RICORDI

Antologia di musiche rinascimentali e barocche per chitarra

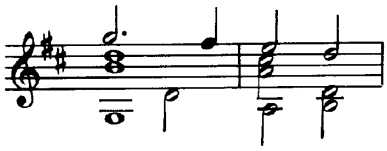
Anthology of Renaissance and Baroque Music for Guitar
Anthologie der Renaissance- und Barockmusik für Gitarre

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

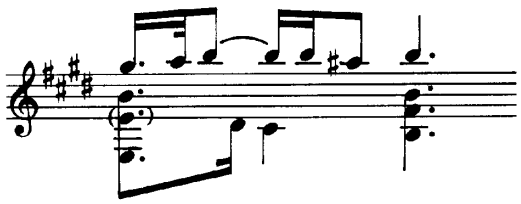
RICORDI

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.

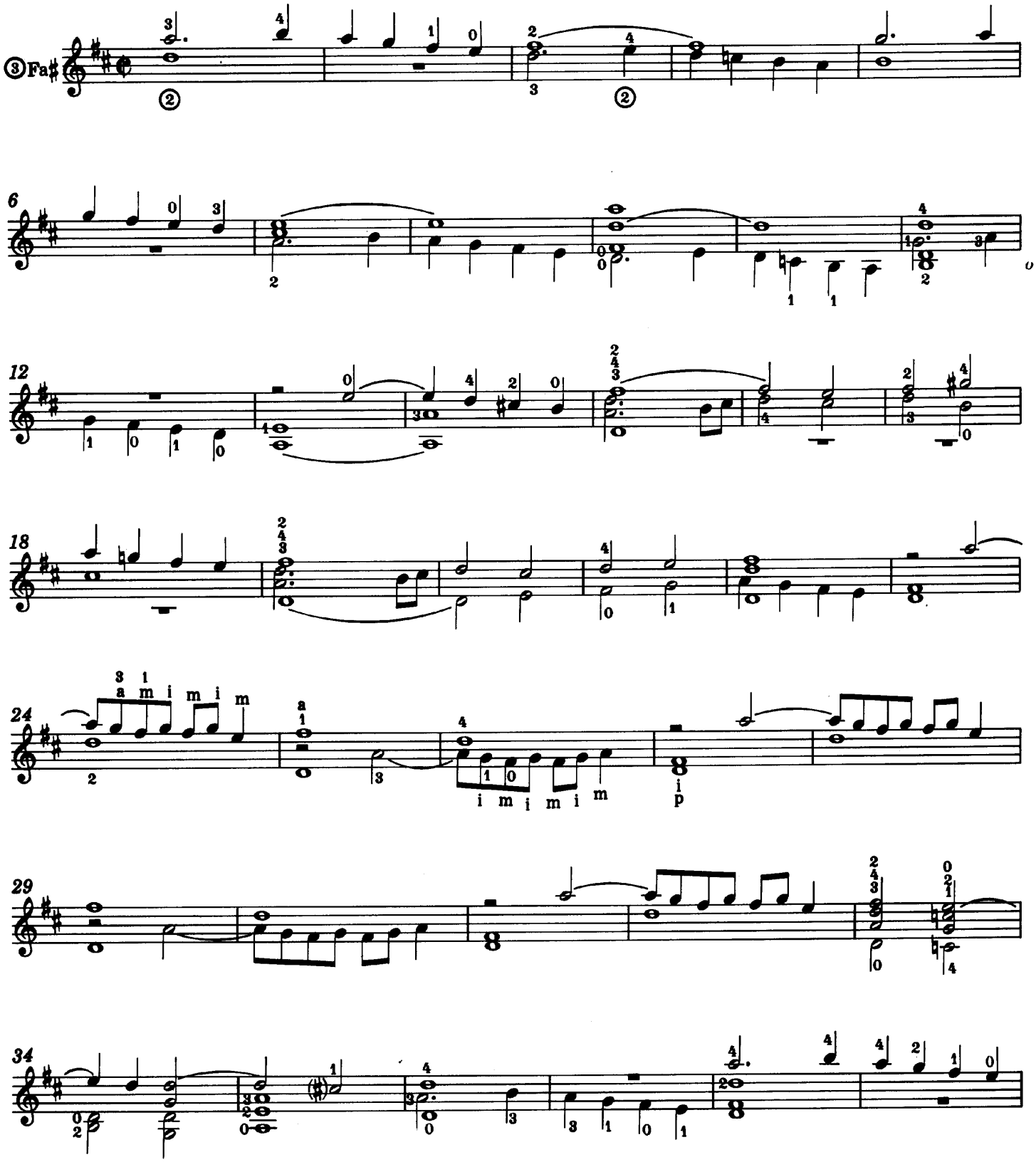
Eliot Fisk

Luis Milan

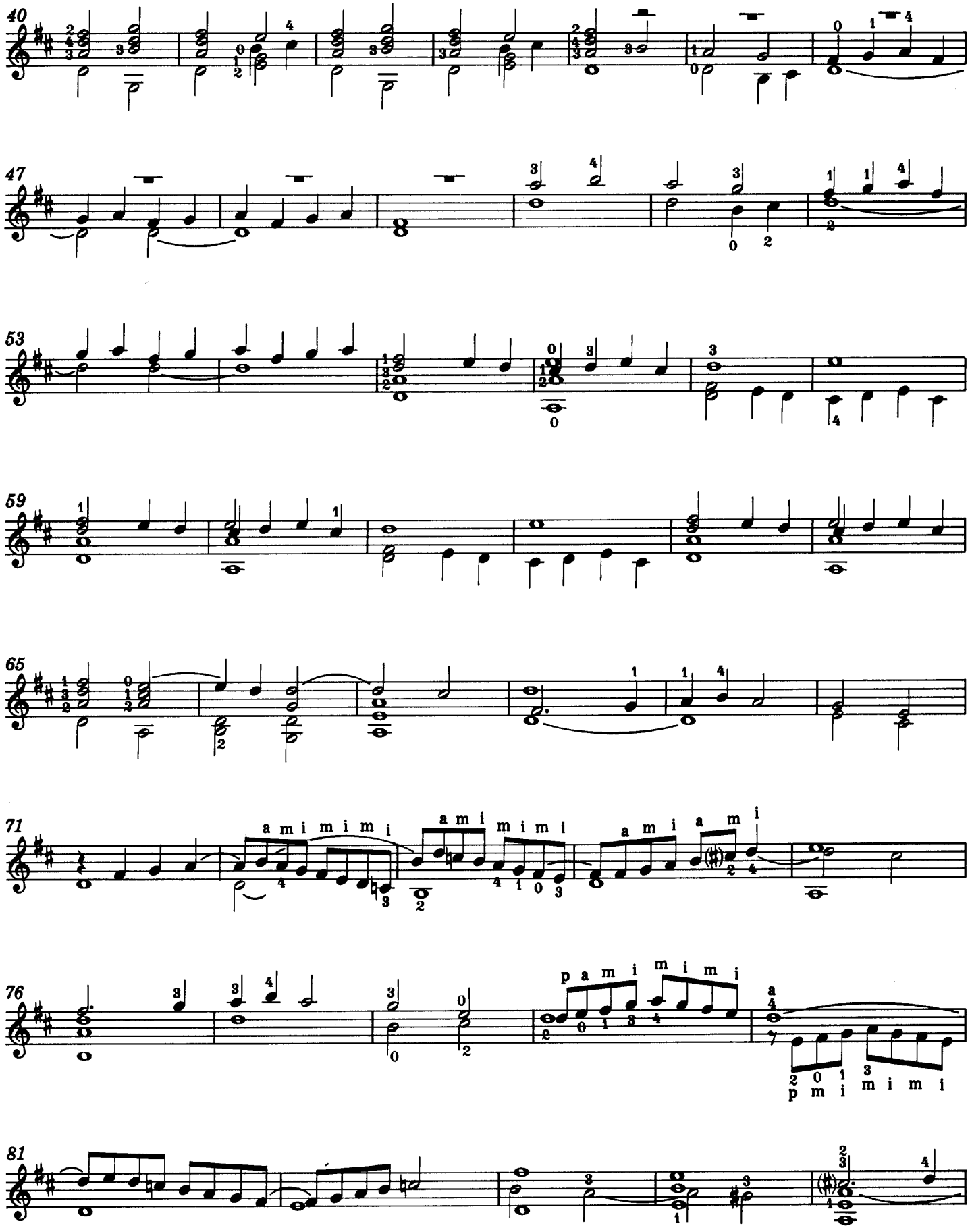
FANTASIA XXII (1535)

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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p m i m i m i
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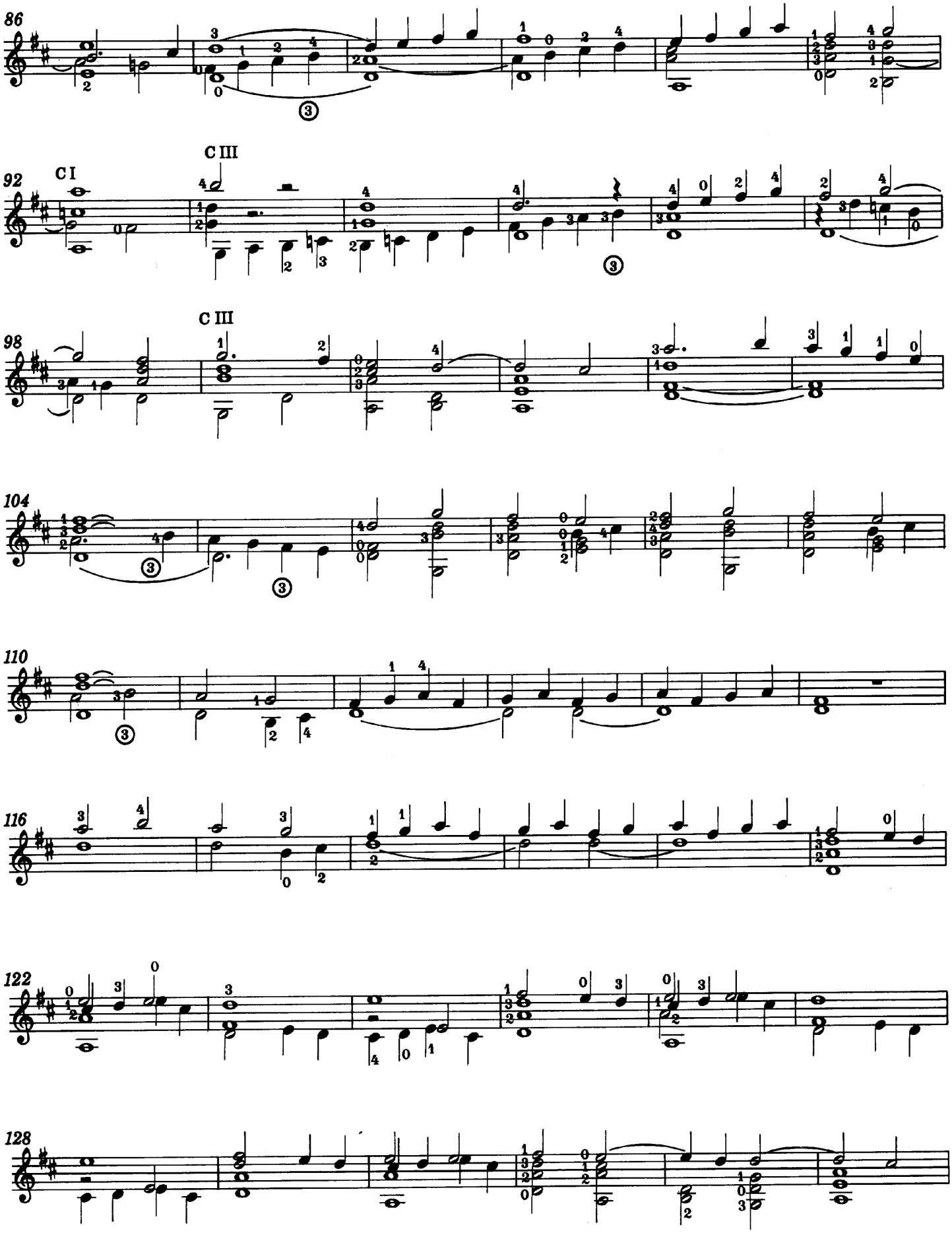
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C I
C III
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C III
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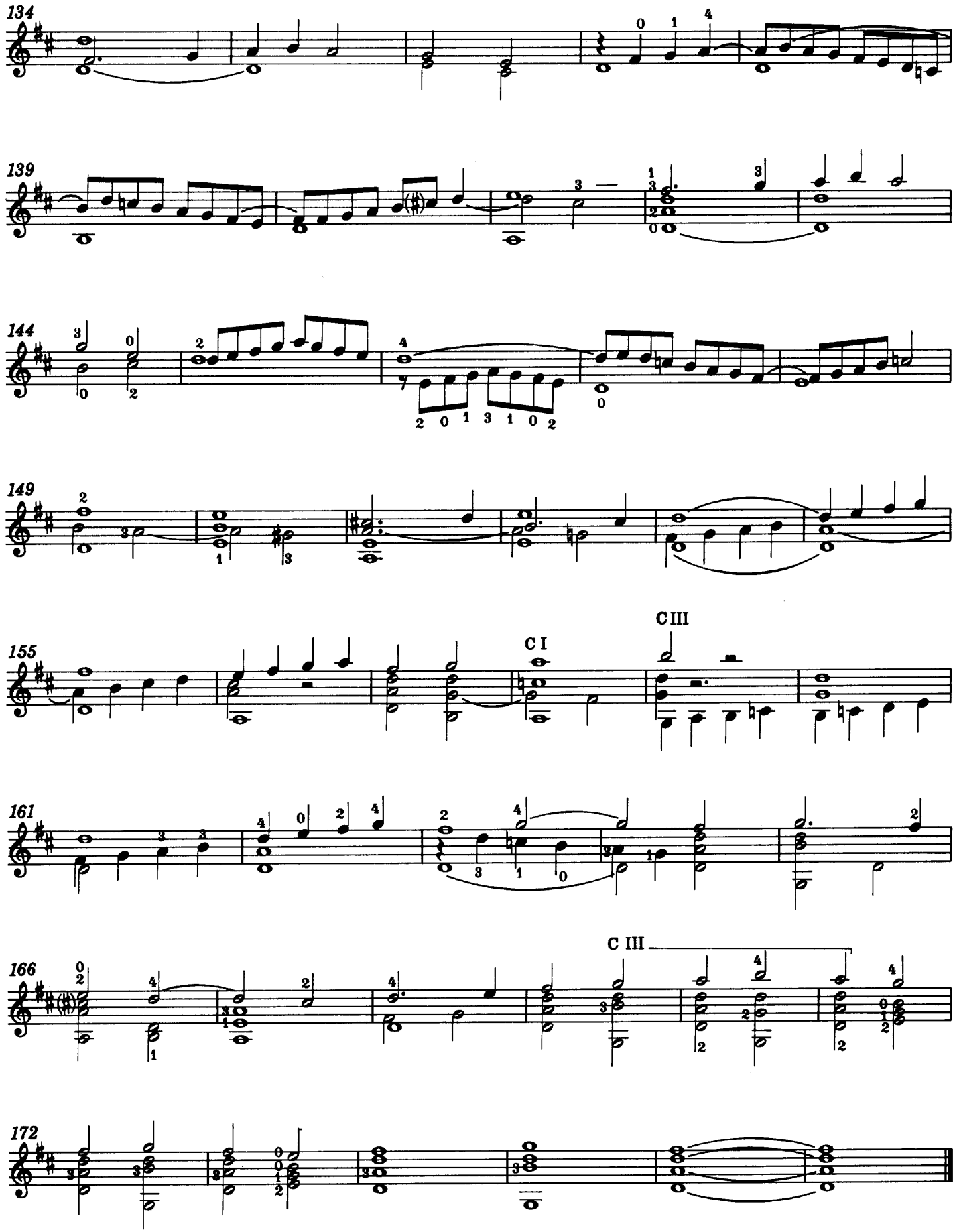
122
128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C I
C III
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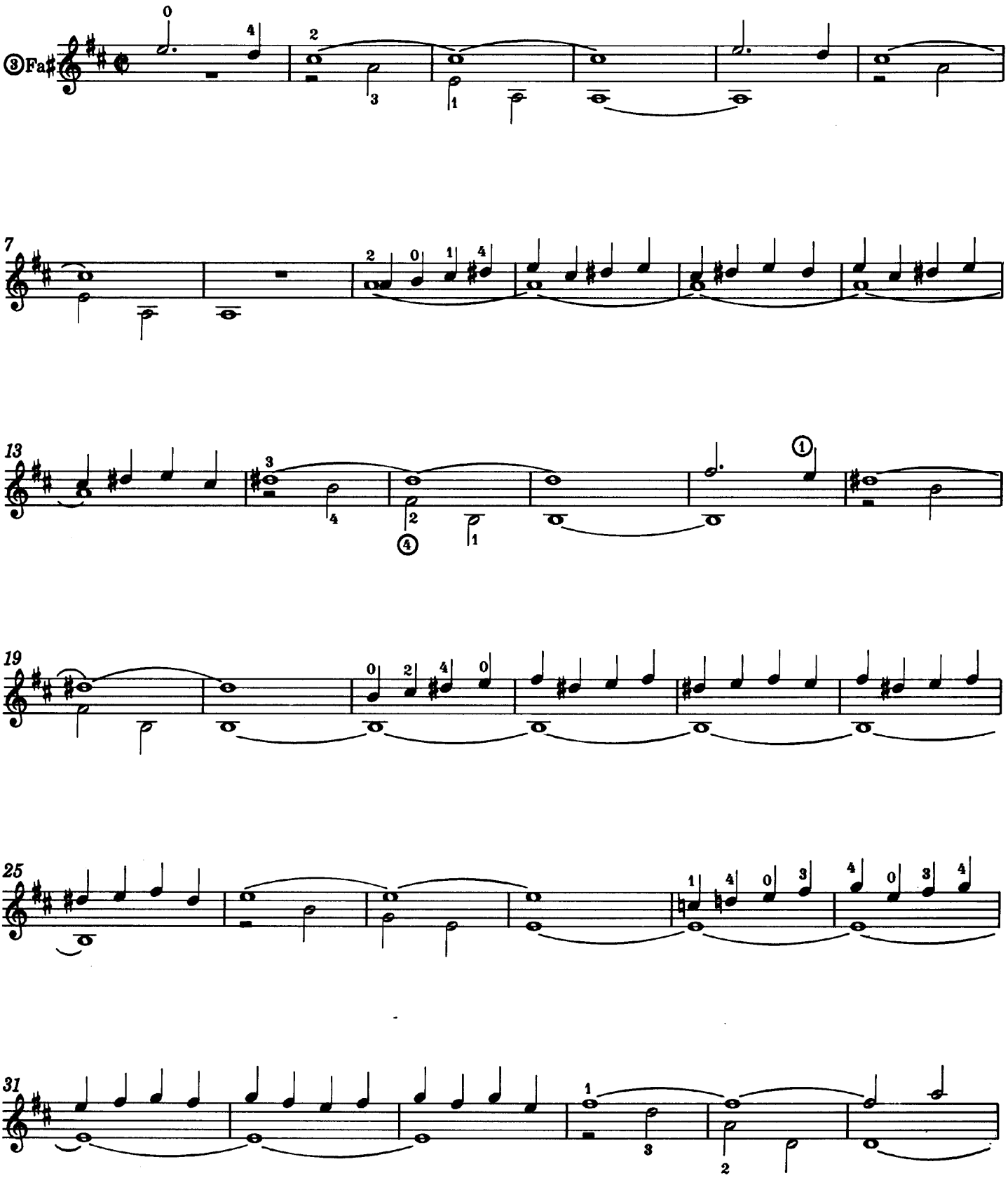
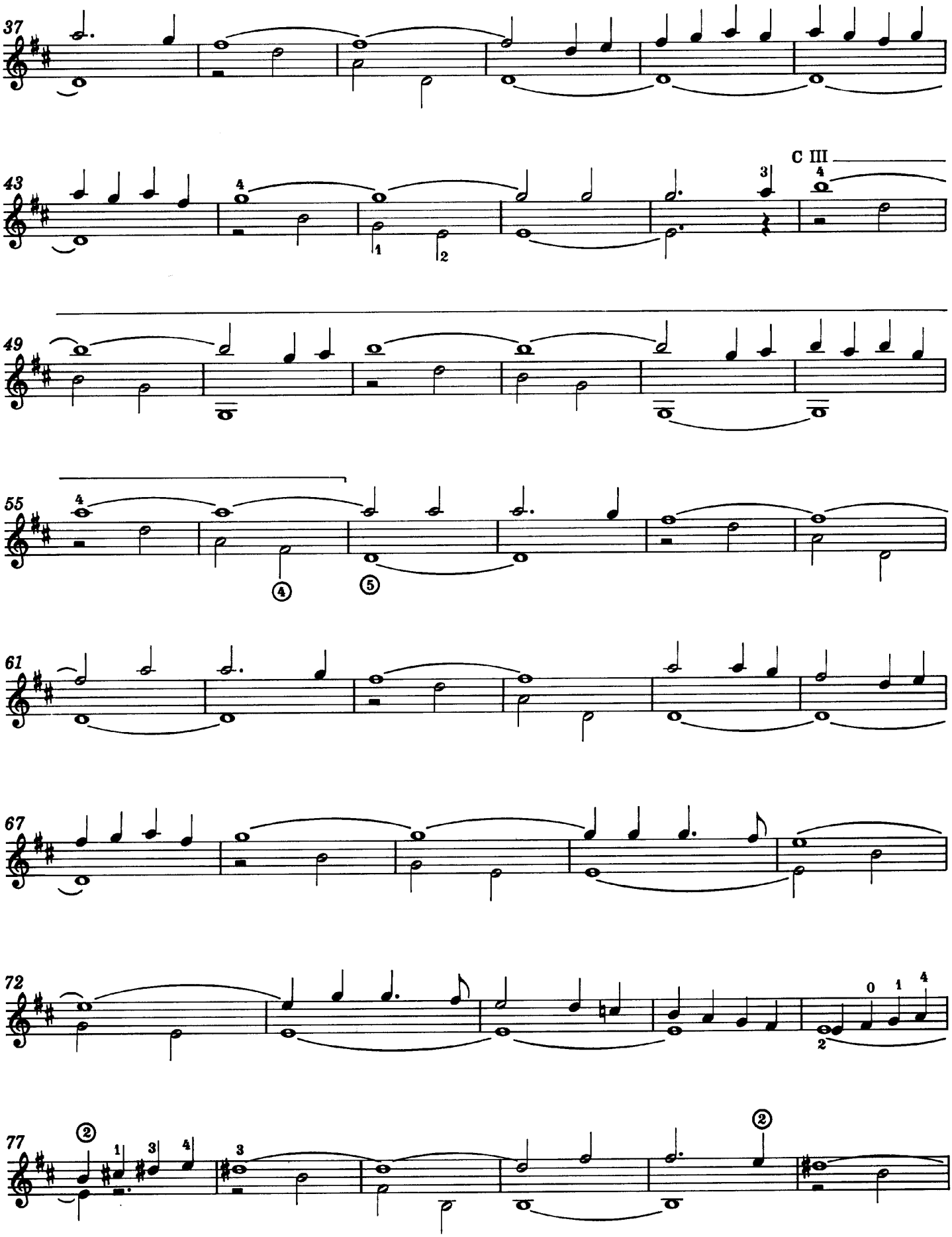
C III
172

Alonso Mudarra
FANTASIA (1546)

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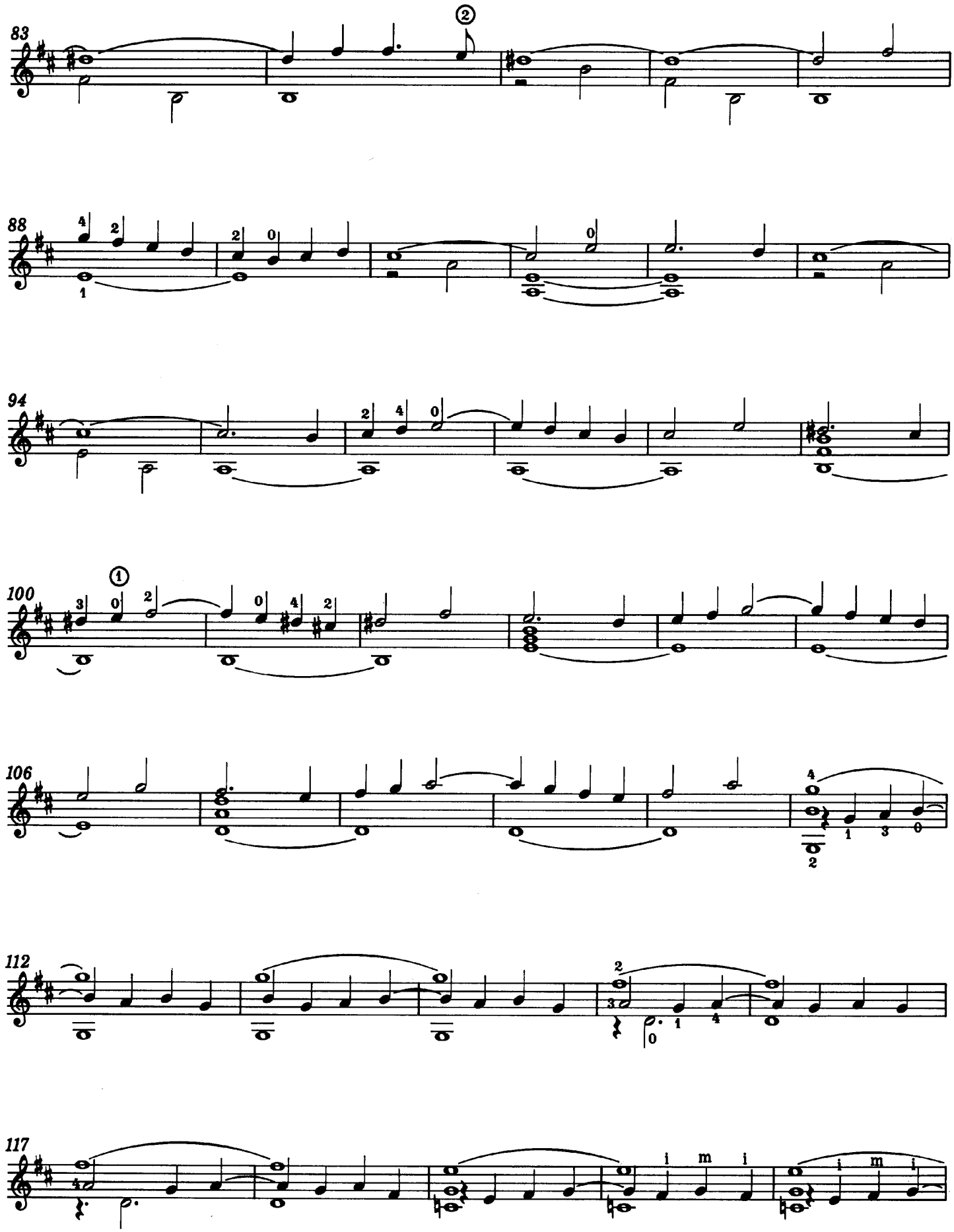
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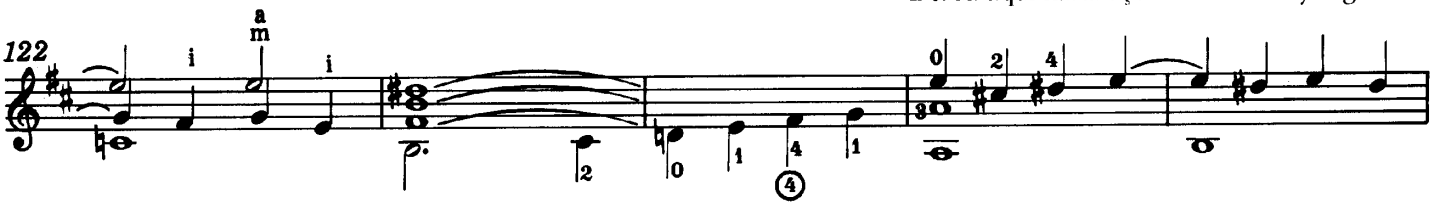
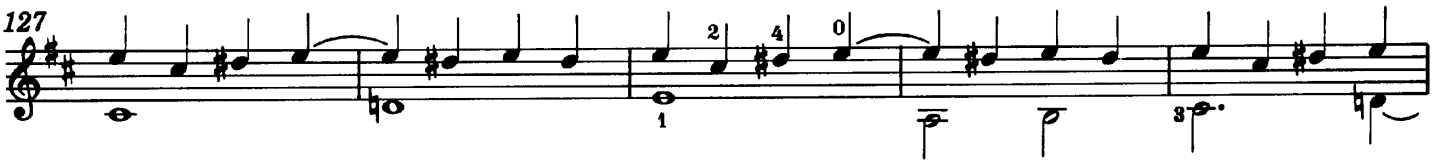
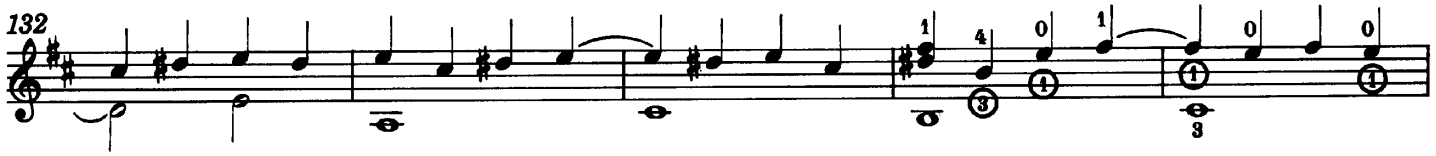
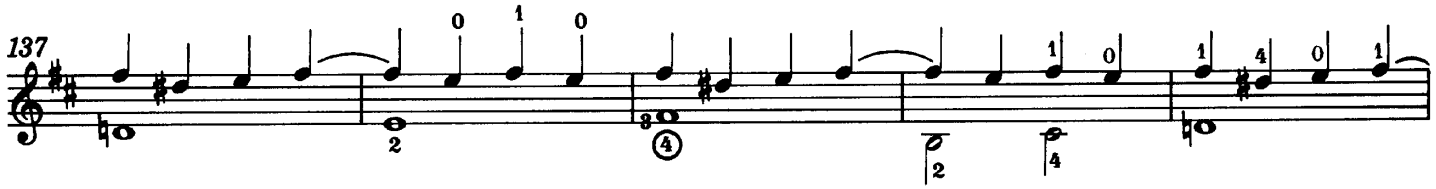
Desda aquí hasta açerca del final ay Algunas

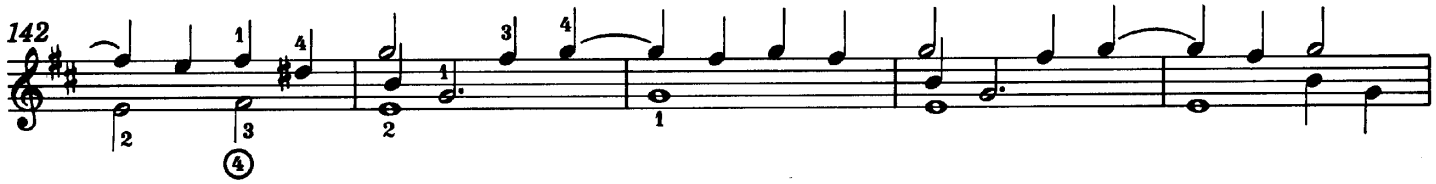


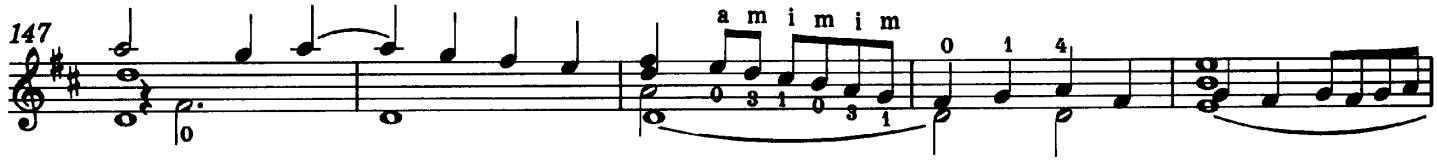
falsas tañiendo se bien no pareçen mal.*

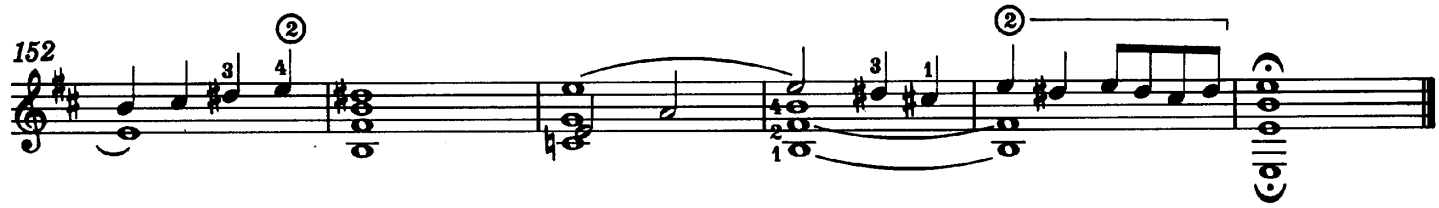






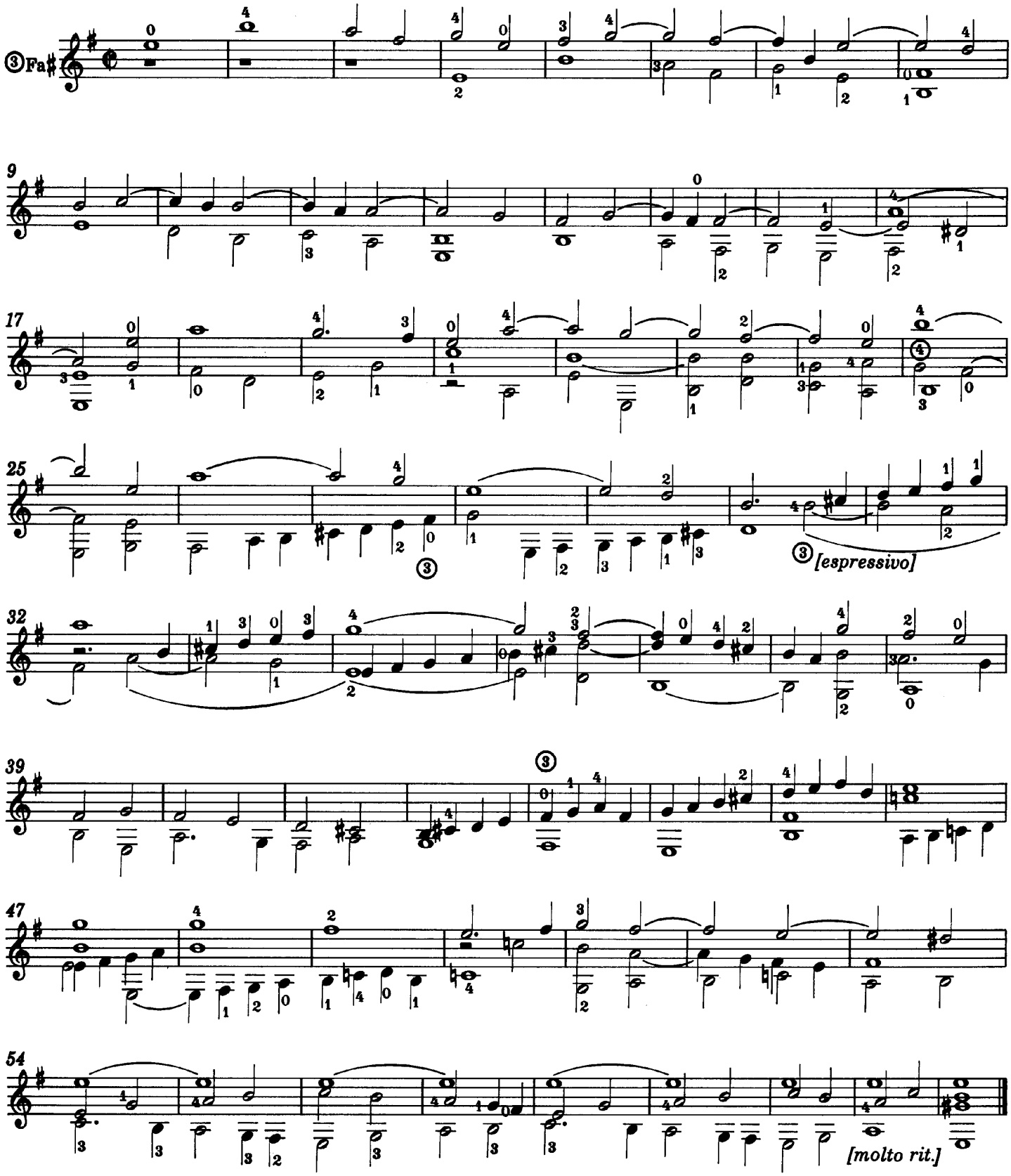




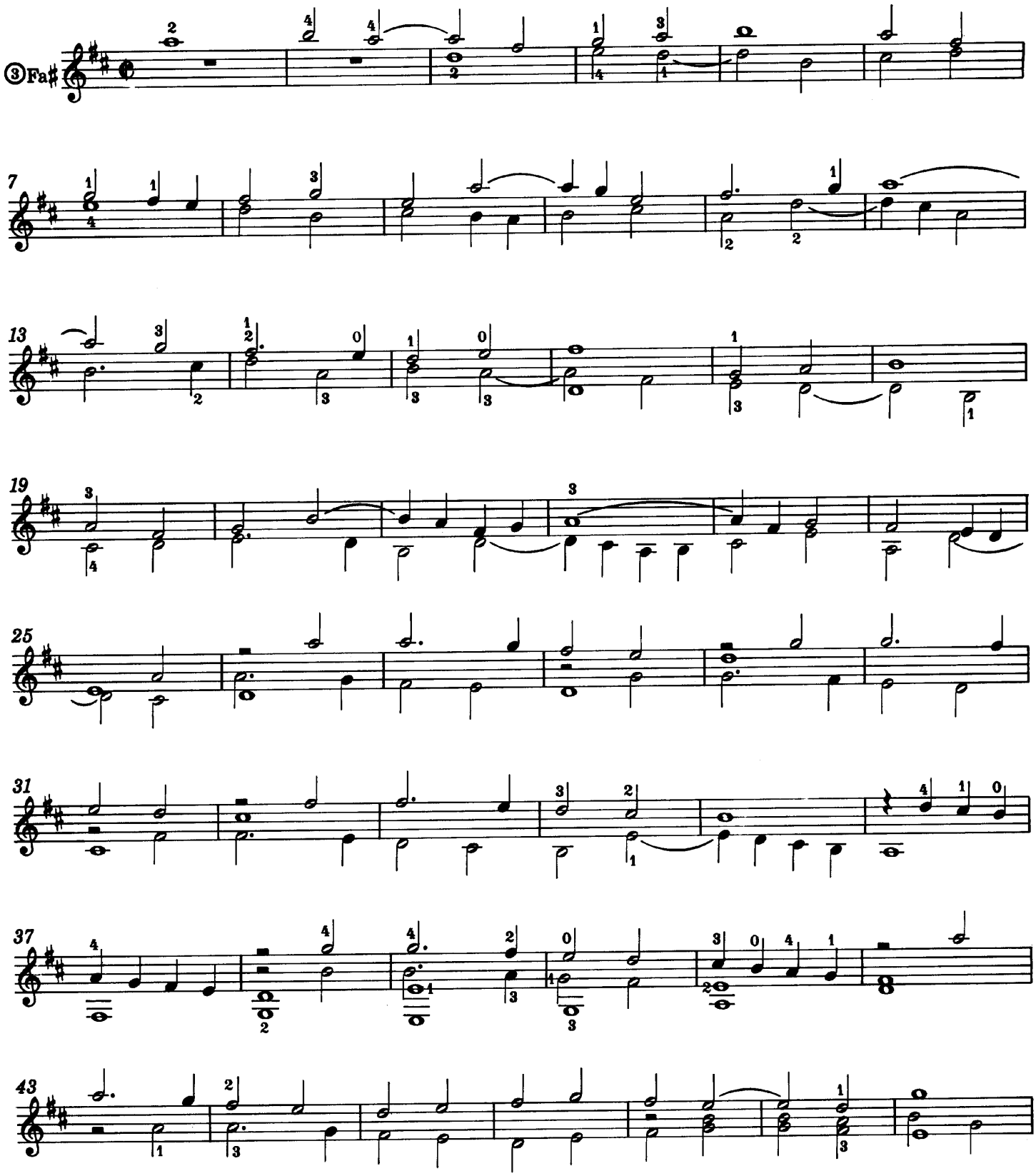


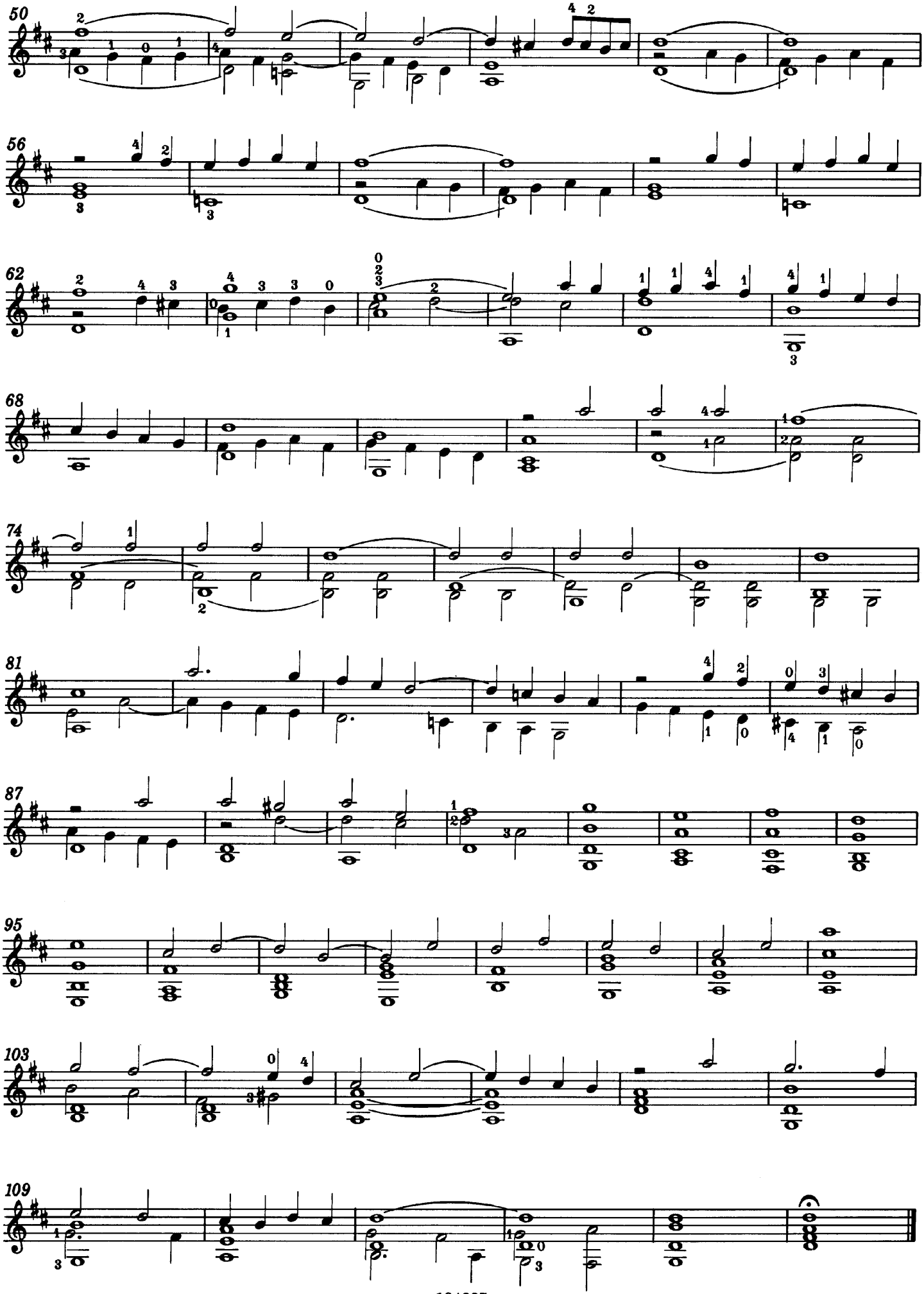
*Da questo punto fino alla fine circa, si incontrano alcune false relazioni: se ben suonate, non risultano male.
From here until near to the end there are a few cross relations. Played well, they don't seem bad.
Von hier an bis zum Ende stösst man auf einige falsche Verbindungen: wen sie gut gespielt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

Luys de Narbaez
FANTASIA DEL PRIMER TONO (1538)



Francesco da Milano
FANTASIA

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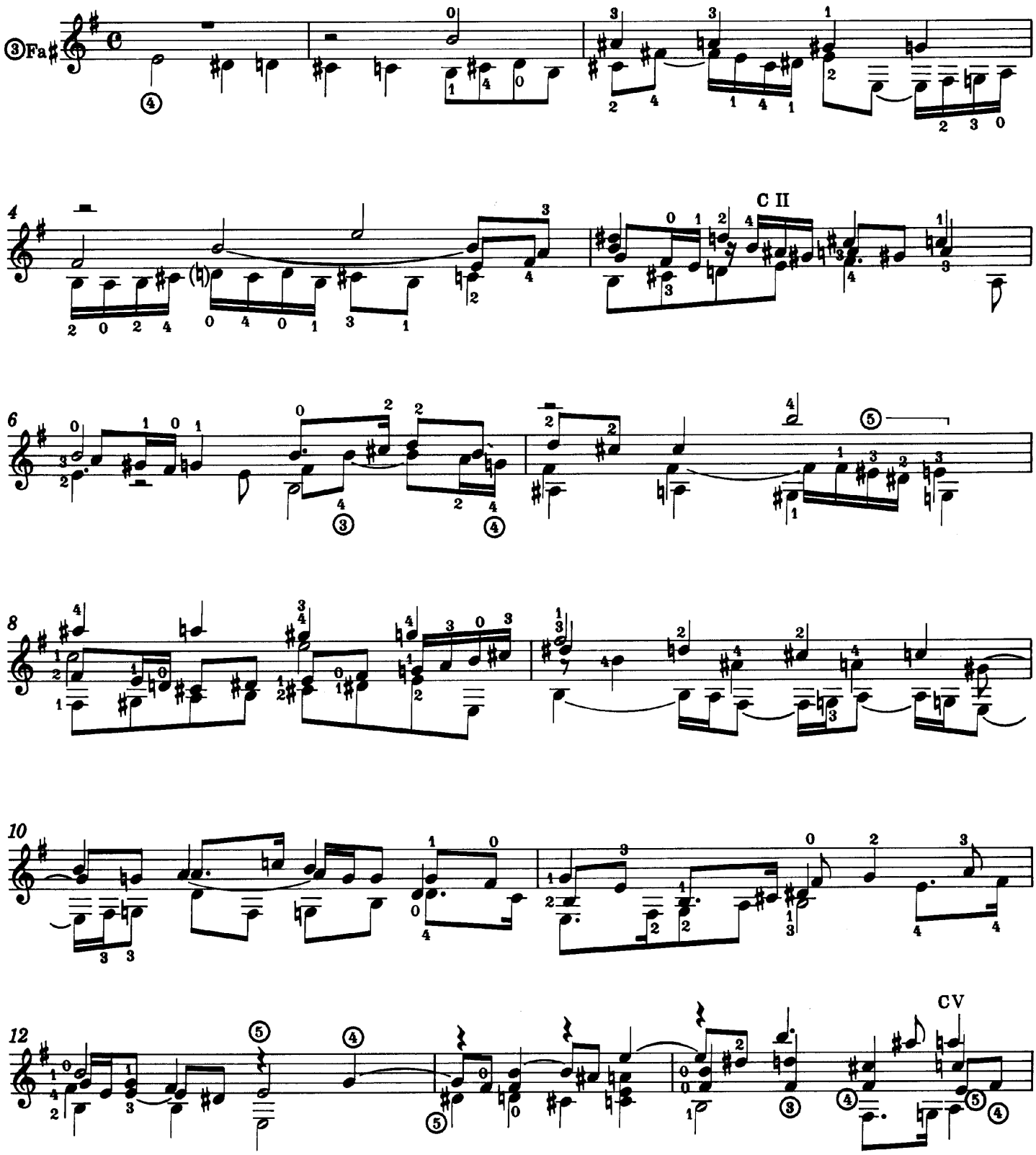
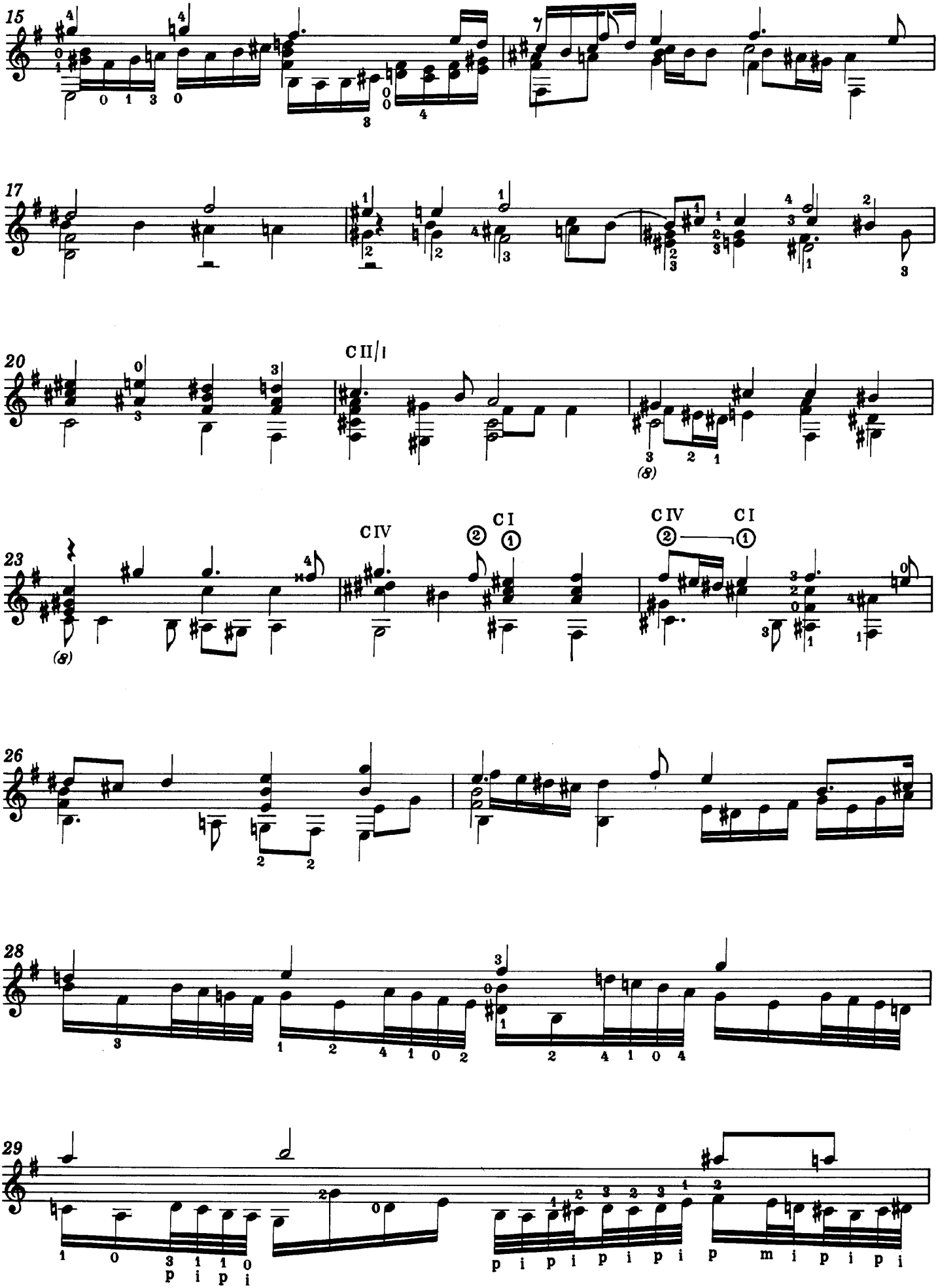
John Dowland
FORLORNE HOPE FANCY

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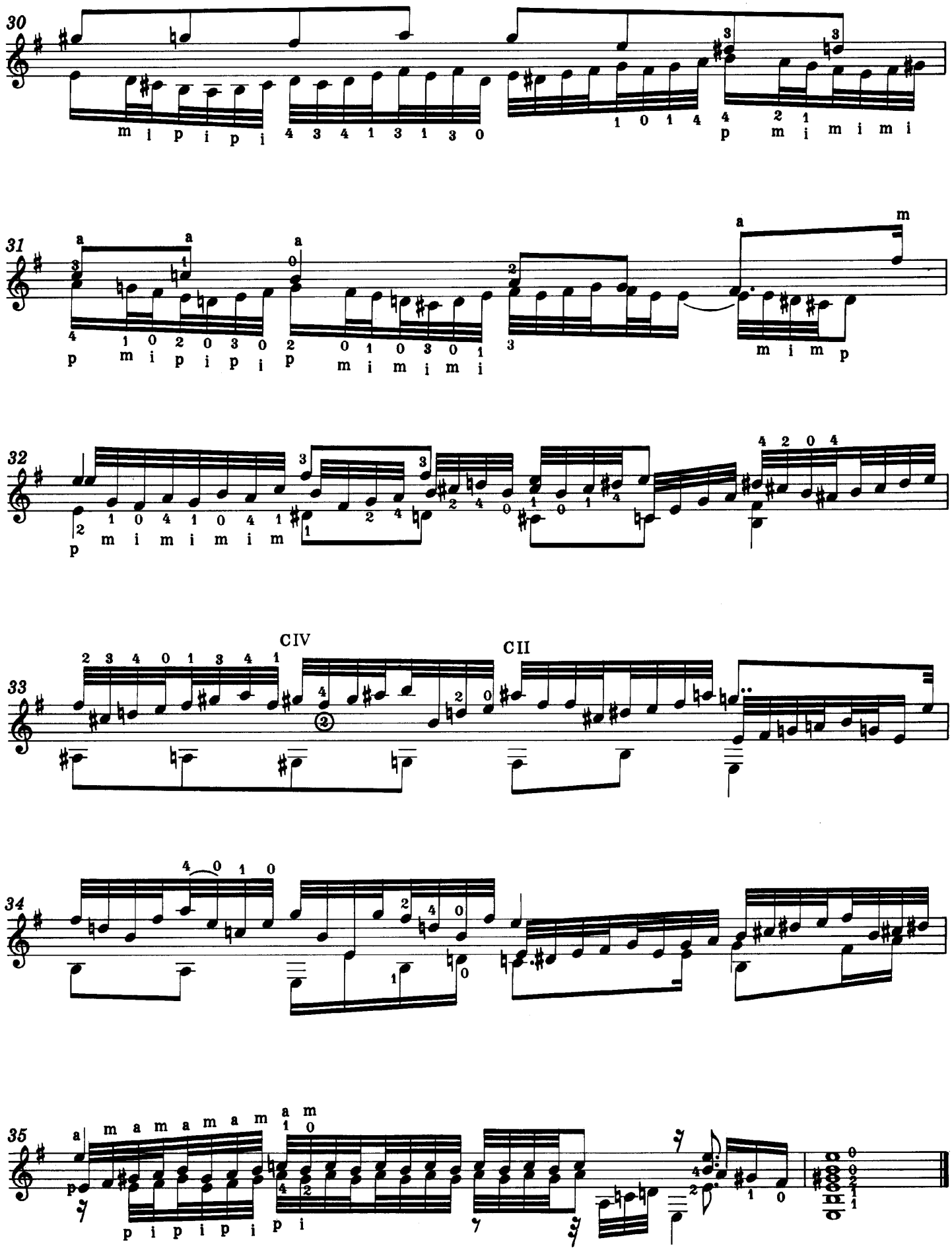
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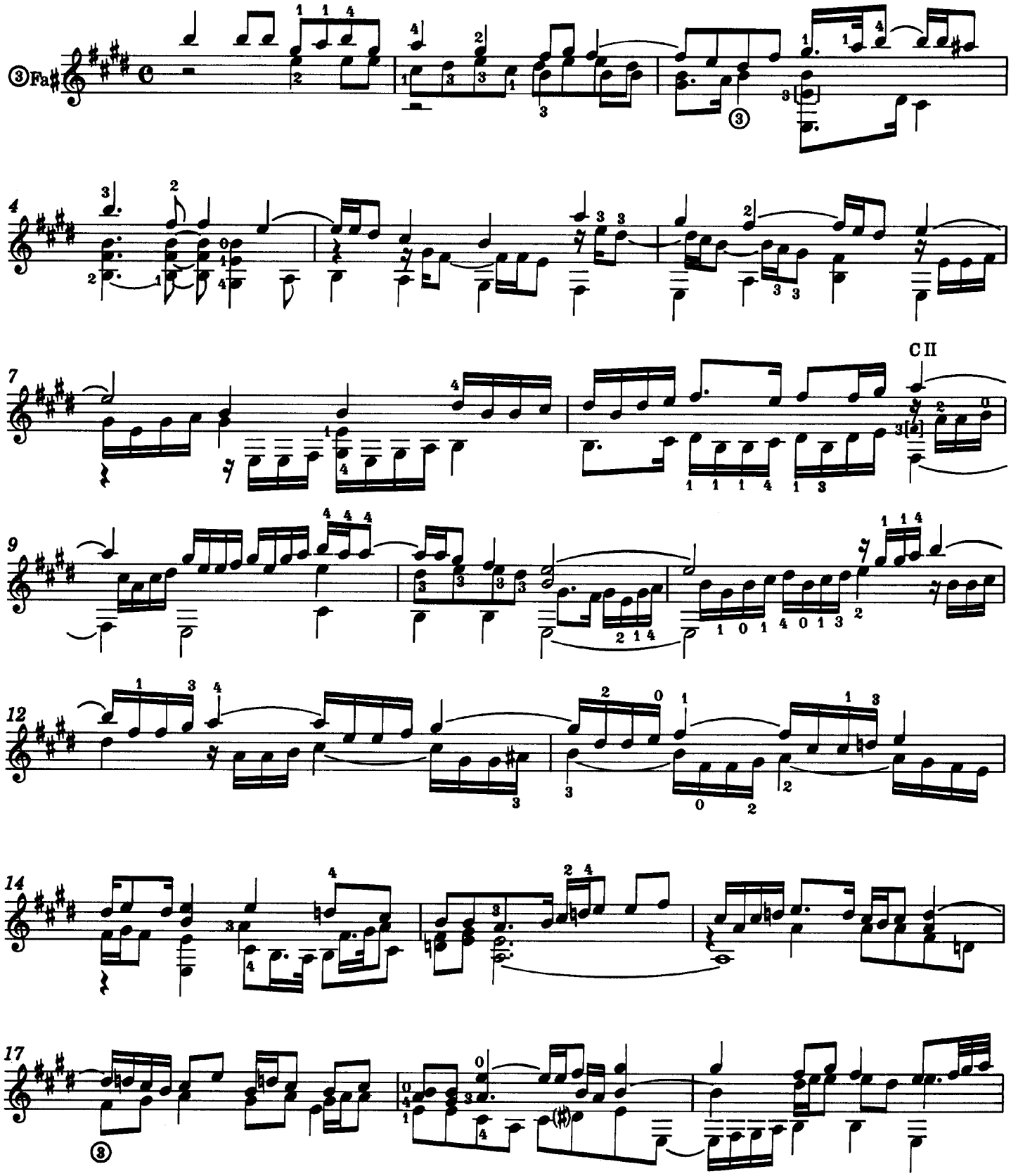
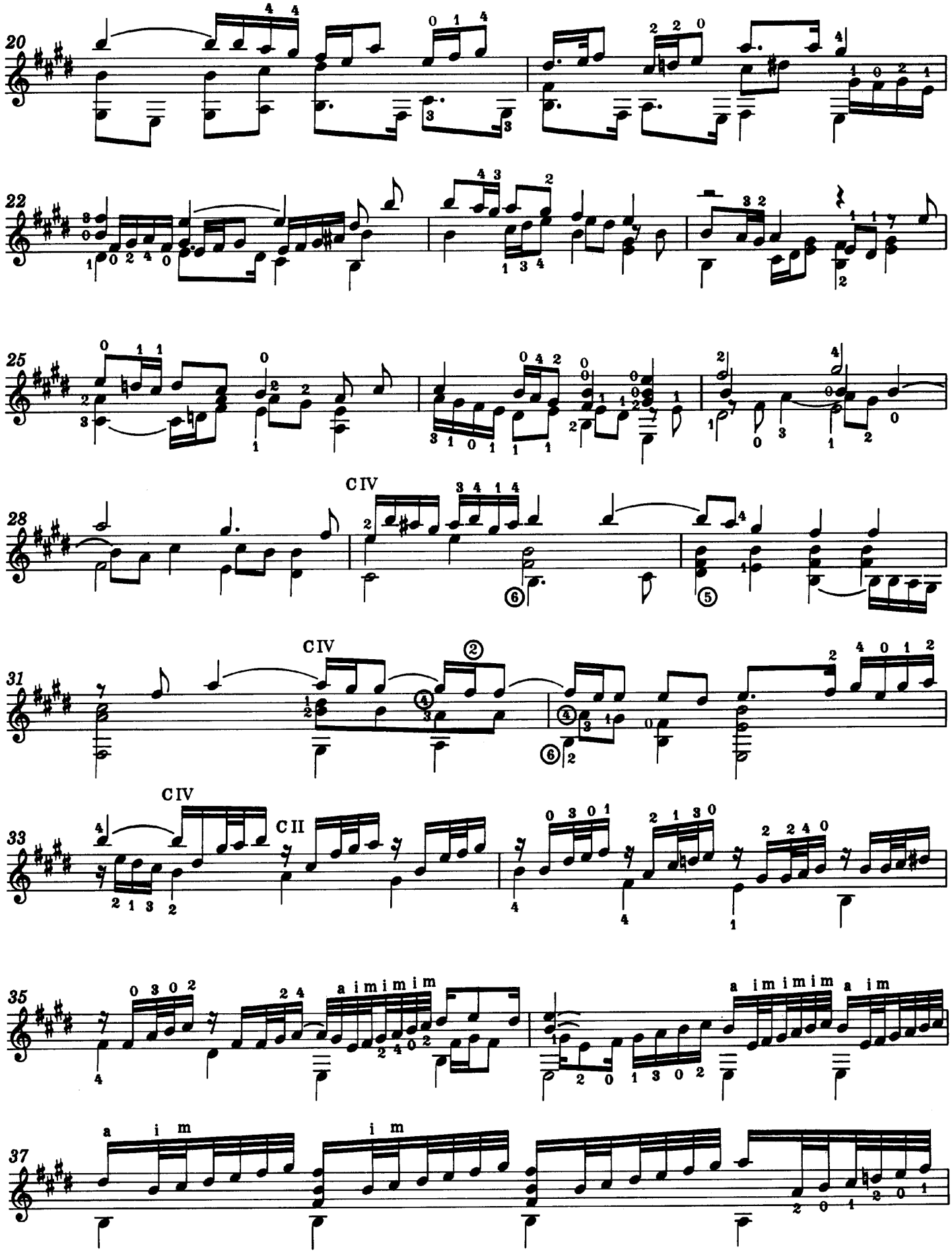
John Dowland
FANCY

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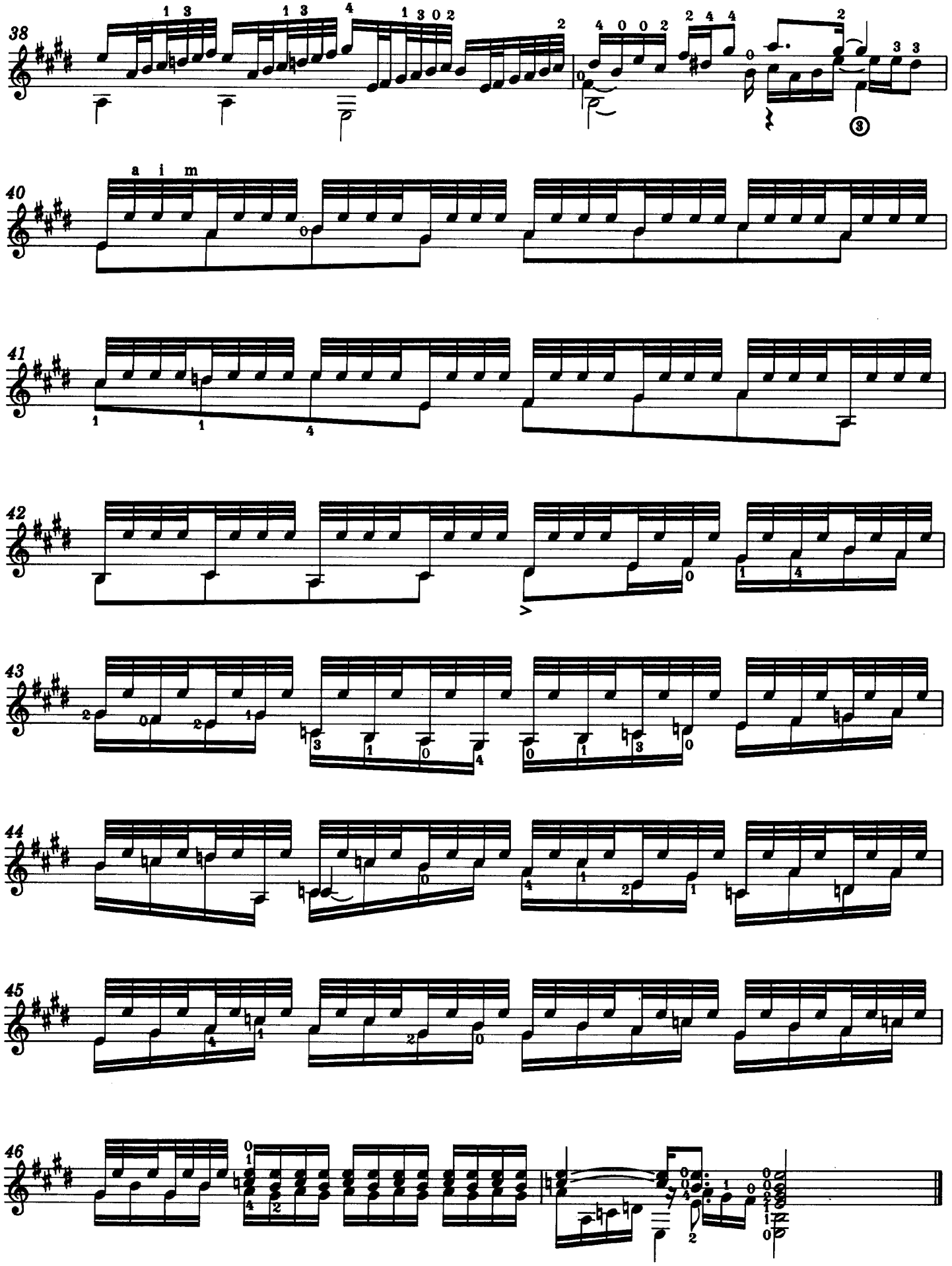
a i m
i m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PREFACE

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).*

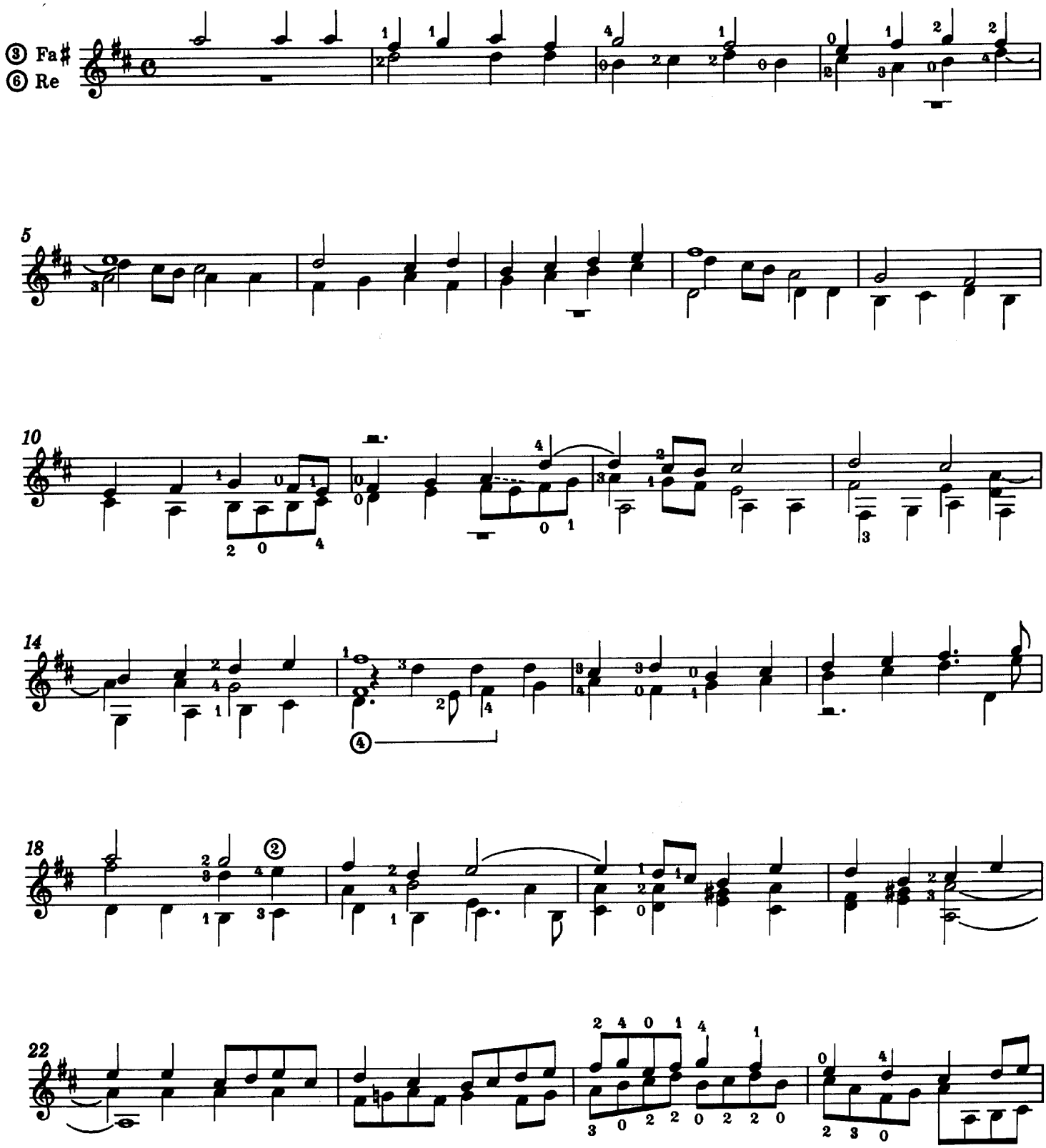
Sometimes the only way to really simulate this effect is by means of harmonics. Of course, these harmonics should be played very delicately, imitating the sound of the lute. I have also written out some possible ornamentation. The player is, however, urged to develop his own, using other pieces of Weiss 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.*

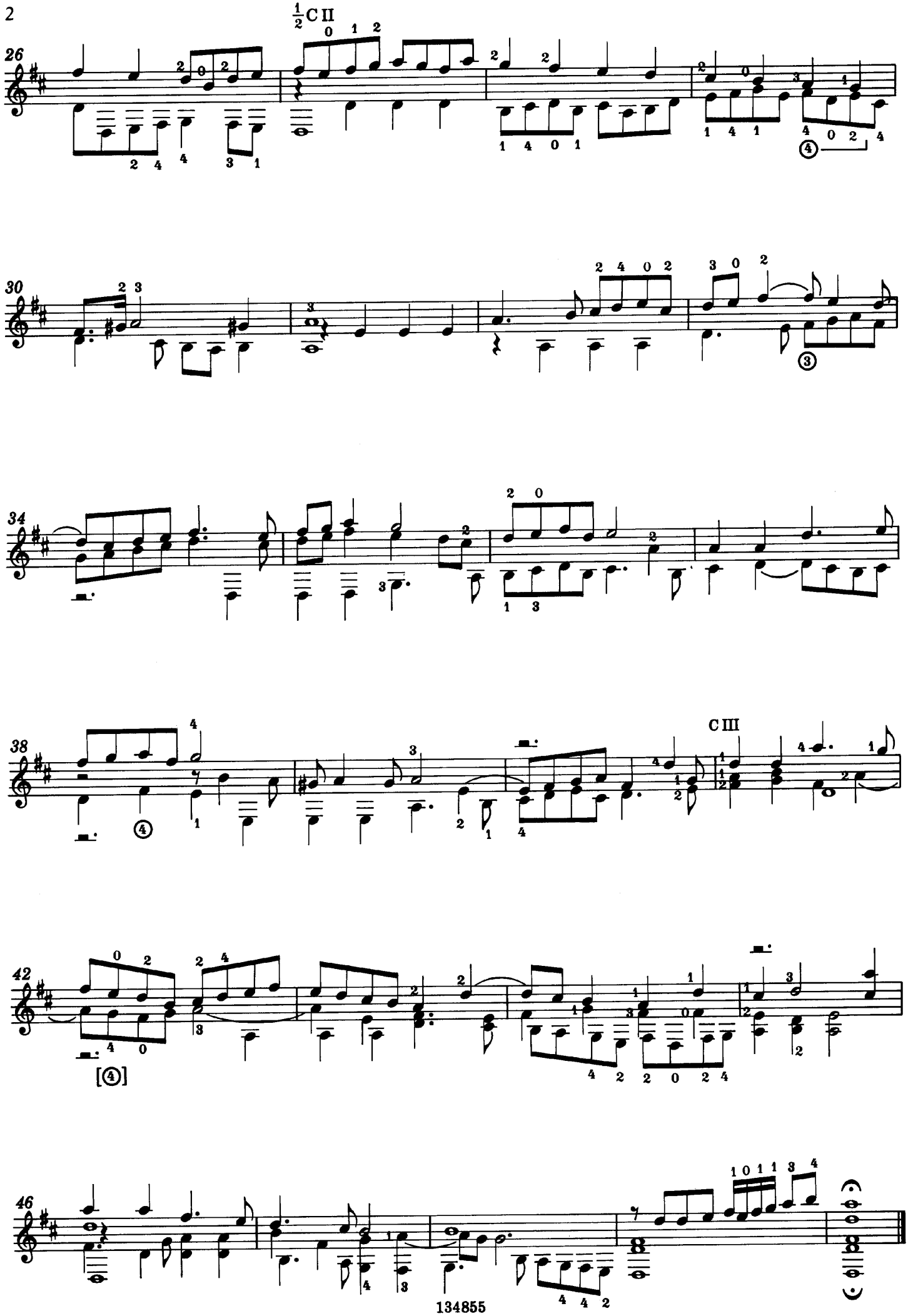
Eliot Fisk

Simone Molinaro

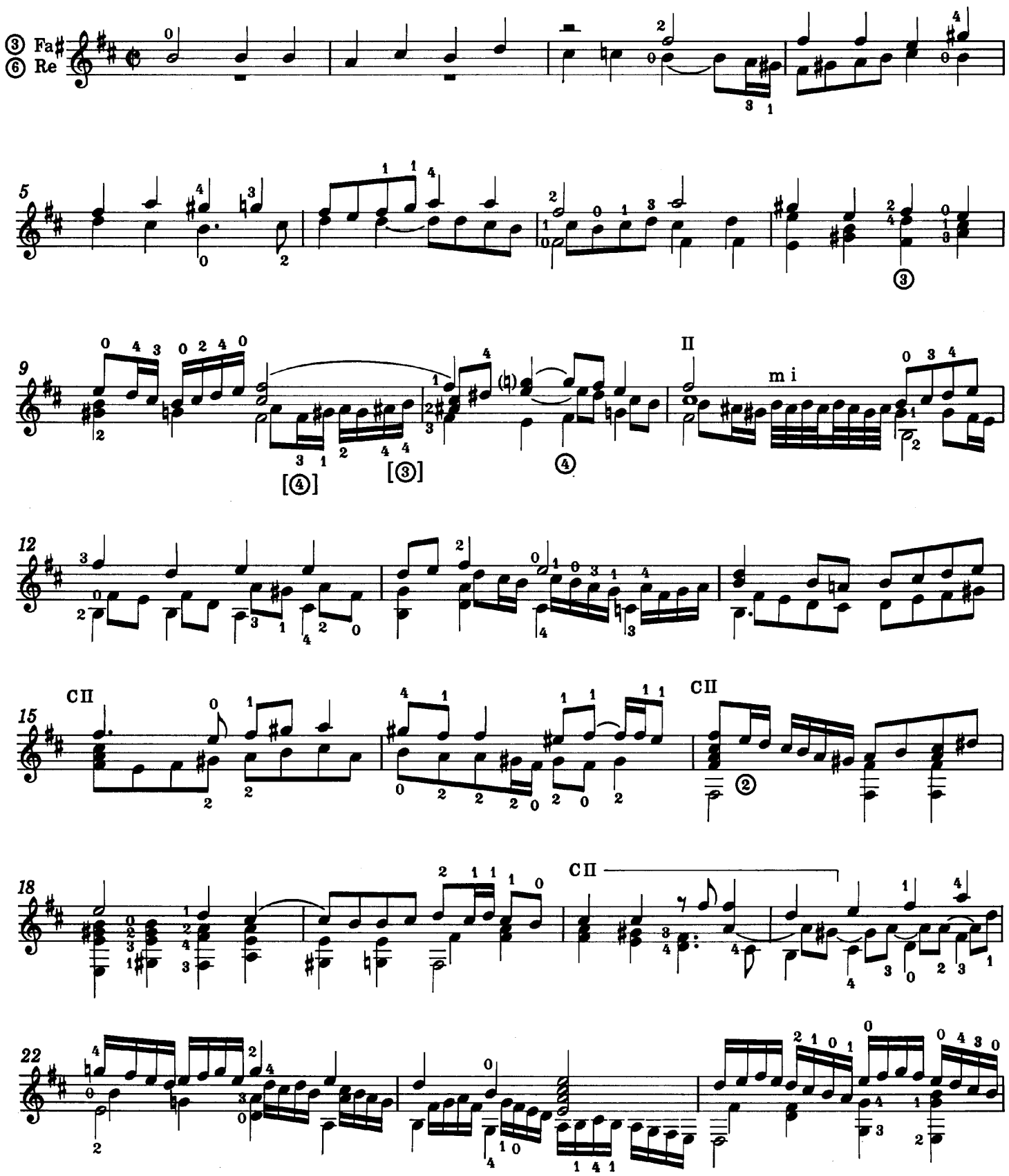
FANTASIA PRIMA (1603)

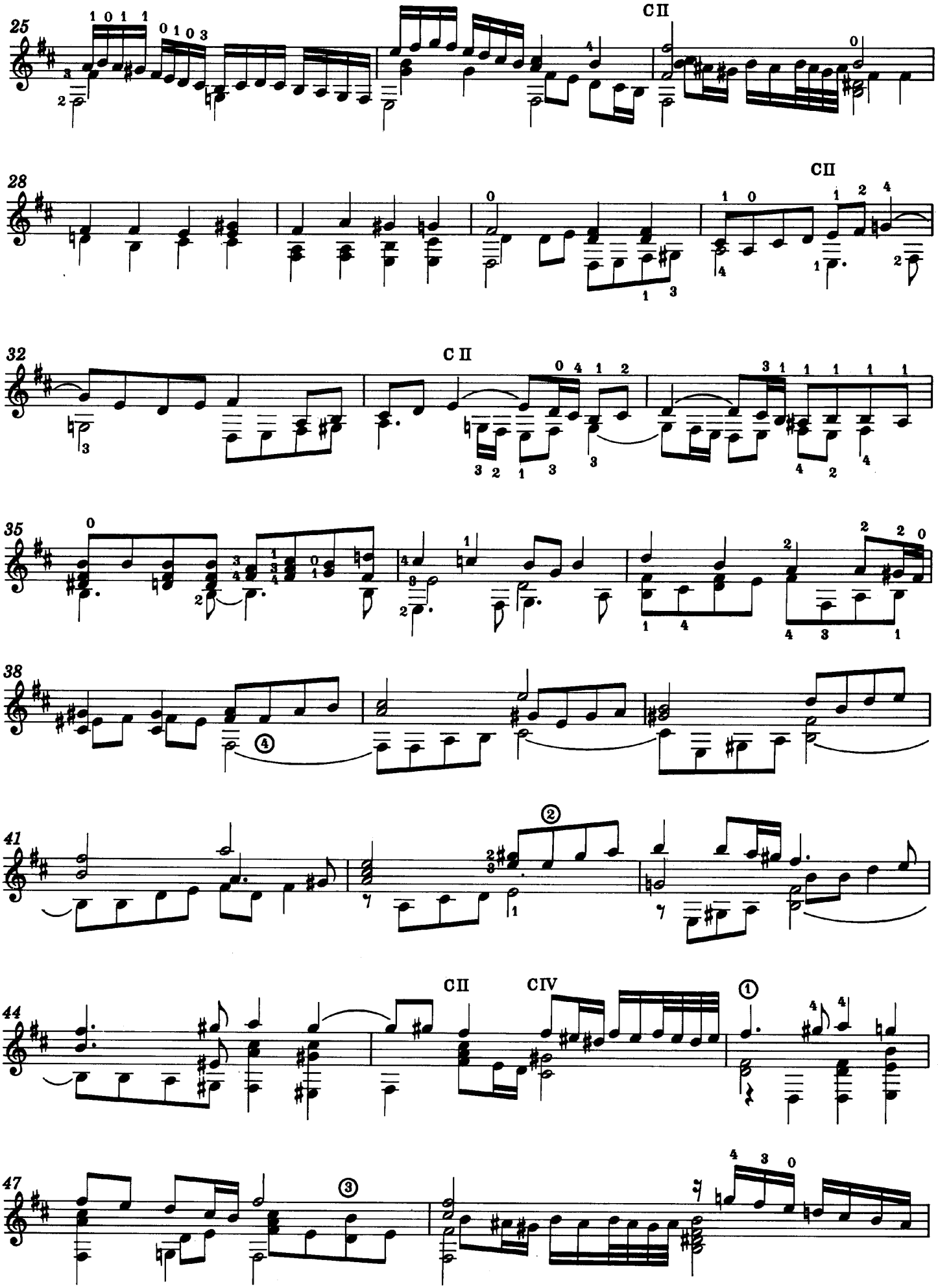
Vietata la fotocopiatura ai sensi di legge




½C II
C III
[④]

Gregorio Howett
FANTASIA (1610)

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CII
CIV
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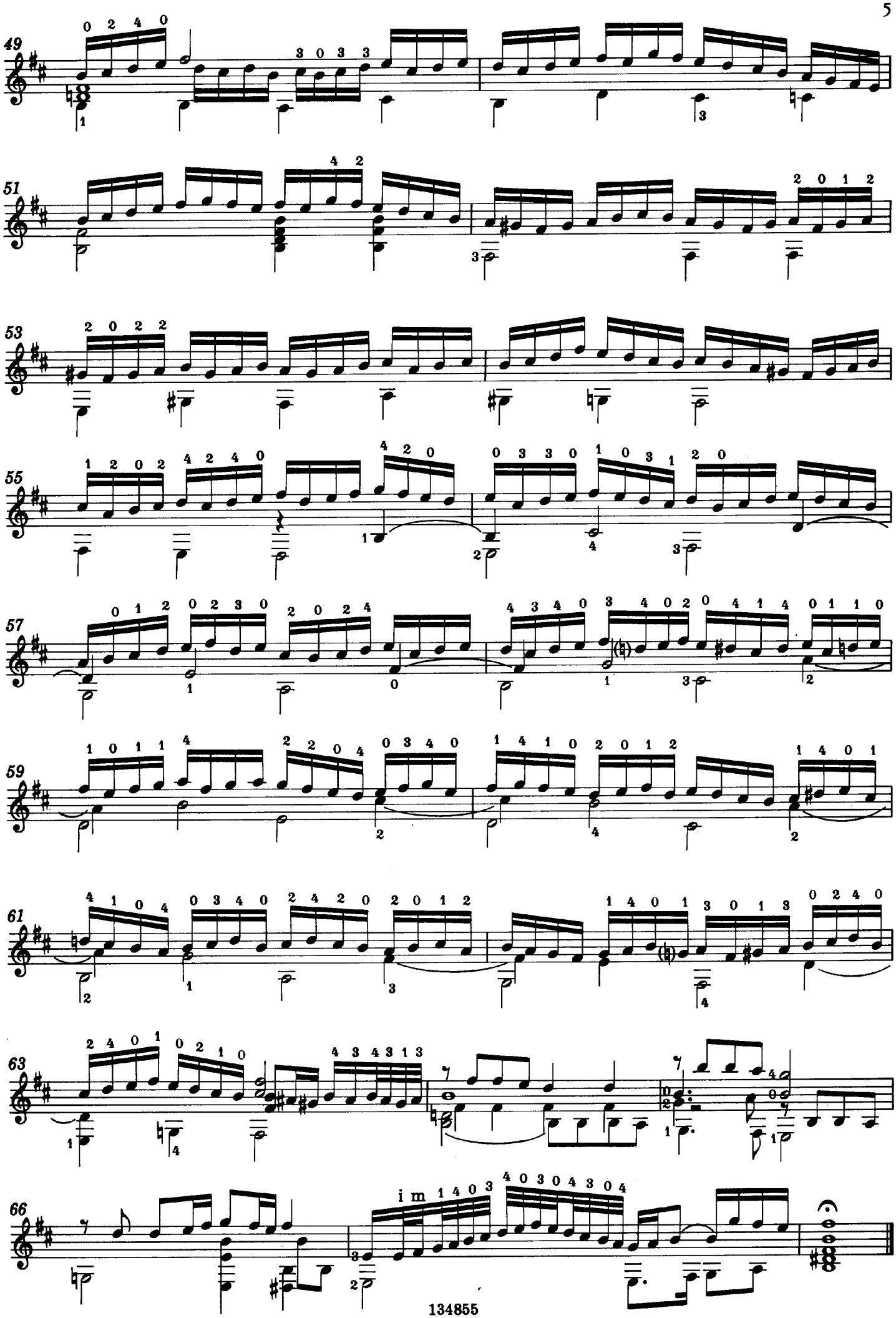
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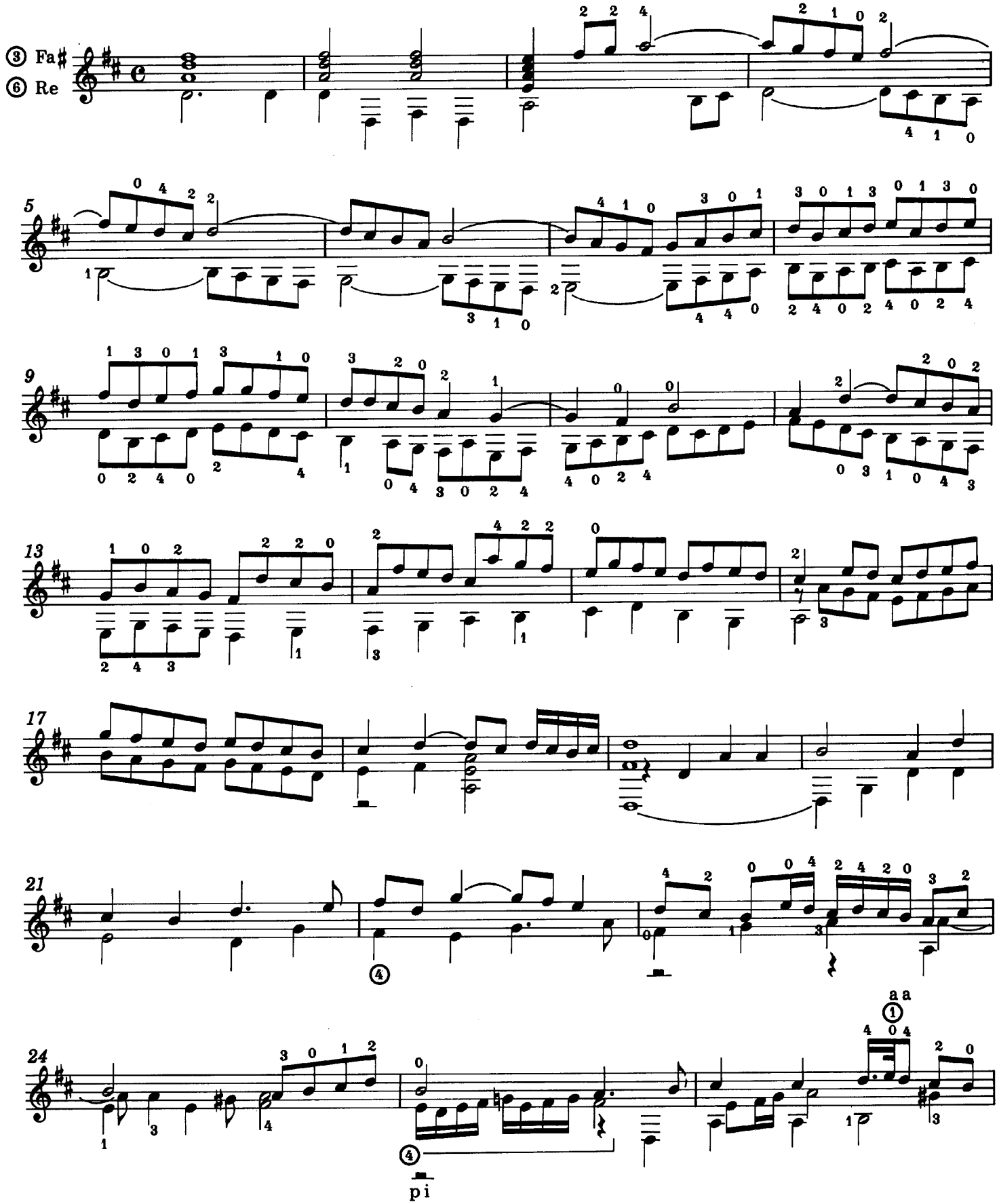
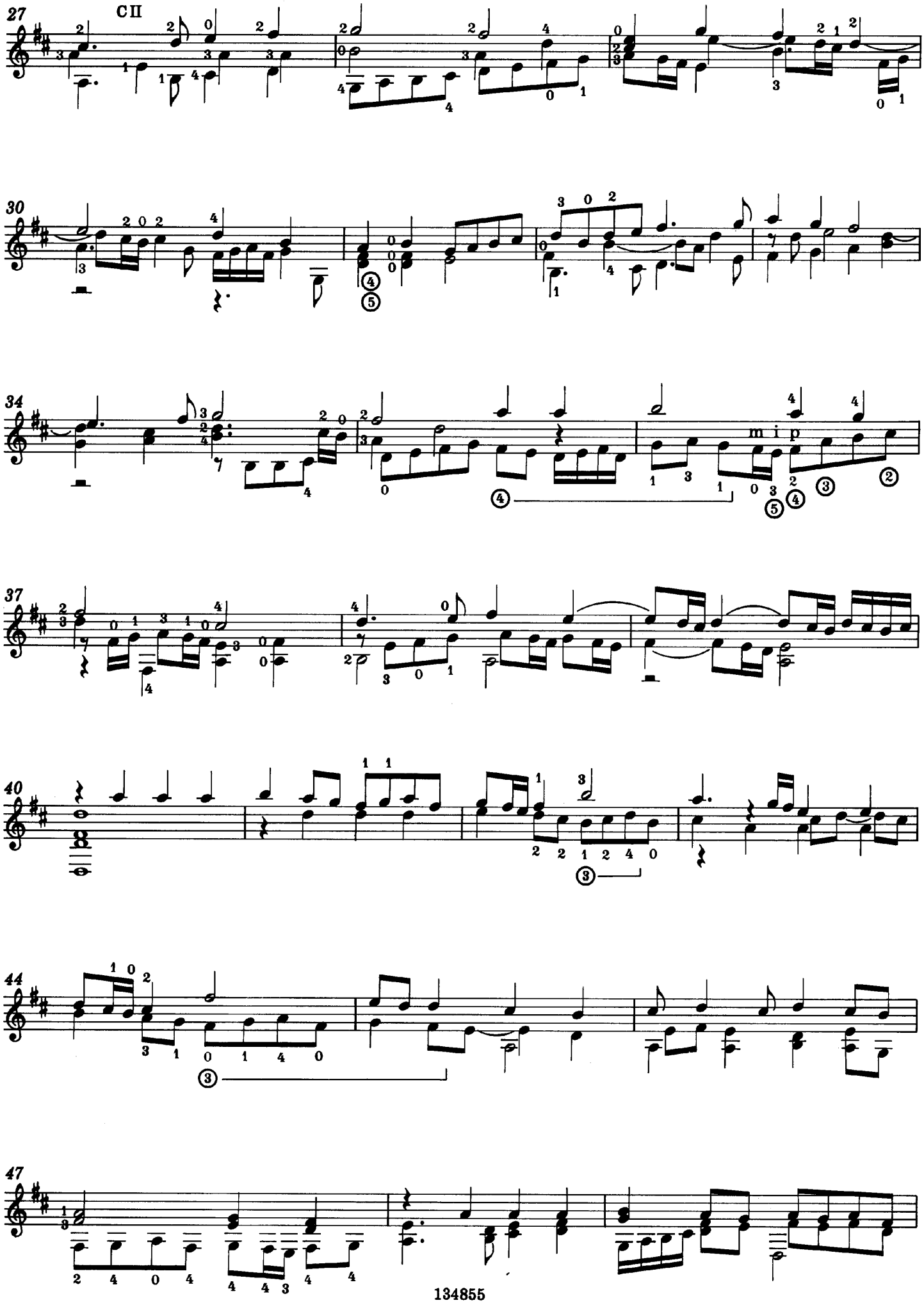
Simone Molinaro
FANTASIA NONA (1603)

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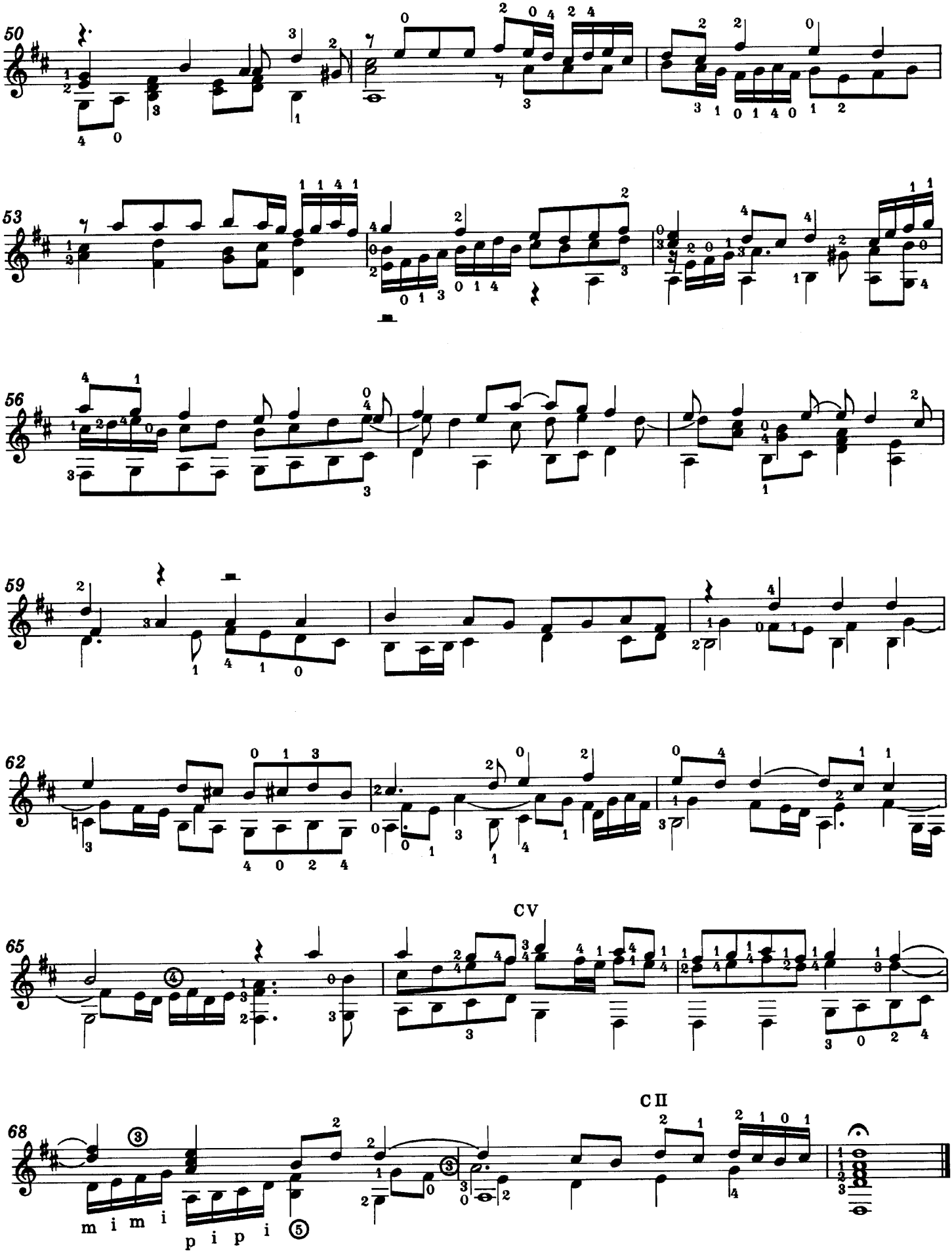
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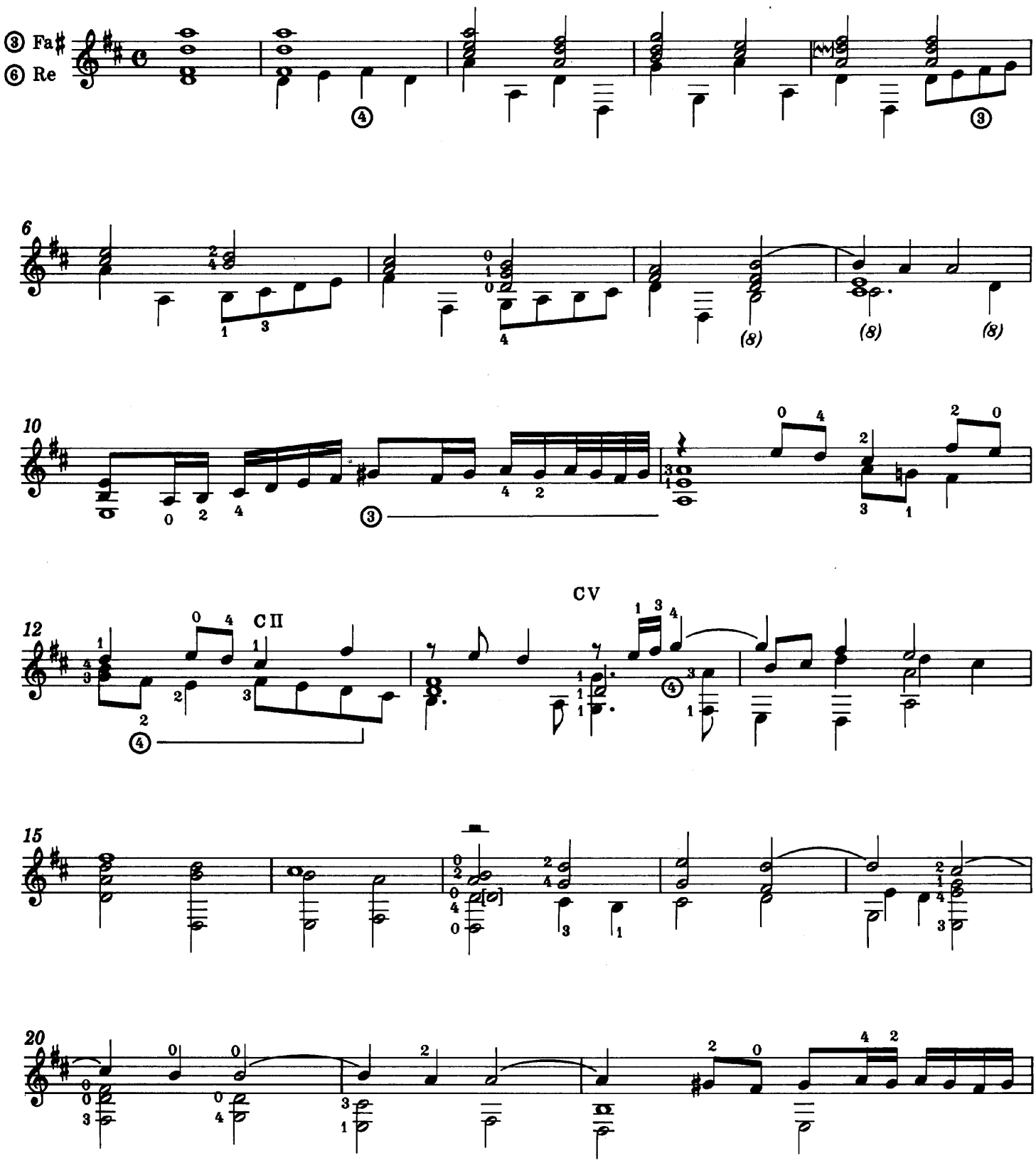
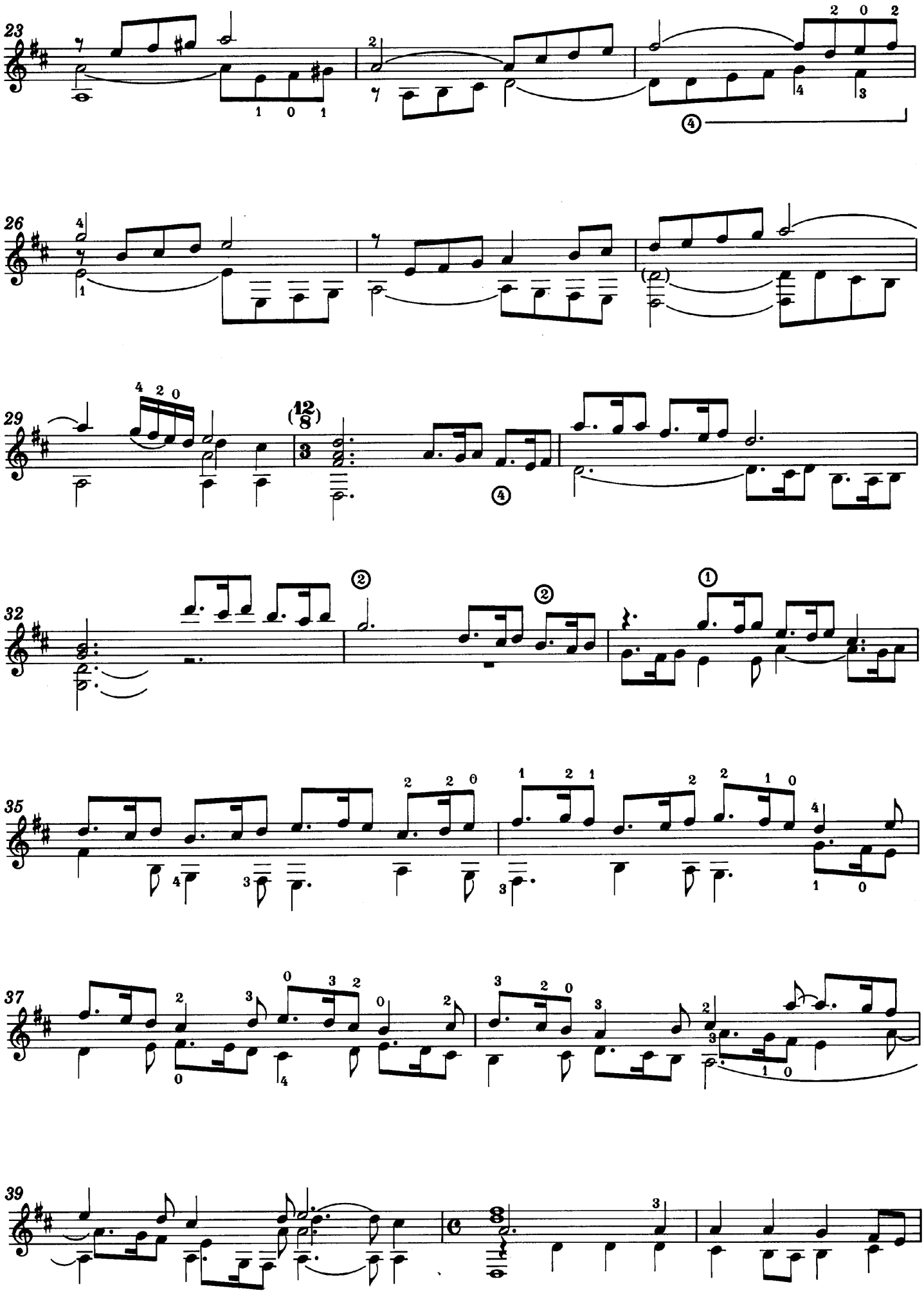
Alessandro Piccinini
TOCCATA UNDICESIMA (1623)

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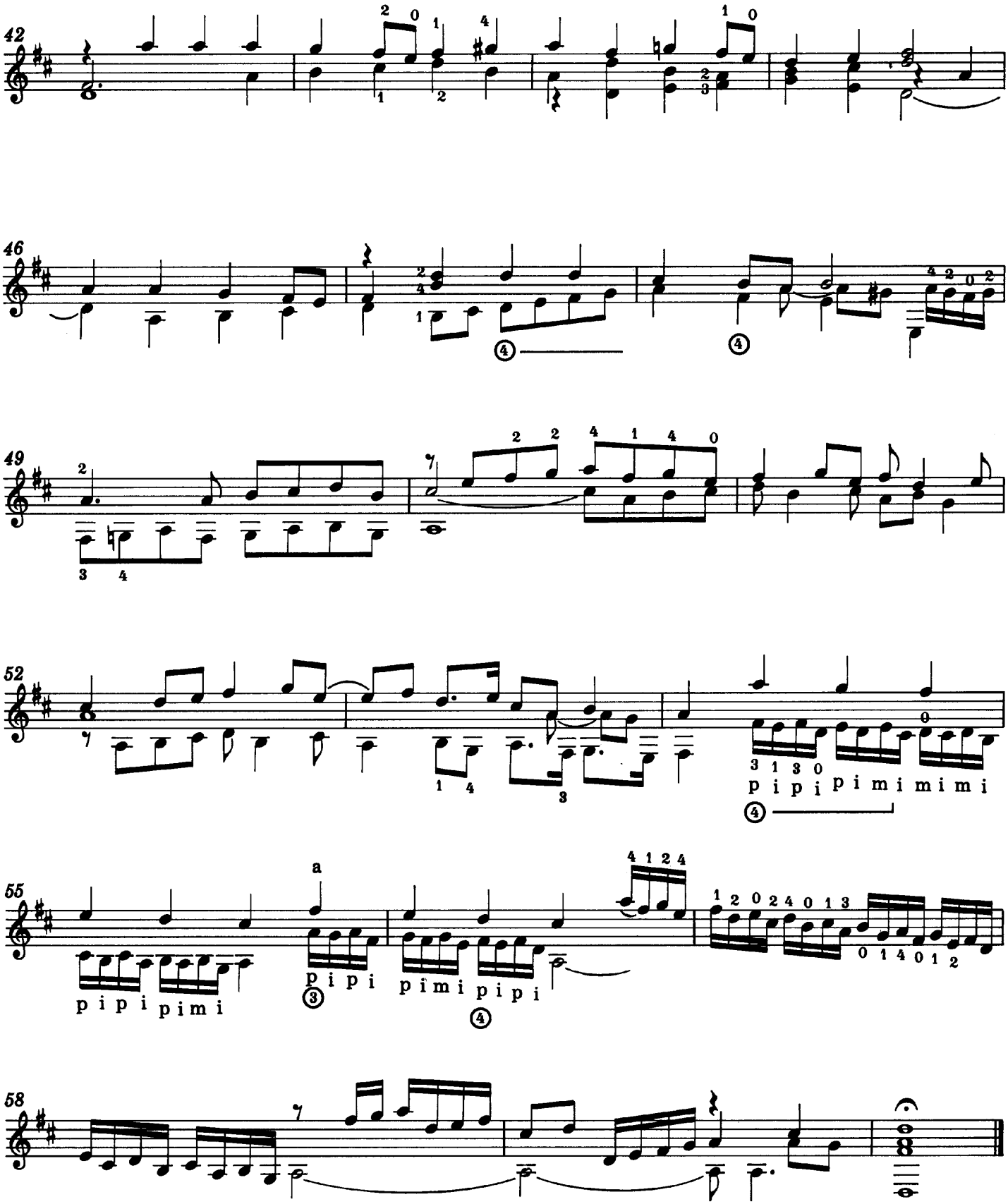
42
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52
p i p i p i m i m i m i
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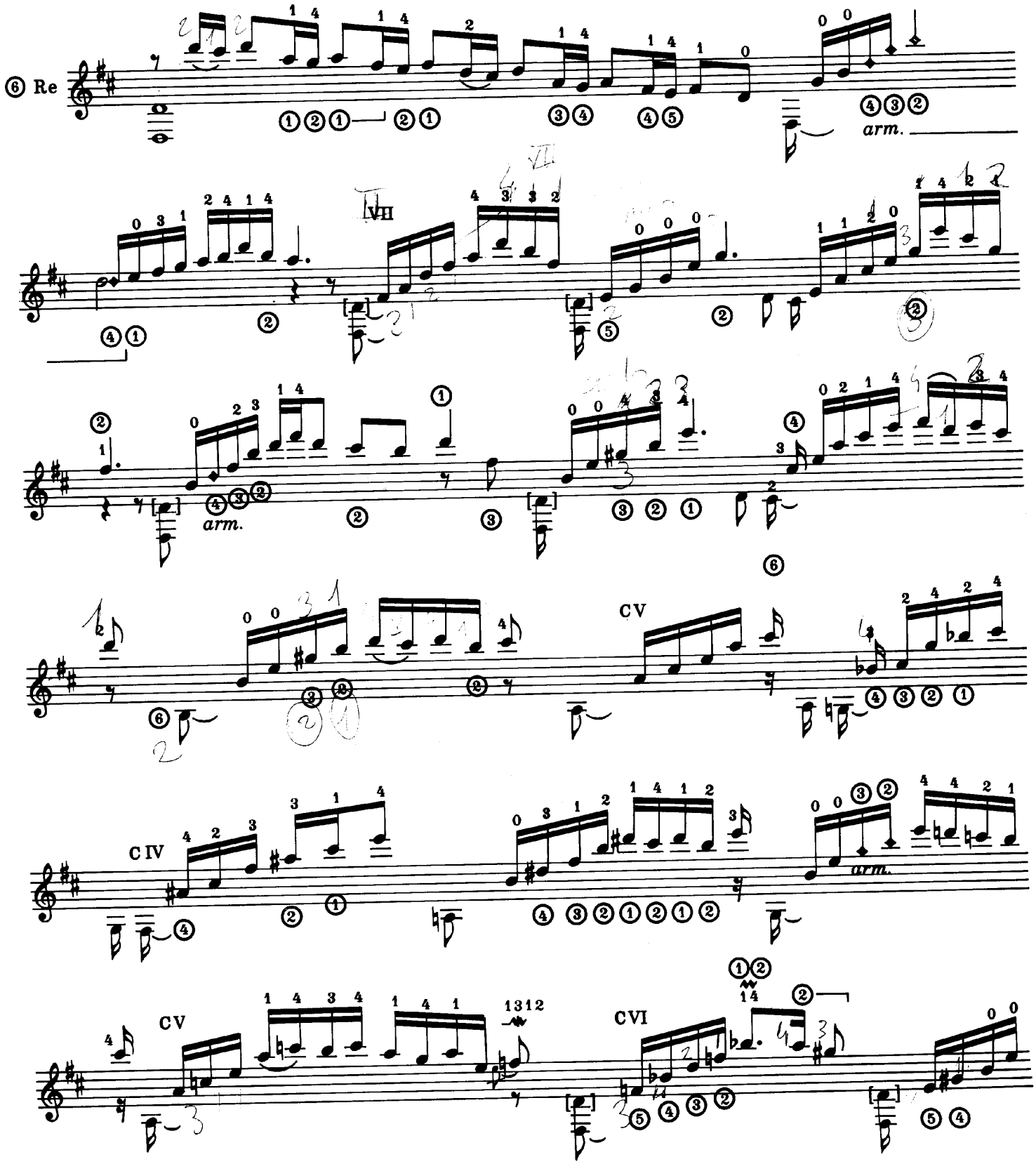
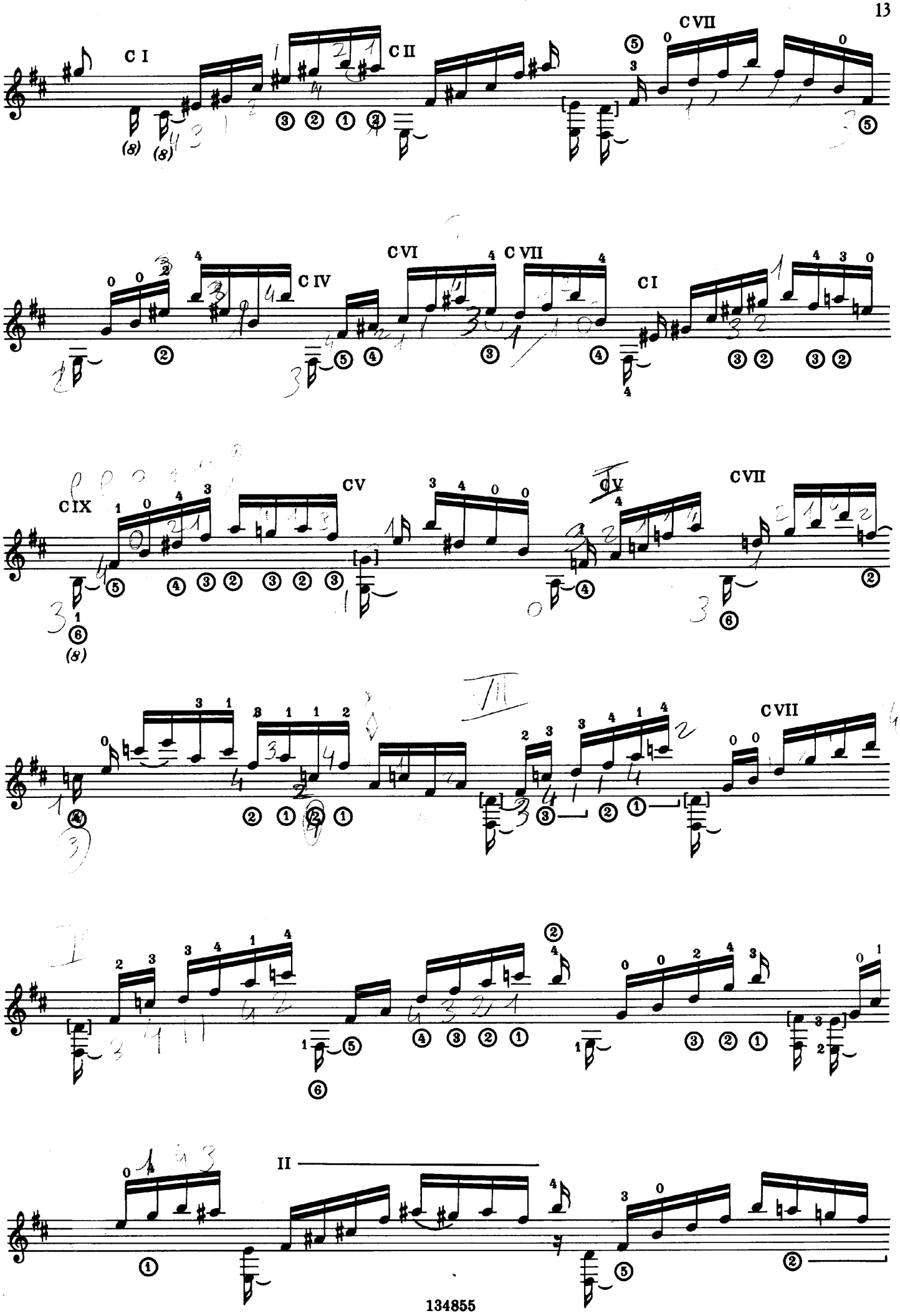
a
p i p i p i m i
p i p i
p i m i p i p i
58

Silvius Leopoldus Weiss
FANTASIA E FUGA (1720)




C I
C II
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C VI
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C V
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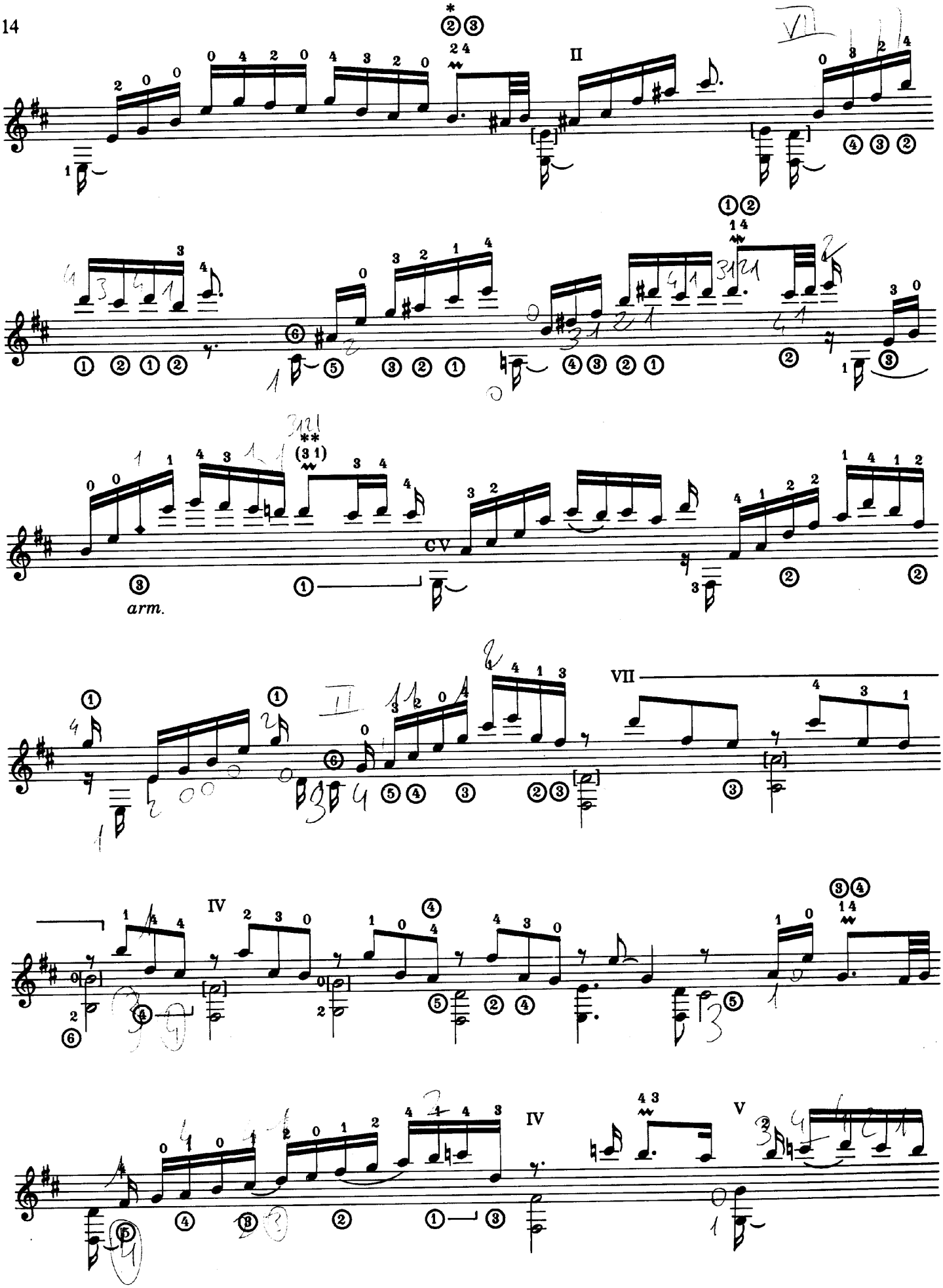
C VII
C VII
II



*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.

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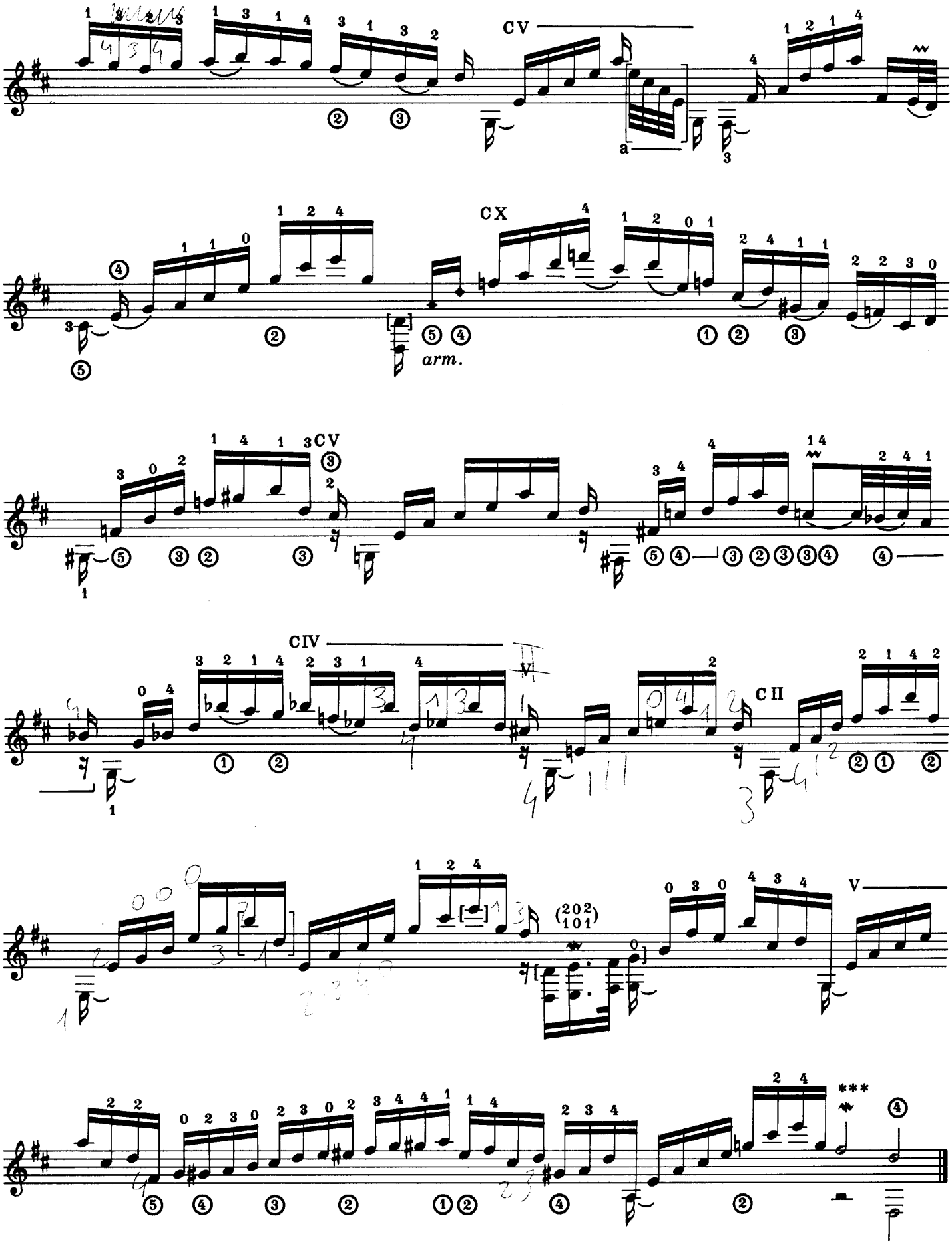

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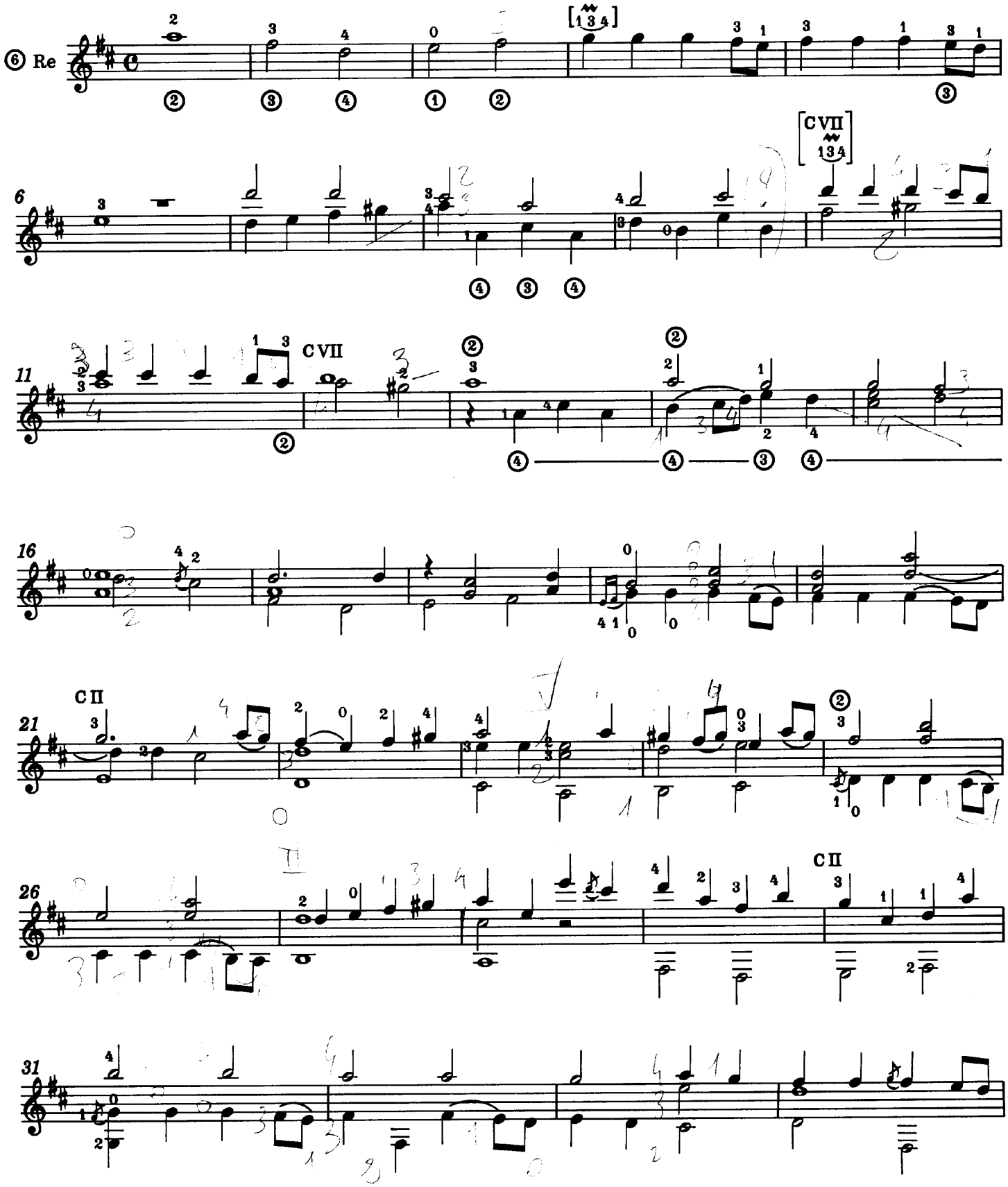
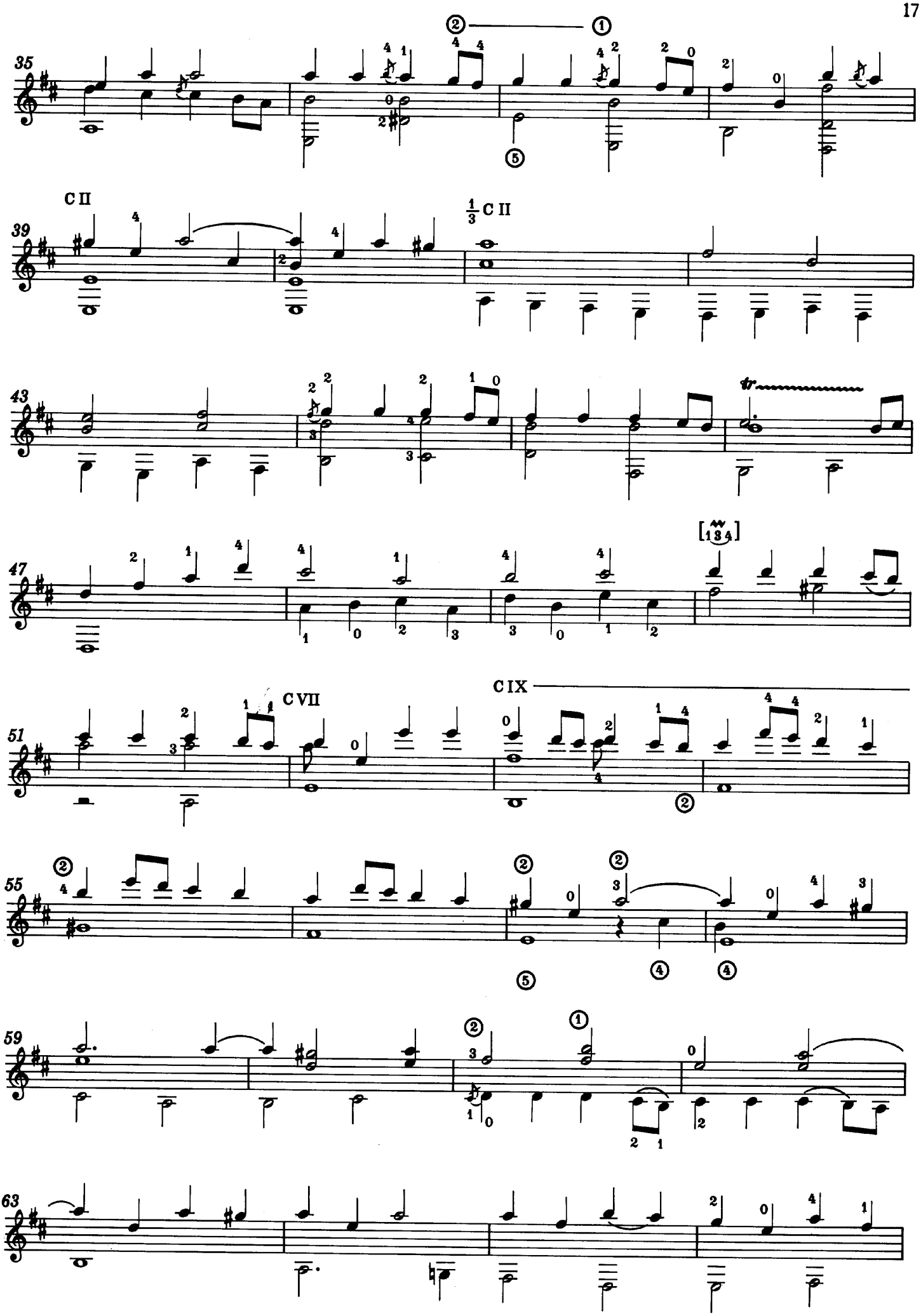
Fuga

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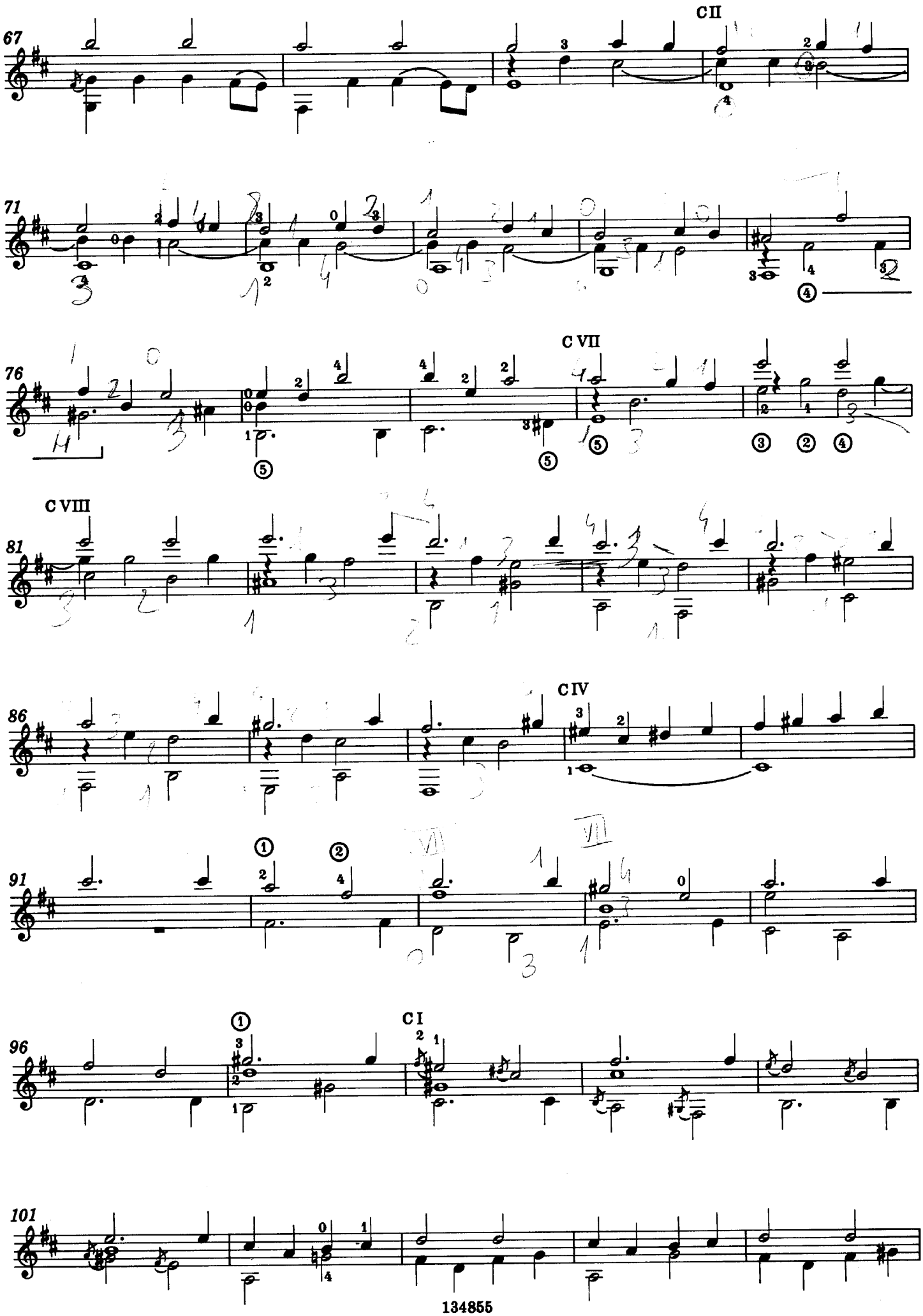
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CI
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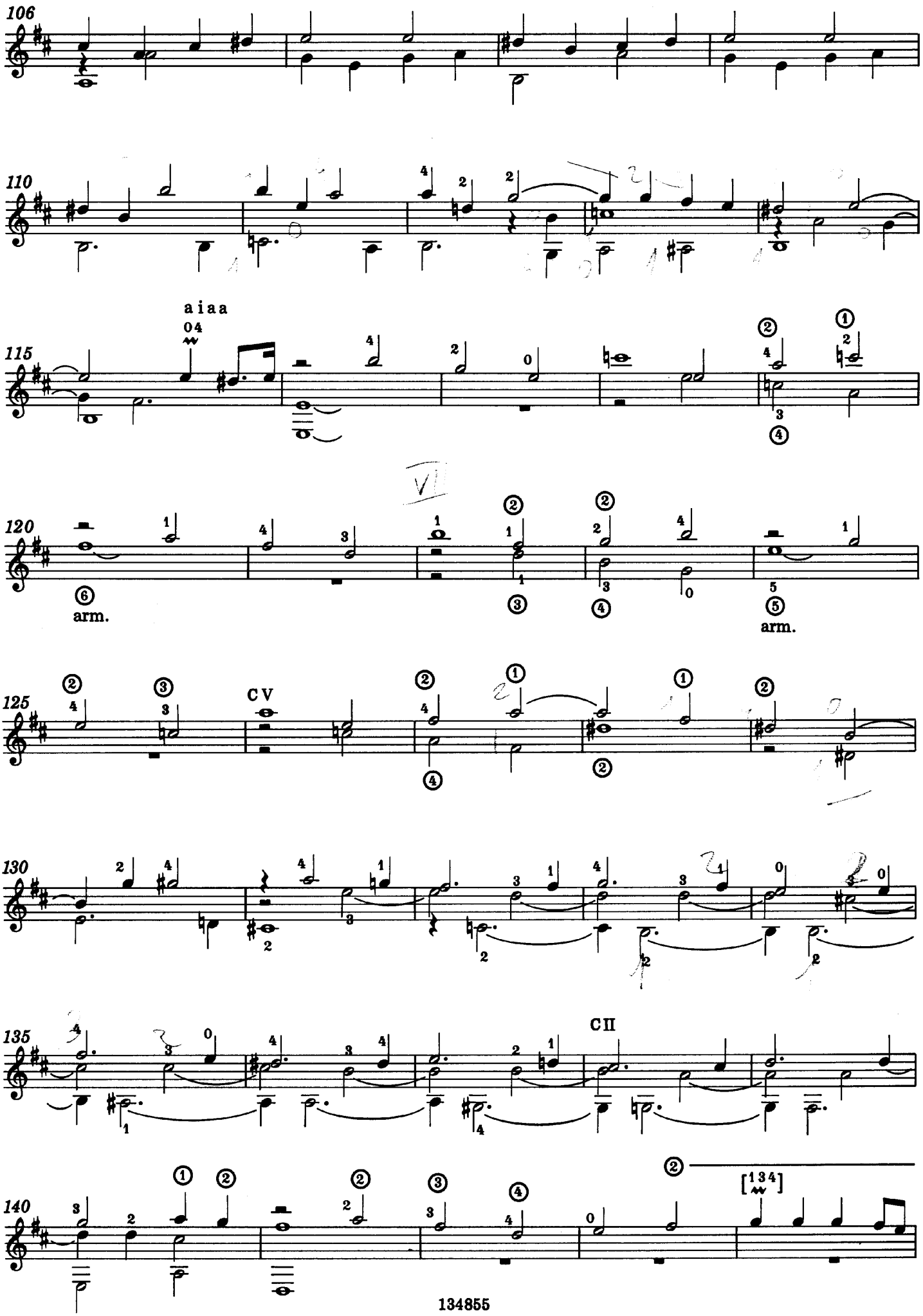
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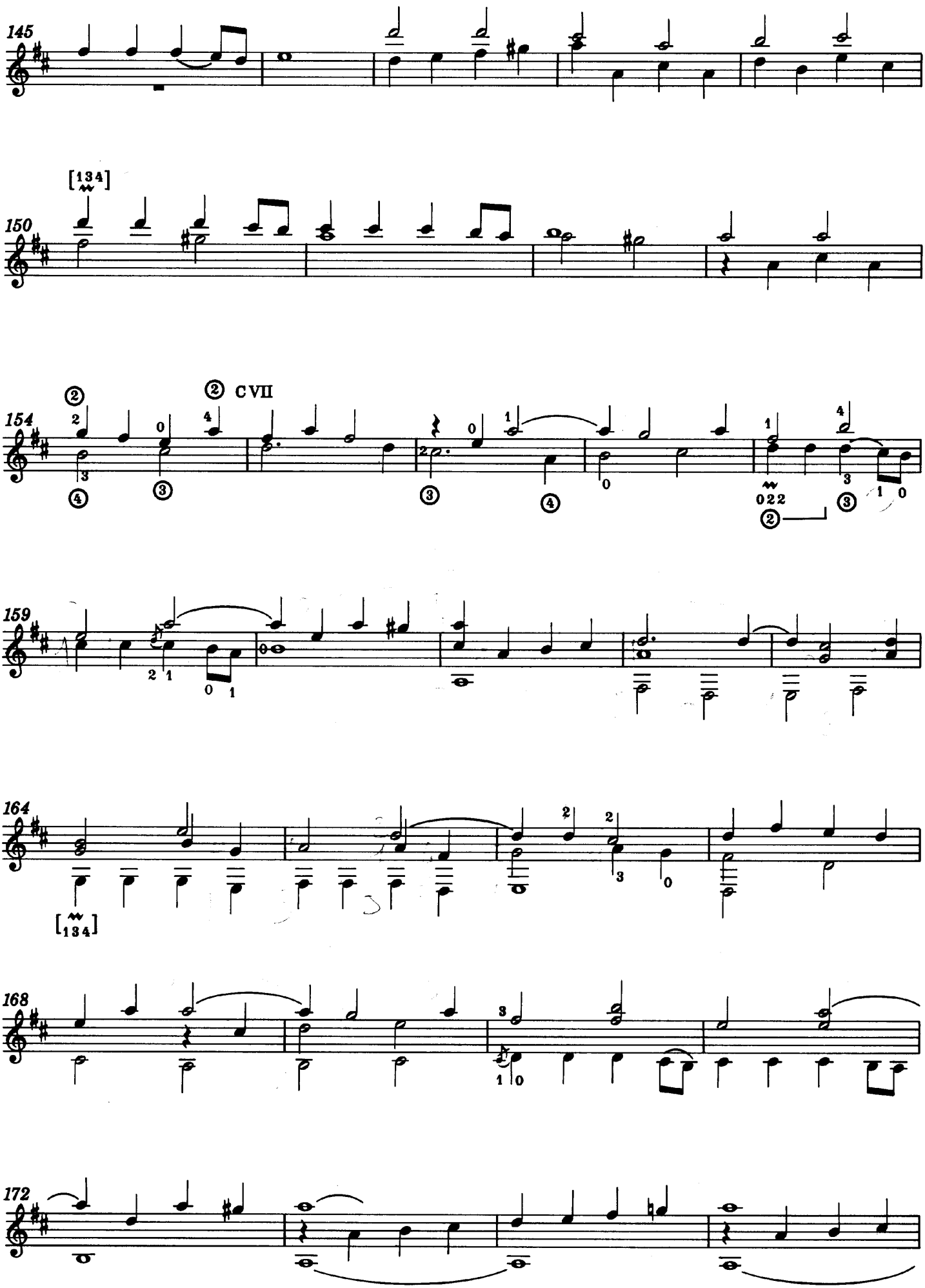
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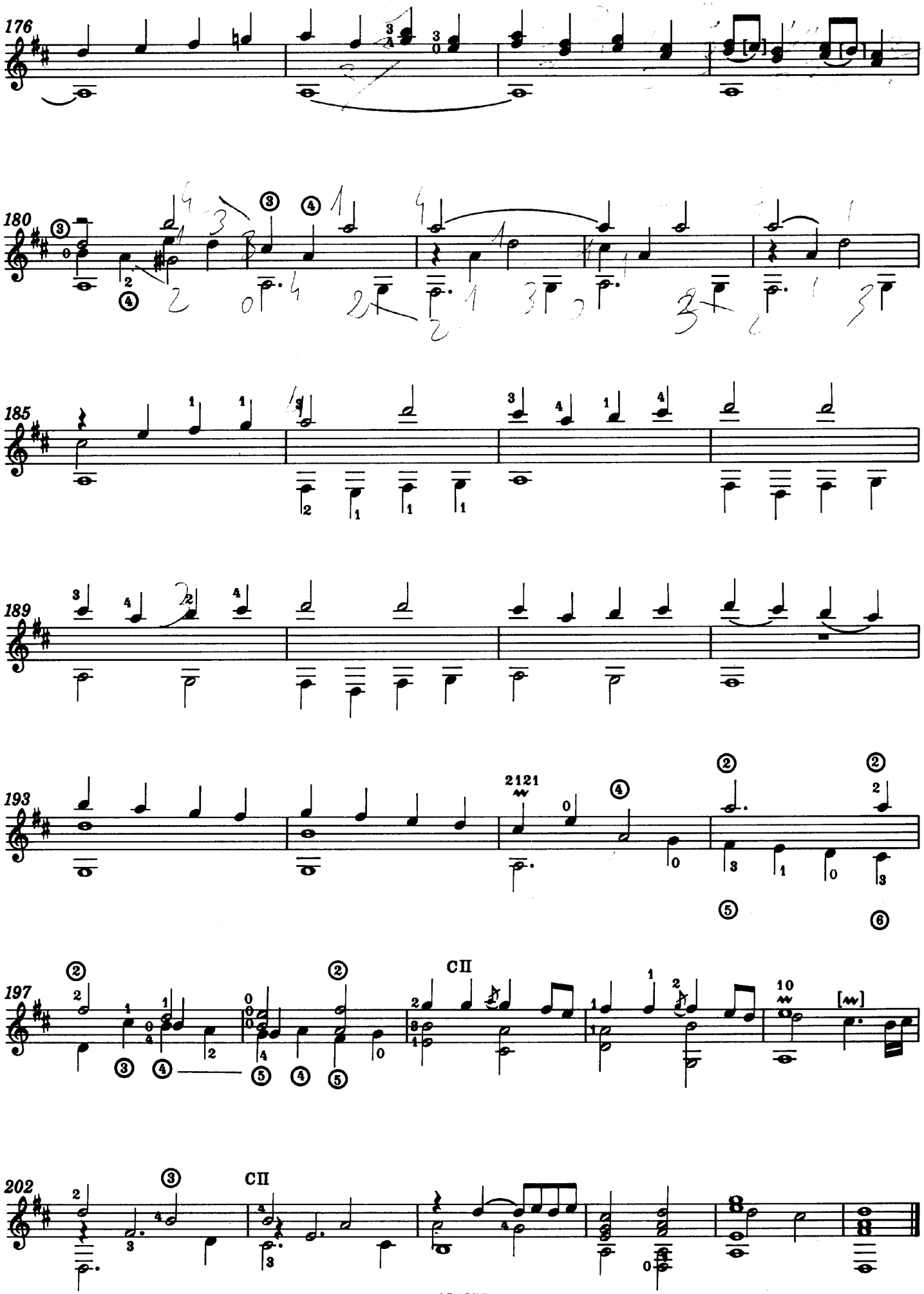
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