Early Guitar Anthology III

The Middle and Late Baroque

c.1630-1750

by

Charles Wolzien

Music Edited by

Frank Bliven

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About the Author

Charles Wolzien is a Professor Emeritus at the University of Colorado College of Music in Boulder. Under his guidance from its inception in 1979, the CU-Boulder undergraduate guitar program grew to include masters and doctoral degrees, a Graduate Teaching Assistantship position, classes in sight reading, accompanying, guitar repertoire, chamber music and guitar ensembles, and an average enrollment of 20 to 25 majors. In 2006, at age 55, Wolzien stepped down as Associate Dean of the College and took early retirement from the tenured faculty after 27 years of service. He remained on staff for an additional year, being voted Professor Emeritus in 2007.

Dr. Wolzien served as a guest lecturer at Australia's Sydney Conservatorium of Music during April of 1995; has conducted master classes in the US, Canada, China, and Argentina; and is included in the 60th edition of Marquis's *Who's Who in American Education*. Wolzien has written articles on Renaissance guitar repertoire and proportional notation and is the author of *French Renaissance Guitar Songs,* a performance edition of Adrian Le Roy's 1555 voix de ville (Doberman-YPPAN Press). For nineteen years he wrote about early guitar repertoire as a columnist for *Soundboard* magazine and critiqued the music of many contemporary composers as a reviewer for both *Soundboard* and *Guitar Review* magazines. His arrangements for flute and guitar are published by Shawnee Press and Southern Music Company.

From the mid 1970's through the decade of the 1980's, Wolzien appeared both as a soloist and ensemble performer, presenting hundreds of programs throughout the continental United States and Hawaii. He was a featured artist on a Royal Viking Lines trans-Panama canal cruise with stops in Mexico, South America, Central America and the Caribbean, and toured in the US and Canada for Columbia Artists Management. He presented debut concerts at Carnegie Recital Hall and the Los Angeles Bach Festival; performed on many major university and civic-center recital series; and was selected to perform at national meetings of the Sonneck Society (for American Music), the College Music Society, and the American String Teachers Association/Guitar Foundation. Beginning in the 1990's and continuing until his retirement from CU-Boulder, Wolzien performed extensively on replica guitars from the Renaissance and Baroque periods as well as on a small, French six-string guitar built in the early 1800's. His recitals spanned the globe, including appearances in the United States, South America, Canada, Australia, New Zealand, Asia, North Africa and the Mediterranean, as well as performances at numerous European conservatories, including the American Academy in Rome. His CD album Dances, Grounds and Songs features repertoire played on these early instruments.

In 2007, Charles moved to Vancouver Island in British Columbia, Canada, to establish his oceanside guitar studio next to Rathtrevor Beach Park. He performed at various Island venues and served as an adjudicator for the Upper Island Music Festival before returning to Colorado in 2017, where he continues to enjoy traveling (especially his more recent trips to India, and Russia) and motorcycle touring.

About the Editor

Frank Bliven graduated from the San Francisco Conservatory of Music in 1972, where he was the first guitar student to play a concerto as part of his recital program requirement. Following his graduation from SFCM he moved to Bellingham, Washington, where he was responsible for creating the first undergraduate Classical Guitar program at Western Washington University. While studying for his masters degree, he performed in masterclasses with classical guitarist Christopher Parkening and baroque lutenist Eugen Dombois. Following the completion of a Masters degree at WWU in 1976, he was appointed to the tenured faculty at Southern Illinois University in Carbondale he where taught approximately 50 guitar students each semester and maintained a studio of one dozen undergraduate and graduate majors. Bliven directed guitar ensembles, taught class guitar, hosted a monthly video-taped master class, and performed with the SIU Collegium playing the theorbo and lute. After immigrating to Canada in 1990, he taught at Trinity Western University in Vancouver and currently teaches at his private studio in Kamloops, British Columbia.

Professor Bliven specializes in Renaissance guitar, Renaissance lute, Baroque guitar, Baroque lute, and early 19th-century classical guitar performance. He has edited music for the London College of Music *Classical Guitar Series*; served as the first North American classical guitar examiner for music examinations in Canada; and is active as an adjudicator for music festivals in both the U.S. and Canada.

As a soloist and early music specialist, Bliven has given numerous master classes, lectures and solo recitals for colleges and universities throughout the U.S. and Canada.

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Introduction

The *Early Guitar Anthology* series features tablature transcriptions that have been compiled, revised, and edited from the materials I developed in over three decades of teaching guitar repertoire classes at the college level. Since my courses were performance oriented, topics from the field of performance practice were integral to their content, as reflected by the outline texts in each volume which pursue questions pertaining to musical expression (*i.e.* what period musicians and guitarists wrote about playing expressively); technique as described by performers of the time; instrument construction and tuning; and the notation that was used to convey musical ideas. Indeed, a consideration of what musical scores contain, and what they leave to the aesthetic discretion and imagination of the performer to add or omit, are questions that will continue to be of critical importance to us as we craft our musical interpretations of early music.

The unique transcriptions of Renaissance song repertoire in Volume I of this series present the guitar arrangements underneath the vocal models that inspired them. In this third volume, the song arrangements that Francesco Corbetta made of solo guitar dances are paired together in a somewhat similar manner, the vocal rendition appearing above its corresponding dance. This formatting not only facilitates a study of arranging procedures, but results in transcriptions that can serve to enhance classes in music history and music appreciation as well. Studio guitar teachers will find many interesting pieces for their students since all the Renaissance and Baroque music in the *Early Guitar Anthology* series has been transcribed to accommodate modern guitar tuning.

I thank Professor Emeritus Ester Zago for her translations of the French song lyrics, and Frank Bliven for his careful editing of the numerous transcriptions in this third, and final *EGA* volume. I am especially indebted to my wife, Sharon, for the encouragement she offered me throughout this project, and for her invaluable suggestions and corrections of both the text and the musical transcriptions.

Charles Wolzien
Revised Edition, January 2024

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Middle and Late Baroque Guitar Music

General Background

Instrument and Tuning

The early Baroque tradition of building guitars in a variety of sizes continued throughout the seventeenth and into the eighteenth century. In addition to five course instruments, the unique 'theorboed' guitar was introduced, its additional bass strings offering performers a greatly extended range. Many instruments of the period feature amazingly intricate and lavish designs built with rich inlays of ivory, tortoise shell, silver, and delicate wood veneers that are highlighted by elaborate rosettes, as can be seen in the extant instruments of prominent luthiers like Matteo Sellas, Joachim Tielke, and members of the Voboam family in Paris. A myriad of guitar images can also be found in the paintings and sketches of period artists such as Jan Vermeer and Antoine Watteau.

These instruments were strung in a number of ways (often with tuning systems inherited from the early Baroque) that include: 1) bourdon tuning with a low octave and a high octave string in the fourth and fifth courses--*Aa-dd'-gg-bb-e'* (or more rarely, with matching lower bourdons--*AA-dd-gg-bb-e'*); 2) re-entrant tuning with high octave stringing in both lower courses--*aa-d'd'-gg-bb-e'*; and 3) what is often referred to as the 'French' tuning system that used a low bourdon and a high octave string in the fourth course and two high octave strings in the fifth course--*aa-dd'-gg-bb-e'*. In addition to these widely documented tuning systems, a fourth configuration using an octave high *g'* string on the third course can be found in a few period sources.

Bourdon tuning was used in both Spain and Italy, as documented by the books of Nicolao Doizi de Velasco, Lucas Ruiz de Ribayaz, Gaspar Sanz, Francisco Guerau, and Giovanni Foscarini: and it was used by eighteenth-century guitarists like Jean Baptiste Ludovico de Castillion who wound his fourth and fifth course bourdons with a fine brass or silver thread (the early use of overspun strings). Sanz said that Spanish guitarists employed bourdon tuning for 'noisy' strummed music in the *rasgueado* style and for accompanying, while the higher re-entrant tuning was best suited to the more subtle and ornate 'contemporary' writing style. He indicated that re-entrant tuning was preferred by the 'masters of Rome,' but the only 'master' to include such instructions was Francesco Valdambrini. Marin Mersenne discussed re-entrant tuning in his *Harmonie universelle* where he showed the first course tuned to *d'* (not *e'*), the pitch Antoine Carré recommended in his 1671 *Livre de guitarre*... as well. Carré used the 'French' tuning in his later *Livre de pièces de guitarre et musique*, a tuning that was also specified in publications by both Corbetta and de Visée (see Endnote 1).

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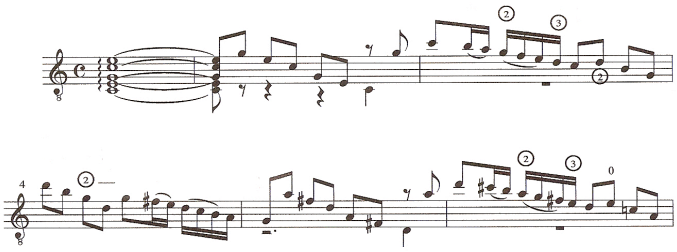
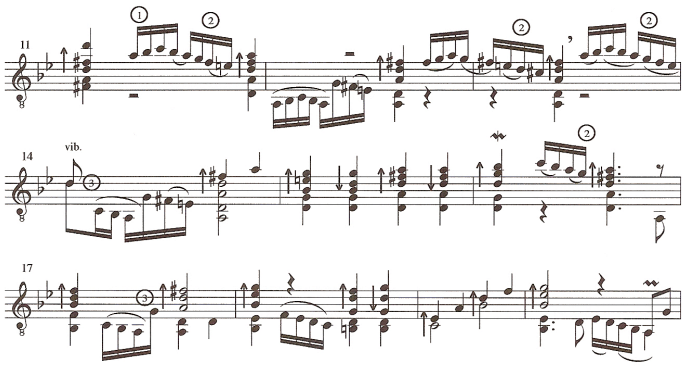
However, many publications and manuscripts of the period are devoid of tuning instructions, and this lack of information has resulted in widespread speculation by scholars and performers today concerning how best to match tunings and course doublings to the repertoire of this period. Of course some pieces seem clearly designed for a particular tuning system, like the *Toccata Seconda* of Pellegrini in the figure below which is best suited to bourdon tuning where the low octaves on the fifth and fourth courses predominate (circled numbers denote courses and *0* designates an open string). Many other pieces in the repertoire are much more puzzling when it comes to the selection of a tuning system, such as the *Sinfonia Seconda* by Foscarini in the figure below. While the composer specified bourdon tuning in his preface, the jagged melodic leaps in measures twelve, fourteen, seventeen and twenty would appear as conjunct lines if a re-entrant, or a 'French' tuning was employed.





Some historians have conjectured that, by routinely placing the high octave to the left of the bourdon within a course (a configuration found in the often quoted Stradivarius *Ms 375*), Baroque guitarists would have plucked only the high octave string in passages that require it, while striking both strings within the course when the lower octave was needed, thus more clearly delineating the pitches. Of course this begs the question of why, then, were various tunings used in the first place; and why no writer of the period ever explained and discussed such a difficult and specialized plucking technique. Similarly, one can ask why such a logical doubling system as that calling for a high octave *g'* string did not appear in any printed books of the period.

It may well be that some Baroque guitarists played a variety of music with an instrument strung in bourdon tuning, and that they were not at all troubled by the rather diffuse sound that different octaves on the lower, gut-strung courses produced, including those involving the higher octave *g'* on the third course. To the contrary, it may have been the norm for performers to carry several guitars with them so that they could change instruments as the music, and/or their own tastes, dictated; or perhaps they only performed music written in similar textures and matched their instrument's tuning to the repertoire, depending upon the occasion.

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The one thing that we can be certain about is the extent to which these questions complicate the job of transcription, making it a procedure of compromise. Since this anthology series is didactic in nature, the transcriptions follow the original tablature as closely as possible, which is facilitated by the use of bourdon tuning that allows left hand (and right hand) fingering patterns to be transferred to the fingerboard directly from the tablature. While this format works well enough for earlier guitar music, the complex textures and numerous tunings and doublings used by Baroque guitarists beginning with the decade of the 1630's presents us with two main problems: 1) it is impossible to finger certain melodic notes as they appear in the tablature due to octave transpositions, and 2) chord inversions, most notably at cadences, are much more jarring in their effect when performed on the modern instrument (see Endnote 2).

In order to address the first concern, notes that are fingered on the third, fourth and fifth courses which function as melodic pitches are indicated by parentheses placed around the higher octave: the lower octave replicates the fingering found in the tablature while the higher octave provides the 'intended' pitch on the modern instrument. This transcription format is encountered quite often today because it simplifies our reading and performing of *campanela* scales. As their name implies, these unique scales produce a continually ringing, 'bell-like' sound since they are fingered with arpeggiated, cross string patterns instead of in a linear manner on consecutive courses. Corbetta's *Caprice de chacone* clearly demonstrates this texture in measures twenty-two and three where notes on the fourth and fifth courses are transposed up an octave: in measure thirty-one, beat two of Granata's *Preludio*, the *g* on the open third course is transposed up an octave to *g'*, again producing a smooth scale on the modern guitar. In other cases, the higher octave pitches are used to replicate the fingering in the tablature while the lower octave notes in parentheses show the 'intended' pitches, as seen in the octave transpositions from *b'-flat* to *b-flat* in measure twenty-three of Roncalli's *Passacagli*, and from *e'* to *e* in measure seventy-six of de Murcia's *Fandango*.

The second problem, that of chord inversion, is mitigated to some degree by the use of brackets to designate chord tones that should sound an octave higher than written. Brackets are routinely used at cadences to convert 6/4 inversions into 5/3 sonorities and sometimes applied to dominant seventh inversions as well.

Like Renaissance guitars, Baroque instruments were fitted with gut frets tied onto the neck of the instrument, a procedure that invited the use of a variety of temperament systems. Both iconographical and theoretical sources such as Mersenne's *Harmonie* suggest that tuning systems approximating equal temperament were favored by guitarists; the tradition of setting frets in an 18:17 ratio also continued, as found in the 1640 *Nuevo Modo de...la Guitarra* of Nicolao Doizi de Velasco which stipulates that frets were placed to produce semitones of equal sizes. Since a maximum of ten gut frets could be tied to the neck, immovable, inlaid frets were set onto the upper fingerboard and face of the guitar to accommodate higher notes; spacing these frets to produce equal, or nearly equal semitones allows the performer to play in tune (see Endnote 3).

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Sources

The following books and manuscripts were consulted in preparing the text and transcriptions in this anthology. Excerpts from a variety of these tablature sources are provided in Example 1 of the Appendix:

Middle Period c1630-1670

Italy

Giovanni Paolo Foscarini
Li cinque libri della chitarra alla spagnuola
Rome: [c1629 to] 1640

Francesco Corbetta
De gli scherzi armonici
Bologna: 1639

Angelo Bartolotti
Libro primo di chitarra spagnola
Florence: 1640

Antonio Carbonchi
Sonate di chitarra spagnuola en intavolatura francese
Florence: 1640

Stefano Pesori
Lo scrigno armonico opera seconda
Mantua: 1640

Francesco Corbetta
Varii capricci per la ghitarra spagnuola
Milan: 1643

Carlo Calvi
Intavolatura di chitarra e chitarriglia
Bologna: 1646

Francesco Valdambrini
Libro primo d'intavoltura di chitarra
Rome: 1646

Giovanni Granata
Capricci armonici sopra la chitarriglia spagnuola
Bologna: 1646

Francesco Corbetta
Varii scherzi di sonate per la chitarra spagnola
Brussels: 1648

Domenico Pellegrini
Armoniosi concerti sopra la chitarra spagnuola
Bologna: 1650

Giovanni Granata
Nuova scielta di capricci armonici...op. terza
Bologna: 1651

Angelo Bartolotti
Secondo libro di chitarra
Rome: c1655

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Giovanni Granata
Soavi concenti di sonate musicali...op. quarta
Bologna: 1659
Giovanni Bottazzari
Sonate nuove per la chitarra spagnola
Venice: 1663

France

Marin Mersenne
Harmonie universelle
Paris 1636
Mid-seventeenth-century French Manuscripts
Mss Rés. 2344, *2349*, and *2351*: *Ms Rés. F 844* (begun in the 1660's)

Spain

Nicolao Doizi de Velasco
Nuevo modo de...la Guitarra
Naples: 1640

Late Period c1670-1750

Italy

Francesco Coriandoli
Diverse sonate ricercate sopra la chitarra spagnuola
Bologna: 1670
Francesco Asioli
Concerti armonici per la chitarra spagnuola...op. terza
Bologna: 1676
Giovanni Granata
Novi capricci armonici musicali...op. quinta
Bologna: 1674
Nuovi sovav i concenti...op. sesta
Bologna: 1680
Armoniosi toni...op. 7
Bologna: 1684
Ludovico Roncalli
Capricci armonici sopra la chitarra spagnola
Bergamo: 1692

France, England and Low Countries

Francesco Corbetta
La guitarre royalle...
Paris: 1671
La guitarre royalle
Paris: 1674
Anthoine Carré
Livre de guitarre contenant plusieurs pieces
Paris: 1671
Livre de pièces de guitarre et musique
[Unknown]
Rémy Médard
Pièces de guitarre
[Paris]: 1676

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Henri Grenerin
Livre de guitare et autres piéces de musique
Paris: 1680
Nicola Matteis
The false consonances of musick...
London: 1682
Robert de Visée
Livre de guitarre
Paris: 1682
Livre de pièces pour guitarre
Paris: 1686
François Campion
Nouvelles découvertes sur la guitarre: *Ms Rés.Vm^{7} 6221*
Paris: 1705
Addition au traité d'accompagnement
Paris: 1730
Nicolas Derosier
Les Principes de la guitar
Amsterdam: 1690
Jean Baptiste Ludovico de Castillion: Belgium Manuscript
I. *Recueil des pieces...par* François Le Cocq 1729
II. *Recueil des pieces de...meilleurs maitres du siecle dixseptieme* 1729

Spain

Lucas Ruiz de Ribayaz
Luz y norte musical...la guitarra española
Madrid: 1677
Gaspar Sanz
Instruccion de musica...libro primo
Saragossa: 1674
Instruccion de musica...libros primero & segundo & documentos
Saragossa: 1675
Instruccion de musica sobre la guitarra española
Saragossa: 1697
Francisco Guerau
Poema harmonico...
Madrid: 1694
Santiago de Murcia
Resumen de acopañar la parte con la guitarra
Madrid: 1714
Saldivar codex No. 4
Passacalles y obras:
[Britain]: 1732

The North Countries

Jan Antonín Losy: c.1700 manuscript sign.II Kk 77
Diesel and Schickhardt: Mid-eighteenth-century Danish Manuscripts
Ny Kgl. Saml. 110 and *GL. Kgl. Saml. 377*

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Notation

The strummed, *rasgueado* music that is found in guitar publications from the early Baroque coexisted with an unwritten tradition of plucked, *punteado* playing during the early decades of the seventeenth century, as implied by writers like Agostino Agazzari and Benedetto Sanseverino (see the discussion in *EGA II*). During the 1630's, this *punteado* style of playing, and its tablature, resurfaced: however, it was the decade's innovative compositions that combined the strumming and plucking techniques together, as well as the creation of a new mixed tablature system for notating them, that ushered in a new era in guitar playing. The five books of Giovanni Foscarini, which span the years of approximately 1629 to 1640, were one of the catalysts for this transformation.

Foscarini's *Li cinque libri...* begins with strummed *sonate semplice* ('easy pieces') including a *Gagliarda* which is introduced by a few plucked notes (it is transcribed in *EGA II*). These easy pieces, printed in crude *alfabeto* tablature that is devoid of bar lines and clear rhythmic symbols, were then juxtaposed against a pair of pieces written entirely in the plucked style. However, it was the *nuova inventione* compositions written with interspersed strumming and plucking (referred to as *battute* and *pizzicate* in Italian) that Foscarini was keen on promoting. This new 'mixed' style of playing became the hallmark of the Baroque guitar that was slowly replaced by a return to solely *punteado* playing as tastes changed and the Classical style began to emerge.

In his preface, Foscarini gave detailed instructions that must be observed when playing strummed chords with fewer than five notes. The use of strums for two, three, or four voiced chords marks an important departure from earlier practices where chords were performed with full strokes on all five courses. It allowed composers to better control voice leading and clearly articulate suspensions and resolutions, which, when coupled with the sonic variety afforded them by the use of plucked chords and counterpoint, produced a myriad of new and subtle textures. However, tablatures can often be quite vague, giving rise to questions of exactly which voices to include and which to exclude, which will determine the chord inversion being played (refer to Endnote 2). Unfortunately, the tablature in Foscarini's *Li cinque libri...* makes for some difficult transcribing, especially in the case of the first four volumes which were mostly printed without bar lines and marred by typographical errors.

Standard editorial markings are used in the transcriptions. Left hand fingers are identified by the numbers *1, 2, 3, 4* (*1* for the index, *2* for the middle finger, *etc.*). In tablature, left hand fingerings are seldom given (usually shown by dots--one dot for index, two for middle, and so forth), but when they are, and deviate from technical approaches common today, they are included. The letters *p, i, m,* and *a* stand for the right hand thumb, index, middle and ring fingers: when these fingerings are given in the tablature they are duplicated in the transcriptions. Circled

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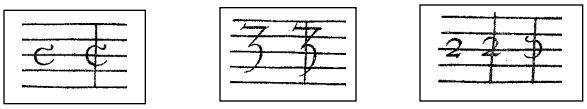
numbers are used for the various courses and barred chords are shown by a 'C' (C1 designates the first fret, *etc*.). Strumming marks in tablature are represented by arrows in the transcriptions: arrows point up for strums from the fifth to the first course, and down for ones that sweep from the first to the fifth course. Ornament symbols are explained in Example 3 of the Appendix and modern time signatures have been added in all cases. When a *petite reprise* appears in a song, it is transcribed with written out repeats; but when it is found in the solo repertoire, it is marked by repetition symbols. Since the preludes by Sanz and Médard, and the ricercars by Granata and Pellegrini were originally notated in unmeasured tablature, they have been transcribed without the use of bar lines and employ individual note values rather than beaming by quarter note beats: boxed numbers were added to facilitate discussion.

Time Signatures

As the metrical system slowly replaced mensural notation during the course of the seventeenth century, tablature bar lines became equated with musical measures and time signatures were used to indicate tempo. Around 1680, Nicola Matteis described how duple and triple meter were notated, and gave specific information about the tempos associated with the various time signatures. Signatures inherited from the mensural system included the symbols for common time and cut time (in the left hand figure below) where **C** now signifies a slower, moderate tempo and *a la breve*, or cut time, moves twice as fast. In the middle figure, the signatures convey a moderate triple tempo followed by a fast triple time while the **2** in the figure on the right is used for a quick duple time, the vertical line suggesting an even faster pace.



Eighteenth-century discussions about matching tempos to time signatures became much more specific in nature, culminating in the writings of de Murcia and de Castillion. De Castillion's descriptions of common time and cut time sound quite familiar to us today, as does his explanation of signatures written in fractions where the top number tells us how many beats are contained within a measure and the bottom number identifies the beat unit, or the note value that receives one beat. In order to beat time in these different meters, he recommended using one of three conducting patterns (see the figures below): 1) a simple two count (given in the left hand figure) in which the first beat consists of a downward motion marked *1er* followed by an upward one labeled *2me* --*viz*., the down-up *tactus* pattern of old, but now used in a different rhythmic context;

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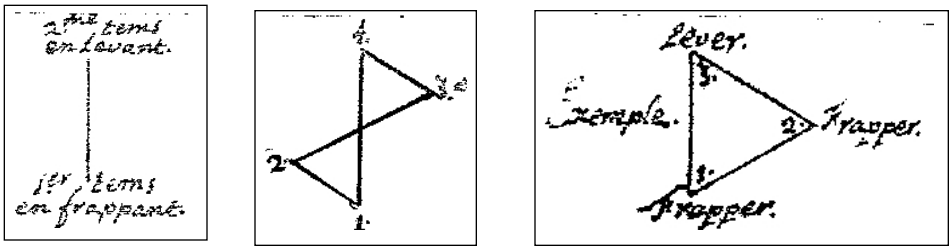
2) a four beat count in which the hand moves downward on 1, to the left on 2, followed by a move to the right on 3, and finally an upward motion on 4; and 3) a triple count involving an initial downward motion on 1 followed by a sideward motion on 2 and a final upward motion on 3. The speed of these conducting patterns was adjusted to fit either faster or slower tempos (see Endnote 4).



In *EGA II*, the evolving metrical system of notation and the changes in proportional interpretation that accompanied it were briefly discussed. The inconsistent way in which seventeenth-century composers and performers alike approached pieces containing changes in meter presents us with a variety of questions and possible interpretations today. In pieces that straddle the two systems, such as Corbetta's *Sinfonia Seconda* of 1643 (discussed below), changes in meter from duple to triple are usually proportional in nature where two half notes in duple take the same time as three half notes in triple (see Endnote 5). Compositions from later in the century are often written in mixed meter where the value of a quarter note in duple equates to one in triple.

Key Signatures

The early Baroque 'two mode' system in which chords were grouped according to the character of their thirds (*i.e.* into major and minor categories) developed into our current system of major and minor keys during the later Baroque period. Although tablature notation makes the use of key signatures superfluous, many guitarists added qualifying terms to their music to identify the various keys and turned to archaic nomenclature borrowed from earlier modal and hexachordal systems in doing so. Guitarists like Corbetta, Grenerin and Carré combined old pitch names like G (*sol re ut*); A (*la mi re*); D (*la sol re*), *etc*. with terms such as *tierce carre*, or *mi carre* to indicate major keys and *tierce molle*, or *mi molle* to identify minor keys: thus a piece labeled *G sol re ut, tierce carre* is in G major while one in *G sol re ut, tierce molle* is in G minor, and so forth. Other composers labeled keys with the old terms *tonos*, or *tuoni*. In their original context, these terms defined different modal patterns, but during the course of the seventeenth and early eighteenth centuries they became related to our modern system of keys. The *Passacaglio primo tono* of Guerau is a case in point: here the term *primo tono*, or 'first tone', no longer refers to the use

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of the dorian mode as it had in the early Baroque (*e.g*. in the 8 *tuoni* system of Adriano Banchieri that is briefly discussed in *EGA II*--Endnote 3), but instead is applied to a ground written in the key of D minor that has a tonal, rather than modal harmonic vocabulary.

In the transcriptions, modern key signatures are supplied for the solo repertoire and original signatures are employed for ensemble settings. Since antiquated modal signatures survived into the late Baroque from earlier times, it is common to see ensemble music and songs with incomplete signatures, like *Que faites vous mes yeux* by Grenerin which, while written in C minor, has only two flats in its signature.

Performance Practice and Expression

In addition to the development of more exacting time signatures, there was an increased use of tempo terms during the later Baroque. In his manuscript copy of music by Le Cocq *et al*., de Castillion provided short definitions for an extensive list of tempo terms along with descriptions of the character and mood associated with the popular dances of the period. Many of his terms are similar in nature--*e.g., adagio, largo, grave, lento*--pointing to the subtle differences in mood and affection that they can reflect.

In the preface to his 1680 *Nuovi sovav...op. sesta*, Granata offered an insight into the selection of proper tempos with the following comment:

> "First, do not be alarmed that in my compositions the rhythms above the tablature run in quavers [eighth notes], semiquavers [sixteenth notes], and demi-semiquavers [thirty second notes], because I have done this in order to adjust the tempo and the meter; these parts must not be played with great haste as might be imagined, but rather, one must take a smoothly proportioned tempo, observing the rhythm of the notes and the meter--and, by playing them many times like this, you will come to understand the air...or melody of the sonata..." (Granata translations by Gary Boye).

In dance music, 'observing the rhythm of the notes and the meter' is of course mandatory in order to convey the energy of the various steps that are specified by the choreography. Like their Renaissance predecessors, Baroque guitarists could have further highlighted characteristic dance rhythms by the use of articulations, or brief pauses, that either delay momentarily, or slightly shorten various notes and chords (imparting a sense of *crescendo* or *diminuendo*, respectively). Articulations were sometimes communicated to players through tablature fingerings, or by slurs used to group melodic gestures: a number of examples are pointed out in the various genre discussions below.

Other expressive conventions included altered rhythms like *notes inégales* and double dotted notes. De Castillion explained that passages of running eighth notes were customarily played unevenly (*inégal*), the first note of each pair being longer than the second, thus imparting a graceful character to the line. The rhythmic level at which *notes inégales* were applied could vary he

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said, pointing to slower moving allemandes where sixteenth, instead of eighth notes were performed unevenly, and slow pieces in triple meter where the practice was applied to quarter notes. Double dotting involved the elongation of the dotted note and a shortening of the one that follows (*e.g.* in the case of a dotted quarter and eighth note rhythm, the eighth might be shortened to the value of a sixteenth, or thirty-second note).

Compared to instruments used in the Renaissance, Baroque guitars were louder and capable of producing a far greater variety of tone colors, a characteristic that was exploited to the fullest by guitarists of the time. Giovanni Colonna spoke to the importance of varying dynamic levels in his *Intavolatura di chitarra spagnuola* series published in the 1620's and marked sections that were to be played softly with the term *Echo* (see *EGA II*), a term also used by de Castillion over one hundred years later. Foscarini instructed guitarists to play 'now loud, now soft,' and discussed the need for subtle changes in their touch as well, playing 'quietly' in the *a la francese* style or emphasizing the 'rich harmonies' in the *adagio* sections of his sinfonia. Although the Baroque guitar has a loud and forceful voice when played with an aggressive strumming style, it can produce a wide array of colorful timbres and was considered an ideal instrument for projecting tender affections in intimate settings. Even *rasgueado* textures can be adjusted to produce softer and sweeter sounds by letting the right hand roam over both the body and neck of the instrument, as explained by Mersenne and seen in numerous Baroque illustrations.

Granata and Matteis both mentioned the use of dynamics within their broader comments and advice about performance. In the preface to his 1680 *Nuovi sovav...op. sesta*, Granata wrote:

> "You must be sure to pluck the pieces inserted here harmoniously, that is playing them *piano* [or] *forte*--as in the 'walking' chromatic lines that resolve little by little, as in the pathetic and melancholy pieces--and then arriving at the runs and *campanelas* make them more lively and pluck them distinctly with some little sweet trills occasionally and, playing them with affection, you will thus come to imitate the harmony of the human voice, which sings."

Matteis gave similar guidance under the heading *Good advice to play well* in his basso continuo treatise *The false consonances of musick*:

> "You must not play always alike, but sometimes loud and sometimes softly, according to your fancy, and if you meet with any melancholy notes you must touch [play] them sweetly and delicately. Secondly, it is very necessary to make a clever shake [trill] sweet and quick, which is the chief method for those that play of these sort of instruments [plucked strings like the guitar]. Thirdly, that you don't play your tune too fast, because your quick playing is apt to confuse you, so that you ought to play clearly and easily. To set your tune off the better, you must make several sorts of graces of your own genius, it being very troublesome for the composer to mark them."

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Technique

In the many iconographic images we have of Baroque guitarists, a wide range of sitting positions are depicted; illustrations of standing performers using straps to support their instruments also abound. Some of these positions are similar to our modern one where the right arm rests on top of the lower bout of the instrument, allowing the right hand thumb to strike in front of the index finger: others show the arm approaching from lower angles down the side of the guitar, and in some cases, from behind the bridge, which positions the thumb to strike underneath the index finger. Resting the little finger on the face of the instrument for support was a common practice and, as in the Renaissance, guitarists played both with, and without nails. Francesco Corbetta, the preeminent guitar virtuoso/composer of the seventeenth century, performed with nails, a fact that undoubtedly would have influenced his contemporaries.

The use of the right hand thumb, index and middle fingers (*pim*) was fundamental to Baroque technique, while the employment of the ring finger (*a*) was quite limited. Right hand fingerings are often provided in tablature books, as seen in those by Pellegrini, Bartolotti, Grenerin, Médard, de Visée, Corbetta, Guerau, and de Murcia. In some earlier publications especially, single dots on every other scale note imply the use of alternating *pi* strokes, a technique inherited from the Renaissance. Later guitarists like Guerau fingered scales on the upper courses with alternating *im* strokes, which results in a more even sound. While two and three voiced chords were routinely plucked with *pi* or *pim* fingerings respectively, they were sometimes notated with strum markings (refer to Endnote 2). Since these smaller chords can be quite difficult to execute with strums, it has led to conjecture about their being plucked or arpeggiated instead. Four voiced chords can be played with *pima* while five voiced chords (as found in the music of Campion) would require the thumb to sweep across the bass notes while simultaneously sounding the top three strings with *ima* (or by sweeping the thumb over the fifth, fourth, and third courses and plucking with *im*).

Advice on strumming techniques was offered by many guitar composers of the period. Mersenne said that simple strums in binary time consisted of two strokes, one down and one up, and when these were performed by the thumb, only the first string would sound in an upstroke while all five courses would be played strumming down. To 'double' the strum meant to literally double the speed of the strum, replacing the original two strums with four. In order to 'triple' the strum, one would need to double the speed once again, and strum eight chords in the time of the original two, using either one, two, three, or four fingers 'as one wishes.' Ternary measures called for three strokes which could be 'doubled' by using a five stroke series which, in 3/4 time, would mean that four eighth note strums are followed by a final quarter note strum. He said that this concluding, descending strum could be played with the index finger alone, or with the index followed immediately by the thumb. When de Visée used a strum followed by the thumb, he marked it with a semicircle placed between the two lowest staff lines: he also discussed the use

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of a simple downward stroke with the thumb alone, marking it with a semicircle below the staff (these strums are indicated in the transcriptions by arrows with a *p* underneath).

Left hand fingerings are encountered less frequently in tablature, the most notable being the works of de Murcia, Sanz, Diesel, Schickhardt, Guerau, Carbonchi and Grenerin. In de Murcia's *Fandango*, left hand fingering is sometimes used to clarify note duration, as seen in the use of the index finger for the note *a* on beat one of measure thirty-four that is then lifted and moved to produce the *c'* on beat three, thereby defining the rhythm of the bass line. His left hand fingering in measures twenty-six and twenty-nine produces a detached sound as the index finger bounces back and forth between the strings: this fingering contradicts our technical conventions today, but is clearly not a mistake, as is the case with the unusual fingering found in the arpeggio in measure twenty-seven of Schickhardt's *Vivace* below, which again produces a clipped and rather jagged sound.

In French tablature of the Renaissance, pitches that needed to be sustained were marked with underlying *tenuto* lines, a notation that continued to be used in the Baroque. The Italian Carbonchi was unique in his use of French tablature, but used the * symbol to identify held pitches; Corbetta, in his initial book of 1639, simply instructed players to use enough left hand pressure to insure that accompanimental chords would continue to ring while melodic notes sounded above them. The slur was introduced into guitar playing during the seventeenth century. Often referred to as 'hammer-ons' (ascending slurs) and 'pull-offs' (descending slurs) today, slurs aid in the performance of quick scales and can provide facile solutions to technically awkward fingerings in various motivic and textural contexts. Since Baroque guitarists primarily viewed slurs as being ornamental rather than 'technical' in nature, they are discussed below under Ornamentation.

Ornamentation

Baroque composers used elaborate, running scale figurations to provide ornamental repeats in dance movements, to compose variations, and to enhance delivery of the text in songs. It was a tradition inherited from the Renaissance where such ornaments were known variously as *divisions* (England), *diminuée* (France), *passeggi* (Italy), or *redobles* (Spain). Baroque variation writing is typically more pointed than that found in the Renaissance, with motivic interplay featuring jagged rhythms, pronounced imitative gestures, and a greater melodic range. In the *Modo di accompagnare sopra a parte* section of his 1659 *Soavi Concenti...*, Granata concluded with a section entitled *Modo di Passeggiare sopra un Basso* that deals with the composition of embellishing *passegi* lines. He included ornamental examples written above basso parts in both duple and triple time that, 1) move in ascending or descending stepwise motion, 2) move in sequential patterns that leap up a fourth and down a fifth, and 3) move in a variety of different intervalic sequences and scale patterns as the title *basso differente* implies. In the final cadence of the last example, the

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lower voice would have to be slurred (the series of *e* to *d* notes) to match the slurs in the upper voice. In the concluding turn figure (*c*'--*b*--*a*--*b*), the *a* is fingered on the open fifth course in the tablature, but transposed up an octave in the transcription (see Example 2 of the Appendix).

Individual, or discrete ornaments, include the appoggiatura, mordent, and trill, as well as idiomatic devices like the slur, vibrato, and arpeggio, are described in the prefatory tables of many guitar publications issued during the middle and later Baroque, beginning with Foscarini. Slurs typically involve two or more notes played on the same course, the guitarist plucking the first note and then either 'hammering-on' or 'pulling-off' the pitches that follow, ascending or descending, respectively. Composers used them to create smooth phrases with subtle and intricate rhythmic groupings that were then often juxtaposed against more pointed, plucked scales, or *campanela* passages.

The enigmatic slurs that cover notes fingered on adjacent courses cannot be performed as typical 'hammer-ons' or 'pull-offs'. Instead, the initial note that sounds in a cross over to a higher, or lower pitched, open string would have to be plucked in order to connect and sustain the melodic line (*e.g.* the slur from *g*' to *e*' in measure one-hundred-twenty-seven on beat two of Campion's *Fugue*). Cross overs to fingered pitches could be played using either 1) a 'left hand pizzicato' or 'hammer on' to sound the initial note or 2) plucking the note with a 'lighter' touch to imitate the sound that a slur produces (see page 40) . Examples include the step down from *a*' to *g*' in measure sixteen of Foscarini's *Toccatta* and the *f* ' to *g*' to *f* ' interchange between the first and second courses in measure one-hundred-seventy-six of Guerau's *Españoleta*. While shorter slurs usually involve two courses, longer ones, as typically found in the music of Guerau, span extended scale passages over multiple courses, functioning essentially as phrase markings.

While the discerning guitarist will recognize the importance of following slur markings in order to convey important textural and motivic contours, their absence by no means precludes the player from adding them. Consider measures one-hundred-thirteen to one-hundred-seventeen in Granata's *Sonata* which are devoid of slurs. Here, their use would not only facilitate the performance of this phrase, but match the texture of the rest of the piece as well. Similarly, in Campion's *Sonattina*, slurs would aid in playing the bass line at many points without disrupting any articulative patterns (see also page 53 regarding the slurs in Guerau's fourth variation of *Españoleta*).

The performance of vibrato was described by several composers, and involved 'shaking' or rocking the left hand while holding down the finger, or fingers, on the notes involved. Many guitarists used this technique to enhance and dramatically accentuate melodic lines, as seen in the opening phrase of the *Passacagli* by Roncalli. Vibrato was also used in place of other ornaments (*e.g.* the use of vibrato instead of a trill in the cadence at Box E in Granata's *Ricercata*) and graced many dyads and three note chords as well. In his *Preludio*, Granata placed vibrato signs on the *c*' and *e*' notes in beat one of measure twelve, which he fingered on the fifth fret. This fingering precludes the use of a *barre* since it would make the ornament impossible to play. Instead,

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these notes must be played with two left hand fingers and then cut short to prepare for the melodic line that follows. Similar melodic articulations created by vibrato are seen in the approach to the final cadence in Roncalli's *Gigua*. In measure sixteen, Roncalli fingered all the notes in the seventh position and then called for a shift to the fifth position to play the A major sonority that covers the first dotted quarter note beat of measure seventeen. This smooth and connected gesture contrasts with the articulations in the short line that follows (half of measure seventeen and eighteen) where the performance of vibratos again precludes the use of barred chords. In his *Passacalles*, Sanz marked only the melody note of the G minor chord on beat one of measure eleven with a vibrato sign. In order to add vibrato to the melodic g' in this three note chord, the player would clearly have to avoid using a *barre* and, of necessity, add vibrato to all the notes. When de Murcia notated chords such as this, he added vibrato markings to all the notes instead of just the melody, hence clarifying their performance. To further emphasize the melody note in chords like this, a player could cut off the accompanimental notes early and sustain only the melodic pitch using a heavy vibrato.

Only a few guitarists described the arpeggio, beginning once again with Foscarini. Pellegrini and Roncalli employed special symbols to mark arpeggiated chords while Bartolotti used the term *disteso* or 'spread out' to describe its effect and notated the technique with diagonal slash lines (placed between dyads as well as chords), a practice followed by other guitarists of the period like de Visée and Le Cocq. According to de Castillion, Le Cocq typically ornamented his performances with stylized arpeggios of his own design that he neither explained, nor marked in the tablatures. De Castillion illustrated his point by comparing the composer's performance of the *Air andante* (transcribed below on page 234) with the tablature, saying Le Cocq arpeggiated all of the three note chords from measures twenty-three to the A minor chord marked with vibrato signs on beat seven of measure twenty-six. He also added arpeggios to chords marked as strums (as found in measures eleven and twelve, seventeen and eighteen, and twenty-one to twenty-two), playing them with a single, initial *rasgueado* stroke followed by arpeggios that filled in each dotted half note sonority. Just as strummed and plucked chords could be altered by the use of arpeggios in performance, *rasgueado* textures could be embellished with ornamental flourishes as they had in the early Baroque (see *EGA II*), as exemplified by the elaborate *repicco* that Corbetta introduced in his *Caprice de Chacone* that is discussed below.

Ornamental cadenzas, slides, and acciaccaturas can all be found within tablatures of the time. The conclusion of Bottazzari's *Preludio* presents us with a typically brief cadenza, or cadential flourish; while short, scalar slides can be found in Granata's *Ricercata* (page 2, line two) and in the ornamental *petite reprise* of the de Visée *Sarabande*. The acciaccatura involved striking a dissonant appoggiatura note while simultaneously plucking the main note, as seen in examples like measure twelve of Pellegrini's *Brando* and measure eight of his *Chiaccona*; in Granata's *Ricercata* (on the second quarter note beat of the last line); and in measure nine of the Gigue in

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Corbetta's E minor dance grouping, as well as in measure sixteen of the Passacaille which ends that suite. The dissonant seconds have the same rhythmic value as the main notes in tablature; consequently, they are transcribed in an identical manner. However, with the exception of the example in Pellegrini's *Chiaccona*, these acciaccaturas are silenced immediately after they sound (see Example 3 in the Appendix): but when they occur within chords, they necessarily become sustained pitches.

Corbetta was fond of these snappy, pungent chordal ornaments. In measure twenty-nine of the *Gigue*, a dissonant *d'* (played on the fifth course) is inserted between the *c'* and *e'* of the A minor chord (on beats one and two); when played on the modern guitar, this *d'* will sound an octave lower (*d*), thus rendering the ornament nonsensical (see example on page 396). In measure thirty-three of this *Gigue*, Corbetta added the note *e* to a B dominant seventh chord on beat one. The split octave strings on the fourth course of a Baroque guitar in French tuning will produce the notes *e* and *e'*, the higher pitch clearly functioning as an acciaccatura, the lower octave reinforcing the dissonance. This same chord appears in measure forty-eight of the *Alemande* (see example on page 396). The *Sarabande* features the dissonant notes *g* and *g'* added to a D-dominant seventh chord in measure sixteen, and the note *c'* is added to a G major sonority in measure seventeen: G-dominant seventh chords with added *c'* notes can also be found in Corbetta's song models for *Fallait il O Dieux* and *Chi vuol la libertà* (see the discussion of these pieces in the section on Vocal Chamber Music Arrangements and the examples on pages 402 and 403).

Performers on the modern guitar must decide which bass notes they wish to include, or exclude when approaching such chord voicings, which sometimes necessitates replacing strummed textures with plucked ones.

The execution of trills, mordents, and appoggiaturas is explained through examples found in ornament tables that preface the books of many late Baroque composers. Unfortunately, many of these sources, including those by guitarists, offer vague and inconclusive explanations regarding their performance. Indeed, any attempt to show how these ornaments sounded will only be an approximation since they do not conform literally to their notation, but instead must be played with a free rhythmic give and take. In all probability, authors counted on their readers gaining first hand experience in executing ornaments by studying with a teacher and/or by watching performances by highly skilled players.

As French musical forms and styles rose to prominence in Europe during the latter seventeenth century, naturally the subtle ornaments, or *agrément*, that adorn them became quite fashionable as well. Many years ago Putnam Aldrich distilled a few of the significant features of this style from his study of the treatises by Jean Rousseau (a *Methode* for Voice and the *Traite* for Viol) and Georg Muffat (the *Florilegium* of 1698). He wrote about the trill (or *tremblement*):

> "Variety in the execution of ornaments was one of the most admired qualities of the French style of singing and playing. Different rhythmic interpretations of the trill were distinguished by descriptive names such as *cadence appuyée, cadence*

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> *subite, cadence liée, cadence imparfaite, cadence coulée, double cadence*. These diverse methods of performance result from varying one or more of the component elements of the trill which are 1) the *appuy* or preparation which is the upper note, 2) the *battements* or alternations of this note with the written note, and 3) the *liaison*, or connection with the following notes, which may take the form of an anticipation or a turn." (see Example 3 of the Appendix and Endnote 6).

Most guitar sources describe trills as being performed by the left hand alone with uninterrupted ascending and descending slurs between the main note and its upper neighbor. Trills are written out between adjacent strings in a few tablatures (*e.g.* the *Toccata* by Granata), pointing to an alternative method of performance in certain cases. Anticipations and turns are clearly delineated *liaisons* in guitar tablature: ubiquitous examples of the former can be seen in many of the transcriptions below (*e.g.* the final cadence in Corbetta's *Sarabande*) while the latter appears as two plucked notes that complete the turn at the end of the slurred trill (see beat four in measure twenty of the *Allemande* by Bartolotti). Of course the length and type of preparation (*appuy*) used, and the number of alternations between the main and upper neighbor note (*battement*) are not specified, but left to the taste and refinement of the performer.

Trills in Renaissance and earlier seventeenth-century Italian guitar compositions often began on the main main note instead of the upper neighbor note, a custom that was followed by Spanish guitarists throughout the Baroque period. Although trills in the later Baroque have been widely viewed as beginning with the upper note, Frederick Neumann challenged this viewpoint in his numerous articles and exhaustive study *Baroque and Post-Baroque Ornamentation* in which he concluded that main note trills, performed both on the beat and before the beat, were an integral part of Baroque performance practice. The spirited debate he began some decades ago on this subject has offered performers new ideas and a variety of possible interpretations to consider when preparing recitals of Baroque repertoire (see Endnote 6).

In addition to the trill, Aldrich discussed the mordent (*pincé* or *martellement*) and appoggiatura. The mordent consisted of one or more slurred alternations between the main note and the step below while ascending and descending appoggiaturas could have varied rhythms and were often followed by a mordent, producing an ornament known as the *port a voix* (see examples in the Appendix). Symbols used to designate these various ornaments were not applied consistently in guitar books of the time, and even though it is usually easy to see what ornament is intended by its musical context, it is always best to consult the ornament tables in each volume.

Aldrich went on to comment on how performers might have added these different ornaments to scores where they were not indicated, saying musicians:

> "...were particularly sensitive to the position of the semitone, which was always to be solmized mi-fa or fa-mi. Certain notes of the scale were regarded as especially suitable for certain *agréments*. For example, a mi, or lower tone of a semitone was always likely to receive a *tremblement* whereas a fa, or upper tone of a

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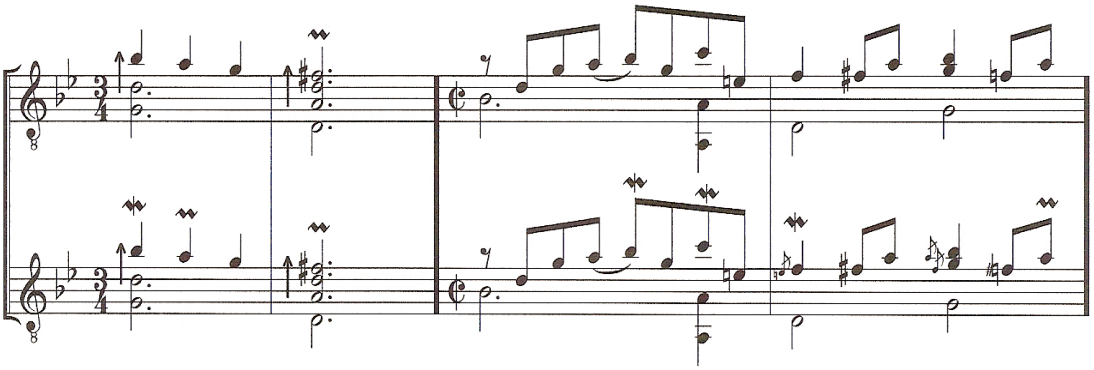
> suitable rhythmic position as approached from the right direction. Accidentals change the position of the semitone in the scale, so that all sharpened notes become mis and flattened notes become fas."

Agréments were typically used on long notes (all dotted notes were considered long) and at salient melodic or rhythmic points. Guitarists should not hesitate in adding ornaments to the transcriptions in this anthology and singers are called upon to embellish the plain vocal lines in the songs in order to help emphasize important words in the text and mark poetic caesuras and cadences. The two short examples below taken from the *Menuet* and *Prelude* in de Visée's G minor suite (transcribed below) reveal places where unwritten trills, mordents, and a *port a voix* might be added (the ornamented versions are provided in the second staff), thus following the advice of Granata and Matteis to add 'some little sweet trills' and 'a clever shake.' When mixed with the various trills described above (starting with the upper as well as the main note), these ornaments help transform a piece into a far more intricate composition than its notation can convey.



de Visée *Menuet*
measures one and two

de Visée *Prelude*
measures four and five

Basso Continuo

Many prominent guitarists of the later Baroque authored instructions for realizing basso continuo lines, which not only indicates that the development of this skill was an integral part of musicianship study and performance pedagogy, but also suggests that the instrument's use as a vocal and instrumental accompanist was a commonplace occurrence. It continued a tradition that began in the decades surrounding the turn of the seventeenth century when guitarists created simple accompaniments by matching their memorized chord forms to the appropriate scale pitches in the basso line (see *EGA II*).

The use of numbers or figures above the notes in the basso lines told the performer which inversions to use and clarified the earlier, unfigured basso parts which are commonly found in early Baroque guitar songs. Foscarini was the first to include a short set of instructions for inter-

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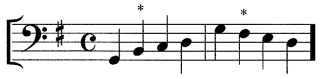
preting figured bass lines in his tablature books, a lead followed by guitarists like Corbetta, Granata, Carré and Grenerin. Bartolotti left a detailed study of bass continuo realization for the theorbo, as did de Visée, and Campion presented his 'Rule of the Octave' approach to figured bass lines in *Traite d'Accompagnement* for the lute, guitar, and theorbo. Sanz, de Murcia and Matteis left thorough studies on the subject for guitarists, the latter authoring an entire book of instructions entitled *The False Consonances of Musick*. Matteis prefaced his book with a telling comment, saying "The Guitarre was never so much in use and credit as it is at this day, & finding it improved to so great a perfection, it is my present design to make it company for other Instruments...." Like most of his contemporaries and predecessors, Matteis said students must first memorize all the chord forms before proceeding. He followed this advice with a brief, but encompassing study of notational fundamentals before presenting a detailed explanation of 'All the Accords and Discords in Musick to be used in Accompanying.' The sample harmonizations Matteis added to help clarify his text can guide us today in realizing basso parts, as can the published accompaniments of the time which include the songs of Grenerin and Corbetta as well as select sonatas, sinfonias, and dances that are transcribed in this volume.

In this repertoire, figures in the basso line are occasionally at odds with the guitar realizations. While these discrepancies are often errors (where they are referenced in the Errata), sometimes they simply infer alternate realizations. In other cases, they reveal typical period practices, as seen in the directions of Matteis to add dominant 4-3 chords in cadences where they are unmarked: and to "...know that in every key there is a place at some notes that you are to play a sixth [6 or 6/3 chord] which the composer never marks, because the same sixth is a natural sixth, as thus [see the notes marked with a * in the figure at right], and if you should give a fifth upon that note that has a star you would go out of your key," which is what Matteis referred to as an 'artificial sixth'; and so forth. Along with his specific instructions and examples dealing with harmonizing basso lines, he said slower pieces were to be treated with thicker voicings and large note values filled in with faster moving lines and arpeggios to sustain the sound: for fast moving bass lines, he recommended using only one or two chords per measure.



Contrapuntal and Free Form Pieces

Overview of Genres and Composers

Contrapuntal and improvisatory pieces entitled fantasia, ricercar, prelude and toccata all lived on from the Renaissance and/or early Baroque where they were joined by new forms such as the fugue, caprice, and overture in guitar books of the later seventeenth and eighteenth centuries.

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Many of these forms are interrelated, sharing characteristics and textures that range from imitative dialogues featuring short, angular rhythmic motives, to arpeggiated chordal writing; and from measured rhythms and sequential harmonic circling, to free, rhapsodic gestures featuring virtuosic and ornamental figuration. Consequently, these different forms, as well as pieces sharing the same title, can be quite disparate in character.

Only a few fantasias were published in the later Baroque, including two contrapuntal works by Foscarini which are devoid of the strummed chords seen in much of his other music. Pesori used the title for a dance-like piece and Derosier employed it for a set of variations. Sanz and Diesel combined it with other terms, the former in his *Preludio y fantasia* and the latter for a *Fantasie de menuet*. The title ricercar was also used for pieces written in various styles. Like the contrapuntal fantasia, the polyphonic ricercar also developed from the vocal motet, eventually leading to the development of fugues written in a slow and serious manner that somewhat retained the character of their vocal ancestors. Other ricercars grew from instrumental traditions, including the handful of easy examples found in early Baroque books and the few, longer pieces from later in the seventeenth century, *viz.* those by Pellegrini and Granata which feature brilliant technical display.

While the slower moving fugue (from the Latin *fuga* or flight) developed from the contrapuntal ricercar, other examples of the genre that trace their lineage back to early contrapuntal canzona are more transparent in texture and quicker in tempo, their subjects often based on dance rhythms (*e.g.* the fugue below of François Campion). The term *fuga* was used by some Renaissance writers to designate pieces written in canonic imitation (for instance, the Gorlier *Canon in subdyapenté* transcribed in *EGA I* might well have been entitled *Fuga*), but by the seventeenth century it was applied in a more generic way to contrapuntal pieces. Examples from the guitar repertoire include Granata's *Allemande in fuga,* which opens each half of the dance with short imitative motifs, and the two *Fugas* by Sanz, the second of which is also based on a dance that begins with an imitative exchange of voices. Asioli followed his *Sonata* with a *Fuga*, but it lacks the expected imitative entries and contains only brief imitative highlights, its title being somewhat of a misnomer.

The few guitar toccatas printed during the Early Baroque are relatively short, easy, strummed pieces which contrast with later representatives of the genre that are often extended, virtuosic works. Usually sectional in construction, these later toccatas utilize the higher positions on the fingerboard and often combine rhapsodic writing with brilliant technical display and imitative interplay. Foscarini was particularly fond of the toccata, publishing some seventeen of them in his five book series. Granata wrote about half that number over the length of his career (which offer us an interesting look into his growth as a composer) while Pellegrini and Bottazzari each composed three. Guitarists like Corbetta and Carbonchi also included a few toccatas in their books, and a late example of the genre by Derosier can be found in the de Castillion manuscript.

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Guitarists generally used the title capriccio in conjunction with other names, such as the *Capriccio sopra il Passacaglio*, *Capriccio sopra la Ciaconna*, or the *Preludio o caprico* by Sanz which is transcribed below. Only a few pieces were simply entitled caprice (or capriccio *musicale*), such as the ones by Bartolotti and Asioli.

The prelude returned to guitar publications around the middle of the seventeenth century, some of the earliest examples being found in Foscarini's fifth book where they were used to introduce an alemanda, corrente, zarabanda, corrente dance grouping, and his *Alemanda e Corrente sopra l'F* dance pair. By the end of the century, preludes were being used regularly as opening movements in dance suites, although some were published as separate compositions, like the *Preludio* by Granata below. In France, an overture instead of a prelude was sometimes used to introduce suites.

Characteristics

Fantasia. The Foscarini example transcribed below exhibits the same uneven phrase lengths, lack of clearly delineated resting points, constant addition and deletion of imitating lines, and modal inflections that typify many of the fantasies written by his Renaissance predecessors (see *EGA I*). But unlike many of these earlier writers, Foscarini used the intervals of his opening subject to underpin much of his *Fantasia* instead of employing new imitative head motifs to announce its various sections. His subject is slow and limited in range: it begins on the fifth step of a C minor scale (*g'--b'-flat--f '--a'-flat--g'*) and is answered with exact imitation on the first step (*c'--e'-flat--b-flat--d'-flat--c'*). The phrygian coloring created by the lowered second tone in this real answer conveys a mournful and solemn mood which demands a slow and measured performance tempo.

The smooth melodic contours in the initial phrases give way to a more disjunct texture and faster pace leading up to the iv-i-V-I cadential progression to C major on beat three of measure fifteen. The immediate return to F minor on beat four, followed by the reiterated C major to F minor chords (V-i in F minor) in measure sixteen obliterates any feeling of rest. It also emphasizes the importance of the fourth scale step (F) and encapsulates the constant harmonic rocking back and forth from F minor to C minor (iv-i motion) and C major to F minor (V-i) that permeates this fantasia. The iv-i motion from F minor to C minor that appears later in measures thirty-four and five is built around a veiled statement of the subject that begins on the last eighth note *c'* of measure thirty-four. Only the pitches of this subject on C are used: they are shorn of their original note values, split between two different voices, and hidden further by additional notes inserted within the line. The quarter note *c'* on beat one of measure thirty-six concludes the first subject statement and begins a second which substitutes an *e'-natural* for the *e'-flat* and ends with the melodic *c'* on beat one of measure thirty-seven. A final statement of the subject begins in the bass

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voice of this measure commencing with the second eighth note *c* of beat two. The chromatic and disjunct nature of this line again points to the selection of a slow performance tempo, as does the climactic leap that reaches the highest notes of the piece (the jump from C major to F minor in measure forty-seven) which are best articulated by a subtle rubato.

Ricercata. While Pellegrini's *Ricercata* is prefaced by a common time signature (**C**), the piece displays no such underlying rhythmic organization. It has been transcribed as it was set in the tablature, *i.e*. without bar lines and with individual eighth note values throughout. Pellegrini was clearly calling for a free manner of performance that places the onus of defining and communicating the music's shape directly on the player. Needless to say, not everyone will agree on how pieces that purposefully leave so many interpretive matters to the discretion of the performer should be played; nor indeed should they. Guitarists undoubtedly changed their approach each time they performed such pieces, indulging in improvisatory alterations or employing different phrasings and articulations as their mood dictated. For example, the first line of arpeggios could be seen as a self contained, introductory flourish and performed with rubato and a variety of articulations using Pellegrini's right hand fingerings as a guide; or perhaps these arpeggios could be connected to the chords in line two that lead to the D minor chord at Box A. The change in texture marked by the single plucked notes alternating with strummed chords between Boxes A to B might be played as a single, sweeping gesture that comes to rest on the high note c" (C major): or as a longer phrase spanning Boxes A to C leading to the important cadence on the subdominant G minor chord. The cadenza-like embellishment created by the line of slurred notes after Box C introduces the material that starts at Box D which is grouped by two note and three note slur articulations which could accommodate a more measured approach in order to emphasize the hemiola relationship of 3/4 versus 6/8 time, should the performer wish to do so. In the dramatic final cadence, Pellegrini emphasized the 4-3 suspension in the dominant A major chord by using an octave leap on 4 (*d'--d''*) before resolving to 3 (*c''-sharp*). Performers can help magnify the tension of this event by placing a trill on the *c''-sharp* and following it with a brief articulation before playing the concluding *d''*, *d'*, and D minor chord in a single gesture to end the piece.

The *Ricercata* by Granata was also printed without tablature bar lines and prefaced by the **C** time signature. It is much more measured than Pellegrini's, but still defies transcription into modern 4/4 time since the accompanying bass notes and chords suggest various different rhythmic groupings and accentuations, as do the irregular number of beats which are encountered in certain spots. Consequently, it too is rendered in modern notation that is devoid of bar lines and employs discrete note values. The high tessituras, virtuoso figuration, and sequential writing that characterize much of Granata's later compositions are all seen in this *Ricercata*. The trills found in the opening sixteenth note figuration restrict the use of too fast a tempo, lest the ornaments be rendered ineffective--as though Granata was reminding players to avoid playing in 'great haste' just because smaller note values are being used.

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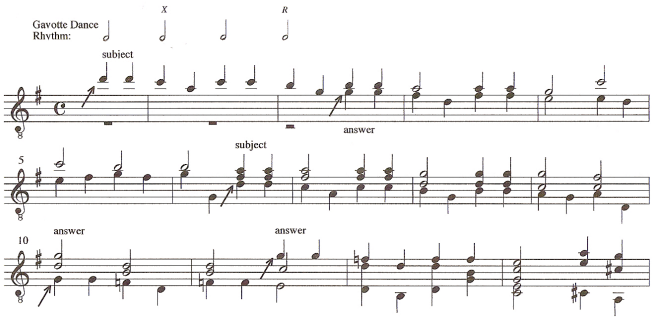
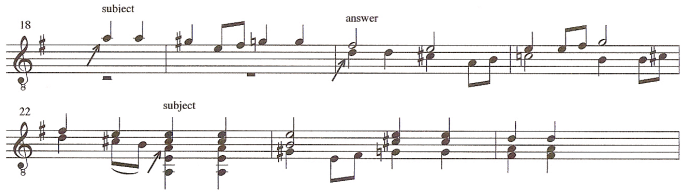
The beginning of the piece up to the cadence on B minor at Box A fits comfortably into 4/4 time with its symmetrical phrases that feature running sixteenth note scales, arpeggios, and short motives consisting of an eighth note followed by two (or more) sixteenths. Contrasting phrases of descending eighth notes (using either chromatic or diatonic lines) are then juxtaposed with flowing sixteenth notes that come to rest in the cadence to G major at Box B.

The ensuing line definitely rubs against a 4/4 interpretation, the placement of the strummed chords leading up to Box C conveying a 3/4 grouping instead. The top line of music on page 88 is likewise ill-fitted to common time, the note groupings, accompanying bass notes, and melodic slur markings in the tablature suggesting that 'the rhythm of the notes and the meter' here changes from accentuations of 3/8 to 2/8 and then back to 3/8 before arriving at Box D. The short melodic phrases starting at this point can again fit into a flexible 4/4 meter: they proceed to the cadence on the high *e*'' (at Box E) and return to the tonic key, preparing for the final section of the piece. The varying textures, motives, and melodic ranges found in this piece could be further articulated and enhanced by the employment of rubato and contrasting tone colors.

Fugue. The Campion *Fugue* is underpinned by the gavotte dance rhythm, as the opening subject with its emphasis on the second half note beat and repose on the fourth reveals: they are marked by the *X* and *R* respectively in the figure on the left. The real answer to the subject is truncated, ending with an *e*' half note instead of quarter notes on *e*' and then *c*'. These initial subject-answer-subject statements lead to an elided cadence on G major in measure ten at which point two further statements of the answer appear, this time with F-naturals rather than F-sharps, thus making them exact intervallic imitations of the subject which clearly modulate to the subdominant.



The subject returns in measures eighteen to twenty-four, now transposed to the dominant (see figure below at right). These 'variation' statements include added eighth note motion and incorporate both intervallic shapes encountered in the answers above, resulting in the use of a *g-sharp* and *g*'*-natural* in this subject and a *c*'*-sharp* and *c*'*-natural* in its answer. Further alterations include the use of a half note at the end of the subject (matching the concluding half note rhythm found in the answer); the use of two unison quarter notes instead of the original jump of a third in the second



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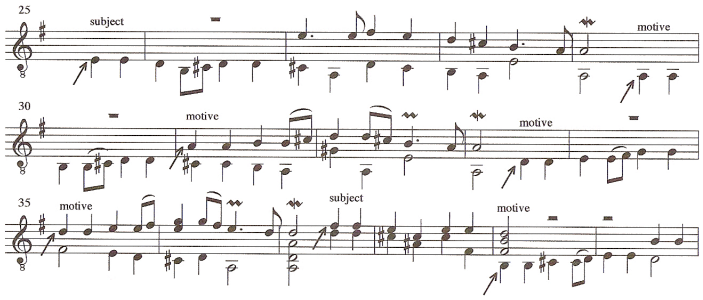
statement of the subject (measure twenty-two, beat three); and the substitution of a half note for two quarter notes in the answer at measure twenty-one, beat one.

As the *Fugue* develops, Campion continued to mix, match, and slightly alter his subject: indeed the very next measure (twenty-five) blends the pitches of the original subject with the rhythm of the 'variation' subject (see figure below at left). In measure twenty-nine he introduced a new motive that is identical in rhythm to the 'variation' subject, but contrary in direction. Other motives derived from the subject feature the eighth note motion introduced by the 'variation' subject which is used in: crafting short stretto imitations (measures one-hundred-thirty to one-hundred thirty-two); creating expanded, longer lines with running scales (sometimes written in parallel thirds or sixths); building a sense of urgency in many sequences (*e.g.* measures fifty-five to sixty); and constructing idiomatic patterns of both broken thirds (or tenths) and sixths, arpeggiated chords, and slurred textures (as seen in measures one-hundred-twenty six and seven).



However, there is always the impression of sectional, successive building rather than imitative elaboration, which is in part a result of never straying too far from the dance form that supports this fugue. A rather unfocused harmonic motion abounds, created by fast moving sequences (via the circle of fifths and descending chromatic lines) and abrupt key changes. In the final section of the piece, which can be seen as beginning with the return of Campion's opening variation subject on beat three of measure one-hundred-forty-nine, contrasting major and minor tonalities are emphasized (see measures one-hundred-fifty-six to one-hundred-eighty-eight); and instead of featuring the expected dominant chord of D major, D minor is the focus, including the minor statement of the subject at measure one-hundred-eighty. Other chord borrowings further cloud this section, like the introduction of G minor and the use of chromatic, sequential motion. These kaleidoscopical harmonies do provide a dramatic suspense and tension leading up to the final cadence: but they also outweigh the final return to the tonic which is limited to a scant eight measures consisting of three statements of the subject on G that end the piece.

Toccata. While notated in barred tablature, the toccata examples transcribed here cannot be approached with a metronomic beat. In the Preface to his first volume of *Toccatas* (Rome 1615), keyboard virtuoso Girolamo Frescobaldi said that these pieces:

> "must not be subject to time...we see the same thing done in modern madrigals, which, notwithstanding their difficulties, are rendered easier to sing, thanks to the variations of the time, which is beaten now slowly, now quickly, and even held in the air, according to the expression of the music or the sense of the words."

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Frescobaldi offered a variety of observations concerning the performance of toccatas that included playing the opening chordal textures in a "broken" style, using arpeggiated chords that could be "repeated at pleasure." He further stipulated that arpeggios were to be added whenever the texture became too sparse and empty, and that players needed to: play expressive sections more slowly to emphasize the suspensions and dissonances; play cadences with a "very sustained" tone as they constantly slowed down before the final resolution; and to play trills with a brief pause on the last note. (Frescobaldi translations by Arnold Dolmetsch).

Like Frescobaldi, Foscarini wanted performers to play his *Toccatta* with flexible tempos and points of repose, as seen by his use of dots to mark chords that guitarists should linger over, and momentarily dwell upon (they are denoted by apostrophes in the transcription). These 'dwelling spots' could also point out different motivic and harmonic gestures for performers to highlight, as seen in the opening two measures where the key of G minor is established with the aid of dots placed after the beginning and ending chords. A phrygian cadence to the dominant D major is reached on beat one of measure five, followed by an abrupt modulation to B-flat, this chord being marked with a dot in order to allow the listener to digest the change in harmony. The next two chords also have dots, thus the entire progression in B-flat (I-IV6-V6/5--I6) is emphasized, leading to the cadence in measure eight on beat three. The entire first section vacillates between B-flat major and G minor, including a prolonged emphasis on the dominant D major harmony that features contrasting strums and quick scales. At measure seventeen Foscarini again moved abruptly from a D major to a B-flat major chord and then proceeded to establish this as the key with the V4-3 to I cadence that concludes the section at measure twenty-one.

The phrase starting at measure twenty-two could be filled with sonorous arpeggios to provide a richer and more sustained sound (see the comments on arpeggios used by Le Cocq that appear on page 23: while not contemporary with Foscarini's generation, they still offer an interesting glimpse into the general use of arpeggios during the Baroque). The section that follows from measures thirty-one to forty-three is even thiner, written entirely in two and three voice textures that would likewise benefit from the addition of arpeggiated chords. On the other hand, guitarists might decide to take a different approach and instead create their own melodic *passeggi* and use the chords as supports for their newly crafted ornamental lines. The final five measure phrase is written with full *rasgueado* chords that drive home the key of G minor, a picardy third being added to the final plagal cadence which is twice reiterated.

The toccatas by Pellegrini and Granata are similarly varied in sound and character. Clearly, a strict rhythmic approach would deprive the opening of Pellegrini's *Toccata Seconda* of the sustained sound that freely arpeggiated sonorities can provide, and without added pauses to articulate the fast, slurred scales, their brilliance would be diminished. The second, *Allegro* section features a short, rhythmic motive (given in measure twelve) that is passed back and forth in imitation,

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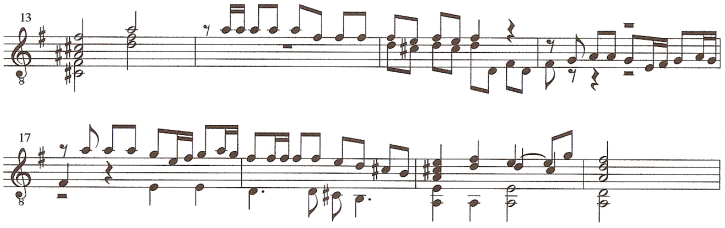
while the concluding *Adagio* section also requires a more unmeasured beat, as well as arpeggiated chords to better support the simple melodic line.

Although Granata did not use a symbol to indicate arpeggiated chords in his music, the numerous sonorities devoid of strum markings in the opening section of his *Toccata* (measures one to thirty) certainly invite such a treatment. Three such chords begin the piece, followed by descending E minor triads that start with the two upbeat sixteenth notes in measure two. This motive is repeated at the octave below in measure three, reiterated in B minor beginning in measure eight, and presented a last time in D major at measure thirteen. This final entry is altered by the introduction of thirds and then evolves into an eighth and two sixteenth note motive that is exchanged between the voices in measures sixteen and seventeen. What is striking about the tablature (and the literal transcription) in this phrase from measures thirteen to twenty is the rhythmic displacement that occurs, and the awkward line it implies. A performer could easily restore the rhythmic integrity of this phrase by dwelling on the important, modulatory D major chord (beat three of measure thirteen) and delaying the next motivic entry until measure fourteen: it would render an 'interpretation' closer to that in the figure above (see Endnote 7).



The second section of this *Toccata* (measures thirty to forty-eight) features imitative and sequential writing that returns to E major; the third section (measures forty-eight to seventy-four) is dance-like in quality and written in triple meter with energetic strums that eventually returns again to A minor via an extended sequence of secondary dominants; and the final section starting in measure seventy-four commences with virtuosic, extended scales followed by figuration based on the melodic/rhythmic motive taken from the opening material. It comes to a close with a phrygian cadence to the final E major chord of the piece.

To give an effective performance of this toccata, guitarists need to take the advice of Granata to heart and guard against playing fast passages too quickly. It is a sentiment echoed by Frescobaldi as well who said one should take a bit slower tempo when playing "rapid divisions," and use a somewhat faster tempo for slower sections, leaving it all to the "good taste and fine judgement of the player."

Santiago de Murcia arranged his *Toccata de Coreli* from a *Preludio* in Archangelo Corelli's *Sonata Op. 8 No. 5* which, unlike the other representatives of the genre discussed so far, has a clear cut, bipartite structure. De Murcia grouped this *Toccata* with transcriptions he made of

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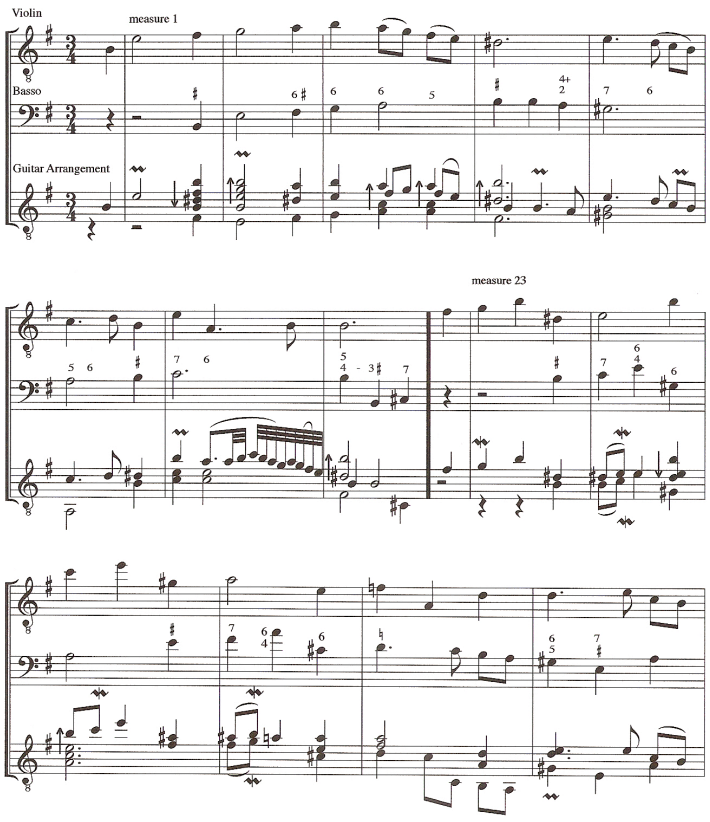

three other Corelli pieces, thus forming them into a sonata for solo guitar (see the discussion below in Sinfonias and Sonatas). Although the thin texture of the *Preludio* makes it perfectly suited for performing on the guitar, de Murcia, like his predecessors, sometimes found it necessary to alter chord voicings, change octave ranges, or add new harmonies to his arrangement to either facilitate performance or produce fuller, richer chord voicings. His use of these techniques is seen in the figure at left where chords hide the violin melody within inner lines (measures one to three), octaves are freely altered (especially for bass lines, as in measures four to eight), and new harmonies are added (measures twenty-three to twenty-five). De Murcia embellished the piece with rapid, ornamental scales which are similar to the florid figurations that adorn many slow movements within Roger's 1710 edition of Corelli's *Op 5* sonatas.

Caprice. The caprices by Bartolotti and Asioli transcribed below are not 'capricious' in nature. Instead, the *Caprice* by Bartolotti is a contrapuntal duet that displays the composer's fluid and graceful style. A descending scale motif unifies the first section which modulates to the dominant at the double bar in measure fifteen. A new motive then begins, and unites the second section of the piece. Sequential motion propels the music along and the use of a fast paced harmonic rhythm heightens the concluding cadential drive to the C major chord that ends the piece. The short *Capriccio* by Asioli is quite different with its sprightly, simple melody and thin chordal accompaniment. Its two phrases are divided by the double bar midway through the piece, each moving from I to V and returning to I. The second phrase moves sequentially with crisp arpeggios.

These two works contrast with the caprice written by Sanz entitled *Preludio, o capricho* which showcases unmeasured harmonies spreading out in slow, arpeggiated waves that then dissipate and unfold sequentially. The performer can convey the hemiola relationship that exists

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between the material beginning at boxed letter A, where two dotted quarter note groupings in 6/8 are implied, and the following section between letters B and C where three groups of two eighth notes convey 3/4 time. The final cadence is approached by a brief quote of the opening material beginning at boxed letter D, which guitarists can highlight by the use of rubato and a slightly slower tempo.

Prelude. The guitar preludes in the French suites below follow the tradition of the unmeasured prelude pioneered by lutenist Denis Gaultier. The *Prelude* in Rémy Médard's suite is exemplary of this style with its lack of time signature and omission of bar lines. Like the Italian ricercatas and toccatas discussed above, this *Prelude* places the burden of interpreting and shaping the music on the performer. The first two lines could be viewed as a couple of short phrases, the first to introduce D major with I-V-I harmonies ending at Box A, and the second one confirming D major at Box B. A series of rhythmically free gestures can be crafted from the material in the third and fourth lines that ascend chromatically from *f-sharp* to *b* in sequential harmonies before circling back to the tonic of D major at Box C. A short cadential extension in the fifth line ends the piece with a cascading, *campanela* scale.

Although written in barred tablature, the preludes by Corbetta and de Visée are similarly unmeasured in style and rhythmically free in character. This is clearly evident in de Visée's *Prelude* that opens with an arpeggiated G minor chord spread over the first two measures that, if played in strict time, would sound quite boring indeed. Instead, if one arpeggiates the chord with free abandon, breaking it apart and stretching it to highlight the various registers and sonorities in the manner known as *stile brisé*, it becomes an interesting flourish that establishes the key of the suite to follow. The change from cut time to common time at measure ten in this *Prelude* points to a slower pace that emphasizes the cadence on the dominant in measure twelve, after which sequential motion leads back to the tonic for the closing cadence.

The short *Preludio* in Roncalli's G major suite is also unmeasured, beginning with freely arpeggiated chords and ending with the *campanela* scales that descend on the IV, V, and I cadential chords that conclude the piece. It is quite different than the long *Preludio* by Granata which features a stream of figures that keep changing as new rhythmic cells are woven into its fabric to produce various configurations--scales, scales in thirds, repeated pitch motives, and a host of combinations featuring eighth, dotted eighth and sixteenth note patterns. The scale motif that starts this piece establishes the key as A minor: it is then used to introduce modulations to G major (measure thirteen), D major (measure twenty-nine) and finally A major (measure thirty-six), the relative major key in which the *Preludio* ends. In the final nineteen measures of the piece, Granata drives home this change in key with the use of reiterated motives and sweeping sequences.

Bottazzari wrote his *Preludio* in relentless, running sixteenth notes that are imbued with wonderful rhythmic ambiguities. The transcription in 4/4 time below suggests an emphasis on the

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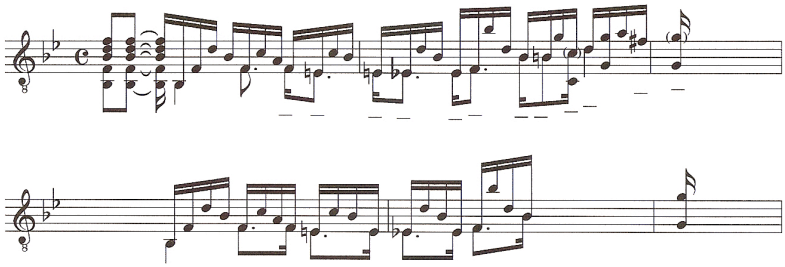

first sixteenth note of each beat, which in turn draws our attention to the bass line in this opening phrase that moves chromatically in seconds beginning with the first two sixteenth notes of beat four in measure one (this line is traced by the hatch marks under the notes on the first staff in the figure above at right). The harmonic rhythm, which proceeds in quarter notes, changes on the second sixteenth note of each beat, as shown by the rhythmic groupings on the second staff. Thus performers may choose to highlight the first sixteenth of each beat, or the second sixteenth, thereby emphasizing the changes in harmony (which are in turn reinforced by the left hand fingering that automatically defines and sustains the sound of each chord): or they may play both the first and second sixteenths with an equal weight. When the pattern changes at beat three of measure two, the rising bass line (*b-flat--b-natural--c'*) that arrives on the quarter note *d'* on beat four can be clarified by added accents on the first and fourth sixteenth notes, along with slight articulations and a judicious use of rubato to highlight the quick cadential motion from D major (beat four measure two) to G minor (as implied by the note *g'* in measure three).

These constantly shifting accentuations and rhythmic manipulations, along with the use of increasingly chromatic lines, sequential progressions, an emphasis on G major as well as G minor sonorities (VI/vi), and glimmering *campanela* scales all contribute to the iridescent and ethereal quality of this *Preludio*. The piece cadences to the tonic, B-flat major, in measure eleven, followed by a short two measure cadenza that concludes the piece. In the transcription, high octave notes on the fifth, fourth, and third courses result in smooth, flowing melodic contours throughout the piece.

In France, overtures often introduced a series of dances used in ballets and, later, in opera productions. In the hands of Jean Baptiste Lully, the genre typically began with a slow introduction written in dotted rhythms followed by a lively fugal texture in triple time, as seen in de Visée's arrangement of Lully's *Ouverture la Grotte Versaille* where the section in triple meter is based on the passpied dance form. The two versions of this de Visée arrangement found in the Paris Bibliothéque Nationale Ms Rés. F 844 not only vary markedly in their use of appoggiaturas and mordents, but demonstrate an interchangeable use of trills and vibrato as well. A revealing difference in ornamentation can also be seen in measure seven where one arrangement is written as a passage of even, slurred eighth notes while the other, which is the version transcribed below, is embellished with dotted notes and a *cadence imparfaite*. Carré's short *Ouverture* is de-

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void of a fast, fugal ending; instead it proceeds in a stately and unhurried tempo that is laced with dotted rhythms. The juxtaposed major-minor chord borrowings, along with the lack of any real resting places, give this *Ouverture* an unsettled character until the strong, final cadence is reached. The dotted notes in both these overtures call for a pointed, double dotted presentation.

Ground Bass Variations

Overview of Genres and Composers

The passacaglia, chaconne, and folia began to emerge as the favored ground formulas during the 1630's as others like the romanesca, ruggiero, bergamasca, aria de fiorenza, *etc.,* were being slowly abandoned. This change is seen in books like the 1640 *Li cinque libri...* of Foscarini whose first volume features a variety of simple *rasgueado* grounds while his later fourth volume is devoted almost exclusively to elaborate and extended passacaglias and chaconnes. Bartolotti used twenty-four interlocking passacaglias that progressed through all the major and minor keys to open his 1640 *Libro primo*. He wrote only one chaconne, and one folia, excluding all of the other early, strummed ground chord rows. Corbetta included sixteen passacaglias in his book of 1643 which are patterned on those of Bartolotti, and Pellegrini's *Passacagli per tutte le lettere e per diversi altri tuoni cromatici* modulates through all the various keys and spans some fifty pages.

The tradition of writing passacaglias in long cycles covering all, or most of the keys, culminated in the Spanish works of Sanz, Guerau, and de Murcia in the late seventeenth and early eighteenth centuries. Sanz dedicated his entire third volume to the genre, which he called 'very artful' in nature, while Guerau and de Murcia wrote passacaglias in duple/triple pairings by key. Most composers produced passacaglias in more limited numbers and either included them in suites, or featured them as individual pieces set in prominent places within their books. Granata used both approaches, adding passacaglias to nine of the suites in his *Soavi concenti...op. quarta* of 1659 and writing two, long and difficult passacaglias for his 1680 *Nuovi sovav...op. sesta*; Bottazzari wrote a couple of passacaglias and Roncalli only one, which he attached to the last suite in his *Capricci armonici....* Bartolotti abandoned large ground cycles as he matured as a composer and placed passacaglias within suite groupings in his second book published circa 1655, as did Corbetta, whose 1671 *Guitarre Royale* contains nine suites featuring passacaglias which are eloquent testimonials to his skill as a composer. Robert de Visée penned five passacaglias and Grenerin four, both men embedding them within their suites; later French volumes like those of Campion, Carré and Médard contain few passacaglias, as do the manuscripts of de Castillion.

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Although fewer in number, the harmonic frameworks of the chaconne and folia were also used for constructing long and complex display pieces which apparently occupied the same elevated position as the passacaglia in the minds of period guitarists. Bartolotti included three highly polished chaconnes in his second book of 1655 while Pellegrini, Pesori, and Granata wrote only a handful between them. In France, Médard, Grenerin, Carré, de Visée, and Campion added a few chaconnes to their books, the deservedly best known example of the genre being Corbetta's *Caprice de chacone*. Like the passacaglia and chaconne, the folia was often blended into suites or, as in the case of the unusual example by Le Cocq that contains no less than twenty-two variations, was left standing alone. Corbetta was especially fond of the genre, and included the ground in most of his books. The interesting *Folias passeggiate* by Carbonchi (transcribed below) is written in three sections, each one devoted to a different texture; while in Spain, Sanz, Guerau, and de Murcia all wrote lengthy and intricate variations on the folia.

Characteristics

Harmonic Progressions

It was a common for composers in the middle and late Baroque to insert extra chords to the simple patterns associated with the early passacaglia (I-IV-V), chaconne (I-V-vi-V; I-V-vi-IV-V; and I-V-IV-V), and folia (i-V-i-VII-III-VII-i-V), and to use multiple, changing progressions in successive variations. In some cases, these genres share chord rows in common, or employ descending bass lines to underpin the harmonies, thus providing a textural variety. Typically, passacaglia and chaconne formulas spanned four bar units which, in the early Baroque, were simply presented as short phrases with quick changes in harmony and voicings: in the latter seventeenth and early eighteenth centuries these shorter units were combined to form extended, tonal frameworks that supported longer sections unified by a more systematic development of motivic figuration.

Variation Writing

Foscarini said the passacaglias and chaconnes that he worked on so diligently were "rich in new and varied inventions." Of course he was drawing attention to the combination of strumming and plucking techniques that he used in writing them, what he called his 'new invention.' Regardless of its provenance, this mixed style of performing was eagerly explored by period guitarists. It afforded them an easy way to create *concertante* textures by juxtaposing single lines and thinner, imitative plucked passages with thicker chordal strumming. Strums can convey a variety of moods, from slower, more relaxed sweeping motions for gentle songs to bold, flamboyant *rasgueado* patterns involving all the fingers of the right hand for vivacious, and sometimes raucous dances. By changing the volume, timbre and articulation of plucked passages, different musical affections could be communicated as well. In addition, scale passages of contrasting

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character were available to composers depending on which of three different techniques was employed--individual plucking, slurring, or cross string *campanela* fingerings. Naturally these varied textures and expanded sound palette aided guitarists in creating longer pieces, and enabled them to produce a multitude of idiomatic variations that were more intense and vivid in nature than the rhythmically smoother and more decorative ornamental divisions used by Renaissance composers.

Many grounds commence with simple strumming to introduce their underlying harmonic progressions, thus imitating the style found in early Baroque books. Carbonchi used this technique in his *Folia* that starts with a sixteen measure statement of the ground with added, embellishing harmonies. This is followed by a sixteen measure variation written with a combination of strumming and plucking built over an altered progression that emphasizes harmonies on i, V, VII; the same harmonies are then used for the final sixteen measure variation which is written in a purely plucked style.

Foscarini employed contrasting passages in his *Passacaglio* as well. The descending four note scale that opens this work, and the scale in measure two as well, are clearly marked with connecting slurs fingered on adjacent strings (as are the scales in measures twelve, and fifty-four to fifty-eight). This requires the performer to either use a 'left hand pizzicato' ('hammer on') to sound the notes *d'* and *a* respectively within these first two scales, or to smoothly pluck these notes with a lighter touch to imitate the sound that a slur produces (see p. 22). The plucked motives introduced in measure forty-nine are far different in character with their short, angular, one measure imitative thrusts that jump between the different ranges of the instrument. Foscarini highlighted this texture by returning to the slurred motive in measure fifty-four. He interspersed chordal variations throughout the piece and ended with simple strumming. The first, purely *rasgueado* section from measures sixteen to twenty-five contains strums sweeping over all five courses, while the striking variation of sequential suspensions from measures thirty-eight to forty-nine requires controlled strums for the chords played on three and four courses.

Pellegrini opened his *Ciaccona* with a simple melody adorned with trills and accompanied by a single bass line. By employing upper note, instead of main note trills in measures seven and eleven, guitarists can veil the stark motion in parallel fifths that is found in the tablature (a similar approach could be used in the fourth measure of Foscarini's *Corrente Francese*). As the ground unfolds, a variety of chord rows, moods, sonorities, textures and timbres stream by in quick succession. This varied musical fabric includes short, imitative scale patterns that are thrown back and forth between contrasting registers at measure eighty-three which resembles the sound of a small ensemble; the virtuosic solo line of slurred, followed by plucked scales used at the beginning of measure one-hundred-three; and the strumming variation found in measure seventy-one featuring a high tessitura. Pellegrini used a mixture of strumming and plucking in the variation from measures ninety-one to ninety-four in which the eighth notes on *c'* and *g'* act as a pedal point, appearing after each strummed chord in the progression C major--G major--A minor-

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seventh--F major-ninth and G major. The rapid changes in sound between all the various sections in this ground, each of which explores a different timbral and textural aspect of the guitar's character, is typical of many grounds written in the middle of the seventeenth century.

In his unique *Caprice de Chaconne*, Corbetta included a variation passage that is harmonically similar to the one found in measures ninety-one to ninety-four of the Pellegrini example cited above. Like Pellegrini, Corbetta employed high *c'* and *g'* pedal points throughout the progression of C major--G major--A minor-seventh--F major-ninth and G major, but employed driving, brilliant ornamental *repiccos* that exclude the hemiola rhythm used by his predecessor. This stunning *rasgueado* variation proceeds directly into a fast scale passage beginning in measure thirty-six which first cascades downward in slurred groupings, and then reverses direction, climbing upward in *campanelas*. The *Chaconne* by Grenerin is a highly refined piece with delicate two-voiced variations from measures seventeen to twenty-four and thirty-four to forty-one in which chord tones and auxiliary notes are sustained, suspended, and spread out to create a light and airy sonic atmosphere.

Carré's attractive *Chaconne* is scored for violin, basso, and two accompanying guitar parts. It opens with the traditional chaconne bass of I-V-vi-IV-V-I and closes with the simple I-IV-V-I of the passacaglia. The progressions change with each successive four-bar pattern, some of which are built on a melodic, walking bass line. All of these short phrases cadence on the tonic and are similar in character, the use of hemiola rhythms (three half notes covering two measures of 3/4 time each in measures nine--ten, fourteen--fifteen and twenty-two--twenty-three) providing subtle rhythmic relief to the rigid four bar groupings. The first guitar part reiterates the violin melody, while the second guitar provides a constant imitative dialogue, a texture that also invites performance as a guitar duet (in which the instruments could be strung in either 'French' or bourdon tuning).

In his masterful *Passacaglio*, Bartolotti used scale articulations to define some of his variations: *campanelas* are used in the second variation from measures sixteen to twenty-four; a combination of plucked and slurred lines characterize variation six (starting at measure forty-eight); and relentless eighth note scales are used in variation nine from measures seventy-two to eighty. He started this ground with strummed chords moving predominantly in slow half note values, and thrice more returned to this texture, thus communicating a loose, four-part structure in which the second section begins in measure twenty-four, the third in measure fifty-six, and the last in measure one-hundred-four.

Written some forty years after Bartolotti's ground, Roncalli's *Passacagli* features a similar mixing of scale textures, including the sparkling *campanelas* that end the piece. Rather than constantly changing moods, a rather dark and brooding melancholy permeates this entire ground, beginning with the opening eight bar section that consists of two, four-bar phrases featuring chromatic harmonies and sharply articulated melodic gestures that alternate between contrasting bass

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and soprano registers. Beginning with the melodic *a'-flat* in the neapolitan sixth chord in measure two (on beat two), the soprano then proceeds with the eighth notes *g'--f '-sharp--a'-natural* and then *b'*. Vibrato ornaments enhance the stark character of the line which is then imitated, in part, at the fourth below in the second four bar phrase with the notes *e--d--f--e* (from beat two of measure six to beat one of measure seven). The i-iv-V-i progression is used to underpin both four bar units which differ due to the addition of various inserted sonorities. Variation two (measures sixteen to twenty-four) is the most forceful with its abrupt shift to B-flat major and E-flat major chords (at the beginning of each four bar unit within the variation) and circling secondary dominant motion, the harmonies being reinforced and highlighted by lively strumming patterns. The contrasting third variation features an eighth--two sixteenth note motive that is accentuated by ornamental trills and mordents.

The manuscript of Campion's *Passacaille* (*Ms Rés.Vm^7 6221*) offers us an interesting glimpse into the process of composition. The variations in this ground are of differing lengths, all constructed of four-bar building blocks that are notated in a messy hand that has been heavily reworked and altered. Some of these four-bar phrases have been crossed out entirely, and each one is numbered to suggest a different sequence of performance than would be created by a typical page by page reading of the tablature. Apparently, all of the four-bar units appearing on page 3, and the one that is given at the bottom of page 2, were written as variations to be added into the original ground as given on pages 1 and 2. The similarity between Sections 1 and 2 makes this clear: they are both built on the same underlying i-v-iv-i-V-i bass progression and share almost identical melodies. Section 6 (starting in measure twenty) also looks as though it was written as a later extension of the material in Sections 4 and 5 since all these lines present variations of the same motivic and melodic material. The transcription below follows this 'play by number' approach as outlined in the diagram below.

Page 1	**Page 2**	**Page 3**	**Couplet Page**
Section 1			
	Section 2		
Section 3			
Section 4			
Section 5			
		Section 6	
Section 7			
			Section X
Section 8			
Section 9			
Section 10			
		Section 11	
		Section 12	
		Section 13	
		Section 14	
		Section 15	

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Page 1	**Page 2**	**Page 3**	**Couplet Page**
			Section Y
			[not used]
			Section Z
		Section 16	
		Section 17	
		[not used]	
		Section 18	
		[not used]	
		Section 19	
		[not used]	
		Section 20	
		[not used]	
		Section 21	
		[not used]	
Section 22			
Section 23			
	Section 24		
	Section 25		
	Section 26		
	Section 27		
	Section 28		
	[Section 29 is nonexistent]		
	Section 30		
	Section 31		
	Section 32		
	Section 33		

The ‘Couplet page’ in the diagram refers to a separate folio in the manuscript that contains three additional four-bar phrases that are not numbered, but simply entitled *Couplets de Passacaille* (these are labeled X, Y and Z for identification purposes and used in the order given in the diagram). According to written instructions in the manuscript, the 7th couplet should be followed by Section X, Campion again linking similar motivic variations together. These two lines, *i.e*. 7 and X, then lead into the material from measures thirty-two to sixty-eight which is underpinned by both chromatic and diatonic descending bass lines (from *d* to *A*) as well as inverted, rising lines in Section 9, and then Section 15 which climbs to a *d*'', the highest point in the piece. Since Section Z repeats this ascent to *d*'' using exactly the same texture, it is inserted into the ground at this point (see measure sixty-four). The subsequent descent from *d*'' in Section 16 features an imitative sequence in the top voices beginning with the eighth note on beat three of measure sixty-four: *d*''-*c*''-*b*'; *c*''-*b*'-*a*'; *b*'-*a*'-*g*'; *a*'. (Since Section Y did not readily fit into any variation pattern, it was omitted: Sections 17 to 21 are omitted from the transcription due to the many rhythmic ambiguities in their notation.) The very nature of this ground’s tablature invites guitarists to perform the piece in a rather improvisatory manner, following earlier practices that encouraged players to freely select, omit, and sequence variations in accordance with their own individual tastes.

The Iberian guitarist Francisco Guerau wrote his first pair of passacaglias--the *Pasacalle de primo tono* and *Passacalle de primo tono* [*en proporción menor*]--in the key of D minor (see Endnote 8). They are identical in length and move in four bar phrases ending on the dominant

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chord (V) that resolve to the tonic (i or I) on the first beat of the following measure, perpetually pushing forward.

The first ground in duple time opens with a stately eight bar section that proceeds in quarter notes with ornamental trills or mordents added to nearly every beat. In the first four bar phrase, the chords i, VI, IV, and then V appear on the first beat of each successive measure, the introduction of the B-natural (in the IV chord) and the C-sharp (in the V chord) presaging their use throughout the piece. In the second four bar phrase, Guerau adds another chromatic inflection to the piece with an F-sharp which creates a secondary dominant V/iv chord.

Eight bar variations permeate this ground, many of which are grouped into larger units, as seen in the material from measure nine to the chromatic cadence in measure thirty-two which flows in running eighth notes that descend and ascend sequentially. A return to quarter note motion in the eight bar phrase from measures thirty-three to forty provides a rest before the eighth note figures return, gaining momentum as they are joined by more energetic dotted eighth and sixteenth note rhythms from measures forty-one to sixty-three. This prepares the way for the final section beginning in measure sixty-four where fast sixteenth note scales end the piece in a climactic fashion, which, except for a few traditional slurs, are performed with alternating *im* right hand fingering.

The *Passacalle de primo tono* [*en proporción menor*] in triple time begins with a four-bar phrase that emphasizes the second beat of each measure by the use of dotted quarter notes, an ornament, or a suspension-resolution. The change in harmony on the second beat of each measure reinforces this accentuation, as outlined by the bass line that descends *d--c--B-flat--A*. The constant, building tension and rhythmic acceleration found in the *Pasacalle de primo tono* is replaced by an arch-like construction in the *Passacalle de primo tono* [*en proporción menor*] which rises to its zenith midway through the piece in the phrase from measures twenty-nine to thirty-three. This architectural model was used to shape many examples of the genre, including ones by Guerau's countryman, Gaspar Sanz, whose *Passacalle* below starts and ends in quarter note motion that bookend the energetic *campanela* scales in the middle. Unlike Sanz, Guerau did not employ *campanela*s, but grouped his scales under long slur markings (see the discussion of slur/phrase markings in Ornamentation above).

Guerau's *Folias* is some three times longer than his two *Passacalle de primo tono*, but less varied in texture. The bass pattern is divided into two, interlocking eight bar phrases that start with a simple, three voice fabric in which the two upper voices ascend in imitation over a supporting bass line of d-A-d-C-F-C-d-A-d (i-V-i-VII-III-VII-i-V-i). After a hemiola rhythm that prepares for the cadence at measure sixteen, a new phrase continues which is similar in character, but employs longer, imitative lines that now descend. The variation that begins with the upbeat to measure thirty-three introduces the fluid eighth note ornamentation that defines the ground, its

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smooth, continuous motion reminiscent of earlier writing styles. Guerau returned to the opening quarter note motion to mark the midway phrases of the piece (from measures ninety-six through one-hundred-twenty-eight) and then again at measures one-hundred-sixty-one to one-hundred-seventy-six in the phrase that climbs to the highest note in the piece (*d''*) and prepares for the last variation whose chromatic motion drives to the final cadence.

Dances

Overview of Genres and Composers

The manuals of Caroso and Negri in Italy, Navarro in Spain, and Arbeau in France were not only instructional and inspirational sources for dancers in the early Baroque (see *EGA II*), but ones that continued to dictate dance etiquette into the middle decades of the seventeenth century. Guitar books from this time are filled with Italian dances that show the growth of the suite from an allemande, courante, and sarabande grouping to one that includes the gigue as well. While French influences are manifest in some of these Italian publications, as seen in dances labeled *a la francese*, and in dances that exhibit French mannerisms, such as those in the suites of Corbetta and Bartolotti in particular, it was the new French dances that developed in the latter seventeenth century that brought about a dramatic change in style.

These novel French dances became enormously popular and were notated in a system called *chorégraphie* which not only provided instructions for learning the latest steps and choreographic sequences, but also included a discussion of the proper etiquette for body deportment. *Chorégraphie* was first used in the 1700 publications of Raoul-Auger Feuillet, but his claim of having invented the system was disputed by Beauchamp, who maintained that he was the one who created it during the final decades of the seventeenth century at the request of King Louis XIV. The popularity of these dances continued throughout the eighteenth century as documented in the later books by Pecour, L'Affiliard, Pierre Rameau, and Tomlinson in England (see Endnote 9).

Dancing was an important part of court ceremonies and entertainment at Versailles during the reign of the 'sun King,' Louis XIV (1643-1715): and since his court was the model to which other monarchs aspired, French dancing styles naturally spread throughout Europe. One of many Italian musicians who were brought to the French court, Corbetta served as a tutor to the young king, and later as a musician in his court when Louis ascended to the full power of the throne in 1661. Guitarists participated in many important court events and, beginning with the decade of the 1670's, produced a string of publications that made France the center of guitar activities in Europe. These French books were filled with dance suites, many of which are constructed around the allemande, courante, sarabande, and gigue sequence of dances. Composers such as de Visée used these core dances in every suite, to which they added popular menuets, gavottes and

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bourrées. Marches and airs make infrequent appearances in dance suites at this point, but the latter genre became enormously popular in guitar books and manuscripts of the late seventeenth and early eighteenth centuries where it was joined by forms like the passpied, rigadoon (rigodon), and contradanse.

French tastes invaded Spain as well, as found in the works of de Murcia who wrote numerous French dances (that he grouped together by key) and arranged many of Feuillet's dances for solo guitar. Although fully conversant with French and Italian styles, Sanz relied overwhelmingly on indigenous Spanish dances like the jácaras, marizápalos, españolettas, marionas, canarios, hachas and paradetas to fill his books, as did his teacher Guerau.

Characteristics

Emergence of the Suite

The earlier seventeenth-century practice of grouping dances in pairs continued into the middle Baroque period. In his 1639 book, Corbetta favored the courante and sarabande combination of dances, an especially notable pair being his *Corrente con sua Sarabanda pizz. e batt.* (*i.e.* plucking--*pizzicata*--and strumming--*battuta*) that exploited the new textures of playing. Calvi used random pairings like his *Allemana*/*Corrente*, *Aria di Fiorenza*/*Corrente*, *Passmezzo*/*Gagliard*, and *Ruggiero*/*Corrente*, while Foscarini's books include a *Corrente*/*Sarabanda*, *Balletto*/*Corrente*, and *Alemana*/*Corrente*. Of course, at the discretion of the player, any dances in the same key might be coupled together in performance, or, as in the case of Foscarini's *Alemanda*, *Corrente*, *Corrente Francese* in D minor, one of the dances might be excluded, which was done in the transcription below (the *Alemanda* is paired with the *Corrente Francese* since they open with similar melodic contours and accompanying harmonies). The term *con le sue parti doppie* identifies this *Corrente Francese* as a variation piece, the first and second sections (measures one to eighteen; and measures thirty-six to fifty-four respectively) being followed by ornamental *passeggi* that close with written out, cadential trills (compare measure sixteen with thirty-four, and measure fifty-two with seventy). Both dances are limited to plucked voicings and reflect French mannerisms with their broken chordal styles.

The *Brando* and *Volta del Brando* by Pellegrini are melodically and harmonically related. The short *Brando* has two six-measure phrases which are both repeated, a structure that is reminiscent of the branle simples found in *EGA I*. Its partner, the *Volta del Brando*, was an archaic dance by this time: its vivacious, sensually explicit steps that had drawn regal censure at one point in the past, were now but a fading memory. The ribald character of the dance would best be conveyed by a use of forceful strums and pointed, articulated rhythms. These two dances, like others such as the pavan, gaillard, passamezzo, saltarello, nizzarda, favorita, calata and clorida began to disappear from many publications during the decade of the 1630's, although later examples of some forms, such as the brando, endured in limited numbers.

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The *Battaglia francese* by Pellegrini features many of the stock motives found in earlier French battle pieces, including Simon Gorlier's arrangement of the famous chanson *La Guerre* by Claude Jannequin and Gregoire Brayssing's *La guerre faite a plaisir* (both transcribed in *EGA I*). Taken from a grouping of pieces in D major that includes a *Balletto*, three *Corrente* and a *Sarabanda*, Pellegrini's *Battaglia* is written in triple time, but introduced by a ten measure section in duple. The first three measures could easily be interpreted as an introductory, unmeasured fanfare before changing into a measured tempo (refer to Endnote 4). Like many canzonas, this battle is built with abutting sections of contrasting character. Fanfare and drum-like battle motives appear in quarter note, eighth note, and sixteenth note rhythms which are further defined by slurred melodies and ornamental accents. A forceful performance of this piece would certainly aid in conveying its aggressive, military affection. The single appearance of dynamic indications--*piano* and *forte*--to produce an echo effect in measures twelve and thirteen could be repeated to good effect in other phrases as well.

Mersenne included a French *Allemande* and *Sarabande* in his *Harmonie universelle*, attributing them to a "Mr. Martin, who plays the guitar perfectly...." Notated in French tablature and written entirely in the strummed style, they would best be approached with the 'softer,' and more refined *a la francese* style of playing recommended by Foscarini, especially in the case of the *Sarabande* which is built on the rhythmic pattern of the dance that developed in France.

Dance sequences featuring an allemande, courante and sarabande became increasingly prevalent in Italian publications during the middle years of the seventeenth century. The *Almanda, Sua Corrente, and Sarabanda* grouping by Corbetta (1643) is typical of many such suites in which the first two dances are compositionally linked. The title *Sua Corrente* immediately confirms its connection to the *Almanda*: they have similar harmonic frameworks, shared motivic and melodic material, and ending gestures that begin in broken tenths. A fast moving harmonic rhythm propels these dances along, as do the quick secondary dominant progressions.

The growing influence of the French style is clearly evident in the D major grouping of dances found in Bartolotti's *Secondo libro di chitarra* c1655 (*Allemande, Courante 1&2, Sarabande, Gavotte, Gigue,* and *Passacalia*). He used French, not Italian titles for his dances and included the Gavotte and Gigue, both of which were starting to gain popularity in France at this time. The tender *Sarabande* moves at a much slower pace than contemporary Italian examples of the dance, and the two courantes are likewise not as fast as their Italian counterparts. The *Gigue* is a remarkably graceful duet that opens with an imitative motive of eighth and quarter notes (the first four notes starting with *a*' answered by a lower line beginning on *d*') that is followed in measure two by dotted eighth--sixteenth--eighth note motives that either ascend or descend by step. As often seen in Bartolotti's music, the second half of this *Gigue* is united by a different, albeit similar motive; in this case, it is presented by the first five notes after the double bar. At the

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midway point of the section (measures twenty-nine and thirty), this motive soars to the highest point in the piece leading to the subdominant harmony of G major. Bartolotti then abandoned it and effortlessly descended with fluid sequential harmonies to prepare for the closing cadence which is heralded by a final return of the opening motive. The *Allemande* in this suite avoids the clear cut 4+4 phraseology of earlier Italian guitar examples (*e.g.* like those of Calvi), replacing it with five bar units. It opens and ends with short *campanela* scales and has a supple sixteenth note motion featuring two voices that are frequently interrupted by strummed chords.

The effervescent suite in D major by Granata ends with two sarabandes, the doubling of select dances being a common occurrence in the repertoire (only one of these is transcribed in the suite below). The *Alemanda* flies by with quick scales, various sixteenth note motivic patterns, and arpeggio textures that unfold sequentially to the final cadence. The *Corrente* is a virtuosic piece with a constant 3/4 and 6/8 rhythmic interchange: it begins slowly and then shifts into a relentless, sixteenth note motion. The cadence in measure thirteen provides a quick repose before imitative interchanges in eighth notes start the second half. Once again, the texture quickly changes into a constant flow of sixteenth notes that continues to the end of the dance. The concluding *Sarabanda* is typical of the Italian version of the dance with its fast 3/4 time and dotted quarter note rhythm that appears on the first beat of every other measure. Its bipartite construction is built with twelve measure sections that are divided into four bar phrases.

The *Preludio* that introduces Bottazzari's short *Alemana-Corrente-Sarabanda* suite features expressive syncopations and rhythmic manipulations, cross string scales, sequential passages, and vivid chromatic progressions (see the discussion above in Contrapuntal and Free Form Pieces), techniques that can be found in these dances as well.

The *Alemana* commences with short, angular figures that climb sequentially in measures three and four to the high *b'* in the G major sonority on beat one of measure five. Bottazzari then descended in a jarring passage of cross relations that begins the drive to the half cadence in measure seven. This unusual chromatic descent is produced by a series of identical left hand configurations: it results in the introduction of the accidentals that will appear later in the piece (with the exception of the note A-flat). The second half of this dance is longer than the first and divided at its midway point by a brief stop on VI (G major) in measure thirteen. It then continues to the final cadence where sequential, three-sixteenth-note groupings create an energetic and syncopated close to the dance. This rhythmic displacement is aided by the use of the right hand thumb to accent the start of each three-note group (see the *pim* fingerings in measures seventeen and eighteen),

The *Corrente* and *Sarabanda* are lighter pieces which feature single melodic lines, the *Sarabanda* again highlighting Bottazzari's interesting use of rhythm. The hemiola juxtaposition of

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motion in either dotted-half-notes (3/4 time) or half-notes (3/2 time covering two 3/4 measures) is at the heart of this dance. At measure thirteen the startling harmonic progression beginning with a B major chord (on beat three) followed by D major and then F major chords, is emphasized by the rhythmic shift to half notes in measures fourteen and fifteen. In measure seventeen, Bottazzari returned to dotted half note motion, now accenting the second beat of each measure by a change in harmony (a technique found in the opening *Preludio* and *Alemana* as well). In the second half of this *Sarabanda*, the final cadence is approached with a constant half note rhythm beginning in measure twenty-eight. In measure thirty-three, starting with the second beat, the harmonic rhythm changes to whole notes (from B-flat to F and back to B-flat) that prepare for the final cadence.

Later Dance Suites and the *Galant* Style

With the publication of Granata's 1684 *Armoniosi toni...op. 7* and the 1692 *Capricci armonici...* by Roncalli, the long and illustrious line of seventeenth century Italian Baroque guitar publications came to an end. Italian dances fill these two books. While Granata grouped them randomly by key, Roncalli ordered them into nine suites, five of which are sequenced like the example below, *viz. Preludio*, *Alemanda*, *Corrente*, *Gigua*, *Sarabanda* and *Gavotta*. He communicated the lively hop-step pattern of the *Corrente* with fast moving melodies and hemiola alternations between 3/4 time and duple groupings in 6/8 time which appear in measures seven to eleven and seventeen to twenty-two. The *Sarabanda* has a fast triple time that stresses the first beat of the measure while the Italianate *Alemanda* proceeds in unrelenting, driving rhythms featuring eighth and sixteenth note motivic patterns that reflect the influence of seventeenth-century Bolognese violin composers.

The French dances that fill Parisian publications beginning around 1670 are characteristically formal in nature. Suites are often built on the core allemande--courante--sarabande--gigue series of dances to which others are then added, interspersed, or in some cases doubled (a tradition carried on from earlier times). Often a multitude of dances were simply grouped together by key, inviting the performer to mix and match as they saw fit, as found in de Murcia's *Passacalles y obras*.

Allemande. While counting with a quarter note pulse best suits the fast, buoyant character of the Italian *Alemanda* in Roncalli's suite, the French allemandes below proceed in half note patterns. Each half note accommodates the dance steps which move on the quarter note commencing with a tiny spring followed by a landing posture. While lively, French allemandes are at the same time reserved and often profusely ornamented. Performers can best convey the qualities of this dance by using delicate inflections in their *rasgueado* strumming and playing the ornaments in various, subtle ways. The allemande was often used as the underpinning structure of a *tombeau*, or musical eulogy; the sarabande served in this capacity as well, as seen in Corbetta's

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Sarabande, Tombeau de Madame d'Orleon (the solo sarabande that is transcribed with the song *Fallait il O Diex* below).

Courante. Two common steps used in dancing the courante, the *temps de courante* and the *pas de courante*, consist of bending the knees (*plié*), a rising and stepping motion (*élevé*), and a gliding movement (*glissé*) which results in a dignified and supple dance. The musical settings often feature a characteristic dotted quarter--eighth--quarter note rhythm along with hemiola cross rhythms, as seen in the examples by Médard and de Visée. Hemiola in the *Courante* by de Visée is used in a very subtle and veiled way, while the ornamented version of the dance, the *Double de la Courante*, clearly delineates the constant changes between 6/4 and 3/2 in the bass line that supports the streaming eighth notes in the melody line above.

Sarabande. While the lascivious Spanish sarabanda of the early seventeenth century was later transformed into a quick dance in Italy, the French form developed into a slower and more dignified dance written in 3/4 time featuring measures with a rhythmic pattern of quarter--dotted quarter--eighth note. The French dance involved the generic motions of the *plié*, *élevé*, and *glissé* along with simple steps, various springing steps, and turns. Usually, dancers would combine two or more simple steps into what was known as a *pas composez* and then equate this one, larger step unit to one measure of music. Often, after a preparatory *plié* on the upbeat, the downbeat of a measure consisted of an *élevé* and *glissé* leading to a step on the second beat, thus mirroring the musical emphasis which occurs on the dotted quarter note of the measure. This dotted quarter on the second beat could also be accented by executing a turn or *pirouette*, or by simply resting in complete repose. Typically comprised of four measure musical units, the dance steps became increasingly intricate as the climax of the dance phrase was reached. De Visée emphasized the climactic phrase in his *Sarabande* (measures sixteen to twenty-two) with the highest notes in the piece. In the ornamental *petite reprise* of this section (starting in measure twenty-three) performers can compliment the ornamental slides in the tablature with additional ornaments, and employ timbral and dynamic emphases as well. The *Sarabande* by Médard is laced with hemiola where, through melodic jumps and changes in harmony, he highlighted groupings of three half notes that cover two measures of 3/4 time. Measures two through seven all move in 3/2 time, as does the preparation for the final cadence in measures nineteen to twenty-two.

Gigue. While we do not have any choreographies for the Italian Gigha, French dancing sources show the gigue as consisting of a series of springs, or springs interspersed with steps emphasizing the rhythmic level represented by the dotted half note (or in these transcriptions, a measure). A slight articulation at the beginning of the measure will help to convey the spirited, leaping motion of the dance. The typical dotted quarter--eighth--quarter note rhythm of the gigue permeates and unifies the energetic example by de Visée, but is absent from the dance in Corbetta's *Suite* which proceeds in steady quarter notes.

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Bourrée. The bourrée could be danced with a variety of quick steps that move in half note groupings and feature springs where dancers kick their legs out to either side of their bodies. Corbetta extended the typical four bar construction of the dance into six bar phrases in the opening and closing phrases of his *Bourrée*. Performers can capture the light-hearted feeling of this music by using many short articulations, and contrasting the smoother slurred melodies and brief *campanela* scales with a more detached touch for the dotted quarter and eighth note motives like those in measure three. The bourrée is seldom found in guitar publications before the end of the seventeenth century (the one transcribed here is unique in Corbetta's works) where it was joined by its kindred spirit the rigadoon (rigodon) in many early eighteenth-century sources.

Gavotte. Like the bourrée, the dance steps of the gavotte proceed in four half note patterns. The music begins on the third beat of the first incomplete measure, while the dance begins on the down beat of the first complete measure, *i.e.*, the second half note beat in the dance phrase (this second half note constitutes the rhythmic climax of the phrase while the fourth half note represents a repose--see Campion's *Fugue* above). The *Gavotte* by de Visée captures the lively mood of the dance with quick changes in texture and fast left hand shifts that create sharp and highly articulated rhythms.

Menuet. The menuet became the most popular dance of the later Baroque and early Classical periods. While the music is written in 3/4 time, the dance step covers six quarter note beats and consists of an accentuated, rising step on the first and third quarter note beats and a step on the fifth, thus emphasizing a 3/2 rhythm (the passpied was a faster version of the menuet that made its way into eighteenth-century guitar sources). The *Menuet* in the suite by Médard highlights the subtle rhythmic interplay of the dance and music with hemiola rhythms in measures ten and eleven, and before the cadence in measures fourteen and fifteen. Performers can draw the listener's attention to these shifts into 3/2 time with articulations, ornaments, and *rasgueado* flourishes. The menuets by both Médard and de Visée have thin, homophonic textures, simple melodies, and a slow harmonic rhythm that changes on the dotted half or half note. Pieces like these are often considered early examples of the *galant* musical style which was perfectly mirrored in art by the eighteenth-century rococo paintings of Watteau. Frederick Grunfeld wrote of this relationship:

> "The guitar...entered the eighteenth century cradled in the arms of Jean Antoine Watteau's (1684-1721) beautiful people. Far from being merely incidental or decorative, its presence actually serves a very vital function in Watteau's art: there is so much open air in his pictures, compared to the crowded compositions of his predecessors, and this emptiness, which gives his figures room to play in, Watteau fills with the vibrations of a silent, palpable music." He goes on to ask, "What sort of music would Watteau's lovers have played...probably the minuets of Visée (c1650-1725) and Campion (1680-1748)." He then frames the guitar in relationship to the art and social

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> mores of the time saying, "The guitar becomes a sort of hieroglyph for happiness; when a group is gathered around a girl in a swing there will be a guitar lying in the grass as a symbol of that sensual promise and fulfillment which is the underlying theme of all these paintings." (See Endnote 10.)

The menuets that de Visée labeled as rondeau open with an A section of eight measures consisting of two four bar phrases, followed by a B section of sixteen measures that concludes with an exact, or ornamented repeat of the A section. Thus the bipartite dance is actually in ABA form, although many rondeaus of the period have extra couplets, producing forms like ABACA, *etc*.

Air. In addition to airs for voice(s) with guitar accompaniment discussed in the section below on Songs, instrumental versions of the genre became quite popular during the later years of the Baroque. While at first overshadowed by airs for solo lute (early lute airs were often song arrangements while later ones were created as independent, instrumental compositions that often served as introductions and interludes in extravagant *Ballet de cour* productions), airs for solo guitar began to appear in ever increasing numbers during the later years of the Baroque. The diverse styles of the genre are apparent in the transcriptions below: from the ensemble setting of the *Air de ballet* by Carré; to the energetic, hunt style of the *Air de Chasse* by Le Cocq with its circling motives that chase one another through the piece; to the graceful melody and imitative sequences in the *Air* by Derosier. There are some sixty airs in the French *Ms Rés.F844* and numerous aria arrangements in the Diesel/Schickhardt collections, including an *Air d'Lulli*.

The compositional output of northern European guitarists was scant in comparison to the writings left by their southern counterparts. The famous Bohemian lutenist Jan Antonín Losy contributed a variety of guitar pieces to the repertoire, the 'suite' in A minor below being cobbled together from pieces found in the manuscript *sign.II Kk 77* housed in the Prague National and University Library. His music shows the influence of the celebrated Gaultier family of French lutenists as well as Italian styles, as seen in the faster *Sarabande* and *Allemande* movements of this suite.

The impressive Danish manuscripts *Ny Kgl. Saml. 110* and *GL. Kgl. Saml. 377* contain the music of Diesel and Schickhardt (see also Sinfonias and Sonatas below) and reveal the cross currents of late Baroque and early Classical styles that were beginning to emerge toward the middle of the eighteenth century. The *Suite* in D major for two guitars by Diesel starts with an *Allemanda* that is written in arpeggiated sixteenth note patterns and figurations that emulate the writing of later Italian Baroque composers. However, the abandonment of textures so closely tied to the Baroque guitar's personality--*campanela* scales, and perhaps most importantly, the re-entrant tuning systems and *rasgueado* strumming patterns that punctuate the music--reflects the simple directness of the developing *galant* style.

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The *Menuet* and *Courante* are similar in style and *galant* in nature with their clear cut melodies and thin, supporting harmonies. The *Courante* moves in a straightforward, driving 3/4 time that is devoid of the subtle hemiola cross rhythms that were so appreciated by earlier guitarists like Corbetta, de Visée and Grenerin. The two *Bourrées* in the suite are notated in an interesting way, the first set with a cut time signature where the dance step relates to the half note in the music; and the second written in 2/4 time in which the dance step would relate to the quarter note. Regardless of these signatures, the performance tempo for both dances would be identical. Like the *Polonaise* that concludes this suite, these vigorous bourrées belong to the emerging classical style that was becoming fashionable with middle-class audiences.

Unlike his countrymen, Spanish guitarist Santiago de Murcia was greatly influenced by the French dances that swept through Europe during the latter seventeenth and eighteenth centuries. His 1714 *Resumen...* is filled with arrangements of dances published in Paris by Raoul-Auger Feuillet and Pierre Rameau; and the *Passacagglios y obras* of 1732 features French dances grouped together by key into long suites. Like Sanz and Guerau, De Murcia also wrote extended, and intricate variations on indigenous Spanish dance forms, as well as using New World genres like the cumbees, bayland, zarambeques o muecas for compositions found in his *Saldivar codex* that includes the wonderfully exuberant *Fandango* transcribed below. While the origins of the fandango have been much debated, its important place as both an instrumental and sung dance in various regions of Spain for several centuries has inextricably linked it to the Iberian Peninsula. While they remained popular in their country of origin, Spanish dances like the gallardas, pavanas, paradetas, marionas, marizápalos, jácara, hachas, villano *et al.* were largely ignored by other European guitarists.

Many of these Spanish dances are allied with song tunes and/or underpinned by ground patterns. One such example, the *Españoleta* by Guerau, features the typical ground harmonies of the genre (which is similar to that of the later folia): i-VII-III-VI-VII-III: III-VII-i-iv-V-i(I). This bass formula can be traced in the first sixteen measures of the piece followed by an eight bar extension; the melody traditionally associated with the dance starts on the second quarter note beat of measure one. Guerau wrote seven variations, each covering twenty four measures (variation five contains a short repeat at measure one-hundred-thirty-seven, making it slightly longer). The piece begins with typical dotted quarter--eighth note rhythms which develop into a variety of running eighth note figures leading to the use of an eighth--two sixteenth note motive that begins the fourth variation at measure ninety-seven. The majority of these eighth--two sixteenth motives were written with connecting slurs (in either two or three note groupings), but on page 278, a handful of them appear, probably erroneously, without slurs. Adding them here would create a uniform and articulate variation which provides a nice contrast to the variations that follow and culminates in the fast moving sixteenth note scales and *rasgueado* flourish that end the piece (Guerau eschewed *rasgueado* textures, so not surprisingly, this is the only strum to be found in the six transcriptions of his music contained in this volume).

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The marizápalos was another popular sung dance associated with an underlying ground progression. It belonged to the group of rustic dances with earthy and suggestive motions known as *bailes*: the term *danzas* was reserved for dances with refined and courtly steps, like the española. Notice that the melodies of Guerau's *Marizápalos* and *Españoleta* are identical in the first several measures before going their separate ways. The standard progression of the marizápalos is divided into phrases of eight and ten measures in Guerau's dance which covers eighteen measures: i--VII--III--VII--i--VI--V: V--I--IV--VII--III--VI--i/I--V--i--V--i. It is a long dance full of contrasting variations that ends with virtuosic scales notated with long, arching slurs.

The jácaras and marionas transcribed below were associated with the cruder *bailes*, although the jácaras became more refined as it matured. The *Jácaras* by Sanz has seven variations composed of two, four bar units that linked together to form longer eight bar units as suggested by imitation (measure thirty-six begins octave imitation of measure thirty-two; measure eight starts a variation of measure one *etc*.) and motivic usage. The melodic contour peaks twice in the piece, first at the midway point in the phrases found in measures twenty-nine and thirty-six (which is accompanied by a slower quarter note pace), and then before the final cadence in measures fifty-seven to sixty. Sanz used a smooth, streaming eighth note rhythm throughout most of the variations, seamlessly joining them together; *campanela* textures, trills, mordents, and vibrato ornaments as well as ubiquitous hemiola rhythms enhance the vivacious and wild character of the dance. His *Marionas* is more rhythmically varied with its sixteenth note *campanela* scales marking the midway point of the piece that contrast with sections written in eighth note motion and slower quarter note passages. In the variation from measures eighty-four to ninety-nine, Sanz placed a trill, mordent, or vibrato on nearly every note, a treatment seen so often in the works of Guerau.

While the *Canarios* in D major by Sanz is undoubtedly the best known example of this dance type to guitarists today, the one by Guerau is even more zesty with its dazzling scales that are mixed into quick, two voice imitative passages and ornamental flourishes. The unique stamped steps of the canarios dance were combined with other generic movements (including *falling steps* and *Sapphic steps* made up of *falling steps* and *reprise steps*--discussed in *EGA II*), all of which involve lively, jumping motions. By using sharp, pointed articulations, performers can convey the energy of the accented stamping and buoyant, hopping steps that characterize this dance. Guerau supported his *Canarios* with differing harmonic patterns, but the underlying progression of I-IV-V-I is always emphasized. His constant juxtaposition of the flatted seventh degree of the scale (C-natural against C-sharp) adds a modal tinge to the music and changed the function of the tonic D major chord into a D dominant seventh chord to G major (V7/IV--IV).

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Songs

Overview of Genres and Composers

While guitarists undoubtedly served as accompanimental companions to singers by improvising on the figured bass lines found in the vocal repertoire of the time, their own publications and manuscripts contain only a limited number of works for voice and guitar. Two mid seventeenth-century French manuscripts housed in the Bibliothèque Sainte-Geneviéve (*Mss Rés. 2344* and *2351*) are peppered with sung dances and songs written in tablature with text underlay, as well as a few with written out vocal lines, including forms like the air, *chansons a danser*, *chansons à boiré,* and *vau de ville* (or *voix de ville*). Later seventeenth- and eighteenth-century sources include several manuscripts in the Paris Bibliothèque Nationale (*Mss Rés.Vm^{7} 6235*, *6236*, *374*, and *6221*, the last one featuring a single, texted *Brunette*) as well as the *Airs de cour et airs à boiré* by François Martin. Among other sources are several collections in the Pepys Library at Cambridge, a few tablatures with added texts in the extensive *Gallot ms*, arias accompanied by lute, angélique, viol, and guitar in the 1689 *Musicalische Gemüths-Ergötzung* of Jakob Kremberg, and airs by Campion.

Grenerin and Corbetta published seven interesting vocal chamber pieces between them which constitute a small, but important part of the guitar song repertoire of the period. The songs by Grenerin carry on the lineage of the French air with their sensual, amorous poetic texts, the various passions and sentiments expressed being projected by a subtle intertwining of lyrics and music that, once appreciated by performers, can be communicated to their audience.

Corbetta added the term *la mesme en musique* (followed by a folio number) to four solo dances in his *Guiterre Royale* of 1671, thus indicating where the corresponding vocal chamber music rendition (in 'traditional musical notation') of each dance could be found. Three of these four songs are transcribed in their entirety below, the solo dance that inspired them placed in the bottom staff to facilitate comparison: *Chi vuol la libertà* is based on an *Allemande* (its text attributed to a Mr. Staforte); *I'ay bergére et nuit et jour* appears as a *Gavotte* (lyrics by a Seigneur G.H.); and *Fallait il O Dieux* is modeled on a *Sarabande* (with words by M.^{lle} des Jardins). Corbetta provided alternate, Italian text settings for the song versions of both his *Gavotte* and *Sarabande*, the former entitled *Filli mia s'inteneri* and the latter, *Dal cielo d'amor*; however, since it is the mechanics of arranging, rather than the relationship of text to music that is discussed in connection with these songs, neither French nor Italian translations have been provided. These works were obviously important to Corbetta, as indicated by his comments about their well-received court performances, and both the regal and aristocratic personages to whom they are dedicated.

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Characteristics

French Airs

The three airs in Henri Grenerin's *Livre de guitare et autres piéces de musique* (1680) grew out of the early seventeenth-century air de cour (courtly air) tradition which in turn evolved from the Renaissance voix de ville. As discussed in *EGA II*, the few Etienne Moulinié *Airs de cour* of 1629 with guitar tablature accompaniments share many common traits with the guitar voix de ville in Adrian Le Roy's *Second livre de guiterre*.... 1555 (as well as those in his *Cinq livre*...) while simultaneously reflecting the development of the genre as it became more expressive and declamatory in style through the early decades of the seventeenth century.

During the half century that separates the publications of Moulinié and Grenerin, songs known as *airs sérieux* (serious airs) began appearing in publications alongside what were deemed *airs léger* (light airs), including popular *chansons à boiré* (drinking songs) and *chansons a danser* (dance songs). While these lighter airs mostly feature straightforward rhythms, simple melodies, and symmetrical phrasing, the emerging serious airs were influenced by the more dramatic style of Italian monody and its close ties with rhetoric. A vast number of monodic songs were published in Italy during the early decades of the seventeenth century, including hundreds and hundreds of pieces that contain accompanying guitar chord symbols (alfabeto notation) in addition to their diagnostic basso continuo lines. The musical settings in these monodies are subservient to their texts and were created to best communicate and amplify the emotive impact of the poetry (the close relationship of music to rhetoric in sixteenth- and early seventeenth-century guitar songs is discussed in *EGA I* and *II*).

In France, the musical theorist Marin Mersenne offered specific examples of how passions like love, hate, desire, despair, boldness, joy *et al*. could be expressed and communicated musically through the use of various melodic intervals and contours, tempos, rhythms, contrasting major and minor harmonies and ornamentation in books like his *Harmonie universelle* (1636). Moving the passions was discussed in many writings of the time, the most influential being Renè Decartes's 1649 *Passions of the Soul*. To Descartes, human passions, or emotions, were caused by reactions to outside stimuli, not created internally. In the case of music, the emotive, or affective qualities of a composition (which were produced by a variety of musical figures and devices) were seen as arousing what Descartes called the 'animal spirits' (*i.e*. causing a movement of bodily fluids), and this reaction to the affections was responsible for making the muscles of the body respond, which in turn moved the soul, thus producing the experience of the passion. Descartes and his contemporaries saw this as a rational and objective explanation of human emotion--far different than our view today of an emotional, 'impassioned' performance as an internalized, personalized, and highly subjective event.

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It is not surprising that, as the air sérieux was emerging in the years circa 1650, the French began embracing the basso continuo while at the same time abandoning their use of tablature accompaniments for solo airs. Airs sérieux and the various types of airs léger were often grouped together under the simple title 'air,' the most notable collection of the period being the long series of *Livre d'airs de differents autheurs* begun by the printer Robert Ballard in 1658 and finished a few decades later by his son Christophe. The influence of Jean-Baptiste Lully and the development of French opera introduced additional textures and dramatic styles into airs during the course of the 1670's, resulting in a rich genre that was approached in a variety of ways by composers of Grenerin's time.

Text Settings

The symbiotic relationship between the text and music in Grenerin's songs was created by a skillful and subtle application of the various compositional devices mentioned above. This is immediately apparent when looking at his first air *a4*, *Que faites vous mes yeux*. The four voices (or *partie*) are accompanied by a basso continuo line and realized guitar part, although Grenerin said performers could create a solo version of the air using the soprano line, guitar realization, and basso part (converting polyphonic songs into solos was a tradition inherited from the sixteenth and early seventeenth centuries: see Song Intabulations in *EGA I*, and Songs in *EGA II*). Its text of one strophe, or stanza, has four lines and a rhyme scheme of *abba*. The music mirrors the syntax of the poem with its cadence at the double bar line that splits the quatrain in half and the long note values that accentuate the poetic caesuras, or pauses, that divide each line of verse at its midway point as seen in the soprano voice.

The first line, *Que faites vous mes yeux / en regardant Silvie* ("What are you doing, my eyes, when you look at Silvie"), is presented in overlapping imitative entries and breaks after the word *yeux*. This is emphasized by the soprano's ascent to the highest pitch in the piece (*e'*) and the use of a long, dotted half note value: the eyes are used metaphorically here, the poet equating them with a person who is tormenting him, thus communicating his despair. The second half of this verse is set to a dotted quarter--eighth note motive which is passed back and forth between the voices before being presented simultaneously by all the parts in measure five. This event is reinforced by the change from triple to duple meter and the use of long note values in the soprano and bass voices to draw out the pronunciation of *Syl-vi-e*, thus focusing attention on the object of the poet's anguish and the source of his agitation.

The music is propelled forward through measure six by the enjambed first and second lines of verse in the tenor part and the continued stressing of the dotted quarter--eighth note motive which creates a rhythmic tension that conveys the yearning and pain of the poet who confesses, *pour me causer un feu / qu'on ne peut exprimer* ("and you light a fire that cannot be expressed"). The se-

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quential melody of the soprano from measures six to eight (*g--a--b-flat* on the words *me causer un feu* and then *f--g--a-flat* on the words *qu'on ne peut*) is used to portray his painful, burning desire, an image that is augmented by the use of a lower register in the end of this line. Grenerin separated these sequential fragments with a half note value on *feu* ("fire"), at once highlighting the word and the rhyming relationship of this caesura with *yeux* in the previous line. The mood of the poem is changing now from a feeling of agitation to one of sadness and pain as this line comes to a cadence on *exprimer*. The poet's inability to "express" his passion is emphasized in the music by word repetition and the dissonant clashes between the various voices within the phrygian cadence that finally resolves to G major.

The third and fourth verses are linked by an underlying circle of secondary dominants (G--C--F--B-flat--E-flat) that span measures eleven to seventeen. The C chord in this circle (beat three of measure twelve) is notated as minor in the vocal/basso score, but as a C major sonority in the guitar tablature. The harmony as given by the guitar was used for this edition since it imparts a graceful and elegant motion befitting the third line of verse, *Pourquoi de ses atraits / vous laissez vous charmer* ("Why do you allow yourself to be charmed by her beauty"). This verse divides after the stressed syllable *-traits* which is set with a long, dotted half note and a single F major chord in measure thirteen that, in the next measure, is treated as a dominant 4-3 chord leading to a brief stop in B-flat major on the final syllable of the line, *-mer*.

The last line of verse divides after the phrase *lorsque par vos regards* ("when by looking at her") where the cadential motion from a B-flat 6/5 chord to the E-flat major sonority in measure seventeen is used to mark the caesura on the syllable *-gards*. The compelling second half of verse consists of a final lament, *vous me coutez la vie* ("you cost me my life") that is repeated by all the voices in a musical setting that deftly mirrors the hopelessness of the poet's amorous plight. It begins with a rising soprano line that comes to rest on a dominant G major chord at measure nineteen before once again pushing up to the highest pitch in the song on the reiterated and shortened phrase *vous me coutez*. To further drive home this image of the poet's anguish, the entire phrase is then repeated with a similar melodic contour in the same range, but in this case Grenerin highlighted the final words *la vie* in several ways: by the addition of a quarter note rest to all but the bass voice in measures twenty-two and -three to turn "my life" into a point of exclamation; by mixing meters from 3/2 to 4/4 and back again to elongate and accentuate its delivery; and by the use of a staggered 4-3 resolution on the G-dominant chord in measure twenty-three where the guitar resolves to *b-natural* on beat three while the soprano waits until beat four.

Like *Que faites vous mes yeux*, the air *Après avoir souffert* opens with imitative entries, has a texture *a4* in which the soprano and bass lines are dominant, features similar changes in time, and

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is set to a single strophe poem that, as is often seen in this repertoire, names a prominent character taken from Italian pastoral poetry (in this case it is Philis--in *Que faites vous mes yeux,* it is Silvie). The six lines of verse in *Après avoir souffert* vary in their syllable count (known as *vers irréguliers*). The opening two lines of twelve-syllables with matching *aa* rhymes provide the text for the first section to the double bar, followed by four shorter syllable lines which rhyme *bcbc* and furnish the lyrics for the second section.

The opening lines, *Après avoir souffert* / *tant de cruels refus* ("After having suffered so many cruel rejections"), and *enfin J'ai résolu* / *de aimer jamais plus* ("I have decided not to love ever again") begin with a bold introductory declaration, the poet turning his back on love as a result of the "many cruel rejections" he has suffered. This is emphasized by the use a major key (F) and the high tessitura of the melody which is laced with large note values to convince us of his zeal. The caesuras that shape the first verse are reflected in the soprano and tenor's dotted half notes at the mid-line syllable *-fert*, and then by all the voices on *-fus* at the cadence in measure nine. The second line is also set with many larger note values that emphasize the caesura after *-lu* and the concluding word *plus*; but the passion is now mixed with despair, as the promise that he will not "love ever again" that leads to the half cadence on C major at the double bar is treated with chromatic alterations--an *a-flat* in the basso, the contrasting *e'-flat* and *e'-natural* in the tenor and alto lines, and the typical raised leading tone (*b'-natural*) in the soprano.

The third line of text, *Philis, hélas, trop aimable, cruelle* ("Philis, alas, too charming, [too] cruel..."), starts the second section with a repetition of the word *hélas*. The soprano moves in step-wise gestures here, the first one descending, its answer ascending; an intervening rest in all the voices divides the repetition into separate utterances in the manner of oratorical exclamations. Then a new mood begins to emerge, marked by a change in meter accompanied by a slower motion and homophonic texture that leads to the cadence in G major on the word "cruel" (measure nineteen). The two measures that follow can be seen as an extension of this line which repeats and highlights the final word "cruel" in striking fashion with the dramatic leap in the soprano leading to the highest pitch in the piece. This is accompanied by an abrupt modulation back to F major which serves as a smooth transition to the next musical phrase.

Written in 3/2 time, the short phrase starting in measure twenty-one contains the fourth and fifth lines of verse set with smaller note values and ends with an ornamental flourish in the soprano and tenor lines preceding the cadence in measure twenty-five. The addition of chromatic notes and changes between major and minor sonorities create a feeling of agitation here and underscore the poet's despair and anger at being rejected by Philis: *[pour] quoi pour adorer tes appas* / *et avoir été si fidèle* ("why having been so faithful / in adoring your beauty"). The last line of verse, *veux tu me réduir au trépas?* ("do you want to send me to my death?"), returns to a slower tempo and is highlighted by repetition in all of the voices (again linking this air with *Que*

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faites vous mes yeux). The first presentation in measure twenty-five begins with a change to duple meter and concludes in measure twenty-eight with the cadence on C major: the reiteration in measures twenty-eight to thirty-one returns to triple meter in the last two measures of the song to emphasize the resignation of the speaker. In the final cadence to F major, the dominant chord is staggered, its 6/4--5/3 resolution pitting the early arrival on 3 (*e'*) in the guitar against the later one in the alto voice: however, the re-introduction of the dissonant 4 (or *f* ' in the C dominant chord) as an anticipation in the soprano voice poignantly accentuates the poet's being sent to his death which, just like the concluding descent of the soprano line into the lower registers, evokes a feeling of despair.

Just as Moulinié had included songs with Italian and Spanish lyrics in his books of court airs, Grenerin turned to an Italian text for his *Alletato e tradito*. This Italian air has syllabic text setting, a three voice homophonic texture, and a quick, dance-like character. The use of C major enhances the song's rather buoyant quality, which may at first seem ill fitted to the poet's expressions of pain, sorrow, grief, betrayal and scorching "fire to my heart;" but if the lyrics are interpreted as an expression of the poet's resignation and passive acceptance of his condition, then Grenerin's use of a major key is quite in keeping with similar text settings made by his contemporaries who likewise accompanied the emotion of resignation with major harmonies.

Grenerin used intricate and subtle note groupings to highlight the more anguished verses and words in this text, including two brief shifts into cut time from 3/4 that interrupt the flowing, dance-like quality of the music. The first of these appears in the opening phrase where *Alletato e tradito* ("Lured and betrayed") is set in three measures of cut time but divided into two sequential gestures, each moving in three half note beats--dotted quarter-eighth note, half note, half note. These two groupings are reinforced by a change in harmony from C major to A minor and further delineated by their rhymed endings on *-to*, *Al-let-ta-to* and *e tra-di-to*. The slower moving half notes in these opening gestures contrast with the faster quarter and eighth note motion in the 3/4 time beginning in measure four, thus underscoring the treacherous nature of the poet's "perfidious Siren." The other change into duple meter occurs at measure nineteen to stress the impassioned lines that begin the second stanza after the double bar: *Poi che m'ha schernito per danno* ("Who has mocked me with grief"), *strazio all'alma mia* ("sorrow to my soul"), *incendio al core* ("fire to my heart"). Once again the Siren's actions are treated with a mixing of meters call-ing for a fairly constant quarter note pulse. Performers must navigate the change from 3/4 time in measures sixteen to eighteen; to duple, cut time in measure nineteen; to a 3/2 hemiola rhythm that spans measures twenty and twenty-one; and back to 3/4 time starting in measure twenty-two, a syncopated and unsettled setting that befits the poetry. Grenerin conveyed the hemiola relationship in this line with a harmonic rhythm moving in half notes over the bar line--from C dominant 7, to F major, and back to C major--and by using repeated quarter note pitches on *a'* in the so-

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prano part which blend together due to their alliterative *all' al-* syllables. The dotted eighth-sixteenth note motive used for the word *stra-zi-o* that begins this hemiola is subsequently employed for the word *in-cen-di-o* in measure twenty-three, the composer again using rhythm to clarify internal rhymes and mark poignant words.

Like the airs above, *Alletato e tradito* closes with a repetition of its final line of verse, *ove risiede amore* ("where love resides"), but, in this case, it is repeated to the same music. Grenerin used a short, sixteenth note ornamental flourish to emphasize the final words in this line, *risiede amore*, but aside from this and the brief neighbor and passing note embellishment on *doppia la pena* from measure twelve to the cadence in measure fifteen, the vocal lines are unadorned, as they are in his other airs (numerous trills and mordents are encountered in the guitar continuo part however). Many later seventeenth-century vocal composers and prominent performers like Bénigne de Bacilly and Michel Lambert included florid, fast moving *diminuée* embellishments in their airs, and in so doing followed an evolving tradition that had touched the Renaissance voix de ville and early Baroque air de cour before them. Just as the later, ornamented airs can serve as models in helping us create appropriate *diminuée* for songs that lack them, contemporary treatises on ornamentation can help shed light on the practice of adding graces or *agrément* such as trills, mordents, *port de voixs*, and *appoggiaturas* to airs such as Grenerin's which have none (ornamentation and realizing basso continuo lines are discussed above in Performance Practice and Expression).

Vocal Chamber Music Arrangements

When arranging instrumental or vocal music for the guitar, the thicker textures of the models often require extensive alteration and 'reduction' in order to fit them onto the instrument. The process is essentially reversed when a solo guitar piece is arranged for an ensemble of singers or instrumentalists, the typically thin and often delicate voicings of the guitar being 'expanded' into a thicker musical fabric of uninterrupted melodic lines that move in clearly defined ranges. As seen in the transcriptions below, Corbetta transformed many of the short gestures and partial, 'implied' melodies of his guitar dances into smooth melodic lines in the song arrangements, which invariably involved an octave transposition of pitches on the fifth string needed for bass registers (as well as the addition of lower pitches that are beyond the instrument's range). Such transformations in turn allow the use of conventional voice leading instead of the numerous chord inversions and dissonant conflicts that are often part and parcel of the guitar's idiomatic solo voice. De Visée spoke to this point in prefatory comments he made about the ensemble versions he had created of his own guitar dances, saying guitarists "deviate from the rules" of composition because "it is the instrument that requires it."

The song *Fallait il O Dieux* is a vocal duet for soprano and bass accompanied by a basso line and guitar realization. Corbetta transfered the melody of his *Sarabande* dance quite faithfully to

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the soprano line in this vocal arrangement, making only a few small changes that include: the addition of extra passing notes (in places like measure four); the inclusion of altered and added pitches (as in measures two and three); and the use of various interior chordal pitches to serve as the vocal melody (*e.g.* the *e'* in the chord on beat one, measure four). The bass voice is reinforced by an almost identical basso continuo part, neither of which is readily discernible in the solo dance since they were freely created from melodic fragments, transposed pitches, and progressions found within the *Sarabande*. The added line of thirds in measures fifteen and sixteen further defines and enhances this line and clarifies the duet. The cadence at measures twenty-six and seven exemplifies the differing harmonic treatment Corbetta used for solo guitar textures and song arrangements. In the *Sarabande*, he created an effect that is similar to a staggered resolution where the continuing clash of the *c'* against the *b-natural* throughout the measure implies an unresolved 4-3 resolution in a G dominant chord. On the first beat of measure twenty-seven, the function of the *b-natural* changes to that of an ornamental appoggiatura that finally resolves up a half step to *c'*. This prolonged dissonance, augmented by the non-resolving *f '* (the seventh of G dominant) on the first half note beat of measure twenty-six, heightens the effect of the cadence. The dissonant note in the acciaccatura is once again fingered on the fifth course (as seen in Corbetta's *Gigue* discussed earlier), making it sound an octave lower when played on the modern instrument. It is consequently marked with brackets to indicate its omission in the transcription (see example in the Errata on page 402). No such dissonant treatments are encountered in the song version.

I'ay bergère et nuit is likewise arranged as a supple duet between the soprano and bass voices. The *Gavotte* that inspired this song has a clearly defined lower voice that engages in a playful imitative dialogue with the melody and features the typical quarter and eighth-note rhythmic motives that characterize the dance. By adding extra notes to both of the vocal lines in his song arrangement, Corbetta again molded them into uninterrupted, continuous lines and highlighted their imitative exchange by the use of dramatically contrasting ranges. While *I'ay bergère et nuit* ends with a *petite reprise*, the *Gavotte* does not, clearly pointing to the fact that guitarists can use their own discretion in adding such repeats in their performances. The guitar solo again offers a more dissonant flavor than the song, as evidenced by the E dominant 4/2 inversion with an added fourth in measure six, beat three (see Errata, page 402).

The two songs based on allemandes are reminiscent of instrumental trio sonatas, their upper voices occasionally crisscrossing one another in a competitive, motivic give and take above a supporting bass line. In *Chi vuol la libertà* (transcribed below), the two upper voices are set in high registers, the soprano rising to *b''* and the alto soaring up to a high *g''* over the bass voice that acts as an ornamental reinforcement to the basso line. Corbetta divided the various imitative gestures of this *Allemande* between his soprano and alto voices and created the bass line from

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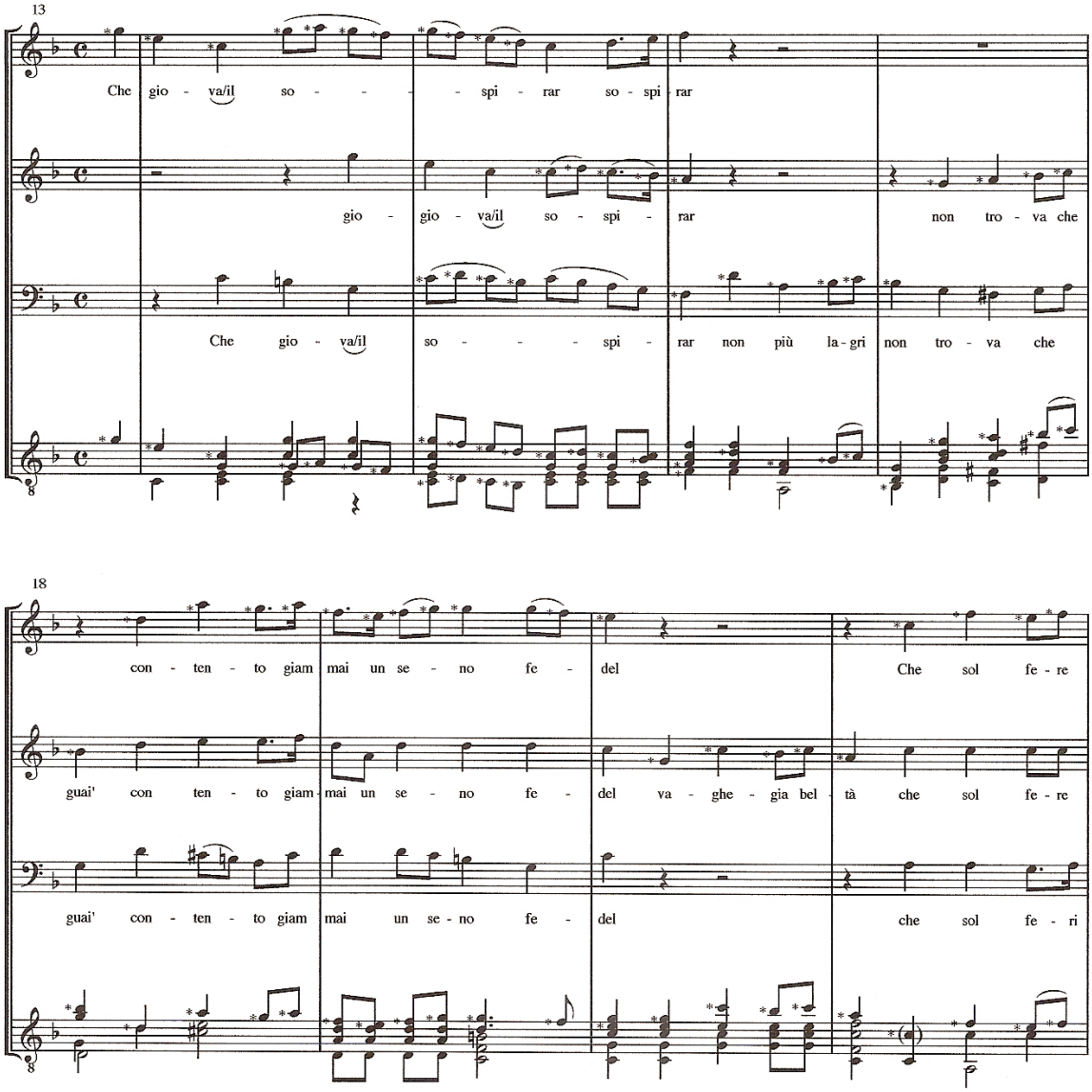
melodic motives found within the guitar dance. In the opening of the A*llemande*, the leap from the upbeat *c*' to the *f* ' (the top note in the F major chord on beat one) is set as the alto voice in the song. It is answered by the leap from *f* to *c*' which Corbetta used to begin the short soprano line (*f*--*c*''--*d*''--*c*''--*b*'--*a*') that ends on beat one of measure two. This soprano melody was created from two separate voices within the guitar solo: the first one seen in the descent from the dotted quarter note *c*'', to the eighth note *b*', ending with the half note *a*' at the beginning of measure two: the second features a simple neighbor note motion from *c*'--*d*'--*c*' (sounding an octave below) in beats three and four of measure one.

Corbetta used similar octave transpositions and rhythmic manipulations throughout the song, adding new melodic material as necessary in order to clarify contrapuntal lines that are merely suggested in the solo *Allemande* (see the figure below: asterisks are used to trace how the various



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melodic lines and pitches in the guitar dance were used to construct the vocal lines in the song--no performance fingerings, strums, *etc*. are added, and the guitar continuo is omitted). This approach is illustrated in the initial phrase of the song's second section (beginning at measure thirteen) where he used the distinctive triadic motif that opens the *Allemande* as an imitative entry for each successive vocal entry in the song version (the tonal answer in the bass starting on *c'* followed by the alto on *g''*): the result is an elegant texture that is impossible to duplicate on the guitar.

The registers of the ensuing vocal entries between measures sixteen and eighteen are often altered to clarify the contrapuntal voicings of the song: in measure sixteen the guitar's melody (initially buried within chords) is placed in the bass voice; in measure seventeen the guitar melody is used for the alto line; and in measures eighteen and nineteen it can be found in the soprano voice.

As seen in Grenerin's songs, Corbetta's melodic lines are also filled with various changing note patterns (passing notes, neighbor notes, anticipations, *cambiata* and *échappée* figures, appoggiatura motion, *et al*.) that often result in fleeting dissonant clashes between the voices. Staggered cadences provide additional spice, like the juxtaposition of *b'-flat* and *c'* in the soprano and accompanying guitar part on beat three of measure twelve that collide again in beat four with the soprano eighth note anticipation on *c''*. The use of dissonant notes within some of the chords in the solo dance are reminiscent of the clashes encountered in the vocal lines, such as the dominant G 4/2 chord on beat three of measure nineteen of the *Allemande* where the added note *c'* produces the same grist that staggered resolutions add to the songs, but here, the *c'* fails to resolve (see Errata page 403).

Sinfonias and Sonatas

Overview of Genres and Composers

During the middle years of the seventeenth century, the titles sinfonia and sonata were applied to a variety of guitar pieces that have little in common with the short, dance-like pieces of the same name that are found in early Baroque guitar books. Foscarini included two sinfonias for solo guitar, and two for guitar accompanied by a basso continuo line in his 1640 *Li cinque libri*.... Three years later Corbetta likewise published two sinfonia for guitar and basso continuo, which in turn may have inspired the 1651 sinfonia of Granata. With his extended 1659 *Sonata* for violin, guitar and basso, Granata made a particularly unique contribution to the repertoire against which subsequent publications, such as the *Sonata* by Asioli, pale in comparison. In France, Henri Grenerin wrote three ensemble *Simphonies* with guitar accompaniment while the early eighteenth-century single movement *Sonattina* by François Campion is one of the longest in the

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repertoire. The *sonata da chiesa* and *sonata da camera* forms were embraced by leading guitarists of the eighteenth century like de Murcia, whose arrangements of Corelli have made the 'sonata' transcribed here an understandably popular piece with guitarists today. Schickhardt and Diesel used the terms sonata, simphonie, suite, and solo synonymously for their multi-movement pieces which contain both dances and pieces with tempo titles (like *allegro*, *adagio, etc*.).

Characteristics

The sonata and sinfonia developed from the canzona, a form often identified by the titles *canzona de sonar* or *canzona francese*. This latter appellation reflects the canzona's link to the French vocal chanson which inspired it; the former term *de sonar* (to play) was later shortened to *sonata*. While early polyphonic canzonas led to the development of the fugue as explained above, other canzonas featured a variety of styles presented in successive sections, like the guitar sinfonias and sonatas below. These sections were organized by various techniques including the use of: strophic bass patterns or 'walking bass' lines; virtuoso variations or *parte* writing; imitative motivic exchange and *concertante* textures; underpinning dance rhythms used to unify a section; repetition of material, be it sectional (*e.g*. ritornello), melodic or harmonic; and sequential motion like that found within the circle of fifths.

Foscarini's early *Sinfonia Prima* is a variation piece that, as well as being notated without bar lines, is fraught with rhythmic errors: it consequently requires numerous editorial decisions in its transfer to modern notation (as explained in the Errata). The opening progression supports a rather nondescript theme that cadences at the double bar in measure ten. The ornamented repeat of this material from measures eleven to twenty-three features fast scales in triplets and a slightly extended cadence. Since it moves at twice the speed of the theme, its harmonic rhythm changing on the half note instead of the whole, a 2/4 rather than 4/4 time signature is used to help convey this faster motion.

The three measure interlude, or ritornello, from measure twenty-four to twenty-six, is partially supported by the chord row that opens the piece (ii-vi-iii-IV-V-I) and provides a short break before the second ornamented section begins at measure twenty-seven. This concluding section presents a still faster variation of the material that was presented in measures twelve to sixteen, after which it breaks off and proceeds to the concluding plagal cadence with reiterated IV-I gestures. The interpretation suggested by this transcription renders a piece which starts slowly, speeds up with ornamental triplets, and after a short and relaxed ritornello, ends with the fastest, most vituosic scales in the piece, thus holding the listeners interest and attention with a variety of moods, tempos and techniques.

In his contrasting *Sinfonia Seconda* for guitar and accompanying basso continuo, Foscarini used increasingly longer points of imitation and progressively faster rhythms to build and sustain

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a sense of tension that culminates in the final phrases of the piece. The first imitations in measures six to eight (*d--d--e--f* answered by *a'--a'--b'-natural--c''* in the upper voice, and then again in the lower octave beginning on *A*) are followed by ones built with eighth notes in measures twenty and twenty-one (*a'--g'--e'--g'--f* ' answered by *d'--c'--a--c'--b-flat*). A longer exchange begins on the last beat of measure twenty-four (*d'--d'--c'--b-natural*) as overlapping motives are presented in a sequential pattern before the quick cadence to A minor in measure thirty-three that introduces the dramatic finale. A constant eighth note motion and imitative texture opens this final section which then accelerates into imitative sixteenth notes in measures thirty-seven and thirty-eight, and concludes with a variety of eighth and sixteenth note figures that climb to the highest reaches of the fingerboard just before the closing cadence.

The *Sinfonia* by Corbetta is divided into five different parts. It opens with rhythmically free, arpeggiated chords (measures one to twelve) followed by a quick, imitative exchange featuring the short neighbor note figure that starts in measure thirteen (the *g'--f'--g'--e'* in the guitar answered by *c'--b--c'--a* in the basso). In the concluding phrase of this second section, before the cadence to C major in measure twenty-six, the guitar alone repeats this motive in contrasting registers as it falls sequentially by thirds accompanied by the basso line descending in a step wise motion. Sections three and four are similarly paired but shorter, the beginning, free material (measures twenty-seven to thirty-one) functioning as a ritornello before the return of a lively imitative exchange between the guitar and basso (measures thirty-two to forty). The concluding fifth section is unified by its dance-like character and presented in phrases of six, six, and eight measures. Descending, 'walking bass' lines underpin the first two phrases while the last one employs an imitative dialogue between the guitar and basso, the final three measures being repeated as an echo to close the piece.

This *Sinfonia* reflects the changing notational practices of the seventeenth century as the mensural system gave way to our modern one. The use of bar lines and ties for conveying note duration are hallmarks of the metric system (see *EGA II*), making Corbetta's use of blackened notes to show imperfection of the breve to communicate hemiola (a device used in mensural notation) unnecessary. Also of interest is Corbetta's use of an older triple time signature--a circle bisected by a vertical line along with a 3/2 sign--for the final section of this piece which contradicts the tablature that is barred in 3/1 time. Indeed, as this century progressed, composers and performers became further removed from the earlier standardized interpretations of mensuration symbols and proportional relationships which engendered a host of differing, and individual interpretations (refer to Endnote 4).

The *Sonata* for violin, guitar, and basso by Granata is a long work full of vivid contrasts. In the toccata-like opening (measures one to seventeen), the guitar alternates arpeggiated and chordal textures with fast scales while a static basso part sustains the harmony. The violin takes over from the guitar in measures eighteen to twenty-nine, its mix of slower and faster moving lines

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again supported by a lethargic basso. When the entire trio is finally introduced at measure thirty, the entrance is highlighted by a change in key, a faster harmonic rhythm, a measured style, and an active basso part in a phrase that leads into the vivacious, imitative fugato between the violin and guitar that ends at measure forty-five.

Granata returned to a guitar/basso duet in measures forty-six to sixty-five where he introduced flowing quarter note scales and imitations in 6/4 time. This is followed by another phrase of energetic and brilliant exchanges between the violin and guitar that reverts back to duple meter and then proceeds to the slow moving chromatic chords that begin the next section at measure seventy-six. The dramatic, syncopated approach to the cadence that closes this section is created by the use of five groupings of seven sixteenth notes each (measure ninety-five to beat one of ninety-seven): they are clearly outlined by the low *A* pitches that start each gesture and further defined by their identical slur patterns. In measure ninety-seven, these slur groupings change, preparing for the concluding double trill written out in thirty-second notes that comes to rest on D major in measure ninety-eight.

The lively section that follows (measures ninety-nine to one-hundred-thirty) is interrupted by a slow, four measure ritornello that starts at measure one-hundred-nine. Fleeting dissonances between the violin and guitar abound in this *Sonata*, including the motion in parallel seconds that appears in measure one-hundred-six: but these melodic collisions are mild in comparison to the cacophony which ensues when the violin and basso parts (which concur in their harmonies) are pitted against the guitar. Beginning with the weak, dissonant cadence on beats three and four of measure one-hundred-seventeen, the guitar part not only clashes emphatically with the violin and basso, but features an arpeggio pattern in which ostinato *c'* and *g'* sixteenth notes grind against its bass line that proceeds in quarter notes. This discordant tension climaxes in the striking cadence at measure one-hundred-thirty where the V-I cadence of the violin and basso is overrun by the guitar whose staggered resolution to I is postponed for an additional two beats.

The fugato interchange in the section from measures one-hundred-thirty-one to one-hundred-fifty-four contains some of Granata's best contrapuntal writing. The opening, six bar phrase in the violin features a distinctive eighth--two sixteenth note rhythmic motif that is answered by the guitar, which quotes the violin exactly for a measure and a half before breaking off to explore new melodic ideas, all of which are generated from this opening motive. This initial exchange is followed by a series of overlapping, imitative entries between the violin and guitar that unify the section and lead to the closing cadence. As with all the other sections of this piece, aside from the constant reliance on sequential motion, there is a lack of any long range development of the motives involved.

The short, concluding section of the sonata stands in stark contrast to the material that precedes it. It is written in two, simple dance-like phrases of 3/8 (measures one-hundred-fifty-five to

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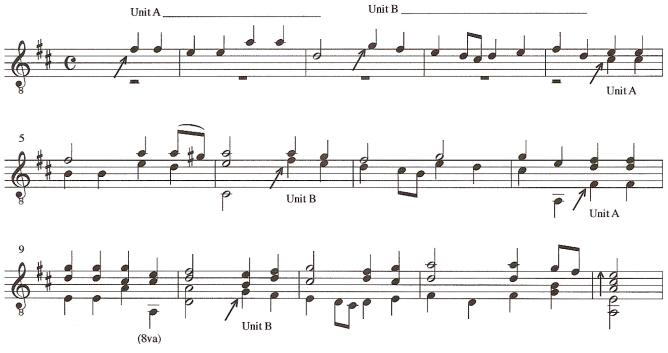
one-hundred-sixty-nine) and then 6/8 time (measures one-hundred-seventy to one-hundred-eighty), the first one featuring the basso as an equal melodic member of the trio. Granata ended with a cadence that is again clouded by dissonance, the last sixteenth note *a'* in the violin--an anticipation--sounding against the guitar's 4-3 resolution to *g'-sharp* in the penultimate measure.

Grenerin's *Simphonie* is built on a French sarabande dance rhythm with its characteristic quarter--dotted quarter--eighth note rhythm. Scored for two violins, basso and guitar realization, it features overlapping five measure phrases that push forward to the cadence in F major at measure fifteen. The phrase that follows is extended by sequential 7-6 suspensions that start in measure eighteen and are repeated by the concluding phrase commencing in measure twenty-four that contains even richer suspensions of 9ths and 7ths along with ornamental, flowing eighth note bass lines. The violins are continually crossing over each other and creating fleeting dissonances like that in measure nine where the first violin's anticipation of *g* grates against the accompanying D major harmony, emphasizing the melancholy affection of this *Simphonie*.

The lengthy *Sonattina* by Campion is a kindred spirit to the composer's *Fugue* (discussed above) with its thin, typically two and three part texture and dance-like quality. The opening four-bar theme is built of two-bar units (referred to as 'Unit A' and 'Unit B' in the figure below) which are varied with a myriad of small changes in pitch and rhythm as the piece unfolds. This thematic material saturates the entire piece and keeps it in perpetual motion. Campion's approach is evident from the beginning where, after the initial statement of the theme, another two bar unit with a rising melodic line built above a varied statement of Unit A drives to the brief resting point on the dominant (A major) in measure six. This is followed by a variant of Unit B that segues to the Unit A theme beginning in measure eight that is used as a supporting bass line commencing on beat three with the low *f-sharp*. The quick cadence to D major in measure ten is then glossed over by the Unit B that follows, pushing the line forward to another D major resting point in measure twelve (beats one and two) that is in turn, abruptly forced into A major in measure thirteen. In some cases, Campion used the pitches from one or both of the two-bar units as supporting frameworks, as seen in the figure below (at right) where the Unit A is outlined by arrows. However, many passages devoid of the theme are still constructed of motives and melodic contours inspired by it, as found in the section of sequential imitations from measures ninety-nine to one-hundred-forty (which is interrupted by a single statement of the theme starting at measure one-hundred-fourteen). The final section begins at measure two-hundred-one with an inverted image of the opening theme in D major: the whole step down from *f'-sharp* to *e'* is



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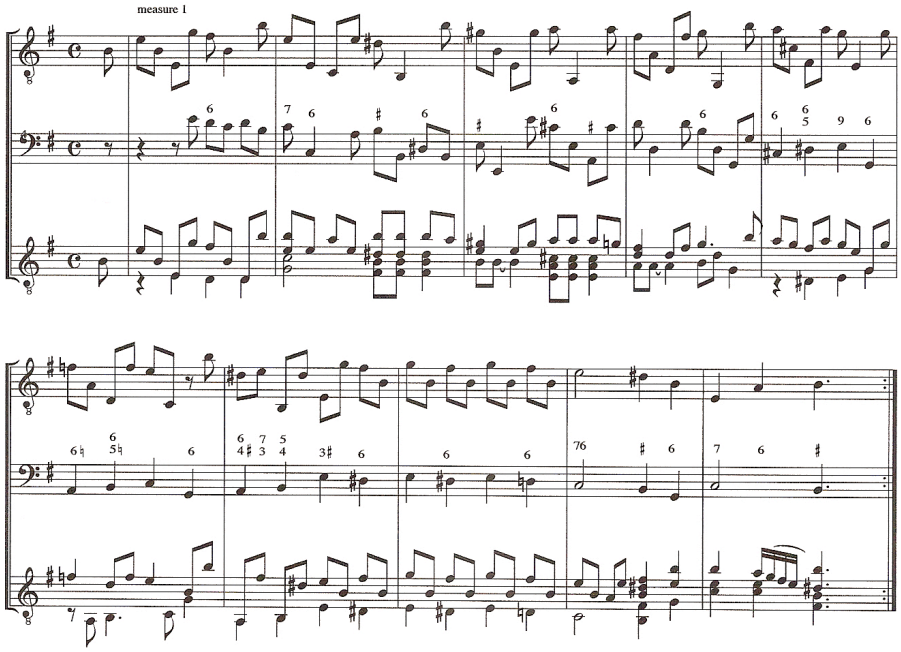
replaced with a half step up from *f* '-*sharp* to *g*', and the fourth up from *e*' to *a*' is replaced with a fifth down from *g*' to *c*' in measure two-hundred-two. After a brief excursion to F-sharp major which ends on B minor, Campion quickly returned to the tonic key of D major for the last twelve measures of the piece. The sudden tempo shift to *lentement* in measure two-hundred-forty-seven draws out the final cadence which begins with a pungent G-sharp diminished seventh chord and ends with a dramatic climb to the high *d*'' in the concluding D major sonority.

De Murcia transcribed four movements from the works of Corelli to create his 'sonata', arranging them in the typical slow--fast--slow--fast sequence that is found in the *sonata da chiesa*. He began with a *Preludio* and *Allemanda* from Corelli's *Sonata Op. 8 No. 5* in E minor, their titles being altered to *Tocata de Coreli* (see the discussion above) and *Allegro*, respectively, and closed with a *Giga* taken from a sonata in G minor. Since all the Corelli models were written for violin with bass accompaniment, their textures fit nicely onto the guitar with only a minimum of alterations. By transposing the *Giga* into E minor, de Murcia was able to transfer the dance quite literally onto his instrument, omitting a few of Corelli's original bass notes and changing the octave transposition of others in the process (his inversion of the ascending arpeggio figures in the violin part on beats one and two of measure five being a curious, but inconsequential alteration). Some lines in the *Allemanda* were also set on the guitar intact (*e.g.* in the figure at right where the violin is set in the top line, the bass in the second line, and the guitar arrangement in the bottom line), while other melodic contours were changed, as seen in the opening measures of the dance. De Murcia excluded much of the bass line's dialogue with the violin in this first section, at times transposing melodic pitches, and at other times



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substituting strummed chords and ornamental flourishes that freely deviate from Corelli's score, but nonetheless perfectly capture its vivacious spirit. Where a more exact replication of the violin and bass parts is possible in the second half of this dance, de Murcia again reverted to a more literal approach.

The four movements in Schickhardt's *Sonata* are ordered as fast--slow--fast--*da capo Menuet*. The influence of the 'pre-classical' *galant* style is apparent in this sonata, typified by the simple *Menuet*. This rococo dance features a sparse, two-voiced texture, short phrases, ornamental appoggiaturas and trills, and characteristic triplet patterns. The *Vivace* that precedes the *Menuet* is also marked with a *da capo* repeat that produces an overall ABA structure: in this transcription the final A section is actually written out (see measures thirty-three to fifty-two). It features a slow harmonic rhythm, symmetrical, short phrases, and relies on tonality as a unifying force. The five movement *Solo* by Diesel likewise mirrors the changing styles of the late Baroque with its straightforward construction. There is a constant oscillation between A minor and C major both within and between the members of this *Solo*. The opening *Cantabile* and *Allegro* are both written in A minor and linked together by the cadence on the dominant E major chord that ends the *Cantabile* and prepares for the *Allegro* that follows. The middle *Andante* is in the key of C major and unified by a dotted eighth--sixteenth note figure, while the concluding *Allegro* and *da capo Menuet* are written in A minor and built on the same relative minor-major modulations found in the first two movements: the *Trio* to the *Menuet* provides sonic variety with its move into the parallel key of A major. The first and last movements in particular could be extensively ornamented in keeping with their easy *galant* character, while the two *Allegro* movements might be played with a buoyant, dance-like feeling, the second one lending itself to interpretation as a bourrée.

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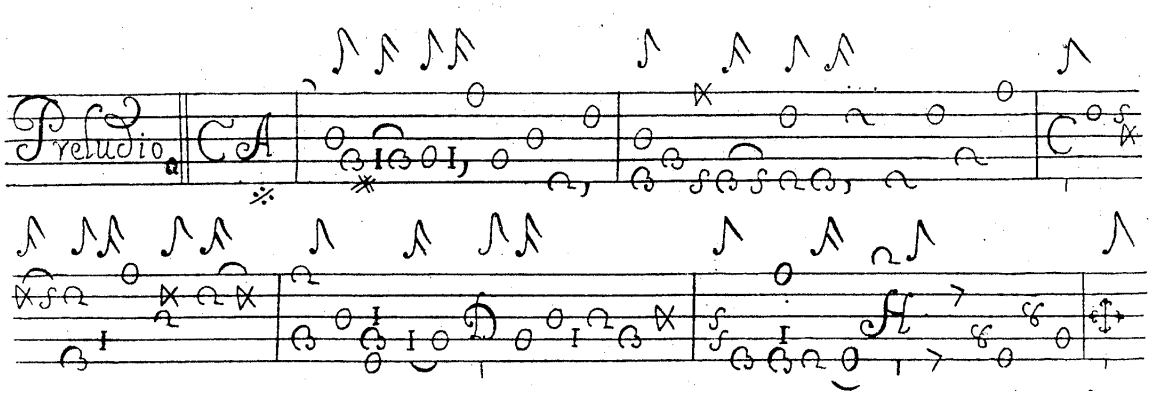
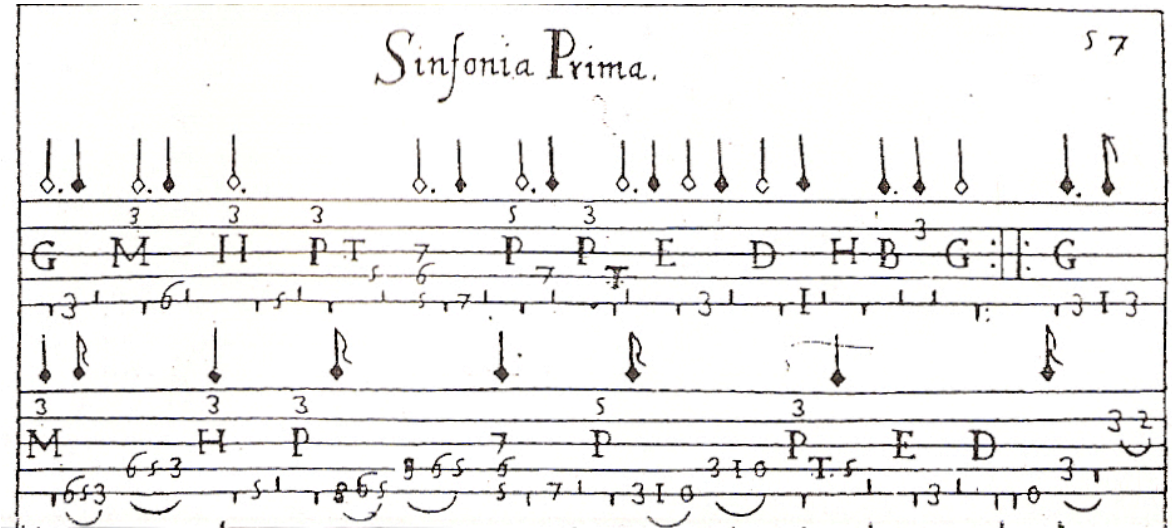
Appendix

Example 1. Tablatures.

Roncalli Italian tablature.



Foscarini Italian tablature.



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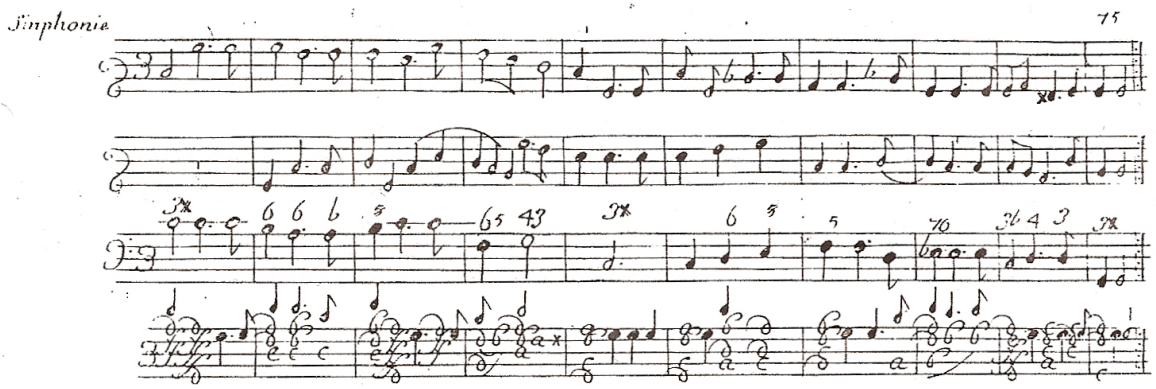
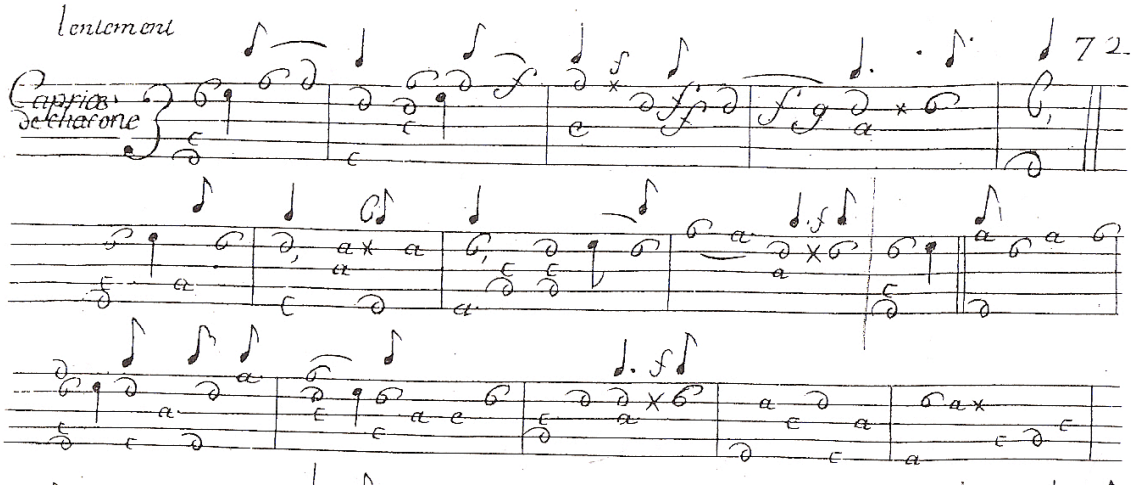
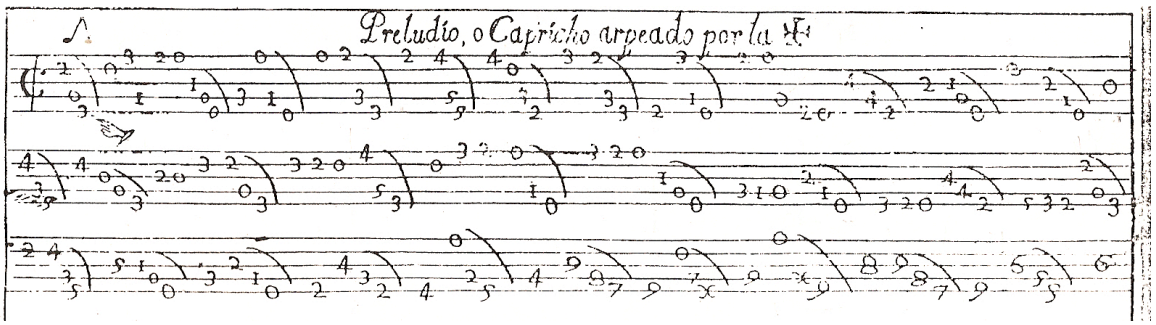
Grenerin French tablature and ensemble notation.



Corbetta French tablature.



Sanz Spanish tablature



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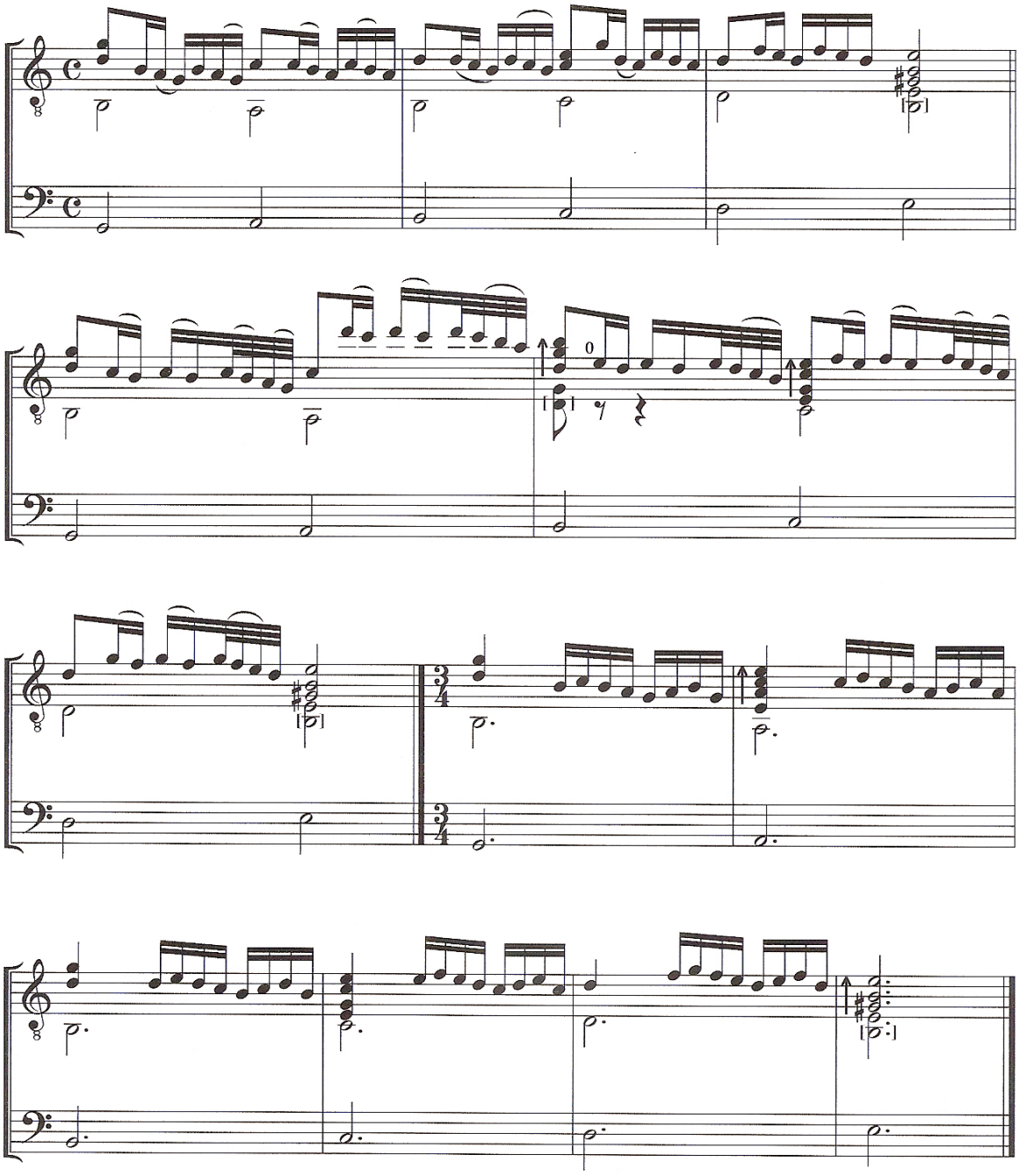
Example 2. Giovanni Granata's *Modo di passeggiare sopra un basso.*
Granata separated his various ornamentation examples by double bar lines, just as given in the transcriptions below.



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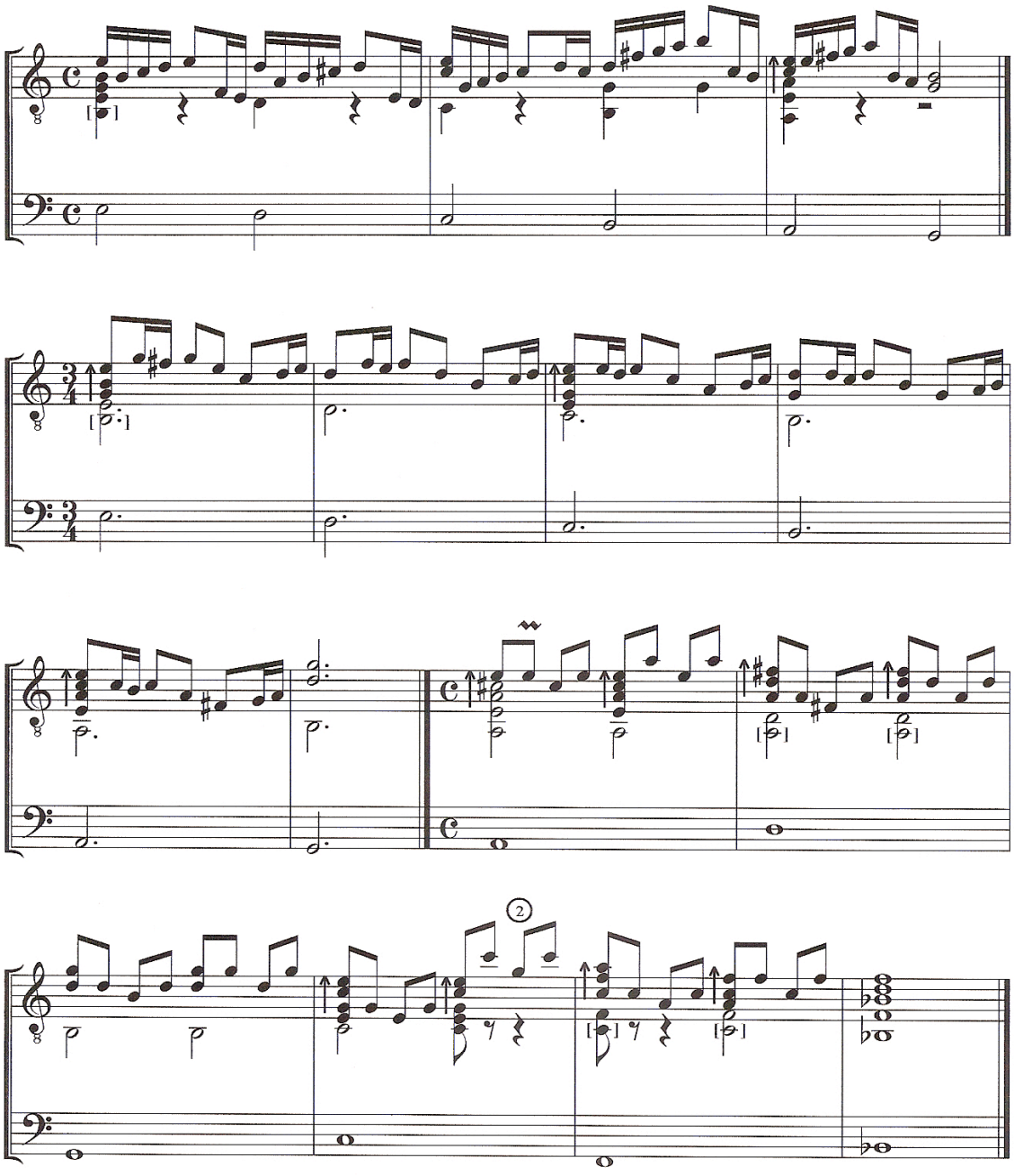

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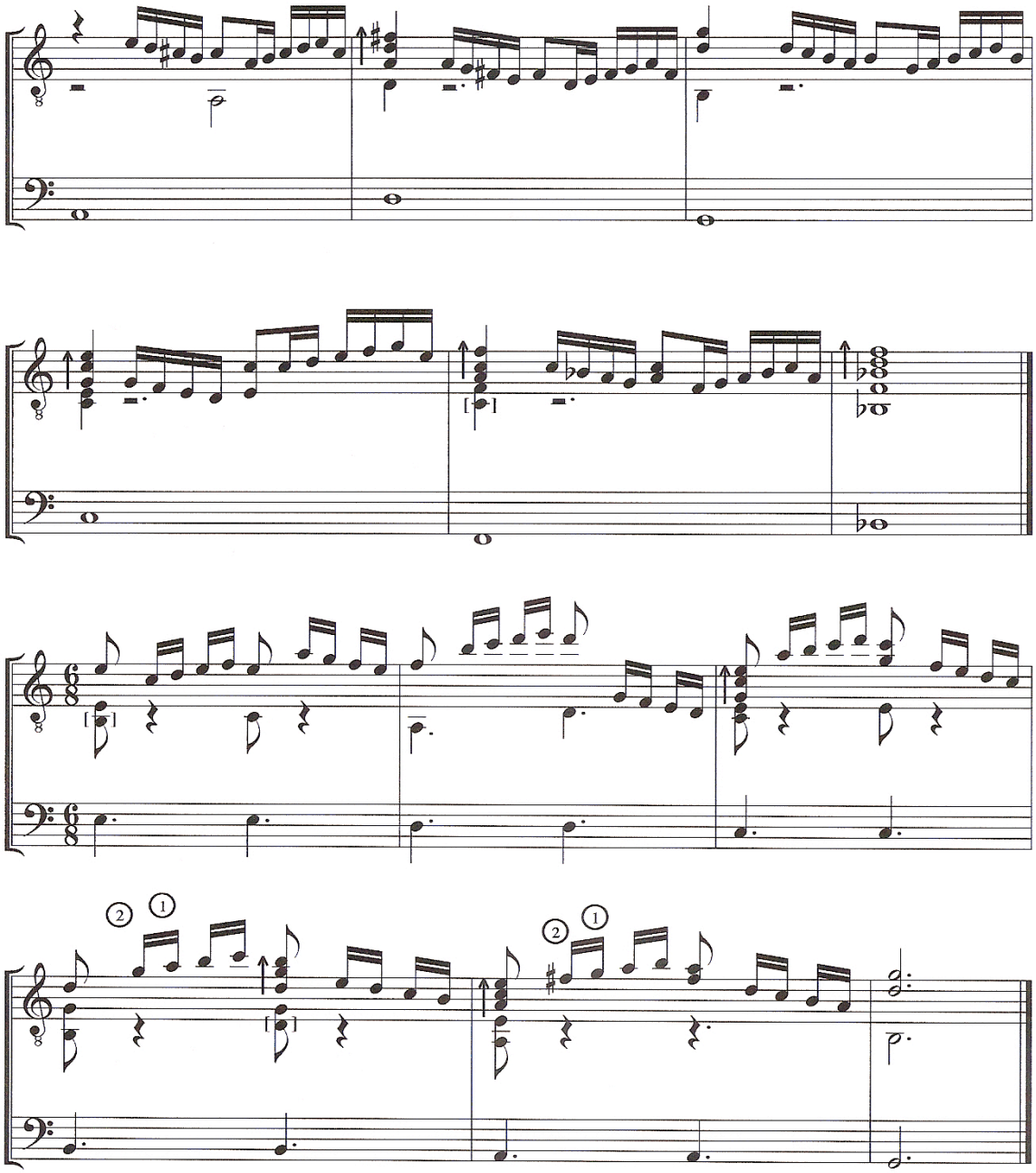

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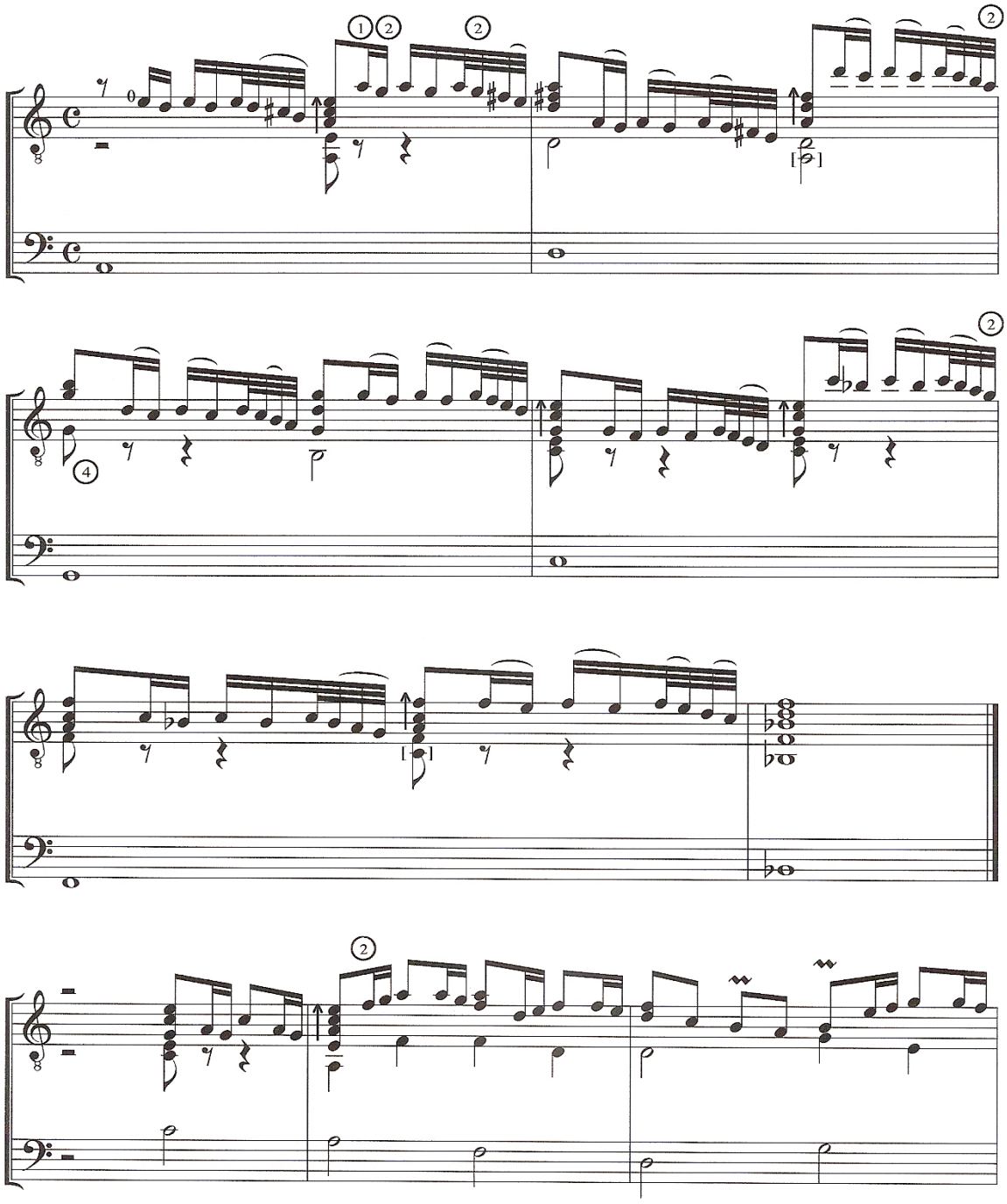

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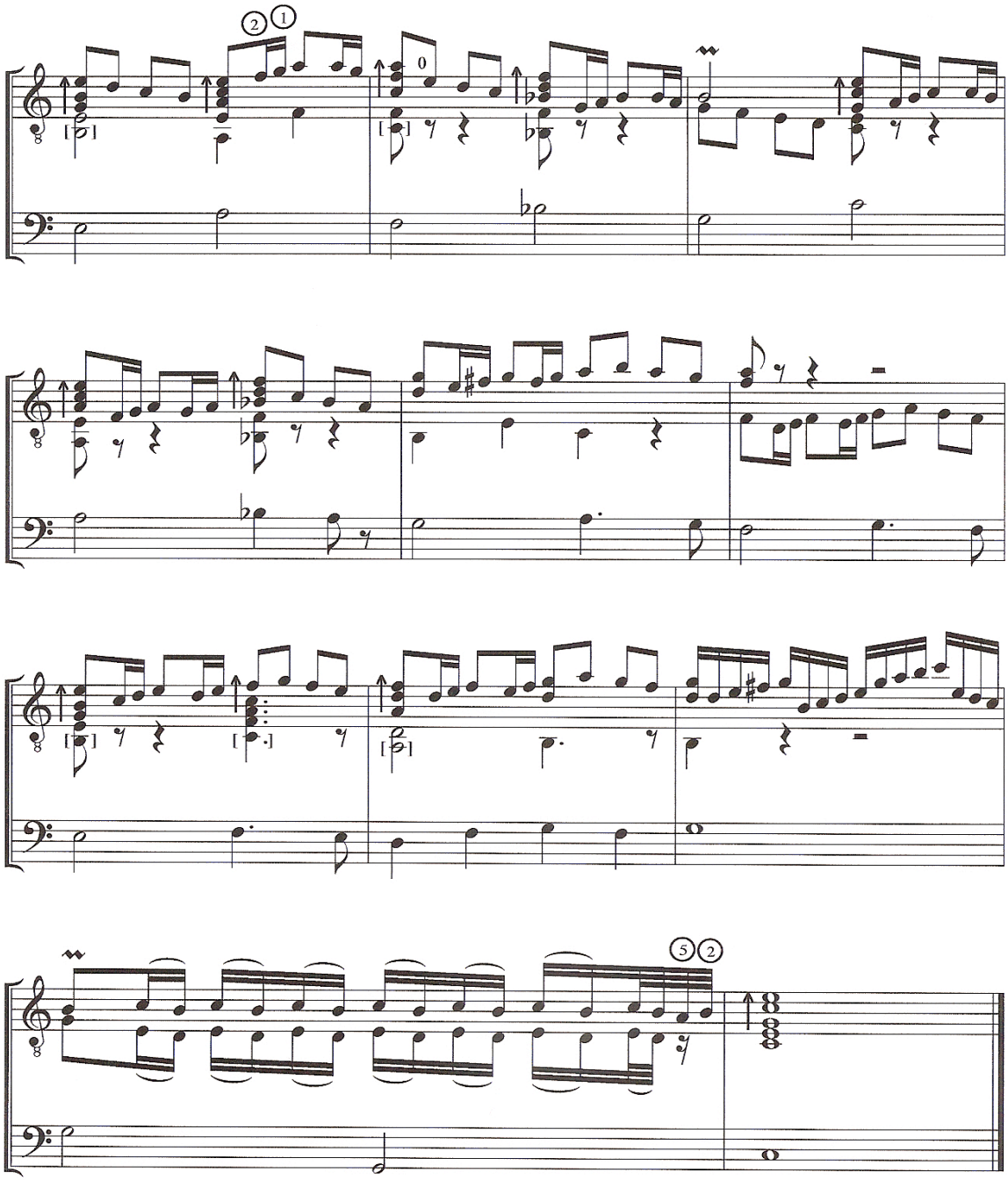

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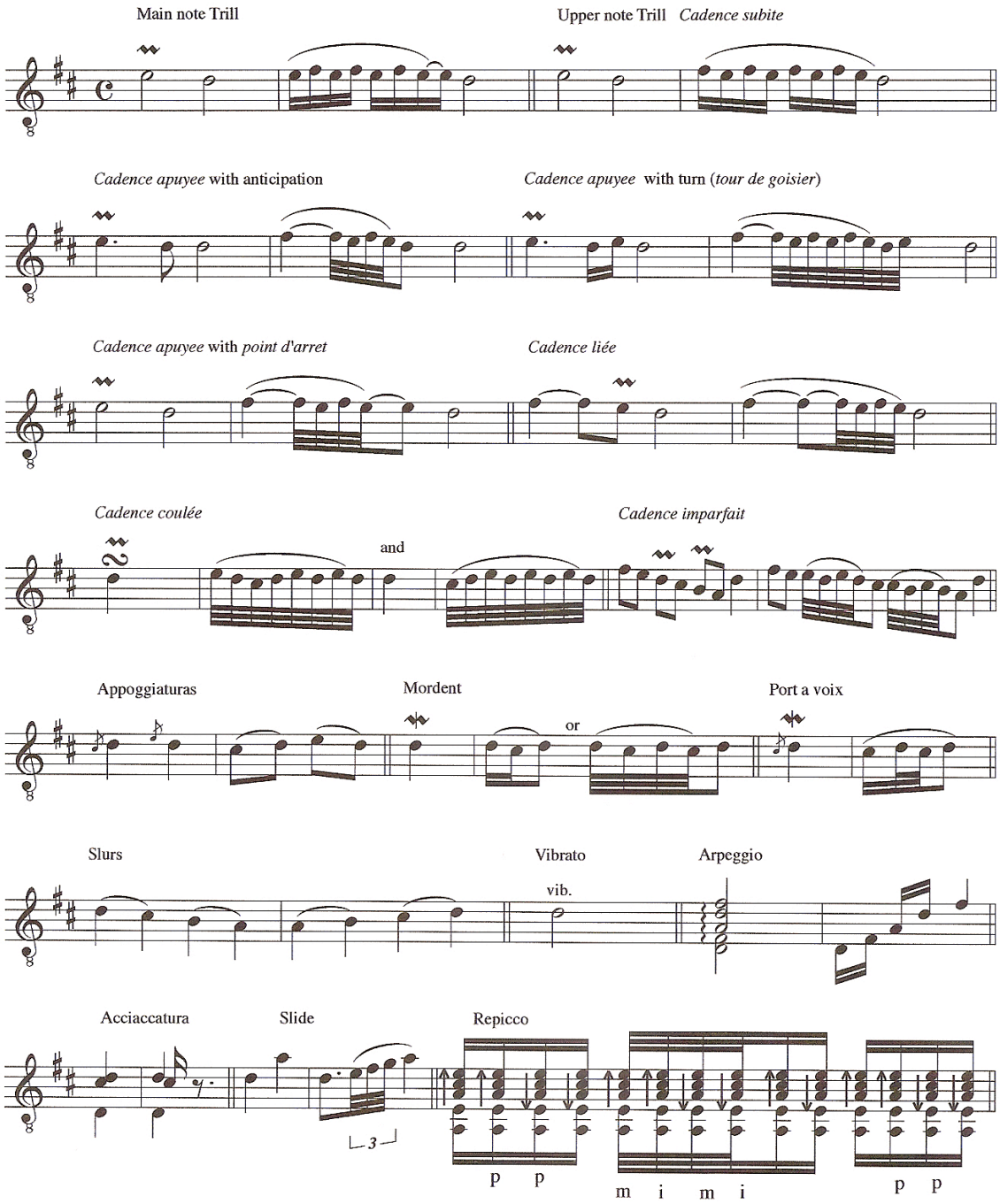
Example 3. Individual Ornaments (*agrément*).

Double bar lines divide the various ornament examples below. Except for the vibrato, slur, and *repicco*, each ornaments is shown with its respective symbols followed by a rhythmic approximation of its performance.



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Endnotes

1. While Renaissance guitarists in France and Spain used an alternate tuning system referred to respectively as *avalée* or *viejo* (which called for lowering the bottom, or fourth course, by one step), Baroque composers used a multitude of scordatura tunings. Some composers used these different tunings sparingly, including Foscarini whose fourth book ends with a handful of scordatura pieces; Corbetta, who used alternate tuning for a suite in his 1643 book; and Granata, who employed five different tunings in his 1659 book. Other composers, like Campion and Bottazzari, wrote extensively in scordatura tunings, the latter employing various tunings for over half the works in his book, including ones sounding as open A major, D major, and A minor chords.

2. In all three volumes of this series, only notes found in the tablatures are used in the transcriptions, any added or deleted notes, or changes in texture being cited in the Errata. The result is a tactilely accurate transcription which performers on the modern instrument can, at their discretion, alter by adding low bass notes, changing chord inversions, and adjusting melodic contours and ranges--thus taking part in the transcription process. The selection of appropriate tuning systems and course doublings for Baroque, and to a much lesser extent Renaissance guitar music, has led to much conjecture and a variety of conclusions on the part of both performers and scholars. Some of the more recent contributions to this area of inquiry include: Monica Hall's *Baroque Guitar Stringing: A Survey of the Evidence*, the Lute Society Booklets, No. 9 of 2003; Lex Eisenhardt's *Bourdons As Usual* in the Journal of the Lute Society, Vol. XLVII of 2007; and Michael Fink's *Newly Discovered Stringing for the Four-Course Guitar and Its Implications for Performance* in the Lute Society of America Quarterly of Winter 2012.

   In this present volume, each composition is labeled with a tuning system that is either specified in the original tablature, or suggested by the editor: editorial changes are kept to a minimum, especially in pieces notated in re-entrant or 'French' tuning that sound perfectly at home on the modern guitar without the use of extensive octave transpositions.

   One of the most nebulous areas of notation and tuning (and thus transcription) involves the inclusion or exclusion of notes within strummed chords. While early Baroque guitarists routinely played all strummed chords using all five courses, Italian composer/performers beginning with Foscarini applied strum markings to four, three, and even two note sonorities; but tablatures are often unclear about which courses were to be played. The later French tablature system that uses dots to indicate strings which are not to be played in strums is also vague in many cases, and inconsistently applied: there are cases involving open strings without dots that clearly should not be included in strums, and cases involving open courses with dots that obviously should be included. Since the use of high octaves in the various tunings alters the inversion of chords, period guitarists may well have included, or excluded pitches at their own discretion, depending on the tuning they were using.

3. The use of equal, or nearly equal temperaments for fretting guitars is discussed in *EGA I* and *II*. In his dissertation *The Spanish Baroque Guitar...,* Neil Pennington explores the link between equal temperament and the circle of fifths beginning with Juan Carlos Amat's *Guitarra Española*, progressing through the circular graphs of Nicolao Doizi de Velasco, and ending with Minguet Y Yrol's *Reglas y advertencias generales*. Equal temperament makes playing in any key possible, while in systems like meantone temperament, many chords in more remote keys can be horribly out of tune.

4. The motion of the *tactus* changed during the course of the seventeenth century as the gesture was subdivided into smaller units, eventually leading to the technique of the modern conductor. The figures given by de Castillion remind us of modern patterns, his four stroke duple *tactus* pattern evolving from the earlier box, or diamond shaped patterns; and his triangle figure being a logical expansion of the original unequal *tactus inaequalis* used to conduct triple time in the Renaissance and Early Baroque where the downward stroke (which lasted twice as long as the upward stroke) would be followed by a 'wavering' of the hand to indicate the second beat before it ascended to mark the third beat.

5. If the change from duple to triple in Corbetta's *Sinfonia* is interpreted proportionally as *sesquialtera*, or 'three notes in the time of two,' then a half note (two quarters) in duple would equal to a dotted half note (three quarters) in triple. As discussed in *EGA II*, these changes in time are often best counted by using an equal *tactus* in duple time and switching to an unequal *tactus* for triple time rather than maintaining a uniform, duple count for the entire piece. The changes from triple to duple time in Pellegrini's *Battaglia francese* involve two brief arpeggio patterns at measures seventy-five to seventy-seven, and ninety-nine to one-hundred-one: these too could be approached as *sesquialtera* where the half note in duple is equal in time to the dotted half in triple. If, in this case, a quarter note in duple time is played at mm80, the quarter note in triple would be performed at mm120: there are no complex mathematical calculations needed to

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arrive at these numbers--simply add half the value of duple to itself (*i.e* add 40 to 80) to arrive at mm120 for triple time. However, since this would make the arpeggio gestures in duple extremely slow and tedious, the time changes might best be approached by equating a whole note in duple with a dotted half in triple (now the half note in duple would equal mm80).

6. The Putnam Aldrich quotes come from a paper delivered at the Internationalen Musikwissenschaftlichen Kongress in Köln, 1958. In part, Neumann summed up the need for flexibility in performing trills in his *Ornamentation in Baroque and Post Baroque Music* like this:

   "...there was far greater freedom in the execution of the trill than has been hitherto believed. We have seen that trills need not invariably start with the upper auxiliary; that emphasis could be placed on the lower as well as the upper note; that the start with the upper note could occur before as well as on the beat; that trills could often be entirely or partially anticipated.

   The stringent modern interpretations of the rules that have restricted these freedoms are singularly out of place for a period that gave extraordinary latitude to the performer. As heirs to a tradition of spontaneous improvisation, ornaments lose the very essence of their meaning if regimentation deprives them of their vital tie to freedom and imagination."

   Regarding the practice of adding to, or replacing existing ornaments with ones of the performer's choosing, the dances by Logy provide us with a good case study. With few exceptions, only ascending and descending appoggiaturas appear in the tablature of this *Suite*. Ascending appoggiaturas can easily be exchanged for mordents in certain cases, while the descending appoggiatura is perfectly replaced by various forms of the trill, especially at cadences and on long note values: these types of ornamental changes were added in different places throughout this *Suite*.

   See also Robert Strizich's discussion on the use of main note trills in his article *Ornamentation in Spanish Baroque Guitar Music* that appeared in the 1972 Volume V of the *Journal of the Lute Society of America*.

7. This 'interpretation' also allows a reworking of the awkward cadence material in measures nineteen and twenty as well. In measures twenty-eight to thirty another clumsy cadence is encountered which might be construed as *errata*. The jarring insertion of the D major sonority on the last beat of measure twenty-eight interrupts the cadential progression moving from iv7, to a dominant 6/4-5/3 chord, and then to the tonic of A minor: this could be smoothed over by simply omitting beats three and four from measure twenty-eight and abutting it to the next measure.

8, Guerau employed one time signature for duple time and one for triple in his passacalles. **C** was referred to as *compassillo*, and **3** stood for *proporción menor*: transcribed into modern notation, *compasillo* can best be represented by our modern 4/4 common time signature and *proporción menor* by 3/4. Guerau said that he did not use *alla breve* signs for *compass mayor* or *proporción mayor* since they confused amateur players. In point of fact, the deterioration of the mensural system meant that the proportional relationships once intended by these signatures often had little meaning by Guerau's time. His use of *proporción menor* in conjunction with smaller note values suggests an interpretation using a fairly quick tempo.

9. The performance of these dances, and the notational system of *chorégraphie* has been discussed in many articles and books over the past several decades, one of the most comprehensive being Wendy Hilton's *Dance of Court and Theatre: the French noble style, 1690-1725*, published in 1981 by Dance Books in London.

10. This quote is taken from Grunfeld's article *The Gentle Guitars of Jean Antoine Watteau* that appeared in *Guitar Review* magazine many years ago (see also his book *The Art and Times of the Guitar*). Besides a photo 'gallery' of elaborately ornamented seventeenth- and eighteenth-century guitars, this *GR* issue 35 also contains copies of many Watteau paintings and sketches. The serenading guitarist, a character in art and writing that by this time had long been associated with amorous pursuits, is the central figure in his "L'Enchanteur" and "Scène d'amour."

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Middle and Late Baroque Guitar Transcriptions

Edited by
Frank Bliven

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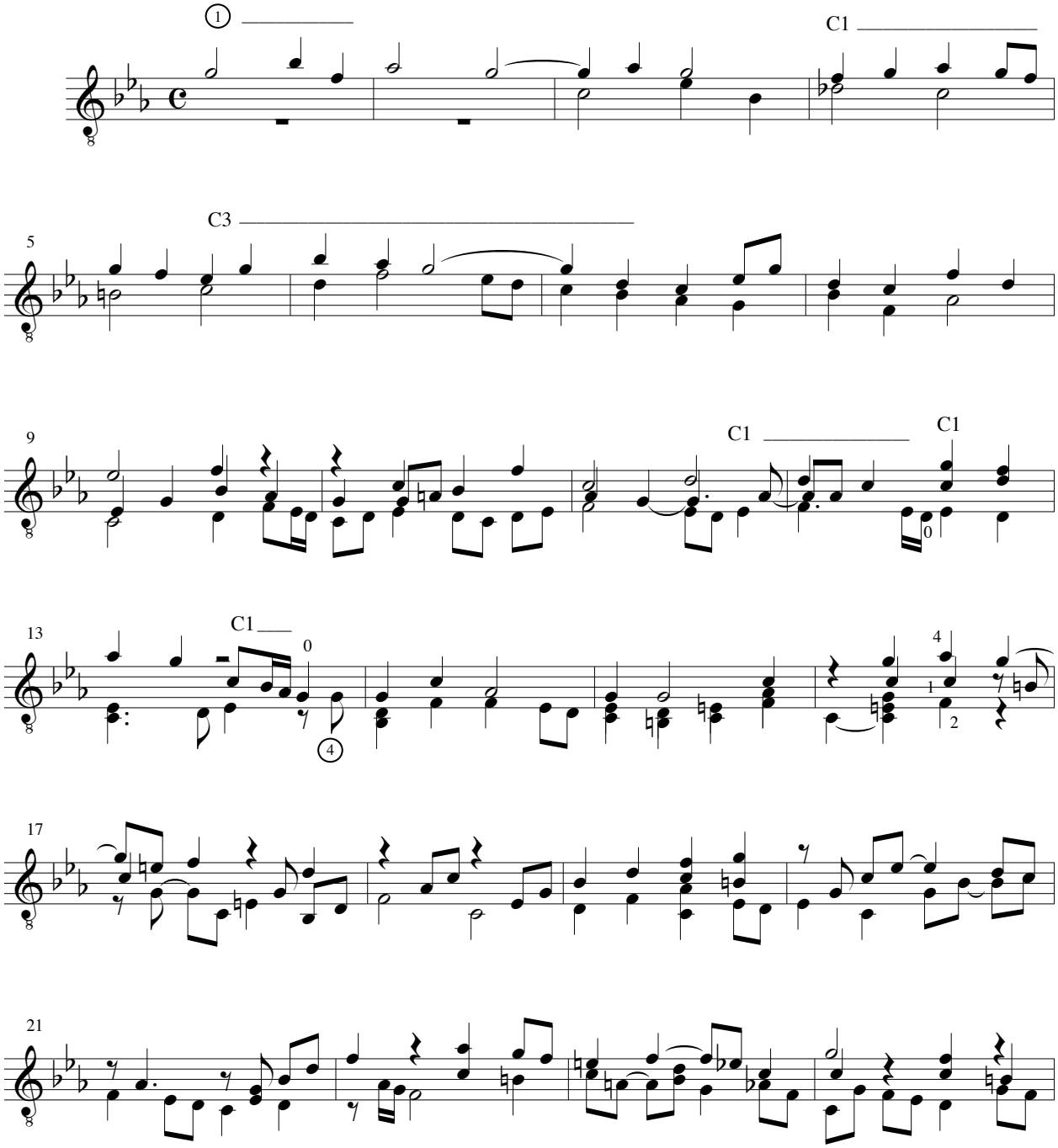
Fantasia

[Bourdon tuning]

Giovanni Paolo Foscarini



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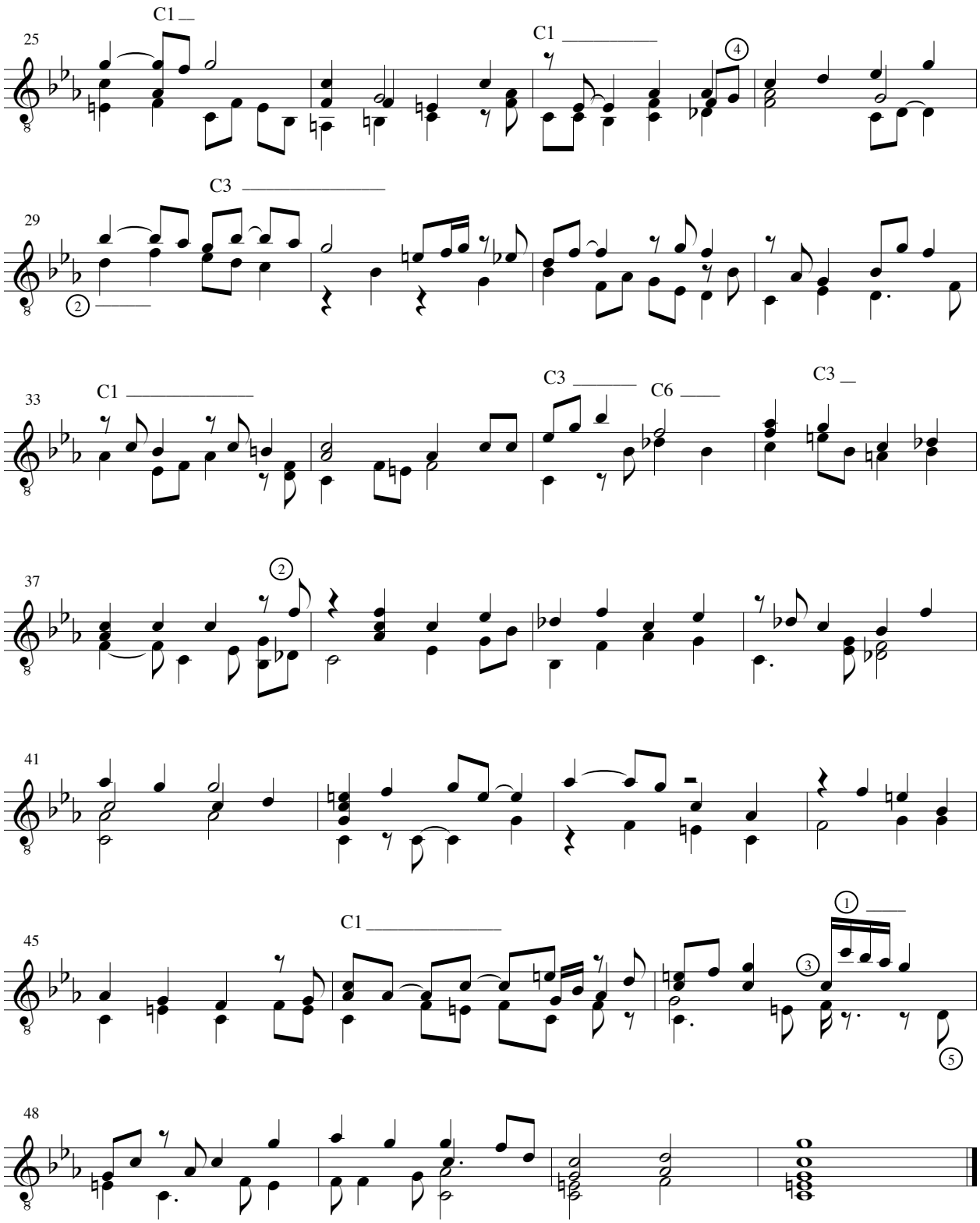

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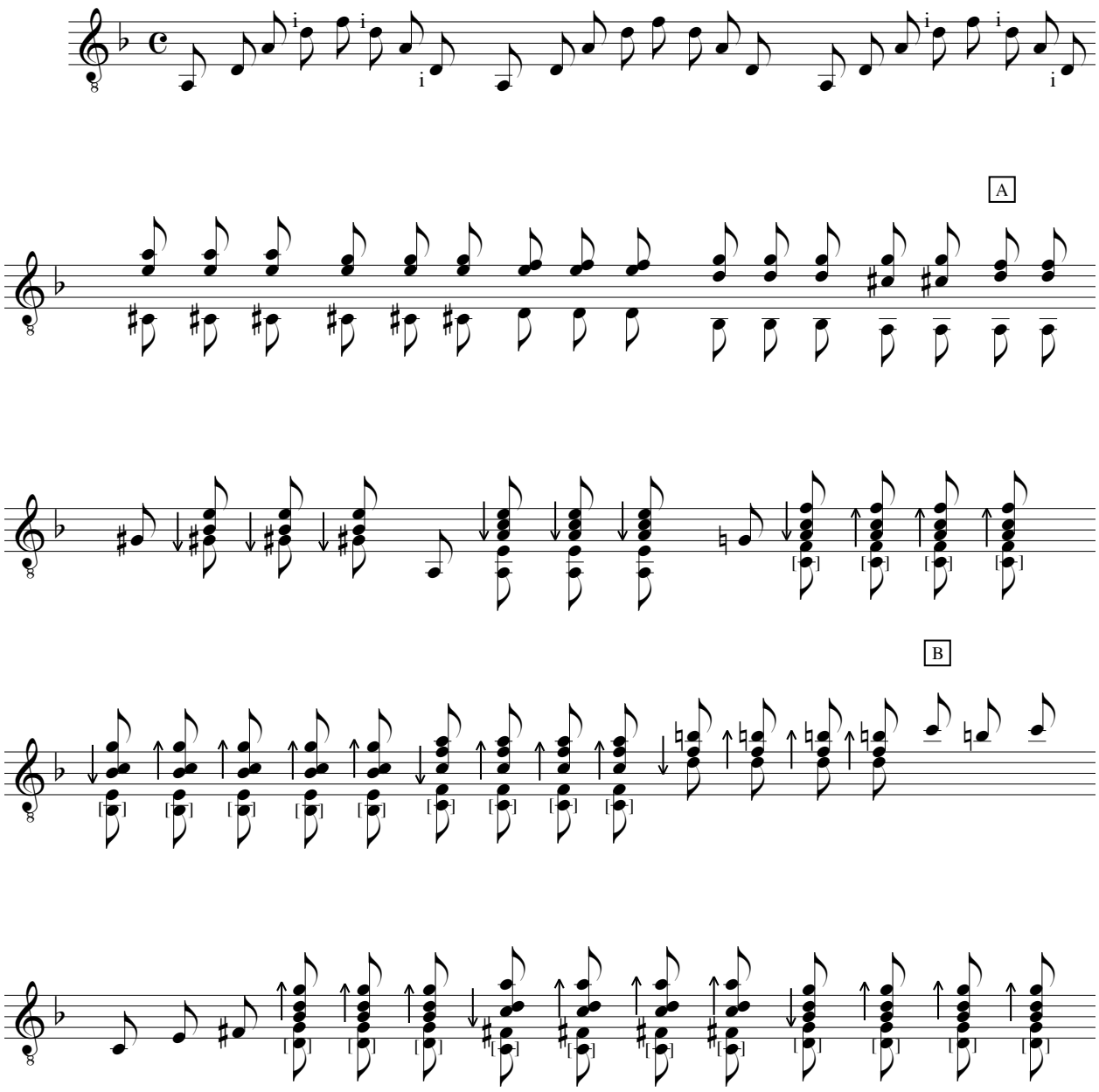
Ricercata

[Bourdon tuning]

Domenico Pellegrini



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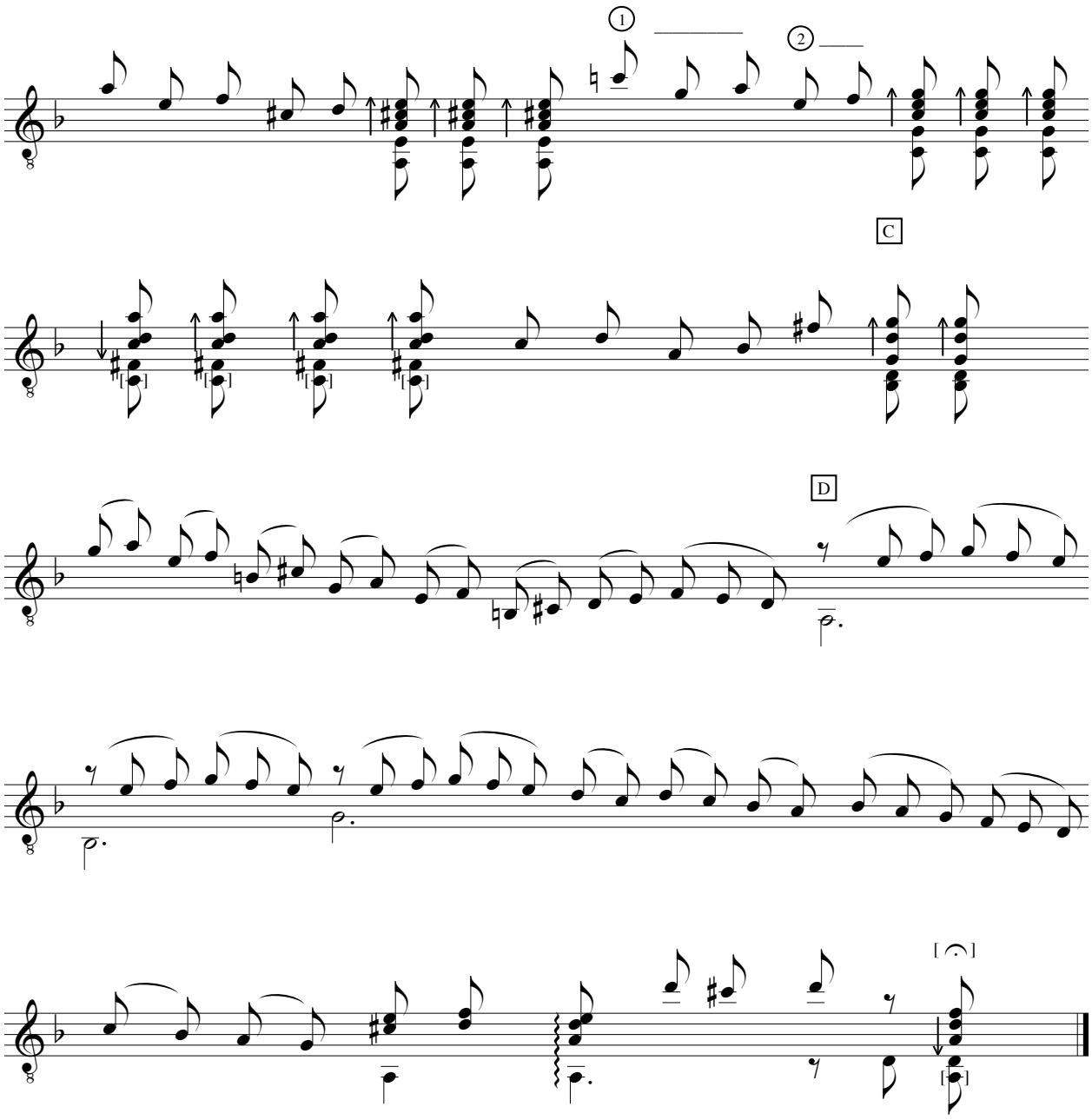

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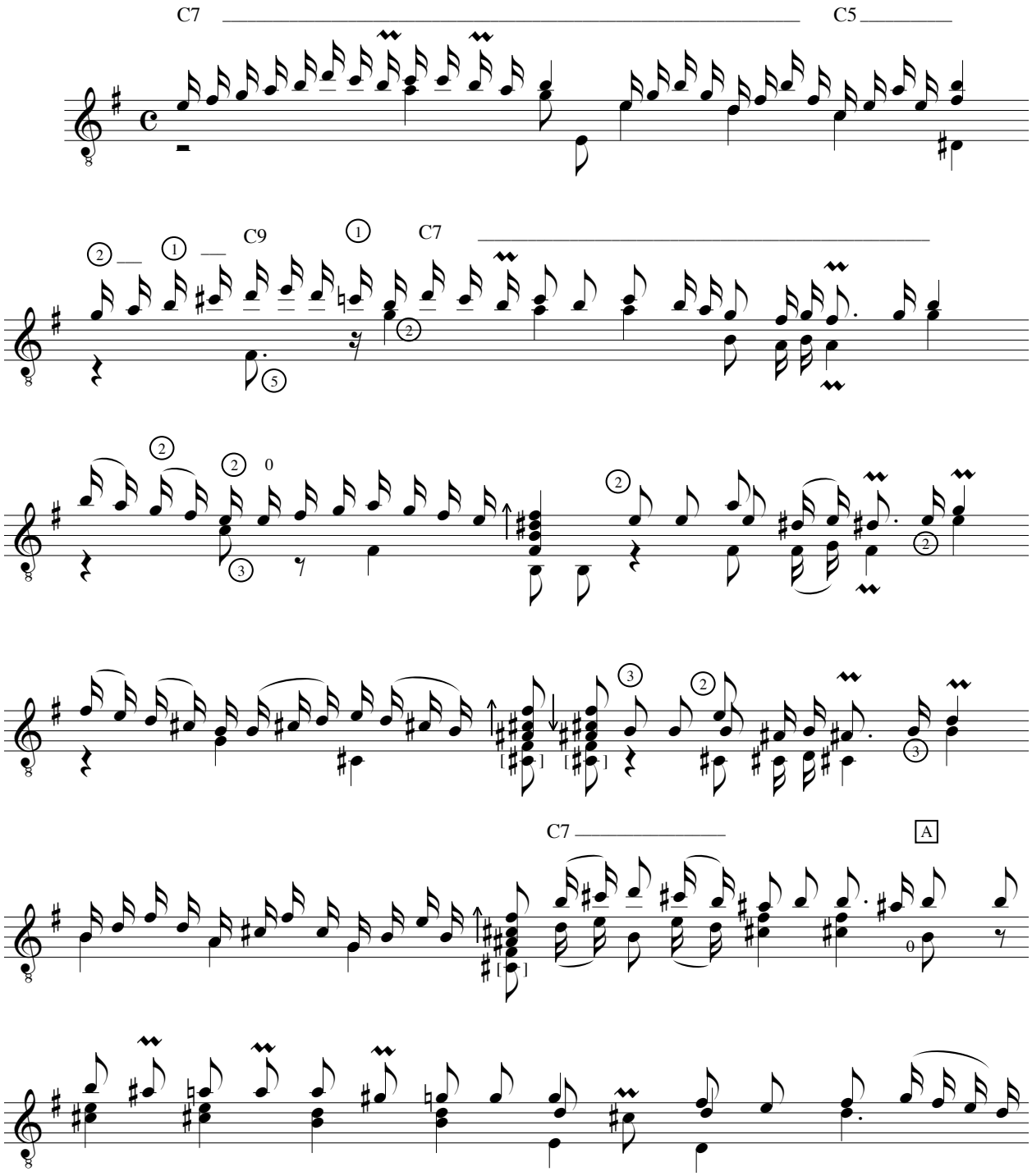
Ricercata

[Bourdon tuning]

Giovanni Granata



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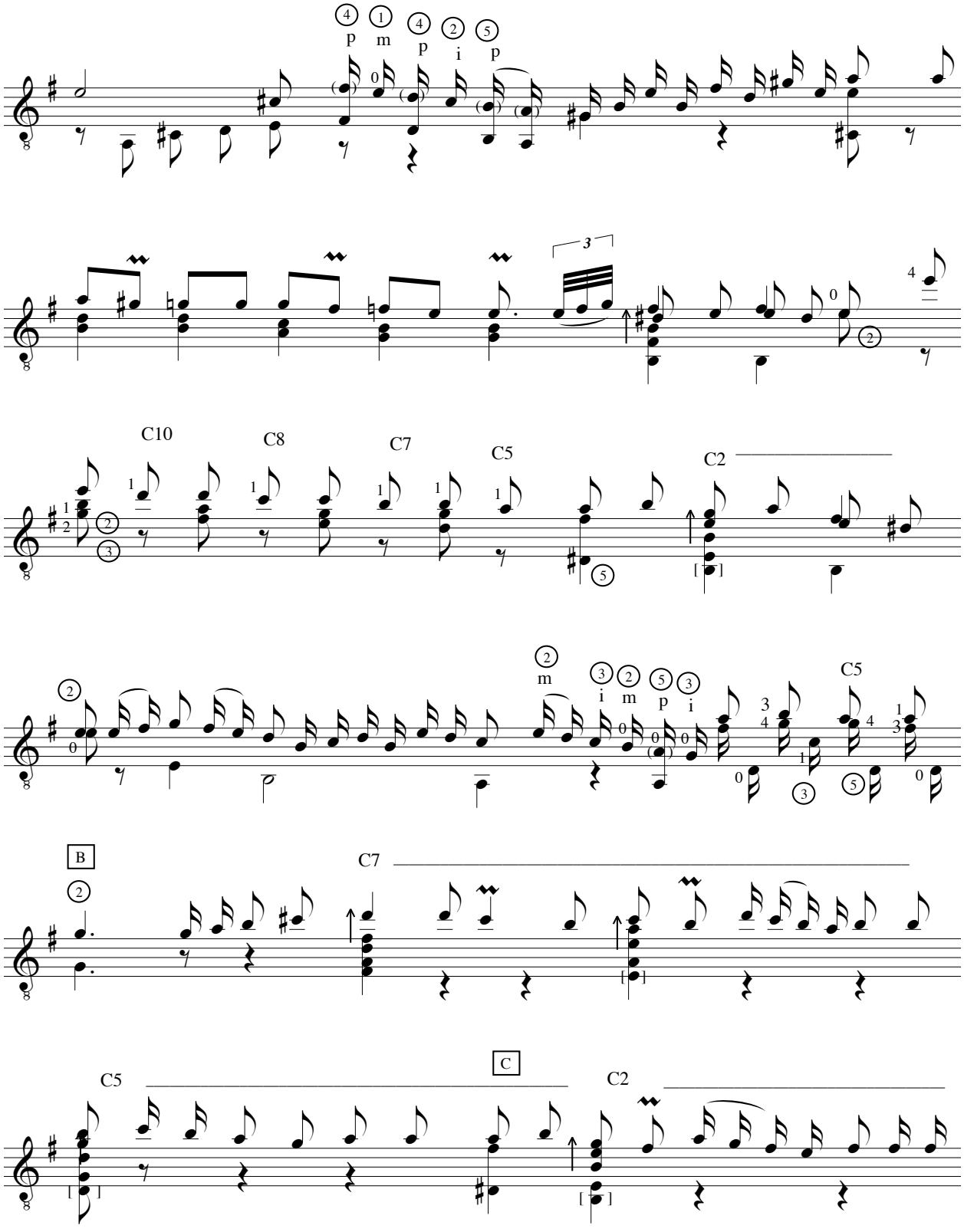

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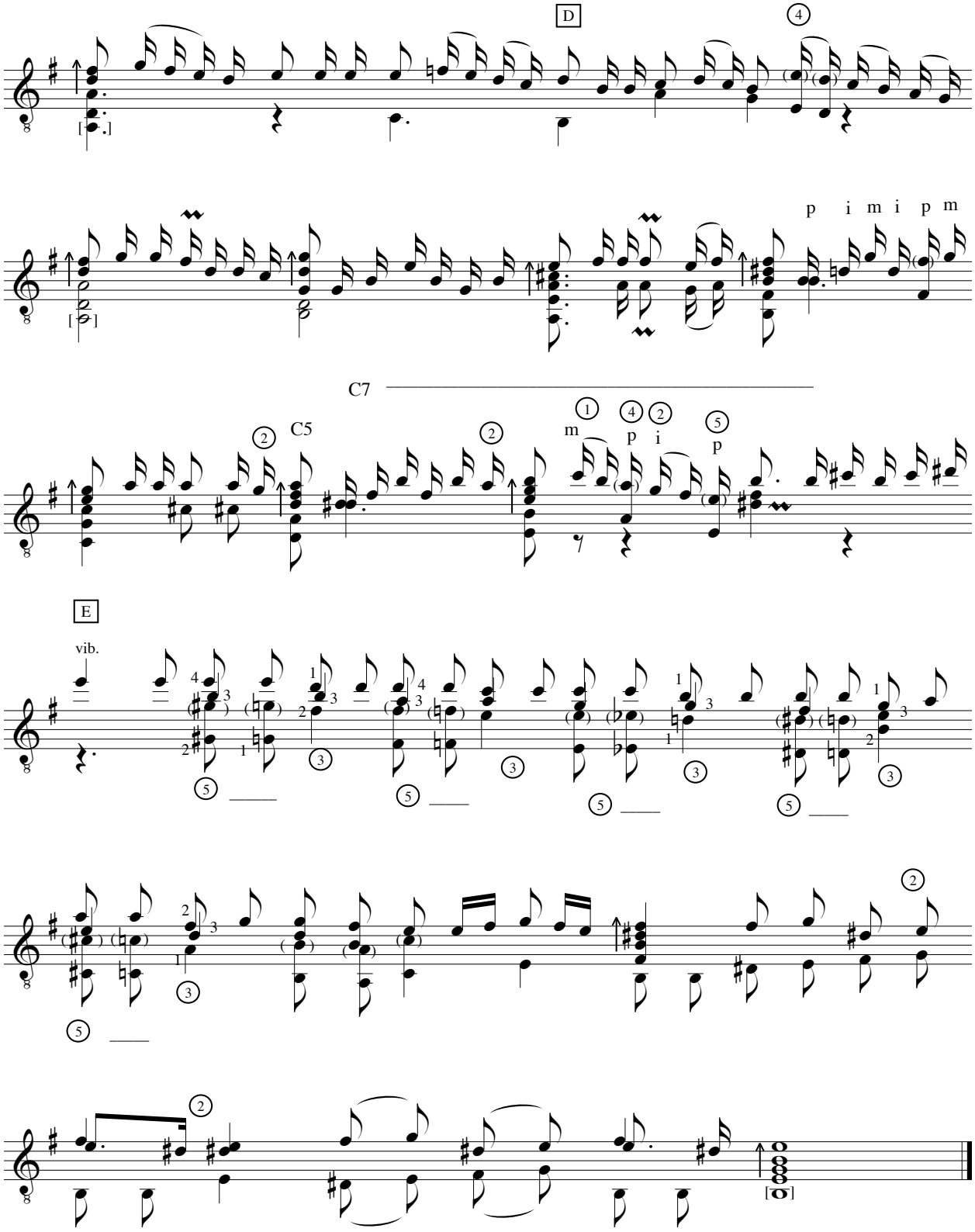

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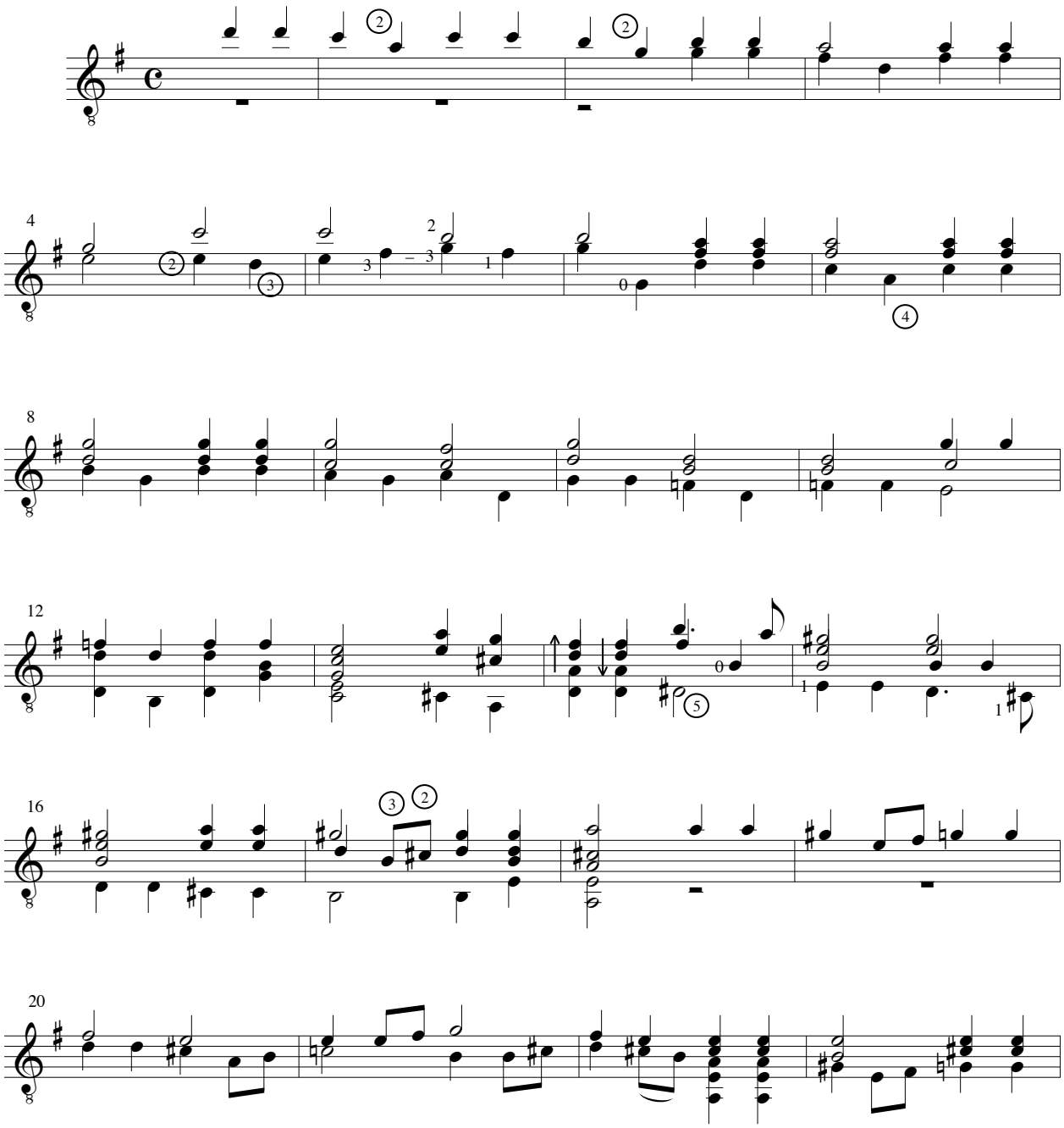
Fugue

[French tuning]

François Campion



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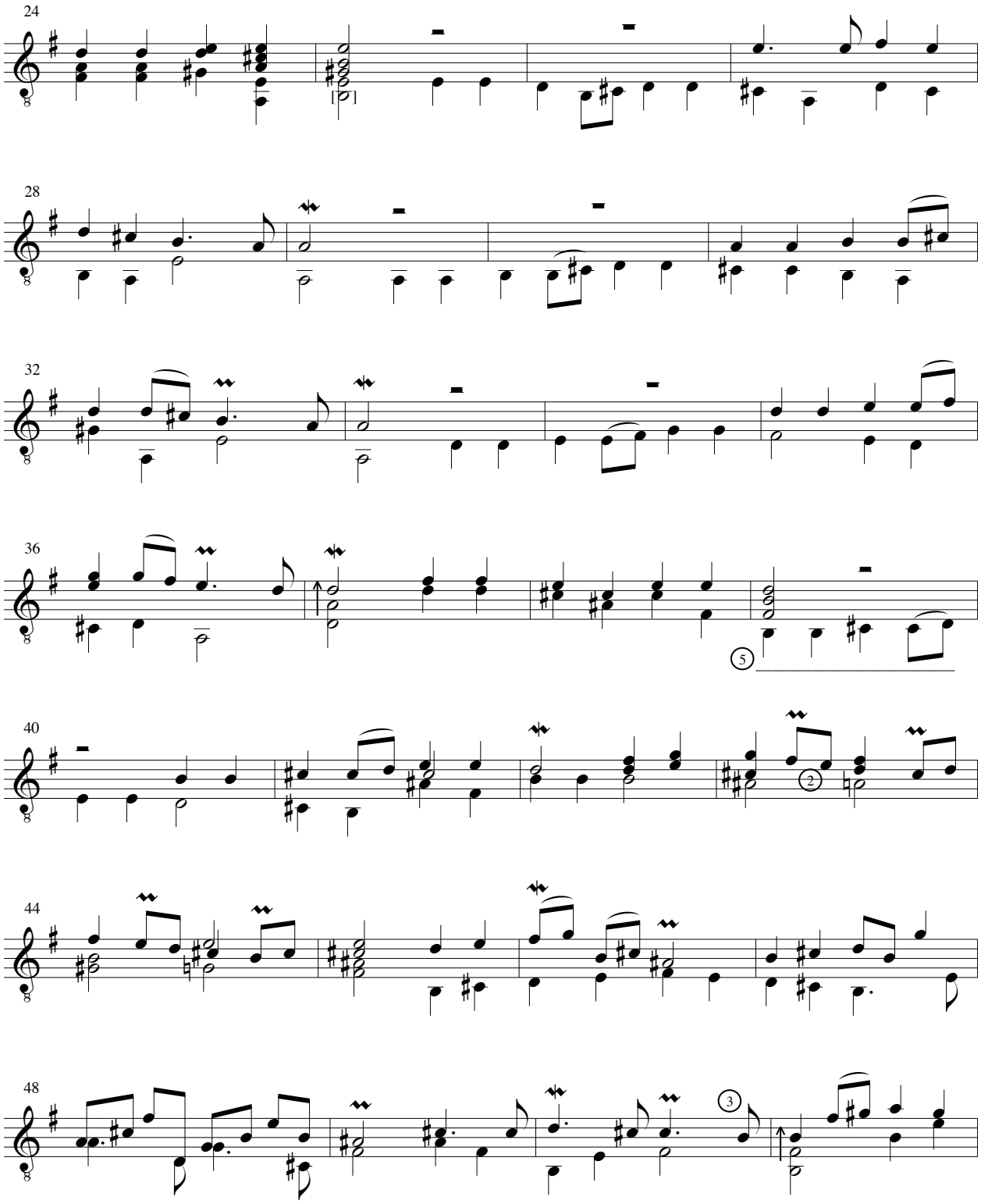

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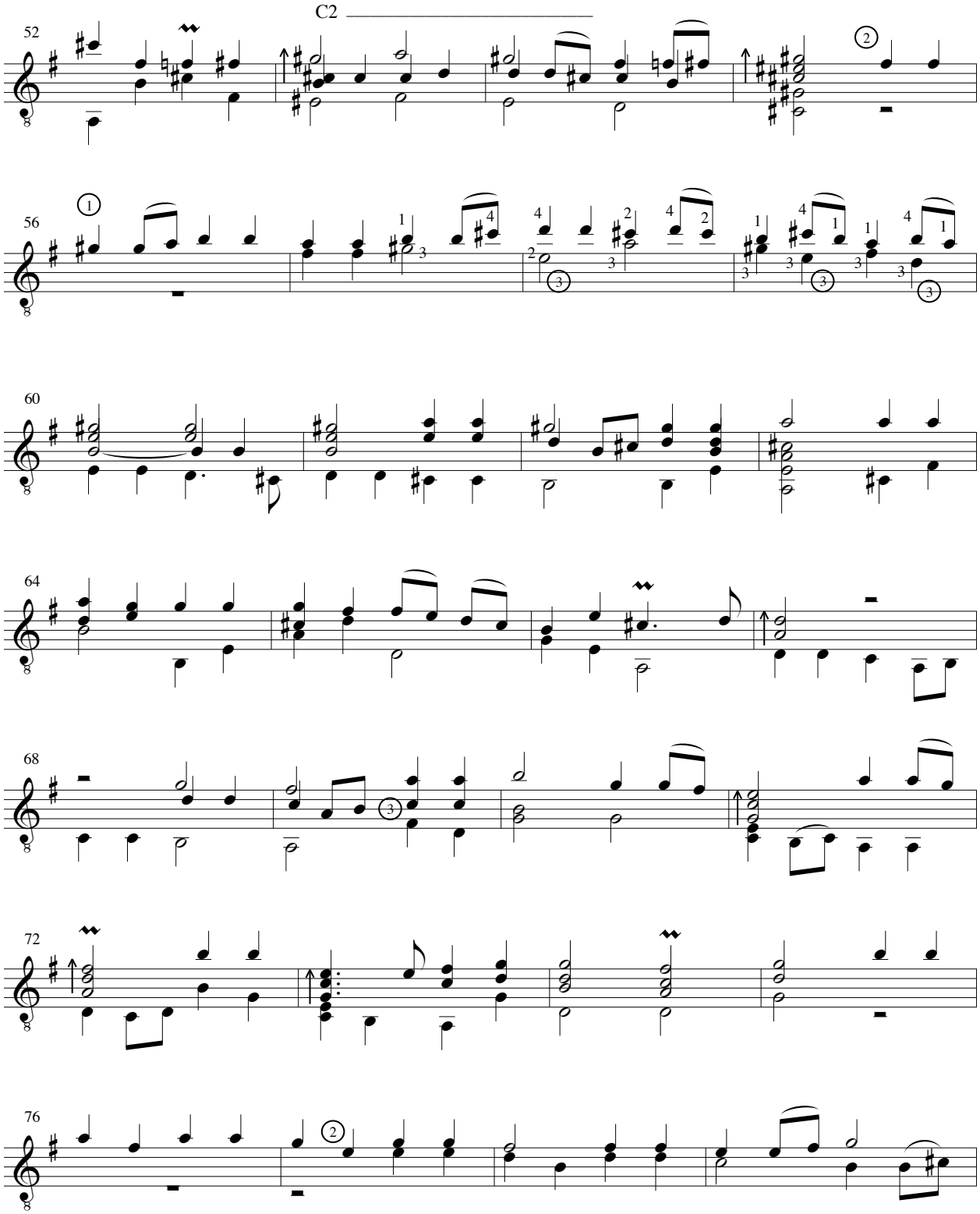

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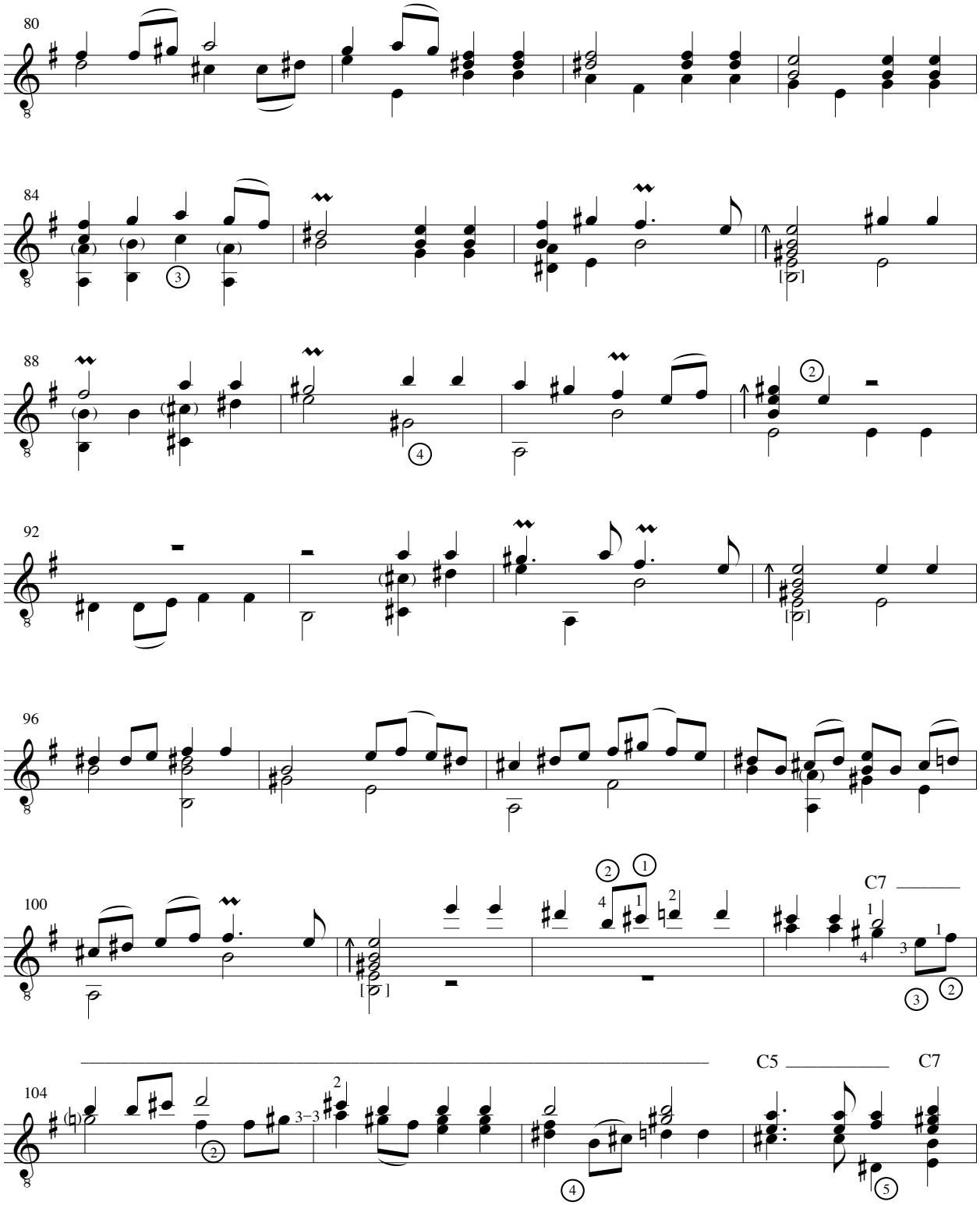

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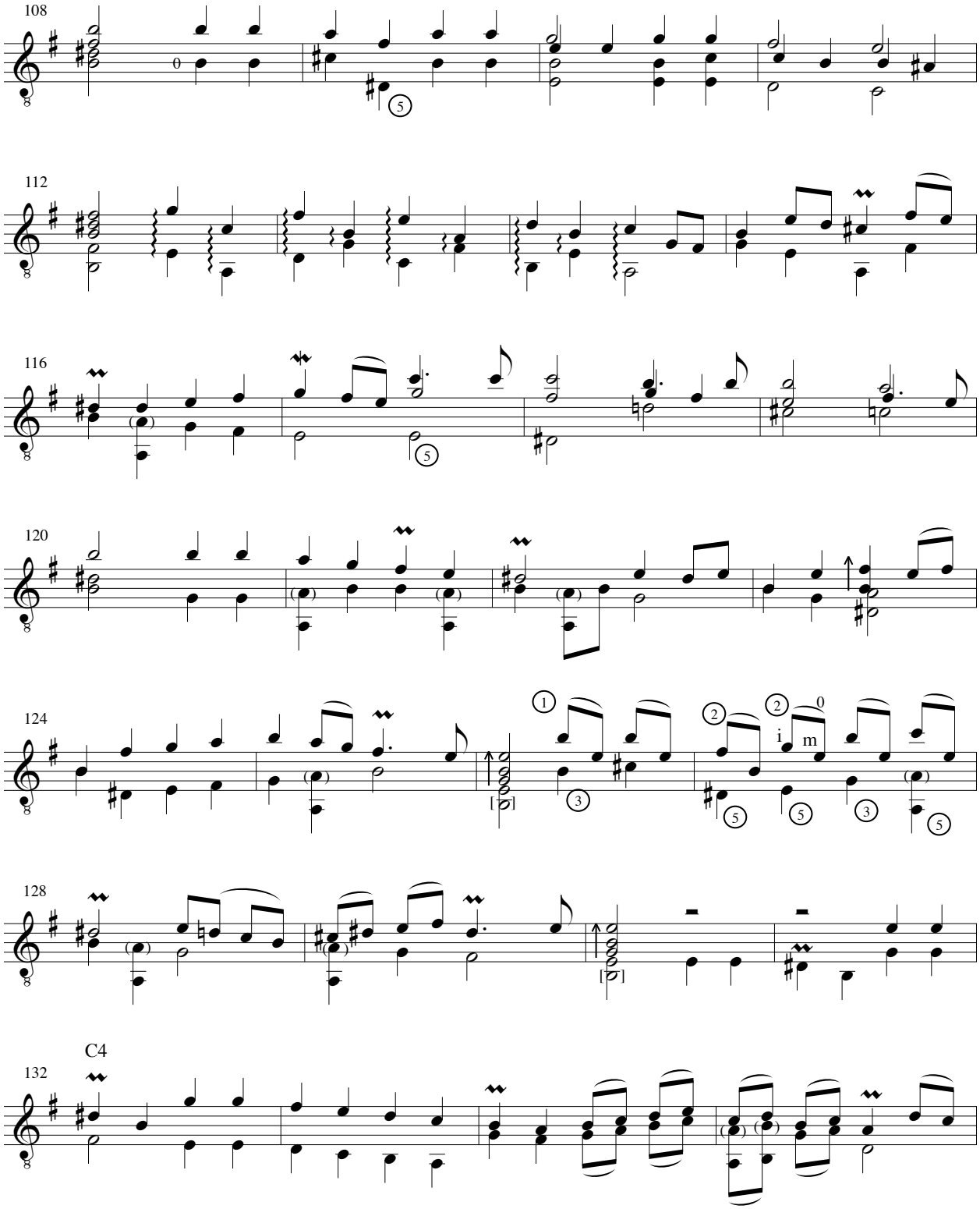

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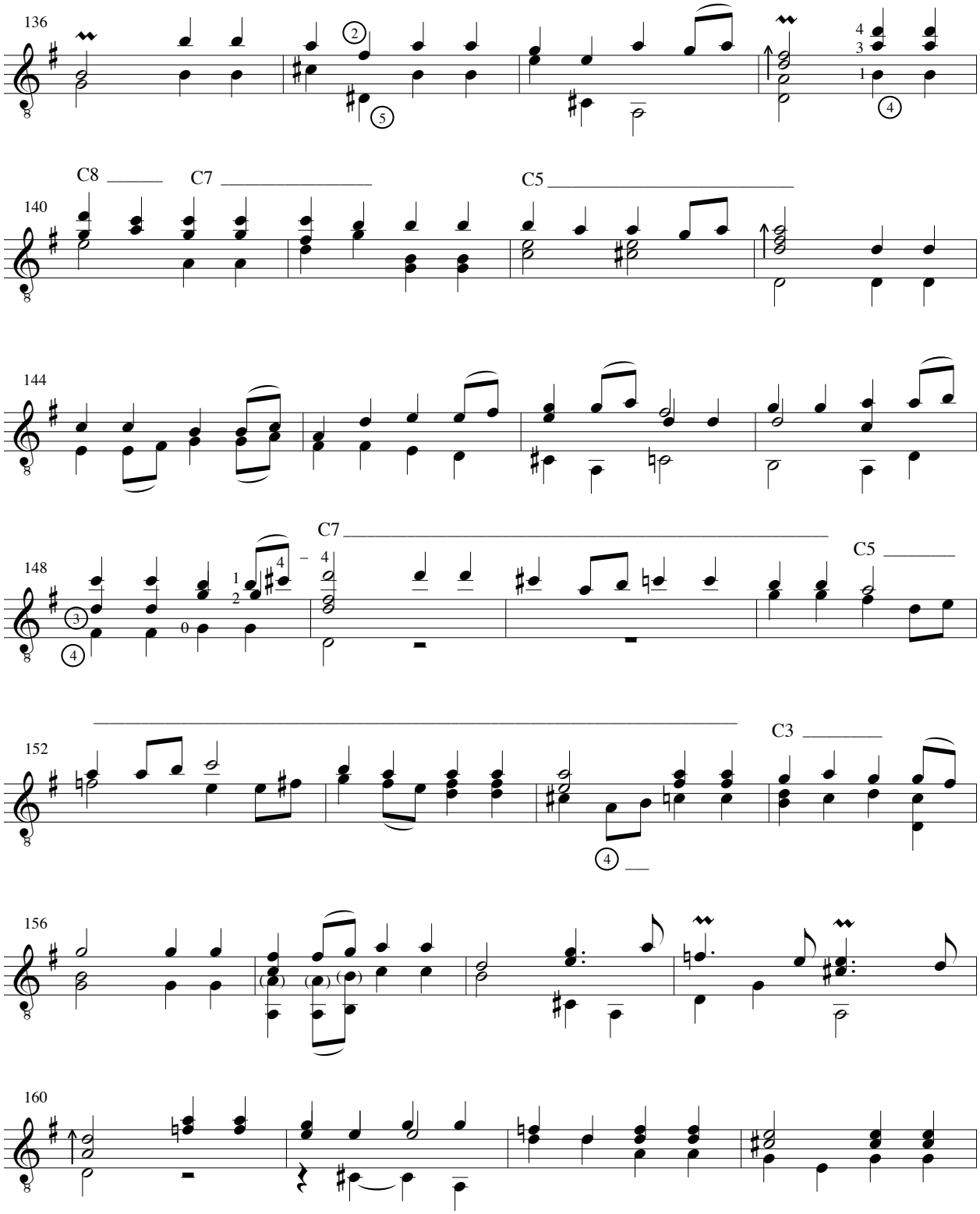

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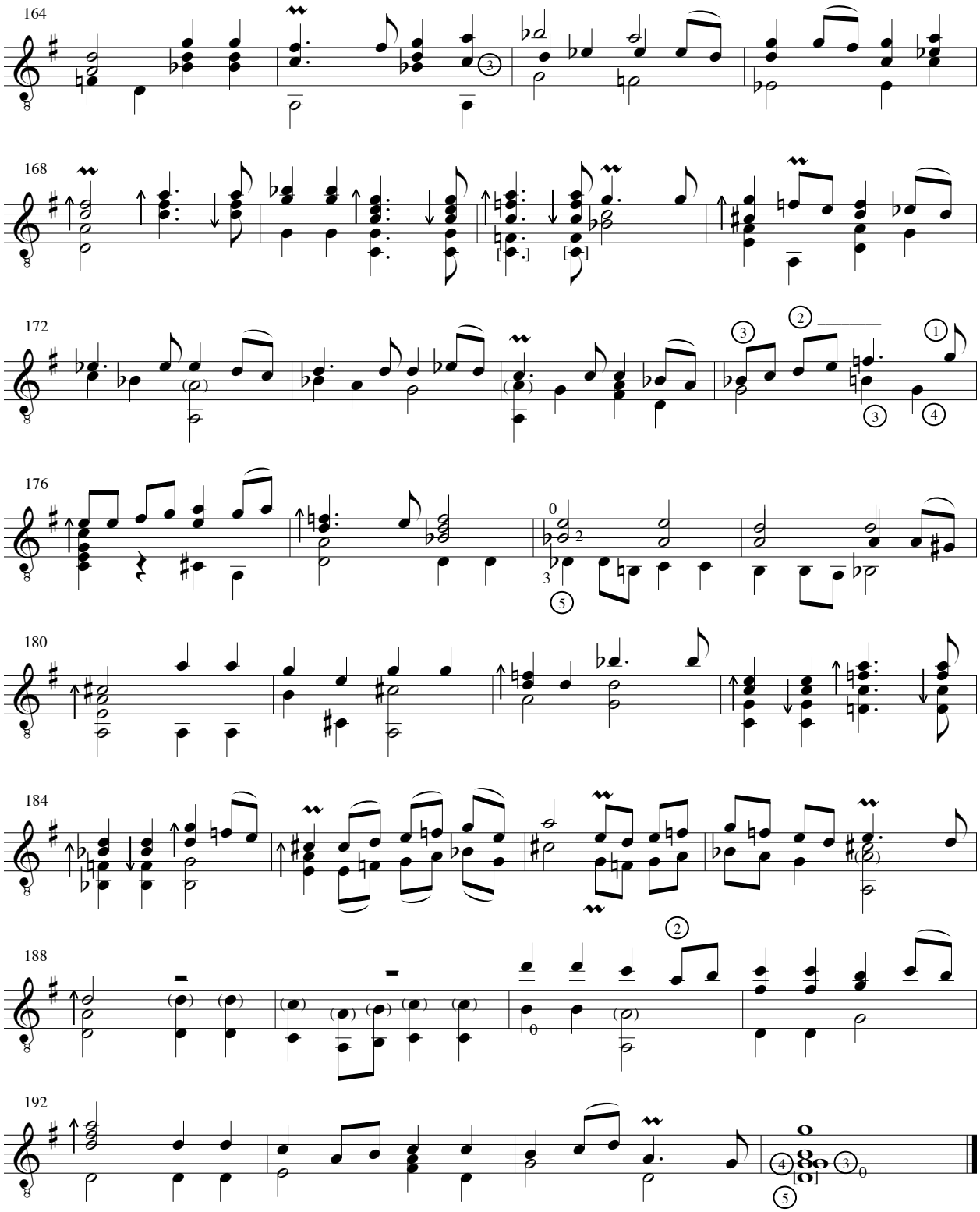

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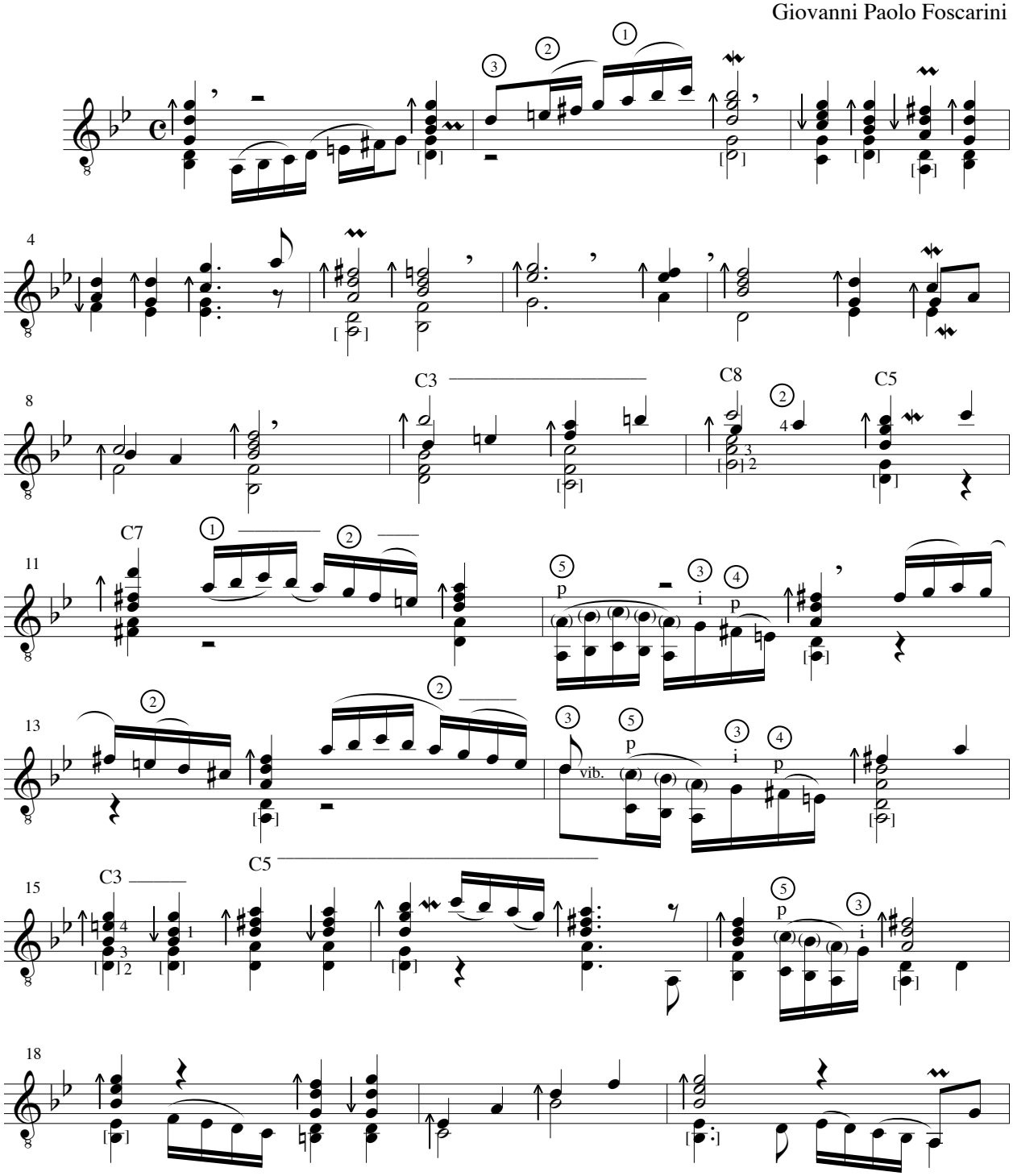
Toccatta

[Bourdon tuning]

Giovanni Paolo Foscarini



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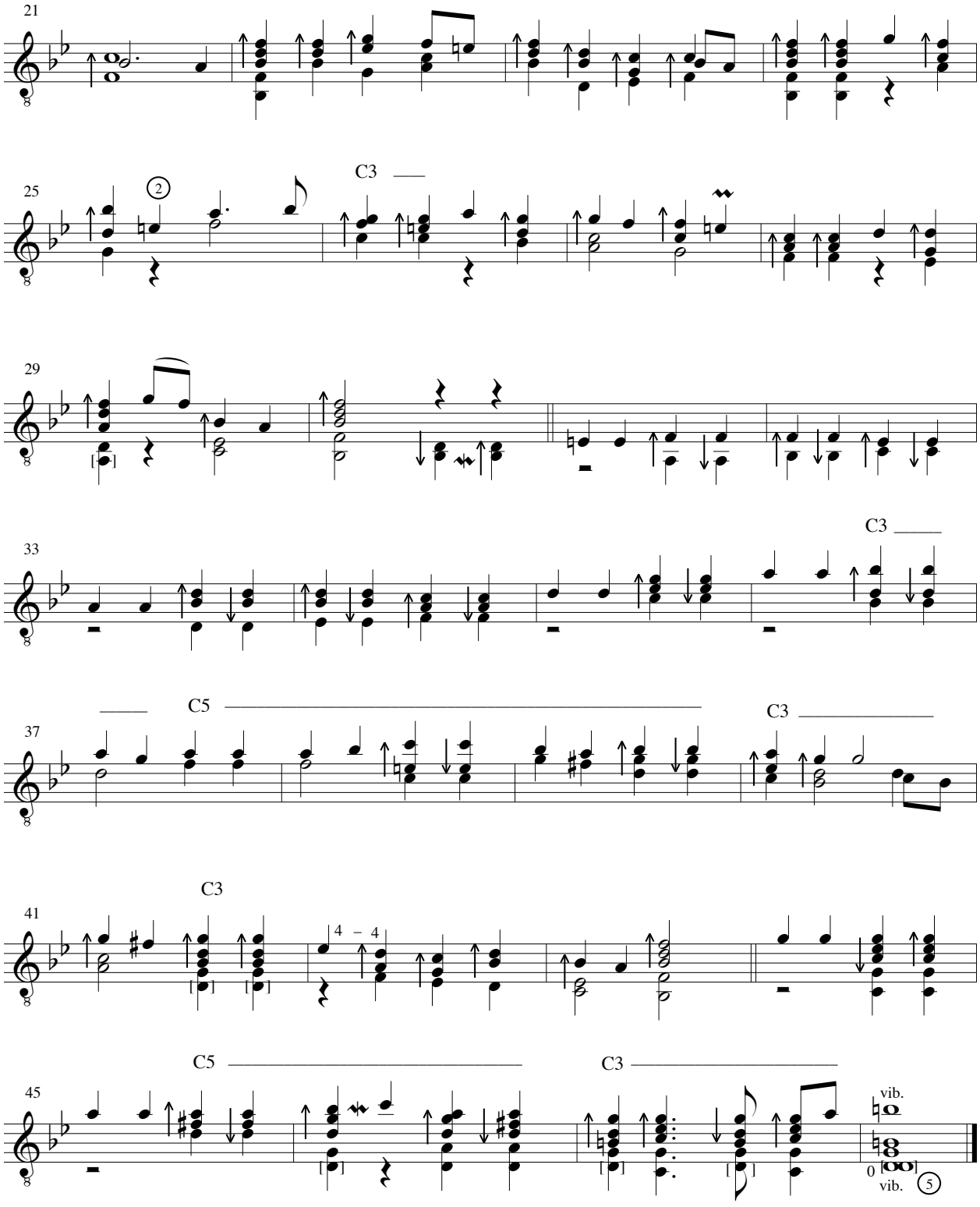

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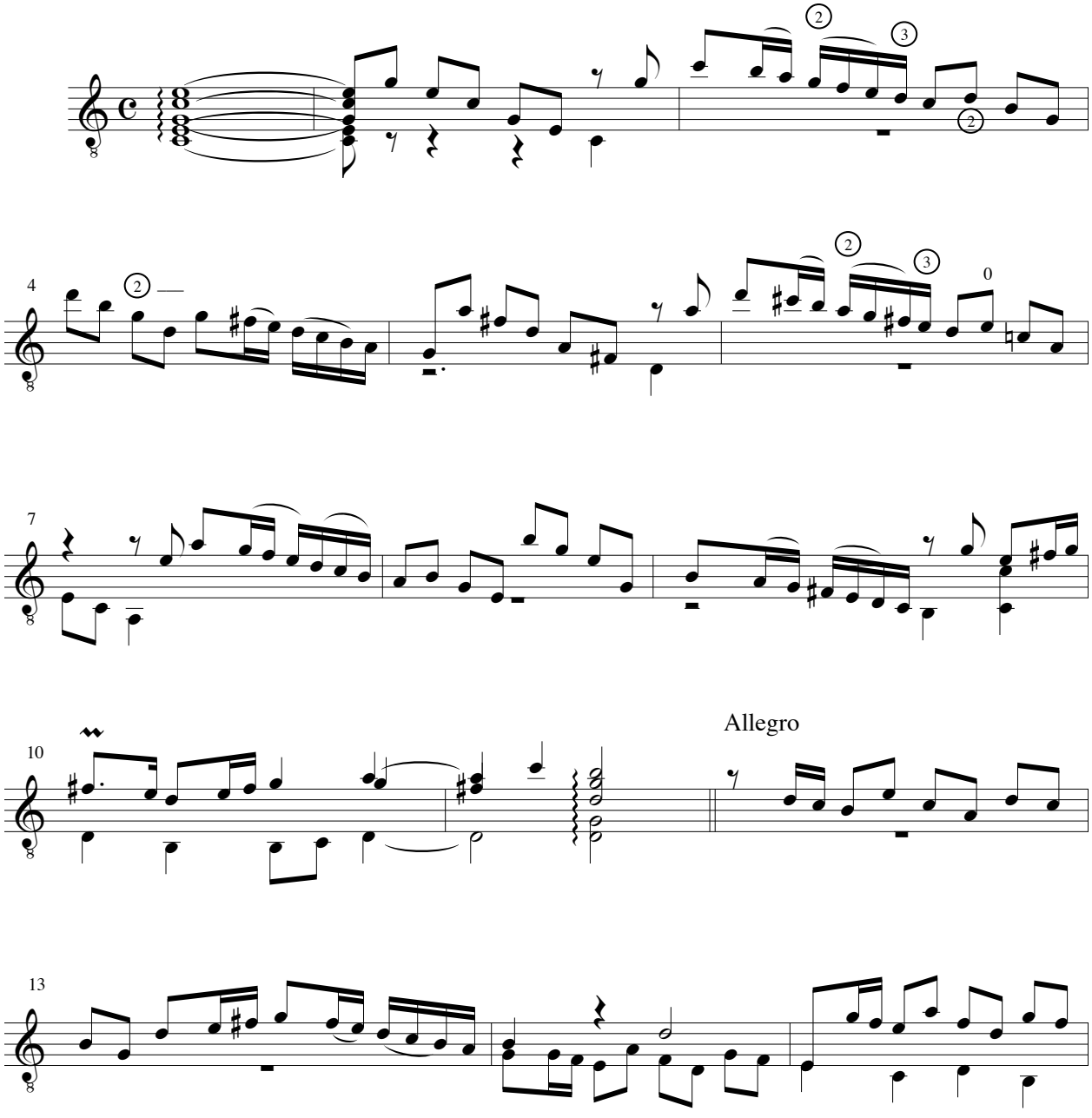
Toccata Seconda

[Bourdon tuning]

Domenico Pellegrini



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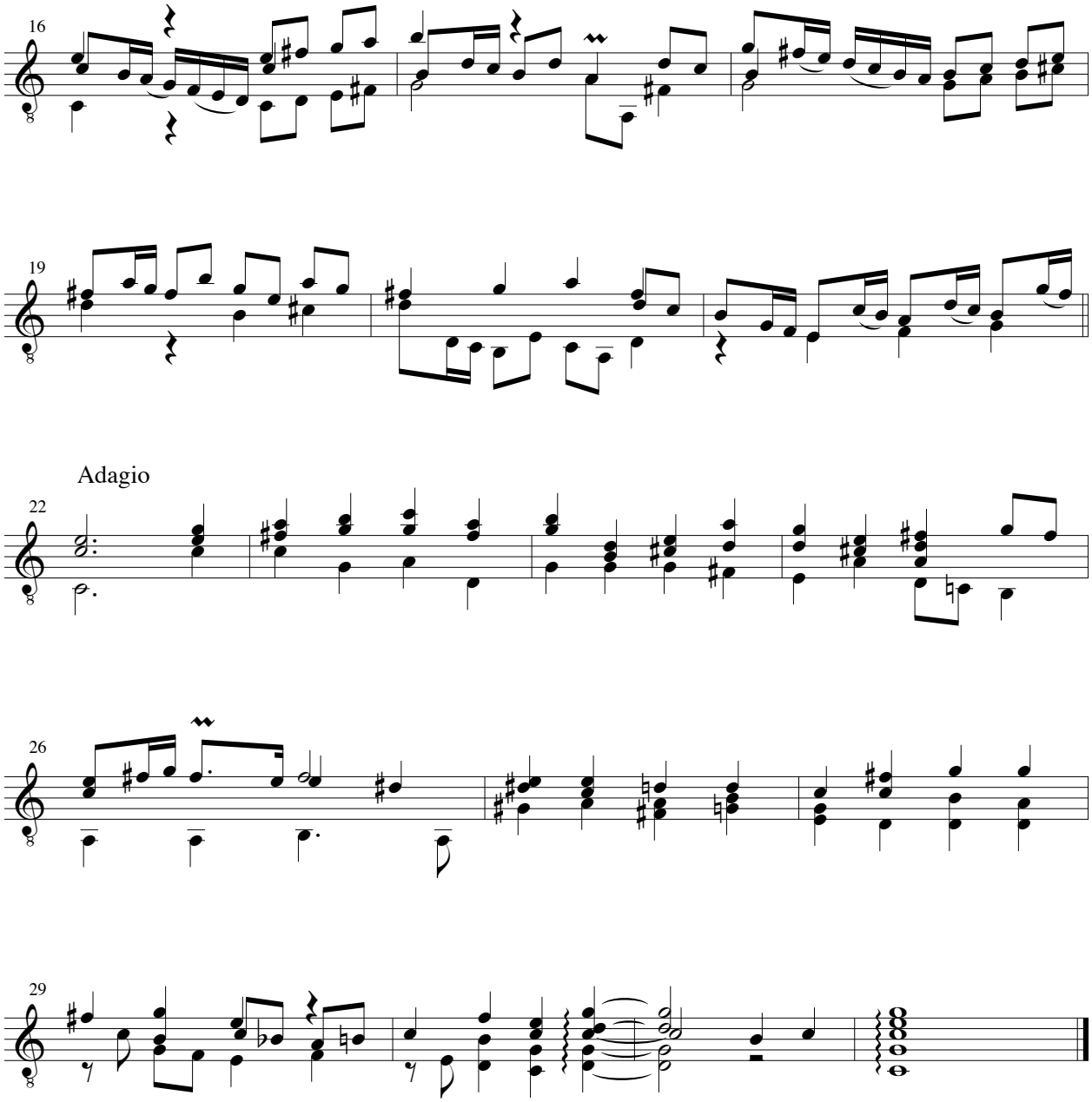

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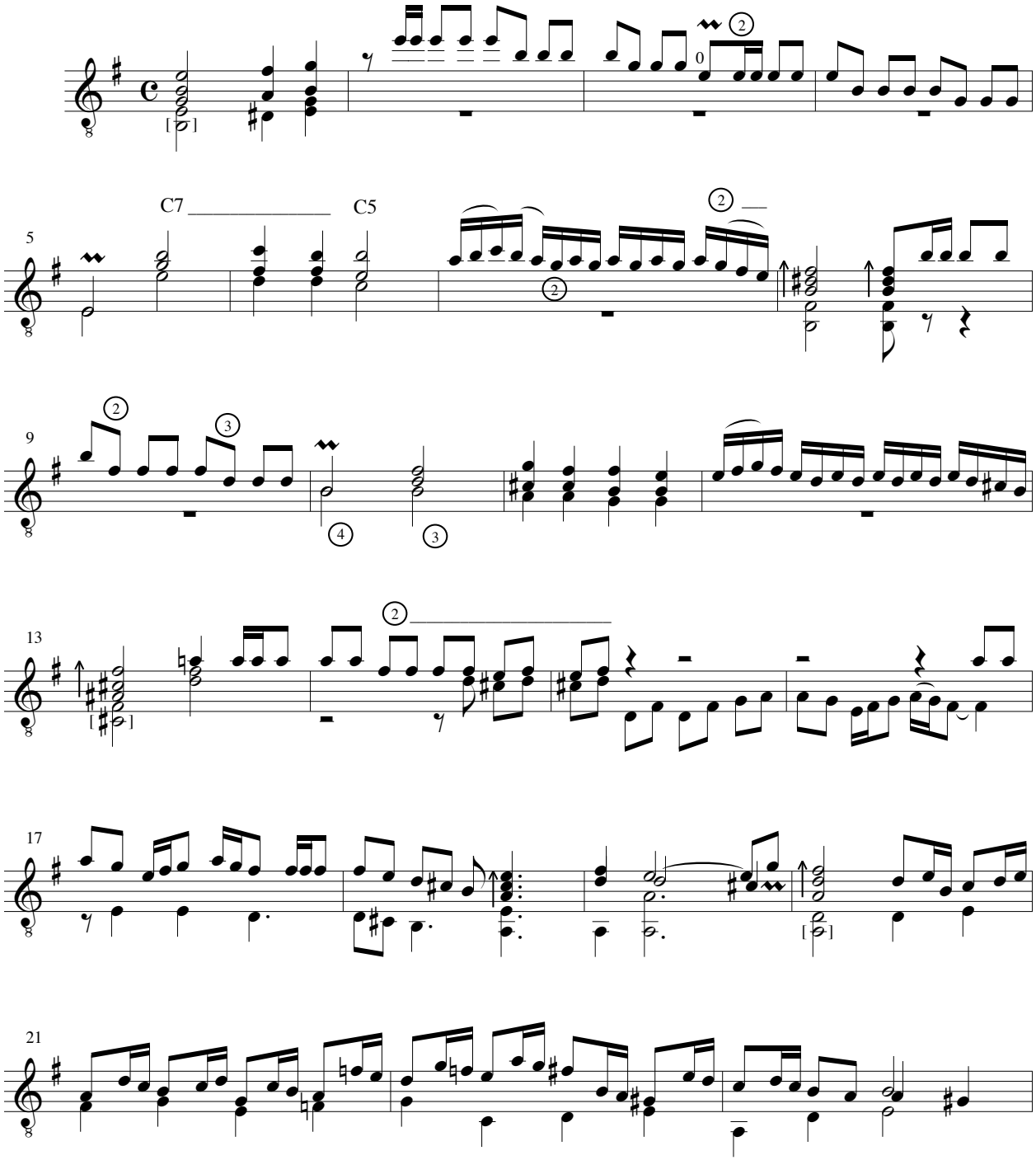
Toccata

[Bourdon tuning]

Giovanni Granata



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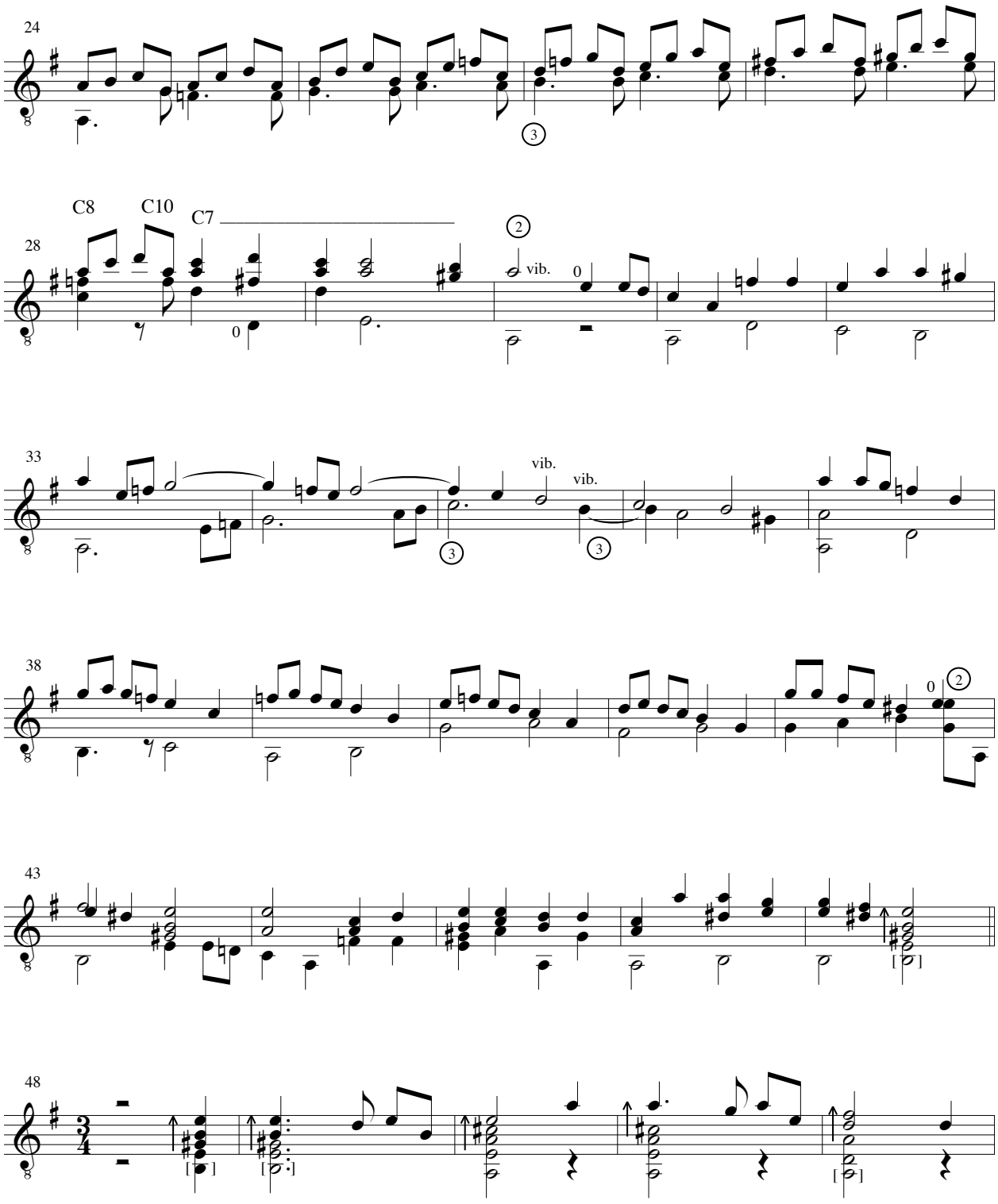

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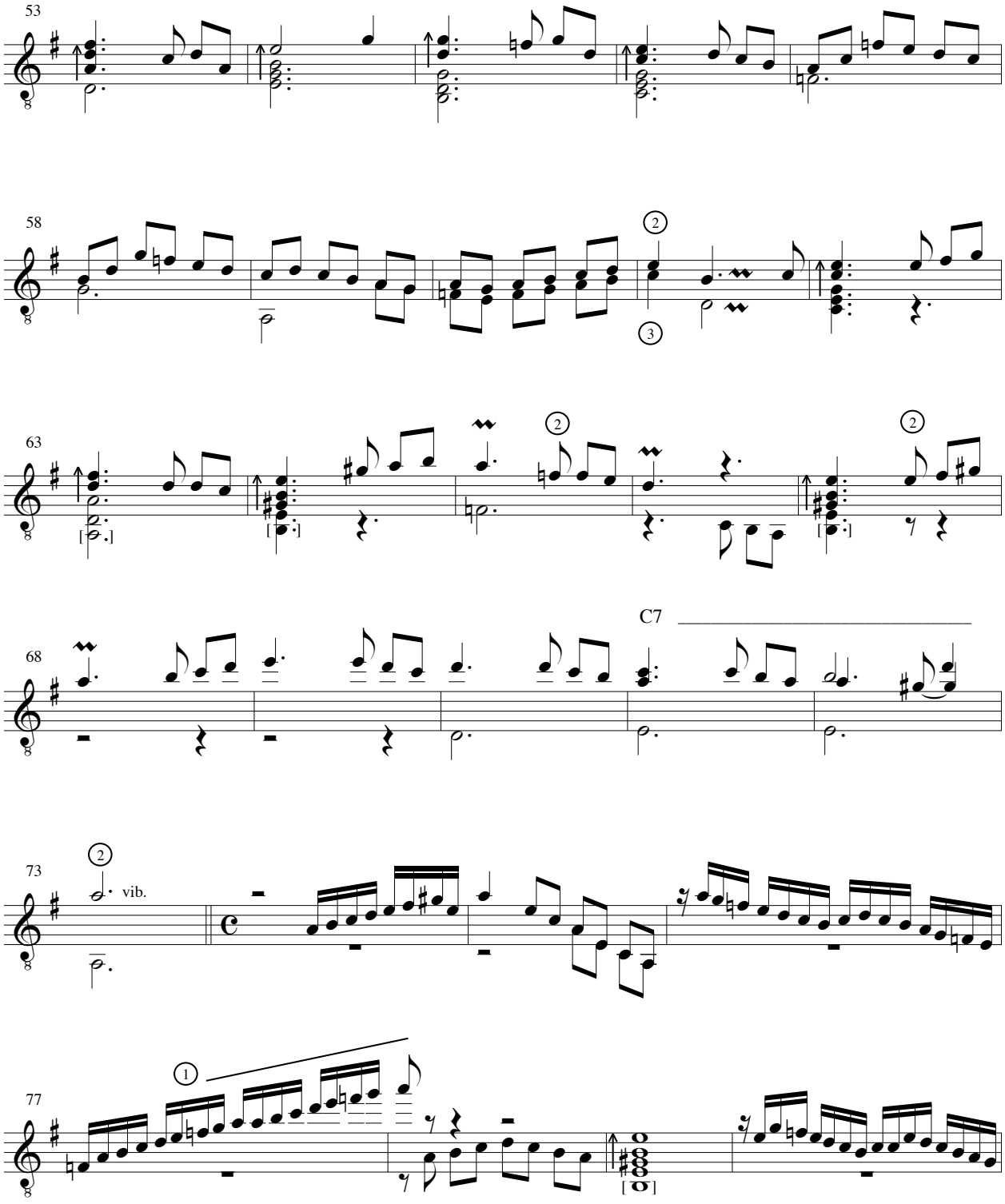

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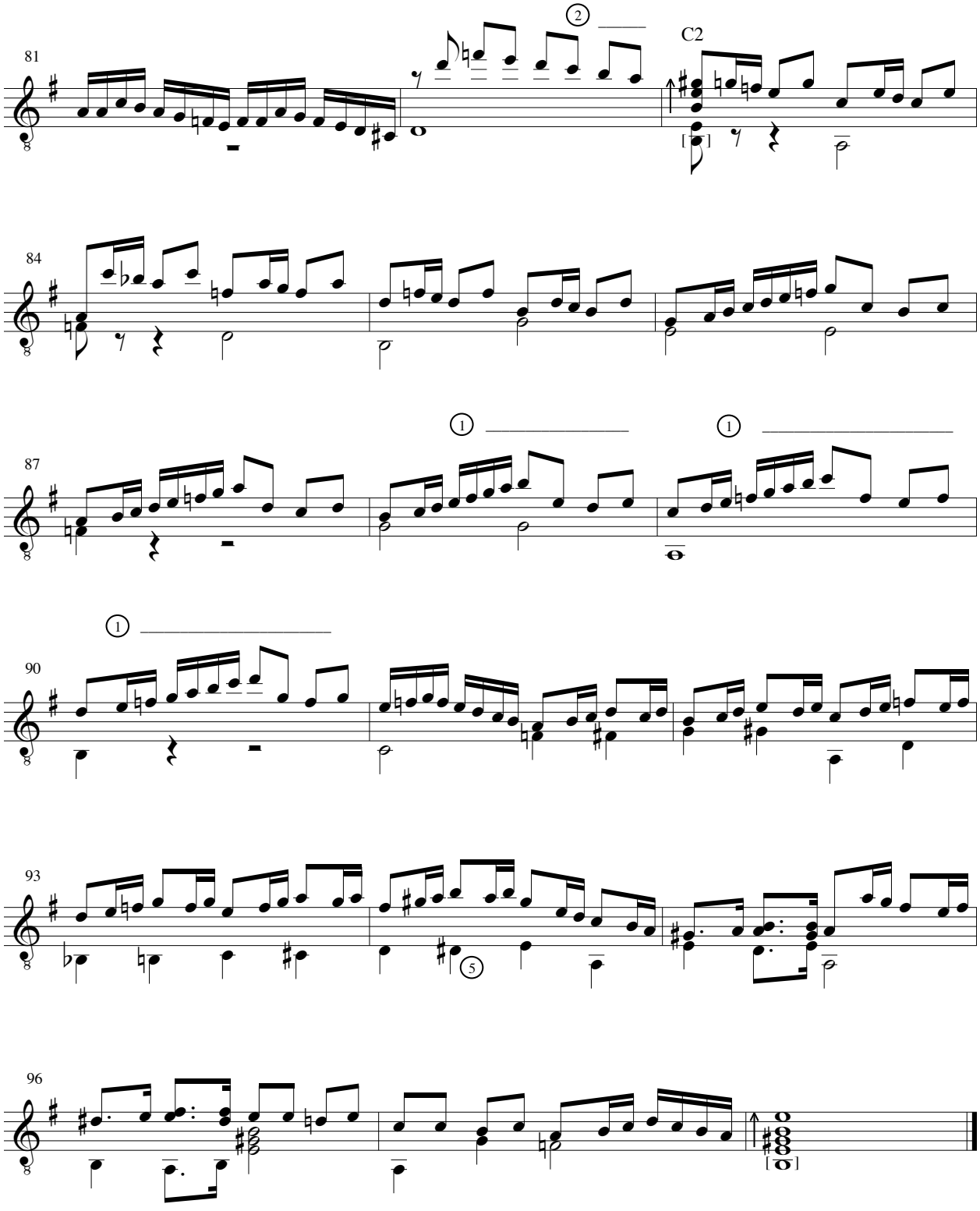

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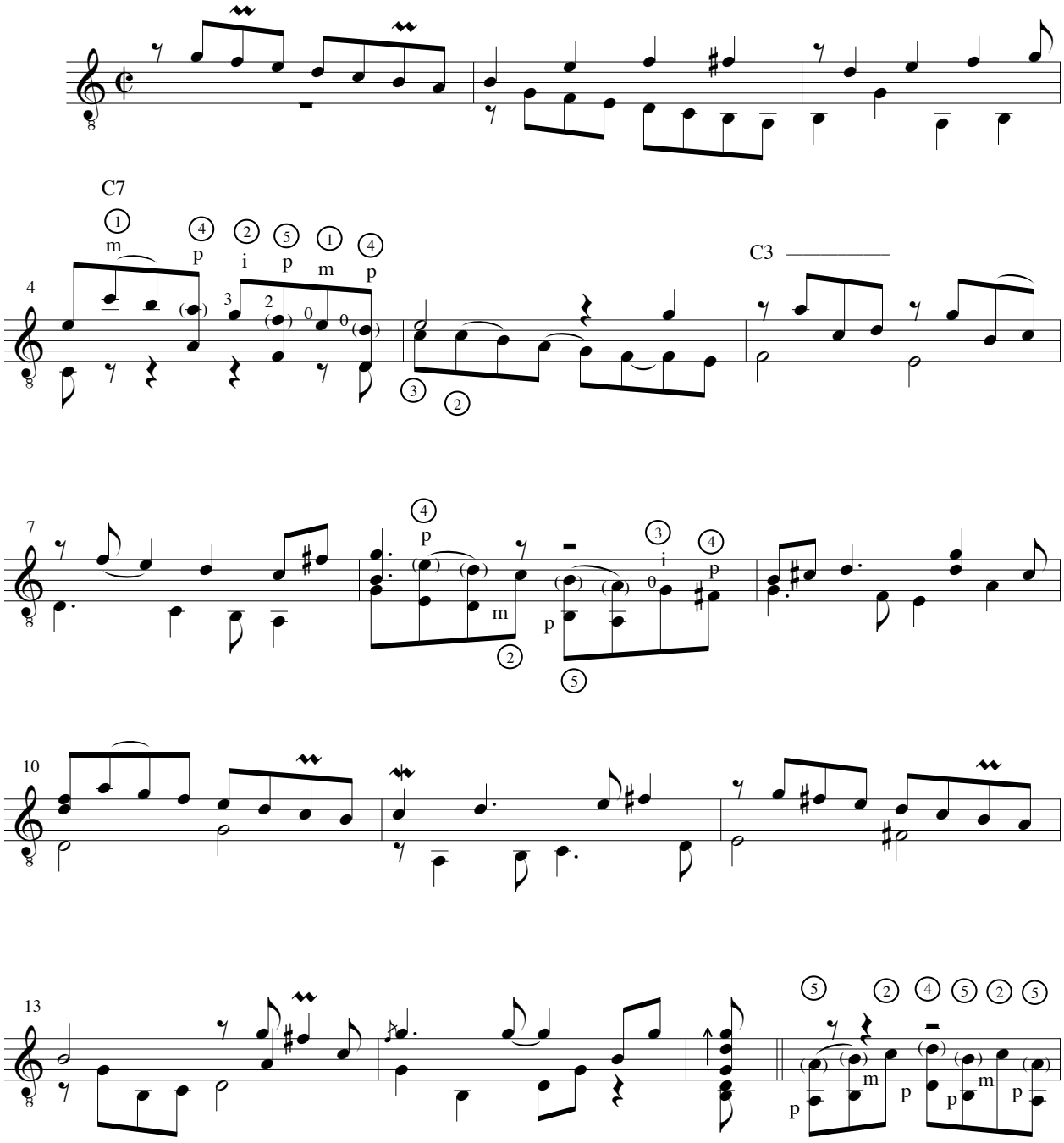
Caprice

[Re-entrant tuning]

Angelo Bartolotti



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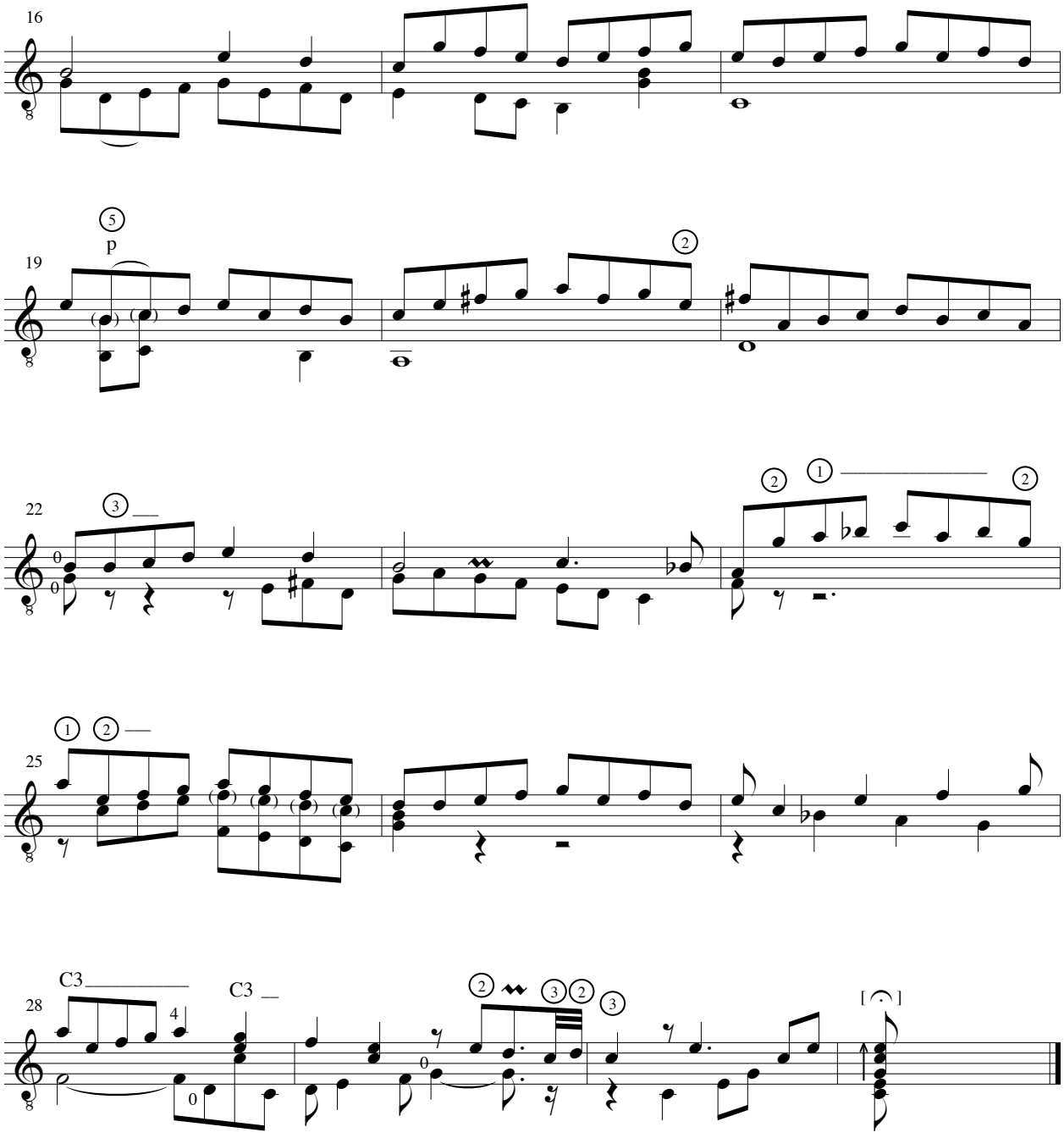

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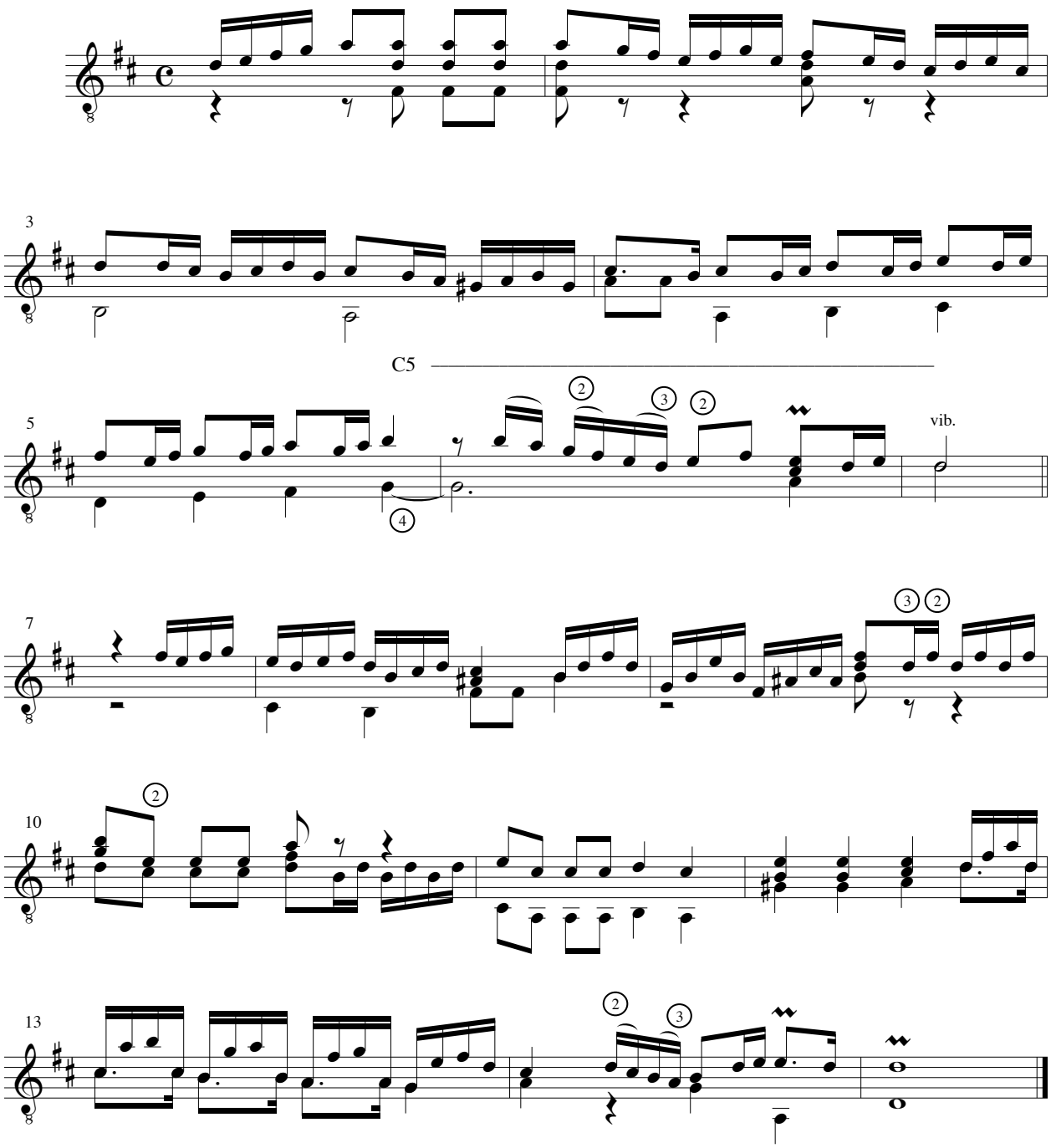
Capriccio

[Re-entrant tuning]

Francesco Asioli



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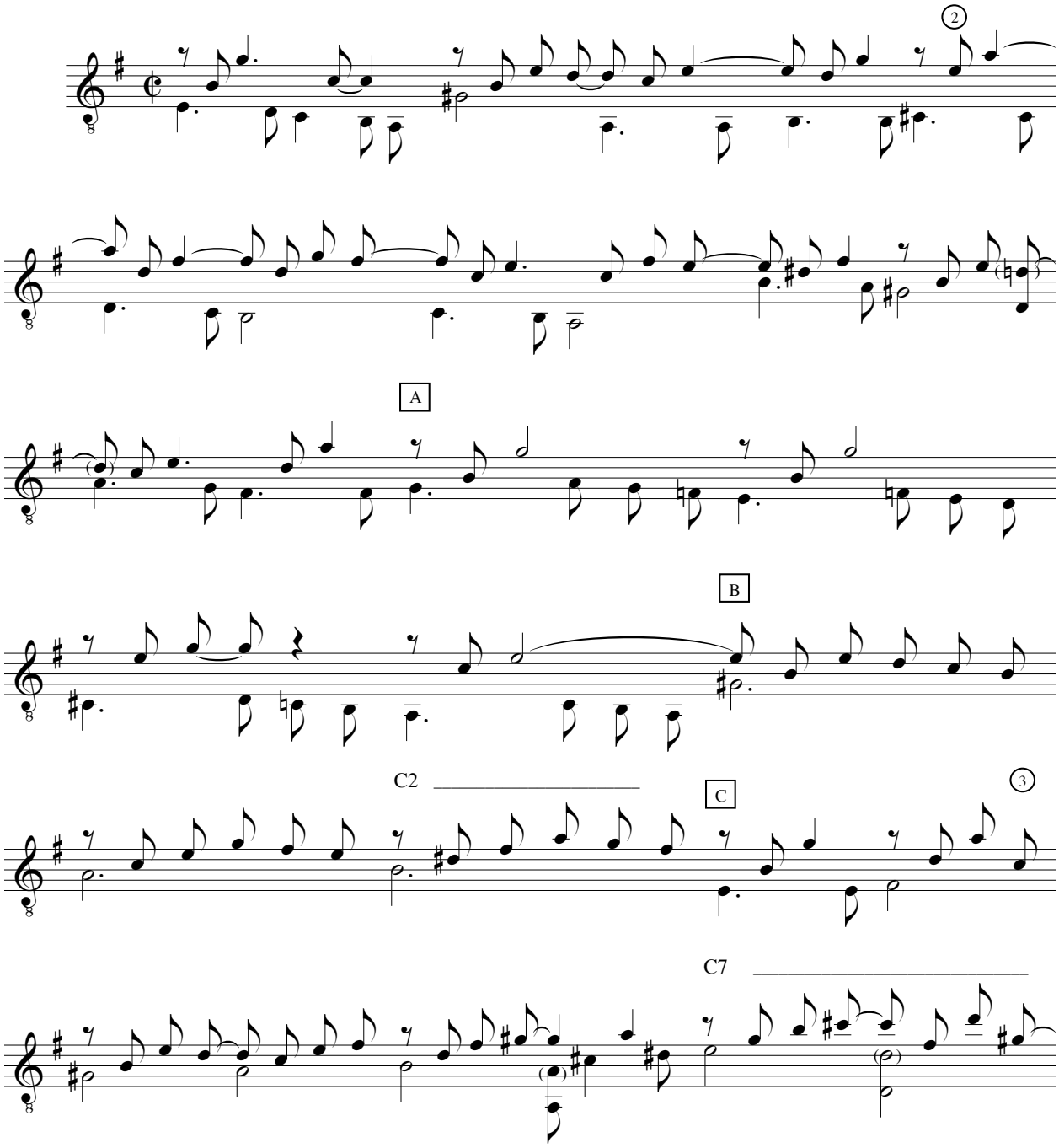
Preludio, o capricho

[Re-entrant tuning]

Gaspar Sanz



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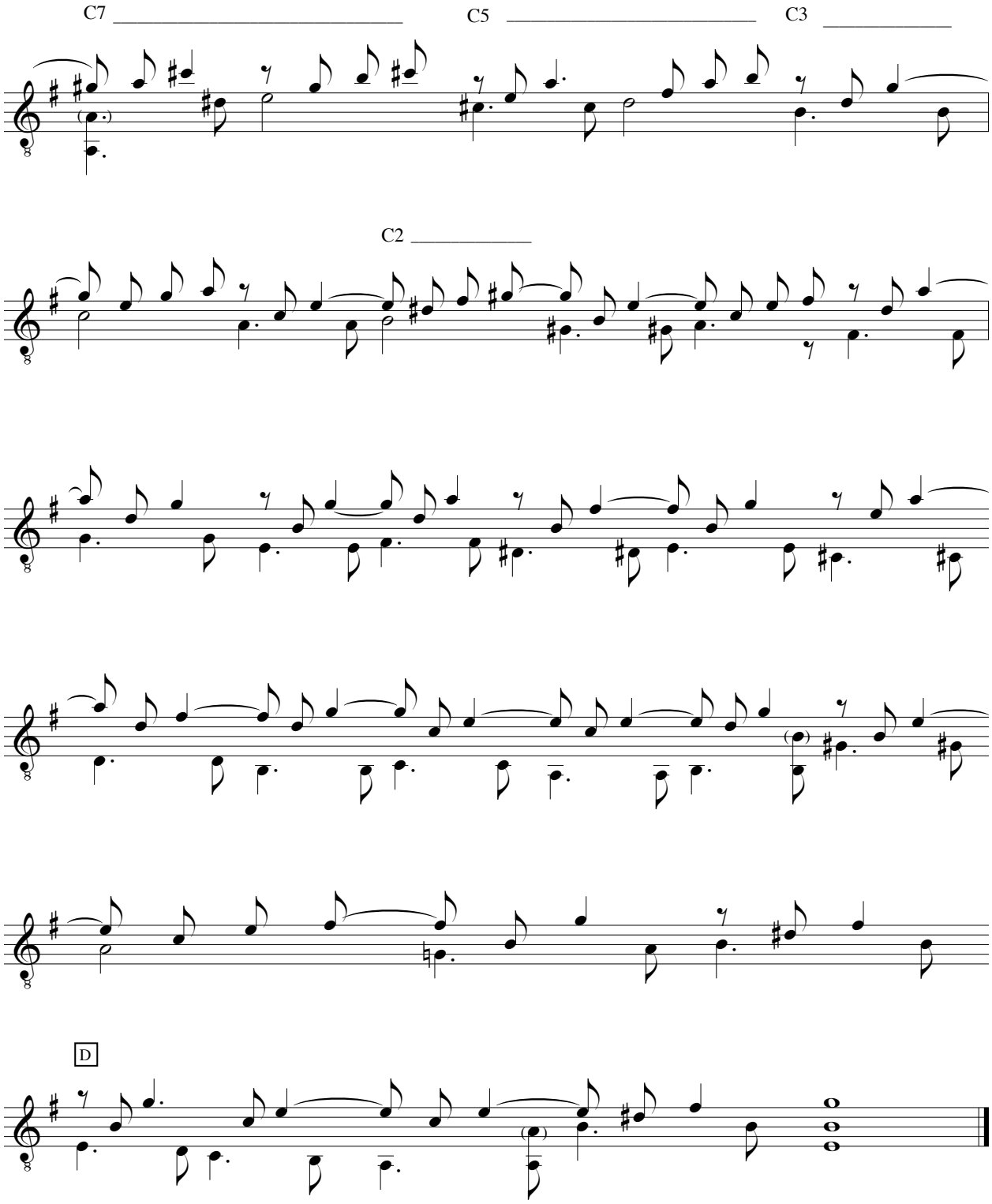

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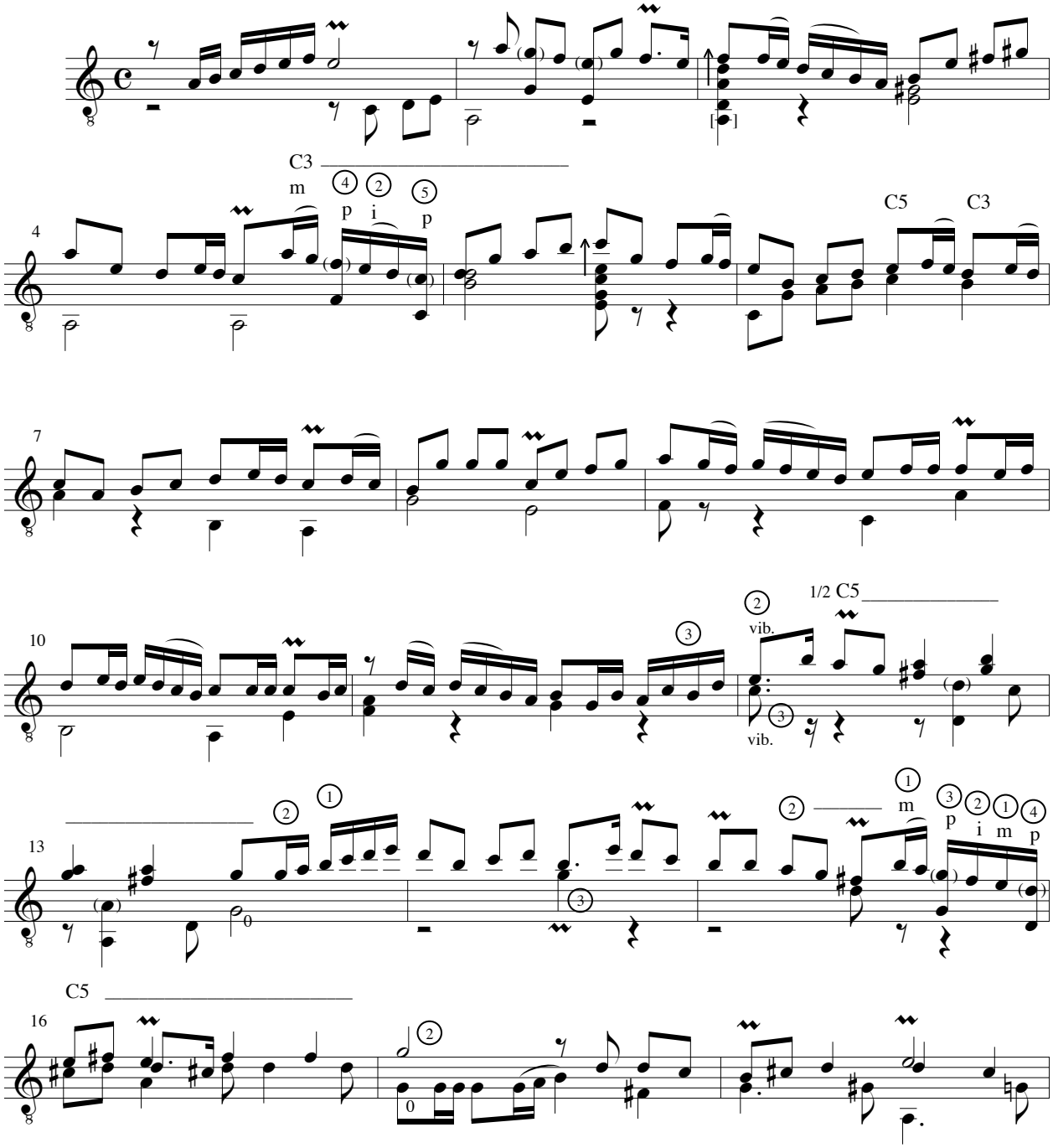
Preludio

[Bourdon tuning]

Giovanni Granata



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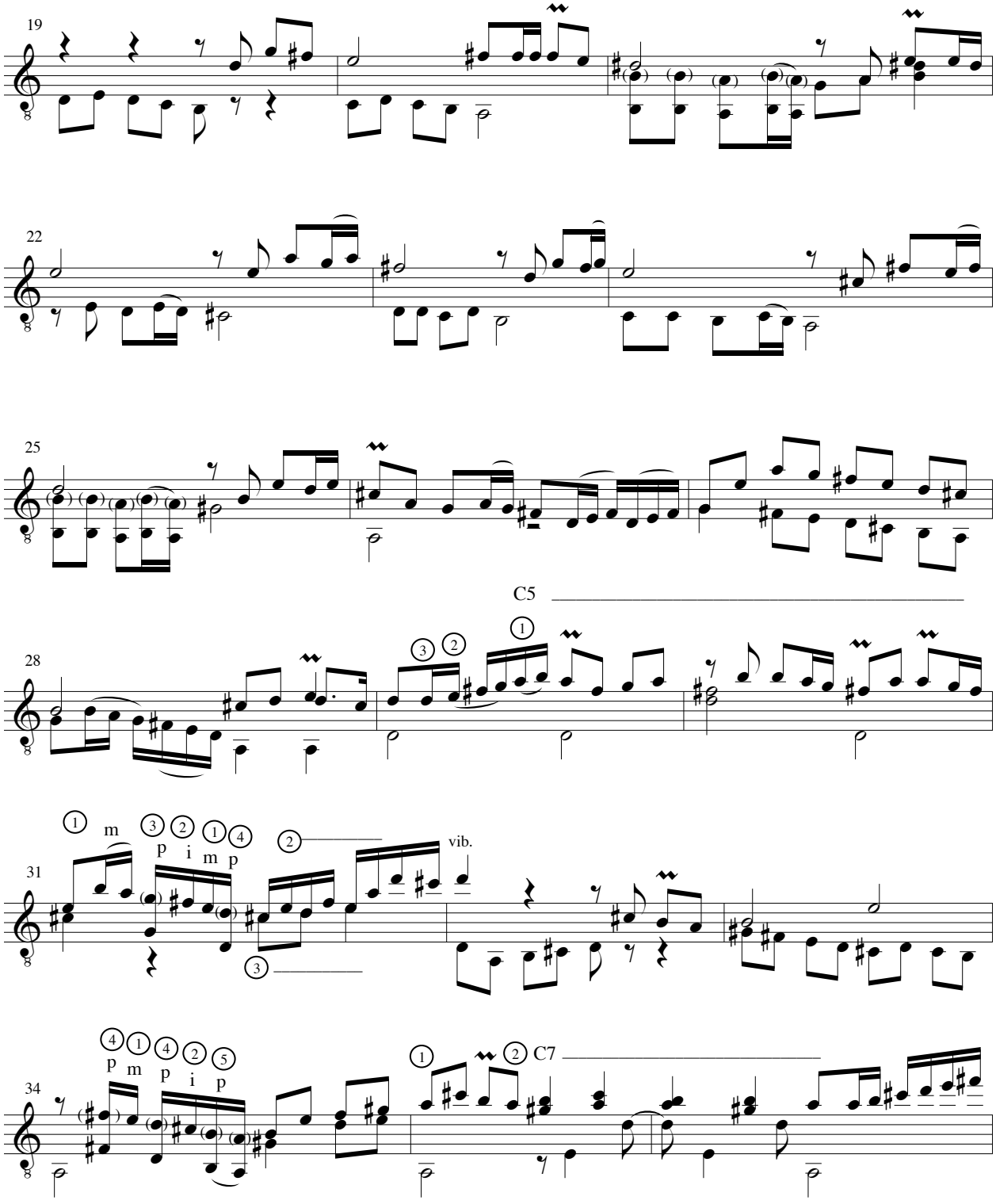

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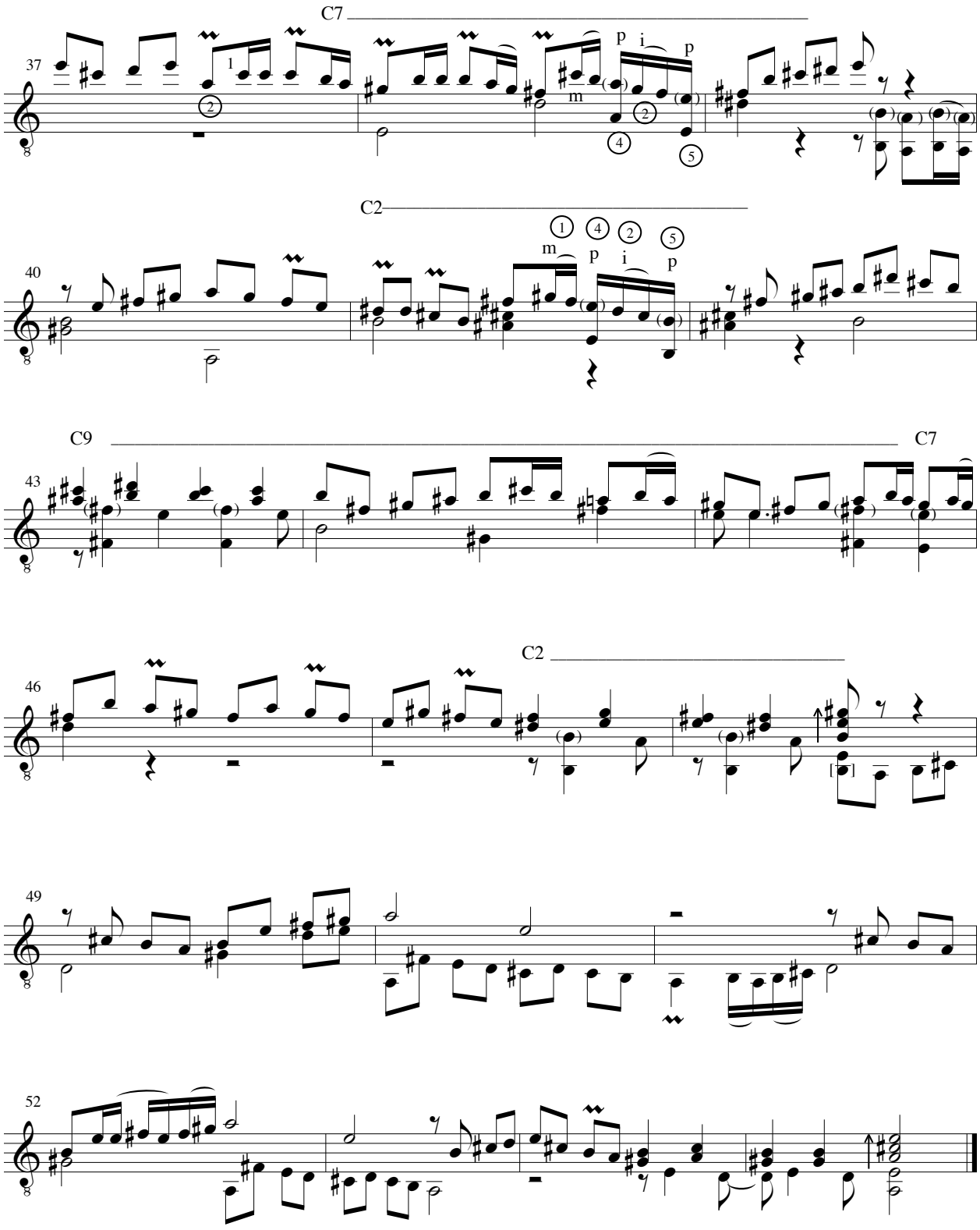

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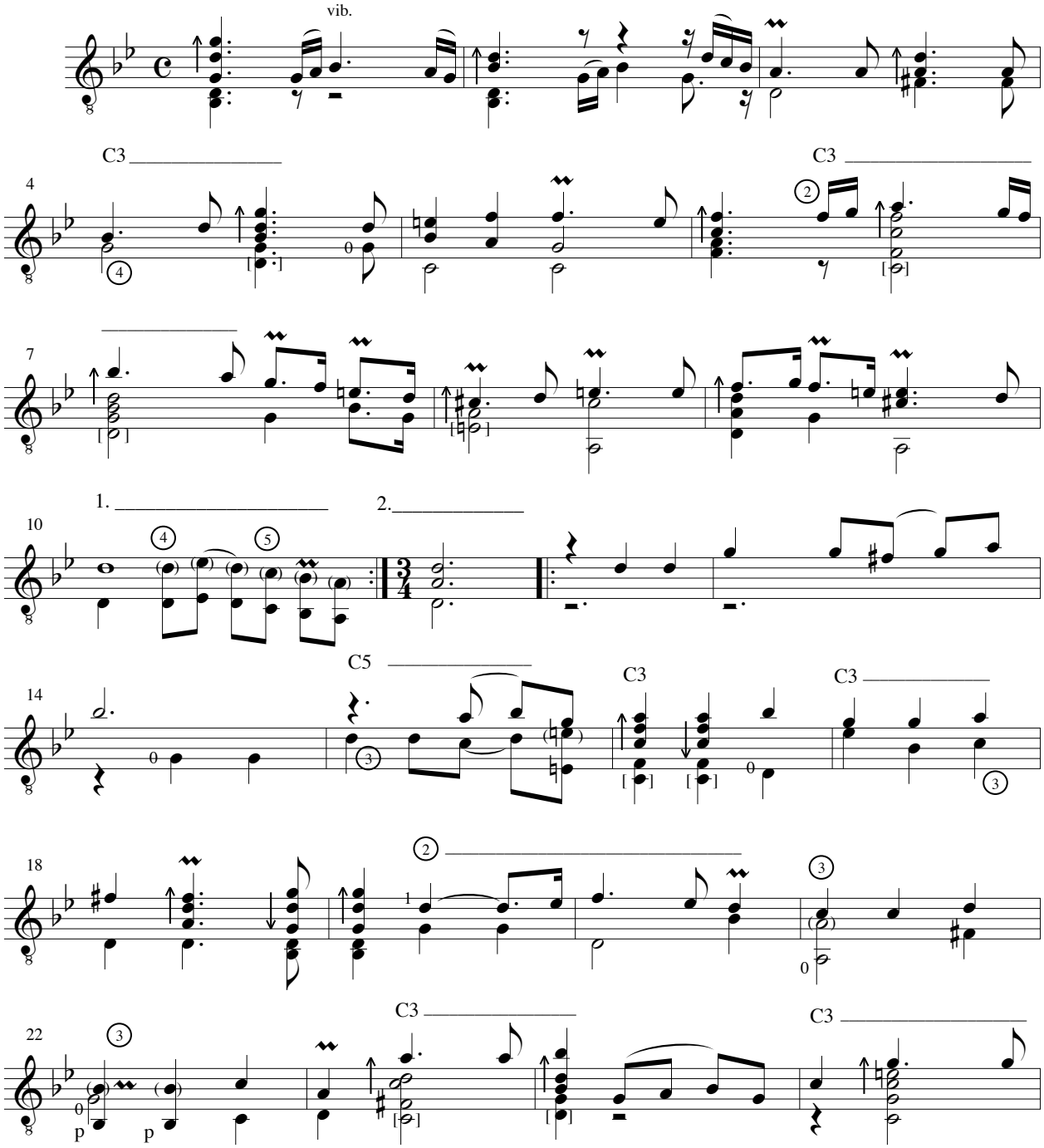
Ouverture la Grotte de Versailles

[French tuning]

Robert de Visée



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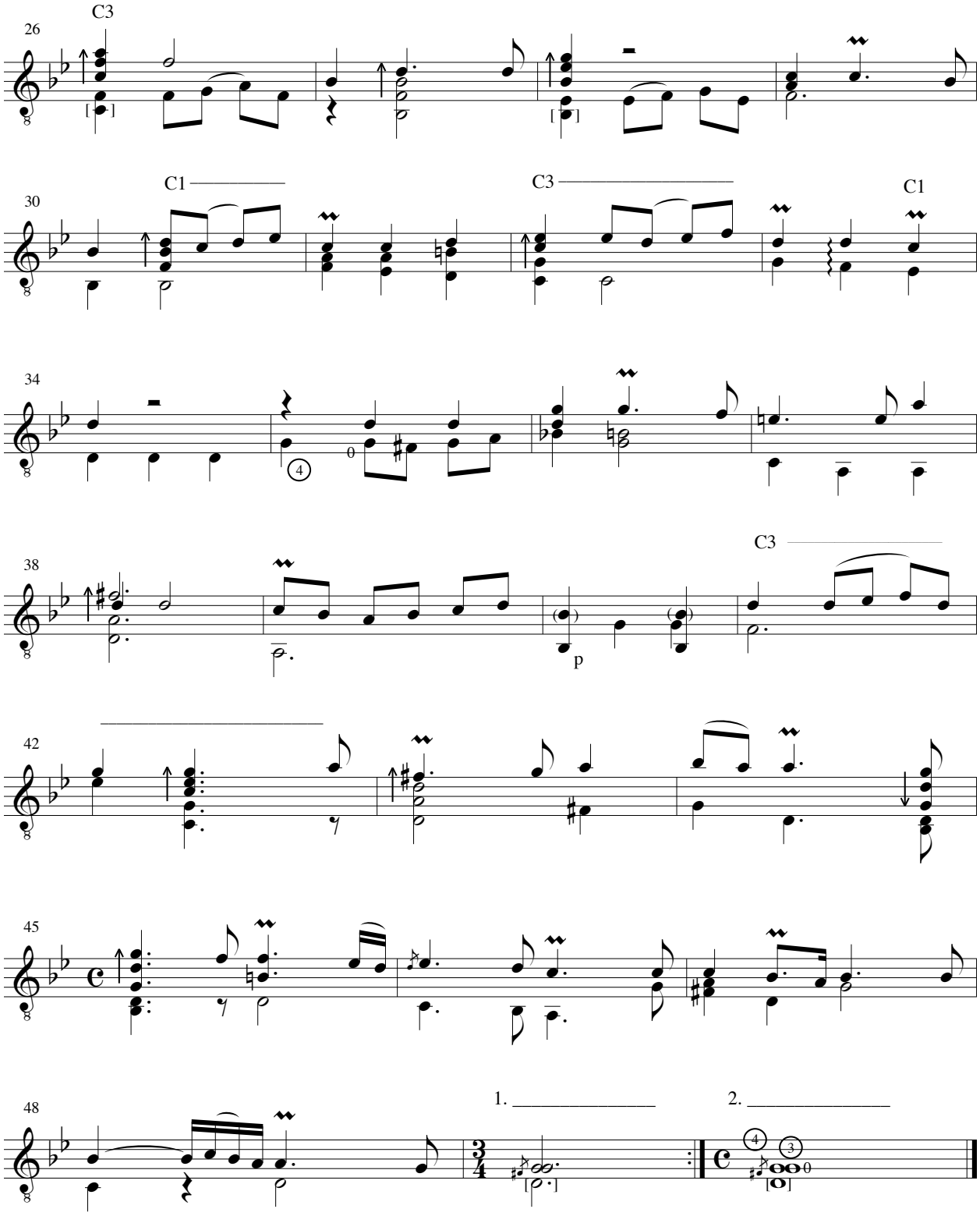

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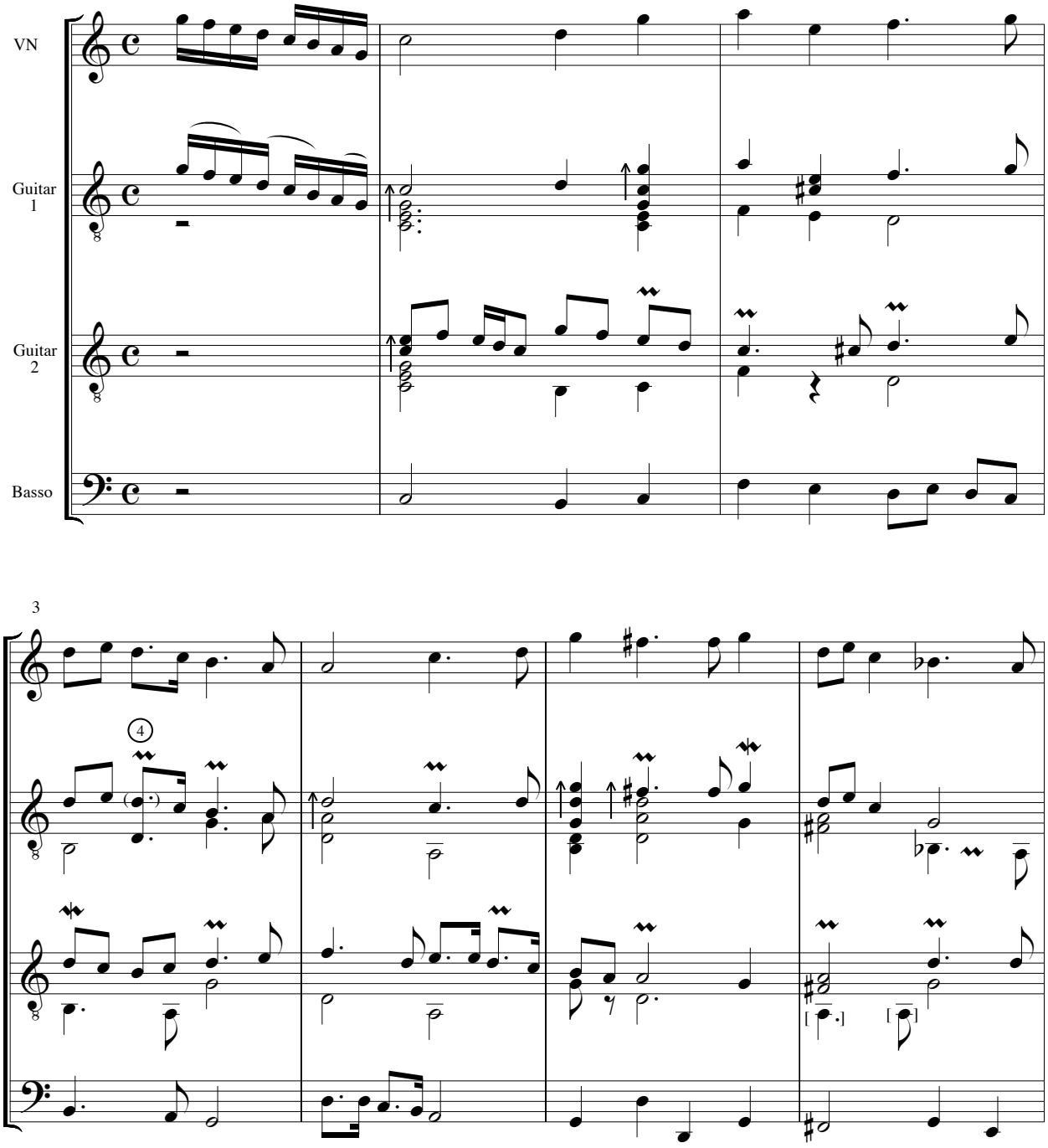
Ouverture

[French tuning]

Antoine Carré



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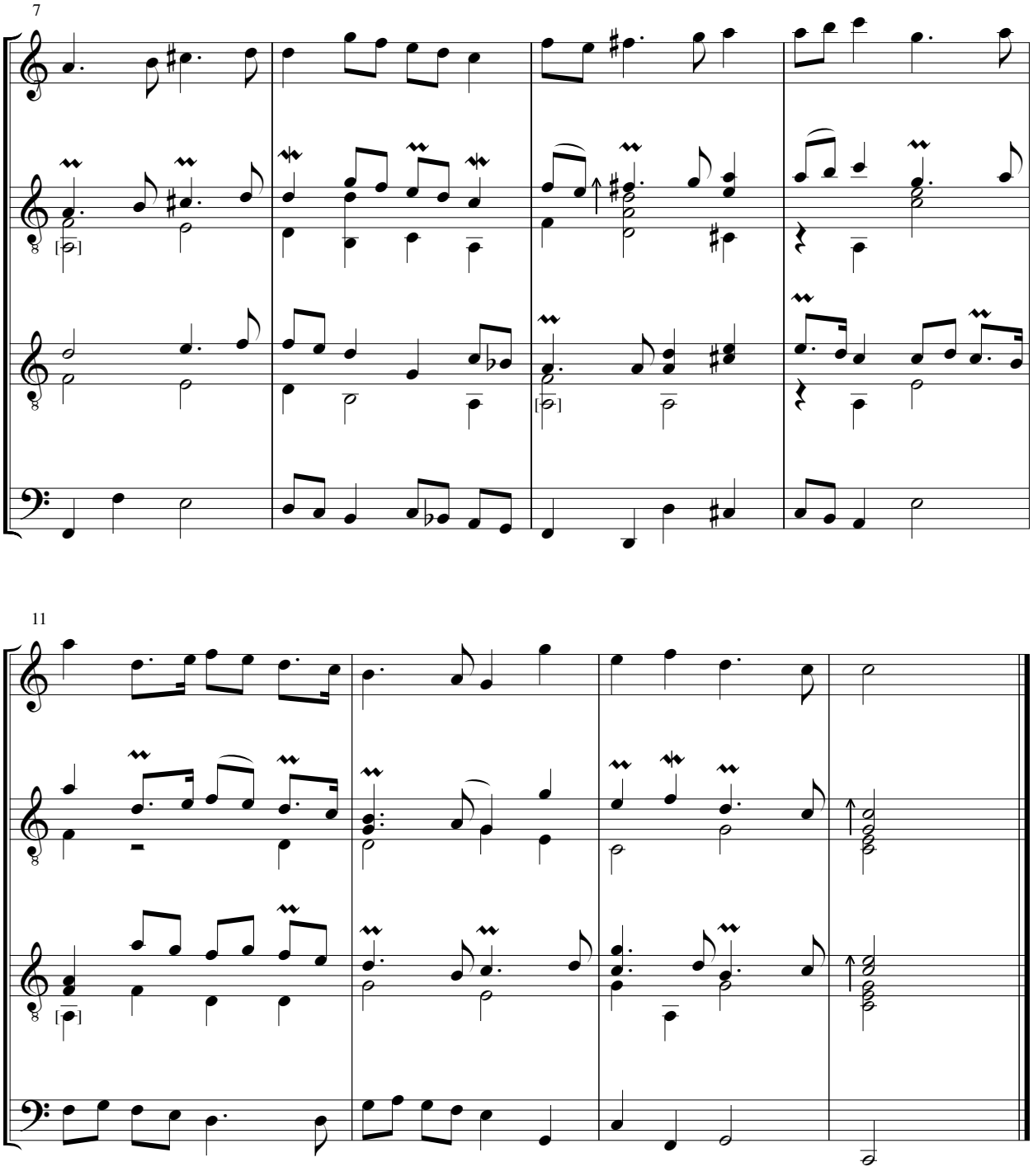

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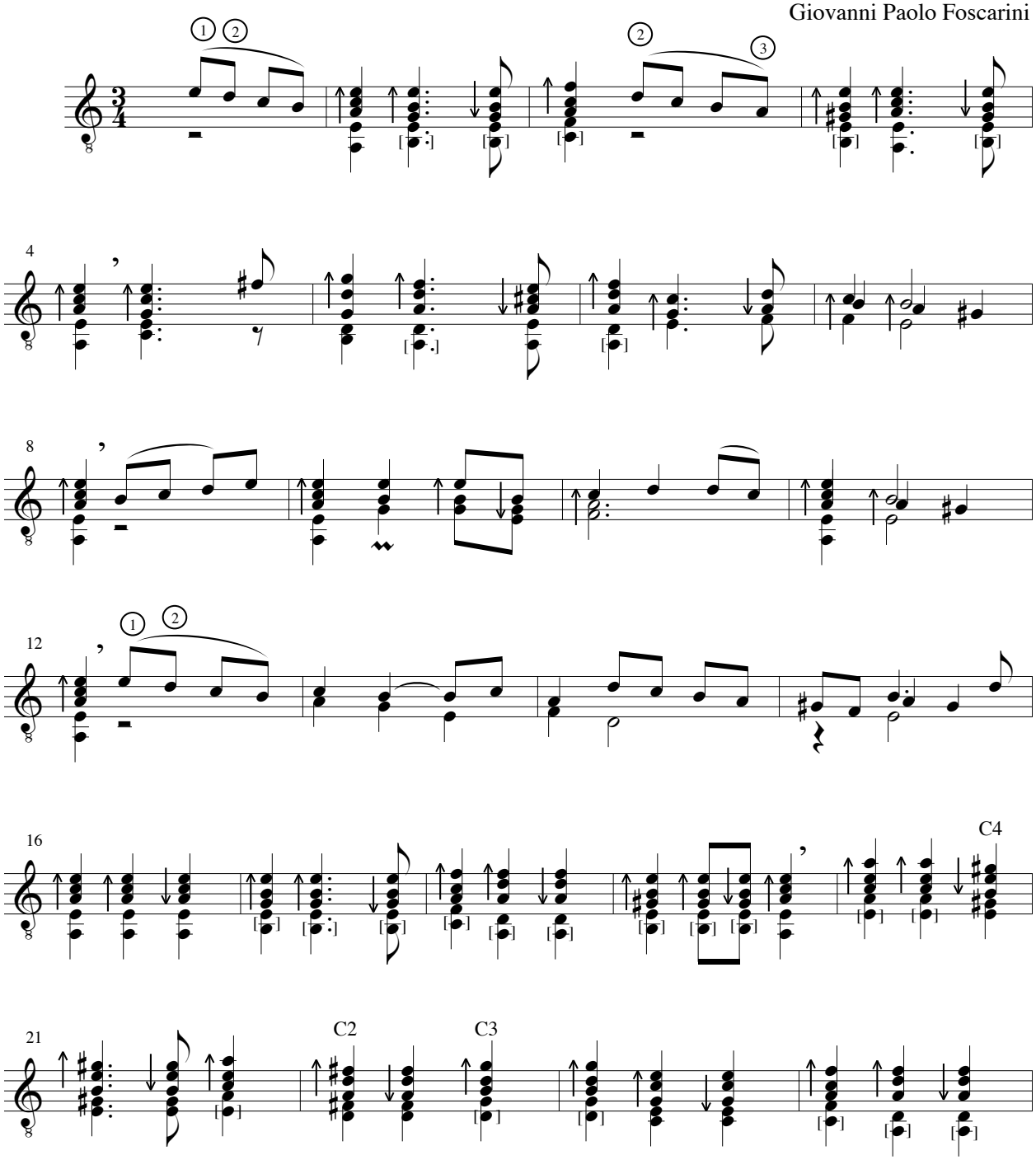
Passacaglio

[Bourdon tuning]

Giovanni Paolo Foscarini



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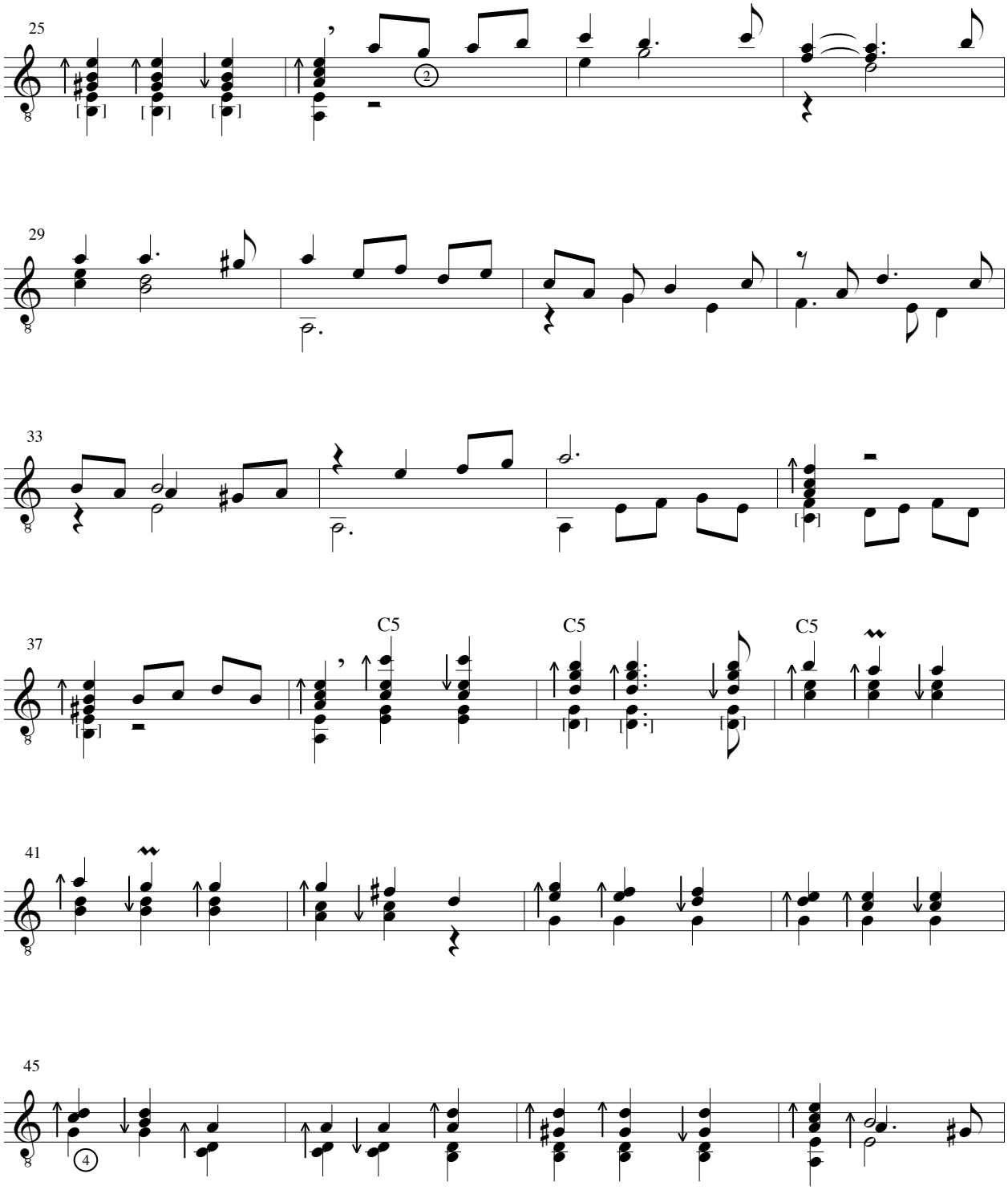

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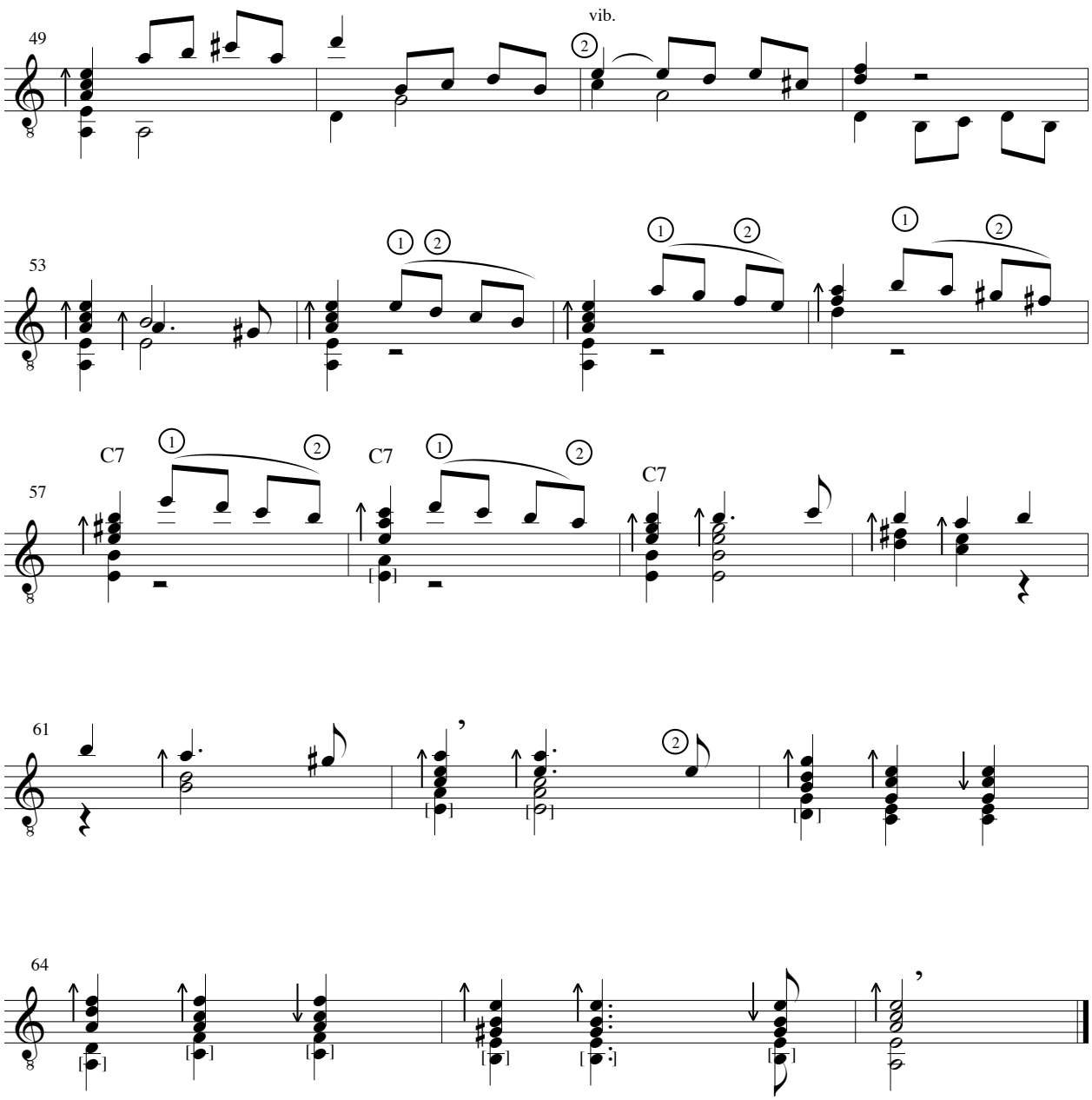

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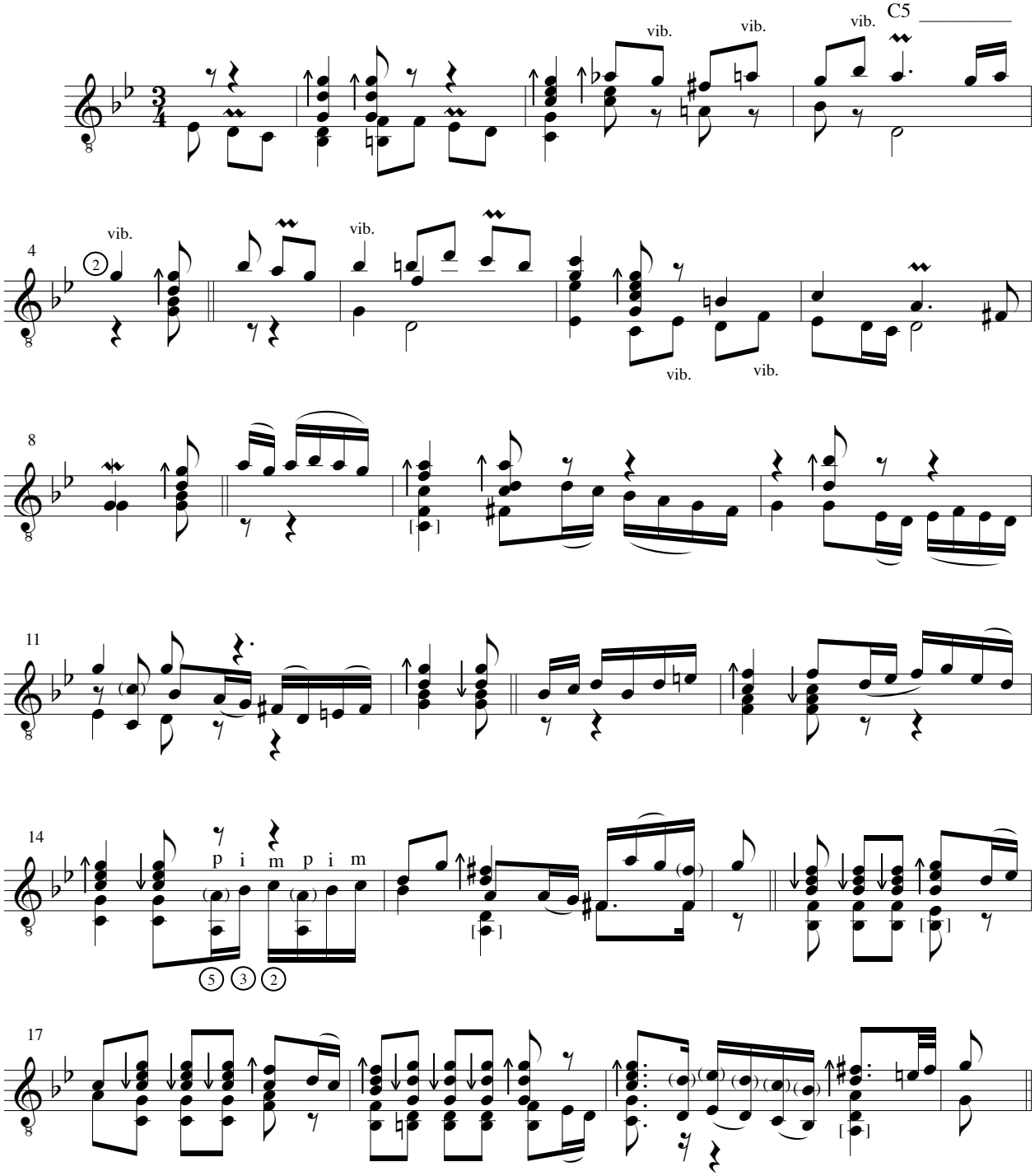
Passacagli

[French tuning]

Ludovico Roncalli



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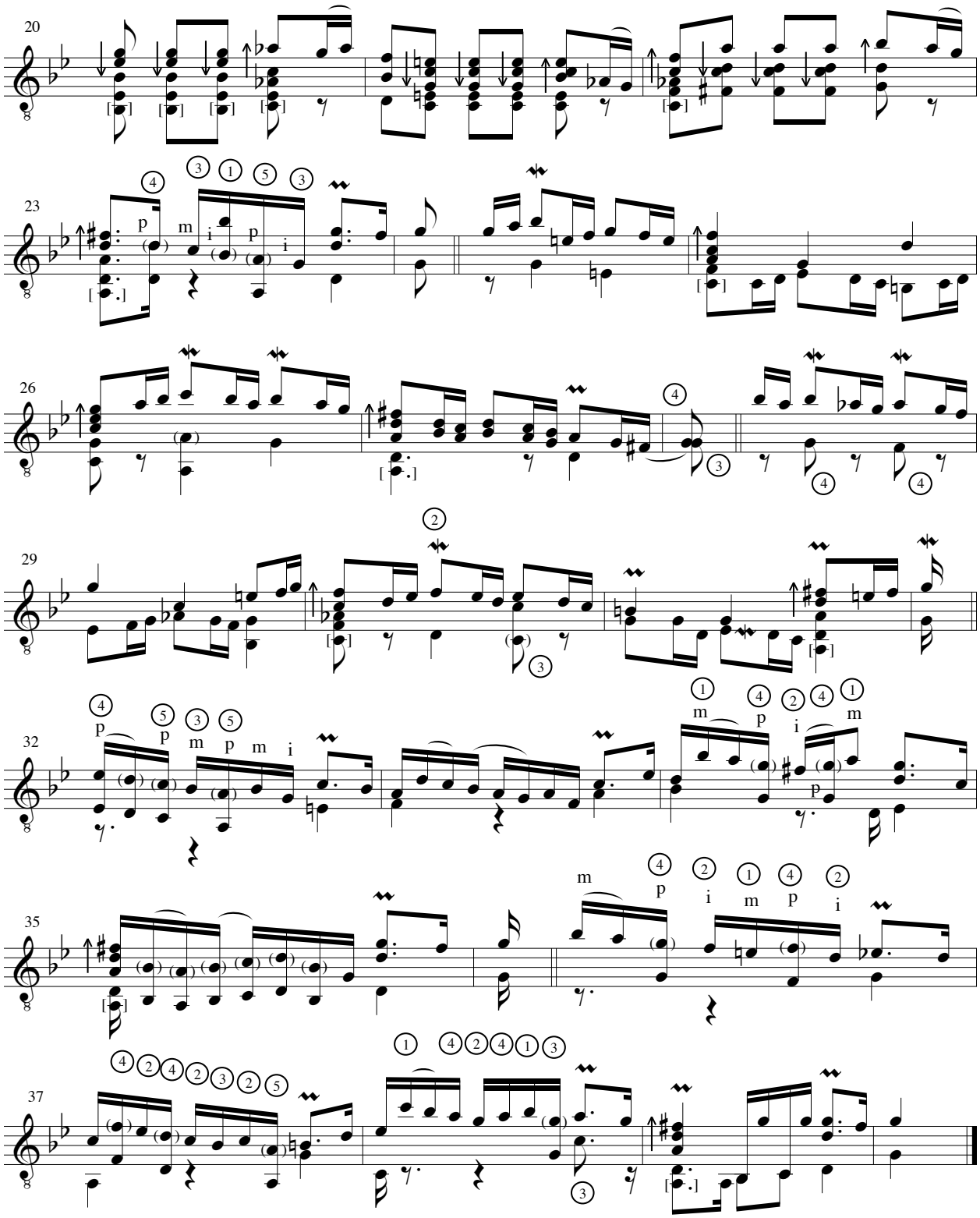

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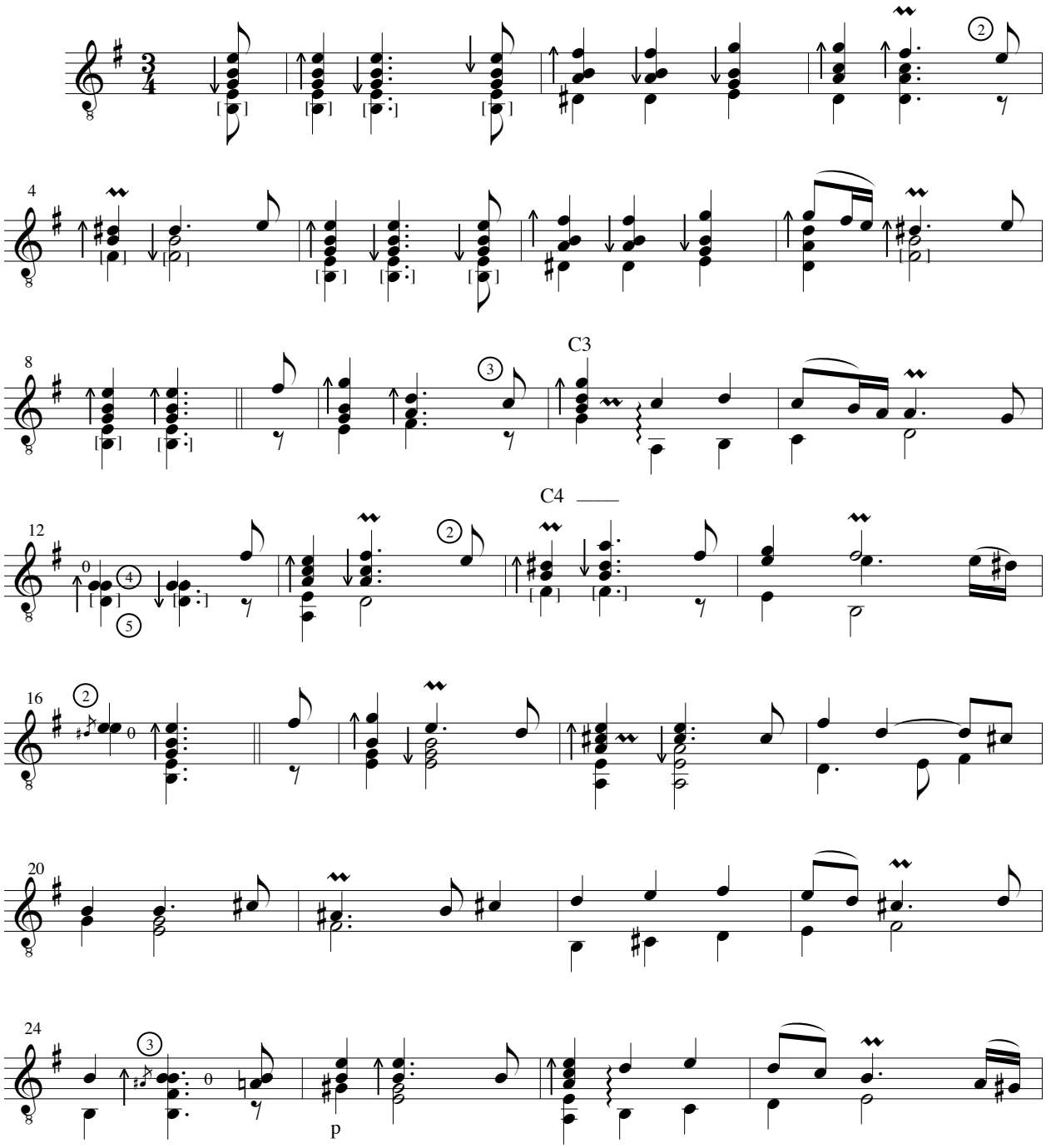
Passacaille

[French tuning]

Nicolas Derosier



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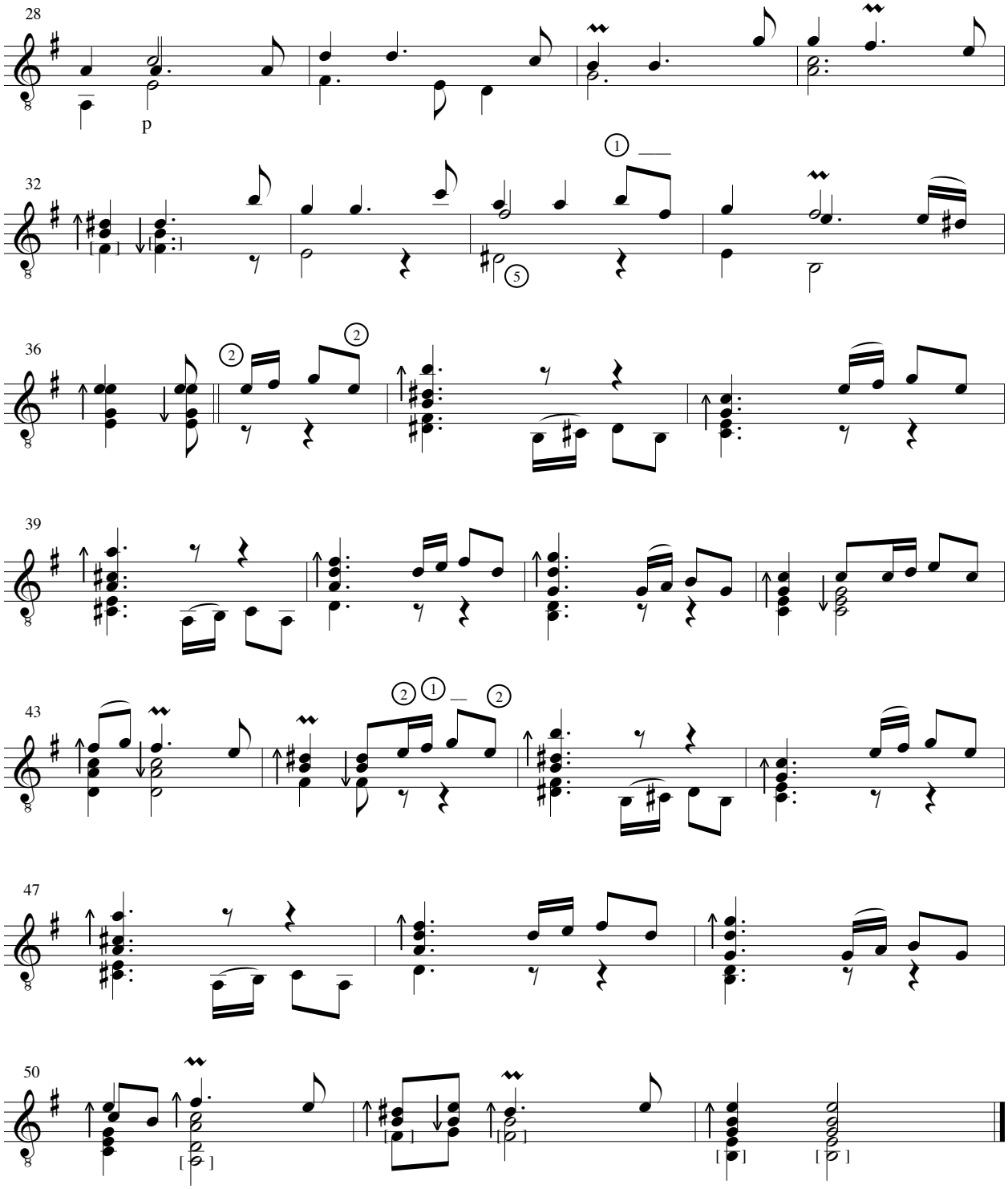

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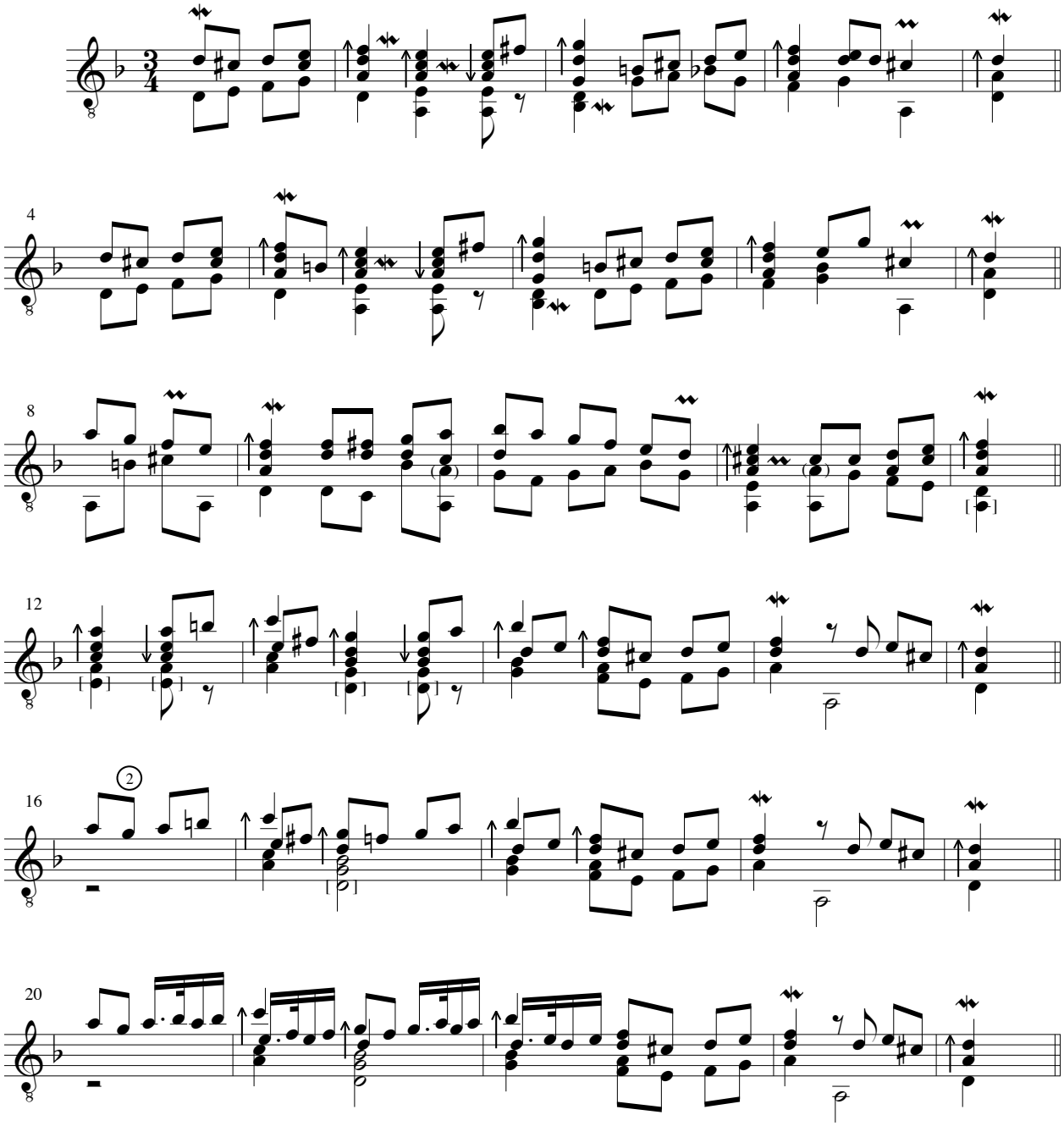
Passacaille

[French tuning]

François Campion



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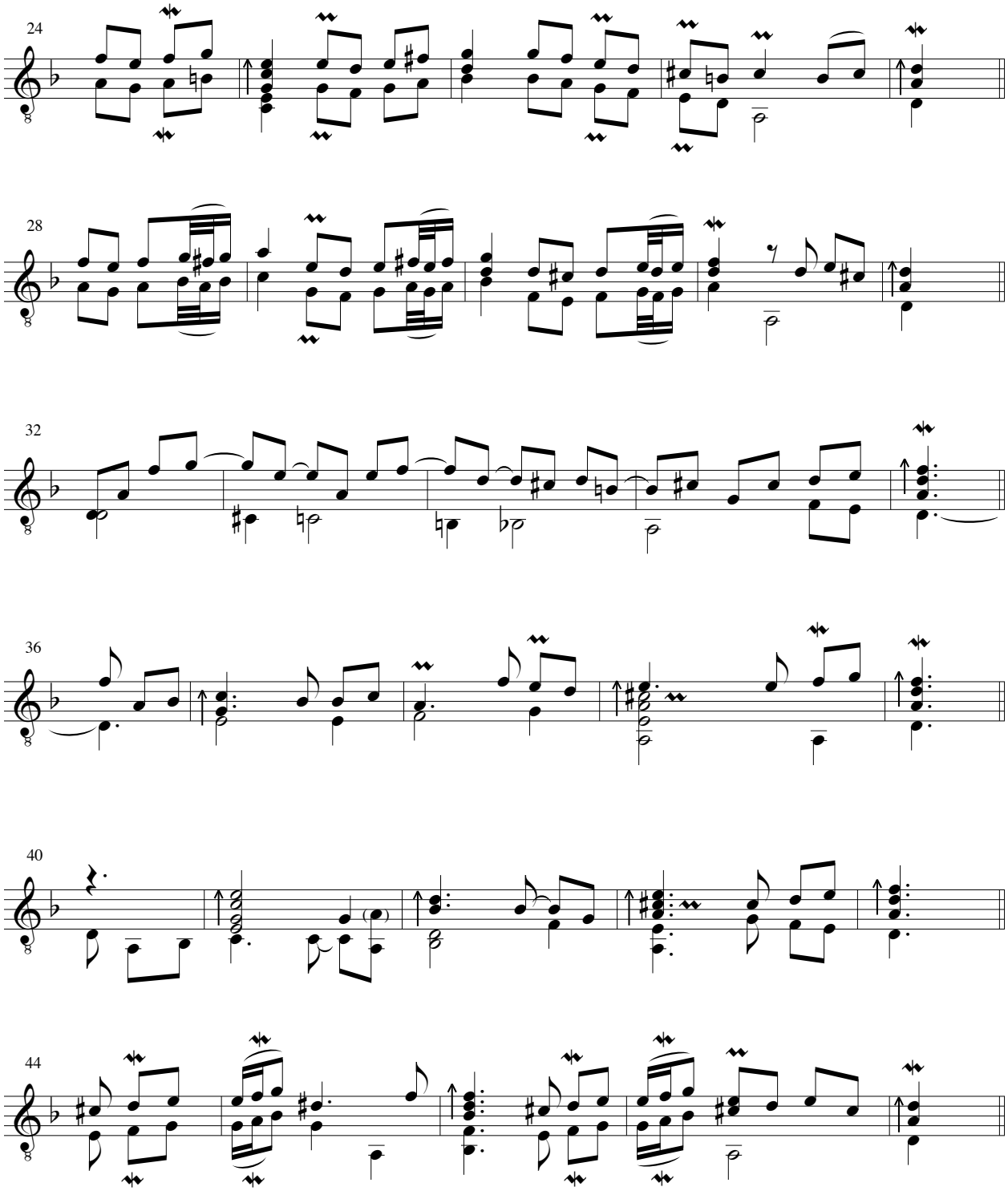

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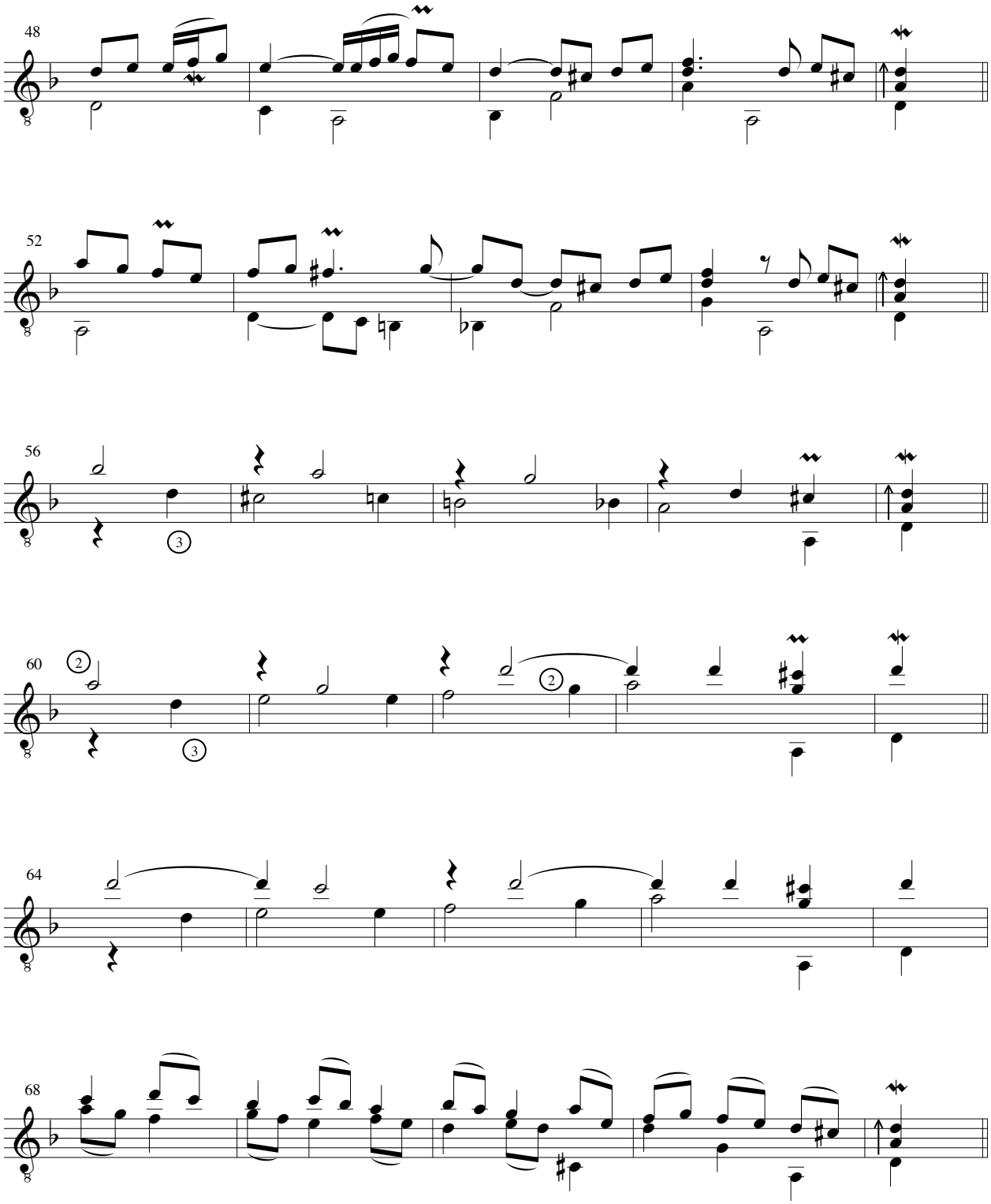

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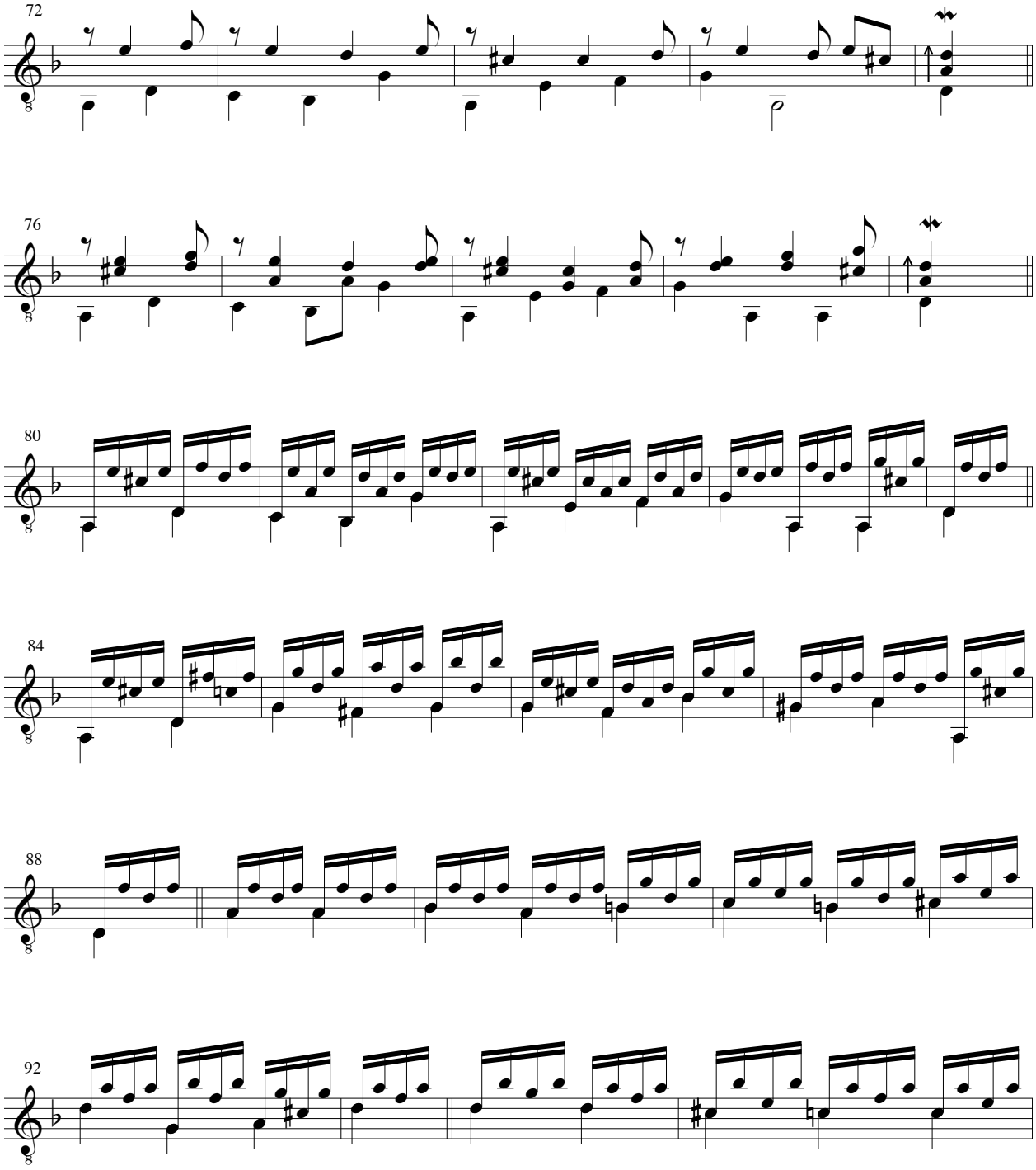

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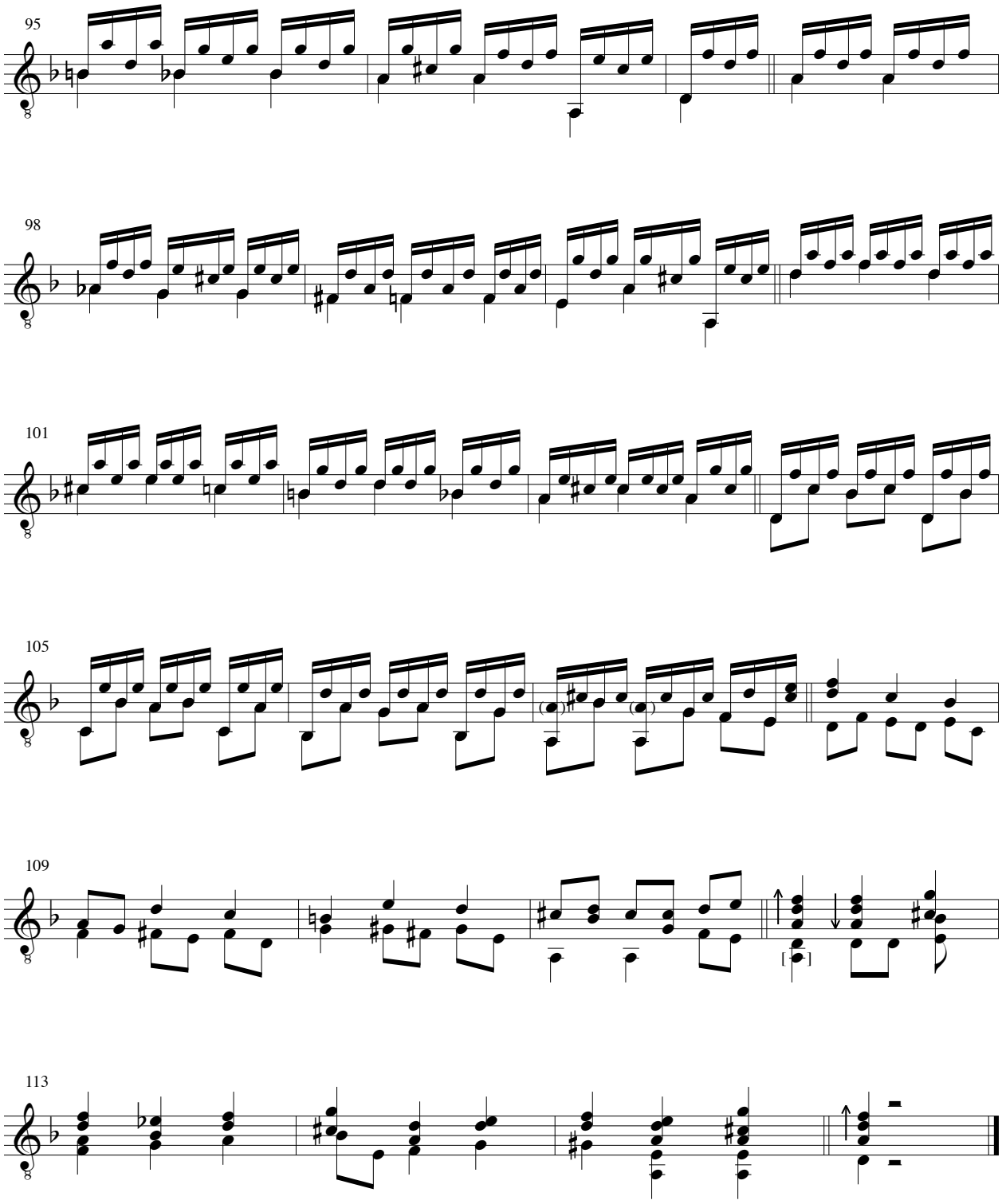

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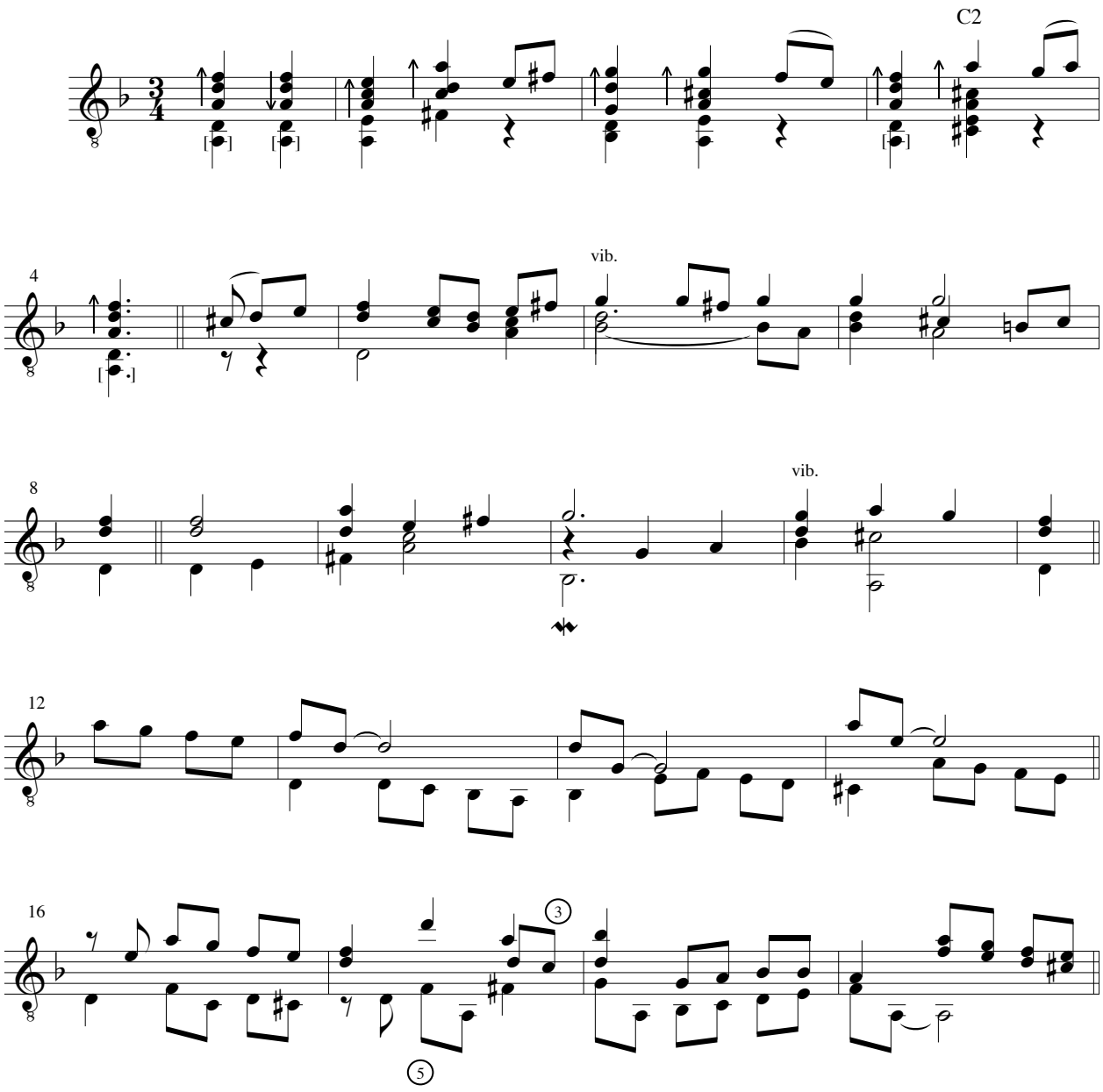
Passacalles

[Re-entrant tuning]

Gaspar Sanz



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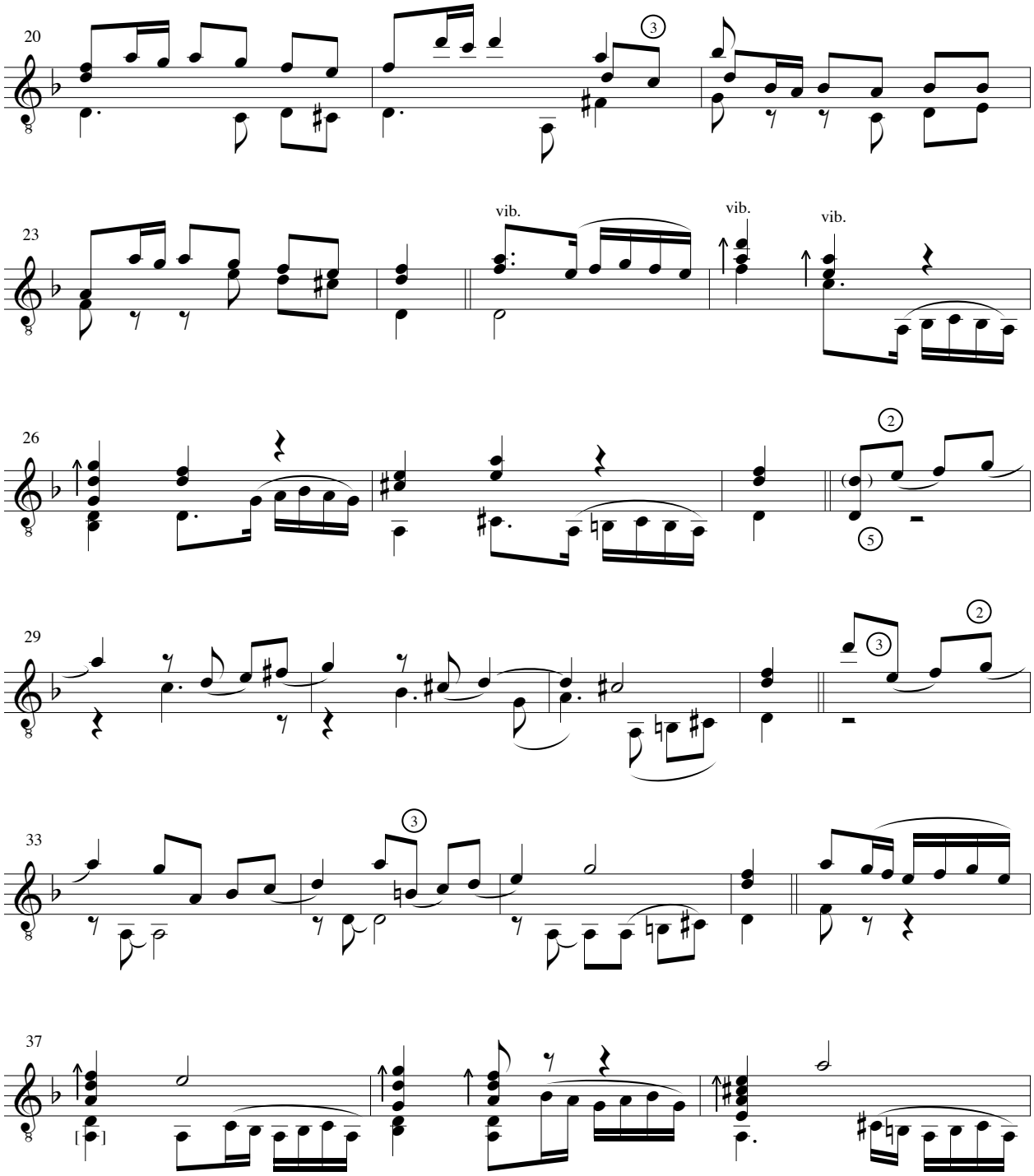

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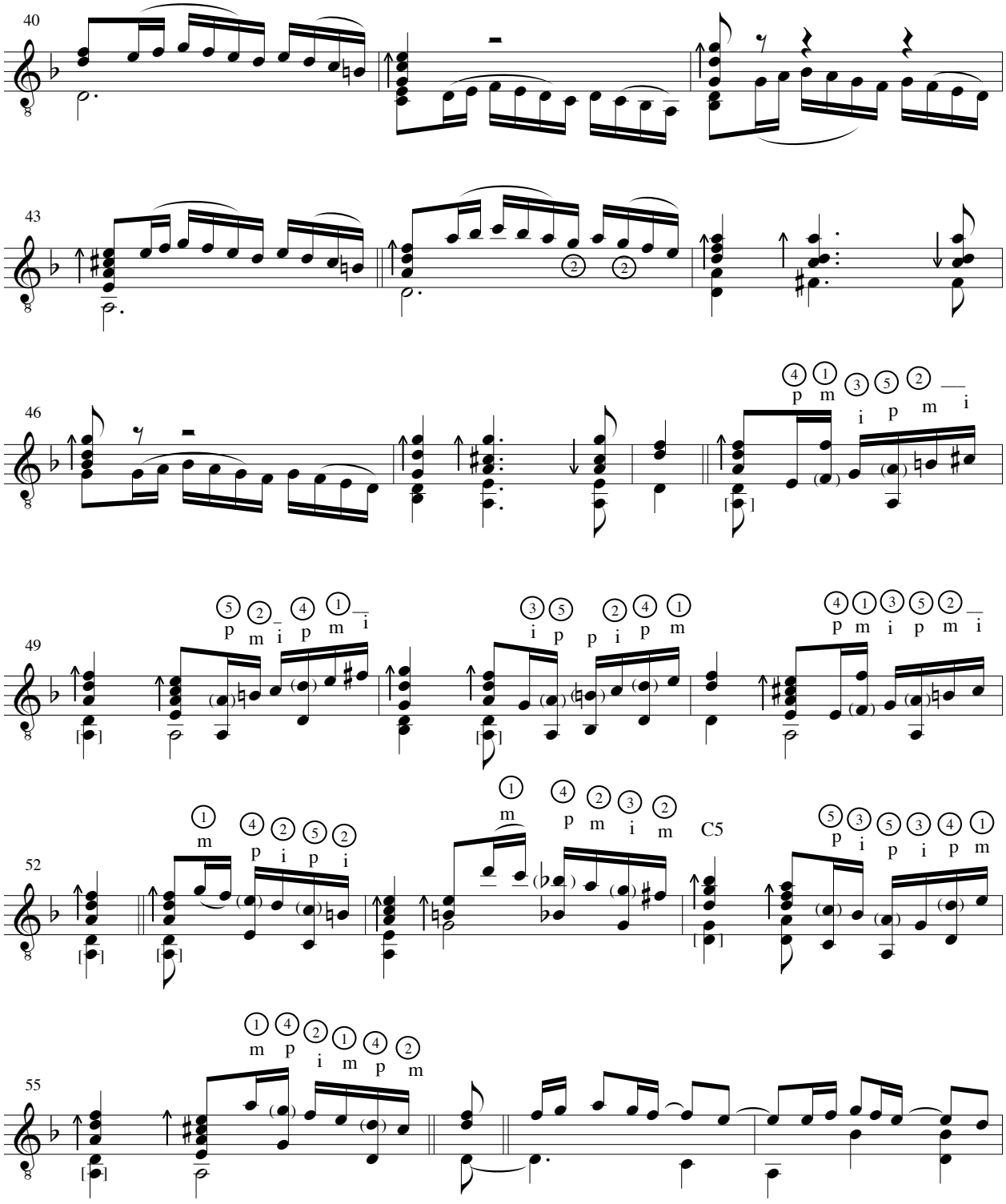

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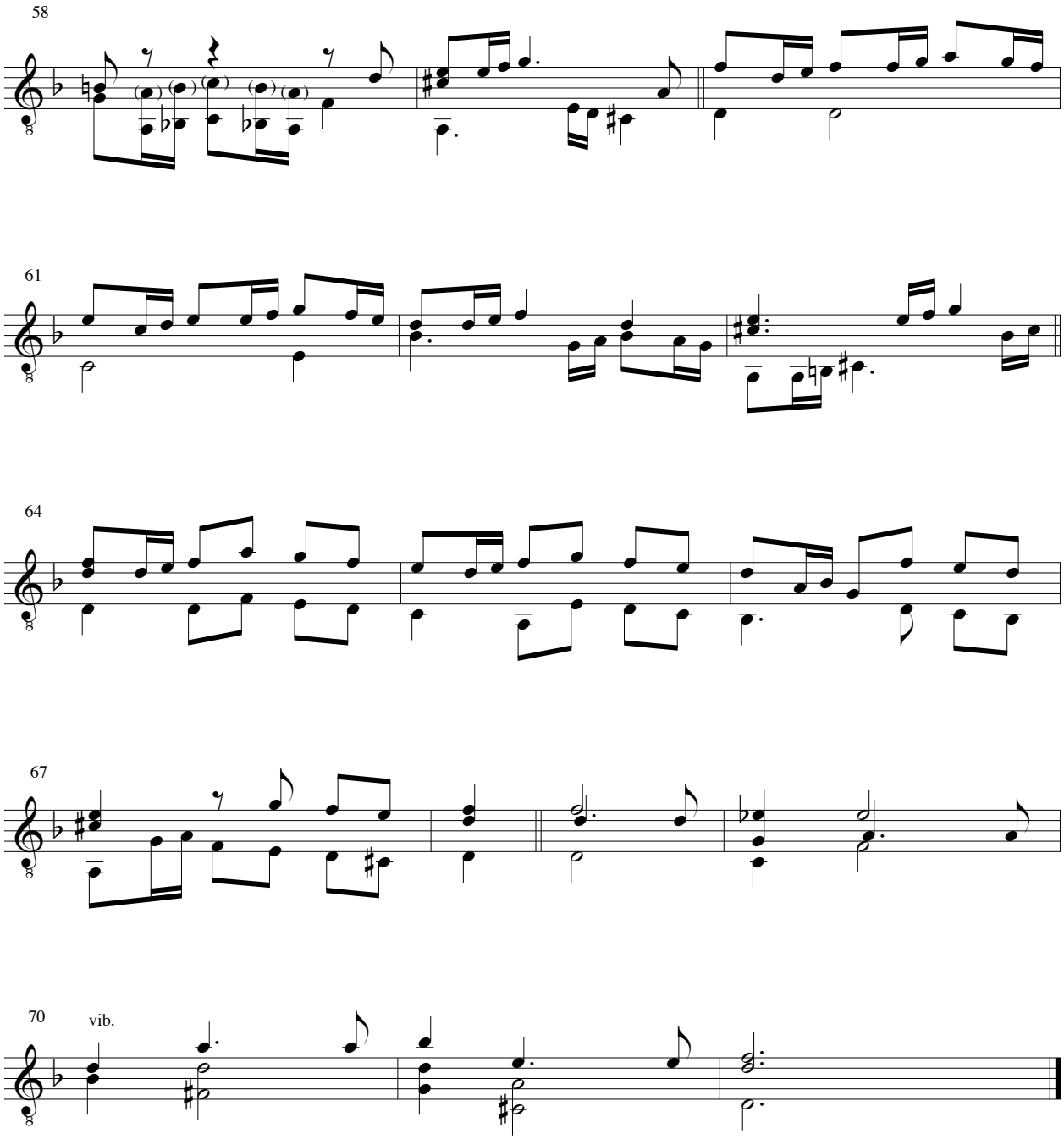

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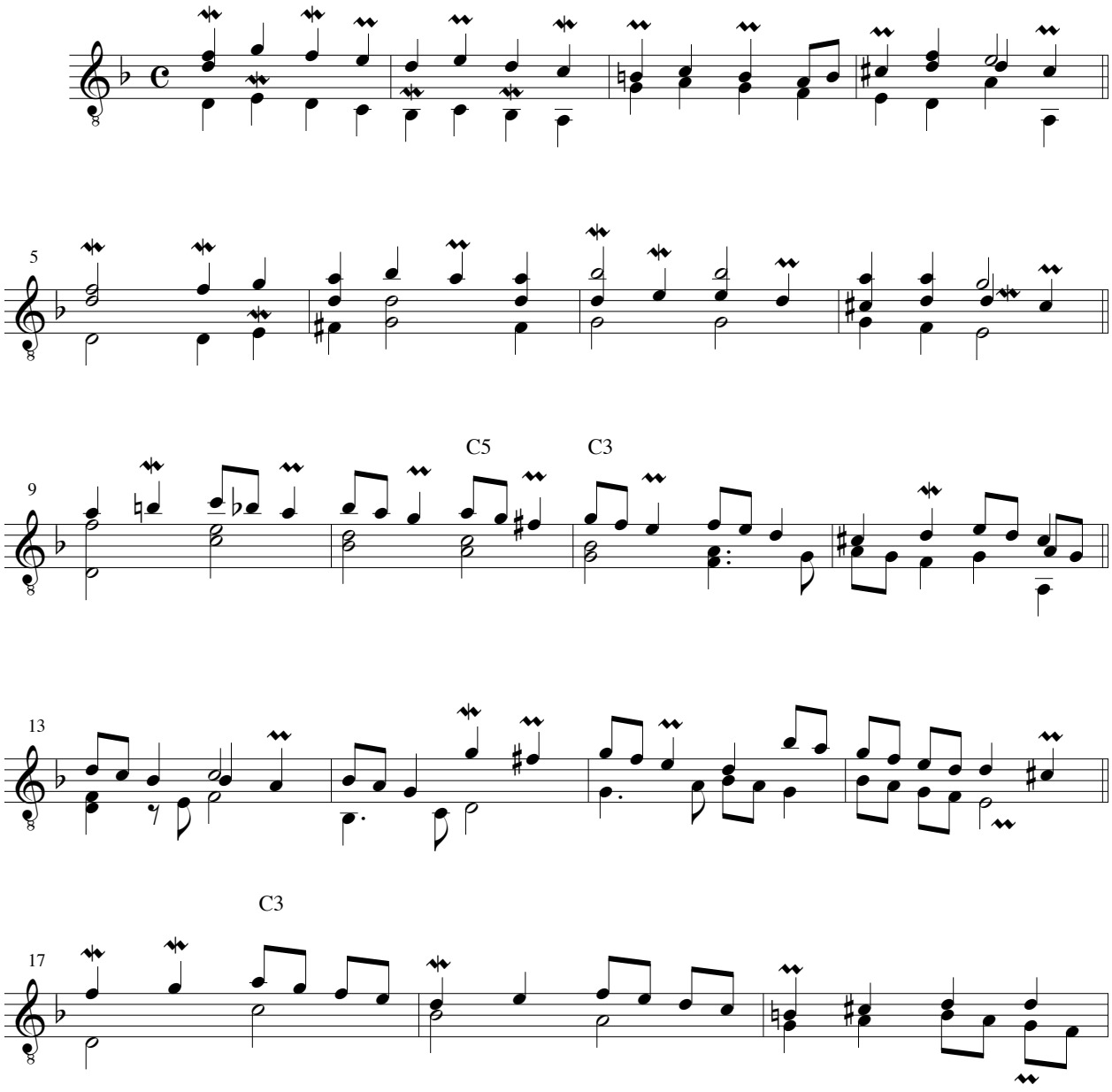
Pasacalles de primo tono

[Bourdon tuning]

Francisco Guerau



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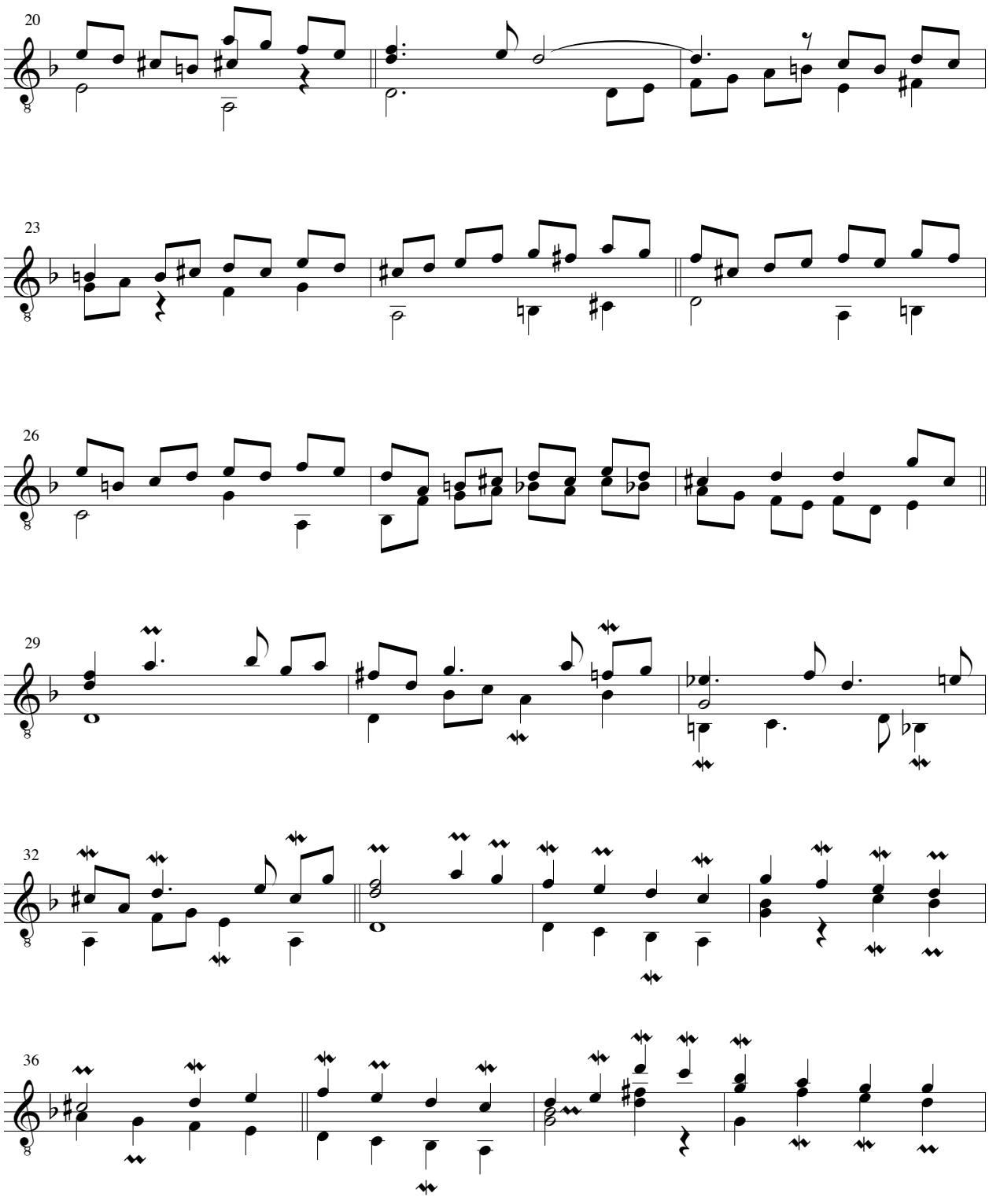

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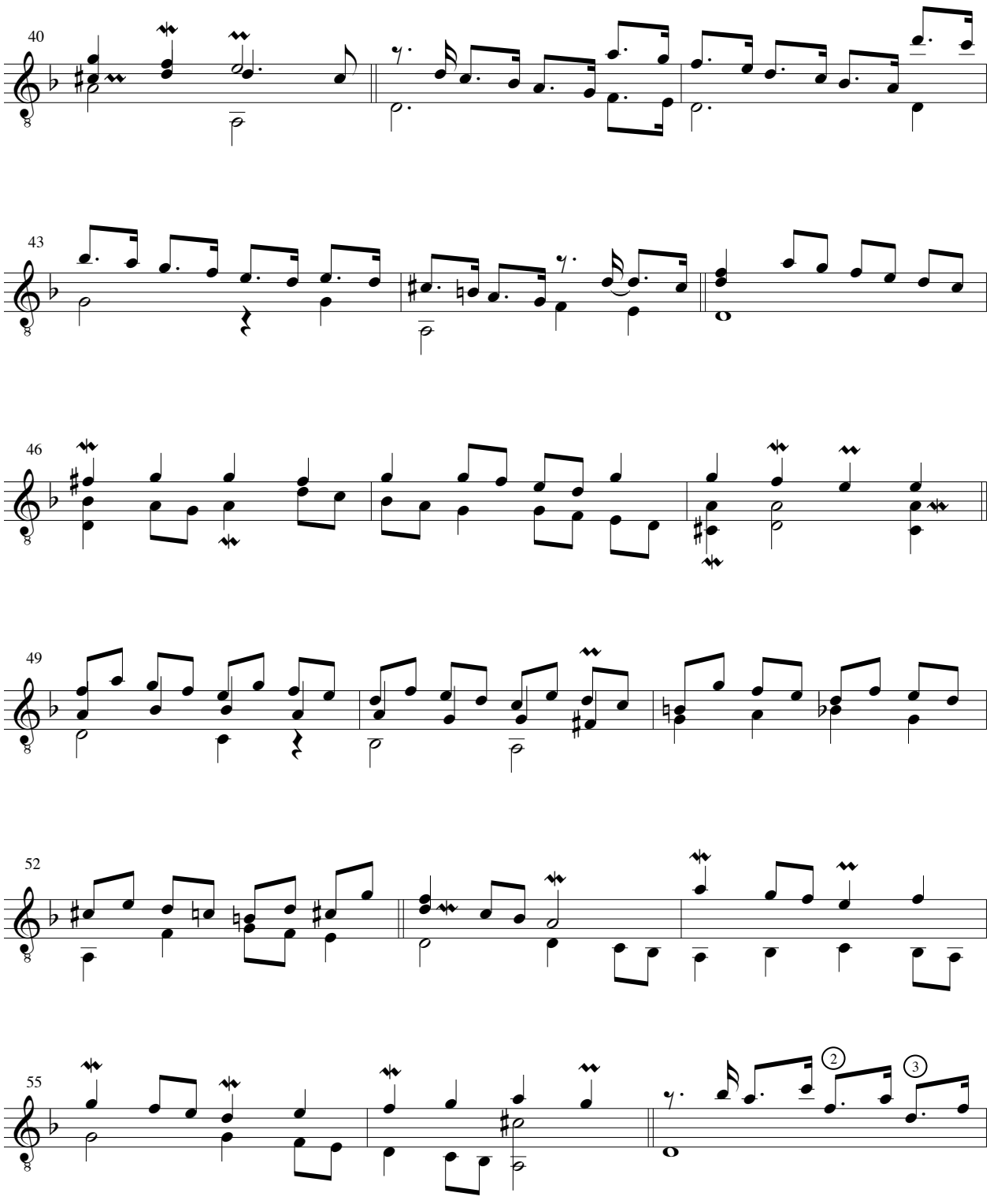

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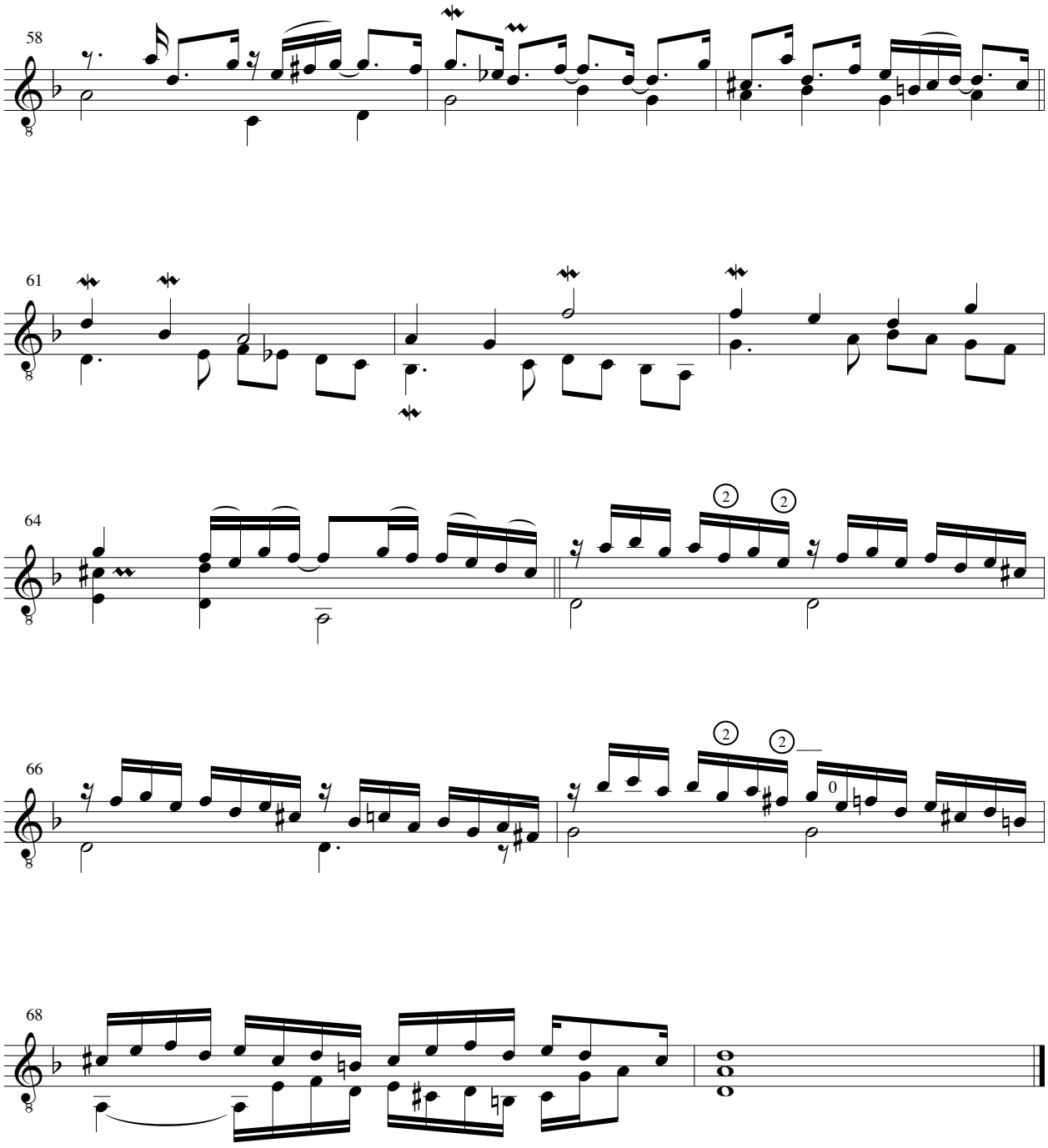

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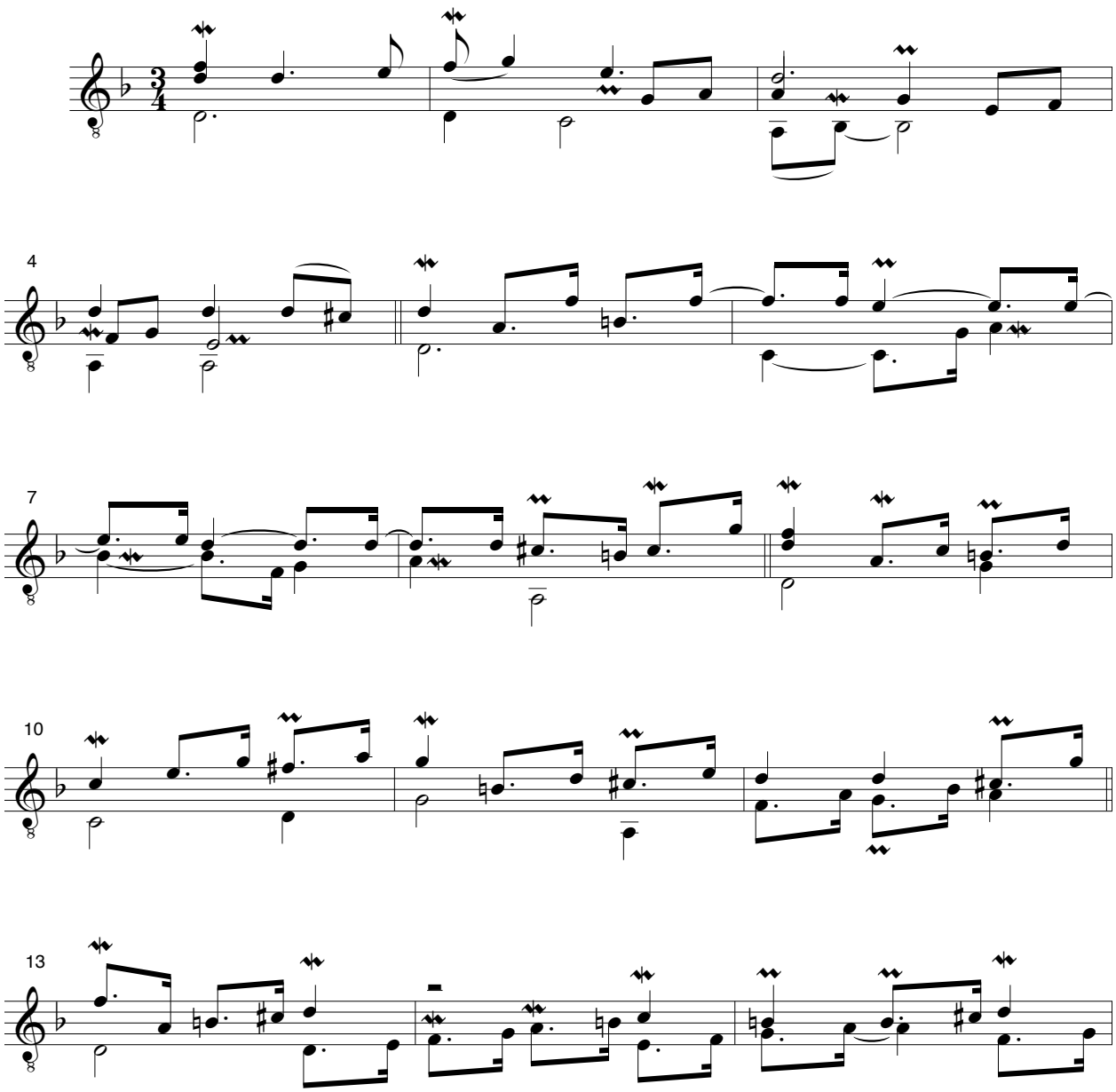
Pasacalles de primo tono

[Bourdon tuning]

Francisco Guerau



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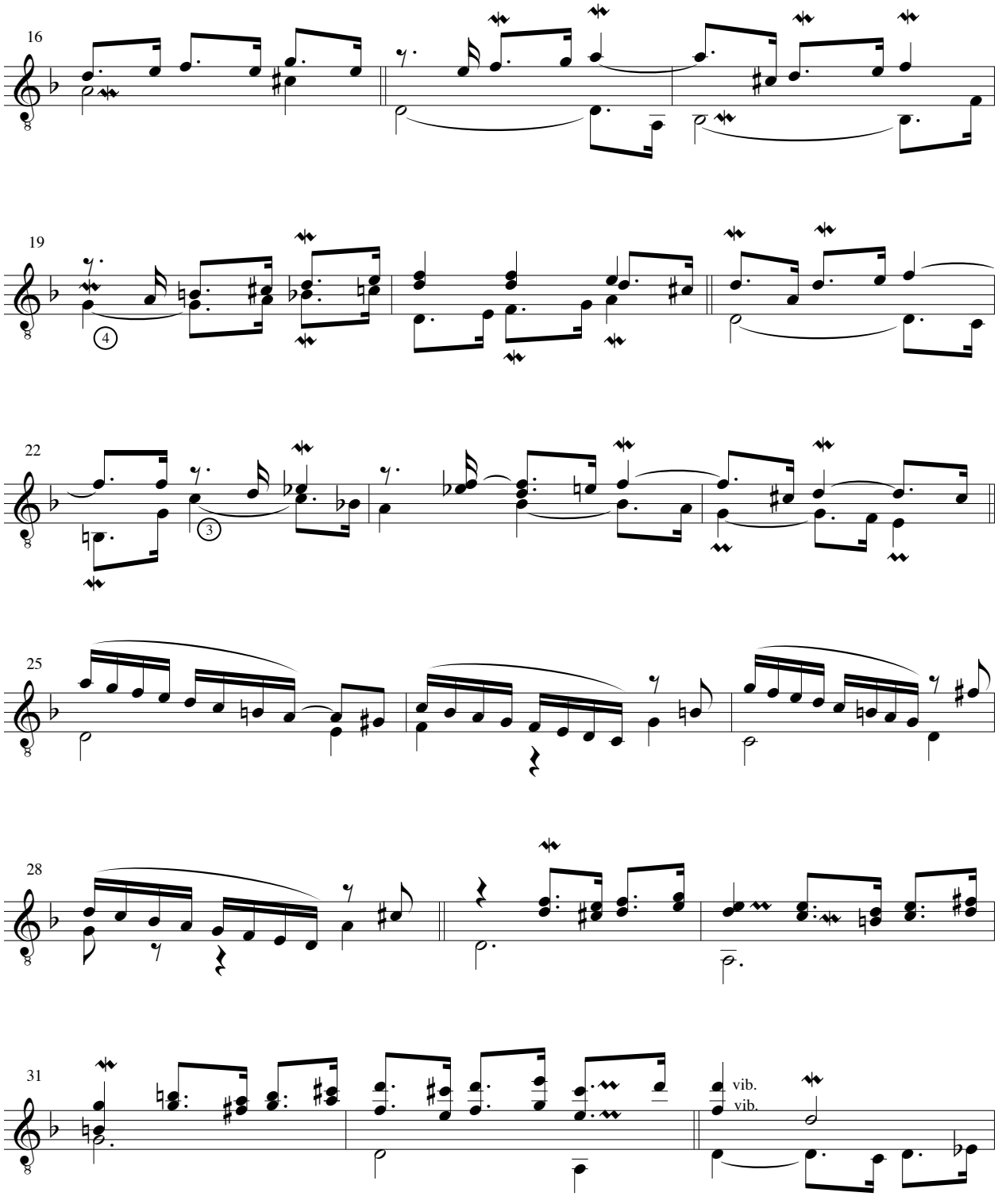

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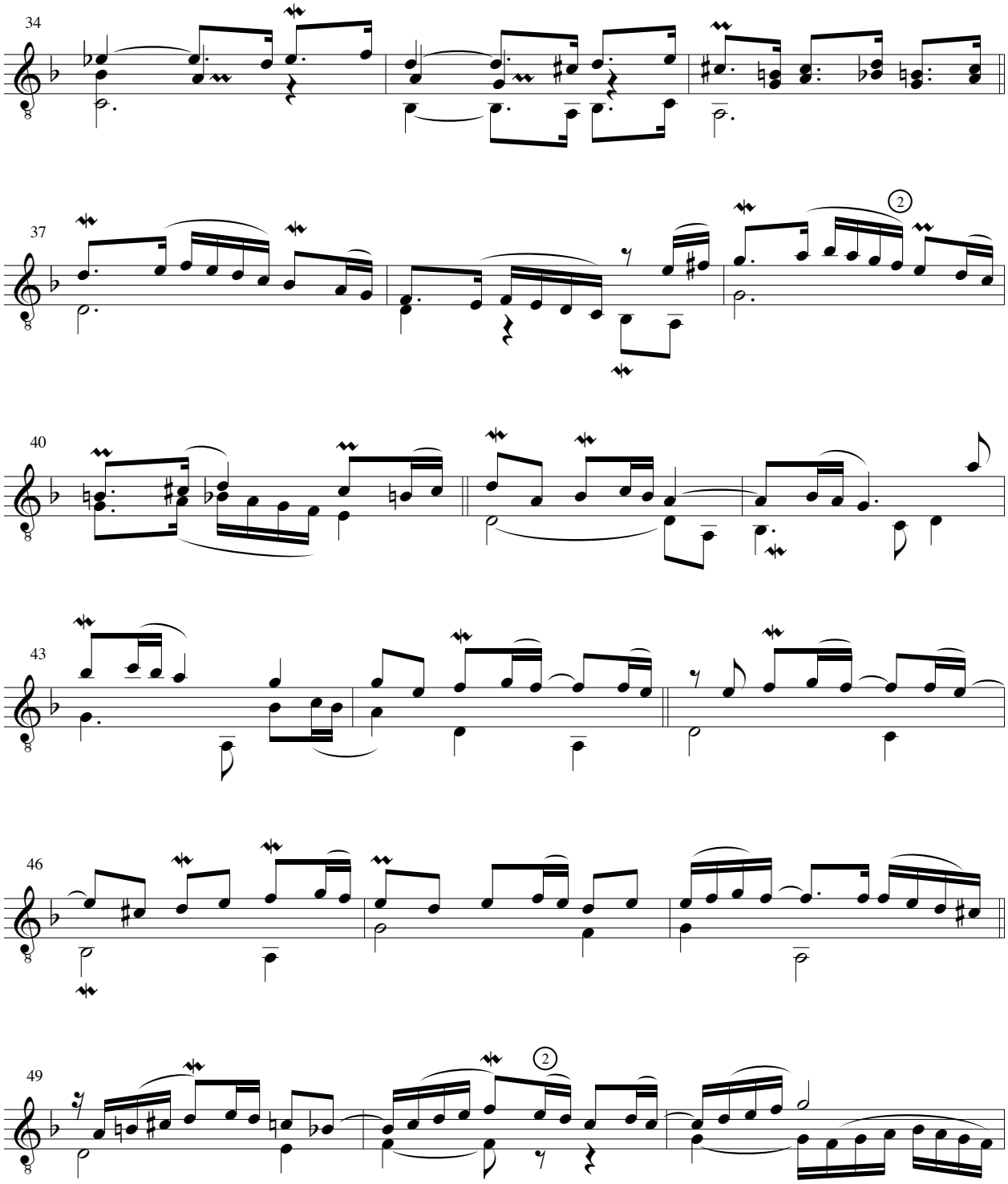

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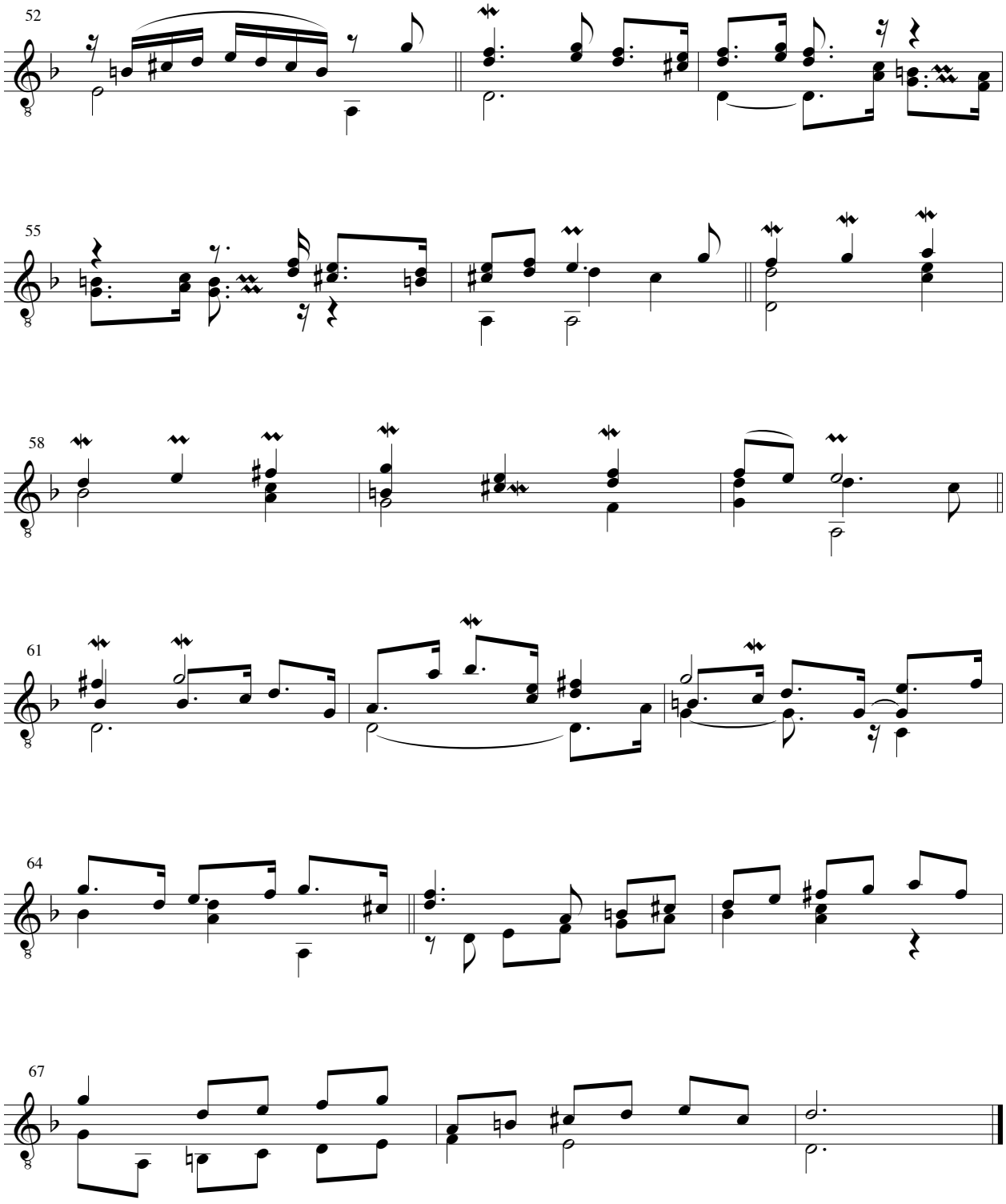

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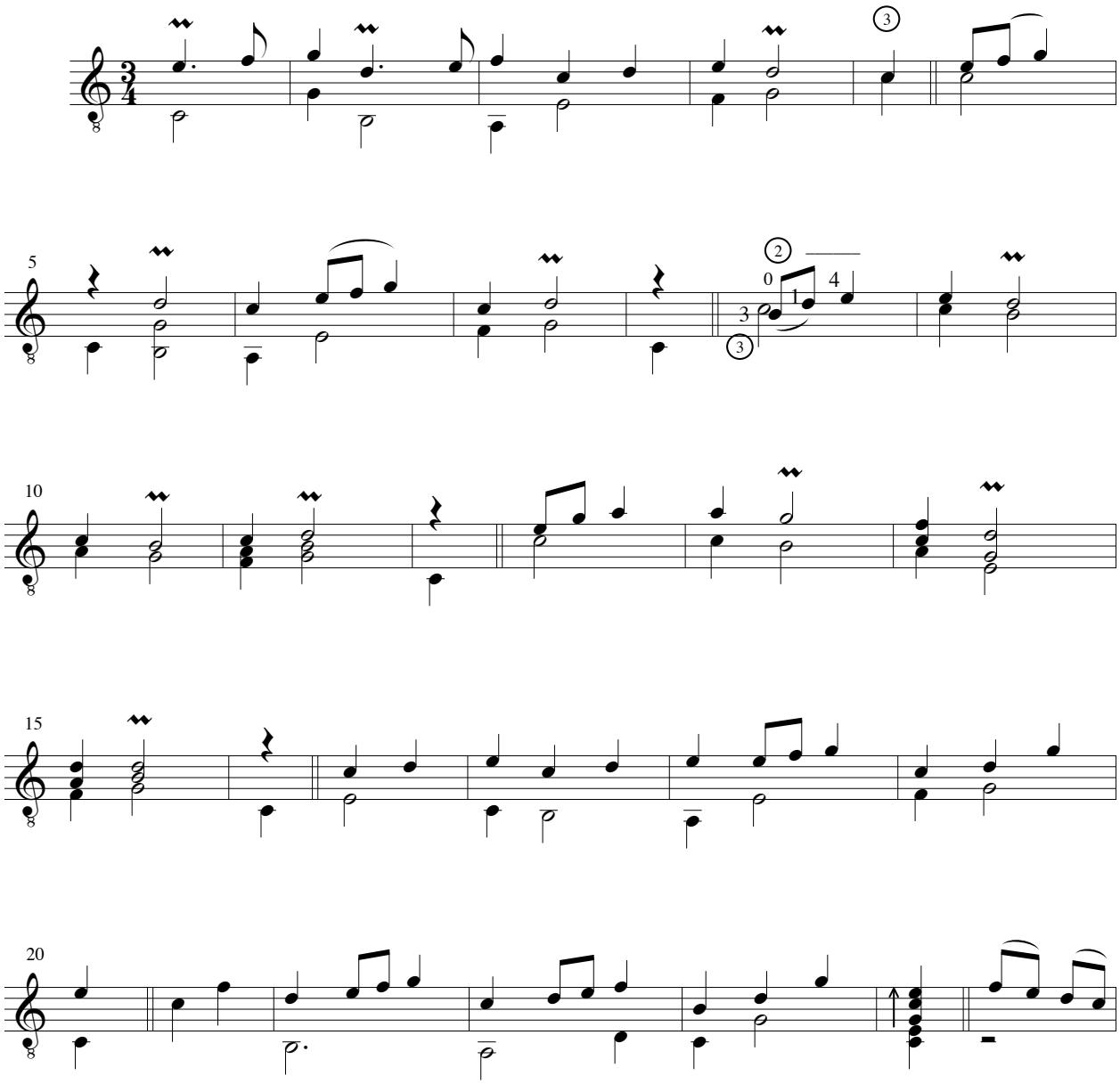
Chiaccona

[Bourdon tuning]

Domenico Pellegrini



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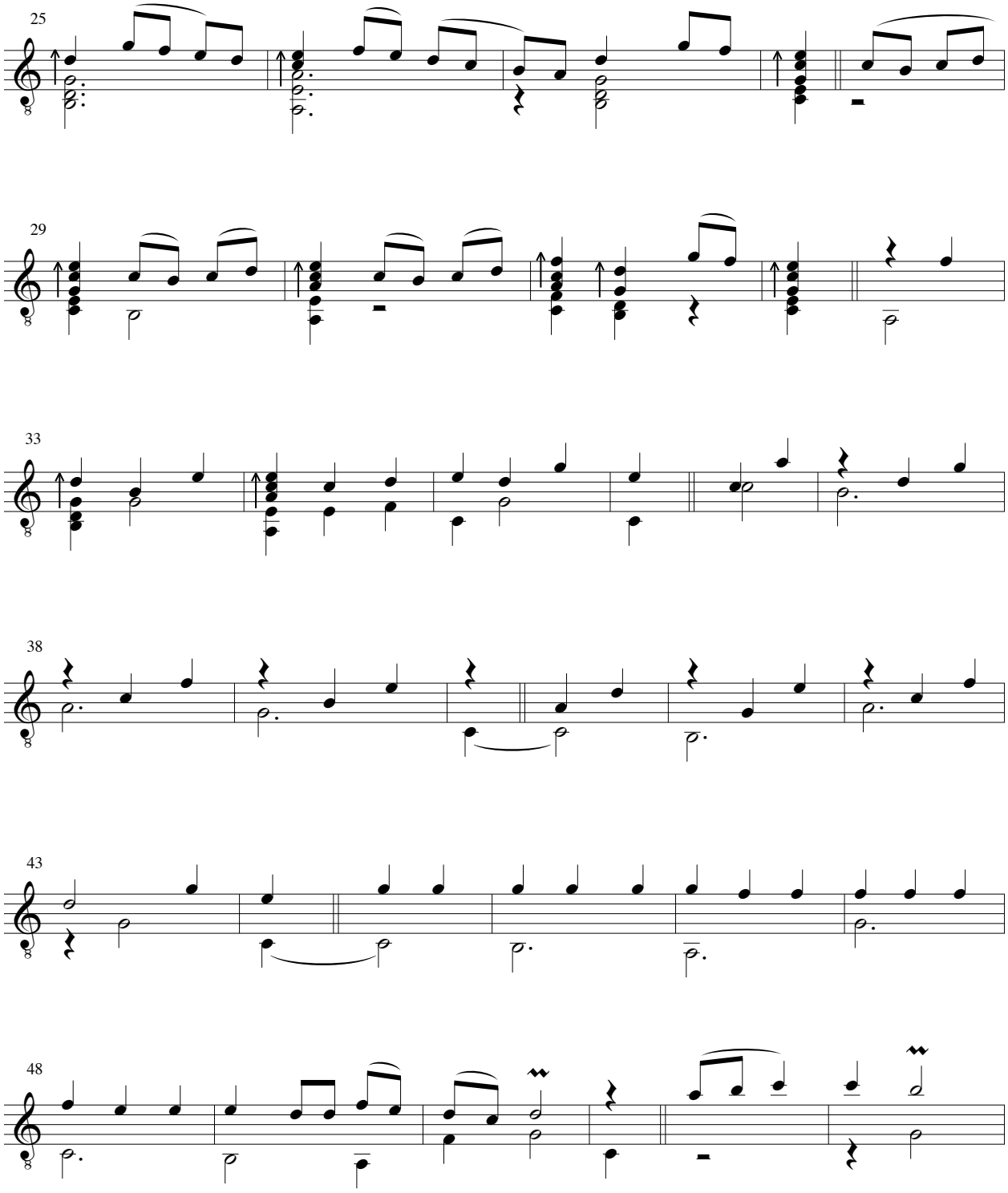

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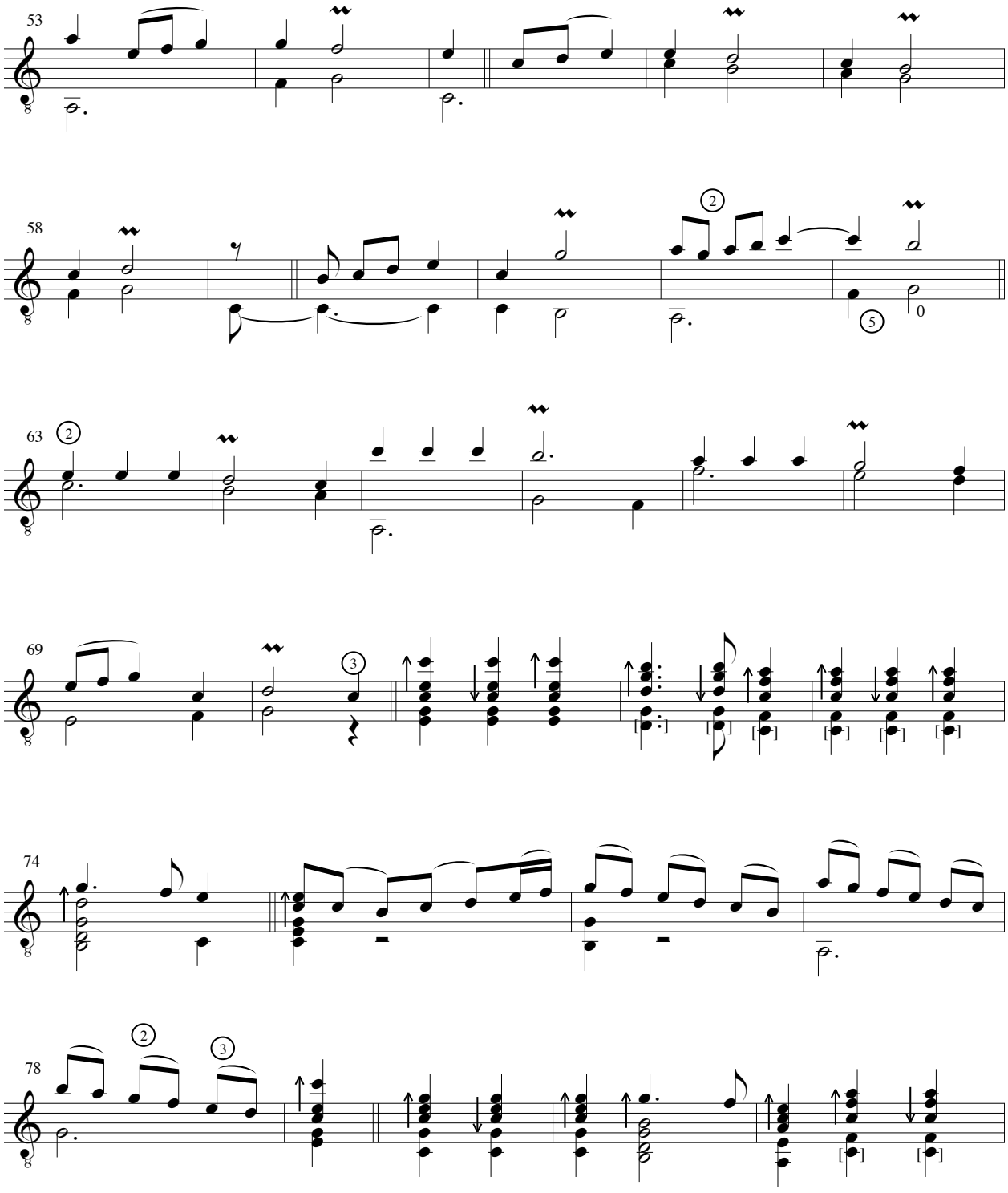

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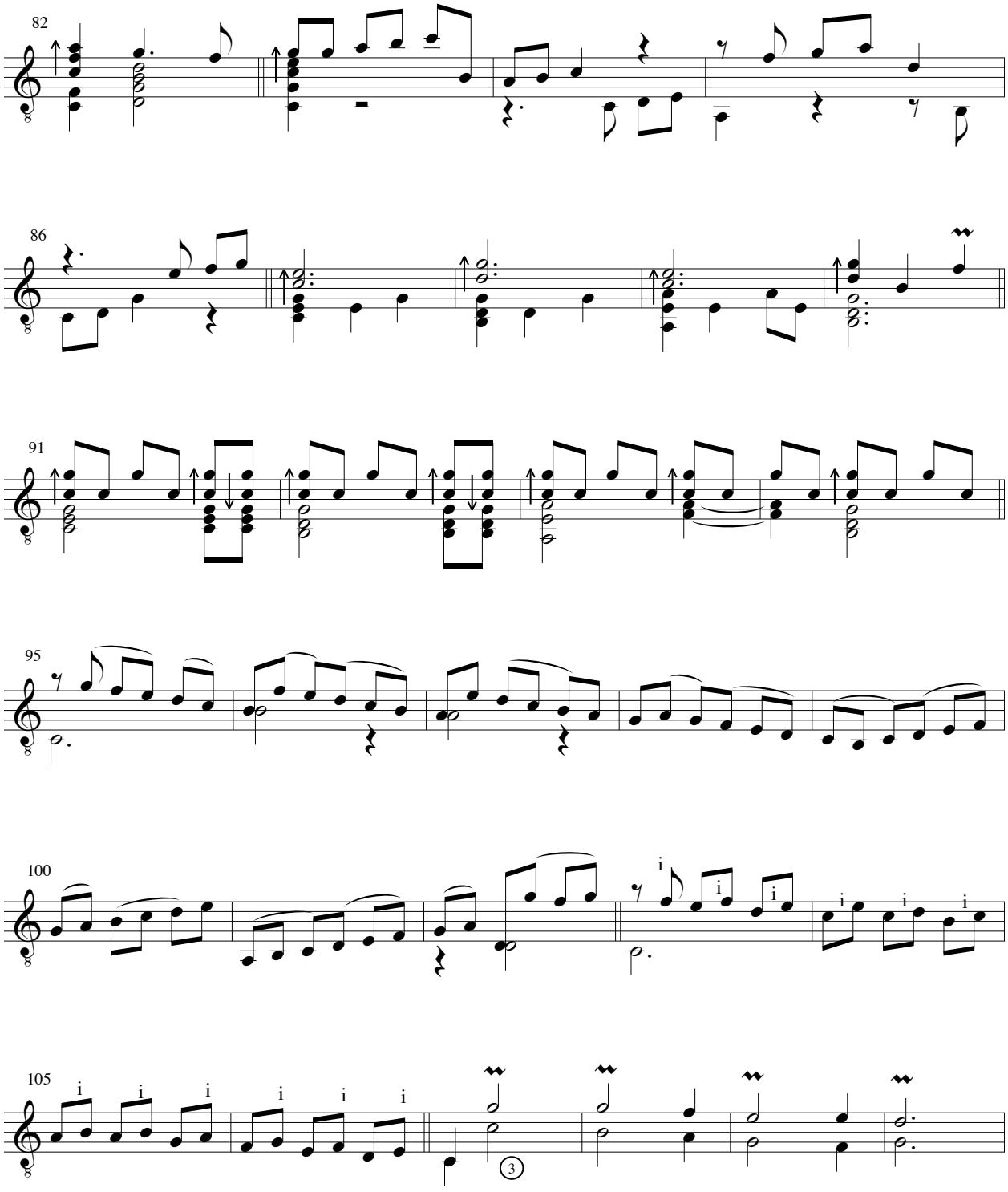

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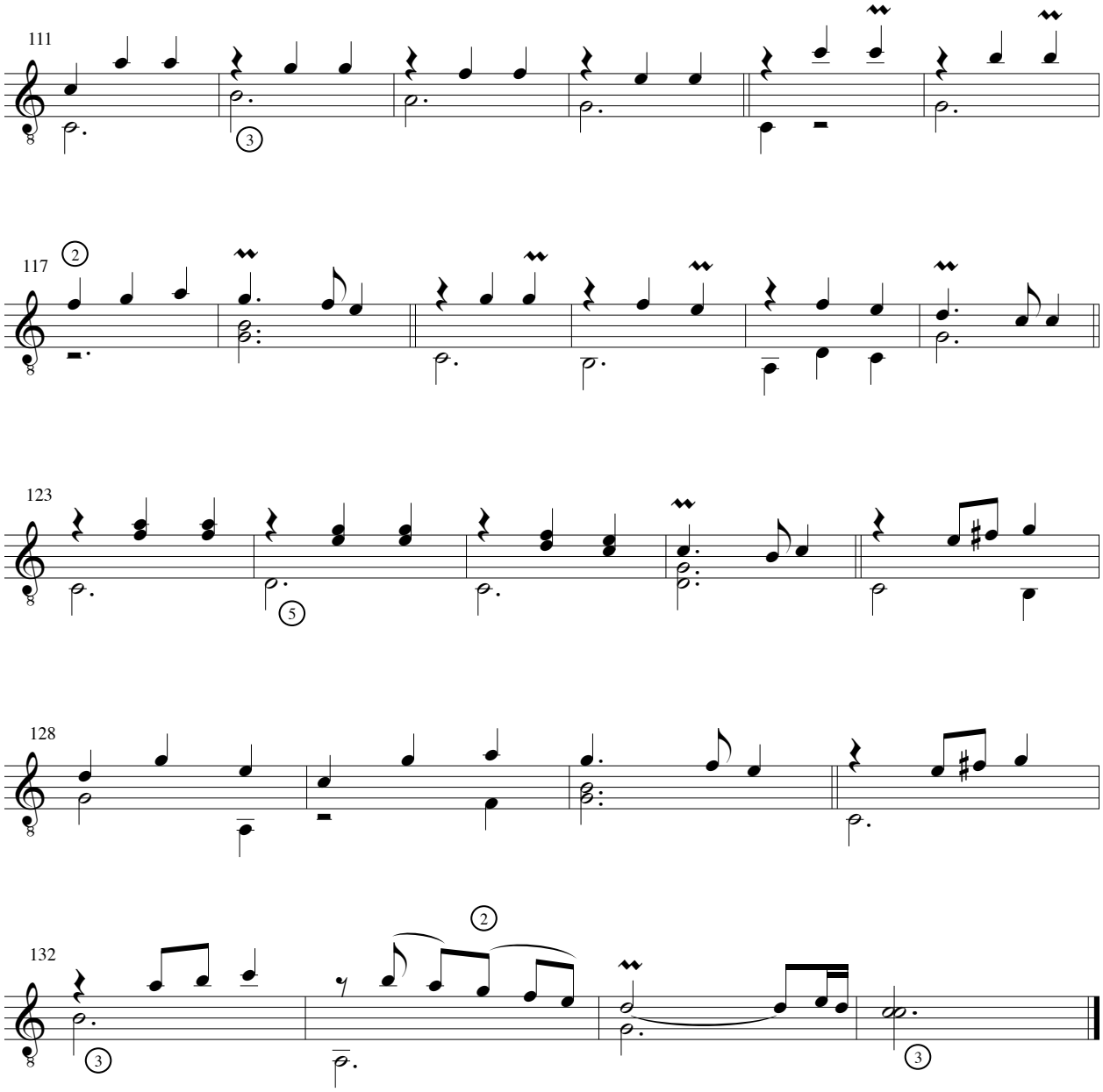

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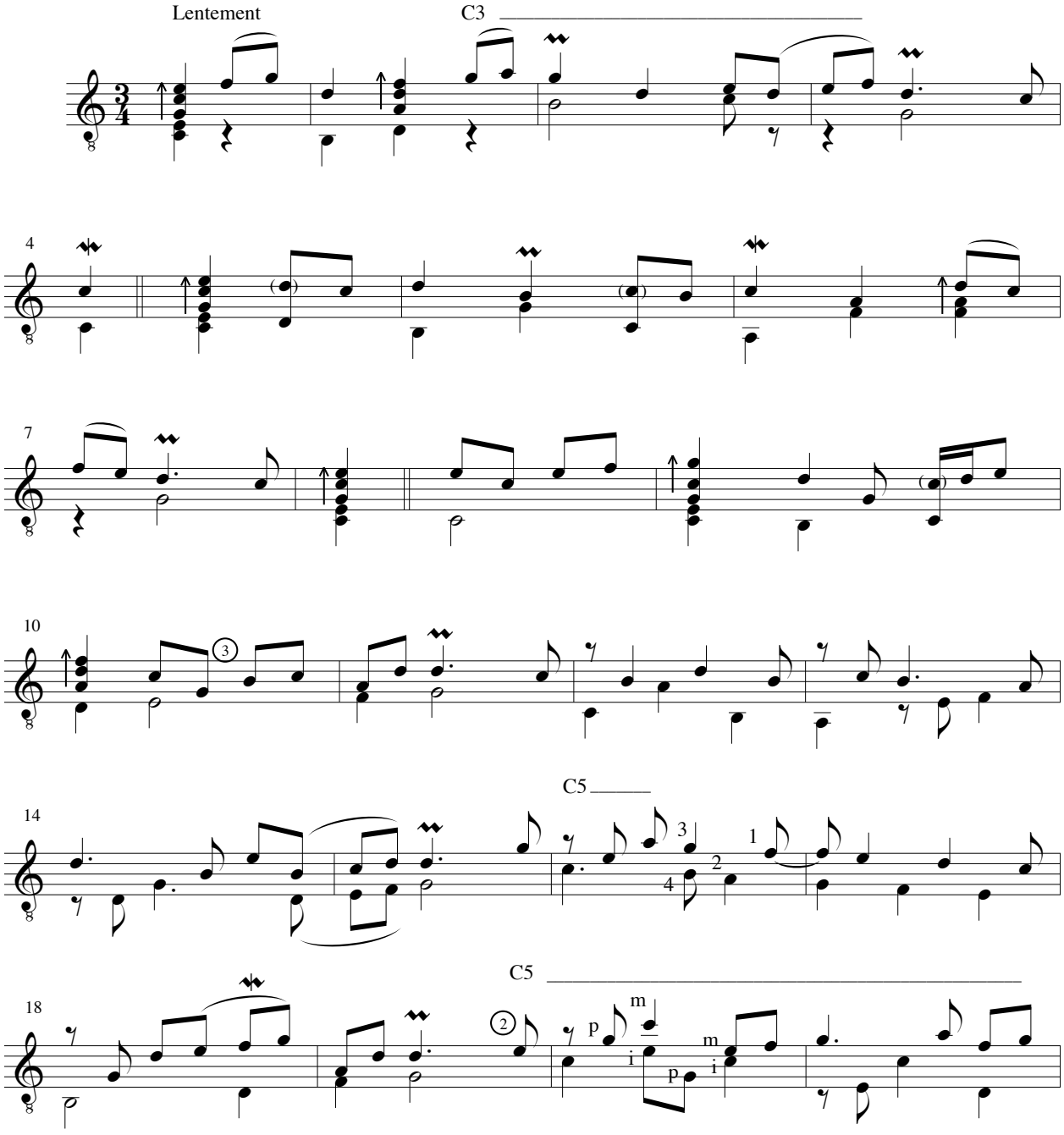
Caprice de chacone

[French tuning]

Francesco Corbetta



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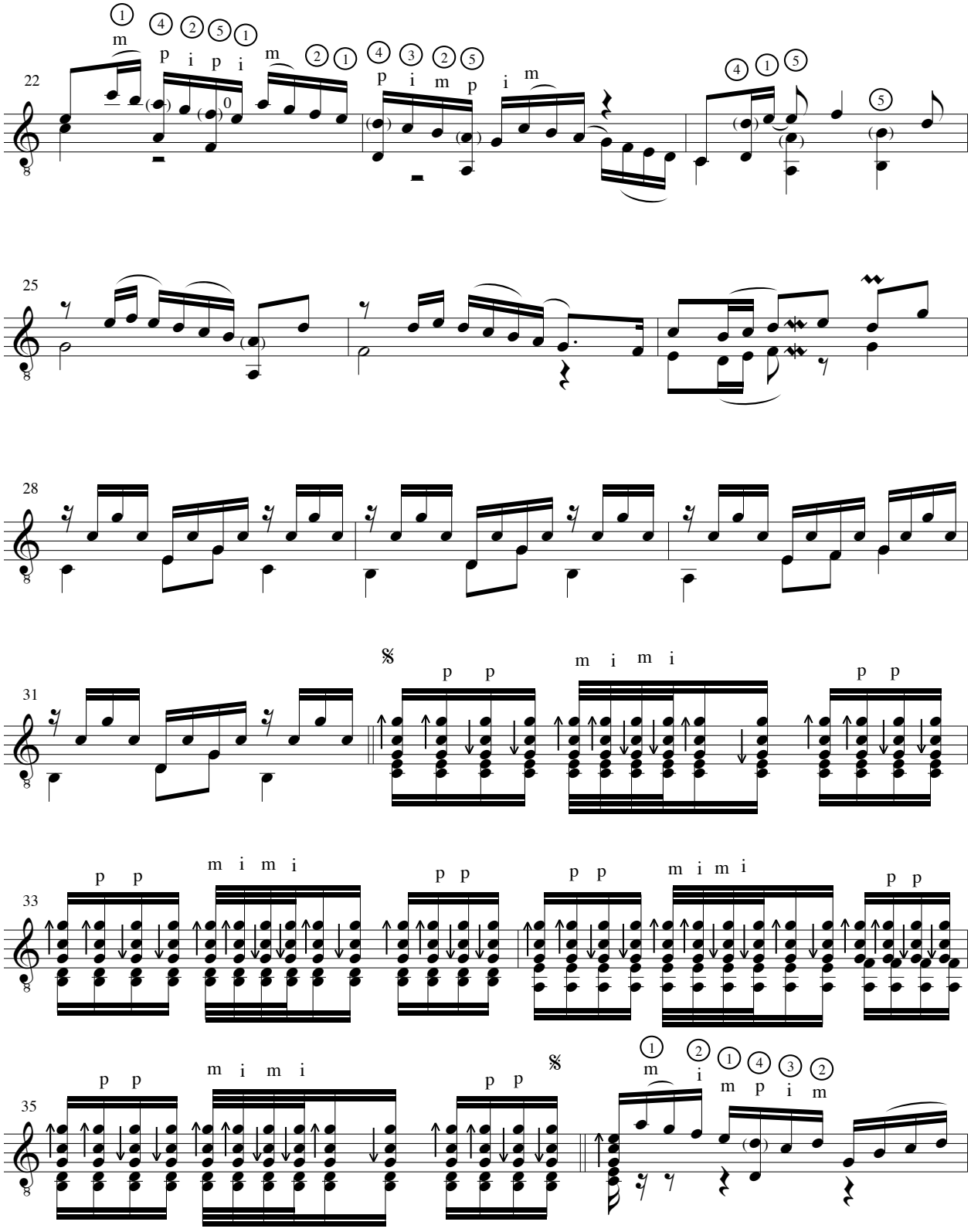

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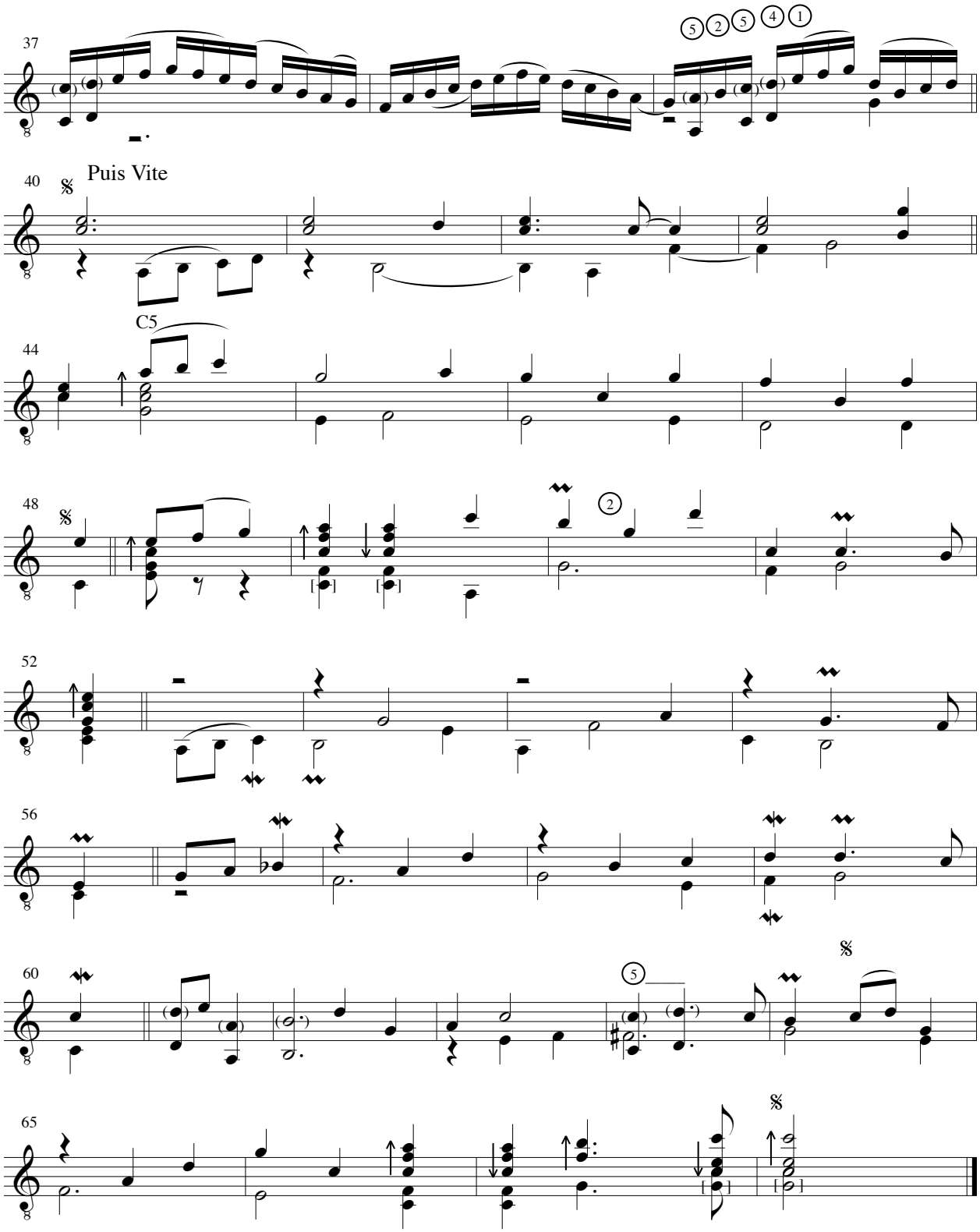

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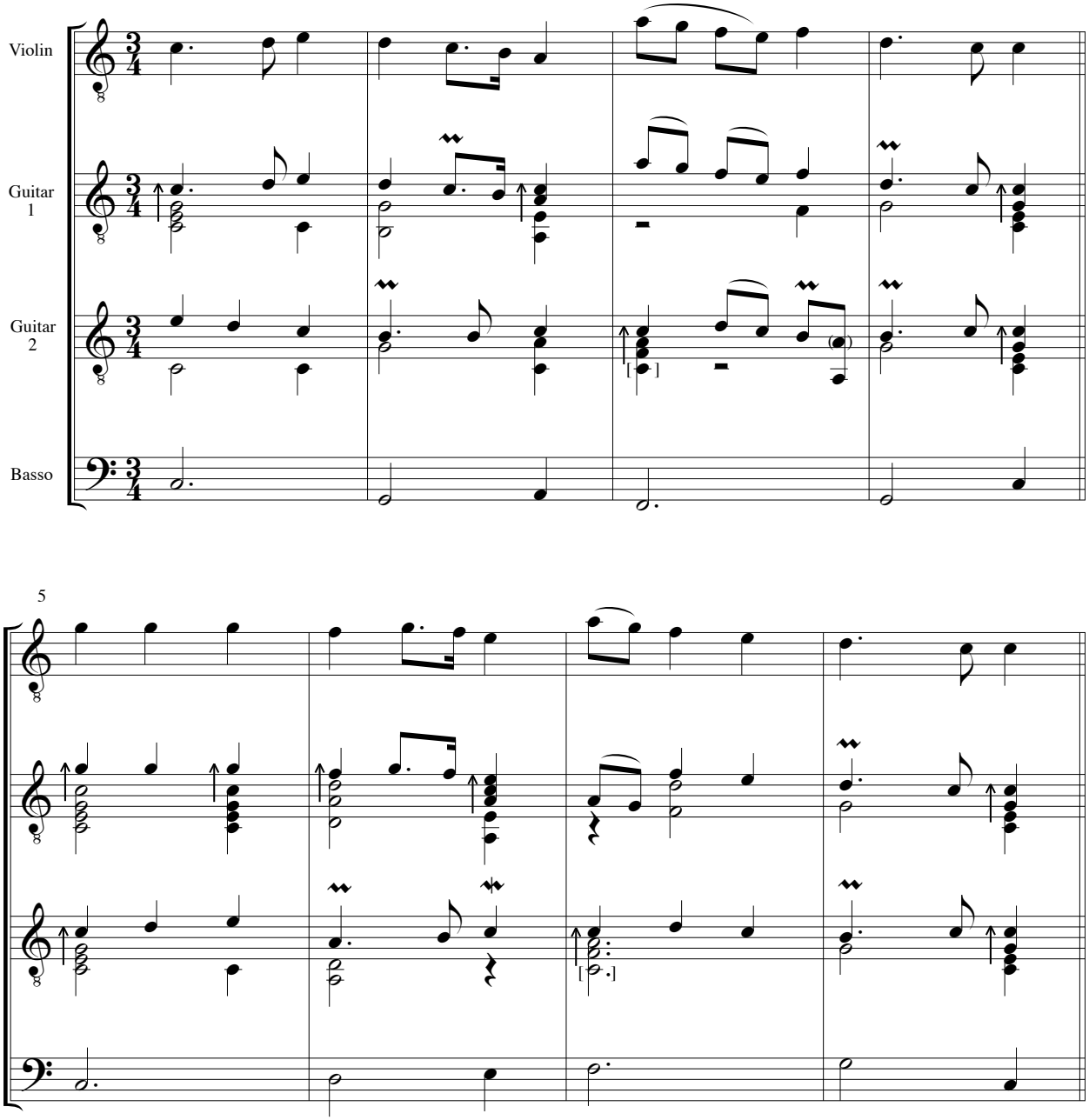
Chacone

[French tuning]

Antoine Carré



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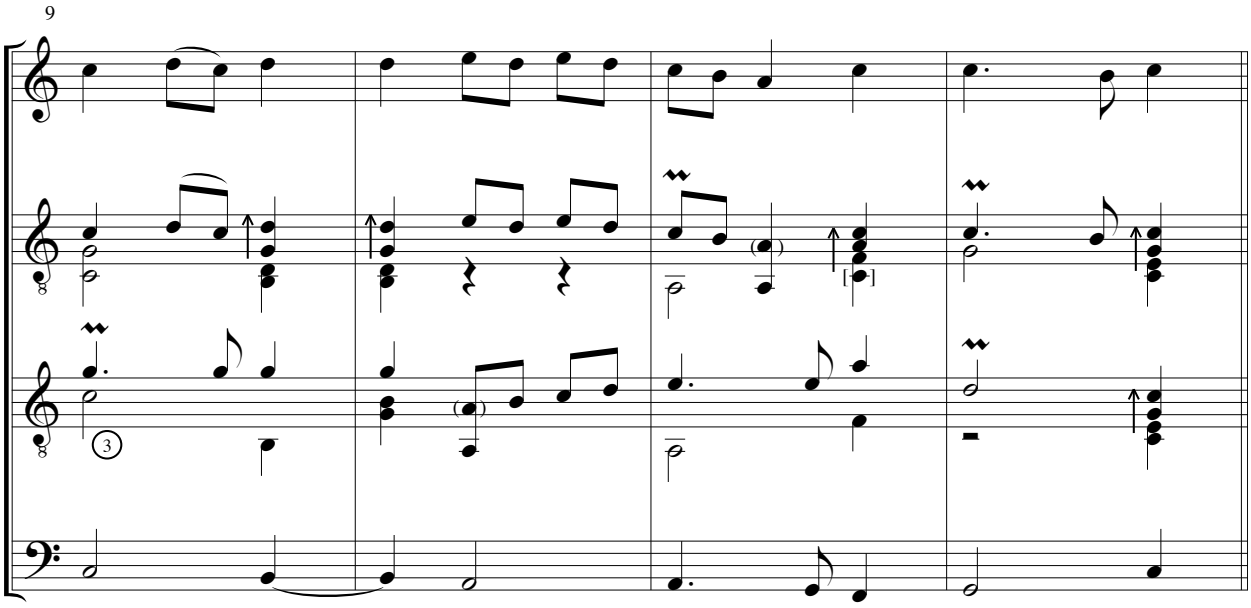

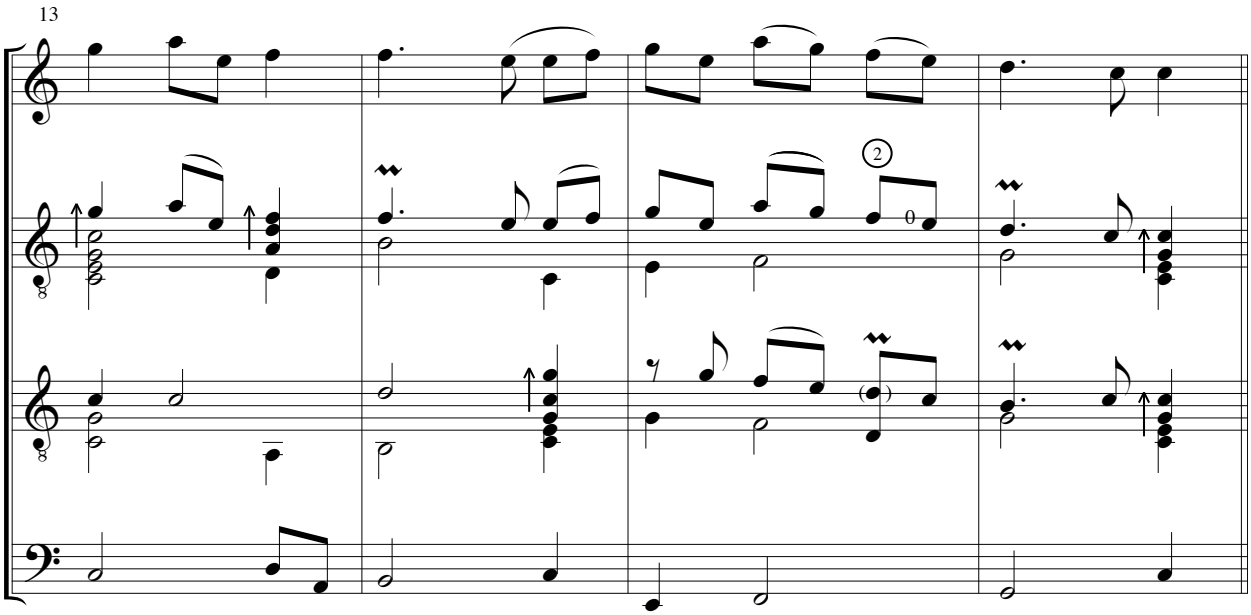

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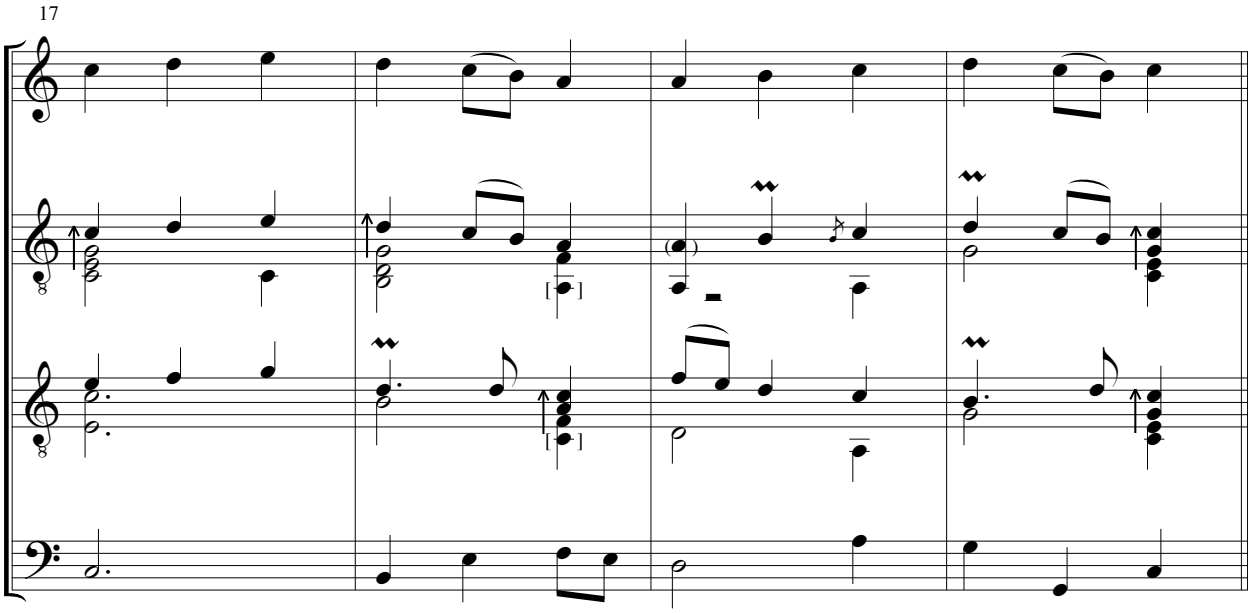

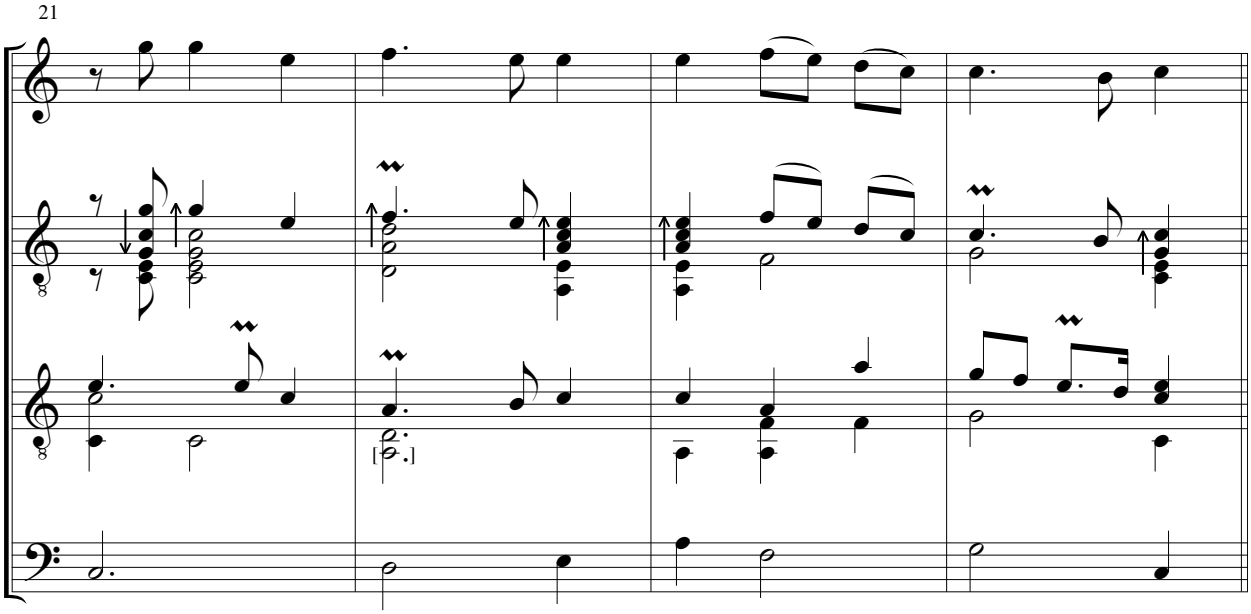

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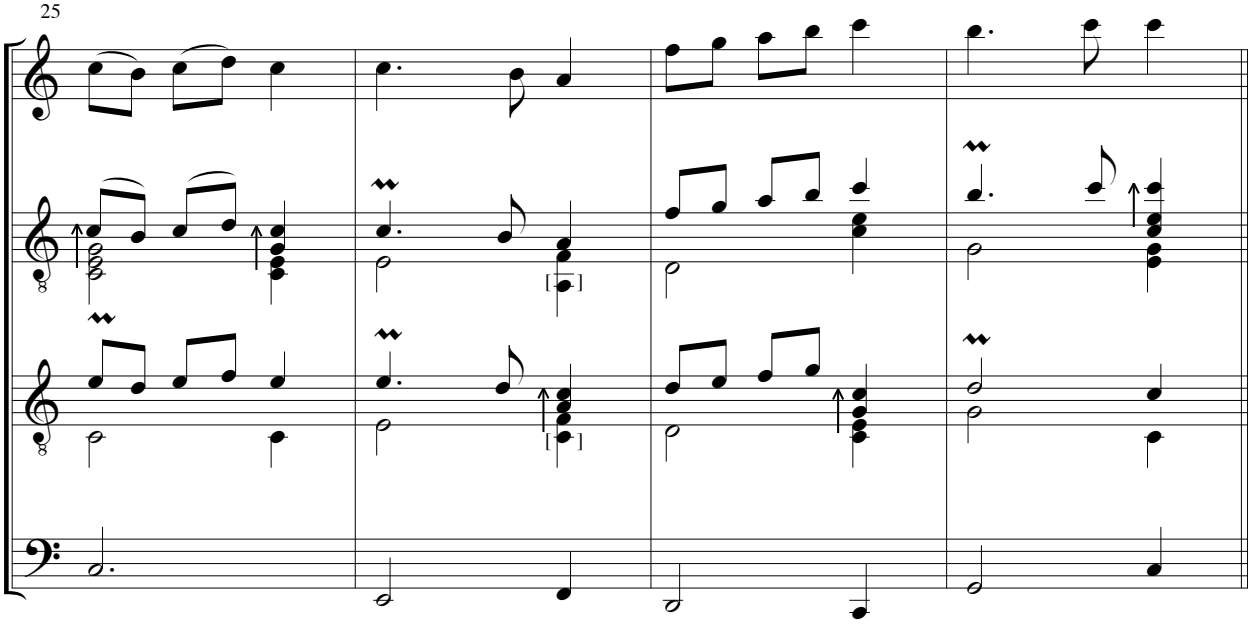

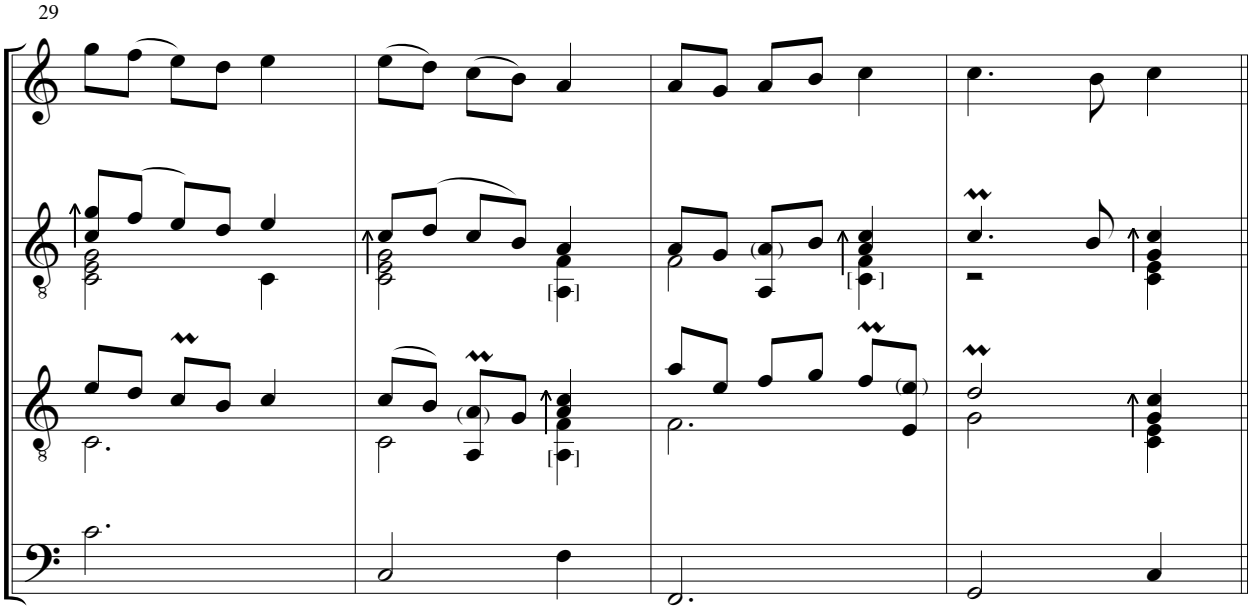

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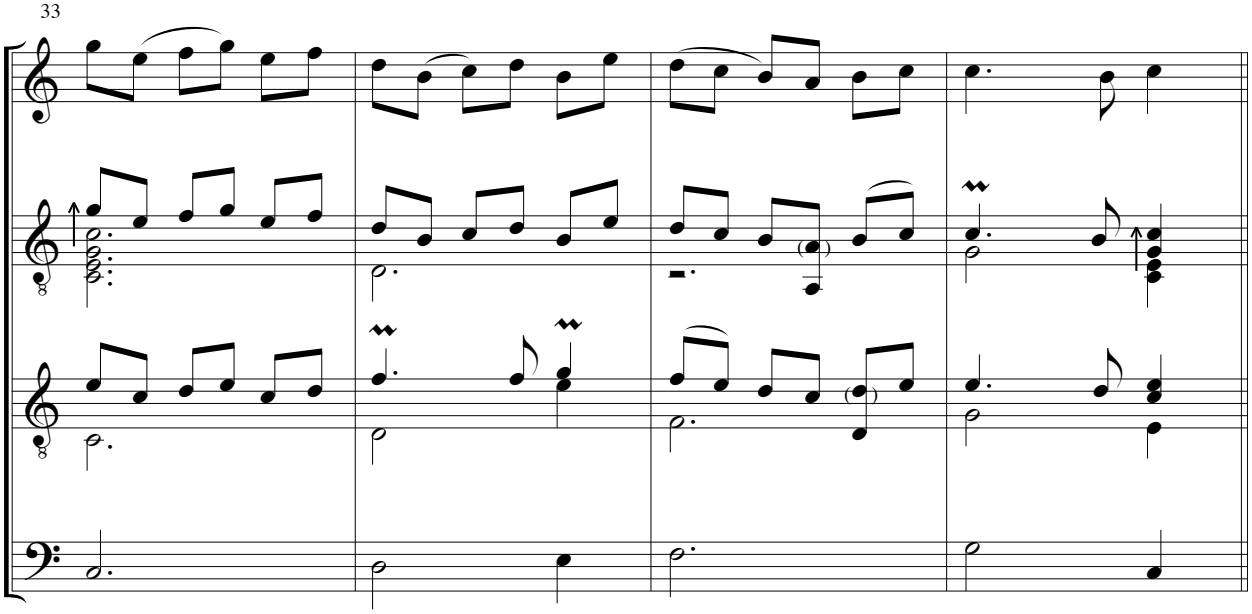

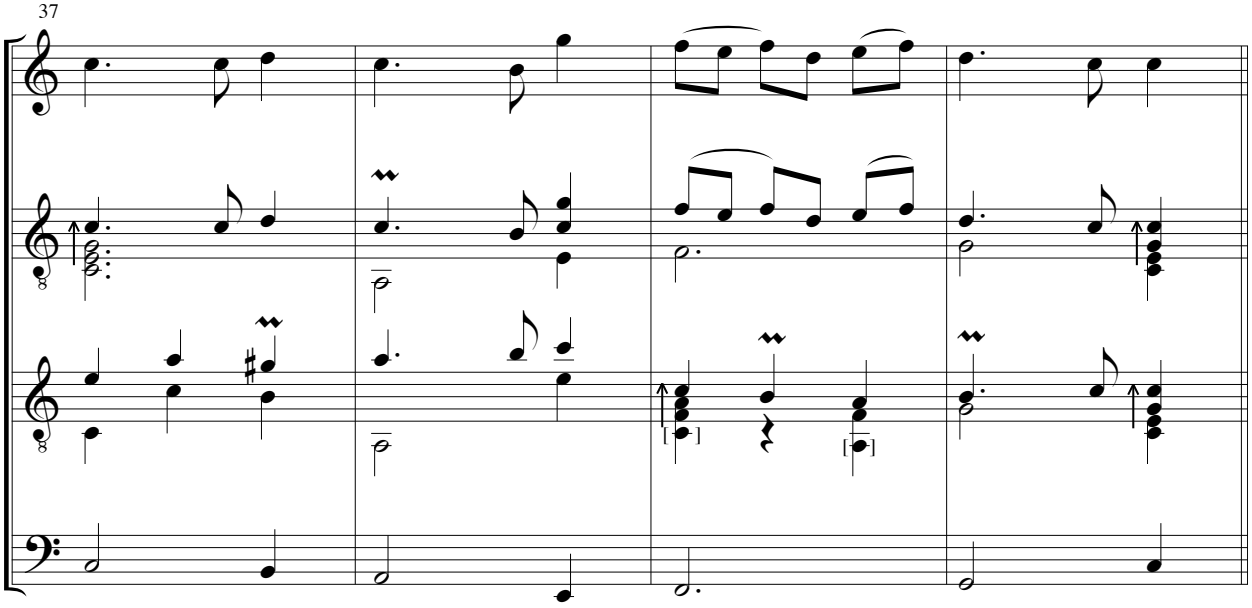

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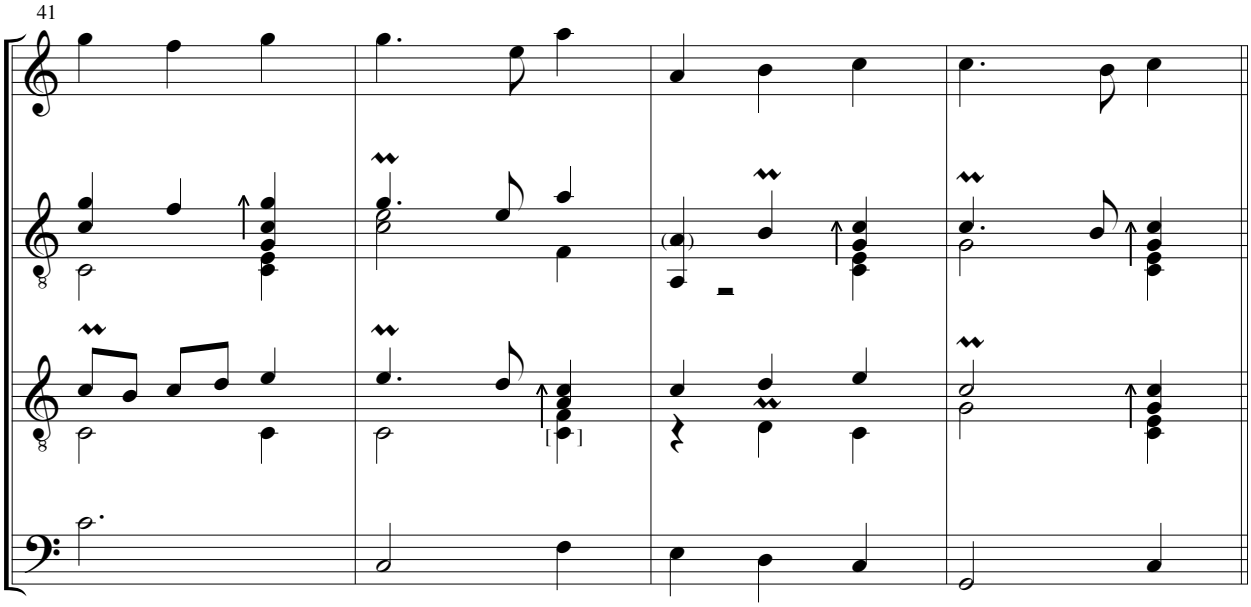

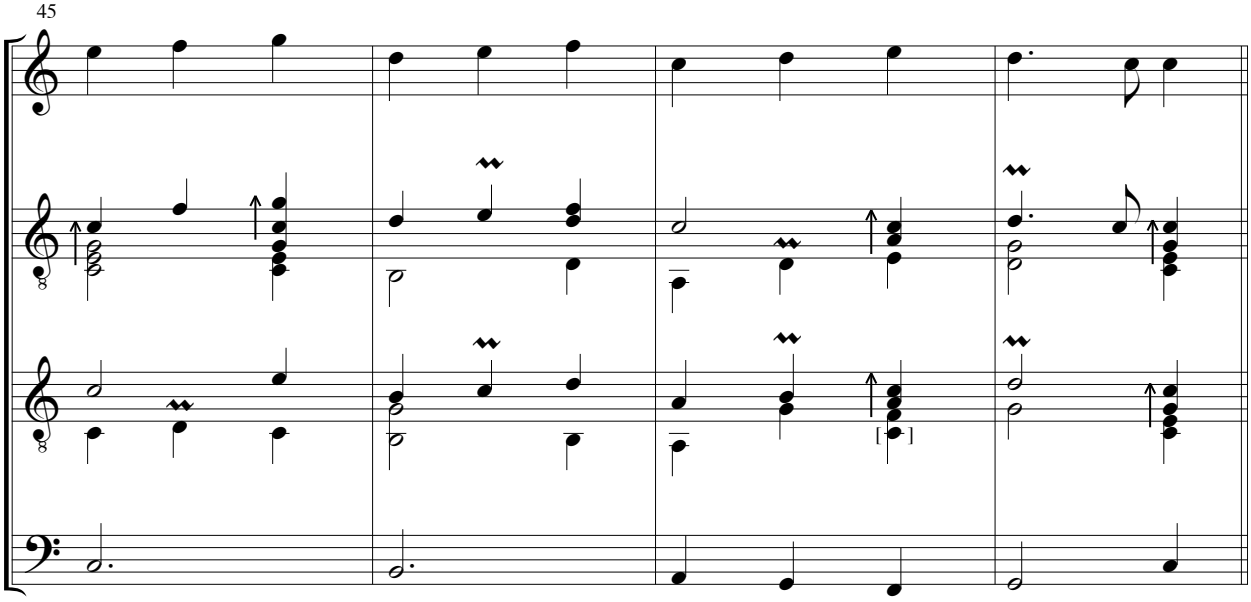

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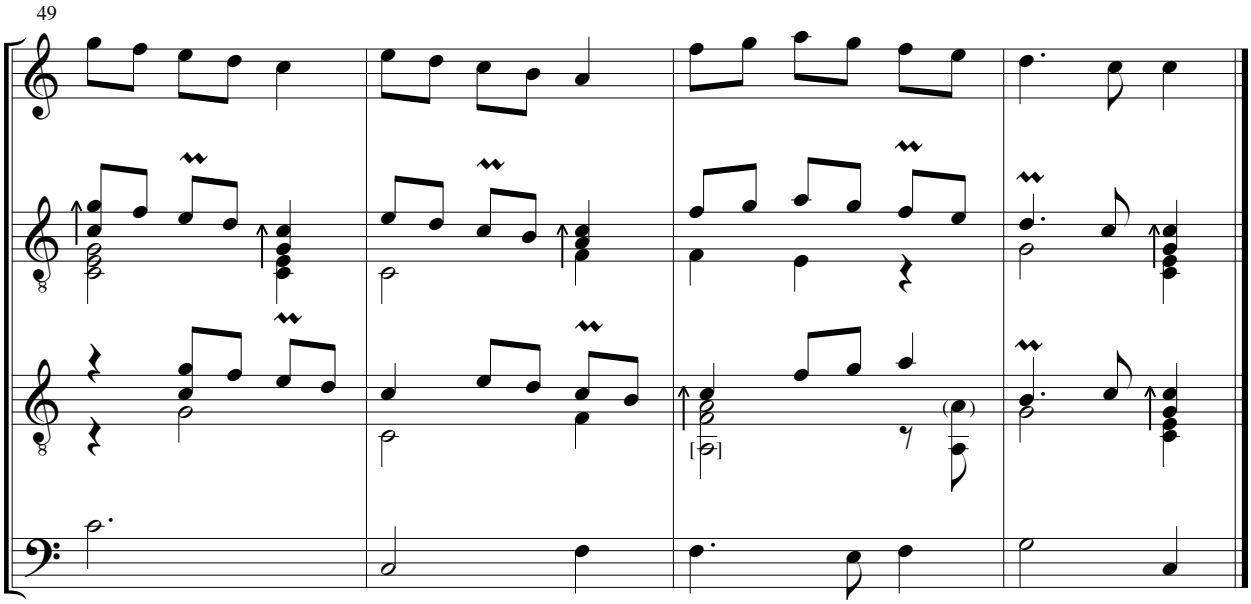

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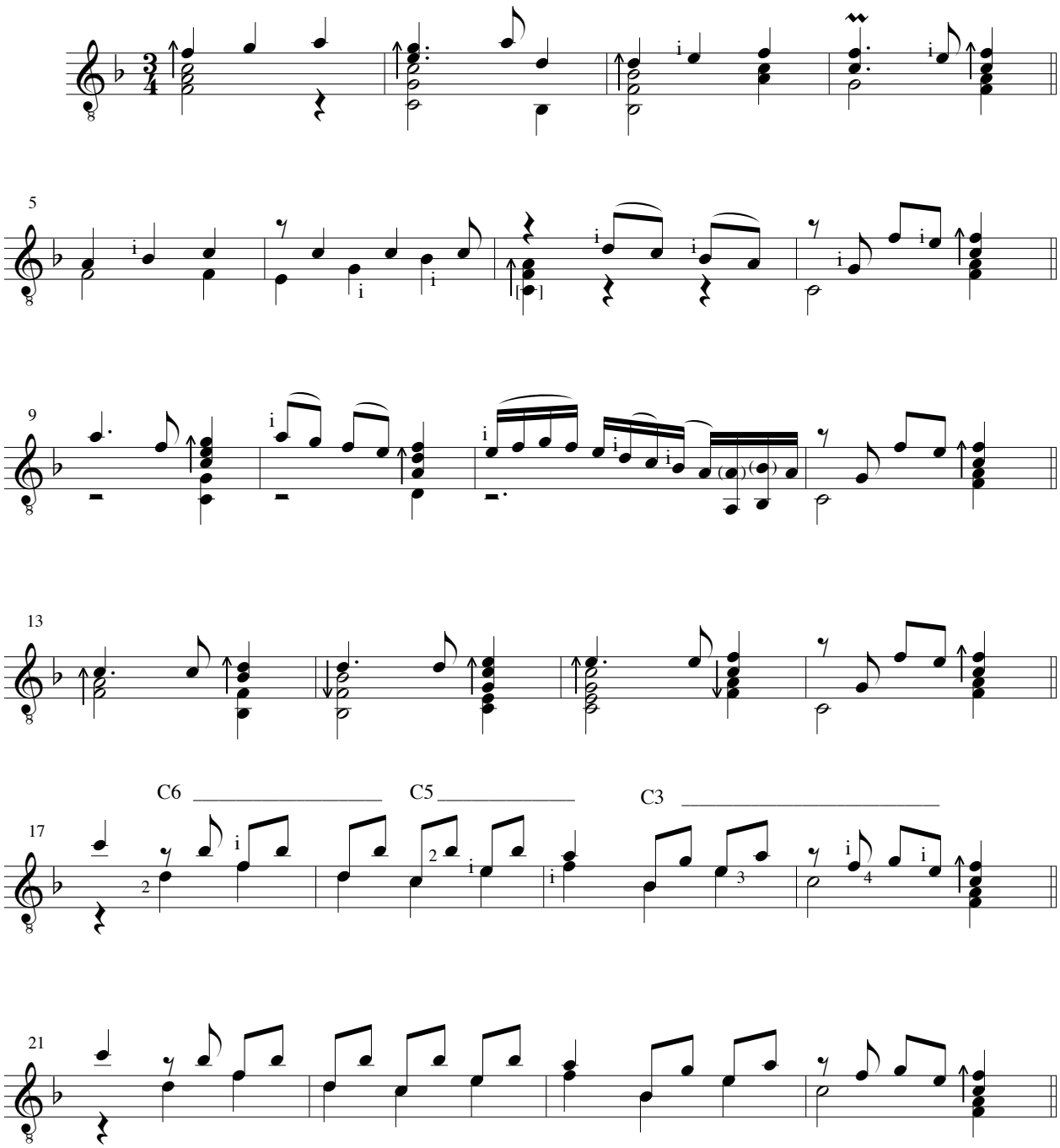
Chaconne

[French tuning]

Henri Grénerin



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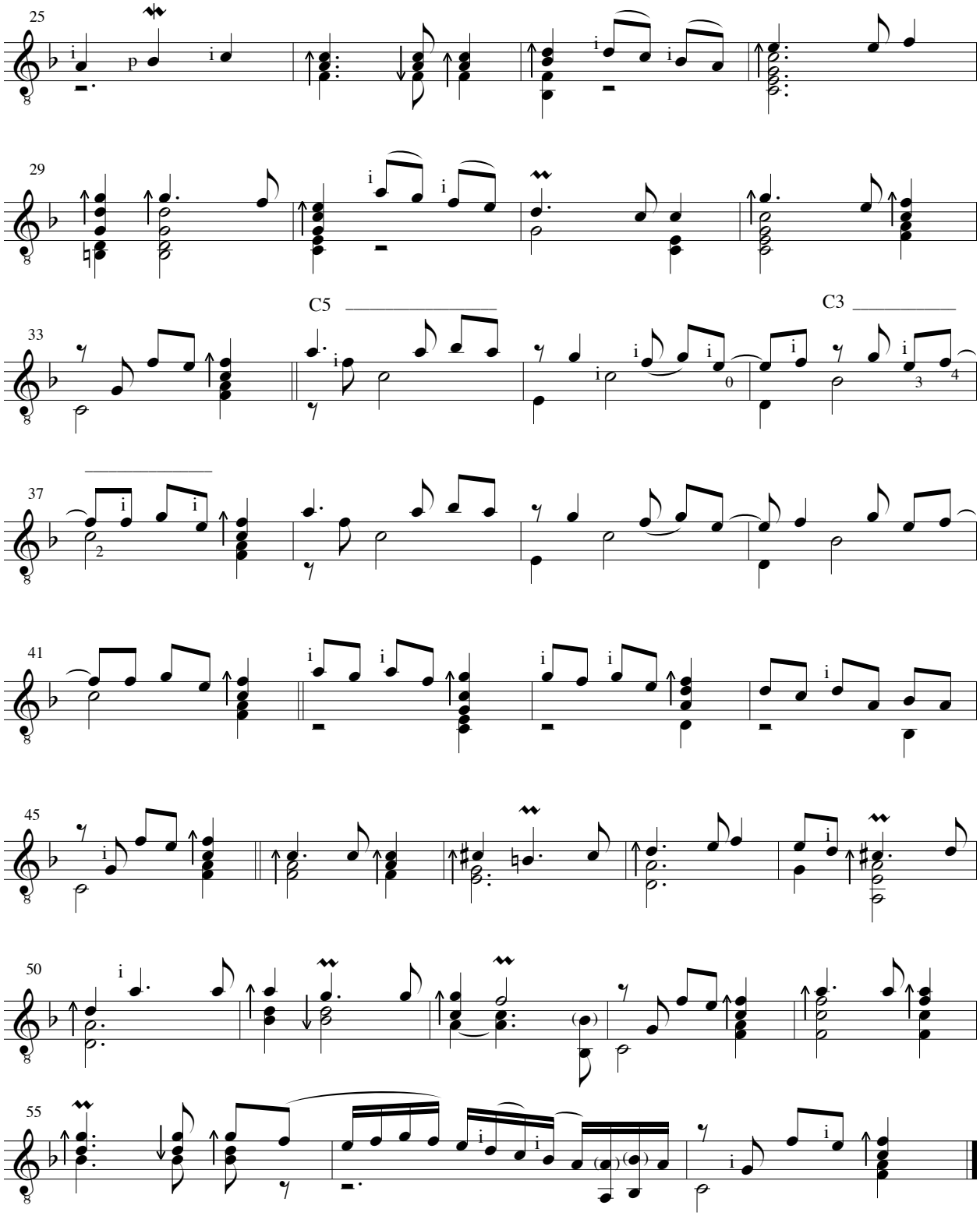

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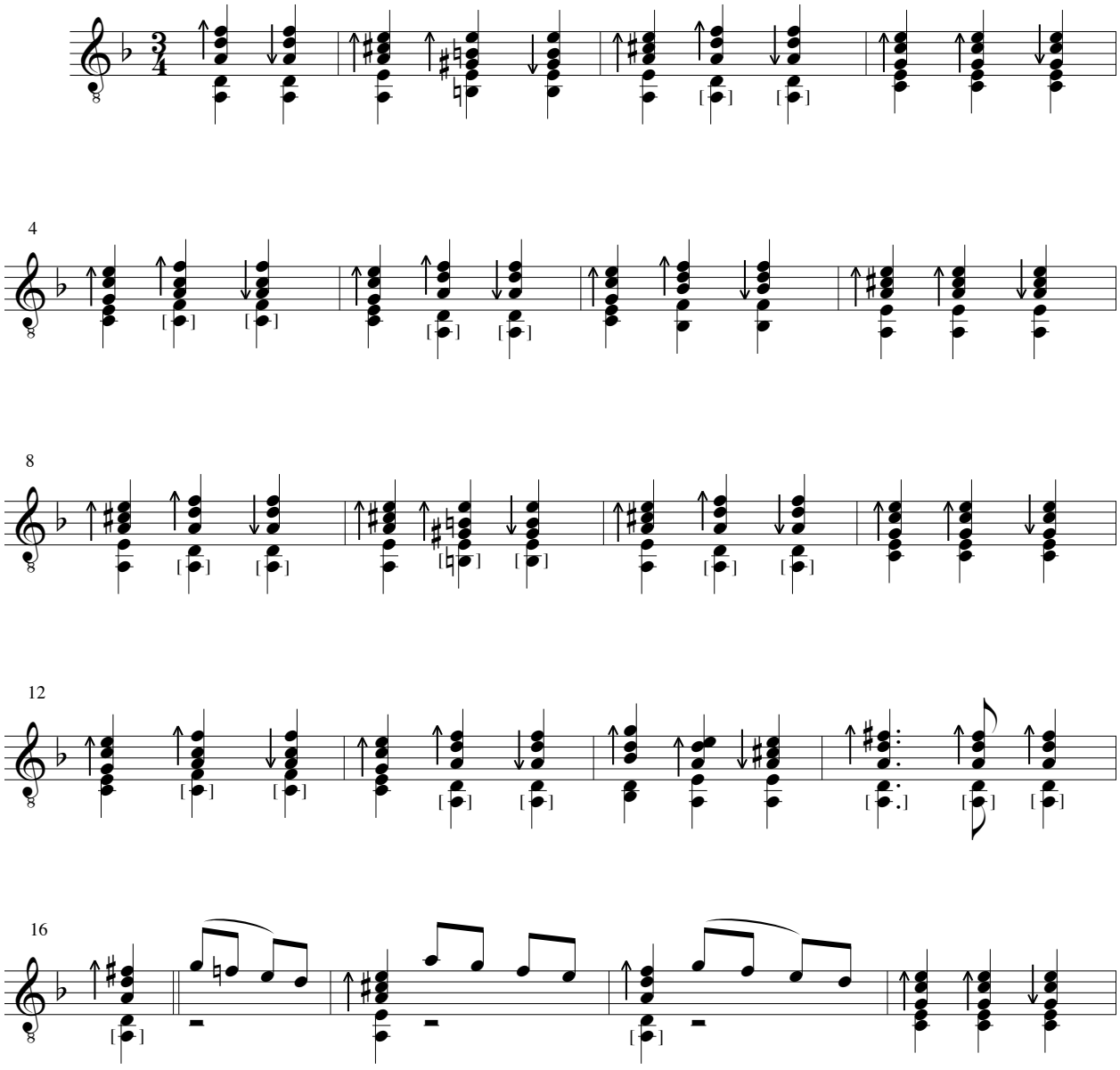
Folias passeggiate

[Bourdon tuning]

Antonio Carbonchi



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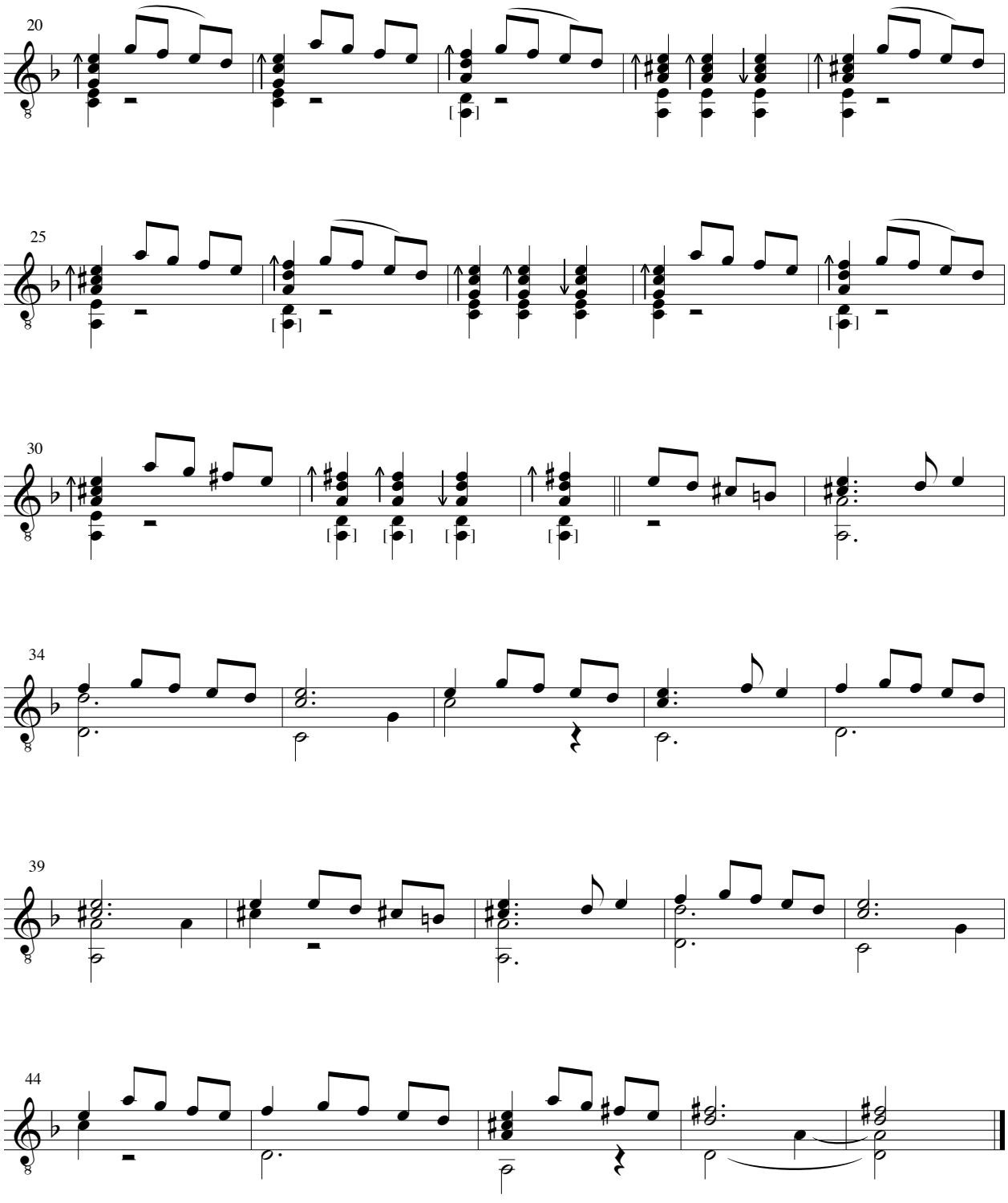

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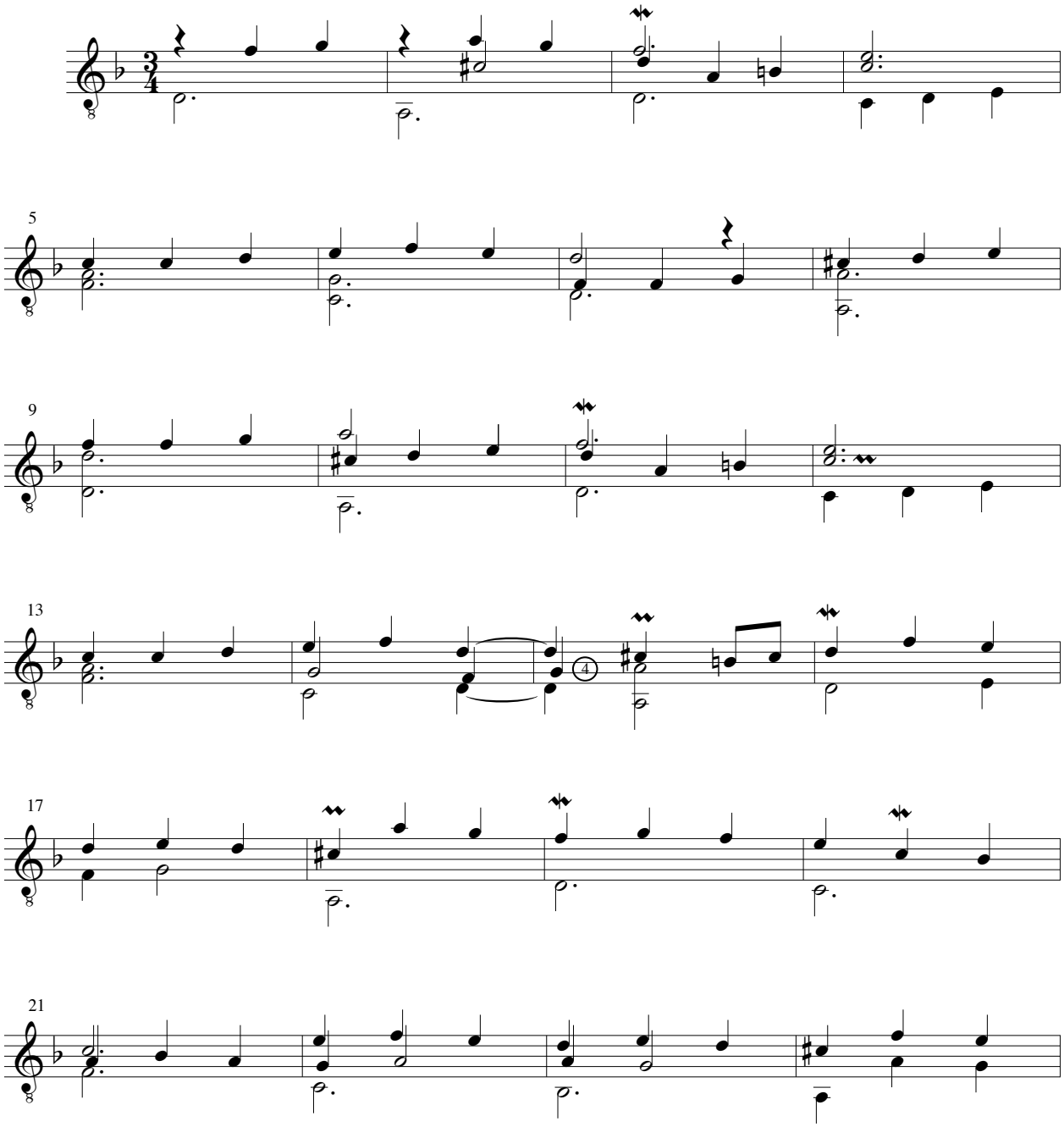
Folias

[Bourdon tuning]

Francisco Guerau



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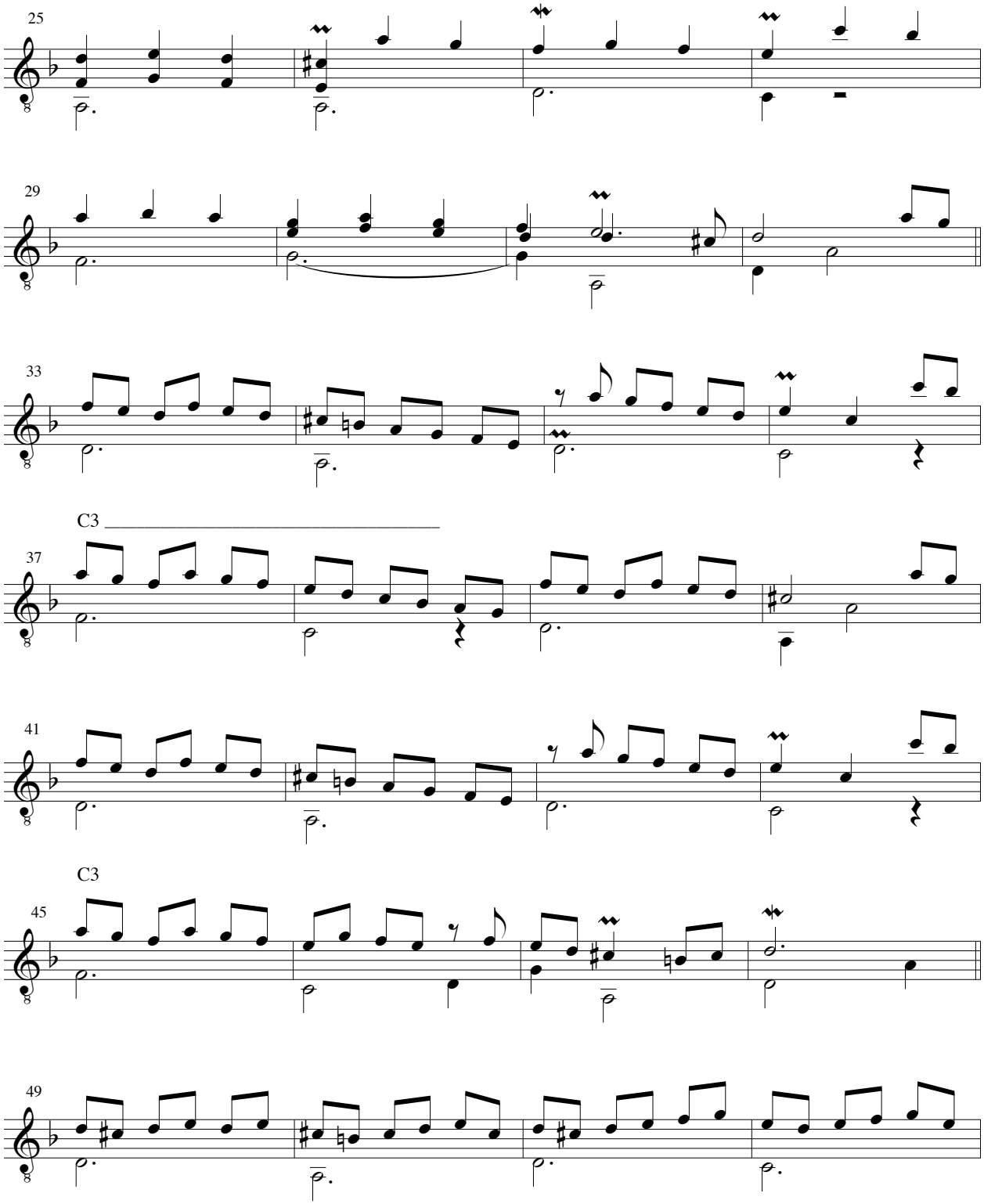

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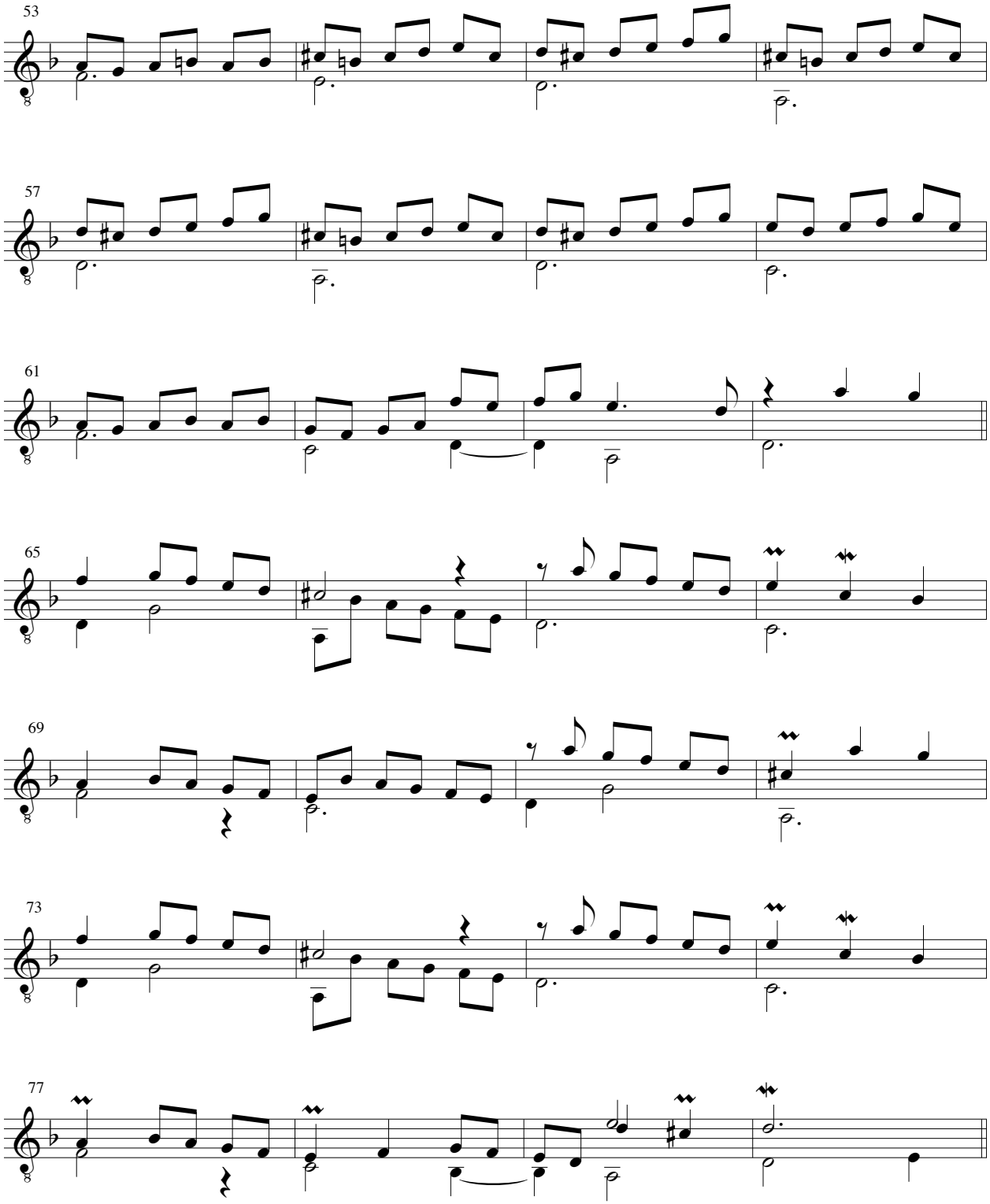

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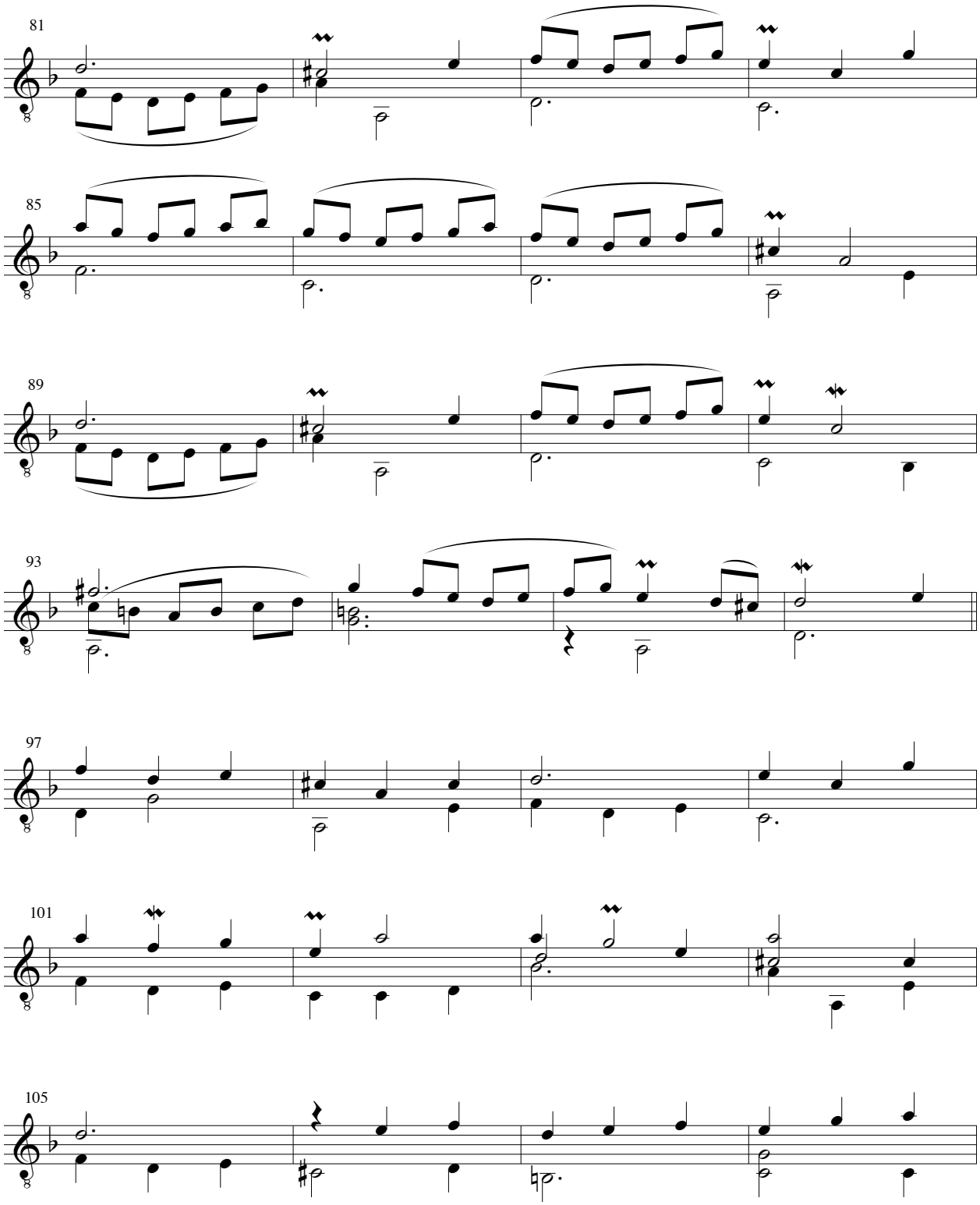

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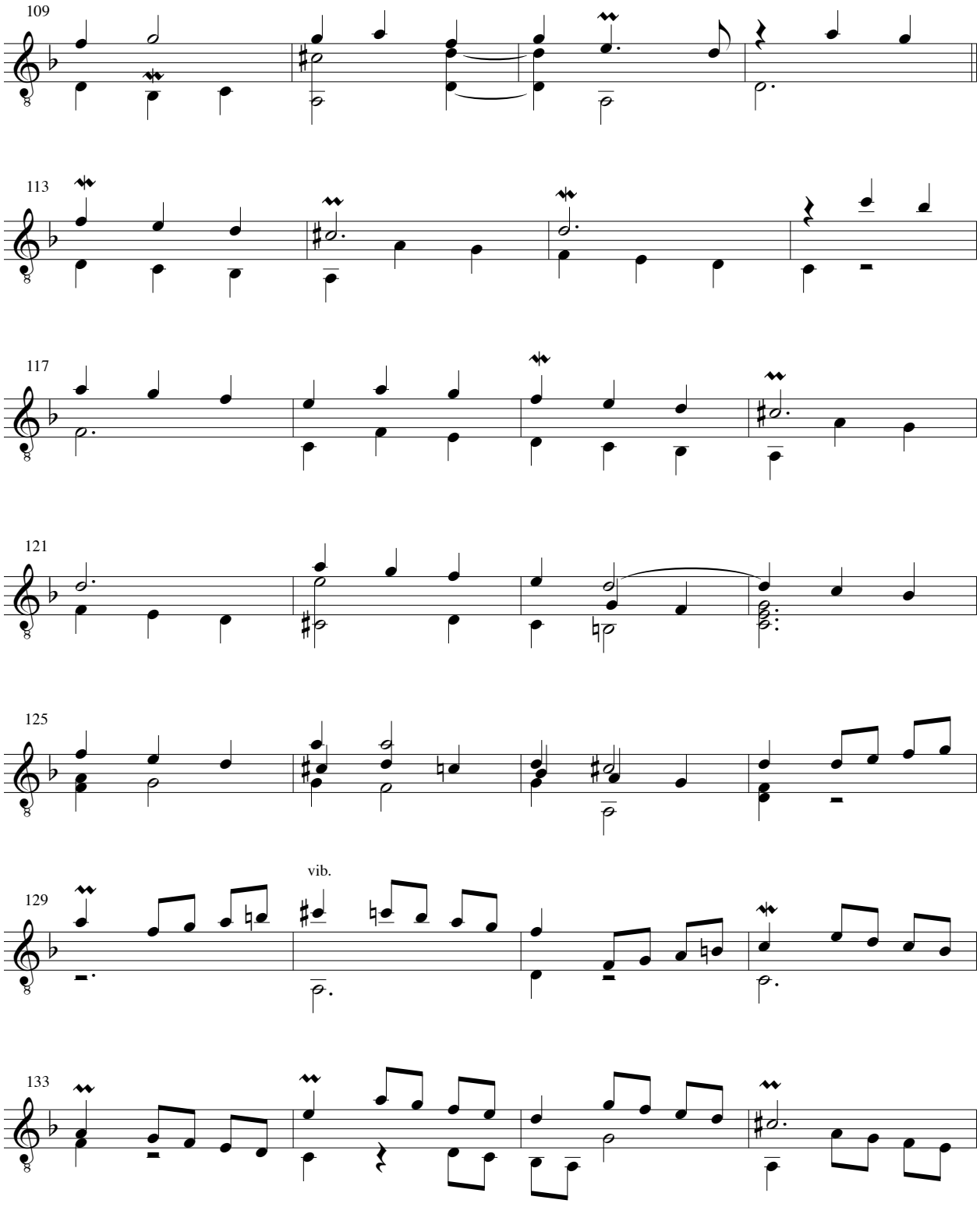

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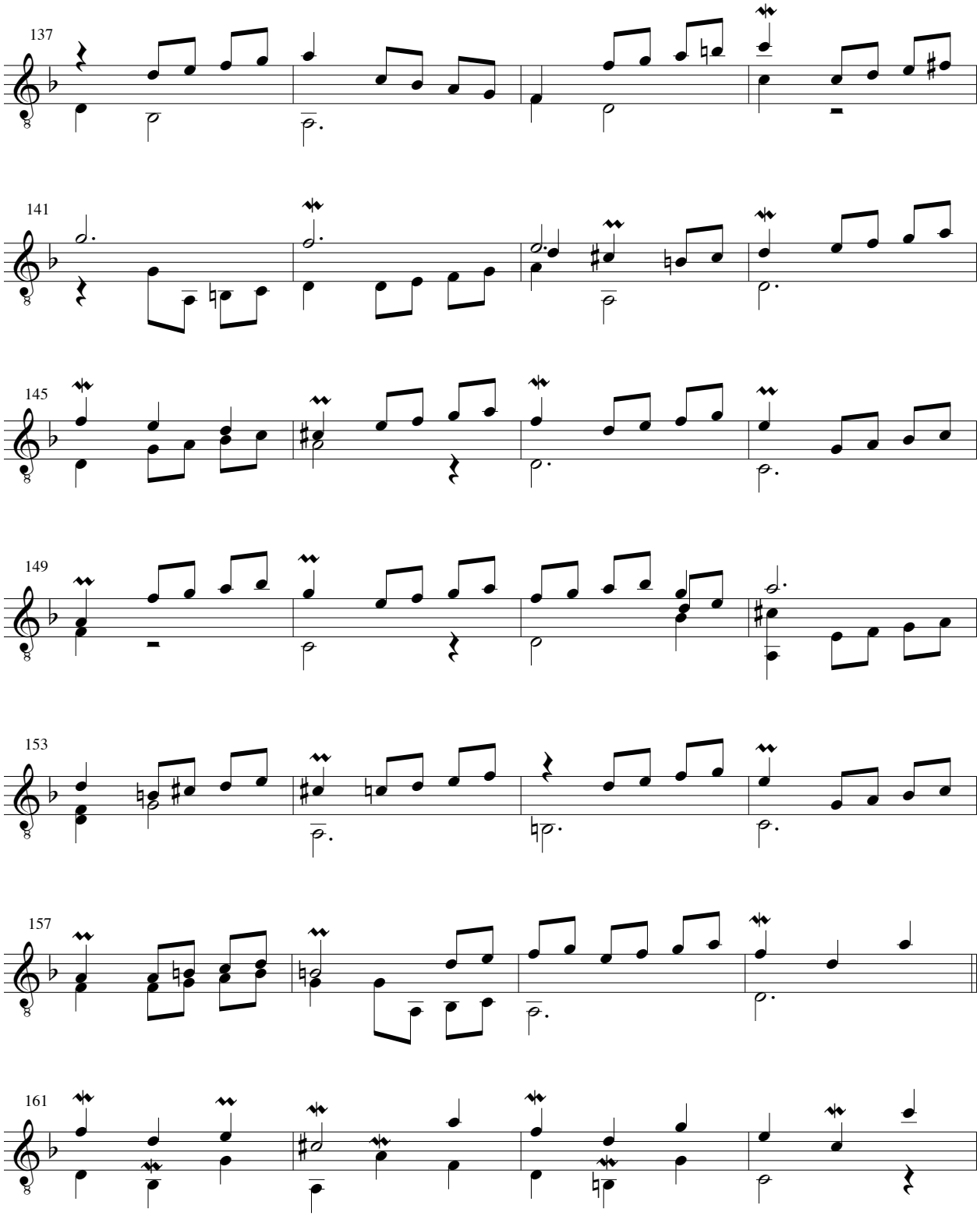

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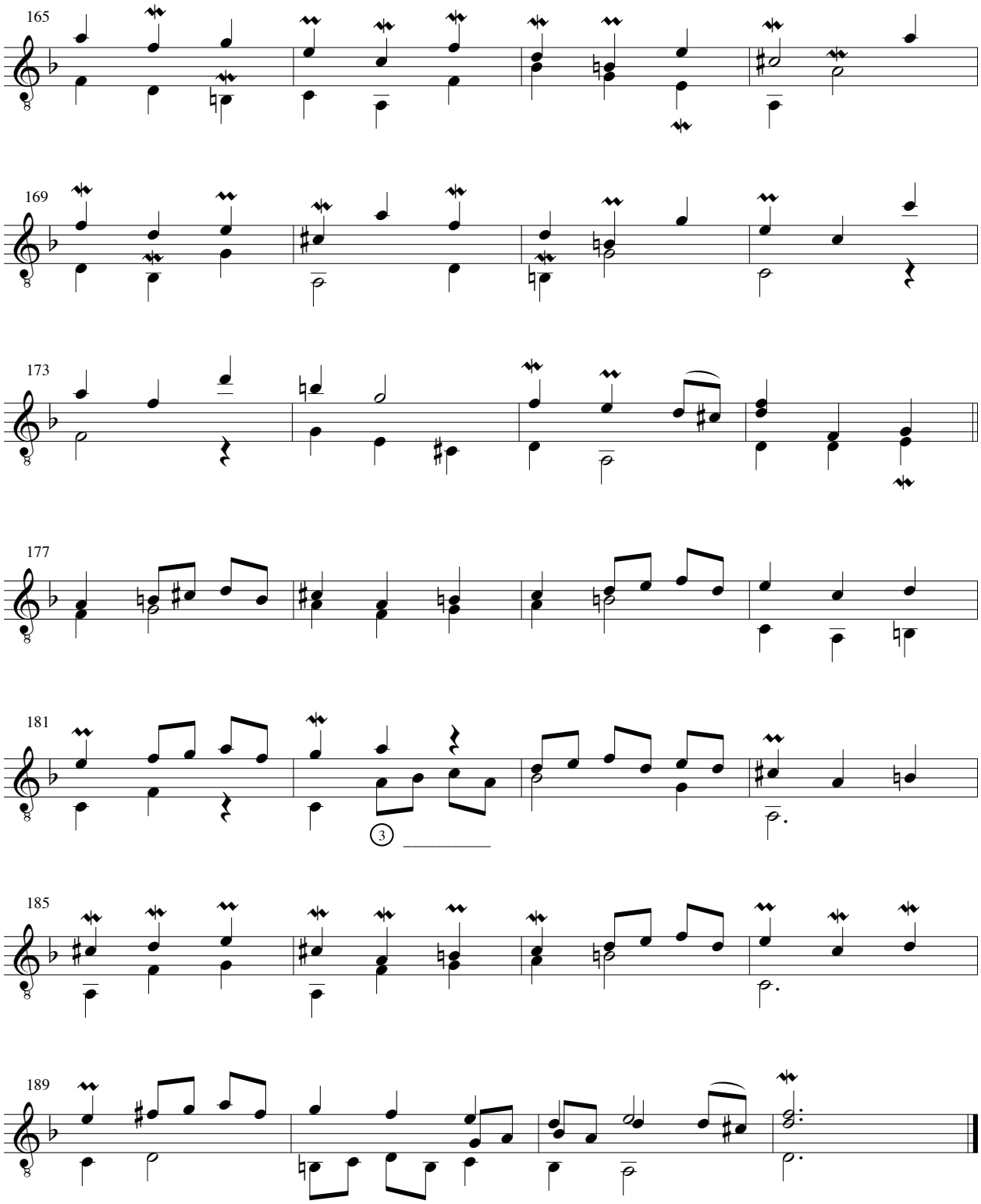

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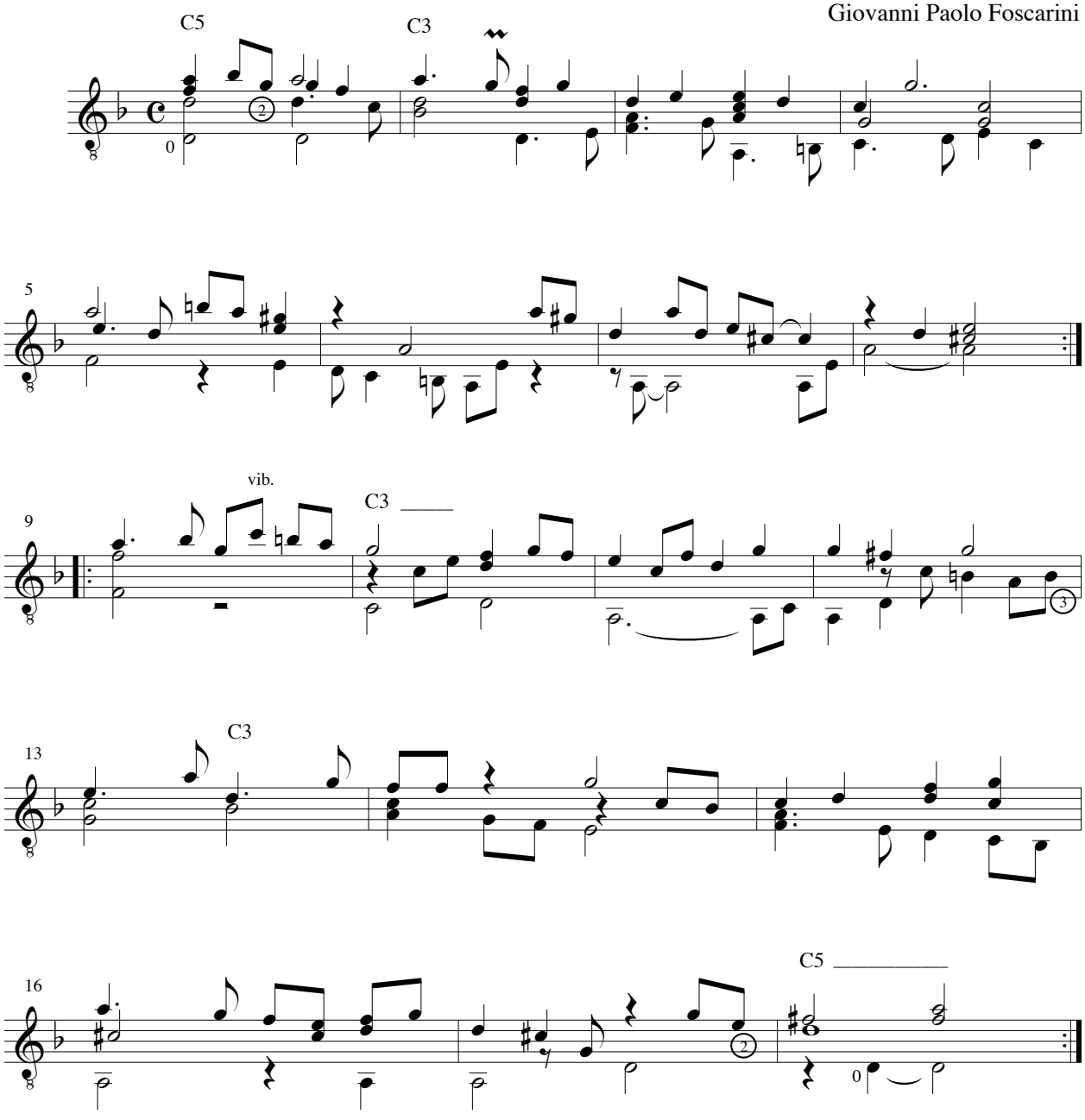
Alemanda

[Bourdon tuning]

Giovanni Paolo Foscarini



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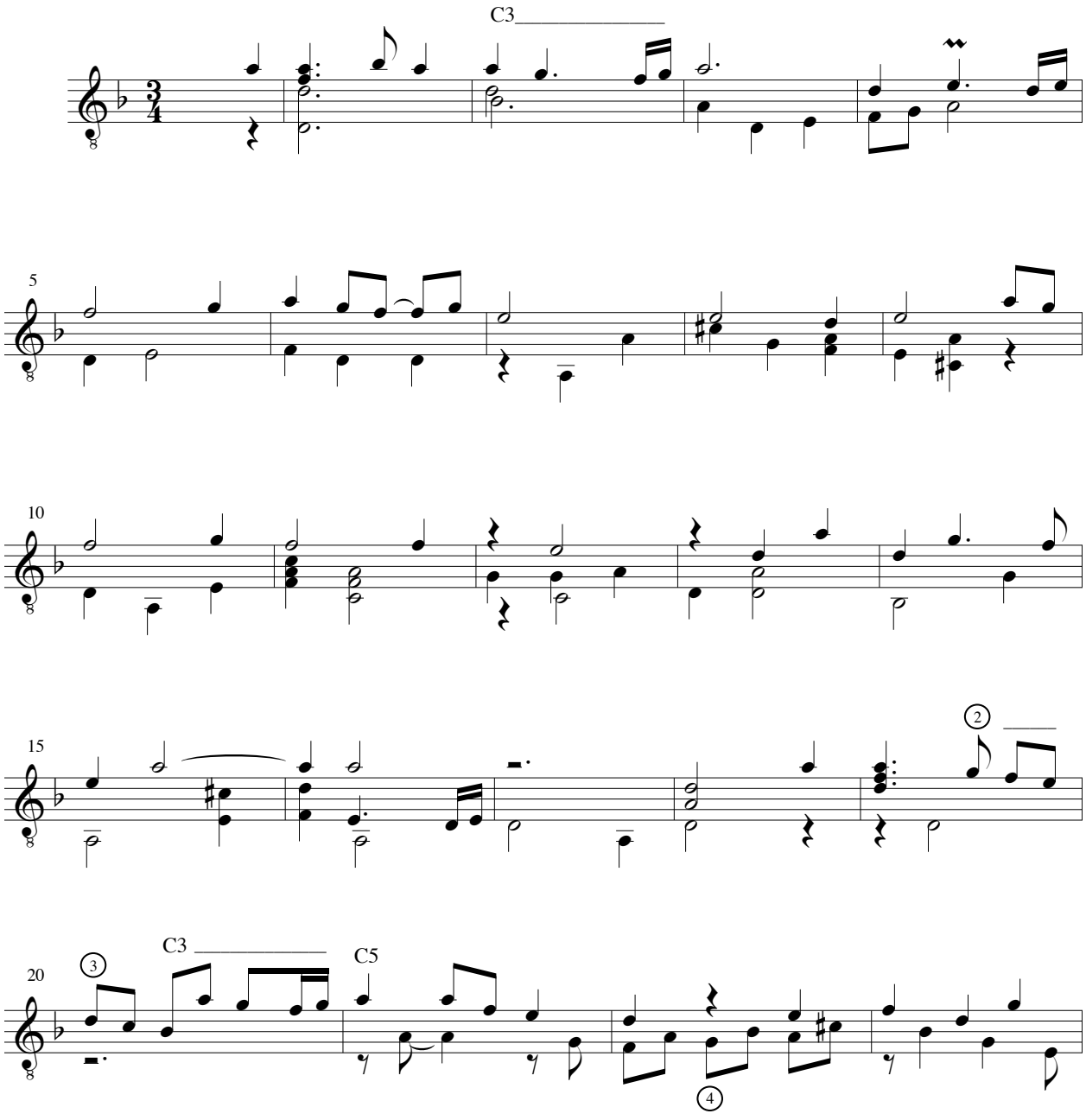
Corrente Francese

Giovanni Paolo Foscarini



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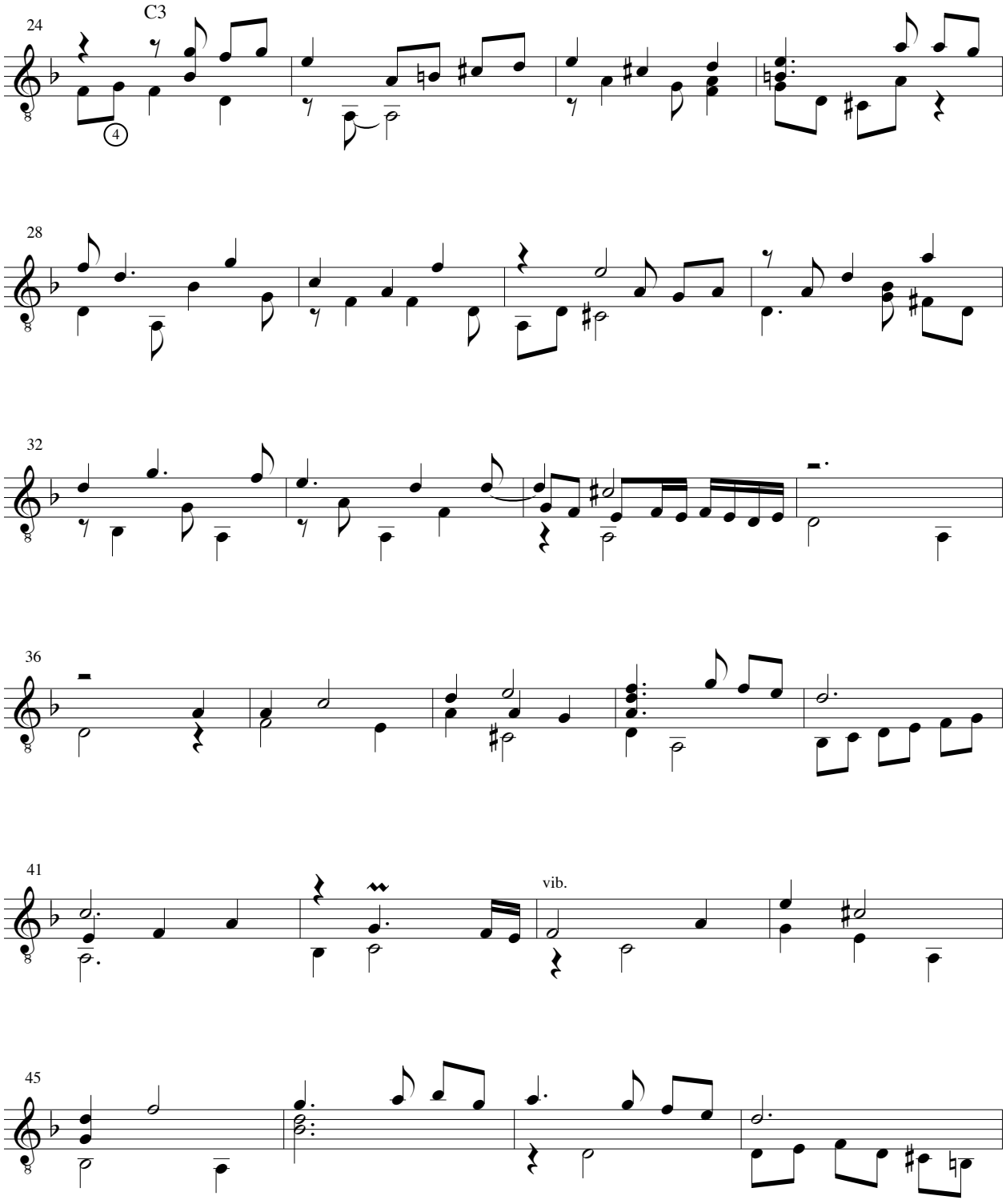

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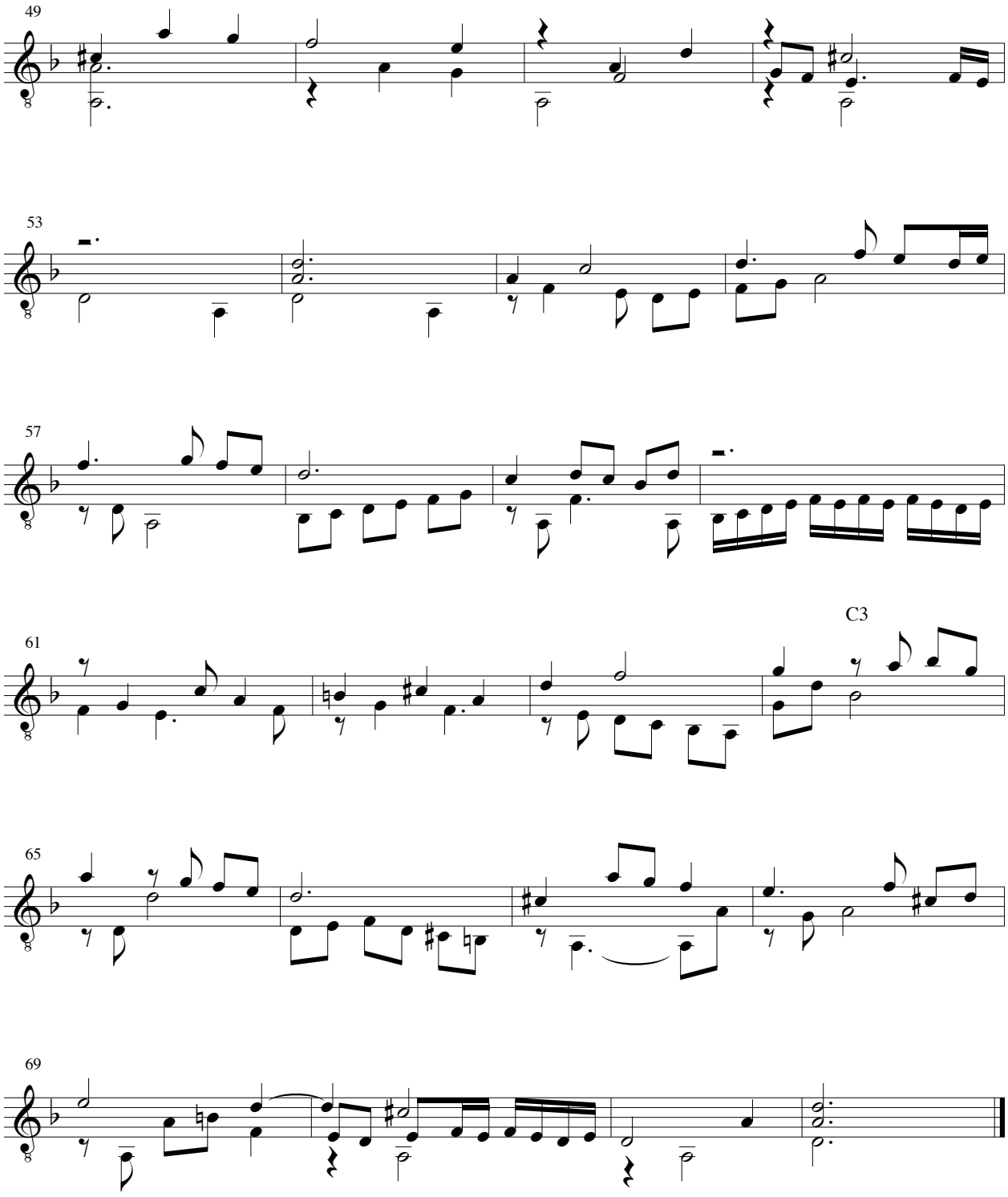

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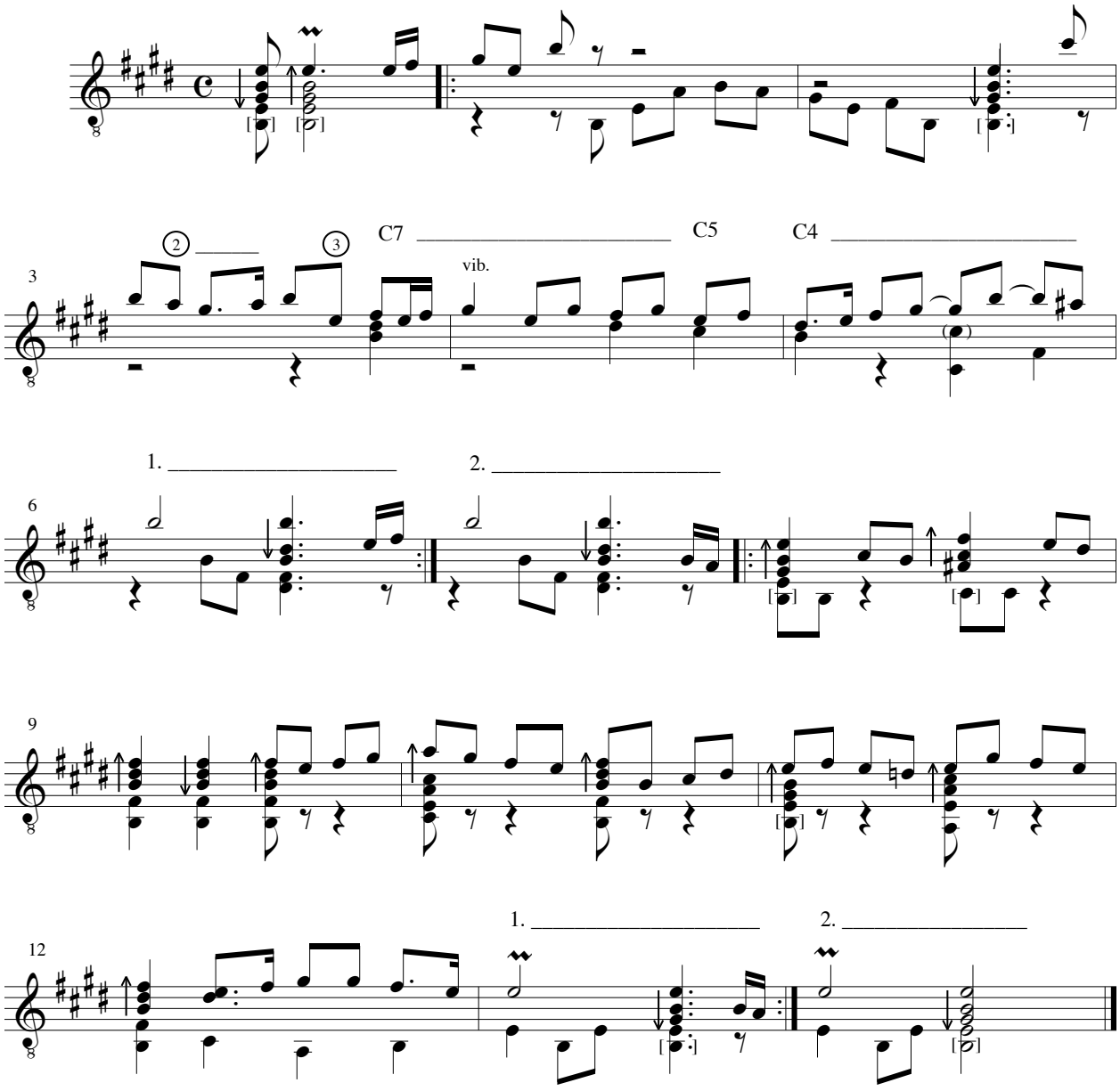
Brando Quarto

[Bourdon tuning]

Domenico Pellegrini



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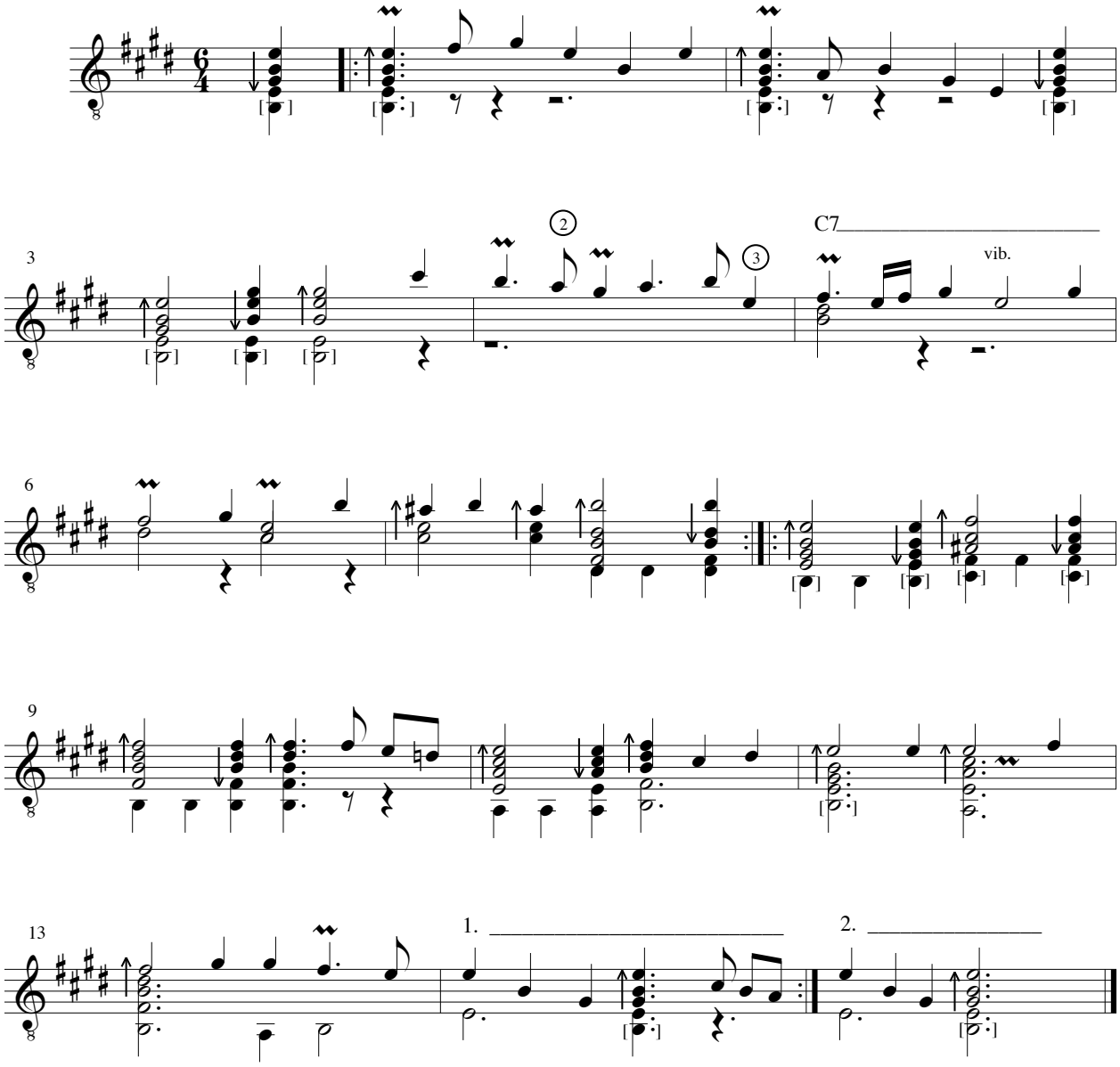
Volta del Brando

Domenico Pellegrini



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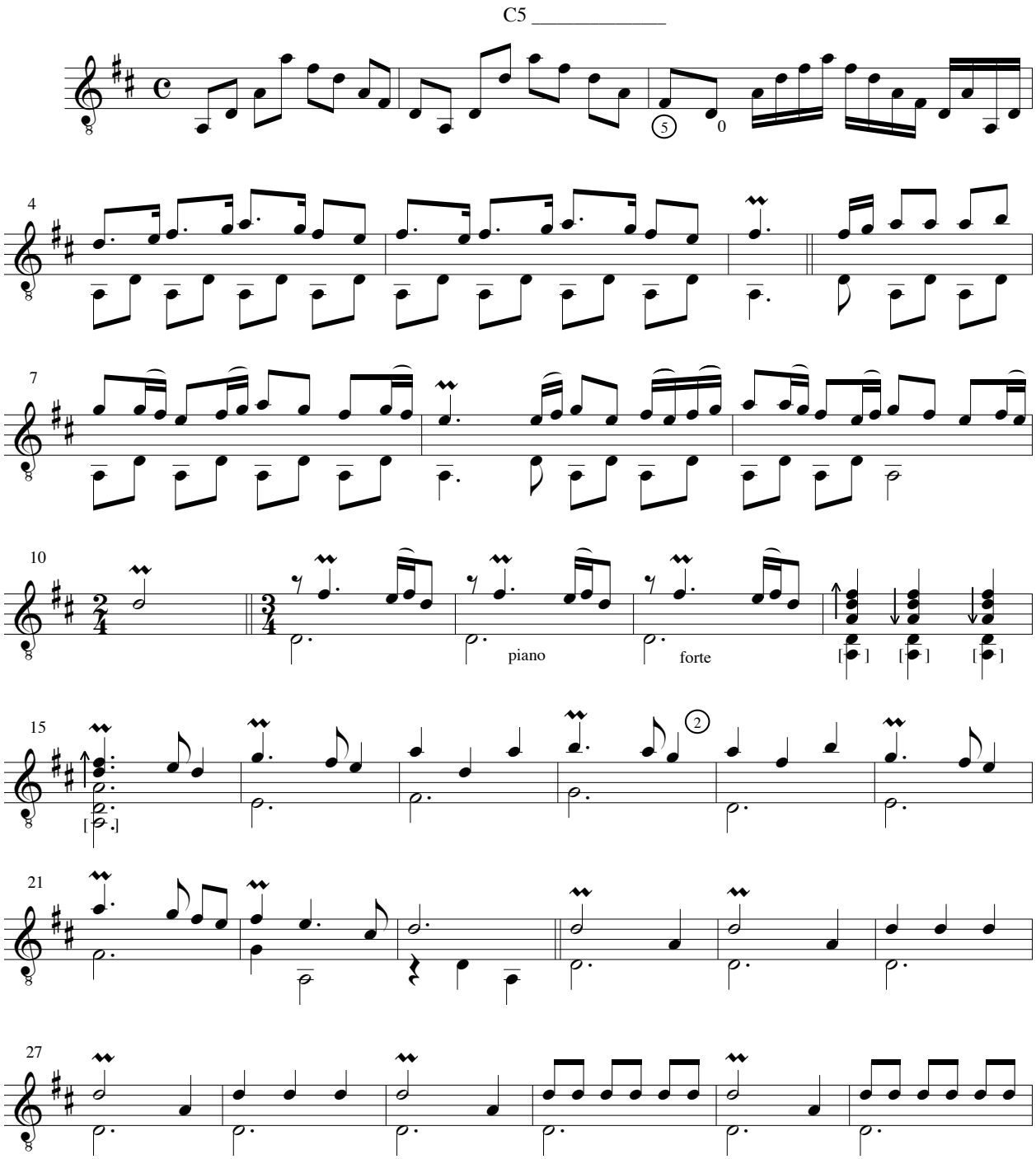
Battaglia Francese

[Bourdon tuning]

Domenico Pellegrini



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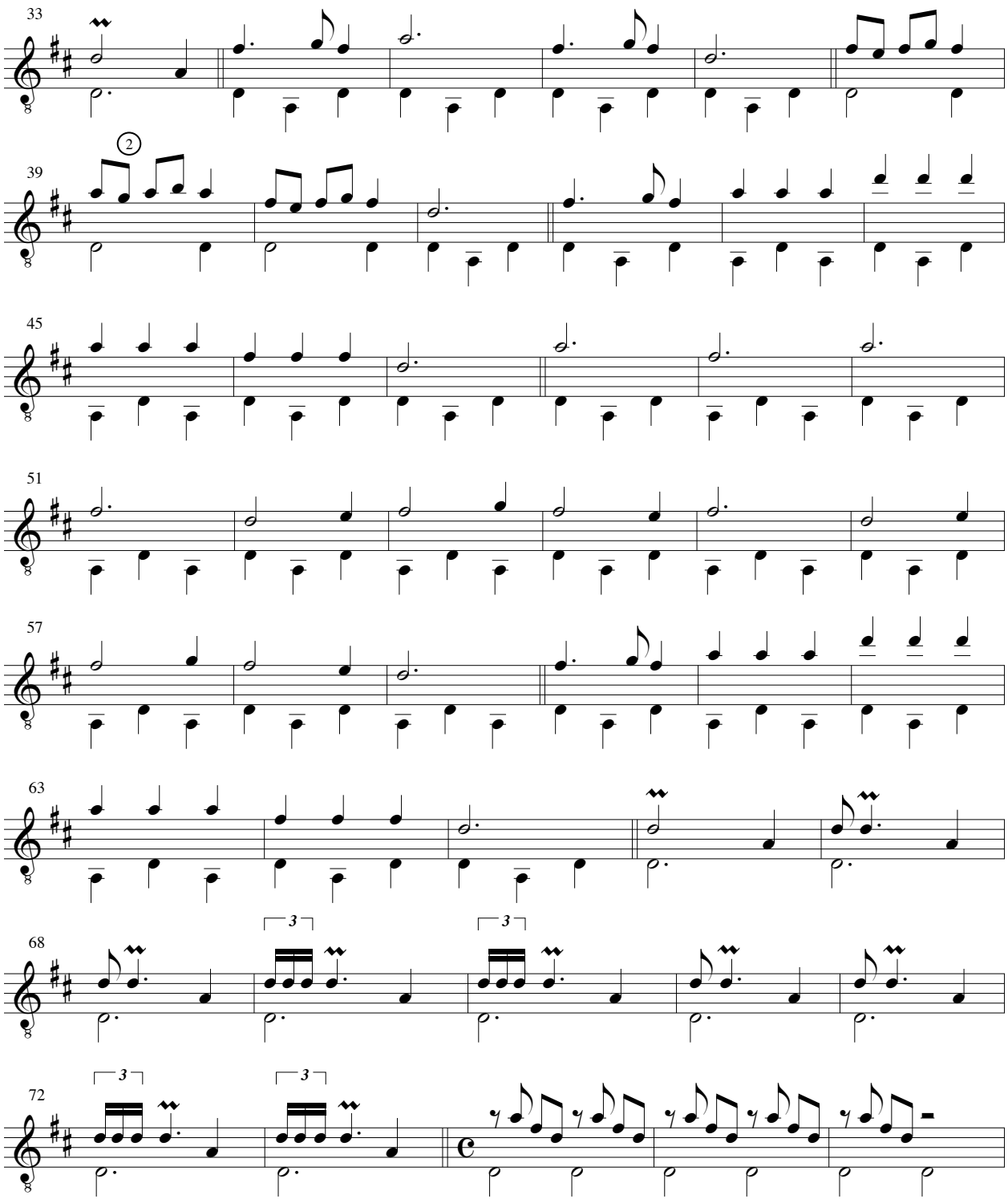

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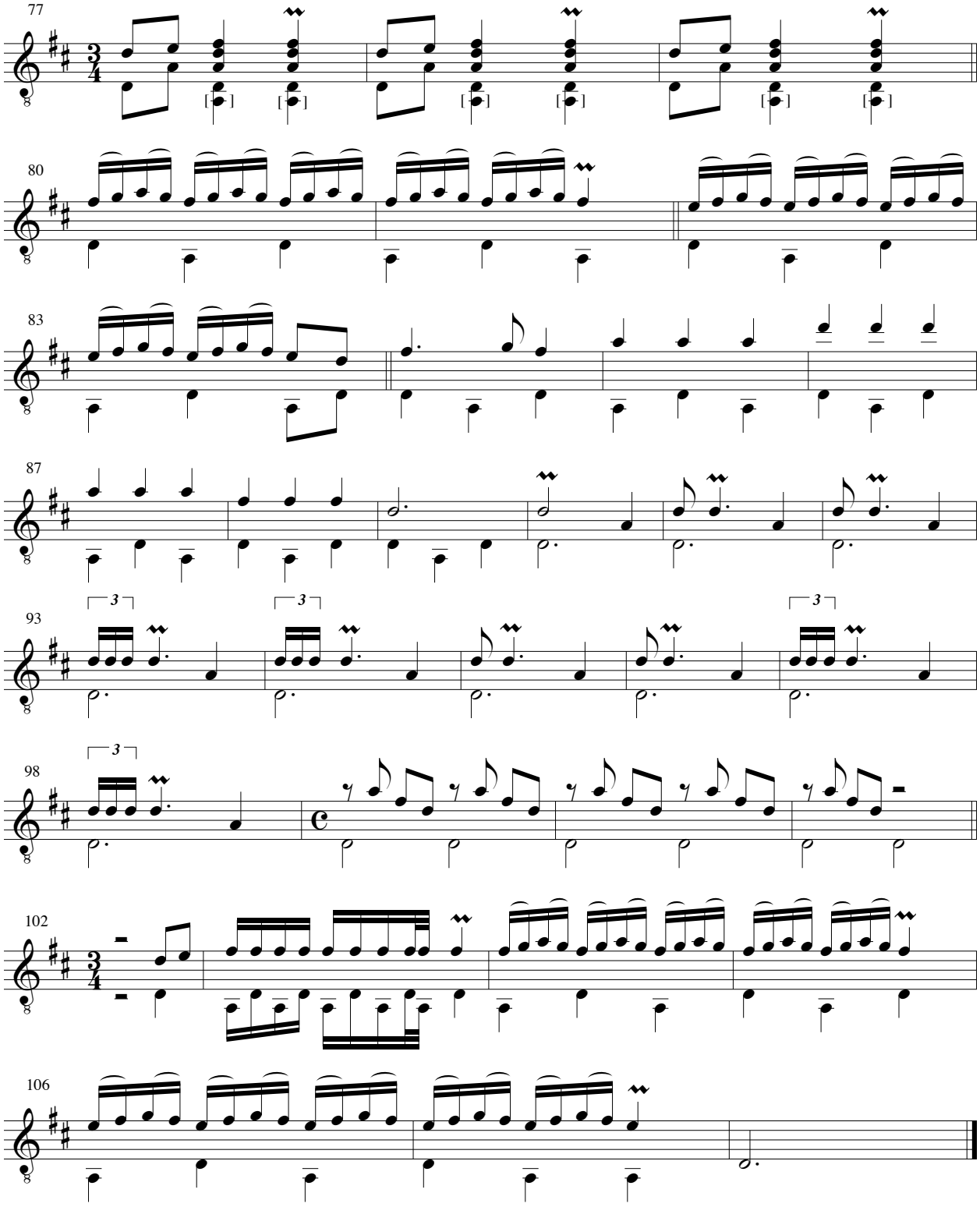

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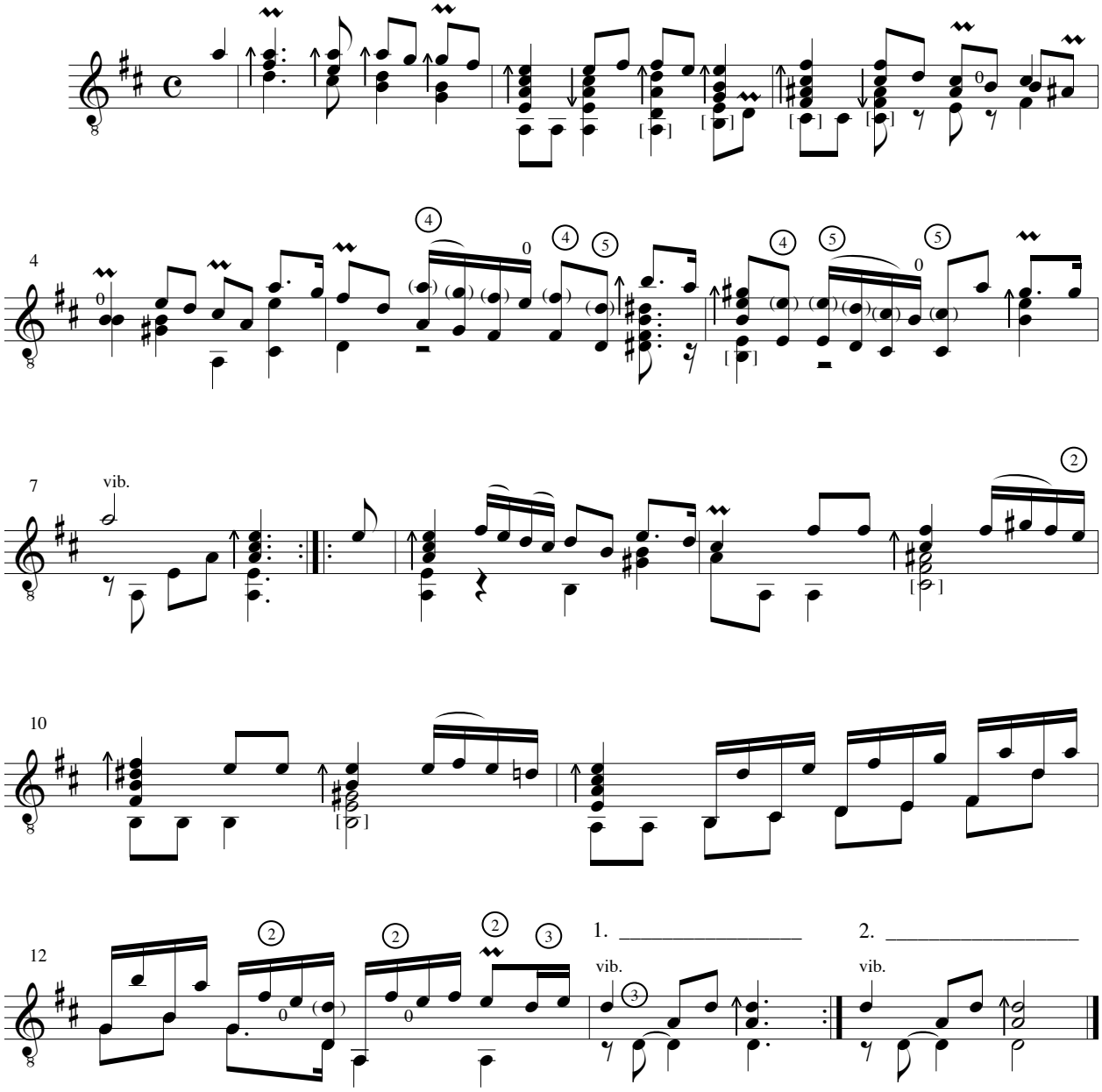
Almanda

[Bourdon tuning]

Francesco Corbetta



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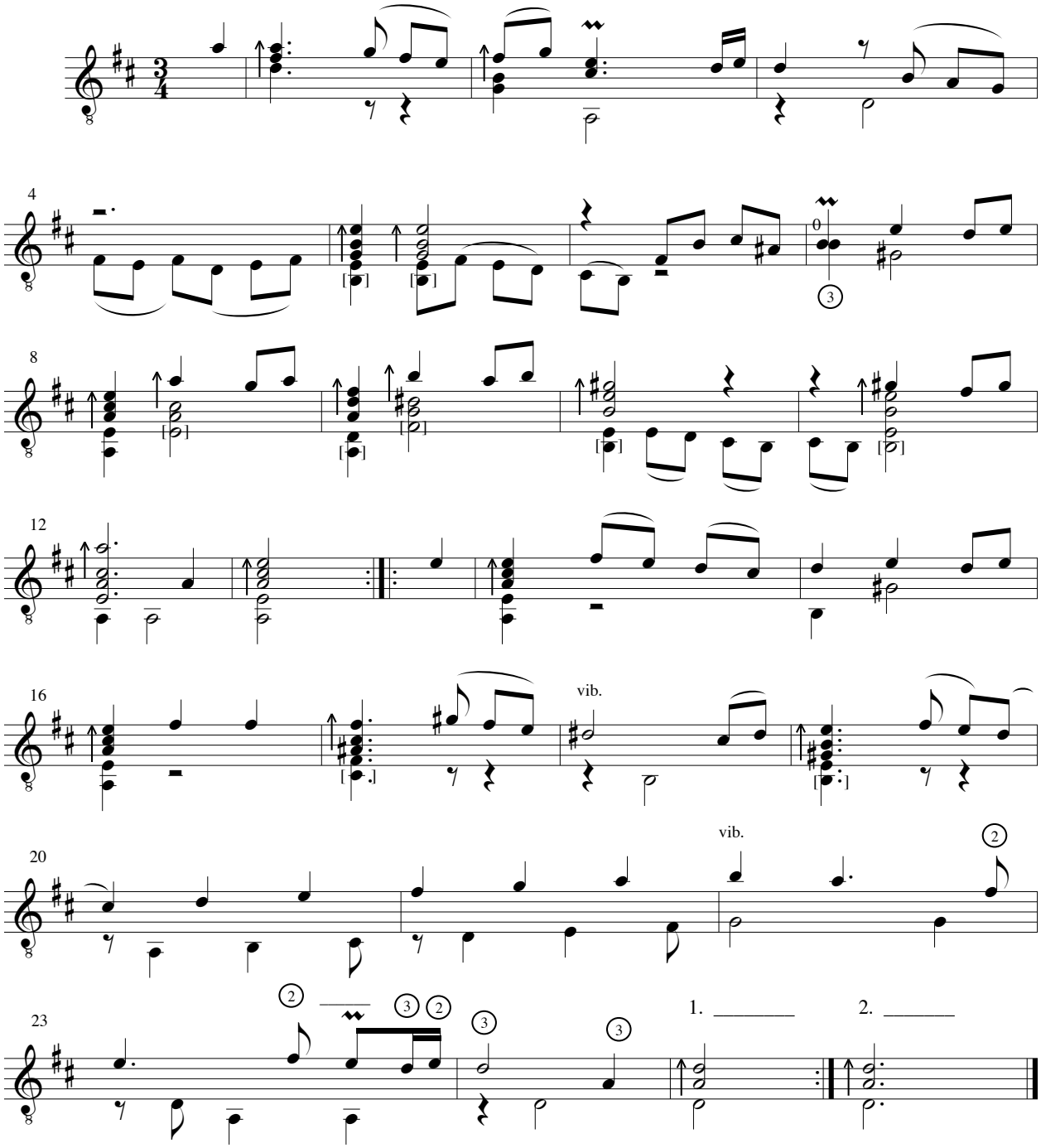
Corrente

Francesco Corbetta



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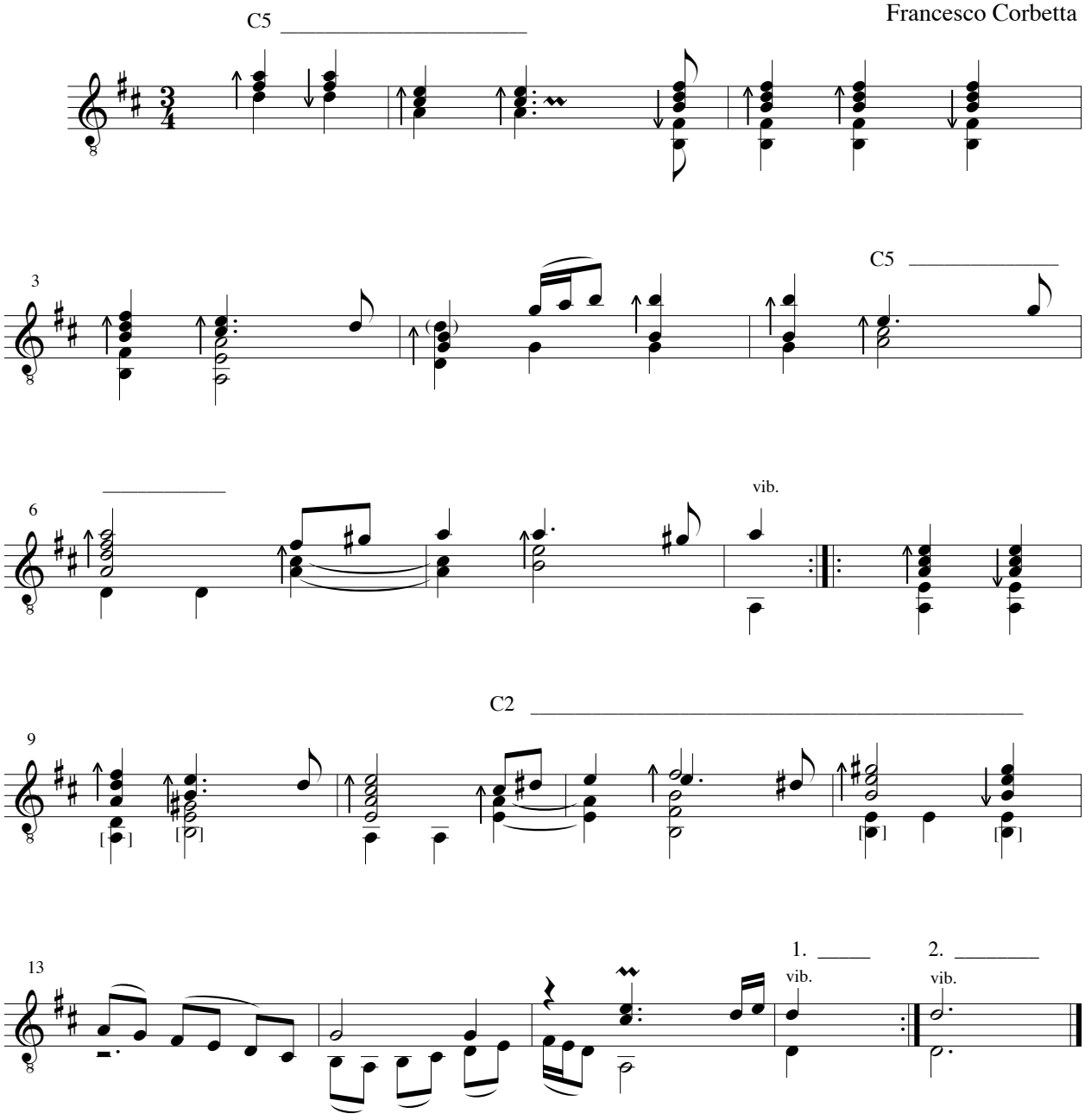
Sarabanda

Francesco Corbetta



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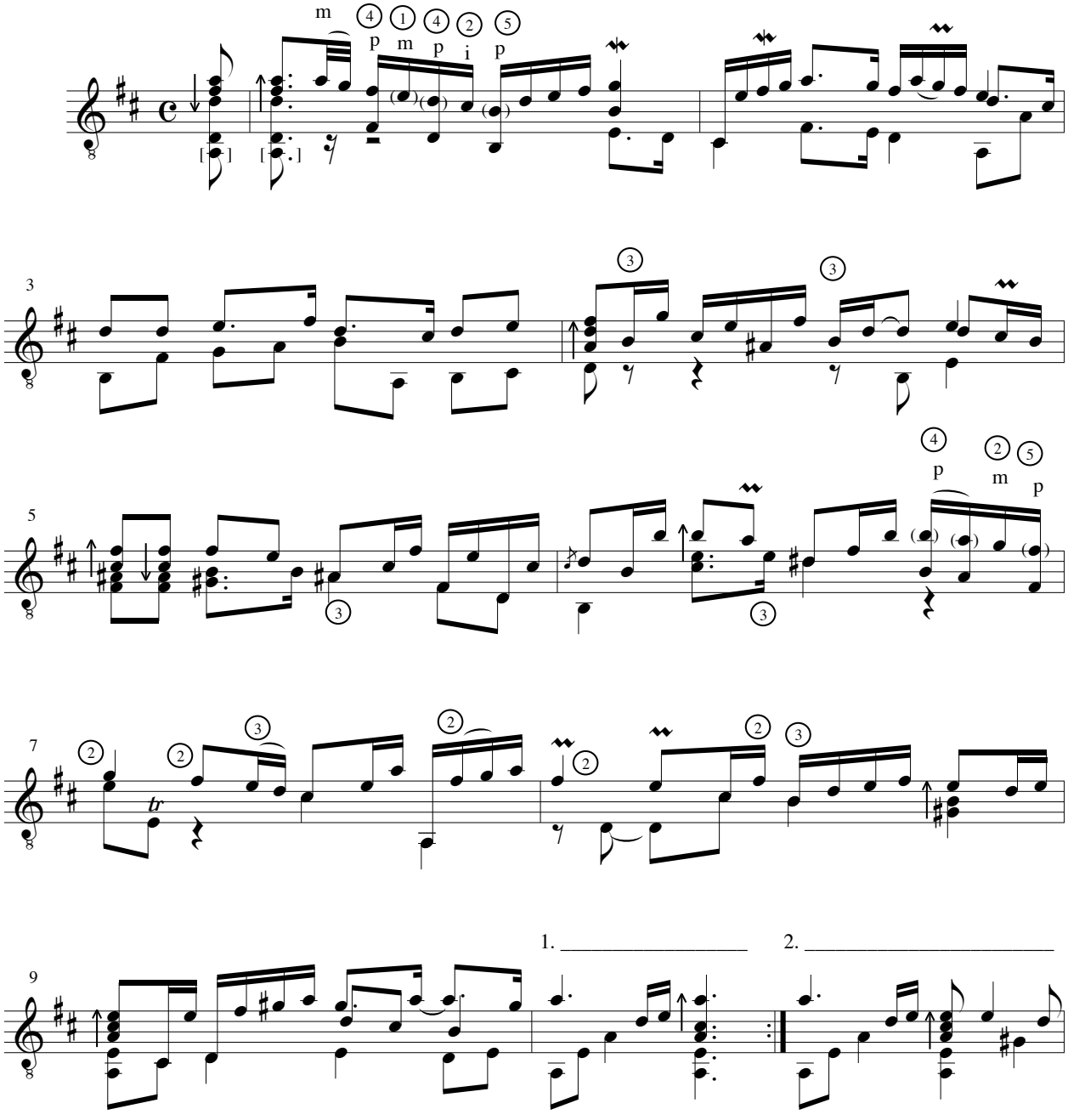
Allemande

[Re-entrant tuning]

Angelo Bartolotti



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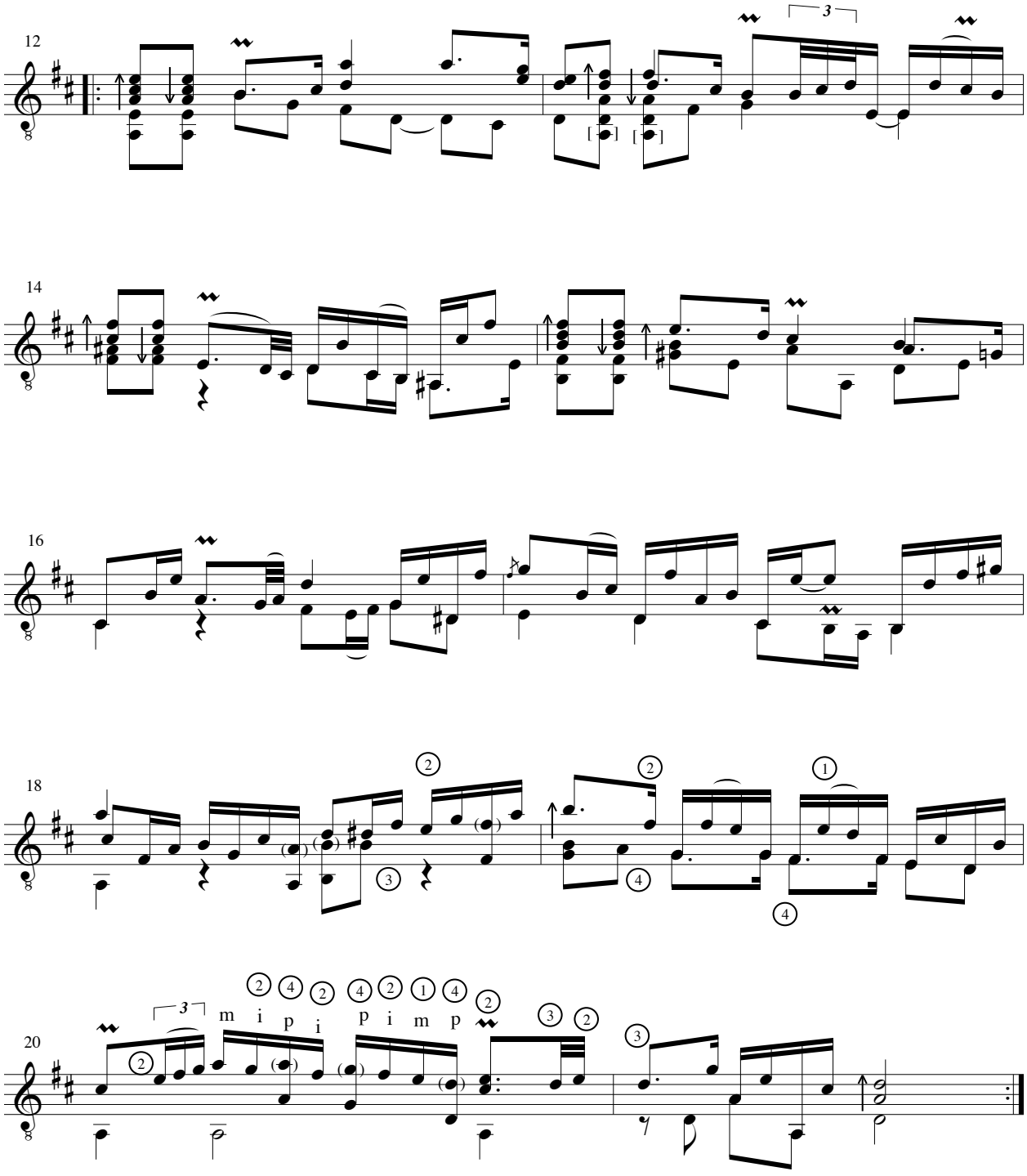

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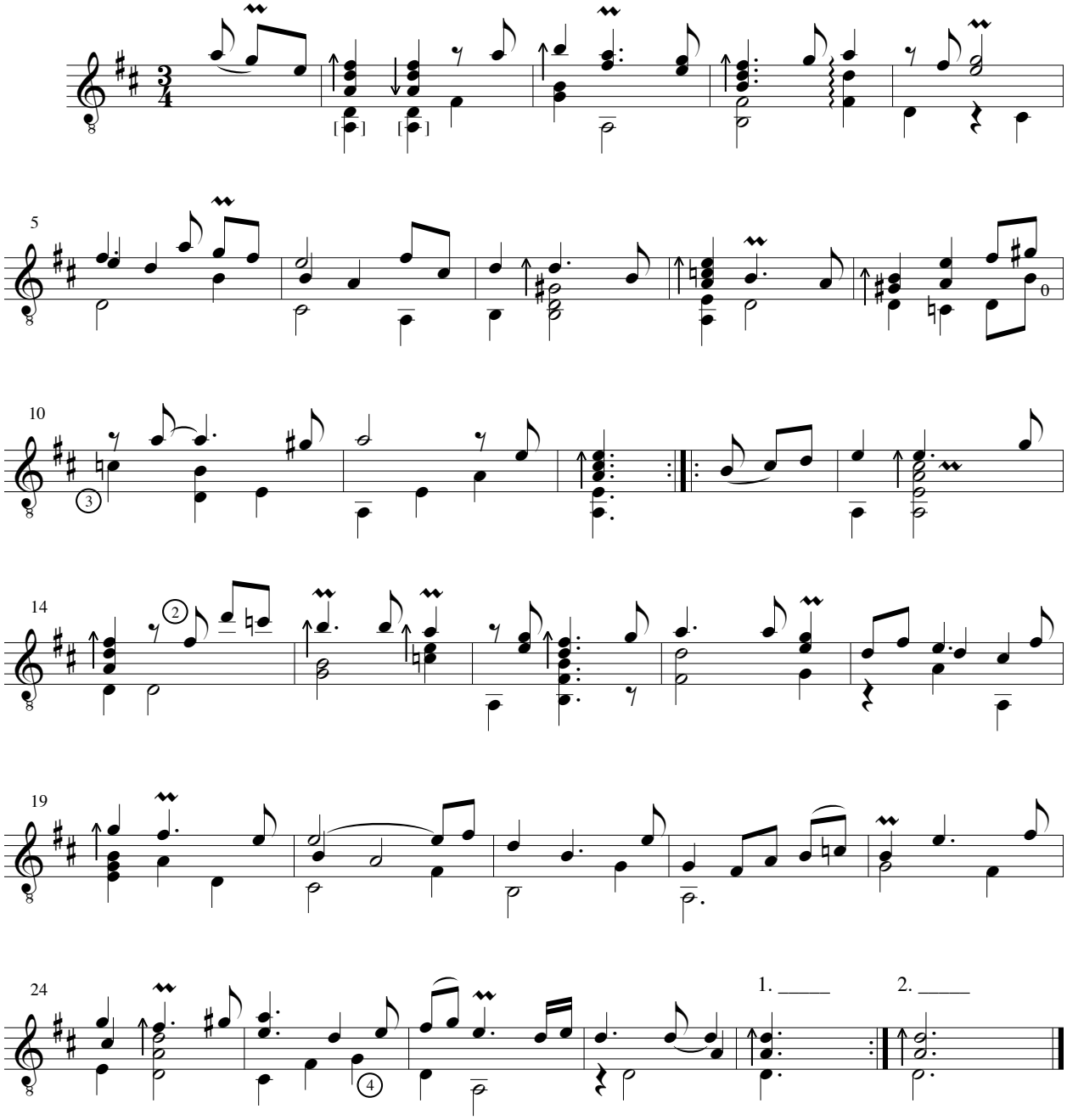
Courante 1

Angelo Bartolotti



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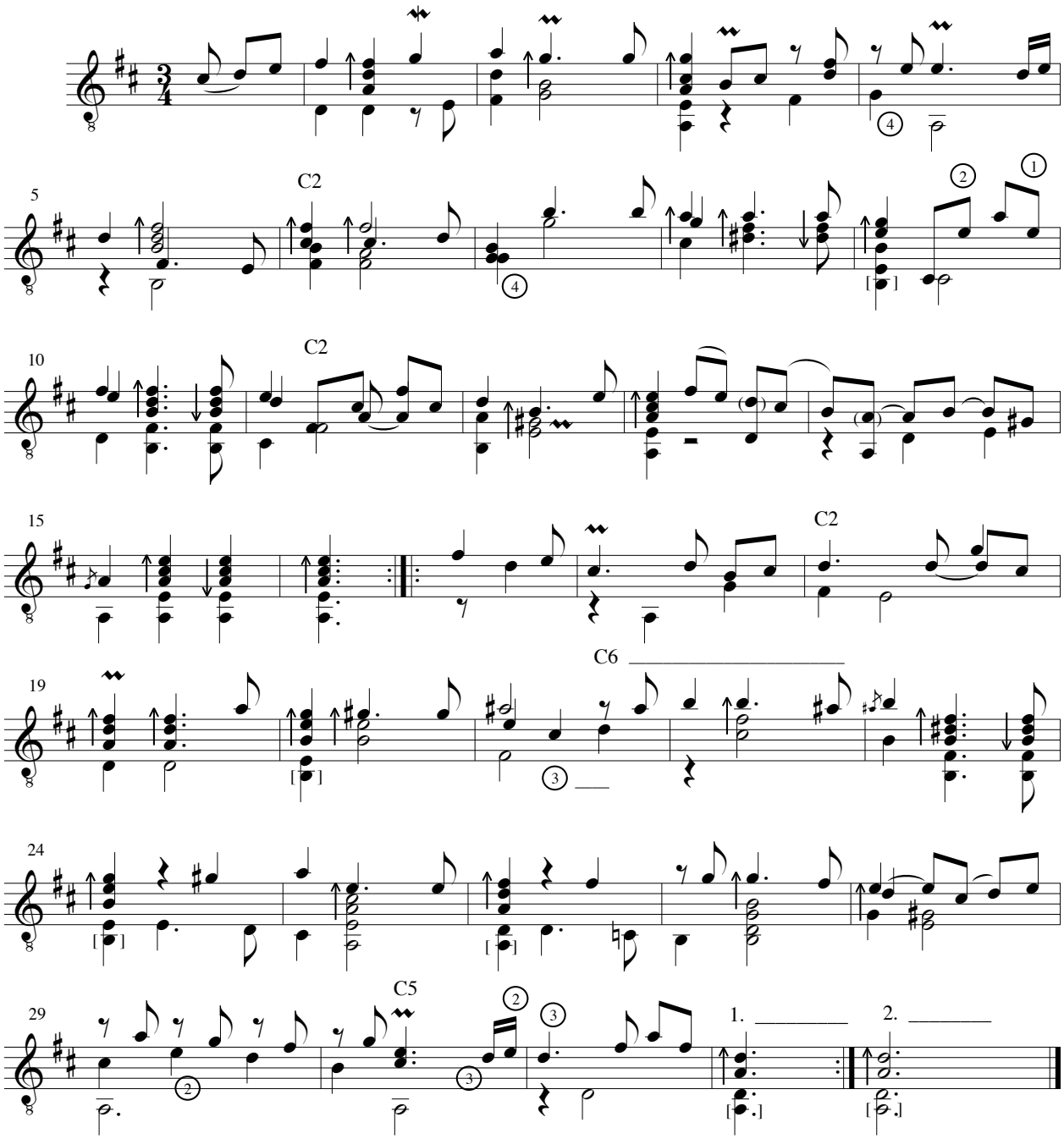
Courante 2

Angelo Bartolotti



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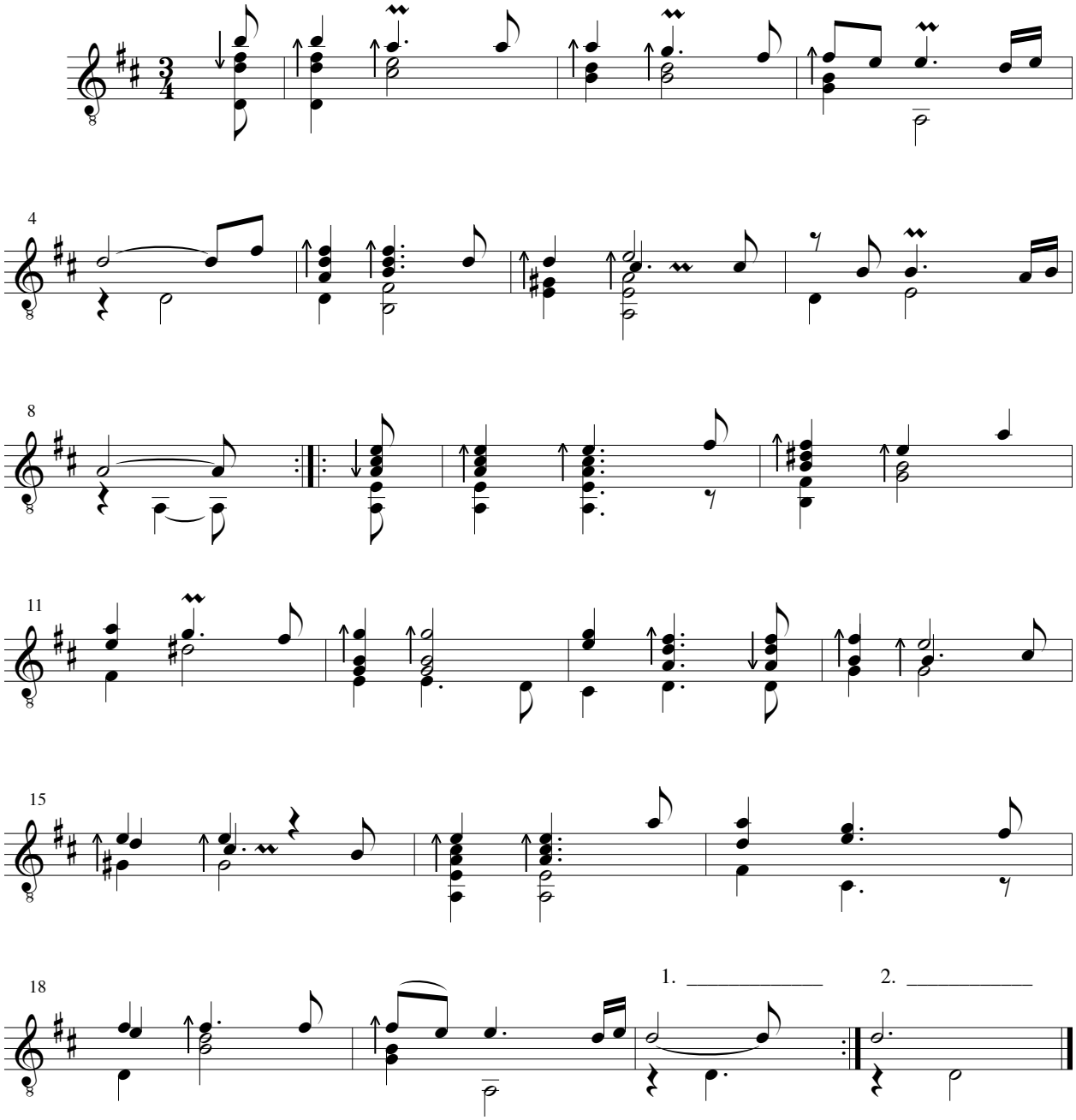
Sarabande

Angelo Bartolotti



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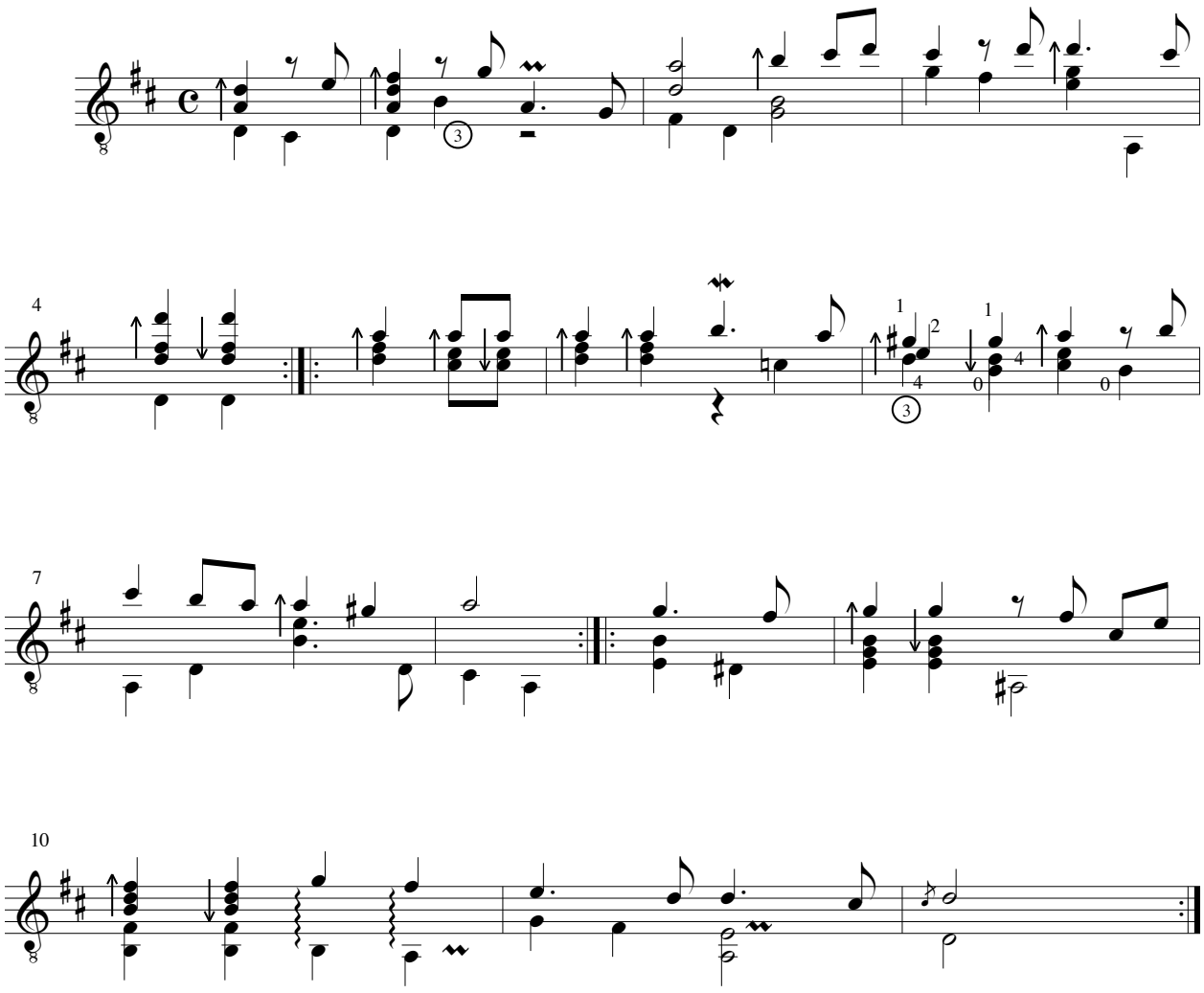
Gavotte

Angelo Bartolotti



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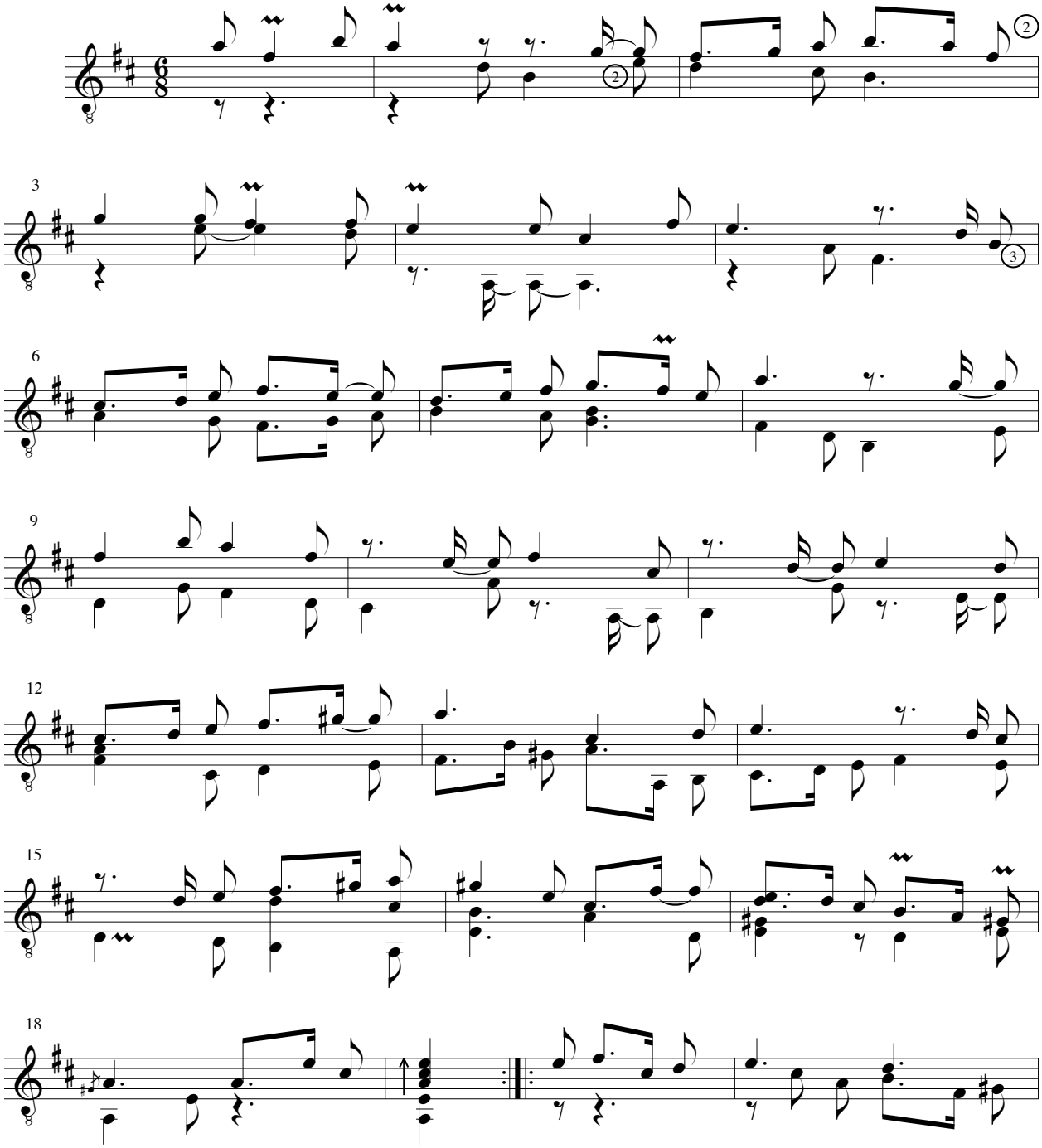
Gigue

Angelo Bartolotti



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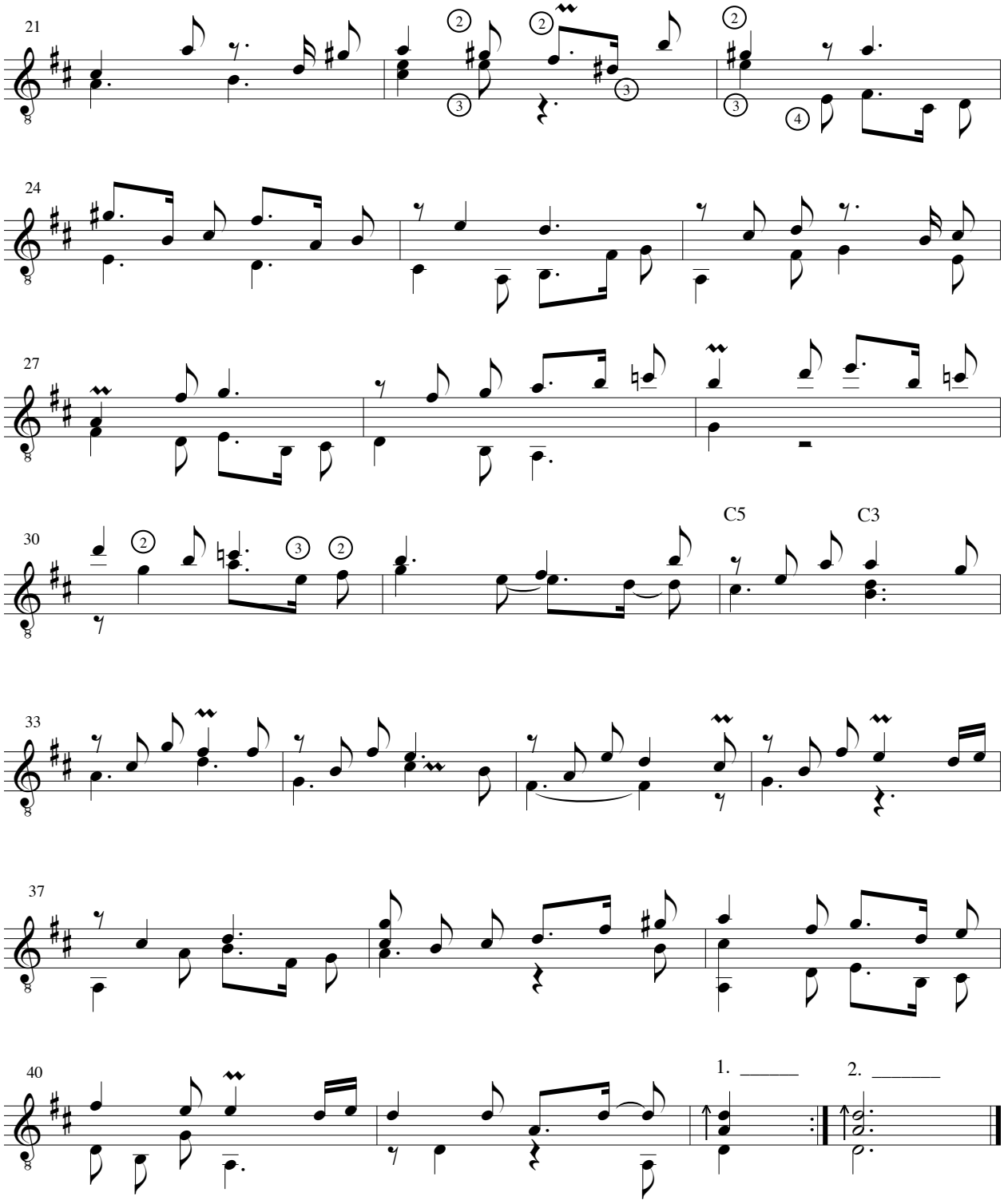

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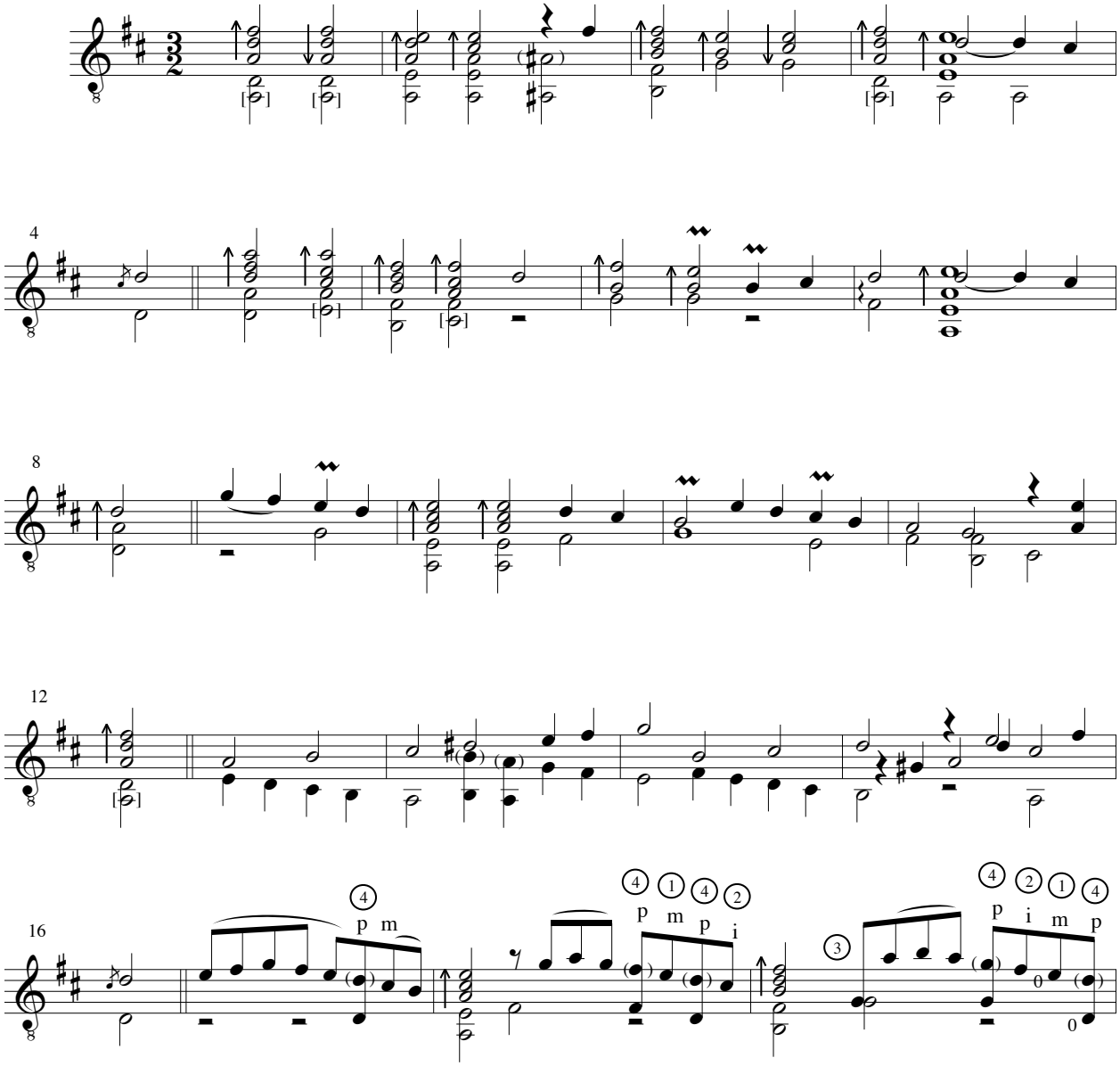
Passacagli

Angelo Bartolotti



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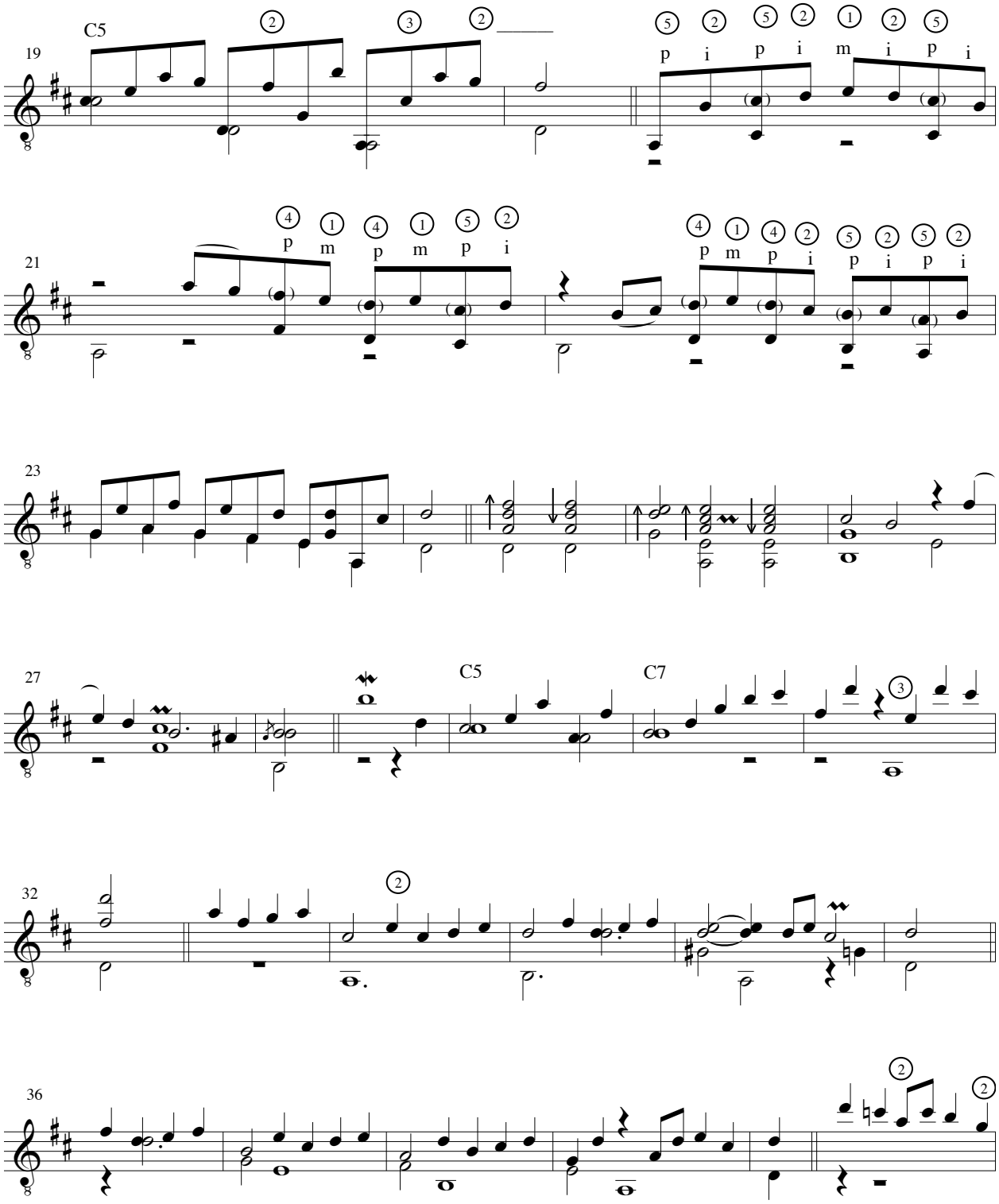

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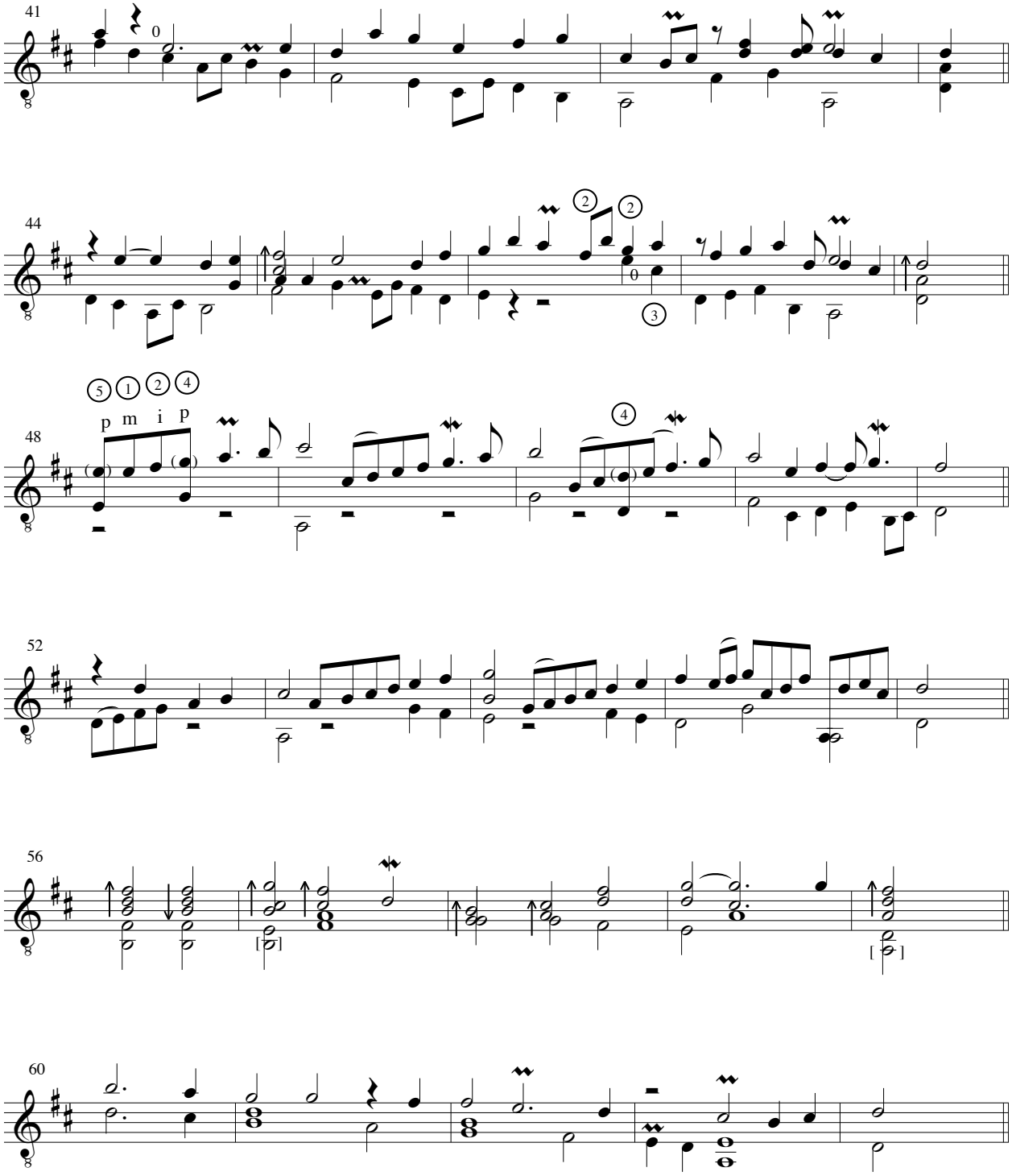

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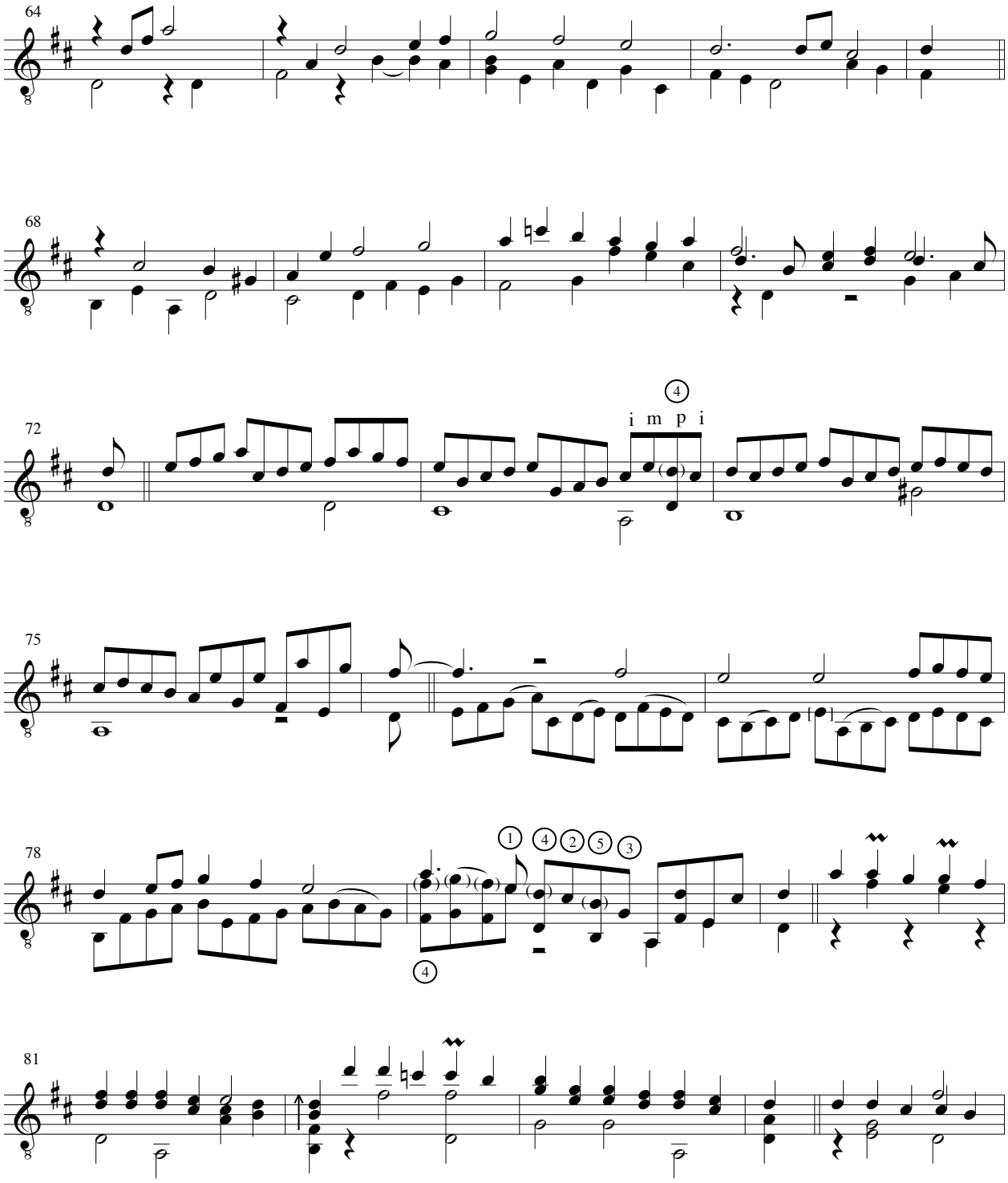

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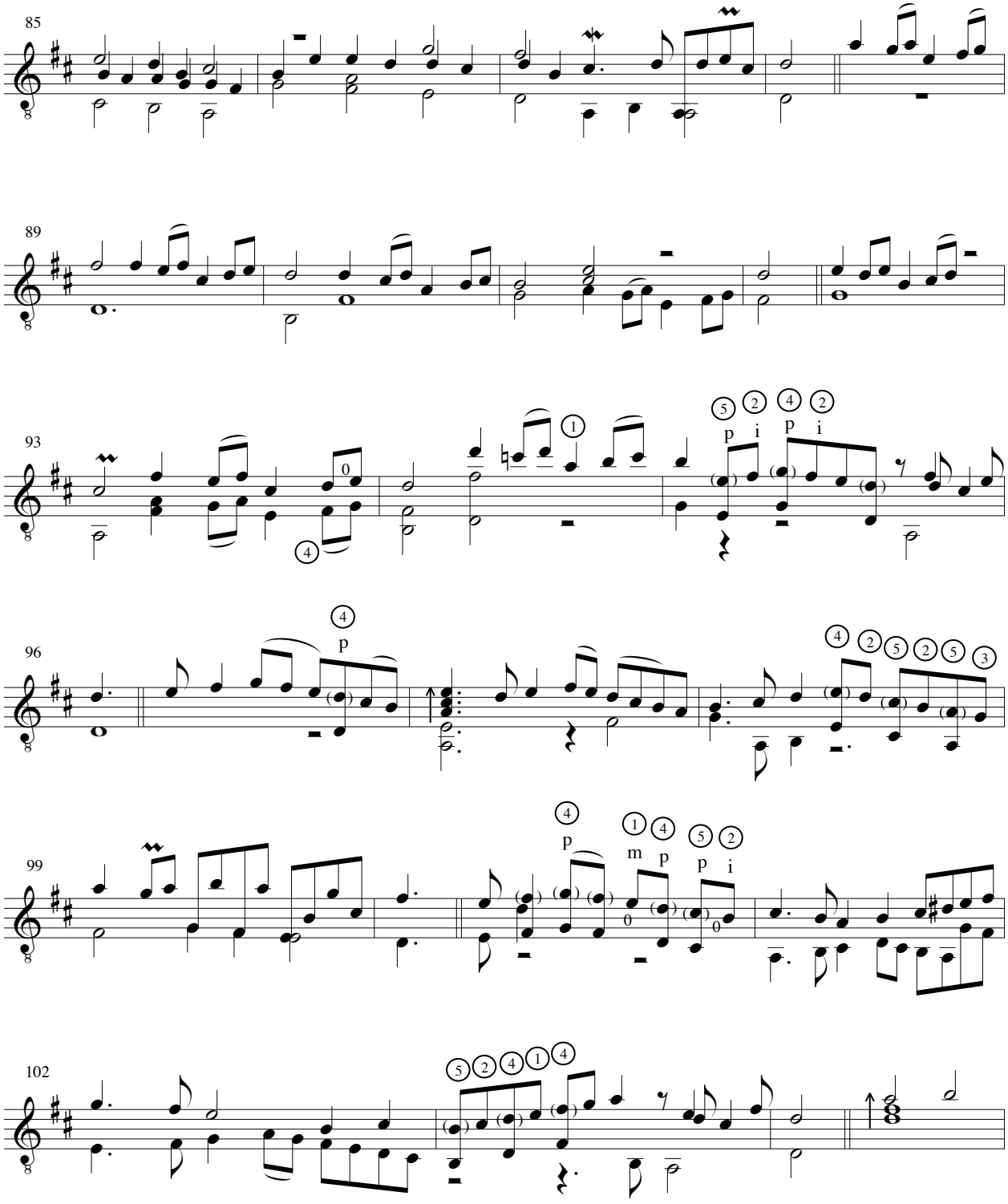

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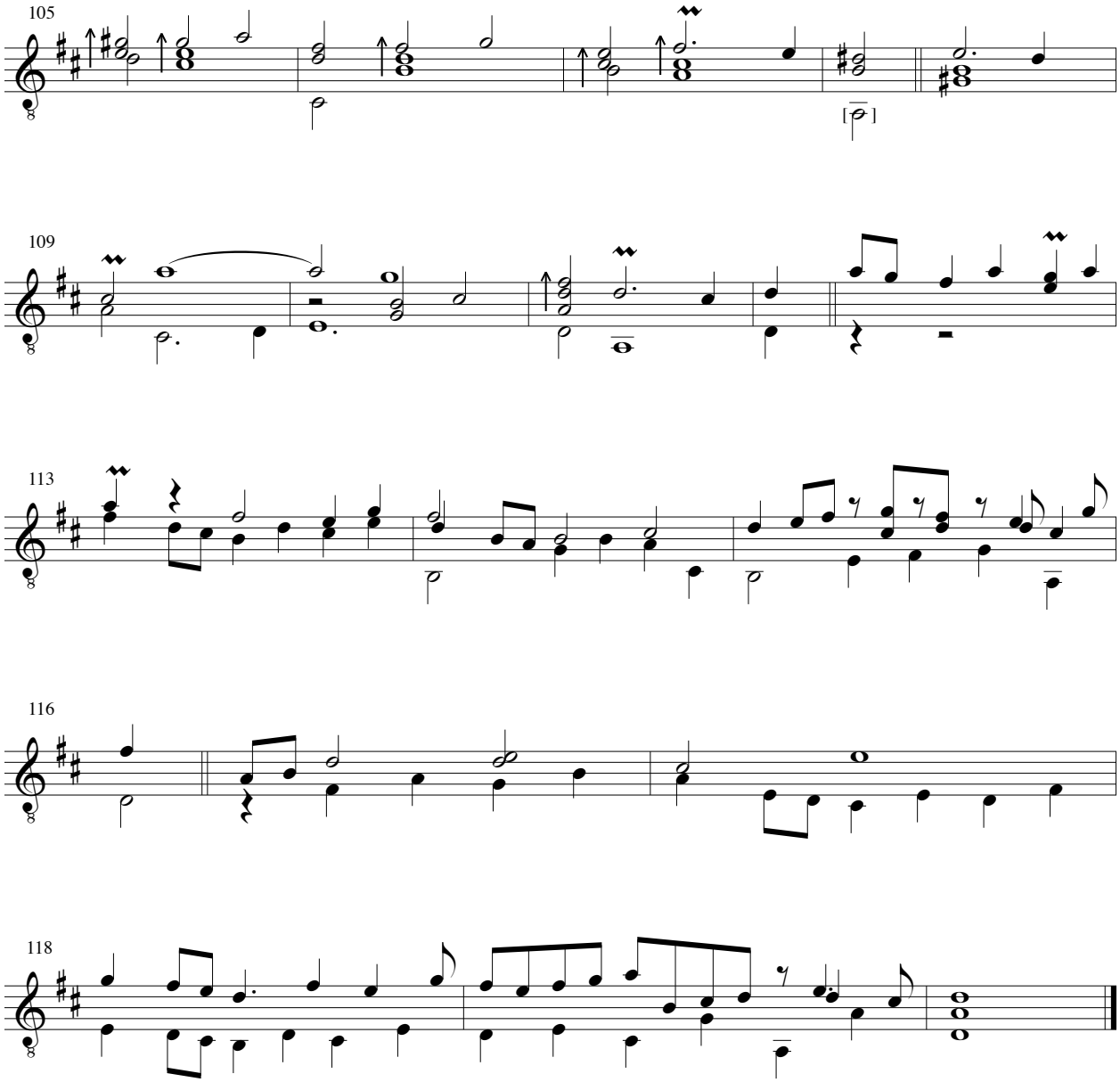

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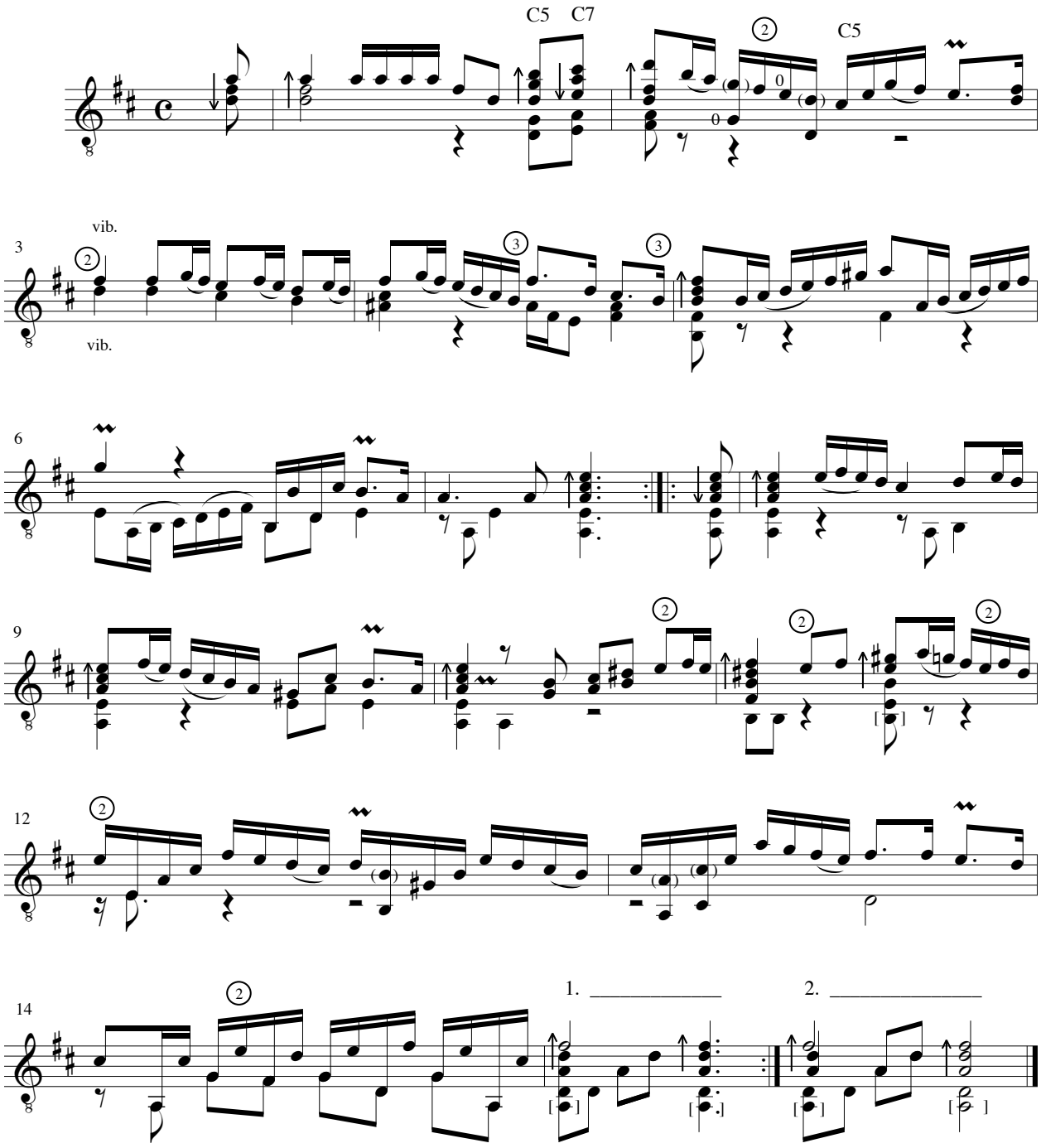
Alemanda

[Bourdon tuning]

Giovanni Granata



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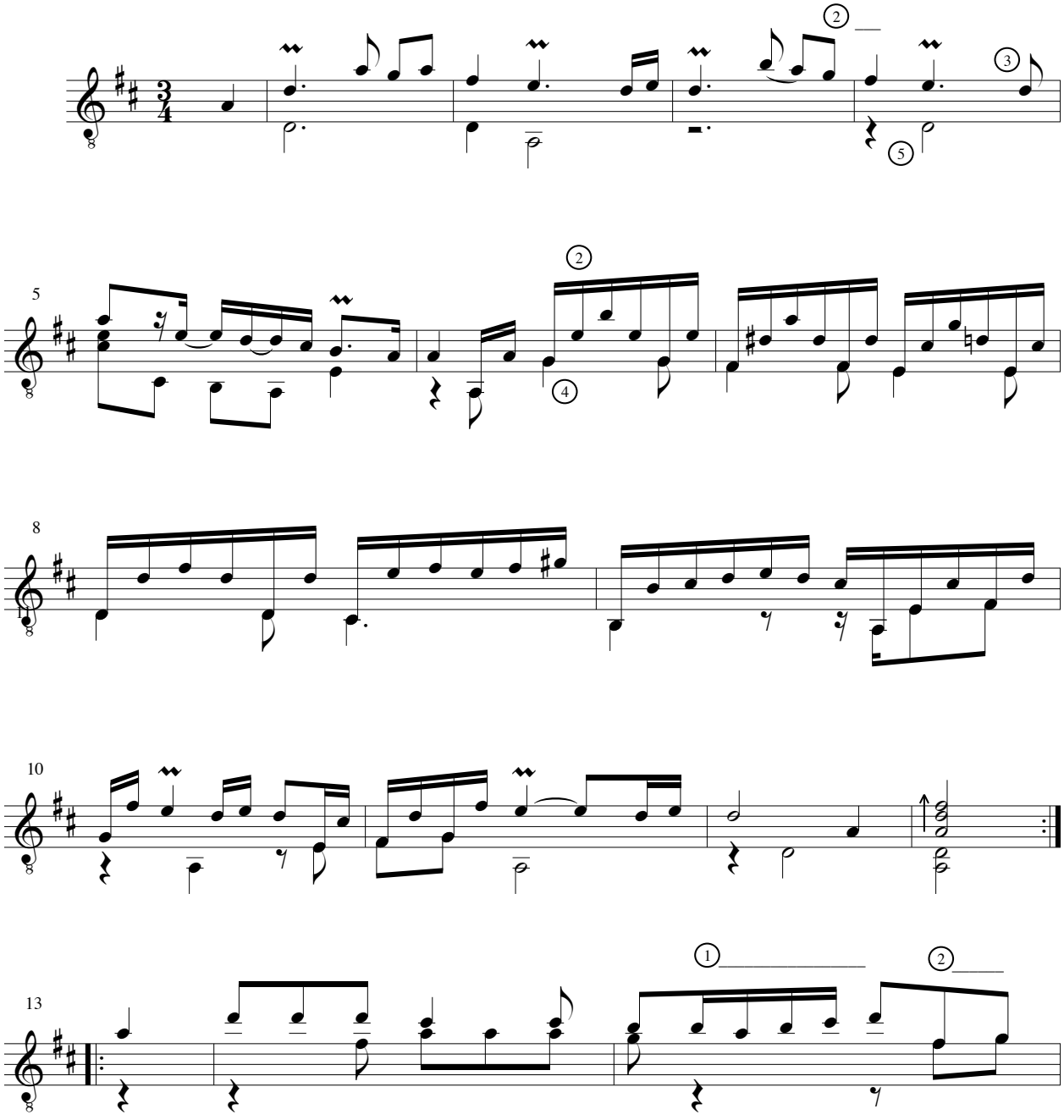
Corrente

Giovanni Granata



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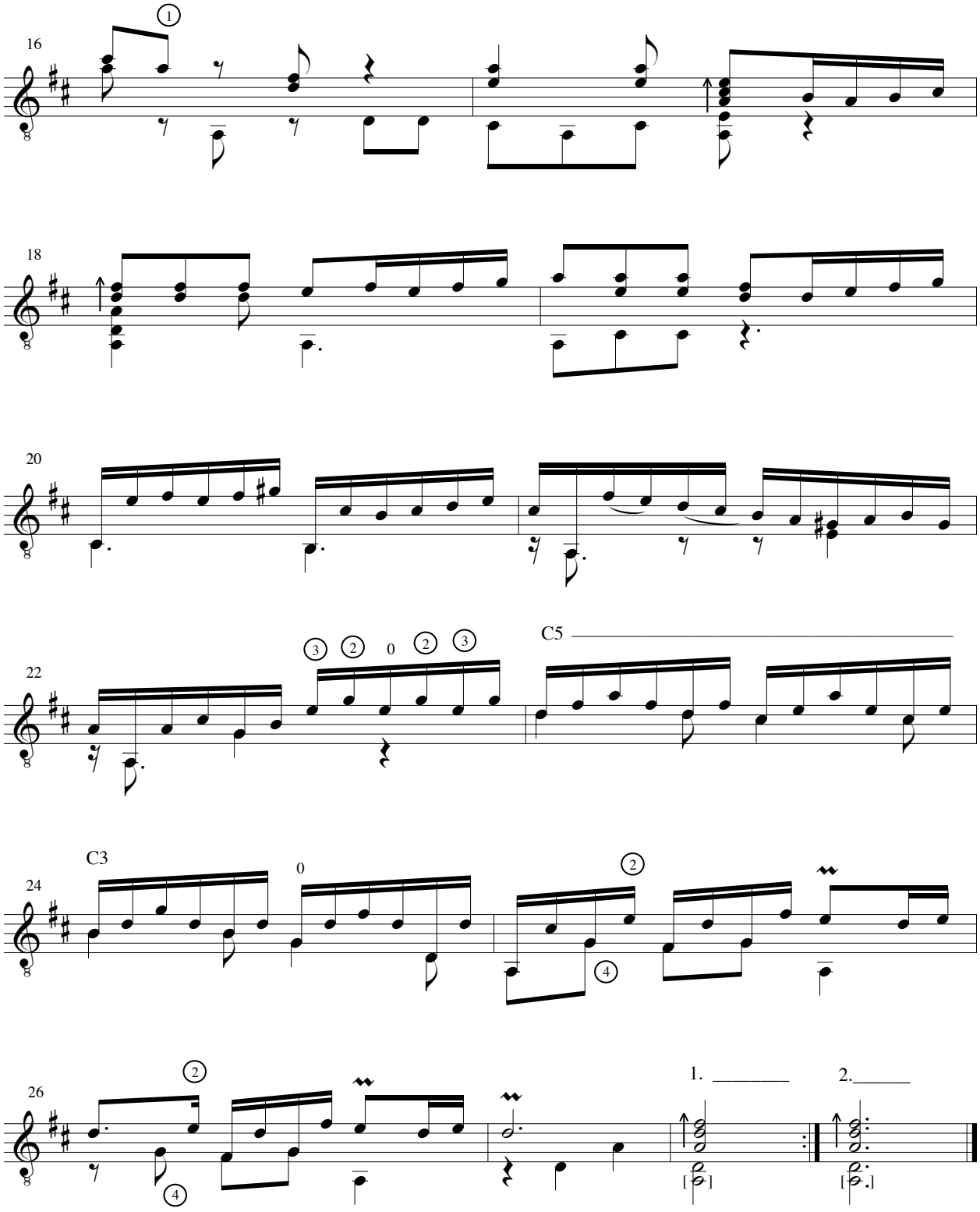

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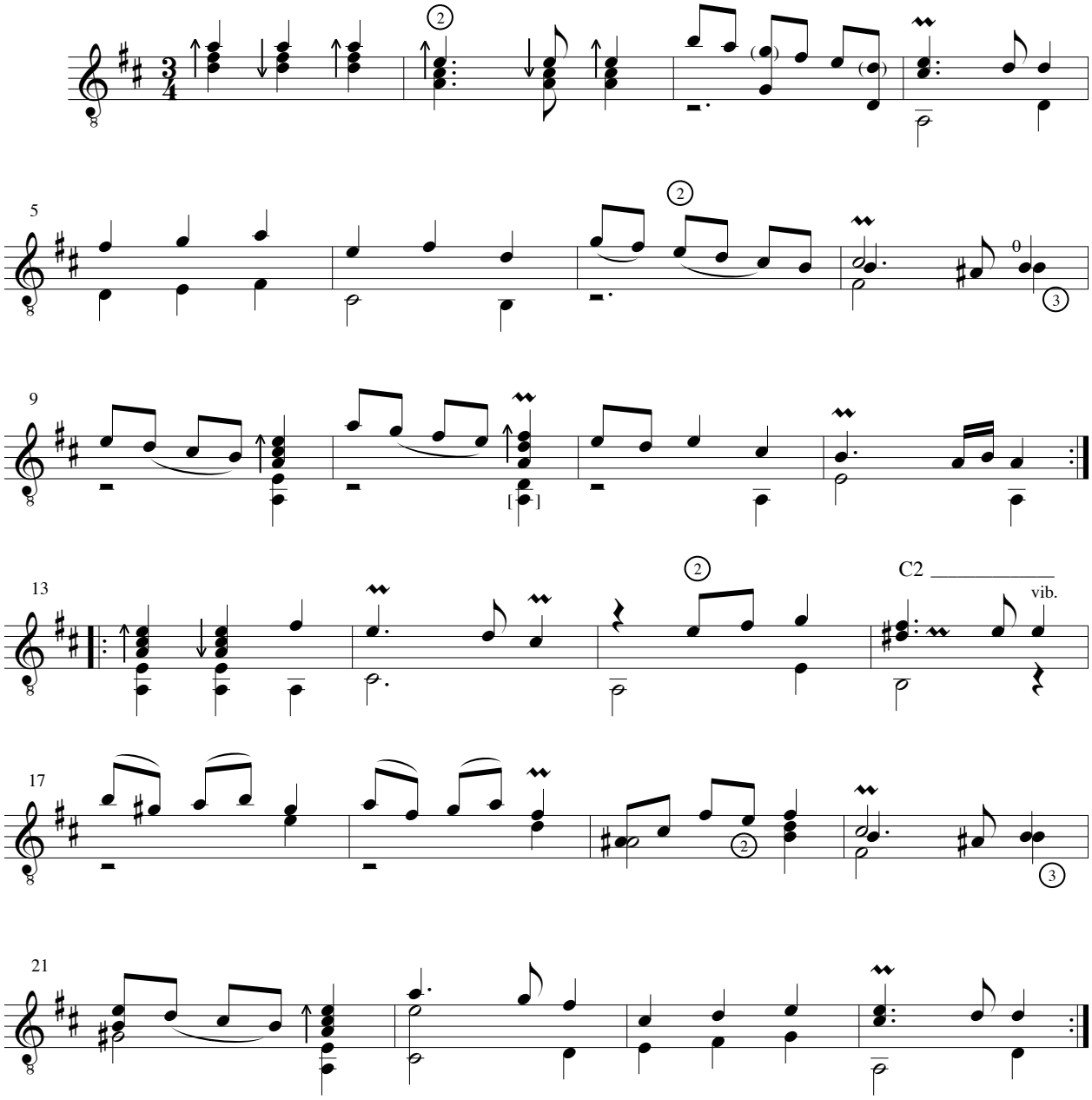
Sarabanda

Giovanni Granata



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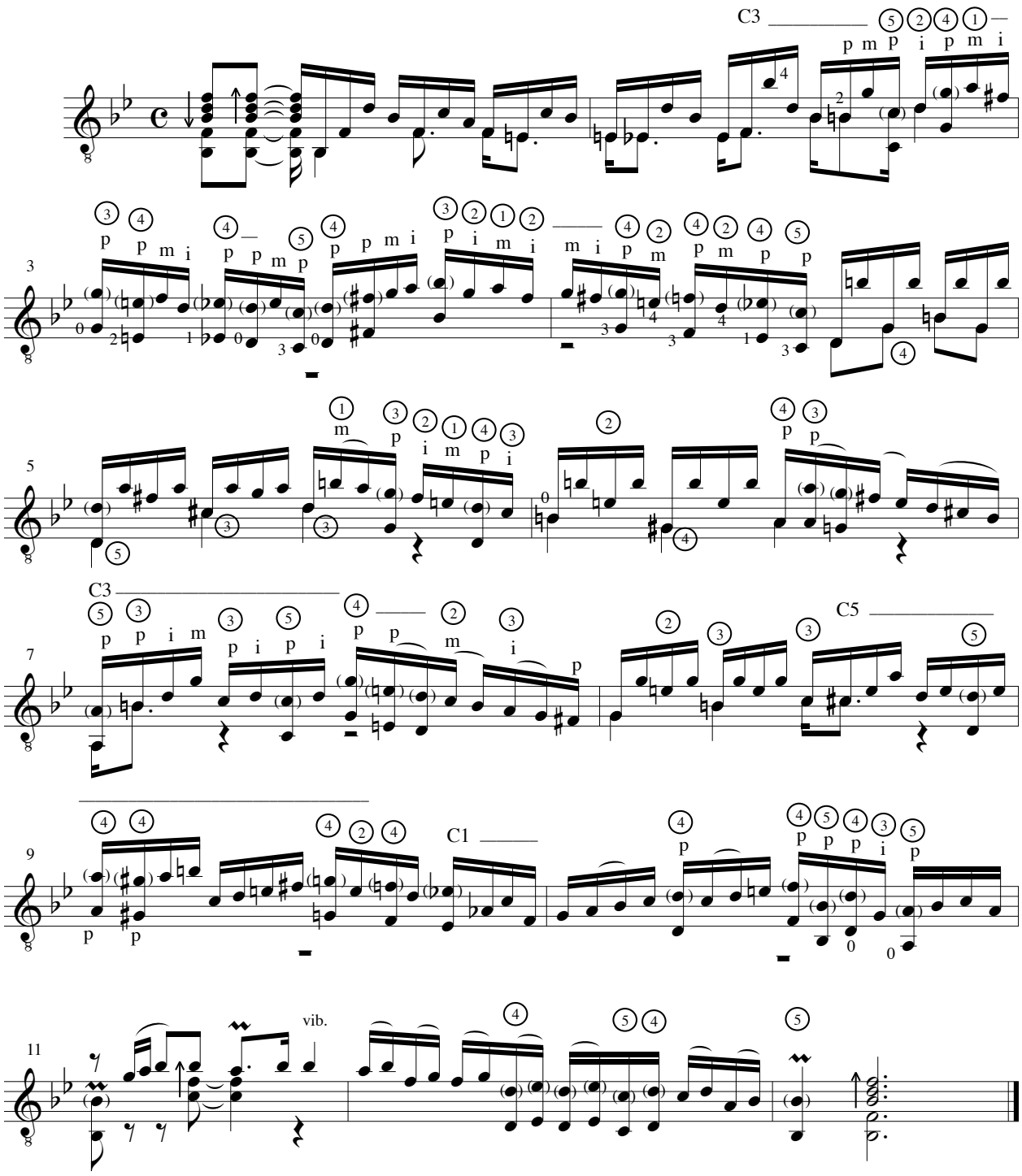
Preludio

[Re-entrant tuning]

Giovanni Bottazzari



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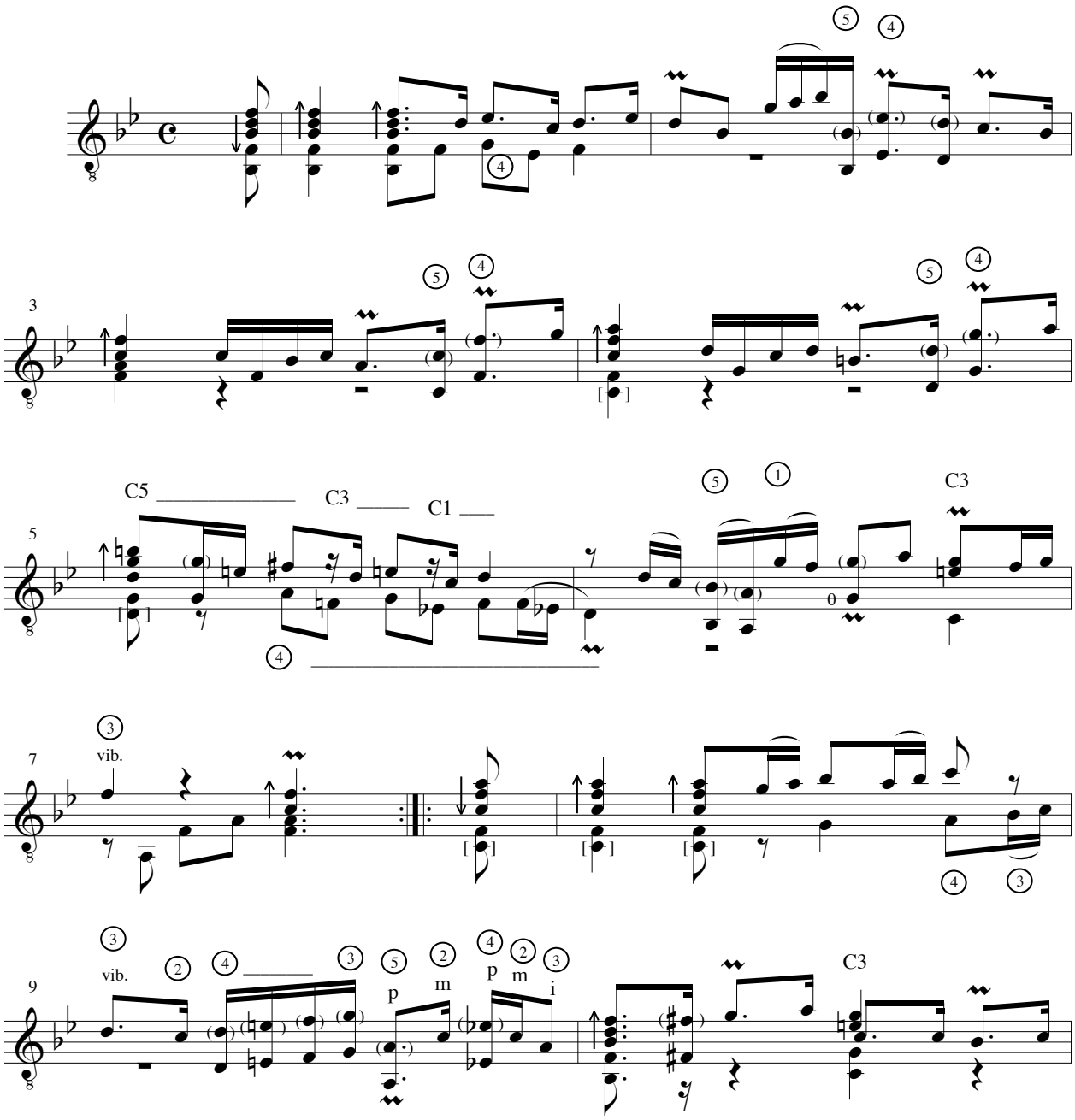
Alemana

Giovanni Bottazzari



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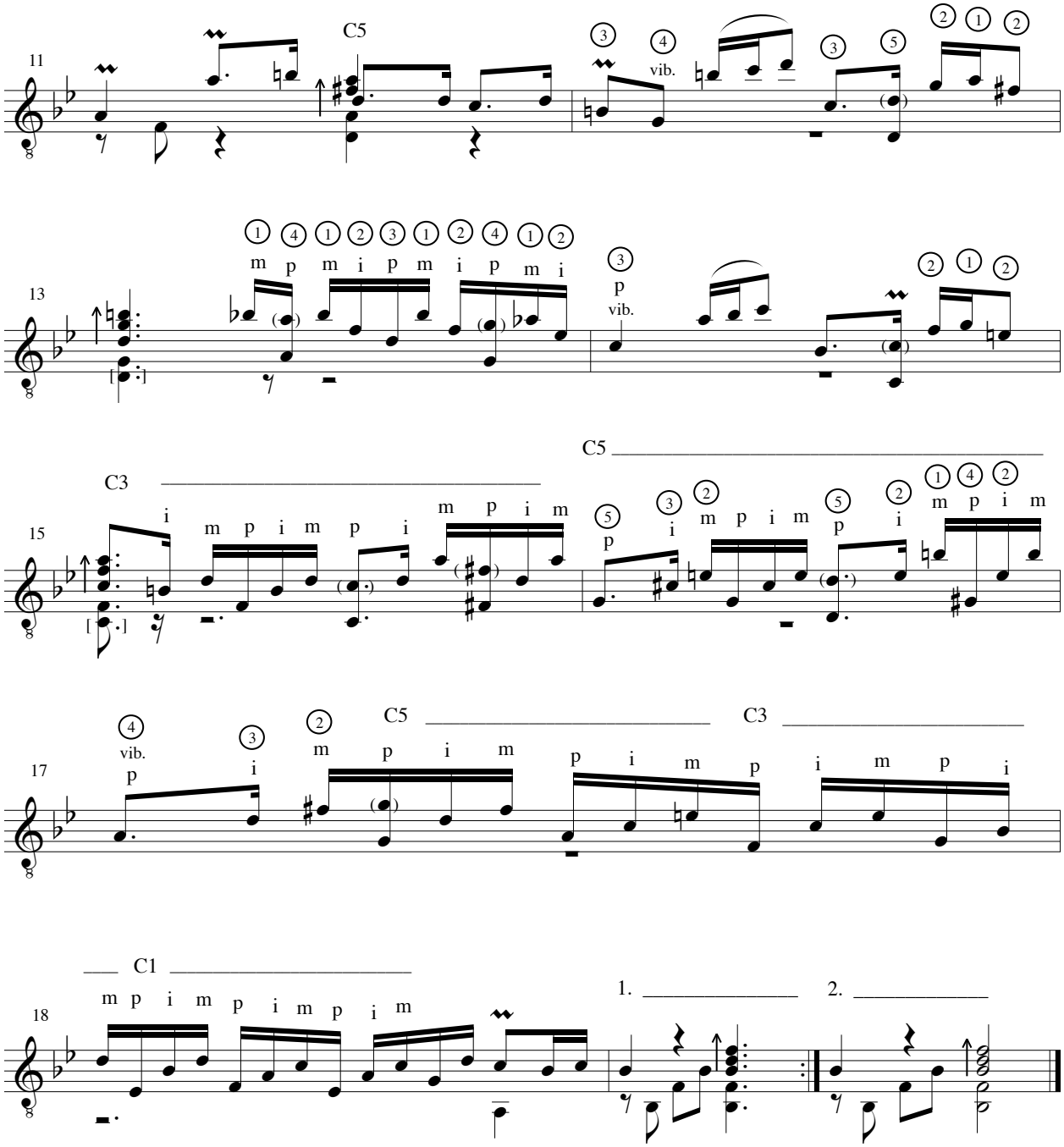

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Corrente

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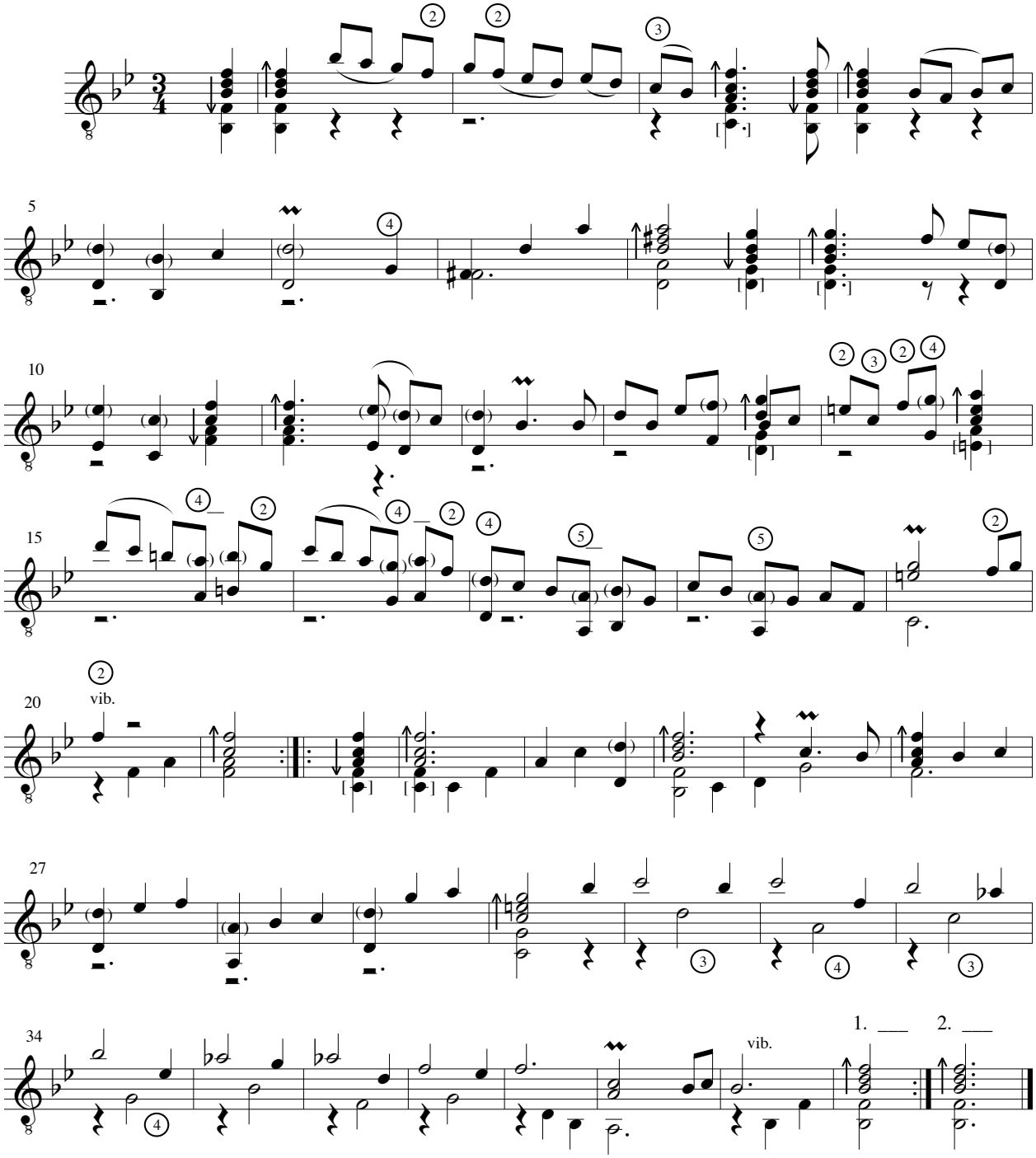

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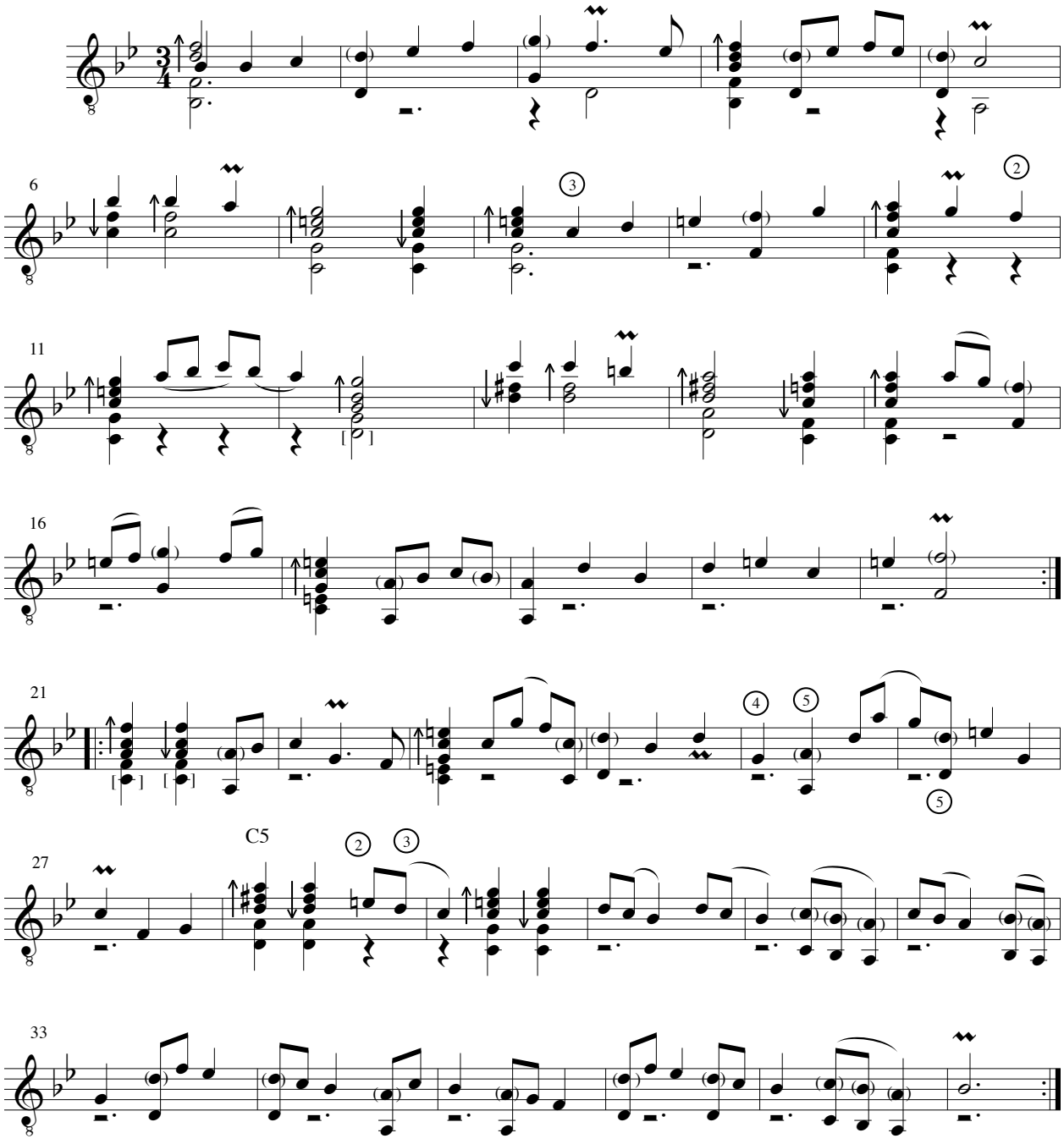
Sarabanda

Giovanni Bottazzari



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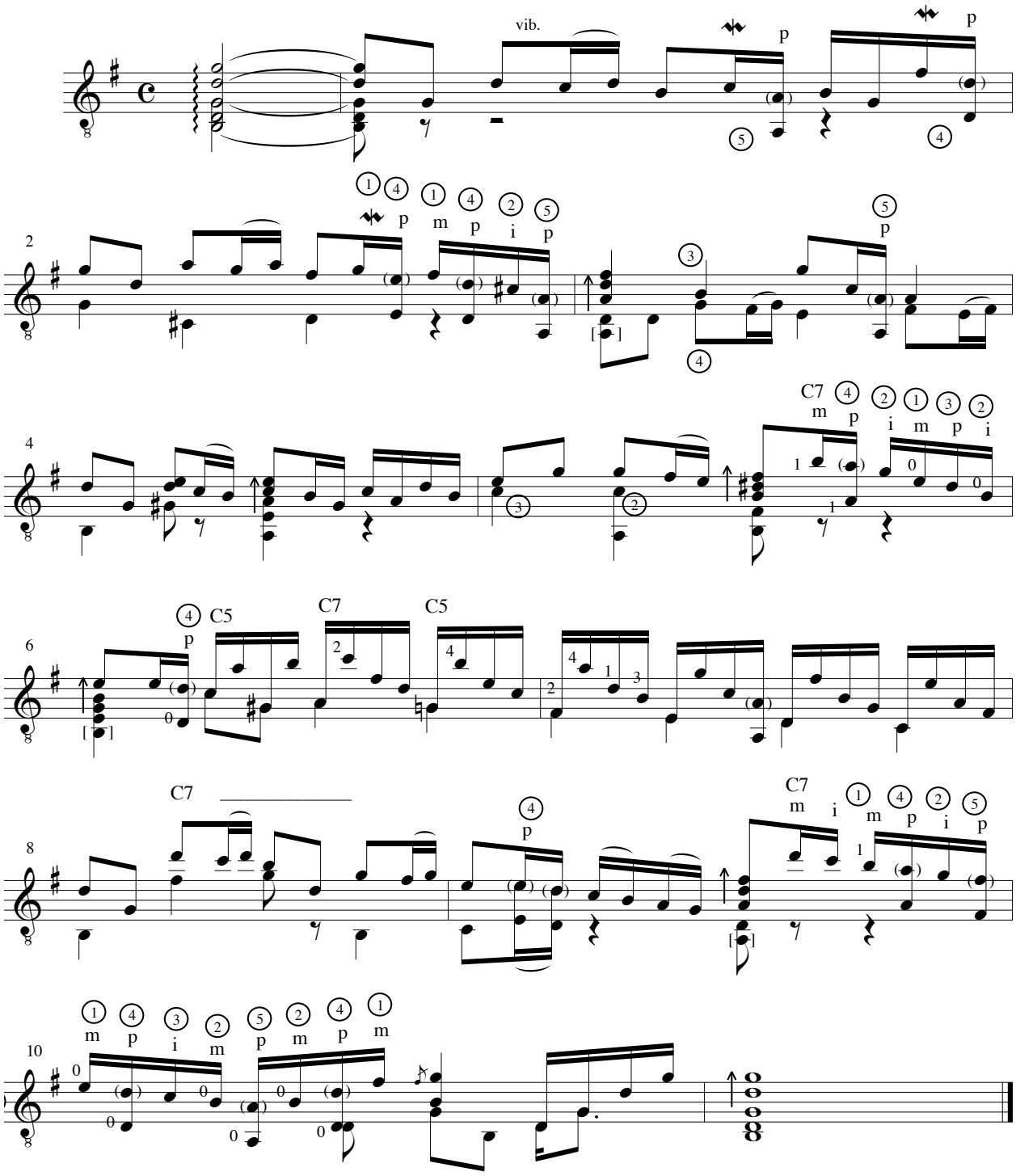
Preludio

[French tuning]

Ludovico Roncalli



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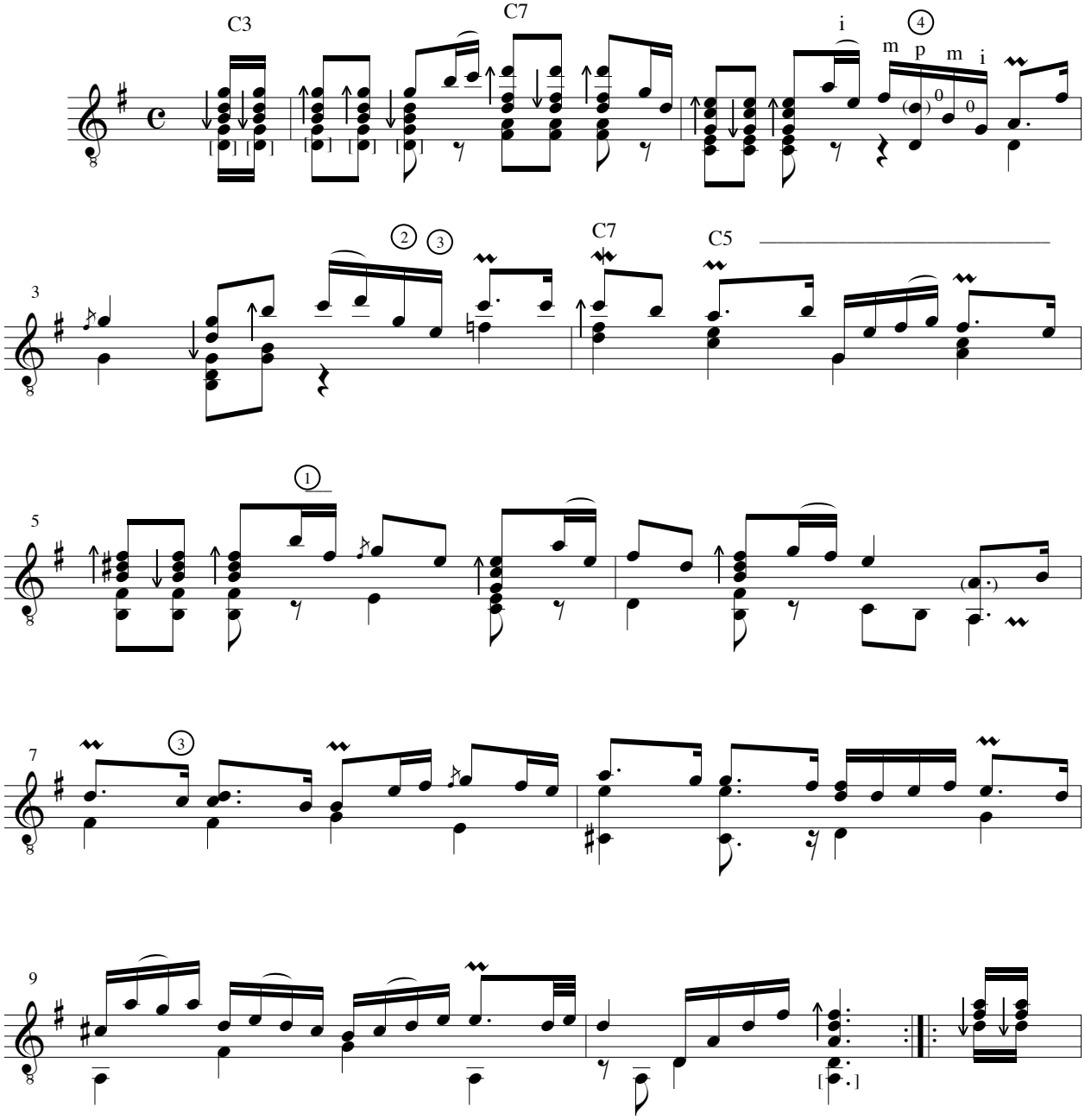
Alemanda

Ludovico Roncalli



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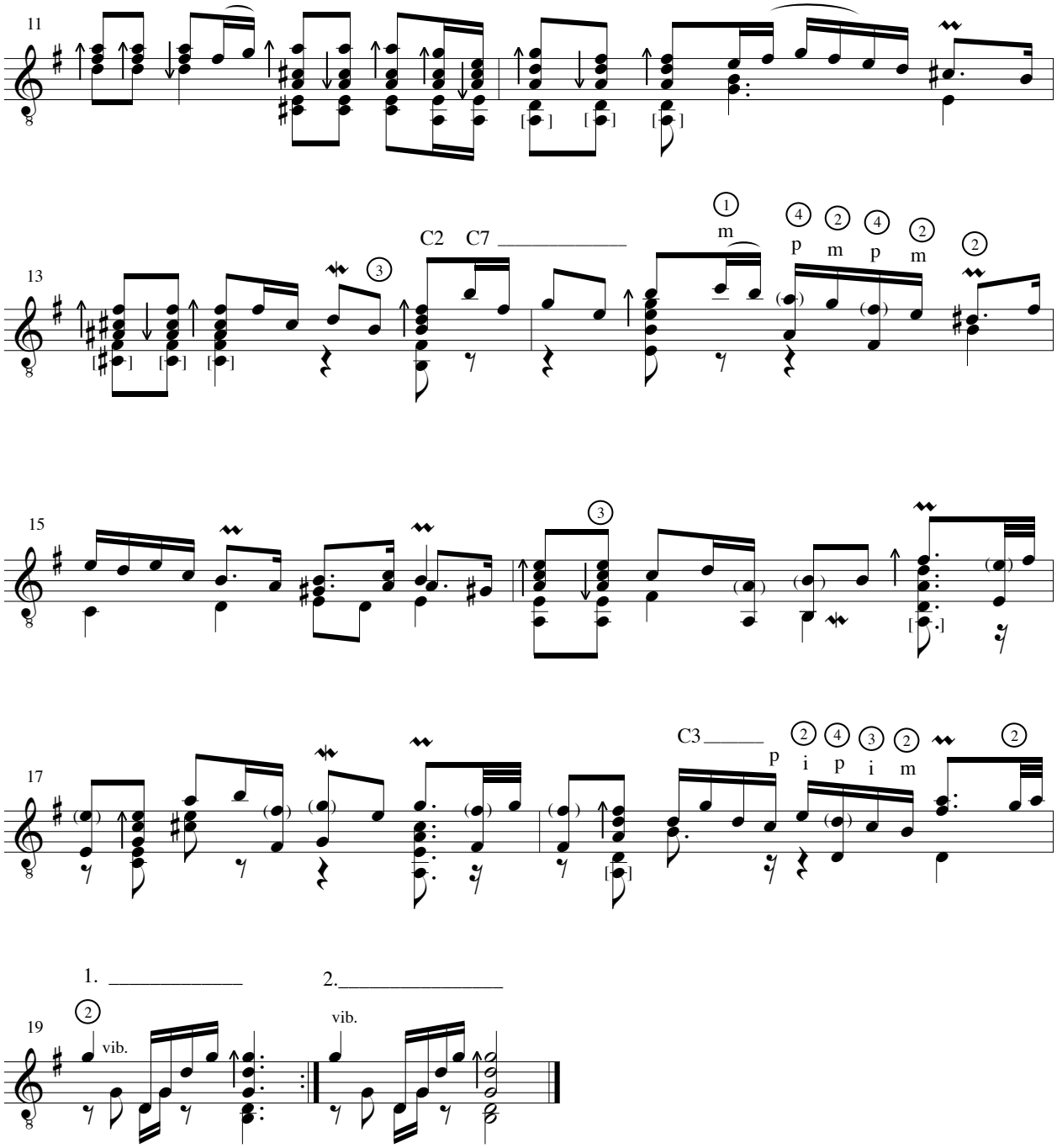

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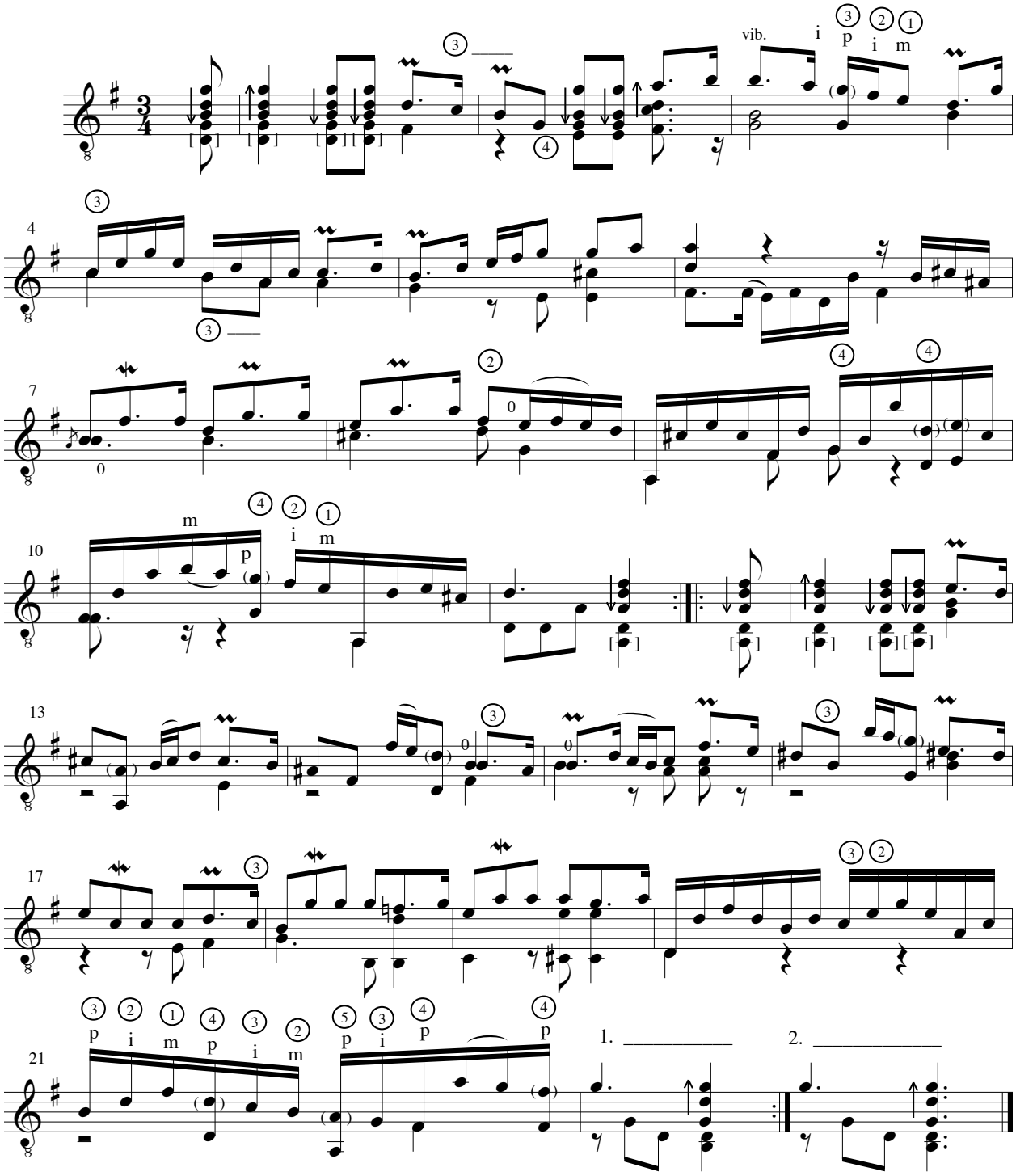
Corrente

Ludivico Roncalli



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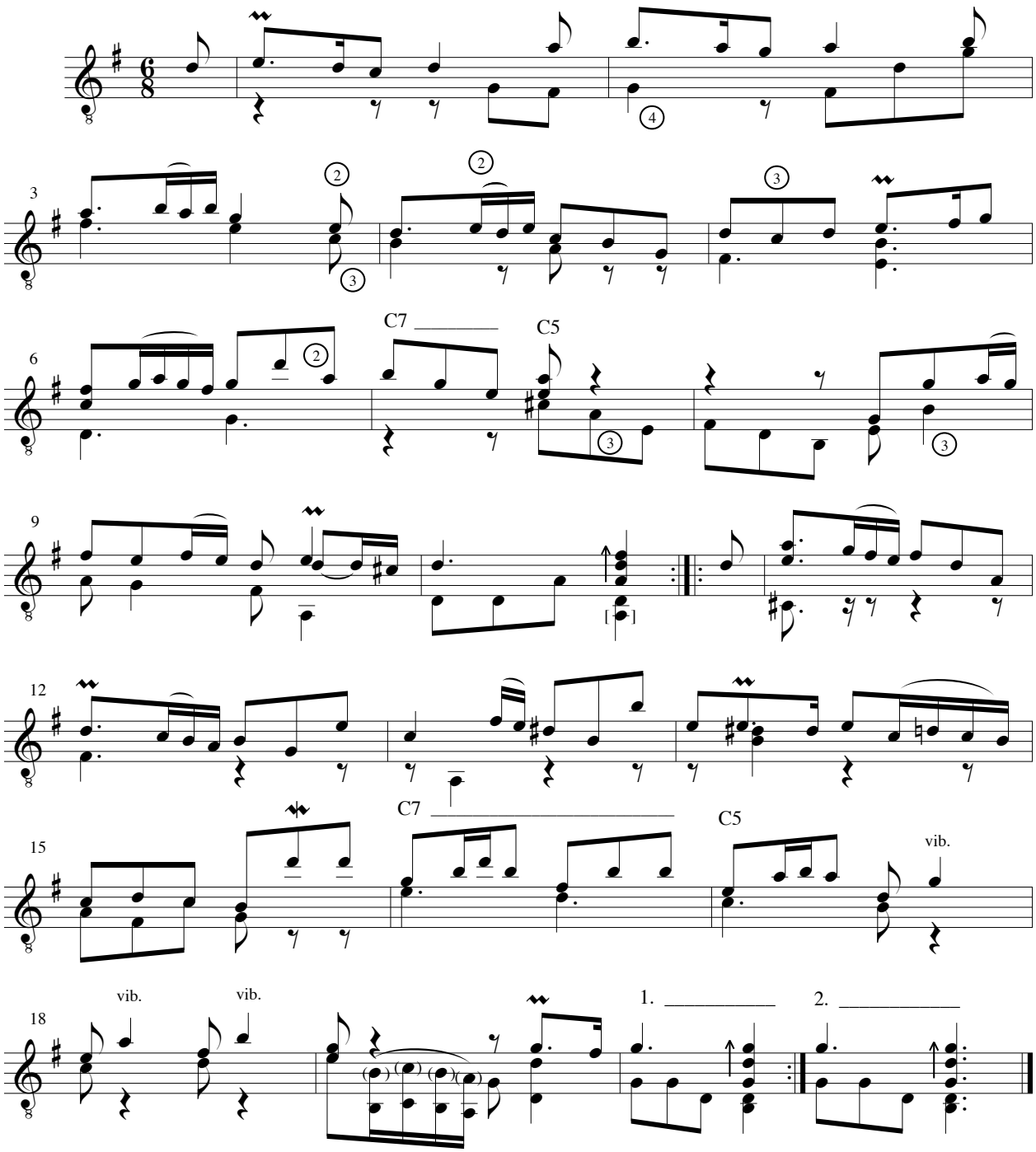
Gigua

Ludivico Roncalli



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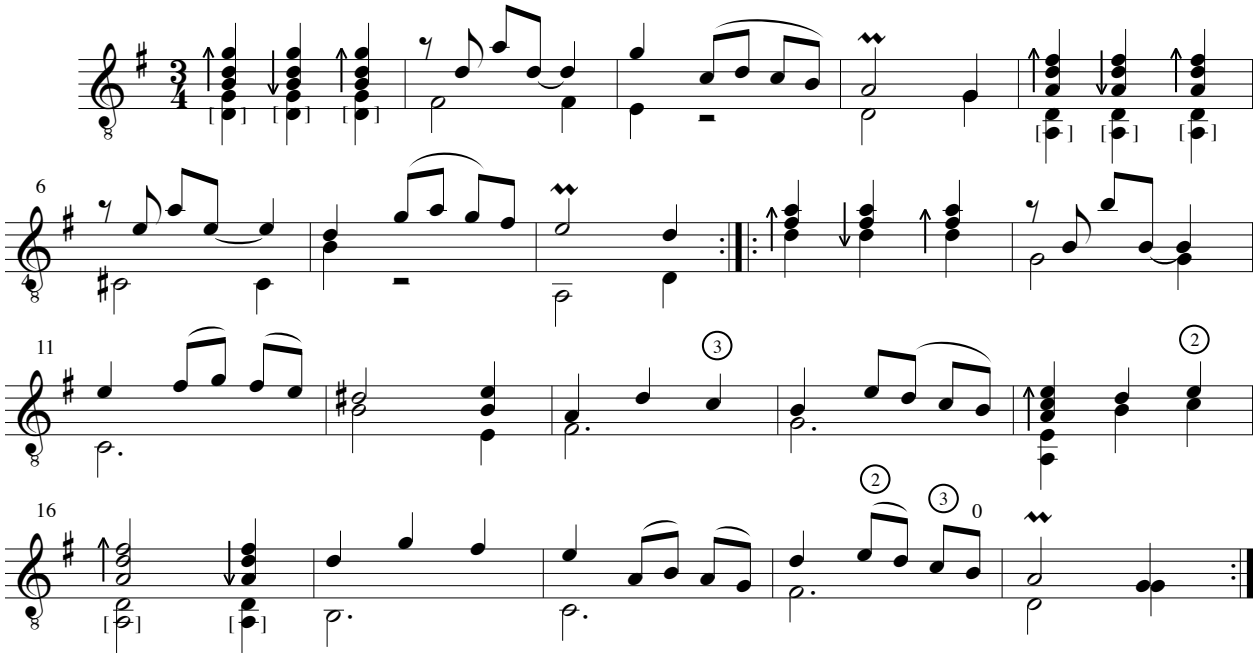
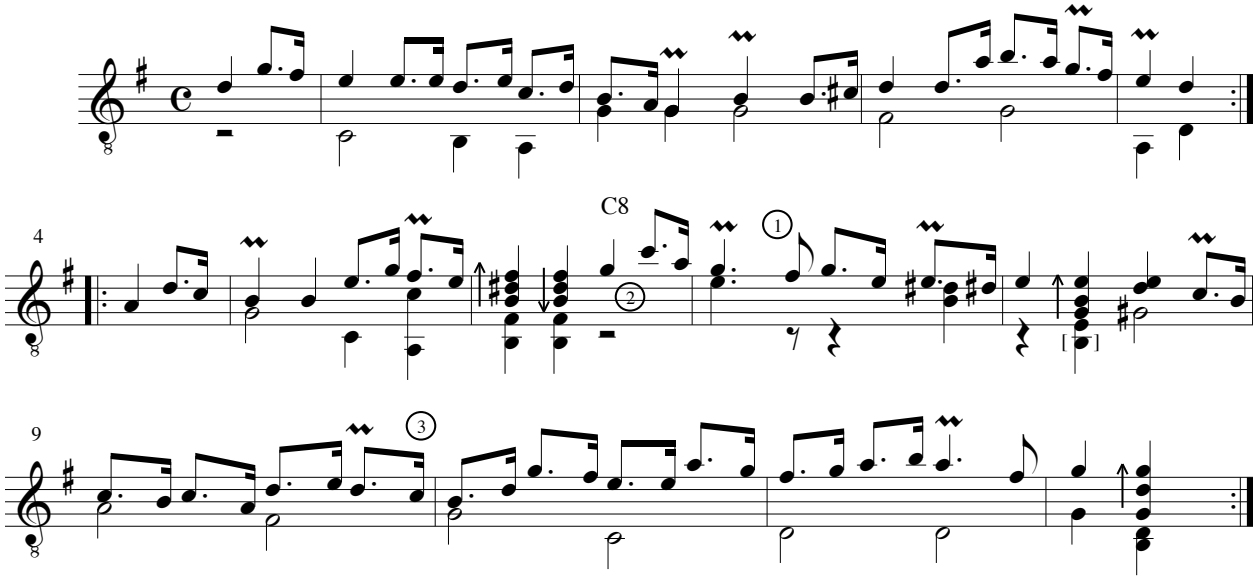
Sarabanda

Ludivico Roncalli



Gavotta

Ludivico Roncalli



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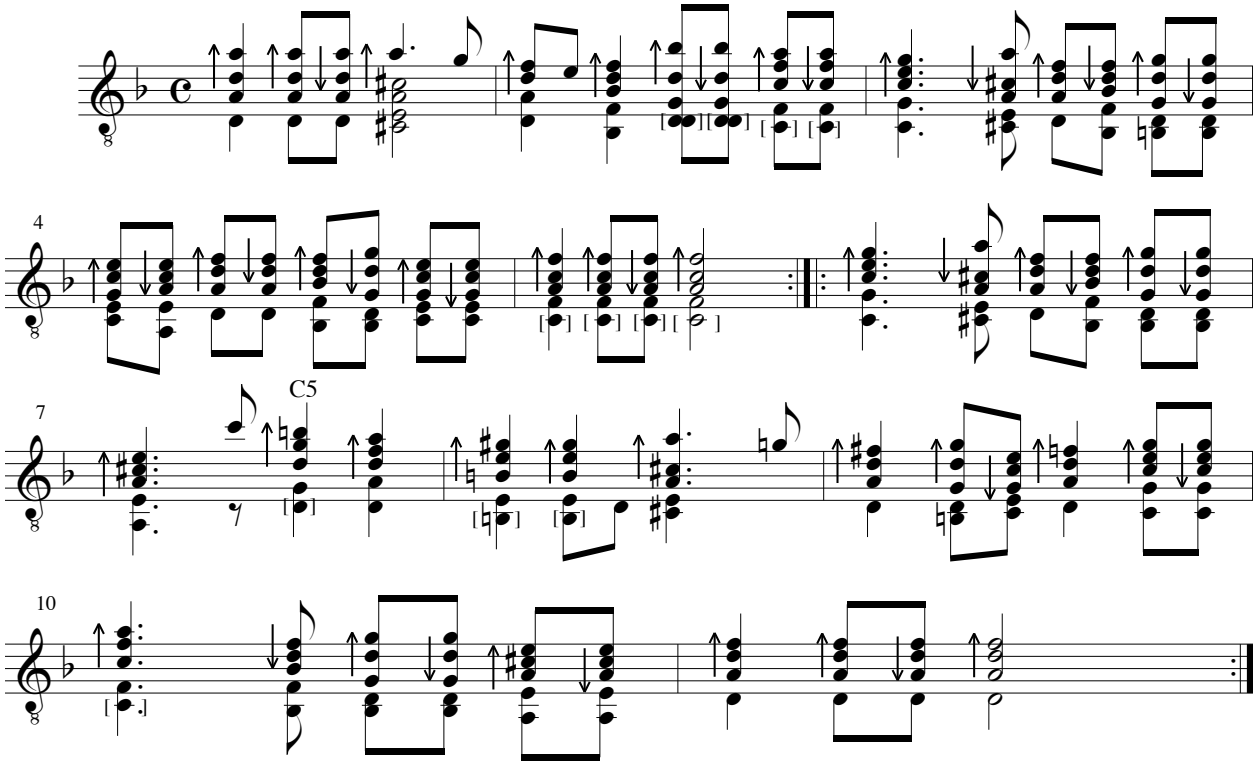
Allemande

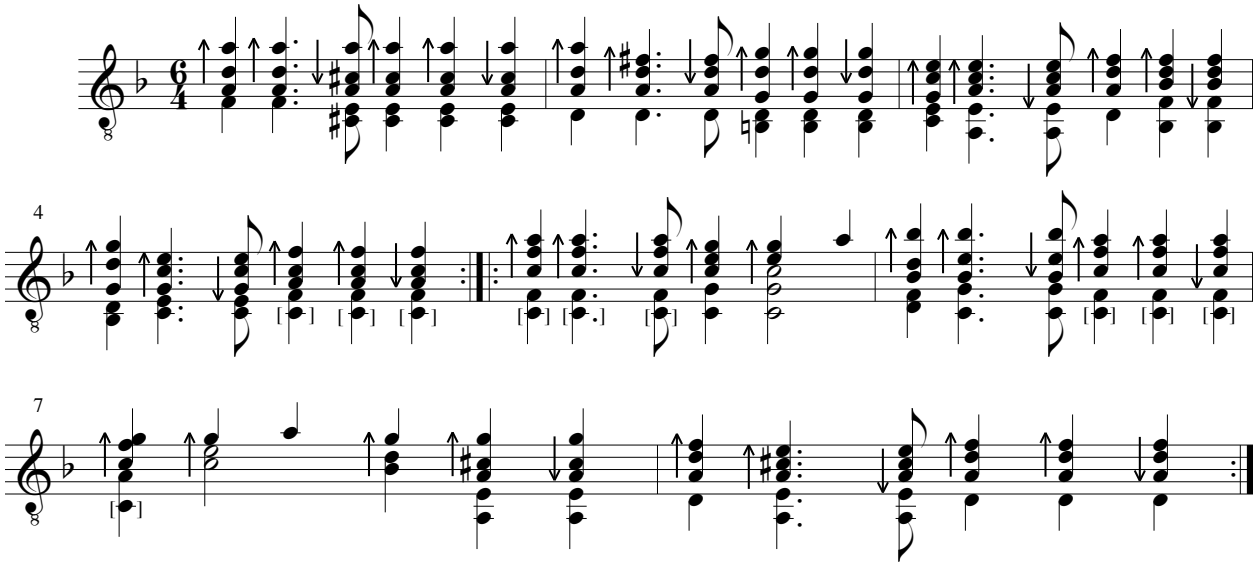
[Bourdon tuning]

Mr. Martin



Sarabande

Mr. Martin



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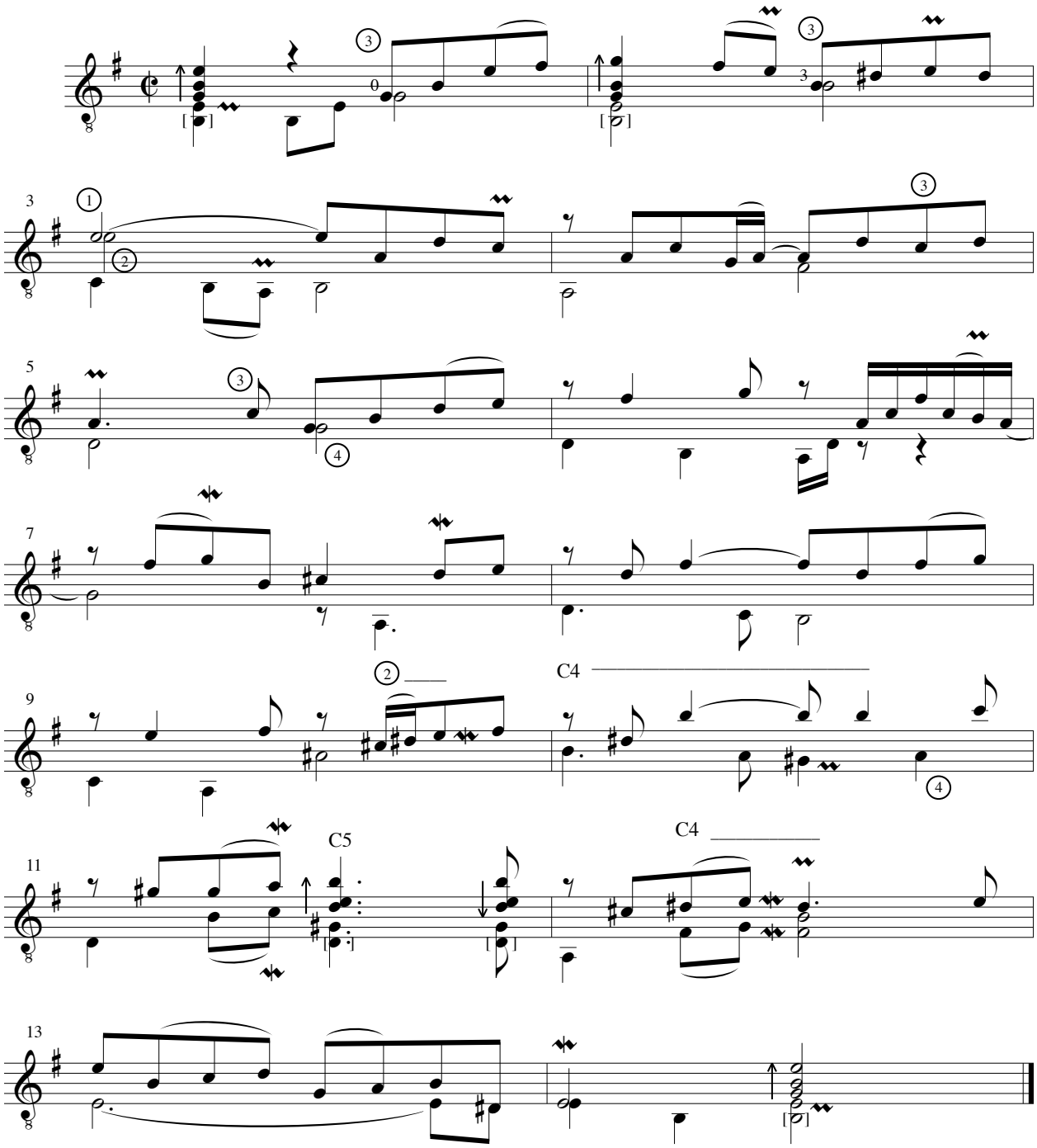
Prelude

[French tuning]

Francesco Corbetta



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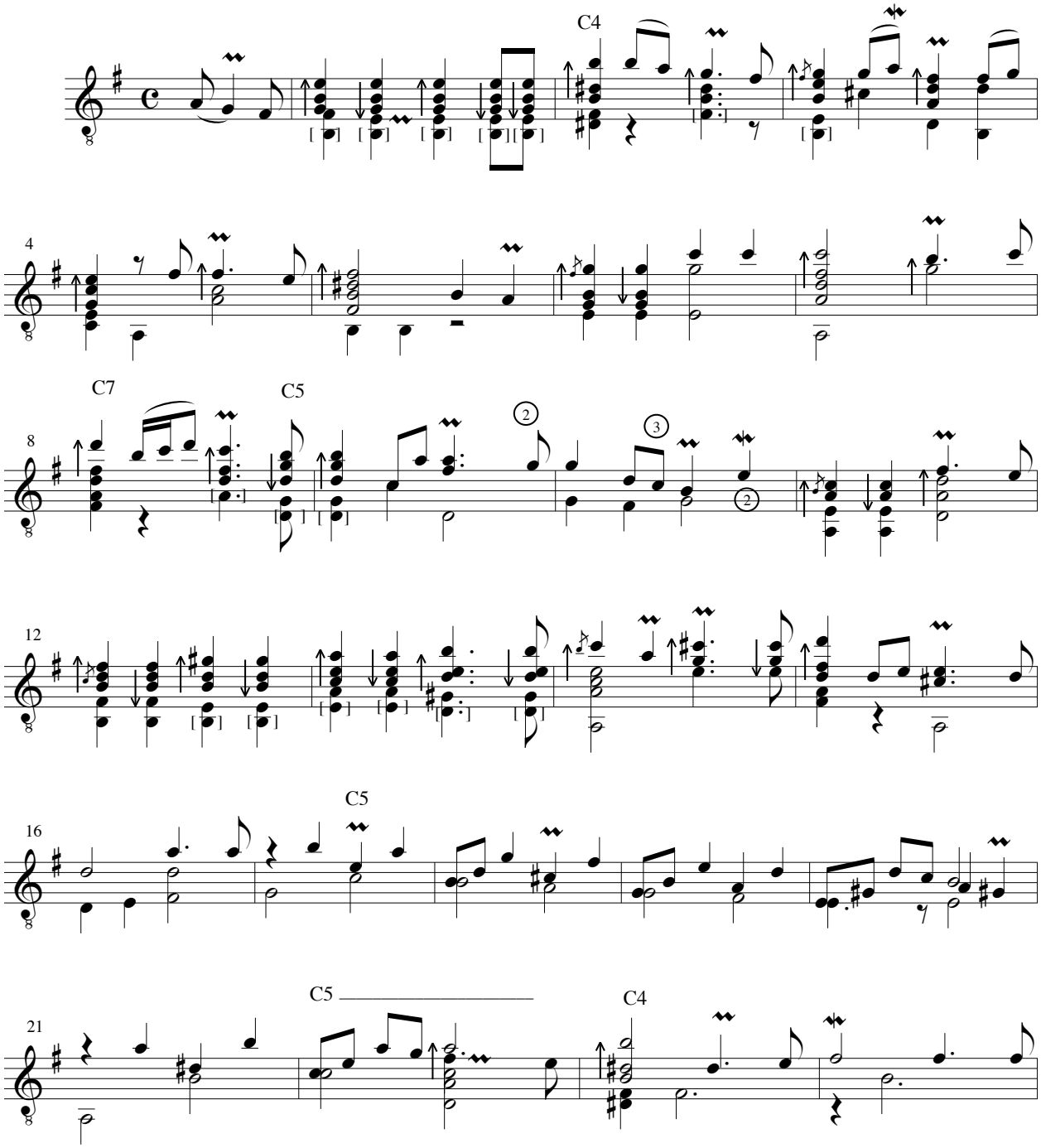
Allemande

Francesco Corbetta



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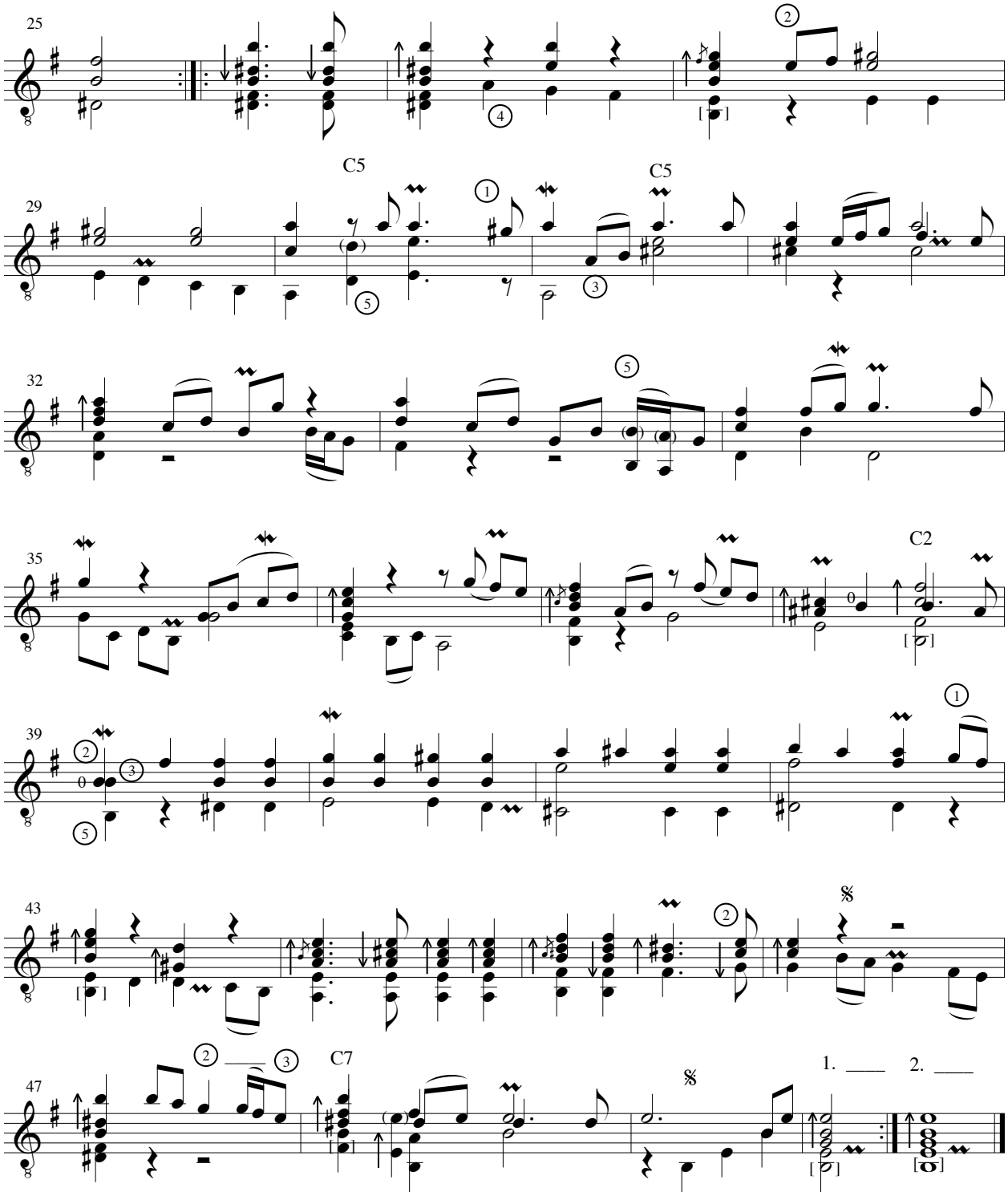

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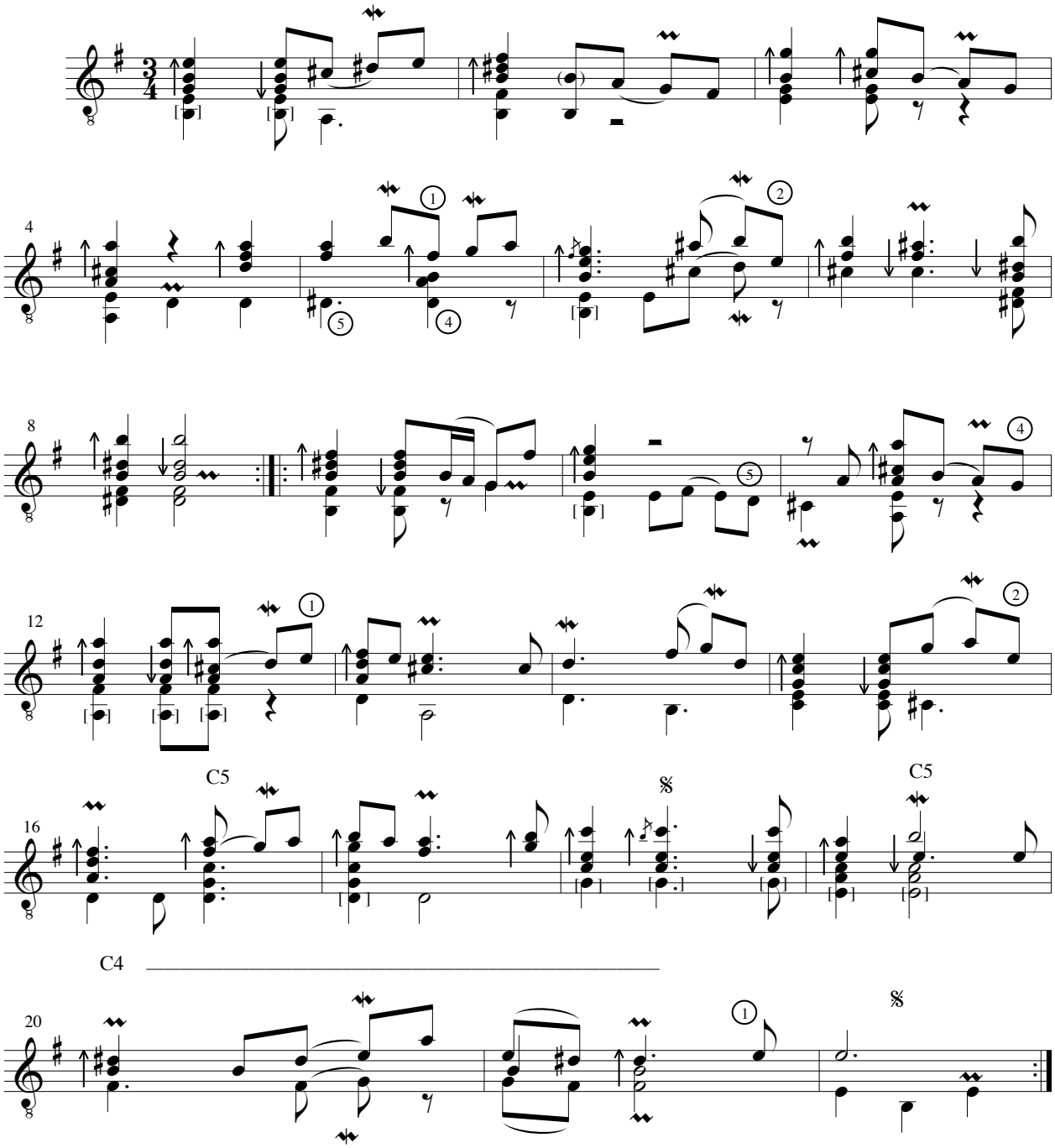
Sarabande

Francesco Corbetta



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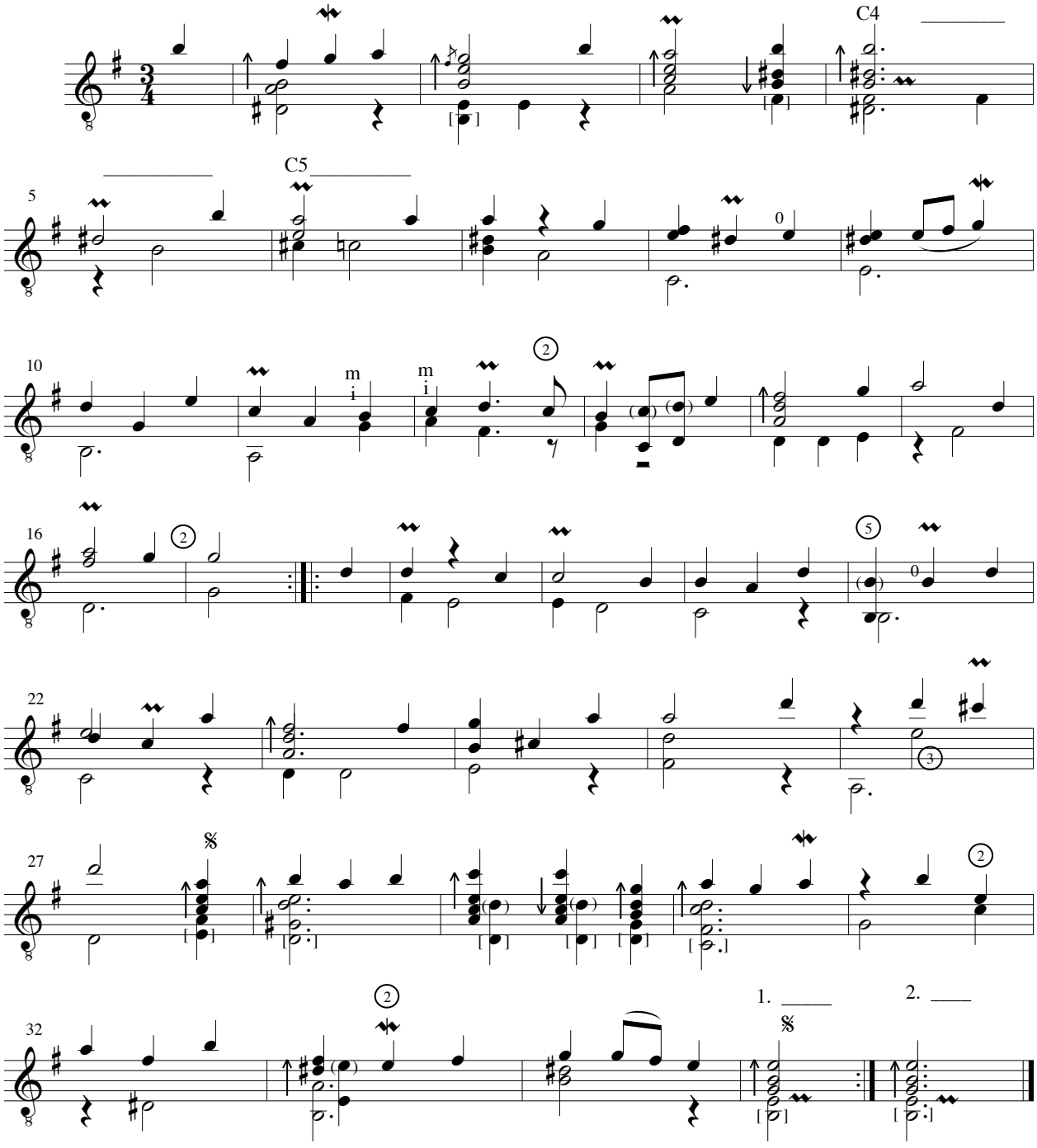
Gigue

Francesco Corbetta



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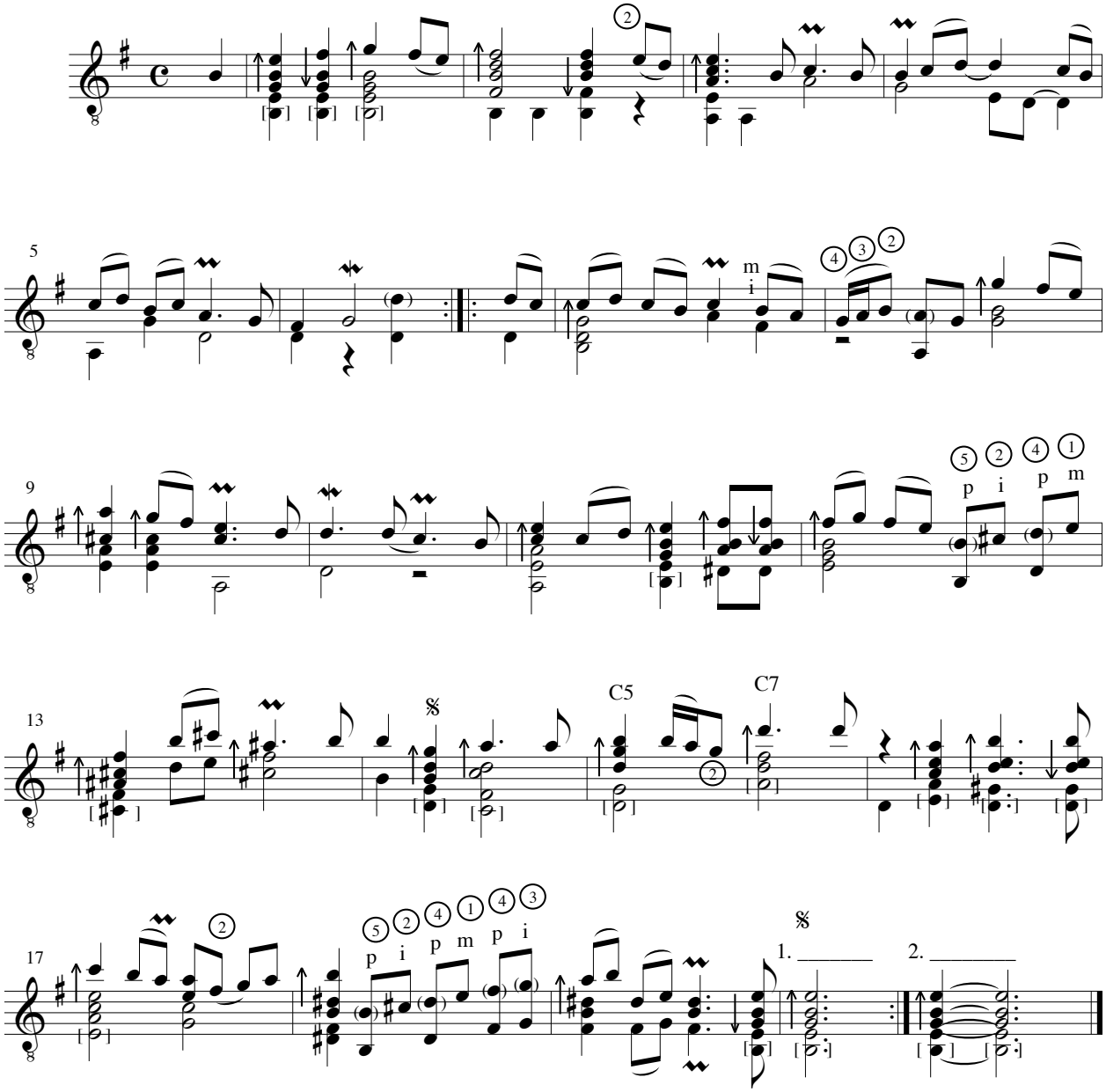
Bourrée

Francesco Corbetta



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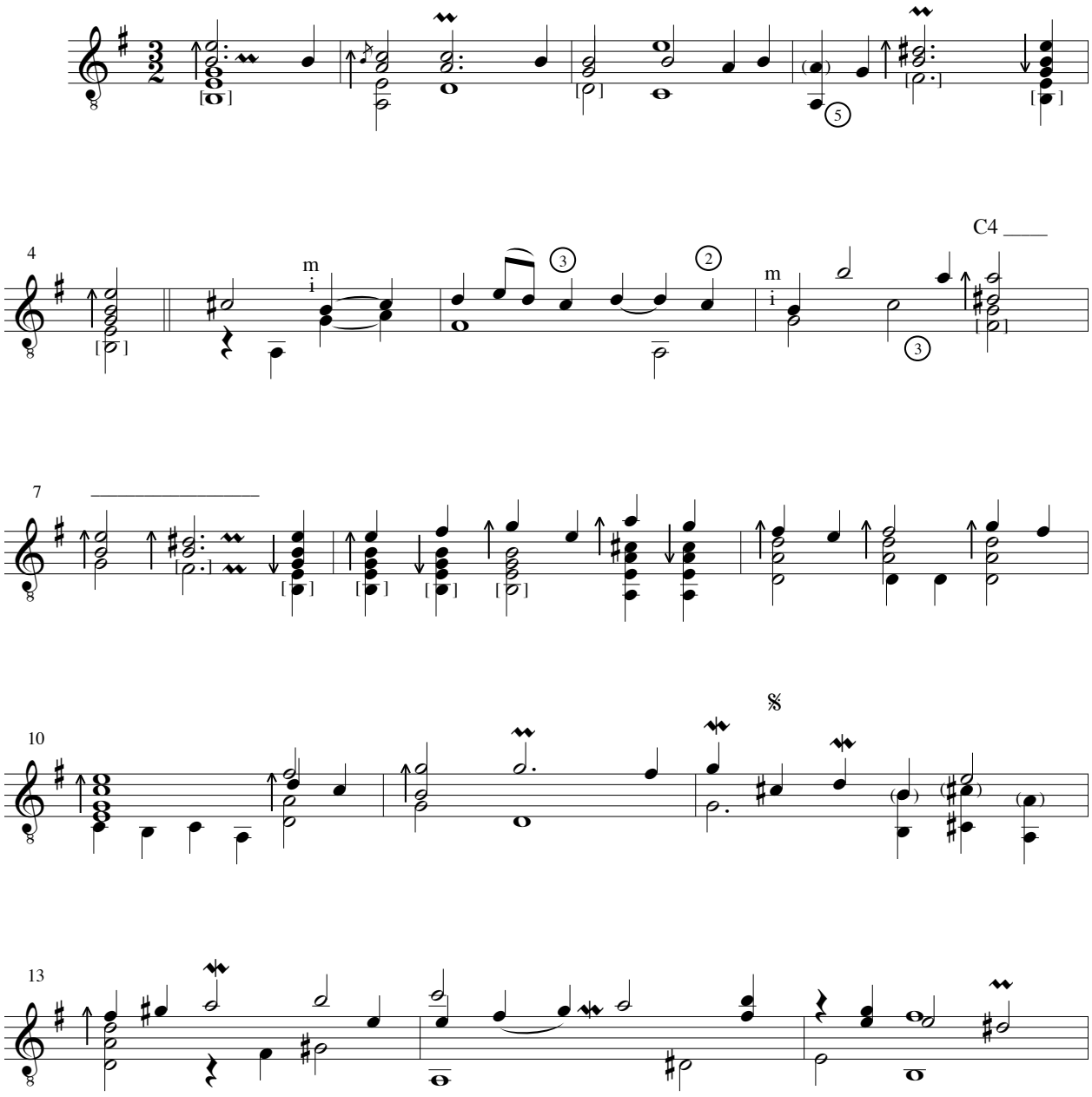
Passacaille

Francesco Corbetta



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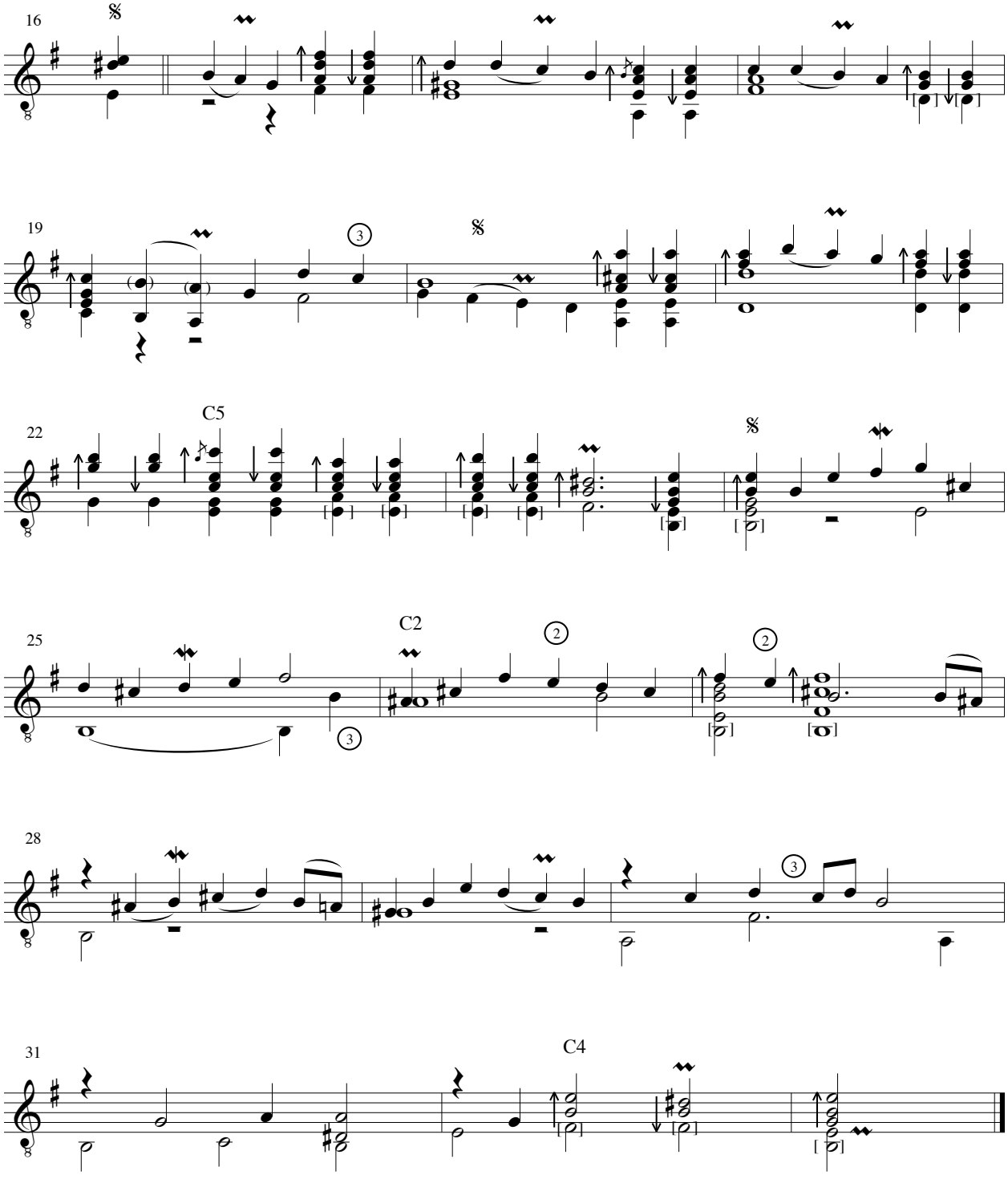

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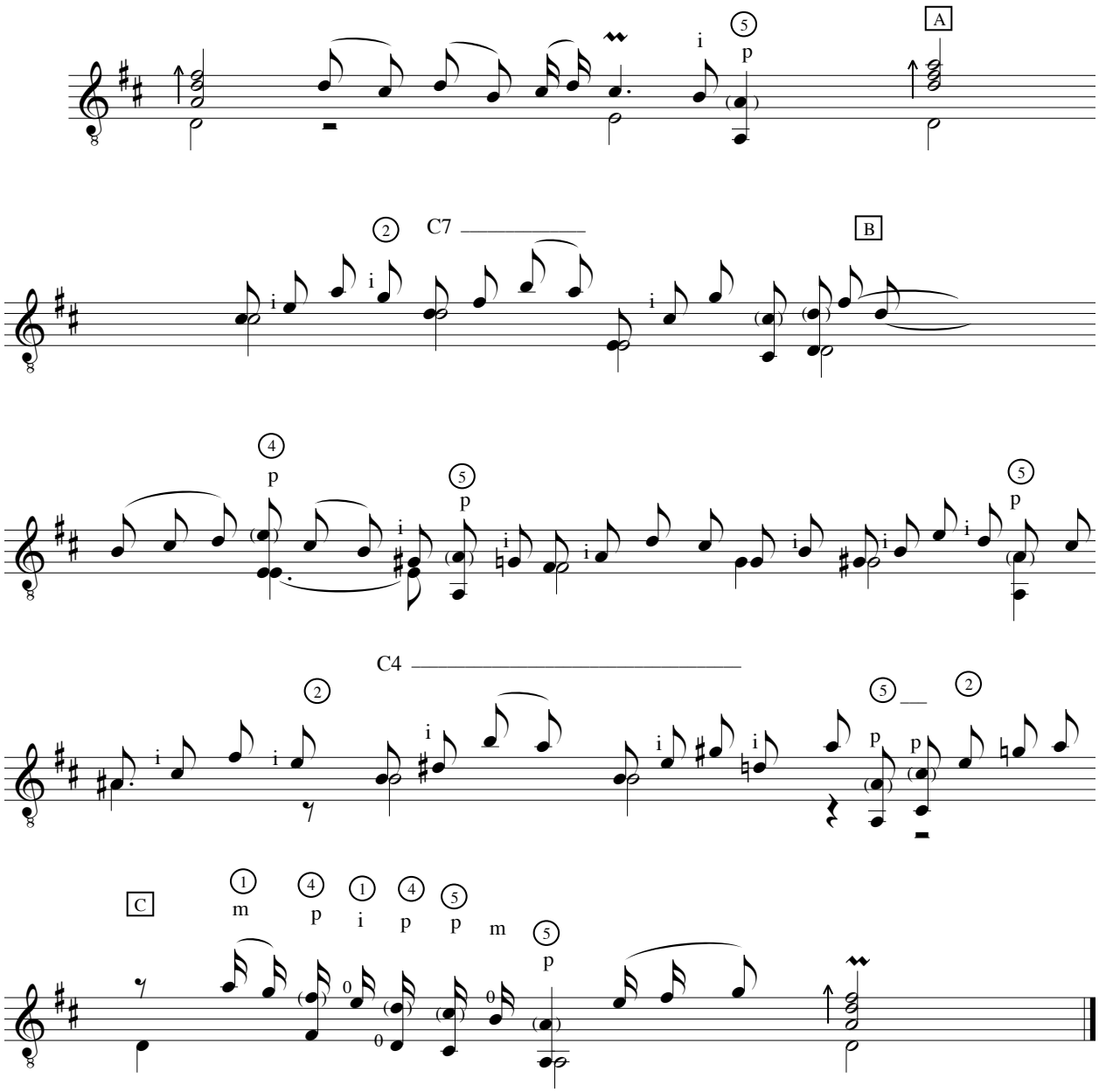
Prelude

[French tuning]

Remy Médard



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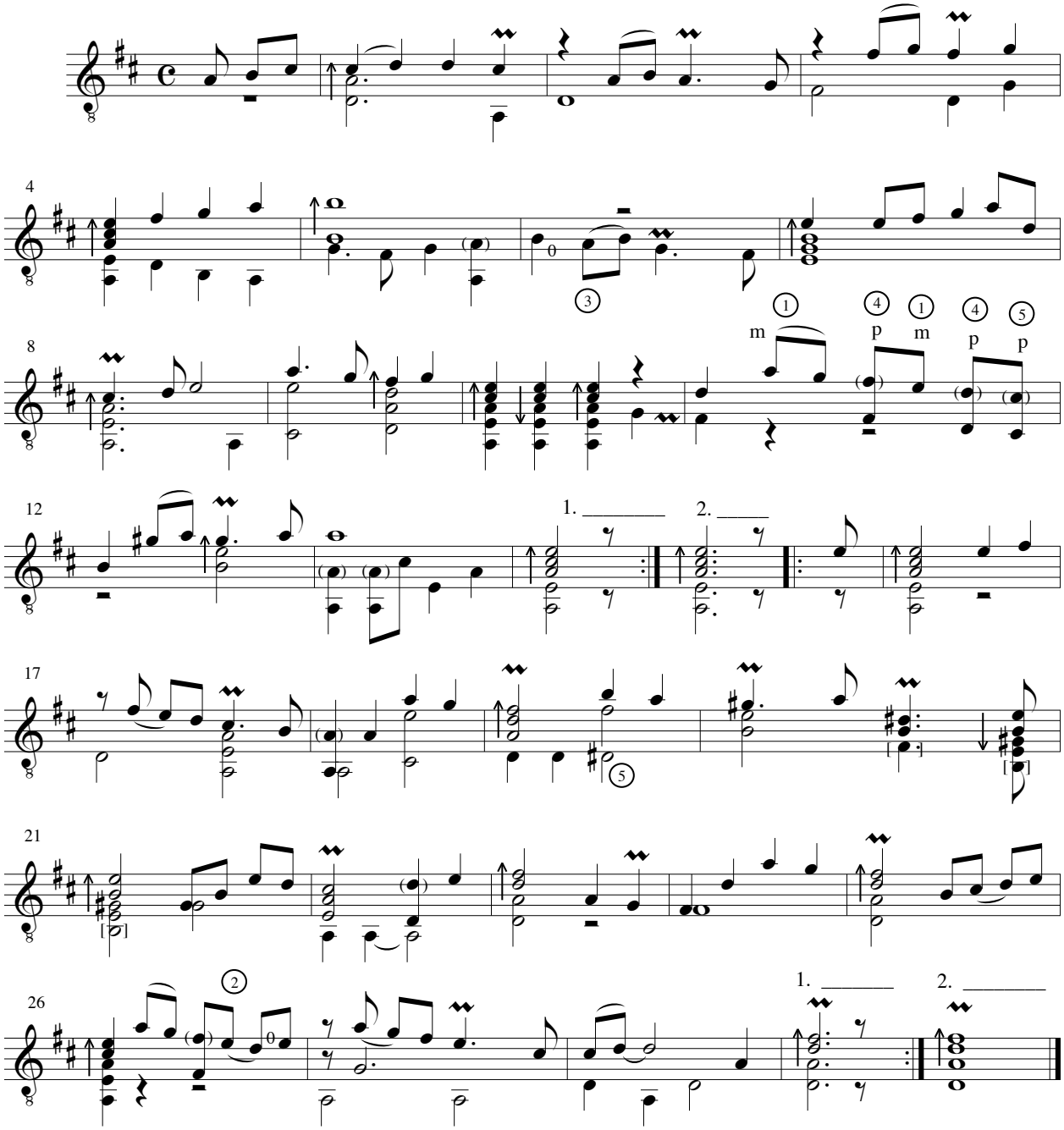
Allemande

La brillaint

Rémy Médard



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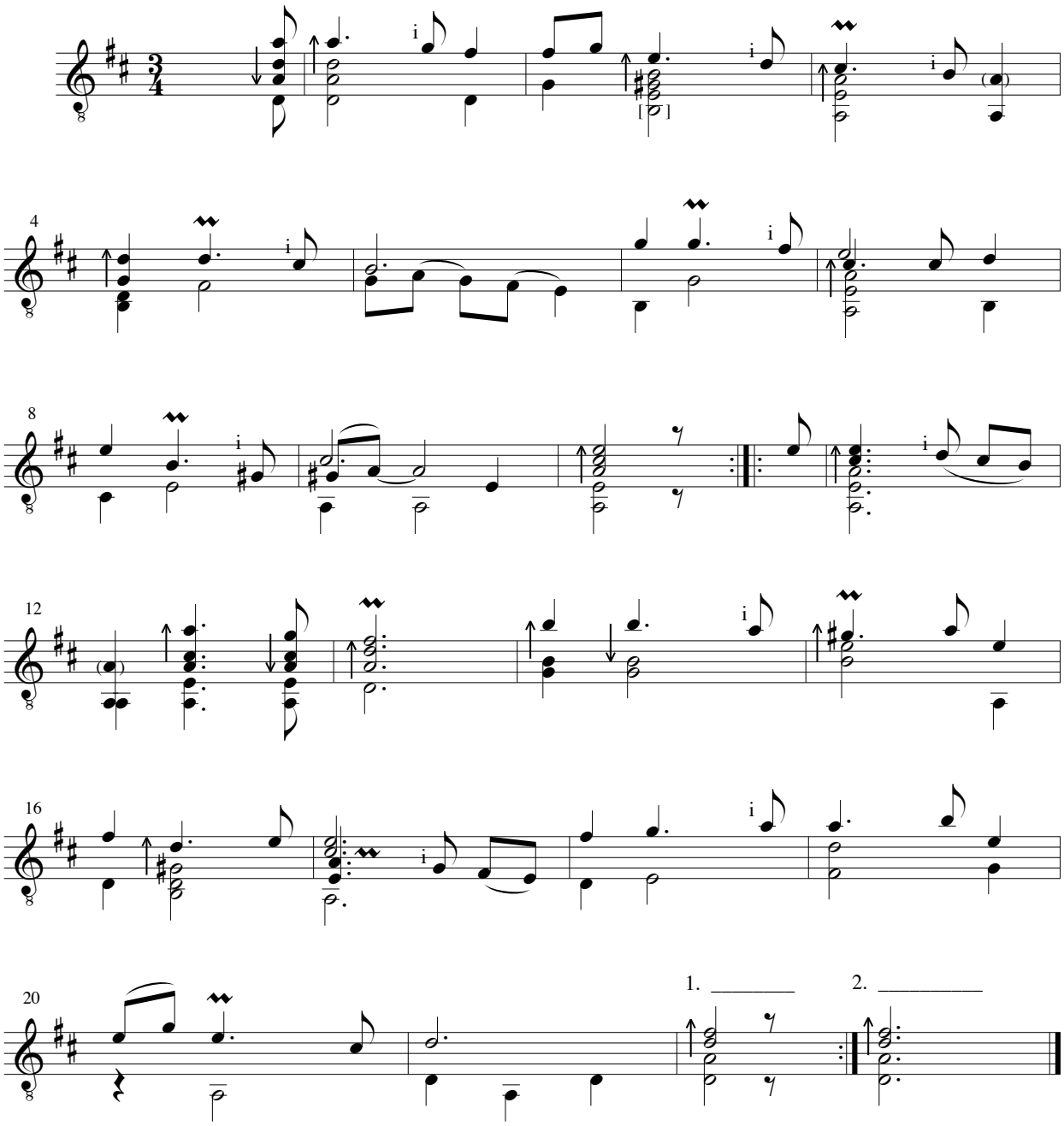
Courante

Rémy Médard



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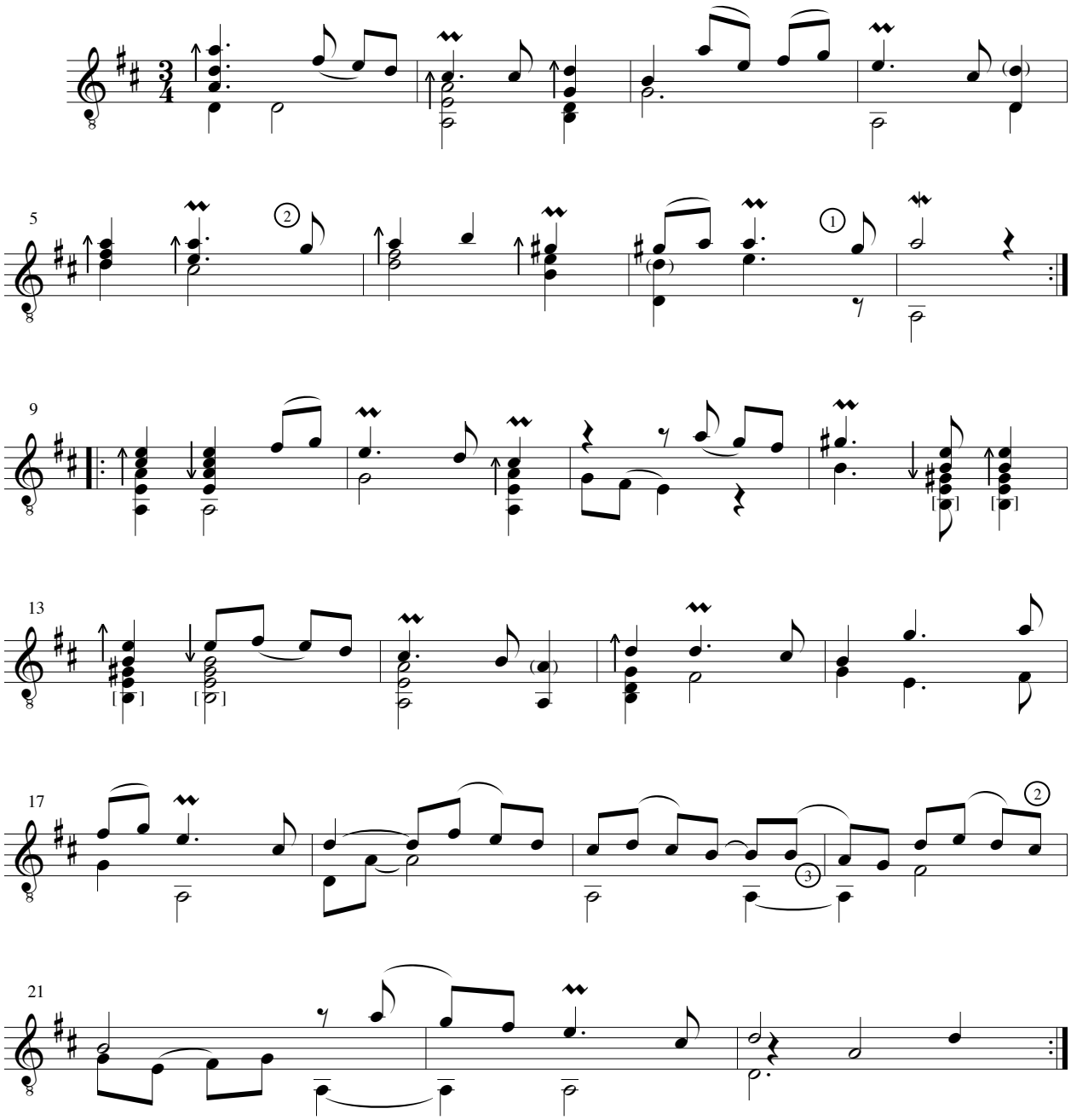
Sarabande

La Monferer

Rémy Médard



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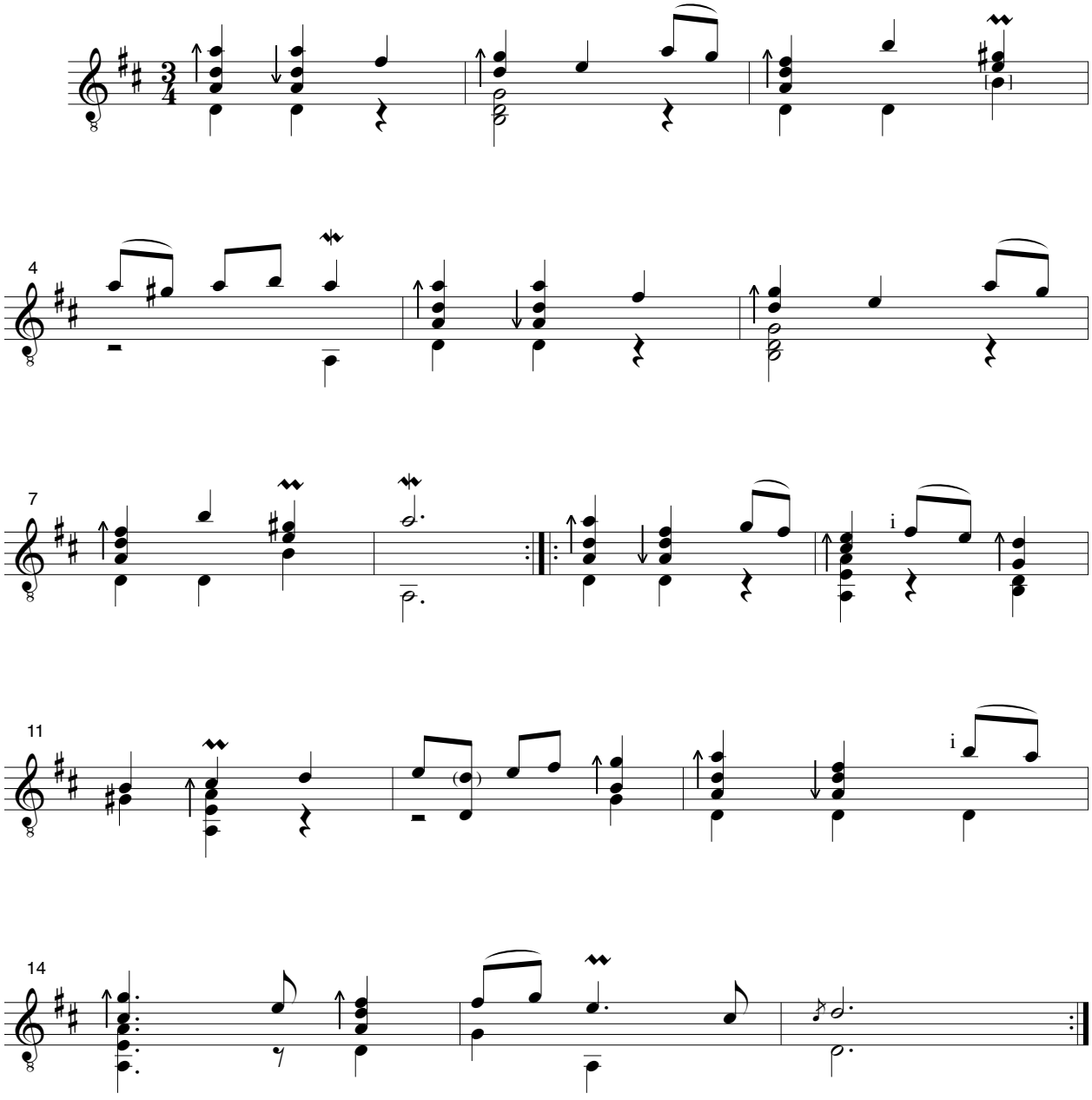
Menuet

Rémy Médard



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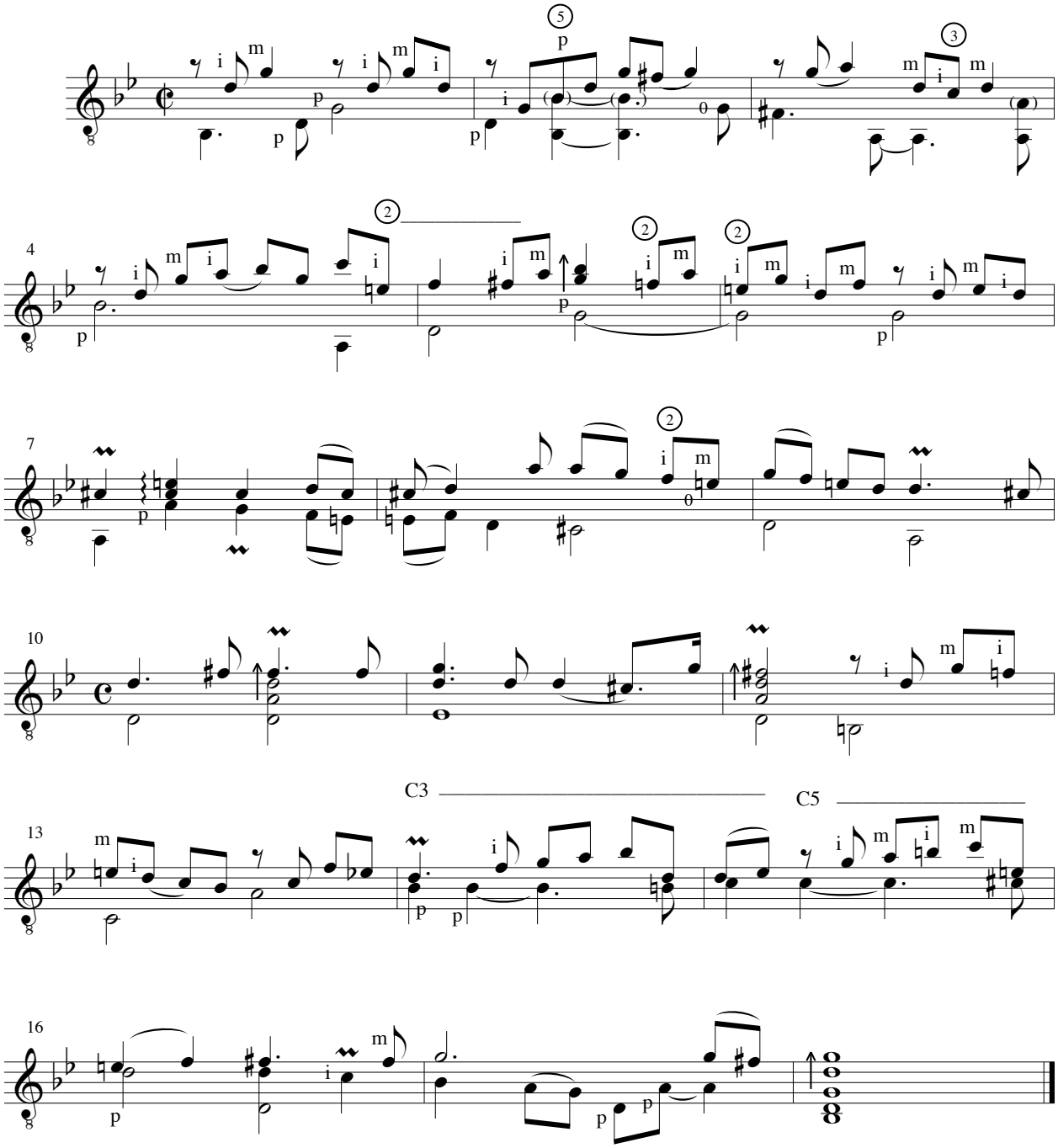
Prelude

[French tuning]

Robert de Visée



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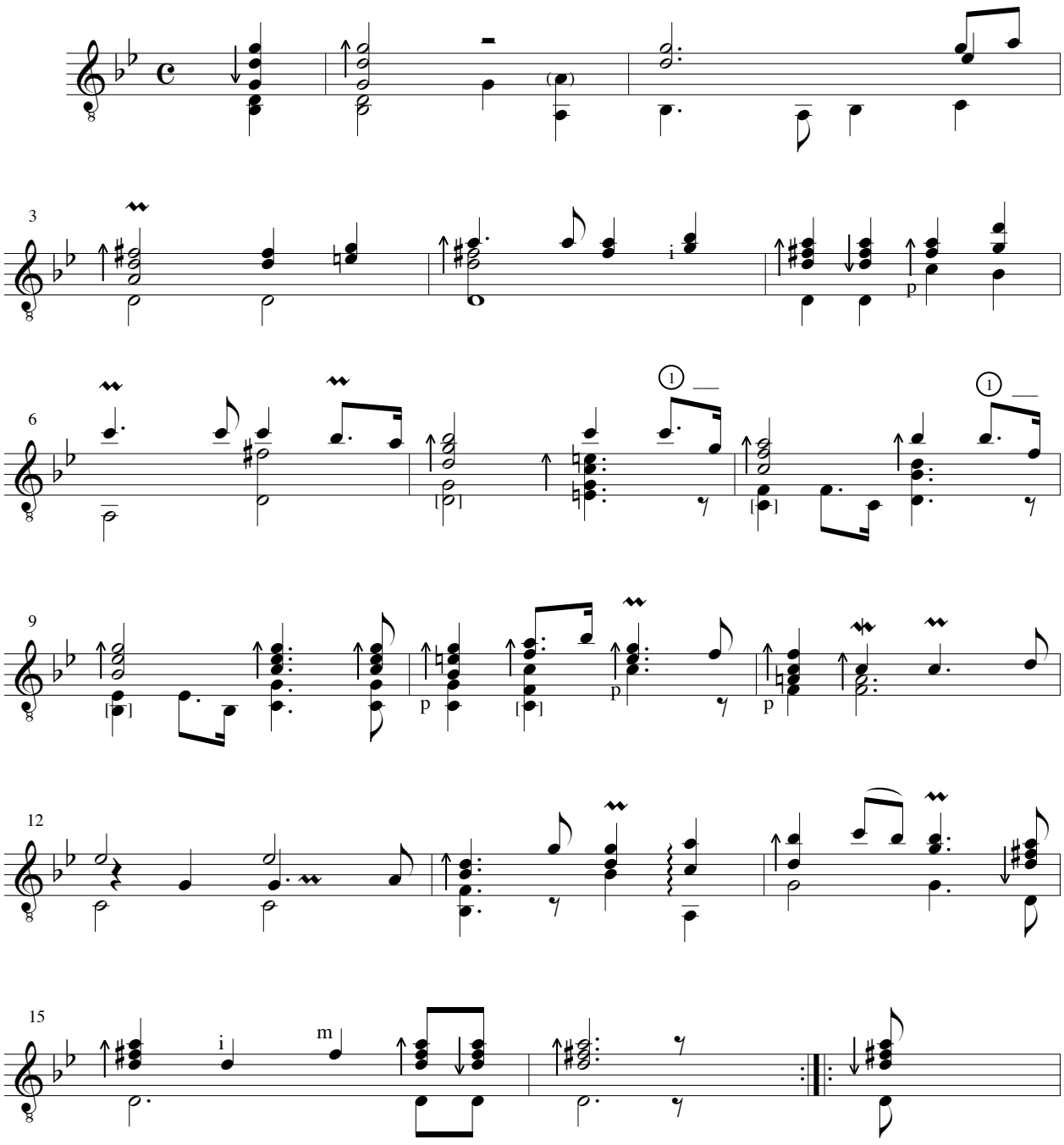
Allemande

Robert de Visée



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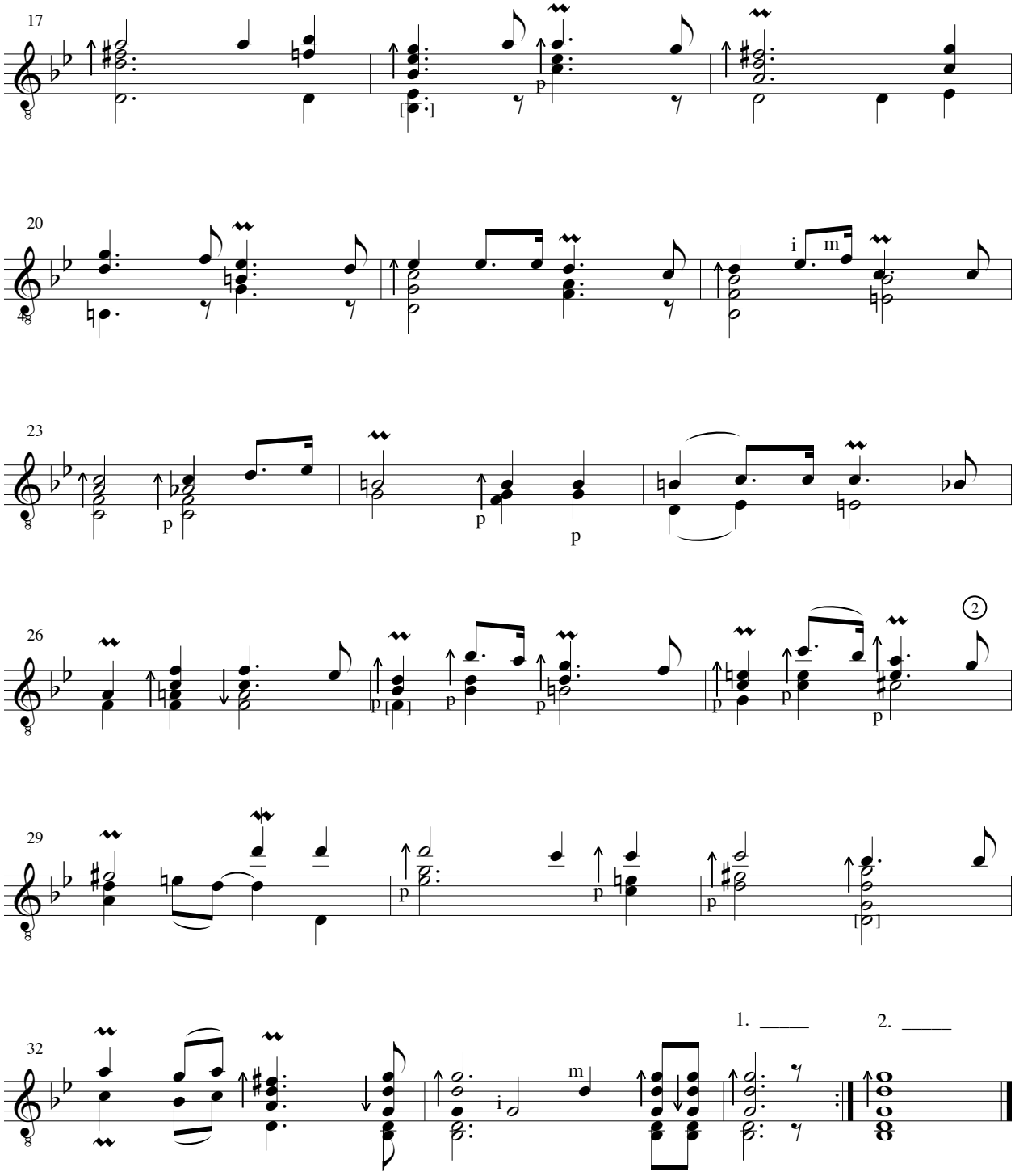

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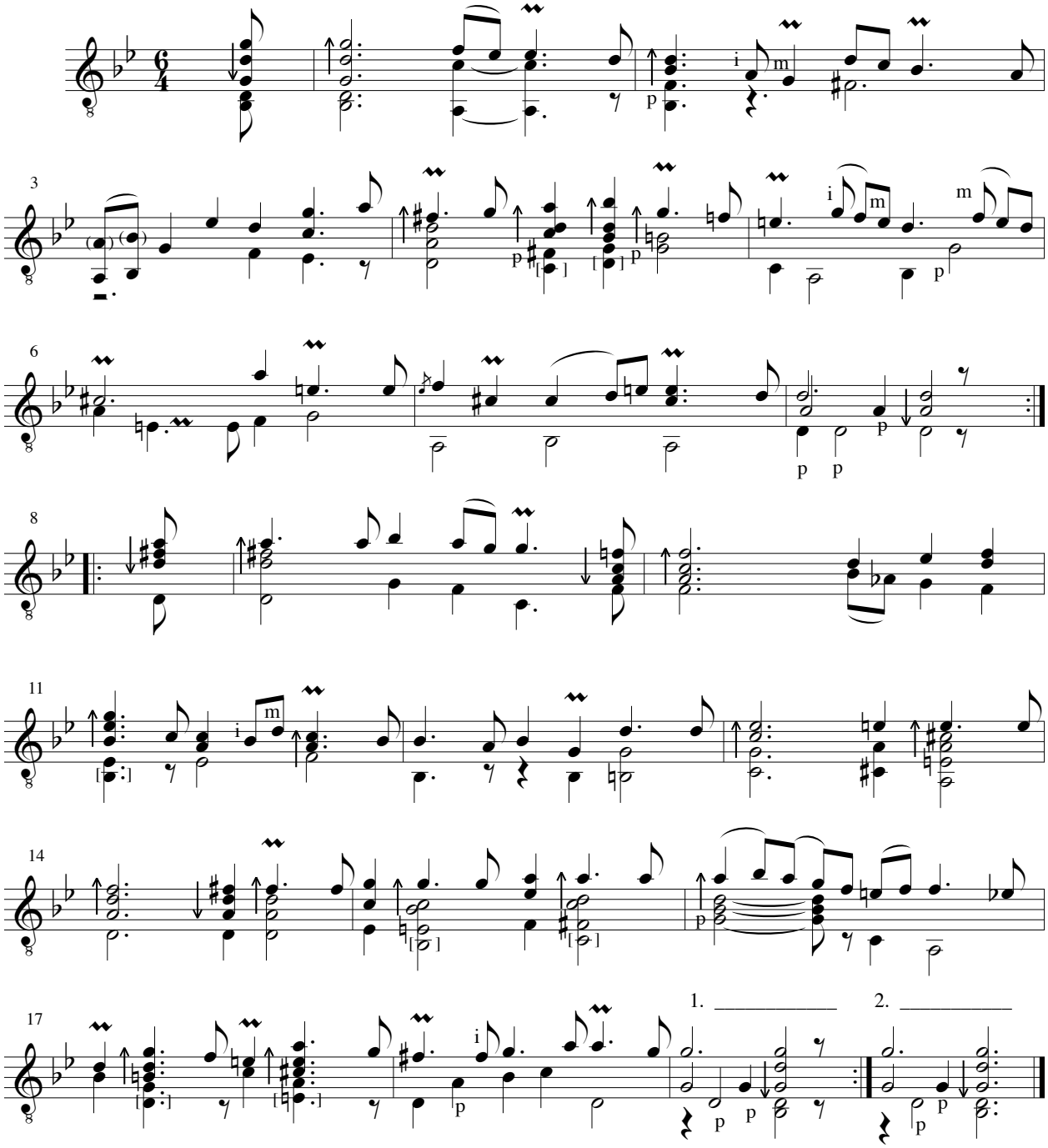
Courante

Robert de Visée



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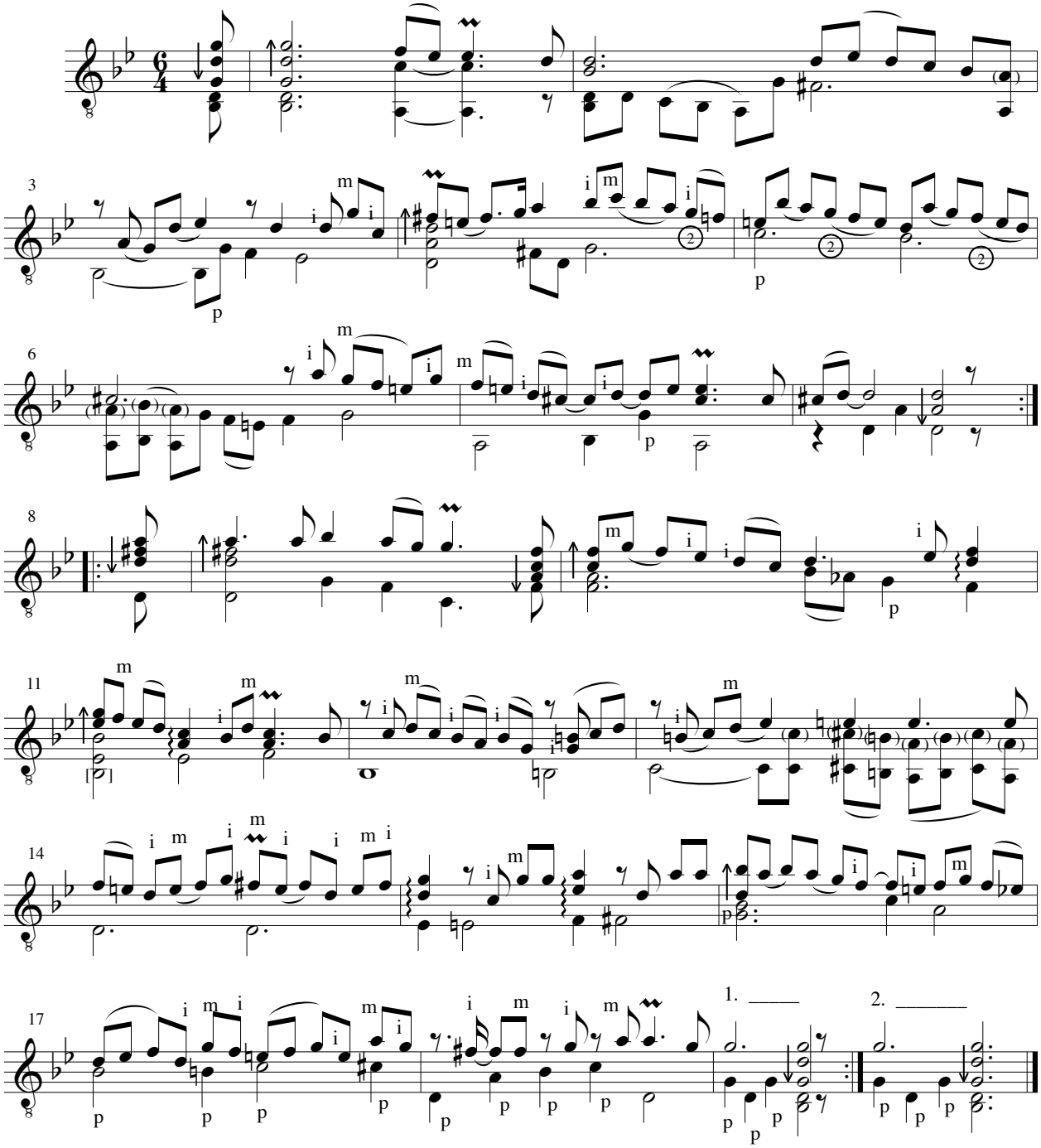
Double de la Courante

Robert de Visée



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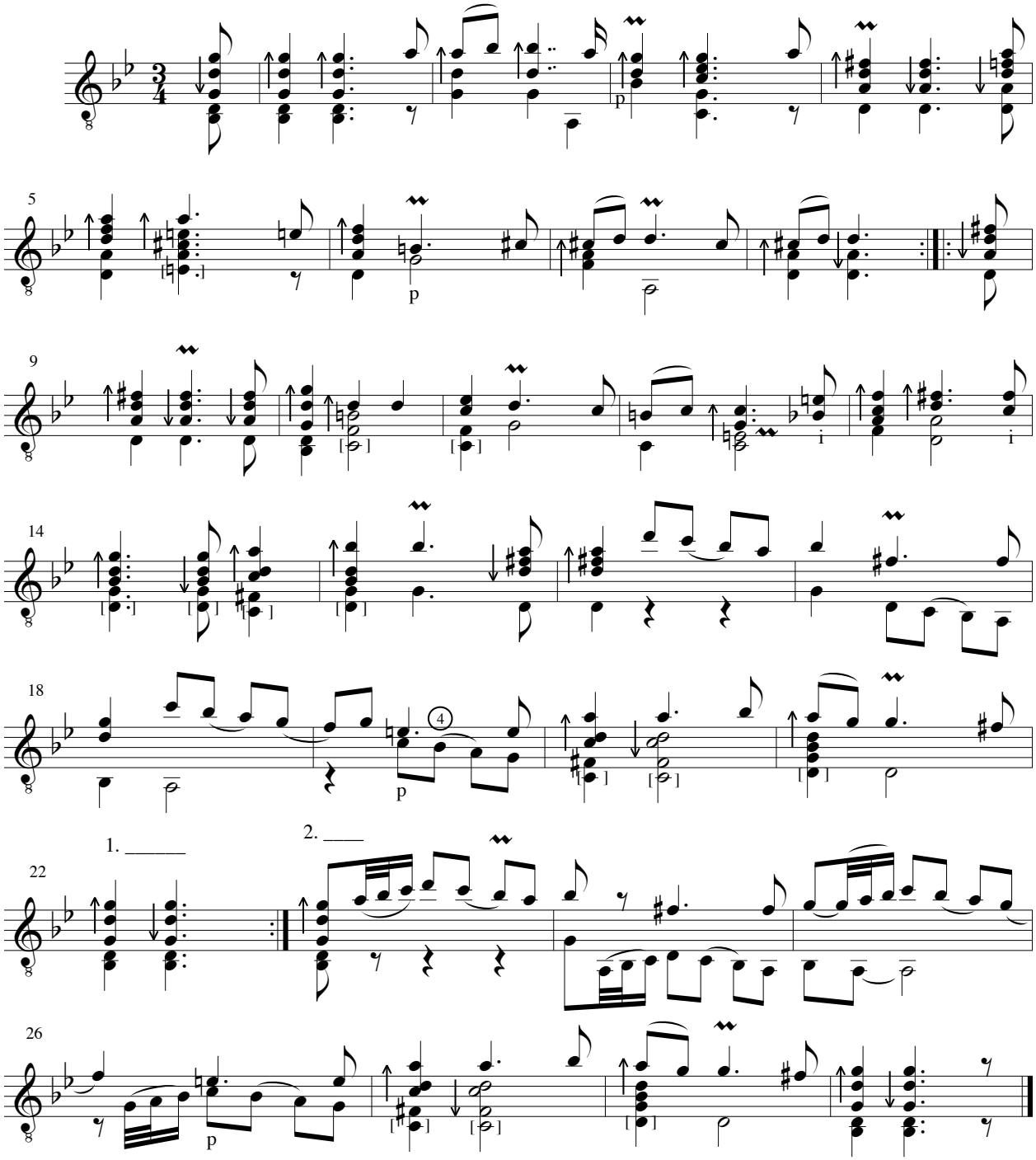
Sarabande

Robert de Visée



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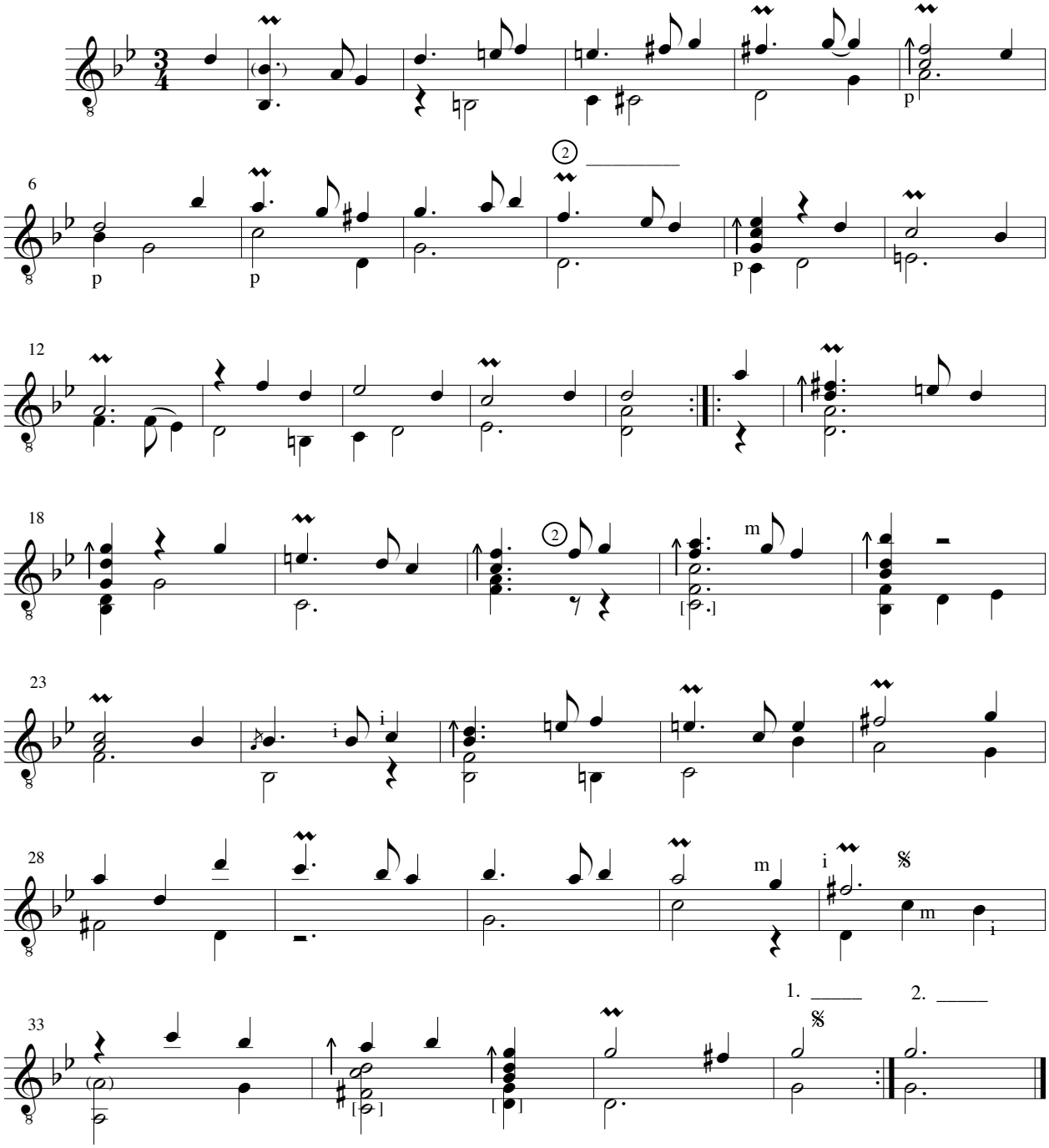
Gigue

Robert de Visée



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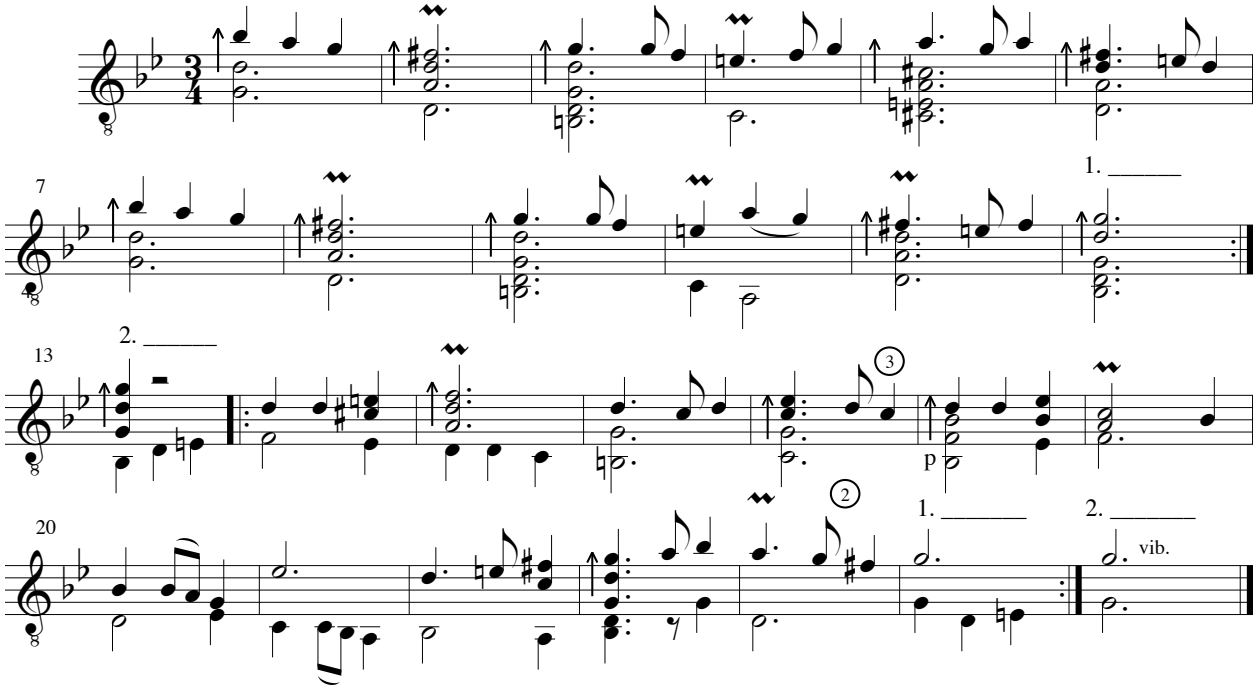
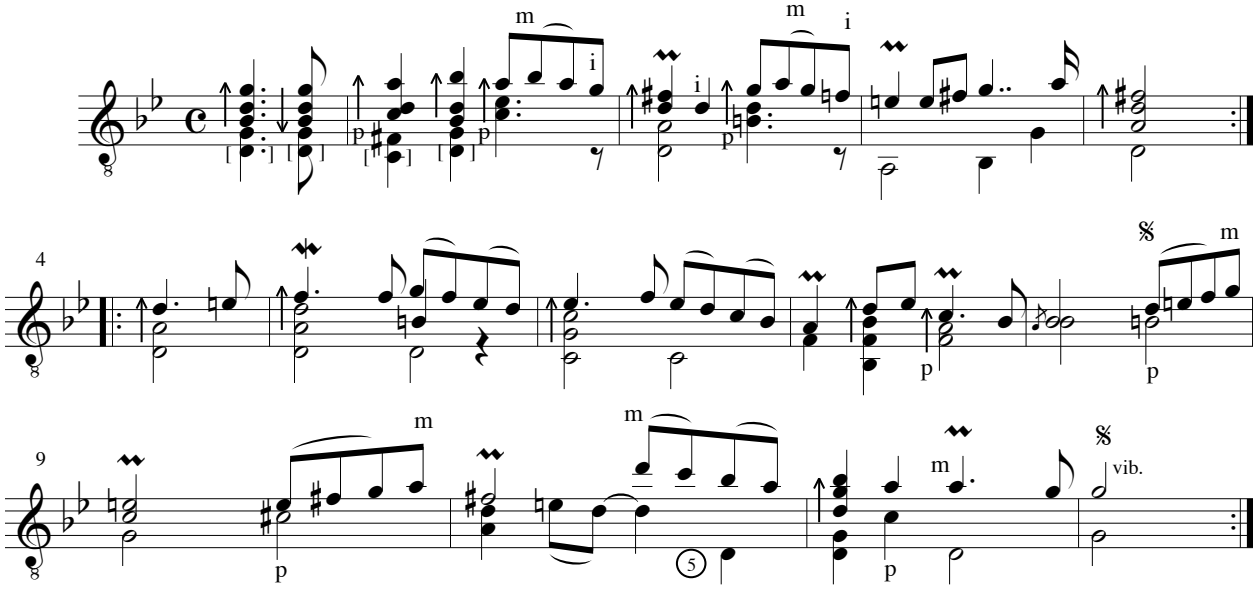
Menuet

Robert de Visée



Gavotte

Robert de Visée



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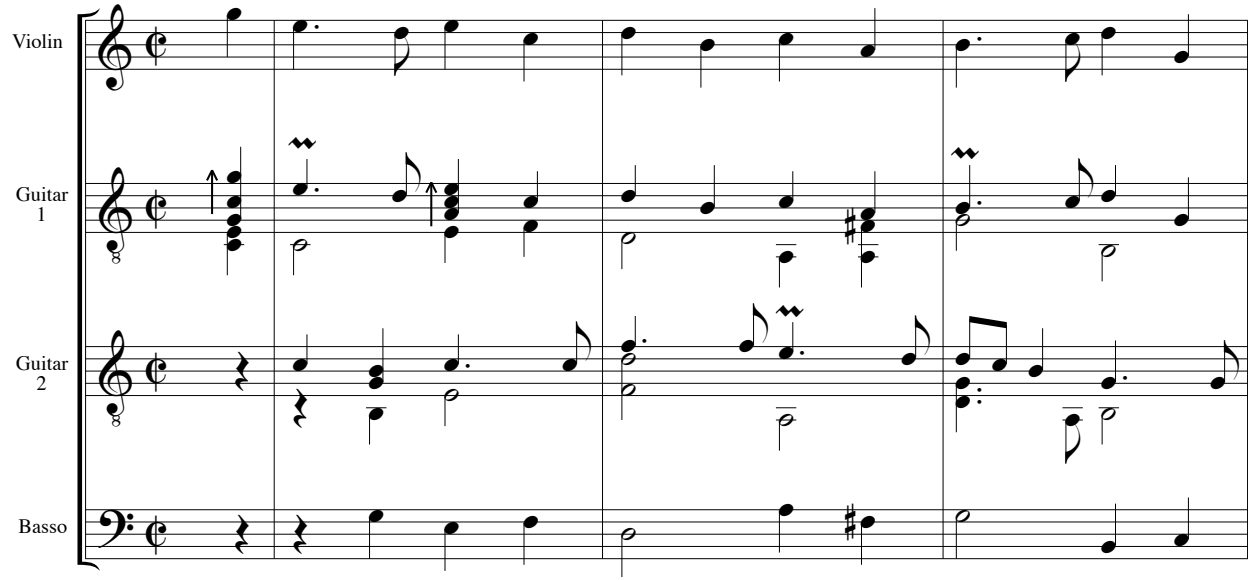
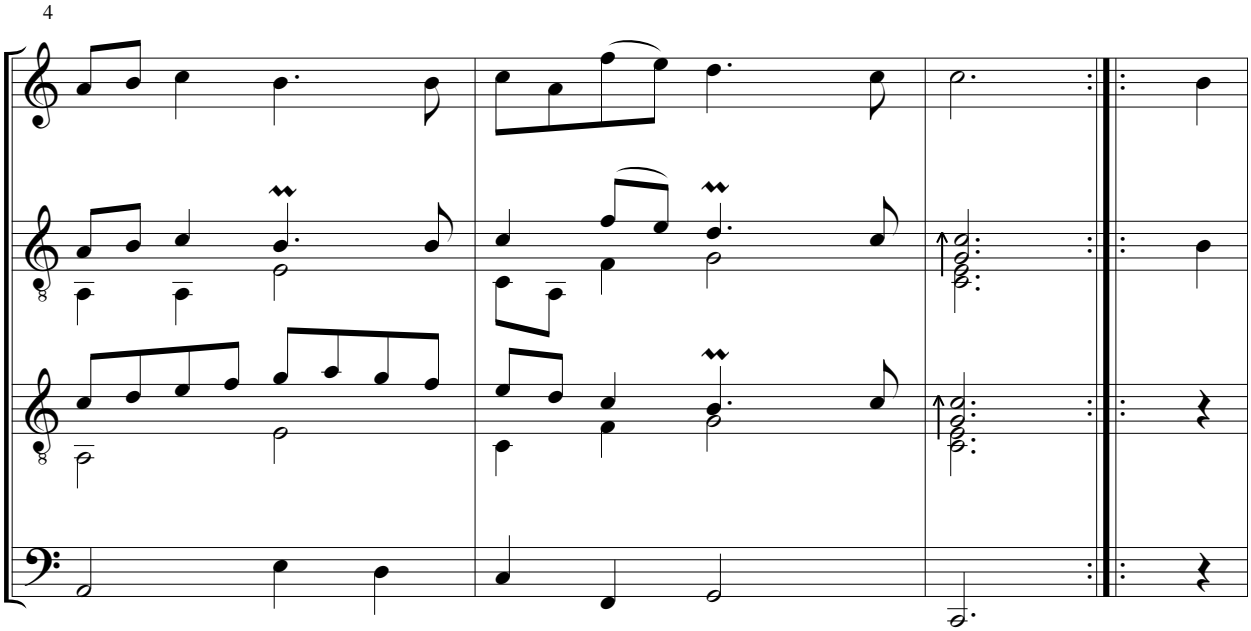
Air de ballet

[French tuning]

Anthoine Carré





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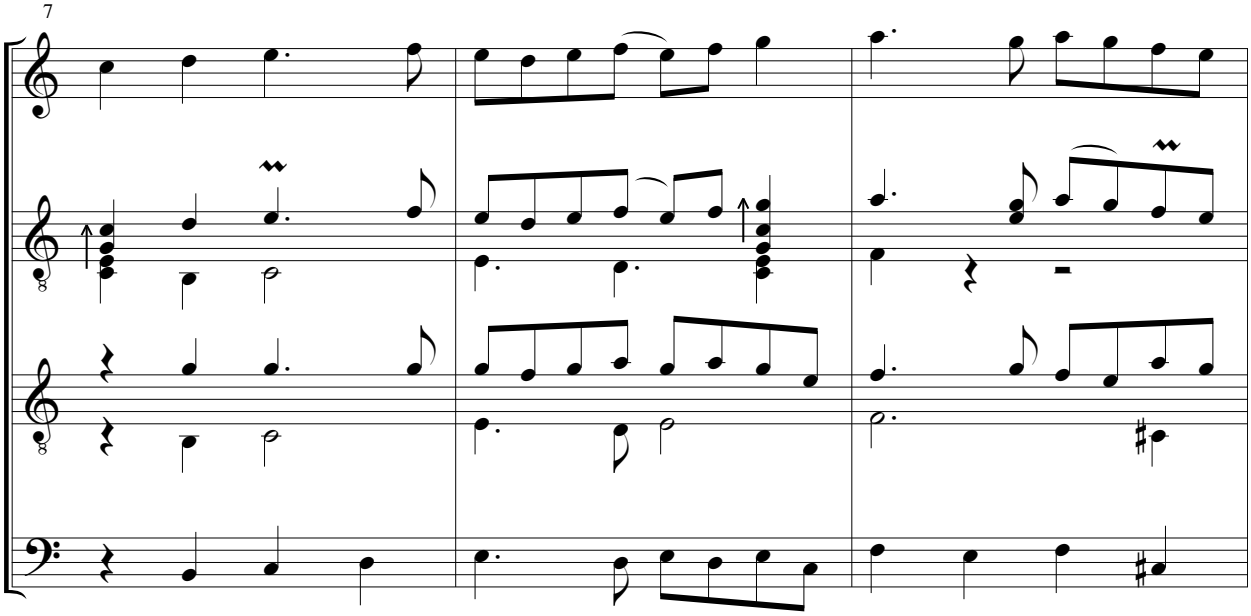

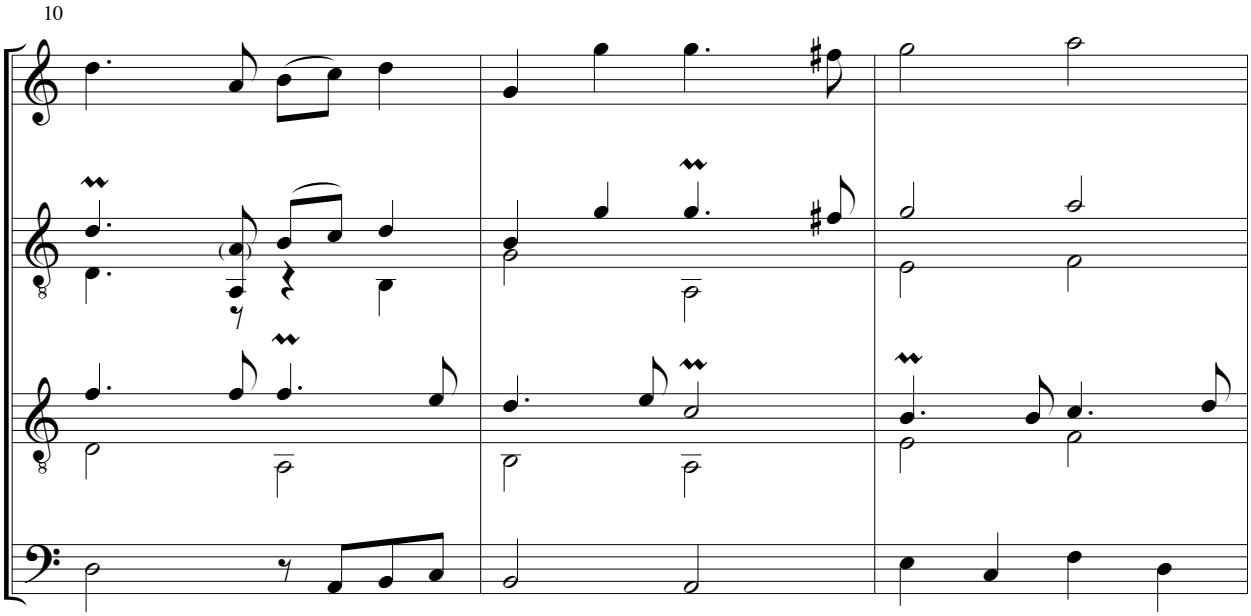

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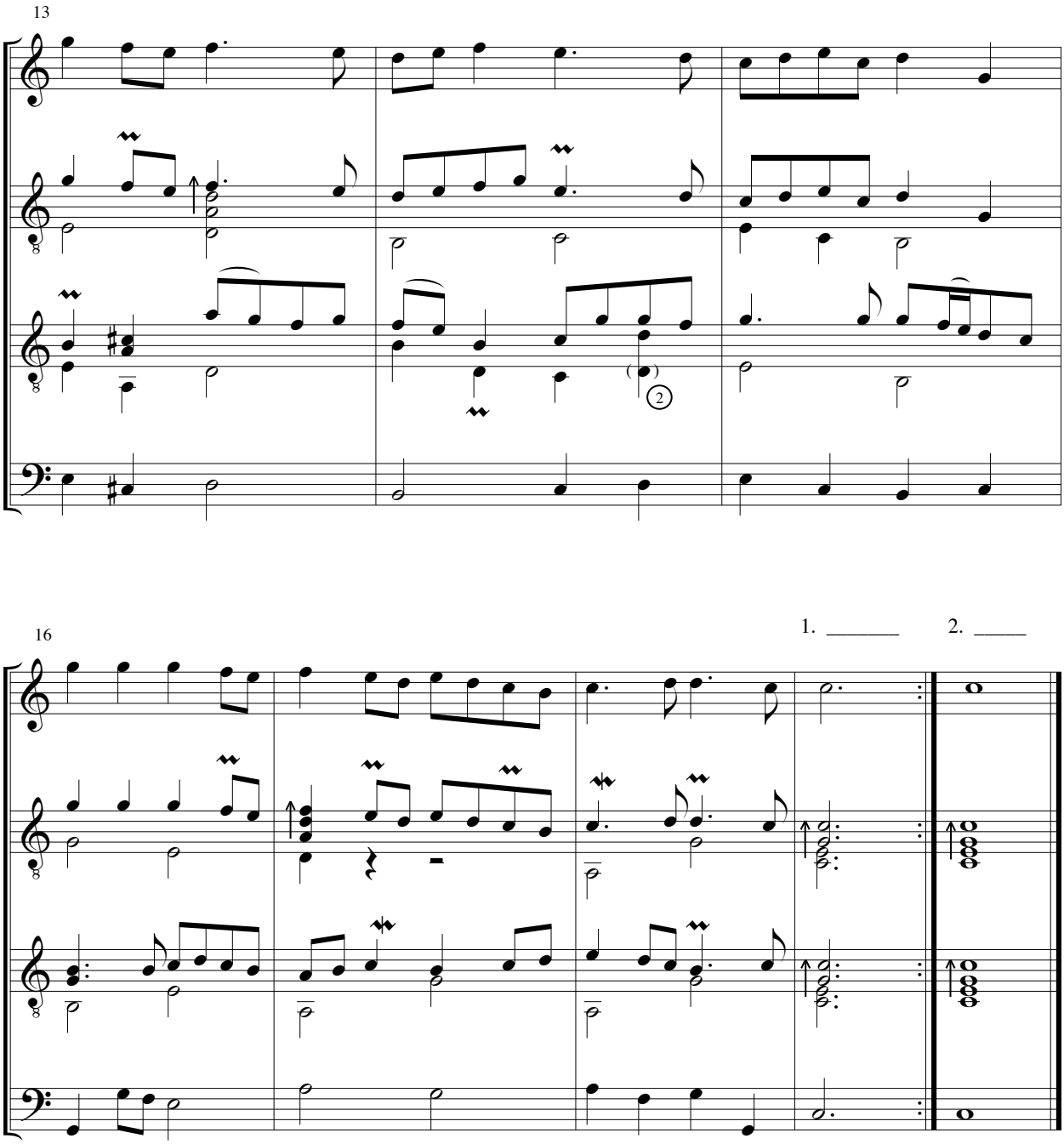

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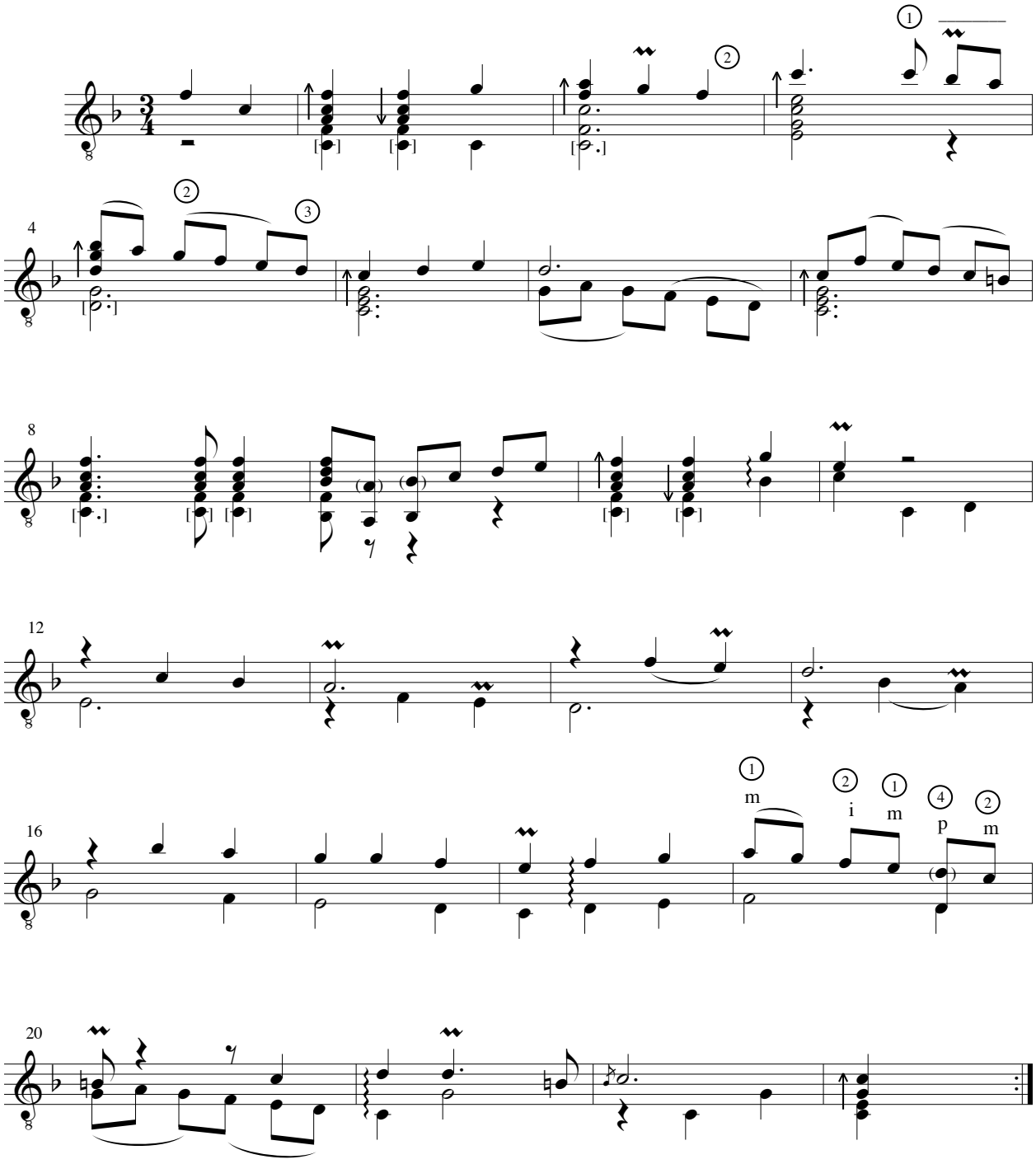
Air

[French tuning]

Nicolas Derosier



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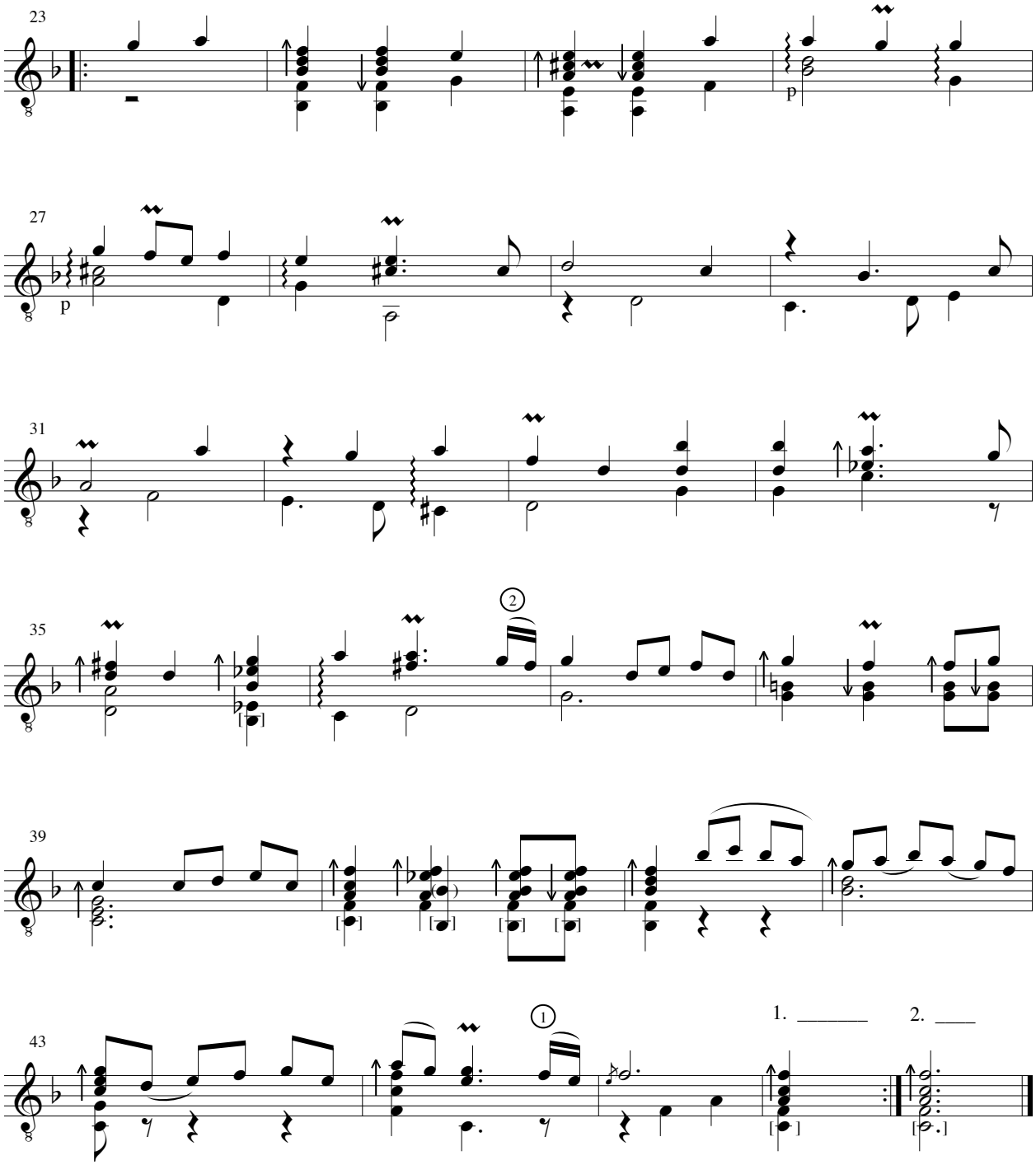

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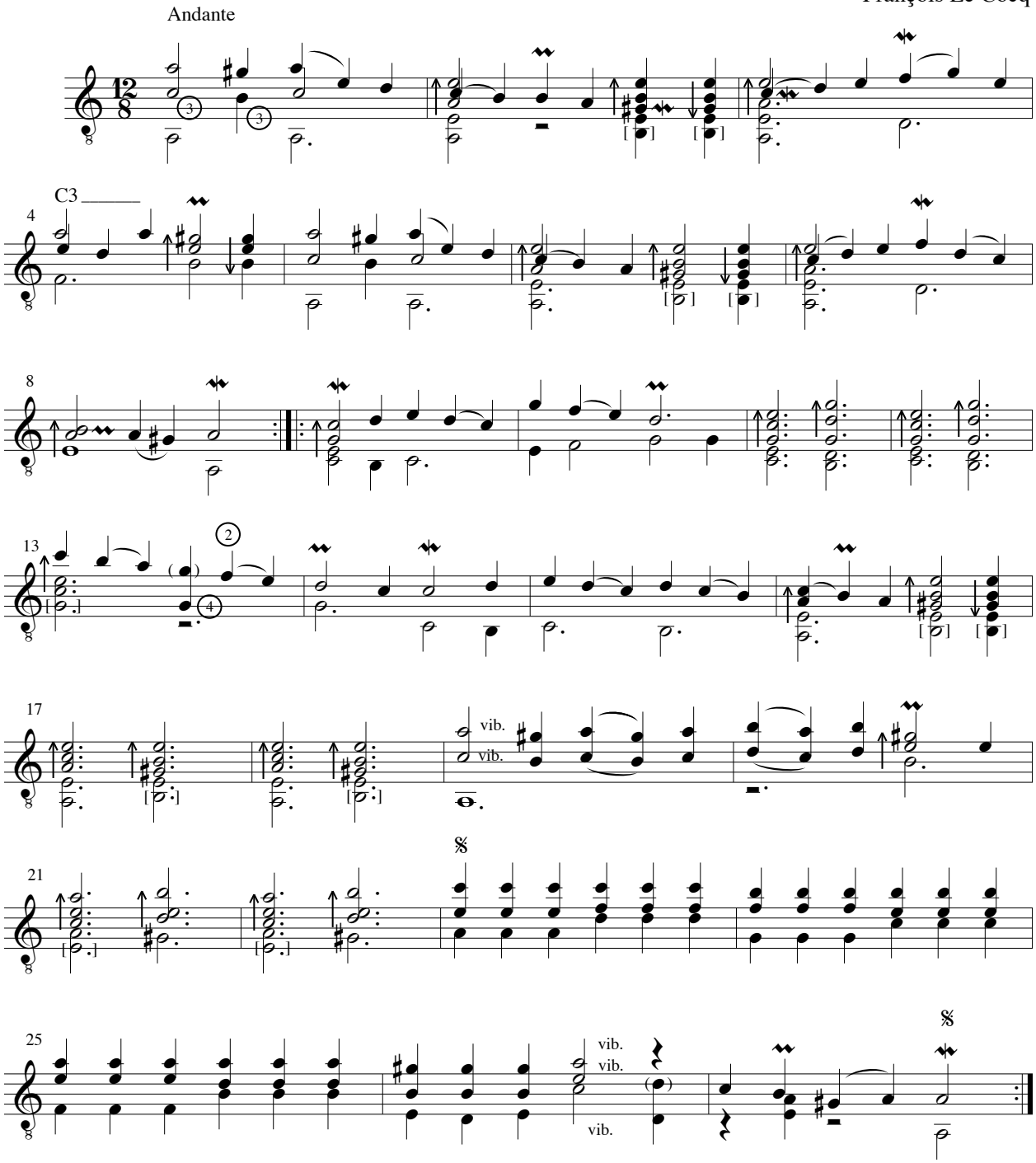
Air

[French Tuning]

François Le Cocq



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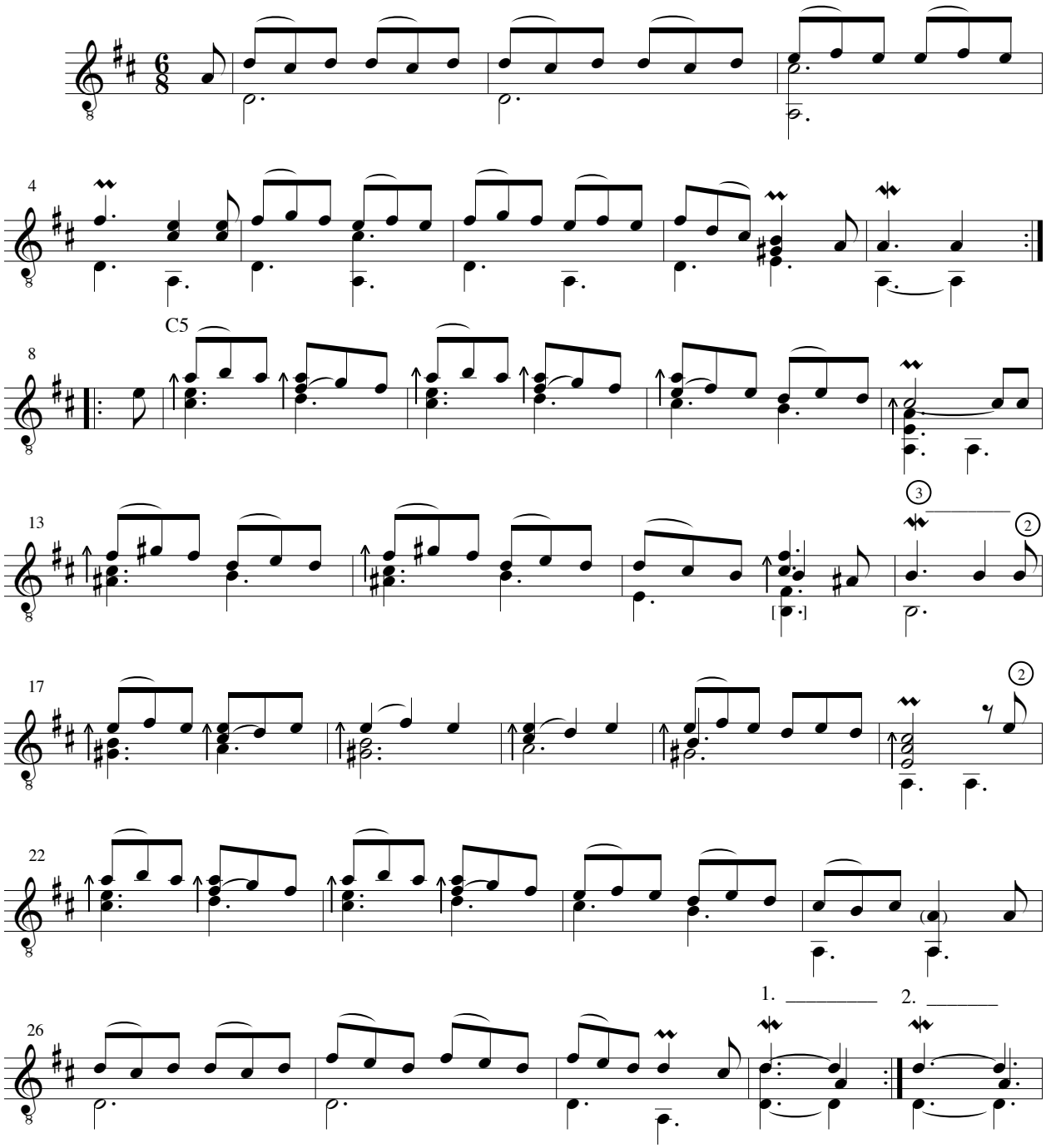
Air de Chasse

[French tuning]

François Le Cocq



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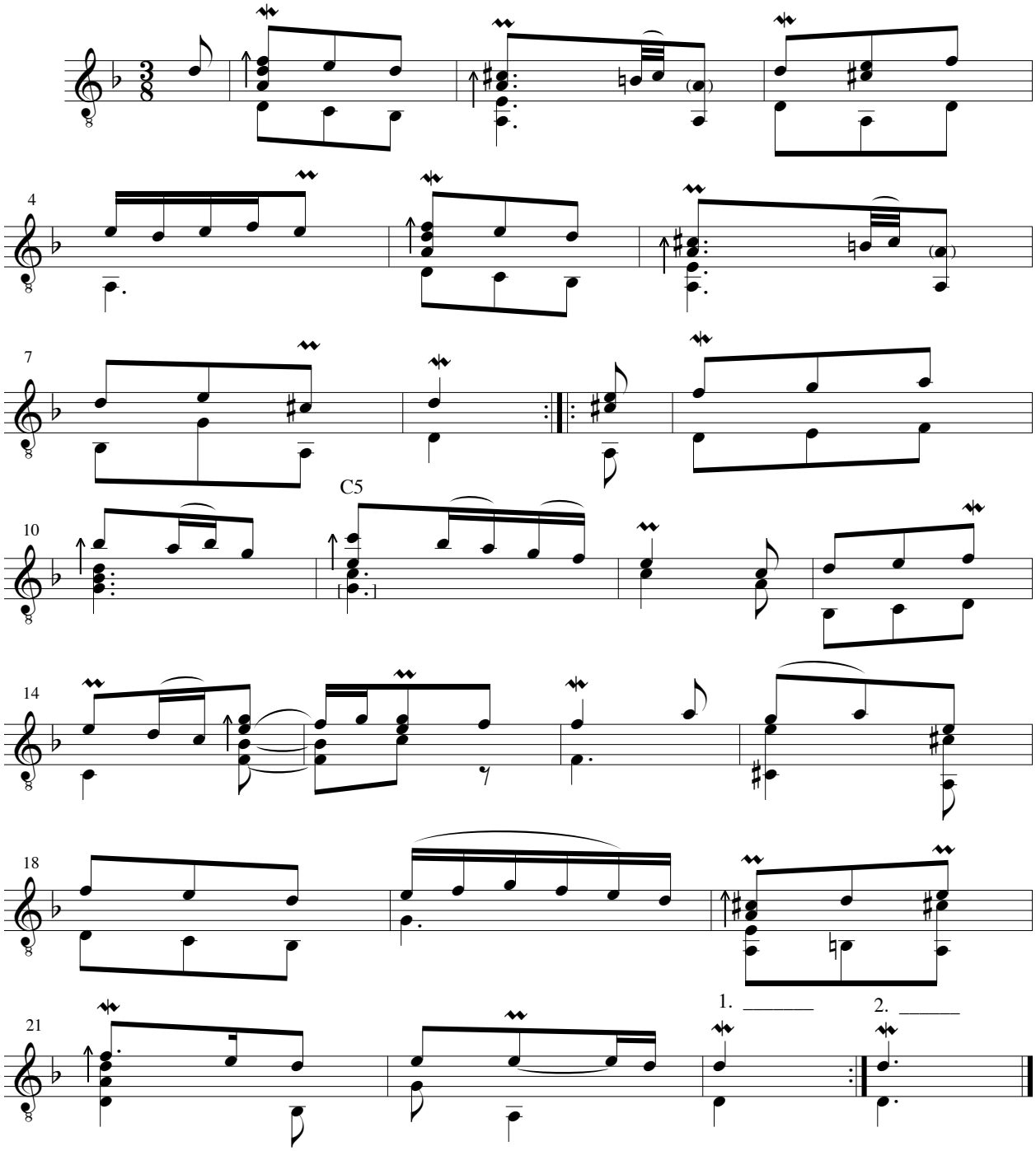
Passpied 1

[French tuning]

François Le Cocq



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Passpied 2

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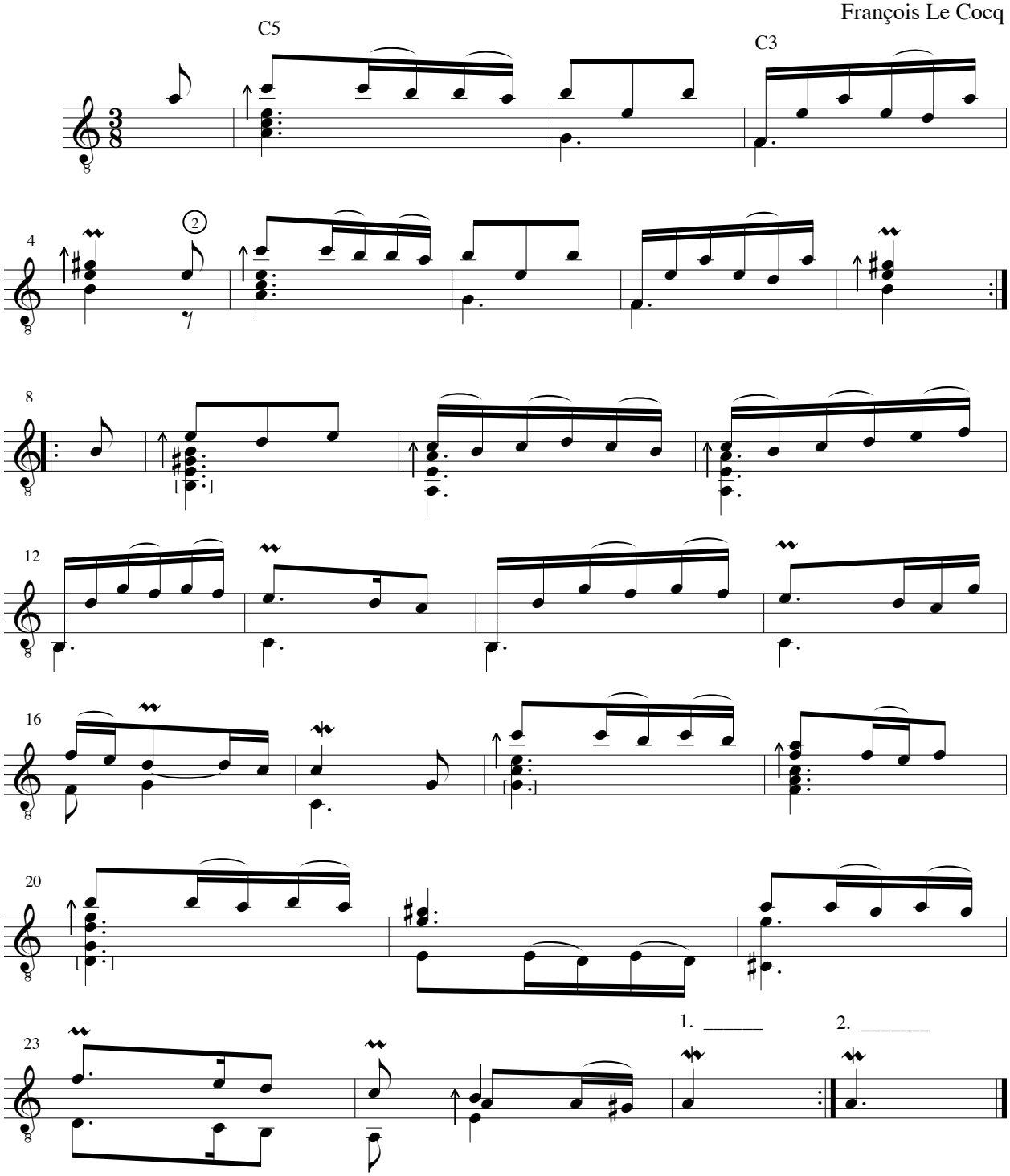

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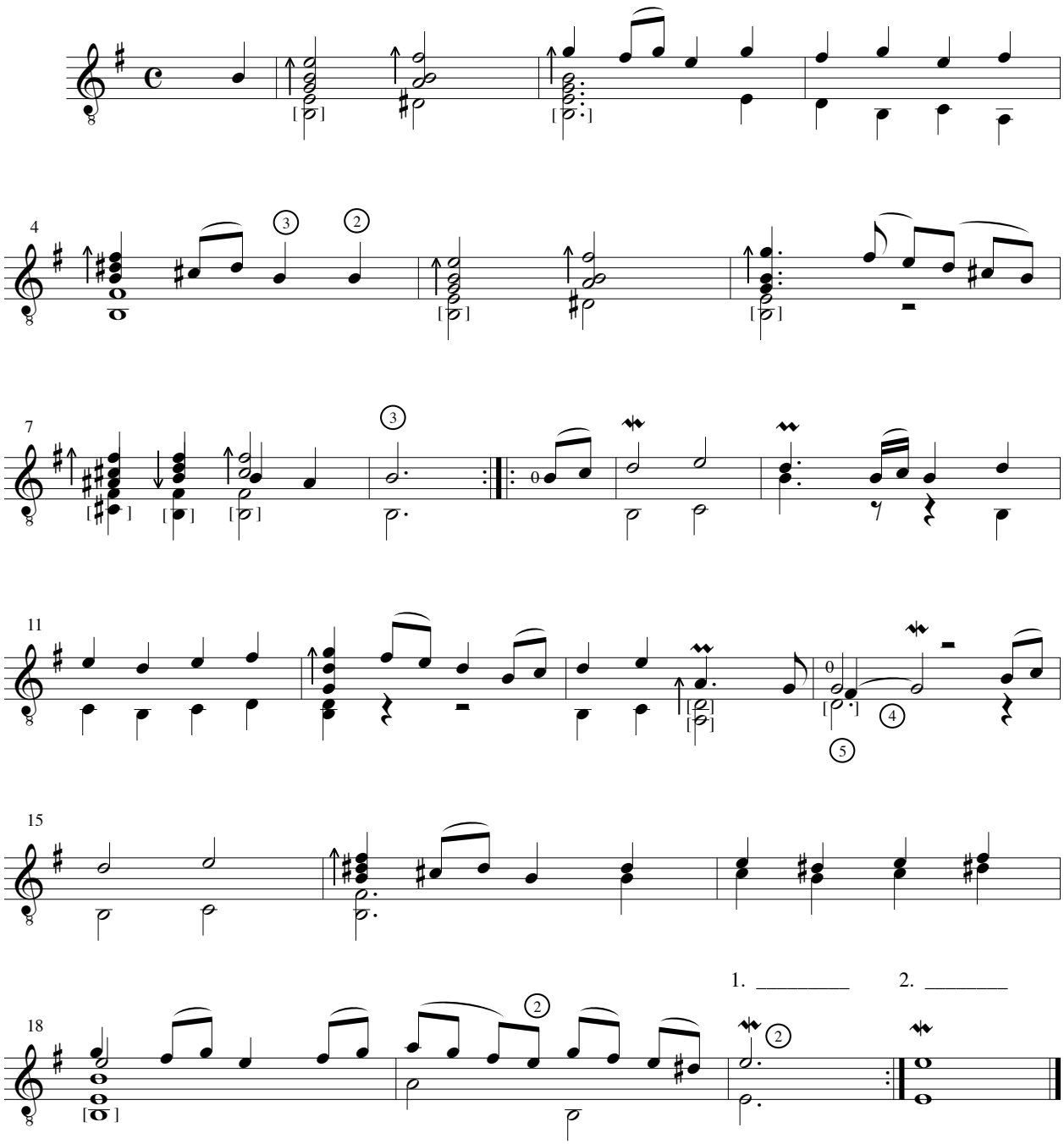
Rigodon 1

[French tuning]

François Le Cocq



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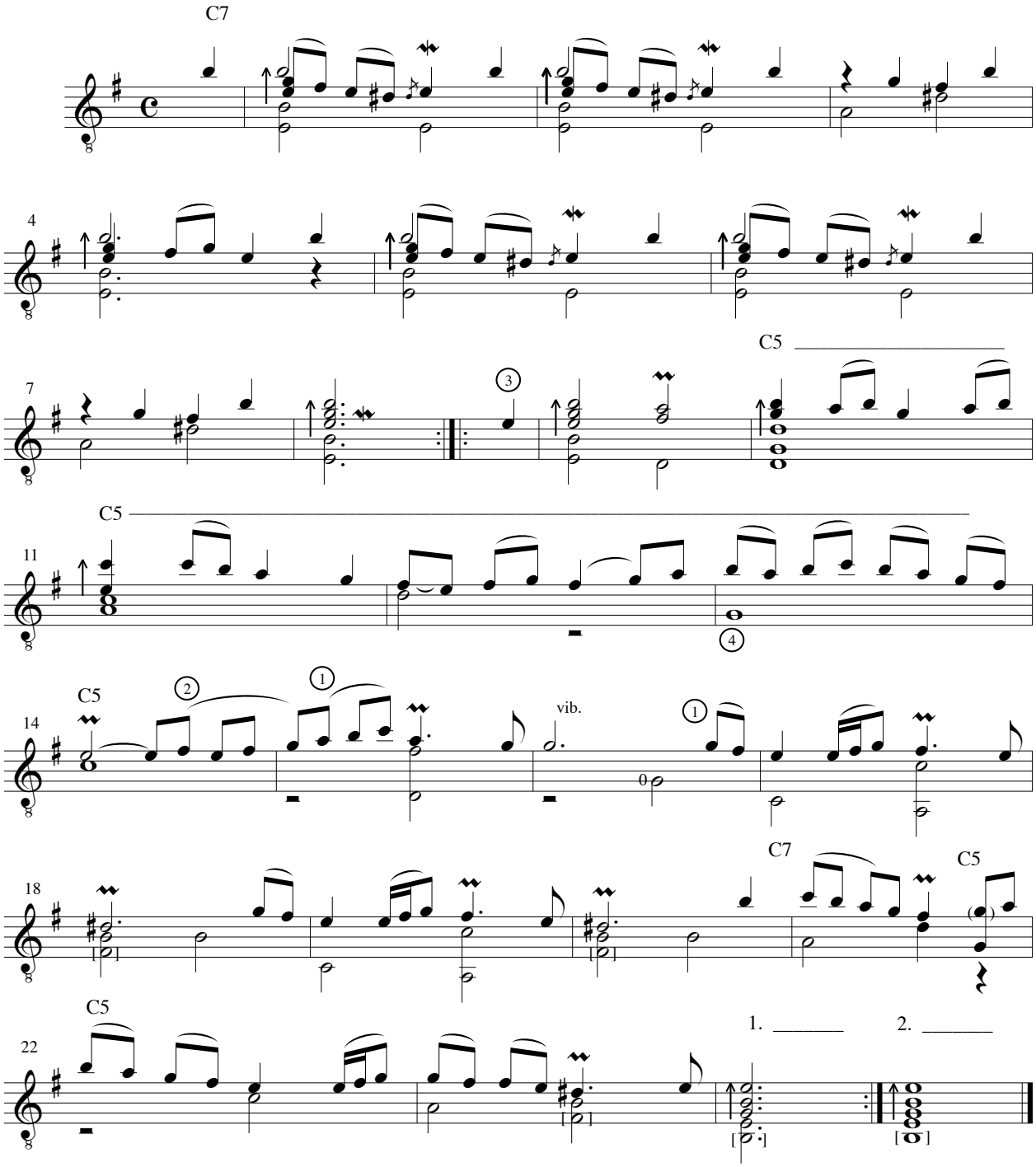
Rigodon 2

François Le Cocq



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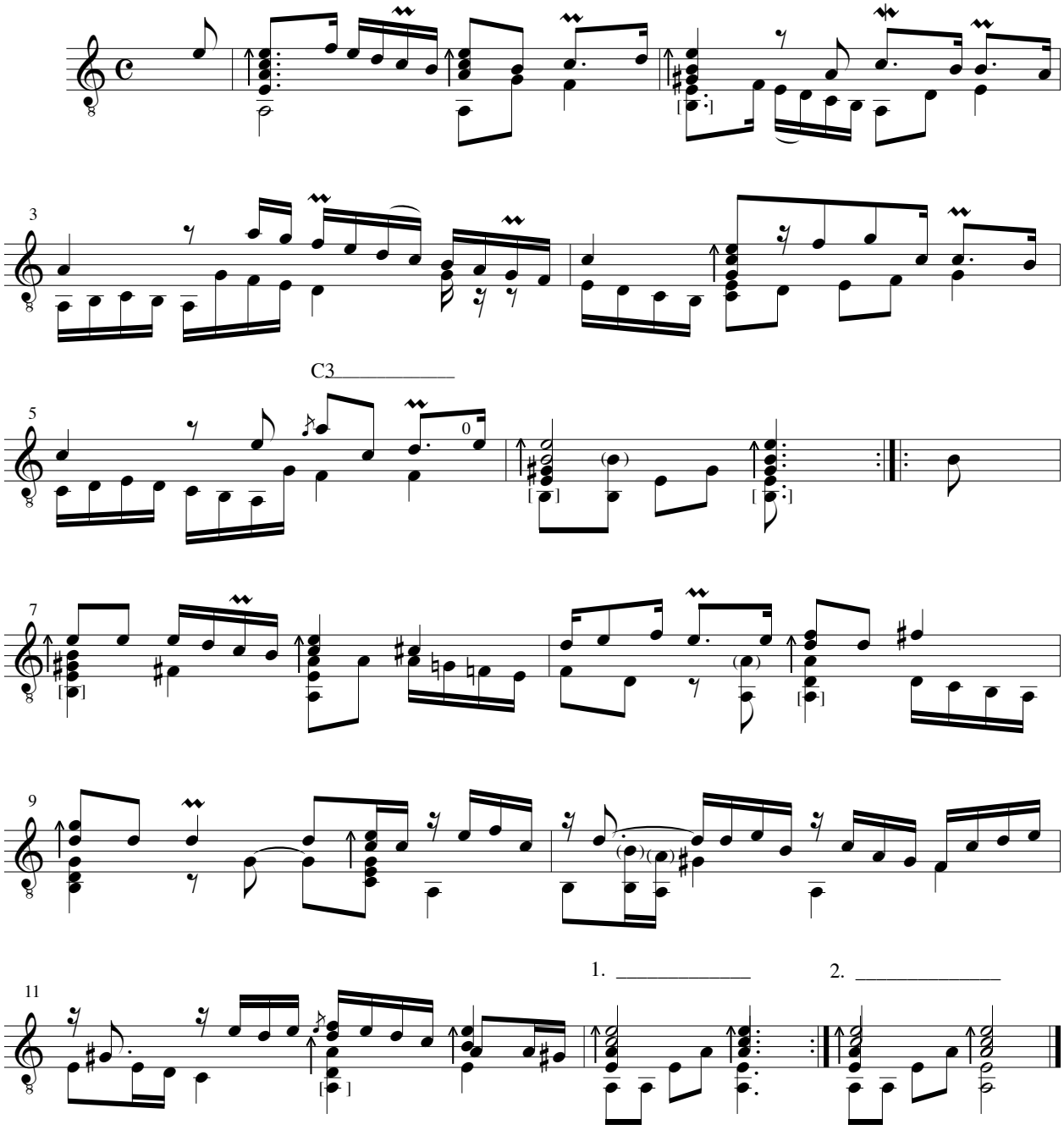
Allemande

[Bourdon tuning]

Jan Antonín Losy



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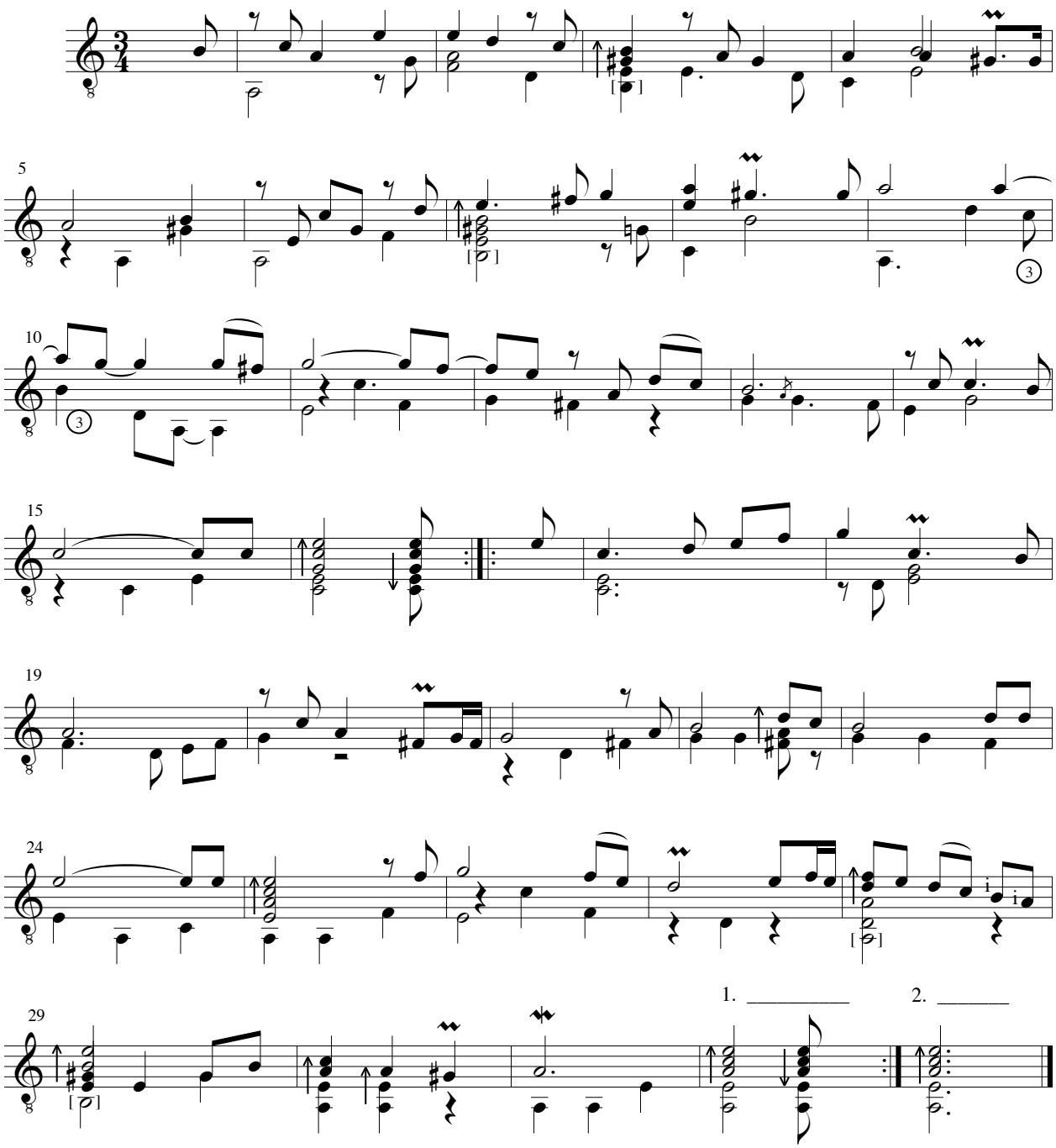
Courante

Jan Antonín Losy



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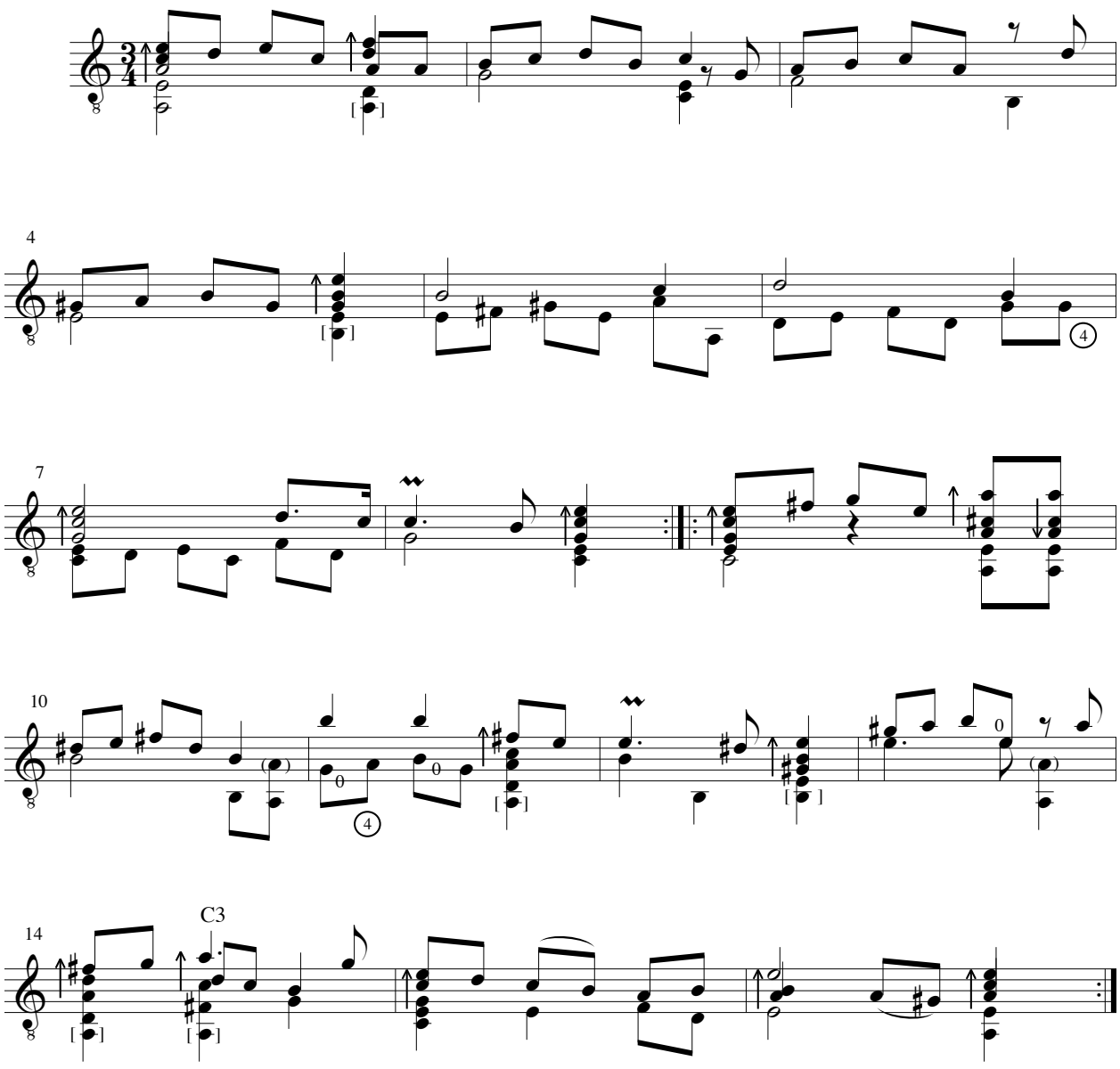
Sarabande

Jan Antonín Losy



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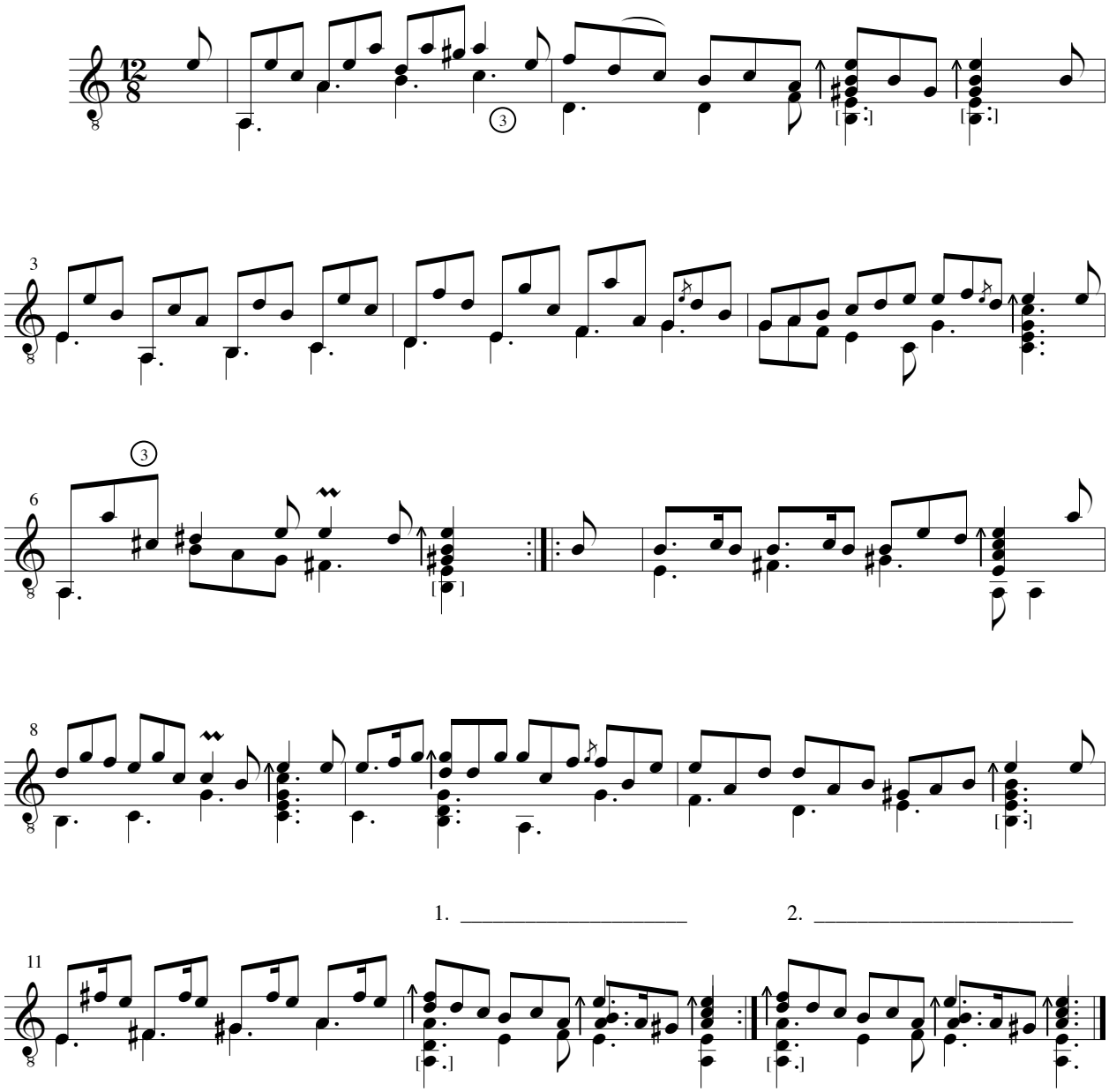
Gigue

Jan Antonín Losy



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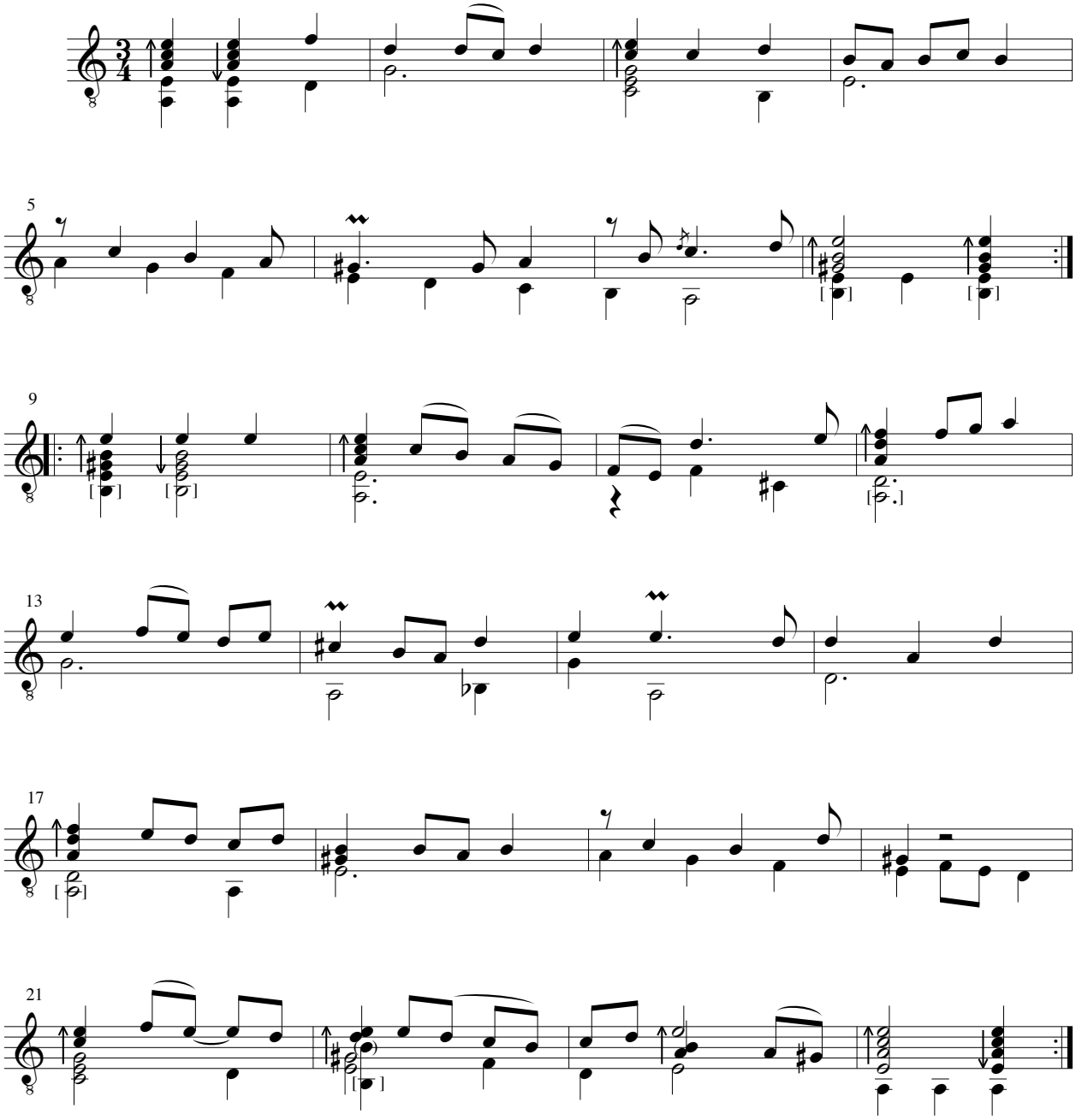
Menuet

Jan Antonín Losy



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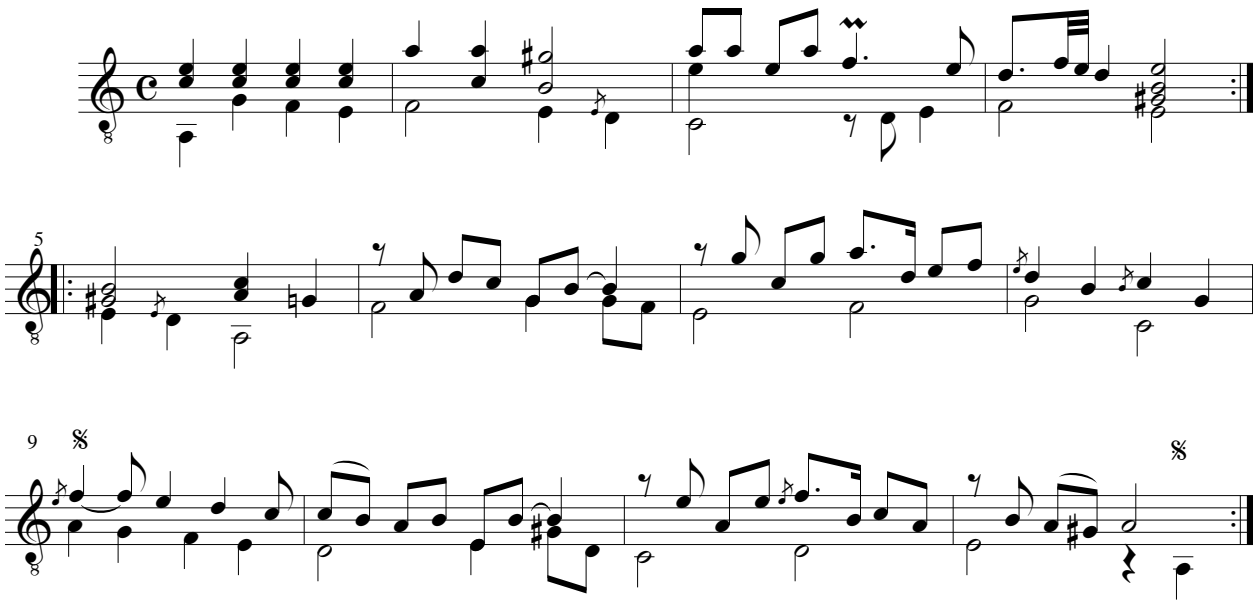
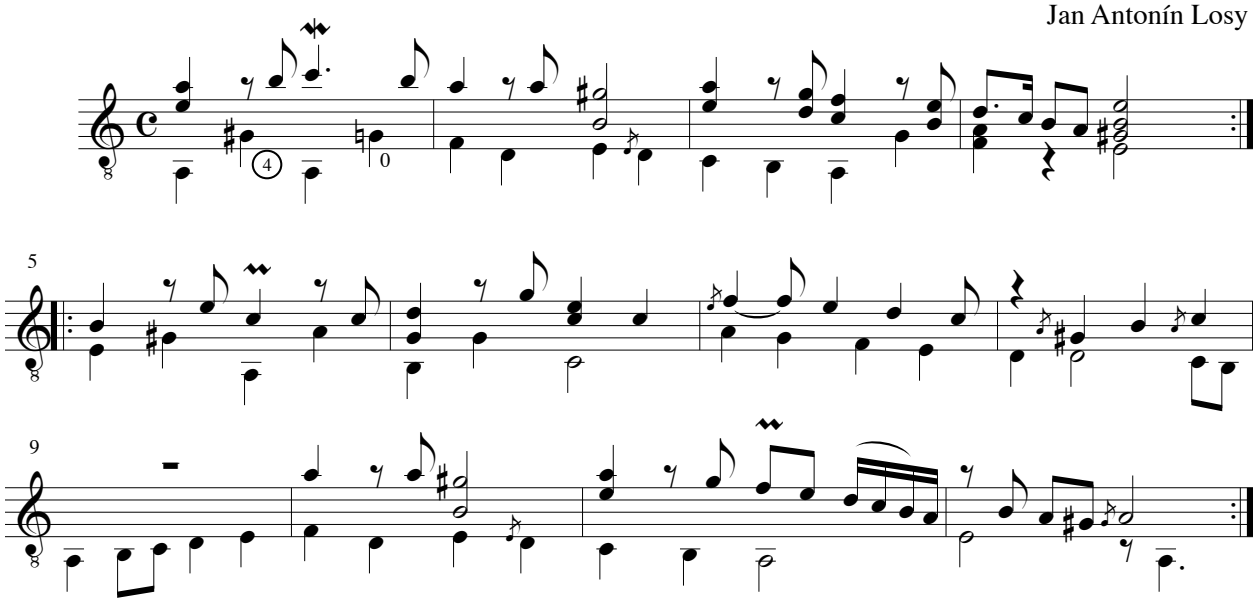
Aria

Jan Antonín Losy



Gavotte

Jan Antonín Losy



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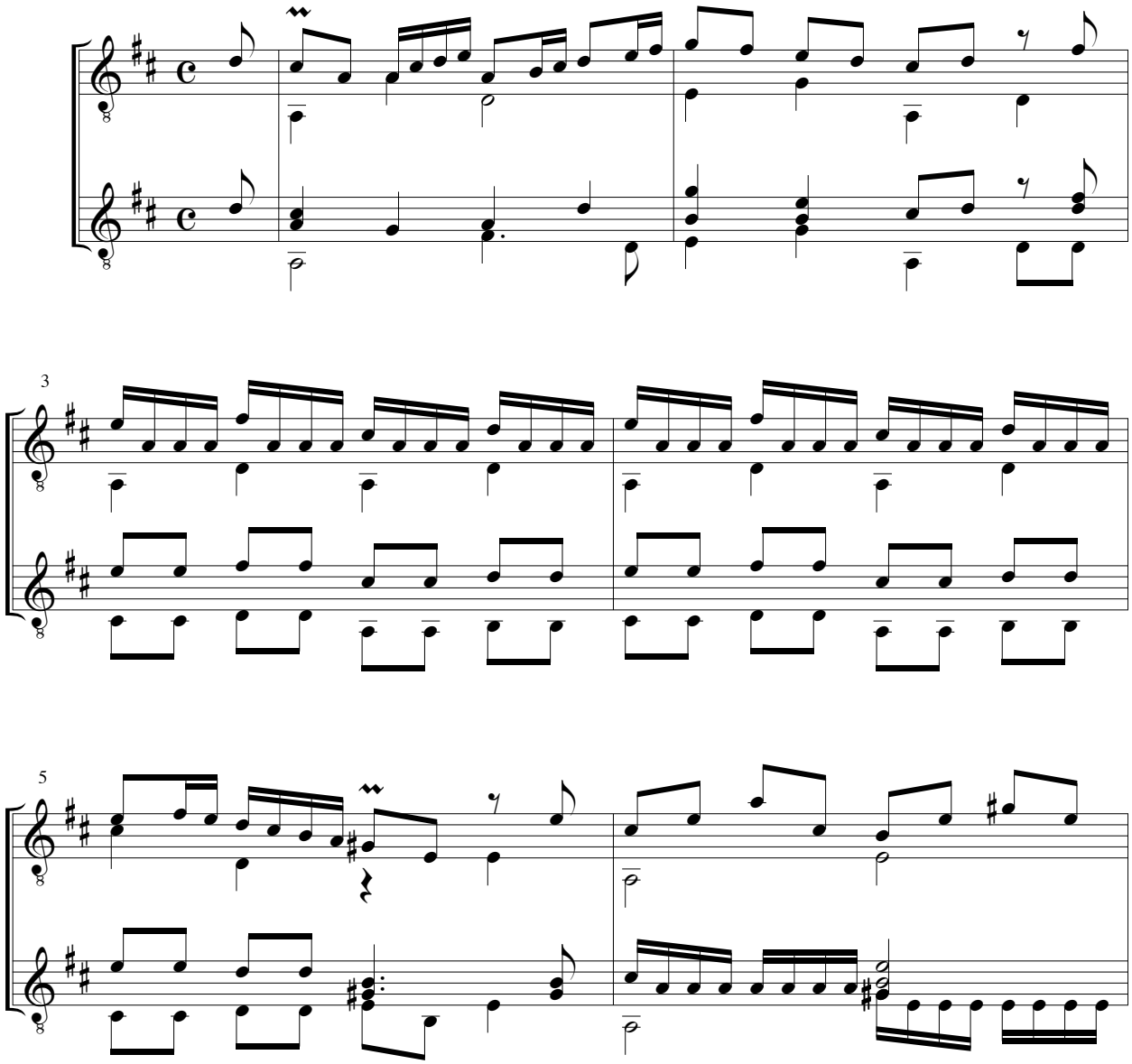
Allemanda

[Bourdon tuning]

Nathaniel Diesel



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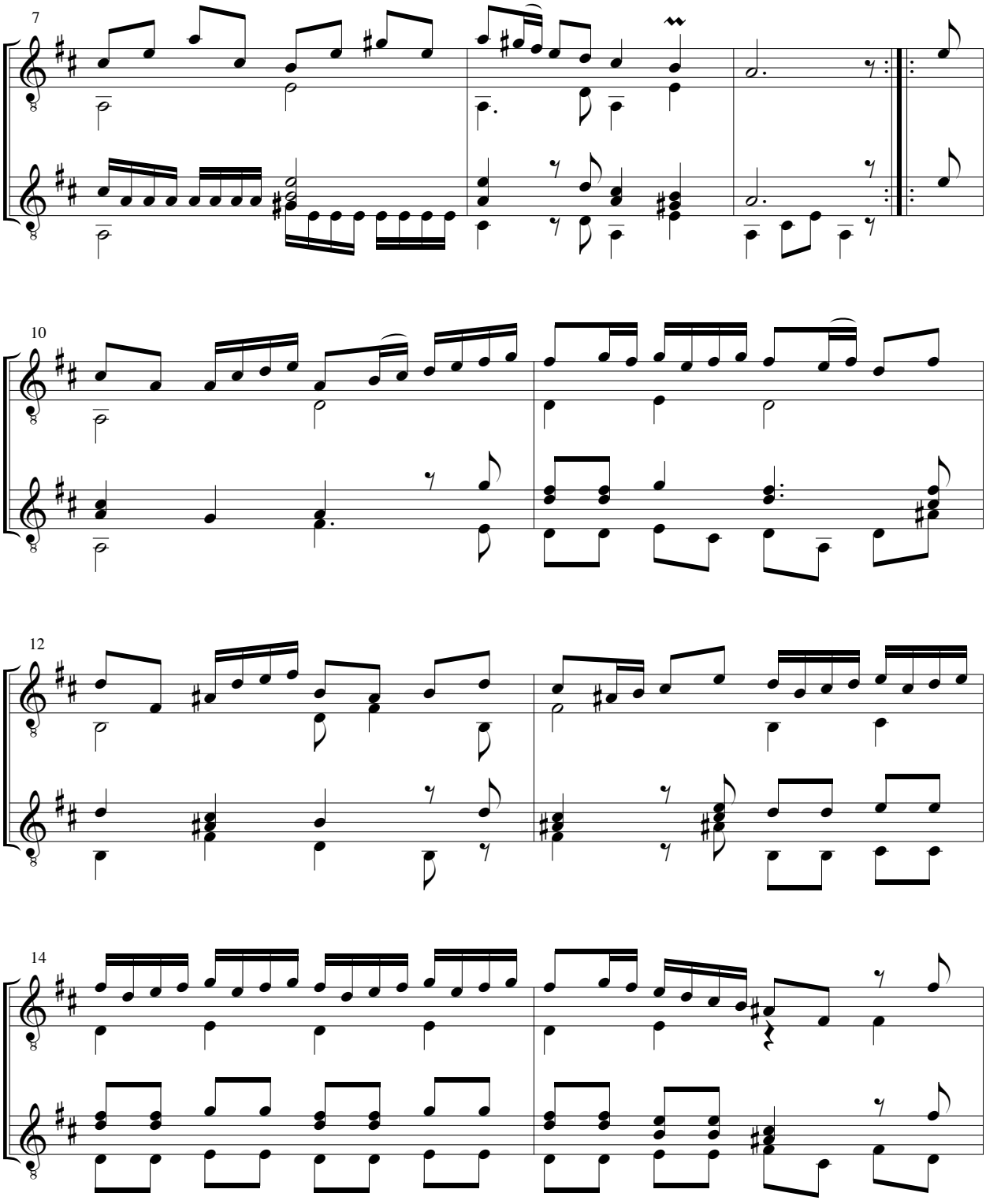

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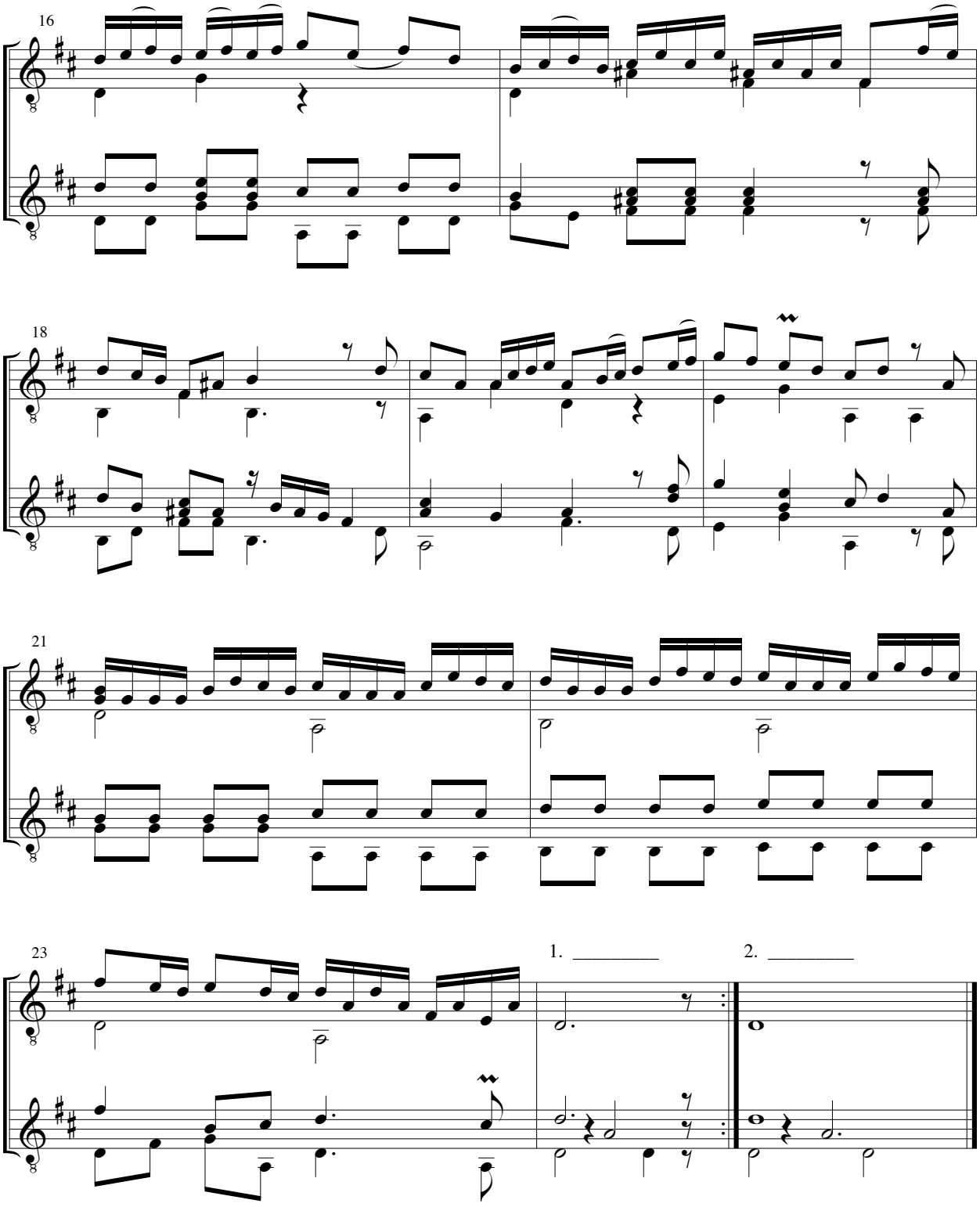

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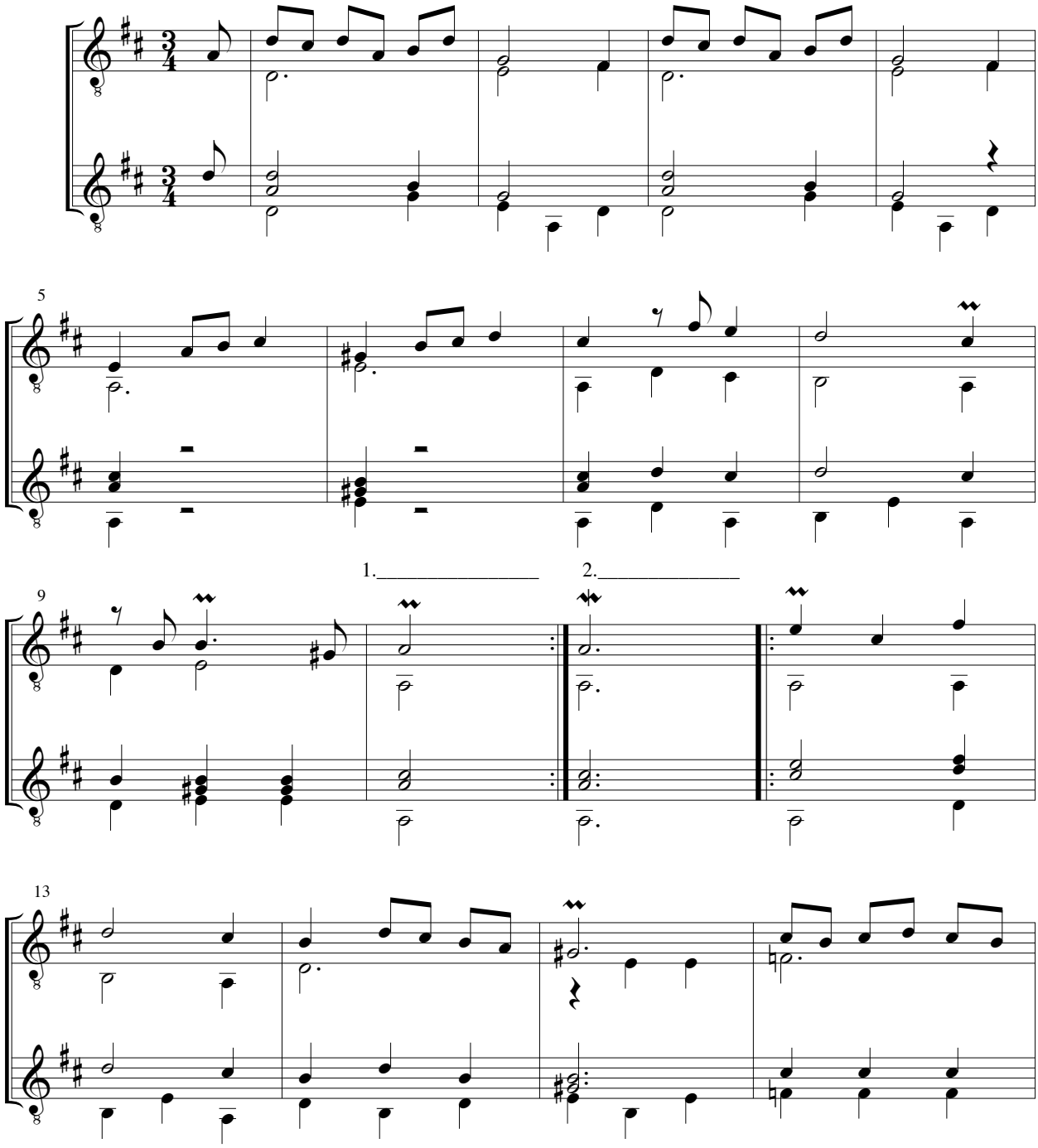
Courante

Nathaniel Diesel



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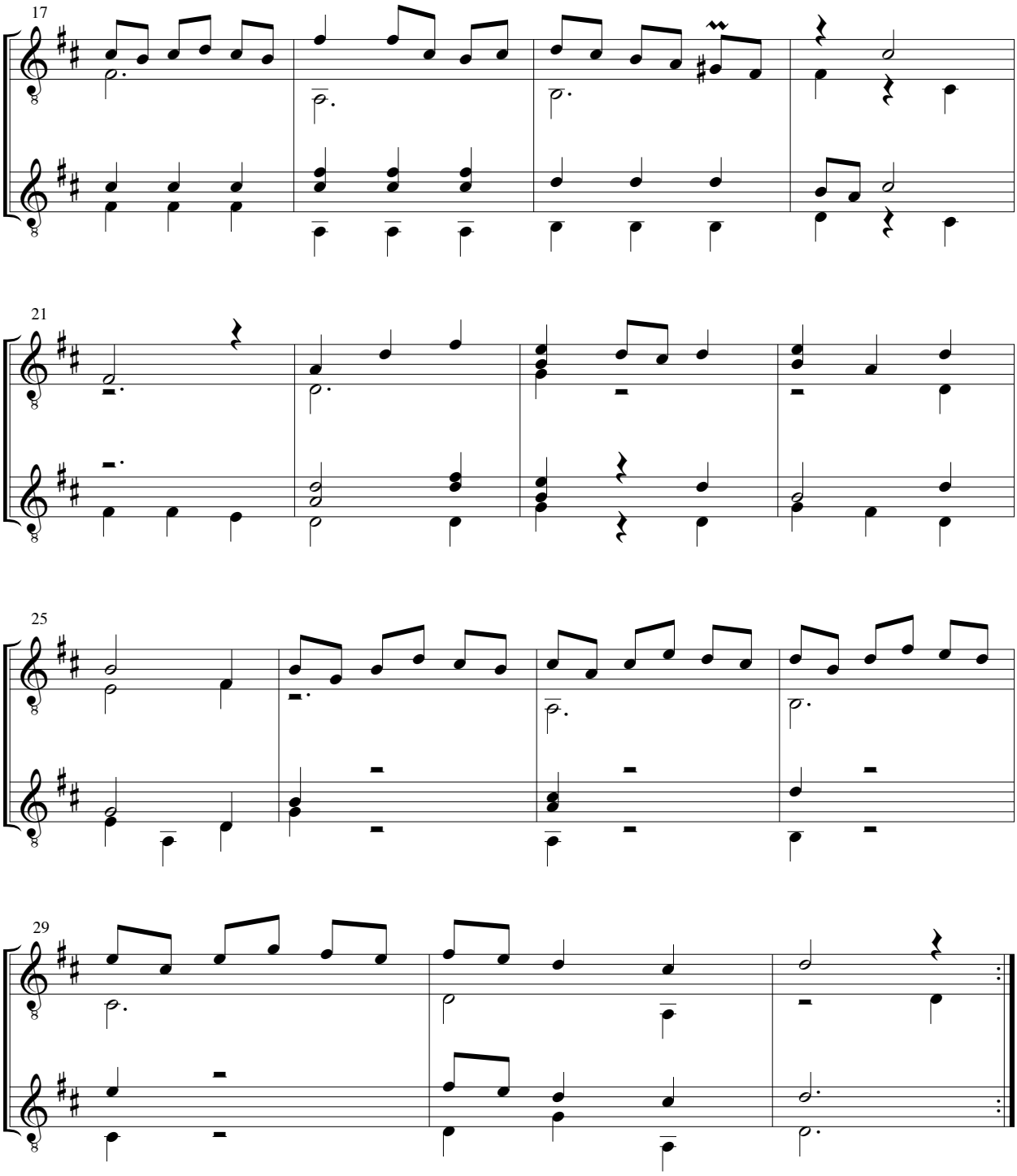

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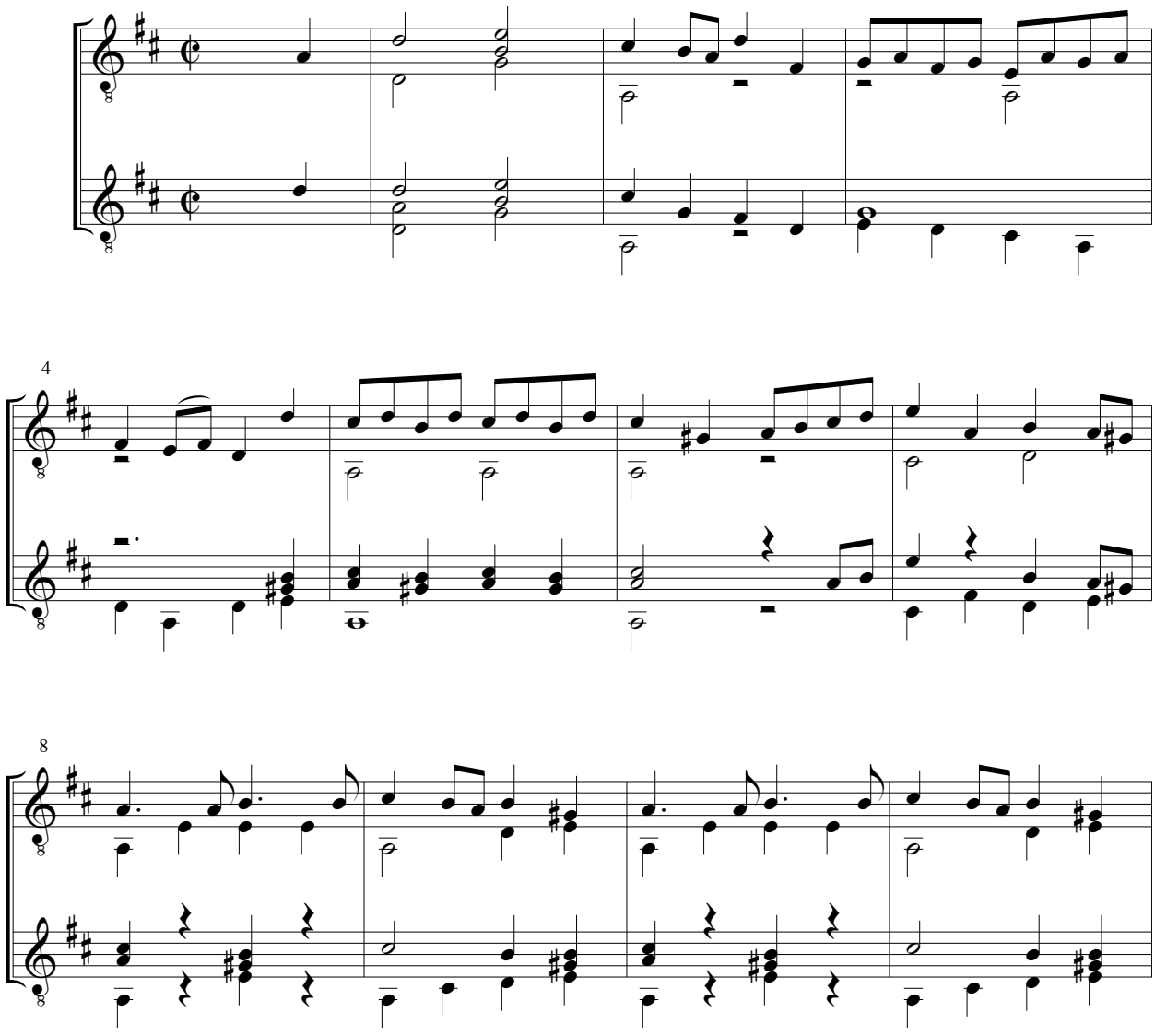
Bourrée 1

Nathaniel Diesel



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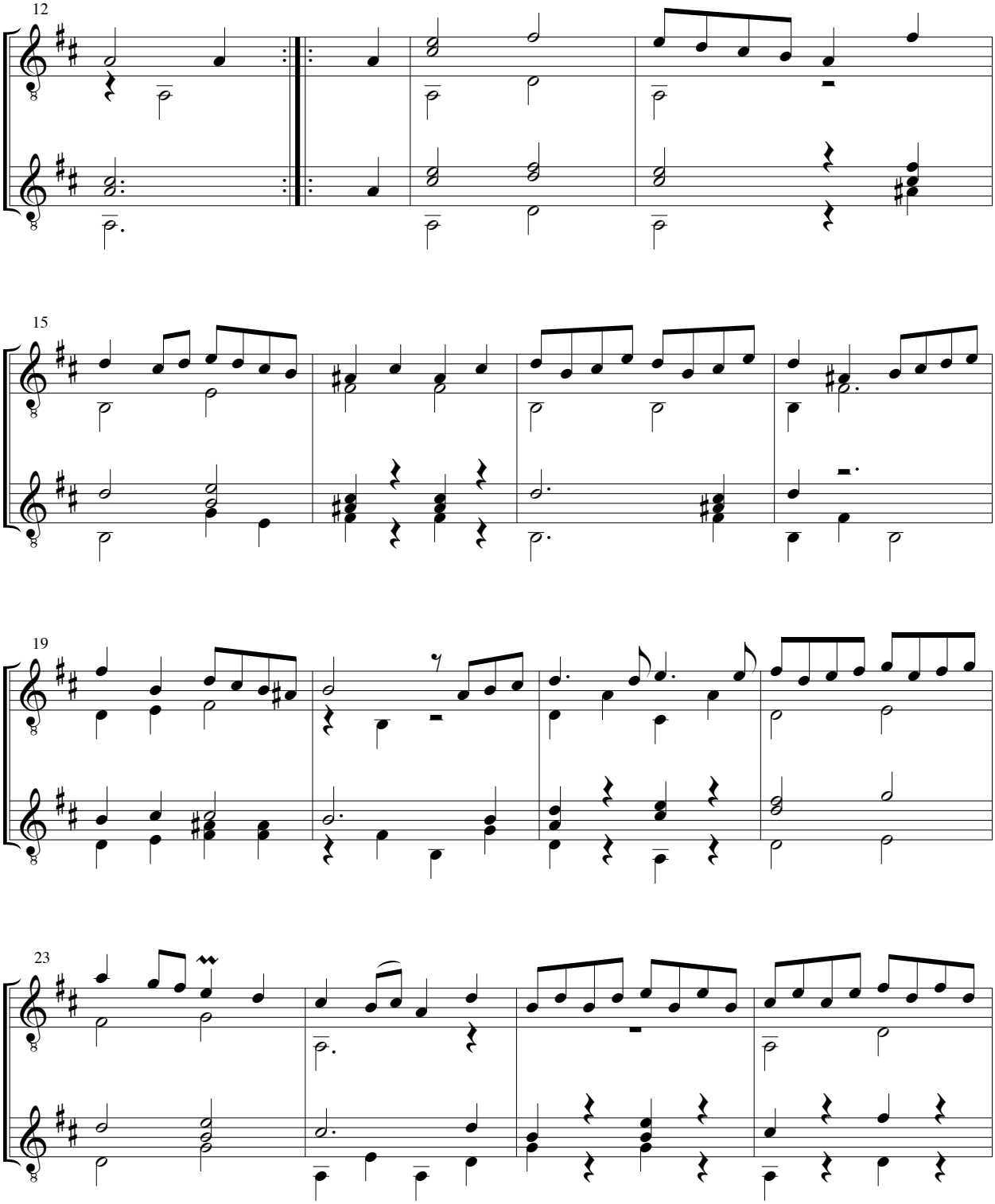

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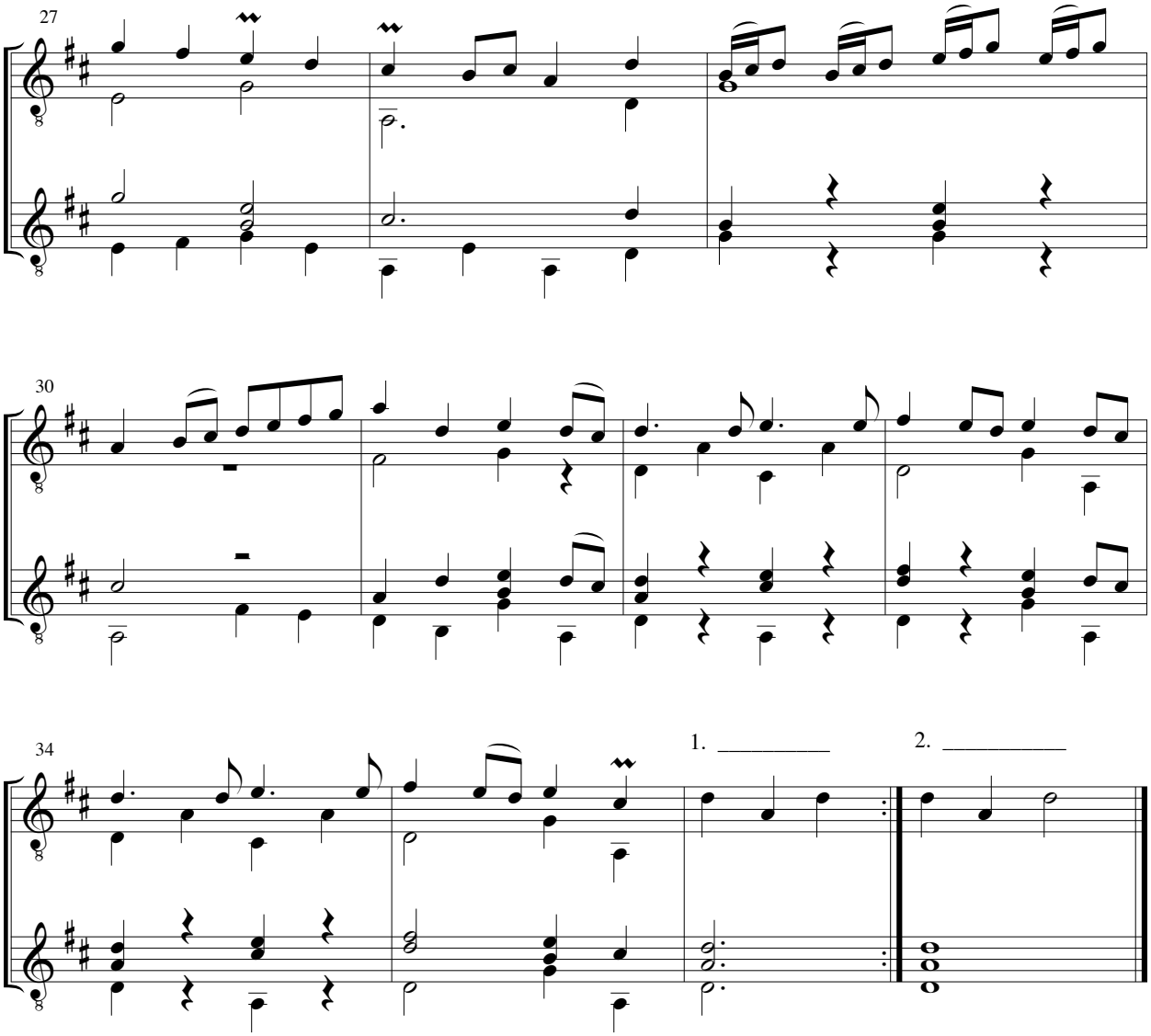

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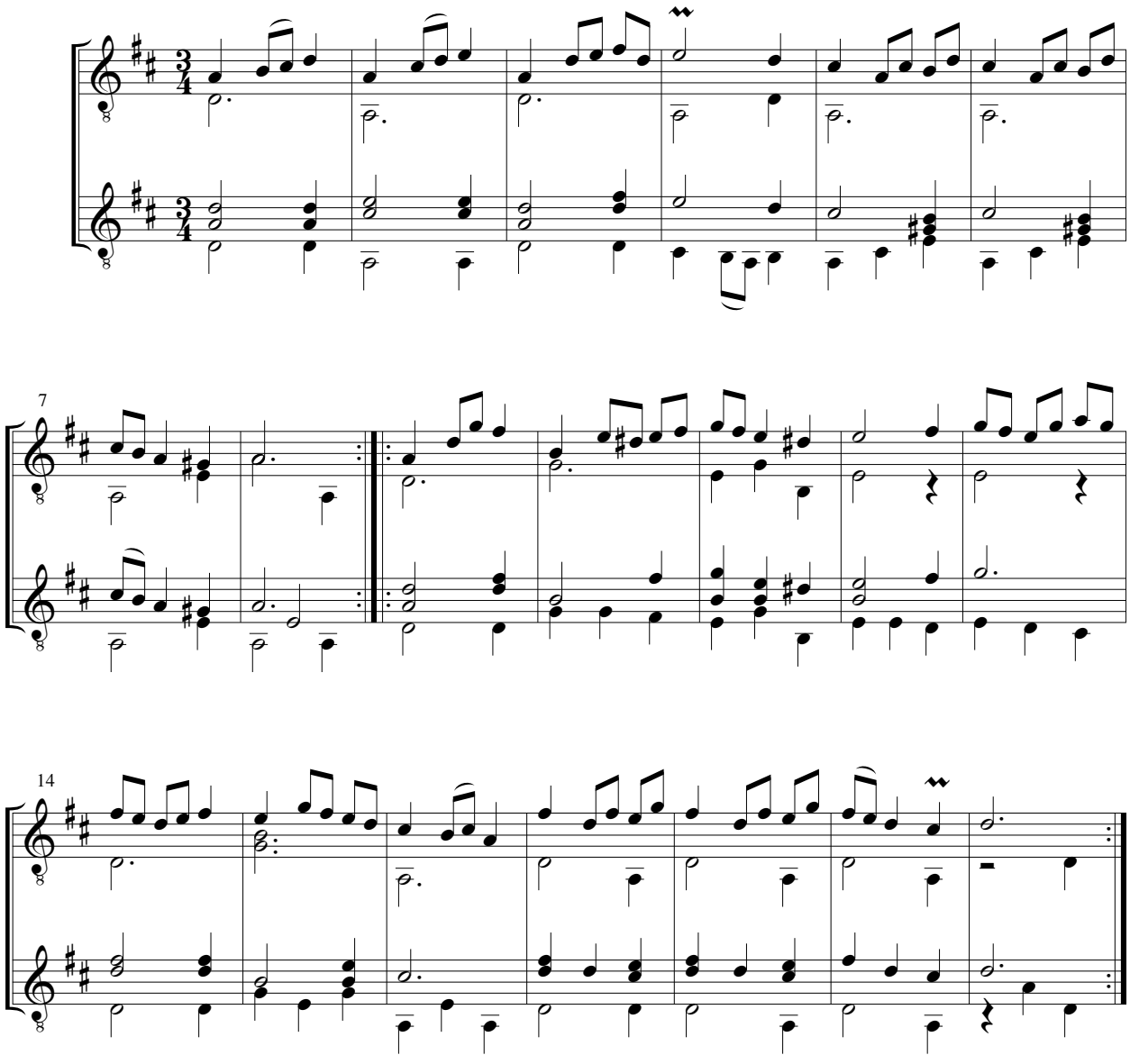
Menuet

Nathaniel Diesel



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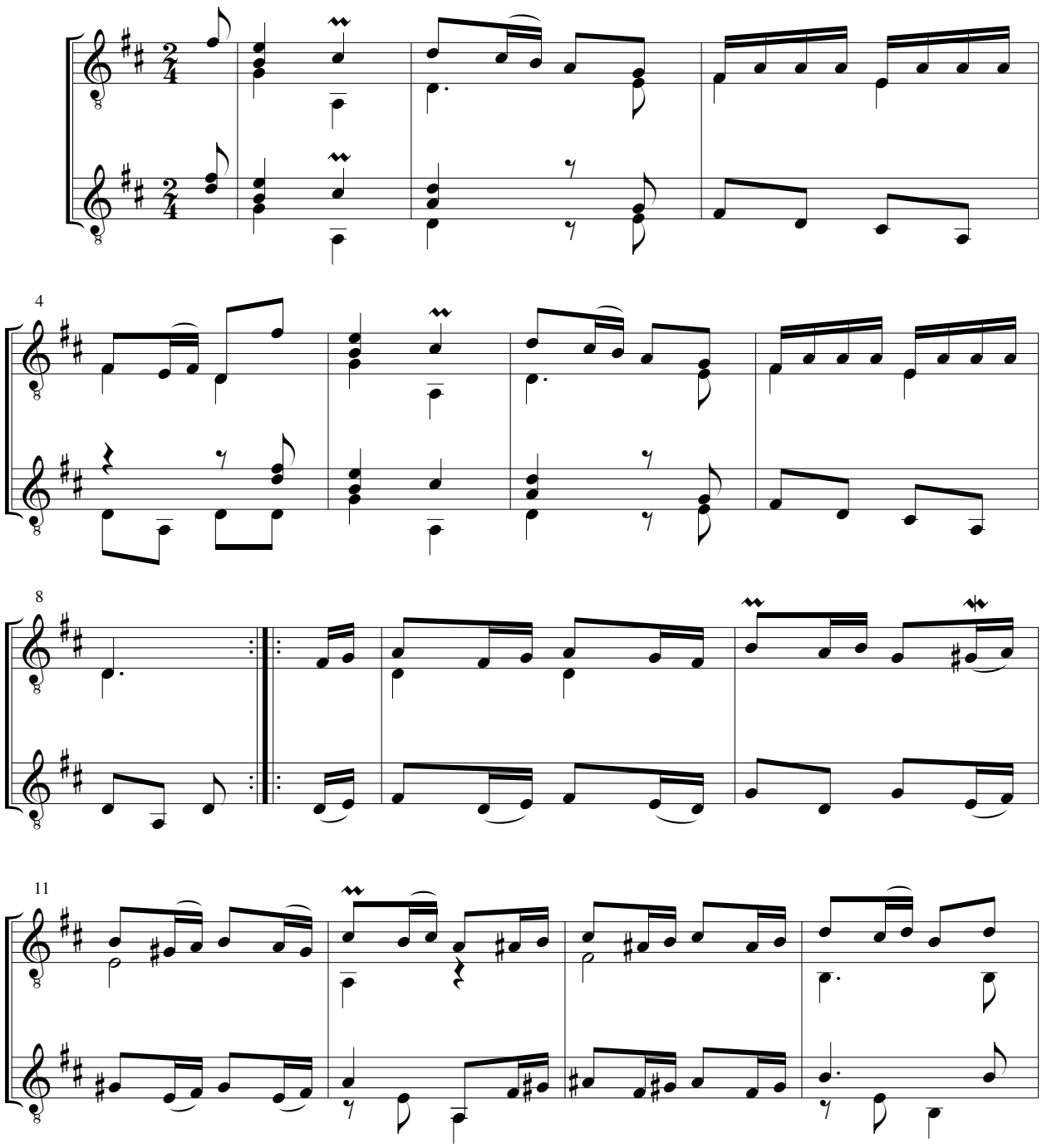
Bourrée 2

Nathaniel Diesel



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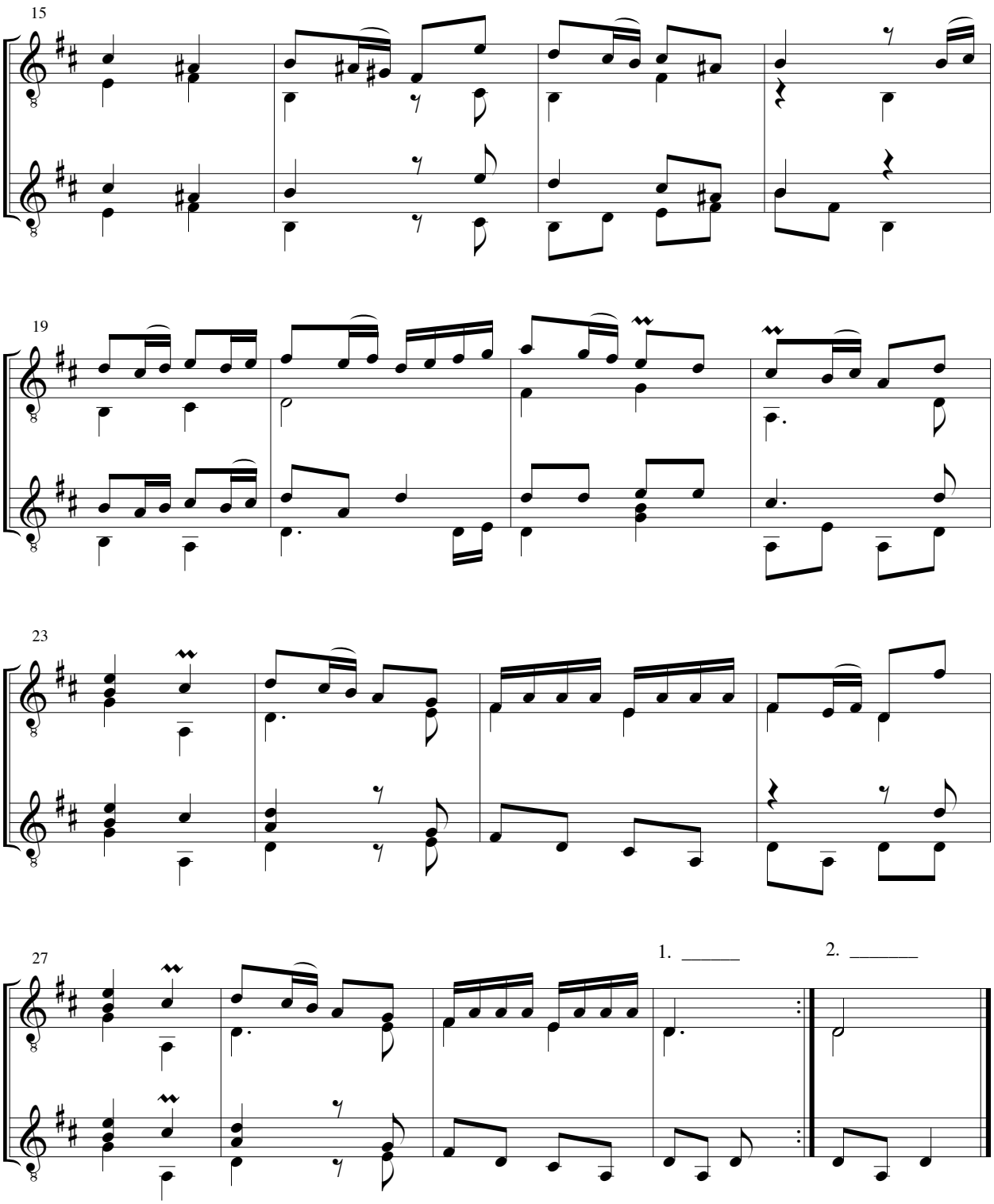

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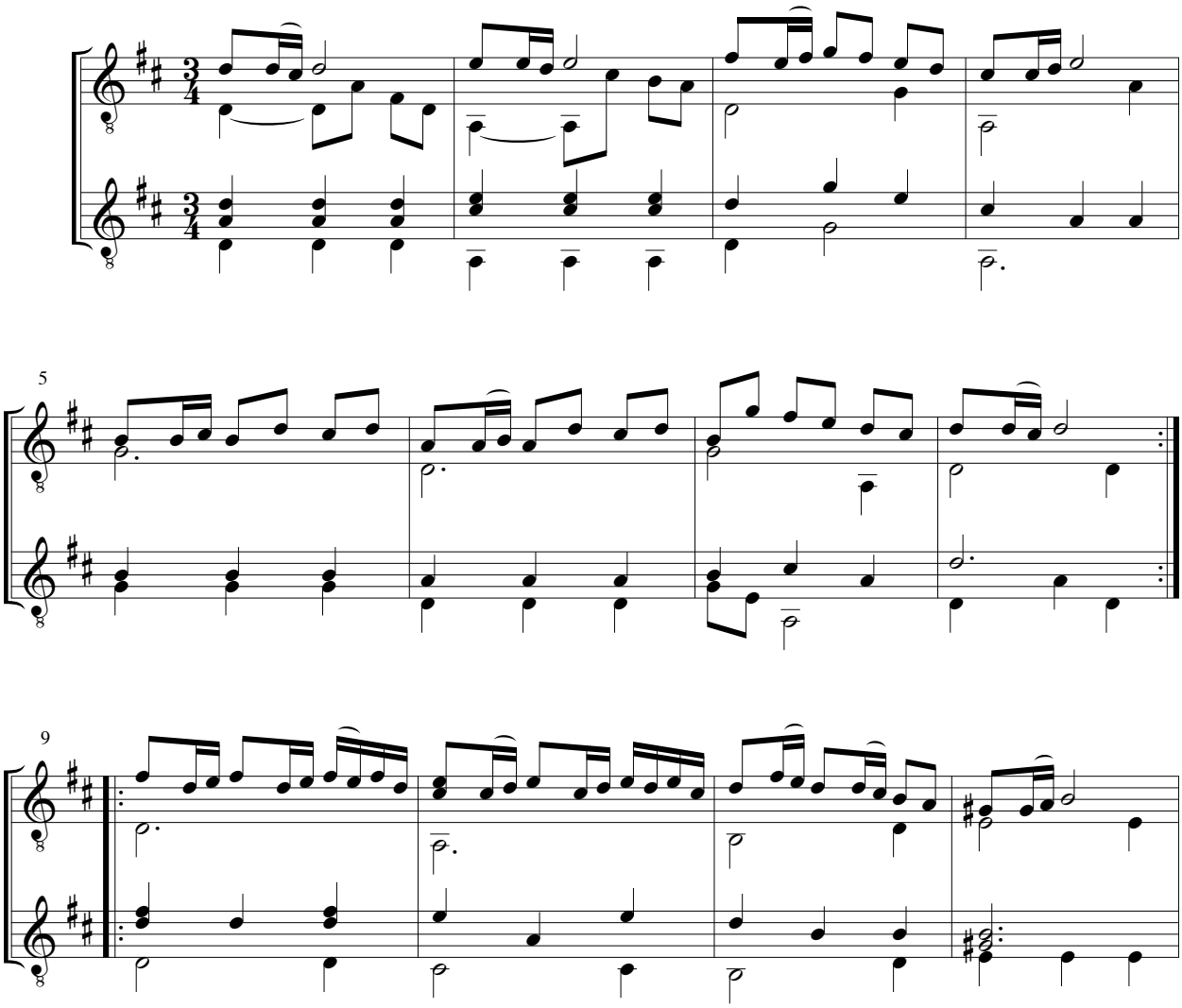
Polonaise

Nathaniel Diesel



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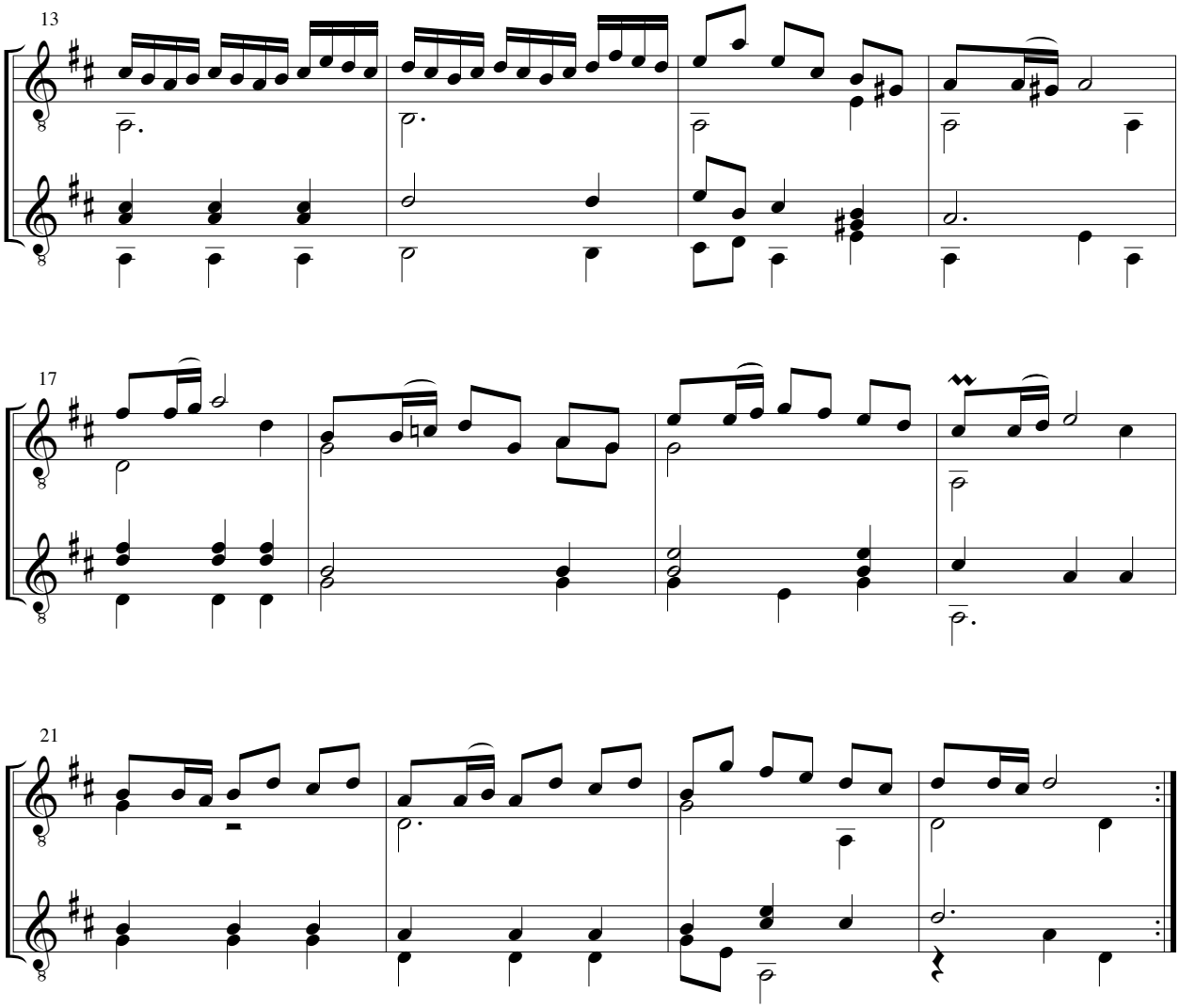

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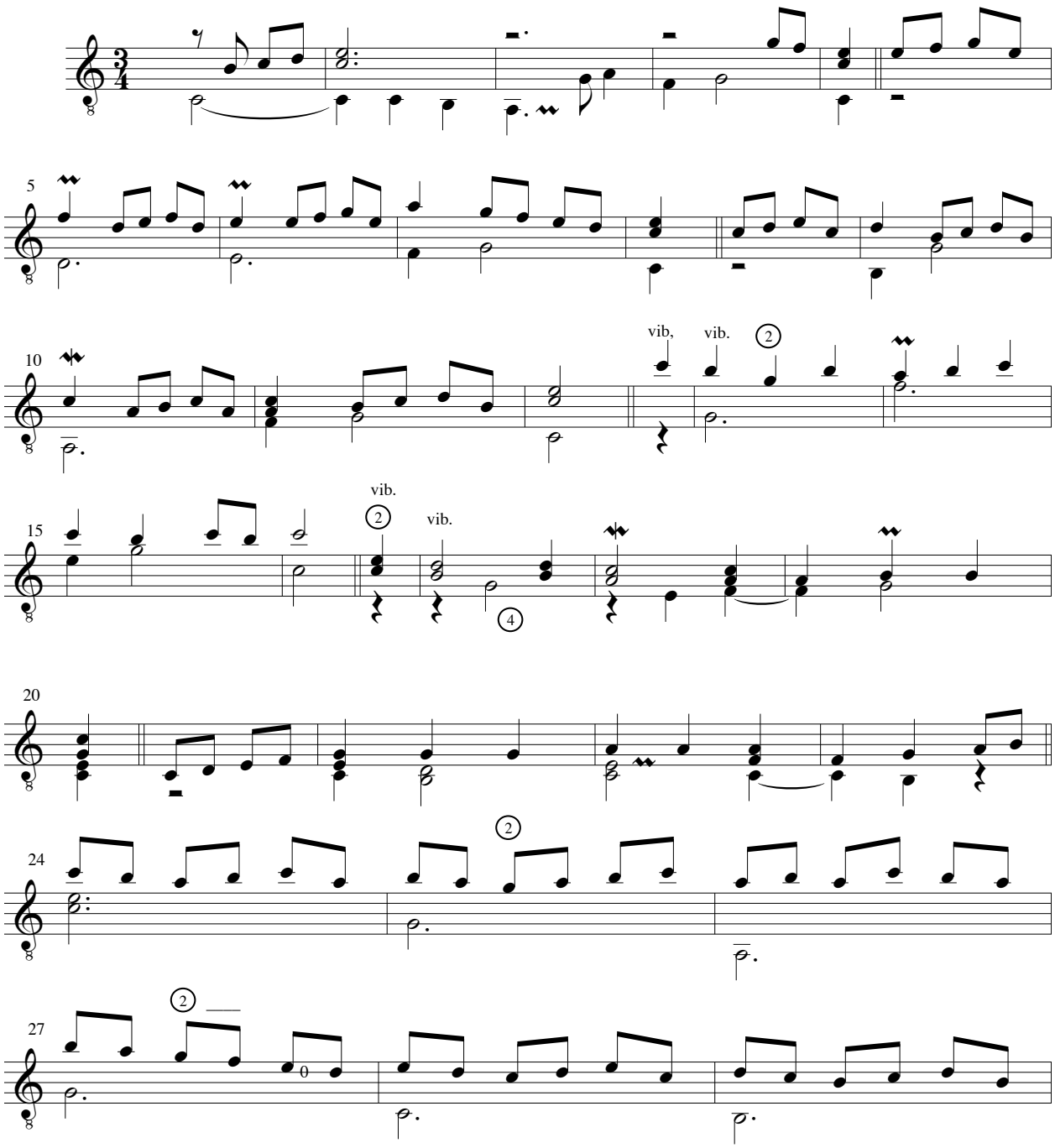
Marionas

[Re-entrant tuning]

Gaspar Sanz



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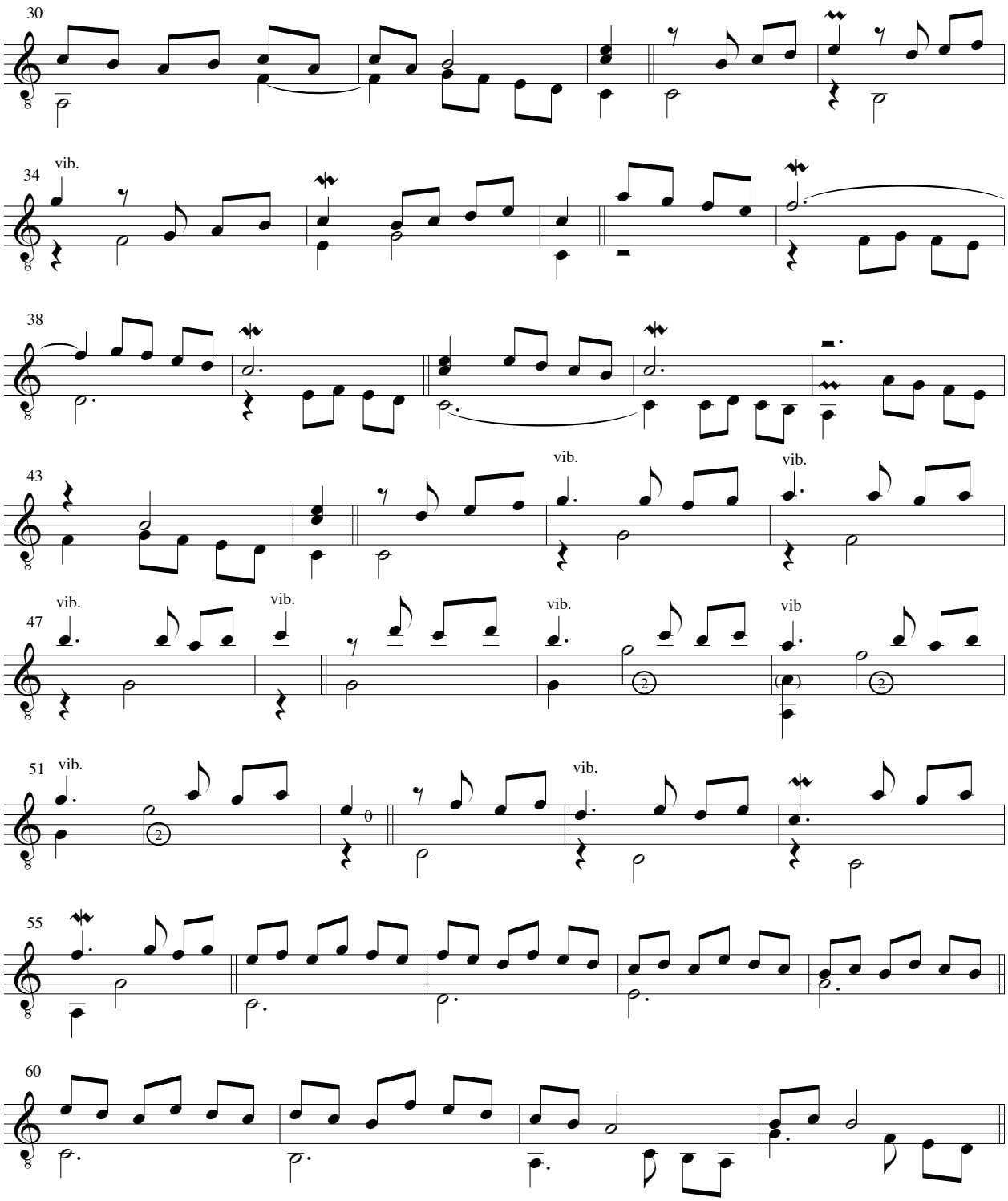

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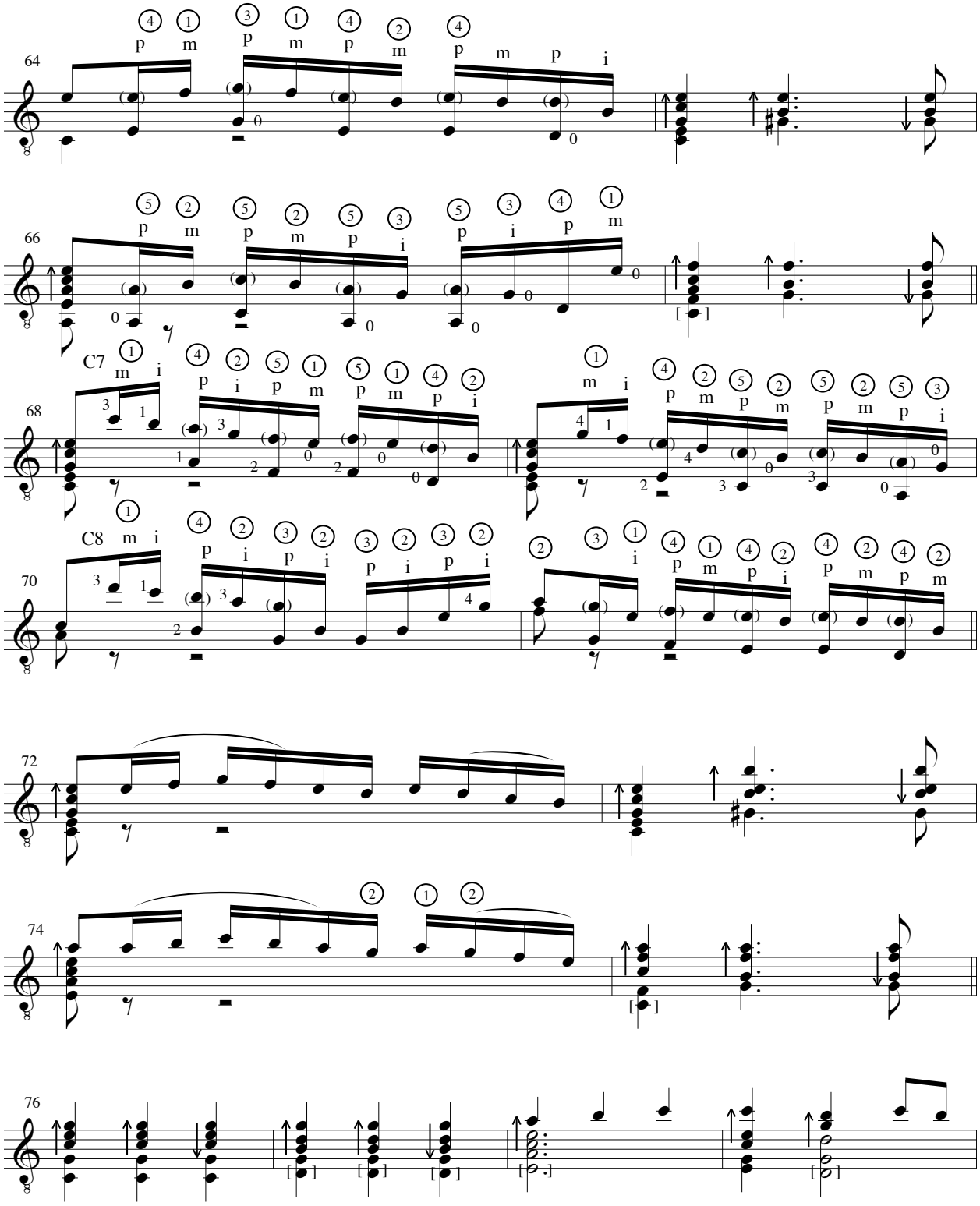

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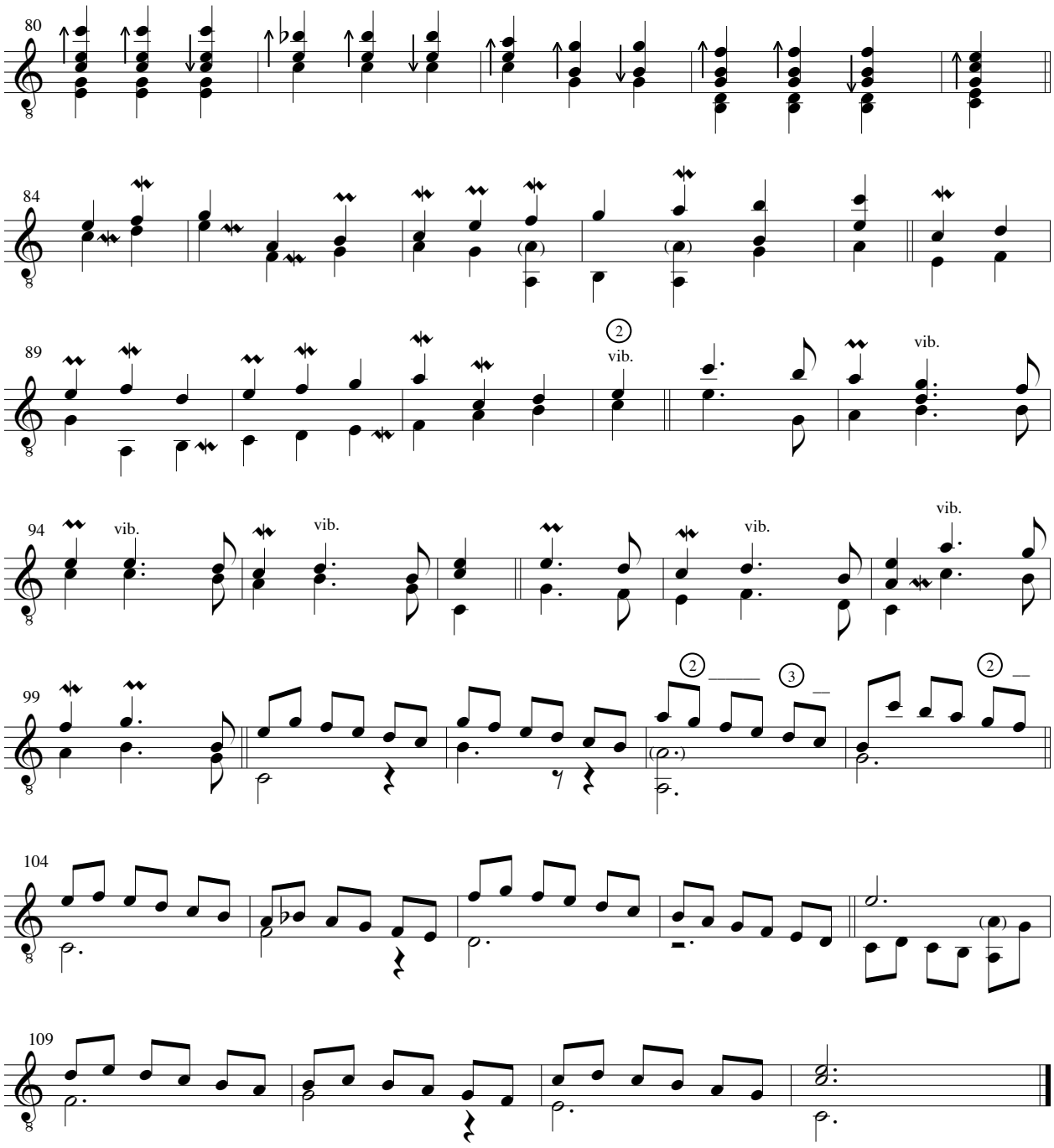

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Jácaras

[Re-entrant tuning]

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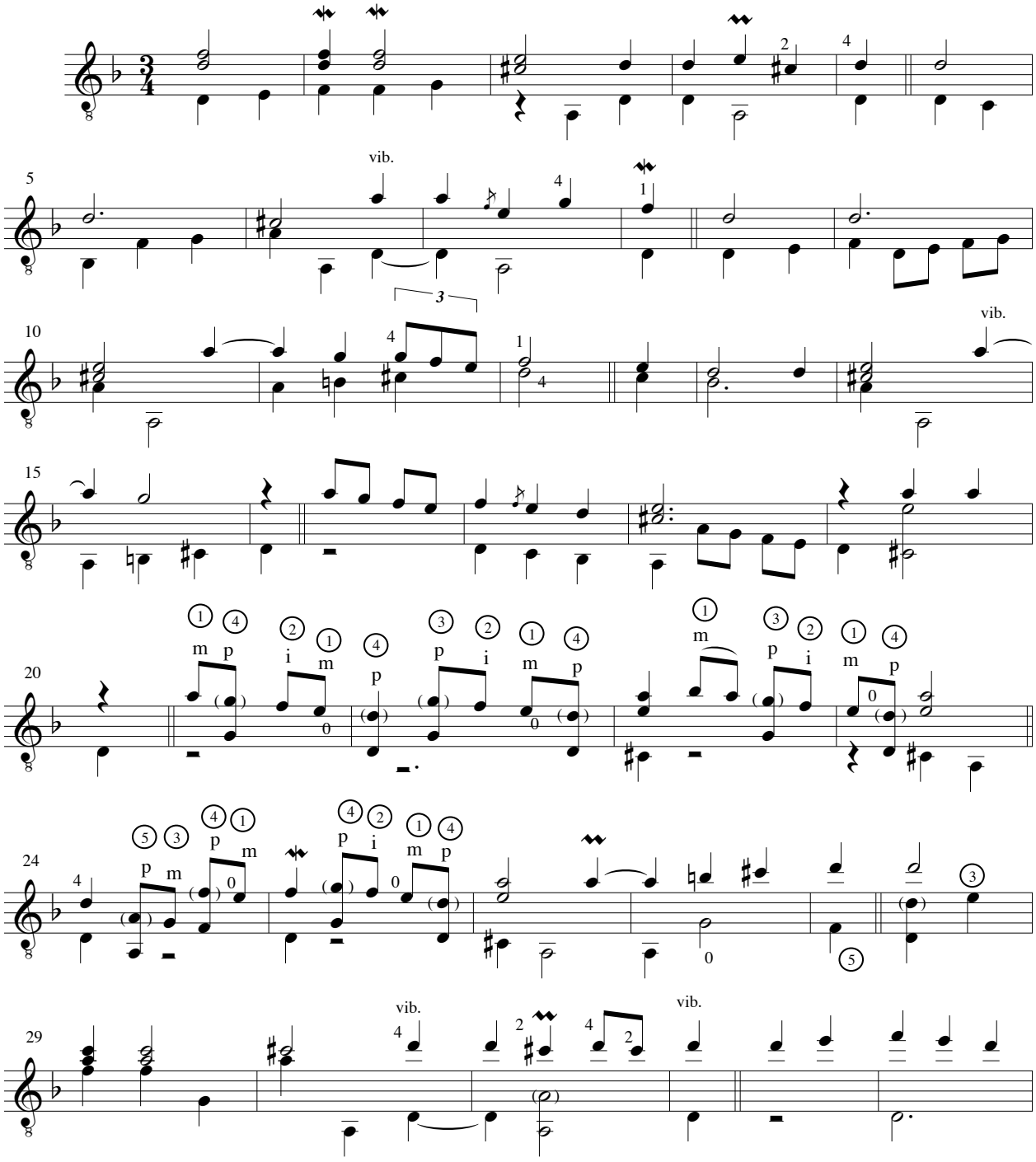

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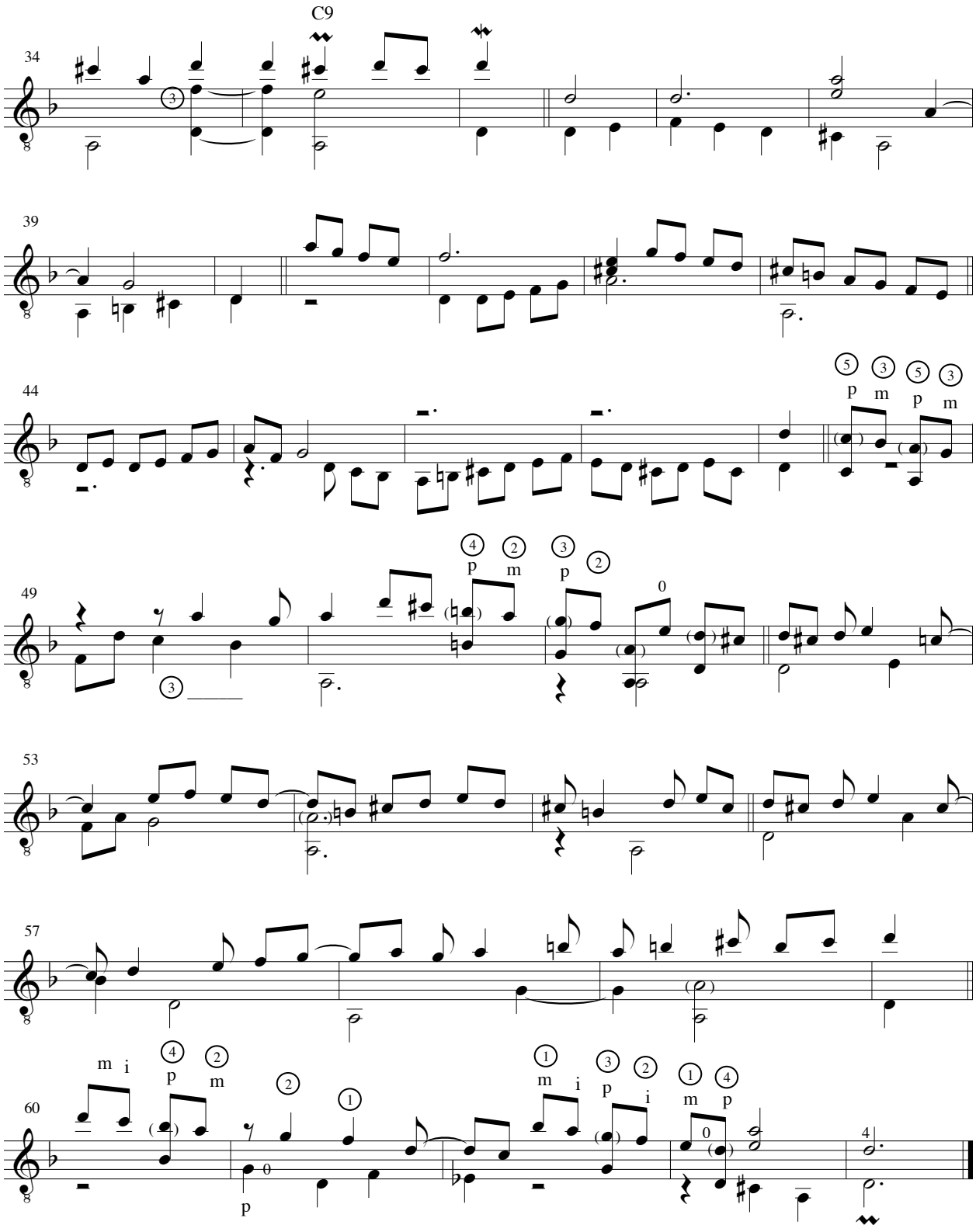

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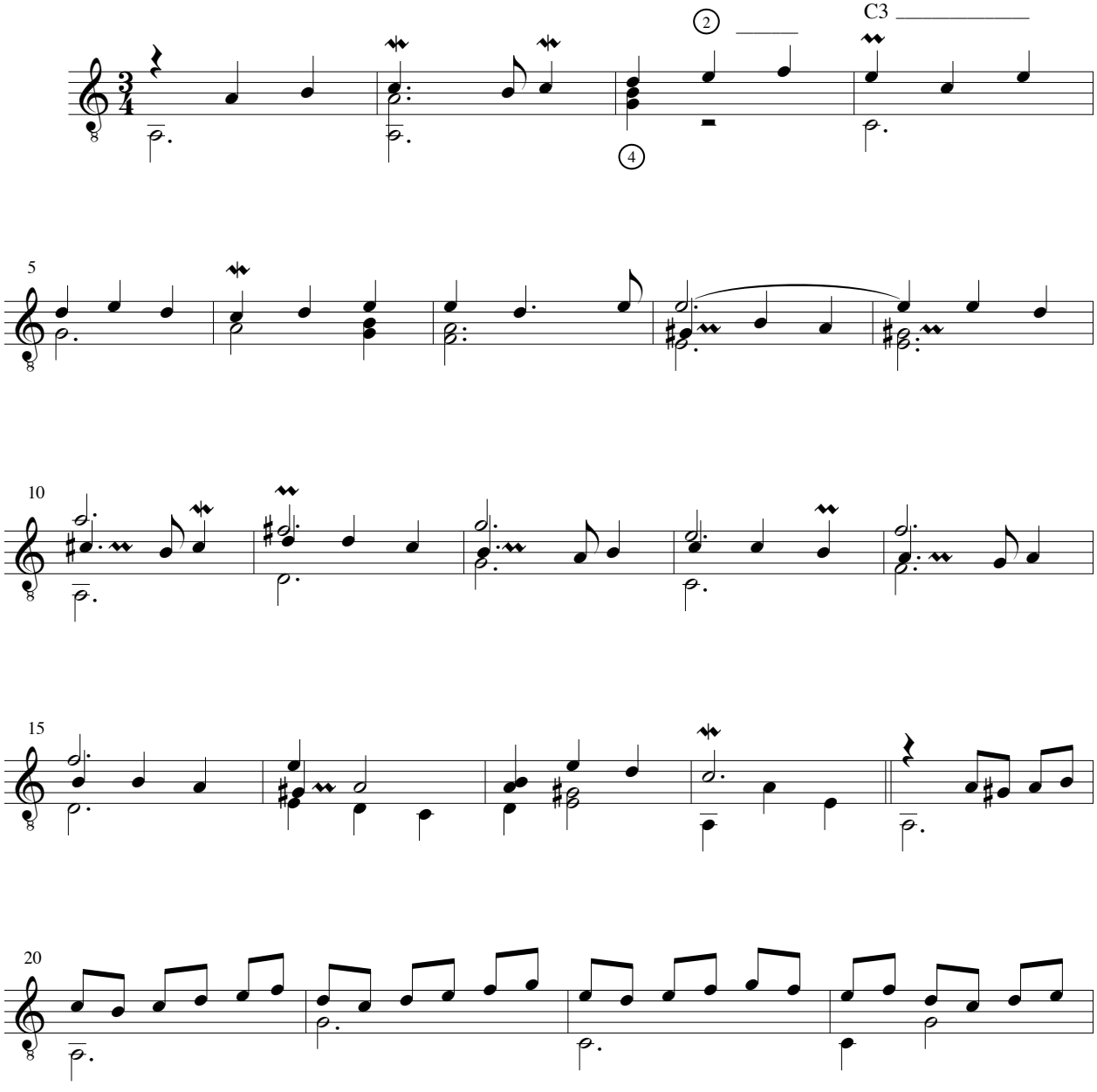
Marizápalos

[Bourdon tuning]

Francisco Guerau



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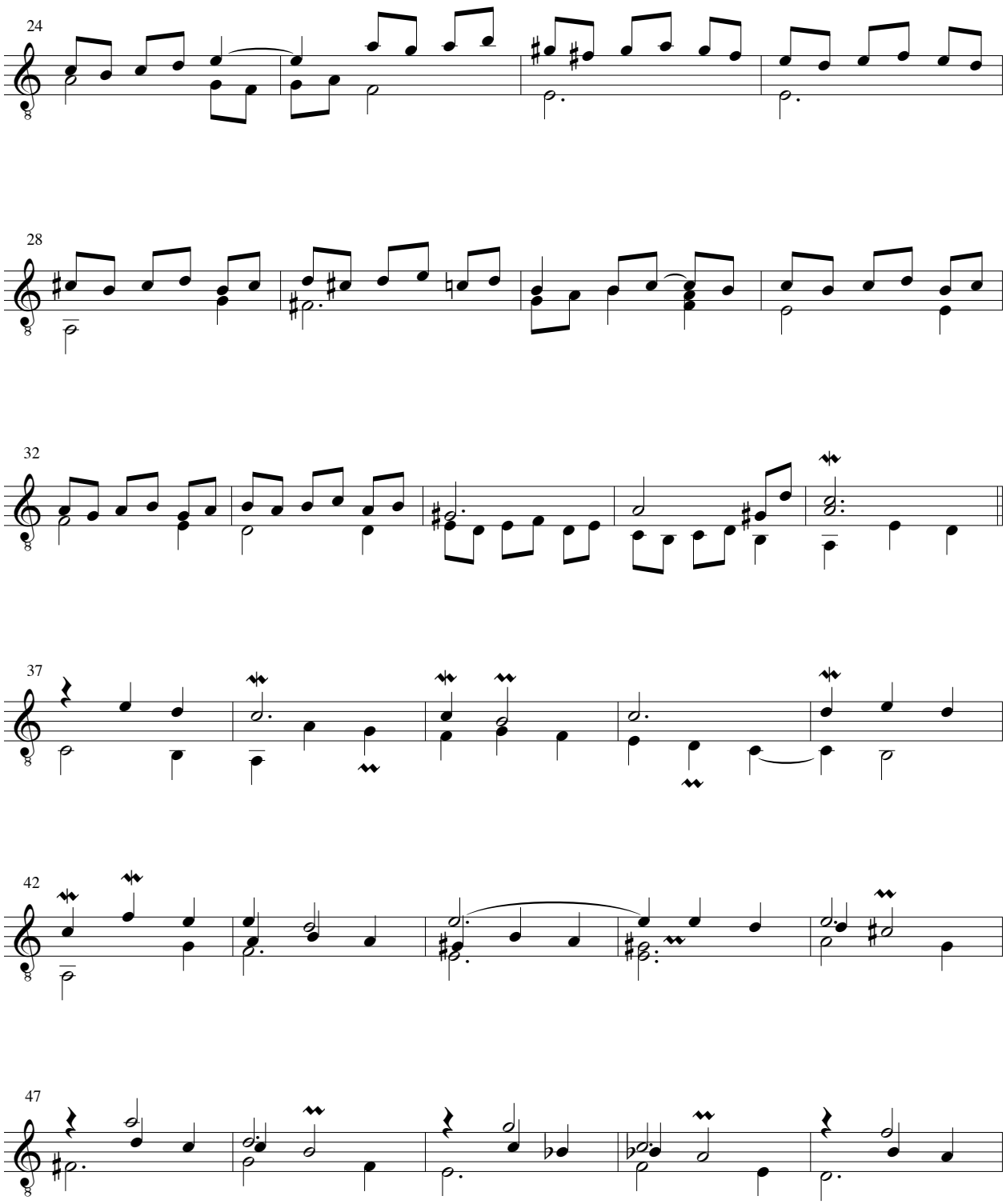

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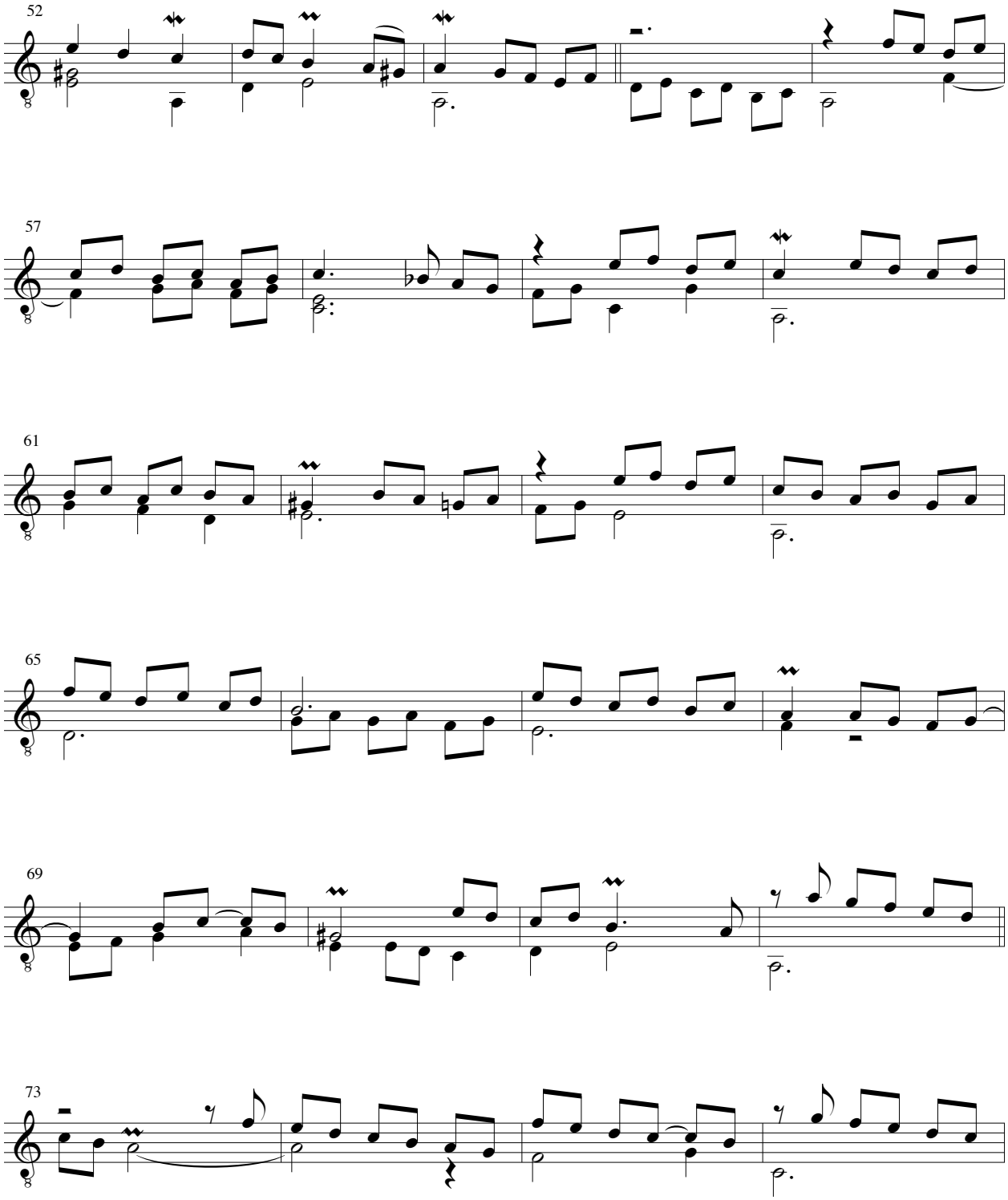

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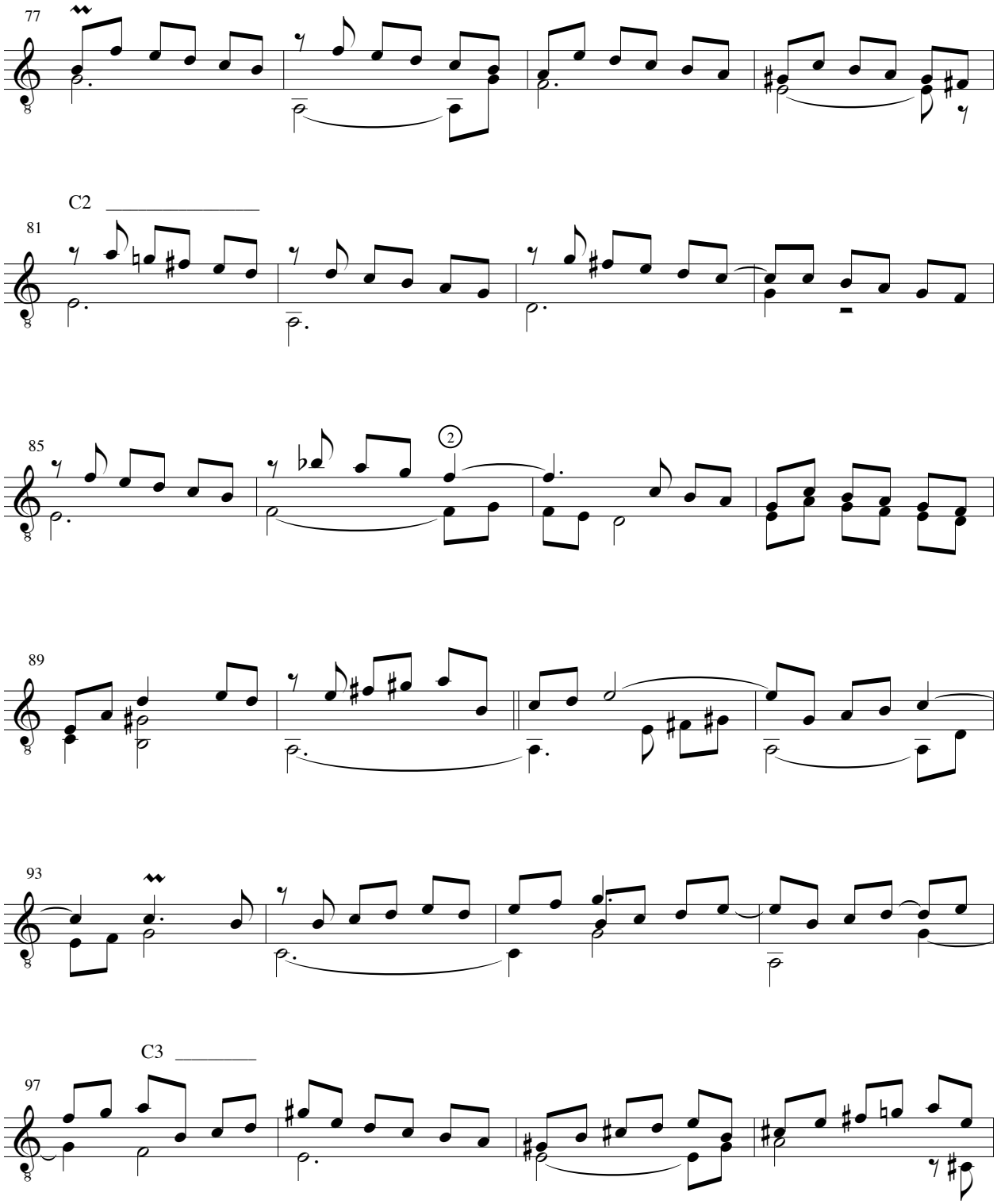

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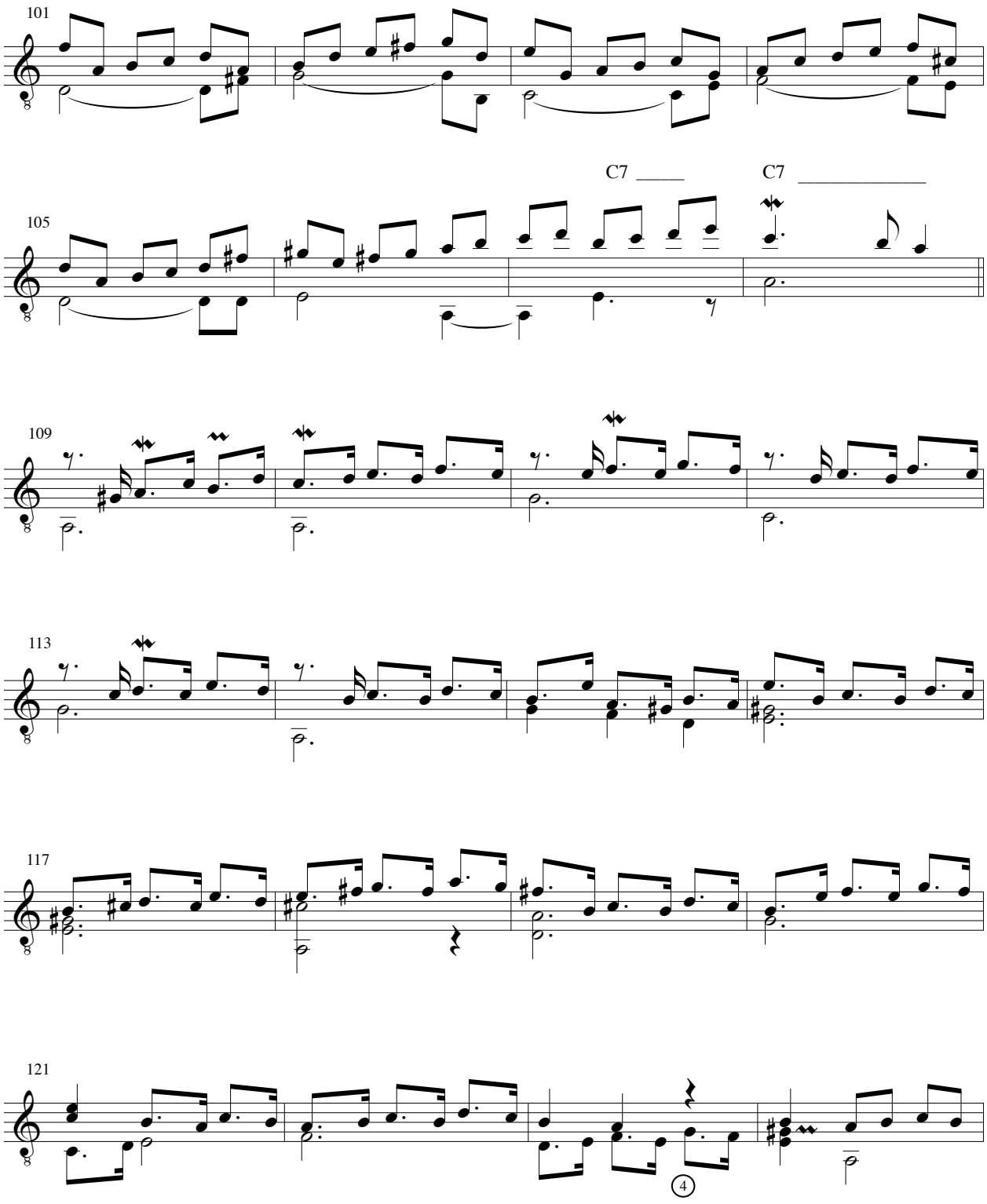

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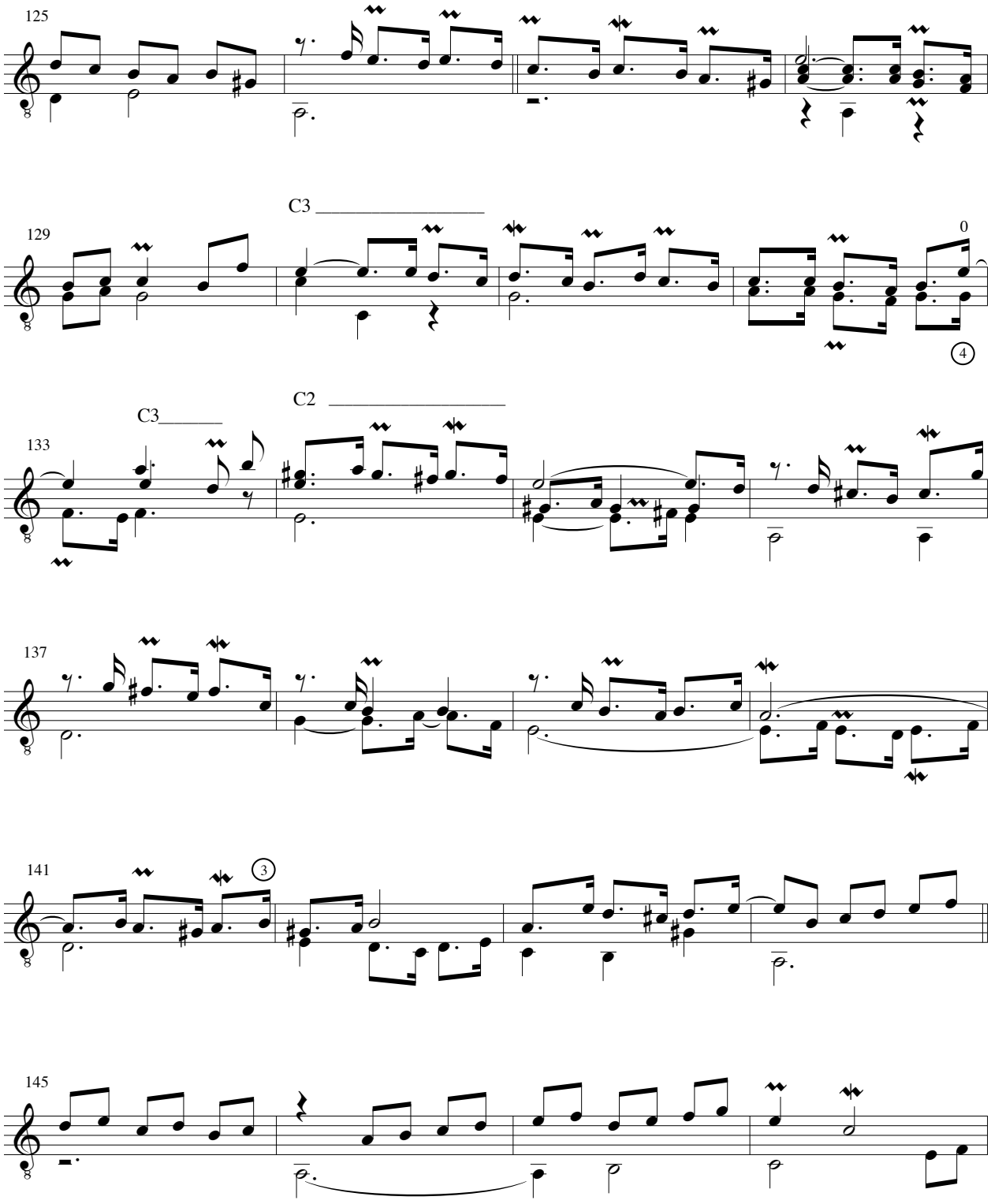

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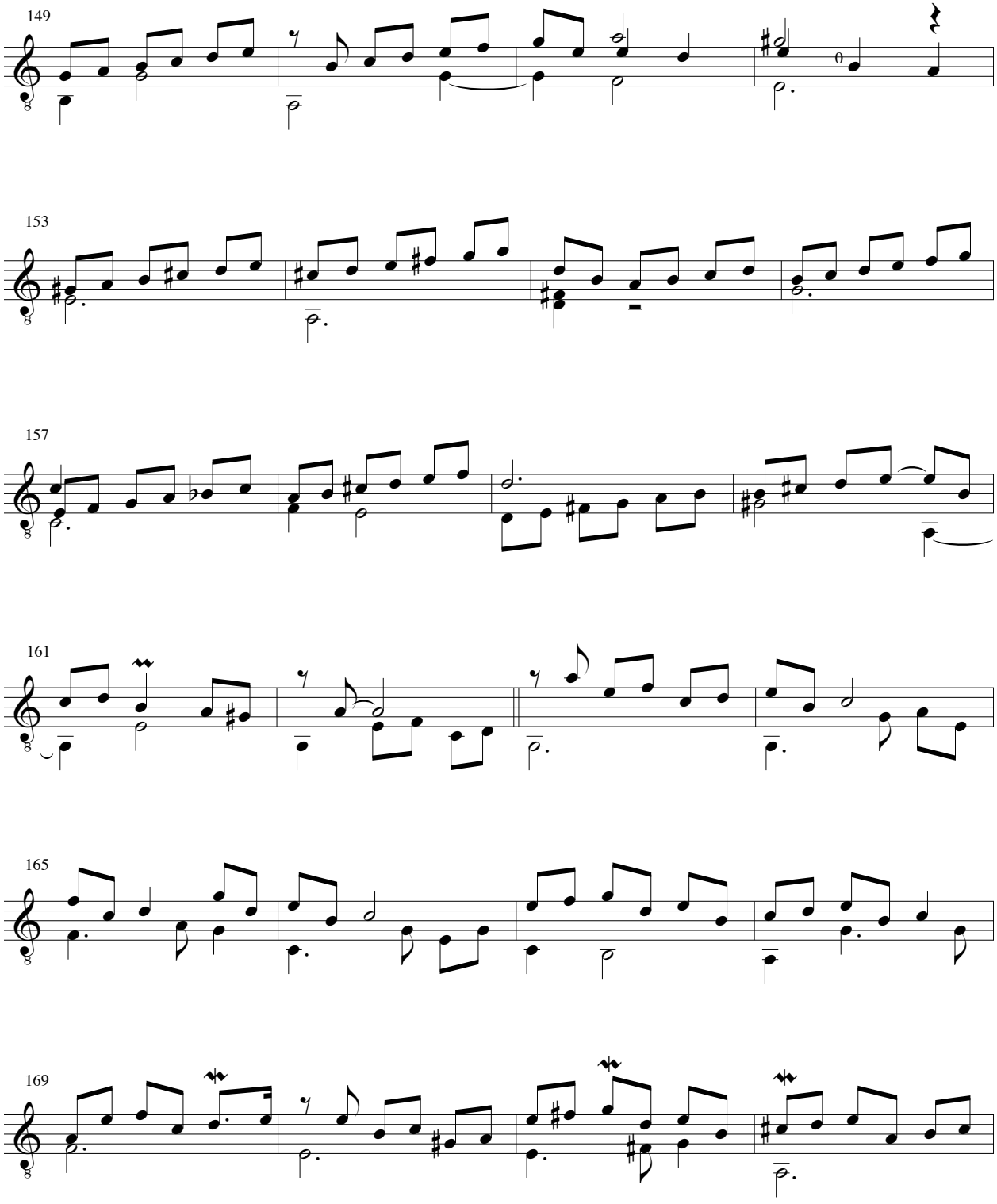

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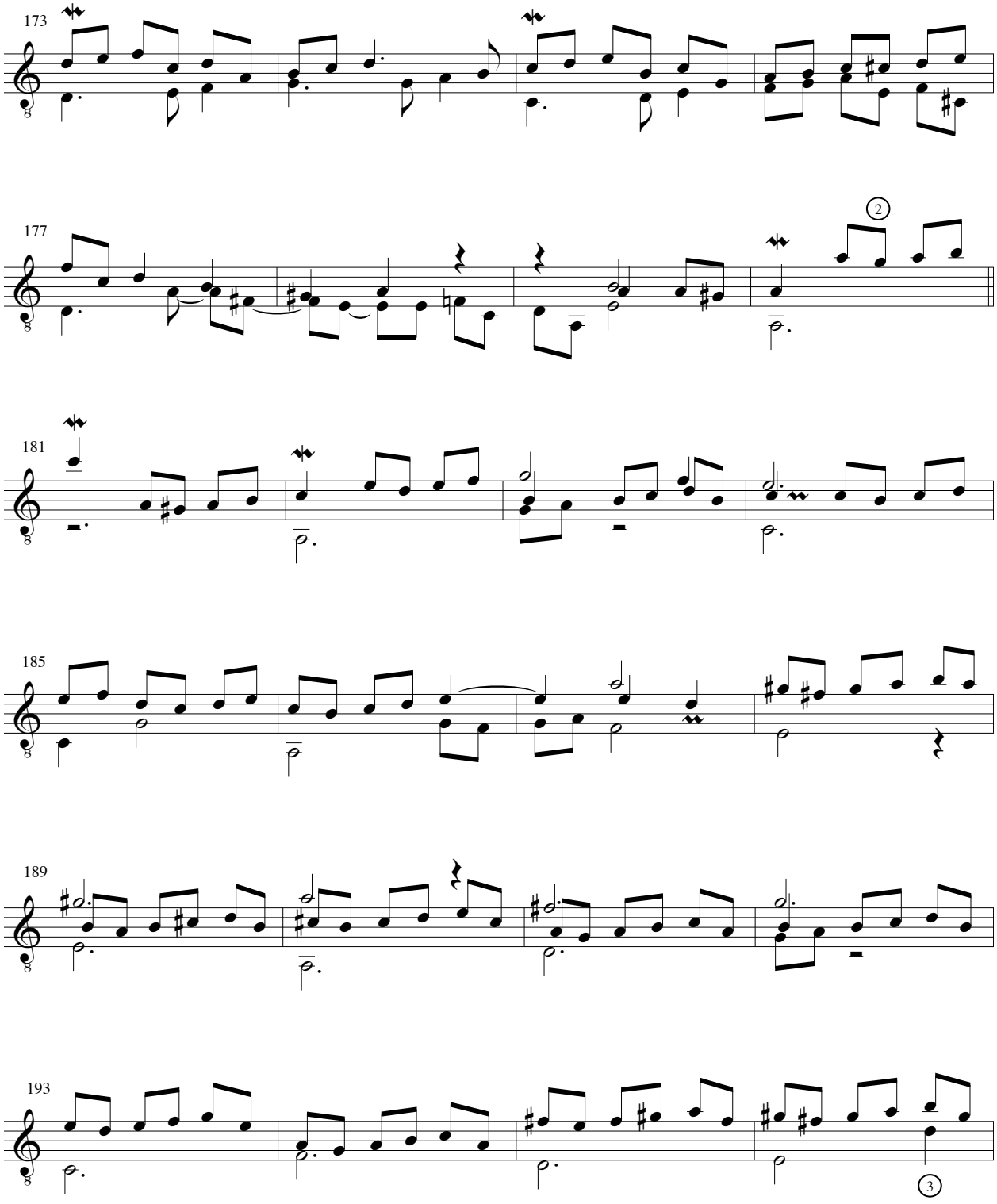

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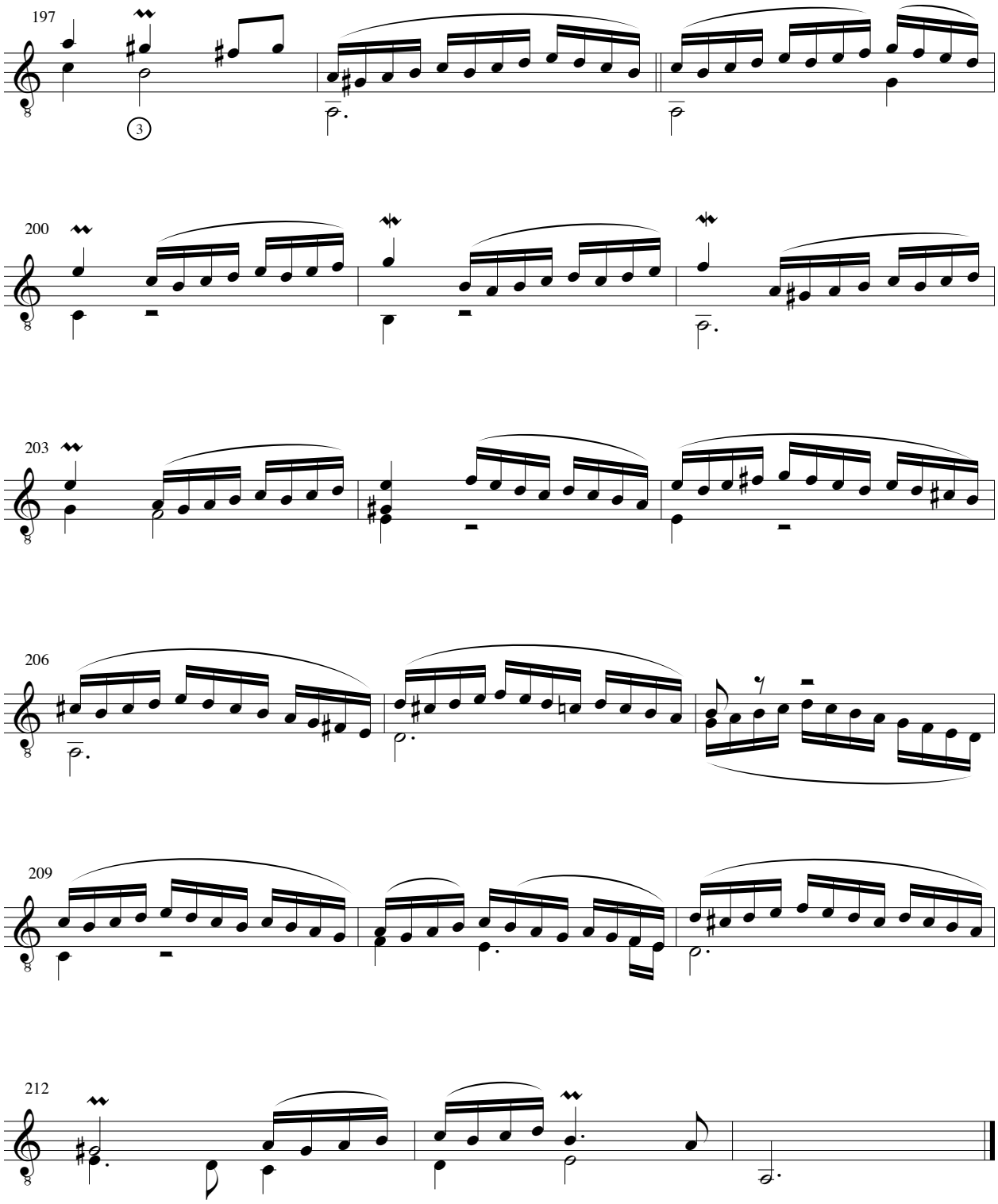

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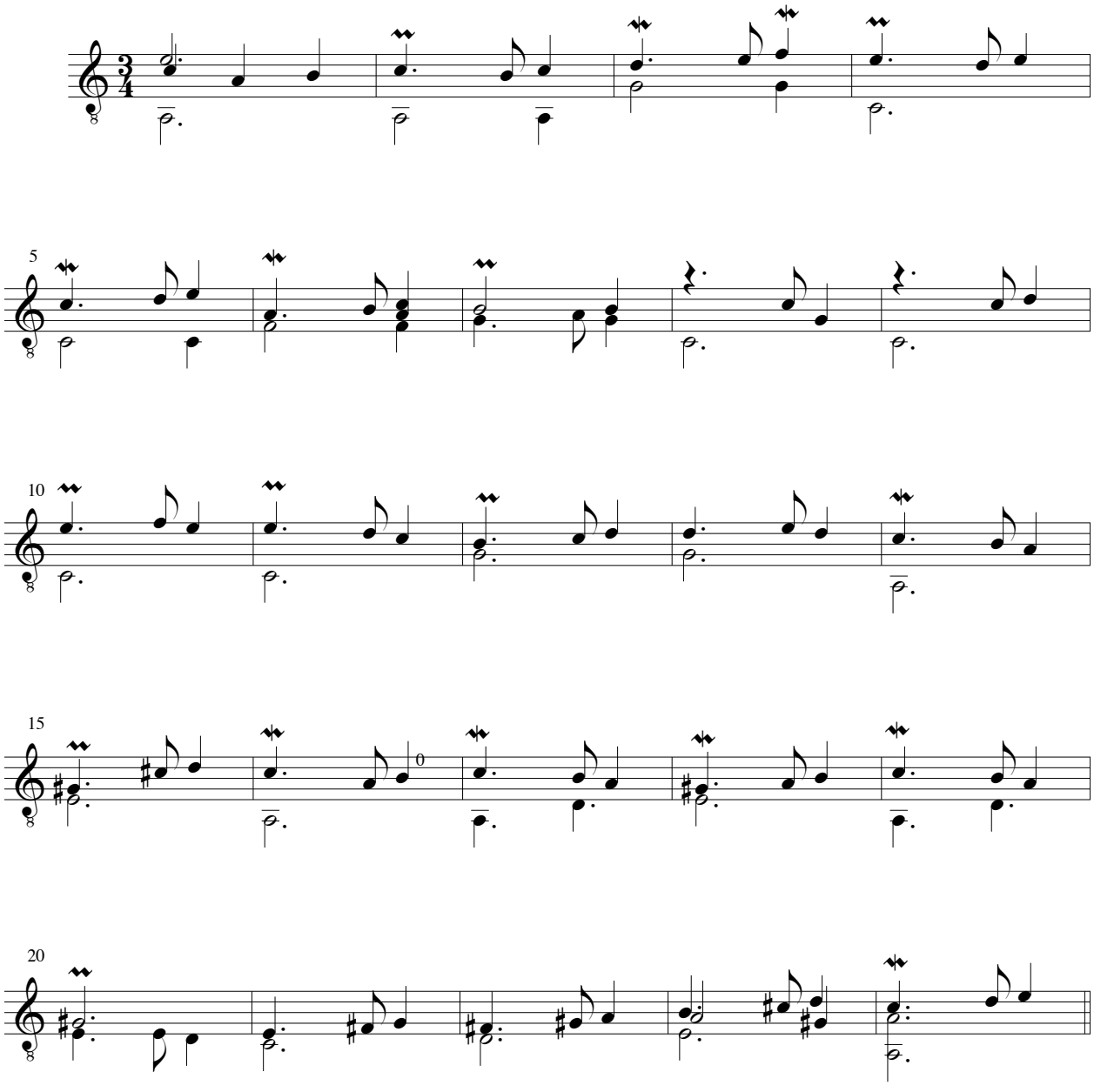
Española

[Bourdon tuning]

Francisco Guearau



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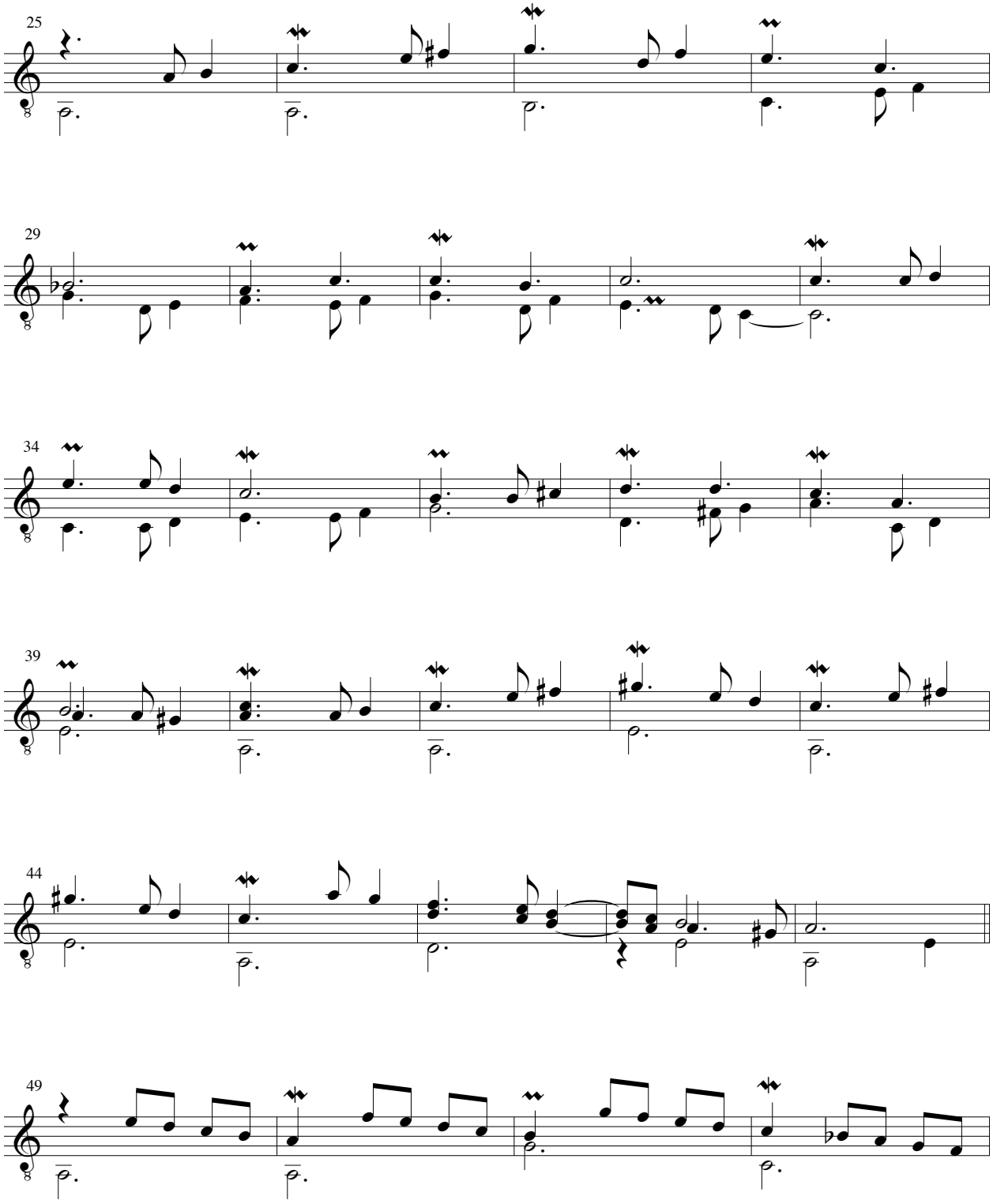

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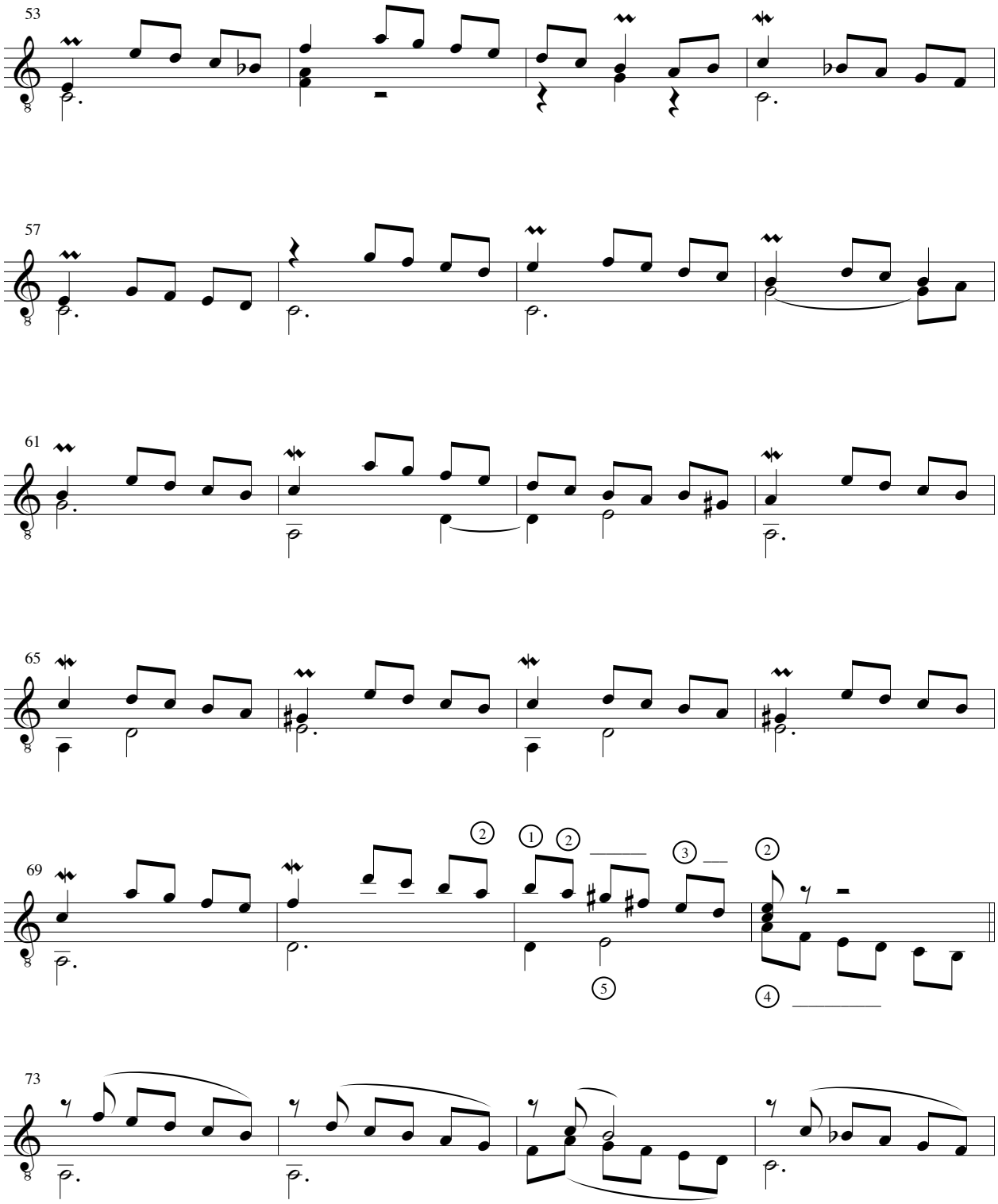

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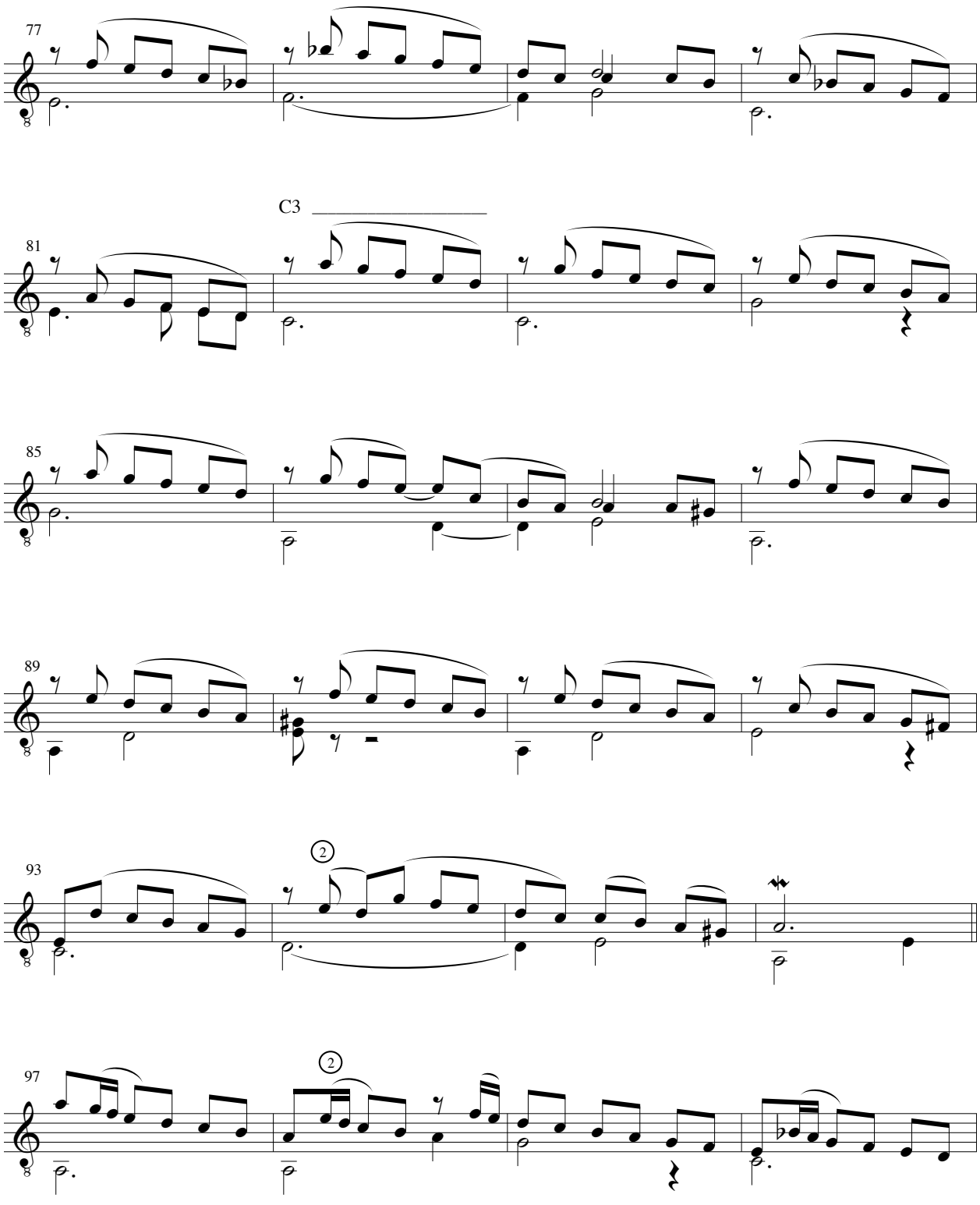

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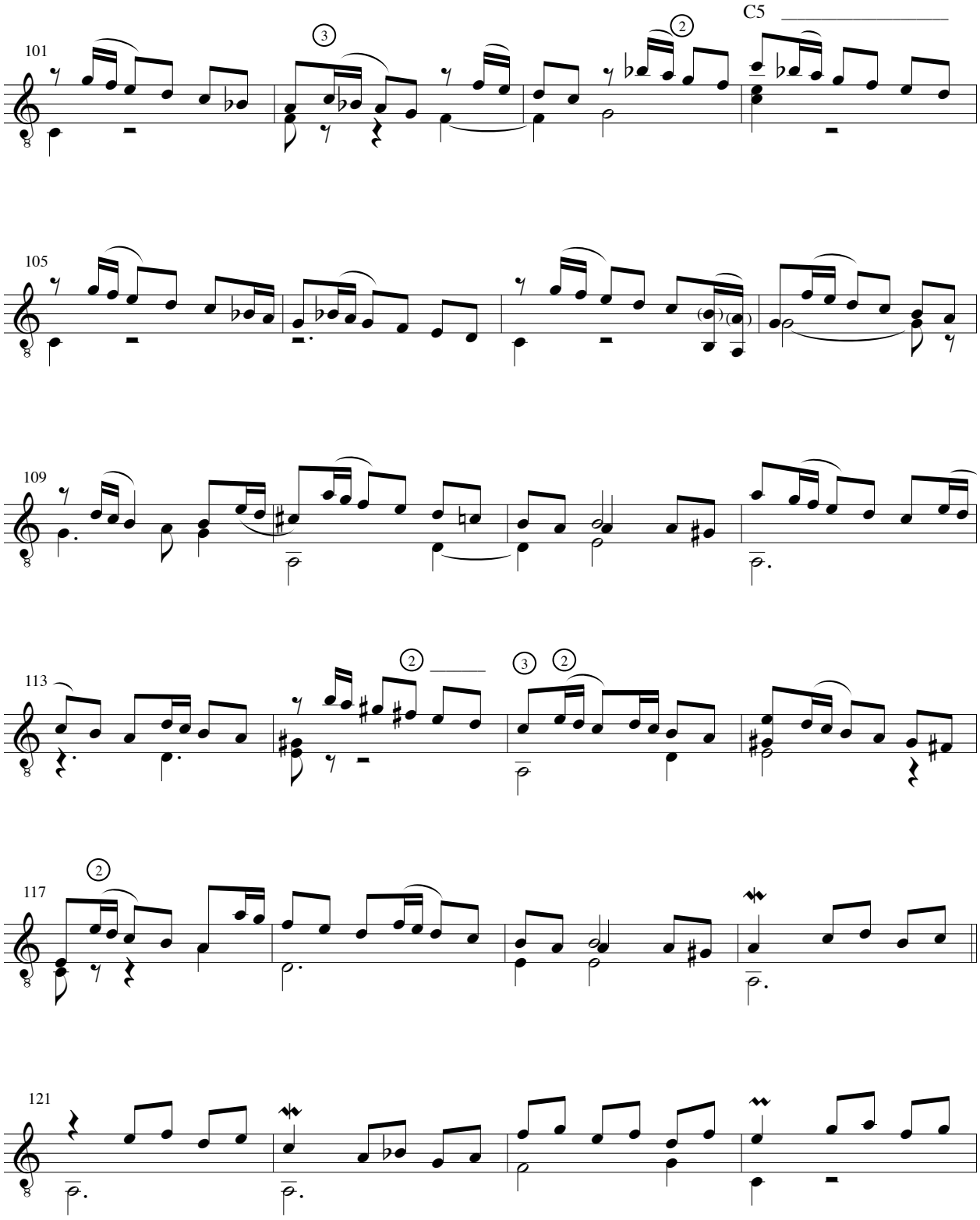

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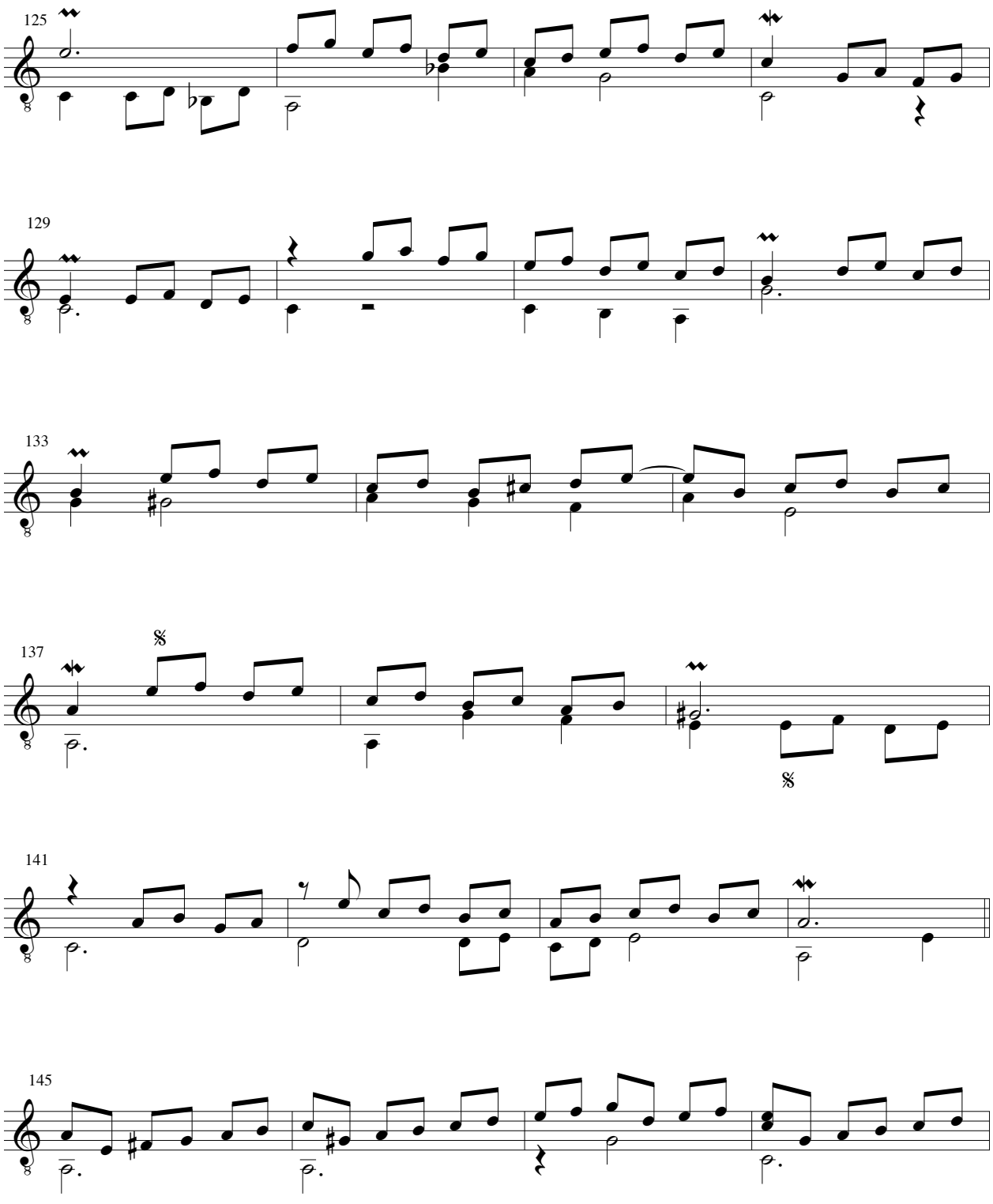

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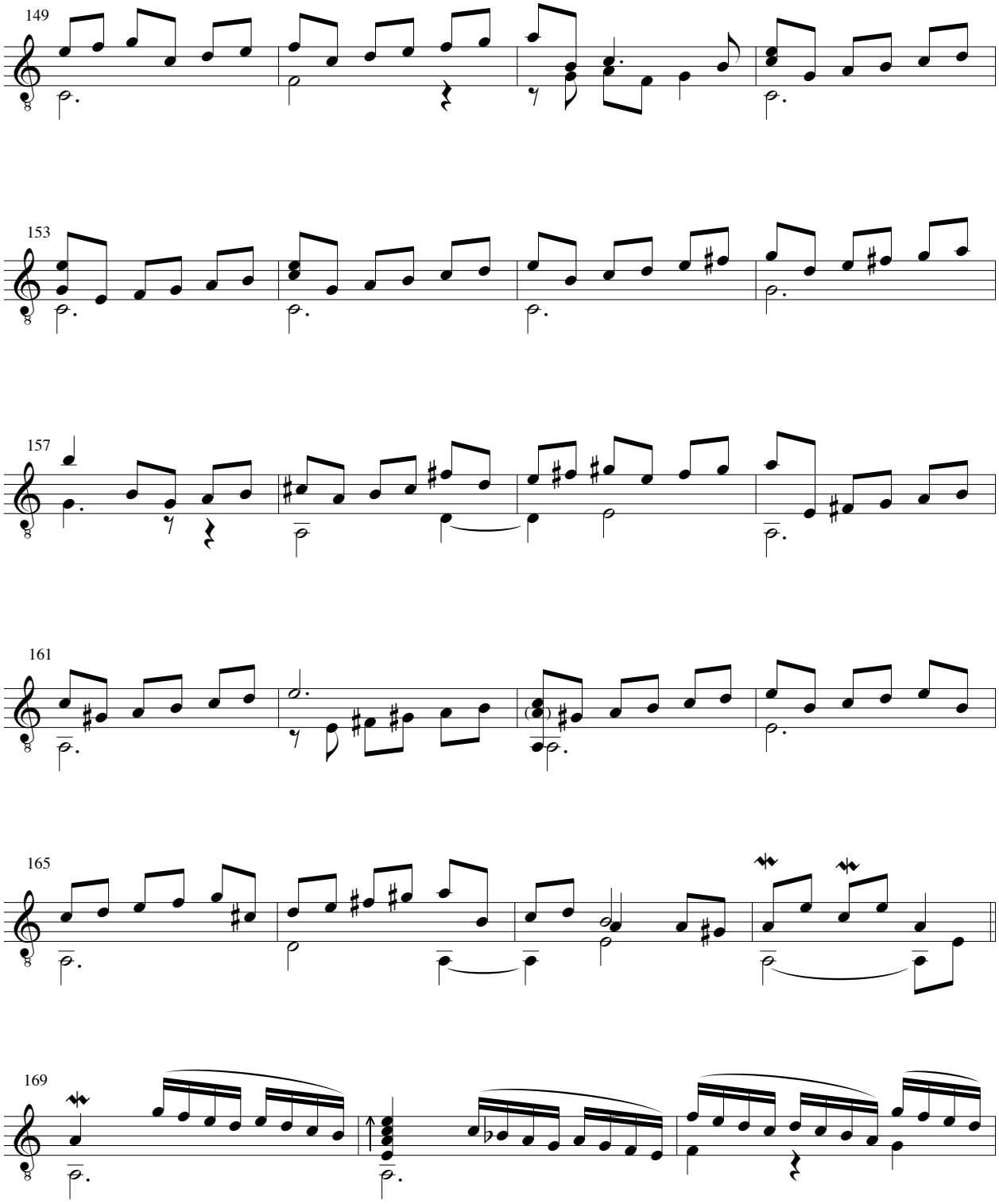

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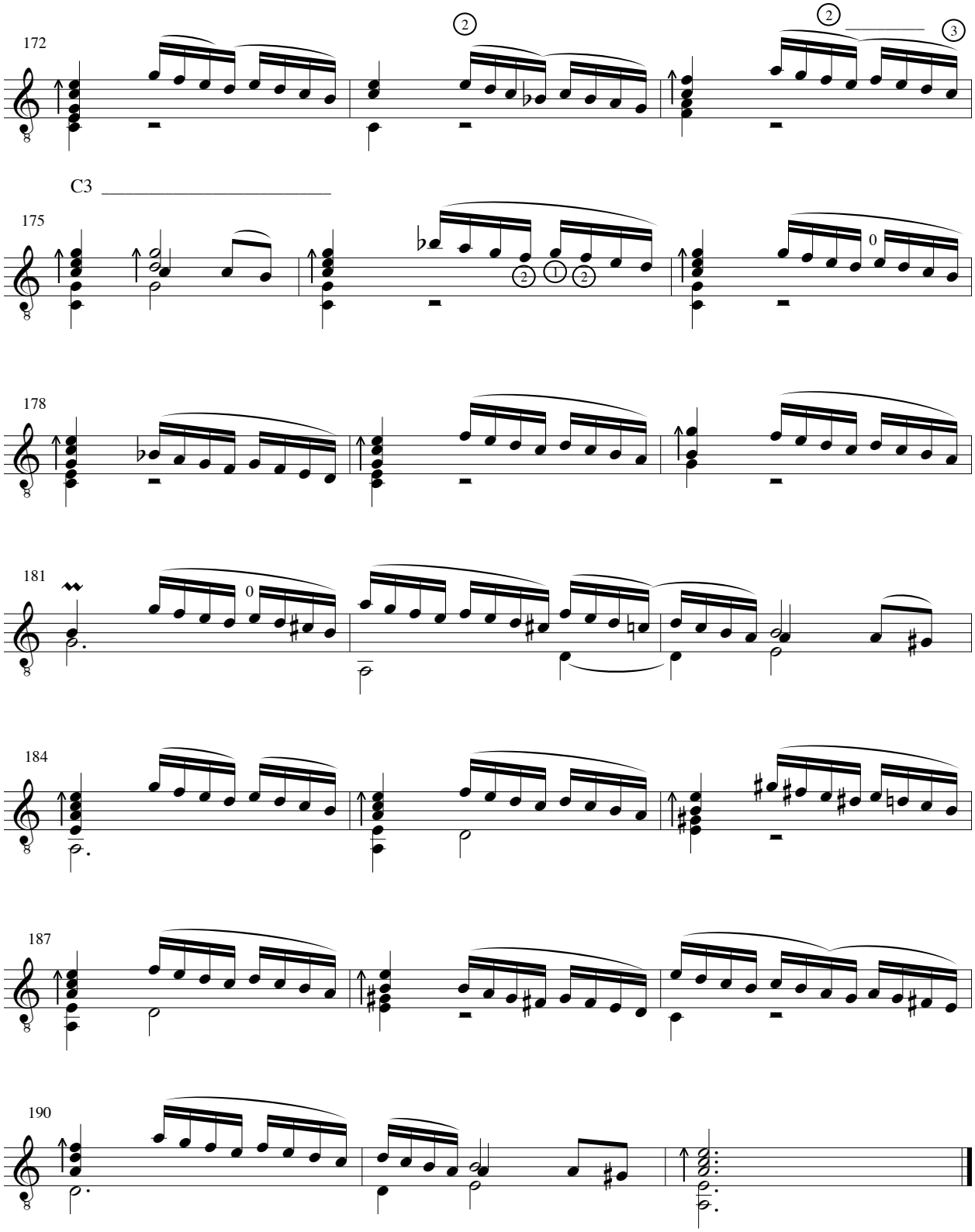

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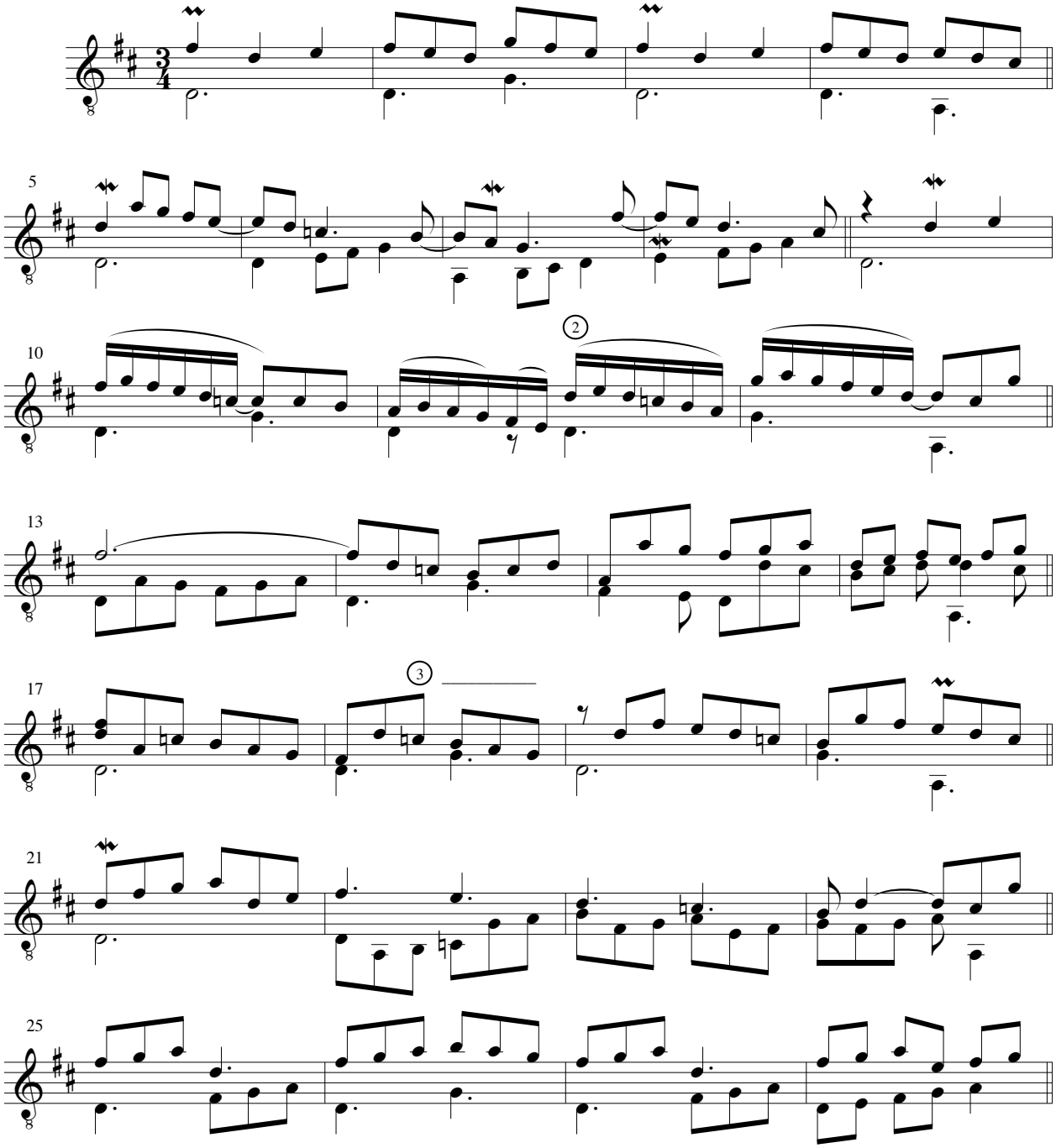
Canarios

[Bourdon tuning]

Francisco Guerau



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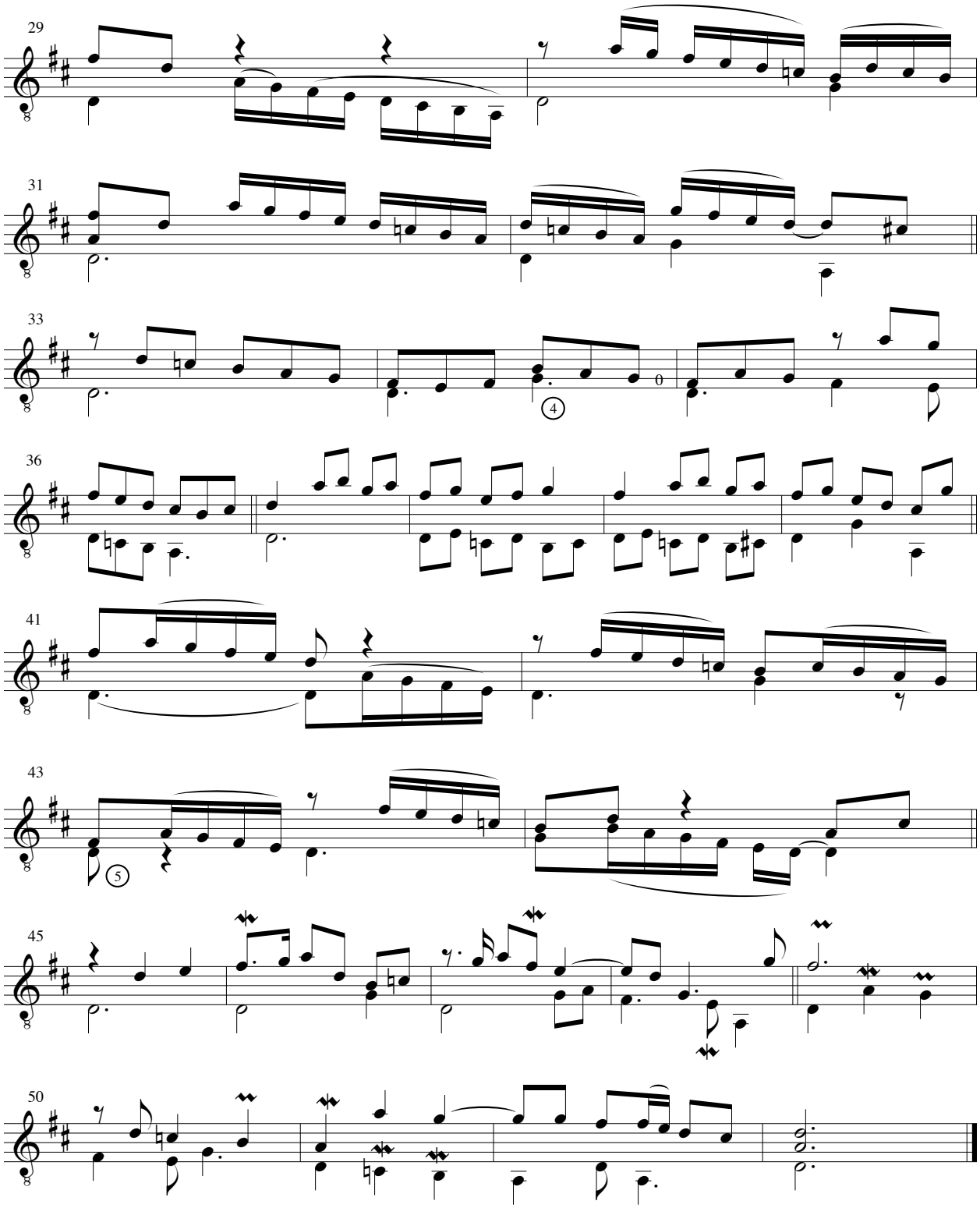

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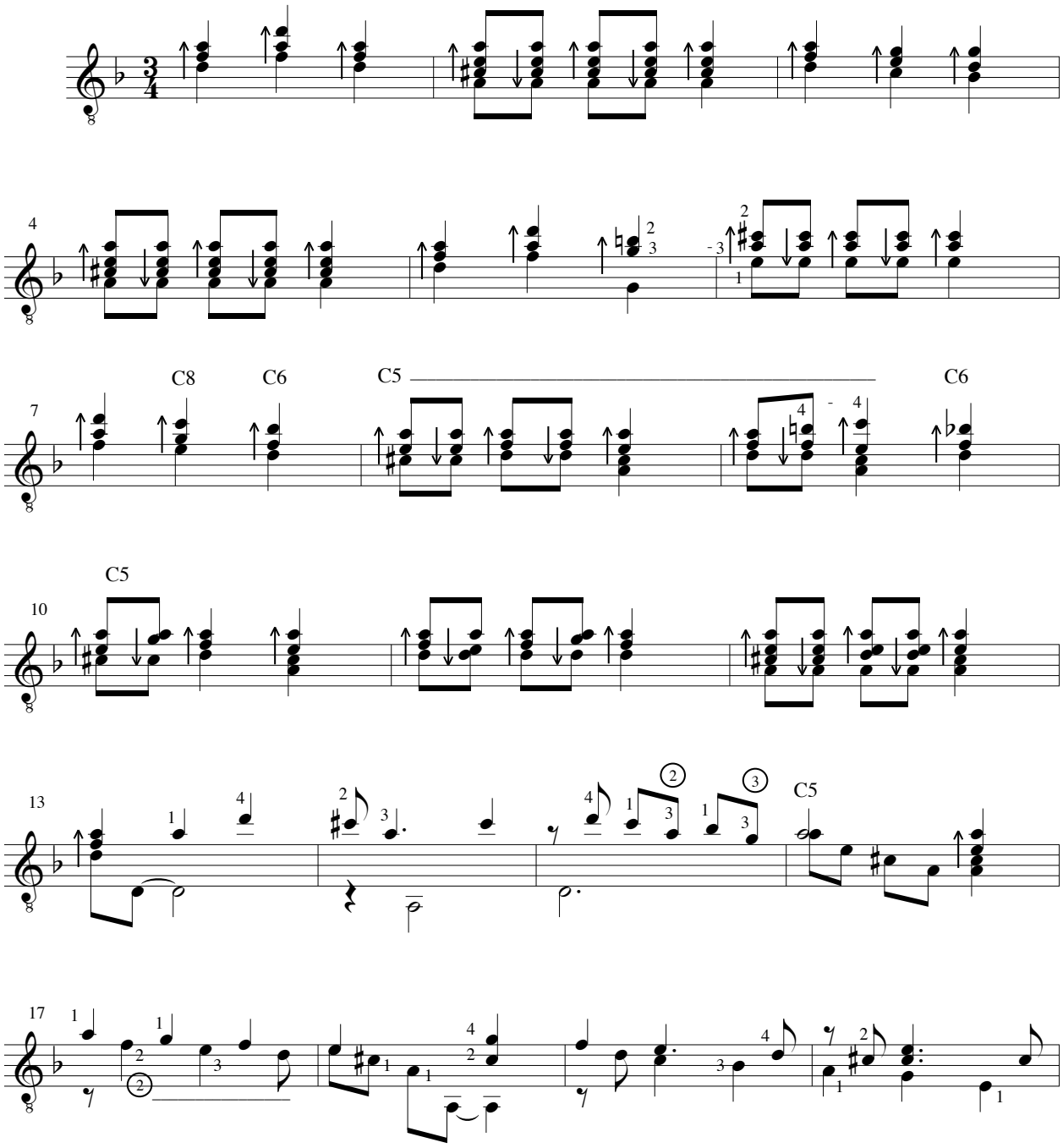
Fandango

[Bourdon tuning]

Santiago de Murcia



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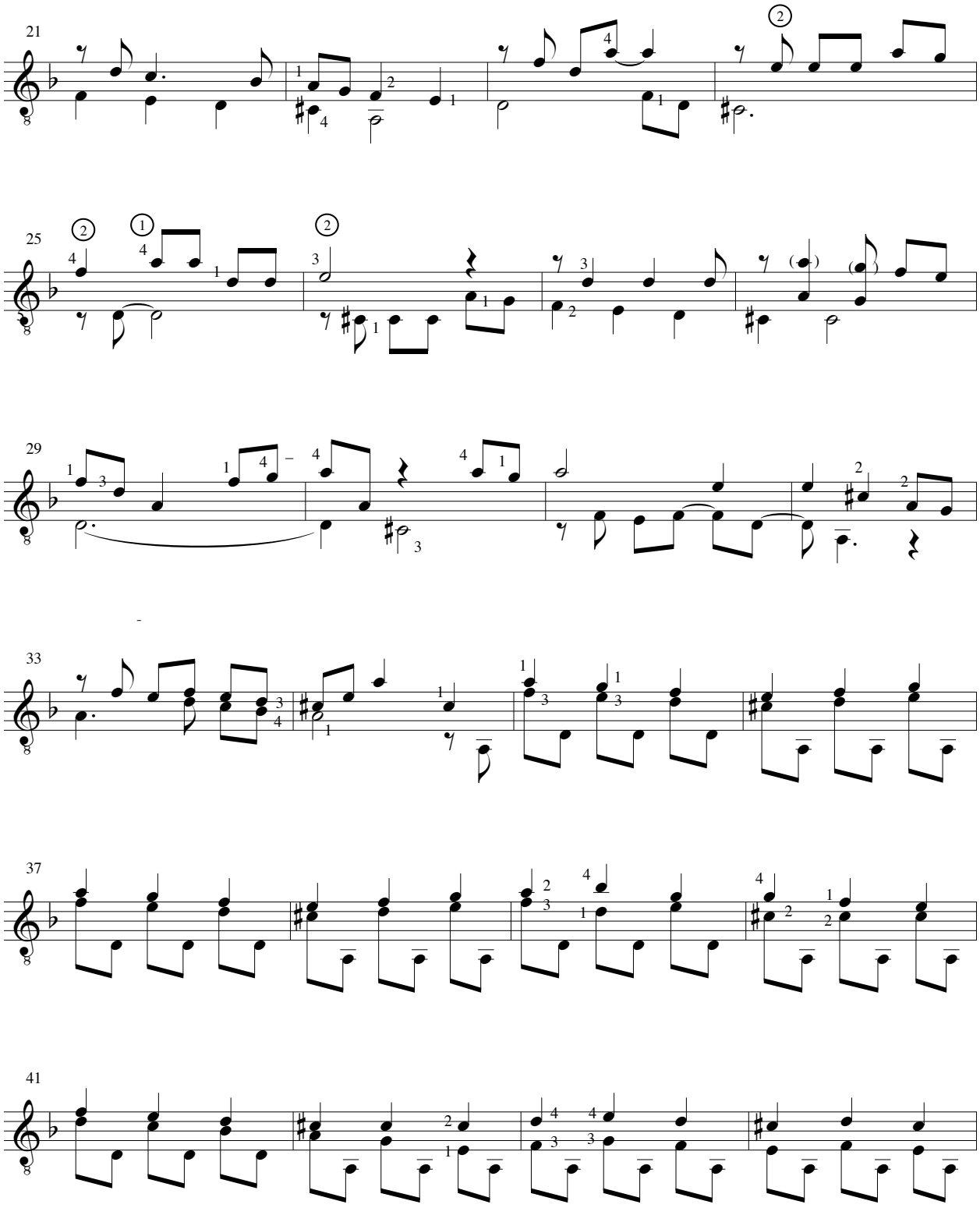

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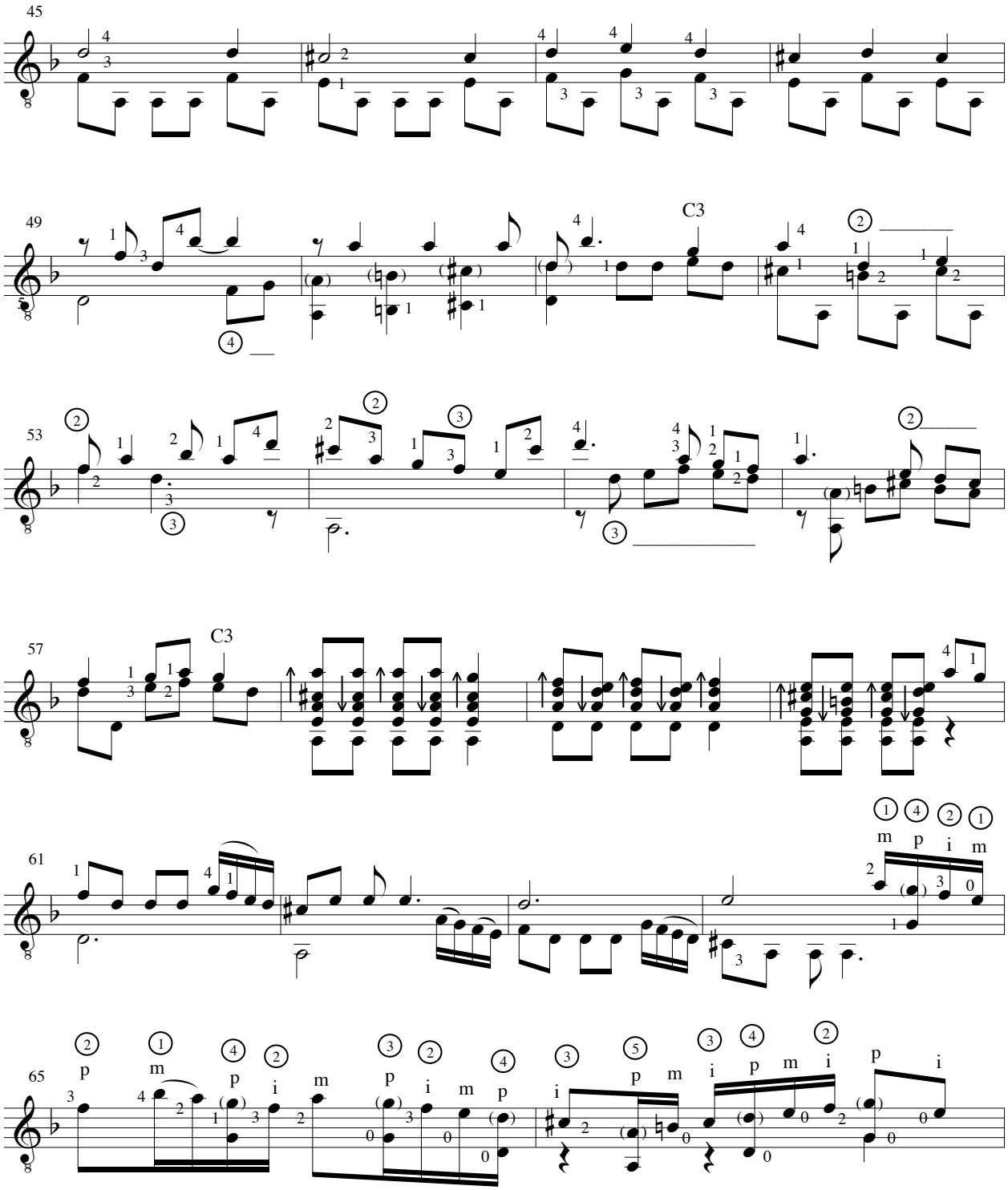

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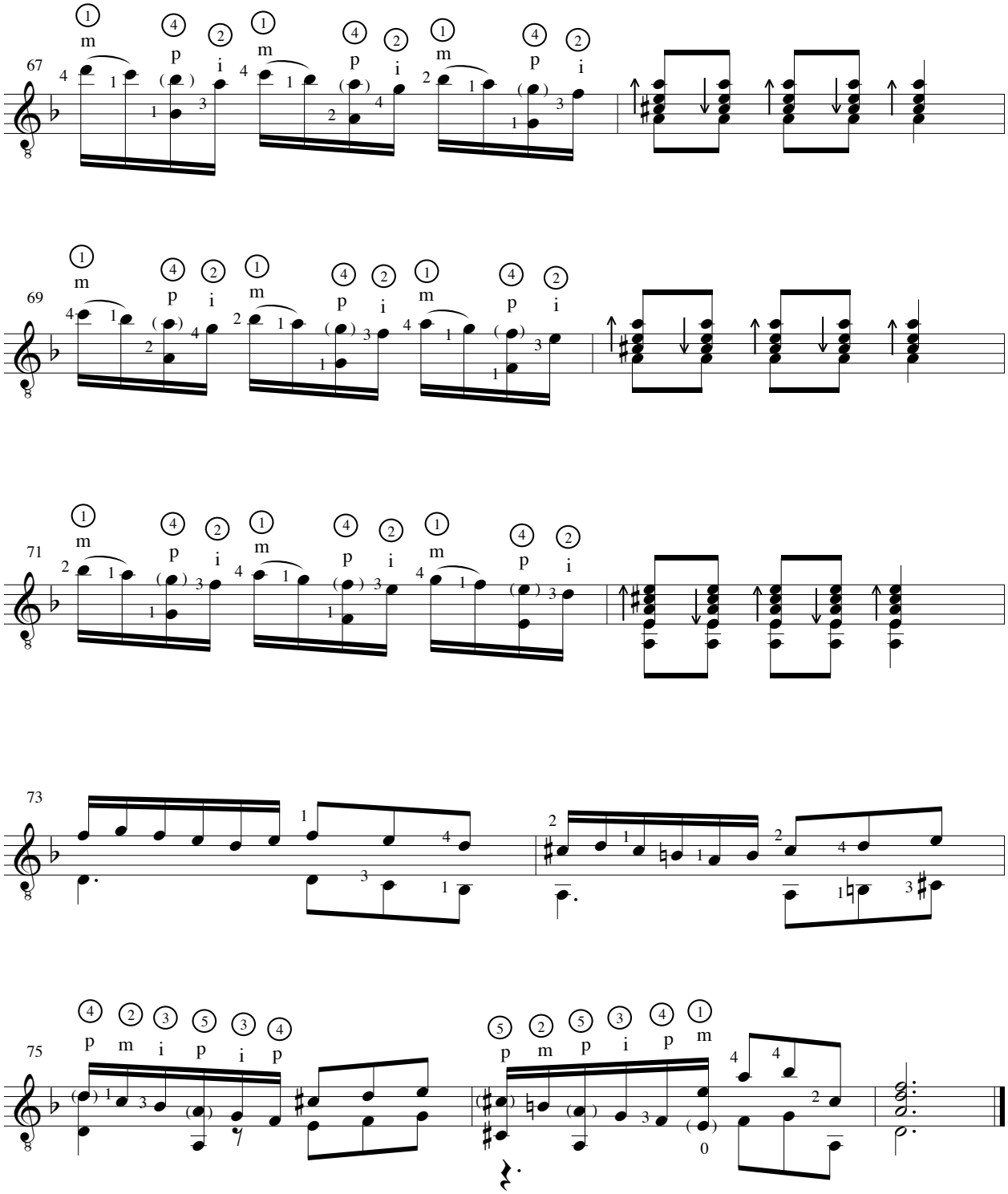

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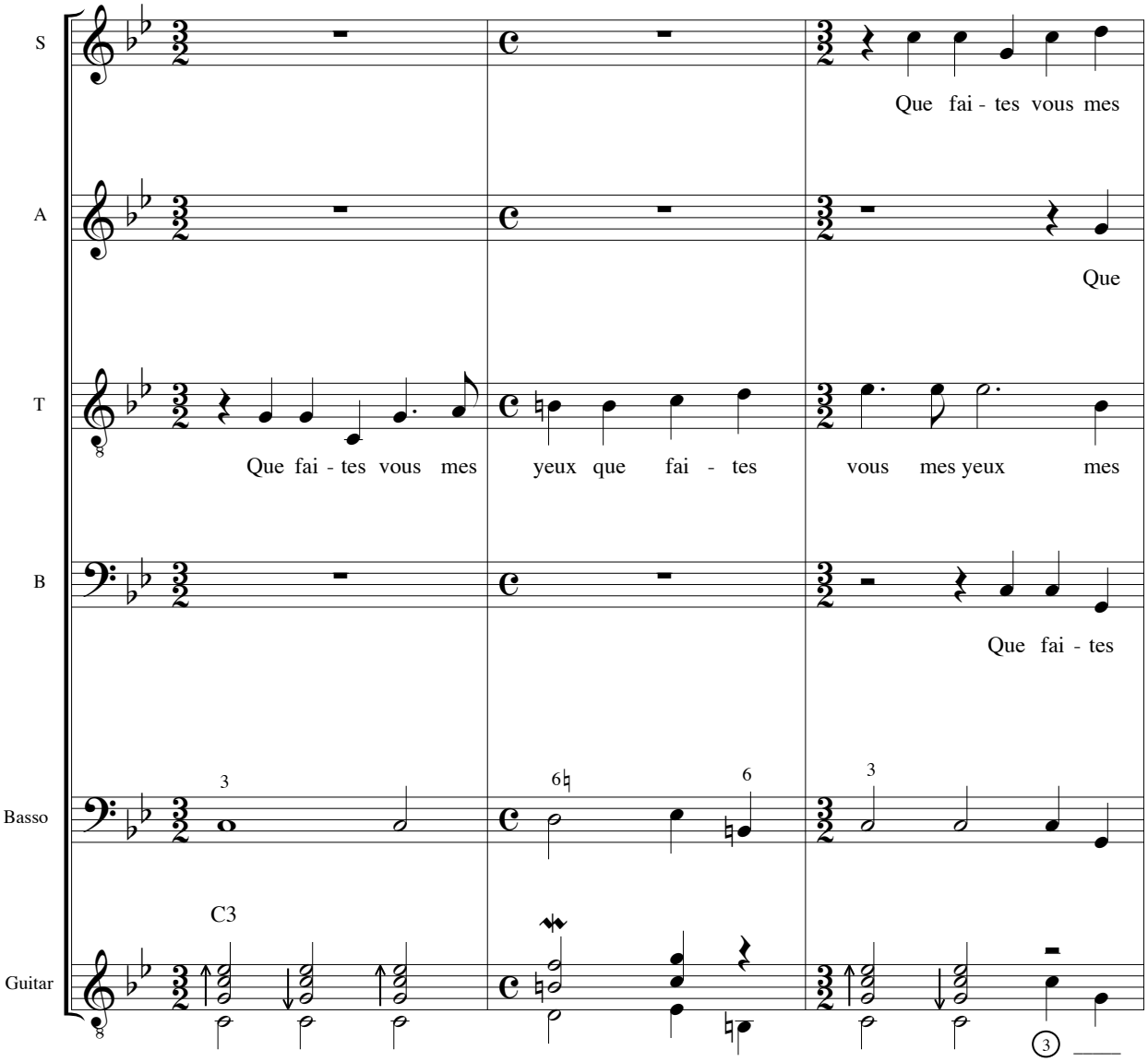
Que faites vous mes yeux

[Guitar in French tuning]

Henri Grenerin



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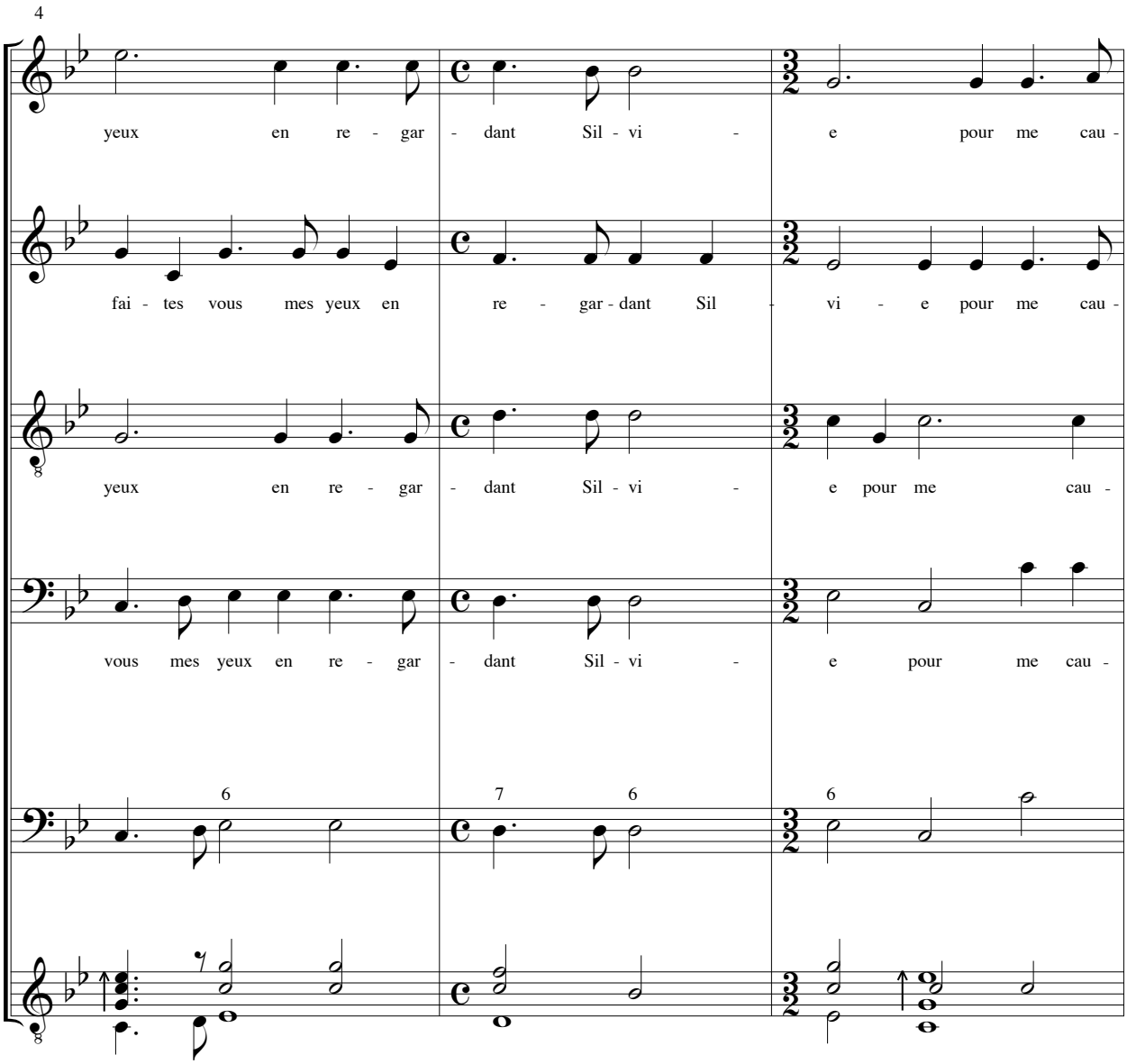

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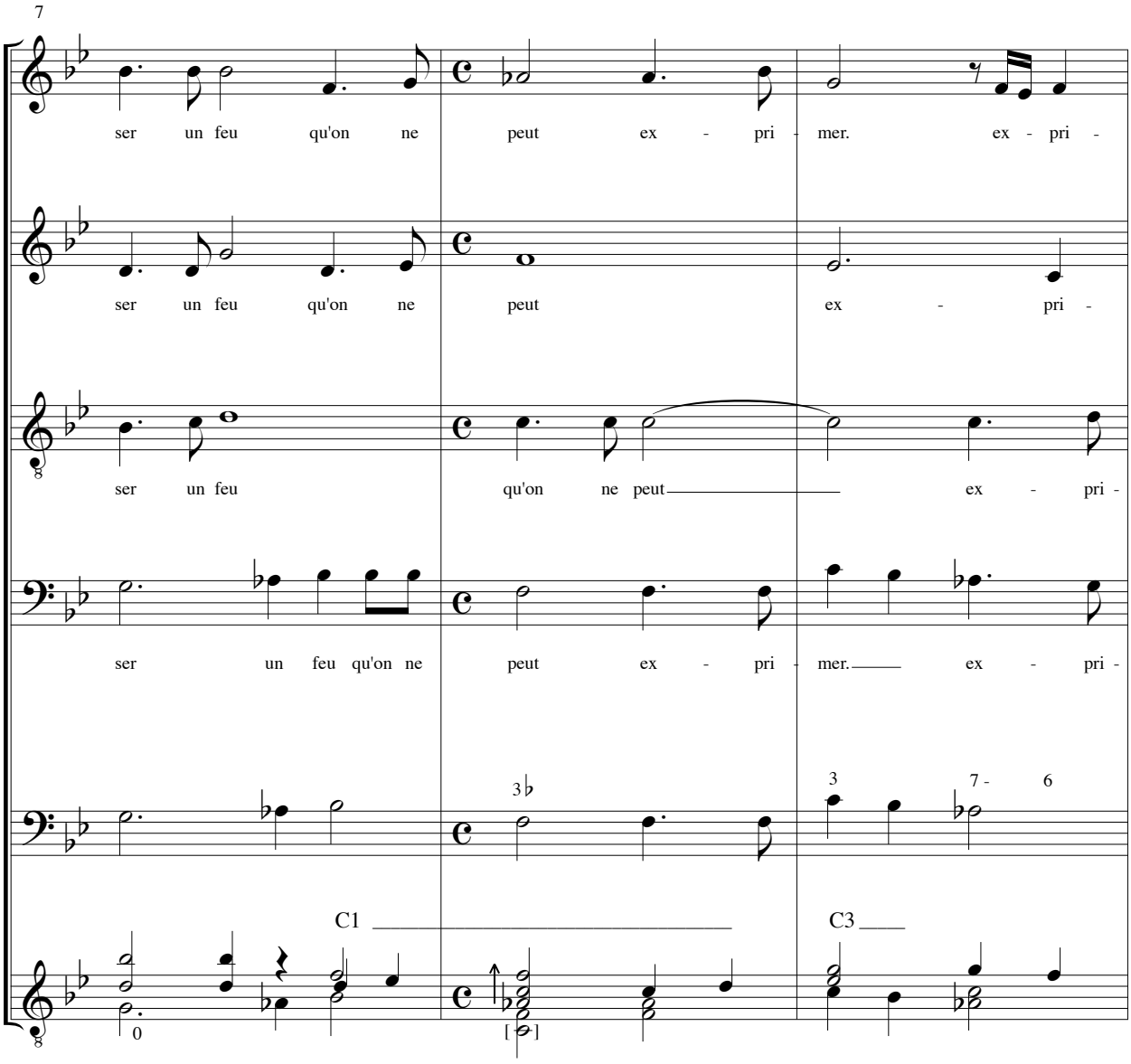

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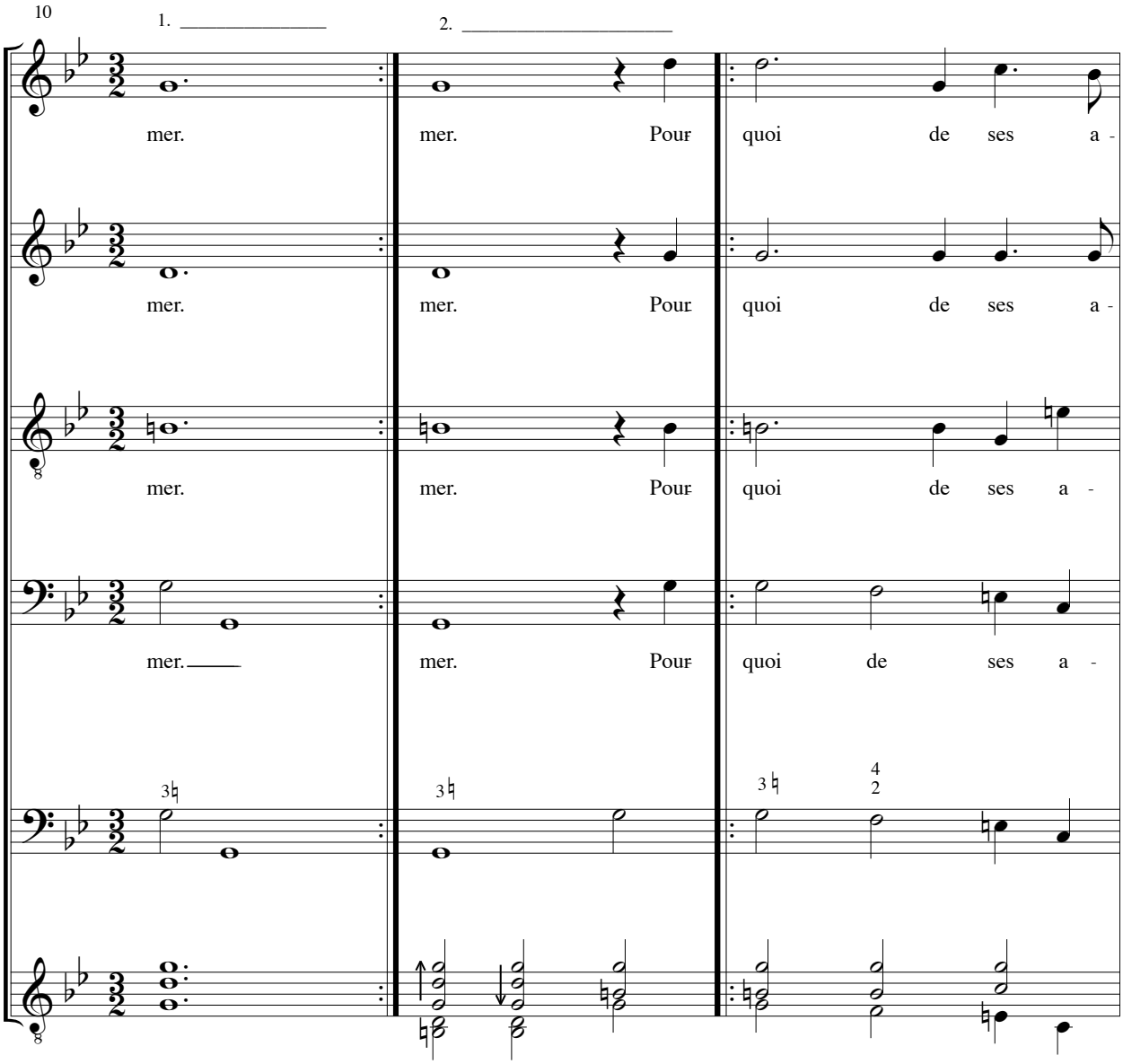

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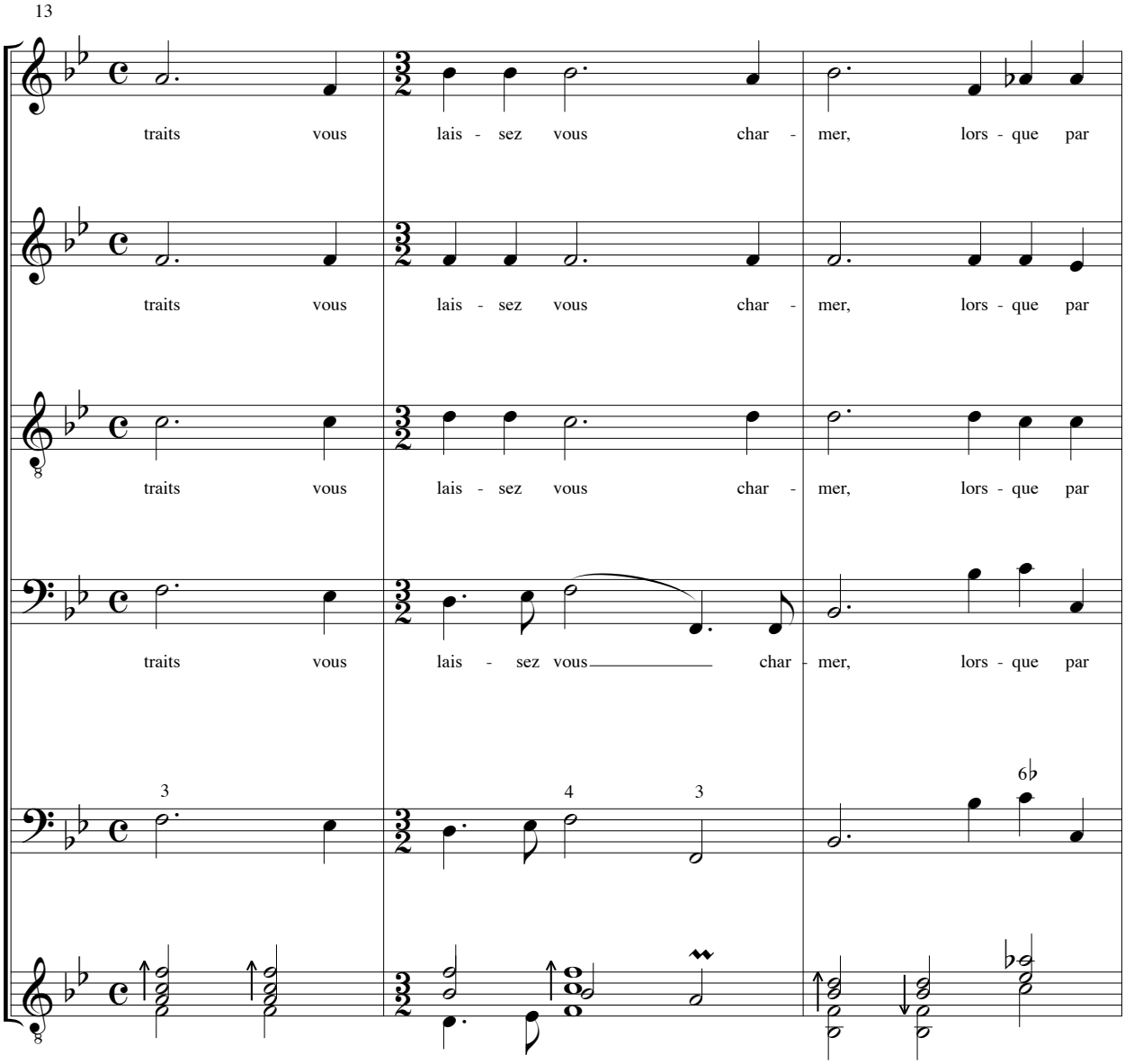

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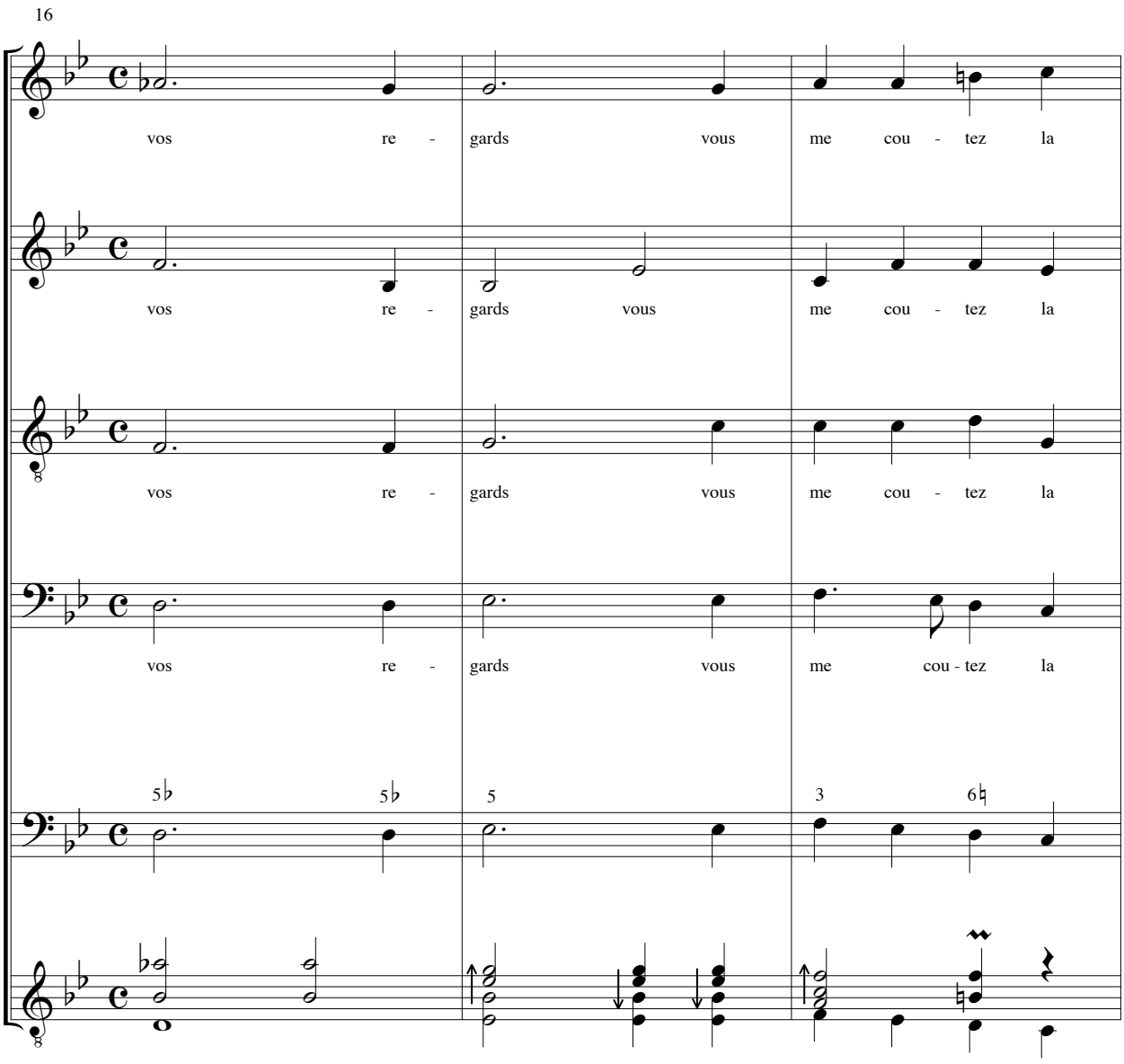

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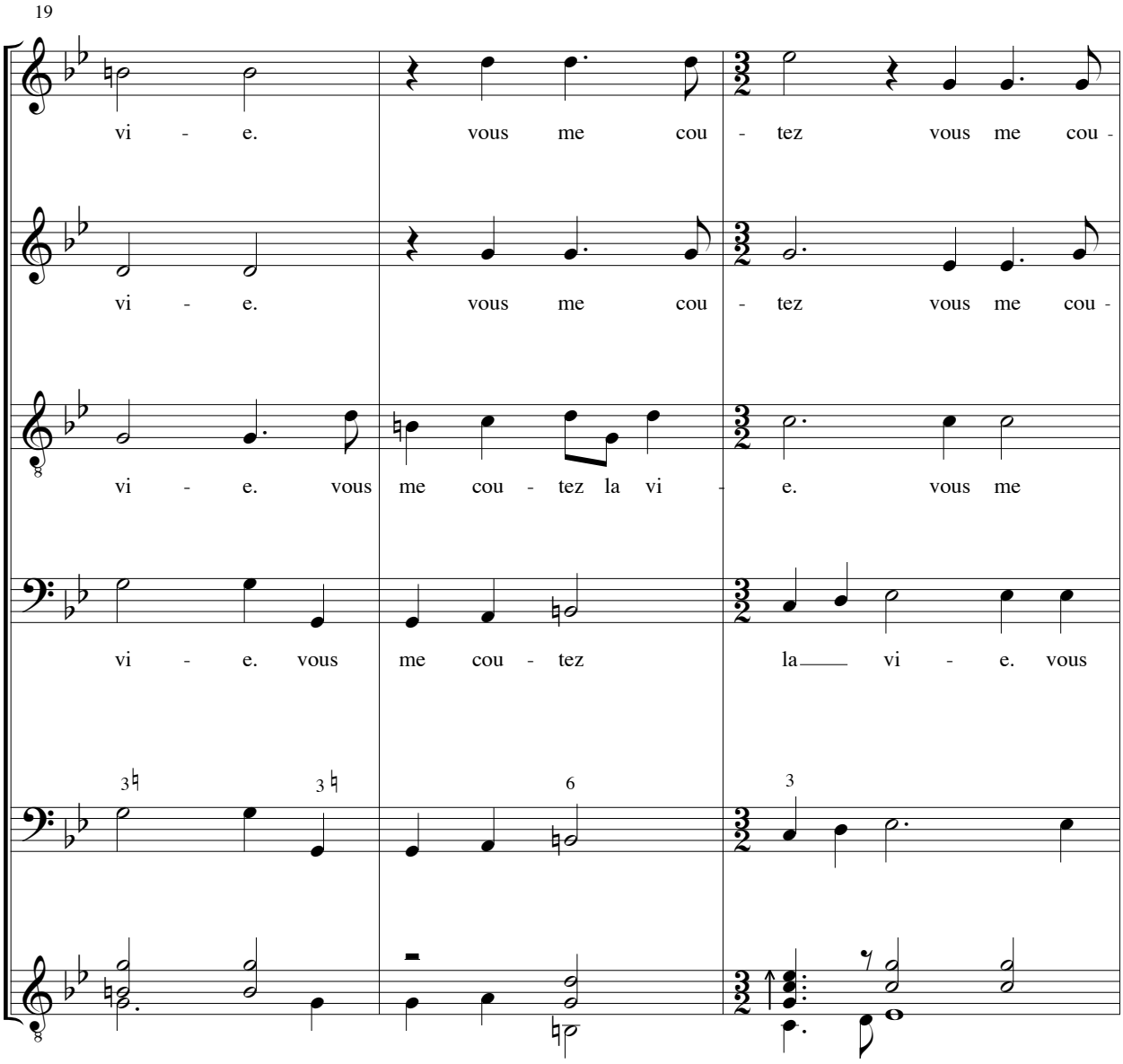

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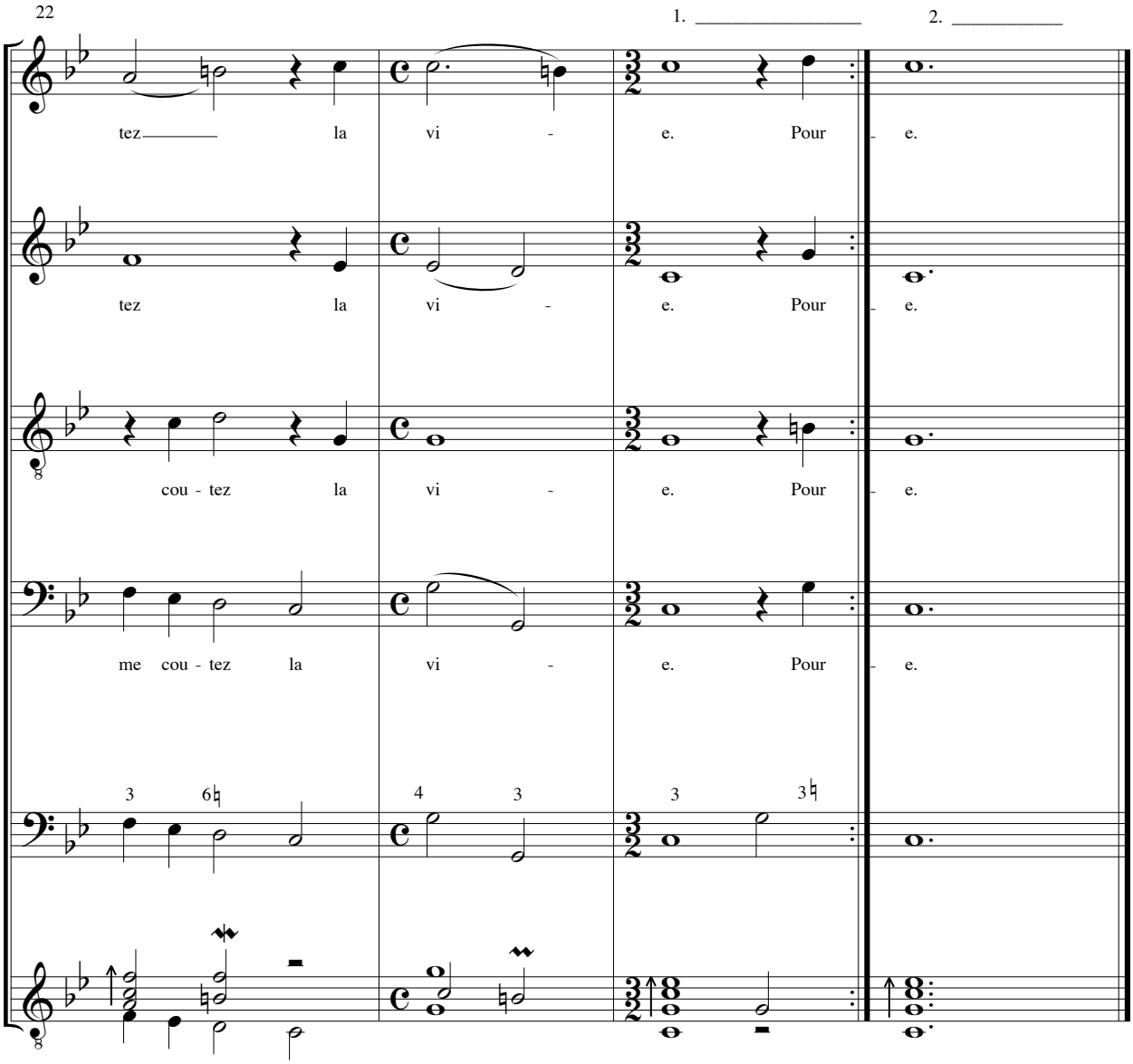

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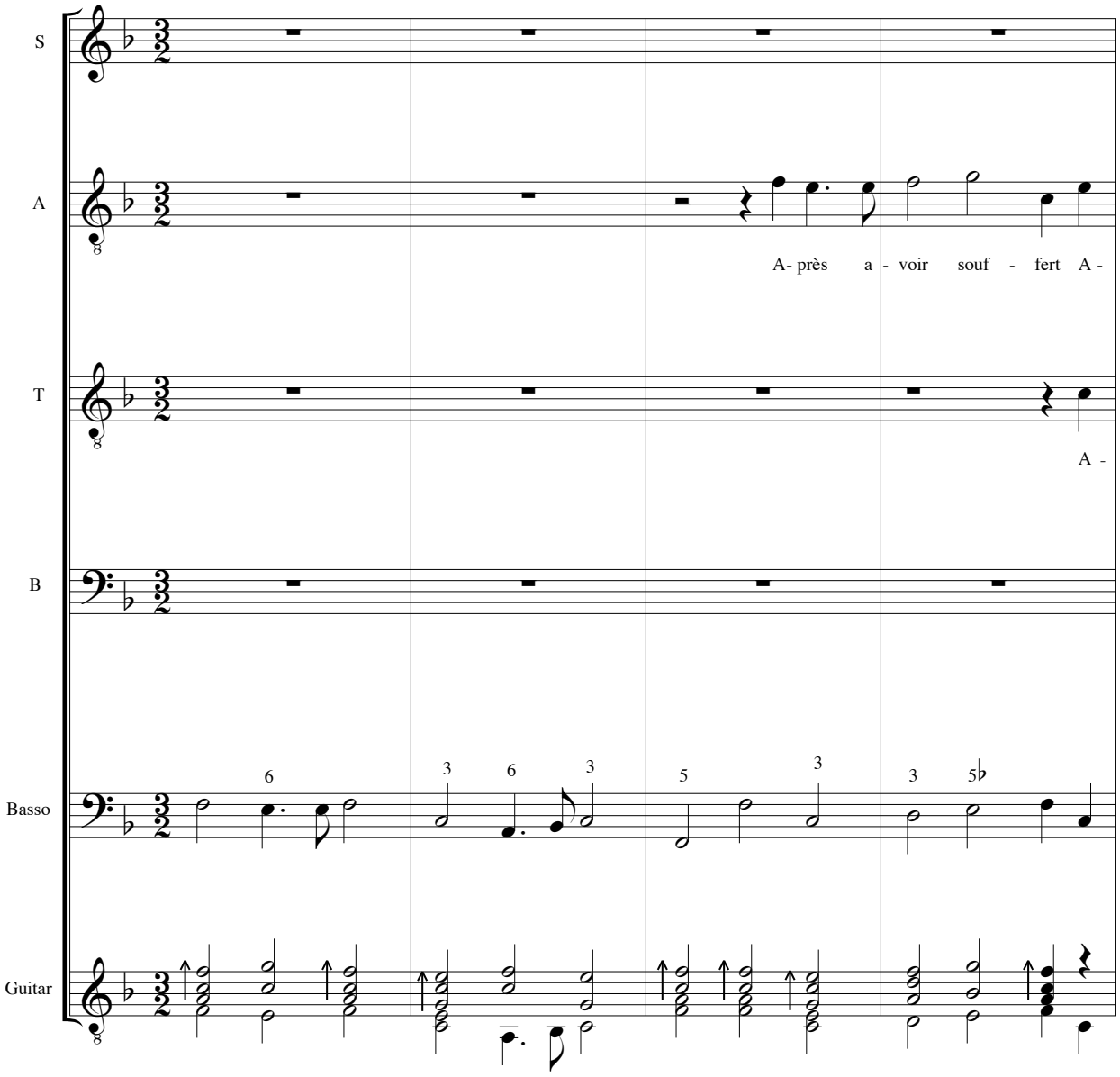
Après avoir souffert

[Guitar in French tuning]

Henri Grenerin



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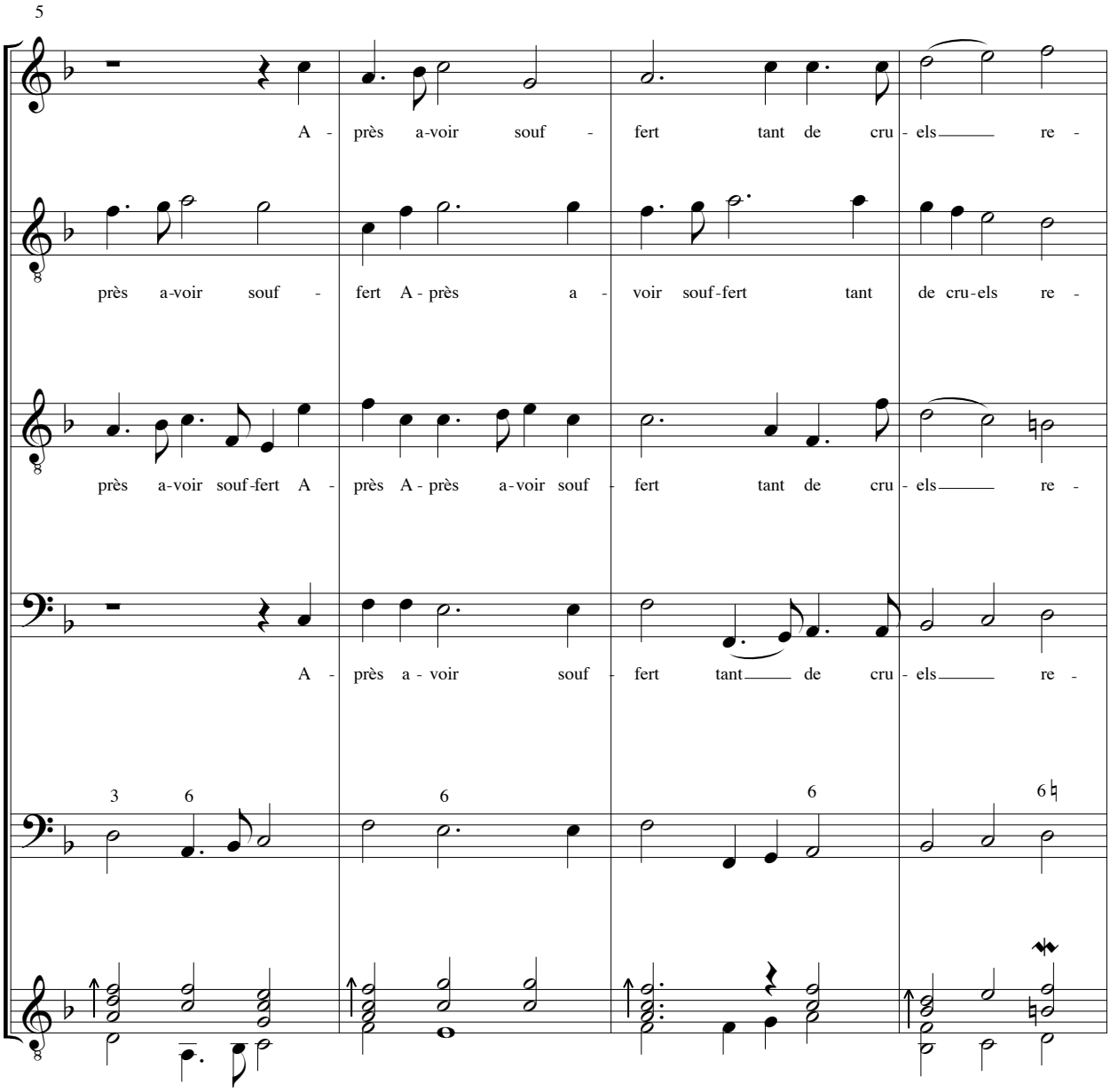

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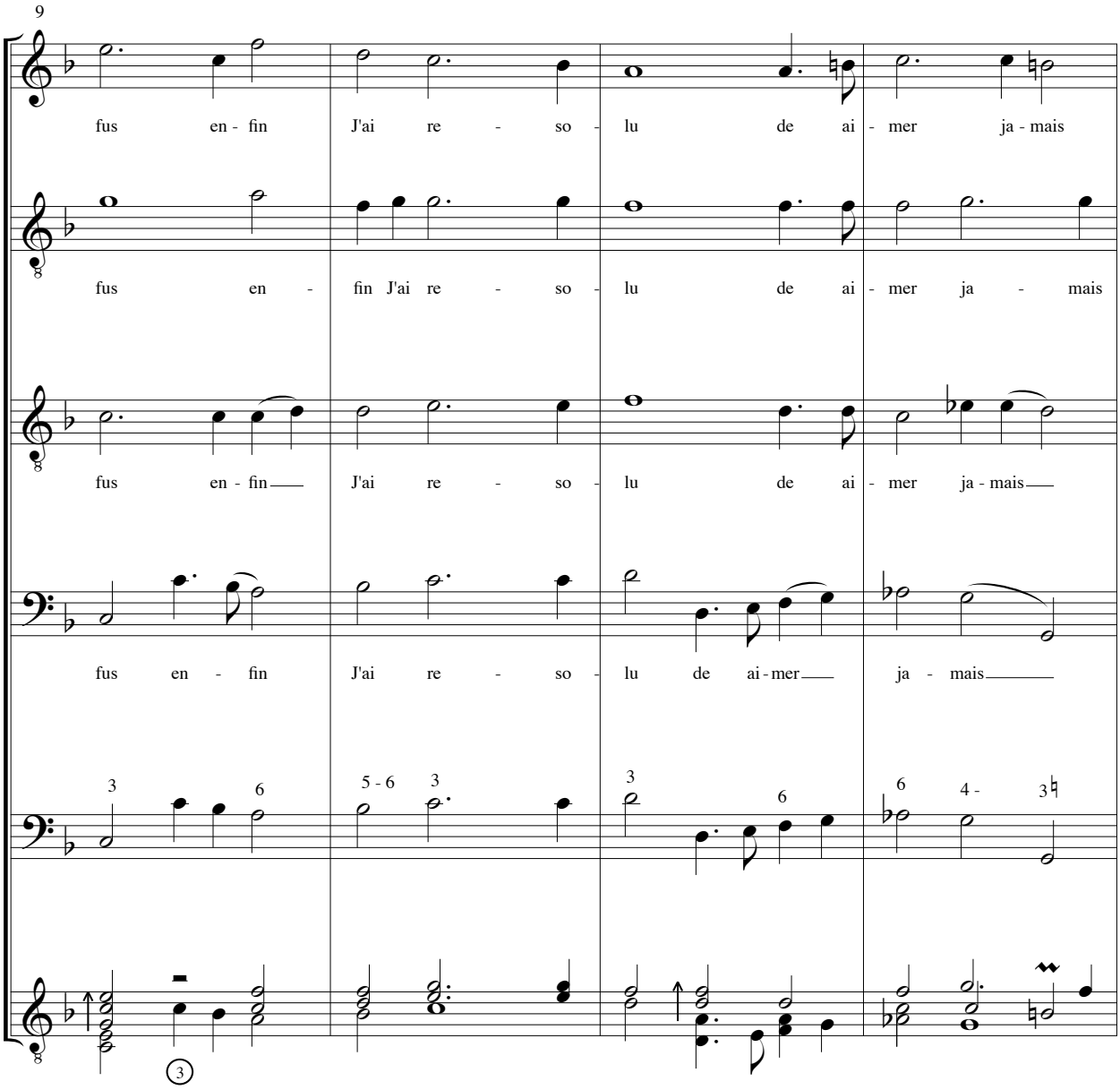

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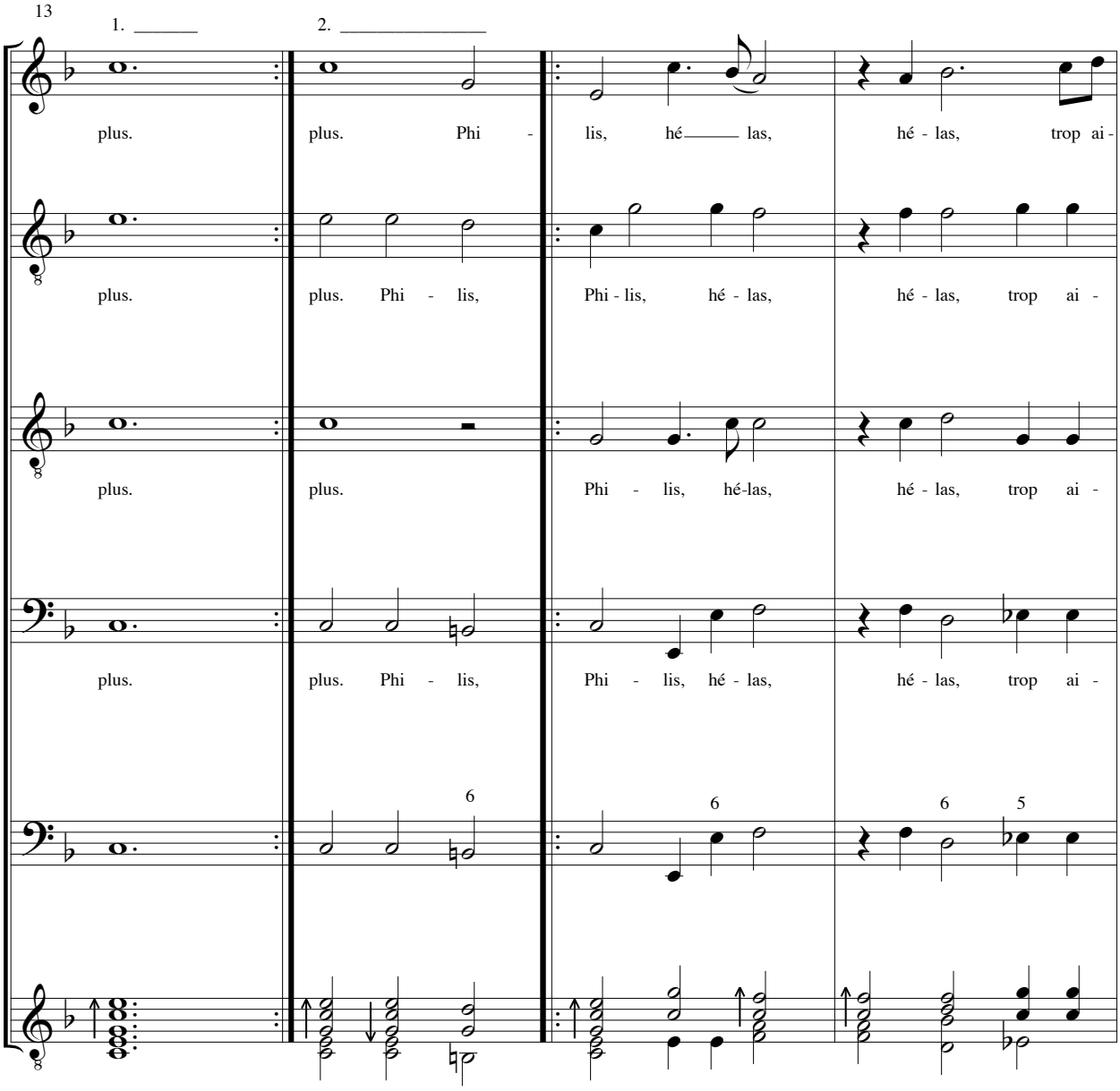

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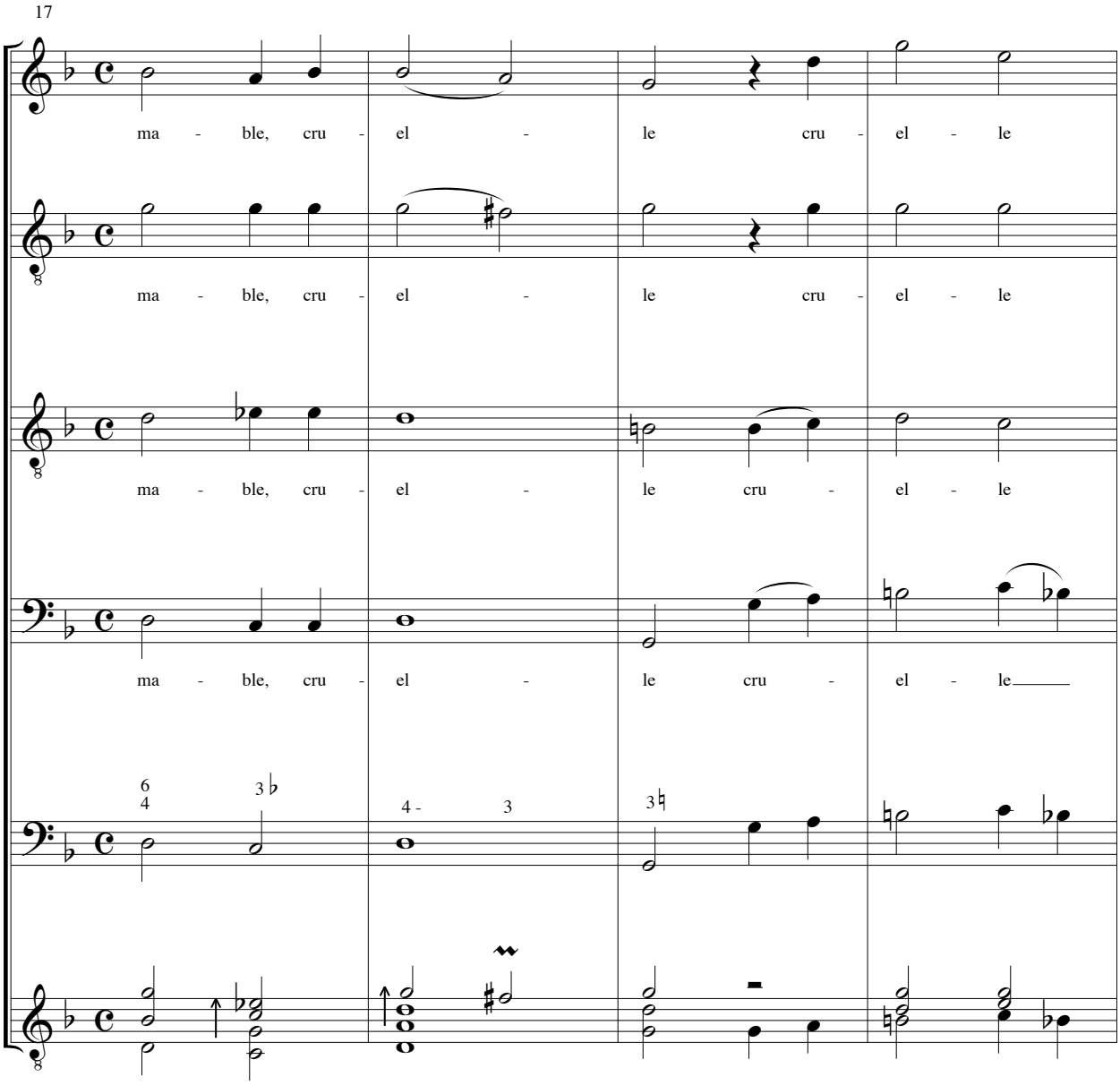

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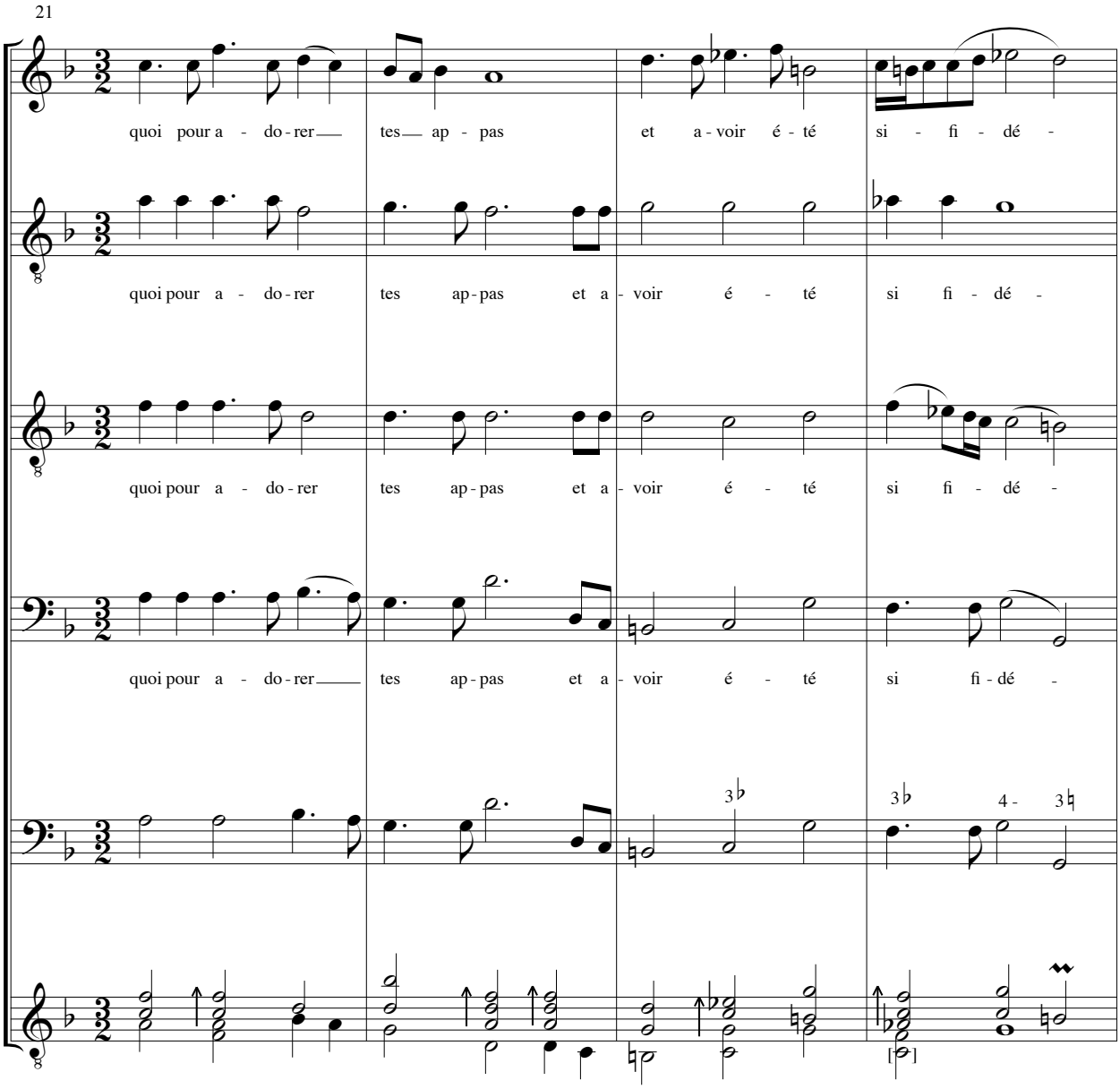

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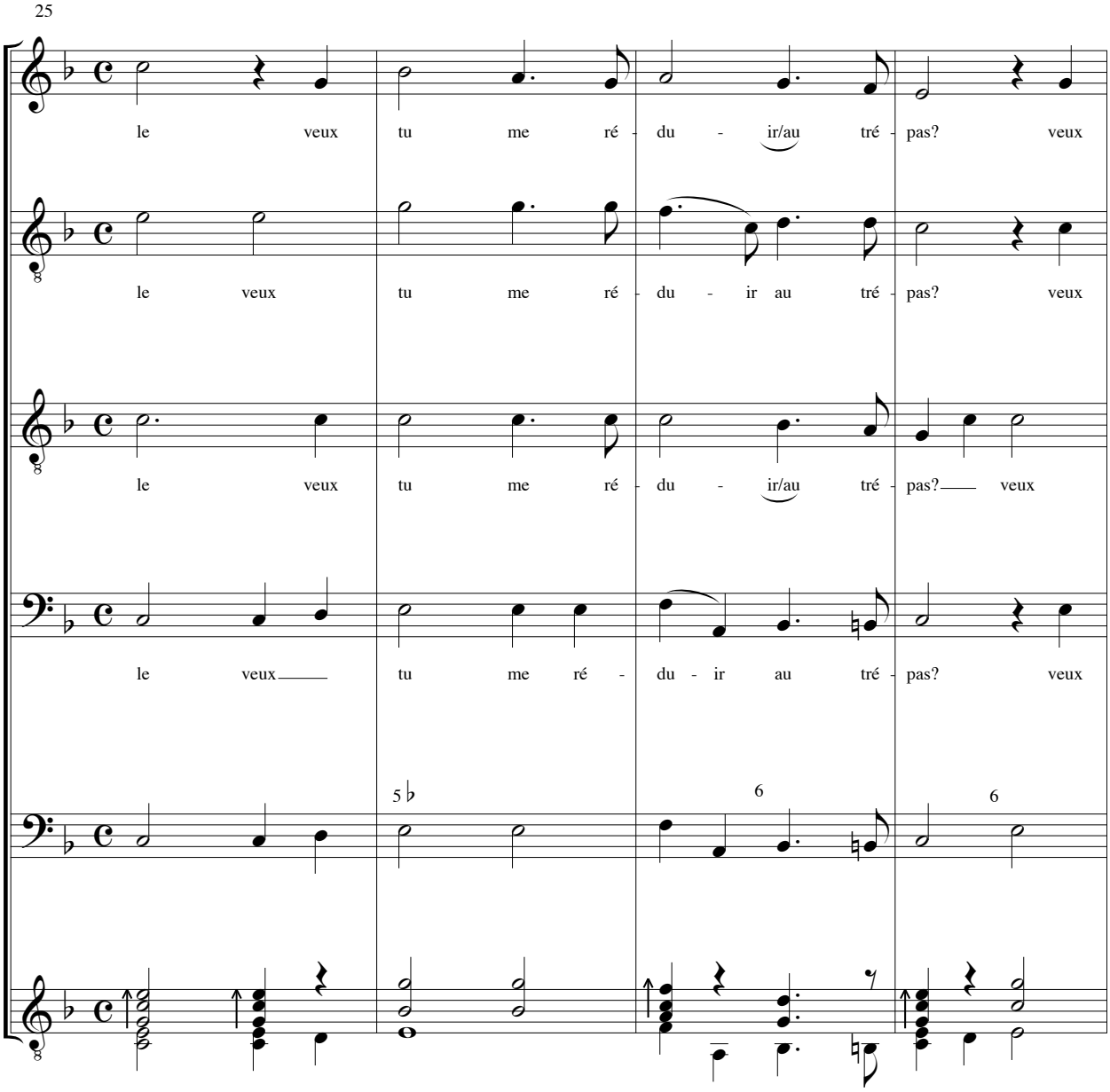

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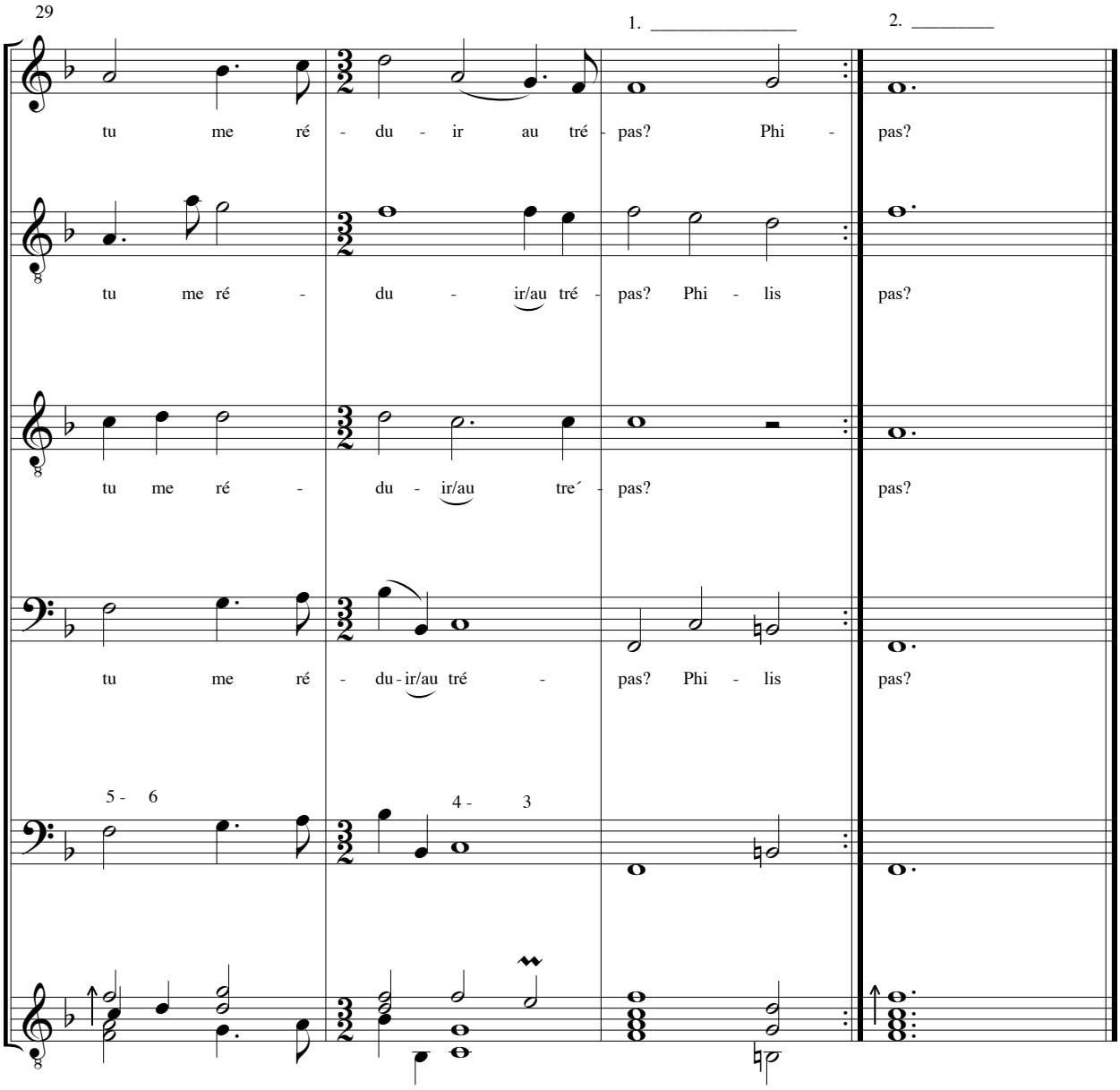

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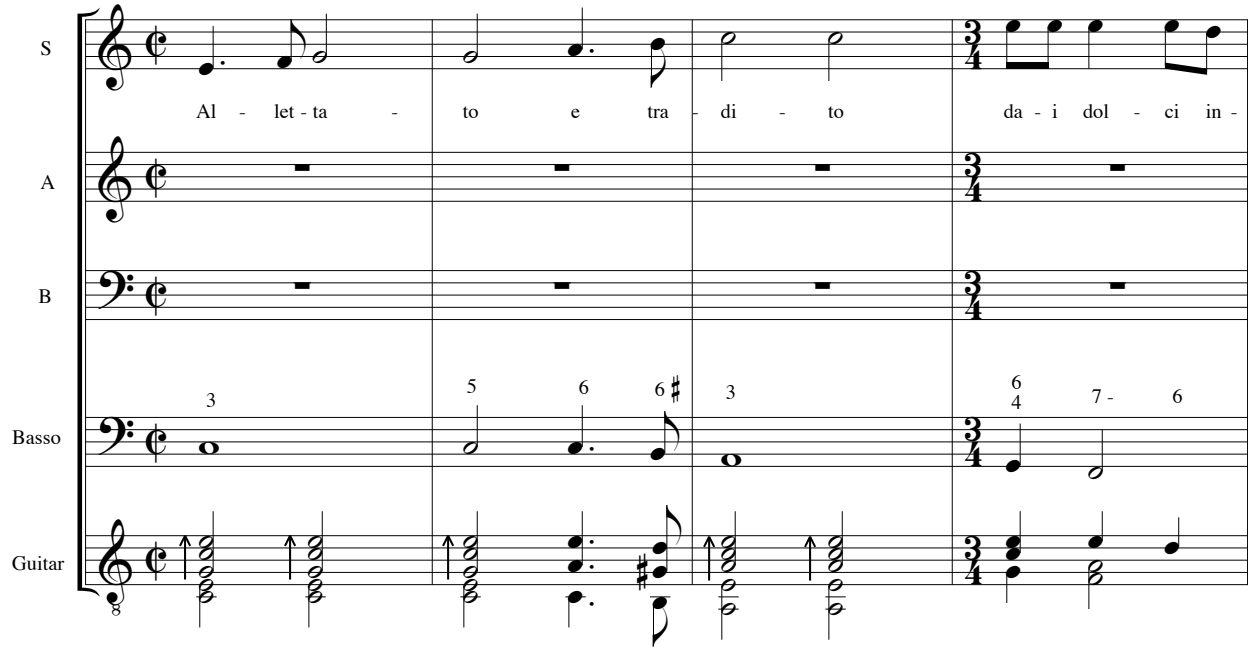
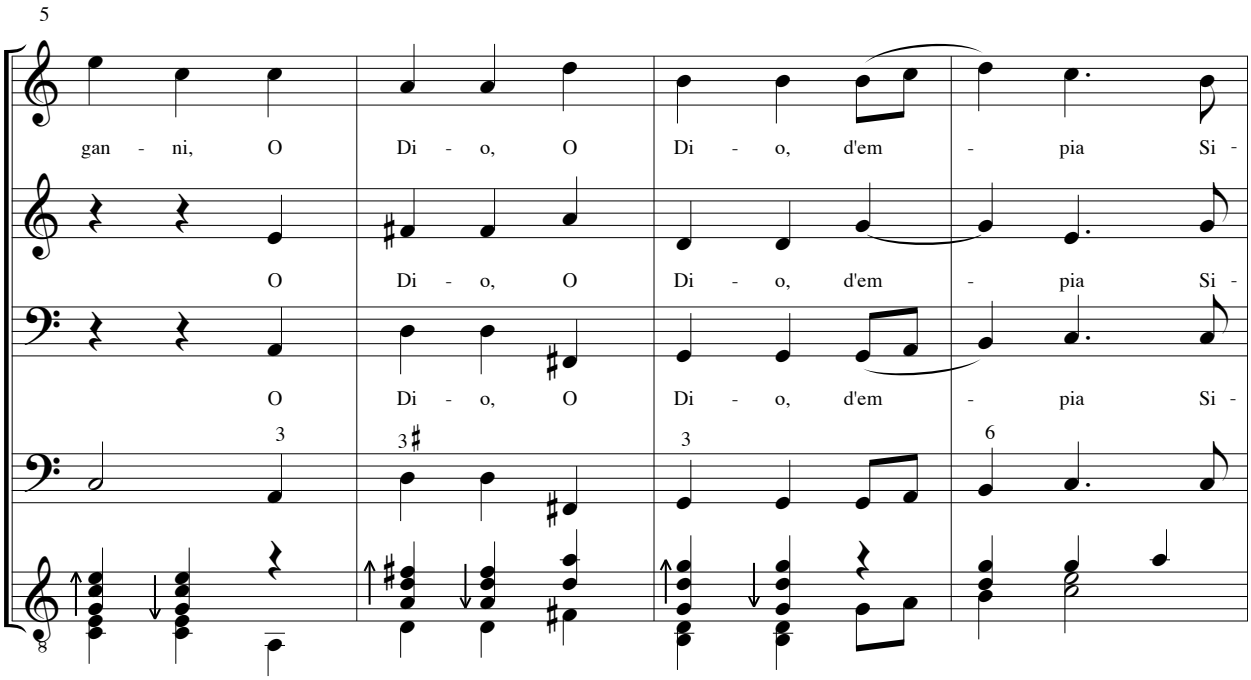
Allettato e tradito

[Guitar in French tuning]

Henri Grenerin





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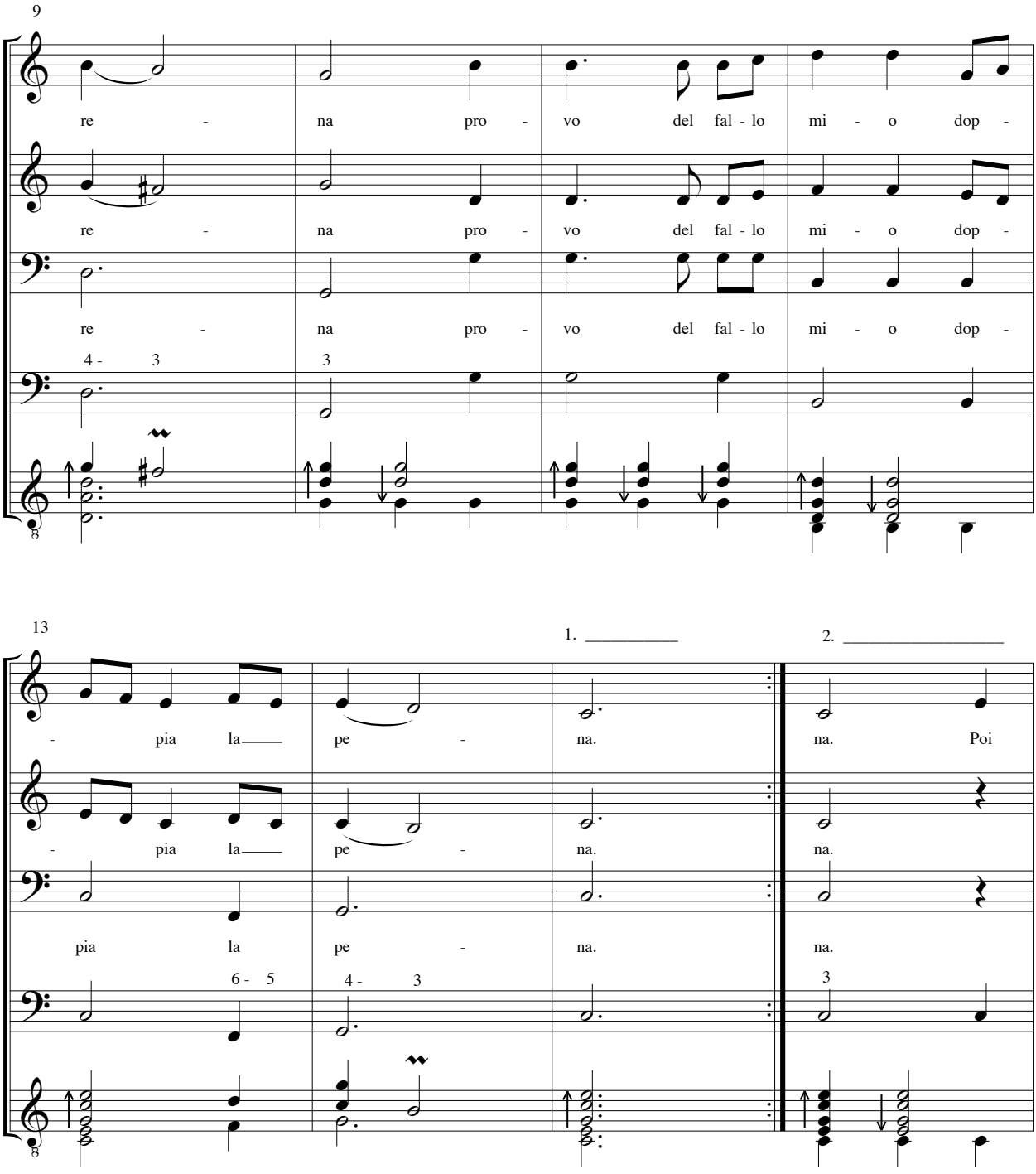

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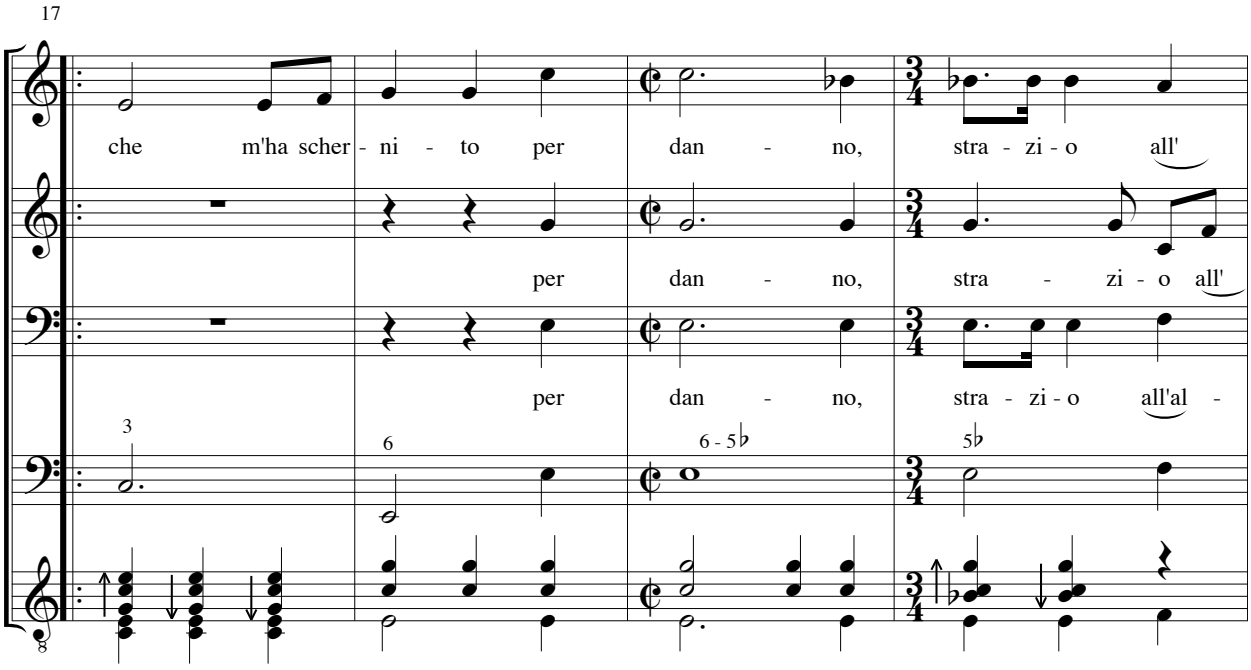

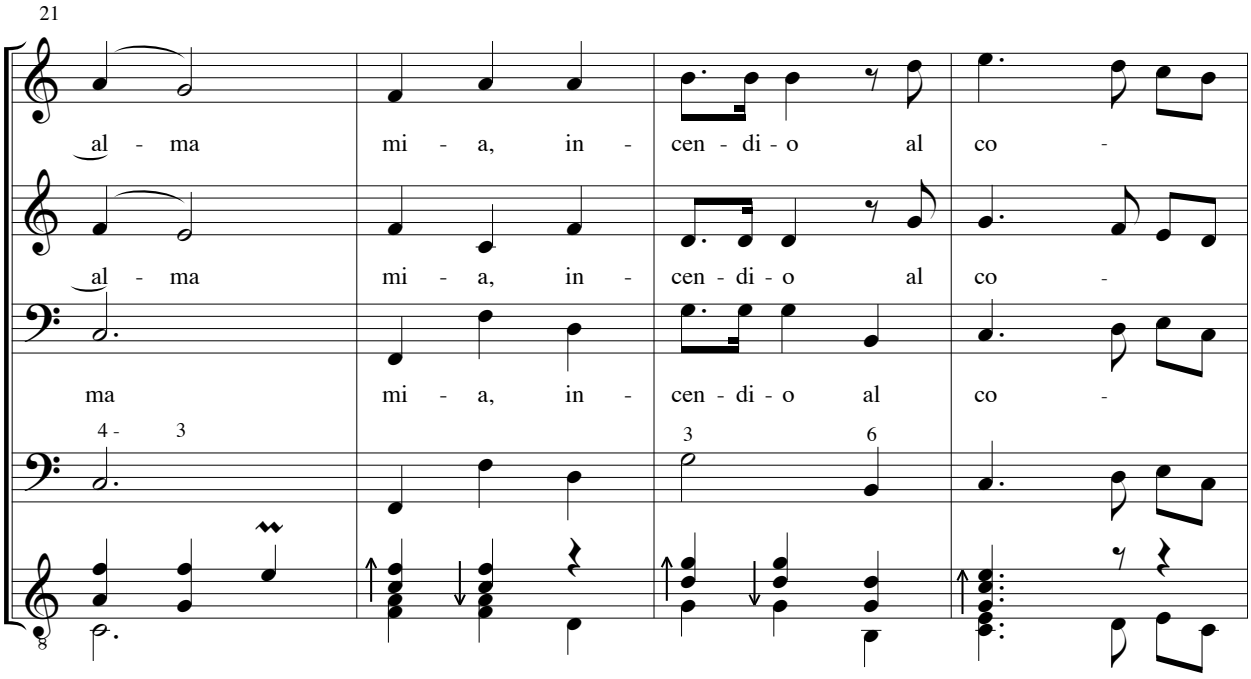

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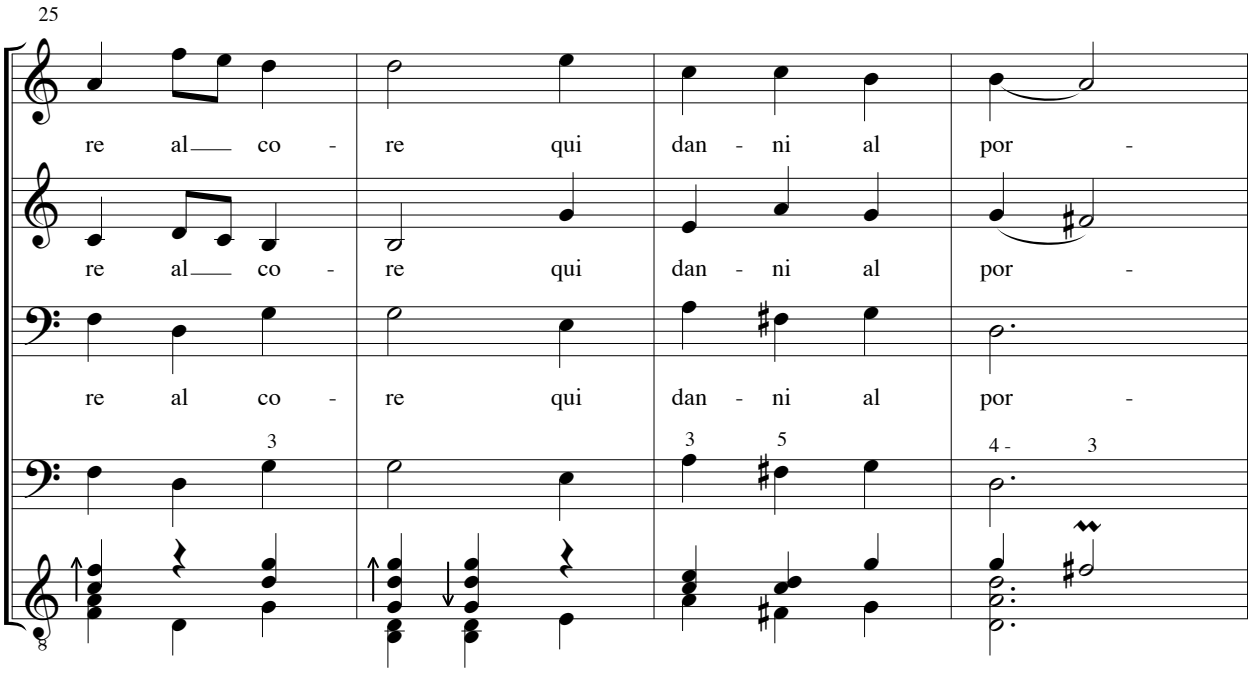

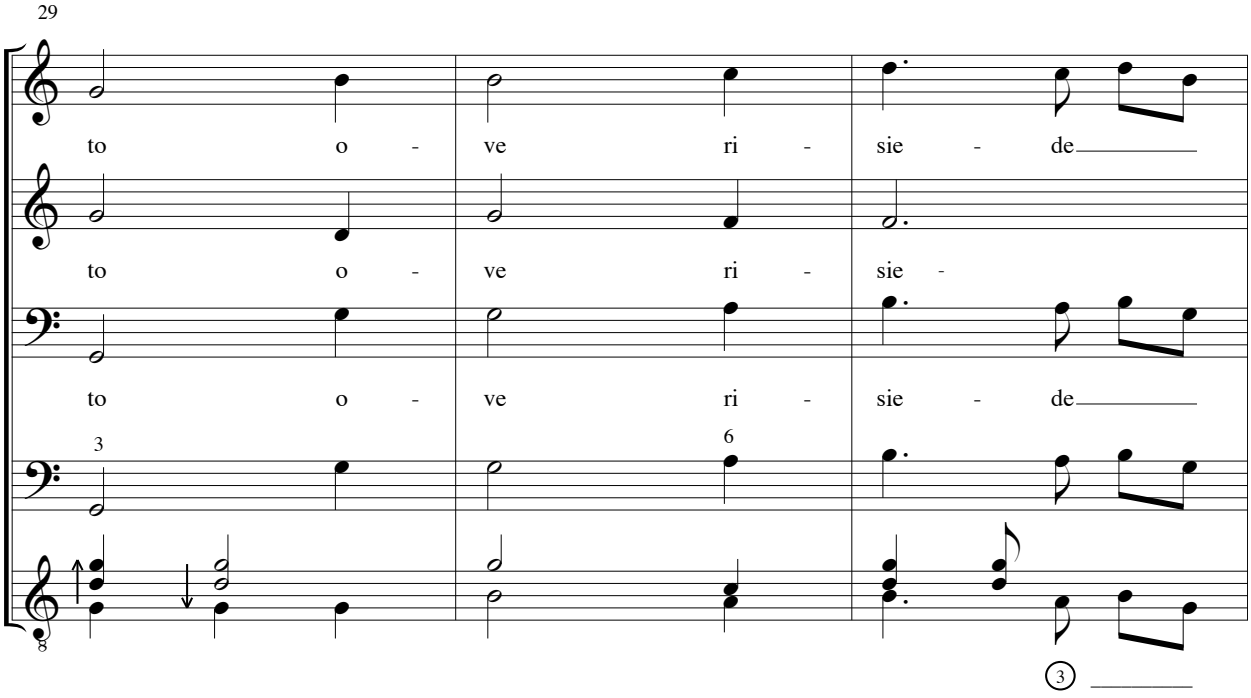

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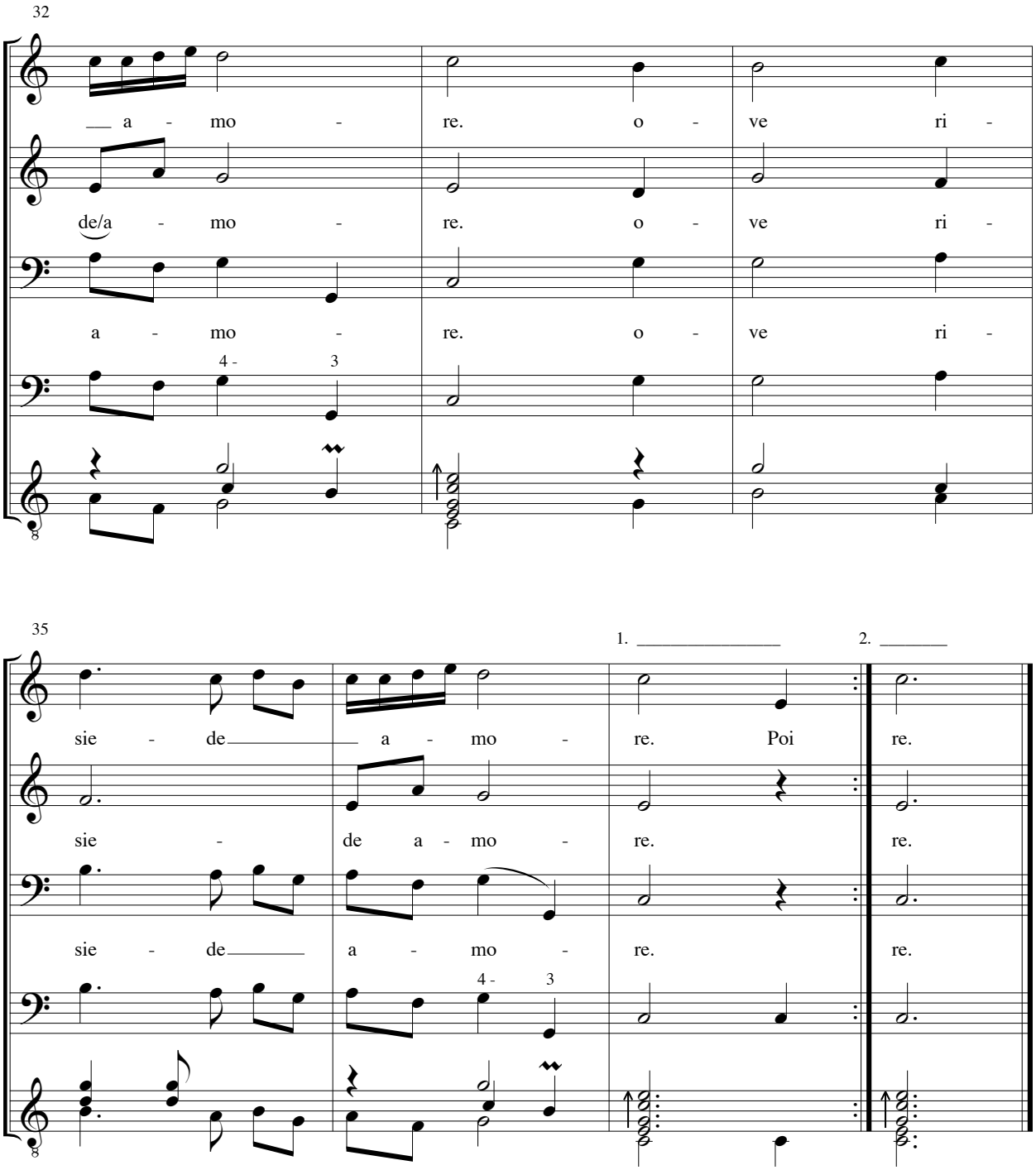

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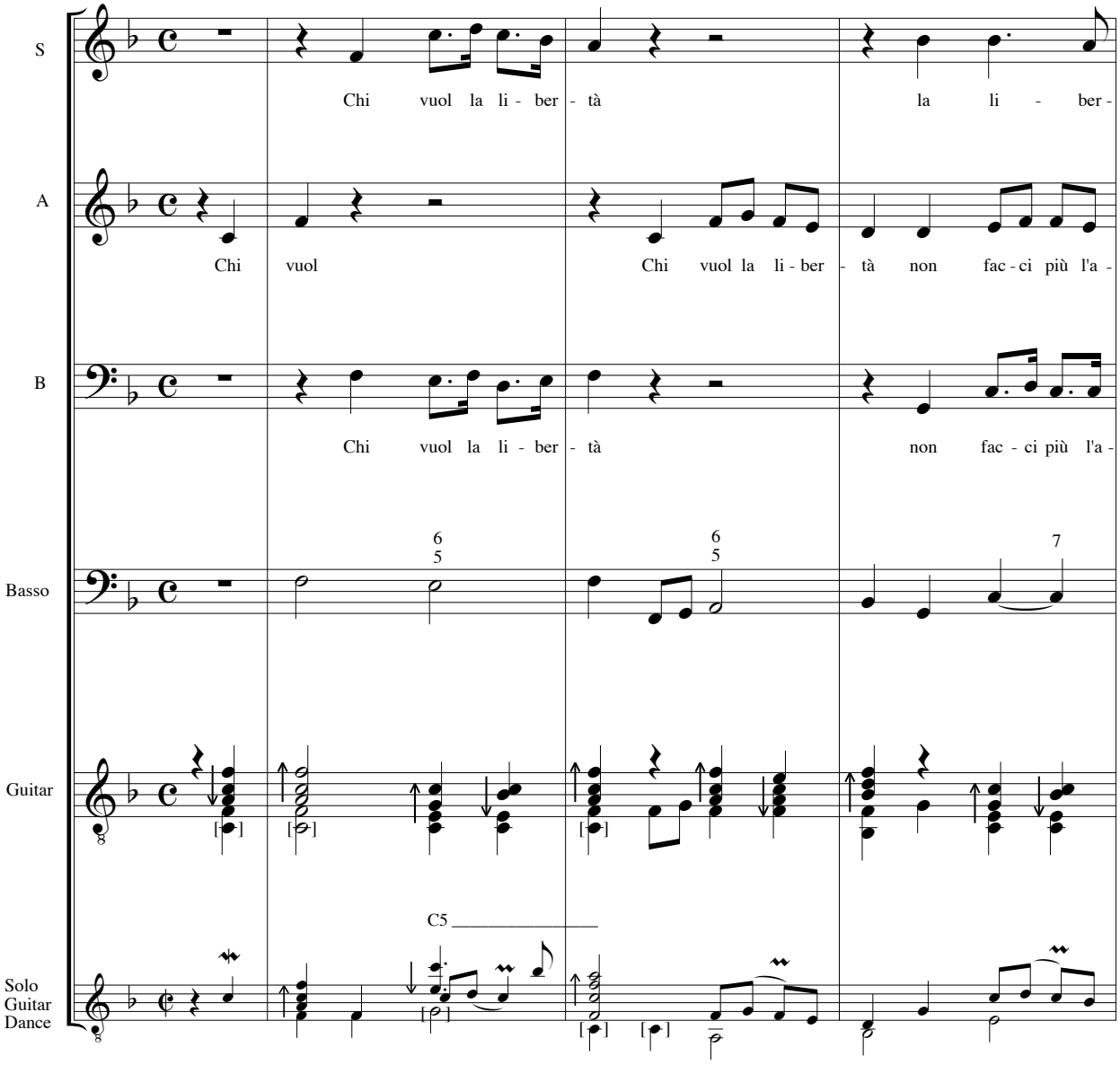
Allemande: Chi vuol la libertà

[Guitar in French tuning]

Francesco Corbetta
Words by Mr. Staforte



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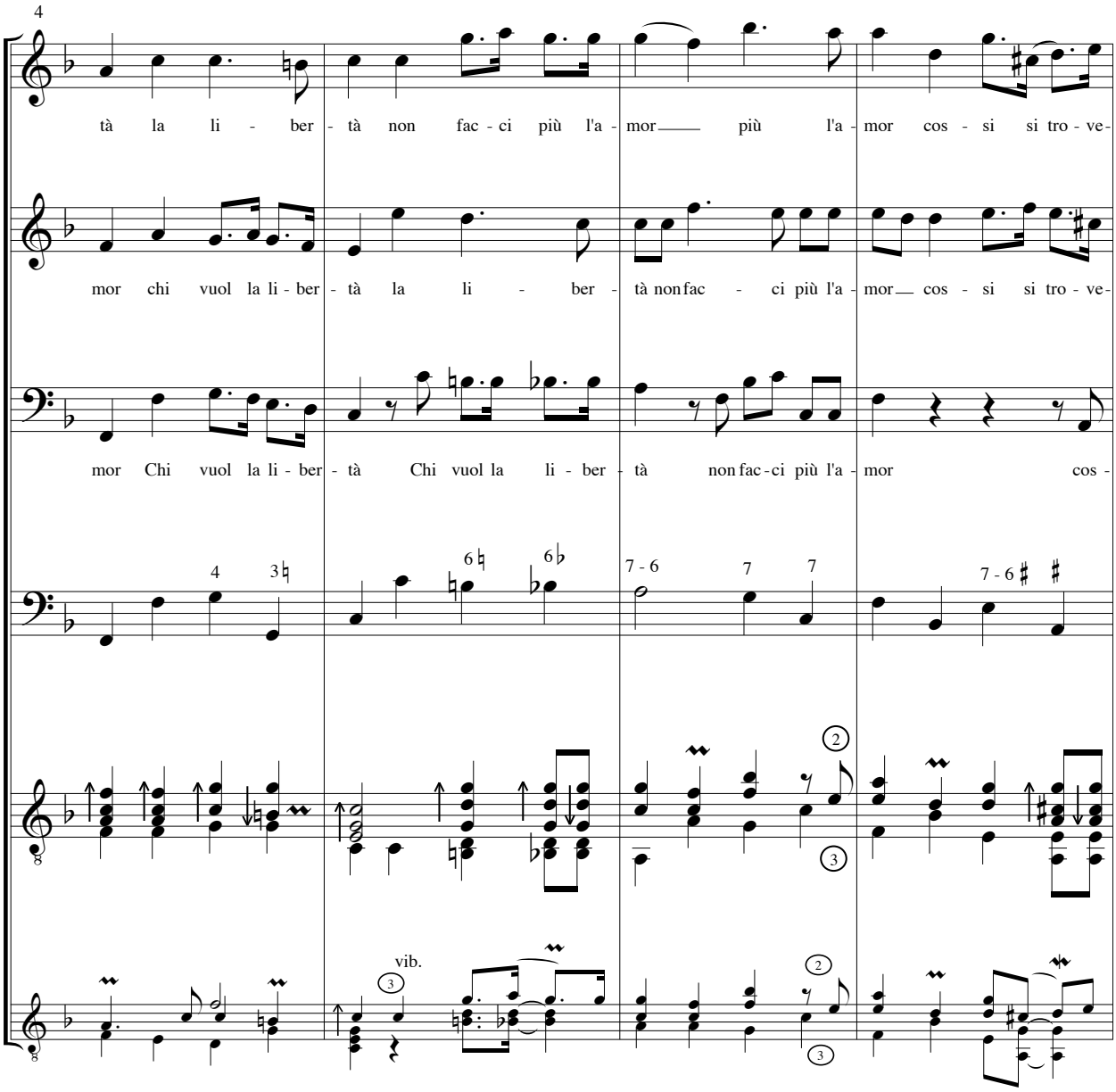

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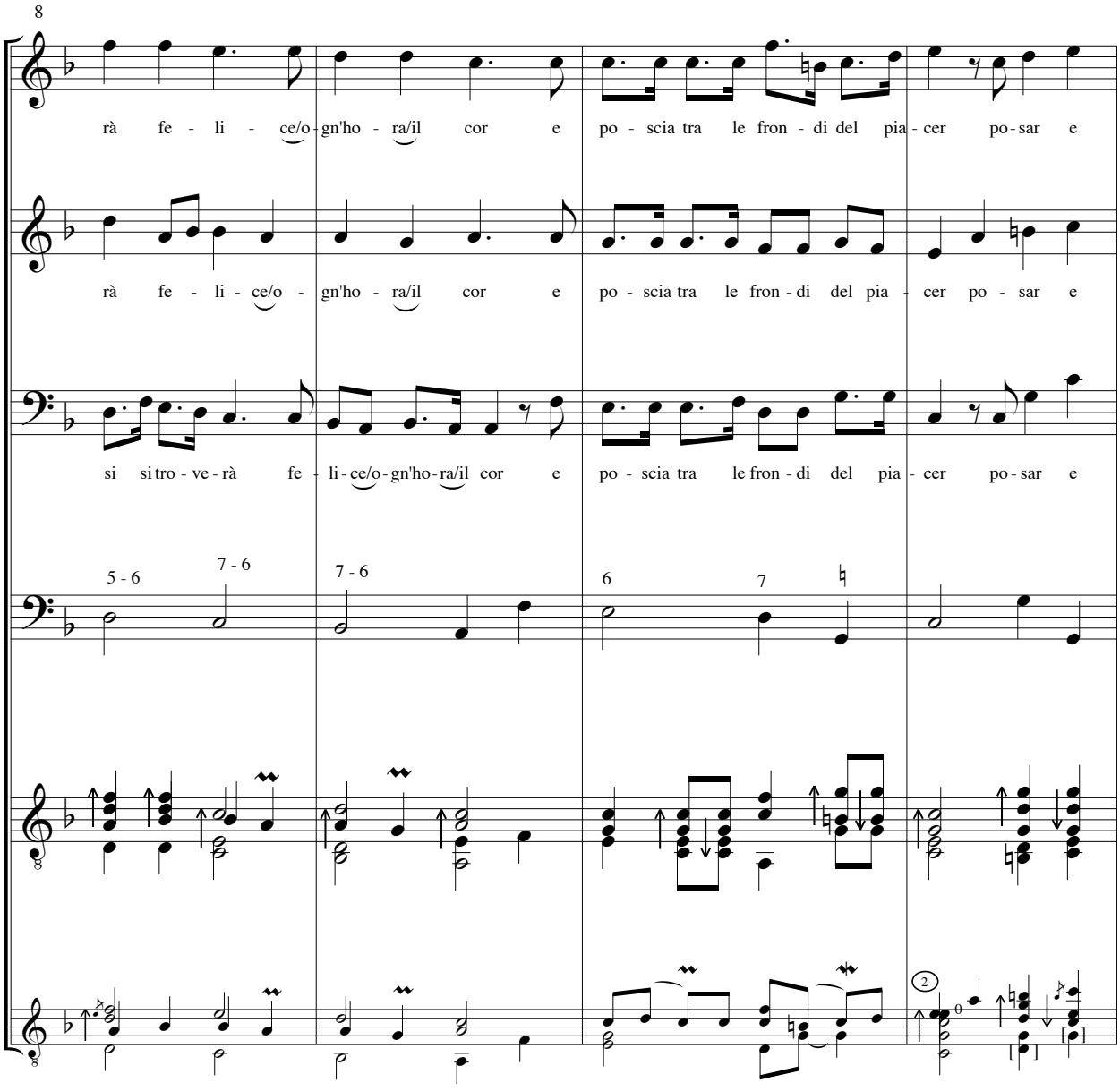

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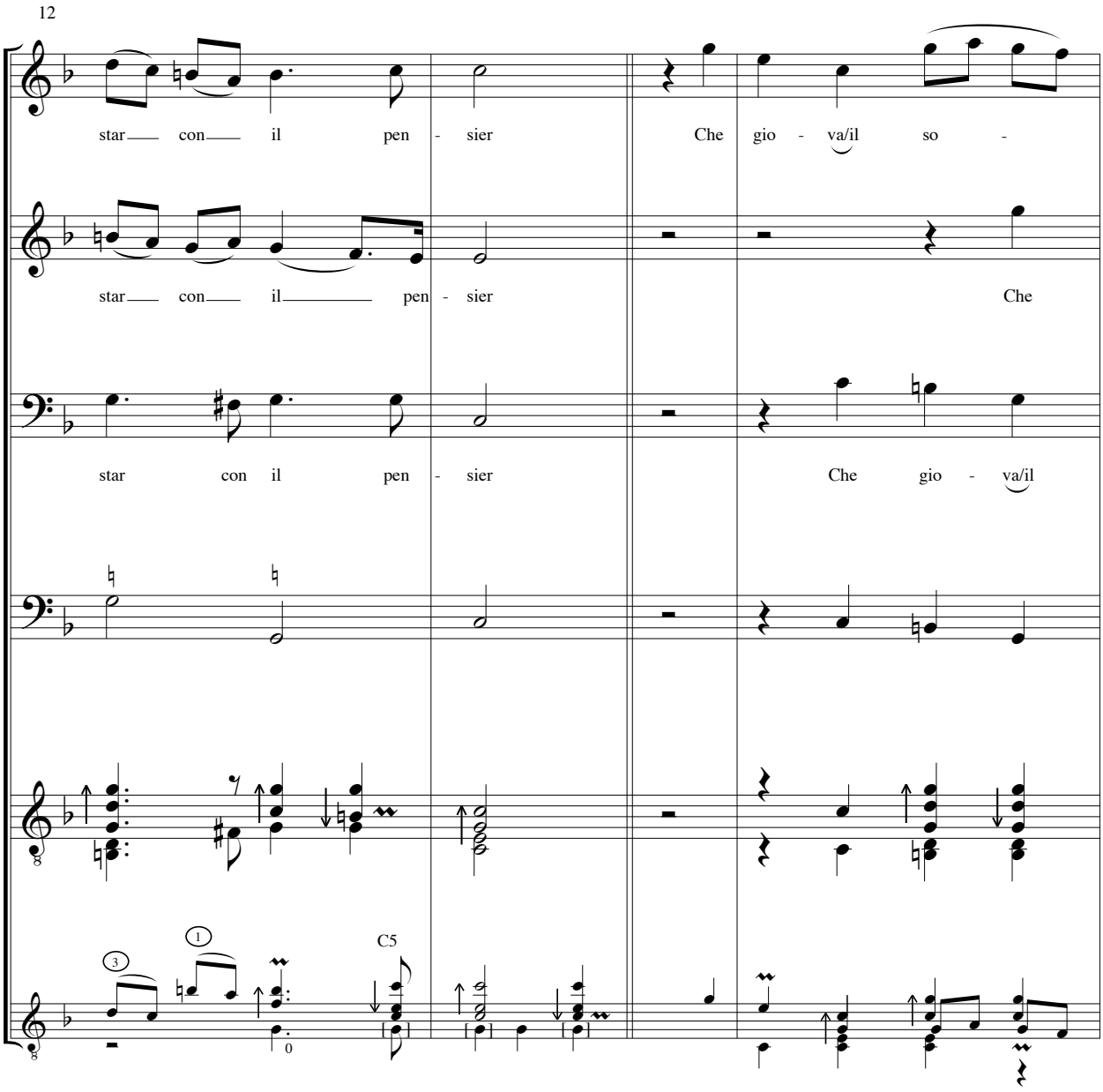

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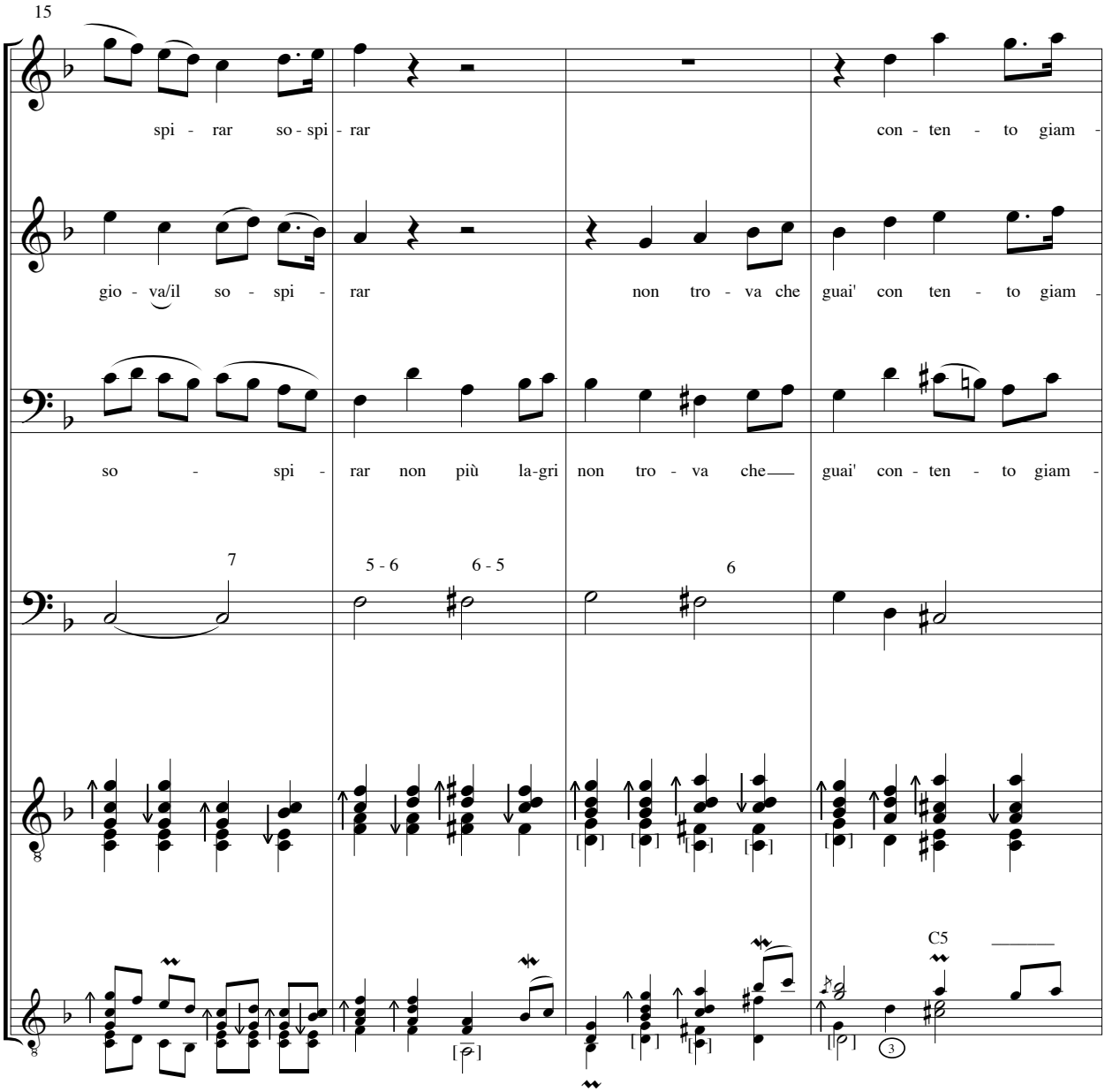

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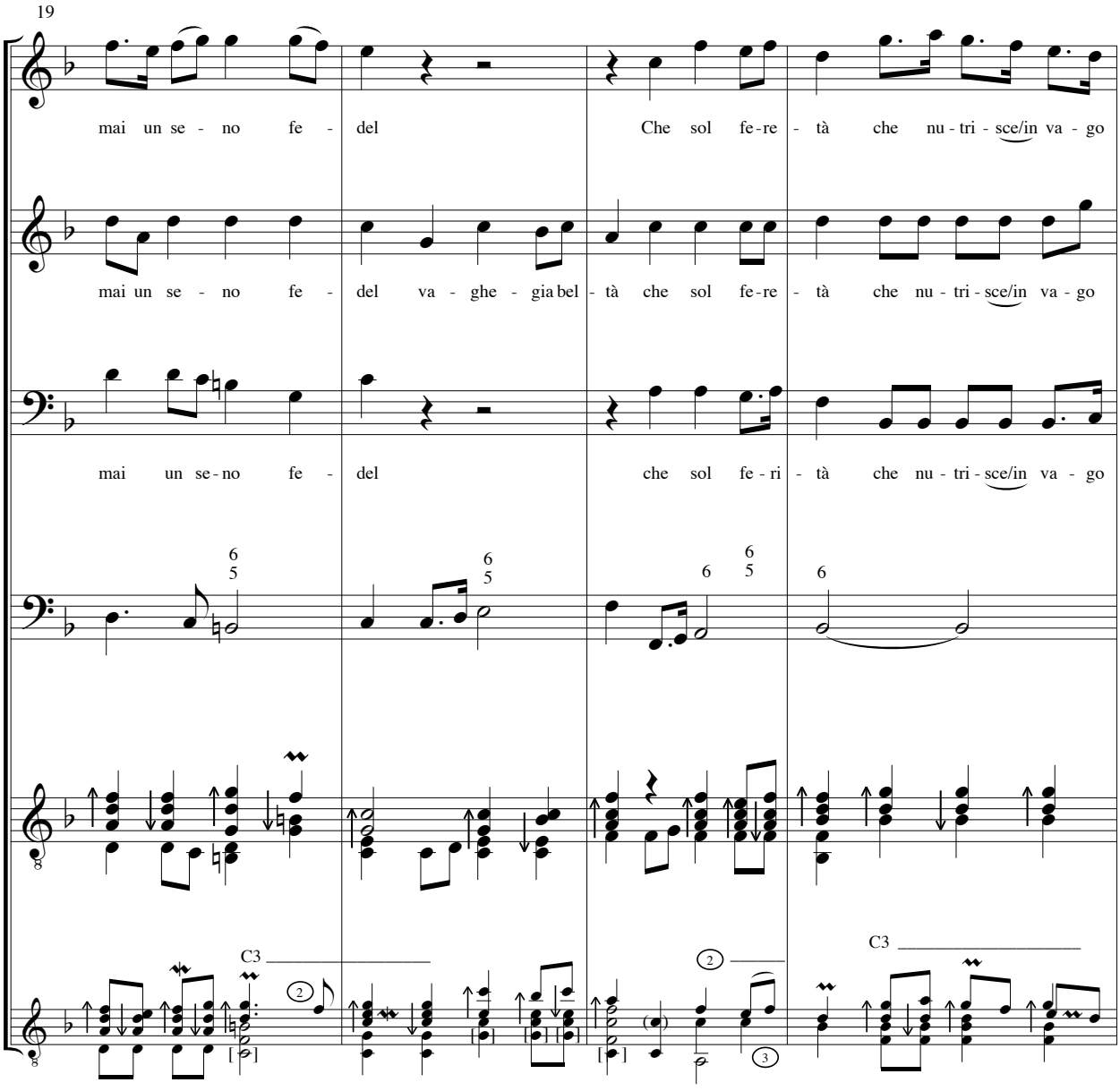

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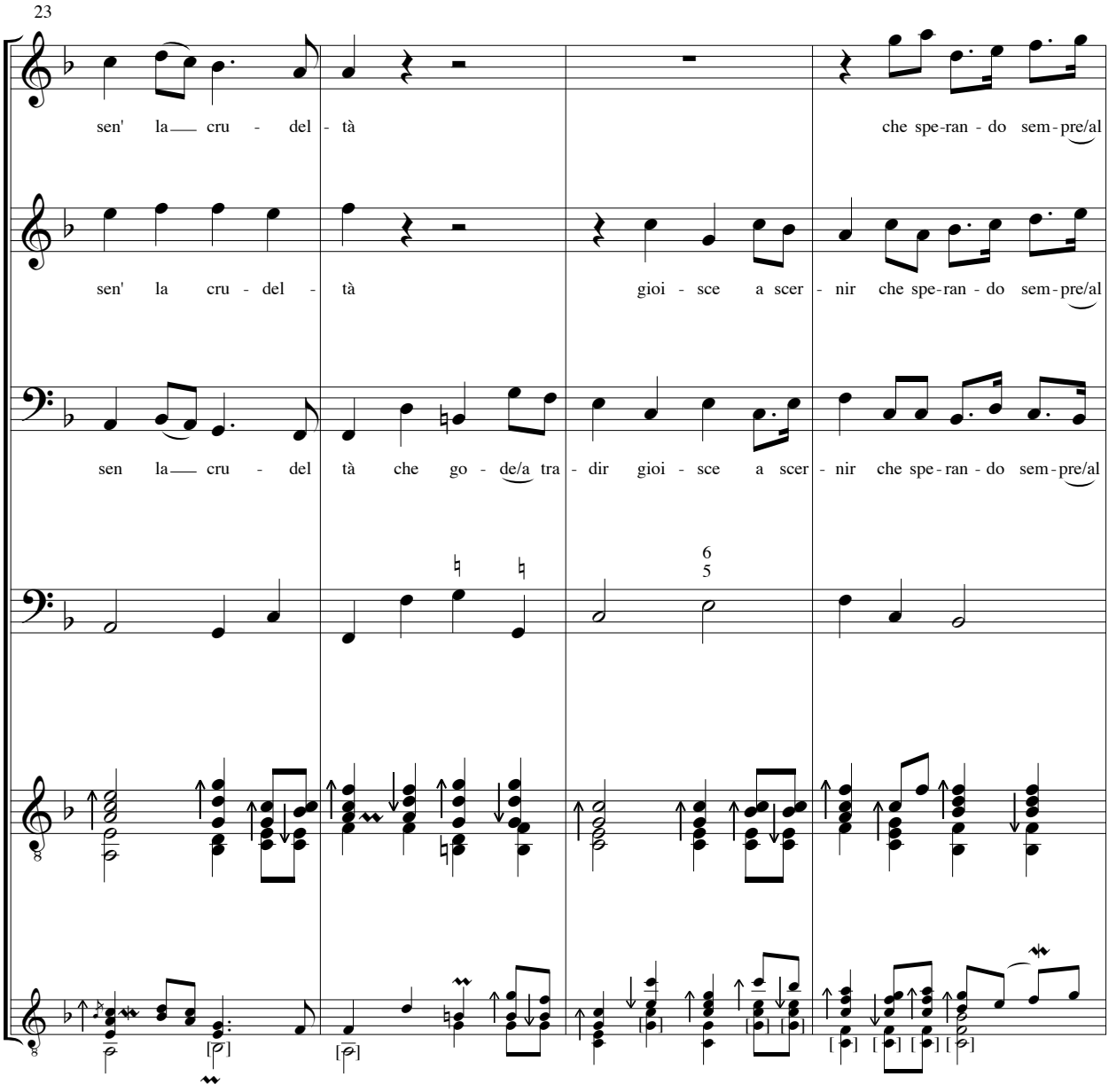

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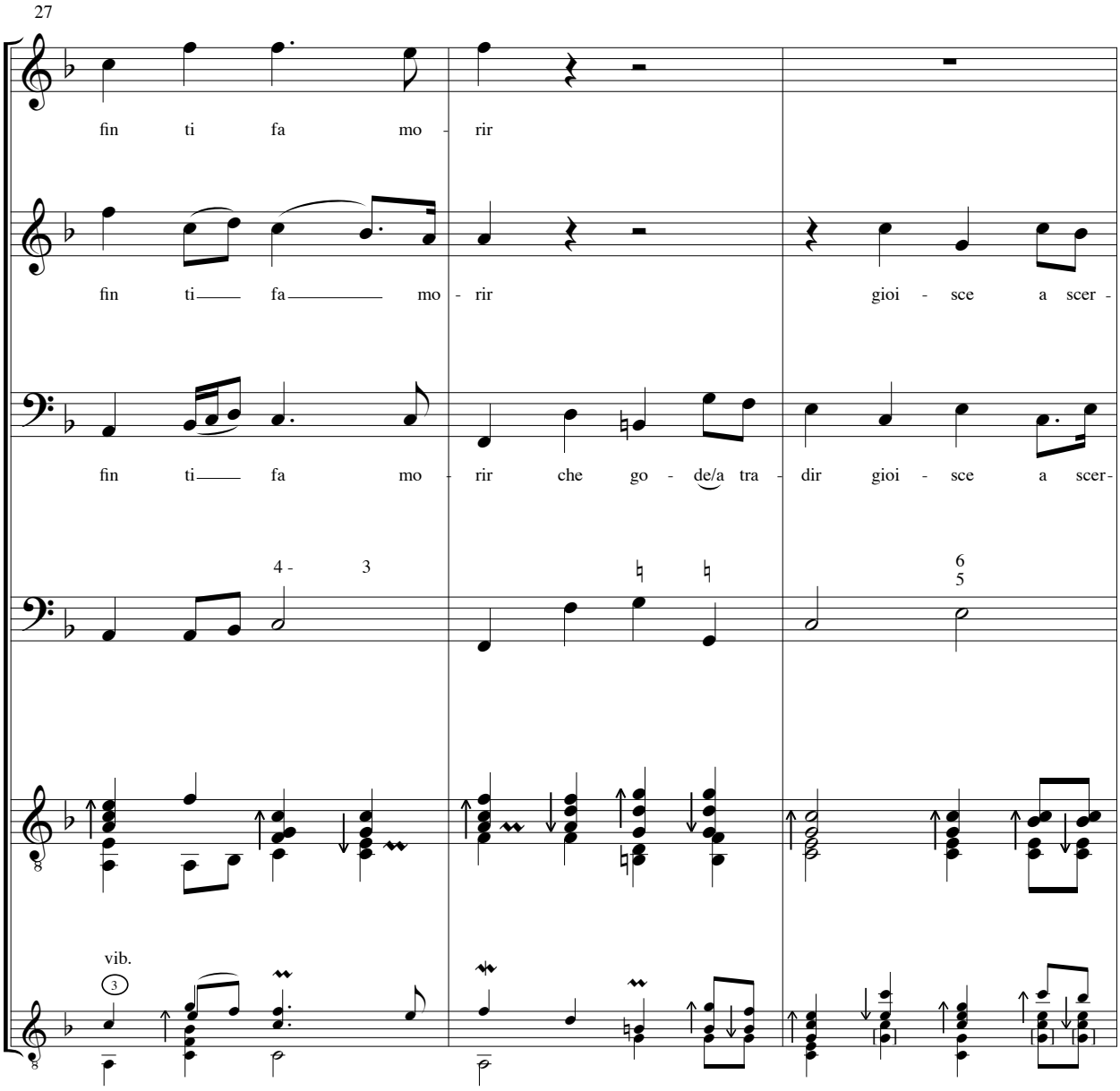

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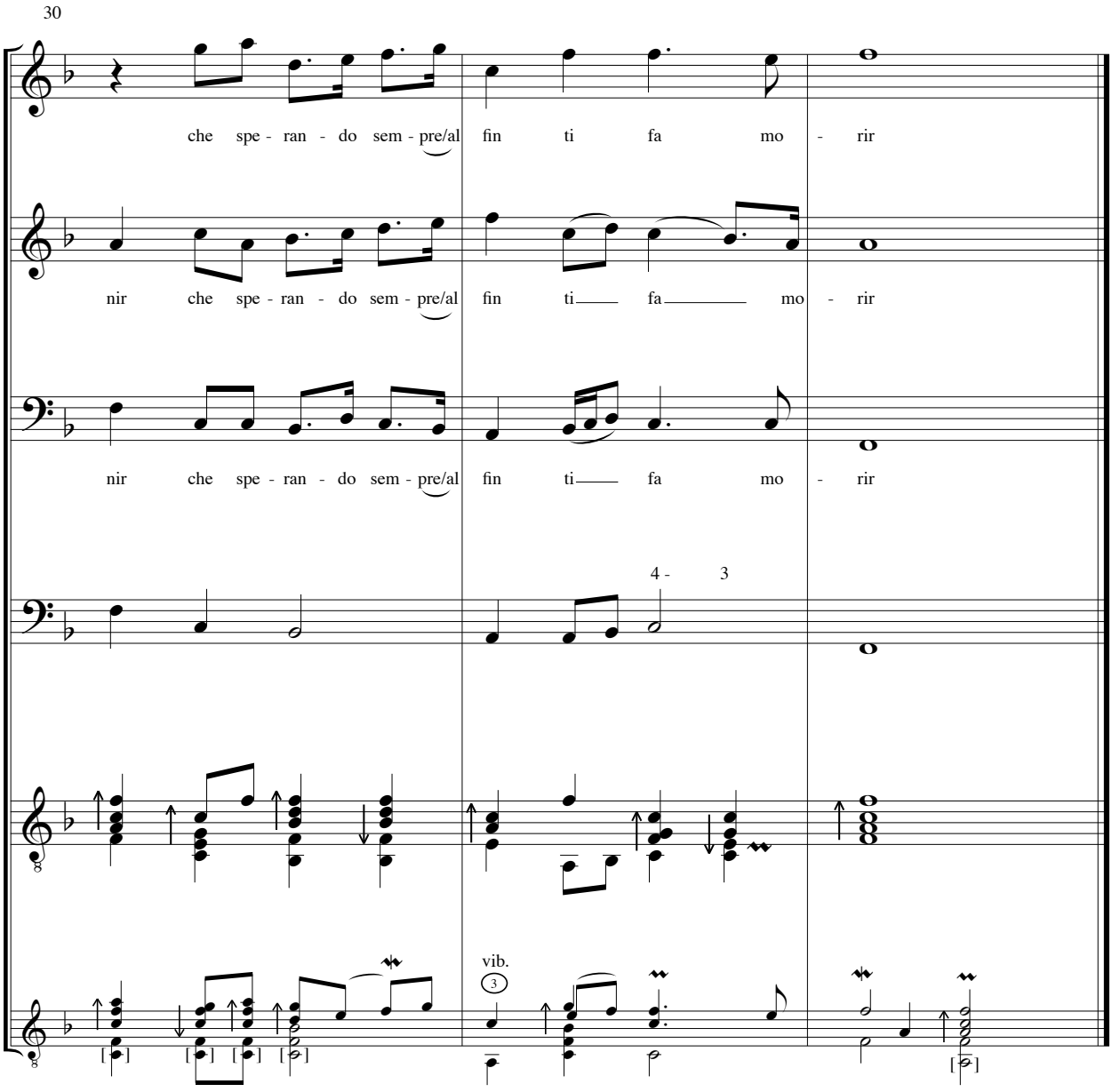

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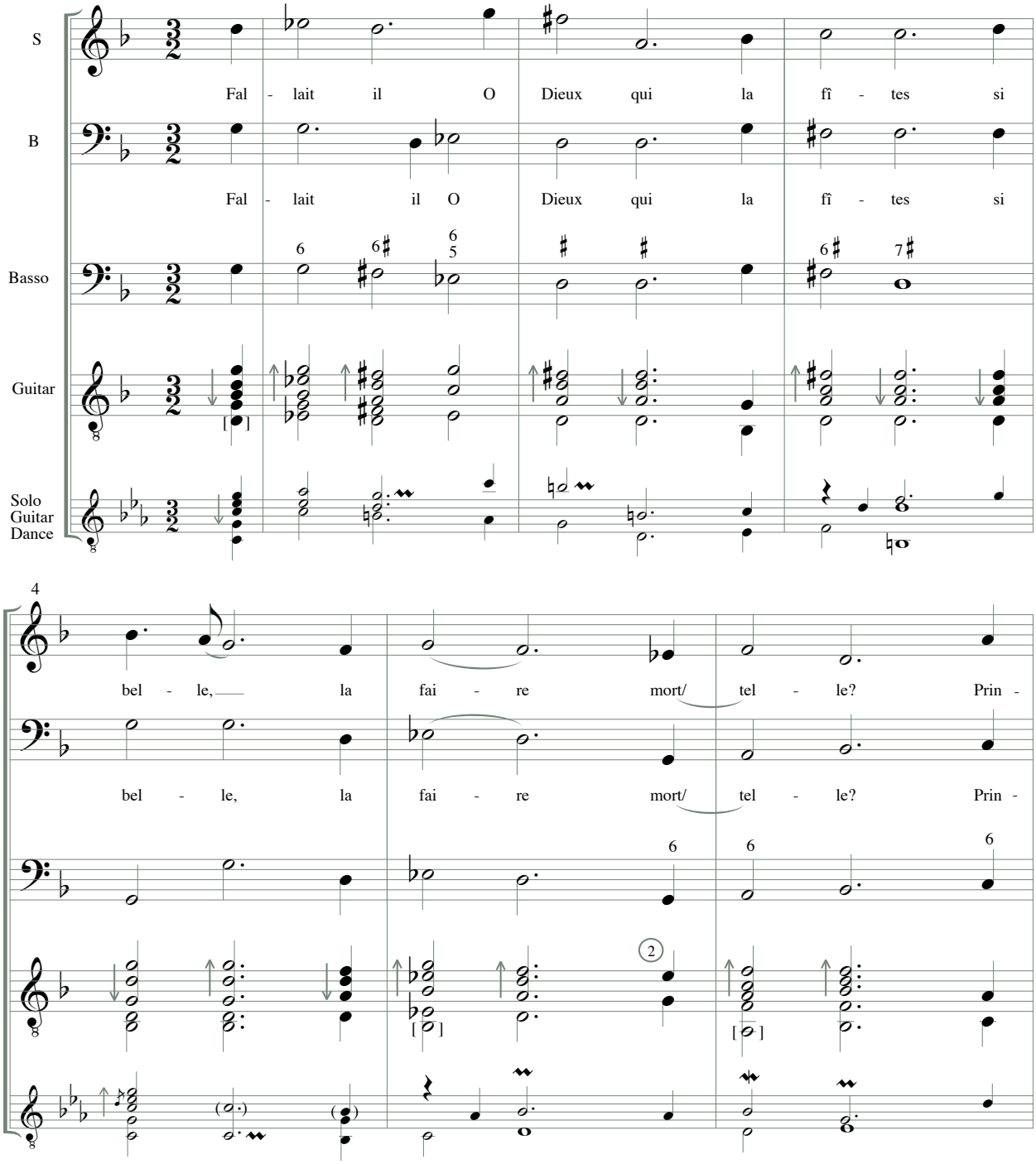
Sarabande: Fallait il O Dieux

[Guitar in French tuning]

Francesco Corbetta
Words by M.lle des Jardins



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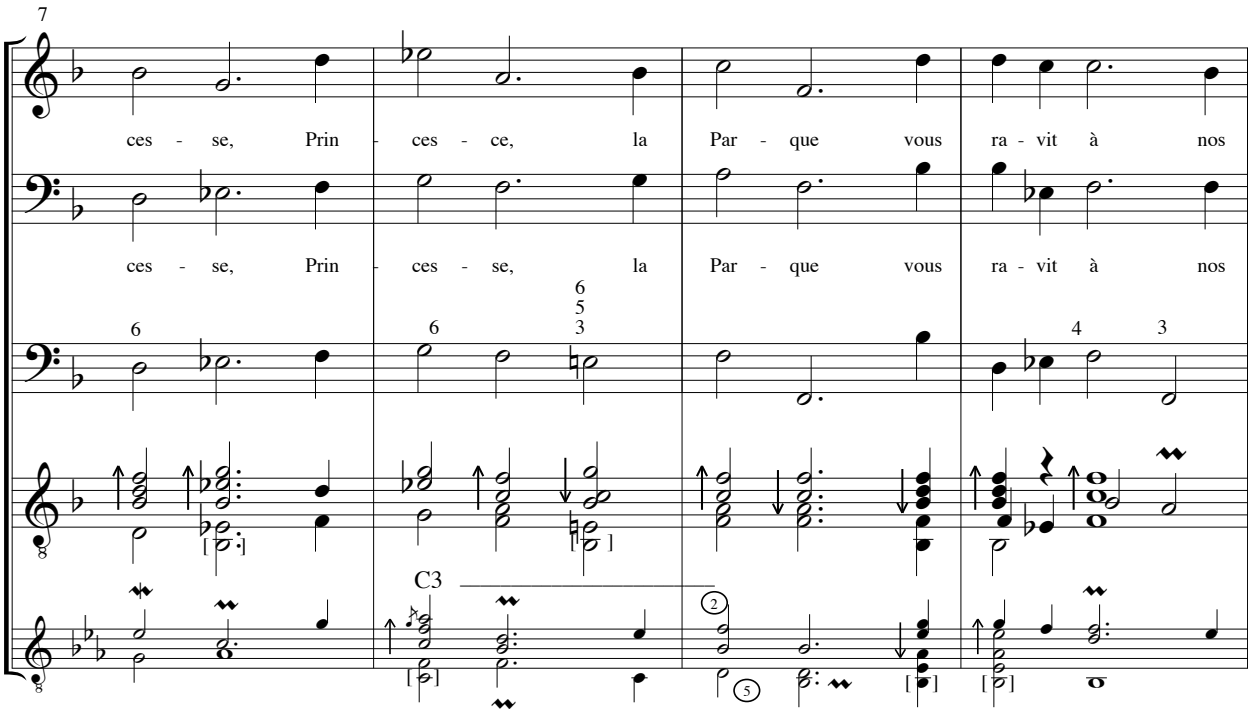

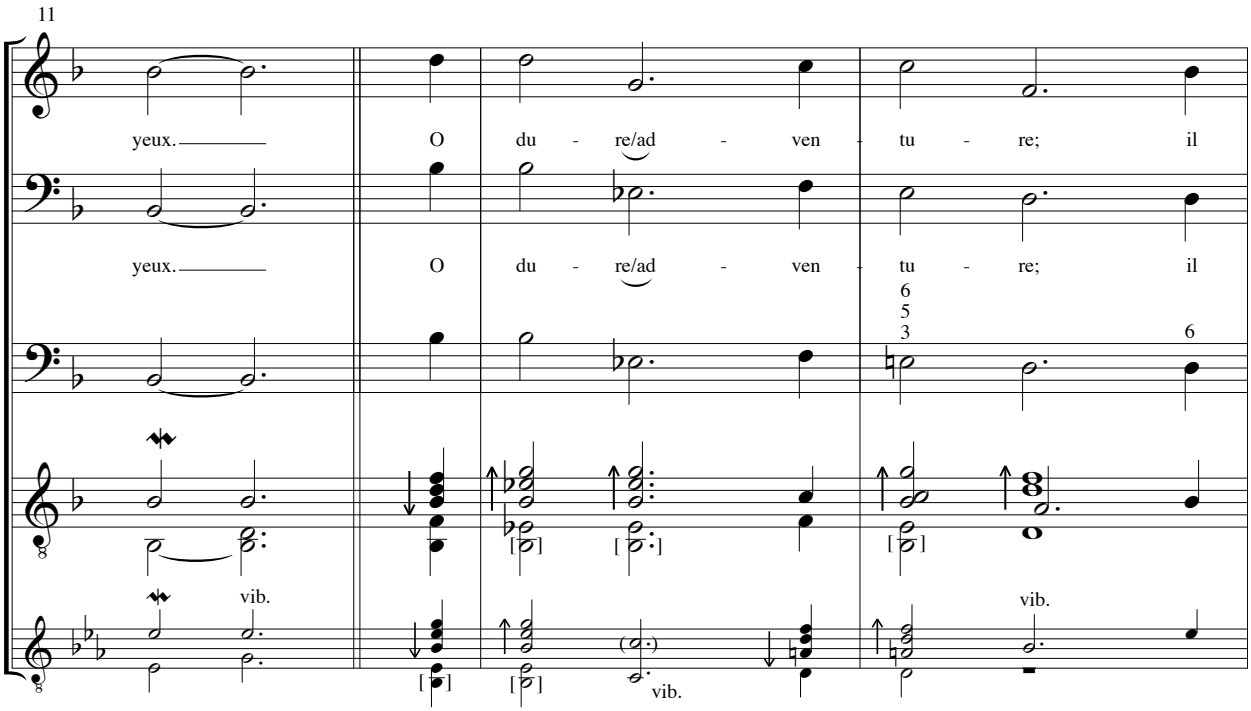

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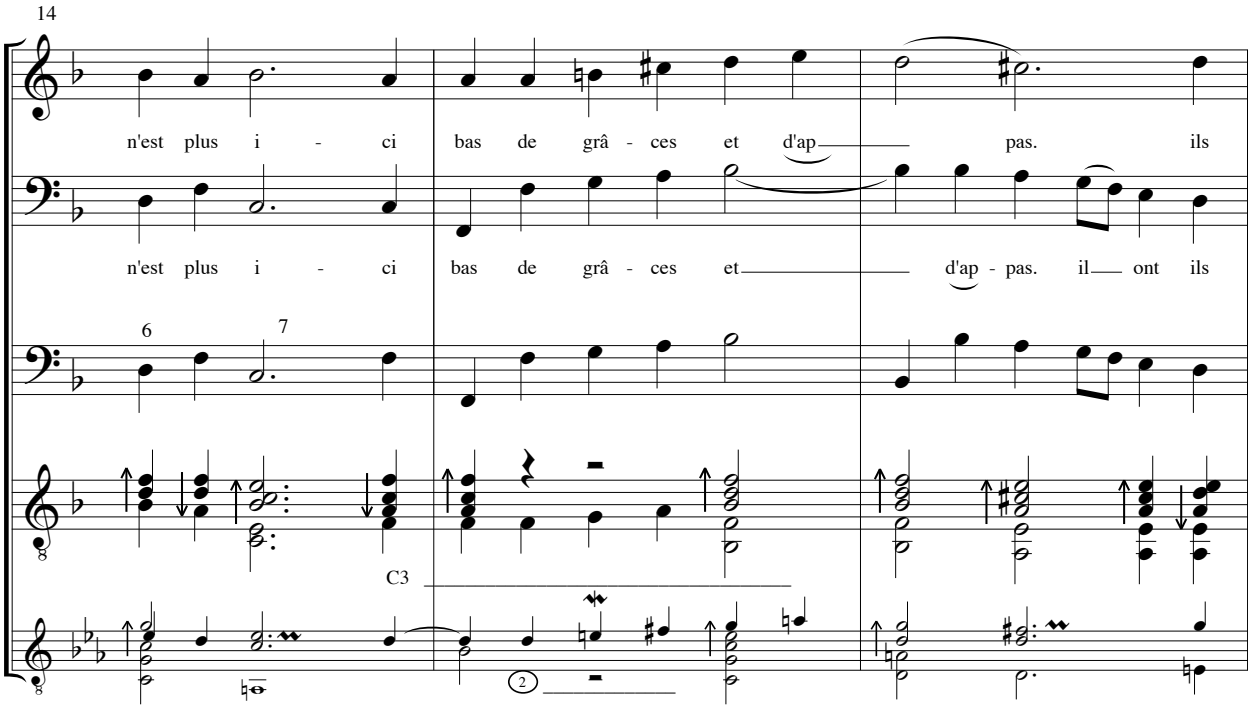

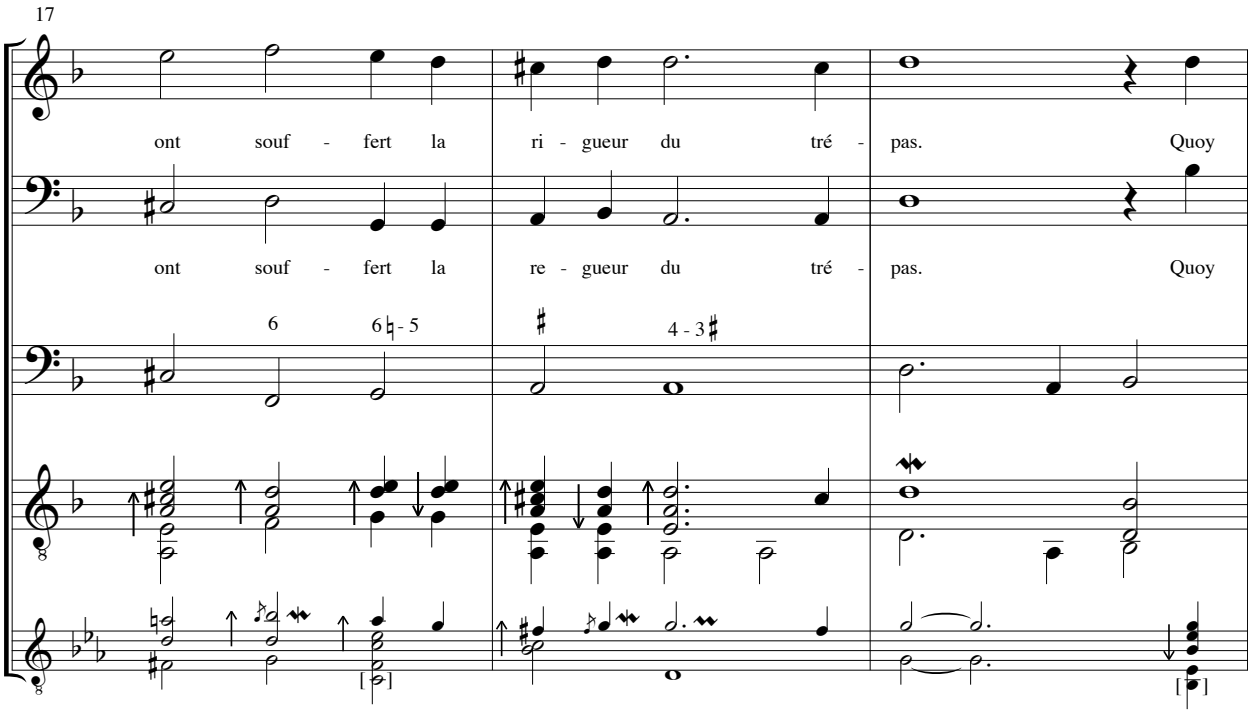

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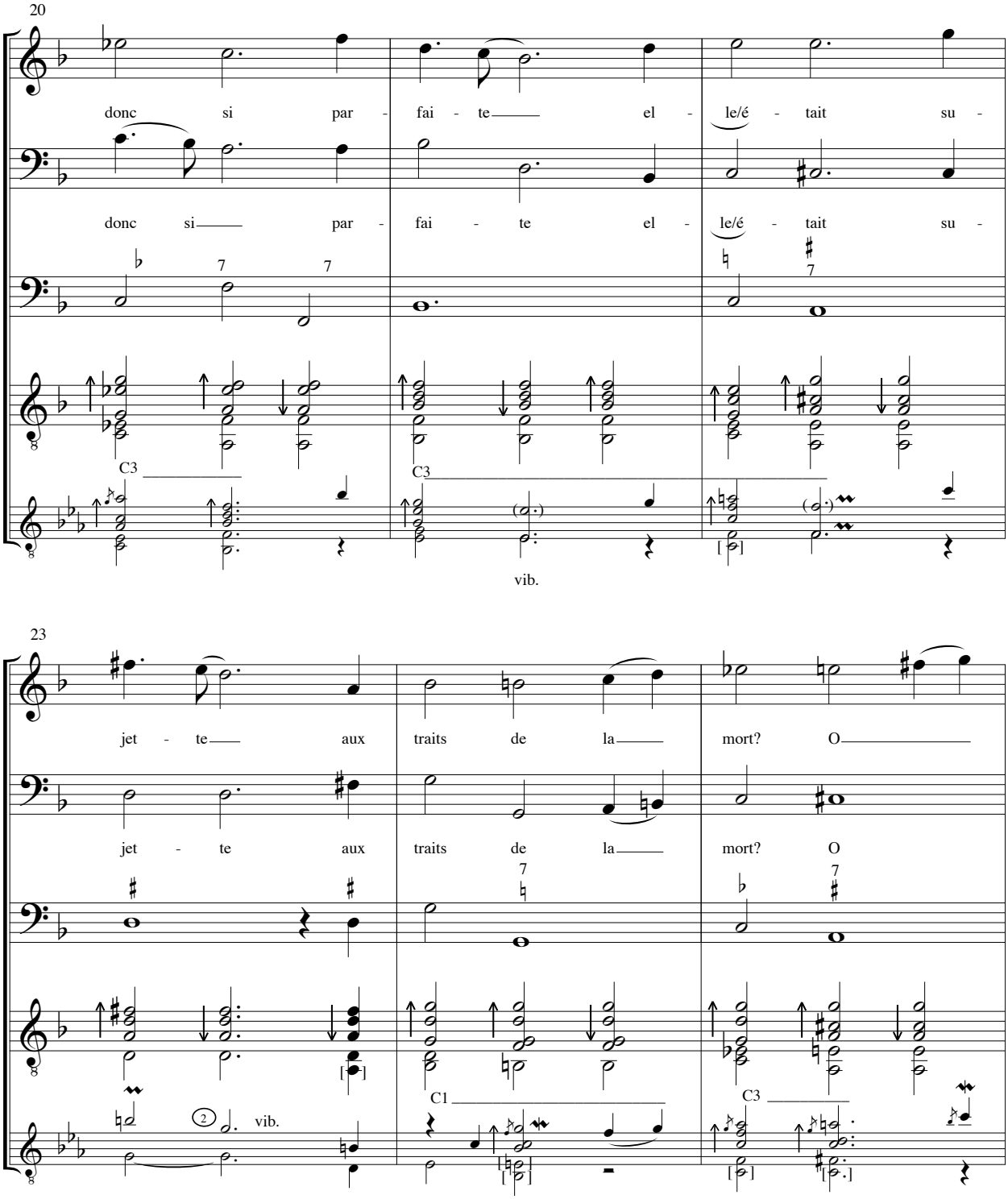

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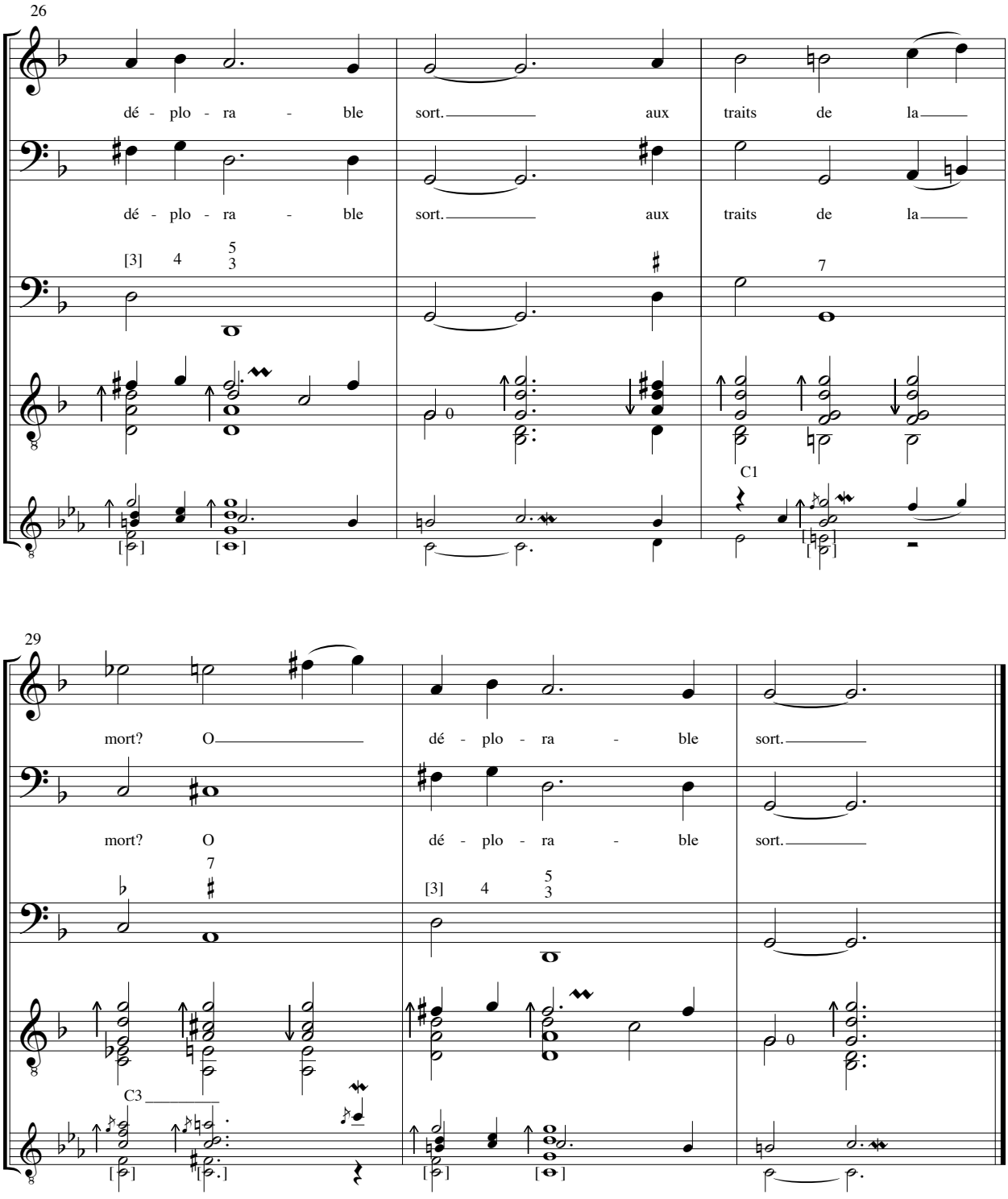

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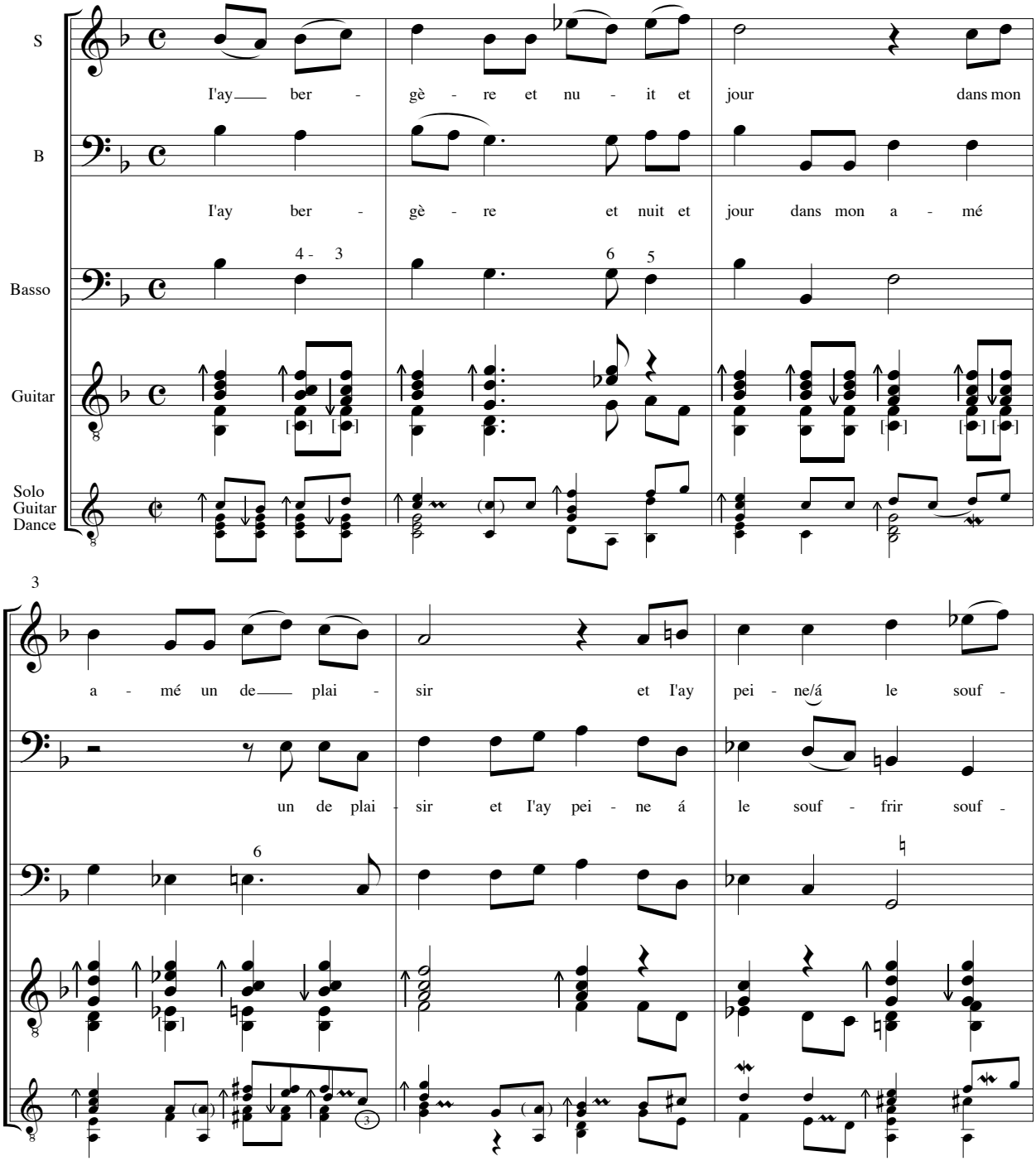
Gavotte: I'ay bergère et nuit

[Guitar in French tuning]

Francesco Corbetta

Words by Seigneur G. H.



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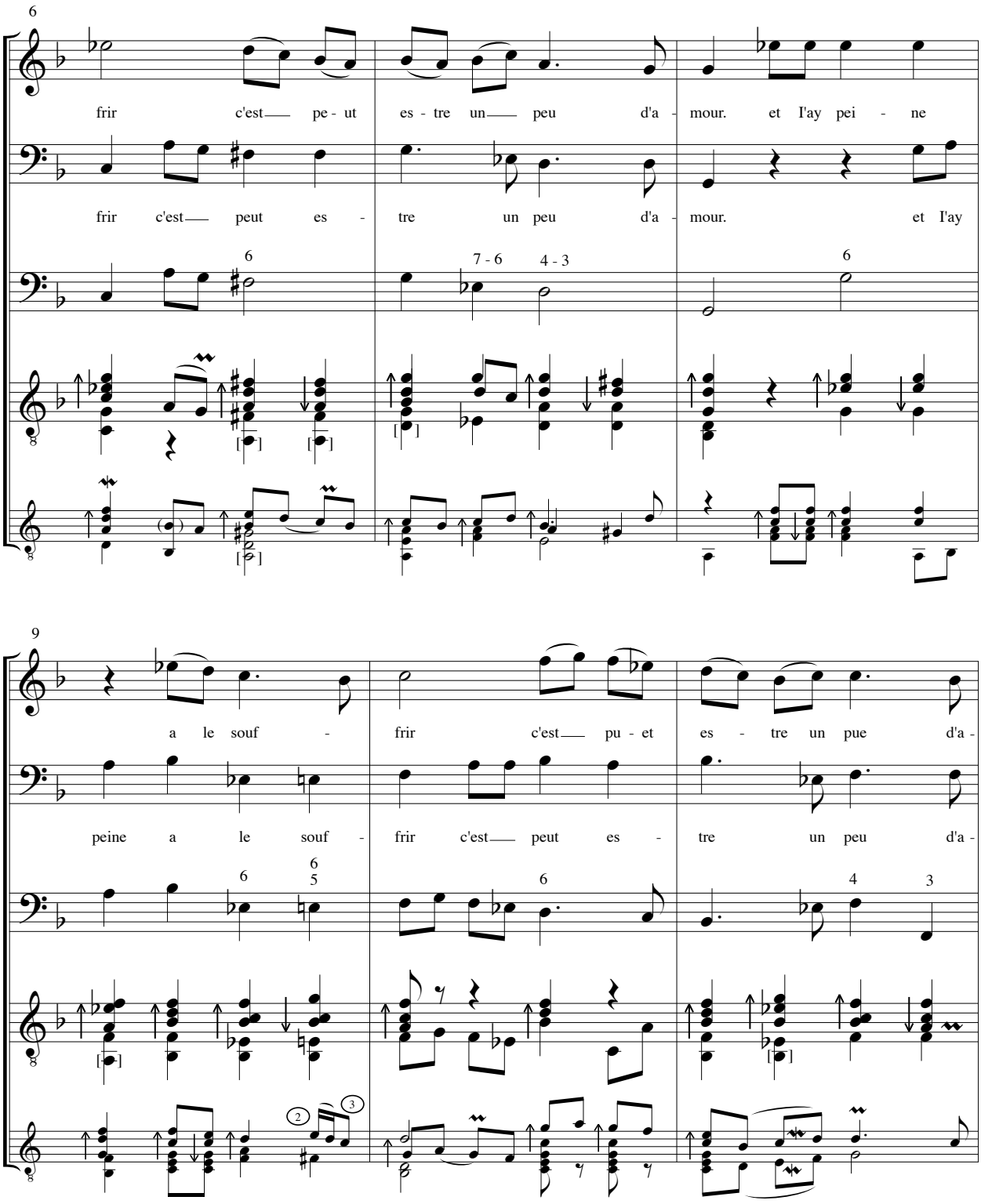

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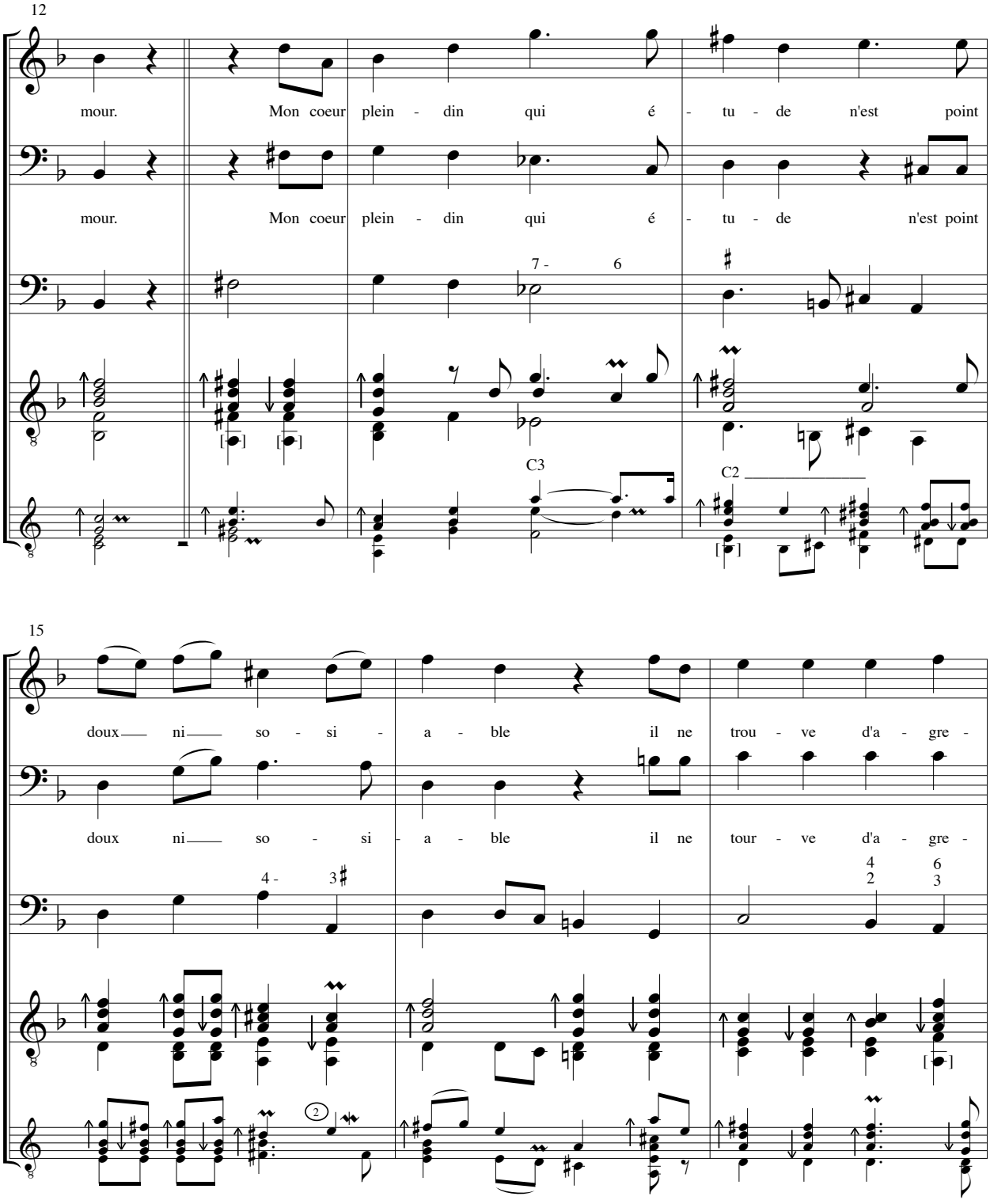

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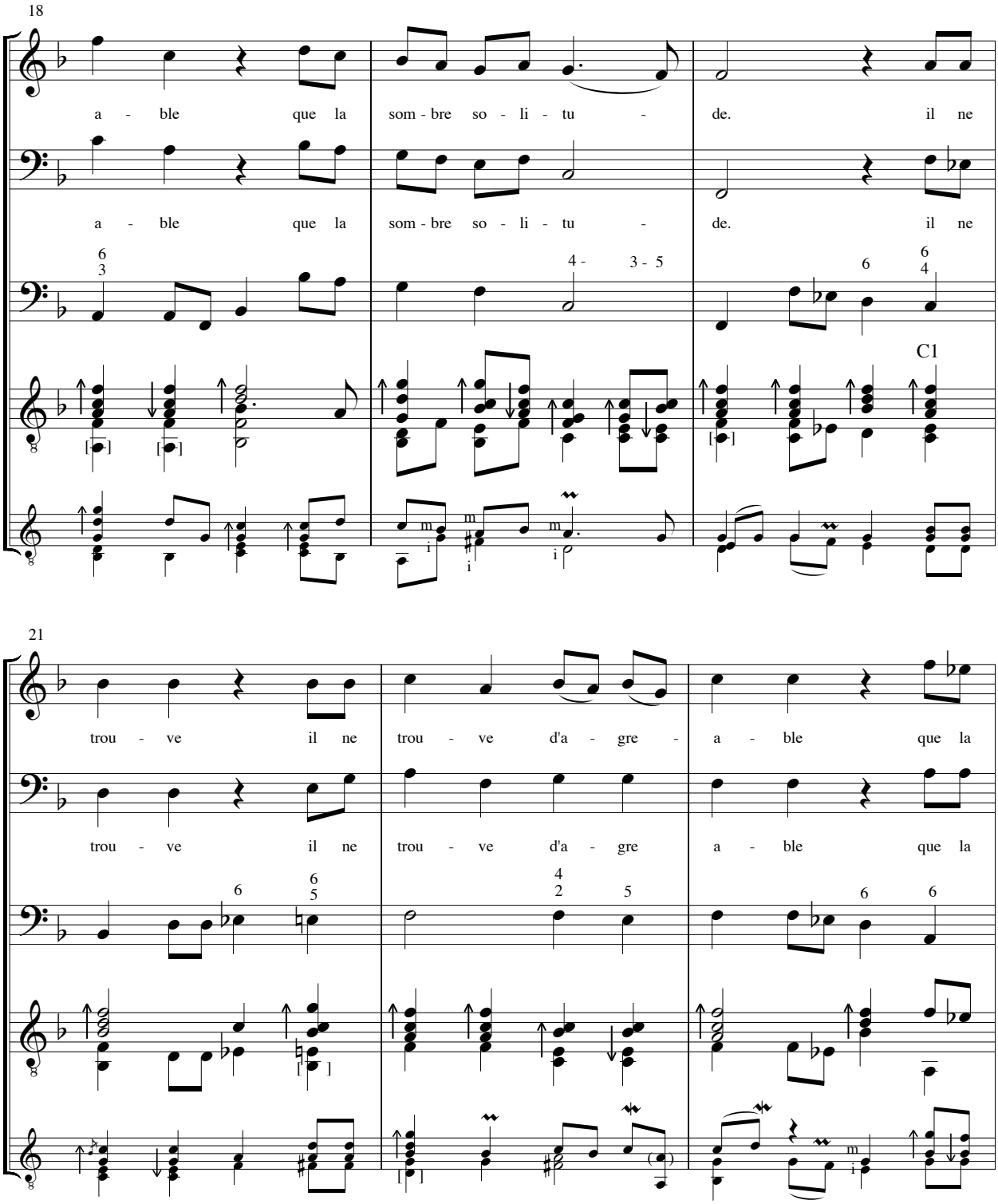

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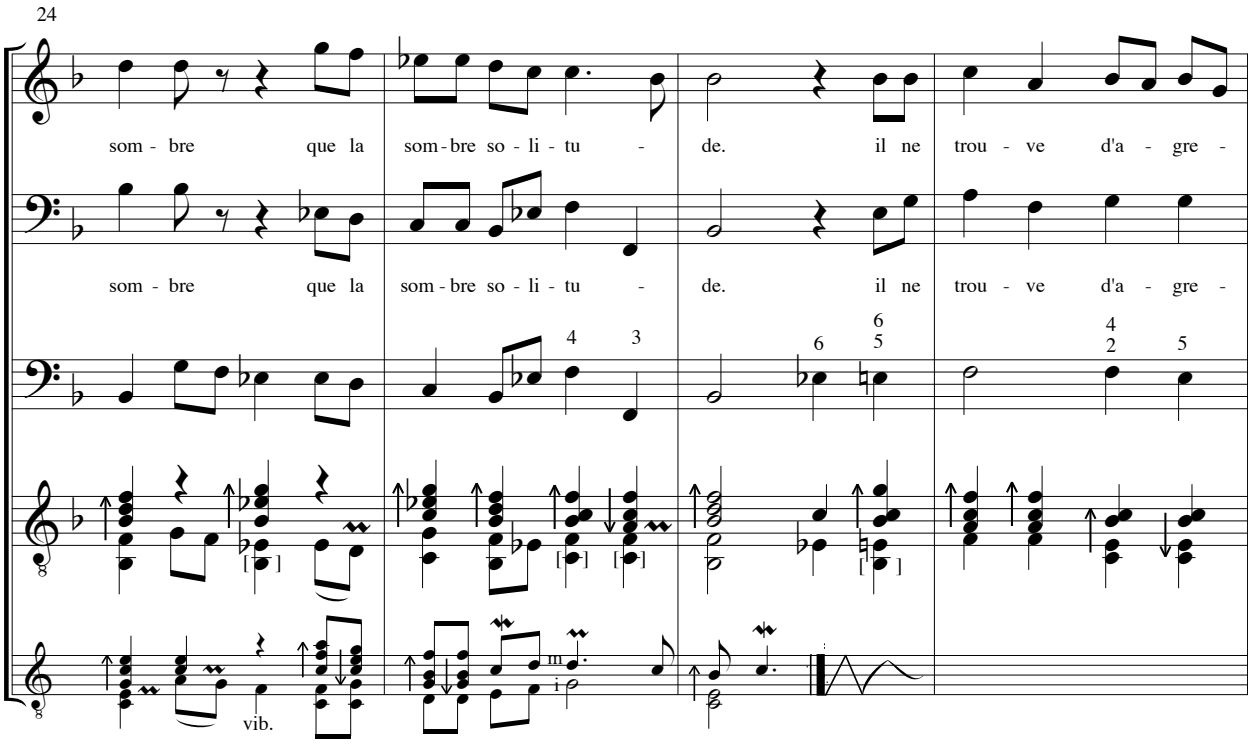

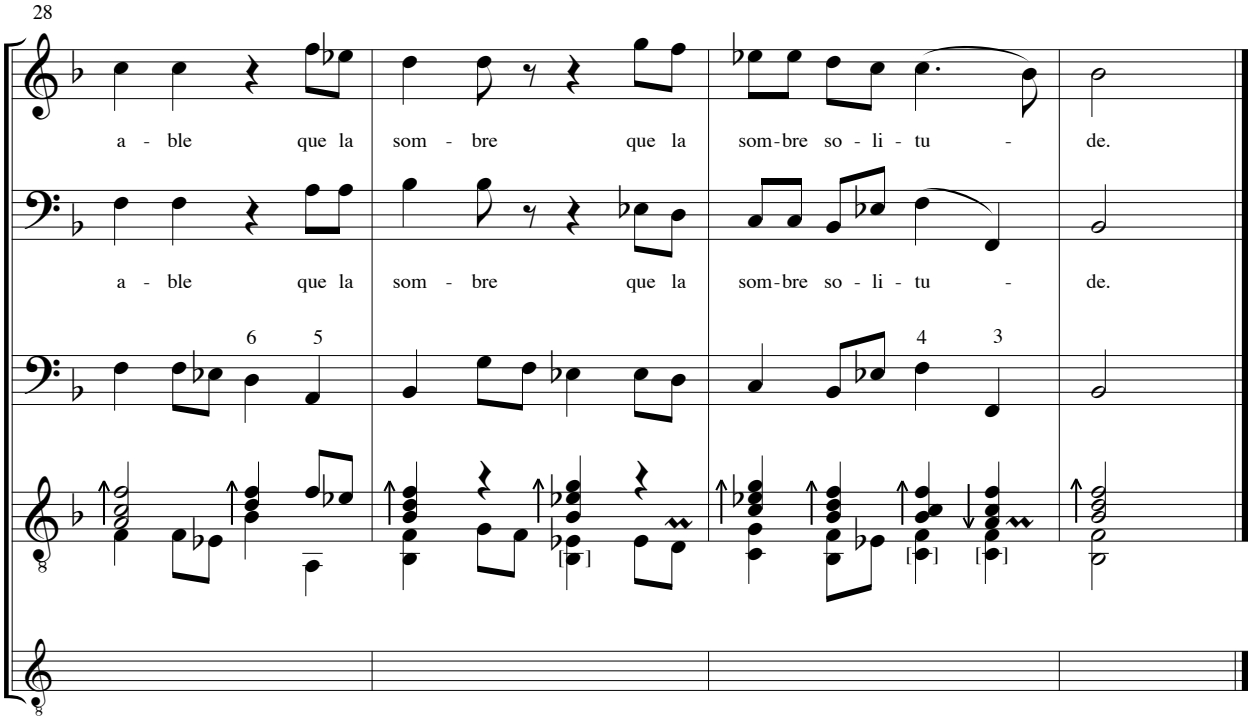

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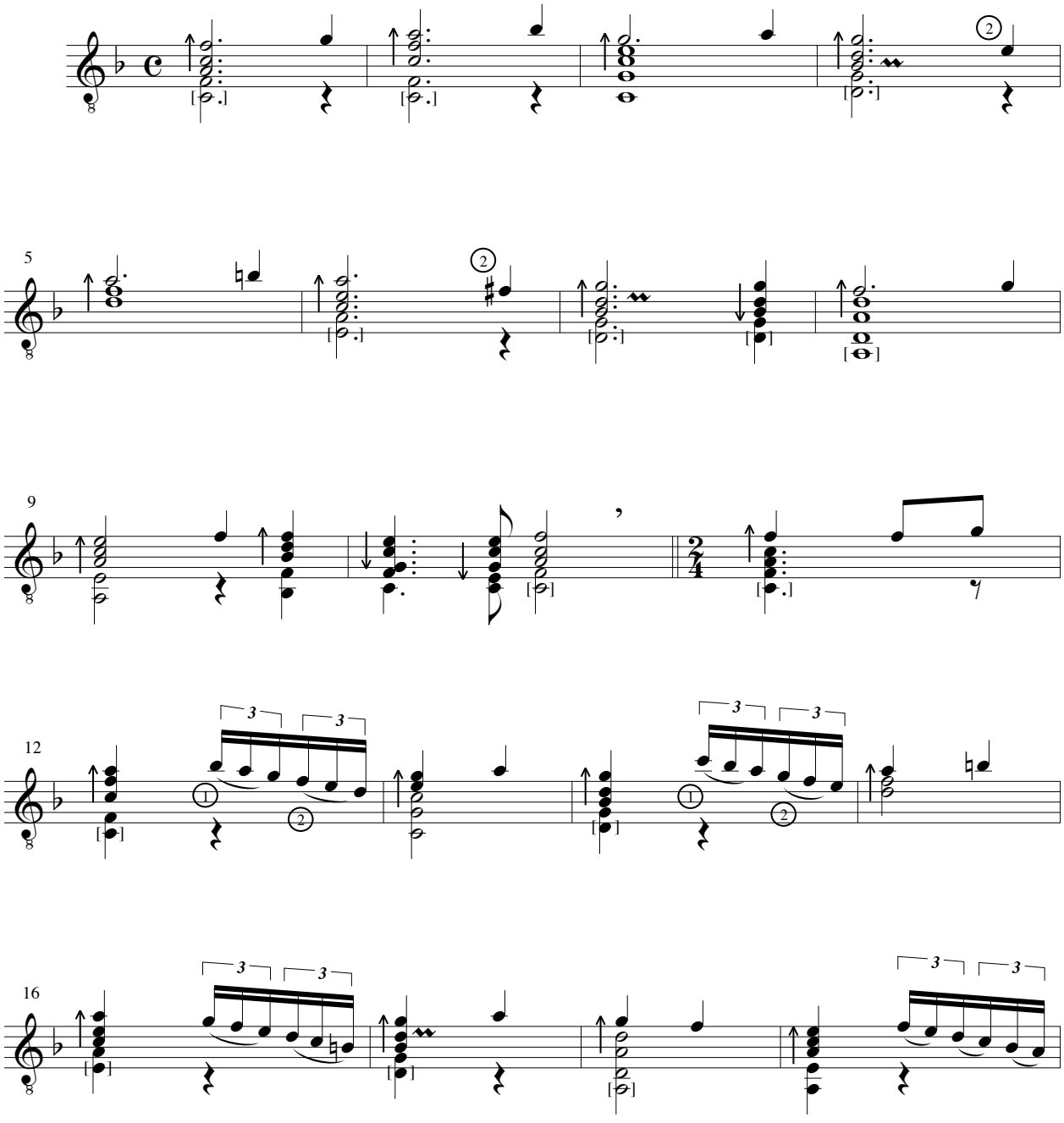
Sinfonia Prima

[Bourdon tuning]

Giovanni Paolo Foscarini



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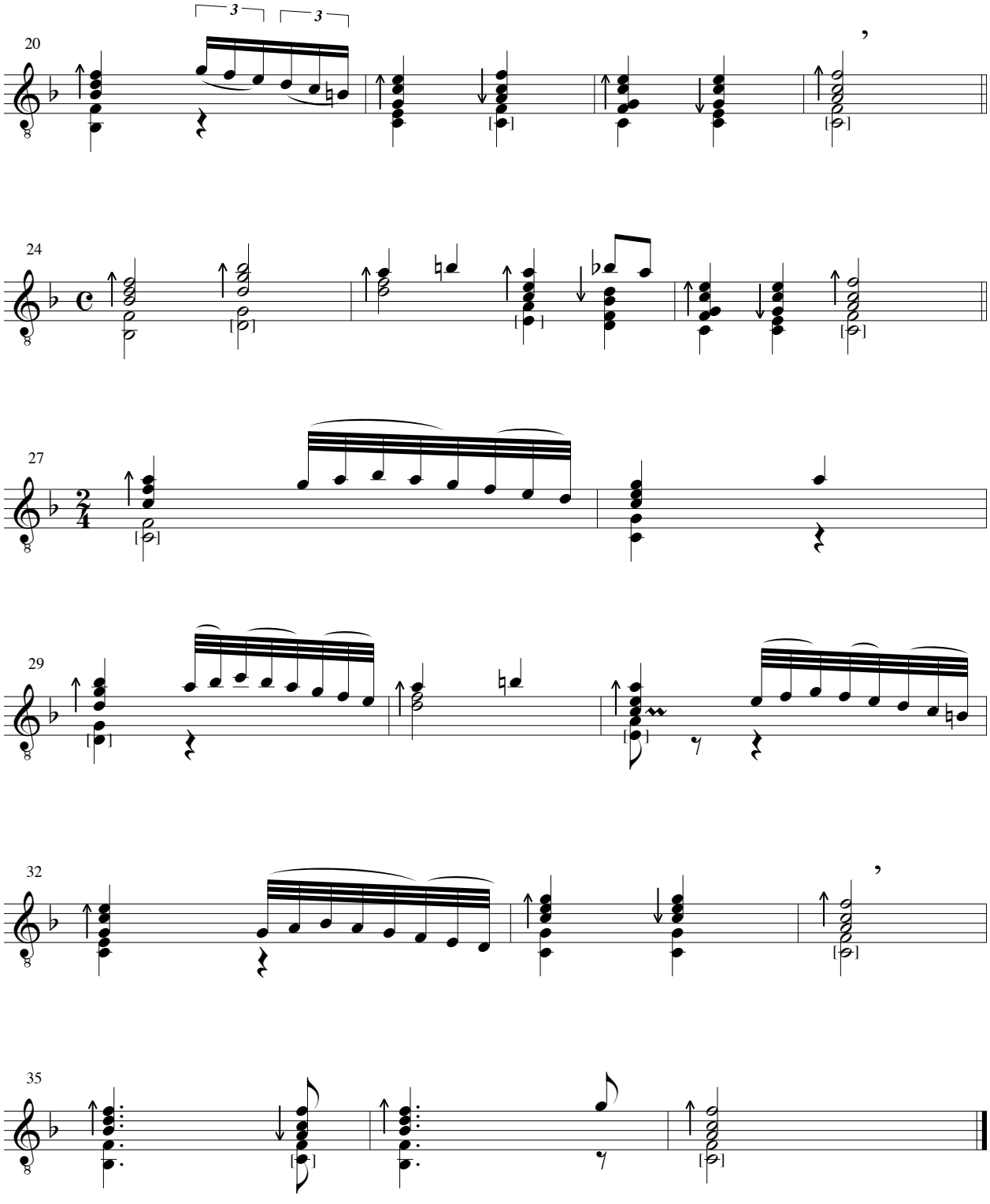

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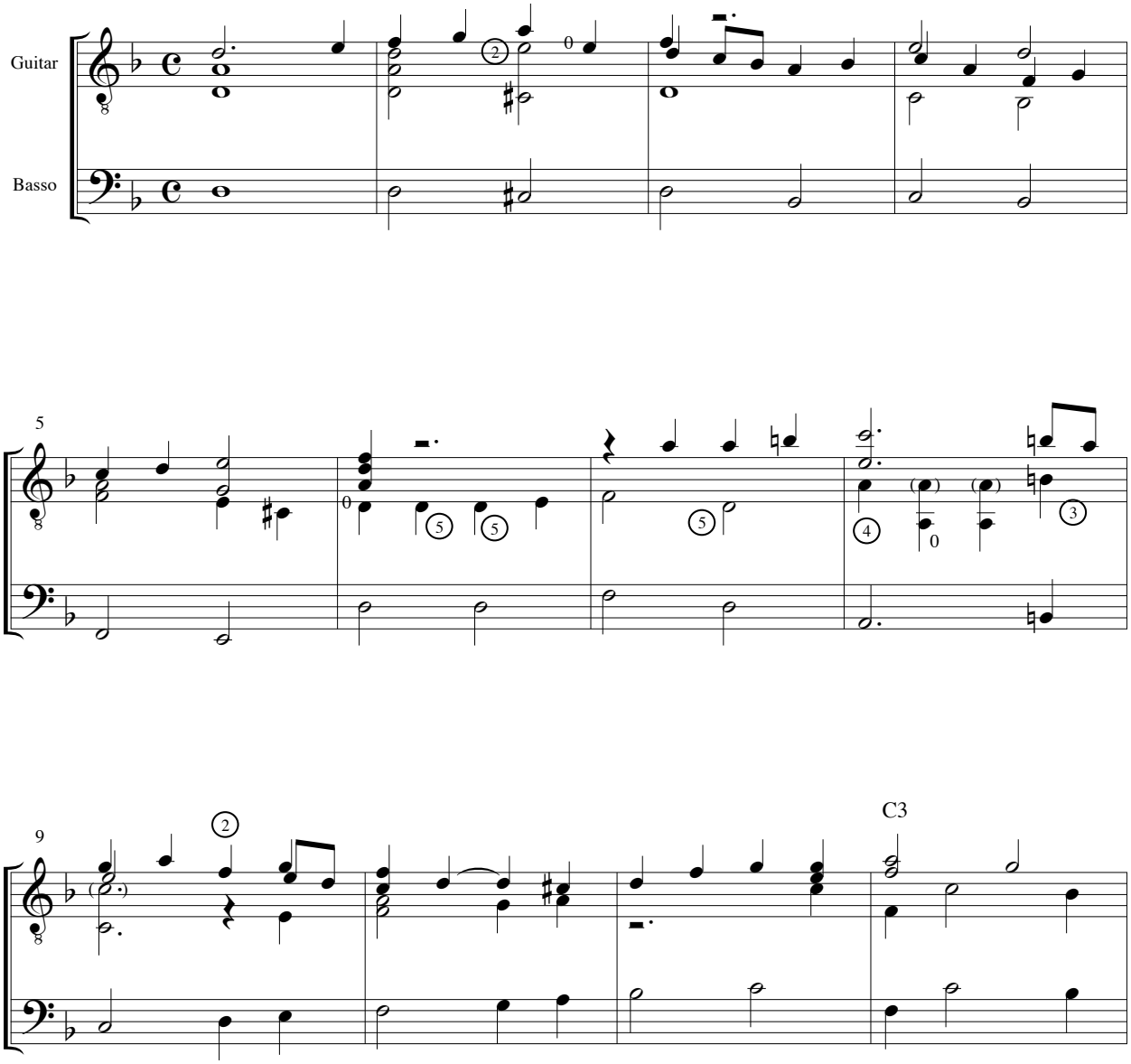
Sinfonia Seconda

[Bourdon Tuning]

Giovanni Paolo Foscarini



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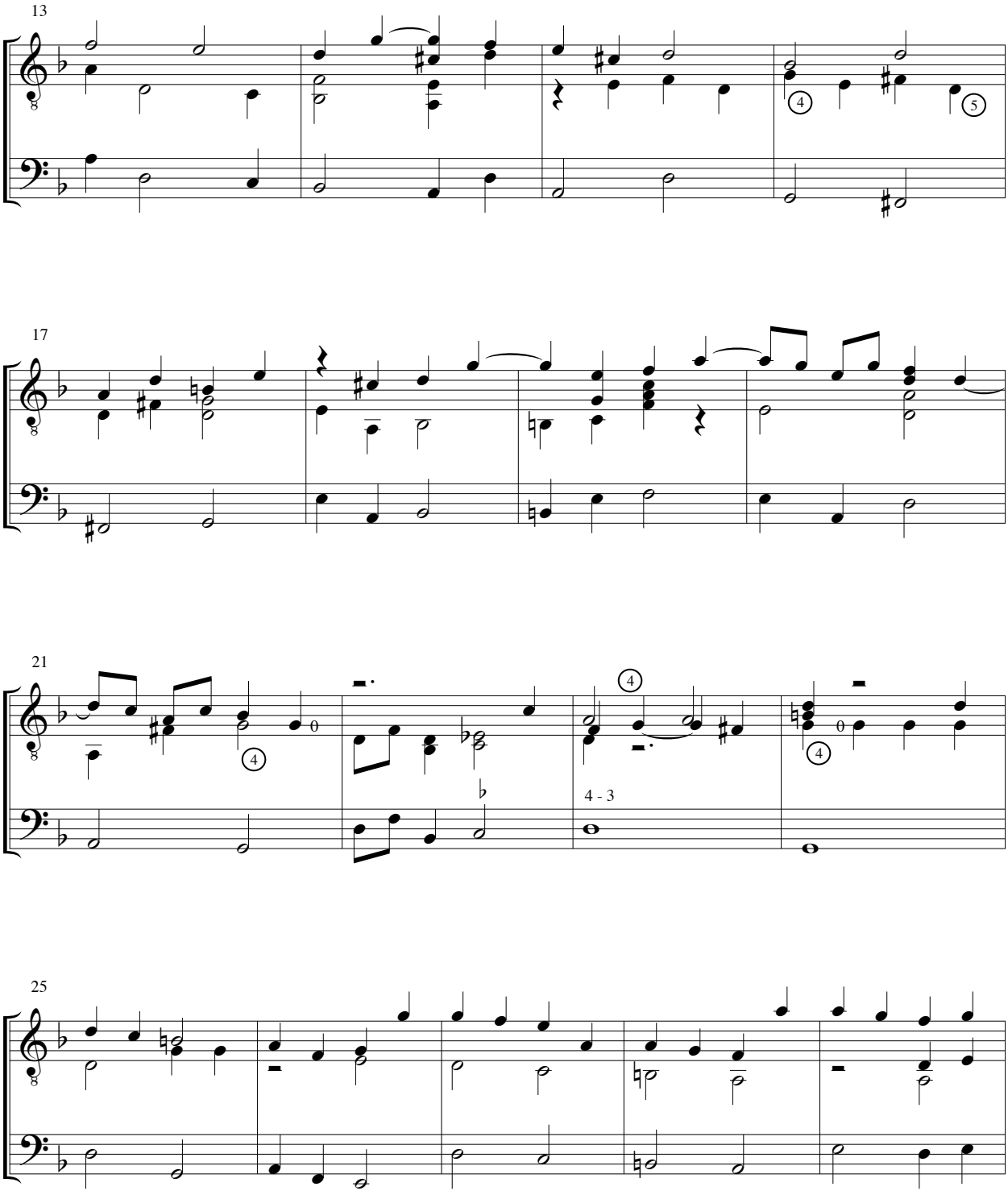

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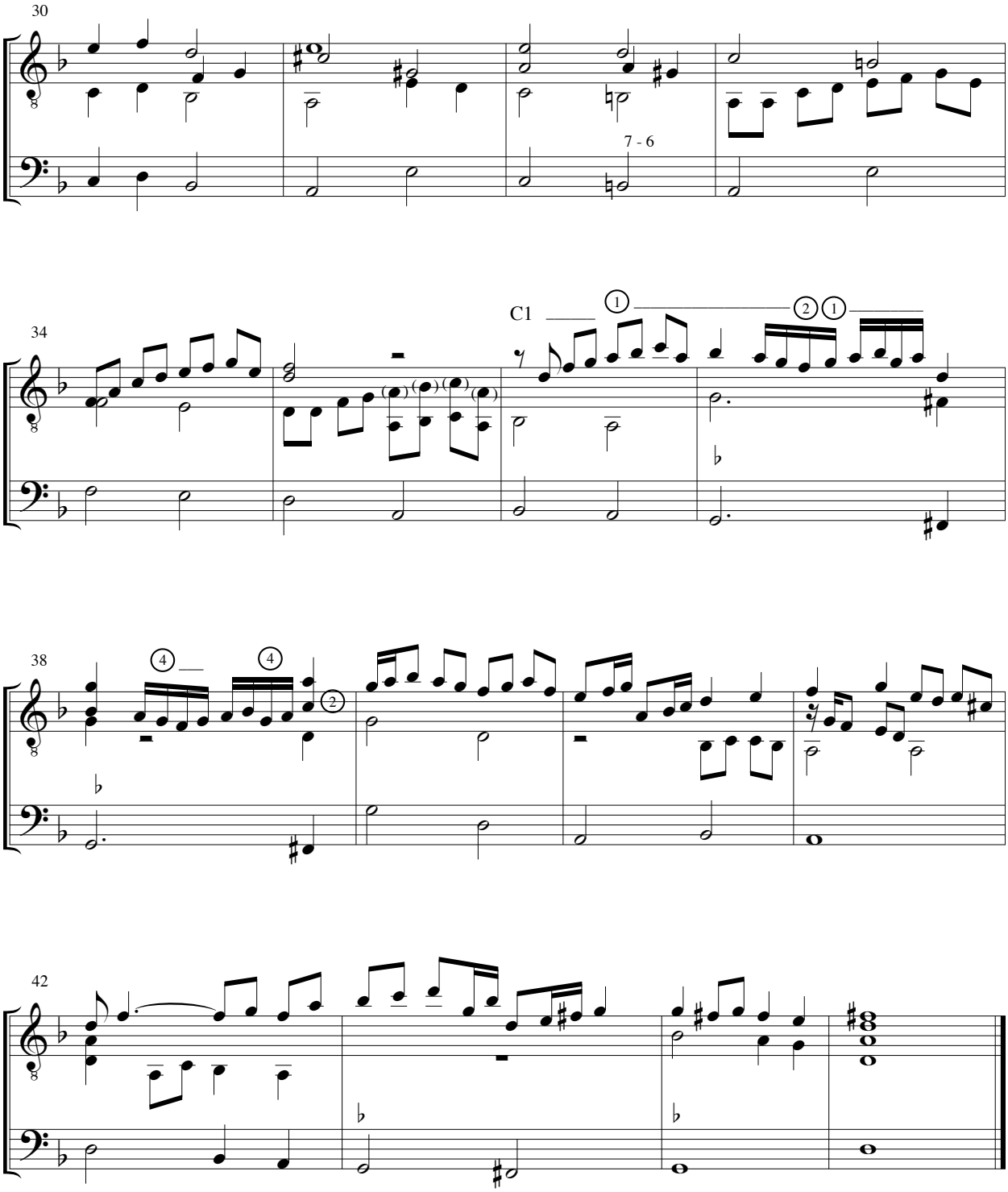

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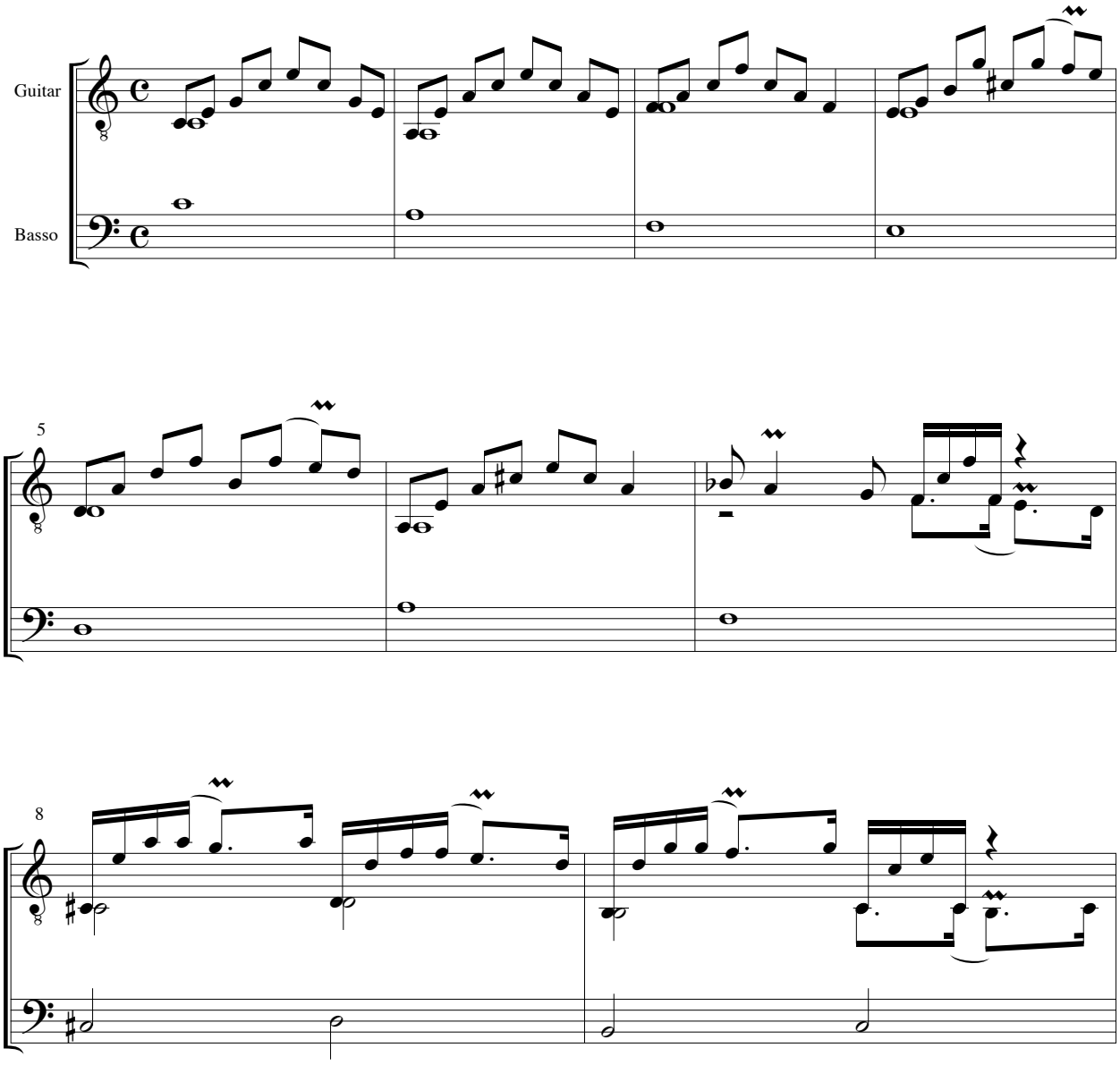
Sinfonia Seconda

[Bourdon tuning]

Francesco Corbetta



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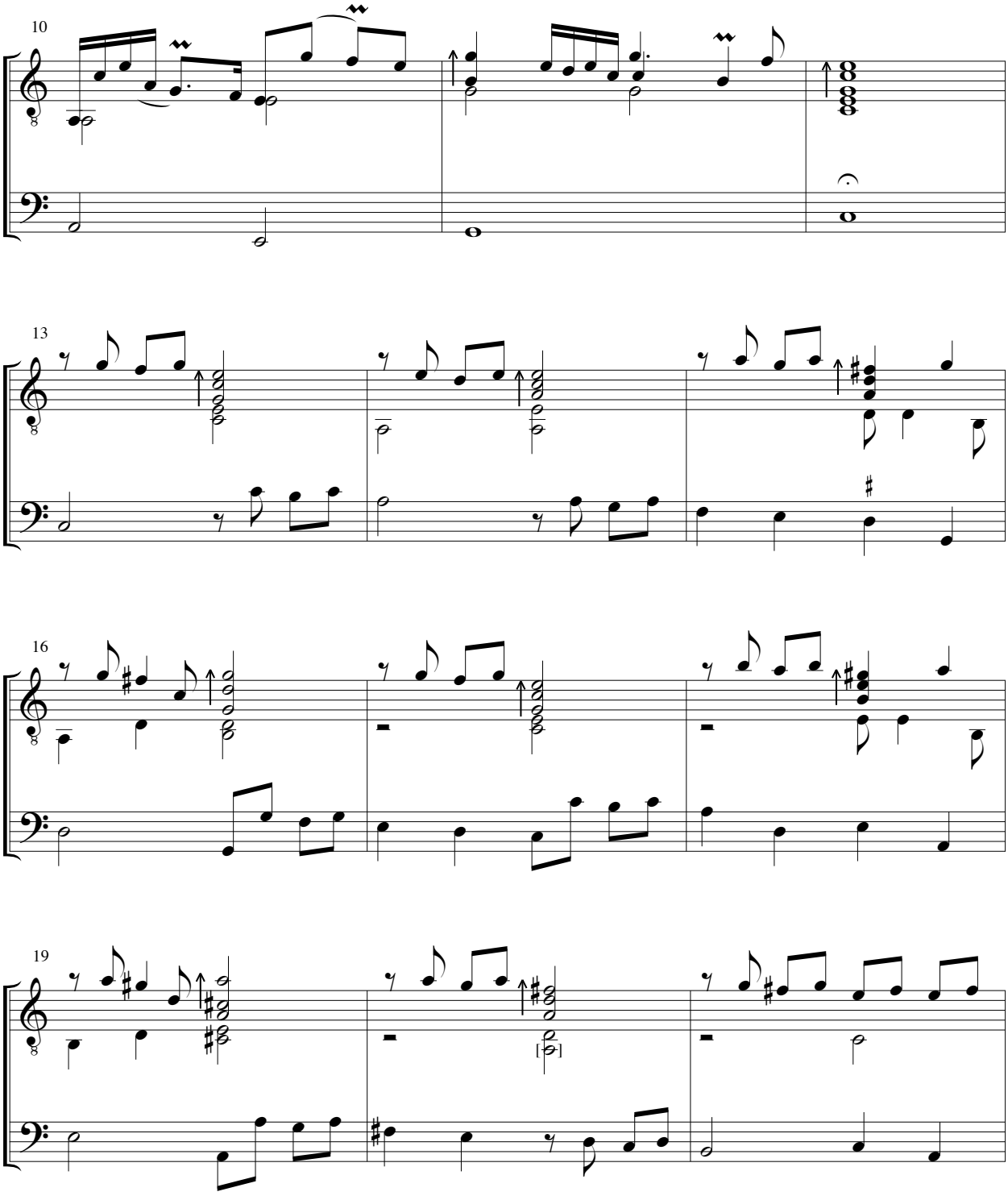

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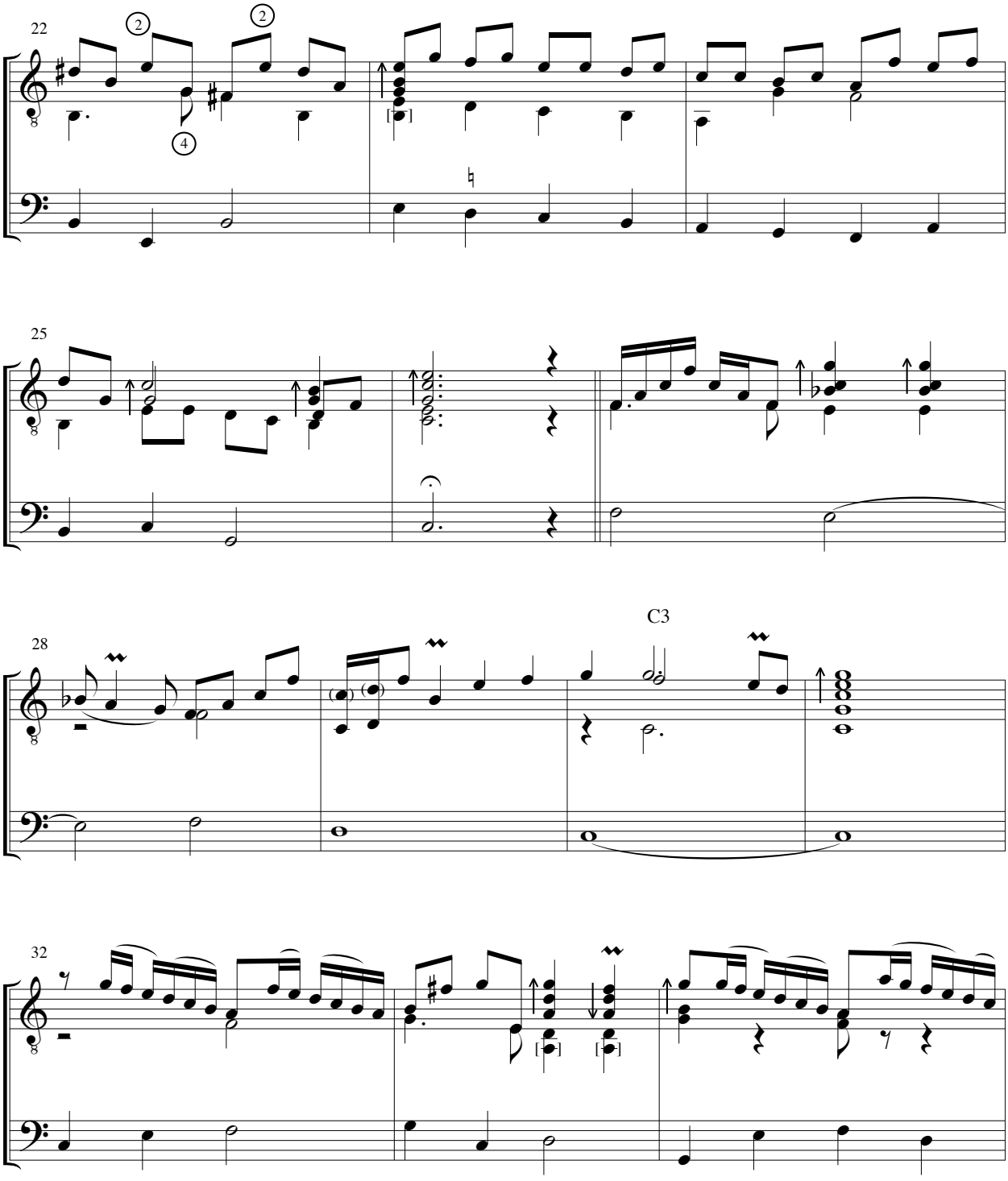

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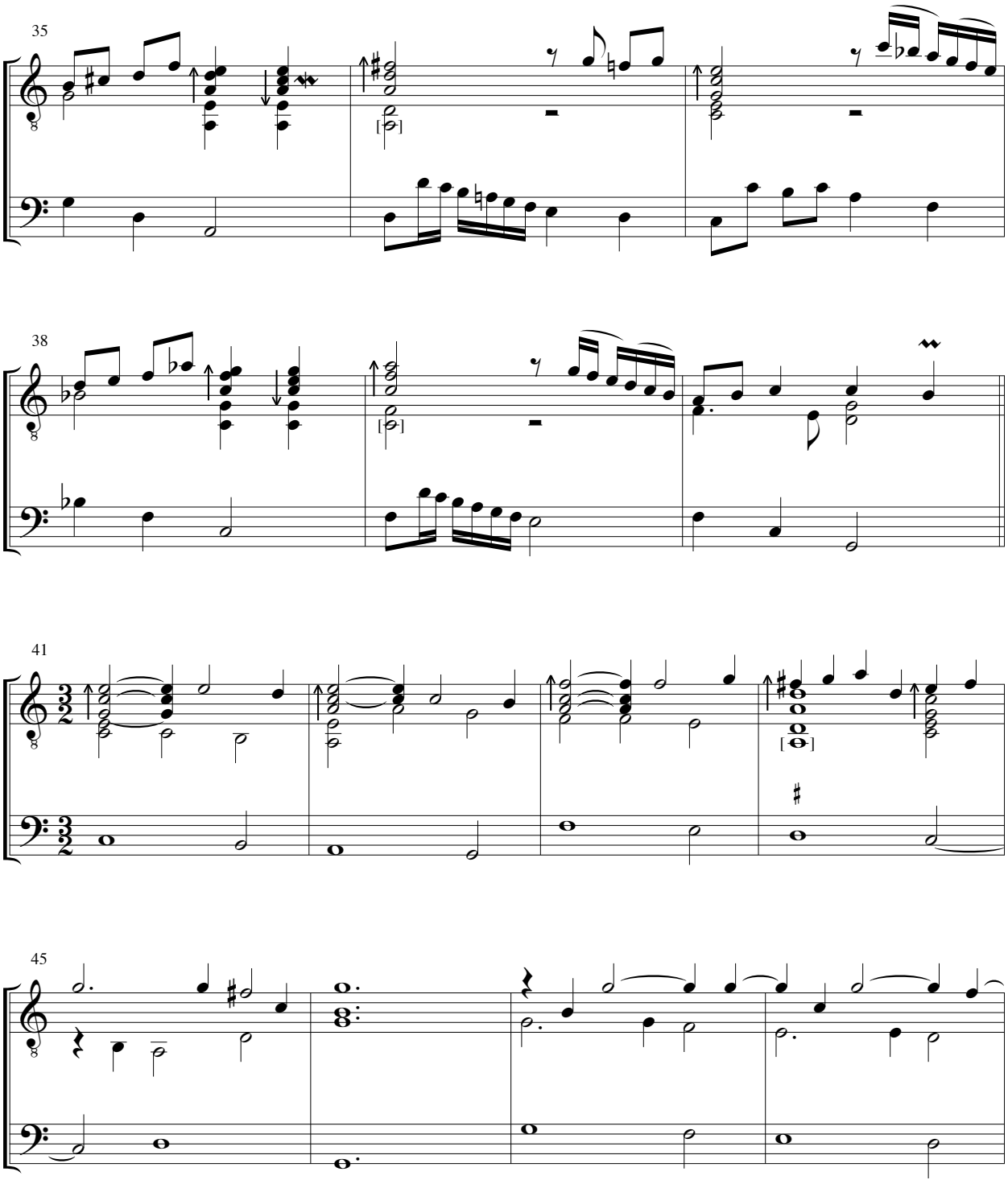

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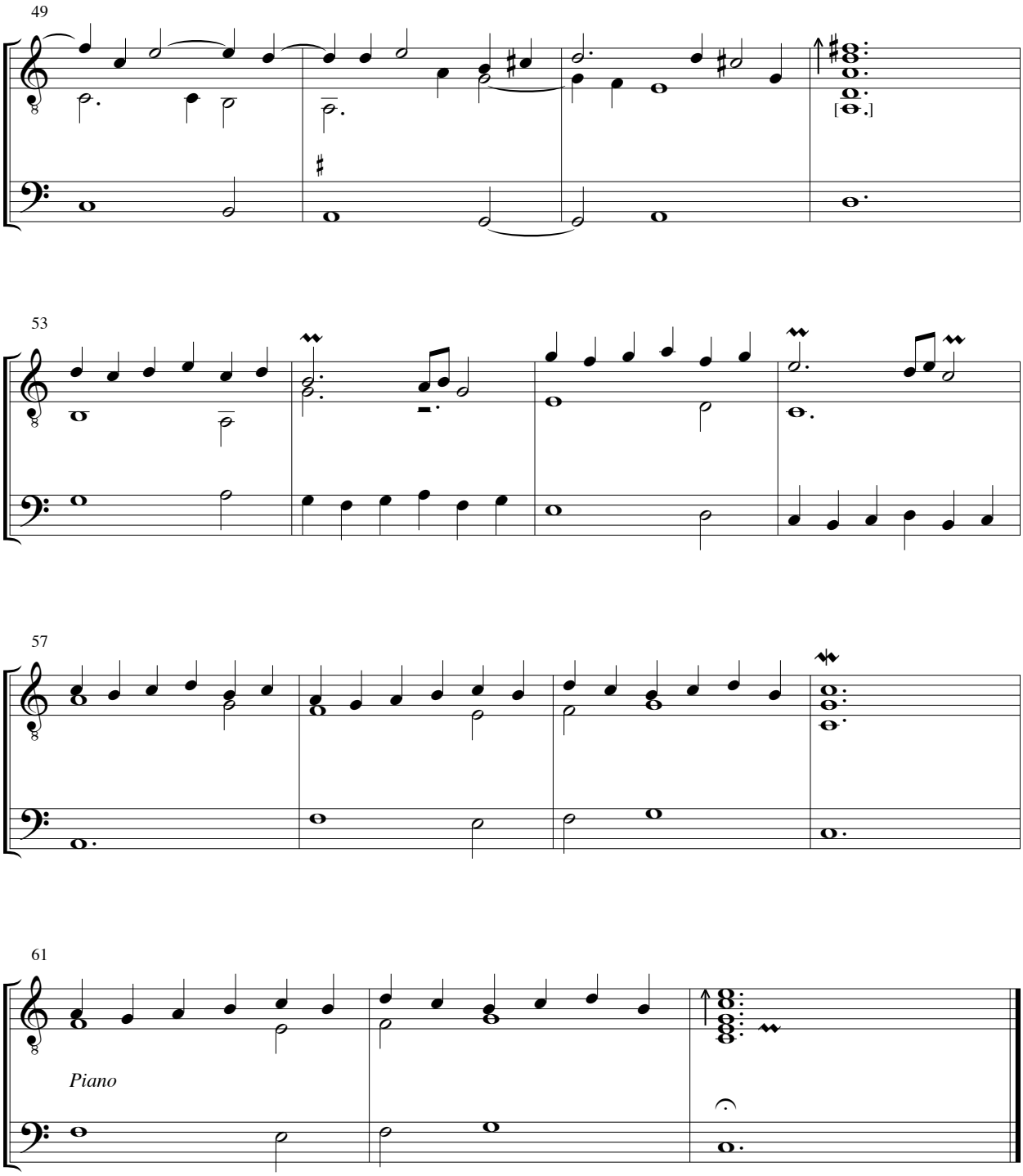

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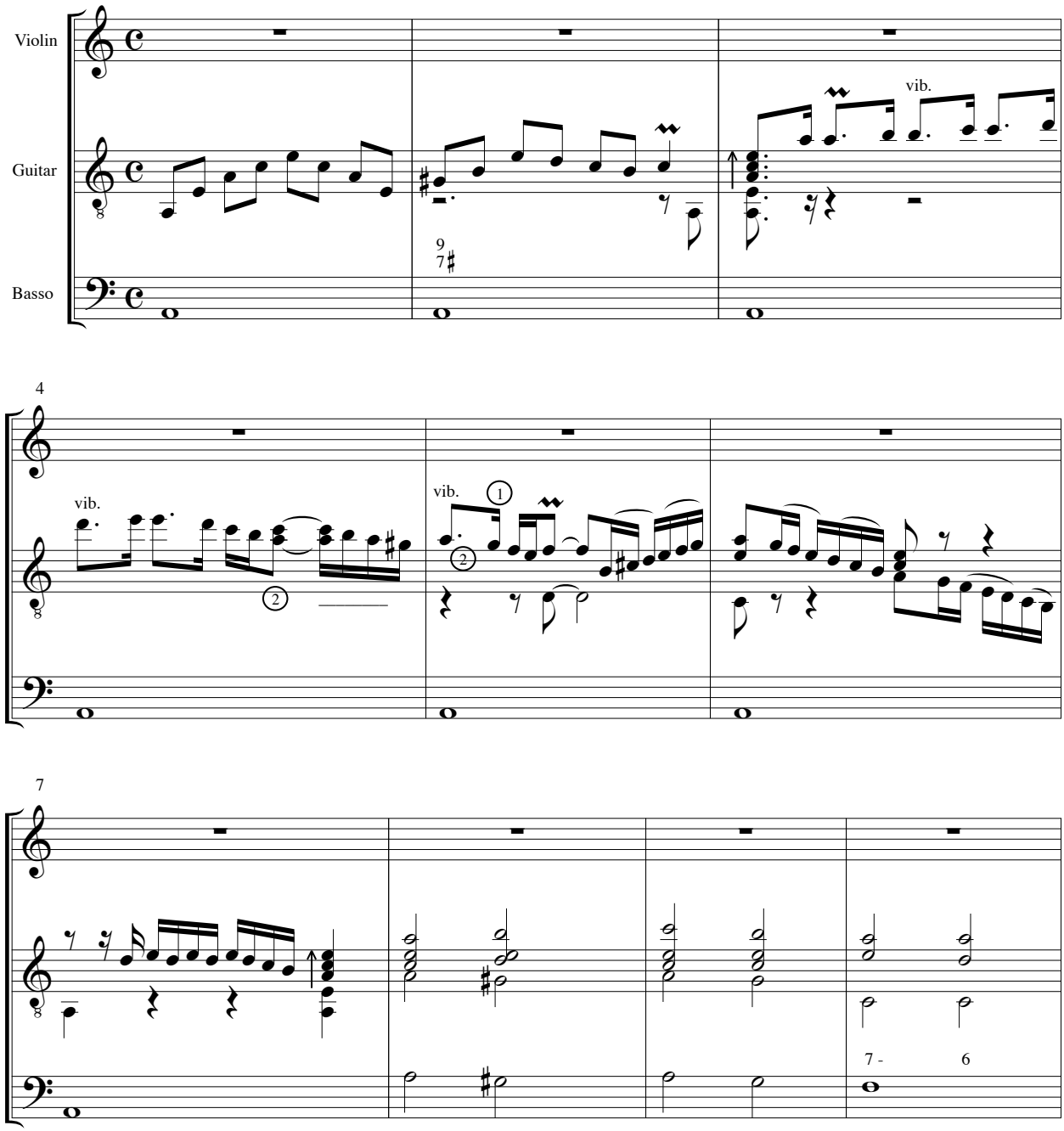
Sonata

[Bourdon tuning]

Giovanni Granata



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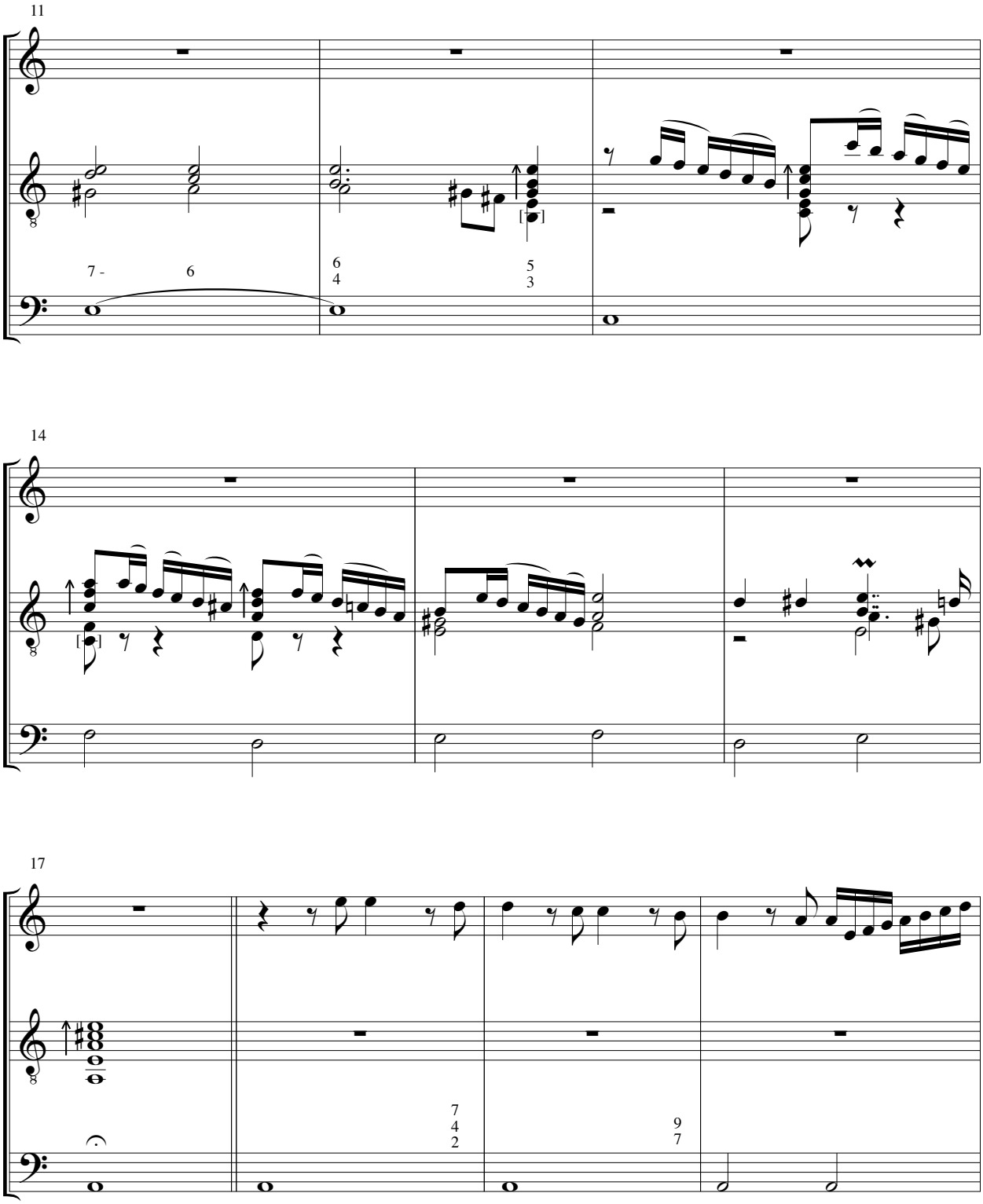

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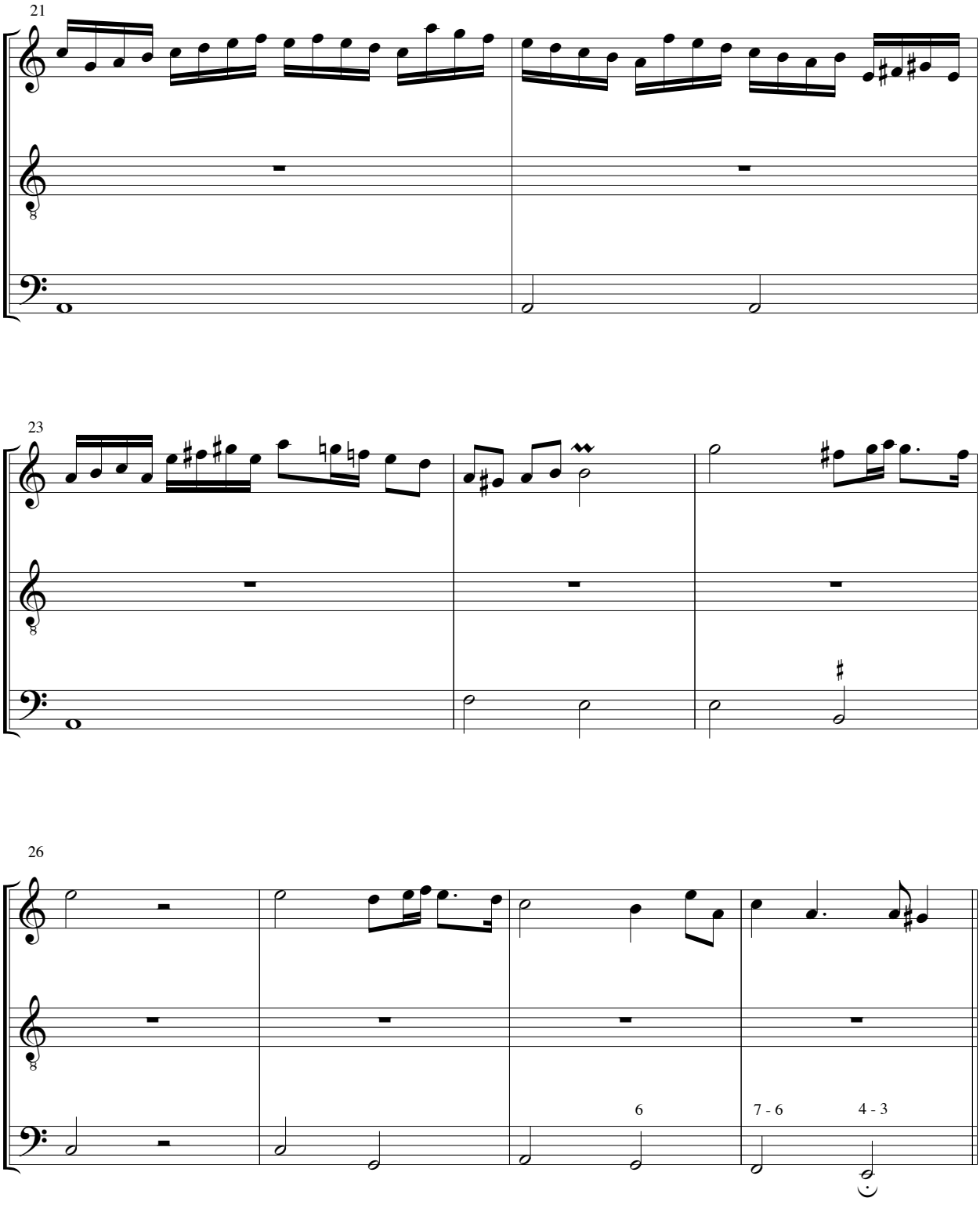

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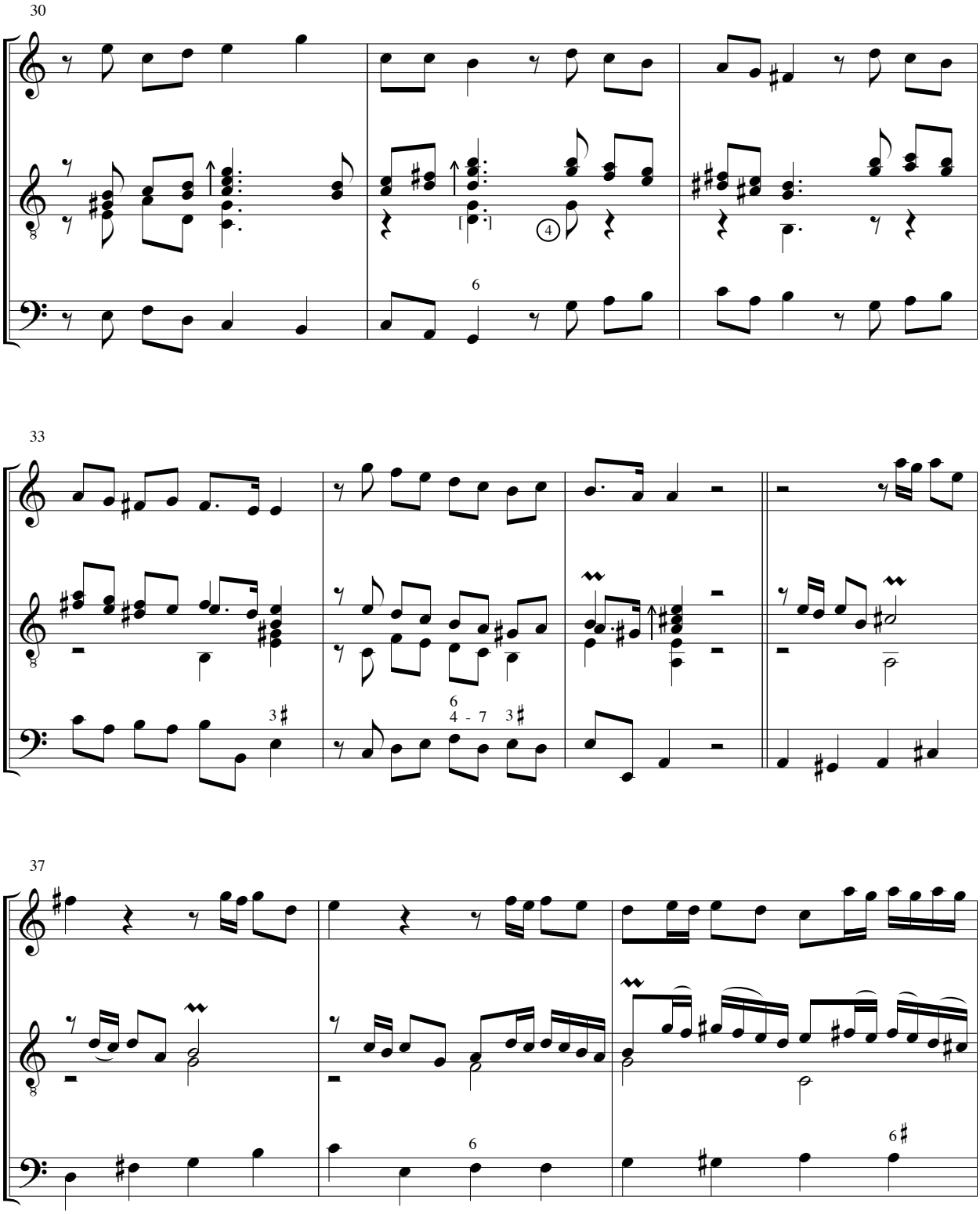

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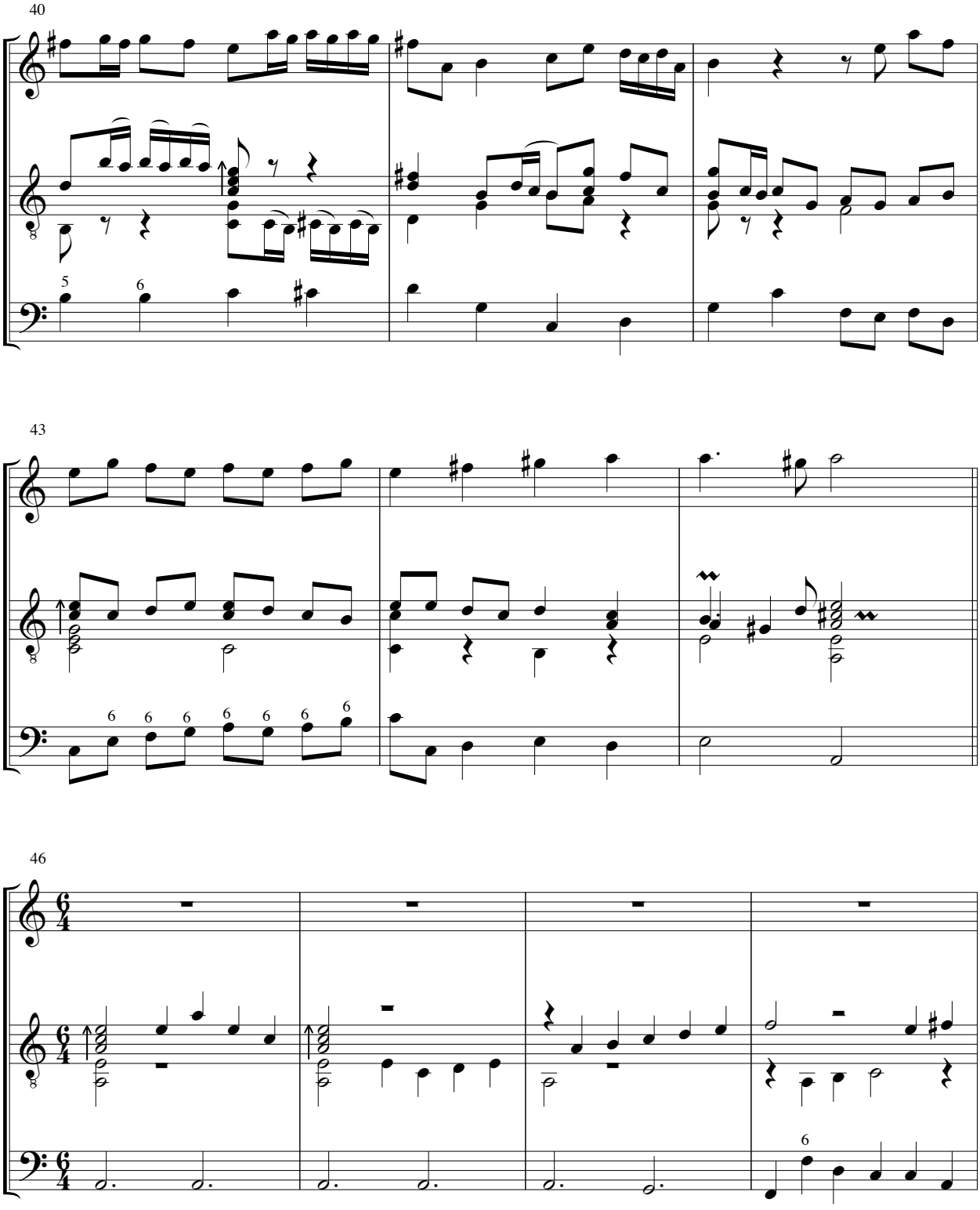

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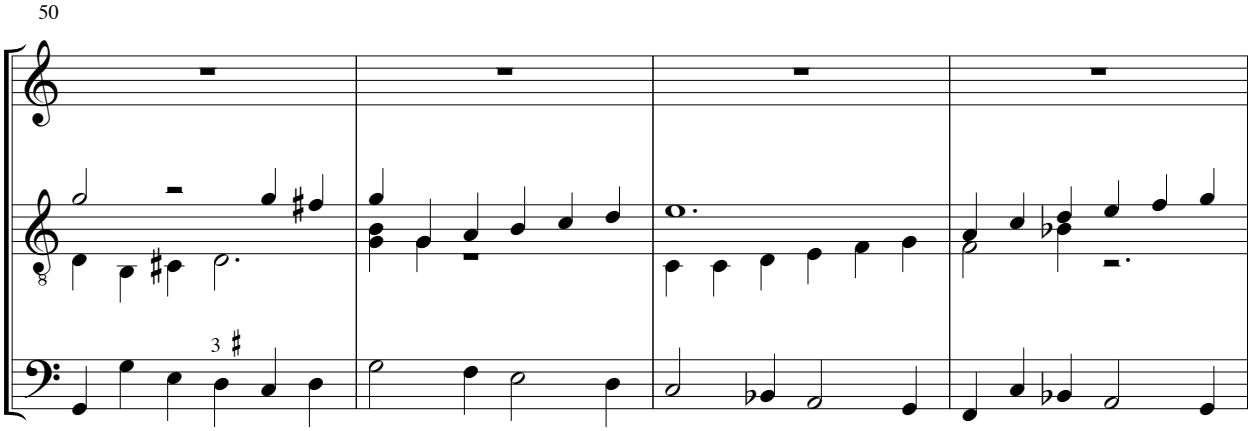

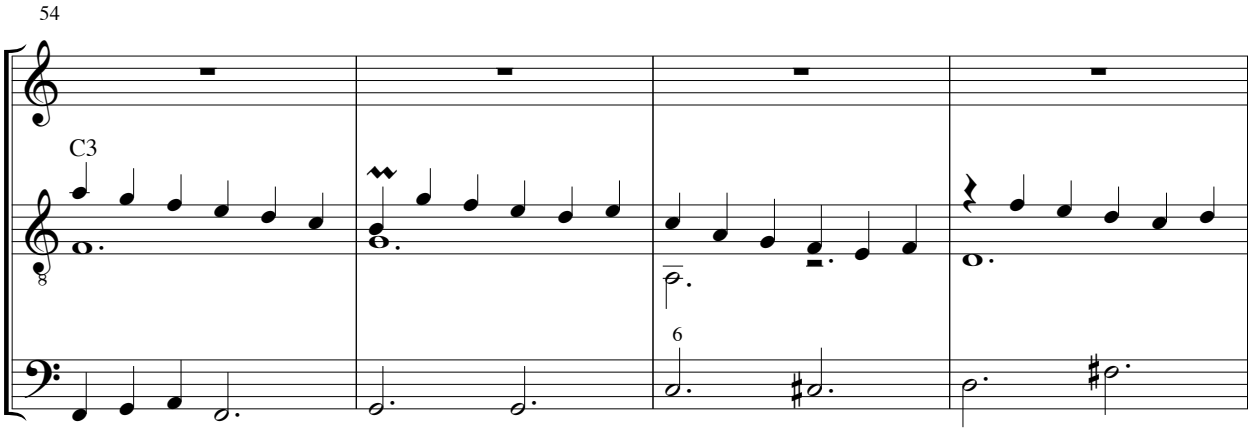

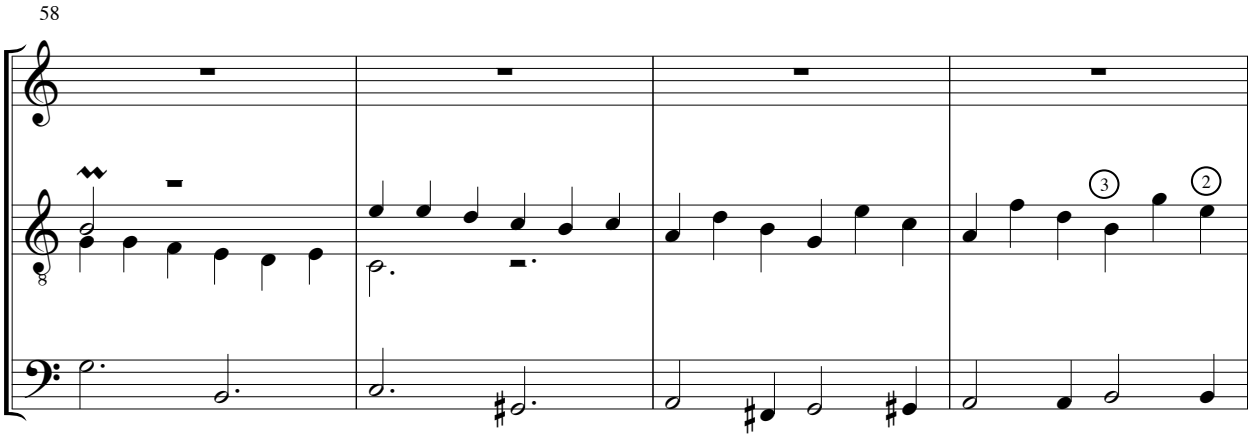

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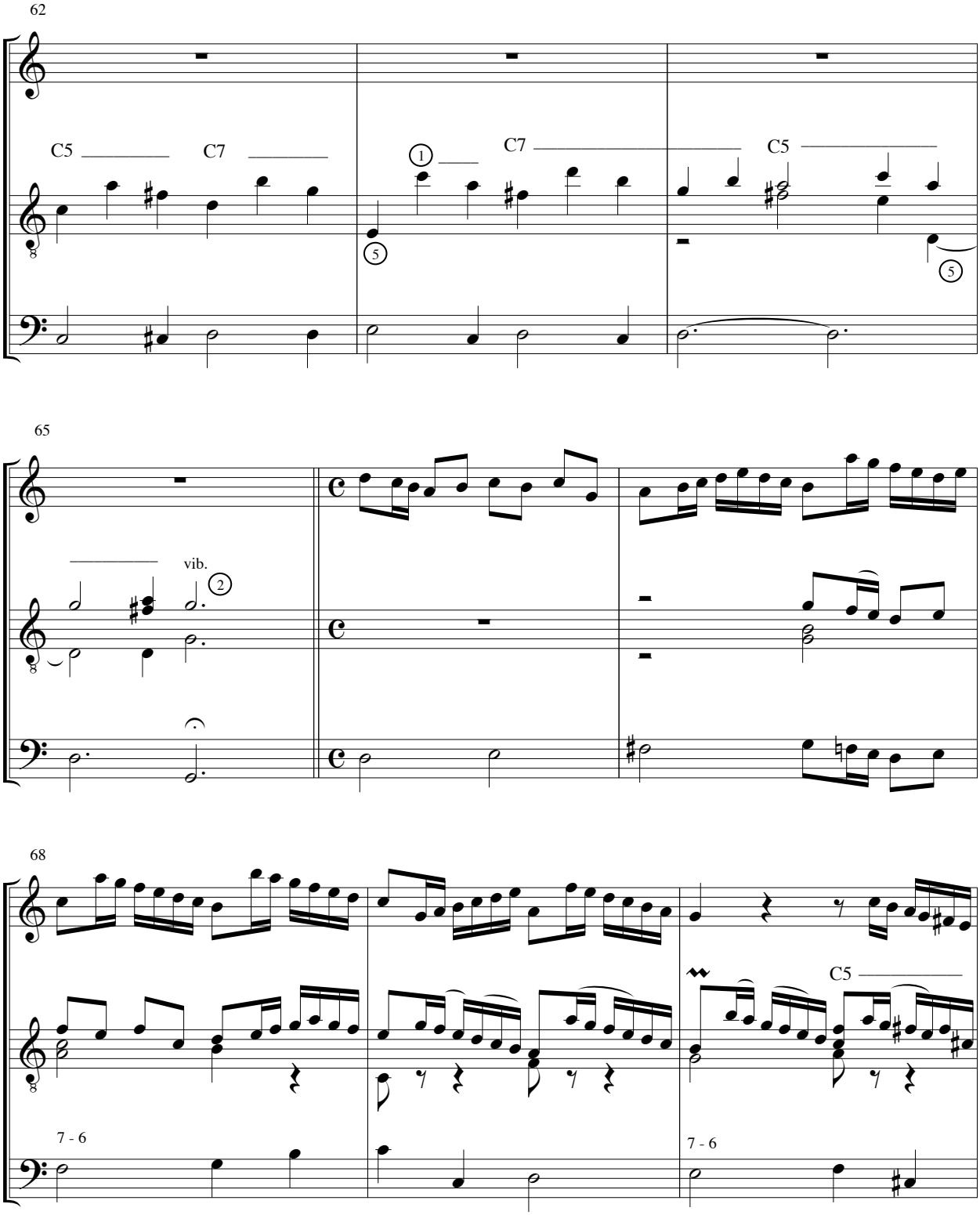

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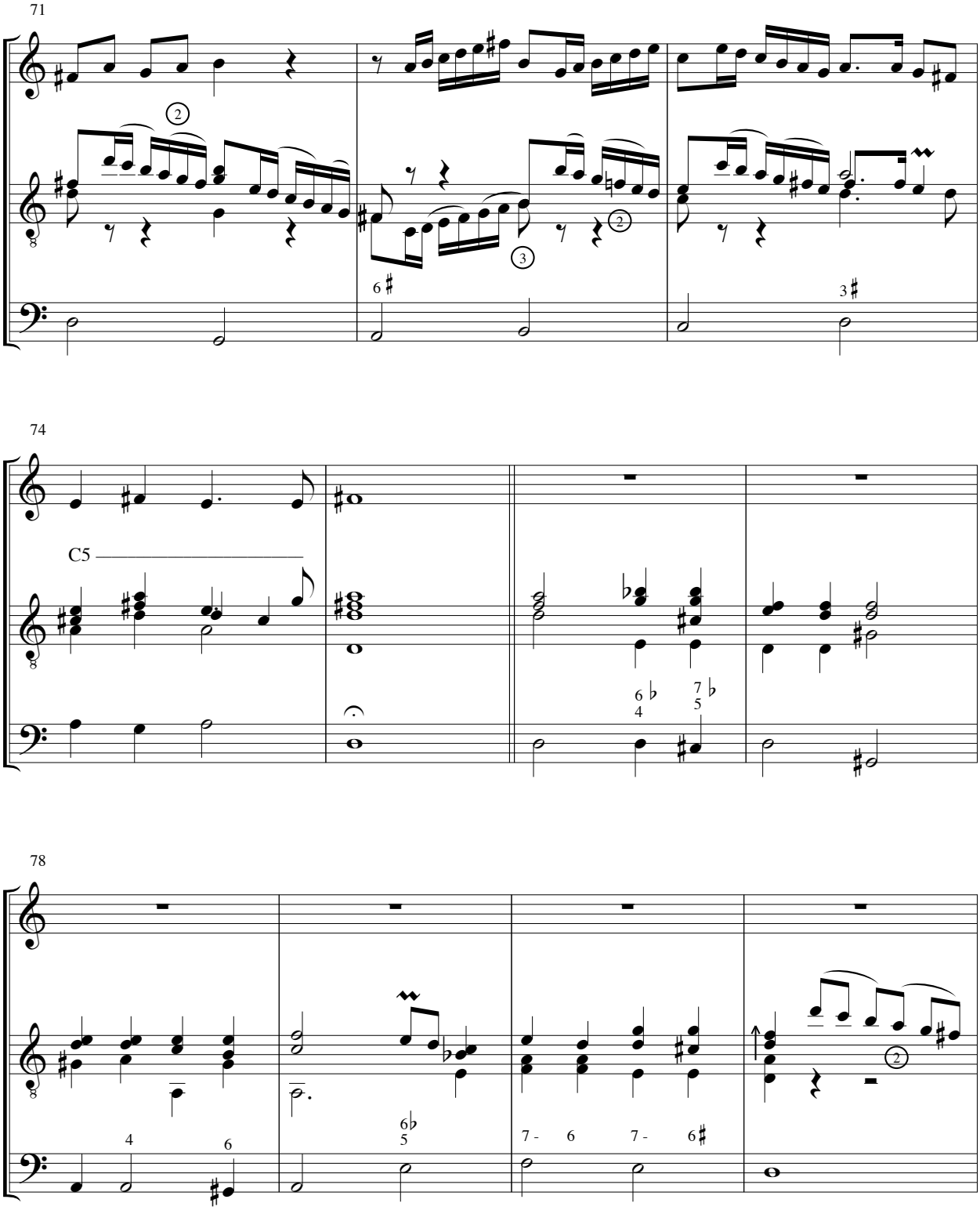

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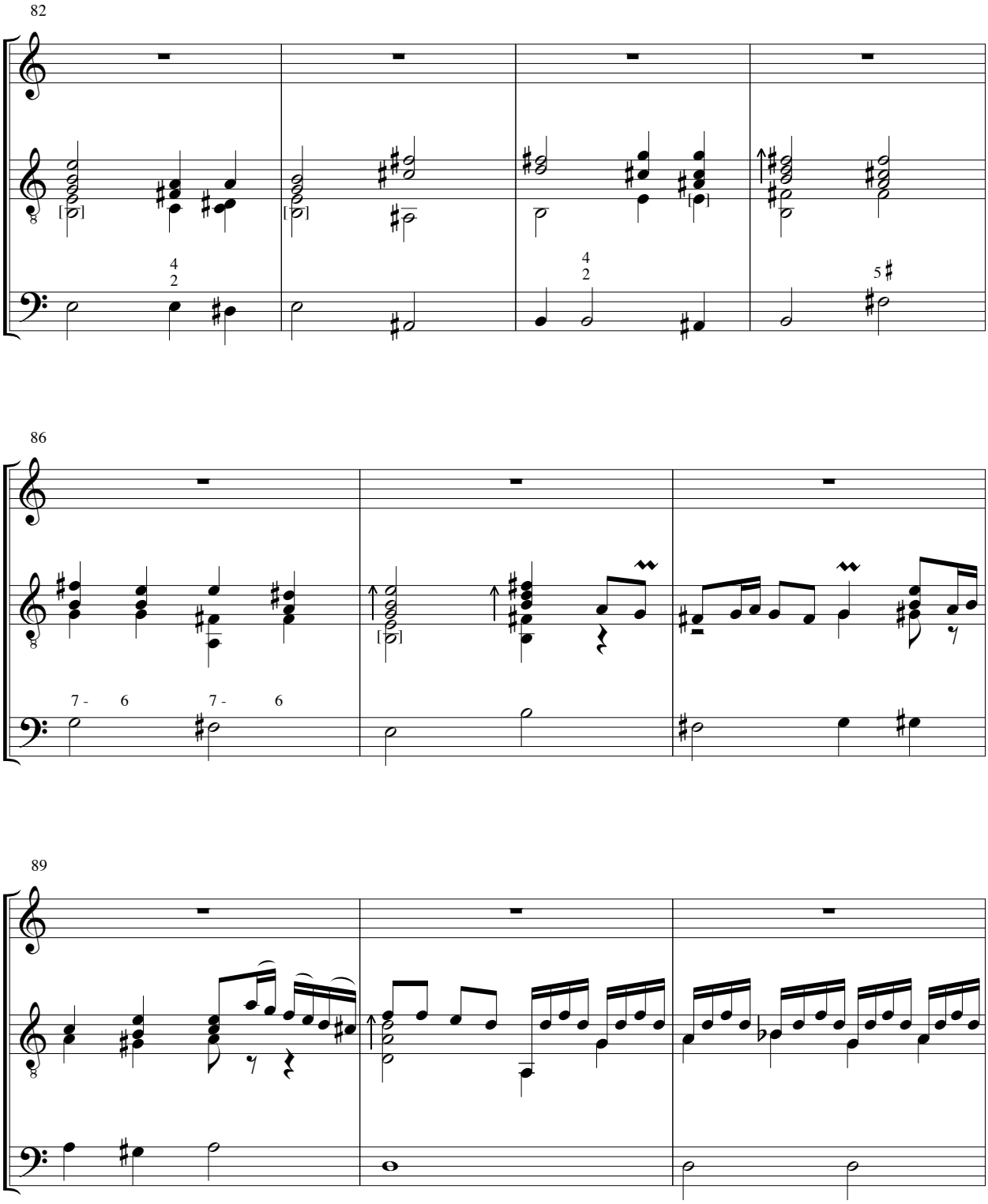

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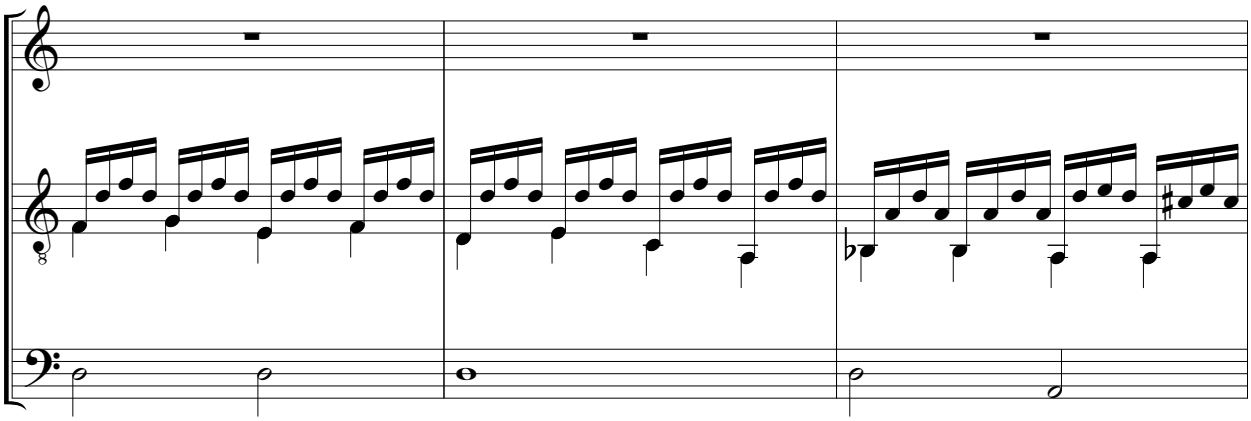

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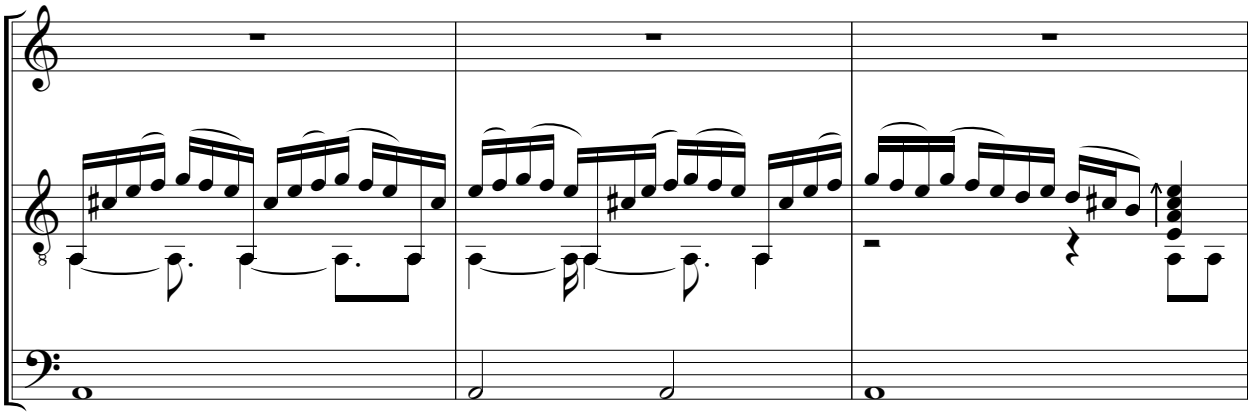

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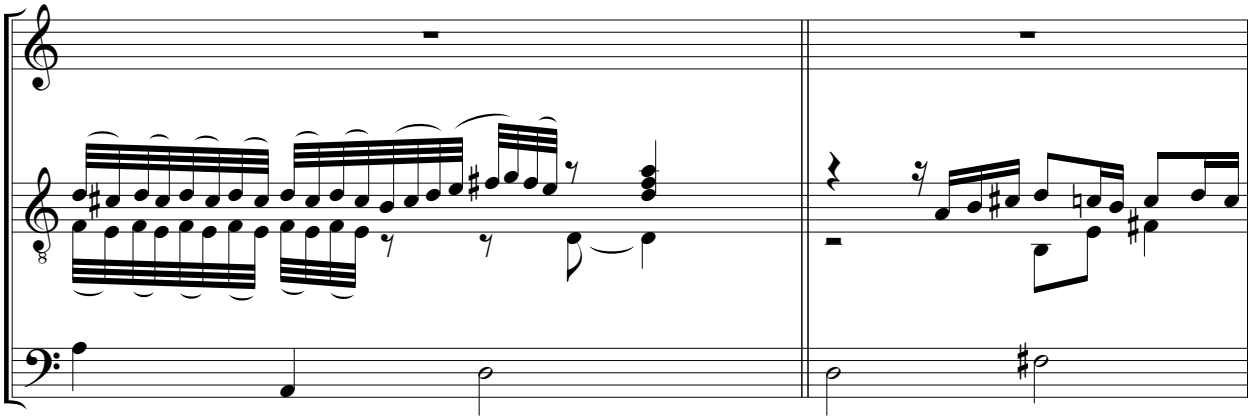

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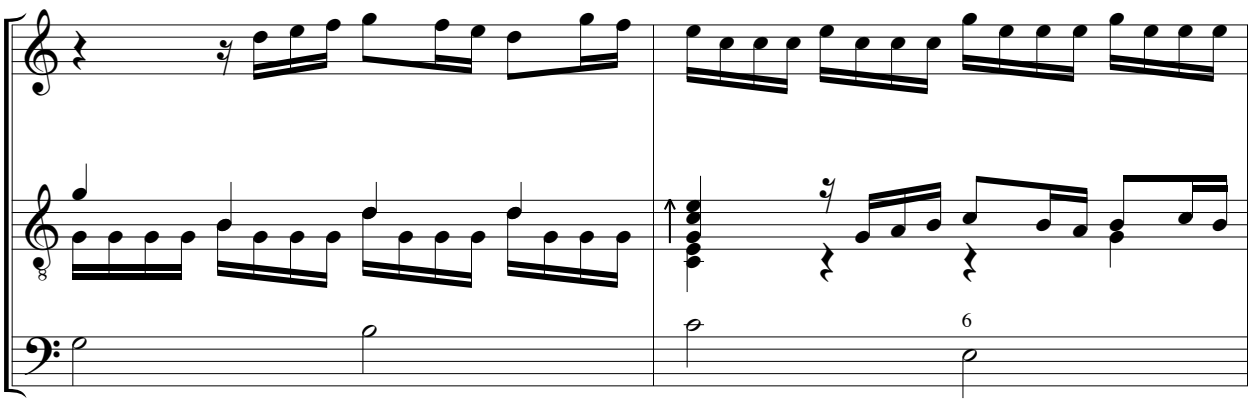

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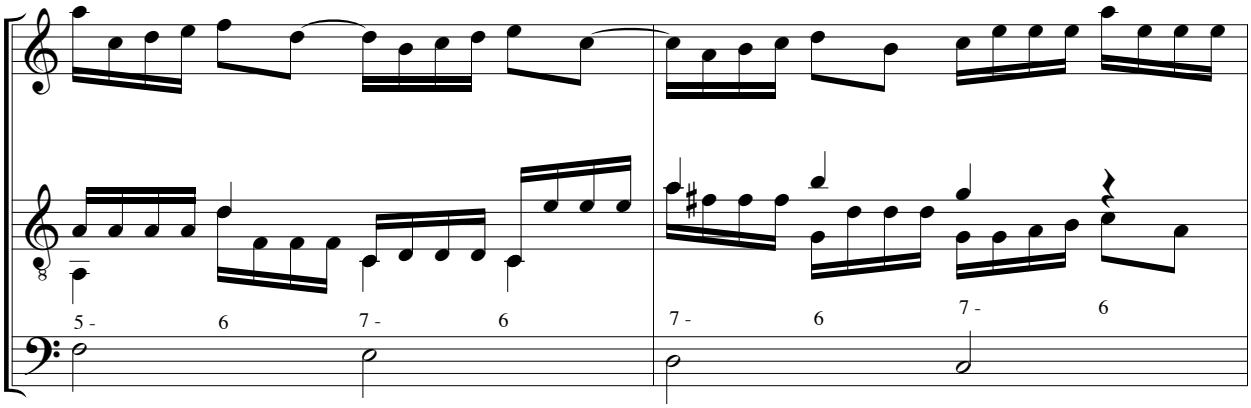

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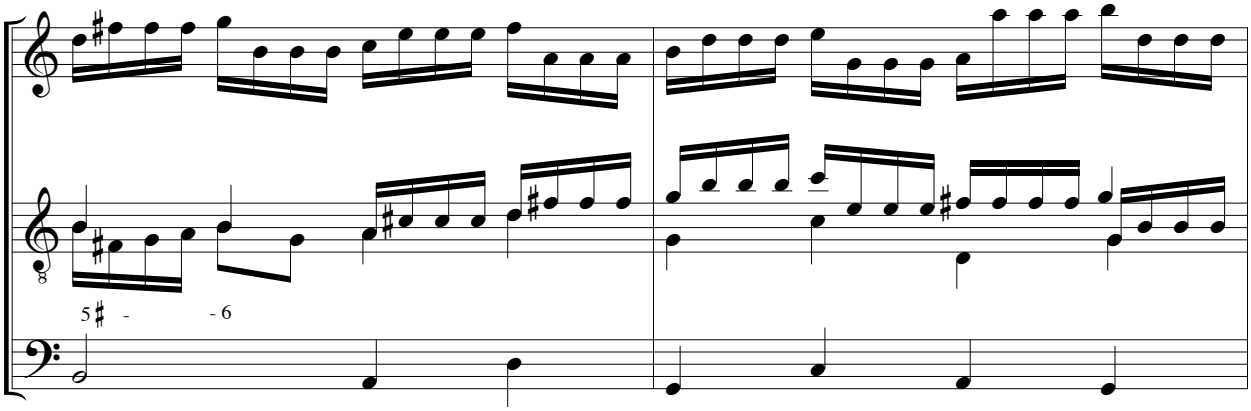

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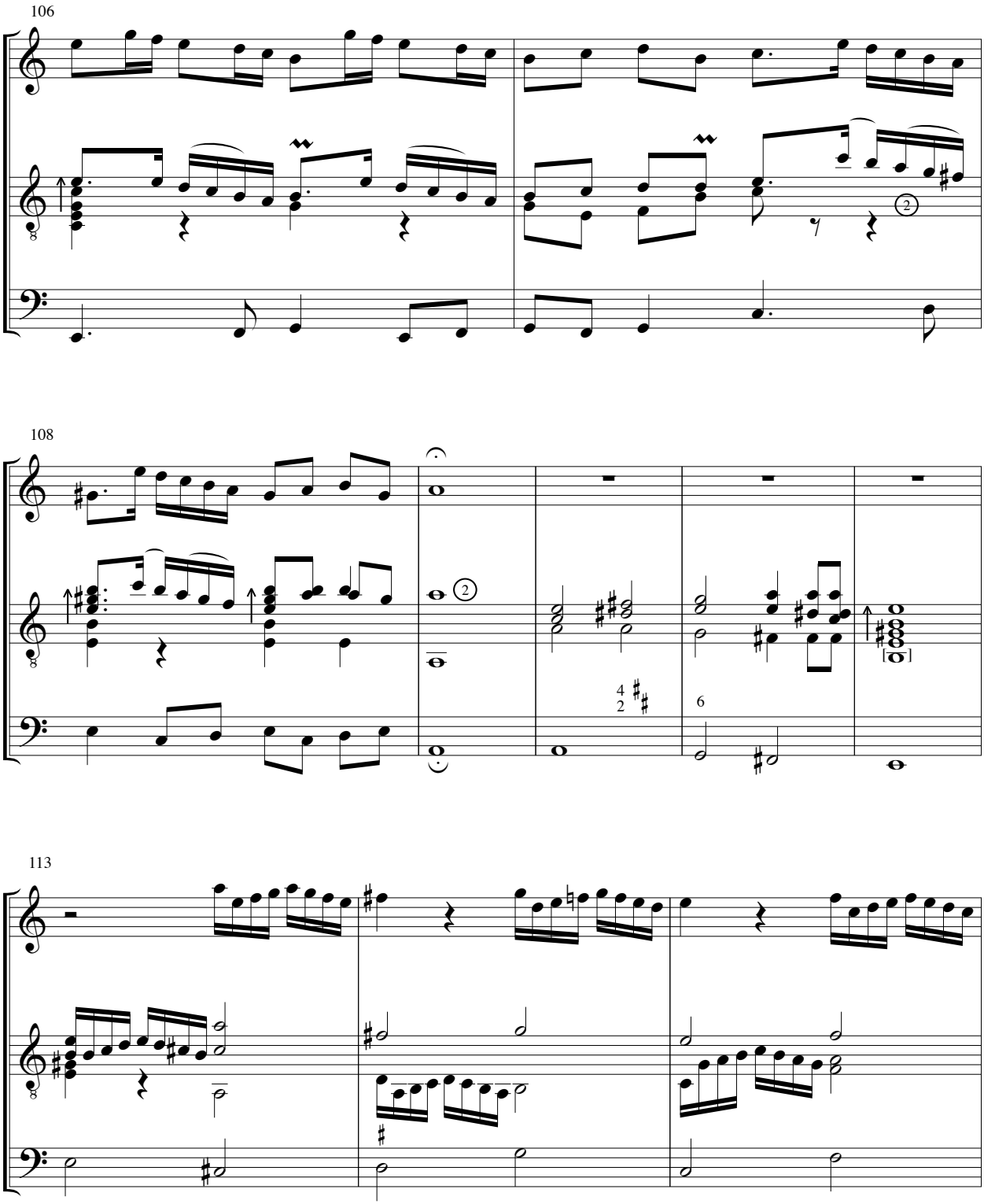

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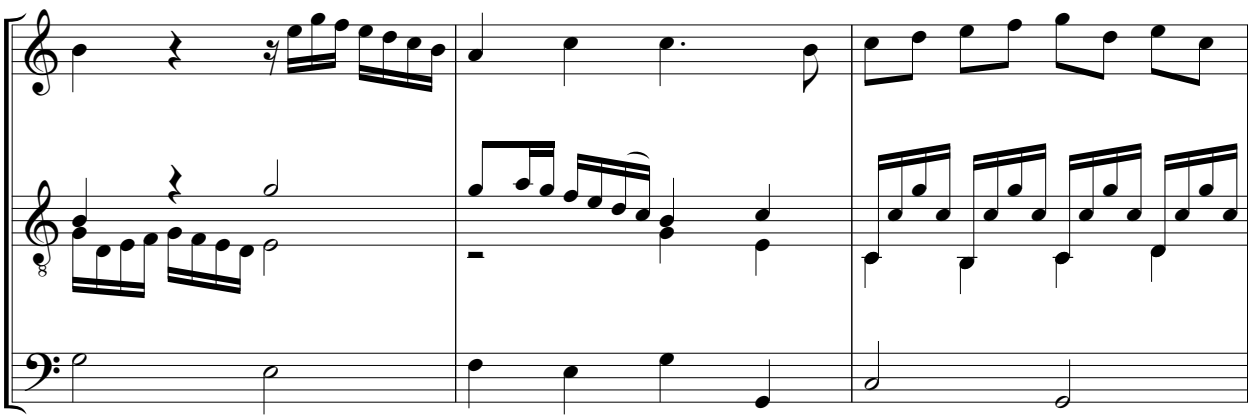

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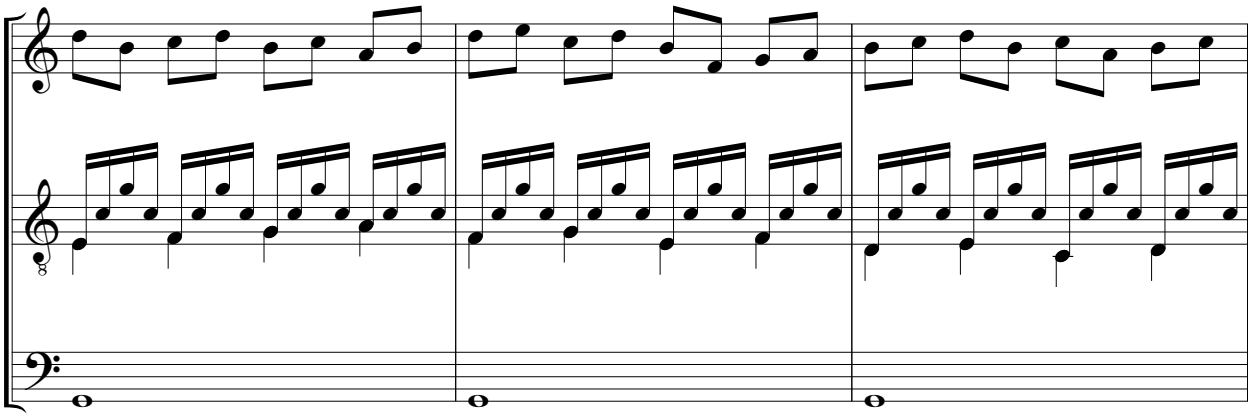

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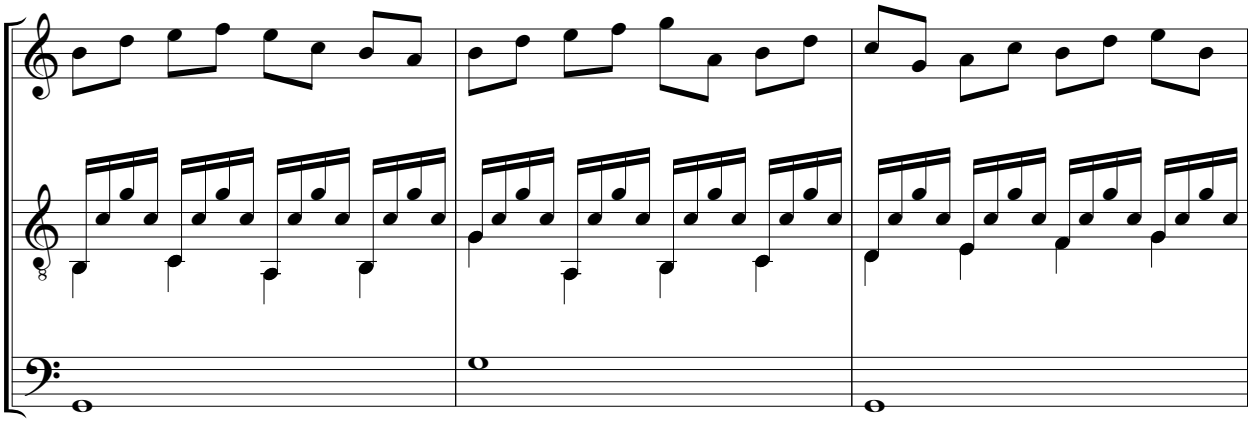

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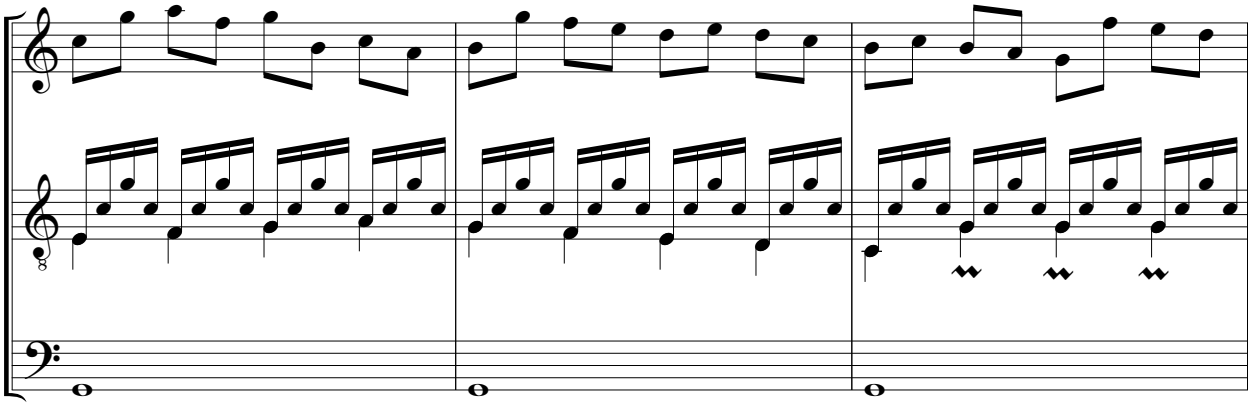

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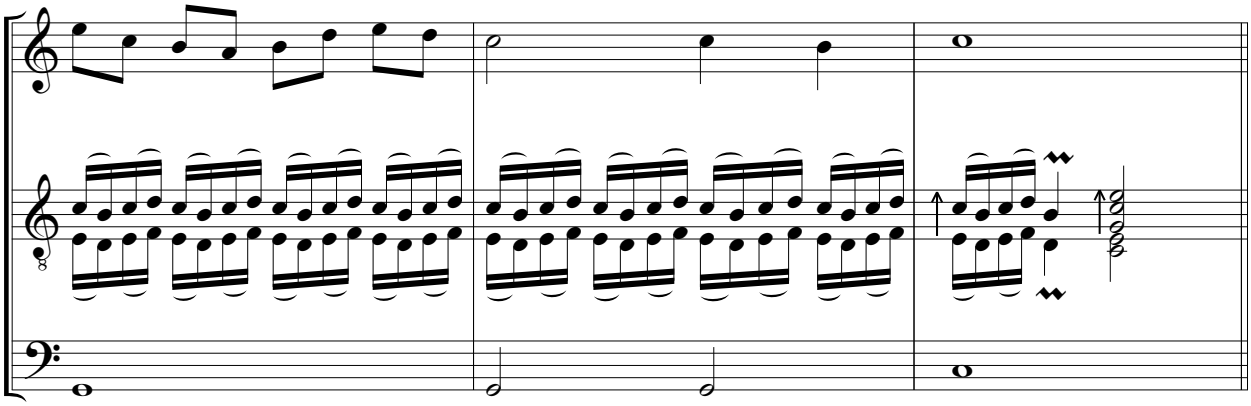

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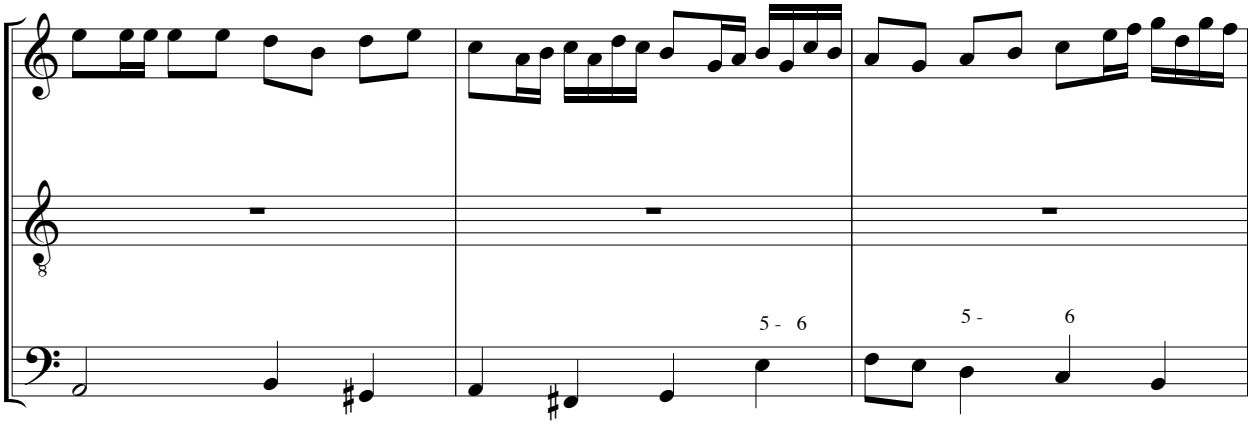

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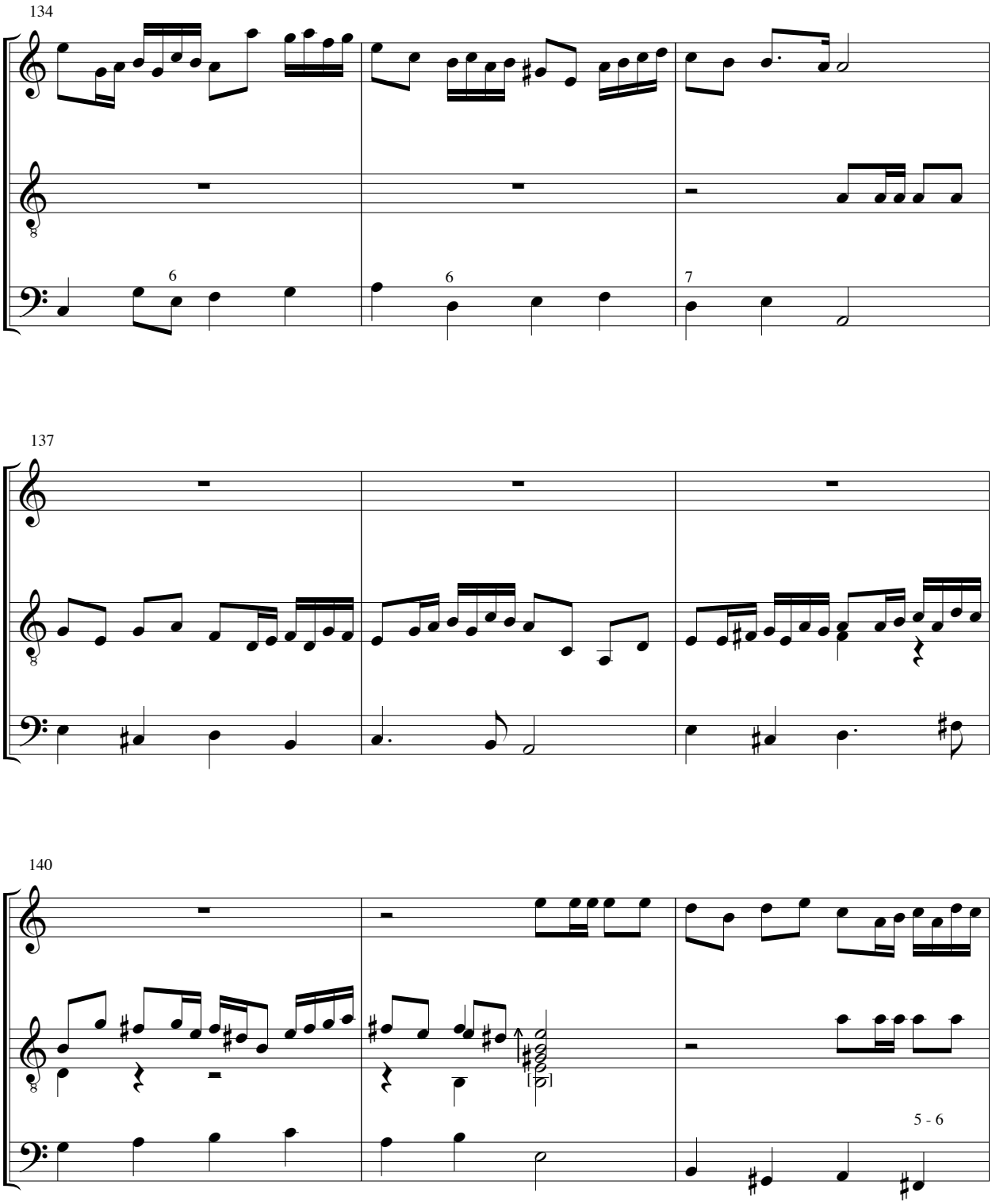

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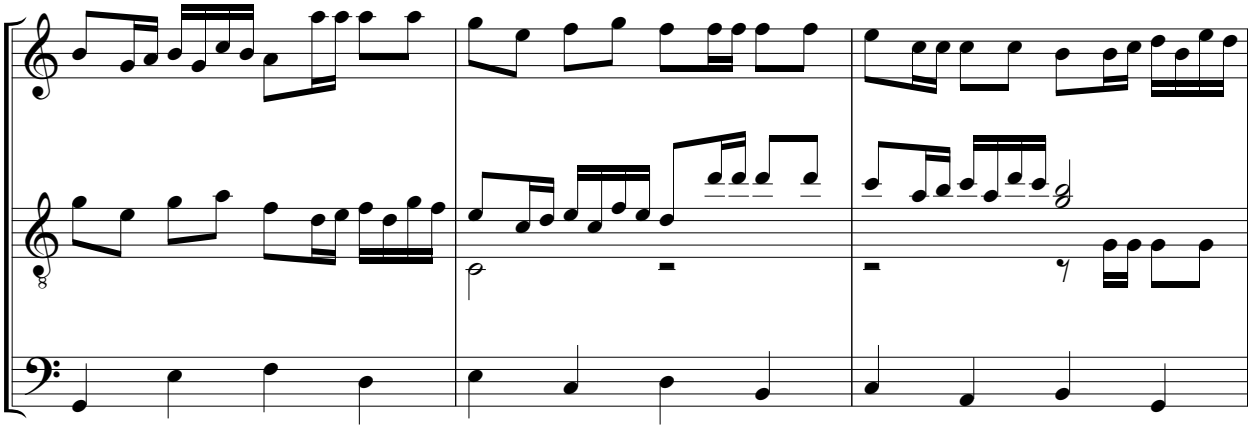

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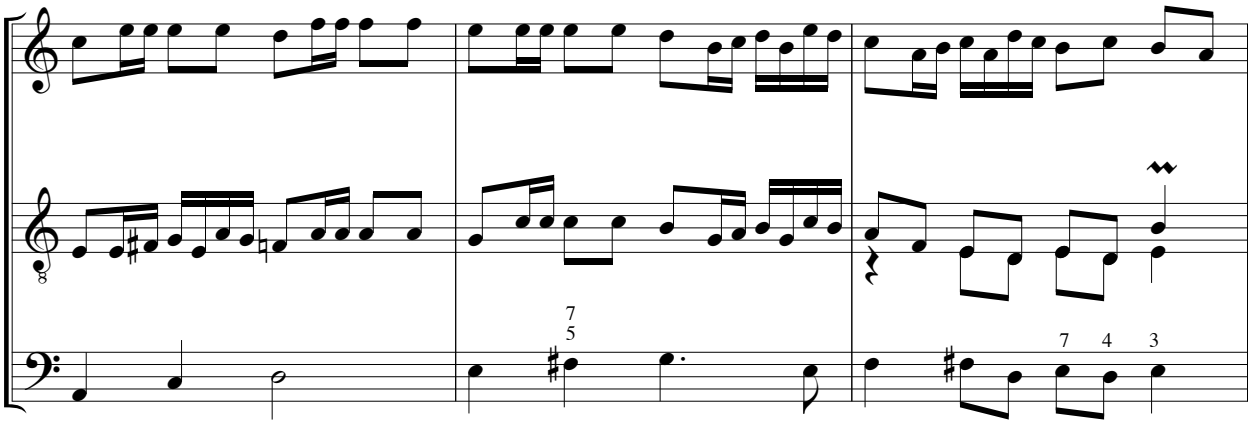

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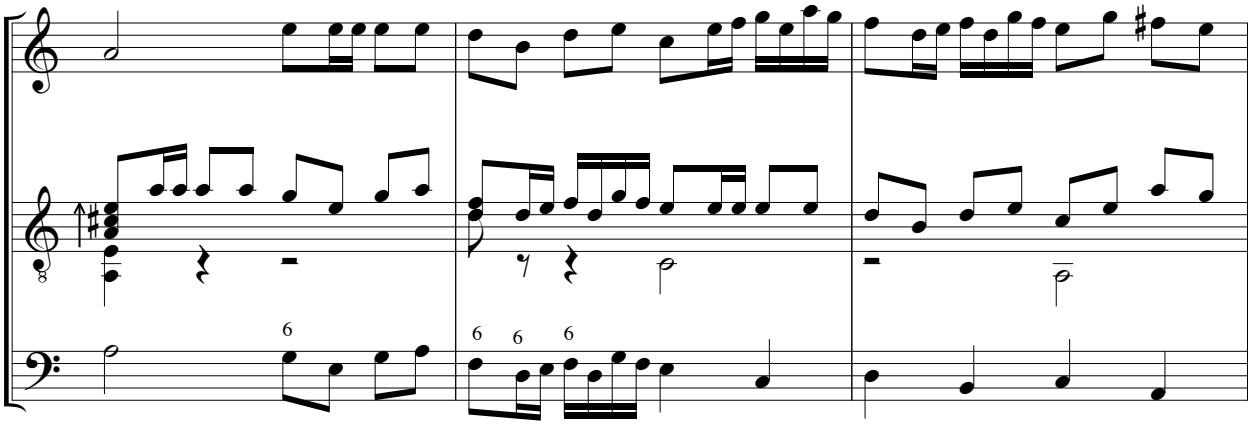

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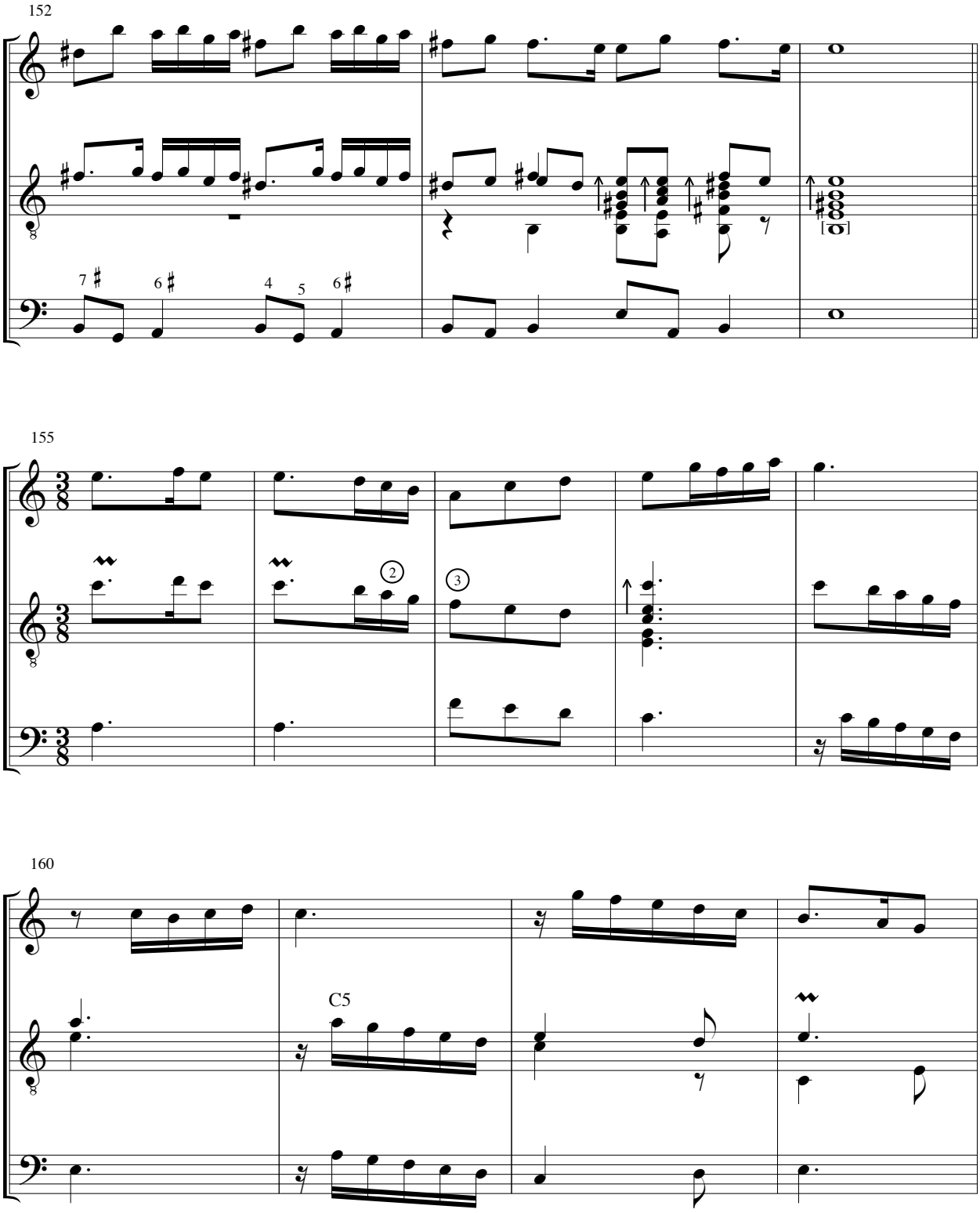

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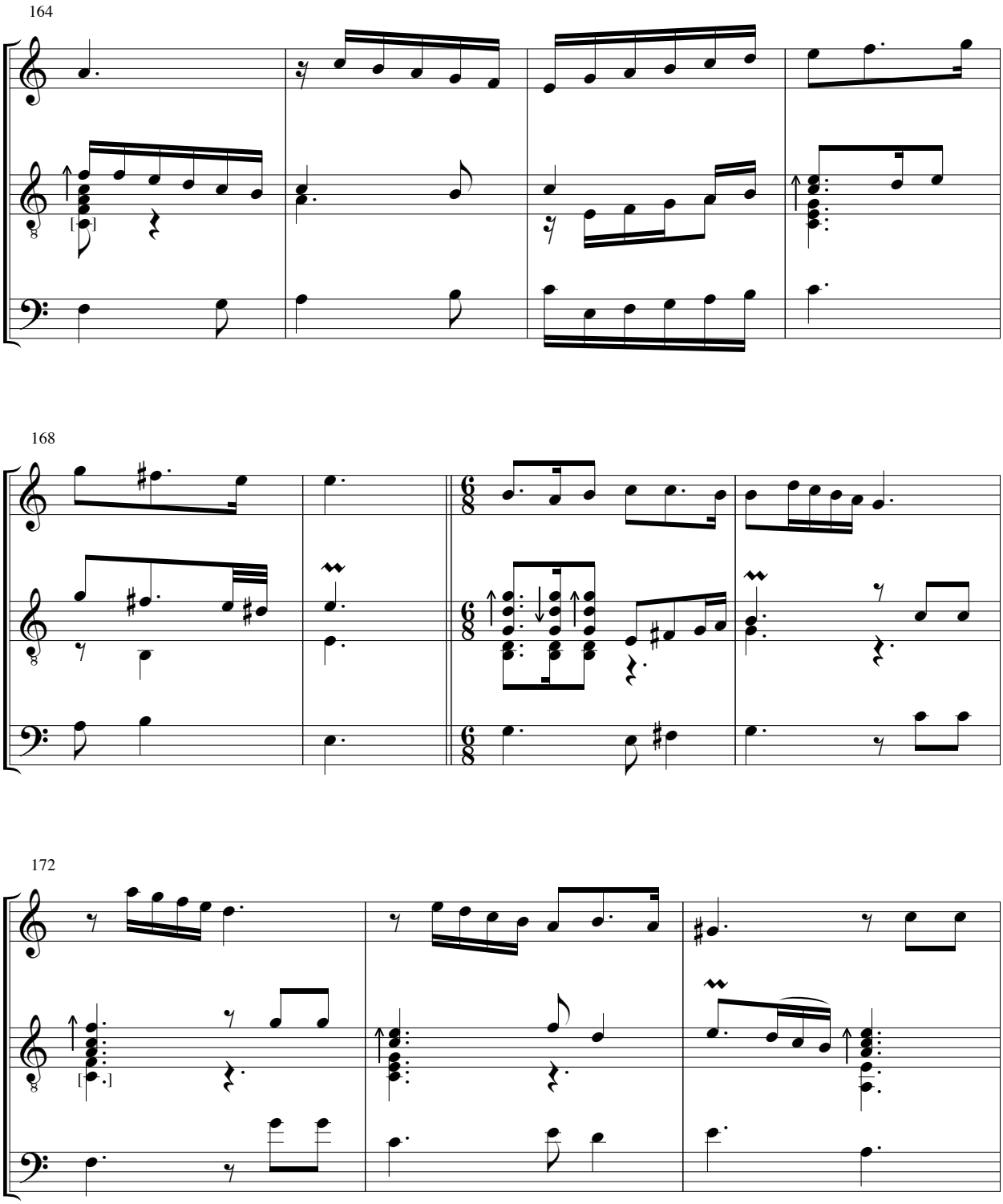

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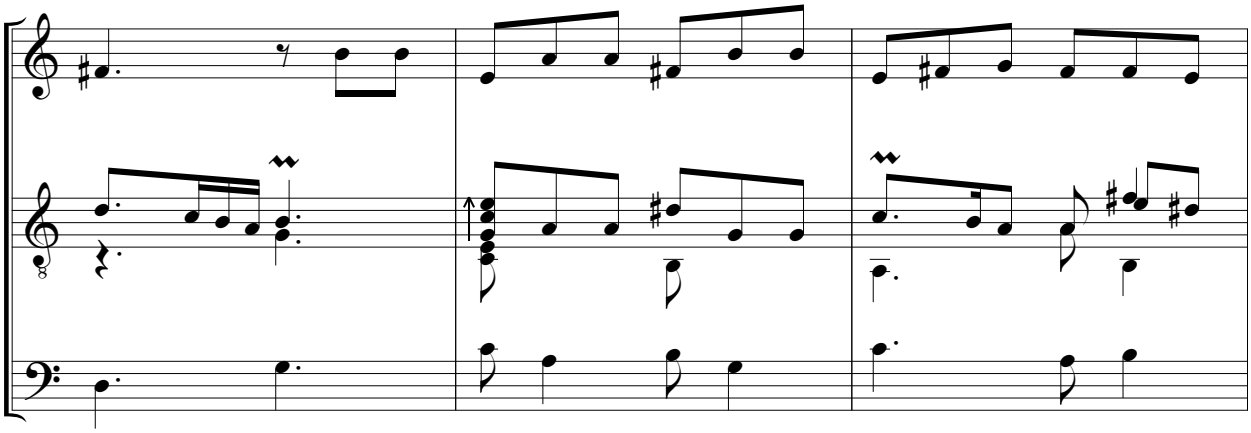

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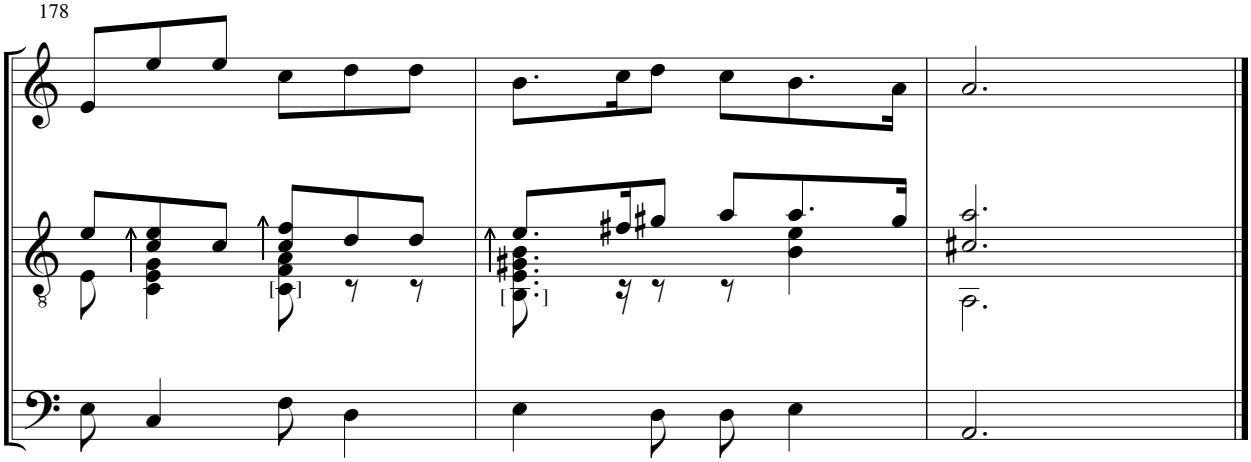

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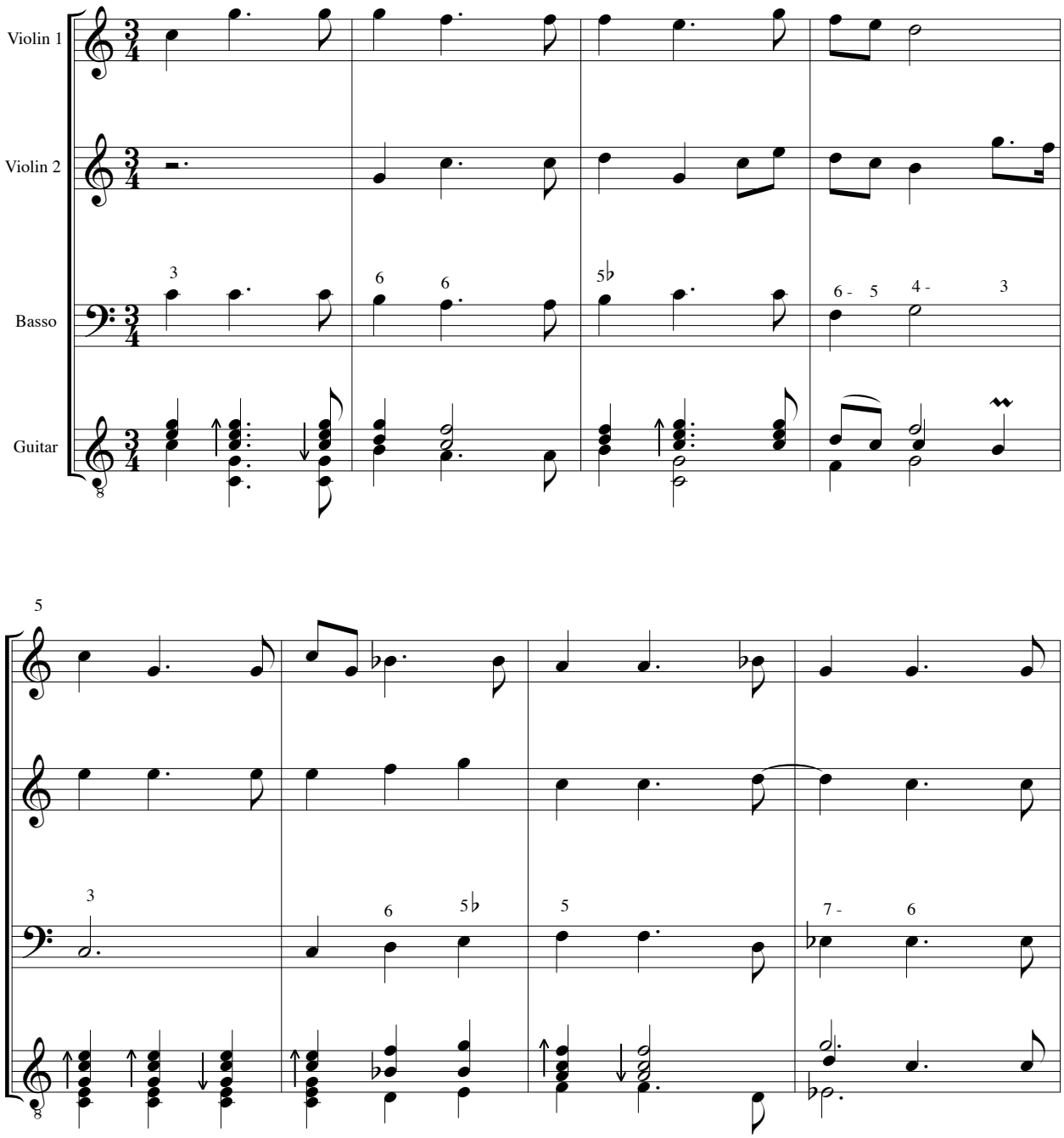
Sinfonie

[French tuning]

Henri Grénerin



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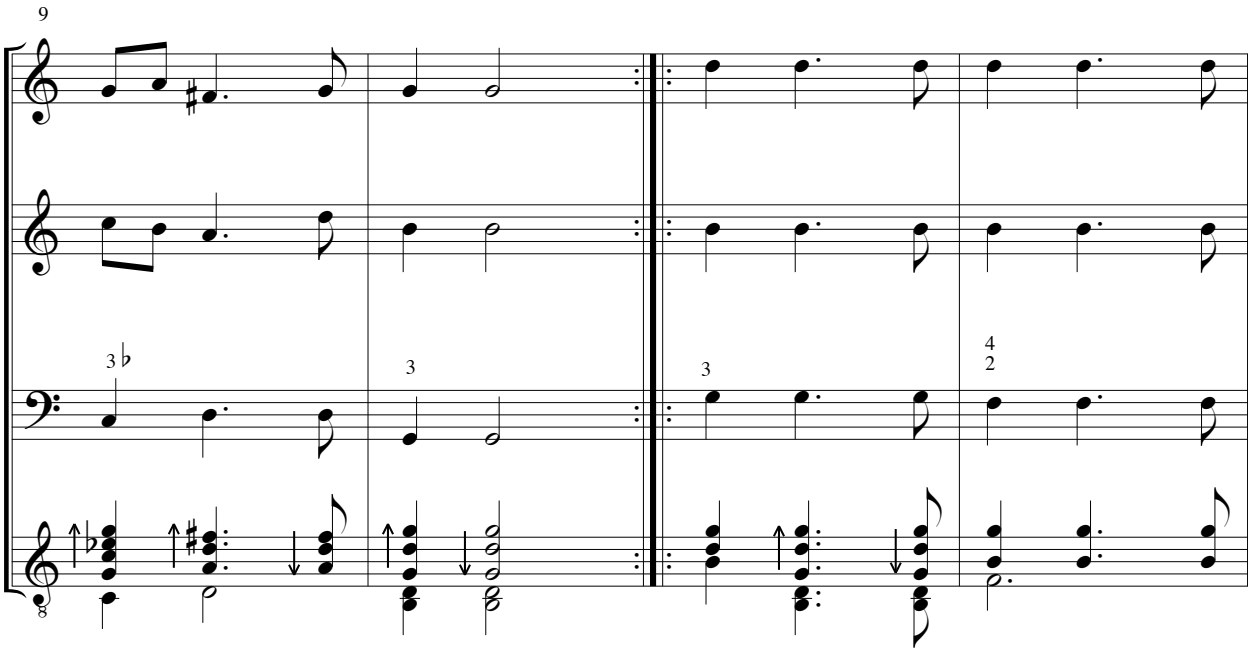

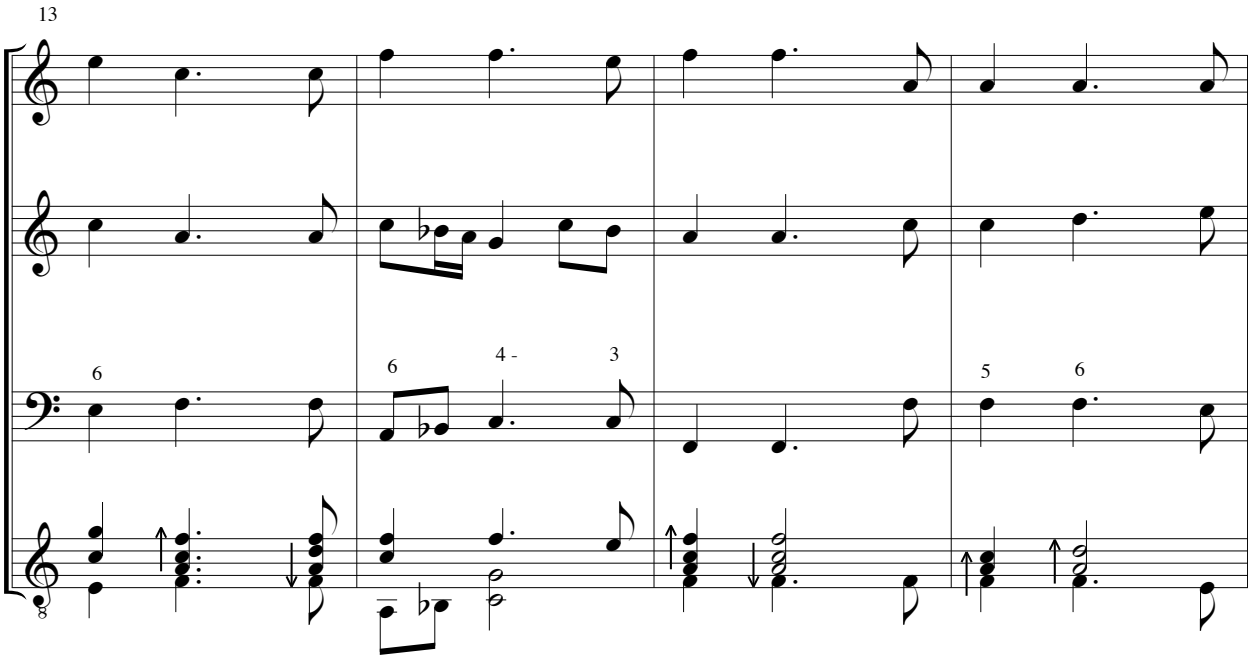

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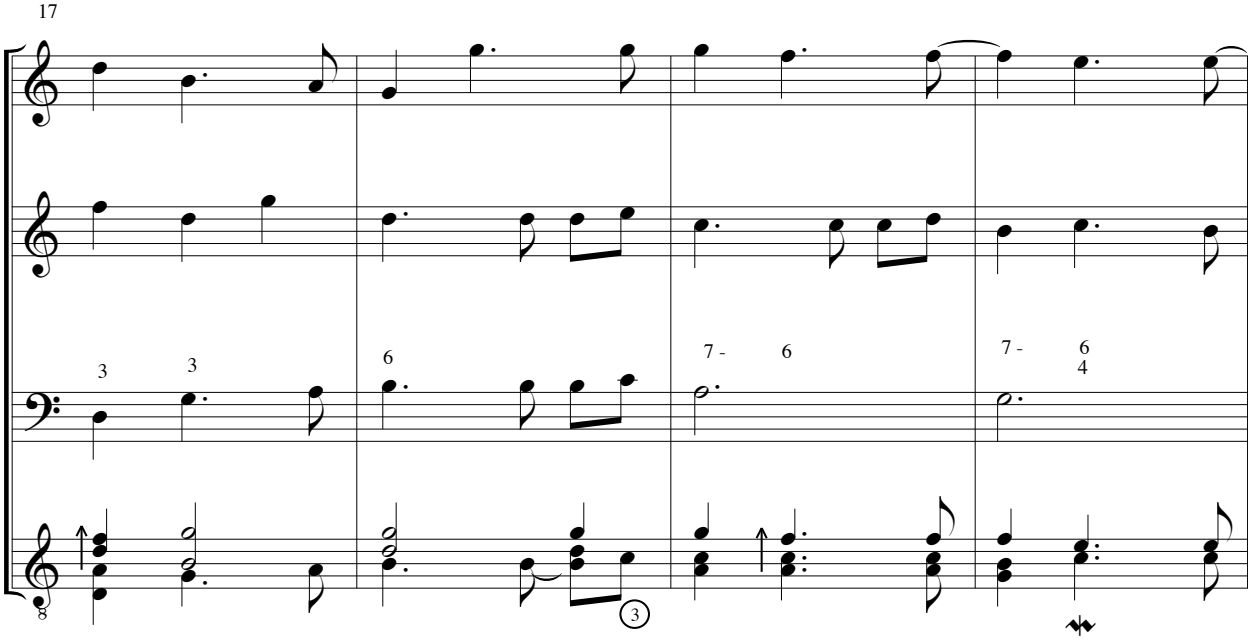

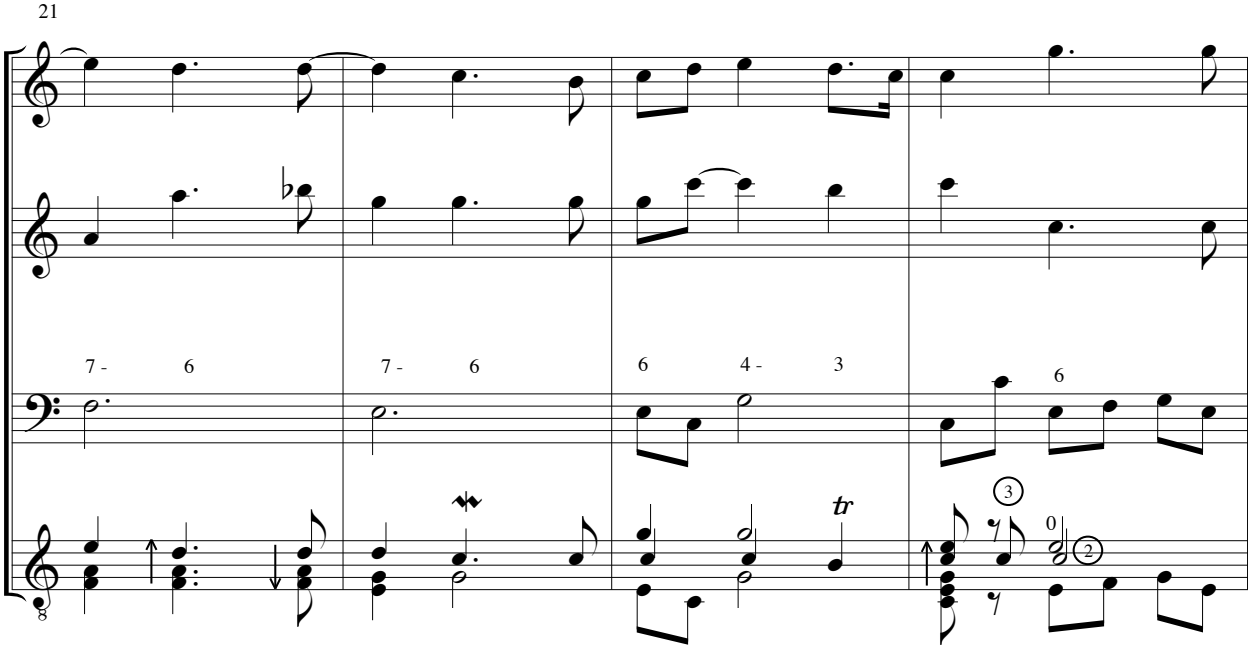

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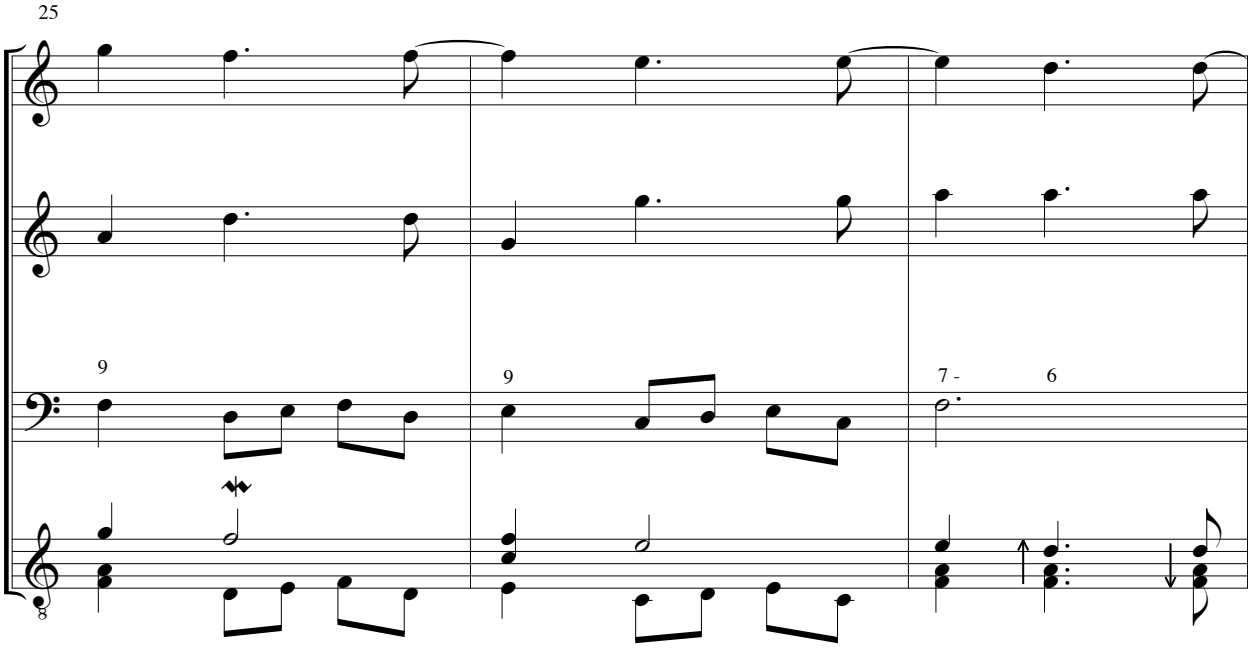

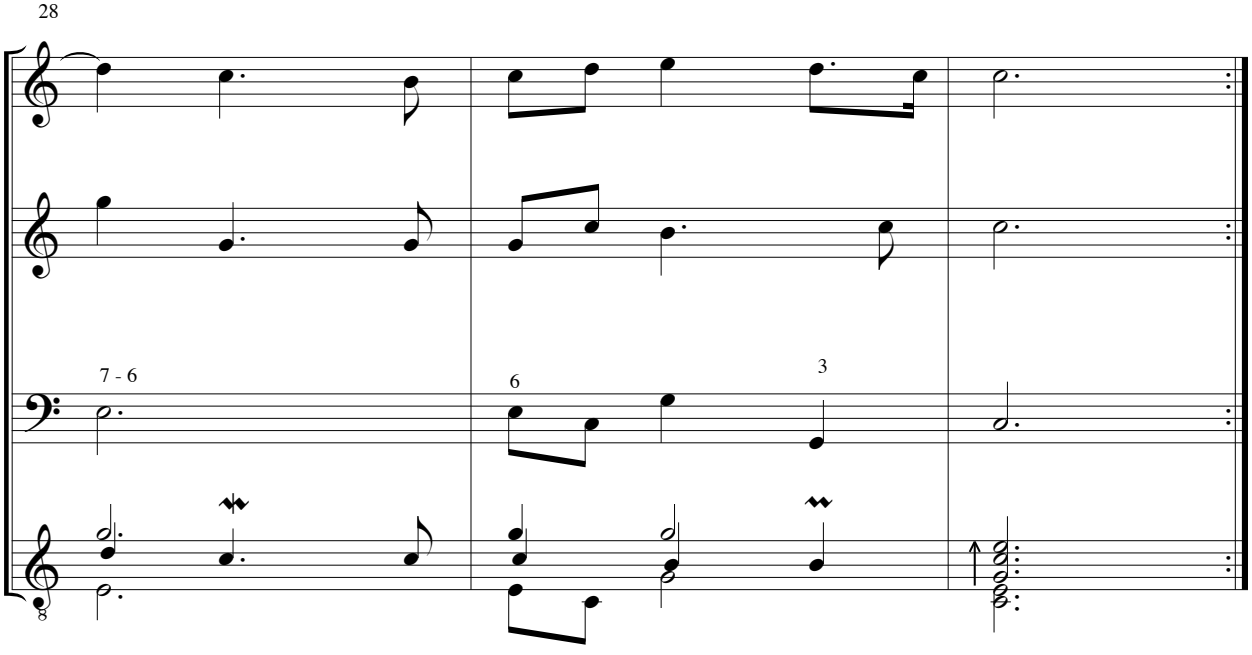

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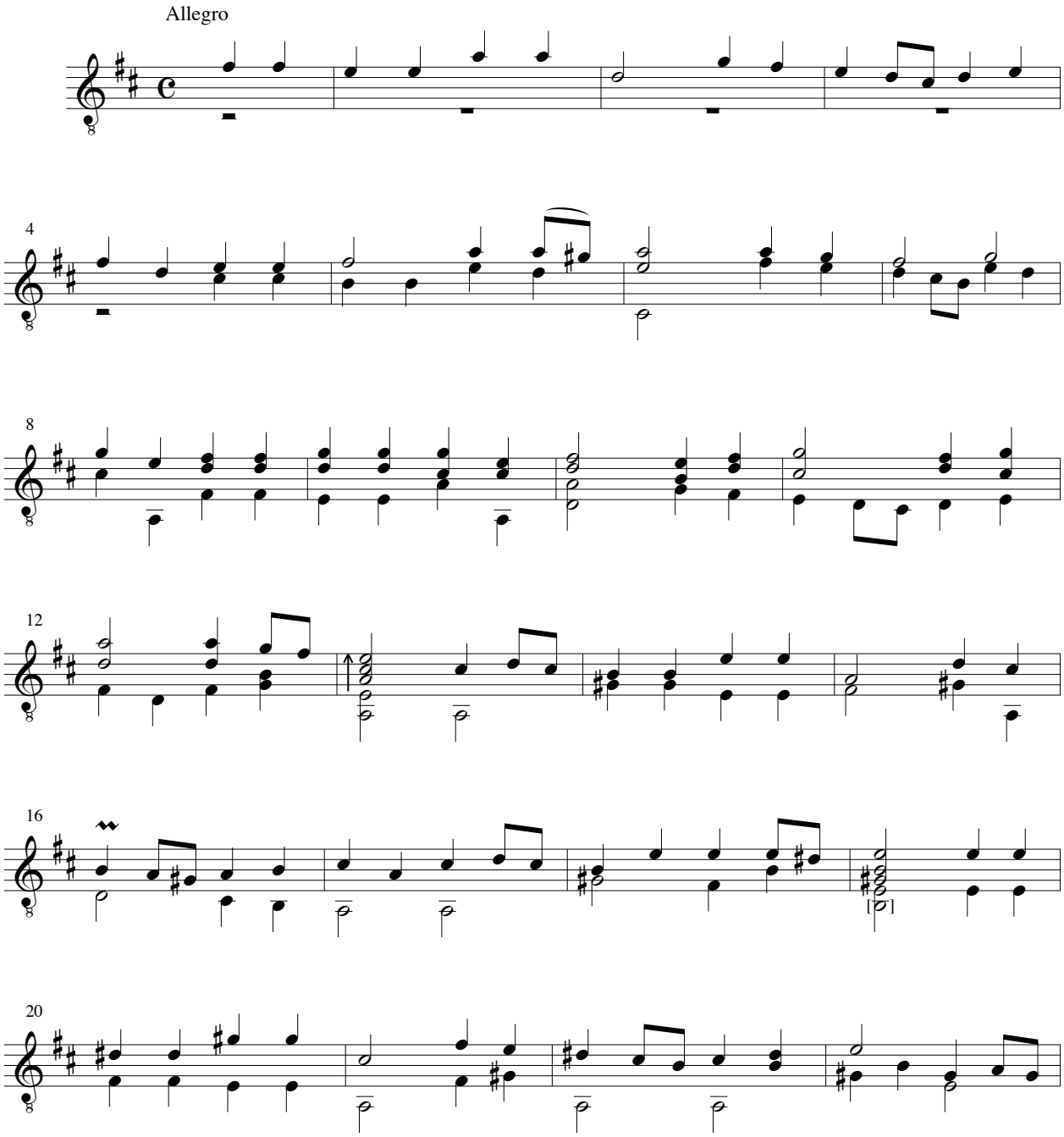
Sonattina

[French tuning]

François Campion



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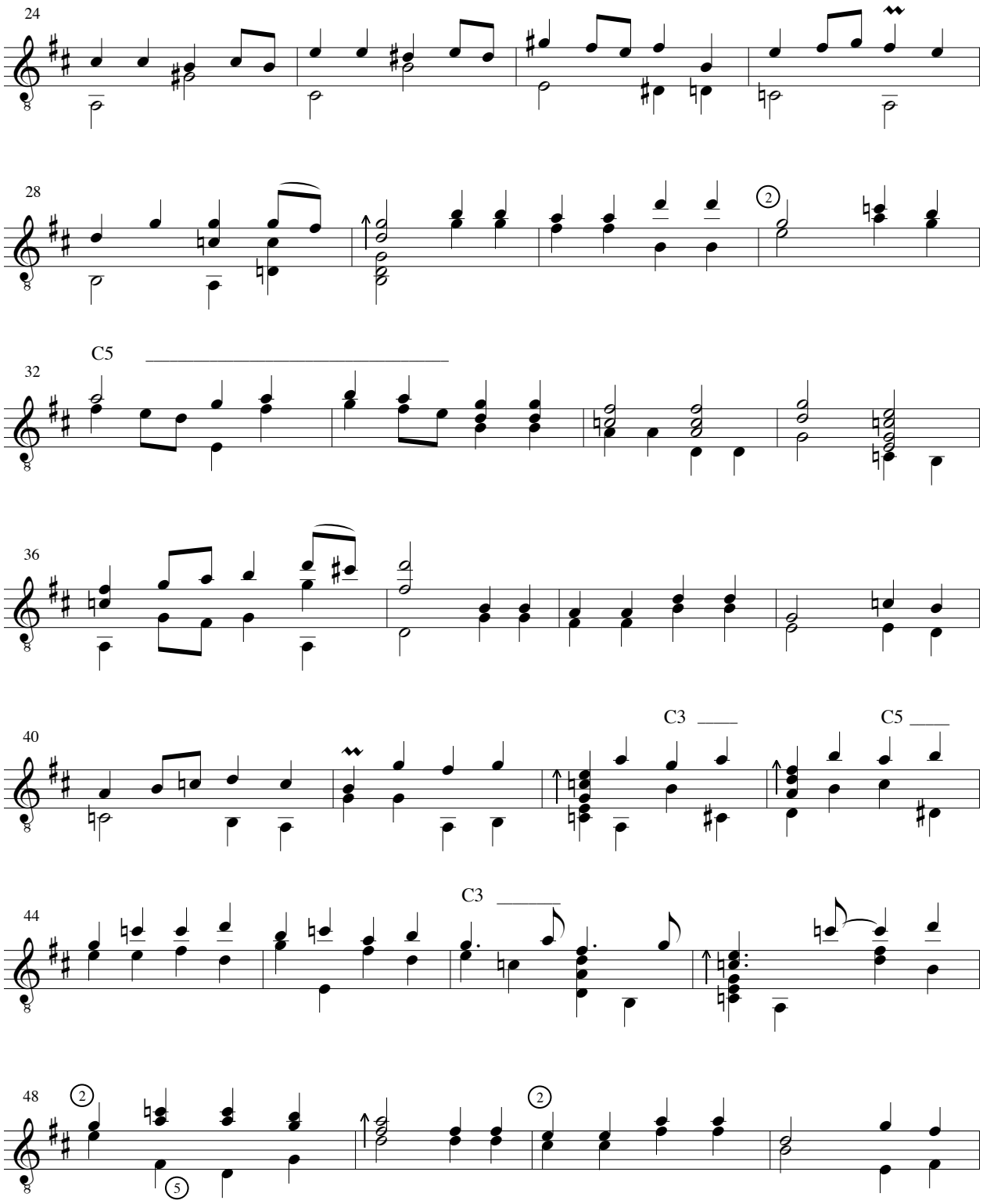

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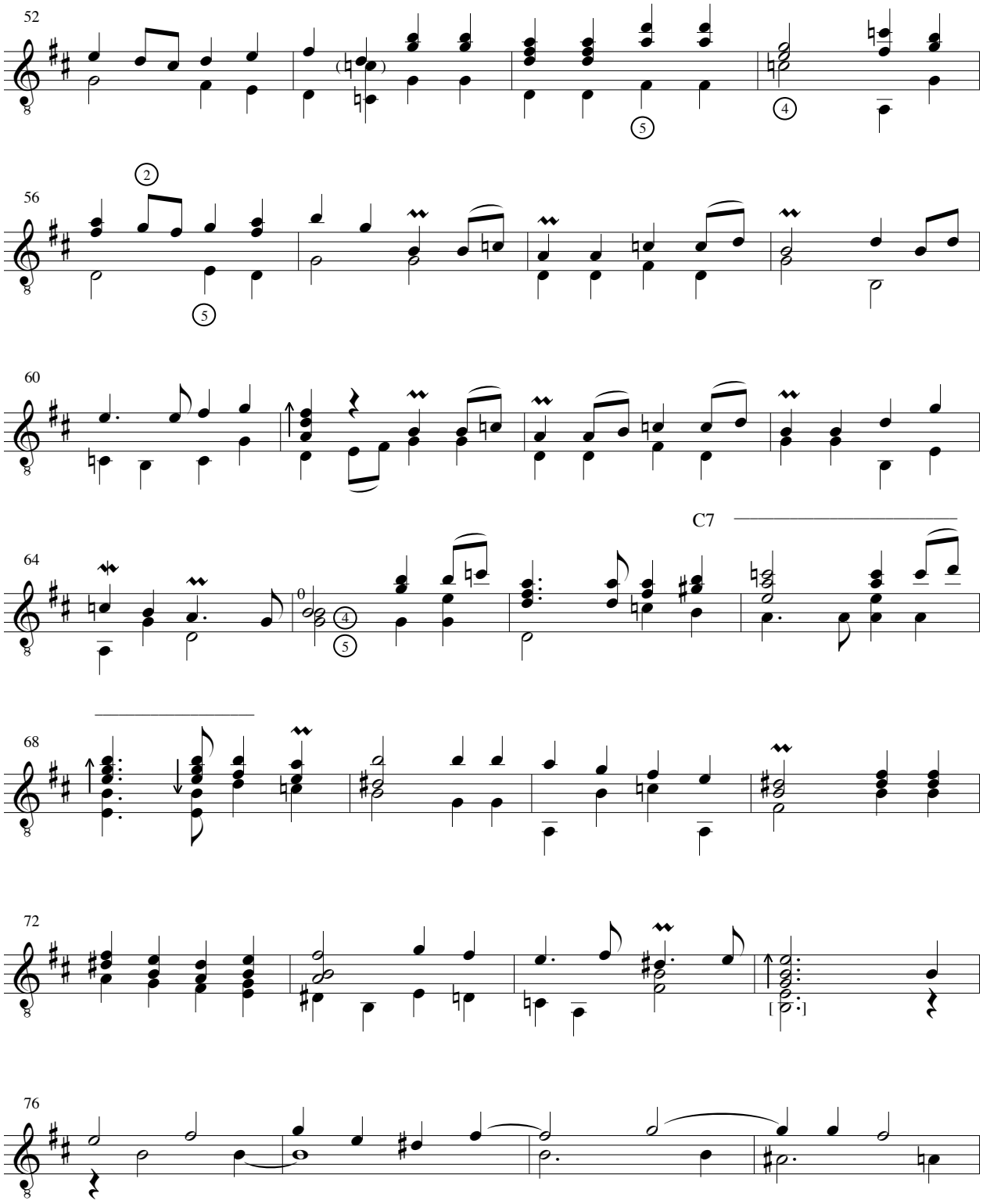

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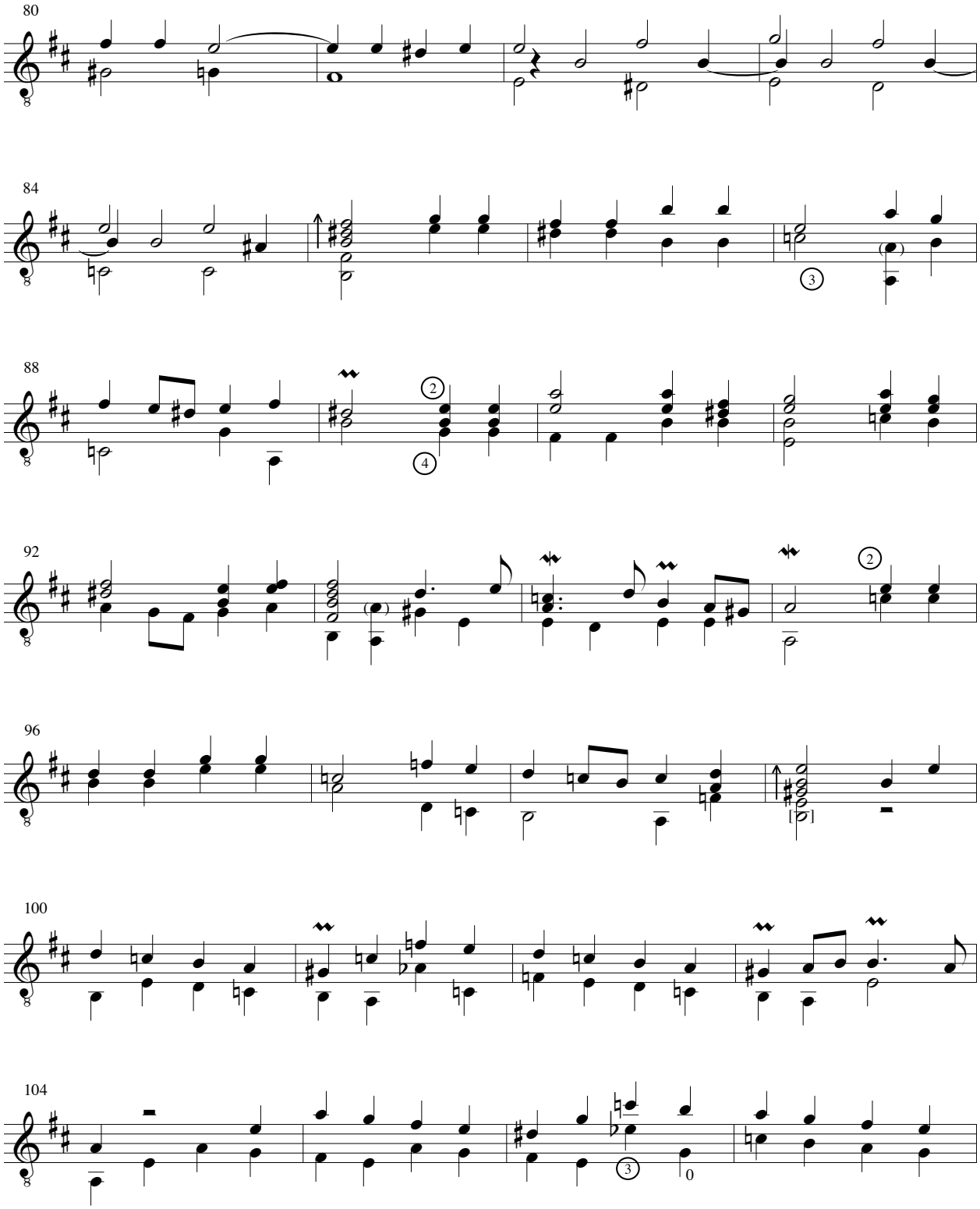

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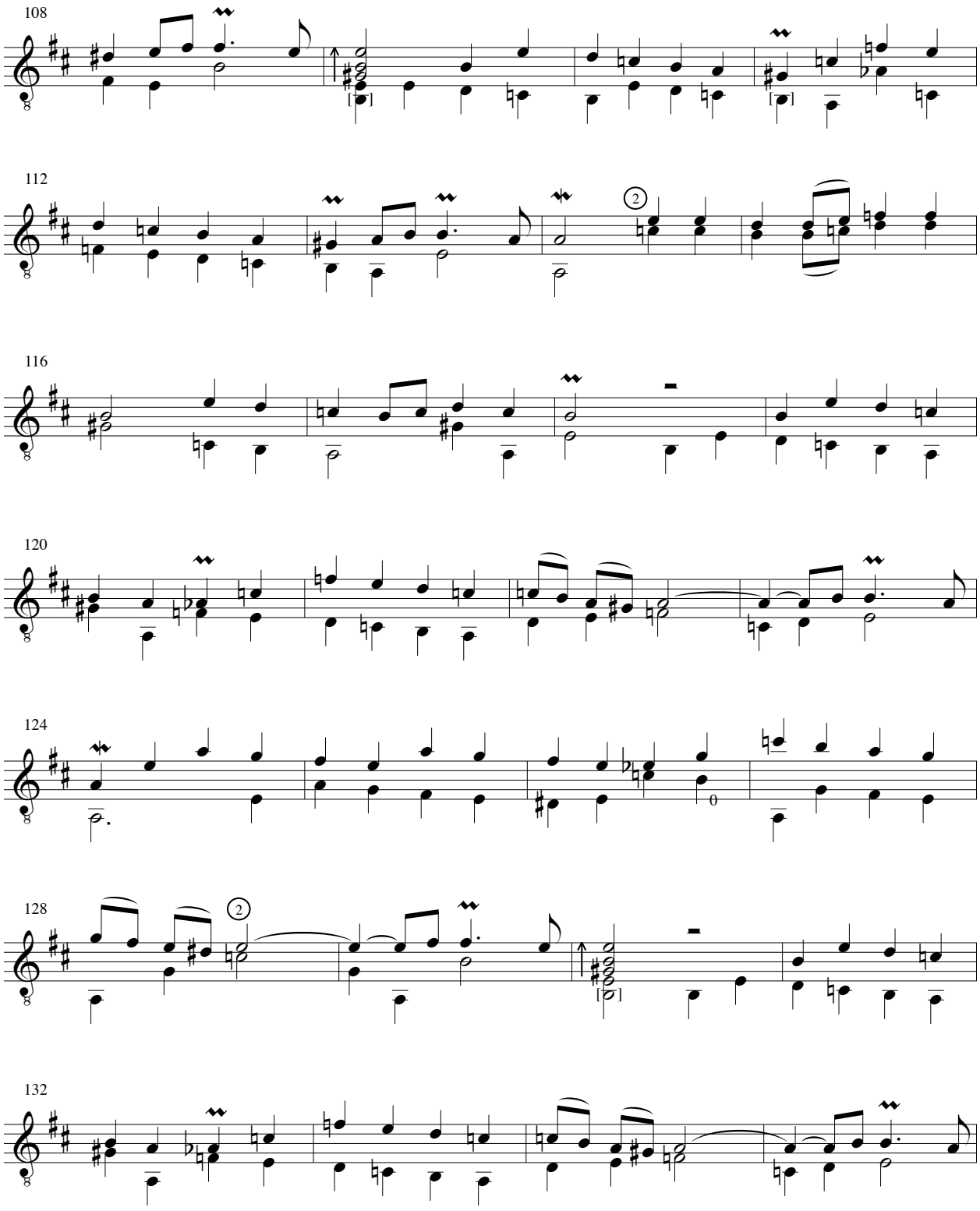

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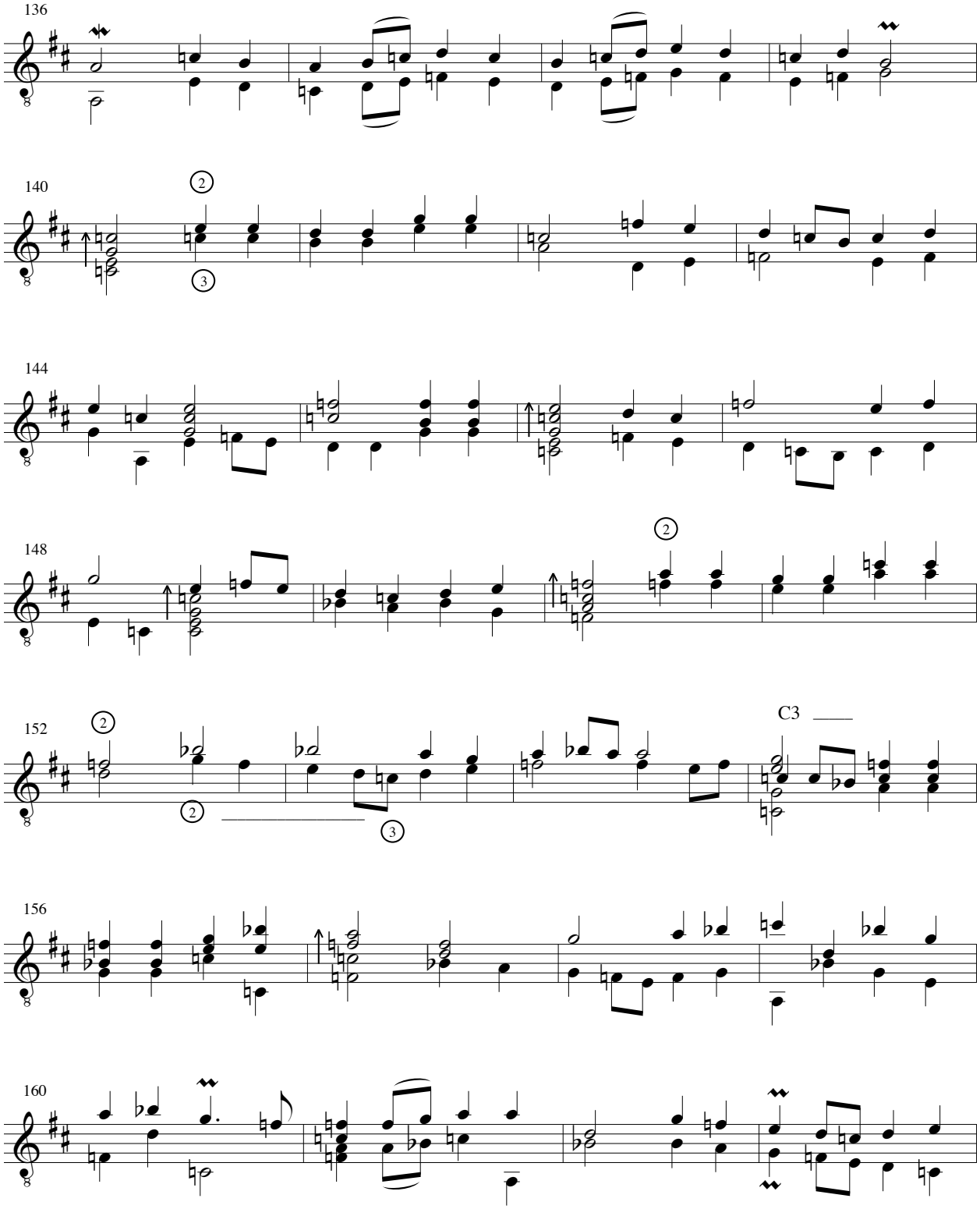

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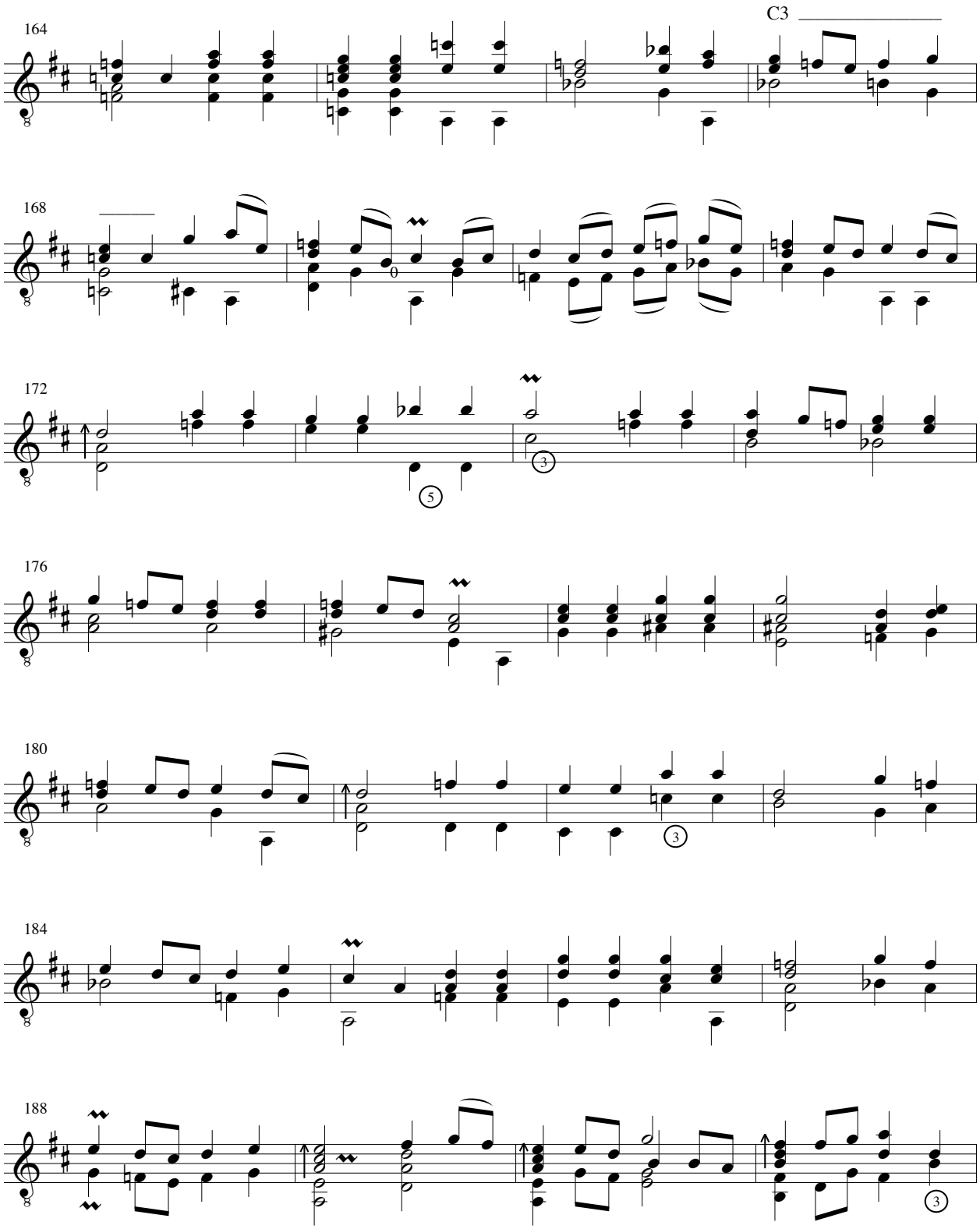

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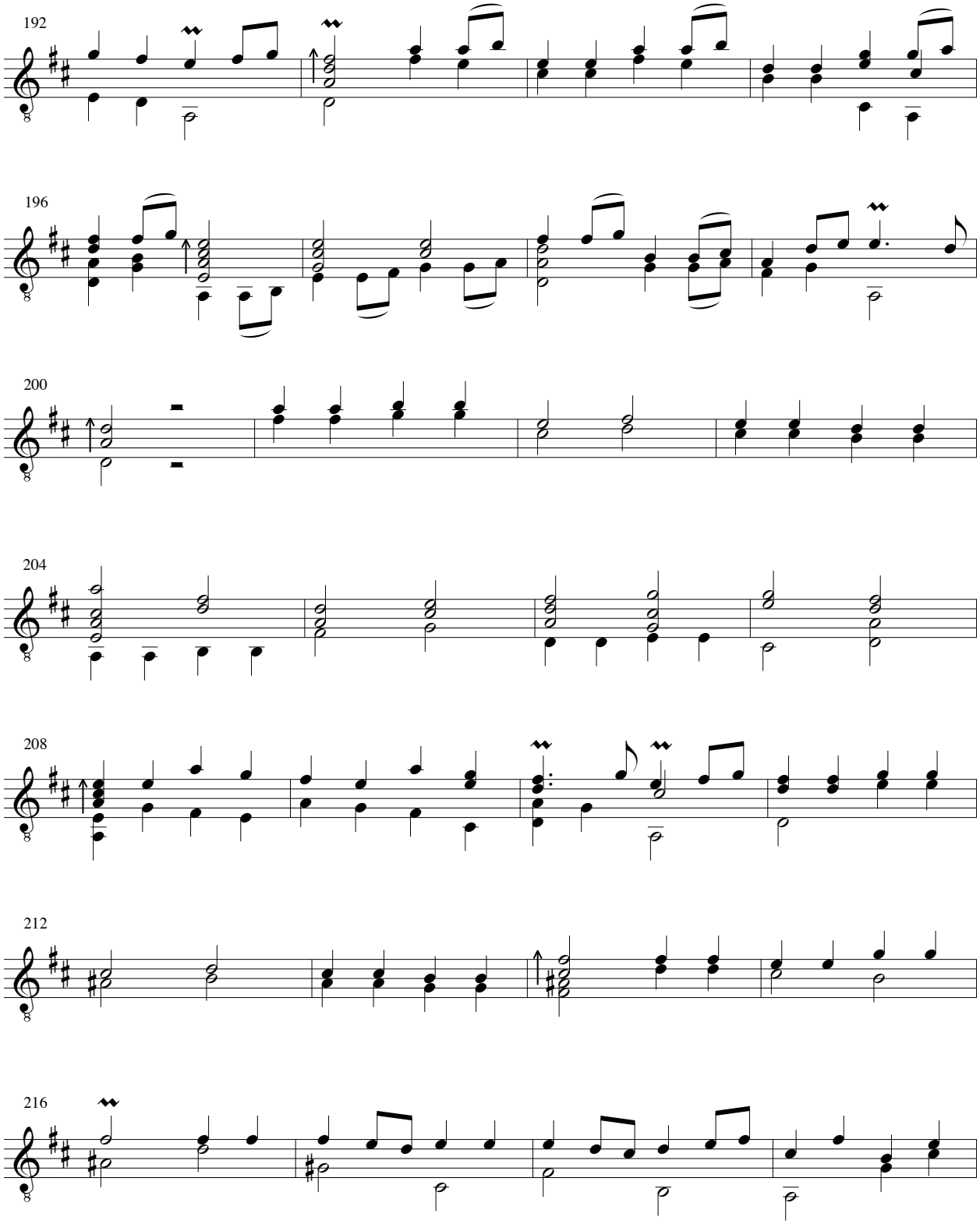

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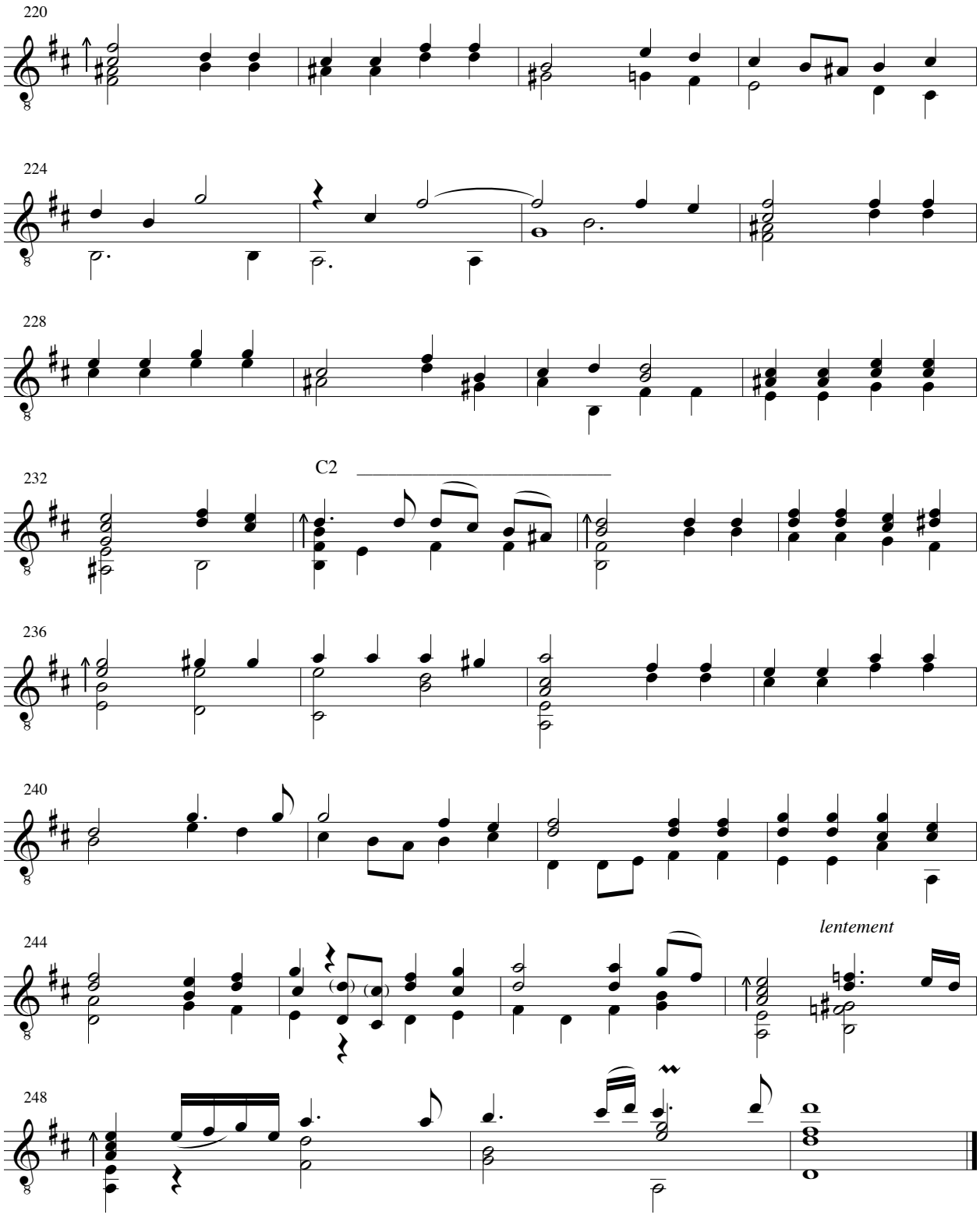

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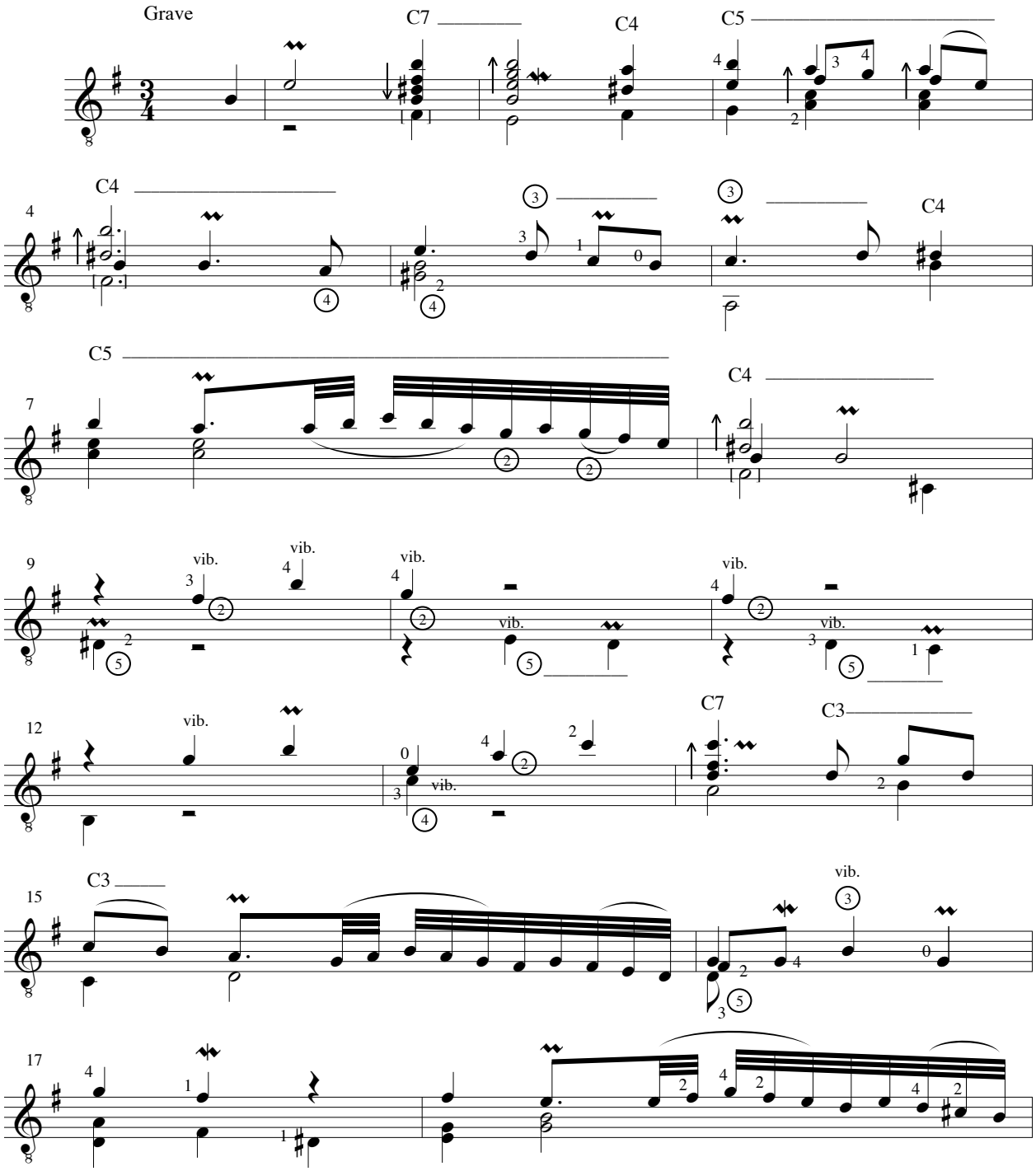
Tocata de Coreli

[French tuning]

Santiago de Murcia



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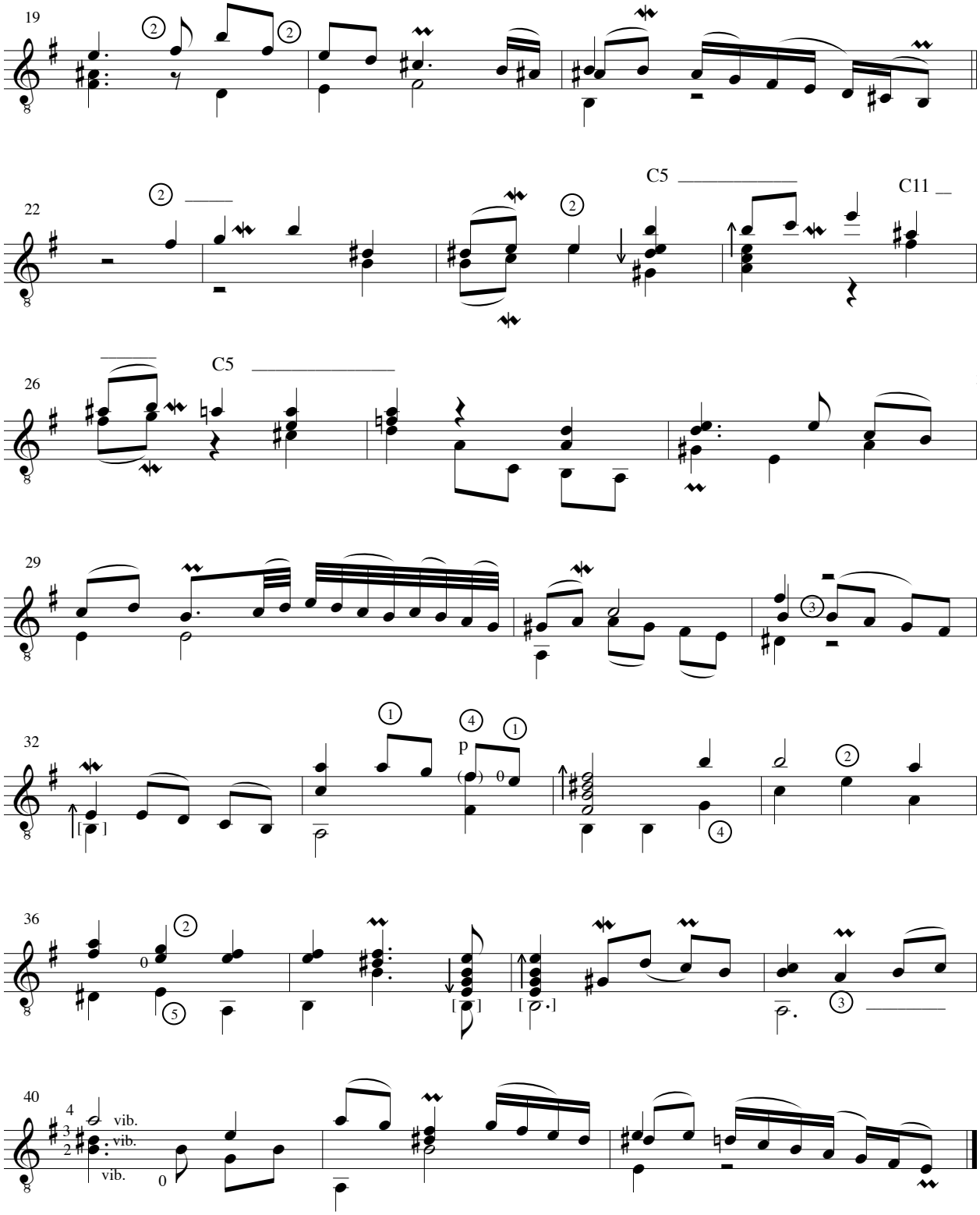

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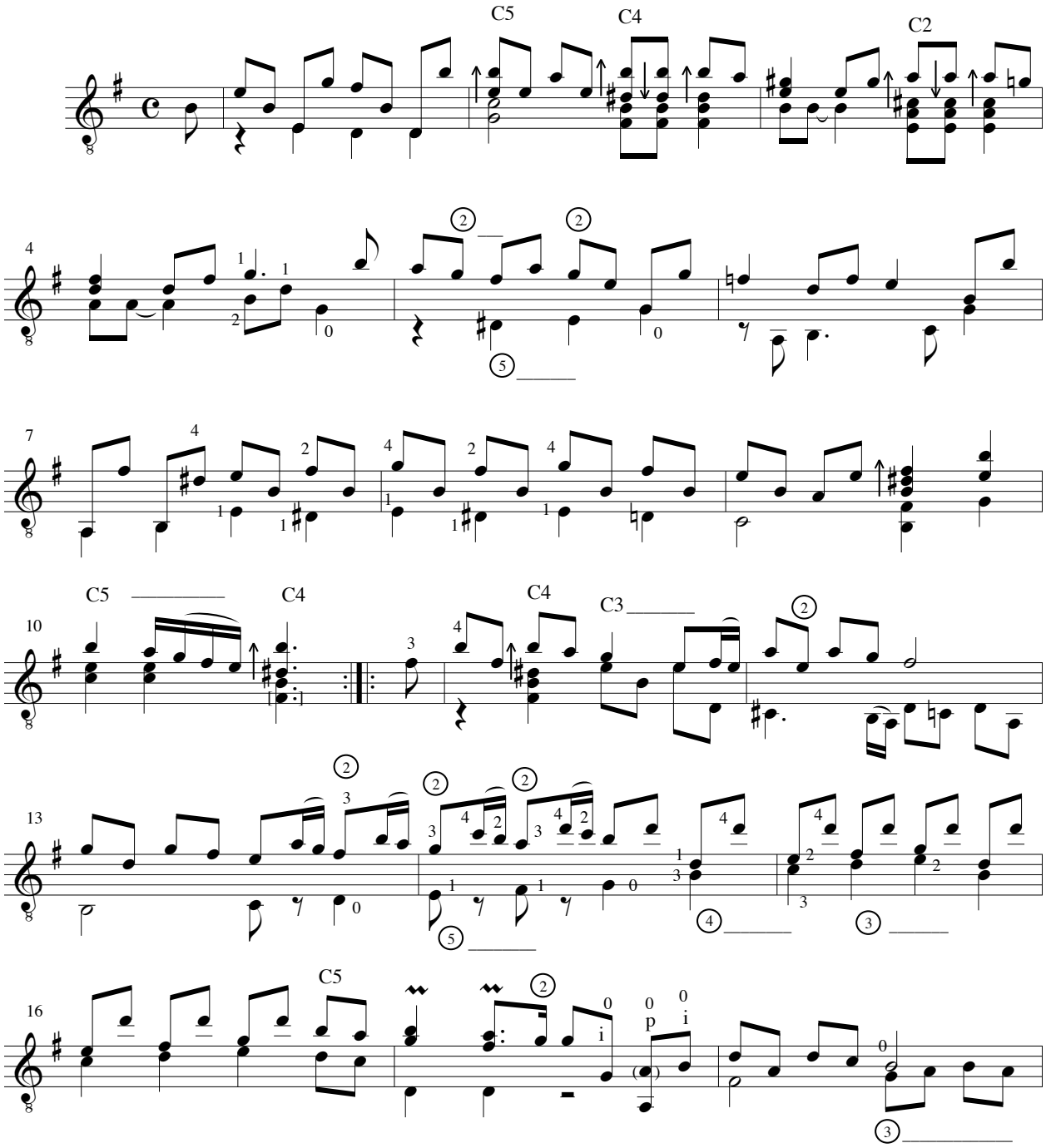
Allegro

Santiago de Murcia



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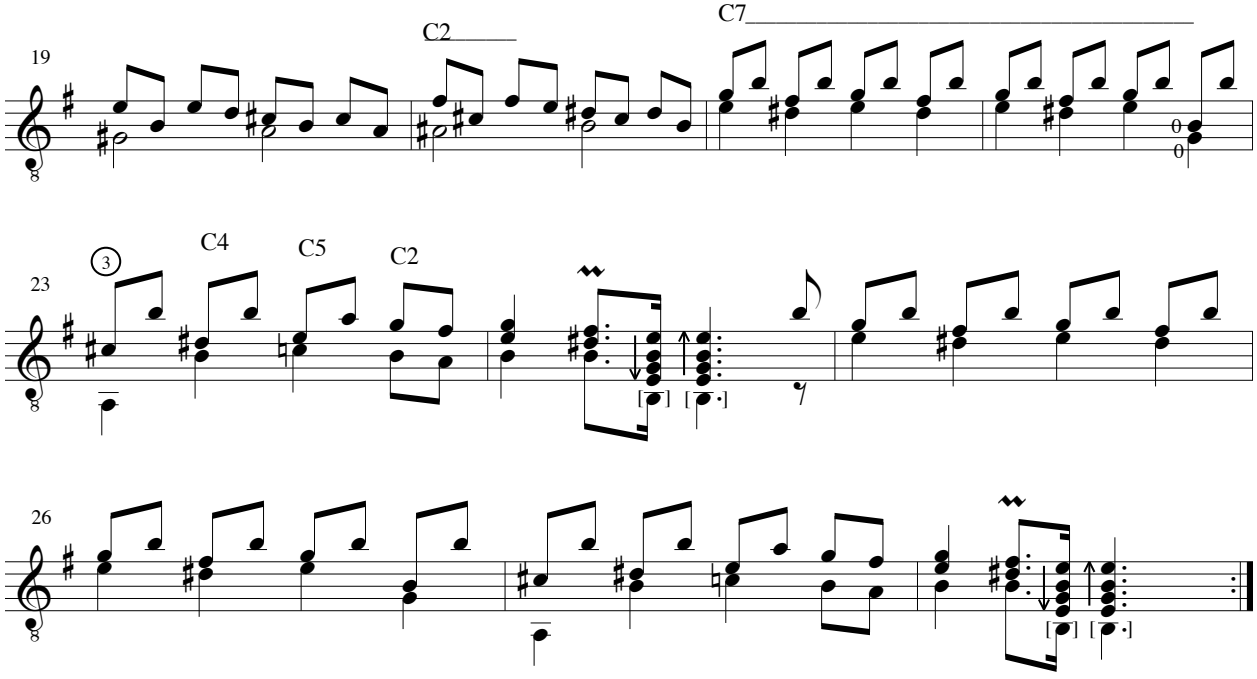
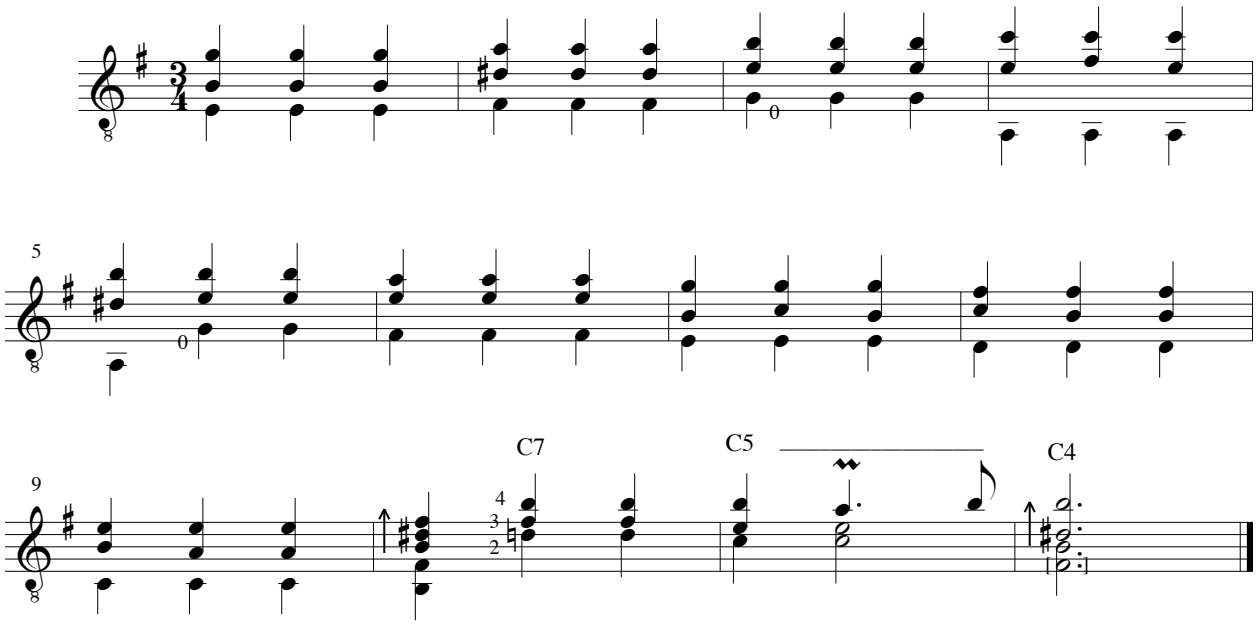


Despacio

Santiago de Murcia



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Giga

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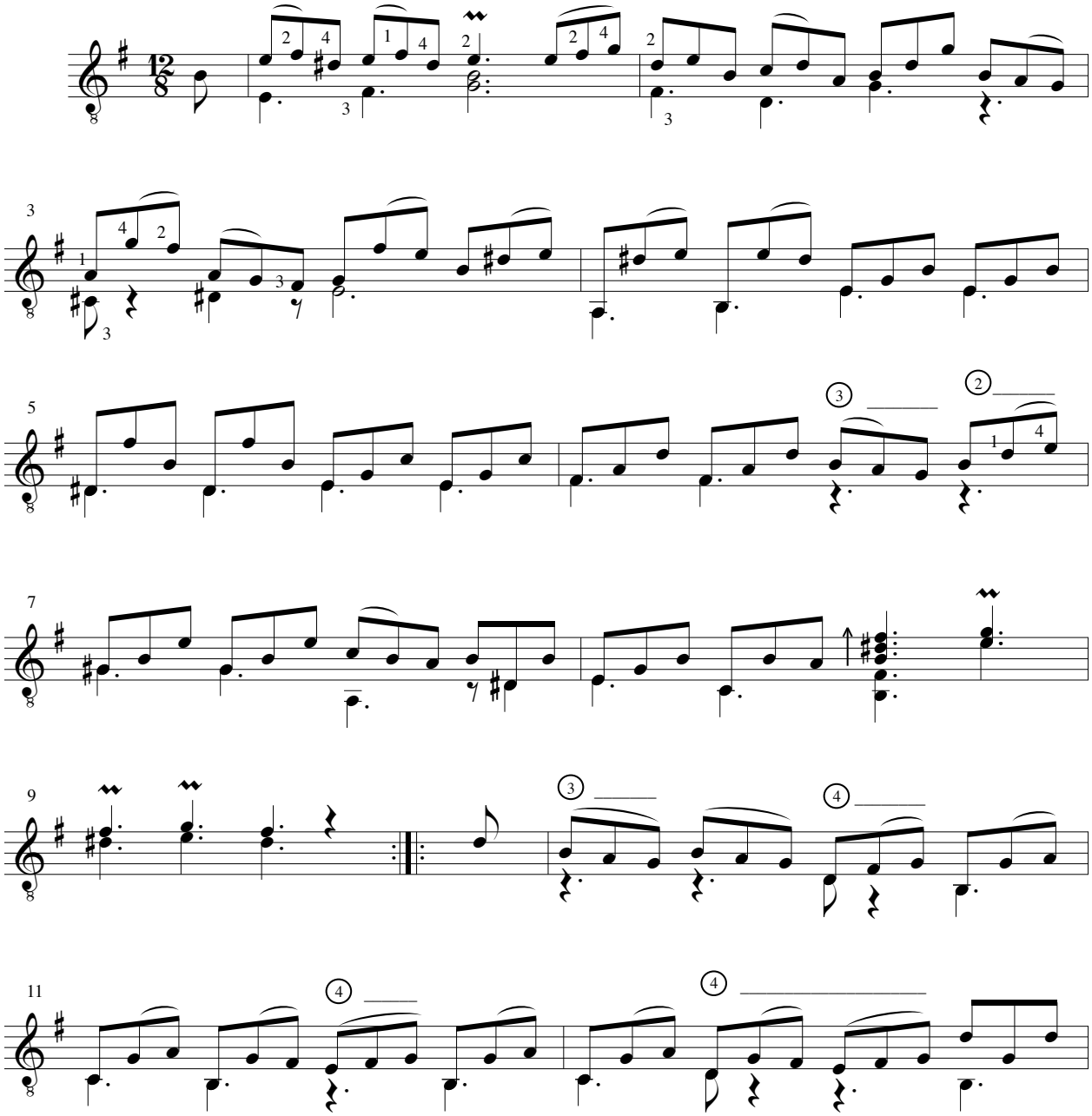

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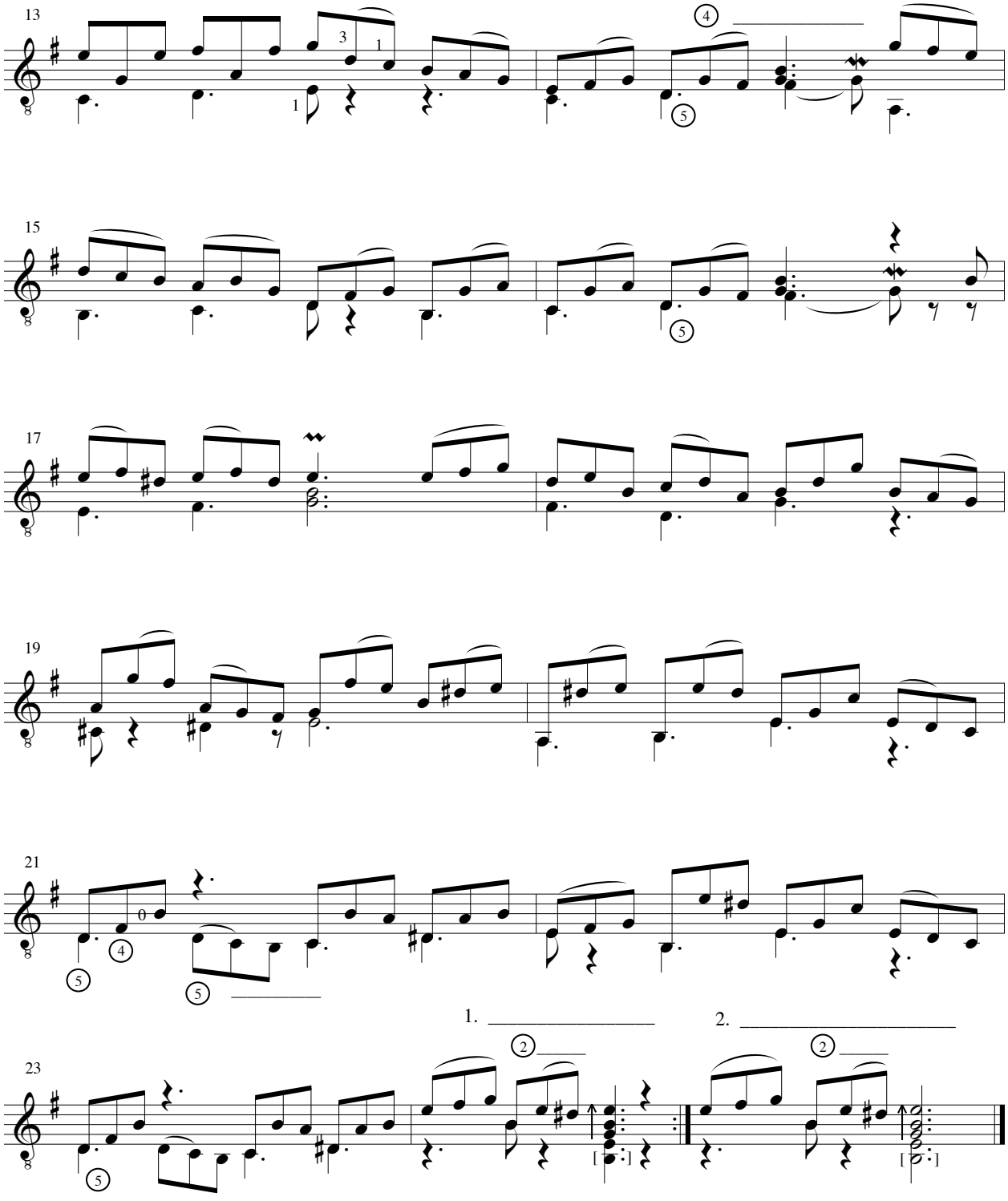

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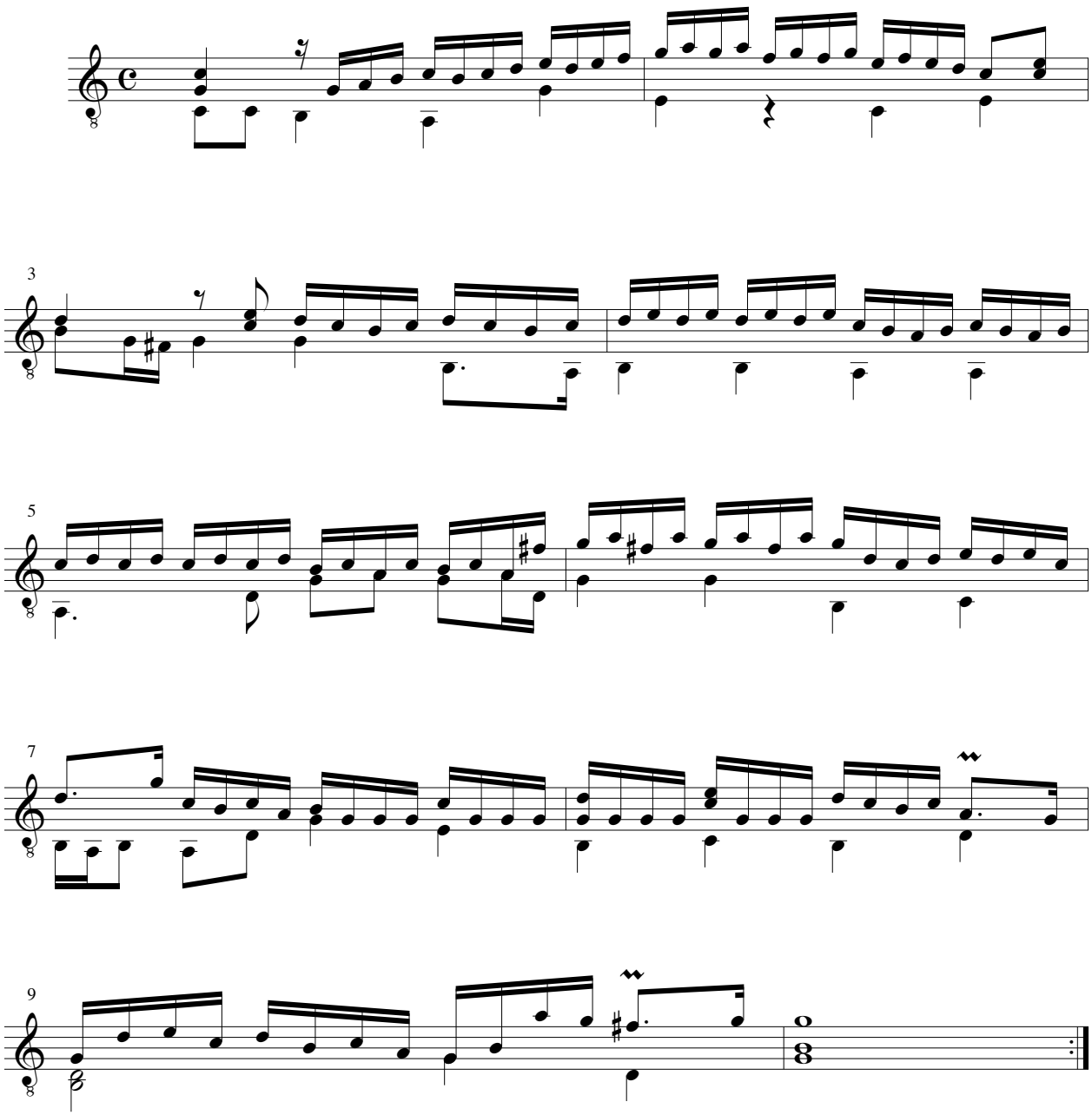
Allegro

[Bourdon tuning]

Johann Cristian Schickhardt



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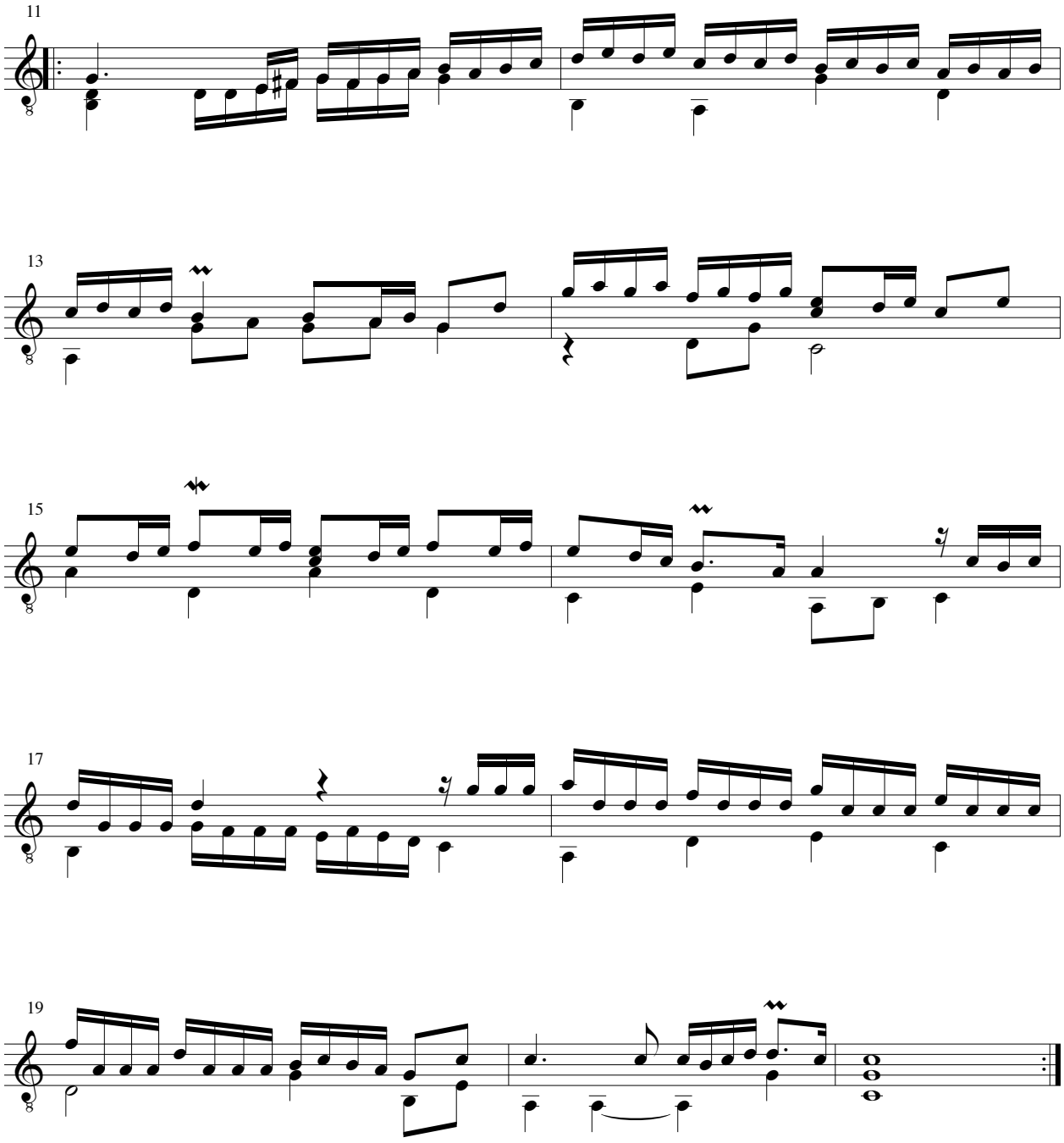

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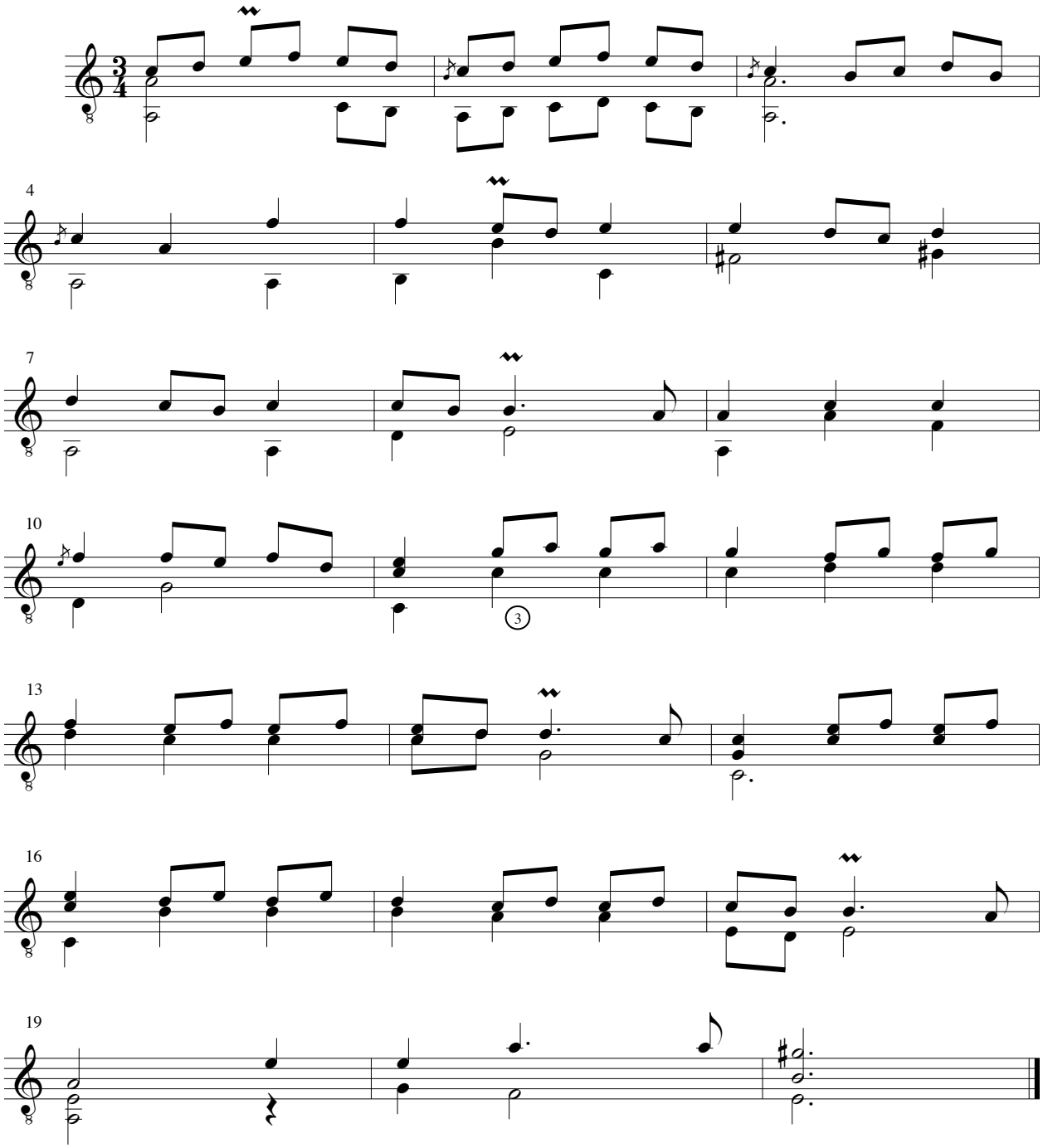
Adagio

Johann Cristian Schickhardt



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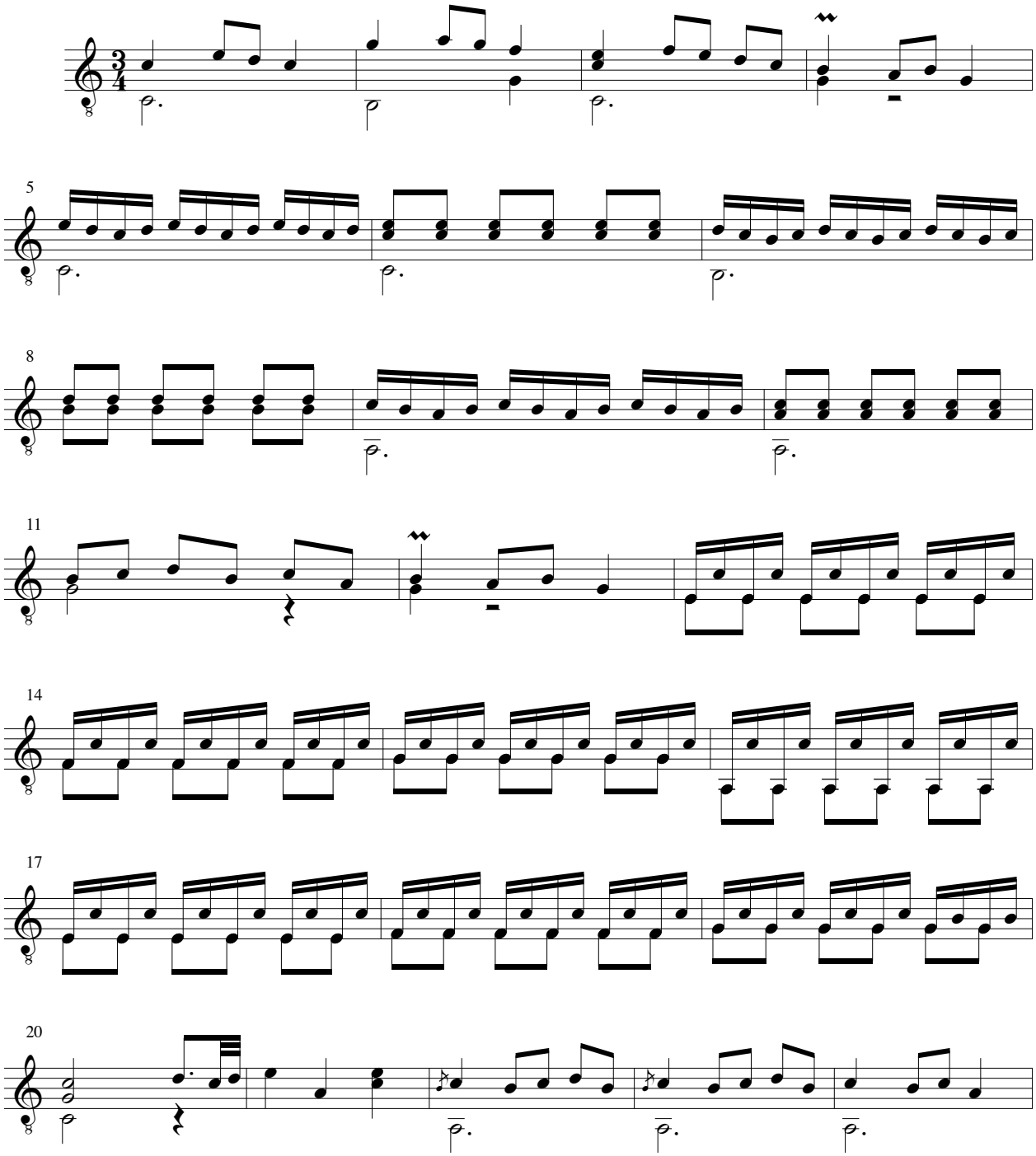
Vivace

Johann Cristian Schickhardt



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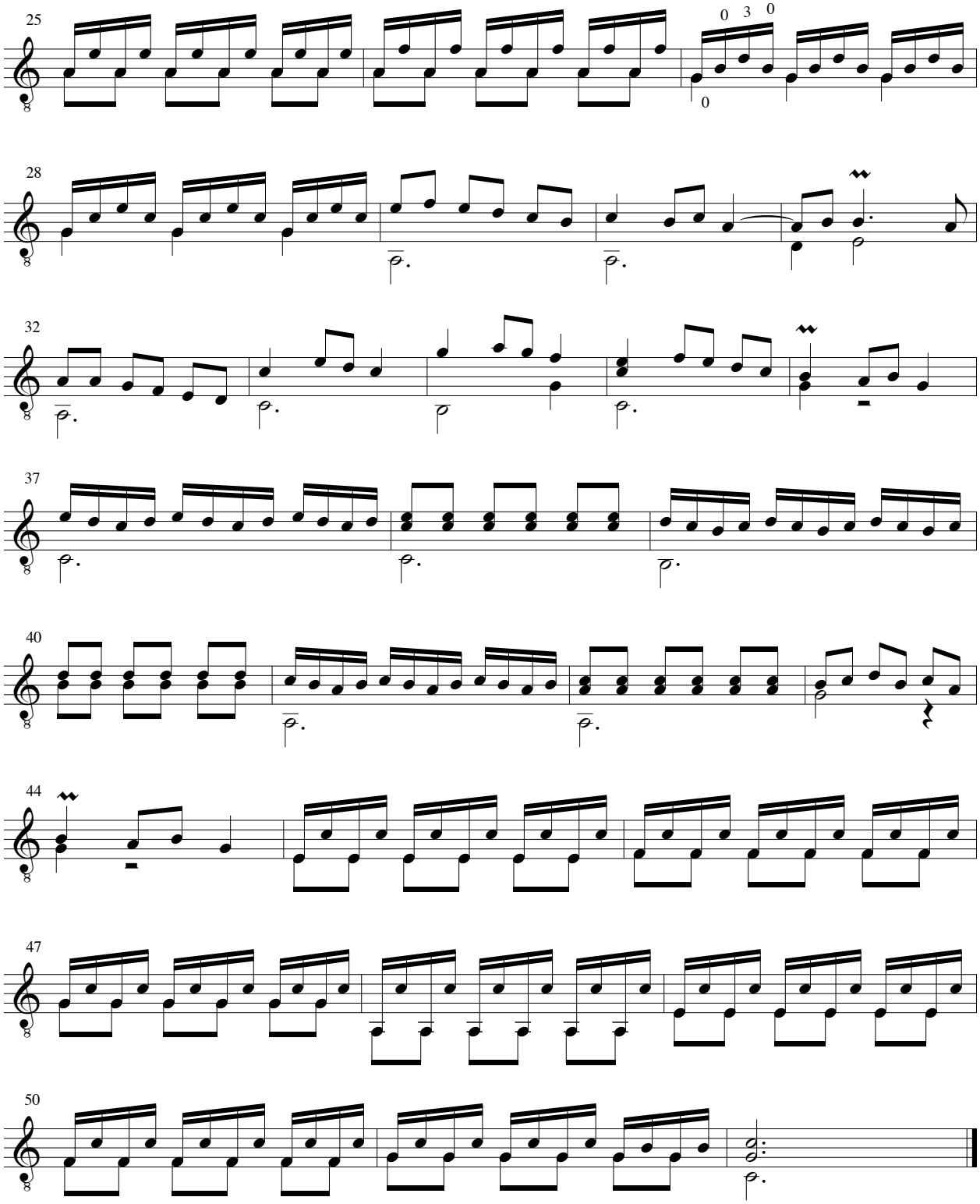

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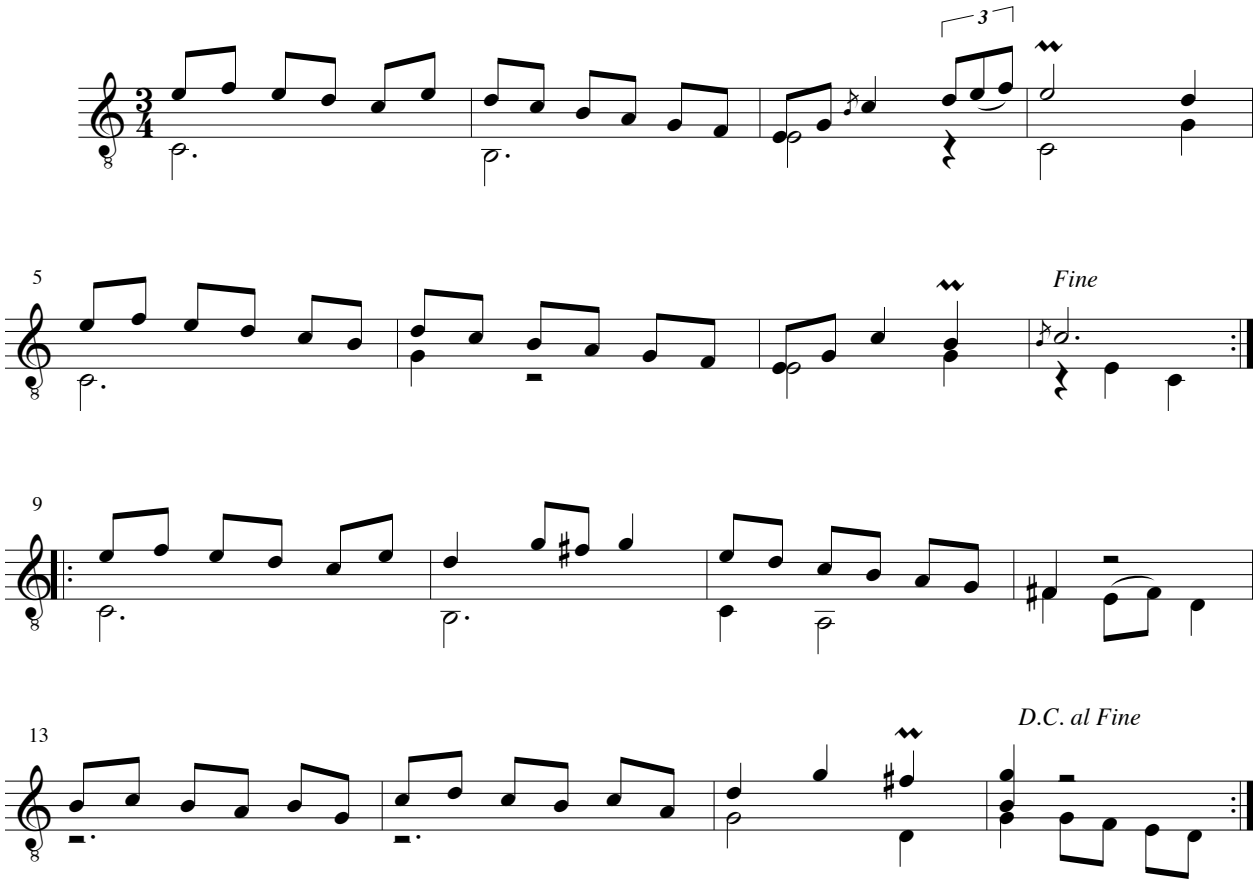
Menuet

Johann Cristian Schickhardt



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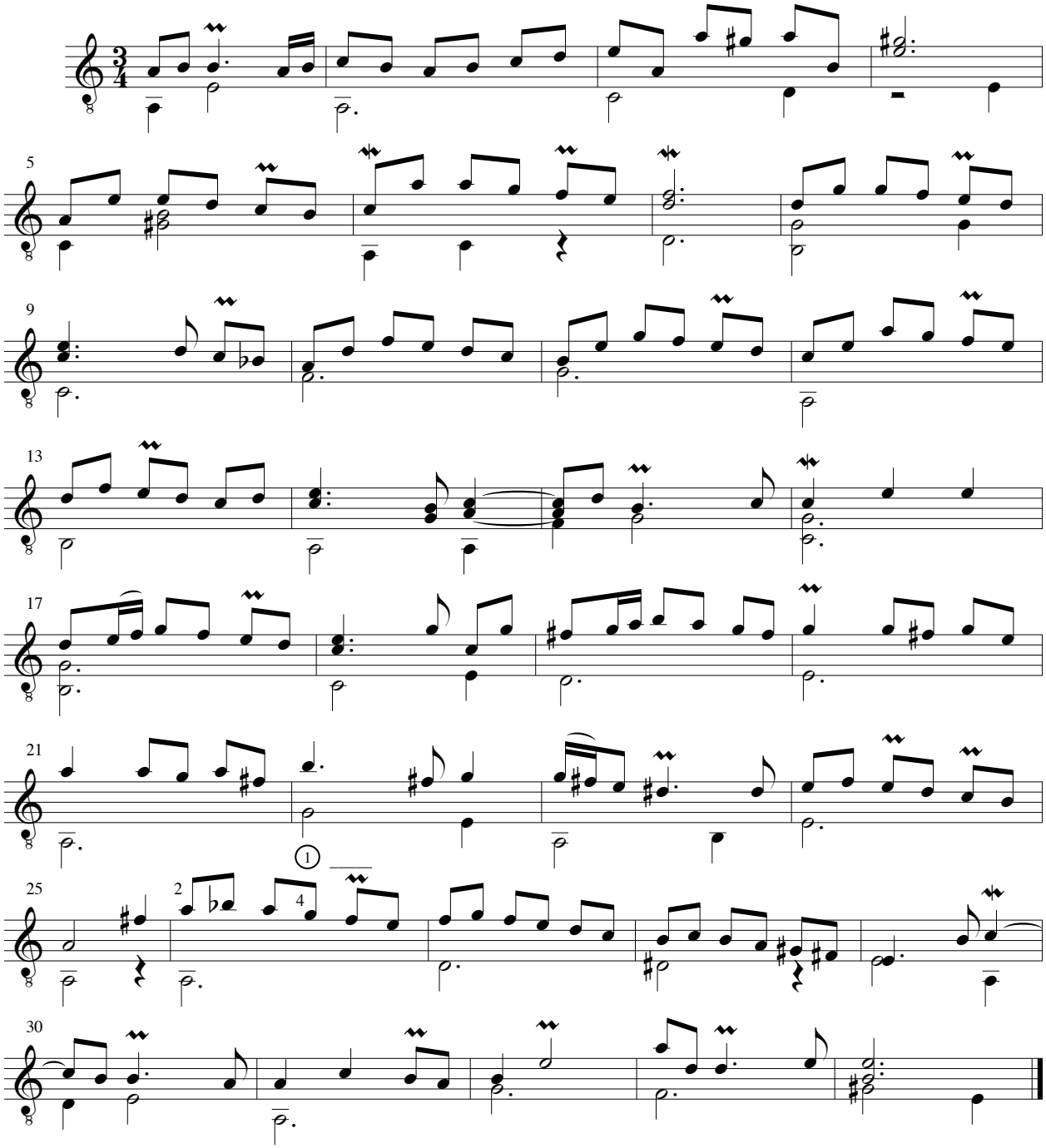
Cantabile

[Bourdon tuning]

Nathaniel Diesel



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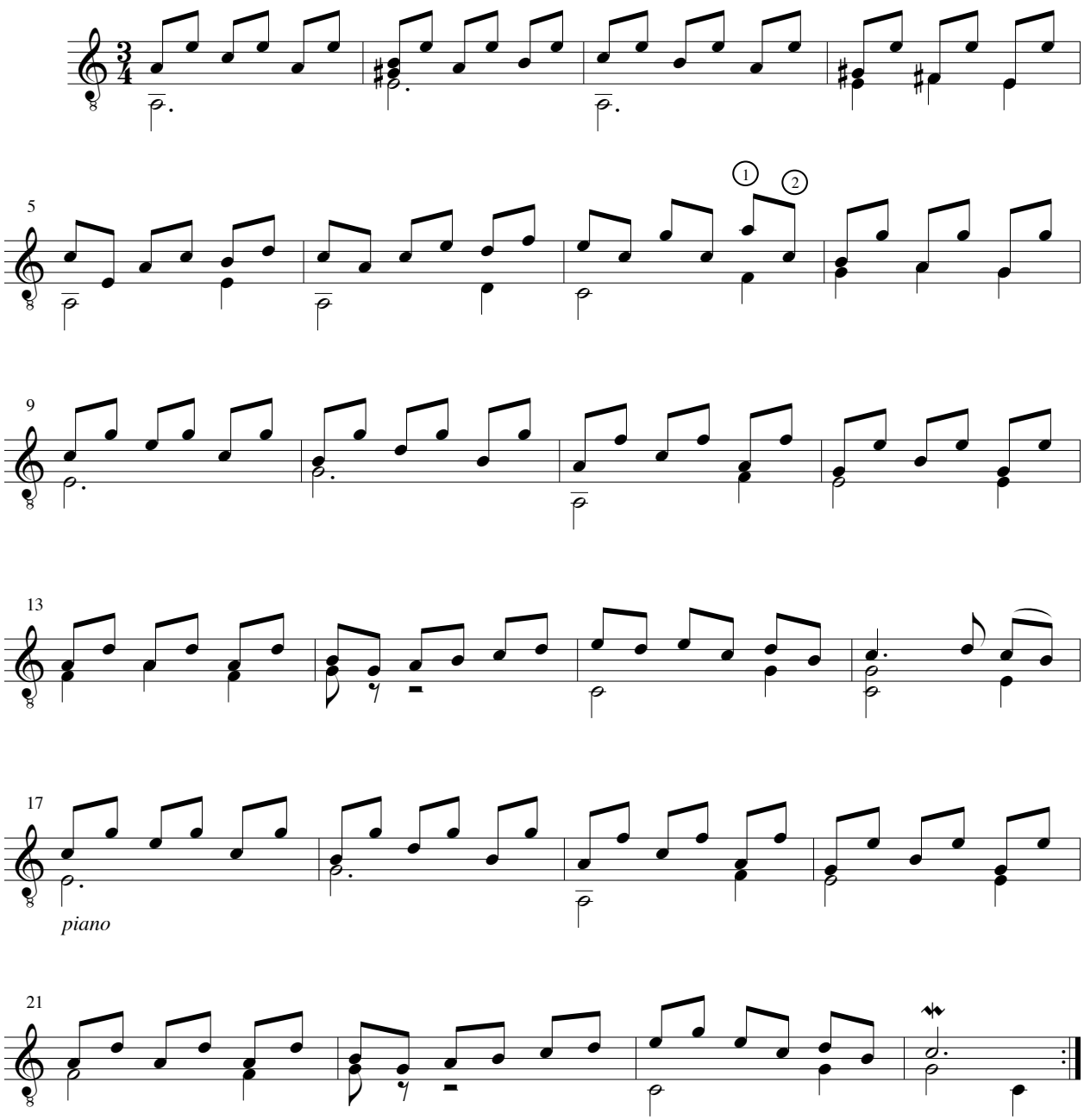
Allegro

Nathaniel Diesel



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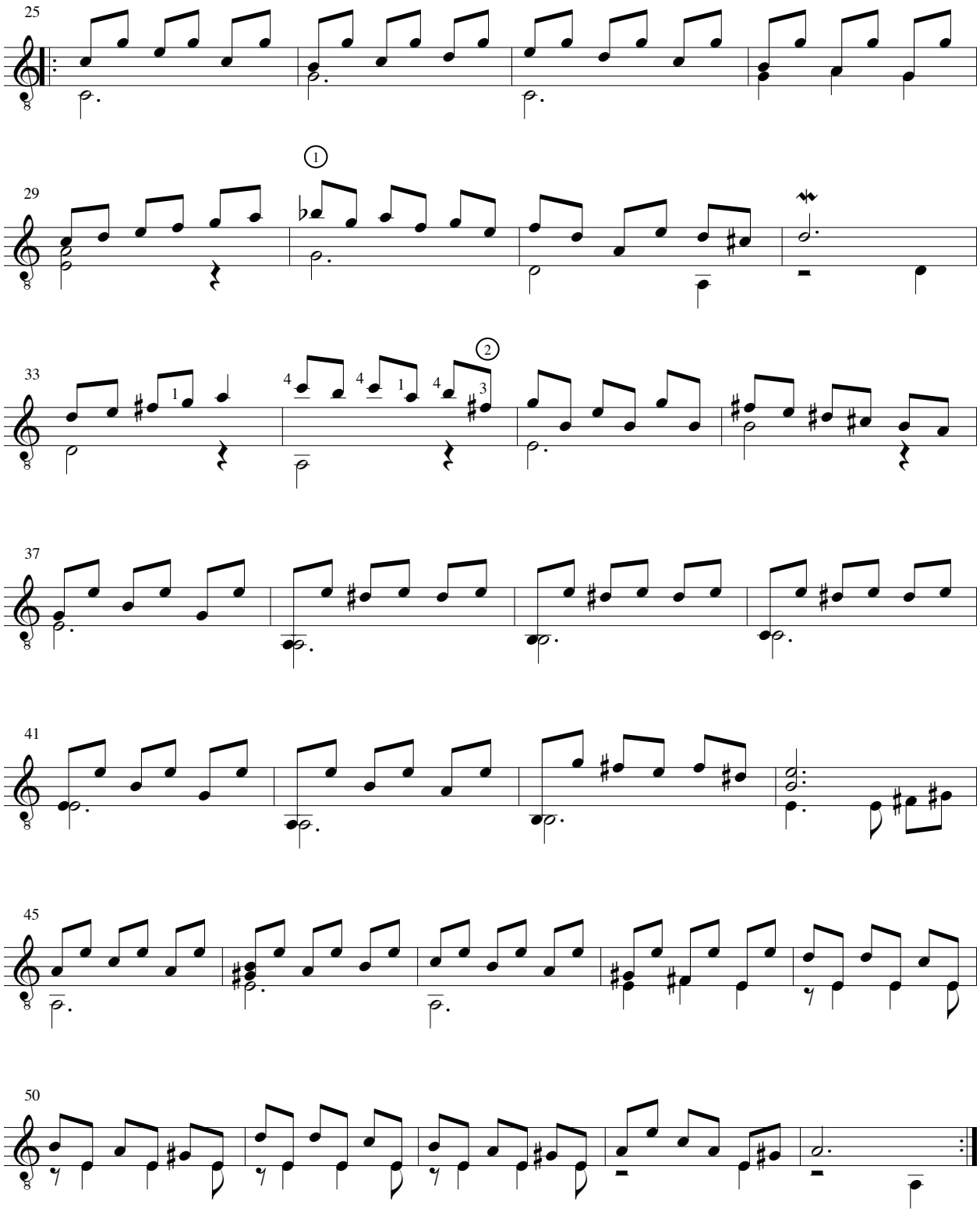

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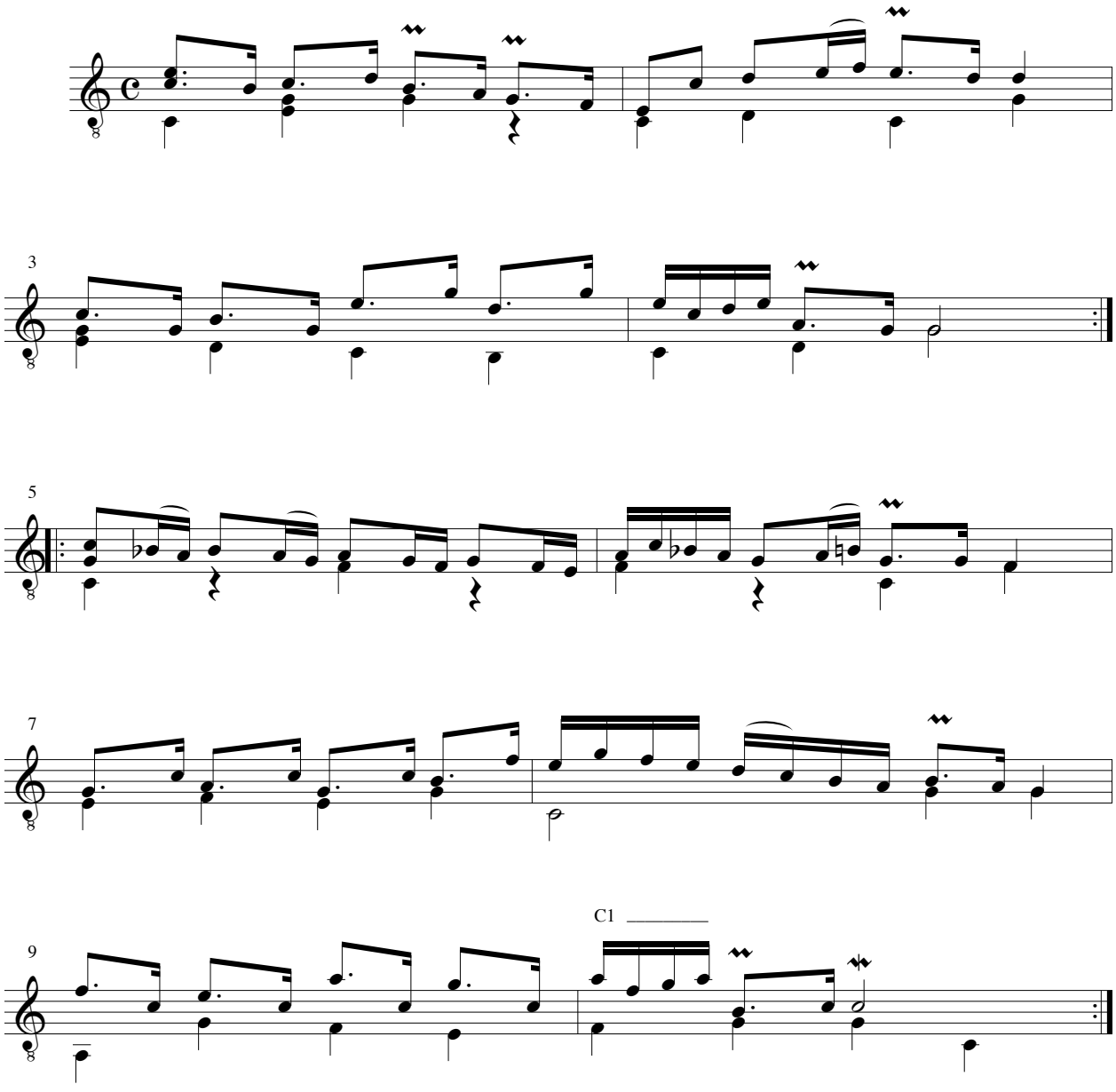
Andante

Nathaniel Diesel



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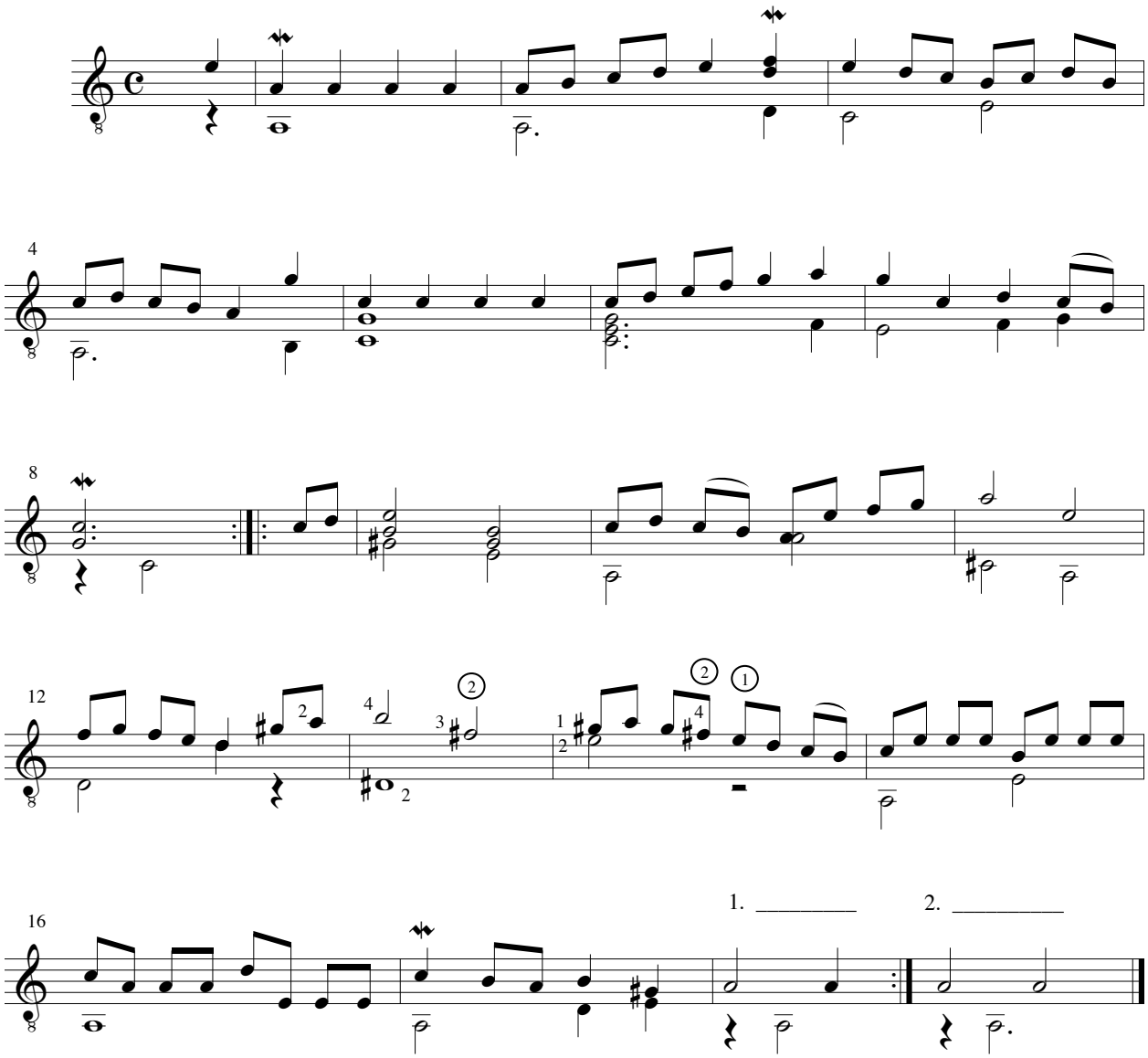
Allegro

Nathaniel Diesel



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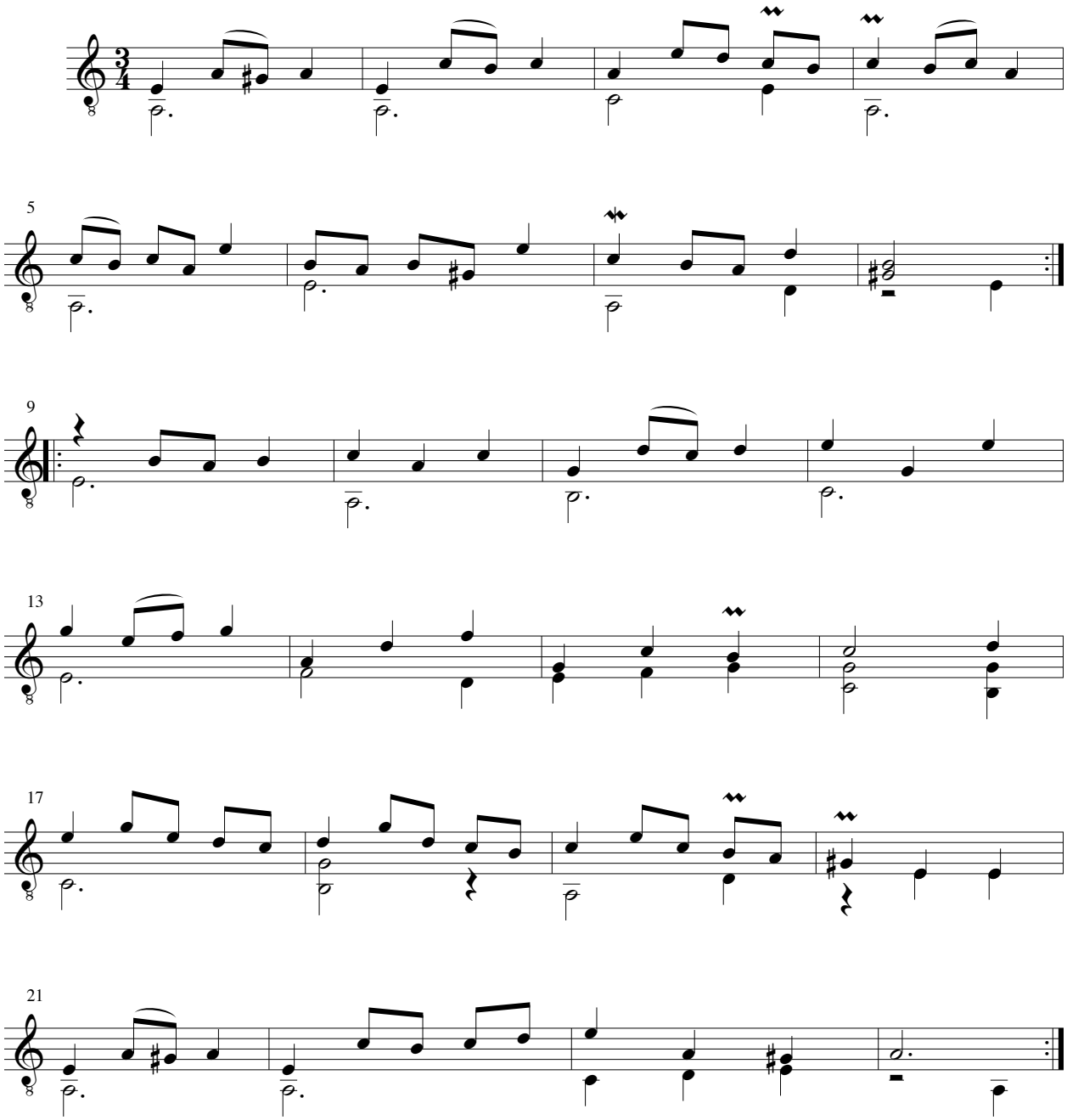
Menuet and Trio

Nathaniel Diesel



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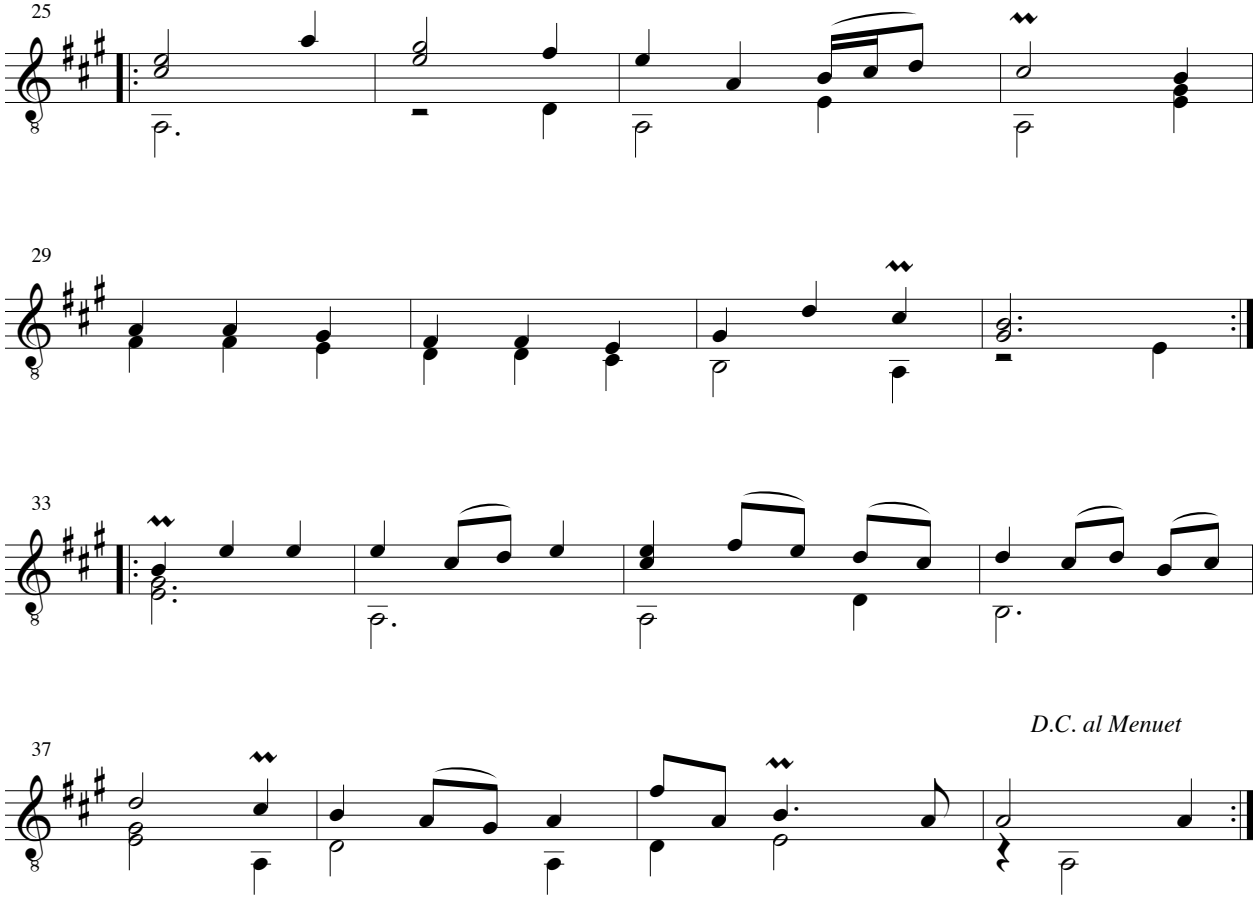
Trio



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Text Translations

Que faites vous mes yeux

What are you doing, my eyes, when you look at Silvie
and you light a fire that cannot be expressed.
Why do you allow yourself to be charmed by her beauty,
when by looking at her you cost me my life.

Après avoir souffert

After having suffered so many cruel rejections
I have decided not to love ever again.
Phyllis, alas, too charming, [too] cruel...
why having been so faithful
in adoring your beauty
do you want to send me to my death?

Allettato e tradito

Lured and betrayed
by her sweet deception,
Oh God, I feel a double pain
for my error [caused by] a
perfidious Siren.
    Who has mocked me with grief,
    sorrow to my soul,
    fire to my heart
    to the heart here in the harbor
    where love resides.

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Errata

Contrapuntal and Free Form Pieces

Fantasia by Foscarini:
measure 42 beat 1 is a c major chord--original note *a-flat* replaced with note *g*.
measure 45 beat 4 the two eighth notes in the lower part are reversed to read *f* followed by *e*.

Ricercata by Pellegrini:
line three of page one, the top note in the chords on the second, third, and fourth eighth note beats *g'* is replaced with *e'* .

Ricercata by Granata:
line two on page two, the eighth, eighth-note beat *e'* is replaced with *f '* to preserve the pattern of the melody.

Fugue by Campion:
measure 17 beat 2 second eighth note *d'* replaces *c'-sharp*.
measure 37 beat 1 low *d* added to the chord.
measure 67 beat 1 low *d* added to the chord.
measure 105 beat 1 the note *a'* is added to clarify the melodic line.
measure 126 beat 1 the upper notes *g, b*, *e'* added to the chord.
measure 130 beat 1 the upper notes *g, b*, *e'* added to the chord.
measure 160 beat 1 low *d* added to the chord.
measure 180 beat 1 low bass *A* added to the chord.
measure 186 beat 1 *c'-sharp* replaces *c'-natural* in the chord.
measure 186 beat 4 last eighth note *f '-natural* replaces *f '-sharp*.
measure 188 beat 1 low *d* added to the chord.

Toccatta by Foscarini:
measure 11 beat 2 the first three sixteenth notes are better played with a slur.
measure 22 beat 4 the second eighth note *e'* replaces *b*.
measure 25 beat 3 an extra quarter note beat is removed from the measure.

Toccata by Granata:
measure 25 beat 1 low *g* dotted quarter note added to preserve contour of the bass line in this phrase.
measure 38 beat 1 low *B* replaces *c*.
measure 53 beat 1 low *d* and high *f '-sharp* added to the chord.
measure 54 beat 1 low *e* is added to the strum producing an E minor chord: however Granata's E minor harmony here is awkward at best, so performers could substitute a strummed G major chord that would match the rhythmic and harmonic intent of this line.
measure 73 beat 1 the note *A* replaces *d*.

Caprice by Bartolotti:
measure 14 beat 1 the quarter note value replaces an eighth note value which in turn produces the correct rhythms for the measure.

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Capriccio by Asioli:
in order to make the sections align in this piece the following changes were made:
measure 1 the initial quarter note rest is omitted
measure 7 a half note *d'* replaces the quarter note *d'* and no repeat sign is used
measure fifteen the whole note value replaces a quarter.
measure 5 beat 1 the note *d* replaces *A*.
measure 9 beat 3 the note *d'-natural* replaces *d'-sharp* in the chord.
measure 14 beat 4 the bass note *A* is added to clarify the final cadence.

Prelude, o capricho by Sanz:
second line on page one the fourteenth eighth-note beat *c'* replaced *b*.
line four on page two the fifth eighth-note beat *d* dotted quarter note that accompanies the dotted quarter note *b* is omitted
second to the last line in the piece, on the the fourth eighth-note beat the original *g'-sharp* that accompanied the *f '-sharp* has been removed: on the fifth eighth-note beat the note *g* replaces *a*.

Preludio by Granata:
measure 28 beat 4 the last sixteenth note *c'-sharp* replaces *d'*.
measure 29 beat 3 bass note *d* replaces *d-sharp*.

Ouverture la Grotte de Versialles by de Visée:
measure 5 beat 1 the half note *c* replaces quarter notes on *c* and *b-flat*.
measure 18 beat 2 low *d* added to strum.
measure 36 beat 1 the *f* in the bass voice is removed.
measure 43 beat 1 low *d* added to chord.

Ouverture by Carré
measure 4 beat 1 first guitar part low *d* added to chord.
measure 5 beat 2 first guitar part low *d* added to strum.
measure 9 beat 2 first guitar part low *d* added to strum.

Ground Bass Variations

Passacagli by Foscarini:
measure 7 beat 2 half note *b* added to chord.
measure 11 beat 2 half note *b* added to chord.
measure 41 beats 2 and 3 note *b* replaces the *a* given in the tablature.
measure 48 beat 2 half note *b* added to chord.
measure 53 beat 2 half note *b* added to chord.
measure 57 beat 2 the first eighth note *e''-natural* replaces the *e''-flat*.

Passacaille by Corbetta:
first chord pick up beat high notes *g, b,* and *e'* added to chord.
measure 1 beat 1 low *A* added to chord.
measure 3 beat 3 high notes *g, b,* and *e'* added to chord.
measure 4 beat 1 high notes *g, b,* and *e'* added to chord.

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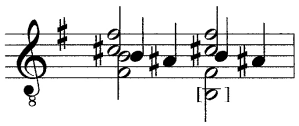
measure 7 beat 6 high notes *g, b,* and *e'* added to chord.
measure 8 beat 1 high notes *g, b,* and *e'* added to chord: beats 2 and 3 have high notes *g, b,* added to chord.
measure 8 beat 5 and 6 have low *A* added to chord.
measure 9 beats 1 and 3 have low *d* added to chords.
measure 10 beat 5 low *d* added to chord.
measure 13 beat 1 low *d* added to chord.
measure 20 beats 5 and 6 low *A* added to chords.
measure 21 beats 1, 5 and 6 low *d* added to chords.
measure 22 beats 1 and 2 low *g* added to chords.
measure 23 beat 6 high notes *g, b,* and *e'* added to chord.
measure 24 beat 1 high notes *g, b,* and *e'* added to chord.
measure 27 beat 2: the first chord in the example at right contain the pitches produced by a Baroque instrument with French tuning: the fifth course *b* will continue to ring against the *a-sharp* when it resolves. The second chord shows the pitches produced by the modern guitar--the low *B* is edited out and thus will not sound against the resolution to *a-sharp*.



measure 33 beat 1 high notes *g, b,* and *e'* added to chord.

Passacaille by Deroiser:
first pick-up chord has high notes *g, b,* and *e'* added to chord.
measure 1 all chords have high notes *g, b,* and *e'* added to chord.
measure 3 beats 1 and 2 low *d* added to chords.
measure 5 all chords have high notes *g, b,* and *e'* added.
measure 7 beat 1 low *d* added to chord.
measure 13 beat 1 low *A* and *e* added to chord
measure 13 beat 2 low *d* added to chord.
measure 16 beat 1 high notes high notes *g, b,* and *e'* added to chord.
measure 18 beats 1 and 2 low *A* and high *e'* added to chords.
measure 26 beat 1 low *A* and high *e'* added to chord.
measure 40 beat 1 low *d* added to chord.
measure 43 beats 1 and 2 low *d* added to chords.
measure 48 beat 1 low *d* added to chord.
measure 50 beat 1 high note *e'* added to chord.
measure 50 beat 2 low *d* added to chord.

Passacaille by Campion:
measure 1 beat 1 low *d* added to chord.
measure 1 beat 2 low *A* and high *e'* added to chord.
measure 4 beat 1 low *d* added to chord.
measure 5 beat 1 low *d* added to chord.
measure 5 beat 2 low *A* and high *e'* added to chord.
measure 8 beat 1 low *d* added to chord.
measure 9 beat 1 low *d* added to chord.
measure 11 beat 1 low *A* and high *e'* added to chord.
measure 12 beat 1 low *d* added to chord.
measure 15 beat 1 low *d* added to chord.
measure 16 beat 1 low *d* added to chord.

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measure 19 beat 1 low *d* added to chord.
measure 20 beat 1 low *d* added to chord.
measure 28 beat 1 low *d* added to chord.
measure 32 beat 1 low *d* added to chord.
measure 39 beat 1 low *A* and high *e'* added to chord.
measure 40 beat 1 low *d* added to chord.
measure 43 beat 1 low *A* and high *e'* added to chord.
measure 44 beat 1 low *d* added to chord.
measure 52 beat 1 low *d* added to chord.
measure 56 beat 1 low *d* added to chord.
measure 59 beat 1 low *d* added to chord.
measure 68 beat 1 low *d* added to chord.
measure 72 beat 1 low *d* added to chord.
measure 75 beat 1 note *f* in tablature is omitted.
measure 76 beat 1 low *d* added to chord.
measure 80 beat 1 low *d* added to chord.
measure 84 beat 1 low *d* added to chord.
measure 116 beat 1 and 2 low *d* notes added to chords.
measure 120 beat 1 low *d* added to chord.

Passacalles by Sanz:
measure 2 beat 2 low *A* and *e* added to chord.
measure 47 beats 2 and 3 low *A* and *e* added to chords.
measure 50 beat 2 strum added to D minor chord.

Ciaccona by Pellegrini:
measure 110 dotted half note replaced half note value.
measure 134 rhythm changed from a dotted quarter and two sixteenth notes to a half note, eighth and two sixteenths.

Chacone by Carré:
Guitar 1
measure 2 beat 3 low *A* added to chord.
measure 6 beat 1 low *d* added to chord.
measure 6 beat 3 low *A* and high *e'* added to chord.
measure 13 beat 3 low *d* added to chord.
measure 22 beat 1 low *d* added to chord.
measure 22 beat 3 low *A* and high *e'* added to chord.
measure 23 beat 1 low *A* and high *e'* added to chords
measure 32 beat 1 the strum mark for the single note *c'* is omitted.
measure 44 beat 1 high *c'* replaces *d'*.
Guitar 2
measure 47 beat 2 *g-natural* replaces *g-sharp*.
measure 47 beat 3 strum added to chord.
measure 51 beat 1 strum added to chord.

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Chaconne by Grenerin:
measure 10 beat 3 low *d* added to chord.
measure 43 beat 3 low *d* added to chord.
measure 49 beat 2 low *A* added to chord.

Passacagli by Roncalli:
measure 4 beat 2; measure 8 beat 2; measure 12 beats 1 and 2 all substitute G minor 5/3 chord for original first inversion voicing found in the *alfabeto* letter '*O*'.

Dances

Alemande by Foscarini:
measure 12 first three quarter note values replace eighth notes.
Corrente Francese by Foscarini:
measure 4 beat 2 dotted quarter note value replaces quarter note value.

Brando Quarto by Pellegrini:
measure 10 beat 2 second eighth note *e'* replaces *d'*.

Battaglia Francese by Pellegrini:
measure 10 half note value is transcribed here into a measure of 2/4: it might also be considered as *errata* and converted into a whole note value.
measure 76 beat 3 half note value replaces eighth note value.
measure 101 beat 3 half note value replaces eighth note value.
measure 102 beats 1 and 2 half note rest is added.

Courante I by Bartolotti:
measure 1 beat 2 dotted quarter note value replaces quarter note value.
measure 6 beat 2 dotted quarter note value replaces quarter note value.
measure 10 beats 1 and 2 tied eighth and quarter notes replace quarter note value.
measure 12 beat 1 dotted quarter note value replaces quarter note value.
measure 28 beat 1 dotted quarter note added to facilitate the repeat.
measure 29 beats 1 and 2 the quarter note followed by a half note replaces two quarter notes.
Courante 2 by Bartolotti:
measure 32 dotted quarter note chord added to facilitate the repeat.
Gavotte by Bartolotti:
measure 7 beat 4 *g'-sharp* added: it is unclear from the tablature copy used.
Gigue by Bartolotti:
measure 19 beat 1 low *A* is added to chord.
measure 42 beat 1 quarter note value replaces dotted quarter note.

Alemanda by Granata:
measure 12 beat 1 fourth sixteen note *c'* added since tablature was illegible.
Corrente by Granata:
measure 3 beat 3 last eighth note *g'* replaces *f '-sharp*
measure 12 beat 1 note *d'* replaces *c'-sharp*.
measure 19 beat 2 note *e'* replaces *d'*.

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Sarabanda by Granata:
measure 3 beat 3 last eighth note *d* replaces *A*.

Preludio by Bottazzari:
measure 5 beat 2 the third sixteenth note *g'* replaces *f '-sharp*.
Alemana by Bottazzari:
measure 12 rhythm changed in beats 2 and 3.
measure 14 rhythm changed in beats 2 and 3.
Corrente by Bottazzari:
measure 8 beat 1 D major chord replaces C major.
measure 35 beat 1 *a'-flat* replaces *a'-natural*.
measure 36 beat 1 *a'-flat* replaces *a'-natural*.
measure 36 beat 2 bass line *e-natural* changed to *f* .

Gavotta by Roncalli:
measure 8 beat 1 top note *e'* replaces *b*.

Allemande by Martin:
measure 1 beats 1 and 2 low *d* added to chords.
measure 2 beat 1 low *d* added to chords.
measure 3 beat 3 low *d* added to chords.
measure 4 beat 1 high *e'* added to first eighth note chord: low *A* and high *e'* added to second eighth note chord.
measure 4 beat 2 low *d* added to chords.
measure 4 beat 4 high *e'* added to chords.
measure 6 beat 3 low *d* added to chord.
measure 7 beat 1 low *A* and high *e'* added to chord.
measure 9 beat 1 low *d* added to chord.
measure 9 beat 2 high *e'* added to chord on second eighth note beat.
measure 9 beat 3 low *d* added to chord instead of low *A* in tablature.
measure 10 beat 4 low *A* and high *e'* added to chord.
measure 11 low *d* notes added to all chords in the measure.
Sarabande by Martin:
measure 2 beats 1 and 2 low *d* added to chords.
measure 3 beat 1 high *e'* added to chord.
measure 3 beats 2 and 3 low *A* and high *e'* added to chords.
measure 3 beat 4 low *d* added to chord.
measure 4 beats 2 and 3 high *e'* added to chord.
measure 7 beats 5 and 6 low *A* added to chords.
measure 8 beat 1 low *d* added to chord
measure 8 beats 2 and 3 low *A* and high *e'* added to chords.
measure 8 beats 4, 5, and 6 low *d* added to chord.

Allemande by Corbetta:
measure 1 high notes *g, b, e'* added to all chords in the measure.
measure 2 beat 3 low *f-sharp* must be omitted from chord in order to perform the trill.
measure 3 beat 3 low *d* added to chord.
measure 4 beat 1 high *e'* added to chord.

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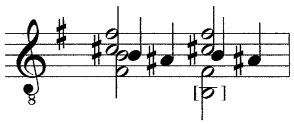
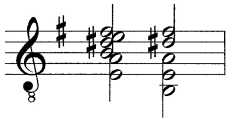
measure 7 beat 3 low *g* added to chord
measure 11 beats 1 and 2 low *A* and high *e'* added to chords.
measure 11 beat 3 low *d* added to chord.
measure 14 beat 1 low *A* replaces *d* in the tablature:
See Below measure 29 of the *Gigue*.
measure 22 beats 1 and 2 are eighth note rhythms, not quarters.
measure 36 beat 1 high *e'* added to chord.
measure 38 beat 3: the first chord in the example at right contain the pitches produced by a Baroque instrument with French tuning: the fifth course *b* will continue to ring against the *a-sharp* when it resolves. The second chord shows the pitches produced by the modern guitar--the low *B* is edited out and thus will not sound against the resolution to *a-sharp*.



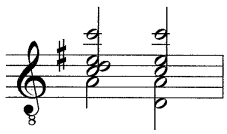
measure 44 low *A* and high *e'* notes added to all chords in measure.
measure 48 beat 2: the first chord in the example at right contains the pitches produced by a Baroque instrument with French tuning (both the pitches *e* and *e'* that sound on the split octave strings of the fourth course are included): the second chord shows the pitches produced on the modern guitar.



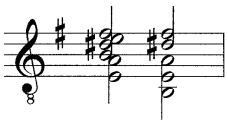
measure 50 beat 1 high notes *g, b, e'* added to the chord.

Sarabande by Corbetta:
measure 1 beats 1 and 2 high *g, b, e'* notes added to chords.
measure 4 beat 1 low *A* added to chord.
measure 4 beat 4 low *d* added to chord.
measure 11 beat 2 low *A* added to chord.
measure 13 beat 1 low *d* and *a* added to strum.
measure 15 beats 1 and 2 high *e'* added to chords.
measure 16 beat 1 low *d* added to chord.
measure 16 beat 2 low *d* quarter note in tablature replaced with eighth note value.

Gigue by Corbetta:
measure 14 beat 1 low *d* added to chord.
measure 23 beat 1 low *d* added to chord.
measure 29 beats 1 and 2 : the chord given in the tabulature would contain the pitches seen in the first chord in the example at right if played on a Baroque guitar with French tuning: it will sound like the second chord in the example when played on the modern instrument.



measure 33 beat 1: the first chord in the example at right contains the pitches produced by a Baroque instrument with French tuning (both the pitches *e* and *e'* that sound on the split octave strings of the fourth course are included): the second chord shows the pitches produced on the modern guitar.



Bourrée by Corbetta:
measure 1 beat 1 high *g, b, e'* added to chord
measure 3 beat 1 low *A* and high *e'* added to chord.
measure 7 beat 3 strum is omitted.
measure 11 beat 1 low *A* and high *e'* added to chord.
measure 11 beat 3 hi *g, b, e'* added to chord.
measure 13 beat 2, the second pair of eighth notes appear in the tablature

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as an *e'-flat* below and a *c'-natural above*: they are transcribed as *e'-natural* and *c'-sharp*.

Prelude by Médard:

The D major chords that appear at the beginning of the piece, at the end of line one, and at the end of the piece all have a low *d* added to their strums. This contradicts the tablature notation of the final chord which is marked with dots of omission indicating that both the fifth and fourth should be excluded from the chord.

Allemande by Médard:

measure 1 beat 1 low *d* added to chord.
measure 4 beat 1 low *A* and high *e'* added to chord.
measure 8 beat 1 low *A* added to chord.
measure 9 beat 3 low *d* added to chord.
measure 10 beats 1, 2, and 3 low *A* and high *e'* added to chords.
measure 14 and 15 beat 1 low *A* and high *e'* added to chords and the rhythm was altered to accommodate the repeats.
measure 16 beat 1 low *A* and high *e'* added to chord.
measure 17 beat 3 low *A* added to chord.
measure 19 beat 1 low *d* added to chord.
measure 20 beat 4 high *b* and *e'* added to chord.
measure 21 beat 1 high *b* and *e'* added to chord.
measure 22 beat 1 low *A* added to chord.
measure 23 beat 1 low *d* added to chord.
measure 25 beat 1 low *d* added to chord.
measure 26 beat 1 low *A* and high *e'* added to chord.
measure 29 beat 1 low *d* added to final chord.

Courante by Médard:

pick up beat low *d* added to chord.
measure 1 beat 1 low *d* added to chord.
measure 2 beat 2 high *b* and *e'* added to chords.
measure 3 beat 1 low *A* added to chord.
measure 7 beat 1 low *A* added to chord.
measure 10 beat 1 low *A* and high *e'* added to chord.
measure 11 beat 1 low *A* high *e'* added to chord.
measure 12 beats 2 and 3 low *A* added to chords.
measure 13 low *d* added to chord.
measure 16 beat 2 high *e'* added to chord.
measure 17 beat 1 low *A* high *e'* added to chord.

Sarabande by Médard:

measure 1 beat 1 low *d* added to chord.
measure 2 beat 1 low *A* added to chord.
measure 9 beats 1 and 2 low *A* and high *e'* added to chords.
measure 10 beat 3 low *A* added to chord.
measure 12 beats 2 and 3 high *b* and *e'* added to chords.
measure 13 beats 1 and 2 high *b* and *e'* added to chords.
measure 14 beat 1 low *A* added to chord.

Menuet by Médard:

measure 1 beats 1 and 2 low *d* added to chords.
measure 3 beat 1 low *d* added to chord.

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measure 5 beats 1 and 2 low *d* added to chords.
measure 7 beat 1 low *d* added to chord.
measure 8 beats 1 and 2 low *d* added to chords.
measure 10 beat 1 low *A* and high *e'* added to chord.
measure 11 beat 2 low *A* added to chord.
measure 13 beats 1 and 2 low *d* added to chords.
measure 14 beat 1 low *A* added to chord.
measure 14 beat 3 low *d* added to chord.

Allemande by de Visée:
measure 3 beat 1 low *d* added to chord.
measure 4 beat 1 low *d* added to chord.
measure 5 beats 1 and 2 low *d* added to chords.
measure 14 beat 4 low *d* added to chord.
measure 15 beats 1 and 4 low *d* notes added to chords.
measure 16 low *d* added to all chords.
measure 17 beat 1 low *d* added to chord.
measure 19 beat 1 low *d* added to chord.
measure 32 beat 3 low *d* added to chord.

Courante by de Visée:
measure 8 beat 4 low *d* added to chord.
measure 9 beat 1 low *d* added to chord.
measure 14 low *d* notes added to all chords in the measure.

Double de la Courante by de Visée:
measure 4 beat 1 low *d* added to chord.

Sarabande by de Visée:
measure 4 beats 1 and 2 low *d* added to chords.
measure 6 beat 1 low *d* added to chord.
measure 8 beat 4 low *d* added to chord.
measure 9 low *d* notes added to all chords in the measure.
measure 13 beat 2 low *d* added to chord.
measure 15 beat 4 low *d* added to chord.
measure 16 beat 1 low *d* added to chord.

Menuet by de Visée:
measure 2 beat 1 low *d* added to chord.
measure 6 beat 1 low *d* added to chord.
measure 8 beat 1 low *d* added to chord.
measure 11 beat 1 low *d* added to chord.
measure 15 beat 1 low *d* added to chord.

Gavotte by de Visée:
measure 2 beat 1 low *d* added to chord.
measure 4 beat 1 low *d* added to chord.
measure 5 beat 1 low *d* added to chord.

Air de ballet by Carré
Guitar 1
measure 1 beat 3 high *e'* added to chord.
measure 13 beat 3 low *d* added to chord.
measure 17 beat 1 low *d* added to chord.

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Guitar 2
measure 3 beat 3 low *e* changed to *b*.

Air by Derosier
measure 25 beat 1 and 2 low *A* and high *e'* added to chords.
measure 35 beat 1 low *d* added to chord.

Air by Le Cocq:
measure 2 beat 1 low *A* and high *e'* added to chord:
beat 9 and 11 high *b* and *e'* added to chords.
measure 3 beat 1 low *A* and high *e'* added to chord.
measure 6 beat 1 low *A* and high *e'* added to chord:
beat 7 and 11 high *b* and *e'* added to chord.
measure 7 beat 1 low *A* and high *e'* added to chord.
measure 9 beat 1 *g* added to chord.
measure 11 beat 1 high *e'* added to chord.
measure 12 beat 1 high *e'* added to chord.
measure 16 beat 1 low *A* added to chord:
beat 7 and 11 high *b* and *e'* added to chord.
measure 17 beat 1 low *A* and high *e'* added to chord:
beat 7 high *b* and *e'* added to chord.
measure 18 beat 1 low *A* and high *e'* added to chord:
beat 7 high *b* and *e'* added to chord.

Passepied 1 by Le Cocq:
measure 1 beat 1 low *d* added to chord.
measure 2 beat 1 low *A* added to chord.
measure 6 beat 1 low *A* added to chord.
measure 20 beat 1 low *d* added to chord.
measure 21 beat 1 low *d* added to chord.

Passepied 2 by Le Cocq:
beginnng pick up note changed in value from a sixteenth to an eighth.
measure 9 beat 1 high *b* and *e'* added to chord.
measure 10 beat 1 low *A* added to chord.
measure 11 beat 1 low *A* added to chord.

Rigodon 1 by Le Cocq:
measure 1 beat 1 high *g, b, e'* notes added to chord.
measure 5 beat 1 high *g, b, e'* notes added to chord.
measure 11 beat 3 low quarter note changed from *f* to *c*.
measure 13 beat 3 original chord of B major changed to F-sharp with a 4-3 suspension to provide correct cadential harmony.

Rigodon 2 by Le Cocq:
measure 1 beat 3 high *e'* replaces *d'-sharp*.
measure 2 beat 3 high *e'* replaces *d'-sharp*.

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measure 5 beat 3 high *e'* replaces *d'-sharp*.
measure 6 beat 3 high *e'* replaces *d'-sharp*.
measure 12 second eighth note is an *e'* not a *c'*
measure 24 beat 1 the notes *g, b, e'* added to chord.

Courante by Losy
measure 23 last quarter note *f* in bass part is added.
Gigue by Losy
measure 11 last three notes *a, f '-sharp, e'* are added.

Allemanda by Diesel:
Guitar I
measure 12 beat 2 first eighth note *a-sharp* replaces *b*.
measures 16 to 18 have many extra beats which were omitted to make the parts match.
measure 23 beat 4 third sixteenth note *e* replaces *f-sharp*.
Courante by Diesel:
Guitar 1
measure 10 beat 1 half note value replaces quarter note value in tablature.
measure 20 beat 1 *f-sharp* replaces *f-natural* in the tablature.
Guitar 2
measure 17 beats 1-3 low *f-naturals* replace *f-sharps*.
Bourrée 1 by Diesel:
Guitar 2
measure 30 beats 1 and 2 A major harmony replaces D major in tablature.

Marionas by Sanz:
measure 75 the *c* in the bass voice removed from the chords on beats 2 and 3.

Canarios by Guerau:
measure 33 added to piece to include final cadence to tonic.

Fandango by Murcia:
measure 58 low *A* added to all chords in the measure.
measure 59 low *d* added to all chords in the measure.
measure 60 low *A* and high *e'* added to all chords in the measure.

Songs

Que faites vous mes yeux by Grenerin:
measure 1 beat 2 tenor second quarter note *c* replaces *d*.
measure 3 beats 1 and 2 guitar high *e'* added to strums.
measure 4 beat 1 guitar high *e'* added to strum.
measure 5 to 11 the soprano is on wrong staff line: all notes are transcribed at appropriate pitch.
measure 6 beat 1 guitar E-flat major chord changed to C minor by replacing the note *b' -flat* with *c'* to conform to the harmony of the vocal score and basso.
measure 6 beat 2 basso notated with the 6-flat figure to indicate an A-flat major chord: it is ignored in the transcription and a C minor chord used instead.

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measure 7 beats 1 and 2 guitar pitch *d'* replaces *e'-flat* to produce a G minor rather than an E-flat major sonority to follow the harmony of the vocal lines: the indication of an E-flat major sonority in the basso by the use of the flat 6 figure on beat 1 is likewise ignored since it contradicts the harmony of the vocal score.
measure 9 beat 1 basso figure 3-flat on the second quarter note *b-flat* in the basso is probably meant for the first quarter note *c'* to indicate a C minor chord as given in transcription.
measure 12 beat 3 the tenor, bass, and basso *e'-flat* notes are changed to *e'-naturals* to match the harmony in the guitar accompaniment.
measure 14 beat 1 guitar chord changed from *d--c'--f '* to *d--b-flat--f '*.
measure 18 beat 3 soprano quarter note changed from *b'-flat* to *b'-natural* to match the basso figure and the guitar continuo realization [essentially *musica ficta*].

Apres avoir Souffert by Henri Grenerin:
measure 12 the figures in the bass of 3-4 are transcribed as 4-3 to complete the cadence as seen in the vocal parts and the guitar continuo.
measure 24 the figures in the bass of 3-4 are transcribed as 4-3: basso omits the concurrent 6-5 suspension found in the soprano;
measure 29 beats 1 and 2 of tenor voice eighth note values replaced with quarter notes.
measure 29 beat 1 of tenor voice the note *c'* replaces original *d'*.

Allettato by Grenerin:
measure 6 beats 1 and 2, low *d* added to guitar strums.
measure 15 guitar strum added.
measure 18 the guitar rhythm half note-half note-quarter note replaced with three quarter notes.
measure 25 the clef in the soprano is incorrectly changed for remainder of song: the notes have been transcribed at their intended pitches.
measure 31 last three eighth notes in the guitar part replace three quarter note values.

Fallait il O Dieux/*Sarabande* by Corbetta:
measure 2 beats 1 and 2 guitar accompaniment bass note *d* added to chords.
measure 3 all guitar accompaniment chords have added bass note *d*.
measure 4 beat 4 guitar accompaniment low *d* added to chord.
measure 5 beat guitar accompaniment low *d*'s added to chord.
measure 6 beat 1 guitar accompaniment chord changed to F major to matches basso.
measure 8 beat 1 guitar accompaniment half note value replaces a quarter note.
measure 10 beats 3 and 4 guitar accompaniment the F major chord replaces the B-flat major chord.
measure 12 beat 3 guitar solo low *d* added to chord on last quarter note value.
measure 13 beat 2 guitar accompaniment low *d* added to chord.
measure 13 beat 1 guitar solo low *d* added to chord.
measure 14 beat 2 basso line a dotted half note *c* followed by a quarter note *F* replaces a whole note on *c*.
measure 16 beat 2 guitar accompaniment the low *A* and high *e'* are added to chord.
measure 16 beat 3 guitar accompaniment the two quarter note chords have low *A* and high *e '* notes added to strums.
measure 16 beat 1 guitar solo low *d* added to chord.
measure 17 beat 2 guitar solo low *g* added to strum.
measure 17 beat 1 guitar accompaniment low *A* and high *e'* added to chord.

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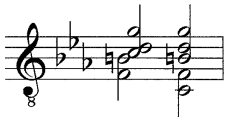
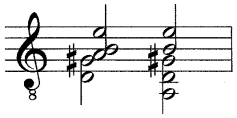
measure 18 beat 2 guitar accompaniment low *A* added to chord.
measure 22 beat 1 guitar accompaniment high *e'* added to chord.
measure 22 beats 2 and 3 guitar accompaniment low *A* added to chords.
measure 22 beat 1 an alteration must be made to either 1) change the bass and basso to *c-natural* to match the C major sonority given in the guitar accompaniment [as done in the transcription] or 2) make the bass and basso *c-sharp* and then change the guitar chord to A major.
measure 23 guitar accompaniment low *d* notes added to all chords.
measure 25 beats 2 and 3 guitar accompaniment low *A* added to chords: also at measure 29 which is a repeat of 25.
measure 26 low guitar accompaniment *d* notes added to all chords: also at measure 30 which is a repeat of 26.
measure 26 and 30 guitar solo beat 2
the pitches seen in the first chord in the example at right as performed on a Baroque guitar with French tuning: the second chord shows the pitches produced on the modern guitar.



I'ay bergère et nuit/Gavotte by Corbetta:

measure 1 beat 1 guitar solo high *e'* added to strum.
measure 2 beat 1 guitar solo high *e'* added to strum.
measure 3 beat 3 guitar solo high *e'* and low *A* added to strum.
measure 5 beat 3 guitar solo high *e'* and low *A* added to strum.
measure 6 beat 1 guitar solo low *d* added to strum.
measure 6 beat 3 guitar solo
the pitches seen in the first chord in the example at right as performed on a Baroque guitar with French tuning: the second chord shows the pitches produced on the modern guitar.



measure 7 beat 3 and 4 guitar accompaniment low *d* added.
measure 7 beat 1 guitar solo low *A* added to strum.
measure 7 beat 3 guitar solo melody note *b* added to chord.
measure 8 beat 1 guitar accompaniment the chord is shortened from a half note value to a quarter note and quarter note rest.
measure 10 beat 4 guitar solo trill on *g'* in strum is omitted.
measure 11 beat 3 & 4 guitar accompaniment the low *B-flat* notes in the chords are omitted: the chord is F major with a 4-3 suspension. [Note: measure 25 is same harmony but notated correctly with a bass note of *f* rather than *b-flat* on beats 3 and 4.]
measure 12 beat 3 guitar solo the notes *b* and *e'* added to strum.
measure 13 beat 1 guitar solo low *A* added to strum.
measure 14 beat 1 guitar accompaniment low *d* added to chord.
measure 15 in guitar accompaniment on beat 1 low *d* added to chord: on beat 3 high *e'* and low *A* added to strum: on beat four low *A* added.
measure 16 beat 1 guitar accompaniment low *d* added to chord.
measure 16 beat 4 guitar solo low *A* added to chord.
measure 17 beats 1, 2, and 3 in guitar solo low *d* added to chords.
measure 17 beat 3 the basso figures should be 4/2 not original 5/2 in order to signify a C major dominant seventh fourth inversion form.
measure 20 beat 4 the basso figure changed from 6 to 6/4.

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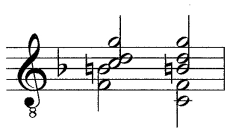
measure 22 beats 3 and 4 the guitar accompaniment is at odds with the figures in the basso.
measure 23 beat 4 basso figure 5 should be 6/3.
measure 24 beat 1 solo guitar high *e'* added to strum.

Chi vuol la liberta/Allemande by Corbetta:
measure 4 beats 3 and 4 guitar accompaniment low *g* added to chords.
measure 7 beat 4 low guitar accompaniment *A* added to chords.
measure 8 beats 1 and 2 guitar accompaniment low *d* added to chords.
measure 8 beat 1 guitar solo low *d* added to chord.
measure 9 beat 3 guitar accompaniment low *A* added to chord.
measure 11 beats 3 and 4 guitar accompaniment quarter note values replace a half note and quarter note.
measure 12 beats 3 and 4 low *g* added to guitar accompaniment chords and rhythmic values are transcribed as quarter notes not half followed by quarter.
measure 12 beat 3 guitar solo low *g* added to chord.
measure 18 beat 2 guitar accompaniment low *d* added to chord.
measure 19 beats 1 and 2 guitar solo all sonorities have low *d* added to chords.
measure 19 beat 3 the sonority would include the pitches seen in the first chord in the example at right if performed on a Baroque guitar with French tuning: the second chord shows the pitches produced by the modern guitar.



measure 19 beat 1 and 2 guitar accompaniment low *d* added to chords.
measure 22 beat 1 guitar solo quarter note value replaces an eighth.
measure 23 beat 1 guitar solo low *A* added to chord.
measure 23 beat 1 guitar accompaniment low *A* and high *e'* added to chord.
measure 27 beat 1 guitar accompaniment low *A* and high *e'* added to chord.

Sinfonias and Sonatas

Sinfonia Prima by Foscarini:
the double bar signs with dots in the tablature are reproduced as simple double bar lines in the transcription, although the use of 4/4 and 2/4 time signatures allow for an interpretation with repeats.
measure 3 beat 4 the a quarter note value replaces a dotted half note.
measure 4 no rhythm given in tablature: it is transcribed as a dotted half and quarter.
measure 8 beat 1 dotted half note replaces a half note value.
measure 10 beats 1 and 2 dotted quarter and eighth note values replace a dotted quarter and quarter note value.
measure 11 the tablature rhythm of dotted quarter and three eighth notes is altered to a quarter note followed by two eighth notes, a melodic *g'* being omitted.
measure 20 last two sixteenth notes *c'* and *b-natural-flat* replace an *f* and an *e*.
measures 27, 29, 31 and 32 the thirty-second note values replace sixteenths in order to faithfully reflect the structure of the piece.

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Sinfonia Seconda by Foscarini:
measure 15 basso half notes on *A* and *d* replace a whole note on *A*.
measure 21 beat 4 quarter note *g* replaces *f-sharp*.
measure 38 basso half notes on *G* are replaced with dotted half note on *G* and a quarter note on *F-sharp*.
measure 38 guitar rhythms altered to produce the sixteenth note motive that is meant to imitate measure that in measure 37.

Simphonie by Grenerin:
measure 9 beats 2 and 3 the basso figures 4 and 3 are omitted since they contradict the guitar accompaniment.

Sonattina by Campion:
measure 13 beat 1 notes high *e'* and low *A* added to chord.
measure 19 beat 1 high *b* and *e'* added to chord.
measure 42 beat 1 top note *e'* added to chord.
measure 43 beat 1 low *d* added to chord.
measure 47 beat 1 top note *e'* added to chord.
measure 75 beat 1 top three voices *g, b, e'* added to chord.
measure 99 beat 1 top notes *b* and *e'* added to chord.
measure 109 beat 1 top notes *b* and *e'* added to chord.
measure 130 beat 1 top notes *b* and *e'* added to chord.
measure 146 beat 1 top note *e'* added to chord.
measure 148 beat 3 top note *e'* added to chord.
measure 160 beat 2 lower part *d'* replaces *b-flat*.
measure 168 beat 1 top note *e'* added to chord.
measure 172 beat 1 low octave *d* notes added to chord.
measure 181 beat 1 low *d* added to chord.
measure 189 beat 1 low *A* and top *e'* added to chord.
measure 190 beat 1 low *A* top *e'* added to chord.
measure 196 beat 3 low *A* and top *e'* added to chord.
measure 200 beat 1 low *d* added to chord.
measure 208 beat 1 low *A* and top *e'* added to chord.
measure 247 beat 1 low *A* and top *e'* added to chord.
measure 248 beat 1 low *A* and top *e'* added to chord.

Sonata by Granata:
measure 16 beat 3 high *e'* added to chord in order to smooth the voice leading.
measure 36 beat 3 *c'-sharp* replaces *c'-natural* in guitar to match basso *c-sharp* on beat 4.
measure 39 beat 2 the first sixteenth note *g'-sharp* replaces *g'-natural* in guitar tablature to match *g-sharp* in the basso.
measure 40 beat 4 *c-sharps* replace *c-naturals* in guitar tablature to match the *c-sharp* in the basso.
measure 65 beat 3 both *g* and *g'* in the guitar tablature are marked with vibrato: since the bottom note *g* is played on the open third string, the vibrato is omitted.
measure 70 beat 3 guitar top note *f '* replaces *e'*.
measure 70 beat 4 basso *c-sharp* replaces *c-natural* to match guitar.
measure 71 beat 1 violin first eighth note *f '-sharp* replaces *f '-natural* to match guitar.

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measure 72 beat 2 violin last sixteenth note *f ''-sharp* replaces *f ''-natural*.
measure 82 beat 1 guitar part top *e'* added to complete melody line.
measure 94 beats 3 and 4 basso note *A* replaces *d* to conform to guitar harmony.
measure 95 basso note *A* replaces *d*.
measure 96 basso half notes on *A* replace *d*.
measure 97 basso note *A* replaces *d*.
measure 99 beat 4 there are mistakes in both guitar voices: the eighth note *c'-natural* replaces *c'-sharp* and the bottom voice *f-sharp* replaces *f-natural*.
measure 104 beat 2 guitar second eighth note *g-natural* replaces *g-sharp* and the flat 6 figure in the bass is changed to 6.
measure 104 beat 4 violin first sixteenth note *f '-sharp* replaces *f '-natural*.
measure 148 the guitar part altered to make it conform with the basso: beat 3 an extra eighth note *c* in the tablature is omitted and beat 4 is converted to a quarter note value instead of the original eighth note value.
measure 156 beat 1 guitar note *c''* replaces *d''*.
measure 168 beat 1 guitar first note *g'* replaces *f '-sharp*.

Sonata by de Murcia:
First movement *Tocata*
measure 37 beat 3 notes *g*, *b*, *e'* added to chord.
measure 38 beat 1 notes *g*, *b*, *e'* added to chord.
Second movement *Allegro*
measure 24 and repeat at measure 28 strummed chords have notes *g*, *b*, *e'* added to chords.

Sonata by Schickhardt:
Third movement *Vivace*
measures 9 and 41 bass note *A* replaces *B*.
Fourth movement *Menuet*
measure 16 missing repeat sign is added

Solo by Diesel:
First movement *Cantabile*
measure 25 beat 3 quarter note value replaces half note.

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