



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.

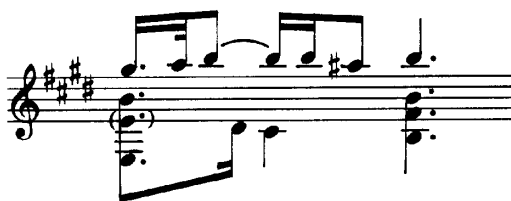
Any modern edition of 16th century music for plucked strings must address the problem of translating the tablature into modern notation. It's not just that the modern editor has to reconstruct the voice leading; he also needs to be sensitive to the actual sound of the old instruments. For example, in 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. The notes are: G4 (fing. 2), A4 (fing. 0), B4 (fing. 3), C5 (fing. 2), D5 (fing. 4), E5 (fing. 1), F#5 (fing. 0), G5 (fing. 2), A5 (fing. 4), B5 (fing. 1), C6 (fing. 2), D6 (fing. 4).

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. The notes are: G4 (fing. 4), A4 (fing. 1), B4 (fing. 4), C5 (fing. 4), D5 (fing. 4), E5 (fing. 0), F#5 (fing. 2), G5 (fing. 4), A5 (fing. 2), B5 (fing. 4), C6 (fing. 1).

98

C III

Musical staff 98: Treble clef, key signature of two sharps. The staff contains notes with fingerings (1, 2, 4, 3, 1, 1, 0) and a circled '3' below the staff. The notes are: G4 (fing. 1), A4 (fing. 2), B4 (fing. 4), C5 (fing. 3), D5 (fing. 1), E5 (fing. 1), F#5 (fing. 0), G5 (fing. 3), A5 (fing. 1), B5 (fing. 1), C6 (fing. 0).

104

Musical staff 104: Treble clef, key signature of two sharps. The staff contains notes with fingerings (4, 3, 0, 4, 2, 2) and circled '3's below the staff. The notes are: G4 (fing. 4), A4 (fing. 3), B4 (fing. 0), C5 (fing. 4), D5 (fing. 2), E5 (fing. 2), F#5 (fing. 0), G5 (fing. 4), A5 (fing. 2), B5 (fing. 2), C6 (fing. 0).

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. The notes are: G4 (fing. 3), A4 (fing. 1), B4 (fing. 4), C5 (fing. 2), D5 (fing. 4), E5 (fing. 1), F#5 (fing. 4), G5 (fing. 2), A5 (fing. 4), B5 (fing. 1), C6 (fing. 4).

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. The notes are: G4 (fing. 3), A4 (fing. 4), B4 (fing. 3), C5 (fing. 1), D5 (fing. 1), E5 (fing. 2), F#5 (fing. 2), G5 (fing. 0), A5 (fing. 2), B5 (fing. 2), C6 (fing. 0).

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. The notes are: G4 (fing. 0), A4 (fing. 3), B4 (fing. 3), C5 (fing. 1), D5 (fing. 0), E5 (fing. 3), F#5 (fing. 0), G5 (fing. 3), A5 (fing. 1), B5 (fing. 3), C6 (fing. 0).

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. The notes are: G4 (fing. 1), A4 (fing. 3), B4 (fing. 2), C5 (fing. 0), D5 (fing. 2), E5 (fing. 1), F#5 (fing. 0), G5 (fing. 2), A5 (fing. 3), B5 (fing. 1), C6 (fing. 0).

134

139

144

149

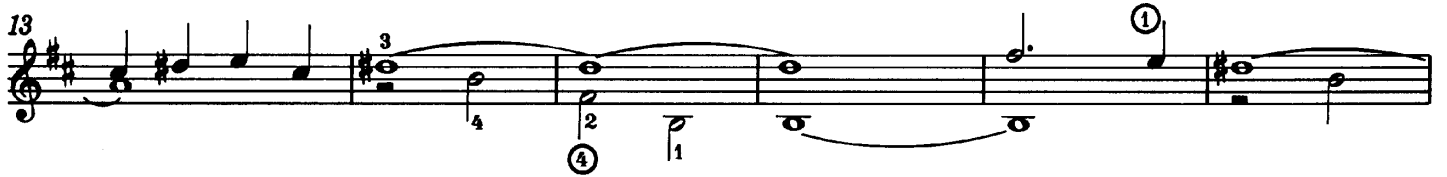
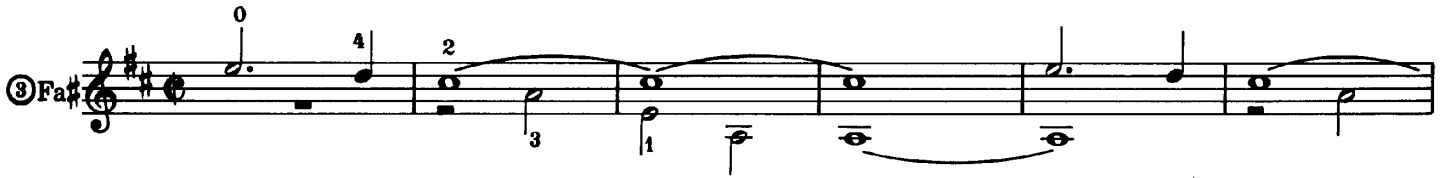
155

161

166

172

Alonso Mudarra
FANTASIA (1546)



37

43

C III

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

The image shows a guitar score for the piece 'Forlorne Hope Fancy' by John Dowland. It consists of six staves of music, each containing a mix of standard musical notation and guitar-specific symbols such as fret numbers (0-4), circled numbers (3, 4, 5), and chord markings (Fa#, C II, CV). The notation includes various rhythmic values and articulation marks. The score is arranged in a vertical sequence, with the first staff starting at measure 3 and the sixth staff starting at measure 12. The key signature is one sharp (F#), and the time signature is 4/4.

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 m i m i m i

31

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

32

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

33

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

34

4 0 1 0 2 4 0

35

a m a m a m a m 1 0
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 common time (C). The piece begins with a circled '3' and a 'Fa#' marking. The first staff contains measures 1-3, with fingerings 1, 1, 4, 4, 2, and a circled '3'. The second staff contains measures 4-6, with fingerings 3, 2, 0, 1, 4, 3, 3, 2, 3, 3. The third staff contains measures 7-8, with a 'CH' marking and fingerings 4, 1, 1, 1, 4, 1, 3. The fourth staff contains measures 9-11, with fingerings 4, 4, 4, 3, 3, 3, 3, 2, 1, 4, 1, 0, 1, 4, 0, 1, 3, 2. The fifth staff contains measures 12-13, with fingerings 1, 3, 4, 2, 0, 1, 1, 3, 3, 3, 0, 2. The sixth staff contains measures 14-15, with fingerings 4, 2, 4, 3, 4, 4. The seventh staff contains measures 17-18, with a circled '3' and fingerings 0, 1, 4, 3, 4, 4.

20

22

25

28 CIV 3 4 1 4

31 CIV 2 4 0 1 2

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

35 0 3 0 2 2 4 a i m i m i m a i m i m a i m

37 a i m i m 2 0 1 2 0 1

Detailed description: This page of a guitar score contains eight staves of music, numbered 20 through 37. The music is written in a treble clef with a key signature of two sharps (F# and C#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 0-4 above or below notes. Some measures include circled numbers (e.g., 4, 2, 4, 6) and Roman numerals (CIV, CII) above the staff. The final two staves (35 and 37) include the letters 'a', 'i', and 'm' above the notes, likely representing a specific melodic motif or articulation.

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

RICORDI


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(Eliot Fisk)

RICORDI

1.10.77

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

Gregorio Howett FANTASIA (1610)

③ Fa#
⑥ Re

9

II

mi

12

15

CII

CII

18

CII

22

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

27 CII

30

34

37

40

44

47

50

Musical notation for measure 50, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The notation includes a series of eighth and sixteenth notes with various fingerings indicated by numbers 0-4. A circled '1' is placed above the first note.

53

Musical notation for measure 53, continuing the piece with similar rhythmic patterns and fingerings. A circled '1' is placed above the first note.

56

Musical notation for measure 56, showing a continuation of the melodic line with various fingerings and a circled '1' above the first note.

59

Musical notation for measure 59, featuring a circled '2' above the first note and various rhythmic patterns.

62

Musical notation for measure 62, with a circled '2' above the first note and various fingerings.

65

CV

Musical notation for measure 65, marked with a circled '2' above the first note and the instruction 'CV' above the staff. The notation includes various rhythmic patterns and fingerings.

68

CH

m i m i p i p i

Musical notation for measure 68, marked with a circled '2' above the first note and the instruction 'CH' above the staff. The notes are labeled with the letters 'm i m i p i p i' below the staff. A circled '5' is placed below the final note.

Alessandro Piccinini

TOCCATA UNDICESIMA (1623)

③ Fa#
⑥ Re

6

10

12

CV

CH

15

20

23

7 2 4 3

1 0 1 2 0 2

④

26

29

4 2 0 (12/8) ④

②

32

35

4 3 2 2 0 1 2 1 2 2 1 0 ④

37

2 3 0 3 2 0 2 3 2 0 ④

39

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 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

CIV CVI CVII CI

CIX CV CVII

CVII

II

II

1 4 3 4 1 3 1 4 3 1 3 2 CV a 4 1 2 1 4

② ③

1 1 0 1 2 4 4 1 2 0 1 2 4 1 1 2 2 3 0 CX arm. ④ ⑤ ① ② ③

1 4 1 3 CV ③ 3 0 2 3 4 4 1 4 2 4 1 ⑤ ④ ③ ② ③ ③ ④ ④

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

1 2 4 0 3 0 4 3 4 V (202) (101) ① ③ ④

2 2 0 2 3 0 2 3 4 4 1 1 4 2 3 4 2 4 *** ⑤ ④ ③ ② ① ② ④ ②

***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

The musical score consists of six staves of music in G major. The first staff is labeled '⑥ Re' and contains measures 1-5. It features a melodic line with fingerings 2, 3, 4, 0, 2 and a circled '3' at the end. A box labeled '[134]' is above the fifth measure. The second staff (measures 6-10) has fingerings 4, 3, 4 and a circled '3' at the end. A box labeled 'CVII' with '134' below it is above the eighth measure. The third staff (measures 11-15) has a circled '2' at the beginning, a circled '2' above the eighth measure, and circled '4', '4', '3', '4' below the last four measures. A box labeled 'CVII' is above the eighth measure. The fourth staff (measures 16-20) has a circled '2' below the first measure, a circled '2' above the eighth measure, and circled '4', '1', '0', '0' below the last four measures. The fifth staff (measures 21-25) has a circled '3' below the first measure, a circled '2' above the eighth measure, and circled '1', '0' below the last two measures. A box labeled 'CII' is above the eighth measure. The sixth staff (measures 26-30) has a circled '3' below the first measure, a circled '2' above the eighth measure, and circled '1', '1', '4' below the last three measures. A box labeled 'CII' is above the eighth measure. The seventh staff (measures 31-35) has a circled '2' below the first measure, a circled '3' below the second measure, a circled '3' below the third measure, a circled '2' below the fourth measure, and a circled '2' below the fifth measure.

35

39

C II

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

43

47

[134]

51

CVII

CIX

55

59

63

CII

67

71

CVII

76

CVIII

81

CIV

86

91

CI

96

101

106

110

115

aiaa
04

120

arm.

arm.

125

CV

130

135

CII

140

[134]

145

150

[134]

154

② CVII

159

164

[134]

168

172

176

180

185

189

193

197

202