

# **Early Guitar Anthology II**

**The Early Baroque**  
**c.1580-1630**

by  
**Charles Wolzien**

Music Edited by  
**Frank Bliven**

Published at <[www.EarlyGuitarAnthology.com](http://www.EarlyGuitarAnthology.com)>

## 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 Rathrevor 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 where he 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.

# Table of Contents

<b>Introduction</b>	7
<b>Early Baroque Guitar Music</b>	
<b>General Background</b>	
Instrument and Tuning	8
Sources and Notation	9
Key Signatures and Basso Lines	13
Performance Practice and Expression	14
Technique	14
Ornamentation	15
Basso Continuo	16
<b>Ricercars <i>et al.</i></b>	
Overview of Genre and Composers	17
Characteristics	17
<b>Ground Basses and Sung Dances</b>	
Overview of Genre and Composers	18
Characteristics	18
Harmonic Patterns	18
<b>Dances</b>	
Overview of Genre and Composers	23
Characteristics	24
Dance Types	24
Ground Bass Underpinnings	26
<b>Songs</b>	
Overview of Genre and Composers	28
Characteristics	29
Text Settings	29
Basso Lines and <i>Alfabeto</i>	33
Ground Bass and Dance Underpinnings	37
<b>Sinfonias</b>	
Overview of Genre and Composers	37
Characteristics	38
<b>Appendix</b>	39
<b>Endnotes</b>	41

## Early Baroque Guitar Transcriptions

### **Ricercars *et al.***

1. Costanzo <i>Ricercate I. tuono</i>	45
2. Costanzo [ <i>Ricercate</i> ] <i>Secondo tuono</i>	45
3. Costanzo [ <i>Ricercate</i> ] <i>Terzo tuono</i>	46
4. Costanzo [ <i>Ricercate</i> ] <i>Quarto tuono</i>	46
5. Colonna <i>Toccata musicale</i>	47

### **Ground basses and sung dances**

1. Montesardo <i>Passacaglie</i>	49
2. Montesardo <i>Passacaglie</i>	49
3. Briçeno <i>Pasacalle</i>	49
4. Colonna <i>Passacallo passeggiato</i>	50
5. Montesardo <i>Bergamasca</i>	51
6. Milanuzzi <i>Bergamasca</i>	51
7. Montesardo <i>Ruggiero</i>	51
8. Milanuzzi [ <i>Dance-Ground pair</i> ]	
a. <i>Ruggiero</i>	52
b. <i>Rotta di Ruggiero</i>	53
9. Milanuzzi <i>Tenor di Napoli</i>	54
10. Sanseverino <i>Saravanda</i>	55
11. Colonna <i>Zaravanda</i>	55
12. Colonna <i>Zarabanda Francese</i>	55
13. Milanuzzi <i>Villan de Spagna</i>	56
14. Sanseverino <i>Villan de Spagna</i>	56
15. Milanuzzi [ <i>Dance-Ground pair</i> ]	
a. <i>Passo e mezzo</i>	57
b. <i>Sciolta del Passo e mezzo</i>	59
16. Sanseverino <i>Pass e mezzo</i>	60
17. Colonna <i>Folias</i>	61
18. Colonna <i>Folias Passeggiata</i>	62
19. Sanseverino <i>Folia</i>	63
20. Sanseverino <i>Spagnoletta</i>	64
21. Colonna <i>Spagnoletta</i>	65
22. Sanseverino <i>Ciacone</i>	66
23. Anon. <i>Ciaccona</i>	66
24. Pico <i>Aria di Fiorenza Molto Curiosa</i>	67
25. Millions [ <i>Dance-Ground pair</i> ]	
a. <i>Aria di Fiorenza</i>	68
b. <i>Rotta della dett'Aria</i>	69
26. Sanseverino <i>Aria del Gran Duca</i>	70
27. Millions <i>Romanesca</i>	71
28. Sanseverino <i>Romanesca</i> [triple time]	72
29. Sanseverino <i>Romanesca</i> [duple time]	73

30. Milanuzzi [ <i>Dance pair</i> ]	
a. <i>Monica</i>	74
b. <i>Rotta del Monica</i>	75

## Dances

1. Sanseverino <i>Balletto</i>	76
2. Milanuzzi [ <i>Dance pair</i> ]	
a. <i>Pavana</i>	77
b. <i>Sciolta della Pavana</i>	78
3. Sanseverino <i>Pavaniglia</i>	79
4. Millions <i>Pavaniglia</i>	79
5. Colonna <i>Gagliarda</i>	80
6. Foscari <i>Gagliarda</i>	81
7. Pico <i>Tordiglione</i>	81
8. Sanseverino <i>Alemana</i>	82
9. Millions [ <i>Two Brandos</i> ]	
a. <i>Brando di Malta</i>	83
b. <i>Brando di Malta con repicchi</i>	84
10. Sanseverino <i>Saltarello de Santino</i>	85
11. Colonna <i>Canario della Gallaria d'Amore</i>	86
12. Colonna <i>Corrente Francese</i>	87
13. Millions <i>Corrente Francese</i>	88
14. Sanseverino <i>Corrente</i>	89
15. Colonna <i>Nizzarda</i>	90
16. Costanzo <i>Moresca</i>	91
17. Colonna <i>Barrera</i>	92
18. Millions <i>Clorida</i>	95
19. Sanseverino <i>Caccia Amorosa</i>	96
20. Montesardo <i>La Calata</i>	97
21. Montesardo <i>La Favorita</i>	97

## Songs

1. Kapsberger <i>Aurilla mia</i>	98
2. Kapsberger <i>O dolci sguardi</i>	100
3. Montesardo <i>Mercurio</i>	103
4. Anon. <i>Non si rida</i>	105
5. Berti <i>Tante guerre</i>	107
6. Grandi <i>Ninfa crudele</i>	109
7. Grandi <i>Superbetta</i>	112
8. Milanuzzi <i>Lilietta bella (Gagliarda)</i>	114
9. d'India <i>Sprezzami</i>	116
10. Berti <i>Torna il sereno Zefiro</i>	119
11. Rontani <i>Se bel rio</i>	123
12. Moulinié <i>Quando borda</i>	125
13. Moulinié <i>Non ha sott'il ciel</i>	127

**Sinfonias**

- |   |     |
|---|-----|
| 1. Millions [ <i>A pair of Sinfonia</i> ] |     |
| a. <i>Sinfonia</i>                        | 129 |
| b. <i>Sinfonia con repicchi</i>           | 130 |
| 2. Costanzo <i>Cinfonie</i>               | 131 |
| 3. Colonna <i>Sinfonia</i>                | 132 |

<b>Text Translations</b>	133
--------------------------	-----

<b>Errata</b>	138
---------------	-----

## Introduction

The *Early Guitar Anthology (EGA)* 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. This format not only facilitates a study of intabulation 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 my dear friend and University of Colorado colleague Professor Ester Zago for providing the translations that appear in this anthology, and for sharing with me her insights and ideas regarding these texts. I am especially indebted to guitarist and lutenist Frank Bliven, a former Professor at Southern Illinois University and close friend since our days as undergraduate students at the San Francisco Conservatory, for his meticulous editing of the musical transcriptions. Needless to say, any remaining errors in either the text or musical transcriptions in these editions are the result of my own oversights.

Charles Wolzien

Revised Edition, November 2022

# Early Baroque Guitar Music

## General Background

### Instrument and Tuning

The Baroque guitar had five courses tuned in a sequence of 4th, 4th, 3rd, and 4th (from the fifth to first course--lowest to highest sounding). The numerous song books of the time make it clear that the standard pitch of the first course was *e'*, while solo publications usually provide only relative pitches in their tuning instruction (except for Benedetto Sanseverino who specified the tuning of *d'* for the first course).

Made with intricate veneers and elaborate ornamental filigree, early seventeenth-century guitars were larger than their Renaissance ancestors but generally smaller than the instruments that would be produced later in the century. Along with the standard guitar tuned in *e'* there were *chitariglias* or ‘piccolo’ guitars often tuned to *a'* (although the term *chitariglia* could also refer to the standard model in *e'* as well) and ‘grande’ guitars tuned to lower pitches. This family of Baroque guitars was used for playing the guitar ensemble music as found in books by Fabrizio Costanzo, Giovanni Colonna and Giovanni Foscarini.

The four course guitar lived on in the early Baroque as well. Known as the *chitarino* or *chitarra de sette corde*, it also varied in size and tuning. Juan Carlos Amat gave its tuning as being identical to the first four courses of the five course Baroque guitar (*i.e.* in *e'*) while Scipione Cerreto gave instructions for tuning the first course to *b'*.

Baroque guitars had only one string in the first course, the remaining four being doubled in one of three ways: 1) with low octave bourdons on the fourth and fifth courses--*Aa-dd'-gg-bb-e'*, or matched low bourdons--*AA-dd-gg-bb-e'*, 2) with high octave stringing--*aa-d'd'-gg-bb-e'*, or 3) with a low octave bourdon on the fourth course only--*aa-dd'-gg-bb-e'*. Only a couple of books specify which doubling to use: Montesardo and Sanseverino both favored bourdon tuning while Briçeno preferred a stringing with matching high octaves. Bourdon tuning is used for most of the transcriptions in this anthology. When high octave tunings are called for in the music (*e.g.* in Luis de Briçeno) they are designated by an asterisk (\*) placed before the bass notes in question, indicating that these notes sound an octave higher than written.

Baroque guitars were often fitted with twelve frets, although some feature inlaid frets on their sound boards that reach up to the rose, which would have accommodated the playing of later Baroque pieces that explore the highest regions of fingerboard well above the twelfth fret. Apparently fret placement based on the ratio 18:17 was widespread in the



seventeenth century, producing a nearly equal temperament tuning system as documented by writers like Marin Mersenne (see Endnote 1).

## Sources and Notation

The following printed sources were used in making the transcriptions in this anthology:

- Juan Carlos Amat *Guitarra Española...* [1596] 1626
- Girolamo Montesardo *Nuova inventione d'intavolatura per sonare li balletti sopra la chitarra spagnuola* 1606
- Foriano Pico *Nuova scelta di sonate per la chitarra spagnola* [1608] 1628
- Anon *Il primo libro d'intavolatura della chitarra spagnola* 1618
- Benedetto Sanseverino *Intavolatura facile per la chitarra alla spagnuola* 1620
- Giovanni Colonna  
*Intavolatura di chitarra alla spagnuola* 1620  
*Il secundo libro d'intavolatura di chitarra alla spagnuola* 1620  
*Il terzo libro d'intavolatura di chitarra alla spagnuola* 1623  
*Intavolatura di chitarra spagnuola del primo, secondo, terzo, quatro libro...Nuovamente Ristampata* [1627] 1637
- Carlo Milanuzzi *Secondo scherzo delle ariose vaghezze...* [1622] 1625
- Luis de Briçeoño *Metodo mui facilissimo para aprender a tañar la guitarra a lo español* 1626
- Pietro Millionini  
*Quarta impressione del primo, secondo, et terzo libro d'intavolatura...* 1627  
*Seconda impressione del quarto libro d'intavolatura di chitarra spagnola...* 1627  
*Prima impressione del quinto libro d'intavolatura di chitarra spagnola...* 1627
- Fabrizio Costanzo *Fior novello Libro I...* 1627
- Giovanni Foscari  
*Il primo, secondo, e terzo libro della chitarra spagnola* c1630

### Song Books:

- Girolamo Kapsberger *Libro primo di arie* 1612
- Girolamo Montesardo *I Lieti giorni di Napoli...con le lettere dell'alfabeto per la chitarra* 1612

- Raffaello Rontani *Varie musiche* 1618
- Giovanni Pietro Berti *Cantade et Arie...con le lettere dell'alfabeto per la chitarra Spagnola* 1624
- Alessandro Grandi *Cantade et Arie....con le lettere dell'alfabeto per la chitarra spagnola* 1626
- Carlo Milanuzzi  
*Primo scherzo delle arioso vaghezze* 1622  
*Settimo libro delle ariose vaghezze* 1630
- Sigismondo D'India  
*Le Musiche del cavalier...con l'alfabetto per la chitara alla spagnola libro quarto* 1621  
*Le Musiche del cavalier...con l'alfabetto per la chitara alla spagnola libro quinto* 1623
- Etienne Moulinié *Airs de cour...troisieme livre* 1629

Tablature in solo guitar publications dating from the early decades of the seventeenth century was new in conception and ever changing in format, its creation allowing composers to notate the strummed or *rasgueado* style of playing rather than the plucked or *punteado* style found in Renaissance tablature (examples of solo and guitar song tablature can be found in the Appendix).

Aside from sources such as Juan Carlos Amat's *Guitarra Española...*[1596], Luis de Briceño's 1626 *Metodo mui facilissimo para aprender a tañar la guitarra a lo español*, or Etienne Moulinié's *Airs de cour...troisieme livre*, early seventeenth-century books were notated in Italian *alfabeto* tablature where chords are represented by letters of the alphabet. Since all five courses were strummed when playing *alfabeto* chords, the use of bourdon tuning often results in chord inversions, such as the major and minor 6/4 chords built on E, D, and F, and the 6/3 sonorities on G. While slight variations in the correspondence of letters to chords do occur between certain books, there is no doubt as to the exact pitches of the chord forms to be played. The notation of rhythm, on the other hand, was inconsistent and often quite ambiguous.

With the publication of Sanseverino's 1620 *Intavolatura facile per la chitarra alla spagnuola* an exacting system of *alfabeto* notation emerged that included time signatures, note values, and bar lines (in addition to chords and strumming patterns). This tablature synthesized all of the various early seventeenth-century formats and is different from its Renaissance predecessors not only in the way it indicates pitches and texture, but also in its presentation of rhythm. Whereas bar lines in Renaissance tablature usually guided the eye by serving as a visual manifestation of the beat, or *tactus* (a steady and undifferenti-

ated pulse used for counting time in sixteenth-century mensural notation--see *EGA I*), in seventeenth-century tablature they developed into boundary markers for measures which were used to convey the grouping of beats, rhythmic patterns, accentuation, and the metrical structure of the music. Along with this new concept of measure there came a realignment of the standard beat unit from the *tactus* on the semibreve (whole note) in mensural notation to the quarter note in the modern metric system (see Endnote 2). This in turn was accompanied by changes in the mensural signs inherited from the Renaissance as they began to be slowly subsumed by modern time signatures during the course of the seventeenth century and beyond.

While French sources often indicate duple meter by **2**, guitarists like Sanseverino used the old proportional *tempus imperfectum* much like a modern 4/4 time signature for pieces in duple time which are barred in measures containing four semiminim beats each (quarter note beats--refer to Endnote 2). Like his fellow guitarists, Sanseverino eschewed the *tempus imperfectum diminutum* (or *a la breve*) sign that had been employed exclusively for duple meter in Renaissance guitar tablature: this sign would live on to become our modern 2/2 time signature (these signs are given in the example below).

<b>c</b>	<b>¢</b>
<i>tempus imperfectum</i>	<i>tempus imperfectum diminutum</i>
<b>4</b>	<b>2</b>
<b>4</b>	<b>2</b>

The **3** sign was normally used to show triple meter in solo guitar publications. Sanseverino used it for all pieces in triple time, differentiating between what he called *trippla* and *sesquialtera* meter by writing the former in semiminims and the latter in minims (half notes). Colonna only used the **3** time signature for fast moving *tripola* dances, like the *corrente*; he employed the term *tripola maggiore* for pieces in triple meter that are devoid of any time signature, saying they required a more moderate performance tempo. Like Sanseverino, he underscored the different tempos of these triple meters by rendering *tripola* in quarter notes and *tripola maggiore* in half notes.

Sanseverino's label *sesquialtera*, like Colonna's term *tripola maggiore*, refers to hemiola rhythm where changes in meter are created by the grouping of notes into either two beats of triple time or three beats of duple time--like our modern 6/4 (two dotted half notes) and 3/2 (three half notes) time signatures. The **3** sign eventually disappeared while other triple meter signs used in mensural notation would live on as transformed, redefined modern time signatures written in fractions (*e.g.* 3/4, 6/8, 6/4, *etc.*).

The intermingling of older and newer notational practices permeates the guitar song repertoire in more profound ways that it does solo music and characterizes the confusion and volatility of notational practices of the time. In *Aurilla mia* (song ex. 1) or *Non si rida* (song ex. 4), the consistent bar lines and quarter note motion appear quite modern to us today. *Se bel rio* (song ex. 11) also looks ‘contemporary’ to us: written in **C6/4** compound time it features both consistent bar lines and tied notes, two devices which make the indication of exact note durations possible (and led to the creation of our metric notation today). On the other hand, *Ninfa crudele* (song ex. 6) spans both the old mensural and new metric systems with its 1) use of intermittent bar lines that help to orient the performer and clarify the text at certain points and 2) the employment of blackened semibreves to announce changes from duple to triple meter. Italian songs were printed without a separate guitar part: instead, *alfabeto* symbols were placed strategically over the melody or basso lines and consequently offer no assistance with the interpretation of the rhythms involved.

The guitar songs in Etienne Moulinié’s *Air de cour...1629* have tablature accompaniments but, following French practice of this time, no basso parts. Like many French airs, they were notated without bar lines save for the ones that mark the ends of phrases. Moulinié used note shapes to indicate tablature rhythms and included a host of enigmatic signs such as stars, tie-like markings, and a variety of dot clusters that demand a judgement call on the part of the transcriber. The singer is instructed to take his/her pitch from the guitar, which reflects the older tradition seen in the sixteenth-century *voix de ville* of Le Roy where modal pattern dictated musical organization (see *EGA I*).

As in Renaissance music, the note values in early Baroque scores usually indicate the relative speed of a composition (this was not completely overridden until the Classical period when pieces in slower tempos could be notated in eighth notes and faster pieces could be written in large note values). Thus the consistent motion in half notes found in *Tante guerre* (song ex. 5) would indicate a slower tempo than that indicated by the unrelenting eighth notes (called *croma* by Sanseverino) used in writing *Superbetta* (song ex. 7). However, in the case of proportional relationships, note values are often not a reliable indicator of speed since the continuing decay of the mensural system during the seventeenth century invited a variety of individual interpretations and approaches on the part of composers and performers alike. Consequently, changes from duple to triple meter in a song like *O dolci sguardi* (song ex. 2) might be interpreted in exactly the same they are in *Ninfa crudele* (song ex. 6), even though the former features triple meter notated in quarter notes while the latter moves in half notes.

When bar lines and note values are given in the solo tablature, they are replicated in the transcriptions without reduction. Only select pieces like Briçeno’s *Pasacalle* (ground ex. 3) and Colonna’s *Zarabanda Francese* (ground ex. 12) and *Gagliarda* (dance ex. 5)

are reduced in notes values 2:1 in order to best represent the speed of the dances in modern notation. Modern time signatures have been added in all cases. The strumming patterns found in the tablatures are represented in the transcriptions by arrows pointing either up (strum from bass to treble) or down (strum from treble to bass), and barred chords are shown by a ‘C’ (C3 designates the third fret, C5 the fifth fret, C7 the seventh fret, and so forth). The transcriptions of song repertoire provide a separate guitar part to show the positioning of the *alfabeto* chords: for a consideration of the subtle and refined accompaniments that would have been created from this skeletal notation, see the section on Songs (Overview of Genres and Composers). Modern time signatures and consistent bar lines have been added. Note values in triple meter are sometimes reduced 2:1 or 4:1 to better clarify proportional relationships in modern notation or, in the case of the *Lilletta bella* (song ex. 8), to accommodate the gaillard rhythm: duple time is transcribed 1:1.

### Key Signatures and Basso Lines

The term *sopra la* is often found appended to the title of *alfabeto* pieces, the appellation being used in conjunction with an alphabet letter in order to designate a pitch center. These *sopra la* labels functioned as a key signature of sorts, and were used to group harmonies and modes according to the nature of their third. For example, a piece marked as *sopra la A* meant it was built around a G major chord (the *alfabeto* letter A indicated a G major chord) and could therefore indicate either the G ionian, G mixolydian, or G lydian mode since they all share the major third in their scale patterns. A piece labeled *sopra la O* was built around a G minor chord (*O* = G minor) which was used to designate the G aeolian, G dorian, or G phrygian mode which are constructed with a minor third.

While the Renaissance modal system consisted of intervallically defined authentic and plagal pairings, the formatting found in early seventeenth-century guitar books is based on this ‘two mode’ system built around either major or minor chords which were then transposed, as evidenced by the numerous ground bass progressions that were ‘transported’ to the various twenty-four pitch centers as indicated by their *sopra la* alphabet letters (see Endnote 3). As this ‘two mode’ major and minor system developed during the course of the century, the older modes began to disappear from guitar publications with the exception of the phrygian which retained its identity and continued to be used sparingly.

In the solo transcriptions below, the mode of each piece is given as a modern key signature; as a result, a piece in *sopra la A* that is basically in mixolydian will have no F-sharp in the key signature while a piece in *sopra la A* in ionian will contain the F-sharp. Guitar songs are transcribed using their original key signature. When the basso lines are at odds harmonically with the *alfabeto* guitar chords, these differences are easy to spot in the transcriptions by comparing the guitar chords with the implied harmony of the basso line (see below under Songs: Overview of Genres and Composers).

## Performance Practice and Expression

Very little information about performance practices can be found in early seventeenth-century guitar tutors. When advice is given, it is often couched in vague terms that include the importance of selecting good tempi and employing many dynamic levels; or guidance like that given by Colonna in the preface of his *Intavolatura di chitarra alla spagnuola* who told guitarists that “it is advisable to engage an intelligent teacher who can show how to hold the hand, how to mark tempo, how to play gracefully and with modesty... playing now soft, now loud...” As in the Renaissance, major and minor sonorities were seen to convey different moods, just as different modes were used to express a variety of affections which contributed to the overall character of a piece.

The selection of tempos for dance music was obviously prescribed by choreography. The rhythmic groupings of the dance steps, as well as their various gestures and movements can be communicated by a myriad of strumming patterns and approaches. Points of motion and repose are often matched to the speed of the harmonic rhythm and can be strengthened by strums that are either 1) connected and smooth, to impart a stately, more restrained feeling, or to linger on points of repose; or 2) shortened, clipped, or slightly delayed which will help project the image of athletic jumps, quick steps, climactic leaps and similar steps. By varying the speed at which the fingers brush the strings, employing a wide range of dynamic levels and accents, and altering tone quality by shifting the hand from the bridge to well up over the neck, the performer can add many subtleties to better express the mood of the music. (See Technique below.)

### Technique

That the *rasgueado* technique required far more than mindless strumming is seen in the advice given in various guitar books of the time. The placement of the right hand received close attention by Montesardo, who said that one should move the right hand over the sound hole to ‘sweeten’ the tone and thereby produce a variety of timbres that could greatly enhance the guitarist’s ability to convey the mood of the piece (indeed, iconography from the time even shows players strumming on the neck of the instrument, well above the body of the guitar). He goes on to admonish performers to strum chords “with three or four fingers in the manner of an arpeggio and not all at once,” implying a subtle and sensitive approach rather than a mechanical thrashing of the strings. Advice for the left hand is limited and concerned with the need of holding the hand firmly on the frets in order to produce clear pitches for the chords.

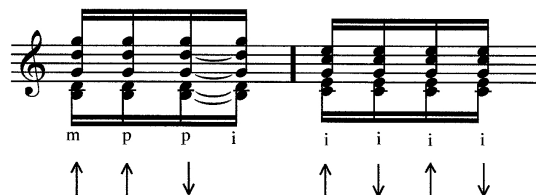
Pietro Millionini and Foriano Pico both used dots to indicate articulations in the music: Millionini said one must “stop ever so slightly, the time of a breath between one strike and the next when you see the dots between them.” Apostrophes are used in the transcriptions

to mark these short breaths (see Millioni's *Brando di Malta*, *Brando di Malta con repicchi*, *Clorida*, and *Sinfonias*, Pico's *Tordiglione* as well as the Anon. *Ciaccona*).

Millioni provided an *alfabeto* chord chart for the four course *chitarino* in addition to the five course guitar, which points to the fact that the *chitarino* was also played with a *rasgueado* technique in the early Baroque. However, the comments of Agostino Agazzari in his 1607 *Of Playing upon a Bass with All Instruments and of Their Use in the Consort* (translation by Oliver Strunk) make it clear that the four course guitar was continuing to be played in a *punteado* style in the seventeenth century as it had been in the sixteenth century. He stated that the *chitarrino* was used within consorts "in a playful and contrapuntal fashion" to perform ornamental divisions and imitative figures (this tradition apparently endured, as documented by the dances for *Liuto*, *Tiorba*, et *Chitarrino* found in the anonymous *Conserto Vago* that was published in 1645). The comments of Sanseverino imply that both *punteado* and *rasgueado* textures may have been part of the five course guitar's vocabulary as well: he said "it seems to me that one ought to play the Spanish guitar with full strokes, and not otherwise, because playing with diminutions, ligatures or dissonances is more suited to the playing of the lute than to the Spanish guitar." (See Basso Lines and *Alfabeto* below under Songs).

### Ornamentation

The *repicco* and *trillo* were widely used *rasgueado* ornaments. The *repicco* involved two downward strums with the middle finger and then the thumb, followed by two upward strokes, first with the thumb and then with the index finger, which hit only the top string. Millioni used the *repicco* in creating his ornamental dance pair *Brando di Malta* and *Brando di Malta con repicchi* (dance ex. 9a and b). The index finger alone was used in an down-up-down-up motion for strumming the *trillo* (see example above).



Melodic trills in the tradition of Renaissance ornamentation are also discussed by Montesardo, who recommended their use when the little finger of the left hand was technically able to add them. Only certain chords allow the addition of these ornaments, which, like the *rasgueado* ornaments above, are not normally marked in the music: e.g., trills could be added to a D major chord (trill first string *f* 'sharp to *g*'); to an A major chord (trill second string *c* 'sharp to *d*'); to an E major chord (trill third string *g* 'sharp to *a*'); or a C major chord (trill fourth string *e* to *f*). Trills could be added liberally to strummed music.

In the interesting song *O dolci sguardi* by Girolamo Kapsberger (song ex. 2), the lute accompaniment contains trills (marked by the *tr.* sign) that the guitar part does not. Needless to say, guitarists could easily follow the lutenists lead and add similar trills to their accompaniment as well (see the section on Songs below).

### **Basso Continuo**

The basso continuo (also called thorough bass or figured bass) developed around the turn of the seventeenth century and became a characteristic of Baroque music for the next one hundred and fifty years. Derived from the Renaissance practice of duplicating vocal bass lines with instruments (what we refer to as *basso seguente*), basso parts consisted of a single bass line with numbers (or figures) placed over select notes to indicate the appropriate chords for use in accompanying. However, in many early pieces, the basso lines are devoid of any figures, thus leaving chord selection solely to the discretion of the performer.

While *alfabeto* letters often appear in conjunction with basso lines (as seen in the guitar song books of the period), their absence by no means prohibited the use of the guitar as a member of the continuo. Indeed, the guitar is listed as a continuo member on title pages of works that include no *alfabeto* chords at all, and according to composers like Biagio Marini, was considered appropriate for accompanying a wide variety of musical genres as long as its texture was deemed a compatible addition to the ensemble. It is interesting to note that some guitar songs that were printed with *alfabeto* in one publication, appear without it in another, thus highlighting the fact that accompanying instruments could be used interchangeably. Viewed from this perspective, the repertoire, influence, and importance of the guitar in early Baroque music is expanded exponentially. (The relationship of basso lines to *alfabeto* is discussed below in Songs: Overview of Genres and Composers.)

This body of strummed music was often the target of disdain, as seen in the *Tesoro de la Lengua Castellana, o Española* by Don Sebastian de Covarrubias (1611, translation by Harvey Turnbull): “the guitar is no more than a cow-bell, so easy to play, especially *rasgueado*, there is not a stable lad who is not a musician on the guitar.” Of course Covarrubias was writing to defend the vihuela, whose popularity--like that of the lute--was being usurped by the guitar at this time. Michael Praetorius (*Syntagma Musicum II De Organographia* 1618/19, translation by David Crookes) confirms the fact that the guitar was often used in a simplistic strumming manner, especially to accompany vulgar and clownish songs: but then, conversely, he points out that “to use the guitar as an accompaniment for the beautiful art-song of a good professional singer is a different thing altogether.”



## Ricercars *et al.*

### Overview of Genre and Composers

The Renaissance fantasie and prelude both lived on into the Baroque. The fantasie is rarely seen, but preludes are often used as introductory movements to dance suites beginning in the middle of the seventeenth century. Early Baroque ricercars were patterned after Renaissance examples that were written in prelude-like, instrumental textures (unlike those written in a contrapuntal style derived from the vocal motet that are related to the fantasie). The ricercars by Costanzo (exs. 1-4) were originally published as a quartet to be played by a consort of guitars tuned to different pitches (as described above): they could also be played as four solos in different keys by using the standard Baroque guitar tuned to e'. Like the ricercar, the toccata was also new to guitar publications at this time; later examples of this genre contain some of the most virtuosic writing found in the entire period.

### Characteristics

Ricercars often resemble the contemporary *rasgueado* dances and grounds of the time, as the Costanzo examples demonstrate with their even strumming patterns, symmetrical construction, and underpinning ground progressions. Costanzo created his ricercars by abutting two-measure units that feature quick excursions to the V and IV degrees of the mode (measures two and eight respectively) and incorporate a partial progression taken from the aria di Fiorenza altered to IV-I-ii-VI-IV at the midway point in measures five and six (the aria is discussed below). This fast harmonic motion in divergent directions provides an unstable foundation for the piece: in order to help orient the listener, performers could play this ricercar through several times, ignoring the fact that no repeat sign is given in the tablature.

The harmonic language in Colonna's *Toccata Musicale* is likewise unsettled, and also built with harmonies taken from the ground repertoire. The i-V-i-VII-III-VII-i-V progression of the later folia underpins the opening five measures of the piece (the folia is discussed below); and the alternation between pitch centers on i and III that characterize this ground pervades the entire piece, as seen in the cadences to C major (measures eight and nineteen) and A major (the A minor chord is adjusted by the *picardy* third in measures twenty-seven, thirty-one, and thirty-three). Sequential secondary dominant motion in places such as measures twenty-eight and nine contributes to the unfocused nature of this piece, as do the often quixotic modal mixing of v/V and iv/IV chords, and the unusual neighbor note chords featuring parallel voice leading between a B major (II) and C major chord in measures ten and eleven (see Endnote 4). The plagal cadence that ends this toccata is repeated twice, the hemiola in the penultimate measure driving home the iv-i relationship (the i is converted to I with a *picardy* third).

## Grounds and Sung Dances

### Overview of Genre and Composers

The romanesca and passamezzo of the Renaissance continued to flourish in the early Baroque where they were joined by a variety of forms that were new to the guitar repertoire at this time. Like the passamezzo, some of these new grounds also doubled as dances, and were related to specific melodies as well (*i.e.* sung dances), thus expanding on the Renaissance practice of intertwining dances rhythms, ground formulas and popular song tunes. While only a few grounds were written for solo guitar during the Renaissance, they became an extremely popular genre in the Baroque. Grounds and sung dances like the passacaglia, bergamasca, ruggiero, tenor di Napoli, spagnoletta, villano, monica, aria di Fiorenza, folia, sarabande and chaconne fill every major guitar publication of the early seventeenth century.

### Characteristics

Early seventeenth-century grounds were rudimentary in comparison to their Renaissance predecessors. Many hold no interest as pieces *per se*, but rather served as exercises for learning chord forms or progressions, or as didactic studies for learning song accompaniments. As time passed, these simple chord schemes became longer and more complex through: 1) the addition of extra chords inserted between the primary chords of the row (a technique seen in various Renaissance grounds and dances), 2) the employment of bar chord forms that could be shifted around the entire fingerboard, 3) the addition of ornamental strumming patterns, and 4) by the creation of new ‘dissonant’ chords referred to variously as *alfabeto falso* or *lettere tagliata*. These ‘false’ or ‘cut’ chords contained unprepared dissonances which, in the case of dominant seventh chords or suspended 4(-3) chords, were typical of the period’s harmonic vocabulary: however, other chords were simply dissonant and unusual, like the *L* chord which consisted of a C minor sonority with an added *d'-natural* (see Endnote 5).

### Harmonic Patterns

Coming from the Spanish *pasar* (to walk) and *calle* (street), the *pasacalle* originated in Spain where it was used to accompanying strolling or promenading. Montesardo referred to his *Passacaglios* (exs. 1 and 2) as ritornellos, their I-IV-V-I chord progression being typical of the genre. Guitar tutors typically began with passacaglias that would often cover many of the twenty-four pitch centers. Once learned, these chord progressions would allow guitarists to accompany a wide variety of songs, as Briceño tells us in his “Rule for knowing all the theater entrances, which are called passacaglie; which are necessary in order to sing every kind of *letrilla* and serious *romance*, whether Spanish or

French.” The *Passacallo passeggiato* by Colonna (ex. 4) reflects the growth of the genre. It is a longer piece that teaches players how to substitute bar chord shapes for first position chord shapes in order to explore the upper fingerboard. Beginning with the I, IV and V harmonies in first position, Colonna then started to replace them with harmonically equivalent bar chords that move up the neck and then back down, resulting in the creation of a rather primitive melody on the top string. A final ornamental vi-IV-V-I progression borrowed from the chaconne (discussed below) ends the piece.

The bergamasca, tenor di Napoli and ruggiero examples are also based on a I-IV-V progression, all of them being associated with a melody type as well. The *Ruggiero* and *Rota di Ruggiero* by Milanuzzi (exs. 8a and 8b) feature quick visits to the dominant by way of V/V (or II) chords, a harmonic convention also found in the *Ruggiero* of Montesaro (ex. 7). The *Rota di Ruggiero* (the *rotta* is discussed in Dances below) is rendered in triple time where the tablature seems to convey subtle two against three rhythms that can be interpreted as alternating measures of 6/4 then 3/2 (beginning in measure five with 6/4 and ending in measure ten with 3/2). Both dances end in four bar ritornellos that include VII chords within the ‘typical’ I-IV-V-I pattern.

The wild and erotic gyrations used in dancing the sarabande were described by many Spanish visitors to the New World. The chord row underlying the sarabande is I-IV-I-V, which is clearly visible in the short examples by Sanseverino and Colonna (exs. 10 and 11, respectively). Colonna’s *Zarabanda Francese* (ex. 12) would have been taken at a slower tempo due to its notation in *tripola maggiore*, or, hemiola meter; but the concurrent use of the faster *tripola* time signature of **3** for this dance was apparently added to caution the performer against taking too slow a pace (these triple meters are explained in Notation above). Transcribed in a 2:1 reduction, the three, duple half-note beats of the hemiola are reinforced by matching harmonic rhythm and further emphasized by downward strumming indications. The first two hemiolas underscore a IV-V-I progression arriving on a G major chord in measure five (the dominant of the C ionian mode); a iv-V-I progression to D major in measure seven; and a concluding IV-V-I progression in C major.

With the villano examples by Milanuzzi (ex. 13) and Sanseverino (ex. 14), we are again presented with didactic progressions rather than actual performance pieces. Based on the same I-IV-I-V pattern found in the sarabande, the Spanish villano was also associated with multiple melodies and, like so many other dances, a rustic, vigorous peasant version probably existed alongside its more refined courtly twin. An incomplete choreography of the courtly dance is given in Juan de Esquivel Navarro’s *Discursos sobre el arte del danzando* (translated by Lynn Matluck Brooks), including a description of the opening bow or *reverencia* which is unique in the dance repertoire: “At the start of the music, one takes the hat with both hands, giving a kick with the left foot, in such a way that lowering the hat and lifting the foot are all one, dividing the distance that there is from the foot to the

head so that the foot meets the hat in the middle. Then at one and the same count and measure, lower the foot to its place, and raise the hat to it.” The athleticism of the dance is seen in the *voleo* step which he described as “a kick that is done by lifting the foot to its fullest extent, with such effort that I have seen some fall flat on their backs due to the height of the lifted leg. To make the point even more extremely: in the school of Joseph Rodriguez, one of his pupils, in a *voleo* that he did in the villano, kicked over a candlestick that was hanging as a lamp two handspans higher than his head.” (See Endnote 6.)

In Milanuzzi’s *Passo e mezzo* (ex. 15a), the I-IV-I-V-I passamezzo moderno progression on G ionian is used as a structural underpinning instead of a repeated harmonic loop. Milanuzzi accomplishes this by cadencing, or resting, on each diagnostic harmony of the row, approaching each one with a I-IV-V-I progression. From the opening pitch center of G, measures three to six move to C; commencing with the third beat of measure six and moving to the cadence in measure eight, it returns to G major; measures ten to twelve set up a cadence on D major, and the cadence back to G, in measure sixteen, produces an over-arching I-IV-I-V-I design for the first section of the piece. The second sixteen bar section is treated in a similar manner, but includes an interesting overlap in measures twenty-four and five where the last two members of the progression in major chords G--D--G are fused into the D--G--A--D (I-IV-V-I) sequence on D. This passamezzo is paired with a *Sciolta del Passo e Mezzo* (ex. 15b) which features strummed rhythms typically found in guitar galliards--viz. groupings of three quarter notes and groupings of a quarter note, two eighths, and a quarter (the galliard is discussed in Dances below).

Sanseverino’s *Pass e mezzo* (ex. 16) is built over a slightly altered version of the passamezzo antico (i-VII-i-V-i-VII-i-V-i) beginning with a G minor chord. The sonorities in the first half of the ground, G minor, F major, G minor and D major, take up two measures apiece, and are often connected to the next chord by fluid V/V motion, or, in measures six to seven, a i-iv-V progression. The second eight measure phrase starts with two measures of B-flat major instead of G minor and in the end abandons the ground pattern for a ritornello-like pair of i-iv-V-i sequences that incorporate the C minor chord (changing the G dorian mode to G aeolian--refer to Endnote 4).

The passamezzo was a chord progression as well as a dance type. As mentioned in *EGA I*, the dance in France had simple steps that were illustrated in Thoinot Arbeau’s *Orchesography* (translated by Mary Stewart Evans). In Italy, the dance was described by Fabritio Caroso as beginning with the same kind of simple steps for the first phrase of music, after which elaborate variations were added that included almost all of the virtuosic leaps, jumps, and steps found within his *Nobilita di dame* (translated by Julia Sutton). Guitarists can imitate the energy of these types of leaping steps and variations by switching to a lighter and more animated strumming technique that includes constant changes in speed and timbre (see Endnote 7).

The chord sequence of the early seventeenth century folia is typically i-V-i-VII-i and is written in triple time with the change of harmony occurring on the half note (the i-V-i-VII-III-VII-i-V pattern found in Renaissance songs was also used, as seen in Colonna's *Toccata musicale* and Costanzo's *Moresca*). Sanseverino alters the i-V-i-VII-i formula of his *Folias* (ex. 19) by changing chords on each dotted half note, and lingering for up to nine beats on the VII and V harmonies of the row. The folia bass is presented twice before cadencing in measure seventeen to a D major chord (altered by a *picardy* third). In the concluding ritornello (iv-V-i) that follows, the final D minor chord is, surprisingly, not converted to major in the same manner. The harmonic rhythm of the Colonna *Folias* (ex. 17) also moves in dotted half notes, and also dwells on the VII and V chords for an extended number of beats. It is built on major instead of minor harmonies (G: I-V-I-VII-I) and concludes with what is essentially an unmarked ritornello consisting of two I-IV-V-I progressions (measures nine to twelve).

Colonna's *Folias passeggiata* (ex. 18) is also in G ionian and contains two repetitions of the folia ground which overlap one another in measure five. The first phrase contains a variety of unusual and colorful ornamental chords (*i.e. passeggiata*) which proceed from the flatted VII (F major) to the flatted III (B-flat major) to the altered VI (E major) and then to an altered III (B major) before a quickly forced V-I cadence back to G major. The second statement of the row (measures five to eight) is less vivid with the flatted VII in measure eleven setting up movement to the flatted III and then to iv (C minor) instead of IV (refer to Endnotes 4 and 8). As with other sung dances of the time, there are examples of folia song texts fitted with accompanying guitar chords (*e.g.* those of Briçeno) which leave it up to the player to provide an appropriate melody in order to complete the skeletal outline in the printed source.

According to Covarrubias, the folia was a Portuguese dance with noisy footwork that was accompanied with bells and guitars. In venues such as this, the guitar would obviously have been played in a forceful manner with an aggressive strumming technique in order to support the dancers who continually turned and sounded their bells and appeared to be quite 'out of their minds'! The characteristic *vuelta de folías* was a leap that Esquivel Navarro said was performed by:

“placing the left foot crossed as far over the right as one can reach that foot, but holding the body straight. This way, one will know how much one can separate one foot from the other, because in order to separate them one fingerwidth more than what is natural, forces one the bend to torso, and however much more than on fingerwidth part is one foot from the other, that much more must one bend and discompose one's placement. Thus, he who dances with an erect torso will always place the feet in the proportion demanded by the movement, which will serve him in dancing fittingly and elegantly. The foot placed then, as I have said, you must lift the right foot and entwine it behind the other, removing it [the left?]

from its place, and holding it in the air. Then the turn lifts off with the right foot, and lands so firmly upon the toes, feet crossed, that the body does not sway, nor do the knees bend, because by these turns many judge the Schools. They are called *vueltas de folias* because it is not customary to perform this type of turn in any other dances, but rather only in the folias, because they were made for the folias.”

Choreography for the spagnoletta is given in the Italian sources of both Caroso and Cesare Negri (*Le Gratie d'Amore*). This Spanish sung dance came to be associated with a ground that is similar to that of the later folia: i-VII-III-VI-VII-III: III-VII-i-iv-V-i(I). The two examples by Sanseverino (ex. 20) and Colonna (ex. 21) are almost identical in structure, and both end with ritornello-like progressions of I-IV-V-I given in major instead of minor chords. The spagnoletta was written in sixteen measure phrases that included the interesting *stamped sequence of the Canary*. Caroso described it thus: “do each *stamped sequence in the canary* in one triple beat of music (one dotted half note in the transcription) as follows: first raise the left foot on the toe, sliding toe and pushing your heel forward a little. Then immediately move the same toe back, sliding it along the same path while keeping your heel raised; lastly, move forward to the middle of your right foot, flattening it completely on the ground, stamping once in time to the music (just as you stamp when putting on your shoes). Then do the same thing with right foot.” In the guitar versions, each *stamped sequence* would correspond to an eight bar phrase and the performer could provide sharp, accentuated *rasgueado* flourishes to help communicate the buoyant, stamping spirit of the dance.

Several different chord progressions were used to underpin the sung dance known as the chaconne, including the rows I-V-vi-V; I-V-vi-IV-V (or I-V-IV-V); and I-V-vi-iii-IV-V-I. Often several of these rows were used in a composition, as is the case with Sanseverino's short *Ciacone* (ex. 22). Here the first four bar phrase is built on I-V-vi-IV-V while the second (measures four to eight) is constructed on I-V-vi-V and accompanied by a change in strumming pattern. The final four bar phrase returns to the chord row of the first phrase while retaining the strumming flourishes of the second. Like its partner the sarabande, the chaconne was documented as having lascivious and suggestive dance motions and an accompanying aura of exoticism engendered by its use in the New World.

The aria de Fiorenza is closely related to the chaconne and built on a long, sectional ground progression of: I-V-vi-iii-IV-V-I, followed by IV-I-ii-vi-VII-IV-I-IV, followed by I-vi-VII-v-VI-II-ii-V-I-IV-V-I, and concluding with VII-v-vi-iii-V-I. These successive patterns are found in all of the aria transcriptions below, although a variety chord substitutions, additions, and omissions can be found. In Fiorino Pico's *Aria di Fiorenza Molto Curiosa* (ex. 24) the first pattern is used in measures one to four, the second in measures five through eight, the third in measures nine to sixteen, and the fourth in measures seventeen to twenty. This aria is indeed ‘curious,’ since all sonorities are fingered with only two

movable bar chord forms that sweep up and down the entire range of the neck. In Milli-  
oni's *Aria* (ex. 25a), the row is presented in a fashion similar to Pico's, while the accom-  
panying *Rotta* (ex. 25b) in triple time is transcribed in 3/2 to show the harmonic rhythm  
that moves in half notes. The aria de Fiorenza was also known by the title aria del Gran  
Duca, as seen in the version by Sanseverino (ex. 26).

All of the romanesca examples below show the III-VII-i-V: III-VII-i-V-i progression  
that is characteristic of the ground. In Milli-  
oni's *Romanesca* (ex. 27), each chord in the  
series appears on the downbeat of the measure, with added harmonies inserted between  
them; a concluding ritornello, labeled *Ripresa*, ends with a I-IV-V-(I) progression of major  
chords. The two Sanseverino romanescas are handled in an identical manner. While the  
time signature **C** was often used for slower triple meter pieces like the romanesca, San-  
severino's *Romanesca* example number 29, is actually in duple time.

## Dances

### Overview of Genre and Composers

Many of the formal court dances of the late Renaissance which were described in tu-  
tors by Arbeau, Caroso, and Negri continued to be popular during the early Baroque (they  
are cited above). Published around the turn of the seventeenth century, these tutors not  
only provided instructions and descriptions of late sixteenth-century dances; they also in-  
fluenced dancing styles well into the seventeenth century. Caroso's *Nobiltà di dame* of  
1600 was reissued in 1630 and Negri's *Le Gratie d'Amore* was translated into Spanish in  
the same year: further, the steps described by the Spaniard Esquivel Navarro in his *Discur-  
sos...* of 1642 are similar to those found in Negri and Caroso which attests the continuing  
popularity of these Italian dance manuals.

Arbeau's choreography was cited exclusively in volume one of this anthology due to  
the fact that essentially all Renaissance guitar dances are French; the Italian and Spanish  
dances that dominate this second volume are illuminated by the choreographic descrip-  
tions provided by Caroso, Negri, and Esquivel Navarro. The 1623 publication in England  
of F. de Lauze's *Apologie de la Danse* (translation Joan Wildeblood) contains rather vague  
choreographic descriptions without any accompanying musical examples for guidance, but  
nonetheless points toward what has been called a smoother and more 'gliding' style of  
French dancing at this time. Some of the more athletic leaps described by Arbeau, like the  
*caprioles*, (as well as the spinning figure of the *pirouette*) were largely ignored by de  
Lauze and grouped under "steps which look like those of a juggler." Preference was given  
to "sedate," "elegant," and smooth "connecting steps" (*liasons*).

## Characteristics

### Dance Types

The pavan, passamezzo, allemande, gaillard, tourdion, and branle all survived the turn of the seventeenth century. While a variety of branles can be found in the French Renaissance guitar books, the branle of Malta is not one of them. Adrian Le Roy created some for the lute however, and the dance is described by Arbeau as well: “Some of the Knights of Malta devised a ballet for a Court masquerade in which an equal number of men and damsels, dressed in Turkish costume, danced a round branle, comprising certain gestures and twisting movements of the body, which they called the Maltese branle.” The *Brando di Malta* and *Brando di Malta con repicchi* (ex. 9a and b) in this volume are descended from that lineage. Whereas Arbeau gives an example of the Maltese branle moving in three measure groupings that are typical of the branle simple, Millioni’s dances feature two-measure groupings in the first 4+4 phrase with a concluding five bar phrase divided by articulations into three single measures and a final two measure unit to end the dance. This altering of phrase lengths through the use of both one and two measure units is typical of the branles of Burgundy (all these branles are discussed in *EGA I*). The slow harmonic rhythm in these brandos is also typical of the Renaissance dance: Millioni spends either a half or whole note value on each chord of the I-IV-I-V progression that underpins the dance, with the exception of the ‘drive to the cadence’ which typically moves in quarter notes.

The pavan appeared infrequently in early seventeenth-century guitar books. Caroso’s discussion of the step patterns used in the dance are similar to comments made by Arbeau, both of whom linked it with the passamezzo, as already noted. It is interesting to see that Milanuzzi treated his *Pavana* (ex. 2a) in the same way he did his *Passo e Mezo* (ground ex. 15), employing relentless changes in pitch centers and introducing each one by way of a I-IV-V progression. Written in A aeolian, the piece alternates between A minor and C major (i and III), but the use of extended stays on their respective dominants, E major (from measures eleven to fifteen) and G major (in measure four to six and nineteen to twenty-two), provides a feeling of continual motion and unrest. The dance steps, which move on the half note, are mirrored by harmonic rhythm that changes in half and whole notes: a subdued and smooth strumming approach would convey the reserved and elegant motions of the dance quite nicely.

New to guitar books in the Baroque, the pavaniglia was similar to the pavan (it was also known as the Spanish pavan), but faster and filled with virtuosic leaps and flourishes. Sanseverino’s *Pavaniglia* (ex. 3) begins with a folia ground that is subtly altered by the inclusion of a IV chord: i-V-i-(IV)-VII-III-VII. This allows the phrase to be divided into a i-V-i progression on G minor that is followed by a V-I-IV-V-I progression to F major that



cadences in measure four. The answering four bar phrase begins in G minor and consists of nothing but reiterated statements of i-iv-V-I and IV-V-I that mix major and minor sonorities together.

The allemande gained favor as the seventeenth century progressed, becoming a key member of the dance suite during the later Baroque. The steps of early allemande were similar to those of the pavan but the motions were more rigid and quicker. The *Alemana* by Sanseverino (ex. 8) features a mixing of the aeolian and dorian modes on D resulting in the use of both iv/IV and v/V chords, in addition to i/I produced by the *picardy* third. The first half consists of 4+4 phrases that start with a concealed descending line of *d'--c'--b-flat--a* (treated with different harmonies in each phrase), followed by a IV-V-I cadence made up of major chords. The second half of the dance begins on the III degree of the mode (F major) and wanders rather aimlessly until the final cadence back to the tonic (refer to Endnote 4).

The allemande is closely linked to the balletto in guitar repertoire, and was often replaced by it in Italian dance suites of the latter seventeenth century. Sanseverino's *Balletto* (ex. 8) is an early example of the dance and alternates between pitch centers on i and III with cadences to A minor (often changed to major by the *picardy* third) in measures eight and fifteen, and C major in measures four and twelve. Every cadence is approached through a iv/IV-V-I progression with the exception of the final one which employs a VI-iv-V-I gesture taken from the chaconne (refer to Endnote 8).

The Renaissance tradition of pairing a duple dance with one in triple endured in the early Baroque where the dance in triple was not identified by name, but rather by a generic umbrella term like *sciolta* or *rotta* (e.g. the *Rotta di Ruggiero*, *Rotta del Monica*, *Sciolta del Passo e mezzo* etc.). Often the *sciolta* can be interpreted as a galliard, as in the case of the *Sciolta della pavana* by Milanuzzi (ex. 2b). The quarter-two eighths-quarter note rhythm that is followed or preceded by three quarters is common to guitar galliards at this time. Indeed the harmonic rhythm of this *sciolta* mirrors most galliards as well by dwelling on one harmony for the quarter-two eighths-quarter note strums (which replace the dotted quarter, eighth and quarter rhythm seen in Renaissance examples), and then changing harmonies within the three quarter note strums (Milanuzzi often employed a quarter note, then half note harmonic rhythm in these groupings).

Colonna marked his *Gagliarda* (ex. 5) as *sopra la O* (in G aeolian), but then abandoned it for G ionian after the first measure. The piece has echo sections that reinforce its chordal structure by reiterating IV-V-I (or iv-V-I) harmonies in: measures five and six to G major; measures seven and eight to C major; and measures nine and ten to D major. Measures two to four, and eleven to thirteen are identical, serving as bookends to the echo sections and ending with strong I-IV-V-I progressions that are underscored by rhythmic hemiolas. Foscari's galliard (ex. 6) is actually entitled *La sua Gagliarda* since it was

published as a paired dance with a preceding passamezzo. In this gaillard, each of the chords of the passamezzo pattern is introduced by its own I-IV-V pattern. The dance begins with individual plucked notes instead of chords, giving us a glimpse of the technical changes to come when plucking and strumming were combined into a new style of playing beginning in the decade of the 1630's.

Like the galliard, the tourdion also served as a *sciolta* or *rotta* dance. The one transcribed here by Pico (*Tordiglione* ex. 7) cannot be considered a complete dance, but is merely a single phrase statement, and a ragged one at that. Other triple dances which were used as *sciolta* or *rotta* include the saltarello and canaries, both of which were new to the guitar's repertoire. Sanseverino wrote his *Saltarello de Santino* (ex. 10) using half notes--his *sesquialtera* rhythm of 3/2, as seen above. The downward strums of the *rasgueado* patterns reinforce this 3/2 time, as does the harmonic rhythm in many cases. The choreography of the canary (or canarios) includes the characteristic *stamped sequence of the Canary* described above, as well as a variety of leaps, and the hallmark stamping of the heels. The *Canario della Gallaria d'Amore* (ex. 11) by Colonna is written in symmetrical four bar phrases all based on IV-I-IV-I-IV-I-V-I. The first two contain the sequence of major chords G--D--G--D--G--D--A--D, the last two D--A--D--A--D--A--E--A. While obviously based on the I-IV-I-V-I ground of the passamezzo, there is an ambiguity of pitch center which might best be explained by considering its mode to be that of D plagal ionian. In that case, the opening motion of G to D could be heard as a sort of 'plagal inflection' (as in a IV-I cadence), while the last phrase that ends with A major sonorities would not represent a change in pitch center to V, but an emphasis of the plagal range (from A to a) of the D ionian mode.

### Ground Bass Underpinnings

Besides the saltarello and canarios, other dances new to early Baroque guitar repertoire include the corrente, nizzarda, favorita, calata, clorida and barrera. In this anthology, each of these examples is built on a ground formula. Just as Renaissance guitarists did before them, Baroque writers either 1) used complete patterns as scaffolds, 2) combined two or more rows, or 3) employed partial chord sequences or simple references to a ground (like the VII-III-VII of the folia, or the III-VII-i of the romanesca). Many pieces are characterized by quick and often surprising chord progressions that leave the listener with the impression that fragments of the various bass progressions were used as 'building blocks' to aid in their creation. The most striking development in guitar dances was the extensive use of the I-IV-V-I progression (as already seen in many of the pieces above). Of course this sequence is found in the Renaissance conte clare, as well as the passacaglia (and ritornello), bergamasca, and ruggiero: what is new is its use to abruptly change pitch centers in rapid succession and this, in conjunction with the use of vivid modal har-

monies, gives this repertoire the unsettled character that is typical of what we often call ‘pre-tonal’ music. The effect is further heightened by the fact that this dance music often has either insignificant, or non-existent melodies, thus focusing the listener’s attention directly on the harmony as well as the rhythm (see Endnote 8).

The Italian *corrente* was a quick dance with a hop on the anacrusis quarter note followed by a step forward (left then right) on the following half note. Noting the French preference of a more subtle and sedate dancing style as indicated by de Lauze, the *correntes* labeled *francese* should be approached with less fervor. The ones transcribed here feature a constant shifting between the first and third modal degrees. In the *Corrente Francese* by Colonna (ex. 12), symmetrical four bar units vacillate between G minor (the *i*, sometimes changed to *I*) and B-flat Major (*III*), the last phrase including the unusual progression of F minor to E-flat major to C major, to D major and then to B-flat major. The *Corrente Francese* (ex. 13) by Millionini displays similarly unsettled harmonic progressions but is not nearly as convoluted as Sanseverino’s *Corrente* (ex. 14). The constant juxtaposition of harmonies taken from both the dorian and aeolian modes in this dance creates a foreground canvas filled with quick and unexpected chord changes that is stretched over a harmonic framework featuring movement between *i/I* and *III* (refer to Endnotes 4 and 8). The harmonic rhythm in this dance often coincides with the dance step that moves on the half, and then the quarter note, which the guitarist could bring to life with articulate strumming and accentuation. Guitarists could use a similar approach in the *Nizzarda* (ex. 15), another dance in quick triple time which incorporates little hops, or *saltino* jumps, *quick steps*, and foot stamping. The *chaconne* is easily recognized as the ground that underpins this *Nizzarda*.

The *barriera* is a battle dance choreographed for couples (a battle of the sexes as it were). Typical of the genre, Colonna’s version begins with the fanfare motive adapted from the famous *La guerre* by Claude Jannequin (see *EGA I* for Simon Gorlier’s arrangement of this French chanson). The melodic motion from *f* ‘sharp’ to *a*’ and back again over a sustained D major chord is not possible to notate in standard *alfabeto* tablature. Colonna solved the problem by placing the number 5 underneath the letter *C* (a D major chord) in the *alfabeto* which instructed the guitarist to stop the first string at the fifth fret instead of the second, thus rendering a D major chord with an *a*’ on top. This dance relies solely on its programmatic associations for interest, as do many battle pieces: indeed, performers must add a myriad of ornaments (*rasgueado* and melodic) as well as dynamic and timbral changes to energize the static, and repetitive reiterations of *I-IV-V-I* that constitute the bulk of this composition (with only an occasional diversion to *V*). Curiously, the section labeled *Battaglia* is the most lethargic, consisting of chords that are pounded out in an undifferentiated quarter note rhythm for sixteen measures and then repeated (measures six-

ty-seven to eighty-two repeating measures fifty-one to sixty-six). This tedium is somewhat relieved in the following *Ritirata* section which marks the beginning of the ‘retreat’ with appropriately faster eighth-note motion.

Another popular battle dance of the period was the *moresca*, which included choreographed sword play and often focused on the conflicts that took place between the Moors and Christians. The pattern of the later *folia* is clearly visible in the *Moresca* (ex. 16) by Costanzo: i-V-i-VII-III-VII-i-V; then i-V-i-VII-III-VII-i-V-I (with a *picardy* third on the final chord). It is labeled *sopra la O* and is one of four *morescas* intended to be performed by a quartet of guitars: a ‘piccolo’ guitar tuned to a' in *sopra la E* would transpose to G aeolian; an alto guitar tuned to g in *sopra la P* would transpose to G aeolian; and a ‘grande’ guitar tuned to d in *sopra la D* would transpose to G aeolian as well, thus matching the standard guitar, which in *sopra la O*, denotes the G aeolian mode. The resulting texture and sheer dynamic force would have been stunning indeed.

Millioni’s *Clorida* (ex. 18) is another dance that, after beginning on a minor chord in the first measure, shifts entirely to major sonorities for the rest of the piece. In this case, the opening D minor chord is supplanted by the D ionian mode and the use of quick movements to the pitch centers of both G (IV) and A (V) are presented in a way to roughly follow a I-IV-I-V-I passamezzo pattern. The passamezzo supports the Sanseverino *Caccia Amorosa* (ex. 19), where additional harmonies are inserted within the row; and in Montesardo’s *La Calata*, a passamezzo moderno is used as an underpinning, while his *Favorita* starts with a *romanesca* progression and ends with a I-IV-V-I unmarked ritornello.

## Songs

### Overview of Genre and Composers

The air de cour (or court air) was an extremely influential and popular genre in France during the first half of the seventeenth century. The term is first seen in the 1571 *Livre d’airs de cour miz sur le luth* by Adrian Le Roy who explained that he was using the title air de cour to replace that of the earlier voix de ville. Like the voix de ville, the air de cour appeared in polyphonic settings as well as versions for a single voice with lute accompaniment. The numerous collections of airs for solo voice and lute that were published in the early seventeenth century include a series by the composer and singer Etienne Moulinié whose 1629 *Airs de Cour avec tablature de luth et de guitarre... Troisieme livre* also contains a few air de cour with guitar accompaniments. This group of songs is an important, albeit small addition to the guitar repertory of the period.

The early air de cour and voix de ville share the same humanist concern for textural expression and used the same strophic forms, simple melodies, syllabic text settings and

underpinning dance rhythms and/or ground progressions. As the air de cour gradually matured, it became more serious and declamatory in nature, with subtle polymetric changes between duple and triple note groupings and more complex melodic lines. Rapid *diminuée* ornaments were often added to the air de cour, again showing its tie to the earlier voix de ville (see *EGA I*). Mersenne grouped the air de cour with other songs *mesure d’Air* which he characterized as pieces ‘without meter.’ Scholars often trace the free rhythmic presentation of these airs back to the influence of humanist writers of the late sixteenth century who created songs in the *vers mesuré* style that rendered French song verse in Classical Greek quantitative meters of varying long and short values. The simple songs of earlier days lived on in chansons performed with a steady beat in a single meter, notable examples being the *chanson de danser* (dance songs or airs) and the rustic *chanson à boire* (drinking songs).

In Italy, a limited number of late sixteenth century vocal music manuscripts containing *alfabeto* chord symbols presaged the flood of guitar song publications that would flow from early seventeenth century presses. Known today under the title of monody, these collections feature strophic songs (related to the air) and through composed pieces (descended from the madrigal). As mentioned in the section on Notation above, this repertoire was written with a single vocal line (more rarely with two vocal lines), an accompanying basso continuo line, and guitar *alfabeto* letters placed over either the basso or the melodic line. Some books include songs that were printed as texts with accompanying chord symbols (like those in the Parisian publication of Luis de Briçeno’s *Metodo mui facilissimo para aprender a tañar la guitarra*), leaving it to the performer to supply a tune that was tailored to fit the scansion of the poetry, be it *terza rima*, *sonetti*, etc. Since the realization of the basso part was not limited to specific instruments but invited the use of any ‘appropriate’ instruments, the guitar can be used for accompanying music in several hundred other books as well, including the vocal works of leading composers such as Caccini, Monteverdi, and Peri, to name a few. This vast repertoire attests to the guitar’s role as an important, and indeed often a preferred continuo instrument of the time, especially for accompanying ‘lighter’ songs.

Italian composers became increasingly obsessed with linking words and music in their quest to create songs in the style of Classical antiquity: the result was the development of a new declamatory style of writing known as *stile rappresentativo*. Singers delivered the texts as an orator might, paying attention to the cadence, volume, and inflection of a speaking voice, all the time emphasizing the message of the text with appropriate gestures and expressions in a dramatic style.

Text was the all-important element in this new declamatory style: melody and harmony were freely altered in order to enhance the meaning of the poetry. As a result, the rules of voice leading were relaxed and the use of striking dissonances became common-

place (the *stile rappresentativo* was also known as the *seconda pratica* since it was governed by rules far removed from the art of counterpoint, which was referred to as the *prima pratica*). Stereotypical melodic figures were used to mirror the affective character and mood of the text, and rhythm was tailored to follow the declamation of the poetry, or molded to delineate the various syllabic accentuations and groupings. The sonic quality of different words could likewise be imitated by various musical treatments; cadences clarified phrase endings or could be avoided in order to match textual elisions; and modes were selected in order to help convey the appropriate emotion. Thus every aspect of writing and performance was tailored to intensify the affection of the music, which was of the utmost importance considering that affections were seen as being responsible for moving the passions of the soul.

## Characteristics

### Text Settings

Considering the emphasis that was placed on communicating the texts of monodic songs, it is curious that so much of the poetry was of such a mediocre quality; indeed, without being married to the music, more than a few of these poems would have been completely dismissed. Of course there are also songs that were created with texts written by important and highly regarded poets as well. One such example from the guitar song repertoire is Raffaello Rontani's *Se bel rio* (ex. 11). The text of this piece consists of the last four stanzas (numbers five to eight) of Gabriello Chiabrera's *Belle rosa porporine* (the fifth stanza begins with the words *Se bel rio*--hence the title of Rontani's song). The highly polished and beautiful sounding speech of the poem references the four elements--earth, water, air, and in the beginning stanzas, fire (the flames of love)--and is constructed of verses containing eight and four syllables. In eight syllable lines, the spoken accentuation occurs on the third and seventh syllables; in the four syllable lines it is on the third syllable. Rontani mirrored this in the music by setting the words/syllables *rio*, *-ret-*, *-be-*, *-tin-*, and *-oe/er-* to longer half note values in the first phrase of the song (measures one to five). The three lines of verse in this section are linked together by the subtle use of two against three hemiola rhythms created by ties over the bar lines in measures two through four. The last three verses in the stanza are set in the second section of the piece, the emphatic hemiola in measure eight being used to preface the last line of verse and highlight the syntax of the poem which poses the questions "If a lovely stream..." and "If a little meadow..." in the first and fourth lines, and answers them with "[Then] We say that the earth smiles" in the sixth line.

The eloquent intertwining of text and music found in Giovanni Pietro Berti's *Torna il sereno Zefiro* (ex. 10) allows the pastoral poetry to shine. The proportional changes from

triple to duple meter are written in a ‘three notes in the time of two’ relationship (*i.e.* three quarter notes in triple time equal two quarter notes in duple in this transcription). This same 3 to 2 relationship subtly underpins the first two sections of the song as well where the beginning section in triple (measures one to twenty-one) contains 21 dotted half note beats, and the following section in duple (measures twenty-two to twenty-eight) contains 14 half note beats (*i.e.* 21 to 14, or, in reduction, 3 to 2). The third and final section of the song reverts back to triple time (measures twenty-nine to thirty-seven) and functions as a refrain (See Endnote 9).

The first section of music is set to the first six lines of verse which, in each stanza, extol some beautiful aspect of spring. They are treated with appropriately smooth, flowing melodies and highlighted by word painting. In the first stanza, for example, the word “singing” is set with melismatic ornaments; the reference to “twittering birds” is set to a high, soaring melody; and the “murmuring brook” is reflected musically by the use of a smooth melodic gesture that cascades downward. The second musical section corresponds to an abrupt change of mood found in the seventh line of verse where the poet sees everything in a negative way--now the sweet songs of the birds become grieving and sad, *etc.* The melody becomes angular and unsettled at this point and the descending sequences created by secondary dominant motion help to evoke a feeling of gloom and lament. This second section is then enjambed to the refrain by splitting the word *la-i* between them. Although the refrain returns to an *arioso* triple meter, the plaintive mood of the text, “There will never be another spring for me,” is further stressed by the leap of a diminished octave (*e'-flat* to *e-natural* on the words “never... for me”) in measure thirty-one which is accompanied by a C major, and then a C minor harmony.

An interesting use of rhythmic relationships to convey textual meaning can also be found in Moulinié’s *Quando borda* (ex. 12). Like *Torna il sereno Zefiro*, it begins in triple time, changes to duple time, and then returns to triple. It starts in a graceful and slow manner. At the change to duple time in measure four, the music becomes declamatory, emphasizing the accentuation and meter of the words. This phrase cadences at measure eleven. In measure twelve, the music suddenly accelerates with the introduction of smaller note values which pave the way for the change back to triple time in measure thirteen: this final section in triple time moves quickly, mirroring the image of little birds flitting “from branch to branch and from flower to flower” in this pastoral scene (refer to Endnote 9).

The proportional changes from duple to triple time in *O dolci sguardi* (ex. 2) follow the syntax of the poetry and coincide with anguished phrases like “shooting arrows” and “pouring flames,” thus heightening their effect. The last line of text, “Oh, sweet looks, oh cherished arrows,” serves as a bookend to the first line, “Oh sweet looks, you shoot your

arrows into me,” and is reiterated with ornamental divisions and a vocal *trillo* that further draws attention to the construction of the poetry. Kapsberger carefully aligned the poetry’s scansion with the rhythm of the music, as can be seen in the beginning section of the song from measures one to five. The five syllable poetic lines all contain accents on the fourth syllable: in the music this is facilitated by 1) a melodic leap of a fifth to *g'* on *s guar-di*, 2) the change of proportion from triple to duple time on the syllable *-cca-* (in *scoccate*) and, 3) the use of a longer half note value on the syllable *dar* (*darti*).

Alessandro Grandi’s *Ninfa crudele* (ex. 6) is laced with text painting that is underscored by proportional changes as well. At the beginning, the use of a descending leap from *e''-flat* to *f'-sharp* draws attention to the words “cruel nymph” (note that this melodic leap is set to the strident sound of a C minor chord that contains an added *d'*--refer to End-note 5). In the following phrase (measures 3 to 5), the agitated character of the sixteenth notes in the music reflects the excitement of the faithful lover who “might touch your lips, hair, and lovely eyes.” The abrupt mood change in the text in the very next measure, “make him feel wounded, bound, and inflamed” is magnified by the proportional change from duple to triple and reinforced by the change to a melodic, *arioso* style of writing. When 4/4 time returns in measure ten, it is accompanied by a faster, declamatory style that joins the final repetitive lines of the poem (“yes, yes...yes, yes...yes, yes I relish it”) with a halting musical line filled with rests that exactly project the accentuation and cadence of the words. While the poetry is hardly distinguished, when joined to the music, it produces a piece of great artifice.

The anonymous *Non si rida* (ex. 4) is a graceful piece in G mixolydian. Its poetic quatrains are made up of eight syllable lines set in an *abab* rhyme scheme. The naturally occurring accents on the third and seventh syllables in each line of verse are stressed in the music by 1) ornamental melismas in measures one and thirteen; 2) the use of longer note values in measure eight and nine and; 3) the first appearance of the raised seventh step of the mode which produces the D major dominant chord in the final cadence.

The poem in Montesardo’s *Mercurio* (ex. 3) consists of quatrains that rhyme *abba*, seen in the cadences that end each of the four musical phrases: D major on *mortali*; G major on *tanti*; D major on *canti*; and G major on *mortali* (the music partially repeats the last phrase). *Mercurio*’s many small note values and its declamatory character requires the singer to push forward unrelentingly, keeping up the pressure to each cadence. The slight melodic elaboration that alters this recitational texture at the end of the third phrase, reflecting the words “sweet song,” is an event that the guitarist can highlight by using a ‘sweeter’ and softer tone attained by right hand position and either a languid strumming or an arpeggiated plucking. While the song is notated in G mixolydian, it is actually in G



ionian, which is appropriate since the latter was often referred to as the ‘lascivious’ mode, thus mirroring the sensual images presented in the text.

The six line stanzas in Berti’s *Tante guerre* (ex. 5) are divided between three musical phrases. The first two are set sequentially, descending slowly in a step wise motion. In the third phrase, beginning at measure nine, the music ascends by sequential movement, reaching the highest point on the word “languish” in measure eleven. The dramatic leap of a seventh in measures eleven to twelve coincides with the word “die,” which, along with the slower pace of the whole notes, reinforces the feeling of languishing and the vision of dying miserably.

Alessandro Grandi’s *Superbetta* (ex. 7) features a constant stream of flowing eighth notes with elided cadences and uneven phrases. The first three lines of verse are strung together by a running eighth note melody that finally descends to land on an unexpected E minor chord in measures three/four, which enhances the sensation of hopelessness expressed by the text--“it’s no use to flee away.” The melody immediately climbs up to the highest point of the piece in the next phrase, accompanying the words “the grass and flowers will make a sweet field of love,” before coming to quick rest in the cadence on C major (beat four of measure five). In measure six, the melody again begins to rise in relentless eighth notes until the word “desire” is reached, at which point it starts descending to the final cadence on G. The last line of verse, “I want you as my beloved,” is repeated to varied rhythms and emphasized by the use of two final ritornellos made up of major chords on G--C--D--G (measures seven to nine).

In his *Sprezzami* (ex. 9), Sigismondo d’India set a text by Giovanni Francesco Ferranti with an affective use of harmonies, suspensions, unprepared dissonances, and ambiguous chord relationships to create a heart-rendering song. A recitational style opens the song with a stepwise descending motion that features numerous repeated pitches. In measure eight he employed a rising melody line that reaches its highest point (the note *g*'' in measure eleven) on the words “merciful Goddess” before returning to a recitational texture to deliver the words “I want to worship you.” The melody in the second half again climbs to the high *g*'' (measure twenty-seven), evoking the elation of “my soul blissfully soars from my heart” and the dramatic leap down a seventh is used to highlight the words “I want” in the last line of verse, “I want to worship you”.

### **Basso Lines and *Alfabeto***

Instruments used for playing basso accompaniments were all treated according to their idiomatic natures. Consequently, guitar accompaniments often omit or transpose notes in the basso line that are out of range: likewise, many passing notes, neighbor notes, and fast moving scales are also left out. In addition, *alfabeto* chord shapes change depending upon

the tuning system being used (*e.g.*, a C major chord in bourdon tuning is voiced as a root position chord, while it becomes a second inversion shape when played with re-entrant tuning, *etc.*) and these inversions are often at odds with the inversion as specified by the basso part, even though the same harmony was being used.

In many songs, the harmonies indicated by the *alfabeto* fit perfectly with the basso line, while in others, there is a marked conflict between the two. The obvious contradictions can constitute different harmonizations of the same song; but they can also serve to illuminate period continuo practices of the time. Indeed, basso lines and *alfabeto* accompaniments do not appear to be mutually exclusive, but rather, intertwined, and since *alfabeto* symbols indicate the exact harmonies used in accompanying, it seems logical to view them as helpful guides in understanding the process of chord selection used by early seventeenth-century continuo players, especially in conjunction with unfigured basso lines.

Agazzari's comments have a direct bearing on this subject. He said:

"I conclude that no definite rule can be laid down for playing works where there are no signs of any sort [figured bass], it being necessary to be guided in these by the intention of the composer, who is free and can, if he sees fit, place on the first half of a note a fifth or sixth [root position or first inversion chord respectively], or vice versa, and this a major or a minor one, as seems more suitable to him or as may be necessitated by the words. And even though some writers who treat of counterpoint have defined the order of progression from one consonance to another as though there were but one way, they are in the wrong; they will pardon me for saying this, for they show that they have not understood that the consonances and the harmony as a whole are subject and subordinate to the words, not vice versa...." He continued, stating that since "all cadences, whether medial or final, require the major third, some musicians do not indicate it; to be on the safe side, however, I advise writing the accidental, especially in medial cadences."

Seen in this light, guitar *alfabeto* is indeed an important resource for understanding continuo practices of this period.

In songs like *Aurilla mia* (ex. 1), the basso and *alfabeto* parts coexist perfectly, the *alfabeto* offering us insights into continuo harmonization. Cadential cords are changed to major at the end of both sections of the song and Kapsberger's preference for using root position chords rather than inversions, which is typical of the time, is obvious from the beginning, as seen in the i-ii-III-iv-VI-V progression that opens the piece.

*O dolci* (ex. 2) is one of the interesting song examples that contains a written out lute accompaniment in addition to *alfabeto* guitar chords, and consequently illustrates how the character of each instrument dictates accompaniment. The lute replicates the basso line and supplies the appropriate chords and chord inversions, whereas the guitar drops

many basso notes and ignores chord inversions. However, the harmonizations are identical, with the exception of the 4-3 suspensions that are added to the lute realization in measures five, sixteen, and twenty. The E major chords in measures three, fourteen, and seventeen are not indicated in the basso, nor are the raised thirds in the dominant chords (D major) in measures sixteen and twenty. Since Kapsberger did mark raised thirds for D major chords in measures five and nine, he was probably trusting players to raise the other chords as well, per Agazarri's rules. Kapsberger's predilection for using root position harmonies is evident in progressions like the descending I-VII-vi-v-IV series in measures ten and eleven, while his employment of a first inversion major chord to accompany the third scale degree for a piece in mixolydian is typical of the period.

Many altered chords can be found in *Mercurio* (ex. 3) from measure nine to the end, the guitar tablature indicating where major chords are to be used; in *Tante guerre* (ex. 5) raised thirds for cadences in measure four (D major) and fourteen (A major) can be found; and in *Lilietta bella* (ex. 8) raised chords appear in measure four (D major), eight (D major), twelve (A major) and thirteen, fourteen and sixteen (D major). In *Torna il sereno zefiro* (ex. 10), the *alfabeto* and basso are also closely matched. A few passing notes are omitted from the guitar part (see measure fourteen-fifteen and sixteen-eighteen), and the typical raised thirds are found in chords at measure nine (D major), twenty-two (D major), twenty-three (A major) and twenty-four and five (E major and D major). Written in F ionian, the guitar part once again shows the emphasis on root position harmonization (*e.g.* the phrase beginning on beat three of measure ten: V-vi-V6/3-I-II-III-VI-ii-III-VI *etc.*).

While all of these above songs have guitar parts matched to their basso lines, in others the two parts are incompatible in certain spots and could not be played simultaneously in performance. Often in these cases, the guitar parts are simplified, pointing to the fact that *alfabeto* may well have been added by publishers wanting to increase sales by attracting a large amateur audience. Indeed, any trained singer/guitarist would have understood how to accompany from a basso line and would have had no real need for the letters at all. Whatever the case may have been, songs such as *Sprezzami* (ex. 9) demonstrate the kinds of contradictions that indicate two different settings of a song--one for guitar, and one as outlined by the basso. While the *alfabeto* once again confirms the practice of making cadential chords major (as seen in measures thirteen and fourteen, twenty-one and two, twenty-nine and thirty, *etc.*), the *alfabeto* and basso line part company in places like measure eleven and twelve where the prolonged E-flat chord in the guitar part ignores the implied basso harmonies of first, C minor, and then, B-flat major. Likewise in measures twenty-three and four, the guitar's E-flat sonority contrasts with the C minor found in the basso. However, these are minor disagreements compared to the inconsistencies that appear in measure four (the bass *e* against the D minor chord of the guitar) and in the harmo-

nies implied in the walking bass line in measures twenty-six to the end which are replaced with a chaconne-like progression of VI-iv-V-i (V-I) in the guitar accompaniment.

The conflicts between *alfabeto* and basso in *Se bel rio* (ex. 11) include the first beat of measure two where the *g* and *e''-flat* in the basso and melody are harmonized by a C minor chord in the guitar instead of the expected E-flat sonority. In measure six the guitar ignores the passing note *e*, and on the sixth beat avoids harmonizing the basso *d* and melody *b'-flat*, instead simplifying the harmony by using a single F major chord. This F major chord is held into the next measure where it grinds against the basso half note *e* in the beginning of measure seven: the guitar's harmony here makes for a much less flowing accompaniment than would have been attained by harmonizing the note *e* with a C major first inversion chord as implied by the basso, and indeed points to the possibility of the *alfabeto* being haphazardly added by the publisher.

In the *alfabeto* for *Ninfa crudele* (ex. 6), the final G minor chord of the song would need to be changed to major in order to match the use of a G major chord in the cadence at measure ten. In measures fourteen, beat four, and fifteen, beat one, both the A minor and D minor chords are made into major sonorities by the *alfabeto*. Many passing notes are omitted from the guitar part in this song (e.g. in measures six through nine), the most intriguing being those in measure sixteen where the absence of chords on the first and third beats (and beat one of the next measure) reflects the declamation of the text and urgency of the gesture *si-si-si-si-Si-si* ("yes-yes-" etc.): here, the *alfabeto* may indeed be a guide to interpreting this phrase, and one that other instrumentalists might have followed. A few chords in the guitar and basso notation do not agree, including: the *e'-flat* in the basso in measure four beat four; beats one and two of measure thirteen where the bass *G* and *e-flat* do not match the C minor chord of the guitar; and measure thirteen beat three where the bass *f* and melodic note *d'* conflict with the guitar's G minor chord.

The basso and *alfabeto* in *Superbetta* (ex. 7) have a few minor clashes as well, as seen in the fourth measure where the descending basso line is left unaccompanied by the guitar, which provides only one chord on first quarter note of the measure. In measure eight, the last basso quarter note *e* is dropped from the guitar accompaniment, the *alfabeto* indicating a G chord is to be held over from beat three (which would produce an E minor 7th chord). The basso note *b* and the melodic *f'-sharp* in measure three, beat three, clash with the guitar chord of A minor which is held over from beat two--again showing a simplification of the guitar accompaniment by the omission of chord changes. The *alfabeto* designates raised thirds on chords in measure one, three, seven, and nine, thus contrasting the chords built on the scale steps of five and six (v/V, and vi/VI).

## Ground Bass and Dance Underpinnings

As seen in the discussions of dances and grounds above, the third relationship (i to III) that is manifest in the *romanesca*, *spagnoletta*, and *folia* influenced the harmony of many songs as well (refer to Endnote 8). Some of the examples in this anthology include d’India’s *Sprezzami* (ex. 9) in G dorian which starts on III (a B-flat major chord) and prominently features the VII-III-VII sequence of the *folia* in measures five to seven. As noted above, the *chaconne* also inspired the guitar accompaniment in *Sprezzami*, which makes it a kindred spirit to *Tante guerre* (ex. 5) which is built on progressions borrowed from both the *folia* and *chaconne*. In *Ninfa crudele* (ex. 6), the i-III underpinning is emphasized by the absence of any cadence to V in the song.

A *chaconne* ground (I-V-vi-V-I) was used to underpin the beginning of Moulinié’s *Quando borda* (ex. 12), although one has to hunt for it among the extra chords that were inserted between members of the row; and it is featured prominently in his *Non ha sott’il* as well where cadences to vi, V and I all highlight important pitches in the ground. Kapsberger’s *O dolce* (ex. 2) contains phrases that incorporate a VII-v-VI-ii progression that is similar to a section of the aria (and so may constitute a conscious borrowing), while his *Aurilla mia* (ex. 1) in G dorian features cadences to both the first and third degrees of the mode. Kapsberger helped draw attention to this third relationship by using major chords for the approach to both cadences; G--C--D--G and B-flat--E-flat--F--B-flat.

The song *Lilietta* (ex. 8) is subtitled a *gagliarda*, a format which is rarely found in the guitar song repertoire; it is more common to find dance rhythms lurking under the surface rather than taking center stage as part of the title. For instance, in *Se bel rio* the motion in half notes and quarter notes can easily be interpreted as a *corrente* rhythm which is cleverly disguised in the first section by hemiolas over the bar line, but clearly visible in the second half of the song.

## Sinfonias

### Overview of Genre and Composers

The *sinfonias* that appear in early seventeenth-century guitar books are short and rather nondescript. There were paltry few examples published and that state of affairs did not change substantially as the century unfolded; however later representatives of the genre are much more substantial and make interesting additions to the repertoire.

## Characteristics

Just like the early Baroque guitar *ricercar*, the *sinfonia* was often based on dance types as well. The *Sinfonia* by Colonna (ex. 3) is a case in point, featuring symmetrical phrases and the typical quarter note--two eighths--quarter note rhythm found in guitar galliards of the time. The use of the *tripola maggiore* time signature that accommodates *hemiola* rhythmic patterns is also fitting for the galliard. All of the cadences employ raised *picardy thirds* and come to rest on the I, IV, and VII degrees of the mode.

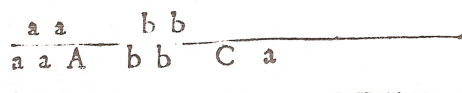
Millioni's *Sinfonia* (ex. 1a) also displays the galliard rhythm. Beginning with a D minor sonority that is immediately abandoned for D major, the piece darts back and forth harmonically with quick stops on D major (measures two, six, and nine), C major (measure four), G major (measure five), and A major (measure seven), approaching each with a I-IV-V, or V-I progression. The parallel motion from E major to F major and back again in measures three to five is similar to the neighbor note motion seen in Colonna's *Toccata Musicale* above. The harmonic sequence that introduces the *Sinfonia con repicchi* (ex. 1b) is identical to that of the *Sinfonia*, but now the pitch center is G major--i-iv-i-V-III-IV-V-I: the closing, *ritornello* like repeats in both *sinfonias* also share the same harmonic progression--III-VI-I-IV-V-I. The use of *repicchi* strumming ornaments gives this *sinfonia* a dance-like character as well.

The Costanzo *Cinfonie* (ex. 2) is transcribed here as a solo, but was originally printed with a duo part intended for a second guitar tuned a fifth higher (as its extended title--*da sonar con due Chittare*--indicates). It is also dance-like in character, consisting of 4+4+6 phrases that move abruptly from a G dorian/aeolian pitch center in the first phrase to B-flat ionian pitch center (III) in the second. The third phrase remains focused on B-flat before moving back to G.

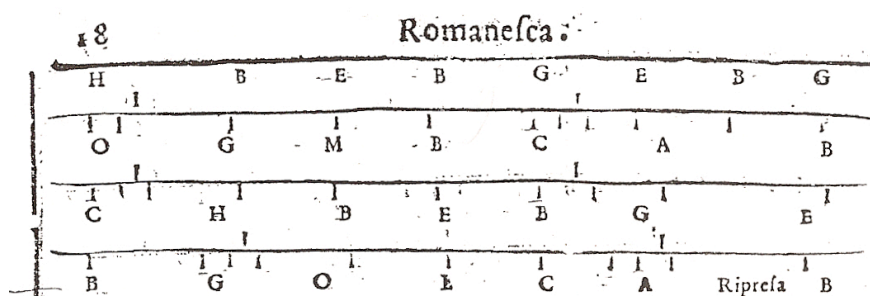
## Appendix

Montesardo  
tablature

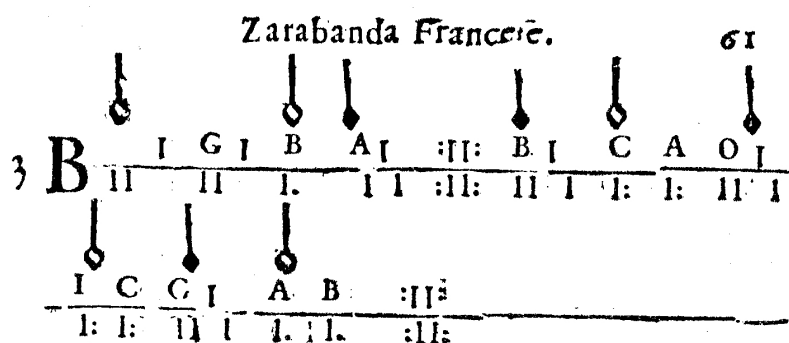
Prima Passacaglia, ò ritornello del primo  
modo sopra la lettera, A.



Millioni  
tablature



Colonna  
tablature



Sanseverino  
tablature

Folia sopra E. emutando le in C. anco starabene.

45



A I R

*Che gioia ne sento mio bene, Che lo stra-*

*le d'amor t'ha ferito, T'ha feri- to:*

Moulinie song tablature.

*On si ri da del mio sta to*

*chi non si che cos' e Amo re. Se di'*

Alfabeto song tablature by anonymous composer.



## Endnotes

1. Fretting ratios and several different temperament systems are briefly referenced in *EGA I*. Pitches in these earlier periods were a bit lower than our modern ones, our note a' of 440 cents being around 415 cents.
2. As discussed in *EGA I*, a bar of Renaissance tablature is usually equal to the semibreve (whole note) in mensural notation, the note value used for beating time with the *tactus*. In duple meter, one *tactus* simply consisted of an equally timed lowering and raising of the foot which placed a pulse on each minim (half note). In early Baroque tablature like that of Sanseverino, the minim became associated with the *tactus*, thus placing a pulse on the semiminim (quarter note). Consequently, even though his tablature is barred to the semibreve, it contains two *tactus* at the level of the minim producing pulses on each semiminim, similar to our modern measure of music in 4/4 time.  
While the minim was occasionally used for counting time with the *tactus* in latter sixteenth-century tablature (as seen in the branle transcriptions in *EGA I*), the changing relationship between the *tactus* and note values in the seventeenth century routinely associated the *tactus* with a variety of smaller note values, in addition to its continued association with the semibreve and larger values--the semibreve *tactus* is discussed below in connection with *Quando borda* (ex. 12--see Endnote 9).
3. By grouping chords according to their thirds, *i.e.* into major and minor categories, early seventeenth-century guitarists were keeping in step with the times. Although the names of the older ecclesiastical modes continued to be used, it was becoming commonplace to write and group music in essentially two modes, often seen as a system of 8 tones, or *tuoni*. Adriano Banchieri's early 8 tone system is found in his 1605 *L'Organo suonarino*, and included:

1. D dorian: d e f g a b c d
2. G hypodorian (B-flat signature): g a b-flat c d e f g
3. A aeolian: a b c d e f g a
4. E hypoaolian: final on E not A  
[phrygian pattern]
5. C ionian: c d e f g a b c
6. F hypoionian (B-flat signature): f g a b-flat c d e f
7. D aeolian (B-flat signature): d e f g a b-flat c d
8. G hypomixolydian: g a b c d e f g

Other variant systems include aeolian scales on DGAE and ionian scales on CFDG, or the configuration found in a manuscript by Johann Prinner in which the eight tones consist of:

1. Four scales built with a minor third beginning on DGAE (D dorian, G dorian, A aeolian, and E aeolian) and,
2. Four scales containing a major third beginning on CFDG (C ionian, F ionian, D ionian and G ionian).

These various 'two mode' systems would eventually lead to our system of major and minor keys, but at this point in history, they can be more accurately referred to as pitch centers on major or minor chords rather than keys. Consequently, in this volume, quick changes of harmony are discussed as changes in pitch centers, not modulations to different keys, a concept and practice that belongs to a later period (refer also to Endnote 4 below).

4. Mixing the patterns of various modes together in a single composition is a tradition that was handed down from the Renaissance. (As discussed in *EGA I*, the practice of solmizing a note above *la* as *fa* and then flattening the *fa* resulted in a mixing of the aeolian and dorian modes in the case of the *Fantasia* by Alonso Mudarra *del primer tono*; while mixing patterns from the mixolydian and lydian were combined to produce the ionian pattern in parts of his *Fantasia* which was labeled *del quinto tono*. The discussion of Morlaye's *Fantasie* is also germane to the subject. See pages seventeen, eighteen, thirty-three and thirty-four).

When the dorian and aeolian modes are mixed, the use of both the flatted and natural sixth degree of the mode renders chords of IV, vi (from the dorian), iv, and VI (from the aeolian). The tradition of raising the leading tone at cadences make the harmonies of v/V commonplace, just as the *picardy* third raises the third of the tonic chord producing i/I. A mixture of the ionian and mixolydian patterns produce chords on V, vii-diminished (from the ionian), v, and flat-VII (from the mixolydian). The use of the flat-VII chord could necessitate flattening the III in certain pro-

gressions (which then opens up the possibility of mixing *i/I*), and could lead to the use of the flat-VI (instead of the *vi*) as well as the flat-II chord as a result. The juxtaposition of these various chords--*iv/IV*, *vi/flat-VI*, *v/V*, *i/I*, flat-VII, flat-III, *etc.*--can be found throughout the musical examples in this volume.

5. The *alfabeto* letter *L* designated a C minor chord. It first appeared in Montesardo's *alfabeto* as shown in number 1. It appeared later in the *alfabeto* of Kapsberger voiced as a barred C minor chord as seen in number 4. The dissonant form found in number 3, a C minor chord with an added *d'*, is found in numerous solo books, like that of Colonna, who presented both version 2 and 3 in his *alfabeto*. Version number 3 of the C minor chord is quite jolting and demands special attention when found in songs of the period. In the case of Grandi's *Ninfa crudele*, the chord works well as a form of text painting for the word "cruel." In other songs like *Sprezzami*, *Se bel rio*, and *Torna il sereno Zefiro*, it sounds out of place, especially in the latter song where it contradicts the text that talks of the "sweet musicians of the woods." Since *alfabeto* charts in many of these books were supplied by publishers, not guitarists, performers must use their discretion in selecting their accompanimental harmonies: in this volume, only *Ninfa crudele* is transcribed with the voicing seen in number 2.



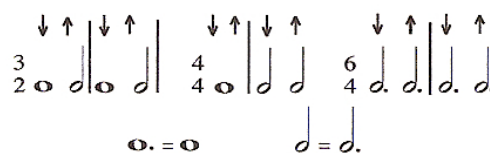
6. Spanish courtly dancing was heavily influenced by Italy. Italian dancing masters were welcomed as teachers in Spain; Italian tutors appeared in Spanish translations; and many of the step descriptions found in Esquivel Navarro's *Discursos...* reflect those used in Italy, though with a Spanish 'twist'. However, since Esquivel Navarro included only incomplete choreographies for the villano, pavana, and gallarda in his book, in addition to limited descriptions of other dances (none of which have accompanying musical examples for reference), a good deal of our understanding today of early seventeenth-century Spanish dances must be gleaned from the Italian sources which inspired them.
7. The sedate *doubles* and *simples* used for dancing the passamezzo in France were similar to Caroso's descriptions of steps like the *continence*, *ordinary sequence*, and *broken steps*. Italian steps often have quite descriptive titles: Caroso's *ordinary sequence* involved the natural motion of a person walking, an 'ordinary' motion; while a *broken sequence* involves 'breaking up' the natural motion of the feet as one walks; and *stopped steps* can be equated with an animal that has 'stopped short' in its walking. The *continence* requires the dancers to strut, and gracefully 'contain' themselves while *flanking* motion involved moving to the side (as in the 'left or right flank'). Caroso said of the *falling jump*: "...it is termed the *falling jump* for the following reason: in doing the small jump and then drawing one foot near [the other]...you move as if you were staggering, because when you lean to the left and hold your right foot up, you seem to be falling over; this is the derivation of the term *falling jump*.' Other leaping steps include the *knot*, so named because the dancers cross, or 'knot' their feet over each other, and the *flourish*, which involved a large leap and fancy steps 'in the air' as seen in the galliard.
8. The I-IV-V-I progression is also embedded in the ground formula of the spagnoletta where it is used to change pitch centers from *i* to *III*: *i-VII-III-VI-VII-III*; *III-VII-i-iv-V-i*. This same third relationship is implied in the folia where *i-V-i* (or in major, *I-V-I*) proceeds to *VII-III-VII*; and also in the romanesca formula of *III-VII-i-V-i*. Indeed the alternation of pitch centers between the first and third modal degrees is used as a structural framework for many pieces in the repertoire, and just like the use of major *I-IV-V-I* and minor *i-iv-V* ritornellos within the same piece (contrasting *iv/IV*), shows how intertwined the use of ground formulas and the conventions of modal harmony had become.

Some of the arbitrary alterations of major and minor chords go well beyond the scope of mixing modes and manipulating grounds, like those found in the *Folias passeggiata* (ex. 18) by Colonna. As pointed out on page 21, this ground begins on a G major chord (not the expected minor) and then touches on the chords of D major, F major, B-flat major, E major, and B major, or *I*, *V*, flat-VII, flat-III, natural VI and then natural III: indeed, such unconventional voice leading might best be explained by Agazzari who said: "the composer, who is free and can, if he sees fit, place...a major or minor [chord], as seems more suitable to him..." (see page 34)

9. Many guitar songs feature *sesquialtera* proportions in which three notes in triple meter occupy the same time as two in duple, as seen *Torna il sereno Zefiro*, *Ninfa crudele*, and *O dolci sguardi* (for more information on *sesquialtera* proportions see *EGA I*). *O dolci sguardi* is written in 3/4 and 4/4 measures that invite an interpretation that equates the half note in duple with the dotted half in triple: *Non ha sott'il ciel* is also written in quarter notes which can be grouped into 3/4 and 4/4 measures that produce the same proportional relationship found in *O dolci sguardi*.

*Ninfa crudele* and *Torna il sereno Zefiro* might best be interpreted by reducing the time values in their triple meter sections by 2:1 and 4:1 respectively; which will produce the relationship of a half note in duple time equaling a dotted half note in triple.

The air de cour often featured a loose mixing of meters where, in the case of a song like *Non ha sott'il*, the changes in time from 3/4 to 4/4 would involve using a relatively constant quarter note pulse. The interesting changes of meter within *Quando borda* might invite a more proportional approach should performers be interested in pursuing it. In the original score, the air begins 1) in a 3 time signature written in slow moving whole and half notes that changes to; 2) a section written in a time signature of 2 which begins with slow moving whole and half notes but then accelerates into eighth and sixteenth notes before; 3) returning to a section in 3 time consisting of fast running eighth notes. These time changes are transcribed respectively as; 1) measures of 3/2 that are equal in time to; 2) measures in 4/4, which are then equal in time to; 3) measures of 6/4 time. As



seen in the example above, the arrows represent a slow, equal *tactus* beat on the semibreve (whole note) which provide the easiest way to navigate between these changes in meter (see George Houle *Meter in Music 1600-1800*; Endnote 2 above; and *EGA I* regarding the *tactus*).

# **Early Baroque Guitar Transcriptions**

**Edited by  
Frank Bliven**

## 1. Ricercate I. tuono

Fabritio Costanzo

8

4

7

9

Fine

## 2. Secondo tuono

Fabritio Costanzo

8

4

7

9

Fine

### 3. Terzo tuono

Fabritio Costanzo

4

7

9

Fine

### 4. Quarto tuono

Fabritio Costanzo

4

7

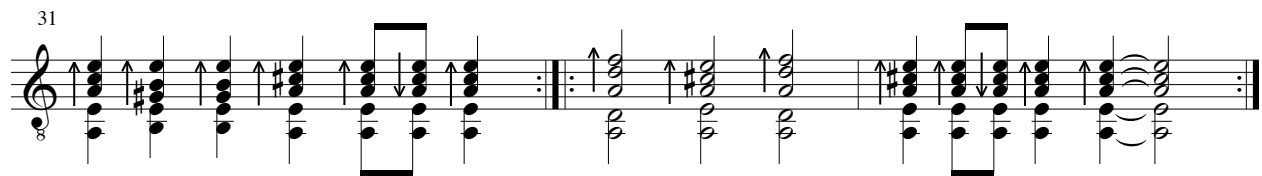
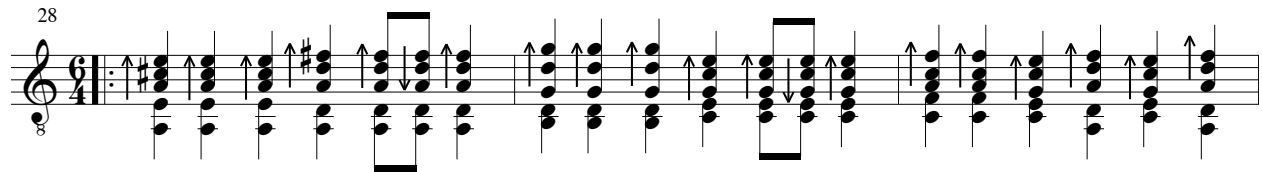
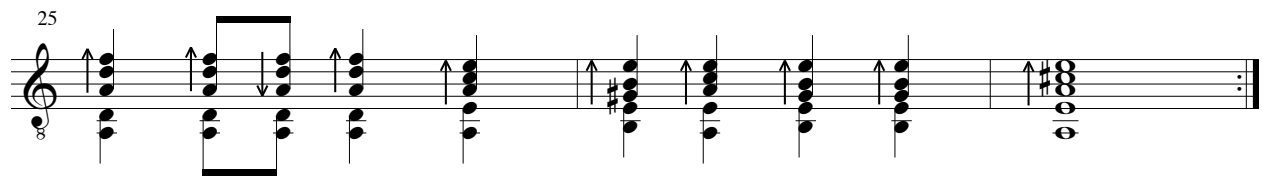
9

Fine

## 2. Toccata musicale

Giovanni Colonna

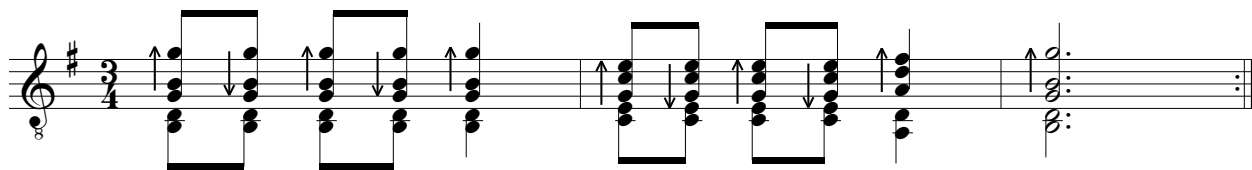
The musical score is written for a single melodic line on a treble clef staff in common time (C). The key signature has one sharp (F#). The score consists of six systems of music, each containing measures 1 through 24. The notation is characterized by frequent use of chords and arpeggios, with many notes beamed together. Measure numbers 1, 5, 9, 13, 17, and 21 are placed at the beginning of their respective systems. The piece concludes with a final chord in measure 24.





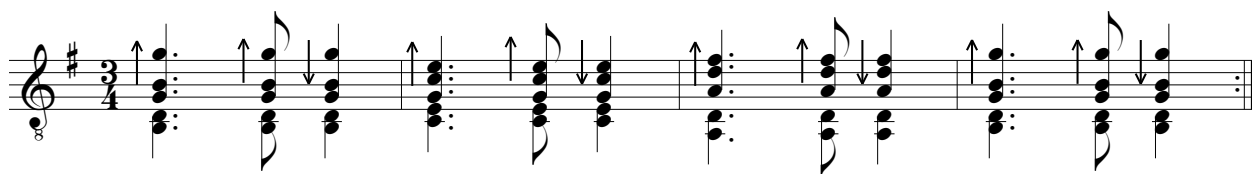
# 1. Passacaglie

Girolamo Montesardo



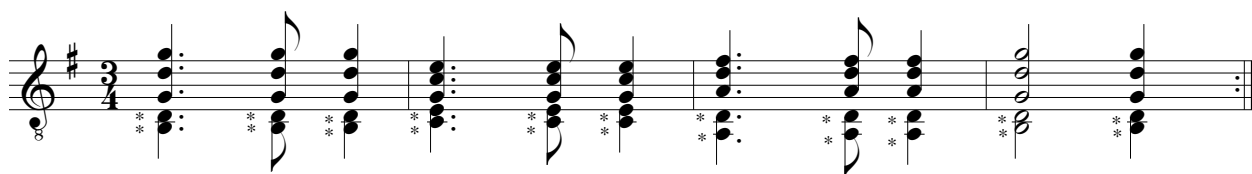
# 2. Passacaglie

Girolamo Montesardo



# 3. Pasacalle

Luis de Briçeno



## 4. Passacallo passeggiato

Giovanni Colonna

8

6

C3

C3

11

C3

C5

C5

C5

C3

16

C3

C3

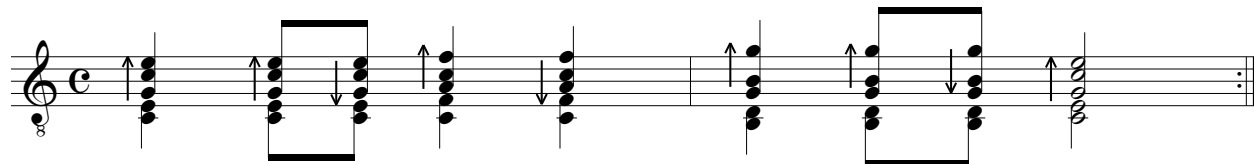
C3

21

26

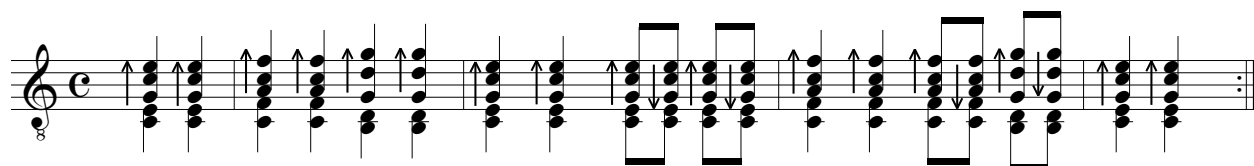
## 5. Bergamasca

Girolamo Montesardo



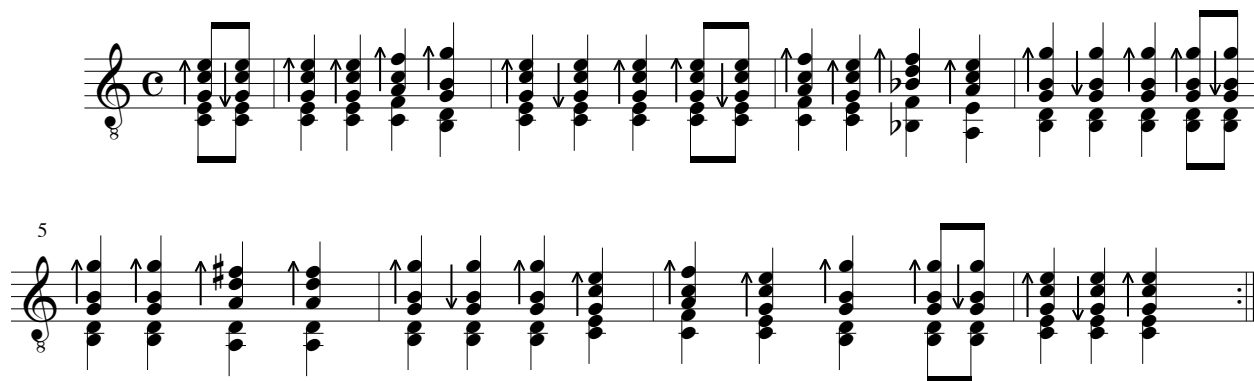
## 6. Bergamasca

Carlo Milanuzzi



## 7. Ruggiero

Girolamo Montesardo



## 8a. Ruggiero

Carlo Milanuzzi

8

4

7

10

Ritornello

12

14

## 8b. Rotta di Ruggiero

Carlo Milanuzzi

4

8

11

Ritornello

14

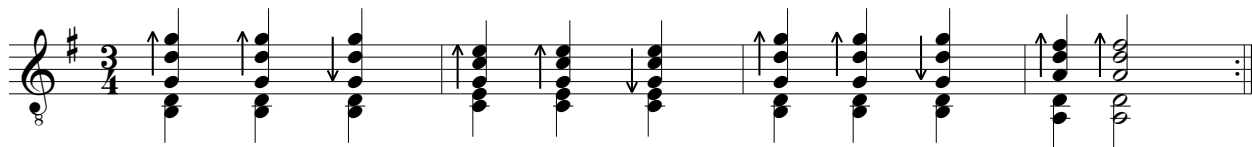
## 9. Tenor di Napoli

Carlo Milanuzzi

The musical score for 'Tenor di Napoli' by Carlo Milanuzzi is presented in three systems. Each system consists of a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is composed of chords, each with a stem and an arrow indicating the direction of the stem. The first system contains 8 measures, the second system contains 5 measures, and the third system contains 9 measures. The chords are primarily triads and dyads, with some more complex groupings. The notation is clean and professional, typical of a published musical score.

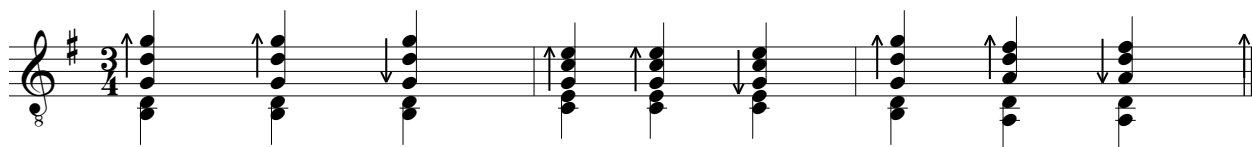
## 10. Saravanda

Benedetto Sanseverino



## 11. Zaravanda

Giovanni Colonna



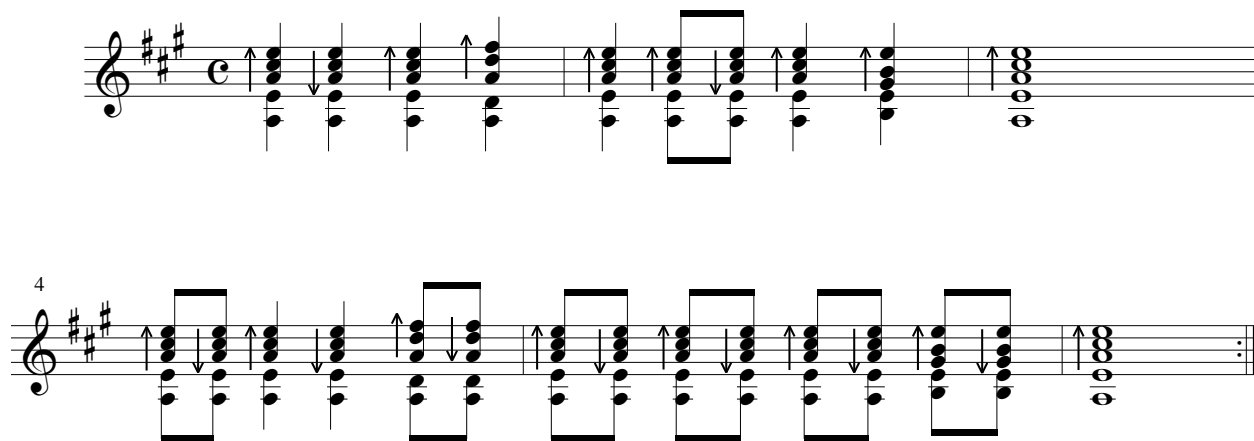
## 12. Zarabanda Francese

Giovanni Colonna



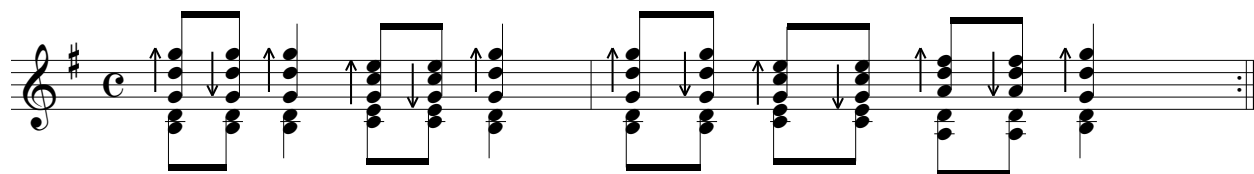
## 13. Villan de Spagna

Carlo Milanuzzi



## 14. Villan de Spagna

Benedetto Sanseverino

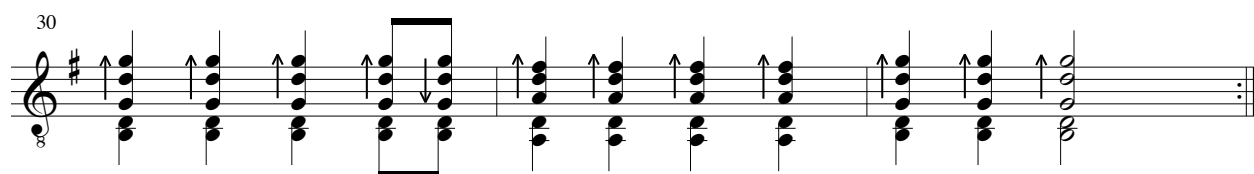
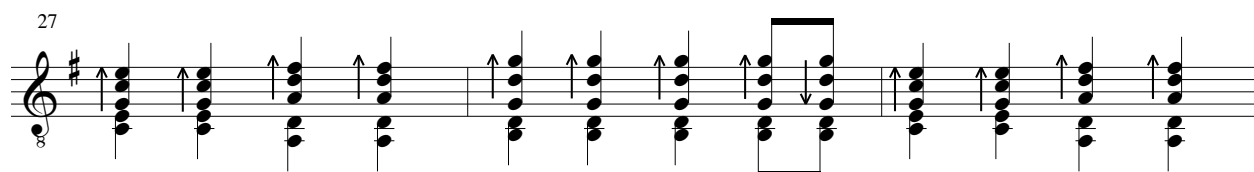
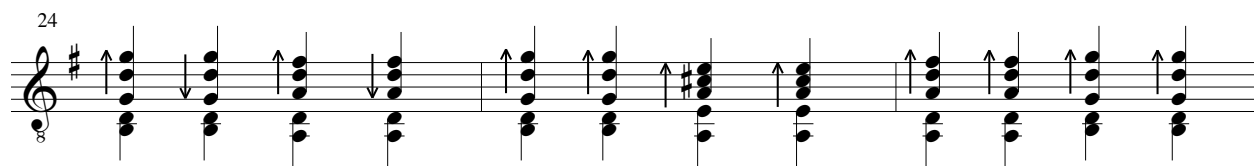




## 15a. Passo e mezo

Carlo Milanuzzi

The musical score for '15a. Passo e mezo' by Carlo Milanuzzi is presented on six staves. Each staff contains 8 measures of music. The key signature is one sharp (F#) and the time signature is common time (C). The music consists of chords with upward and downward arrows indicating fingerings. Some measures contain a double bar line, indicating a repeat or a change in the sequence.



## 15b. Sciolta del Passo e mezzo

Carlo Milanuzzi

5

9

13

Finale

17

21

## 16. Pass e mezzo

Benedetto Sanseverino

The musical score for "16. Pass e mezzo" by Benedetto Sanseverino is written on five staves in treble clef, common time (C), and B-flat major. The score features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The first staff begins with a treble clef, a B-flat key signature, and a common time signature. The second staff is marked with a '4' above the first measure. The third staff is marked with a '7' above the first measure. The fourth staff is marked with a '10' above the first measure. The fifth staff is marked with a '13' above the first measure. The score concludes with a double bar line and repeat dots.

## 17. Folias

Giovanni Colonna

The musical score for "17. Folias" by Giovanni Colonna is presented in six staves. The music is written in 4/4 time with a key signature of one sharp (F#). Each staff begins with a treble clef and a common time signature (C), which is then changed to 4/4. The notation consists of eighth notes and chords, with upward and downward arrows indicating the direction of the notes. The score is divided into measures by vertical bar lines. The first staff contains 12 measures, the second 12 measures, the third 12 measures, the fourth 12 measures, the fifth 12 measures, and the sixth 12 measures. The final measure of the sixth staff ends with a double bar line and repeat dots.

## 18. Folias passeggiata

Giovanni Colonna

8

C3

3

C2

5

C3

7

C3

9

11

C3

# 19. Folia

Benedetto Sanseverino

8

7

8

13

8

18

Ritornello

8

## 20. Spagnoletta

Benedetto Sanseverino

8

4

8

12

16

20



## 21. Spagnoletta

Giovanni Colonna

8

4

8

12

16

20

## 22. Ciacone

Benedetto Sanseverino



8

5

9

The musical score for "Ciacone" by Benedetto Sanseverino is written in treble clef, key of D major (one sharp), and 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is composed of eighth notes, mostly beamed in pairs, with some single notes. The second staff continues the melody, and the third staff concludes with a double bar line and repeat dots. The number 8 is written below the first staff, 5 below the second, and 9 below the third.

## 23. Ciaccona

Anon.



8

5

Fine

The musical score for "Ciaccona" by Anon. is written in treble clef, key of D major (one sharp), and 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is composed of eighth notes, mostly beamed in pairs, with some single notes. The second staff continues the melody and ends with a double bar line and the word "Fine". The number 8 is written below the first staff, and 5 below the second.

## 24. Aria di Fiorenza Molto Curiosa

Foriano Pico

8

C8 C10 C6 C8

5

C6 C3 C6 C11 C6 C8

9

C8 C6 C11 C3 C10 C3

13

C8 C6 C8

17

C11 C8 C10 C6 C8

Fine

## 25a. Aria di Fiorenza

Pietro Millions

1

5

9

13

17

Fine

## 25b. Rotta della dett'Aria

Pietro Millionsi

8

4

7

11

15

18

Fine

## 26. Aria del Gran Duca

Benedetto Sanseverino

5

9

13

17

21

## 27. Romanesca

Pietro Millionì

4

Ripresa

7

Fine

10

## 28. Romanesca

Benedetto Sanseverino

8

4

7

Ritornello

9



## 29. Romanesca

Benedetto Sanservino

4

7

Ritornello

9

## 30a. Monica

Carlo Milanuzzi

5

9

Ritornello

13

## 30b. Rotta della Monica

Carlo Milanuzzi

6

11

16

21

Ritornello

27

# 1. Balletto

Benedetto Sanseverino

The musical score for "1. Balletto" by Benedetto Sanseverino is presented in five staves, each beginning with a treble clef and a common time signature (C). The notation is characterized by frequent beamed eighth notes and chords, with many notes marked with upward or downward arrows to indicate fingerings. The first staff starts with a measure number of 8. The second staff starts with a measure number of 4. The third staff starts with a measure number of 7 and includes a repeat sign. The fourth staff starts with a measure number of 10. The fifth staff starts with a measure number of 13 and concludes with a double bar line and repeat dots. The key signature is one sharp (F#).

## 2a. Pavana

Carlo Milanuzzi

8

4

8

12

16

20

24

28

## 2b. Sciolta della Pavana

Carlo Milanuzzi

8

6

8

11

8

16

8

21

8

### 3. Pavaniglia

Benedetto Sanservino

8va

3

6

### 4. Pavaniglia

Pietro Millioni

8va

3

6

## 5. Gagliarda

Giovanni Colonna

8

3

6

echo

echo

9

echo

11



## 6. Gagliarda

Giovanni Paolo Foscarini

3

6

## 7. Toridglione

Foriano Pico

4

## 8. Alemana

Benedetto Sanseverino

8

4

8

11

14

## 9a. Brando di Malta

Pietro Millions

8

4

7

10

## 9b. Brando di Malta con repicchi

[Each *repicchi* ornament of four sixteenth notes is fingered as shown in the first beat below as *mppi*. Millions explained that the last up stroke on the fourth sixteenth involved striking only the melody note and not the entire chord. See page 15 above.]

Pietro Millions

m p p i

8

3

5

7

9

11

13

Fine

## 10. Saltarello de Santino

Benedetto Sanseverino

The musical score for "Saltarello de Santino" is presented in five staves, each beginning with a measure number (1, 4, 8, 12, 16). The music is written in 3/4 time and features a series of chords with upward and downward arrows indicating fingerings. The key signature has one sharp (F#).

## 11. Canario della Gallaria d'Amore

Giovanni Colonna

4

8

12

16

20

24

28

## 12. Corrente Francese

Giovanni Colonna

4

8

11

14

## 13. Corrente Francese

Pietro Millions

8

3

6

9



# 14. Corrente

Benedetto Sanseverino

8

4

7

10

14

17

## 15. Nizzarda

Giovanni Colonna

The musical score for "15. Nizzarda" by Giovanni Colonna is written in 6/4 time and consists of four staves. The notation is primarily based on chords with stems and flags indicating rhythmic values. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 8. The second staff starts with a measure rest of 3 measures. The third staff starts with a measure rest of 6 measures. The fourth staff starts with a measure rest of 8 measures. The piece concludes with a double bar line and repeat dots.

## 16. Moresca

Fabritio Costanzo

The musical score for "16. Moresca" by Fabritio Costanzo is presented in three staves. The key signature is one flat (B-flat), and the time signature is 4/4. The notation is primarily chordal, with many measures containing multiple notes beamed together. Up-bow or up-bow strokes are indicated by upward-pointing arrows, and down-bow or down-bow strokes are indicated by downward-pointing arrows. The first staff begins with a measure number of 8. The second staff begins with a measure number of 4. The third staff begins with a measure number of 7. The piece concludes with a double bar line at the end of the third staff.

## 17. Barrera

Giovanni Colonna

8

5

9

13

17  $\text{♩} = \text{♩.}$

21

25

29

33

39

45

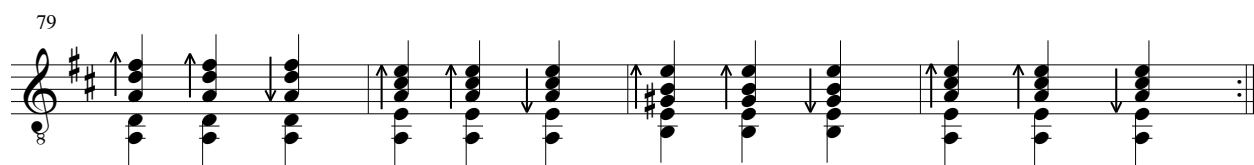
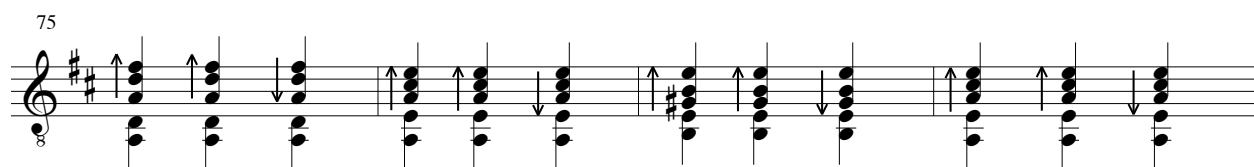
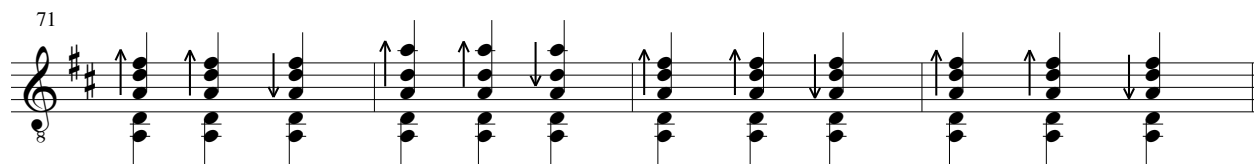
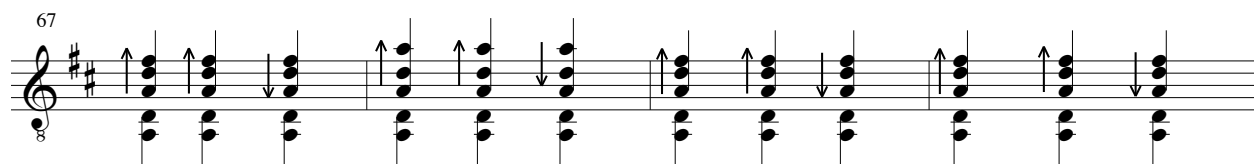
### Battaglia

51

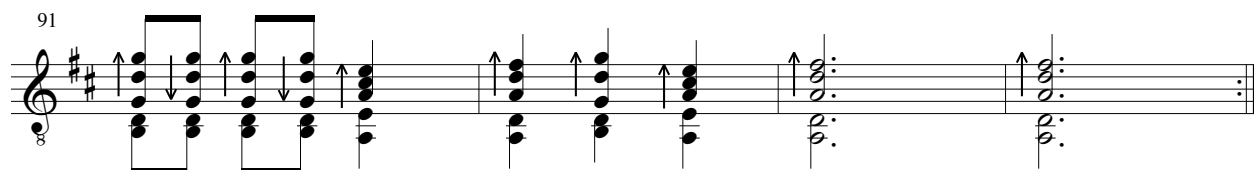
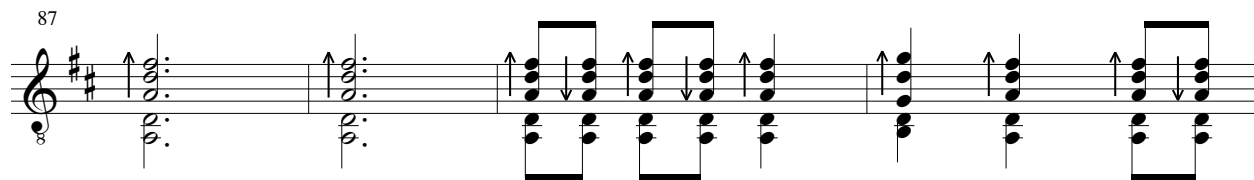
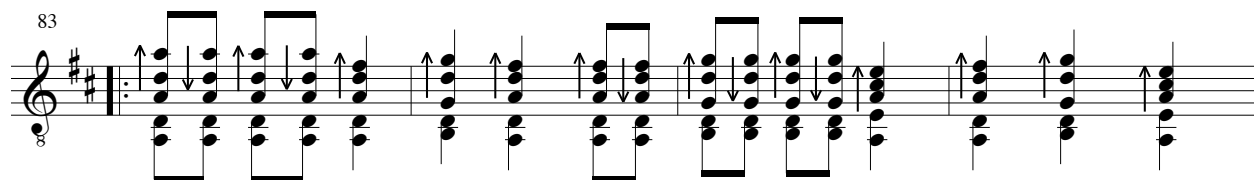
55

59

63



### Ritirata



## 18. Clorida

Pietro Millionsi

4

7

11

14

18

21

Fine

## 19. Caccia Amorosa

Benedetto Sanseverino

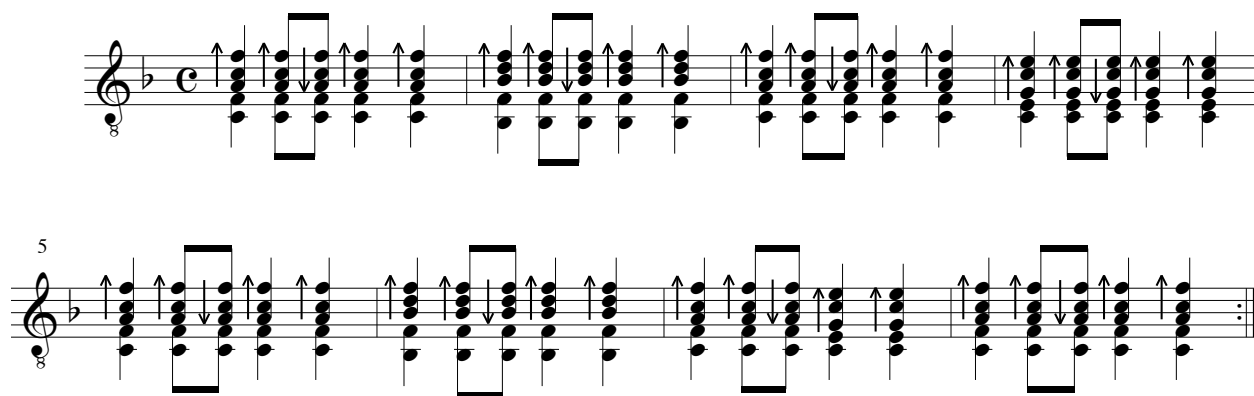
The musical score for "Caccia Amorosa" by Benedetto Sanseverino is presented in three staves. The key signature is G major (one sharp) and the time signature is common time (C). The music is written for a single melodic line, likely for a flute or violin, with a bass line indicated by an '8' below the staff.

The first staff contains measures 1 through 3. The second staff, marked with a '4' above the first measure, contains measures 4 through 7. The third staff, marked with a '7' above the first measure, contains measures 8 through 11. The piece concludes with a double bar line and repeat dots at the end of the third staff.



## 20. La Calata

Girolamo Montesardo



## 21. La Favorita

Girolamo Montesardo



# 1. Aurilla mia

Girolamo Kapsberger

Music score for Voice, Guitar, and Basso. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: A - uril - la mi - a, quan - do m'a - cce - se Quel vi - vo




The first system of the musical score for 'Aurilla mia' features three staves: Voice, Guitar, and Basso. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: A - uril - la mi - a, quan - do m'a - cce - se Quel vi - vo. The Voice staff has a treble clef and contains the melody. The Guitar staff has a treble clef and contains a series of chords. The Basso staff has a bass clef and contains a series of notes.

Music score for Voice, Guitar, and Basso. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: rag - gio di tua bel - tá Quando un tuo squar - do al



The second system of the musical score for 'Aurilla mia' features three staves: Voice, Guitar, and Basso. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: rag - gio di tua bel - tá Quando un tuo squar - do al. The Voice staff has a treble clef and contains the melody. The Guitar staff has a treble clef and contains a series of chords. The Basso staff has a bass clef and contains a series of notes.

Music score for Voice, Guitar, and Basso. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: cor mi sce - se lo res - tai pri - vo di li - ber -



The third system of the musical score for 'Aurilla mia' features three staves: Voice, Guitar, and Basso. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: cor mi sce - se lo res - tai pri - vo di li - ber -. The Voice staff has a treble clef and contains the melody. The Guitar staff has a treble clef and contains a series of chords. The Basso staff has a bass clef and contains a series of notes.

16

tà Io res - tai pri - vo di li - ber - tà.

2.

Ohimè ch'ì lampi de tuoi bei lumi  
 A questi miei già piacquero sì  
 Che ben che vers io' fontane e fiumi  
 Aman lo strale che li ferì.

3.

Mà quando vidi di bella mano  
 La pura neve che m'infiammò  
 Ahì ch'usar forza pensier fu vano  
 Che da me l'alma se ne volò.

4.

E quando scorsi mover il passo  
 E starsi immoto quel vago piè  
 Per farsi un aura per farsi un sasso  
 Lo spirto e'l core partir' da mè.

5.

Bocca di rose, porta del riso  
 Chiome catene di servitù  
 Così m'auete da me diviso  
 Che tornar mio non spero più.

## 2. O dolci sguardi

Girolamo Kapsberger

♩. = ♩

Voice

O dol - ci sguar - di in me sco cca - te i vos - tri

Guitar

Lute

Basso

5

♩. = ♩.

dar - di

Che se pia - ga - te son pia - ghe vi -

*tr*

9

ta - li e ser - ban in vi - ta quei col - pi mor -

13

$\text{d.} = \text{d}$

ta - li Ahi dol - ci squar - di Ahi ca - ri

16

dar - di Ahi dol - ci squar - di A

19

hi ca - ri dar - di

2.  
Vaghe pupille  
fiamme piove  
a mille a mille  
che se accendete  
vitale è l'ardore  
e in foco morendo  
rinasce il mio core  
o luci liete  
fiamme piove

3.  
Udite Amanti  
miracol novo  
d'occhi stellanti  
per loro i(o) provo  
soave tormenti  
e cangio per loro  
in canto i lamenti  
o stelle amate  
dardi scoccate

# 3. Mercurio

Girolamo Montesardo

Voice: O for - tú - na - ti gior - ni ove mor - ta - li  
 Guitar:   
 Basso: 

4  
 Voice: Go - dons(i) a l'om - bra de di - let - ti tan - ti Di so -  
 Guitar:   
 Basso: 

7  
 Voice: laz - zi di gio - ie/e dol - ci can - ti  
 Guitar:   
 Basso: 

10

Ve - ni - te/a can - tar me co/o voi mor - ta - li o

13

voi mor - ta - li.

2.  
 Quel me son'io, che su la dotta Lira  
 Cantai le fiamme de celesti amanti,  
 E i trasformati lor varii sembianti,  
 Si che del mio cantar oga'un s'ammira.

3.  
 Oggi vengo à cantar i lieti giorni  
 De la bella Partenope, che accoglie  
 In sen nove denzie, ardenti voglie,  
 Però sien dolci à te i miei ritorni.



# 4. Non si rida

Anonymous

5

Voice

Guitar

Basso

Non si - ri - da del mio sta - to *tr* chi non sa che

5

cos' - è/A - mo - re. Se di me più tor - men -

9

ta - to. Non vol vi - ve - (re/in do - lo - re, non

13

vuol vi - ve - re/in do - lo - re.

2.  
 Nel bel fior de miei verd'anni  
 Vissi anche io lieto e contento  
 E ridevo degli affanni  
 Di chi Amor facea scontento.

3.  
 Or il mio primo semblante  
 Si cangiò che femmi odiare  
 Quand' Amor mi fece Amante  
 Di chi brama i mio penare.

4.  
 Piu d'gn'altro sconsolato  
 Vo cantando a tutte l'hore  
 Non si rida del mio stato  
 Chi non sa che cos'è Amore.



12

mo - ro mi - se - ro.

2.  
 Del mio mal de mio dolore  
 Pietà pietà  
 Ah se tu non sani il core  
 Chi'l sanerà  
 Deh porgi aita  
 A la ferita feruda.

3.  
 Non chiedi'io ch'ardi al mio foco;  
 Guifsa mercè  
 Poco doni, e pur quel poco  
 Fa ricco mè,  
 Tu m'arrichissi  
 Ne impoveritissi prodiga.

4.  
 Ma son folle ahi che mi rode  
 L'usato duol.  
 Né pietoso ascolta o m'ode  
 Il mio bel fol.  
 E i miei lamenti  
 Spargono i venti queruli.

## 6. Ninfa crudele

Alessandro Grandi

Voice: *Nin - fa cru - de - le* *S'un tuo fe - de - le la boc - ca, La*  
 Guitar: *chio - ma I begl' oc - chi Avvien che toc - chi* *Al co - re/al*  
 Basso: *co - re Gli fai sen - ti - re Fe - ri - te, le - ga - me e/ar - do*

4  $\text{♩} = \text{♩}.$

7

10  $\text{♩} = \text{♩}$

re Oh che lan - guo -

14

re Dol - ce fe - ri - to Fia - ma gra-di - ta so - a - ve no - do

16

Si si si si Si si ch'io go - do Si si ch'io go - do.

2.

Se quella chioma,  
 Ch' i cori doma  
 Mi lega, mi strugge, m' allaccia  
 Il sen mi straccia  
 Dunque a tai pene  
 Non ò tormento  
 Trà lacci, legami, e catene:  
 Ahi ch' io no l' sento  
 Dolce ferito Fiamma gradita soave nodo  
 Sì sì sì sì  
 Sì sì chio godo

3.

Quel tuo bel guardo  
 Per cui tutt' ardo,  
 M' avvampa, m' abbruccia, m' accende  
 Cener mi rende:  
 Ne vuoi ch' il core  
 Provi col' petto  
 La fiamma, l' incendio, l' ardore  
 Ahi gli è diletto  
 Dolce ferito...etc.

4.

E quella bocca  
 Che strali scocca,  
 Mi piaga, mi punge, & ancide  
 Et ella ride?  
 Dunque a tal torto  
 Taccio, e languisco  
 Ferito, piagato, e già morto  
 Ah, che gioisco  
 Dolce ferito...etc.

## 7. Superbetta

Alessandro Grandi

Voice: Su - per - bet - ta sei pur col - ta Al fug - gir non av - rai scam - po Ques - ta vol - ta  
 Guitar:   
 Basso: 

4  
 Voice: Dol - ce cam - po Fian d'A - mor l'her-bett(a)e i fio - ri O - di Clo-ri/il mio de - si - o  
 Guitar:   
 Basso: 

7  
 Voice: Co-m'A - mi - ca ti vo - gl'i - o, Co - m'A - mi - ca ti vo-gl'i - o.  
 Guitar:   
 Basso: 



2.

Diche temi  
 Perche fuggi amor repente  
 Qual saetta?  
 Dolcemente  
 Sotto l'ombre vaghe, e amene  
 Tante pene, sian temprate  
 Da quest'aure dolci. e grate.

3.

Vedi l'Alba, che e'invita  
 Odi l'Aura, e il mormorio  
 Dolce vota  
 Di quel rio  
 Che con piedi di cristalli  
 Par che balli; e quelle fronde  
 Che piegate baccian l'onde.

4.

Vedi come volan snelli  
 Verdi, biahchi, gialli, e azzuri  
 Quegl' augelli  
 E i sussuri  
 Ferman spesso d' aura, e venti  
 Che ridenti, vanno loro  
 Per amor formando un coro.

5.

Vedi come per le strade  
 Vola l'Alba e su fiori  
 Di ruggiade  
 Stilla humori  
 Così dolci effetti e cari  
 Non impari; Taci taci  
 Lascia lascia, ch io ti baci.

## Carlo Milanuzzi

9

re A chi t'a - do - ra deh - tu non sia cru -

This musical score is for a vocal melody with piano accompaniment. The vocal line is in treble clef, and the piano accompaniment consists of two staves: a right-hand part in treble clef and a left-hand part in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The score begins with a repeat sign. The lyrics are: re A chi t'a - do - ra deh - tu non sia cru -.

13

del A chi ti ser - ve deh tu non sia/in - fe - del

2.  
 Mio ben, mia vita,  
 Lilla, Lilla, pietate;  
 Al mio duoi porgiaita,  
 Non usar curdeltate,  
 Che pur tù fia,  
 quanto t'è fedel il cor  
 Che pur tù fia,  
 qual'è quato fia'l mio amor,

3.  
 Lilletta io bramo,  
 Da te sola mio bene  
 Al mio duol, quel che chiamo,  
 Dolce pace à mie pene  
 Dunque pietate  
 soccorso porgi à me,  
 Che tutto vuol' il mio amor,  
 e la mia sè

## 9. Sprezzami

Sigismondo d'India

Voice      3/4      *Sprez - za - mi    bion - da/e    fug - gi - mi    Stra - zia - mi*

Guitar      3/4      *8*

Basso      3/4

5      *pur    e    strug - ge - mi    Cru - da    in/a - mar    sta*

9      *Sem - pre/è    sde - gno - sa    Qual    di - va    pie - to - sa    ti*

13

vog - lio a/do - rar Per - che/a te so - la

17

ben - ché spie - ta - ta Dal cor be - a - ta L'al -

21

ma s'en vo - la Tal che senz' al - tro pre -

25

mio Bra - mar ti vog - lio ado -

28

rar ti vog - lio ado - rar.

2.  
 Dunque sia pur durissima  
 Et ogn'or meco asprissima  
 Sorda al pregar  
 Sta sempre rubella  
 Qual diva novella  
 Ti voglio adorar  
 Ch'el tuo veleno  
 Aspe d'Amore  
 Ebbro si l'core  
 Rendemi e'l seno  
 Ch'ad altra gioia senza spirar  
 Ti voglio adorar

3.  
 Fa che alla fine atterrimi  
 Doglia ch'in tomba serrimi  
 Ch'io nel mancar  
 Fra strali e offese  
 Qual diva cortese  
 Ti voglio adorar  
 Che nel troncarmi  
 Parca vitale  
 Mio fil mortale  
 Vita può darmi  
 Tal che da te la morte in bramar  
 Ti voglio adorar.

4.  
 Florido in voce languido  
 S'i disse a bionda e pallido  
 L'empia ascoltar  
 No'l volse fuggendo  
 Riprese ei dicendo  
 "Ti voglio adorar."  
 Ella più all'ora  
 Muove il piè ingrato  
 Quel come alato  
 Seguila e plora  
 Nè di dir mesto sapea reslar  
 "Ti voglio adorar."

# 10. Torna il sereno Zefiro

Giovanni Pietro Berti

Voice: Tor - na/il se - re - no Ze - fi - ro E/gl' au - gel -  
 Guitar: 8  
 Basso:

5  
 li - ni gar - ru - li De bos - chi dol - ci mu - si -  
 Guitar: 8  
 Basso:

10  
 ca Can - tan - do in - sie - me Tem - pra  
 Guitar: 8  
 Basso:

14

no Al suon del rio che mor - mo - ra Con - cor - di

19


$\text{♩} = \text{♩}$

no - te/ar - mo - ni - che Io sol in vol - to

23

il tri - ste co - re An - zi se - pol - to in tri - ste horro - re



26  Jump to *dal segno* sign in last verse $\text{♩} = \text{♩}.$ 

Al suon del pian - to In tuo - no in tris - te la - i Pri - ma -

30

ve - ra per me non sa - rà ma - i non

35

 $\text{♩} = \text{♩}.$   Last Verse

sa - rà ma - i Sem - pre/al mio fo - co & in - tuo - nar

40  $\text{♩} = \text{♩.}$

m'u - dra - i Pri - ma - ve - ra per me non sa - rà

45

ma - i non - sa - rà ma - i

2.  
Le nubi d'acque gravide  
Che sggaro i delvvi  
Or tutte si ristagnano  
Ei venti che frecano  
Orgogliosi con furia  
Taciti e cheti hor dormono  
Io sospirando  
Senza riposo  
E ancor versando  
Tristo e doglioso  
Nembo di pioggia intuono in triste lai  
Primavera per me non sarà mai.

3.  
Ringiovenito ogn' arbore  
Di verde manto vestesi  
Ridenti campi e pratora  
Di verde spoglia ammantansi  
E in fin le grote adornansi  
Di fior vermigli e candidi  
Io sol smarrito  
Fuor di orni ufanza  
Seco e sfioritoi  
Di mia speranza  
Il più bel verde intuono in tristi lai  
Primavera per me non sarà mai.

4.  
Disprigionati e liberi  
I fiumi in fuga liquida  
I moli piedi sciolgono  
Da giacci che li strinfero  
E nel canoro corere  
Sua libertà mormorano  
Io imprigionato  
Tra le catene  
Onde legato  
Amor mi tiene  
Sempre in tormento: intuono in tristi lai  
Primavera per me non sarà mai.

5.  
Amor se'l sole stempera  
Le nevi onde già parvero  
Canuti i monti altissimi  
E se vinti si strugono  
I giacci che piu riggidi  
Quasi impettersi volsero  
Tua dolce arsura  
Ancor deh sfacia  
La neve dura  
Di lei ch'aggiaccia  
Sempre al mio foco: & intuonar m'udrai  
Primavera per me non sarà mai.

# 11. Se bel rio

Raffello Rontani

Se bel rio Se bel l'au - ret - ta Fra l'er - be - tta

Sul mat - tin mor - mor - an - do/er - ra. Se di

fio - ri/un pra - ti - cel - lo Si fa bel -

9

lo Noi di - ciam ri - de la ter - ra.

2.  
Quando avvien che un Zeffiretto  
Per diletto  
Bagni il piè nel onde chiare  
Sì che l'acqua fu l'arena  
Scherzi a pena  
Noi diciam che ride il Mare.

3.  
Se già mai tra fior vermigli  
Sì tra gigli  
Veste l'alba va aureo velo  
E su rote di Zeffiro  
Muove in giro  
Noi diciam che ride il Cielo.

4.  
Ben è ver quando è giocondo  
Ride il Mondo  
Ride il Ciel quando è gioioso  
Ben è ver, ma non lo puoi  
Come vuoi  
Fare un riso grazioso

## 12. Quando borda

Etienne Moulinié

♩ = ♩

Voice

Quan - do bor - da el cam - po ver -

Guitar

5

de La gra - ci - o - sa Pri - ma -

9

ve - ra. Can - ter -

12  $\text{♩} = \text{♩.}$

eis pa - sa - ri - llos nue - vos De ram 'en ra - ma y de flor en

14

flor y de flor en flor De ram - 'en ra - ma y de flor en flor

16  $\text{♩.} = \text{♩}$

1. \_\_\_\_\_ 2. \_\_\_\_\_

flor.

2.  
Buena noche los dos Principes,  
La maravilla de todo el mundo.  
Cantareis pajarillos nuevos  
Las maravillas de Anna y Loys.

# 13. Non ha sott'il ciel

Etienne Moulinié

Voice: Non ha sott' il Ciel Un ser - vo Cu - pi - do di  
 Guitar: 8

5 1. \_\_\_\_\_ 2. \_\_\_\_\_  
 me più fe - del: del: Mio co - re mi' al - ma Ne  
 8

10  
 por - ta la pal - ma Per tut - to si sa Ch'un  
 8

14 1. \_\_\_\_\_ 2. \_\_\_\_\_  
 ser - vo Cu - pi - do piu fi - del non ha Mio ha  
 8

2.  
Non è per mia fe  
Nel regno d'Amore leal più di me  
A suono di tromba  
La fama rimbomba  
Che tal fedeltà  
Nel regno d'amore Cupido non ha.

3.  
Troncar non si può  
Quel laccio d'amore che l'alma legò  
Ma vita serena  
Fe dolce catena  
Contenta sarà  
Ch'un cor più gioioso Cupido non ha.



## 1a. Sinfonia

Pietro Millioni

The musical score is written on a single staff in 4/4 time, featuring a key signature of one flat (B-flat). The notation consists of vertical stems with circular note heads, some of which are grouped by horizontal lines. Arrows indicate the direction of movement for certain notes. The score is divided into five systems, each beginning with a measure number (1, 3, 5, 7, 9). The first system contains measures 1 and 2. The second system contains measures 3 and 4. The third system contains measures 5 and 6. The fourth system contains measures 7 and 8. The fifth system contains measure 9, which concludes with a double bar line and the word 'Fine'.

# 1b. Sinfonia con repicchi

[Each *repicchi* ornament of four sixteenth notes is fingered as shown in beat two of measure two below as *mppi*. Millionsi explained that the last up stroke on the fourth sixteenth involved striking only the melody note and not the entire chord. See page 16 above.]

Pietro Millionsi

m p p i

Fine

## 2. Cinfonie

Fabritio Costanzo

The musical score is written on a single staff in treble clef, common time (C), and B-flat major (one flat). The key signature is B-flat major, and the time signature is common time. The score consists of 13 measures. Measures 1-3 are marked with an '8' below the staff. Measures 4-6 are marked with a '4' above the staff. Measures 7-9 are marked with a '7' above the staff. Measures 10-12 are marked with a '10' above the staff. Measure 13 is marked with a '13' above the staff. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. The piece concludes with a double bar line and a repeat sign in the final measure.

8

4

7

10

13

Fine

### 3. Sinfonia

Giovanni Colonna

The musical score consists of five staves of music, each starting with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The music is written in a style that uses block chords and stems with flags to indicate eighth notes. The first staff begins with a measure number '8' below the staff. The second staff begins with a measure number '3' above the staff. The third staff begins with a measure number '5' above the staff and a 'C2' label above the first measure. The fourth staff begins with a measure number '7' above the staff. The fifth staff begins with a measure number '9' above the staff and contains two 'C3' and 'C2' labels above measures 9 and 10 respectively. The score ends with a double bar line at the end of the fifth staff.

## Text Translations

### Aurilla mia

Aurilla mine, when the bright light  
Of your beauty inflamed me,  
When your glance descended into my heart,  
I lost my freedom.

Alas, the brilliance of your lovely eyes  
Pleased mine so  
That even though I shed a fountain and river of tears  
My eyes love the arrow that wounded them.

When I saw the pure snow  
Of the lovely hand that inflamed me,  
Alas, the thought of resisting you was in vain  
Since my soul flew away from me.

And when I saw you take a step,  
When the lovely foot then stood still,  
In order to breathe, in order to become stone  
My heart and soul fled from me.

Rosy mouth, gateway to the smile  
Hair like chains of servitude,  
You separated me from myself so  
That I no longer hope to be whole again.

### O dolci sguardi

Oh sweet looks,  
you shoot  
your arrows into me.  
If those wounds are  
life-giving wounds  
that keep alive  
those mortal strikes,  
Oh, sweet looks,  
Oh cherished arrows.

Lovely eyes,  
pour  
thousands of flames,  
If you lit them up  
my ardor is vital  
and my heart remains  
to die in the fire  
Oh, blissful lights,  
Pour flames.

### O dolci sguardi, cont.

Of the new miracle  
hear, you Lovers,  
of starry eyes.  
Because of them I feel  
sweet torments  
and for them I change  
my laments into songs.  
Beloved stars,  
Shoot your arrows.

### Mercurio

Oh happy days, when, in the shade,  
Mortals enjoy so many pleasures,  
Delights, joy, sweet songs.  
Come and sing with me, you mortals.

I am the one who on the artful lyre  
Sang the passions of celestial lovers.  
And I transformed their various traits  
So that everyone can see oneself in my songs.

Today I come to sing about the happy days  
Of beautiful Parthenope, who holds  
In her bosom new delights and ardent desires,  
May my refrain be sweet to you.

### Non si rida

Do not let anyone who does not know what Love is  
Deride my condition,  
If, more tormented than myself,  
He does not want to live in grief.

In the best years of my youth  
I too lived happy and contented,  
I mocked the sufferings of those  
Whom love made unhappy.

Now, my former stance has changed and  
It has made me embrace the time when  
Love turned me into the Lover  
Of the one who takes pleasure in my pains.

More unhappy than anyone else,  
I am sighing all the time.  
Do not let anyone who does not know  
What Love is, deride my condition.

**Tante Guerre**

So many wars, so much damage  
 To a faithful heart?  
 Now what griefs, what sorrows  
 An arrogant lover will suffer  
 If I, who adore you  
 Languish and miserably die?

Of my suffering, of my grief  
 Have mercy, have mercy  
 Oh, if you do not heal my heart  
 Who will heal it?  
 Pray, give help  
 To the non healing wound.

I do not ask that you be burned by my fire  
 You give little mercy,  
 And yet that small amount  
 Makes me rich.  
 You enrich me  
 And do not impoverish me.

But I am foolish, alas  
 The usual grief gnaws at me  
 Nor does my lovely sun  
 Listen or hear me.  
 And the crying winds  
 Scatter my laments.

**Ninfa crudele**

Cruel nymph,  
 Should it happen  
 That your faithful lover  
 Might touch your lips, hair, lovely eyes.  
 You will make him feel  
 Wounded, bound,  
 And inflamed  
 Oh, what malady  
 Sweet wound, welcome flame, gentle bond.  
 Yes, yes, yes, yes  
 Yes, yes, I relish it.

If those locks  
 That tame all hearts  
 Bind me, strap me, crush me  
 Rip me apart  
 Such suffering does not torment me.  
 Among ties, straps, and chains,  
 I feel no pain  
 Ah, I do not feel  
 The sweet wound...etc.

**Ninfa crudele, cont.**

Your lovely gaze  
 For which I burn  
 Sets me on fire, chars me, enflames me  
 And burns me into ashes:  
 And will not let my heart  
 Feel within  
 Flame, fire, passion  
 Ah, it is delight  
 Sweet wound...etc.

And that mouth  
 That shoots arrows  
 Wounds me, stings me, and kills me.  
 And she laughs?  
 To such wrong doings  
 I am speechless, and I languish  
 wounded, struck, dead already,  
 Ah, I do relish  
 The sweet wound...etc.

**Superbetta**

My fair rebel you are caught  
 It's no use to flee away.  
 This time  
 Grass and flowers  
 Will make a sweet field of love  
 Hear, oh Clori, of my desire:  
 I want you as my beloved.

What are you scared of little silly one?  
 So you flee love as quick  
 As lightening.  
 Gently,  
 In the midst of shady, pleasant groves,  
 May the pain of love be healed  
 By the sweet and gentle breeze.

Look at Dawn that now is calling  
 Hear the breeze and the  
 Sweet and lively murmur  
 Of the brook  
 Which seems to dance with crystal feet  
 And the branches  
 Bending low now kiss the waves.

See how swiftly those birds--  
 Green, white, yellow, and blue--  
 And the murmurs of  
 Winds and breezes,  
 Often stop and smilingly  
 Sing to them  
 In the name of love.

**Superbetta, cont.**

See how through the streets  
 Dawn flies, and coats the flowers  
 With the vapors of the dew  
 You cannot learn, but experience  
 Such sweet and gentle joys  
 Hush, hush, let me,  
 Let me kiss you.

**Lilletta**

Beautiful Lilletta,  
 Lilla, Lilla, my love,  
 You are my happiness, my star,  
 Lilla, Lilla, my heart.  
 Pray, do not be cruel to one who adores you.  
 Pray, do not be unfaithful to one who serves you.

My happiness, my life,  
 Lilla, Lilla, take pity  
 Give help to my grief,  
 Do not treat me cruelly,  
 Since you know well how faithful is my heart,  
 Since you know well how great is my love.

I desire Lilletta,  
 From you alone comes happiness  
 To heal my grief, what I call  
 Sweet peace to my suffering.  
 Therefore take pity, give me help,  
 Since this is all my love and faithfulness desire.

**Sprezzami**

Despise me, fair lady, and avoid me  
 Wound me and tear me apart.  
 She remains cruel  
 She is always spiteful.  
 You are like a merciful goddess,  
 I want to worship you.  
 Because to you alone,  
 Although merciless,  
 My soul blissfully soars  
 From my heart.  
 So that, without desiring other rewards  
 I want to worship you.

**Sprezzami, cont.**

Therefore, though very cruel  
 And always, very harsh to me,  
 Deaf to my prayers,  
 She always remains unyielding.  
 You are like a new goddess,  
 I want to worship you.  
 Because your poison  
 Asp of love  
 Makes my heart and soul  
 So intoxicated,  
 That, without aspiring to any other joy  
 I want to worship you.

Terrified that in the end grief  
 May kill me and send me to my tomb,  
 Dying among the  
 Arrows and insults.  
 You are like a graceful goddess  
 I want to worship you.  
 In cutting  
 My mortal thread  
 The vital Fate  
 May give me life.  
 So that in wishing for death  
 I want to worship you.

Looking pale, with languid voice  
 So he spoke to the fair lady  
 The cruel one, running away  
 Refused to listen.  
 He kept saying  
 "I want to worship you."  
 More than ever she  
 Ungratefully moved away  
 As if she had wings.  
 He follows her weeping  
 Nor could he refrain from saying sadly  
 "I want to worship you."

**Torna il sereno zefiro**

Gentle Zephyr returns  
 And the twittering birds,  
 Sweet musicians of the woods  
 Singing together, attune  
 To the sound of the murmuring brook,  
 Harmoniously melodious notes  
 I alone,  
 My sad heart showing on my face  
 Indeed, buried  
 In dreary horror  
 At the sound of my heart's lament I give  
     voice to my sad songs  
 There will never be a springtime for me.

The clouds, heavy with rain,  
 Poured out deluges  
 That now have ceased to flow.  
 And the gales that proudly  
 Raged with fury  
 Are now peacefully asleep.  
 I am sighing  
 Without respite,  
 And still crying  
 Sorrowful and grieving  
 Like a rain-cloud, I give voice to my sad songs.  
 There will never be a springtime for me.

Every rejuvenated tree  
 Is clothed in green  
 The lush fields and meadows  
 Wear their green coats.  
 And even the grottos deck themselves  
 With white vermilion flowers  
 I, alone and adrift  
 Dissonant with the season,  
 The loveliest green  
 Of my hopes  
 Now barren and withered, Give voice to my sad songs.  
 There will never be a springtime for me.

Unbound and free,  
 The rivers in liquid flight  
 Melt away  
 From the ice that clasped them,  
 And in their singing rush  
 They whisper their freedom.  
 Imprisoned  
 By the chains  
 With which love holds me,  
 In constant torment,  
 I sing my sad songs.  
 There will never be a springtime for me.

**Torna il sereno zefiro, cont.**

Oh Love, if the sun melts  
 The snow that made the high mountains  
 Appear so white,  
 And if, now defeated,  
 The ice is broken down,  
 So very hard before,  
 Almost petrified,  
 That transformed  
 Your sweet heat, pray, melt again  
 That hard snow of hers, which always  
 Freezes my fire: and you will hear me sing...  
 There will never be a springtime for me.

**Se bel rio**

If a lovely stream, if a lovely breeze  
 In the grass  
 Wanders whispering in the morning,  
 If a little meadow  
 Is full of flowers  
 We say that the earth smiles.

When it happens that a little Zephir  
 Playfully  
 Dips its foot in the clear waves  
 So that the water on the sand  
 Barely moves  
 We say that the sea smiles.

If ever among vermilion  
 If among lilies  
 Dawn wears a golden veil  
 And rotates on Zephir's wheels  
 Moving and turning,  
 We say that the sky smiles.

It is true that when he is happy  
 The world smiles  
 The sky smiles when he is happy  
 It is true,  
 But you cannot  
 Show a graceful smile.



**Quando borda**

When the field blooms  
 Into graceful spring  
 The little baby birds sing  
 From branch to branch and from flower to flower.

Good evening to the two princes,  
 The wonder of the world.  
 The little baby birds sing  
 The wonders of Anna and Luis.

**Non ha sott'il ciel**

Cupid does not have under heaven  
 A more faithful servant than I  
 My heart, my soul  
 Of it carry the prize  
 Everywhere it is known  
 That Cupid doesn't have a more faithful servant.

There is, by my word  
 In the kingdom of love no one more loyal than I  
 At the sound of the trumpet  
 The report resounds  
 That Cupid does not have such loyalty  
 In the kingdom of love.

The bondage of love which tied the heart  
 Cannot be severed  
 The sweet chain  
 Makes a happy and  
 Contented life  
 Because Cupid does not have a more joyful heart.

## Errata

Colonna *Toccata Musicale* the final repeat sign that is omitted in the tablature is added to the transcription. Measure nineteen the eighth notes on beat two were changed from the half note rhythm as given in the tablature: measure twenty-two the rhythm for the first two beats has been reversed so that a quarter is followed by two eighths instead of an eighth being followed by two quarters as given in the tablature: measure twenty-seven the whole note replaces original half note in the tablature: measure thirty-three the tied half note is added to correct the rhythm.

Colonna *Passacallo passeggiato* the quarter note on the final chord in the tablature has been changed to a dotted half.

Colonna *Zarabanda Francese* the last two half note chords were changed from the quarter note rhythm given in the tablature.

Sanseverino *Folia* (ex. 19) is transcribed in 3/4 time instead of the 6/4 as given in the tablature in order to accommodate the rhythm needed for the repeats.

Sanseverino *Spagnoletta* is transcribed in 3/4 time instead of the 6/4 as given in the tablature in order to accommodate the rhythm needed for the repeats.

Millioni *Brando di Malta con repicchi* tablature had an extra quarter note beat that was eliminated in measure nine of the transcription.

Colonna *Canario della Gallaria d'Amore* the D minor chord on the first beat of measure thirteen is replaced by D major in the transcription.

Grandi *Ninfa crudele* the half note C minor guitar chord on beats three and four in measure nine was given in the tablature as a quarter note on beat four only: it was altered to create the hemiola rhythm in the guitar to match the basso.

Berti *Torna il sereno Zefiro* the guitar chords in the transcription at measure 42 were omitted in the original *alfabeto* tablature (but measure 42 is a repeat of measure 30 which contains the necessary chords for the accompaniment).