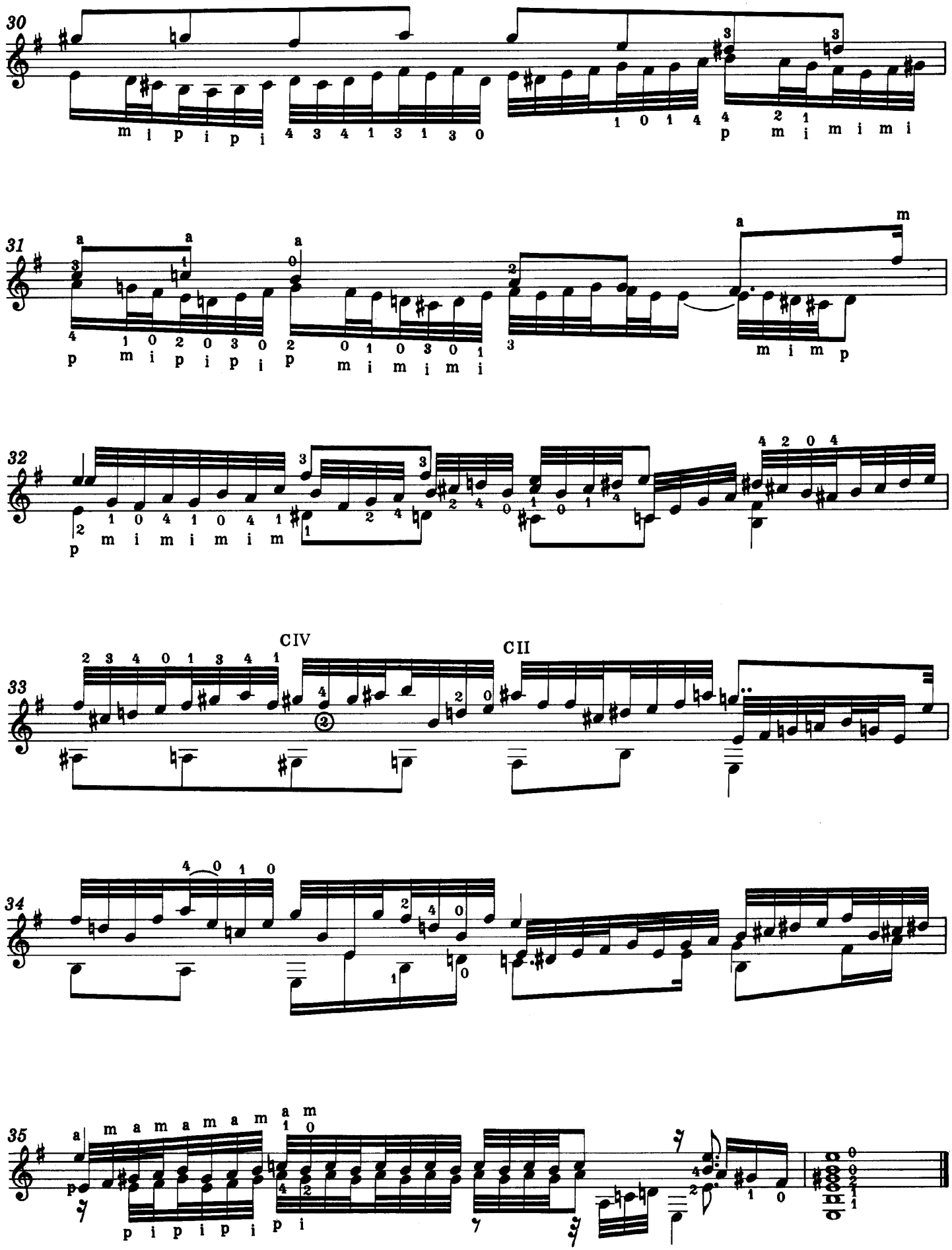
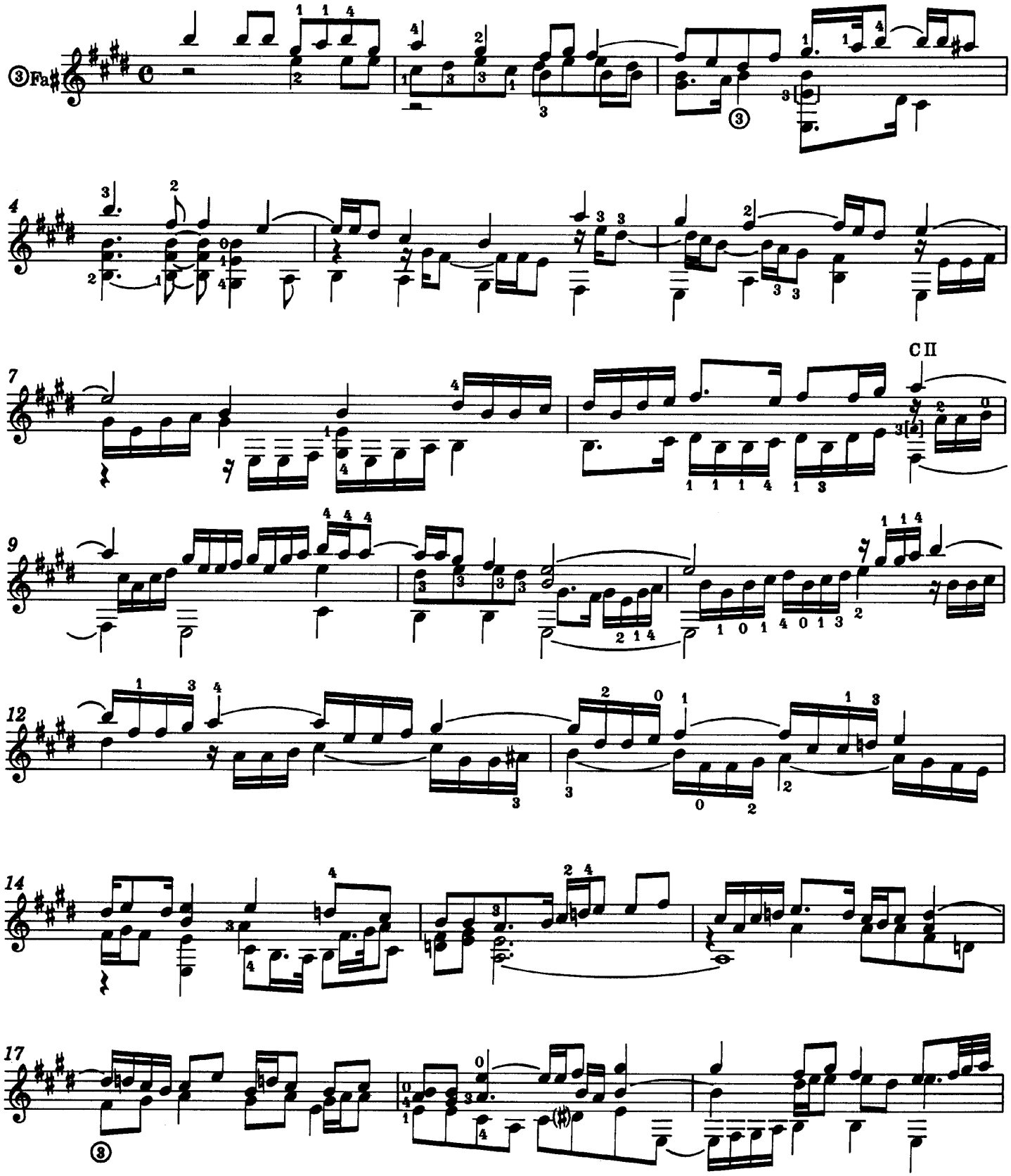
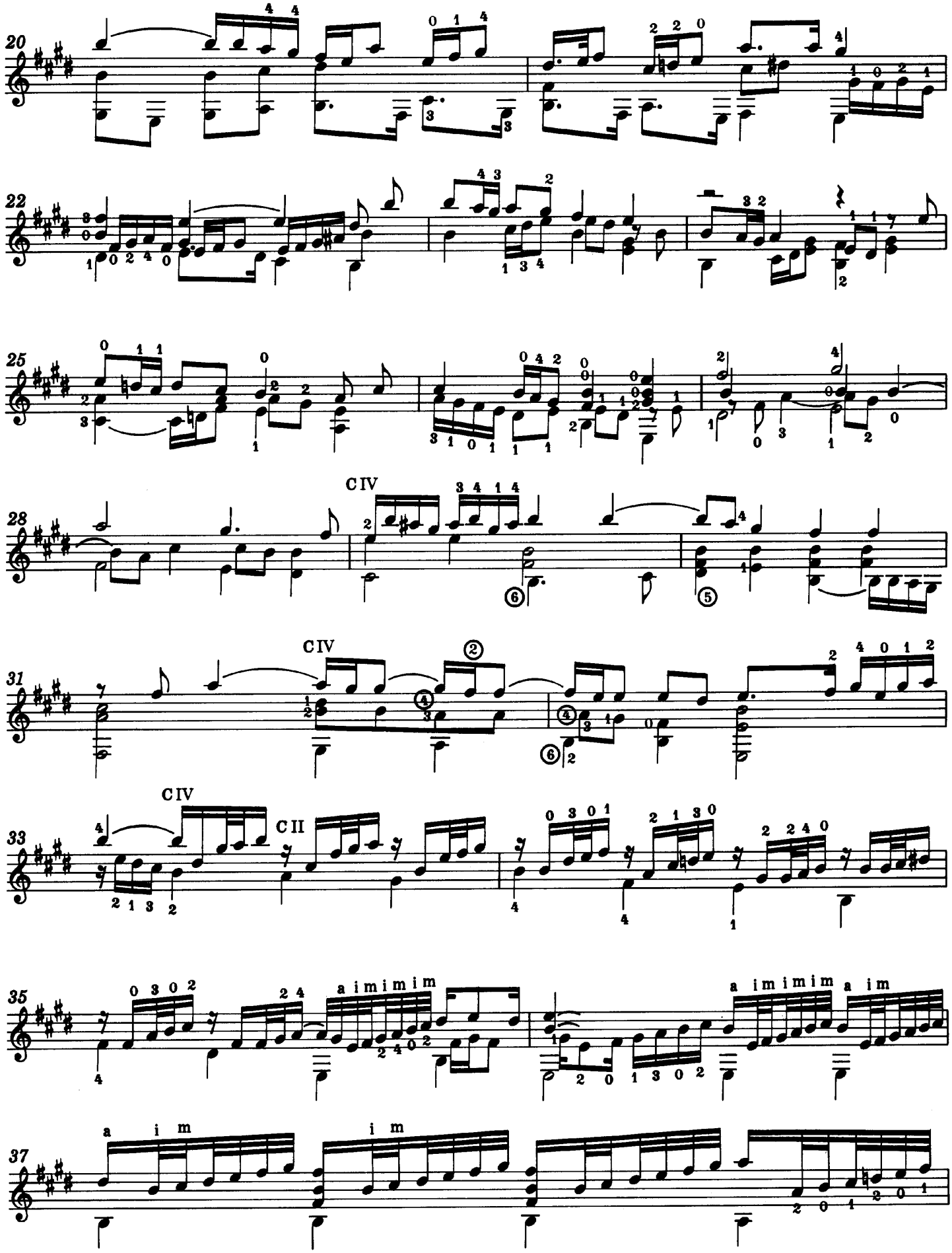
C IV
C I
C IV
C I
26
28
29
p i p i p i p i p m i p i p i


30
31
32
33
CIV
CII
34
35

John Dowland
FANCY

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CIV
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CIV
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CIV
CII
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a i m i m i m
a i m i m i m a i m
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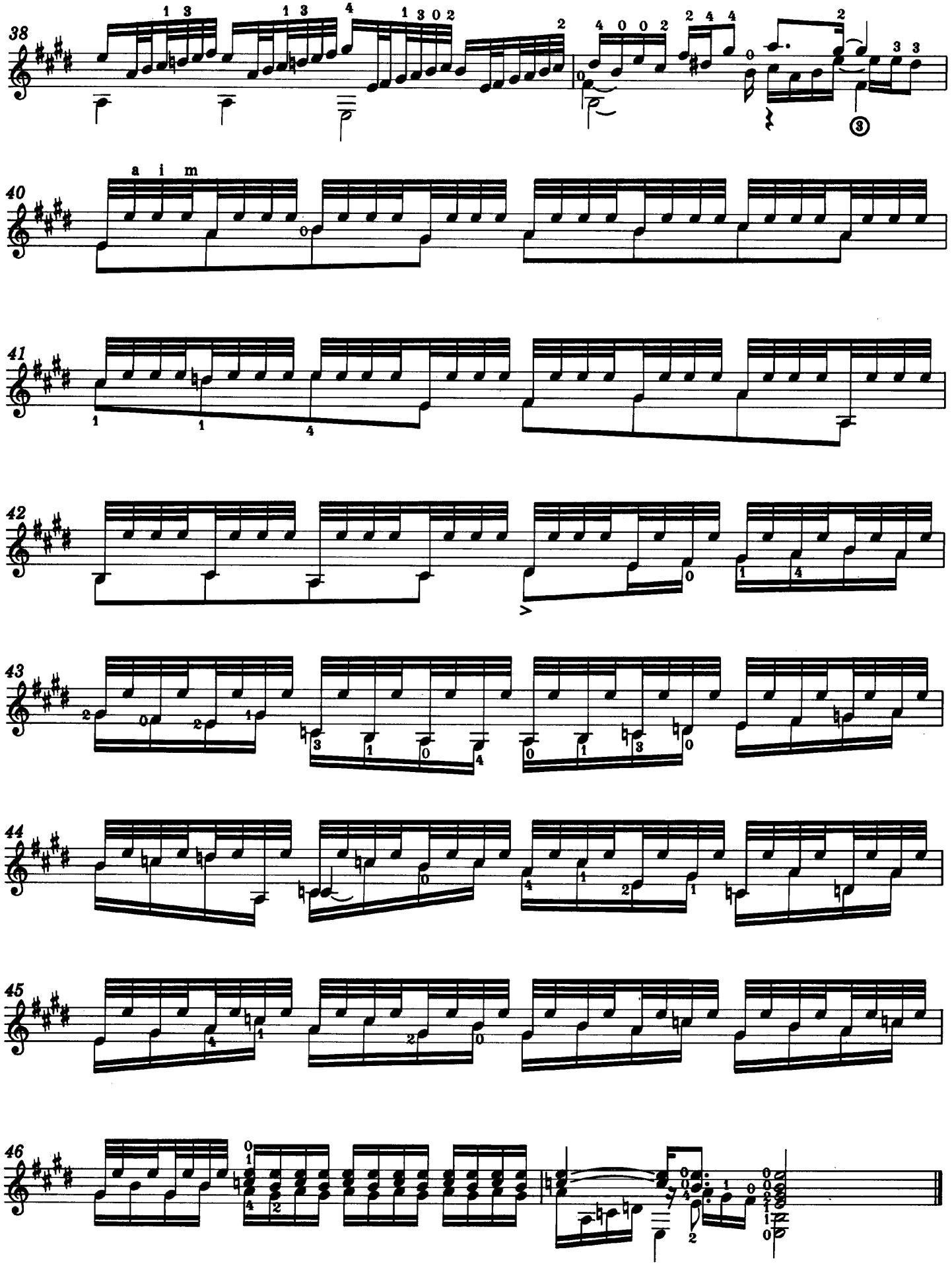
a i m
i m


38
40
a i m
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