

13
SERIE DIDACTICA DE MUSICA ANTIGUA
DIDACTIC SERIES OF EARLY MUSIC

FORMAS INSTRUMENTALES DEL RENACIMIENTO

Para 2, 3 y 4

flautas dulces u otros instrumentos de viento o de cuerda

INSTRUMENTAL FORMS OF THE RENAISSANCE

For 2, 3 and 4

recorders or other wind or string instruments

Revisión de/Edited by
MARIO A. VIDELA



RICORDI

SERIE DIDACTICA DE MUSICA ANTIGUA / EARLY MUSIC DIDACTIC SERIES

Dirigida por / General Editor
MARIO A. VIDELA

La **SERIE DIDACTICA DE MUSICA ANTIGUA** tiene por finalidad brindar al músico práctico y al estudiante una selección del vasto legado musical de los períodos preclásicos, muchas veces sólo accesible a estudiosos y especialistas.

El creciente interés por la Música Antigua ha hecho florecer en nuestros días numerosos conjuntos vocales e instrumentales que se dedican en gran parte a explorar el repertorio musical de la Edad Media, el Renacimiento y el Barroco, originados generalmente en grupos corales o de flautas dulces que incorporan luego la guitarra, el laúd, el clave y otros instrumentos antiguos.

Esta serie ayudará a enriquecer dicho repertorio presentando, no sólo un accesible y variado material sino también un número suficiente de indicaciones complementarias que introducirán al ejecutante en los distintos problemas de interpretación y lo estimularán a realizar sus propias experiencias y búsquedas en la interesante práctica de la música antigua.

The **EARLY MUSIC DIDACTIC SERIES** aims at offering to the performer and the student a selection from the vast legacy of the Middle Ages, the Renaissance and the Baroque, often only available to specialists and scholars.

Nowadays the increasing interest in Early Music, fostered mainly by the resurgence of the recorder, has brought to being a growing number of ensembles which, employing also guitar, voices and eventually other old instruments (lute, harpsichord, viola da gamba, etc.), devote themselves to exploring the preclassical repertoire.

These series aspire to enrich that repertoire by presenting material which is varied and easily accessible, being also supplied with additional indications allowing the player to delve into the problems of interpretation and stimulating him to investigate and penetrate further into the fascinating world of the performance of Early Music.

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PREFACIO

Hasta fines del siglo XV la música instrumental permaneció relegada a un segundo plano con respecto al prominente lugar ocupado por la música vocal. Recién durante el siglo XVI, la creación de obras instrumentales puras empieza a desarrollarse con tal autonomía que consigue ascender al mismo plano de importancia de la música vocal, de cuya influencia se desprende gradualmente.

A comienzos del siglo XVI aparecen numerosas publicaciones de música instrumental solística, especialmente para laúd y teclado (órgano o clave), originándose nuevas formas tales como la *fantasia*, el *ricercar*, el *tiento*, el *capriccio* y la *canzona*, las que se extienden, a mediados del mismo siglo, a la música de conjunto. Estas formas resultan de la transcripción para instrumentos de obras vocales polifónicas como el *motete* y la *chanson*, siendo su rasgo común el contrapunto de estilo imitativo.

Tanto el *ricercar* como la *fantasia* y el *tiento* o *tenção* (vocablos español y portugués sinónimos de *ricercar*) derivan del *motete* y se caracterizan por tener secciones más o menos breves, cada una de las cuales expone un tema que se desarrolla contrapuntísticamente en estilo imitativo. En algunas fantasías puede observarse el intento de unificación formal mediante la utilización de un tema único. El *capriccio* (capricho), como su nombre lo indica, tiene una menor restricción formal, pudiendo hacer libre uso de temas especiales, como melodías populares, motivos cromáticos, etc.; es más frecuente en obras para teclado.

La *canzona* fue indudablemente la forma más popular entre las composiciones instrumentales del siglo XVI. Las numerosas transcripciones para instrumentos de *chansons* vocales franco-flamencas de Jannequin, Crecquillon, Clemens non Papa y otros, llevaron luego a los compositores a escribir piezas instrumentales originales que se conocieron como *canzoni alla francese* o *canzoni da sonar*. Estas piezas se caracterizan por un claro balance formal y por la variedad de textura, en la que el estilo imitativo alterna con el diálogo y la homofonía en secciones rítmicas contrastantes. De la *canzona* y las otras formas afines al *ricercar* se desarrollaron más tarde la *sonata da chiesa* barroca y la fuga.

Además de las formas mencionadas, florecen también durante el siglo XVI: a) la variación; b) diversas formas libres como el preludio y la *toccata* (especialmente para laúd o teclado); y c) la música de danza, tanto solística como para conjunto (estos aspectos son tratados en otros volúmenes de esta Serie).

Las piezas incluidas en este volumen han sido seleccionadas con el objeto de ofrecer un panorama variado de las distintas formas instrumentales polifónicas para conjunto originadas en el siglo XVI. Algunas piezas, menos frecuentes en la literatura para conjunto, han sido adaptadas de obras originales para teclado (ver Nos. 4, 5 y 6), procedimiento usual en la época, según se desprende de los títulos de diversas publicaciones como, por ejemplo: *Musica nova accomodata "per cantar et sonar sopra organi et altri strumenti"* de Giulio Segni da Modena o *Fantasia overo Canzoni alla Francese "per suonare nell' organo et altri stromenti musicali a quattro voci"* de Adriano Banchieri (ver Notas Nos. 1 y 7).

Siguiendo el fin didáctico de esta Serie, se han incluido como Apéndice los facsímiles de dos Fantasías de Thomas de Sancta María a fin de ofrecer al estudiante interesado en los problemas de transcripción de la notación antigua la posibilidad de realizar y ejecutar un ejemplo práctico.

Revisión y sugerencias de interpretación:

En algunas piezas se han reducido las figuras rítmicas a la mitad de su valor original, adecuándolas así a nuestra moderna unidad rítmica que es la negra, indicándolo en cada caso en las Fuentes y Notas respectivas.

Para favorecer la ejecución práctica del músico no especializado se han colocado barras de compás en todos los casos, aunque, como es sabido, no se usaban en la música polifónica de aquella época salvo en las obras para laúd o teclado.

Los compases han sido numerados de a cinco. Las respiraciones de fraseo marcadas por medio de una pequeña raya vertical son sugerencias del revisor como así también las alteraciones colocadas sobre algunas notas.

El agregado de alteraciones que generalmente afectan a ciertas notas cadenciales ascendiendo un semitono para convertirlas en "sensibles", era una práctica bastante difundida en el siglo XVI y correspondía a una de las distintas reglas que los teóricos denominaban *Musica Ficta*.

En algunos pasajes se han intercambiado las voces para facilitar su ejecución en aquellos instrumentos (especialmente flautas dulces) cuya extensión no permite abordar ciertos giros melódicos graves. La conducción de las voces se ha marcado en dichos casos mediante líneas punteadas.

En la pieza N° 9 se ha indicado con la palabra "volti" el lugar más cómodo para efectuar la vuelta de página y una guía entre paréntesis del compás siguiente.

Un tempo aproximado al carácter de la mayoría de las piezas sería $\text{♩} = 54-58 \text{ MM}$, con excepción de la Fantasía N° 8 donde $\text{♩} = 80-88 \text{ MM}$ podría resultar más adecuado.

Ornamentación:

Los pequeños pentagramas colocados encima de los giros cadenciales importantes son para sugerir al intérprete la realización de alguna ornamentación a manera de disminución, tan esencial para la música de esa época. Con tal fin el ejecutante podrá consultar las múltiples posibilidades que aparecen en "Ejemplos de Ornamentación del Renacimiento" de esta misma Serie escribiendo o improvisando la disminución que considere más apropiada. En algunos casos, y para mayor referencia, se ha colocado delante del pequeño pentagrama la letra que corresponde al mismo giro cadencial incluido en la "Tabla de las Cadencias en orden alfabético" de la citada obra. También podrán consultarse allí las diferentes posibilidades de "disminución de intervalos", las que podrán ser empleadas por los intérpretes en las distintas voces. Un interesante ejemplo de esta práctica puede verse en el *Ricercar* N° 1 donde se han agregado en tipo pequeño las ornamentaciones originales de un compositor de la época (ver Fuentes y Notas N° 1).

Combinaciones instrumentales:

Hasta fines del siglo XVI los ejecutantes tenían absoluta libertad en cuanto a la elección de instrumentos. No existían reglas fijas salvo muy pocas convenciones elementales como: instrumentos fuertes (*cornetti*, chirimías, trombones) para ejecuciones al aire libre, en grandes salones o iglesias, e instrumentos suaves (violas, flautas, laúdes, etc.) para la música de cámara u hogareña. La libre elección de instrumentos está también indicada en la mayoría de los títulos de publicaciones de la época, como por ej.: "*per cantare e sonare*", "*con tutte le sorti di stromenti di fiato, & corda, & di voce humana*".

Por lo tanto, todas las piezas contenidas en este volumen podrán ejecutarse en distintos tipos de instrumentos según disponibilidad y criterio de los intérpretes. Además, también podrán cantarse, según la referencia arriba citada, a modo de vocalización (la la la, fa la la, tan ta ra, etc.). Se detallan a continuación diversas combinaciones instrumentales modernas posibles (para piezas-tipo a 4 voces), divididas en dos grupos principales: conjuntos de una misma familia, llamados antiguamente "*whole consorts*" y conjuntos mixtos o "*broken consorts*":

Conjuntos de una misma familia ("*whole consorts*")

*	Flautas dulces			Cuerdas	Bronces	Instrumentos de doble lengüeta
	Soprano I	Soprano	Tenor I			
S	Soprano I	Soprano	Tenor I	Violín I	Trompeta en Do I	Oboe I
A	Soprano II	Contralto ¹	Tenor II	Violín II	Trompeta en Do II	Oboe II
T	Contralto	Tenor	Bajo ²	Viola ³	Trombón alto / Trompa I	Corno inglés ²
B	Tenor	Bajo ⁴	Contrabajo ⁴	Violoncelo ⁴	Trombón tenor ⁴ / Trompa II	Fagot ⁴

Conjuntos mixtos ("broken consorts")

S	Flauta dulce soprano o tenor I	Flauta travesera	Flauta travesera / Oboe
A	Flauta dulce soprano o tenor II	Oboe	Violín
T	Flauta dulce contralto / Guitarra	Viola ³	Guitarra
B	Guitarra	Violoncelo ⁴	Guitarra / Violoncelo ⁴

* **STAB** = Superius, Altus, Tenor, Bassus.

¹ Lee transportando a la octava superior.

² Lee transportando a la octava inferior.

³ Ver parte separada en clave de Do en tercera línea.

⁴ Ver parte separada en clave de Fa.

Nota: Los conjuntos de flautas dulces que incluyen soprano suenan una octava más aguda que lo escrito.

La formación de conjuntos mixtos puede variarse. La combinación de flautas dulces con guitarras resulta muy interesante y de gran eficacia, dejando a estas últimas siempre las voces más graves.

La duplicación de instrumentos es también posible, así como el acompañamiento de algunas obras con un instrumento de teclado (clave, órgano) a manera de bajo continuo (ver Fuentes y Notas N° 9). En el caso de disponerse de instrumentos antiguos como cromornos, violas da gamba, laúdes, etc., podrán realizarse otras combinaciones (incorporando también flautas dulces) las que por supuesto se aproximarán mucho más a los ideales sonoros de la música antigua.

A modo de referencia se han incluido en el Apéndice algunas ilustraciones de instrumentos antiguos sugiriendo en algunos casos sus equivalentes modernos.

Deseo expresar aquí mi sincero agradecimiento al Profesor Juan Schultis por las oportunas sugerencias brindadas como así también a las autoridades del British Library Board de Londres por permitir la reproducción de los facsímiles.

Buenos Aires, 1981.

Mario A. Videla

FUENTES Y NOTAS

1. RICERCAR: Julius de Modena (1498-1561)

Giulio Segni o Julius de Modena, así llamado por proceder de dicha ciudad, obtuvo en 1530 el puesto de segundo organista en San Marcos de Venecia; en 1533 fue llamado a Roma por el cardenal Santa Fiore, donde murió. En 1550 publicó el libro *Ricercate, intabolutura di organo e di liuto*.

La presente composición figura como Ricercar XI en la colección *Musica nova accomodata per cantar et sonar sopra organi et altri strumenti* publicada en Venecia en 1540, ed. mod. de H. Colin Slim (Chicago & London, 1964). Este Ricercar parece haber tenido especial difusión fuera de Italia, ya que se encuentra incluido con el nombre de Tiento XX en el *Libro de Cifra Nueva para Tecla, Harpa y Vihuela* de Luys Venegas de Henestrosa (Alcalá, 1557), ed. mod. de Higinio Anglés: *La Música en la Corte de Carlos V*, Instituto Español de Musicología, Barcelona, 1944 y también en el Manuscrito N° 242 de la Biblioteca de la Universidad de Coimbra, ed. mod. de Macario Santiago Kastner: *Antología de Organistas do Século XVI, Portugaliae Musica XIX*, Lisboa, 1969. La versión del Ms. de Coimbra elaborada probablemente por el organista portugués Antonio de Macedo (c. 1580) presenta interesantes disminuciones en las distintas voces, las que han sido agregadas aquí por el revisor en tipo pequeño como ejemplo.

Original una cuarta más bajo. Valores rítmicos reducidos a la mitad.

2. RICERCAR del 12º tono: Andrea Gabrieli (1510-1586)

Andrea Gabrieli inició su carrera como cantor en San Marcos de Venecia probablemente bajo la dirección de Adrian Willaert. En 1564 ocupó el puesto de segundo organista y en 1585 el de primer organista en la misma Catedral. Algunos de sus discípulos, tales como su sobrino Giovanni Gabrieli (ver N° 9), el teórico Zacconi y Hans Leo Hassler, entre otros, fueron músicos famosos.

El presente *Ricercar* que tiene más bien carácter de *canzona*, aparece en la colección *Madrigali et Ricercari di Andrea Gabrieli* (1589), ed. mod. en *Istituzioni e monumenti dell' arte musicali italiana, I* (1931).

Tonalidad original. Valores rítmicos reducidos a la mitad.

3. RICERCAR del 2º tono: Giovanni Pierluigi da Palestrina (1525-1594)

Giovanni Pierluigi, que adoptó el nombre de su ciudad natal Palestrina, ocupó en 1544 el cargo de organista y director de coro de la catedral de dicha ciudad. Algunos años más tarde el Papa Julio III, quien había sido obispo en Palestrina, lo nombró maestro de coro de la Capilla Julia del Vaticano. Desde entonces ocupó importantes puestos en Roma hasta su muerte. Fue uno de los más grandes polifonistas junto con Byrd, Victoria y Lasso.

La presente pieza forma parte de una serie de ocho *Ricercari sopra li toni* atribuida a Palestrina e incluida en el tomo 32 de la primera edición completa de sus obras publicadas por F. Spagne y F. X. Haberl entre 1862 y 1907. La dudosa autenticidad de estos *ricercari* se debe al hecho de que no se encontrara ningún manuscrito autógrafo ni edición original de los mismos ya que sólo se han conservado en copias. Otra moderna reedición fue realizada por K. G. Fellerer en 1933 y publicada por Schott's Söhne, Mainz.

Tonalidad original. Valores rítmicos reducidos a la mitad.

4. TIENTO: Antonio de Cabezón (1510-1566)

El gran organista ciego que nació en Castrojeriz, Burgos, y murió en Madrid fue músico de cámara de Carlos V y más tarde de Felipe II, a quien acompañó en sus viajes por Flandes e

Inglaterra. Sus *Obras de Música para Tecla, Arpa y Vihuela* fueron recopiladas y publicadas en 1578 por su hijo Hernando de Cabezón, ed. mod. de Felipe Pedrell e Higinio Anglés, Instituto Español de Musicología, Barcelona, 1966.

La presente composición ha sido extraída de la citada obra, donde figura como *Tiento XII sobre "Cum Sancto Spiritu" de la Misa Beata Virgine de Josquin*. Se trata de una paráfrasis sobre una sección del Gloria de la citada misa de Josquin des Pres (ver F. Blume "Das Chorwerk" N° 42, Ed. Mösseler, Wolfenbüttel).

Tonalidad original. Valores rítmicos reducidos a la mitad.

5. TRES (Fantasía a 3): Luys Venegas de Henestrosa, 1557

Pocos datos se conocen sobre Luys Venegas nacido entre 1500 y 1510 en Henestrosa (Burgos) y fallecido probablemente en Toledo después de 1557. Se supone que este organista español estuvo al servicio del Cardenal Juan de Tavera, primeramente arzobispo de Santiago desde 1524 hasta 1534 y luego activo en Toledo hasta 1545.

Esta obra es la segunda de un grupo de piezas tituladas *Tres* que aparecen incluidas en su colección *Libro de Cifra Nueva para Tecla, Harpa y Vihuela* (Alcalá de Henares, 1557), ed. mod. de Higinio Anglés: *La Música en la Corte de Carlos V*, Instituto Español de Musicología, Barcelona, 1944.

Tonalidad original. Valores rítmicos reducidos a la mitad.

6. FANTASIA a 3: William Byrd (1543-1623)

William Byrd fue conocido en su época como "el más célebre músico y organista de la nación inglesa". Pasó parte de su niñez como cantor de la *Chapel Royal*, bajo la dirección del gran Thomas Tallis. A los veinte años fue nombrado organista de la Catedral de Lincoln, y a los veintinueve elegido Caballero de la Capilla Real, donde más tarde compartió el puesto de organista con Tallis. Experto en todos los géneros musicales, compositor prolífico, notable ejecutante y maestro, William Byrd puede ser considerado como uno de los más grandes compositores de la época isabelina. Entre sus discípulos más famosos podemos mencionar a Thomas Tomkins y Thomas Morley.

La presente Fantasía de Byrd muestra en su brevedad la vitalidad polifónica de la música de cámara inglesa.

Original una cuarta más bajo. Valores rítmicos reducidos a la mitad.

7. FANTASIA "El Grillo": Thomas Morley (1557-1603)

Este famoso discípulo de William Byrd, se graduó en Oxford junto con John Dowland en 1588. Ocupó luego el puesto de organista en la catedral de St. Paul hasta que en 1592 fue nombrado *Gentleman* de la *Chapel Royal*. En 1597 publicó uno de los más importantes tratados de música ingleses del Renacimiento: *A Plaine and Easie Introduction to Practicall Musicke*.

La presente Fantasía a dos voces (*bicinium*) fue extraída de su colección: *First Booke of Canzonets to Two Voyces* (1595).

Tonalidad original. Valores rítmicos reducidos a la mitad.

8. FANTASIA: Adriano Banchieri (1567-1612)

Nacido en Boloña, estudió con Gioseffo Guami y fue organista del monasterio de San Michele en Bosco, cerca de su ciudad natal, y, entre 1601 y 1607, en Imola. De regreso a Boloña, fundó en 1615 la *Accademia de' Floridi* y en 1620 ingresó como abad en San Michele. Además de sus numerosas obras vocales y para órgano, sus escritos teóricos son de especial interés por las indicaciones sobre la práctica instrumental de la época.

La presente Fantasía ha sido extraída de la colección *Fantasie overo Canzoni alla Francese per suonare nell' Organo et altri stromenti musicali a quattro voci*, publicada en Venecia por Ricciardo Amadino en 1603. La misma pieza está incluida en: Erwin Leuchter, *Florilegium Musicum*, N° 111, Ed. Ricordi.

Original una cuarta más bajo. Valores rítmicos originales.

9. CANZON TERZA: Giovanni Gabrieli (1557-1612)

Giovanni Gabrieli, sobrino y discípulo de Andrea Gabrieli (ver Nº 2), fue uno de los más destacados compositores de la Escuela Veneciana, caracterizada por la escritura poli-coral y el estilo *concertato* que incorporó el bajo continuo. En 1576 acompañó a Lasso a la corte ducal de Munich, donde permaneció hasta 1580. En 1585 ocupó el cargo de segundo organista en San Marcos de Venecia. Su extraordinaria reputación como compositor atrajo a Venecia alumnos tales como Michael Praetorius y Heinrich Schütz.

La canzona aquí incluida forma parte de la colección *Canzoni per sonari con ogni sorte di stromenti a Quattro, Cinque & Otto, con il suo Basso generale per l'organo* publicada en Venecia en 1608 por Alessandro Rauerij. La indicación *basso generale* o *basso seguente* confirma la práctica difundida en la época de acompañar ciertas obras con un instrumento de teclado a la manera de bajo continuo. En este caso el instrumentista debe acompañar con acordes "siguiendo" la línea melódica más baja de la composición. Una moderna reedición de las cuatro primeras canzonas a 4 voces de la colección citada fue realizada por Alfred Einstein en 1933 y publicada por Schott's Söhne, Mainz.

Tonalidad y valores rítmicos originales.

10. CANZONE ALLA FRANCESE "LA NOVELLA": Andrea Cima, 1606

Pocos datos se conocen sobre Andrea Cima, excepto que hacia 1617 ocupó el puesto de organista de la iglesia de N. Sra. de la Rosa en Milán y más tarde el de maestro de capilla en la catedral de Bérgamo.

La canzona "La Novella" es la única pieza de Andrea Cima que aparece en la colección de su hermano Giovanni Paolo Cima titulada *Partito de Ricercari et canzoni alla francese*, publicada por Milano Tini e Lomazzo en 1606, un ejemplar de la cual se encuentra en la Biblioteca Martini de Boloña. Esta misma canzona aparece incluida en la moderna colección *Classici Italiani dell'Organo* de Ireneo Fuser, Ed. Zanibon, Padua, 1960. Como otras composiciones de este tipo, escritas originalmente para teclado, su adaptación para 4 instrumentos resulta perfectamente adecuada.

Tonalidad y valores rítmicos originales.

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P R E F A C E

Up to the end of the 15th century instrumental music held a subordinate position compared with the prominent place assumed by vocal music. It was only during the 16th century, with the continuous development of purely instrumental forms, that instrumental music reached the same level of importance as vocal music, from which it gradually became independent.

At the beginning of the 16th century many pieces of solo instrumental music began to appear in print, especially for lute and keyboard (organ or harpsichord), and new forms originated such as the fantasia, the ricercar, the tiento, the capriccio and the canzona, the scope of which was extended by the middle of the century to include ensemble music.

The ricercar as well as the fantasia and the tiento or tenção (Spanish and Portuguese synonyms for ricercar), are derived from the motet, a characteristic feature being their rather brief sections, each developing a short subject which is worked in the style of imitative counterpoint. In some fantasias one may witness an attempt at formal unification by the use of a single subject throughout the piece. The capriccio, as its name indicates, presents fewer formal limitations and may freely use subjects of a specific kind, such as folk tunes, chromatic motives, etc. The capriccio is more frequently found among keyboard compositions.

The canzona was undoubtedly the most popular instrumental form during the 16th century. The numerous instrumental transcriptions of Franco-Flemish vocal chansons by Jannequin, Crecquillon, Clemens non Papa and others, led composers to write original pieces known as canzoni alla francese or canzoni da sonar. These pieces are characterized by a clear formal balance and a varied texture in which the imitative style alternates with dialogue and homophony in contrasting rhythmic sections. Later both the Baroque sonata da chiesa and the fugue developed out of the canzona and forms similar to the ricercar.

In addition to the forms already mentioned, the following also flourished during the 16th century: a) the variation; b) diverse free forms like the prelude and the toccata (especially for lute and keyboard); and c) dance music for solo instrument or ensemble (these aspects are dealt with in other volumes of this Series).

The works included in this volume have been selected with the aim of offering a varied panorama of the different polyphonic instrumental forms for ensemble which originated in the 16th century.

Some types, less frequent in ensemble music, have been adapted from original keyboard pieces (see Nos. 4, 5 and 6).

This was a common procedure at the time, as the following titles of contemporary publications indicate: Musica nova accomodata "per cantar et sonar sopra organi et altri strumenti" by Giulio Segni da Modena, or Fantasie overo Canzoni alla Francese "per suonare nell' organo et altri stromenti musicali a quattro voci" by Adriano Banchieri (see Notes, Nos. 1 and 7).

In accordance with the didactic purpose of this Series there have been included in the Appendix the facsimiles of two Fantasias by Thomas de Sancta Maria, in order to introduce to the interested student some problems of early notation, giving him at the same time the possibility of transcribing and performing a practical example.

Editorial procedures and suggestions for performance:

The note-values have been halved in some pieces in order to adapt them to present day usage, in which the quarter-note is considered the basic time.

Even though bar lines were not used for polyphonic music in the Renaissance except in the case of lute and keyboard pieces, they have been added in every instance in order to facilitate

the performance by non specialist musicians.

Rehearsal numbers have been placed every five bars. The phrasing indicated by means of small vertical lines are editorial, as well as all accidentals placed above the staff. The use of accidentals which usually sharpen certain notes to create a "leading tone" especially in cadences, was one of the rules known collectively as *musica ficta*.

In some passages voices have been interchanged to facilitate the performance on those instruments (especially recorders) whose range does not allow playing certain low notes. The voice leading is marked by means of dotted lines.

In the piece N° 9 the word "volti" has been written in the most convenient place to facilitate page-turning, and the next passage has been added in brackets to guide the player.

An approximate tempo fitting the character of most pieces should be ♩ = 54-58 MM, with the exception of *Fantasia N° 7* where ♩ = 80-88 MM would be more suitable.

Ornamentation:

The small staves placed above important cadences are intended to suggest the realization of ornaments or "divisions" that are so essential to the music of that period. For this purpose the player may consult the many alternatives indicated in "Examples of Ornamentation from the Renaissance" in this same Series, writing down or improvising those diminutions which he may find more suitable. For easier reference, a letter corresponding to the same cadential passage included in the "Table of Cadences in alphabetical order" of the above mentioned volume, has been placed before each small staff. In the same book there are also included several different possibilities of "diminution of intervals" that may be used by the player at convenient places in each voice.

An interesting example of this practice may be seen in *Ricercar N° 1* where the original ornamentation by a contemporary composer has been added by the editor in small type (see Notes, N° 1).

Instrumental combinations:

Until the end of the 16th century the performer had absolute freedom in the choice of instruments. There were no fixed rules with the exception of a few elementary conventions such as loud instruments (cornetti, shawms, trombones) for performance in the open air, large halls or churches, and soft instruments (strings, flutes, lutes, etc.) for chamber or domestic music. The free choice of performing medium is indicated in most of the titles of contemporary publications, e.g.: "per cantare e sonare", "con tutte le sorti di stromenti di fiato, & corda, & di voce humana".

For that reason all the pieces here included may be played on different types of instruments, according to the availability and judgement of the performers. Some possible combinations (four pieces) are further specified besides the fact that these pieces may also be sung (*la la la, fa la la, tan ta ra*, etc.) as indicated above.

Instrumental ensembles of the same family (whole consorts)

*	Recorders			Strings	Brass instruments	Double-reed instruments
S	Soprano I	Soprano	Tenor I	Violin I	Trumpet in C I	Oboe I
A	Soprano II	Alto ¹	Tenor II	Violin II	Trumpet in C II	Oboe II
T	Alto	Tenor	Bass ²	Viola ³	Alto trombone / Horn I	English horn ²
B	Tenor	Bass ⁴	Great bass ⁴	Violoncello ⁴	Tenor trombone ⁴ / Horn II	Bassoon ⁴

Mixed groups (broken consorts)

S	Soprano or tenor recorder I	Flute	Flute / Oboe
A	Soprano or tenor recorder II	Oboe	Violin
T	Alto recorder / guitar	Viola ³	Guitar
B	Guitar	Violoncello ⁴	Guitar / Violoncello ⁴

* **STAB** = *Superius, Altus, Tenor, Bassus.*

¹ *Reading the part an octave higher.*

² *Reading the part an octave lower.*

³ *See separate part in alto clef.*

⁴ *See separate part in bass clef.*

Note: Recorder consorts including soprano sound an octave higher than written.

The constitution of mixed ensembles may be varied. Groups including recorders and guitars are interesting and effective, the latter instruments always playing the lower parts.

Duplication of instruments is also possible, as well as the accompaniment of some pieces on a keyboard (harpsichord, organ) as a kind of thorough-bass (see Notes, N° 9).

When early instruments are available (crumhorns, viols, lutes, etc.), other combinations, also including recorders, are possible, being much nearer to the sound ideals of early music.

As a reference there have been included in the Appendix some illustrations of early instruments with the indications in some cases of their modern equivalents.

I hereby wish to express my sincere gratitude to Professor Juan Schultis for his most opportune suggestions. I likewise wish to record my indebtedness to the British Library Board, London, for permission to print the facsimiles.

Buenos Aires, 1981.

English translation: Babette H. White
Gerardo V. Huseby

Mario A. Videla

SOURCES AND NOTES

1. RICERCAR: Julius de Modena (1498-1561)

Giulio Segni or Julius de Modena, so named from his birthplace, became second organist at St. Mark's in Venice in 1530 and in 1533 was called by Cardinal Santa Fiore to Rome, where he died.

In 1550 he published Ricercate, intabolutura di organo e di liuto.

The present composition is included as Ricercar XI in the collection Musica nova accomodata per cantar et sonar sopra organi et altri strumenti printed in Venice in 1540, mod. ed. by H. Colin Slim (Chicago & London, 1964). This Ricercar would appear to have been well known outside Italy, as it is found under the name of Tiento XX in the Libro de Cifra Nueva para Tecla, Harpa y Vihuela by Luys Venegas de Henestrosa (Alcalá, 1557), mod. ed. by Higinio Anglés: La Música en la Corte de Carlos V, Instituto Español de Musicología, Barcelona, 1944; and also in Manuscript N° 242 in the University of Coimbra Library, mod. ed. by Macario Santiago Kastner in Antología de Organistas do Século XVI, Lisbon, 1969. The version of the Coimbra Ms., probably elaborated by the Portuguese organist Antonio de Macedo (c. 1580), presents interesting diminutions in the different voices, which have been added here in small type by the editor by way of example.

Original a fourth lower. Note-values halved.

2. RICERCAR del 12º tono: Andrea Gabrieli (1510-1586)

Andrea Gabrieli started his career as a singer at St. Mark's in Venice probably under the direction of Adrian Willaert. In 1564 he became second organist at the Cathedral and in 1585 first organist. Several pupils, such as his nephew Giovanni Gabrieli (see N° 9), the theorist Zacconi and Hans Leo Hassler among others, became famous musicians.

The present Ricercar, which is nearer in character to the canzona, appears in the collection Madrigali et Ricercari di Andrea Gabrieli (1589), mod. ed. in Istituzioni e Monumenti dell' arte musicali Italiana, I, (1931).

Original key. Note-values halved.

3. RICERCAR del 2º tono: Giovanni Pierluigi da Palestrina (1525-1594)

Giovanni Pierluigi, who adopted the name of his birthplace Palestrina became organist and choirmaster at the cathedral of that city in 1544. Some years later Pope Julius III, who had been bishop of Palestrina, named him director of the Julian Chapel choir at the Vatican. From then on he occupied important posts in Rome, until his death. He was one of the greatest polyphonists along with Byrd, Victoria and Lasso.

This piece forms part of a series of eight Ricercari sopra li toni attributed to Palestrina and included in volume 32 of the first complete edition of his works published by F. Spagne and F. H. Haberl, between 1862 and 1907. The doubtful authenticity of these ricercari is due to the fact that no signed manuscript or original edition was found, and only copies exist. Another modern edition by K. G. Fellerer was published in 1933 by Schott's Söhne, Mainz.

Original key. Note-values halved.

4. TIENTO: Antonio de Cabezón (1510-1566)

The great blind organist was born in Castrojeriz, Burgos, and died in Madrid. He was chamber-musician to Charles V and later to Phillip II, whom he accompanied on his journeys to Flanders and England. His Obras de Música para Tecla, Arpa y Vihuela were edited and published in 1578 by his son Hernando de Cabezón; mod. ed. by Felipe Pedrell and Higinio Anglés, Instituto Español de Musicología, Barcelona, 1966.

This piece has been taken from the above mentioned collection, where it figures as Tiento XII sobre "Cum Sancto Spiritu" de la Misa Beata Virgine de Josquin. It is a paraphrase on a section of the Gloria of that Mass by Josquin des Pres (see F. Blume "Das Chorwerk" N° 42, Ed. Mösele, Wolfenbüttel).

Original key. Note-values halved.

5. TRES (Fantasía a 3): Luys Venegas de Henestrosa, 1557

Few dates are known about Luys Venegas who was born between 1500 and 1510 in Henestrosa (Burgos) and died probably in Toledo after 1557. It is possible that this Spanish organist was at the service of Cardinal Juan de Tavera, archbishop of Santiago from 1524 until 1534 and afterwards active in Toledo until 1545.

This work is the second of a group of pieces called Tres that appear in his collection Libro de Cifra Nueva para Tecla, Harpa y Vihuela (Alcalá de Henares, 1557), mod. ed. by Higinio Anglés: La Música en la Corte de Carlos V, Instituto Español de Musicología, Barcelona, 1944.

Original key. Note-values halved.

6. FANTASIA a 3: William Byrd (1543-1623)

William Byrd was known in his day as "the most celebrated musician and organist of the English nation". He spent part of his youth as one of the Children of the Chapel Royal, under the great Thomas Tallis. At the age of twenty he was appointed organist at Lincoln Cathedral, and at twenty-nine elected a Gentleman of the Chapel Royal, where he later shared the post of organist with Tallis. Skilled in every branch of music, a prolific composer and a notable performer and teacher, William Byrd holds an assured place as one of the greatest composers of the Elizabethan period. Among his most famous pupils were Thomas Tomkins and Thomas Morley. This Fantasia shows in its brevity the polyphonic vitality of English chamber music.

Original a fourth lower. Note-values halved.

7. FANTASIA "Il Grillo" (The Cricket): Thomas Morley (1557-1603)

This famous pupil of William Byrd, graduated from Oxford together with John Dowland in 1588, held the post of organist at St. Paul's Cathedral, until in 1592, he was appointed Gentleman of the Chapel Royal. In 1597 he published one of the most important English treatises of the Renaissance: A Plaine and Easy Introduction to Practicall Musicke.

The present two-voice Fantasia (bicinium) was taken from his collection First Booke of Canzonets to Two Voyces (1595).

Original key. Note-values halved.

8. FANTASIA: Adriano Banchieri (1567-1612)

Born in Bologna in 1567, where he studied with Gioseffo Guami, he became organist at the monastery of San Michele in Bosco, near Bologna, and between 1601 and 1607 at Imola.

Having returned to Bologna, he founded in 1615 the Accademia de' Floridi, and in 1620 became abbot of San Michele. As well as his numerous vocal and organ works, his theoretical writings are of especial importance for the light they cast on instrumental practice.

The present Fantasia has been extracted from the collection Fantasie overo Canzoni alla Francese per suonare nell' Organo et altri stromenti musicali a quattro voci, published in Venice by Ricciardo Amadino in 1603. This same piece is included in Erwin Leuchter, Florilegium Musicum, Nr. 111 (Ricordi, Buenos Aires).

Original a fourth lower. Original note-values.

9. CANZON TERZA: Giovanni Gabrieli (1557-1612)

Giovanni Gabrieli, nephew and pupil of Andrea (see N° 2), was one of the most remarkable composers of the Venetian School, the main features of which being the polychoral writing and the concertato style incorporated to the basso continuo. In 1576 he went with Lasso to the ducal court of Munich, where he remained until 1580. In 1585 he was appointed second organist at St. Mark's in Venice. His extraordinary reputation as a composer brought to Venice several pupils like Michael Praetorius and Heinrich Schütz.

The present Canzona is part of the work Canzoni per sonare con ogni sorte di stromenti a

Quattro, Cinque & Otto, con il suo Basso generale per l'organo, *printed in Venice in 1608 by Alessandro Rauerij*. The indication *basso generale* or *basso seguente* confirms the widespread practice of accompanying some pieces with a keyboard instrument as *thorough-bass*. In this case, the player must accompany with chords built upon the lowest melodic line. A modern edition of the first four canzoni was prepared by Alfred Einstein in 1933 and published by Schott's Söhne, Mainz.

Original key and note-values.

10. CANZONE ALLA FRANCESE "LA NOVELLA": Andrea Cima, 1606

Little is known about Andrea Cima besides that he was appointed organist of Our Lady of the Rose's Church in Milan, and later chapel-master at Bergamo's Cathedral.

*The canzona "La Novella" is the only piece by Andrea Cima included in the edition by his brother Giovanni Paolo Cima: Partito de Ricercari et canzoni alla francese, printed by Milano Tini e Lomazzo in 1606. A copy of this work is extant in the Martini Library of Bologna. This canzona also appears in the modern edition by Ireneo Fuser, *Classici Italiani dell'Organo*, Ed. Zanibon, Padua, 1960. Like other compositions of this style, it is not only suitable for keyboard but also for 4 instruments.*

Original key and note-values.

1. RICERCAR

Julius de Modena
(1498-1561)

[Flautas dulces]
Recorders

S [Soprano I]

A [Soprano II]

T [Canto]

B [Tenor/Basso]

5

10

15

20

25

1) Ornamentación: ver Prefacio y Nota N° 1 / Ornamentation: see Preface and Notes Nr.1

30 35

System 1: Measures 30-35. This system contains four staves. The top staff has a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at measure 30. The second staff has a treble clef and contains a similar melodic line. The third staff has a bass clef and contains a bass line with eighth notes. The fourth staff has a bass clef and contains a bass line with eighth notes. Measure numbers 30 and 35 are indicated above the first and fifth staves respectively. There are two small inset musical staves above the main staves, one at measure 30 and one at measure 35.

40

System 2: Measures 36-40. This system contains four staves. The top staff has a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes. The second staff has a treble clef and contains a similar melodic line. The third staff has a bass clef and contains a bass line with eighth notes. The fourth staff has a bass clef and contains a bass line with eighth notes. Measure number 40 is indicated above the second staff. There is one small inset musical staff above the main staves at measure 36.

45 50

System 3: Measures 41-50. This system contains four staves. The top staff has a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes. The second staff has a treble clef and contains a similar melodic line. The third staff has a bass clef and contains a bass line with eighth notes. The fourth staff has a bass clef and contains a bass line with eighth notes. Measure numbers 45 and 50 are indicated above the first and fifth staves respectively. There are two small inset musical staves above the main staves, one at measure 41 and one at measure 50.

55 60

System 4: Measures 51-60. This system contains four staves. The top staff has a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes. The second staff has a treble clef and contains a similar melodic line. The third staff has a bass clef and contains a bass line with eighth notes. The fourth staff has a bass clef and contains a bass line with eighth notes. Measure numbers 55 and 60 are indicated above the second and fifth staves respectively. There is one small inset musical staff above the main staves at measure 51.

2. RICERCAR del 12° tono

Andrea Gabrieli
(1510-1586)

§

S [Soprano I]

A [Soprano II/C'alto]

T [C'alto/Tenor]

B [Tenor/Basso]

5

10

[Fine]

15

20

25

E 1) [d=d.] 30

35

40 45 [d=d.]

1. 50 2. [Dal % al Fine]

1) Ver Prefacio "Ornamentación"/ See Preface "Ornamentation"

3. RICERCAR del 2° tono

Giovanni Pierluigi da Palestrina
(1525-1594)

S [Soprano I]

A [Soprano II/C'alto]

T [C'alto / Tenor]

B [Tenor / Basso]

5

10

15

20

25

H

30 35

This system contains measures 30 through 35. It features a treble clef on the top staff and a bass clef on the bottom staff. The music consists of a melody in the treble and a bass line in the bass. Measure 30 starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by quarter notes A4 and B4, and a half note C5. The bass line starts with a whole rest, followed by quarter notes G2, A2, and B2, and a half note C3. Measure 31 continues the melody with quarter notes D5, E5, and F#5, and a half note G5. The bass line has quarter notes D2, E2, and F#2, and a half note G2. Measure 32 has a melody of quarter notes G5, A5, and B5, and a half note C6. The bass line has quarter notes A2, B2, and C3, and a half note D3. Measure 33 has a melody of quarter notes D6, E6, and F#6, and a half note G6. The bass line has quarter notes B2, C3, and D3, and a half note E3. Measure 34 has a melody of quarter notes A6, B6, and C7, and a half note D7. The bass line has quarter notes F#2, G2, and A2, and a half note B2. Measure 35 has a melody of quarter notes E7, F#7, and G7, and a half note A7. The bass line has quarter notes C3, D3, and E3, and a half note F#3.

A 40

This system contains measures 36 through 40. It features a treble clef on the top staff and a bass clef on the bottom staff. Measure 36 has a melody of quarter notes A7, B7, and C8, and a half note D8. The bass line has quarter notes G2, A2, and B2, and a half note C3. Measure 37 has a melody of quarter notes D8, E8, and F#8, and a half note G8. The bass line has quarter notes D2, E2, and F#2, and a half note G2. Measure 38 has a melody of quarter notes A8, B8, and C9, and a half note D9. The bass line has quarter notes A2, B2, and C3, and a half note D3. Measure 39 has a melody of quarter notes D9, E9, and F#9, and a half note G9. The bass line has quarter notes B2, C3, and D3, and a half note E3. Measure 40 has a melody of quarter notes A9, B9, and C10, and a half note D10. The bass line has quarter notes C3, D3, and E3, and a half note F#3.

45

This system contains measures 41 through 45. It features a treble clef on the top staff and a bass clef on the bottom staff. Measure 41 has a melody of quarter notes E10, F#10, and G10, and a half note A10. The bass line has quarter notes D3, E3, and F#3, and a half note G3. Measure 42 has a melody of quarter notes A10, B10, and C11, and a half note D11. The bass line has quarter notes E3, F#3, and G3, and a half note A3. Measure 43 has a melody of quarter notes D11, E11, and F#11, and a half note G11. The bass line has quarter notes G3, A3, and B3, and a half note C4. Measure 44 has a melody of quarter notes A11, B11, and C12, and a half note D12. The bass line has quarter notes A3, B3, and C4, and a half note D4. Measure 45 has a melody of quarter notes D12, E12, and F#12, and a half note G12. The bass line has quarter notes B3, C4, and D4, and a half note E4.

G 50 55

This system contains measures 46 through 55. It features a treble clef on the top staff and a bass clef on the bottom staff. Measure 46 has a melody of quarter notes A12, B12, and C13, and a half note D13. The bass line has quarter notes C4, D4, and E4, and a half note F#4. Measure 47 has a melody of quarter notes D13, E13, and F#13, and a half note G13. The bass line has quarter notes D4, E4, and F#4, and a half note G4. Measure 48 has a melody of quarter notes A13, B13, and C14, and a half note D14. The bass line has quarter notes E4, F#4, and G4, and a half note A4. Measure 49 has a melody of quarter notes D14, E14, and F#14, and a half note G14. The bass line has quarter notes G4, A4, and B4, and a half note C5. Measure 50 has a melody of quarter notes A14, B14, and C15, and a half note D15. The bass line has quarter notes A4, B4, and C5, and a half note D5. Measure 51 has a melody of quarter notes D15, E15, and F#15, and a half note G15. The bass line has quarter notes B4, C5, and D5, and a half note E5. Measure 52 has a melody of quarter notes A15, B15, and C16, and a half note D16. The bass line has quarter notes C5, D5, and E5, and a half note F#5. Measure 53 has a melody of quarter notes D16, E16, and F#16, and a half note G16. The bass line has quarter notes D5, E5, and F#5, and a half note G5. Measure 54 has a melody of quarter notes A16, B16, and C17, and a half note D17. The bass line has quarter notes E5, F#5, and G5, and a half note A5. Measure 55 has a melody of quarter notes D17, E17, and F#17, and a half note G17. The bass line has quarter notes G5, A5, and B5, and a half note C6.

4. TIENTO

Antonio de Cabezón
(1510-1566)

S [Soprano I]

A [Soprano II/C'alto]

T [C'alto / Tenor]

B [Tenor / Basso]

5

10

15

20

25

H

30



This system contains the first four staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). A measure rest is present at the end of the first staff. Above the second staff, the letter 'H' is written above a five-line staff with a treble clef. The number '30' is positioned above the first measure of the second staff. The music continues through the third and fourth staves.

35



This system contains the fifth through eighth staves of music. The number '35' is positioned above the first measure of the fifth staff. The music continues through the sixth, seventh, and eighth staves.

40



This system contains the ninth through twelfth staves of music. The number '40' is positioned above the first measure of the ninth staff. The music continues through the tenth, eleventh, and twelfth staves.

G

45

50



This system contains the thirteenth through sixteenth staves of music. The number '45' is positioned above the first measure of the thirteenth staff. Above the fourth staff, the letter 'G' is written above a five-line staff with a treble clef. The number '50' is positioned above the first measure of the fourteenth staff. The music continues through the fifteenth and sixteenth staves, ending with a double bar line.

5. TRES (Fantasia a 3)

Luys Venegas de Henestrosa, 1557

S [Soprano I]
A [Soprano II / C'alto]
T [C'alto / Tenor]

The first system of musical notation for 'TRES' consists of three staves. The top staff is for Soprano I, the middle for Soprano II / C'alto, and the bottom for C'alto / Tenor. The music is in a 3/8 time signature with a key signature of one flat (B-flat). The Soprano I part has several rests in the first two measures. The other parts feature rhythmic patterns of eighth and sixteenth notes.

5

The second system of musical notation starts at measure 5. It continues the three-part setting with similar rhythmic and melodic patterns across the three staves.

10

The third system of musical notation starts at measure 10. It includes a first ending bracket (marked '1') at the end of the system, indicating a repeat of the final measure.

15

The fourth system of musical notation starts at measure 15. It also includes a first ending bracket (marked '1') at the end of the system.

20

Musical score system 1, measures 20-24. Treble clef, key signature of one flat. Measure 20 has a double bar line and a fermata. Measure 21 has a fermata. Measure 22 has a fermata. Measure 23 has a fermata. Measure 24 has a fermata. A double bar line is at the end of the system.

25

Musical score system 2, measures 25-29. Treble clef, key signature of one flat. Measure 25 has a fermata. Measure 26 has a fermata. Measure 27 has a fermata. Measure 28 has a fermata. Measure 29 has a fermata. A double bar line is at the end of the system.

30

Musical score system 3, measures 30-34. Treble clef, key signature of one flat. Measure 30 has a fermata. Measure 31 has a fermata. Measure 32 has a fermata. Measure 33 has a fermata. Measure 34 has a fermata. A double bar line is at the end of the system.

35

40

Musical score system 4, measures 35-40. Treble clef, key signature of one flat. Measure 35 has a fermata. Measure 36 has a fermata. Measure 37 has a fermata. Measure 38 has a fermata. Measure 39 has a fermata. Measure 40 has a fermata. A double bar line is at the end of the system.

6. FANTASIA a 3

William Byrd
(1543-1623)

S [Soprano]
A [C'alto]
T [Tenor]

The first system of the musical score features three vocal staves. The Soprano part (S) is on a treble clef staff with a soprano C-clef. The Alto part (A) is on a treble clef staff with an alto C-clef. The Tenor part (T) is on a bass clef staff with a tenor C-clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music consists of rhythmic patterns and melodic lines for each voice part.

5

The second system of the musical score contains measures 5 through 8. It continues the vocal lines from the first system. A measure number '5' is placed above the first measure of this system. The notation includes various note values, rests, and phrasing slurs.

G

10

The third system of the musical score contains measures 9 through 12. It continues the vocal lines. A measure number '10' is placed above the first measure of this system. A guitar chord symbol 'G' is written above the first measure. The music shows intricate rhythmic patterns and melodic development.

15

y₃

The fourth system of the musical score contains measures 13 through 16. It continues the vocal lines. A measure number '15' is placed above the first measure of this system. A guitar chord symbol 'y₃' is written above the first measure. The system concludes with a final cadence.



First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in 3/4 time and features a melodic line in the upper staves and a supporting bass line.



Second system of musical notation, starting at measure 20. It continues the three-staff arrangement with similar melodic and harmonic development.



Third system of musical notation, starting at measure 25. The notation includes various rhythmic patterns and rests across the three staves.



Fourth system of musical notation, continuing the piece. It features a mix of eighth and sixteenth notes in the upper staves.



Fifth system of musical notation, starting at measure 30. It concludes with a fermata over the final notes in all three staves.

7. FANTASIA "Il Grillo"

Thomas Morley
(1557-1603)

S [Soprano]

A [C'alto]

The first system of musical notation shows the Soprano (S) and Alto (A) parts for measures 1 through 4. The Soprano part begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Alto part begins with a half rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The key signature has one flat (Bb) and the time signature is common time (C).

5

The second system of musical notation shows measures 5 through 8. The Soprano part continues with a quarter note C5, a quarter note B4, and a quarter note A4. The Alto part continues with a quarter note C4, a quarter note D4, and a quarter note E4. Measure 8 ends with a repeat sign.

10

The third system of musical notation shows measures 9 through 12. The Soprano part has a quarter note G4, a quarter note A4, and a quarter note B4. The Alto part has a quarter note G3, a quarter note A3, and a quarter note B3. Measure 12 ends with a repeat sign.

The fourth system of musical notation shows measures 13 through 16. The Soprano part has a quarter note C5, a quarter note B4, and a quarter note A4. The Alto part has a quarter note C4, a quarter note D4, and a quarter note E4. Measure 16 ends with a repeat sign.

15

The fifth system of musical notation shows measures 17 through 20. The Soprano part has a quarter note G4, a quarter note A4, and a quarter note B4. The Alto part has a quarter note G3, a quarter note A3, and a quarter note B3. Measure 20 ends with a repeat sign.

First system of musical notation, measures 1-19. It consists of two staves in G major, 4/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The music features eighth and sixteenth notes with various articulations.

Second system of musical notation, measures 20-24. It continues the piece with similar rhythmic patterns. Measure 24 contains a sharp sign (#) on the upper staff.

Third system of musical notation, measures 25-29. Measure 25 is marked with the number 25. The music continues with eighth and sixteenth notes.

Fourth system of musical notation, measures 30-29. This system contains measures 30 through 29, indicating a full page of music.

Fifth system of musical notation, measures 30-34. Measure 30 is marked with the number 30. The system concludes with a double bar line and a final chord in the lower staff, labeled with the letter 'E'.

8. FANTASIA

Adriano Banchieri
(1567-1634)

The musical score is arranged in four systems, each with four staves. The vocal parts are labeled S, A, T, and B. The lute tablature is indicated by letters E, P, and R above the staves.

System 1: Measures 1-5. The Soprano I part has a melodic line starting with a quarter note G4, followed by eighth notes. The other parts are mostly rests. A lute tablature 'E' is shown above the second staff.

System 2: Measures 6-15. The Soprano I part continues with a more active melodic line. The other parts provide harmonic support. A lute tablature 'P' is shown above the second staff.

System 3: Measures 16-25. The Soprano I part has a melodic line with some rests. The other parts continue. A lute tablature 'R' is shown above the second staff.

System 4: Measures 26-32. The Soprano I part has a melodic line. The other parts continue. The system ends with a double bar line and repeat signs. A lute tablature 'R' is shown above the second staff.

9. CANZON TERZA

Giovanni Gabrieli
(1557-1612)

S [Soprano I] 5

A [Soprano II / C'alto]

T [C'alto / Tenor]

B [Tenor / Basso]

[o-o] 10

[o-o] 15

20

volti

Musical score system 1, measures 25-29. The system consists of four staves. The top staff has a treble clef and contains a melodic line with eighth-note patterns. The second staff has a treble clef and contains a similar melodic line. The third staff has a bass clef and contains a bass line with eighth-note patterns. The fourth staff has a bass clef and contains a bass line with eighth-note patterns. A measure number '25' is positioned above the first staff.

Musical score system 2, measures 30-34. The system consists of four staves. The top staff has a treble clef and contains a melodic line with eighth-note patterns. The second staff has a treble clef and contains a similar melodic line. The third staff has a bass clef and contains a bass line with eighth-note patterns. The fourth staff has a bass clef and contains a bass line with eighth-note patterns. A measure number '30' is positioned above the first staff. Chord diagrams for 'E' are shown above the first and fourth staves.

Musical score system 3, measures 35-39. The system consists of four staves. The top staff has a treble clef and contains a melodic line with eighth-note patterns. The second staff has a treble clef and contains a similar melodic line. The third staff has a bass clef and contains a bass line with eighth-note patterns. The fourth staff has a bass clef and contains a bass line with eighth-note patterns. A measure number '35' is positioned above the first staff.

Musical score system 4, measures 40-44. The system consists of four staves. The top staff has a treble clef and contains a melodic line with eighth-note patterns. The second staff has a treble clef and contains a similar melodic line. The third staff has a bass clef and contains a bass line with eighth-note patterns. The fourth staff has a bass clef and contains a bass line with eighth-note patterns. Measure numbers '40' and '45' are positioned above the first staff.

Musical score system 1, measures 45-50. The system consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. Measure 50 is marked with the number '50' above the staff.

Musical score system 2, measures 51-60. The system consists of four staves. Measure 55 is marked with the number '55' above the staff. Measure 60 is marked with the number '60' above the staff. A chord diagram labeled 'A' is shown above the second staff between measures 55 and 60.

Musical score system 3, measures 61-65. The system consists of four staves. Measure 65 is marked with the number '65' above the staff. A chord diagram labeled 'E' is shown above the first staff between measures 61 and 65.

Musical score system 4, measures 66-70. The system consists of four staves. Measure 70 is marked with the number '70' above the staff.

10. CANZONE ALLA FRANCESE "La Novella"

Andrea Cima, 1606

S [Soprano I]

A [Soprano II/C'alto]

T [C'alto/Tenor]

B [Tenor / Basso]

30 [o=o]

35

40 [o=o]

45

50

55

P

APENDICE

FANTASIAS del séptimo y octavo tono: Thomas de Sancta María (1565)

A modo experimental se han incluido en forma de apéndice facsímiles de dos Fantasías de Thomas de Sancta María extraídas de su *Arte de Tañer Fantasia, assi para Tecla como para Vihuela, y todo instrumento, en que se pudiere tañer a tres, y a quatro voces, y a mas*, Valladolid, 1565.

Ejemplares de este libro se encuentran actualmente en el Museo Británico, en la Biblioteca Estatal de Berlín y en la Biblioteca Euing de la Universidad de Glasgow. Una moderna reedición en facsímil fue realizada por Denis Stevens, y publicada por Gregg International, Westmead, Farnborough, Inglaterra, 1972.

Se trata aquí de brindar al músico interesado la posibilidad de adentrarse en la técnica de la transcripción partiendo de un facsímil original del siglo XVI. En este caso podrá completarse a modo experimental la *Fantasia del octavo tono*, cuyo comienzo ha sido sugerido, siguiendo las pautas de la transcripción de la *Fantasia del séptimo tono* realizada por el revisor y observando el facsímil de la misma. Las siguientes indicaciones podrán servir de ayuda:

- 1) Las figuras rítmicas se reducen a la mitad a fin de adecuar la notación antigua a nuestra actual unidad rítmica que es la negra.
- 2) Como en el original no hay barras de compás, éstas se colocan para facilitar la lectura y ejecución.
- 3) La tercera y cuarta voz, *tenor* y *bassus*, se transcriben en clave de Sol para que puedan ser ejecutadas fácilmente en flauta dulce contralto y tenor.

Claves, figuras y signos de la notación antigua que aparecen en los facsímiles y sus equivalentes actuales:

	Claves / Clefs	Figuras / Note values	Silencios respectivos / Corresponding rests.	Gulón / Direct
Notación antigua <i>Old notation</i>				
Notación actual <i>Modern notation</i>				Custos 1)

1) Signo similar a la forma del mordente colocado al final de un pentagrama para anticipar al ejecutante la primera nota del pentagrama siguiente.

APPENDIX

FANTASIAS del séptimo y octavo tono: Thomas de Sancta María (1565)

In an experimental way there have been included here facsimiles of two Fantasias by Thomas de Sancta Maria extracted from his Arte de Tañer Fantasia, assi para Tecla como para Vihuela, y todo instrumento, en que se pudiere tañer a tres, y a quatro voces, y a mas, Valladolid, 1565. Copies of this book are extant in the British Museum, in the State Library of Berlin and in the Euing Library University of Glasgow. A modern facsimile reprint edited by Denis Stevens was published by Gregg International, Westmead, Farnborough, England, 1972.

The interested student is given here the opportunity of training in the transcription of old notation from a facsimile reproduction. He may complete in an experimental way the *Fantasia del octavo tono*, the beginning of which has been transcribed by the editor. For this purpose the student may compare with the *Fantasia del séptimo tono* fully transcribed by the editor from the facsimile. The following indications may also be of assistance:

- 1) Note-values are halved in order to adequate the old notation to the modern rhythmic unity, i.e. the quarter-note.
- 2) Bar-lines which are lacking in the original are drawn to facilitate reading and performance.
- 3) The third and fourth parts (tenor and bassus) are notated in G-clef in order to be easily played on alto and tenor recorders.

Clefs, note-values and signs of the old notation that appear in the facsimiles and their modern equivalents:

1) A mark similar in shape to the mordent given at the end of each staff to warn the player of the first note of the following staff.

FANTASIA DEL 7º TONO

De los ocho Tonos

The image displays a musical score for a piece titled 'Fantasia del 7º Tono' (Fantasy of the 7th Mode). The score is presented as a facsimile of a handwritten manuscript, consisting of eight staves of music. The notation is written in a style characteristic of the 18th or 19th century, featuring a treble clef and a common time signature (C). The music is composed of a single melodic line, with notes and rests clearly visible on each staff. The piece begins with a series of eighth notes, followed by a more complex rhythmic pattern involving sixteenth notes and rests. The notation includes various accidentals and phrasing slurs, indicating the melodic contour and phrasing of the piece. The score concludes with a final cadence on the eighth staff.

Facsimil 1

FANTASIA del 7^o tono

Thomas de Sancta María
Arte de Tañer Fantasía, 1565

Soprano (S), Alto (A), Tenor (T), Bass (B) parts. Measure numbers 5, 10, 15, and 20 are indicated. The score includes various musical notations such as notes, rests, and ornaments.

FANTASIA DEL 8° TONO

EXEMPLO.

TIPLE.
ALTVS.
TENOR.
BASVS.

TENOR.
BASVS.

Facsimil 2

FANTASIA del 8º tono

Thomas de Sancta María
Arte de Tañer Fantasía, 1565

The image displays a musical score for four voices: Tiple, Altus, Tenor, and Bassus. The score is written in a common time signature (C) and consists of 25 measures. The first system (measures 1-5) contains musical notation for all four parts. The Tiple part begins with a rest, followed by a melodic line starting at measure 5. The Altus part also begins with a rest, followed by a melodic line starting at measure 5. The Tenor part begins with a rest, followed by a melodic line starting at measure 5. The Bassus part begins with a rest, followed by a melodic line starting at measure 5. The second system (measures 6-10) and the third system (measures 11-15) are empty staves. The fourth system (measures 16-20) and the fifth system (measures 21-25) are also empty staves. The number 5 is written above the first measure of the first system. The number 10 is written above the first measure of the second system. The number 15 is written above the first measure of the third system. The number 20 is written above the first measure of the fourth system. The number 25 is written above the first measure of the fifth system.

INSTRUMENTOS DEL RENACIMIENTO

Una de las fuentes más importantes que describe la gran variedad de instrumentos empleados en el Renacimiento es la obra de Michael Praetorius *De Organographia*, Wolfenbüttel, 1619

Este libro muestra una importante característica de la época, a saber, la construcción de instrumentos en familias. Puesto que la música instrumental se componía de obras polifónicas derivadas de modelos vocales, casi cada especie de instrumento se construía en tres, cuatro o más tamaños, que correspondían, en principio, a los distintos registros de la voz humana: soprano, contralto, tenor y bajo. En la siguiente lista se mencionan algunos de los tipos principales acompañados por una selección de los grabados de Praetorius.

Familia de flautas (Fig. I)

La flauta dulce o flauta vertical (Ingl. *recorder* / Fr. *flûte à bec* / Alem. *Blockflöte* / It. *flauto dolce*) es el más importante tipo de instrumento de viento simple con embocadura tipo silbato, y uno de los que menos ha cambiado en el transcurso de los siglos. En el siglo XVI existía una familia completa de flautas dulces, desde la soprano hasta la bajo, que jugó un importante papel en la música del alto Renacimiento. Praetorius menciona ocho tamaños, denominando *exilant* al más pequeño.

Las flautas dulces renacentistas tienen una perforación menos cónica que los instrumentos barrocos, con una sonoridad particularmente llena en el registro grave. Su extensión no sobrepasa una octava y una sexta.

La flauta travesera (Ingl. *transverse flute* / Fr. *flûte traversière* / Alem. *Querflöte* / It. *flauto traverso*) fue considerada durante el Renacimiento y el temprano Barroco como un instrumento militar (pífono), asociado particularmente con Alemania, de allí su nombre de flauta alemana con que era generalmente conocida. Praetorius menciona tres tamaños: soprano, alto-tenor y bajo.

Instrumentos de doble lengüeta (Fig. II)

Los antiguos instrumentos europeos de doble lengüeta considerados como antecesores de la familia del oboe, son generalmente conocidos en español con los nombres "orlo" o "chirimía" (Ingl. *shawm* / Fr. *bombarde* / Alem. *Pommer, Bomhart, Pumhart*, excepto el miembro más agudo de la familia llamado *Schalmei* / It. *bombardo, piffaro*).

Numerosos tipos de instrumentos de doble lengüeta son descritos por Praetorius con los nombres de *Sordunen* (It. *Sordoni*), *Bassanelli*, *Dulcian* y *Fagott*, todos ellos directos antecesores del fagot moderno, aunque de sonoridad algo más suave. Uno de los instrumentos más extraños de esta familia es el *rackett* (*ranckett*), constituido por un corto y ancho cilindro sólido de madera perforado a lo largo por nueve canales cilíndricos, conectados de manera tal que forman un tubo continuo.

Instrumentos de doble lengüeta encapsulada (Fig. III)

Además de los instrumentos de doble lengüeta mencionados, Praetorius describe otros tipos en los cuales la lengüeta está cubierta por una cápsula de madera con un orificio en su extremo a través del cual sopla el ejecutante. Su construcción es similar a la del "caramillo" o tubo melódico de la gaita. Puesto que el ejecutante no puede presionar con sus labios directamente la lengüeta y sacar por octaveo los sonidos de la segunda octava, la extensión de estos instrumentos es reducida, no pasando de una novena o décima a partir del sonido fundamental.

Dentro de este tipo se encuentran los instrumentos denominados *Cornamuse*, *Schryari*, *Kortholt* (en alemán = madera corta, aludiendo a su forma relativamente corta hecha de un bloque de madera sólido con dos perforaciones, una descendente y otra ascendente semejante a una U) y "cromorno" (Alem. *Krummhorn* = cuerno curvo).

Instrumentos de boquilla (Fig. IV)

Otro de los instrumentos que menos ha cambiado en el transcurso del tiempo es el trombón, antiguamente llamado "sacabuche" (Ingl. *sackbut* / Alem. *Posaune*). Los trombones a vara del Renacimiento, básicamente similares a los modernos, son de tubo más estrecho y de pabellón más pequeño. El instrumento agudo que combina mejor con los trombones es el *cornetto* (Ingl. *cornett* / Alem. *Zinck*), no así la trompeta, similar al moderno clarín, que por carecer de llaves estaba relegada a la música de carácter militar. Curiosamente, el *cornetto* combina al mismo tiempo características de la familia de los bronce y de las maderas. Tiene boquilla semejante a la trompeta moderna, pero el instrumento está hecho de madera con orificios digitados a la manera de una flauta dulce. El *cornetto* se construía en dos formas principales: recta (It. *cornetto diritto*) y curva. Esta última, más popular, poseía una cubierta delgada de cuero. Una variante mayor del *cornetto* curvo era llamada en italiano *cornone* o *cornetto torto*. El *cornetto muto*, variante del *cornetto* recto, tiene en lugar de la boquilla la parte superior ahuecada, lo que produce una sonoridad más apagada.

Familia de violines (Fig. V)

Praetorius denomina a la familia de violines *Geigen* o *Viole da Braccio*, el más pequeño de los cuales era conocido como *Pochette* o violín de bolsillo, con tres cuerdas en lugar de las cuatro normales.

Familia de violas da gamba (Fig. VI)

Los instrumentos de la familia de *violas da gamba* difieren de los de la familia del violín en que son tocados sosteniendo el arco con la palma por debajo y no por encima, y apoyando el instrumento entre las piernas del ejecutante y no sobre el hombro. El número normal de cuerdas es de seis en lugar de cuatro y el diapasón está provisto de trastes hechos con tiras de tripa atadas a su alrededor. Los orificios resonadores u oídos tienen generalmente la forma de una C en lugar de una *f* y el puente es menos curvo, lo que facilita la ejecución de acordes completos.

Instrumentos de cuerda punteada (Fig. VII)

Entre éstos se halla el laúd con su dorso en forma de media pera, su diapasón plano con 7 o más trastes y su clavijero formando un ángulo pronunciado con el mango. Los instrumentos del siglo XVI tenían normalmente 11 cuerdas en 6 órdenes. Durante el siglo XVII la creciente demanda de instrumentos graves llevó a la construcción de archilaúdes, es decir, laúdes de doble mástil con un segundo clavijero que sostenía las cuerdas graves. El archilaúd "corto" era llamado *tiorba* y el archilaúd "largo" *chitarrone*.

Praetorius menciona también instrumentos de la familia de la guitarra, es decir con dorso plano, tales como la *quinterna* (o *gitterne*), la cítola (*cittern*), la mandora o *pandora* (similar a la bandurria española), el *orpheoreon* y el *penorcon*.

Además de las citadas familias de instrumentos, Praetorius cita también el arpa, diversos instrumentos de teclado tales como el clavicordio, la espineta, el virginal, el *clavicymbalum* (clave), el órgano, y una gran variedad de instrumentos de percusión.

RENAISSANCE INSTRUMENTS

One of the main sources describing the great variety of Renaissance instruments is Michael Praetorius's *De Organographia*, Wolfenbüttel, 1619 (vol. II of *Syntagma Musicum*). This work demonstrates an important feature of the period, i.e. the building of instruments in different sizes to each family. Since the music was chosen from part music composed in a vocal idiom, almost every kind of instrument was made in three, four or more sizes, corresponding to the ranges of the human voice: soprano, alto, tenor and bass. Some of the main types are shown in the following list, together with a selection from Praetorius's drawings.

Flute family (Fig. I)

The recorder or vertical flute (Sp. flauta dulce / Fr. flûte à bec / Ger. Blockflöte / It. flauto dolce) is the most important type of end-blown flute with a "whistle" mouthpiece, and one of the instruments that have changed the least in the course of time. In the 16th century it formed a complete family of instruments from descant to bass which played an important part in the music of the late Renaissance. Praetorius mentions eight sizes, the smallest called exilent. Renaissance recorders have a less conical bore than Baroque instruments, and sound particularly well in the lower register. Their compass does not exceed an octave and a sixth. The cross flute or transverse flute (Sp. flauta traversera / Fr. flûte traversière / Ger. Querflöte / It. flauto traverso) was considered a military instrument (fife) throughout the Renaissance and the early Baroque, associated particularly with Germany, hence the name German flute under which it was generally known. Praetorius mentions three sizes: discant, alt-tenor and bass.

Double-reed instruments (Fig. II)

The early European double-reed instruments, ancestors of the modern oboe, are collectively referred to as shawms (Sp. orlo, chirimía / Fr. bombarde / Ger. Pommer, Pomhárt, Pumhart, except for the highest member of the group, known as Schalmei / It. borbardo, piffaro). Several types of double-reed instruments are described by Praetorius under names such as Sordunen (It. Sordoni), Bassanelli, Dulcian and Fagott, all of them related to the modern bassoon but with softer timbre. One of the queerest instruments of this family is the rackett (ranckett), a short, thick cylinder of solid wood pierced lengthwise with nine cylindrical channels which are connected to each other so that they form a continuous tube.

Capped double-reed instruments (Fig. III)

Besides the above mentioned double-reed instruments Praetorius describes other types in which the reed is enclosed in a wooden cap instead of being placed between the player's lips. This cap has a hole at the top through which the player blows. It is thus similar in construction to the practice chanter of the bagpiper. Since it is not possible to compress the reed with the lips and overblow for the second octave, the range is restricted to a ninth or tenth above the fundamental. Within this type we find instruments called Cornamuse, Schryari, Kortholt (i.e. Ger. "short wood", referring to its shortened form made from one solid block of wood with two bores, one descending and one ascending like a letter U) and crumhorn (Ger. Krummhorn, so called on account of its curved shape).

Cupped mouthpiece instruments (Fig. IV)

Another instrument that has changed very little in the course of time is the trombone, formerly called sackbut (Sp. sacabuche / Fr. sacquebout / Ger. Posaune). The Renaissance slide trombones, basically the same as their modern counterparts in construction, have a narrower bore and smaller bell. The high instrument that blends best with the early trombones is not so much the trumpet but the cornett (Ger. Zinck / It. cornetto). The trumpet, which was similar to the modern bugle without valves, became associated with military and ceremonial functions.

The cornett combines features belonging both to the brass and the woodwind. It has a cupshaped mouthpiece like the modern trumpet, but the instrument is made of wood and is fingered after the manner of recorder. There are two main forms: one is straight (It. *cornetto diritto*) and the other curved; this latter type, the more popular of the two, has a thin leather covering. A larger size of this instrument was called in Italian *cornone* or *cornetto torto*. The mute cornet (It. *cornetto muto*), a variation of the straight cornett, has a hollowed out upper end which serves as mouthpiece, producing a much softer tone.

The violin family (Fig. V)

Praetorius called the violin family *Geigen* or *Viole da Braccio*, the smallest member known as *Pochette*, and having three strings instead of the normal four.

The viol family (Fig. VI)

The instruments of the viol or *viola da gamba* family differ from those of the violin type in that they are played held downwards regardless of size, resting between the player's legs or on his lap, holding the bow with the right hand palm under and not over it. The normal number of strings is six, and the fingerboard is provided with frets in the form of pieces of gut tied around it. The sound holes usually have the shape of a C instead of the violin's *f* and the bridge is less arched, thus allowing the playing of full chords.

Plucked string instruments (Fig. VII)

Among these we find the lute with vaulted back in the shape of half an almond, a flat neck with seven or more frets and a pegbox bent back at an angle. The 16th century lute normally had 11 strings arranged in 6 courses. During the 17th century the increasing demand for bass instruments led to the construction of *archlutes*, i.e., of doublenecked lutes with a second head carrying the bass courses. The "short" *archlute* was called the *theorbo*, and the "long" *archlute*, the *chittarrone*.

Praetorius also mentions instruments of the guitar family, i.e. with a flat back, such as the *quinterne* (or *guitarne*), the *cittern*, the *mandora* (or *pandora*), the *orphreon* and the *penorcon*.

Besides mentioning the above families of instruments, *Praetorius* also refers to the harp, to diverse keyboard instruments such as *clavichord*, *spinetta*, *virginal*, *clavicymbalum* (*harpsichord*) and organ, and likewise to a great variety of percussion instruments.

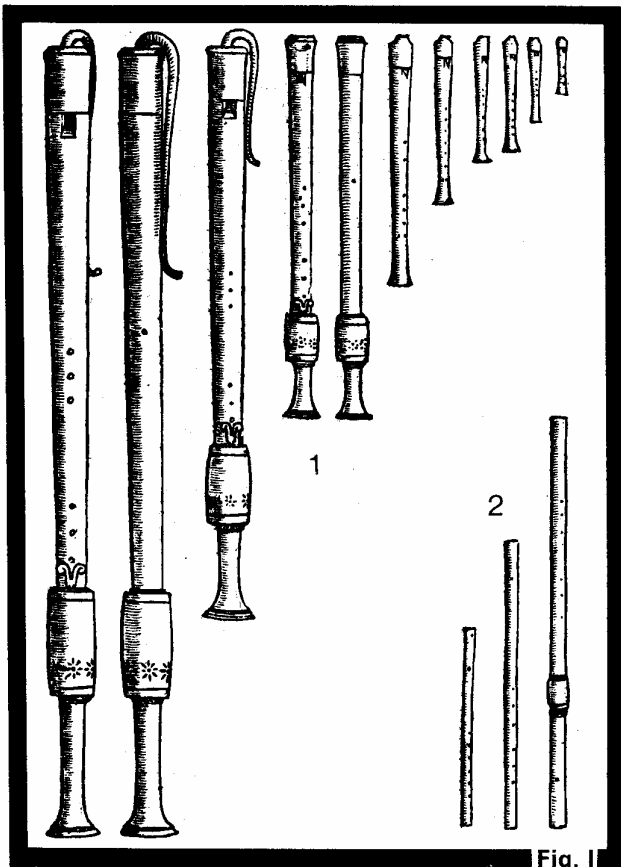
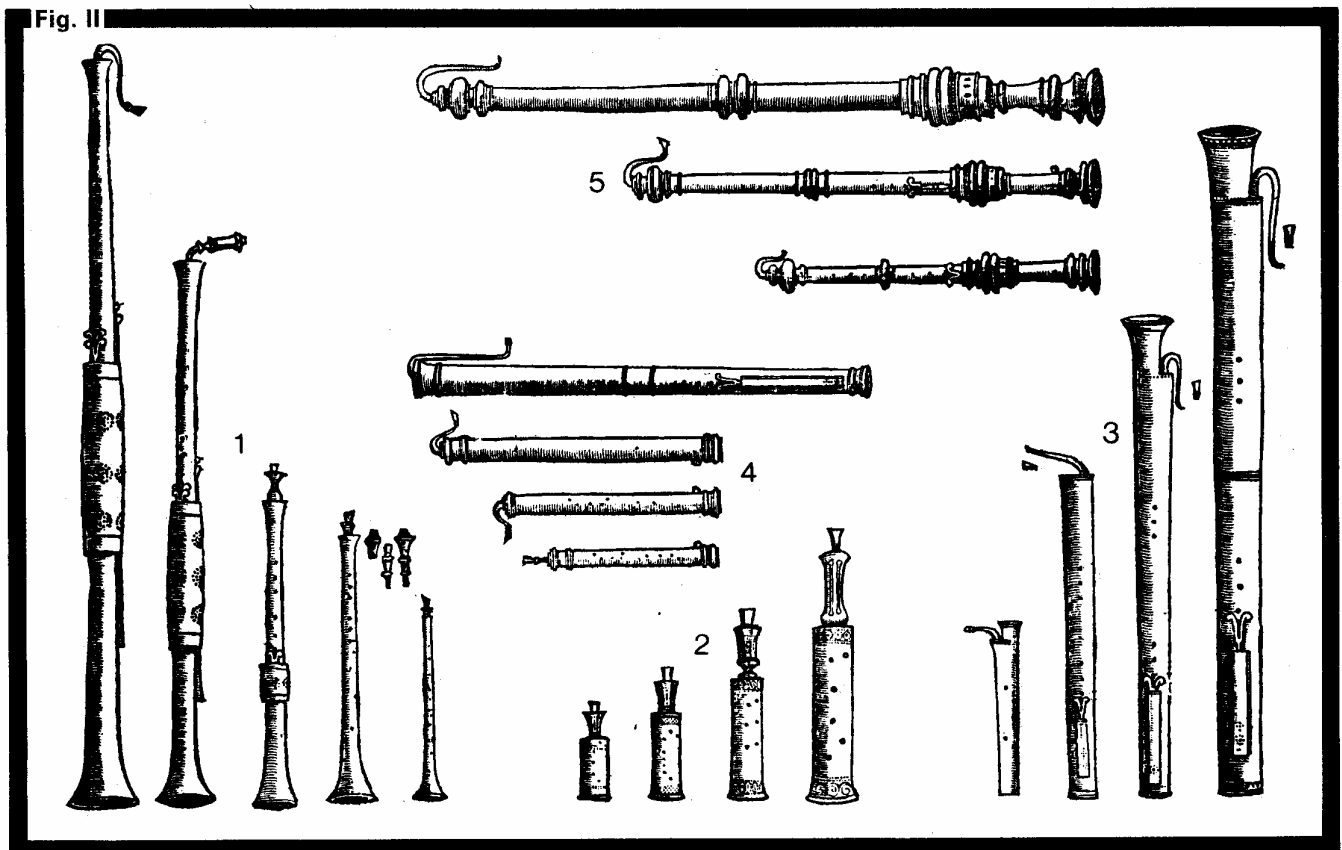


Fig. I: Familia de flautas / *Flute family*

- 1. Flautas dulces / *Recorders*
- 2. Flautas traveseras / *Flutes*

Fig. II: Instrumentos de doble lengüeta / *Double-reed instruments*

- 1. Chirimías / *Shawms*
- 2. *Rackets*
- 3. Fagotes / *Bassoons*
- 4. *Sordoni*
- 5. *Bassanelli*



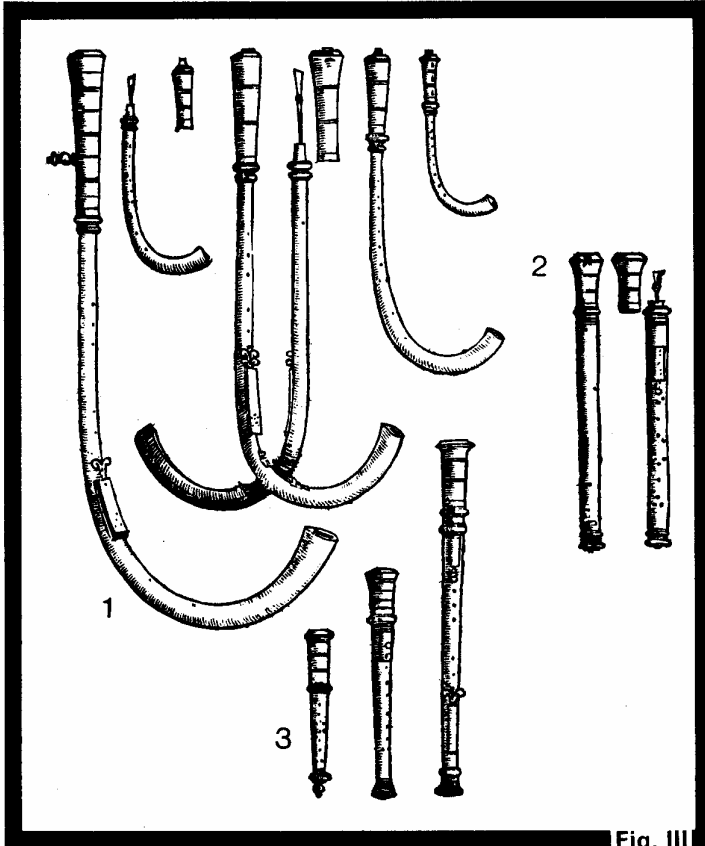


Fig. III

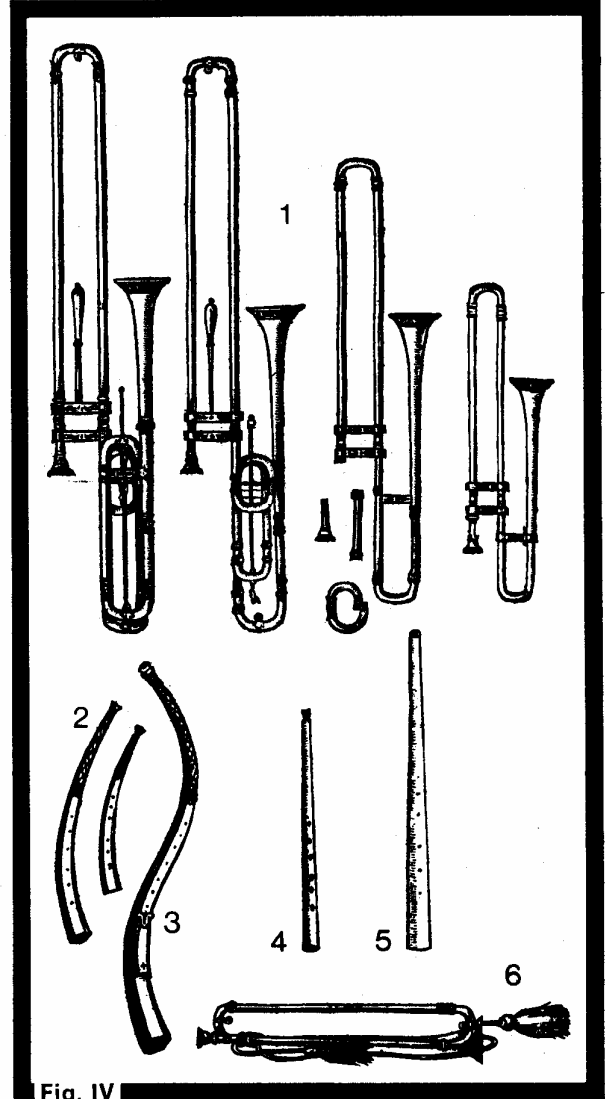


Fig. IV

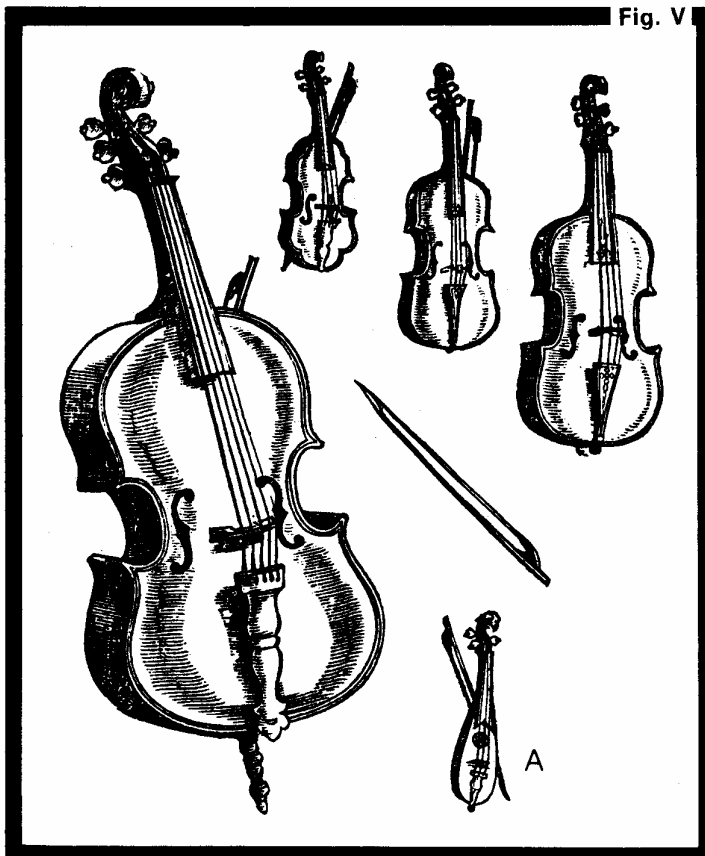


Fig. V

Fig. III: Instrumentos de doble lengüeta encapsulada / *Capped double-reed instruments*

- 1. Cromornos / *Crumhorns*
- 2. Kortholts
- 3. Schryari

Fig. IV: Instrumentos de boquilla / *Cupped-mouthpiece instruments*

- 1. Sacabuches / *Sackbuts*
- 2. Cornetti
- 3. Cornetto torto
- 4. Cornetto diritto
- 5. Cornetto muto
- 6. Trompeta / *Trumpet*

Fig. V: Familia de violines / *Violin family*
A) Violín de bolsillo / *Pocket violin*

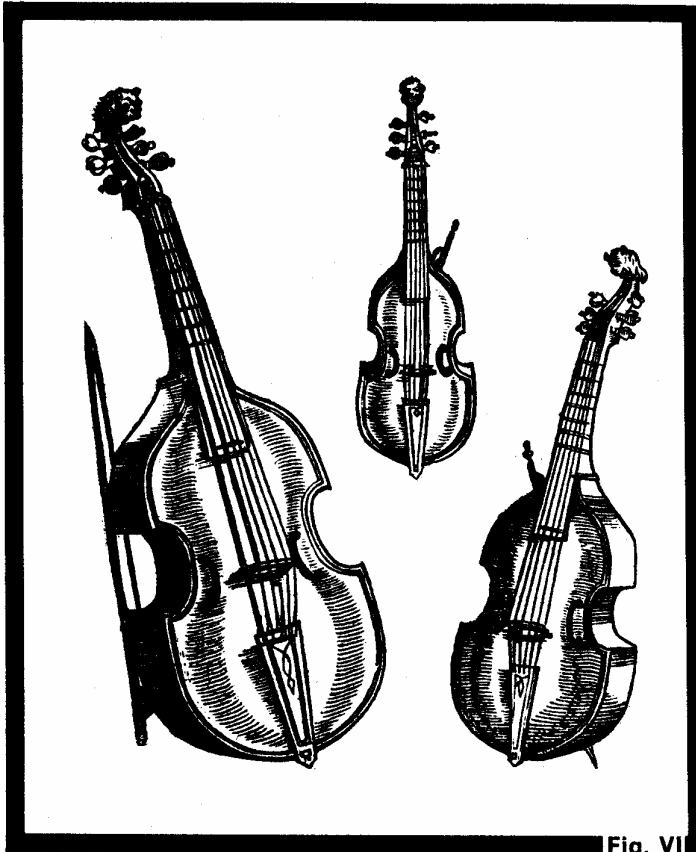


Fig. VI

Fig. VI: Família de violas da gamba / Viol family

Fig. VII: Instrumentos de cuerda punteada / Plucked string instruments

1. Theorba
2. Chitarrone
3. Laúd / Lute
4. Quinterna
5. Mandora
6. Cítola / Cittern
7. Orpheoreon
8. Penorcon

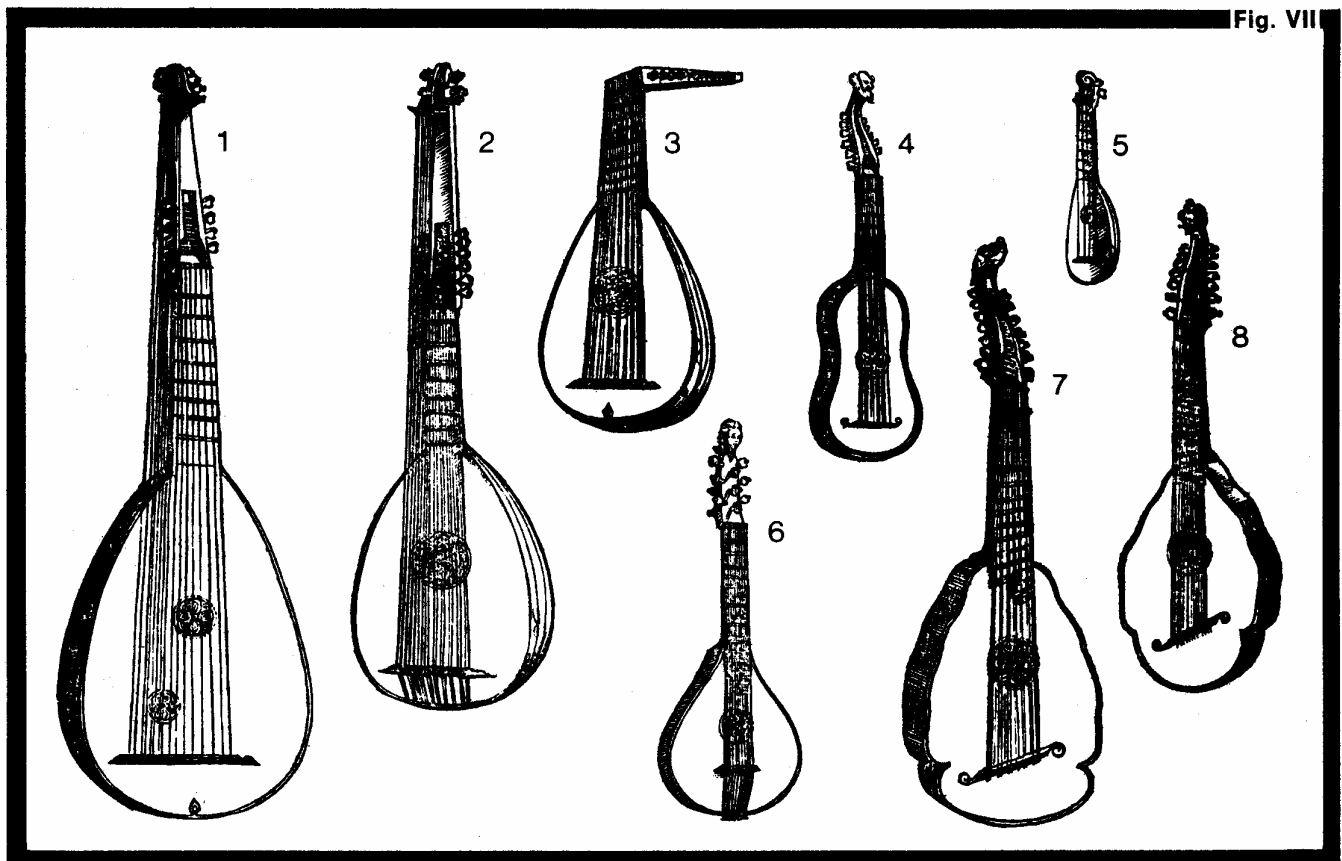


Fig. VII

COLECCION
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(Edición bilingüe castellano-inglés)

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FORMAS INSTRUMENTALES DEL RENACIMIENTO [Videla]
 INSTRUMENTAL FORMS OF THE RENAISSANCE

Tenor

Viola

Julius de Modena
 (1498-1561)

1. RICERCAR

2. RICERCAR del 12° tono

Andrea Gabrieli
 (1510-1586)

3. RICERCAR del 2º tonoGiovanni Pierluigi da Palestrina
(1525 - 1594)

4. TIENTOAntonio de Cabezón
(1510-1566)

5. TRES (Fantasia a 3)

Luys Venegas de Henestrosa, 1557

Musical notation for the first piece, measures 20-40. The score is in 12/8 time with a key signature of one flat. It consists of three staves of music. Measure numbers 20, 25, 30, 35, and 40 are indicated above the notes.

6. FANTASIA a 3

William Byrd
(1543 - 1623)

Musical notation for '6. FANTASIA a 3' by William Byrd, measures 5-35. The score is in 12/8 time with a key signature of one flat. It consists of six staves of music. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the notes.

8. FANTASIA

Adriano Banchieri
(1567 - 1634)

Musical notation for '8. FANTASIA' by Adriano Banchieri, measures 6-30. The score is in 12/8 time with a key signature of one sharp. It consists of three staves of music. Measure numbers 6, 10, 15, 20, 25, and 30 are indicated above the notes. First and second endings are marked with '1' and '2' above the notes.

9. CANZON TERZA

Giovanni Gabrieli
(1557-1612)

3 5 10 15 20 30 35 40 45 50 55 60 65 70

10. CANZONE ALLA FRANCESE "La Novella"

Andrea Cima, 1606

5 10 15 20 25 30 35 40 45 50 55

FORMAS INSTRUMENTALES DEL RENACIMIENTO [Videla]
 INSTRUMENTAL FORMS OF THE RENAISSANCE

Bassus

1. RICERCAR

Julius de Modena
 (1498-1561)

1

5

10

15

20

25

30

35

40

45

50

55

60

2. RICERCAR del 12^o tonoAndrea Gabrieli
(1510-1586)

5 2

2 10 [Fine]

15 2

20 25 1

[d.=d] 30

3

40 2 [d.=d] 45

1 50 2 [Dal ♯ al Fine]

3. RICERCAR del 2^o tonoGiovanni Pierluigi da Palestrina
(1525-1594)

6 7 10

15 20

25 2 30

35

40 2 45

50 55

(8)

4. TIENTO

Antonio de Cabezón
(1510-1566)

7 10 2

15 1 20

25 3 31

35 2 40 3

45 50

8. FANTASIA

Adriano Banchieri
(1567-1634)

10 12 15

20 3 25

30 1 2

9. CANZON TERZA

Giovanni Gabrieli
(1557-1612)

4 5 10 15 20 30 35 40 45 50 55 60 66 70

10. CANZONE ALLA FRANCESE "La Novella"

Andrea Cima, 1606

7 10 15 25 30 38 40 46 50 55