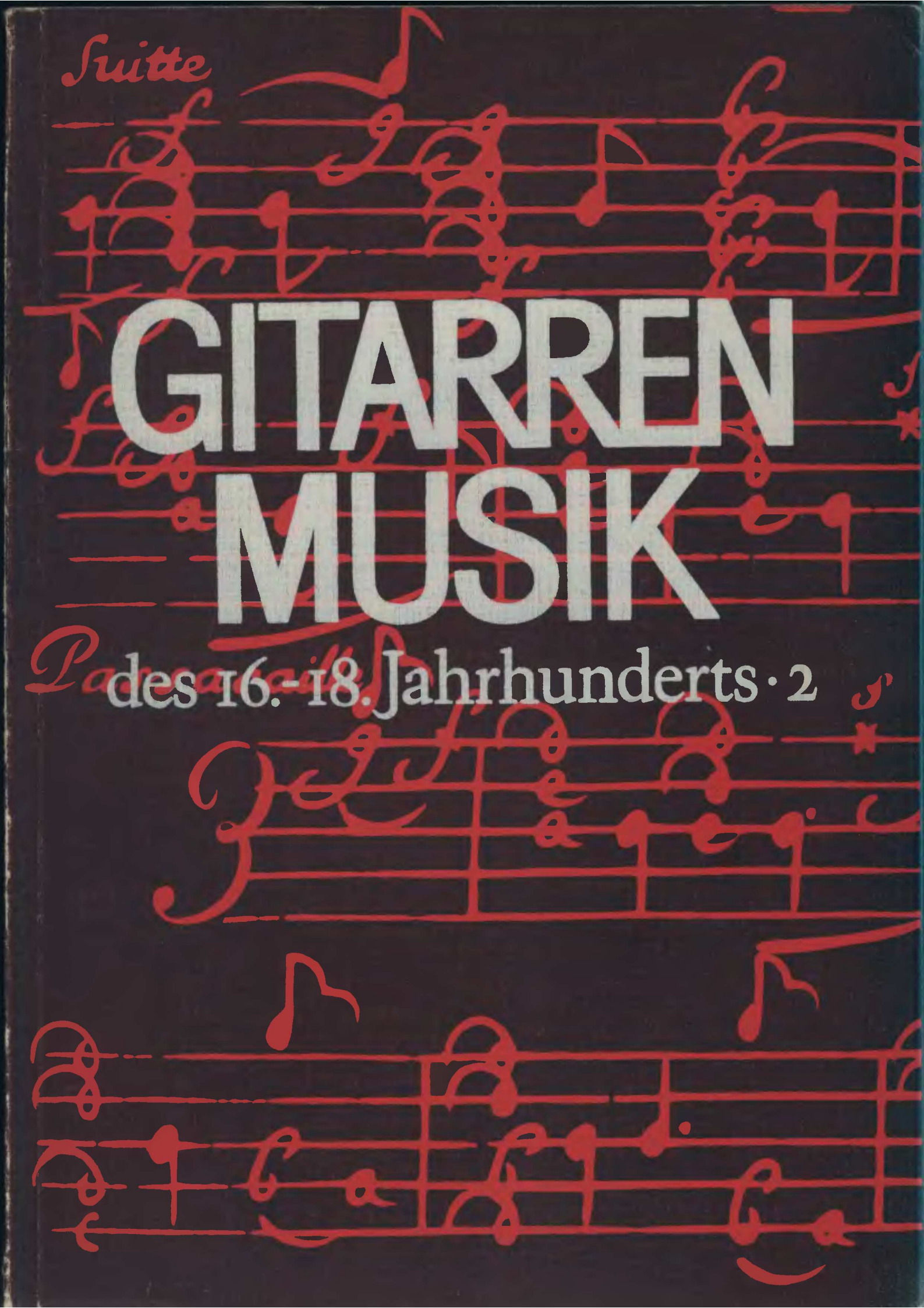

GITARREN MUSIK

des 16.-18. Jahrhunderts · 2

GITARRENMUSIK

des 16.-18. Jahrhunderts · 2

nach Tabulaturen für Colascione, Mandora und Angelica

herausgegeben von Adalbert Quadt

GUITAR MUSIC

from the 16th-18th Century · 2

According to tablatures for Colascione, Mandora, and Angelica

edited by Adalbert Quadt

VEB DEUTSCHER VERLAG FÜR MUSIK LEIPZIG

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Vorwort

Die in dem vorliegenden Band veröffentlichten Stücke für Gitarre wurden aus Tabulaturen für Colascione, Mandora und Angelica zusammengetragen. Man reiht diese Instrumente gleich der Gitarre in die Gruppe der Lauteninstrumente ein. Infolge der auf diesem Gebiete sehr begrenzten Literatur ist kaum damit zu rechnen, daß die genannten Instrumente wieder zum Leben erweckt werden.

Ihre Stimmung ist indessen die gleiche wie die der Gitarre. Somit kann die für sie überlieferte, aus der 2. Hälfte des 17. bis zur Mitte des 18. Jahrhunderts stammende Literatur, die interessant und ansprechend ist, als Originalmusik für Gitarre angesehen und als solche ausgeführt werden.

Einige Hinweise zu den Instrumenten erscheinen angezeigt:

Der *Colascione* (frz. colachon, auch calichon) ist eine seit dem 16. Jahrhundert bekannte, aus Süditalien stammende Langhalslaute mit ursprünglich 2 bis 3 Saiten, die sowohl solistisch als auch als Generalbaßinstrument verwendet wurde und sich im 17. Jahrhundert in Italien großer Beliebtheit erfreute. Im 18. Jahrhundert wurde die Saitenzahl auf 6 erweitert (Stimmung D G c f a d'); in dieser Form fand das Instrument auch in Süddeutschland Verbreitung. Die hier wiedergegebenen Stücke für Coloascione stammen von Guiseppe Antonio Brescianello, der sich als Komponist von Kammermusik einen Namen machte.

Die *Mandora* (it. mandola), eine Diskantlaute, konnte erstmalig 1235 in der Provence nachgewiesen werden. Während sie, wie die ältesten Tabulaturen beweisen, ursprünglich nur mit 4 Saiten bespannt war, wurde die Saitenzahl später auf 6 bis 8 erhöht. Die hier wiedergegebenen Kompositionen aus dem beginnenden 18. Jahrhundert sind für das sechssaitige Instrument in der Gitarrenstimmung geschrieben.

Fast alle überlieferten Werke für Mandora erschienen, gleich denen dieses Heftes, anonym. Jedoch wird berichtet, daß auch Albrechtsberger, Chancy und Daube für die Mandora tabulierten.

Die *Angelica* (frz. angélique), auch Engelsgitarre genannt, ist eine kleine diatonisch gestimmte, vermutlich aus England stammende Laute mit 17 Saiten: 8 Griffbrettsaiten, die von e' bis e abwärts geführt werden, und 9 freischwingenden Saiten weiter herab zu D. Sie war in der zweiten Hälfte des 17. Jahrhunderts bekannt und blieb bis zur Mitte des 18. Jahrhunderts in Gebrauch. Neben Bethune, von dem hier Arbeiten aufgenommen wurden, komponierten auch Lautenisten wie Kremberg, Strobel und Vignon für Angelica.

Von vielen der in dieser Sammlung veröffentlichten Arbeiten sind die Komponisten nicht bekannt, eine Erscheinung, die in allen Tabulaturen immer wieder zu beobachten ist. Auch kann fast als sicher angenommen werden, daß einige Stücke ursprünglich für die Laute geschrieben wurden. Es war in der damaligen Zeit üblich, originale Lautenkompositionen nicht nur für die Gitarre, sondern auch für andere Lauteninstrumente zu tabulieren.

Der Gepflogenheit der zeitgenössischen Spieler entsprechend wurden die anonymen Stücke gleicher Tonart zu Partien oder Suiten zusammengestellt.

Die Verzierungsfrage ist die gleiche wie im 1. Band der „Gitarrenmusik des 16.–18. Jahrhunderts". Damit auch die hiermit vorliegende Publikation Anspruch auf Vollständigkeit erheben kann, werden nachfolgend die Hinweise über Verzierungen und andere auftretende Zeichen nochmal gegeben.

Neben technisch anspruchsvolleren Stücken enthält der Band eine Anzahl leichterer Gitarrensätze. Er ist daher geeignet, einen größeren Kreis von Spielern zum Musizieren anzuregen.

Berlin, im Dezember 1971 Adalbert Quadt

Foreword

The pieces for guitar published in the present volume have been collected from tablatures for colascione, mandora, and angelica. Like the guitar, these instruments are classified with those of the lute family. It is unlikely, in consequence of the very limited amount of music in this field, that they will again be revived. Their character, however, is similar to that of the guitar, and their repertoire – stemming from the second half of the 17th to the middle of the 18th century, and both interesting and attractive- may be regarded as original guitar music and performed as such.

Some notes on the instruments seem called for.

The colascione (Fr. *colachon*, also *calichon*), known from the 16th century, was a long-necked lute, originally with 2 or 3 strings, from southern Italy. It was employed both as a solo and as an accompanying (continuo) instrument and enjoyed a considerable popularity in Italy in the 17th century. During the 18th century the number of strings was increased to 6 (tuning D G c f a d'), and in this form it was also widely used in the south of Germany. The pieces for colascione reproduced here by Giuseppe Antonio Brescianello, who made a name as a composer of chamber music.

The mandora (It. *mandola*), a descant lute, was first mentioned in Provence in 1235. As the oldest tablatures show, it originally had 4 strings, but the number was later increased to 6–8. The compositions given here are from the beginning of the 18th century and were written for the 6-stringed instrument in the guitar tuning.

Almost all extant pieces for mandora, as those in this volume, appeared anonymously. It is said, however, that Albrechtsberger, Chancy, and Daube wrote for the mondora in tablature.

The angelica (Fr. *angélique*), which ist also known as the „angel's guitar", is a small lute with 17 strings and probably had its origins in England. It has 8 strings on the finger-board – running down from e' to e – and 9 free-vibrating strings reaching further to D. The angelica was familiar in the second half of the 17th century and remained in use until the middle of the eighteenth century. In addition to Bethune, whose works are included here, lutenists such as Kremberg, Strobel, and Vignon also wrote for the angelica.

The composers of many of the pieces in this collection are unknown, which one discovers to be the case again and again in all tablatures. It can also be accepted as a near certainty that a number of the pieces were originally written for lute. During the period in question it was customary to write original lute compositions not only for guitar but also for other instruments of the lute family in tablature.

For the convienience of the performer of today I have put together anonymous pieces in the same key into *Partien* or Suites.

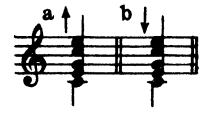
The problem of ornamentation is the same as in the first volume of my edition of Guitar music from the 16th to the 18th century. So that the present publication may lay claim to being complete notes concerning ornaments and other recurring signs follow.

As well as pieces that make technical demands this volume contains a number of easier pieces fo guitar, thereby enabling it to reach a greater number of performers.

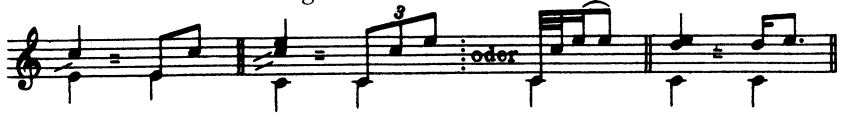
Berlin, December, 1971 Adalbert Quadt

Hinweise zur Ausführung der in den Stücken auftretenden Zeichen

1. Durchstreichen der Akkorde
a) mit dem Daumen vom tiefsten zum höchsten Ton
b) mit dem 1. Finger vom höchsten zum tiefsten Ton



2. Nacheinander anzuschlagende Töne:

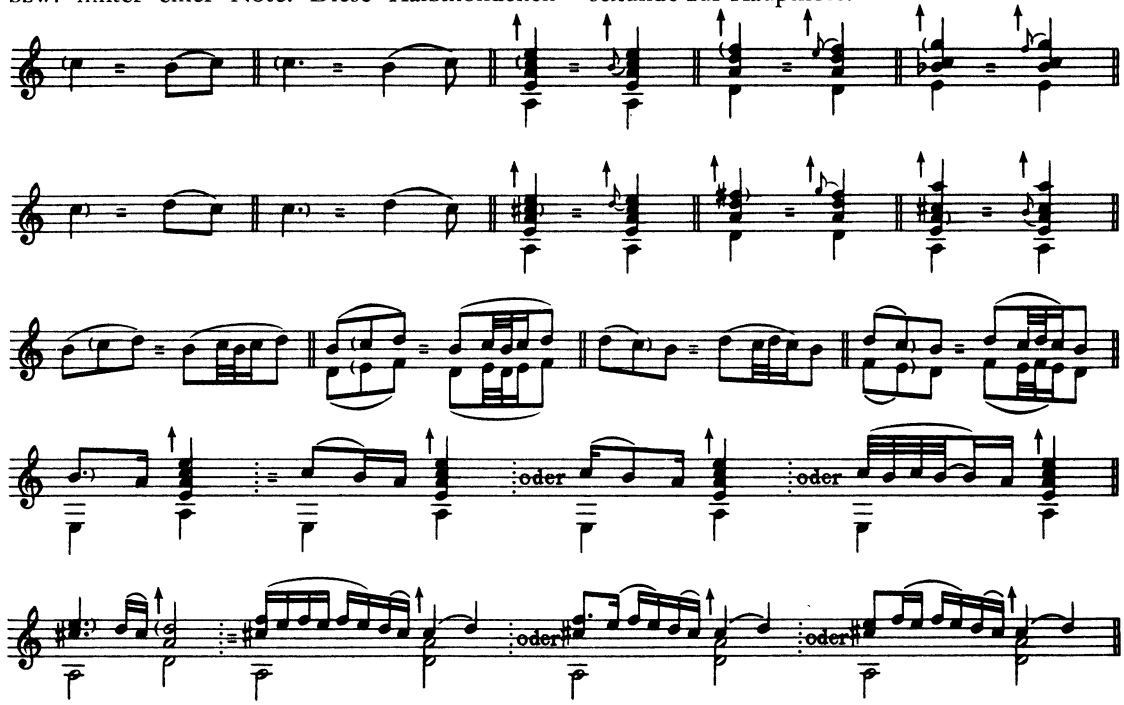


3. Verzierungen

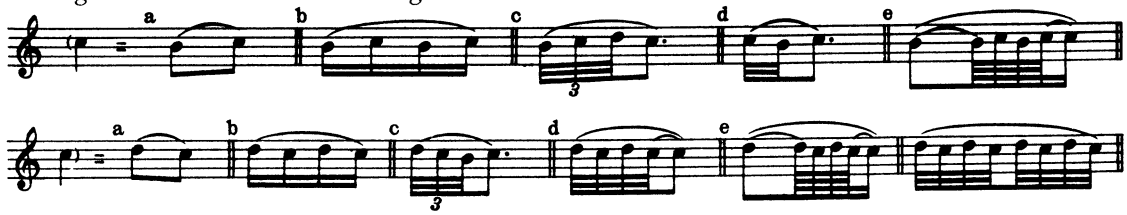
Die Verzierungen sind ein wesentlicher Bestandteil der Musik des 17. und 18. Jahrhunderts. Sie haben den Zweck, die Melodie auszuschmücken und die Stimmführung zu beleben. Hierfür hatten die Gitarrenkomponisten die Zeichen c und ɔ vor bzw. hinter einer Note. Diese Halbmöndchen wurden für die hier wiedergegebenen Stücke aus den Tabulaturen übernommen und haben folgende Bedeutung:

c vor einer Note ist ein Vorschlag von der Untersekunde zur Hauptnote,

ɔ hinter einer Note ein Vorschlag von der Obersekunde zur Hauptnote.



Die Musizierpraxis des Barock verlangte unter den vorerwähnten Zeichen sicher noch andere Verzierungen als nur einen Vorschlag. Daß eine Vielzahl an Auszierungsmöglichkeiten gegeben ist, mögen nachstehende Beispiele veranschaulichen:

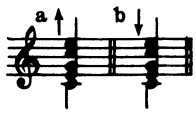


Nicht nur die Gitarrentabulaturen weisen Zeichen auf, die vielerlei Möglichkeiten der Ausschmükkung offenlassen. Kompositionen aus dieser Zeit für andere Instrumente verwenden beispielsweise ein + zum Zeichen, daß hier Verzierungen nach Geschmack und Können des Spielers möglich sind. Den technisch weniger begabten Gitarristen sei gesagt, daß diese Musik auch ohne Verzierungen gut klingt. Im übrigen ist zu empfehlen, beim ersten Durchspielen die Zeichen für Verzierungen außer acht zu lassen.

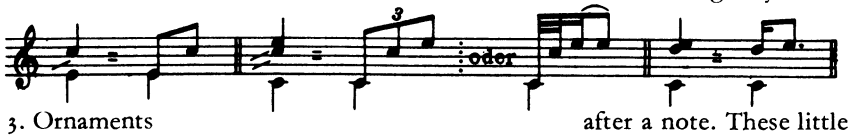
Unter Wahrung des Originals wurde bei den vorliegenden Arbeiten die tiefe E-Saite mit einbezogen.

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.

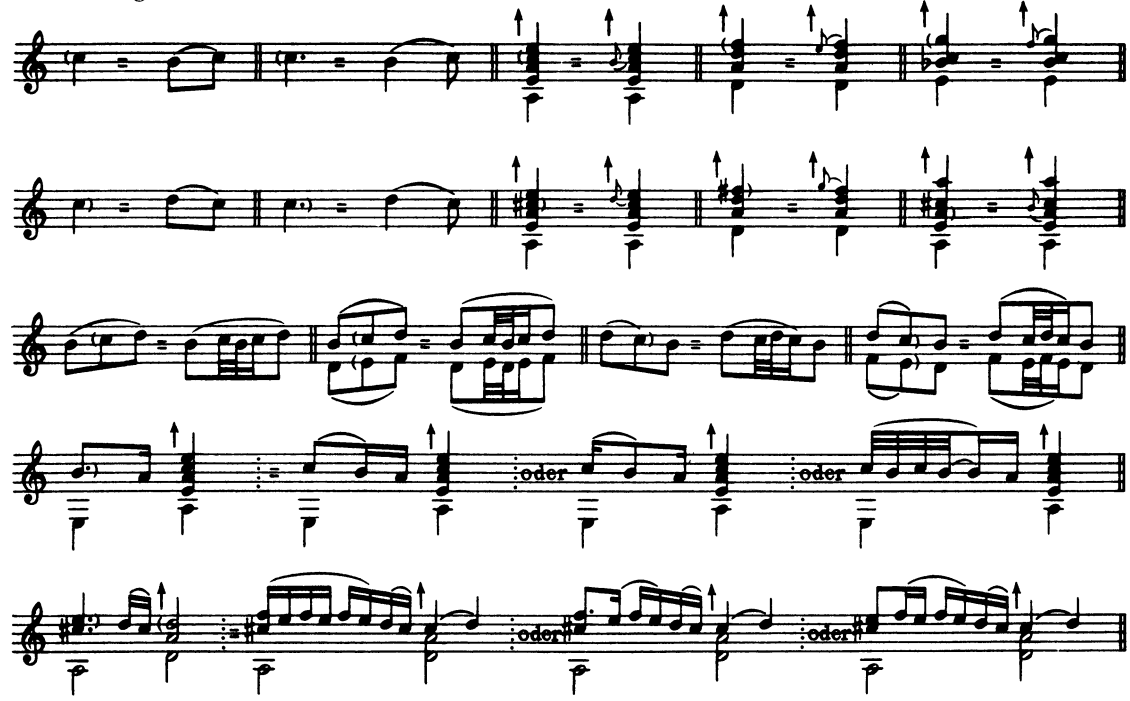


2. Notes that should be struck after one another in the following ways:

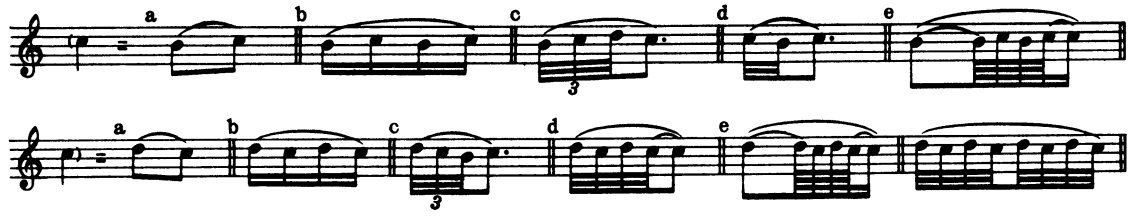


3. Ornaments

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.



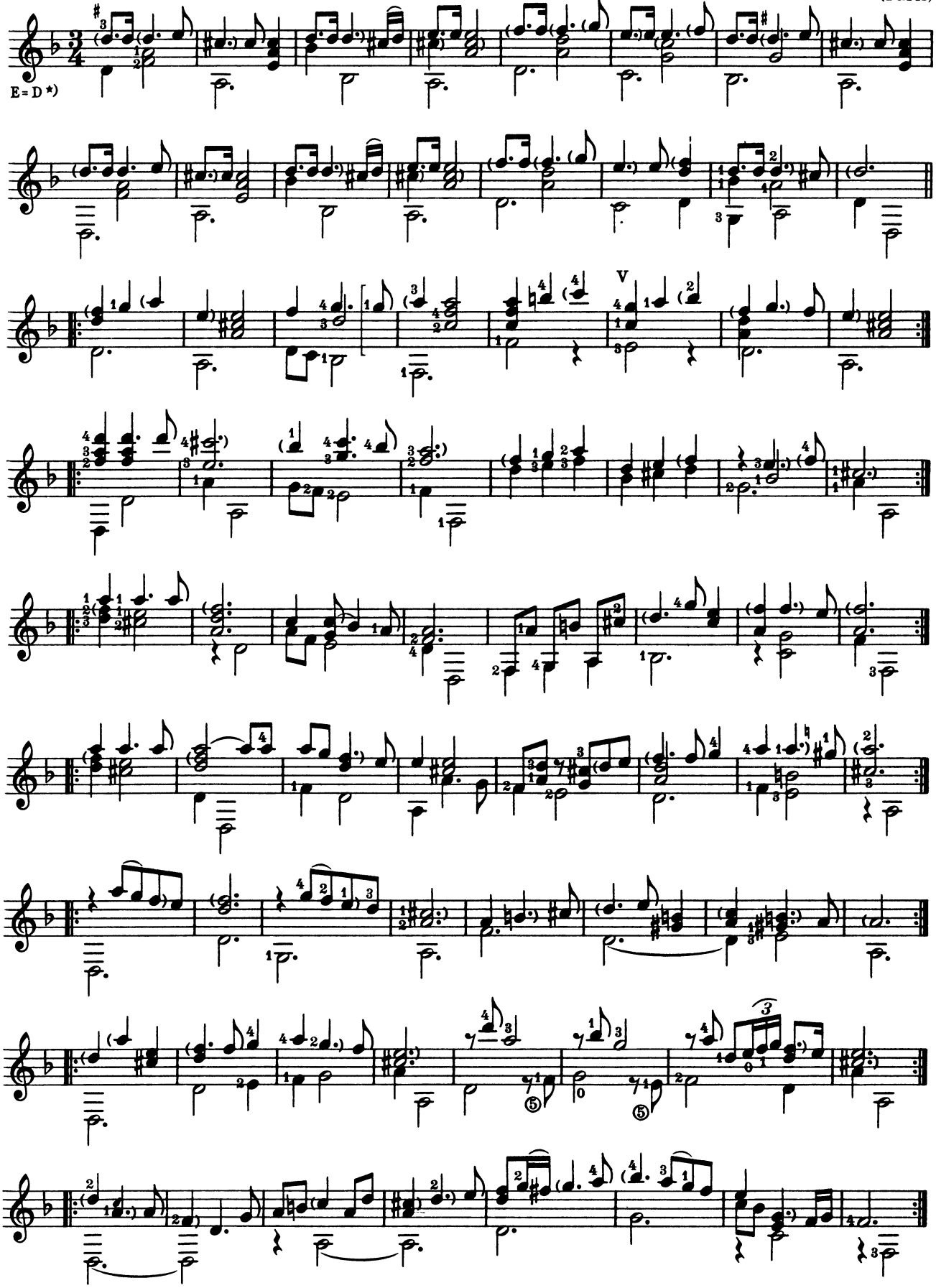
In practice, Baroque music-making certainly called for other ornaments than the simple appoggiatura. Just to give an idea of some of the wide range of possibilities here are a few suggestions:



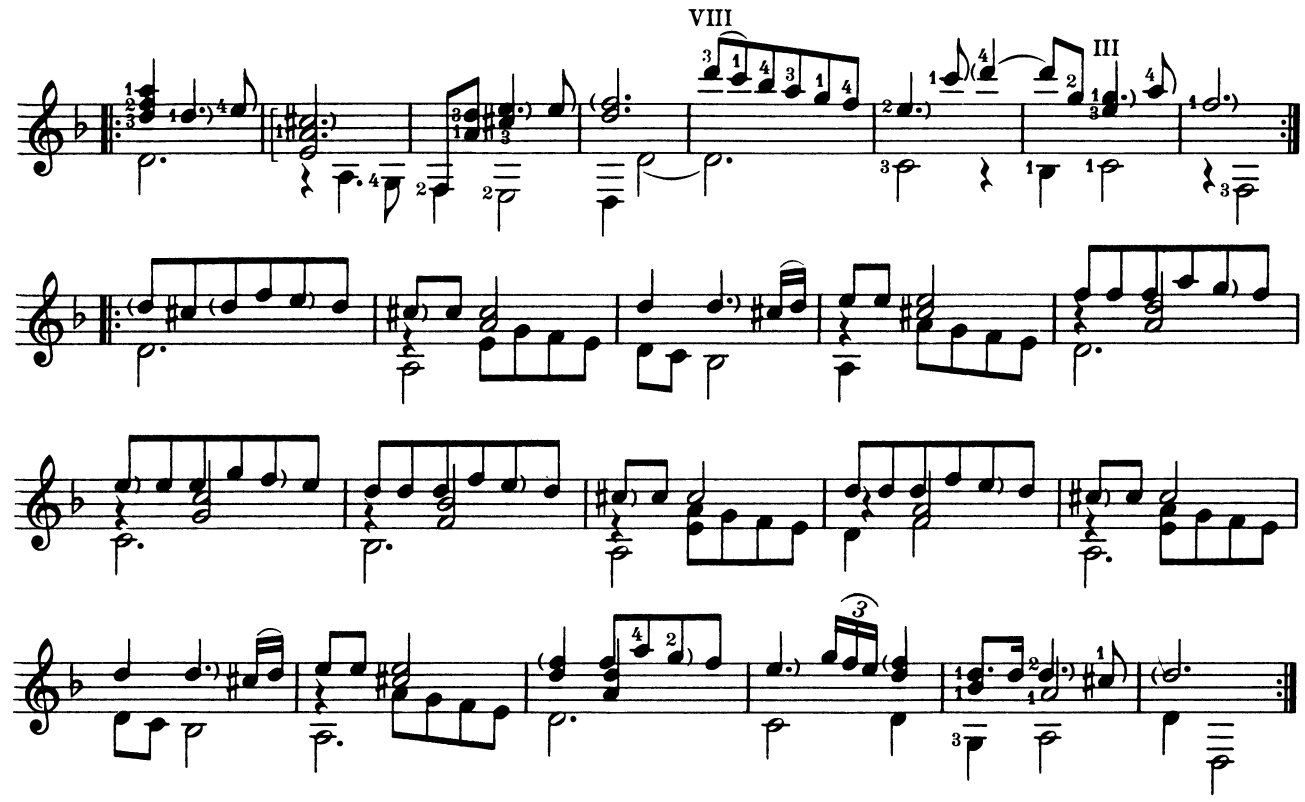
And not only guitar tablatures contain signs to indicate possible ornamentation. Compositions of the time for other instruments frequently use +, for example, to show that ornaments can be included at the player's discretion.
The technically less-advanced guitarist may rest assured that this music sounds 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.

Folies d'Espagne

Bethune
(Paris)

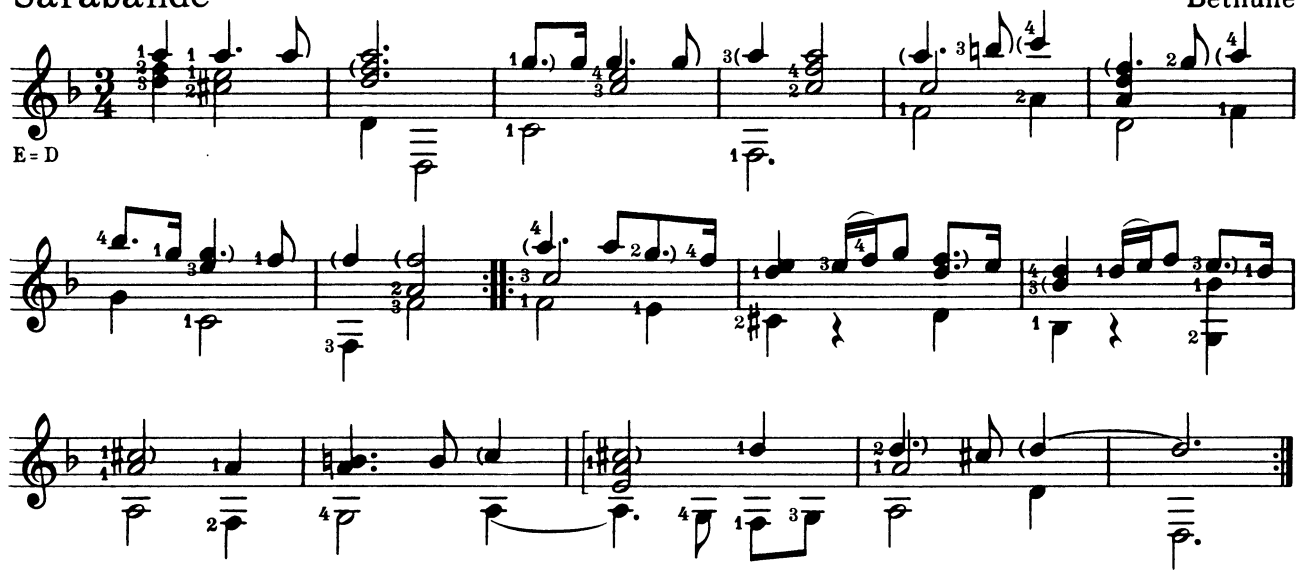


*) Umstimmen der E-Saite nach D



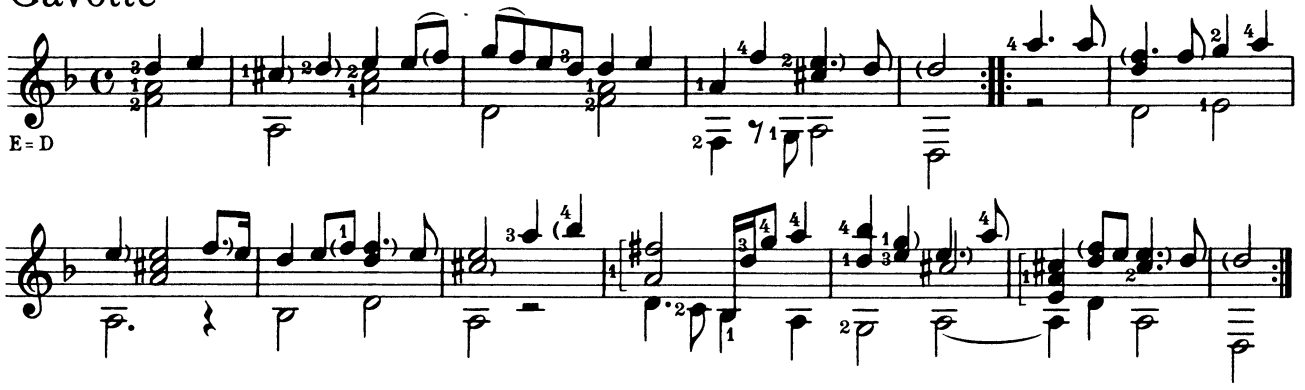
Sarabande

Bethune



Gavotte

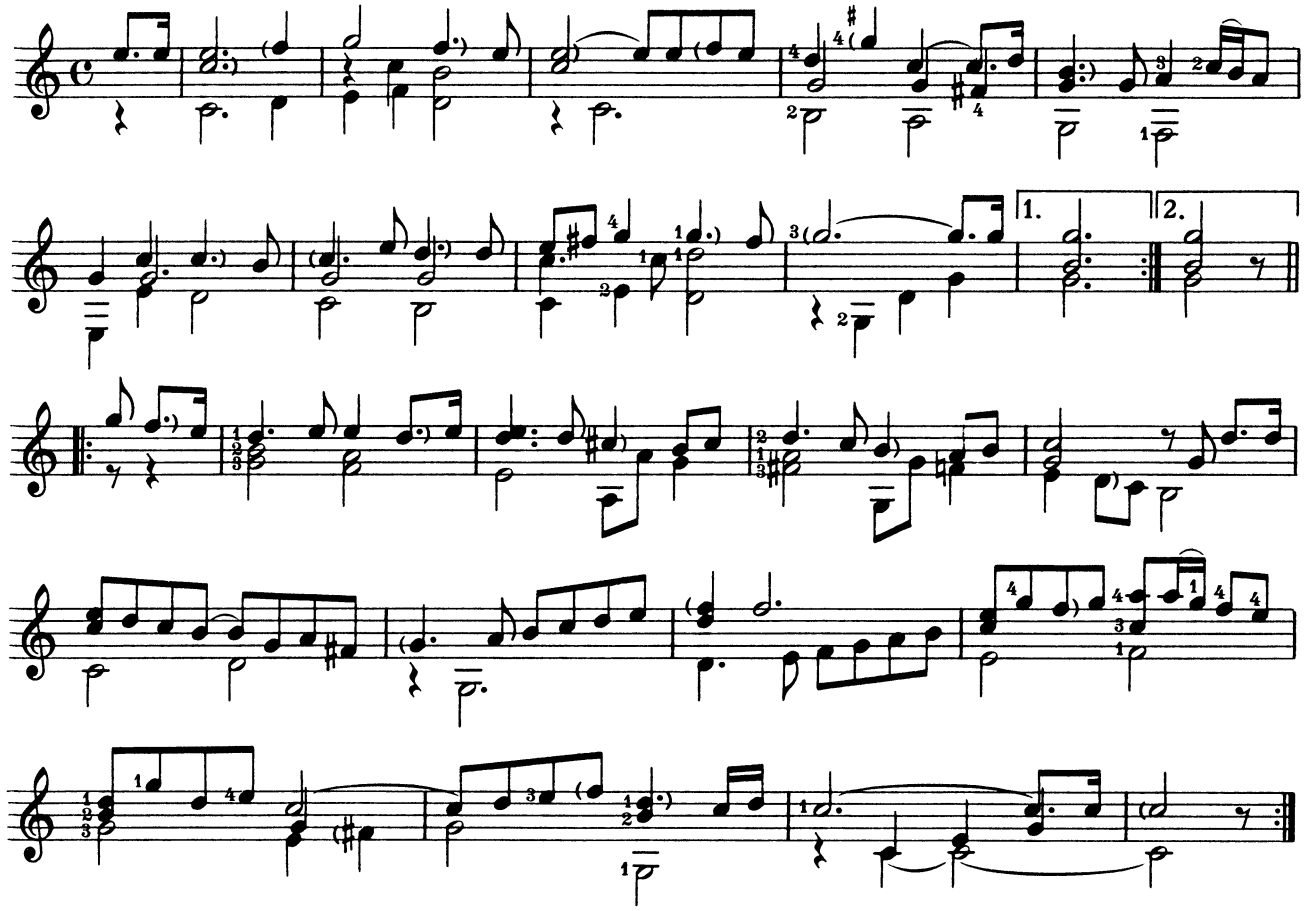
Bethune



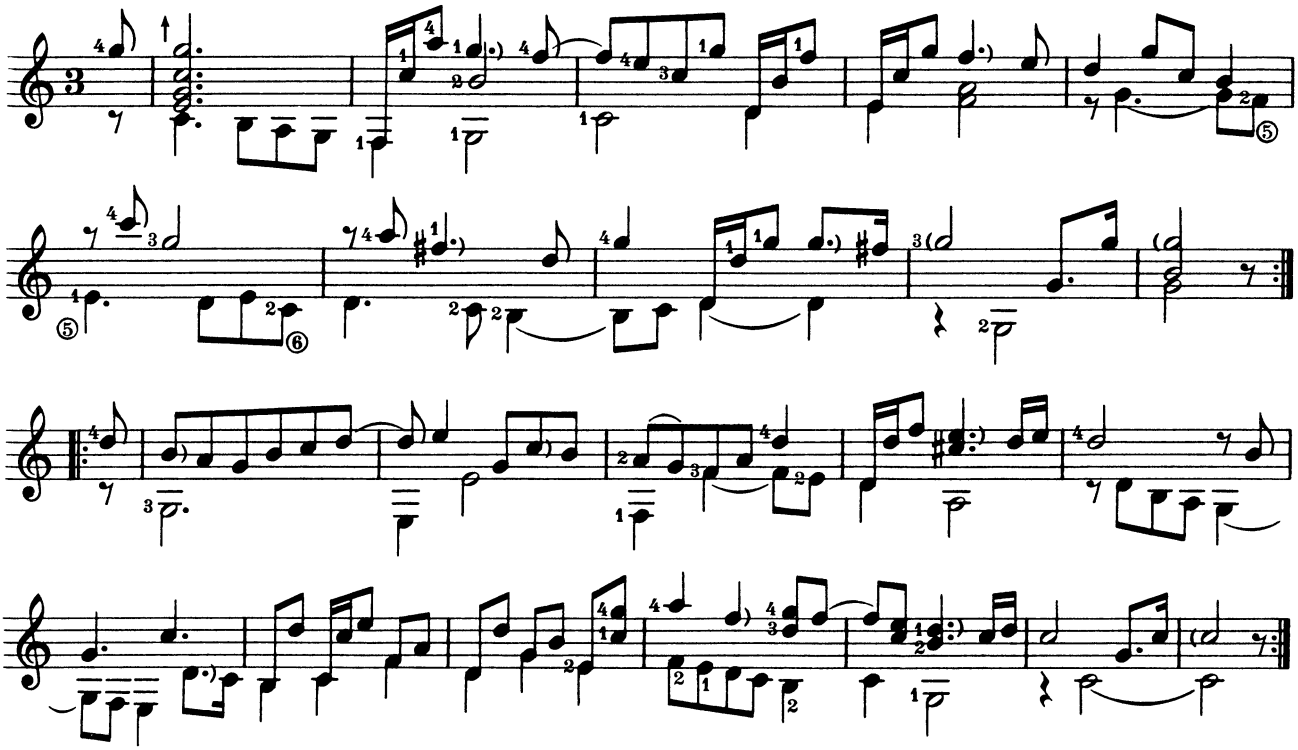
Suite

Allemande

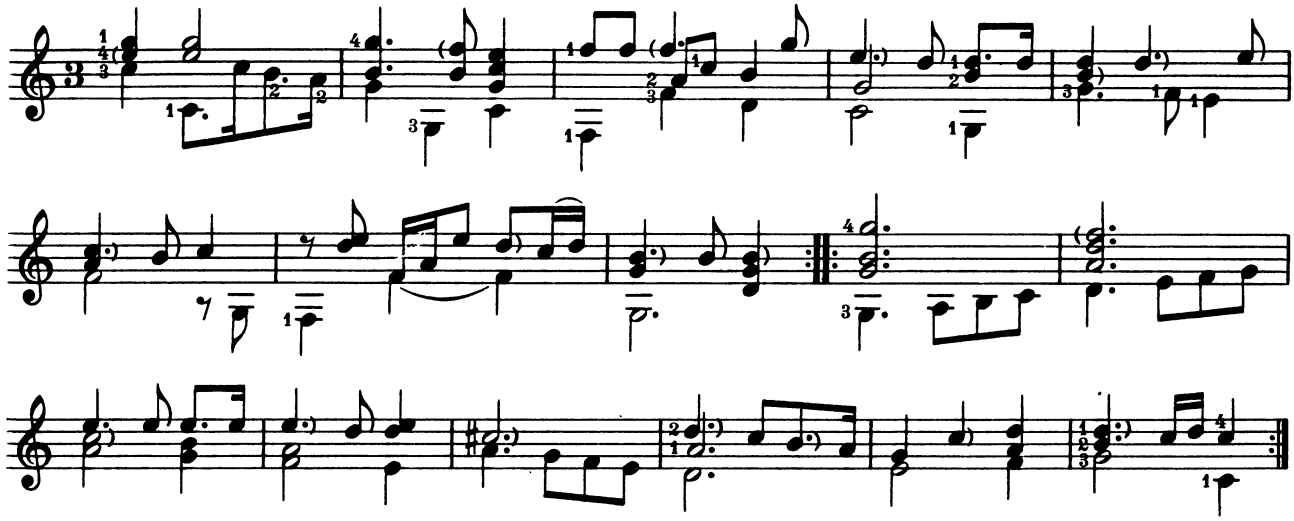
Bethune



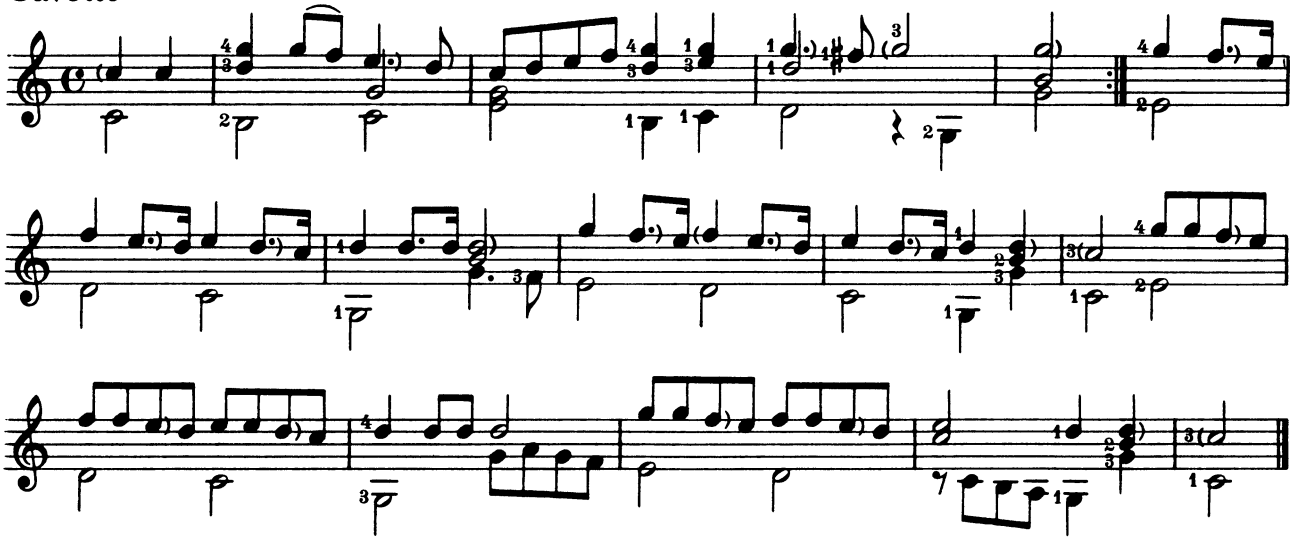
Courante



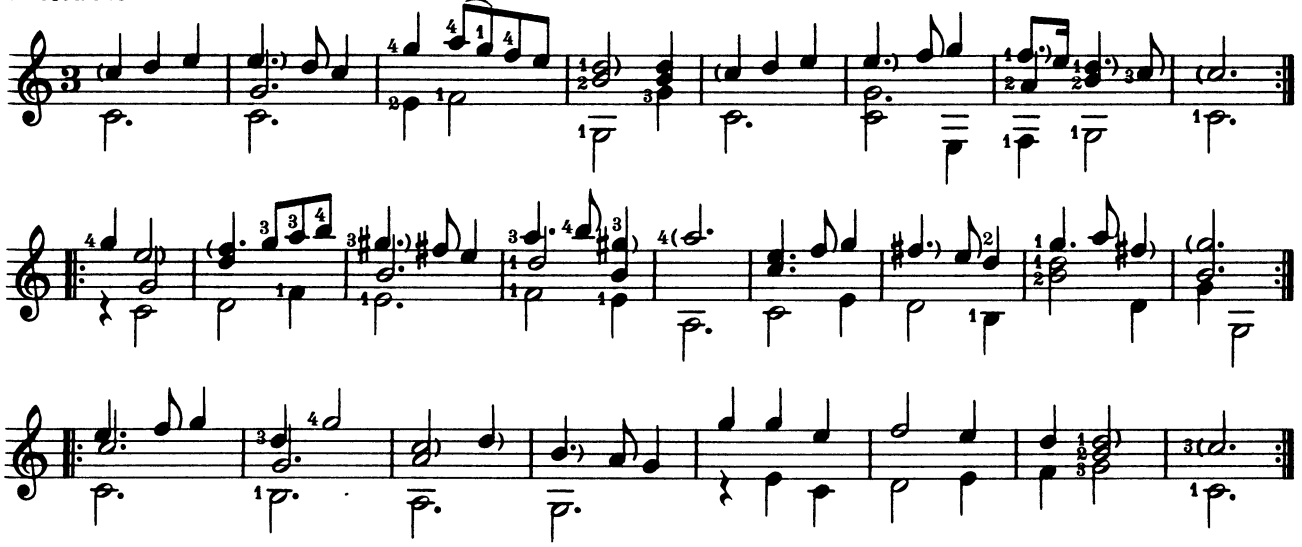
Sarabande



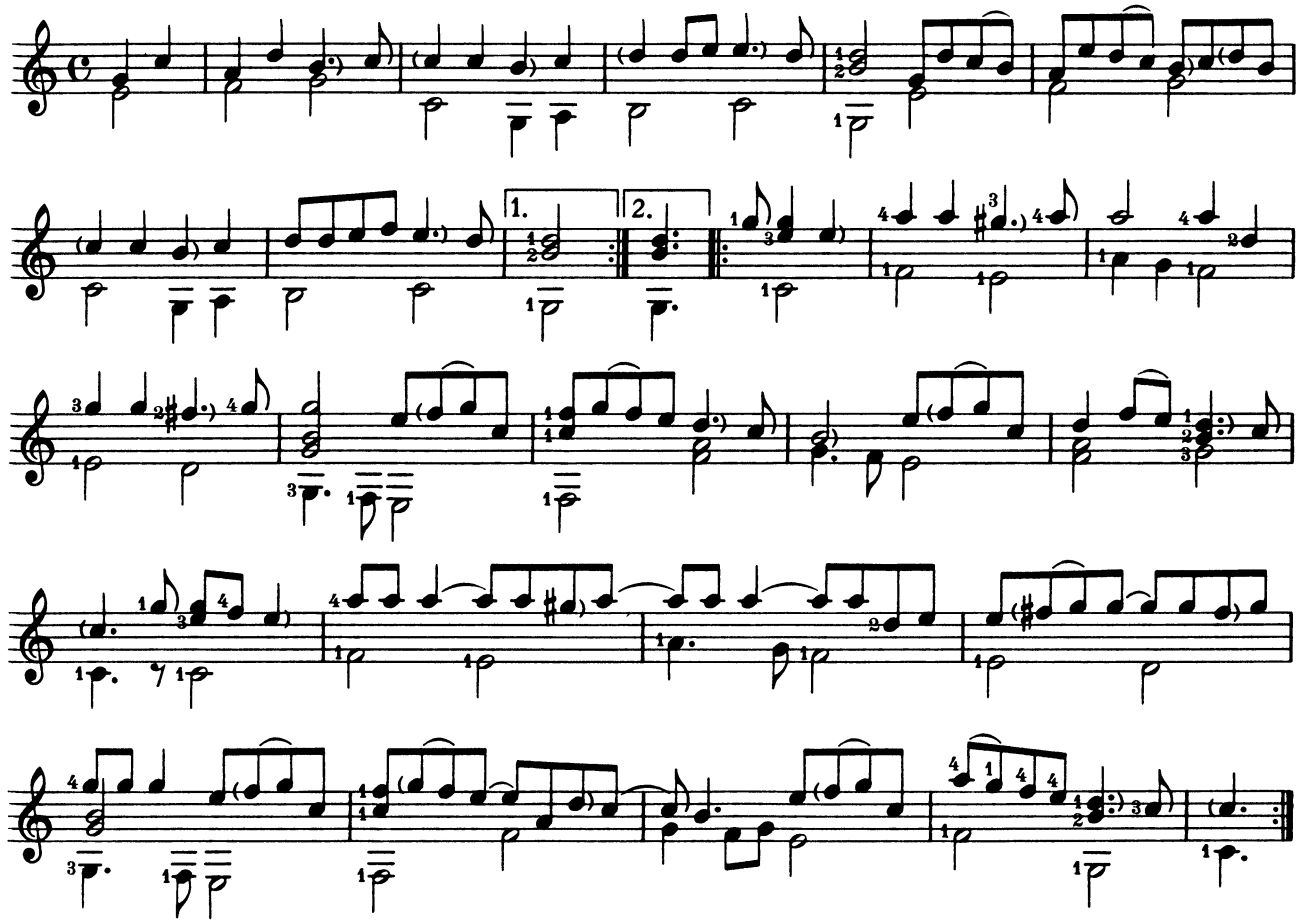
Gavotte



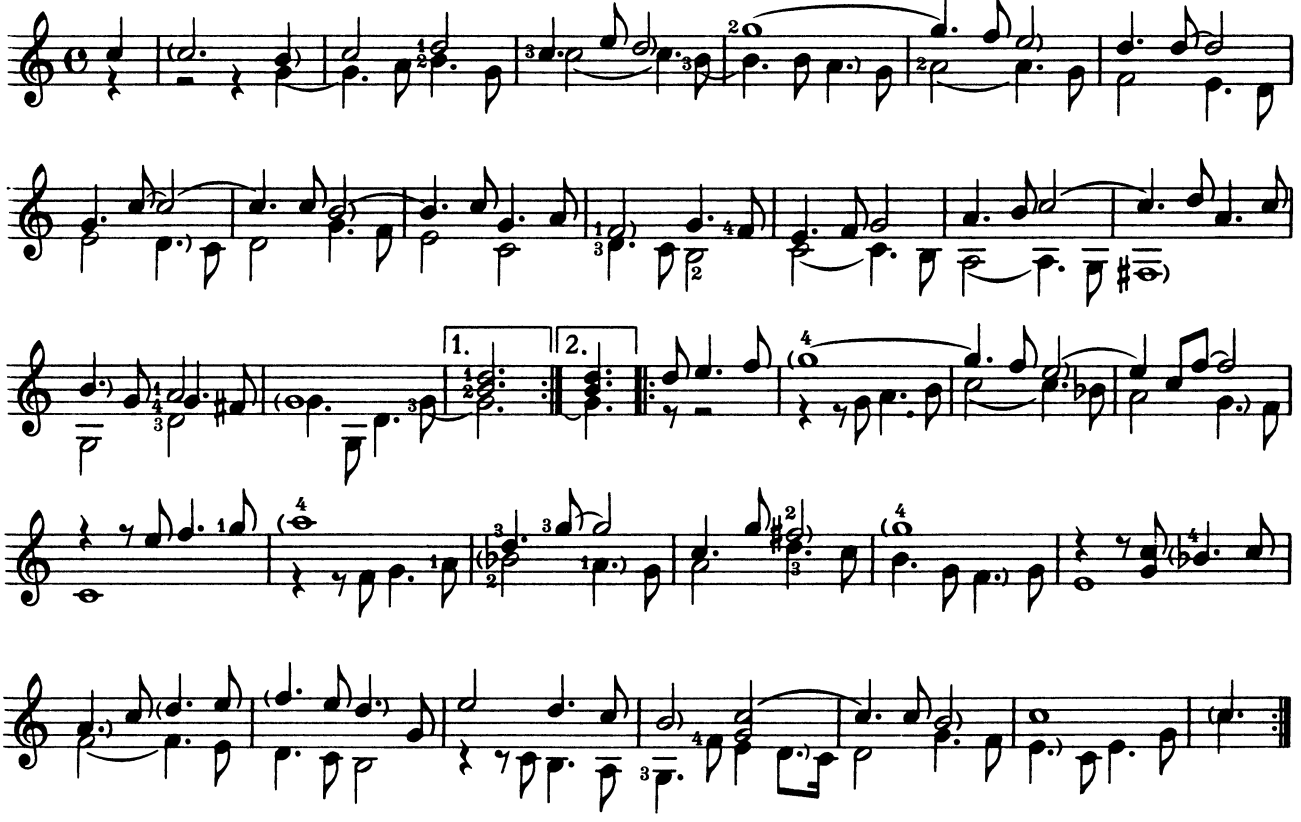
Menuett



Gavotte



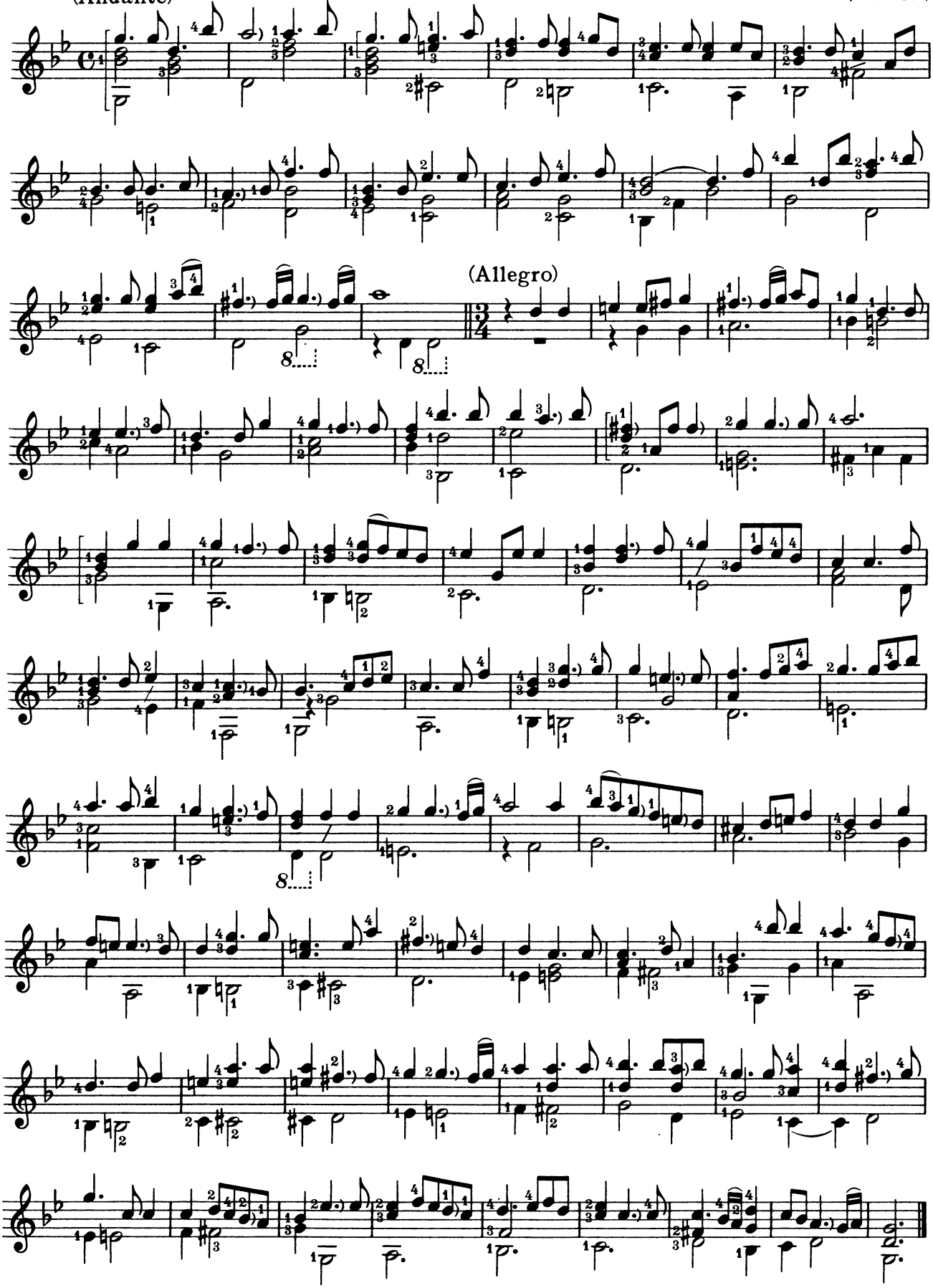
Gigue



Ouverture

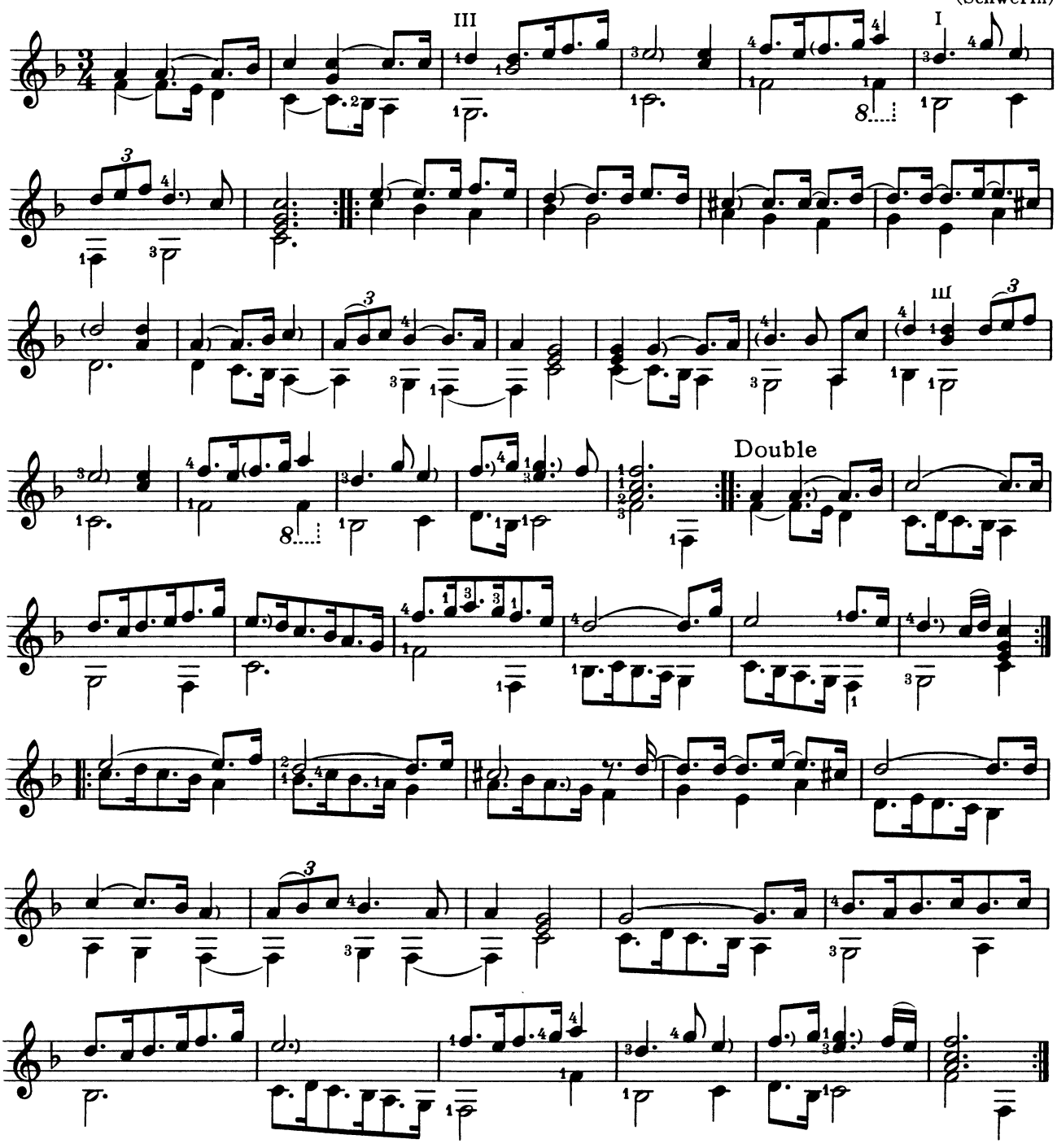
anonym
(Schwerin)

(Andante)

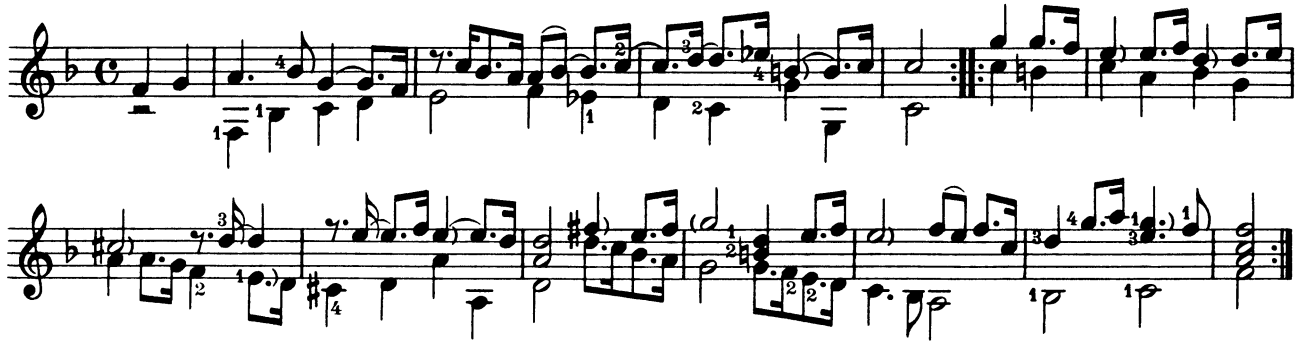


Sarabande

anonym
(Schwerin)



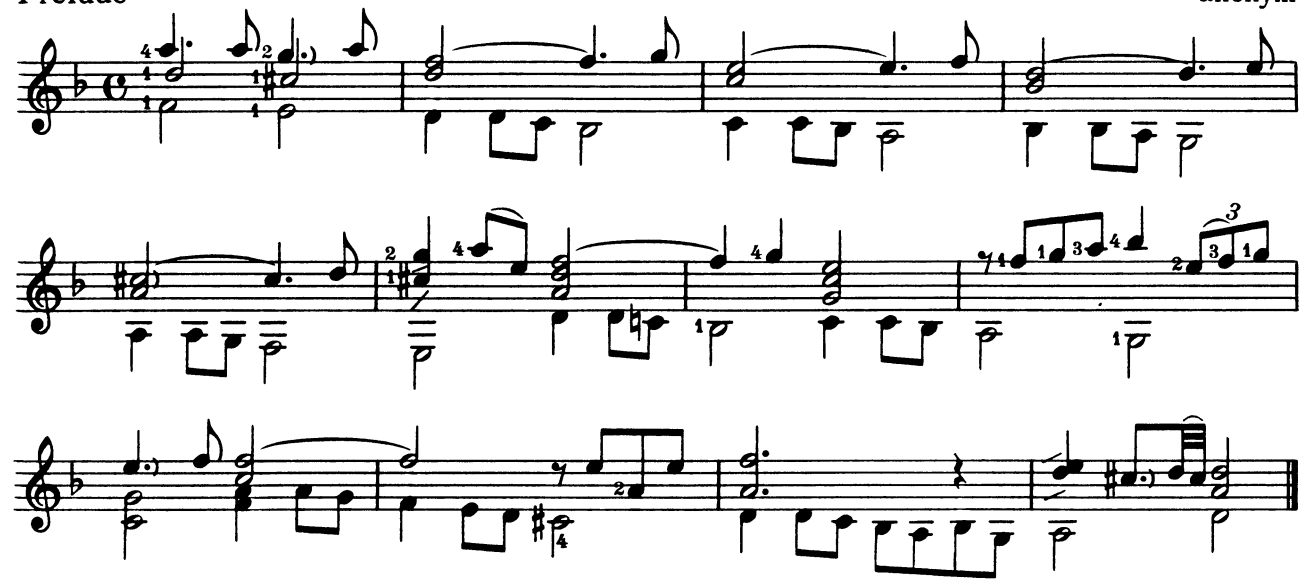
Gavotte



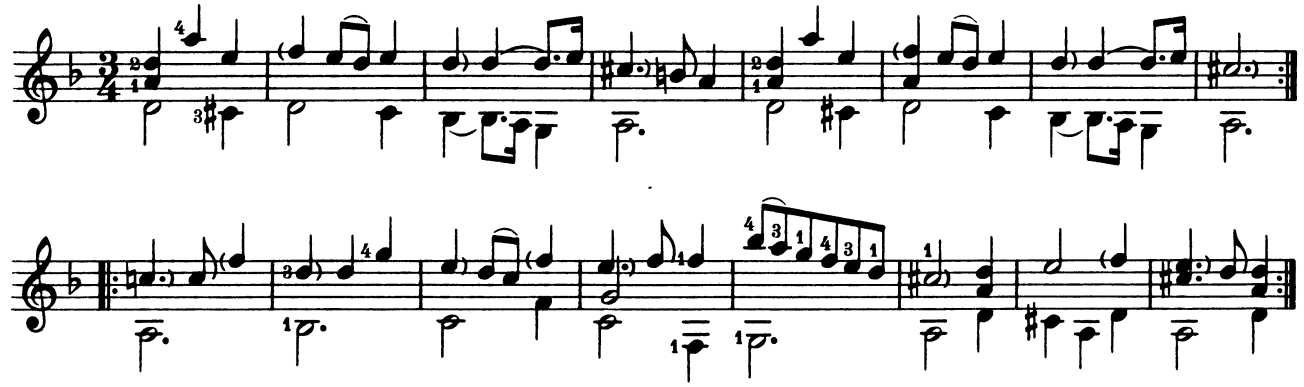
Partie

Prelude

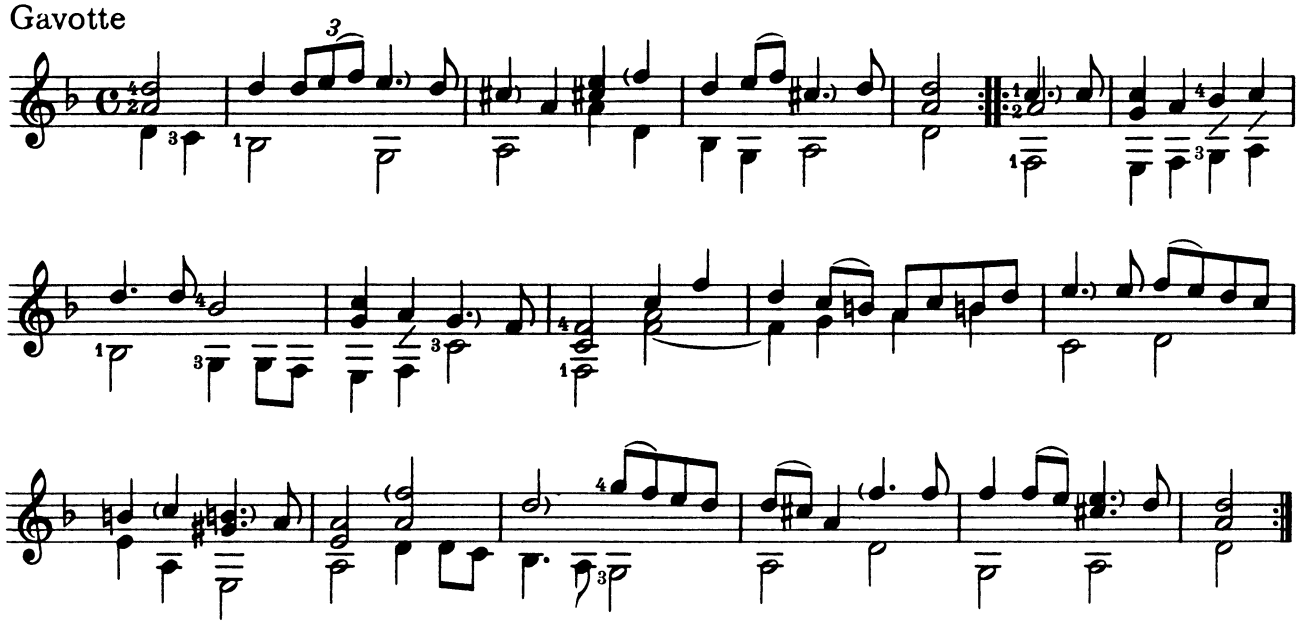
anonym



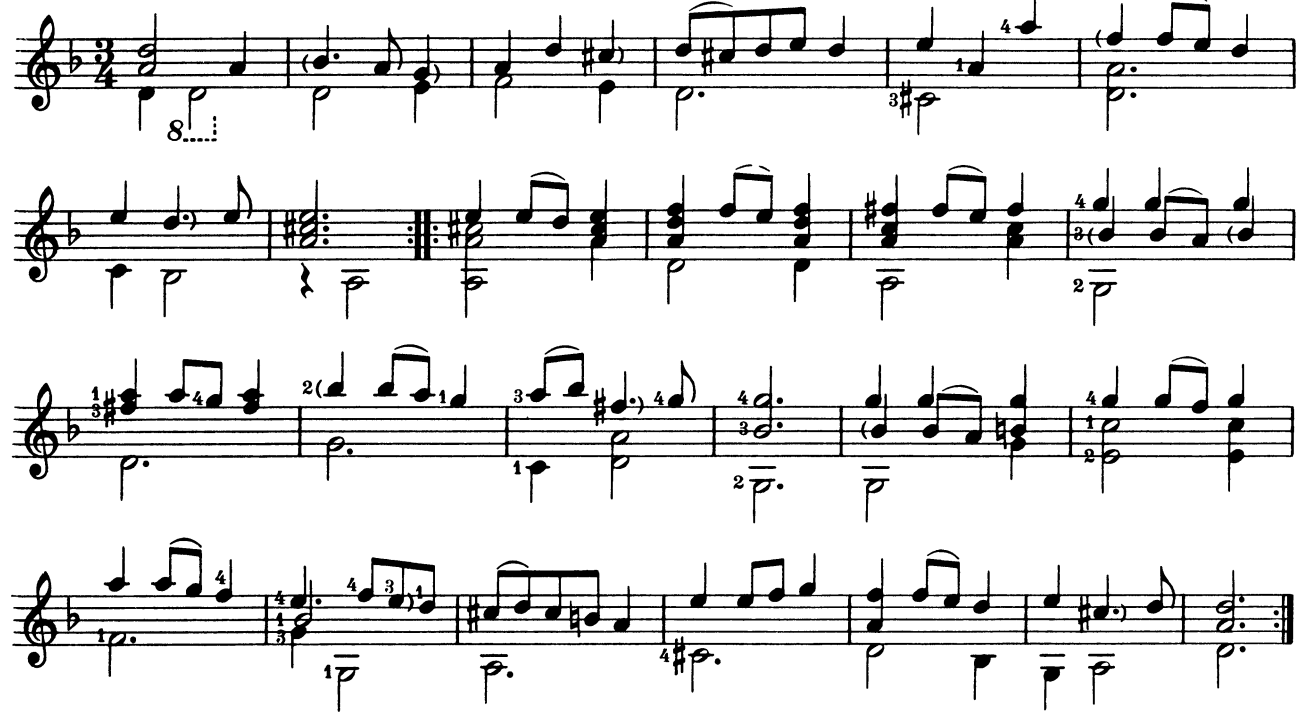
Menuett



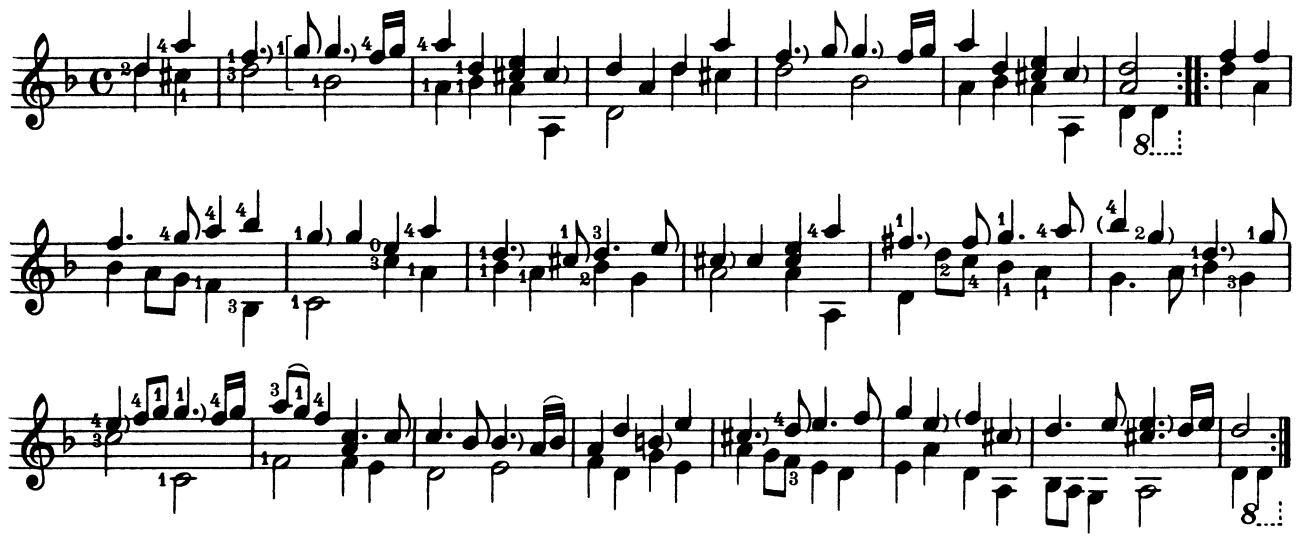
Gavotte



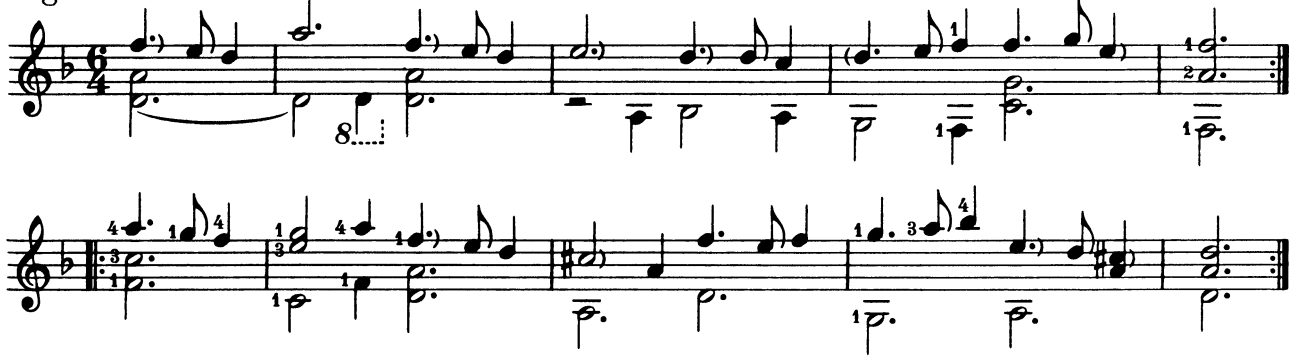
Sarabande



Gavotte



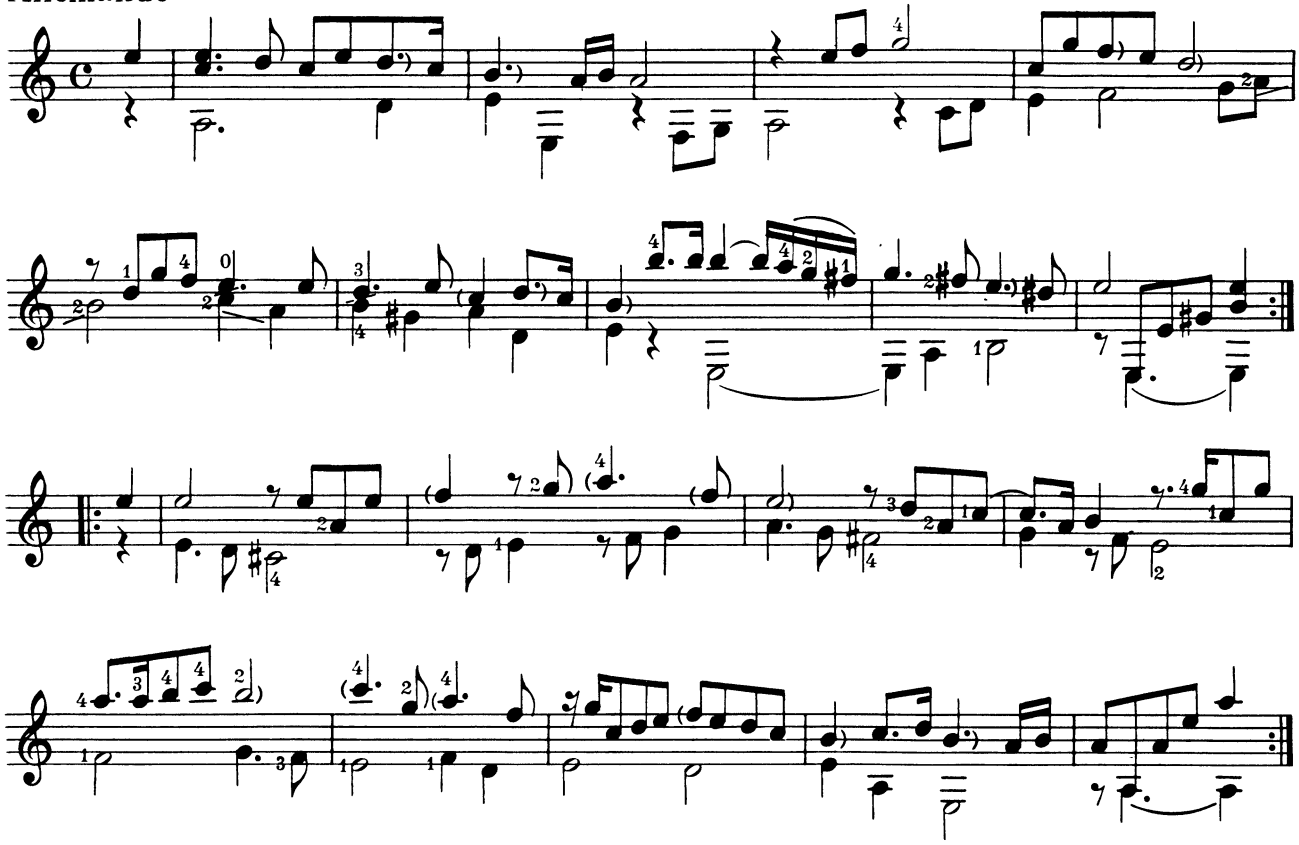
Gigue



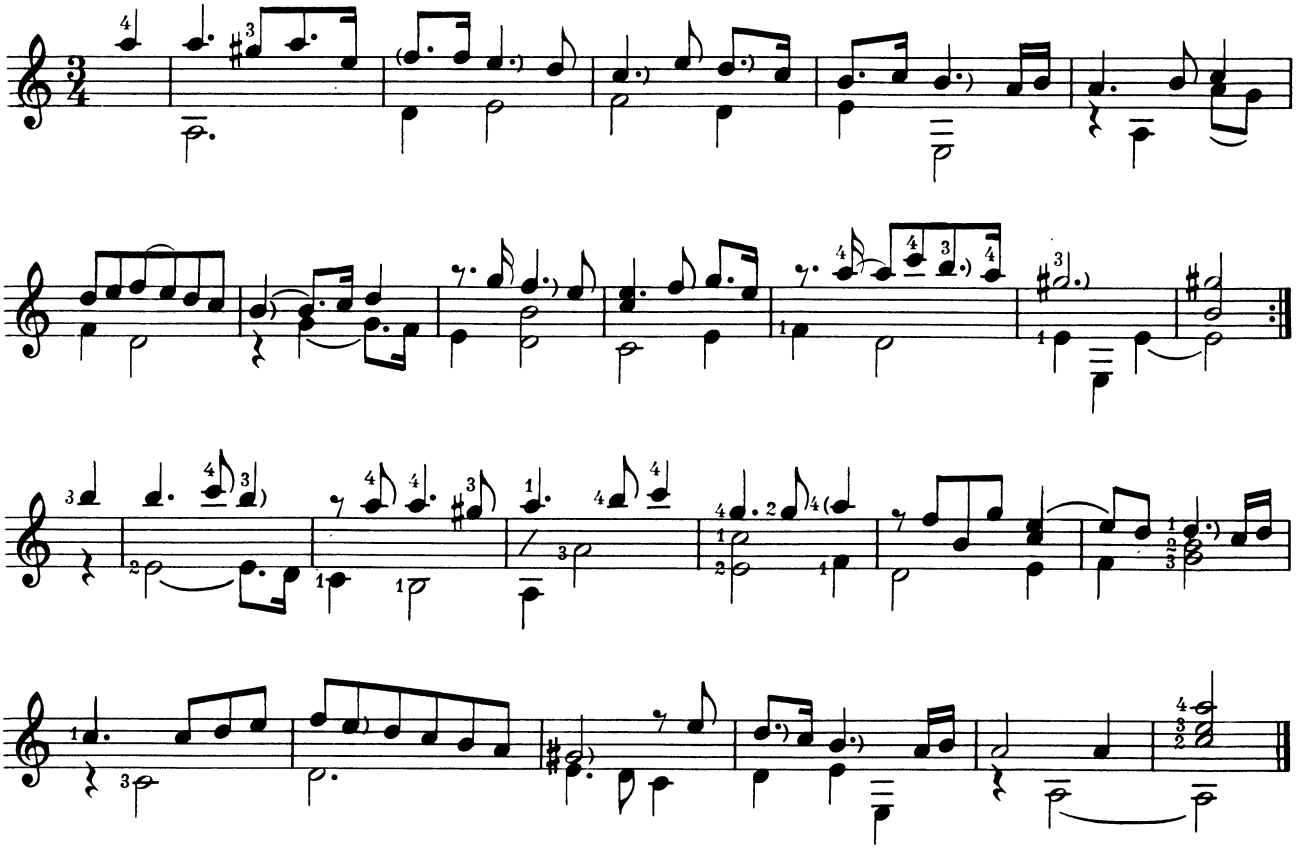
Partie

anonym
(Schwerin)

Allemande



Courante



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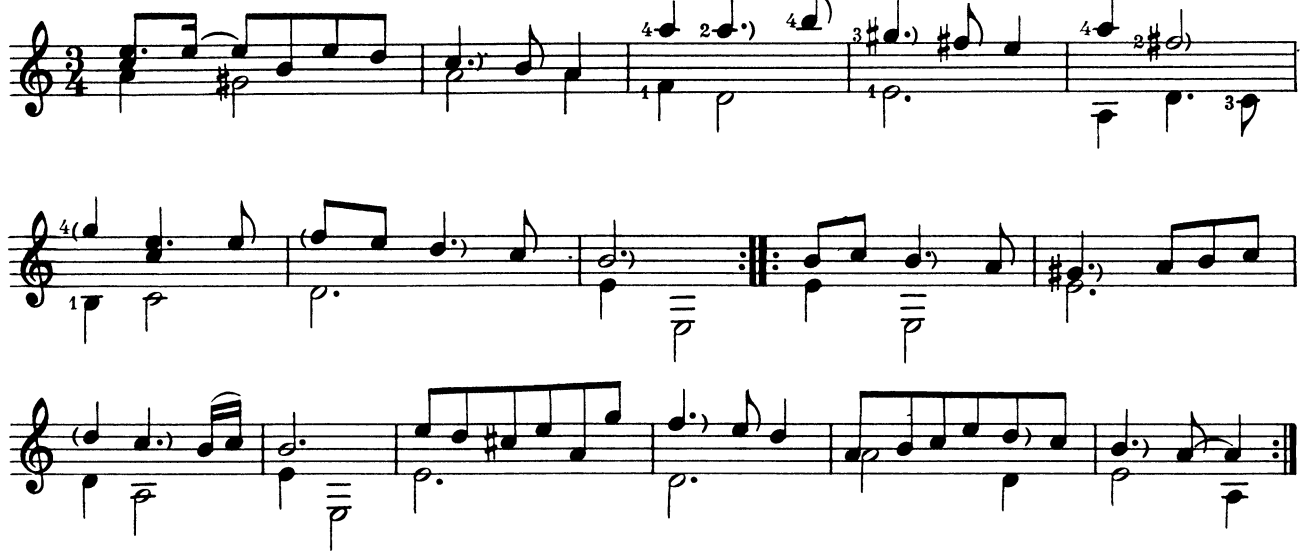
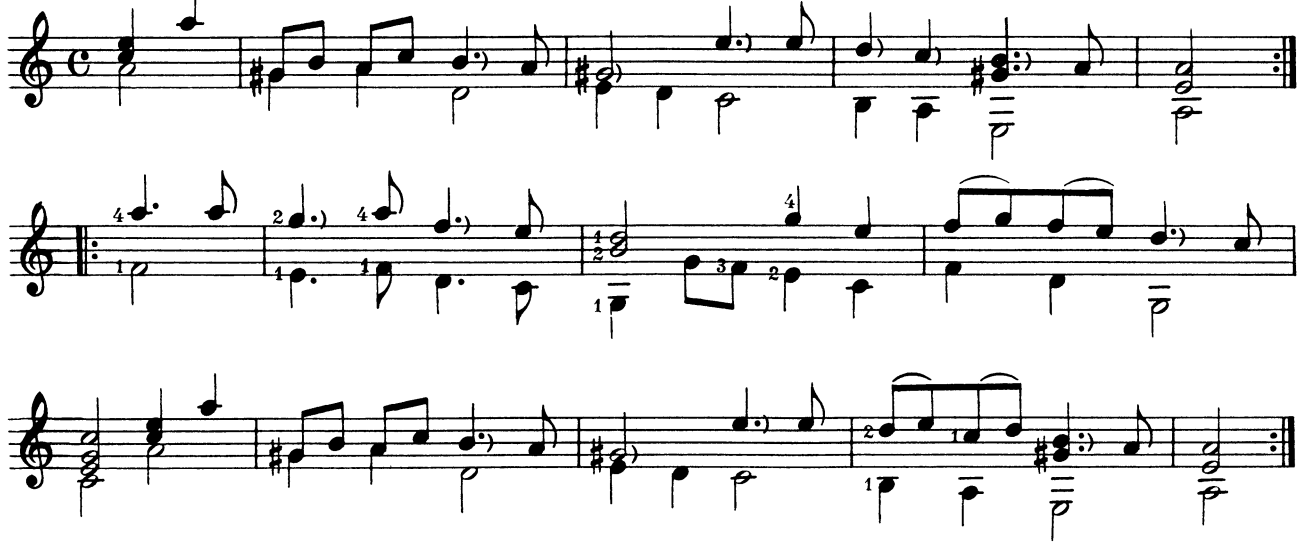


Gavotte



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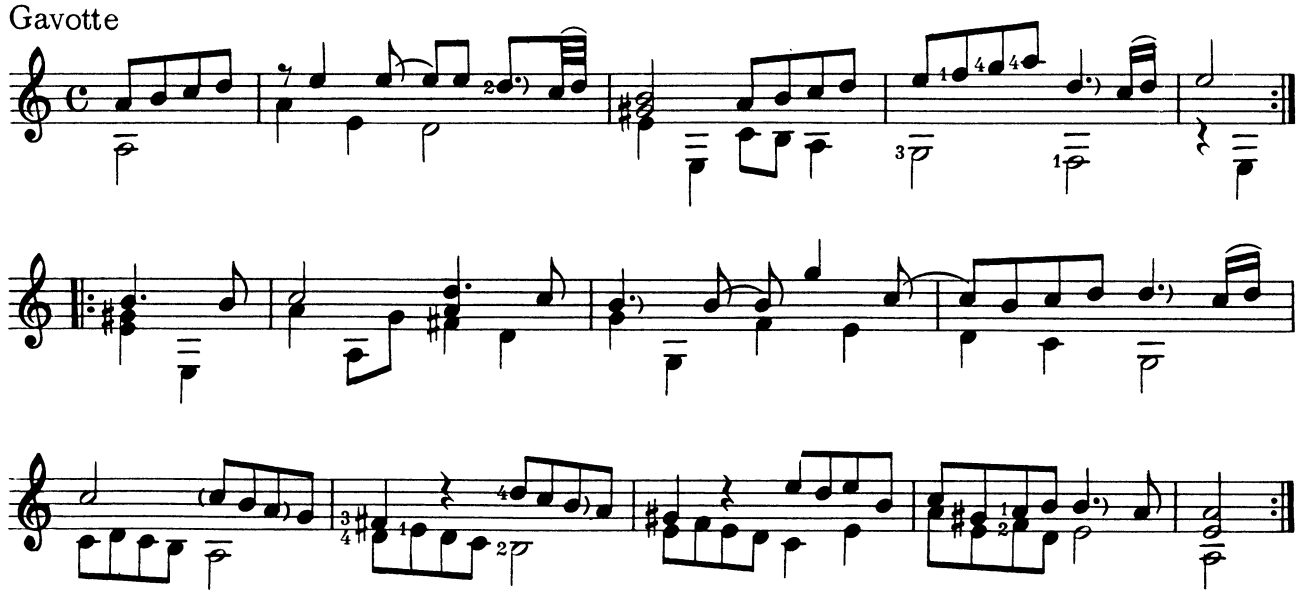
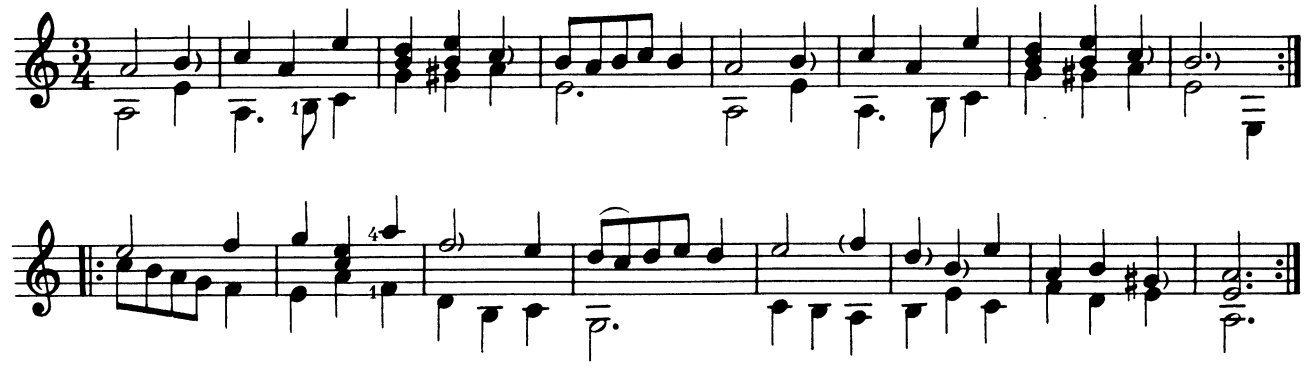
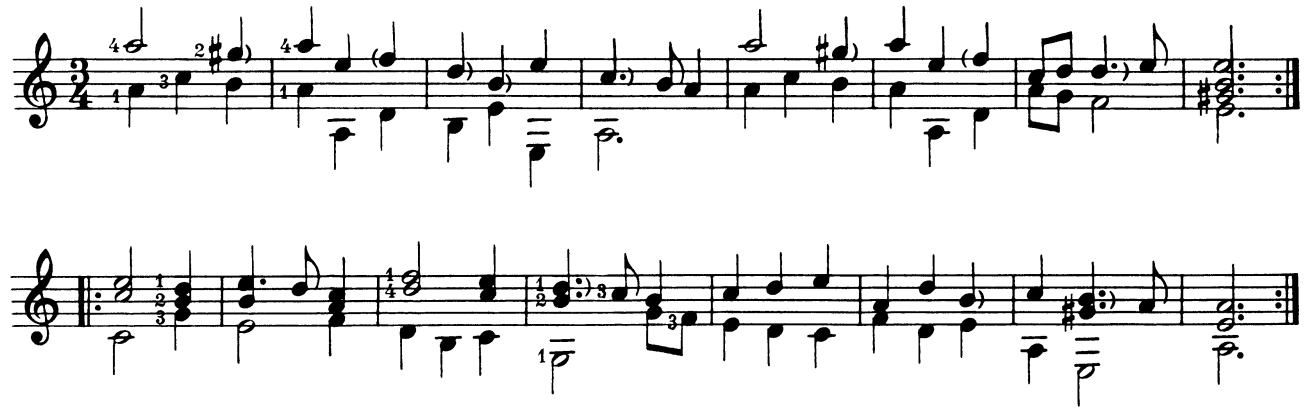


Menuett



Menuett



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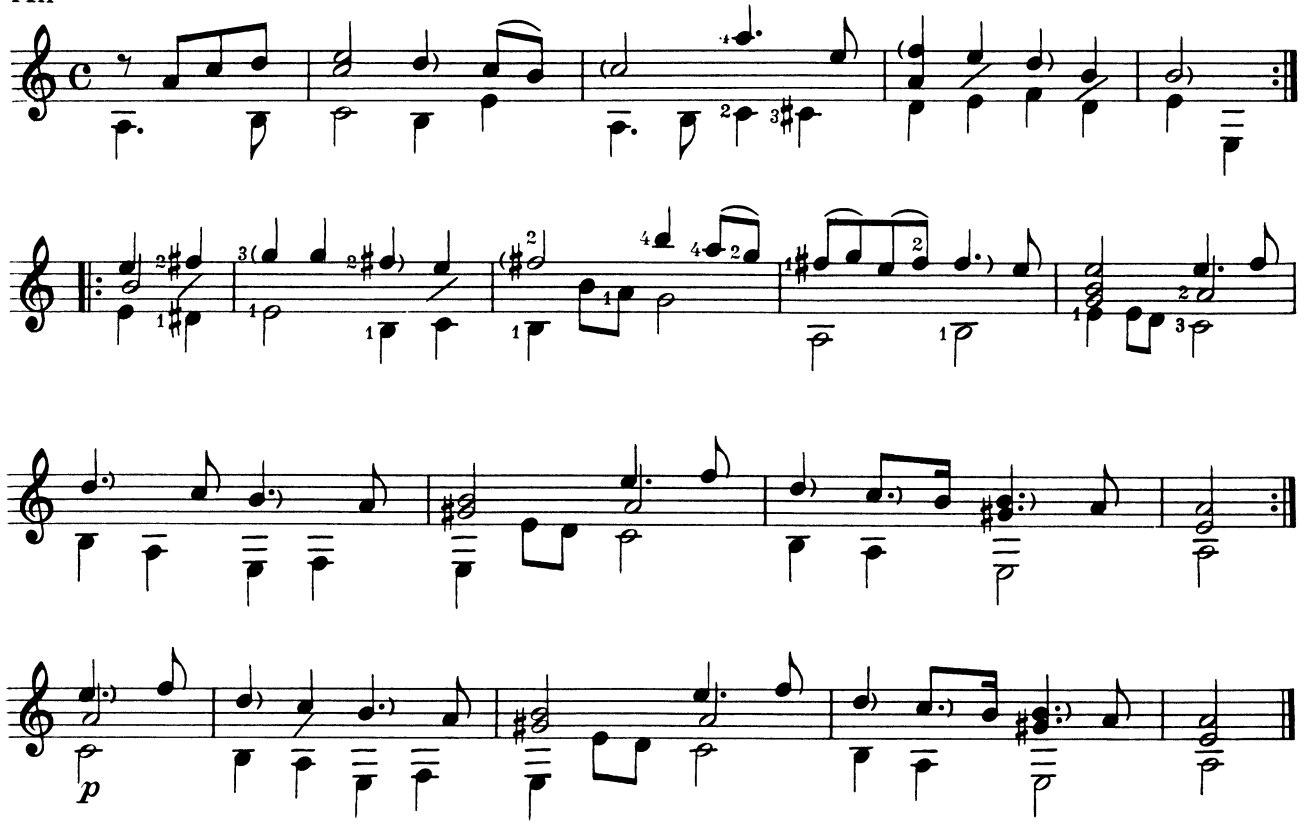

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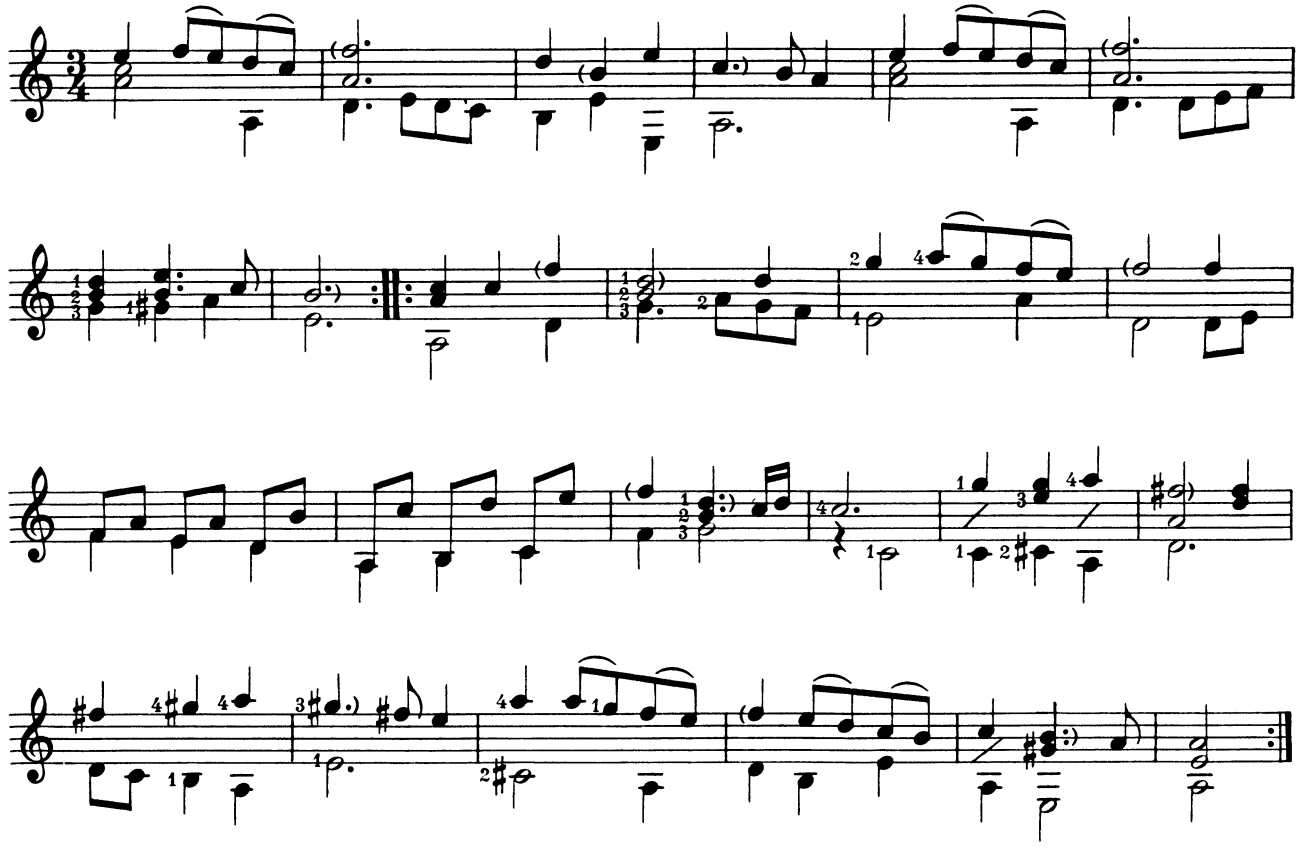

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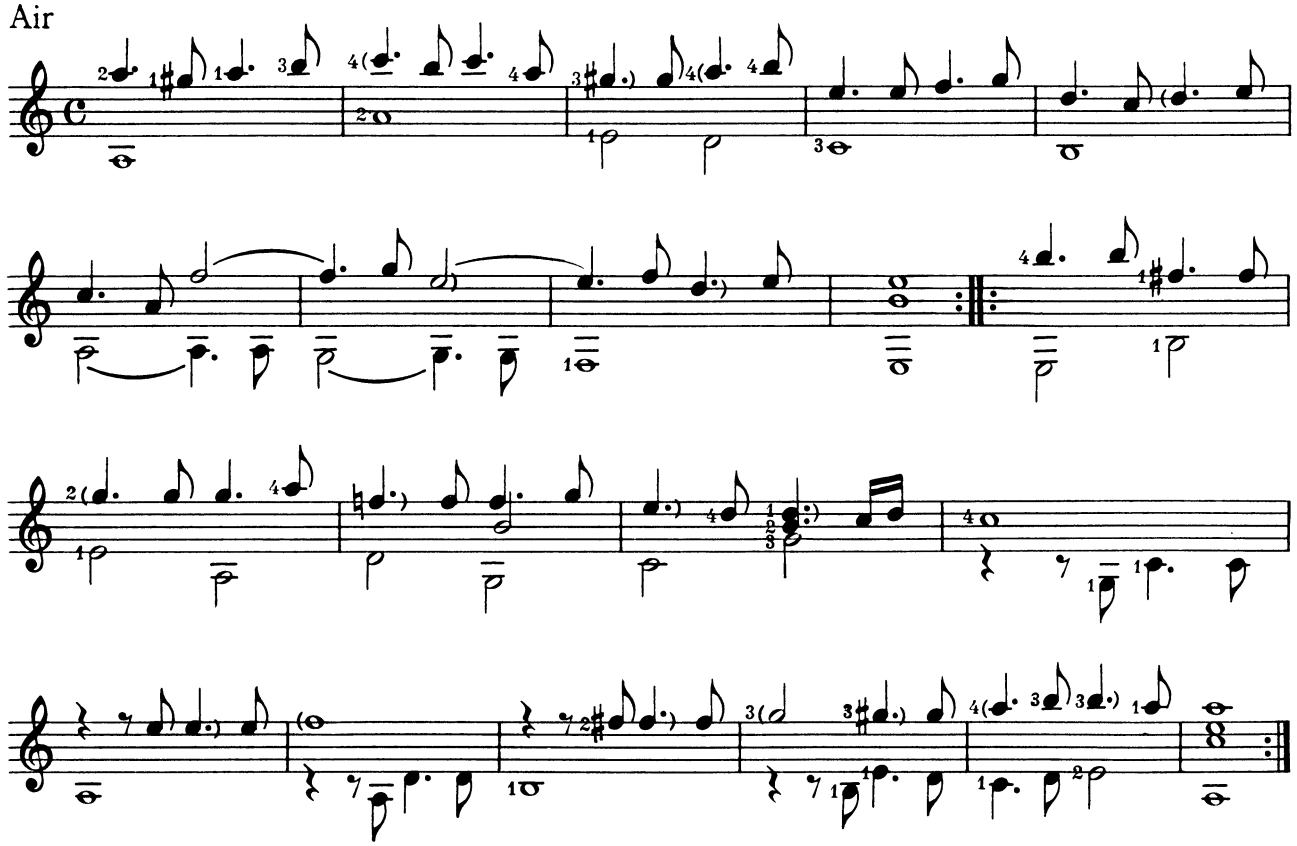
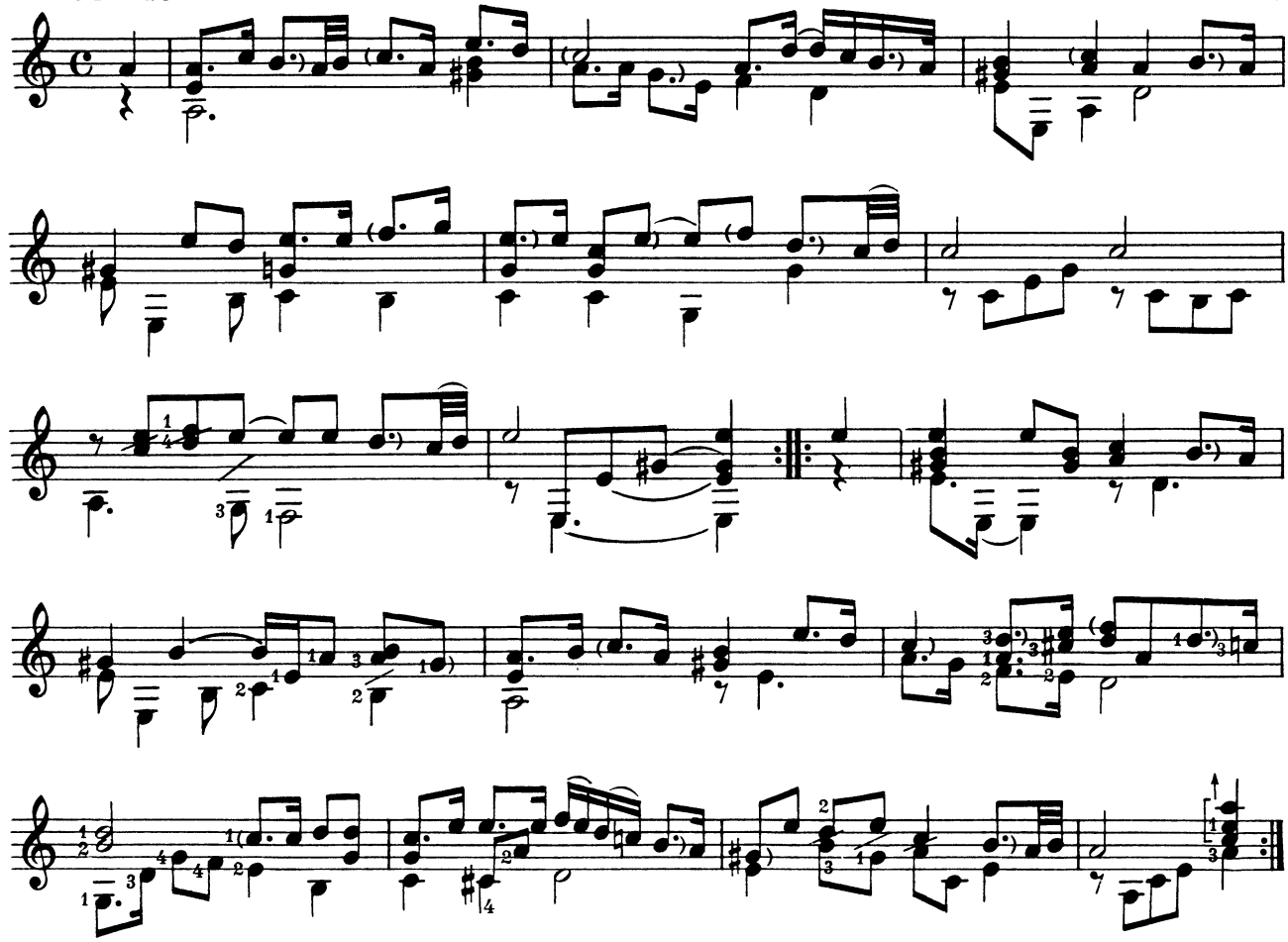


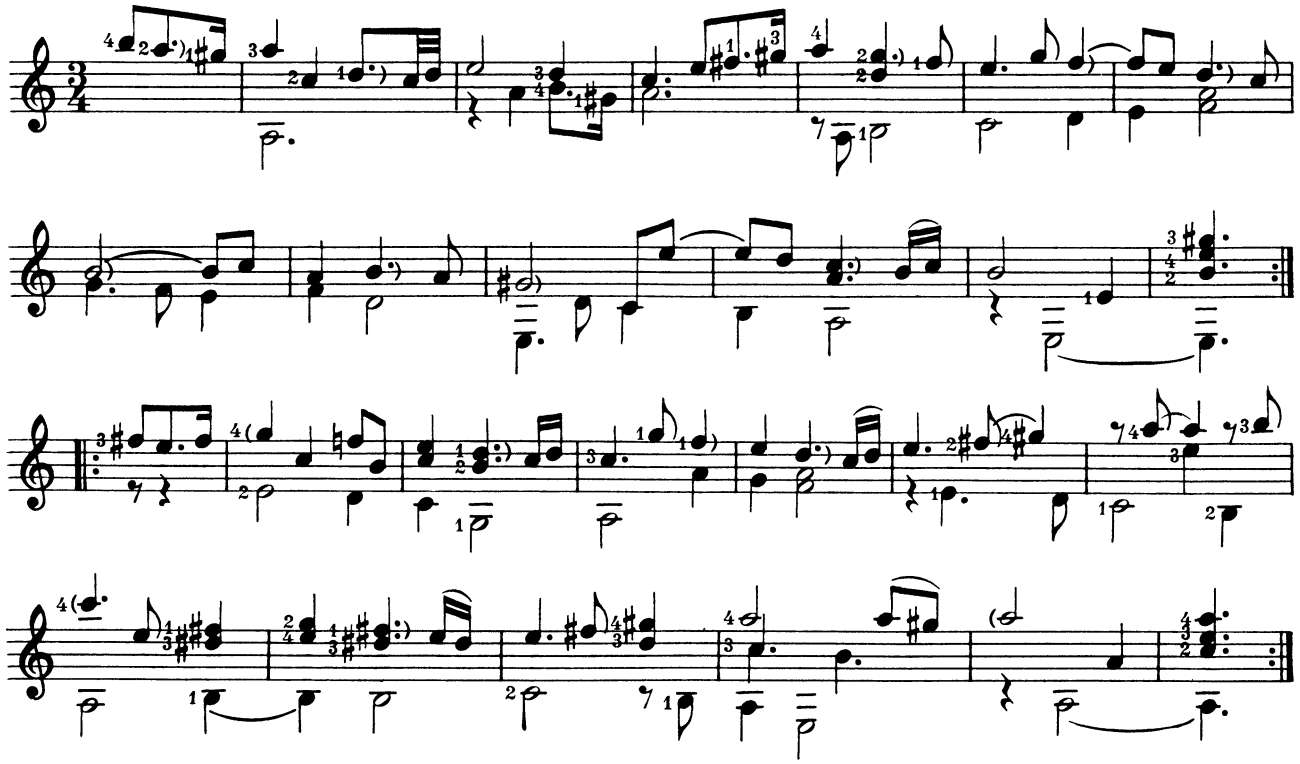
Partie

Allemande

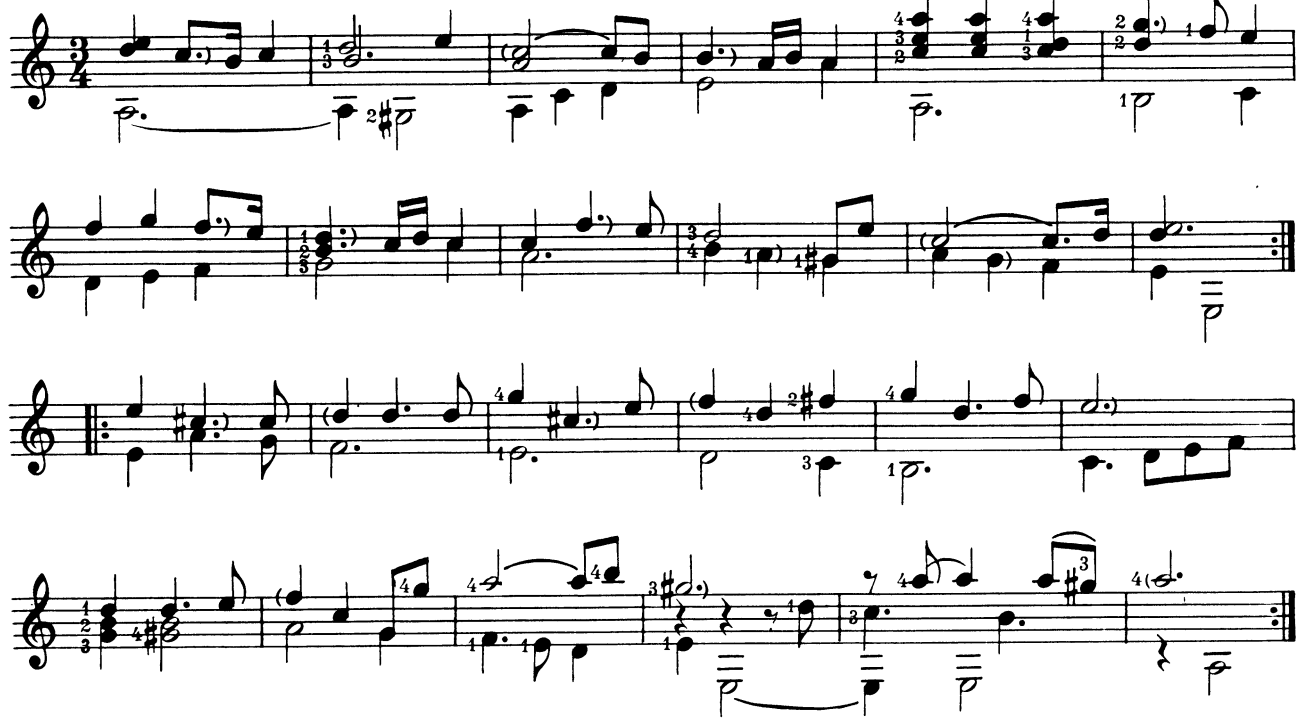
anonym
(Schwerin)



Courante



Sarabande



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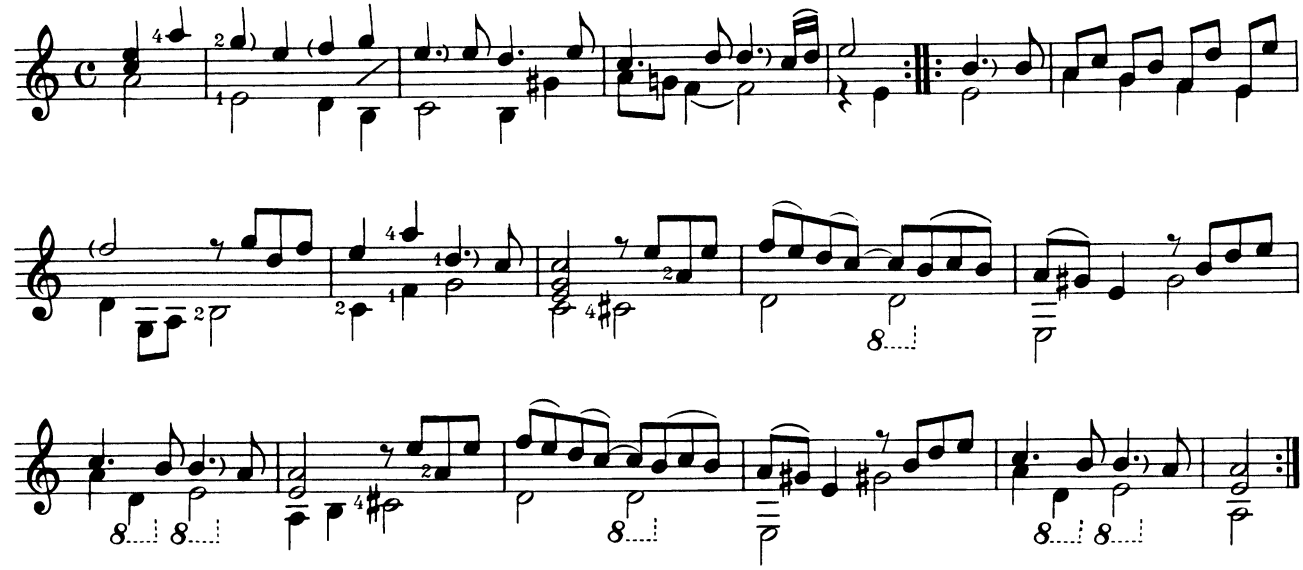

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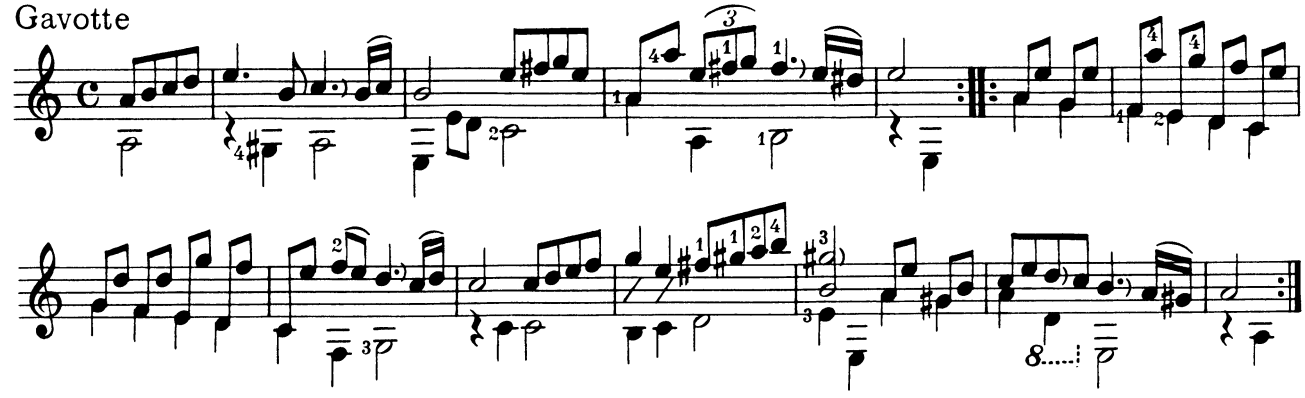

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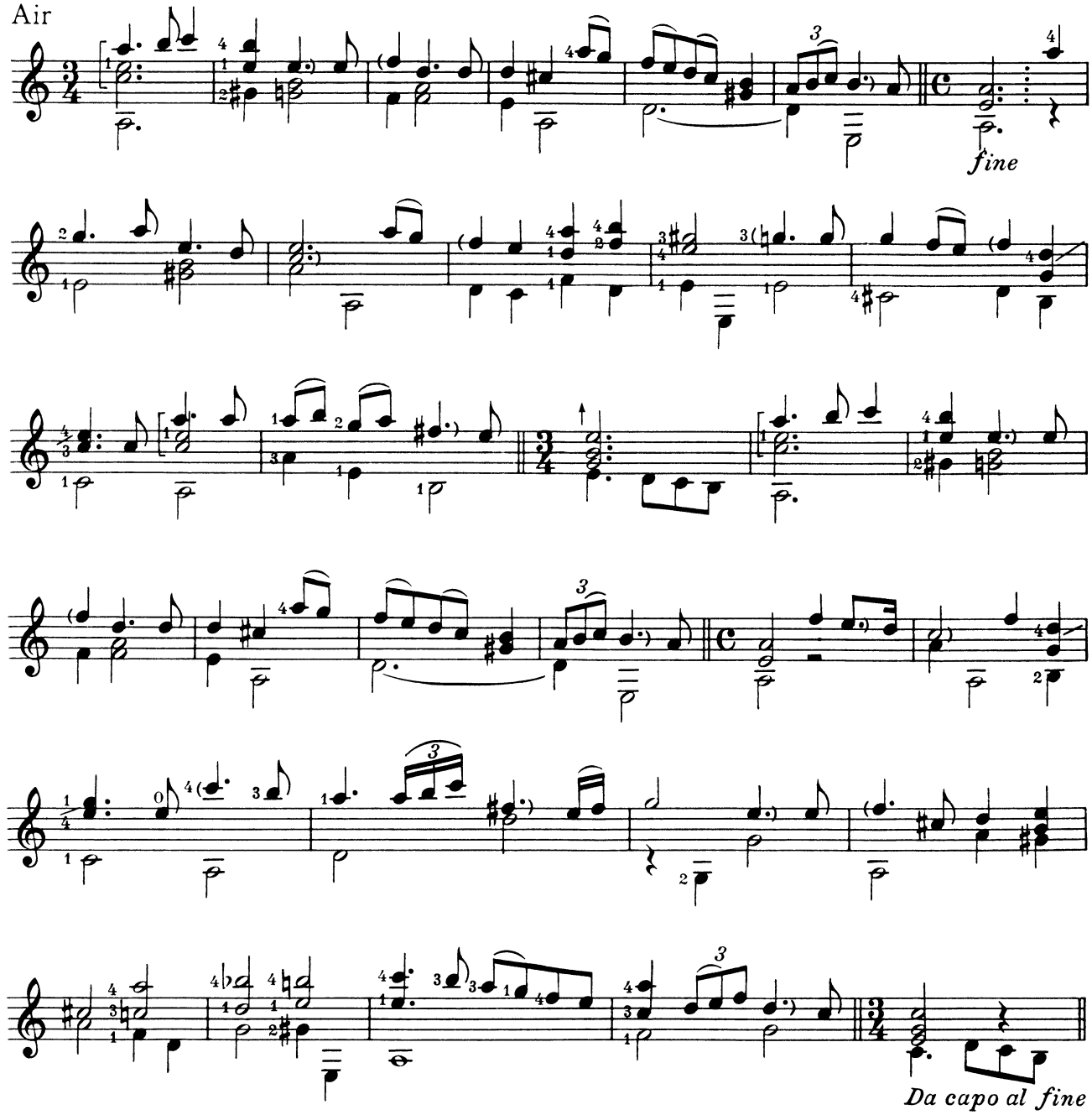

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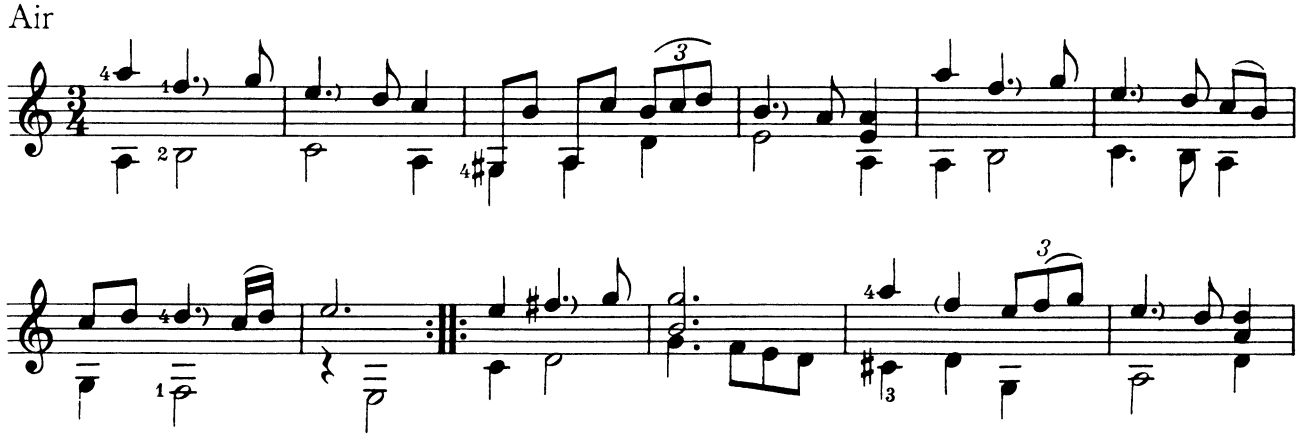

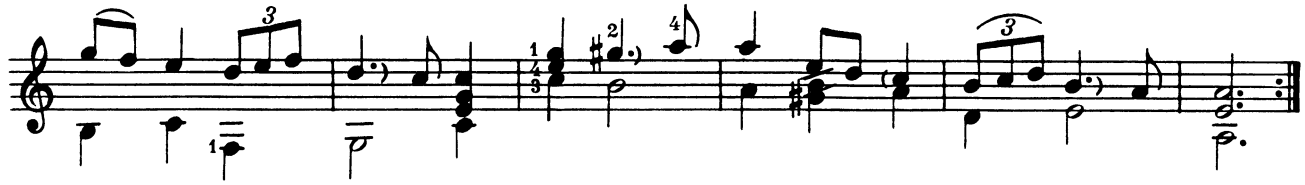

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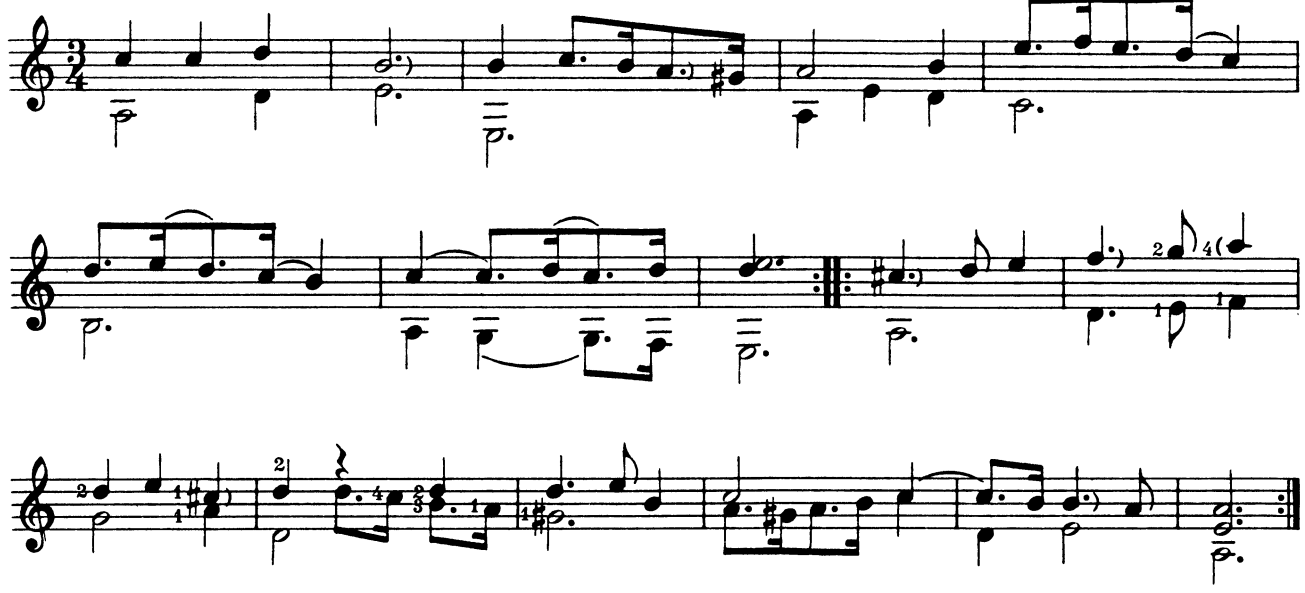
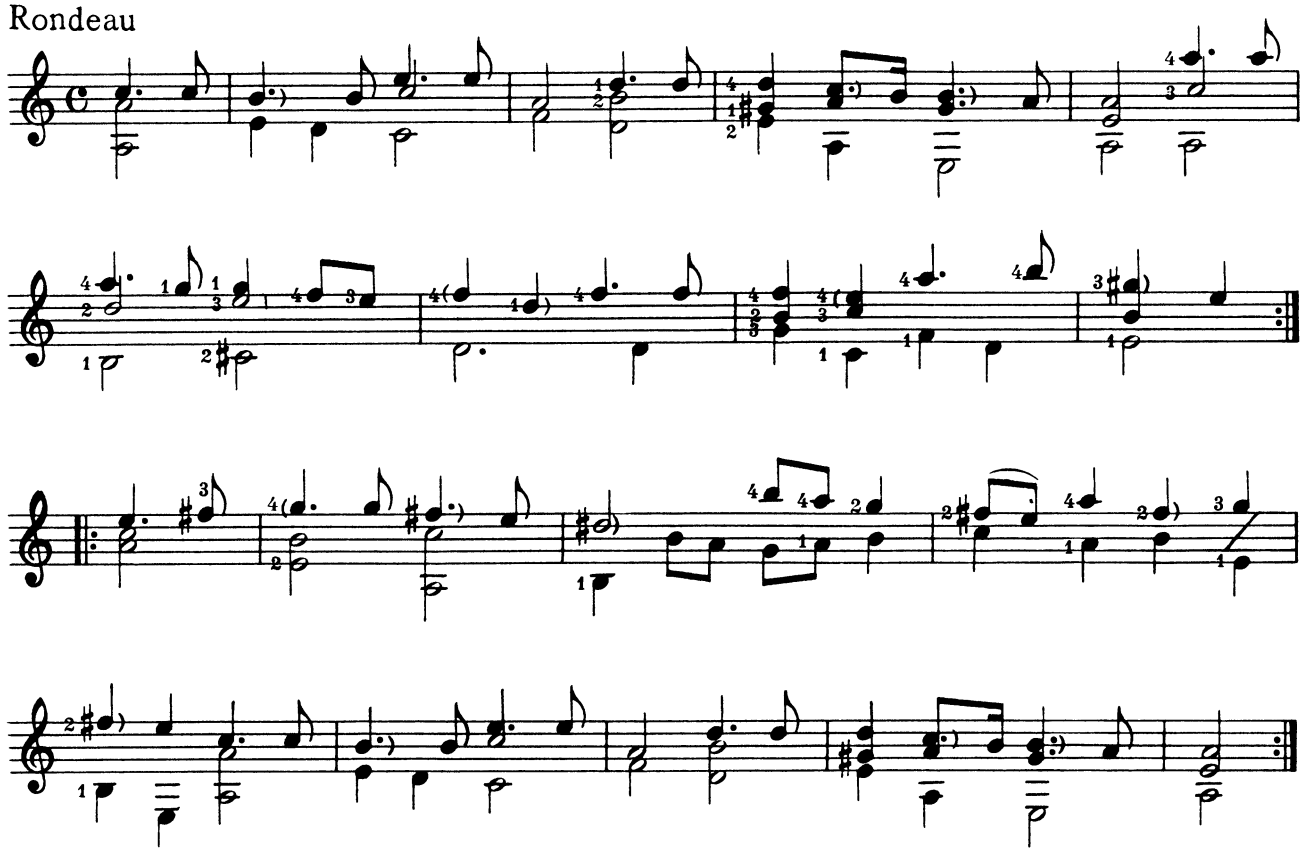


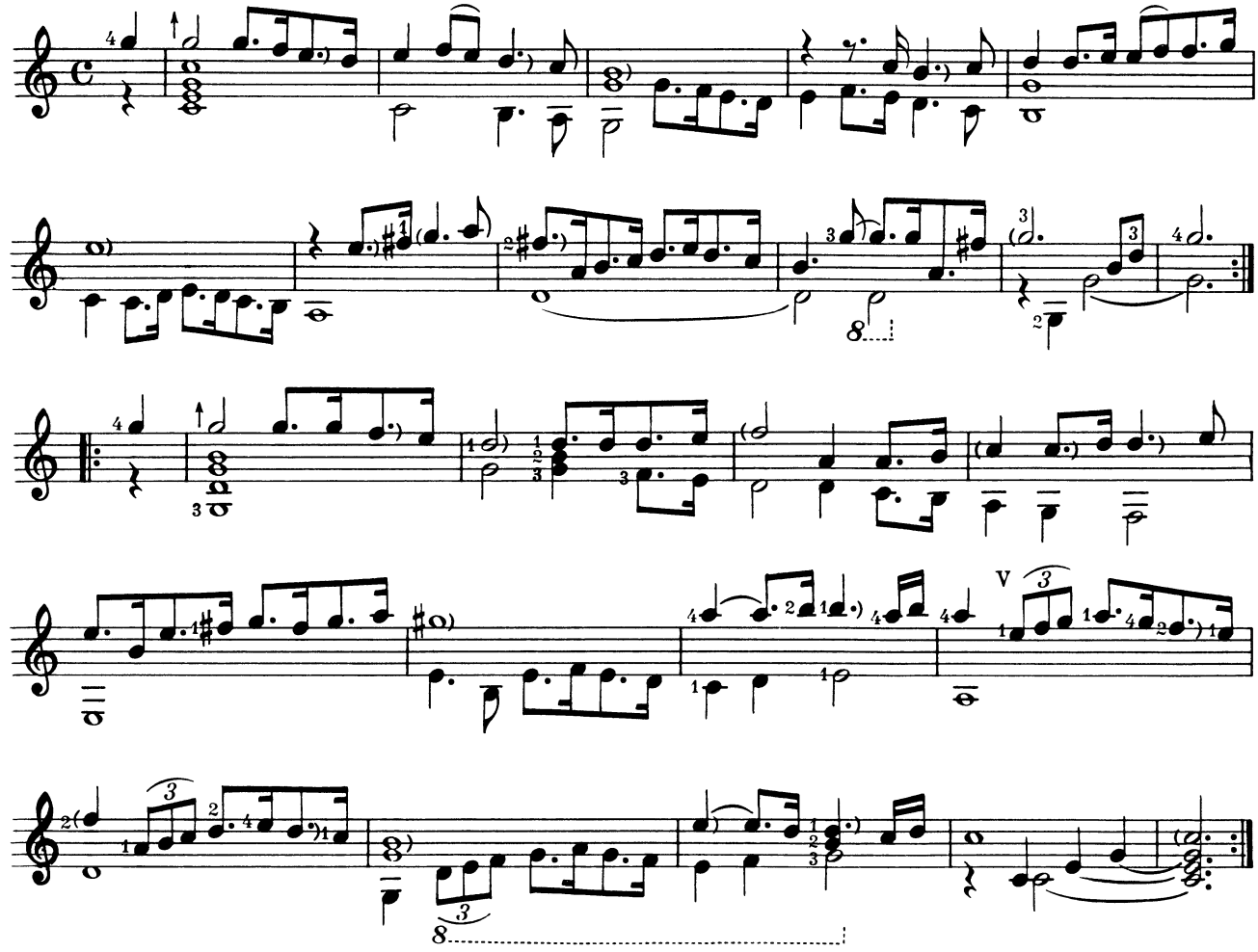
Rondeau



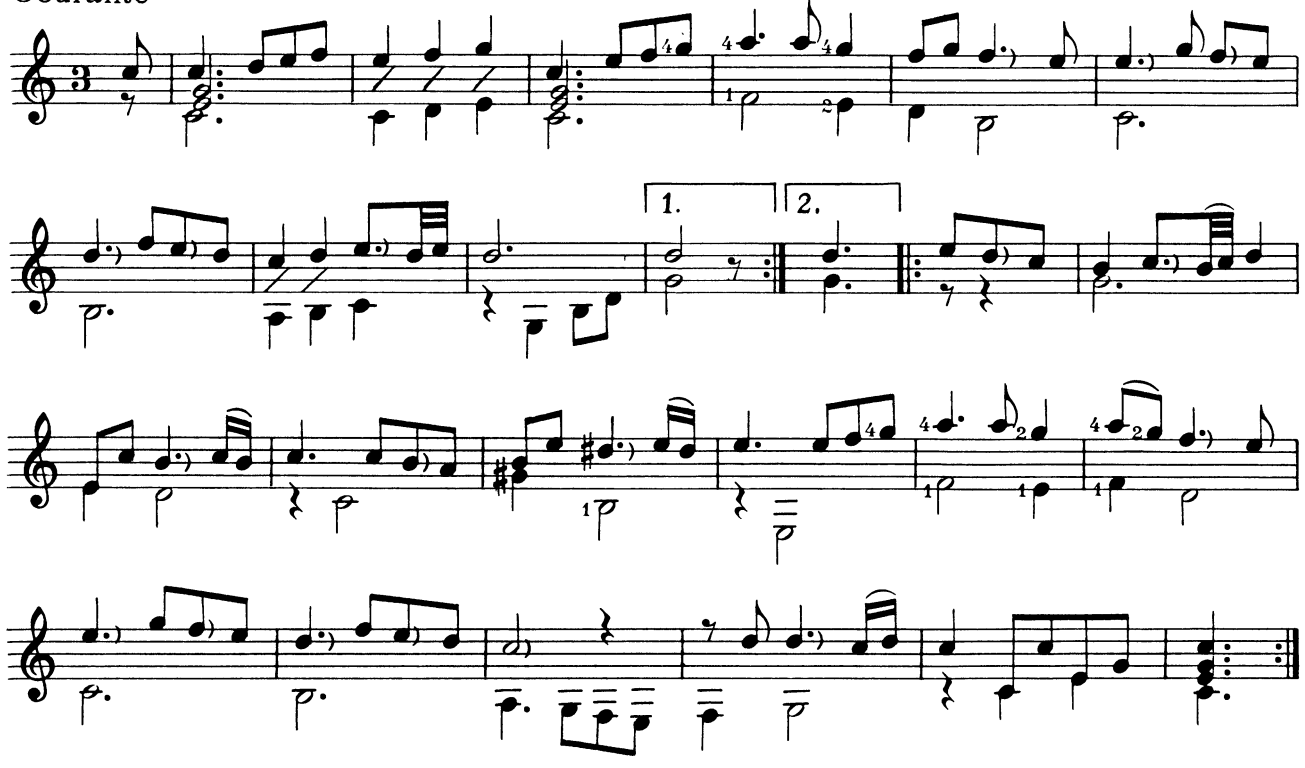
Suite

anonym
(Schwerin)

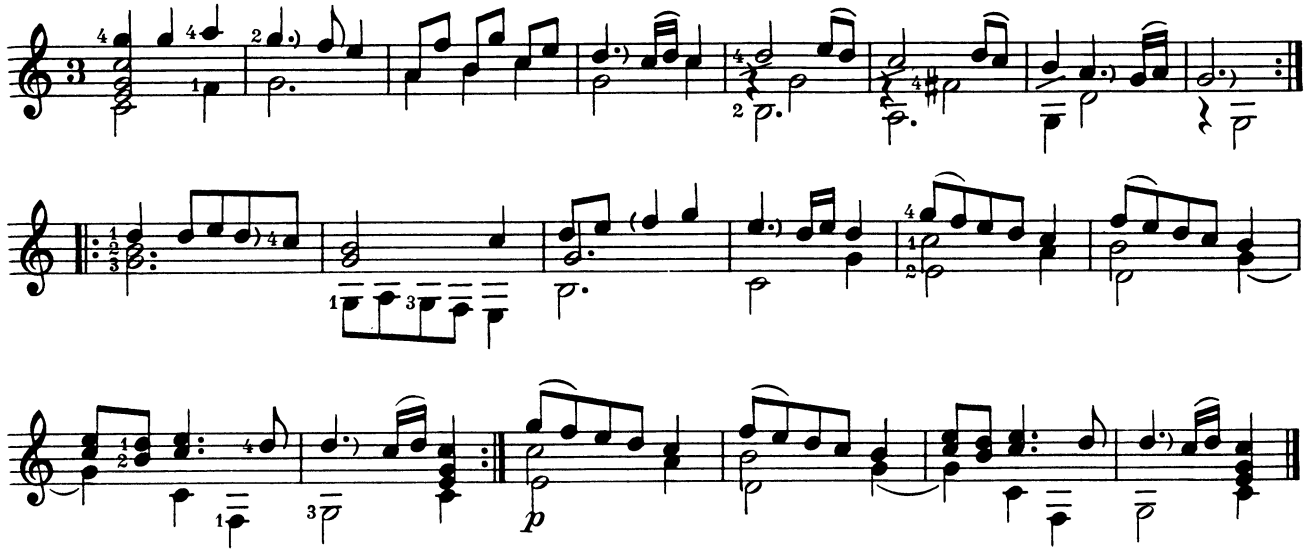
Allemande



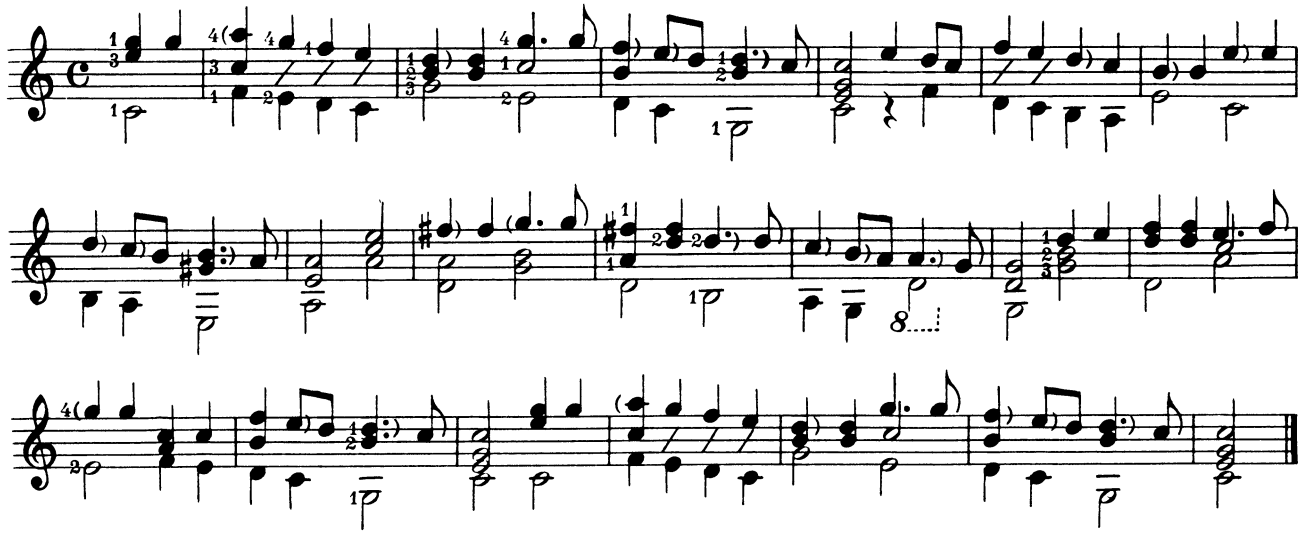
Courante



Sarabande



Gavotte



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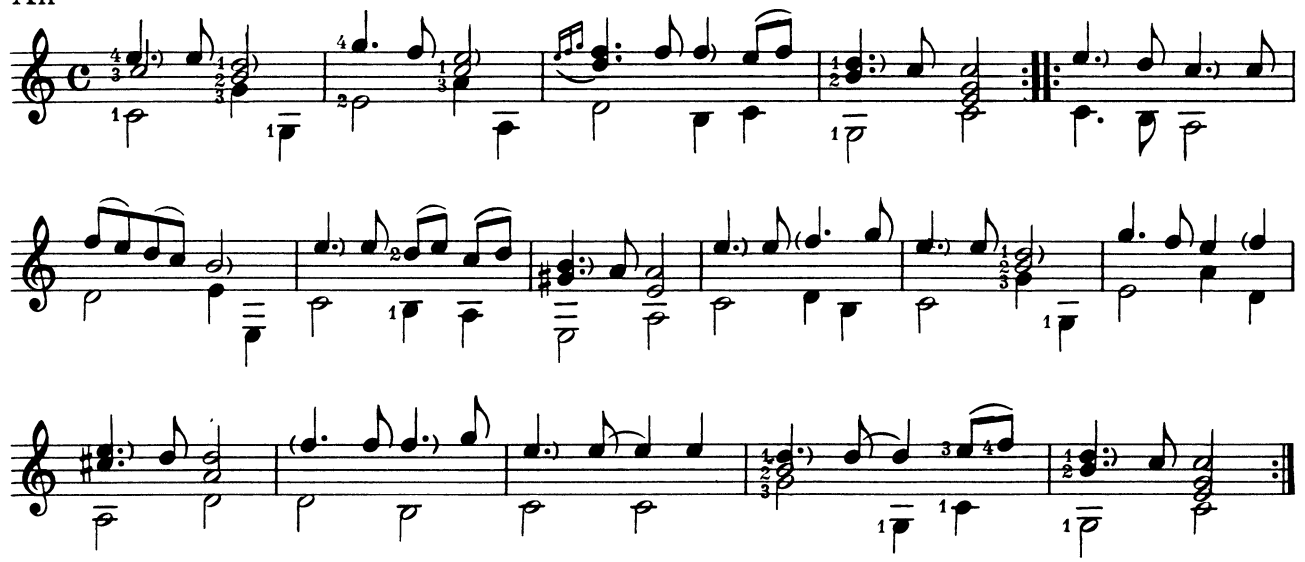
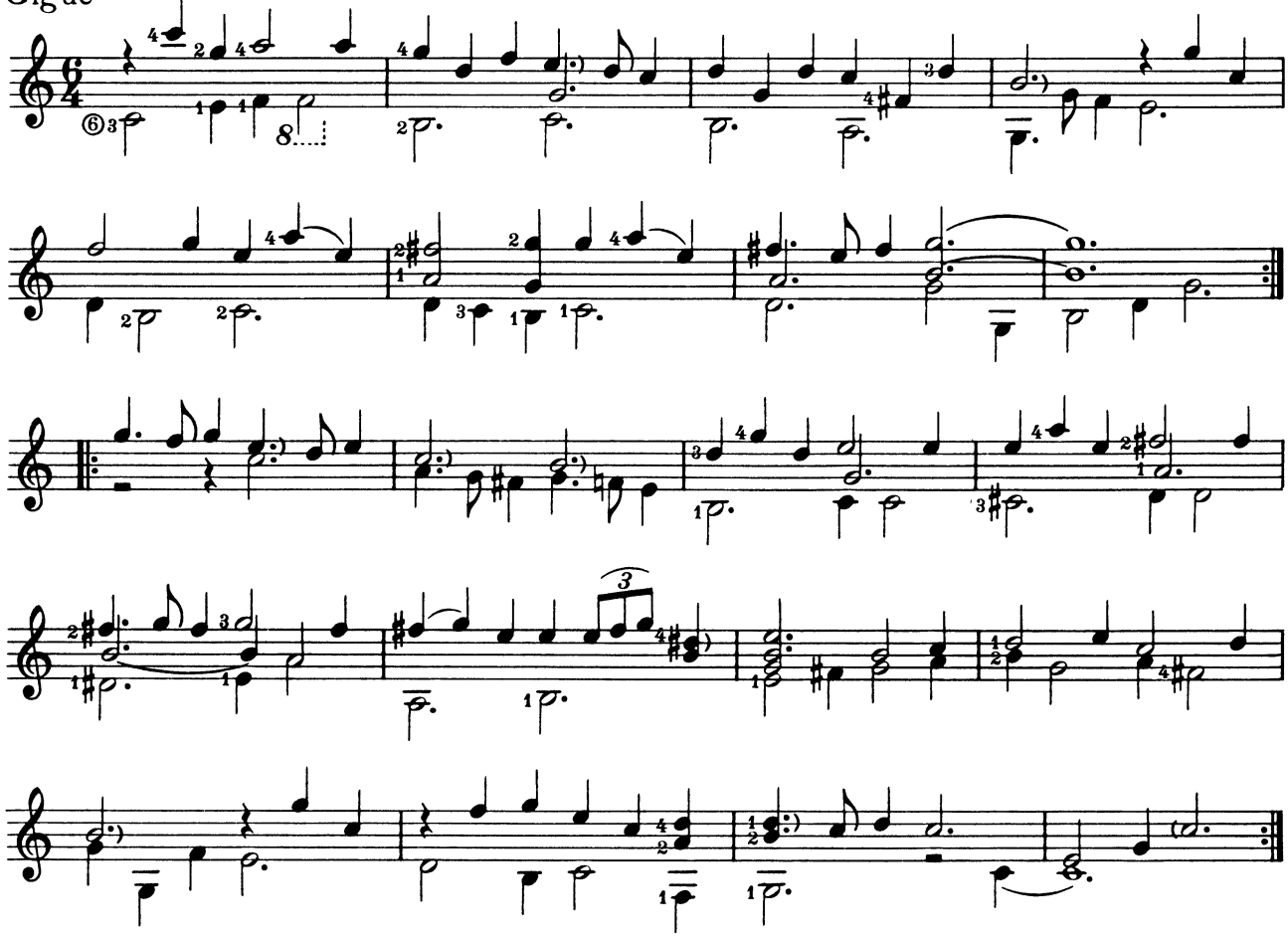


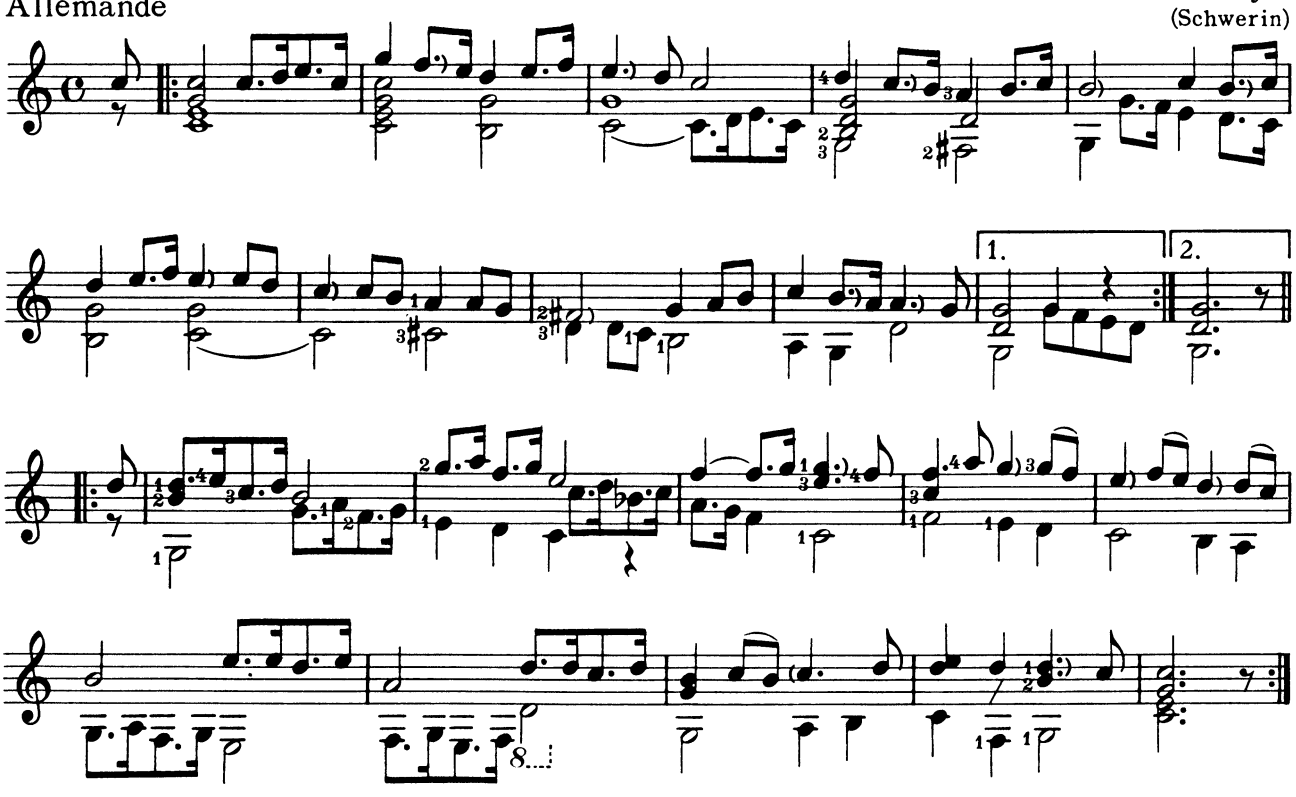
Gigue



Suite

Allemande

anonym
(Schwerin)



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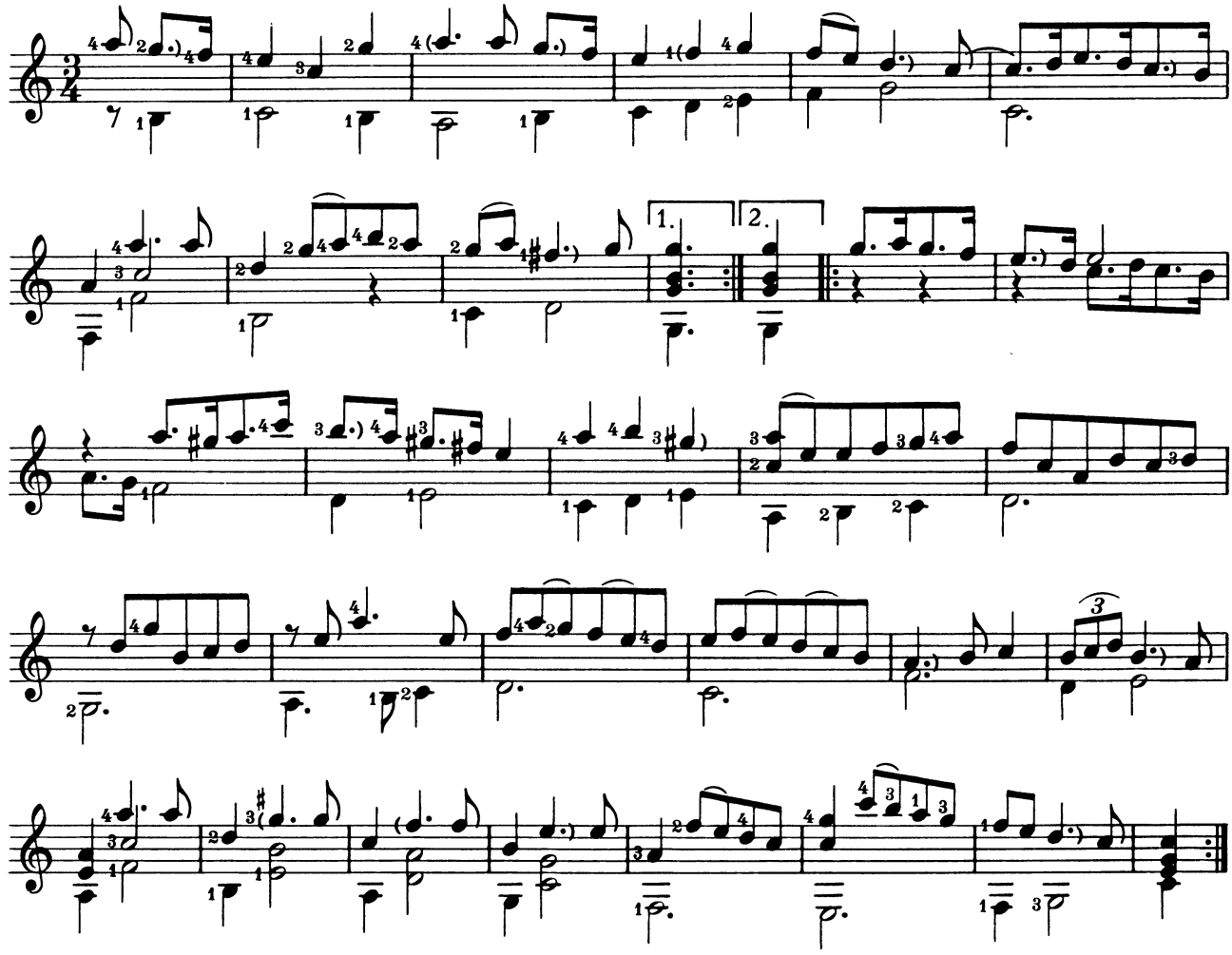

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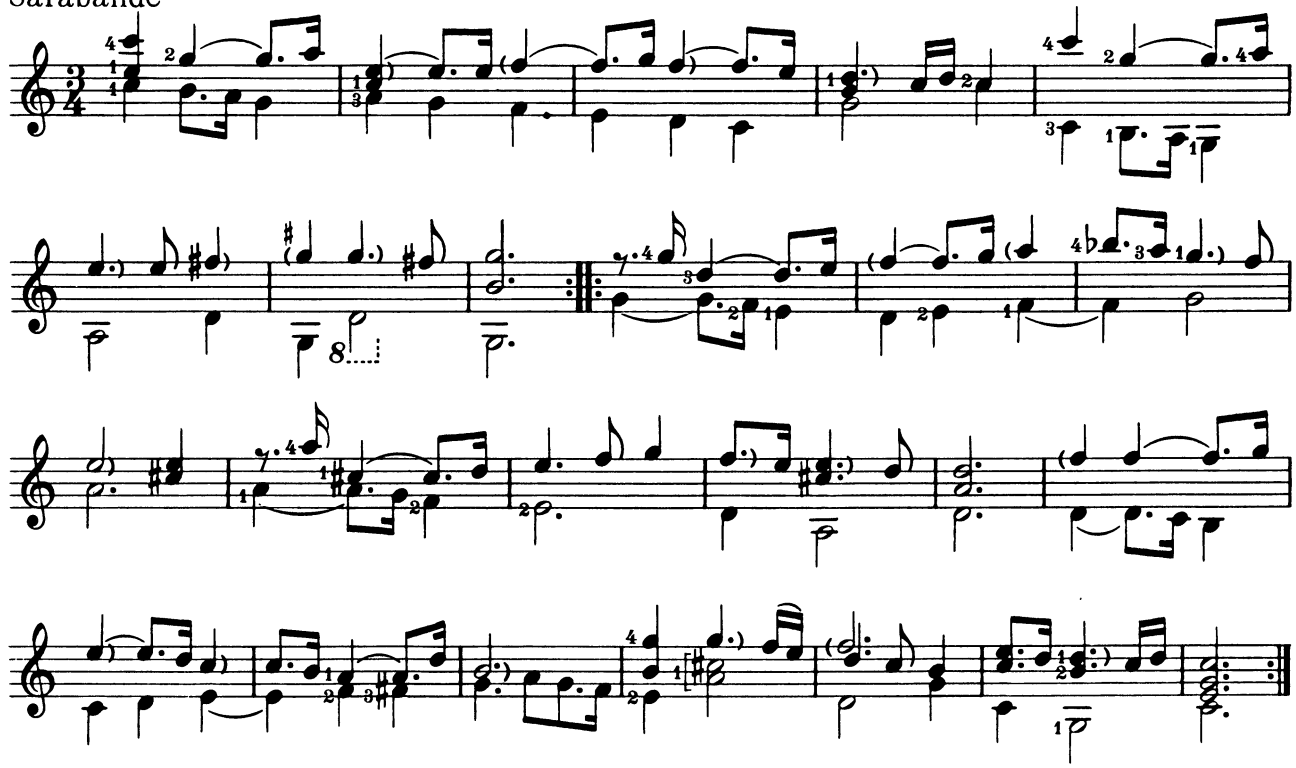

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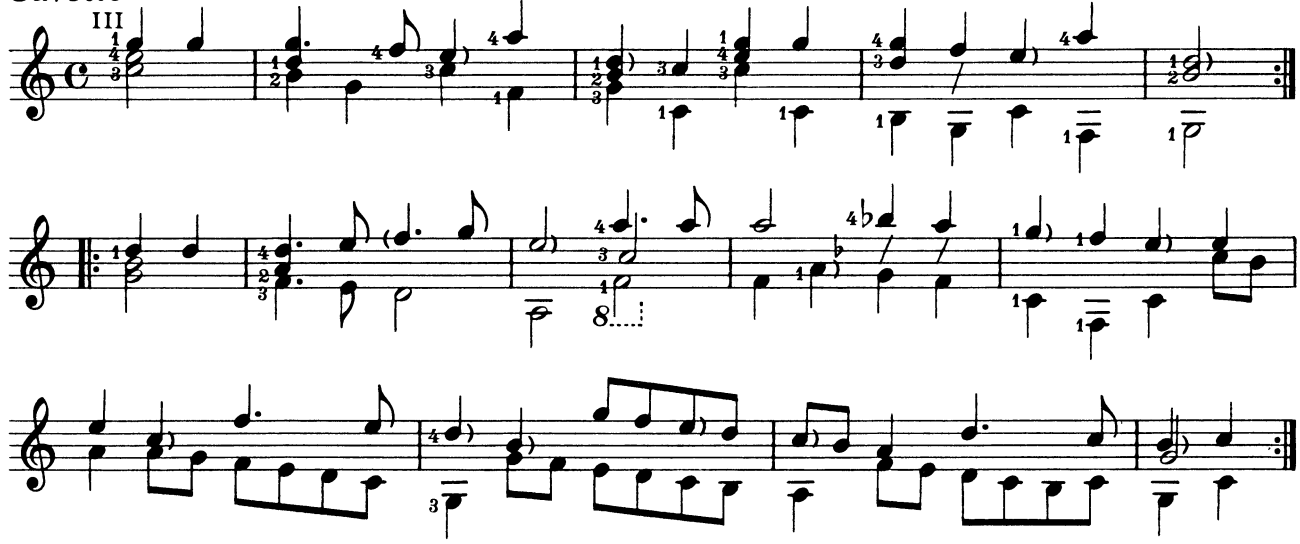
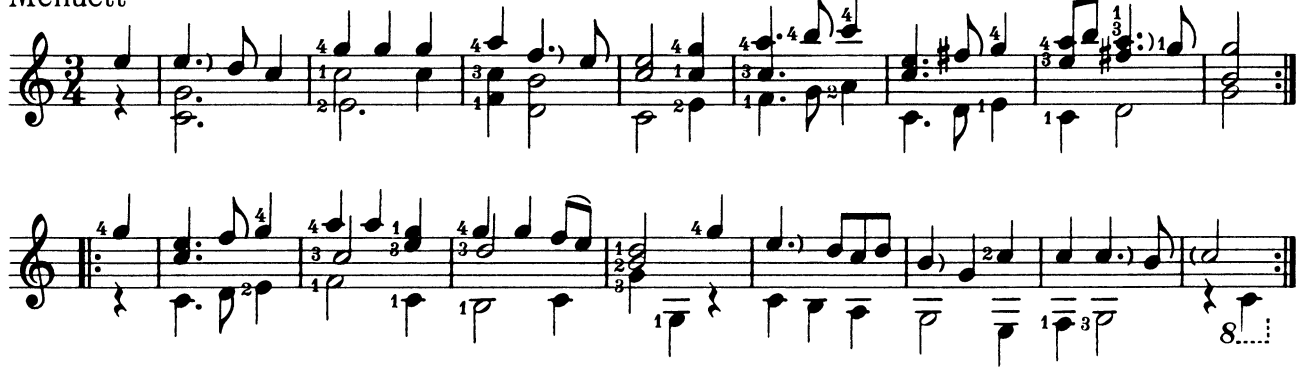
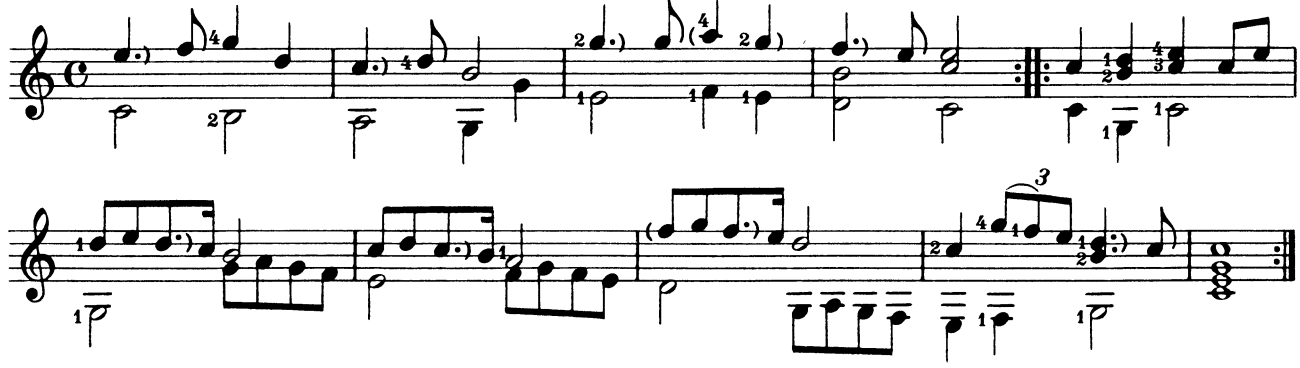


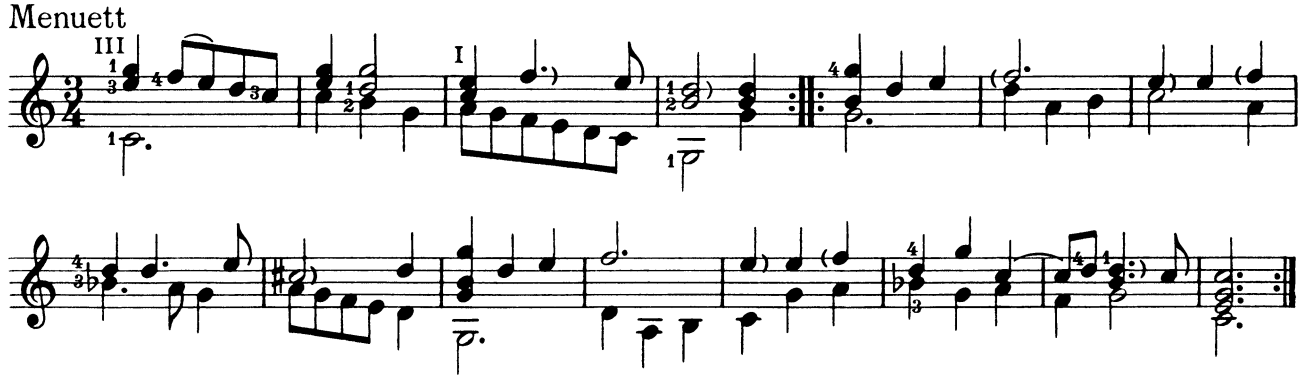
Menuett



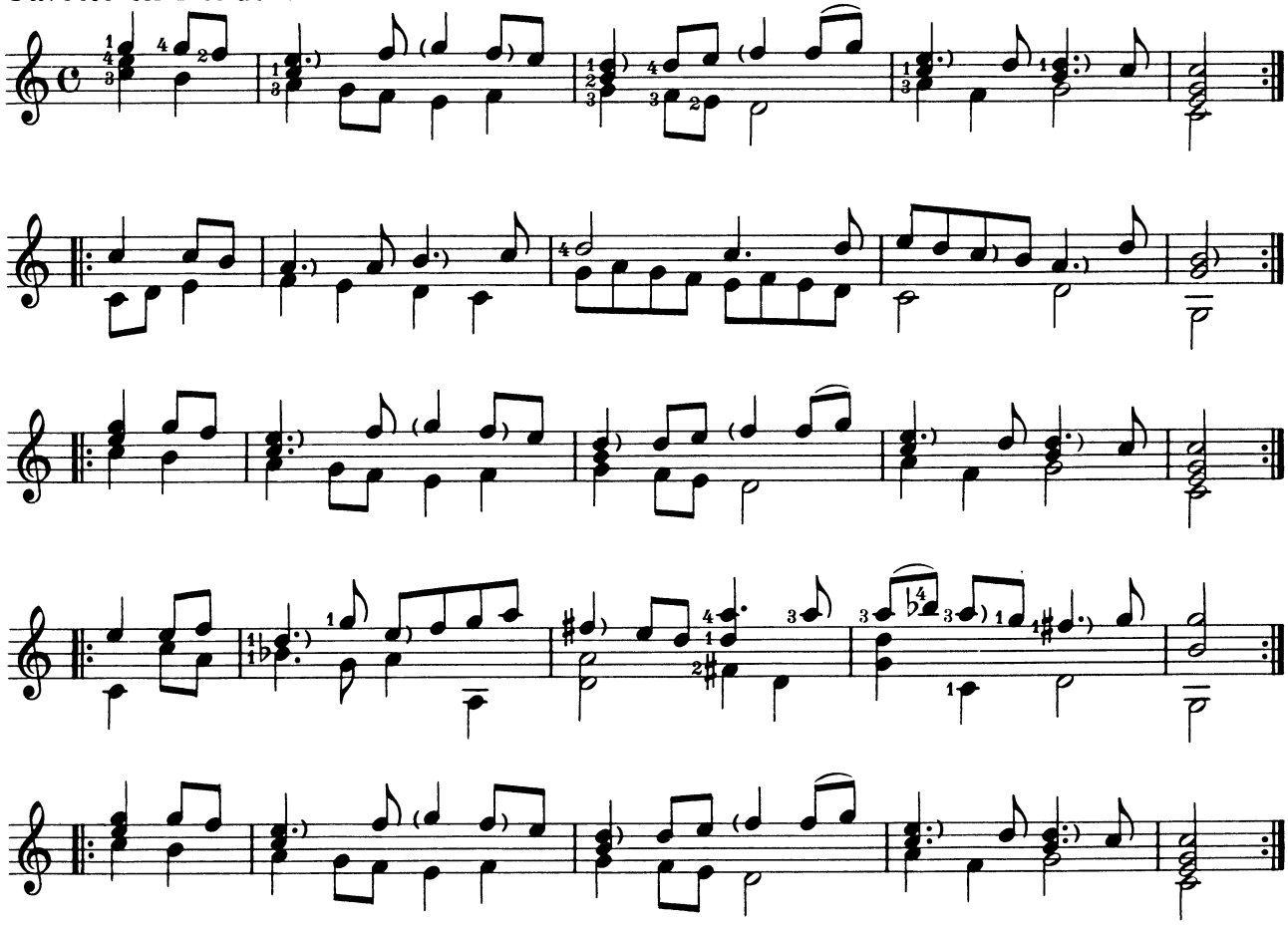
Air



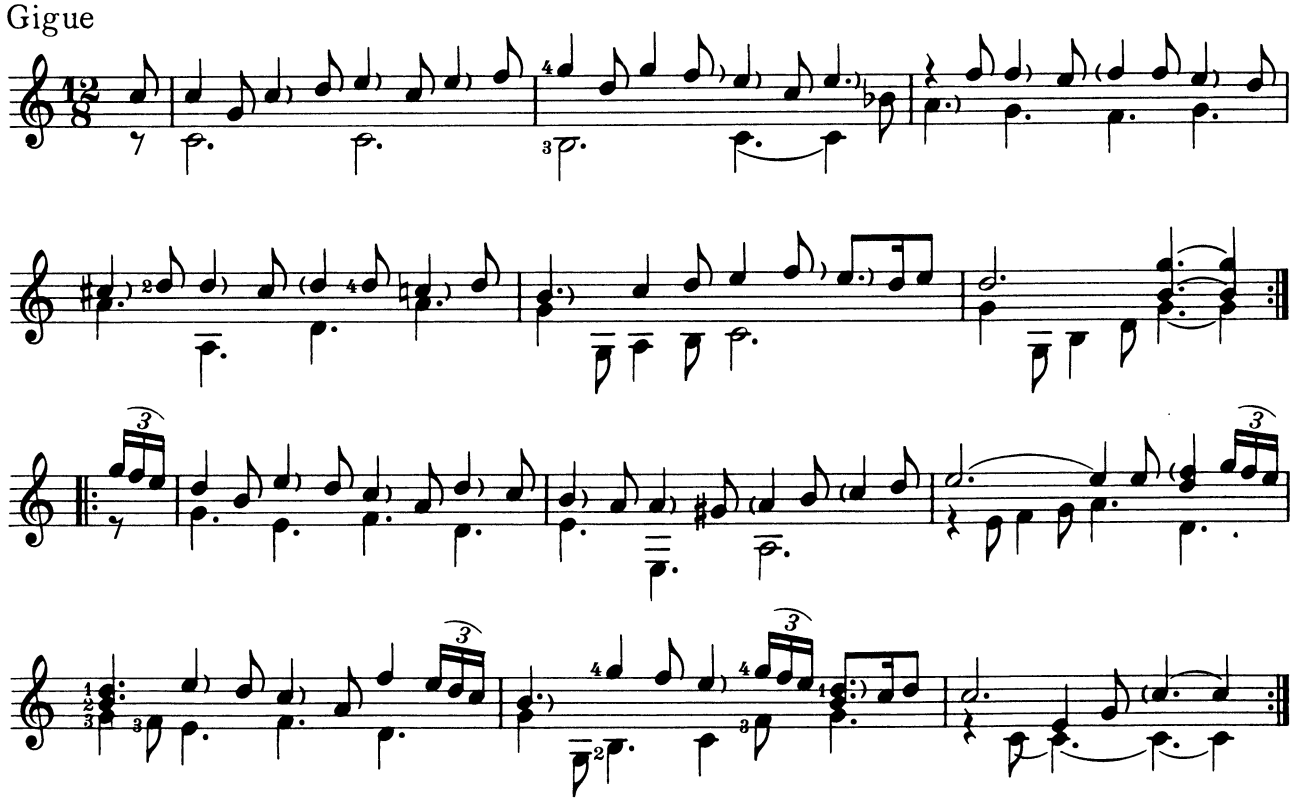
Menuett



Gavotte en Rondeau

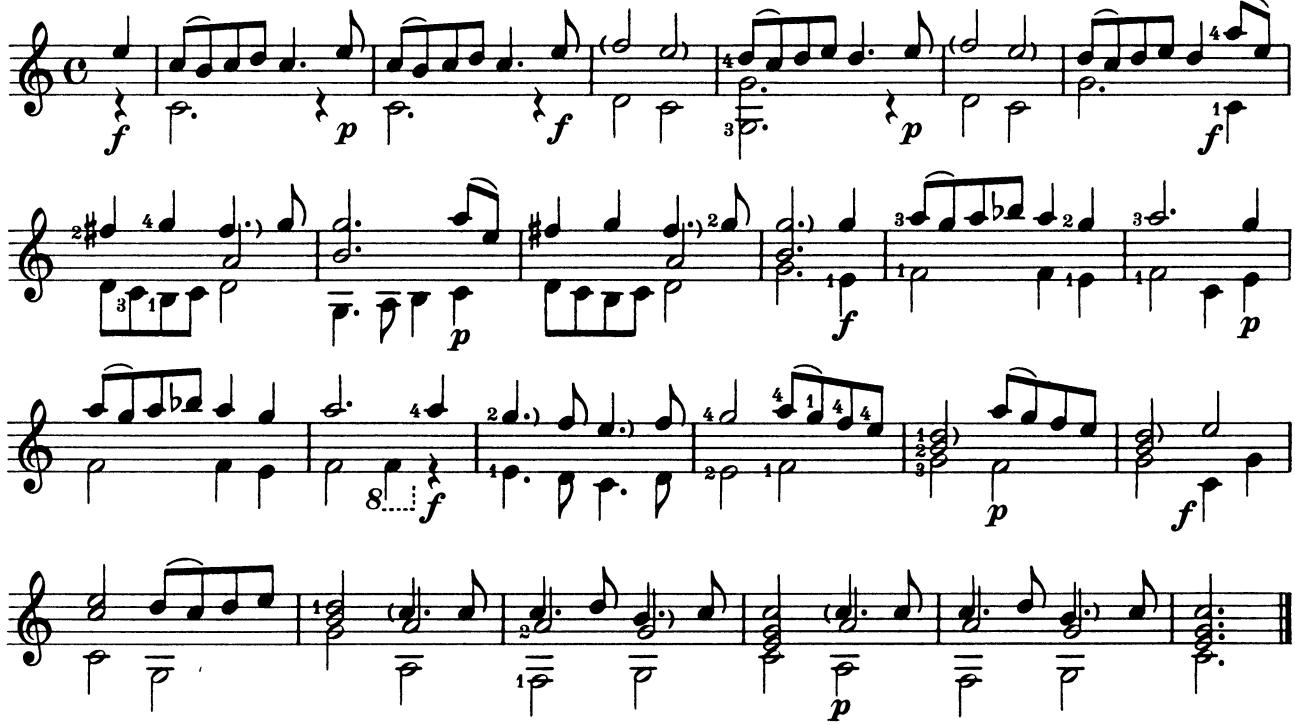


Gigue



Echo

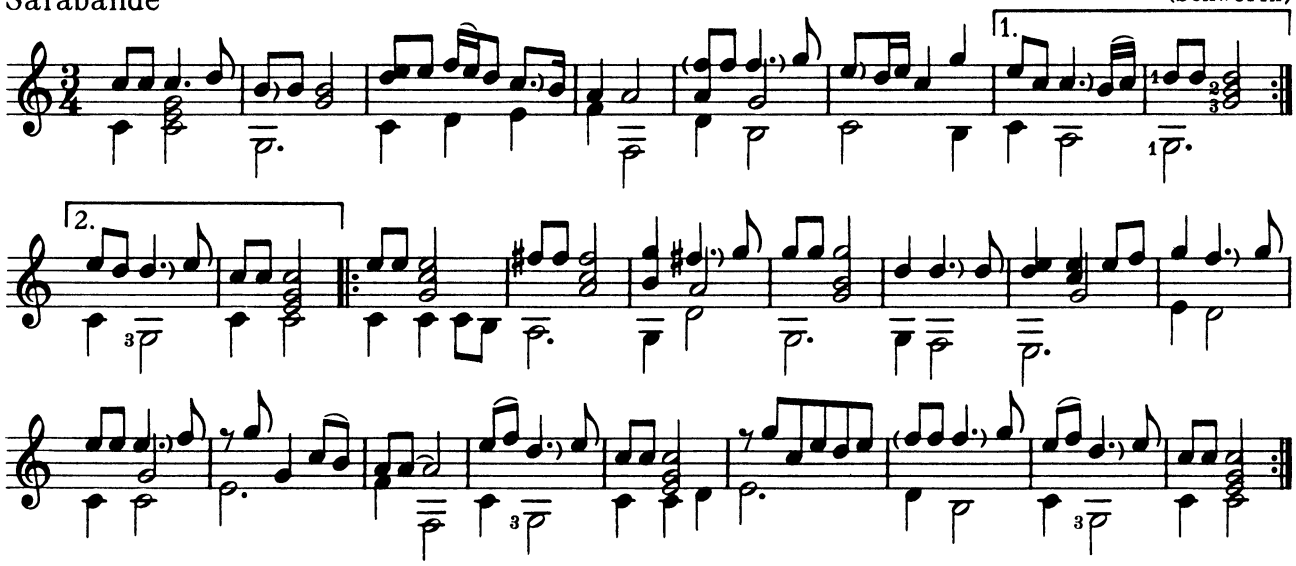
anonym
(Schwerin)



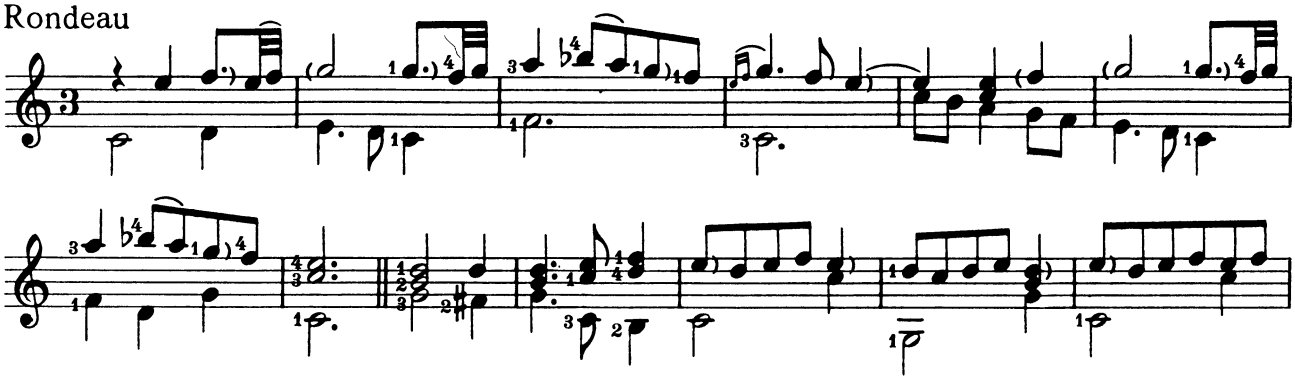
Sarabande und Rondeau

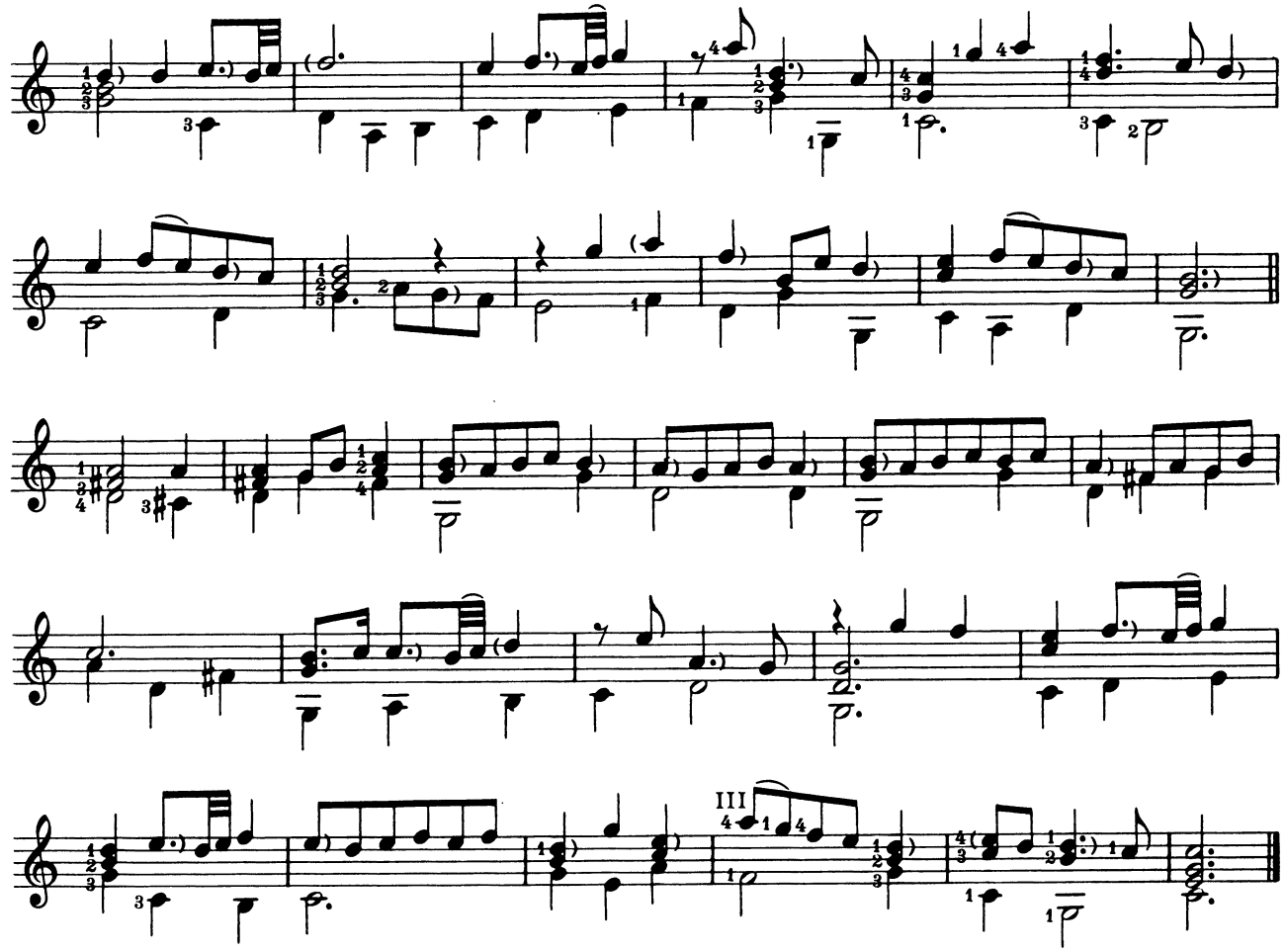
anonym
(Schwerin)

Sarabande



Rondeau

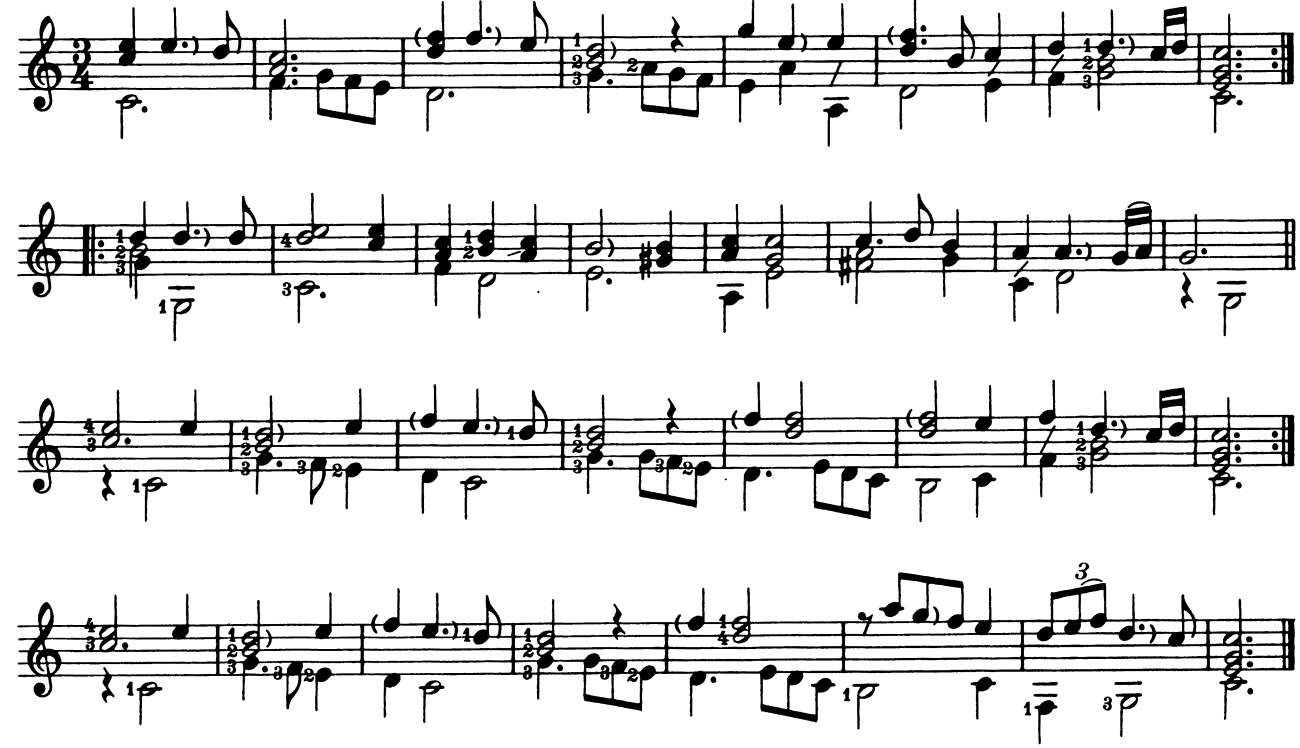




Menuett und Air

Menuett

anonym



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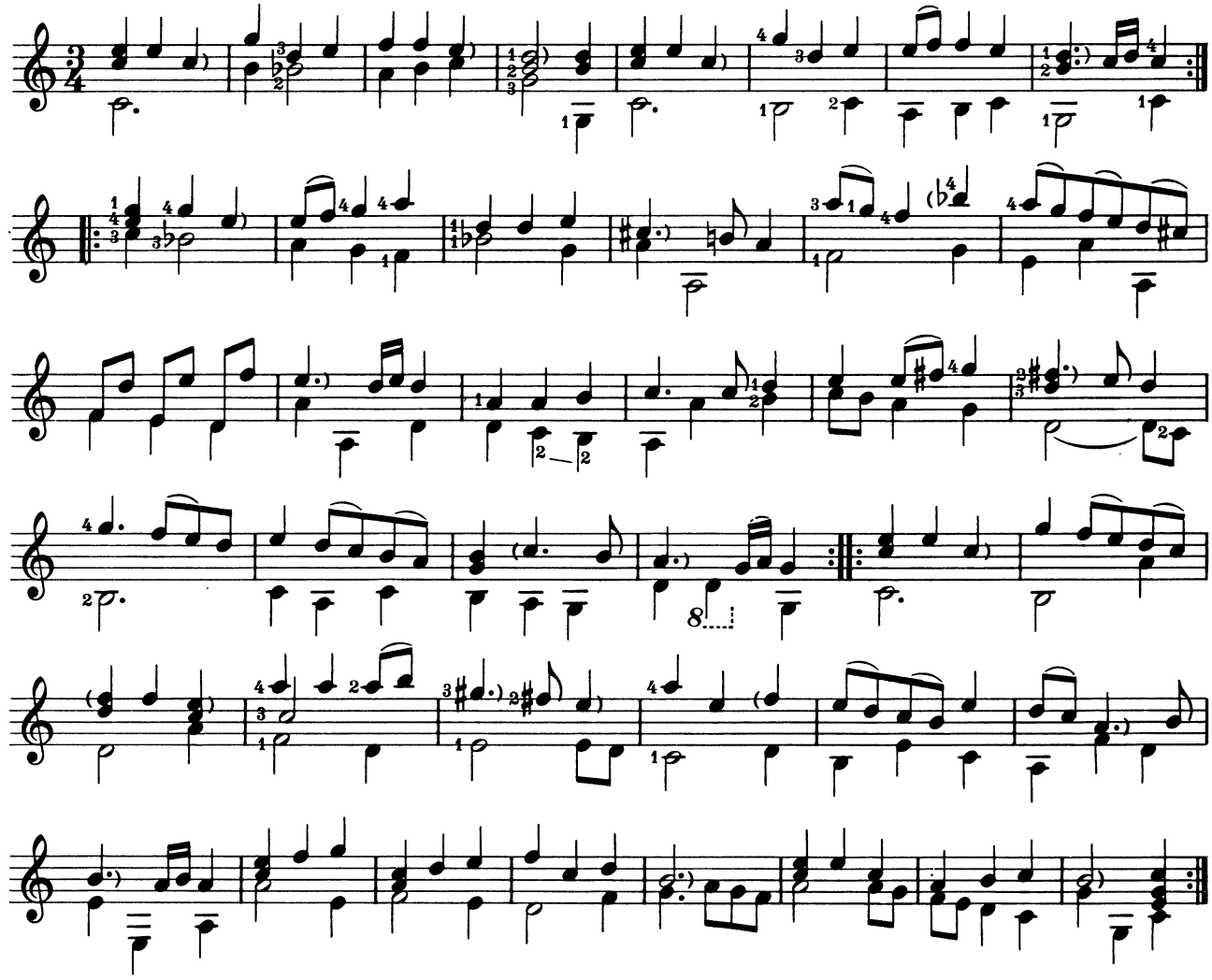
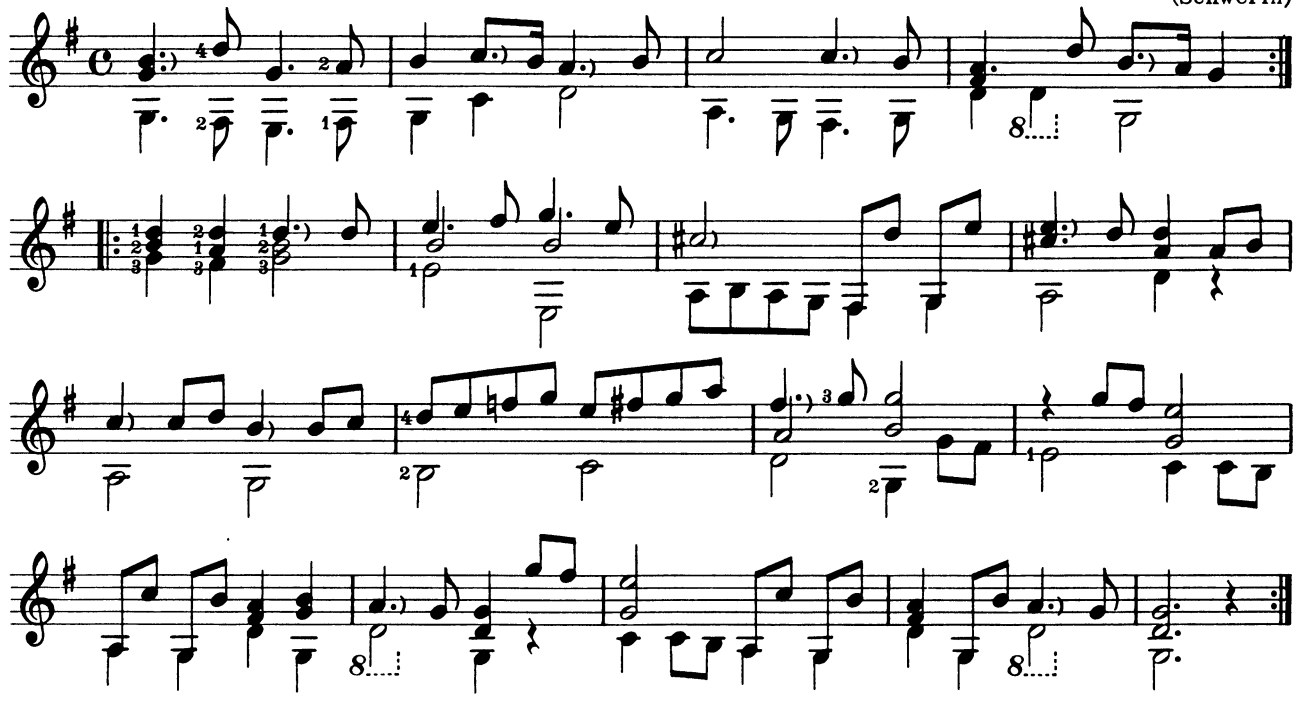


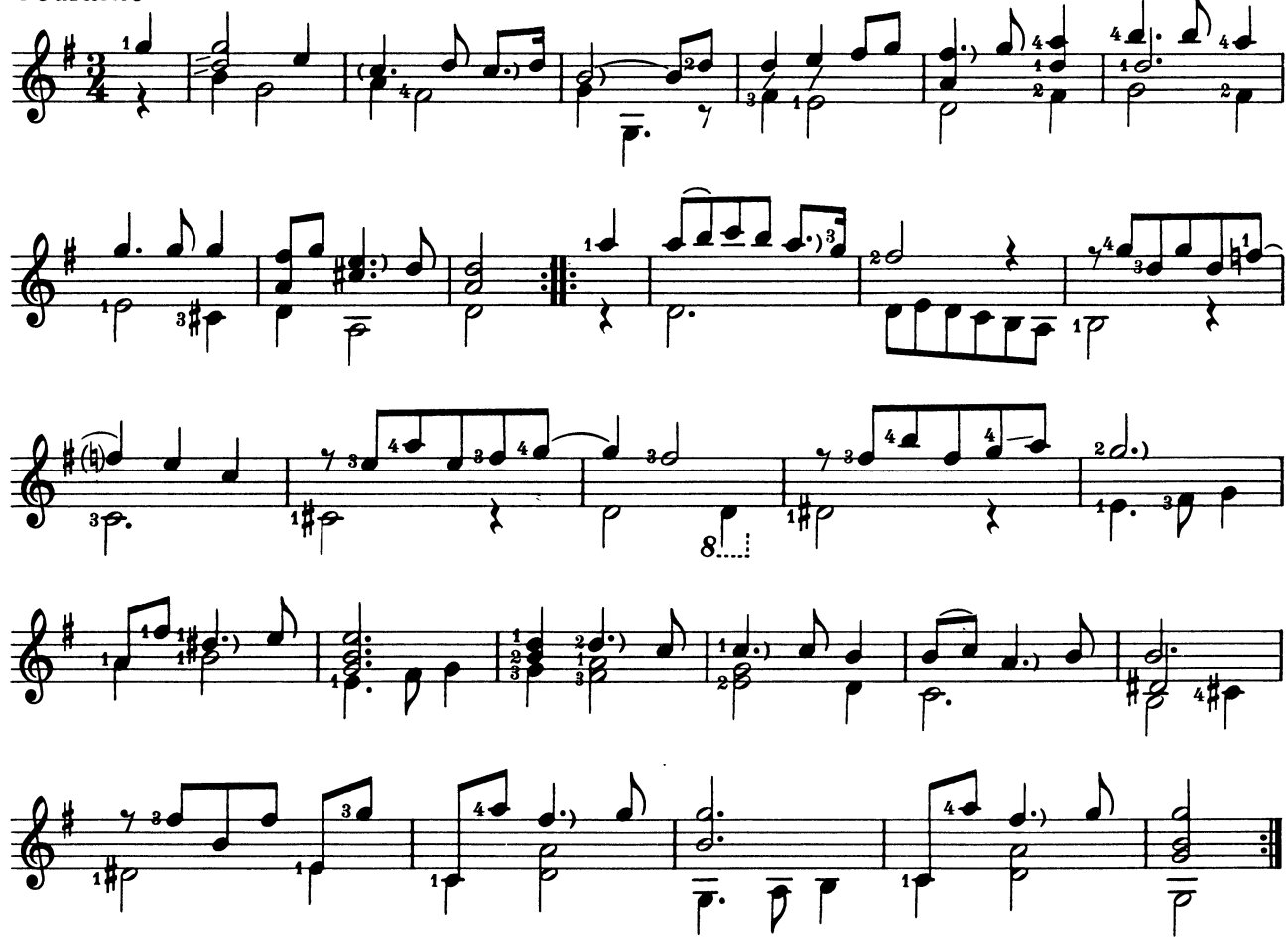
Partie

Air (Entrée)

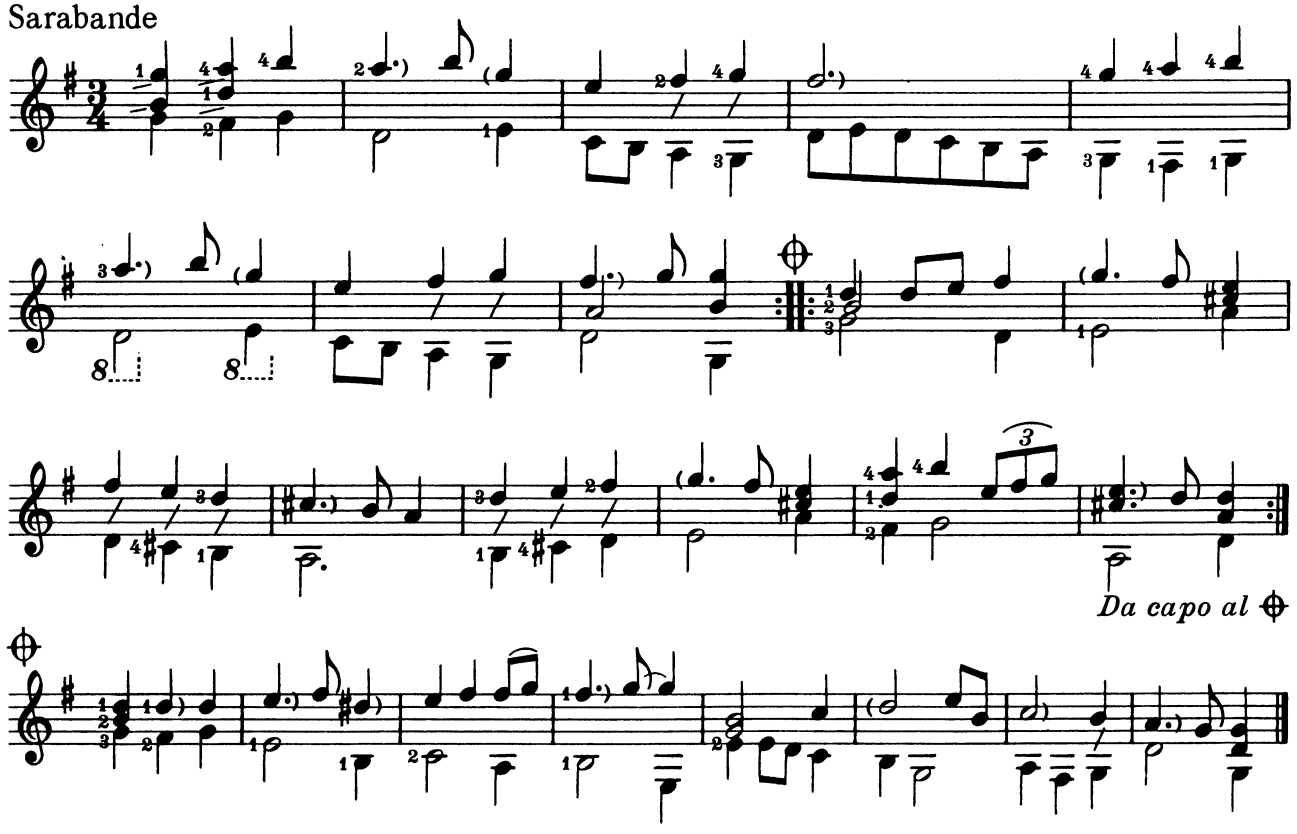
anonym
(Schwerin)



Courante



Sarabande



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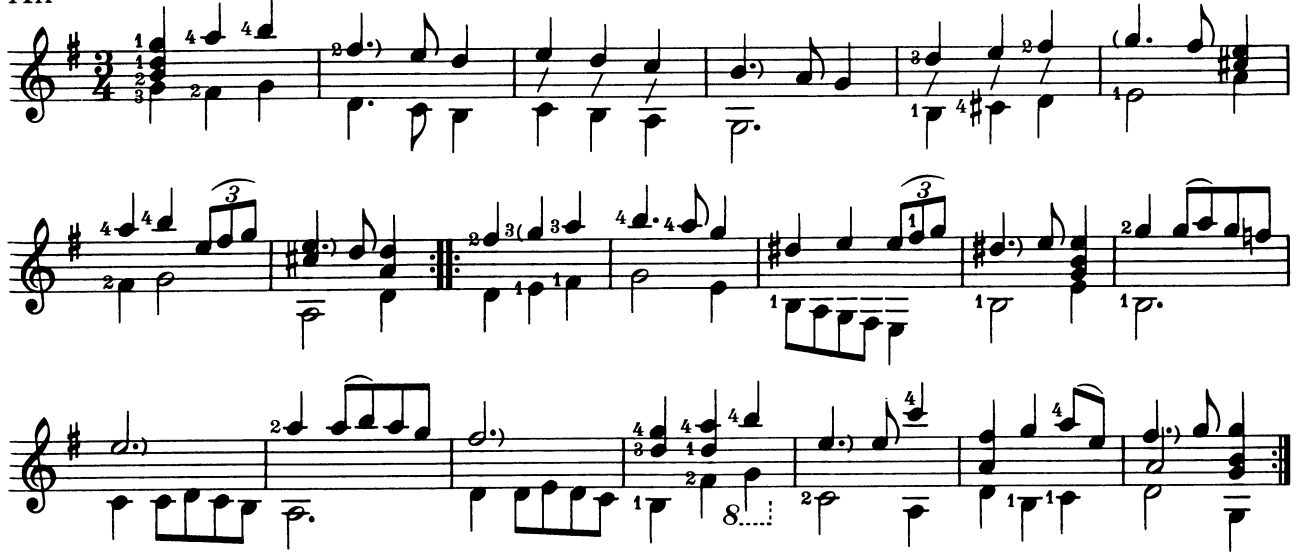

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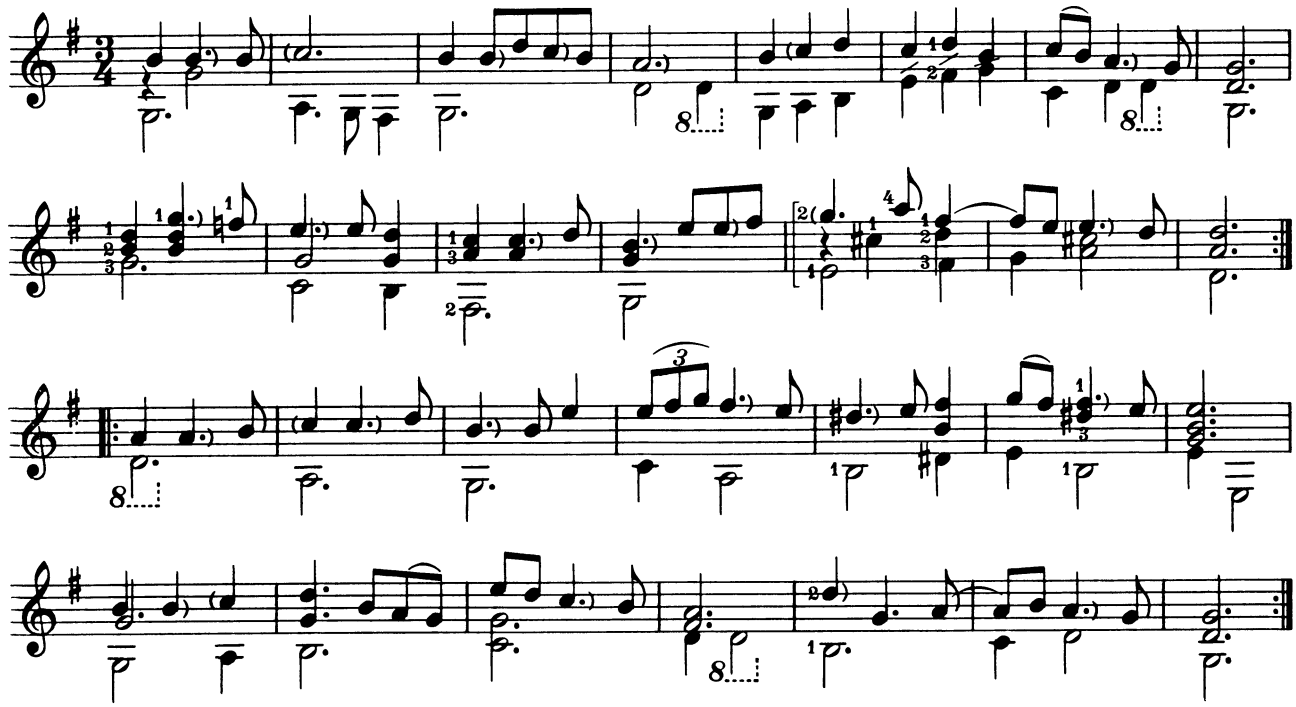
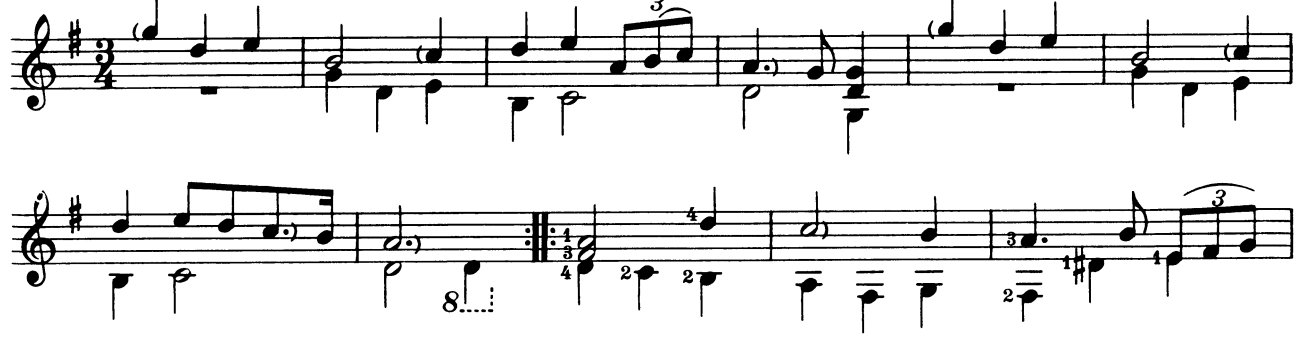
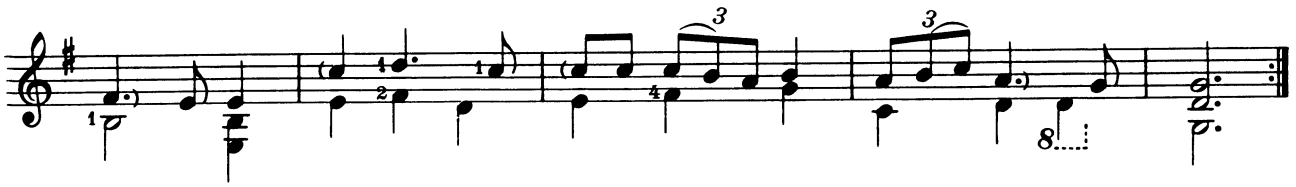
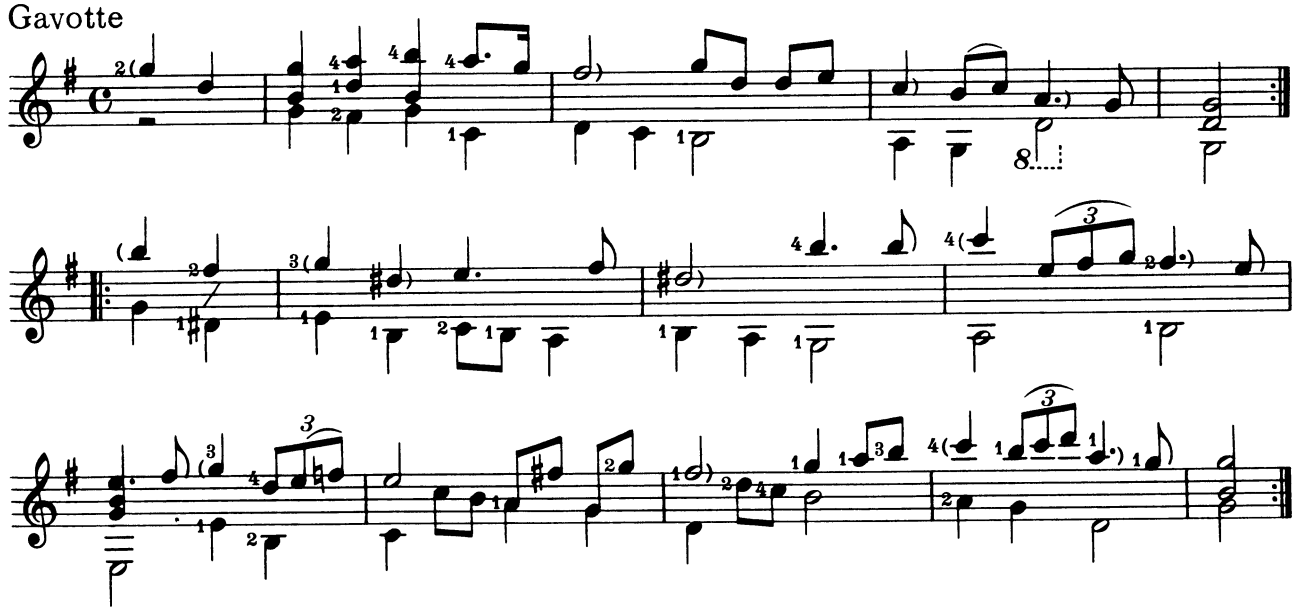


Menuett





Gavotte



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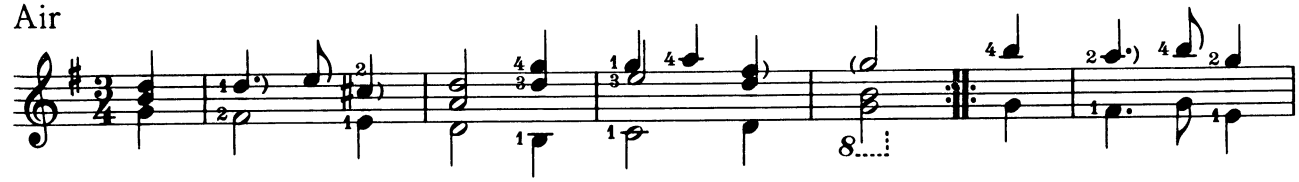
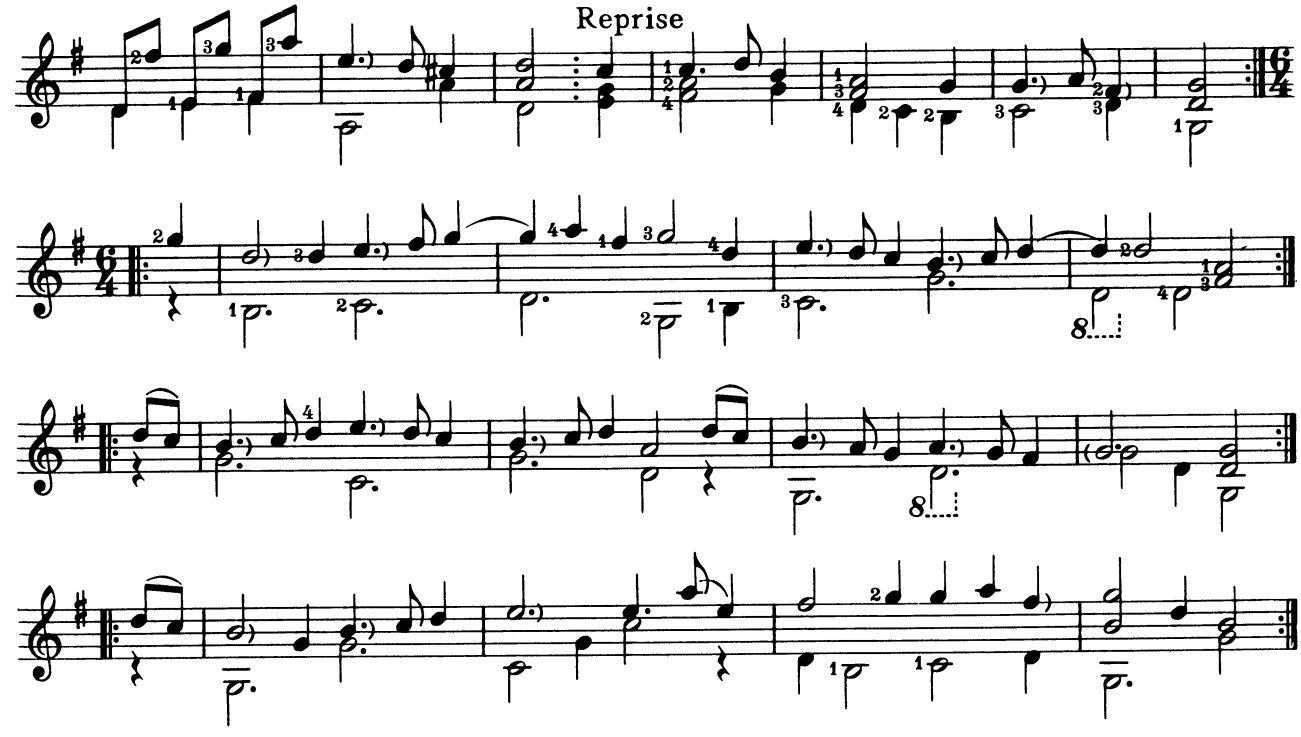
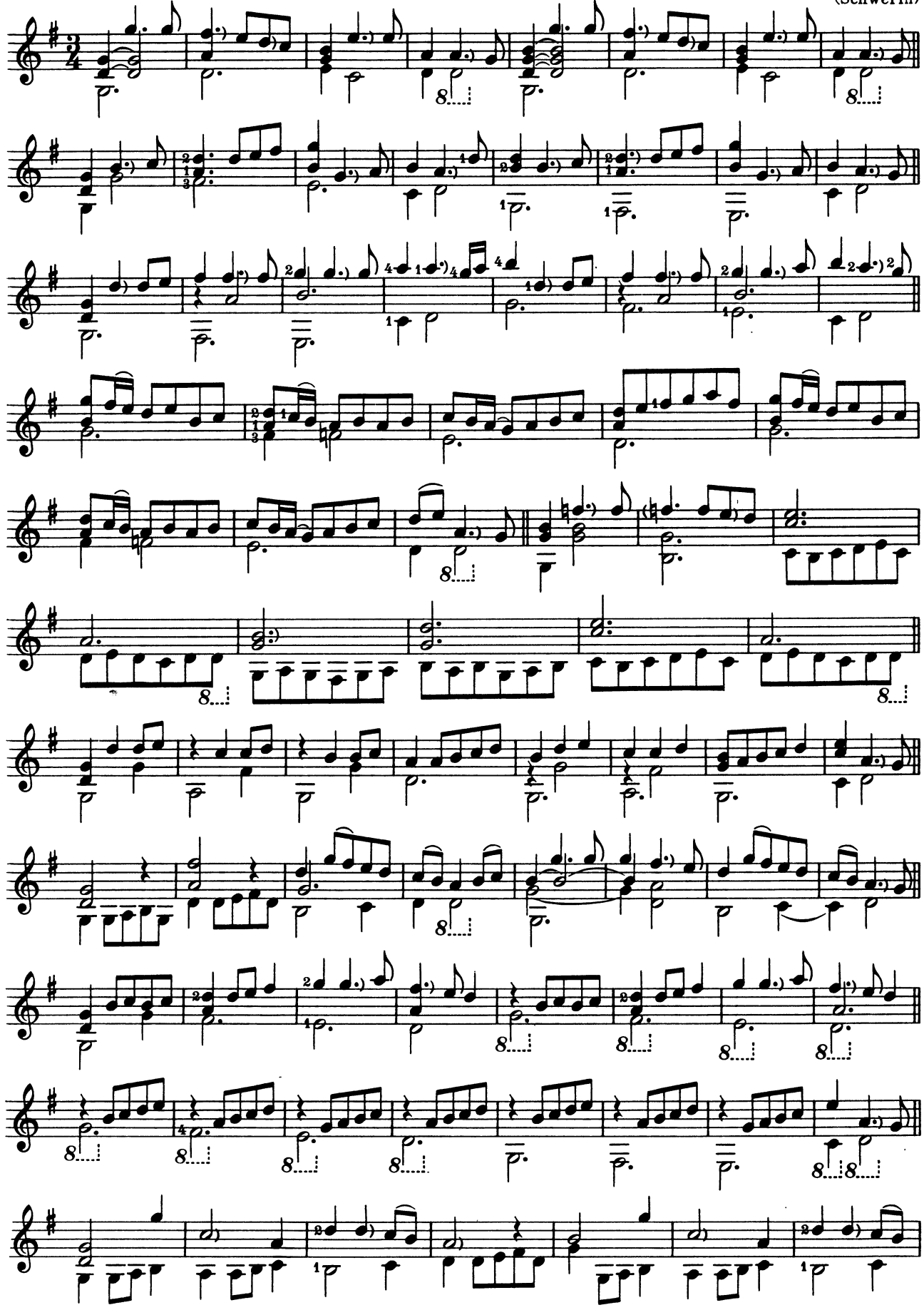


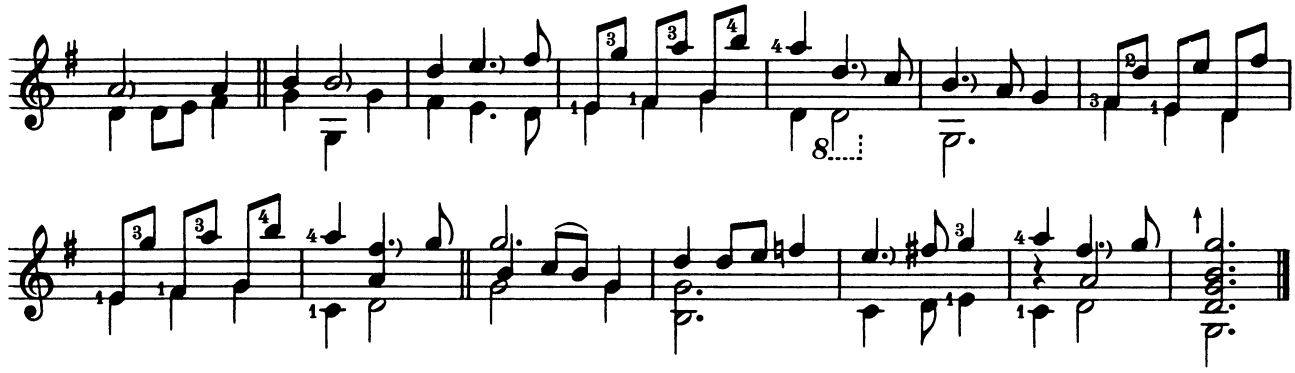
Reprise



Chaconne

anonym
(Schwerin)

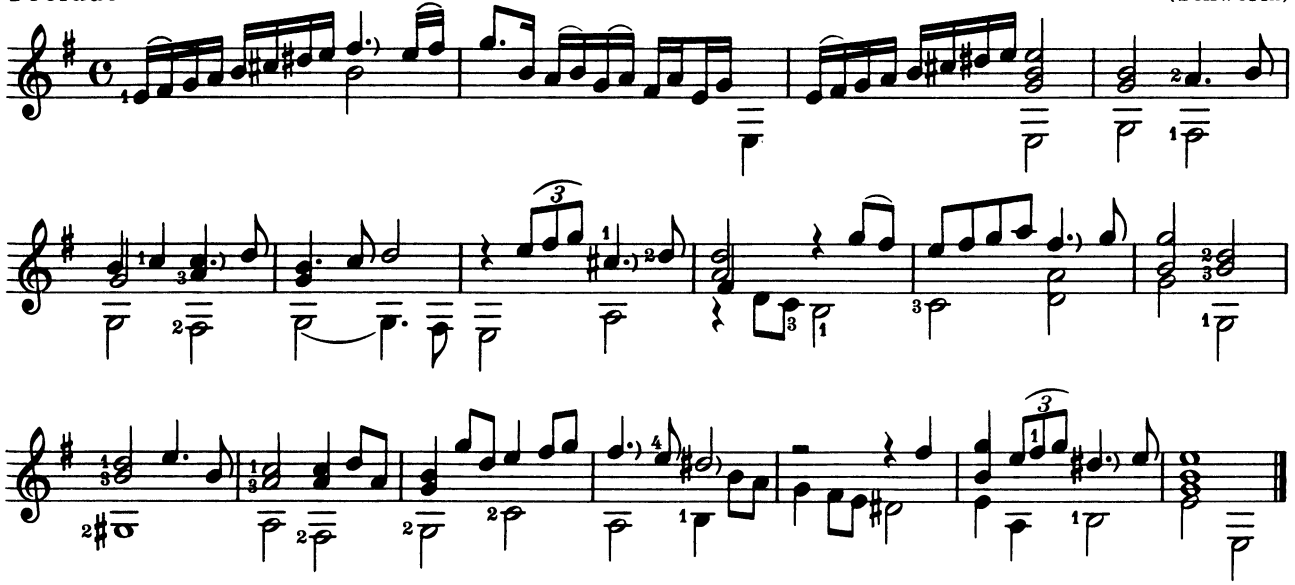




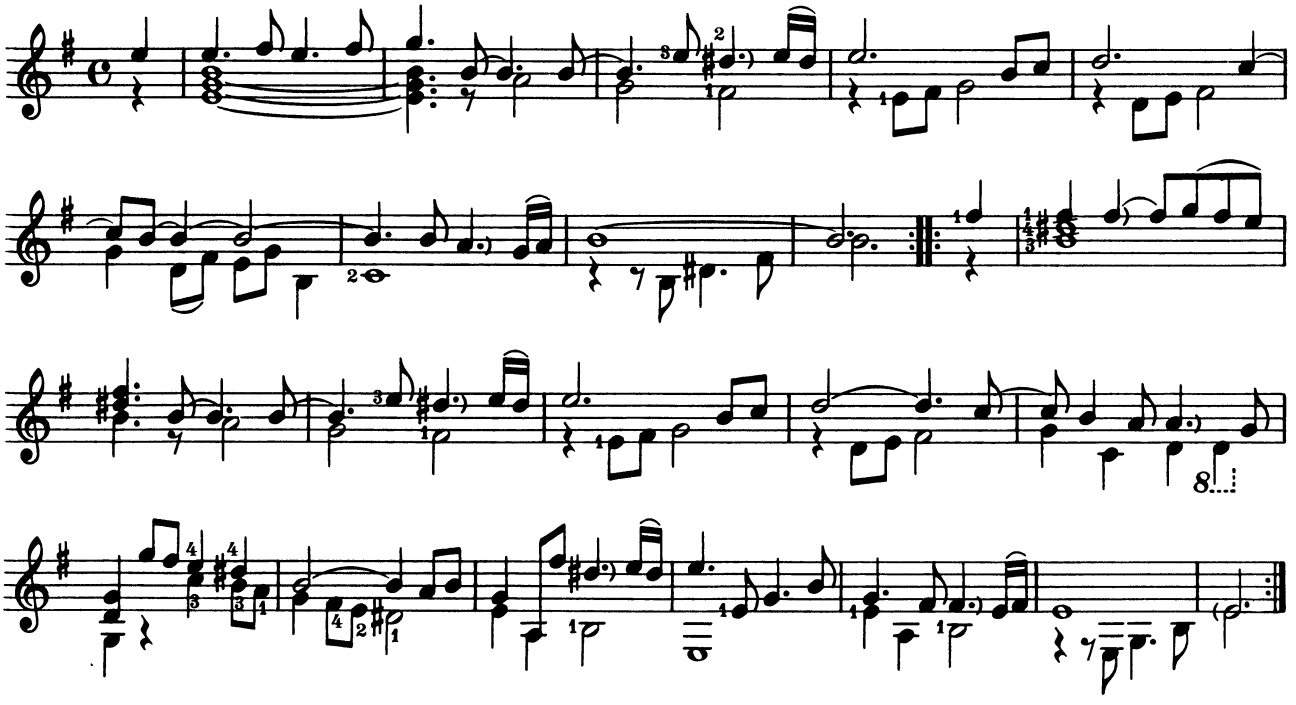
Suite

anonym
(Schwerin)

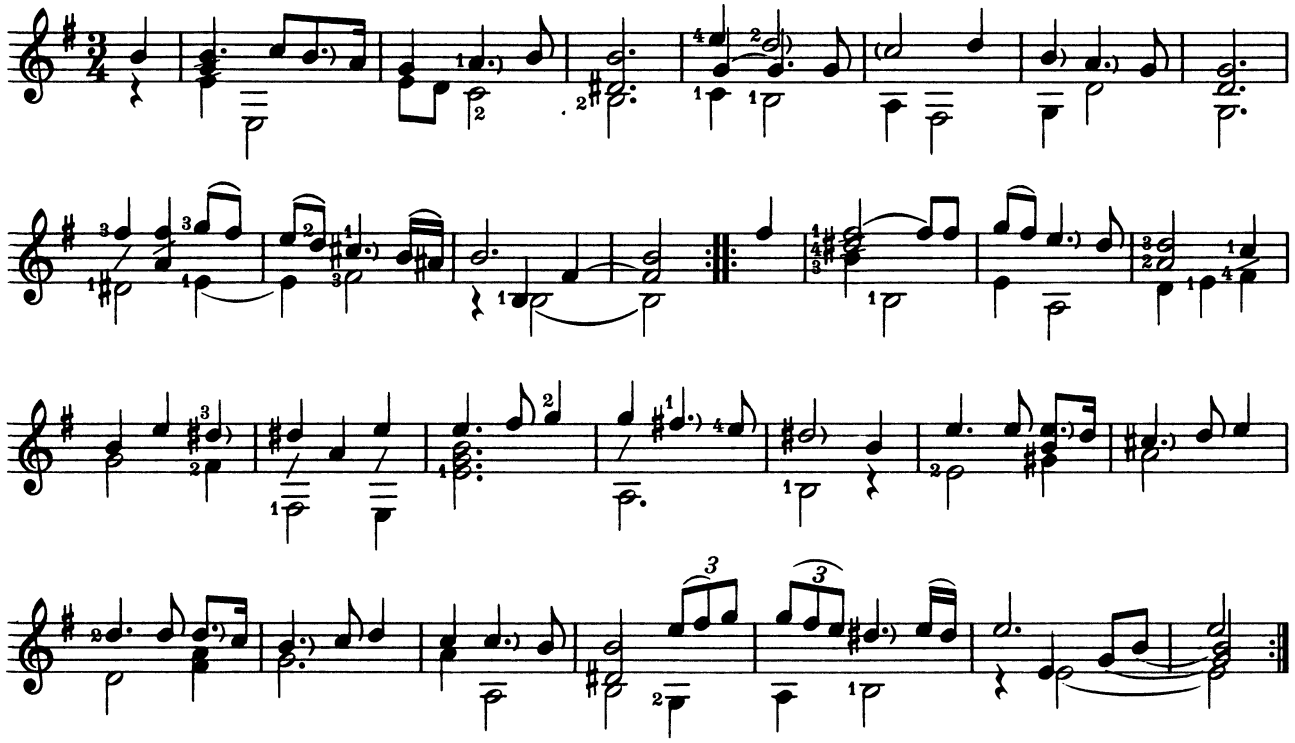
Prelude



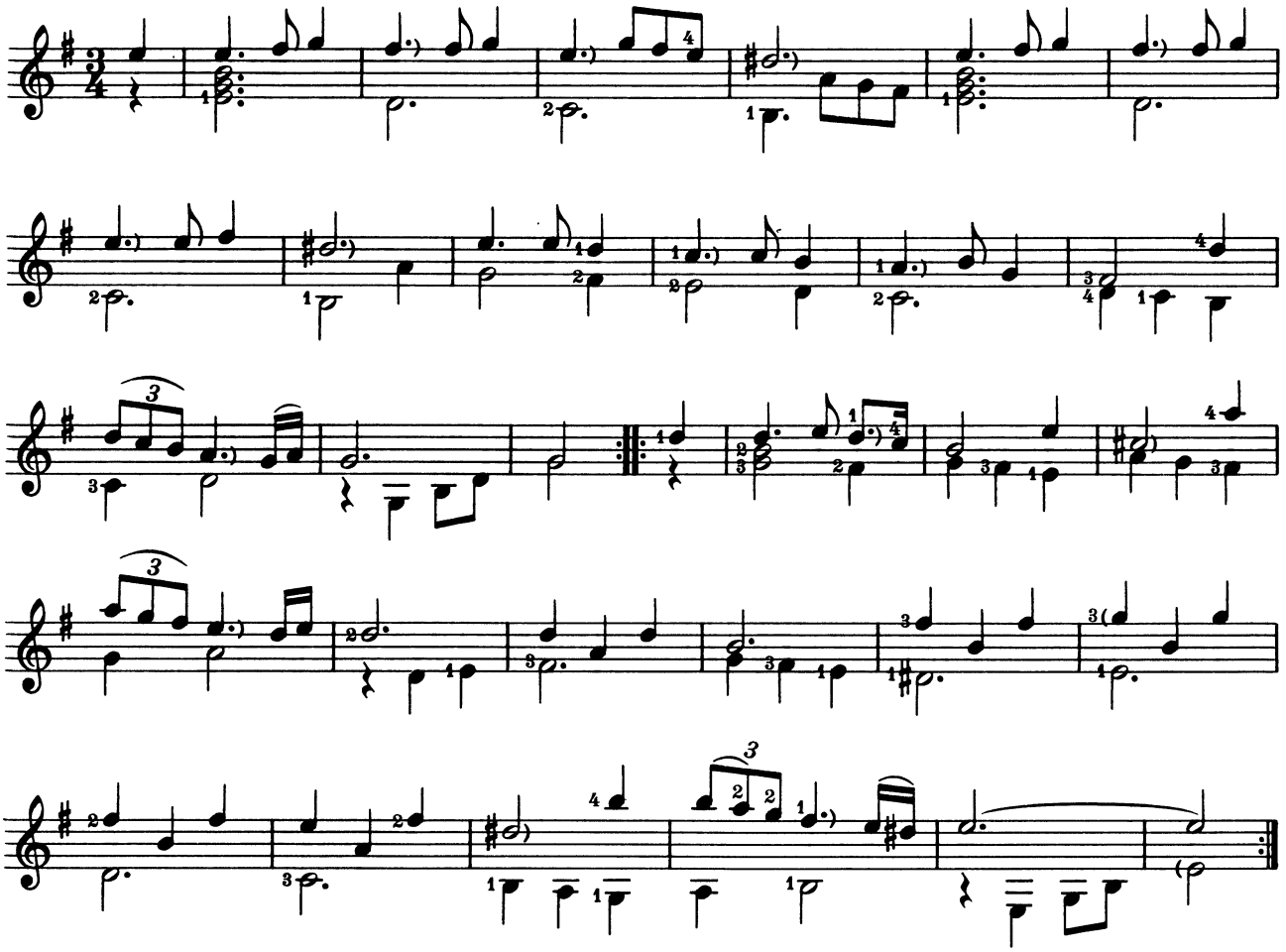
Allemande



Courante



Sarabande



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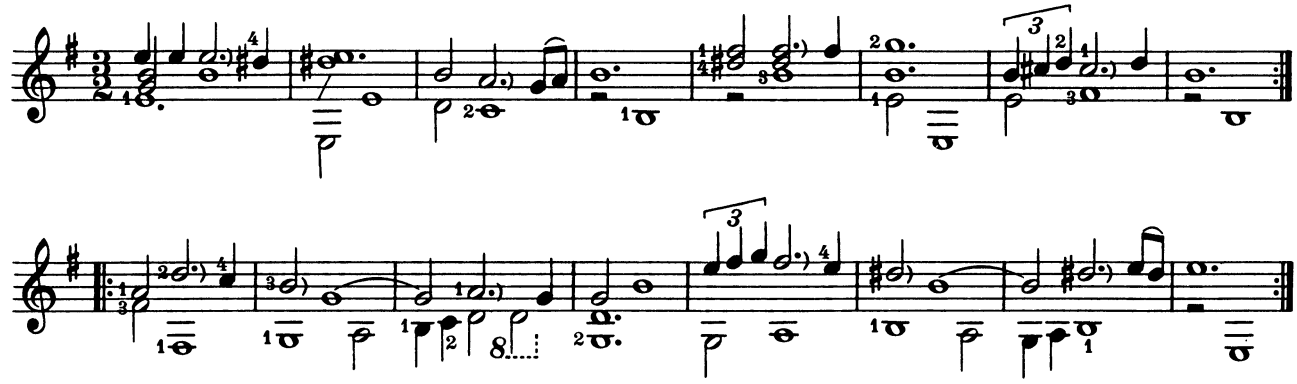

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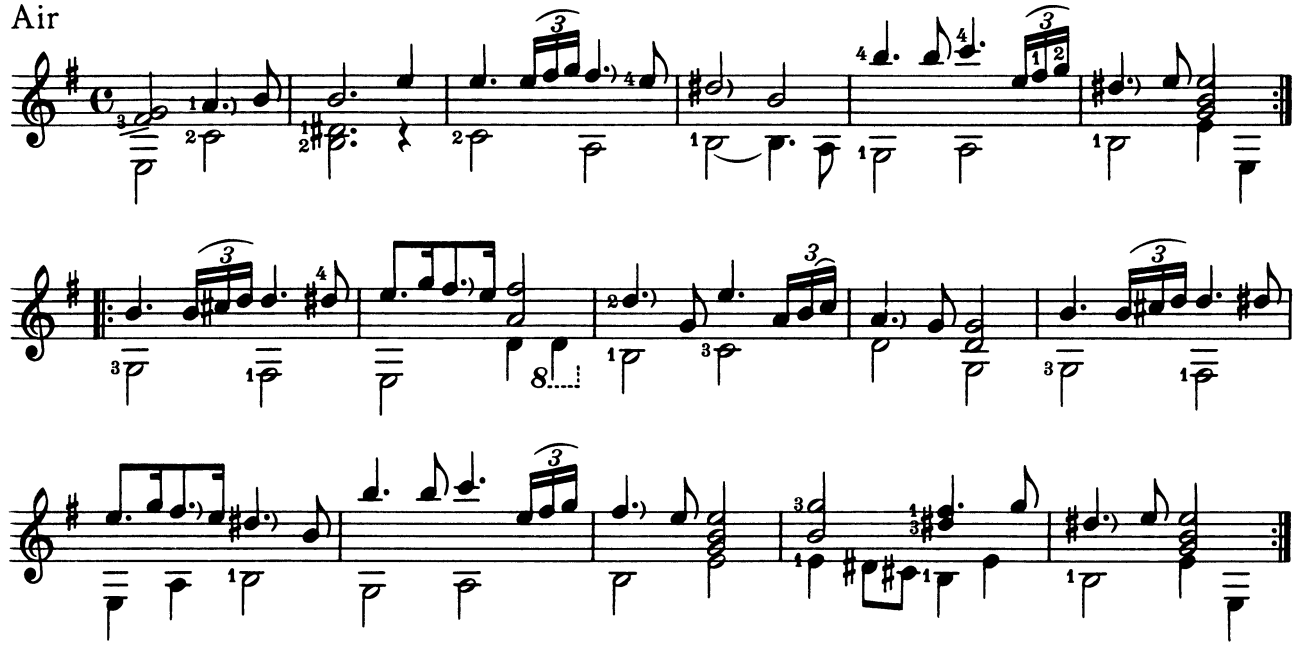

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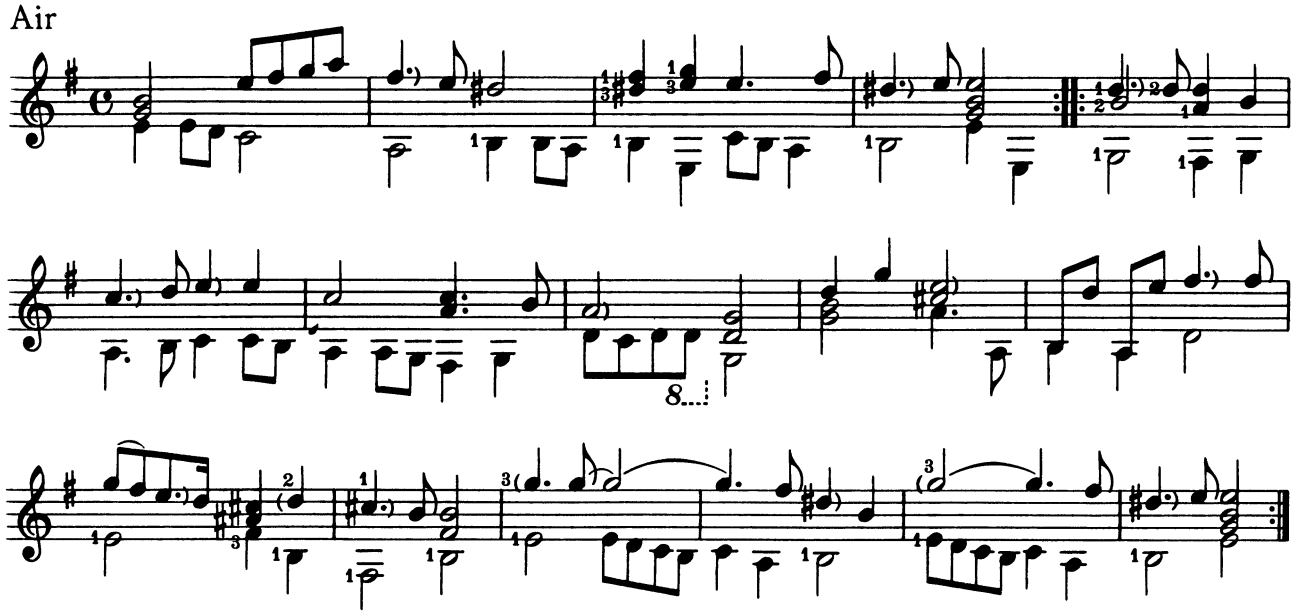

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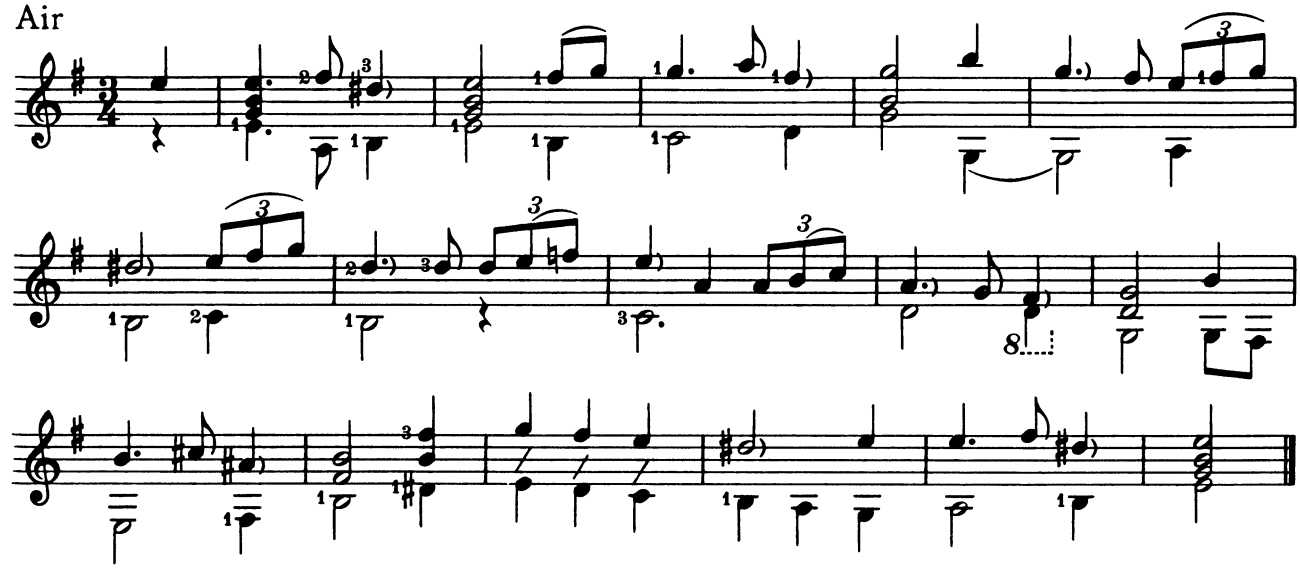
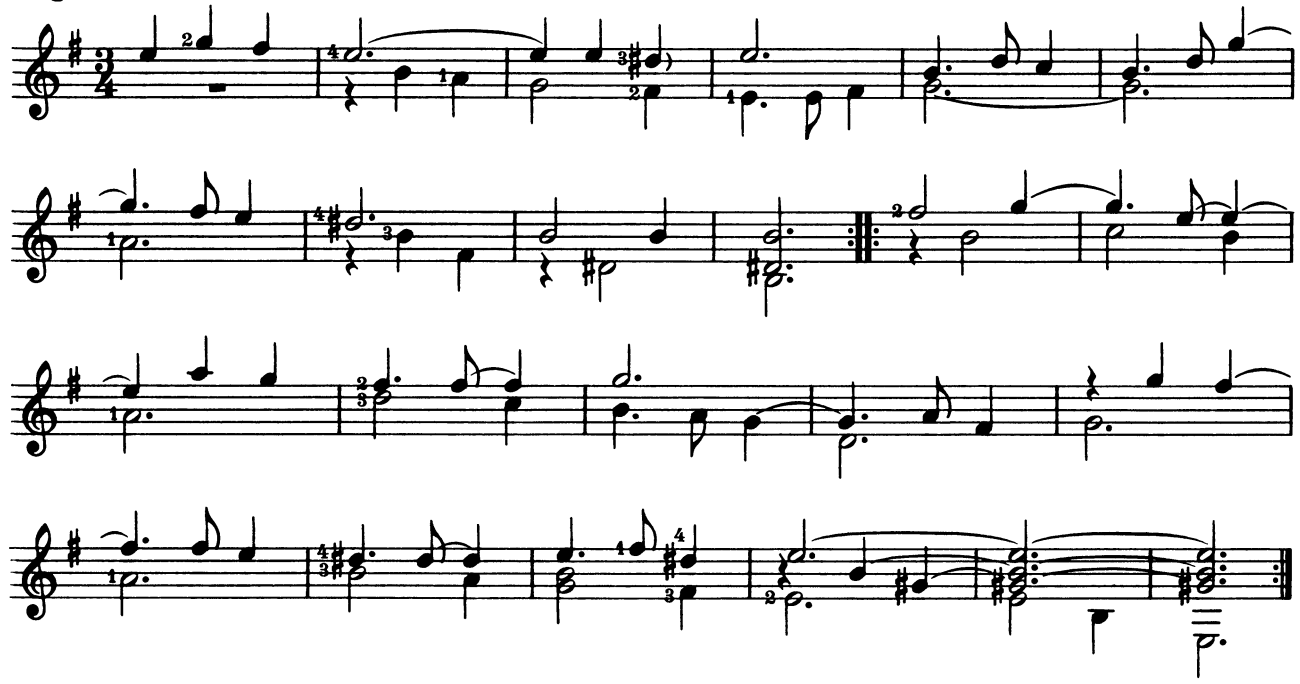


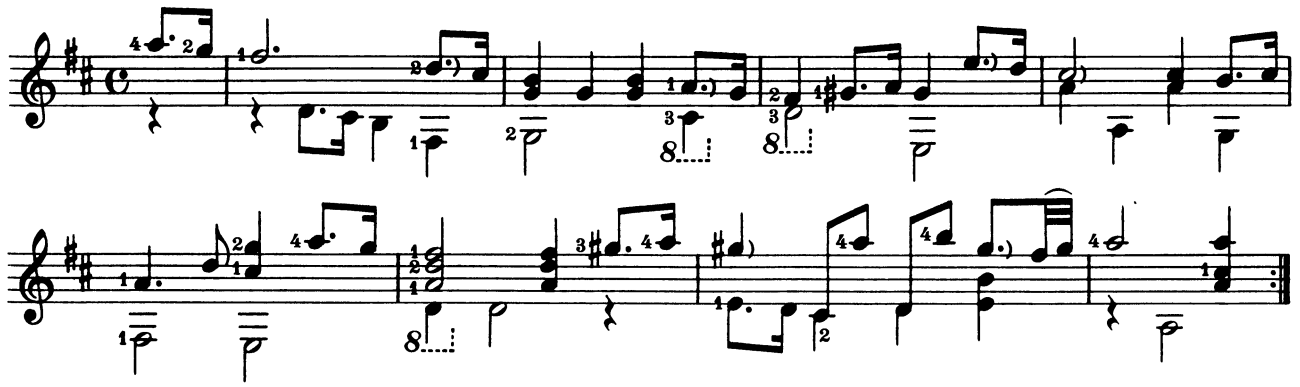
Gigue

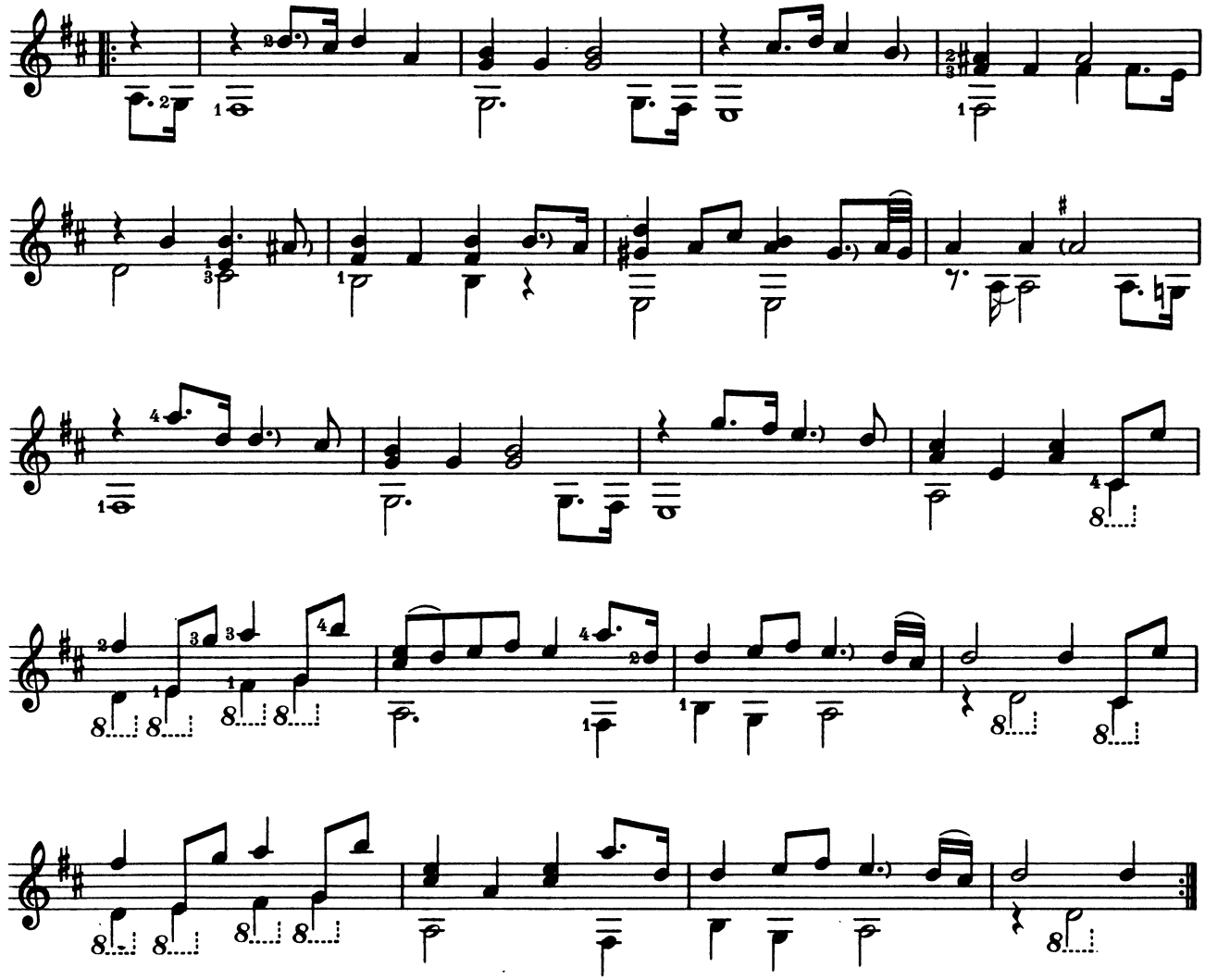


Partie

Air (Entrée)

anonym
(Schwerin)





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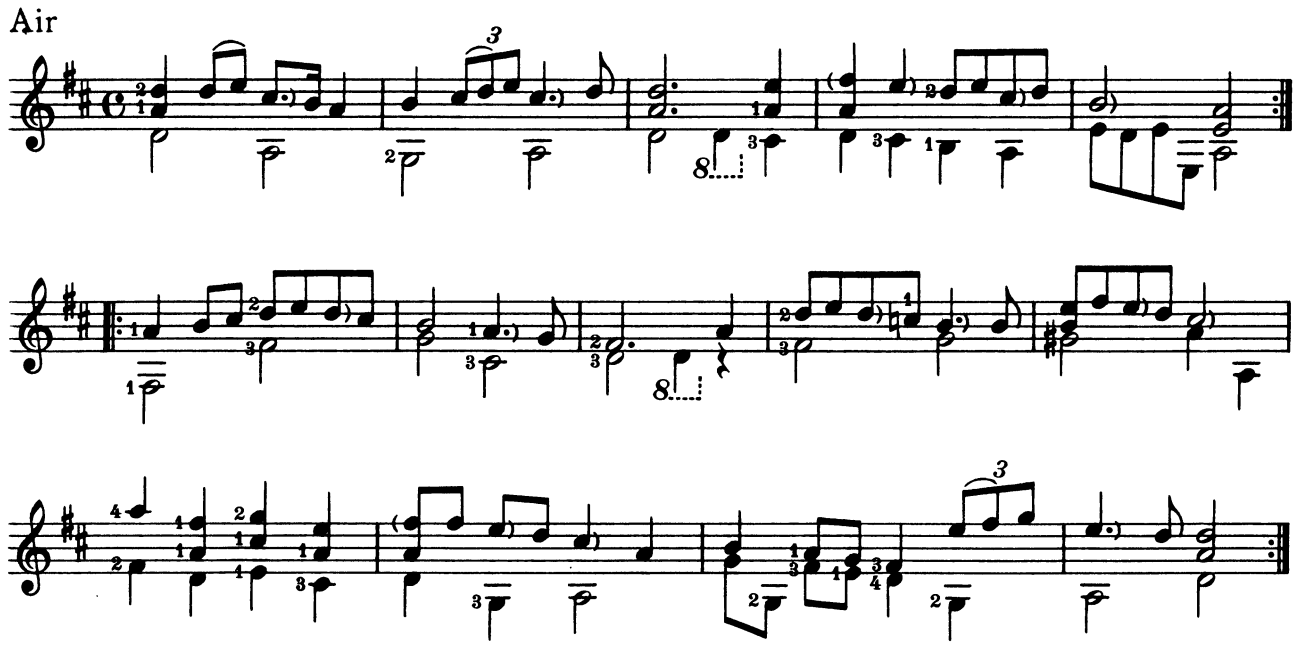

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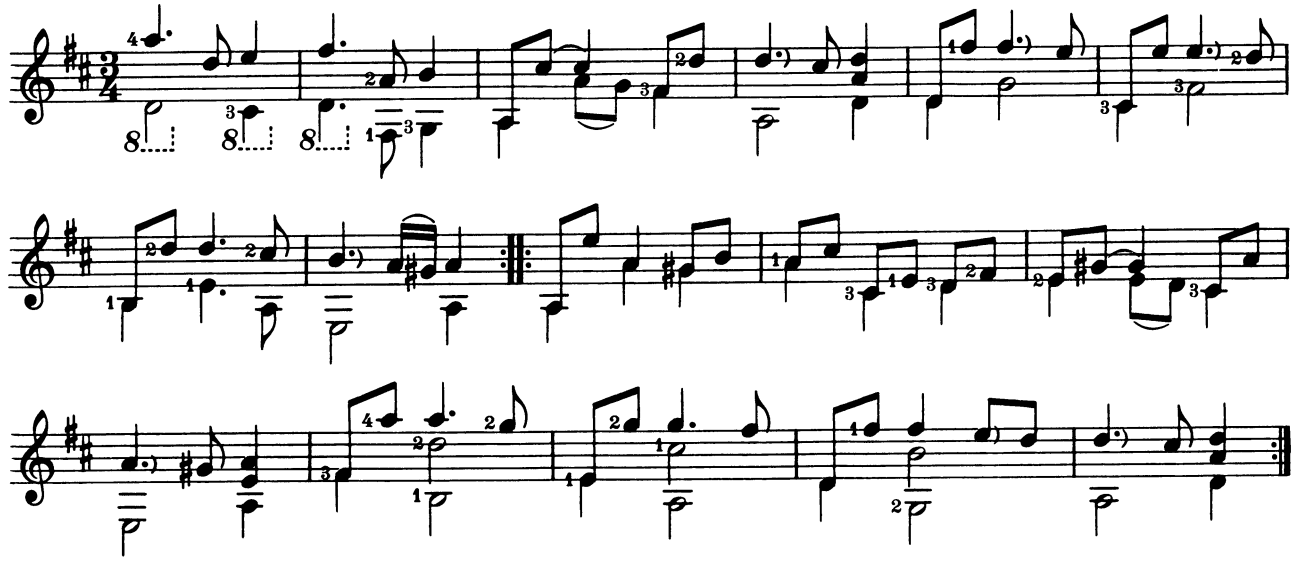

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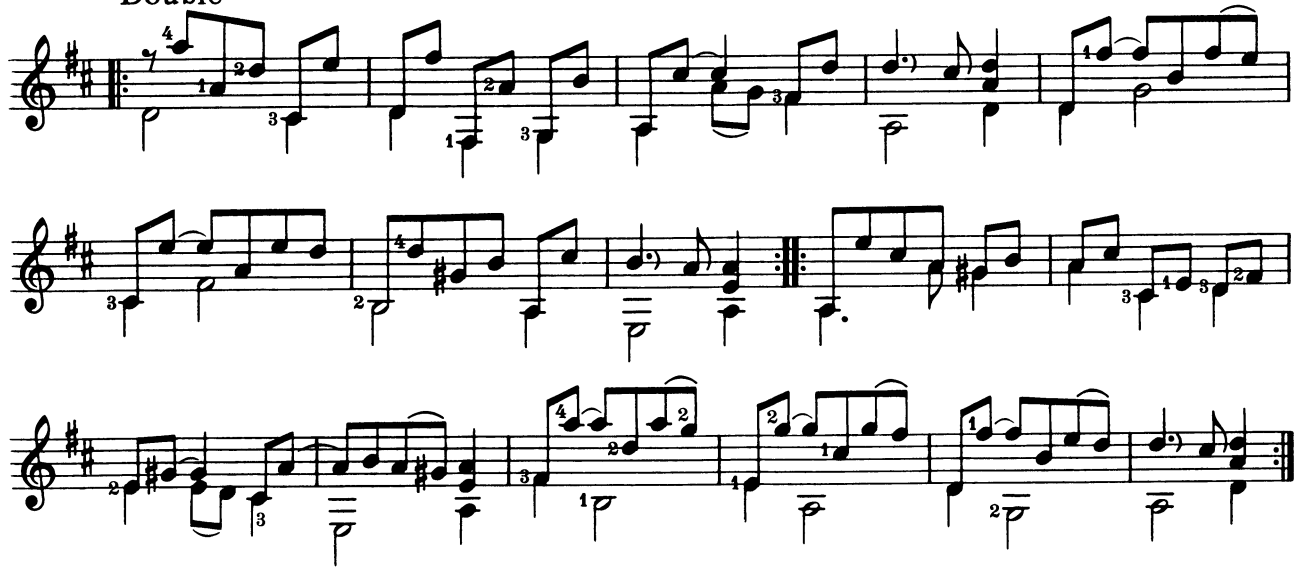
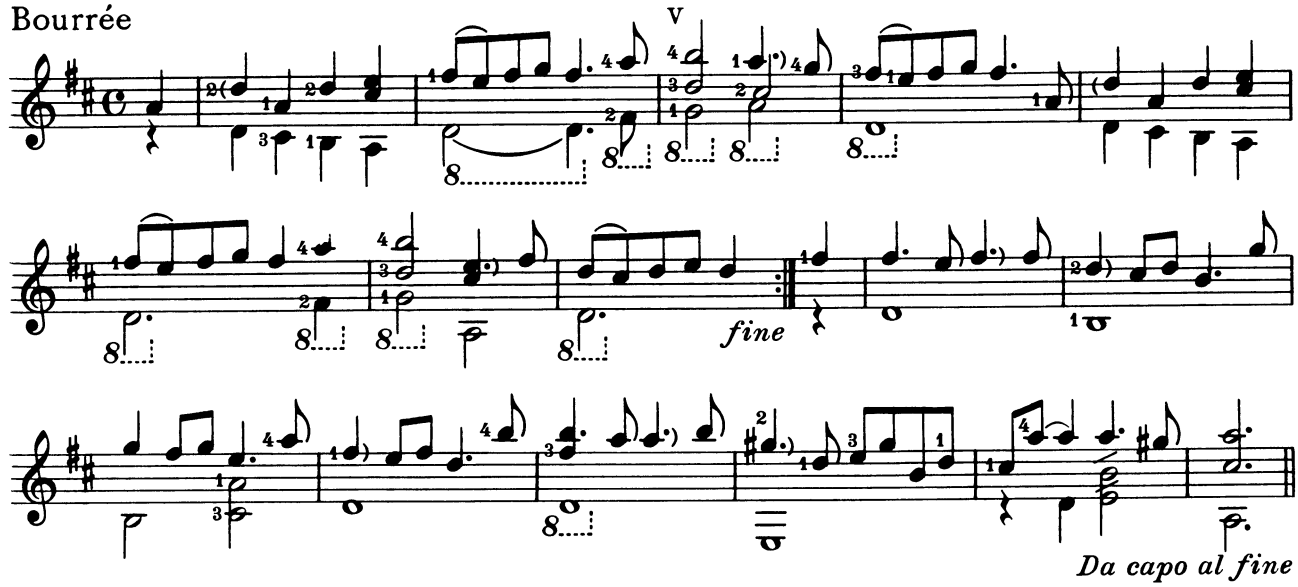
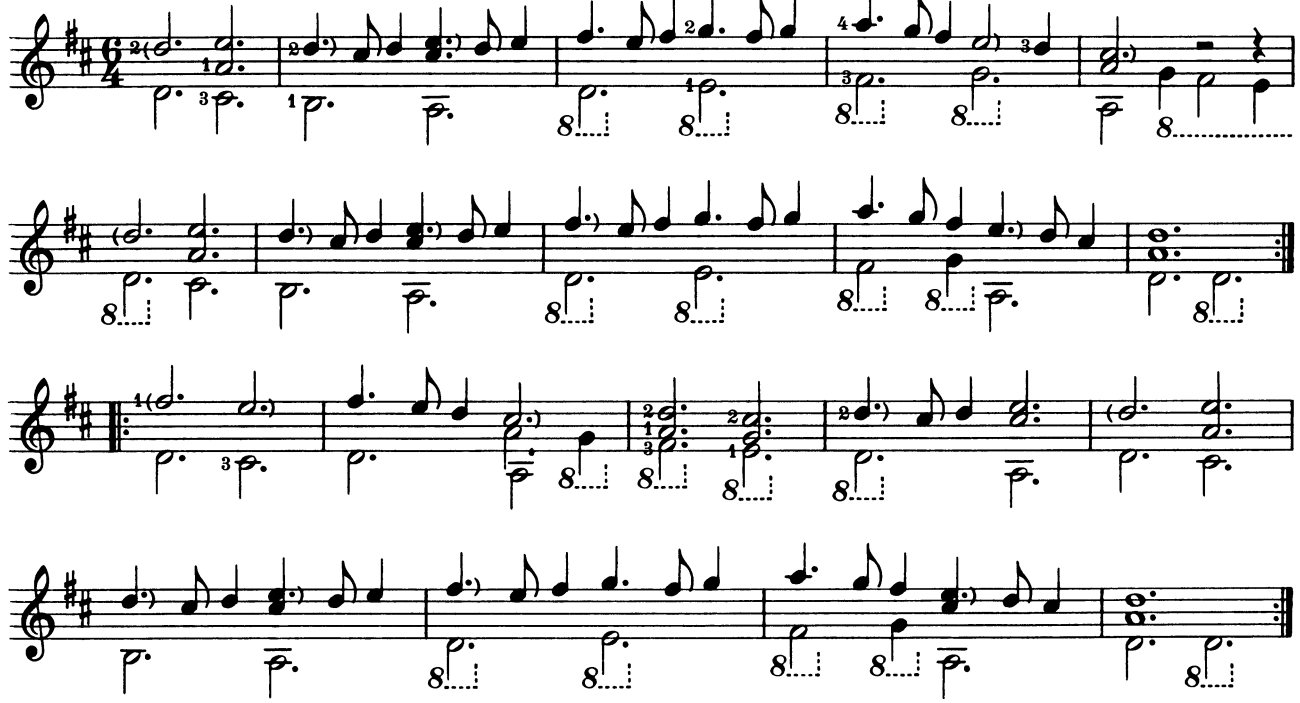


Bourrée



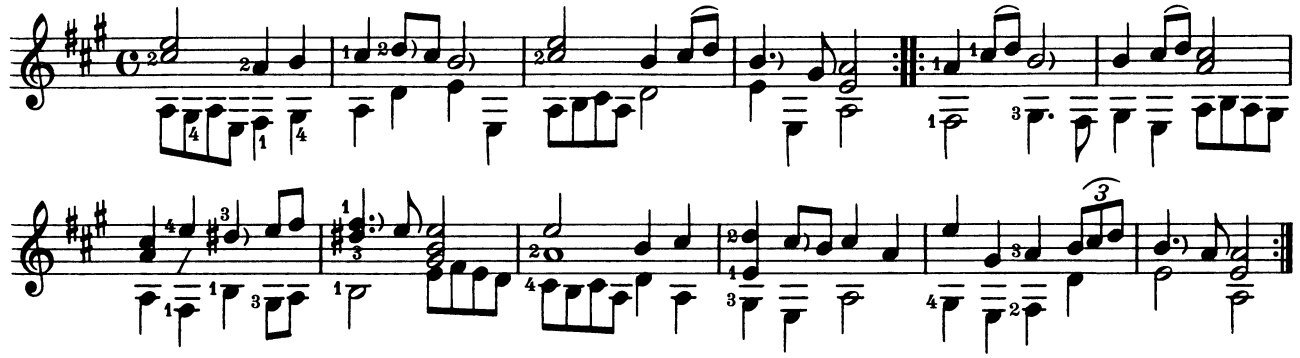
Gigue



Partie

anonym
(Schwerin)

Entrée



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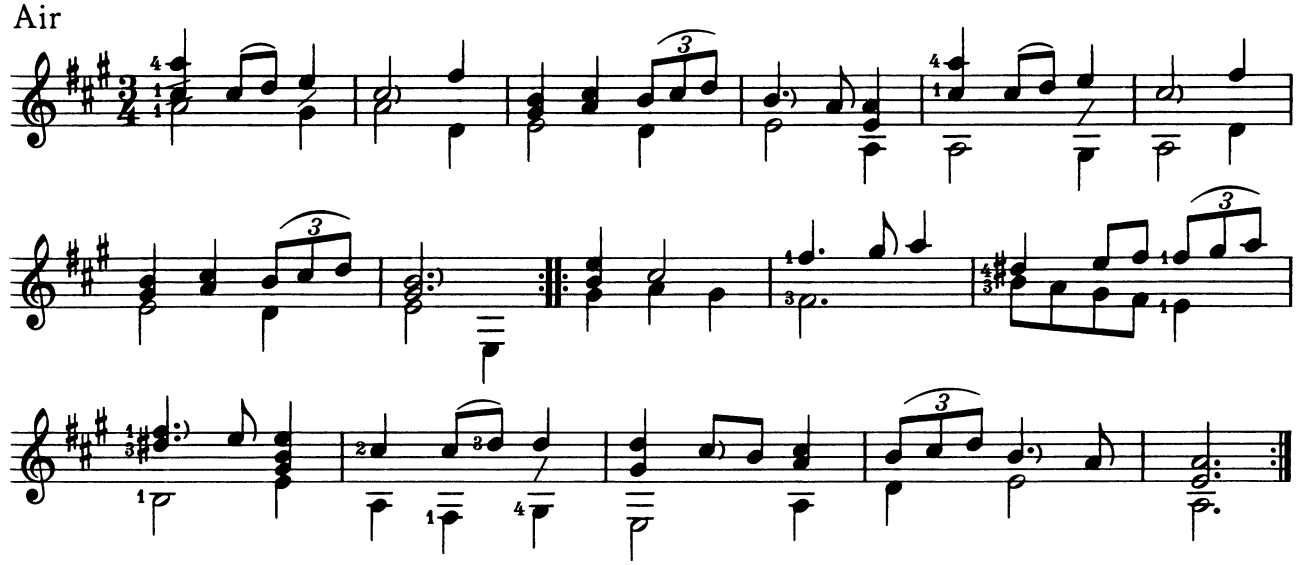

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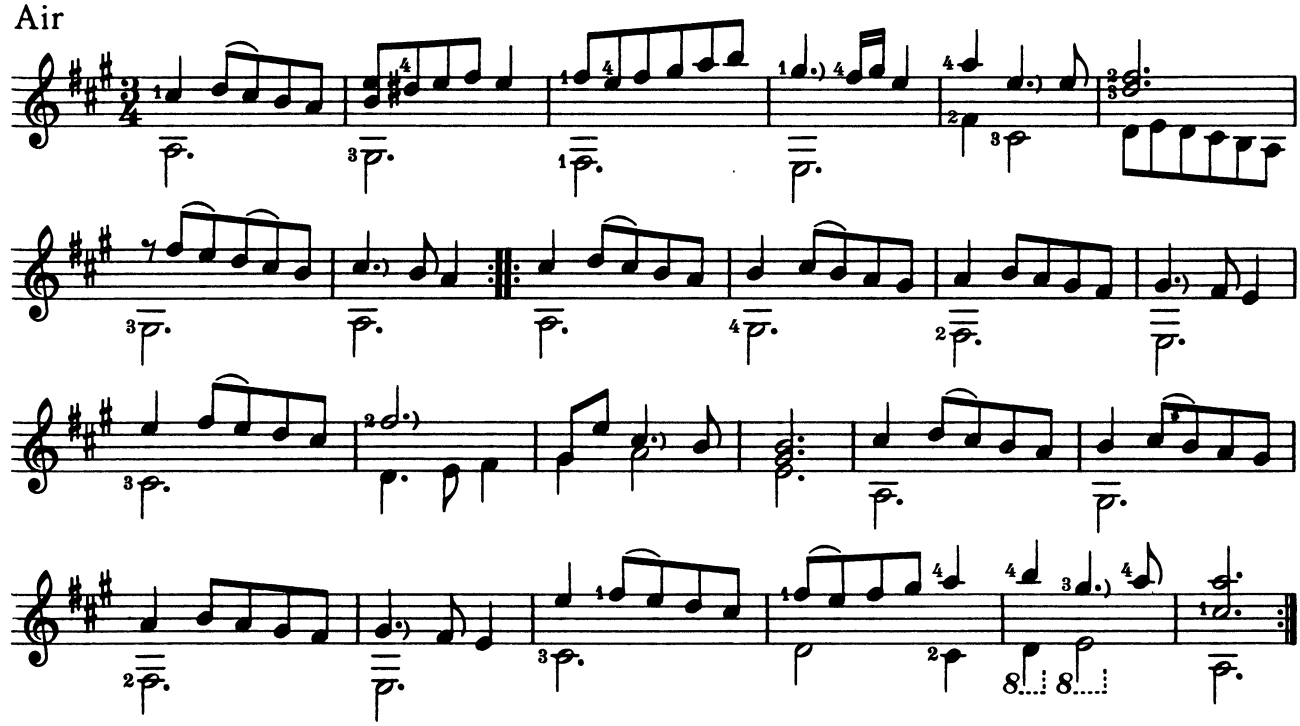

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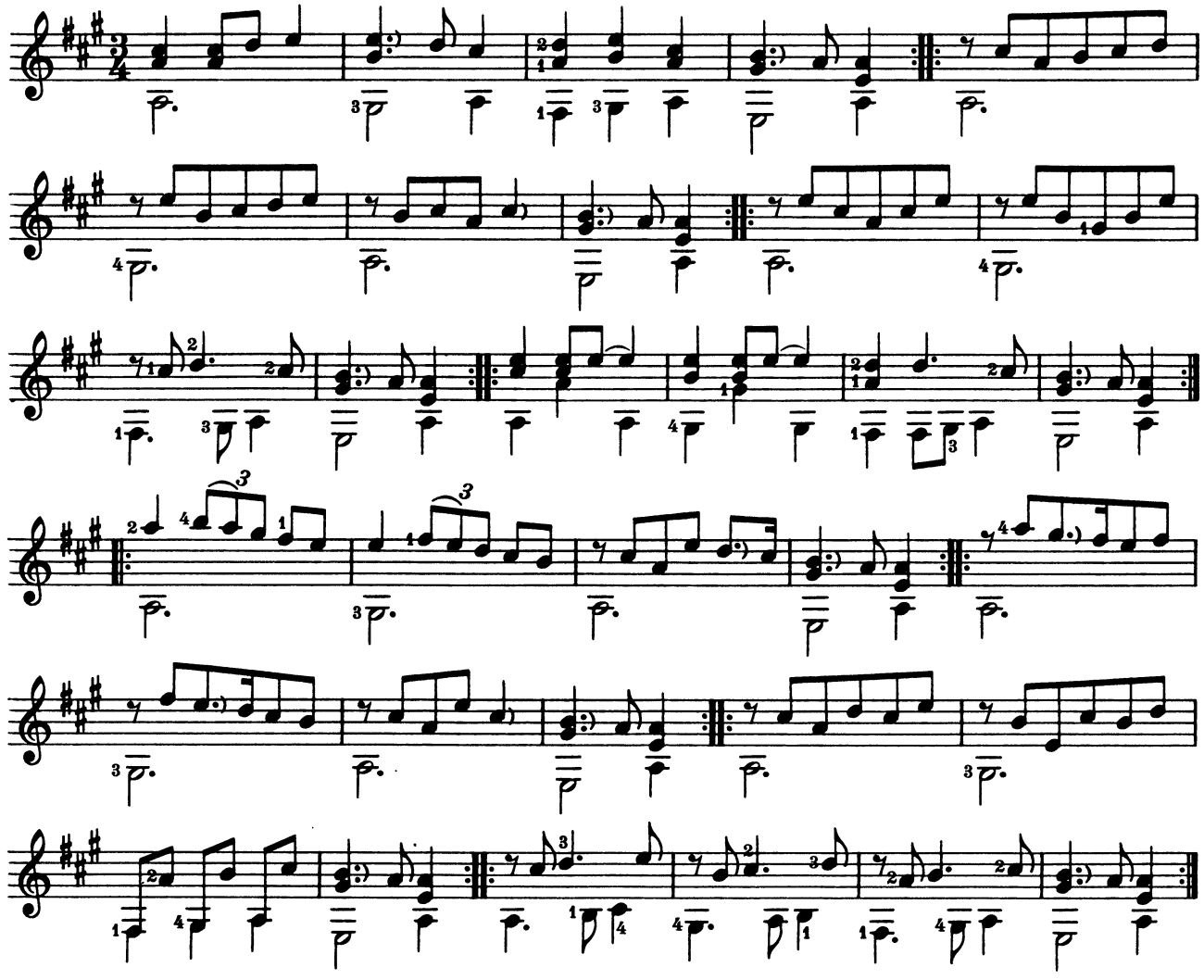
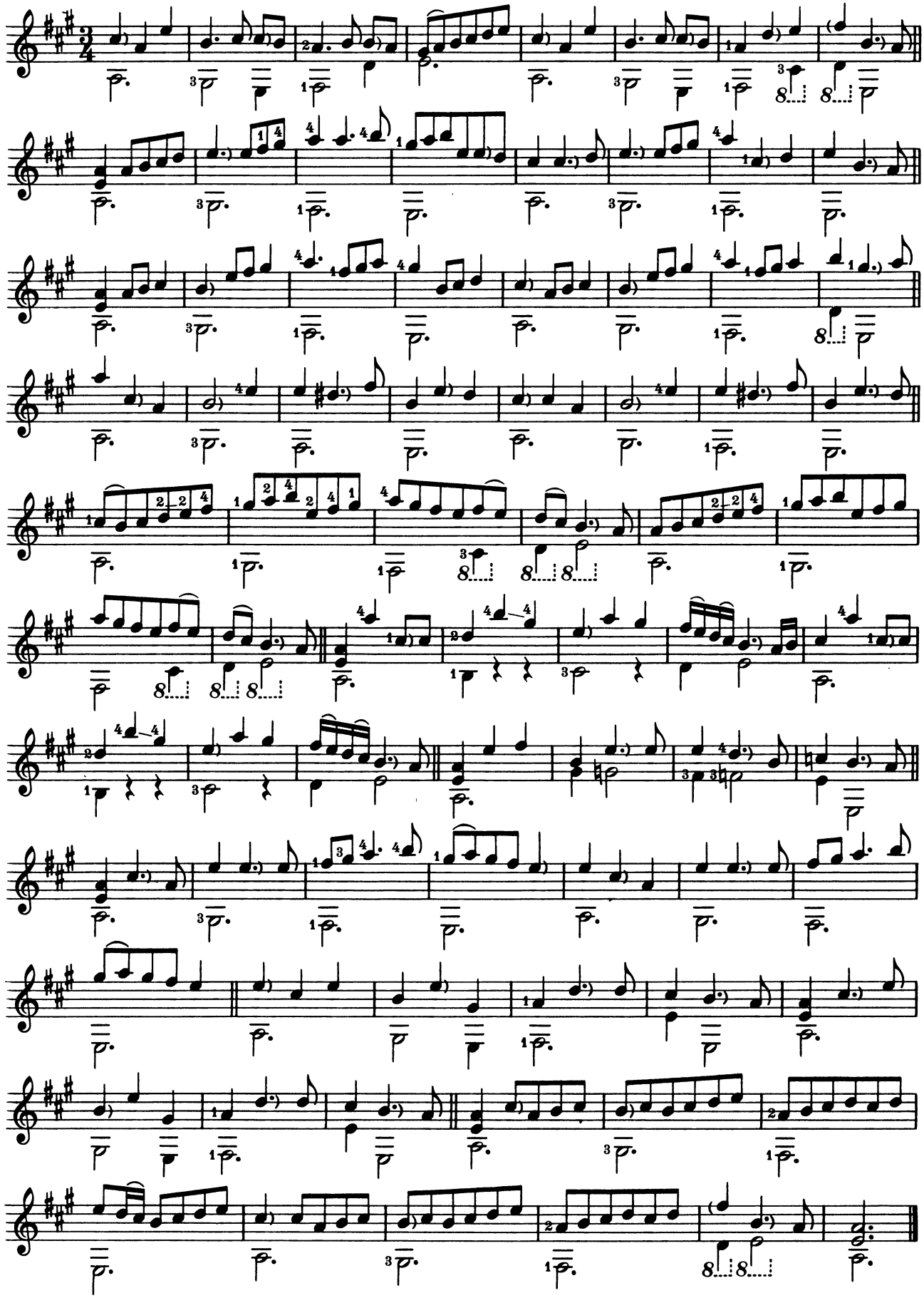


Passacaille

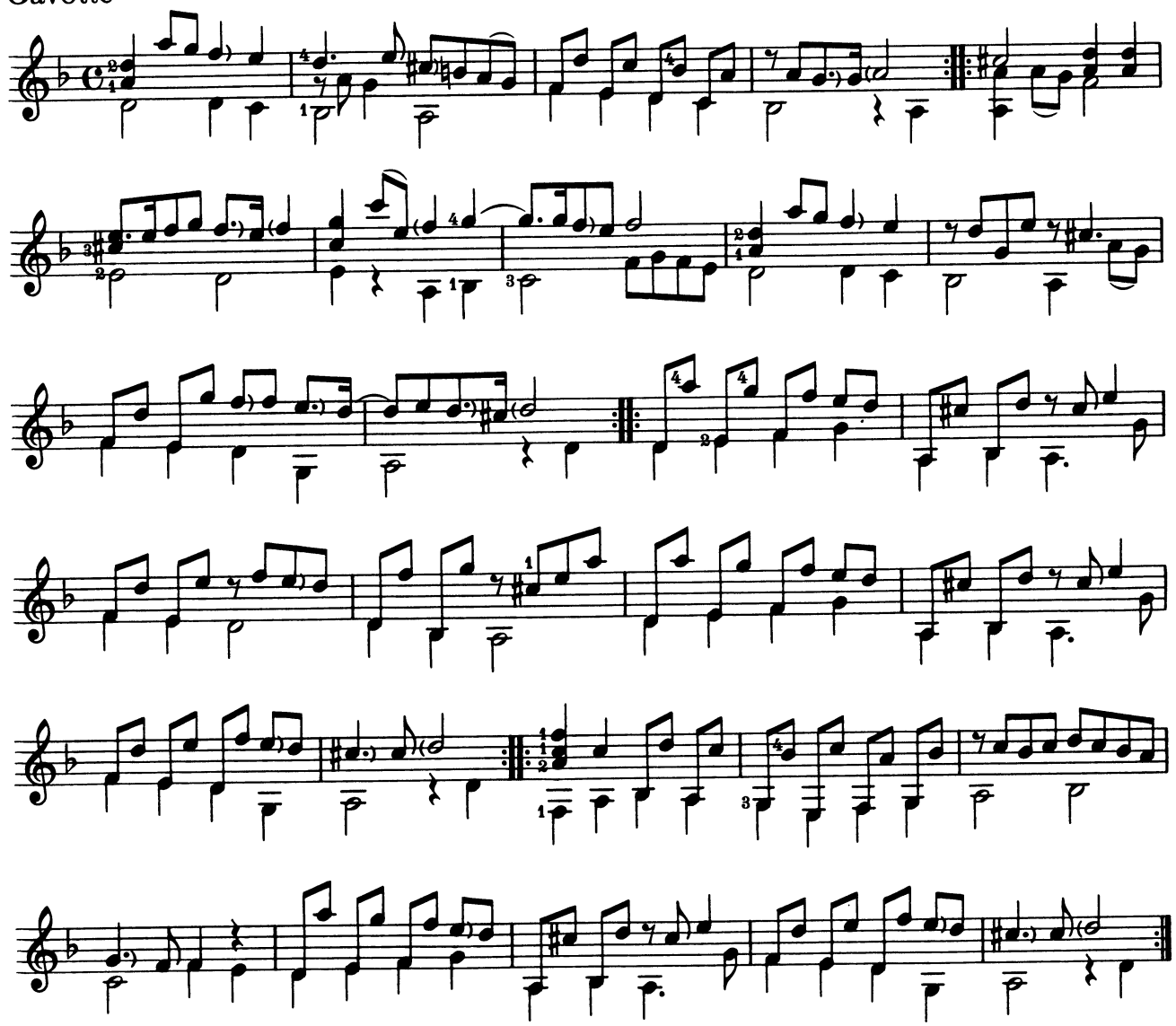
anonym
(Schwerin)



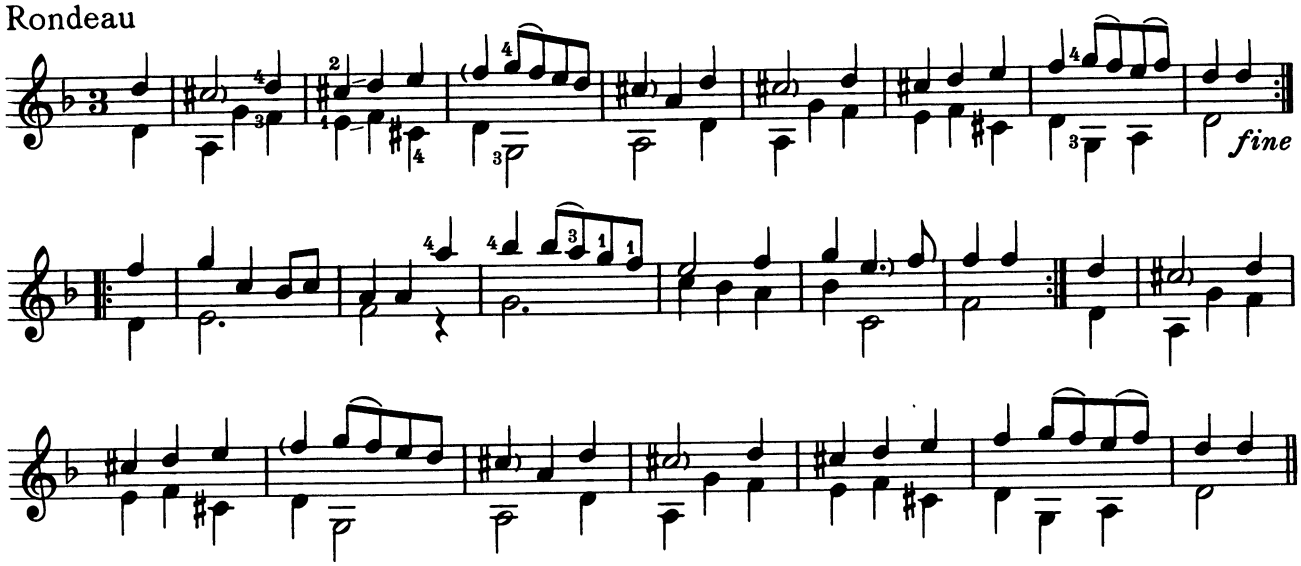
2 Gavotten und Rondeau

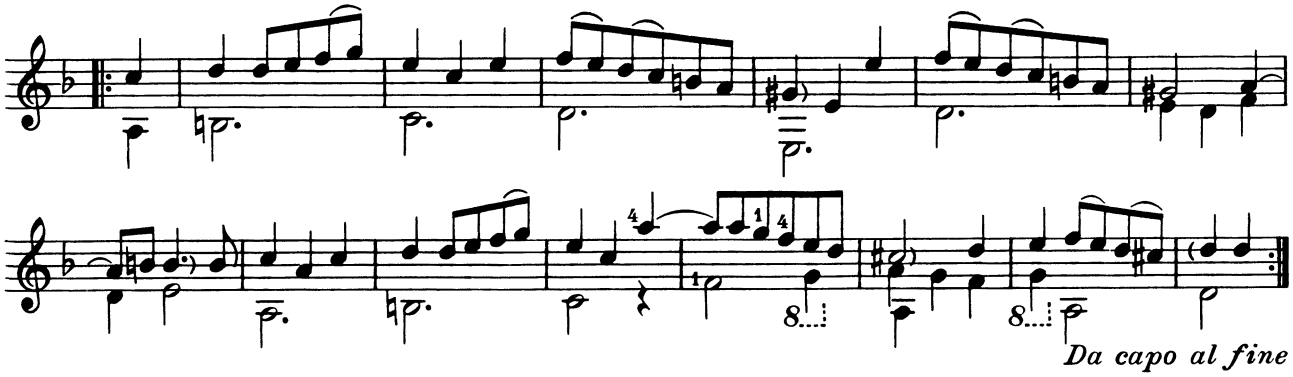
anonym
(Brno)

Gavotte



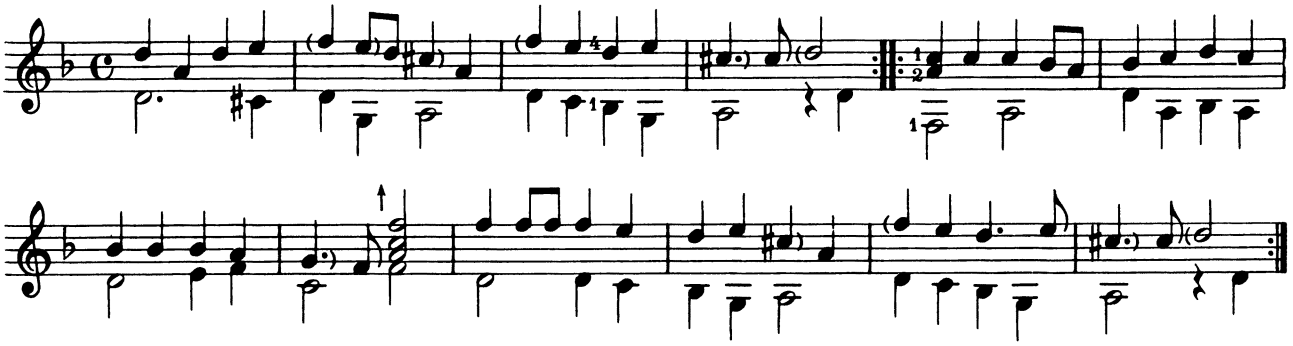
Rondeau





Da capo al fine

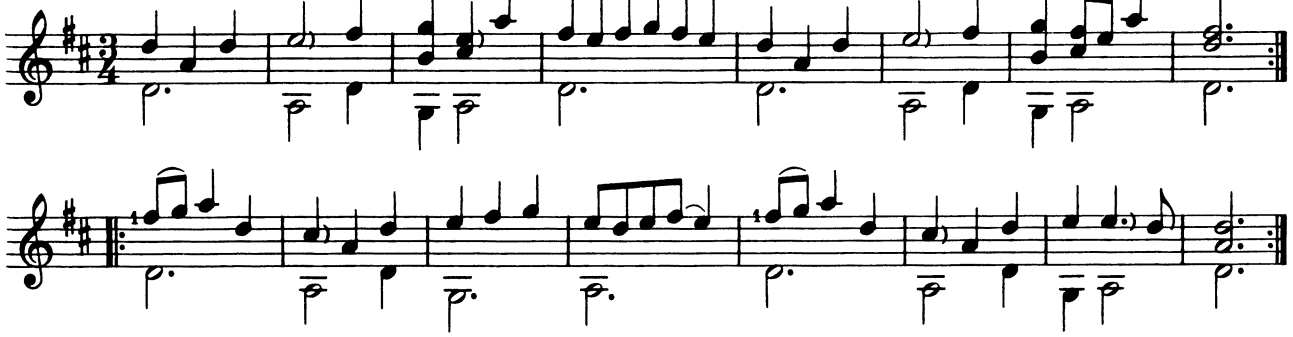
Gavotte



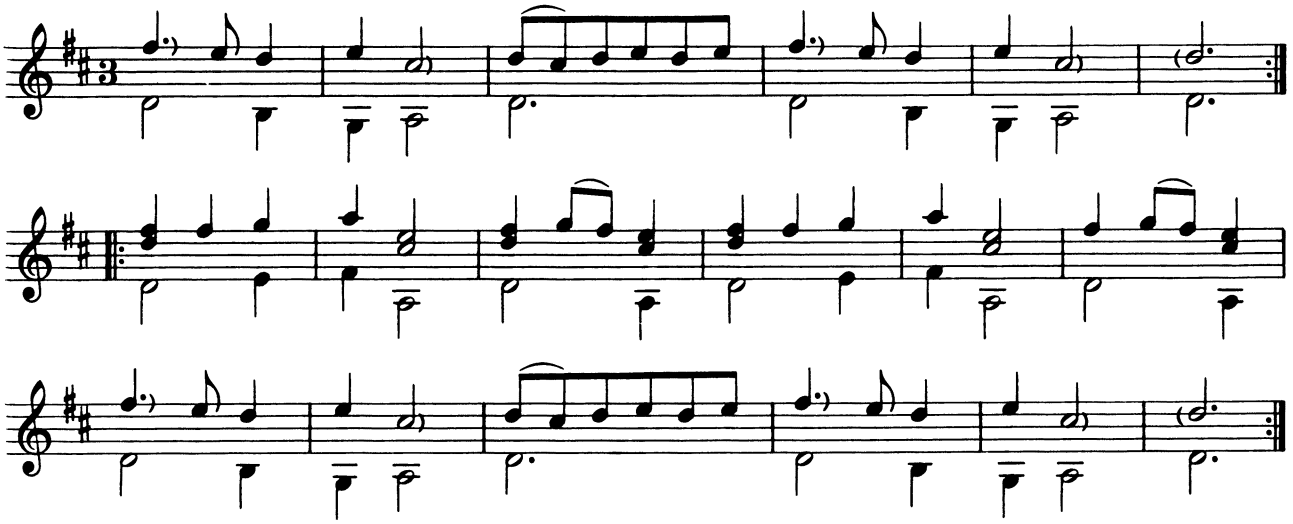
2 Menuette

anonym
(Brno)

I



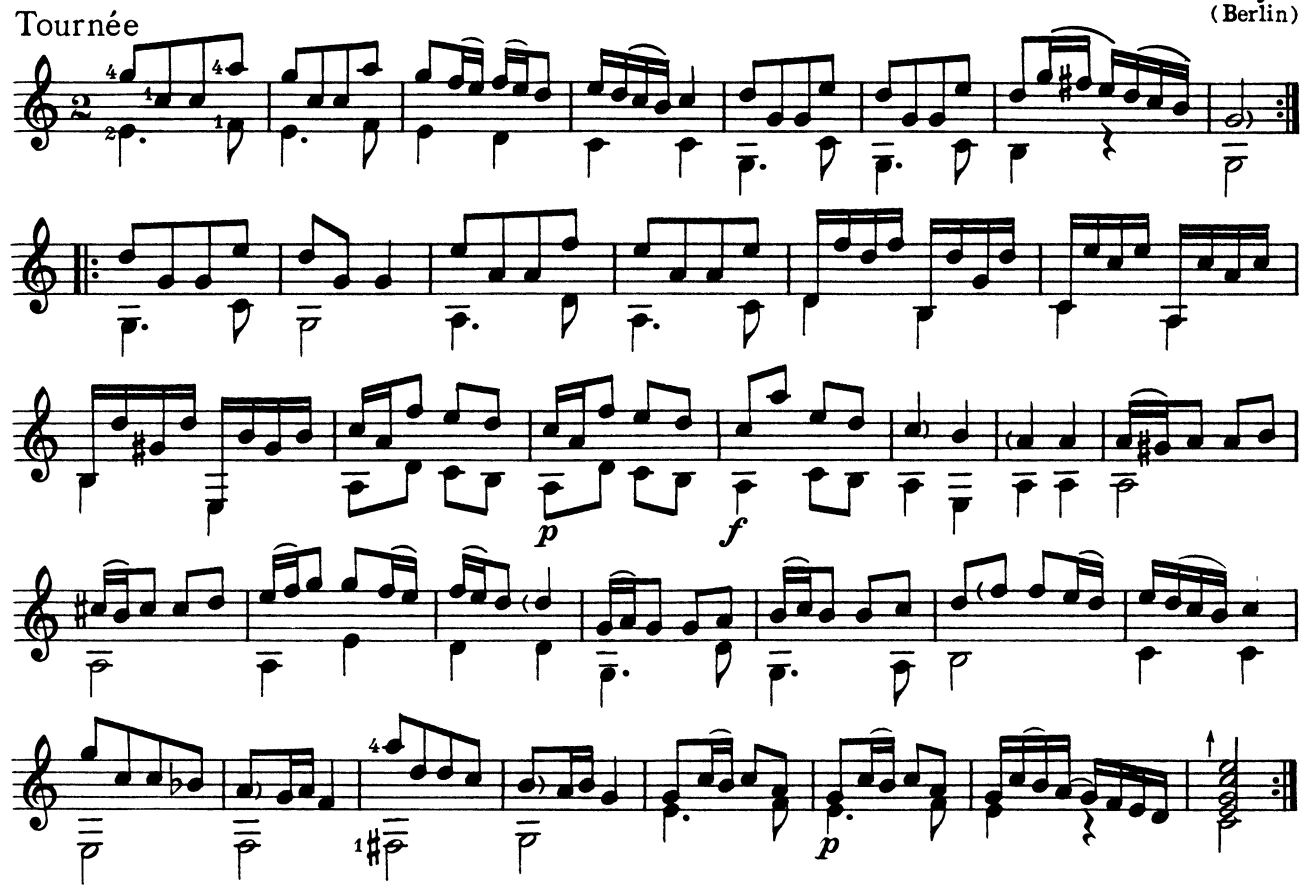
II



Tournée und Entrée

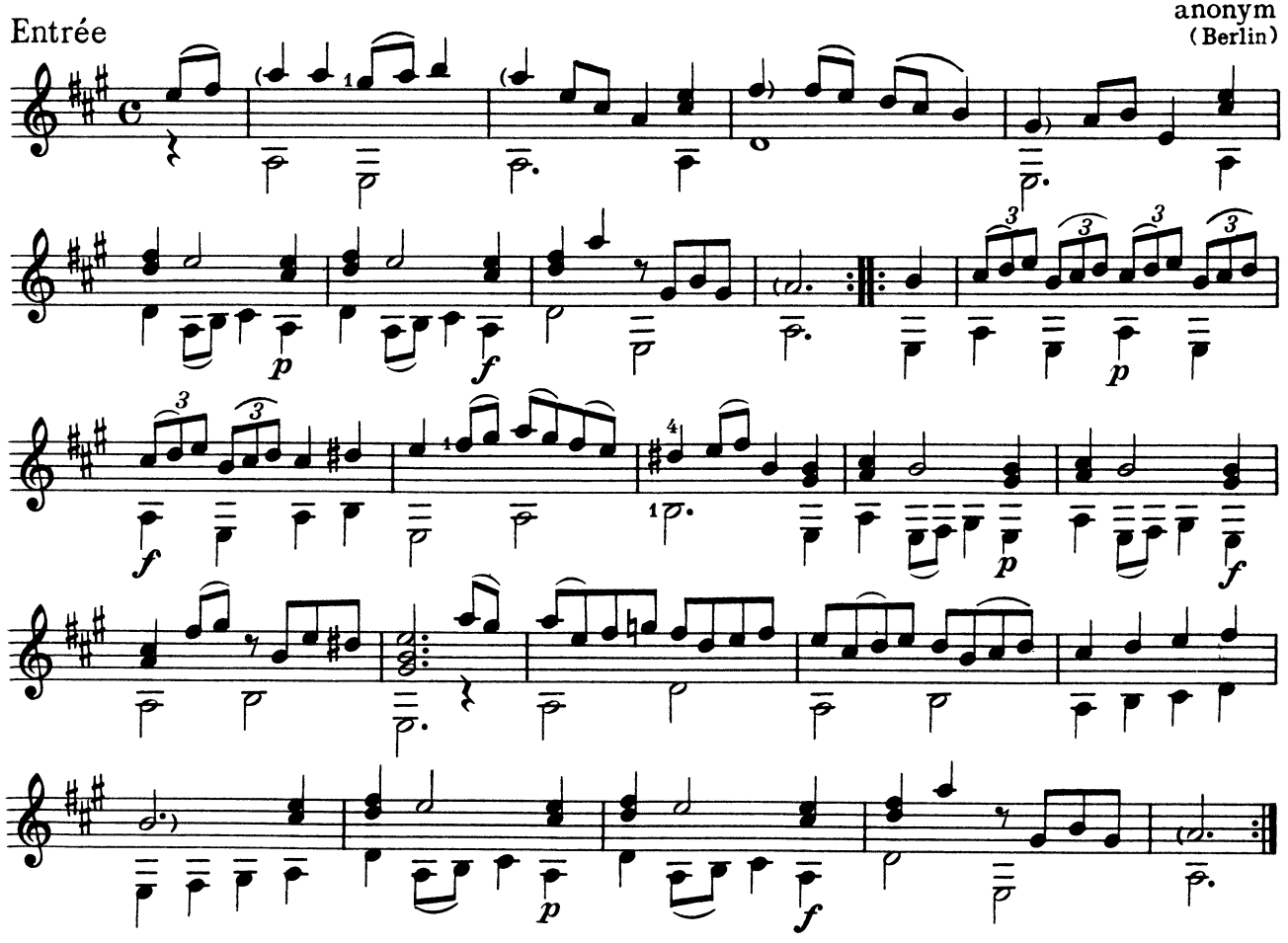
Tournée

anonym
(Berlin)



Entrée

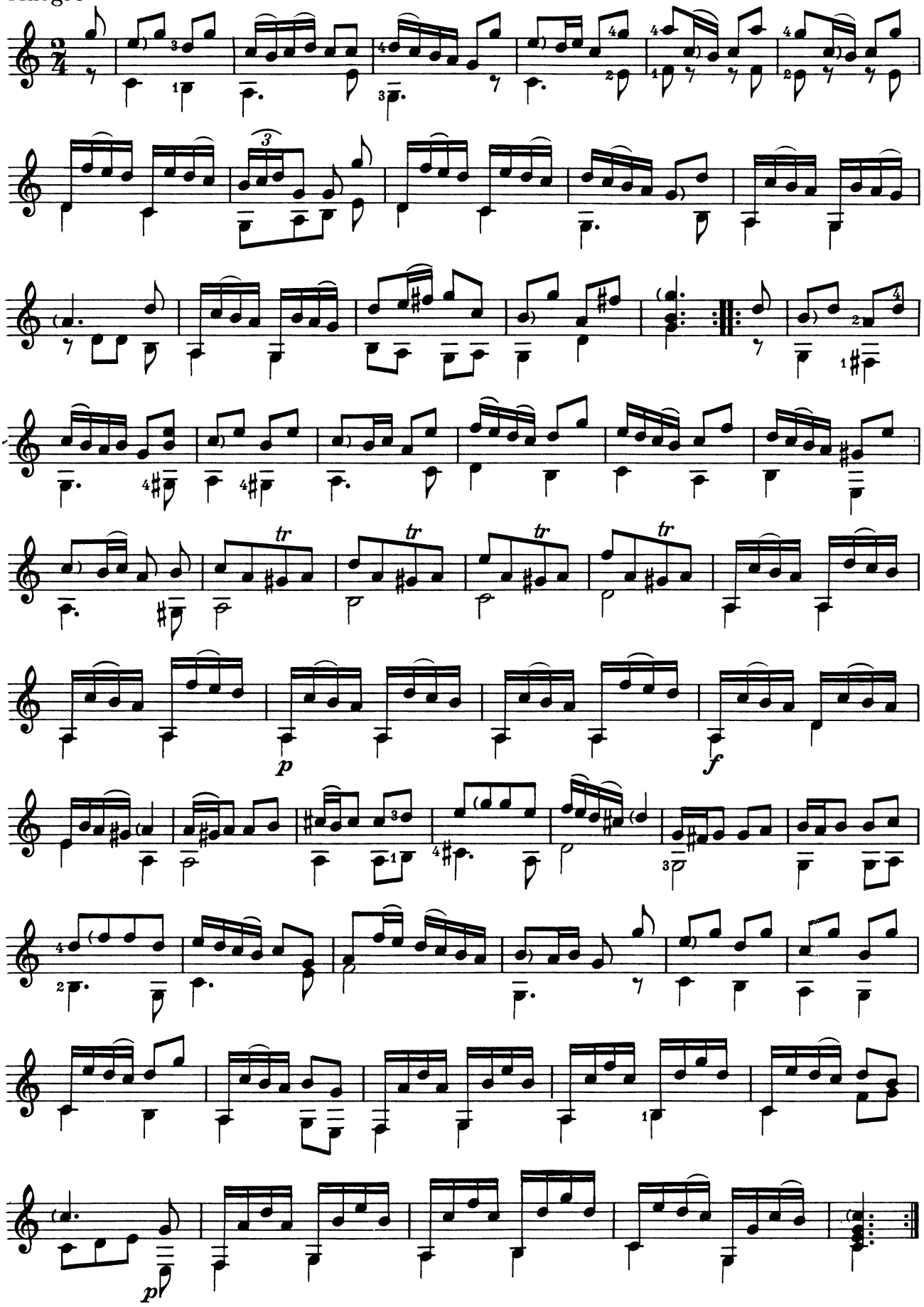
anonym
(Berlin)



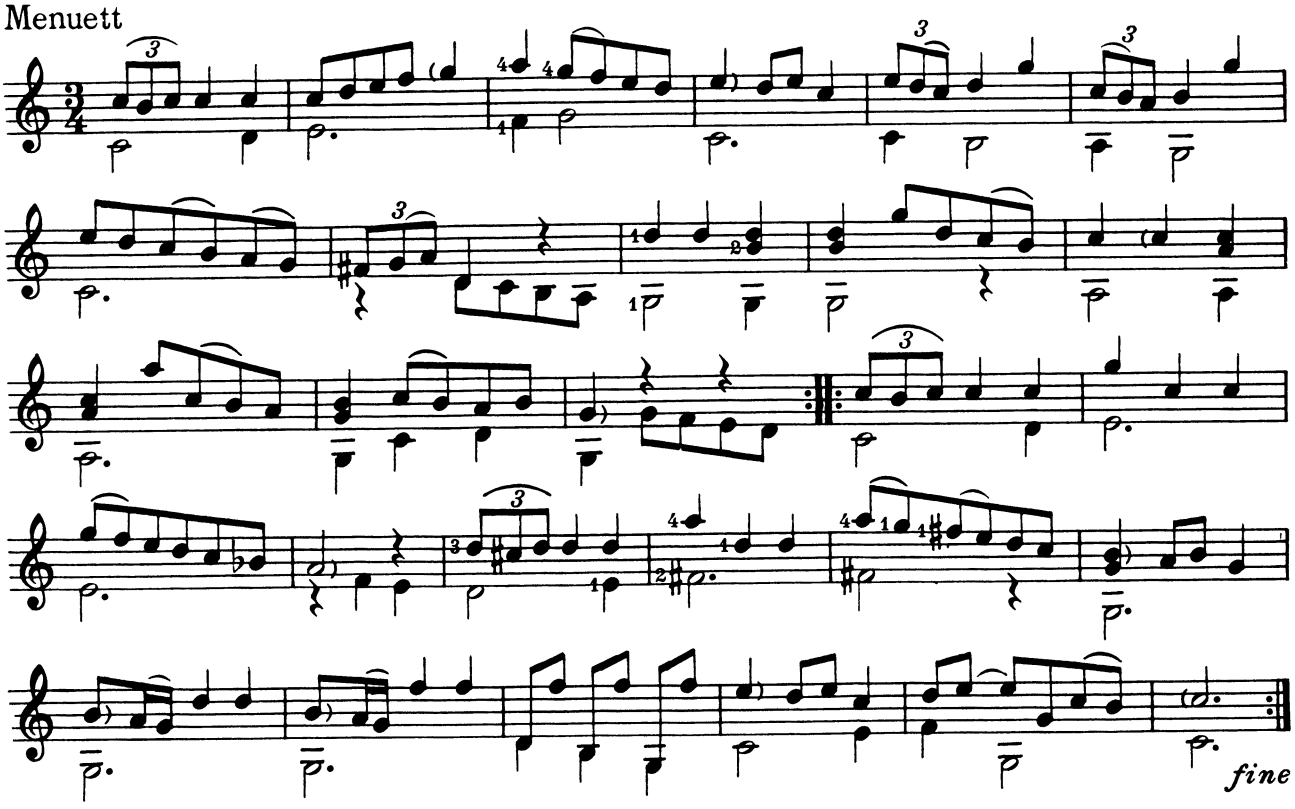
Sonate

Allegro

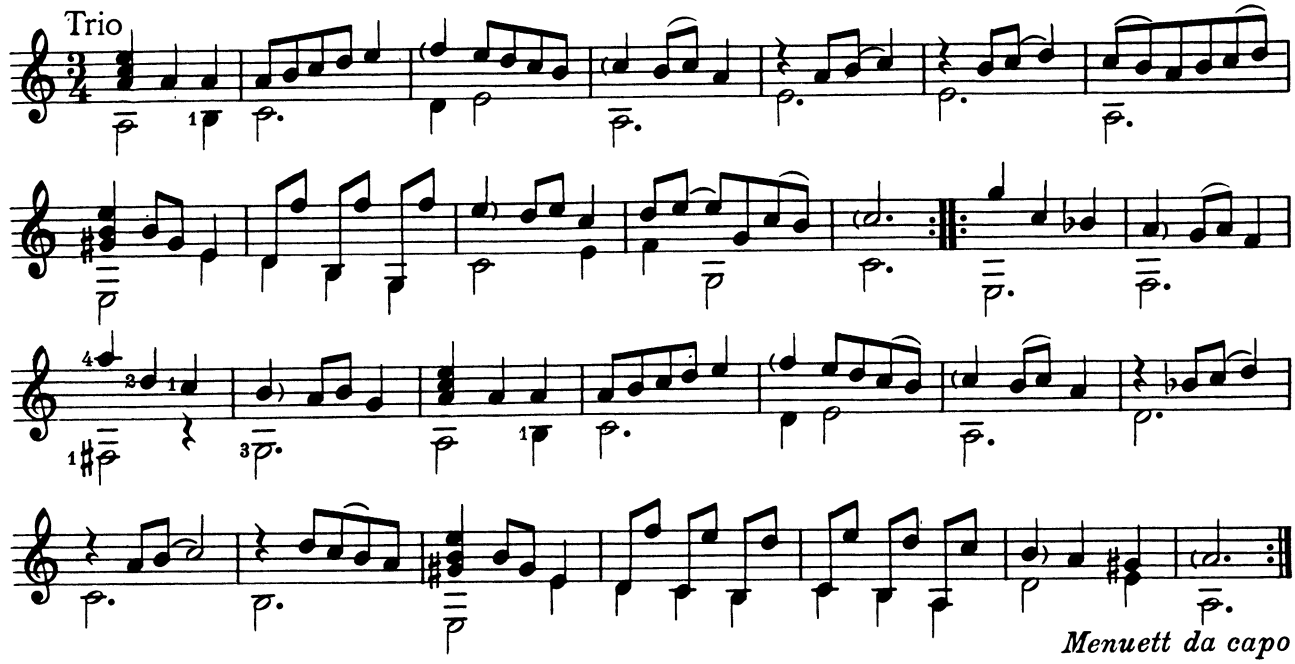
Giuseppe Antonio Brescianello



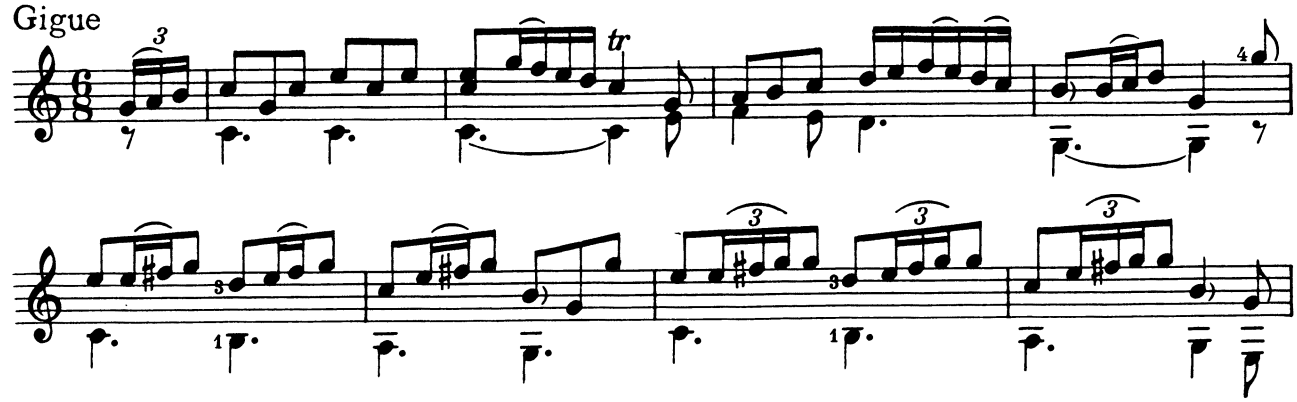
Menuett

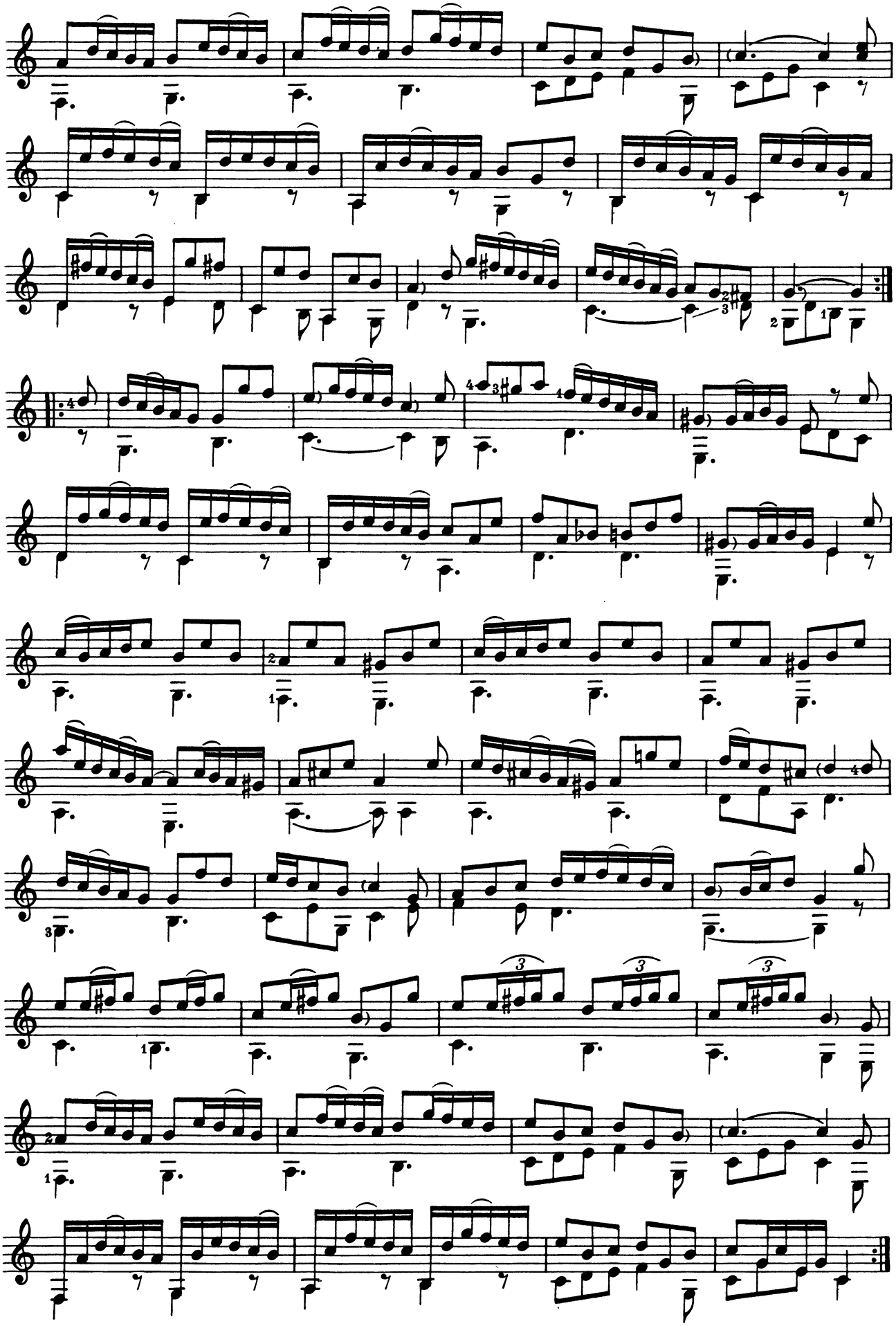


Trio



Gigue

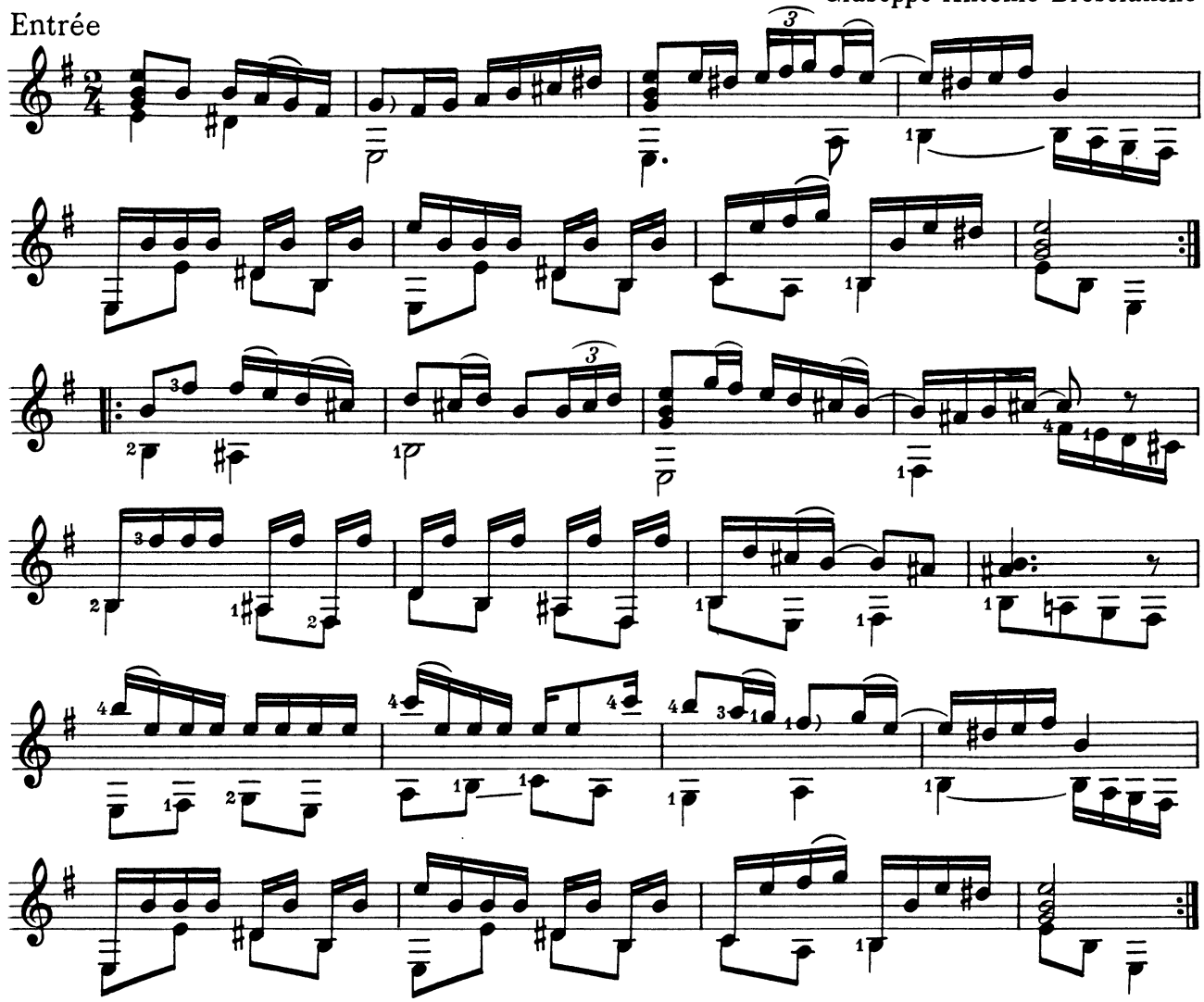




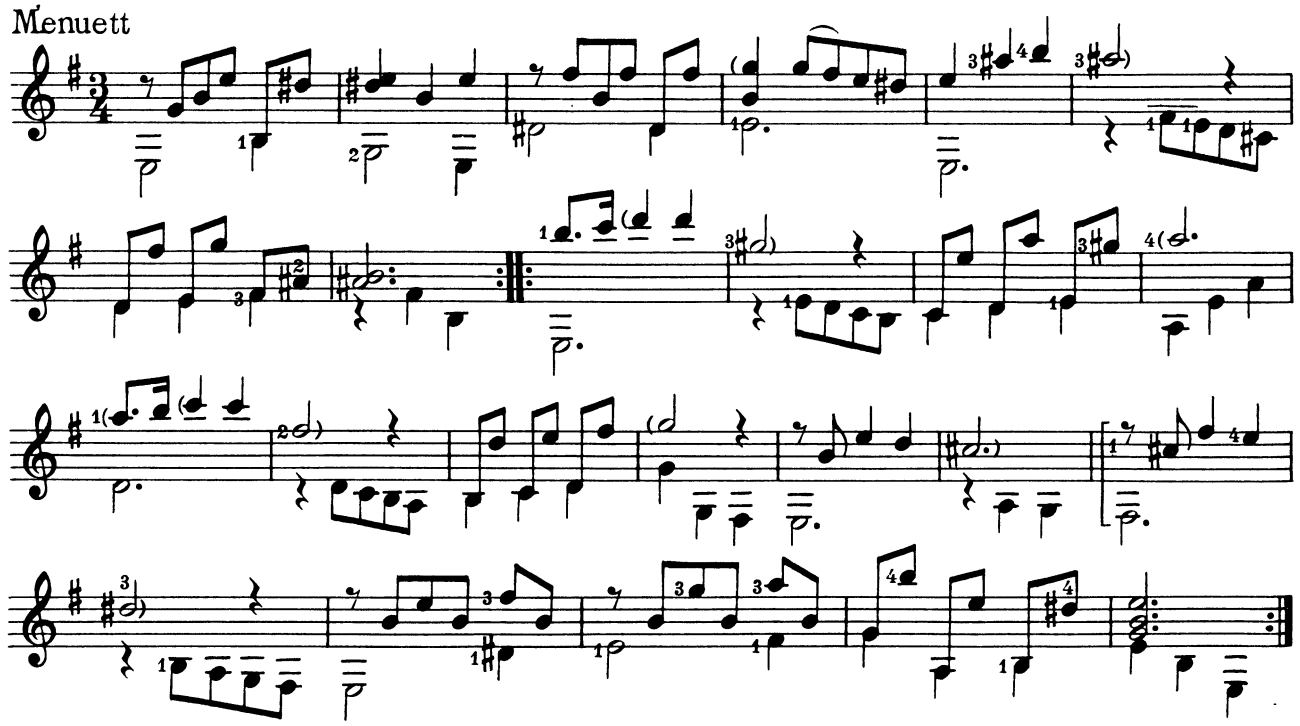
Partita

Giuseppe Antonio Brescianello

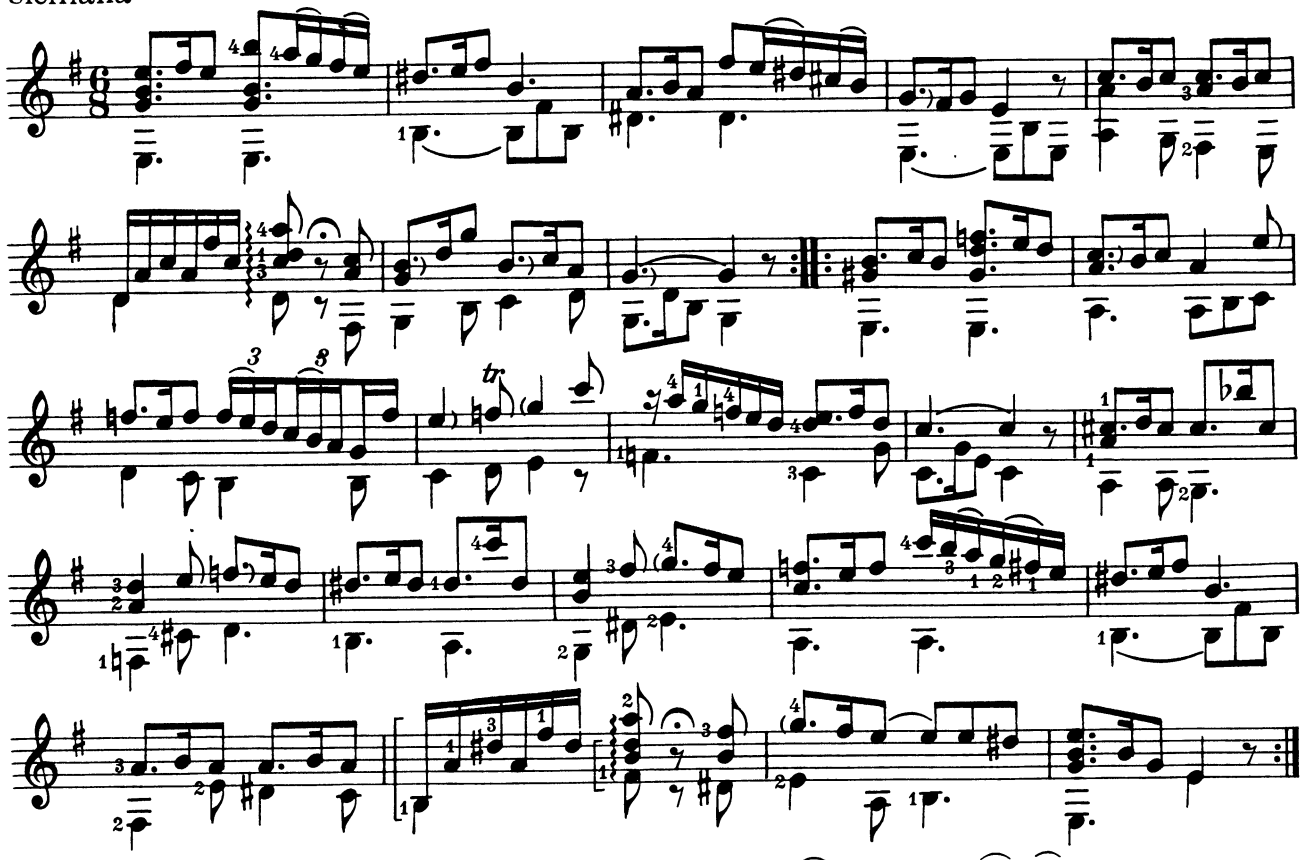
Entrée



Menuett



Siciliana



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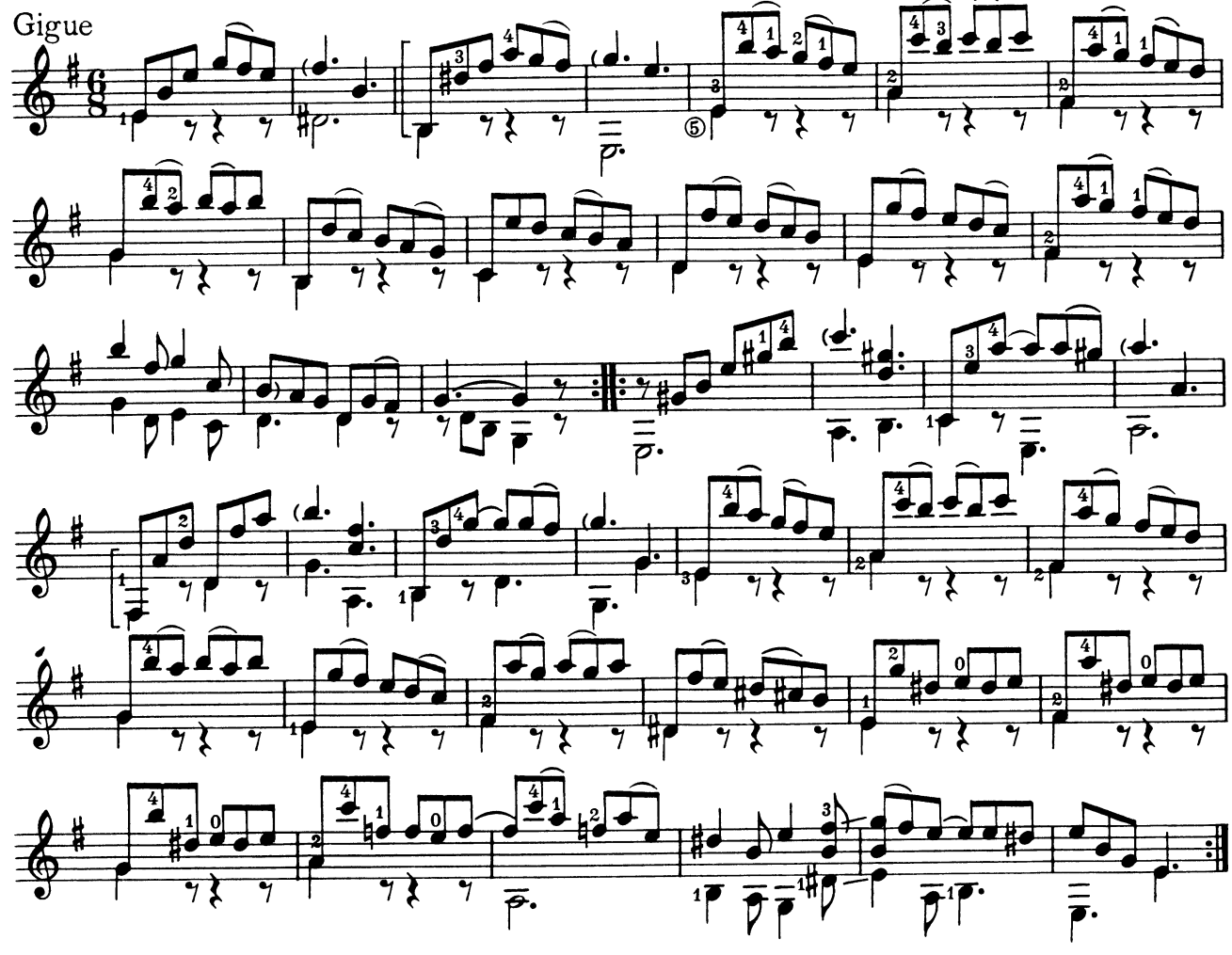
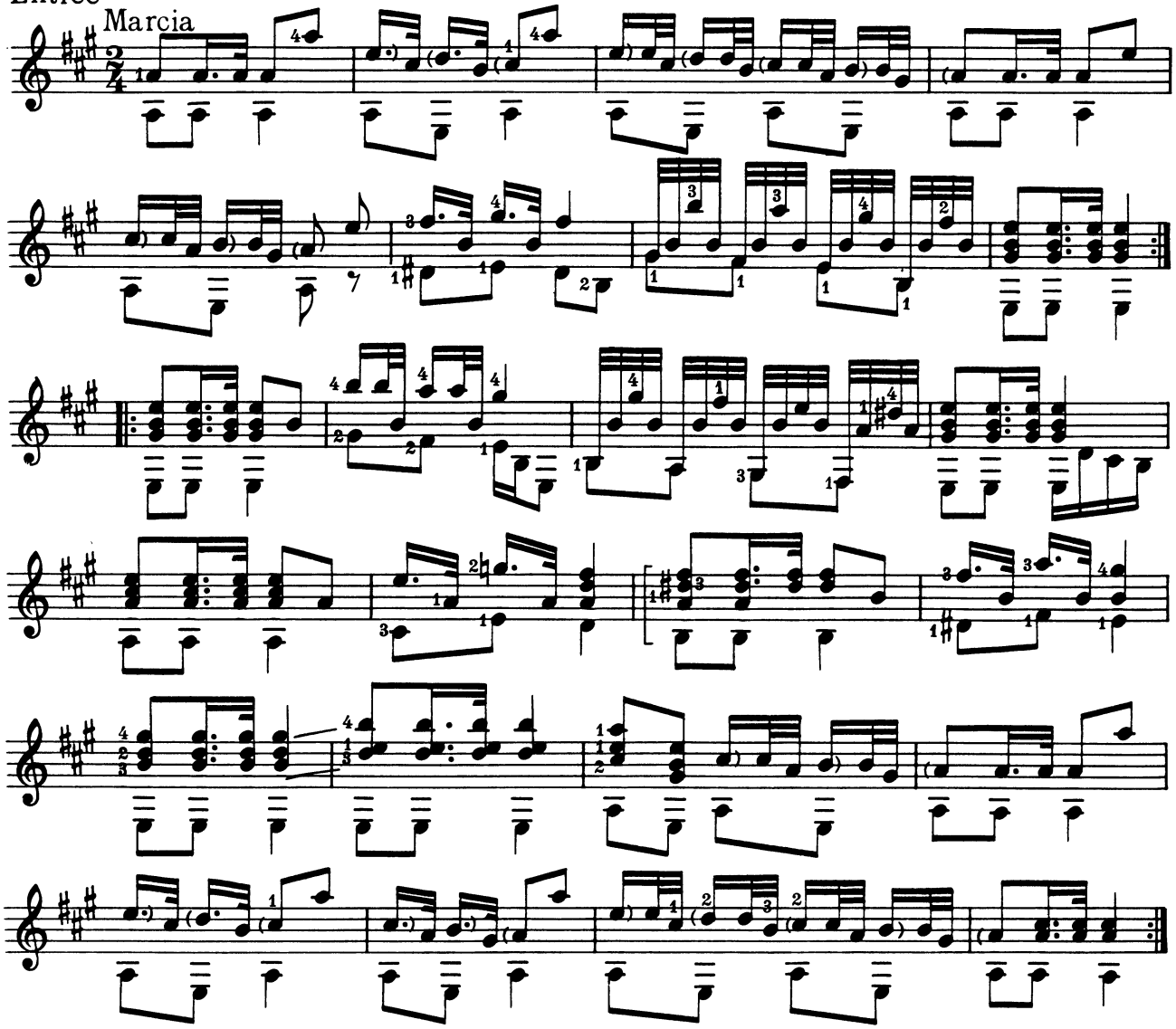


Partita

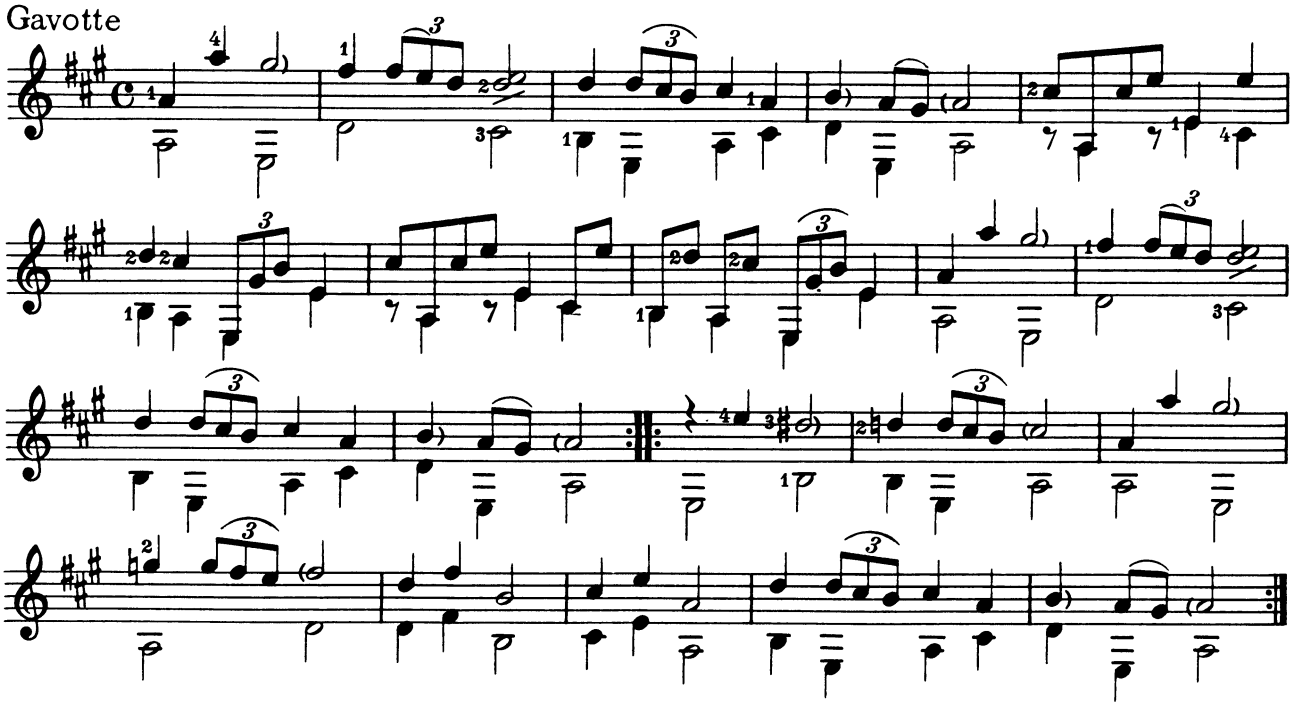
Giuseppe Antonio Brescianello

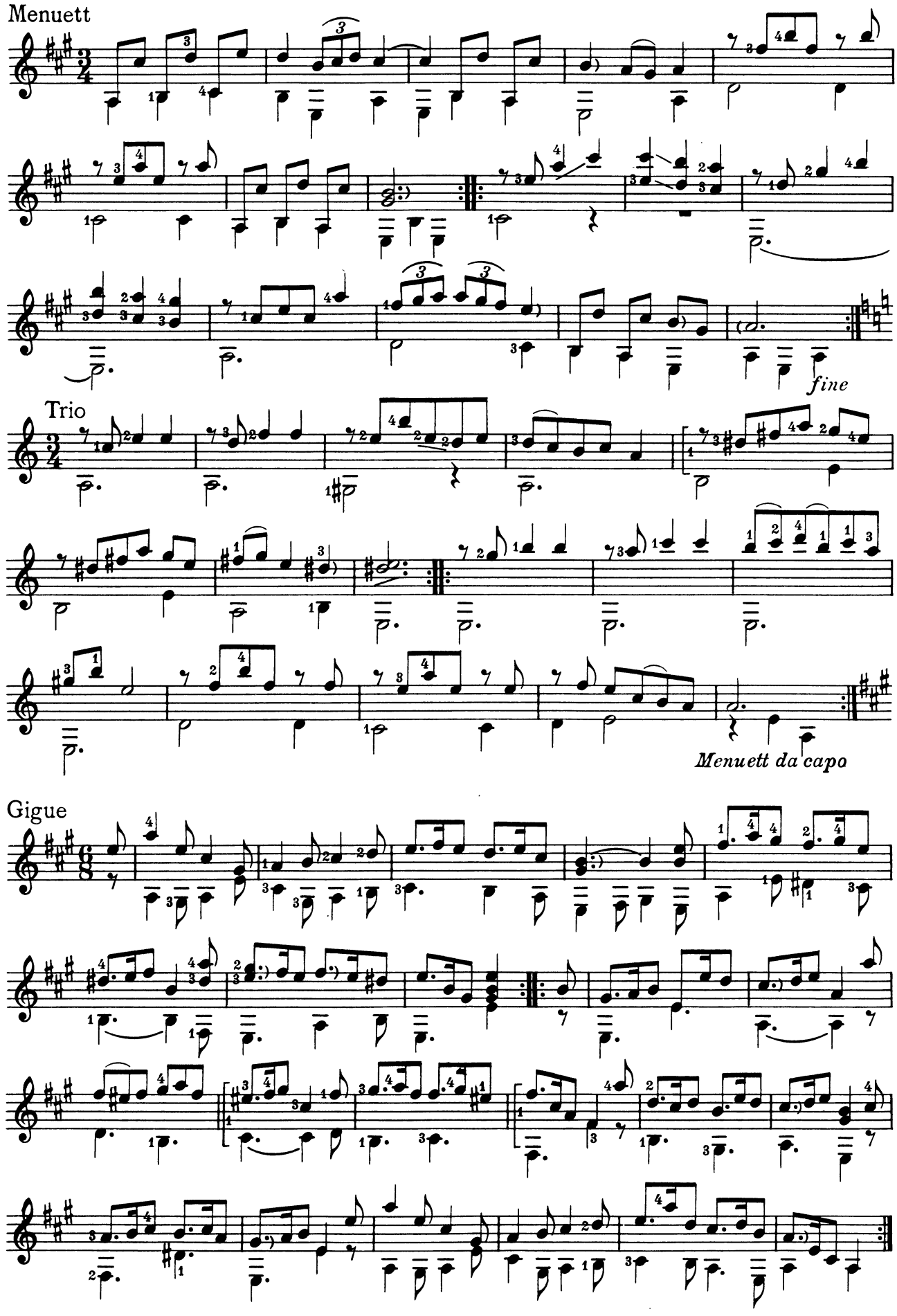
Entrée

Marcia



Gavotte

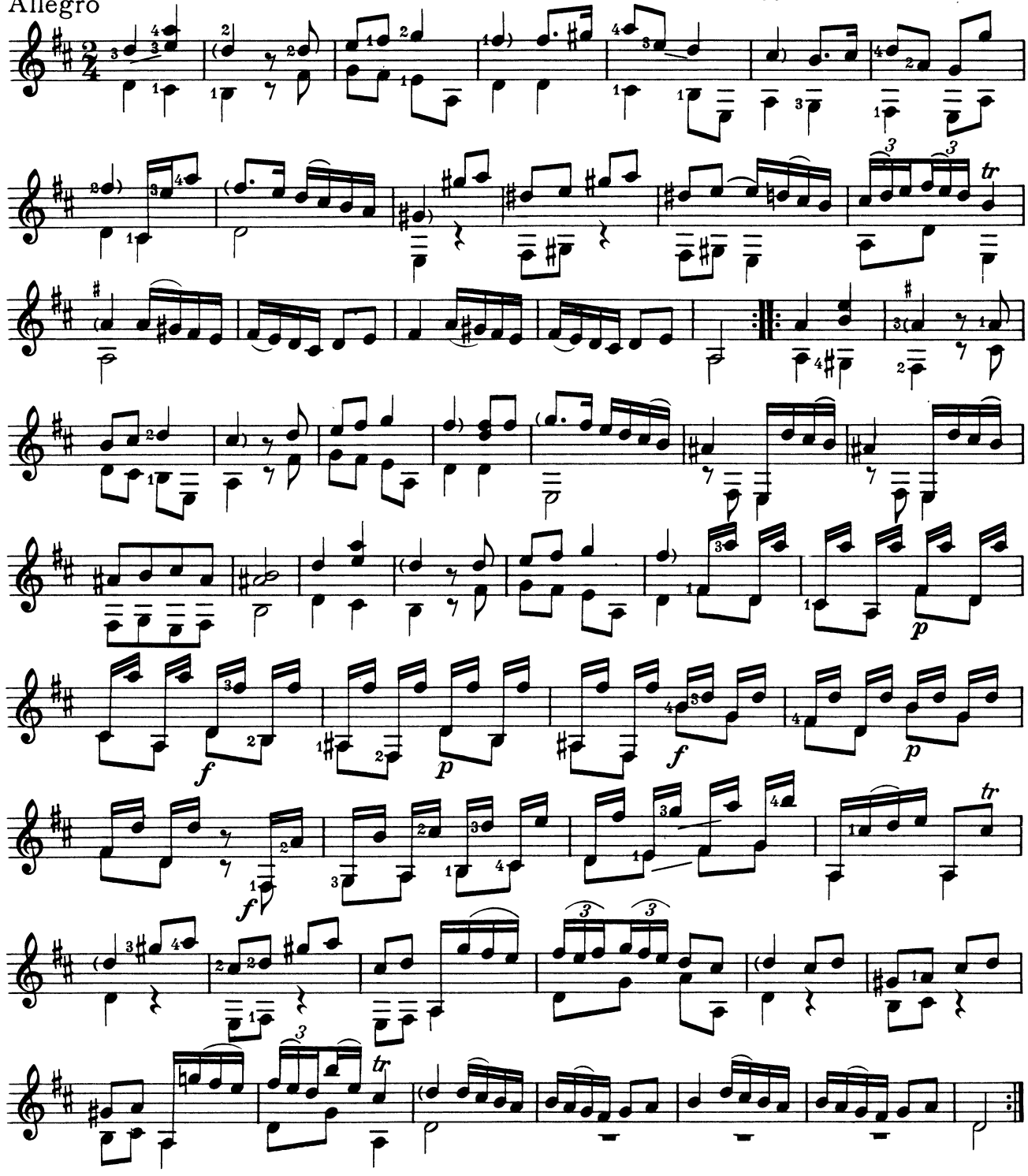



Menuett
fine
Trio
Menuett da capo
Gigue

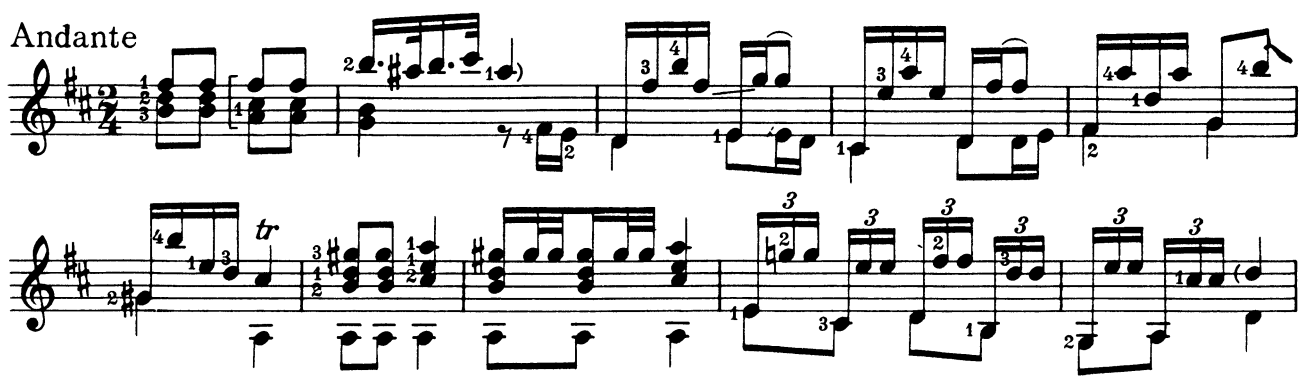
Sonate

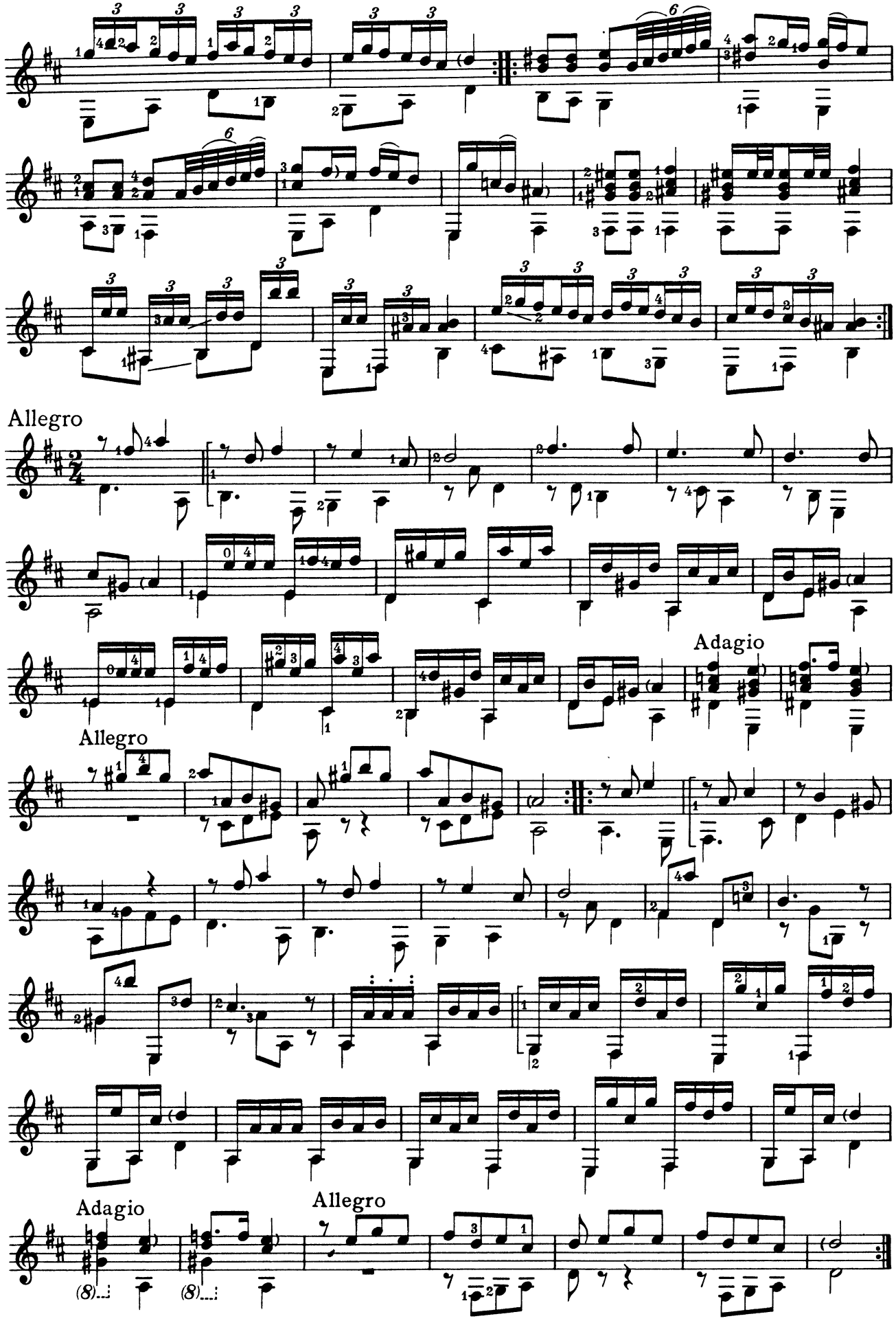
Giuseppe Antonio Brescianello

Allegro



Andante

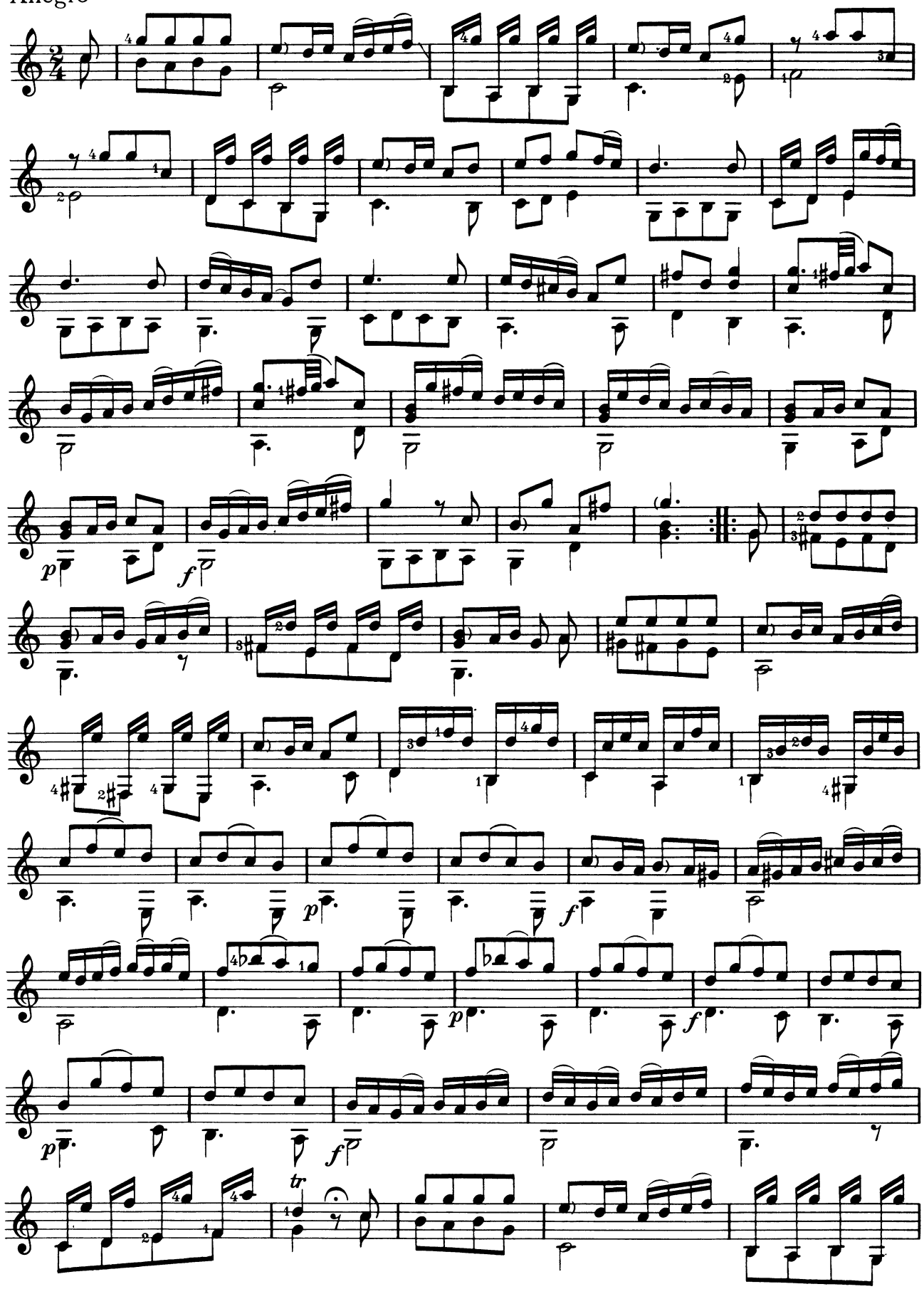


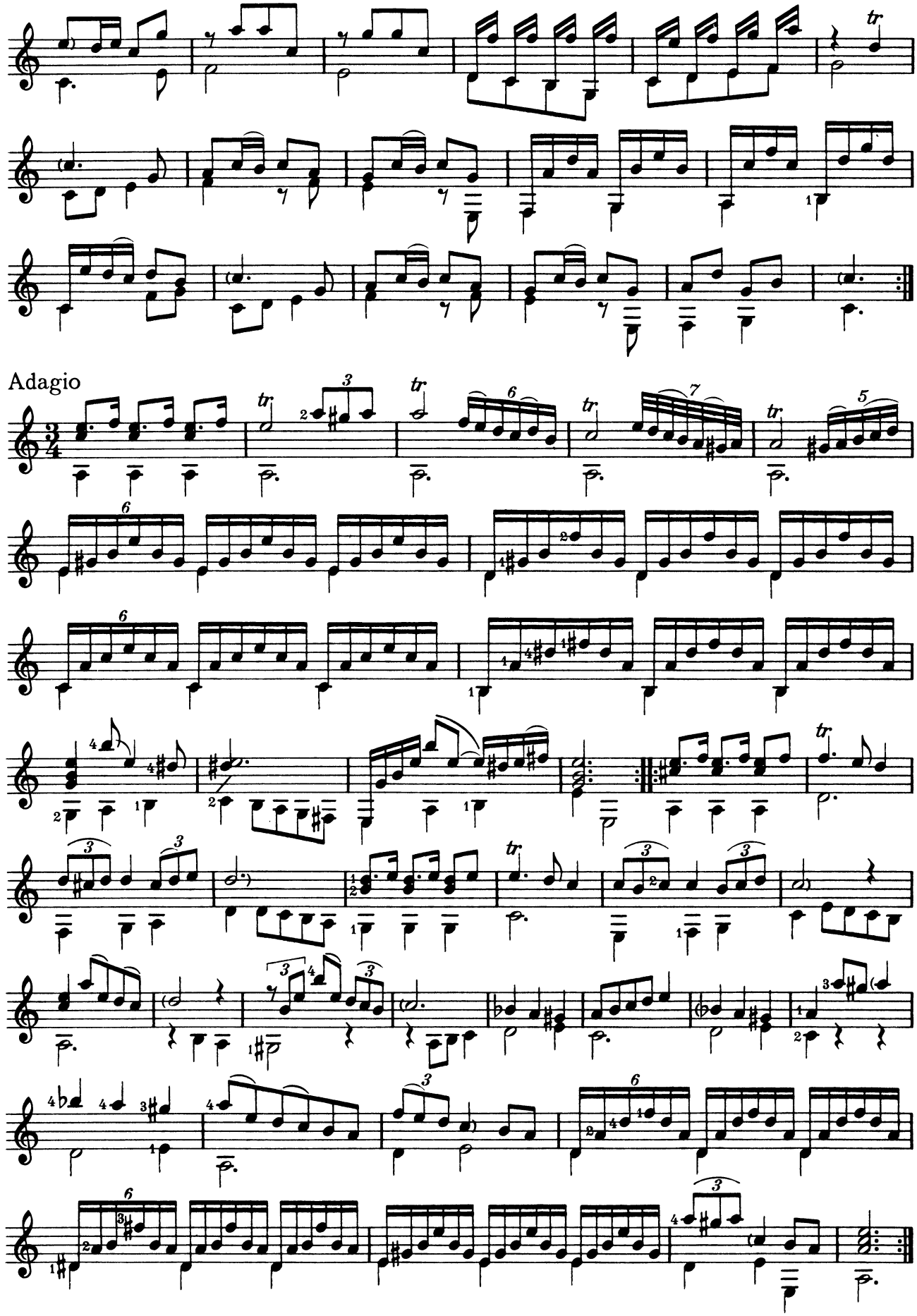

Allegro
Adagio
Allegro
Adagio
Allegro

Sonate

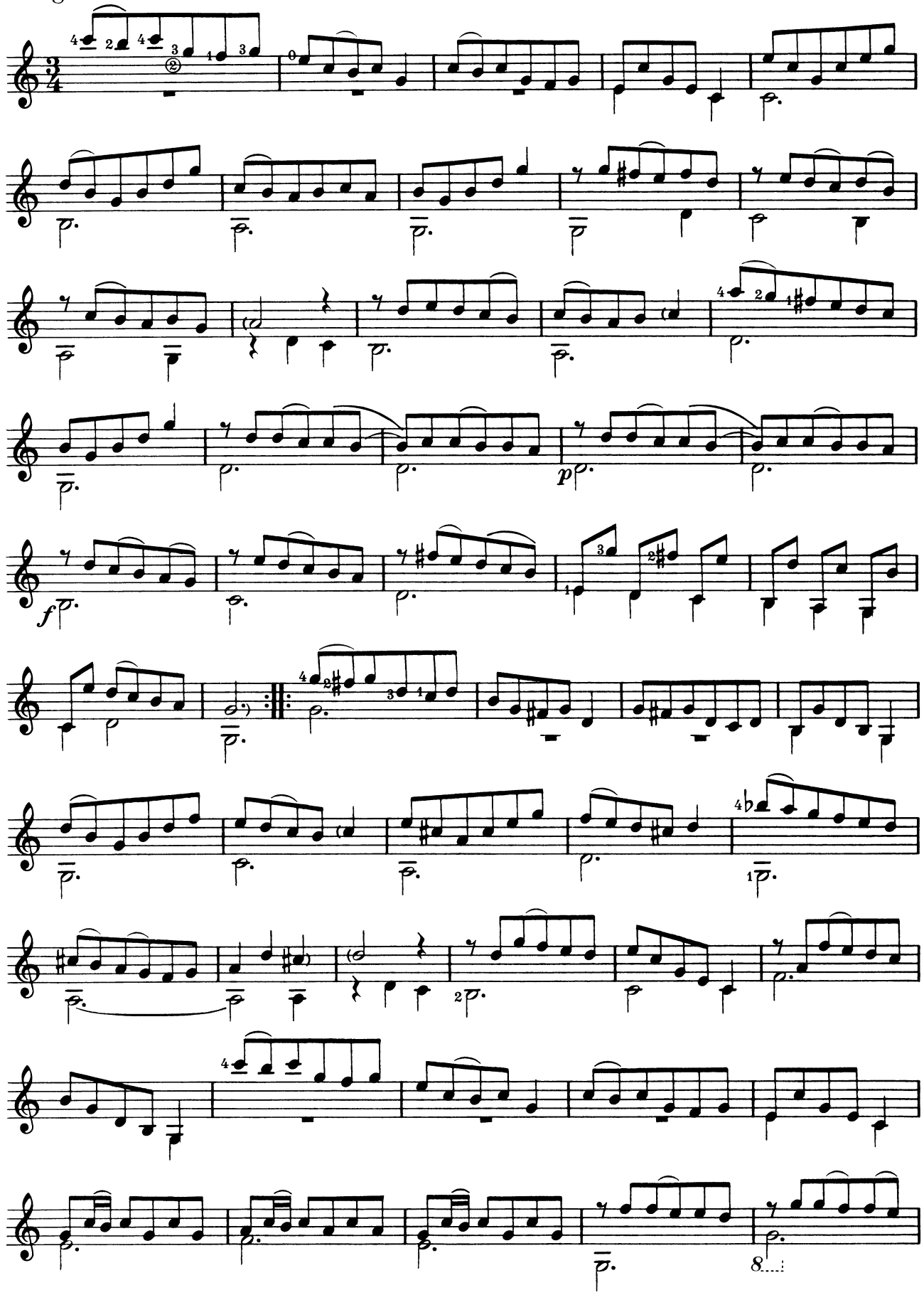
Giuseppe Antonio Brescianello

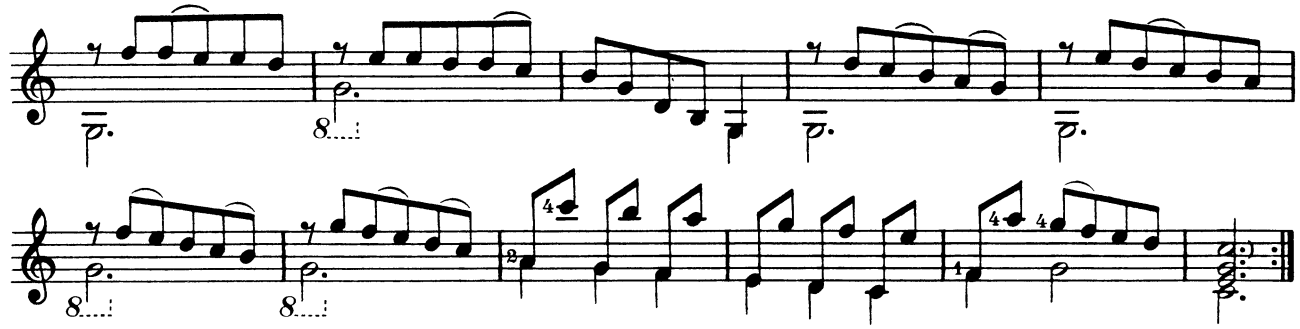
Allegro



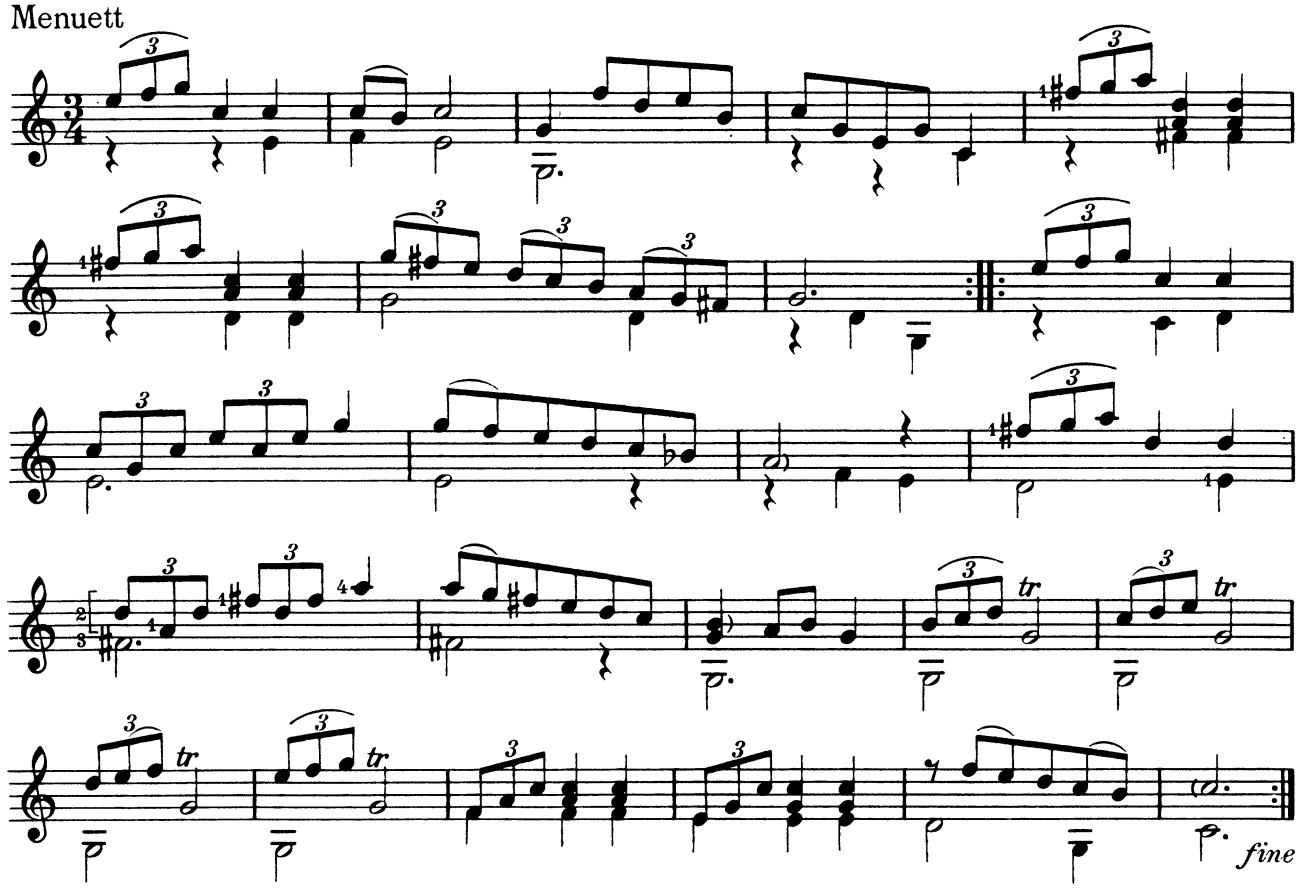

Adagio

Allegro

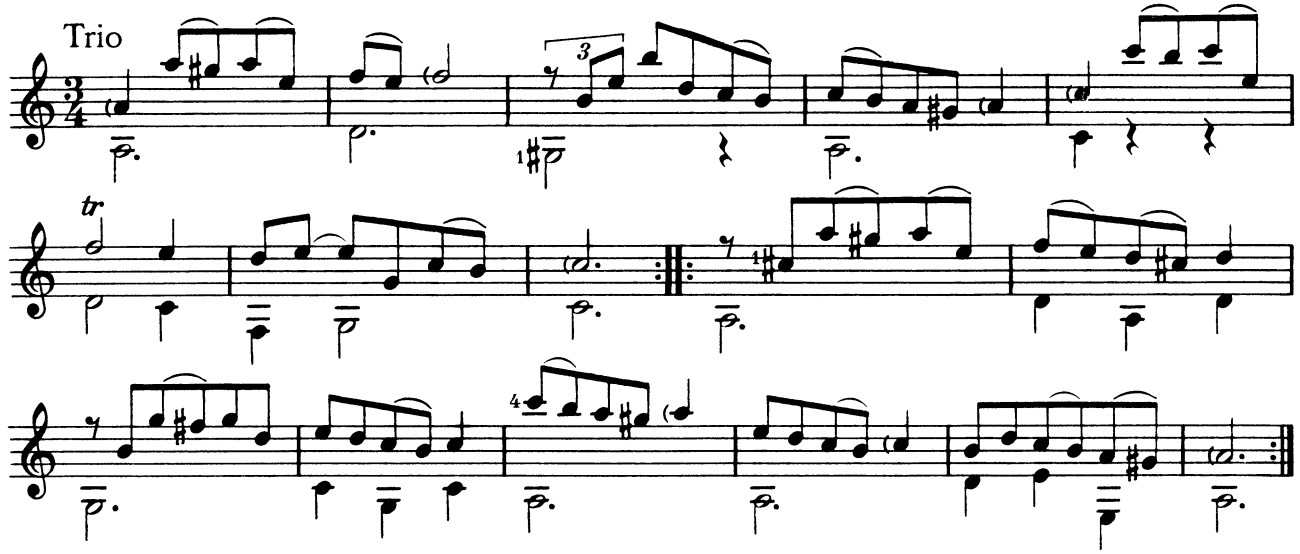




Menuett

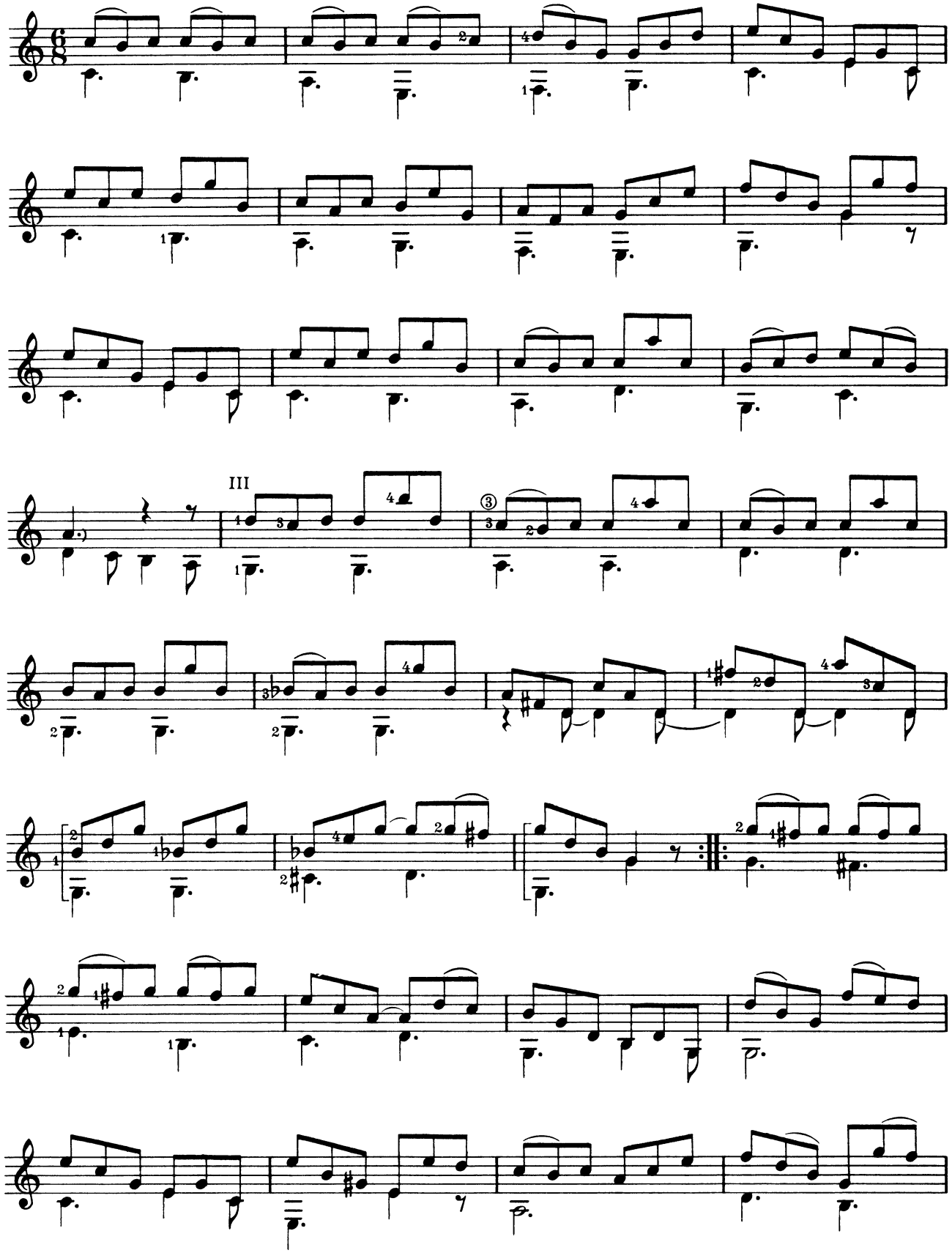


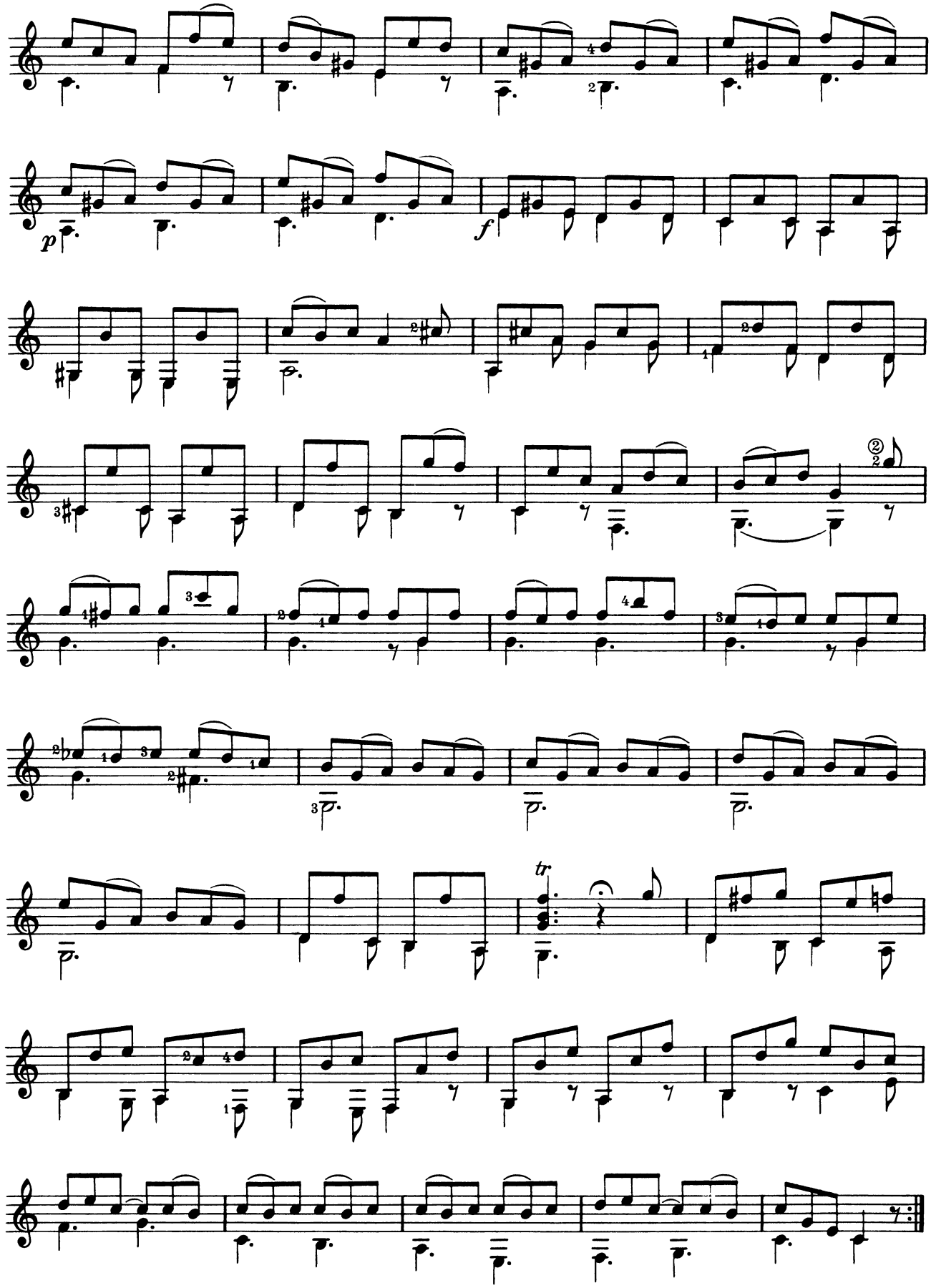
Trio



Menuett da capo

Gigue




p
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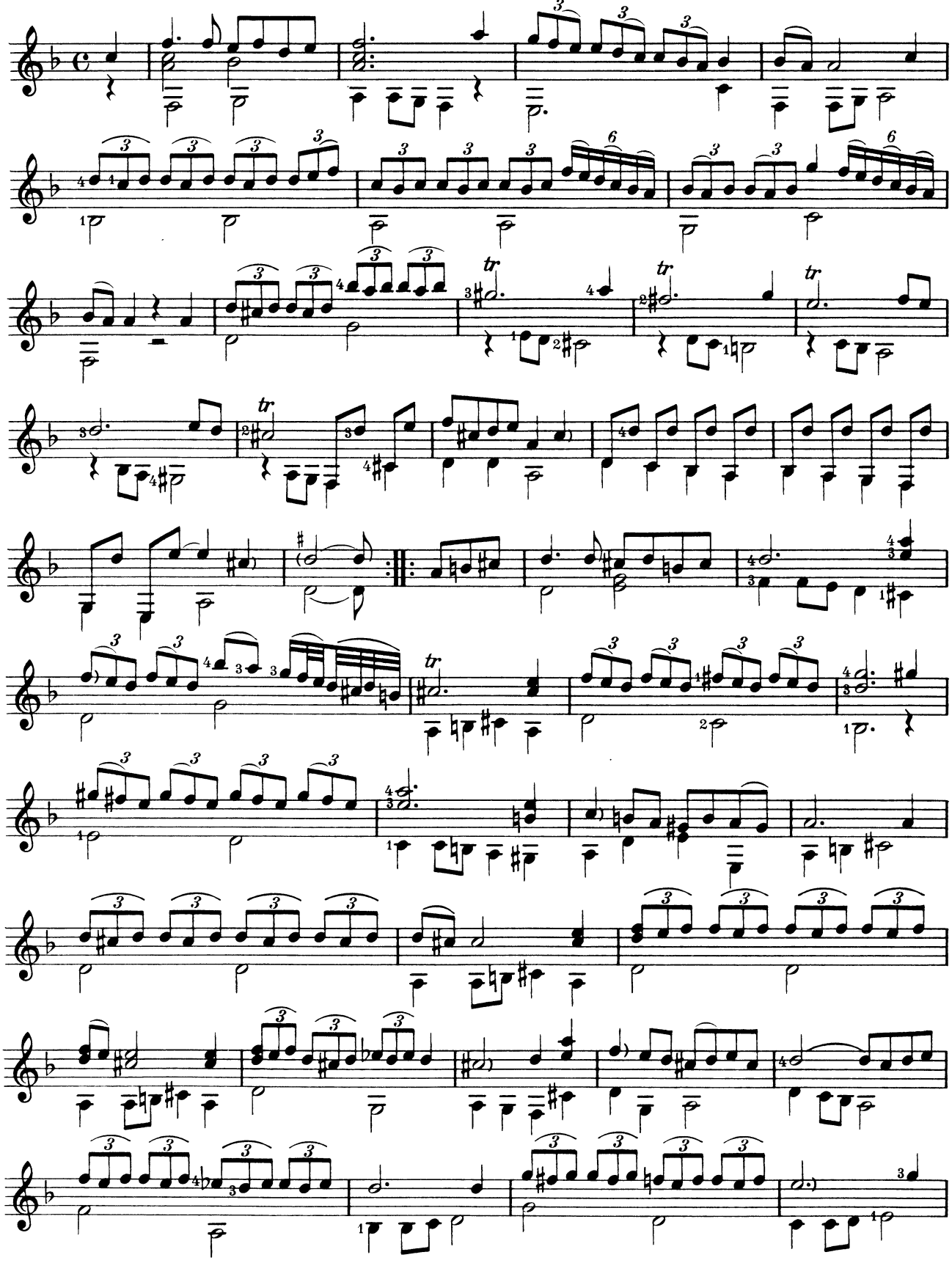
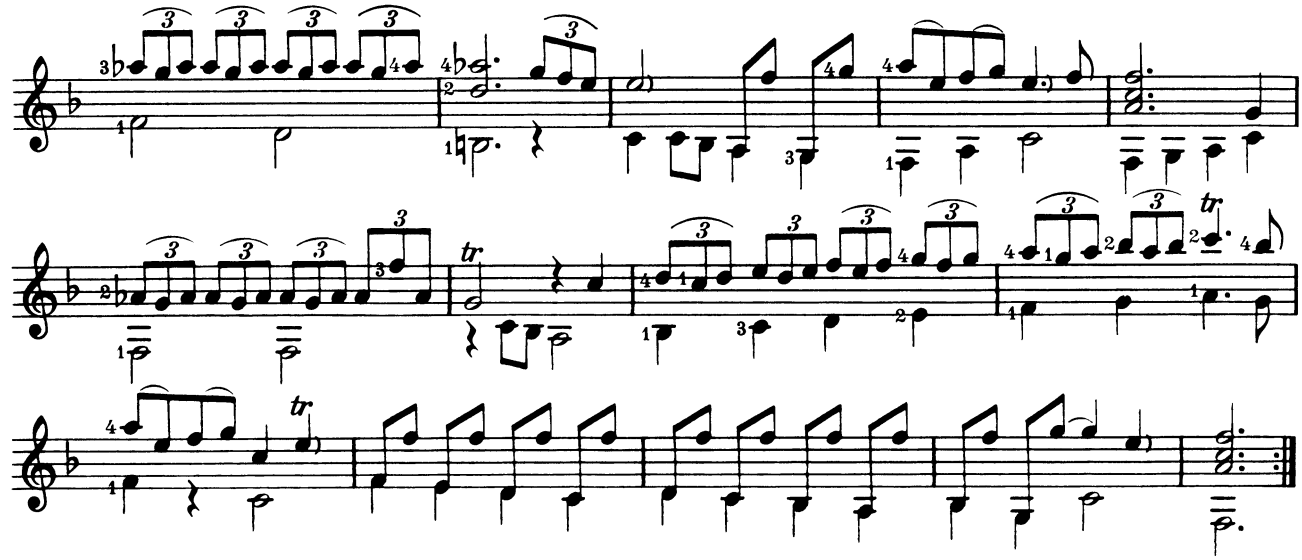
Partita

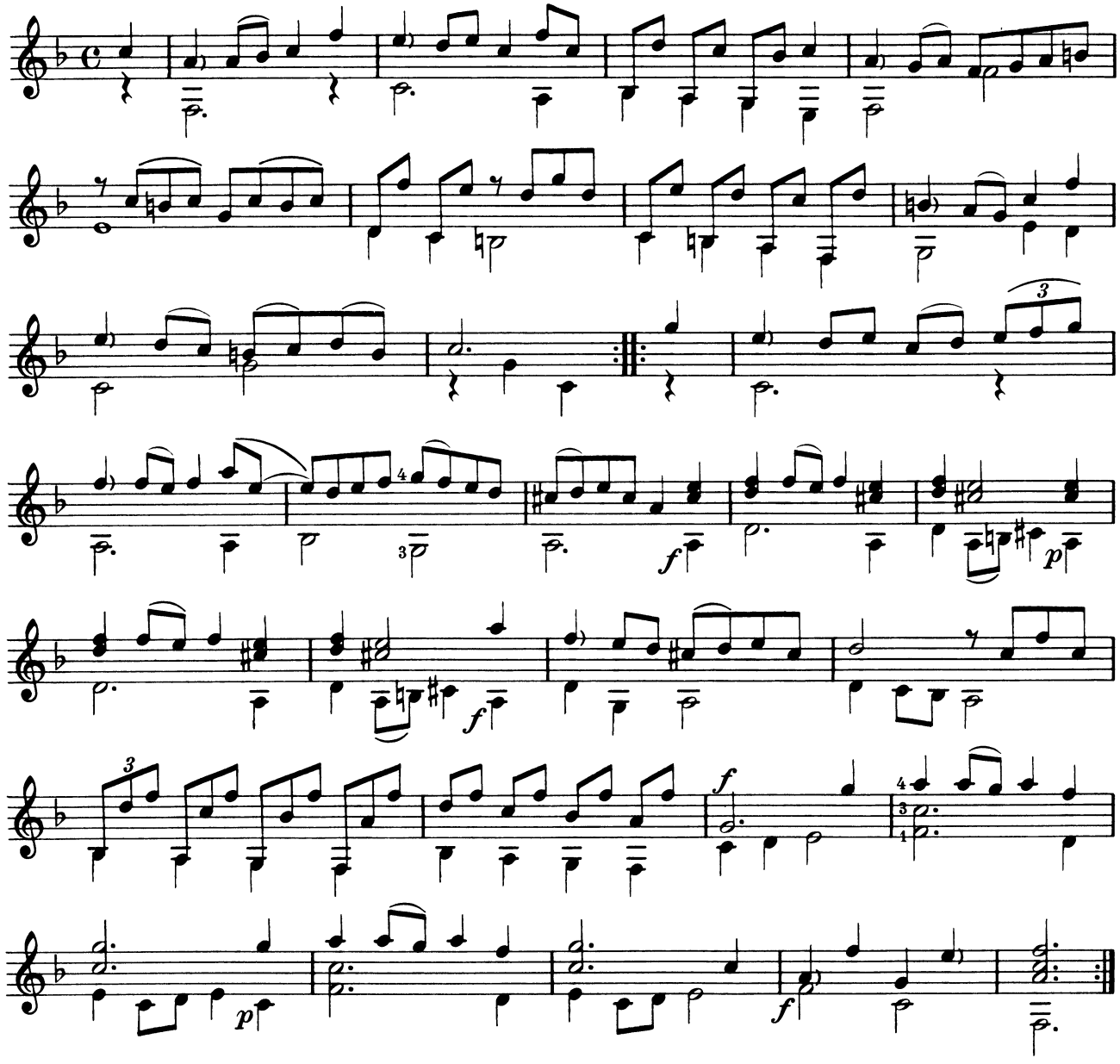
Giuseppe Antonio Brescianello

Aria

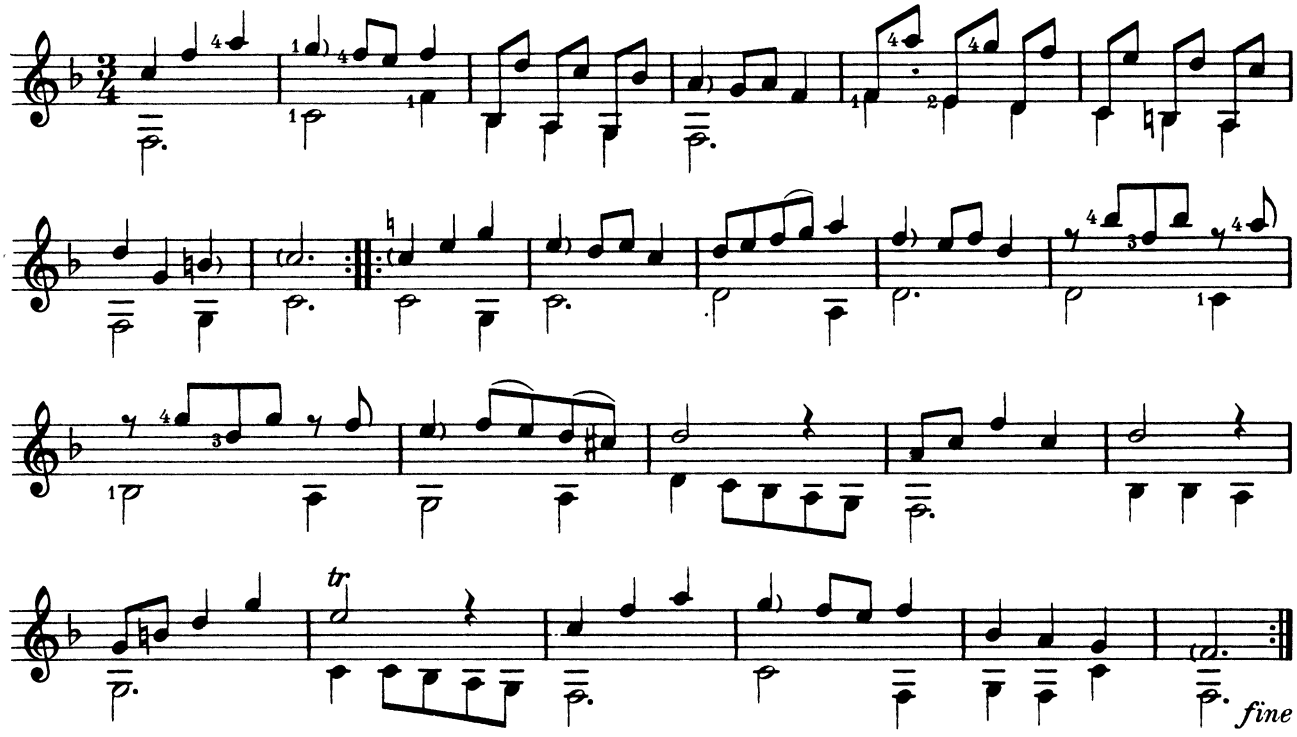




Bourrée



Menuett



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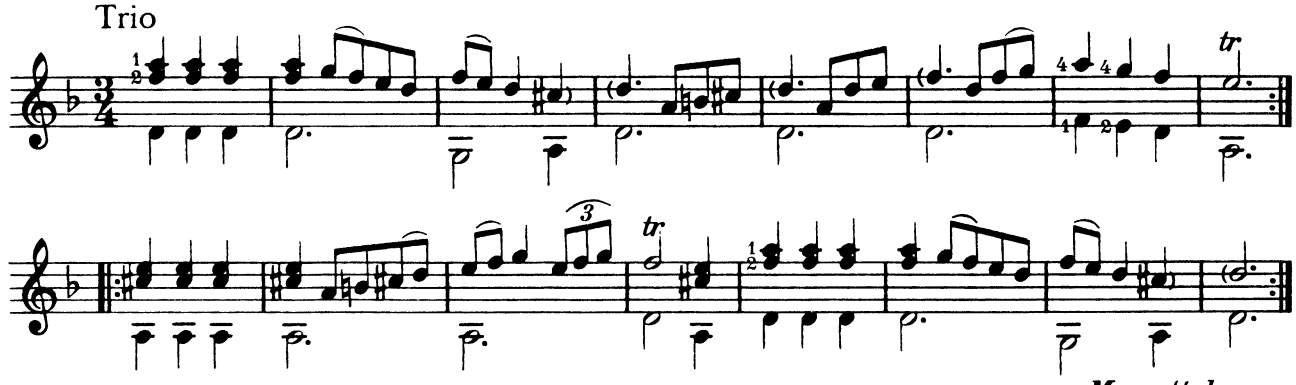

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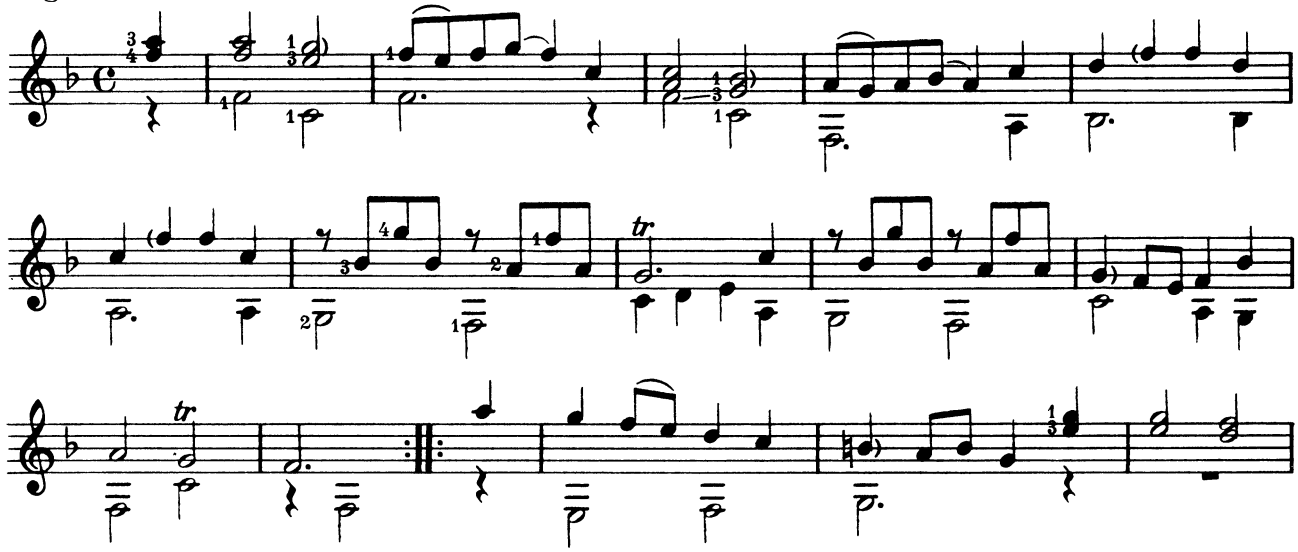

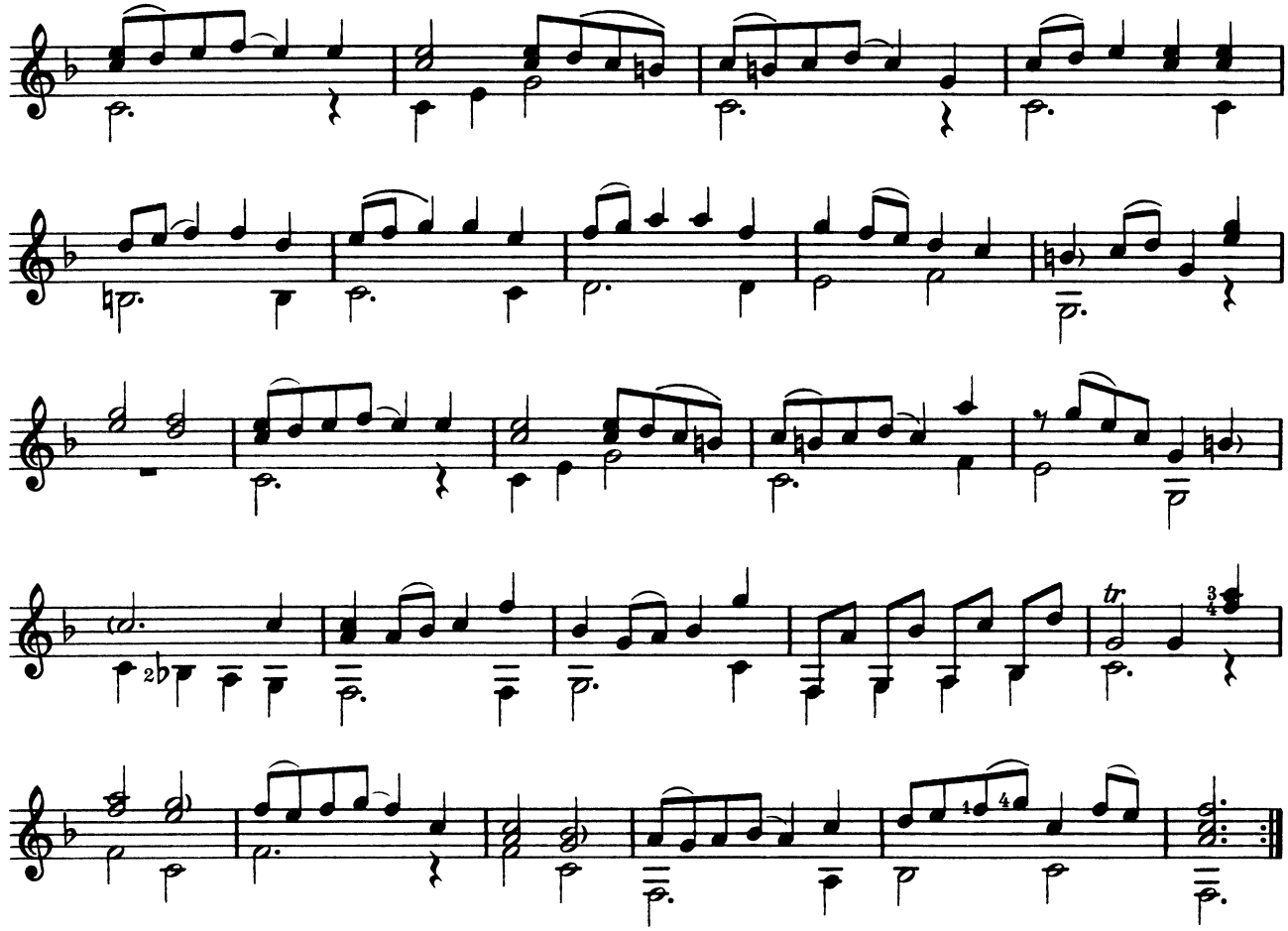

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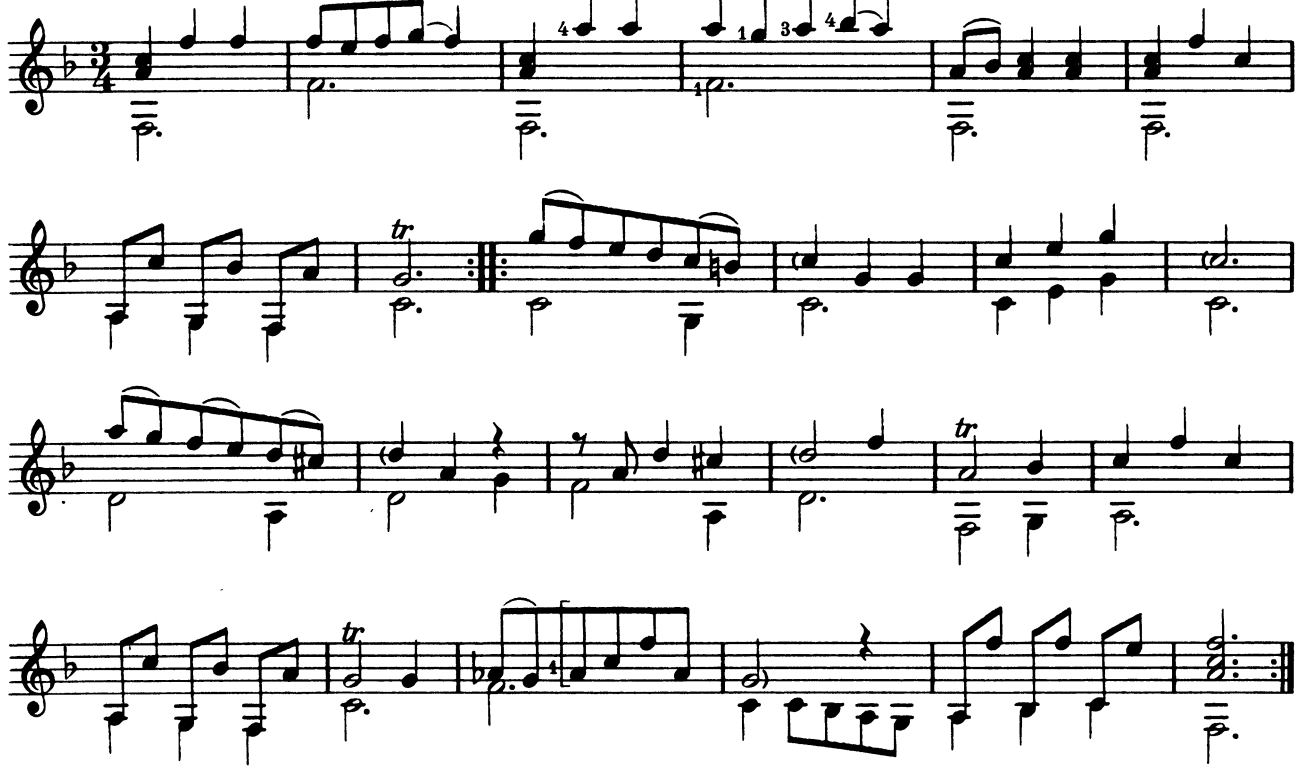

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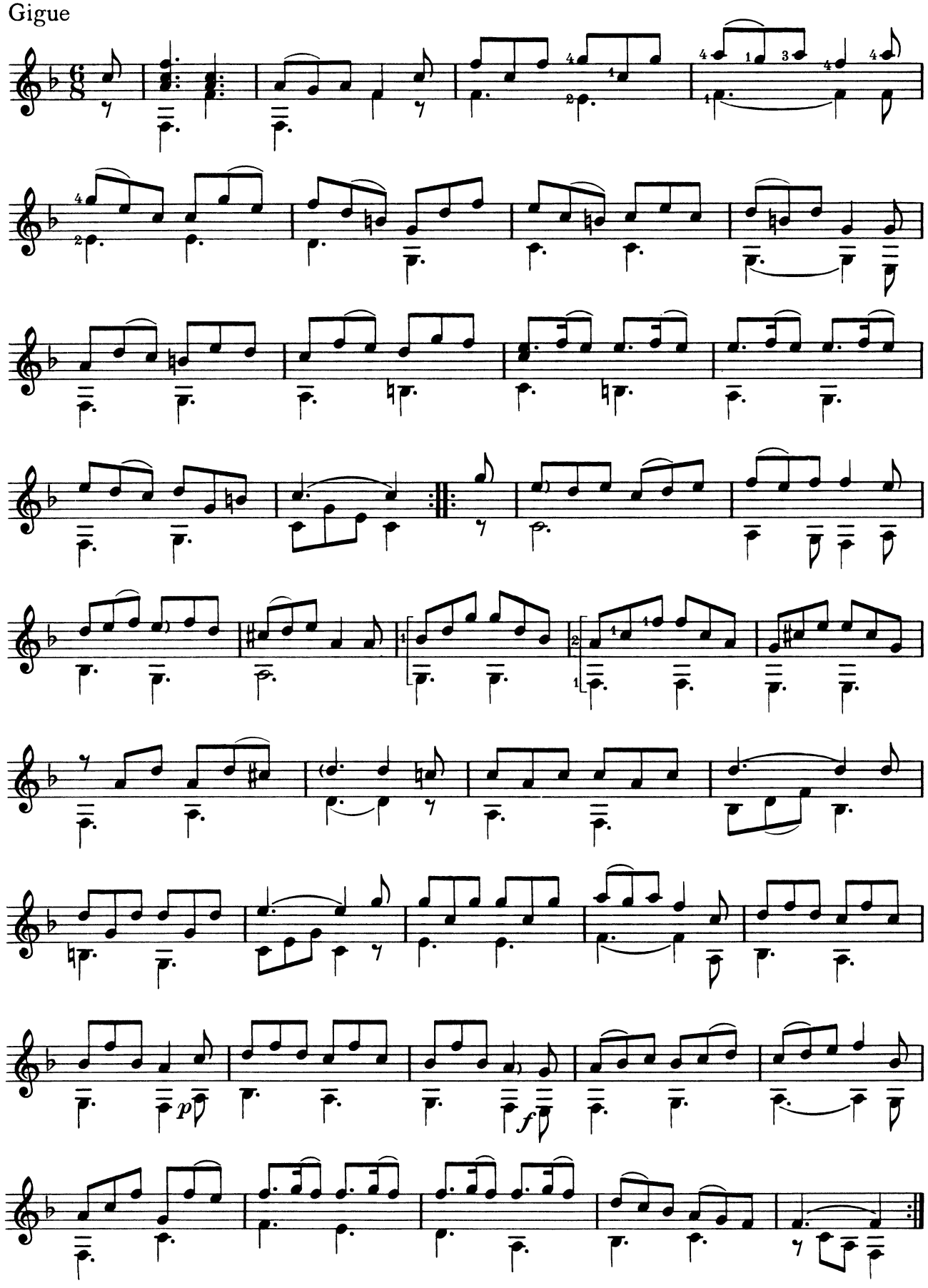
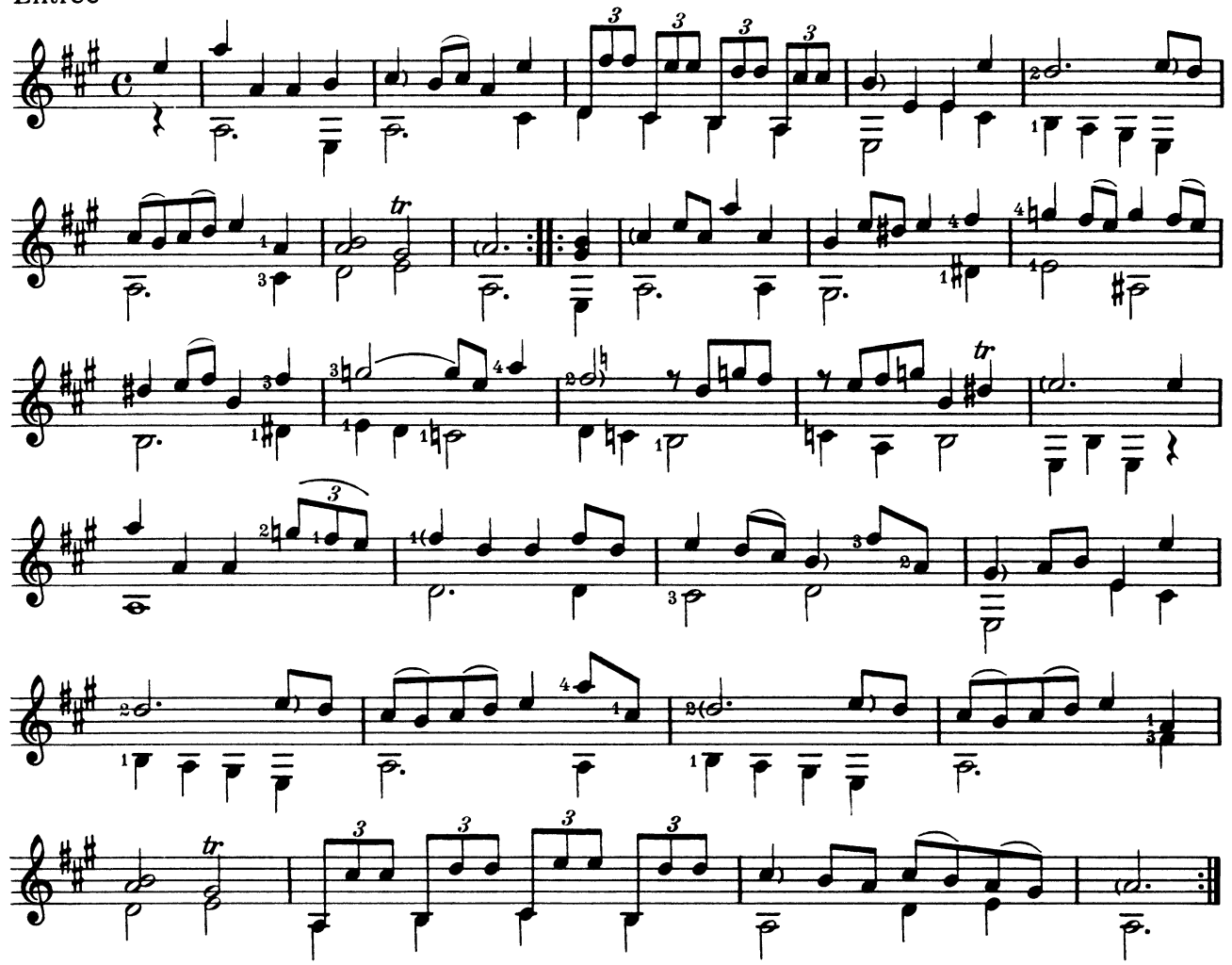


Partita

Giuseppe Antonio Brescianello

Entrée



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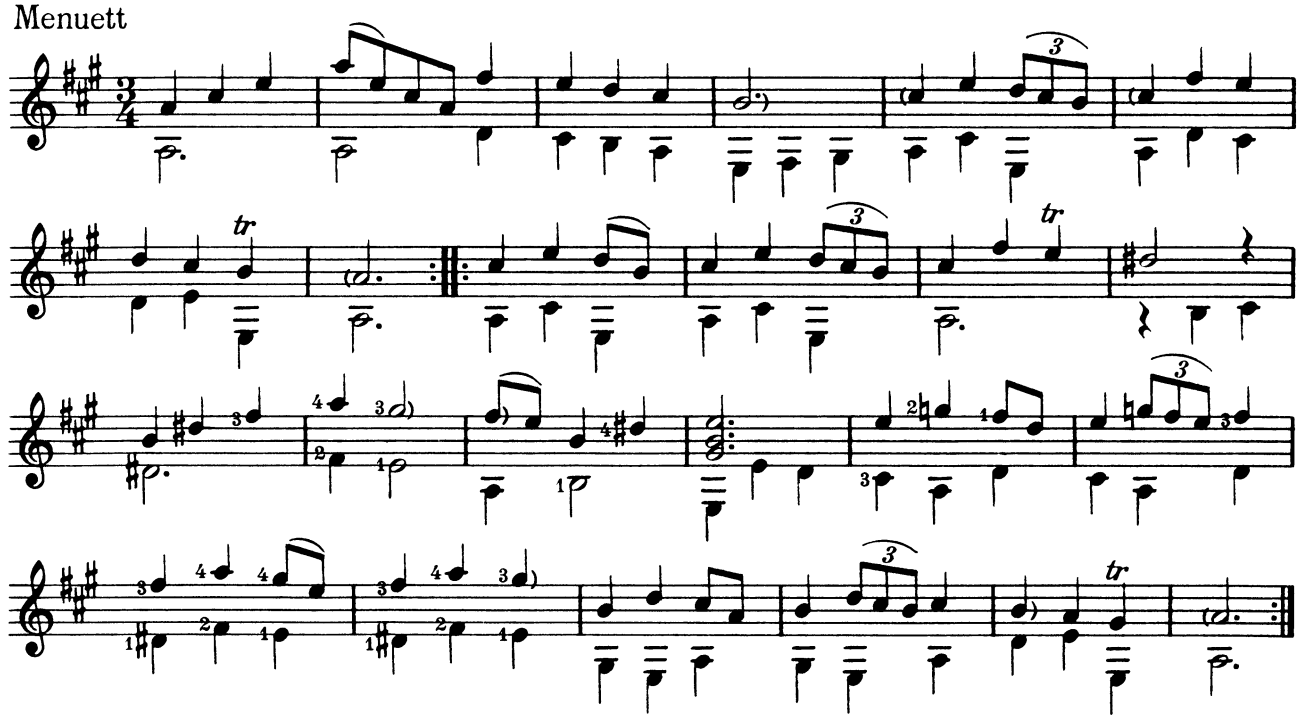
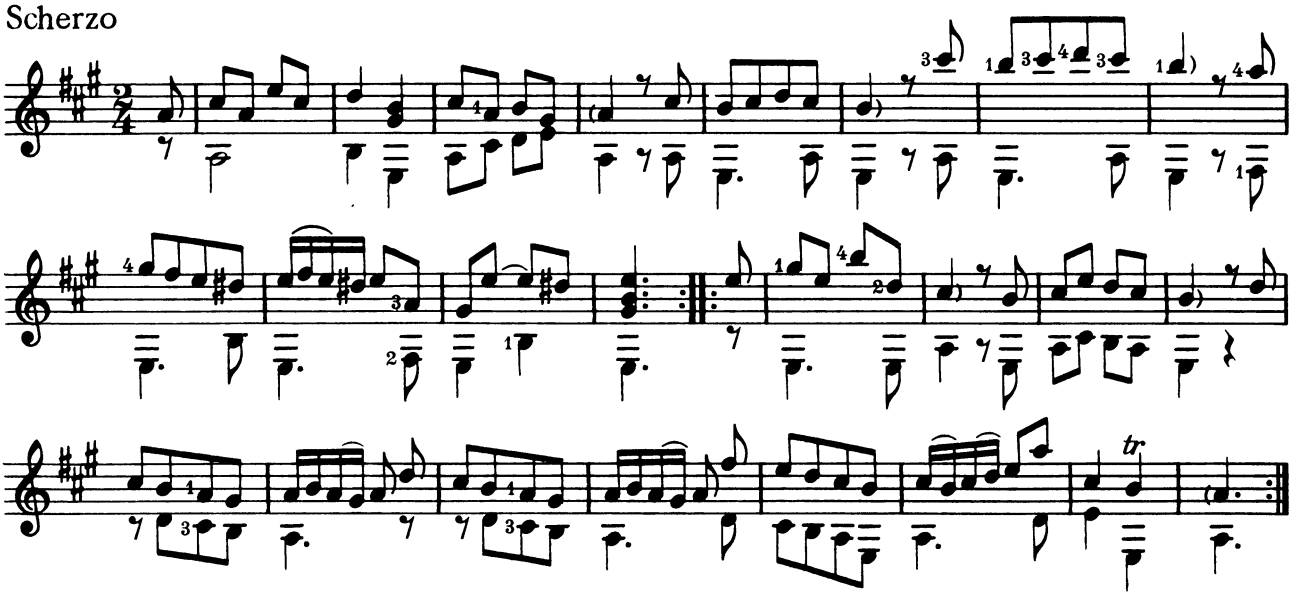
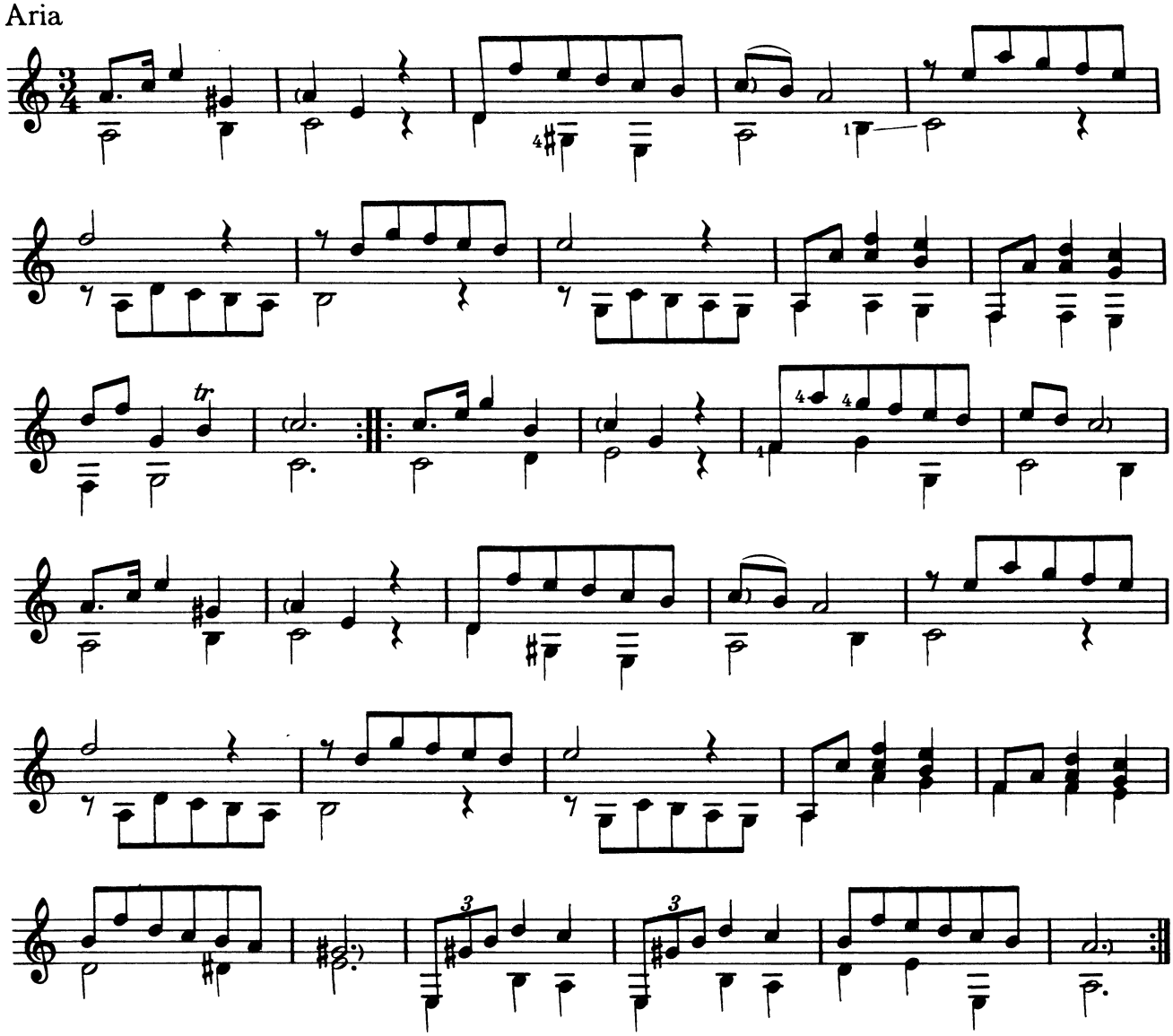


Scherzo



Aria



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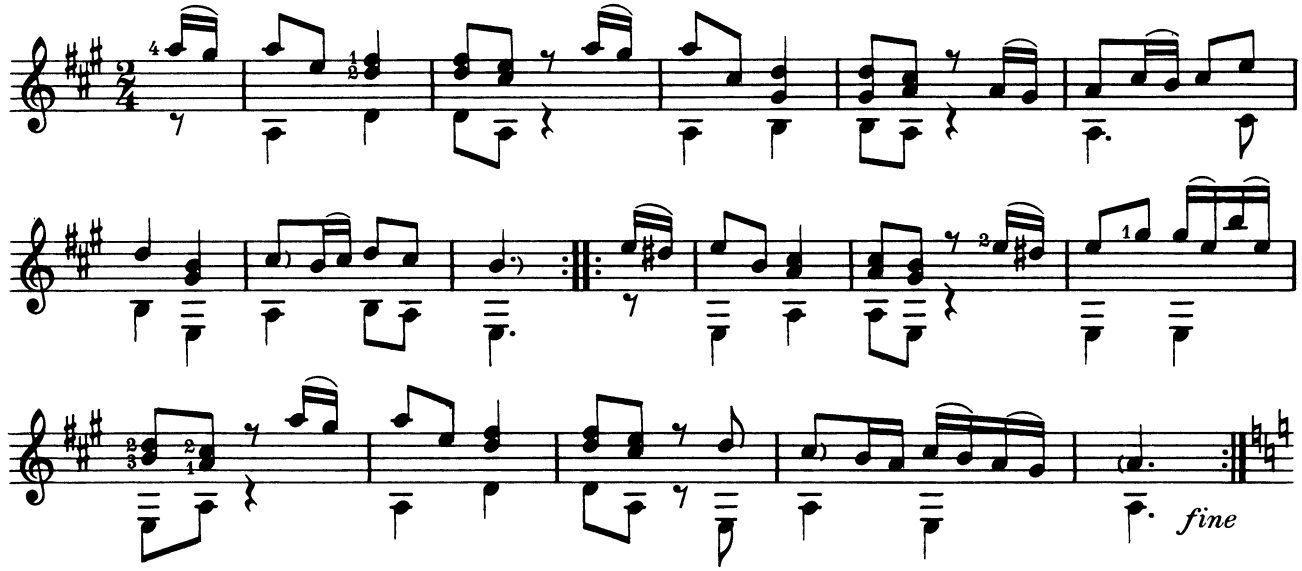

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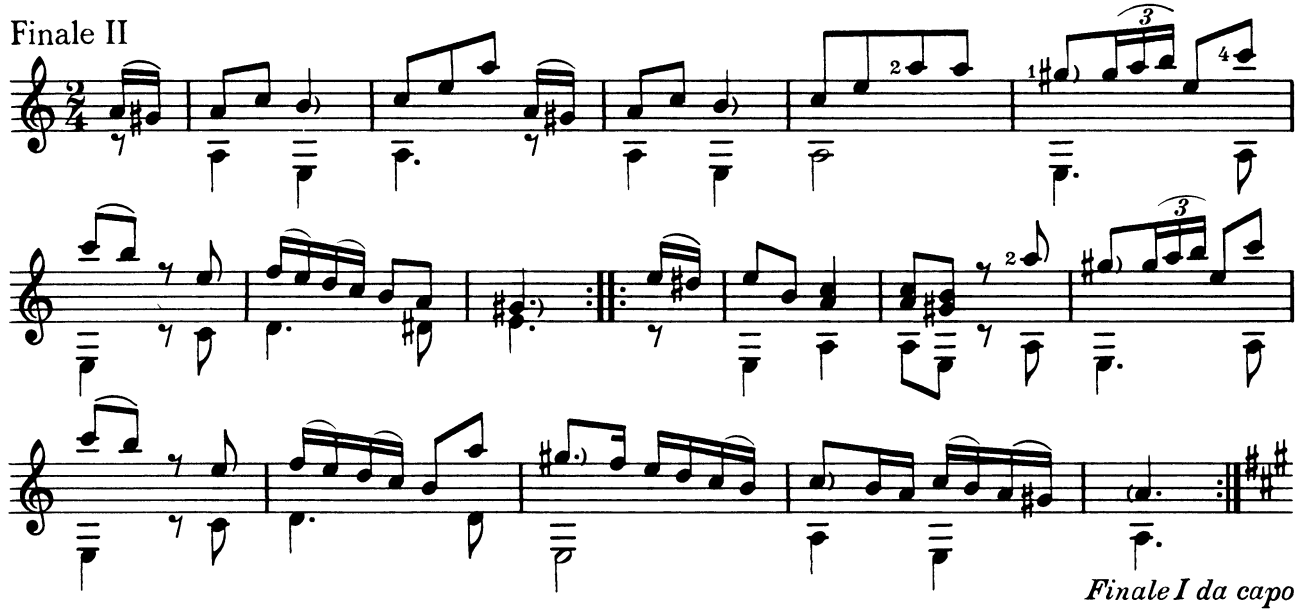
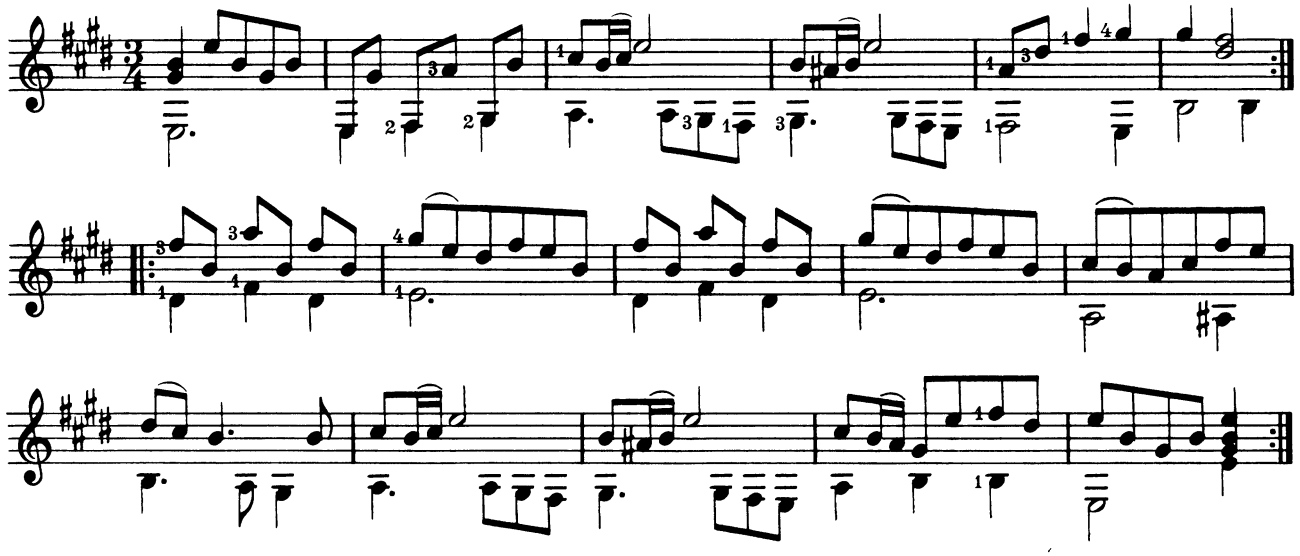


Menuett

Prinz Anton von Sachsen



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Anonym (um 1700) Tabulatur für Mandora	Moravske v Brne, Musikhistorische Abteilung
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Bethune, le cadet M. Monien: Pièces en tablature d'angélique, 1681	Bibliothèque Nationale, Paris
Brescianello, Guiseppe Antonio 18 Stücke f. Calichon solo, 1730	Sächsische Landesbibliothek Dresden
Prinz Anton v. Sachsen Sonate für Calichon (um 1700)	ehemals Sächsische Landesbibliothek Dresden (verloren)