GITARRENMUSIK

des 16.–18. Jahrhunderts · 1

nach Tabulaturen

herausgegeben von Adalbert Quadt

GUITAR MUSIC

from the 16th–18th Century · 1

edited according to tablatures by

Adalbert Quadt

VEB DEUTSCHER VERLAG FÜR MUSIK LEIPZIG

Foreword

The guitar is of oriental orgin. It had reached Spain by the 8th century, presumably via the Arabs, and from there, like the lute, it spread through the rest of Europe. Over the centuries the guitar was further developed into an instrument with four courses of strings – this is evident from early-16th-century tablature-books, the earliest known.

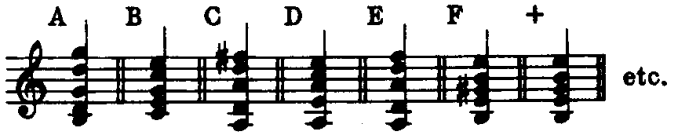
The four-course Spanish guitar with three pairs of strings and a fourth single string lacked the top and bottom strings of our contemporary instrument. Strung in this way, it had a very limited compass, compared to that of the Vihuela (Spanish lute), by then already possessing six courses, and at its peak about the beginning of the 16th century. Tablature-books for the Vihuela (M. Fuenllana, 1554; A. Mudarra, 1546) thus contain a few guitar pieces simply as an appendix, and these are unambitious in comparison to those for the lute. Tablatures printed in France and Italy – R. Ballard and le Roy, 1551–4; Barberis, 1549; Phalèse, 1570 – also included guitar compositions. We now find the artistic value of these pieces, limited by the guitar's mere four courses of strings, not entirely adequate.

It should be mentioned that until toward the end of the 18th century the entire literature for the guitar was notated in the tablature customary with lute-type instruments – a notation based on fingering. These tablatures existed in a variety of linesystems, others were based on letters (French tablature) or numbers (Spanish and Italian tablature). Unfortunately, certain printed tablatures or manuscripts are very corrupt and incomplete, so one can select from them only a relatively small number of good and usable pieces.

In the second half of the 16th century the five-course guitar came into favour. Strung A-d-g-b-e with two octave courses and two unison pairs, it finally established itself over the Vihuela, and the guitar has remained until our own day the Spanish national instrument. The introduction of the fifth course also led to a marked upsurge of the guitar in Italy.

At a very early stage, two ways of playing the guitar were developed: *punteado* (with the fingers), used in music of more pretentions, and *rasgueado* (strumming of chords by downward movement of the thumb and upward movement of the index finger), used more in folk music. Since *rasgueado*, which was technically suited to simple song-accompaniments and dances, became much more widely prevalent, the guitar had to take a subsidiary place as against the Vihuela.

At the beginning of the 17th century the Alphabeto – a notation by chord-fingerings – was invented for the *rasgueado*. Various chord-fingerings were assigned different letters of the alphabet, as the following example shows:



There could hardly be true part-writing with a stereotyped notation such as this. Praetorius '*Syntagma musicum*' of 1618 compares this way of playing to the strumming of comedians and clowns, though at the same time he admitted that the guitar was also used for 'other subtle and graceful songs'.

In surviving tablatures noteworthy guitar-composers of the time immediately after (up to the beginning of the 18th century) have left us an indication of their abilities. There are also countless pieces, some of outstanding quality, whose composers are unknown. (The figuresin brackets indicate the date when each tablature-book appeared.)

Spain	G. B. Granata (1674), F. Guerau (1694), S. Murcia (1714), L. de Ribayaz (1677), G. Sanz 1674).
Italy	F. Asioli (1674), C. Calvi (1646), F. Corbetta (1670), Foscarini (1630), G. Montesardo (1606), G. Monti (1646), D. Pellegrini (1650), L. Roncalli (1692).
France	F. Campion (1705 and 1731), Le Cocq (1729), J. de Saint Luc (1700), R. de Visée (1682 and 1686).
Bohemia	J. A. Losy (1700).
Germany	J. H. Kapsberger (1610), J. Kremberg (1689).

There was a quiet period after the last of the above tablature-books to appear. Not until the end of the 18th century did notable guitarists again appear, such as Ch. Doisy, F. de Ferandière, A. da Silva Leite and F. Moretti. They were the first to write down their music in our present-day notation.

About this time, the sixth string was added to the guitar, which by now was also single-strung. In this form it also spread very widely through Germany and soon achieved a popularity such as

never before. Present-day guitarists still know such names as D. Aguado, M. Carcassi, F. Carulli, A. Diabelli, M. Giuliani, F. Gragnani, L. Legnani, W. Matiegka, F. Molino, S. Molitor and F. Sor.

After a florescense lasting some decades, the cult of the guitar began to decline, and only at the beginning of our own century did it take on a new lease of life. The only guitar-composers worth mentioning, of the few from the intervening epoch, are F. Brand, N. Coste, J. K. Mertz, G. Regondi, and L. Schulz, also the Spaniards J. Arcas, J. Broca, A. Cano, and J. Viñas.

Spain produced none of the 19th-century's leading guitar-composers, but F. Tarrega was a most important figure, the founder of modern guitar-playing. With his playing technique and the new stimulus he was able to give to guitar music, he has become the model for all great guitarists.

Whereas in earlier times any important instrumentalist would produce his own works, present-day composers who do not play the guitar also write for it.

The instrument's present popularity could well last a long time, in view of the great number of good pieces by contemporary composers, the publication of transcriptions from old tablatures, and, last but not least, the activities of outstanding guitarists.

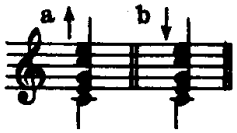
I must thank the libraries mentioned in the index of sources for making available prints, manuscripts, and films.

I hope that the selection of pieces in this volume will give present-day guitarists not only musical pleasure, but also a glimpse into the output of master guitarists from the 16th to the 18th century – a corpus of music still much less familiar than it deserves to be.

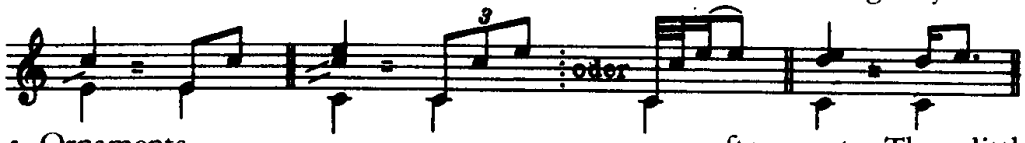
Berlin, February 1970 Adalbert Quadt

Instructions for performing the signs used in these pieces

1. The chords should be struck in a sweeping motion:
a) with the thumb from the lowest to the highest note,
b) with the first finger from the highest to the lowest note.

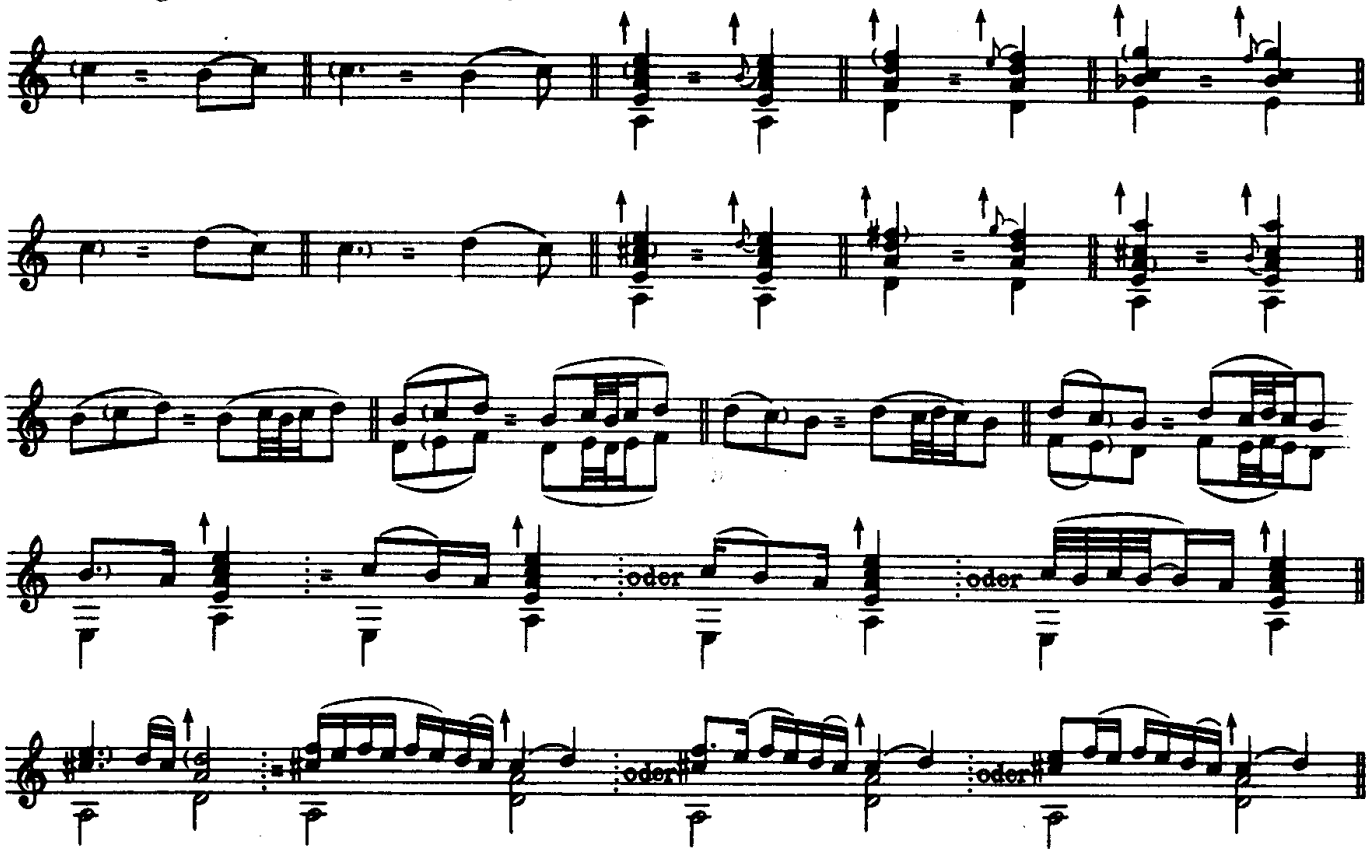


2. Notes that should be struck after one another in the following ways:

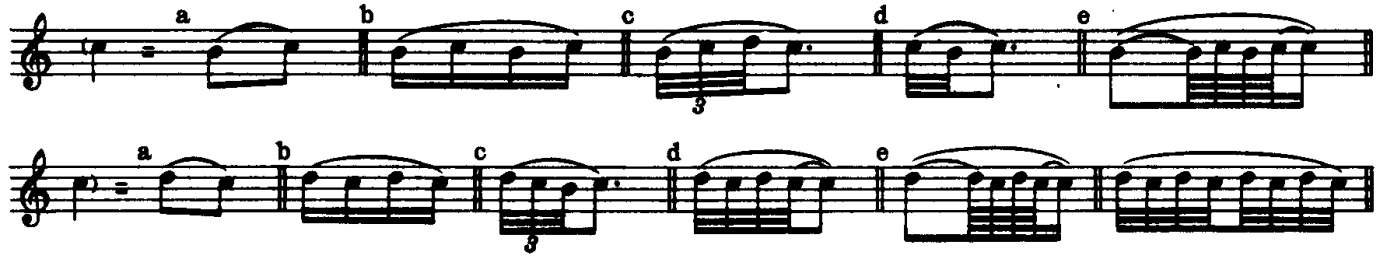


3. Ornaments

Ornamentation constitutes an important element in music of the seventeenth and eighteenth centuries. Its purpose is to adorn the melody and enliven the individual parts. Guitar composers used the signs c and ɔ, for instance, before or after a note. These little hooks, used here for our tablature pieces, should be interpreted as follows:
c in front of a note is an appoggiatura from the lower second on to the main note,
ɔ after a note is an appoggiatura from the upper second on to the main note.



In practice, Baroque music-making certainly called for other ornaments than the simple appoggiatura. Just to give an idea of some of the wide range of possibilities here are a few suggestions:



And not only guitar tablatures contain signs to indicate possible ornamentation. Compositions of the time for other instruments frequently use +, for example, to show that ornaments can be included at the player's discretion.

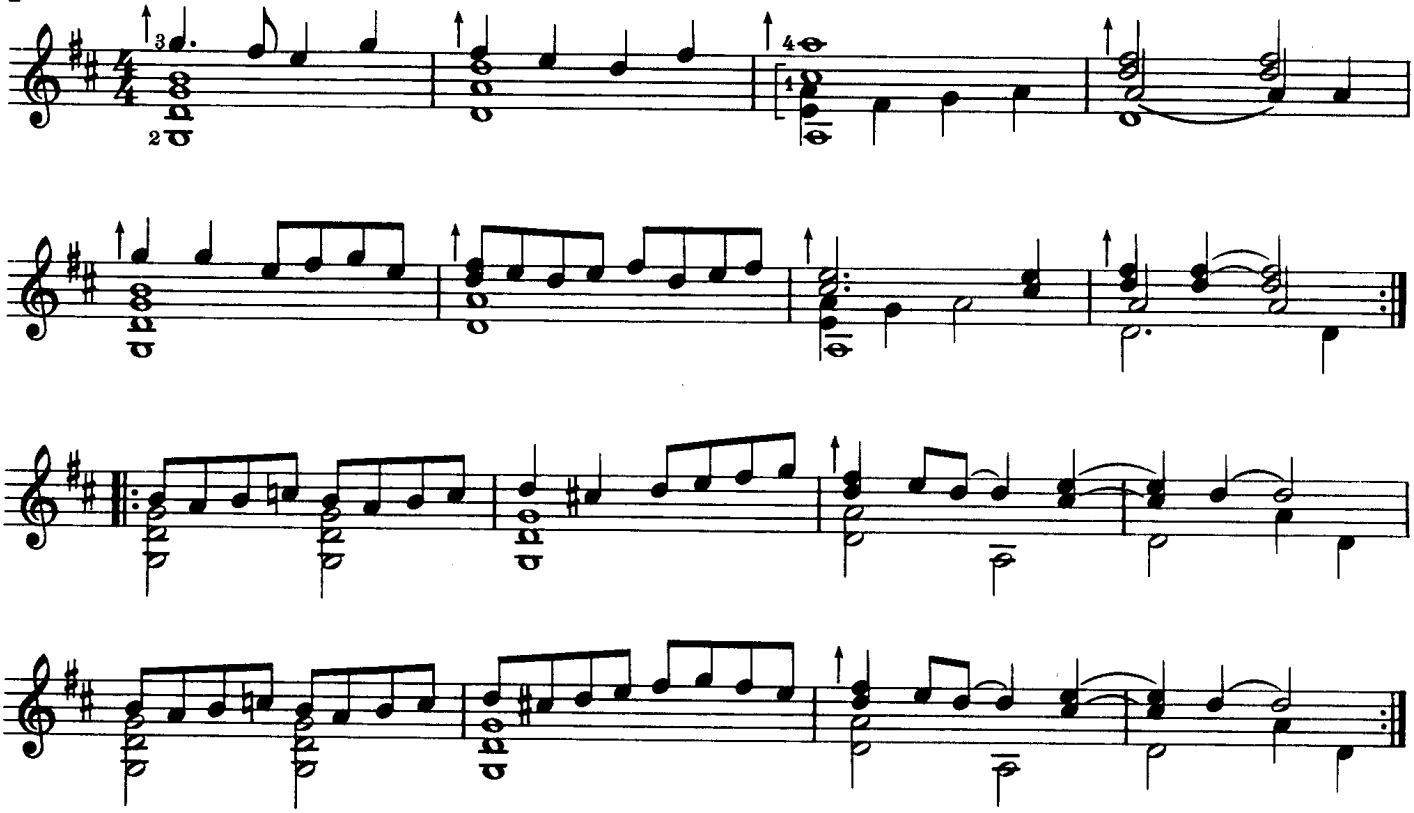
The technically less-advanced guitarist may rest assured that this music sounds good too without ornamentation. It is in any case advisable to play it through first without taking any notice of the ornament signs.

Without changing the original in any way the low E-string has also been brought into use.

2 Fantasien

I

Melchiore de Barberis



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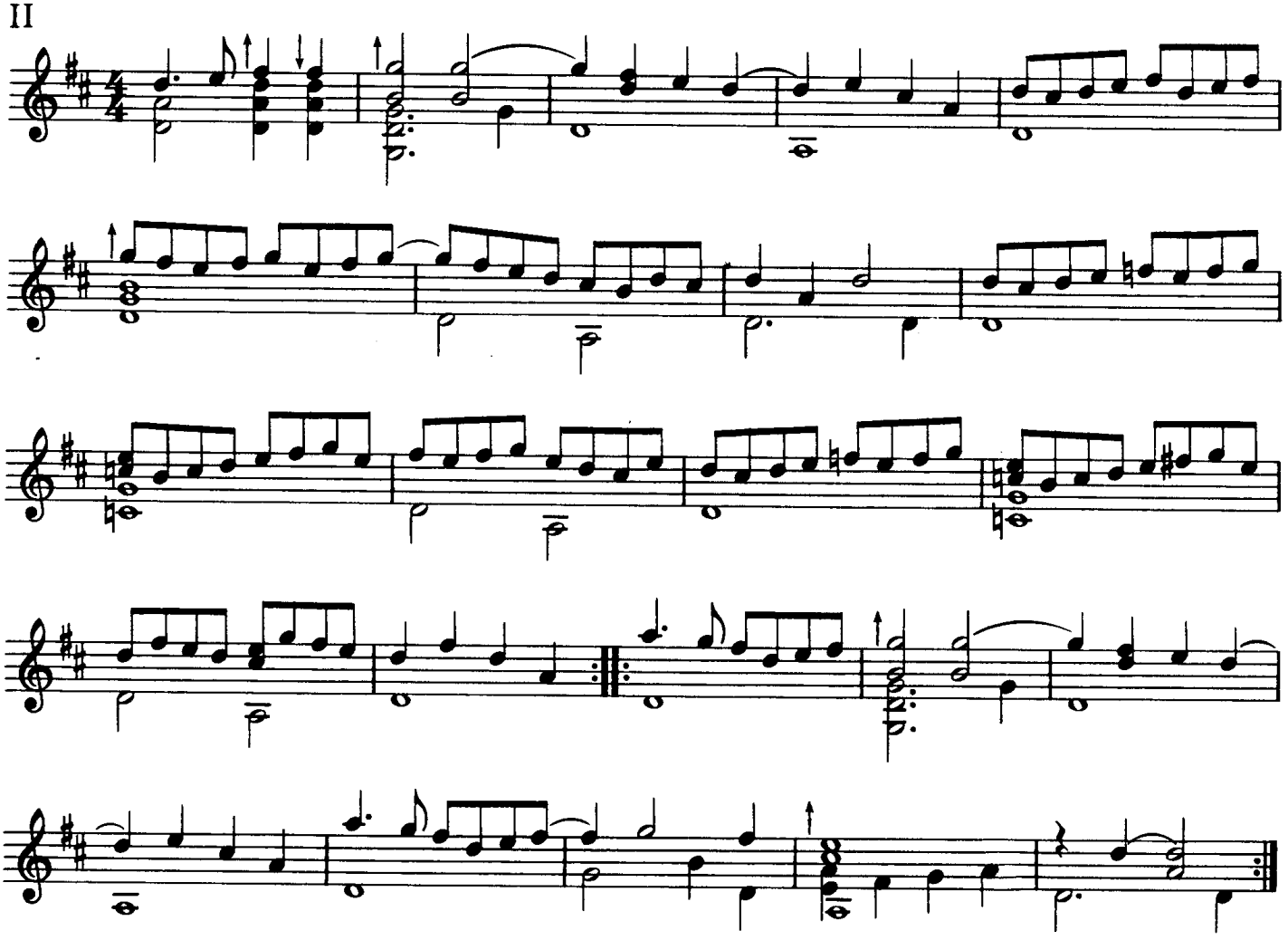
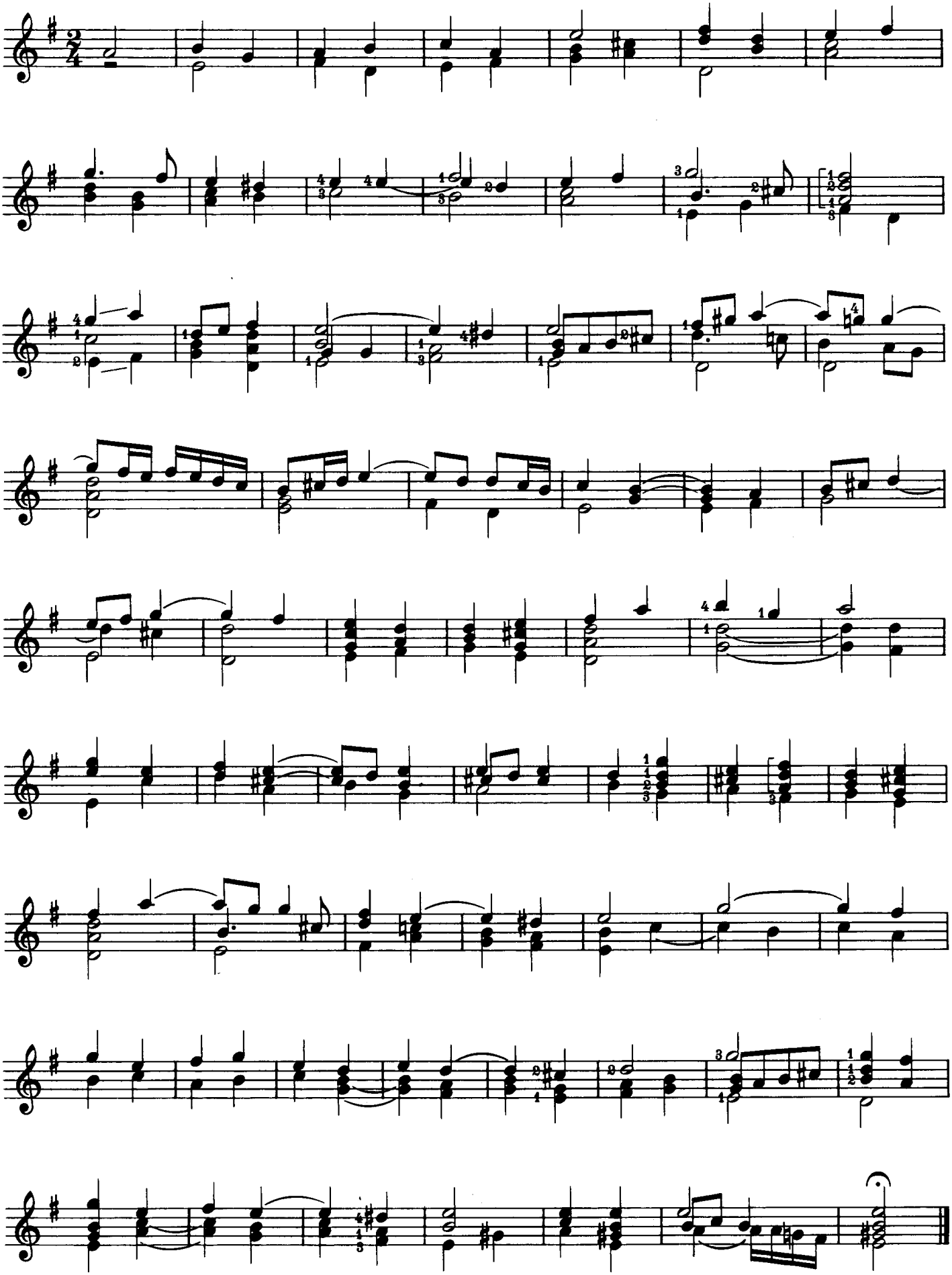


2 Fantasien

Miguel de Fuenllana

I



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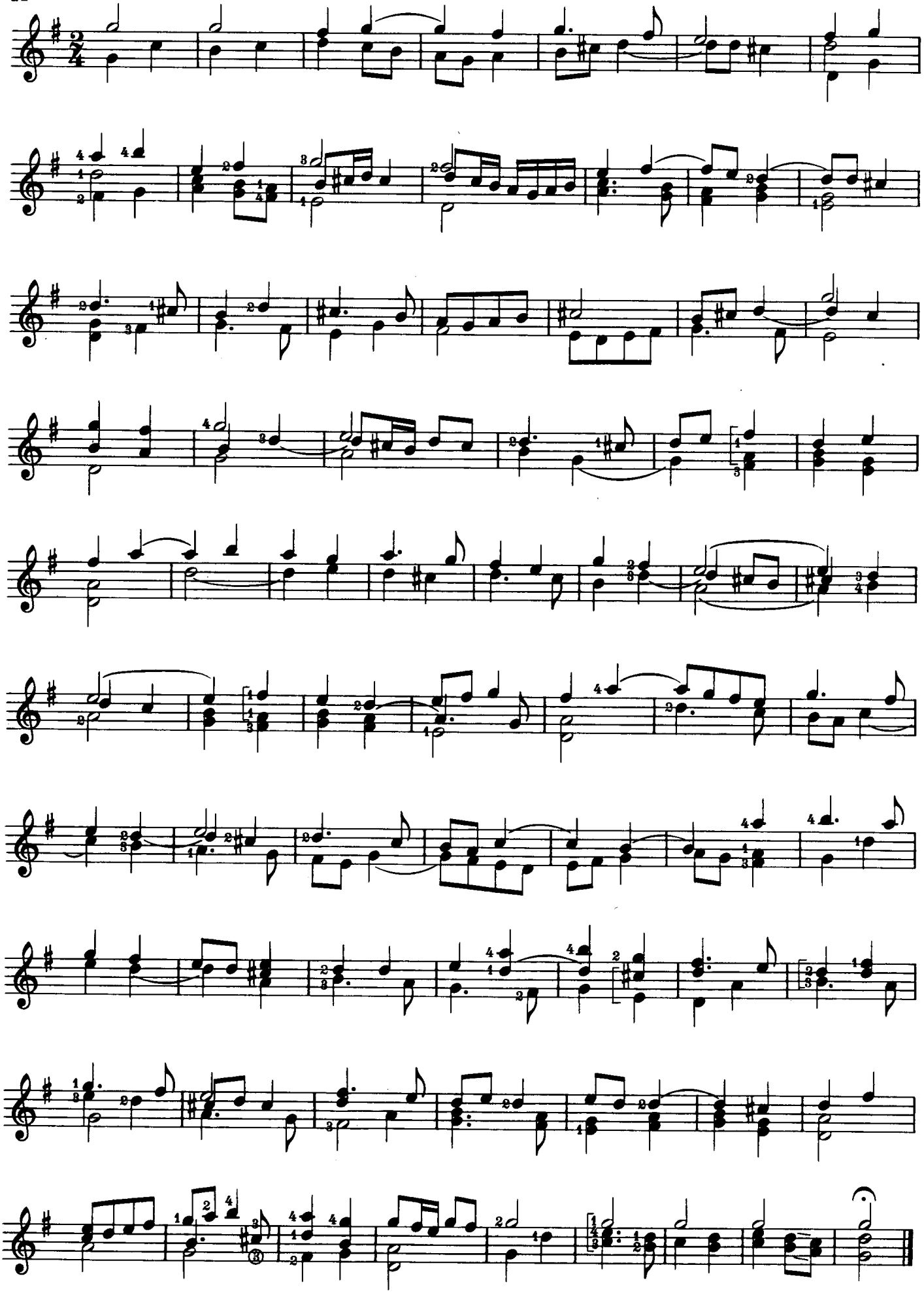
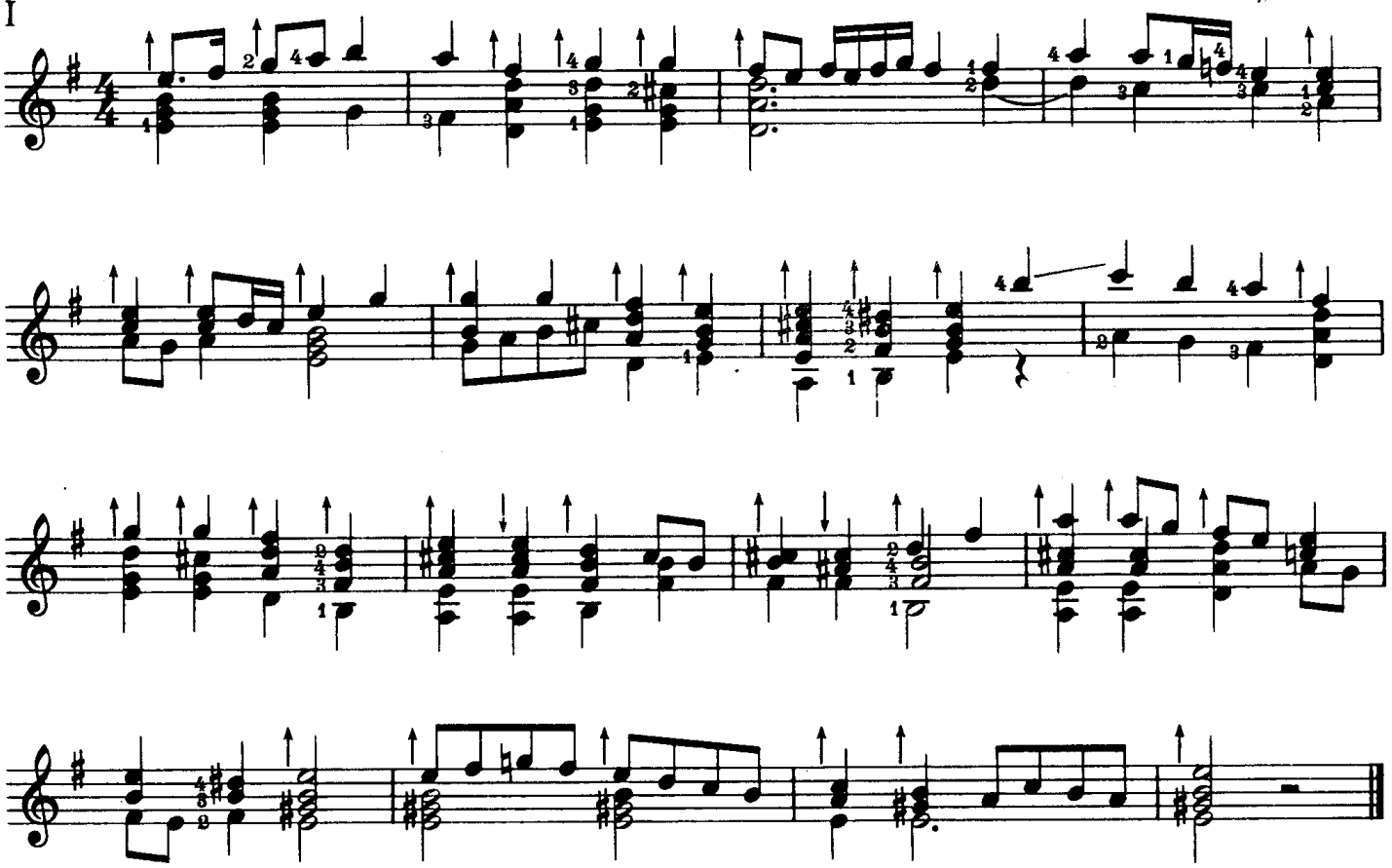


2 Fantasien

anonym
aus „Phalèse“

I



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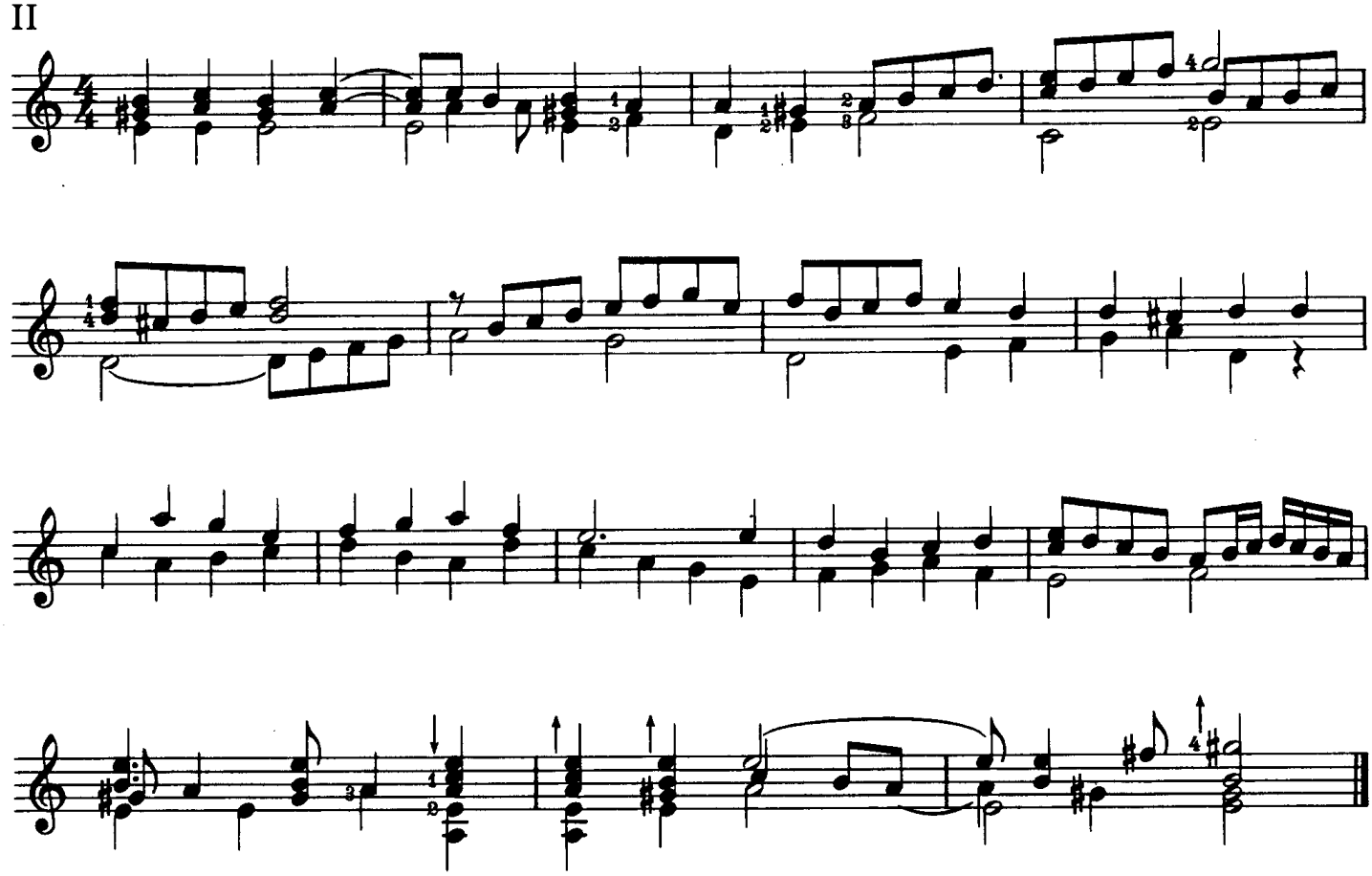
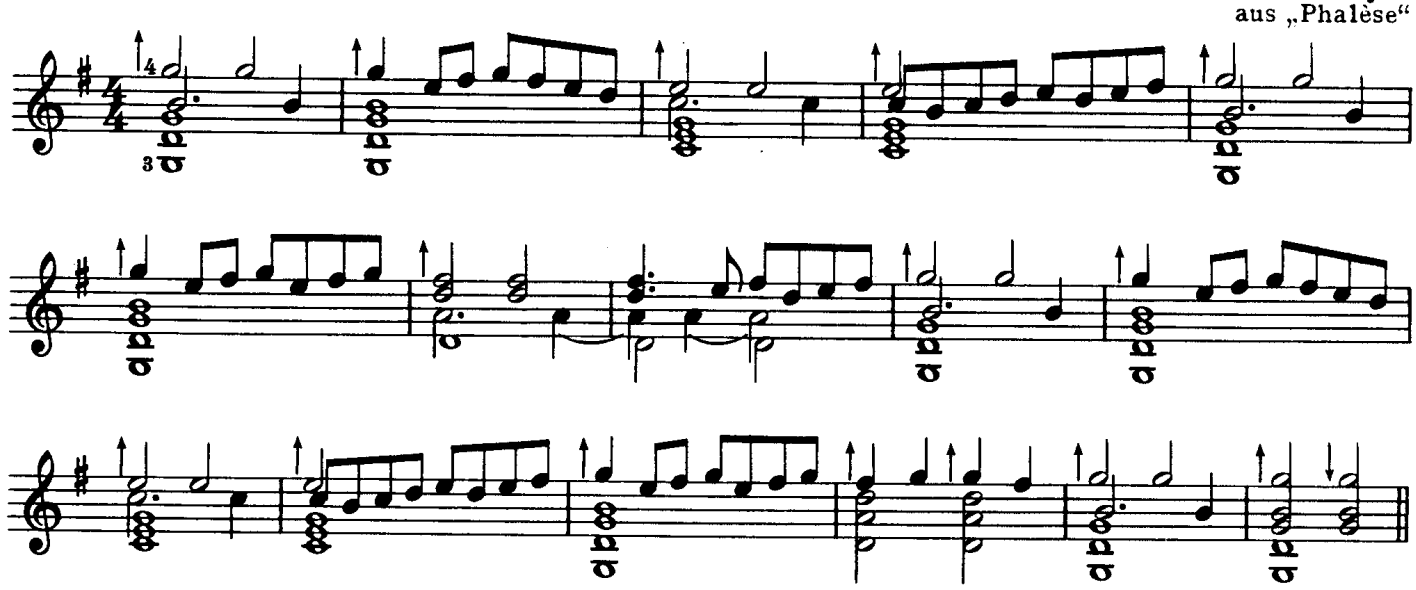
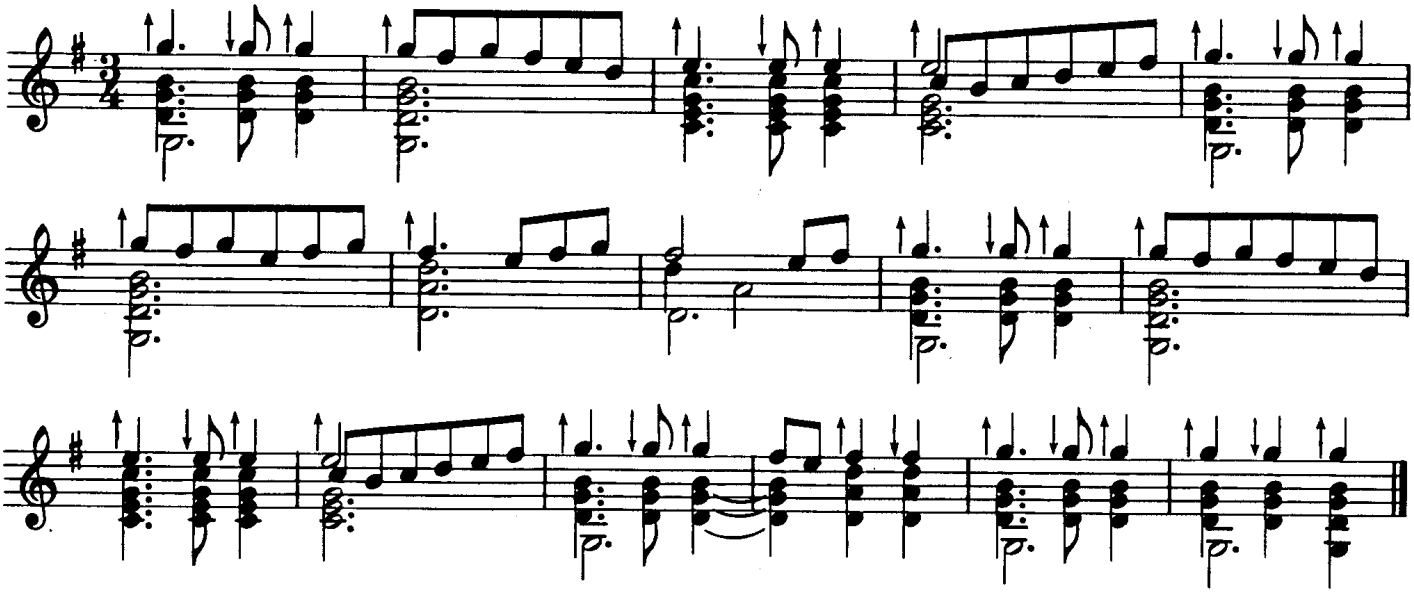


Pavane des bouffons

anonym
aus „Phalèse“

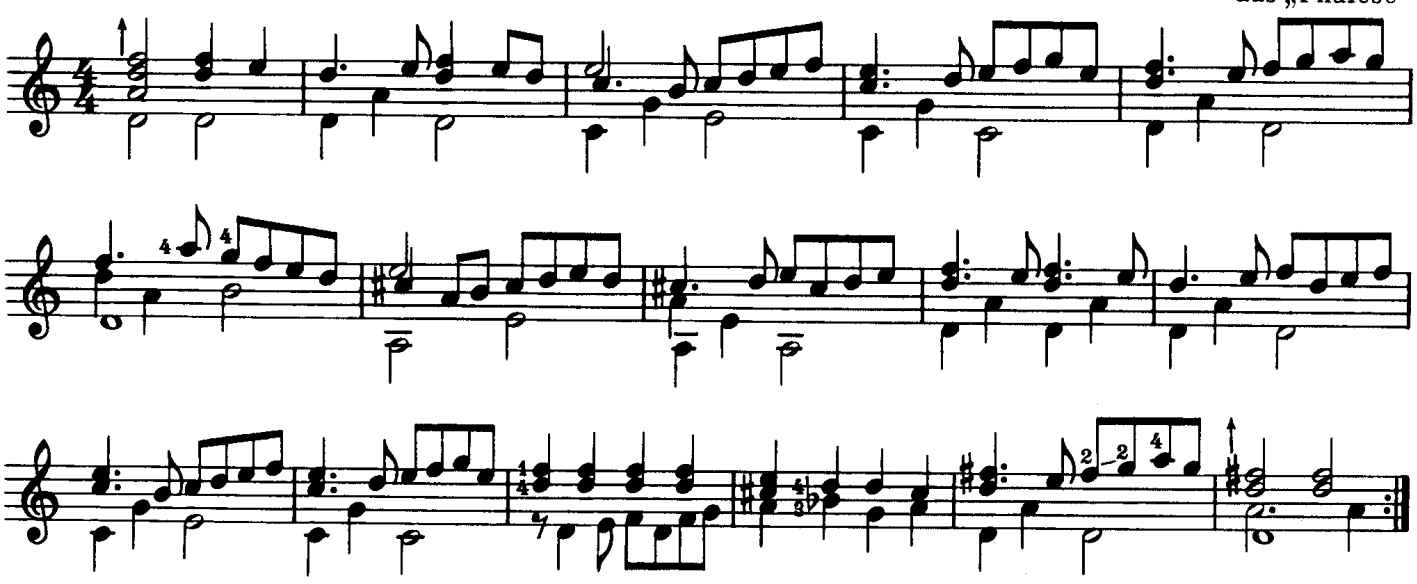


Gagliarde



Passamezzo

anonym
aus „Phalèse“



2 Gagliarden

anonym
aus „Phalèse“

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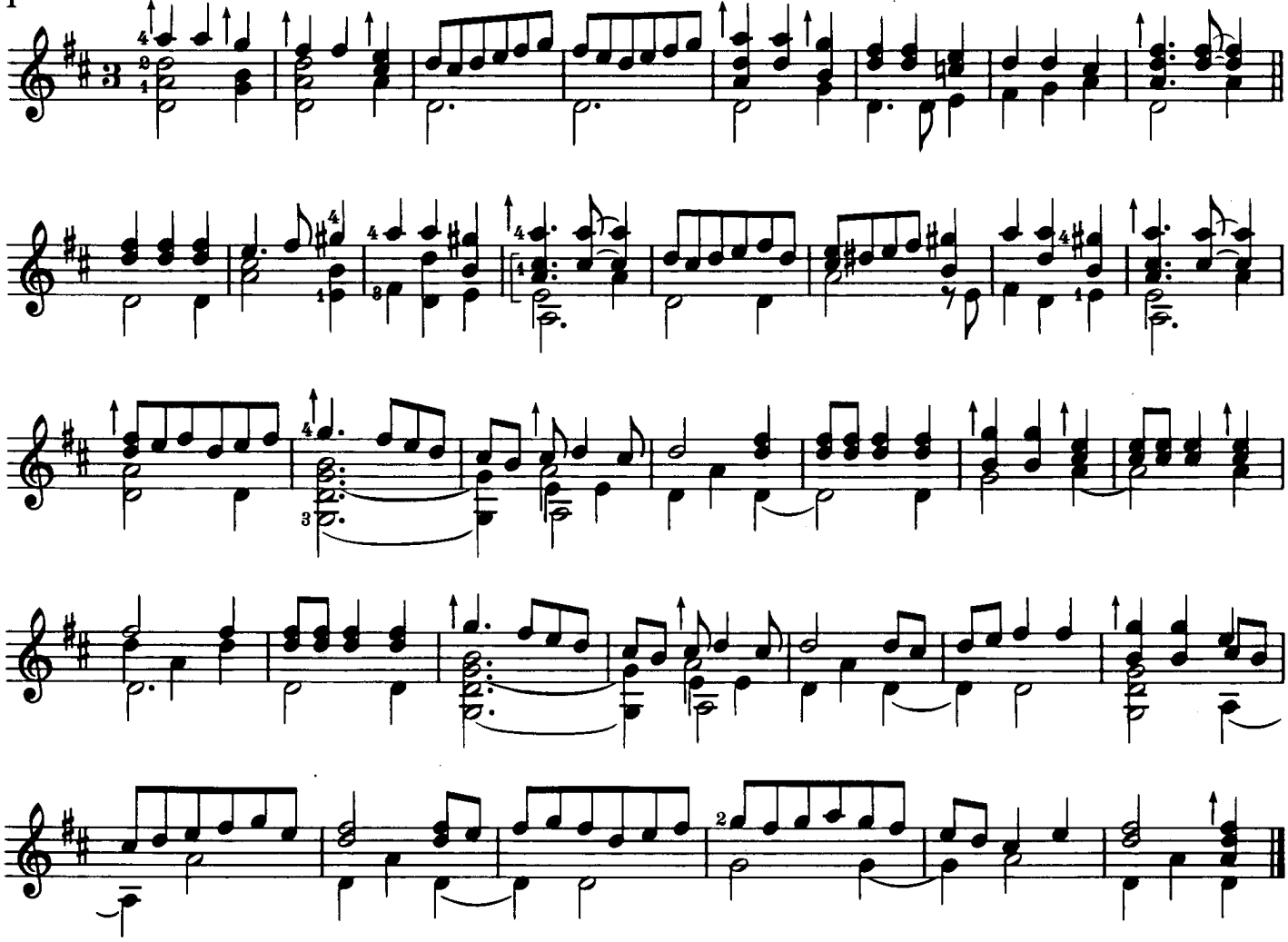

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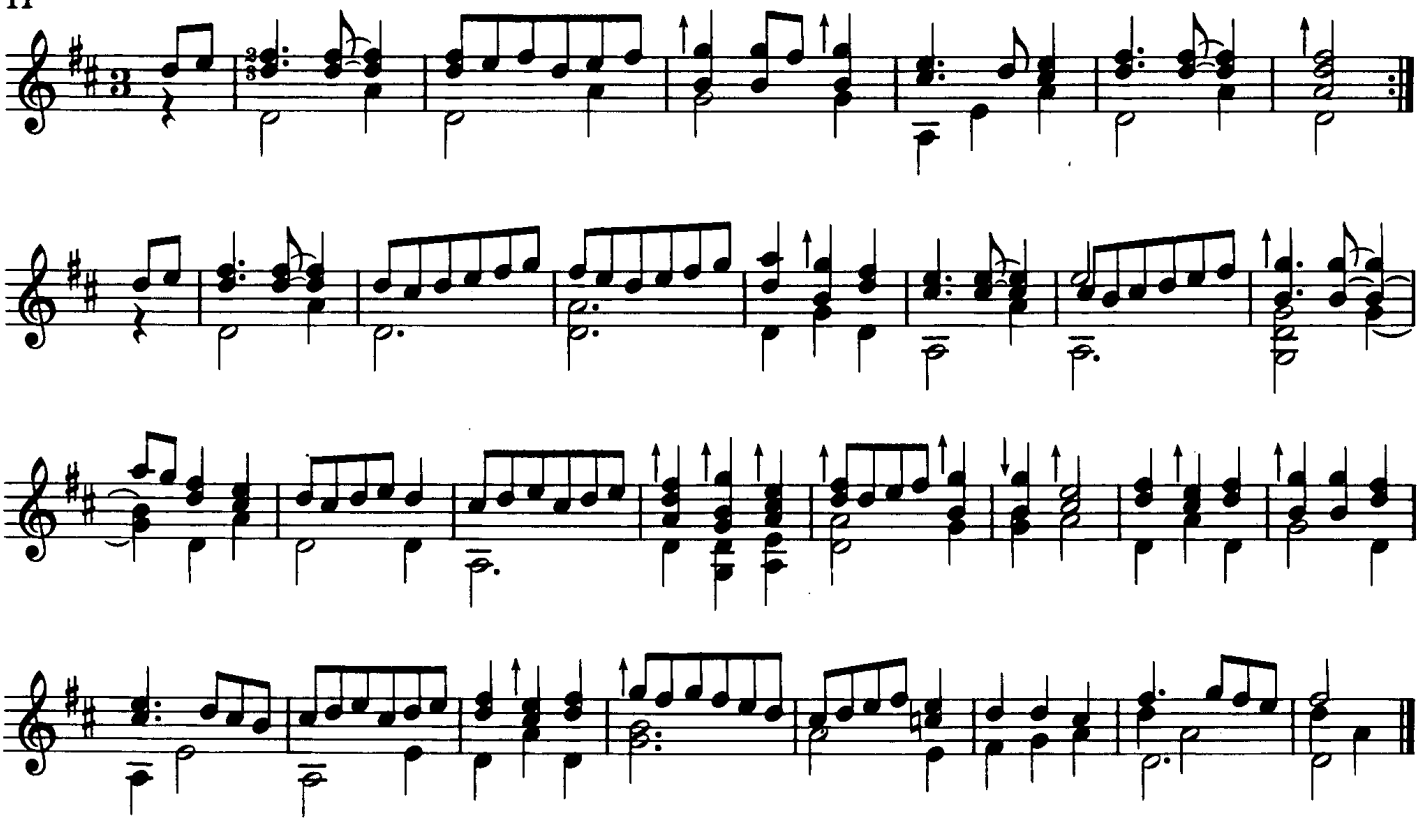

3 Branles

anonym
aus „Phalèse“

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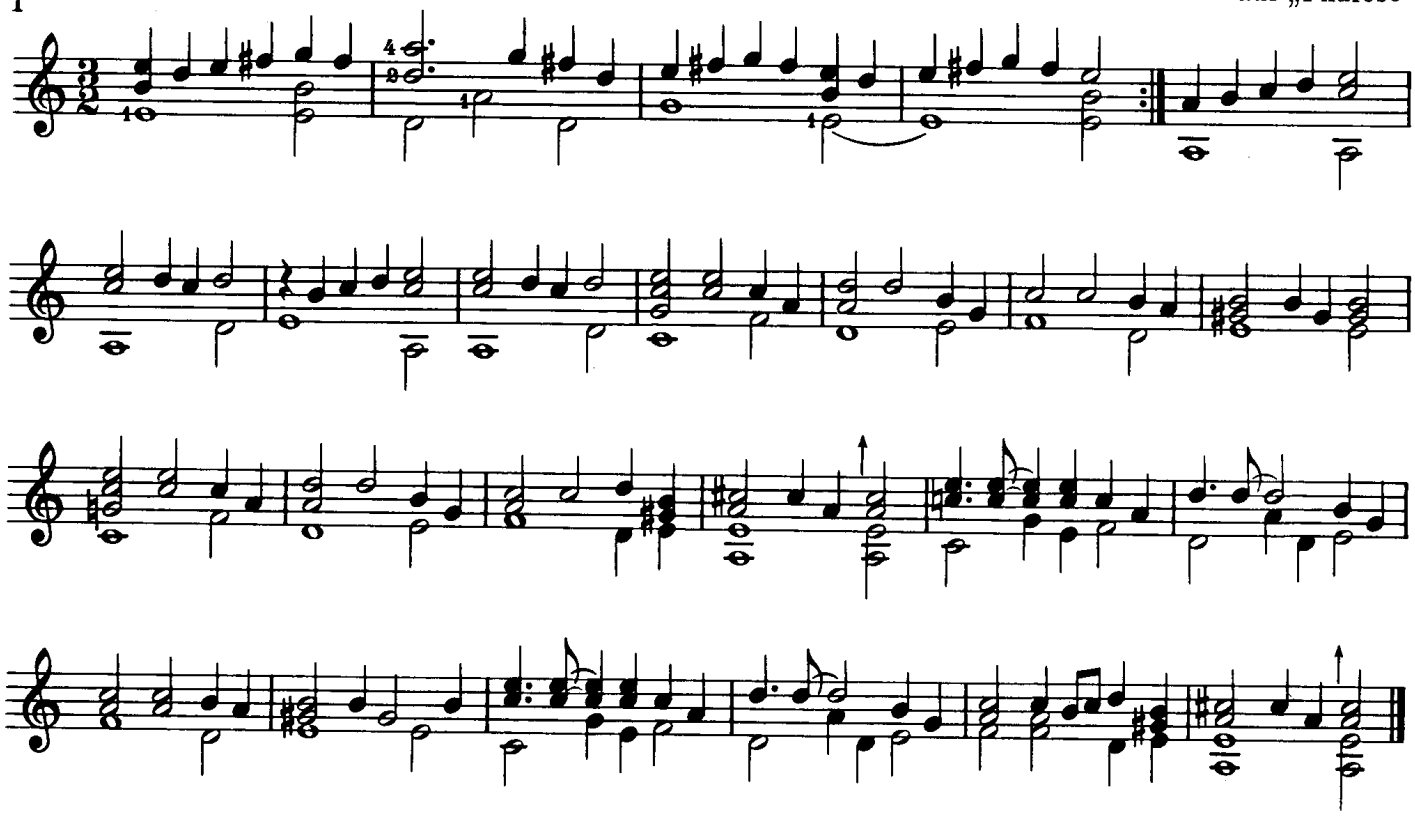

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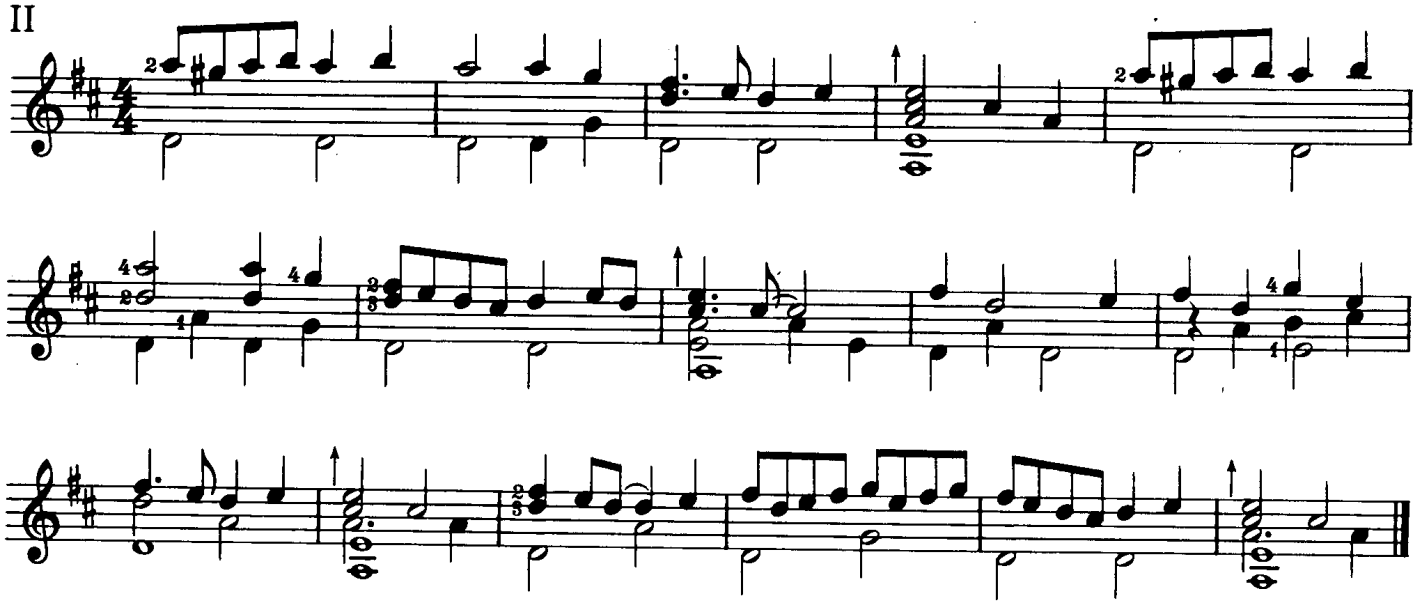

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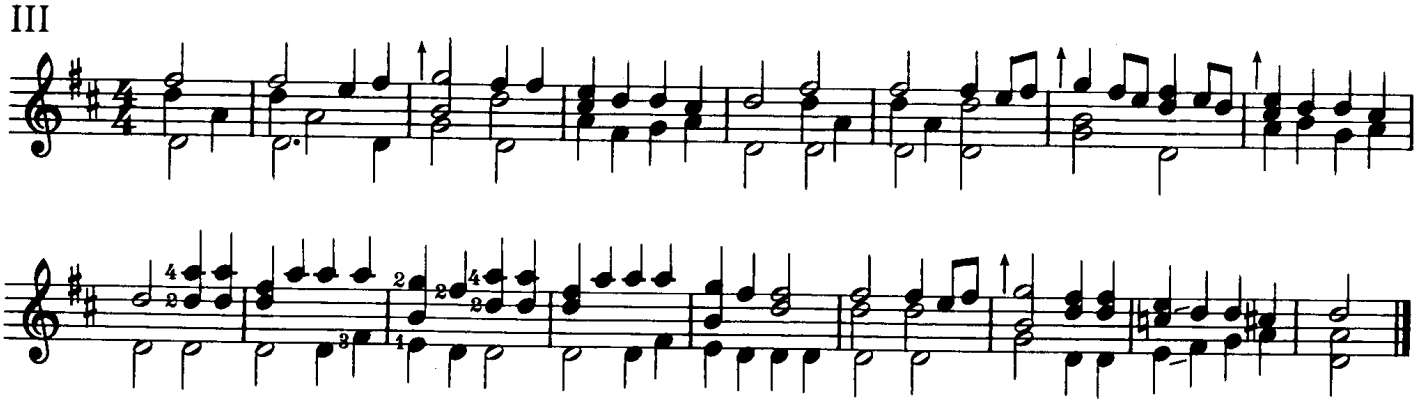

9 Branles de Bourgogne

anonym
aus „Phalèse“

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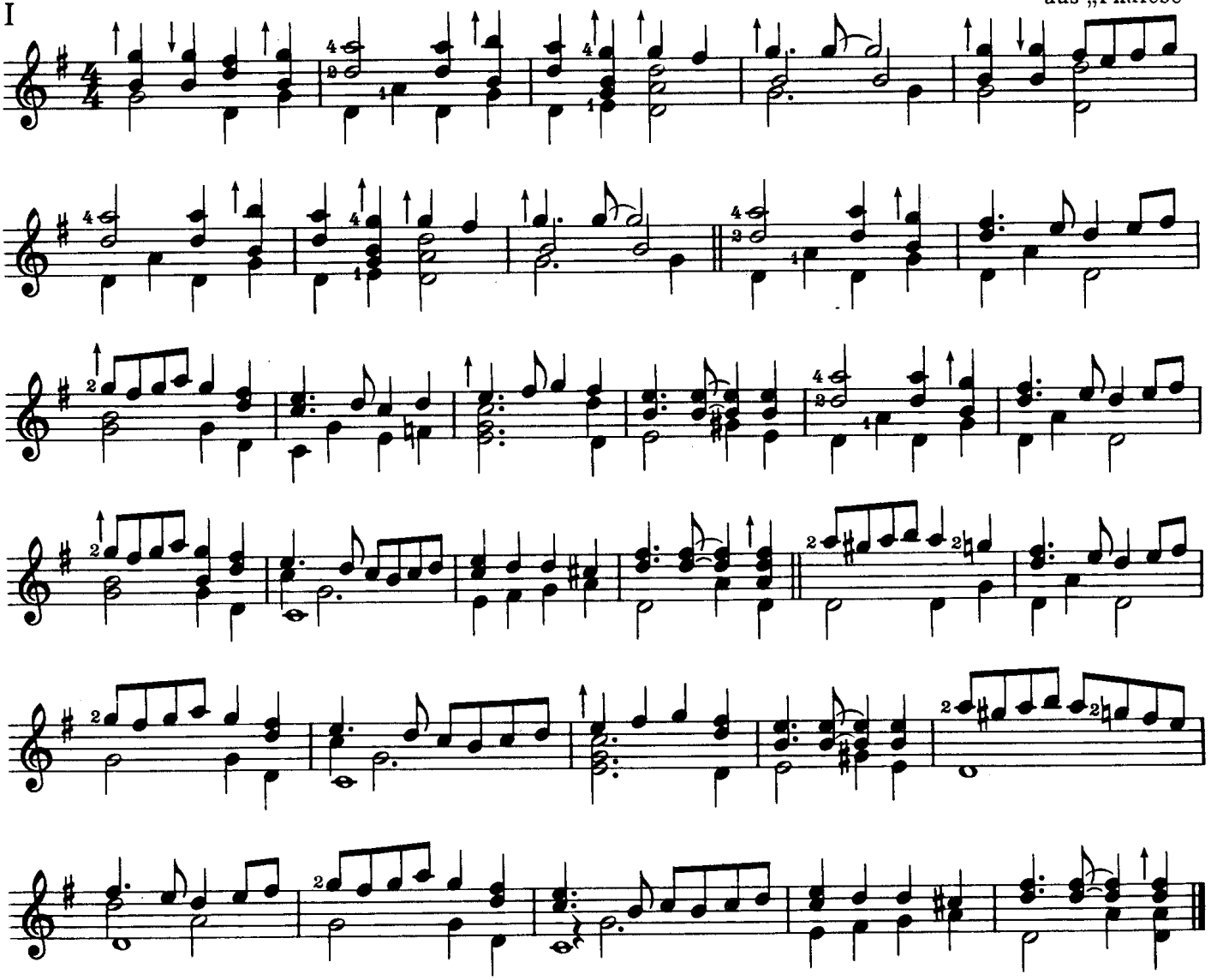

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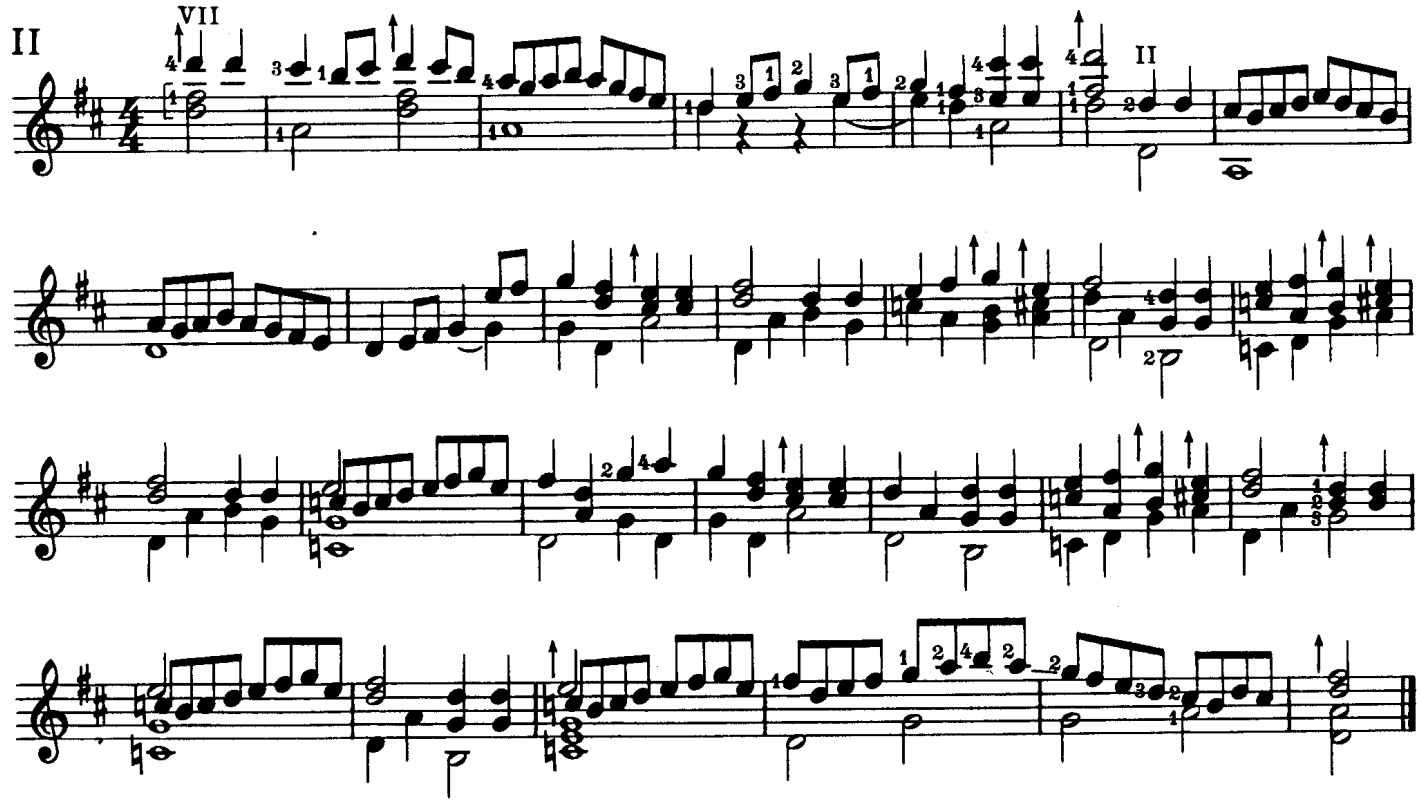

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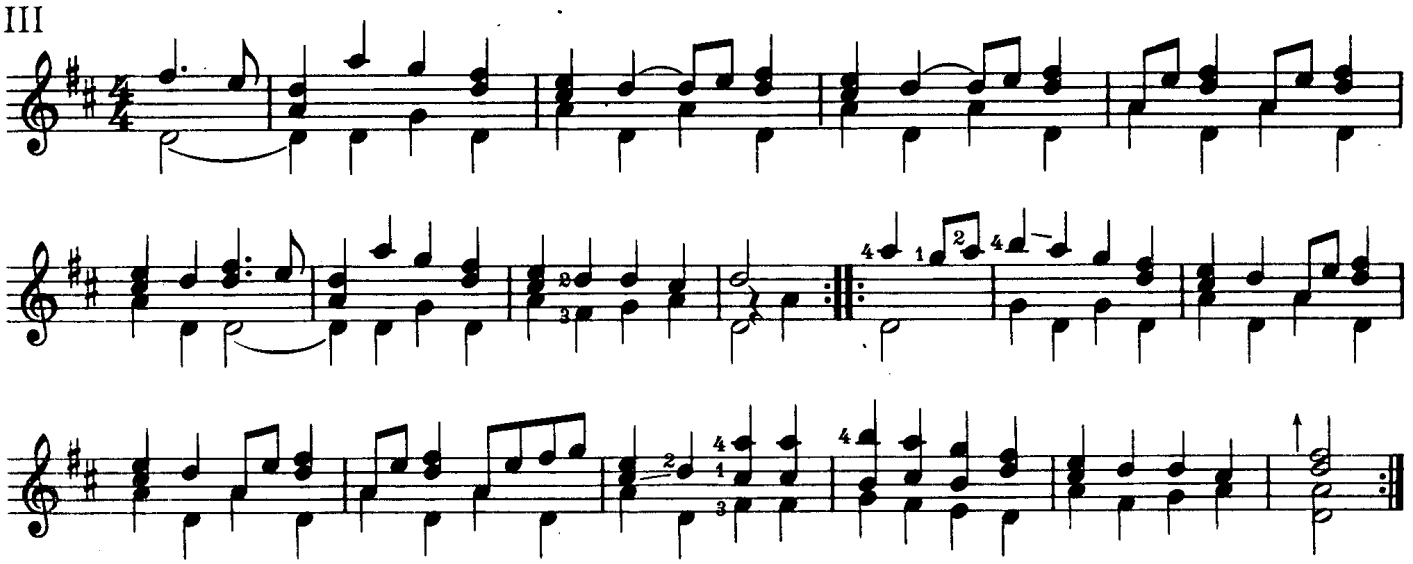

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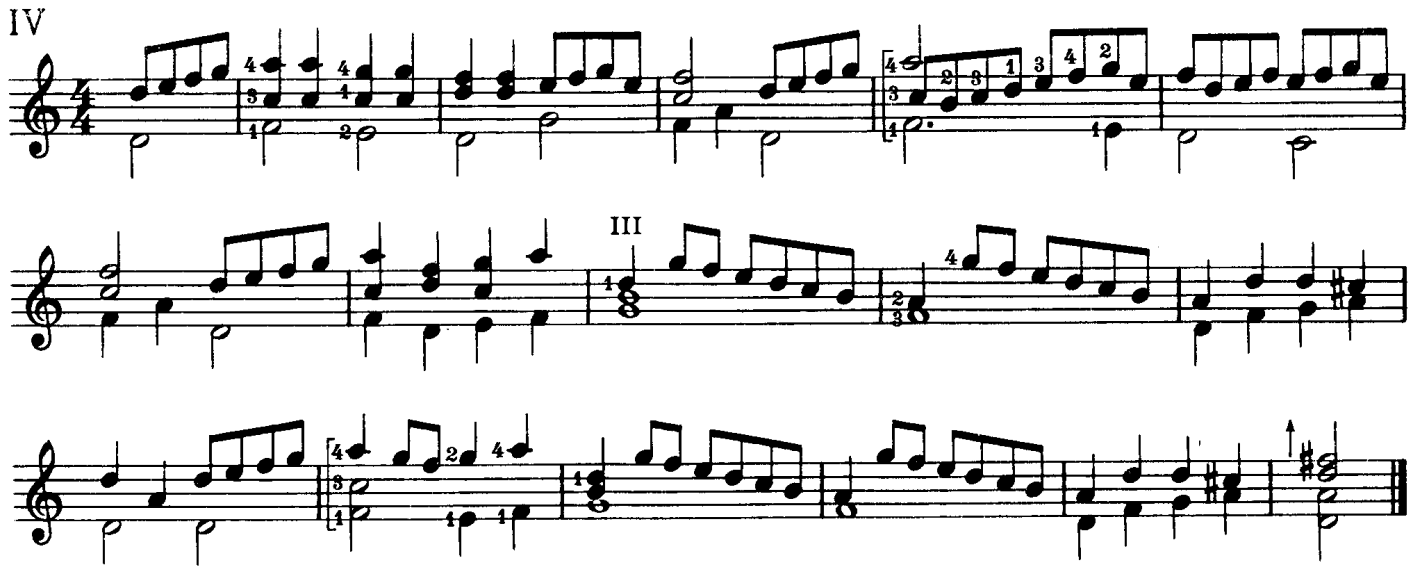

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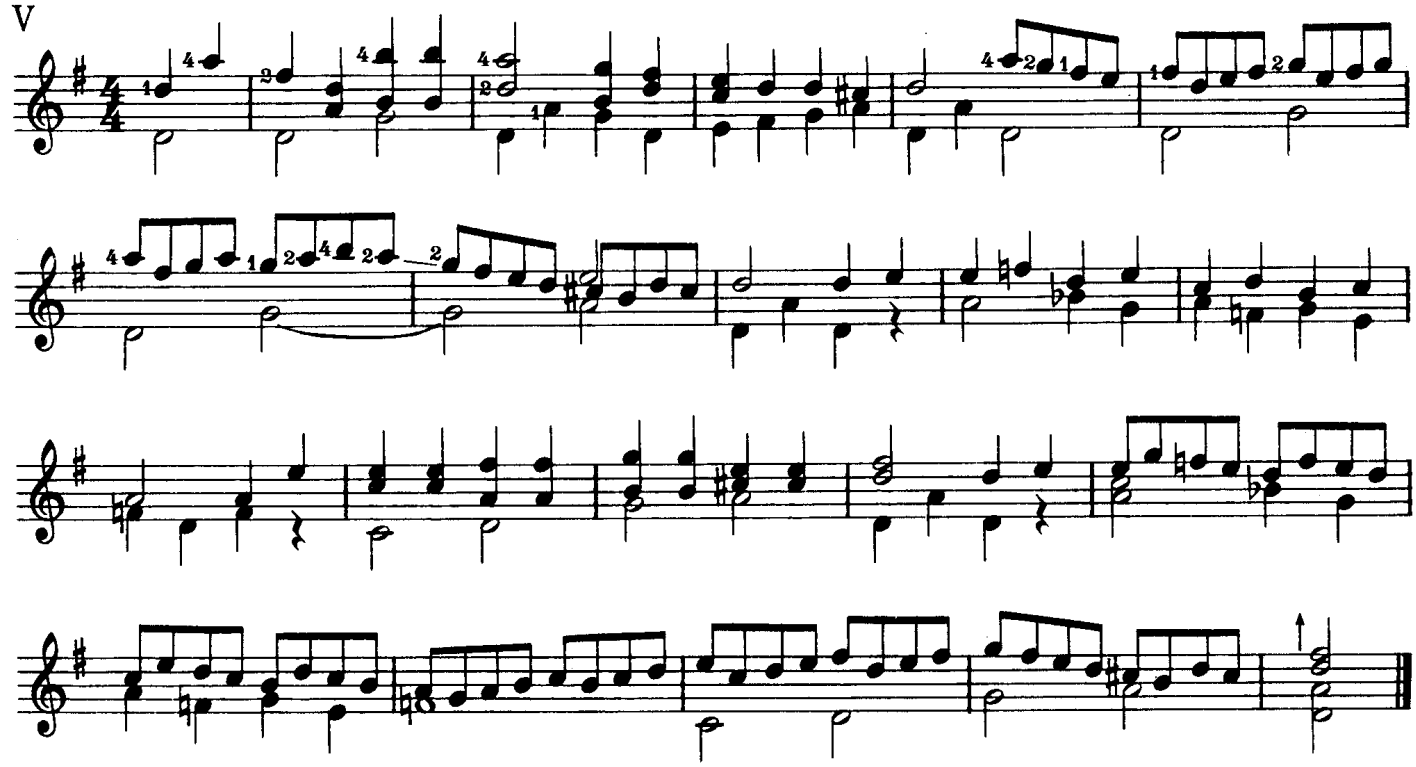

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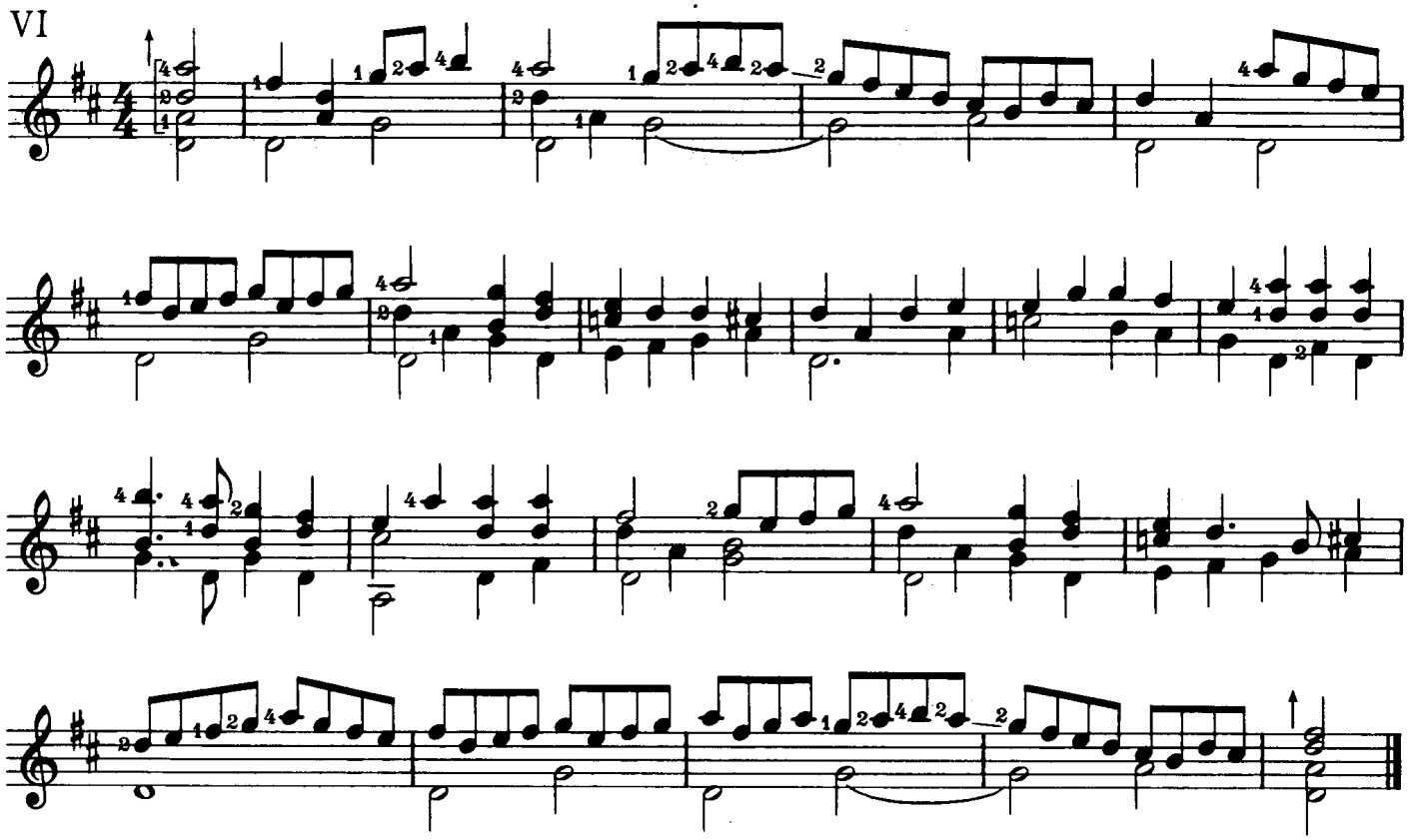

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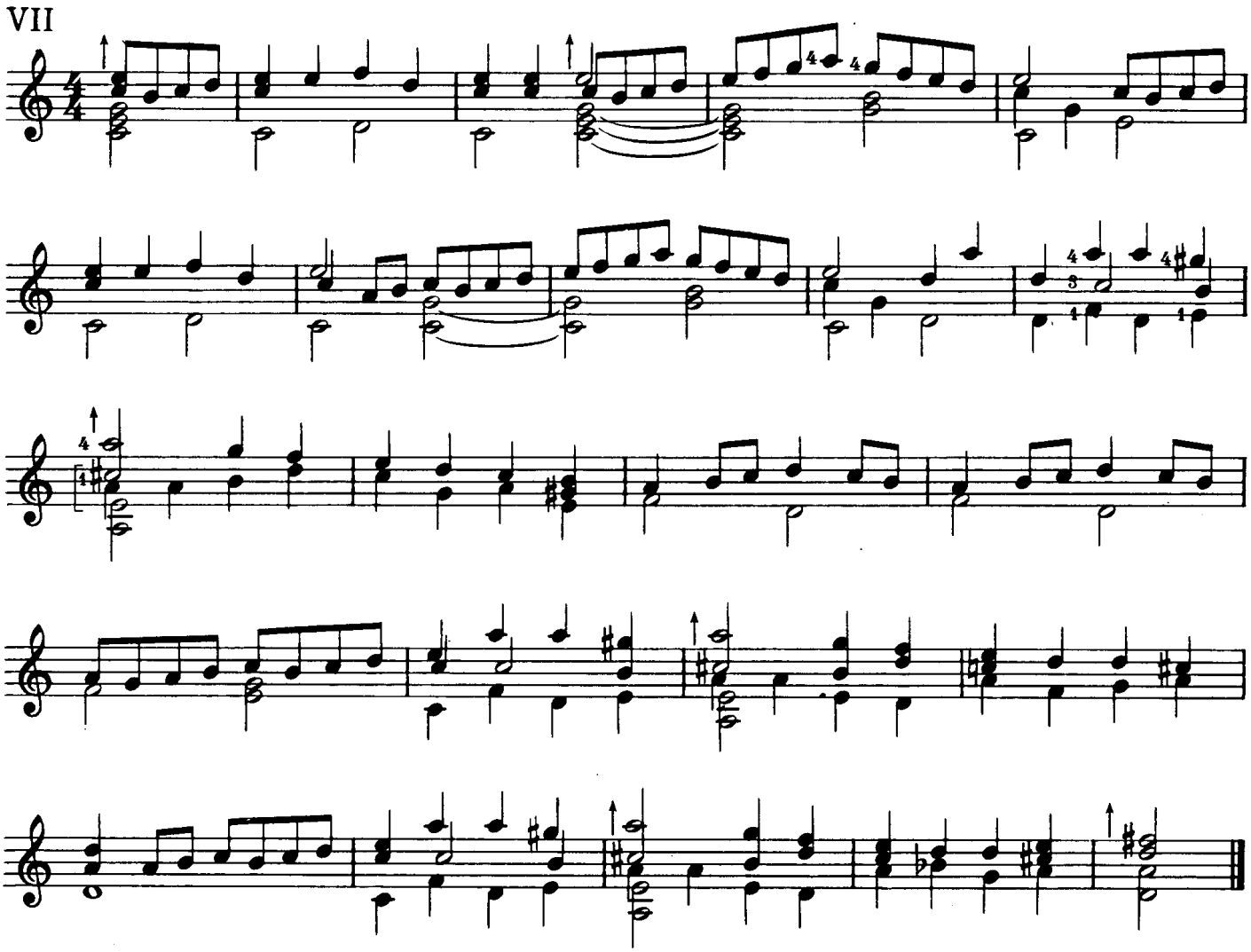

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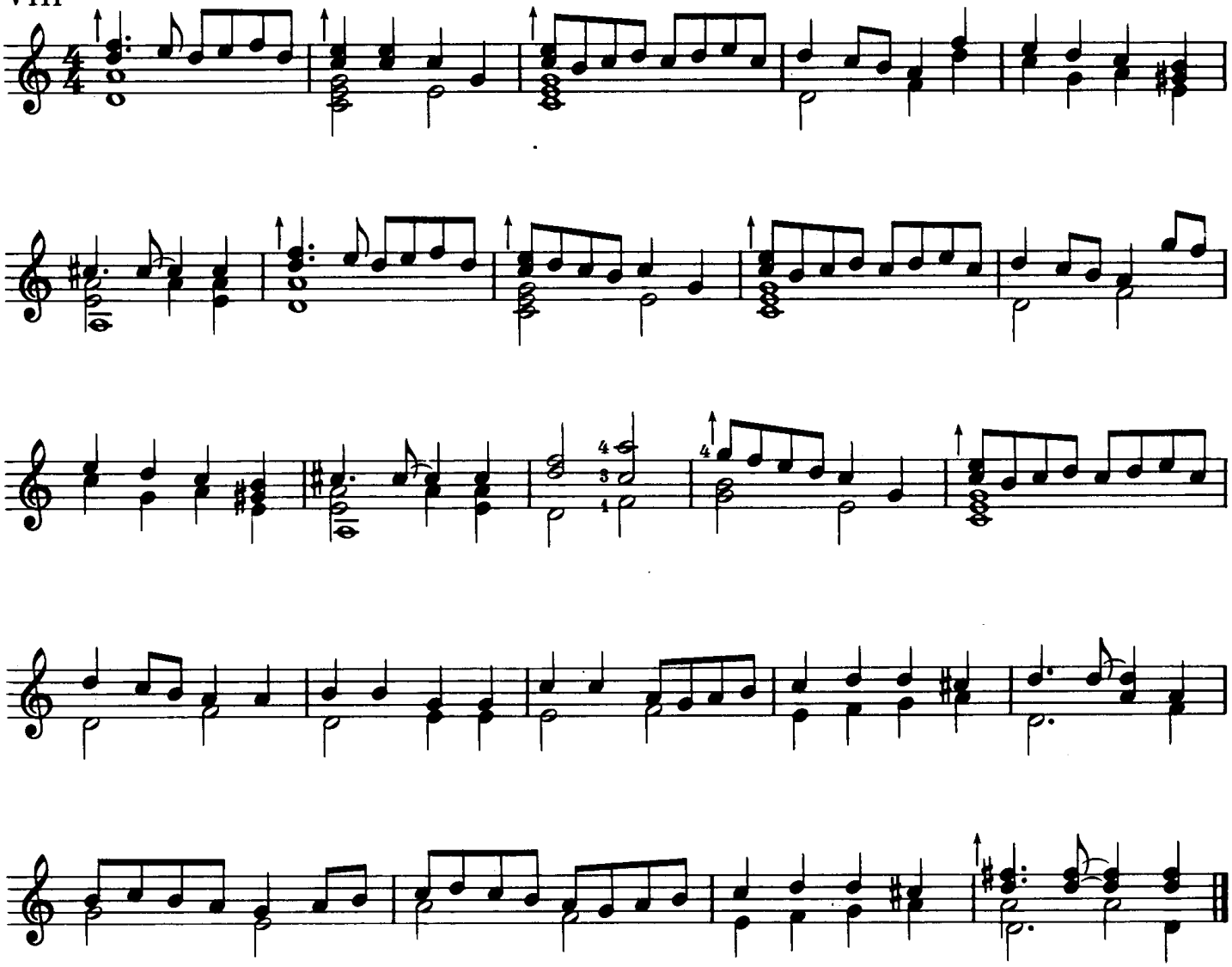

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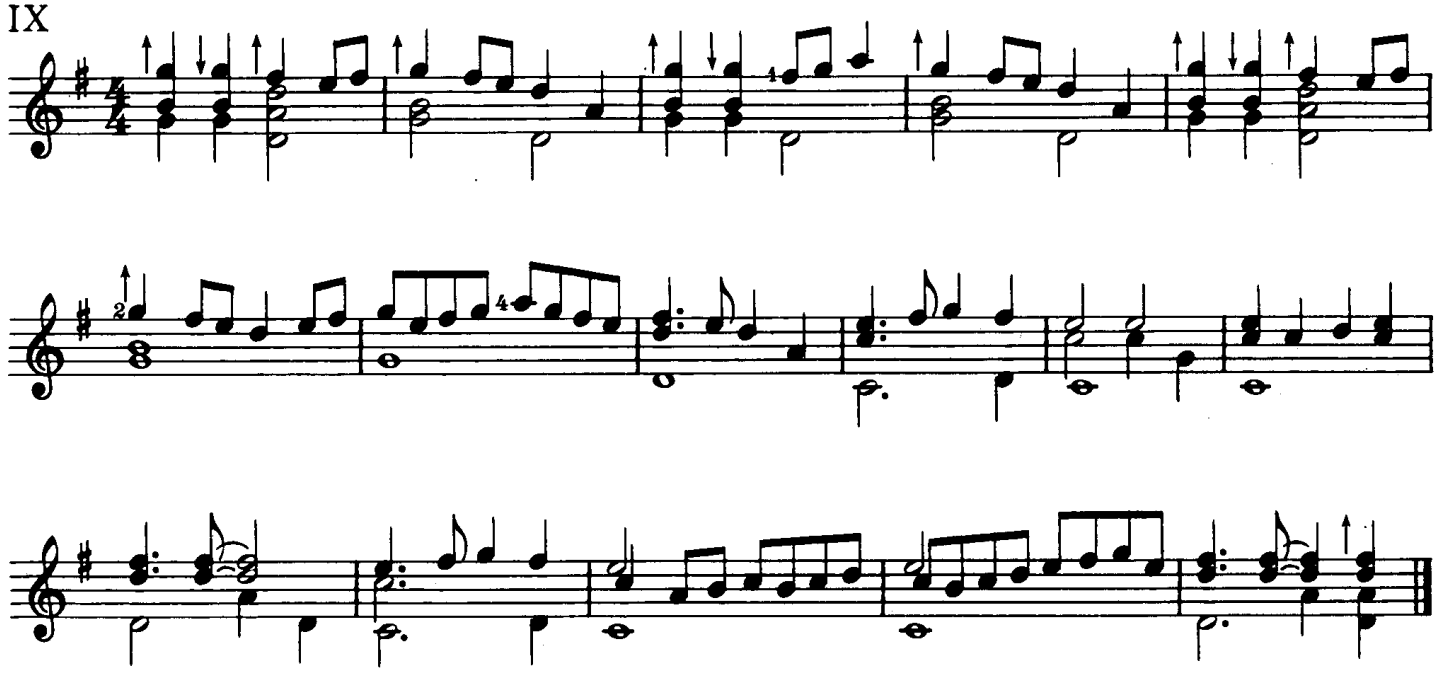
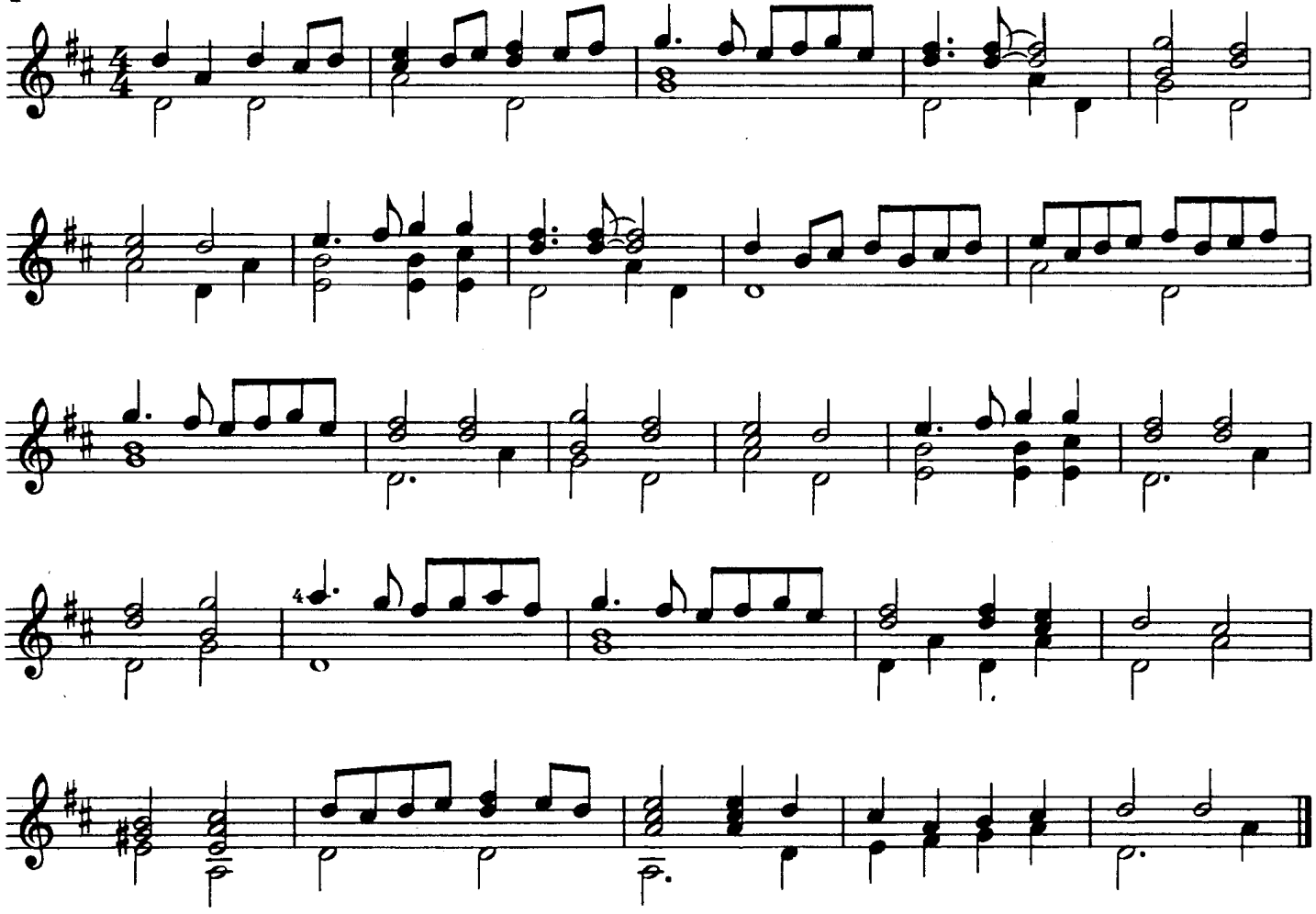


4 Allemanden

anonym
aus „Phalèse“

I



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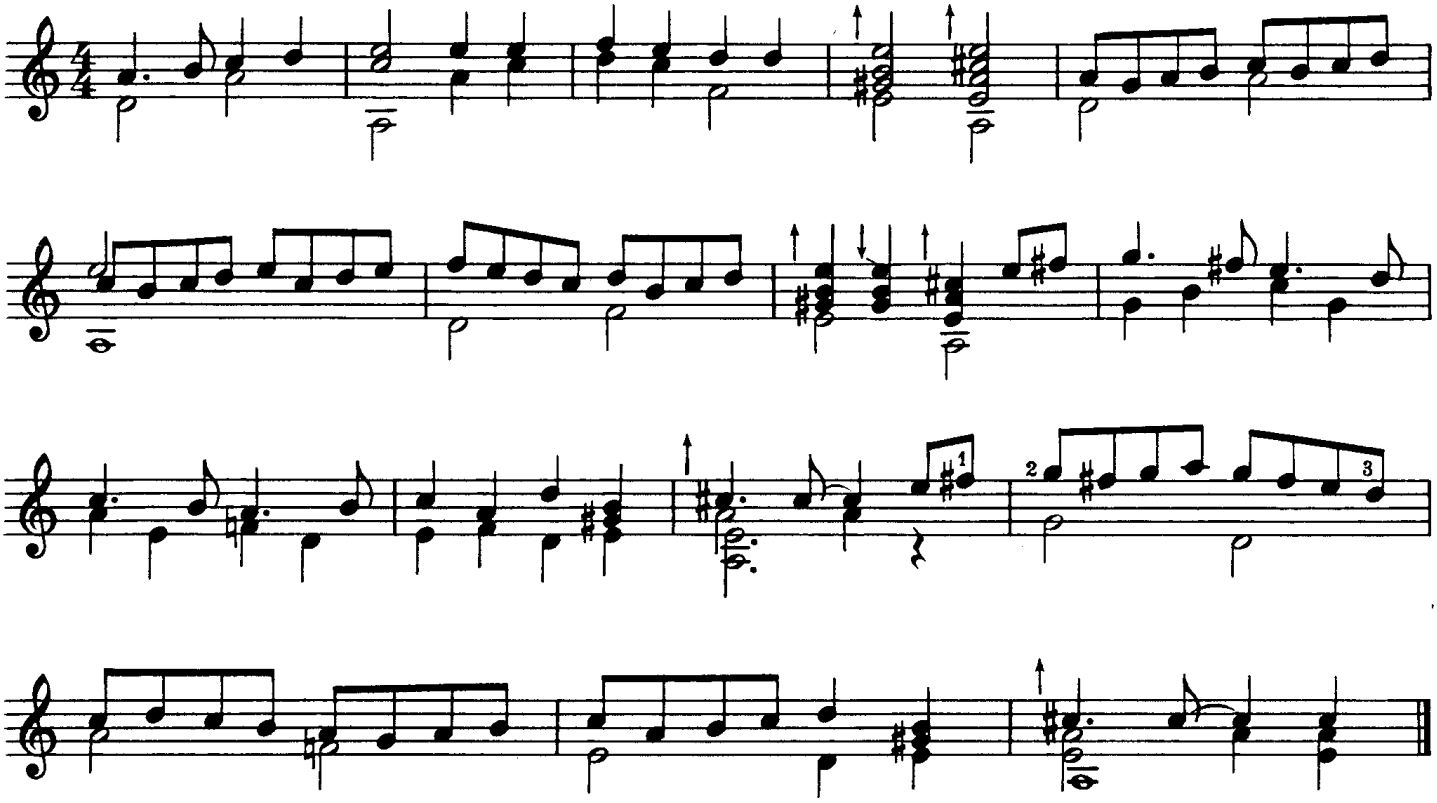

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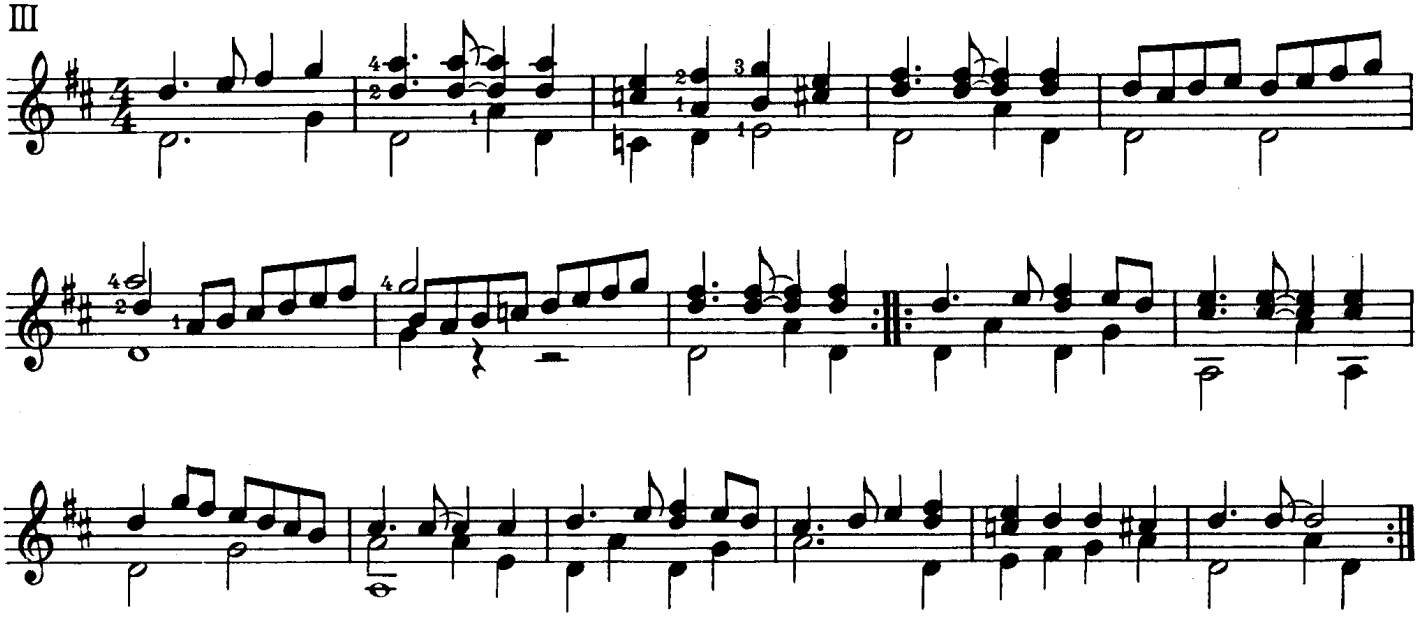

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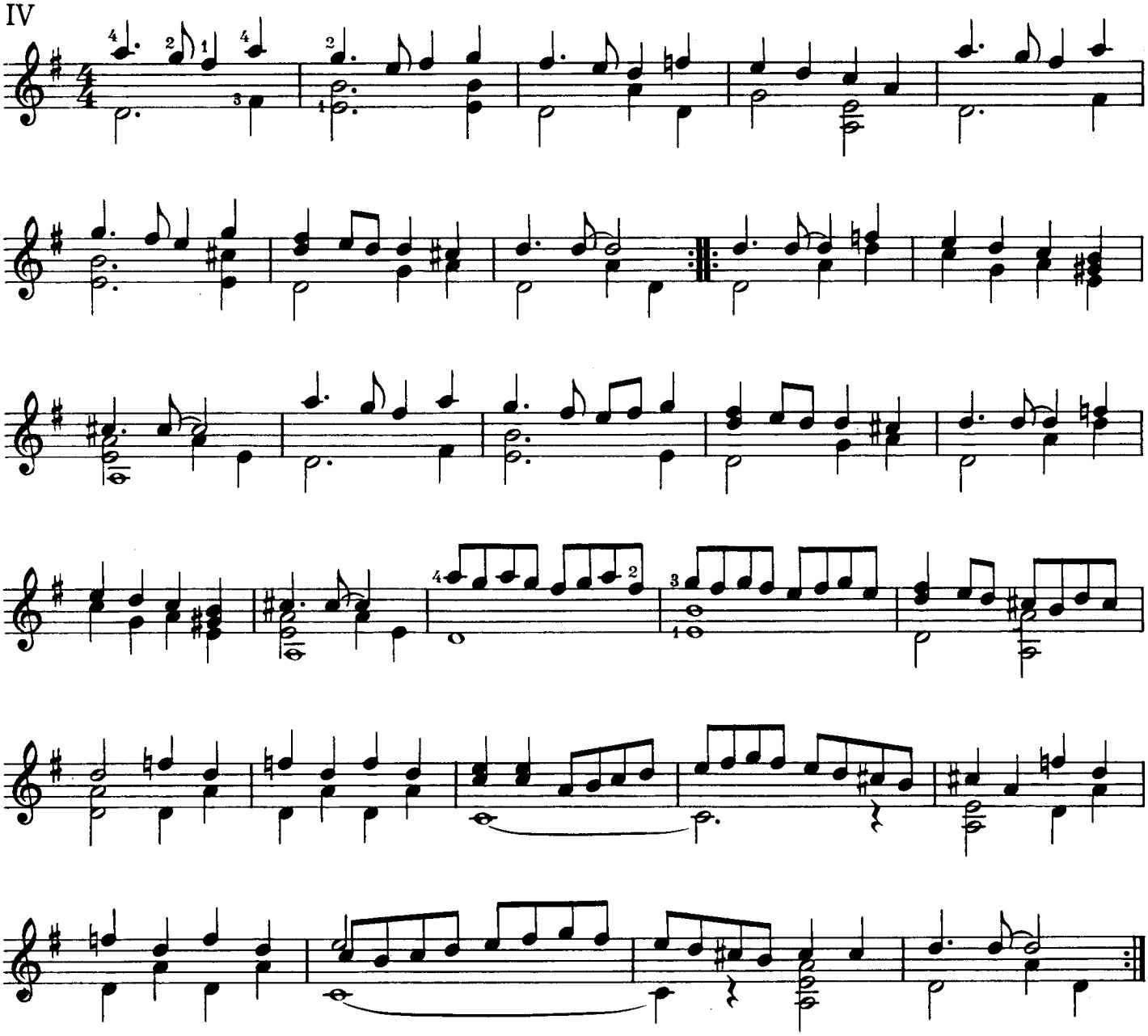
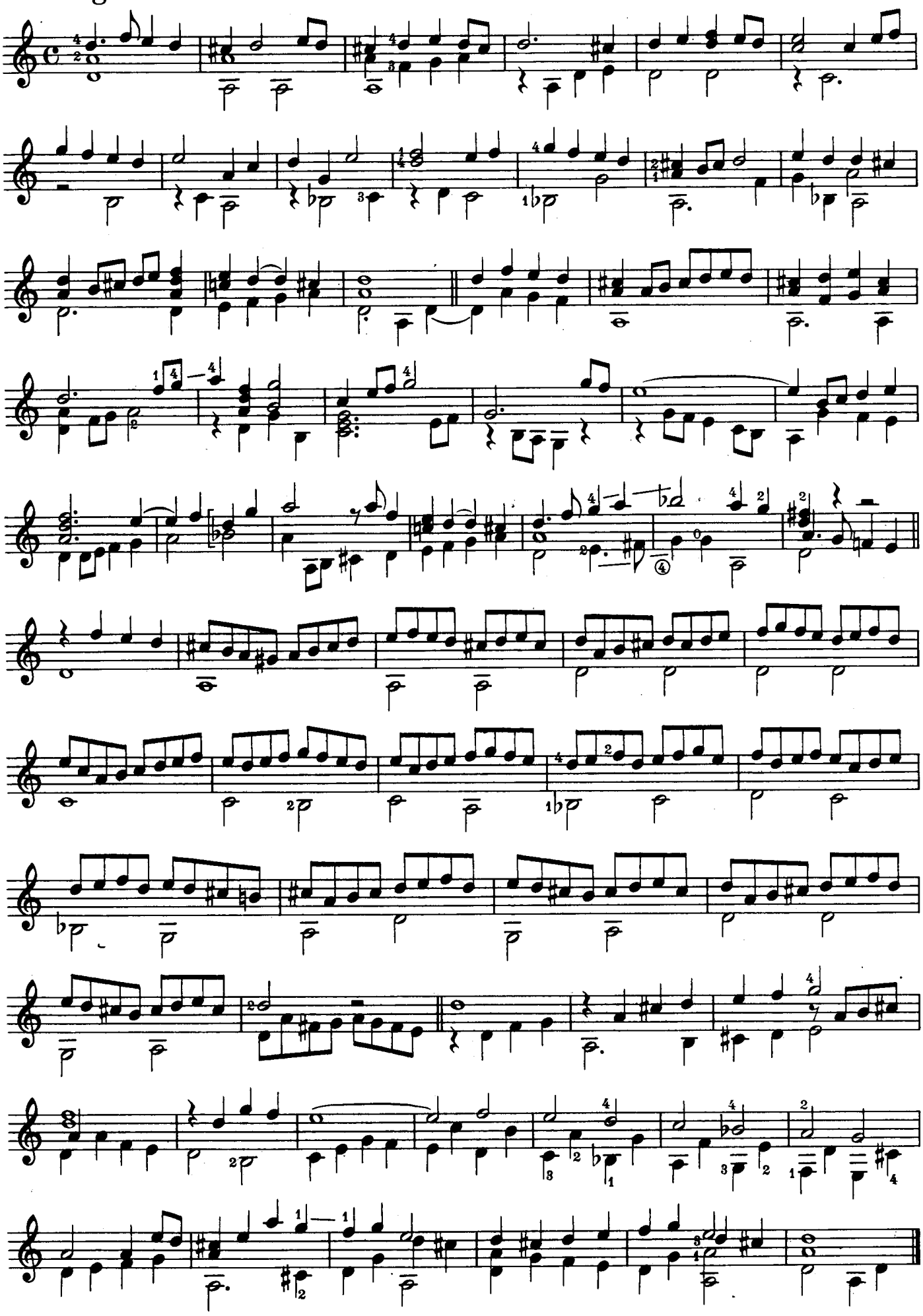


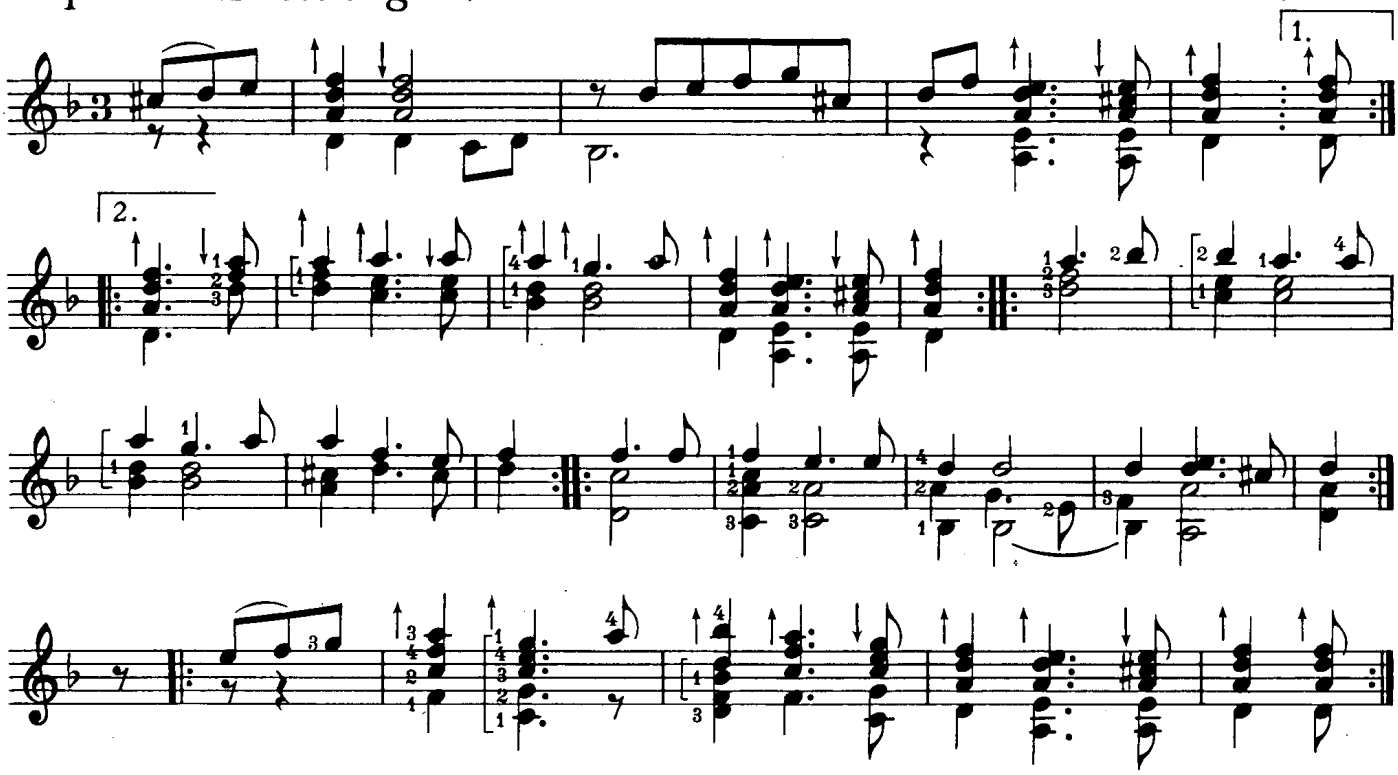
Pavaniglia mit Variationen

Foscarini



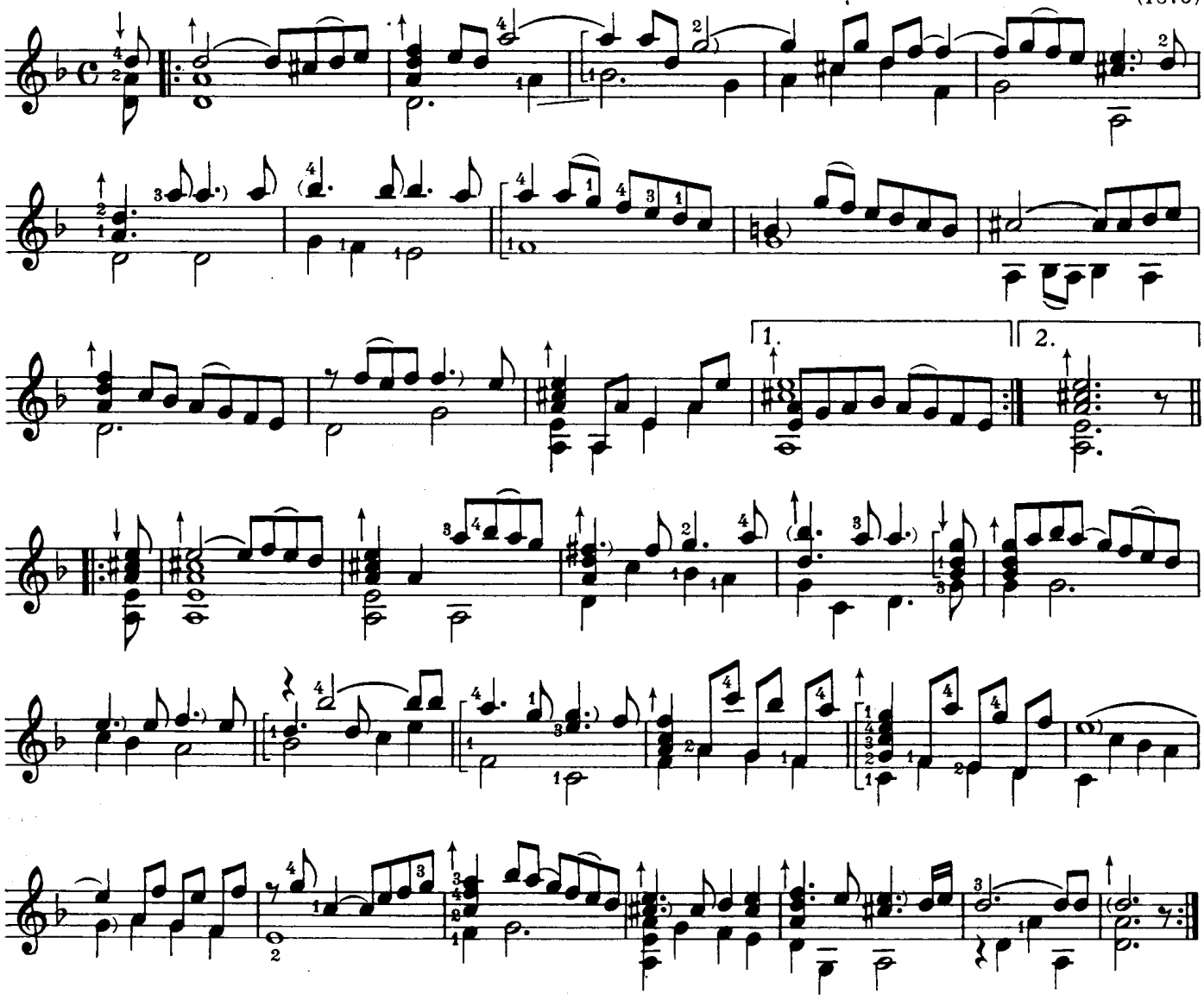
Capriccio (Passacaglia)

Foscarini



Allemande

anonym
(1670)



2 Sarabanden

Giovanni Marino Bellony

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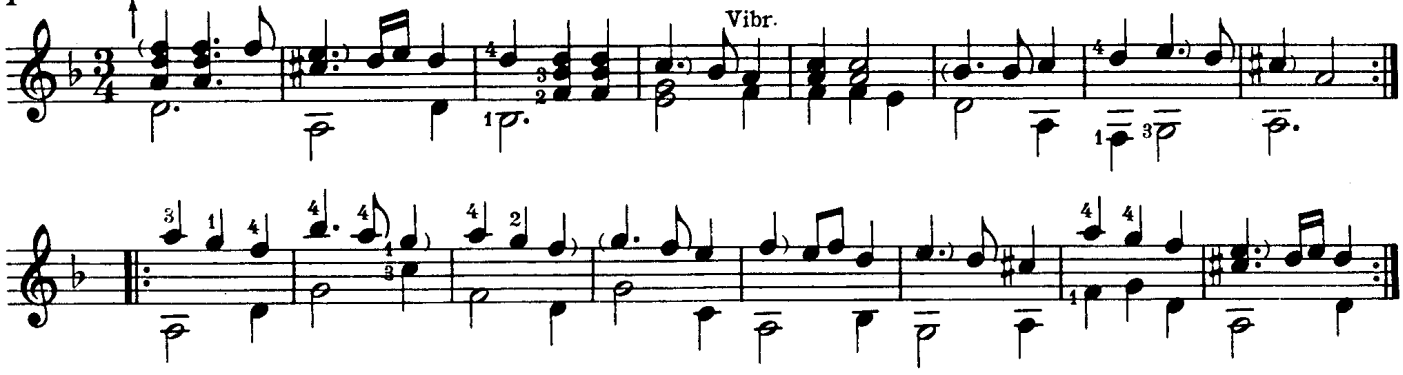

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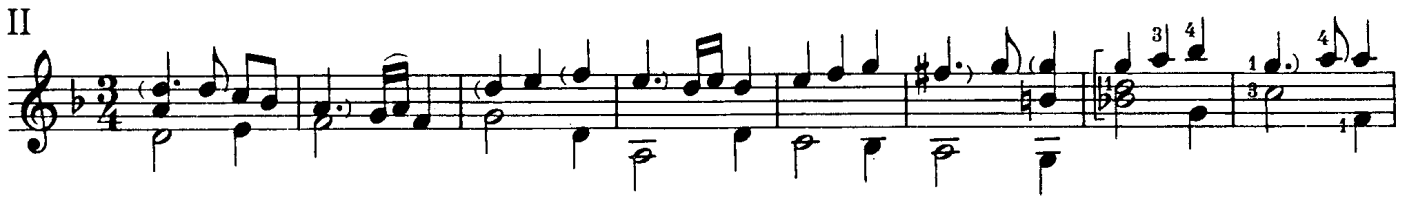
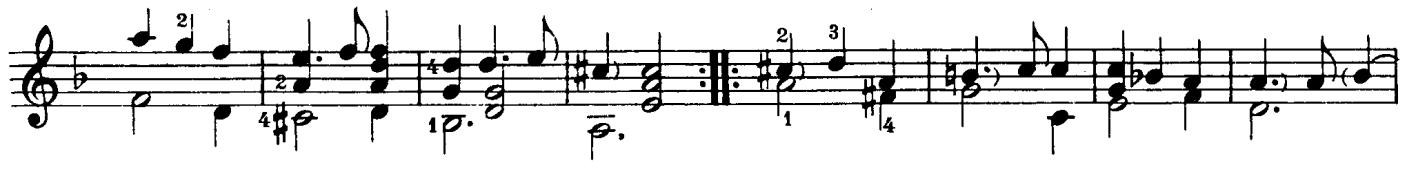
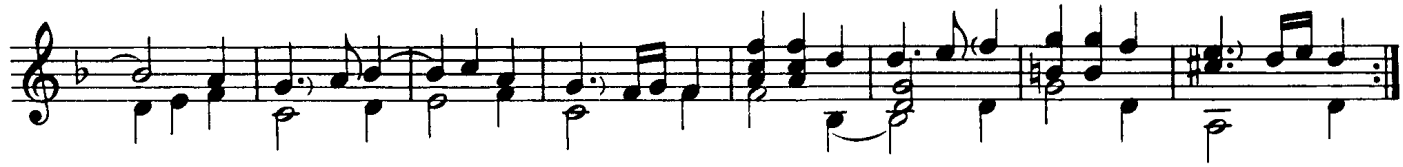
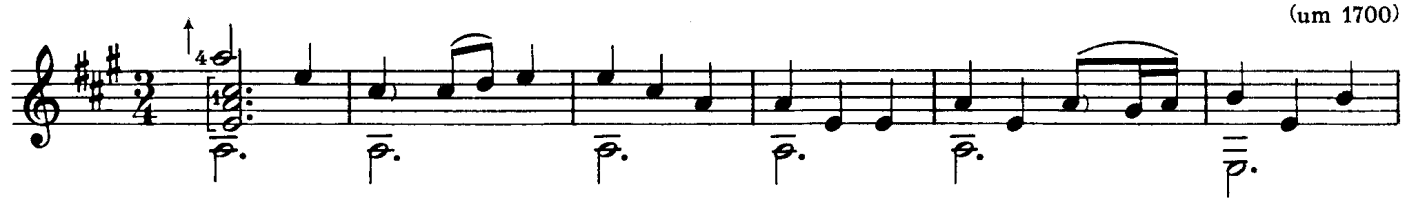


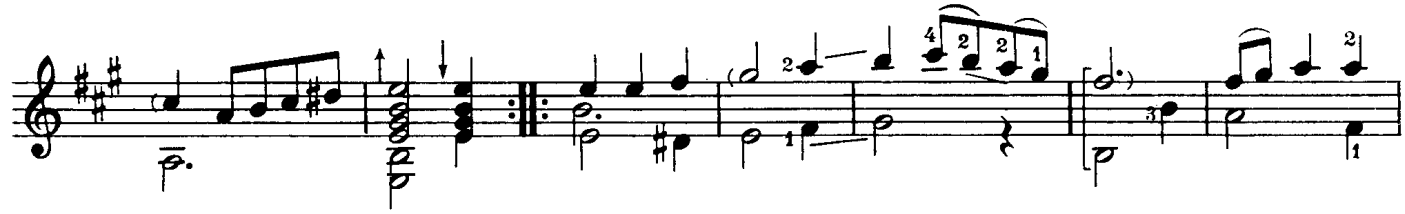


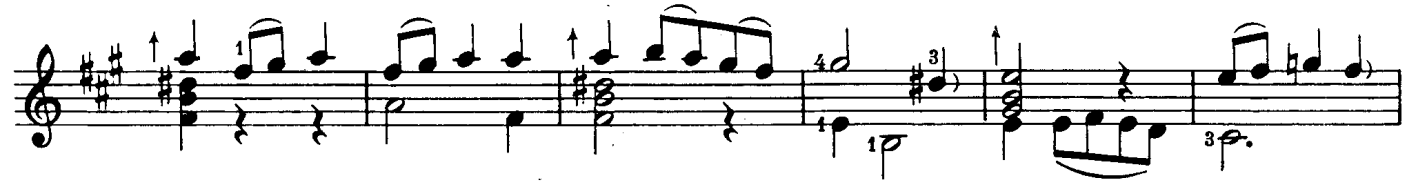


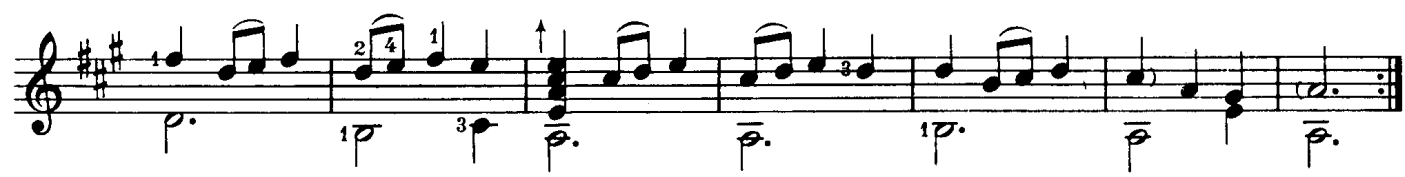
Menuett

anonym
(um 1700)





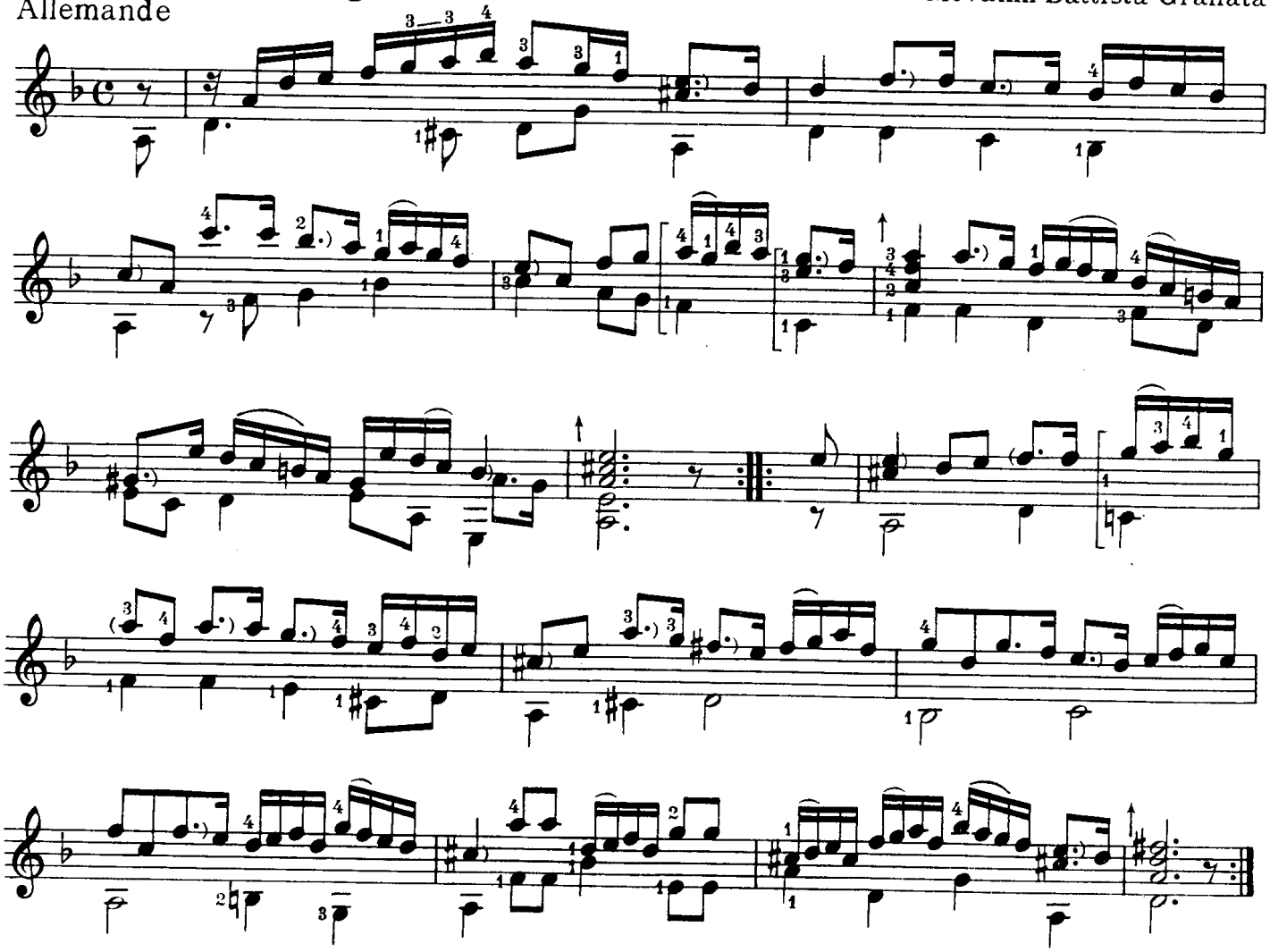




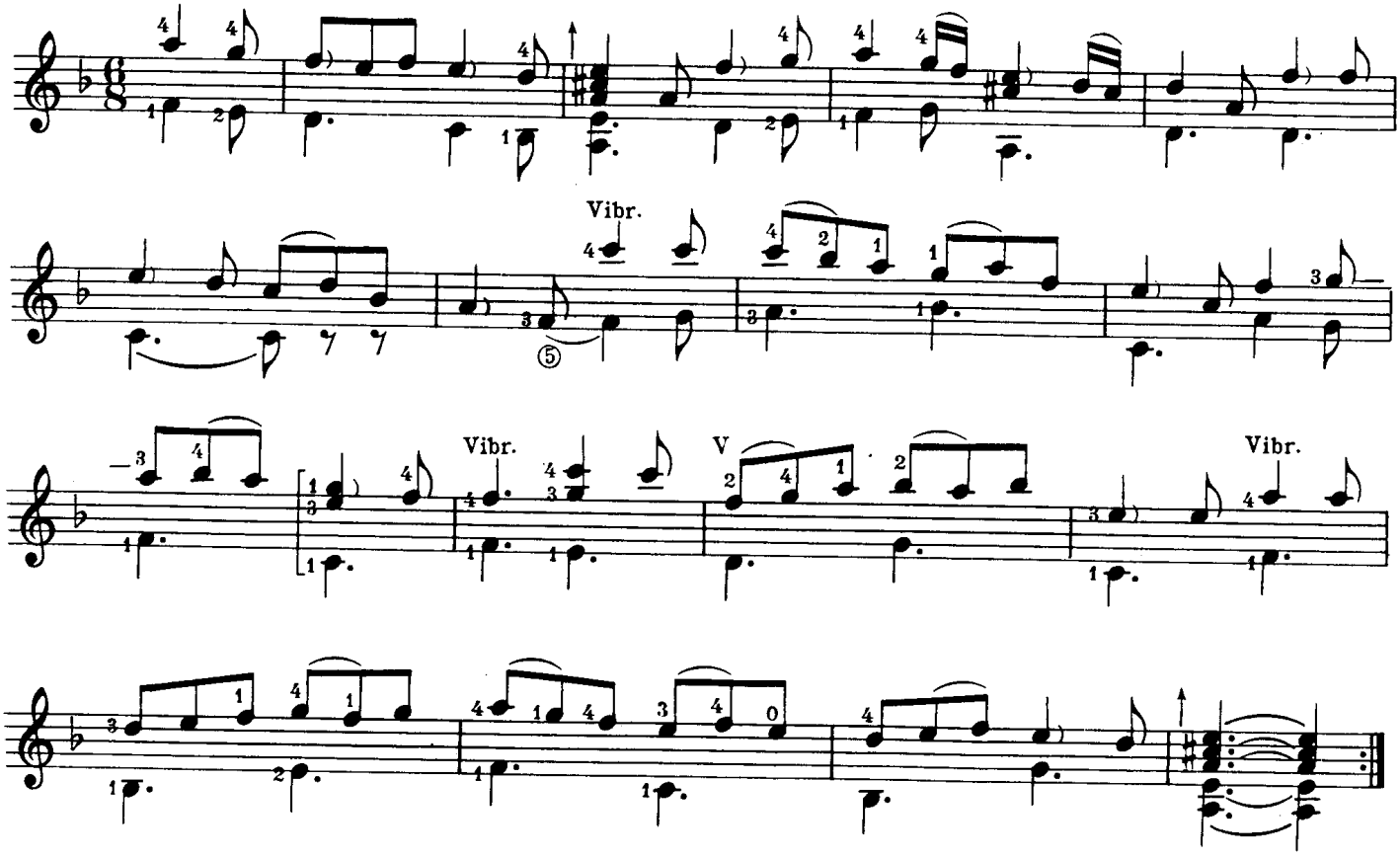
Allemande und Gigue

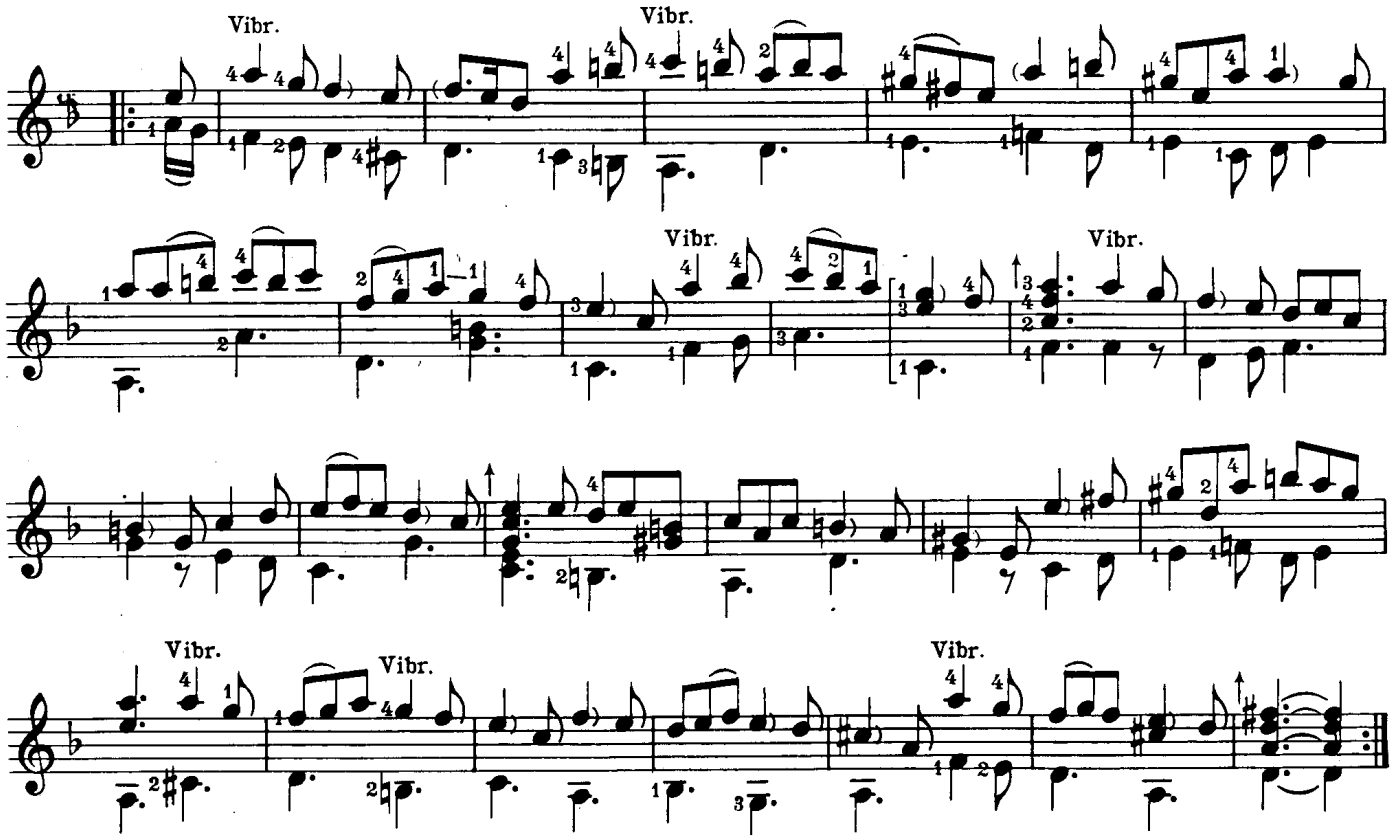
Giovanni Battista Granata

Allemande



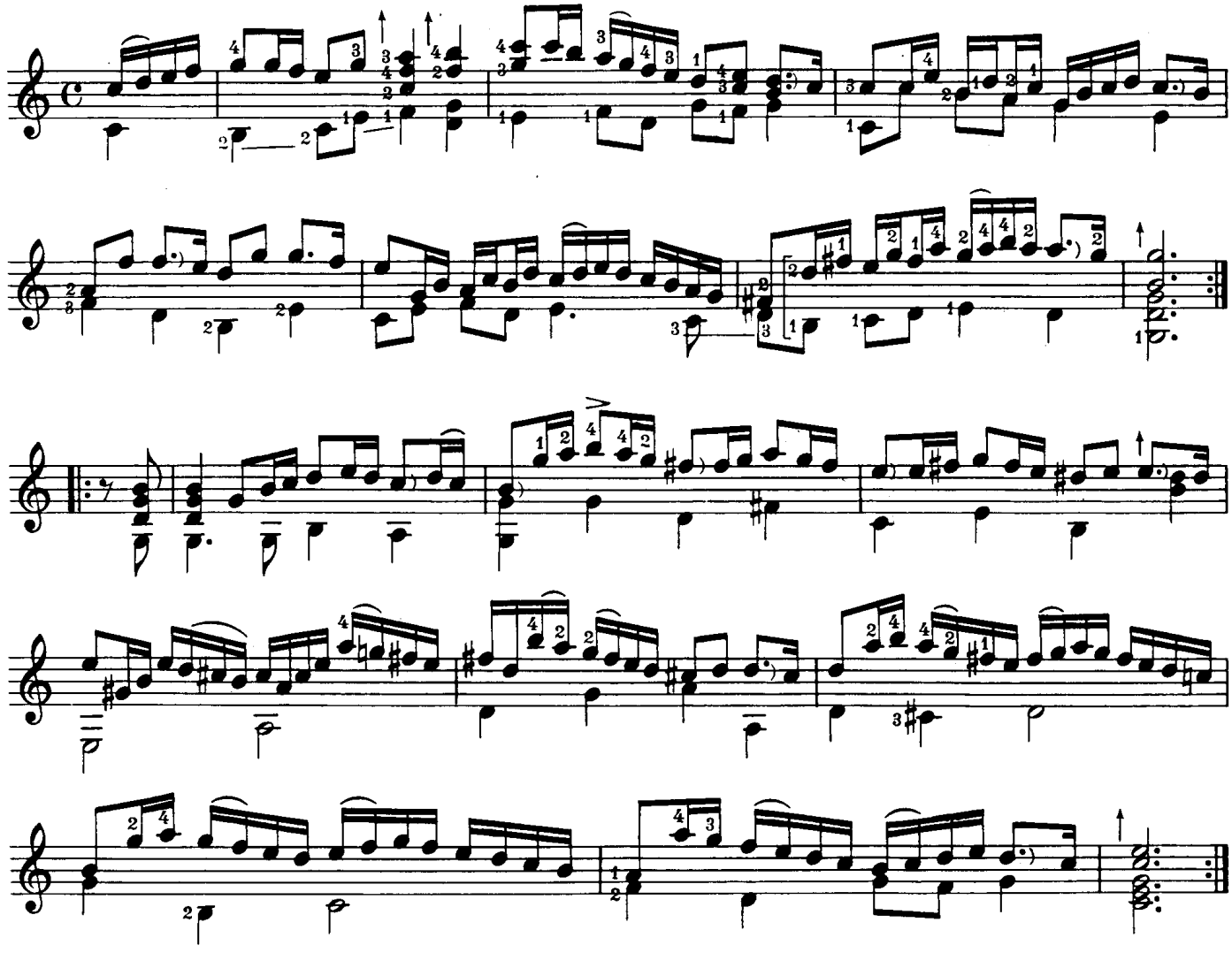
Gigue





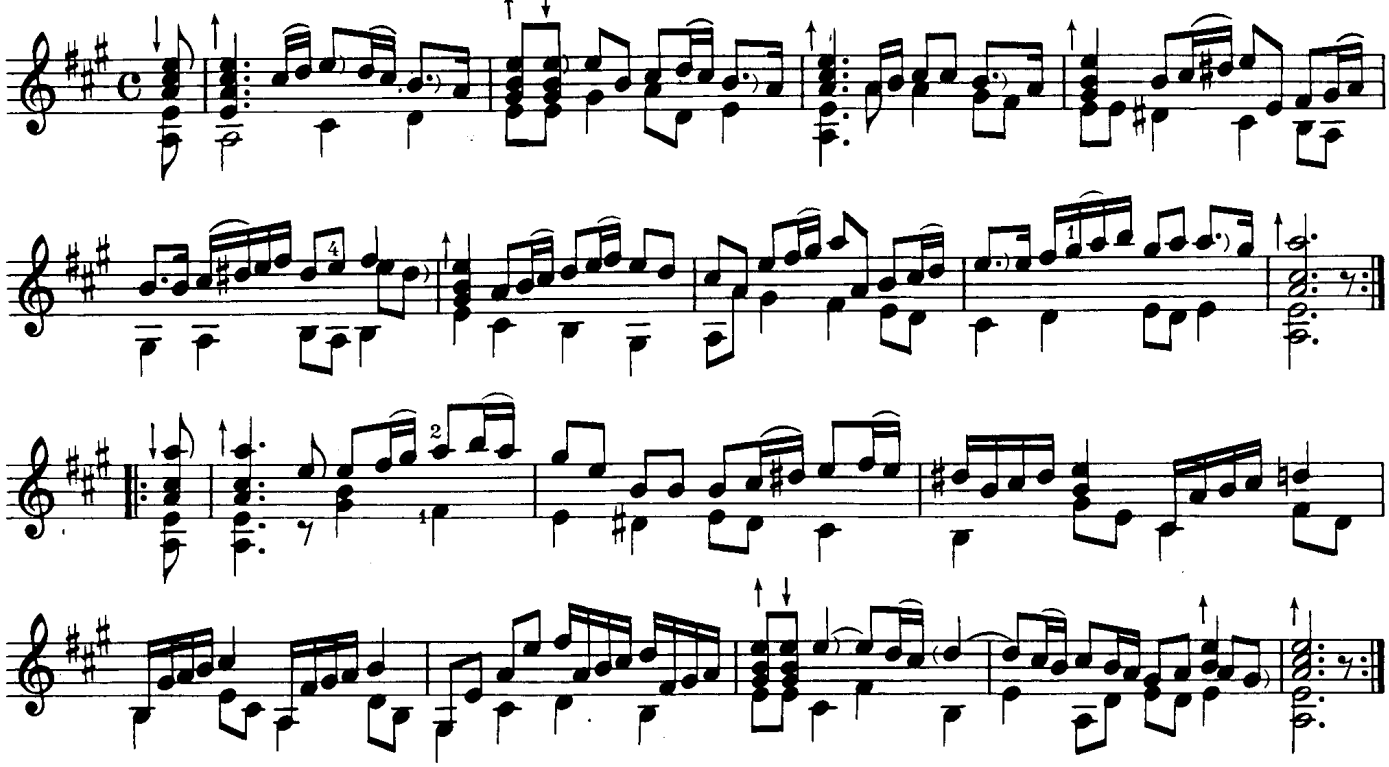
Allemande

Giovanni Battista Granata



Balletto

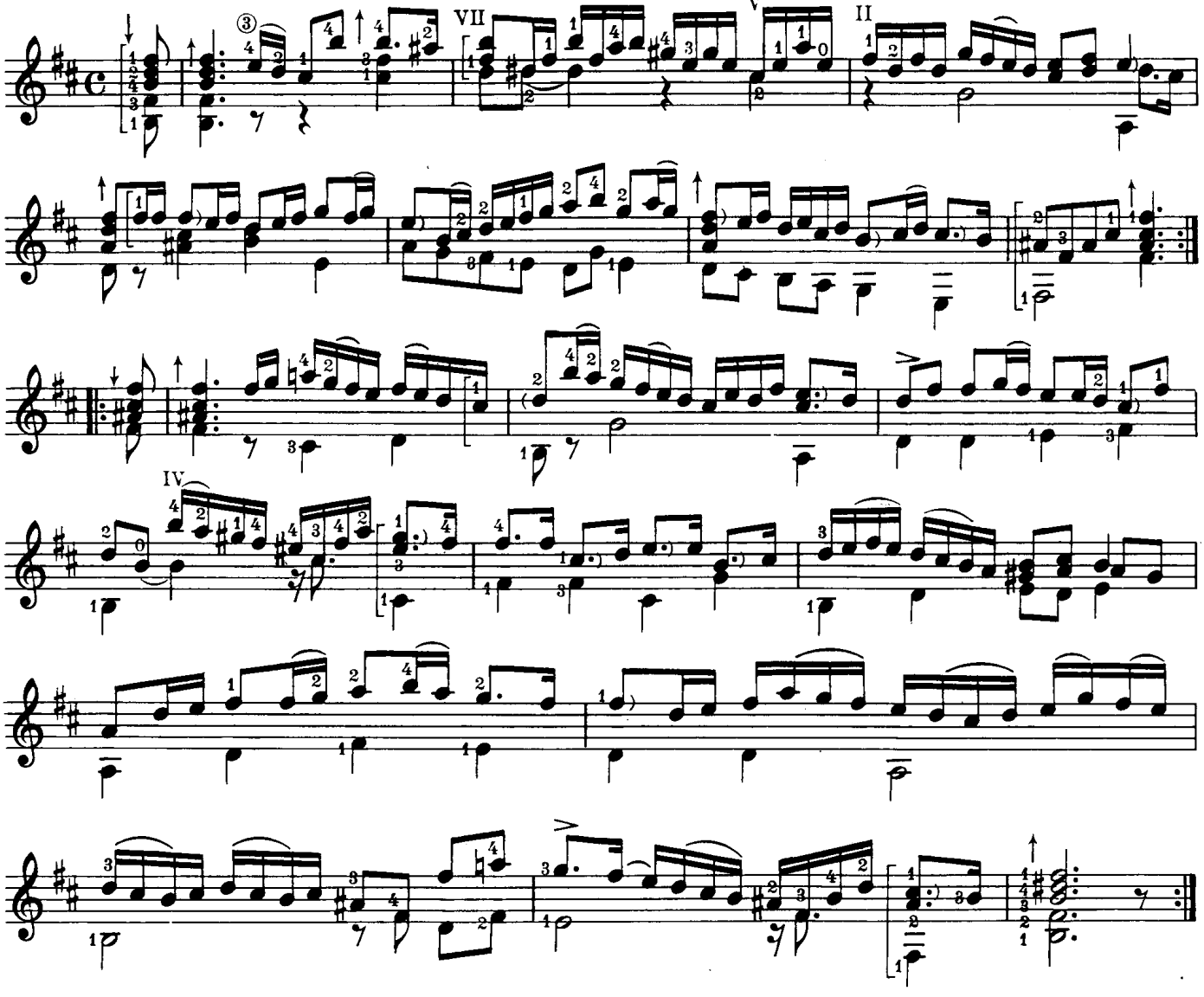
Giovanni Battista Granata



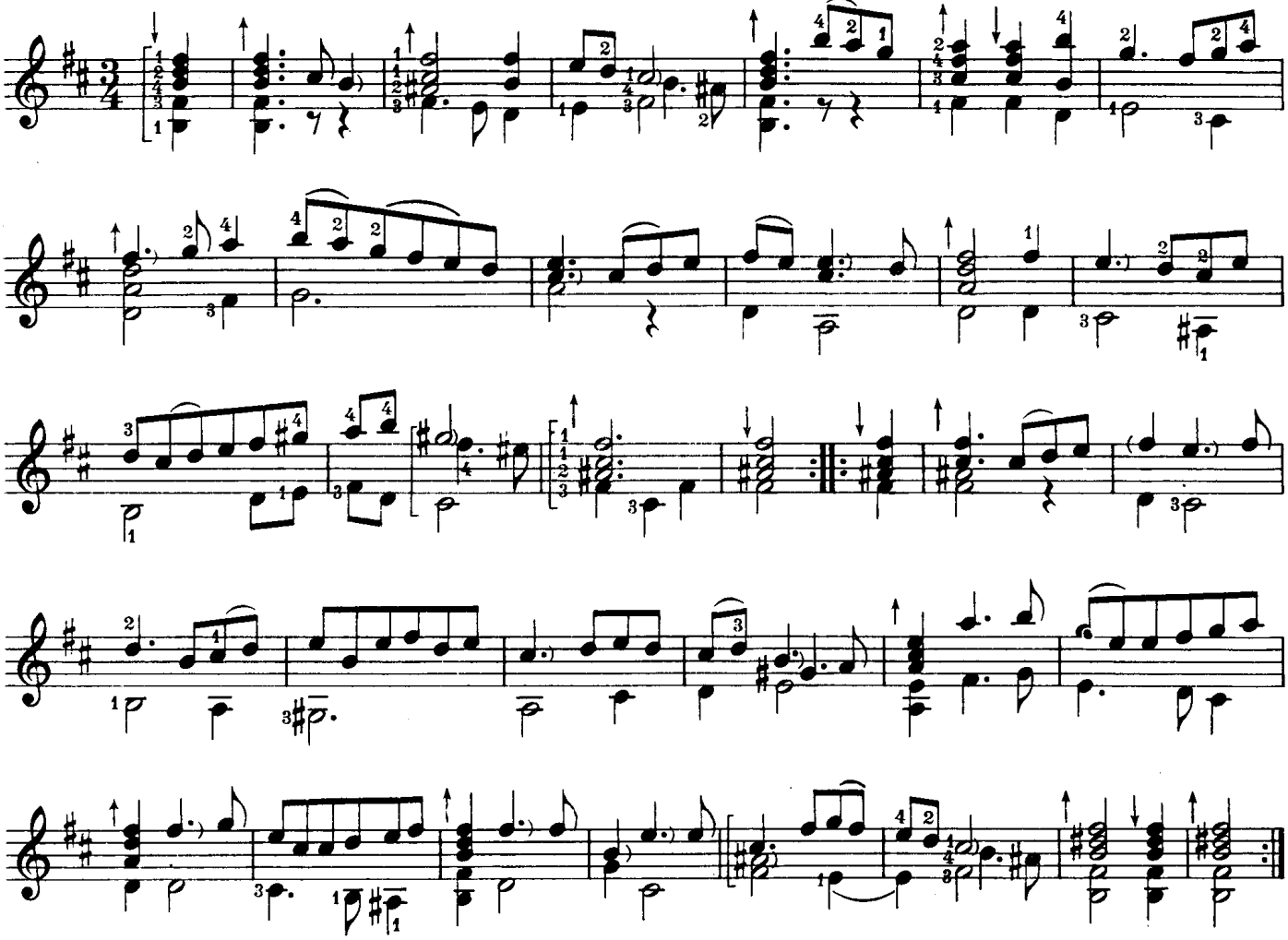
Allemande und Courante

Giovanni Battista Granata

Allemande

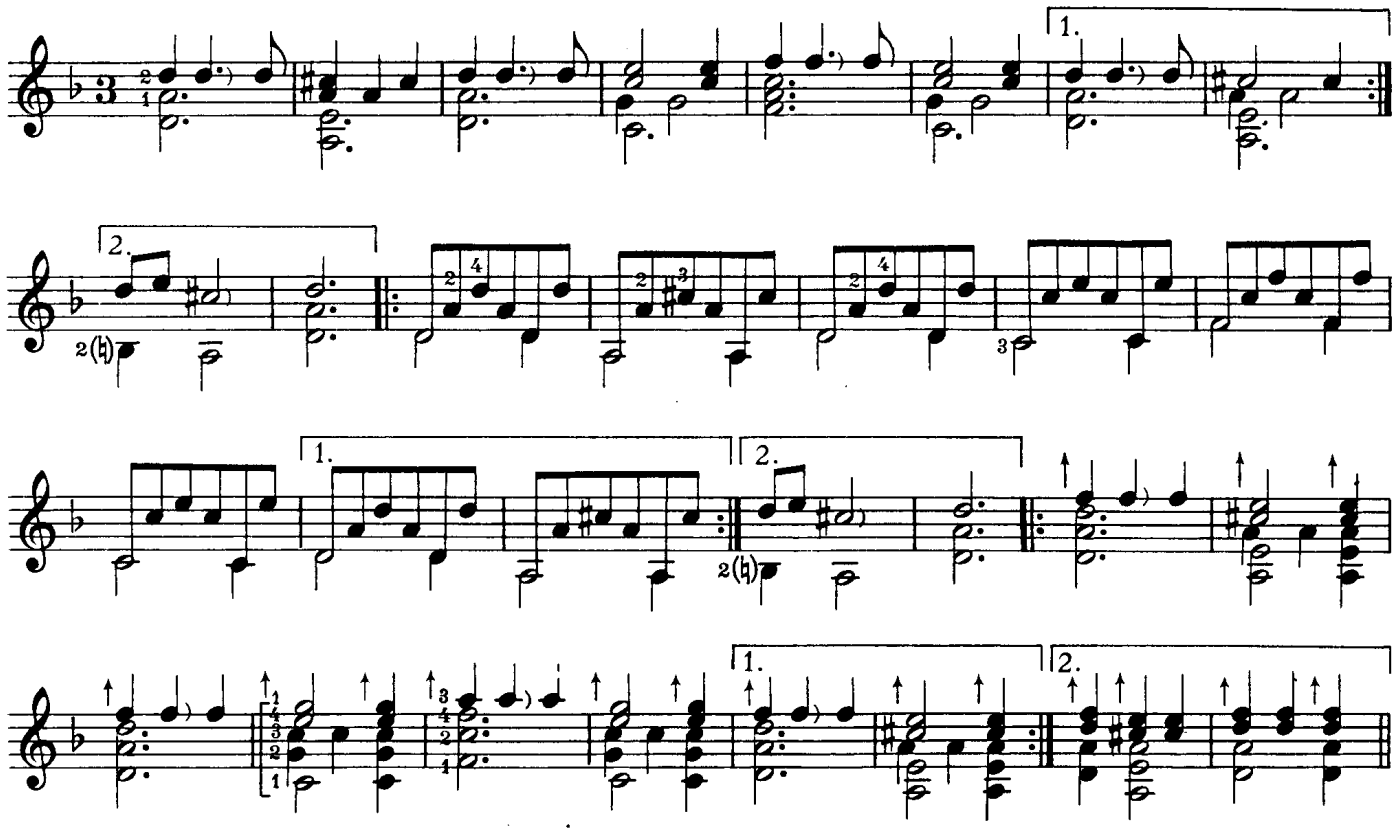


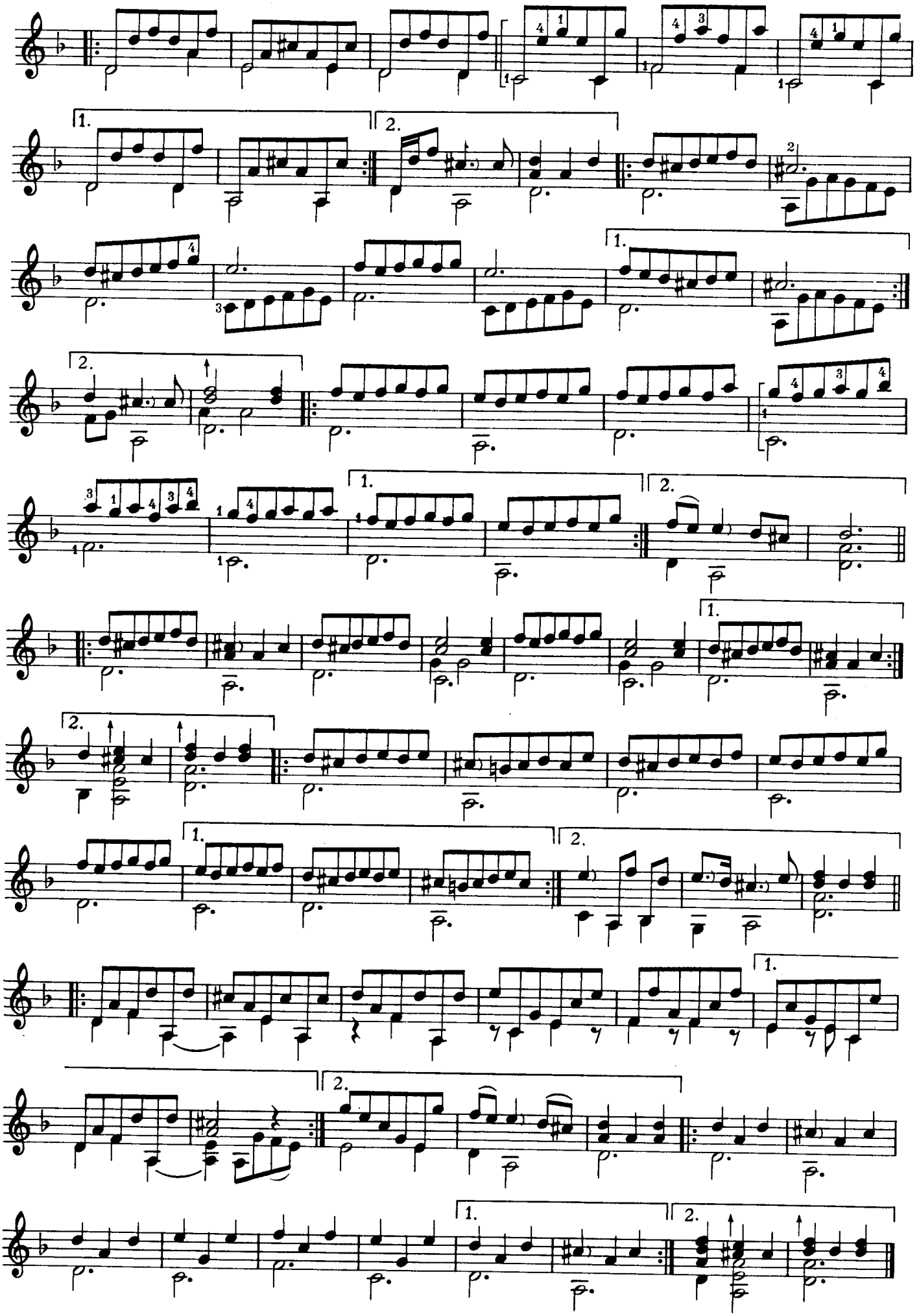
Courante



Folie d'Espagne

anonym
(um 1700)





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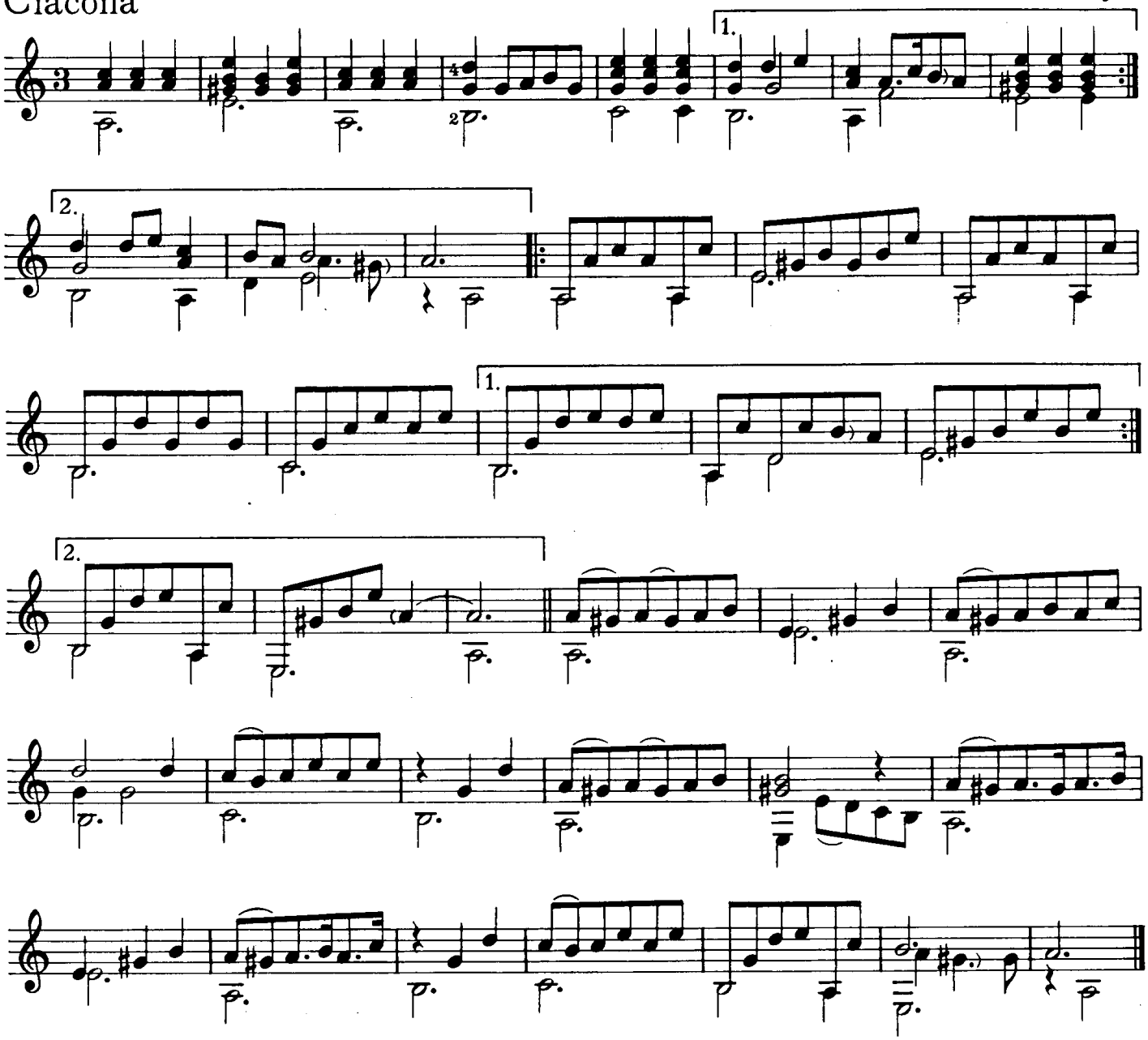
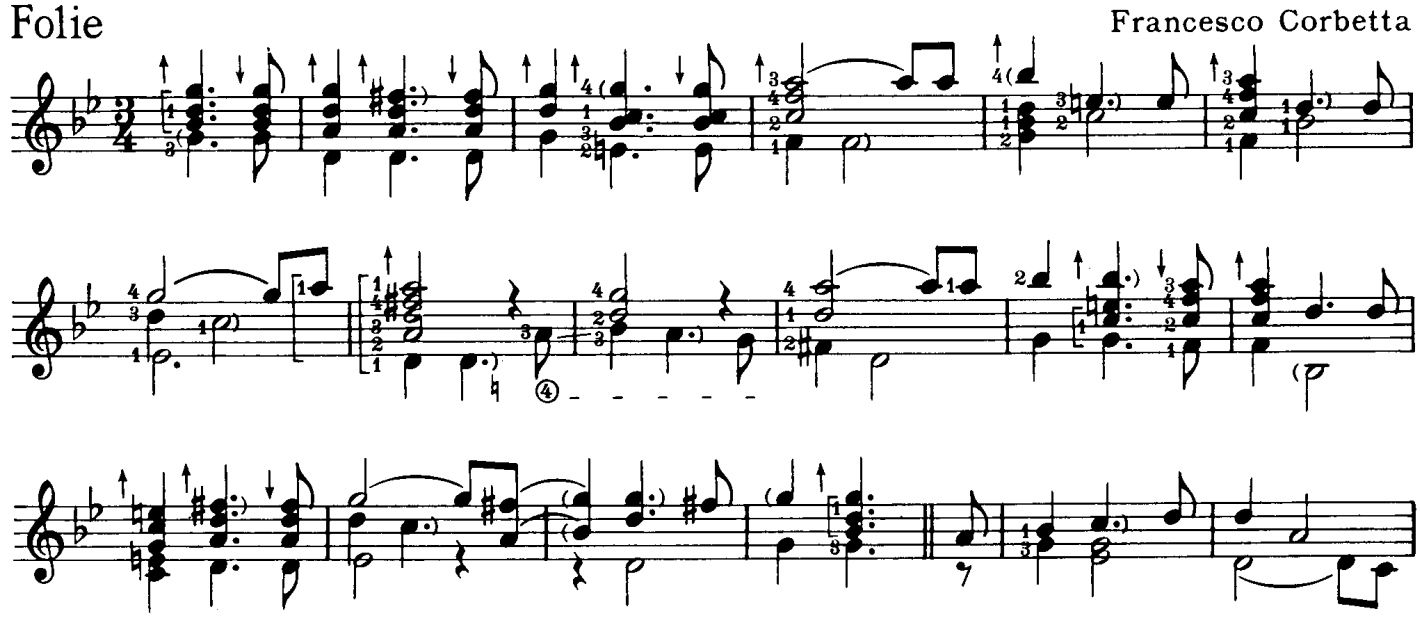
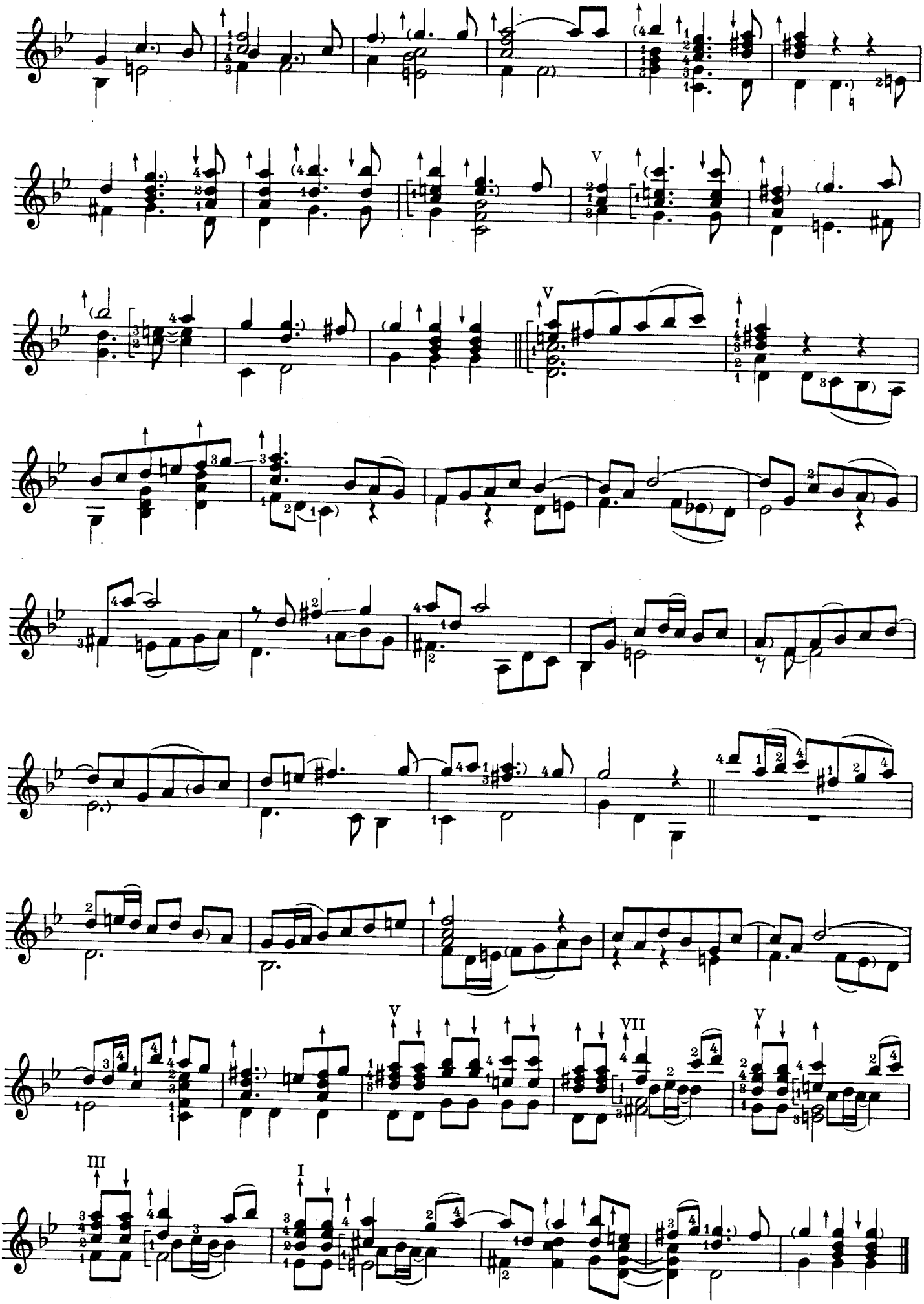


Folie

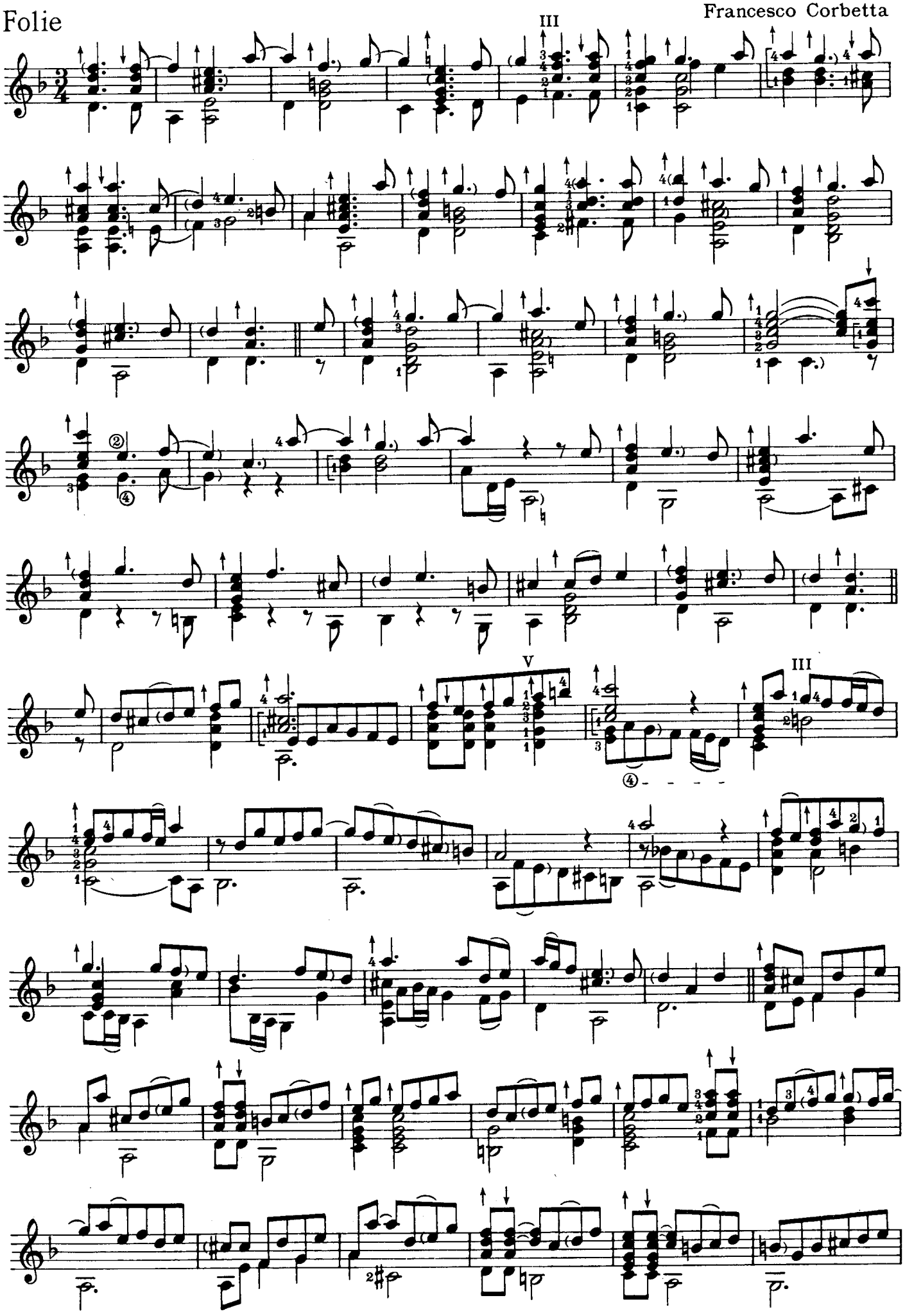
Francesco Corbetta

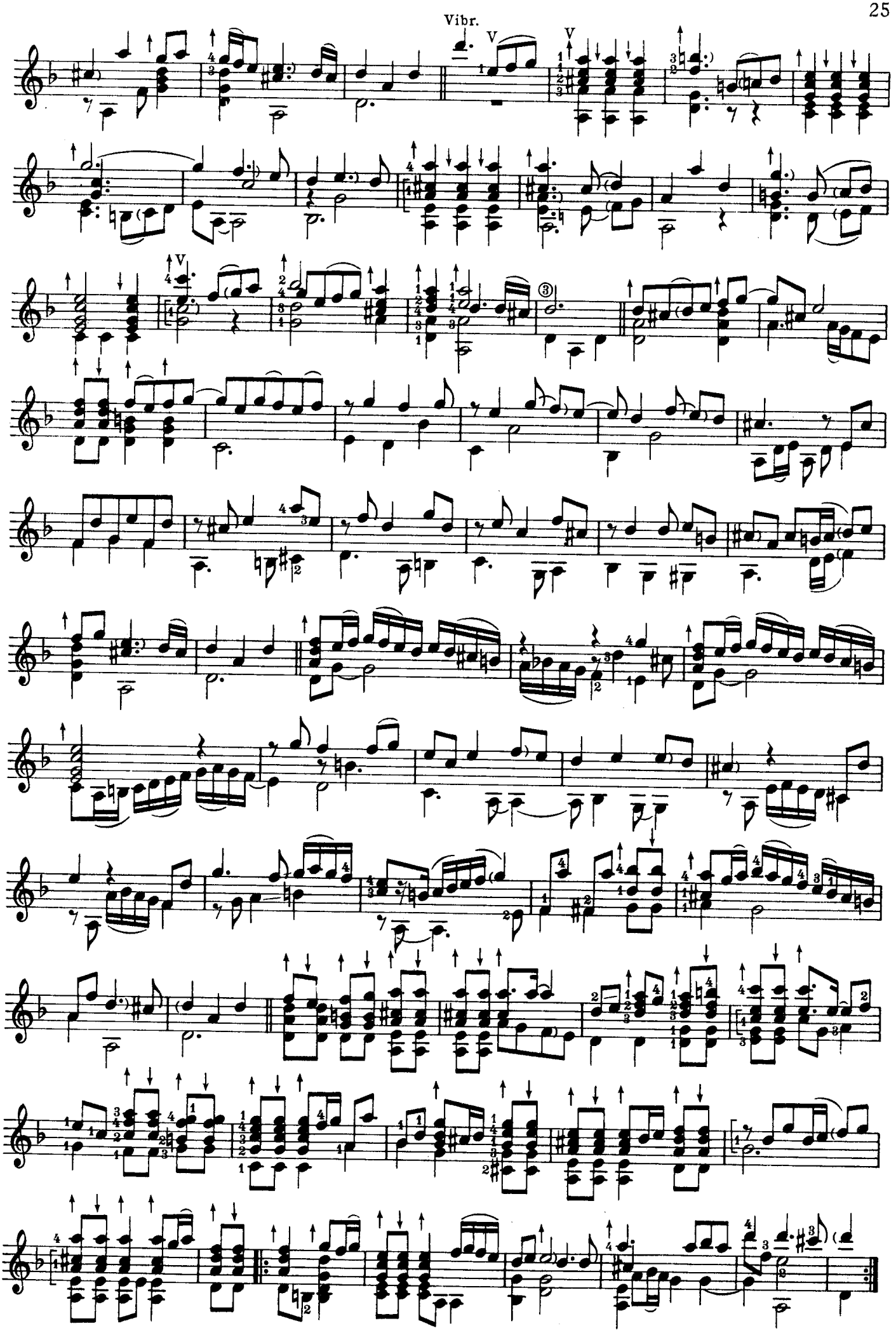




Folie

Francesco Corbetta

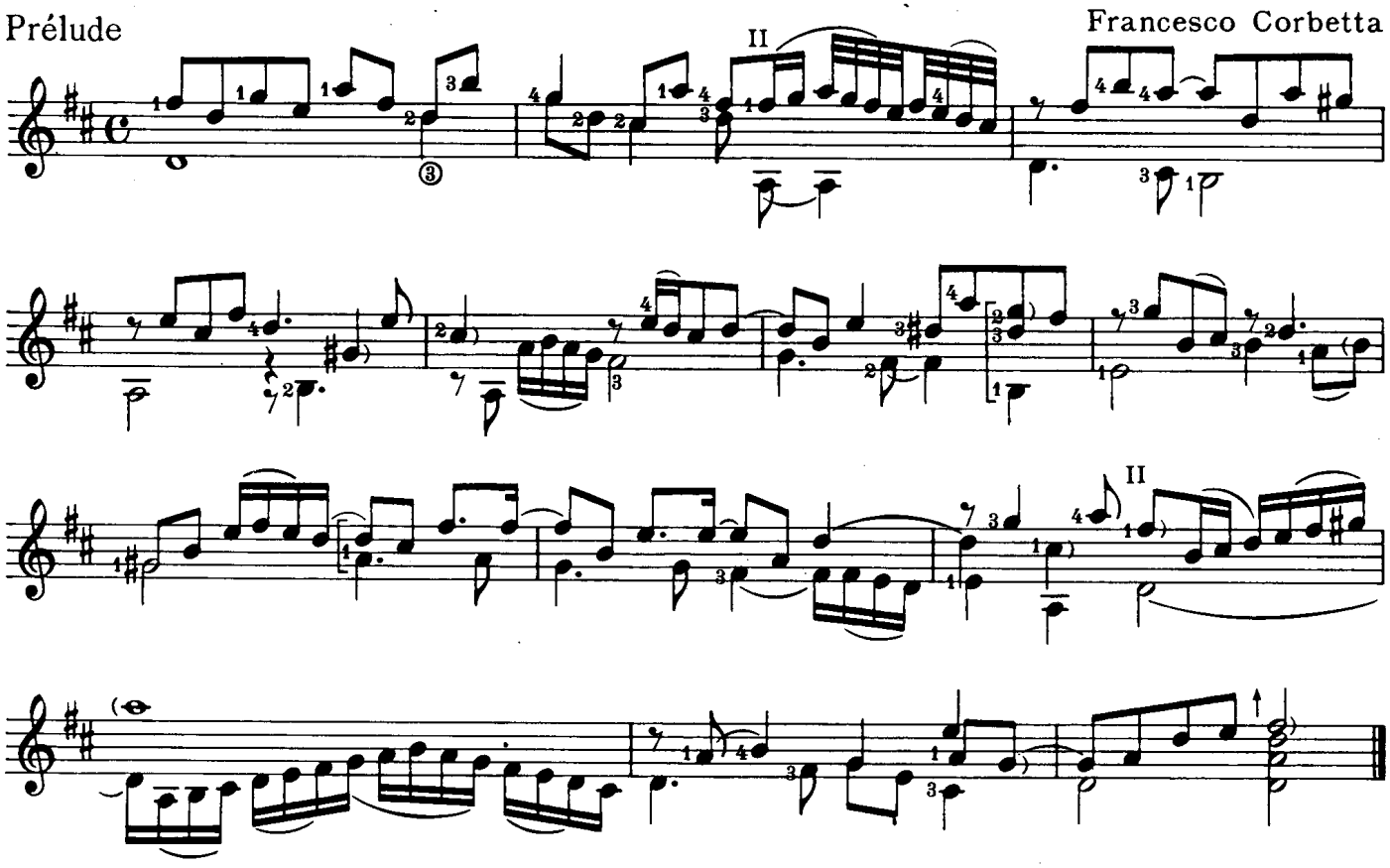



Vibr.

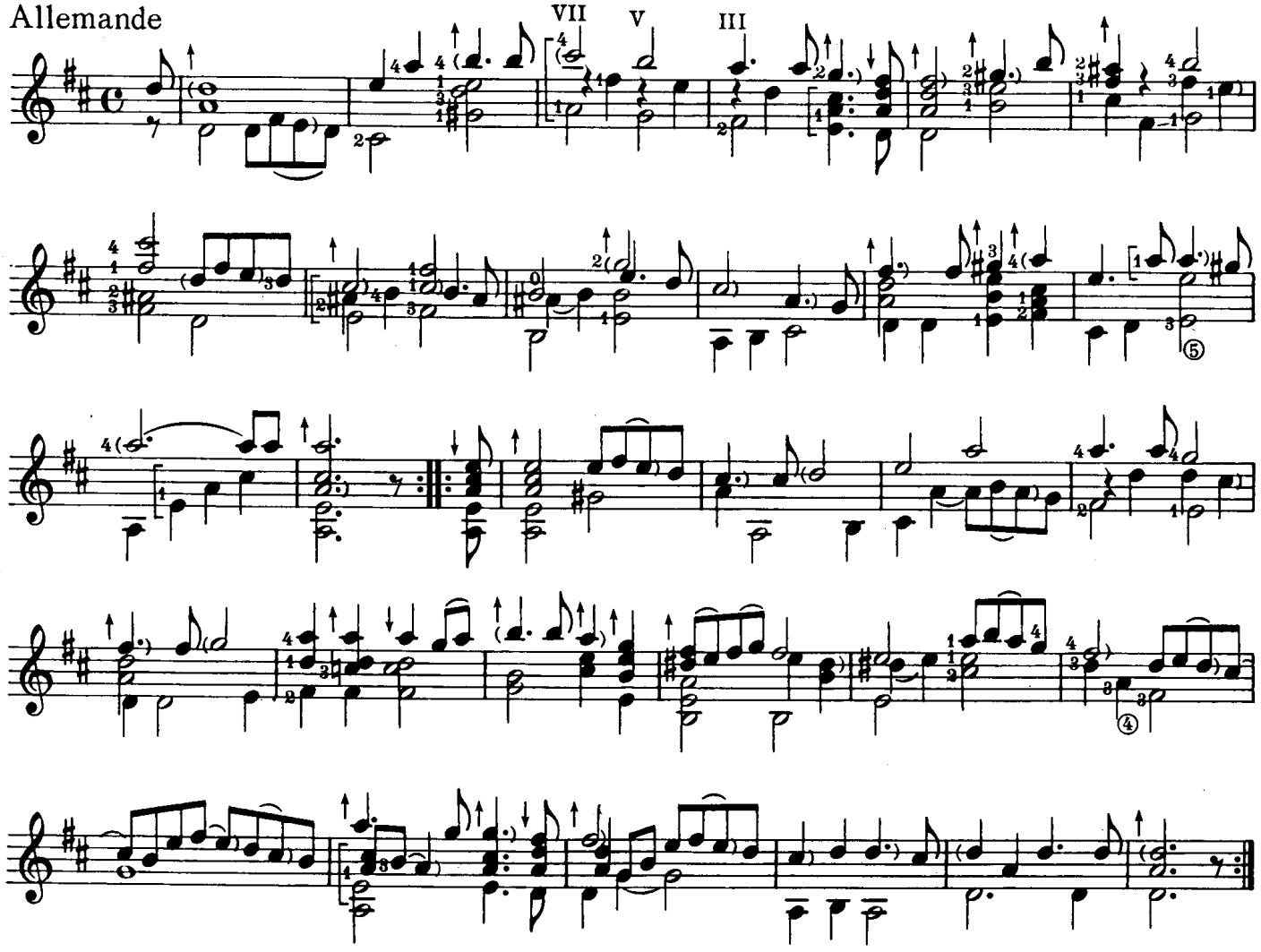
Suite

Prélude

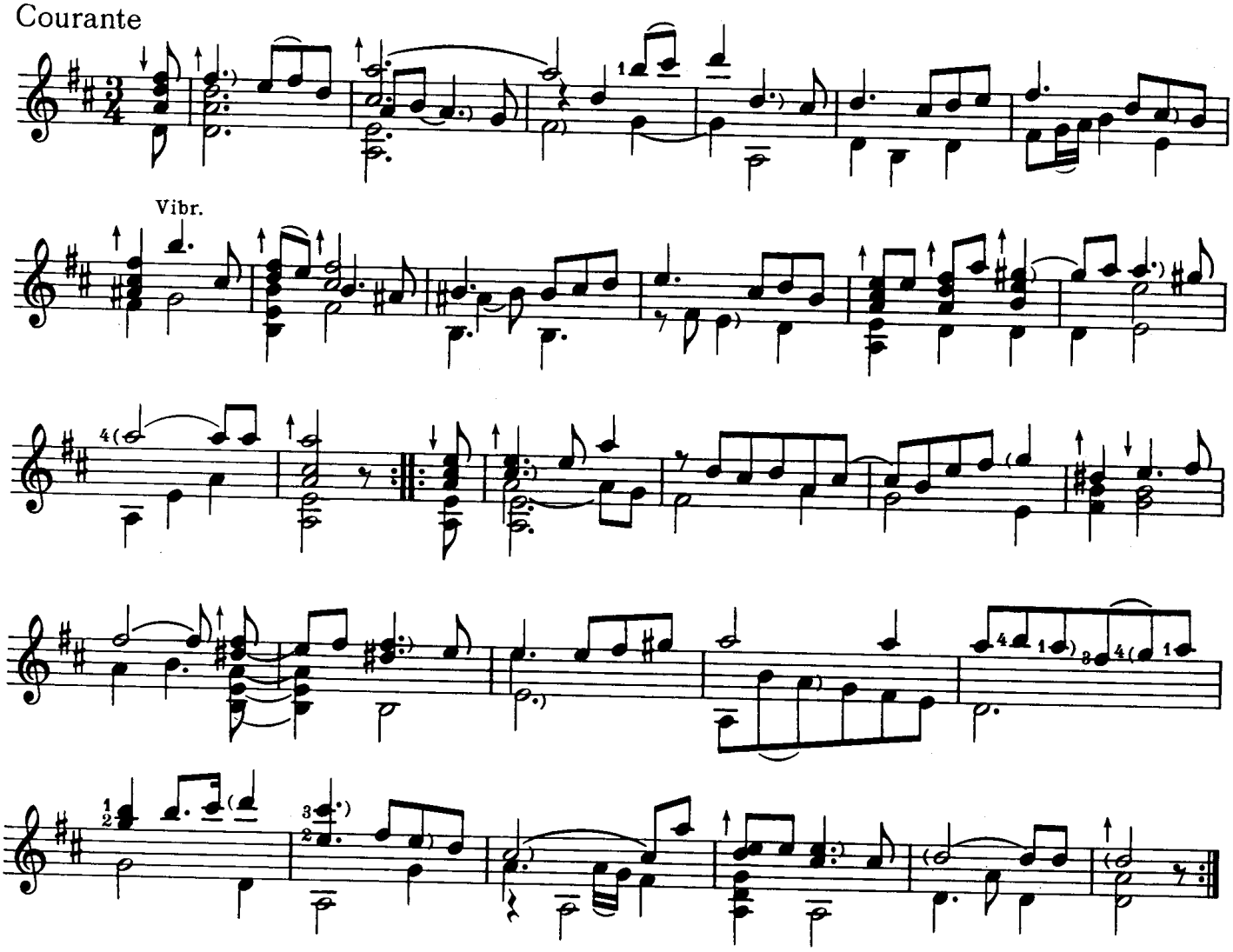
Francesco Corbetta



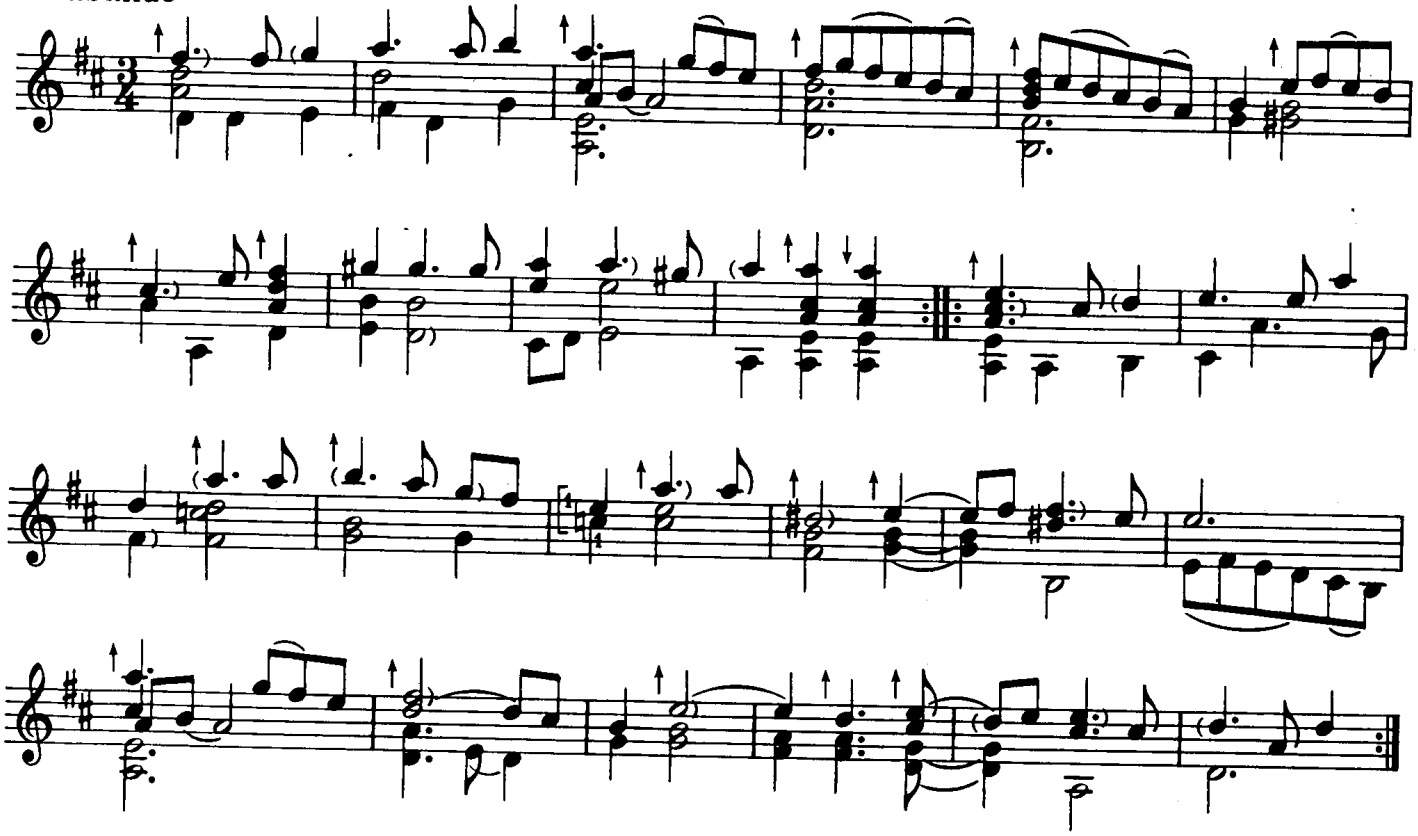
Allemande



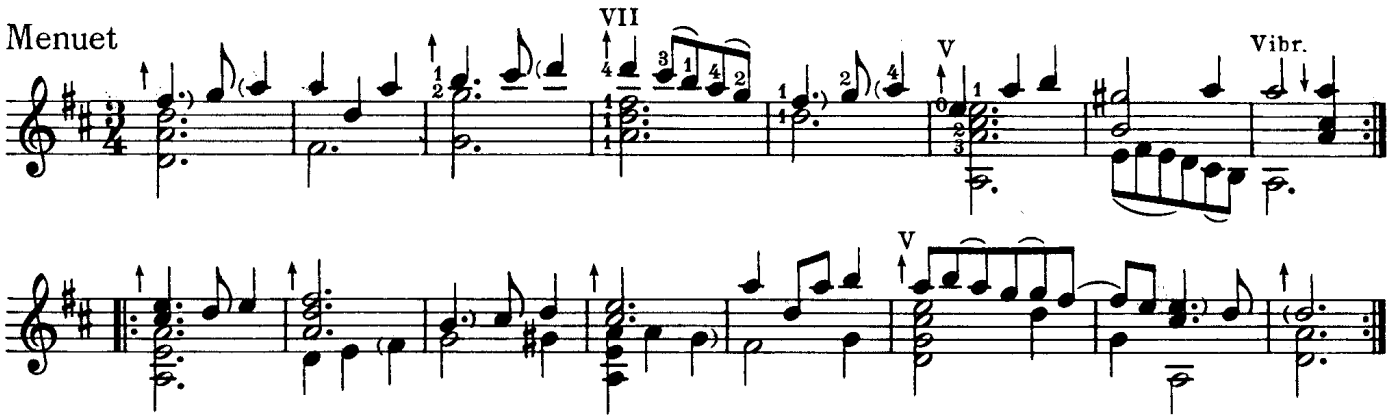
Courante



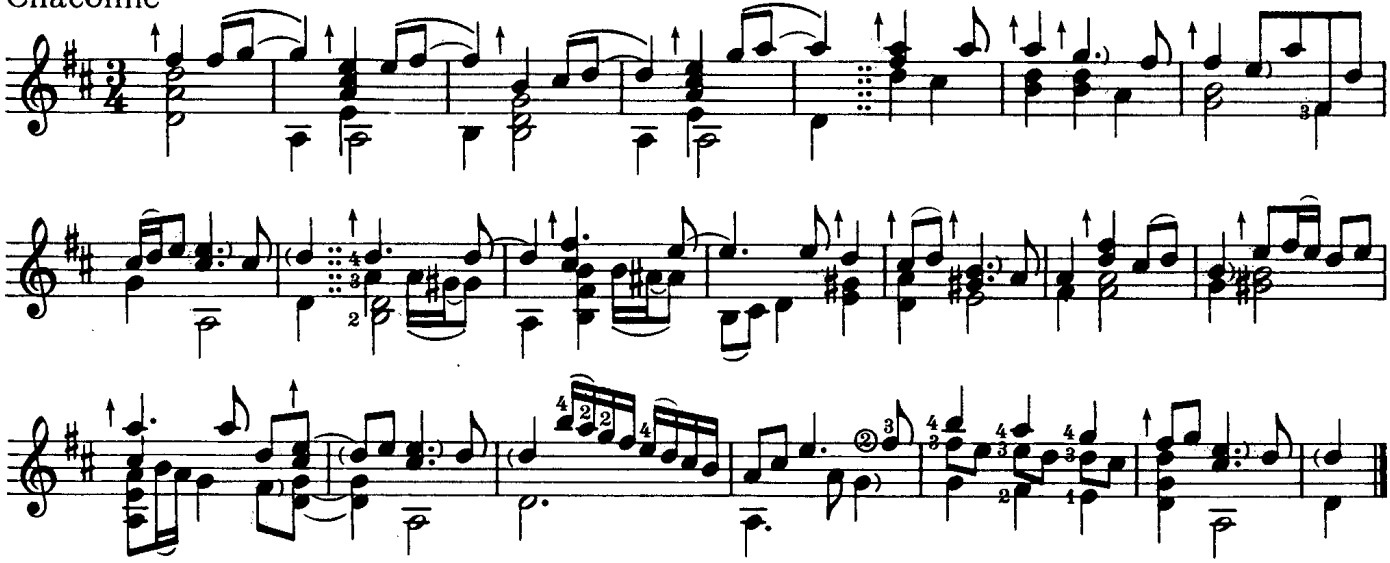
Sarabande



Menuet

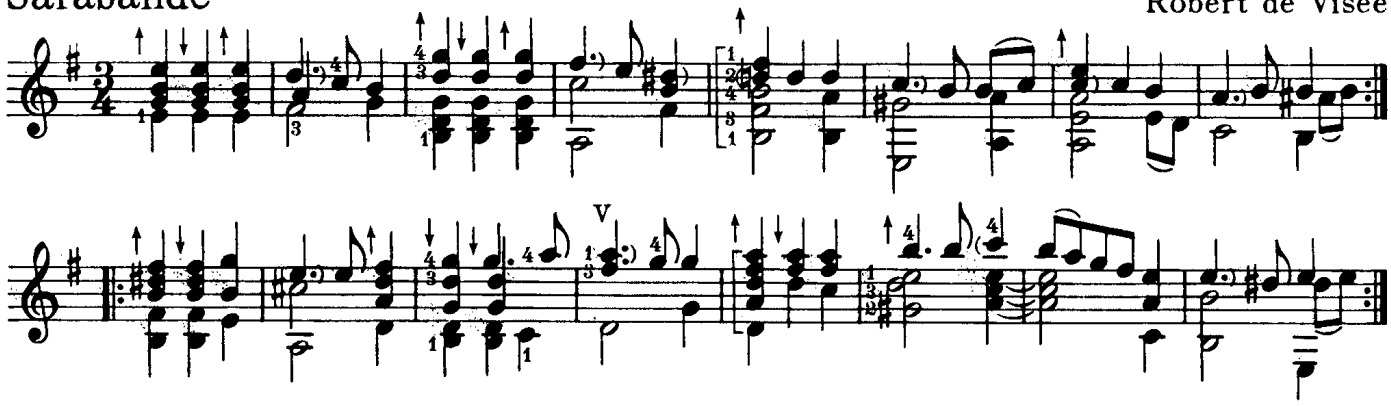


Chaconne



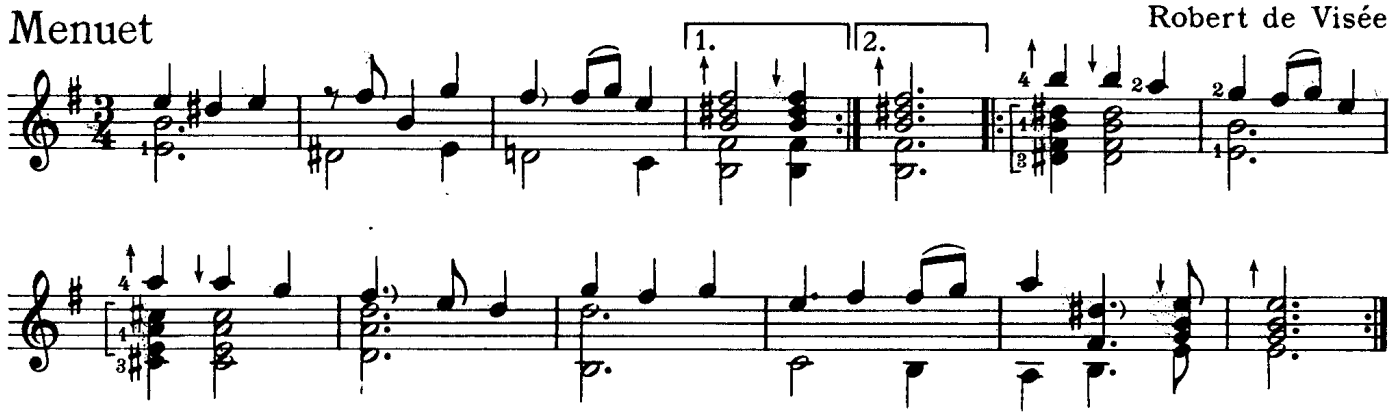
Sarabande

Robert de Visée



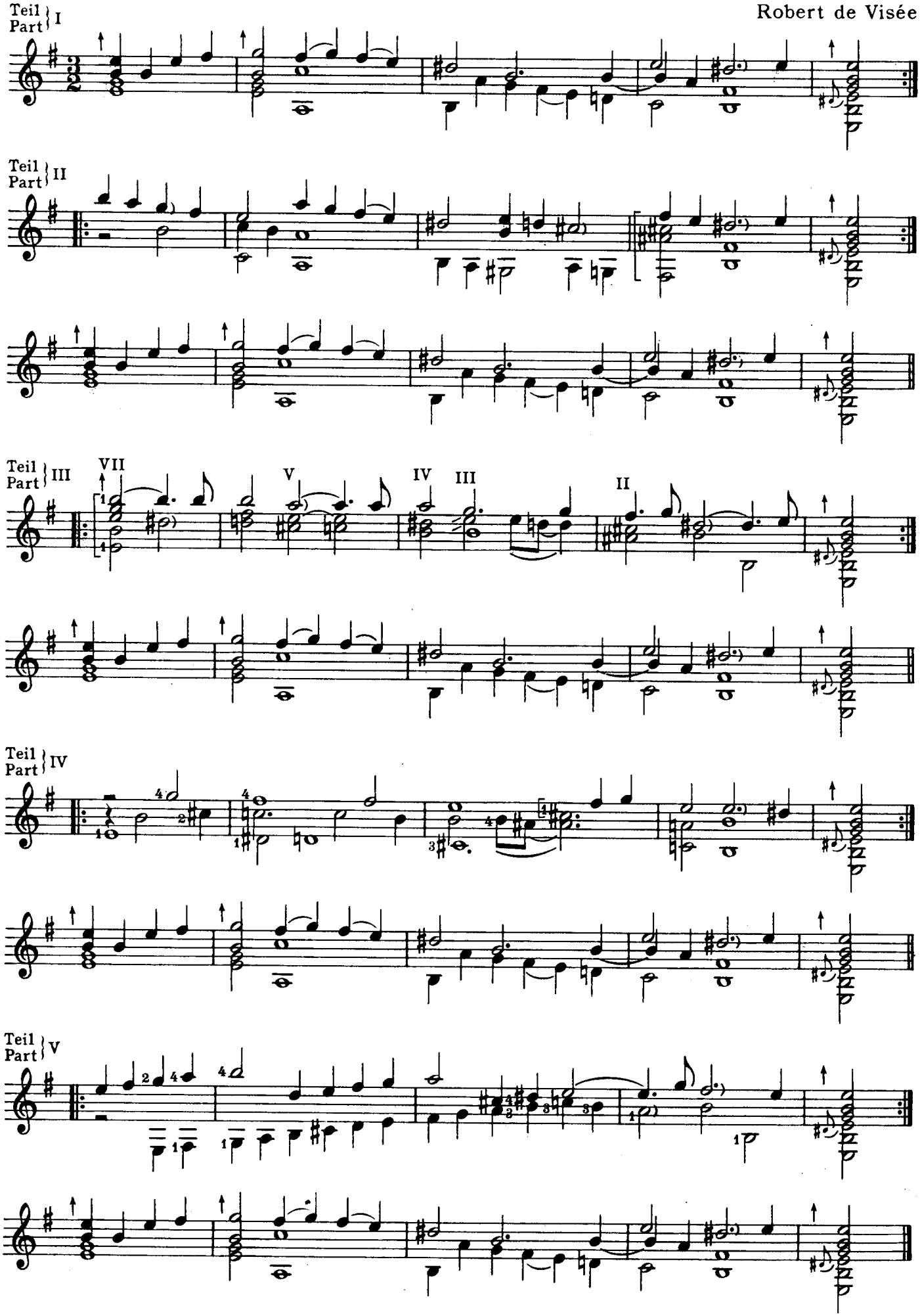
Menuet

Robert de Visée



Passacaille

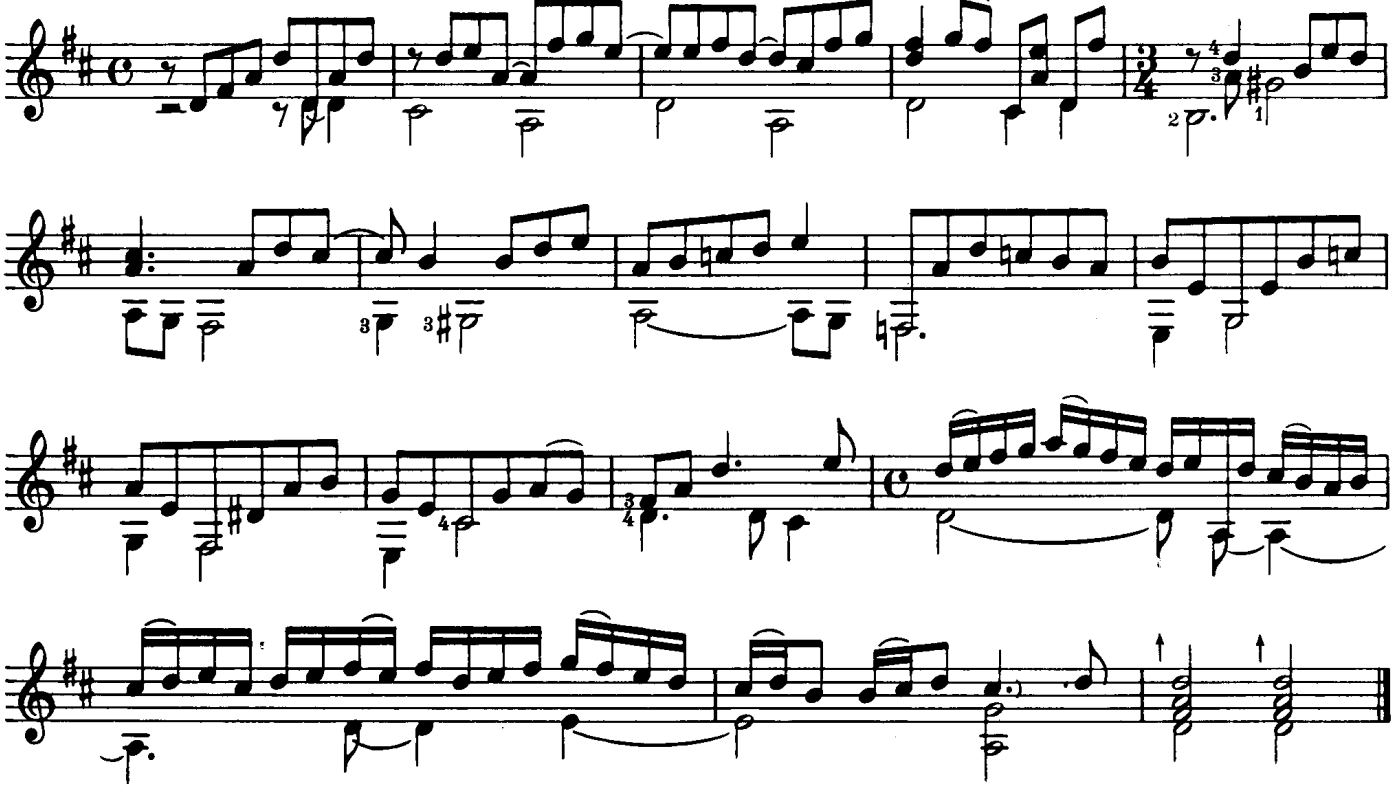
Robert de Visée



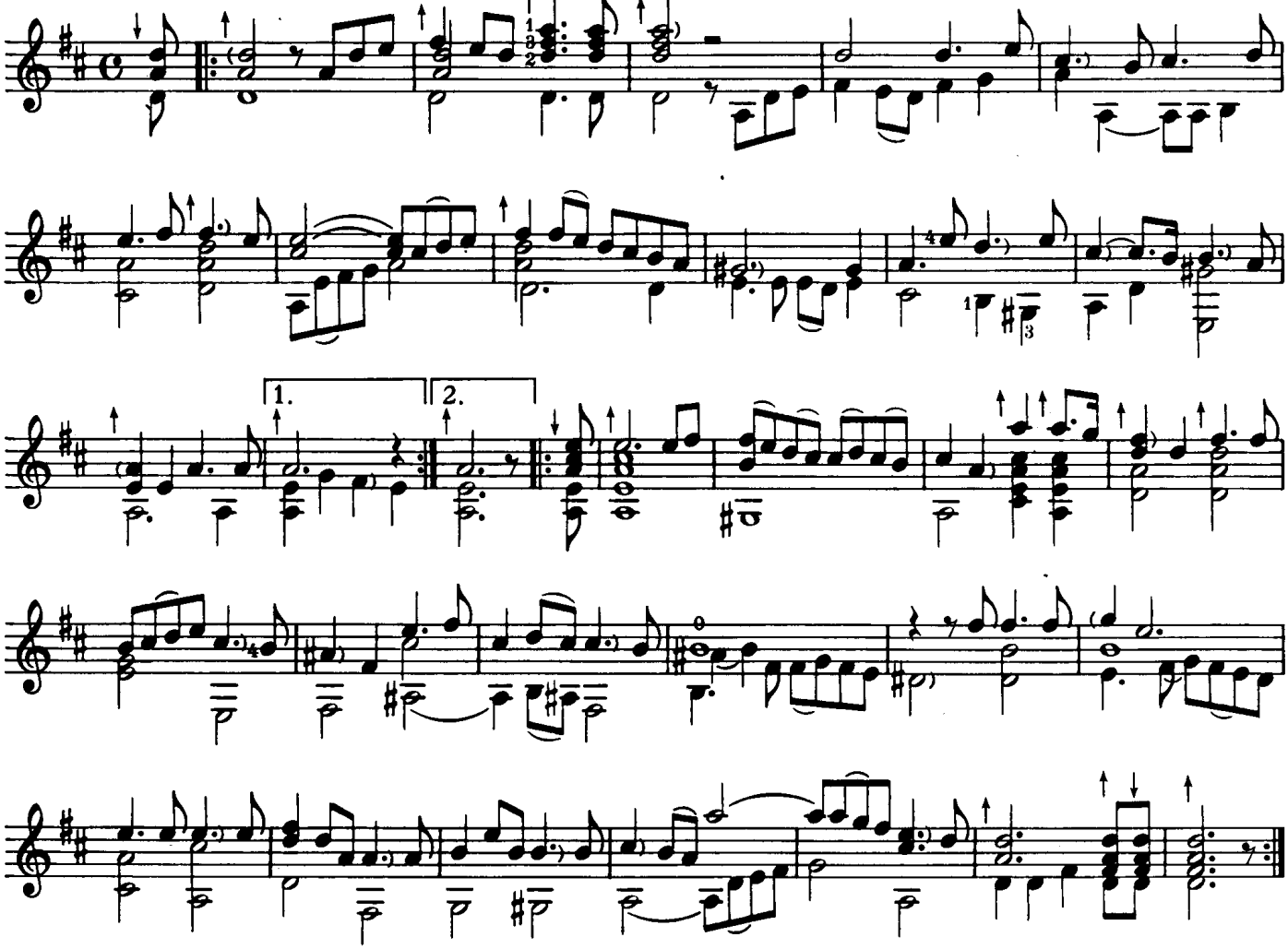
Suite

Prélude

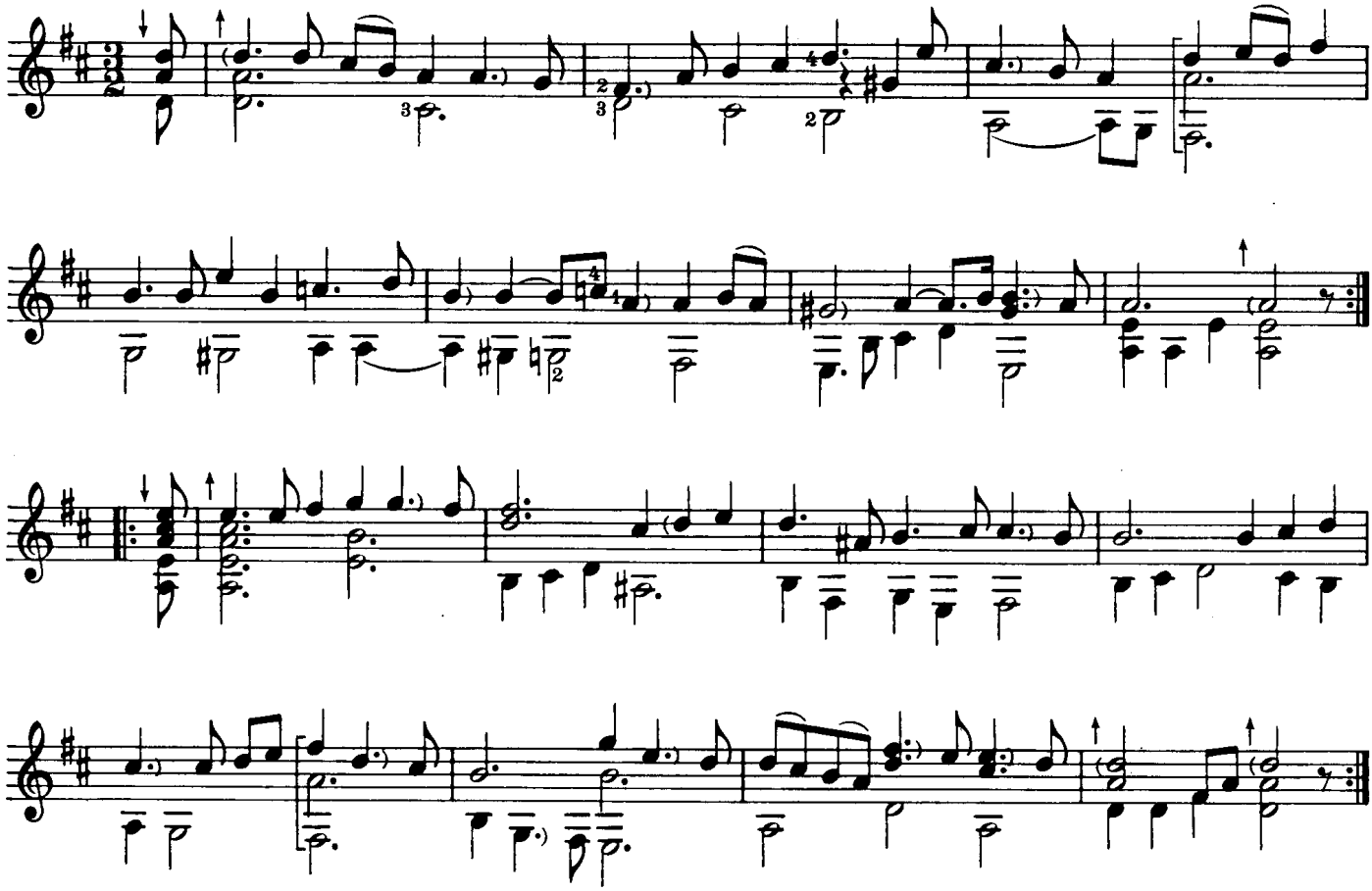
Robert de Visée



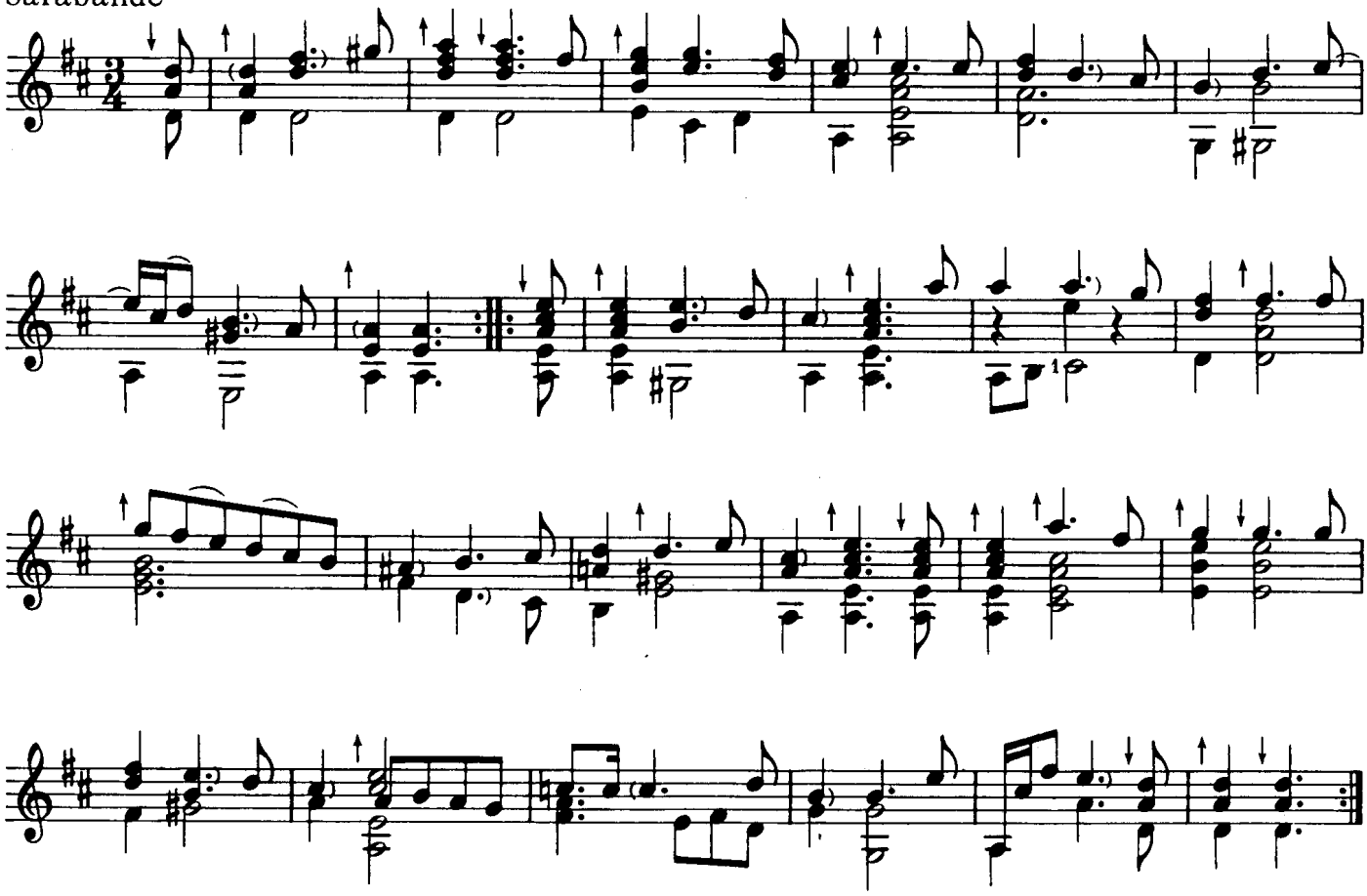
Allemande



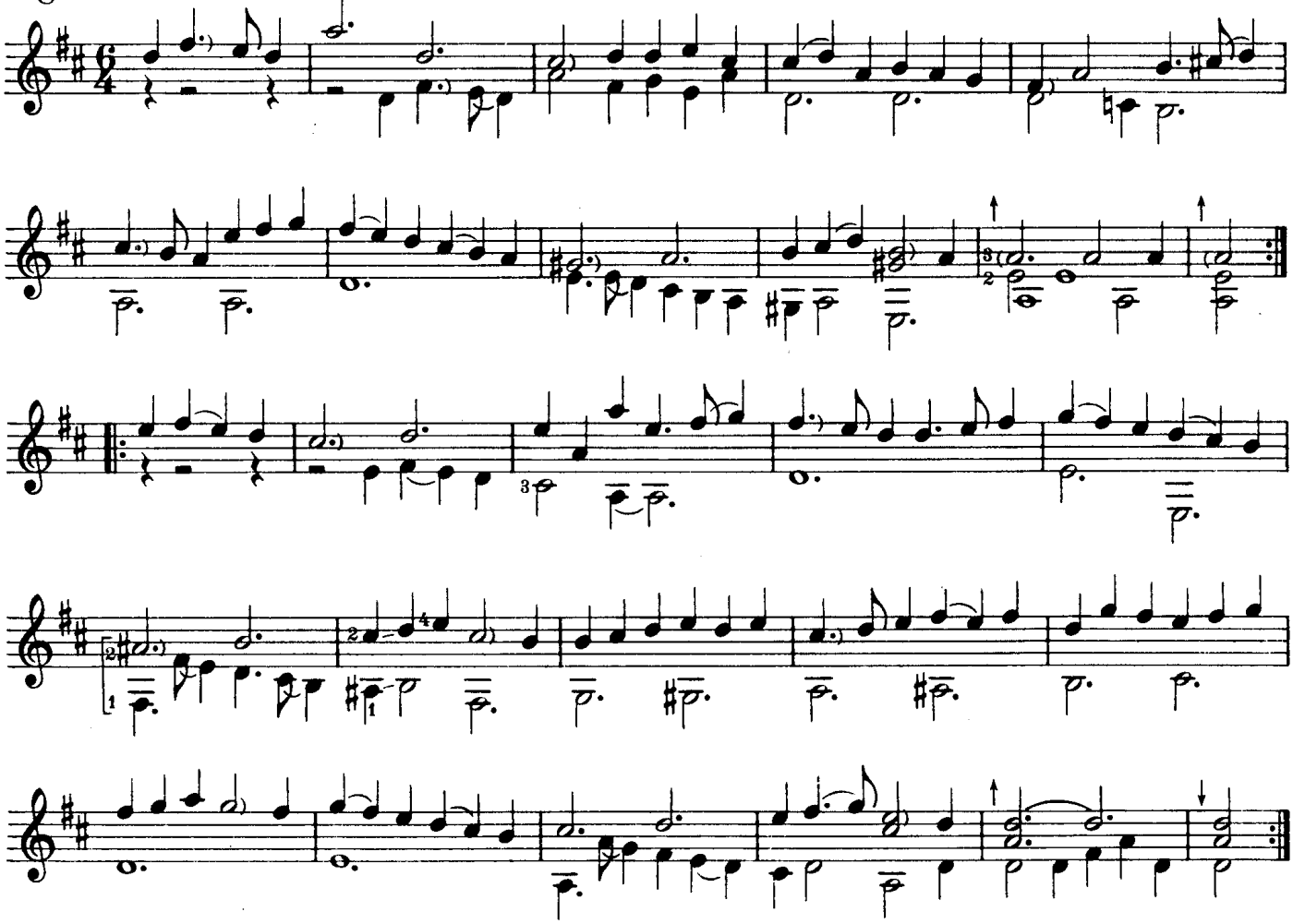
Courante



Sarabande



Gigue



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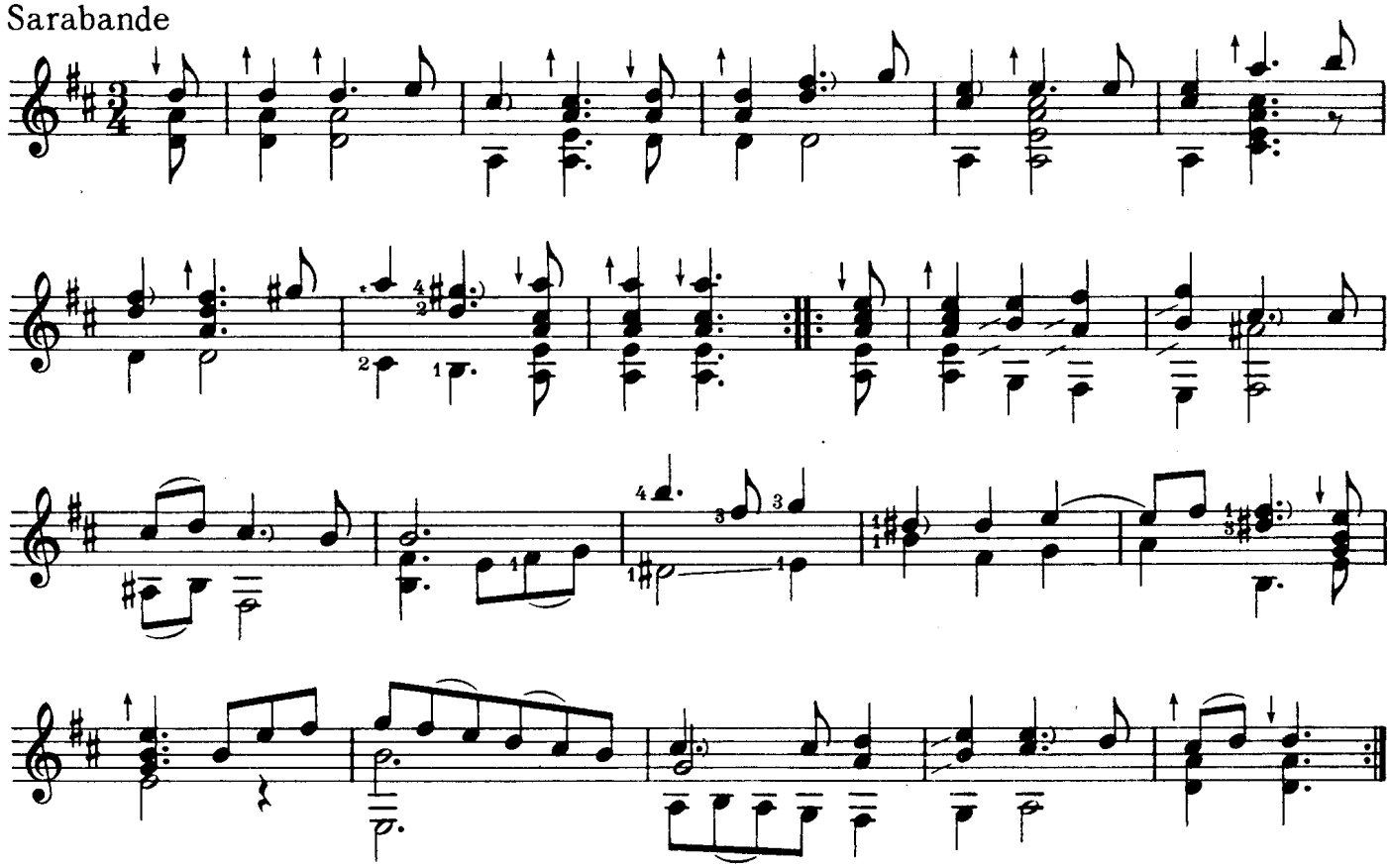
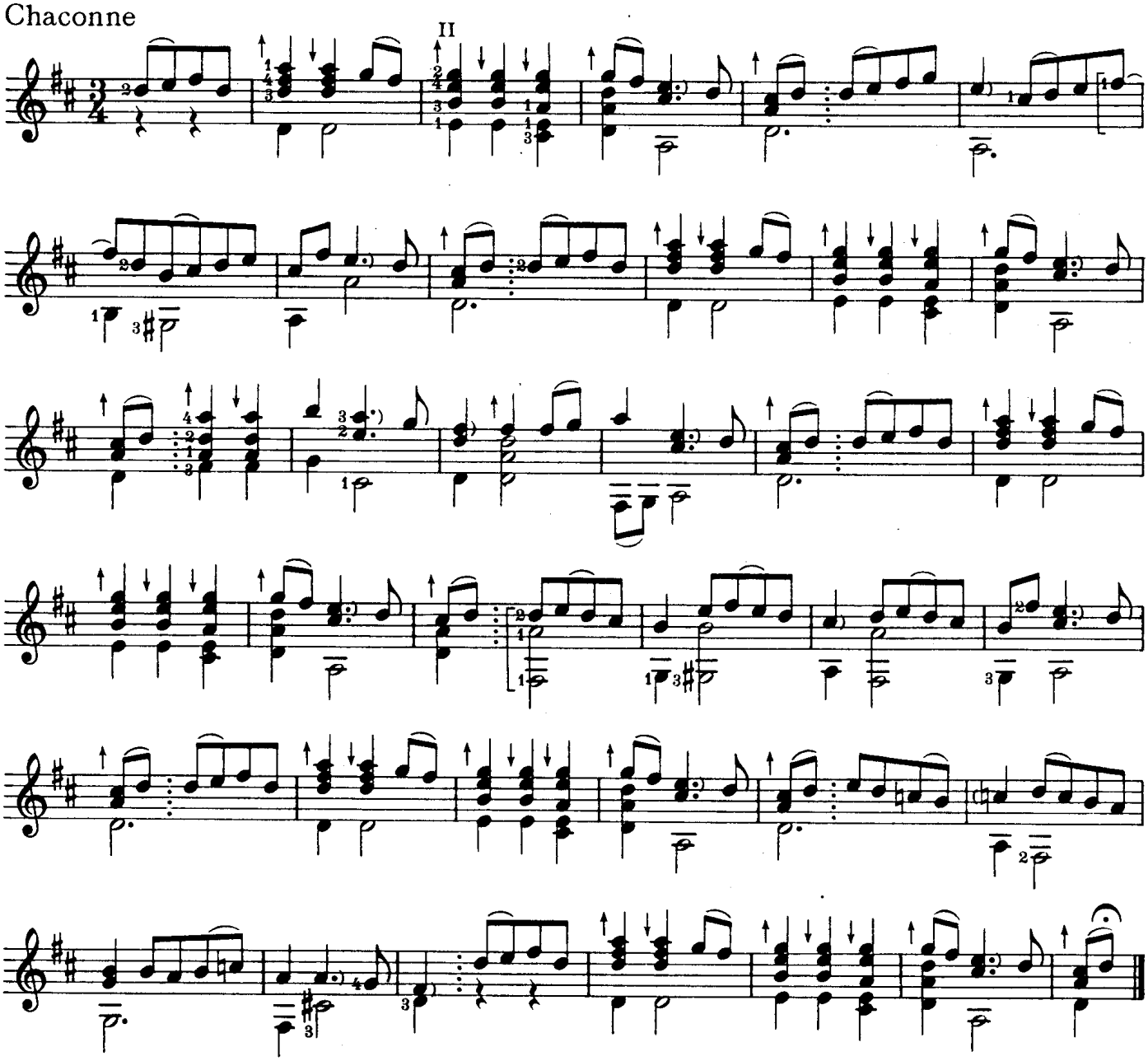
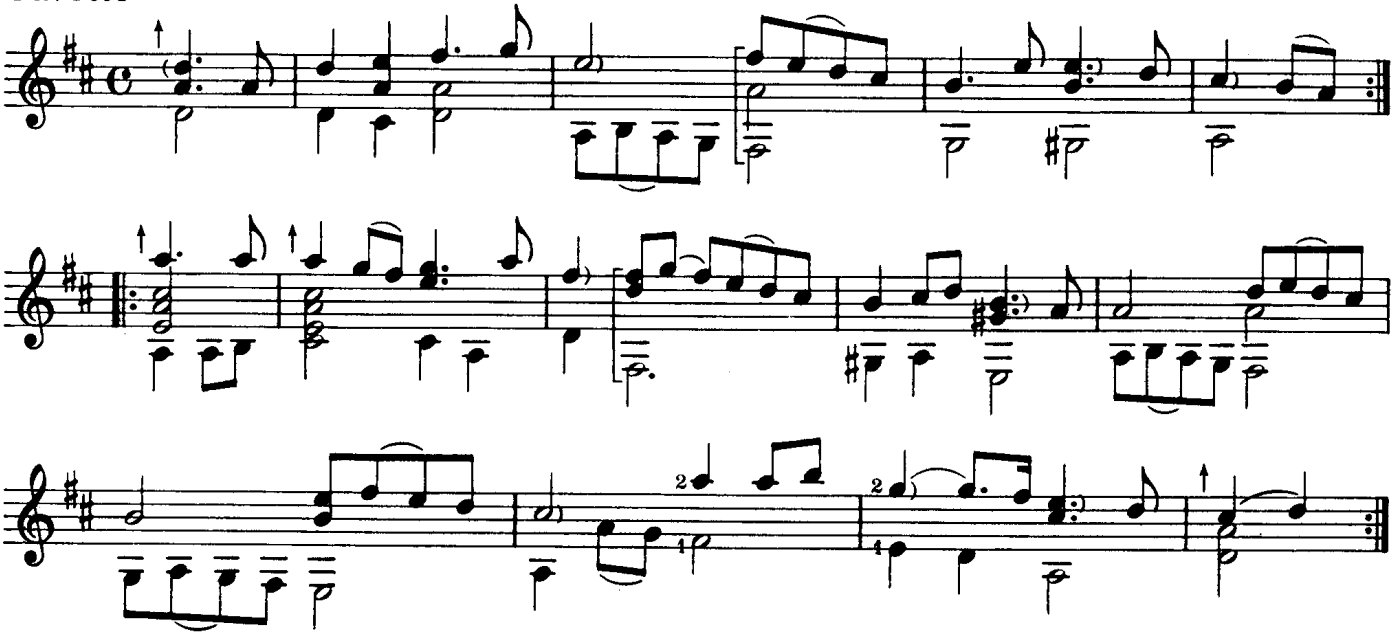


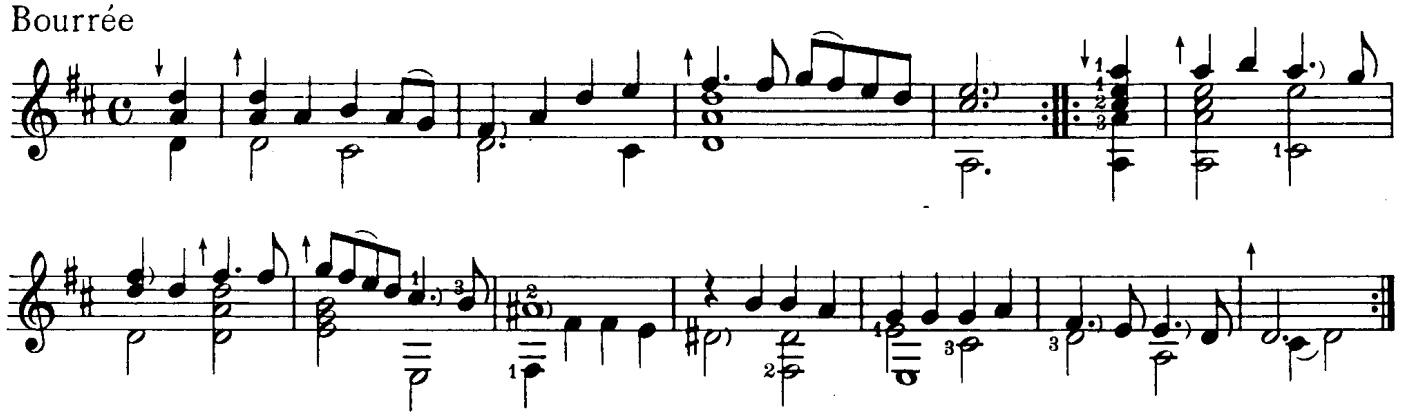
Chaconne



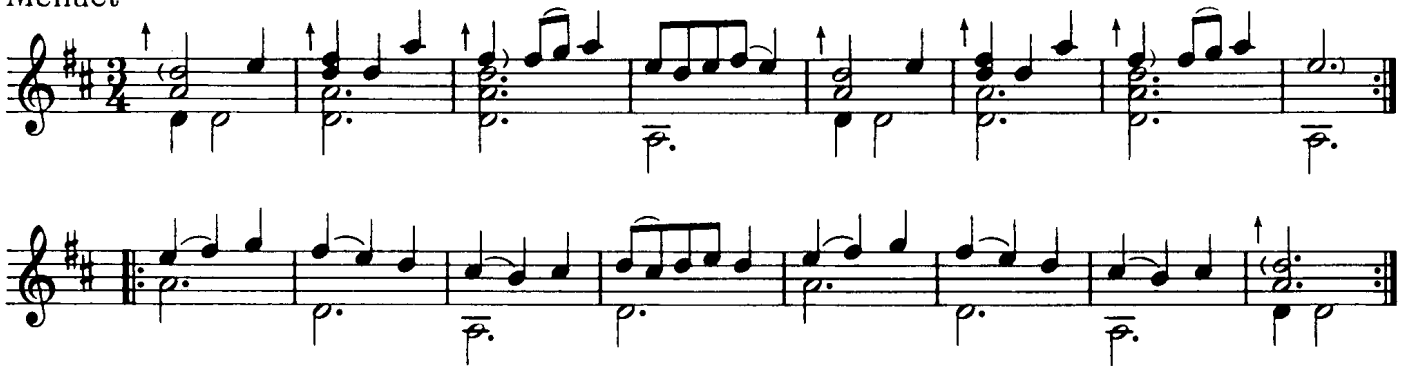
Gavotte



Bourrée

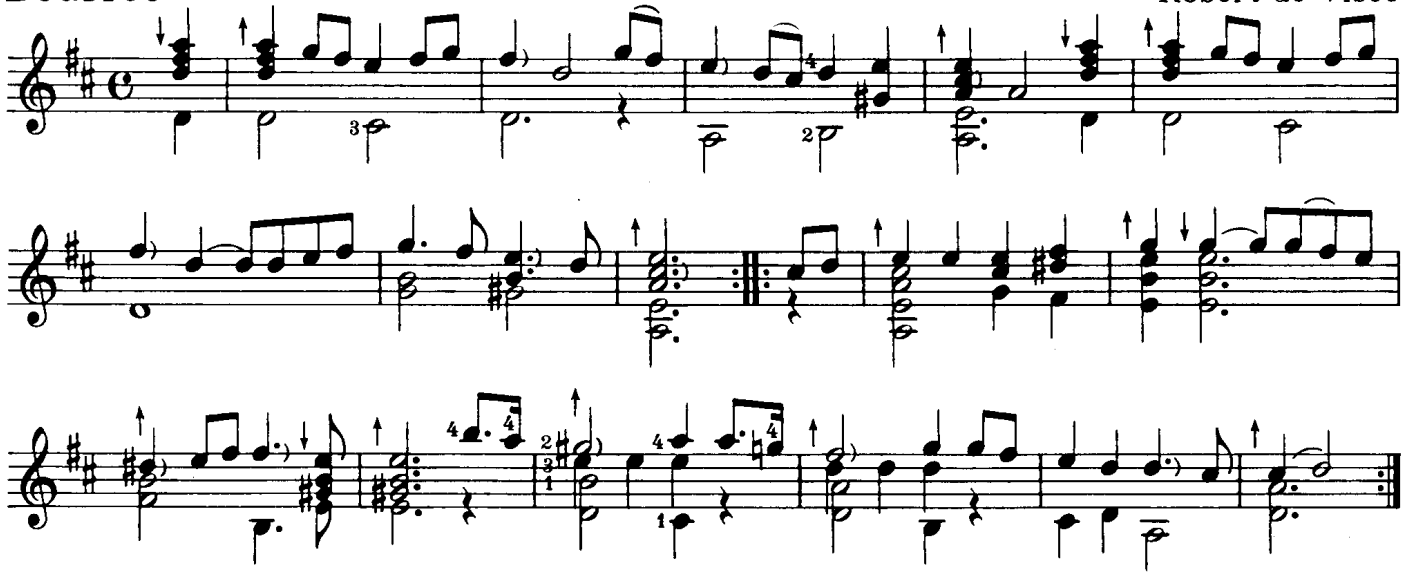


Menuet



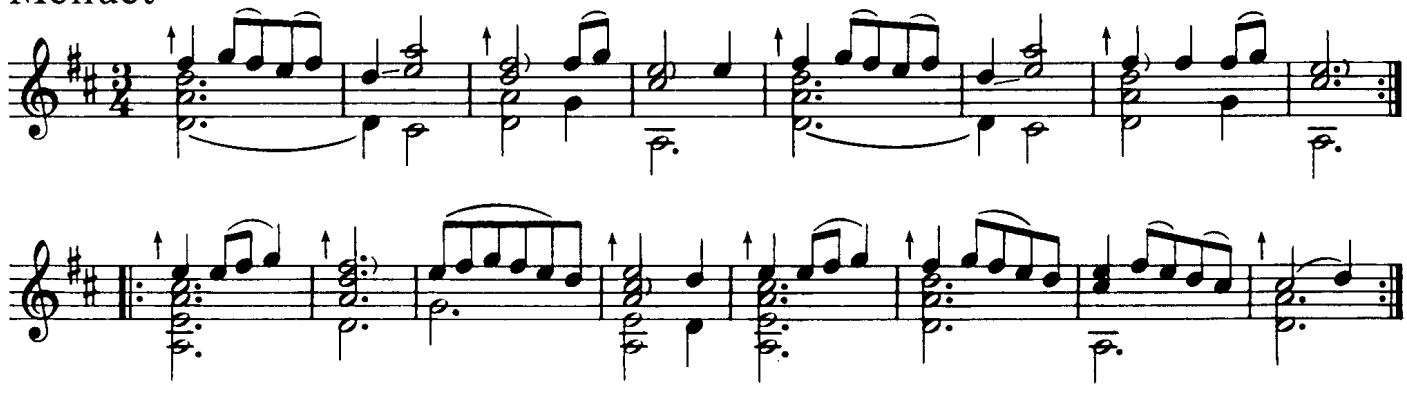
Bourrée

Robert de Visée



Menuet

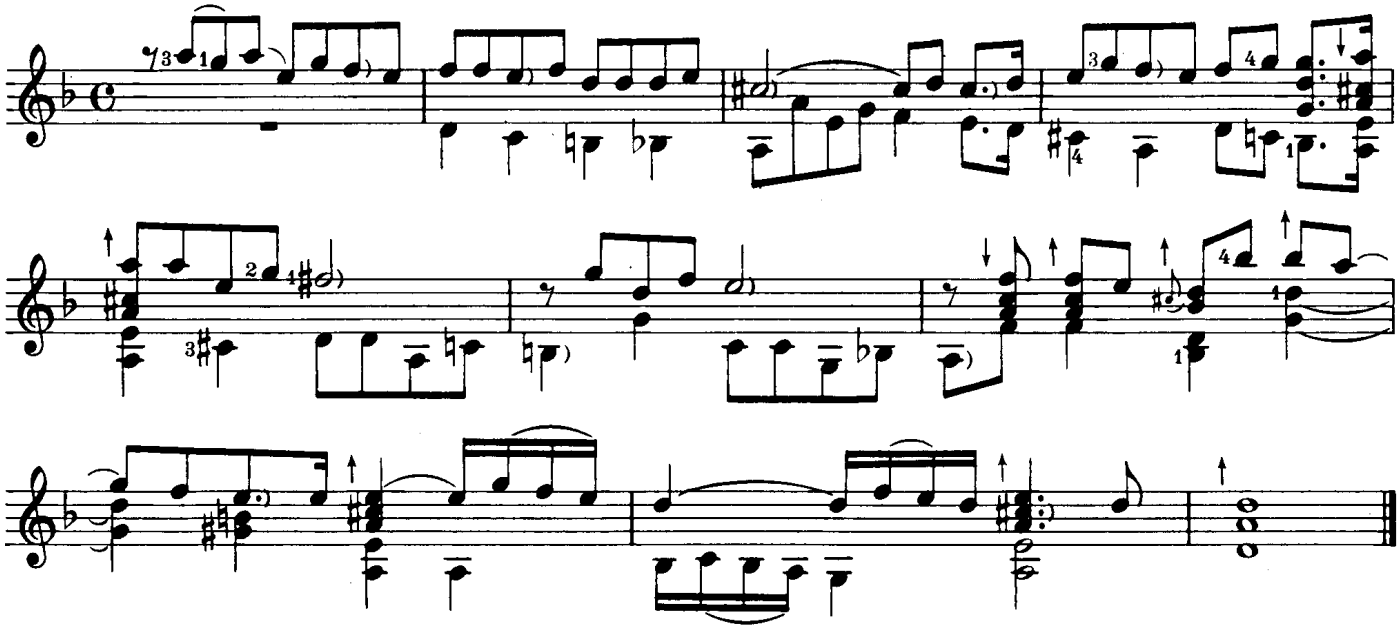
Robert de Visée



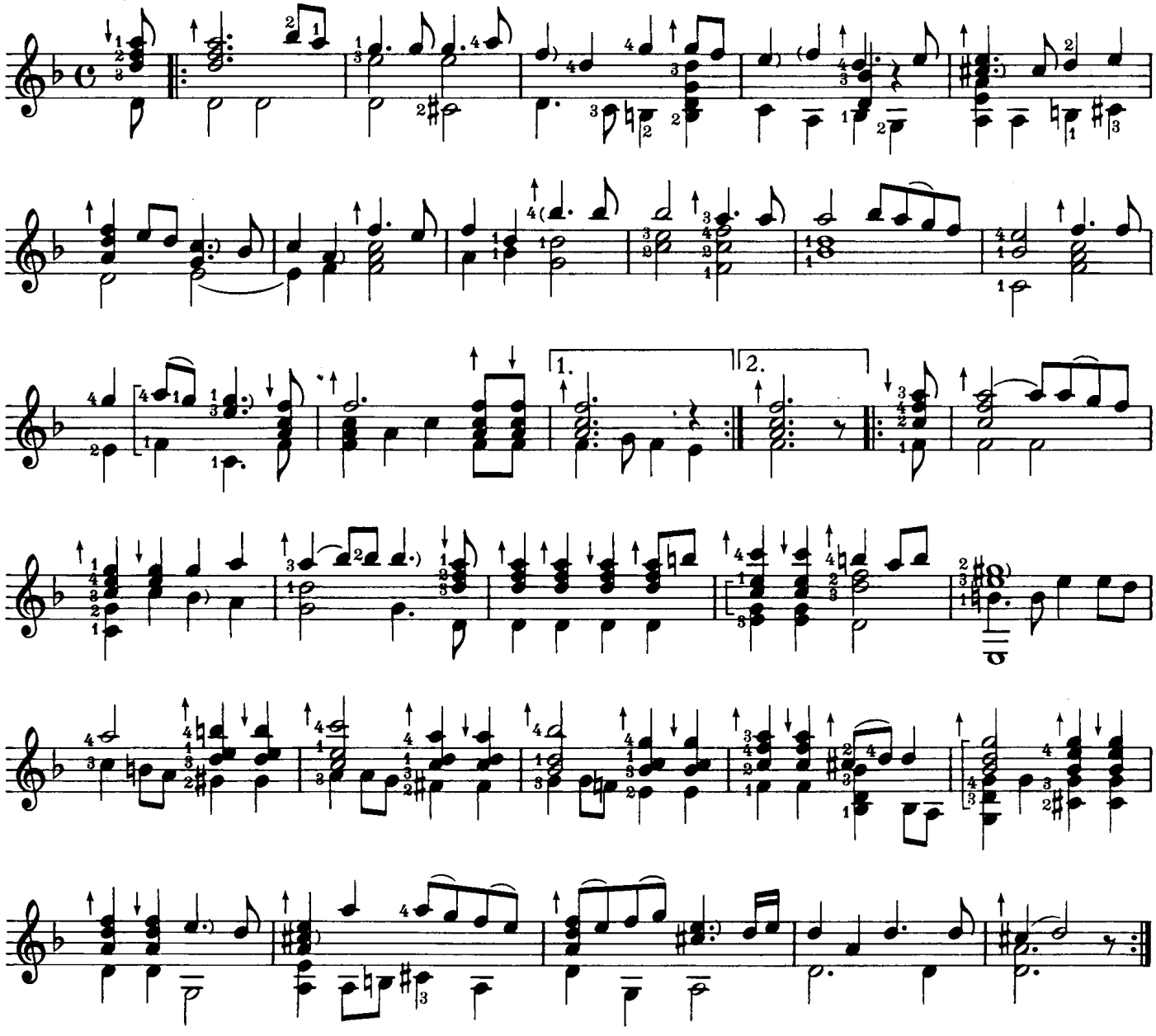
Suite

Prélude

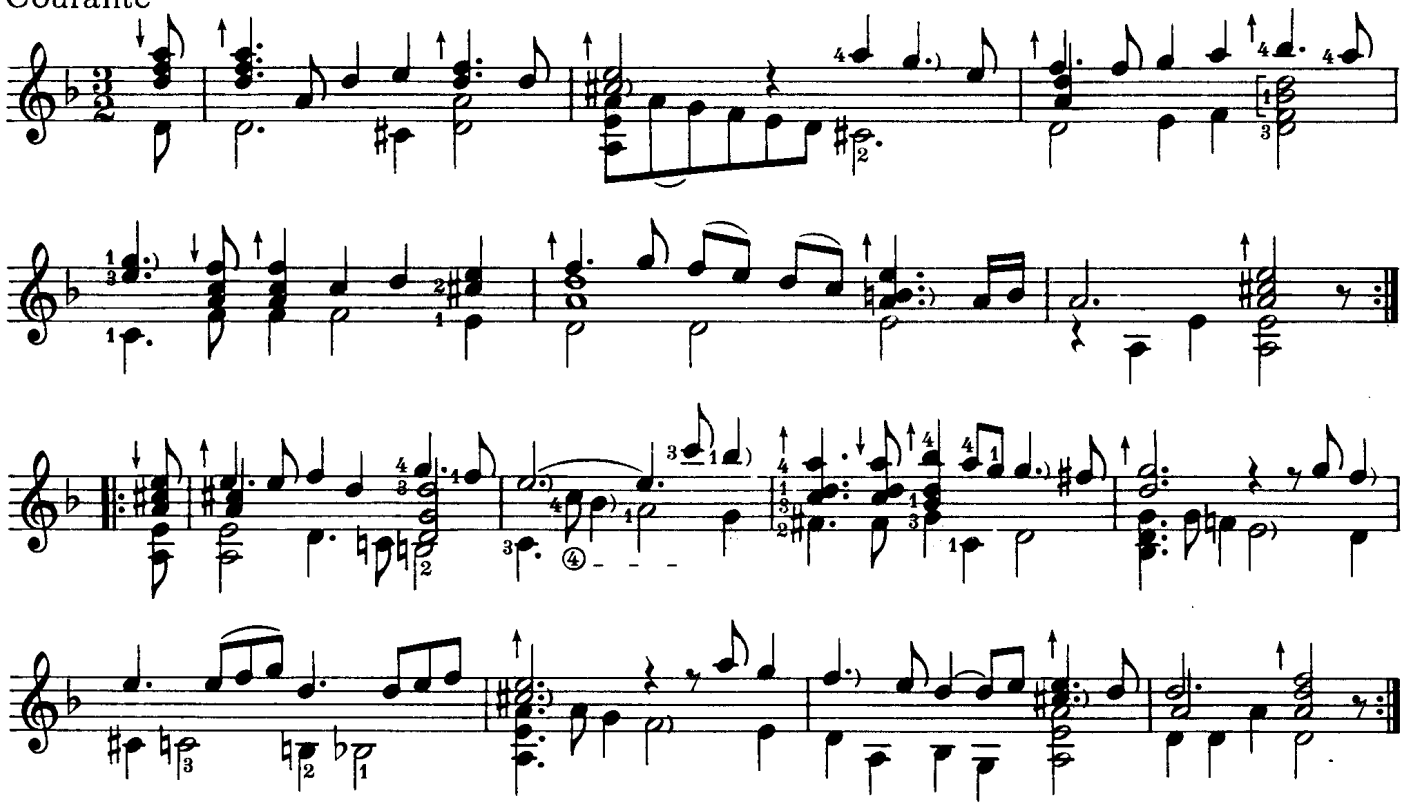
Robert de Visée



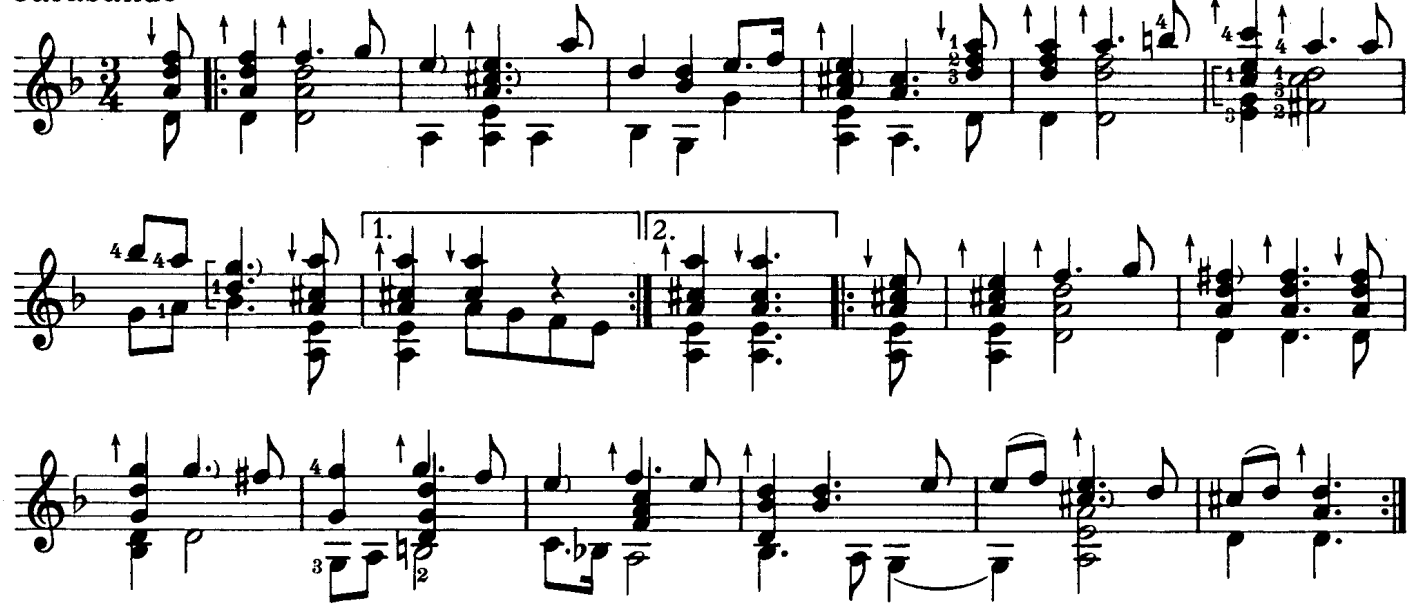
Allemande



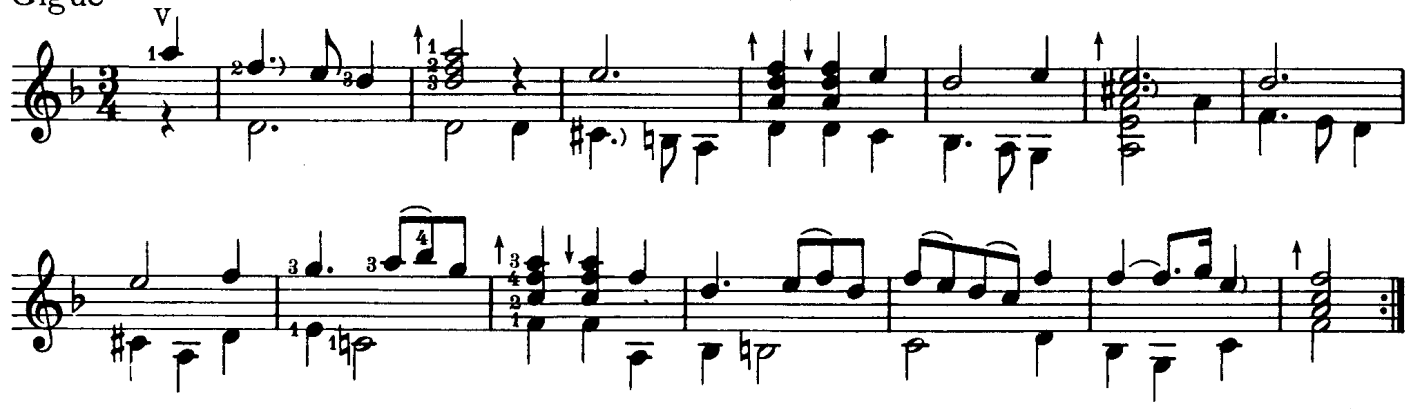
Courante

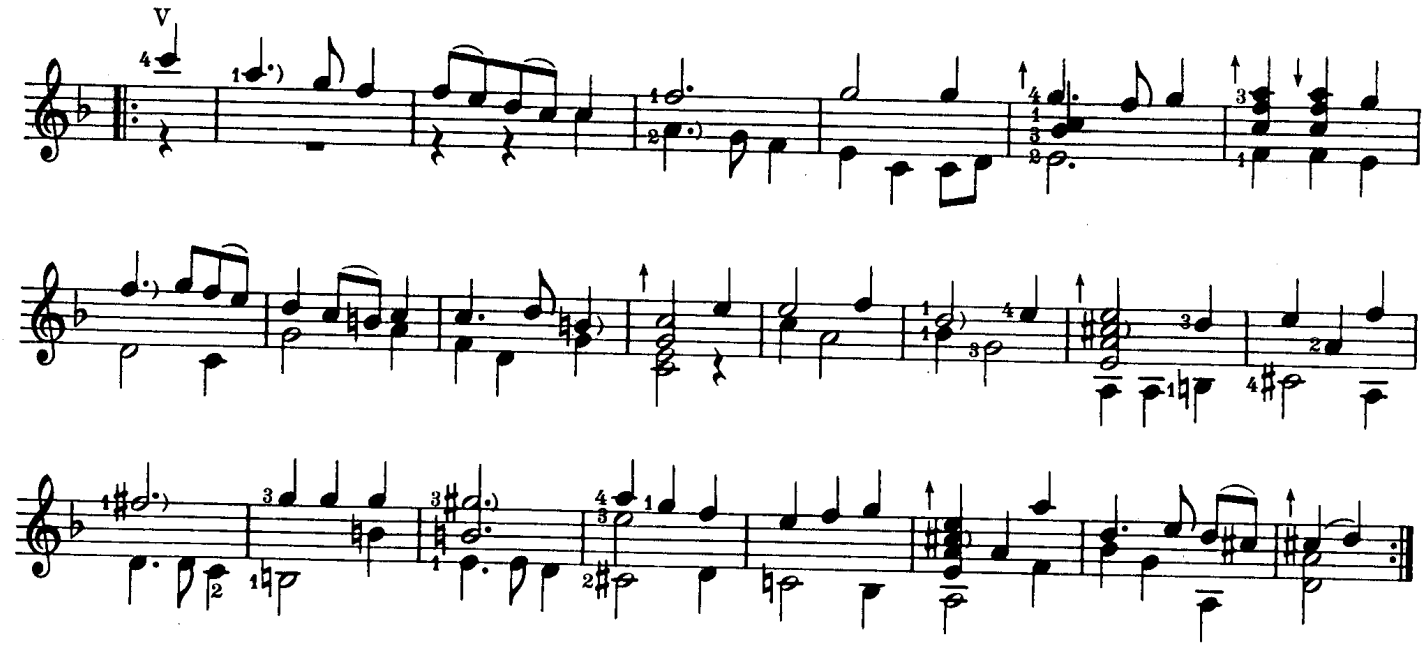


Sarabande

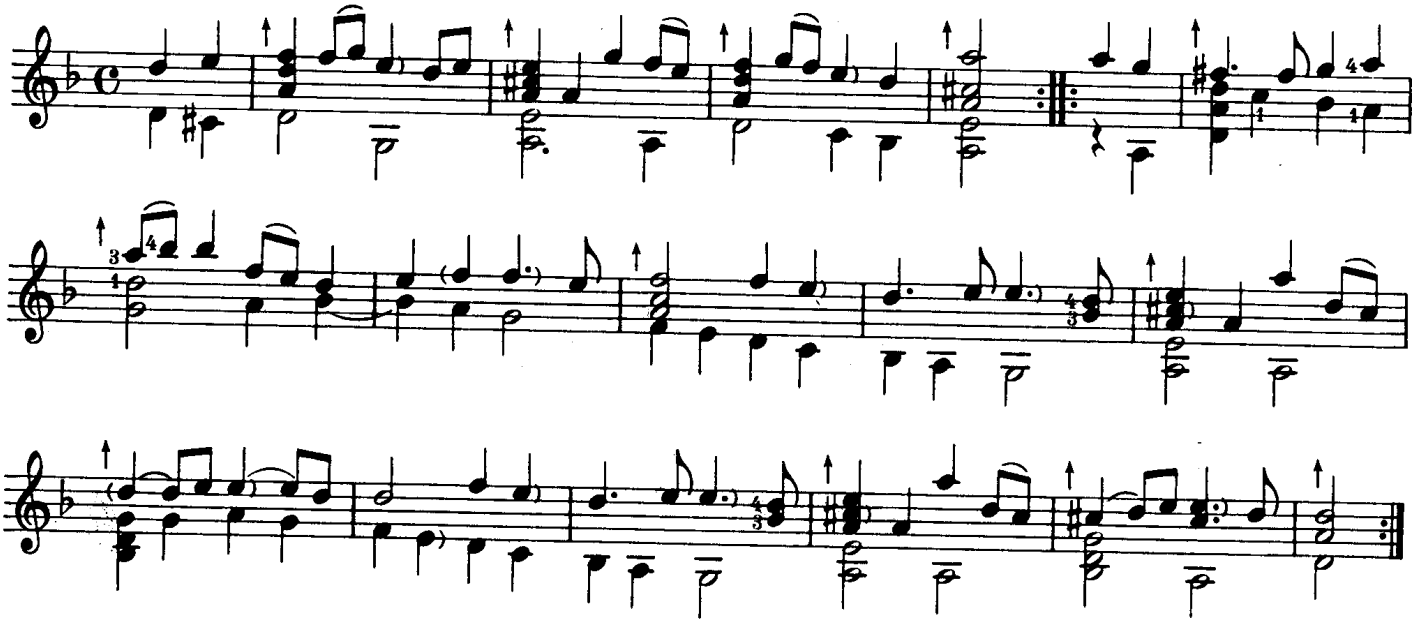


Gigue

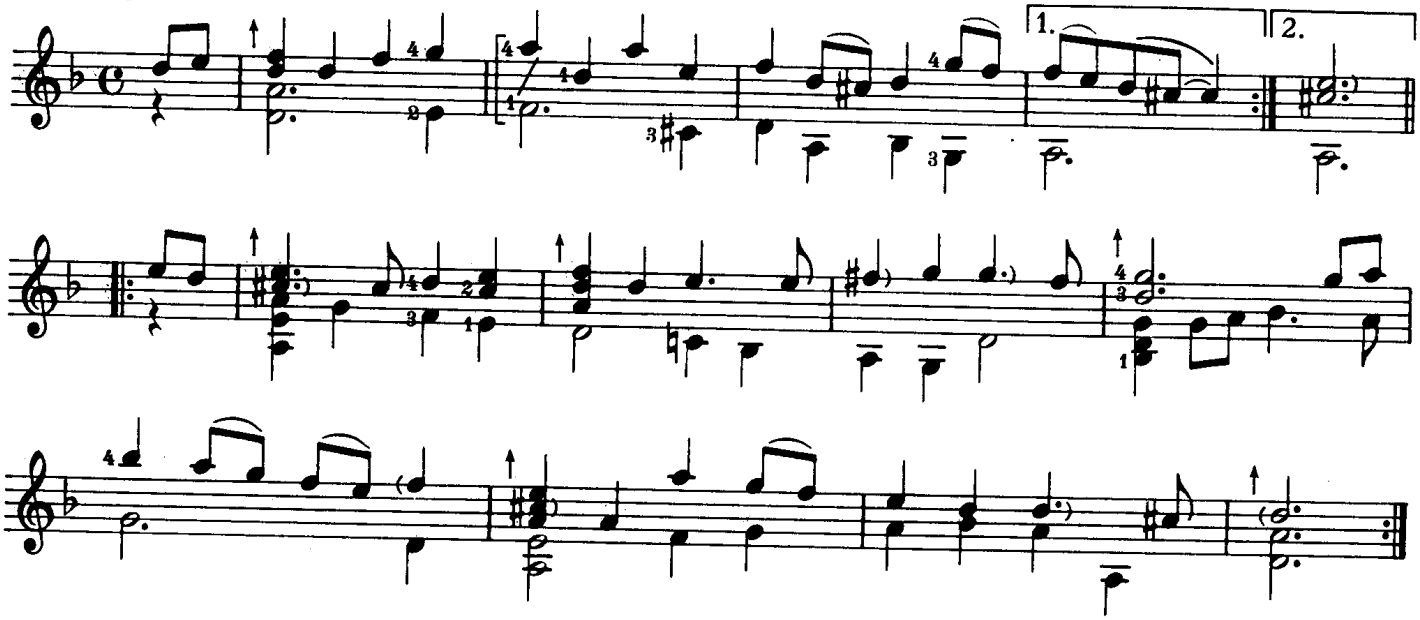




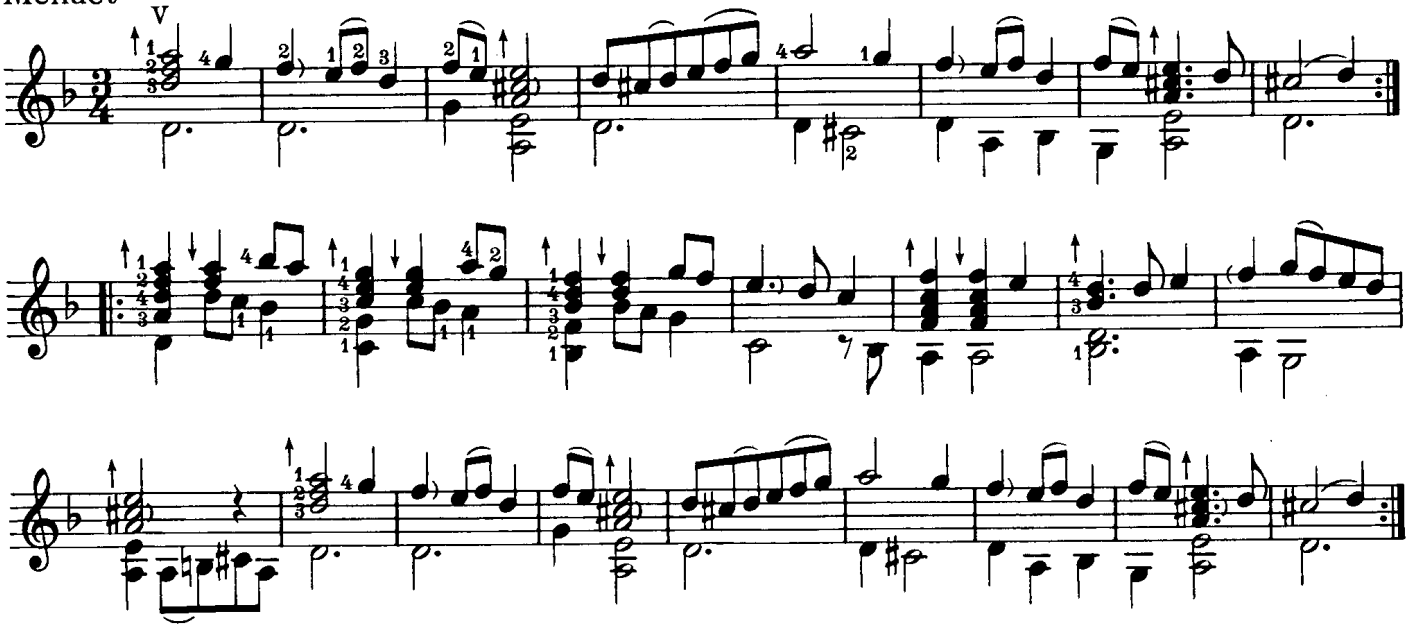
Gavotte



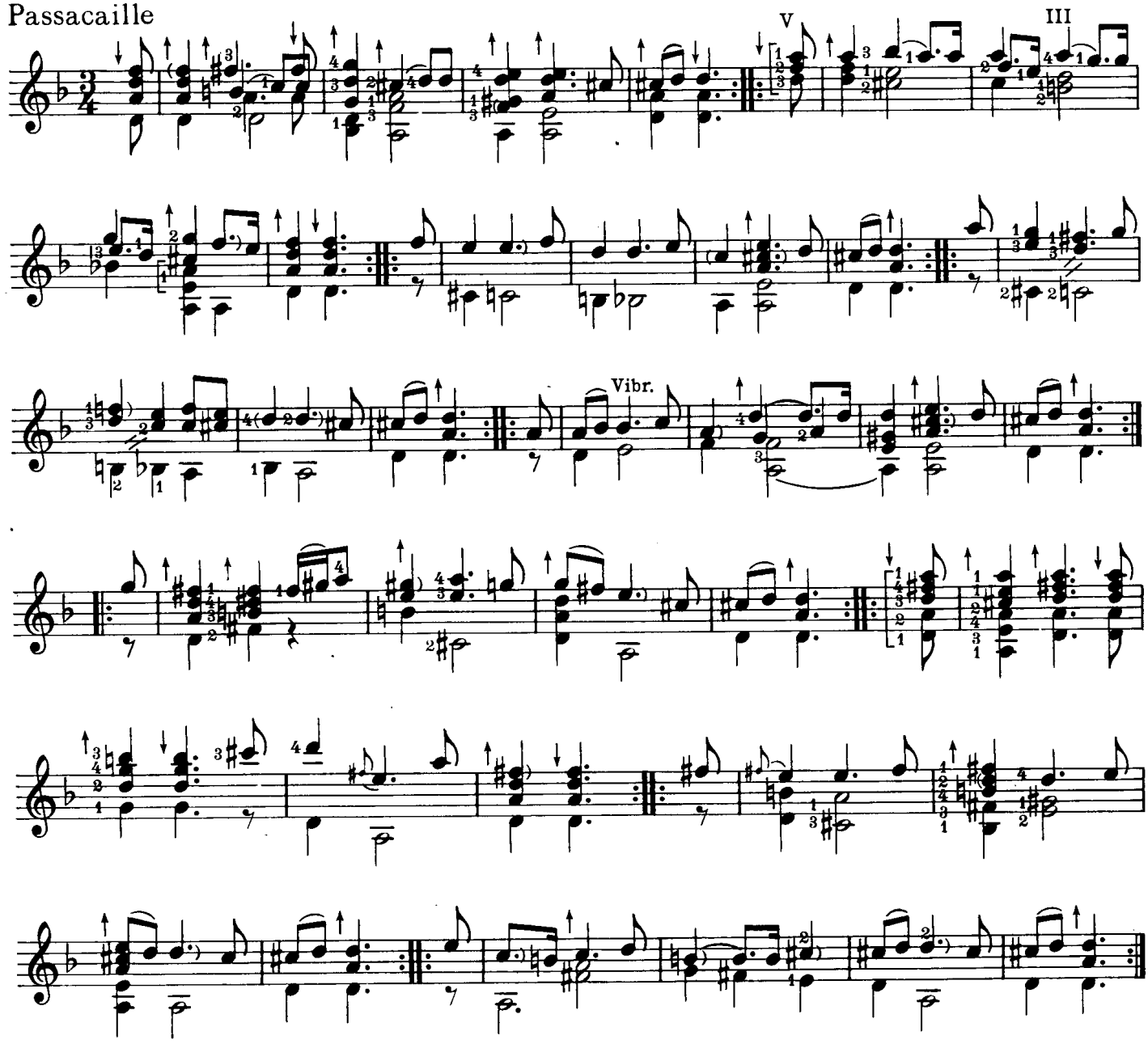
Bourrée



Menuet



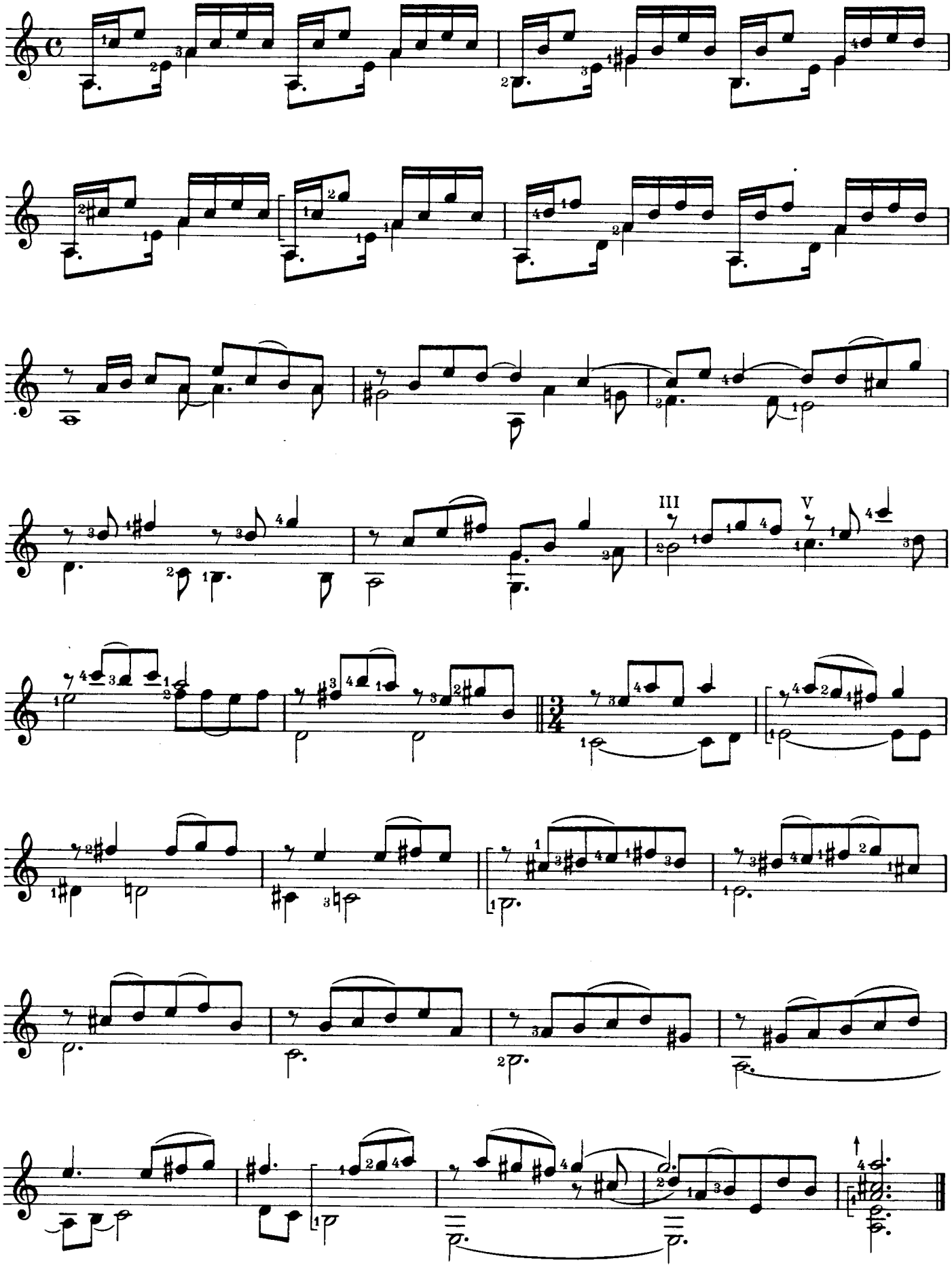
Passacaille



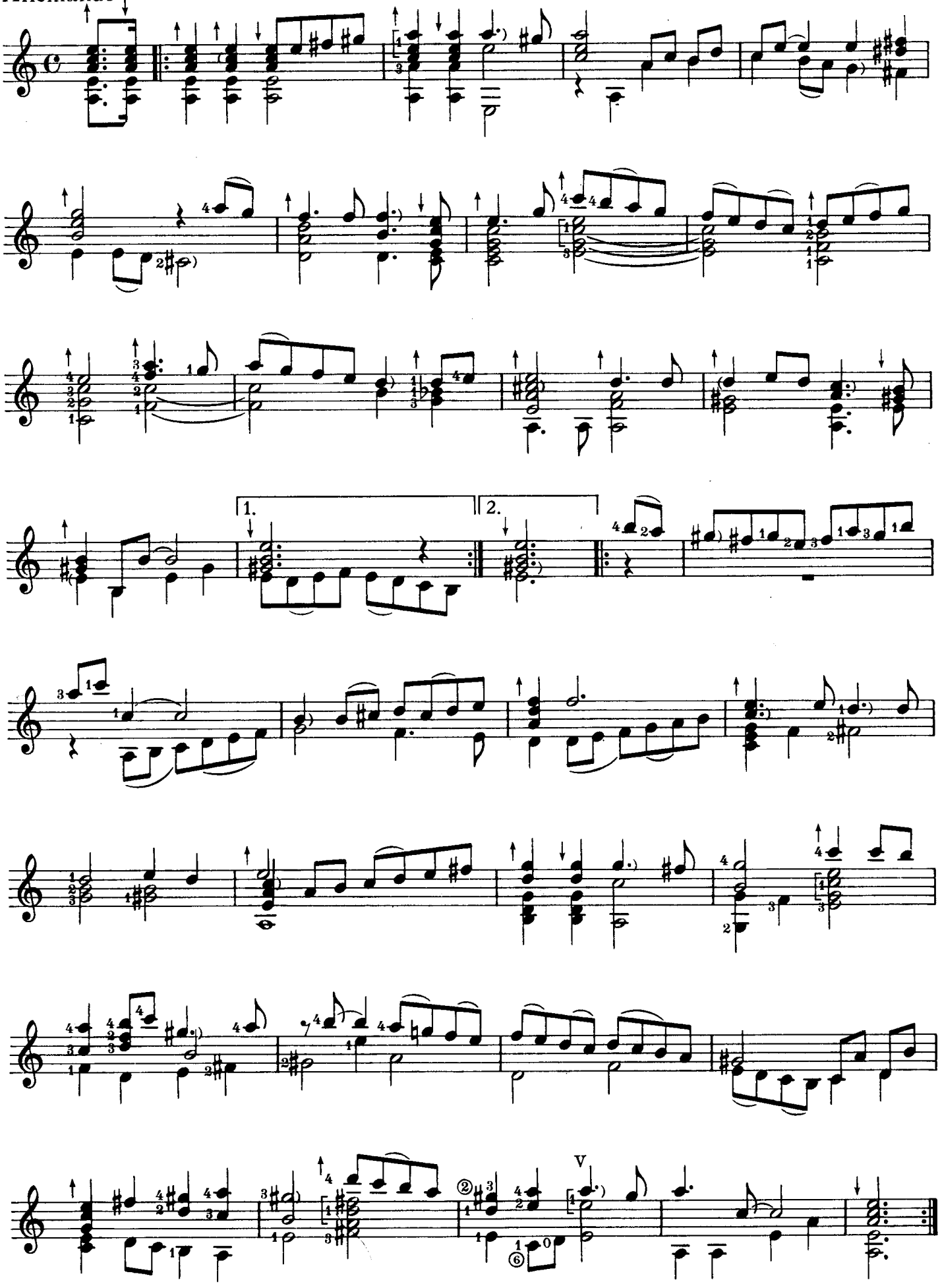
Suite

Prélude

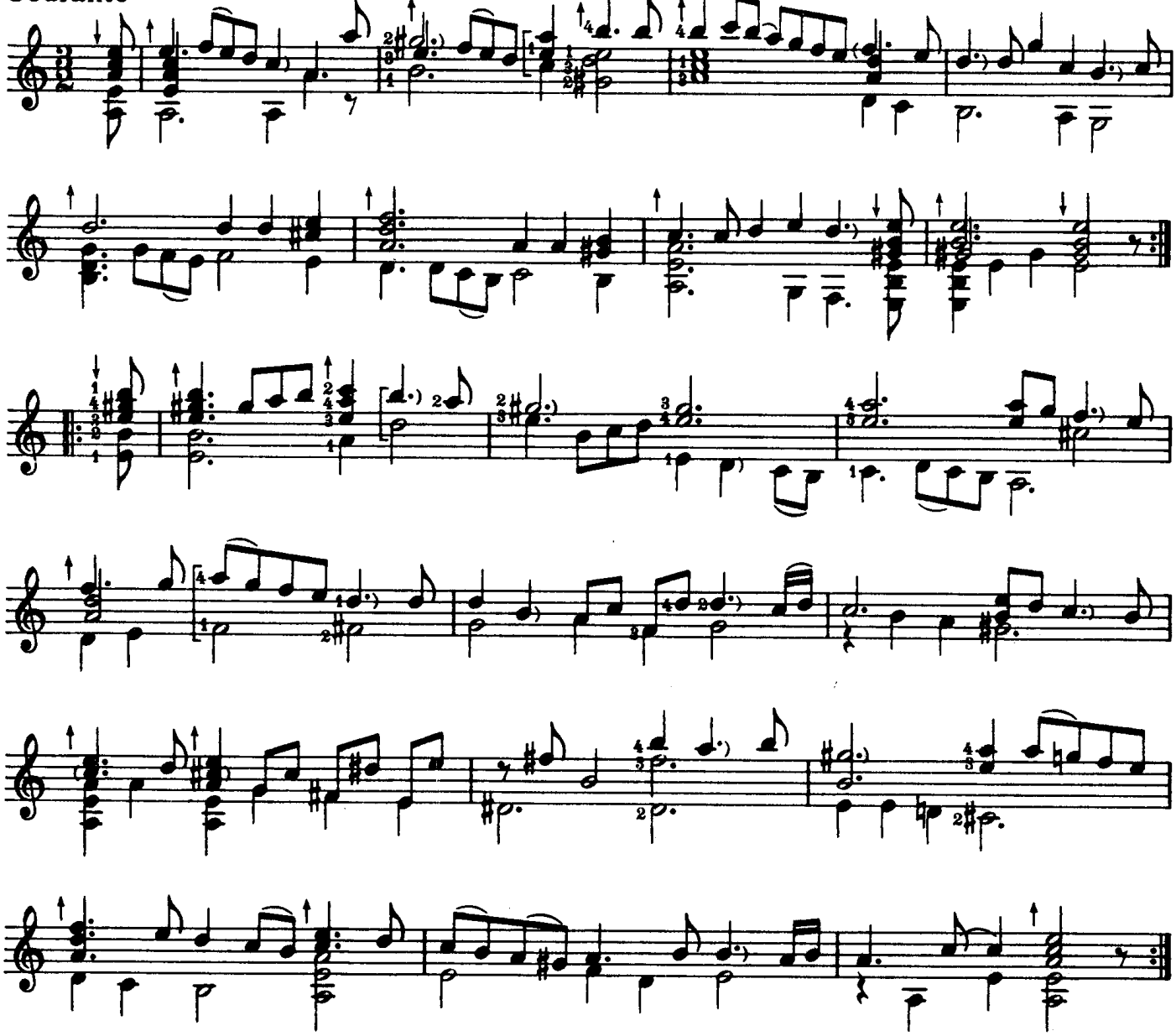
Robert de Visée



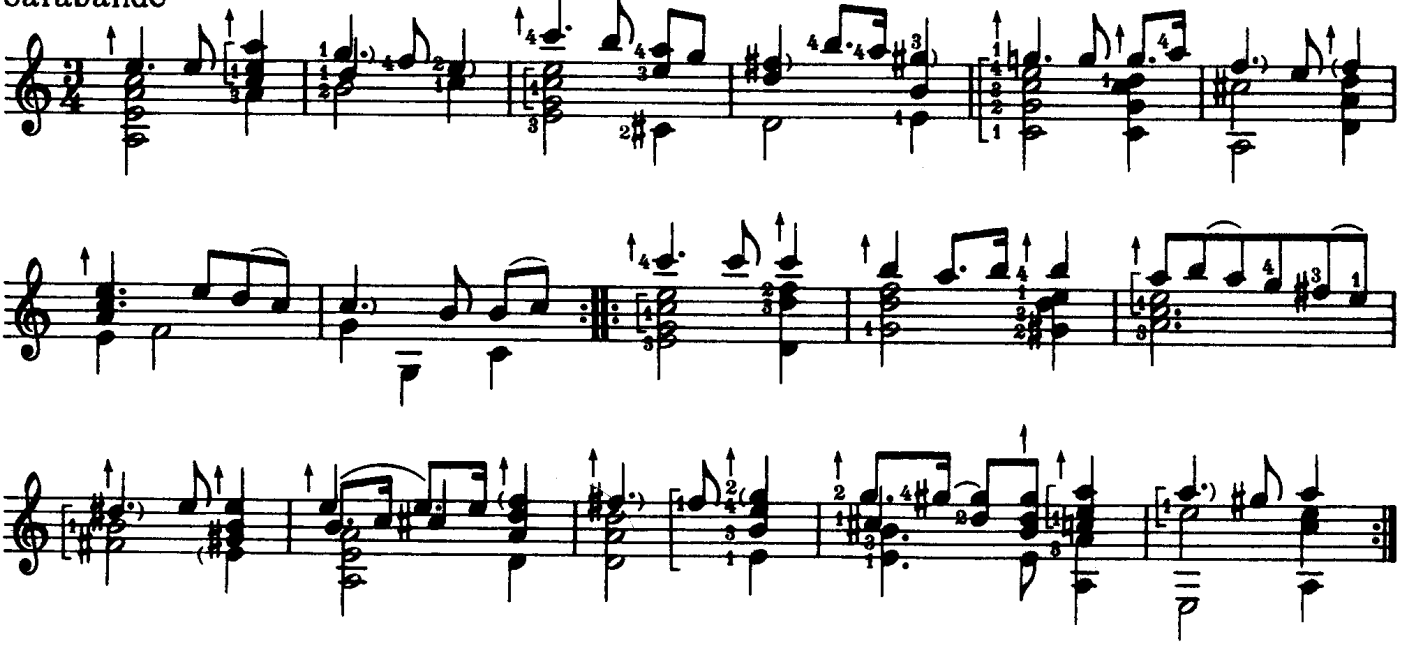
Allemande



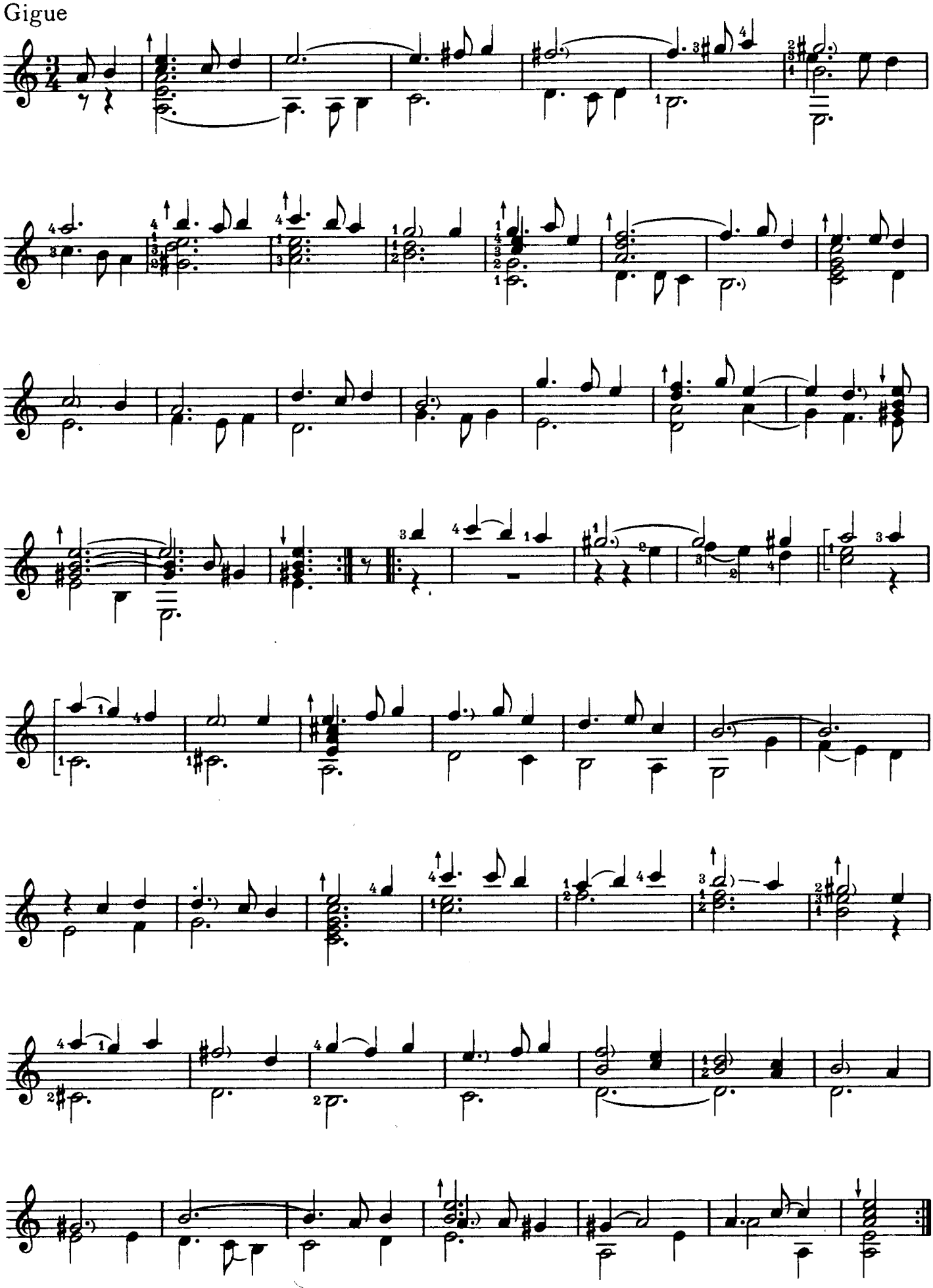
Courante



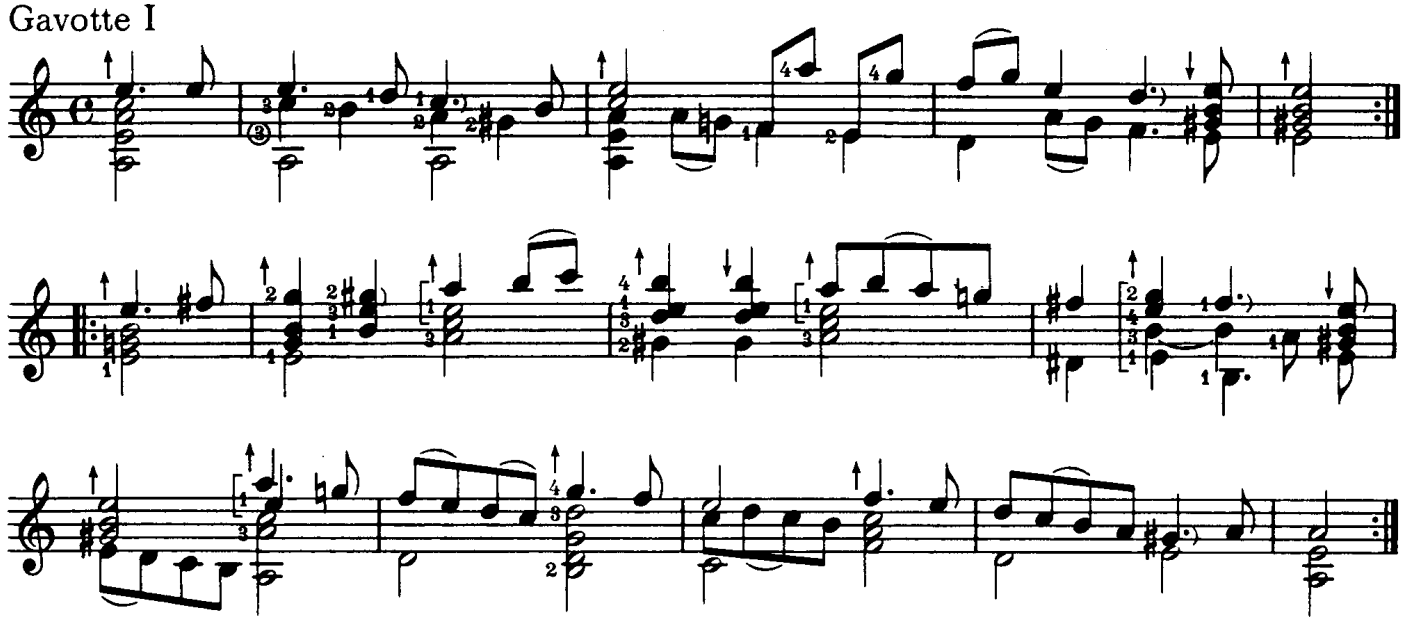
Sarabande



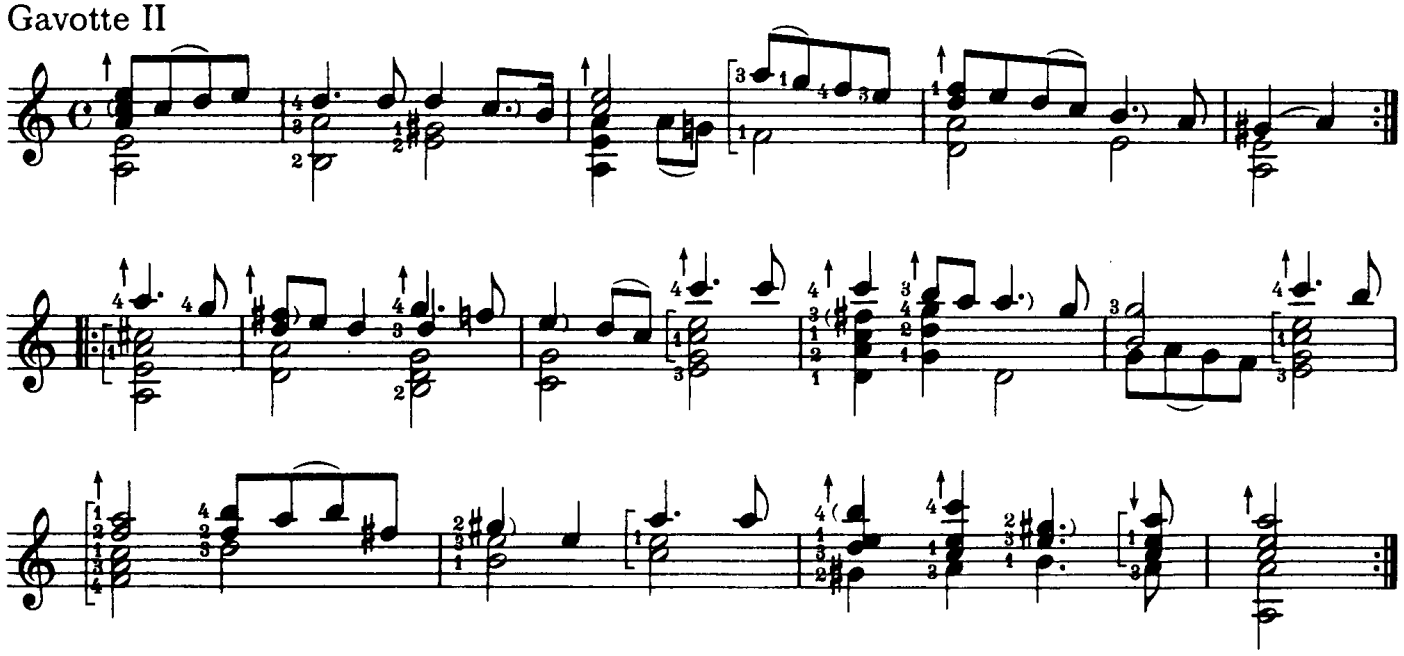
Gigue



Gavotte I



Gavotte II



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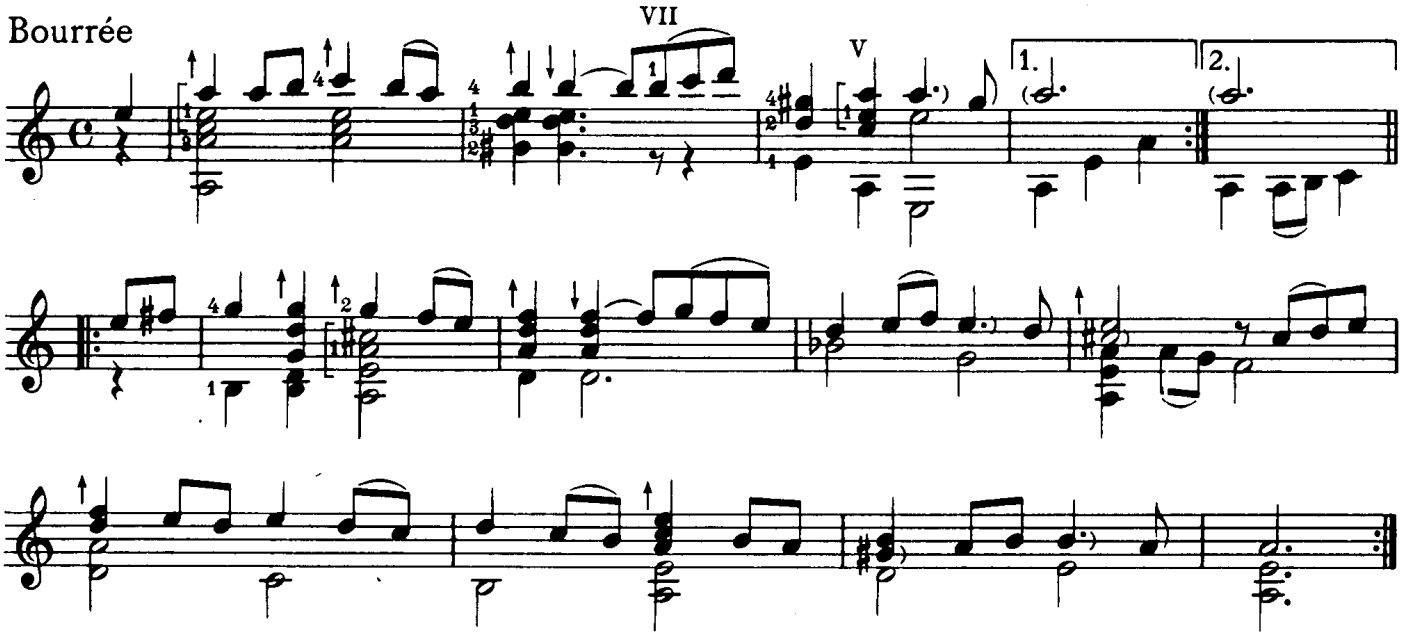

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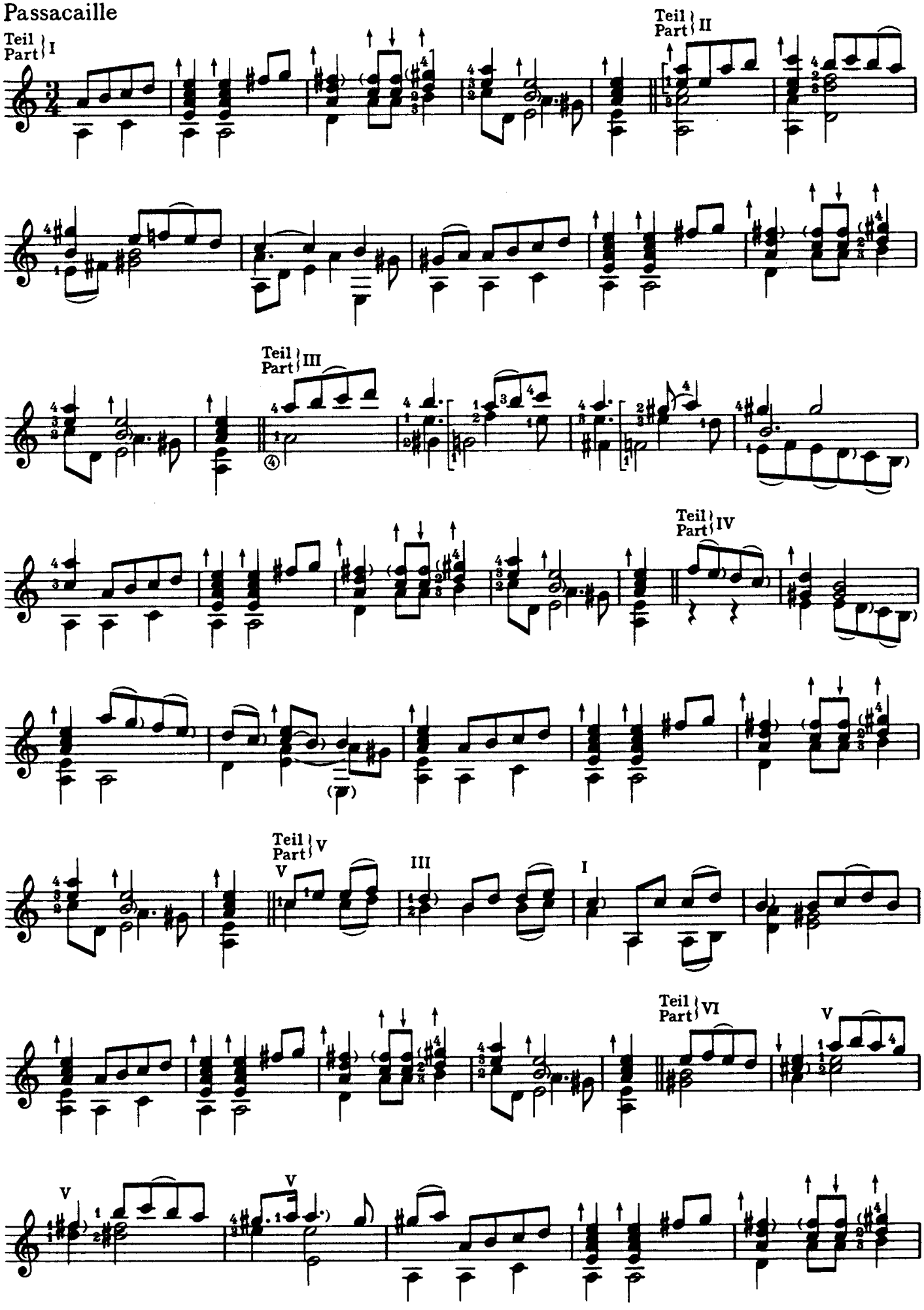
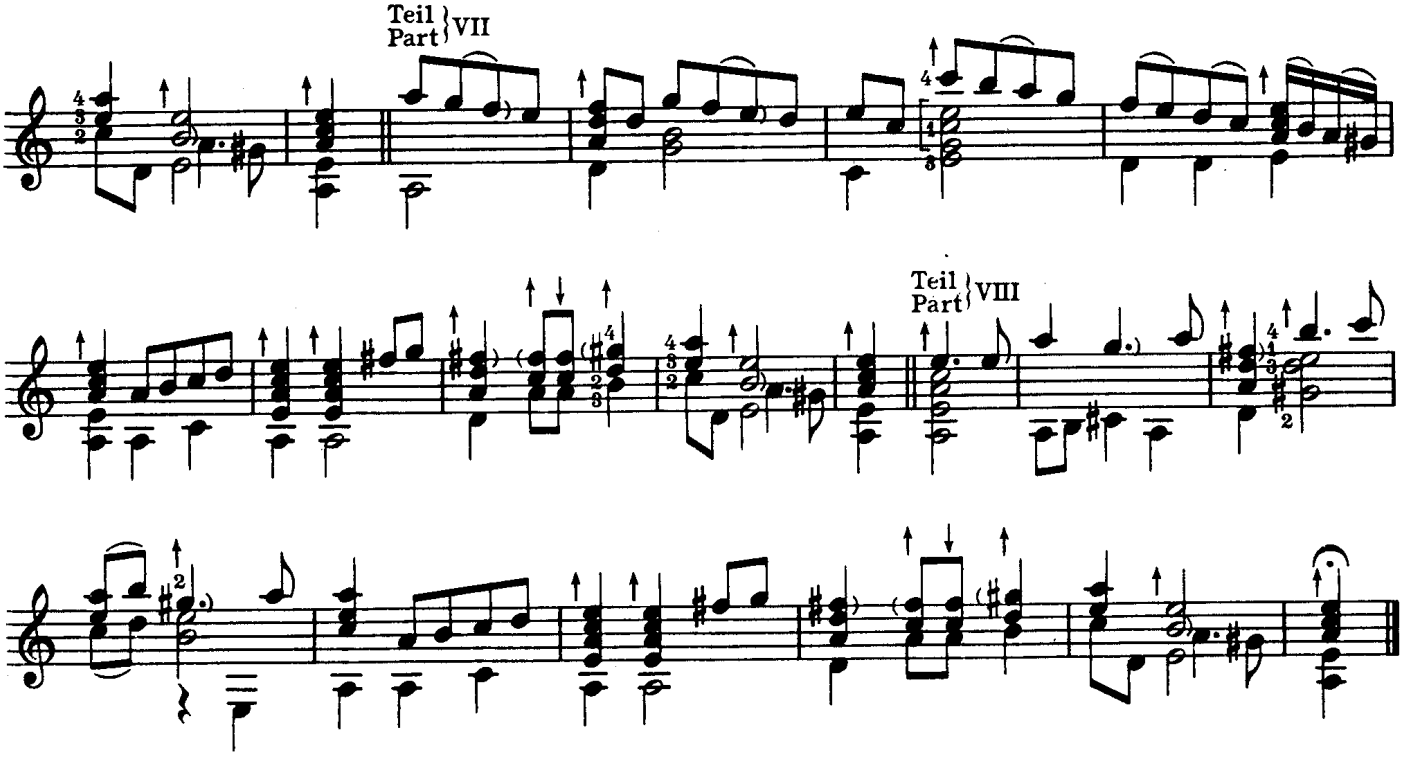
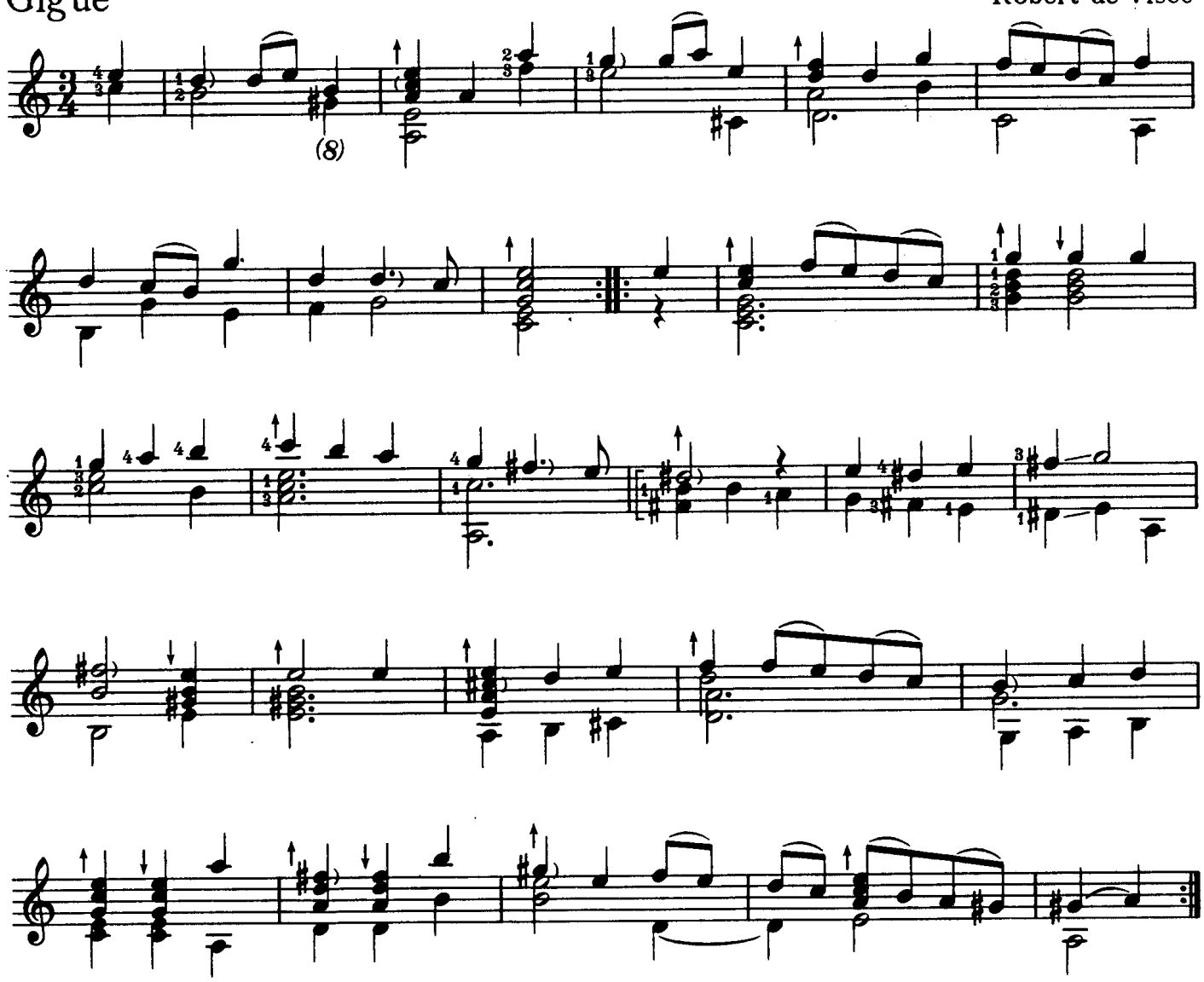




Gigue

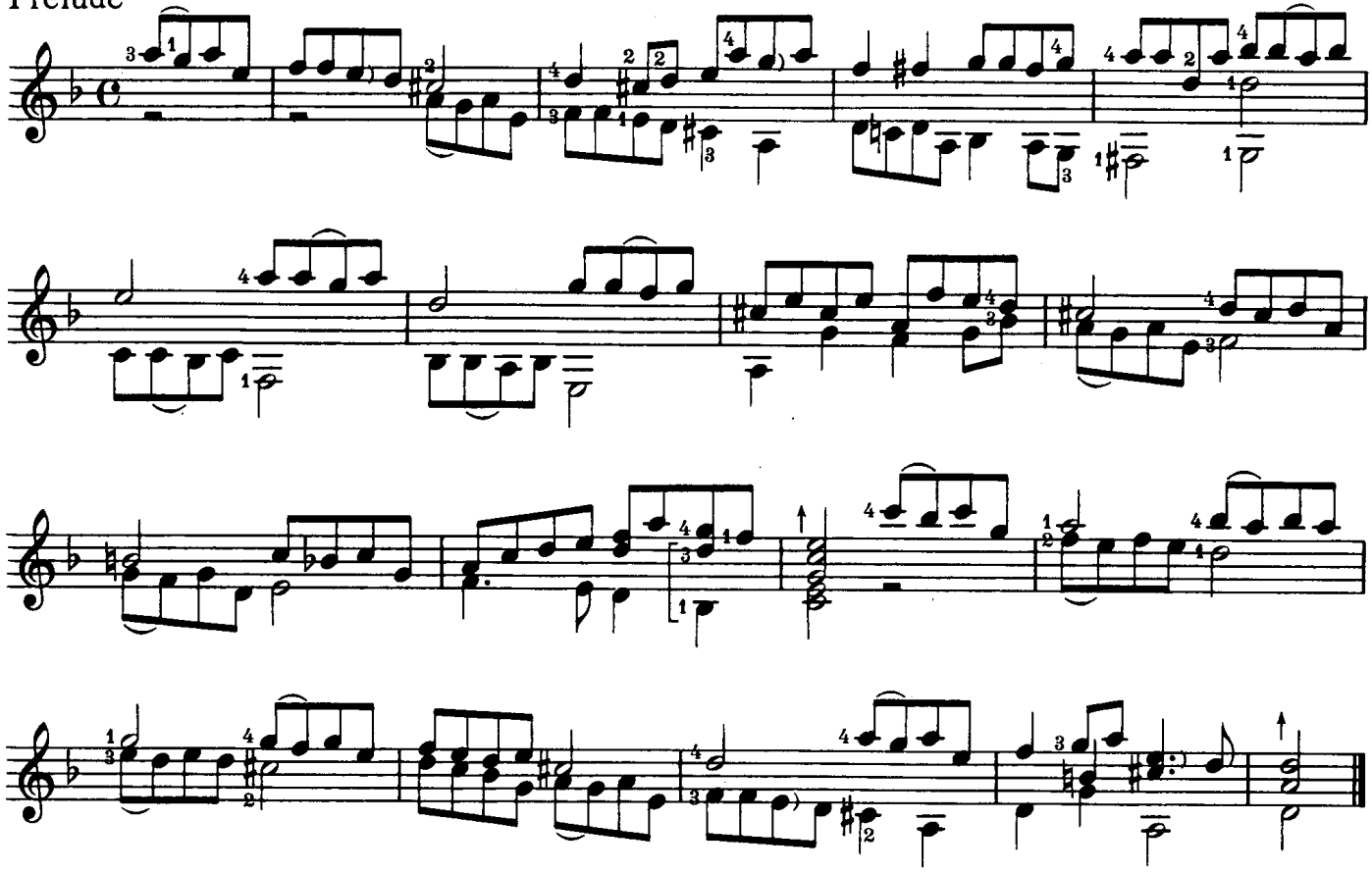
Robert de Visée



Suite

Prélude

François Campion



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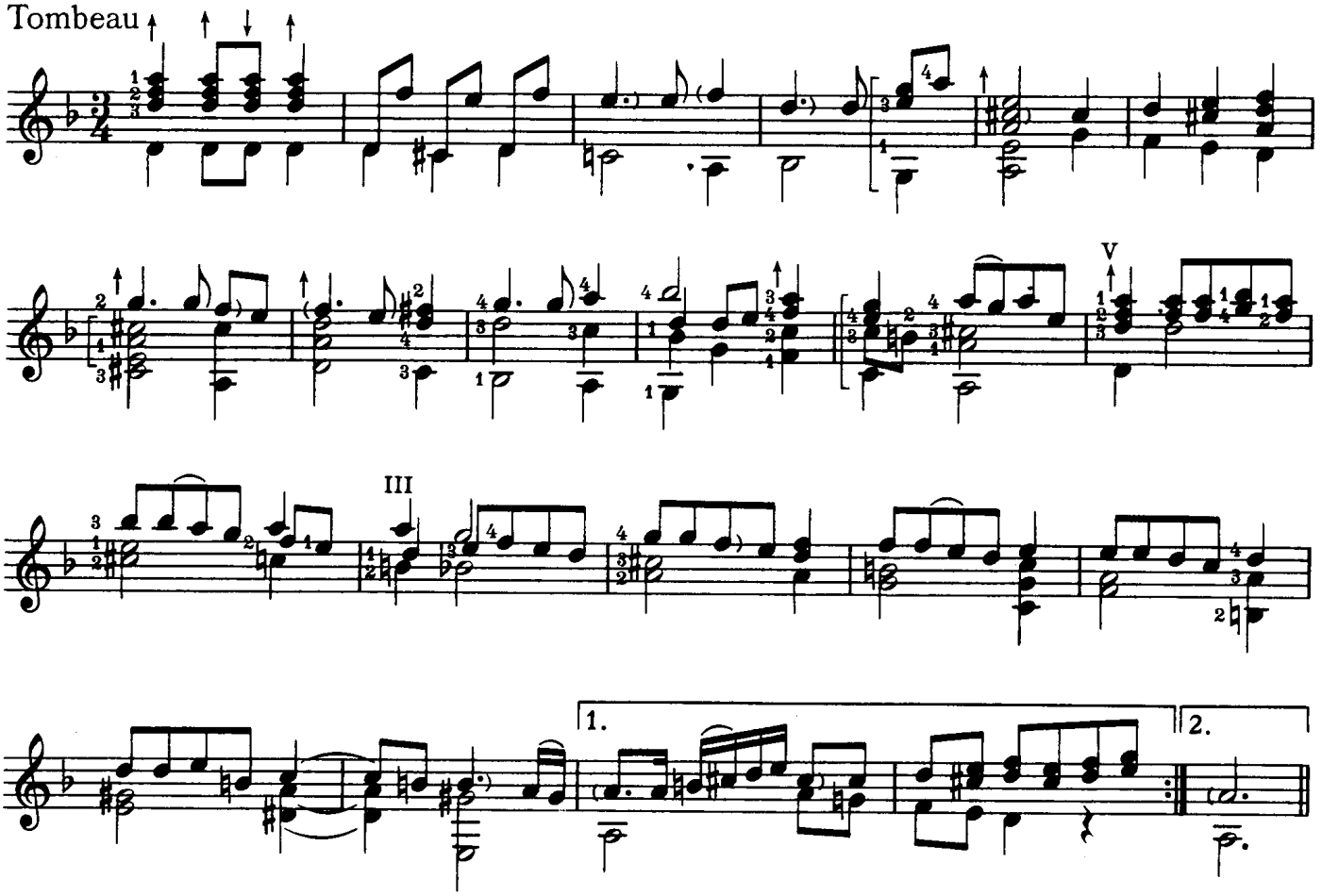

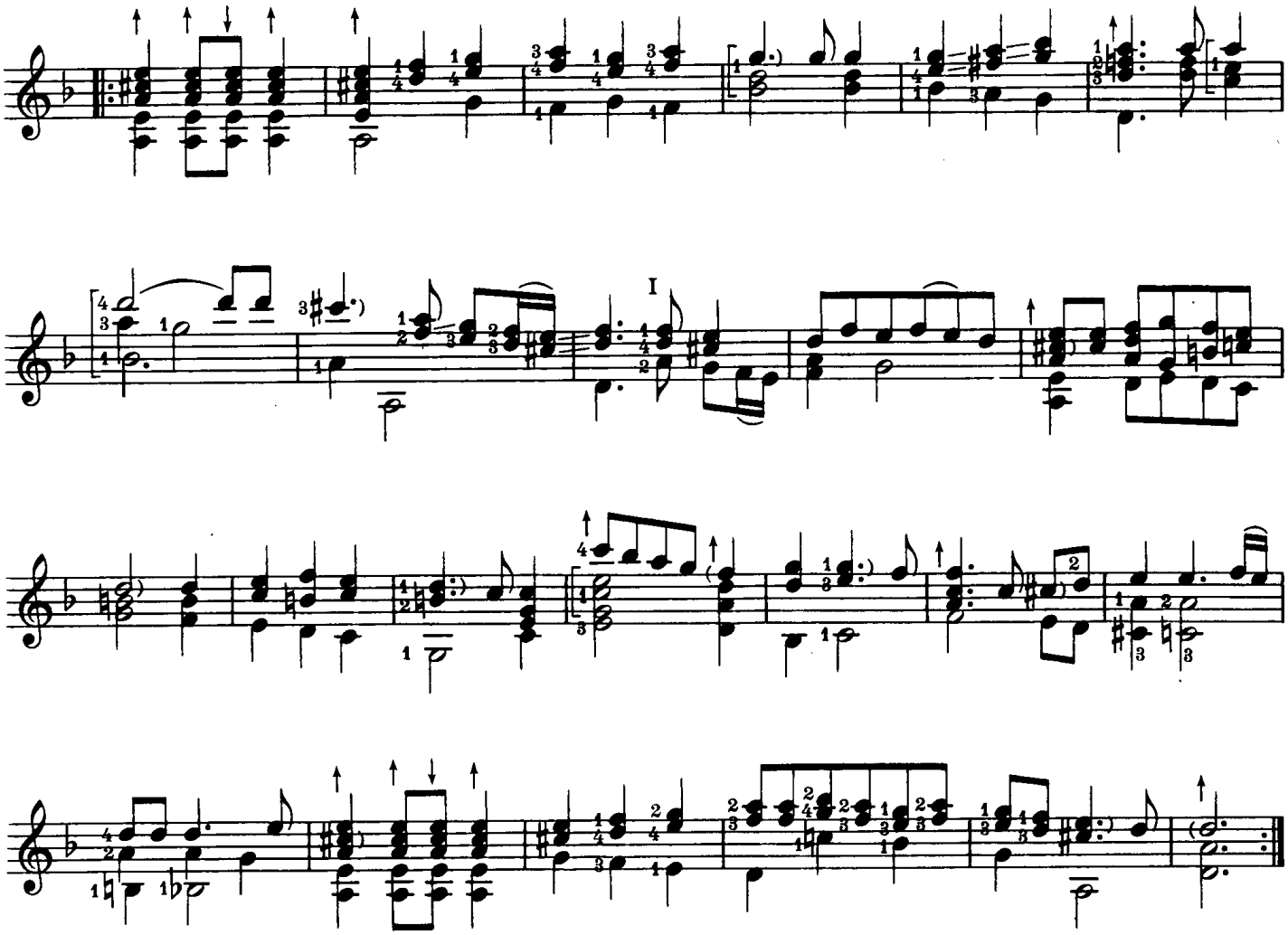

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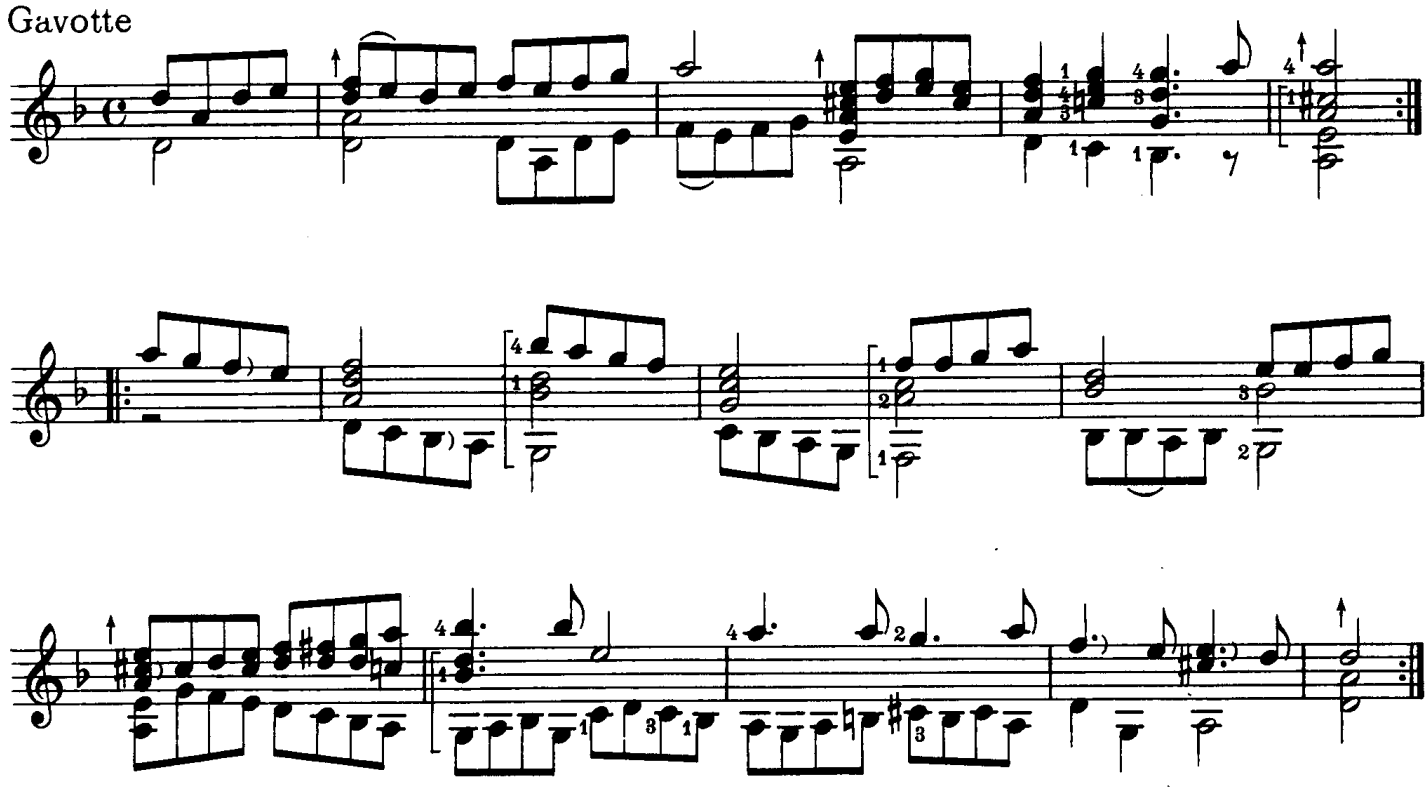

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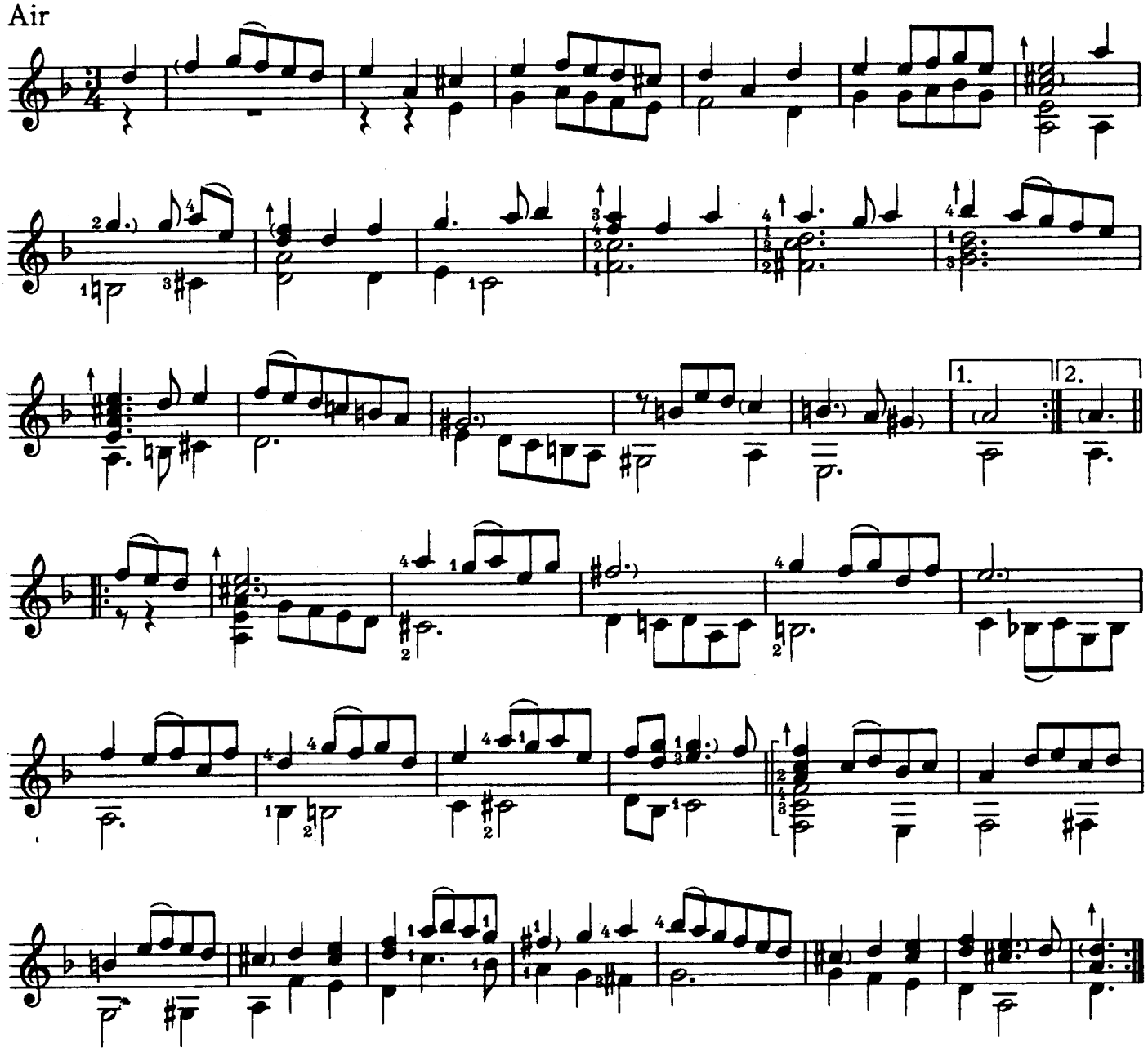

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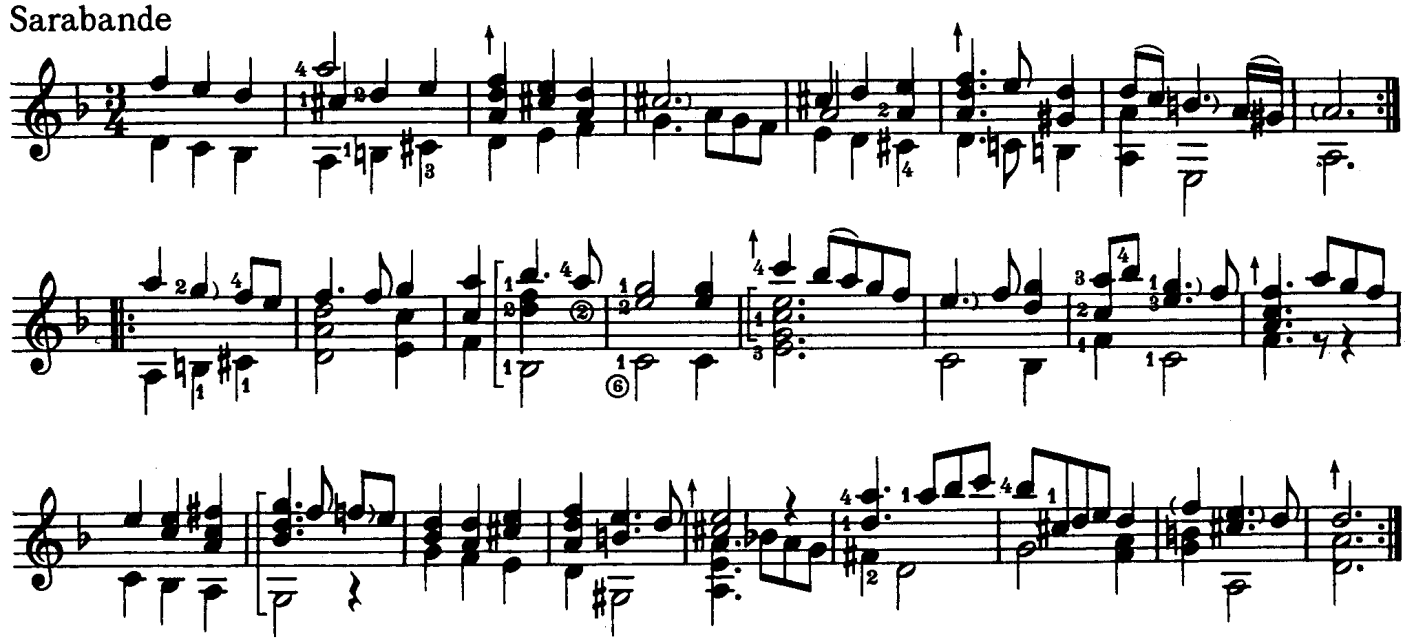

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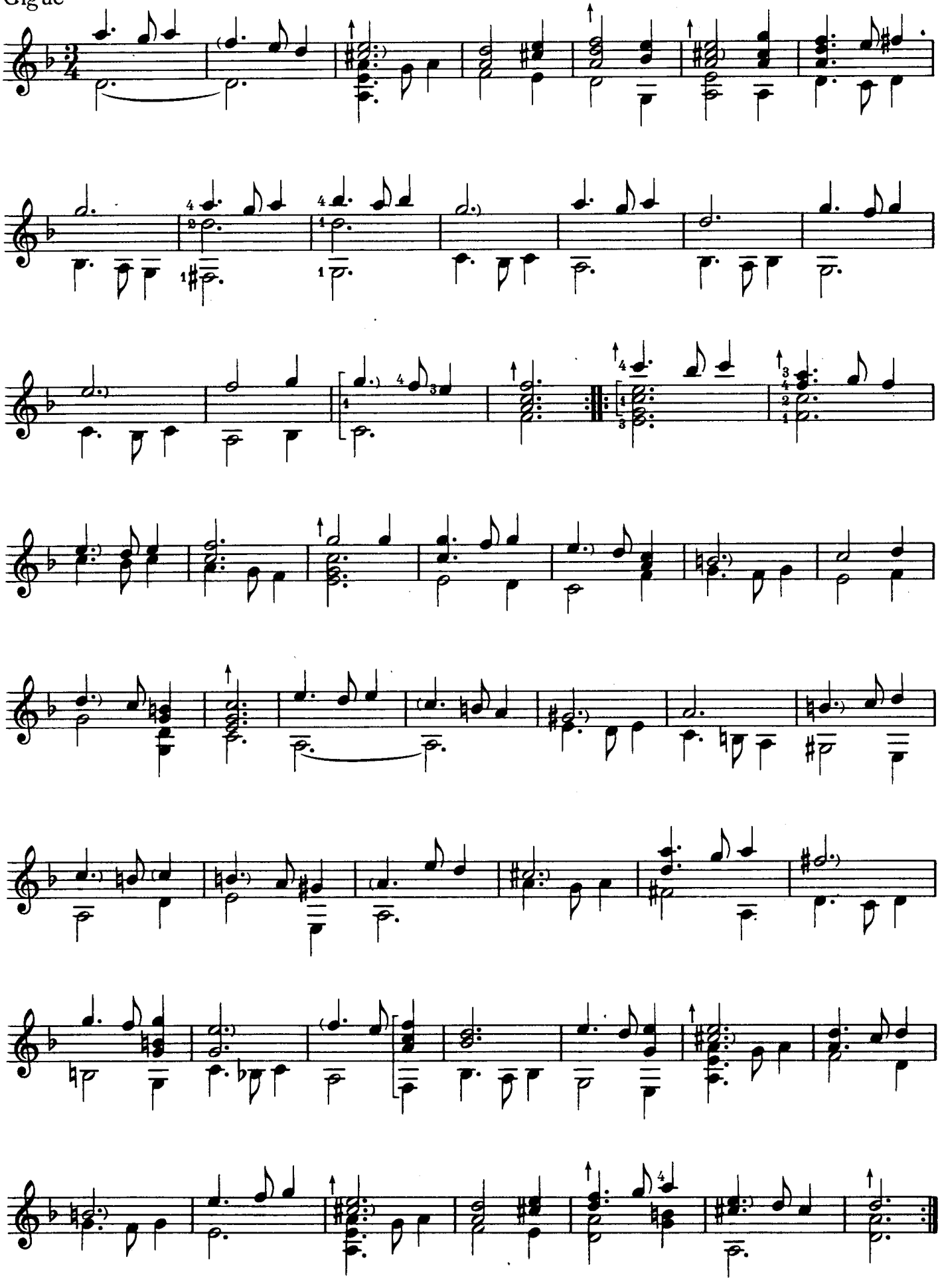
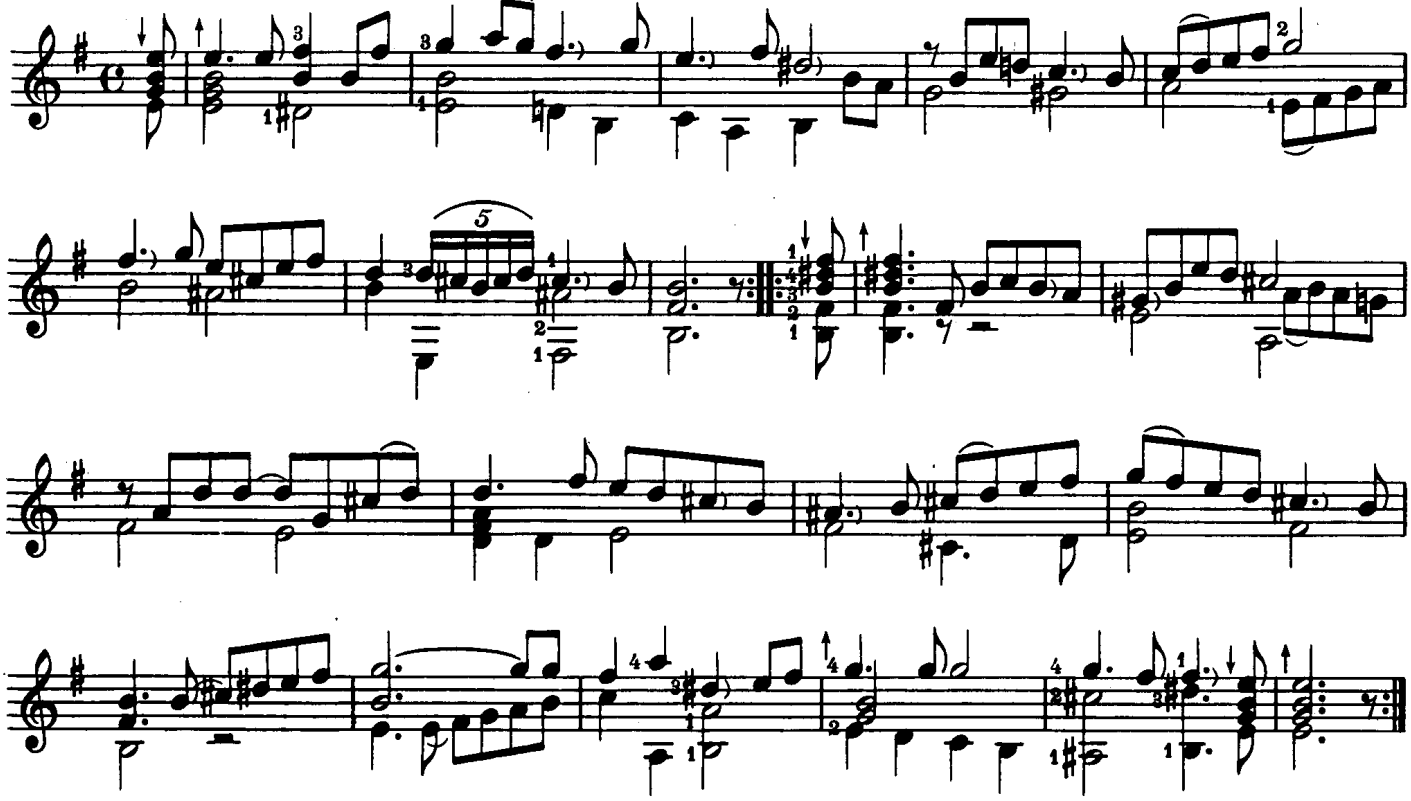


Allemande

François Campion



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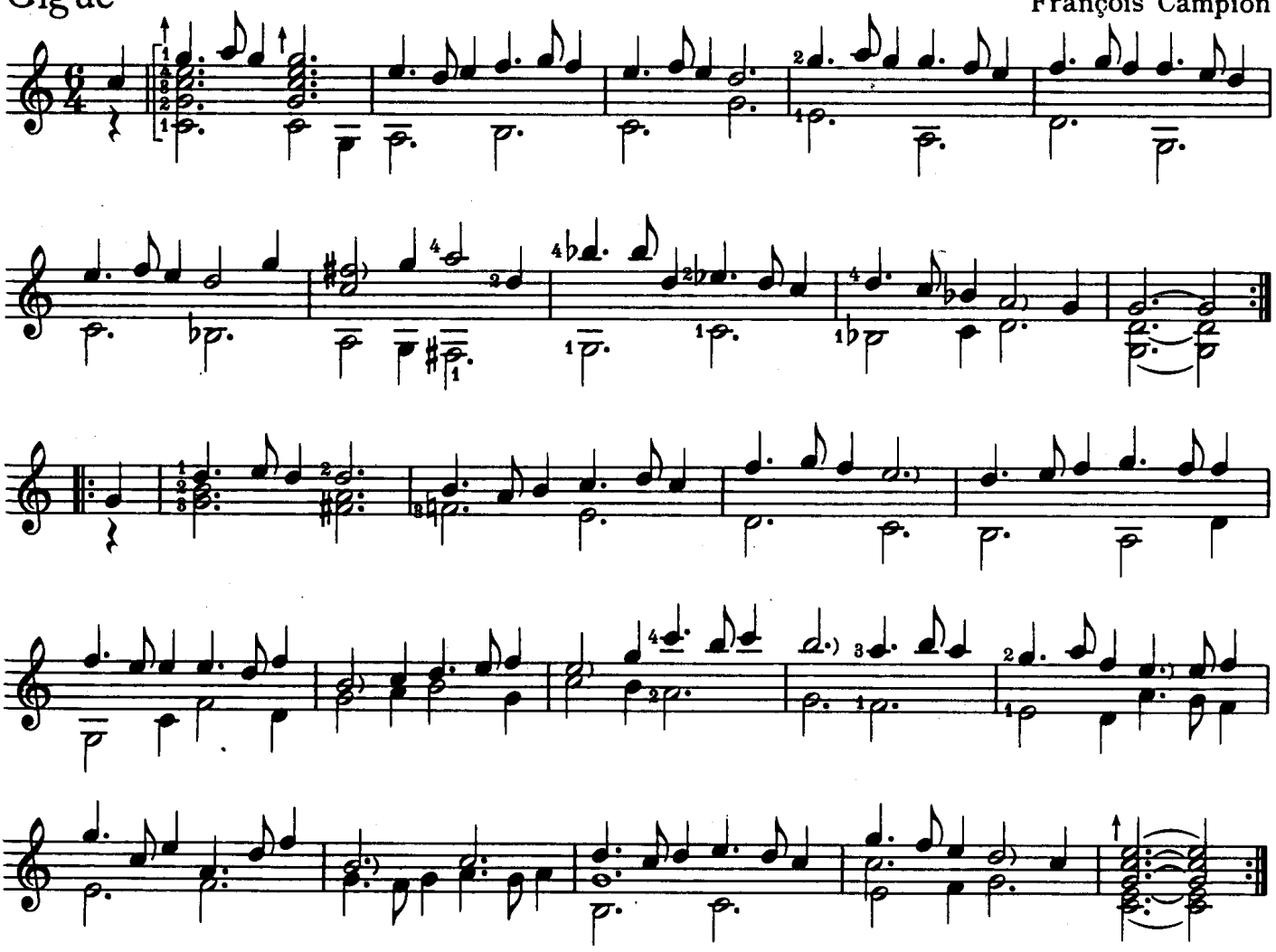
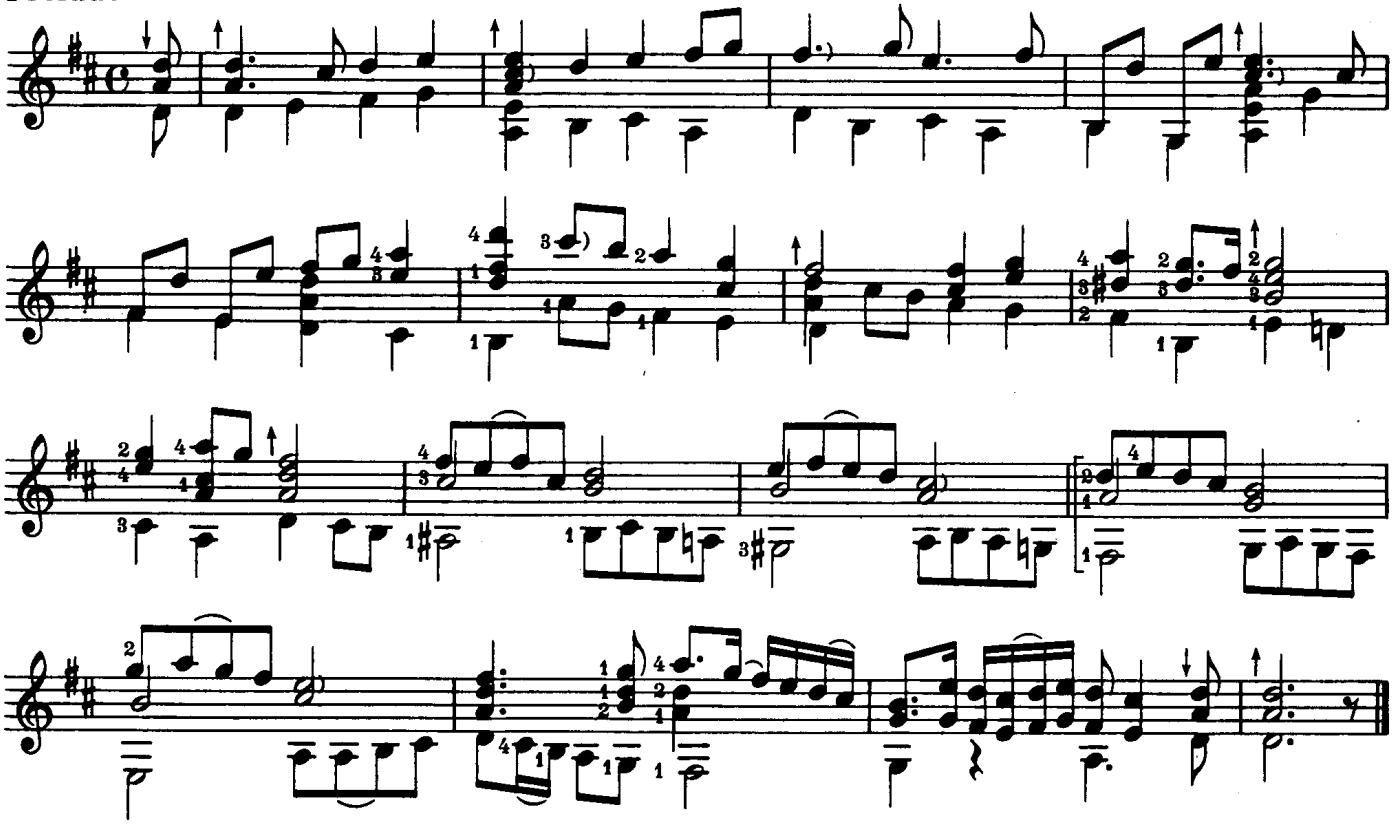


Suite

Prélude

François Campion



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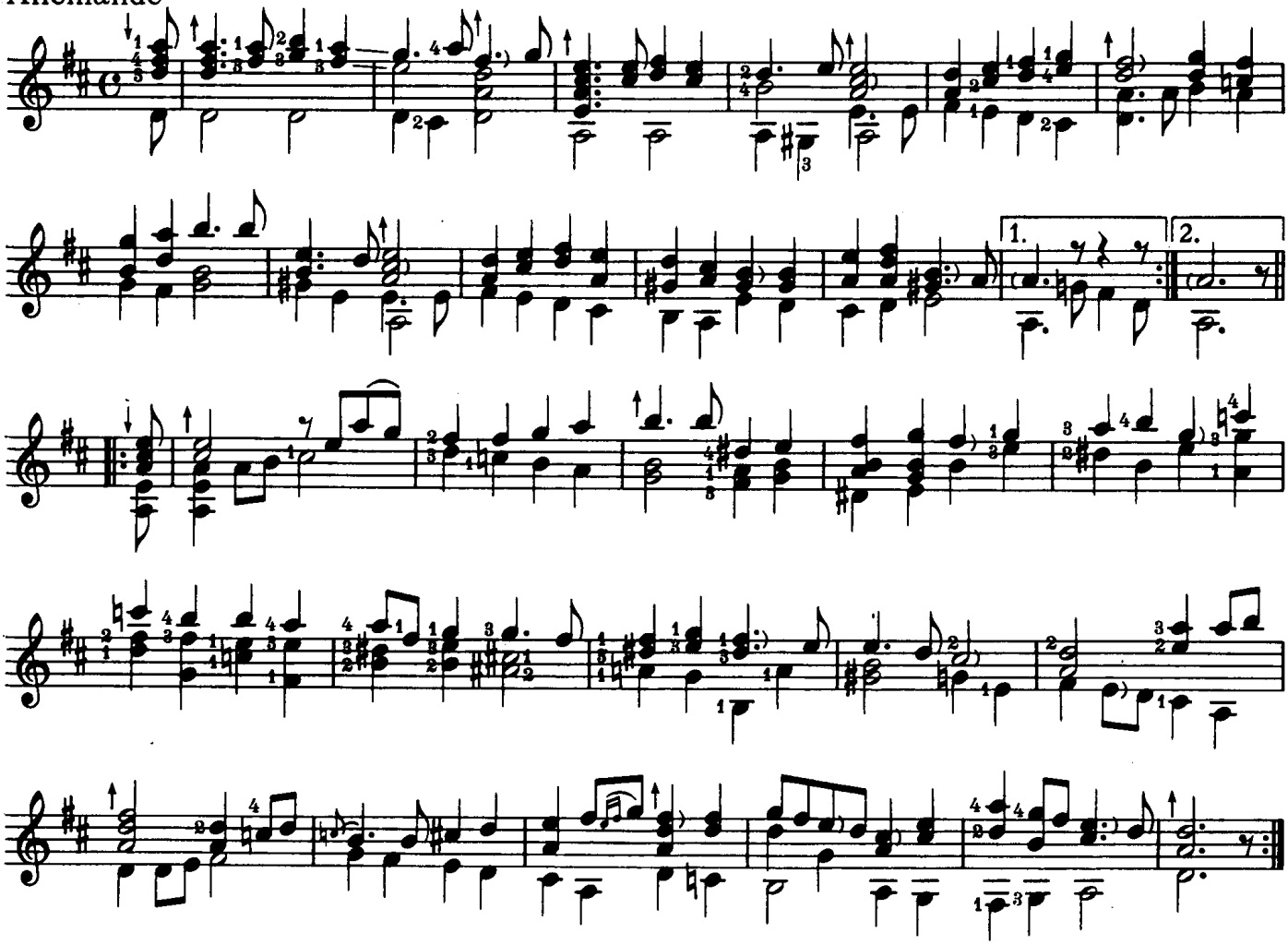

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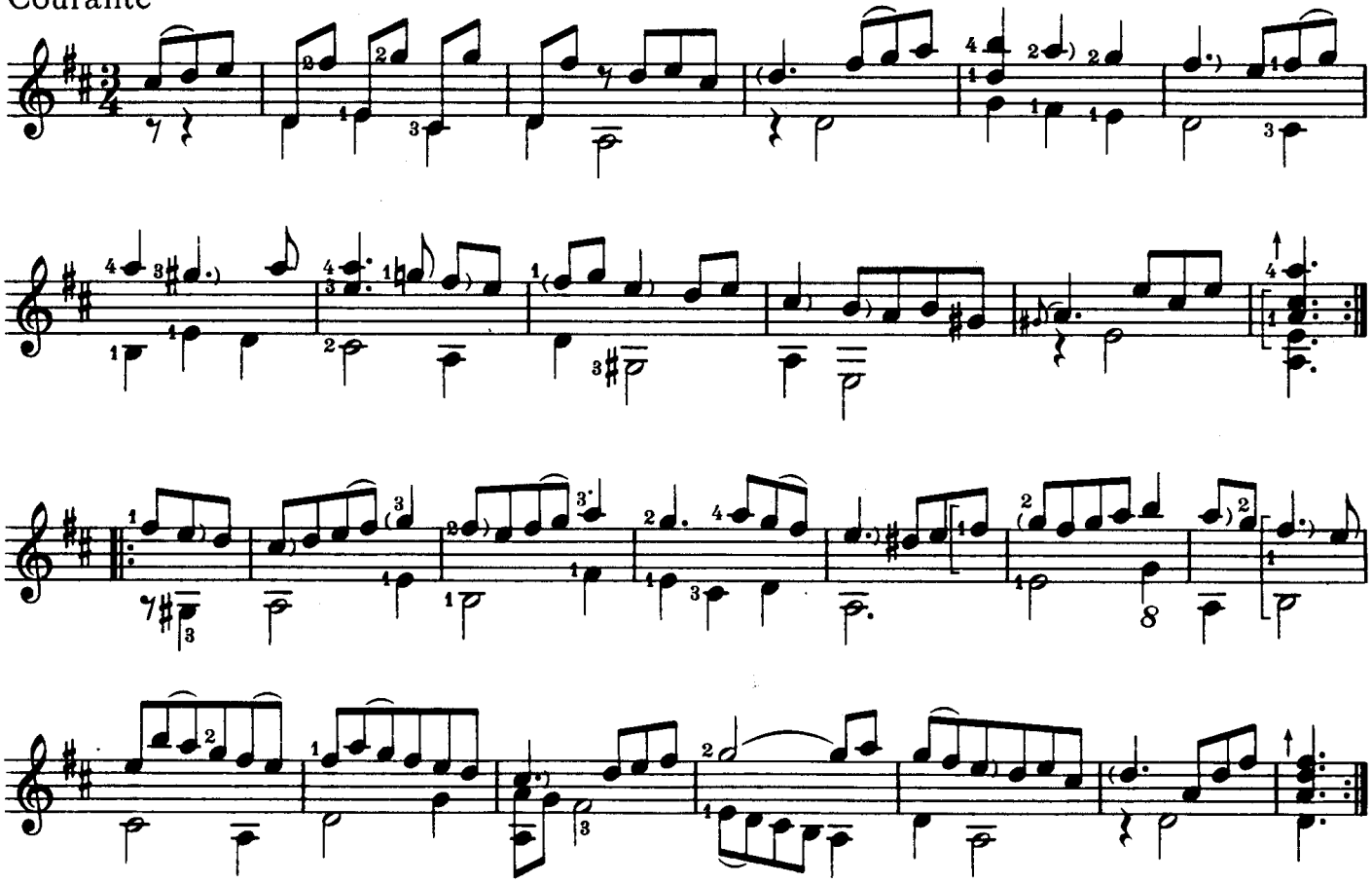

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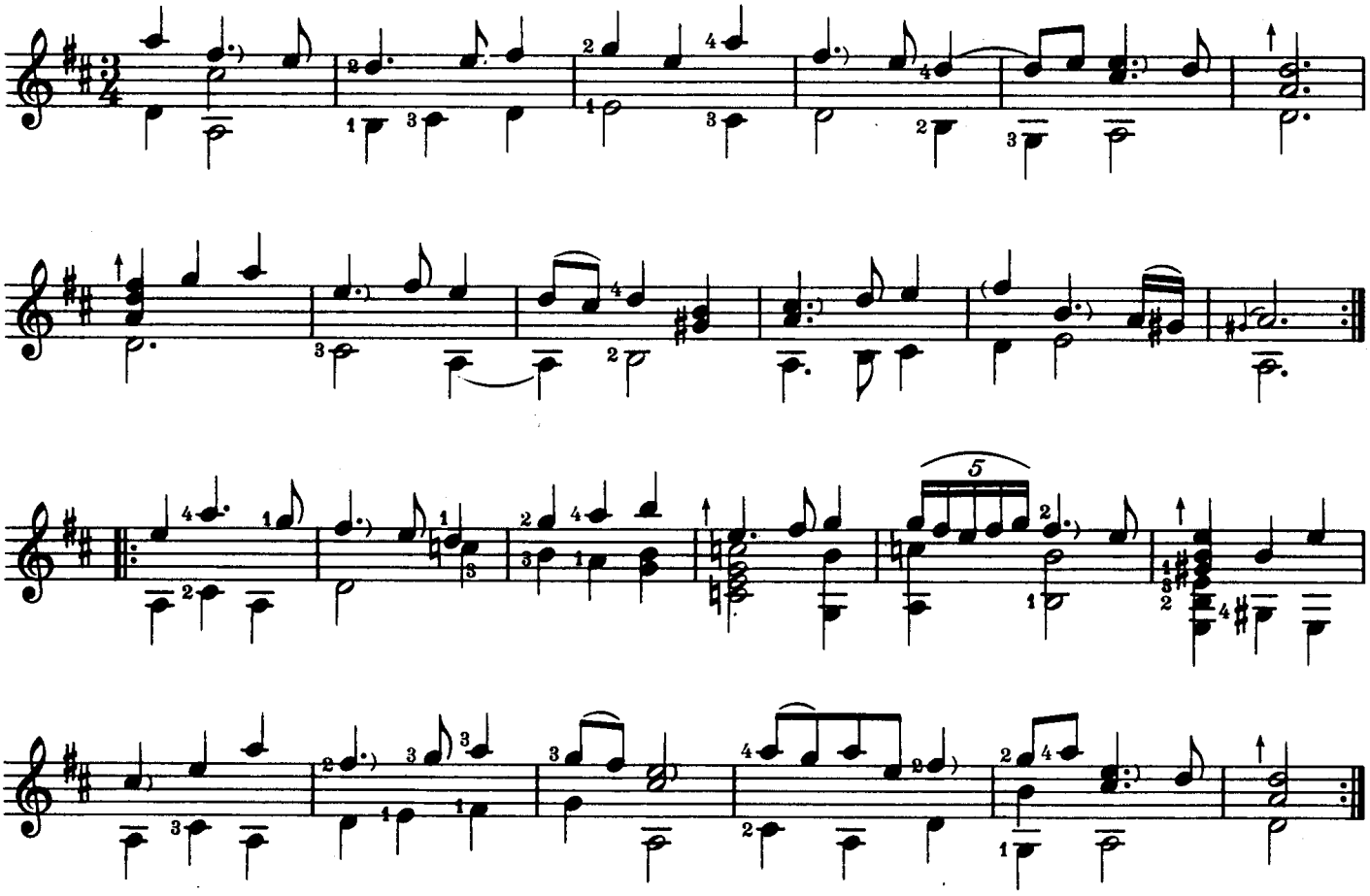
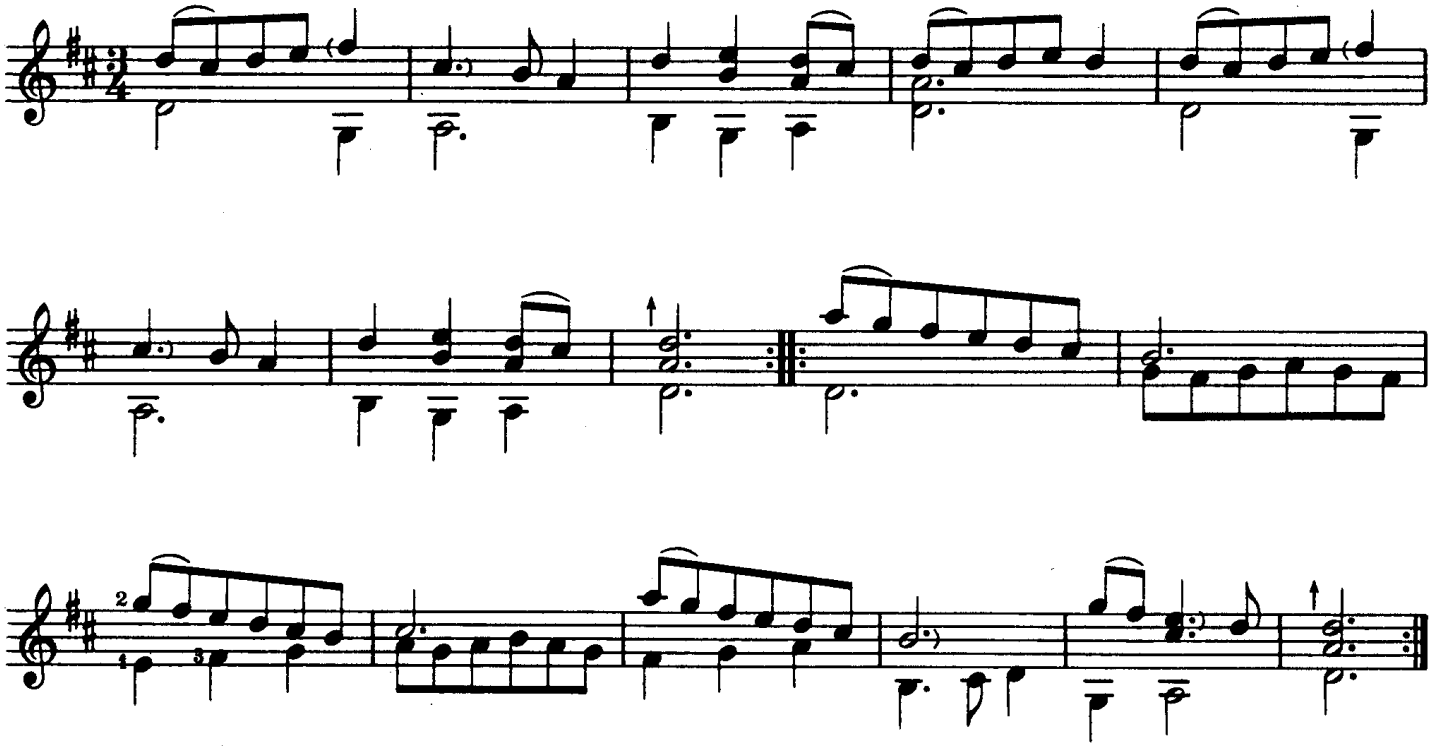


Menuet



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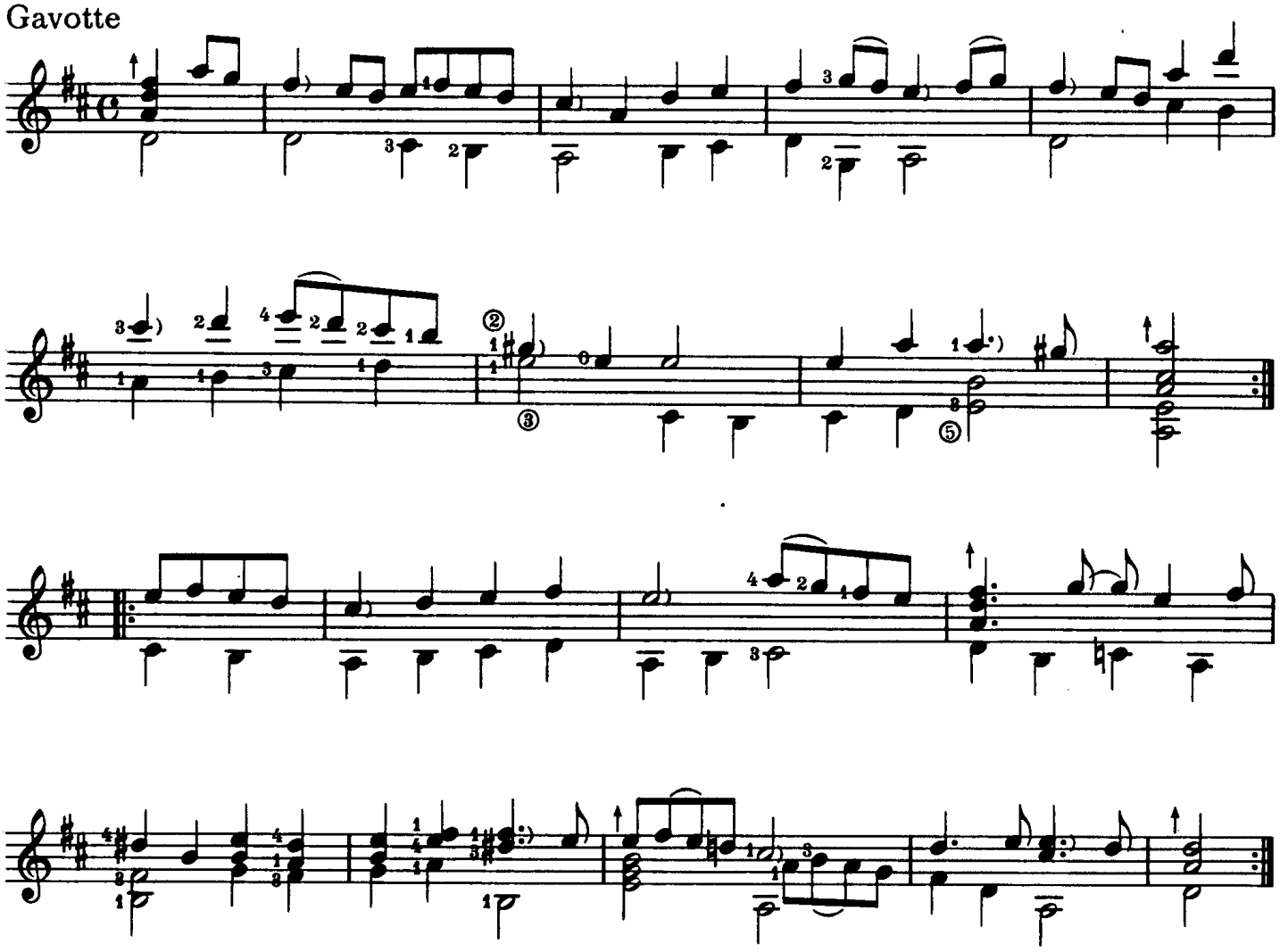

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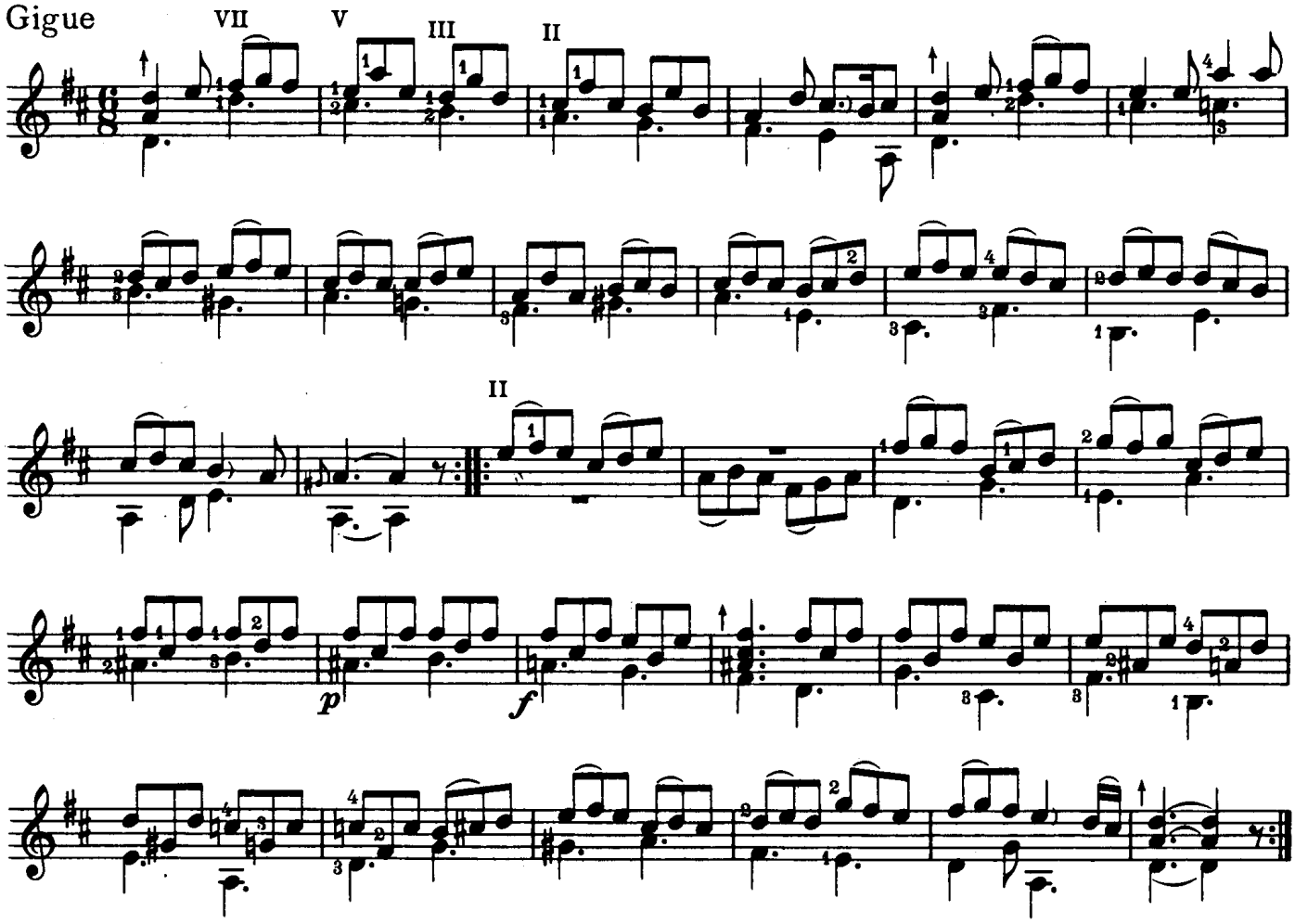
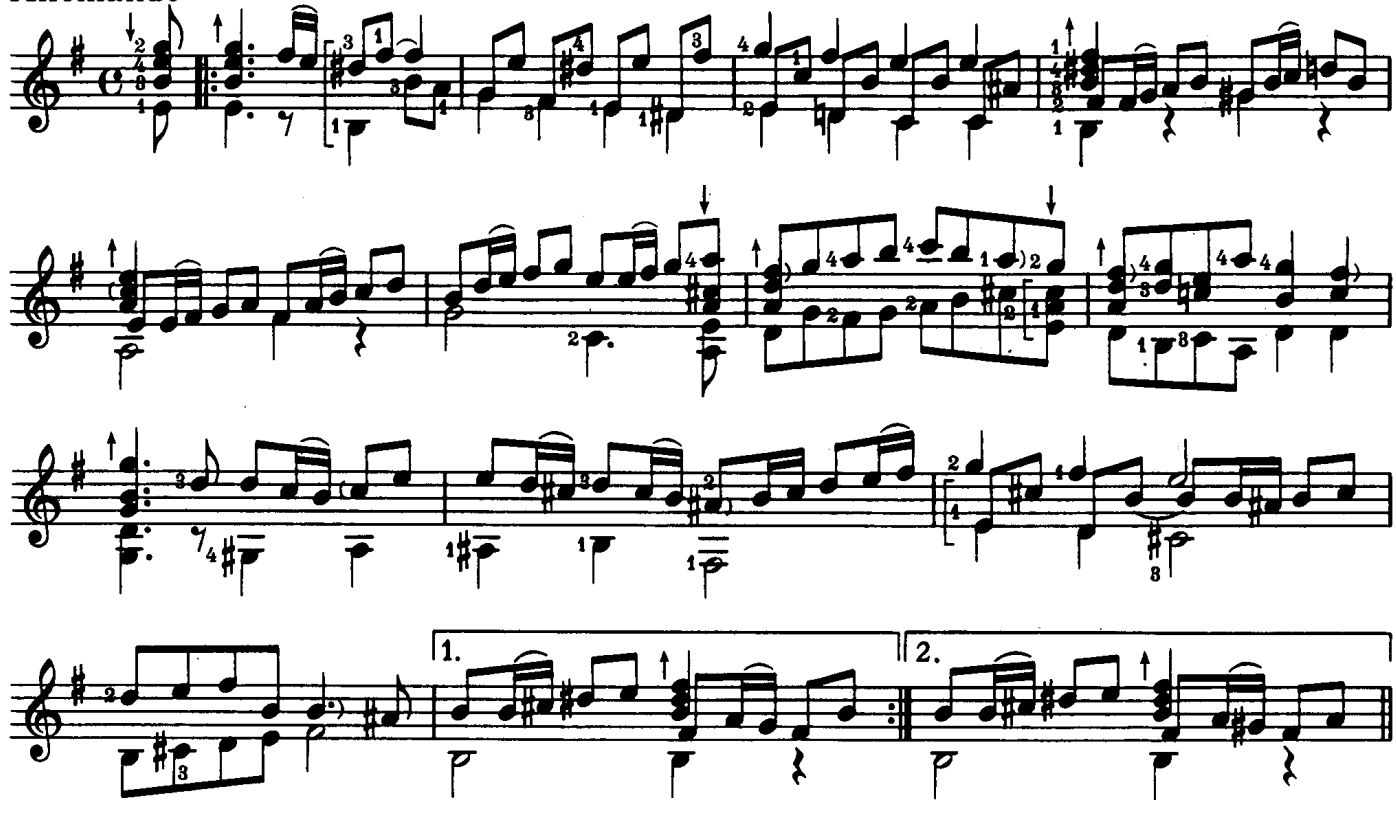
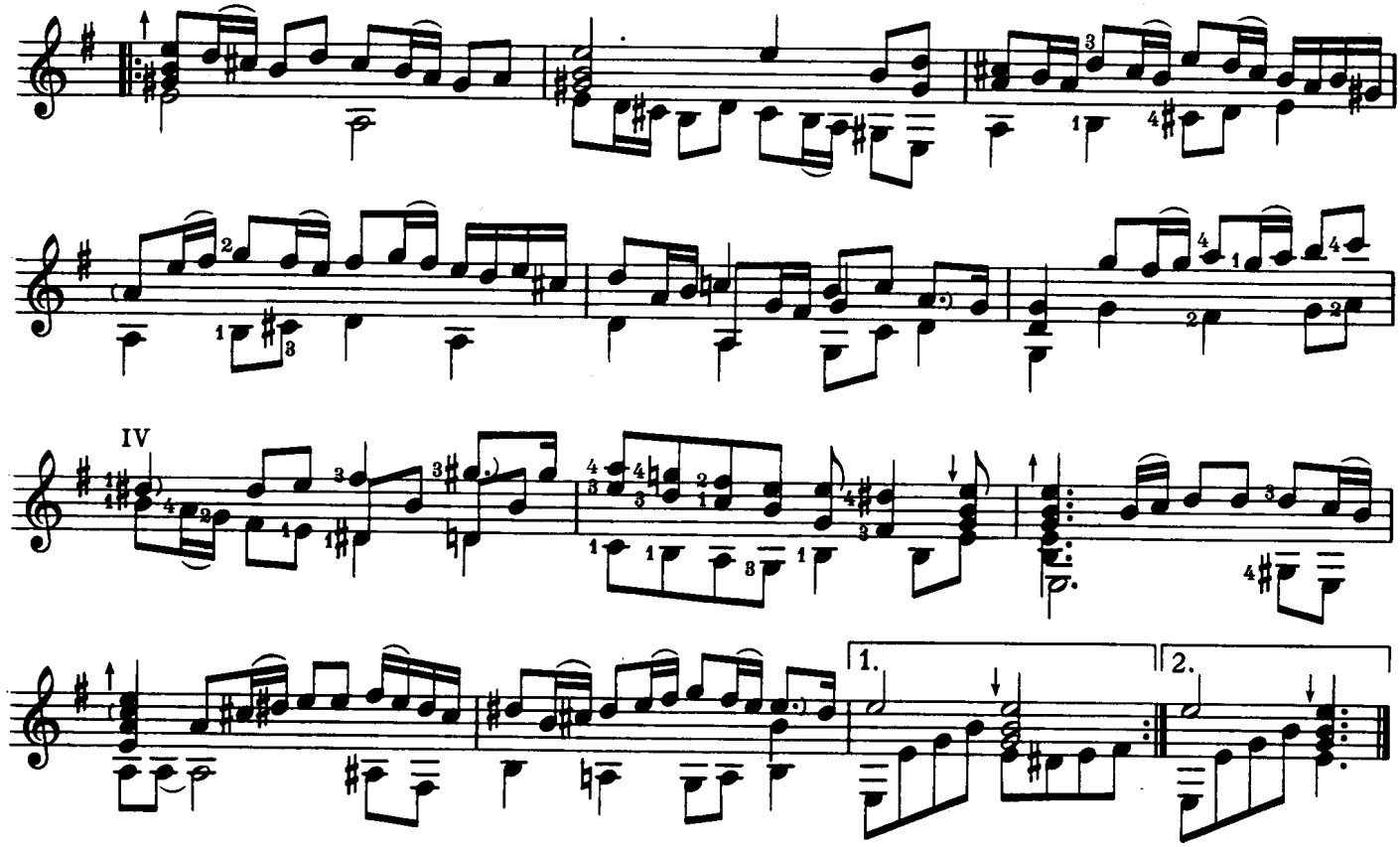


Suite

Allemande

François Campion





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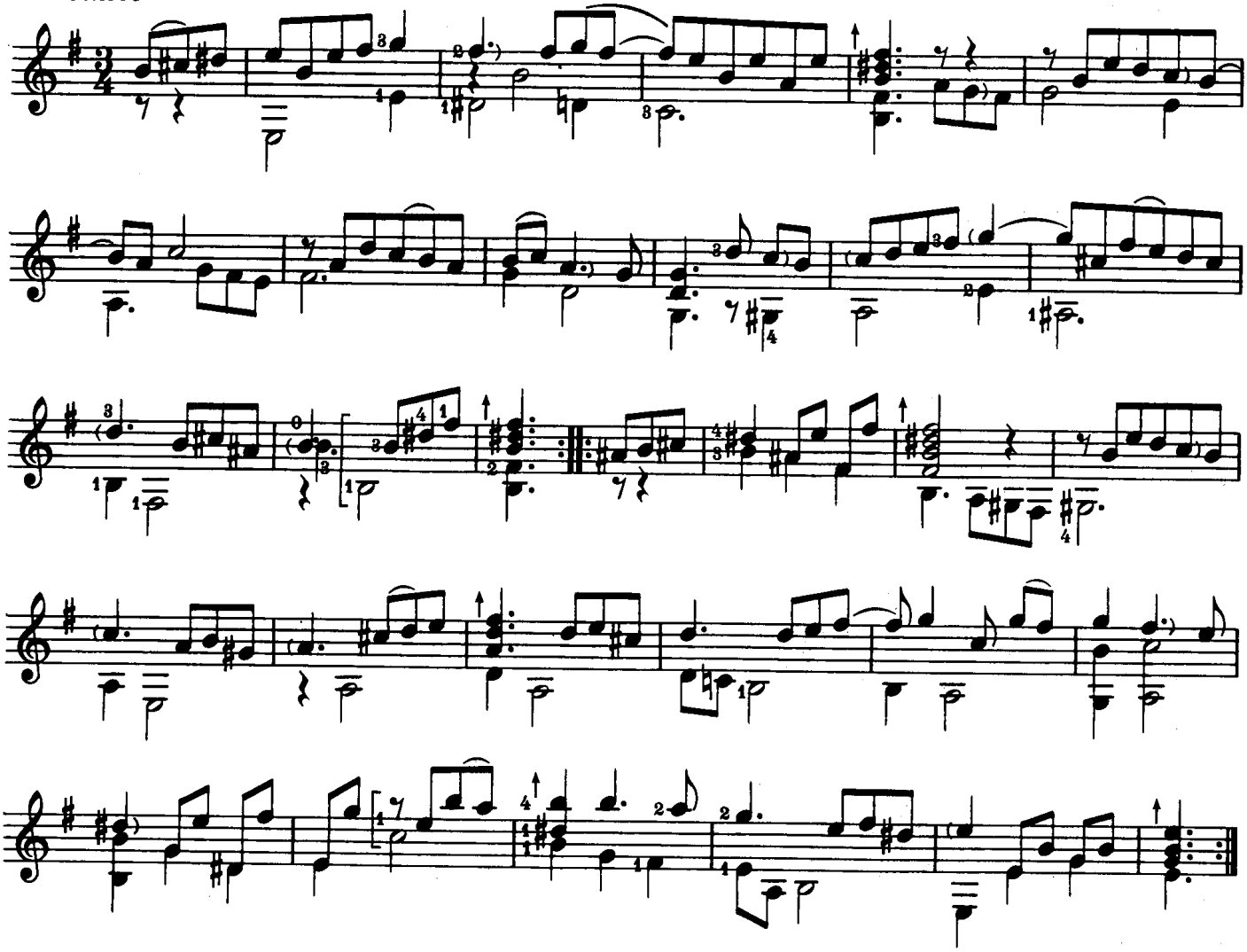

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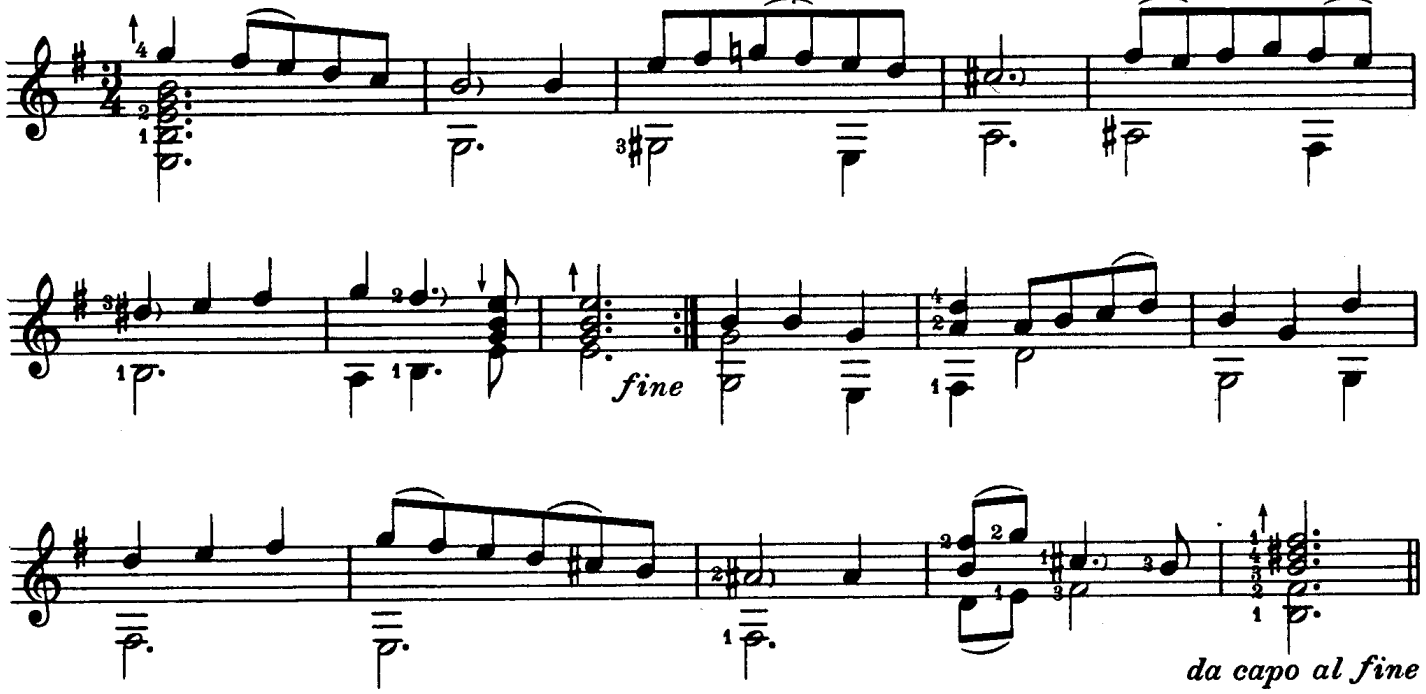

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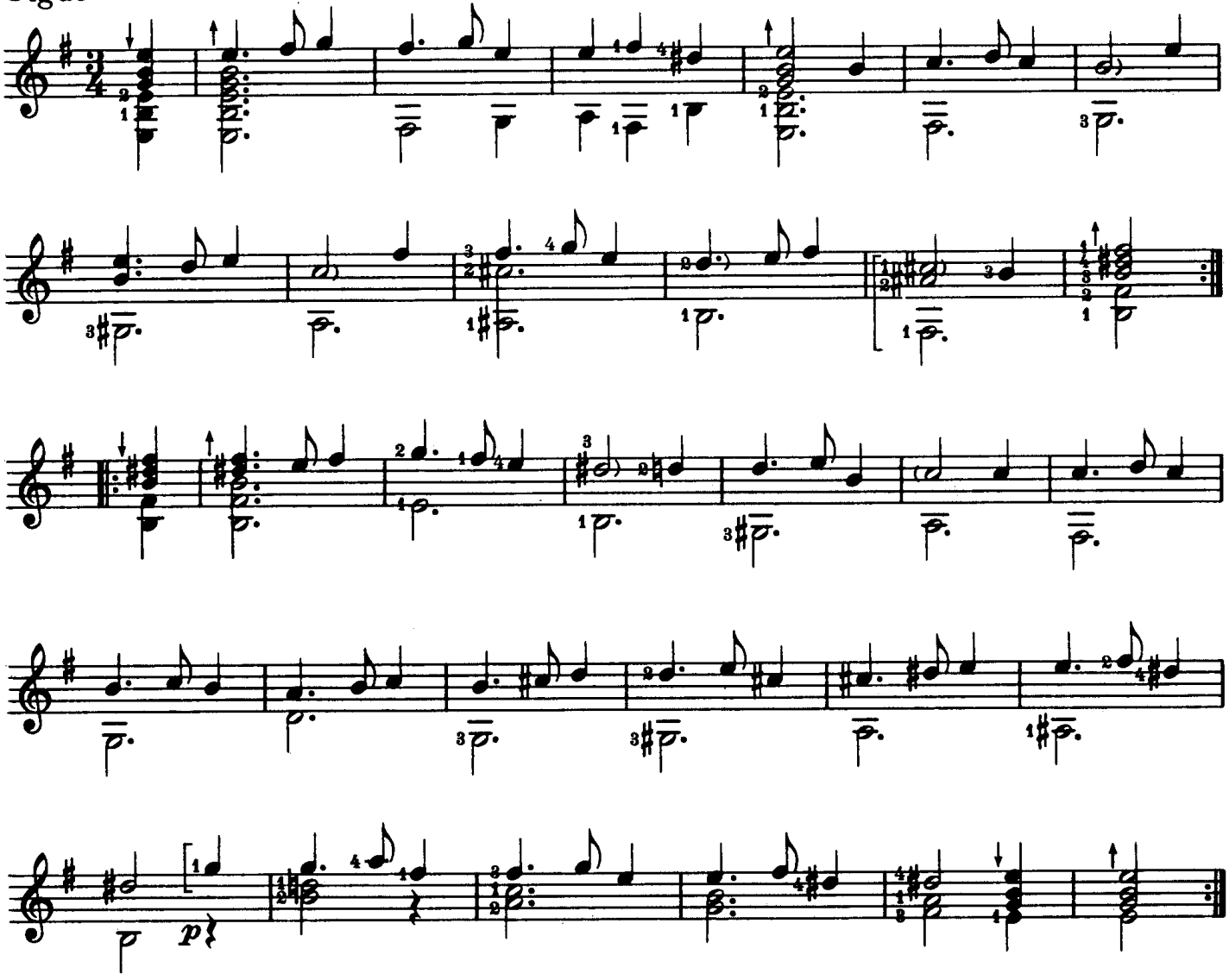

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