

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 II - Volume II - II Heft

(Eliot Fisk)

RICORDI

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PREFACE

The present anthology picks up where the first volume left off. Not only is the theme of Molinaro's Fantasia prima the same as that of the Fancy of Dowland that closed the first Anthology, one confronts an extension of the difficulties in transcribing lute music for the modern guitar. By tuning the sixth string to D one is able to do justice to the two sunny fantasias of Molinaro as well as to the magnificent arch of the Fantasia of Gregorio Howett whom John Dowland commends in his First Booke of Songes... (1597) for his "love to me as for (his) faculties". With the compositions of Piccinini and Weiss the use of the lower courses becomes considerably more extensive as do the changes necessary to adapt these works to the six strings of the modern guitar.

Piccinini's 10 course lute still had an accordatura whose intervals resembled those of the guitar; by the end of the 17th century the lute had acquired 3 additional courses and the tuning of the upper courses had evolved into the so-called D-minor tuning which remained standard until the end of the Baroque era. This is also the instrument that inspired Johann Mattheson's famous satirical remark: "If a lutenist lives to be 80, he has surely spent 60 years tuning the lute and fixing broken strings!". However, Ernst Gottlieb Baron offers quite another picture when he says that the lute in Weiss's hands achieved full parity with any keyboard instrument: "He [Weiss] has an uncommon fullness of sound in arpeggios, in expressing the affetti he is incomparable, he has a stupendous facility ("Fertigkeit"), a rare delicacy and singing spirit; he is a great improviser who can in a minute if he so chooses play the most beautiful themes and even read violin concertos at sight... either on the lute or the theorbo, and can also accompany from the basso continuo." To more clearly approximate the sound of Weiss's lute I have transposed both pieces published here from C to D-major.

As is invariably the case when adapting Weiss's music to the guitar, a number of the low bass notes so idiomatic to the lute have been raised an octave. Occasionally, where musically justified and technically possible, I have transcribed both notes of a bass course (i.e. in cases where Weiss would have played one course with the right hand thumb but have obtained the fundamental and the octave above). In addition, I have tried to find a fingering that preserves the feel of the original especially as regards the styl brisé (arpeggiated style).

Sometimes the only way to really simulate this effect is by means of harmonics. Of course, these harmonics should be played very delicately, imitating the sound of the lute. I have also written out some possible ornamentation. The player is, however, urged to develop his own, using other pieces of Weiss and his contemporaries as inspiration. It is entirely within the aesthetic of the baroque that no 2 performances be alike. This is clearly exemplified by the mostly unmeasured Fantasie, which gives us an idea of what Weiss sounded like when improvising. The beaming of the notes here is only my suggestion based on the harmonic structure. There exist other groupings which are equally valid. The player might start with my suggestions and then experiment on his own.

Eliot Fisk

Simone Molinaro



FANTASIA PRIMA (1603)

③ Fa#
⑥ Re

5

10

14

18

22

1/2 C II

26

30

34

38

C III

42

46

Gregorio Howett FANTASIA (1610)

③ Fa#
⑥ Re

25 **CII**

28 **CII**

32 **CII**

35

38

41

44 **CII** **CIV**

47

49 0 2 4 0 3 0 3 3

51 4 2 2 0 1 2

53 2 0 2 2

55 1 2 0 2 4 2 4 0 4 2 0 0 3 3 0 1 0 3 1 2 0

57 0 1 2 0 2 3 0 2 0 2 4 4 3 4 0 3 4 0 2 0 4 1 4 0 1 1 0

59 1 0 1 1 4 2 2 0 4 0 3 4 0 1 4 1 0 2 0 1 2 1 4 0 1

61 4 1 0 4 0 3 4 0 2 4 2 0 2 0 1 2 1 4 0 1 3 0 1 3 0 2 4 0

63 2 4 0 1 0 2 1 0 4 3 4 3 1 3

66 i m 1 4 0 3 4 0 3 0 4 3 0 4

Simone Molinaro

FANTASIA NONA (1603)

③ Fa#
⑥ Re

5

9

13

17

21

24

pi

Detailed description: This is a page of a musical score for a lute or guitar, titled 'Fantasia Nona' by Simone Molinaro. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of seven systems of music, each with a treble staff and a bass staff. The first system is labeled with measure numbers 3 and 6. The second system starts at measure 5. The third system starts at measure 9. The fourth system starts at measure 13. The fifth system starts at measure 17. The sixth system starts at measure 21. The seventh system starts at measure 24. The score includes various musical notations such as notes, rests, slurs, and ornaments. Fingerings are indicated by numbers 1-4. A 'pi' (pizzicato) marking is present at the end of the piece. The page number '6' is in the top left corner. The publisher's number '134855' is at the bottom center.

27 CII

30

34

37

40

44

47

50

53

56

59

62

65

CV

68

CH

m i m i p i p i

Alessandro Piccinini TOCCATA UNDICESIMA (1623)

③ Fa#
⑥ Re

④ ③

6

1 3 4 (8) (8) (8)

10

0 2 4 ③ 4 2 0 4 2 0 3 1

12

CV

CH

1 3 4 1 3 4 1 1 1 ④

15

0 2 4 3 1 2 1 3

20

0 0 3 1 2 0 4 2

23

7 2 4

1 0 1 4 2 0 2

④

26

29

4 2 0 (12/8) 4

④

32

35

2 2 0 1 2 1 2 2 1 0 4

④

37

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

① 0

39

3 3

③

42

46

49

52

55

58

Silvius Leopoldus Weiss

FANTASIA E FUGA (1720)

⑥ Re

1 4 1 4 2 1 4 1 4 1 0

① ② ① ② ① ③ ④ ④ ⑤

arm.

0 3 1 2 4 1 4

④ ① ② ⑤ ② ③

0 2 3 1 4 ① 0 0 3 4

arm. ② ③ ③ ② ① ⑥

0 0 3 1 4 ② ③ 2 4 2 4

⑥ ② ① ④ ③ ② ①

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

④ ② ① ④ ③ ② ① ② ① ② arm.

CV 1 4 3 4 1 4 1 1312 ① ② 14 ② 0 0

⑤ ④ ③ ② ⑤ ④

CI CII CVII

CVI C IV C VII CI

CIX CV CVII

CVII

II

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of six systems of music. Each system includes a treble staff with notes and a bass staff with chords and fingerings. The notation is heavily annotated with handwritten markings:

- System 1:** Treble staff starts with a slur over notes. Bass staff has chords with fingerings like 1, 2, 0, 0 and 0 4 2 0. Roman numeral II is present.
- System 2:** Treble staff has slurs and notes. Bass staff has chords with fingerings like 1 2 1 2 and 3 2 1 4. Roman numeral VII is present.
- System 3:** Treble staff has slurs and notes. Bass staff has chords with fingerings like 3 2 1 4 and 4 1 2 2. Marking 'arm.' is present.
- System 4:** Treble staff has slurs and notes. Bass staff has chords with fingerings like 4 1 3 and 4 3 1. Roman numeral VII is present.
- System 5:** Treble staff has slurs and notes. Bass staff has chords with fingerings like 1 3 4 and 4 3 0. Roman numeral IV is present.
- System 6:** Treble staff has slurs and notes. Bass staff has chords with fingerings like 4 3 0 and 4 3 0. Roman numeral IV and V are present.

*Vedi le Note del revisore in fondo al volume / See the Revisors' Notes at the end of this volume / Siehe Revisorsbericht am Ende des Bandes.
 ** " " " " " " " " " " " "

1 3 1 4 3 1 3 2 CV

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

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

CIV 3 2 1 4 2 3 1 4 0 4 1 2 CII 2 1 4 2

1 2 4 (202) 101 0 3 0 4 3 4 V

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

***Vedi le Note del revisore in fondo al volume / See the Revisors' Notes at the end of this volume / Siehe Revisorsbericht am Ende des Bandes.

Fuga

⑥ Re

② ③ ④ ① ② ③

6

④ ③ ④

11

② ④ ④ ③ ④

16

4 2 0 4 1 0 0

21

CII ② ③

26

II CII ③ 1 1 4

31

③ ②

35

② ————— ①

39

C II

$\frac{1}{3}$ C II

43

47

[134]

51

CVII

CIX

55

59

63

67 CII

71

76 CVII

81 CVIII

86 CIV

91

96 CI

101

106

110

115

aiaa
04

120

arm.

arm.

125

CV

130

135

CII

140

[134]

145

Musical staff 145: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter rest, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.

150

[134]

Musical staff 150: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.

154

② CVII

Musical staff 154: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with fingerings: quarter notes G4 (2), A4 (3), B4 (4), C5 (0), quarter notes G4 (3), A4 (4), B4 (0), C5 (1), quarter notes G4 (0), A4 (4), B4 (1), C5 (4), quarter notes G4 (0), A4 (2), B4 (3), C5 (1), quarter notes G4 (0), A4 (2), B4 (3), C5 (1), quarter notes G4 (0), A4 (2), B4 (3), C5 (1), quarter notes G4 (0), A4 (2), B4 (3), C5 (1). There are also some circled numbers below the staff: ④, ③, ③, ④, 0, ②, ③, 1 0.

159

Musical staff 159: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with fingerings: quarter notes G4 (2), A4 (1), B4 (0), C5 (1), quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.

164

[134]

Musical staff 164: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with fingerings: quarter notes G4 (2), A4 (2), B4 (3), C5 (0), quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.

168

Musical staff 168: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with fingerings: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.

172

Musical staff 172: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with fingerings: quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5, quarter notes G4, A4, B4, C5.

176

180

185

189

193

197

202