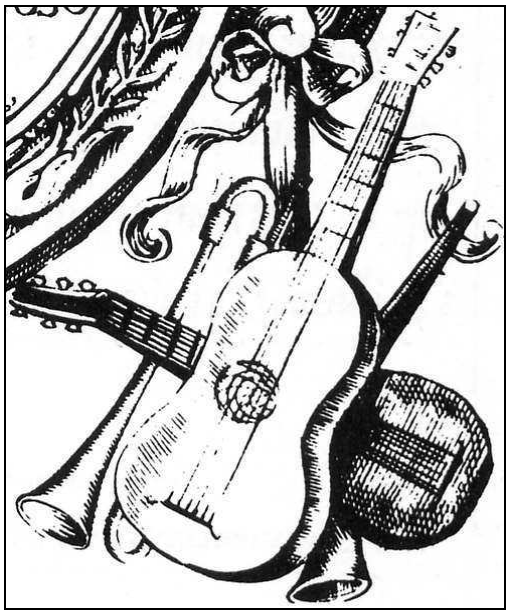
Giovanni Paolo Foscarini

Li Cinque Libri della Chitarra alla Spagnola (1640)



Transcribed and edited by Monica Hall

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Introduction

Biography

Very little is known about Foscarini's life. A note at the end of the list of contents in his earliest surviving guitar book **Intavolatura di chitarra spagnola. Libro secondo,** printed in Macerata in 1629, refers to him a *Musico, e Sonatore, di Liuto e Tiorba, della Venerabile Compagnia del Saatissimo [sic] Sacramento d'Ancona.* He was also a member of the Accademia dei Caliginosi in Ancona, identifying himself in his earlier books only by the name of the Accademia together with his own academic name - *L'Academico Caliginoso detto Il Furioso.* Ancona is a seaport situated on the Adriatic coast of Italy. The Academia was founded in 1624 and Foscarini was one of the earliest members.

In the introduction to his third book printed sometime after 1629 and reproduced in later editions he claims to be well known as a lutenist both in Italy and abroad, especially at the court of the Archduke Alberto in the Spanish Netherlands. Archduke Albert, a nephew of Philip II of Spain, was governor of the Spanish Netherlands from 1595 until his death in 1621. Foscarini must have been in the Netherlands sometime before that date.

Several letters written by Foscarini in Paris to the Dutch scholar, Constanijn Huygens, in the early months of 1649 give some information about his later years. In January he wrote to say that he planned to travel to Italy, but in March it seems that he was still in Paris without sufficient funds to make the journey. On April 2nd he was ill in bed but on the 29th seems to have obtained enough

money for his journey. He also mentions that he had finished a little book with preludes, allemandes, courantes, gigues in the French manner; it is not clear whether these were for lute or guitar. As nothing more is heard of him after that date he may well have died in that year.

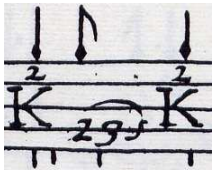
Foscarini's **Il primo, seco[n]do, e terzo libro della chitarra spagnola** was printed sometime after 1629 and a fourth book was added to the edition printed later in the 1630s – **I quatro libri della chitarra spagnola.** The dates given in some sources as ca. 1630 and 1632 are not supported by any evidence. The final edition of Foscarini's work, **Li cinque libri della chitarra alla spagnola** is a cumulation of his previous four books printed from the original engraved plates, with the addition of a fifth book. His dedication to the French nobleman, Charles III of Lorraine, Duke of Guise is dated from Rome on 25th September 1640. There are no separate title pages indicating where each book begins but the first section - pages 2-14 includes some but not all of the pieces from Books 1 and 2; Book 3 starts on page 15, Book 4 on page 79 and Book 5 on page 103.

The pieces from Books 1 and 2 are in *alfabeto* and entirely strummed apart from occasional auxiliary notes inserted between the chords. Most of the pieces in Books 3, 4 and 5 are in "mixed" style, combining strummed chords with lute style counterpoint but a small number of them are entirely in lute style. Some of these have been identified as arrangements of pre-existing lute pieces and it is likely that the others are too and will eventually be identified.

Notation

Foscarini's notation is difficult to interpret as his use of time signatures, barlines and note values is inconsistent. Many of the pieces are unbarred, and those that are, are not always barred in a helpful way. Note values are ambiguous, wrongly aligned with the tablature or missing altogether and a clear distinction is not always made between black and white note values. This may be due to problems with the engraving but it may also reflect changes in notation taking place more generally at the time. Due to wear and tear on the plates, some of the note values are difficult to read. There are numerous obvious misprints of one sort or another. In some places his intentions can only be a matter of guess work. One added complication is that many of the pieces are probably meant to be played with a very free sense of rhythm and what Foscarini has tried to do is to notate the music in the way that he played it himself rather than with the correct note values. Unfortunately this doesn't work in practice. Setting a beat and then trying to reproduce the note values exactly as written is contrary to the spirit in which the music should be played.

Foscarini includes quite detailed instructions explaining how his notation works. All the pieces are in Italian lute tablature with *alfabeto* for the basic strummed 5-part chords. The direction of the chords to be strummed, whether represented by single letters or notated in tablature, is indicated by stroke marks like this - ⊤⊥⊤⊥ - down from the lowest line of the tablature for a bass to treble stroke and up from the lowest line for a treble to bass stroke. In his instructions he does however make it clear that auxiliary or passing notes between the chords should be played as single notes and he often places stroke marks under auxiliary notes which can only be played as single notes. He also adds stroke marks to single chords and in passages in two or three part counterpoint which are probably intended to be played in lute style. His reason for doing this may be because it makes the music easier to read especially when there are no bar lines and few note values. In at least one place – the *Capriccio* on p.89 he has put a stroke mark under three notes which are slurred and clearly intended to be played as single notes.



His notation and the style of many of the pieces represents a transitional stage between music which is entirely in *alfabeto* and more complex music in mixed style.

I have omitted the stroke marks wherever it seems to me that the chords or passages are not clearly intended to be strummed. (I think this does highlight the fact that the music is easier to read when they are included!)

Chords represented by *alfabeto* have been transcribed fully in tablature. The letters which represent them have been added below the tablature stave to help players familiarise themselves with this type of notation. The figures 4 - 3 following a letter indicate that a 4 - 3 suspension has been inserted into the first chord and resolves in the second. This particular feature of Foscarini's notation cannot be reproduced with Django software. Django will not reproduce the symbol **&** to represent a chord either so I have used the sign **$** in places where this chord occurs. Zeros representing open courses have been filled in both in the *alfabeto* chords and elsewhere where this seemed appropriate.

Ornaments

Foscarini uses four signs for ornaments –

t. indicates a trill (represented by this sign **.T.** in the original). Foscarini does not explain how this should be played but a trill starting with the main note is probably the most appropriate

x is not explained in the preface but probably indicates a mordent

% is not explained but is used in the *Taste grata* on p.113. It seems to indicate that the chords to which it is attached are to be arpeggiated

⁎ indicates vibrato (actually a double cross or double sharp sign in both the original and the transcription)

Ornaments are indicated quite sparingly; it is not always clear which notes they are meant to be attached to and they sometimes appear in unlikely places (and in places where it is difficult to insert them with Django software). I have not added any ornaments but the music was probably much more elaborately ornamented than the original notation suggests and some sort of ornament at least at a cadence was *de rigeur*.

Foscarini does also put in slur marks to indicate groups of notes which should be played by the left hand only, although he does so in a somewhat random way. He tends to put the slur above the notes if they ascend and below the notes if they descend but does not do so consistently. I have not attempted to reproduce these literally but have put them in the most convenient place. I have occasionally added slur marks where these seemed appropriate but have not done so very consistently.

For a translation of Foscarini's Introduction and a more detailed discussion of his notation see the relevant section on my web site - www.monicahall.co.uk

Stringing

The standard Italian tuning instructions and tuning charts are included in the typeset introduction found at the beginning of each edition of Foscarini's book and much has been made of the fact that these include a check which he says is in octaves. This seems to imply that both the fourth and fifth courses of the guitar were octave strung, although if interpreted literally it would actually indicate that the fourth and fifth courses were strung in unison in the lower octave.

These instructions are included in Foscarini's earliest surviving book, **Intavolatvra di chitarra spagnola. Libro secondo,** printed in Macerata in 1629. This is, at least in part, a plagiarized edition of Giovanni Ambrogio Colonna's **Intavolatura di chitarra alla Spagnuola** printed in Milan in 1620. Foscarini may have copied the instructions either from a missing book of Colonna's or another

earlier *alfabeto* book. There is no reason to suppose that he explicitly intended all the music in later editions to be played with octave stringing on both the fourth and fifth courses. His musical style develops quite considerably and the pieces in Book 5 exhibit some of the characteristics of later Italian and French guitar music. There are places, both in the three-part counterpoint and the passage work, where notes on the fourth and fifth course seem to belong in the upper octave; a clear example of this can be seen in bars 13-16 of the *passacaglia* on p. 44. Later editions of the book were apparently printed in Rome, where if Sanz is to be believed, the fully re-entrant tuning was preferred and Roman guitarists may well have played some or all the music without low octave strings. Much of the music in Book 3 in mixed style works well played in this way. With the exception of the lute style pieces in Book 3, which Foscarini himself says are more suitable for the lute than the guitar, the music really works well which ever method of stringing is selected. Players should feel free to experiment and chose the one which they feel works best. This is almost certainly what players would have done in the seventeenth century.

For a more detailed discussion see the "The Stringing of the Baroque Guitar" of on my web site - www.monicahall.co.uk

Brief Notes on the Pieces

Please note that this is a working document. Comments, corrections and suggestions will be be gratefully received and can be sent to me at my page on www.earlyguitar.ning.com

I would like to thank Martin Macdougall for his help in transcribing many of the pieces from Book 3.

These transcriptions are not intended to be definitive so I have not detailed all the changes I have made where the original notation is confusing or incomplete. I have tried to adhere as closely as possible to what appears in the tablature even when this does not always produce the most convincing musical results. The idea is to provide versions which give some idea about how the music might be played and which seem to work reasonably well in practice. They can be used as a basis for more elaborate re-workings. The original is available in facsimile for anyone who wants to create their own arrangements.

As a general rule Foscarini puts in the time signature 3 if the piece is in some sort of triple time; if there is no time signature the piece is usually in common time.

Please note that when numbering the bars, Django does so according to bar lines so that even a short pick up beat will count as a full bar. For some reason

a double bar line of any kind is also counted as if it were a complete bar. The *Passacaglias* and *Ciaconas* usually fall into regular four bar phrases and conventionally these should be marked off with double bars. However as this causes serious irregularities in the bar numbering I haven't usually split them in this way. The phrasing is fairly obvious. In places where for convenience I have set out more than one piece on a single page, the bar numbering will be continuous rather than starting again from bar 1 for each piece. It is sometimes necessary to have bars of different lengths to fit the rhythm and Django software also seems to have a problem with numbering the bars when this occurs. Don't be surprised if bar references in the following notes don't always match up as you would expect.

Books 1-2.

The pieces in Books 1-2 are in *alfabeto* although occasionally passing notes are inserted into or between the chords. Most of the pieces are set out in several different keys represented by different *alfabeto* letters. Some but not all of them are included in Foscarini's earlier surviving book **Intavolatvra di chitarra spagnola. Libro secondo** printed in 1629 in Macerata by Gio. Battista Bonomo. These in turn seem to have been borrowed from Giovanni Ambrosio Colonna's **Intavolatura di chitarra alla spagnuola** printed in Milan in 1620 and/or other books of Colonna's. There are minor variations between the earlier versions and the versions found in the later source. The pieces which are not included in **Libro secondo** may be from a **Libro primo**, which is no longer extant but unless a copy of this turns up there must be some uncertainty about this.

None of the *alfabeto* pieces have note values and there are no bar lines. The prevailing unit of time is presumably a crotchet but the strumming patterns in some places at least clearly indicate quaver patterns. Strictly speaking the *Gagliarda* and *Romanesca* should be notated as three minims in a bar but I have stuck to crotchets as Foscarini himself does not make any distinction. The actually tempo of the pieces would obviously vary according to the character of the dance. The stroke marks sometimes appear to be irregular but from comparing the different versions it is clear that this is because they are inaccurate and not because irregular rhythms are intended. Occasionally letters are missing or incorrect.

p. 1 **Passacalli sopra tutte le littere** [p.2] Like most *alfabeto* books Foscarini starts with *passacaglias* on each successive letter including the odd symbols at the end. Note that the chord represented variously as a reverse C, Ç or ? as well as ₹ and & cannot be reproduced by Django software and are represented by C/, R/ and $ respectively. All have time signature 3. Basically they consist of the same progression – I IV V I in a major key and i iv V i in a minor key.

There are however some exceptions and it is difficult to tell whether these are intentional or misprinted. They are the same in all three sources and are as follows -

Chord F = E major – the chord on the subdominant is a minor chord rather than major (Chord D = A minor).

Chord R = B major - the chord on the subdominant is a minor chord rather than major (Chord + = E minor).

Chord C/ = E minor - the chord on the subdominant is a major chord rather than minor (Chord T = A major).

Although each *passacaglia* starts with the appropriate letter or symbol, standard chords played with a *barré* at higher frets are used in other places. As a whole they are quite useful for learning and practising the chords and are intended to be used with other strummed pieces to create a coda. 1629, p.2-3/Colonna p.1-4.

Folie Diuerse [p.3] All have time signature 3. Earlier versions have a *passacaglia* added at the end. They do not always start with an anacrusis and occasionally vary between sources.

p.5 **Folia** [p.3] A = G major. 1629, p.10 "Fulias passeggiata"/Colonna p.19.

p.5 **Folia** [p.3] C = D major**.** 1629, p.11/Colonna p.21.

p.6 **Folia** [p.3] I = A major. 1629, p. 10/Colonna p.20.

p.6 **Folia** [p.3] O = G minor. 1629, p. 10 "Fulias passeggiata"/Colonna p.20.

p.7 **Folia** [p.3] E = D minor. 1629, p. 12/Colonna p.22.

p.7 **Folia** [p.3] D = A minor. 1629, p. 11/Colonna p.21.

p.8 **Folia** [p.3] L = C minor. 1629, p. 13/Colonna p.23.

p.8 **Folia** [p.3] G = F major. 1629, p. 12/Colonna p.22.

Monica [p.4] There are no time signatures but all are in common time. Earlier versions have a *passacaglia* added at the end.

p.9 **Monica Prima** [p.4] E = D minor. 1629, p.18/Colonna p.30.

p.10 **[Monica] Seconda** [p.4] O = G minor. Missing stroke marks have been supplied in bars 11 and 13. 1629, p.17/Colonna p.29.

p.11 **[Monica] Terza** [p.4] D = A minor. (Colonna 1637 p.28).

Zarabanda [p.4] All have time signature 3. Not in 1629.

p.12 **Zarabanda p[rim]a** [p.4] C = D major.

p.12 **[Zarabanda] Seconda** [p.4] A = G major.

p.12 **[Zarabanda] Terza** [p.4] I = A major.

Tenor di Napoli [p.5] All have time signature 3 but are obviously in common time.

p.13 **Tenor di Napoli Primo** [p.5] A = G major. 1629, p.16/Colonna p.27.

p.14 **[Tenor di Napoli] Secondo** [p.5] C = D major. 1629, p.17/Colonna p.28.

p.15 **[Tenor di Napoli] Terzo** [p.5] I = A major. Chord K in bar 10 has been corrected to Chord K2. 1629, p.16/Colonna p.27.

Aria di Firenze [p.6] No time signature but all are in common time. The *Aria di Firenze* is probably the most popular piece in the *alfabeto* repertoire.

p. 16 **Aria di Firenze p[rim]ª** [p.6]. C = D major. This take on the harmonic sequence does not have the pick up beat to the last section which creates the first and second time bars at the end of the middle section of the two other versions. 1629, p.18/Colonna p. 31.

p.17 **[Aria di Firenze] Seconda** [p.6]. A = G major. 1629, p.18/Colonna, p.31.

p.18 **[Aria di Firenze] Terza** [p.6]. I = A major. A bar is missing at the end of the middle section; this has been supplied from the earlier book. 1629, p.19/Colonna p.32.

Paganina [p.7] No time signature but in common time.

p.19 **Paganina Prima** [p.7] A = G major. 1629, p.29/Colonna p.46.

p.20 **[Paganina] Seconda** [p.7] C = D major. Not in 1629.

p.21 **[Paganina] Terza** [p.7] I = A major. 1629, p.29/Colonna p.47.

Tortilione [p.7] No time signature but in common time.

p.22 **[Tortilione]** [p.7] O = G minor. Not in 1629.

p.22 **[Tortilione]** [p.7] E = D minor. Two chords at the final cadence are missing. [on the dominant = A major]. Not in 1629.

p.22 **[Tortilione]** [p.7] D = A minor. The ending is different from the other two but this seems to be intentional. I have provided an alternative ending with the same harmonic pattern as the other two. Not in 1629.

Spagnoletta [p.8] Time signature = 3.

p.23 **Spagnoletta Prima** [p.8]. E = D minor The first phrase is only 7 bars long because Foscarini has not indicated that Chord M3 should either be sustained or repeated at the cadence to make up the regular number of bars found in other sources. This is not included in Foscarini's "Libro secondo" (1629) and may therefore be from his missing "Libro primo" although this is uncertain as it is more complex than most of the other pieces with passing notes and transposed chords . Not in 1629.

p.24 **[Spagnoletta] Seconda** [p.8]. O = G minor. 1629, p.14/Colonna p. 24.

p.25 **[Spagnoletta] Terza** [p.8]. D = A minor. A missing stroke mark has been supplied in bar 25. 1629, p.13/Colonna p. 23.

Ciacone diu[ers]e [p.8]

p.26 **[Ciacona]** [p.8] C = D major. There is no E minor chord in the third bar but this has been substituted for the first C major chord to match the harmonic pattern of the other *ciacone*. 1629, p.8/Colonna p. 15.

p.26 **[Ciacona]** [p.8] A = G major. 1629, p.8/Colonna p. 15.

p.26 **[Ciacona]** [p.8] B = C major. 1629, p.8/Colonna p. 15.

p.26 **[Ciacona]** [p.8] G = F major. 1629, p.8/Colonna p. 15.

Pass e mezzi [p.9-10] No time signature but in common time. The *pass e mezzo* can be in either a minor key (*pass e mezzo antico*) or a major key (*pass e mezzo*

moderno). In Foscarini's 1629 book and in Colonna they are referred to as *per B molle* or per *B quadro*.

p.27 **Pass e mezzo P[rim]a** [p.9] O = G minor. 1629, p.22/Colonna p.37.

p.29 **[Pass e mezzo] Seconda** [p.9] E = D minor. 1629, p.22/Colonna p.36.

p.30 **[Pass e mezzo] Terzo** [p.9] D = A minor. 1629, p.21/Colonna p.35.

p.31 **Pass e mezzo P[rim]a** [p.10] A = G major. A missing stroke mark has been supplied in bar 22. 1629, p.26/Colonna p.41.

p.33 **[Pass e mezzo Secondo]** [p.10] C = D major. There appear to be two stroke marks too many in bar 6. 1629, p.25/Colonna p.40.

p.34 **[Pass e mezzo] Terzo** [p.10] I = A major. Missing stroke marks have been supplied in bar 3. 1629, p.25/Colonna p.39 (wrongly numbered p.55).

Gagliarda [p.11] Time signature = 3.

p.35 **Gagliarda p[rim]a p[er] B molle** [p.11] O = G minor. 1629, p.23/Colonna p.38 (wrongly numbered p.54).

p.36 **[Gagliarda] Seconda p[er] B molle** [p.11] E = D minor. The first chord is given as F which is obviously a misprint for E. 1629, p.23/Colonna p.38 (wrongly numbered p.54).

p.37 **[Gagliarda] Terzo p[er] B molle** [p.11] D = A minor. 1629, p.23/Colonna p.38 (wrongly numbered p.54).

p.38 **Gagliarda p[rim]a p[er] B quadro** [p.11] A = G major. Not in 1629.

p.39 **[Gagliarda] Seconda p[er] B quadro** [p.11] C = D major. Possibly due to lack of space this *gagliarda* and the next seem to lack stroke marks and letters in several places. I have amended them so that they follow the same harmonic and rhythmic pattern as the first one. Not in 1629.

p.40 **[Gagliarda] Terza p[er] B quadro** [p.11] I = A major. Not in 1629.

p.41 **Pass e mezzo passeggiato sopa l'A** [p.12] A = G major. No time signature but in common time. Not in 1629.

p.42 **La sua Gagliarda** [p.12] Time signature = 3. 1629, p.27. In the 1629 version this *gagliarda* follows the *Pass e mezzo* on p.26 which is included in this later edition of the book on p.10 as the *Pass e mezzo P[rim]a* based on Chord A.

Pauaniglia [p.13] No time signature but in common time.

p.43 **[Pauaniglia] Prima** E = D minor. 1629, p.15/Colonna p.25.

p.43 **[Pauaniglia] Seconda** O = G minor. 1629, p.15/Colonna p.25.

p.43 **[Pauaniglia] Terzo** D = A minor. 1629, p.15/Colonna p.25.

Vilan di Spagna [p.13] Time signature given as 3 but the *Vilan di Spagna* is actually in common time. 1629, p.9/Colonna p. 18. Colonna also has time signature as 3.

p.44 **Vilan di Spagna** [p.13] C = D major. 1629, p.9/Colonna p.18.

p.44 **Vilan di Spagna** [p.13] A = G major. 1629, p.9/Colonna p.18.

p.44 **Vilan di Spagna** [p.13] I = A major. 1629, p.9/Colonna p.18.

p.45 **Romanesca pa e 2° parte col suo ritornello** [p.14] No time signature but it should be in triple time. In two sections with the same ritornello at the end of each. Features Foscarini's Chord B' (which looks like B^6 in the original) represented by a star thus - * - in Colonna. The earlier versions vary. 1629, p.27/Colonna, 1637 p.39-40.

Aria di Rugiero Pª 2ª 3ª [p.14] No time signature but in common time.

p.46 **Aria di Rugiero Pª** [p.14] C = D major. 1629, p.20/Colonna p.34.

p.43 **Aria di Rugiero 2ª** [p.14] A = G major. 1629, p.20/Colonna p.34.

p.46 **Aria di Rugiero 3ª** [p.14] I = A major. 1629, p.20/Colonna p.34.

Book 3.

Overall the pieces are arranged by key. There are some individual pieces but quite frequently two or three dance movements based on similar material are grouped together. In turn some of the pieces are essentially re-workings of the same material in different keys.

Pieces in G major

p.1 **Capritio detto il Gratioso** [p.15] No time signature or bar lines. It should be in common time but is probably meant to be played in a very free manner. The 5-part chords should be spread rather than strummed.

p.2 **Corrente** [p.15] Time signature = 3. Barred regularly.

p.3 **Aria di Firenze Passeggiata sopra l'A [p.16]** No time signature or bar lines but in common time. This is an elaborate take on the *Aria di Firenze* in Books 1-2.

p.5 **La medema in Corrente** [p.16] Time signature = 3. Unbarred. This is a re-working in triple time of the previous piece. Chord K5 in bar 5 has been changed to K2 (marked with **!**).

p.6 **Capriccio sopra la Ciaccona sul A** [p.17]. Time signature = 3. Unbarred.

p.8 **Corrente** [p.18] Time signature = 3. Not a very satisfactory piece. Bits of it are similar to the *Corrente* which follows on p. 19 and I have grafted in a phrase or two from this.

p.9 **Passacaglio Spagnolo** [p.18] Time signature = 3. Unbarred.

p.10 **Corrente** [p.19]. Time signature = 3. Unbarred. The rhythm presents some problems.

p.11 **Balletto Polacco** [p.19]. No time signature. Unbarred but in common time.

Pieces in G minor

p.12 **Tocatta detta la Inamoratta** [p.20] No time signature. Unbarred but more or less in common time. Interestingly the title in the earlier edition of Foscarini's work is *Toccata musicale'detta la TURCA* and the piece is dedicated to Marc Antonio Turco rather than Jacome Despiotz. The titles do not necessarily give any idea as to the nature of the pieces. Clearly it is meant to be played in a rhythmically free manner. There are no note values in the last section of the piece until the final phrase. I have notated the chords until that point as crotchets but it is probably up to players to interpret them as they wish. In the context it makes sense to include all open courses in the first chord in bar 14 and the last chord in bar 25 (marked with **!**) in spite of the unusual dissonance this creates.

p.13 **Capriccio sopra il Passacaglio** [p.20] Time signature = 3. Unbarred. I think the passages in bars 6-8 and 10-12 are best treated as 3-part counterpoint; the chords can be arpeggiated but it is not appropriate to include open courses where these are dissonant.

p.14 **Passacalli passeggiati** [p.21] Time signature = 3. Unbarred.

p.15 **Corrente La Sprezzata** [p.22] Time signature = 3. Unbarred. The rhythm is uncertain in places because of what appear to be written out *trilli.*

p.16 **Alemanda 2ª** [p.22] No time signature. Unbarred but bars fairly easily in common time. At the end there is an alternative title = *Baletto Frances*. In bar 18 it is not clear where the notes marked with **!** belong in the original tablature.

p.17 **Aria della Fulia variata** [p.23] Time signature = 3. Unbarred but bars regularly.

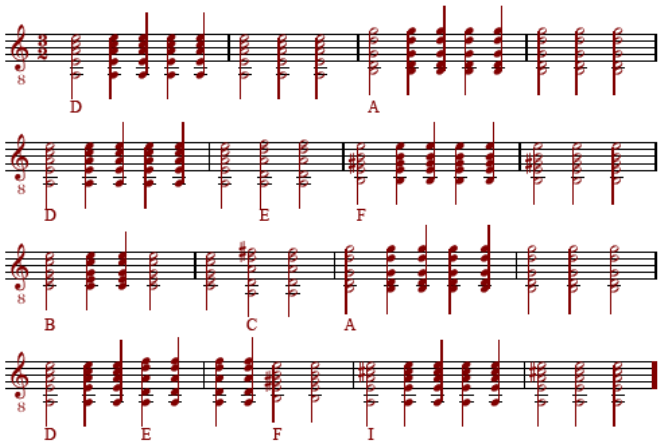
p.19 **Passemezzo passegiato sopra l'O** [p.24] No time signature. Unbarred but bars regularly in common time.

p.20 **La sua gagliarda** [p.24] No time signature and no bar lines but in triple time and bars regularly.

p.21 **Galiarda detta la liberale** [p.25]. Time signature = 3. Unbarred. There are nine galliards in Book 3. All have the time signature 3 which indicates three minims or six crotchets to a measure. Three of them consist of a single section attached to other movements. Six of them are in two sections which are repeated. All of them are unbarred and the ones in two sections include at least some measures comprising only four crotchets, usually in the second section. This seems to be a characteristic of the *gagliarda*.

The following is an example from Benedetto Sanseverino's "Il primo libro d'intavolatura per la chitarra alla spagnuola. (1622)", p.41 and although it is barred regularly in 3/2 the strumming patterns and the way in which the harmony changes does result in some notes grouped as four crotchets.

Gagliarda [sopra D. In tripla] Altro modo



In addition, interpreting the note values is sometimes problematic because Foscarini does not always make a clear distinction between white notes and black notes. This is particularly apparent in the opening bars of the pieces where what appears to be the same rhythmic pattern is notated differently in each galliard. This should comprise two measures with the basic rhythm –

The problem seems to arise when the first measure is divided into six crotchets, or dotted crotchet/quaver x 3. In this particular galliard the note values are unclear but the rhythm of the first measure is probably intended to be

Otherwise it can be barred regularly although the dotted minims in bars 13, 14 and 15 create something of a hiatus; an alternative would be to treat them as crotchets.

Pieces in D major

p.22 **Pass'e mezzo sopra l'C Passeggiato** [p.26]. No time signature but in common time. Unbarred but barring and rhythm is reasonbly clear.

p.24 **La sua Gagliarda** [p.26]. No time signature but in triple time with six crotchets to a bar. A single section. No bar lines but bars regularly.

p.25 **Gagliarda** [p.27]. Time signature = 3 with six crotchets to a bar. Unbarred. The note values or lack of them in the second half creates some problems. It is possible to force the music into regular bars of six crotchets but from bar 16 onwards this results in strong beats falling in the wrong place and it seems fairly clear that the piece comes to a climax with Chord N2 in bar 18.

From that point onwards I have grouped the crotchets in fours until the cadence is approached at bar 22.

p.26 **Corrente** [p.27]. Time signature = 3. Unbarred but bars fairly regularly. Paired with the preceding *gagliarda*.

p.27 **Ciacona variata** [p.28] Time signature = 3. Unbarred but bars regularly [with an anacrucis] although the stress sometimes falls on the first beat of the bar and sometimes on the second. In bar 26 Foscarini has indicated that the first chord [marked with an **!**] should be strummed but has left the third course blank. It makes more sense harmonically to stop it at the 2nd fret – a D major chord. In bar 31 he has included the fifth course stopped at the 2nd fret in the second chord [marked with an **!**] which should also be the same D major chord. This is probably a misprint.

p.28 **Corrente** [p.29] Time signature = 3. Unbarred. It is not entirely clear whether this is two separate pieces. I have created a break at bar 18 to preseve the what seems to be the melodic pattern.

p.29 **Zarabanda (1)** [p.29] Time signature = 3. Unbarred but bars regularly.

p.29 **Zarabanda (2)** [p.29] Time signature = 3. Unbarred but bars regularly. Seems to be separate from the preceding as it starts with an anacrusis.

p.30 **Battaglia** [p.30] No overall time signature and unbarred. The piece consists mainly of variations on Chord C imitating trumpet calls. The first half is more or less in common time but I have barred it with 2 crotchets to a bar to make it easier (I hope) to read. In the second half the different sections switch between common time and triple time. In bars 48-52 and 68-70 I have halved the note values to maintain the momentum.

Pieces in D minor

p.33 **Toccatta Musicalle Detta la fedelle** [p.31] In common time changing to triple time. Unbarred but bars regularly.

p.34 **Passacagli passegiati sopra** l'E [p.32]. Time signature = 3. Unbarred but bars fairly regularly. Throughout Foscarini has used Chord I+ from his *alfabeto falso* and written in the altered note on the fourth course at the cadence as well – an example of the inconsistent way in which he uses his notation.

p.36 **Pass'e mezzo passeggiato** [p.33]. Time signature = 3. Foscarini has put in the bar lines correctly all the way through.

p.38 **La sua gagliarda passeggiata** [p.33]. Time signature = 3. Unbarred but straight forward. A single section paired with the preceding *Pass'e mezzo*.

p.39 **Fulias con parti uariate** [p.34]. Time signature = 3. Unbarred but bars fairly regularly although there are places where there are too many stroke marks to fit the correct number of beats in a bar.

p.41 **Baletto il Fedel Amante** [p.35] No time signature – in common time. The *baletto* is in binary form. Each section is followed by a variation, or *double* in lute style. The strummed sections are unbarred but the variations are barred. The piece is loosely based on the chord sequence of the *folia* also known in Italy as the *fedele.* The title is perhaps intended as a play on words.

p.42 **Capriccio sopra E : il passacaglio** [p.35]. Time signature = 3. Unbarred. It forms a coda to *Il Fedel Amante*.

p.43 **Corrente** [p.36]. Time signature = 3. Unbarred. It bars fairly regularly with one irregular bar of four beats although there seems to be a superfluous stroke mark in the pick up beat of the second section. Chord N3 at the midpoint cadence has been corrected to N2.

p.44 **Corrente la Granosa** [p.37] Time signature = 3. Unbarred but bars fairly regularly in 6/4 although some note values appeared to be misplaced. In bar 11 the passing note between the two Chords N3 has been changed from B natural to C natural i.e. first course stopped at the 8th fret rather than the 7th.

p.44 **Passacaglio** [p.37] Time signature = 3. Unbarred but bars regularly. Coda to the preceding *corrente*. In bar 25 Chord N has been changed to N5.

p.45 **Toccata musicale** [p.38] No time signature but in common time. Unbarred and note values unhelpful in places.

p.46 **Pauaniglia con parti uariate** [p.39] No time signature but barred regularly in common time. In bar 2 the note on the third course on the fourth crotchet has been changed from A stopped at 2nd fret to open course G. In bar 3 the notes on the fourth course on the second and third crotchets have been moved to the fifth course. In bar 29 the note on the fourth course on the second crotchet has been moved from the 5th fret to the 3rd. I can see no objection to the augmented 2nd between the B flat and C sharp in bars 15 and 29 although others might. In bar 44 the note on the third course on the third crotchet has been moved to the fourth course.

p.48 **Alemanda** [p.40] No time signature but barred fairly regularly in common time. I have added a couple of quavers in bar 5 in order to bring the the F major chord after the cadence onto a strong beat. The two crotchets in the bar at half way mark have been halved to compensate for this. This piece and the *corrente* which follows may be arrangements of lute pieces.

p.49 **Corrente con la sua uariatione** [p.41] Time signature = 3. Barred regularly.

p.51 **Corrente Francese con le sue parti doppie** [p.42] Time signature = 3. Barred regularly. This is a reasonably faithful arrangement of a courante for lute by [Ennemond?] Gaultier found in the manuscript known as "Herbert of Cherbury's Lute Book", GB:Cfm Ms. Mus.689, f.37r. and in another manuscript, RUS: SPa Ms.O.124, f.58v-59v. However, the original (and the two courantes by Mesangeau on p. 54 – see below) is intended for a 6-course lute with open diapasons and Foscarini has simply omitted the low notes unobtainable on a 5-course guitar.

Pieces in E minor/major

p.53 **Toccata** [p.43]. No time signature. Unbarred but in common time. The auxiliary notes inserted between the two chords in bars 18 and 19 (marked with exclamation marks in the transcription) seem to have been placed on the first course instead of the second in error. I have also altered the auxiliary note between the two Chords M+4 in bar 20 from F sharp (which is unplayable unless the chord is released) to G sharp which matches the overall melodic sequence. The first chord in bar 42 is what appears to be an unplayable 4-part B major chord; I have corrected it to Chord H2.

p.55 **Corrente** [p.43]. Time signature = 3. Unbarred. At the mid cadence Chord B has a cross + immediately above it. This is one of the chords from Foscarini's *alfabeto dissonante* but as notated in the table on page 1 it makes no sense harmonically. It is possible that the chord is misprinted in the table and that the first course should be unstopped. This would make it a dominant 7th chord which does work in the context although plain Chord B really sounds better. It is possible that here the + is displaced and is supposed to be above the Chord C which follows. Although Foscarini has actually put in the suspended 4th as a separate note he often duplicates this information. In bar 22 the auxiliary note between the two chords has been changed from g# to f#.

p.56 **Passacaglio Passeggiato sopra la +** [p.44]. Time signature = 3. Unbarred. The rhythm and barring of the last two variations before the final one (bars 31- 40 in this edition) are problematic. It is possible that there is a stroke mark missing

from Chord M+2 at the beginning of bar 32. If this is included there are ten full bars which can be divided into either two five bar sections or four plus six bar ones. At the cadence the first Chord H2 has been changed to M+2. I have provided an alternative version with two four bar variations by eliminating what seems to be unnecessary repetition of the 3-part chord in bar 37.

p.59 **Gagliarda** [p.45]. Time signature = 3. Unbarred. The rhythm of this galliard presents a number of problems. Foscarini has notated the opening figure and that which follows the semibreve Chord M5 (bar 9 in this edition) as dotted minims + crotchets which creates a hiatus in the music. I have halved the note values in both places. From bar 4 – 6 I have doubled the note values for the same reason. Apart from the opening phrase and the phrase following the intermediate cadence on Chord M5 in the first section, the music seems to bar more logically in common time.

p.60 **[Corrente]** [p.45]. Untitled. Time signature = 3 seems to indicate three minims to a measure and it bars regularly in spite of the cross rhythms. At bar 6 there is another example of Chord B+ from Foscaini's *alfabeto dissonante* and as in *Corrente* [p.43] it makes no sense harmonically. See the *Corrente* above.

p.61 **Balletto** [p.46]. No time signature but seems to be in triple time. Foscarini has put trills on Chord G3 in bars 3 and 20 which are impossible to play. Feel free to leave them out.

p.62 **[Corrente]** [p.46]. Untitled. Time signature = 3. In the second half there are three places (bars 25, 31 & 34) where Foscarini seems to intend there to be four beats in a bar, a minim and two crotchets. These could be changed to a dotted crotchet and a quaver. I have added a pick up beat at the beginning for luck.

p.63 **Sarabande variate** [p.47]. Time signature 3. Unbarred but bars fairly regularly.

p.65 **Tastegiata detta la Feretti** [p.48]. No time signature. Unbarred. This piece and the *Corrente*, *Fantasia* and *Volta francese* which follow seem to be arrangements of pieces for the lute.

p.66 **Corrente** [p.48]. Time signature = 3. Foscarini's regular barring works in spite of the cross rhythms.

p.67 **Fantasia** [p.49]. No time signature. Barred regularly. Although this has been inserted between the *Corrente* and *Volta francese* it doesn't really seem to

belong with the other pieces. It is in E major rather than E minor and in places doesn't (in my opinion) work very well on the guitar.

p.68 **Volta francese** [p.49]. Time signature = 3. Barred regularly.

Pieces in A minor

p.69 **Passacaglio passeggiato sopra il'D** [p.50] Time signature = 3. Unbarred but bars regularly.

p.71 **Corrente La Vignon** [p.51] Time signature = 3. Barred regularly.

p.72 **Sarabanda Francese** [p.51] Time signature = 3. Barred regularly. This a version of the *Sarabanda* found on p. 44 of Corbetta's "Varii scherzi di sonate" (1648). Corbetta was accused by Granata of plagiaizing Foscarini's music – but Foscarini in turn has probably copied pieces from earlier sources. He has included another version of the same *sarabanda* on p.53. This version is entirely in lute style and may not originally be by Foscarini either.

p.73 **Corrente** [p.52] Time signature = 3. Unbarred which creates a few problems.

p.74 **Zarabanda Francese** [p.52] Time signature = 3. Unbarred but bars regularly.

p.75 **Capriccio Musicale II** [p.52] No time signature which implies common time. However there are no bar lines and the note values are very unhelpful. One of the most difficult pieces to reconstruct convincingly. It is clearly meant to be played in a very free manner. There is no *Capriccio musicale I* but the *Toccata musicale* on p.38 is in a similar style. Other pieces which include "*capriccio*" in the title are *passacaglias* or *ciaconas.*

p.76 **Corrente** [p.53] Time signature = 3. Unbarred but bars fairly easily. In the first full bar the chord on the fourth crotchet has been obliterated in the facsimile edition and has been supplied from an earlier edition.

p.77 **Volte prima Francese** [p.53] Time signature = 3. Unbarred but bars fairly regularly. Although it is described as "*Volte prima*" the only other *volte* in the book occurs on p. 49.

p.78 **Zarabanda Francese uariata** [p.53] Time signature = 3. Unbarred but bars regularly. This is another version of the *Sarabanda* found on p. 51 which was

also included on p.44 of Corbetta's "Varii scherzi di sonate" (1648) as noted above.

p.79 **Corrente Francese** [p.54] Time signature = 3. Barred regularly. This is an arrangemnent of a courante for lute by René Mesangeau in CZ-Pnm IV.G.18, fol. 70v; Corpus des Luthistes Français/René Mesangeau no. 5.

p.80 **Seconda corrente Francese** [p.54] Time signature = 3. Barred regularly. This is an arrangement of a courante for lute by René Mesangeau in CZ-Pnm IV.G.18, fol. 69v–70r; Corpus des Luthistes Français/René Mesangeau no. 4.

Pieces in F major

p.81 **Tasteggiata Soaue** [p.55] No time signature which implies that it is in common time. It is unbarred and the note values are unhelpful. It is obviously intended to be played in a very free manner and Foscarini has tried (unsuccessfully) to indicate this literally. The note values have not therefore been reproduced exactly as they are in the original. They have been edited to fit 4 crotchets into a bar with strong beats falling in line with the harmony and pause marks where there is meant to be a break in the music. The best way to play it is to decide on a value for the crotchet beat and then deviate from it at will.

p.82 **Ciacona uariata** [p.55] Tme signature = 3. Barred regularly with accurate note values. Presumably it was like this in the source which he copied it from.

p.83 **Aria di Firenze passeggiatta** [p.56] No time signature but in common time. Unbarred. This piece and the *Corrente* which follows are versions of the same two pieces found on p.16. They are based on the same sequence of chords but are in F major rather than G major.

p.85 **[Corrente]** [p.56] Time signature = 3. Unbarred. Unlike the version on p.16 there is no anacrucis. The stroke marks are not always well aligned with the *alfabeto* chords and are sometimes lacking. They have therefore been matched up in places with the earlier version.

p.86 **Sinfonia Prima** [p.57] No time signature but seems to be in common time. The title doesn't give much away. The piece is in four sections; the second section is a variation on the first and the fourth section a variation on the third. The note values pose some problems. The note values indicating the

dotted rhythm in the first section are inconsistent. They have been regularized into a pattern of dotted crotchet – quaver. The semi-quavers in the second section have been grouped in triplets; the last two semiquavers in bar 12 have been moved from the fourth course to the third. In the third and fourth sections Chord P5 in bar 18 & bar 25 has been changed to N5 which seems to make more sense harmonically. The semi-quavers in the last section have been reduced to demi-semi quavers. There other possible interpretations.

p.88 **Seconda Sinfonia** [p.57] No time signature but bars regularly and unproblematically in triple time!

p.89 **Gagliarda detta la Crudele** [p.58] Time signature = 3. Unbarred. This galliard bars regularly.

p.90 **Balletto Polacco** [p.58] Unbarred. There is no time signature which usually indicates that the piece is in common time and the other *Balletto Polacco* on p. 19 [p. 13 in this edition] does fit easily into common time. However this example will not bar regularly in either common or triple time because of the elaborate cross rhythms. It is fairly obvious when playing the piece where the strong beats should fall but in order to indicate this it is necessasry to have bars of differing lengths. Even then it is necessary in two places to amend the note values found in the original version. It should be noted that Django software has a problem with irregular bar lines and the bar numbering is up the creek in this piece.

p.91 **Capriccio della Ciacona su'l G** [p.59]. Time signature = 3. No bar lines but bars regularly.

p.93 **Corrente detta la fauorita** [p.60]. Time signature = 3. Unbarred. Originally the *favorita* was a dance form based on the chord sequence of the *romanesca*. Although several of Foscarini's pieces have the title "*La fauorita*" none of them seem to be based clearly on this chord scheme.

p.94 **Redopro della Corente** [p.121]. [From Book 5.] Time signature = 3. Barred regularly. A note "*Detta redopro della Corente la Trouarete a Carte 60*" indicates that it belongs to the *Corrente detta la Favorita*.

p.96 **Corrente (1)** [p.61]. Time signature = 3. Unbarred.

p.97 **Corrente (2)** [p.61]. Time signature = 3. Unbarred and will not bar regularly in either 3/4 or 3/2 time.

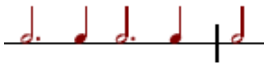
p.98 **Corrente nuoua inuentione** [p.60] Time signature = 3. Unbarred but bars regularly. This is a different version of the *Corrente detta la fauorita* on p.62.

p.99 **Untitled** [p.62] Time signature = 3. Unbarred but bars regularly. A kind of coda to the previous piece.

Pieces in C major

p.100 **Gagliarda Francese** [p.63] Time signature = 3. Unbarred. In bar 6 on the second crotchet the note stopped at the 3rd fret on the second course (D) has been changed to open first course (E). There are a few problems with the rhythm in the second section. The hemiola in bar 15

is typical of the galliard but in this example Foscarini has notated it as



Unfortunately it is not clear whether when the same note values occur further on (at bar 16 in this transcription) they should should be taken at face value or played undotted. I have opted for the latter and doubled the value of N5 to try a create a balance. Other alternatives are possible!

p.101 **Corrente** [p.63] Time signature = 3. Unbarred.

p.102 **Capriccio sopra la Ciaccona** [p.63] Time signature = 3. Unbarred. This forms a coda to the preceding *Corrente*.

p.103 **Baletto detto il Bizaro** [p.64] No time signature which suggests that it should be in common time but in fact it seems to bar fairly regularly in triple time. Chord B+ occurs on the second beat in bar 4; it could be played as plain Chord B.

p.104 **Corrente Francese** [p.64] Time signature = 3. Unbarred. The second phrase of the first section is irregular.

p.105 **Zarabanda francese** [p.64] Time signature = 3. Unbarred but bars regularly.

p.106 **Corrente con parti uariate** [p.65] Time signature = 3. Bars regularly.

p.108 **Capriccio sopra la Ciacona** [p.66] Time signature = 3. Unbarred but bars fairly regularly. In bars 28 and 50 Foscarini has a C sharp on the second

course (stopped at the 2nd fret) in the first chord which makes no sense. I have changed it to D (stopped at the 3rd fret). In bar 35 the 5 over Chord P is missing.

p.110 **Corrente con parti Variate** [p.67] Time signature = 3. Barred regularly. This is an arrangement of an anonymous courante for lute found in CZ-Pnm IV.G.18, fol. 160v–161r.

p.112 **Corrente noua Inuentione** [p.68] Time signature = 3. Unbarred.

p.113 **Baletto Francese** [p.68] No time signature but seems to be in common time.

Pieces in D major/minor

p.114 **Toccata Seconda** [p.69] Time signature = 3 but it is difficult to bar consistently in triple time of any kind. I have opted for 6/4 with some minor changes to the note values to make it fit. There are 5-part chords in bars 12, 18 and 19 (marked with exclamation marks) which are really unplayable as written and make no sense at all musically. I have substituted a dominant 7th chord in each place.

p.115 **Ciacona** [p.69] Time signature = 3. Difficult to decide whether it should have an anacrucis or not.

p.116 **Corente Concertata a doi Chitare diferente** [p.70] Time signature = 3. Barred fairly regularly with some bars of three crotchets and some of six although there are a few anomalies. This is the only piece for two guitars in the book. Foscarini has not given the relative pitches but the part on the lower stave is either a perfect 4th above the part on the upper stave or a perfect 5th below. Otherwise the parts are to all intents and purposes identical. There are a few problems. In bar 7 the second chord in the first part has been changed from K5 to P5 = A minor to match the second part. Bar 10 is a beat short in both parts; an additional crotchet has been added on the last beat in each case. In bars 7 and 11 Foscarini has indicated a 4-3 suspension in one part but not the other; I have "corrected" these although it is possible the clash is intentional.

Pieces in C minor

p.118 **Passacaglio Passeggiato sopra L** [p.71] Time signature = 3. Unbarred but bars regularly. There are two odd places in the music. In bar 23 the chord has been changed to A flat E flat C [first course - 4th fret/second course - 4th

fret/third course 5th fret]. In bar 28 the note on the first course has been changed from A natural stopped at the 5th fret to A flat – stopped at the 4th fret.

p.120 **Corrente prima** [p.72] Time signature = 3.

p.121 **Corrente Seconda** [p.72] Time signature = 3.

The first corrente is unbarred and is strummed throughout. The second is barred regularly and is entirely in lute style. On the face of it the first *corrente* appears to be a strummed version of the second. However only the first sections correspond more or less – bars 7-10 vary with something of a hiatus in the strummed version where Chord N3 is repeated and the rhythm is unclear. The second sections are different.

p.122 **Zarabanda Francese** [p.72] Time signature = 3. Unbarrred but bars regularly. The last section is in a different key!

Pieces in B minor

p.123 **Toccatta** [p.73] No time signature but probably intended to be in common time. The note values are erratic probably because it is meant to be played very freely.

p.124 **Corrente** [p.73] Time signature = 3. Bars regularly.

p.125 **Gagliarda la Passionata** [p.74] Time signature = 3. This can be barred regularly in triple time throughout although Foscarini seems a bit haphazard in indicating the correct value of notes at cadences.

p.126 **Corrente** [p.74] Time signature = 3. Unbarred.

Pieces in G minor

p.127 **Corrente detta la Speranza** [p.75] Time signature = 3. Unbarred but bars regularly. In bars 16 and 24 I have changed the last passing note to an stopped at the 5th fret as this seems to make better melodic sense.

p.128 **Passacaglio** [p.75] Time signature = 3. Unbarred. The note values in the first phrase are unhelpful. I have assumed that they follow the regular *passacaglio* pattern.

Piece in B minor

p.129 **Passacaglio passeggiato sopra l'X** [p.76] Time signature = 3. Unbarred but bars regularly. In bar 4 chord K2 has been substituted for the implied Chord + on the first crotchet. In bar 64 the chords have been filled in to create 4-part chords. In bar 76 Foscarini has indicated that the fifth course should be stopped at the 2nd fret. This may be intentional, but the correct chord should be Chord &2 ($2 in this edition) which is slightly more difficult to play. Some changes have been made to the last three sections. The passage in bar 64-5 which occurs towards the end of line six in Foscarini's original has been transferred to the penultimate variation. The original ending is shown at the end of the piece.

Pieces in B flat major

p.132 **Corrente** [p.77] Time signature = 3. Barred regularly.

p.133 **Sarabanda Francese** [p.77] No time signature or bar lines but bars regularly. There is an alternative title *Ciacona* at the end. The odd dissonance (marked with **!)** bars 5 and 12 isn't resolved in the original. There is another odd chord (marked with **!**) in bars 18 and 21. I have assumed that this is meant to be the same in both places i.e. the third course should be fretted at the 2nd fret but the fourth course should be omitted.

Piece in F minor

p.134 **Passacaglio Passeggiato sopra P** [p.78] Time signature = 3. Unbarred but bars regularly although the rhythm of the closing bars is uncertain.

Book 4.

Book 4 comprises a series of *Passacaglie* and *Ciacone* in different keys together with a group of pieces in *scordatura*. The *Passacaglie* are in minor keys - E minor, G minor, C minor, A minor, D minor and B minor; the *Ciacone* in major keys - C major, D major, F major and B flat major Otherwise there is not much to chose between them. Each is in two sections. All are in triple time and unbarred. They tend to be repetitive, reworking the same motifs in each key but are a useful way of learning the chords.

E minor

p.1 **Passacaglio Variato sopra l'+** [p.79]. Time signature = 3. The note values in the passages in lute style are chaotic and a certain amount of "re-composition" has been necessary especially from bar 13-23.

p. 3 **2da parte del passacaglio variato sopra l'+** [p.80]

G minor

p.5 **Passacaglio Passegiato sopra La Lettera del O** [p.81]. Time signature = 3. Fairly straightforward. There is one odd chord in b.25 [marked with a **!**] where Foscarini has b flat and b natural sounding together. I have altered the note on the second course to d.

p.7 **2da parte de li Passacagli Variati sopra l'O** [p.82]. Time signature = 3. In bar 13 chord P2 has been changed to P3. In bar 14, 3rd fret on the third course in what is fairly obviously a D major chord has been changed to 2nd fret.

C minor

p.9 **Capriccio sopra l'L Passacaglio uariata** [p.83] Time signature = 3. Foscarini has included only the dissonant form of Chord L in his table of chords at the beginning. In bar 13 the note C stopped at the 5th fret on the third course has been substituted for the open course which doesn't belong to the chord.

p.11 **2da Parte del passacaglio Spagniolo sopra l'L** [p.84] Time signature = 3. The first chord in bar 18 includes both E flat on the second course and E natural on the open first course; the latter has been omitted. The last two lines of the original feature some rather idiocyncratic 2-part counterpoint.

A minor

p.14 **Passacaglio passeggiato sopra l'D** [p.85]. Time signature = 3.

p.16 **2da parte del Passacaglio Variato sopra l' D** [p.86] Time signature = 3.

D minor

p.18 **Passacaglio uariato sopra l'E** [p.87]. Time signature = 3.

p. 20 **2da parte del passacaglio uariato sopra l'E** [p.88] Time signature = 3. In bar 9 the first chord (marked with an exclamation mark) is notated as 1/6 ; 2/0 ; 3/0 i.e. B flat ; B natural ; G which makes no real sense; the note on the second course has been changed to D played at the 3rd fret. However, since Foscarini has indicated that the note on the first course is to be played with *vibrato* it is possible that he does actually intend a major chord to be played with an exaggerated slide between the B flat and B natural.

B minor

p.22 **Capriccio sopra il passaCaglio del X uariata** [p.89] Time signature = 3.

p.24 **2da Parte del capriccio uariato sopra l'X** [p.90] Time signature = 3. The first *alfabeto* chord in bar 4 looks like a G but is probably a misprint as it really makes no sense to play an F major chord at that point. It has therefore been changed to Chord C = D major – modulating to the relative major.

C major

p.26 **Ciacona Variata sopra l'B** [p.91]. Time signature = 3. Sections of this will sound familiar as they recur in later *Ciacone* notably those by Corbetta. They are probably stock- in-trade formulae which everyone felt free to use. It also makes a feature of a dissonant form of Chord D with the first course fretted at the first fret. This converts it from a plain A minor chord to a major 7th chord on the fourth degree of the scale.

p.28 **2da Parte delle Ciacone Variate sopra l'B** [p.92] Time signature = 3.

D major

p.30 **Capriccio sopra la Ciacona variata del C** [p.93] Time signature = 3.

p.32 **2da Parte della Ciacone Variate sopra l'C** [p.94] Time signature = 3. In bar 34 I have changed Chord G4 to G5. In bar 54 plain Chord G has been changed to G2 although either way sounds a bit odd.

F major

p.34 **Ciacona con Variationi sopra l'G** [p.95]. Time signature = 3. An interesting feature of both parts of this *Ciacona* is Chord B with a suspended 4th on the fourth course sounding simultaneously with the 3rd of the chord on the open first course at the cadences. This is almost certainly intentional. Between bars 43-47 the minims seem to indicate a kind of hemiola and are not intended to be taken absolutely literally.

p.37 **2da Parte della Ciacona Variata sopra l'G** [p.96] Time signature = 3. Three of the *alfabeto* chords have the wrong figure above them placing them at the wrong fret. These are marked with an exclamation mark. In bar 5 Chord G3 has been changed to Chord G; in bar 14 Chord H2 has been changed to Chord H3; and in bar 25 Chord M5 has been changed to Chord M3. In bar 22 the first

chord is given as Chord H5 but Chord N5 makes more sense harmonically. In bar 12 the first chord (marked with an exclamation mark!) is notated as 1/6 ; 2/0 ; 3/0 i.e. B flat ; B natural; G; which makes no sense. The note on the second course has been changed to D played at the 3rd fret. Cf. bar 9 of the *Seconda parte of the Passacaglio Variato sopra l'E.*

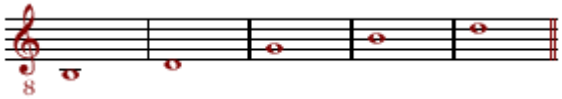
B flat major

p.39 **Ciacona variata sopra l'H** [p.97] Time signature = 3. There is a stroke mark under the C minor chord in bar 14 and elsewhere in both sections. If the chord is to be strummed the open fourth course would have to be included but I think it is unclear whether that is what Foscarini intended. In bar 19 Foscarini has notated only the notes played at the 6th fret on the first course (B flat) with a stroke mark underneath. It makes no sense to include the open second course (B natural) in the strum so I have filled it out as a G minor chord. In bar 75 the third course stopped at the 3rd fret has been changed to 5th fret which makes more harmonic sense.

p.42 **2da Parte della Ciacona Variata sopra l'H** [p.98] Time signature = 3. This section is notable both for its use of the 11th fret on the first course in bar 17-18 and for the double slurs in bar 37. In bar 48 the second semi-quaver has been changed from the 3rd to the 5th fret.

Pieces in scordatura

The next six pieces are for the guitar tuned as follows



i.e. the fifth course is tuned up a tone and the first course down a tone. Foscarini occasionally seems to get notes at the wrong fret and sometimes includes the open fifth course where it might be better to omit it. It is difficult to tell whether this is intentional because of difficulties in fretting the chord or whether they are simply errors.

p.44 **Tocata** [p.99] No time signature – in common time. Bar 8 – the note on the fifth course in the second chord could be omitted.

p.45 **Corrente** [p.99] Time signature = 3. A different version is included in Granata's *Soaui concenti di sonate musicali* (Bologna, 1659) p.90.

p.46 **Passacaglio variato in cordatura diferente** [p.100] Time signaure = 3. Bar 17 – the third quaver has been corrected from D# to E. I have slightly amended Foscarini's attempts at writing *campanellas* in b. 21-23. The original version is at the end.

p.48 **Alemanda** [p.101] No time signature but in common time. Foscarini has indicated that the open fifth and first courses should be included in the first chord in bar 3. I have changed these to 2nd fret – playing the chord with a *barré*. Foscarini has included the fifth course stopped at the 2nd fret in the second chord in bar 12 which makes no sense – I have omitted it.

p.49 **Sarabanda** [p.101 Time signature = 3. A variant is included in Granata's "Soaui concenti di sonate musicali" (Bologna, 1659) p.92 with the title *Passacagli*.

p.50 **Passo è mezo musicale** (p. 102). No time signature – in common time. The rhythm a bit uncertain.

Book 5.

The pieces in Book 5 are grouped by key – usually two or three dance movements or a toccata with one or two dance movements - together with a few miscellaneous pieces. They follow a logical sequence – G major, G minor, C major, C minor, D major, D minor, E major, E minor, F major, F minor, A major, A minor, and B minor. Many of the pieces are in a more advanced "mixed" style similar to that of Corbetta and Bartolotti and there are occasionally places where the notes on the fourth and fifth courses actually belong to the treble rather than the bass part. Foscarini does frequently indicate that a piece is in common time by placing a C at the beginning. This usually takes the form of a reversed C with two dots which looks like a bass clef but he also uses the usual sign ∈. Most (but not all) of the pieces have barlines although these are not always as helpful as they might be and the note values are often unhelpful as well. Foscarini seems to have had more of a problem notating his music logically in this section than in the earlier ones.

Pieces in G major (A)

p.1 **Tocatta** [p.103]. No time signature at the beginning but as the middle section is in triple time it is fairly obvious that the opening and closing sections are in common time. Unfortunately the notes and note values are not always very helpful. In order to make up the full quota of notes in a bar it is sometimes necessary to insert a few extra ones. It is possible that Foscarini intended there to be bars of irregular duration or more complex cross rhythms but if so he has failed to make this clear.

p.3 **Alemanda** [p.104]. No time signature. In common time.

p.4 **Alemanda 2.da** [p.104]. No time signature. In common time.

Pieces in G minor (O)

p.5 **Toccatta** [p.105]. Time signature = C. Barred irregularly in the first part; regularly thereafter. Although Foscarini has not mentioned this as an option the chords on long note values could be arpeggiated.

p.7 **Alemanda** [p.106]. No time signature. In common time. The barring is erratic.

p. 8 **Corente** [p.106]. Time signature = 3. Foscarini has barred it as if it was in simple triple time. However it is probably meant to be in compound 6/4 – 3/2 time. I have compromised by barring it in groups of three crotchets except in places where there should probably be three minims to a bar. I have inserted an extra Chord P3 on the first beat of bar 4 (marked with an exclamation mark) although there is no stroke mark in the original, as it seems to work out better like that.

Pieces in C major (B)

p.9 **Ciacona** [p.107]. Time signature = 3. Barred regularly. This is an abridged arrangement for guitar of the *Chiaccona Mariona alla vera Spagnola* from Piccinini's "Intavolatura di liuto" (1639).

p.12 **Baletti** [sic] [p.108]. No time signature. In common time. Barred fairly regularly although there are a few problems.

p.13 **Alemanda** [p.108]. No time signature. In common time. Barred fairly regularly although there are a few problems with rhythm. The ending seems rather feeble but I have left it more or less unaltered in the hope that someone else can come up with a better solution.

p.14 **Corente noua Inuentione con parte una Sopra l'altra redoppiata** [p.109]. Time signature = 3. Barred erratically. The title translates roughly as "Newly composed Corrente with each part varied one following the other". The first section is the same as that of the *Corrente noua Inuentione* on p.68 (p.112 in this edition). The second part is different although in places it echoes other pieces by Foscarini. The doubles to each section meander rather aimlessly. At the end (bars 59-60) the fourth and fifth quavers have been changed from 4 - 3 on the

third course = B natural/B flat to 5 - 4 = C/B natural. The final chord has been changed from Chord H8 (an F major chord) to Chord N5 (a C major chord). Chord N5 has the first course stopped at the 8th fret which may account for Foscarini's error.

p.16 **Alemanda detta la Fauorita** [p.110]. No time signature. In common time but barred somewhat erratically.

p.17 **Sarabanda (detta la Fauorita)** [p.110]. Time signature = 3.

Pieces in C minor (K3/L)

p.18 **Toccatta** [p.111]. Time signature = C. Unbarred but works out fairly logically.

p.19 **Alemanda sopra la letera de L** [p.111]. Time signature = C. Chord L is the most awkward of *alfabeto* chords to play and a dissonant form of it (shown at the end of the first line) was often substituted for the correct chord. Foscarini has included both forms in his table of standard chords at the beginning without making any distinction between the letters representing them; (Chord L+ in his *Alfabeto dissonante* is a different chord altogether). It is therefore not clear which should be used in bar 2. Chord K3 which is easier to play is almost always used instead of Chord L. Unusually the piece is in three sections.

p.21 **Fantasia** [p.112] No time signature. In common time. Although it is barred regularly and the note values are reasonably clear this is not a very satisfactory piece. It starts off well with imitative entries but then seems to wander off with no obvious logic. It may be intended to be in as many as four parts but my attempts to reconstruct them have so far been unsuccessful. Have fun.

Pieces in D major (C)

p.23 **Taste Grata** [p.116]. Time signature = C. The title translates more or less as "To be played pleasantly" and the piece is probably meant to be played with a very free rhythm. A few of the chords have a sign rather like this % beneath them which may mean that they are to be arpeggiated as in Bartolotti's "Secondo Libro" (Rome, ca.1656).

p.24 **Alemanda** [p.113]. No time signature. In common time. The slightly odd chord in bars 6 and 19 is a species of unresolved ascending appoggiatura.

p.25 **Cicona** [p.113]. Time signature = 3.

Pieces in D minor (E)

p.26 **Toccatta** [p.114/115] Time signature = C. This is two parts which seem to be intended to be performed continuously. It has the makings of a spectacular piece but because of the ambiguity in the barring and note values – which is probably due to the fact that it is intended to be played in a free and improvisational style - it is not easy to reconstruct convincingly. It does also have several sections of rather aimless 2-part counterpoint. This makes it difficult to decide whether the odd harmonic shifts, which are vaguely reminiscent of Frescobaldi, are intentional. The passage towards the end of the first section features some fancy strumming. There are several places where passing notes are introduced between the chords and marked to be strummed with up-strokes. These are probably intended to be included in the chord as it is repeated but I have notated them as single notes because it makes it easier to pick them out. It also makes sense to include the open courses throughout even when these are not indicated in the original. An exception to this is at bar 50 where including the open fifth course sounds crude. In the previous bar 49 I have added the 7th to the chord, stopped at the 5th fret on the third course although Foscarini has implied that the open third course should be included instead. He is rather fond of doing this but to my ears it is a dissonance too far. To balance with bar 50 the fifth course could be omitted.

p. 30 The second part includes a similar strummed section in the middle. Surprisingly Foscarini has notated both the tricky rhythmic scheme and the stroke symbols consistently and accurately throughout. Django does not allow for a single chord to be represented followed by the appropriate note values and strokes as in the original. To make it easier to read (I hope) I have put in the full chord once, followed by the note on the first course **only** for the rest of each bar; the chord **must** of course be repeated for each stroke. In bars 29-31 the auxiliary notes between the chords should be included in the chord; this is just about possible in bar 29 if you are adept at using 4th finger half *barrés.* The section which follows is interesting because it includes indications for contrasting dynamics.

p.33 **Alemanda con variation** [p.116] No time signature but obviously in common time and barred after a fashion. Each section is supplied with a running variation in semiquavers. Unfortunately these don't seem to be running in anywhere in particular. The second variation especially lacks any clear harmonic logic although the scale passages foreshadow *campanellas*. Foscarini probably expected players to remedy the deficiencies in his notation themselves.

Pieces in E major (F)

p.35 **Preludio** [p.117] Time signature = C. Unbarred. It can be barred fairly regularly but is probably meant to be played with a very free rhythm.

p.36 **Alemanda** [p.117] There is both a reversed C clef and the time signature ₵ at the beginning. The piece is fairly obviously in common time but is barred irregularly.

p.37 **Corrente** [p117] Time signature = 3. Barred regularly throughout.

Pieces in E minor (+)

p.38 **Alemanda** [p.118] No time signature. In common time. Throughout the short passage of 4-part chords in bars 5-6 Foscarini has left the second and third lines blank. If the chords are to be strummed those marked **!** will be unusually dissonant if the open third course is included. I have therefore filled out these chords in a way that makes harmonic sense.

p.39 **Corente** [p.118] Time signature = 3.

Pieces in F major (G)

p.40 **Preludio** [p.119] No time signature. In common time. The note values are unhelpful. I have padded it out in places to maintain the momentum. In bar 16 I have changed the 9 on the second course to 7 on the first course.

p.41 **Alemanda** [p.119] Time signature = C. The note values are unhelpful in places. I have inserted a few notes in bars 10-11 to make up a full complement of bars. In bar 17 the first note in the original is an A flat stopped at the 9th fret on the second course. I have changed this to B natural stopped at the 7th fret on the first course which seems to me to make better sense of the melodic line.

p.42 **Corrente detta la funebre** [p.120] Time signature = 3 indicating three crotchets in a bar and it is barred like this throughout although the underlying rhythm is more complex. There are places where the accents fall on what are weak beats – for example at the half way cadence but changing the time signature isn't particularly helpful.

p.43 **Zarabanda detta la fauorita** [p.120] Time signature = 3. Most of the single notes on the first course could be incorporated into the chord. It is really a matter of taste which way they are played.

Pieces in F minor [P]

p.44 Tocata [p.122] No time signature but bars regularly in common time.

p.45 **Alemanda [p.122]** Time signature = C. Bars regularly.

p.46 **Passacaglio [p.122]** time signature = 3. Bars regularly.

Pieces in A major (I)

p.47 **Toccatta [p.123]** No time signature and no bar lines. In common time and bars fairly regularly.

p.48 **Corrente con le parte redopiata [p.123]** Time signature = 3. Bars regularly in triple time.

Pieces in A minor (D)

p.50 **Toccatta sopra l'D** [p.124] No time signature. In common time. The note values are not terribly helpful.

p.51 **Alemanda [p.124]** Time signature = C. Fairly straight forward.

p.52 **Sarabande [p.124]** Time signature = 3.

Pieces in B minor (K2)

p.53 **Toccatta** [p.125] Time signature = C. These three pieces are perhaps not among his best. There are problems with the note values. The chord on the the third beat in bar 10 is written as a 3-part chord on the third, fourth and fifth courses. I have added the notes on the first and second courses converting in into a standard Chord &2 which sounds more effective.

p.54 **Alemanda** [p.125] Time signature = C.

p.55 **Sarabanda** [p.125] Time signature = 3

Giovanni Paolo Foscarini

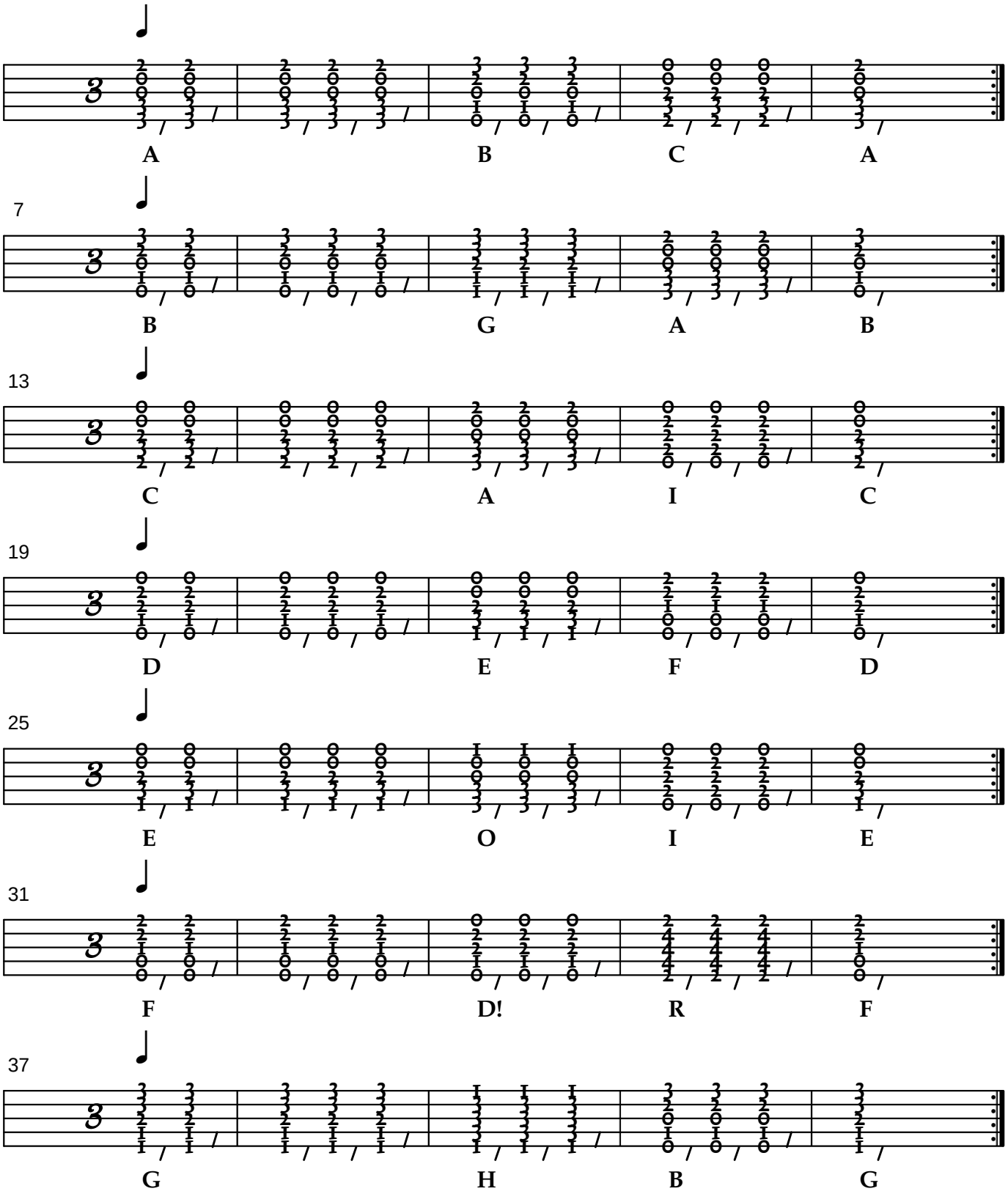
Li Cinque Libri della Chitarra alla Spagnola (1640)

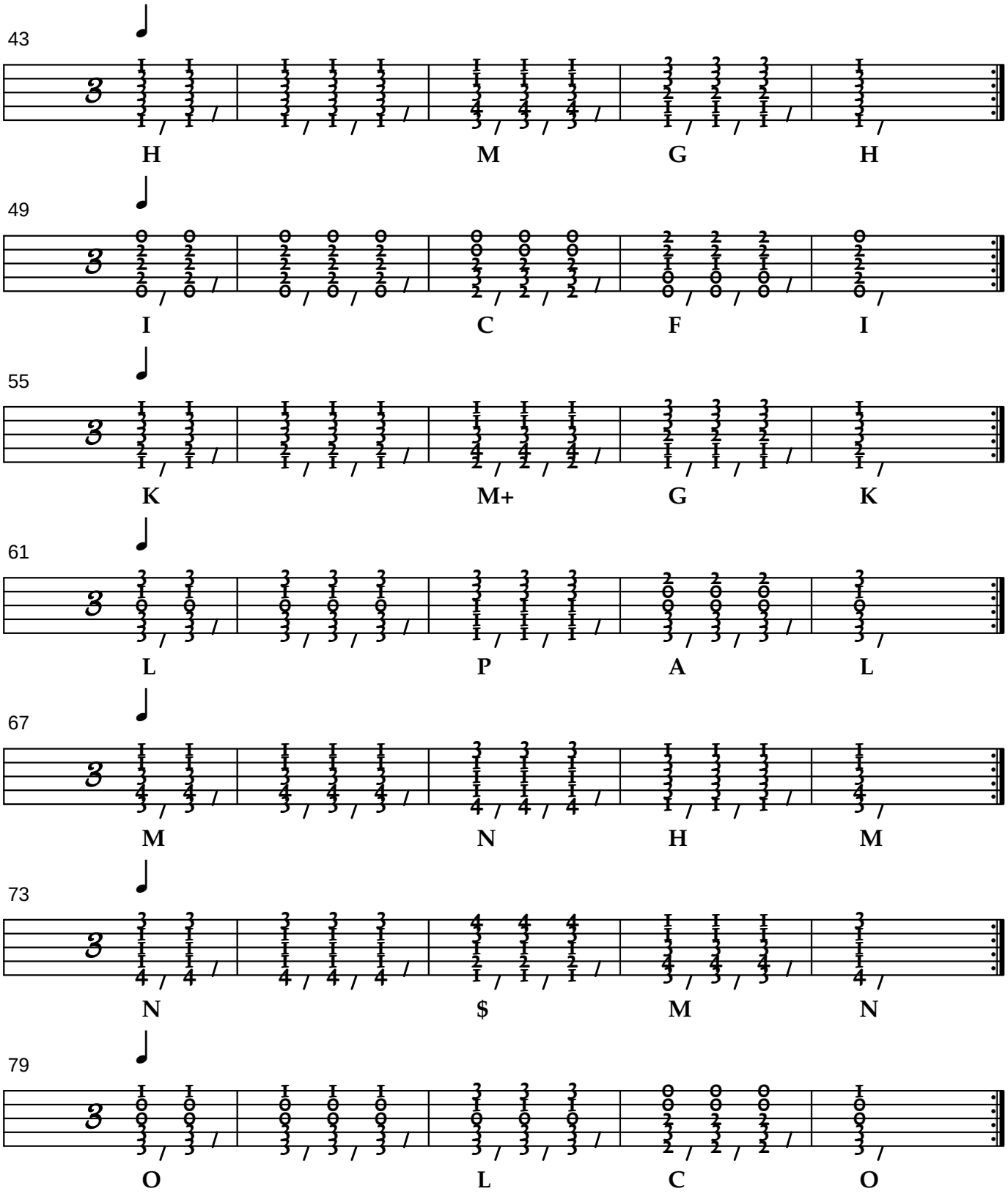
Books 1-2

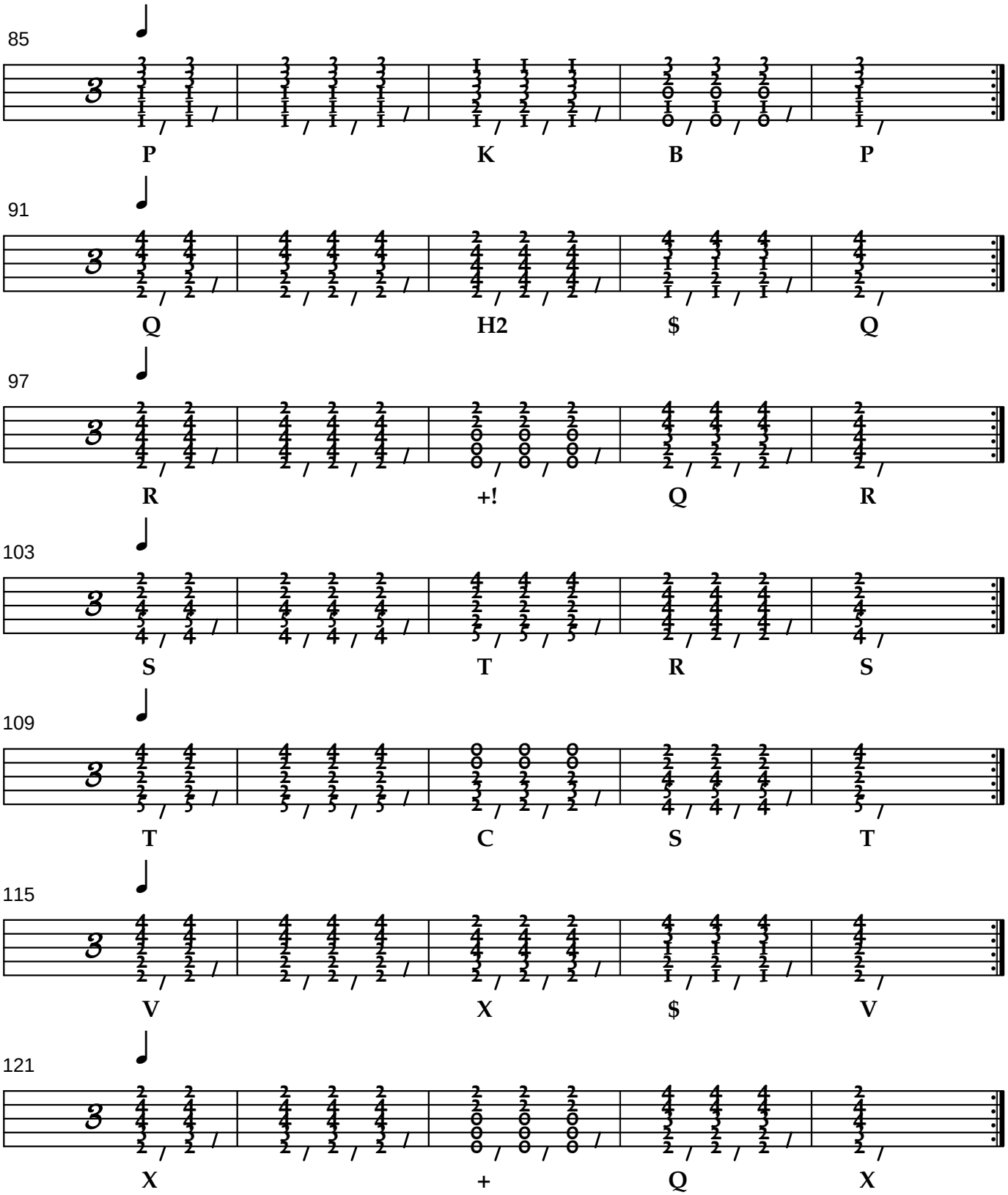
Transcribed and edited by Monica Hall

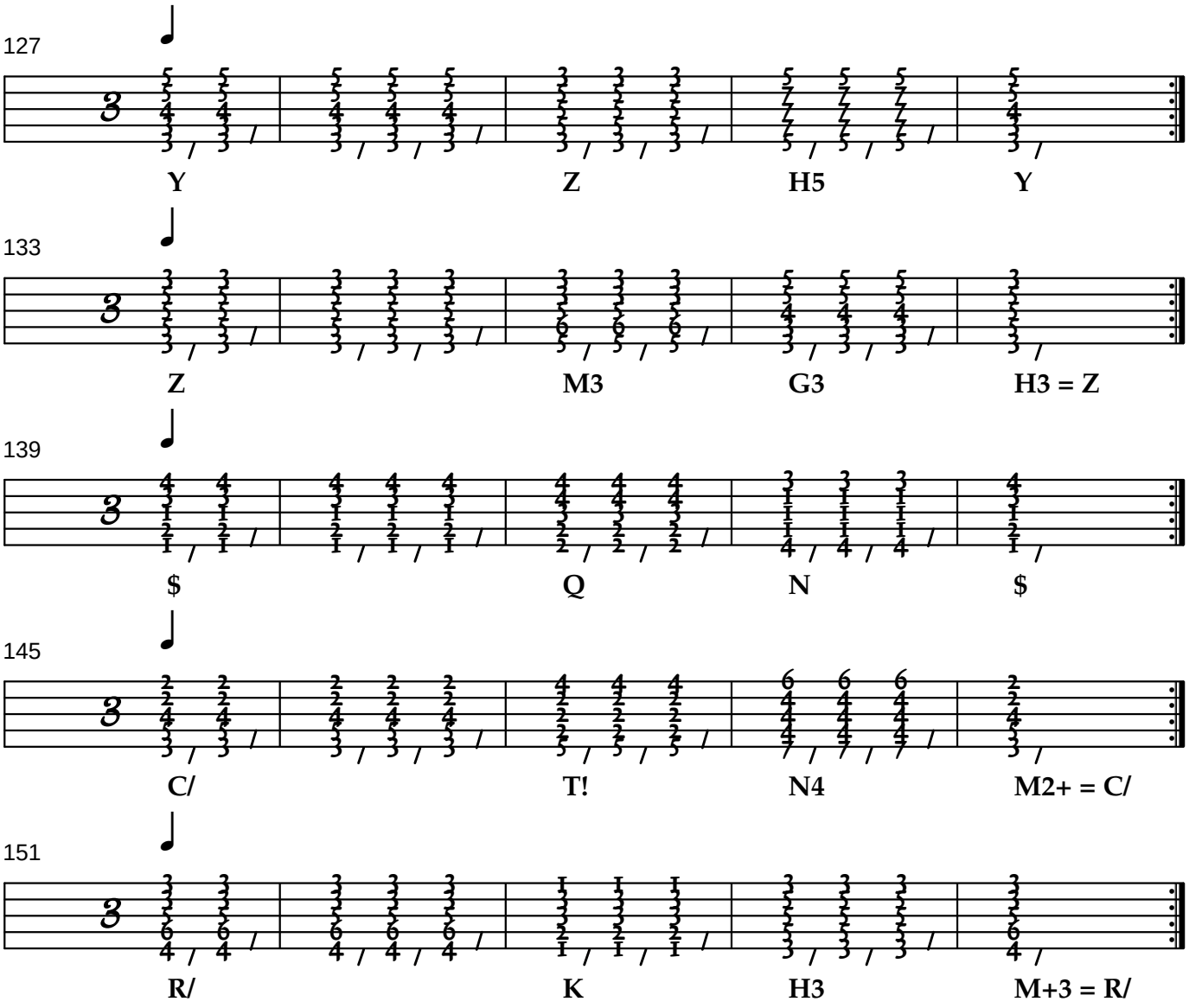
2012

Passacalli sopra tutte le littere [p.2]

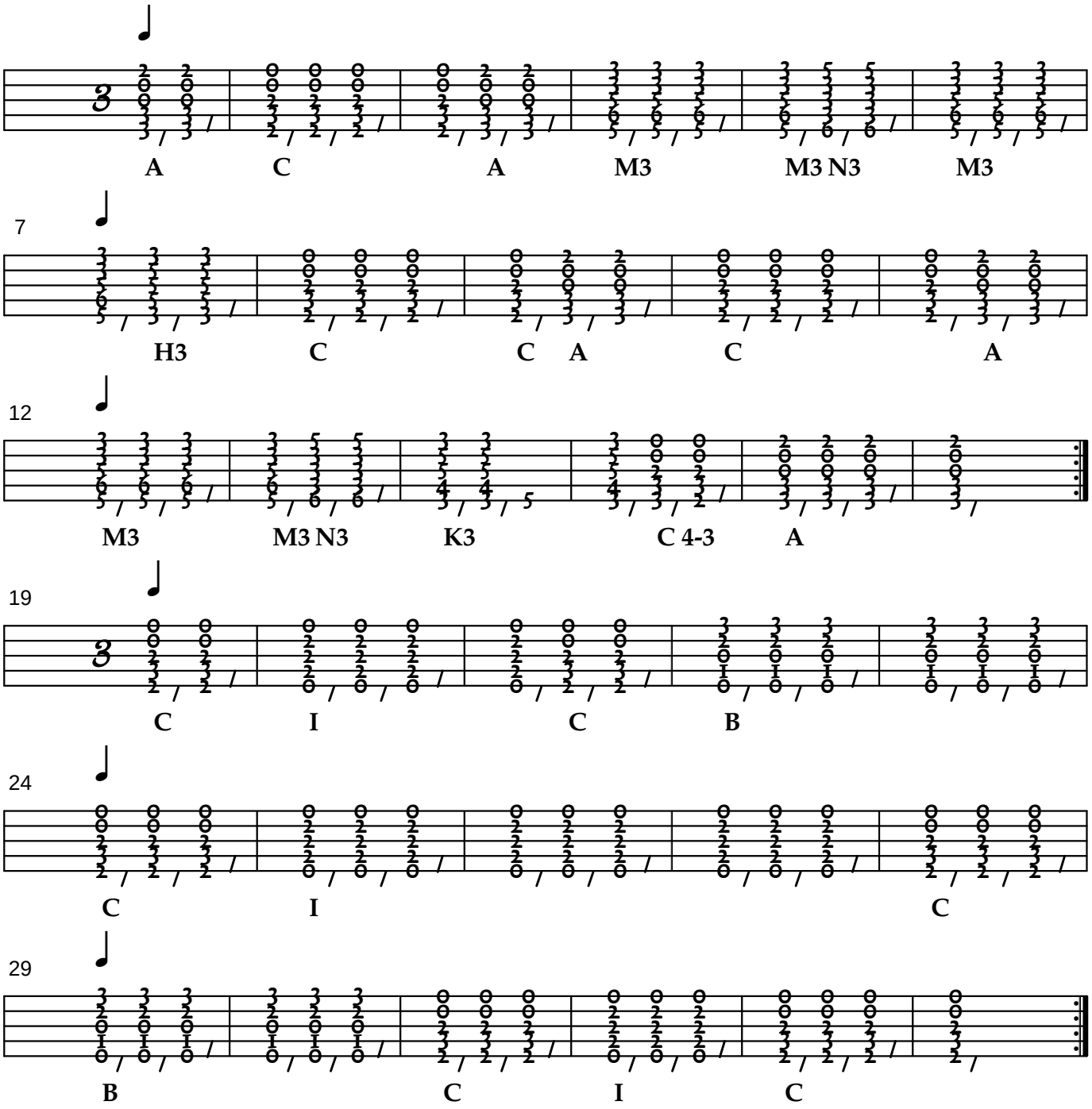


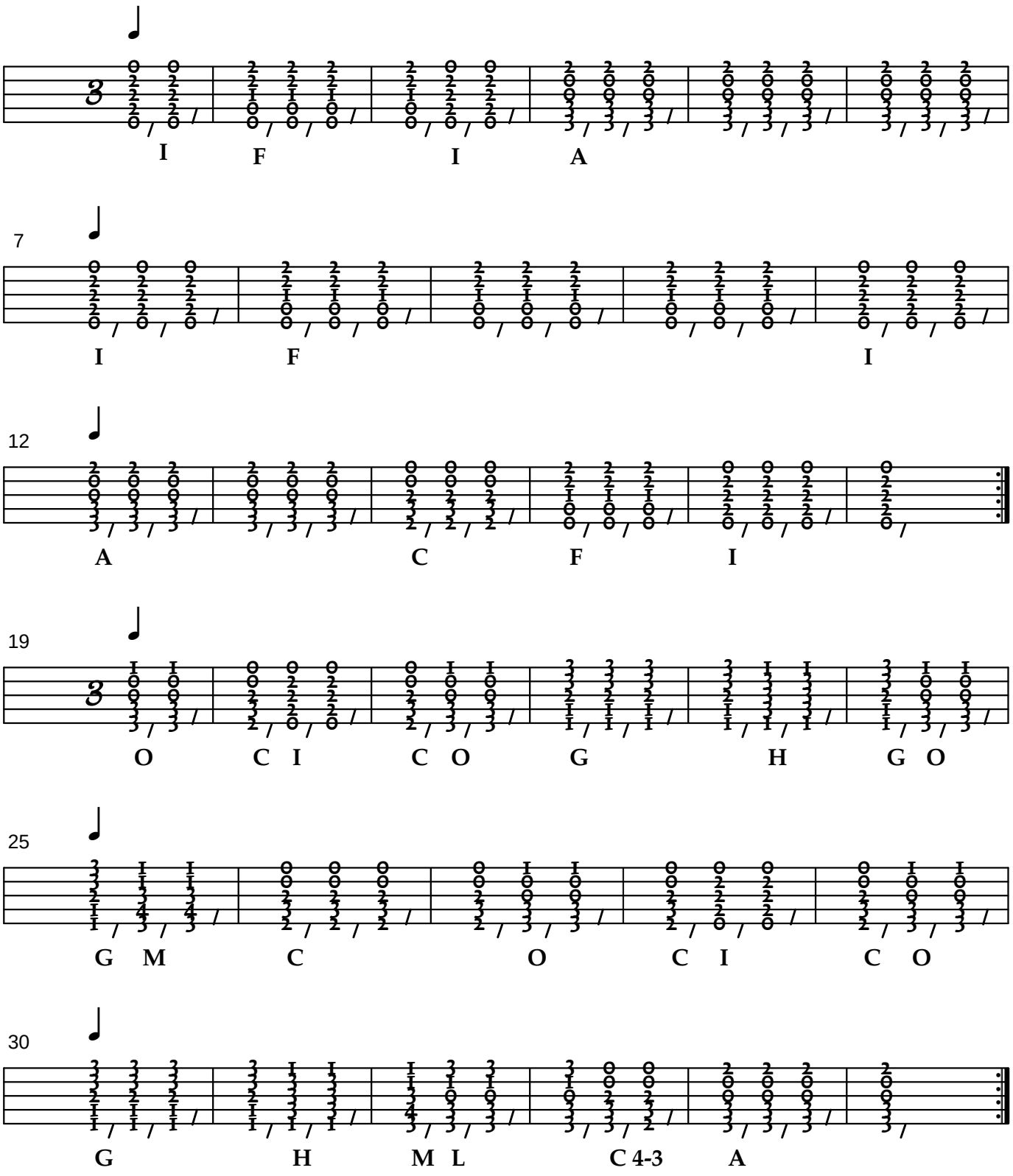

43
H
M
G
H
49
I
C
F
I
55
K
M+
G
K
61
L
P
A
L
67
M
N
H
M
73
N
$
M
N
79
O
L
C
O

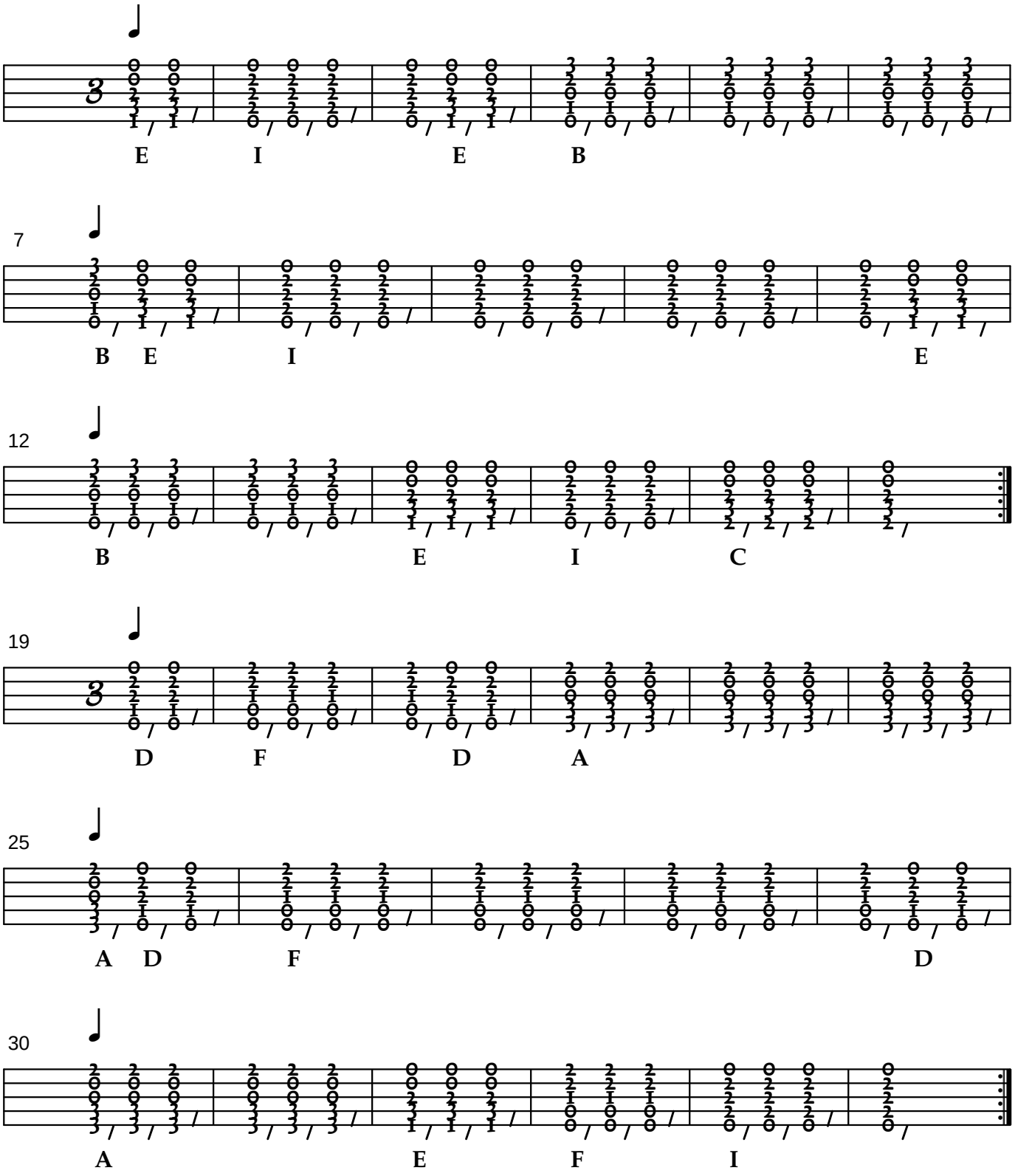

85
P
K
B
P
91
Q
H2
$
Q
97
R
+!
Q
R
103
S
T
R
S
109
T
C
S
T
115
V
X
$
V
121
X
+
Q
X

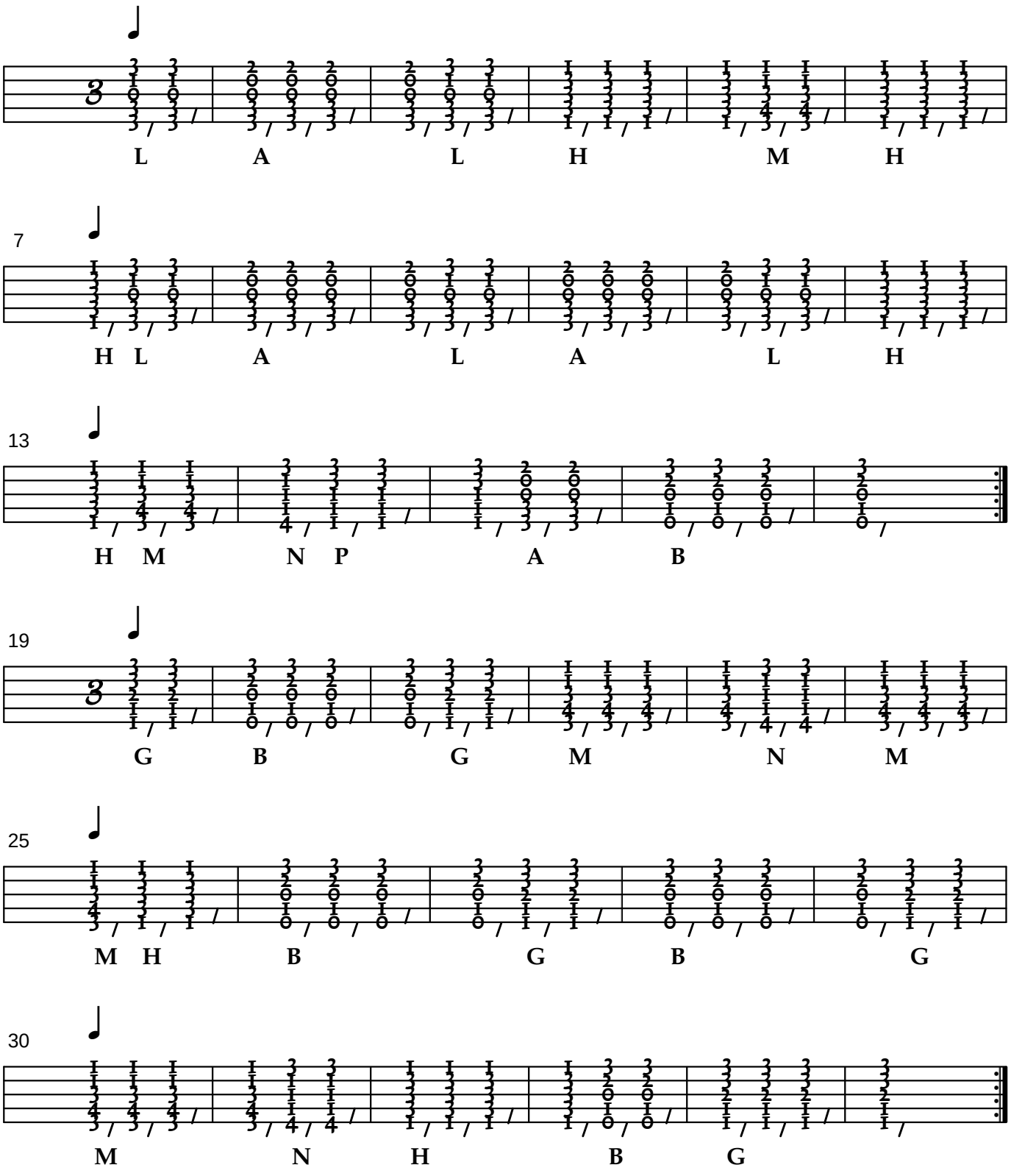

127
Y
Z
H5
Y
133
Z
M3
G3
H3 = Z
139
$
Q
N
$
145
C/
T!
N4
M2+ = C/
151
R/
K
H3
M+3 = R/

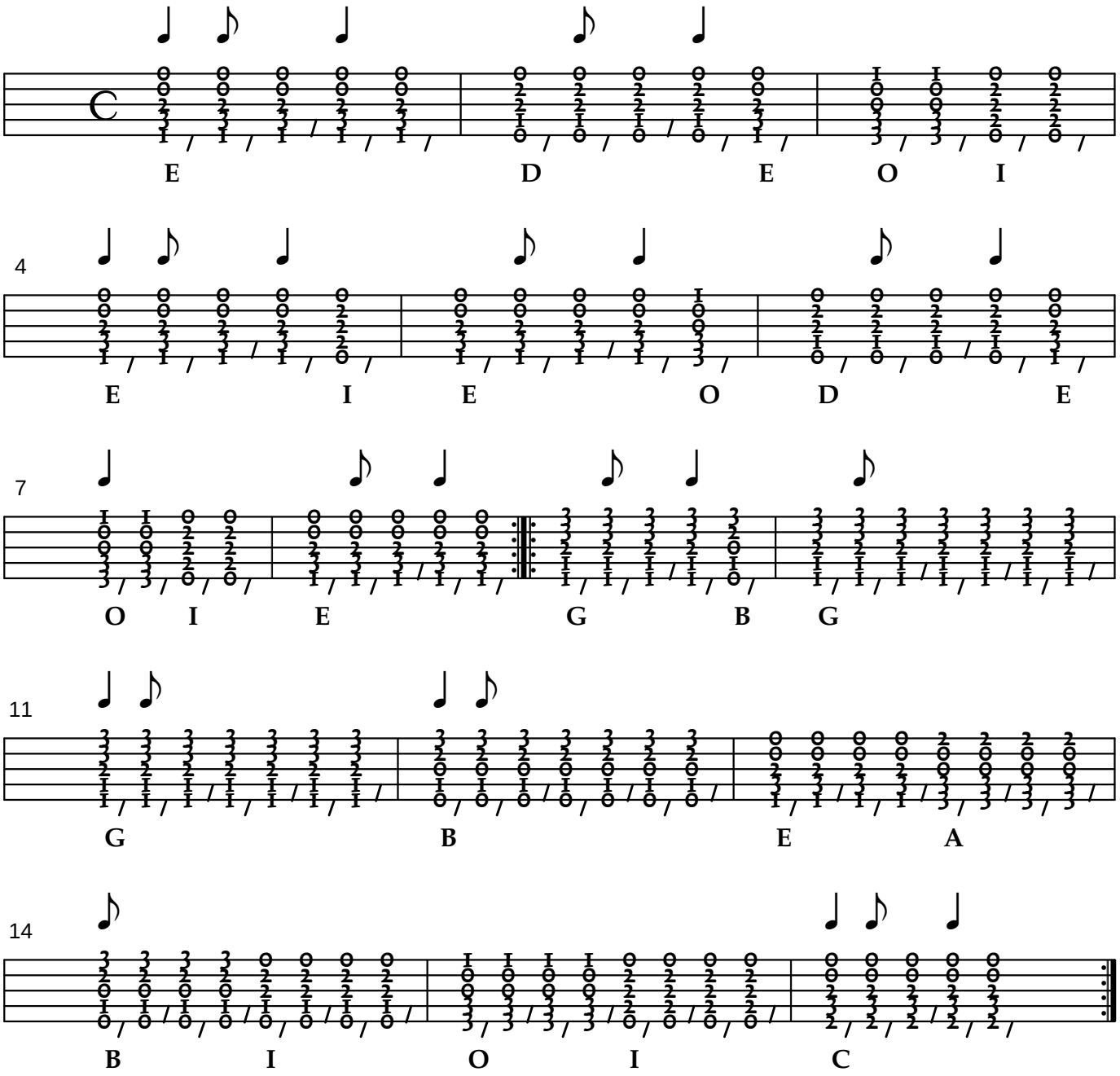
Folie Diuerse - A and C [p.3]



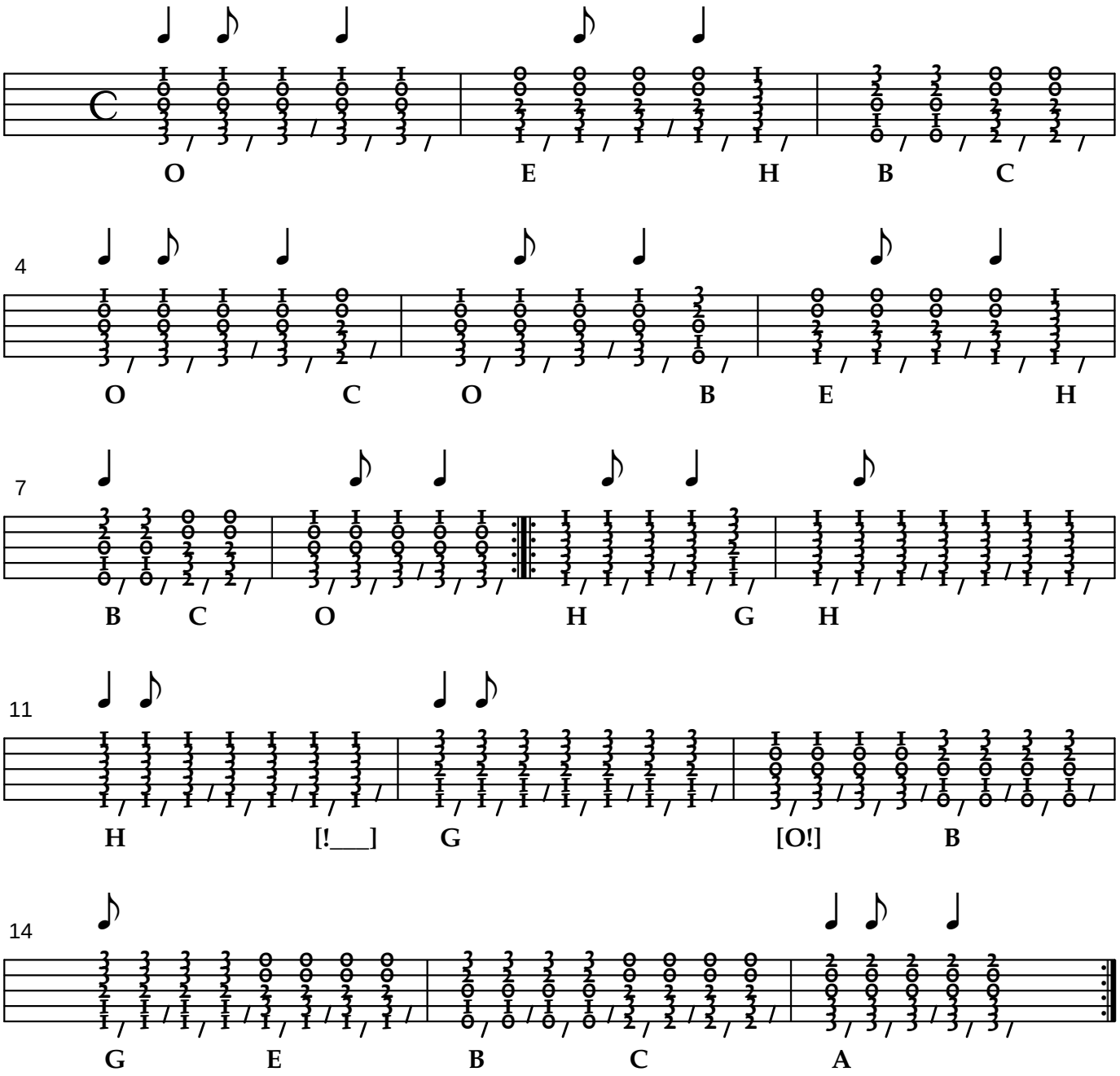

I F I A
7
I F I
12
A C F I
19
O C I C O G H G O
25
G M C O C I C O
30
G H M L C 4-3 A

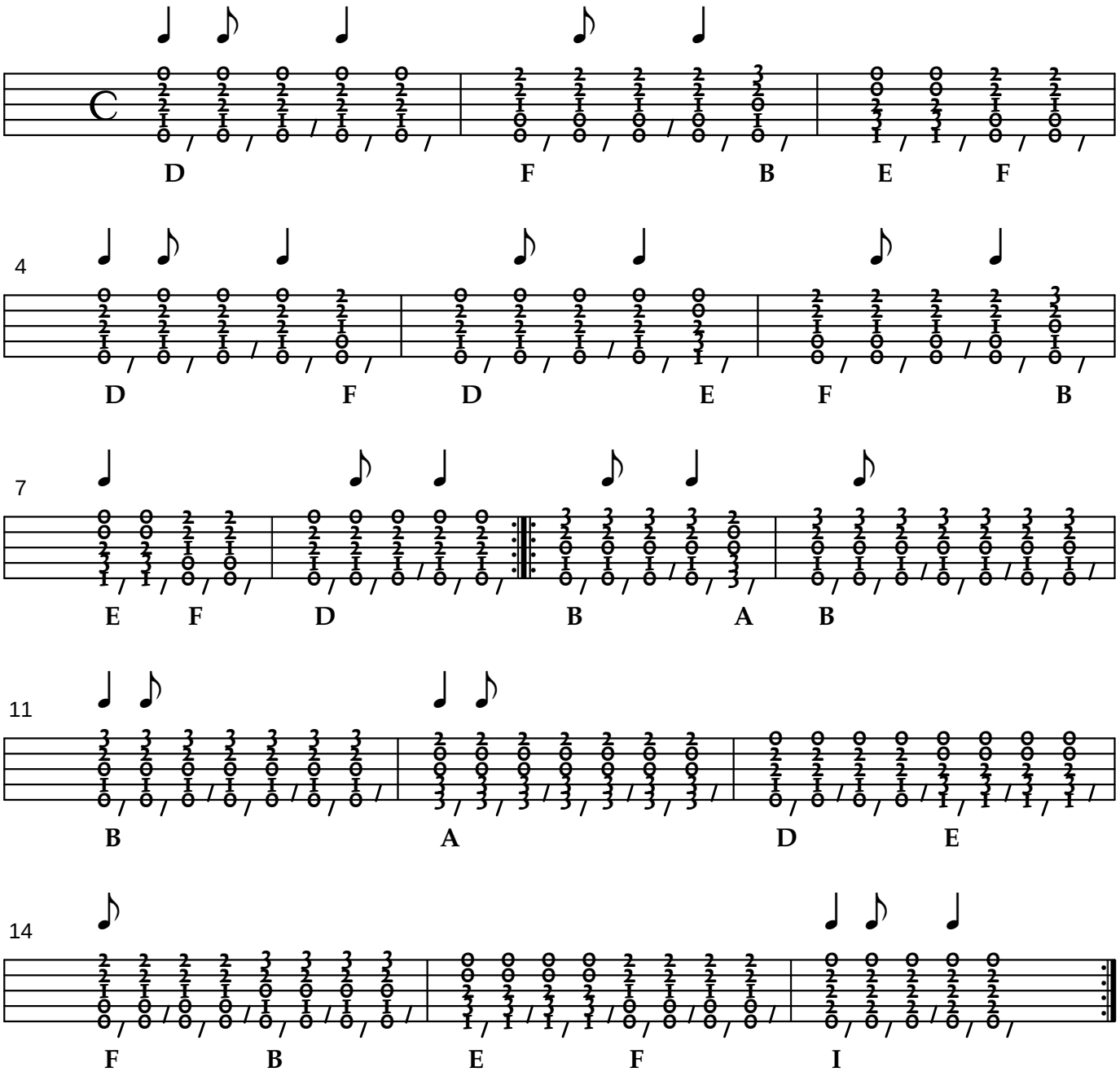

E I E B
7
B E I E
12
B E I C
19
D F D A
25
A D F D
30
A E F I

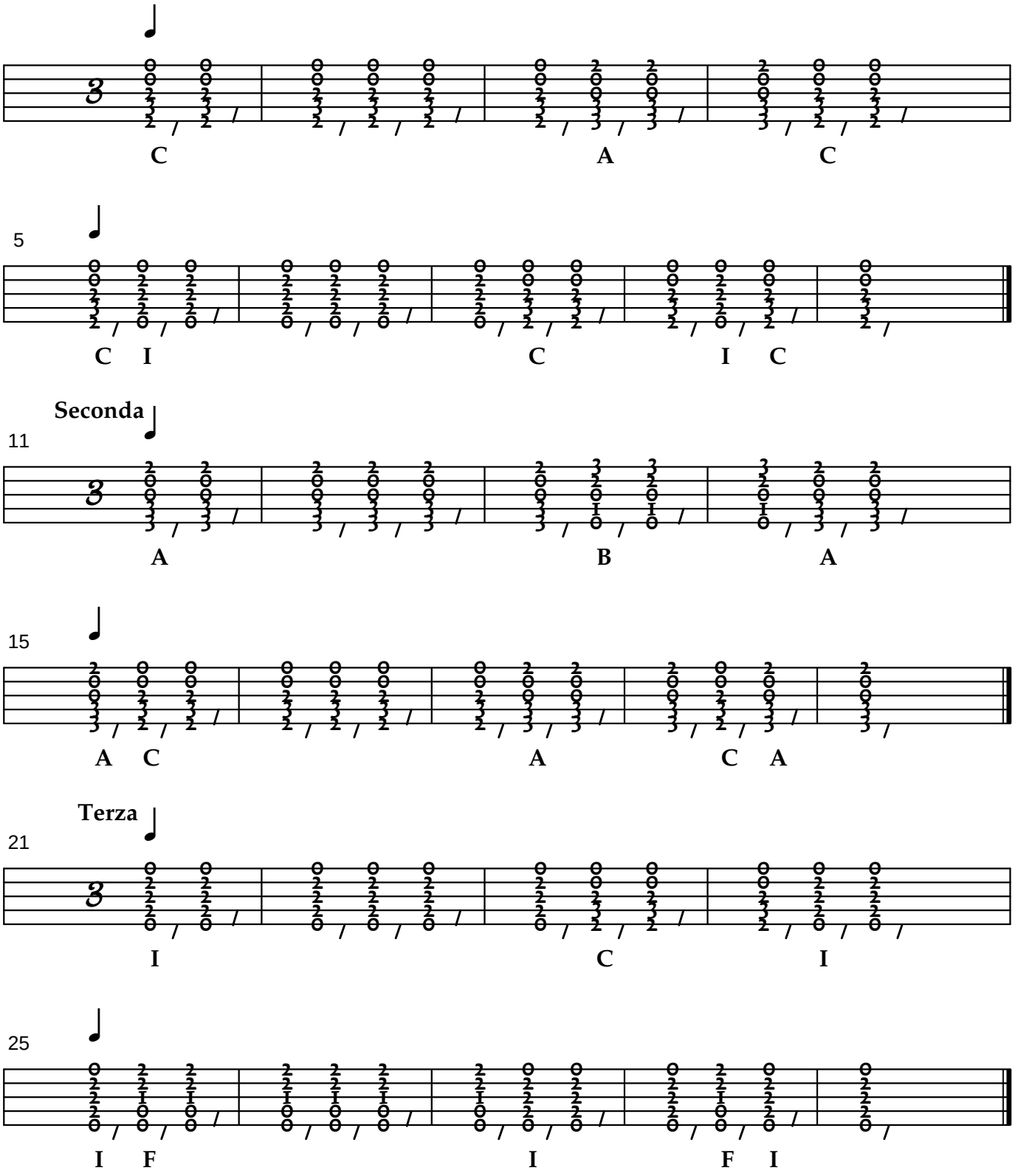

L A L H M H
7
H L A L A L H
13
H M N P A B
19
G B G M N M
25
M H B G B G
30
M N H B G


E D E O I
4
E I E O D E
7
O I E G B G
11
G B E A
14
B I O I C

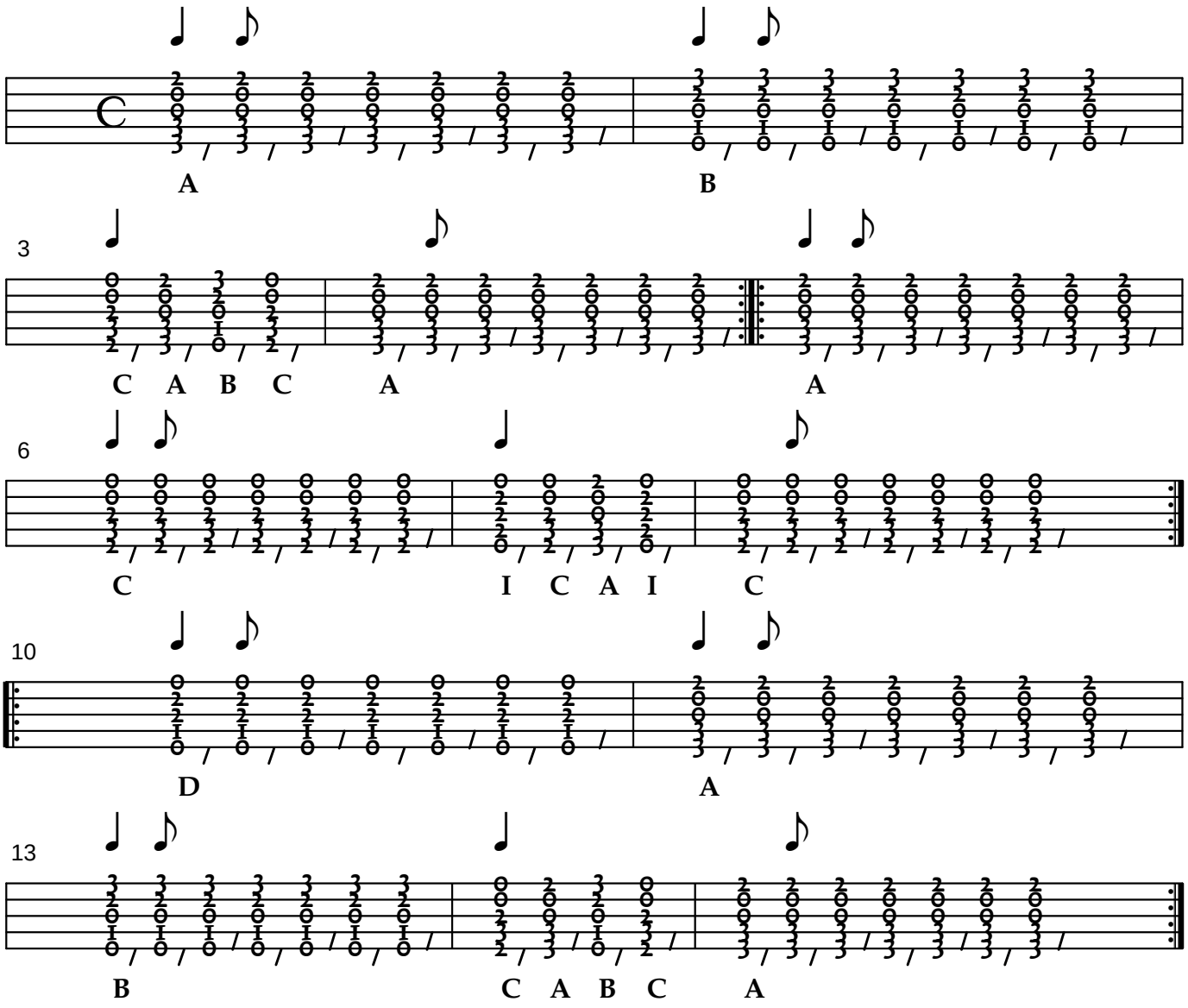
[Monica] Seconda [p.4]

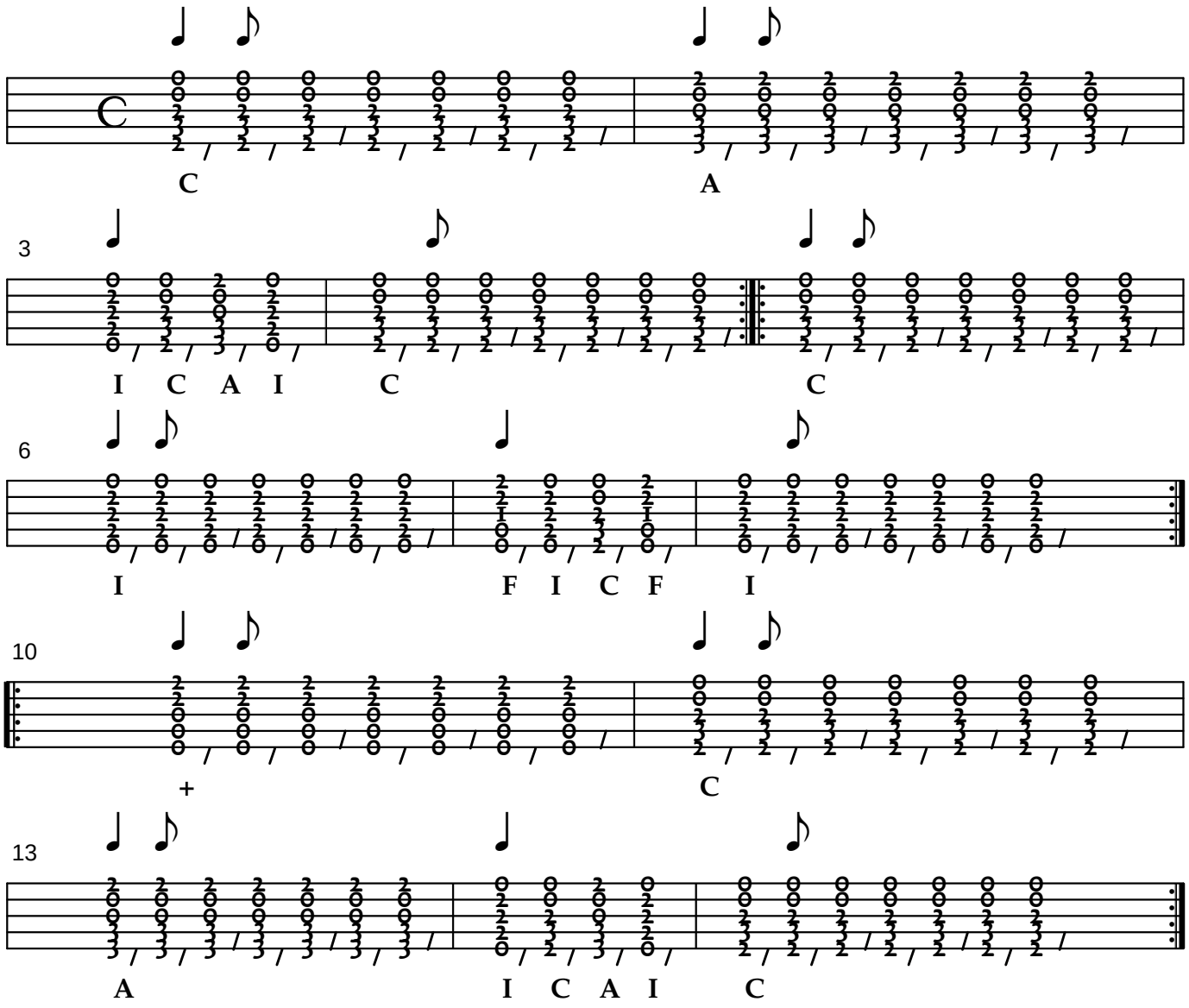



D F B E F
4
D F D E F B
7
E F D B A B
11
B A D E
14
F B E F I

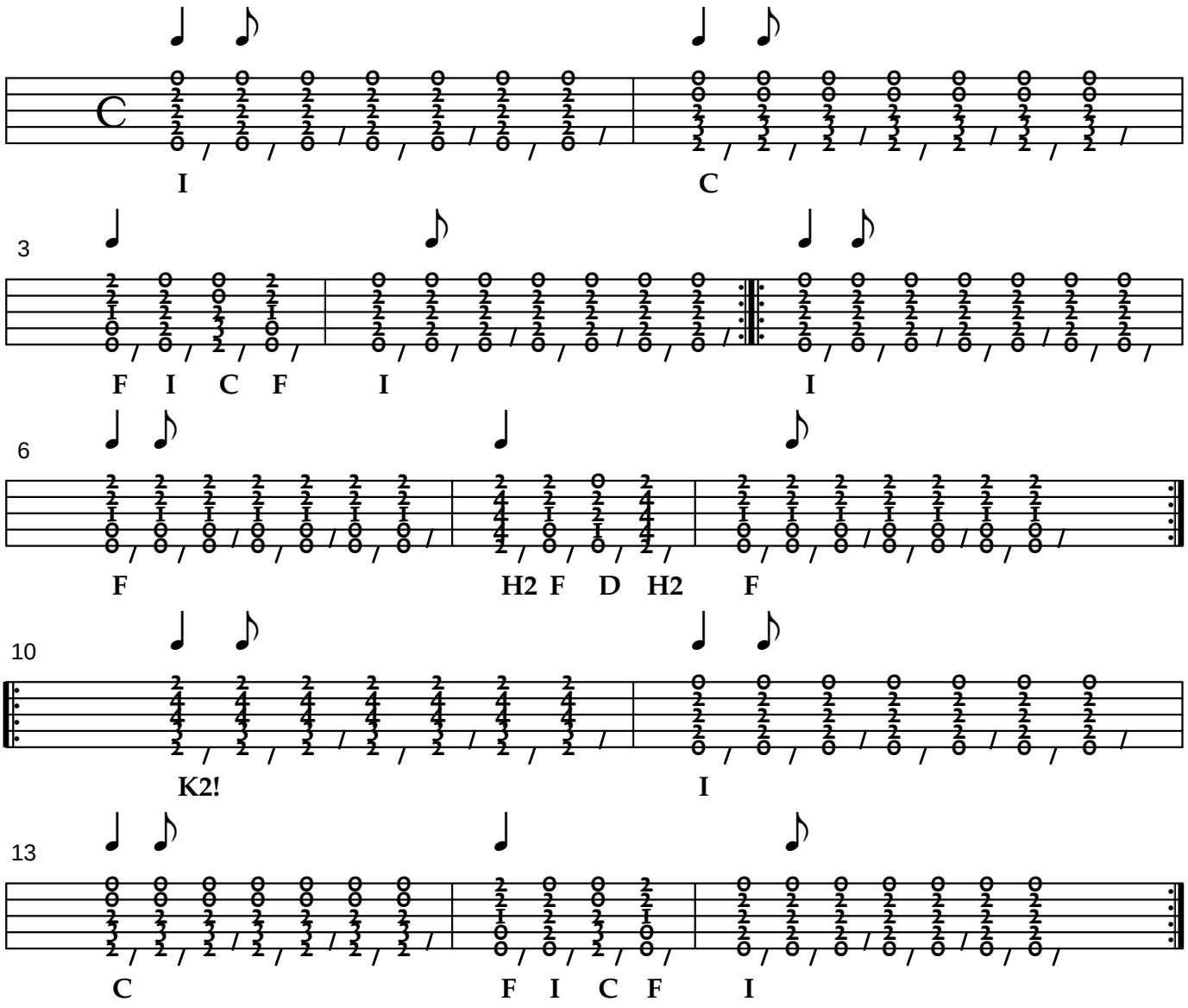

C A C
5
C I C I C
Seconda
11
A B A
15
A C A C A
Terza
21
I C I
25
I F I F I

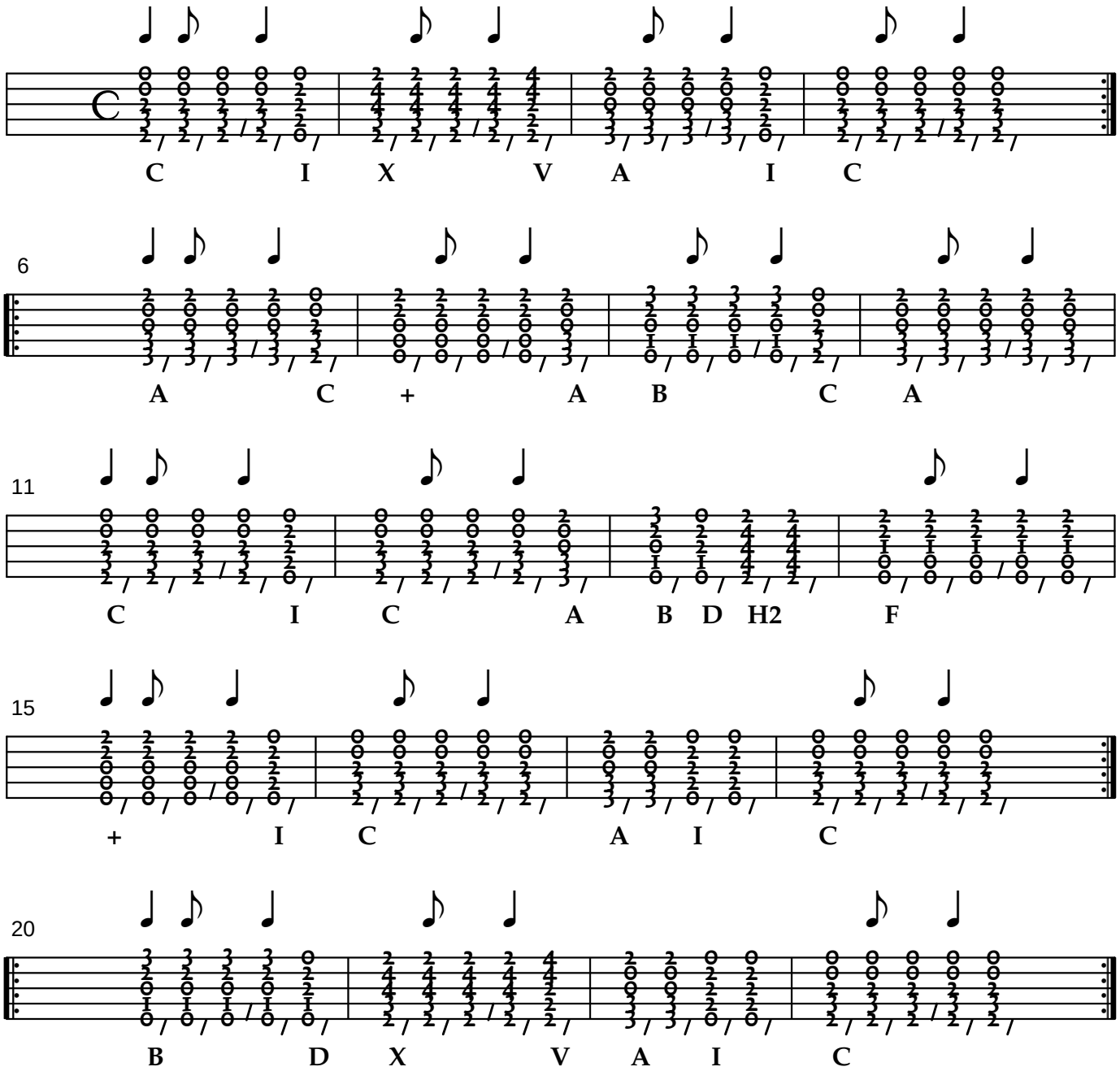
Tenor di Napoli Primo [p.5]

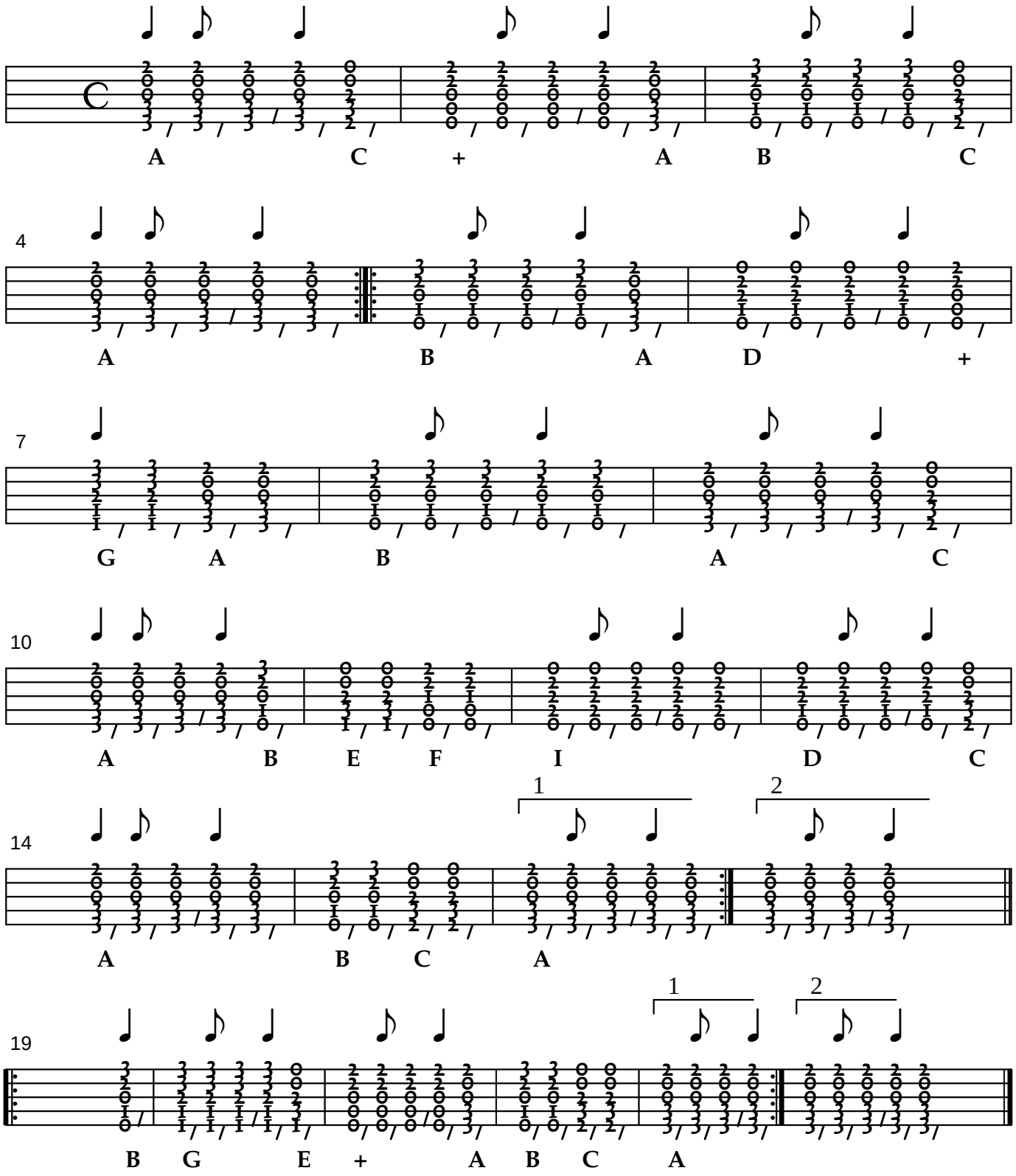


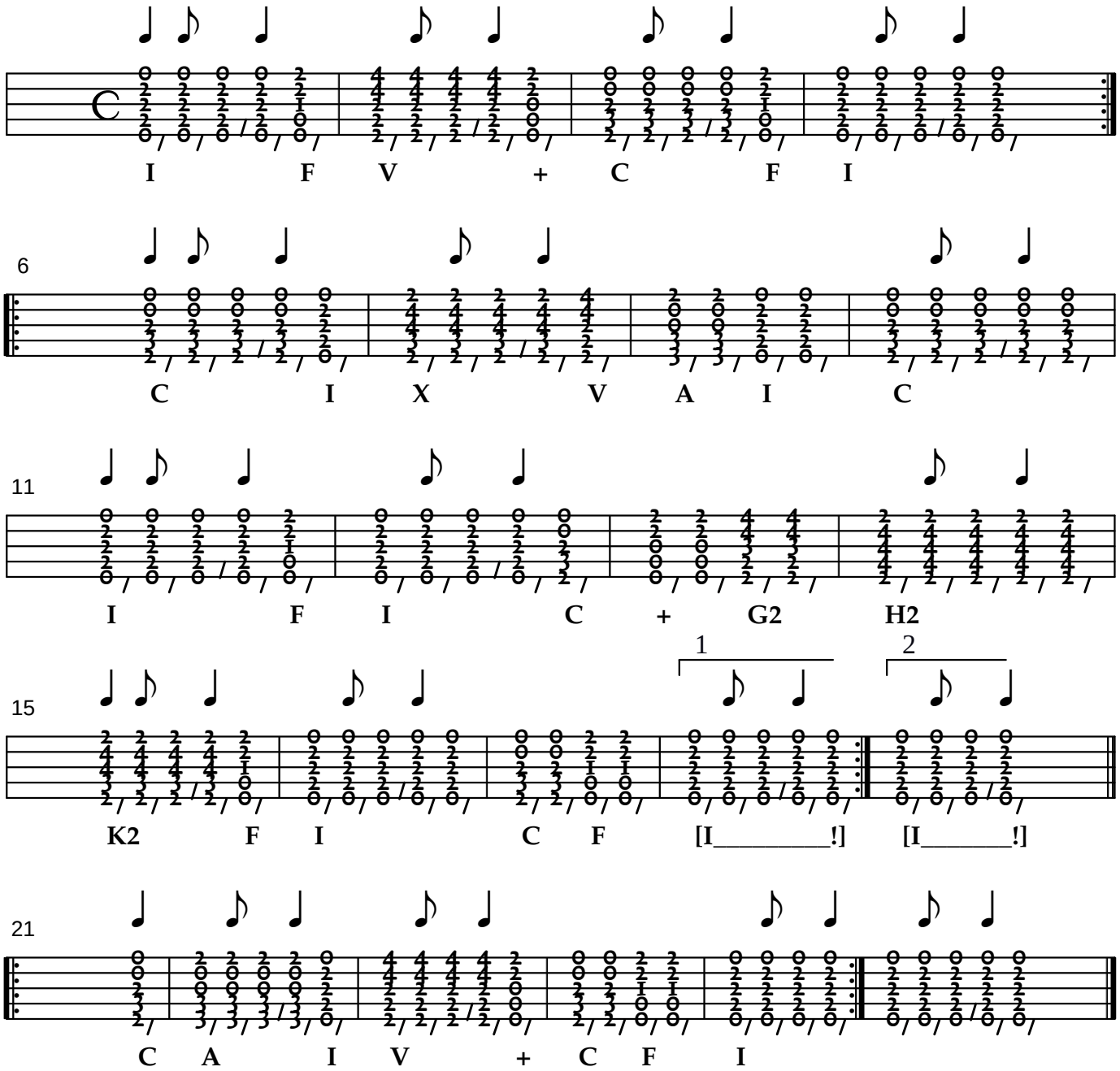

C
A
3
I C A I
C
C
6
I
F I C F
I
10
+
C
13
A
I C A I
C

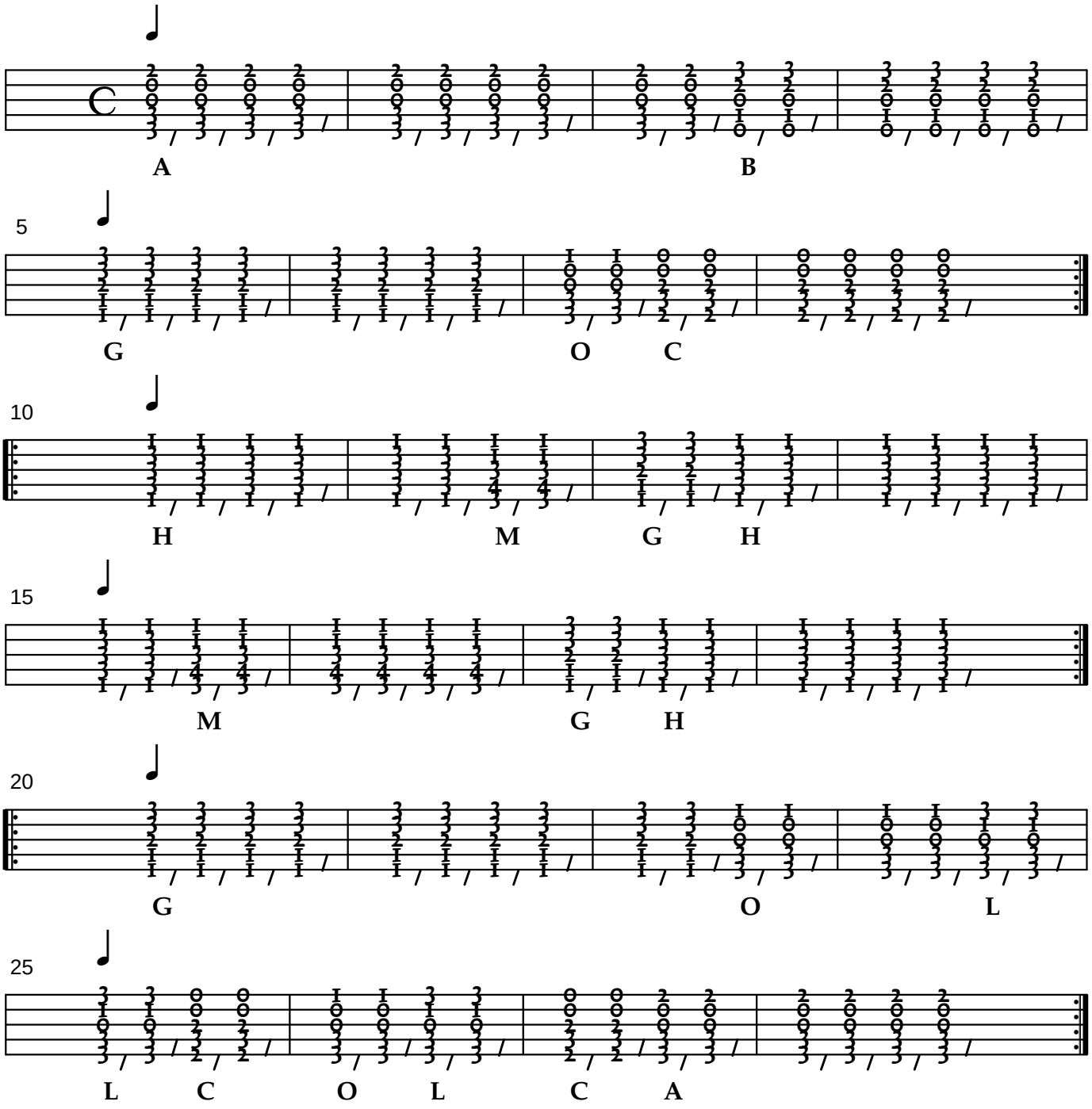
[Tenor di Napoli] Terzo [p.5]

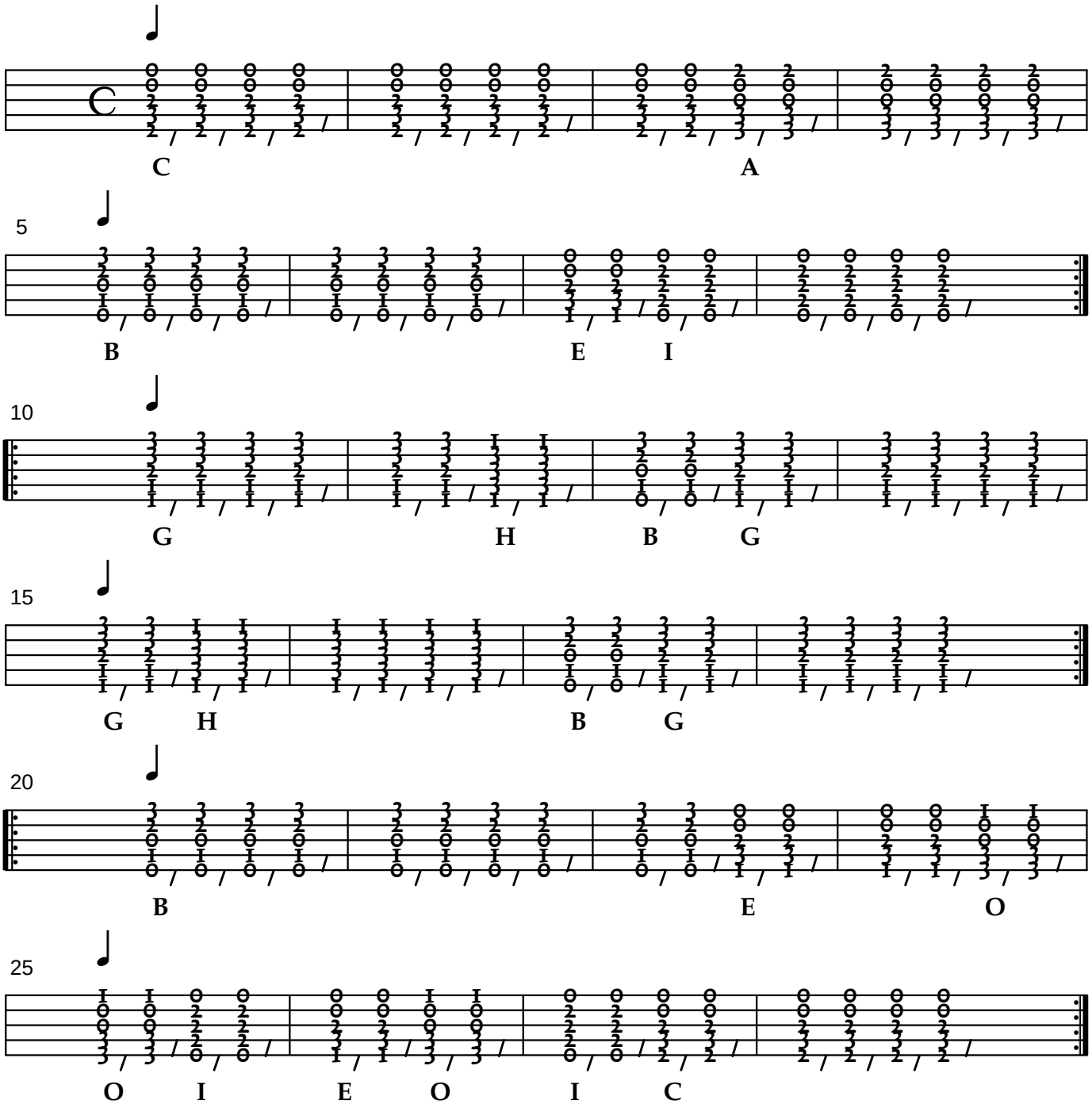


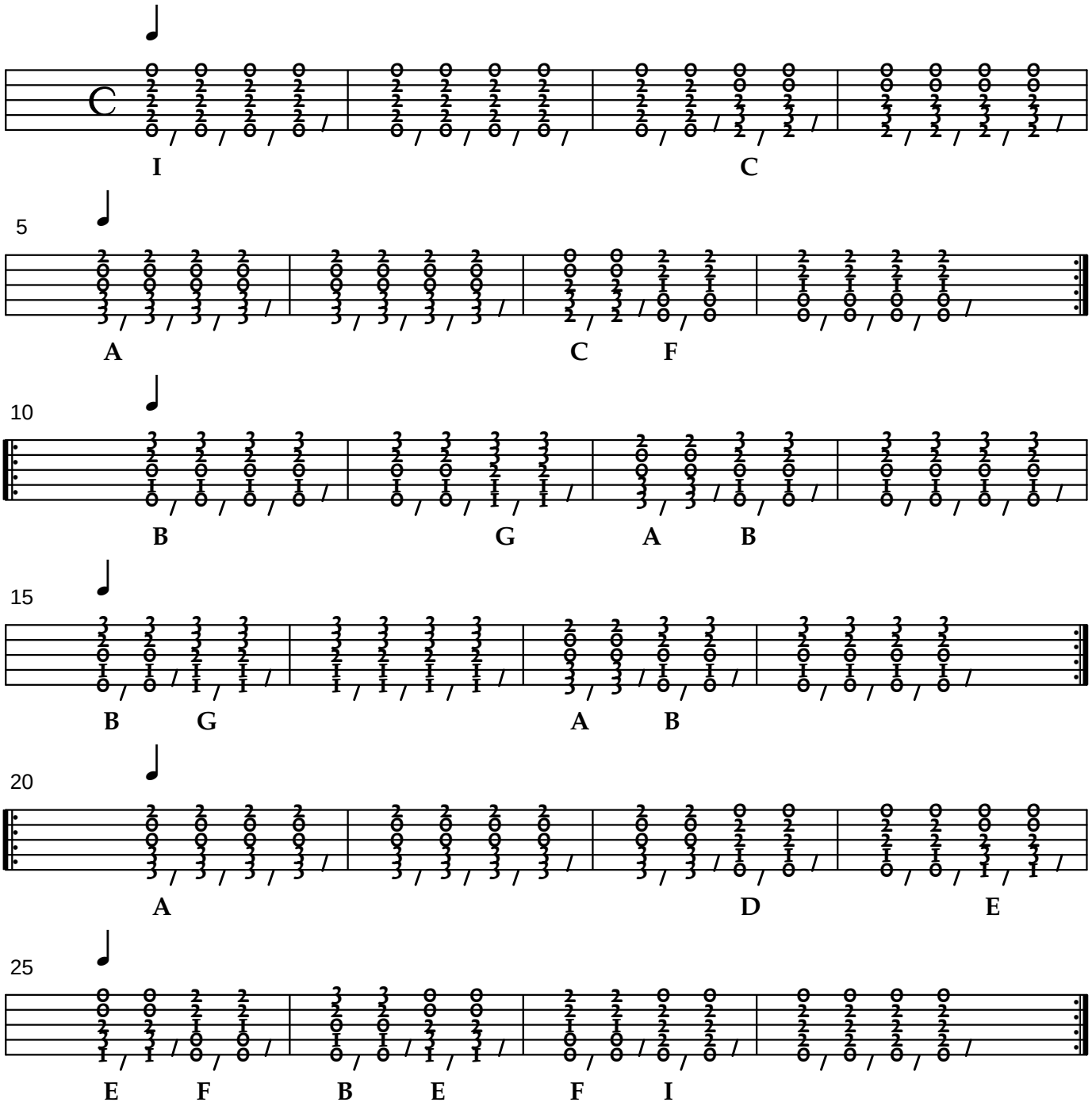

C I X V A I C
6
A C + A B C A
11
C I C A B D H2 F
15
+ I C A I C
20
B D X V A I C

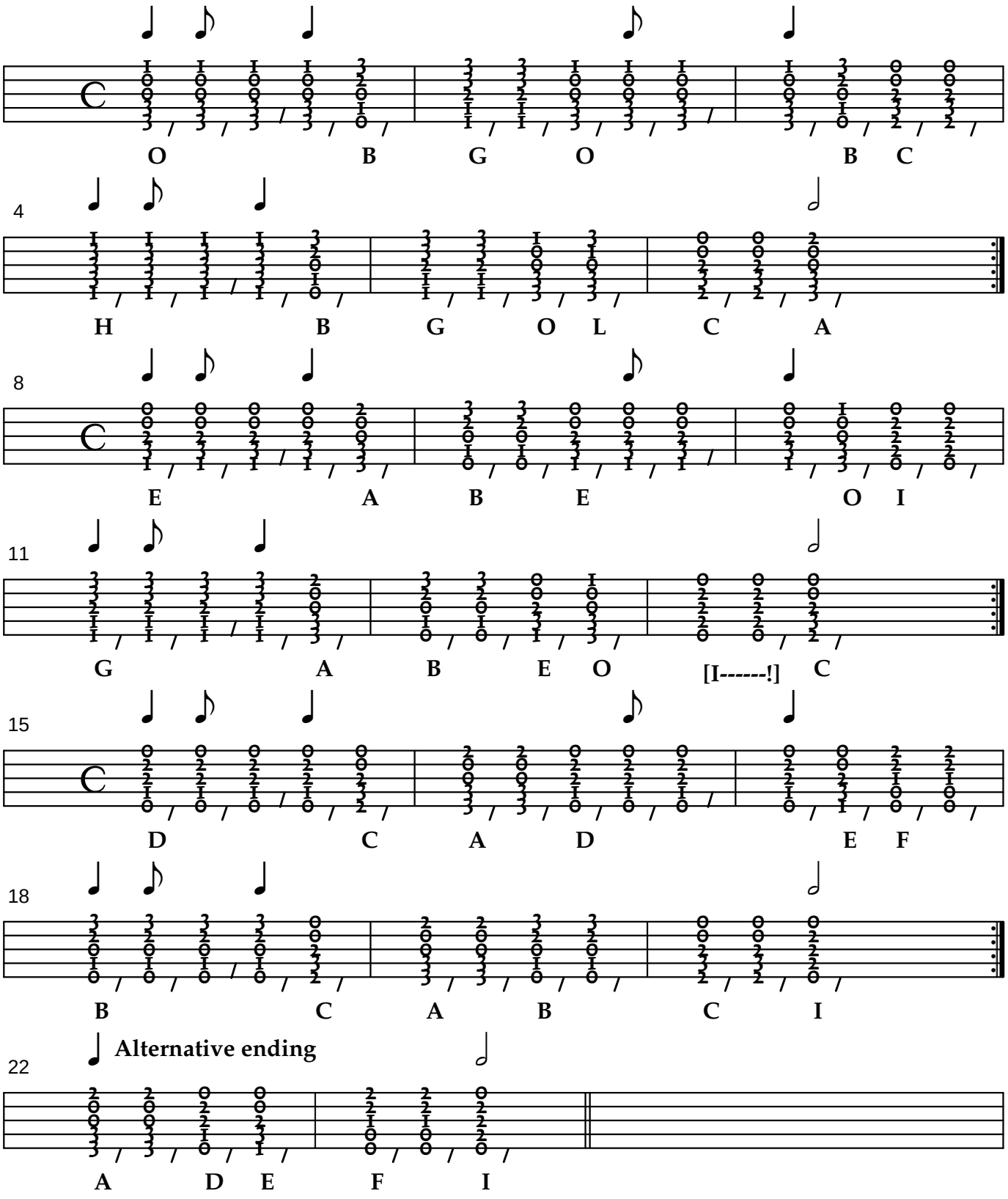

A C + A B C
4
A B A D +
7
G A B A C
10
A B E F I D C
1
2
14
A B C A
19
B G E + A B C A

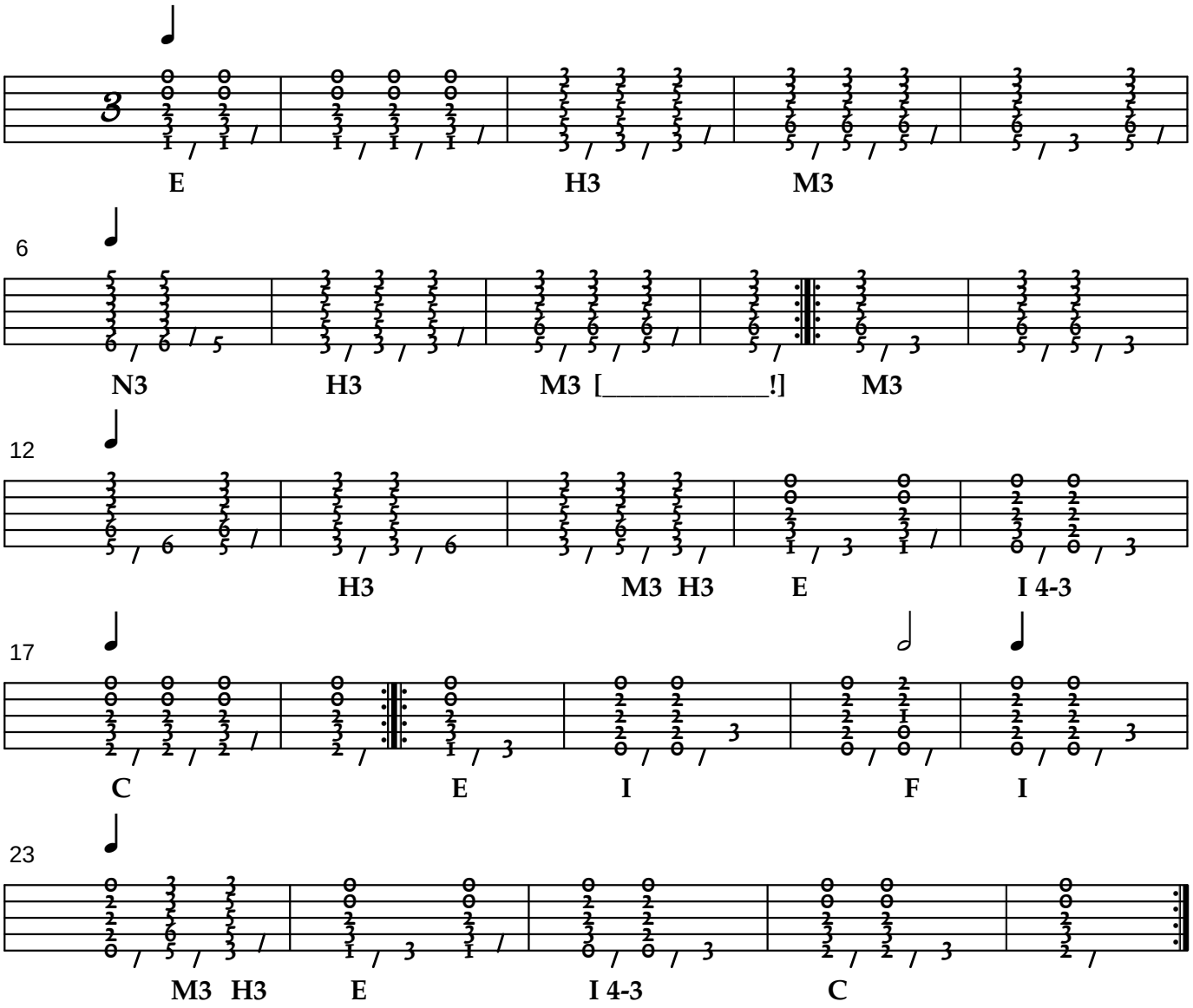

I F V + C F I
6
C I X V A I C
11
I F I C + G2 H2
15
1
2
K2 F I C F [I_____!] [I_____!]
21
C A I V + C F I

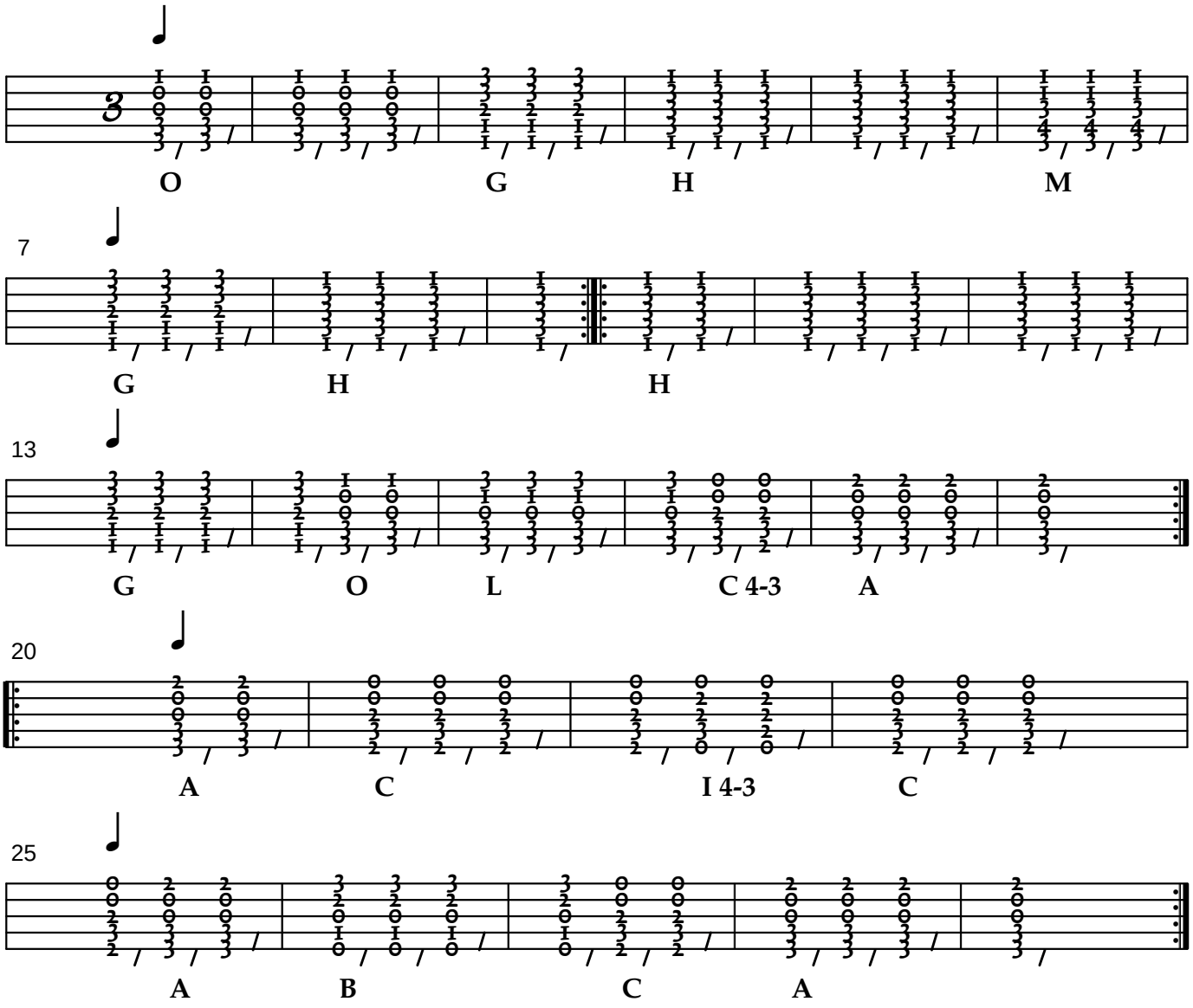

A
B
5
G
O
C
10
H
M
G
H
15
M
G
H
20
G
O
L
25
L
C
O
L
C
A


C A
5
B E I
10
G H B G
15
G H B G
20
B E O
25
O I E O I C

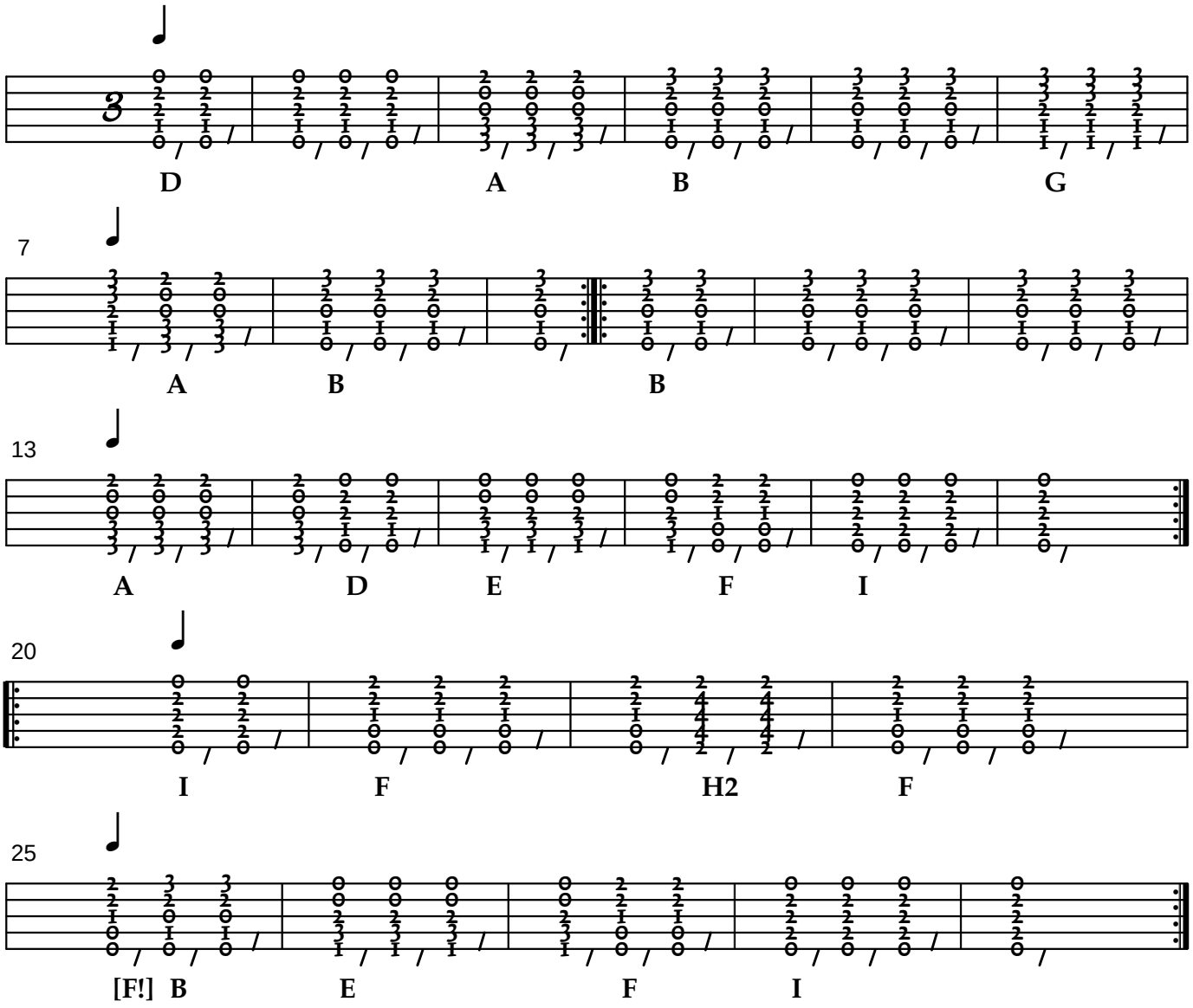

I
C
5
A
C
F
10
B
G
A
B
15
B
G
A
B
20
A
D
E
25
E
F
B
E
F
I


O B G O B C
4
H B G O L C A
8
E A B E O I
11
G A B E O [I------!] C
15
D C A D E F
18
B C A B C I
22
Alternative ending
A D E F I

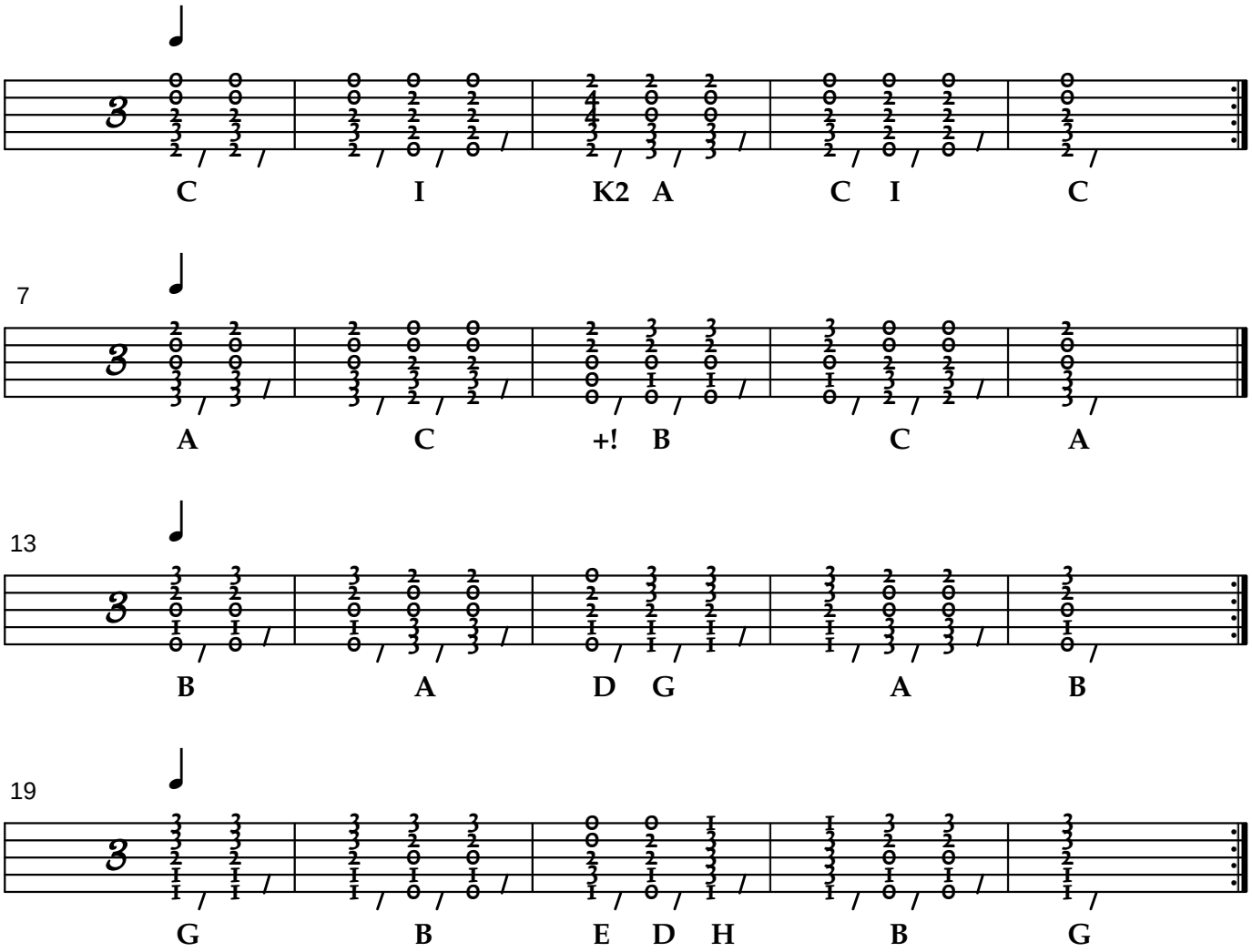

E
H3
M3
6
N3
H3
M3 [_____!]
M3
12
H3
M3 H3
E
I 4-3
17
C
E
I
F
I
23
M3 H3
E
I 4-3
C


O G H M
7
G H H
13
G O L C 4-3 A
20
A C I 4-3 C
25
A B C A

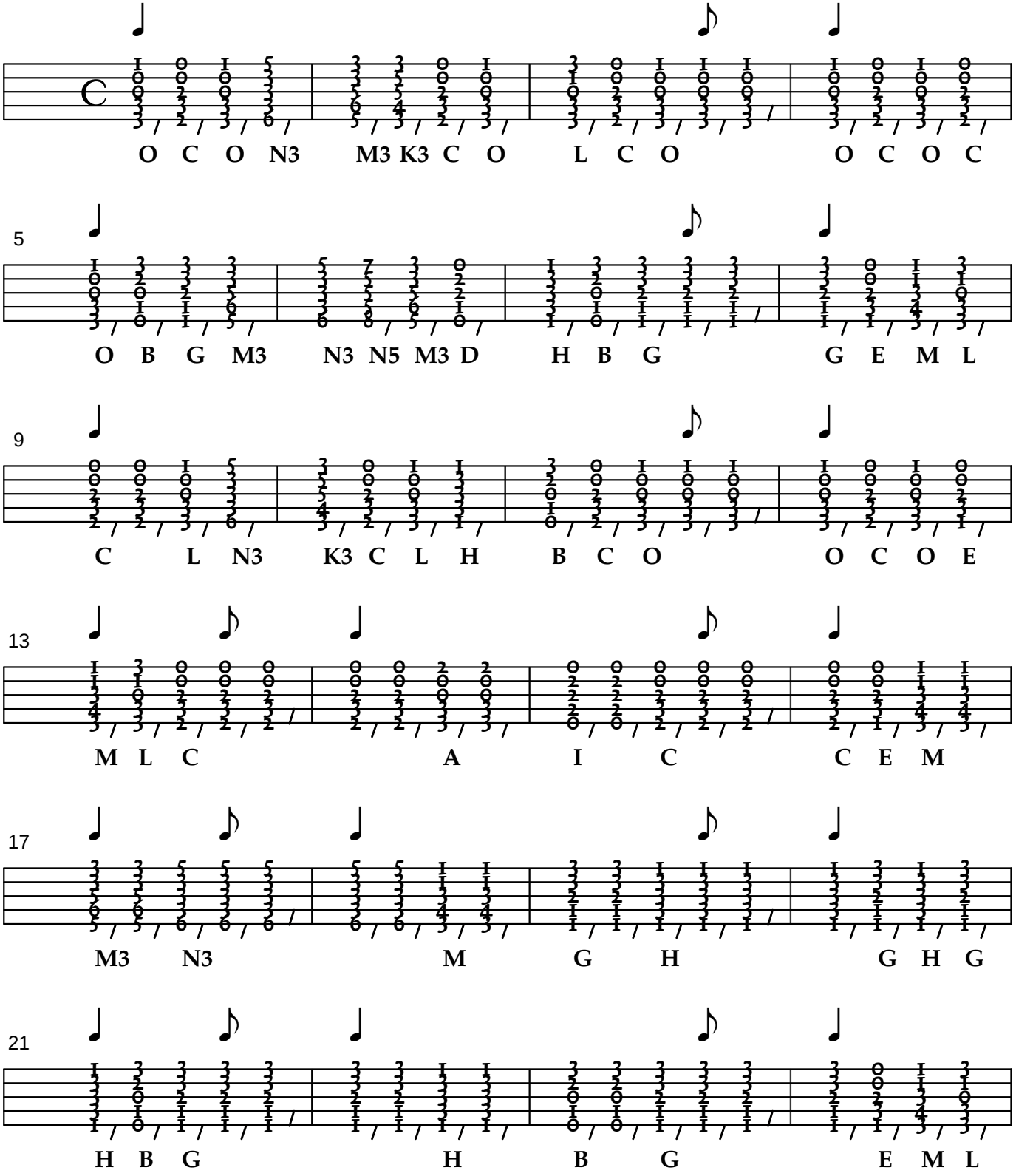
[Spagnoletta] Terzo [p.8]

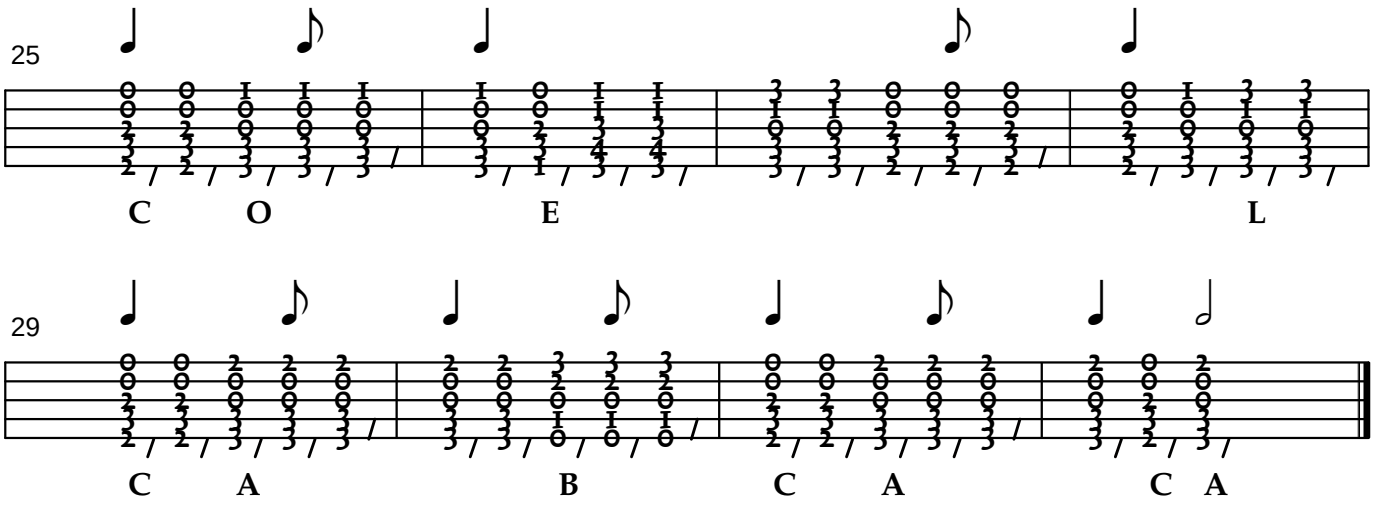


Ciacone diu[ers]e - C, A, B and G [p.8]

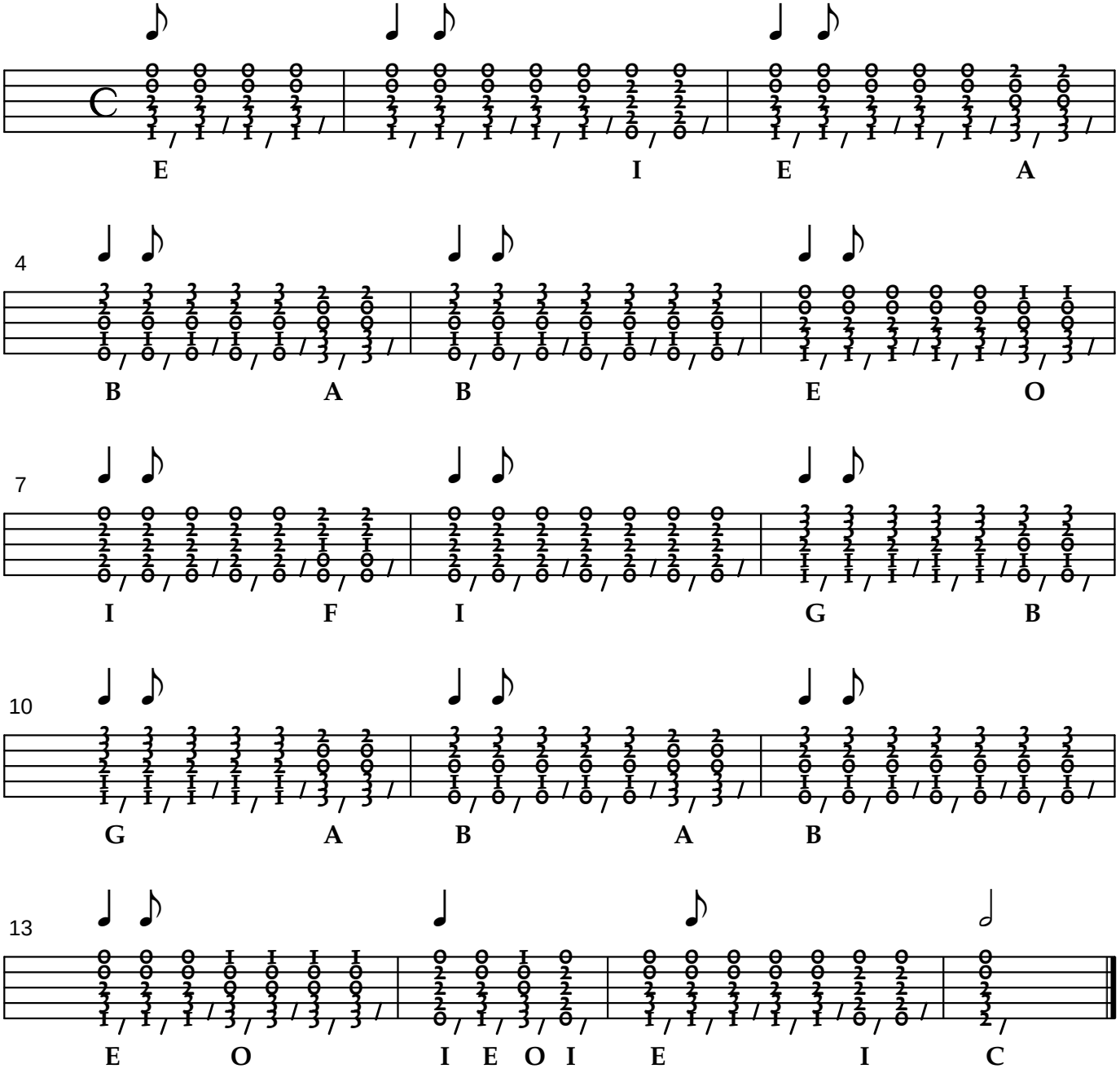


Pass e mezzo P[rim]o [p.9]

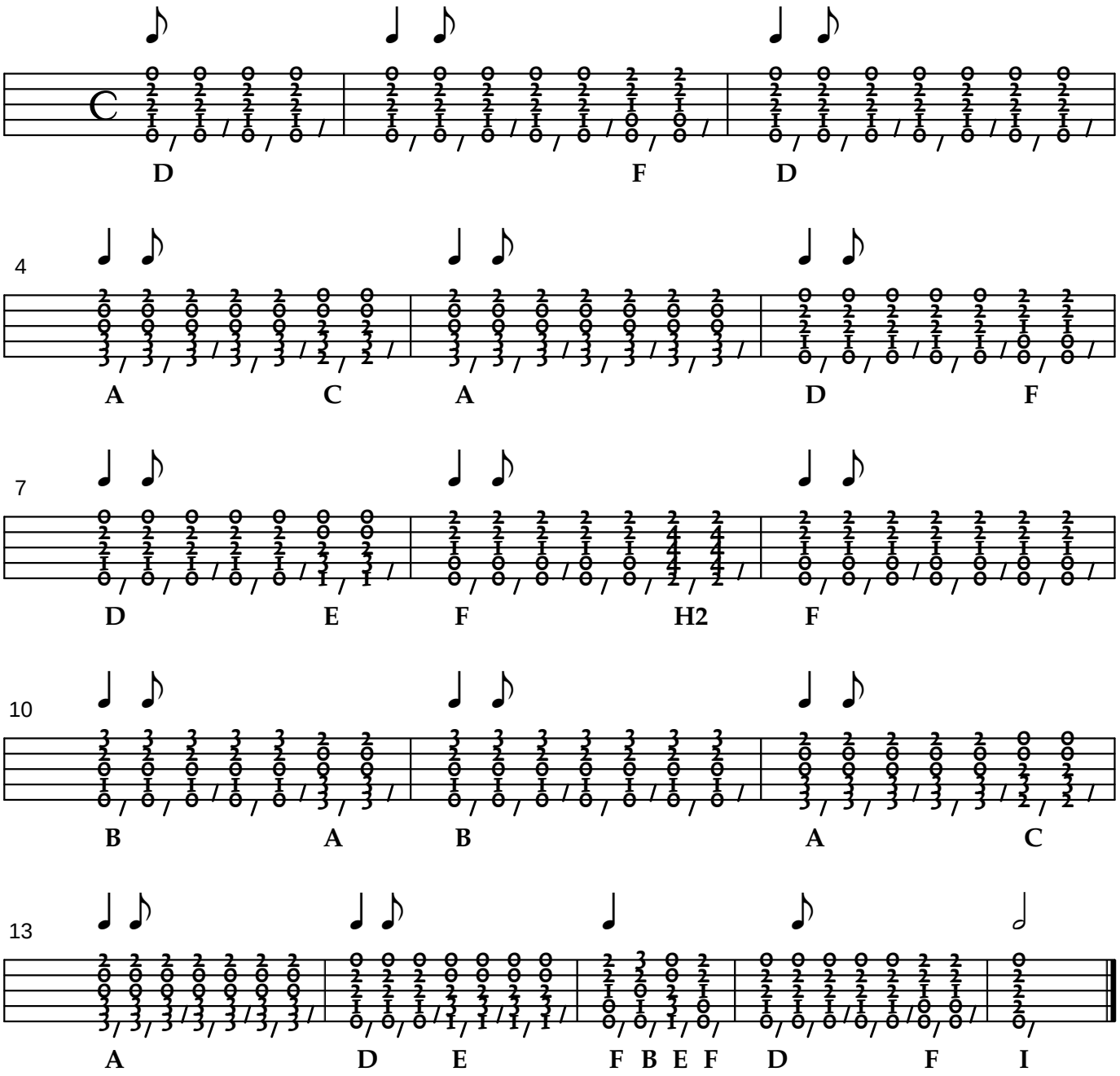



25
C O E L
29
C A B C A C A

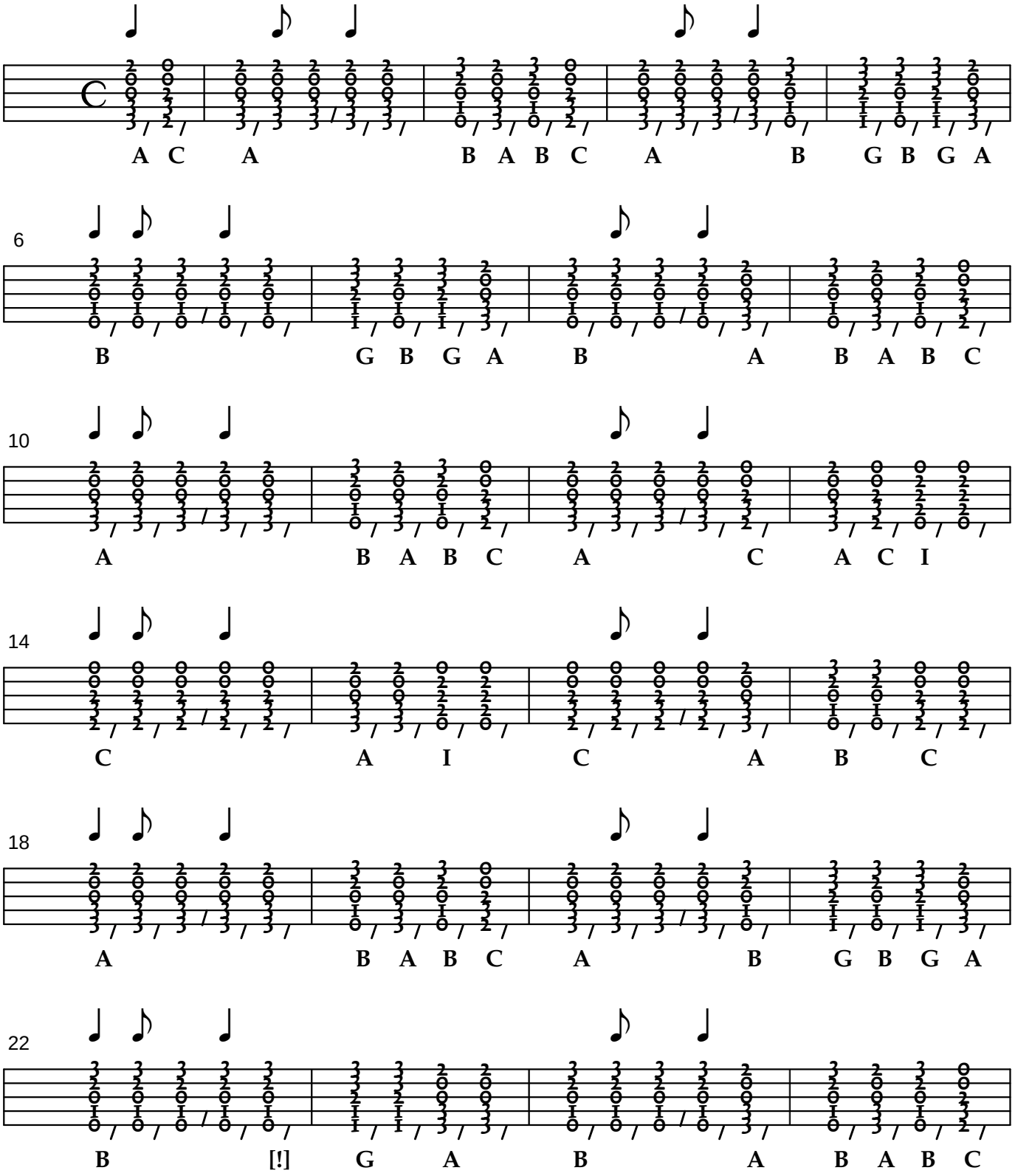
[Pass e mezzo] Secondo [p.9]

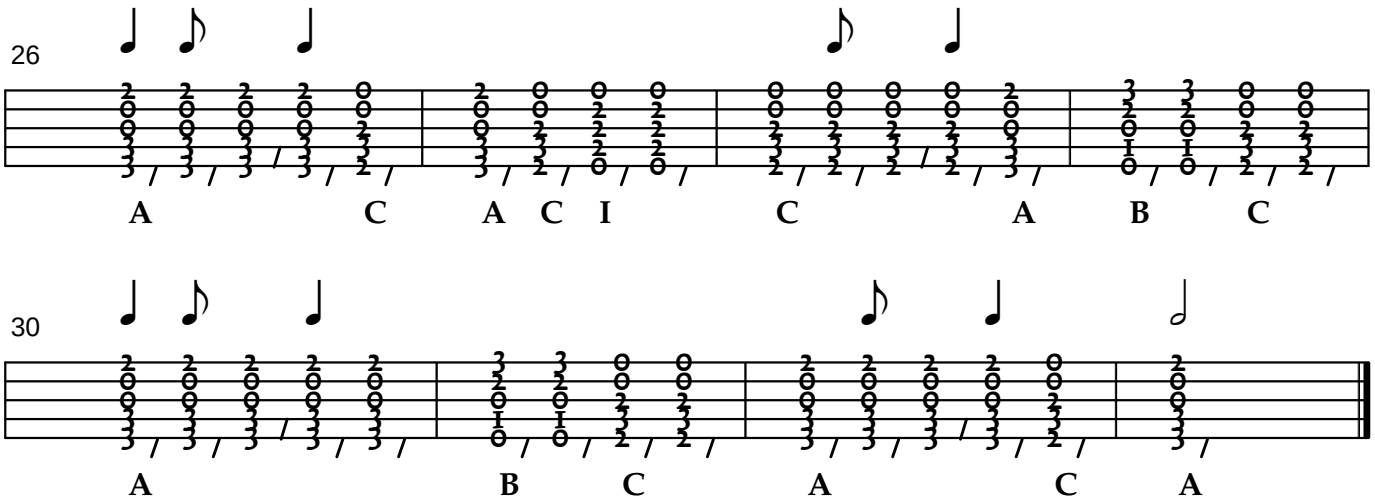


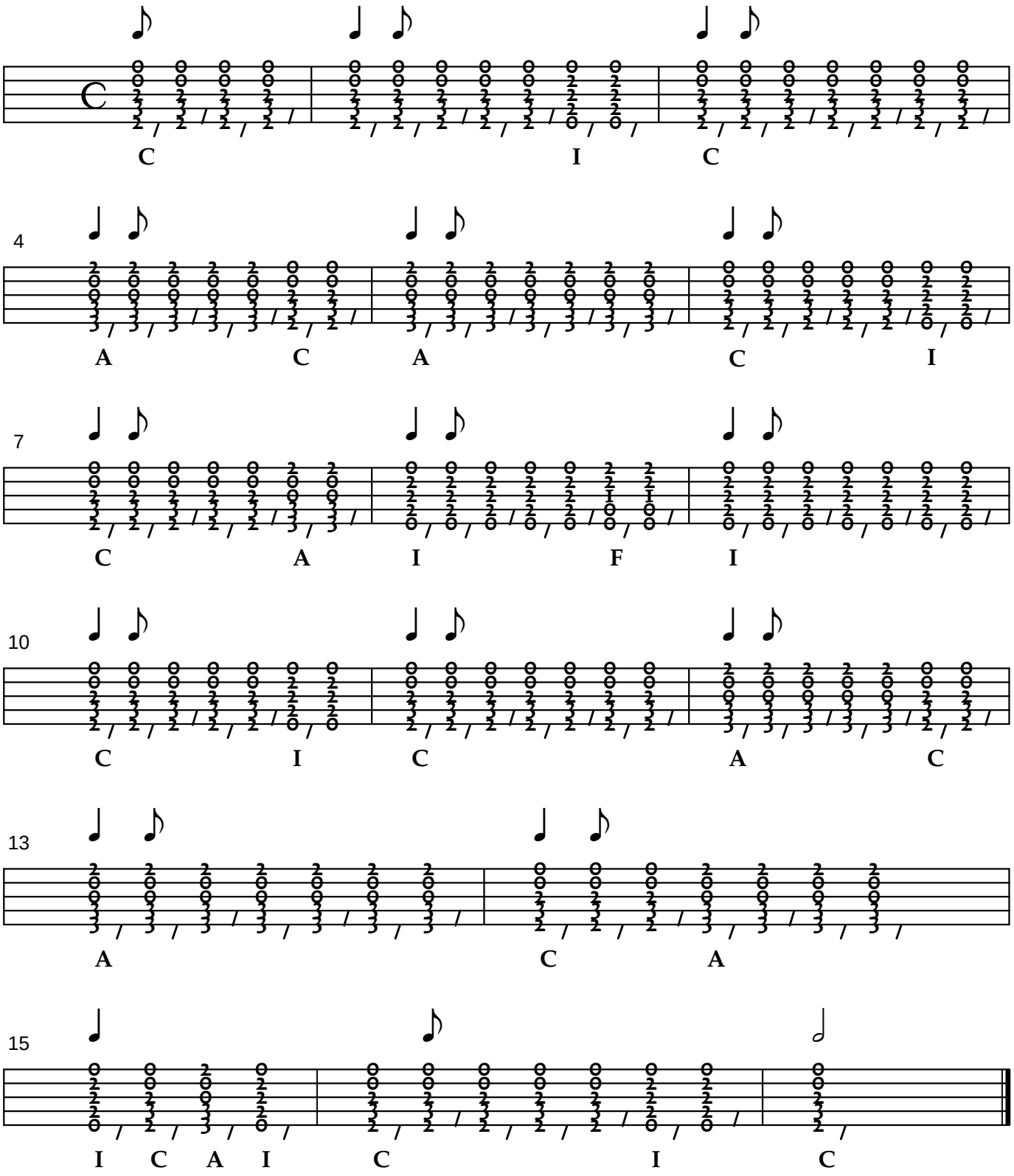
[Pass e mezzo] Terzo [p.9]



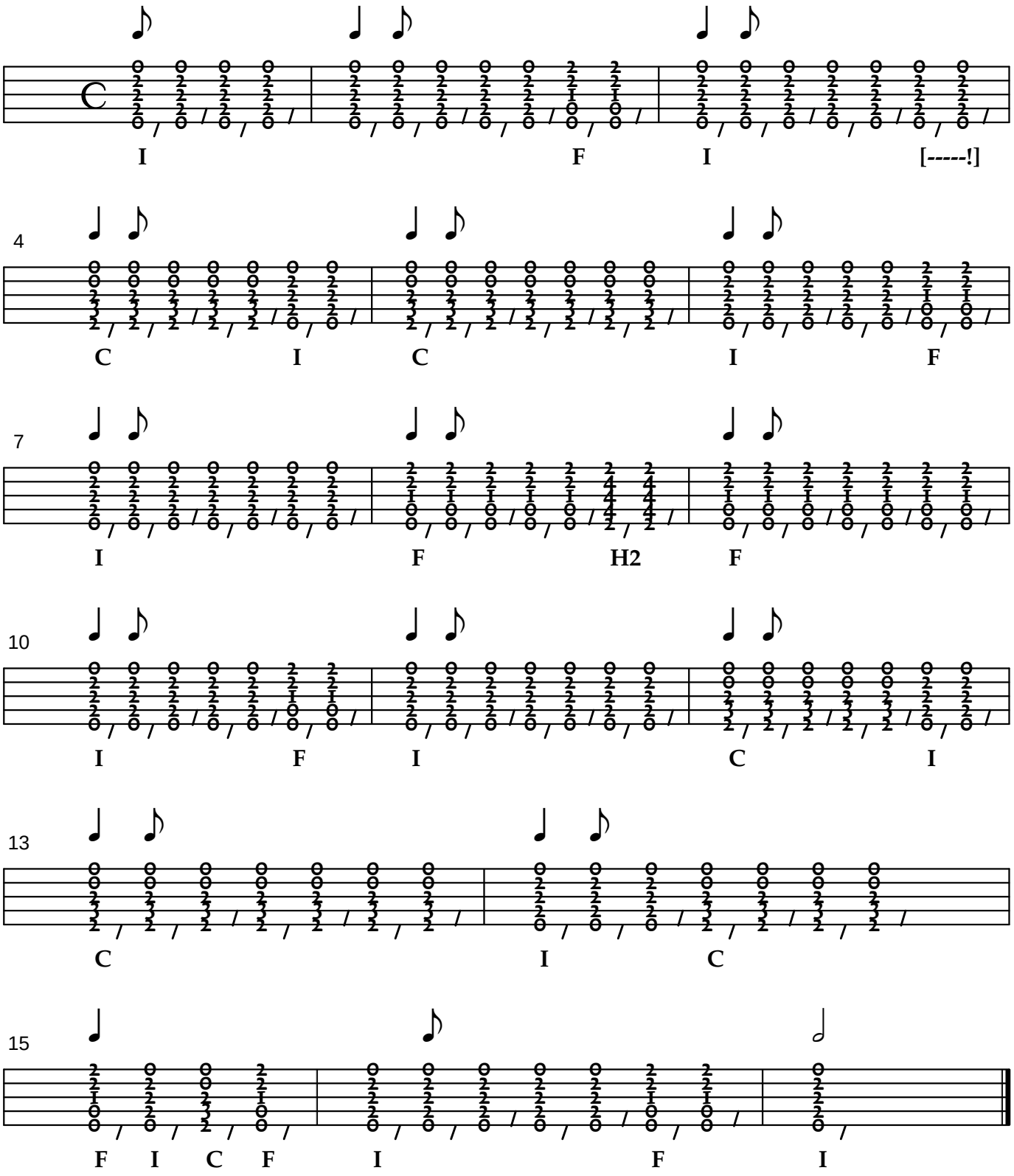
Passemezzo Primo [p.10]



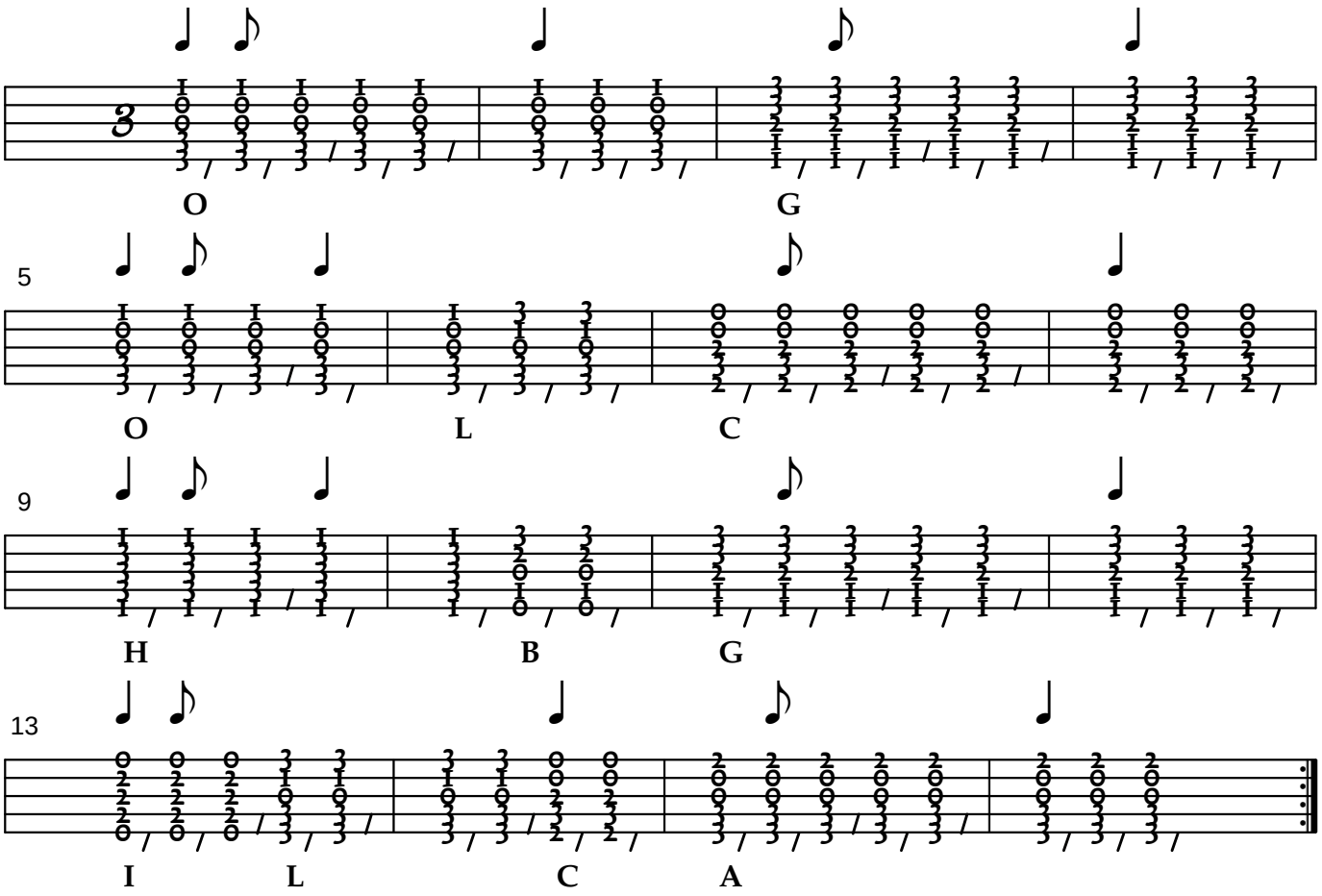

26
A C A C I C A B C
30
A B C A C A


C I C
4
A C A C I
7
C A I F I
10
C I C A C
13
A C A
15
I C A I C I C

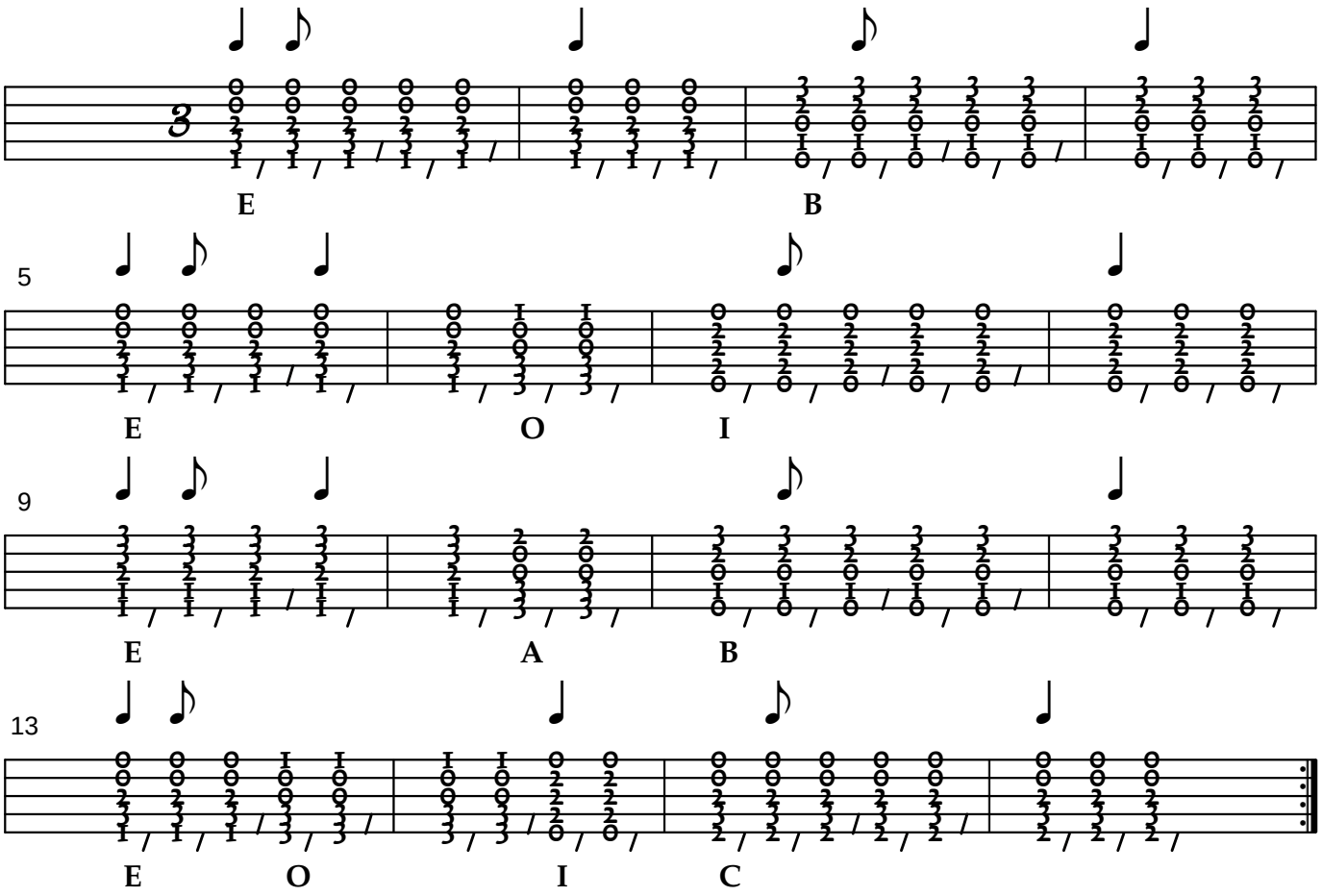
[Passemezzo] Terzo [p.10]



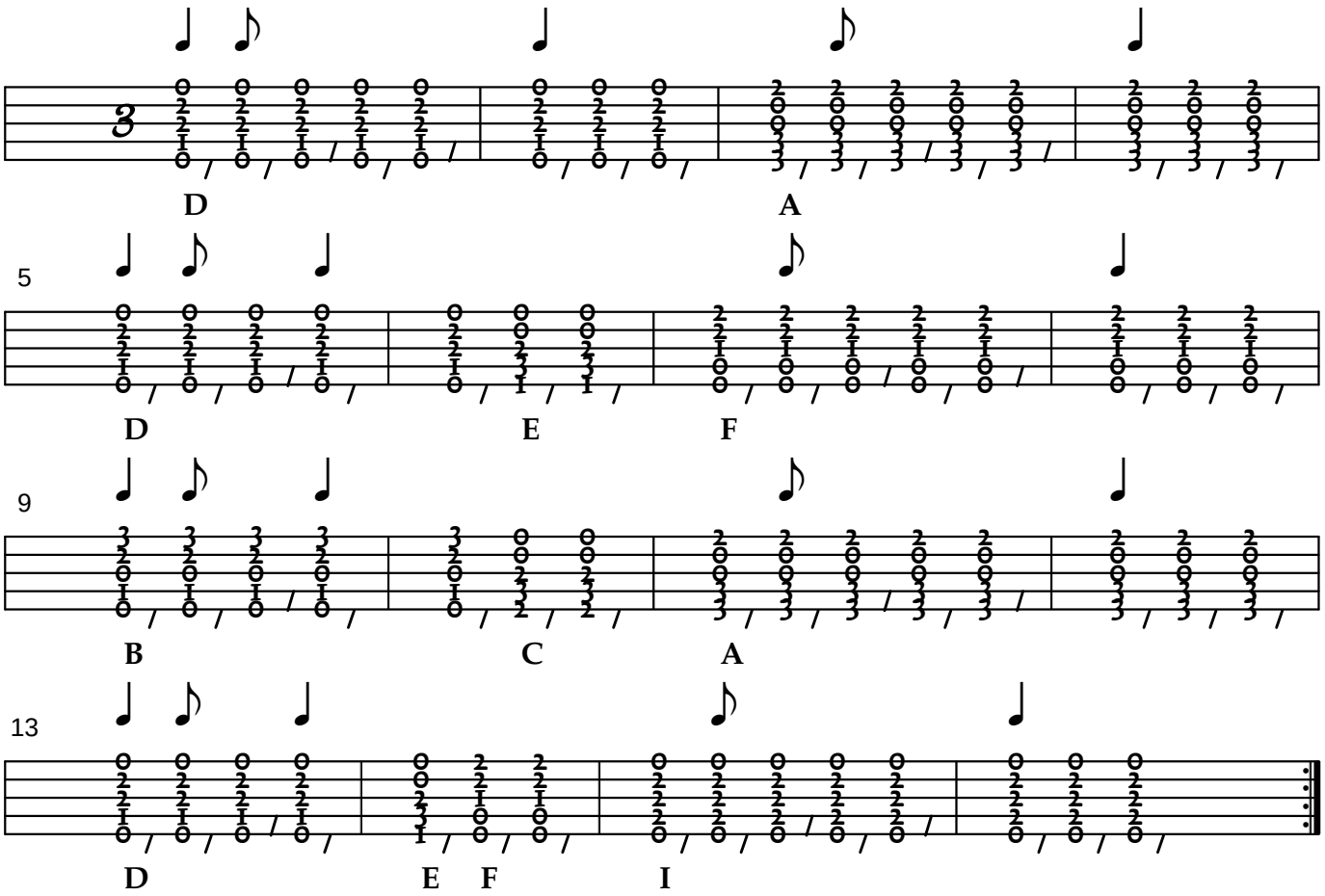
Gagliarda [prim]a p[er] B molle [p.11]



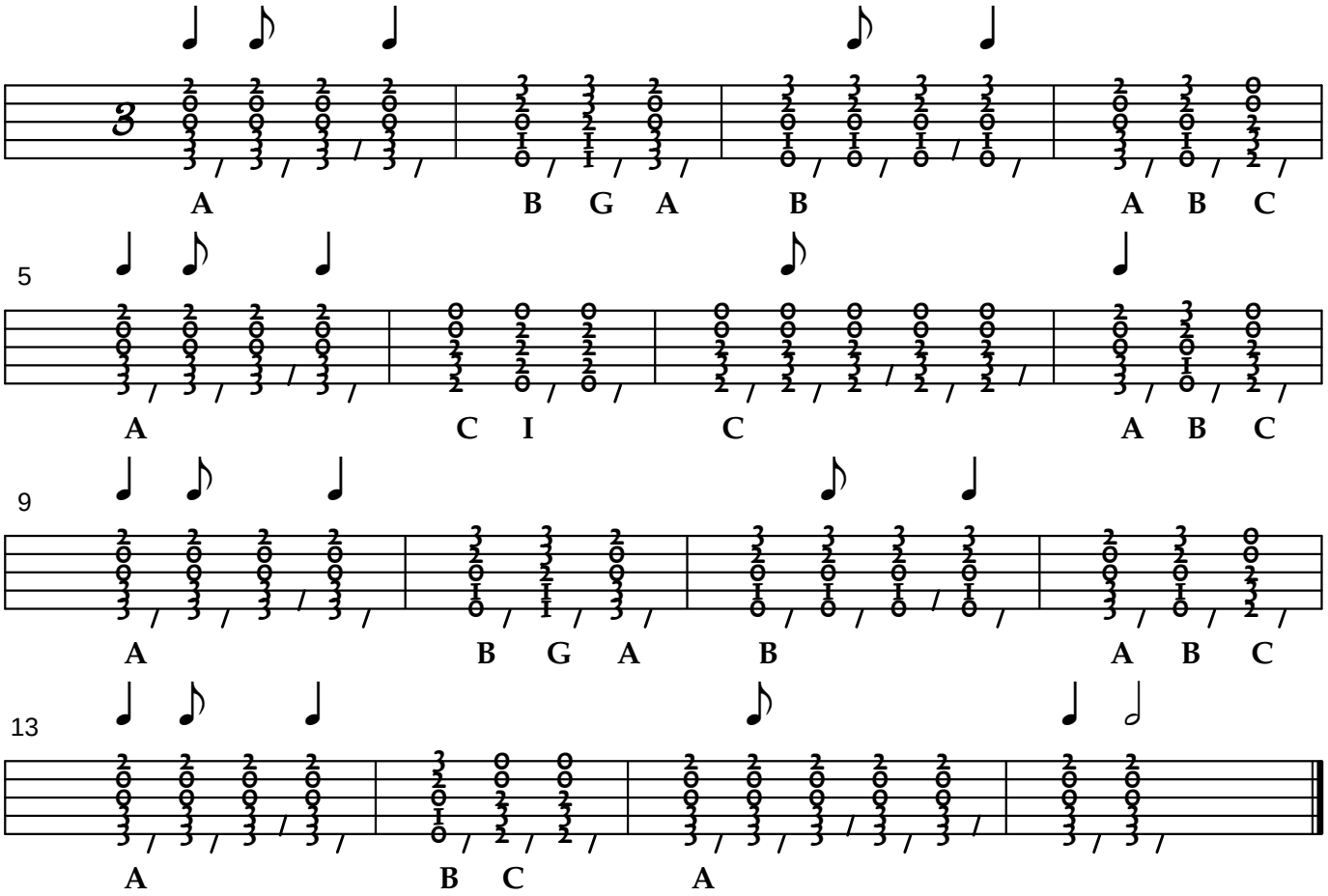
[Gagliarda] Seconda p[er] B molle [p.11]



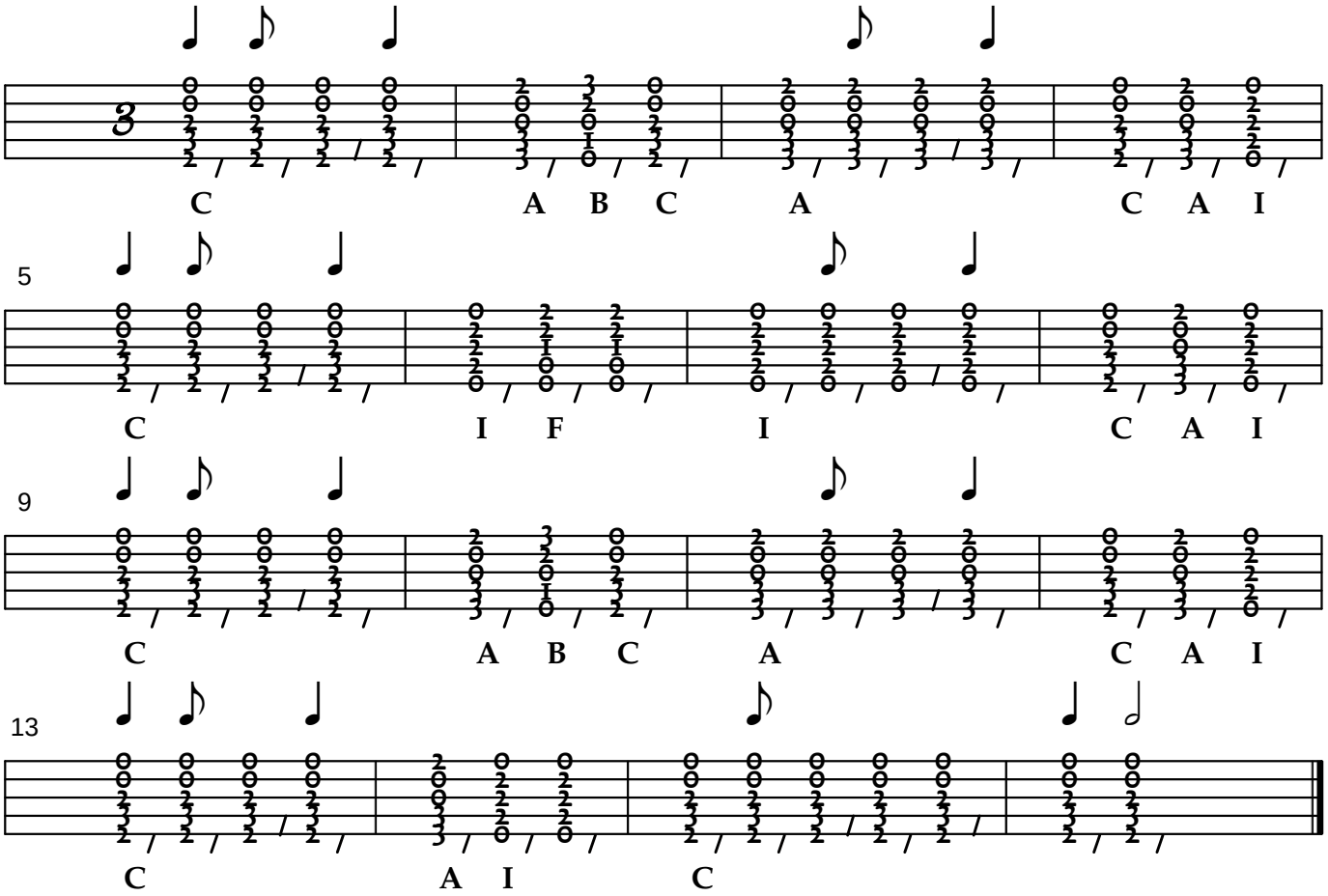
[Gagliarda]Terzo p[er] B molle [p.11]



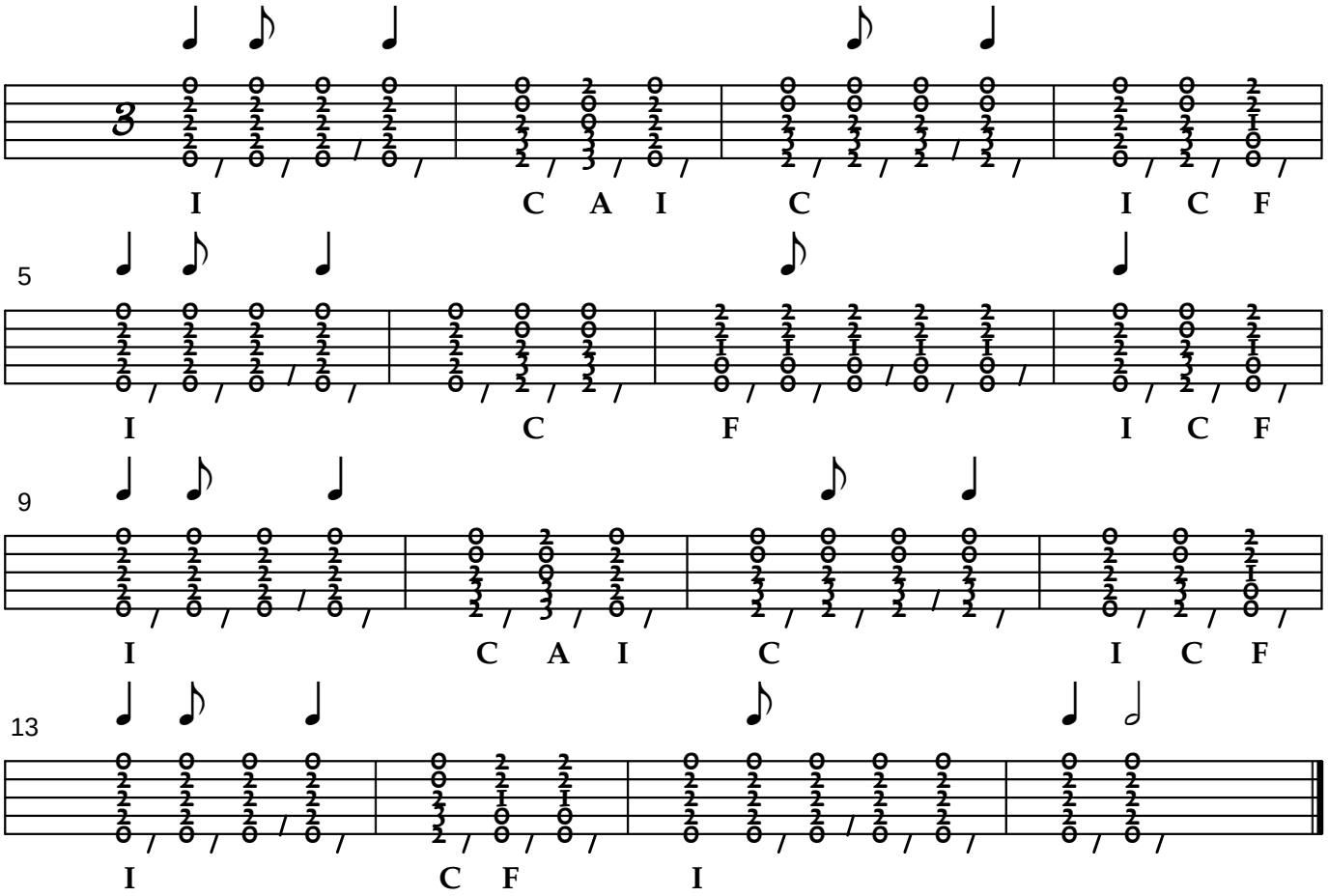
Gagliarda p[rima] p[er] B Quadro [p.11]



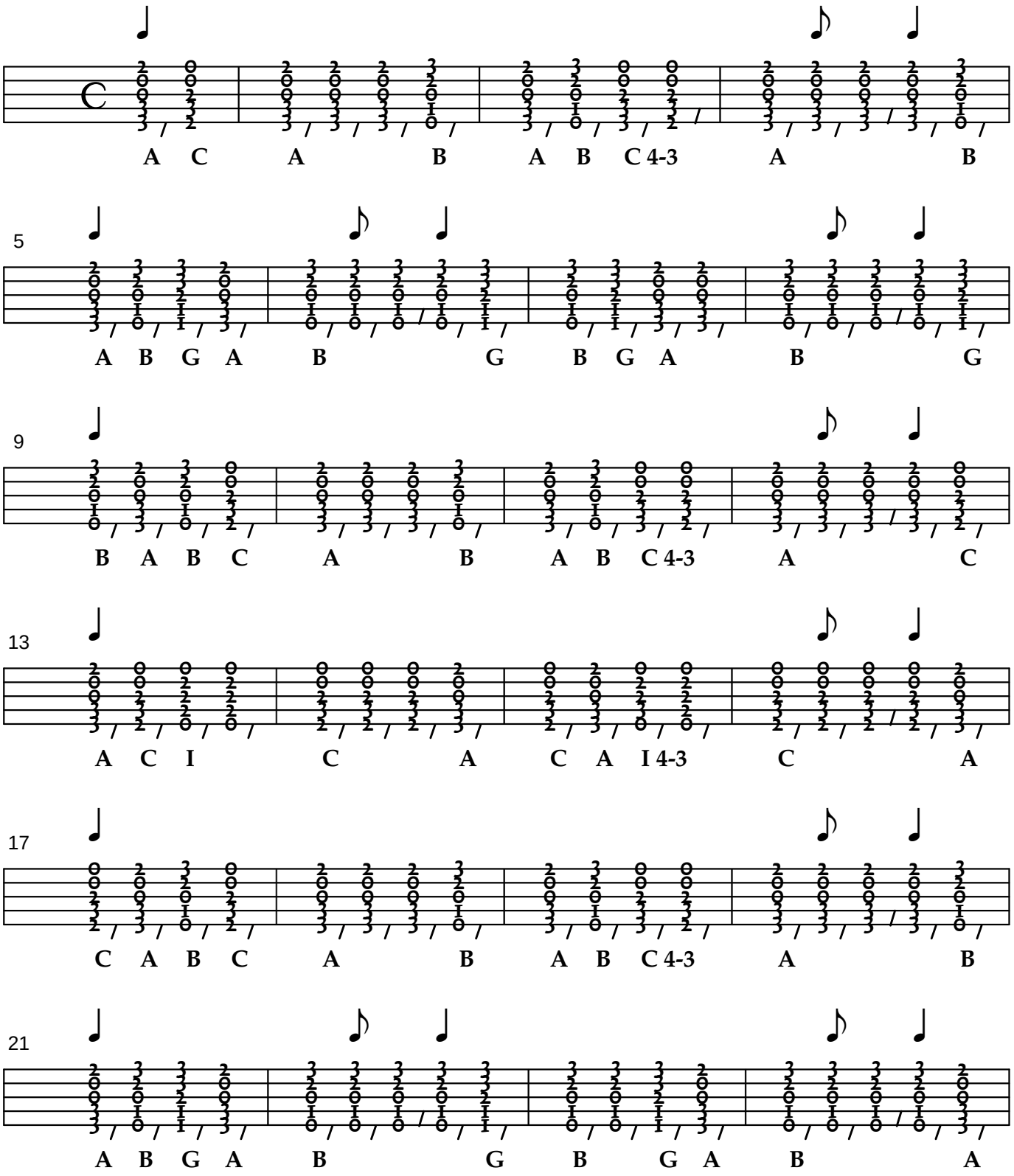
[Gagliarda] Seconda [per B quadro] [p.11]

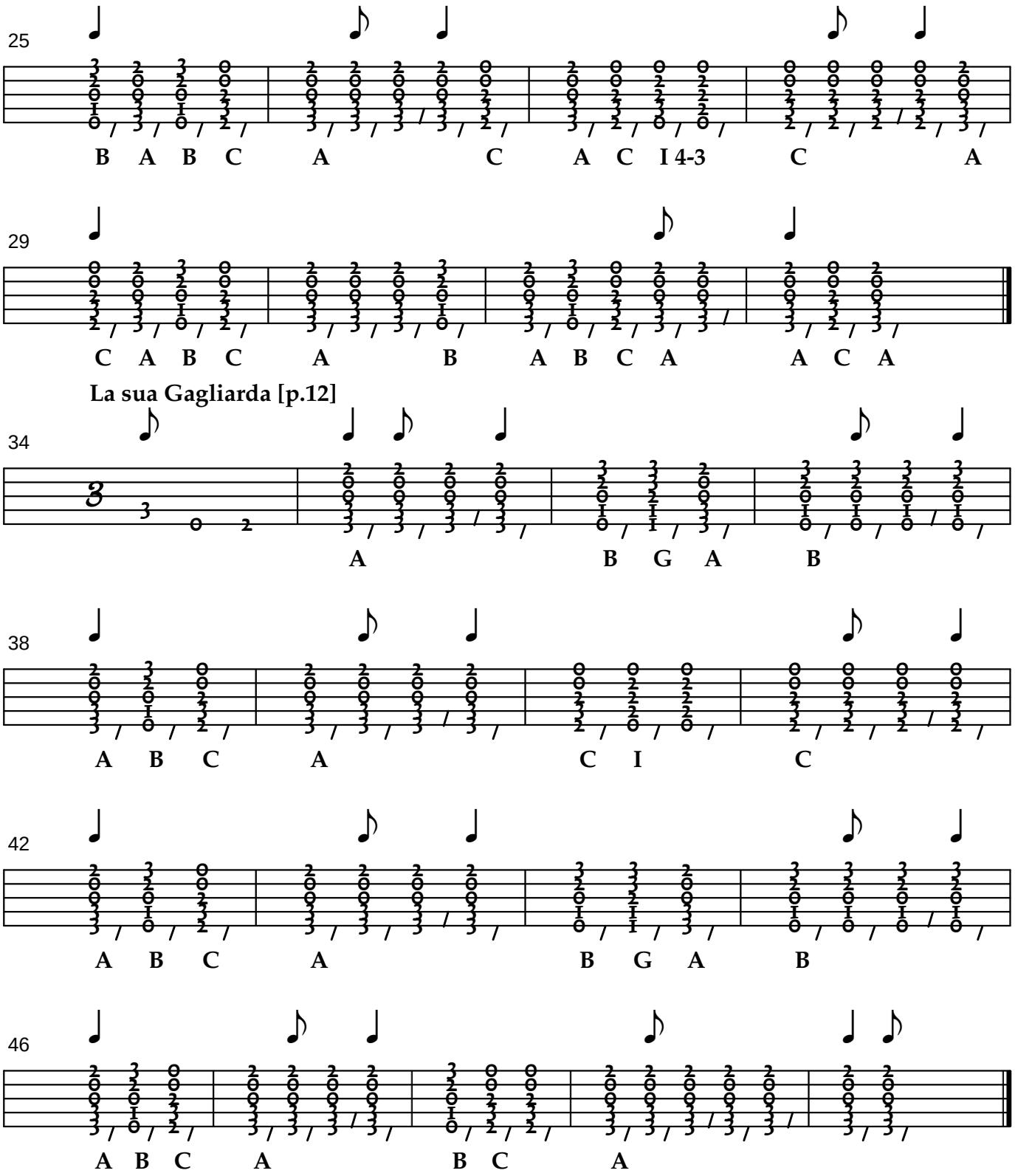


[Gagliarda] Terza [per B Quadro] [p.11]



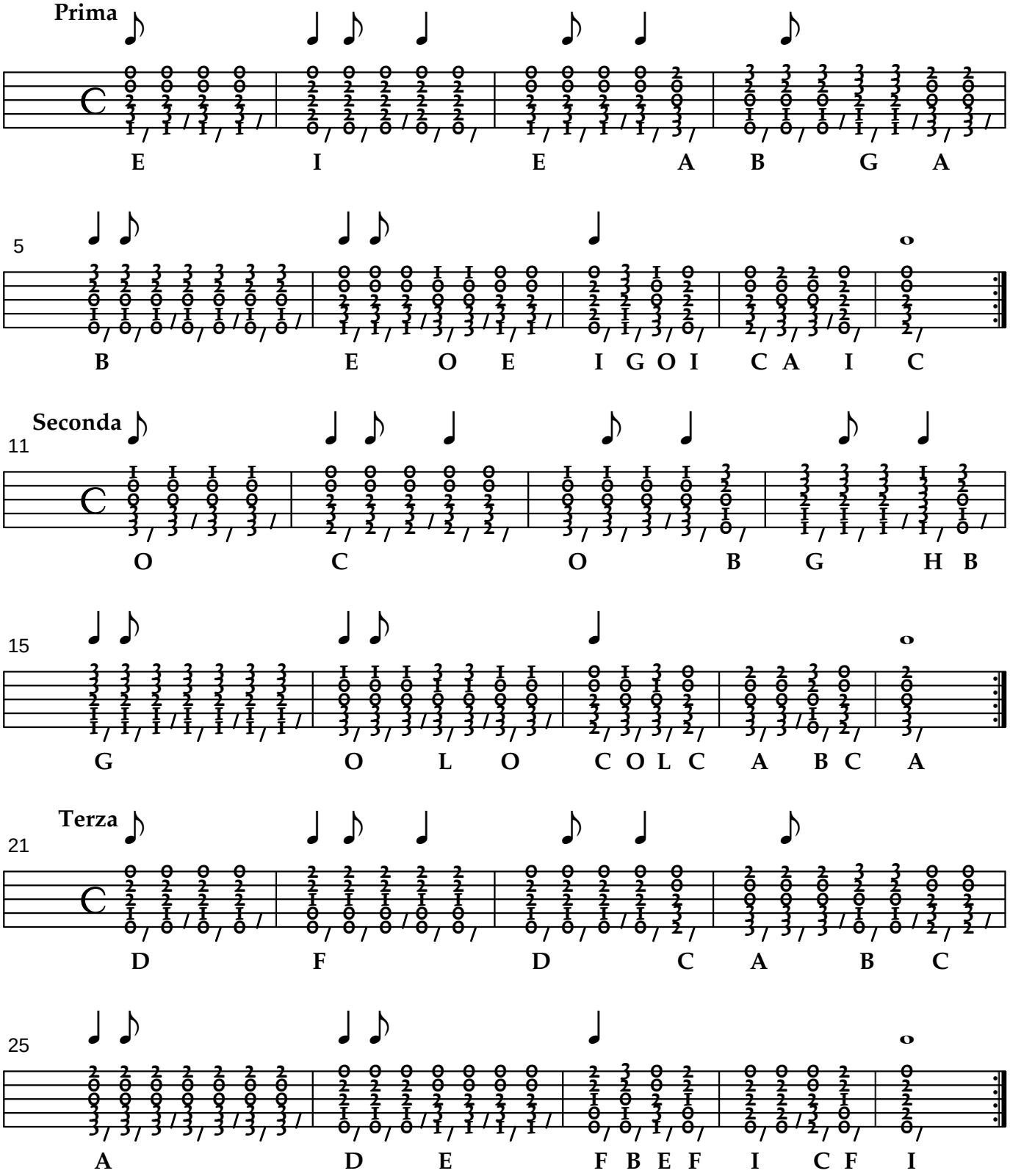
Pass'e mezzo passeggiato sopa l'A [p.12]



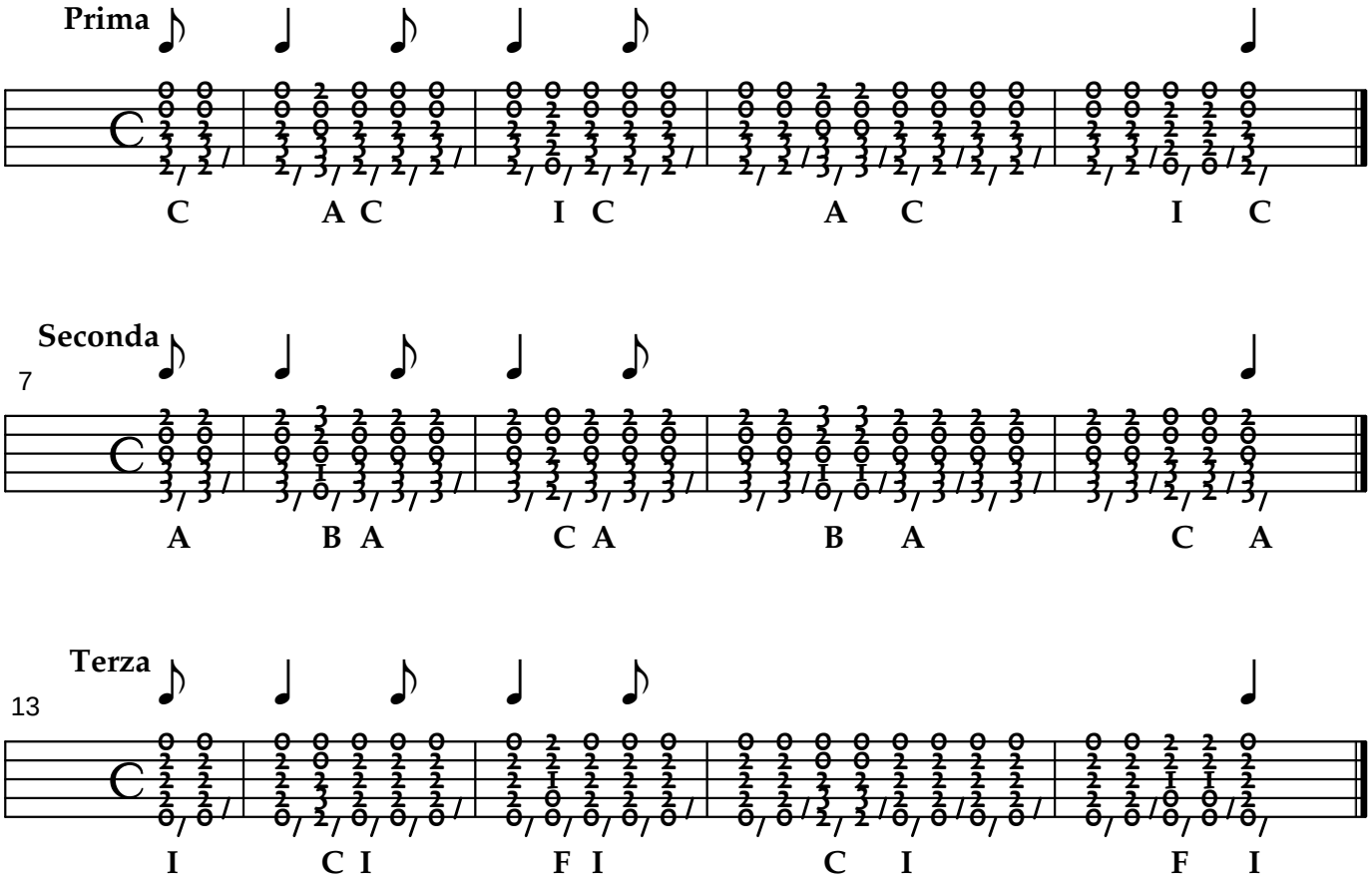


La sua Gagliarda [p.12]

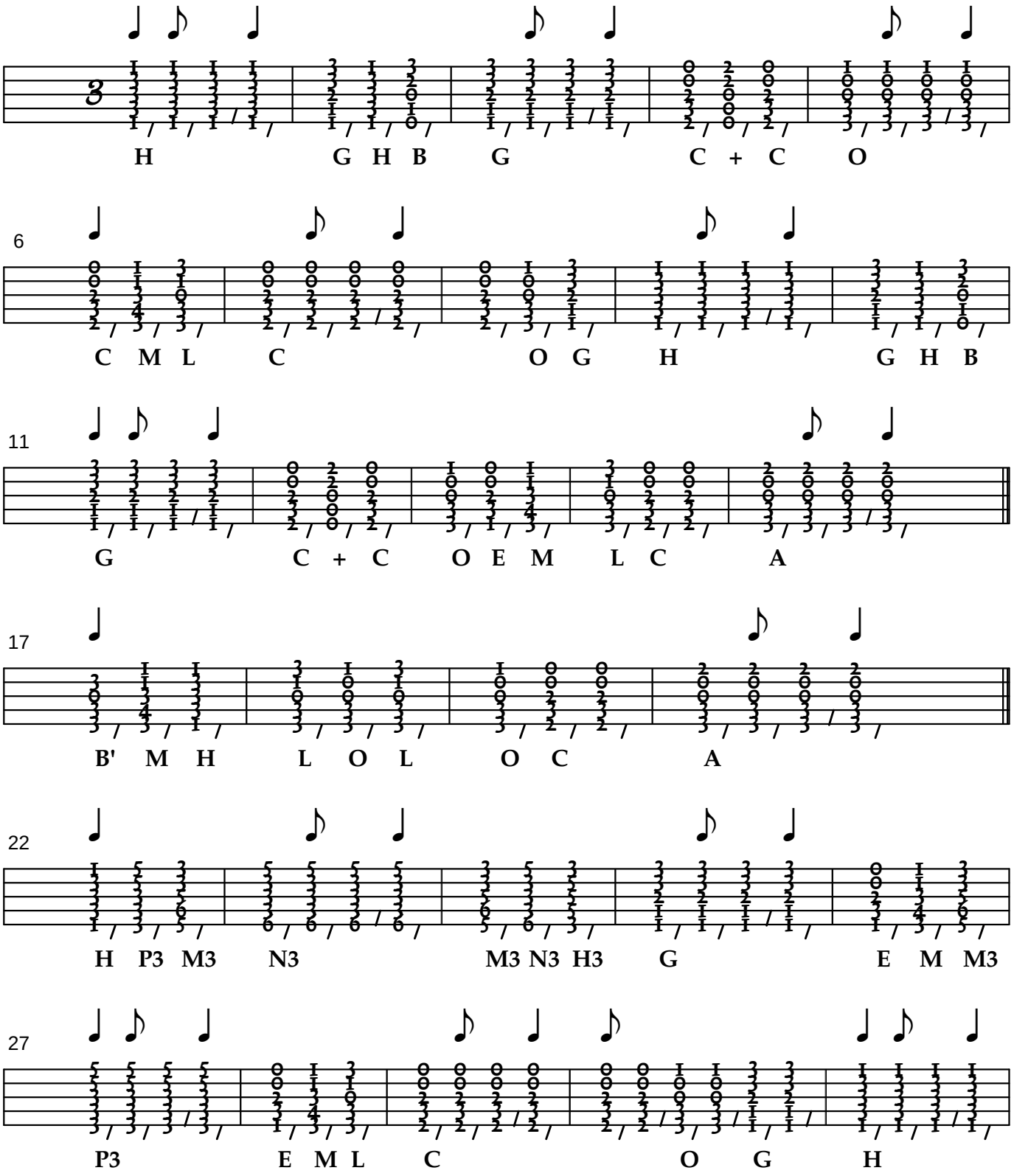
Pavaniglia [p.13]

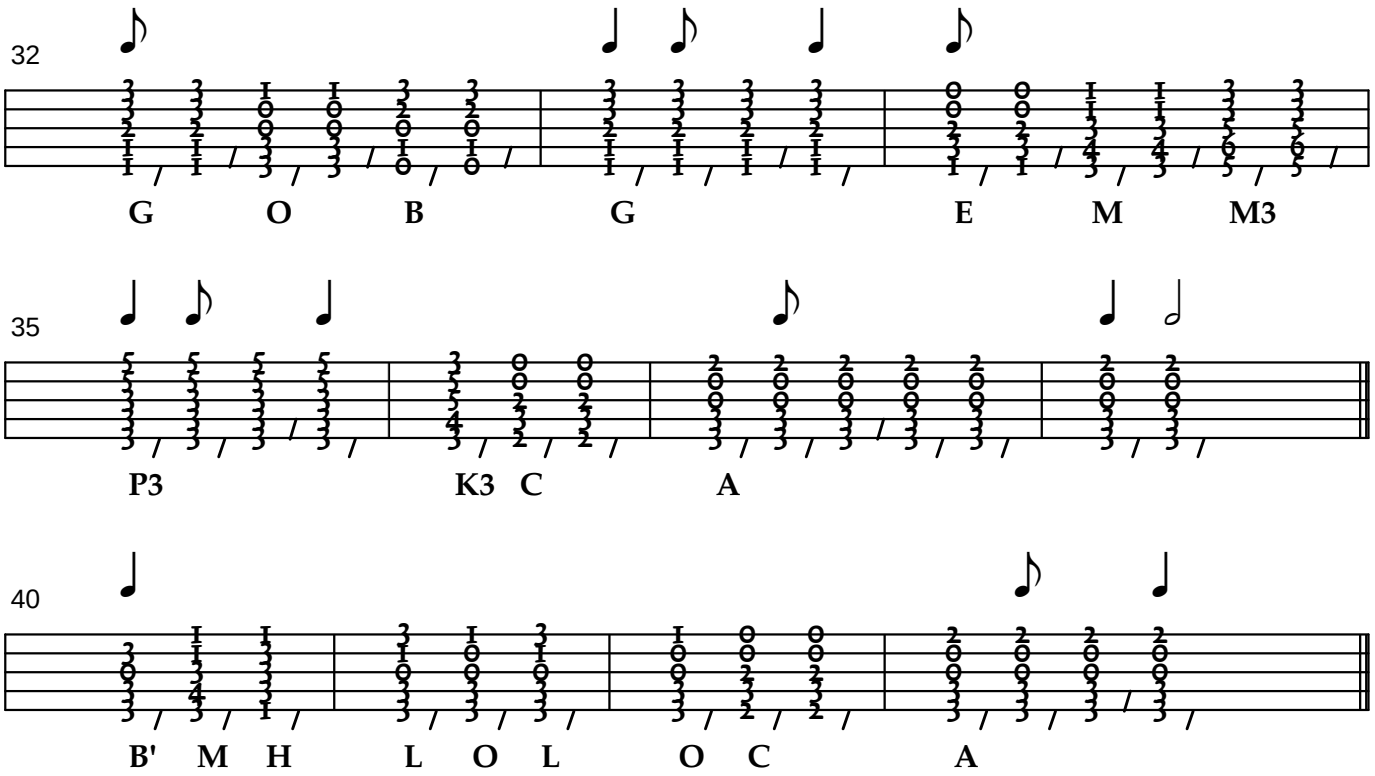


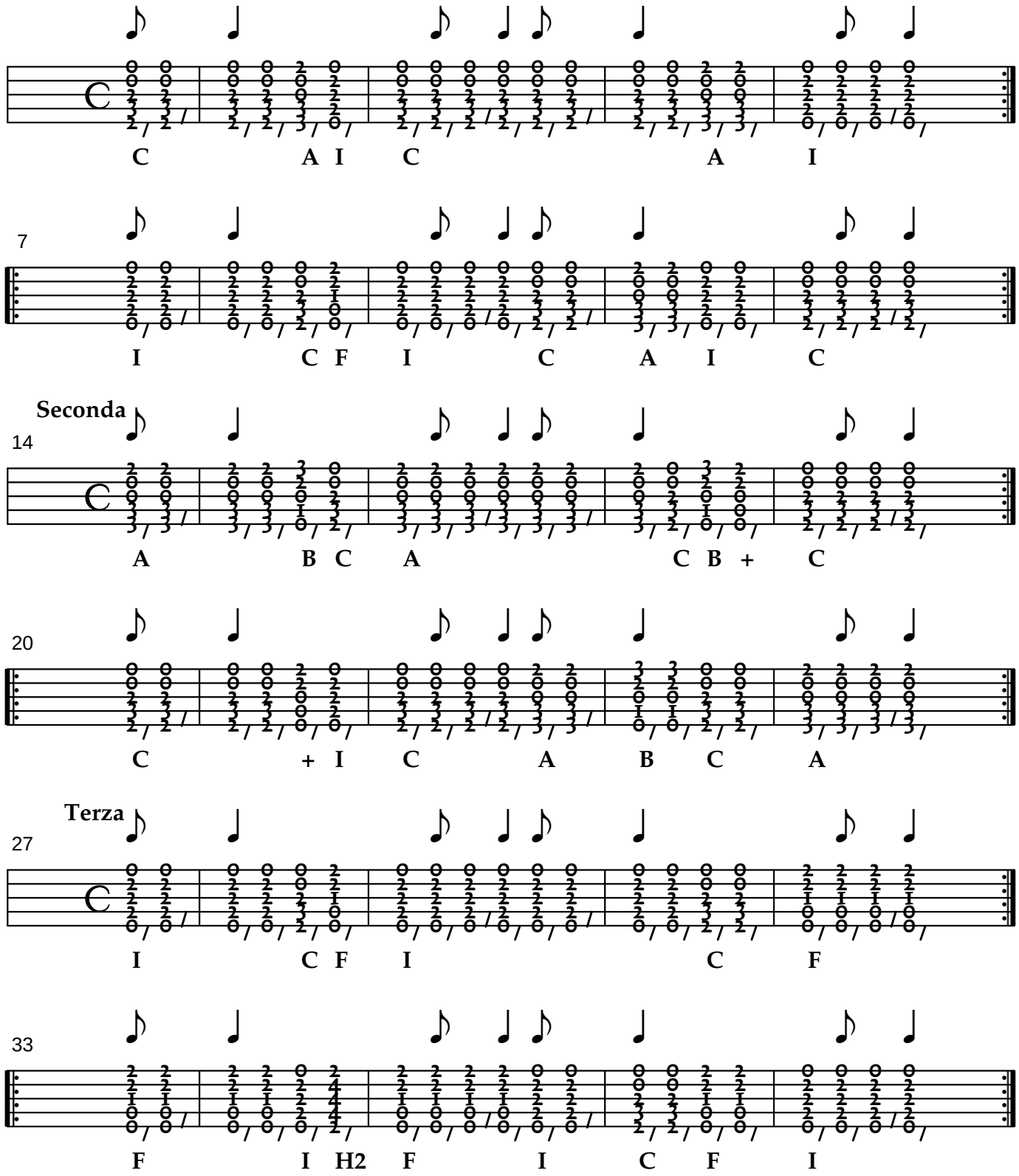
Vilan di Spagna [p.13]



Romanesca p[rim]a e 2a parte col suo ritornello [p.14]




32
G O B G E M M3
35
P3 K3 C A
40
B' M H L O L O C A


C A I C A I
7
I C F I C A I C
Seconda
14
A B C A C B + C
20
C + I C A B C A
Terza
27
I C F I C F
33
F I H2 F I C F I

Giovanni Paolo Foscarini

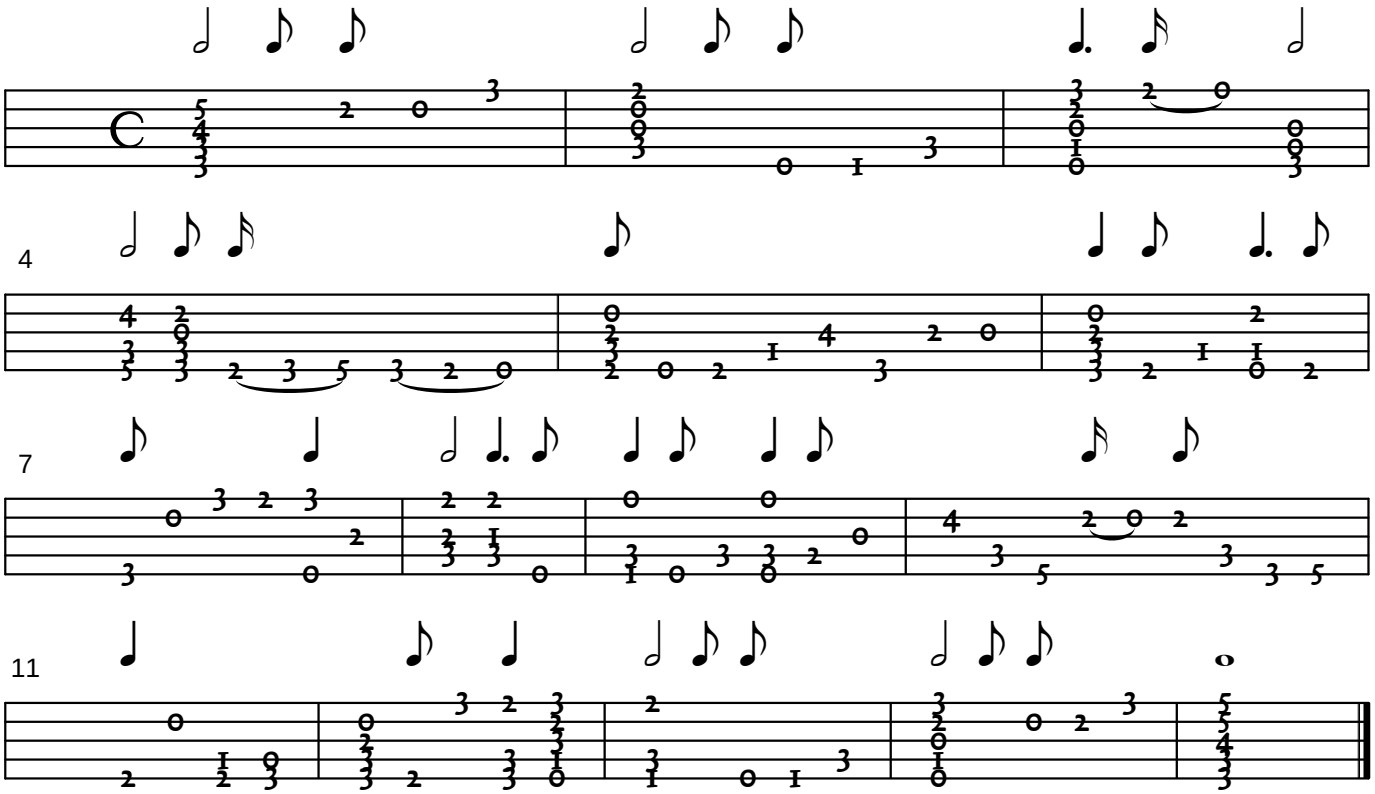
Li Cinque Libri della Chitarra alla Spagnola (1640)

Book 3

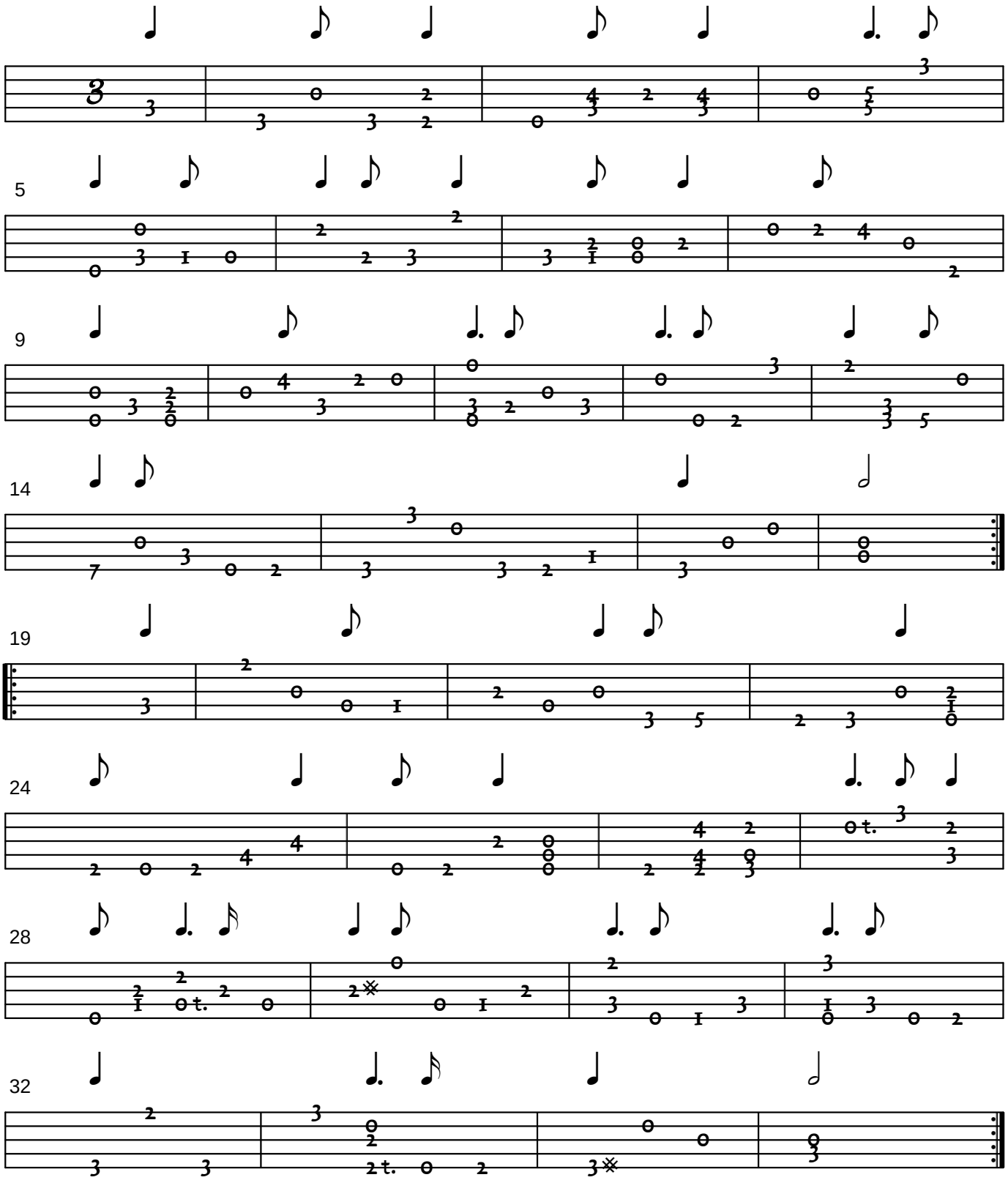
Transcribed and edited by Monica Hall

2012

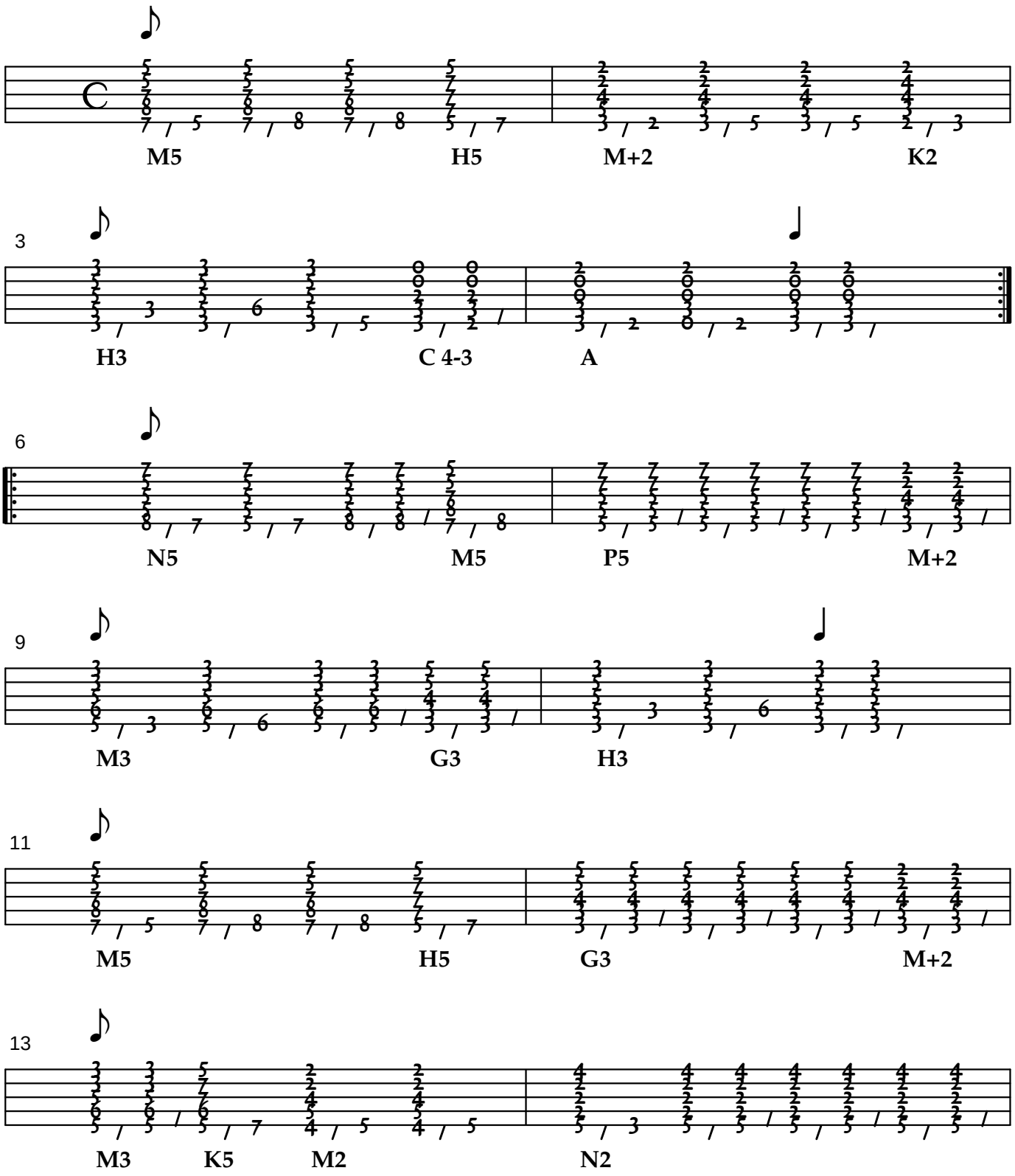
Capritio detto il Gratioso [p.15]

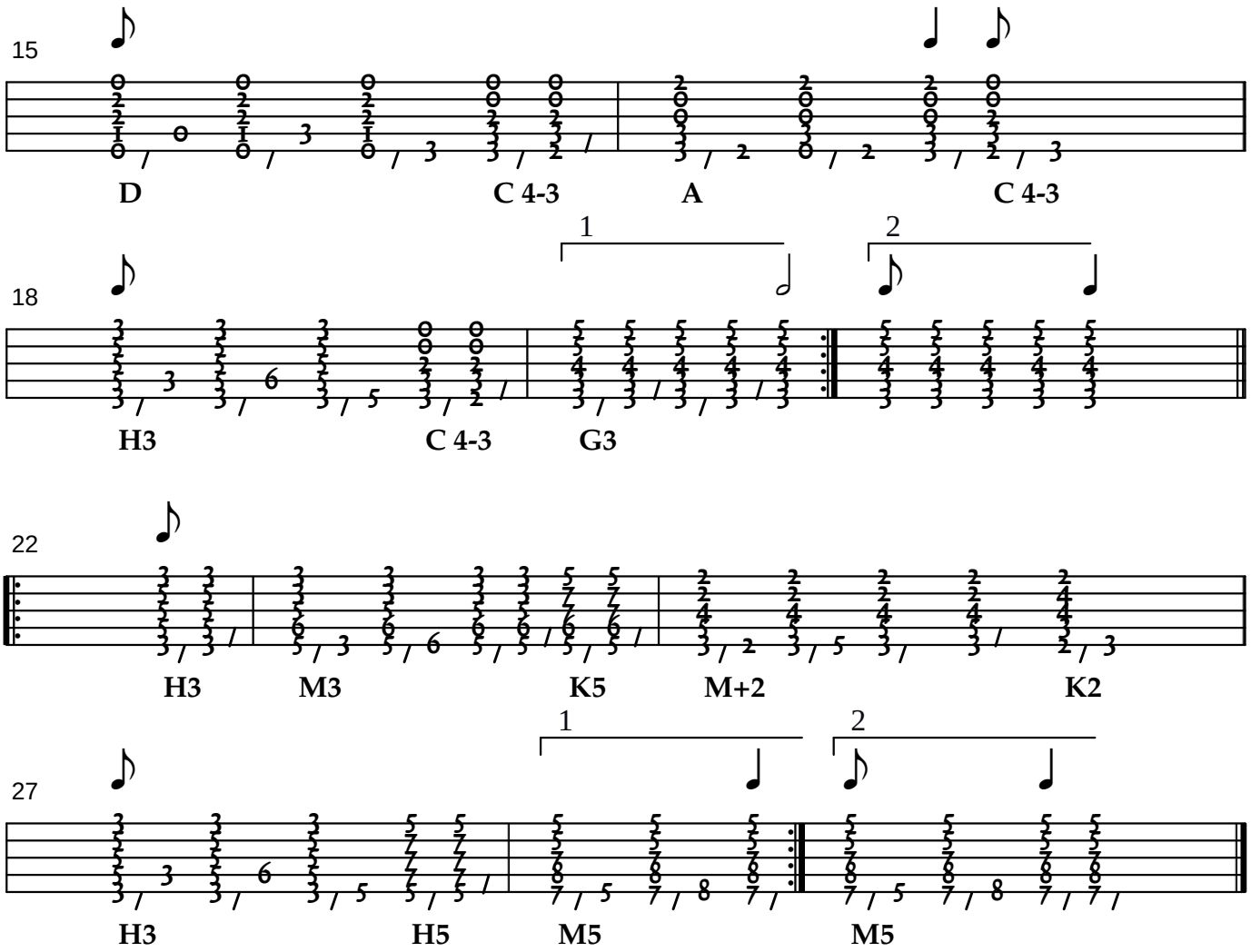


Corrente [p.15]

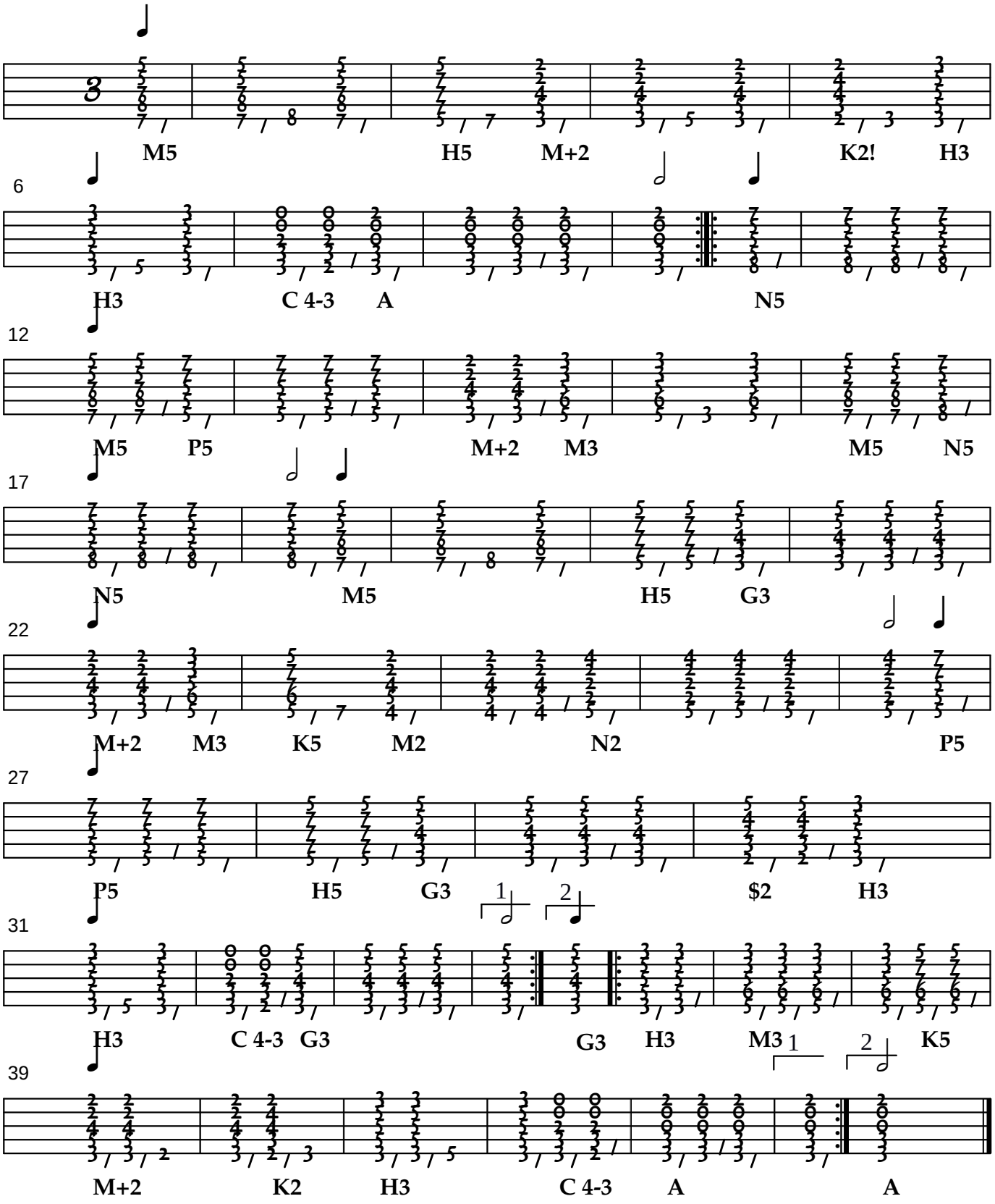


Aria di Firenze Passeggiata sopra l' A [p.16]

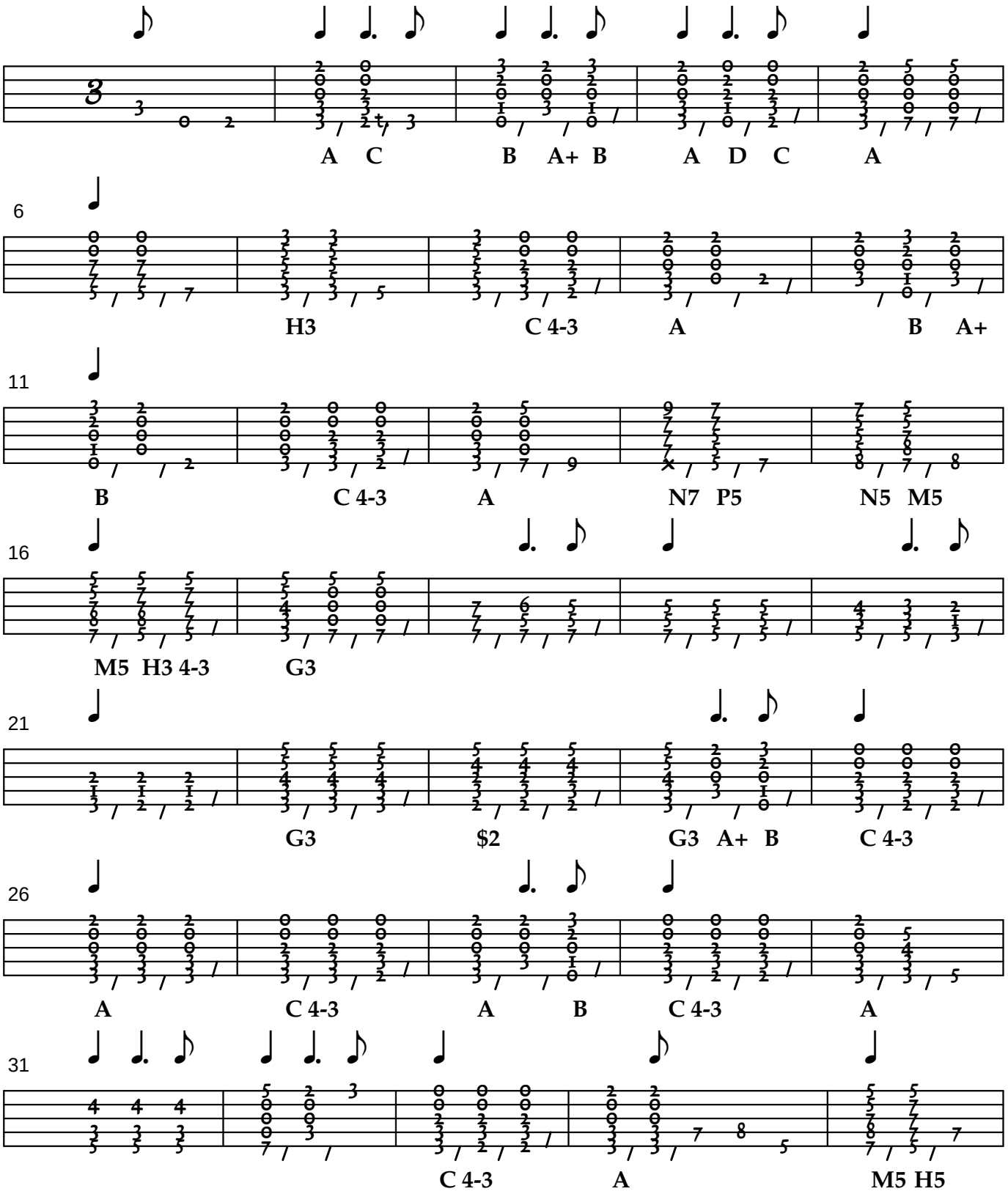


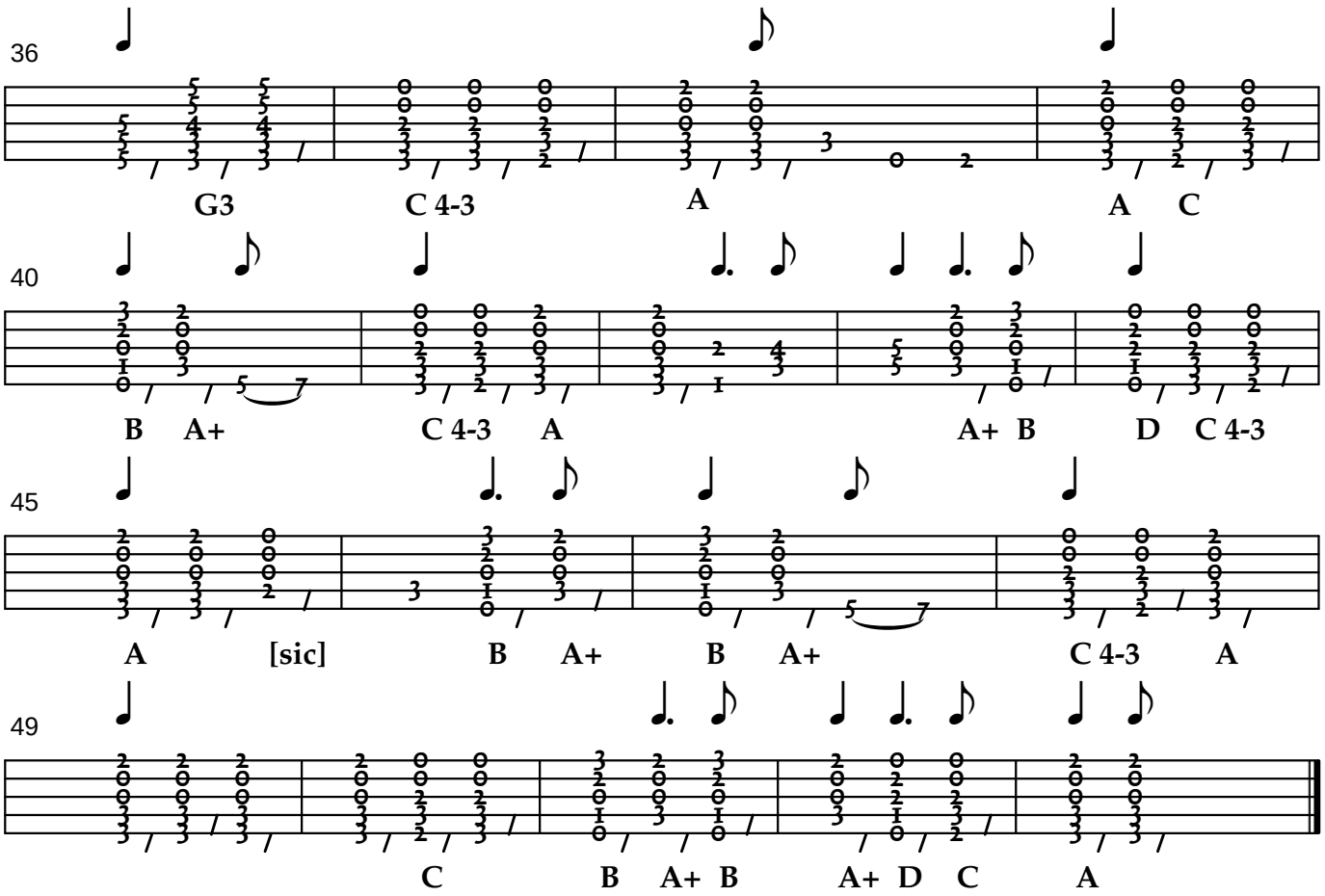

15
D
C 4-3
A
C 4-3
18
1
2
H3
C 4-3
G3
22
H3
M3
K5
M+2
K2
27
1
2
H3
H5
M5
M5

La medema in Corrente [p.16]

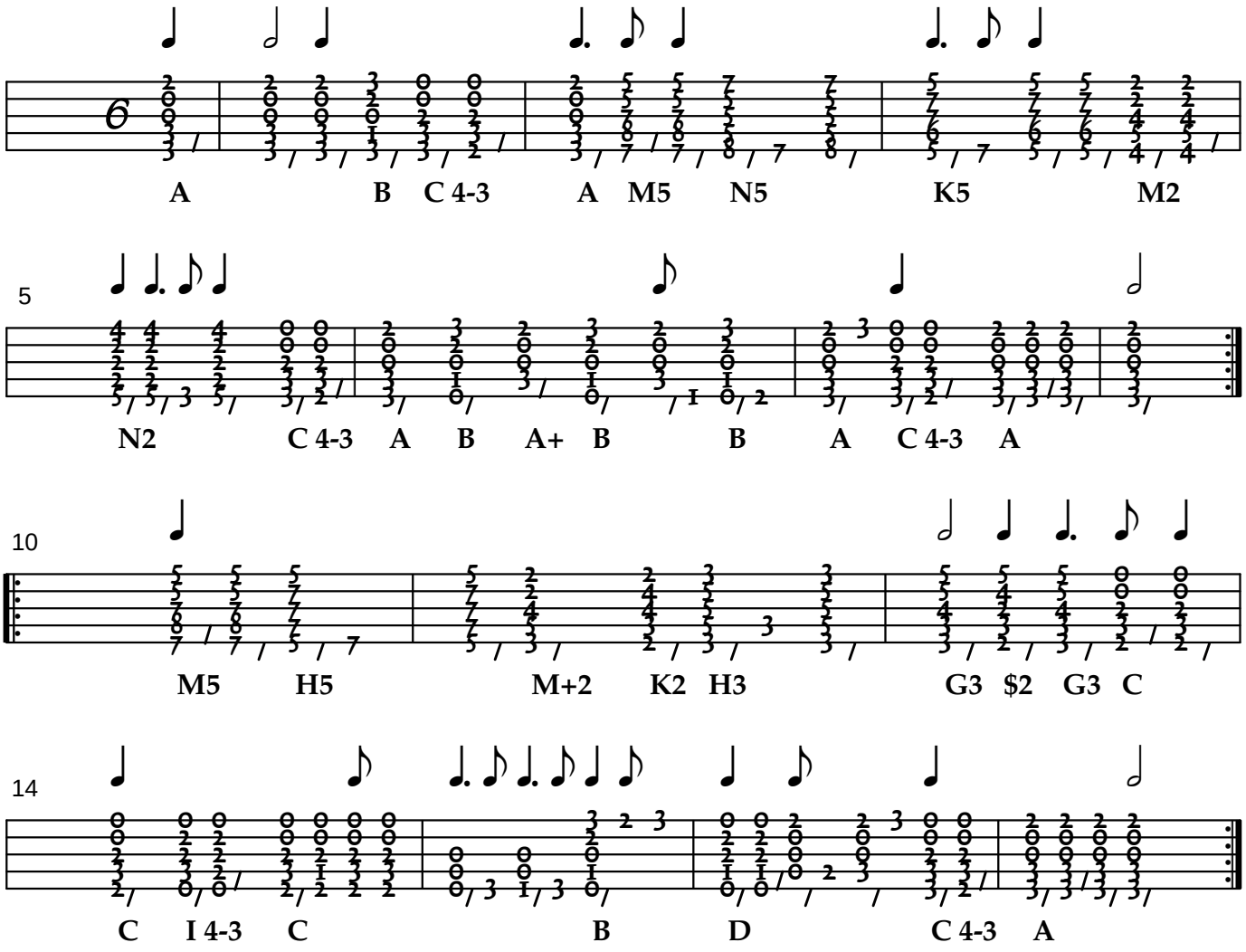


Capriccio sopra la Ciaccona sul A [p.17]

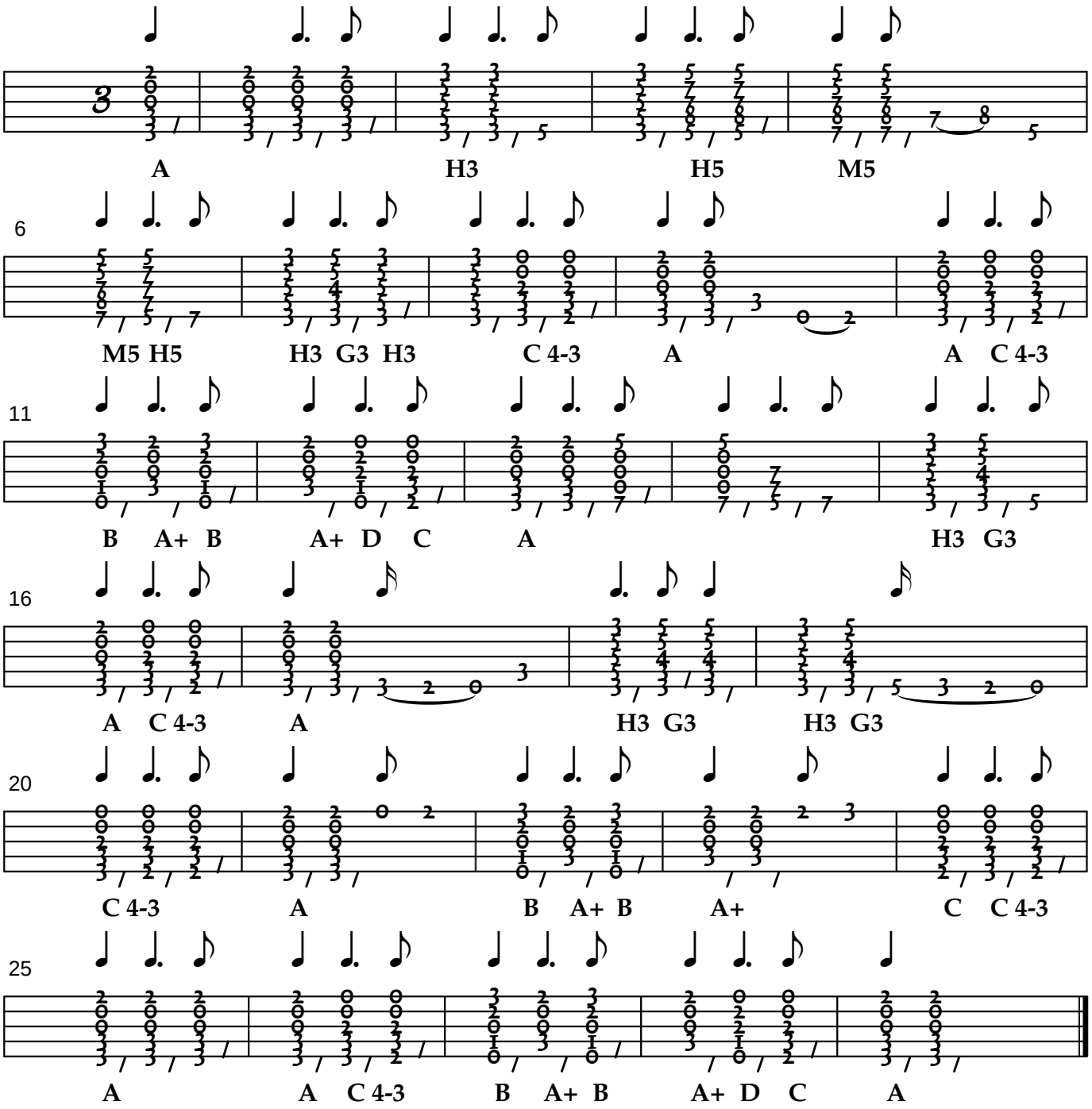



36
G3
C 4-3
A
A C
40
B A+
C 4-3 A
A+ B
D C 4-3
45
A
[sic]
B A+
B A+
C 4-3 A
49
C
B A+ B
A+ D C
A

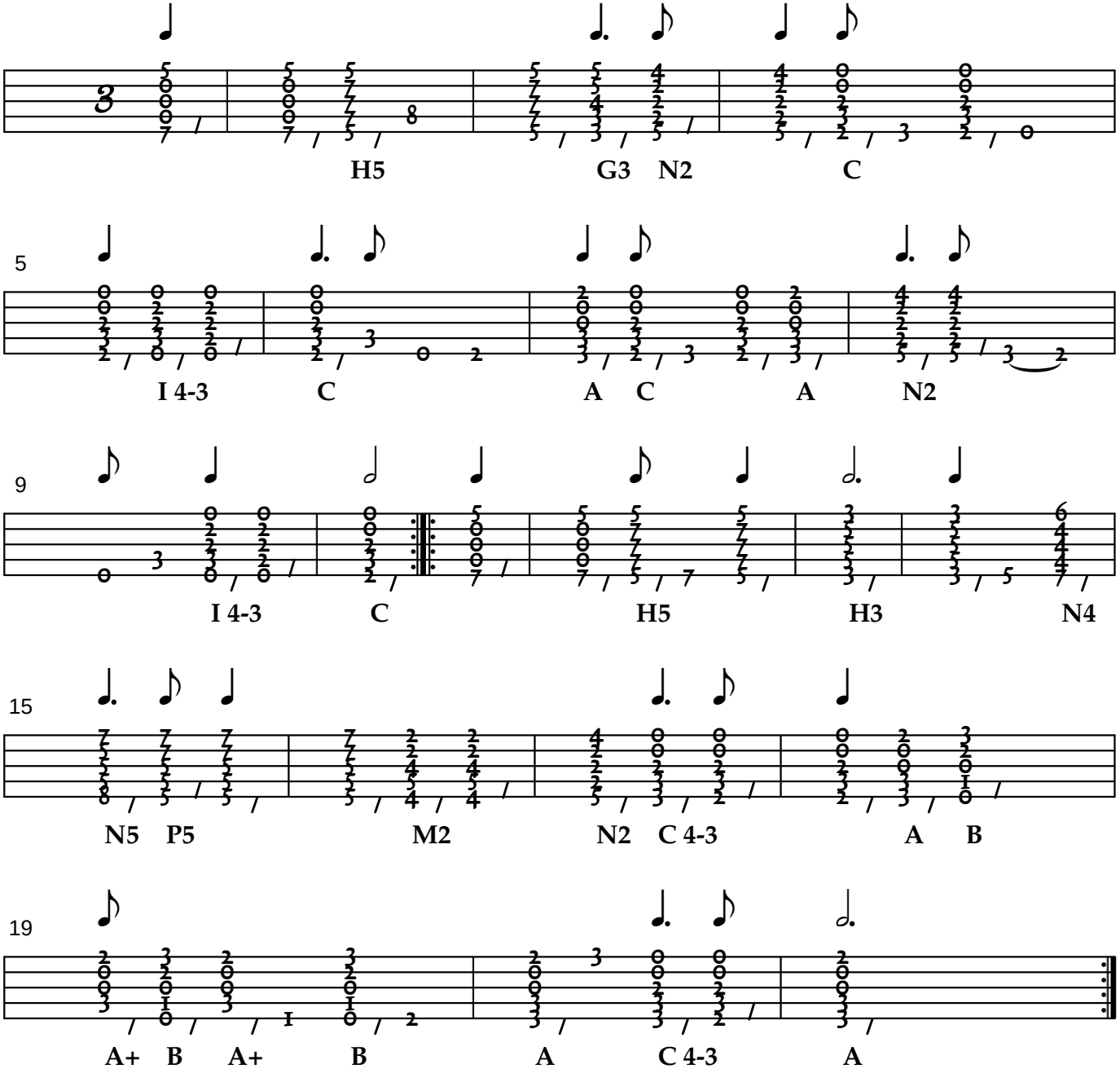
Corrente [p.18]



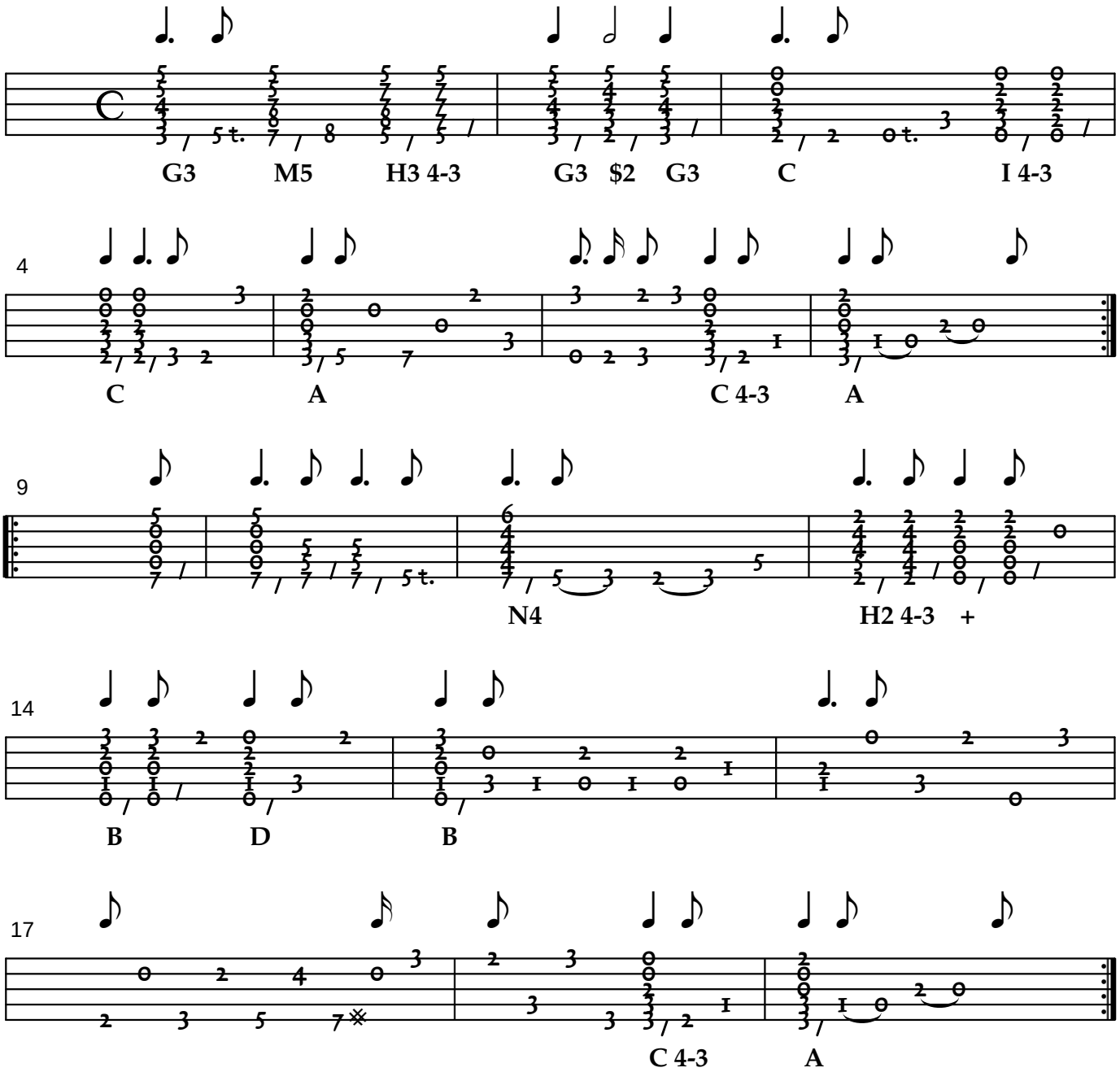
Passacaglio Spagnolo [p.18]



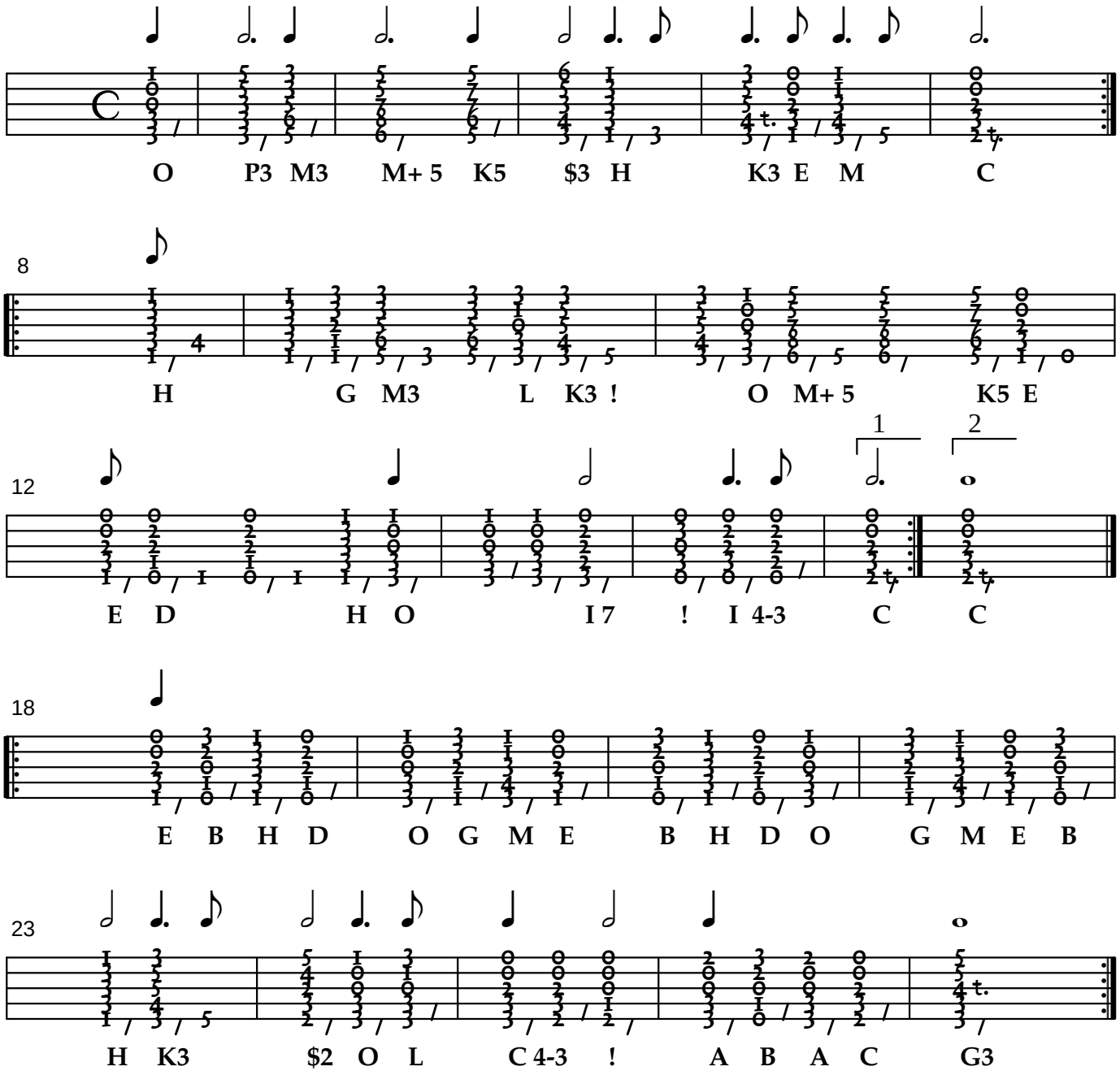
Corrente [p.19]



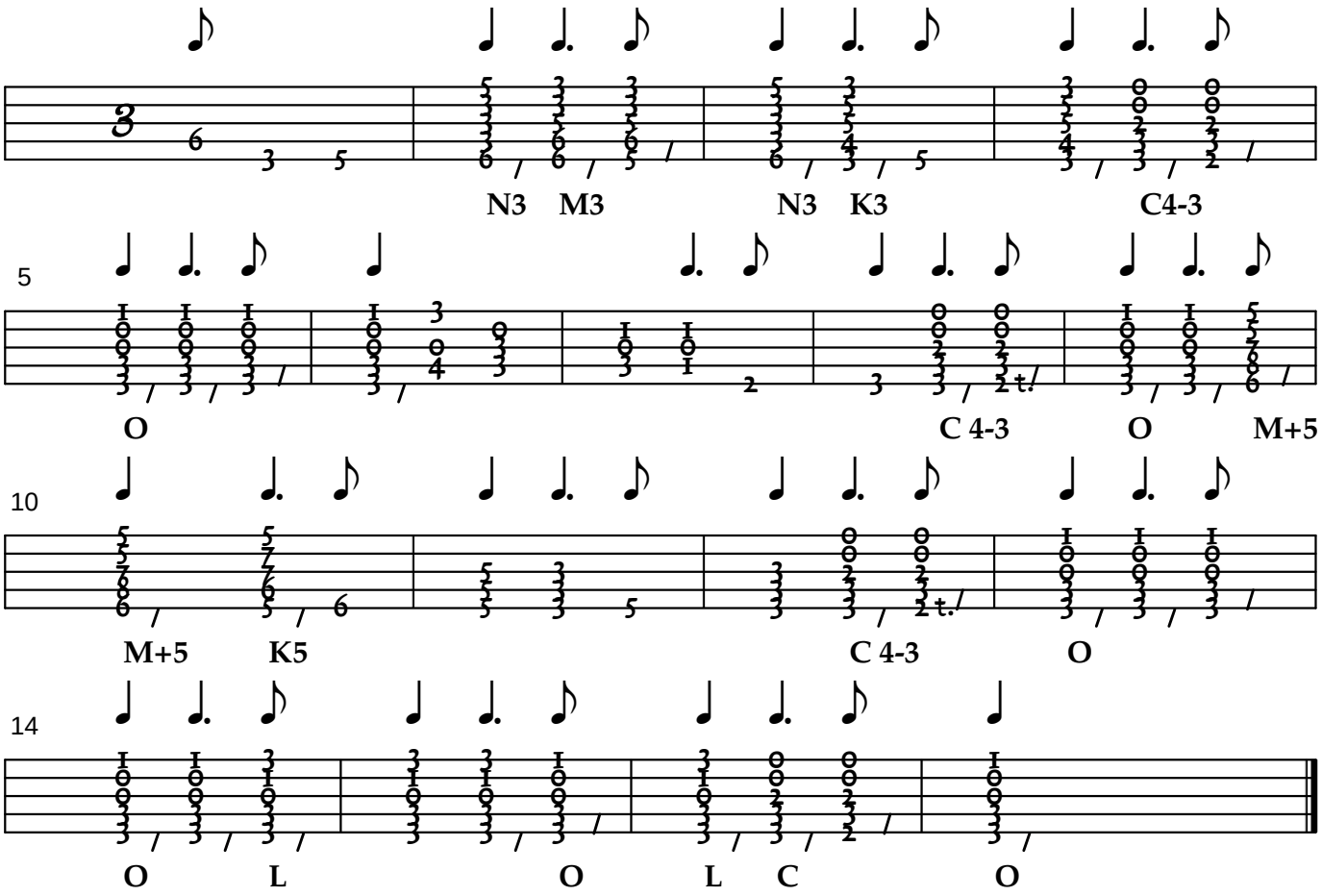
Balletto Polacco [p.19]



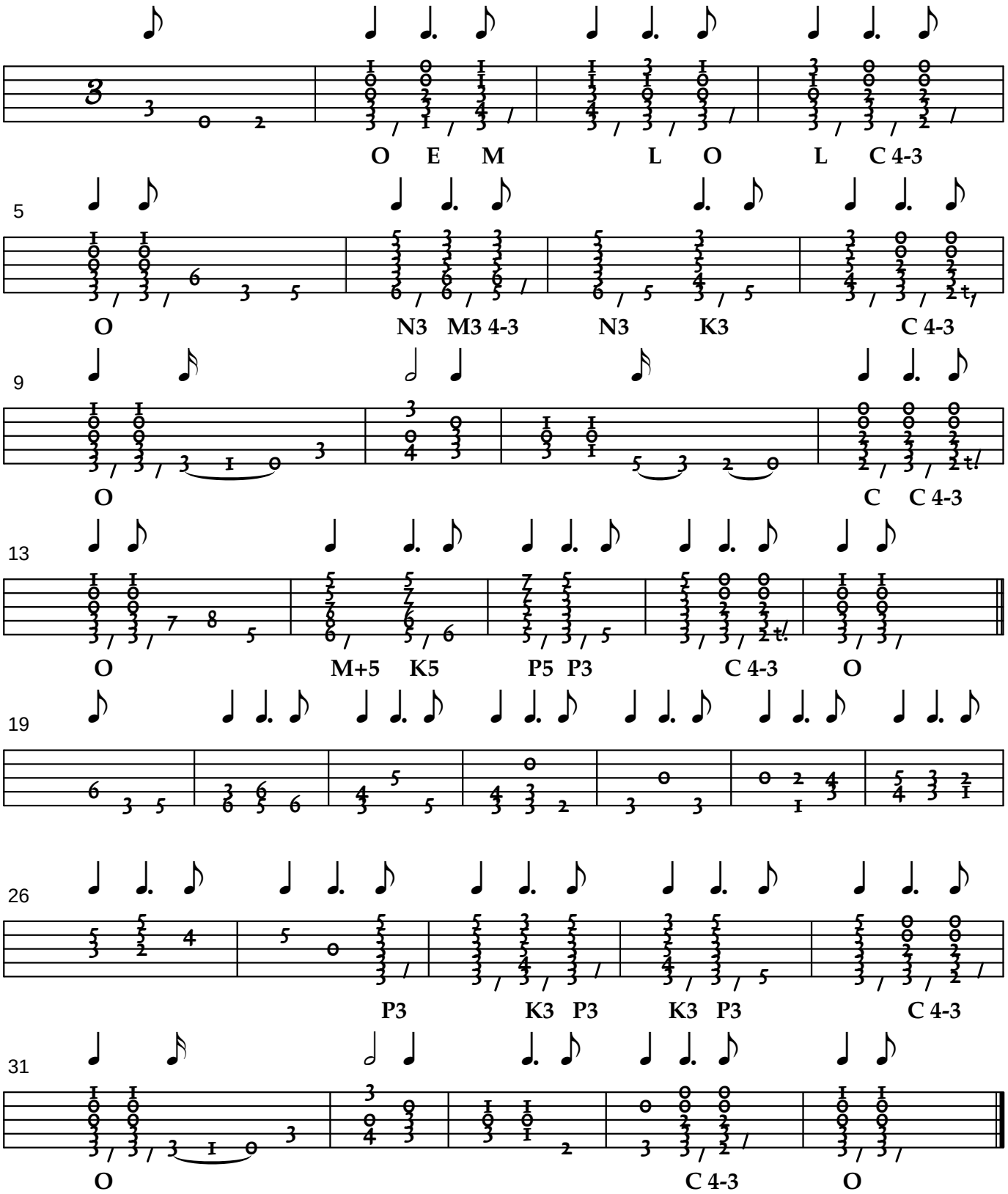
Tocatta detta la Inamoratta [p.20]



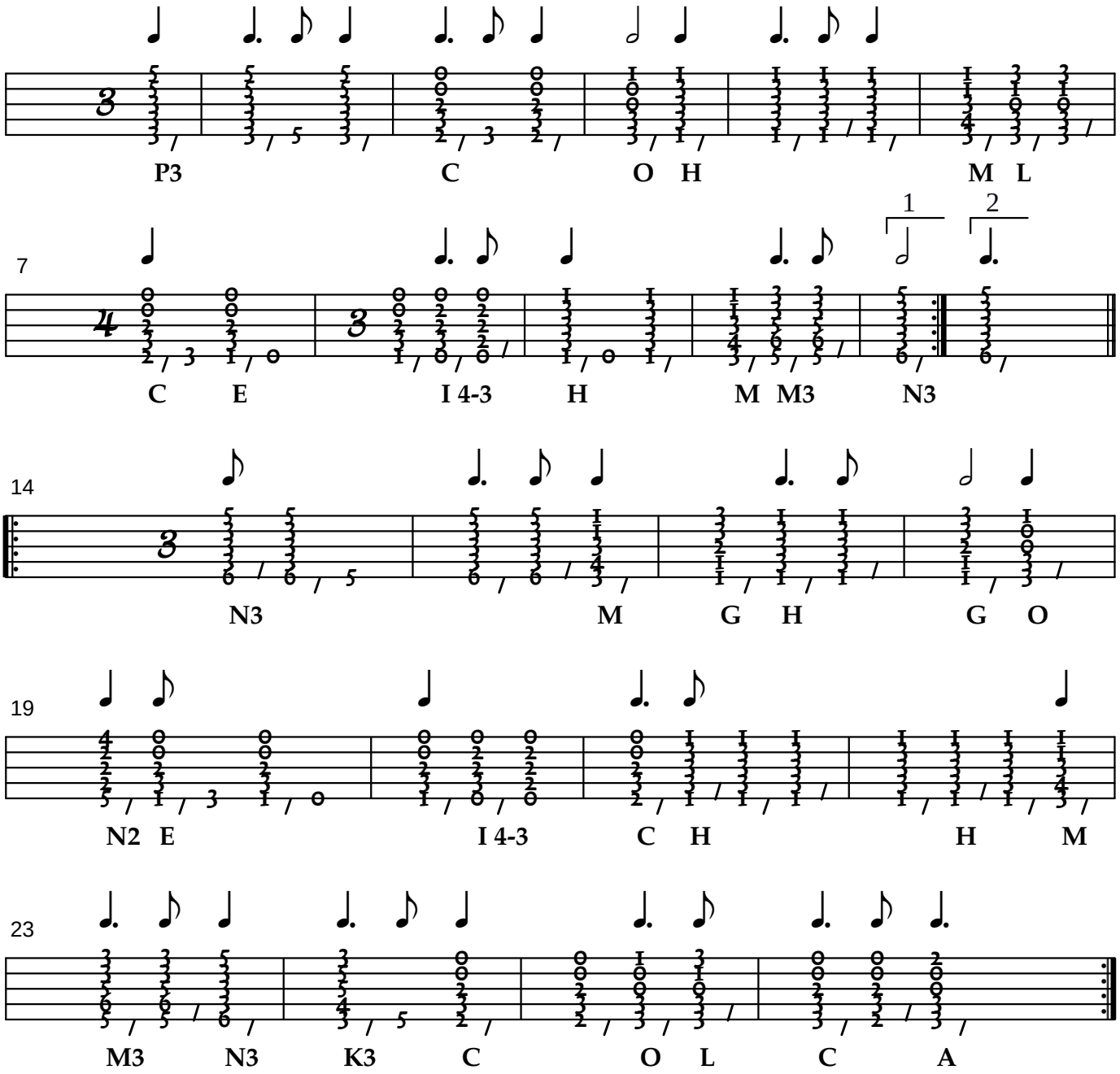
Capriccio sopra il Passacaglio [p.20]



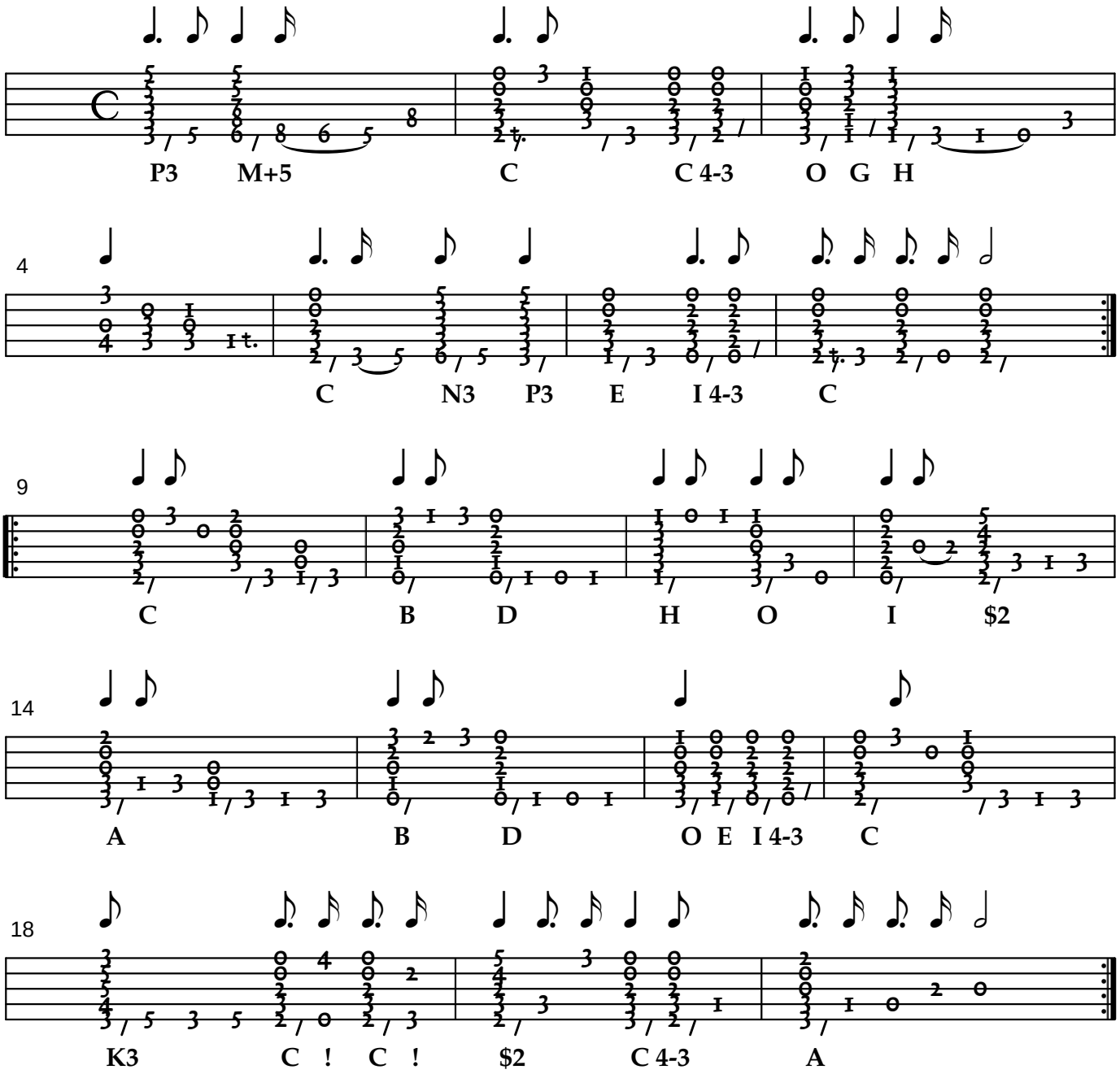
Passacalli passeggiati [p.21]



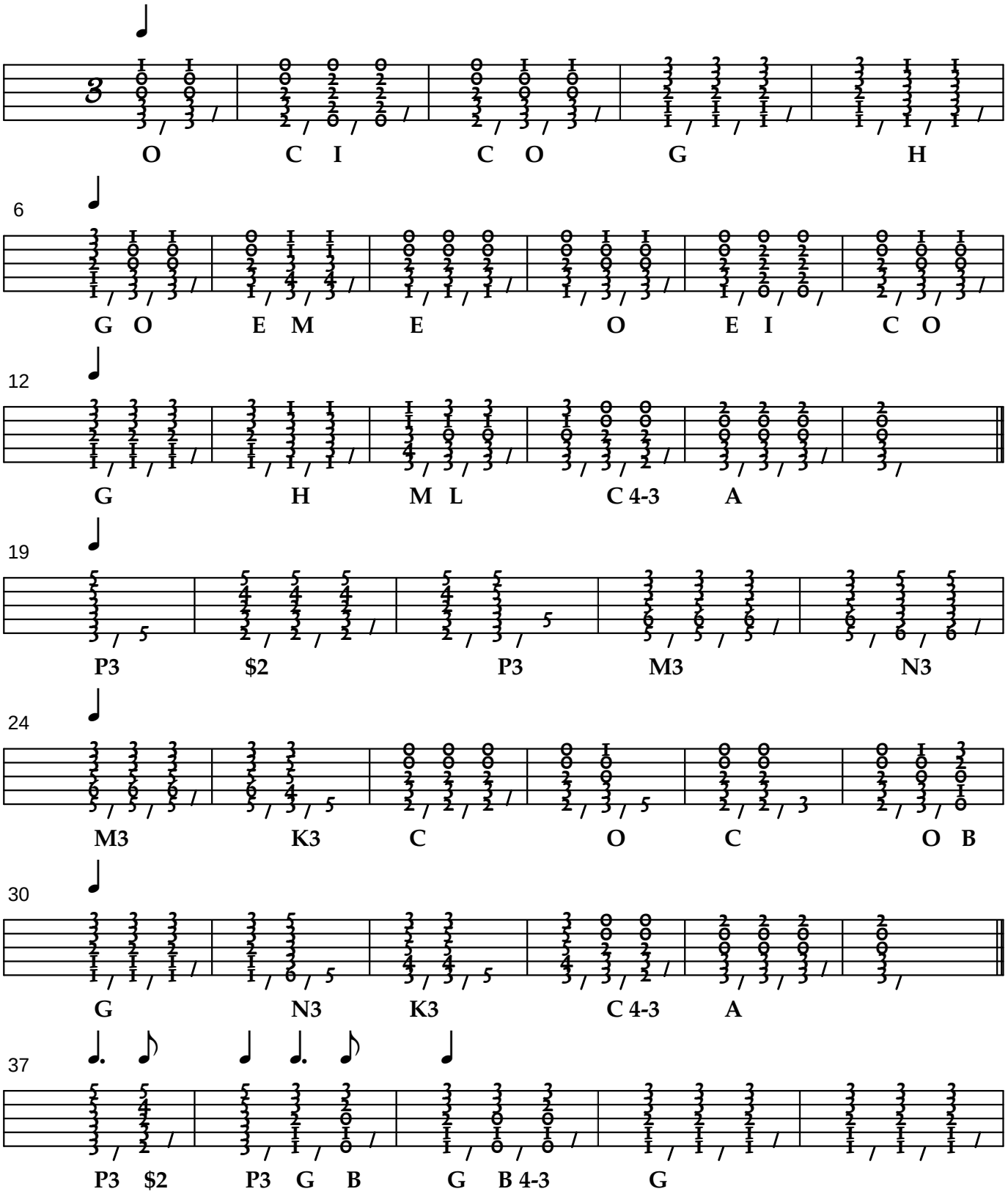
Corrente La Sprezzata [p.22]

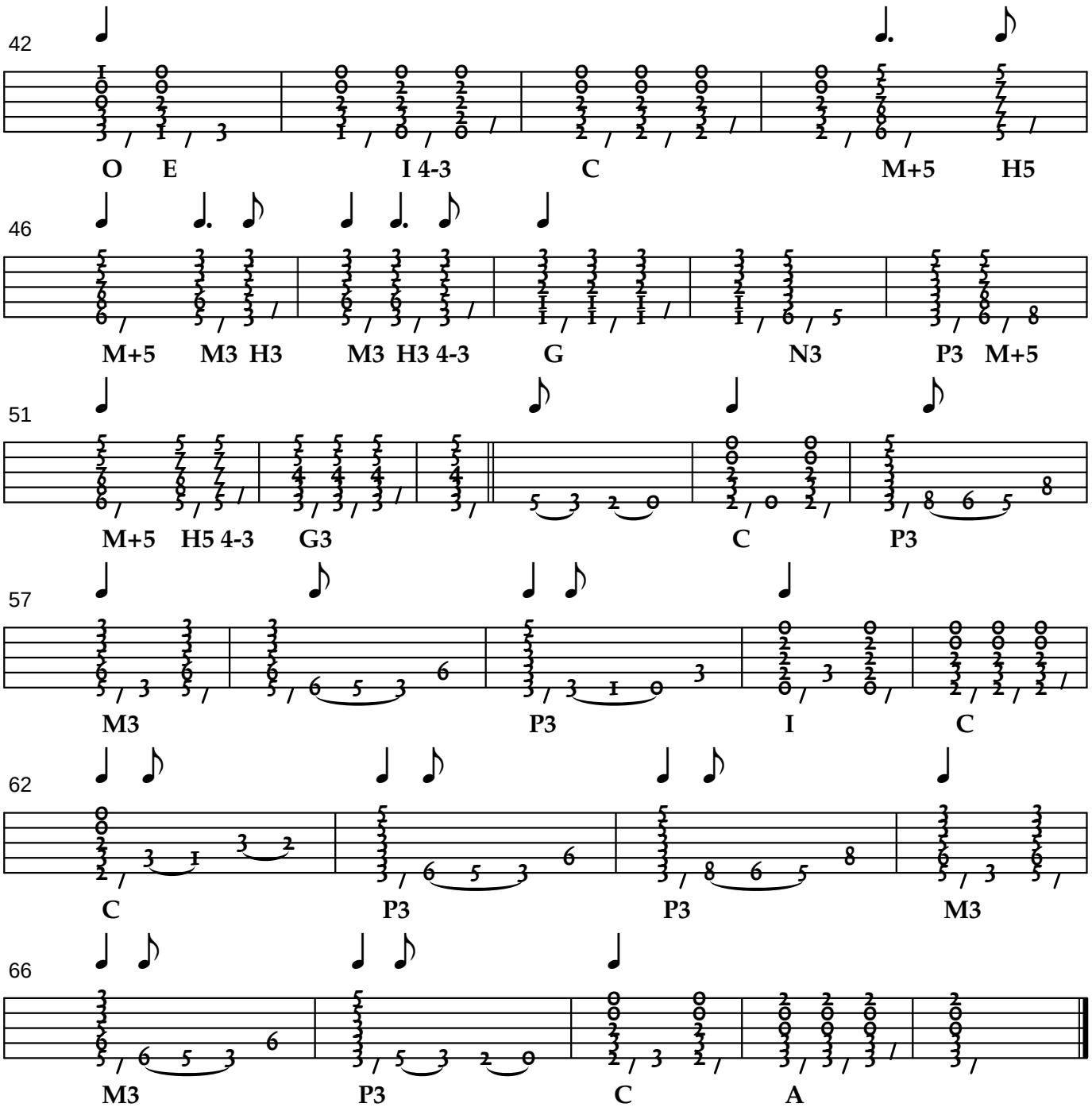


Alemanda 2a [p.22]

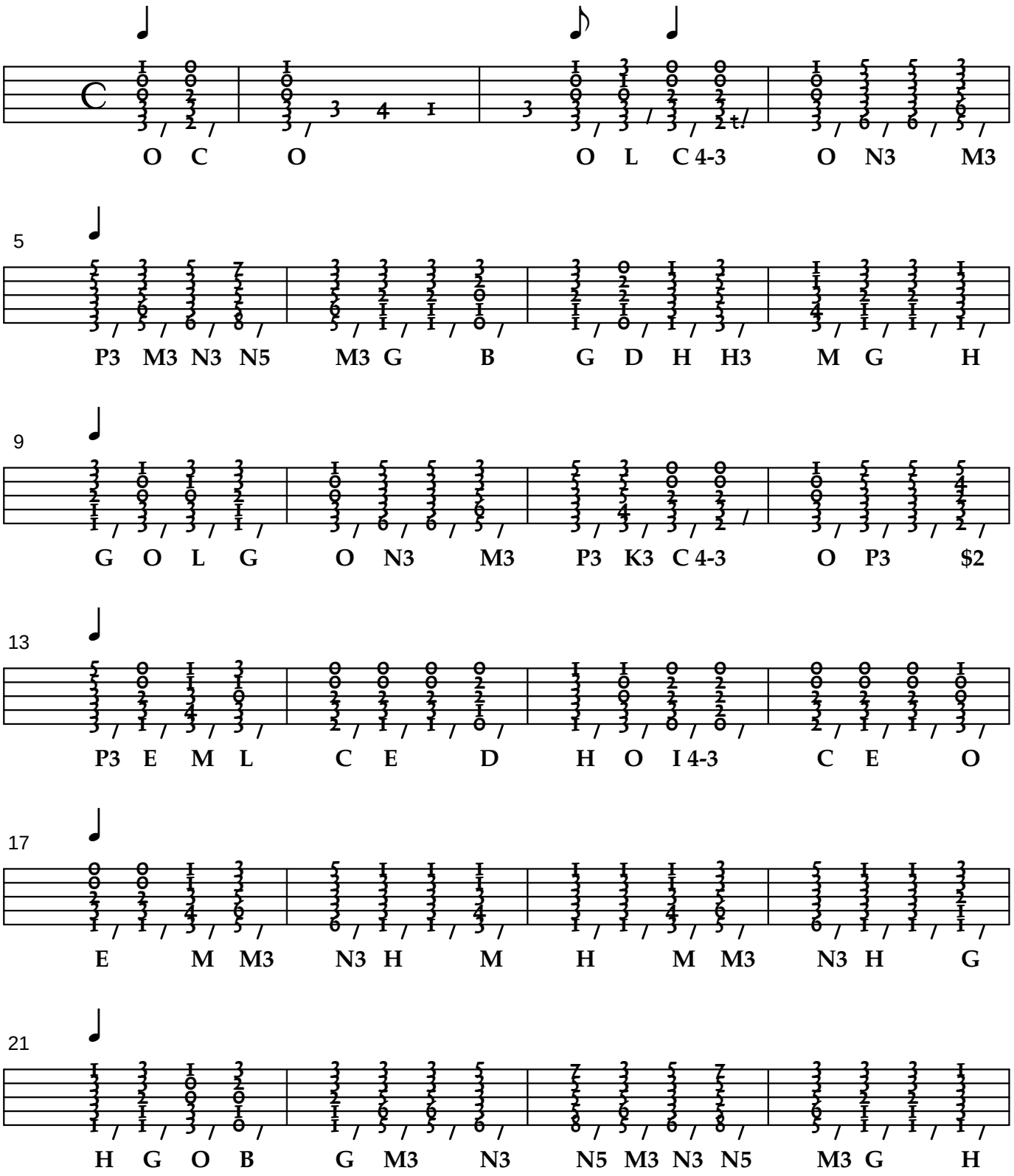


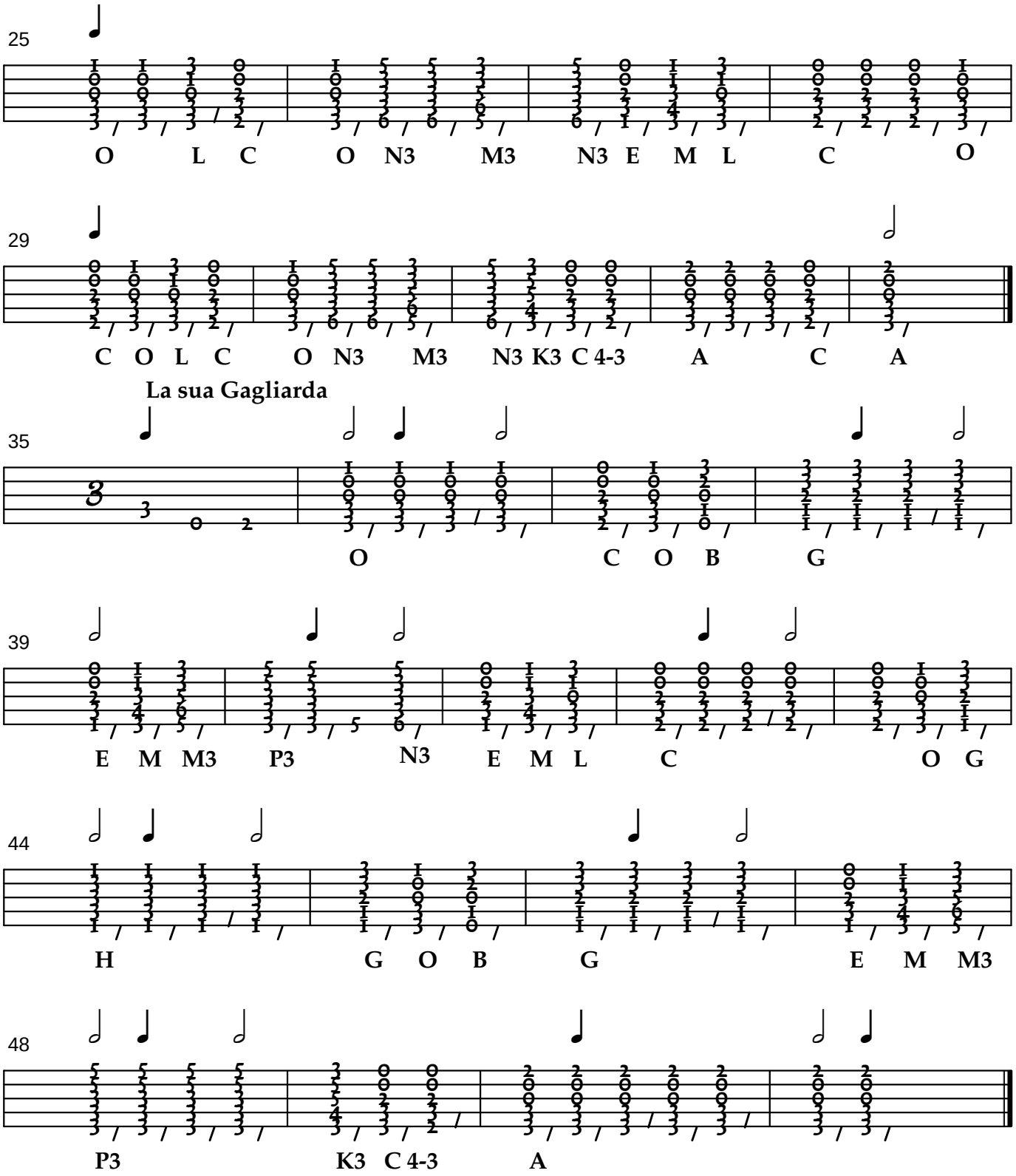
Aria della Fulia variata [p.23]



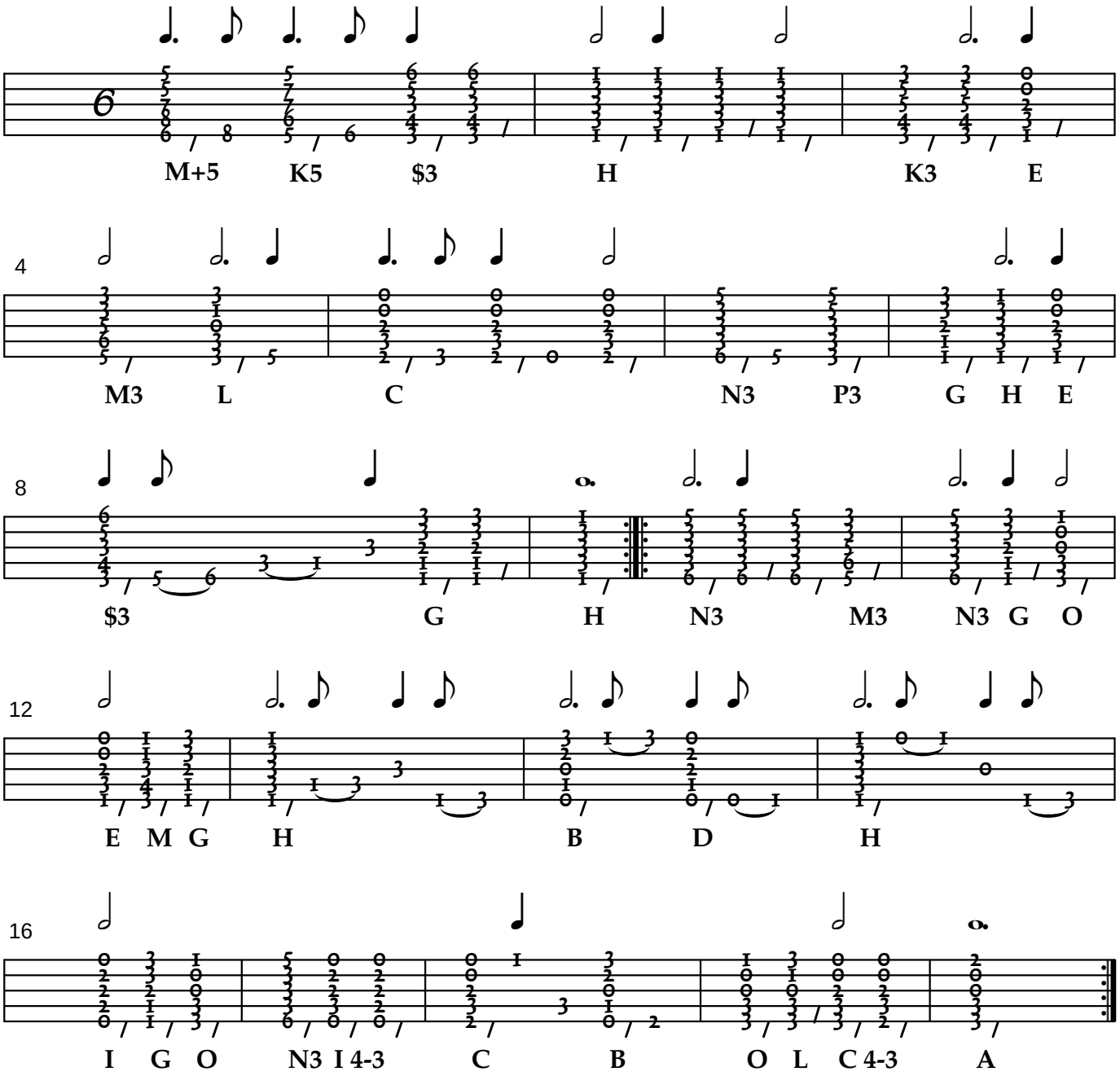

42
O E I 4-3 C M+5 H5
46
M+5 M3 H3 M3 H3 4-3 G N3 P3 M+5
51
M+5 H5 4-3 G3 C P3
57
M3 P3 I C
62
C P3 P3 M3
66
M3 P3 C A

Passemezzo passegiato sopra l'O [p.24]

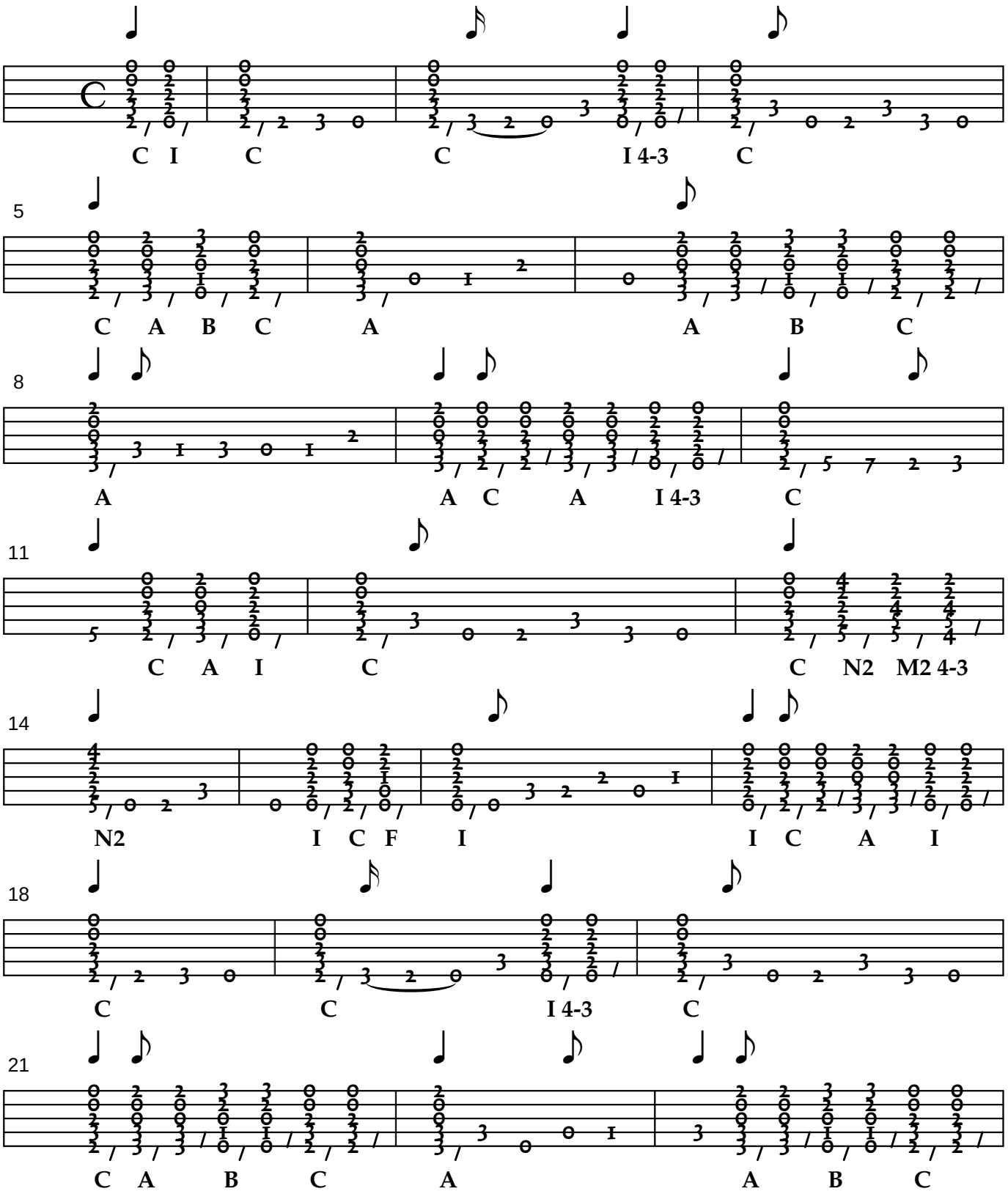


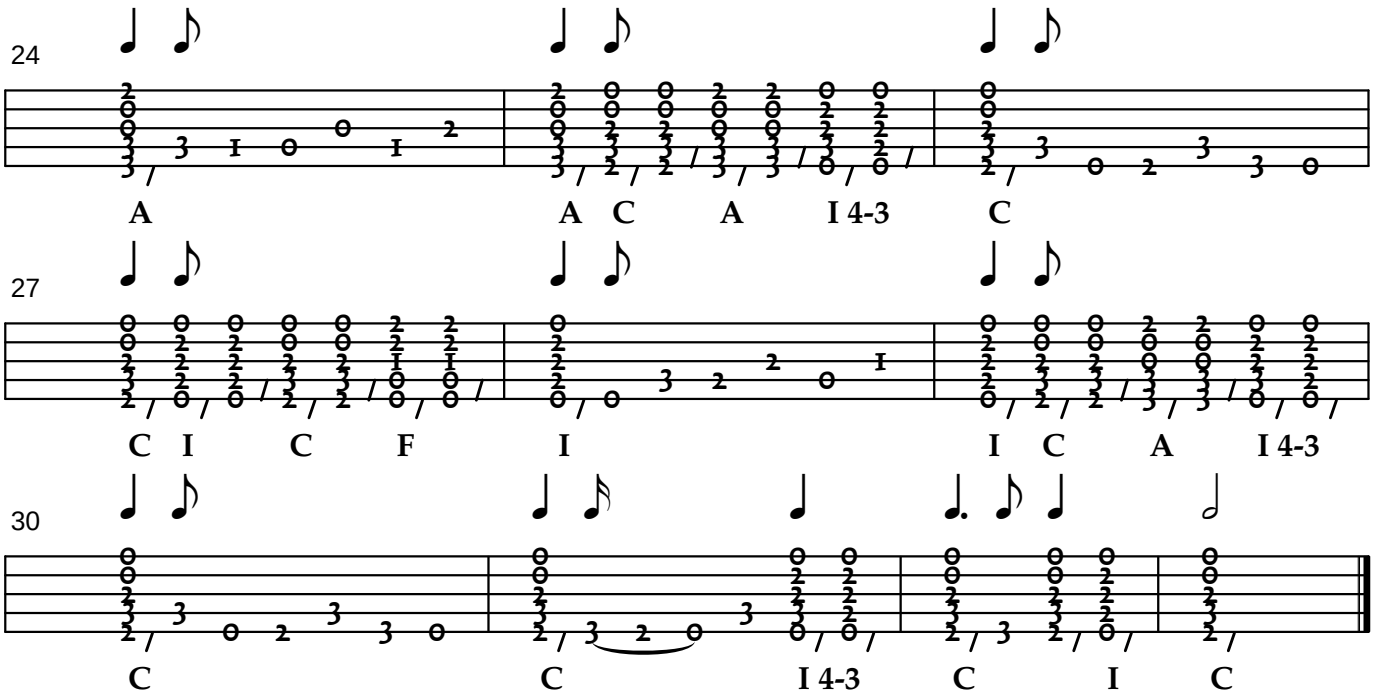

25
O L C O N3 M3 N3 E M L C O
29
C O L C O N3 M3 N3 K3 C 4-3 A C A
La sua Gagliarda
35
O C O B G
39
E M M3 P3 N3 E M L C O G
44
H G O B G E M M3
48
P3 K3 C 4-3 A

Galiarda detta la liberale [p.25]

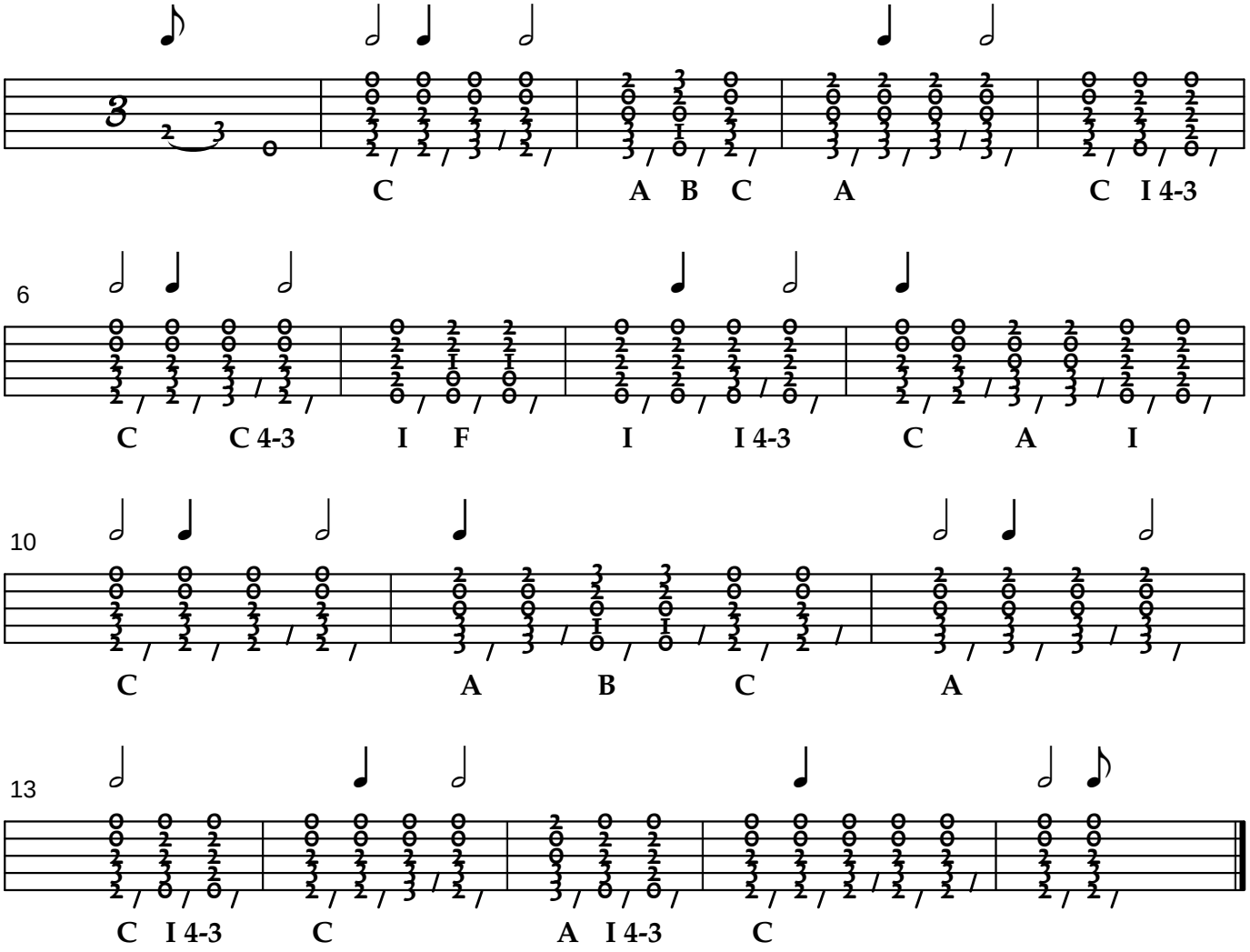


Pass'e mezzo sopra l'C Passeggiato [p. 26]

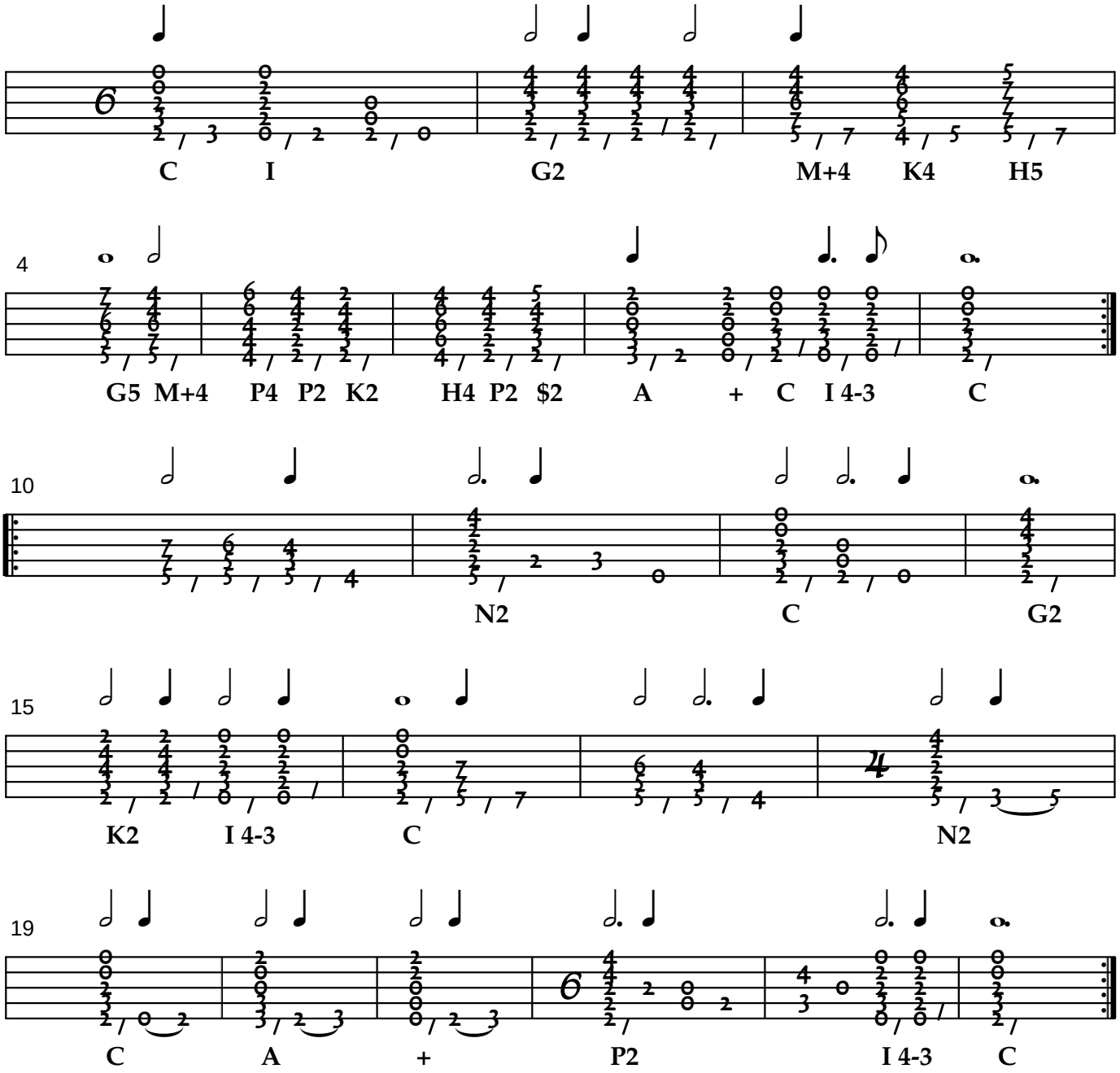



24
A
A C A I 4-3 C
27
C I C F I I C A I 4-3
30
C
C I 4-3 C I C

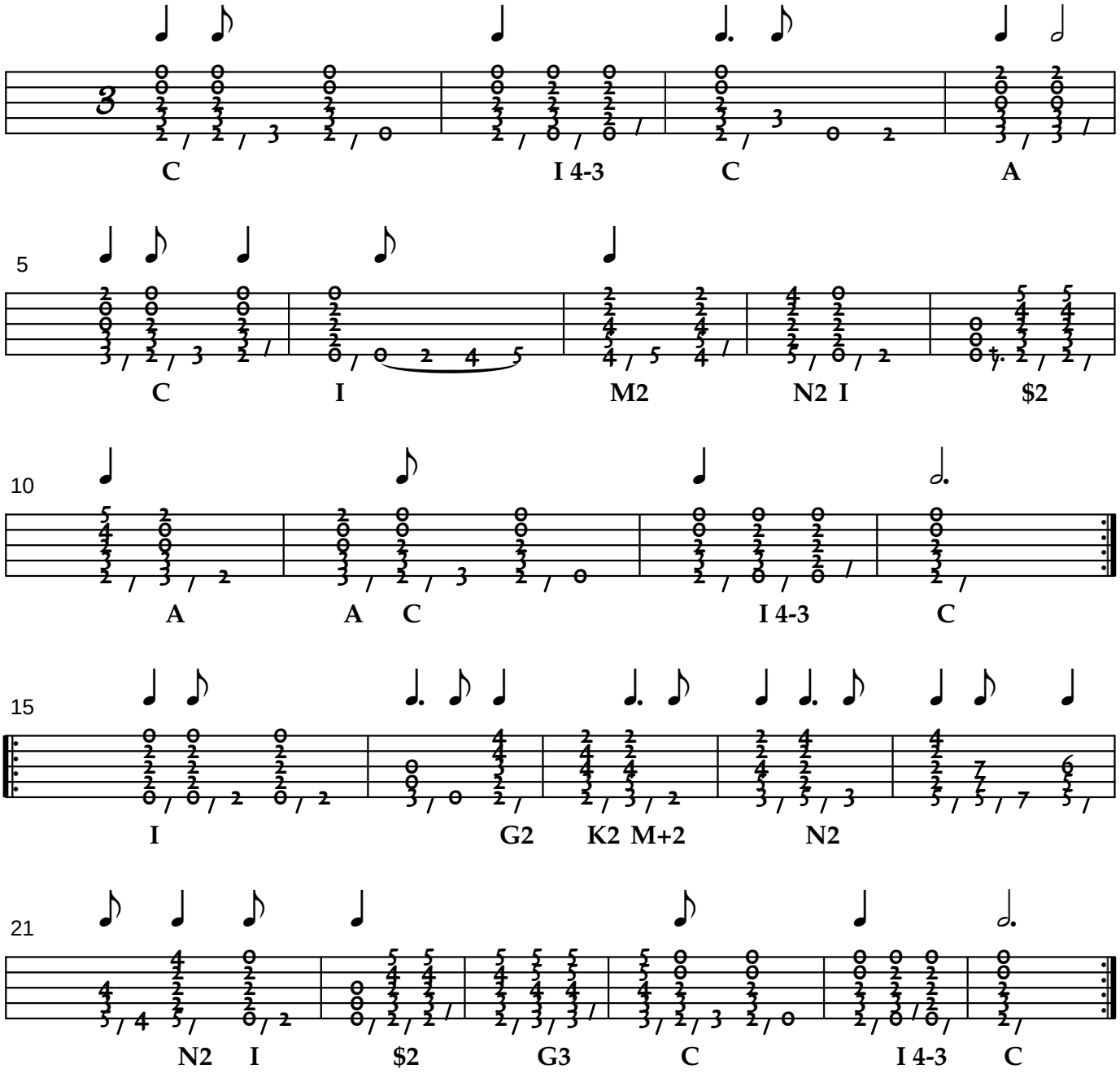
La sua Gagliarda [p.26]



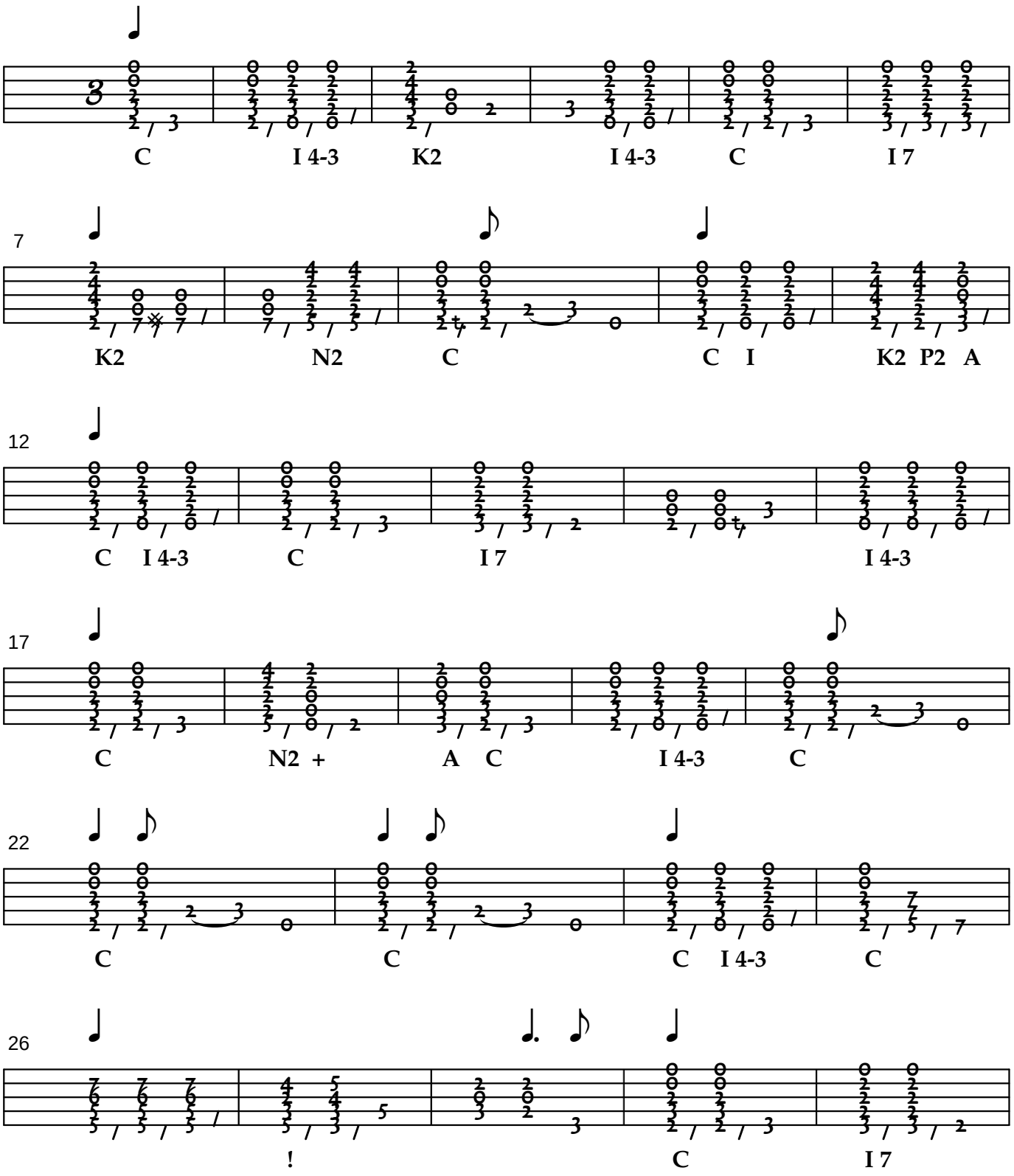
Gagliarda [p.27]

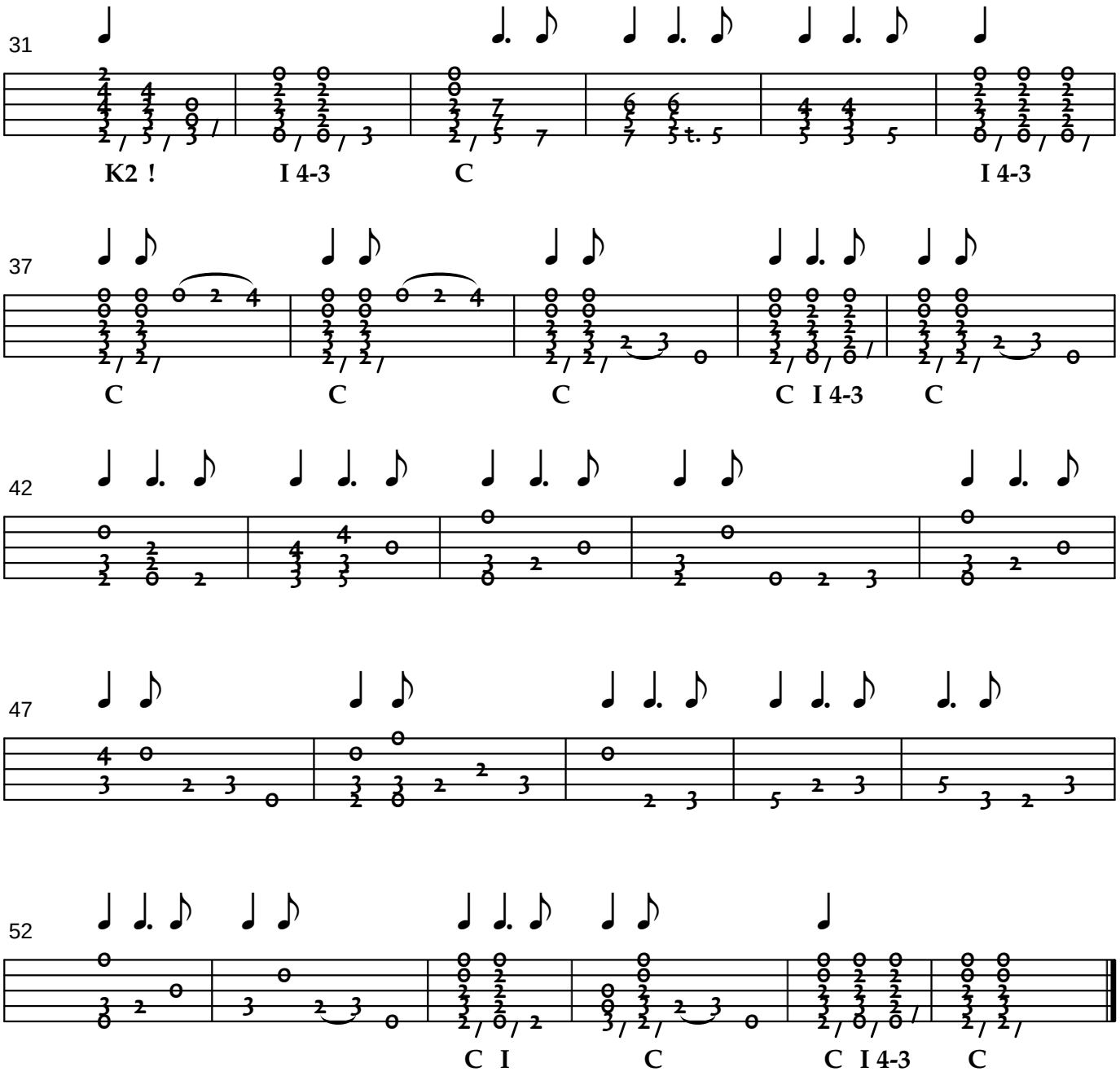


Corrente [p.27]

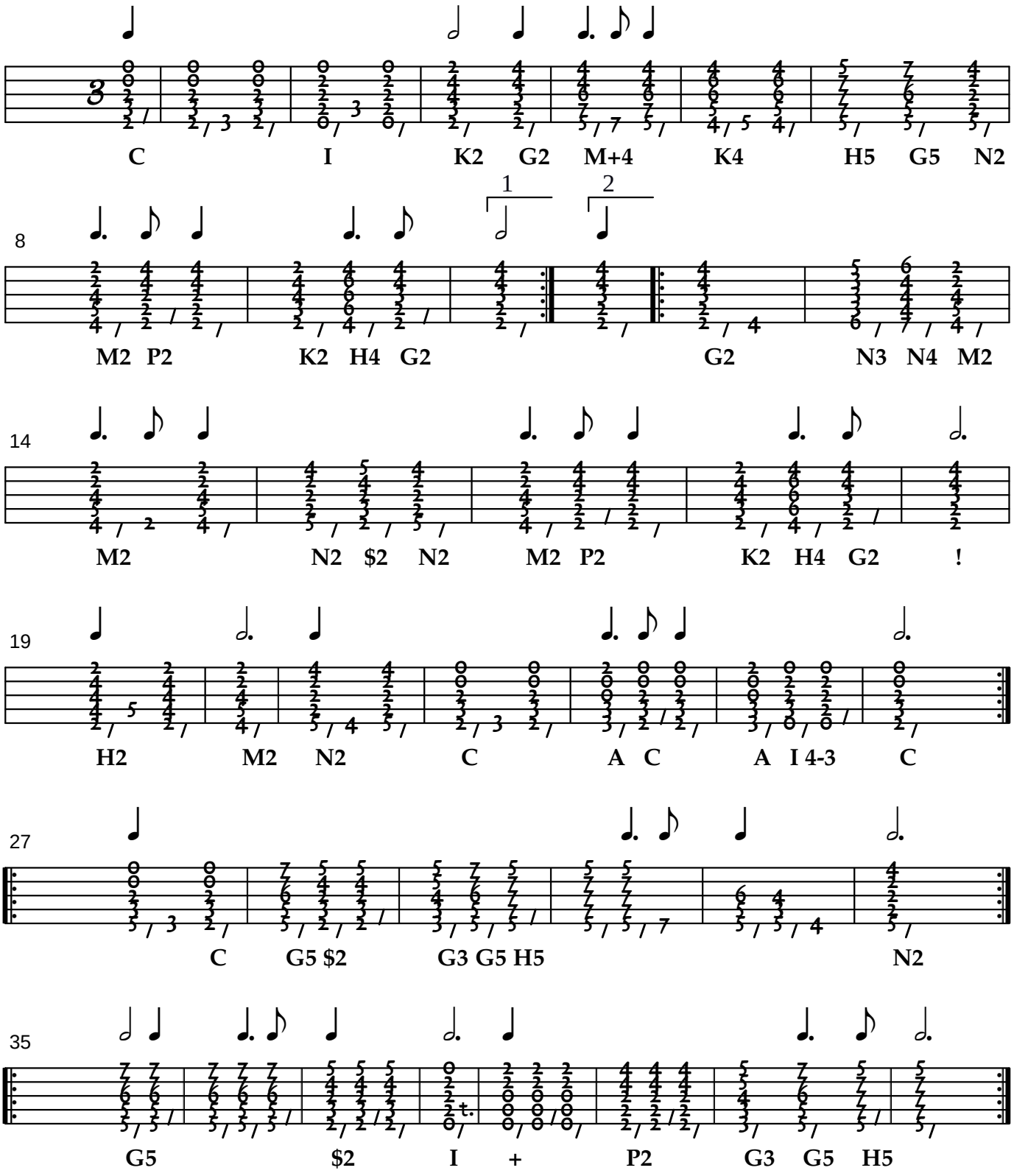


Ciacona variata [p.28]

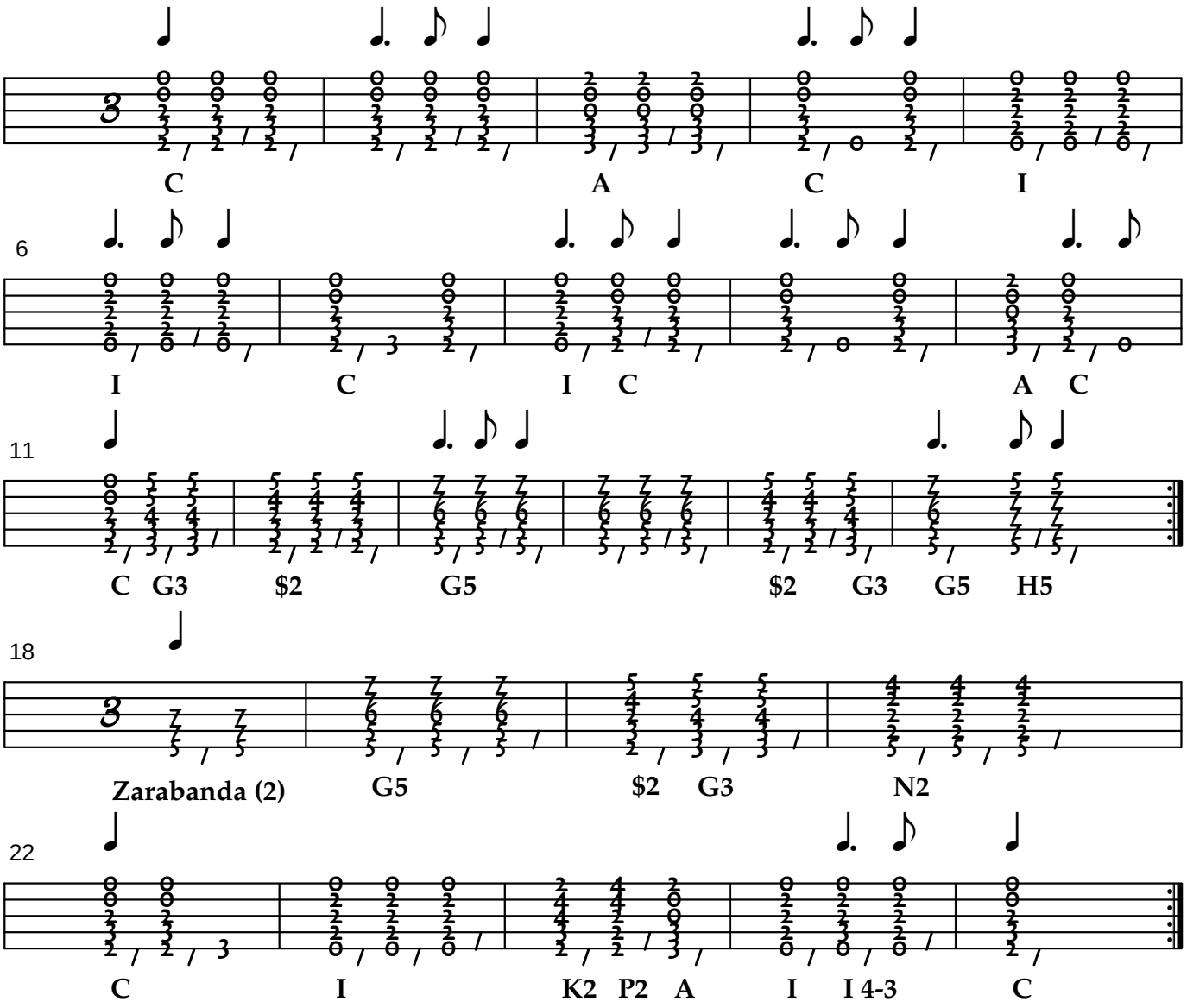



31
K2 !
I 4-3
C
I 4-3
37
C
C
C
C I 4-3
C
42
47
52
C I
C
C I 4-3
C

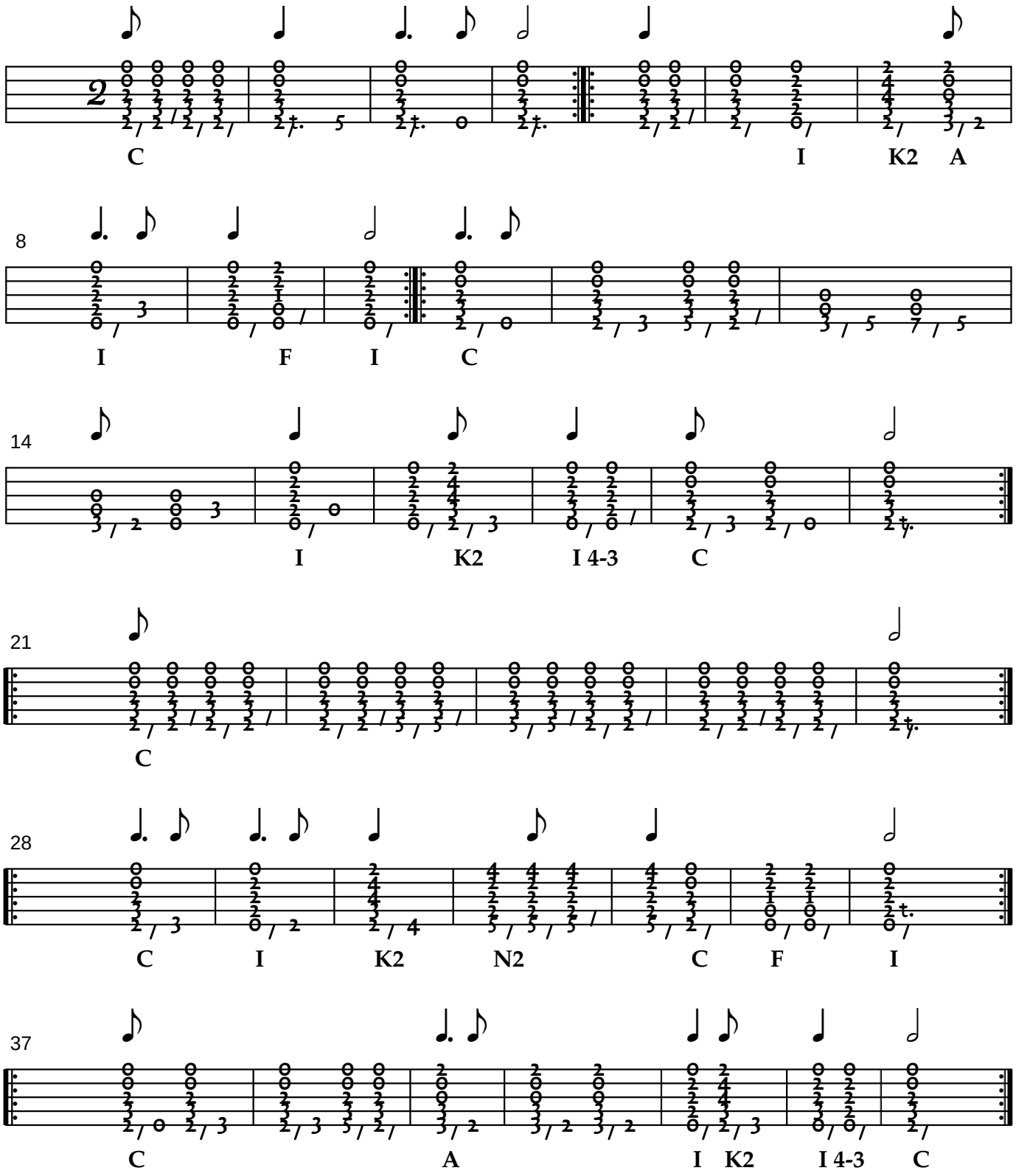
Corrente [p.29]

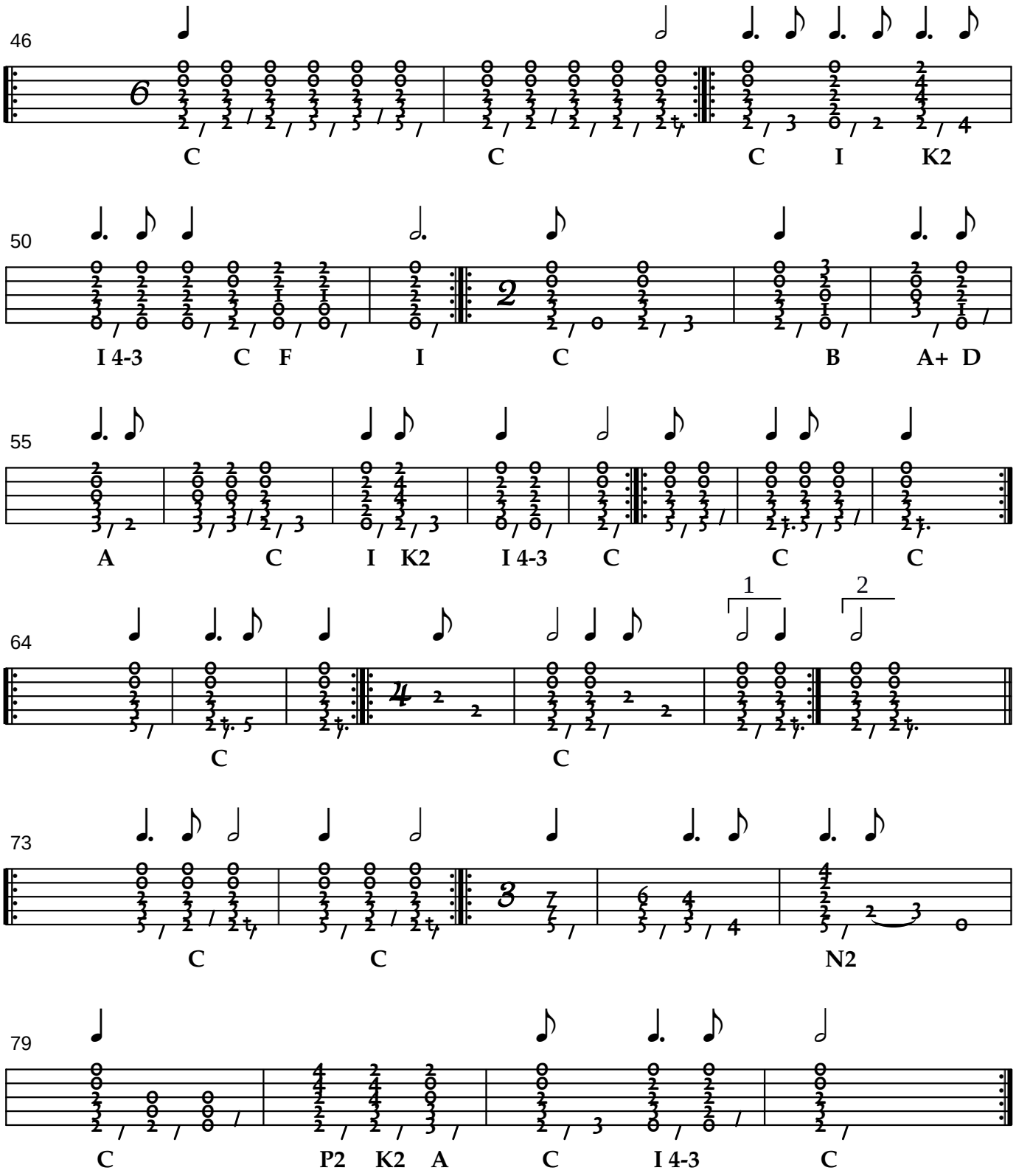


Zarabanda (1) [p.29]

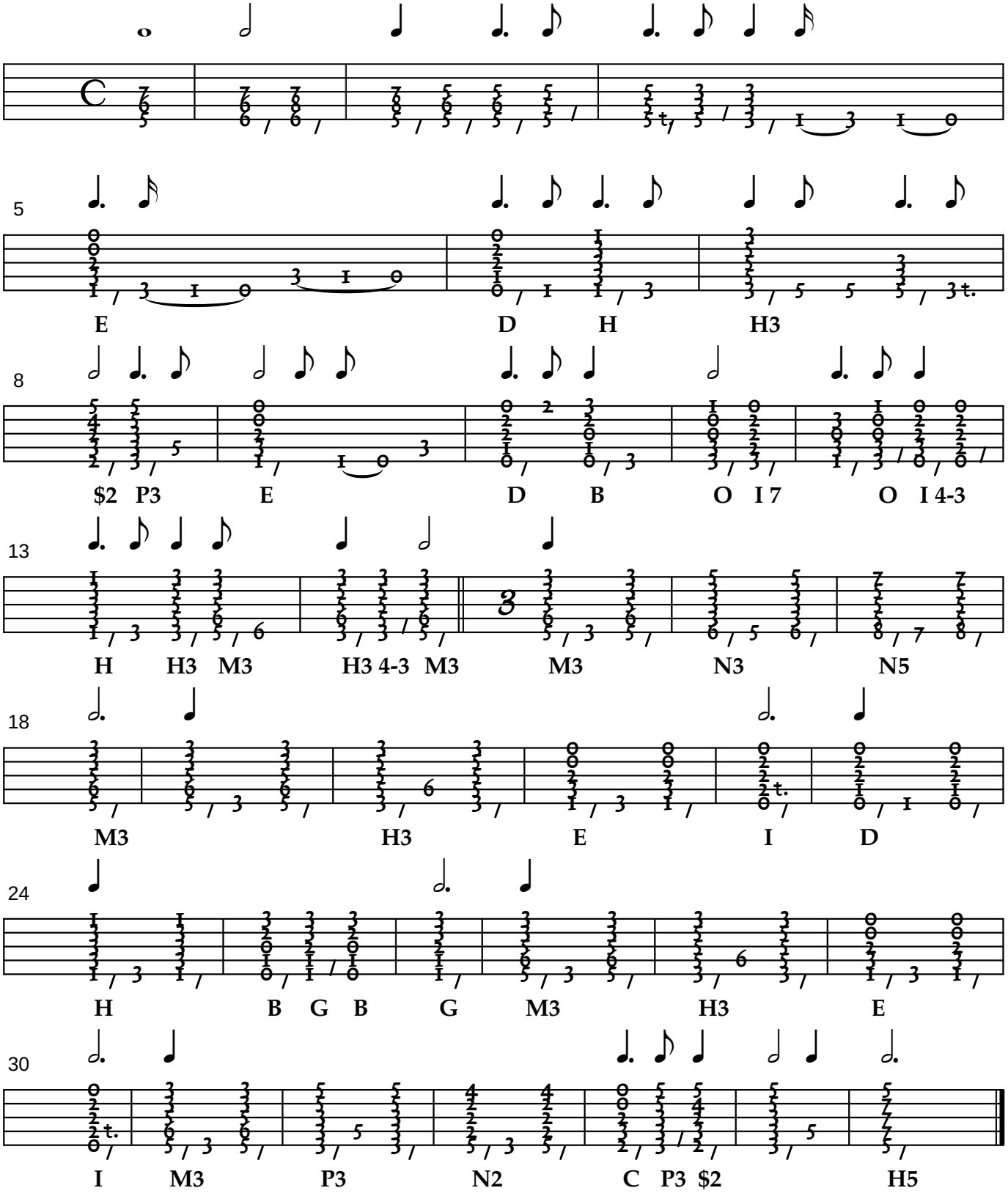


Battaglia [p.30]

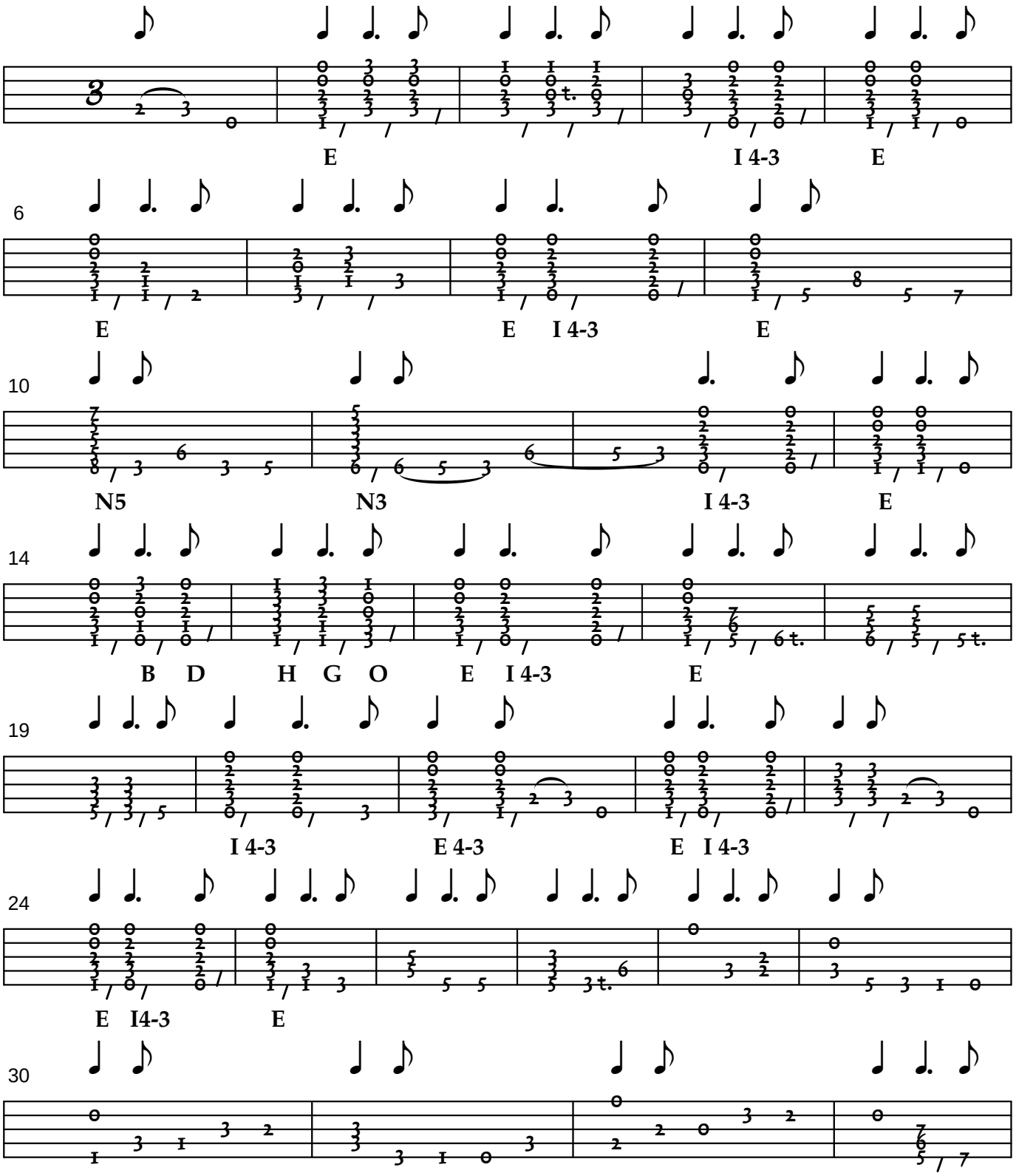


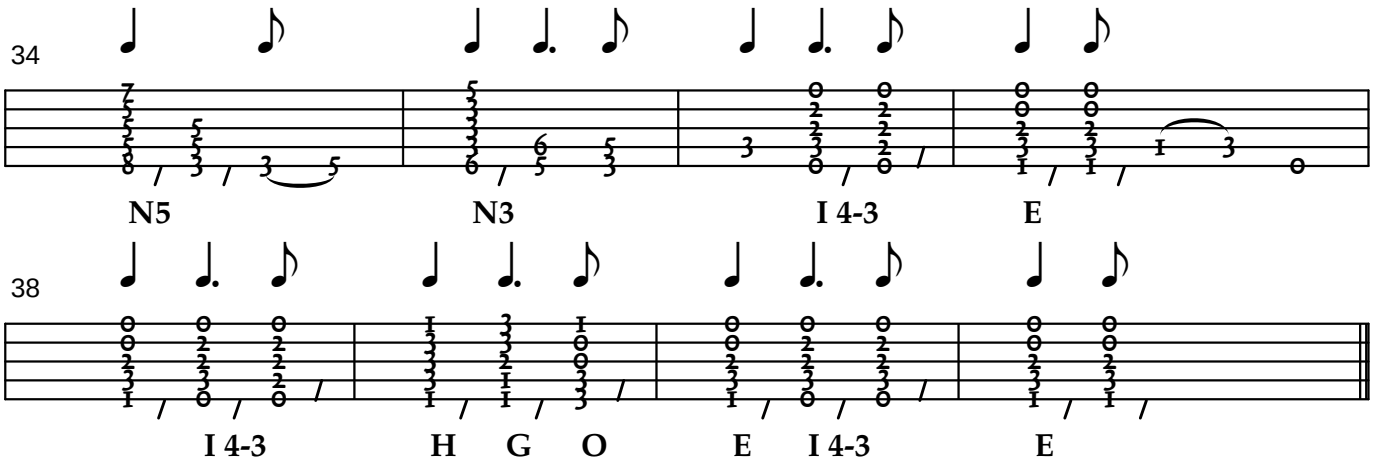

46
C C C I K2
50
I 4-3 C F I C B A+ D
55
A C I K2 I 4-3 C C C
64
1
2
C C
73
C C N2
79
C P2 K2 A C I 4-3 C

Toccatta Musicalle Detta la fedelle [p.31]

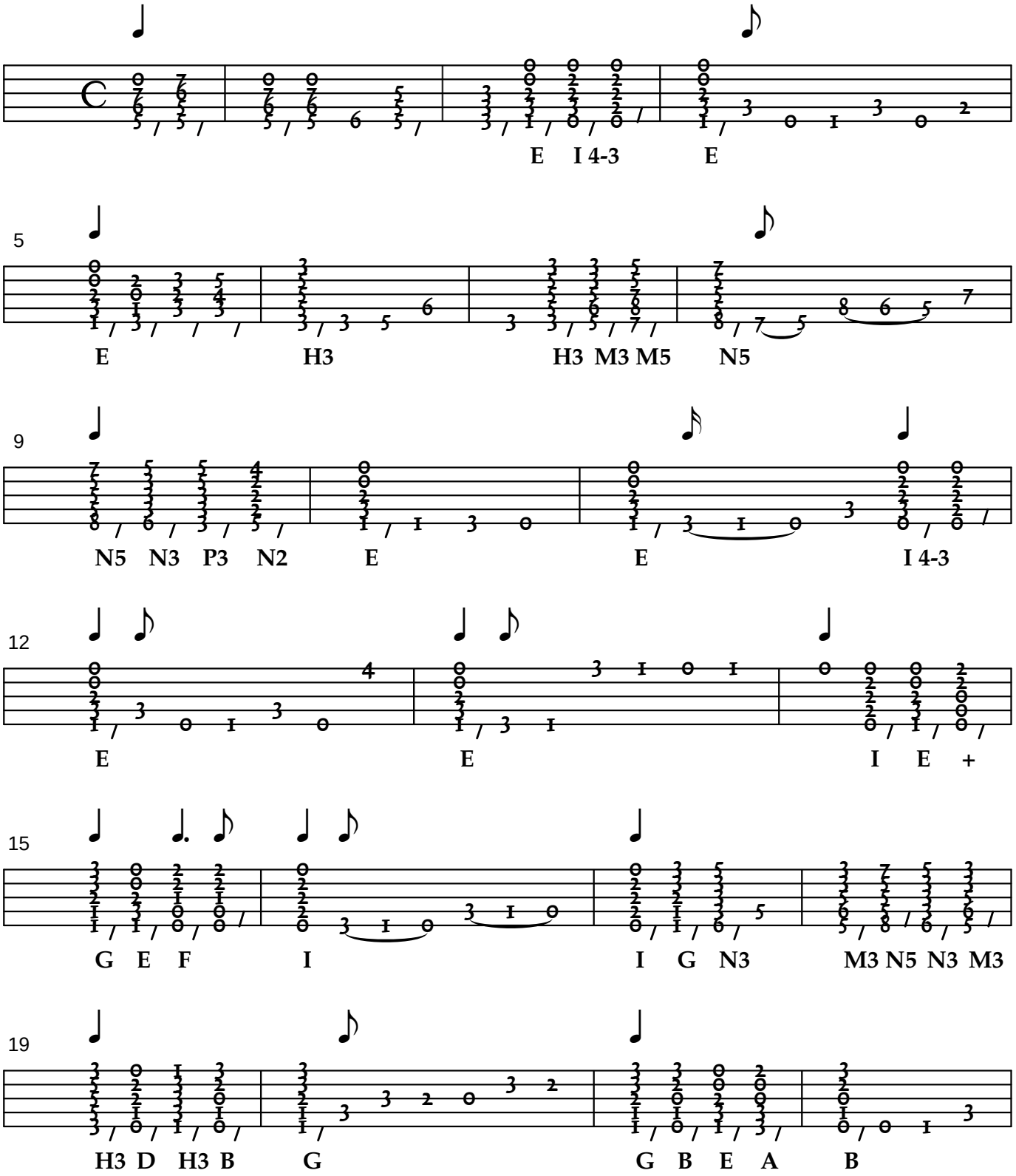


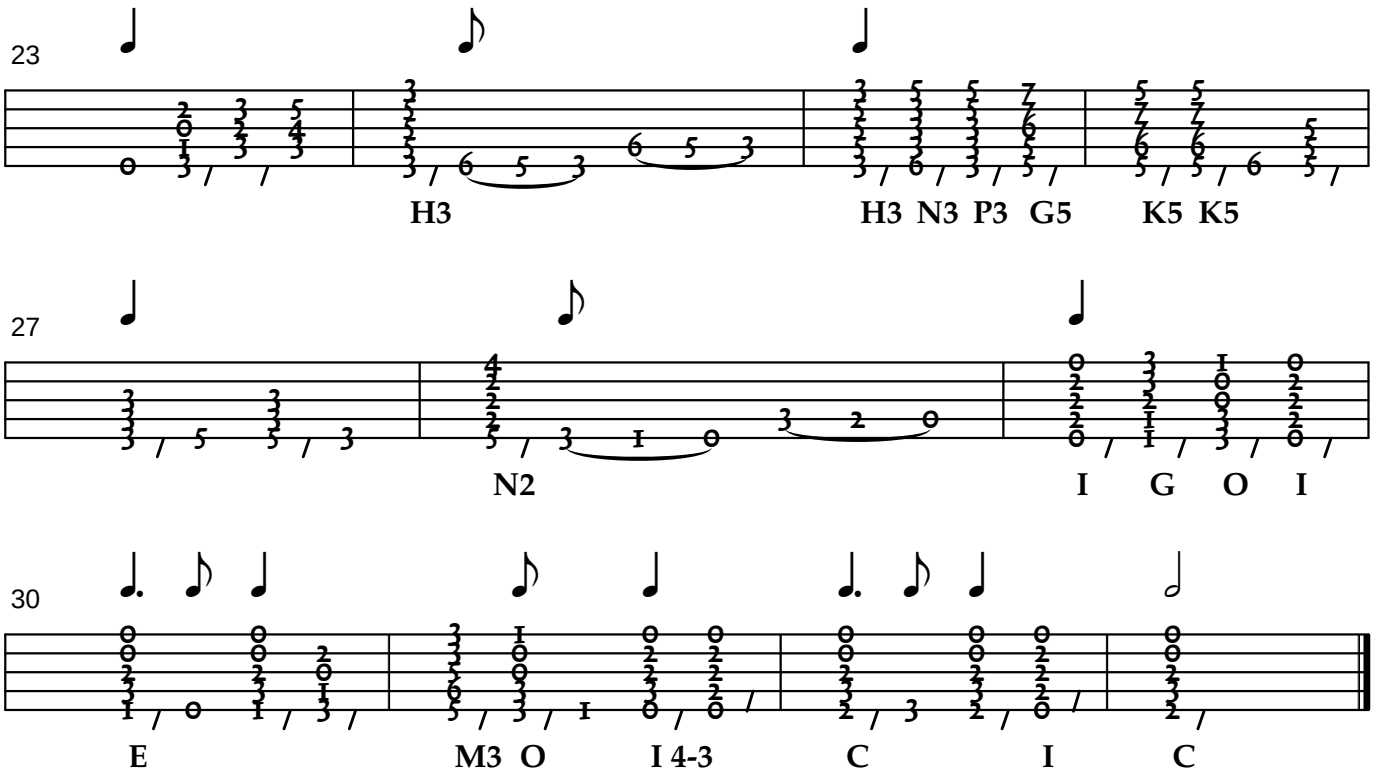
Passacagli passegiati sopra l'E [p.32]



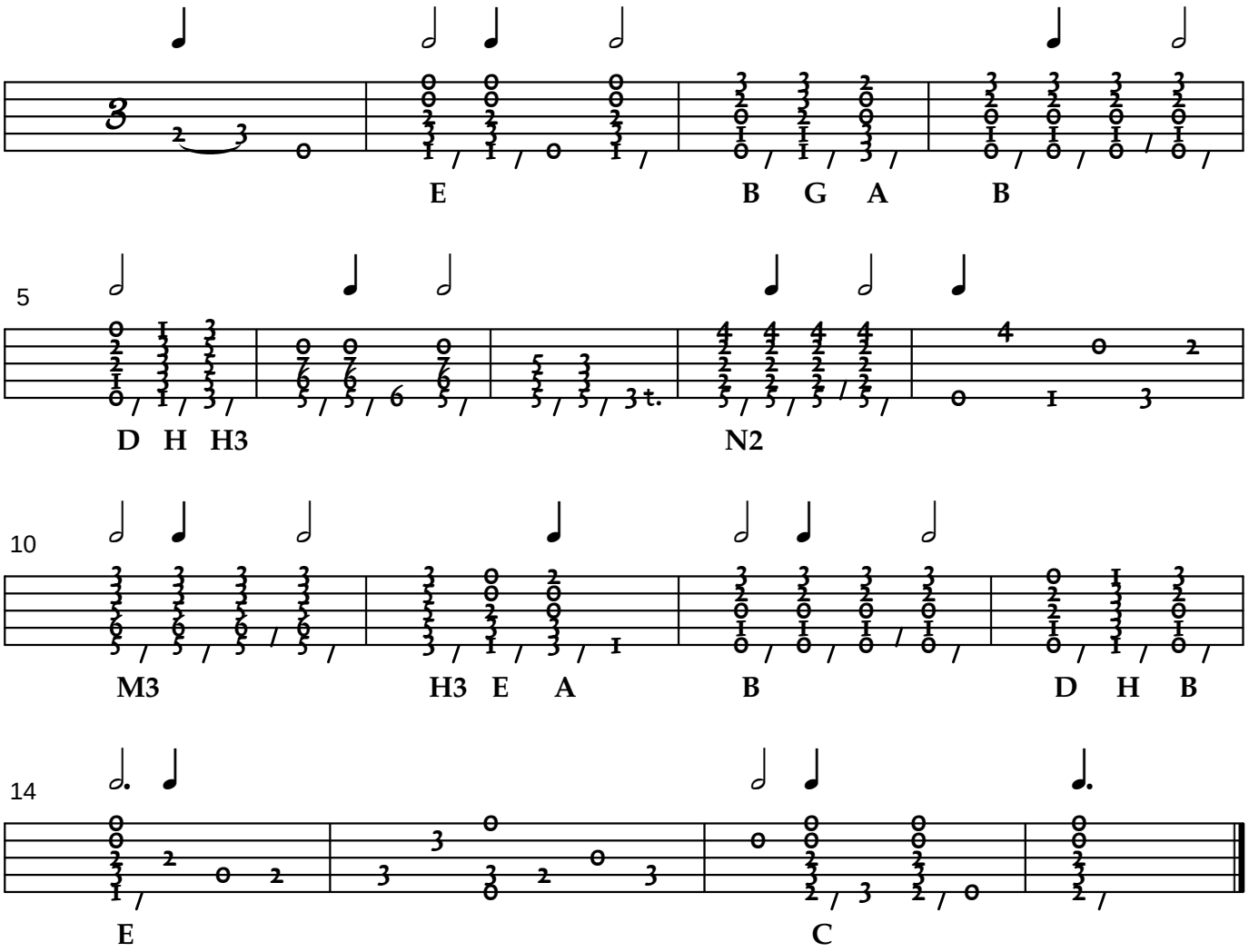

34
N5
N3
I 4-3
E
38
I 4-3
H G O
E I 4-3
E

Pass'e mezzo passeggiato [p.33]

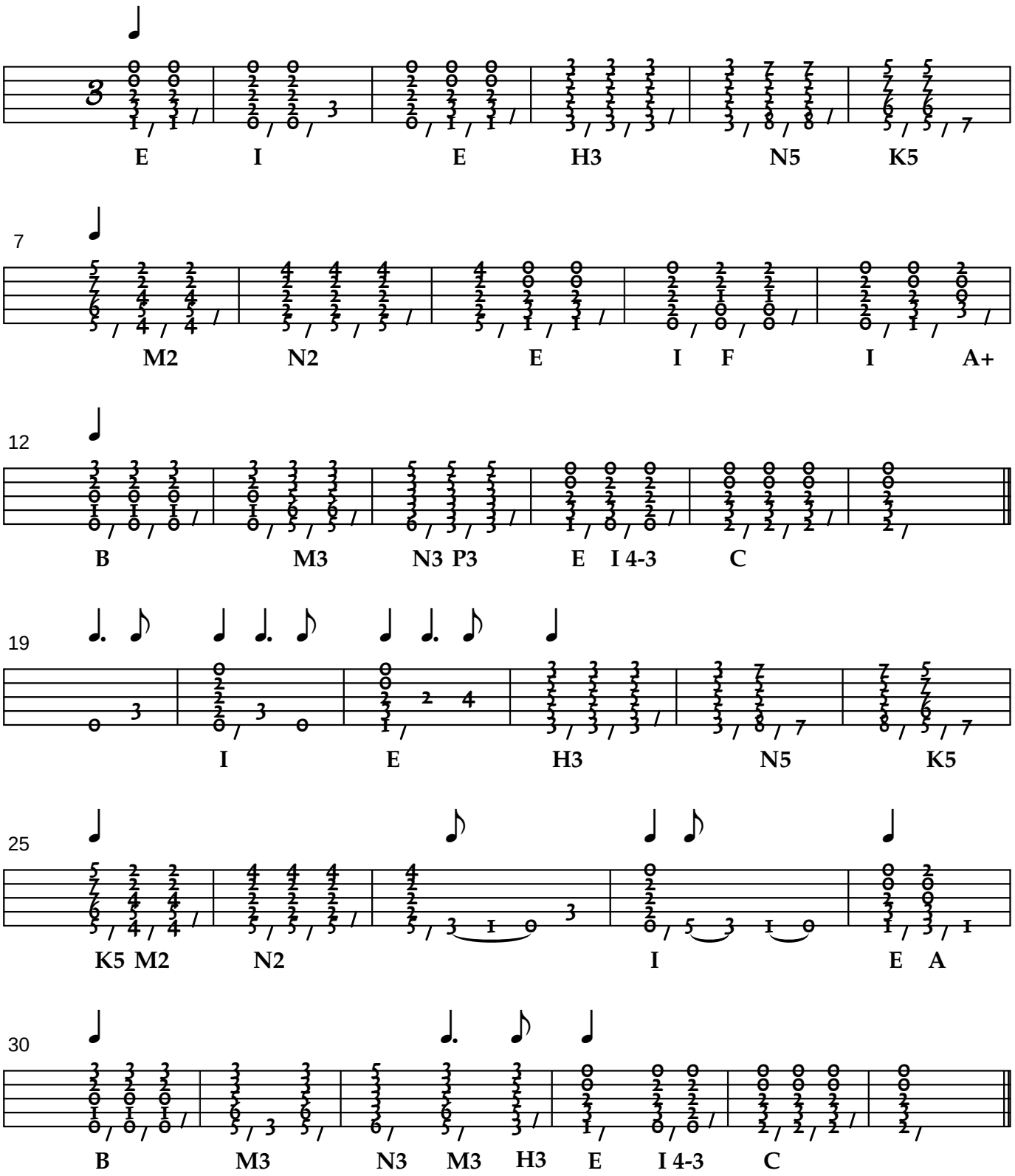


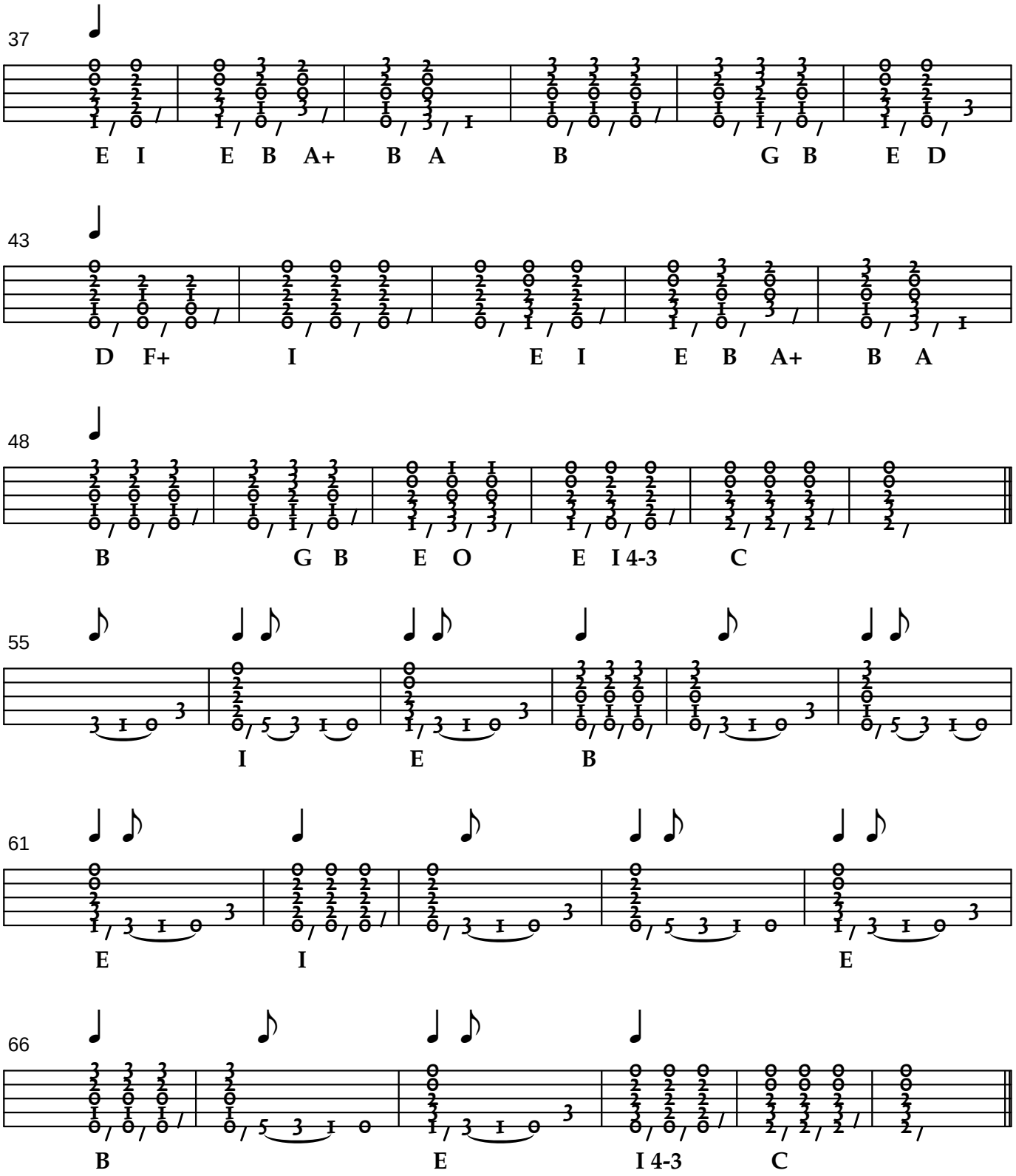

23
H3
H3 N3 P3 G5
K5 K5
27
N2
I G O I
30
E
M3 O I 4-3
C
I
C

La sua gagliarda passeggiata [p.33]

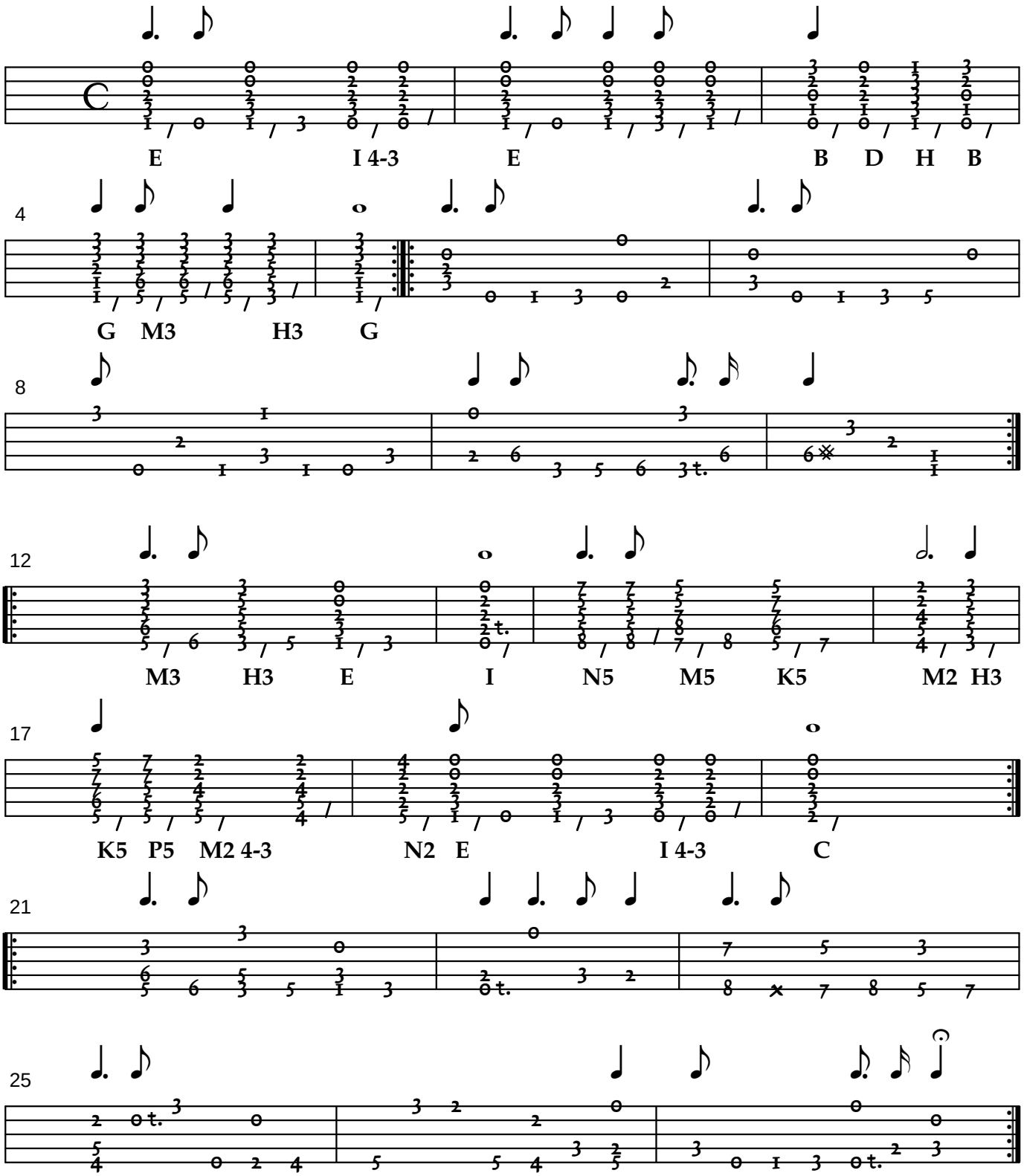


Fulias con parti uariate [p.34]

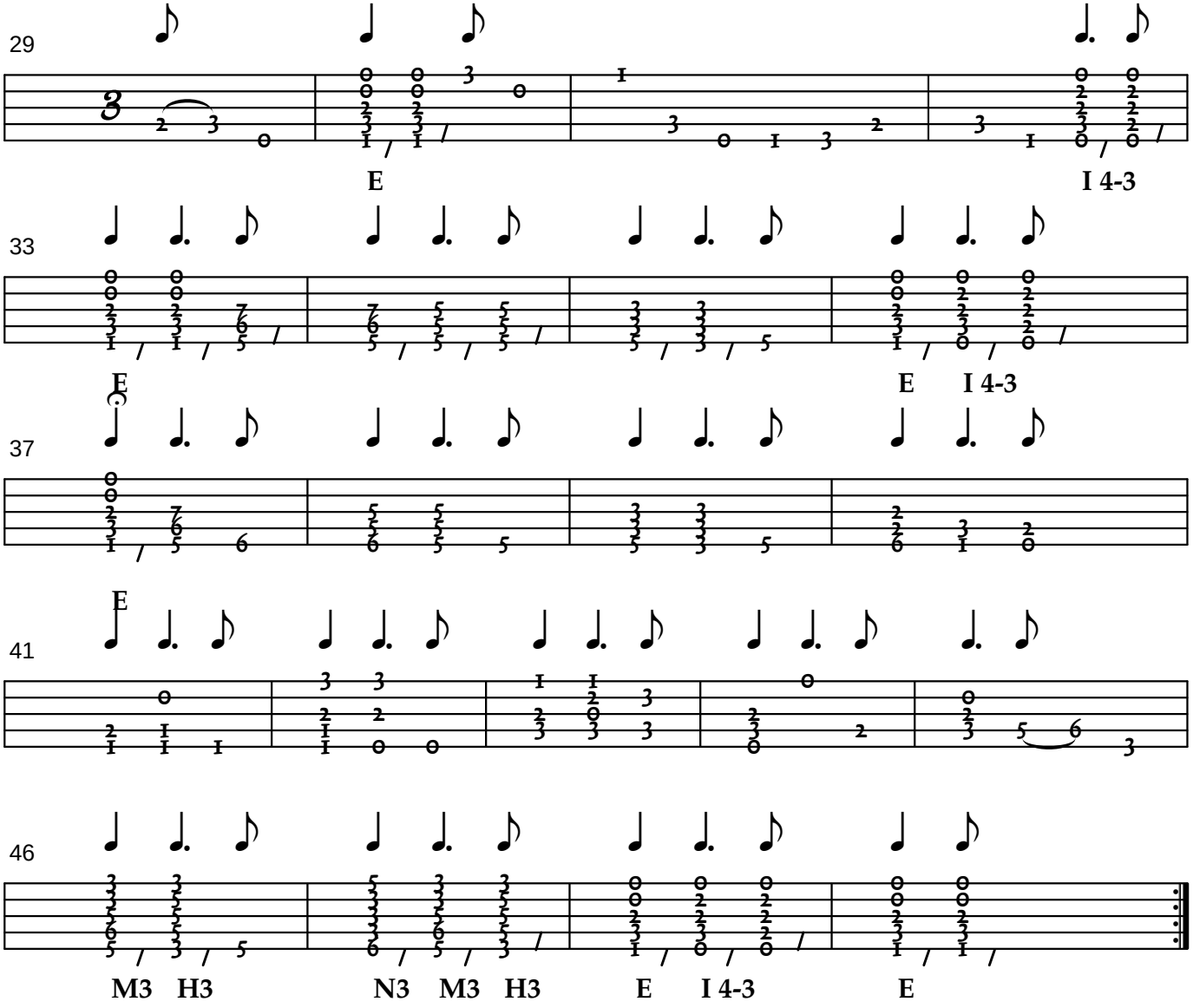



37
E I E B A+ B A B G B E D
43
D F+ I E I E B A+ B A
48
B G B E O E I 4-3 C
55
I E B
61
E I E
66
B E I 4-3 C

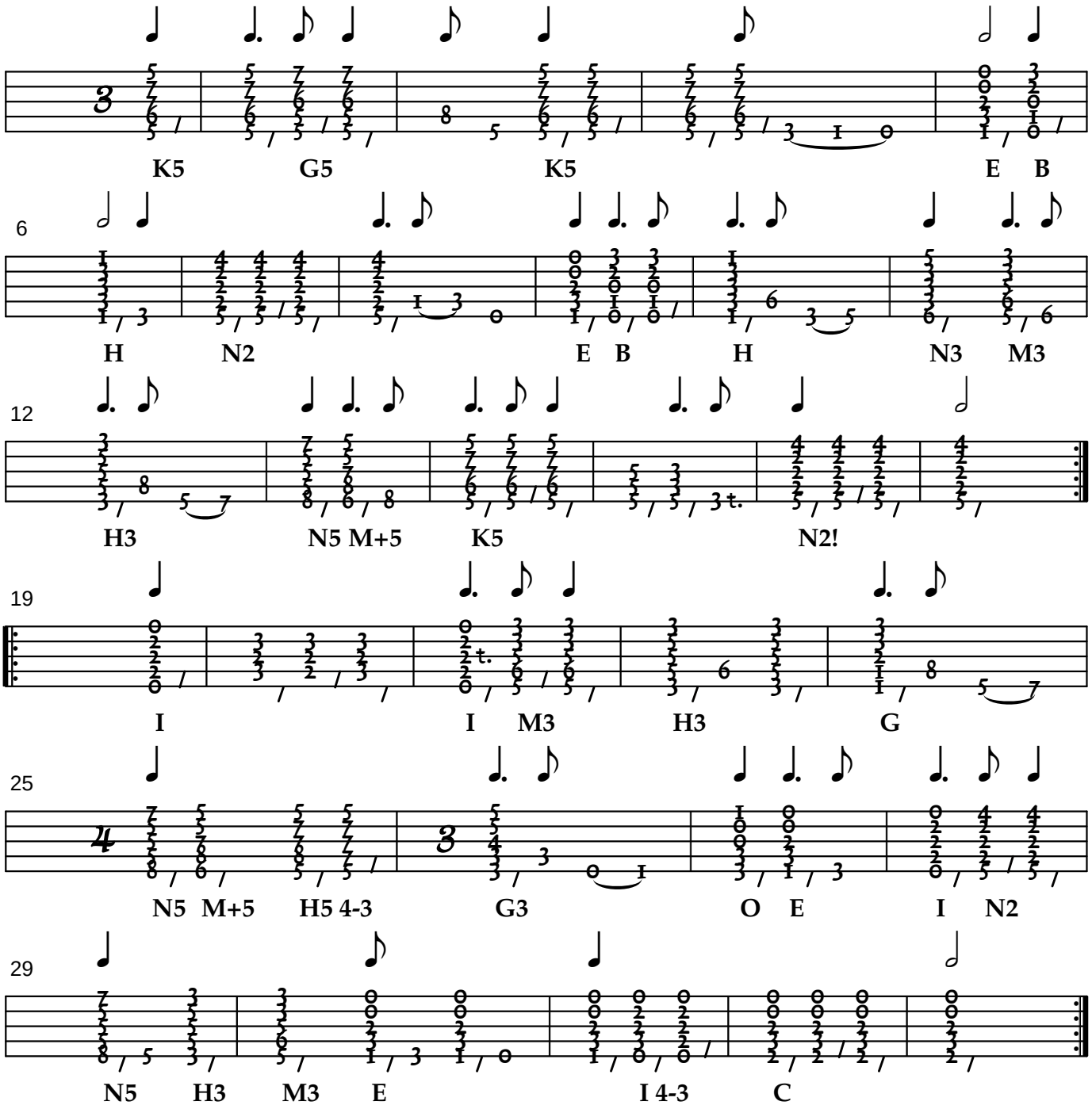
Baletto il Fedel Amante [p.35]



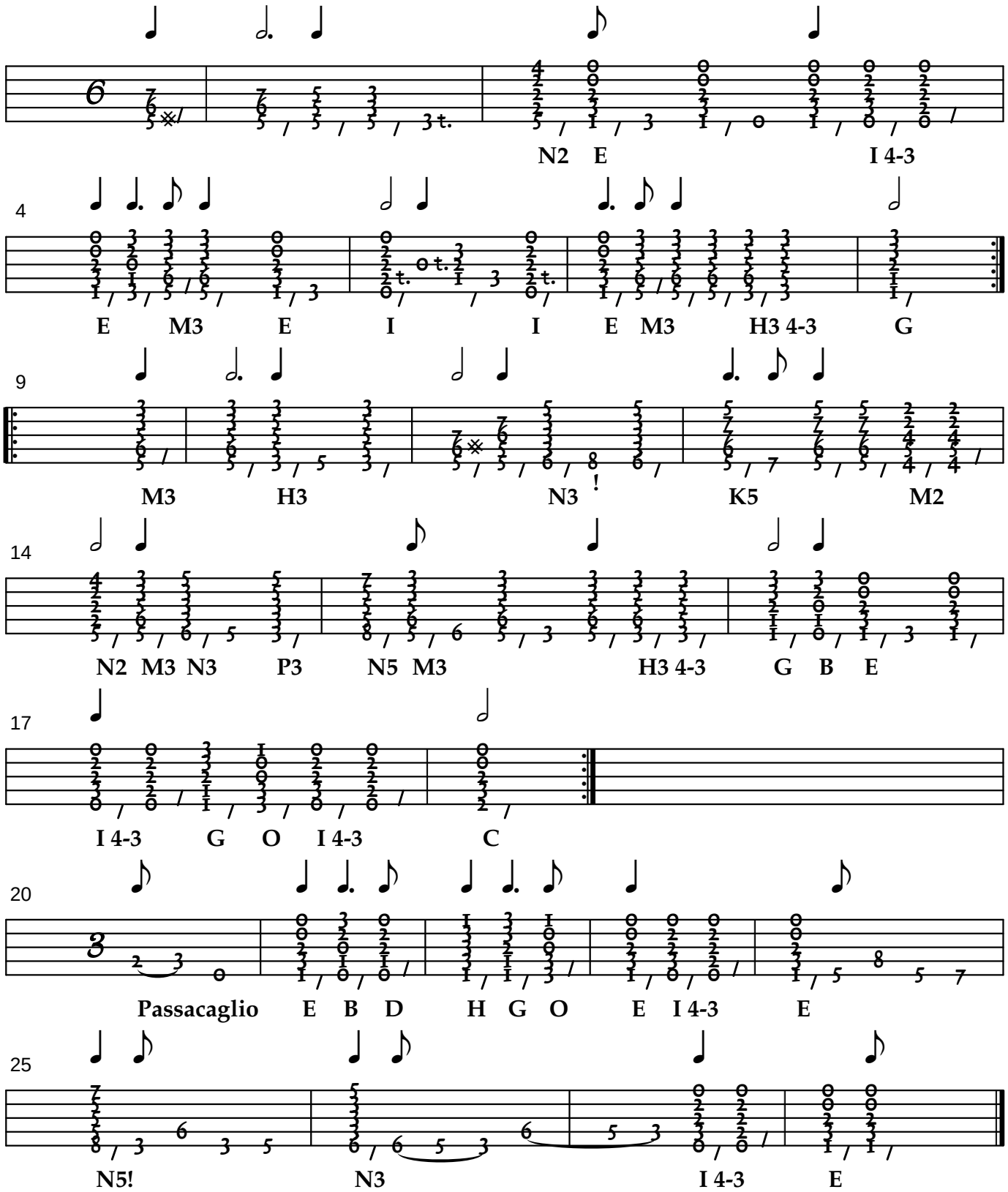
Capriccio sopra E : il passacaglio



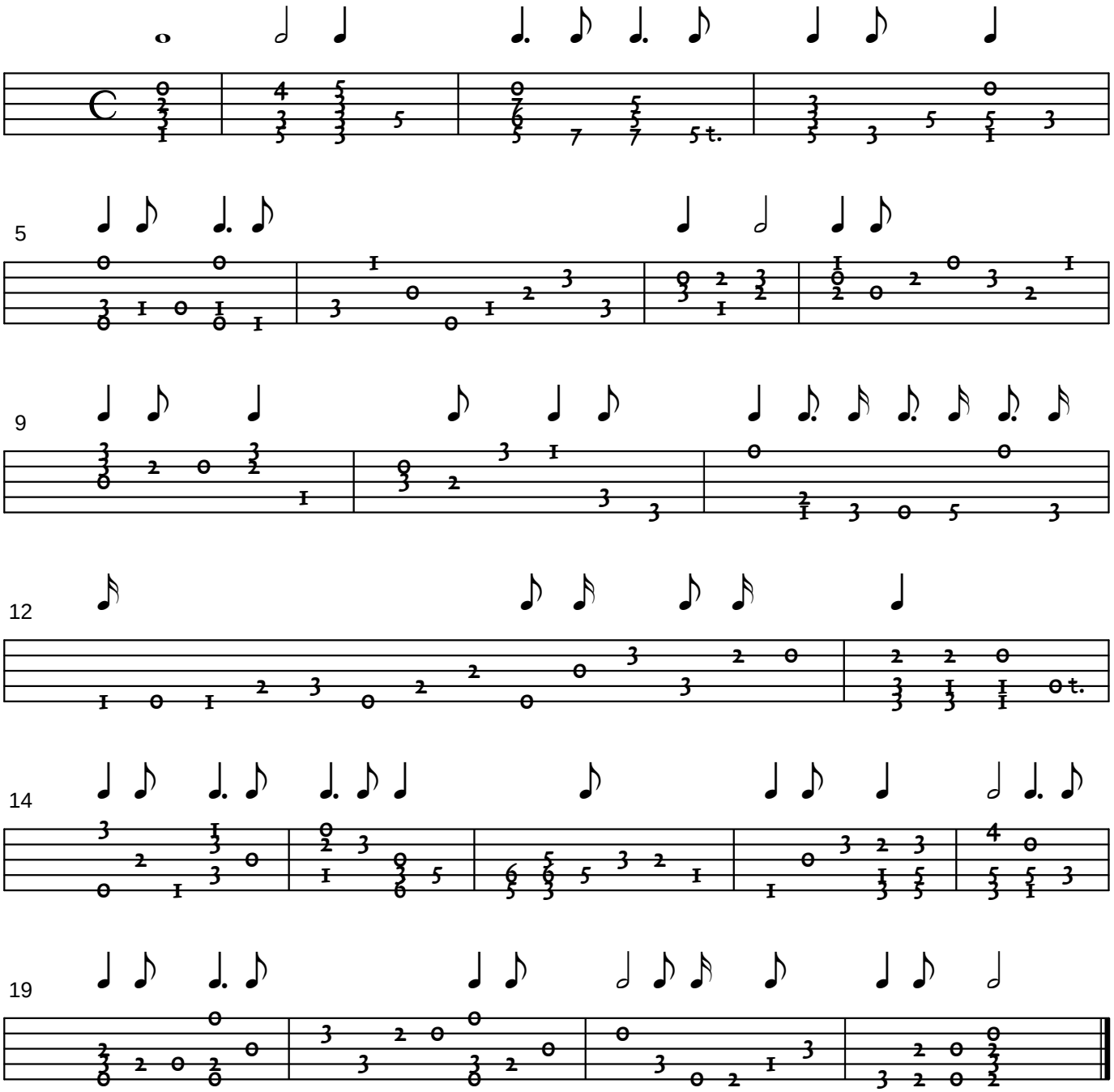
Corrente [p.36]



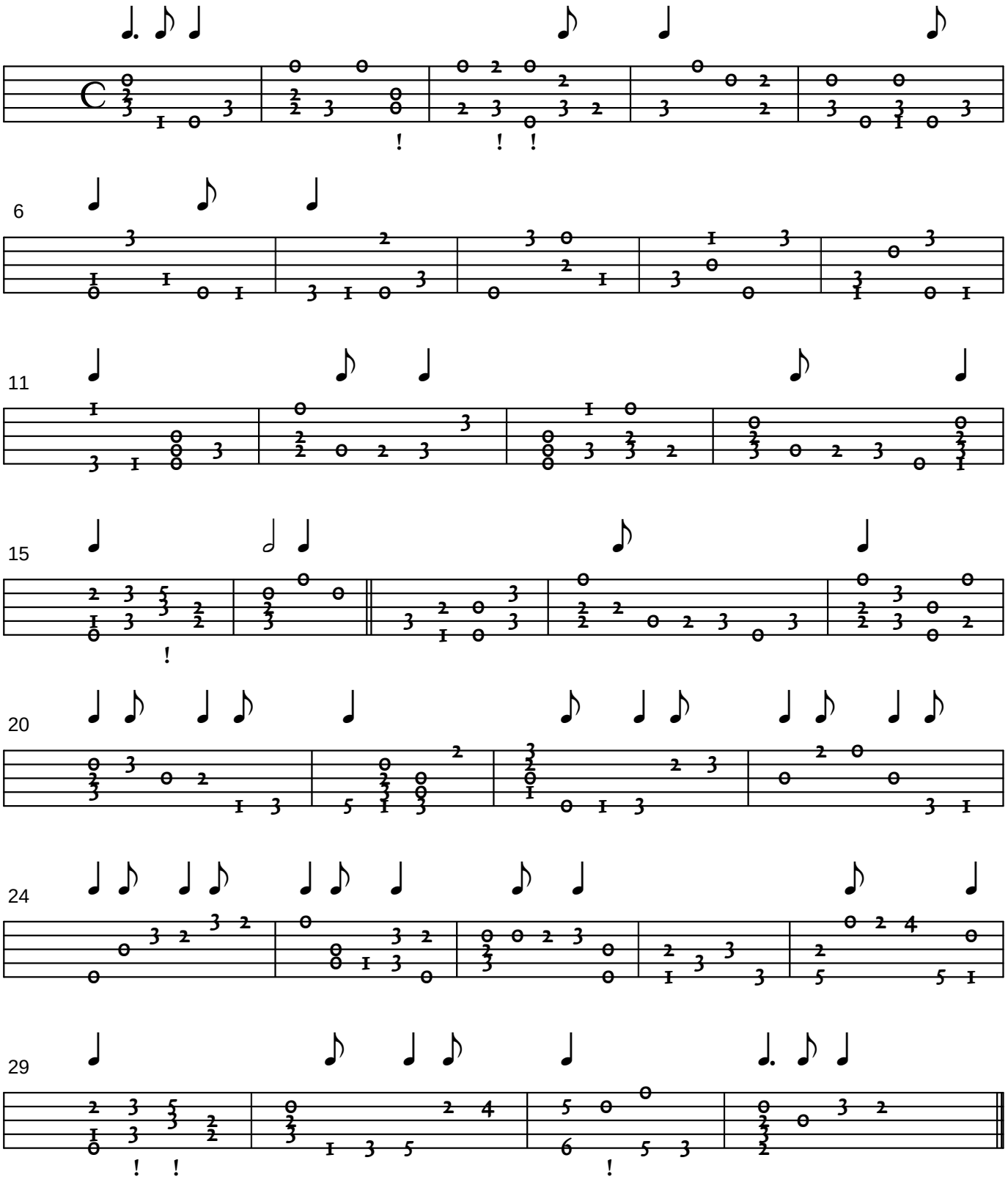
Corrente la Granosa [p.37]

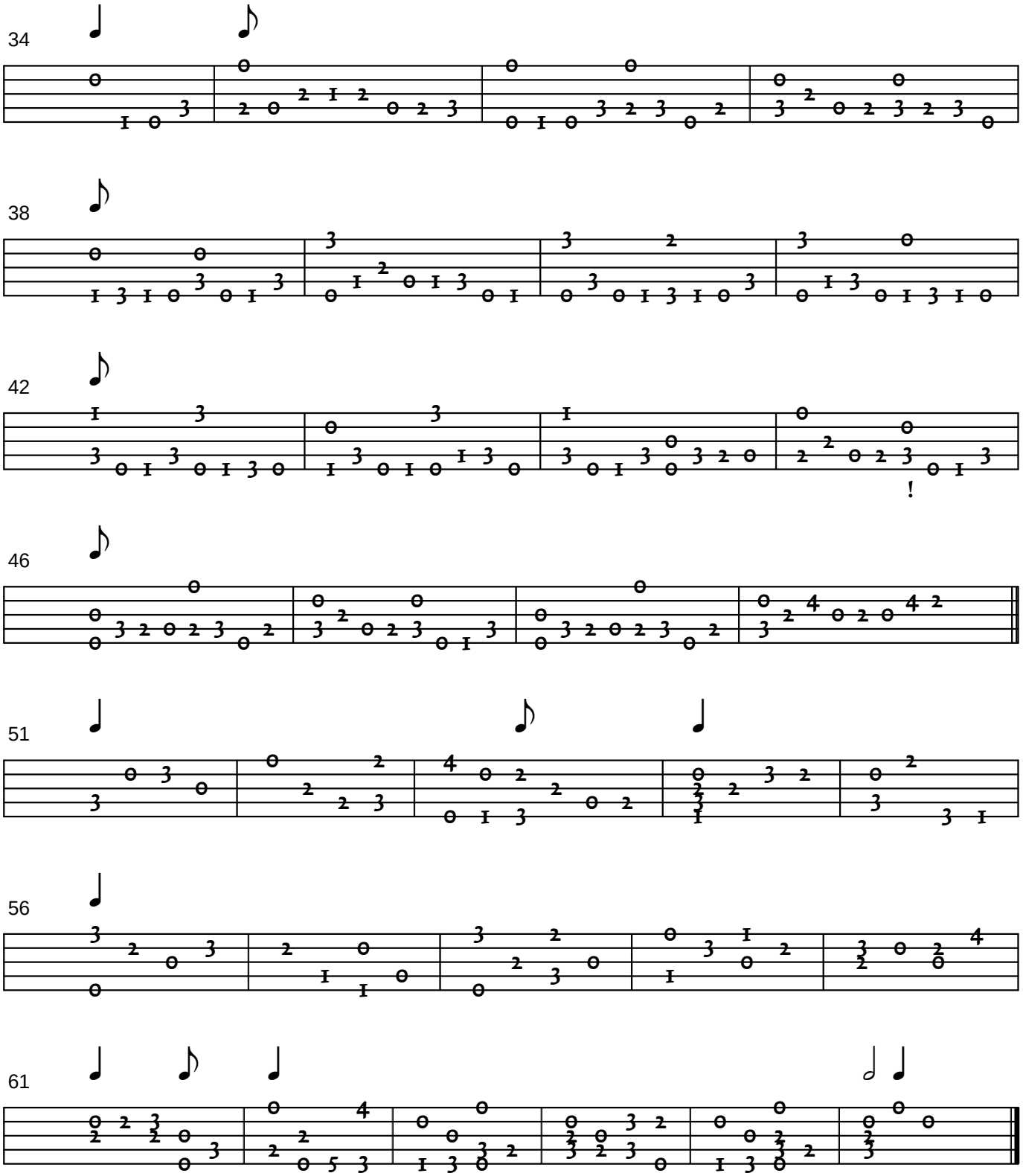


Toccata musicale [p.38]

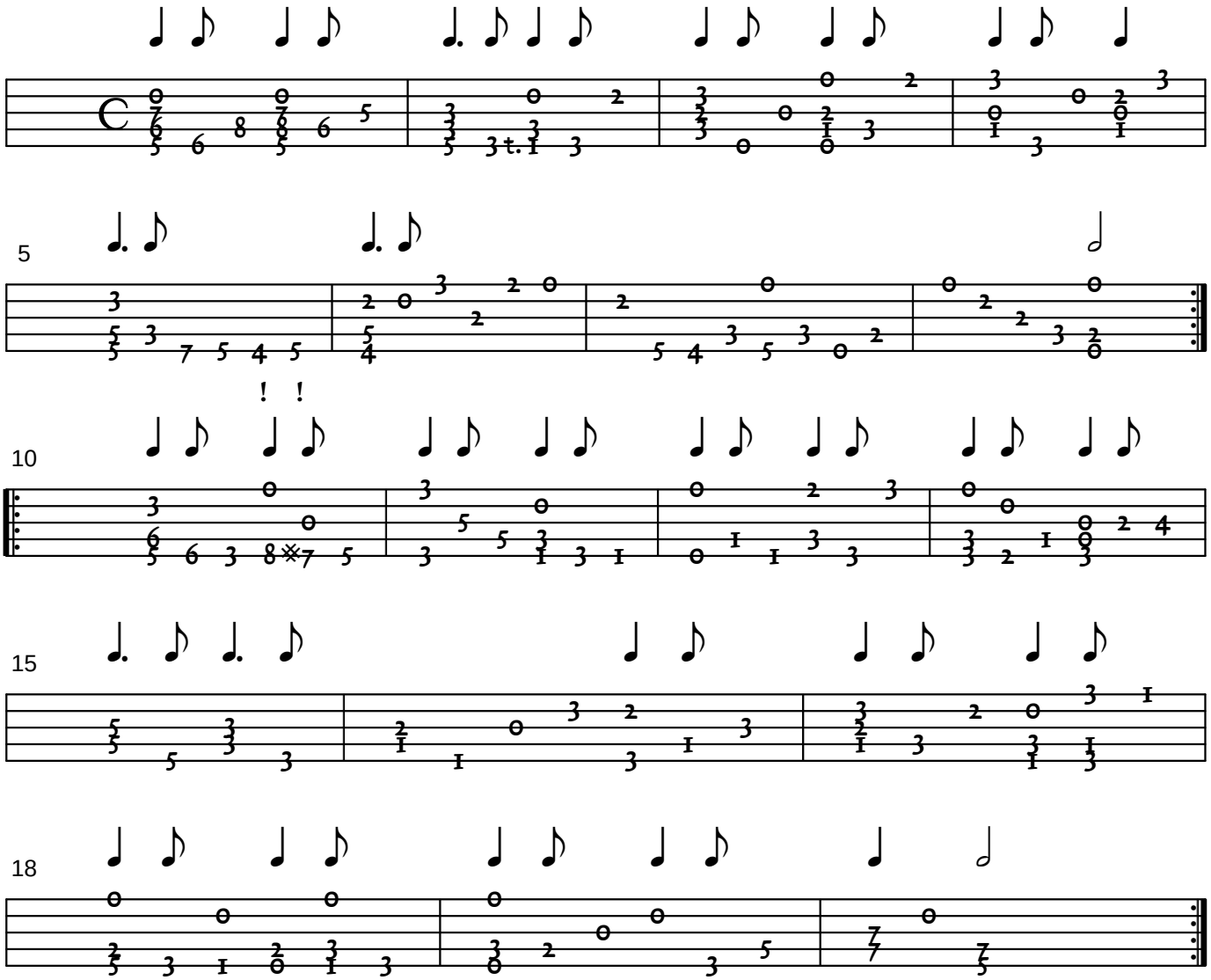


Pauaniglia con parti uariate [p.39]

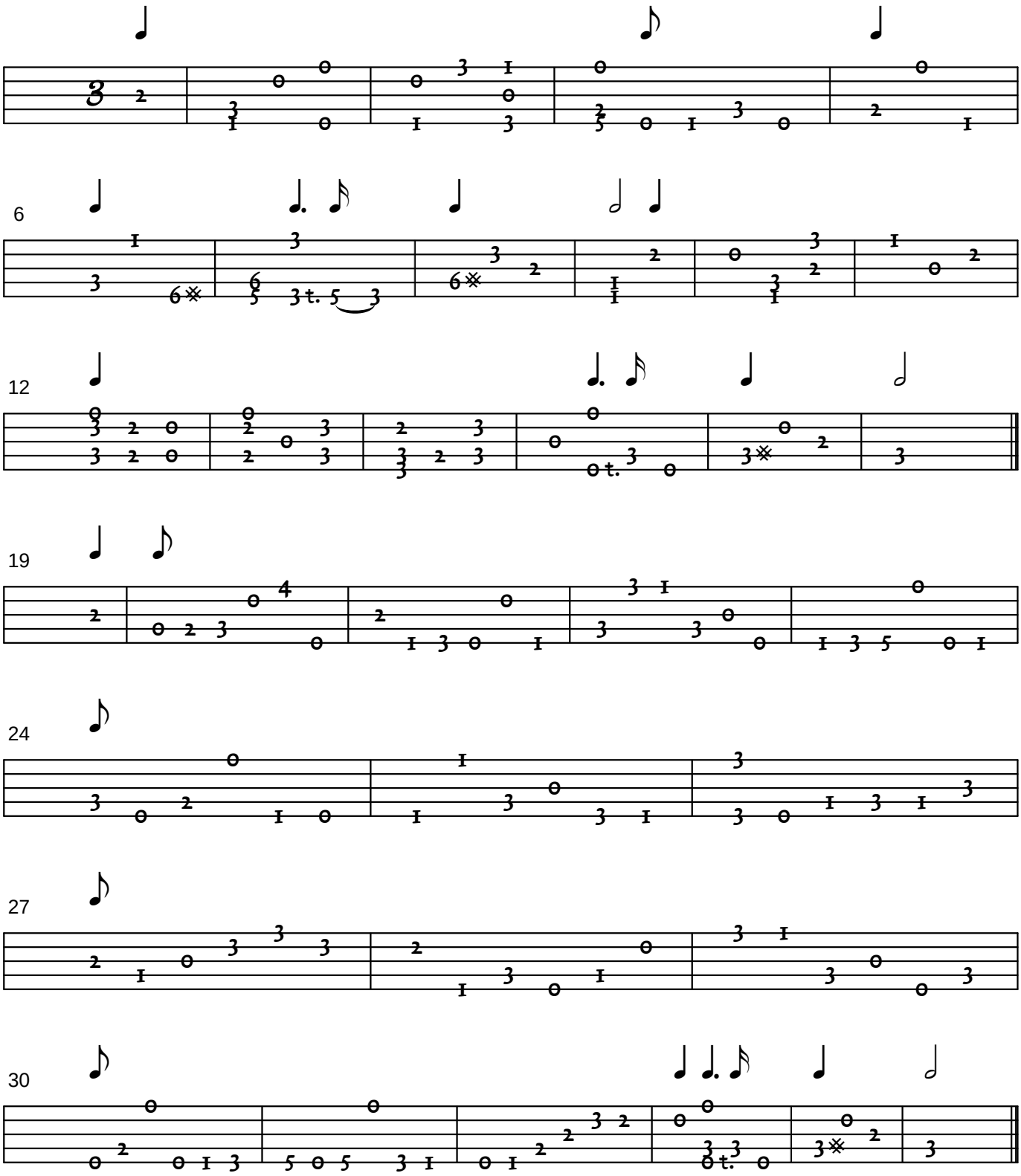


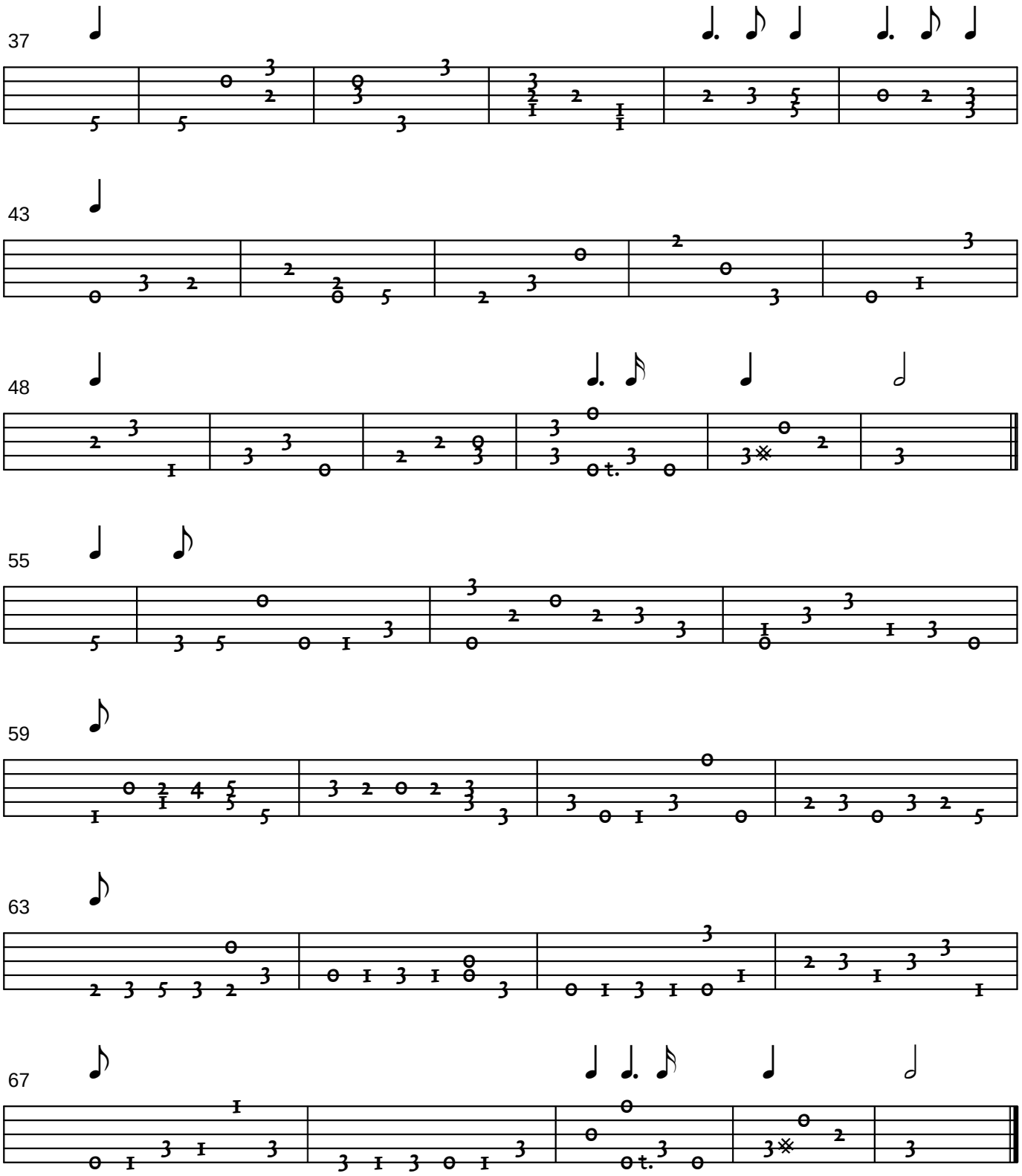

34
38
42
!
46
51
56
61

Alemanda [p.40]

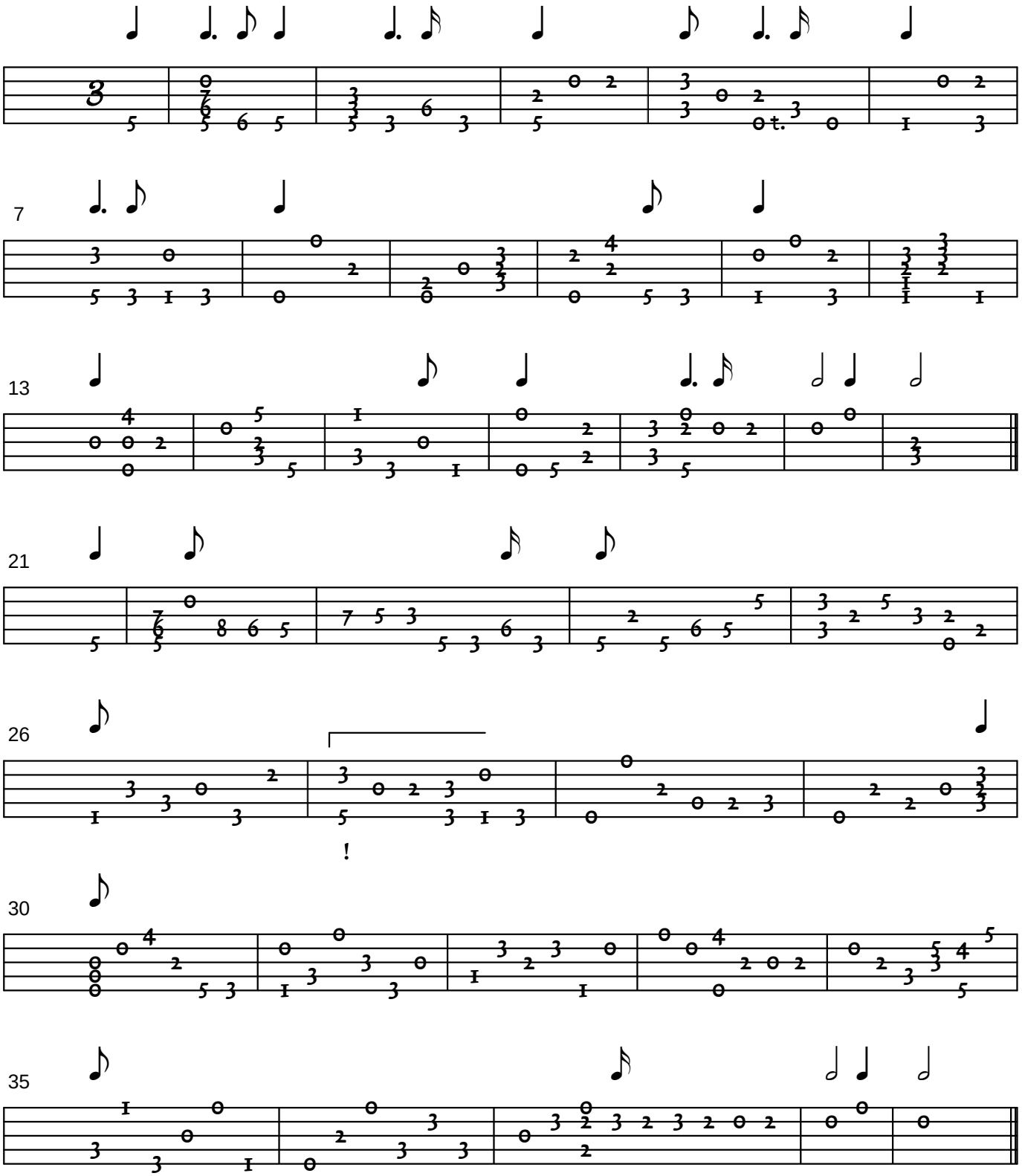


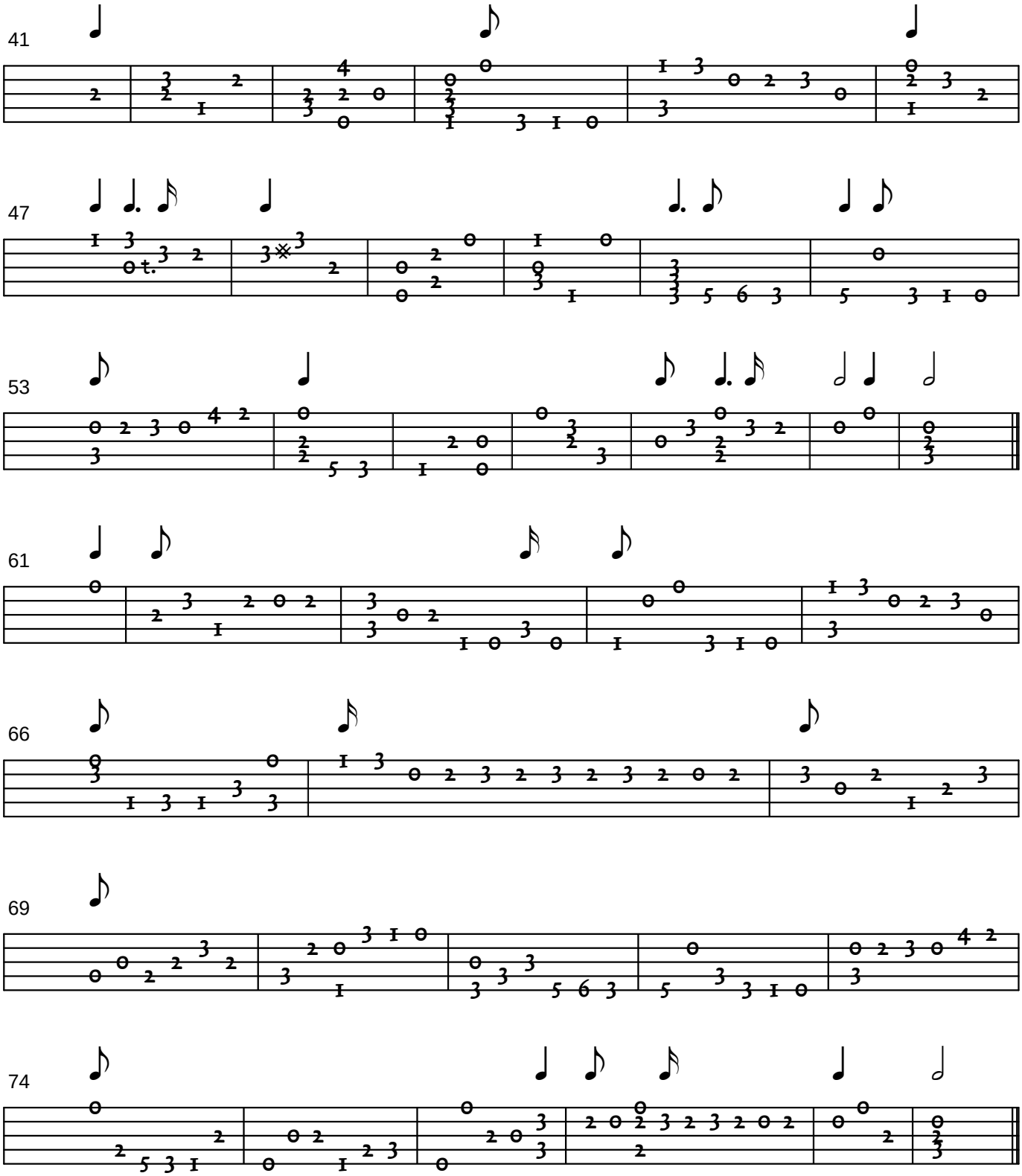
Corrente con la sua uariatione [p.41]



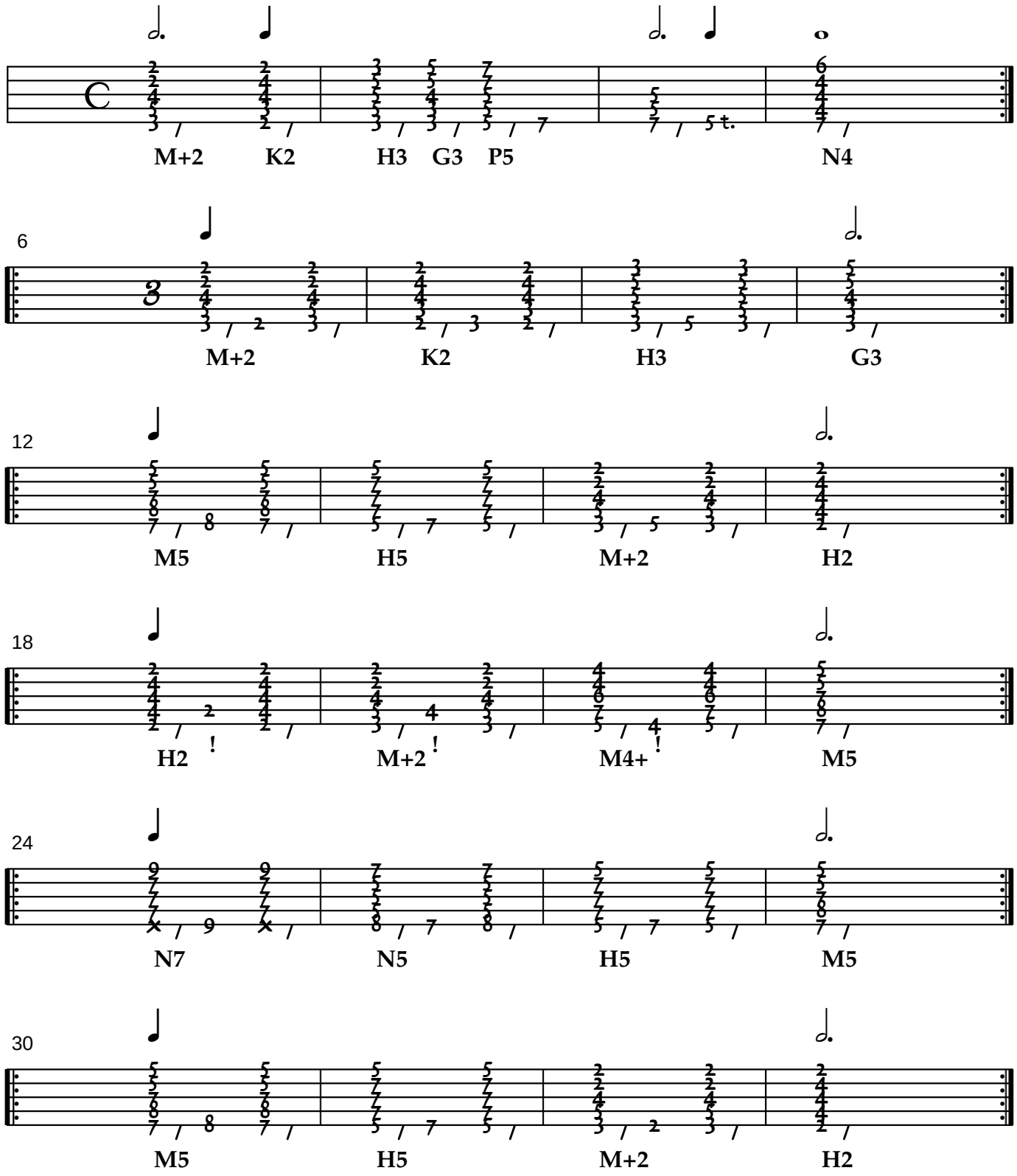

37
43
48
t.
55
59
63
67
t.

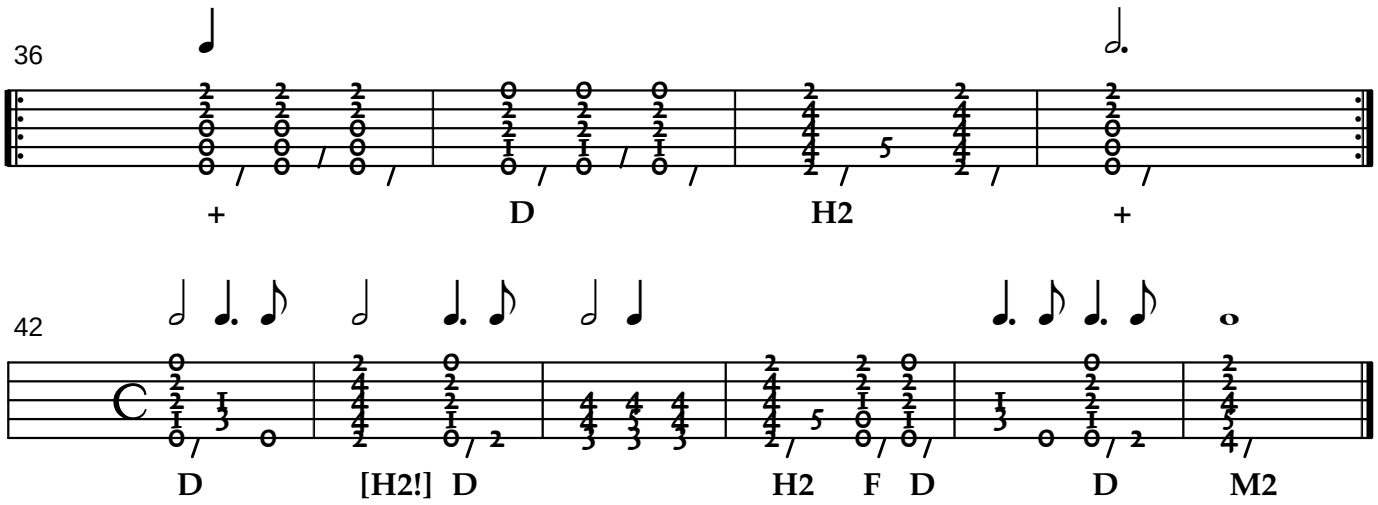
Corrente Francese con le sue parti doppie [p.42]



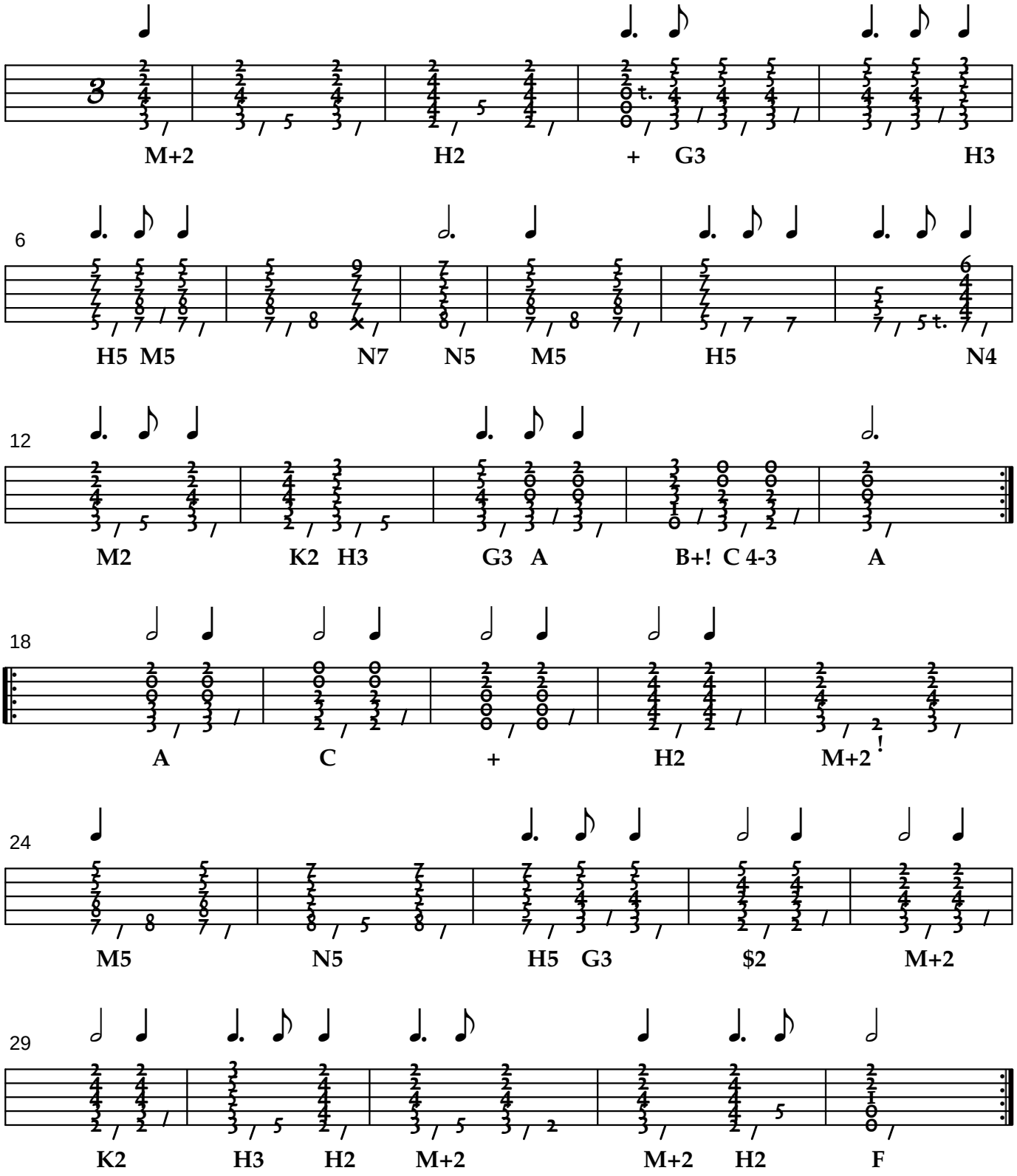

41
47
53
61
66
69
74

Toccata [p.43]

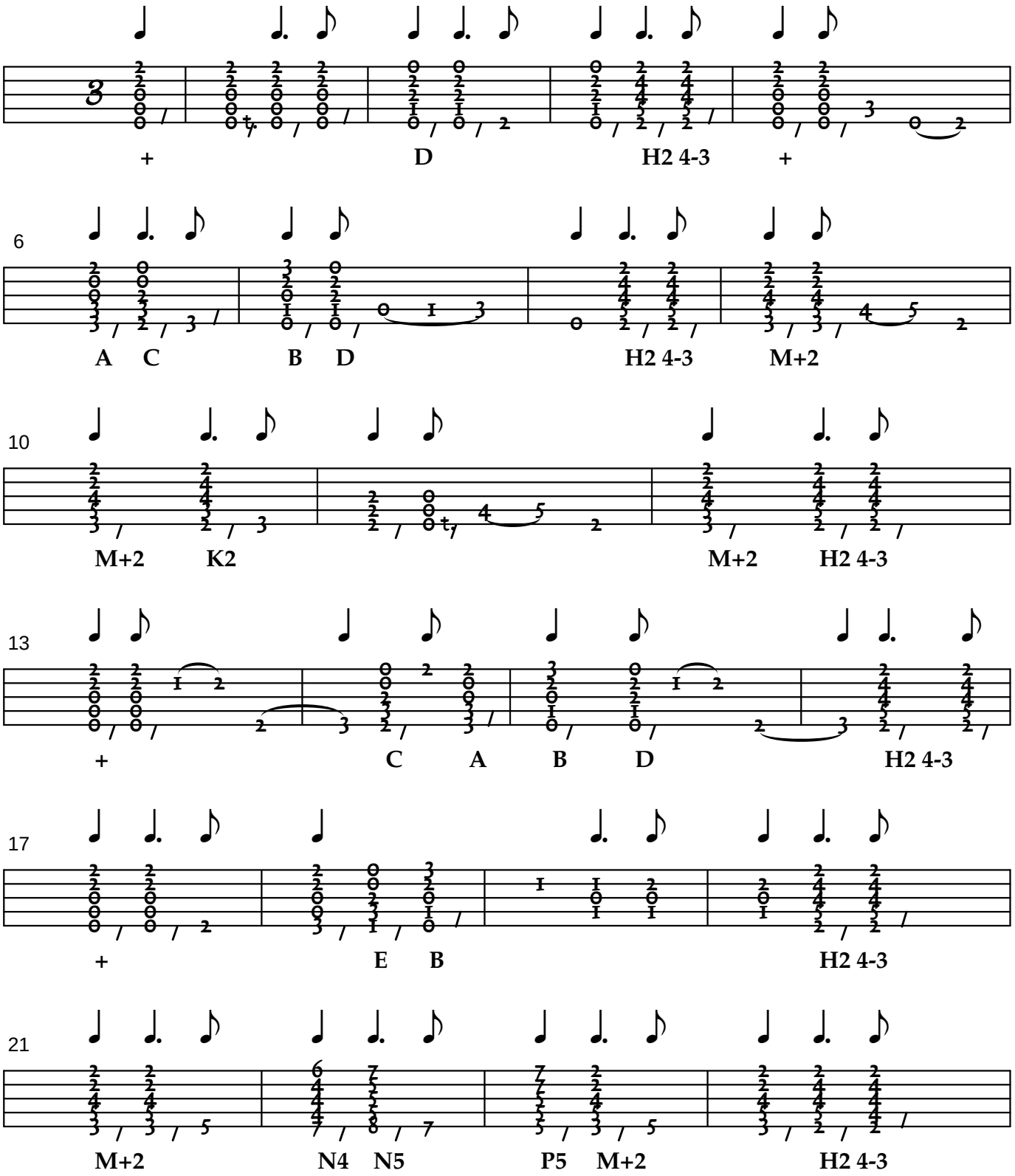

M+2 K2 H3 G3 P5 N4
6
M+2 K2 H3 G3
12
M5 H5 M+2 H2
18
H2 M+2 M4+ M5
24
N7 N5 H5 M5
30
M5 H5 M+2 H2

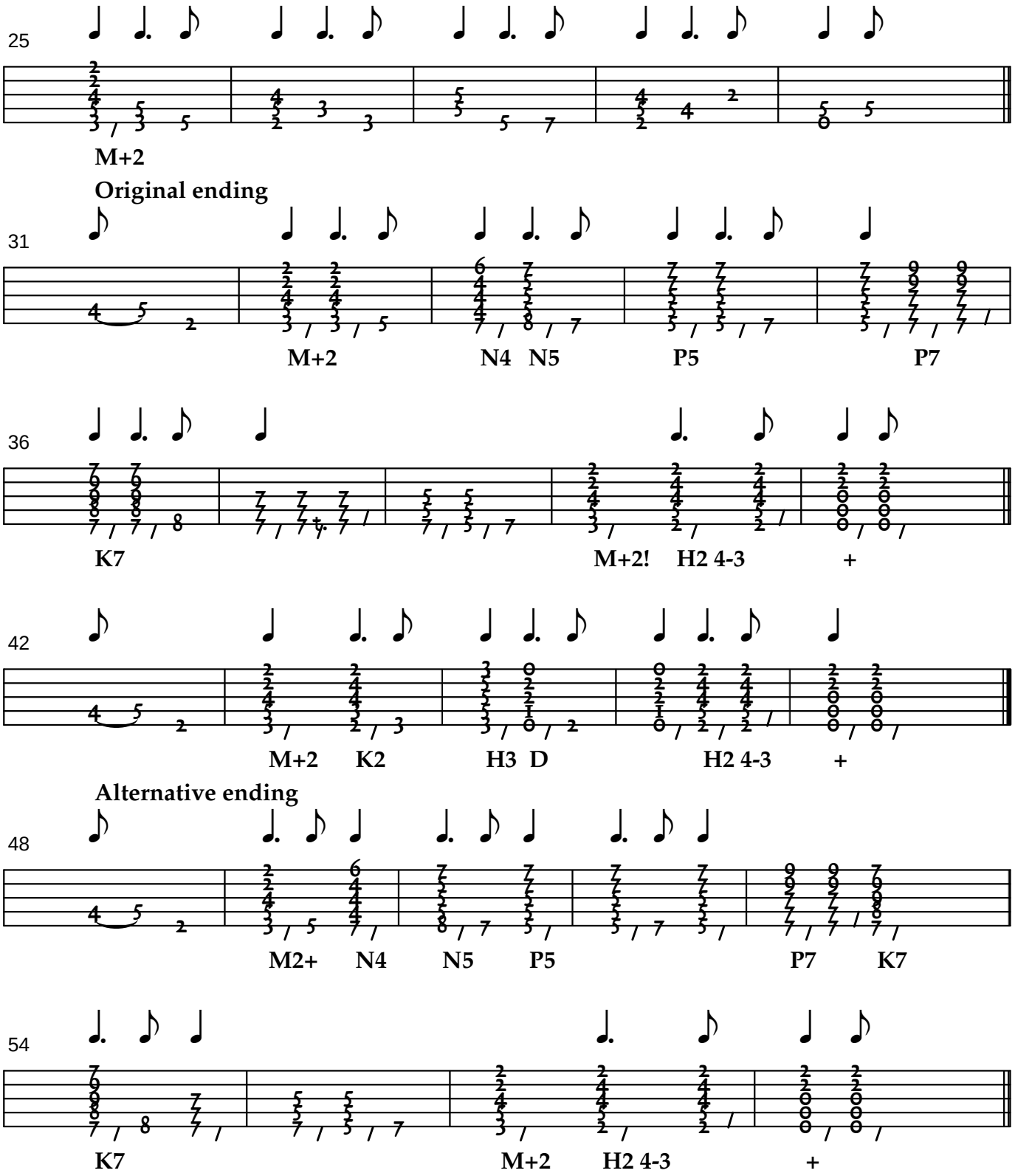

36
+
D
H2
+
42
D
[H2!]
D
H2
F
D
D
M2

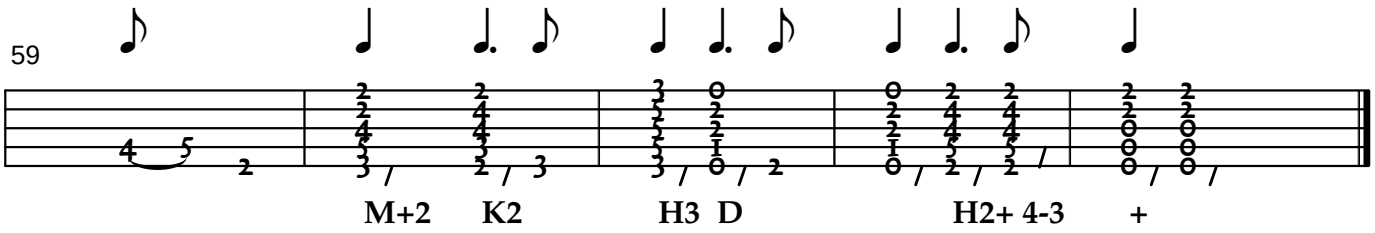
Corrente [p.43]



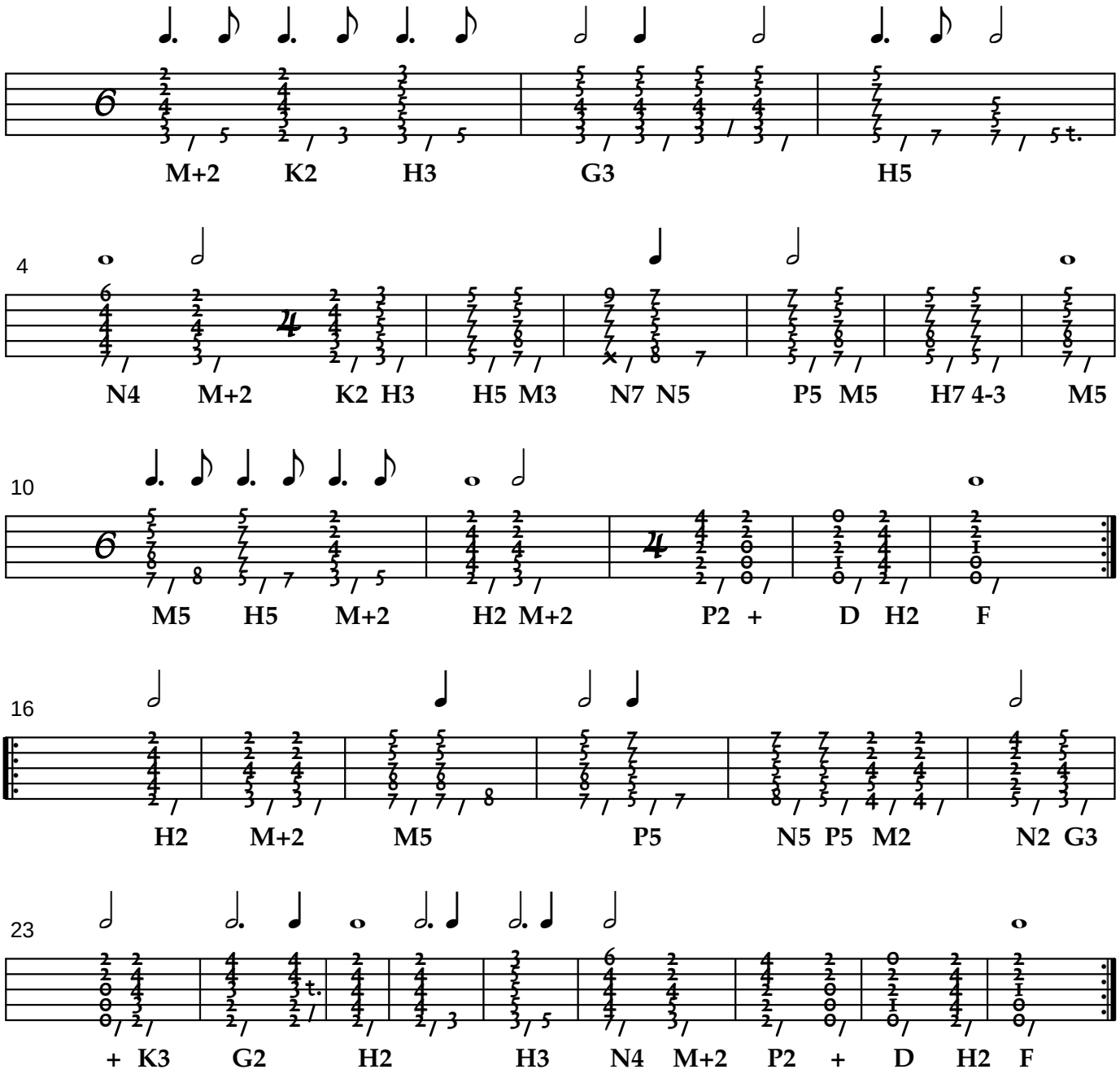
Passacaglio Passeggiato sopra la + [p.44]



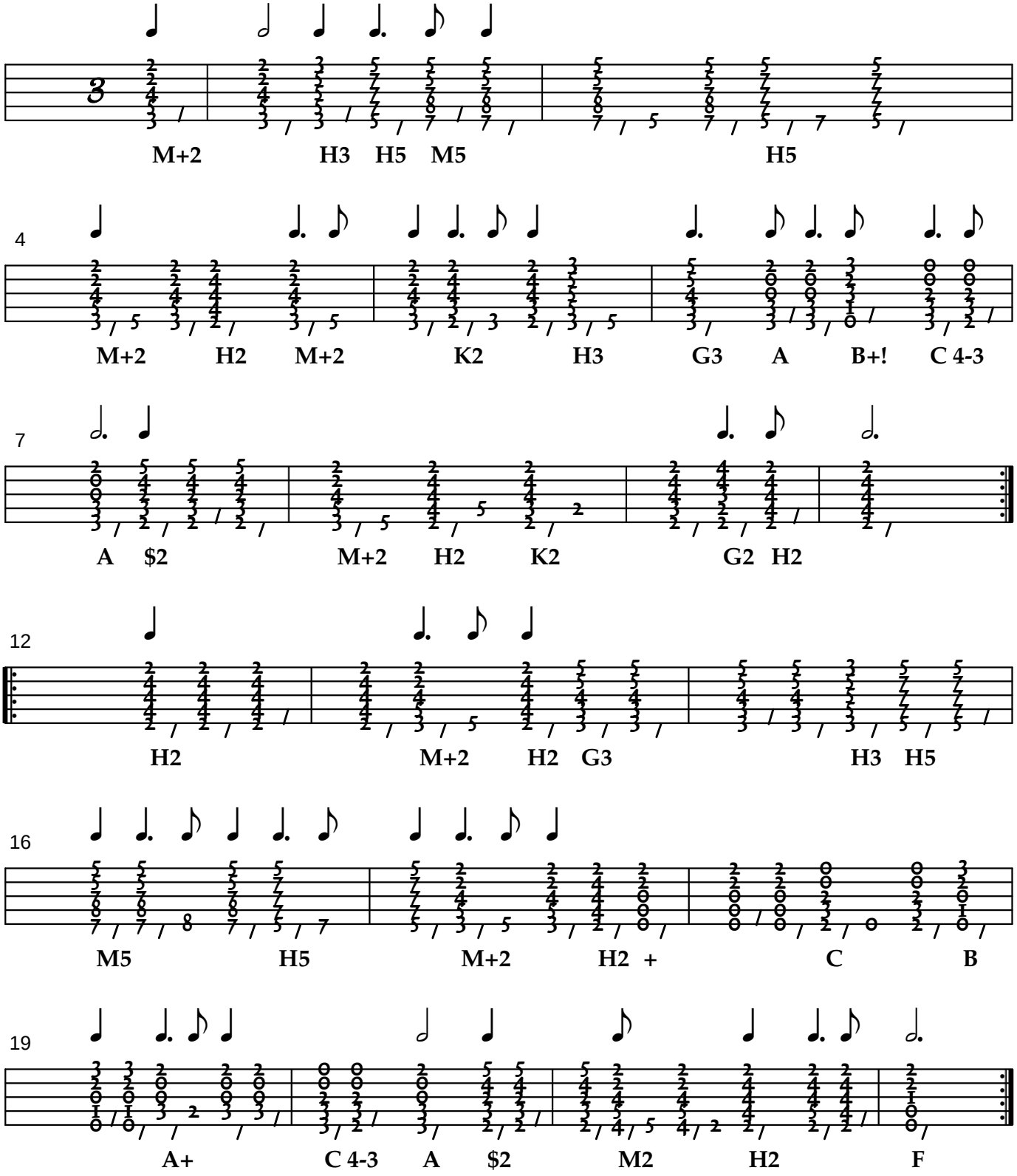

25
M+2
Original ending
31
M+2
N4
N5
P5
P7
36
K7
M+2!
H2 4-3
+
42
M+2
K2
H3
D
H2 4-3
+
Alternative ending
48
M2+
N4
N5
P5
P7
K7
54
K7
M+2
H2 4-3
+


59
M+2
K2
H3
D
H2+ 4-3
+

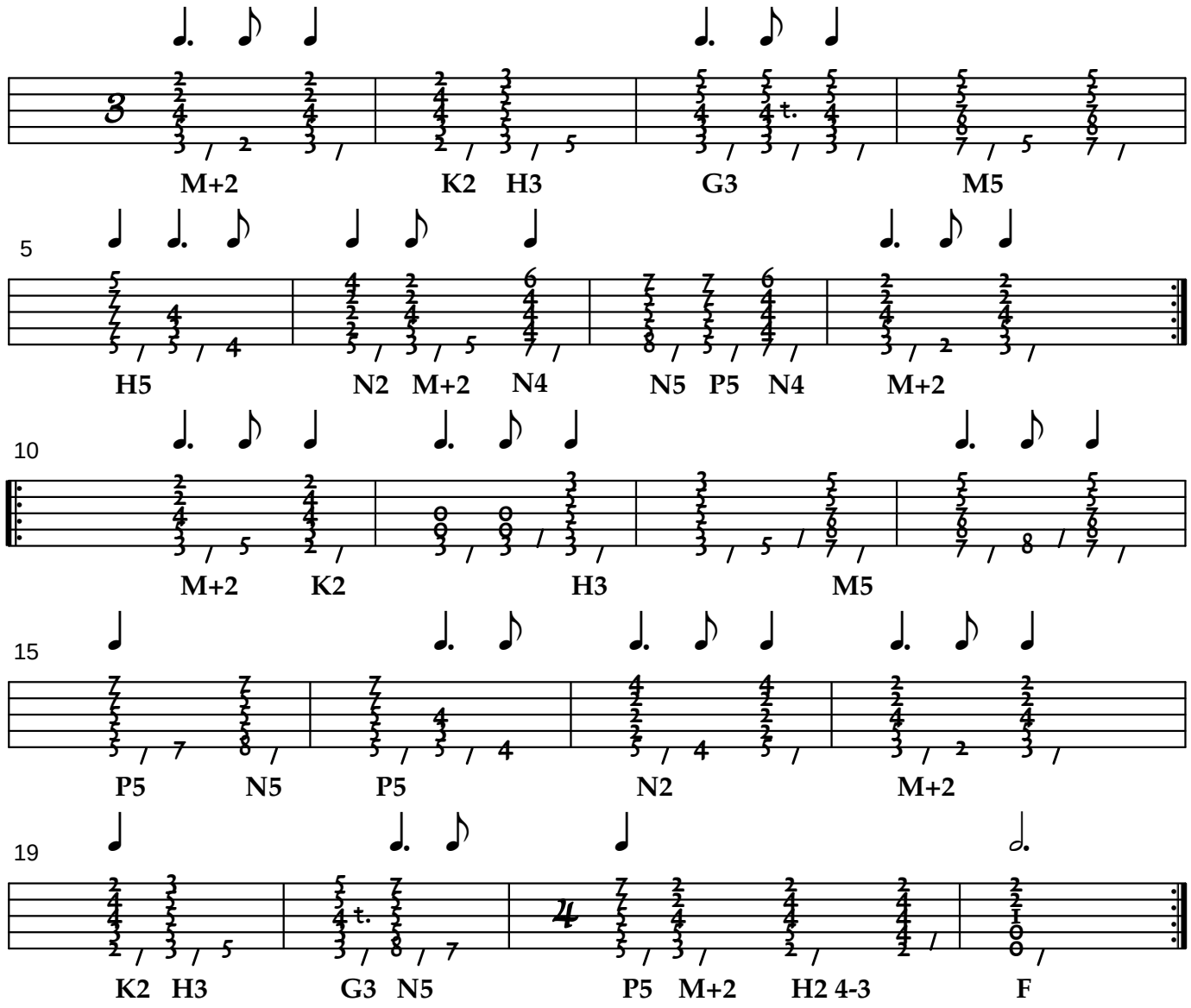
Gagliarda [p.45]



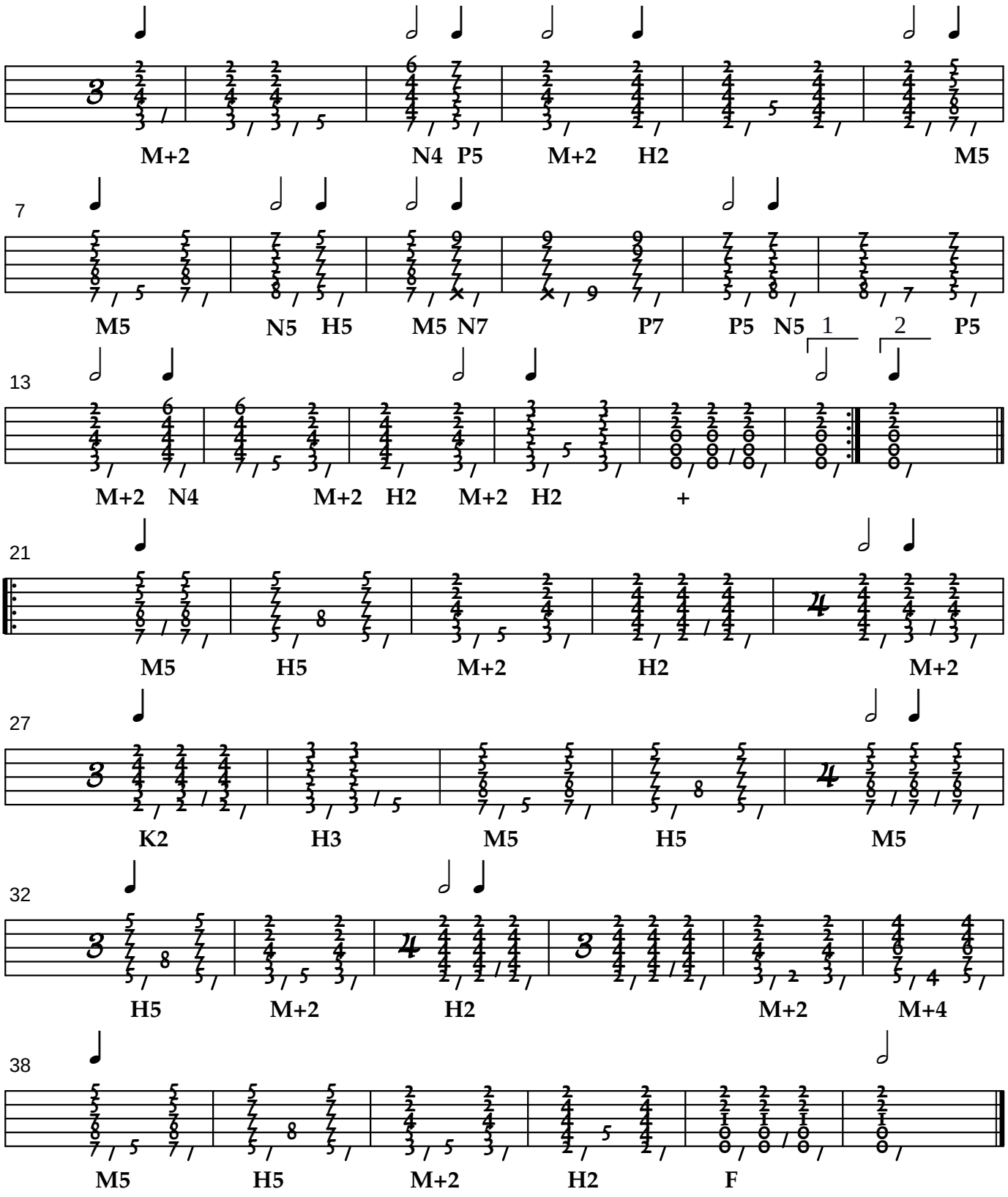
Untitled [Corrente] [p.45]



Balletto [p.46]

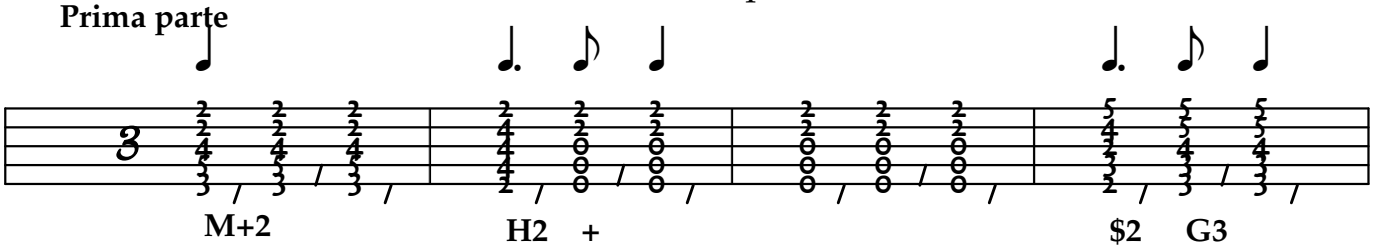


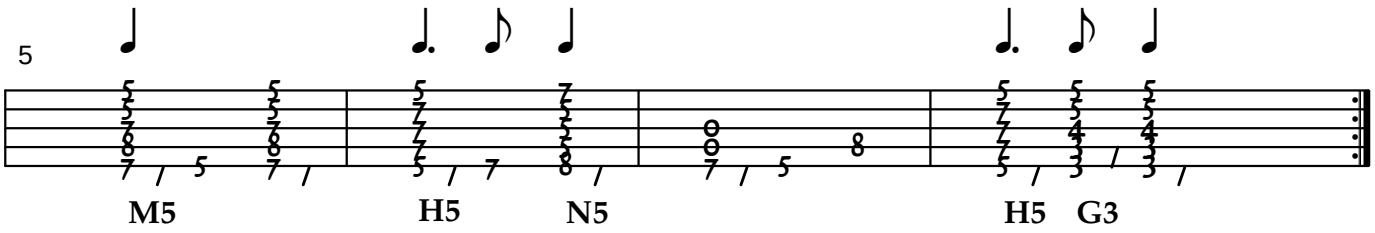
Untitled [Corrente] [p.46]

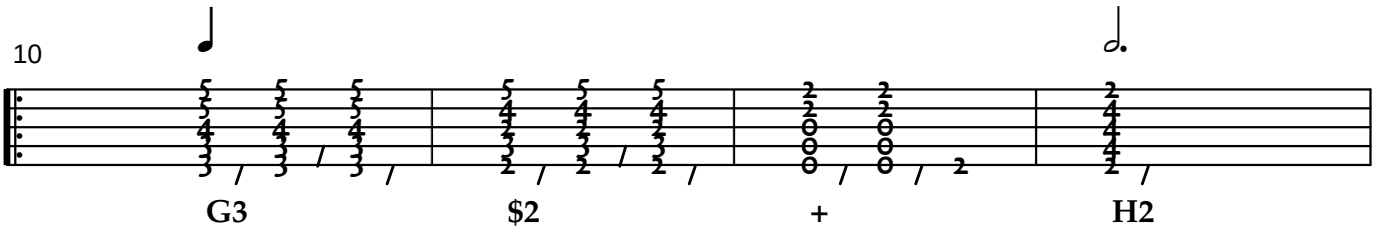


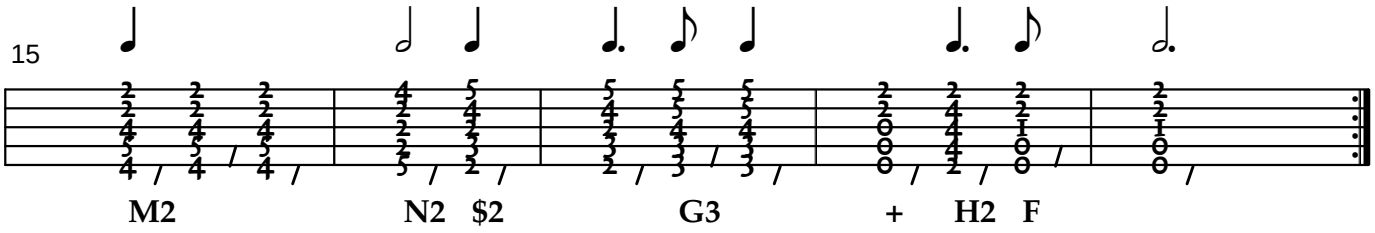
Sarabande variate [p.47]

Prima parte

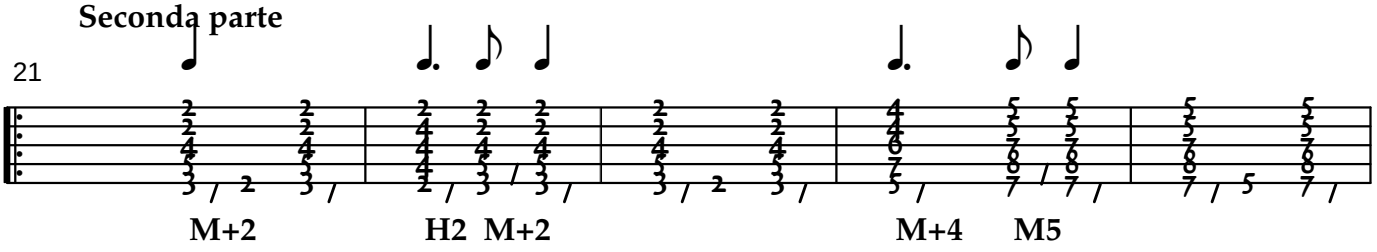


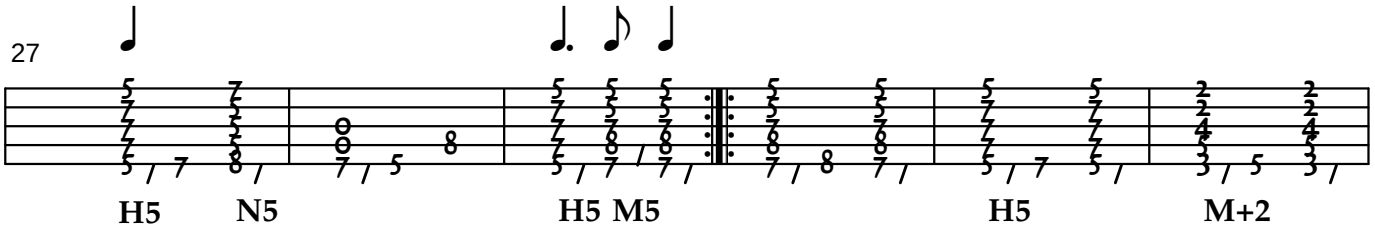


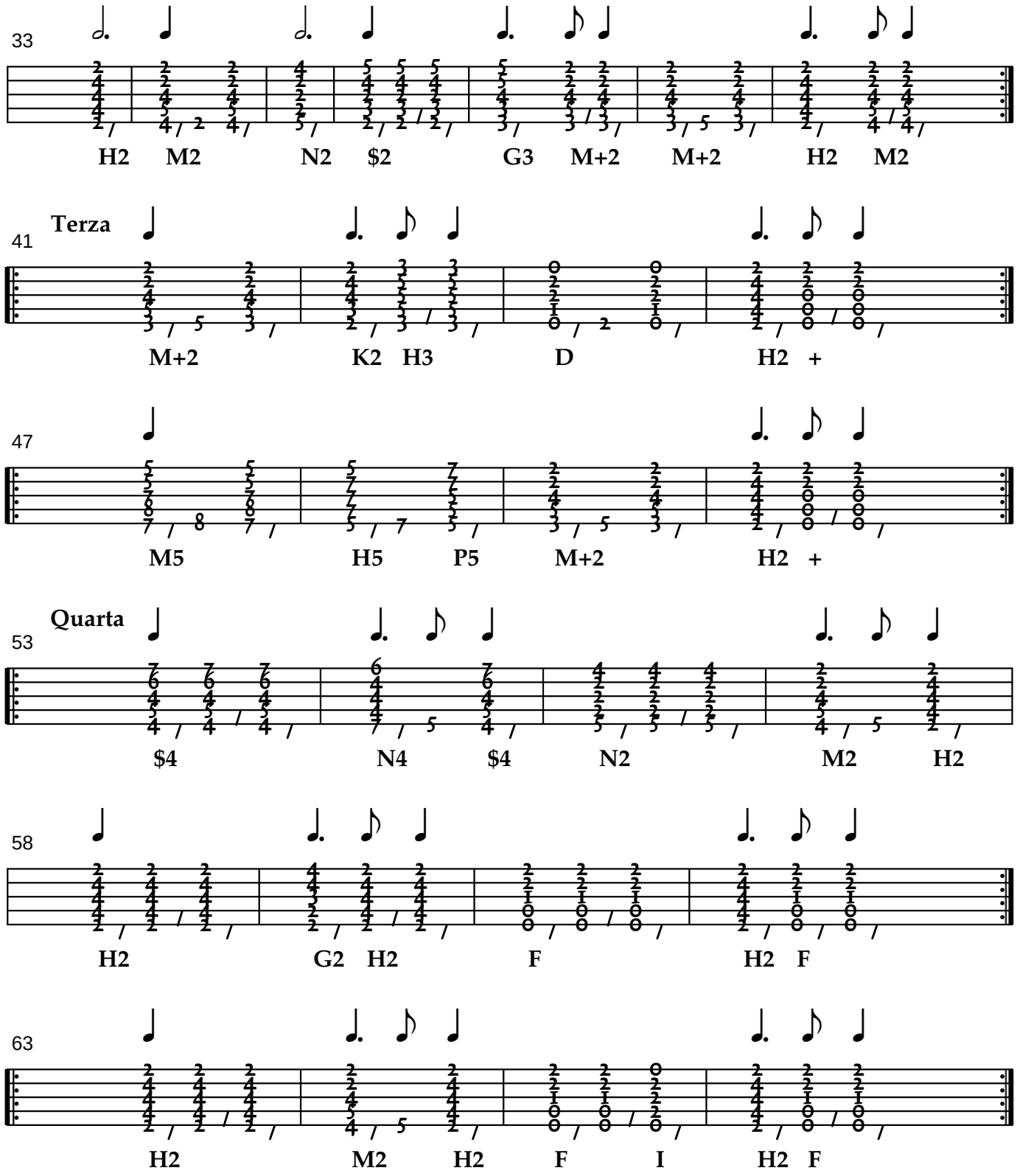




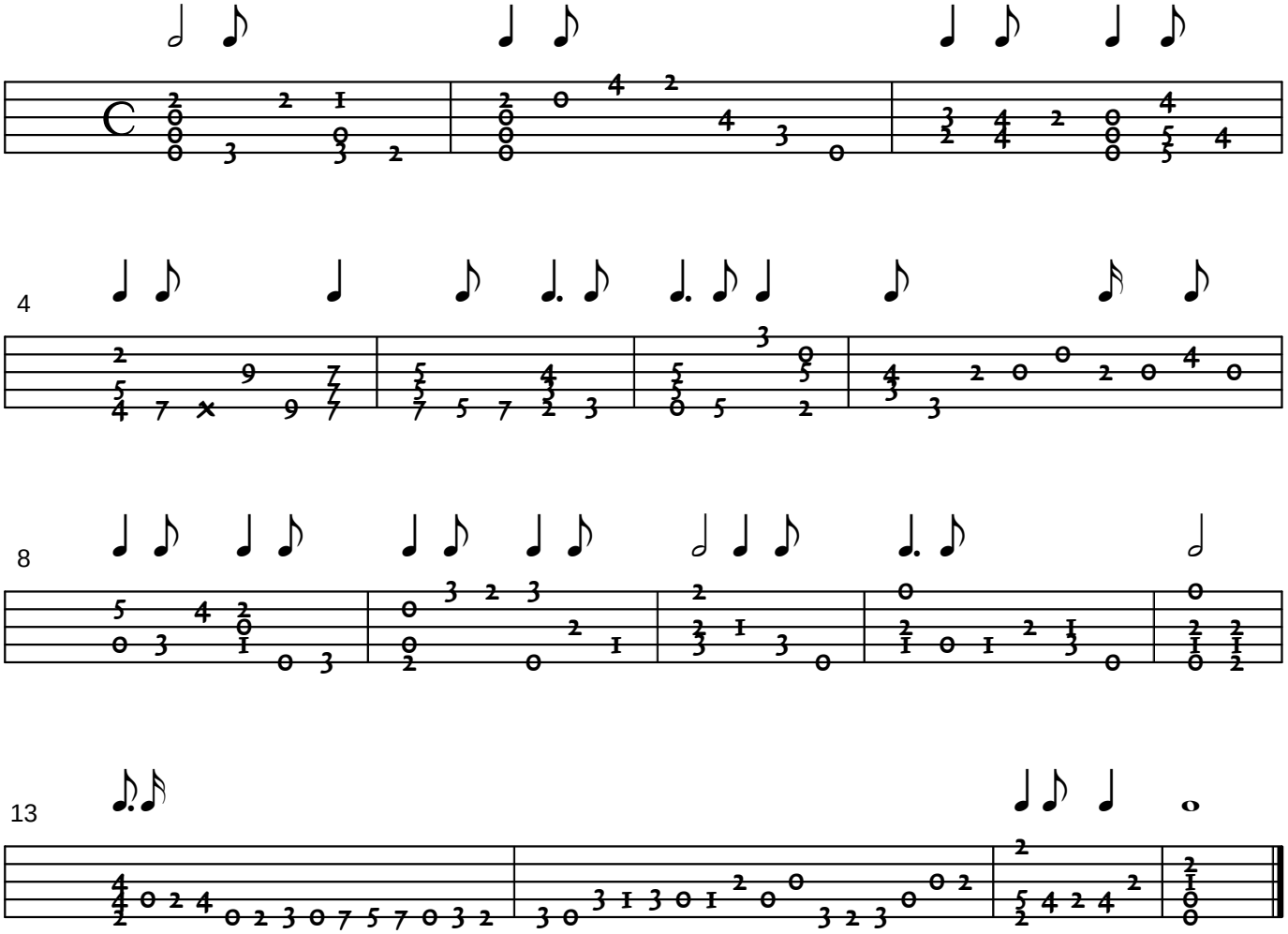
Seconda parte



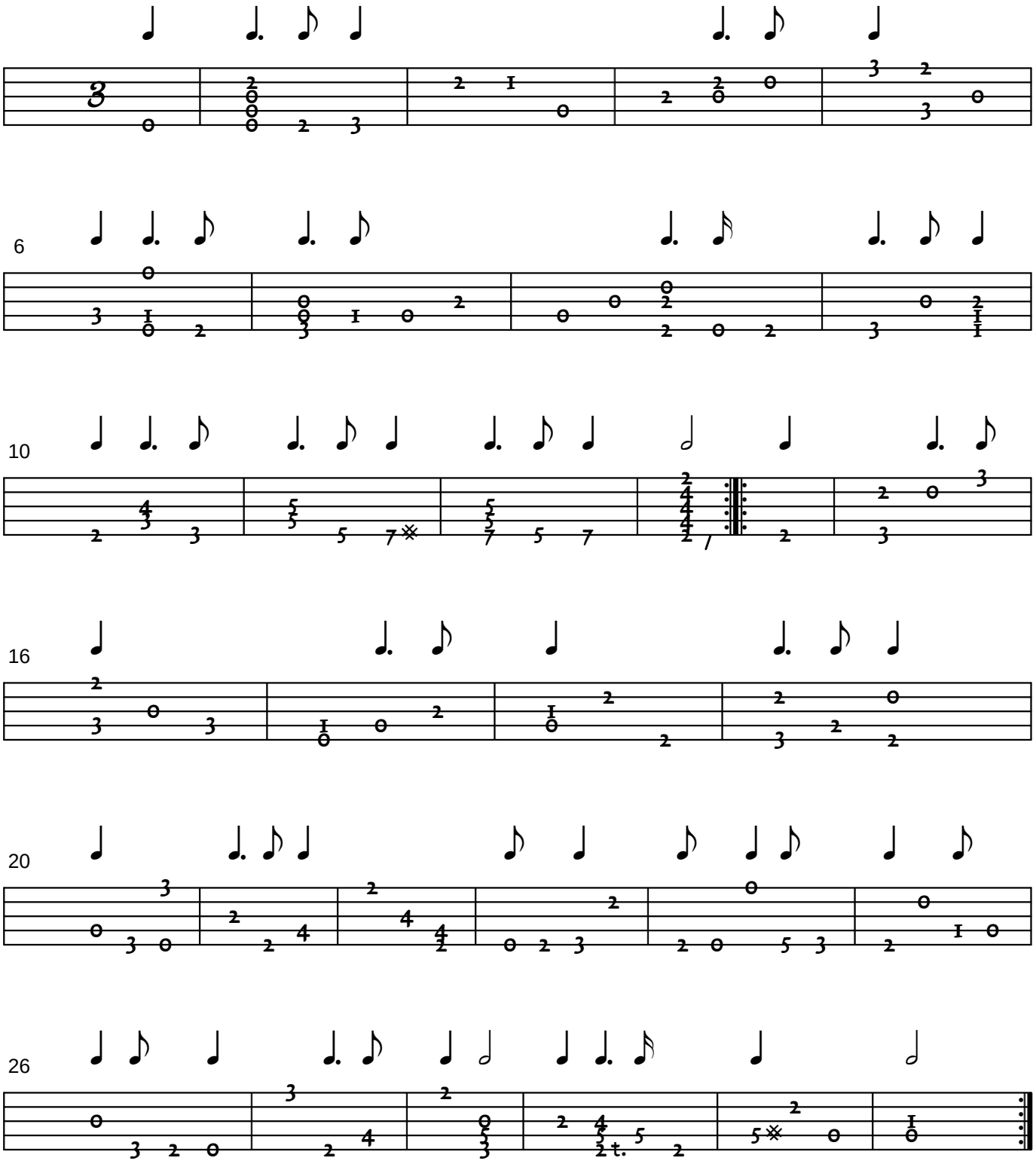



33
H2 M2 N2 $2 G3 M+2 M+2 H2 M2
Terza
41
M+2 K2 H3 D H2 +
47
M5 H5 P5 M+2 H2 +
Quarta
53
$4 N4 $4 N2 M2 H2
58
H2 G2 H2 F H2 F
63
H2 M2 H2 F I H2 F

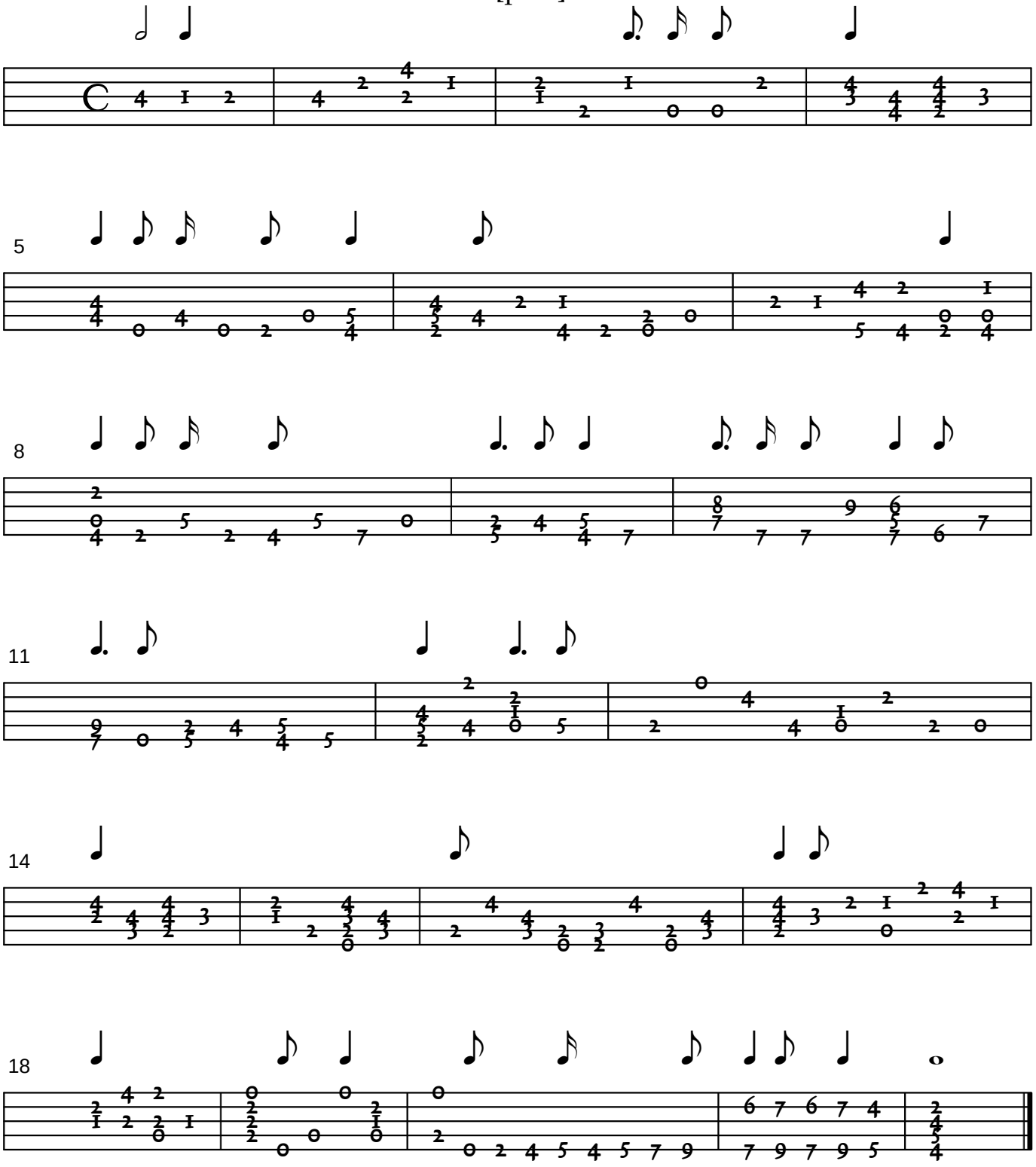
Tastegiata detta la Feretti [p.48]



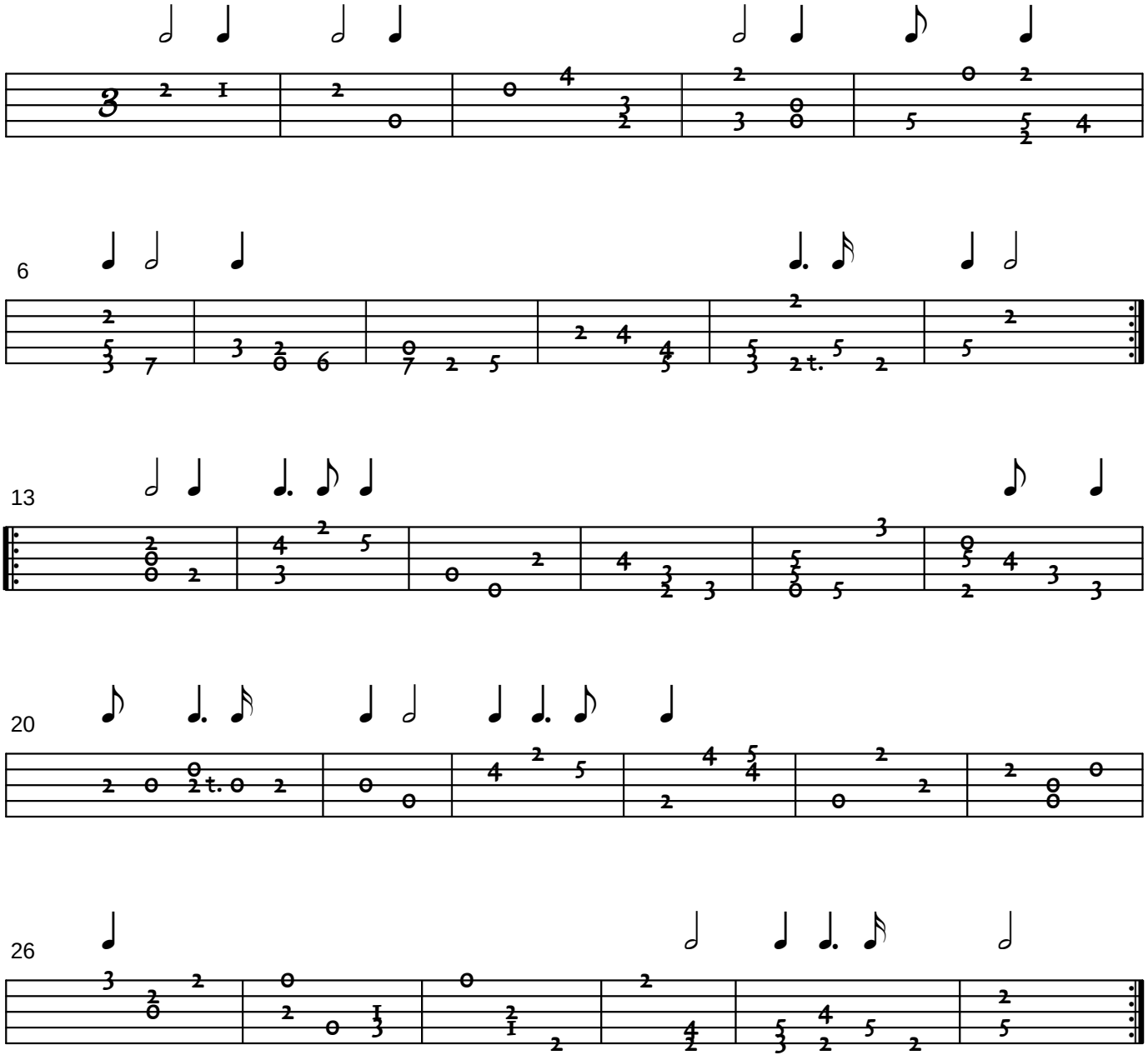
Corrente [p.48]



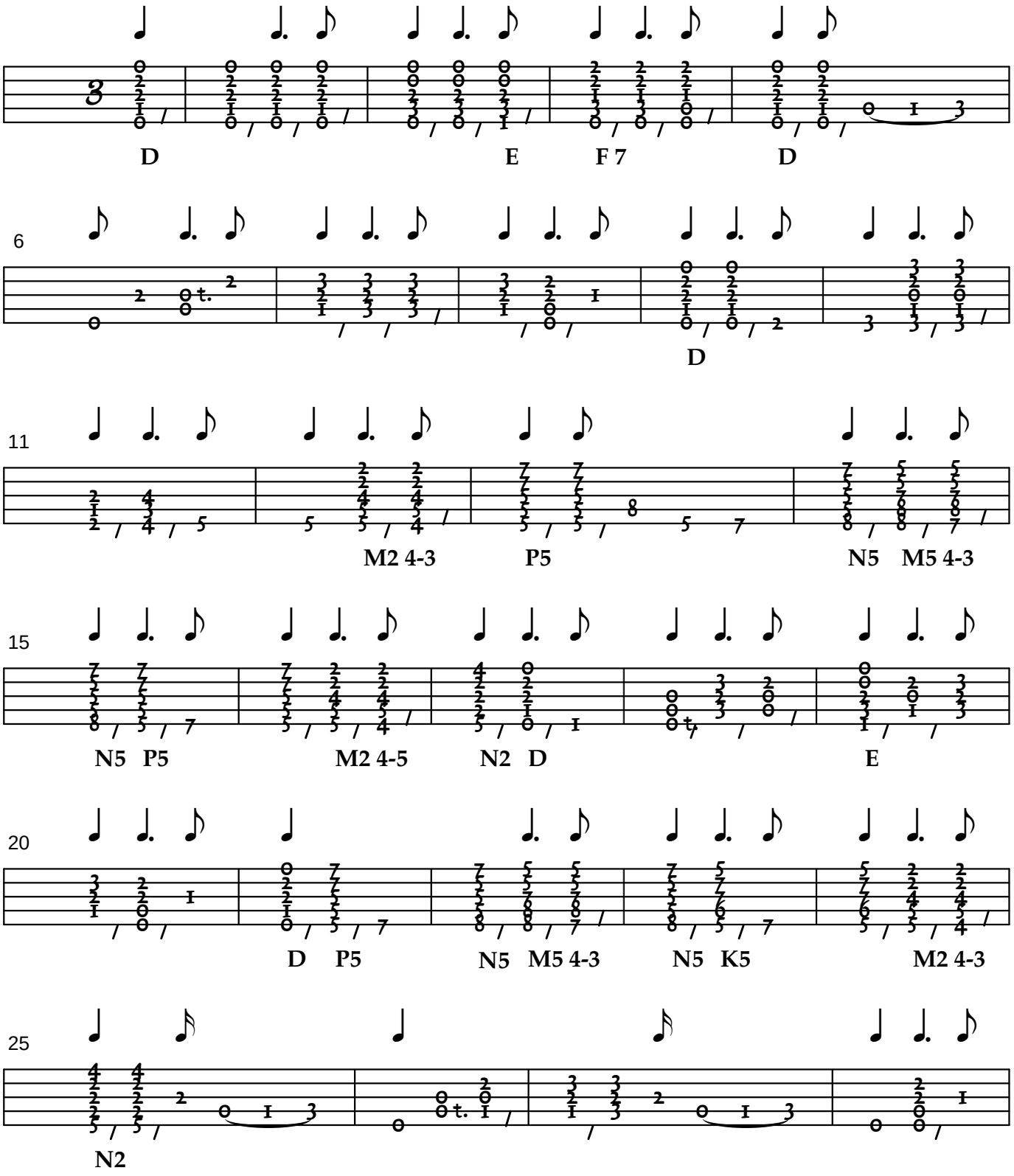
Fantasia [p.49]

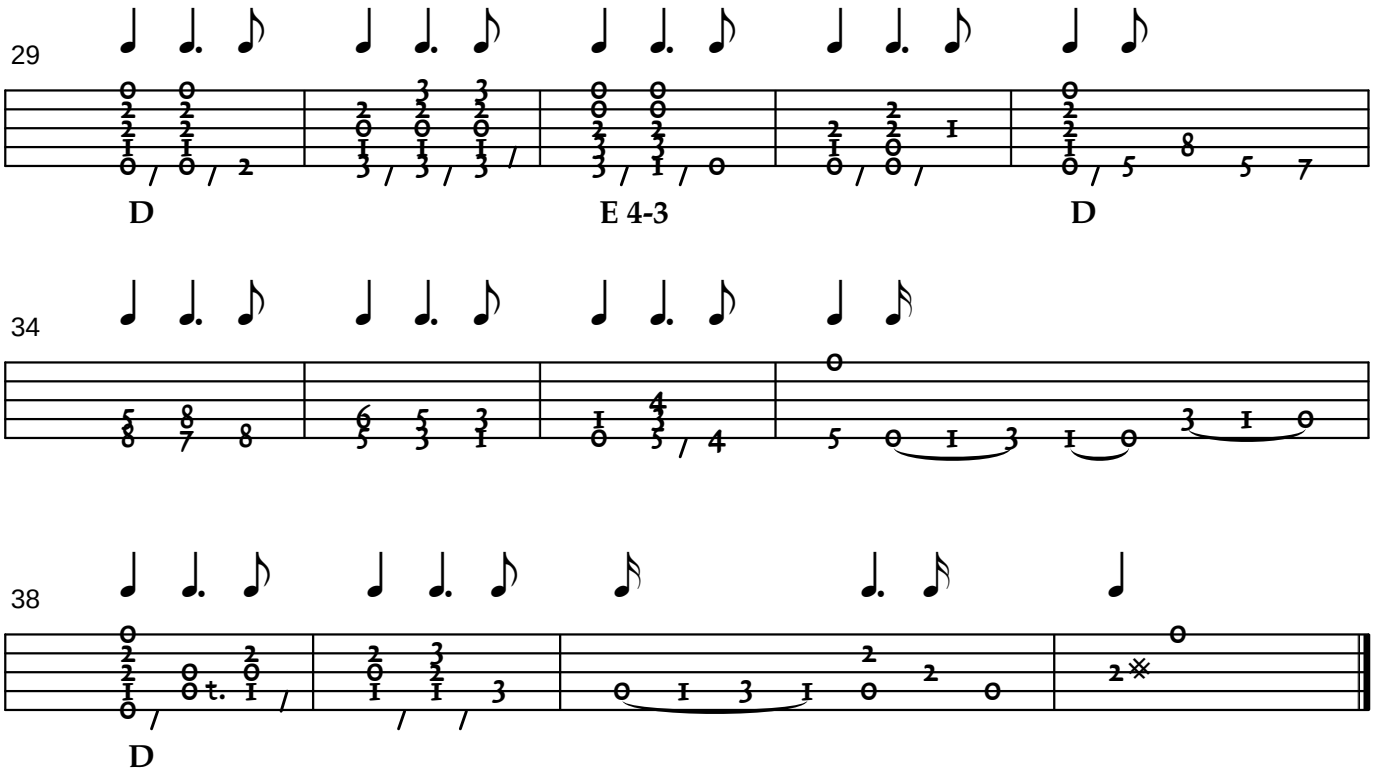


Volte Francese [p.49]

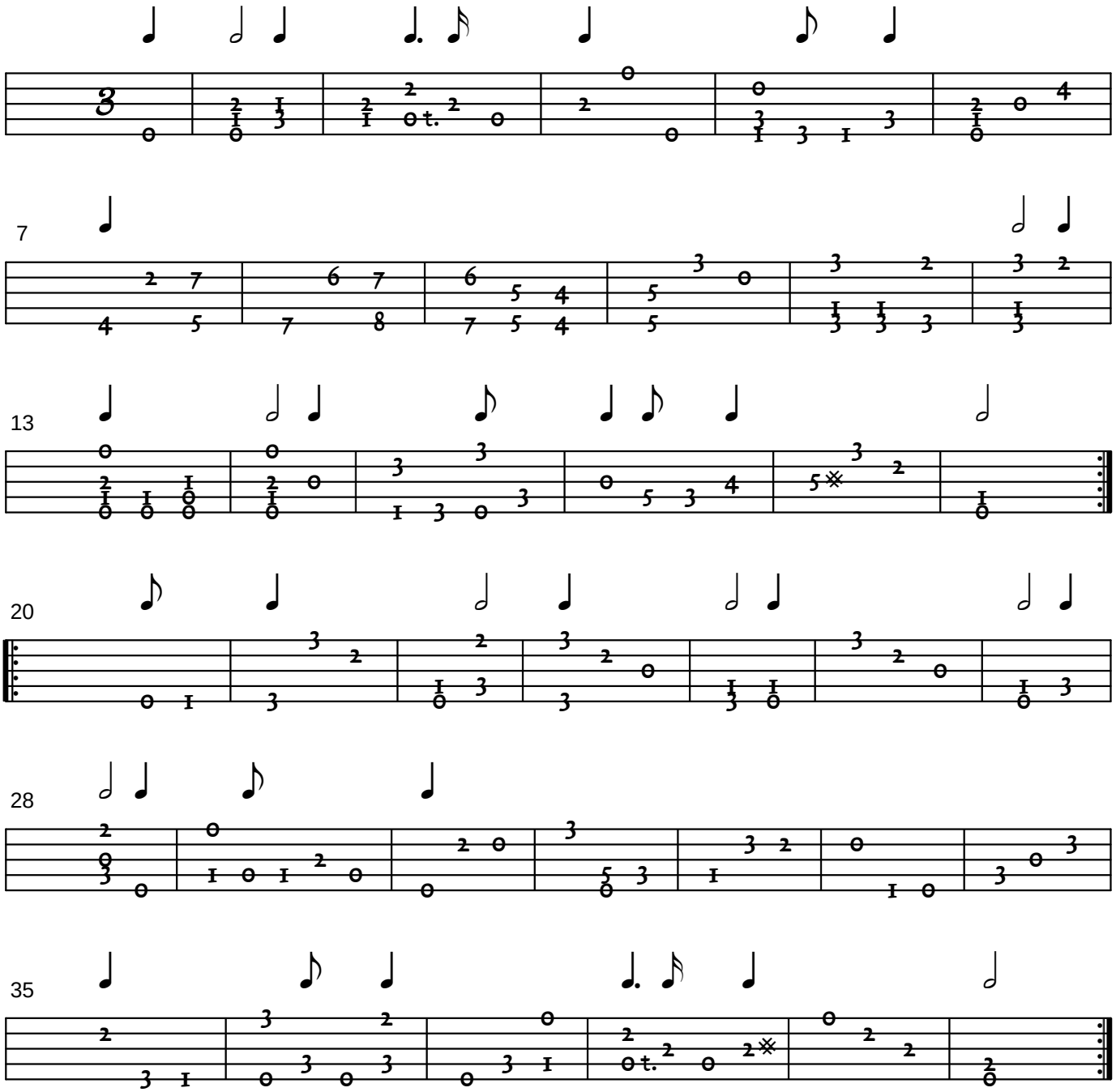


Passacaglio passeggiato sopra il'D [p.50]

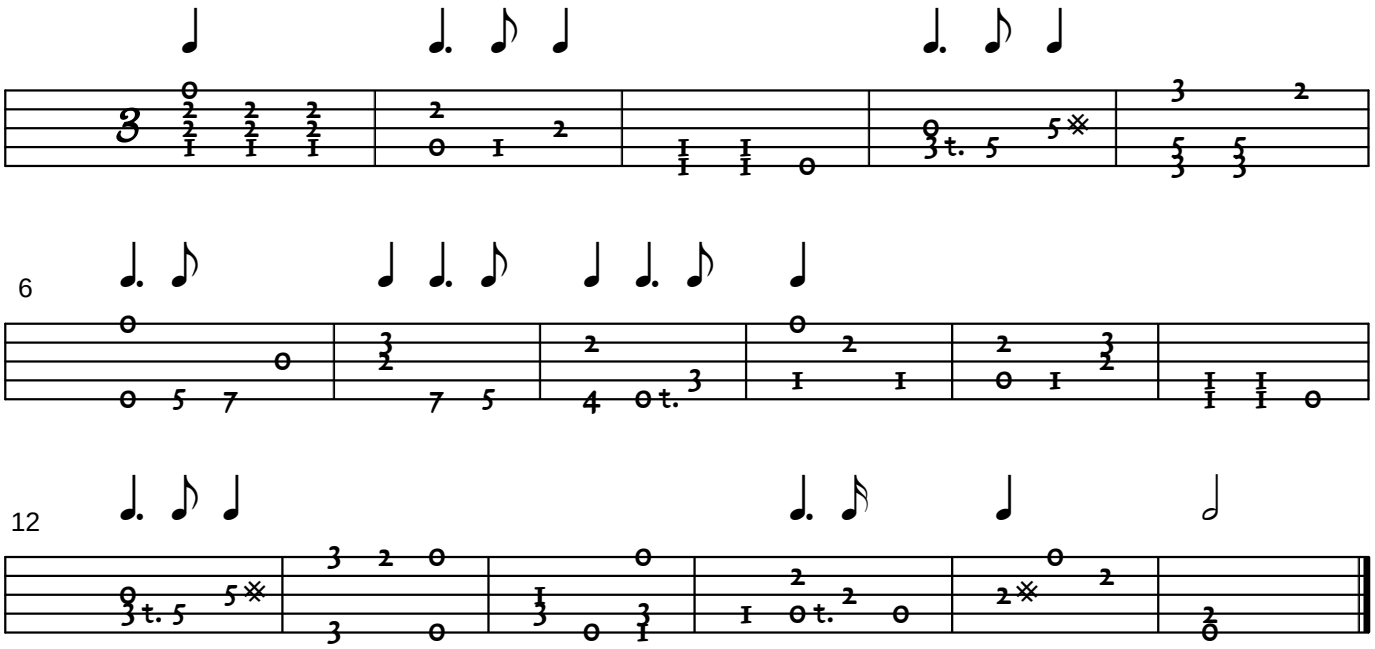



29
D
E 4-3
D
34
38
D

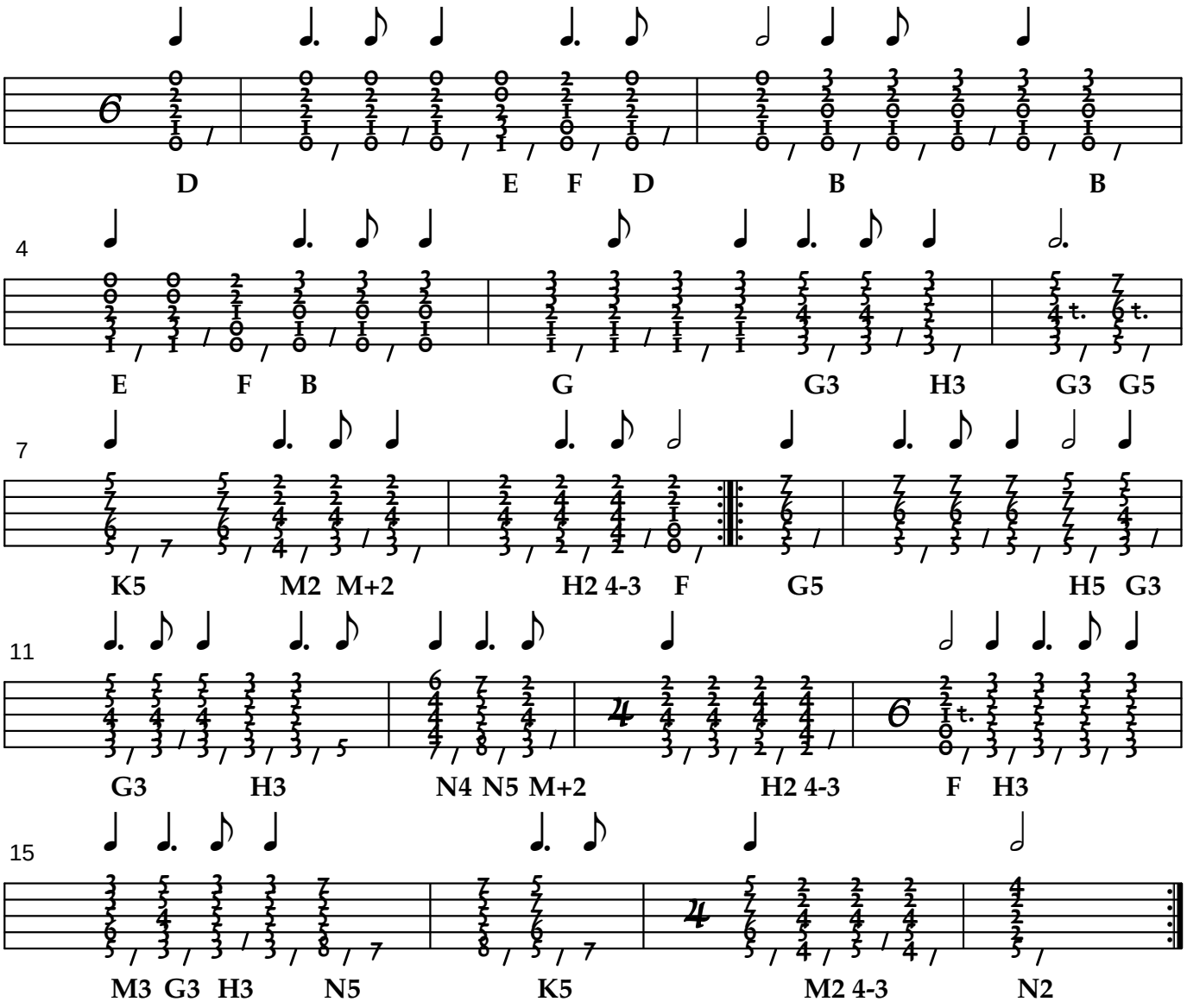
Corrente La Vignon [p.51]



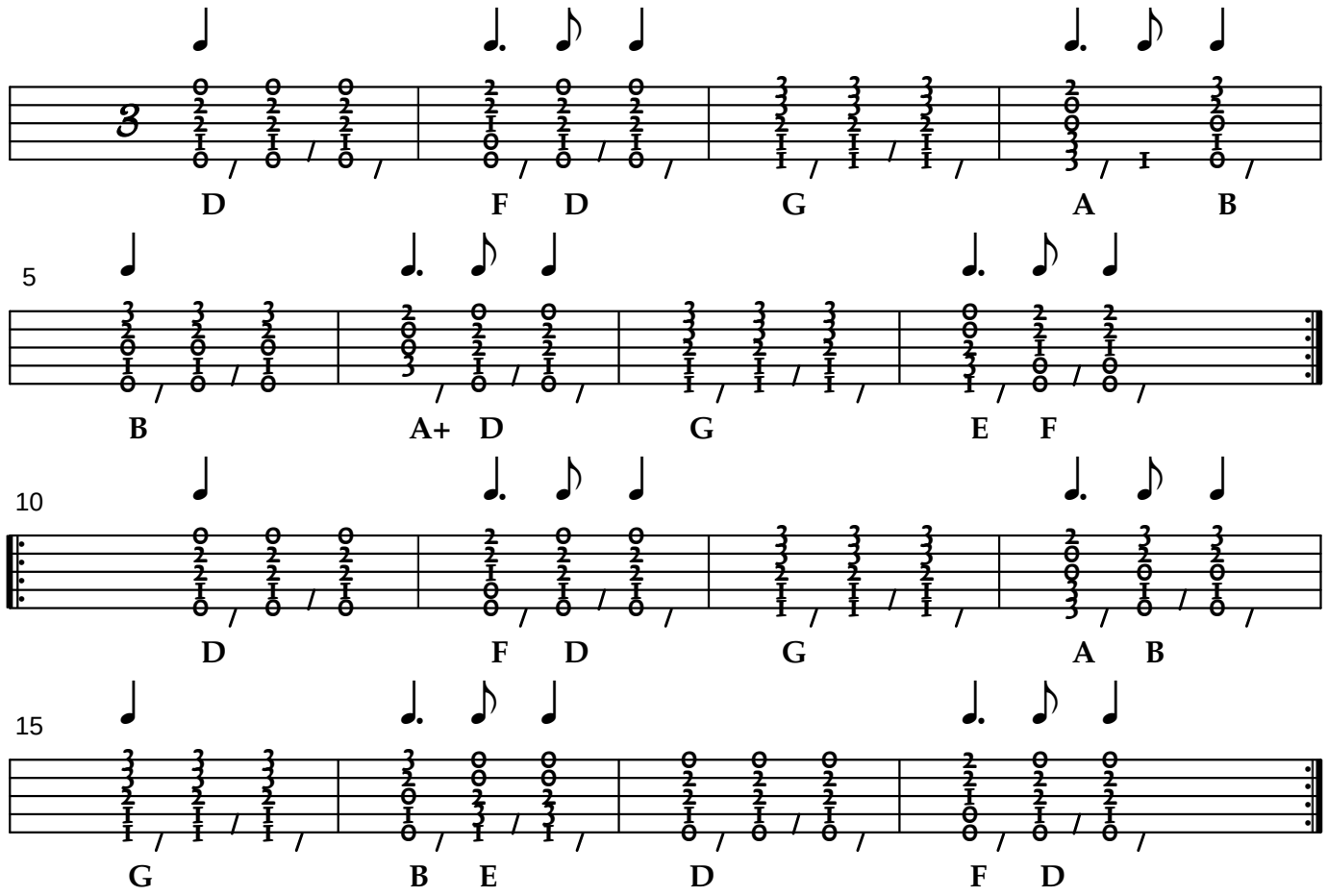
Sarabanda Francese [p.51]



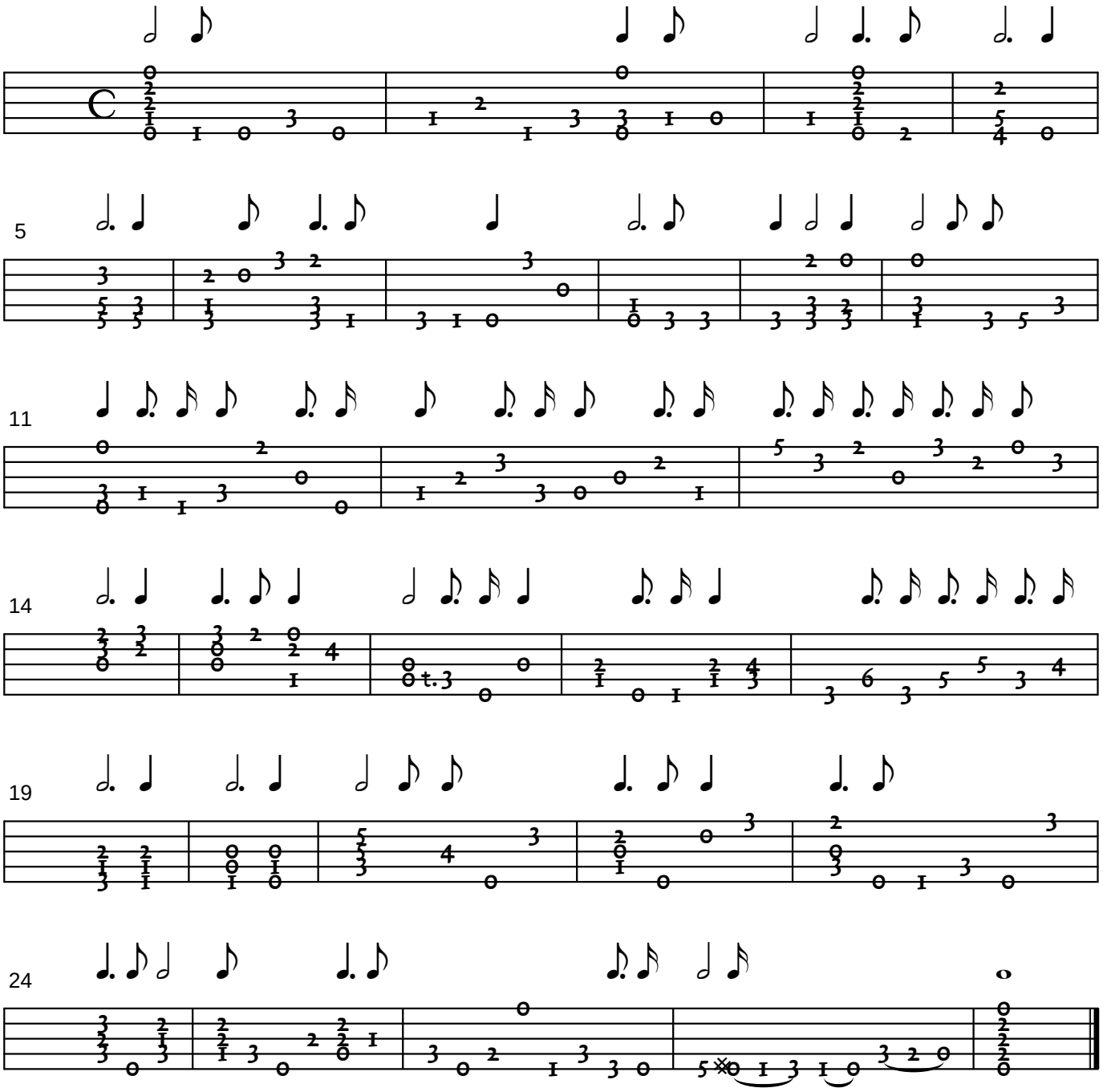
Corrente [p.52]



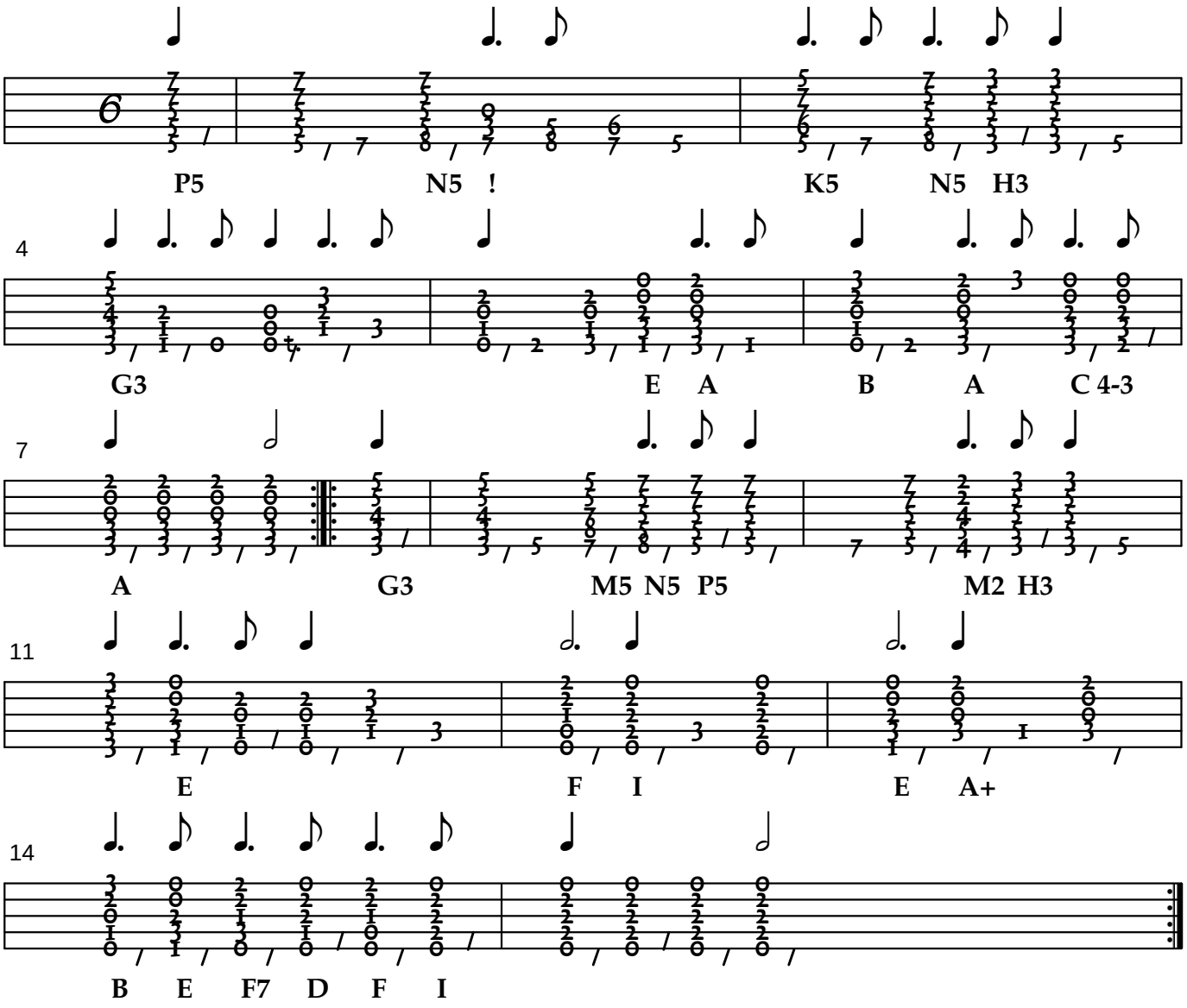
Zarabanda Francese [p.52]



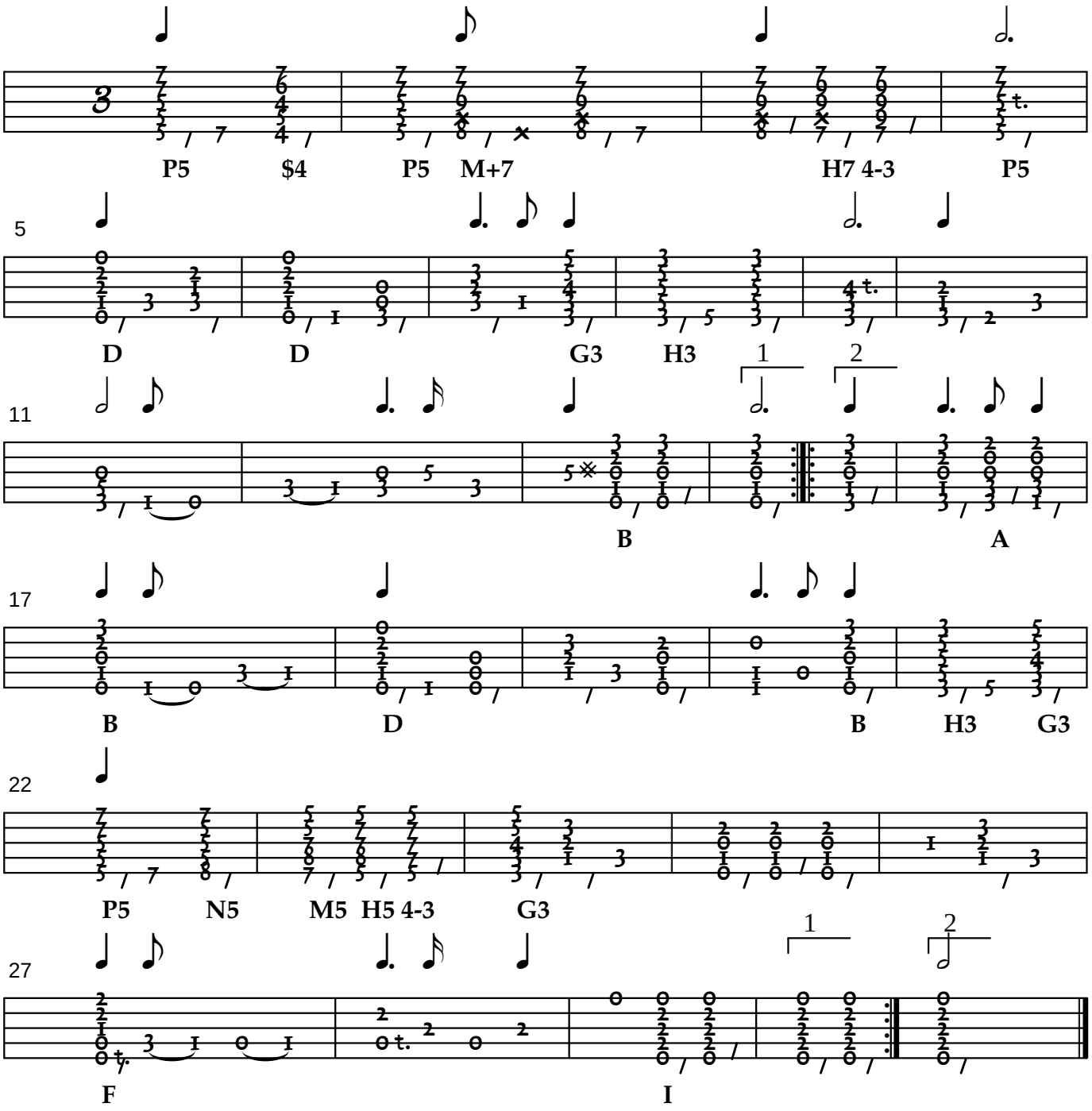
Capriccio Musicale II [p.52]



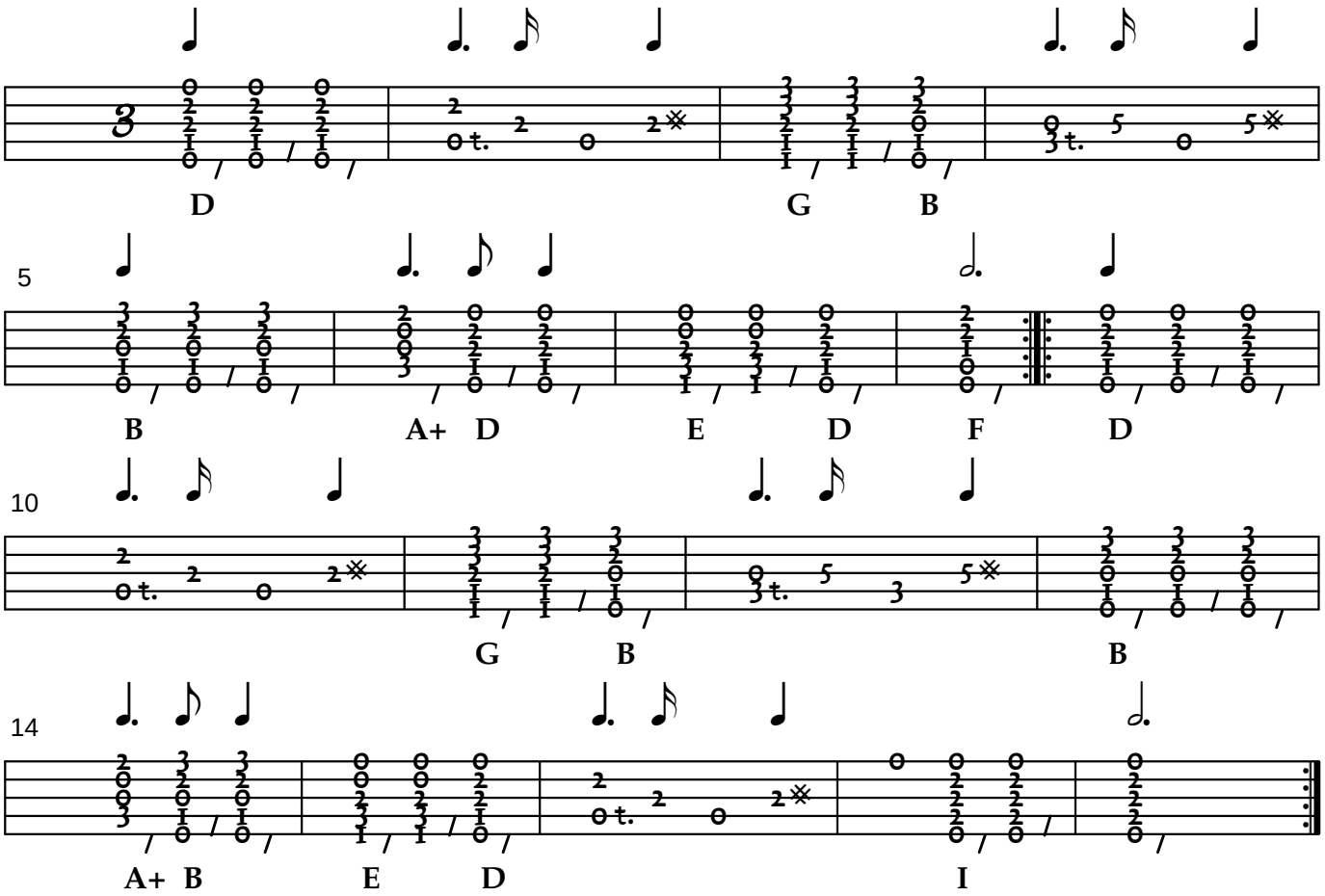
Corrente [p.53]



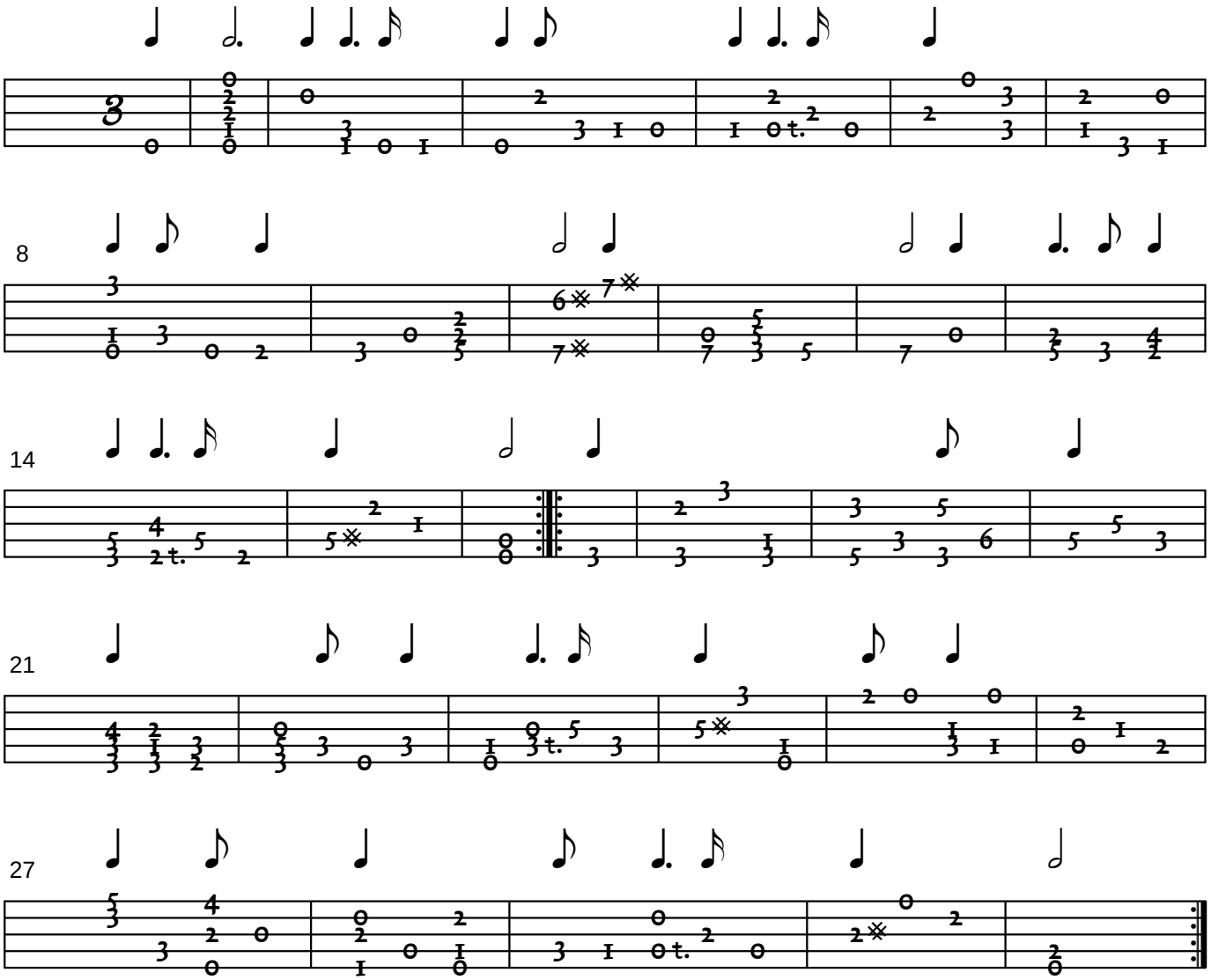
Volta prima Francese [p.53]



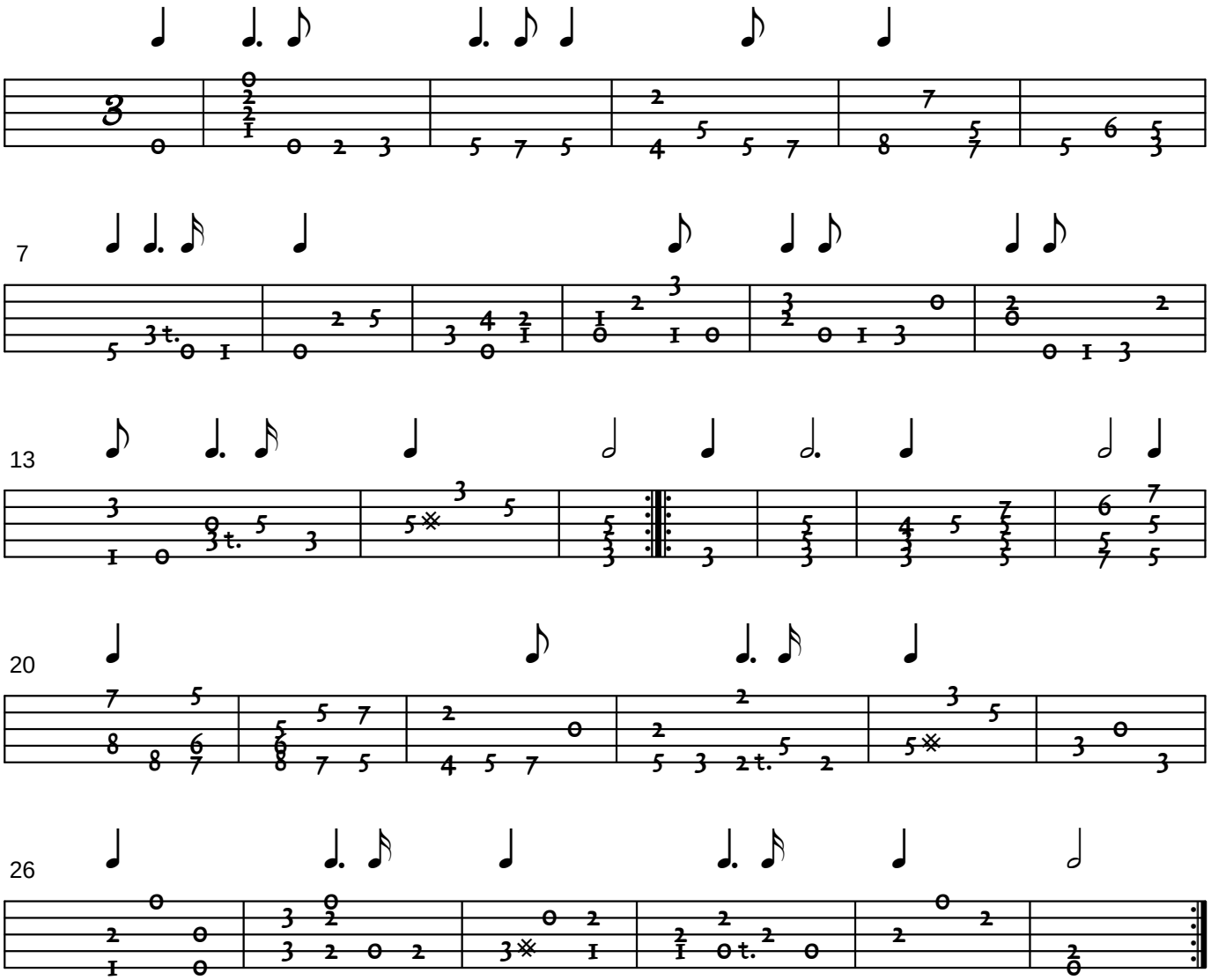
Zarabanda Francese uariata [p.53]



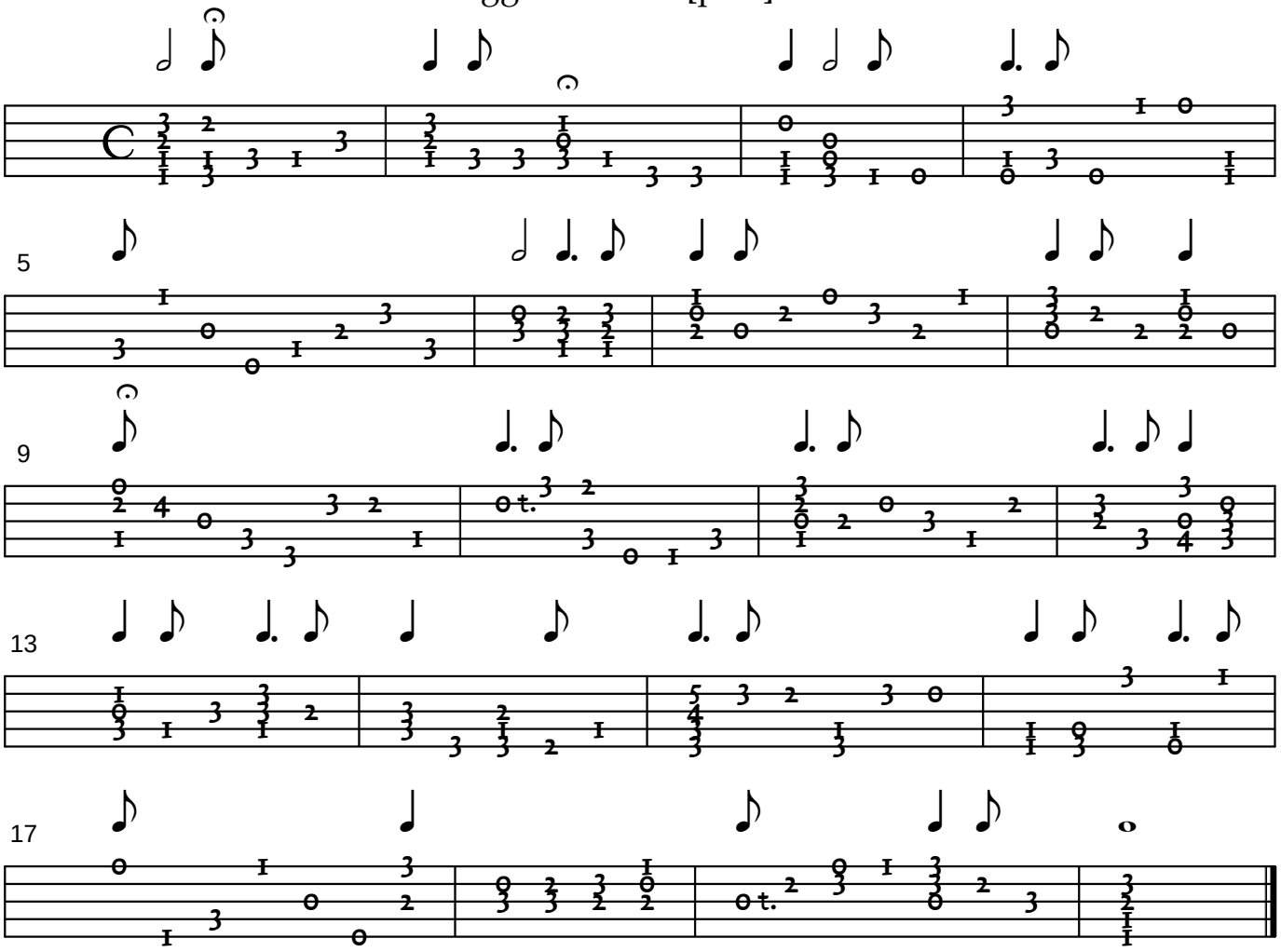
Corrente Francese [p.54]



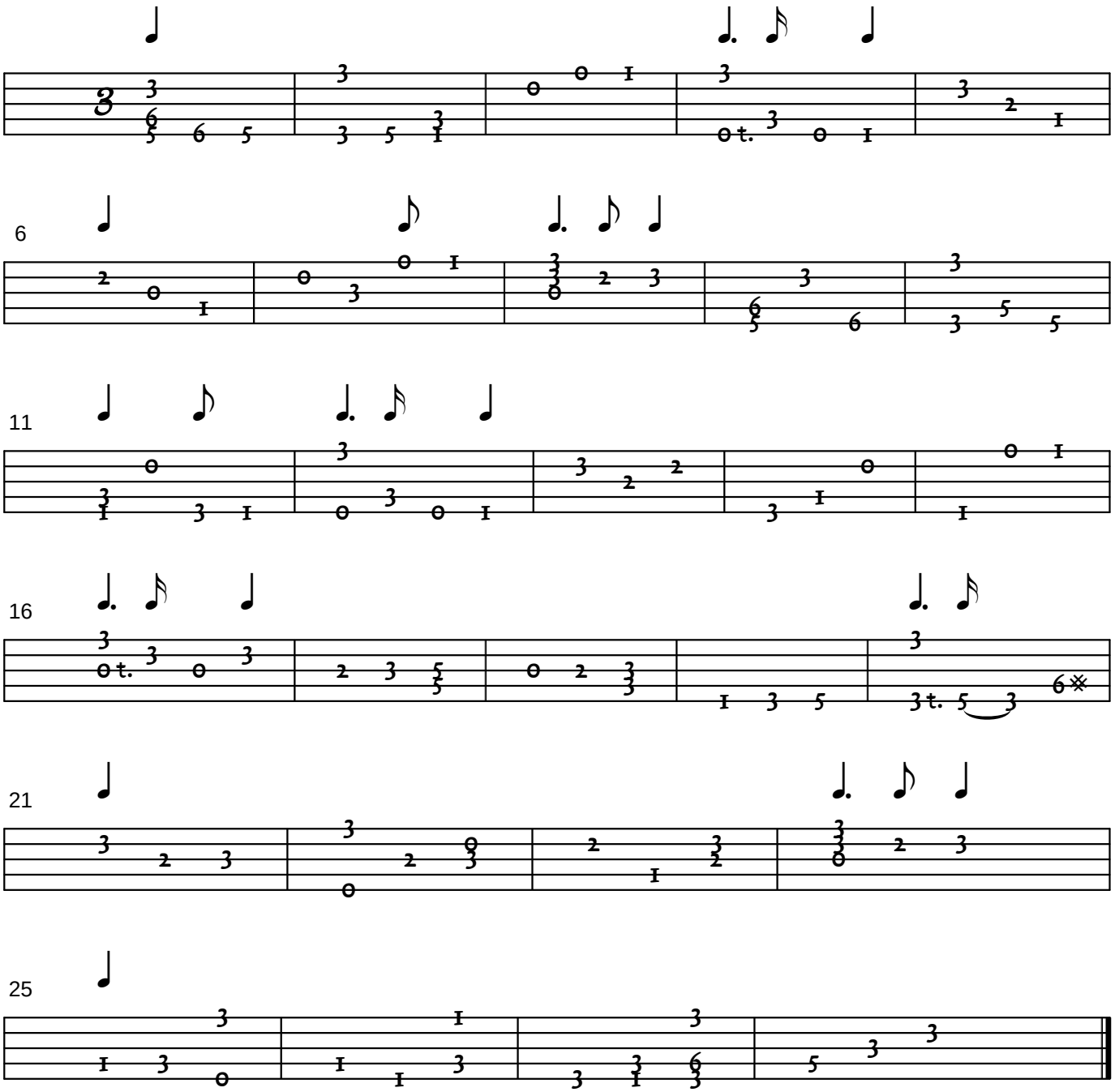
Seconda corrente Francese [p.54]



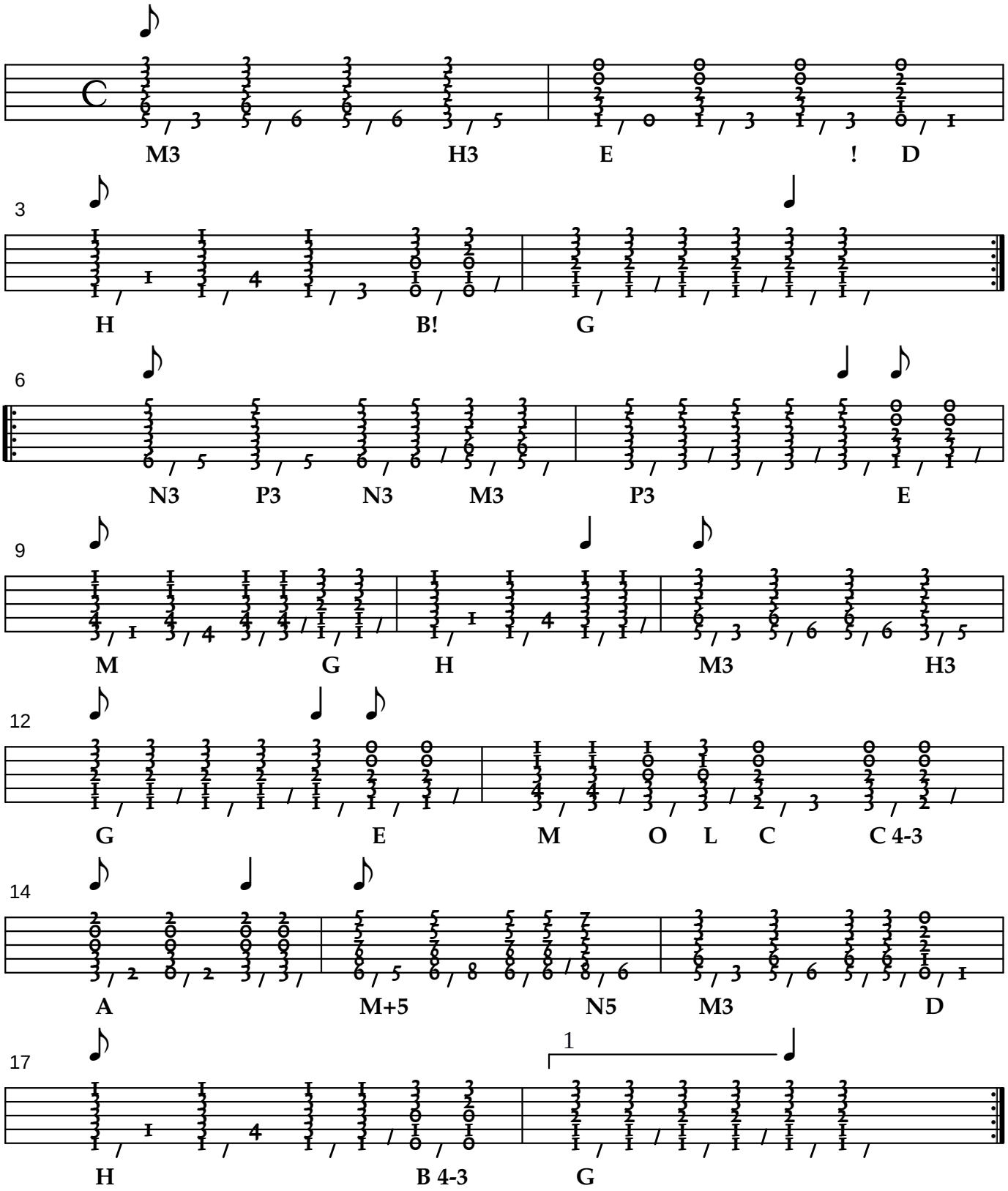
Tasteggiata Soaue [p.55]

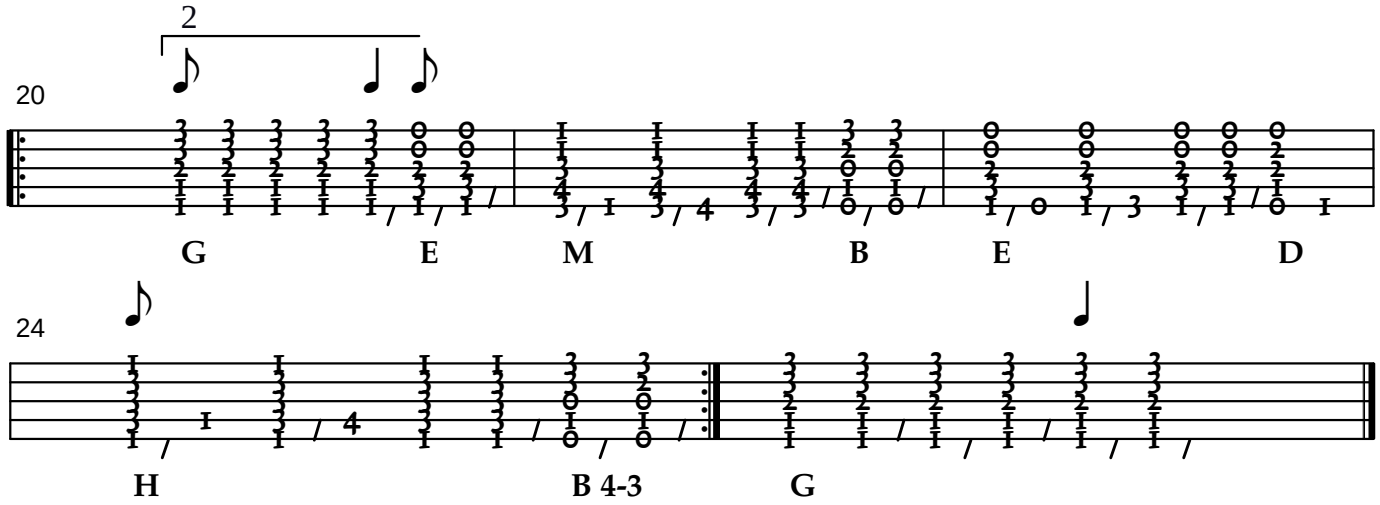


Ciacona uariata [p.55]

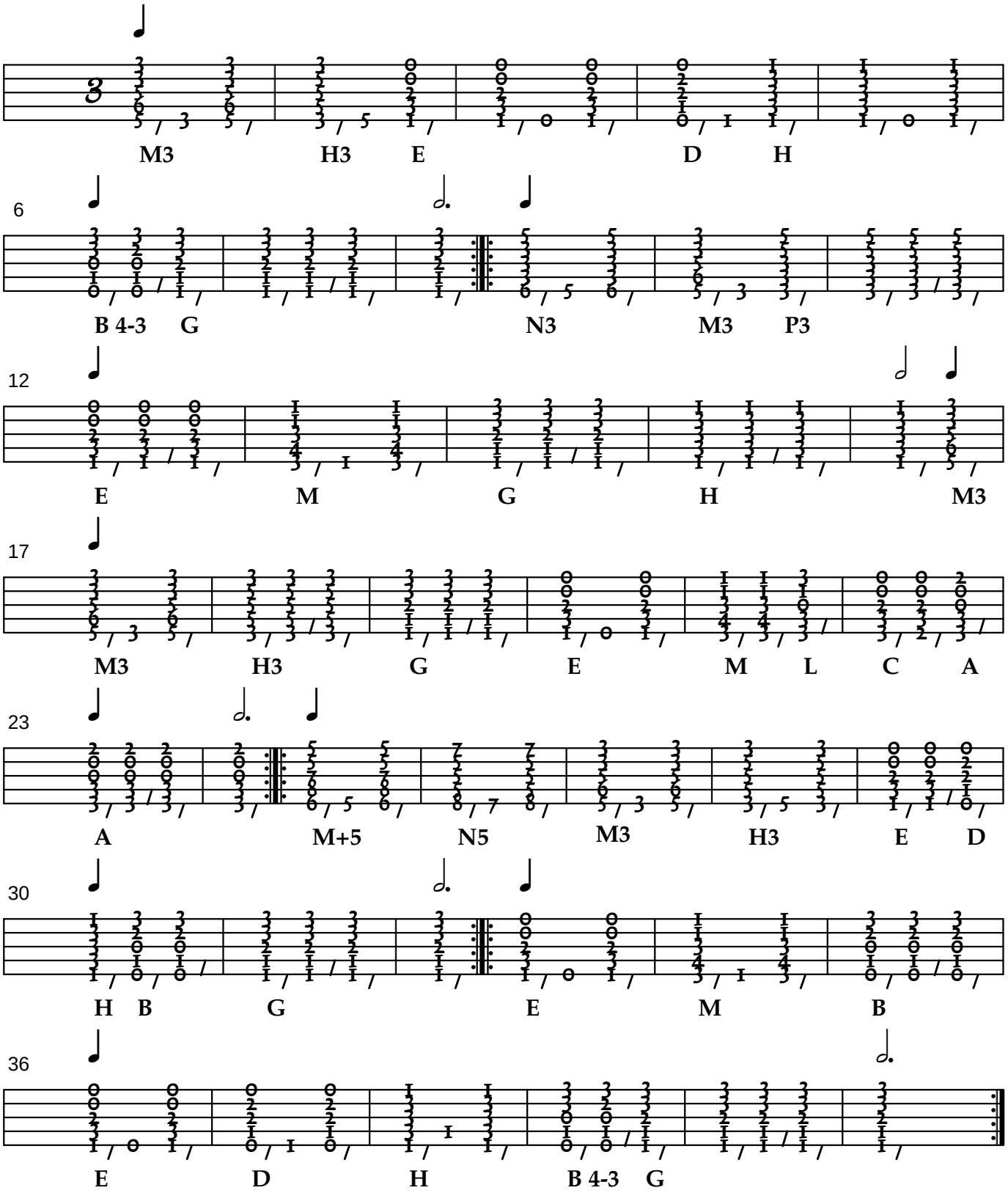


Aria de Firenze passeggiata [p.56]

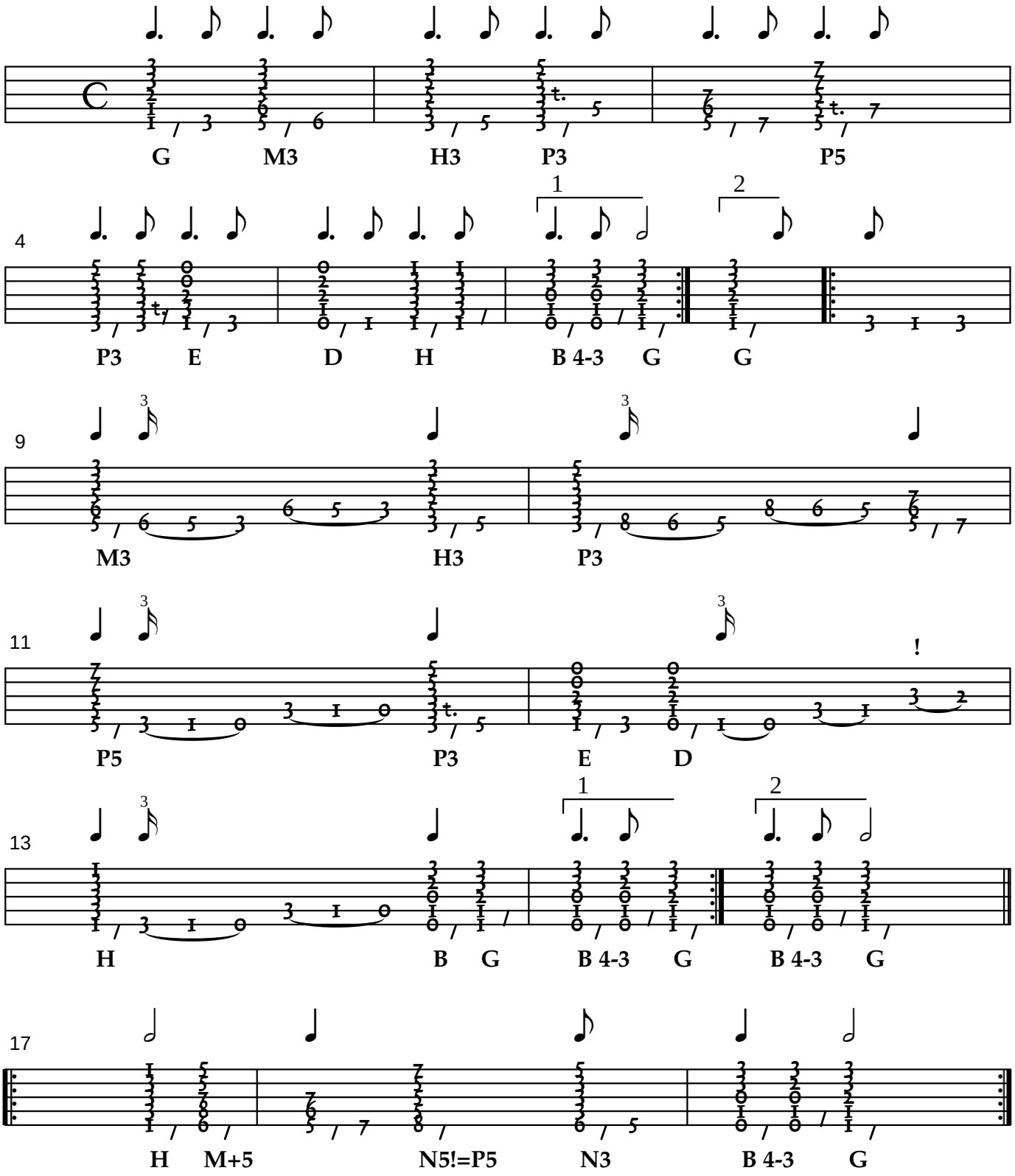


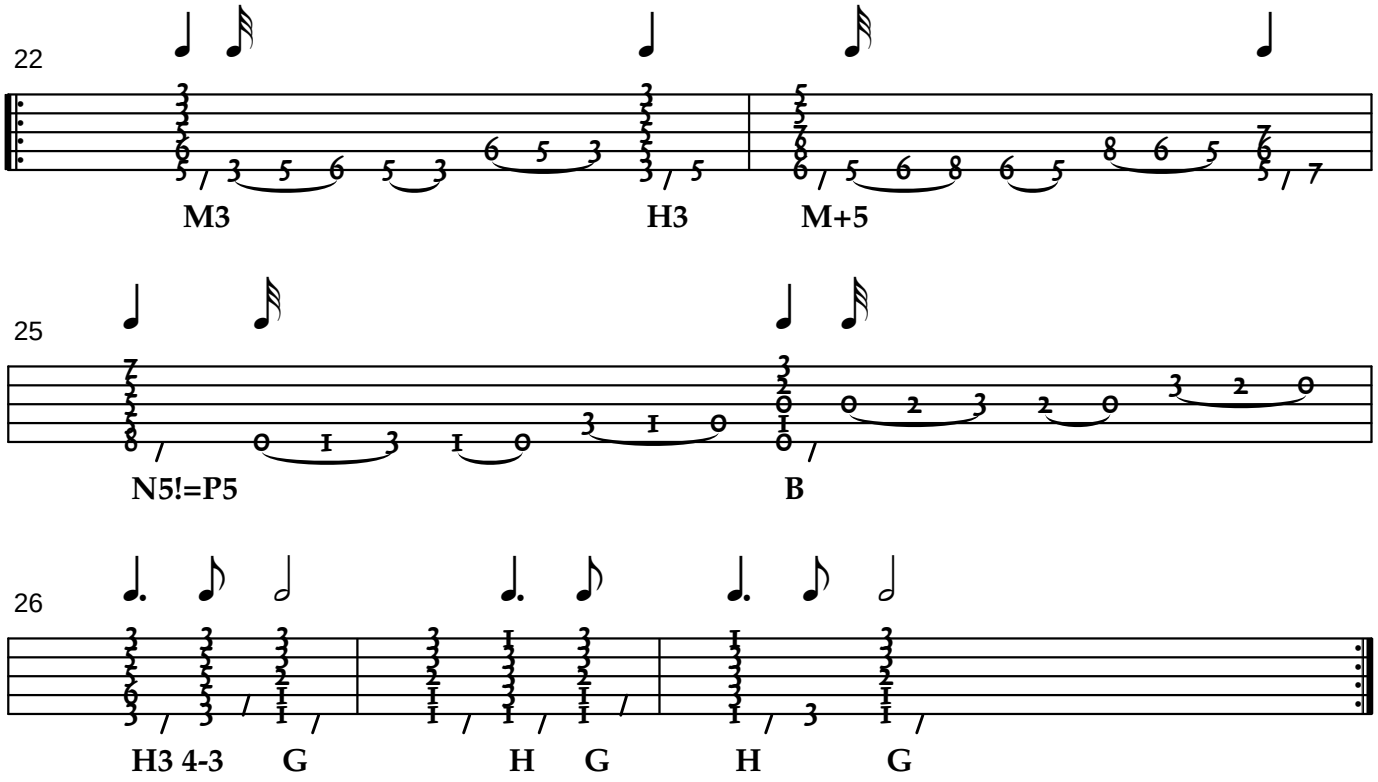

2
20
G
E
M
B
E
D
24
H
B 4-3
G

[Corrente] [p.56]

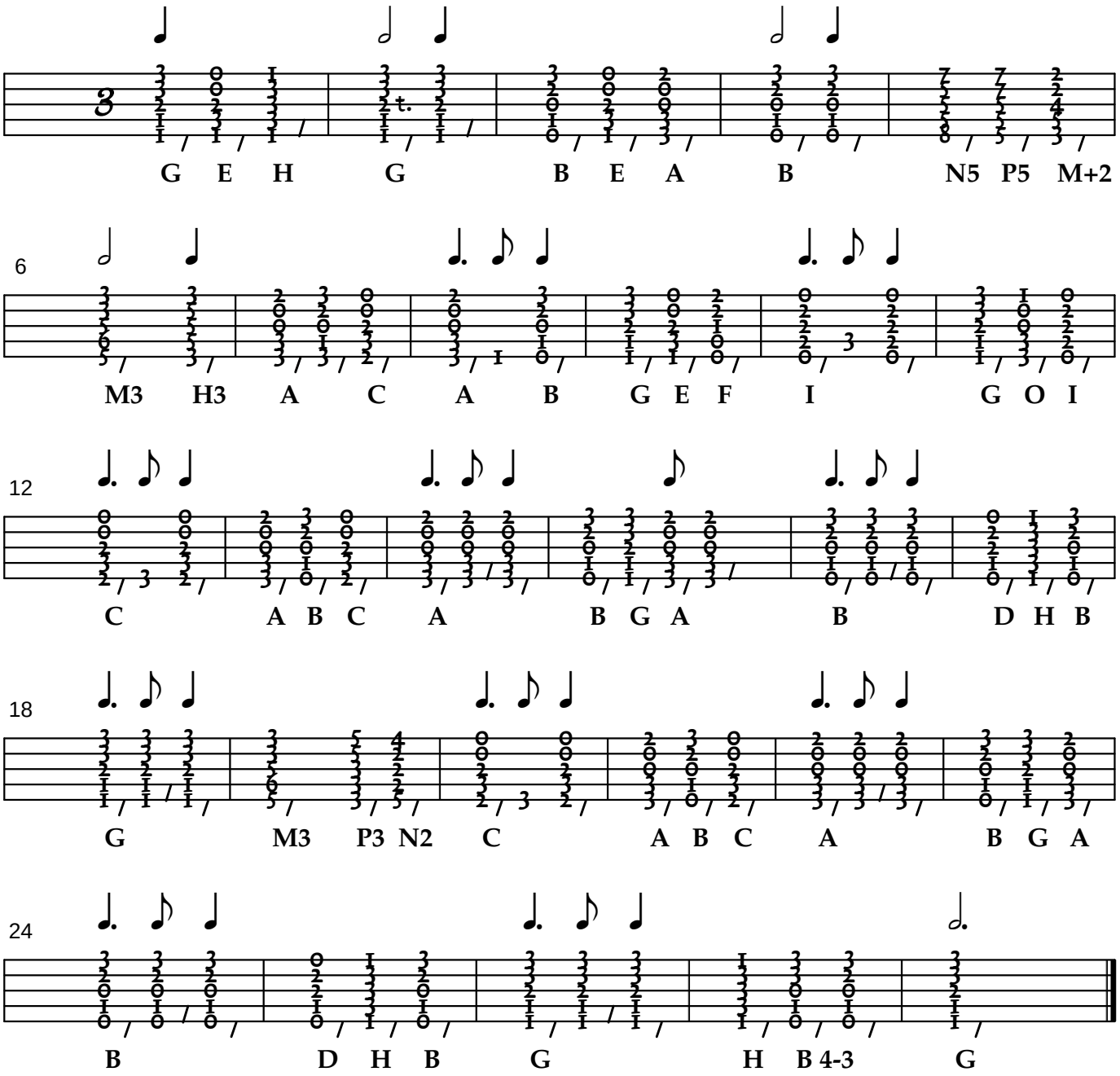


Sinfonia Prima [p.57]

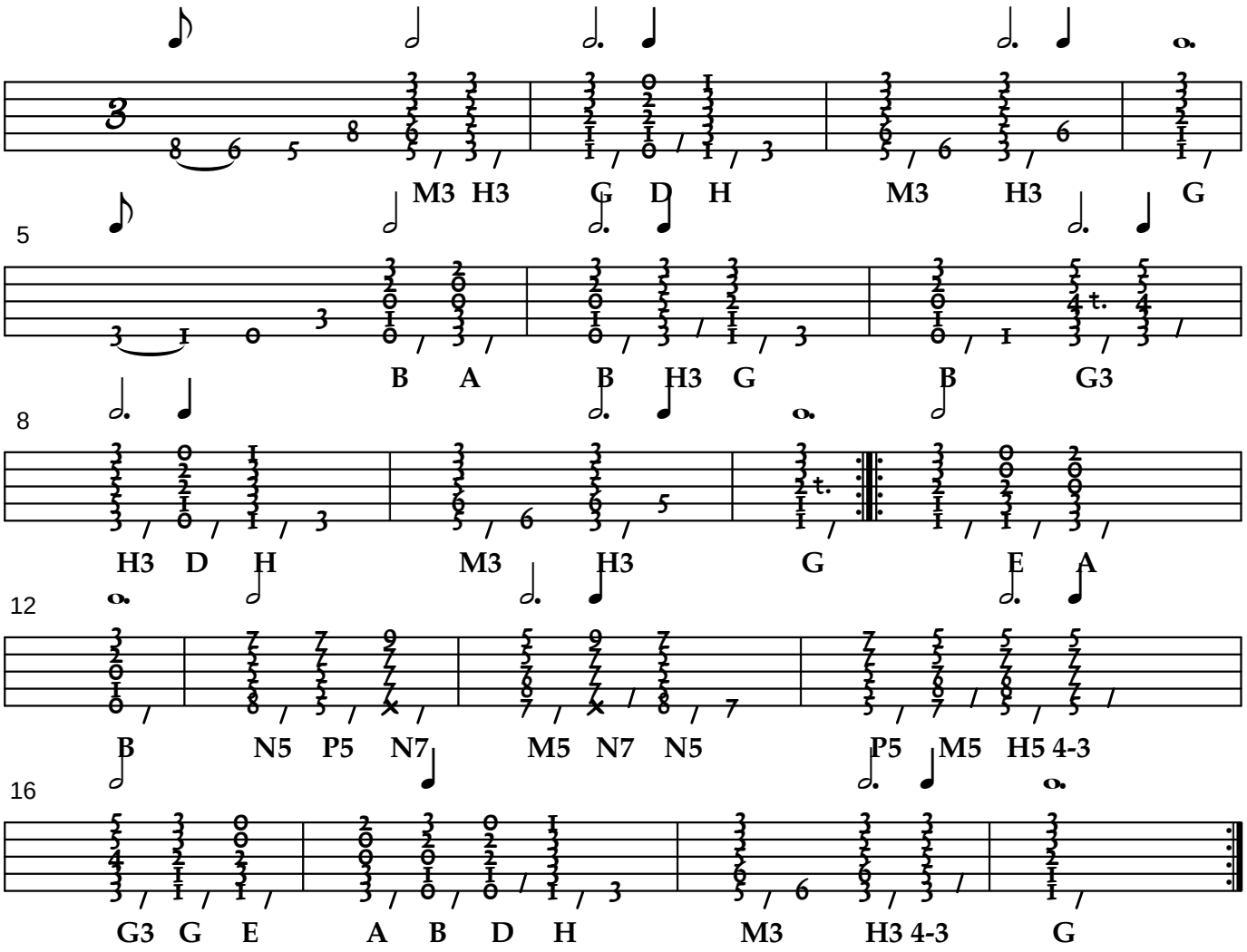



22
M3
H3
M+5
25
N5!=P5
B
26
H3 4-3
G
H
G
H
G

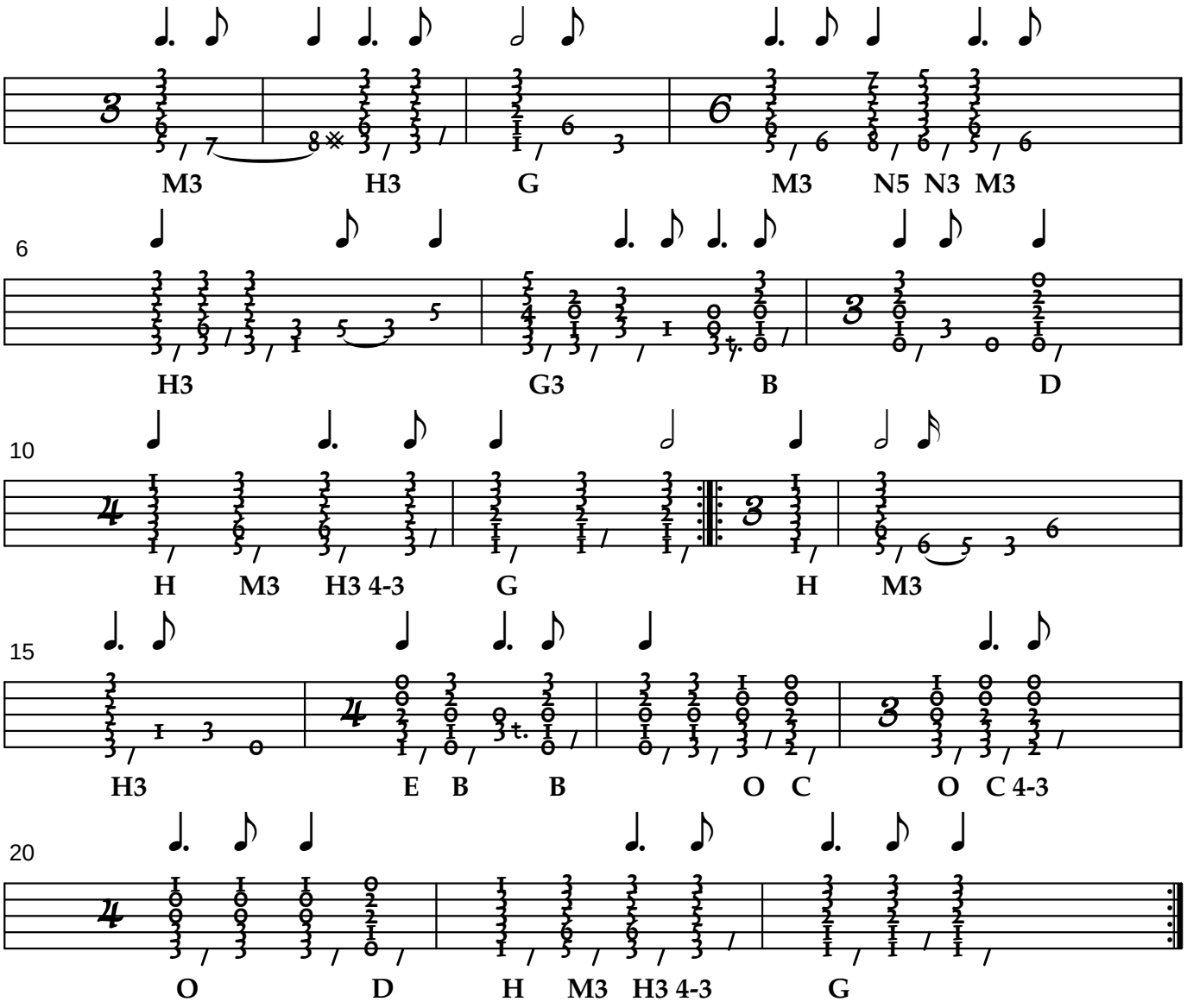
Seconda Sinfonia [p.57]



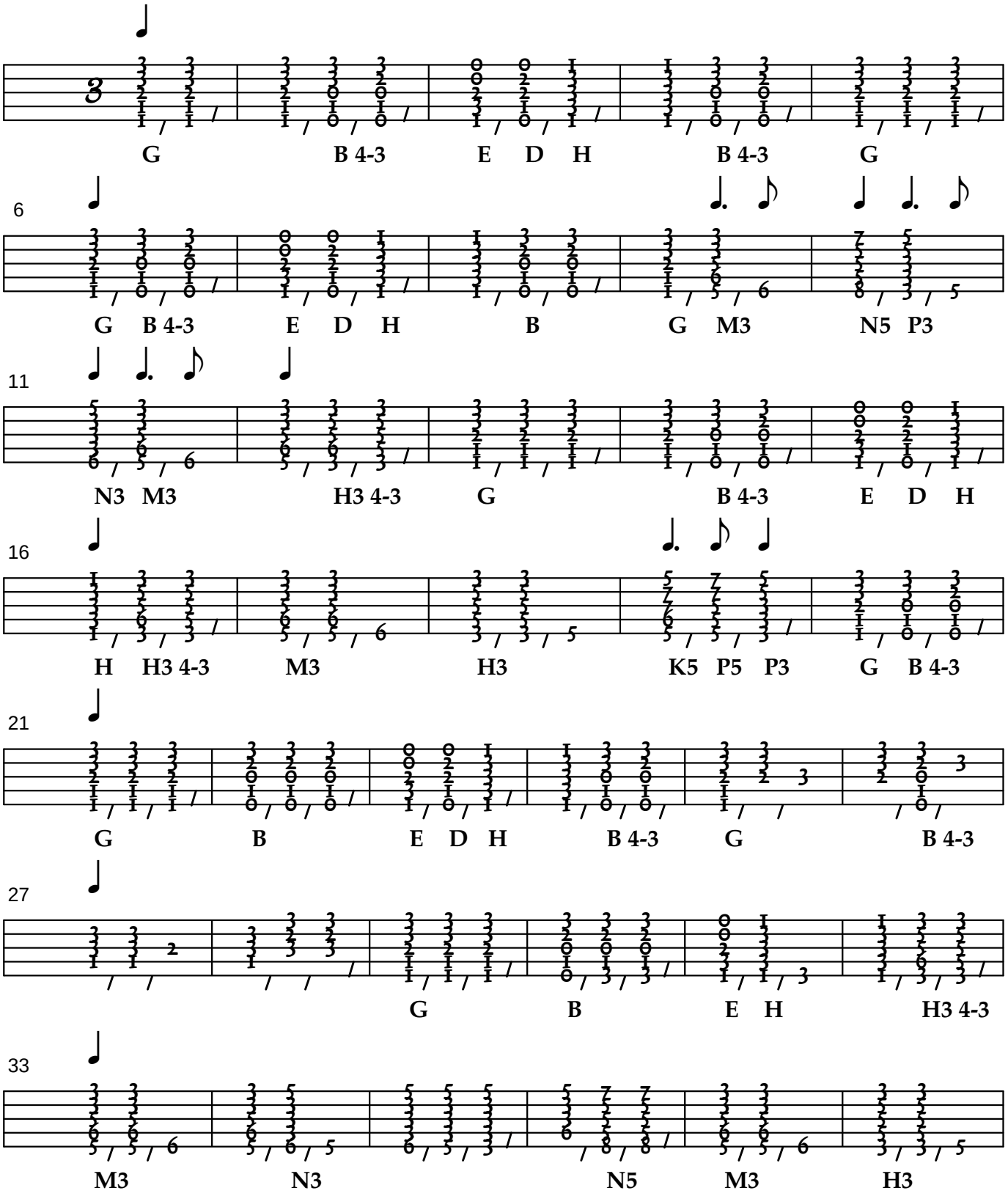
Gagliarda detta la Crudele [p.58]

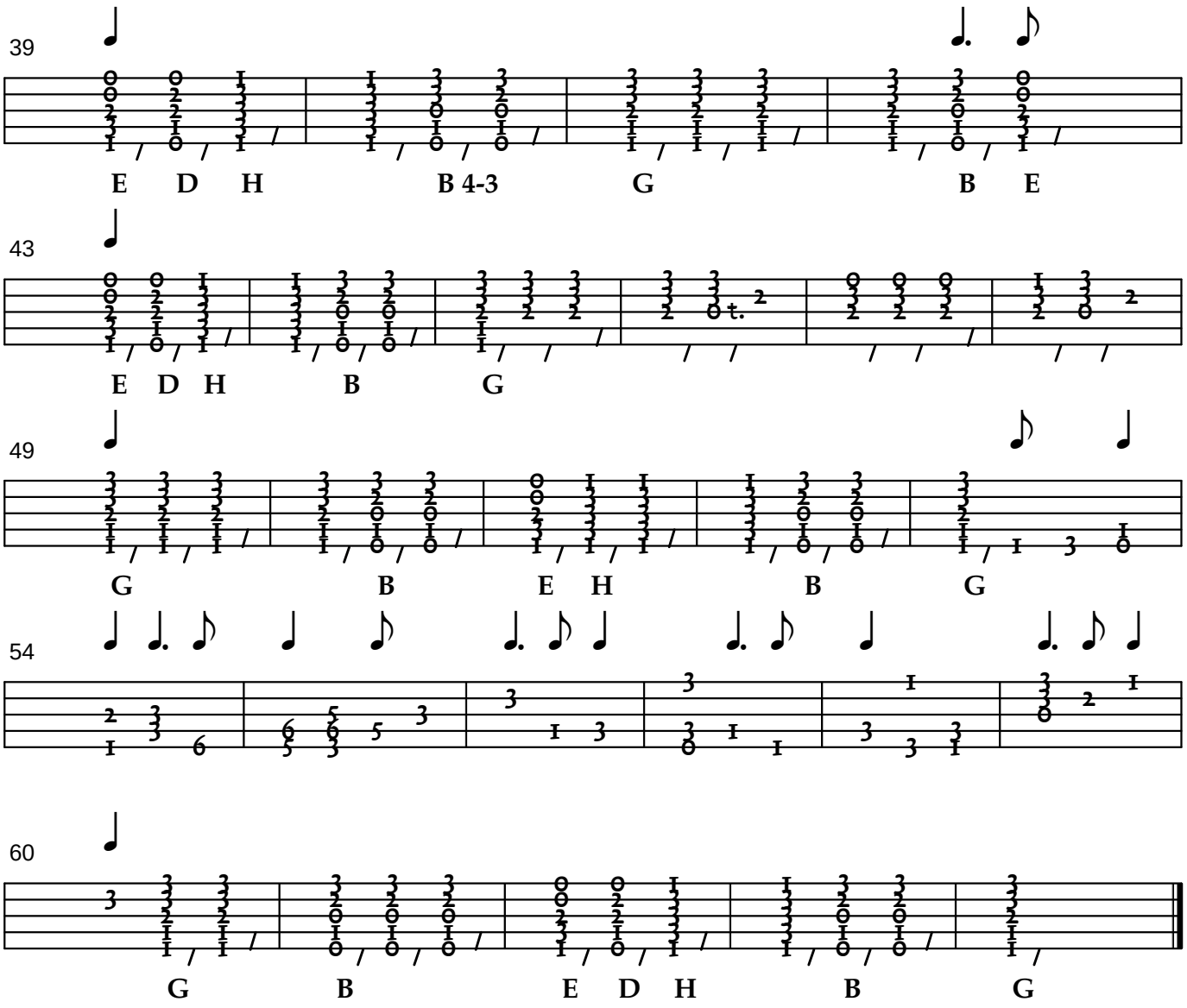


Balletto Polacco [p.58]

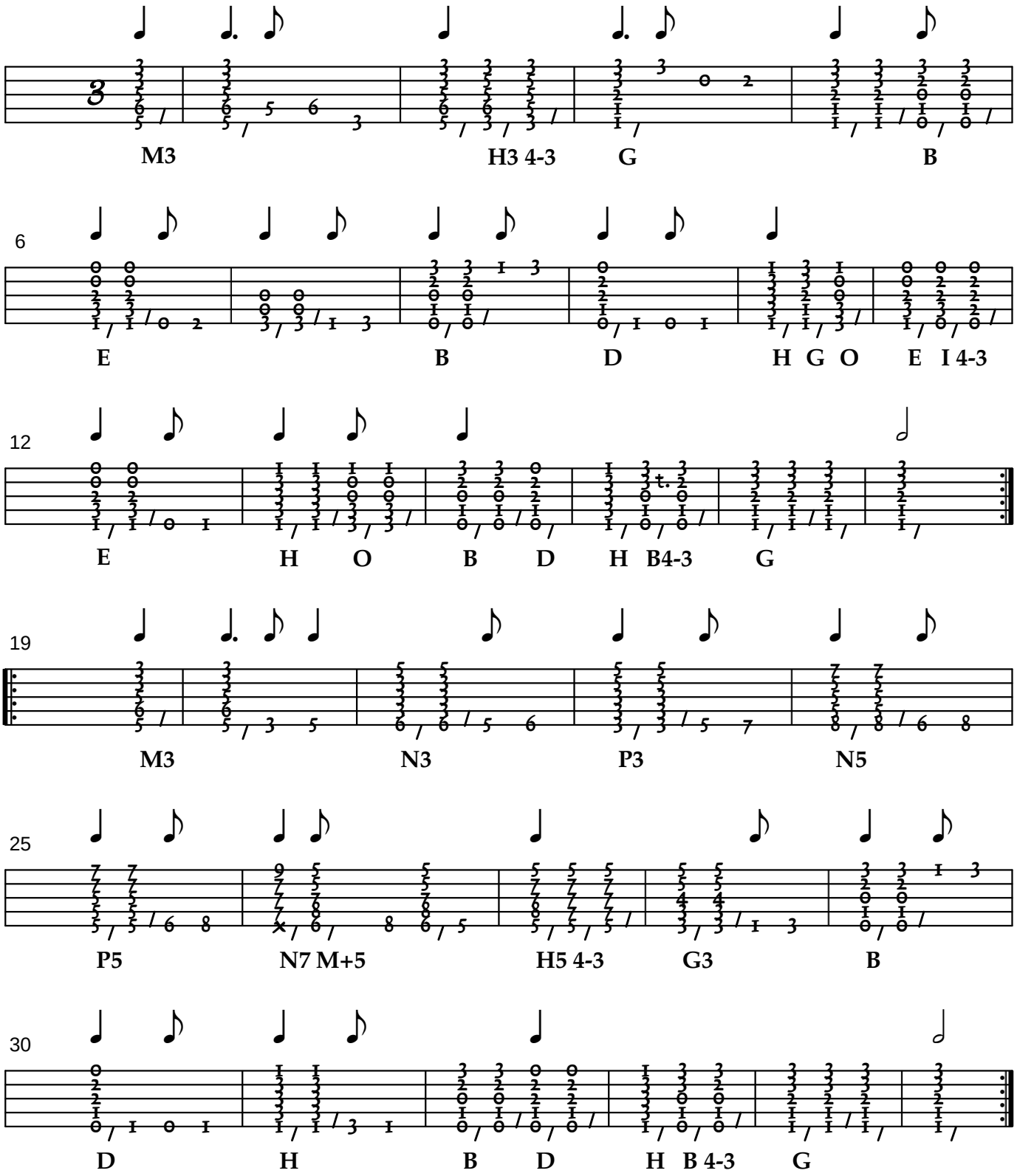


Capriccio della Ciacona su'l G [p.59]

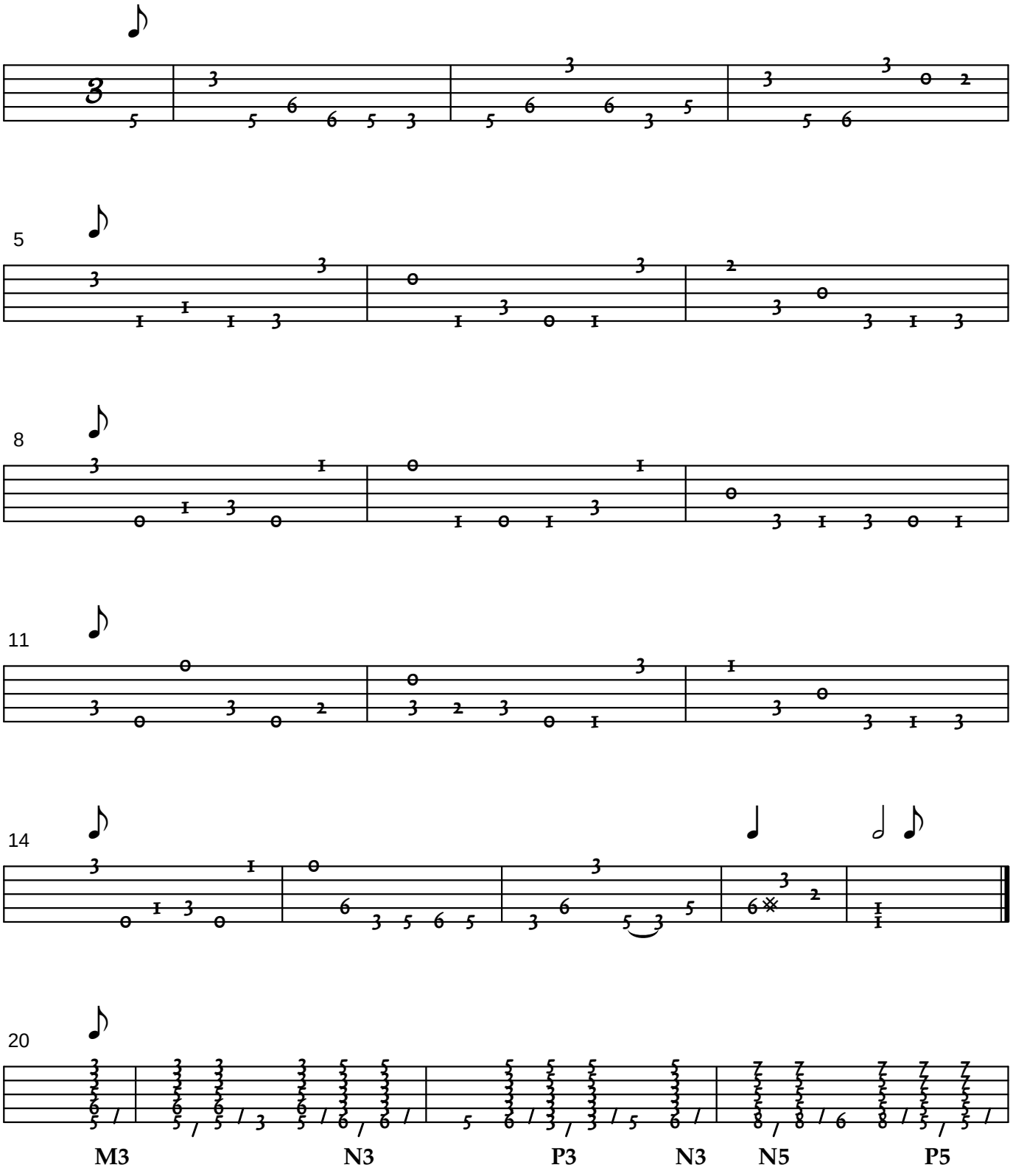


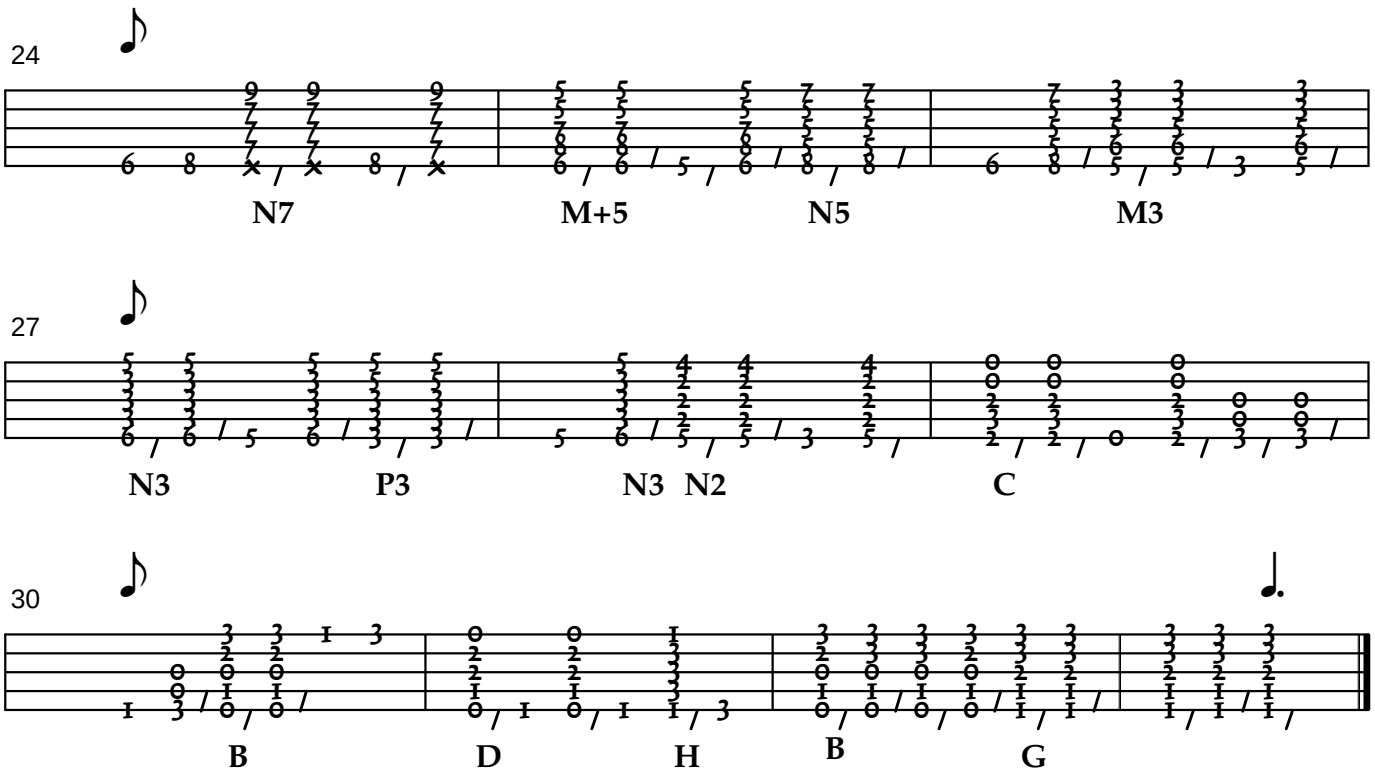

39
E D H B 4-3 G B E
43
E D H B G
49
G B E H B G
54
60
G B E D H B G

Corrente detta la Fauorita [p.60]

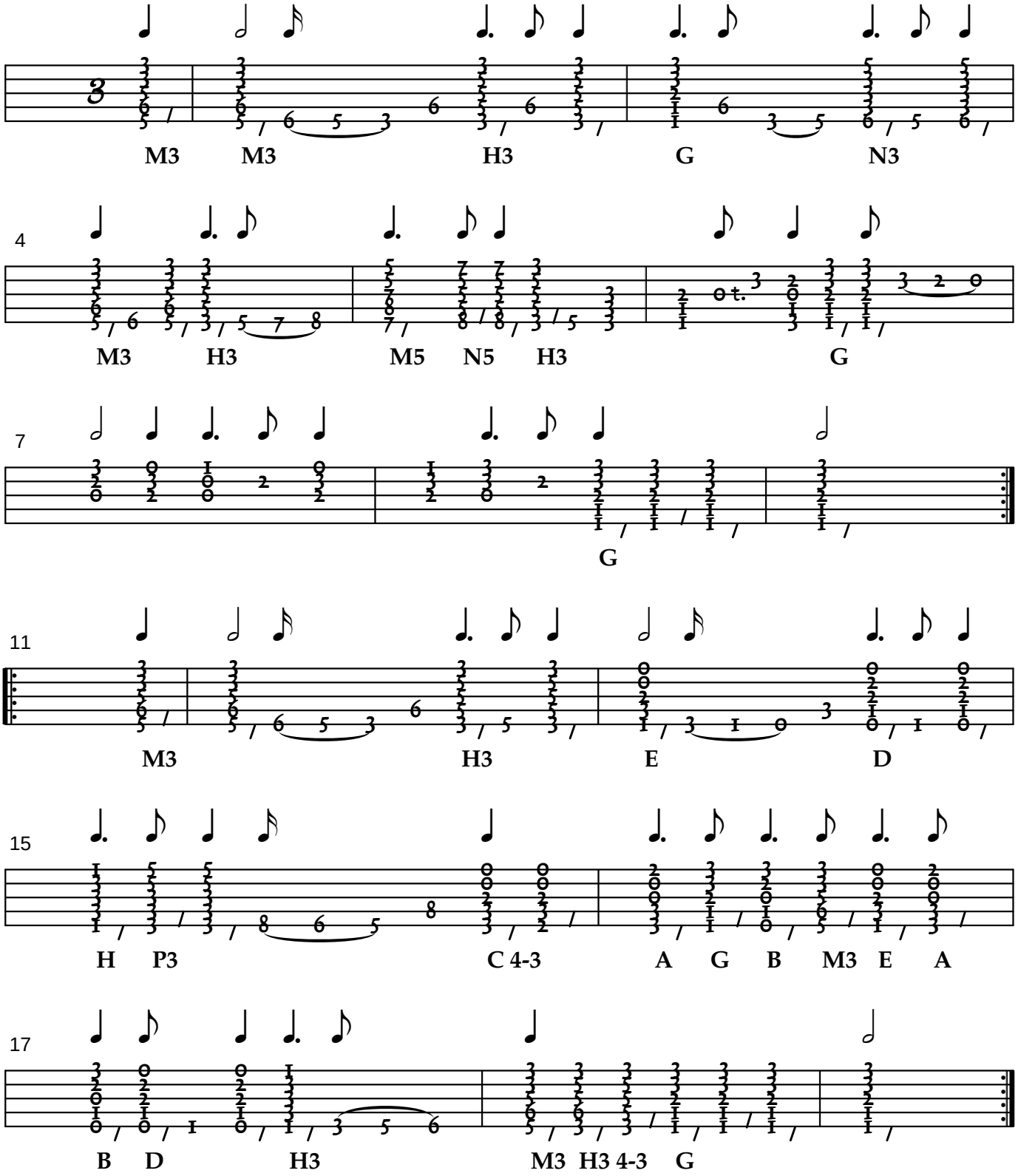


Redopra della Corente [p.121]

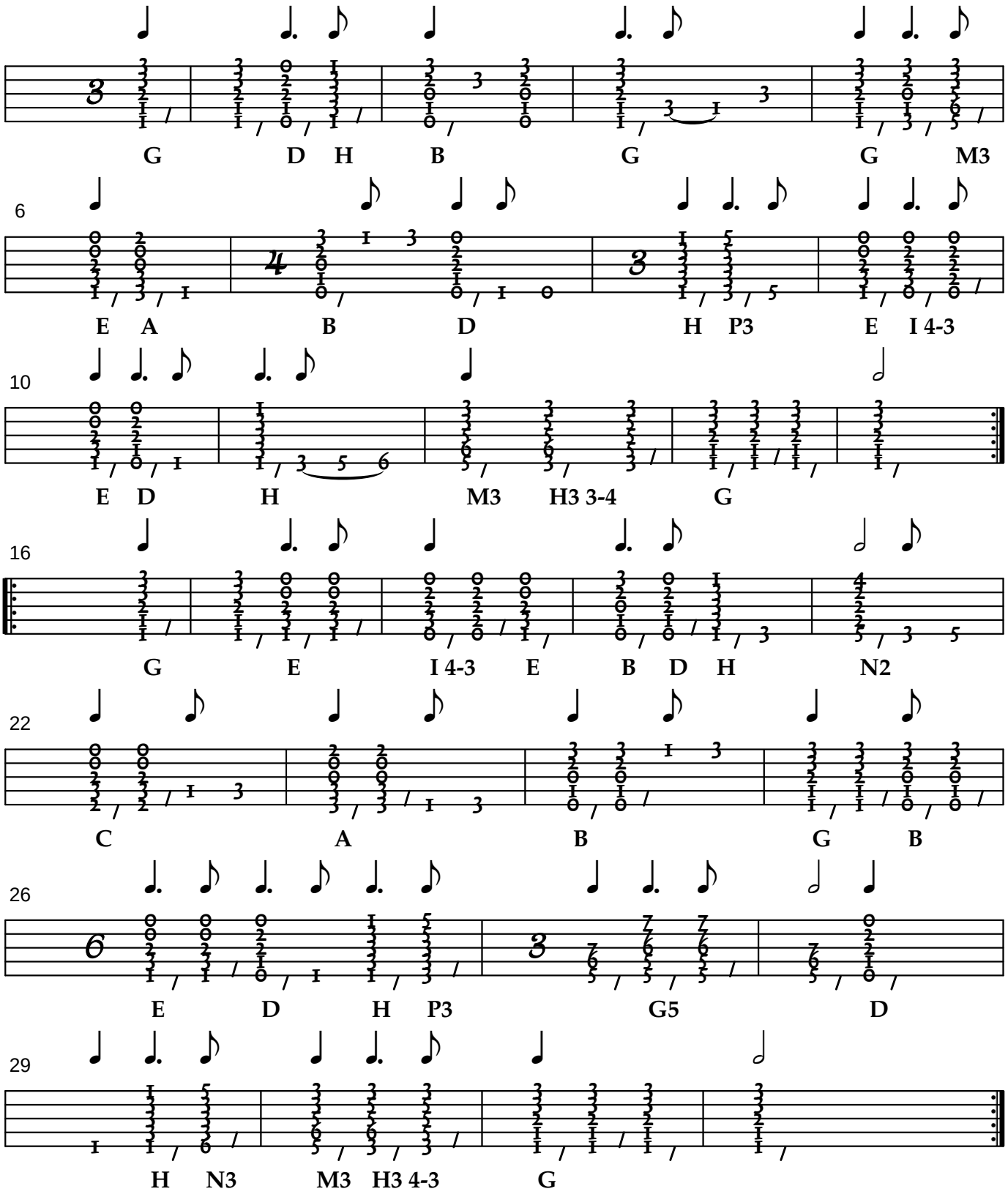



24
N7
M+5
N5
M3
27
N3
P3
N3
N2
C
30
B
D
H
B
G

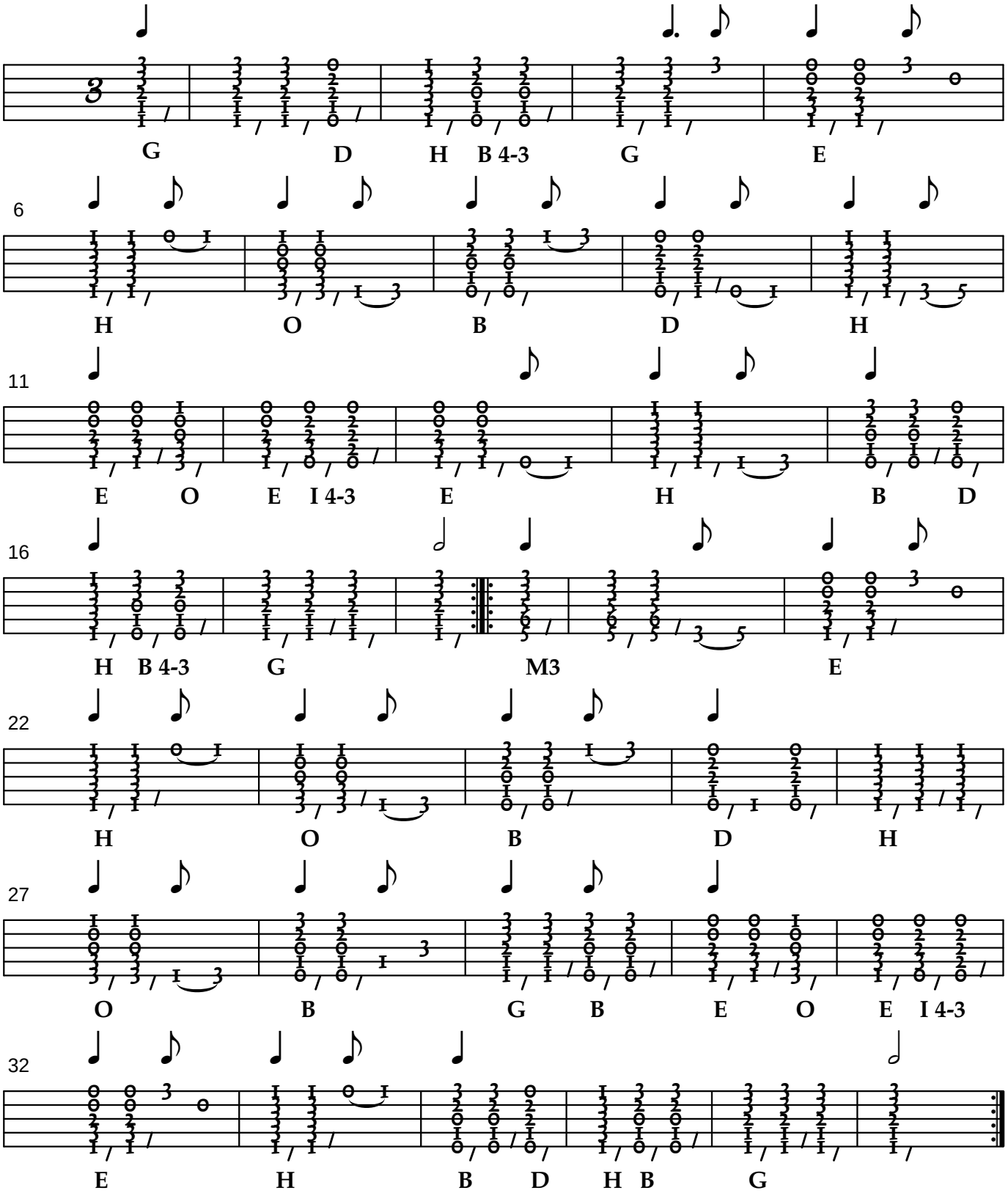
Corrente (1) [p.61]



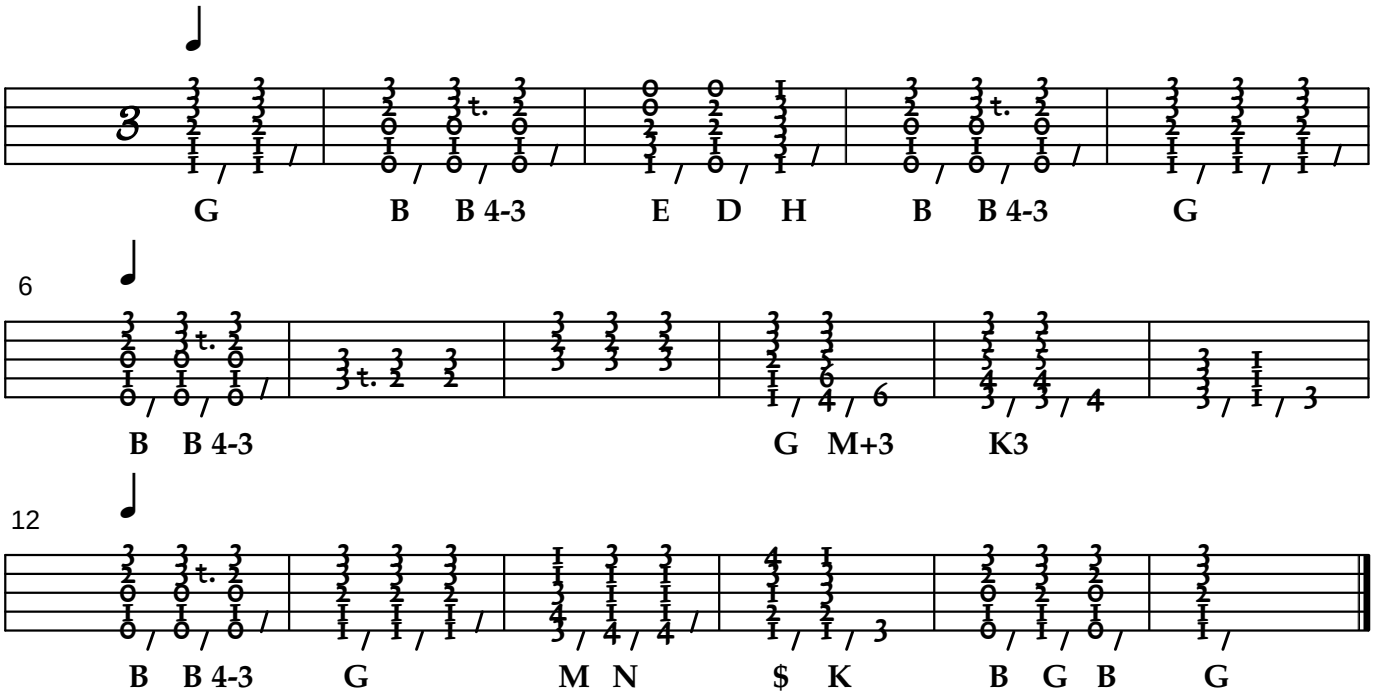
Corrente (2) p.61



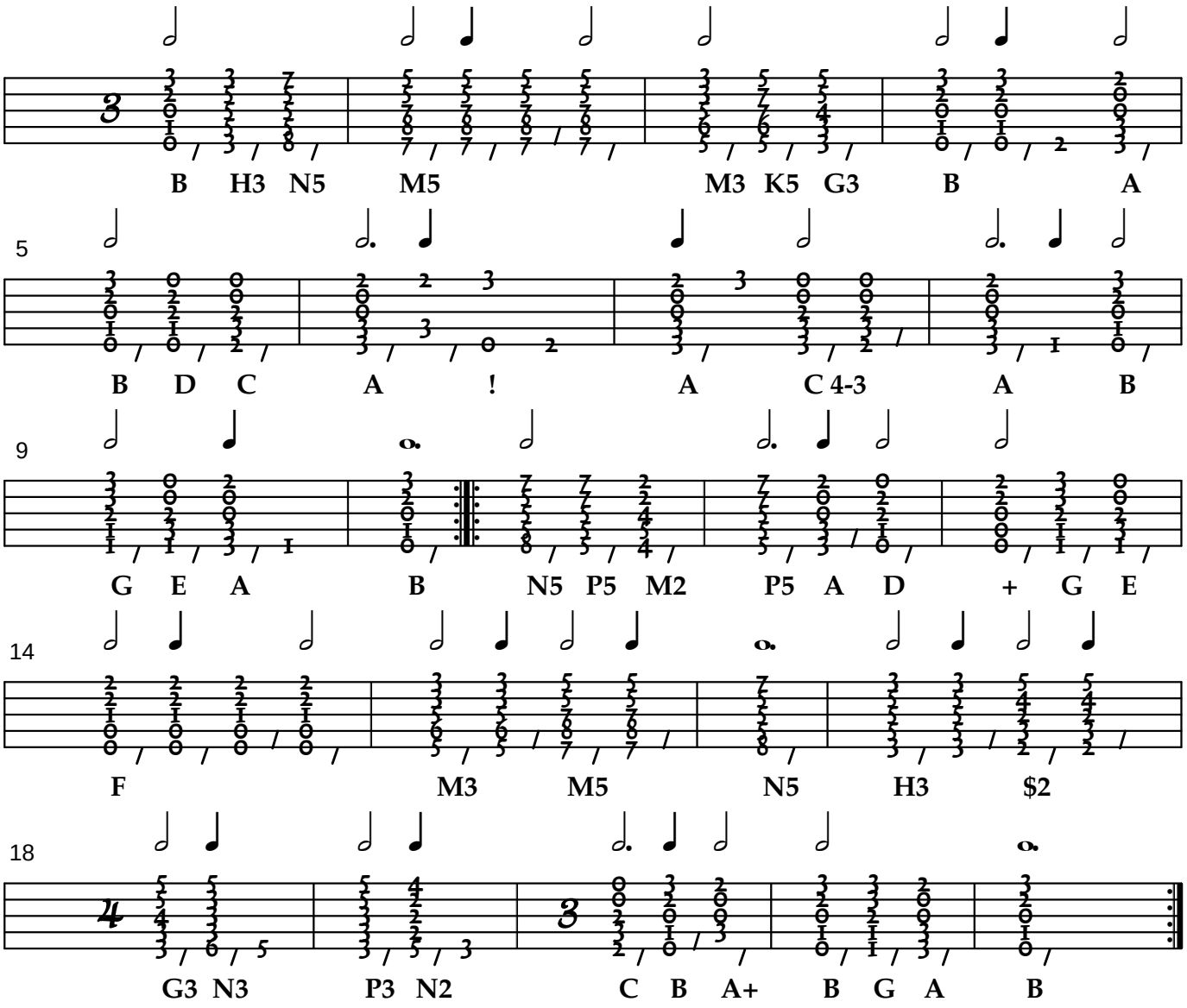
Corrente nuoua inuentione [p.62]



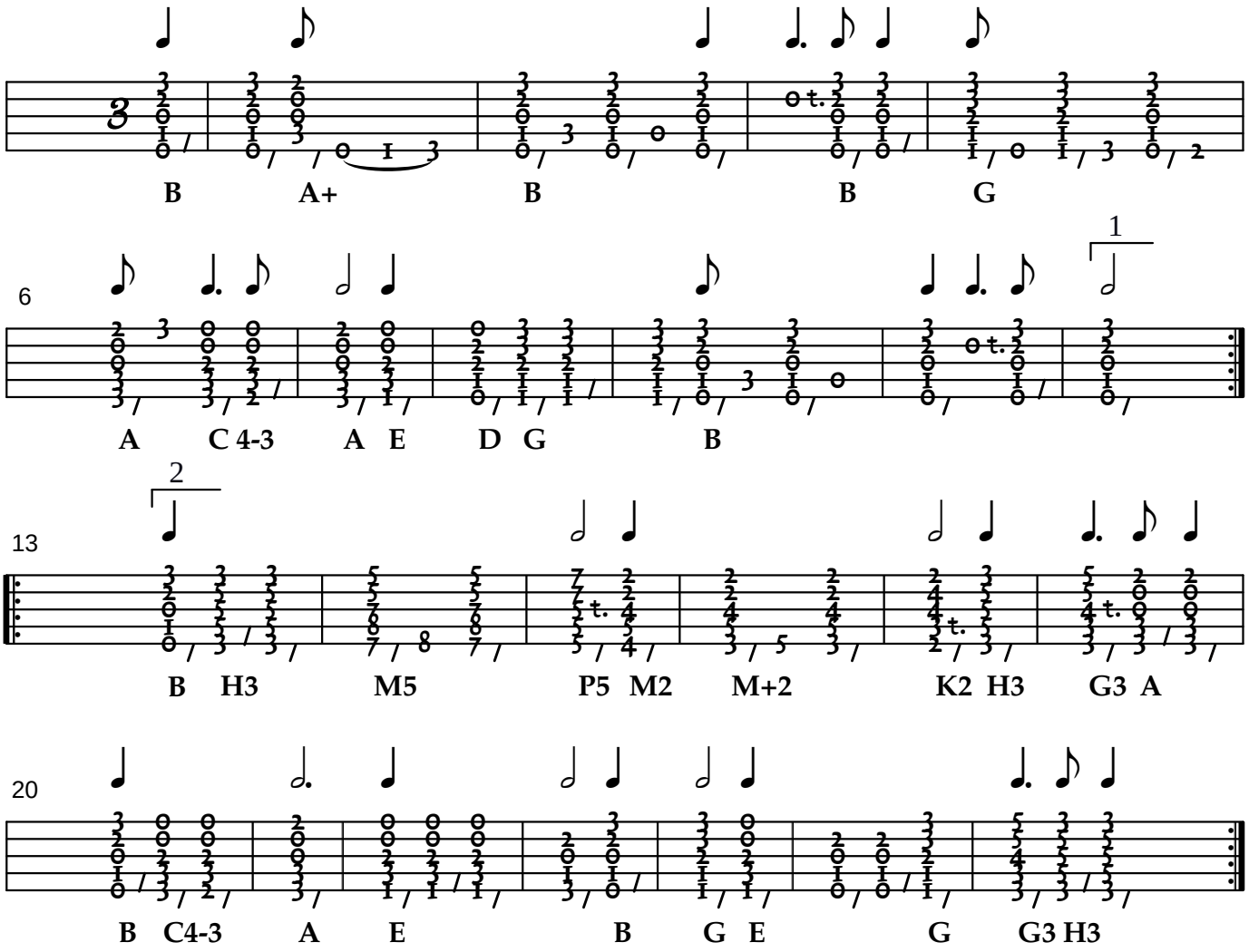
Untitled [p.62]



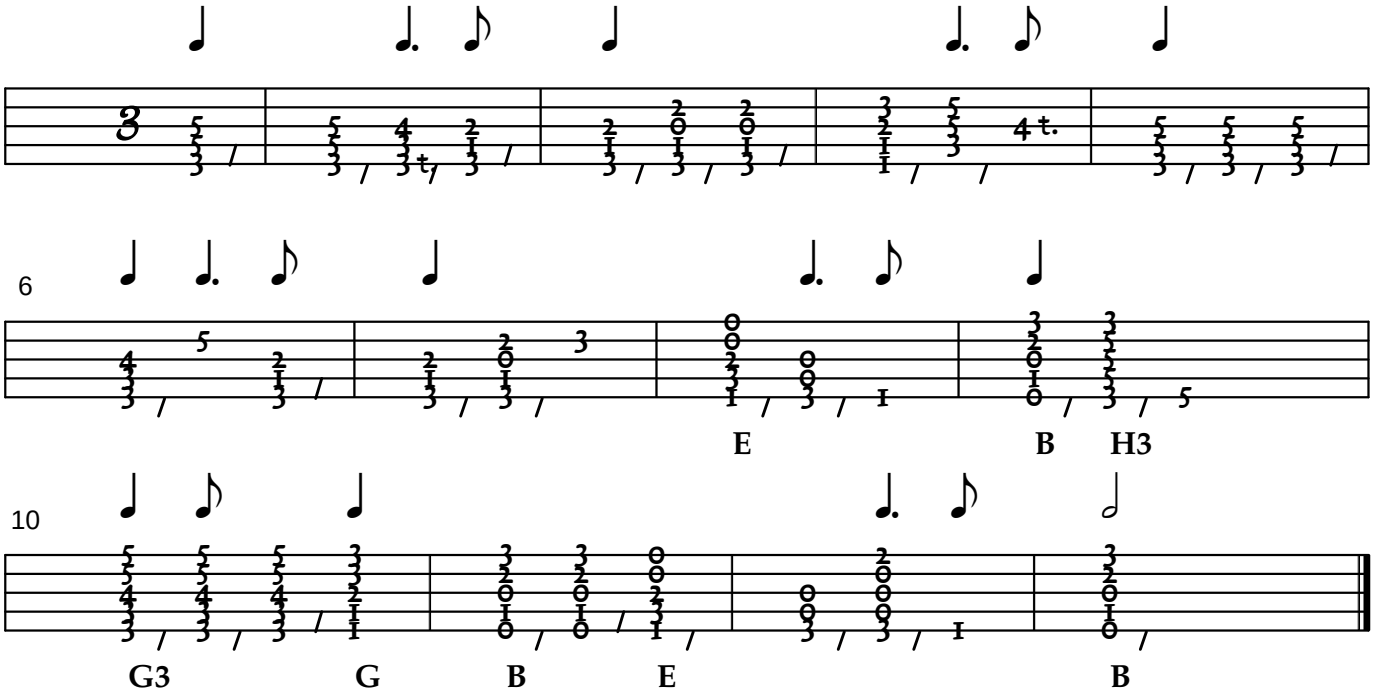
Gagliarda Francese [p.63]



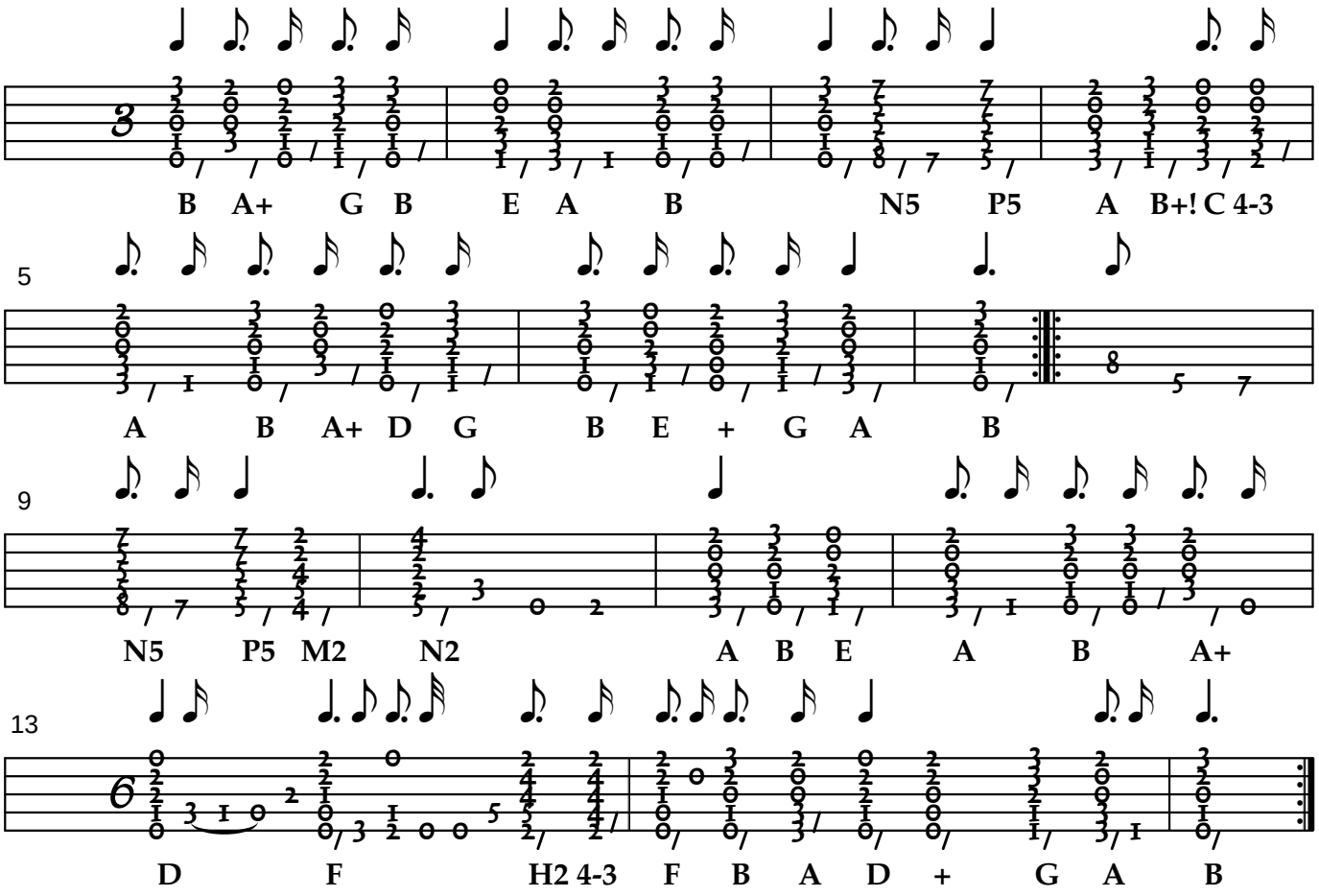
Corrente [p.63]



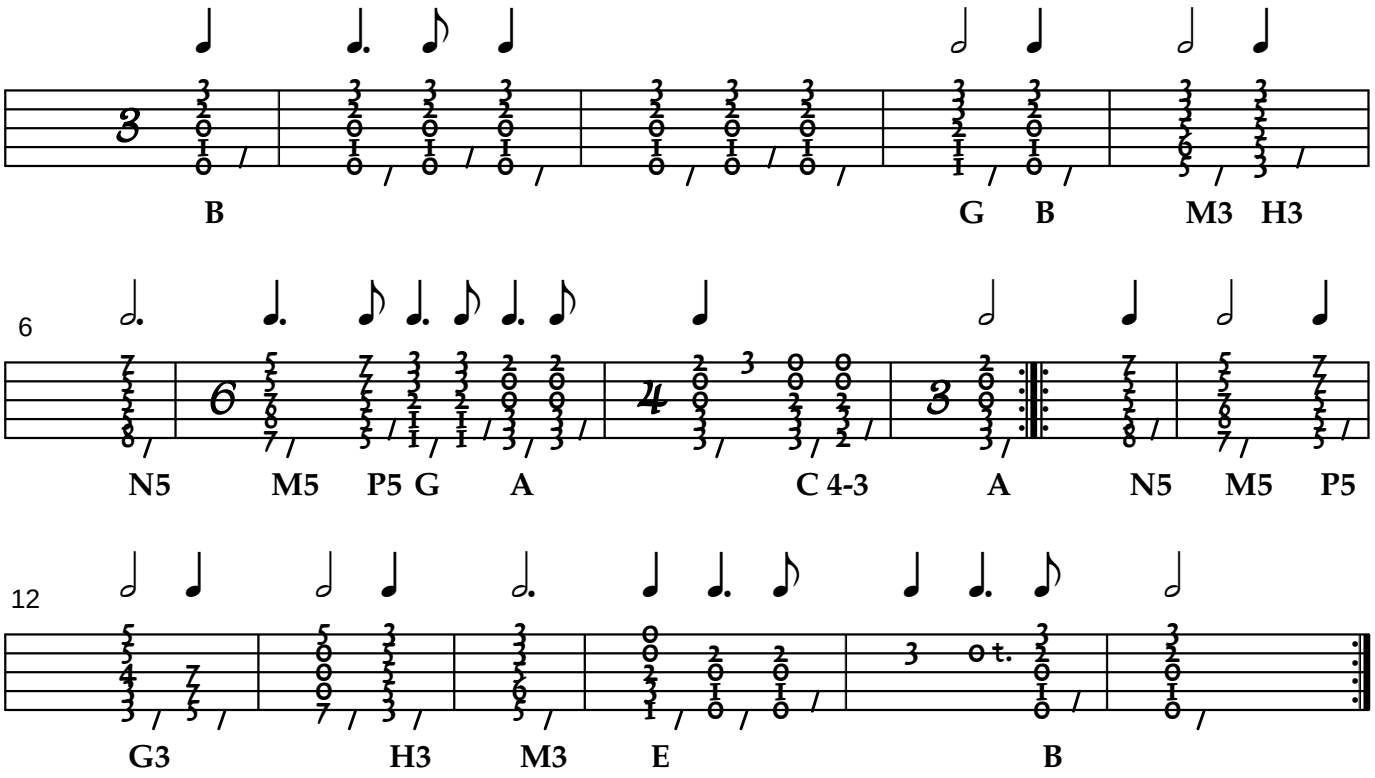
Capriccio sopra la Ciaccona [p.63]



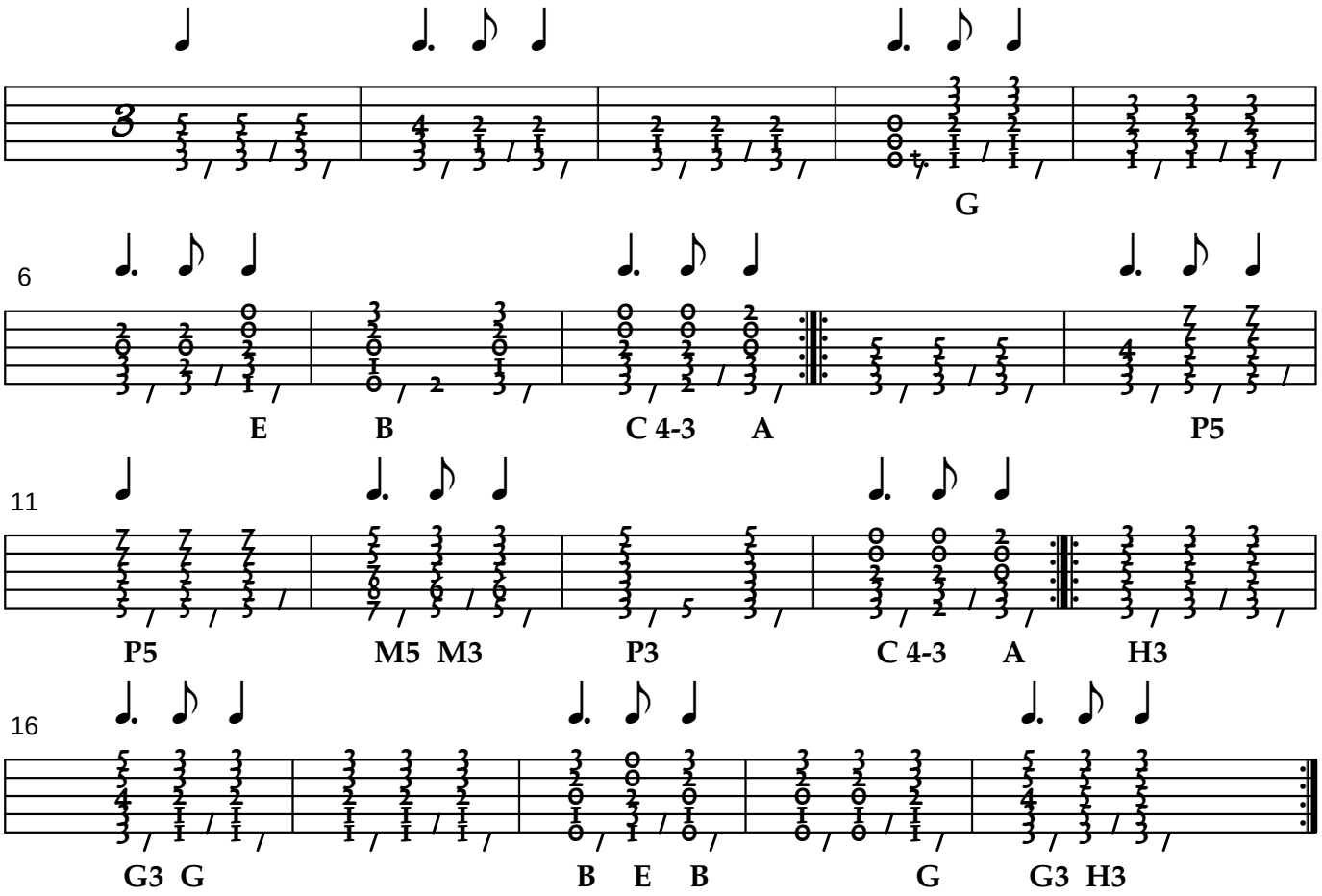
Baletto detto il Bizaro [p.64]



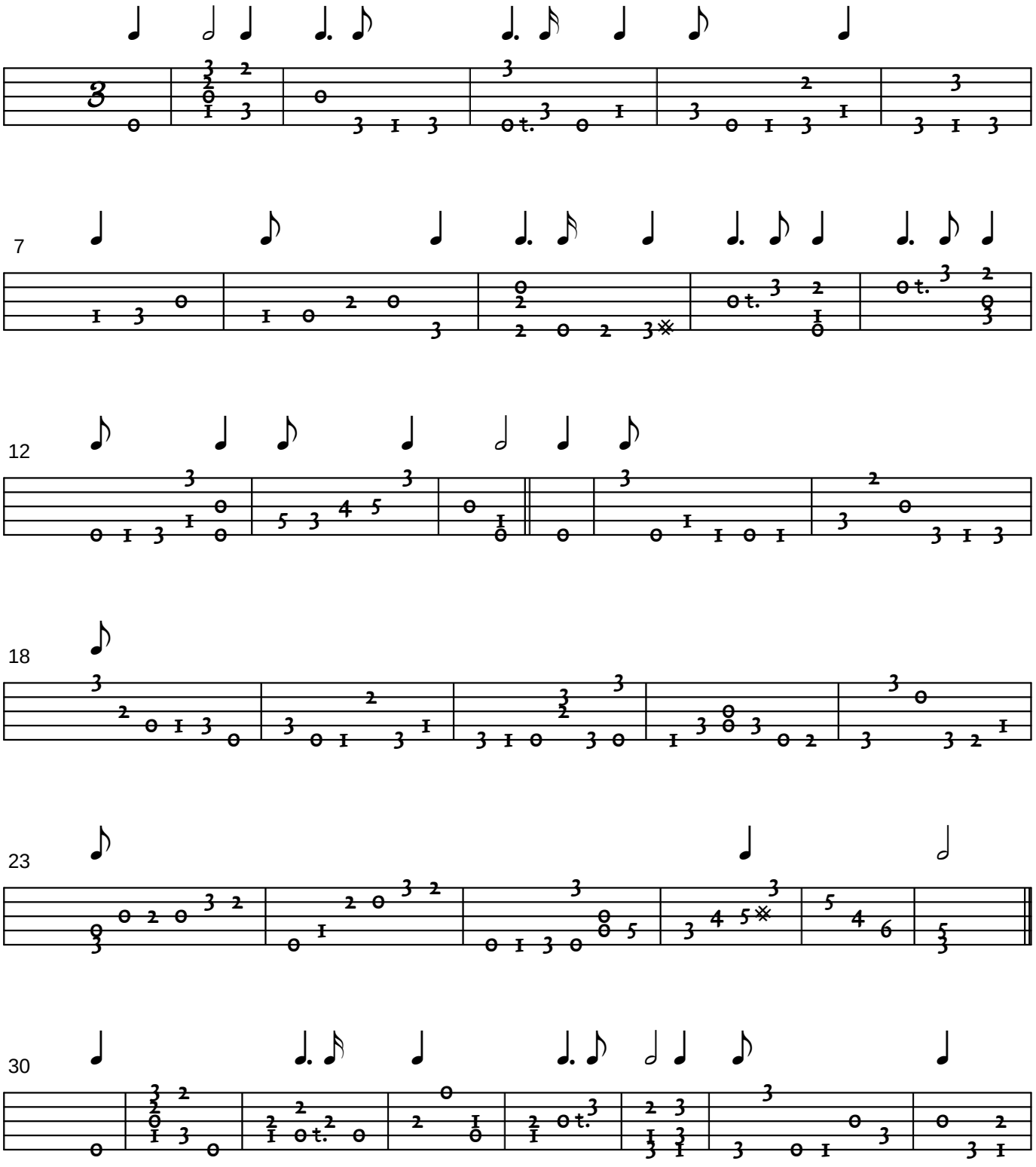
Corrente Francese [p.64]

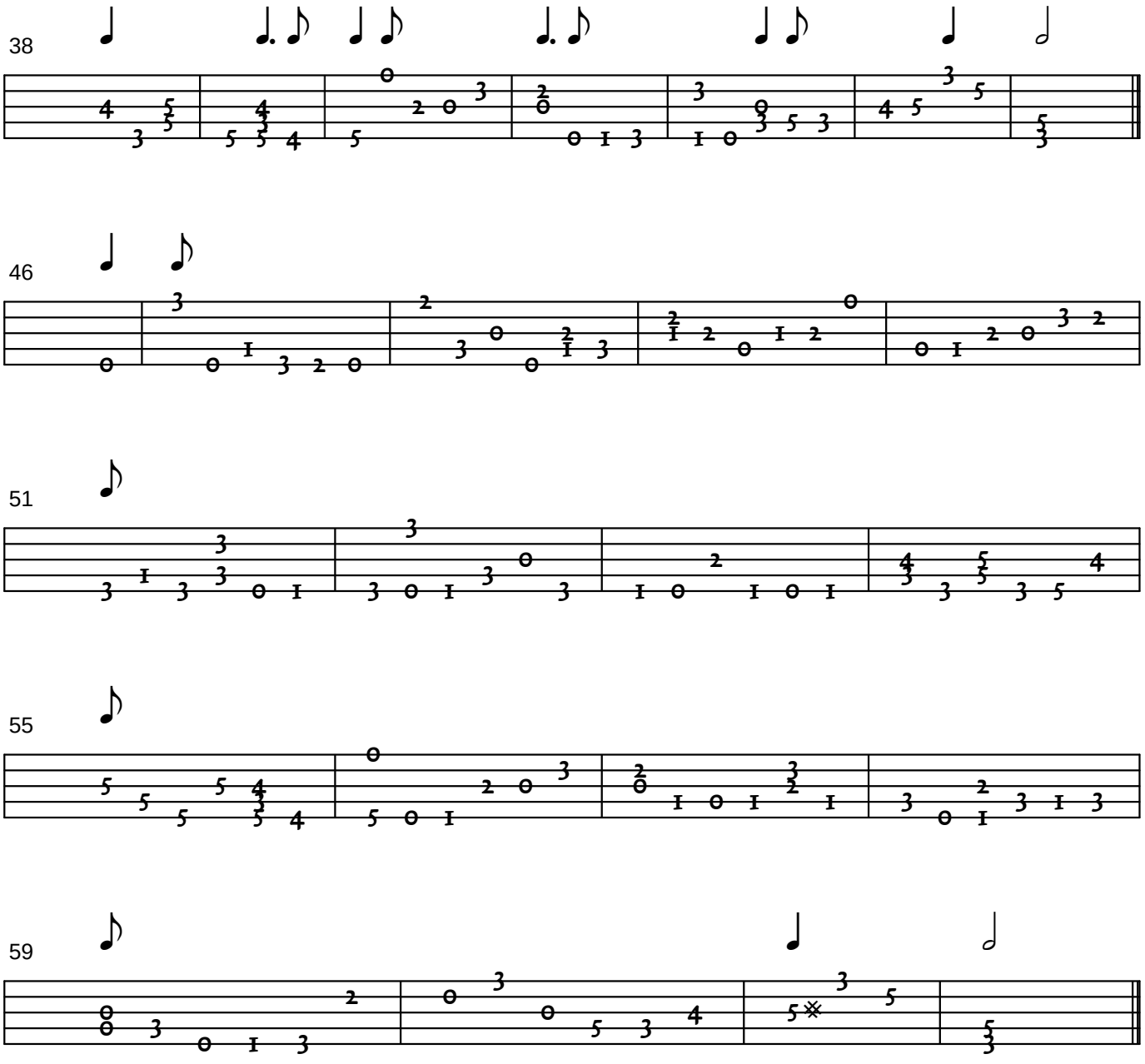


Zarabanda francese [p.64]

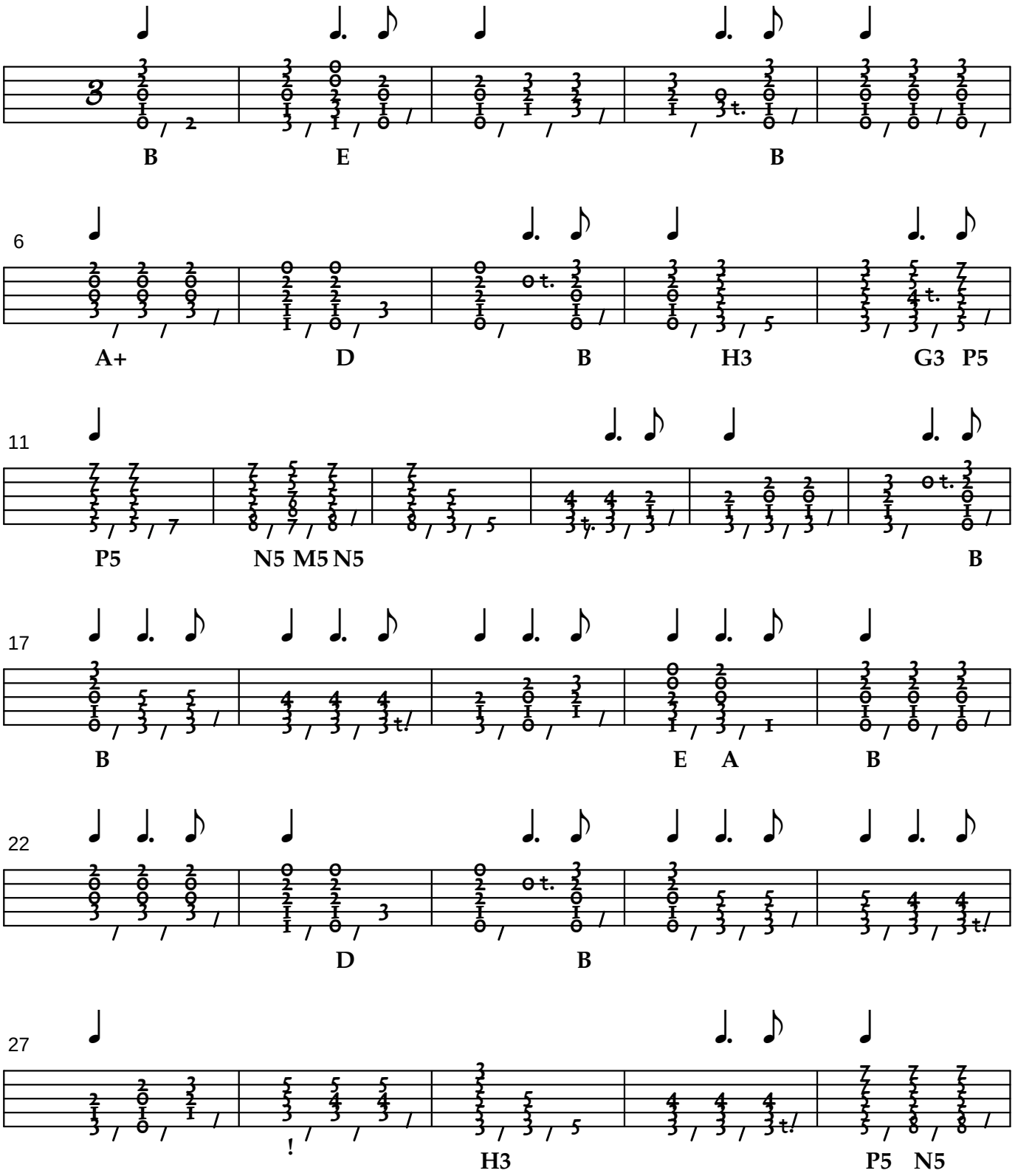


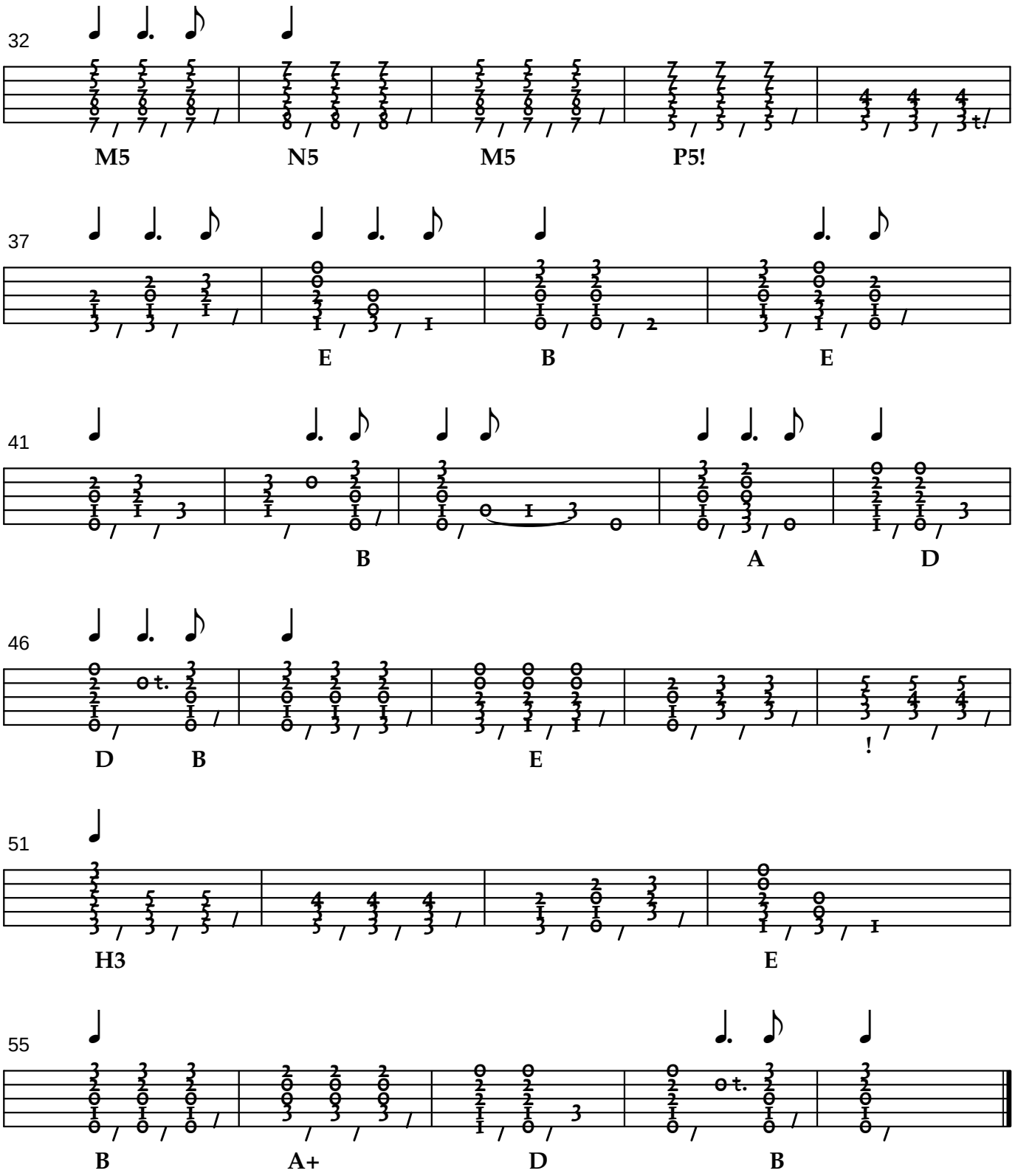
Corrente con parti uariate [p.65]



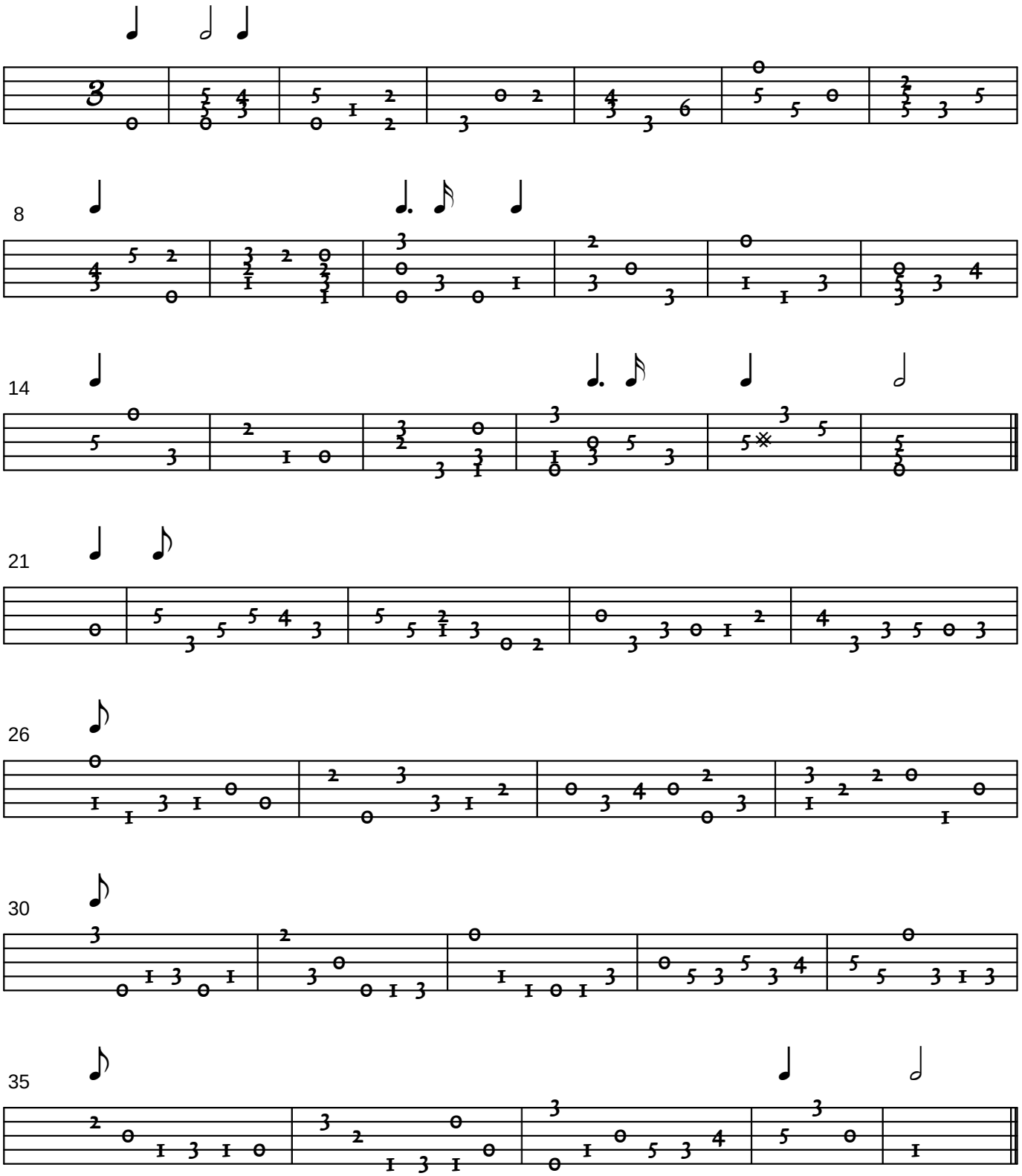

38
46
51
55
59

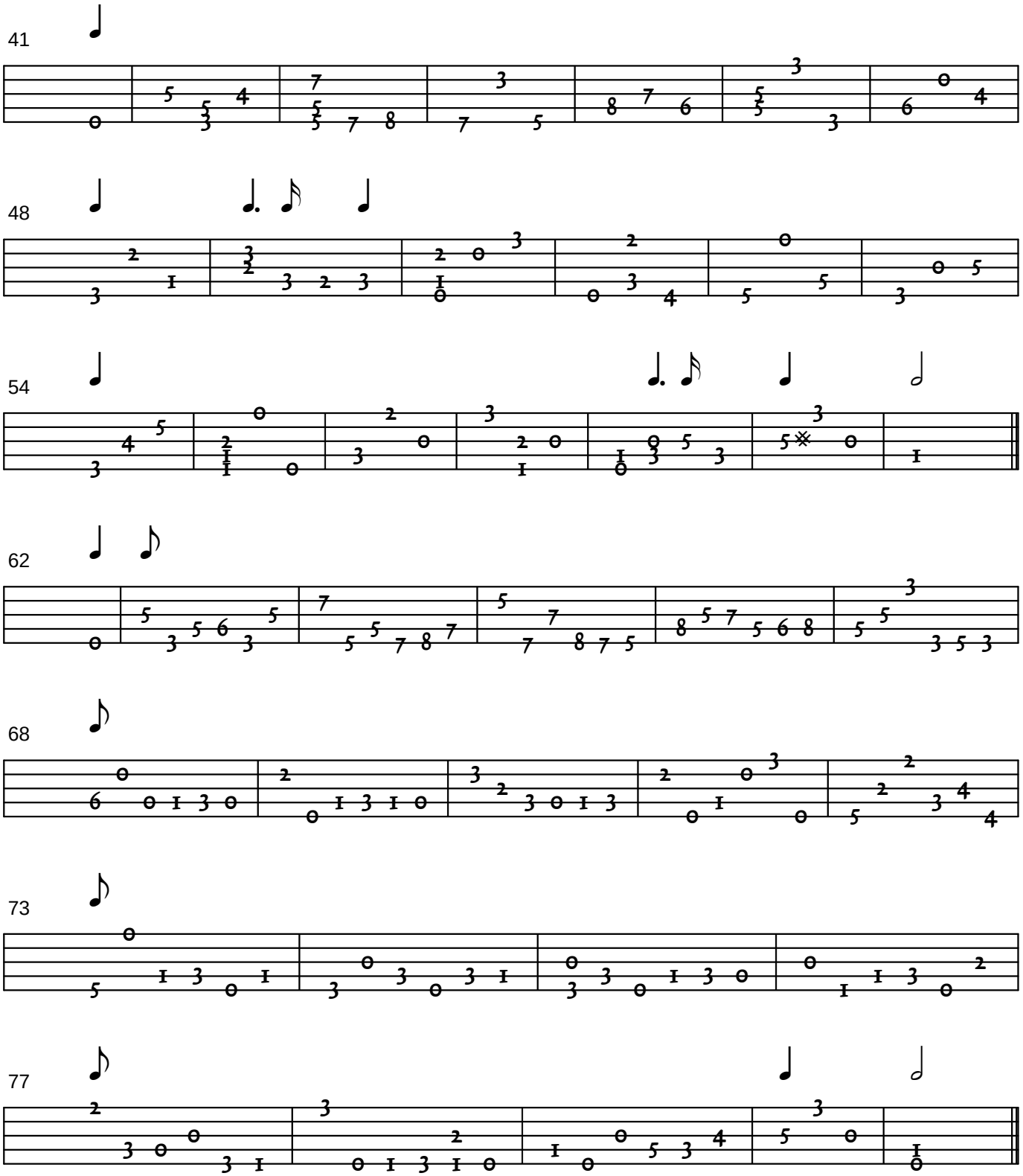
Capriccio sopra la Ciacona [p.66]



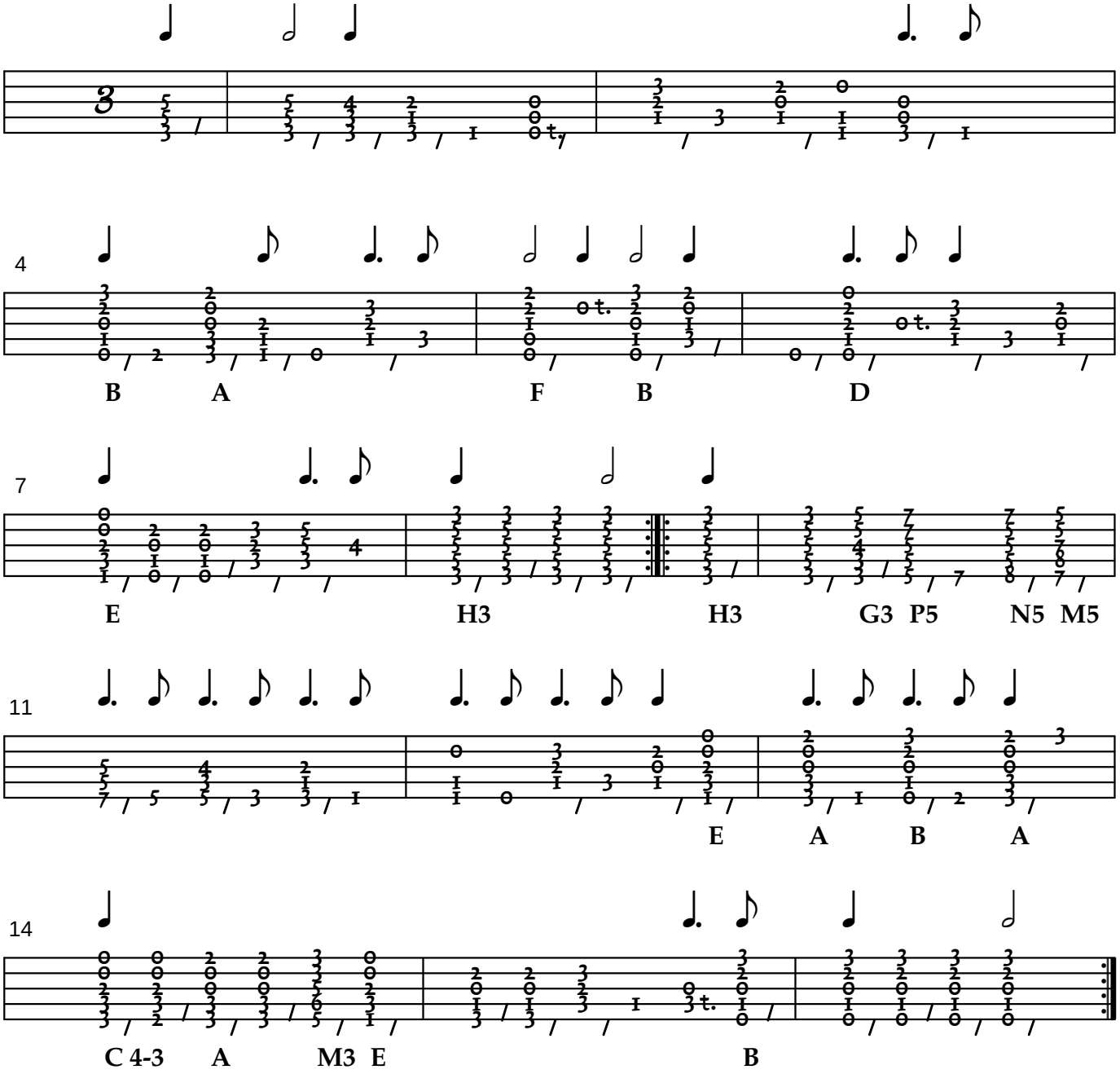

32
M5
N5
M5
P5!
37
E
B
E
41
B
A
D
46
D
B
E
!
51
H3
E
55
B
A+
D
B

Corrente con parti Variate [p.67]

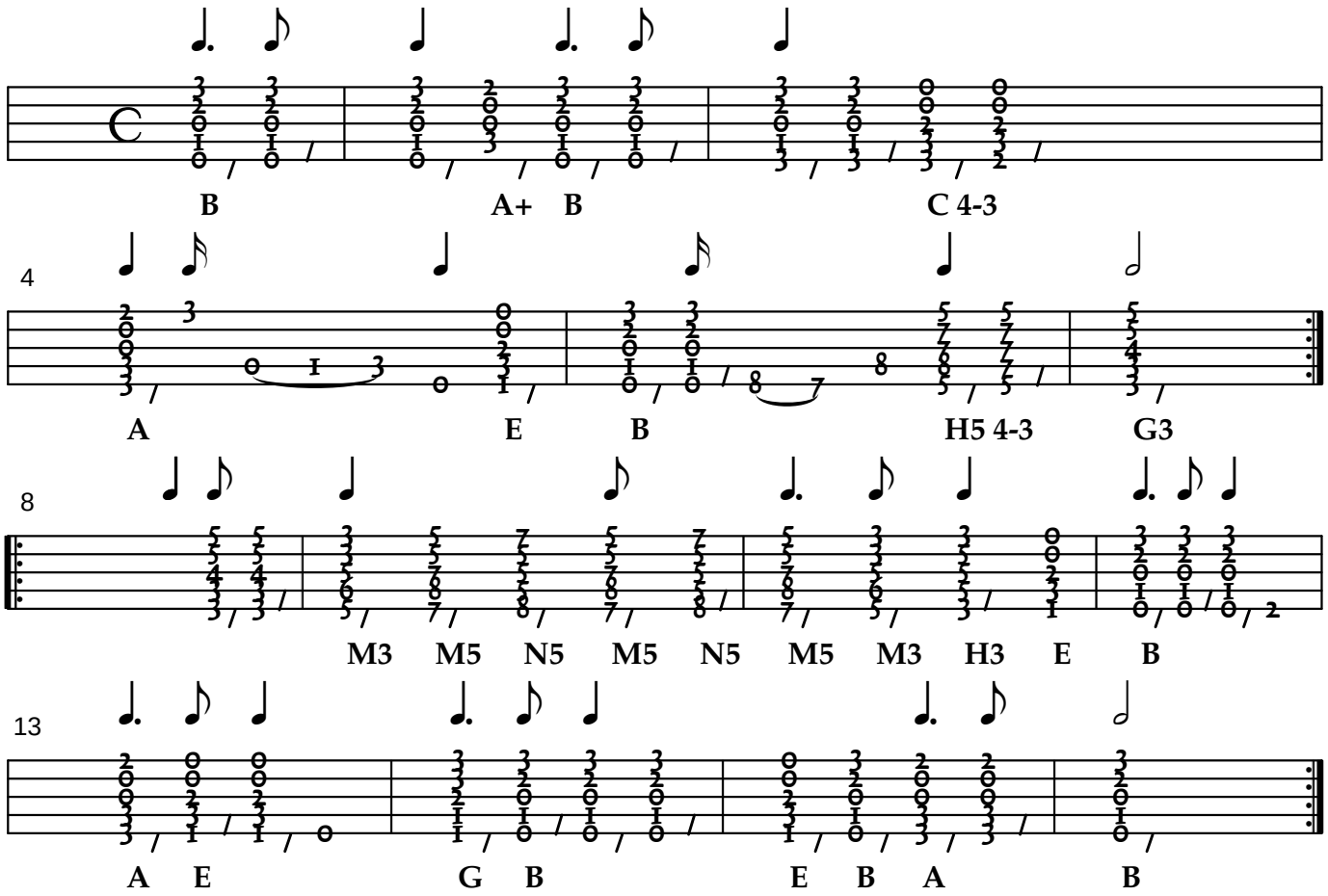



41
48
54
62
68
73
77

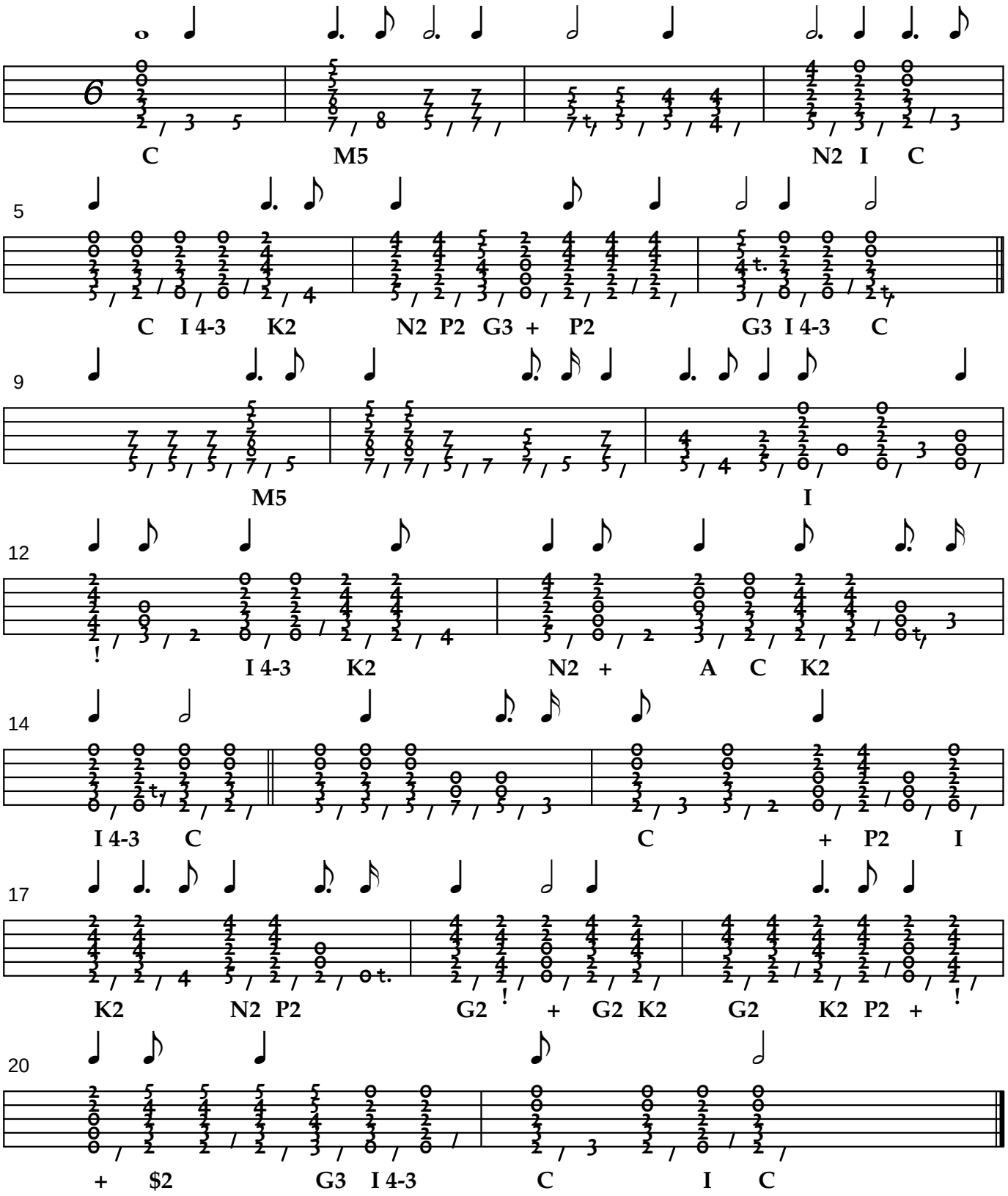
Corrrente noua Inuentione [p.68]



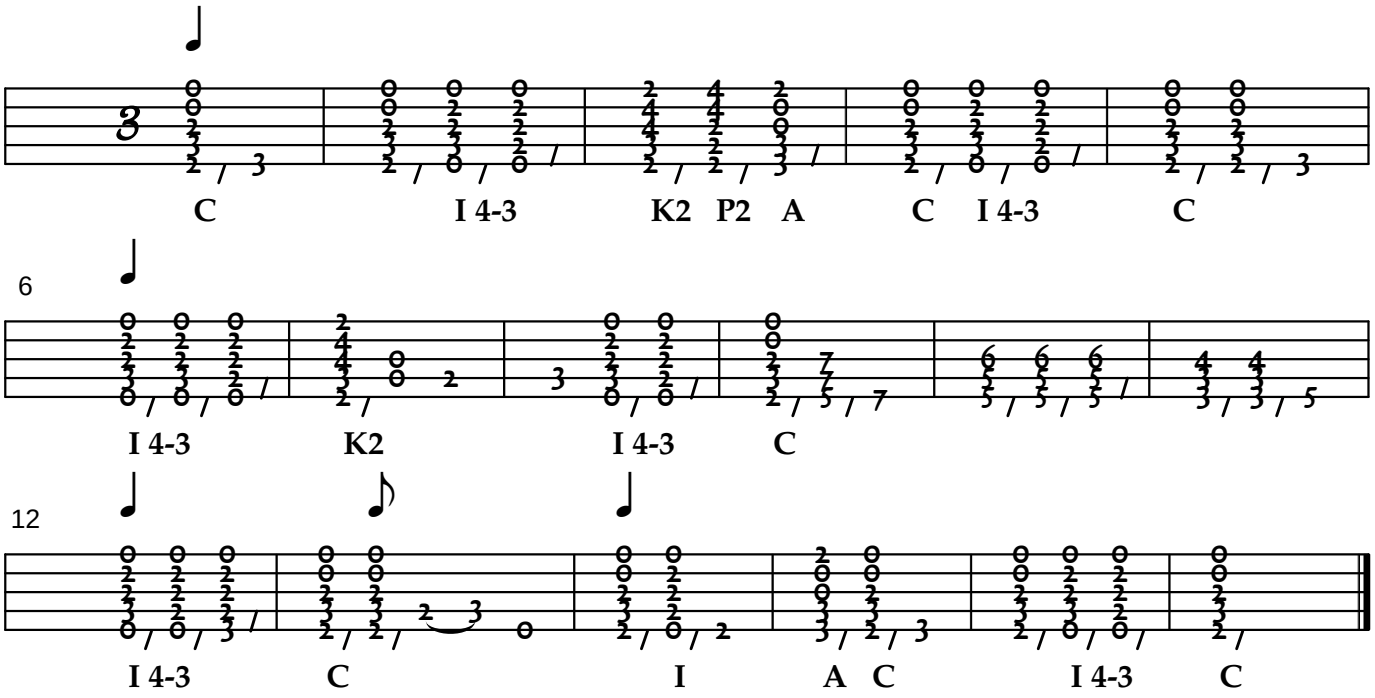
Baletto Francese [p.68]



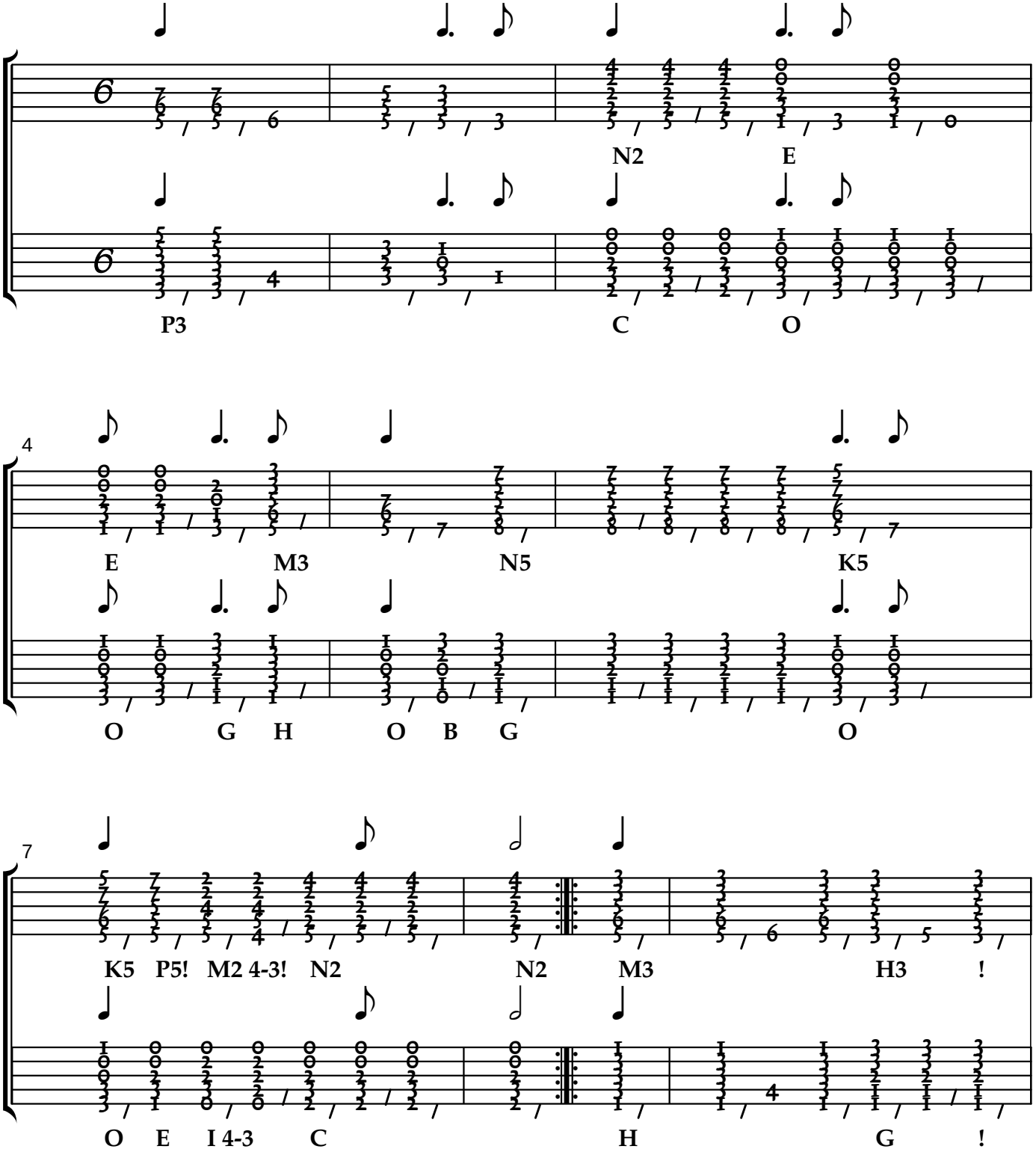
Toccata Seconda [p.69]

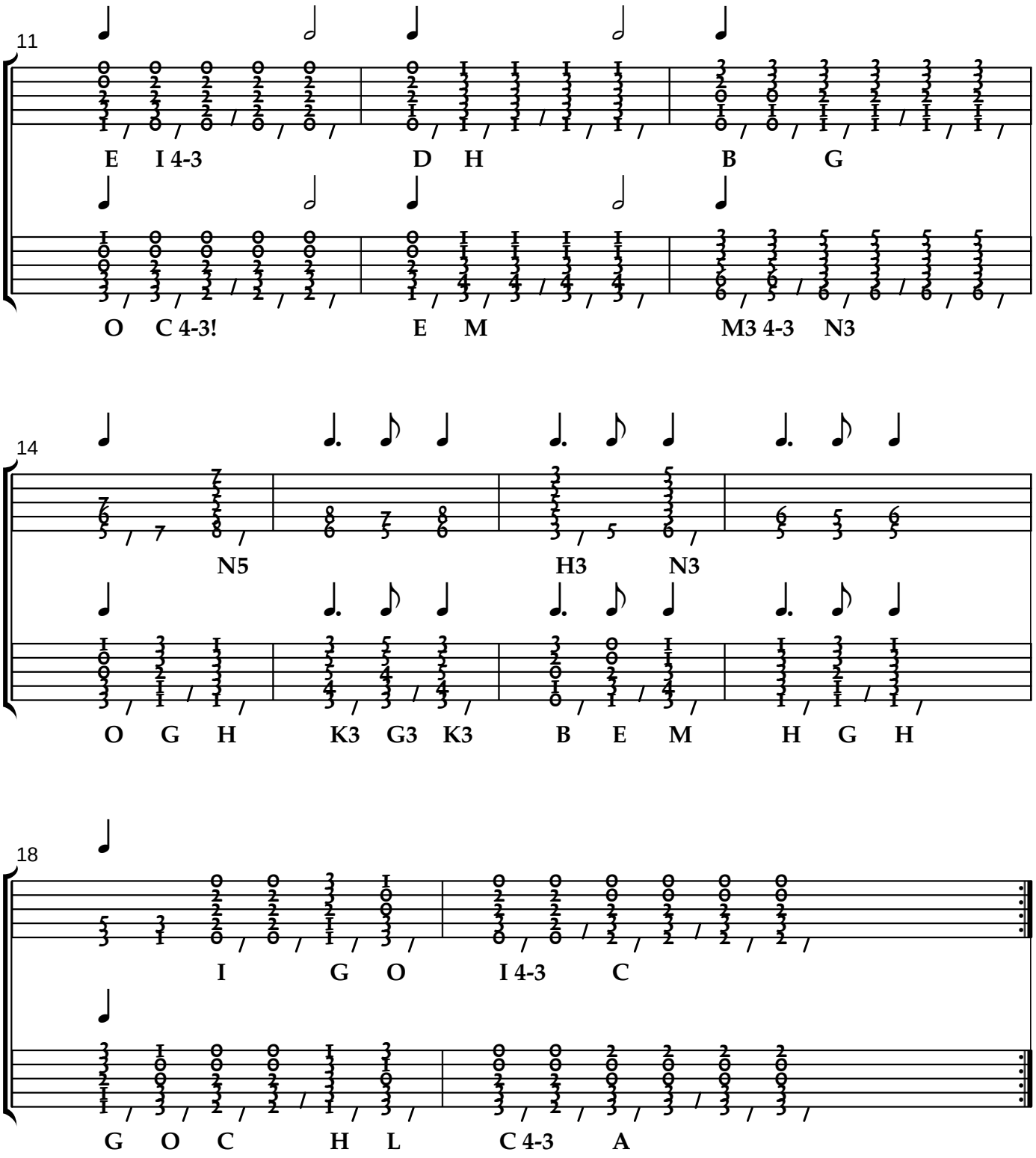


Ciacona, [p.69]

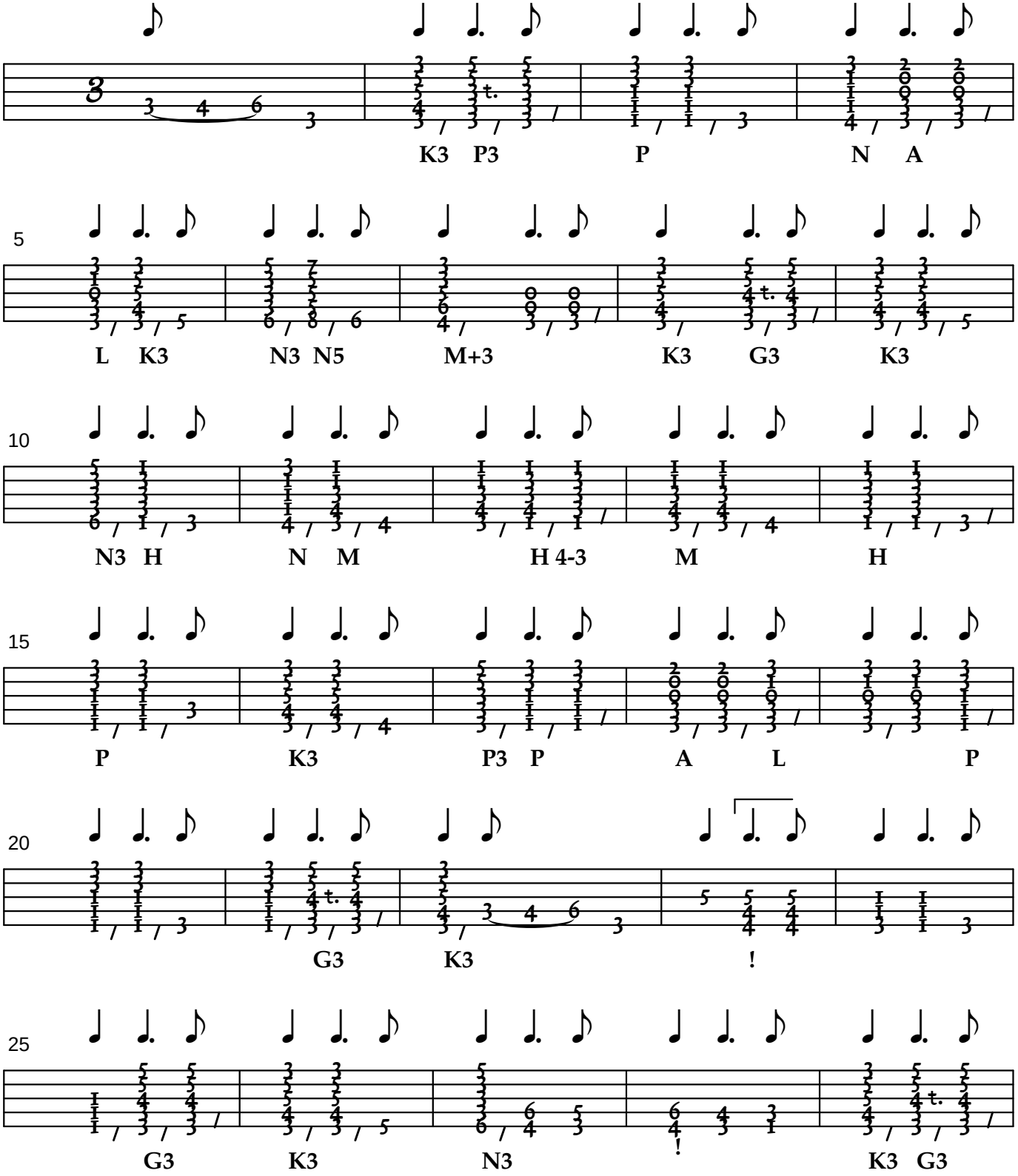


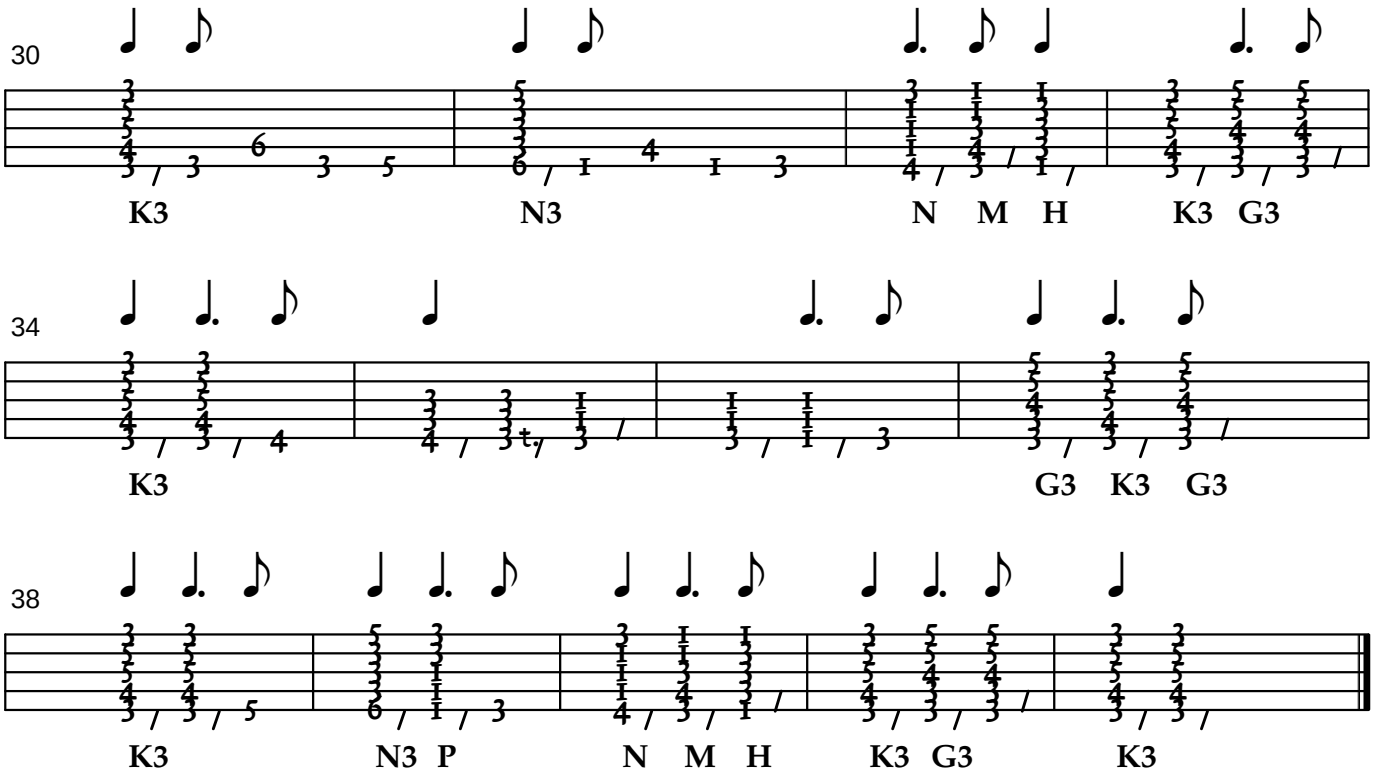
Corente Concertata a doi Chitare diferente [p.70]



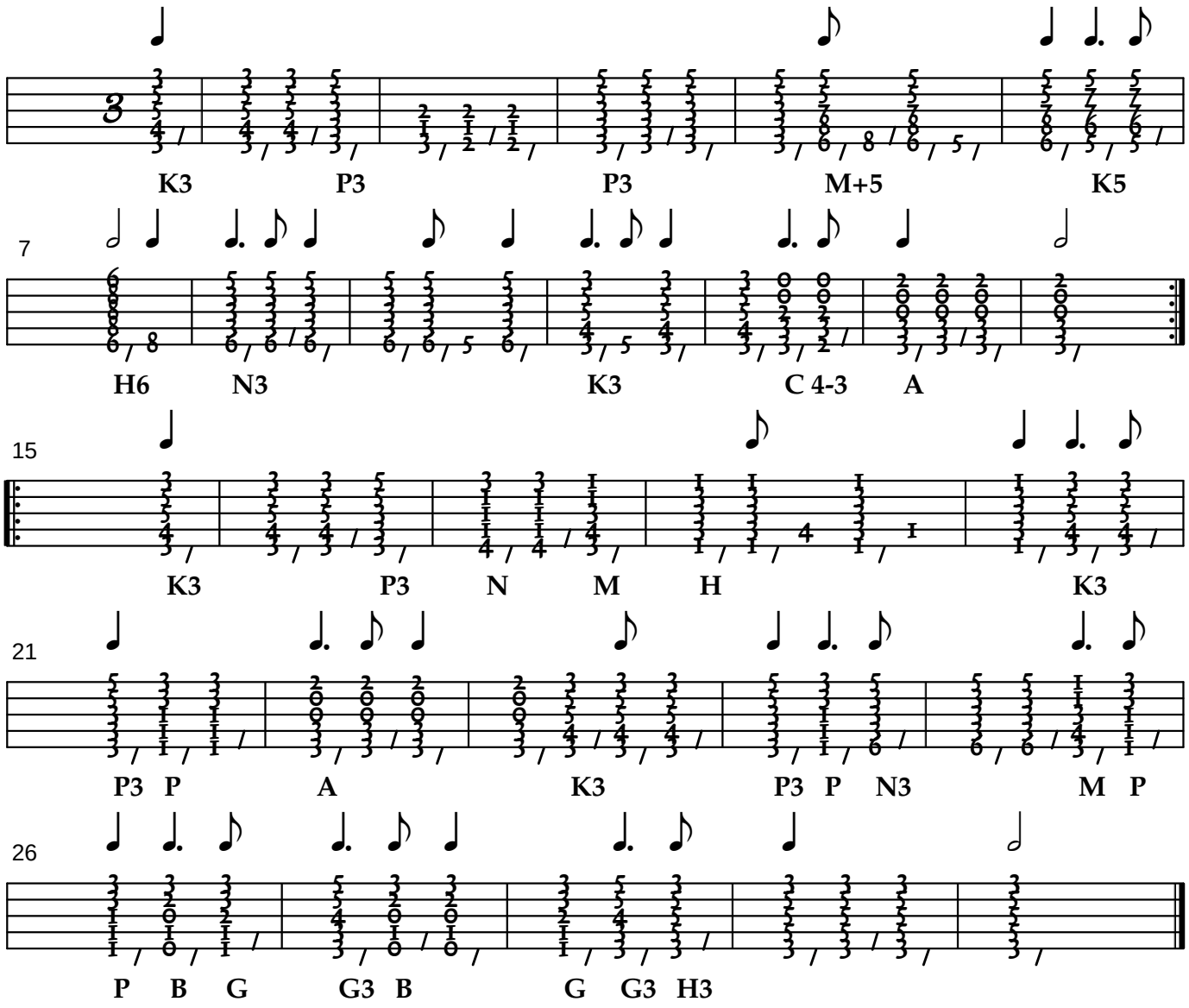

11
E I 4-3 D H B G
O C 4-3! E M M3 4-3 N3
14
N5 H3 N3
O G H K3 G3 K3 B E M H G H
18
I G O I 4-3 C
G O C H L C 4-3 A

Passacaglio Passeggiato Sopra L [p.71]

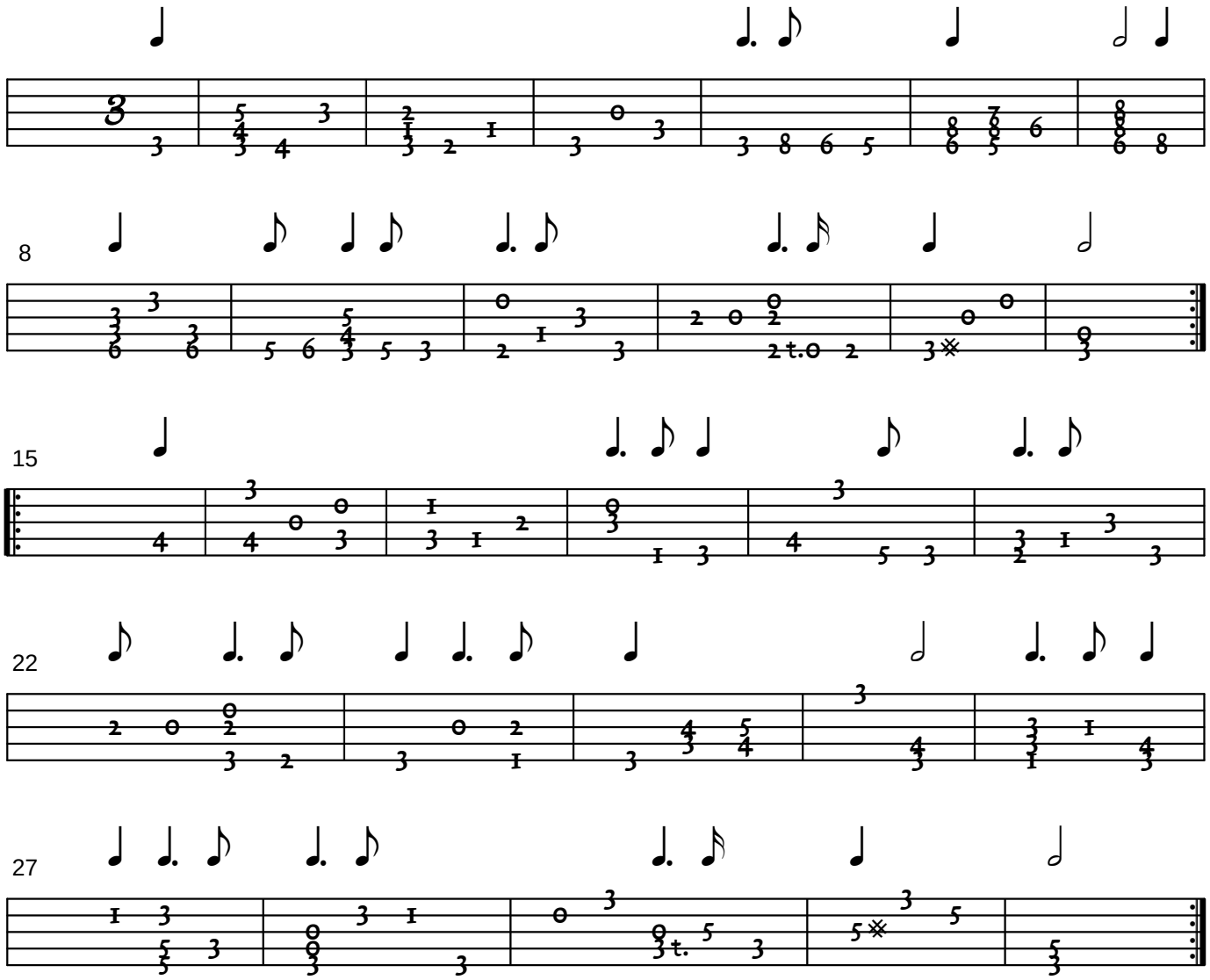



30
K3
N3
N M H
K3 G3
34
K3
G3 K3 G3
38
K3
N3 P
N M H
K3 G3
K3

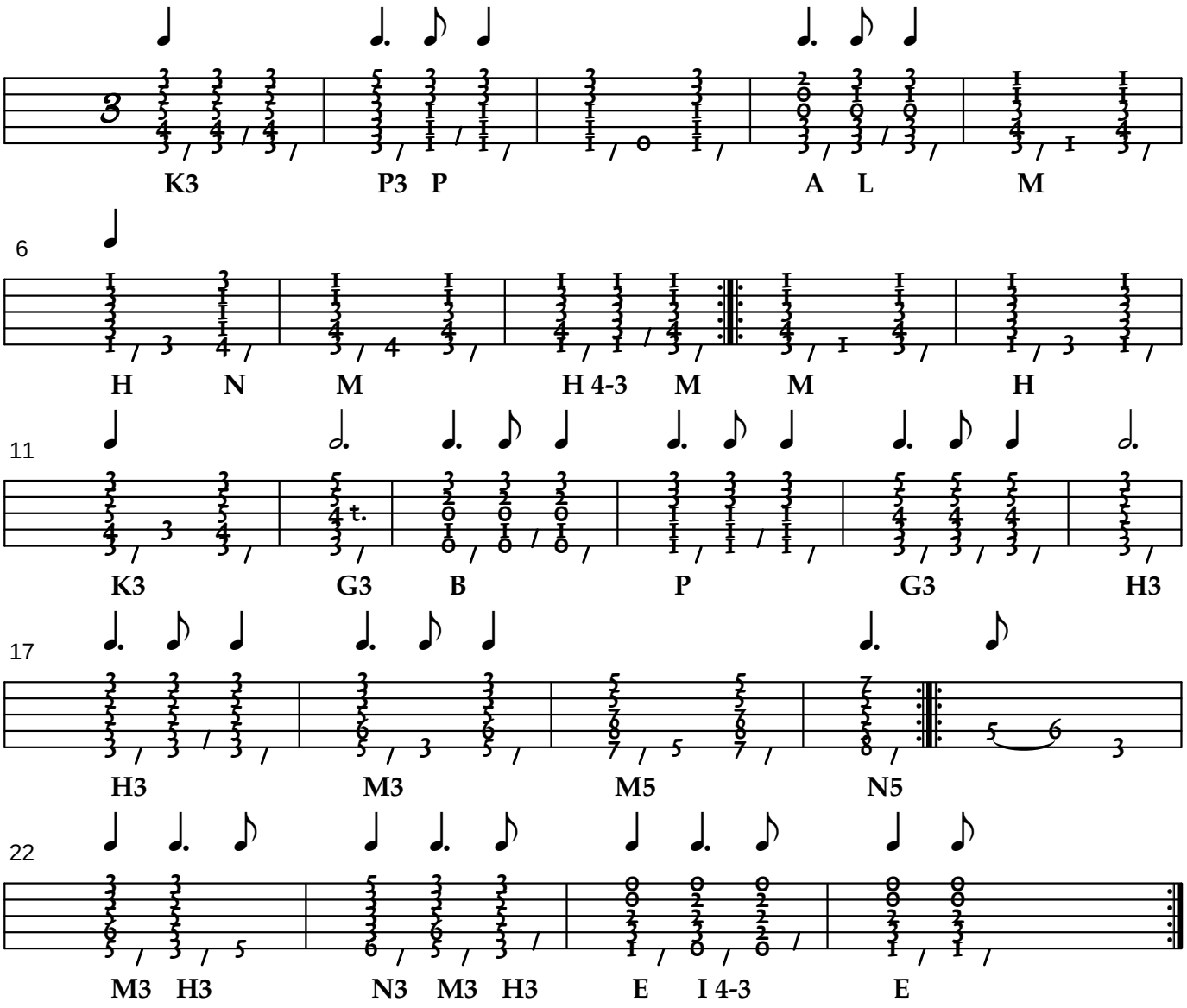
Corrente prima [p.72]



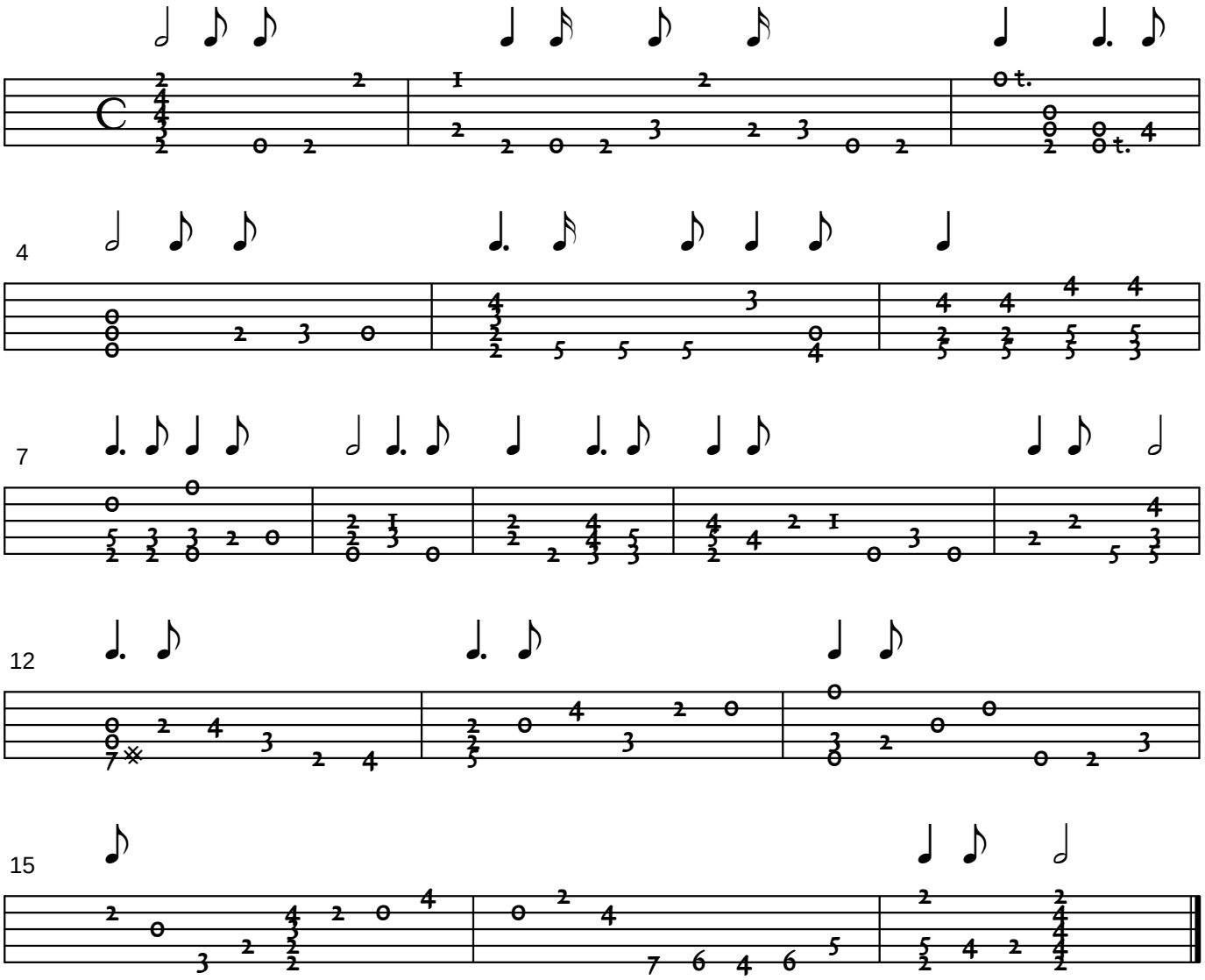
Corrente Seconda [p.72]



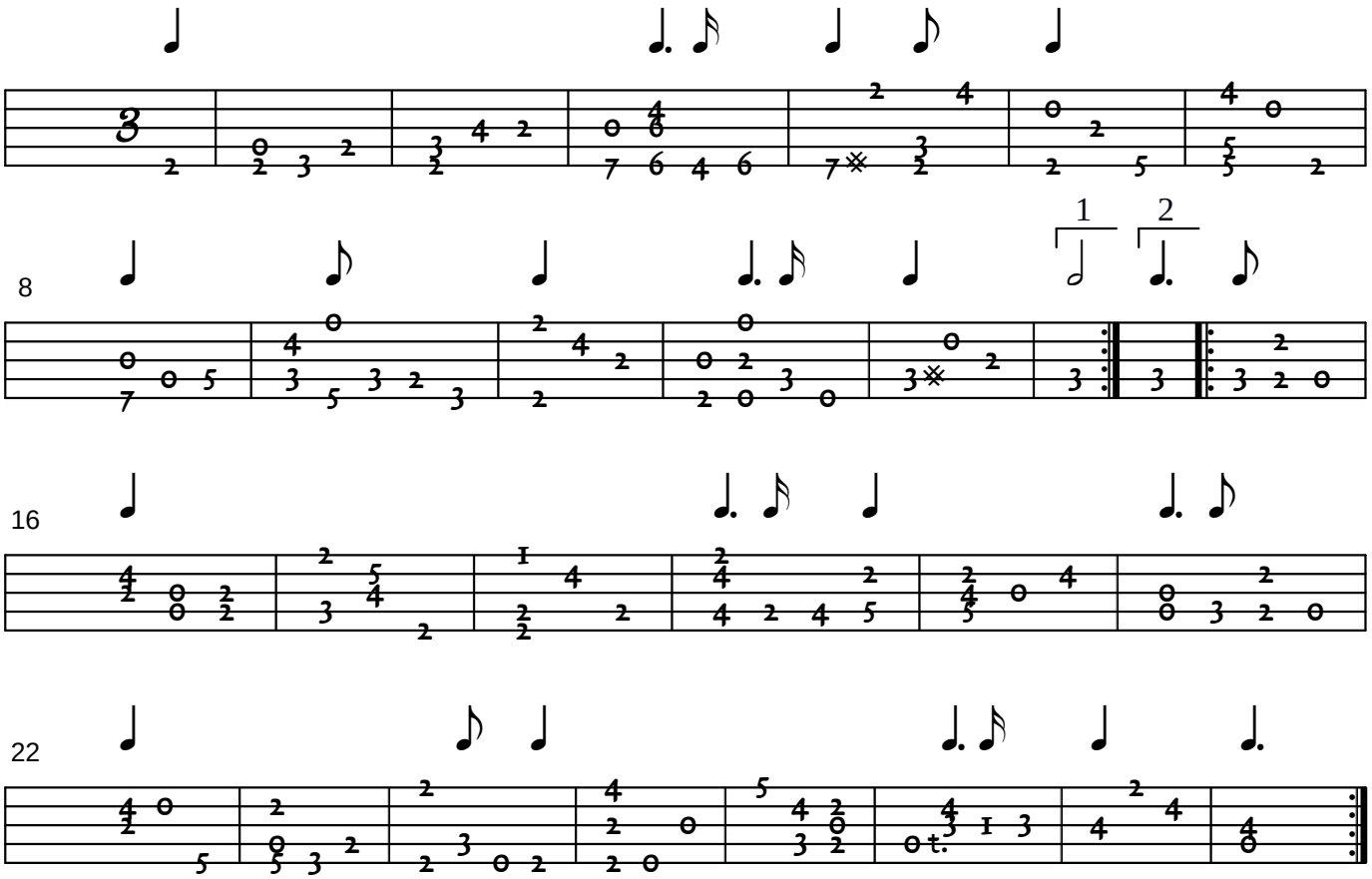
Zarabanda Francese [p.72]



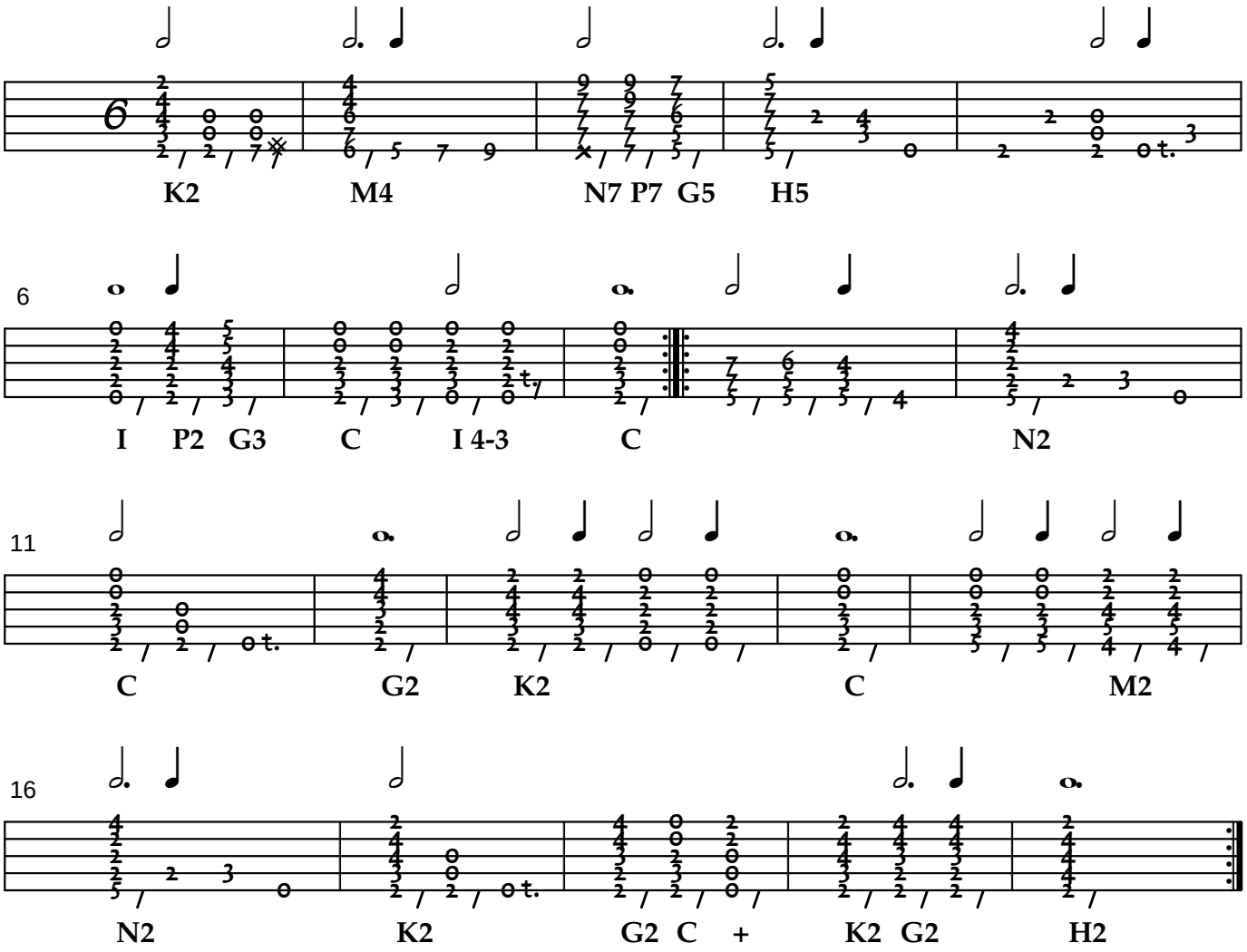
Toccatta [p.73]



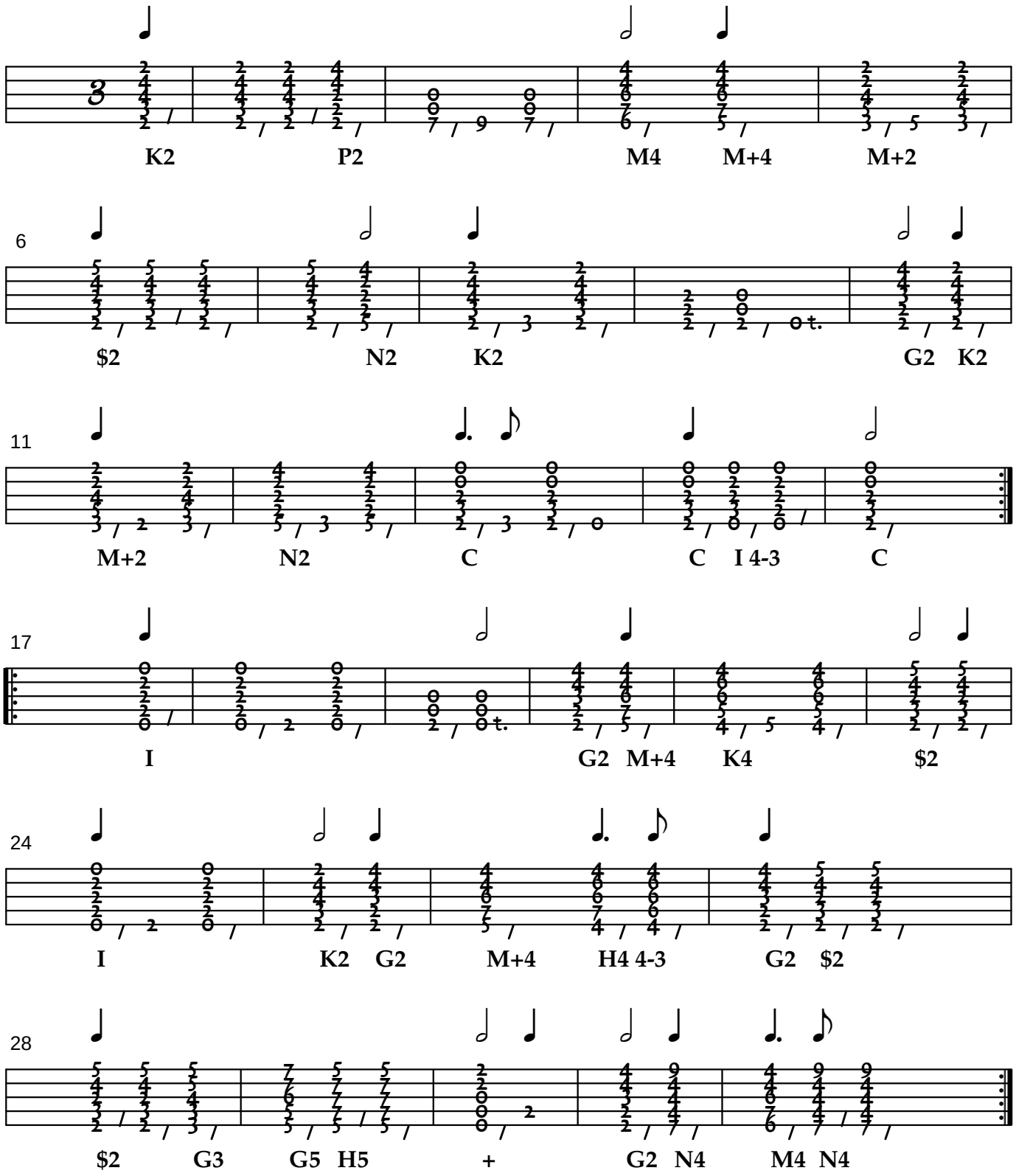
Corrente [p.73]



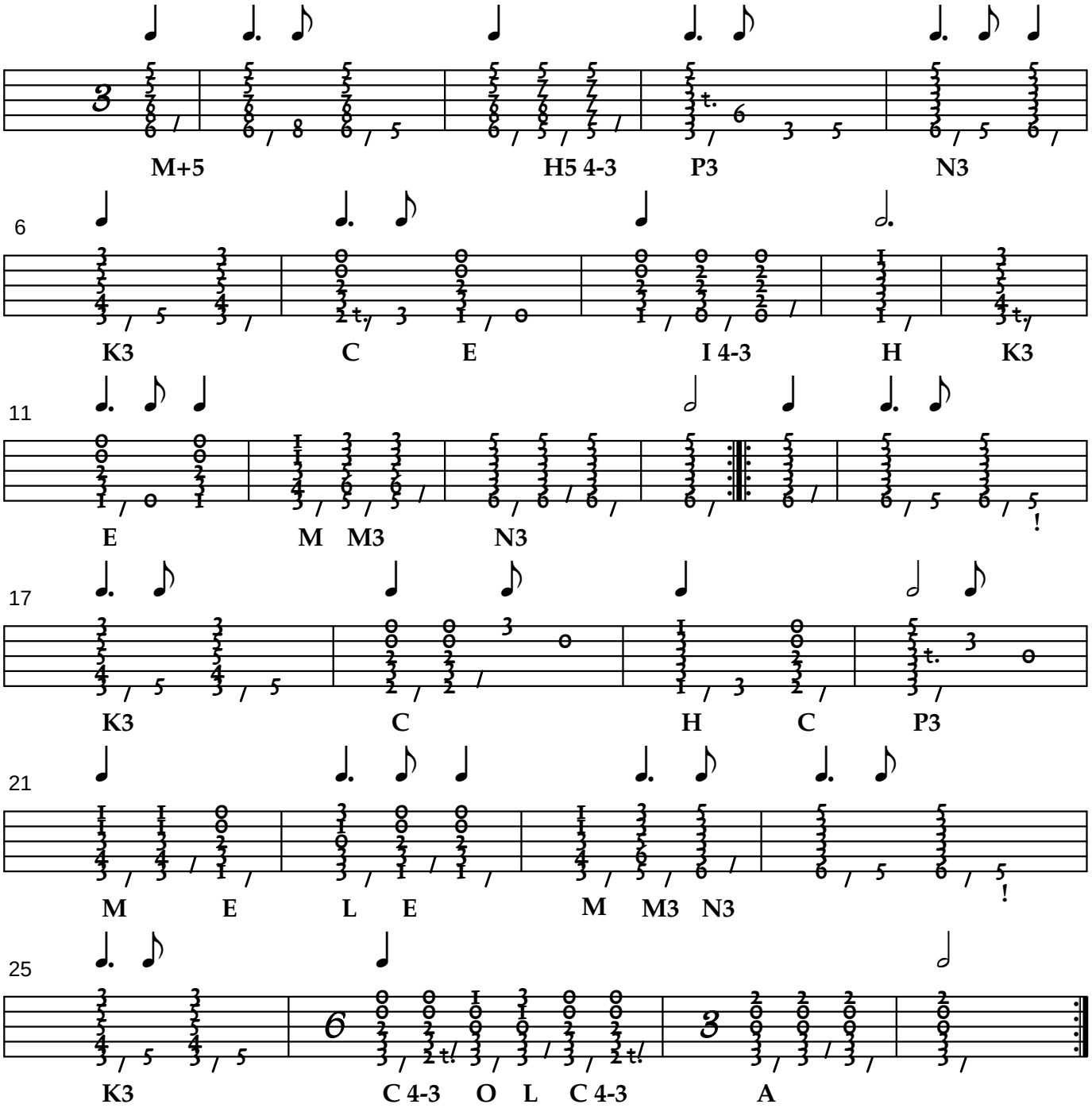
Gagliarda la Passionata [p.74]



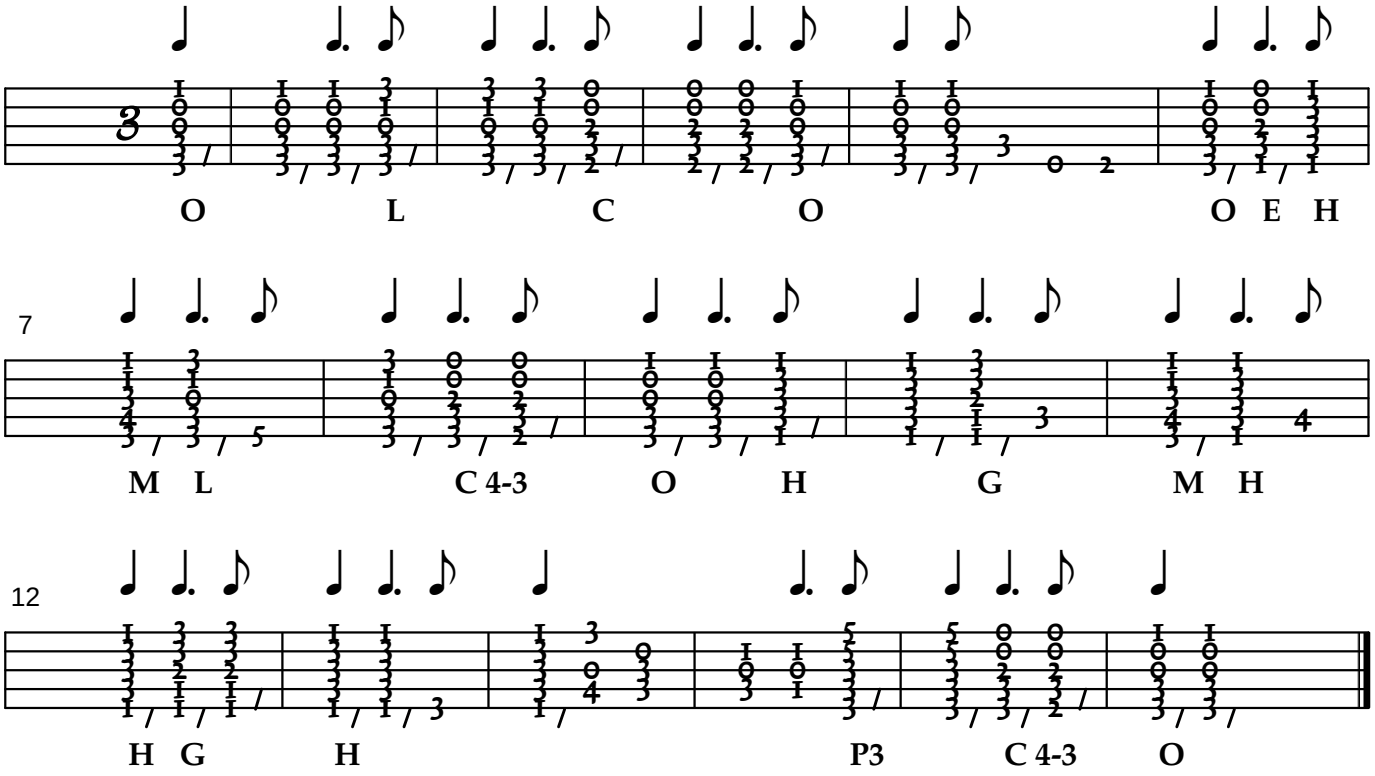
Corrente [p.74]



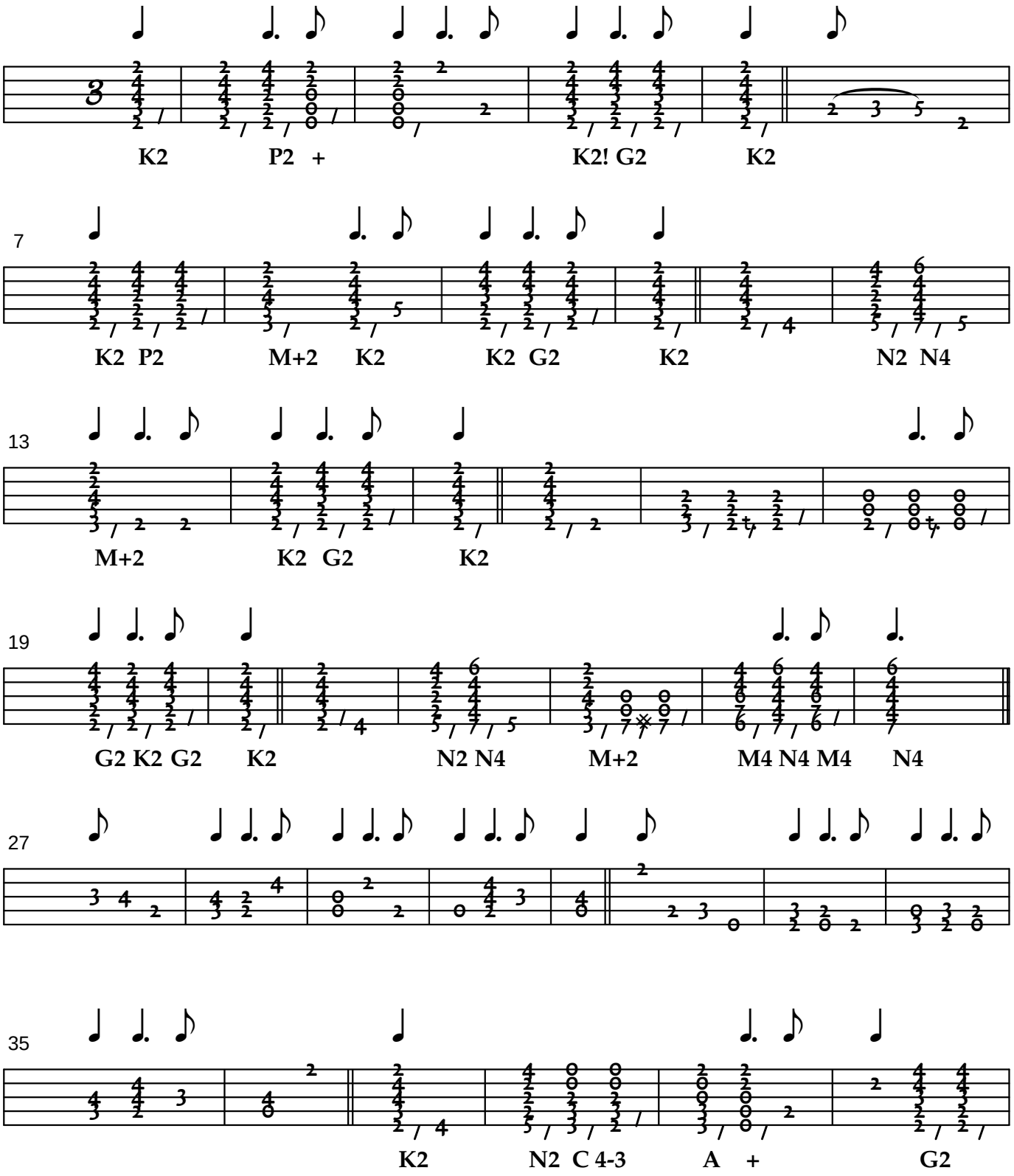
Corrente detta la Speranza [p.75]

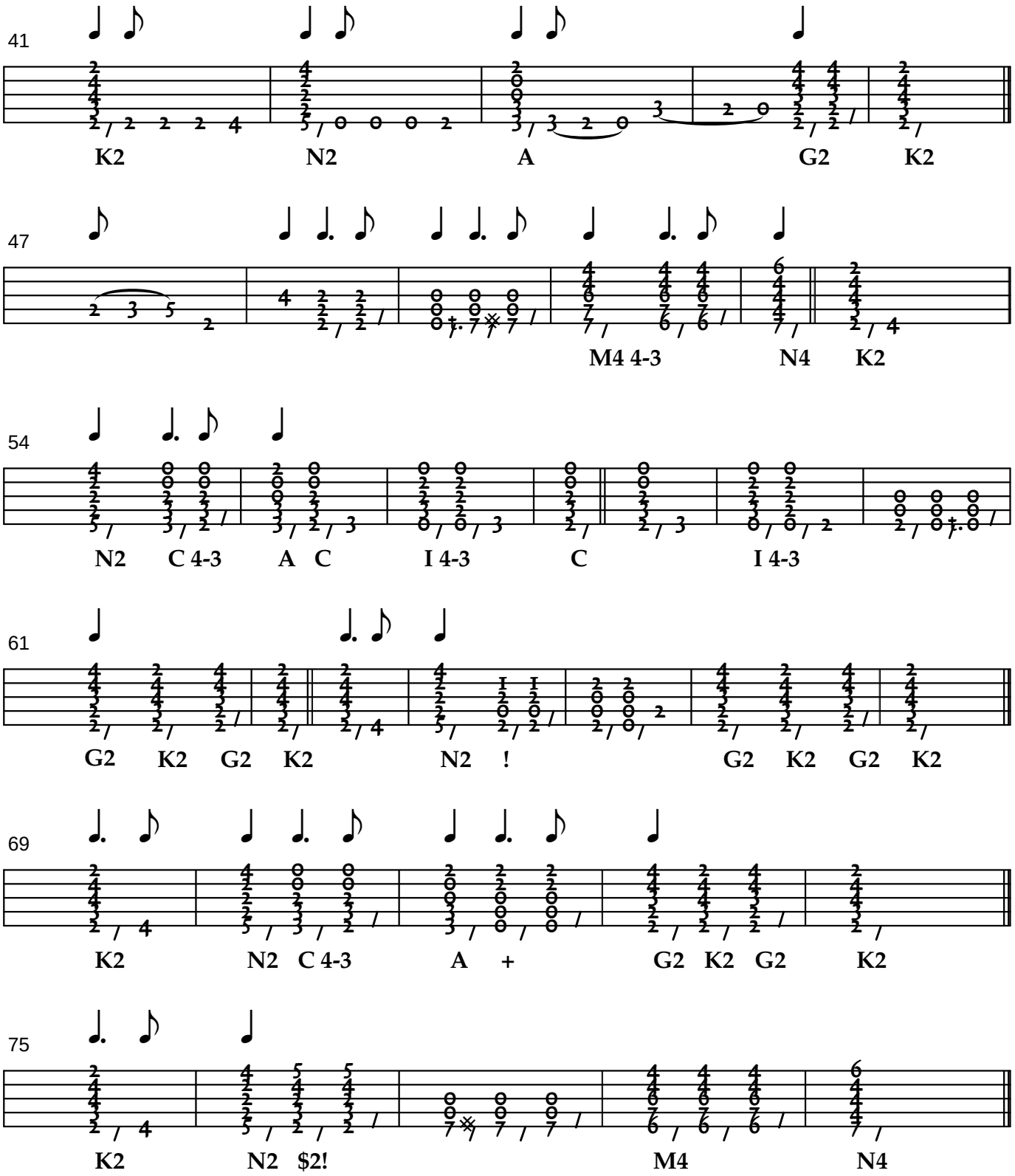


Passacaglio [p.75]



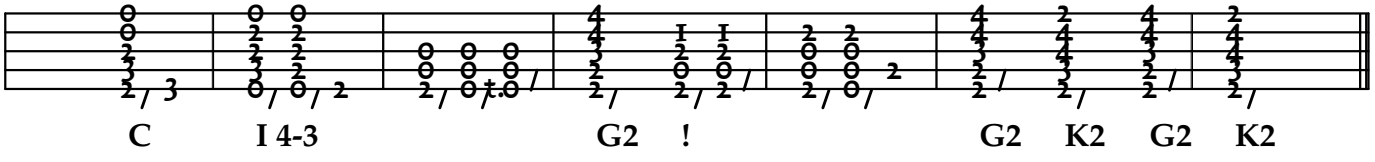
Passacaglio passeggiato sopra l'X [p.76]



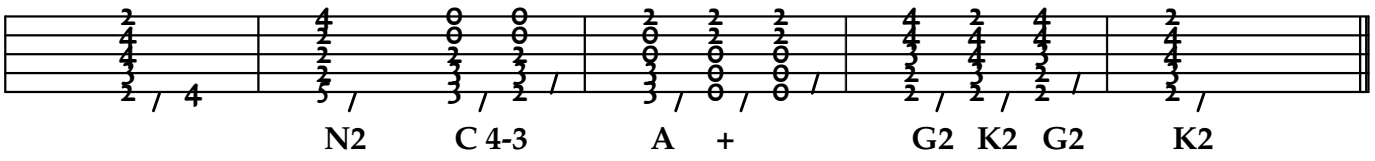

41
K2 N2 A G2 K2
47
M4 4-3 N4 K2
54
N2 C 4-3 A C I 4-3 C I 4-3
61
G2 K2 G2 K2 N2 ! G2 K2 G2 K2
69
K2 N2 C 4-3 A + G2 K2 G2 K2
75
K2 N2 $2! M4 N4

Alternative ending (Foscarini's original)

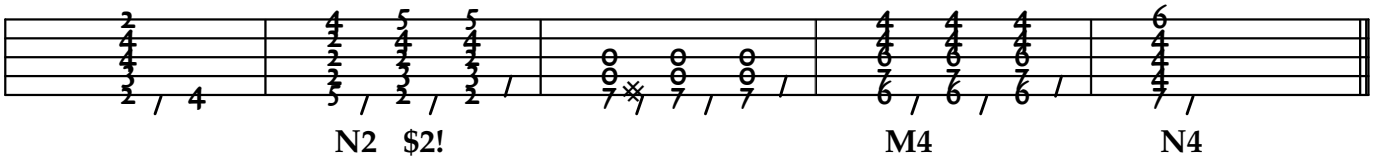
81



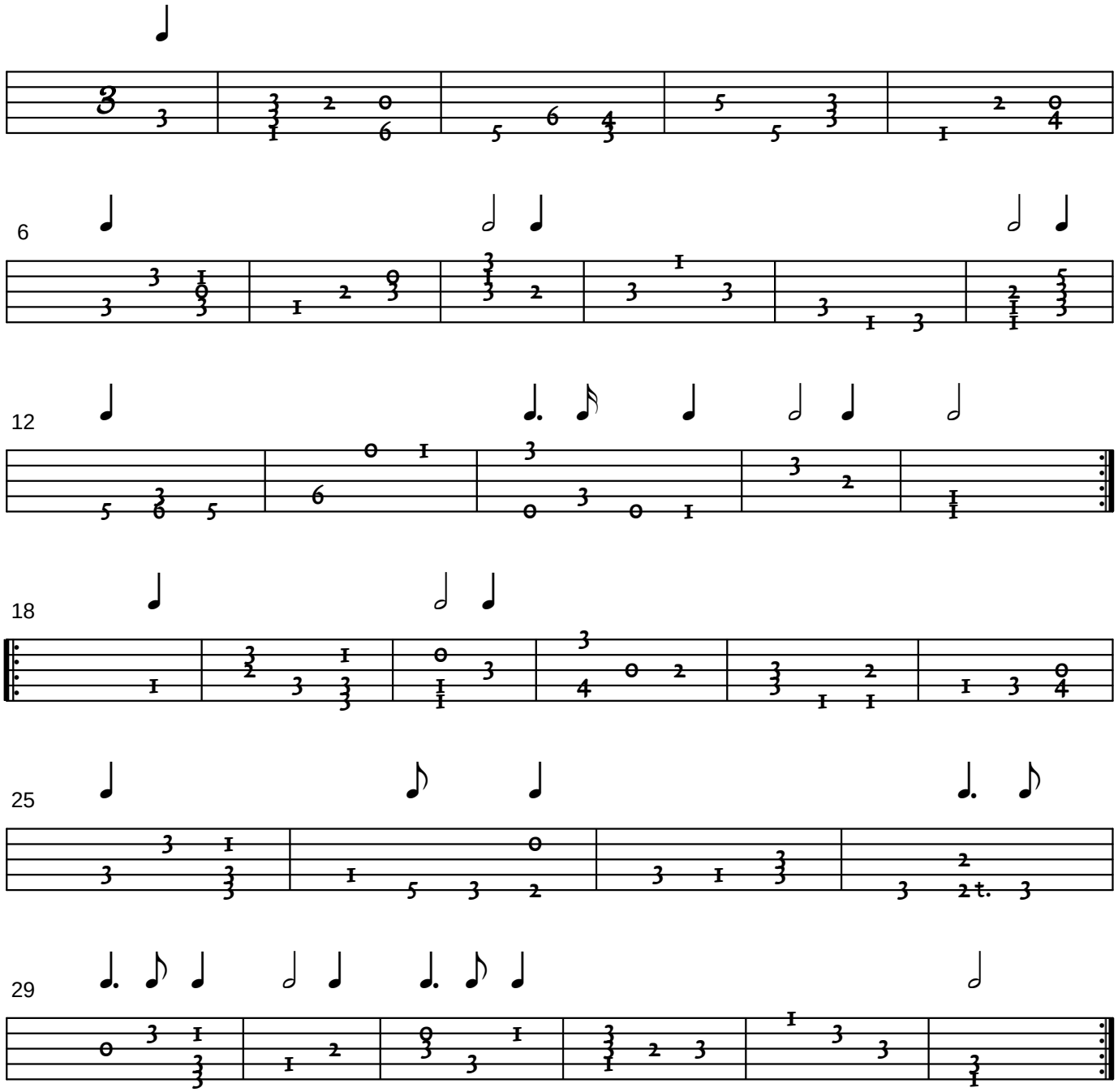
89



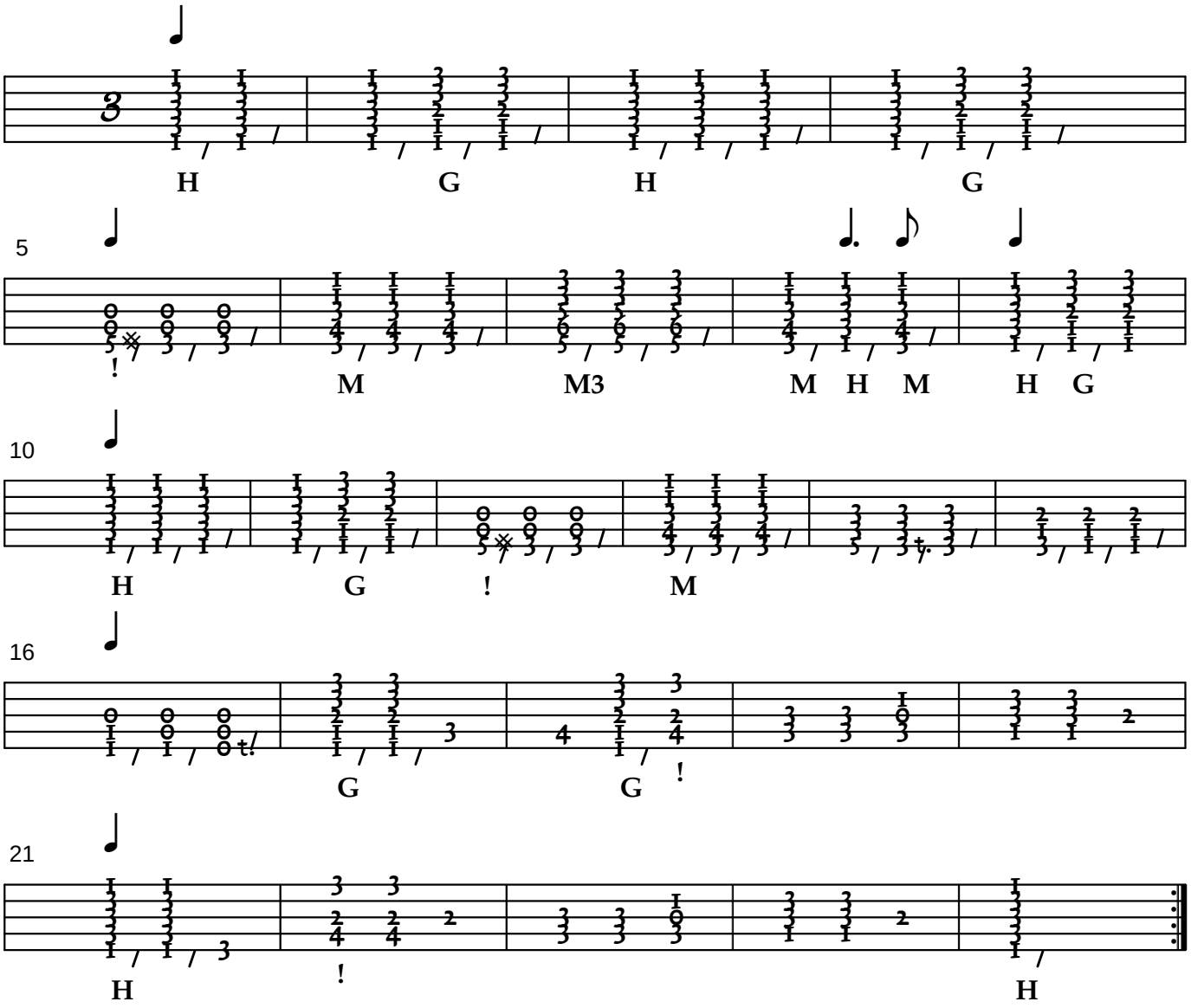
95



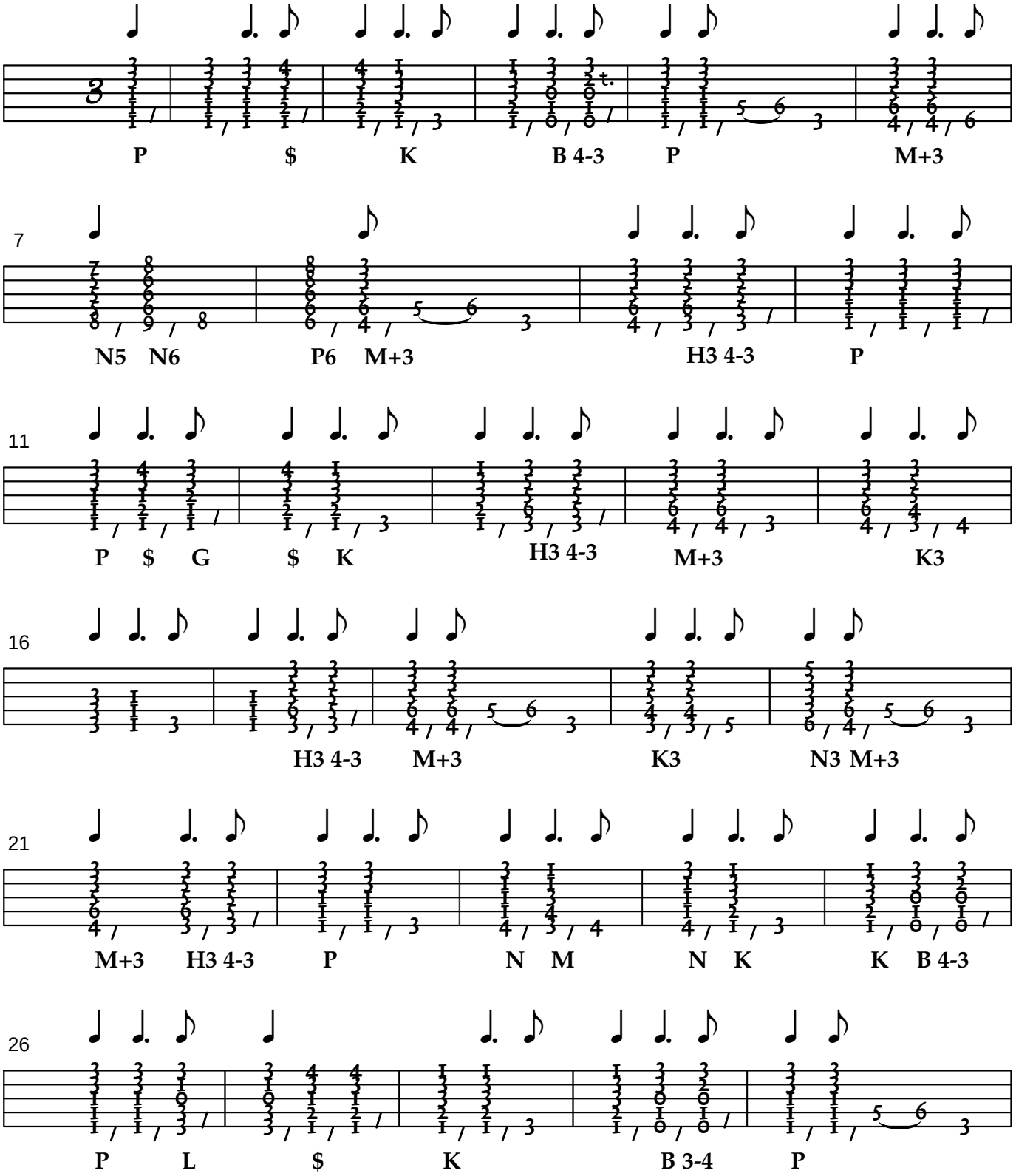
Corrente [p.77]

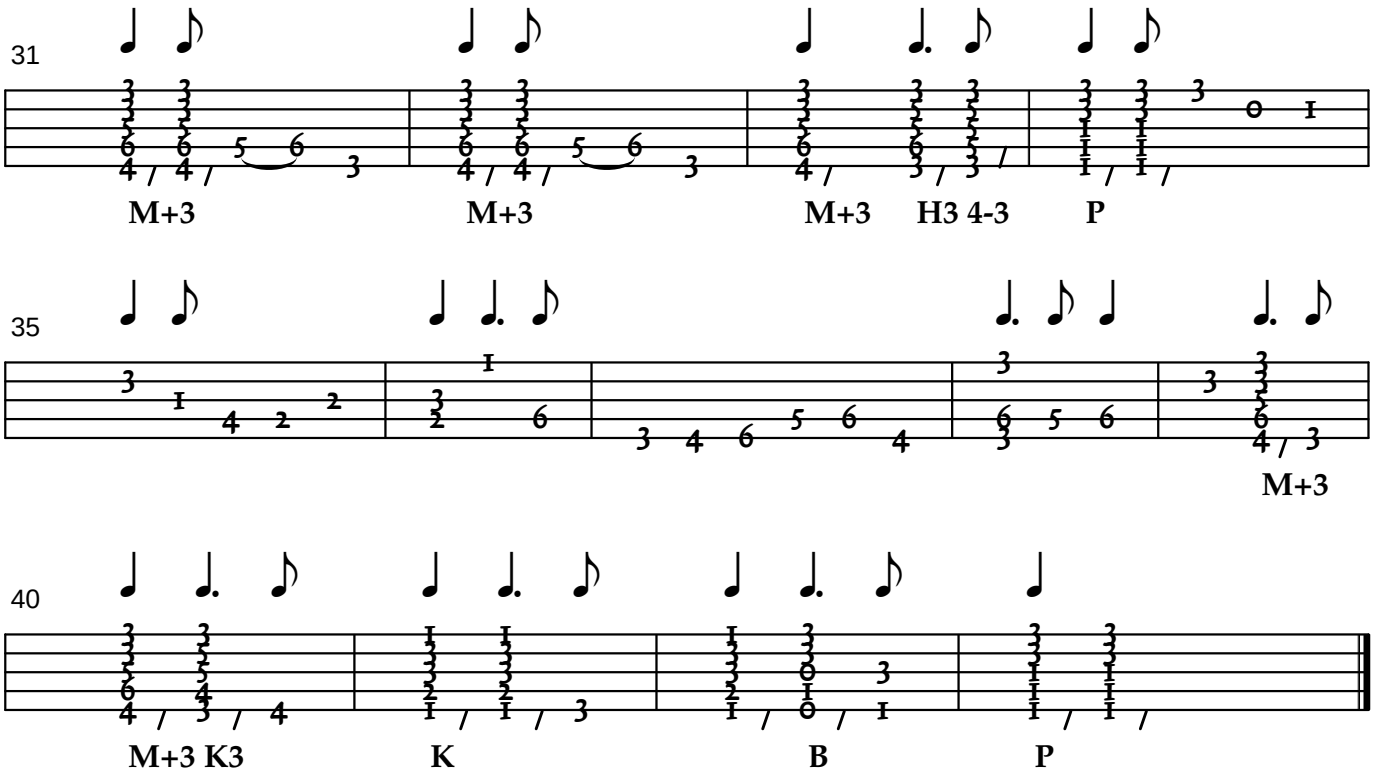


Sarabanda Francese [p.77]



Passacaglio Passeggiato sopra P [p.78]




31
M+3
M+3
M+3
H3 4-3
P
35
M+3
40
M+3 K3
K
B
P

Giovanni Paolo Foscarini

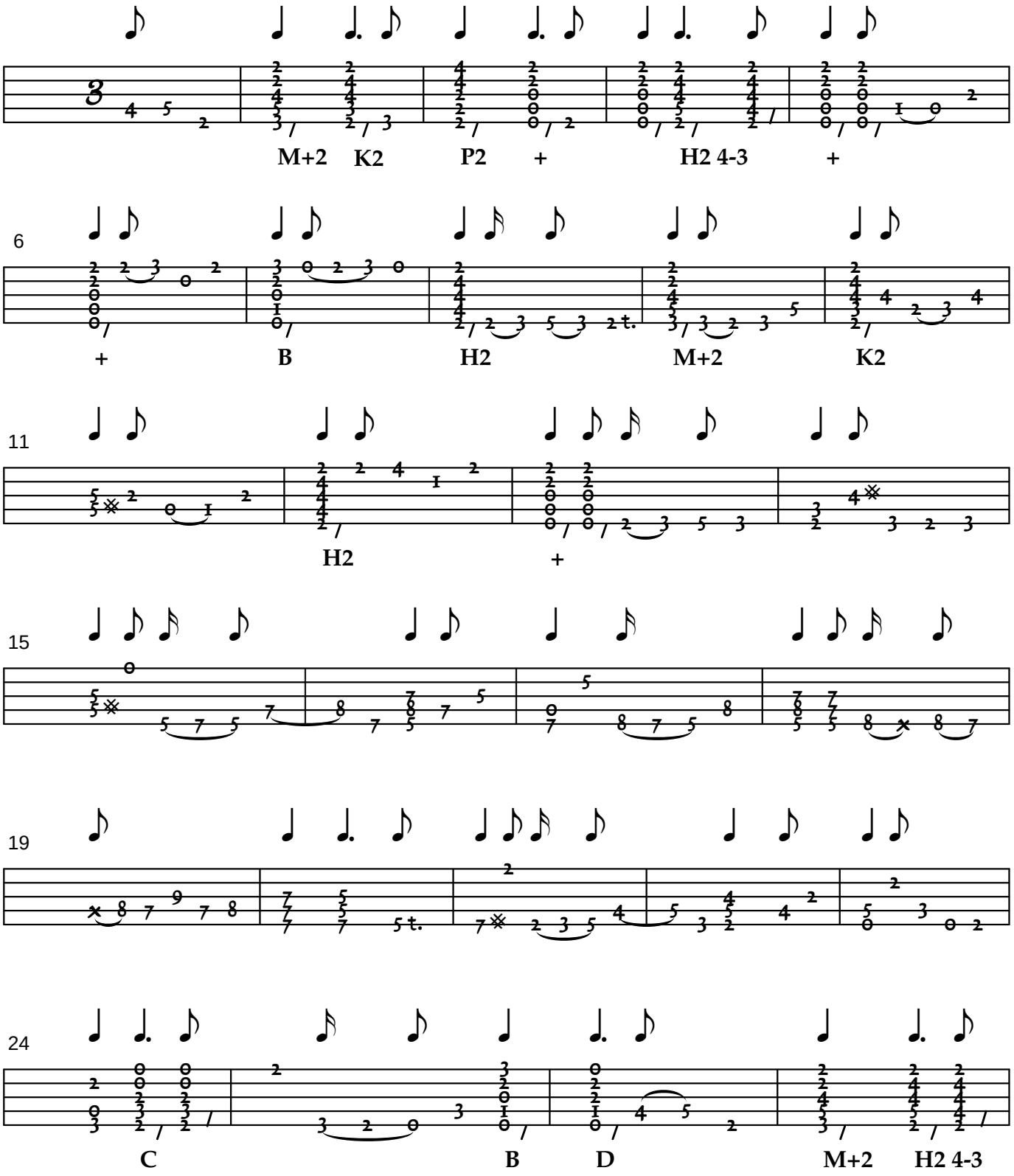
Li Cinque Libri della Chitarra alla Spagnola (1640)

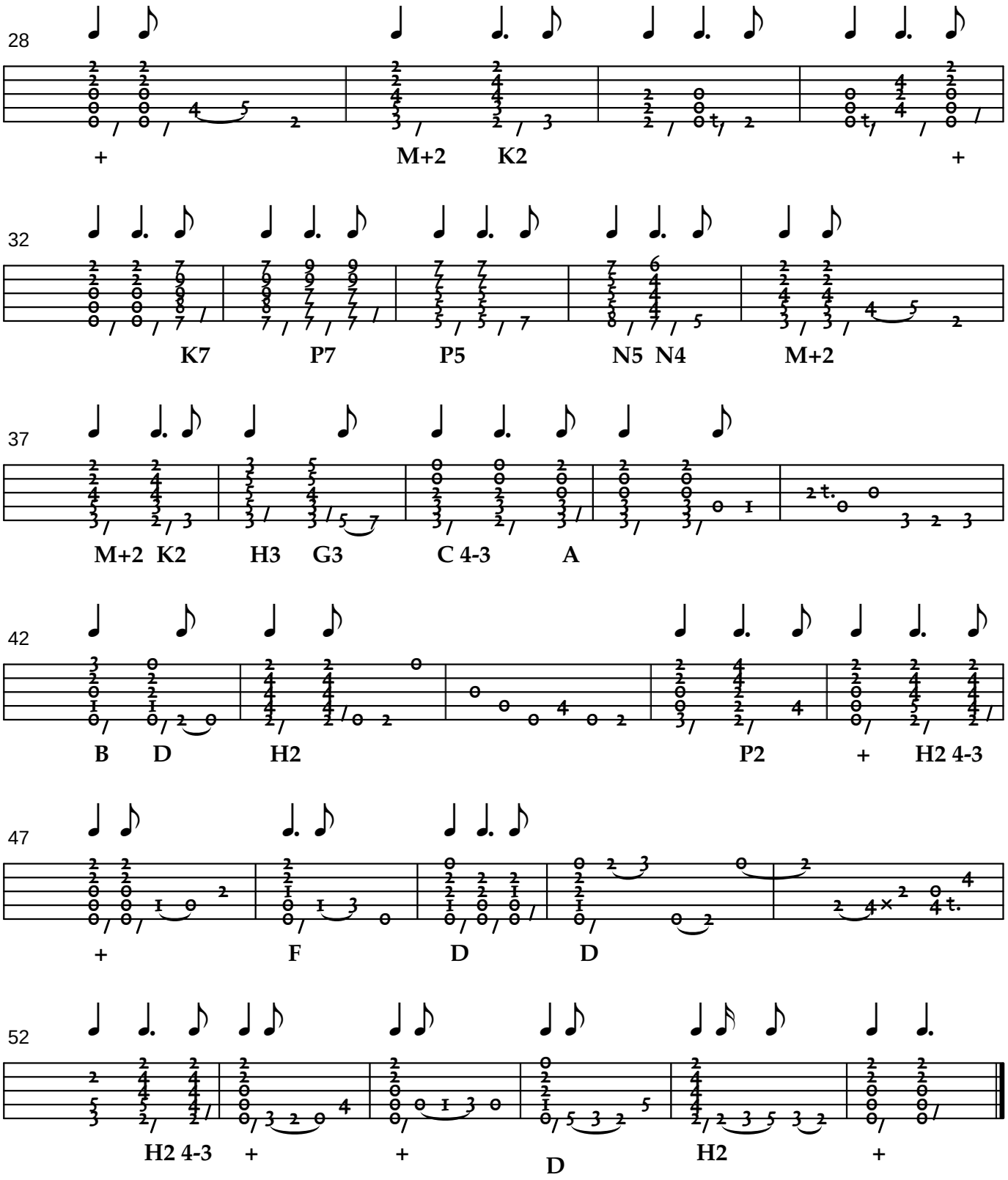
Book 4

Transcribed and edited by Monica Hall

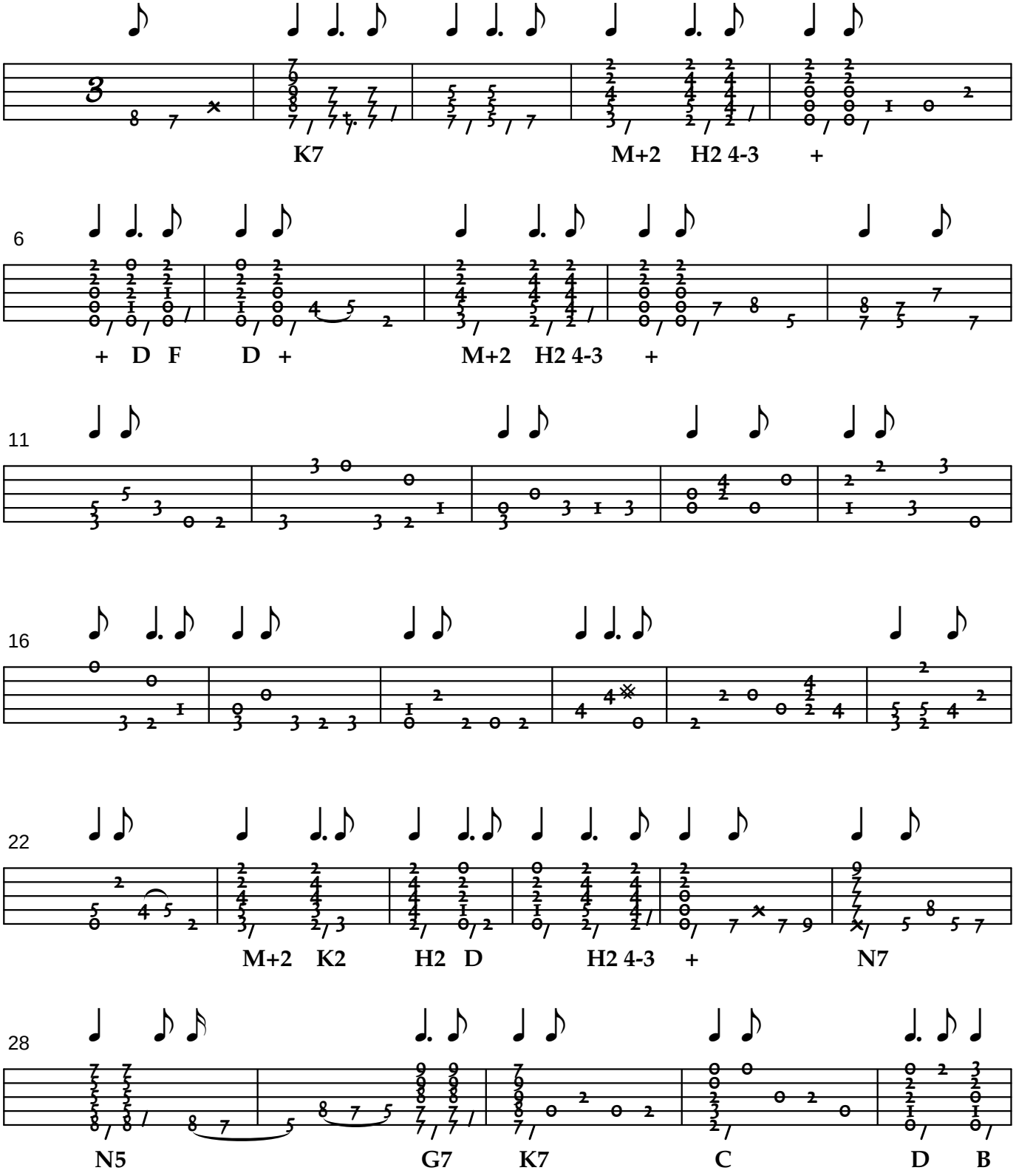
2012

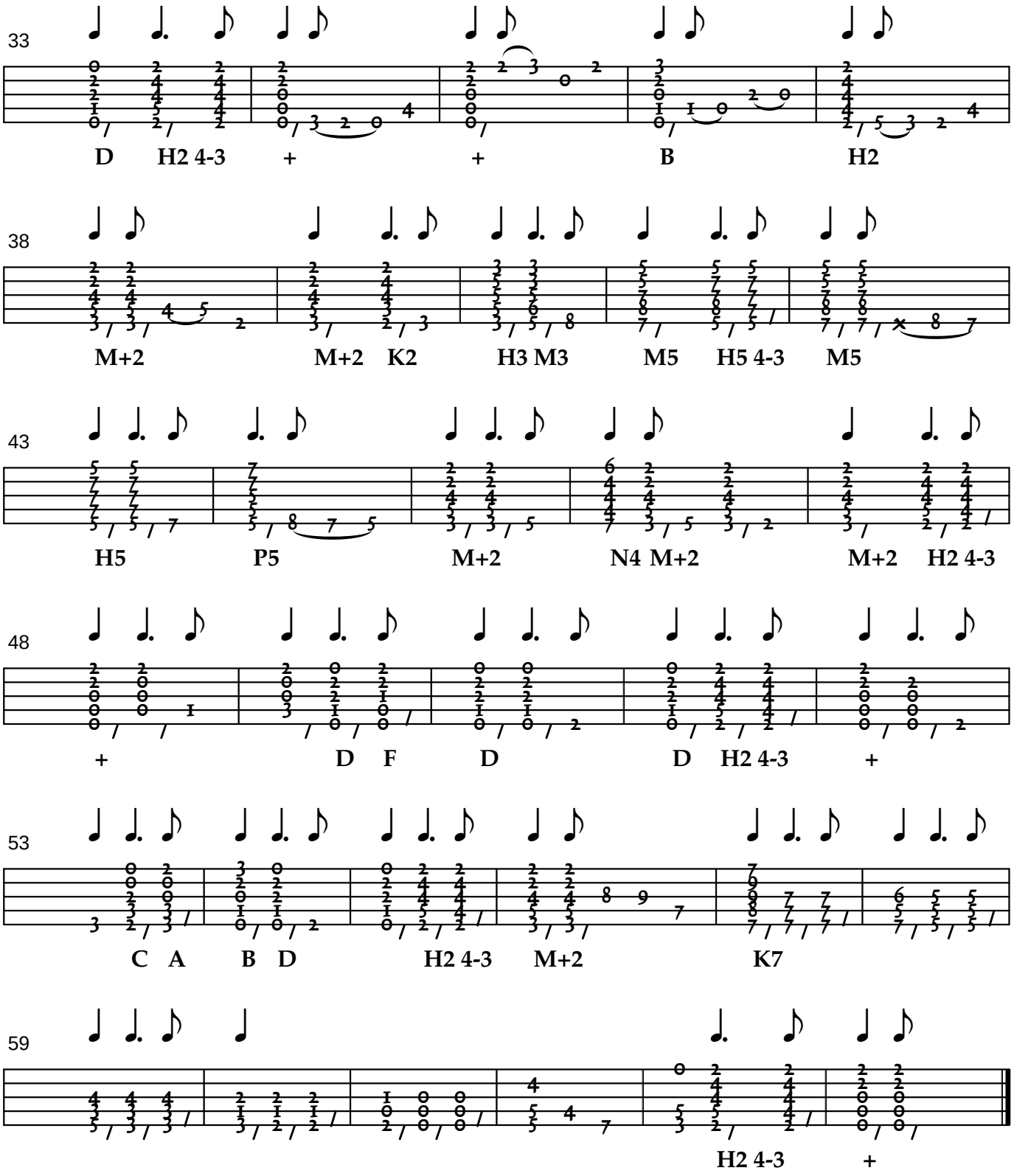
Passacaglio Variato sopra l'+ [p.79].



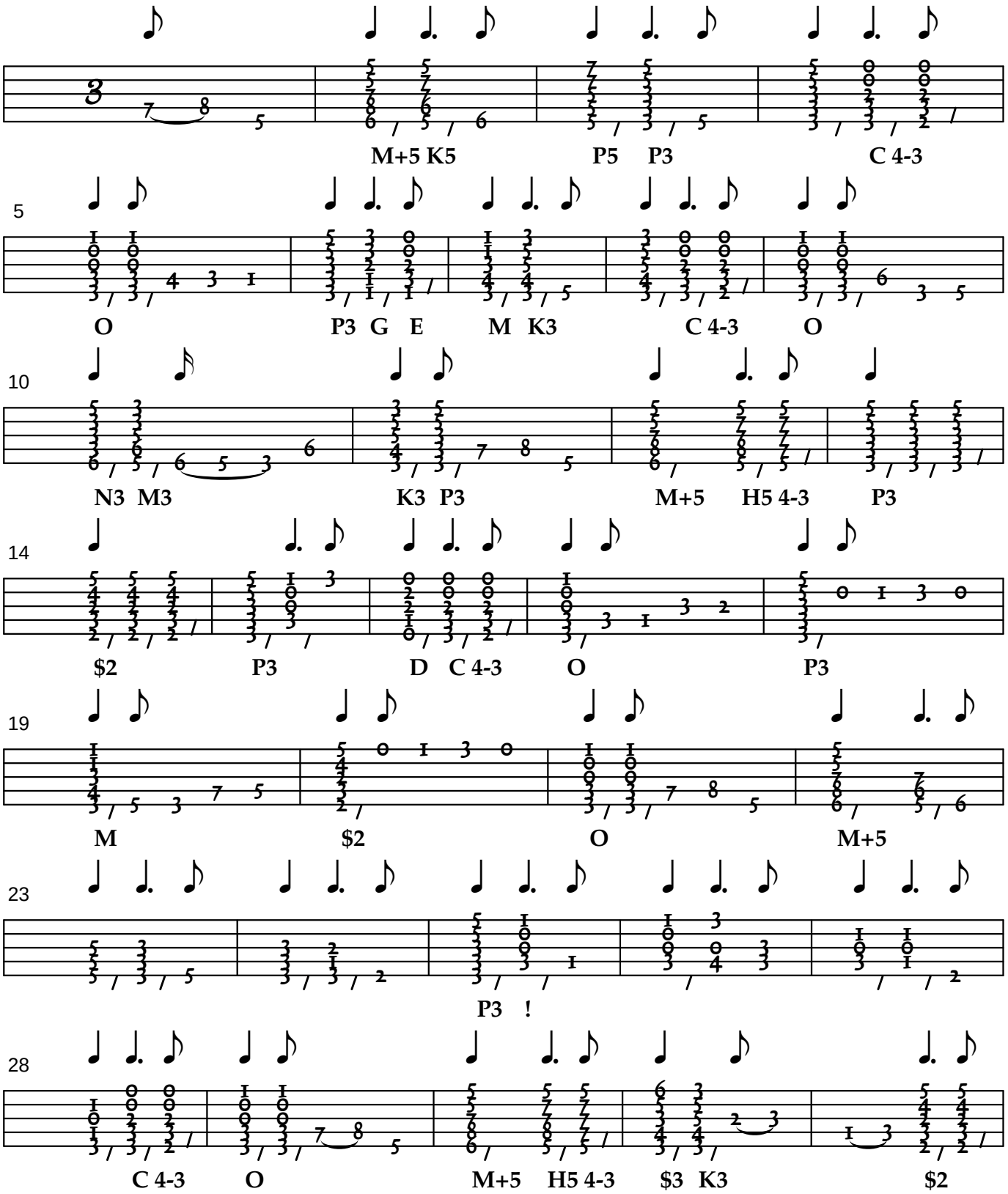

28
+
M+2
K2
+
32
K7
P7
P5
N5
N4
M+2
37
M+2
K2
H3
G3
C 4-3
A
42
B
D
H2
P2
+
H2 4-3
47
+
F
D
D
52
H2 4-3
+
+
D
H2
+

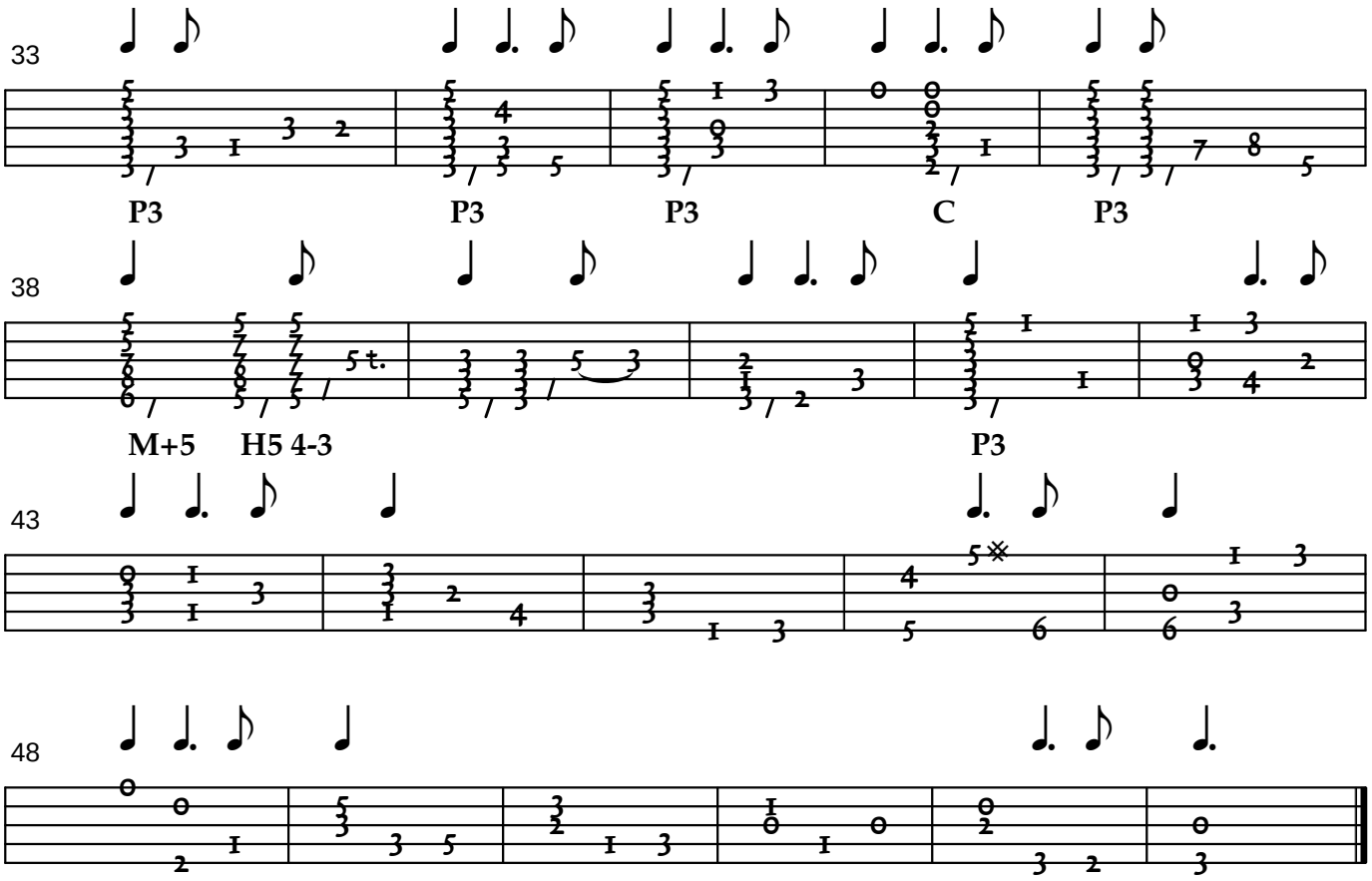
2da. parte del passacaglio variato sopra l'+ [p.80]



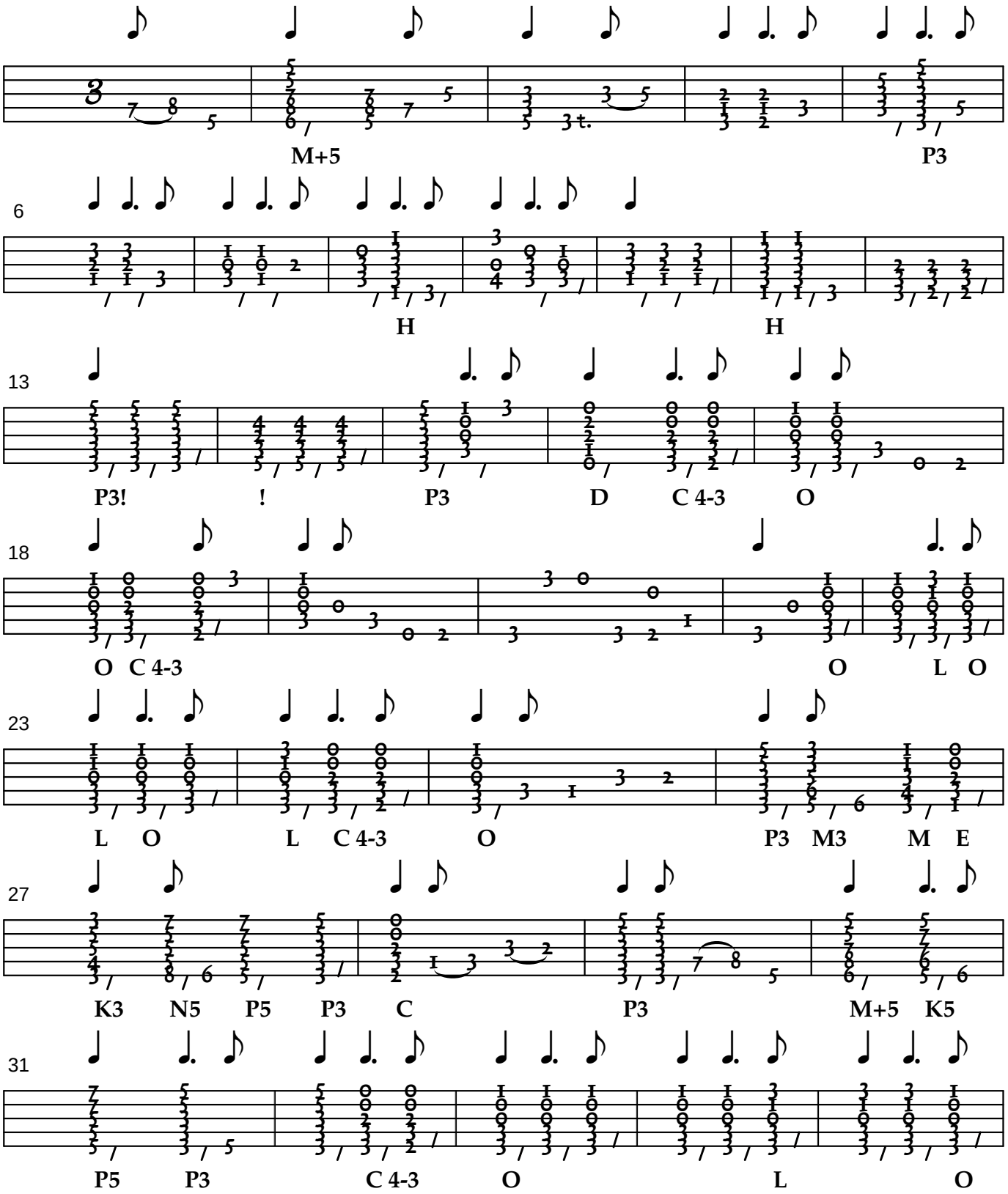

33
D H2 4-3 + + B H2
38
M+2 M+2 K2 H3 M3 M5 H5 4-3 M5
43
H5 P5 M+2 N4 M+2 M+2 H2 4-3
48
+ D F D D H2 4-3 +
53
C A B D H2 4-3 M+2 K7
59
H2 4-3 +

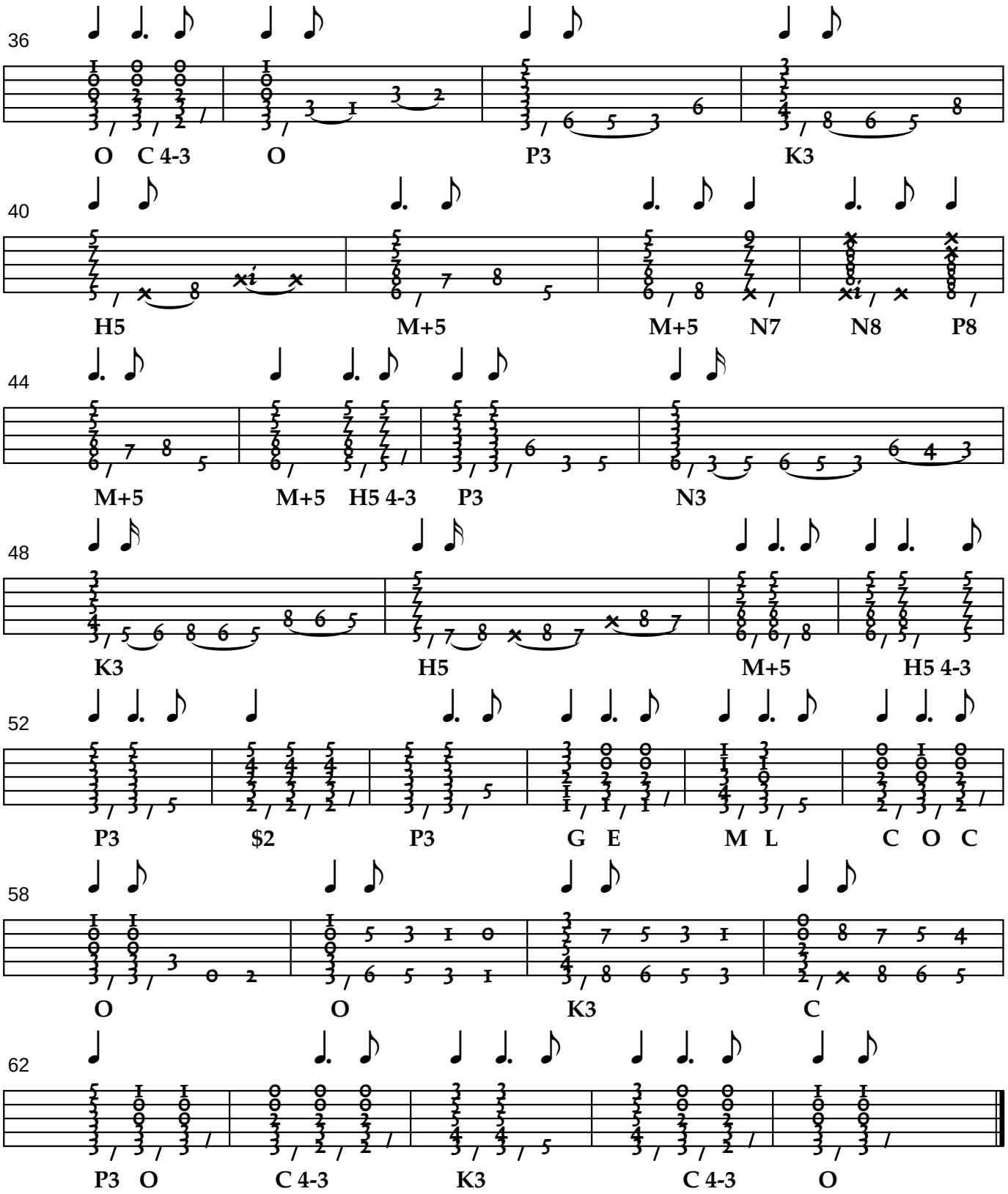
Passacaglio Passegiato sopra la Lettera del O [p.81]



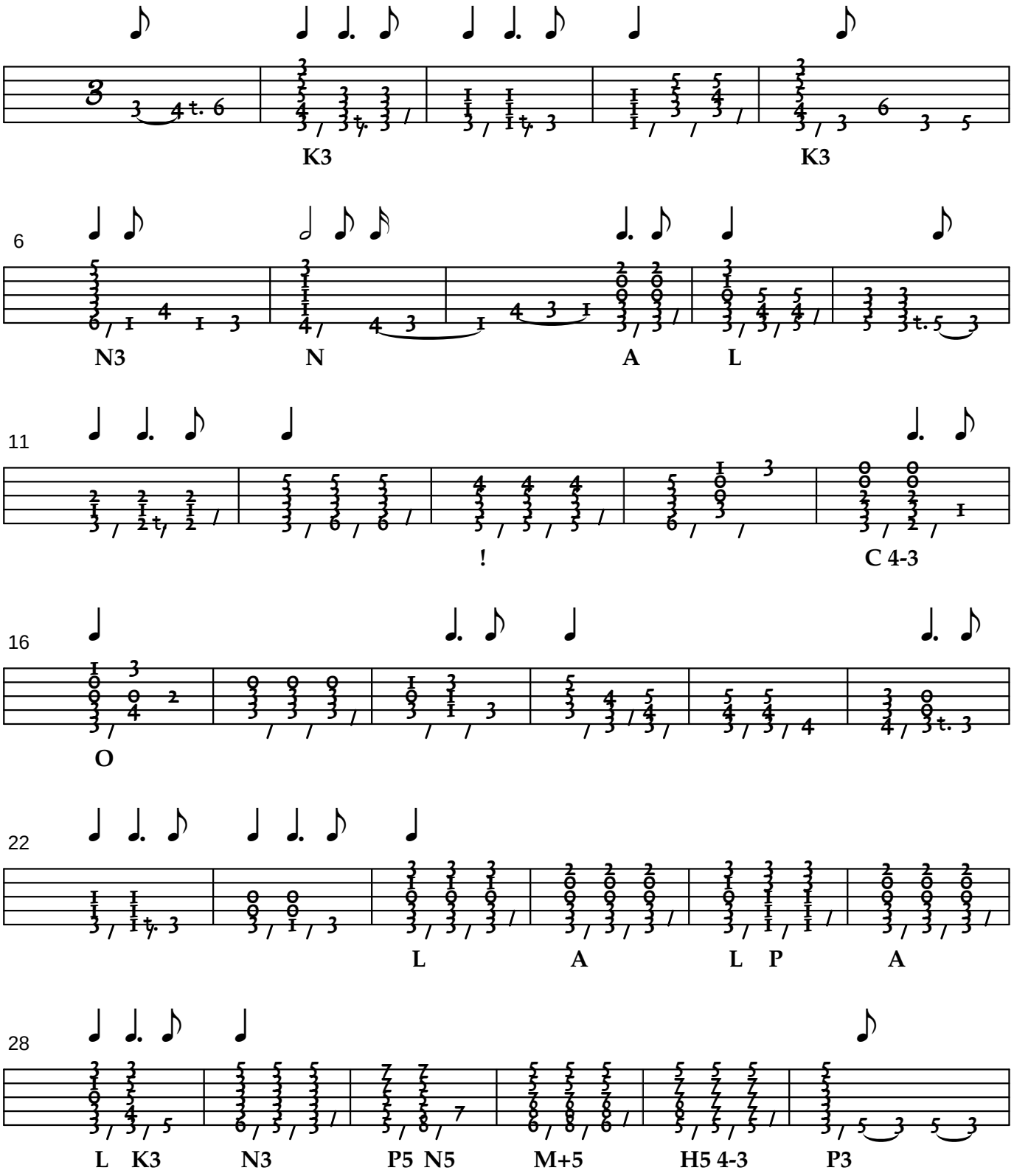

33
P3
P3
P3
C
P3
38
5 t.
M+5
H5 4-3
P3
43
5※
48

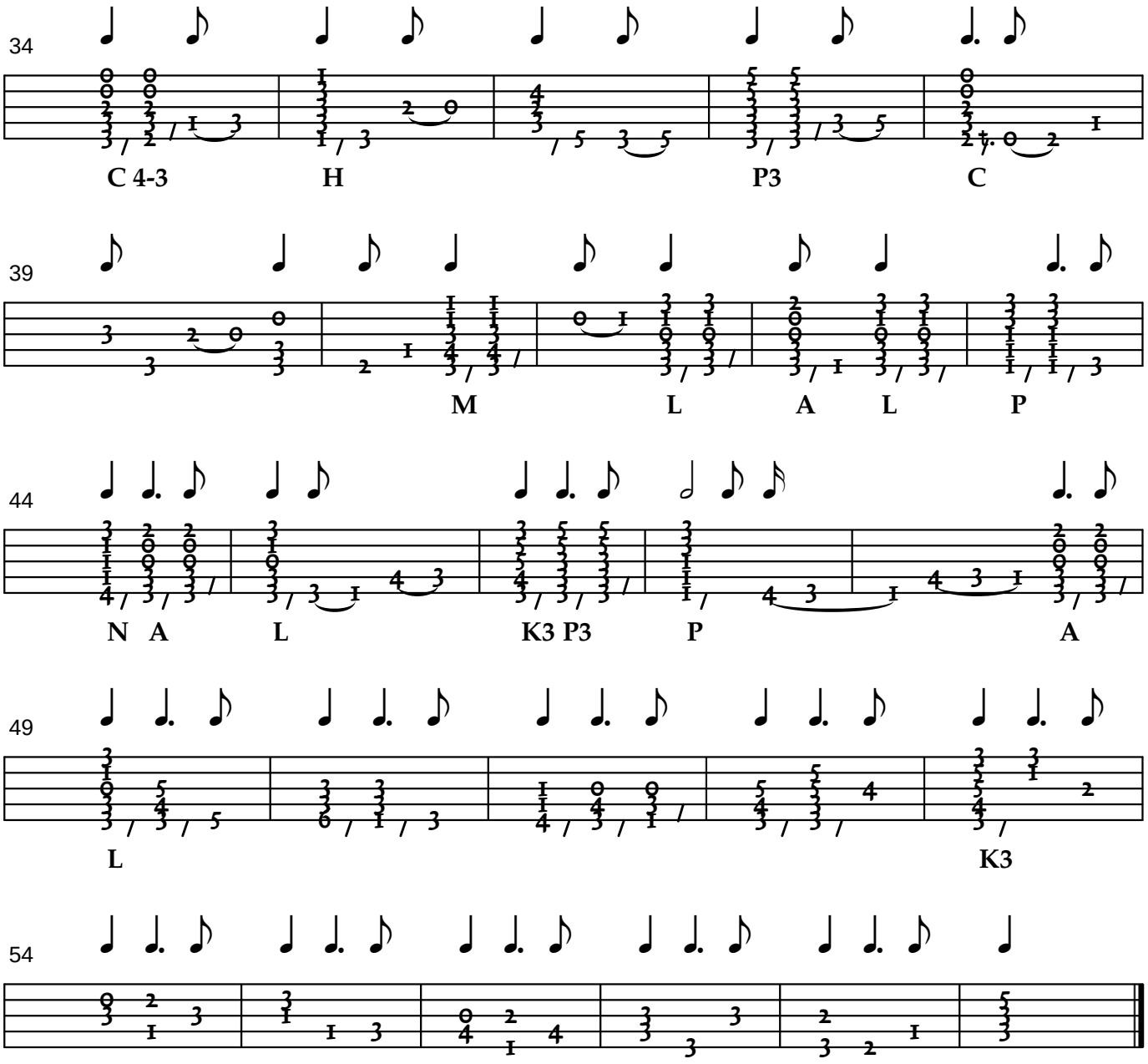
2da. parte de li Passacaglie Variati sopra l'O [p.82]



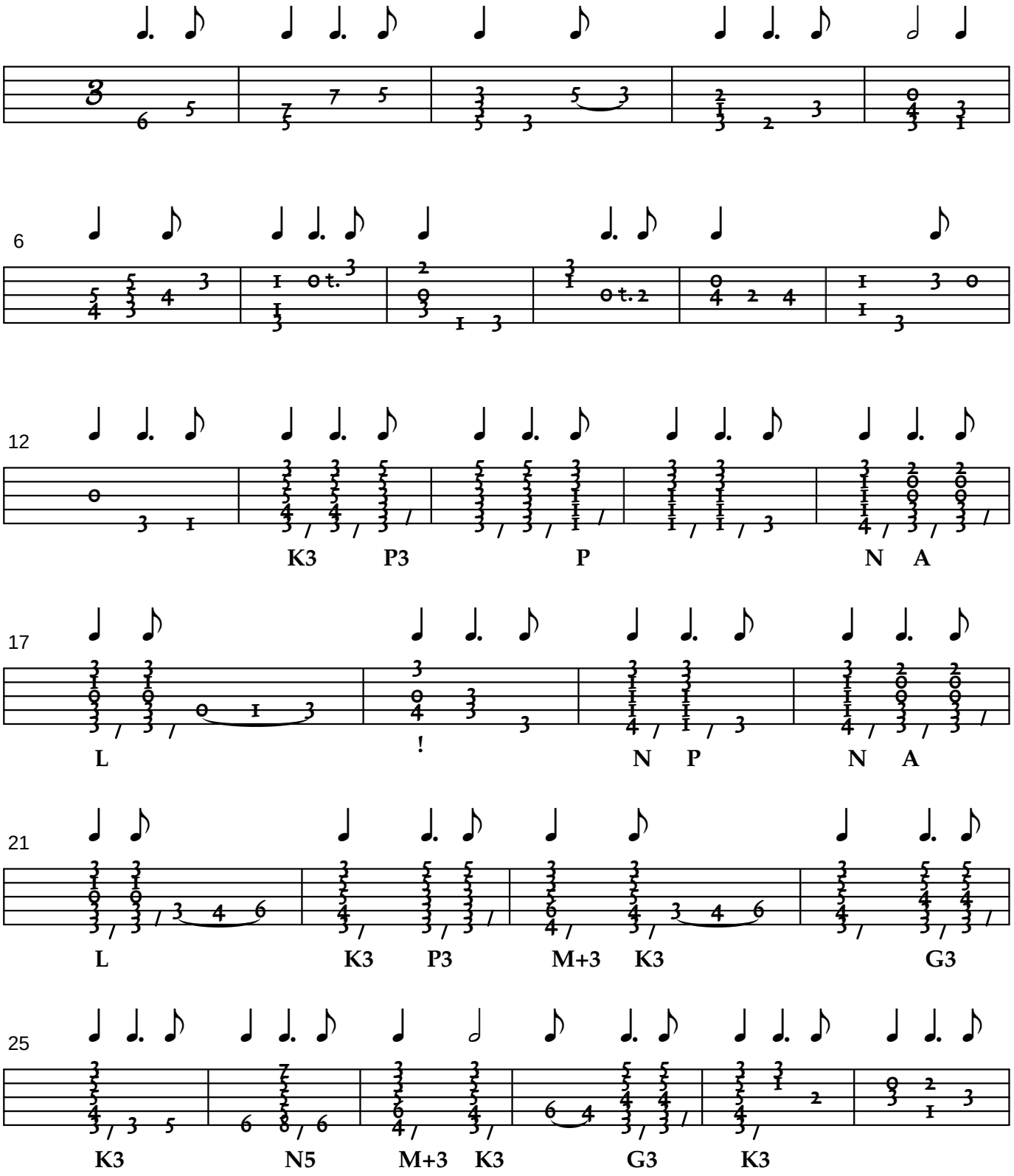

36
O C 4-3 O P3 K3
40
H5 M+5 M+5 N7 N8 P8
44
M+5 M+5 H5 4-3 P3 N3
48
K3 H5 M+5 H5 4-3
52
P3 $2 P3 G E M L C O C
58
O O K3 C
62
P3 O C 4-3 K3 C 4-3 O

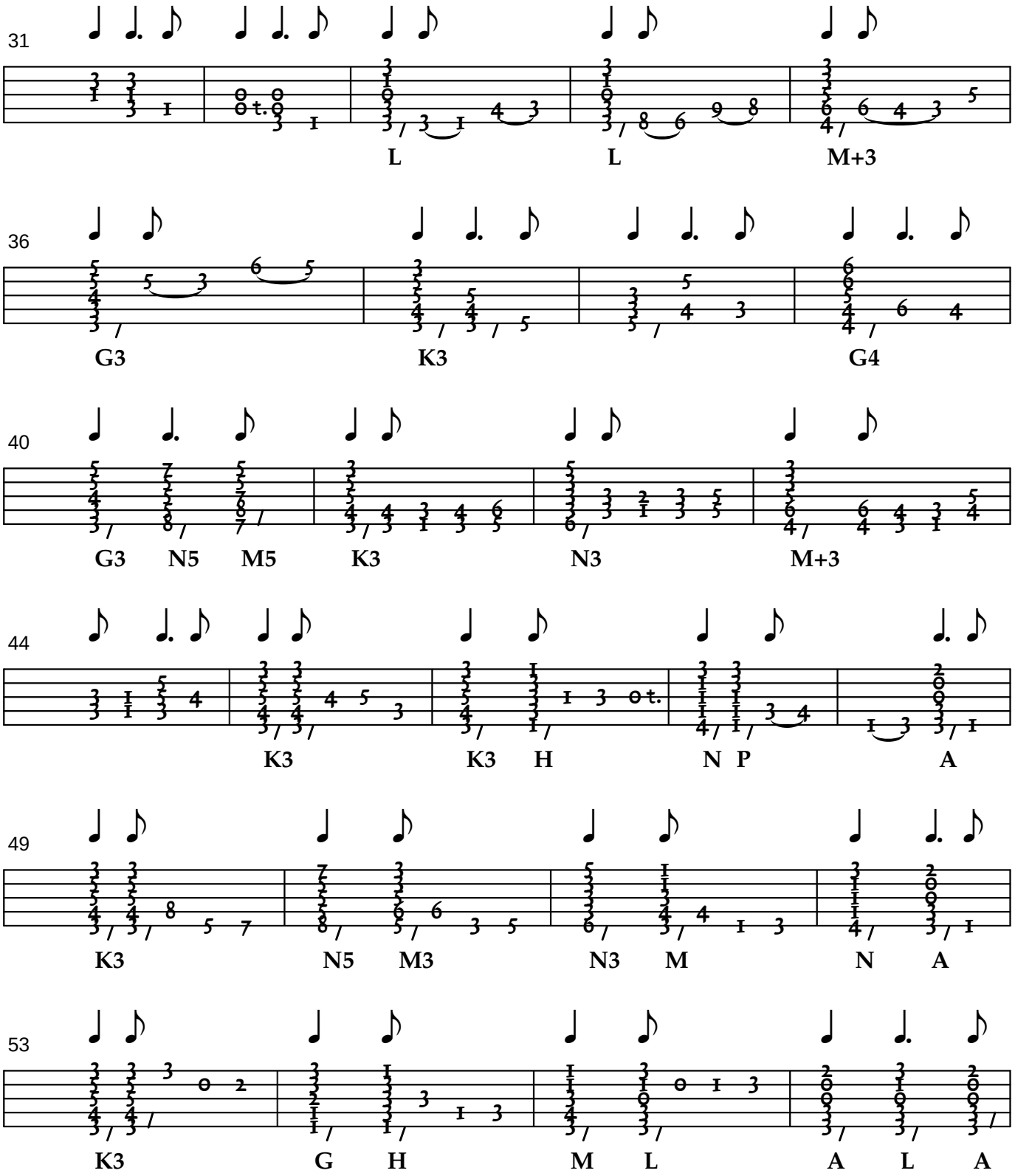
Capriccio sopra l'L Passacaglio uariato [p.83]

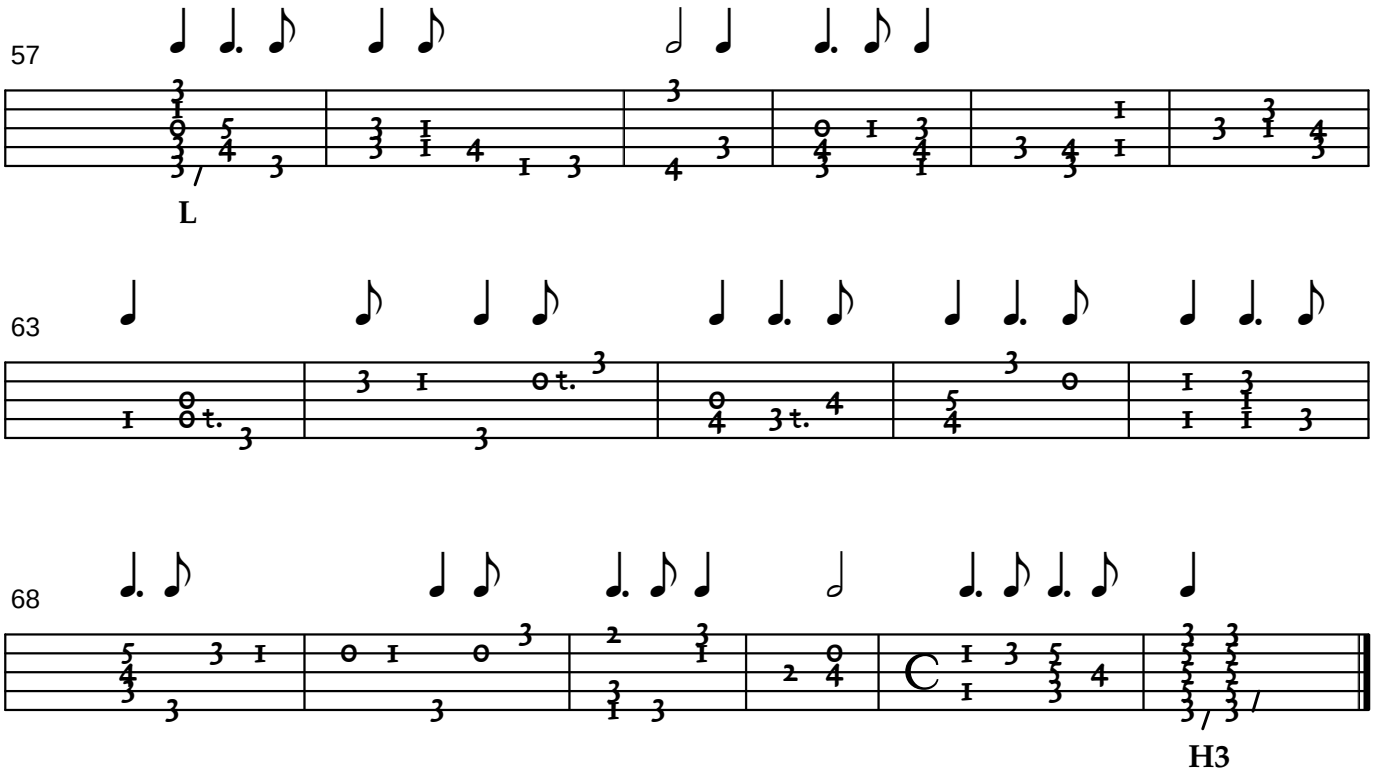



34
C 4-3
H
P3
C
39
M
L
A
L
P
44
N A
L
K3 P3
P
A
49
L
K3
54

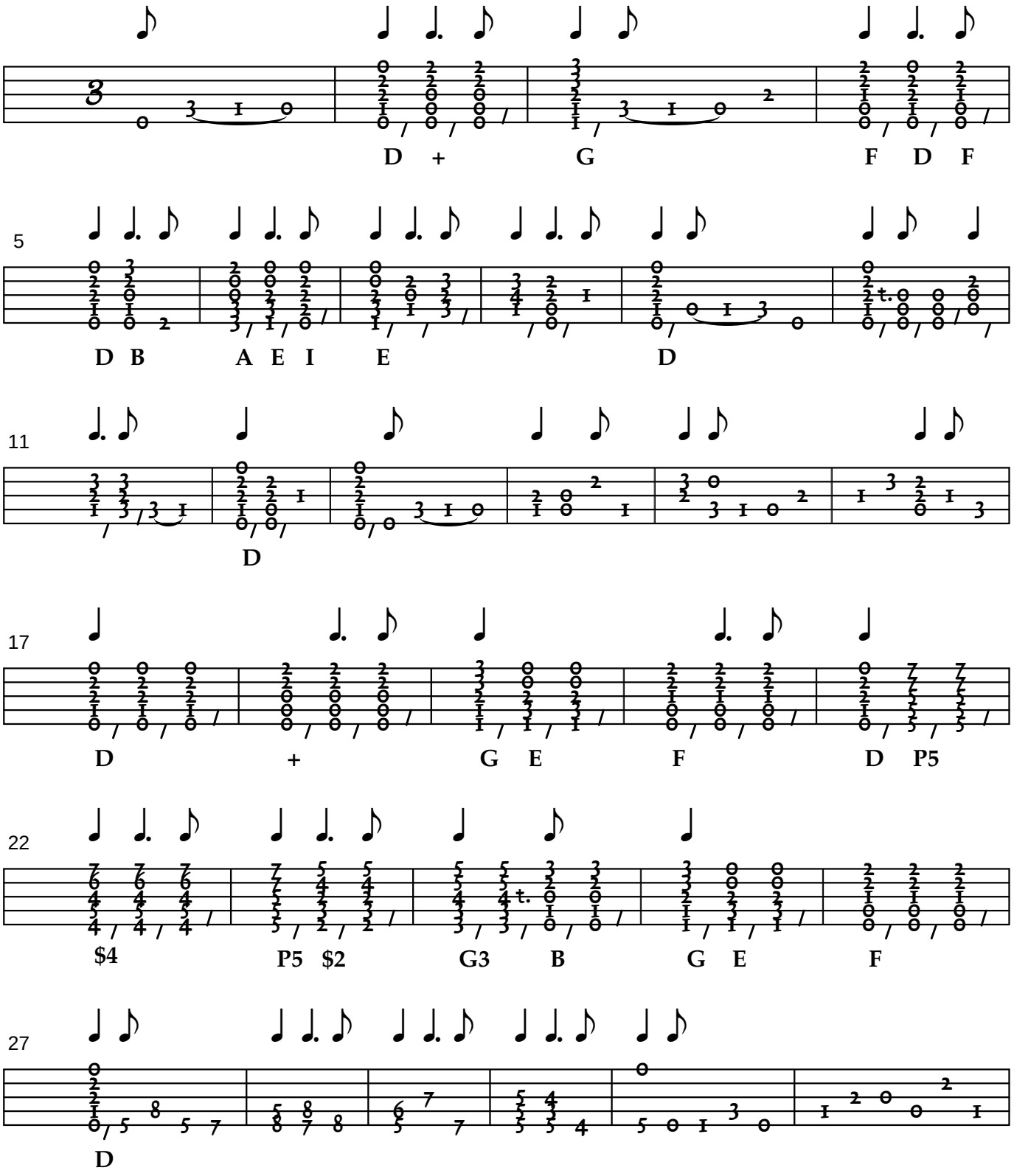
2da parte del passacaglio Spagniolo sopra l'L [p.84]

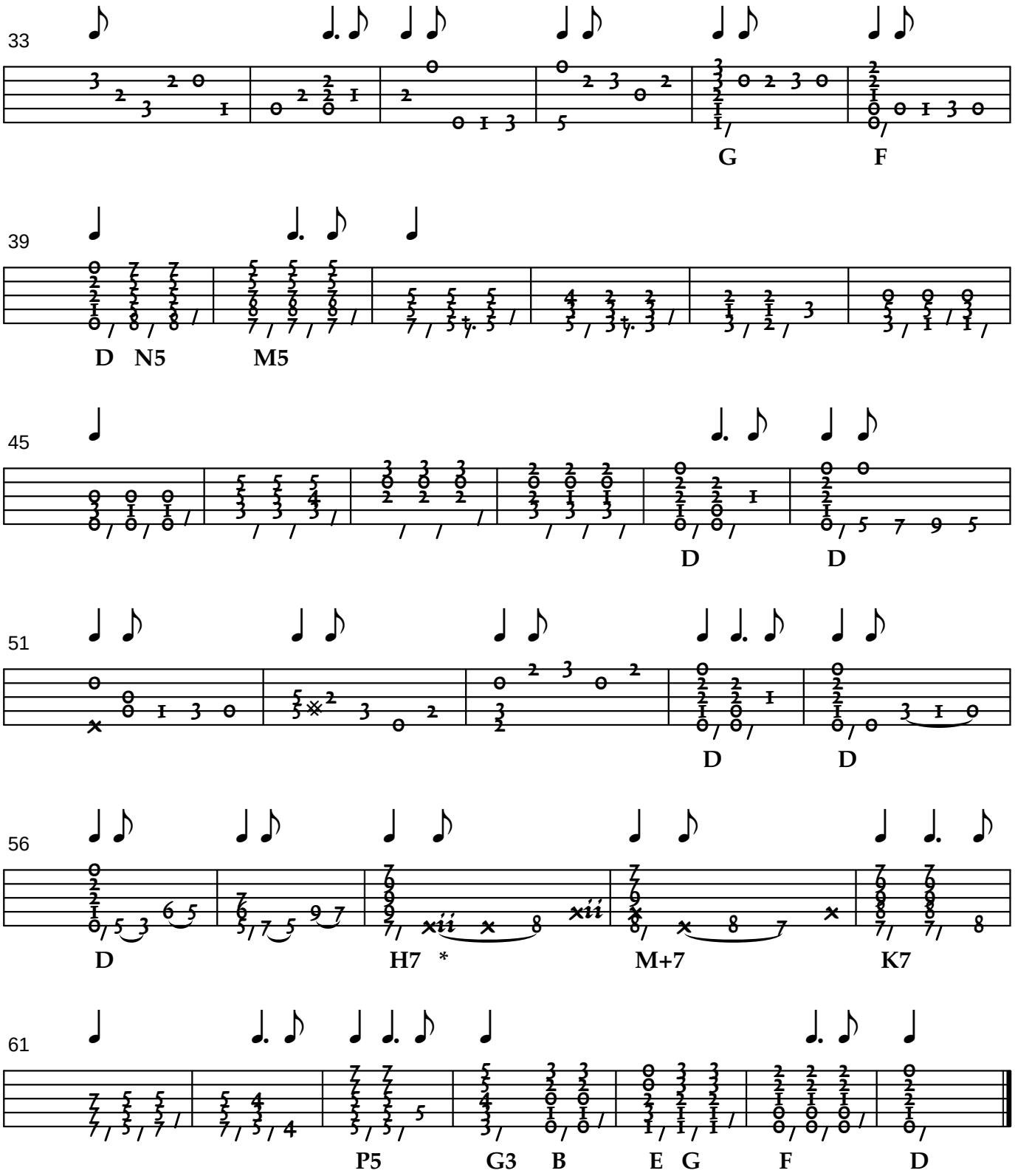



31
L
L
M+3
36
G3
K3
G4
40
G3
N5
M5
K3
N3
M+3
44
K3
K3
H
N
P
A
49
K3
N5
M3
N3
M
N
A
53
K3
G
H
M
L
A
L
A

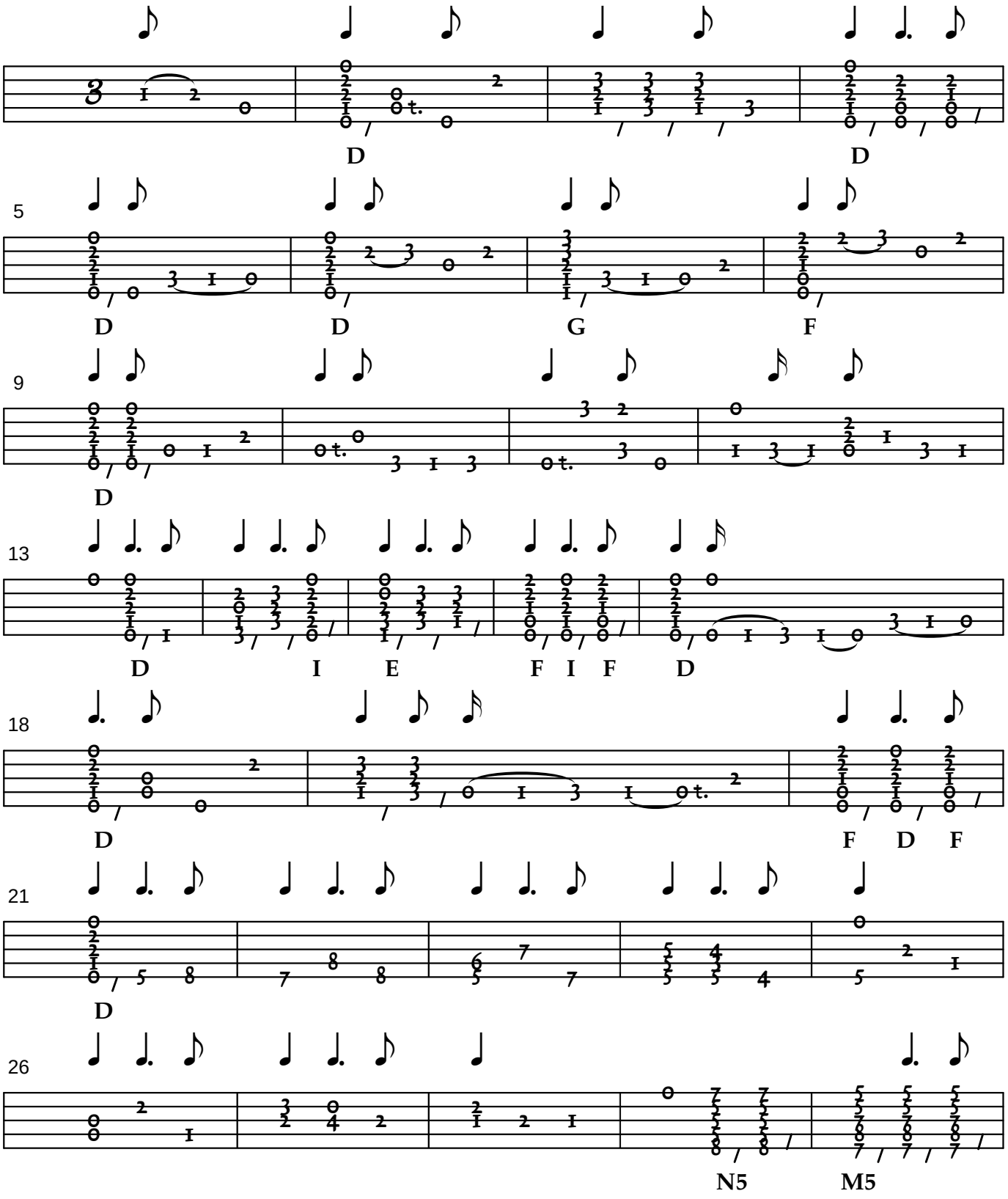

57
L
63
68
H3

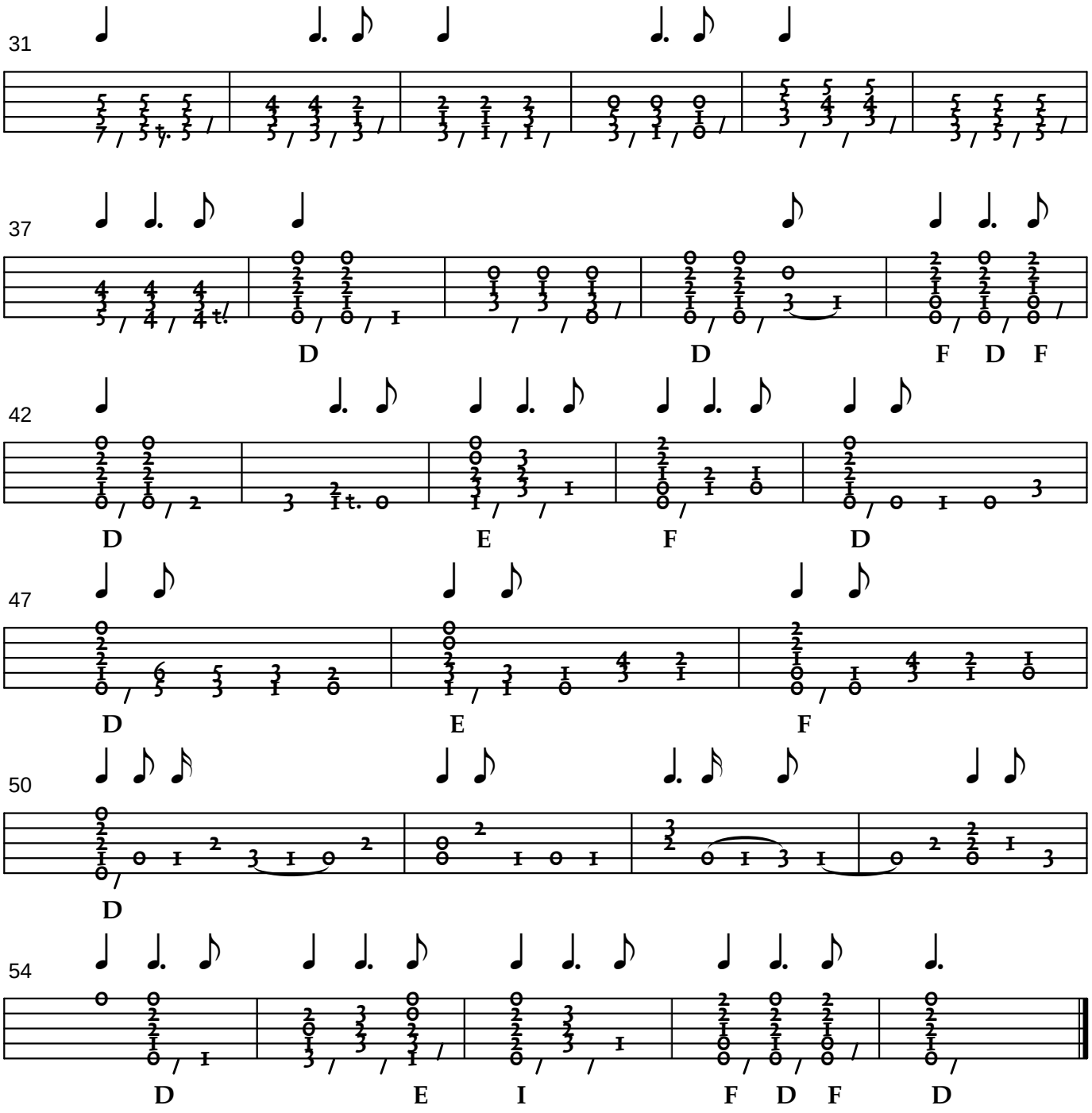
Passacaglio Passeggiato sopra'l D [p.85]



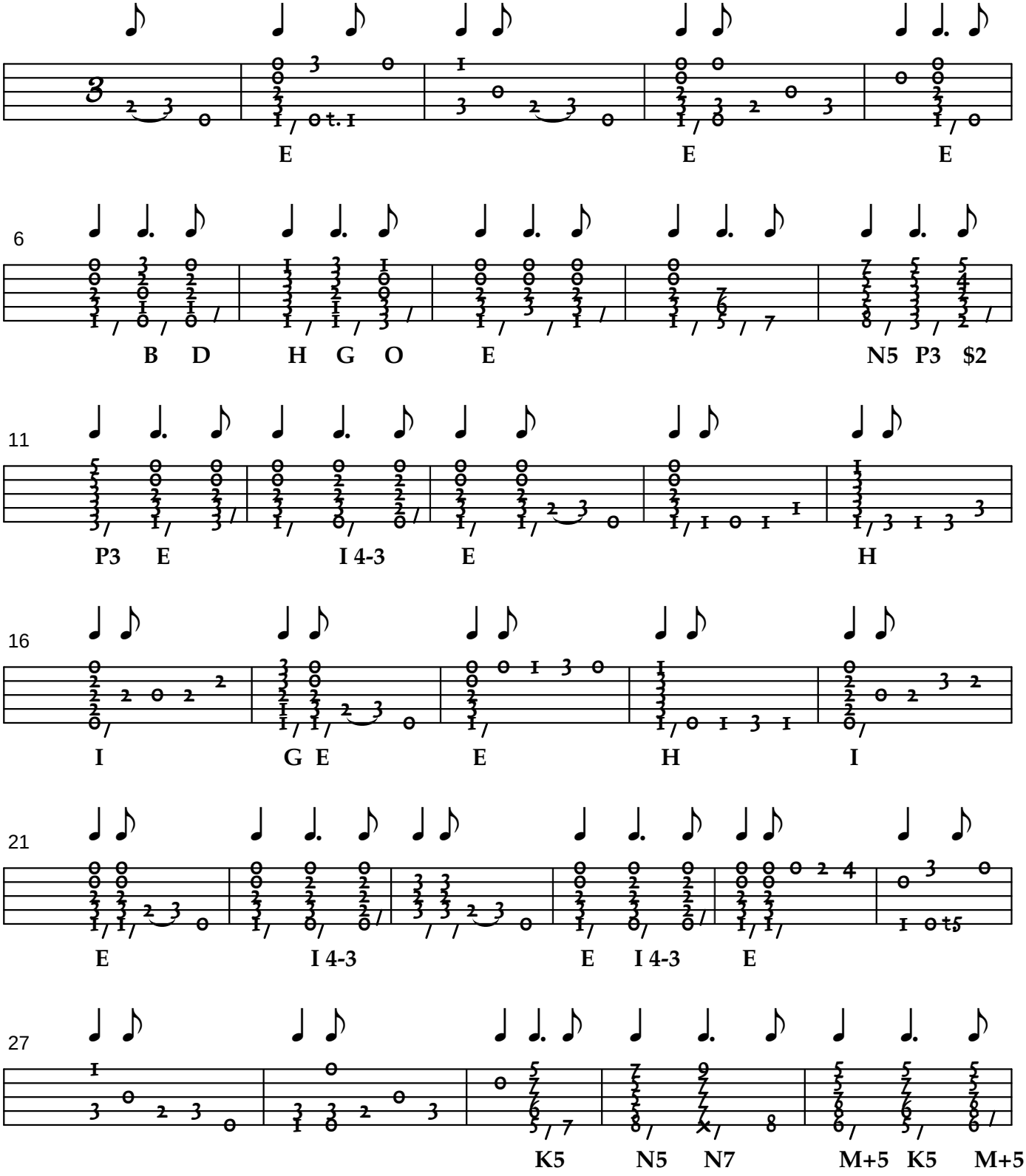

33
G
F
39
D
N5
M5
45
D
D
51
D
D
56
D
H7
*
M+7
K7
61
P5
G3
B
E
G
F
D

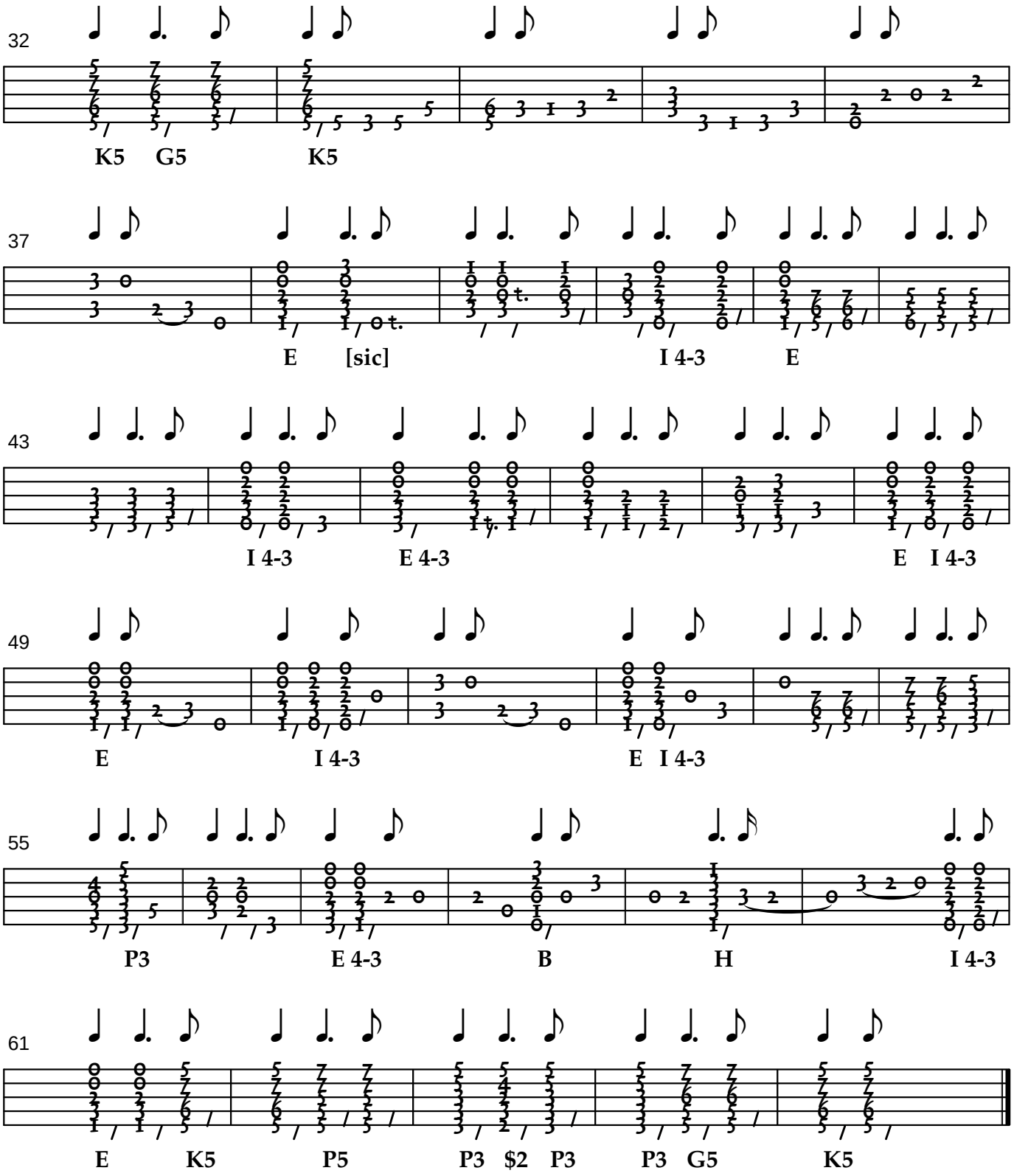
2da. parte del Passacaglio Variato sopra l'D [p.86]



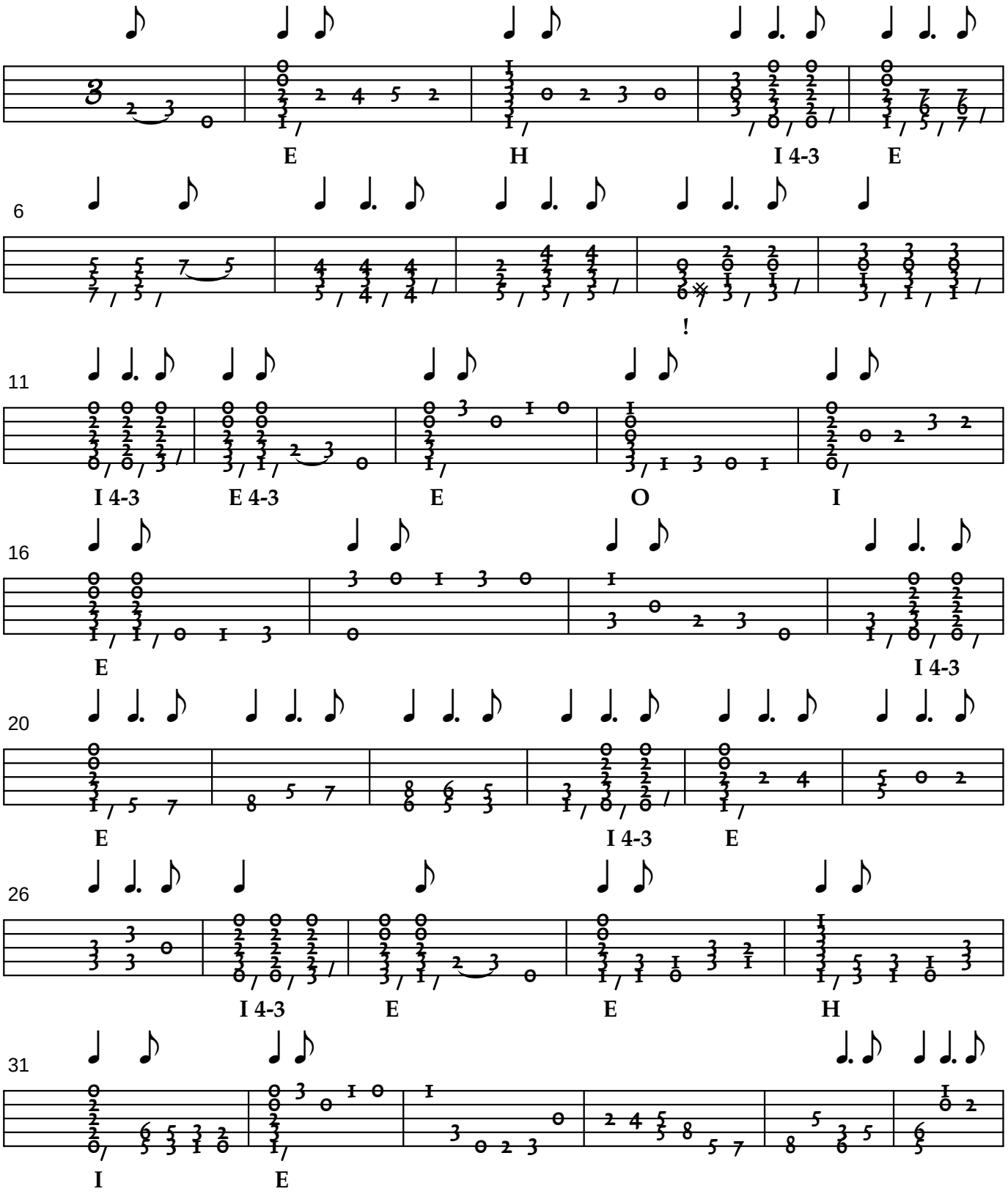

31
37
D
D
F D F
42
D
E
F
D
47
D
E
F
50
D
54
D
E
I
F D F
D

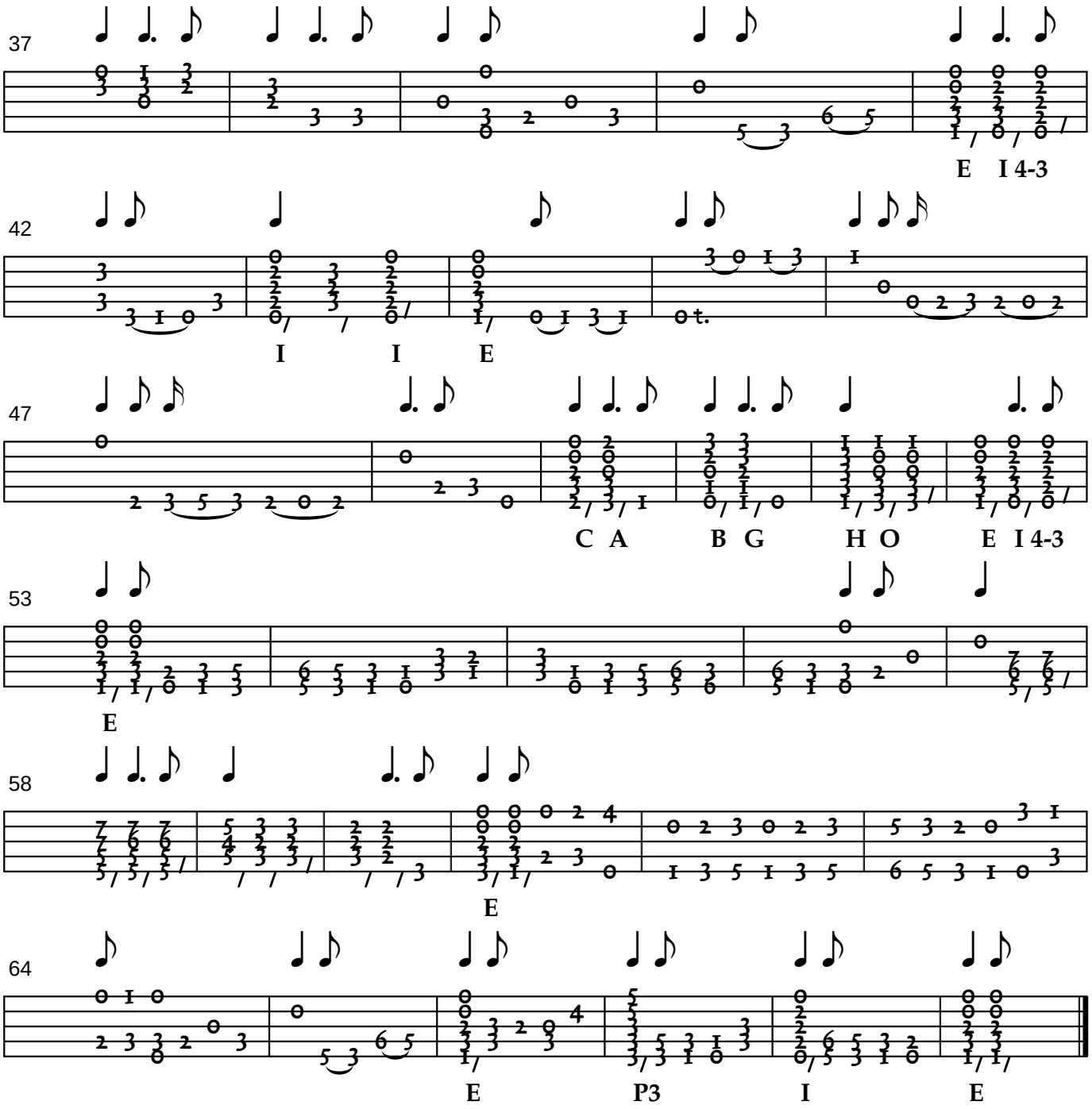
Passacaglio uariato sopra'l E [p.87]



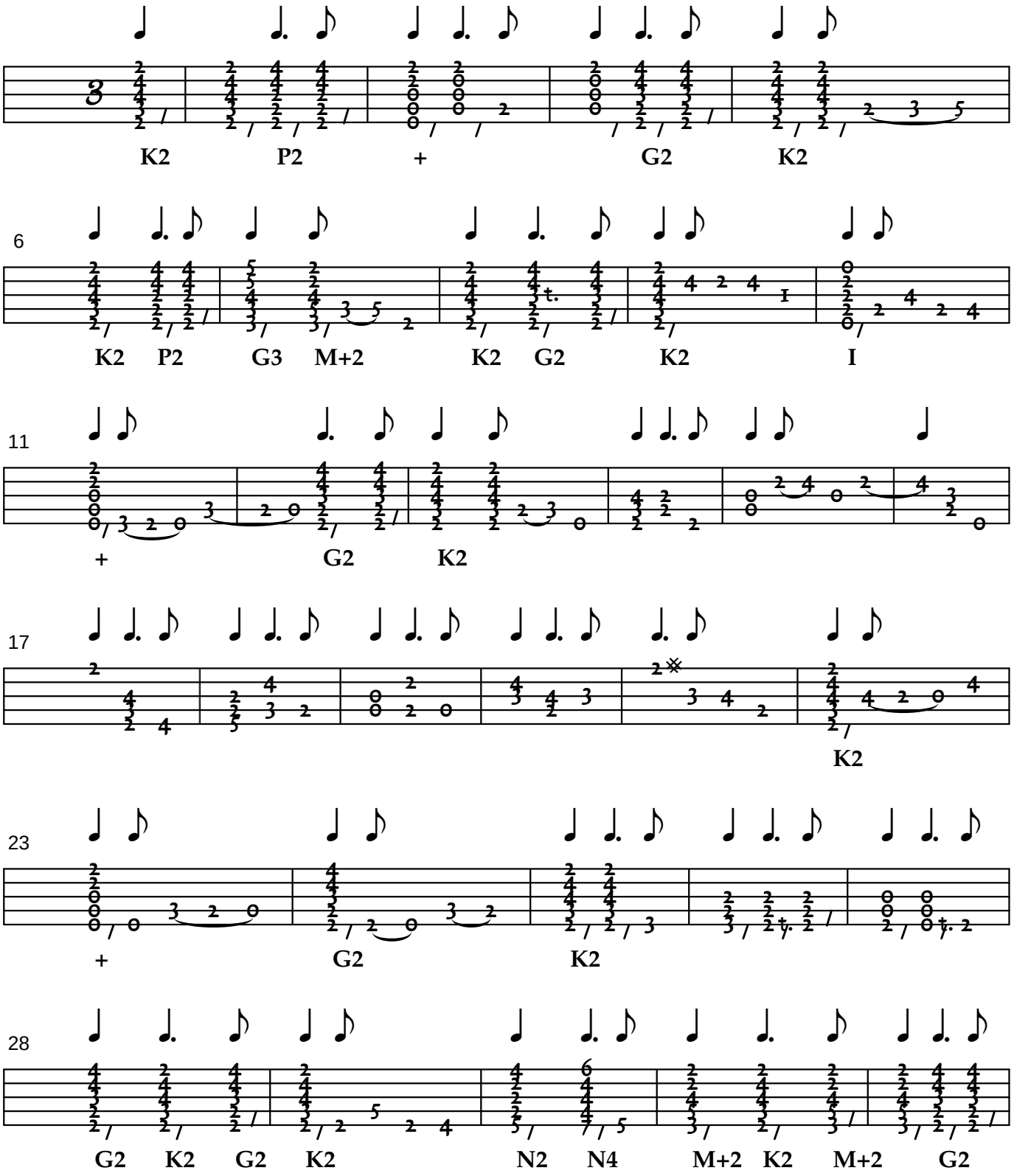

32
K5 G5 K5
37
E [sic] I 4-3 E
43
I 4-3 E 4-3 E I 4-3
49
E I 4-3 E I 4-3
55
P3 E 4-3 B H I 4-3
61
E K5 P5 P3 $2 P3 P3 G5 K5

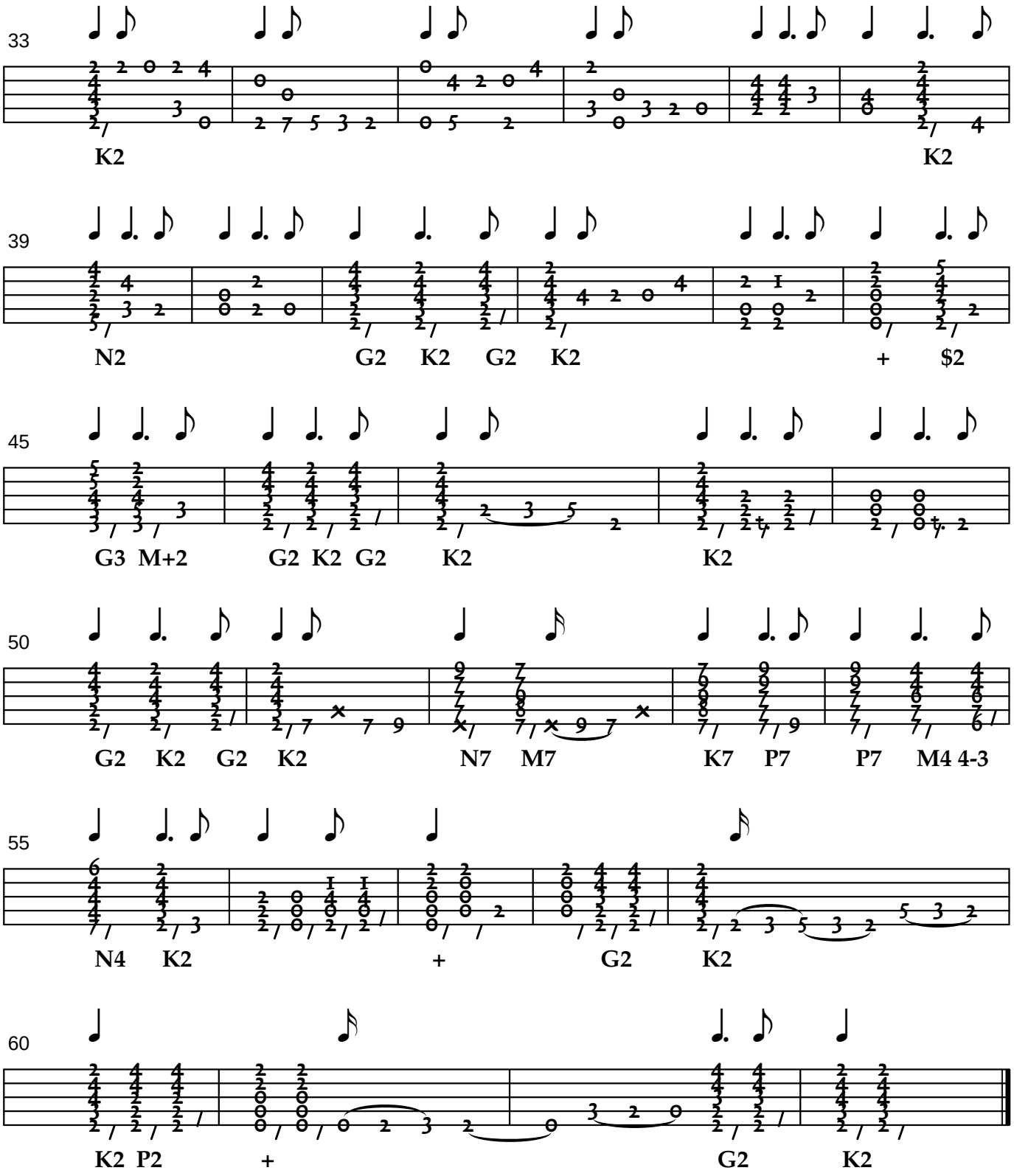
2da. parte del passacaglio uariato sopra l'E [p.88]



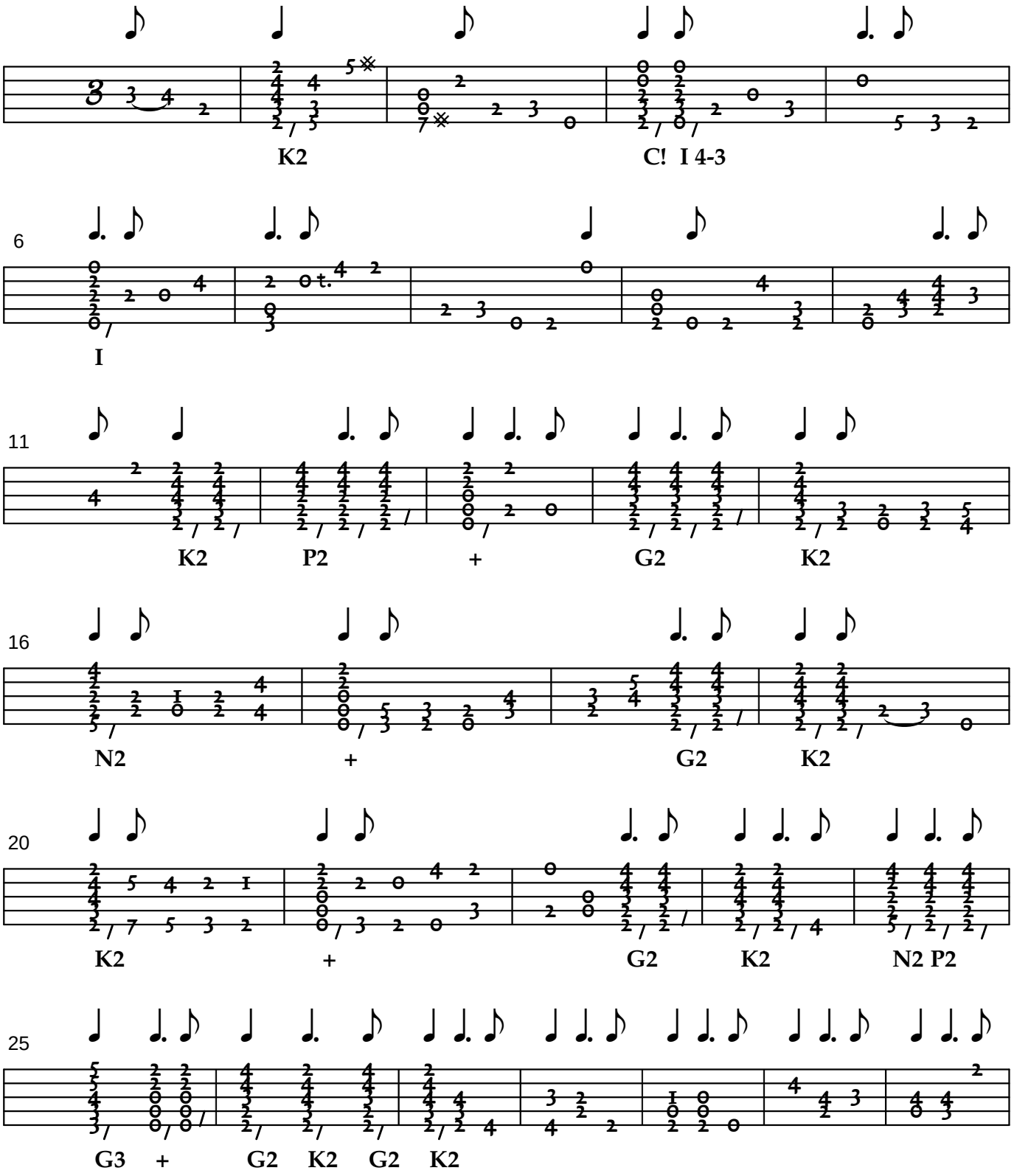

37
E I 4-3
42
I I E
47
C A B G H O E I 4-3
53
E
58
E
64
E P3 I E

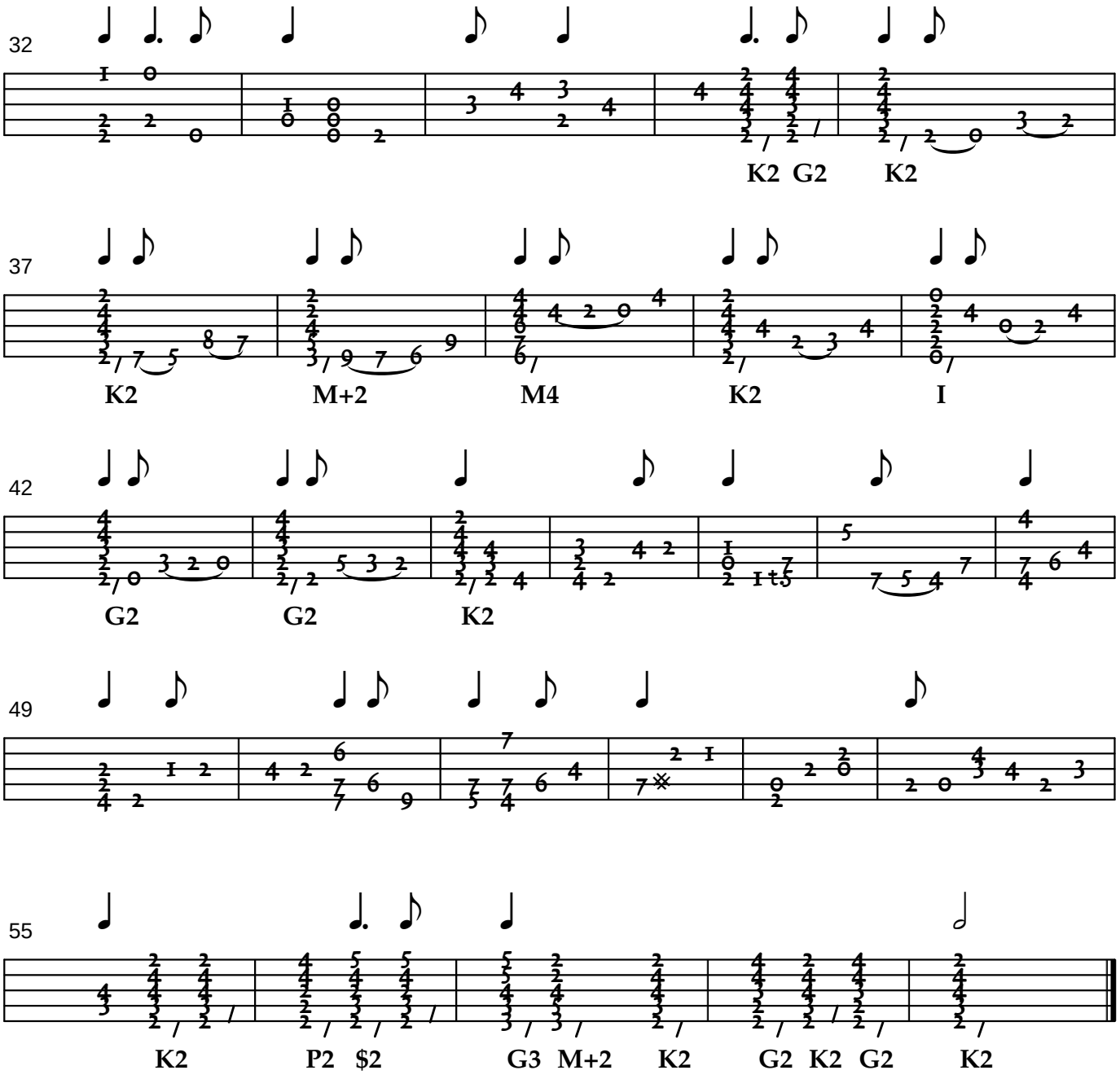
Capriccio sopra il passacaglio del X uariato [p.89]



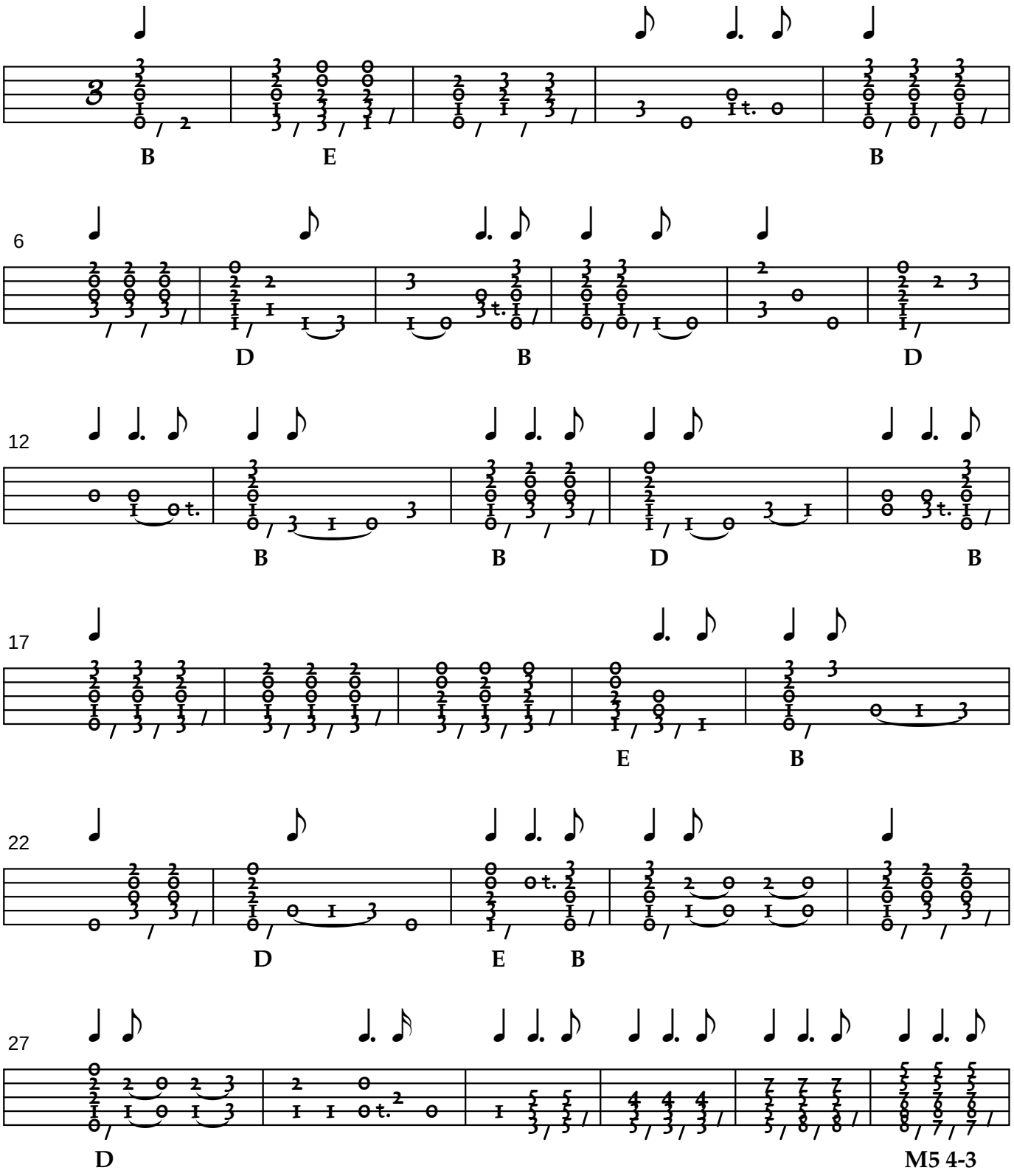

33
K2
K2
39
N2
G2 K2 G2 K2
+ $2
45
G3 M+2
G2 K2 G2
K2
K2
50
G2 K2 G2 K2
N7 M7
K7 P7
P7 M4 4-3
55
N4 K2
+
G2 K2
60
K2 P2
+
G2 K2

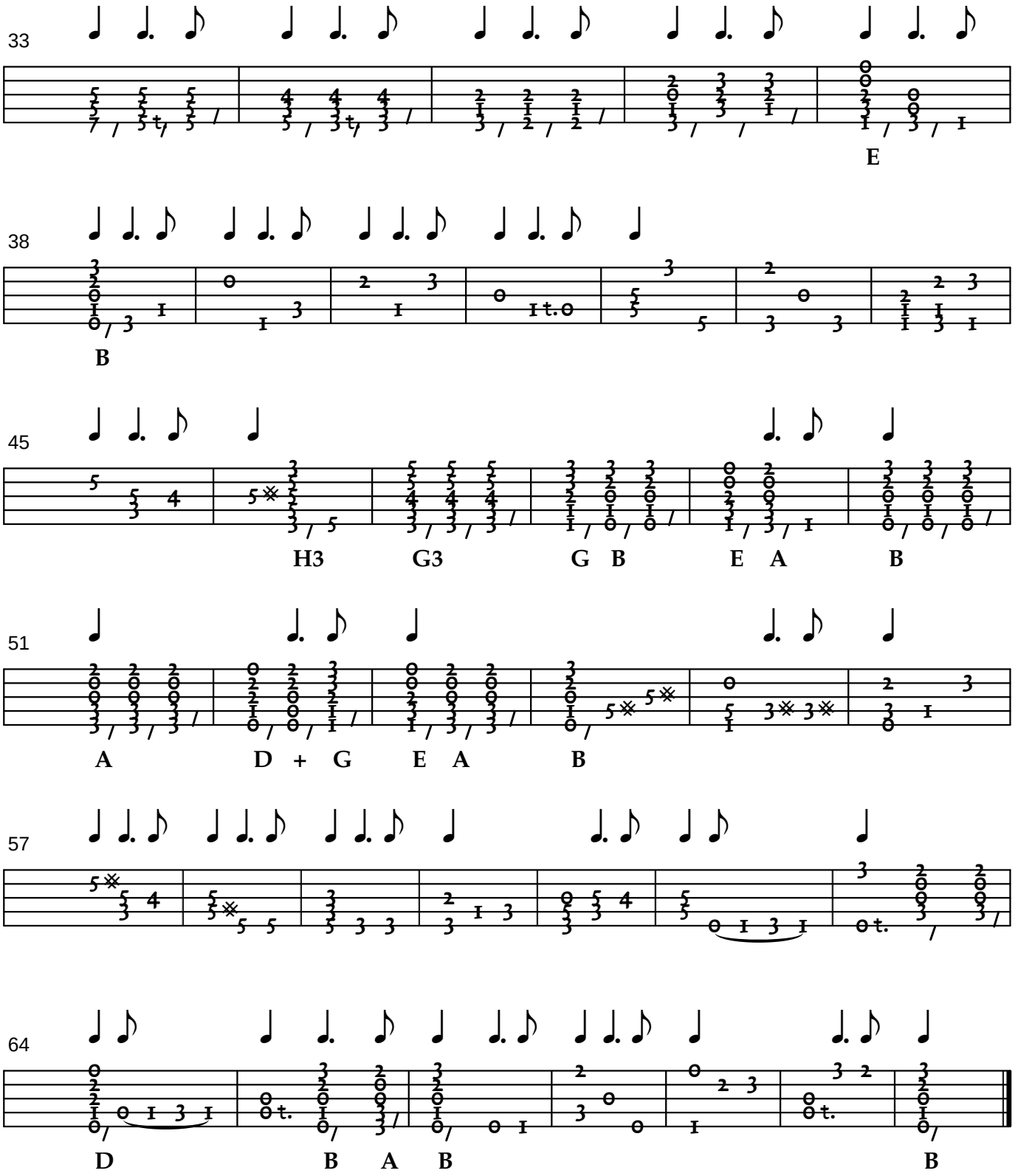
2da parte del capriccio uariato sopra l'X [p.90]



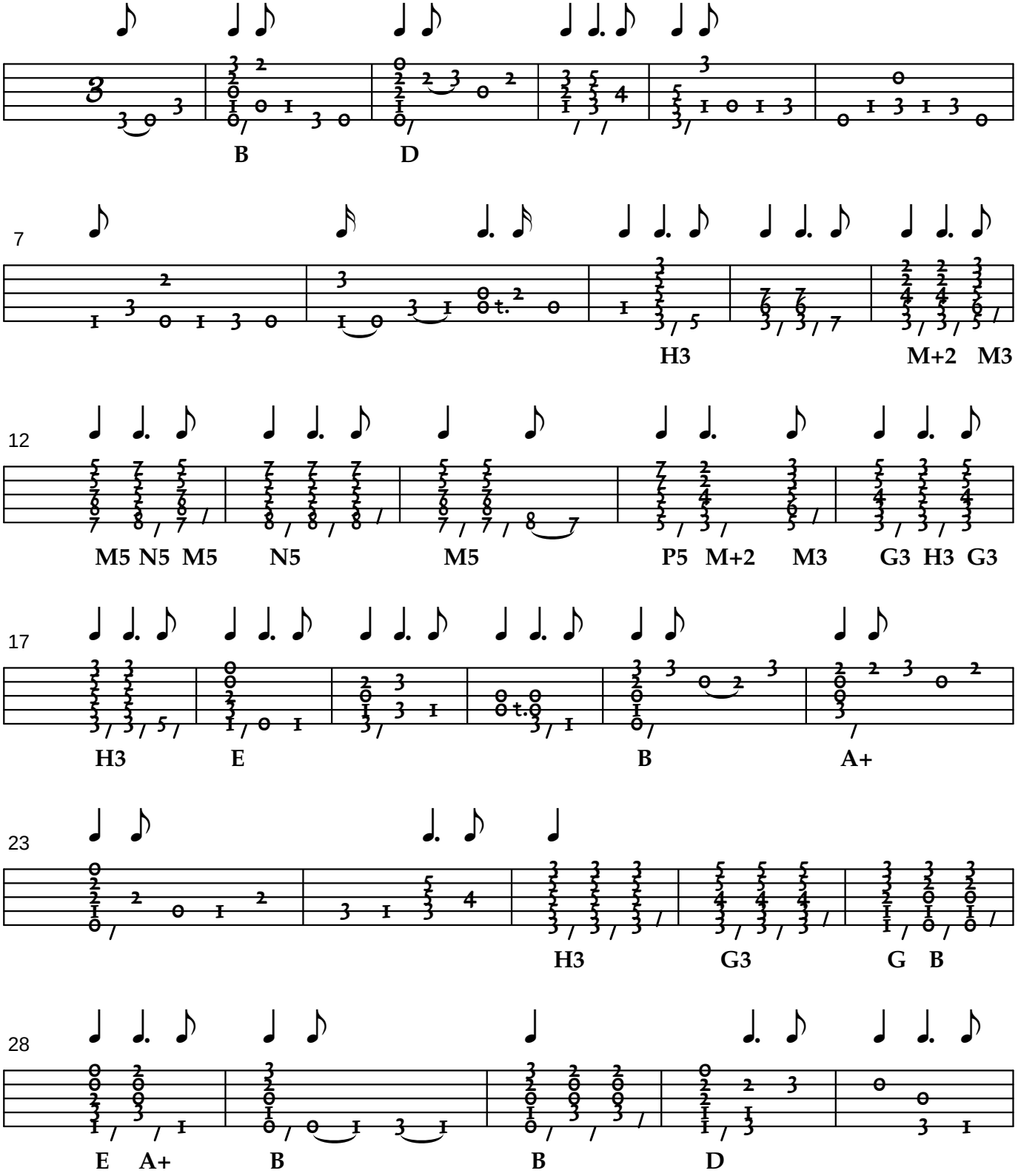

32
K2 G2 K2
37
K2 M+2 M4 K2 I
42
G2 G2 K2
49
55
K2 P2 $2 G3 M+2 K2 G2 K2 G2 K2

Ciacona Variata sopra l'B [p.91]

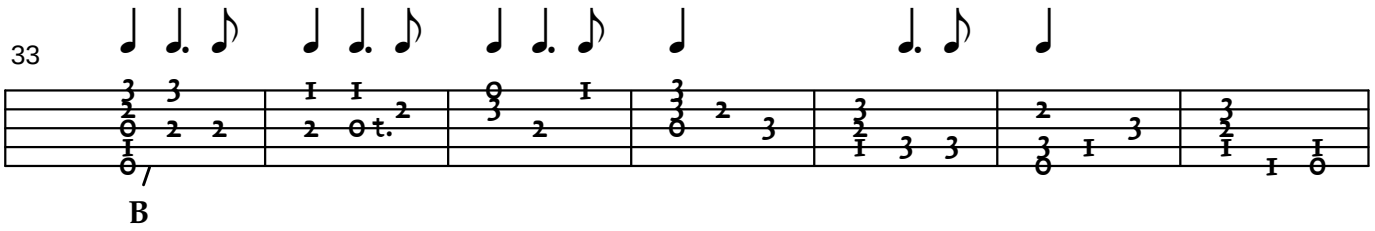



33
E
38
B
45
H3 G3 G B E A B
51
A D + G E A B
57
64
D B A B B

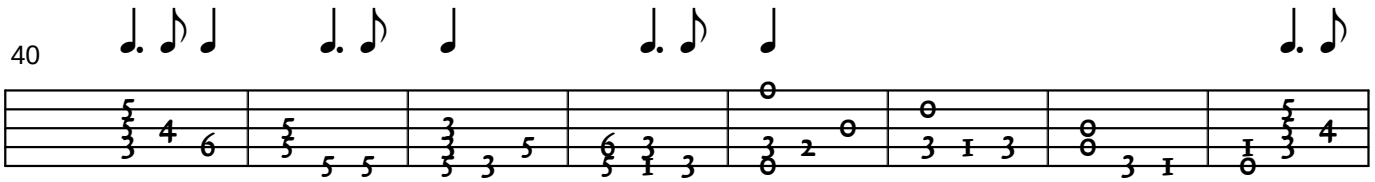
2da. parte delle Ciacone Variate sopra l'B [p.92]



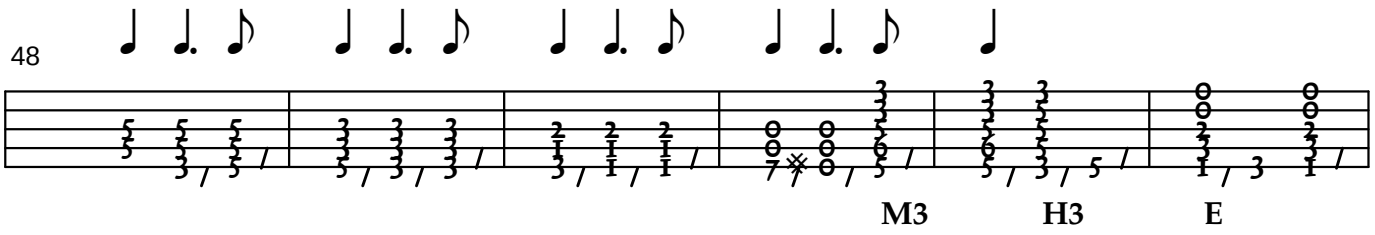
33



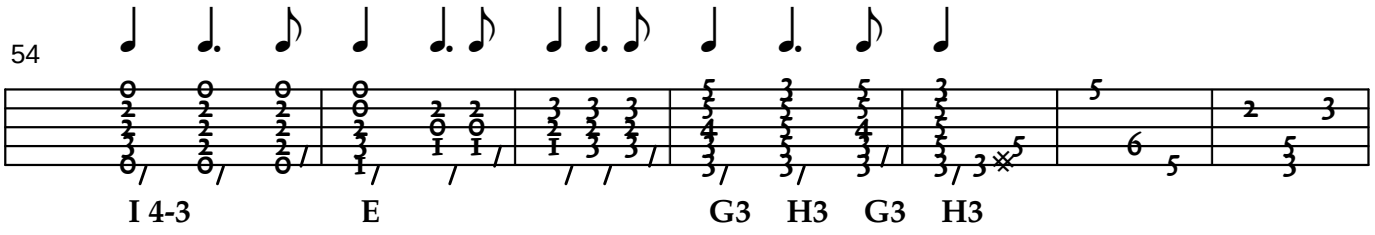
40



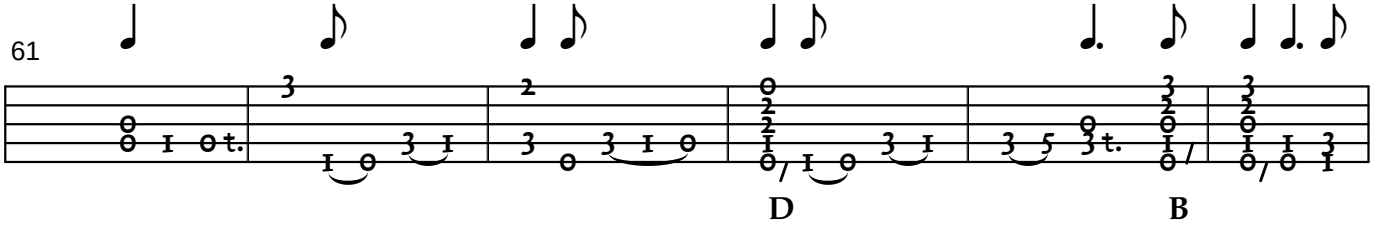
48



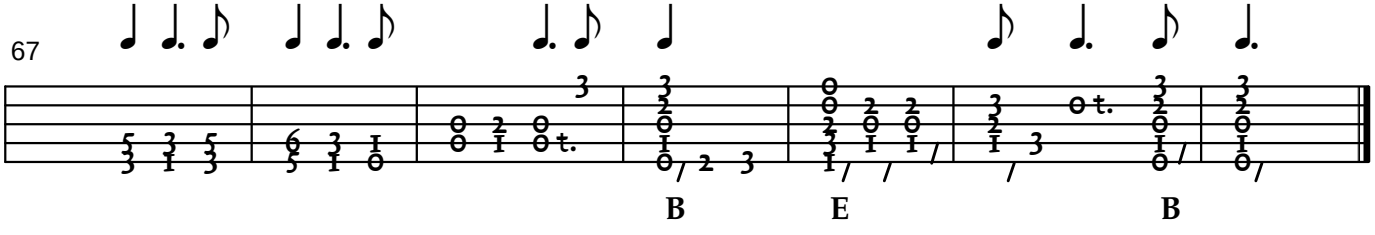
54



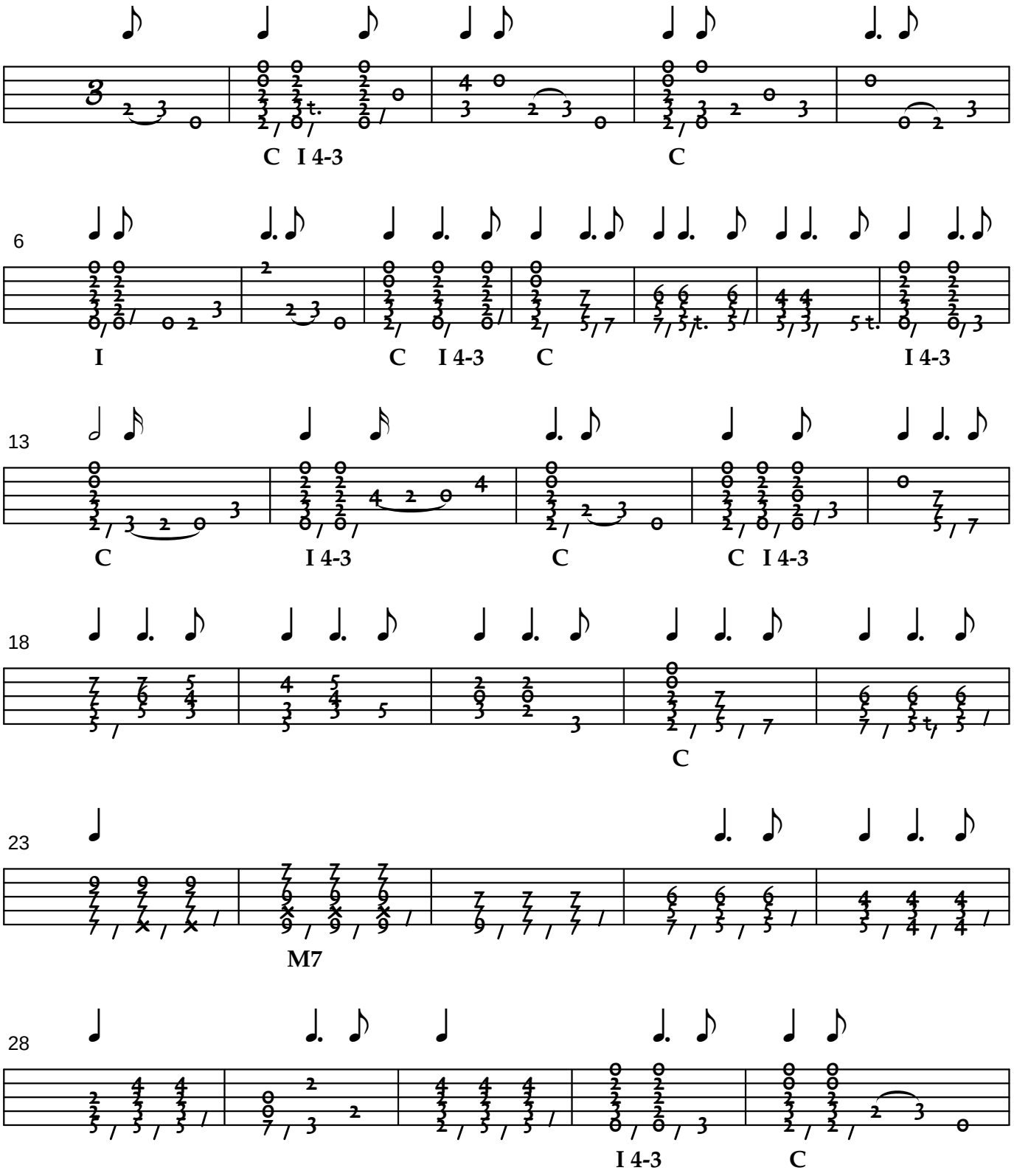
61

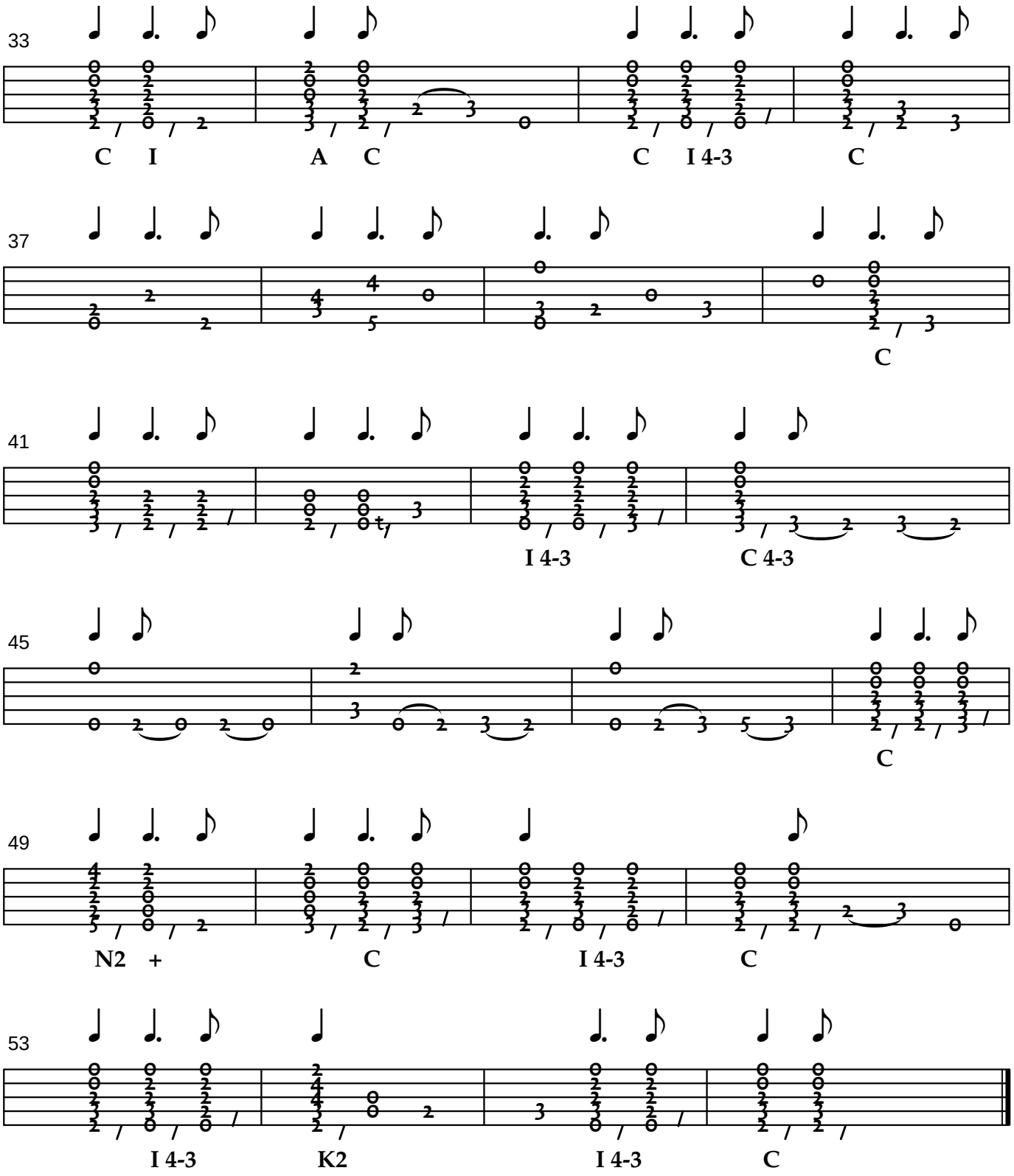


67

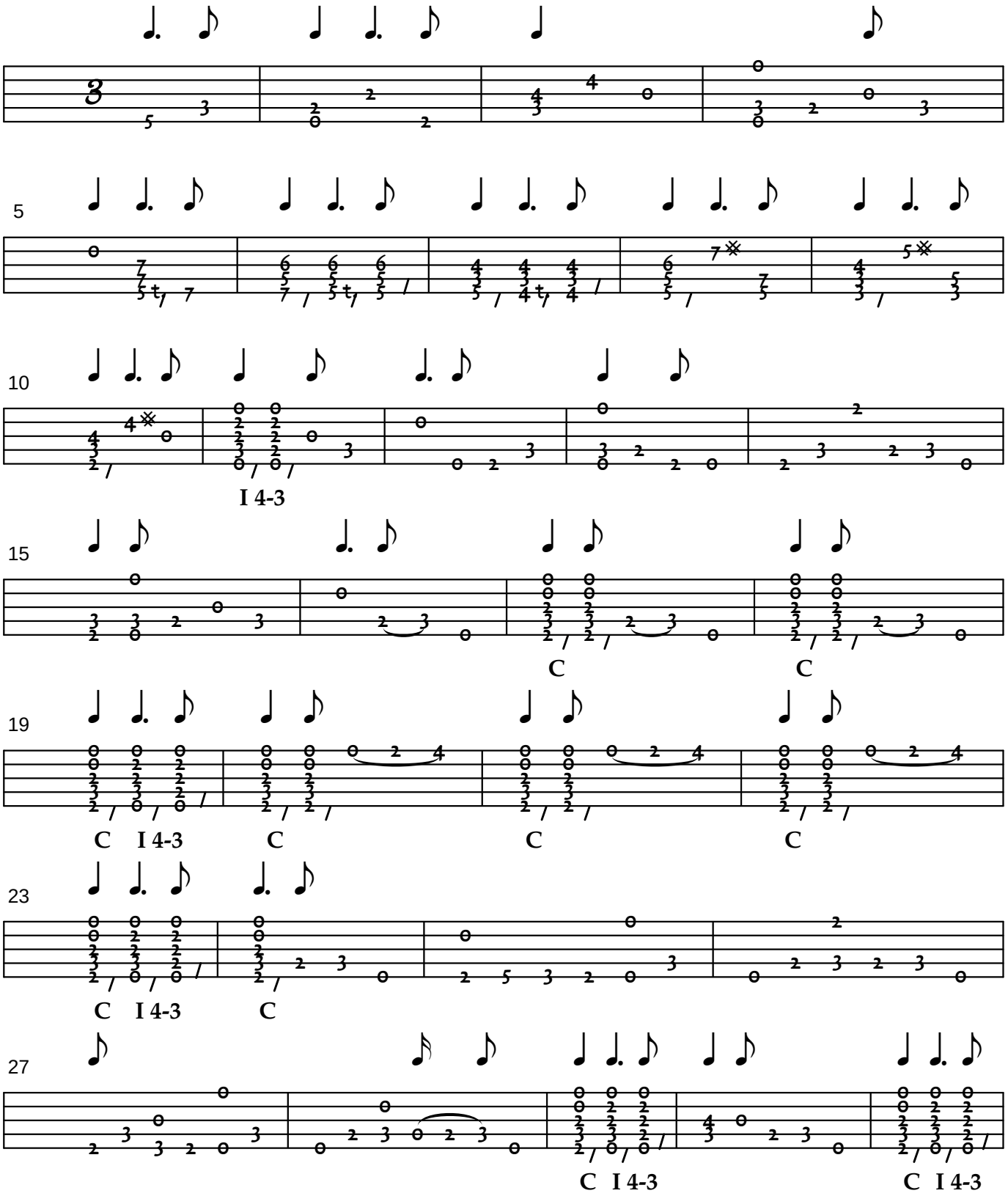


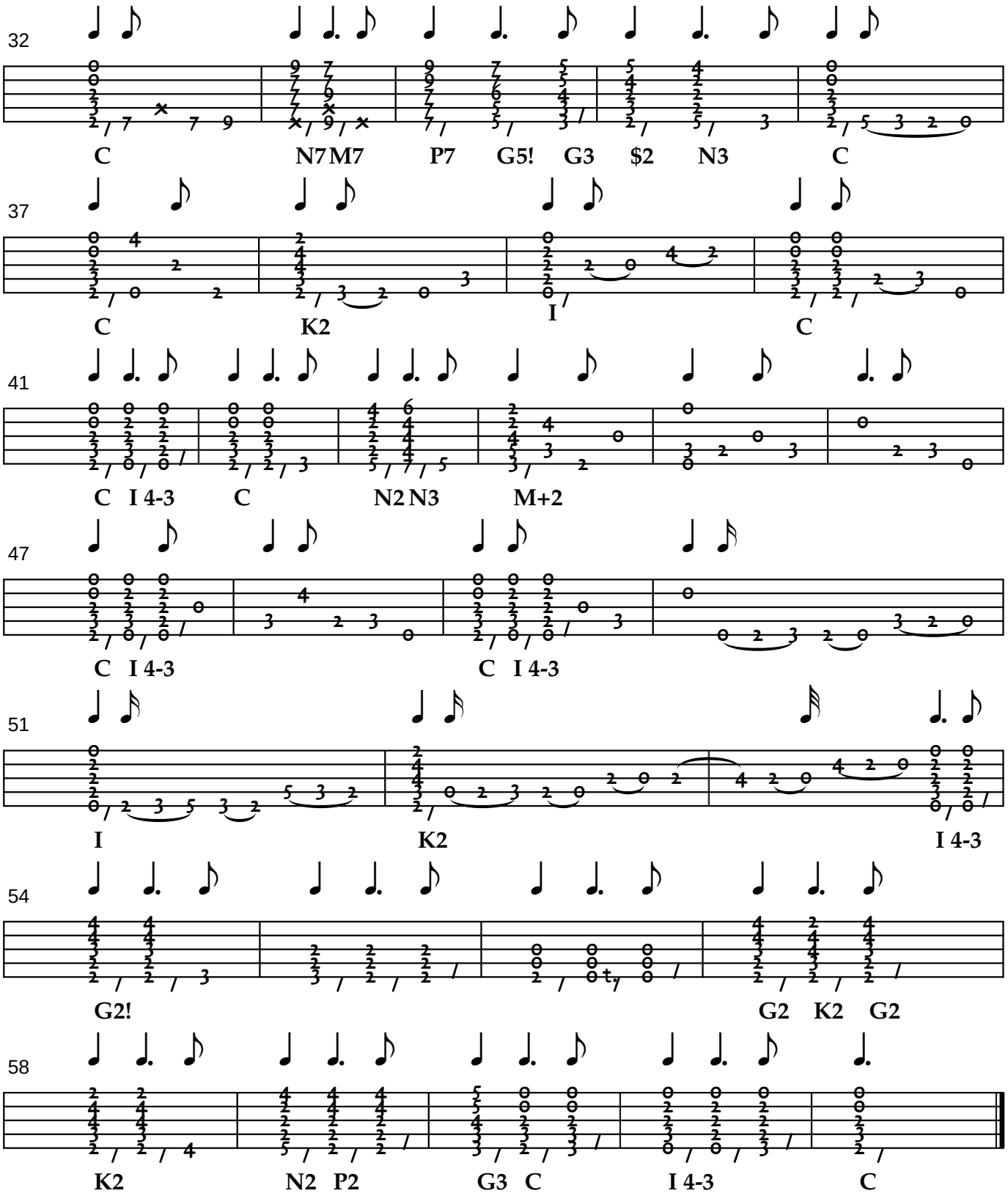
Capriccio sopra la Ciacona variata del C [p.93]



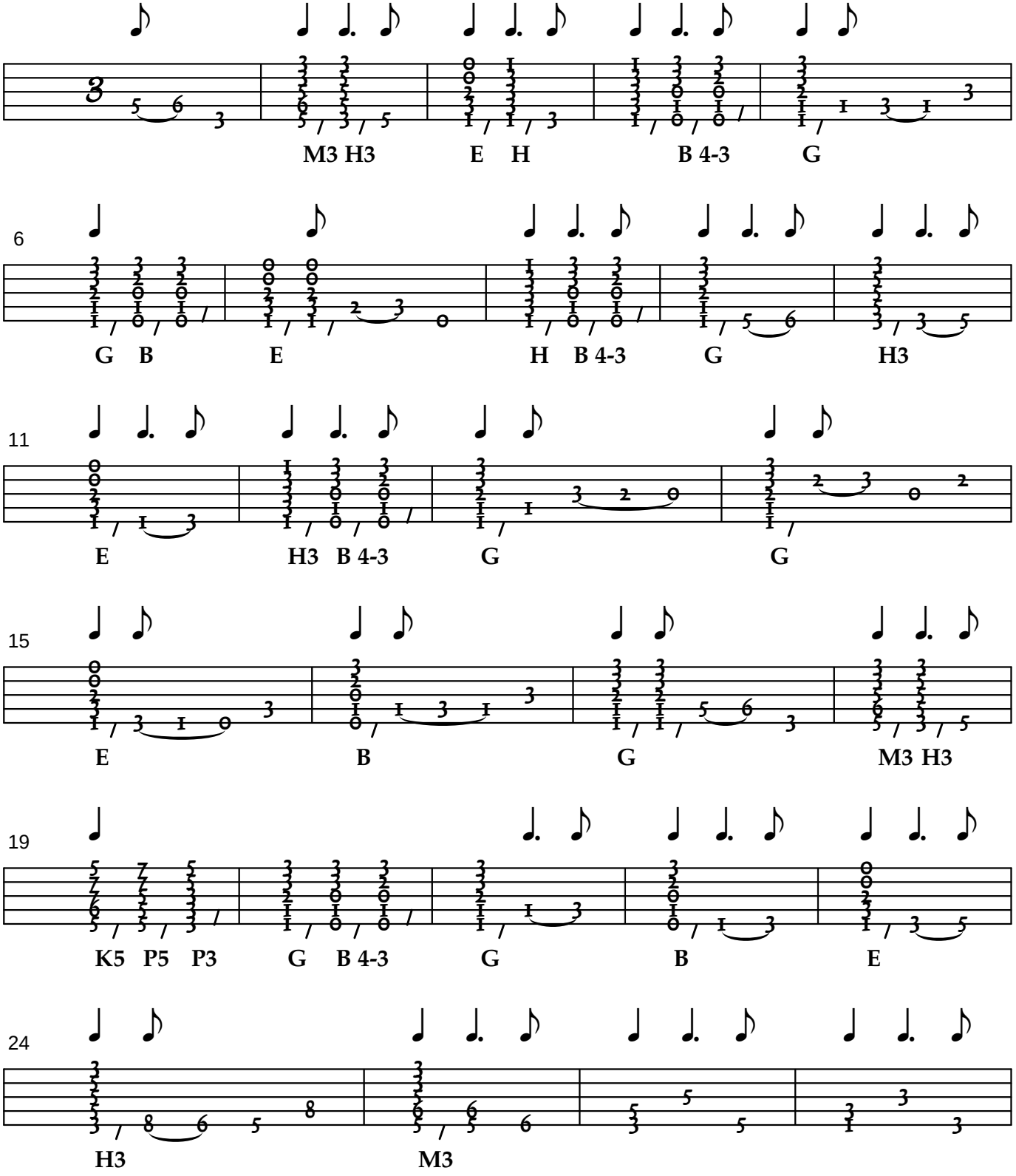

33
C I
A C
C I 4-3
C
37
C
41
I 4-3
C 4-3
45
C
49
N2 +
C
I 4-3
C
53
I 4-3
K2
I 4-3
C

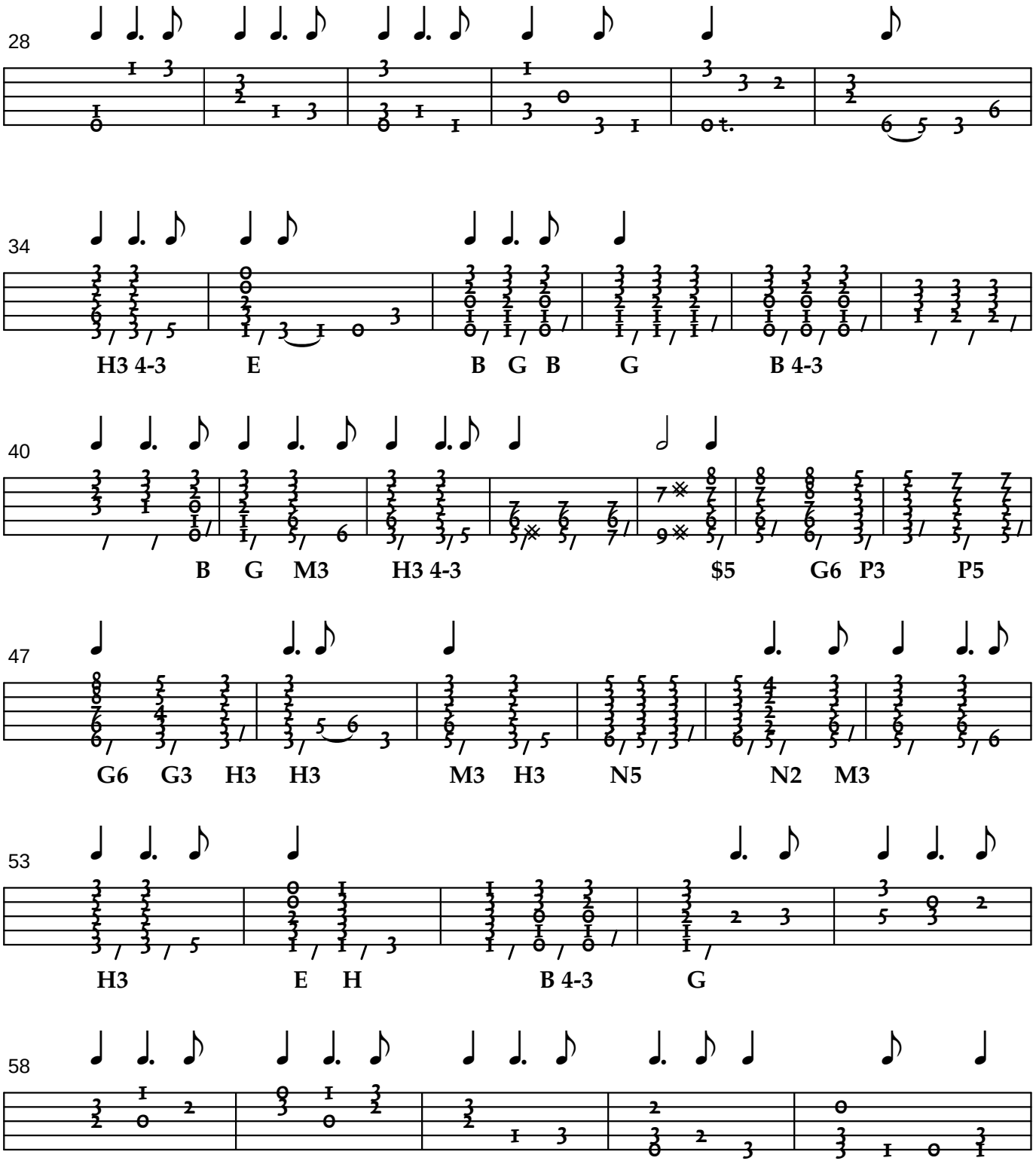
2da. Parte della Ciacona Variata sopra l'C [p.94]

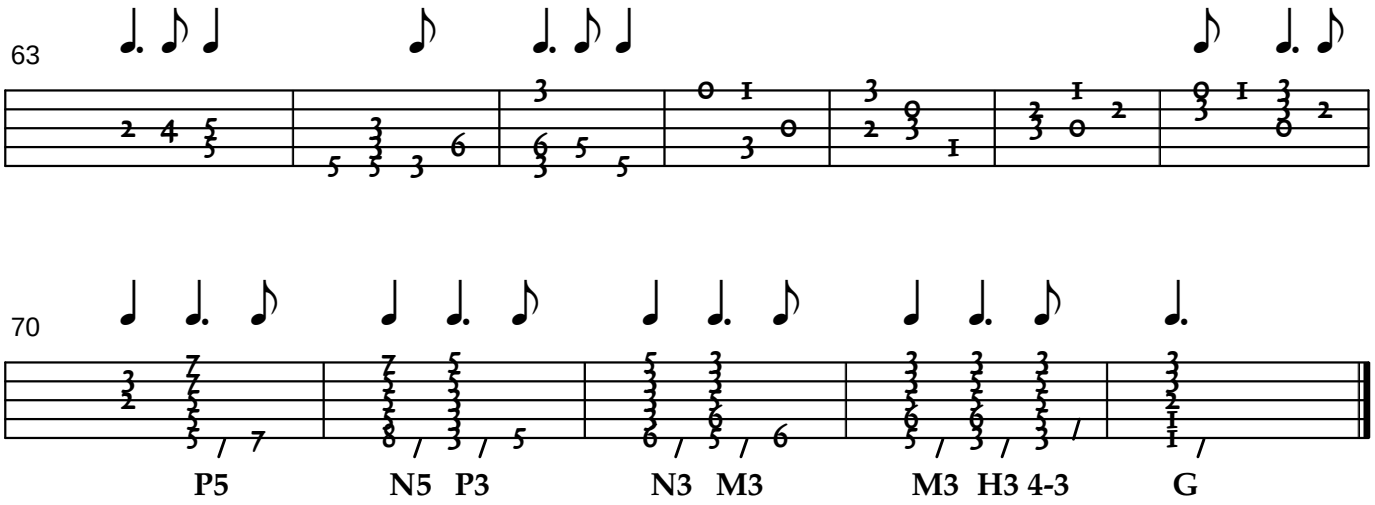



32
C N7 M7 P7 G5! G3 $2 N3 C
37
C K2 I C
41
C I 4-3 C N2 N3 M+2
47
C I 4-3 C I 4-3
51
I K2 I 4-3
54
G2! G2 K2 G2
58
K2 N2 P2 G3 C I 4-3 C

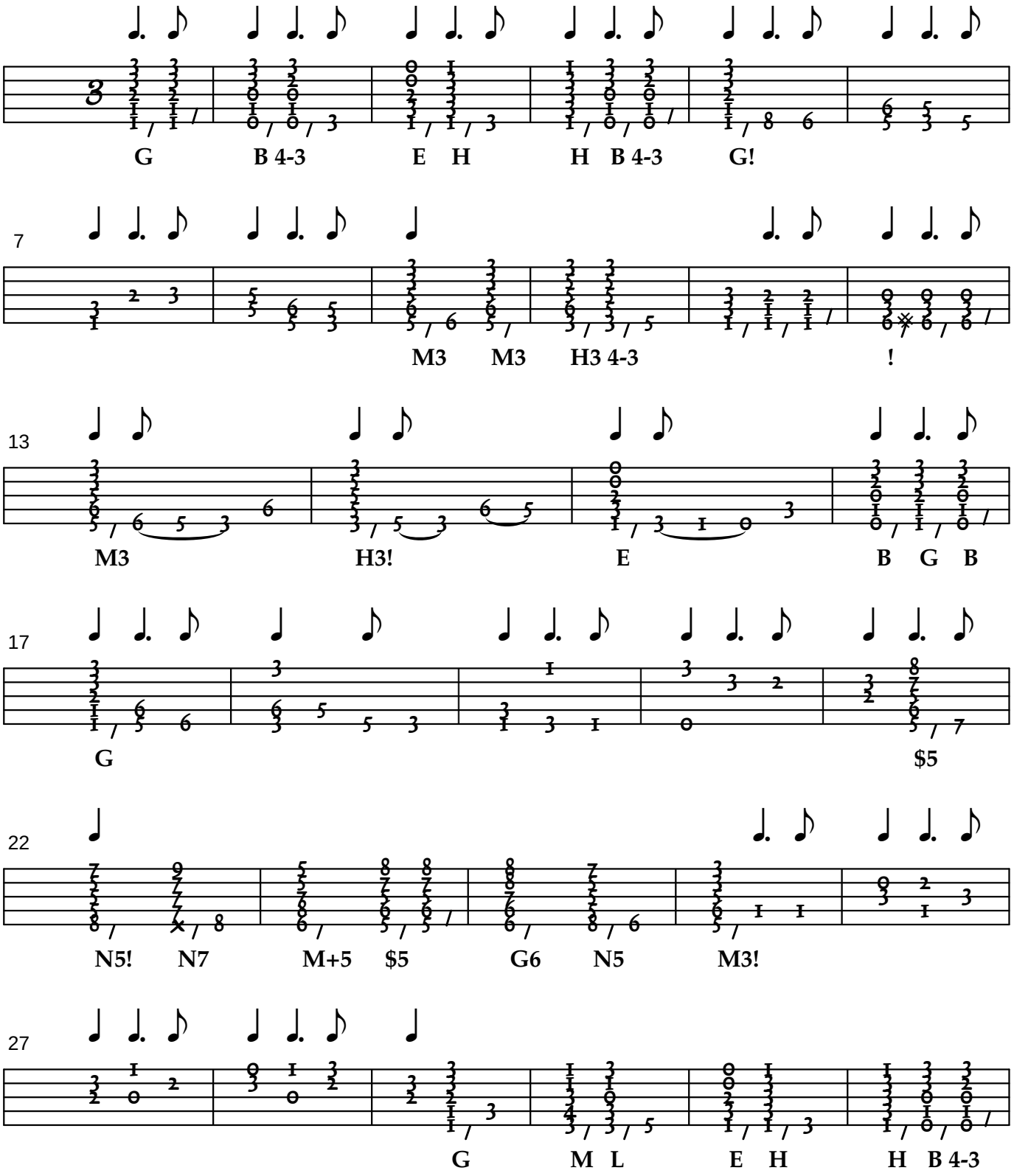
Ciacona con Variationi sopra l'G [p.95]

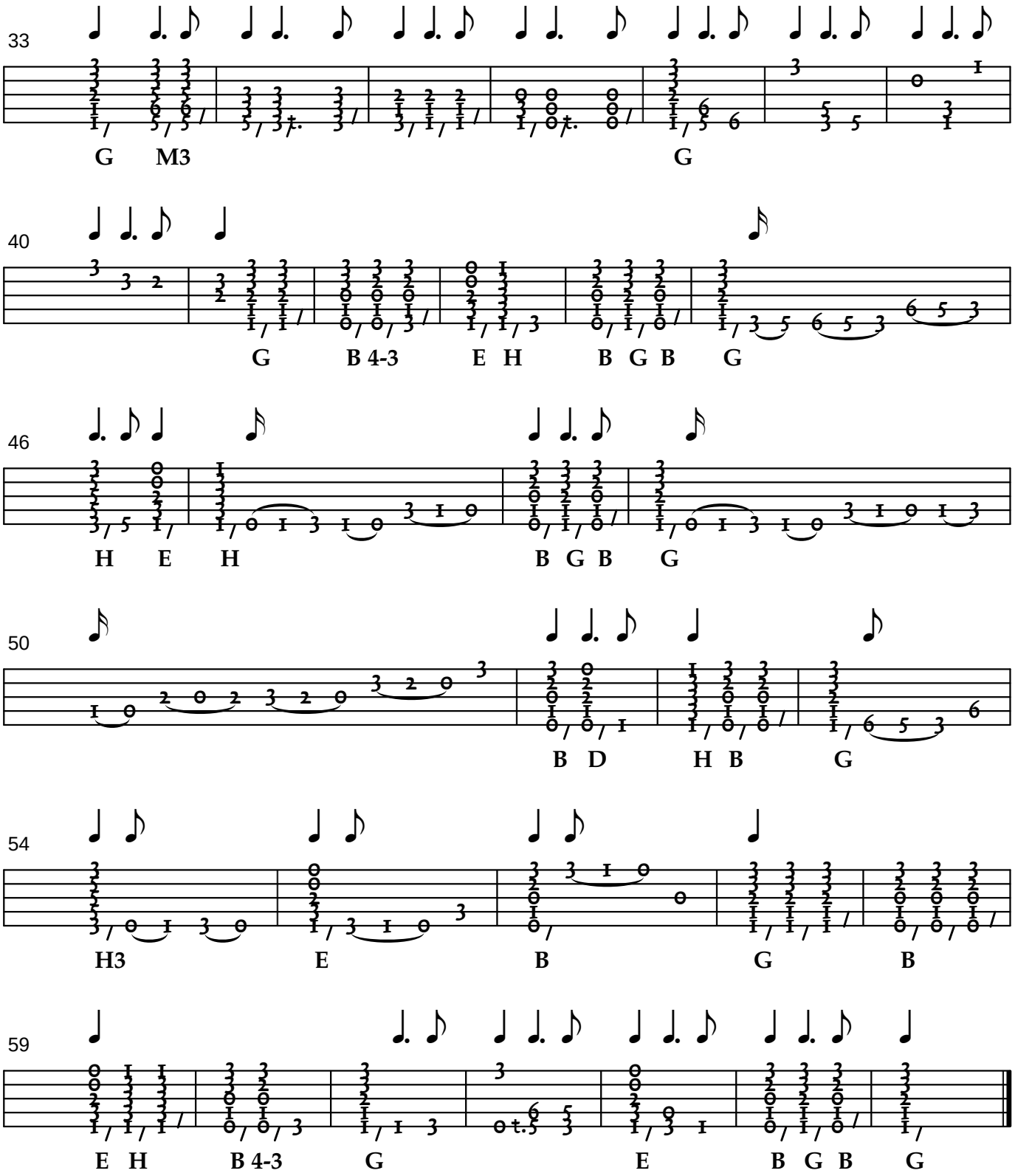



28
34
H3 4-3 E B G B G B 4-3
40
B G M3 H3 4-3 $5 G6 P3 P5
47
G6 G3 H3 H3 M3 H3 N5 N2 M3
53
H3 E H B 4-3 G
58

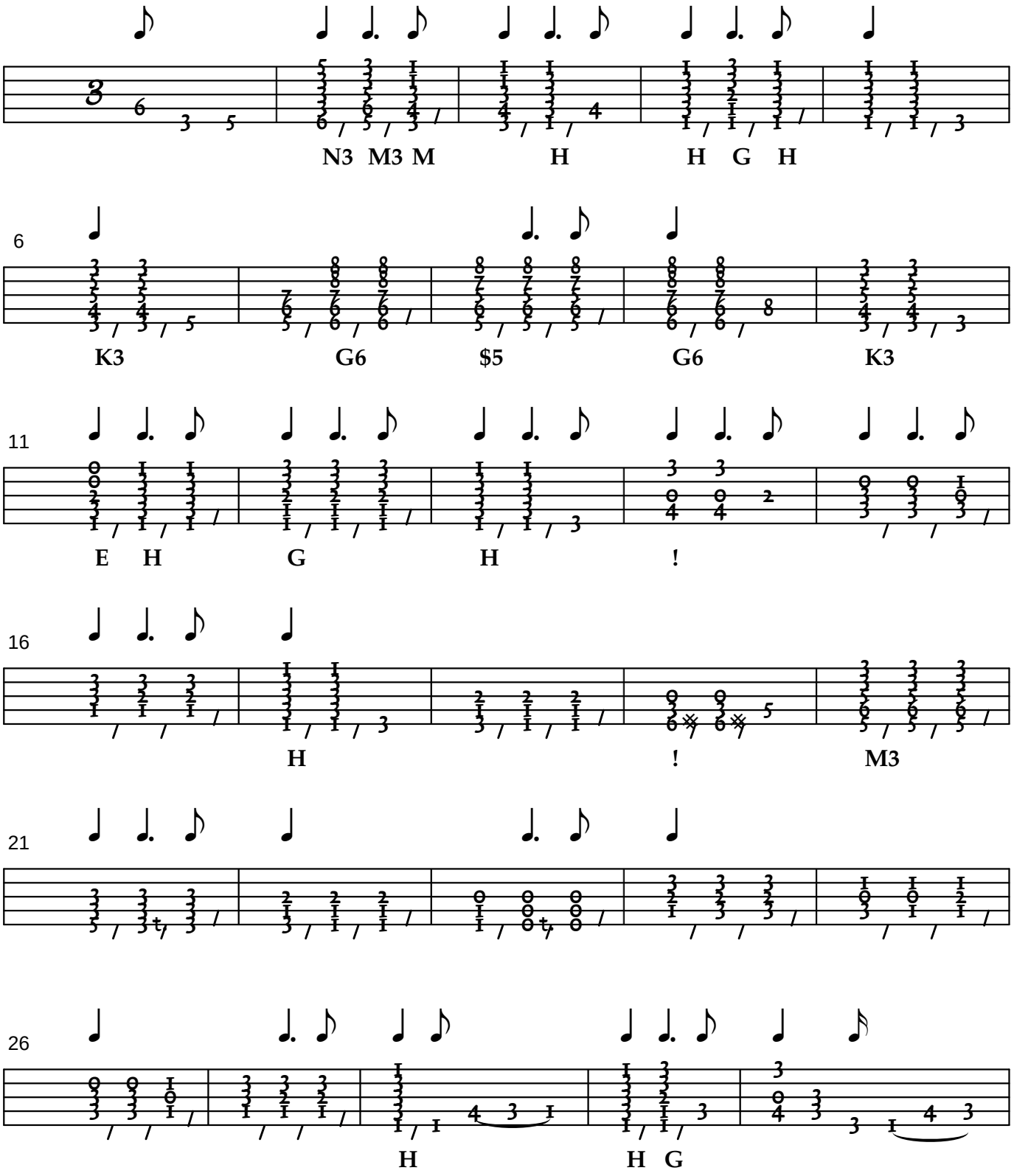

63
70
P5
N5 P3
N3 M3
M3 H3 4-3
G

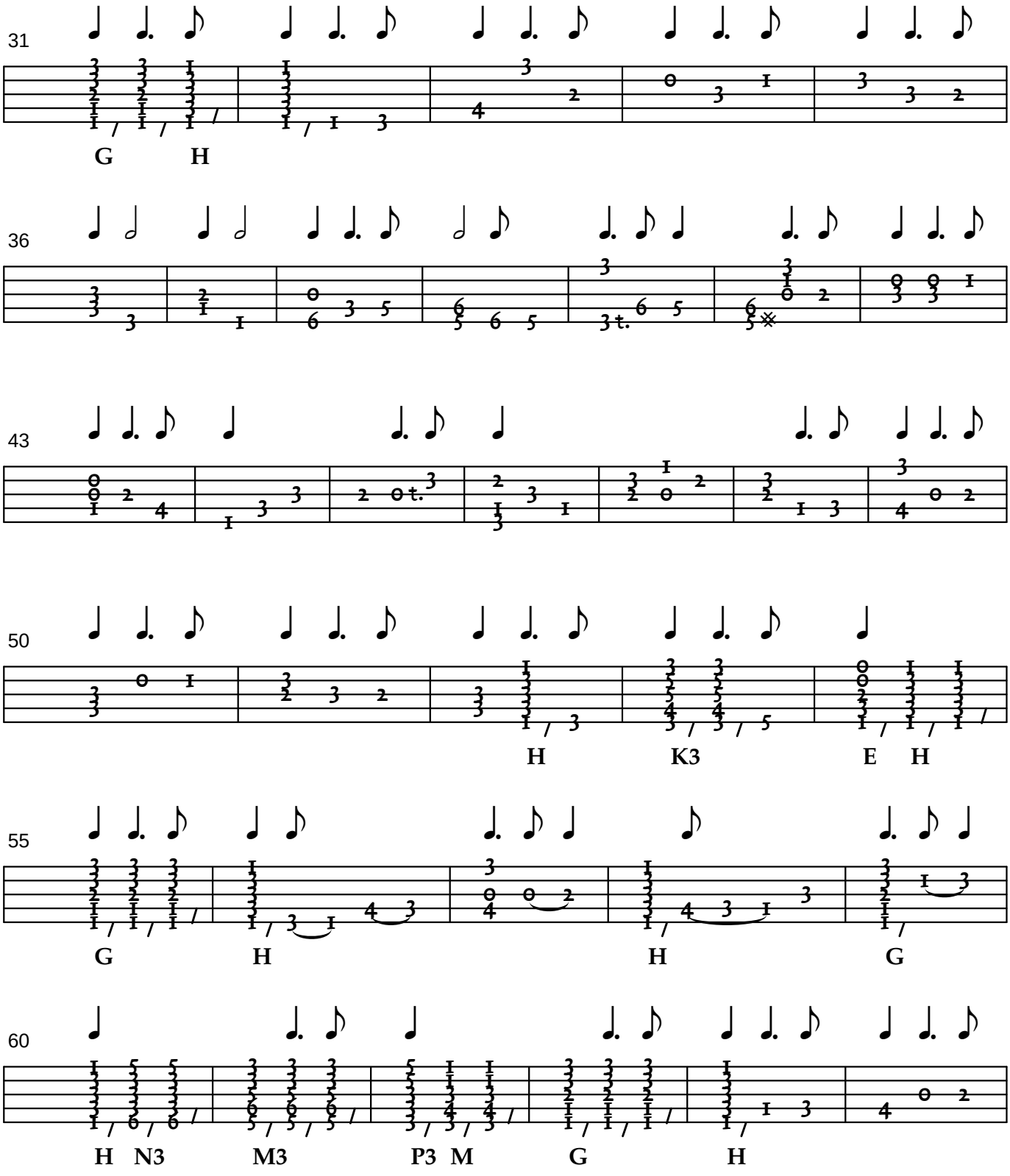
2da. Parte della Ciacona Variata sopra l'G [p.96]

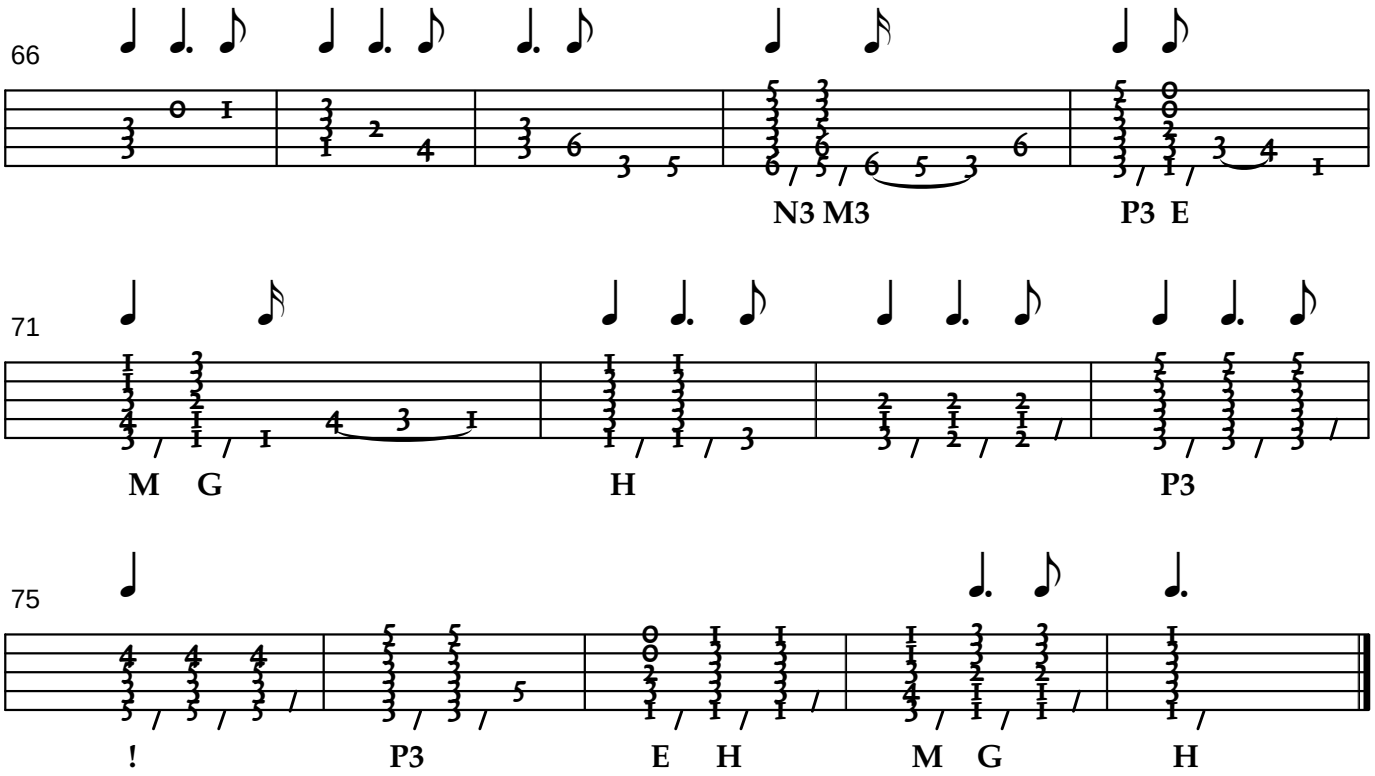



33
G M3 G
40
G B 4-3 E H B G B G
46
H E H B G B G
50
B D H B G
54
H3 E B G B
59
E H B 4-3 G E B G B G

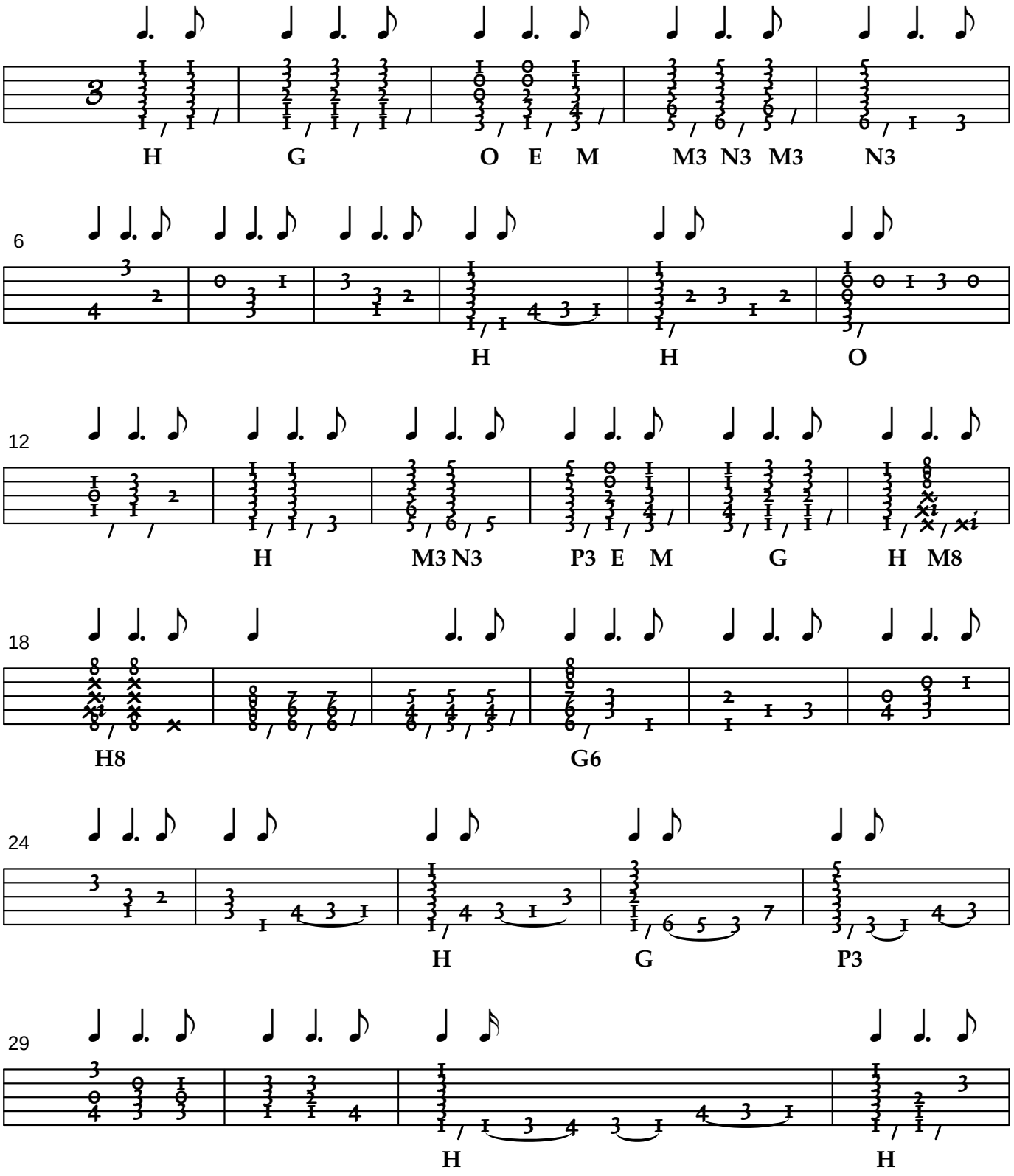
Ciacona Variata sopra l'H [p.97]

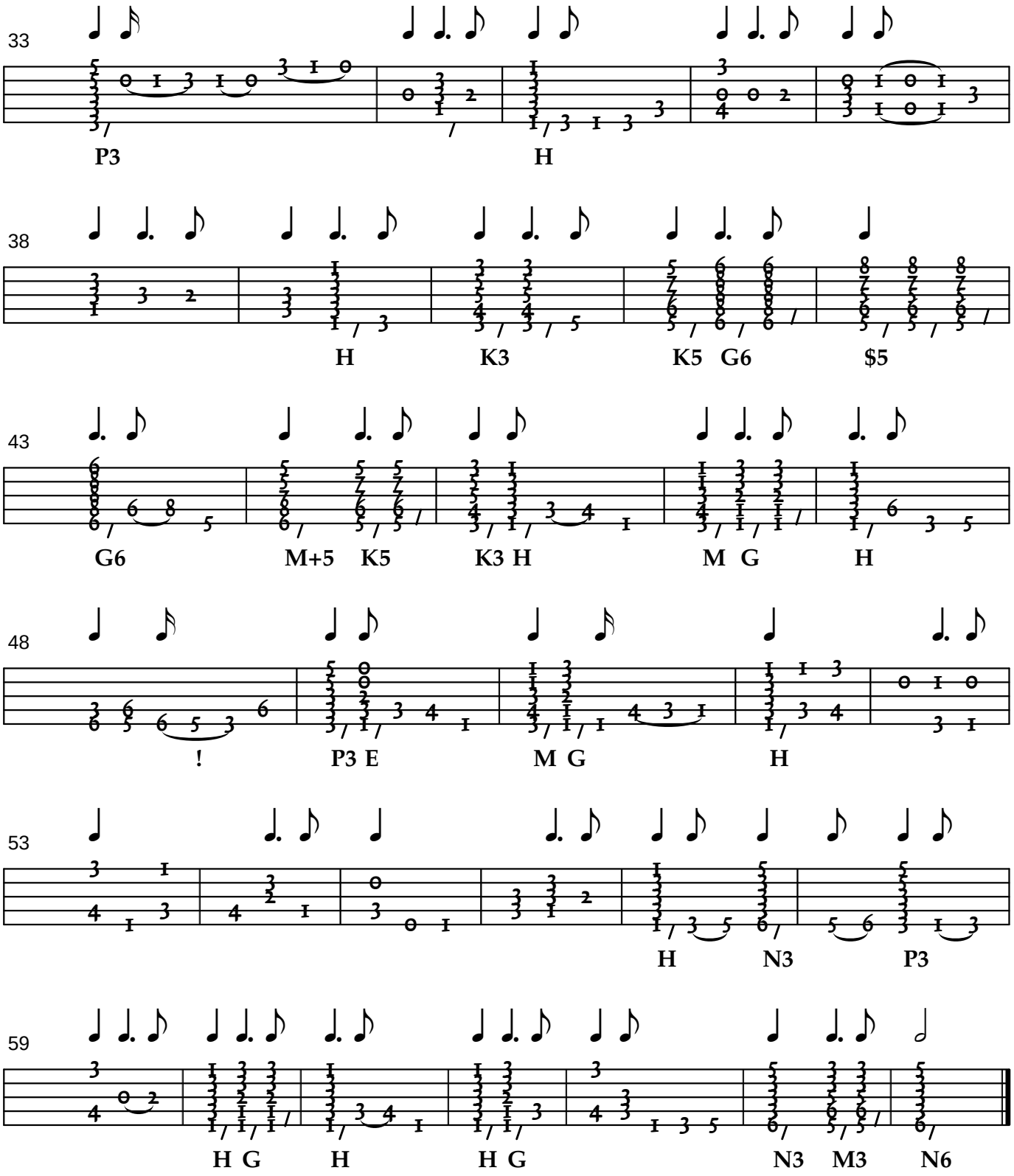



31
G H
36
43
50
H K3 E H
55
G H H G
60
H N3 M3 P3 M G H

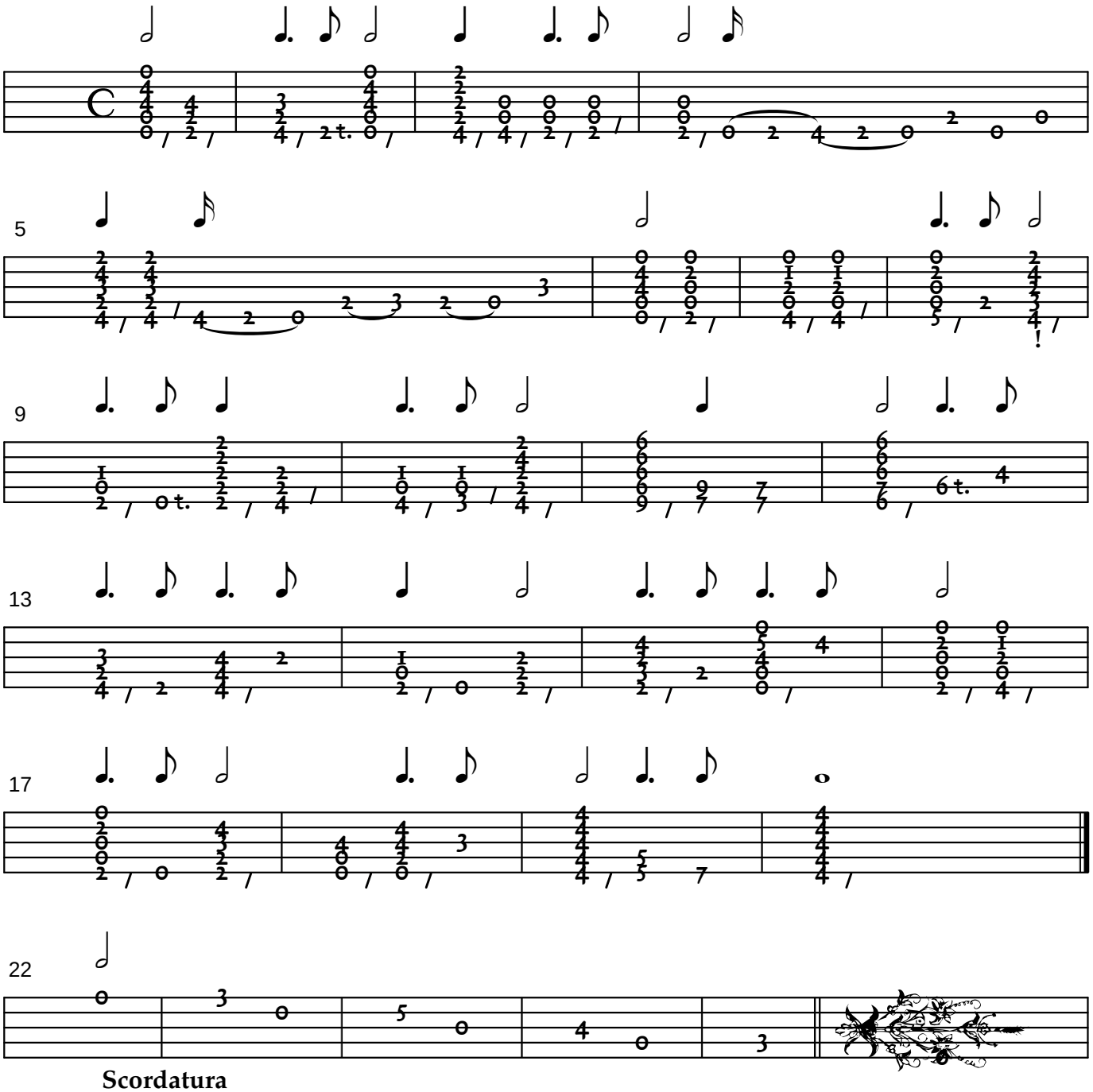

66
N3 M3
P3 E
71
M G
H
P3
75
!
P3
E H
M G
H

2da Parte della Ciacona Variata sopra l'H [p.98]

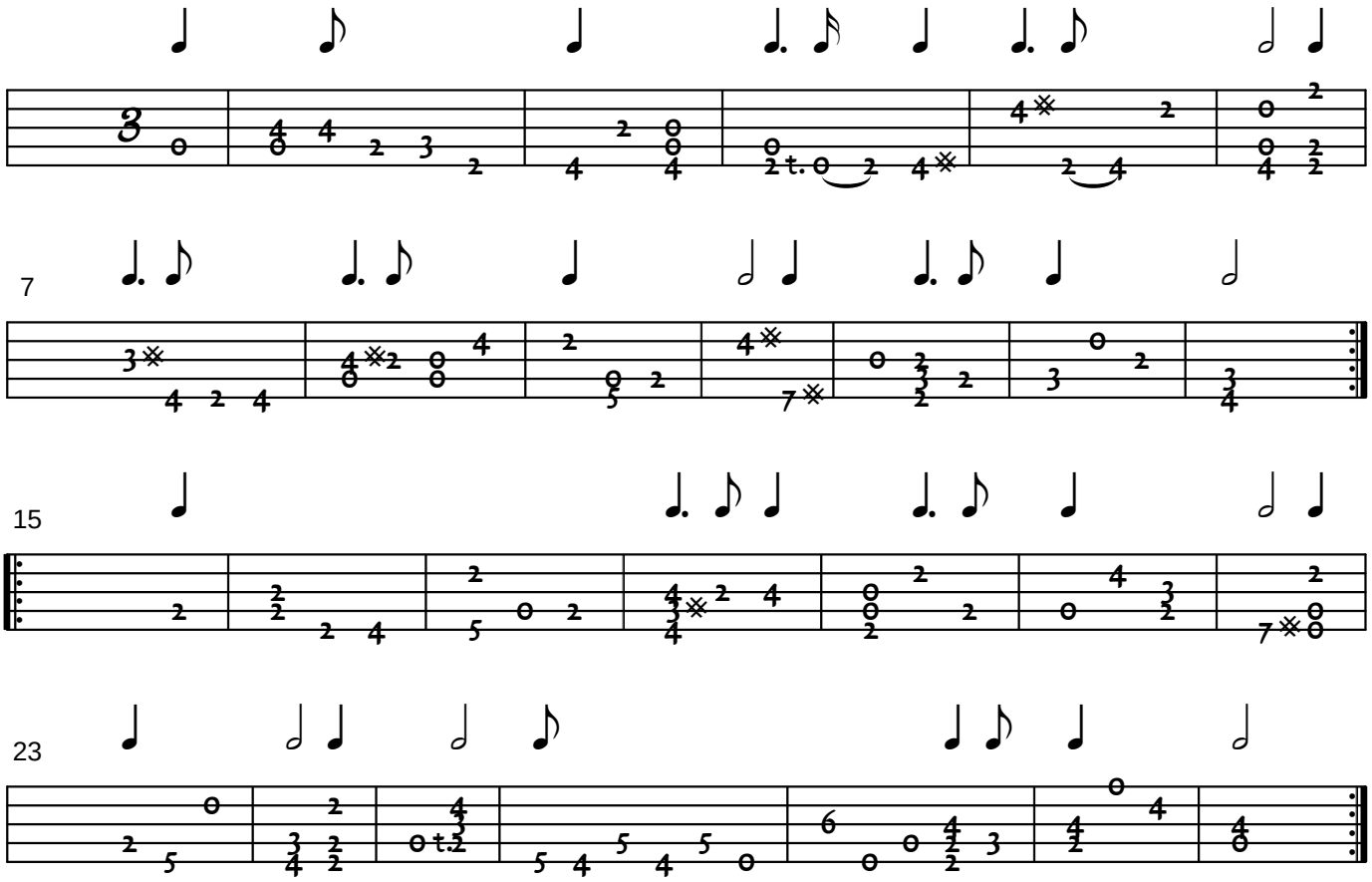



33
P3
H
38
H
K3
K5 G6
$5
43
G6
M+5 K5
K3 H
M G
H
48
!
P3 E
M G
H
53
H
N3
P3
59
H G
H
H G
N3 M3
N6

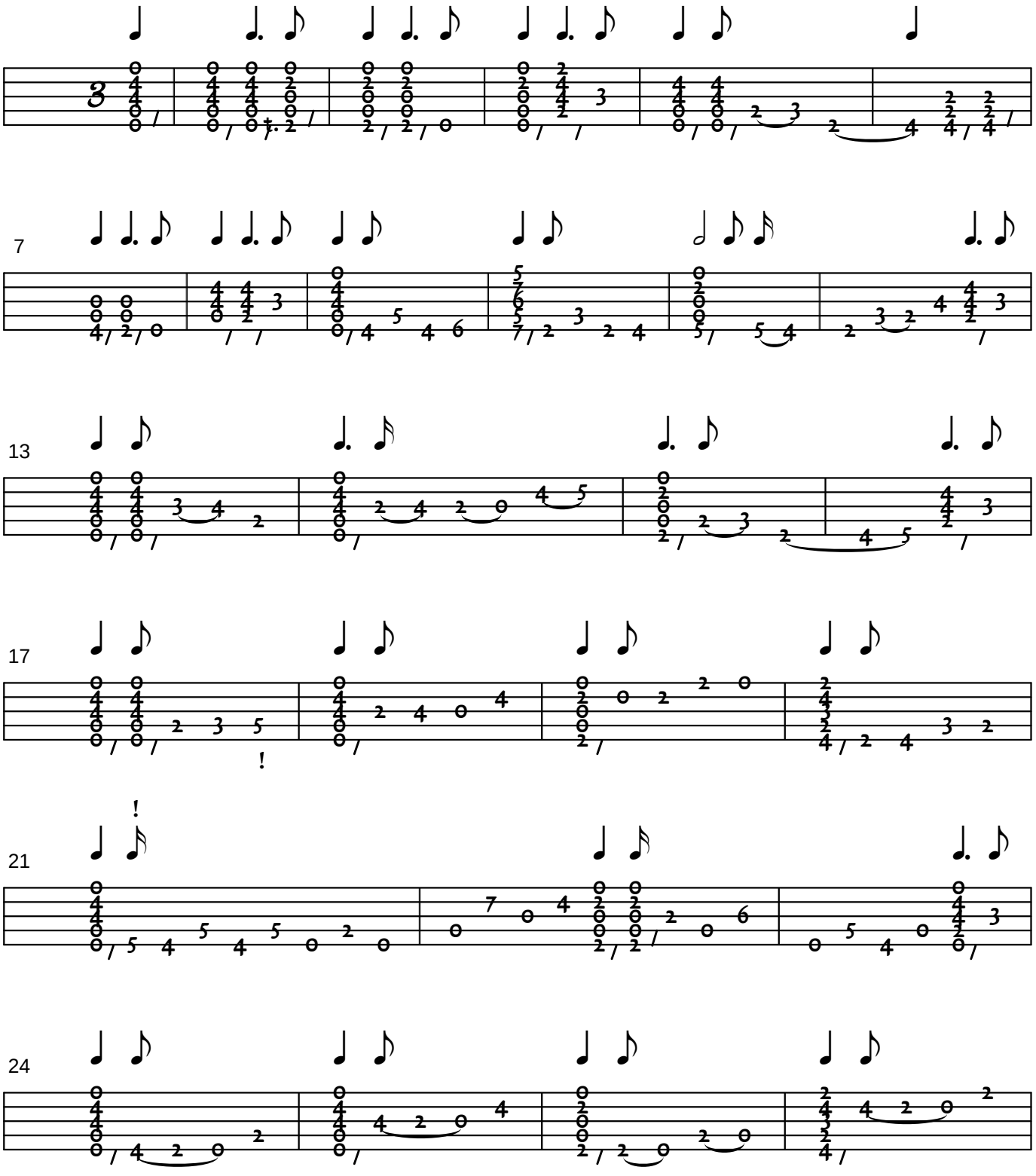
Tocata [p.99]

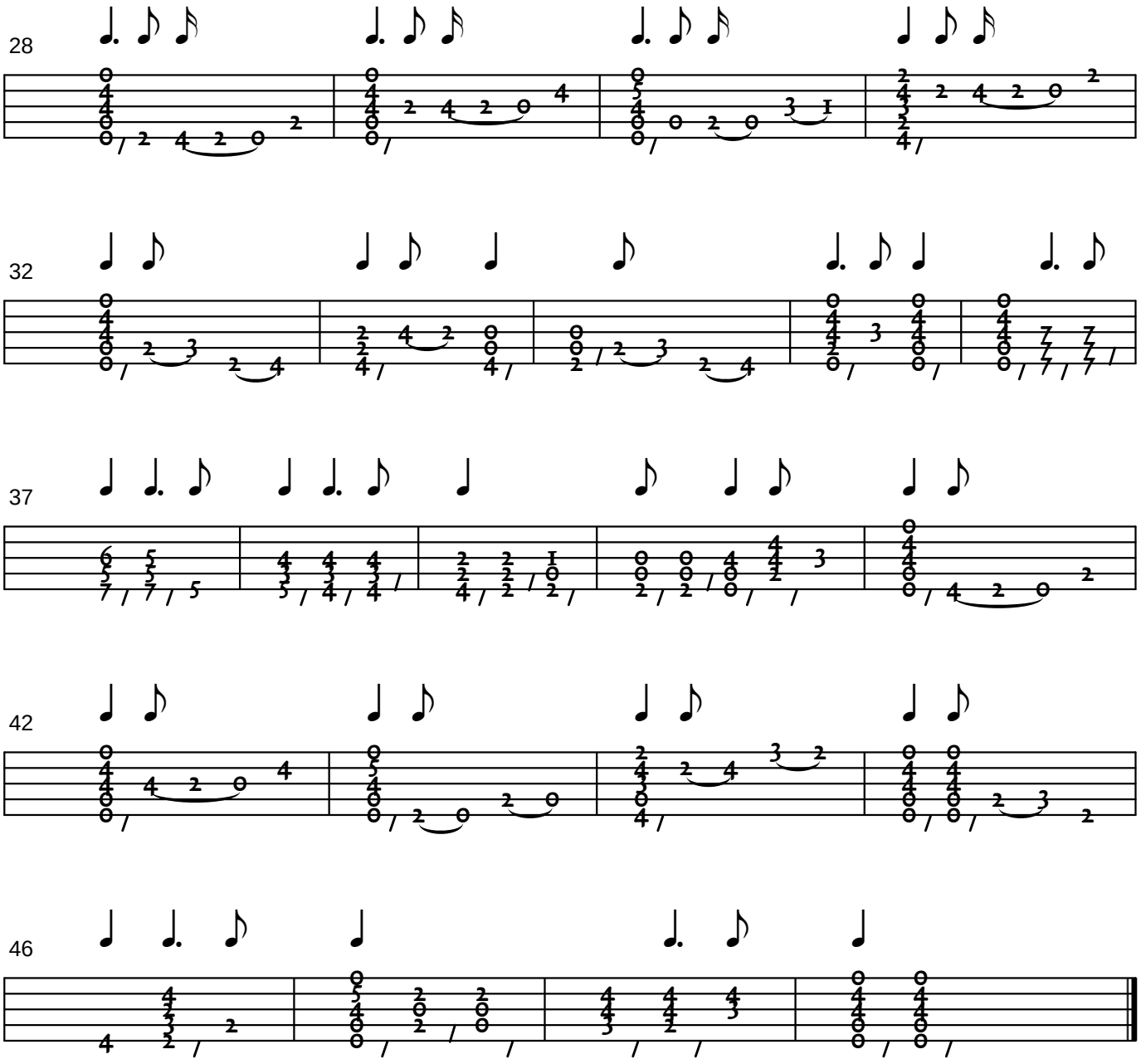


Corrente [p.99]

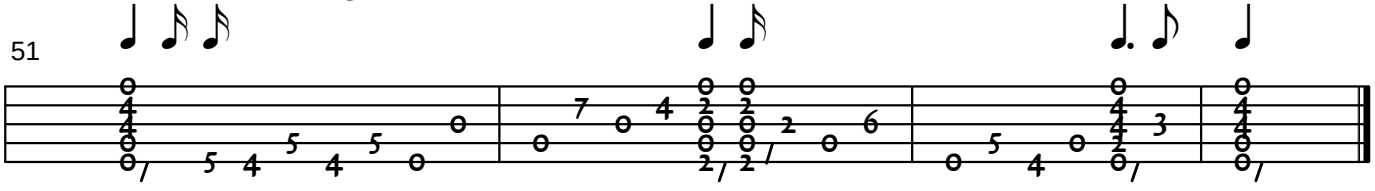


Passacaglio uariato in cordatura diferente [p.100]

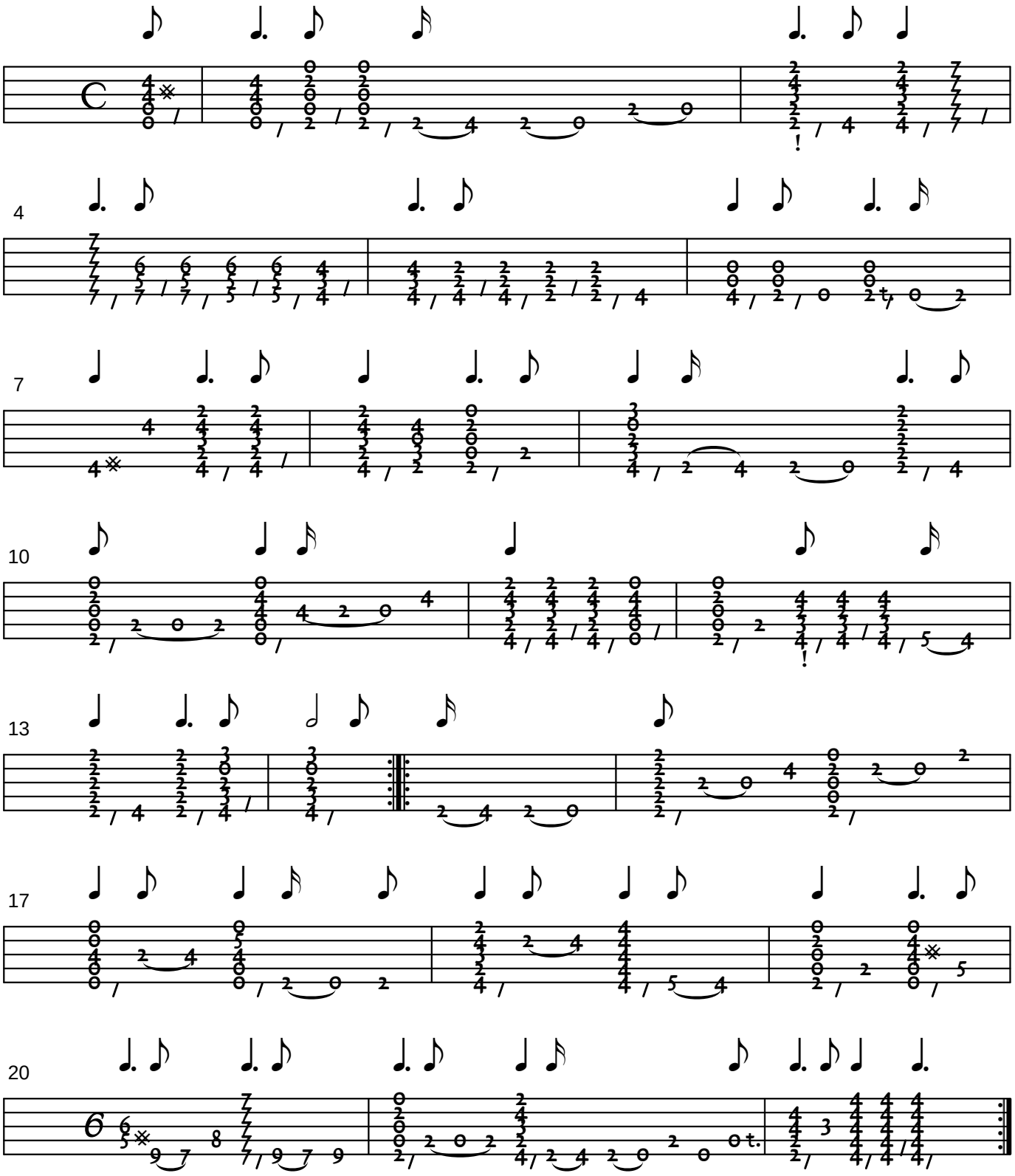




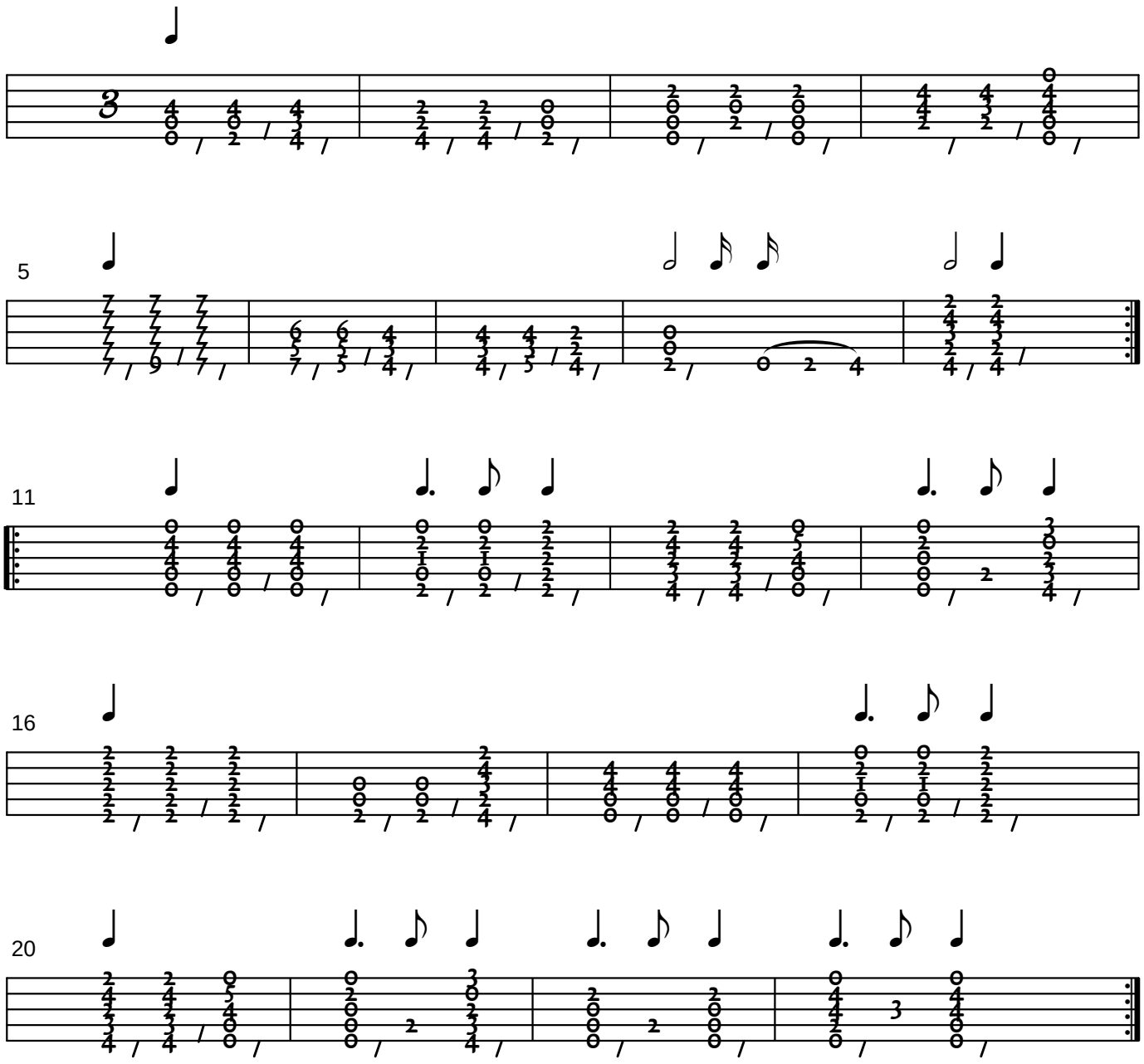
Bars 21-23 - original version



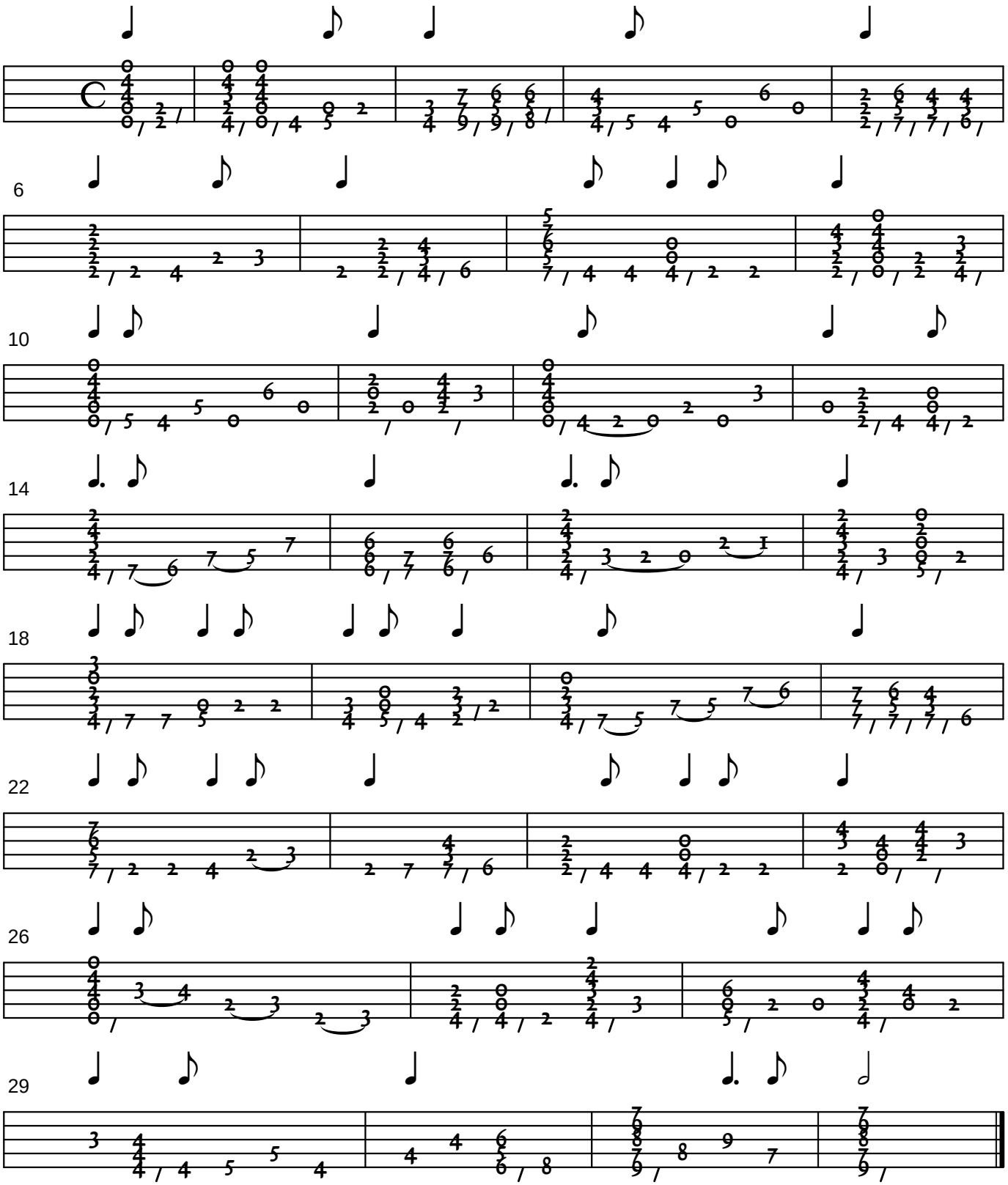
Alemanda [p.101]



Sarabanda [p.101]



Passo e mezo musicale [p.102]



Giovanni Paolo Foscarini

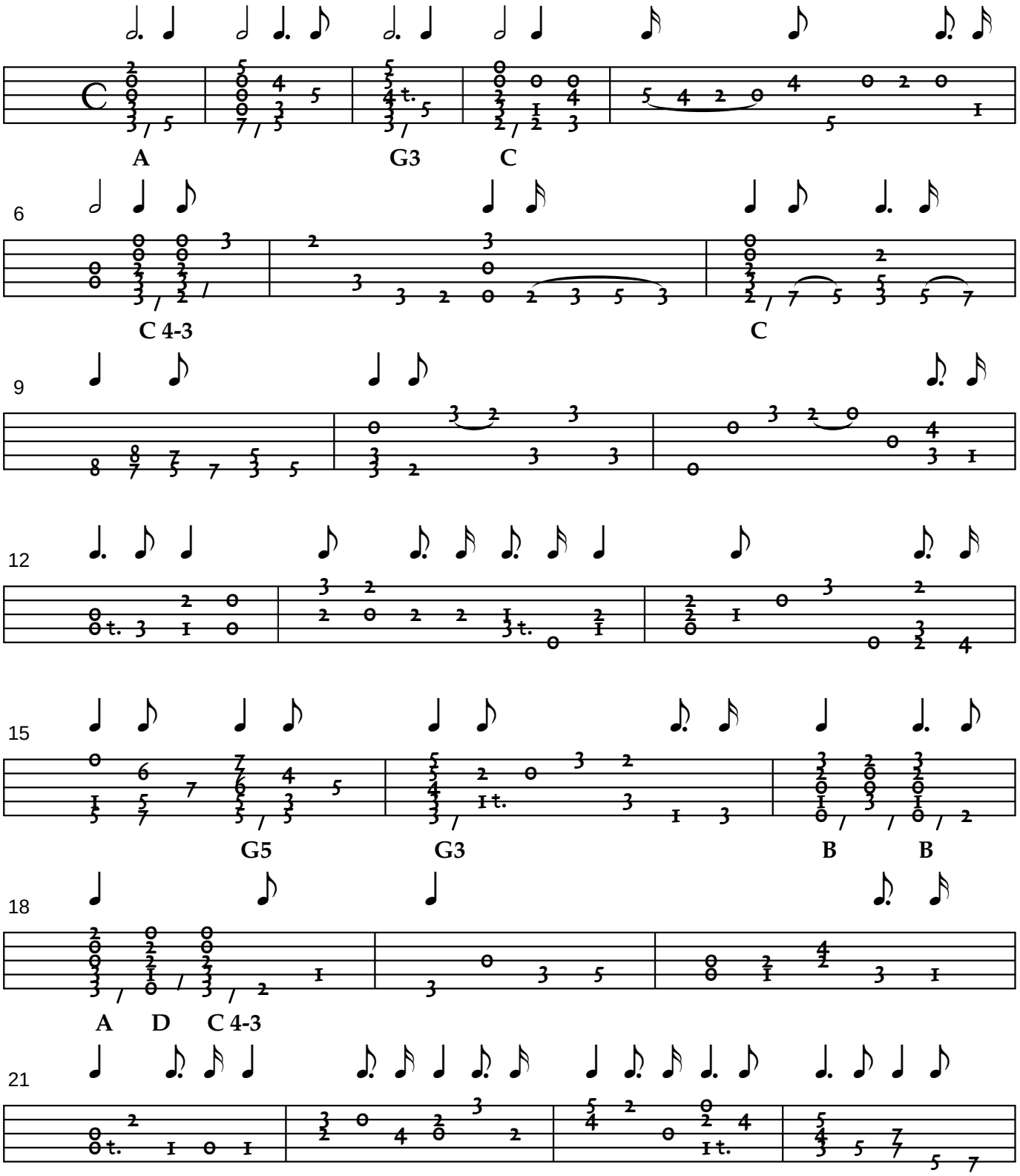
Li Cinque Libri della Chitarra alla Spagnola (1640)

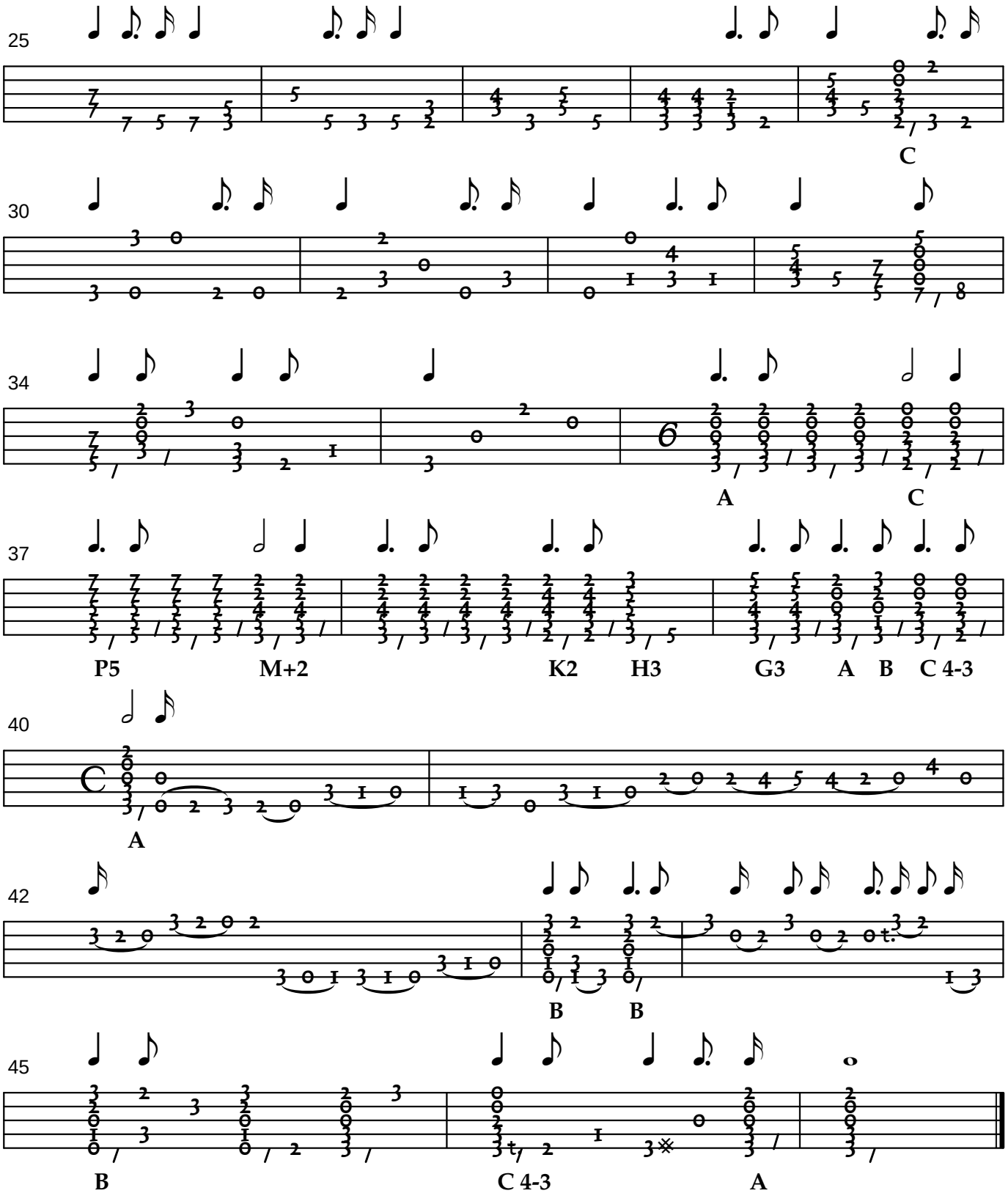
Book 5

Transcribed and edited by Monica Hall

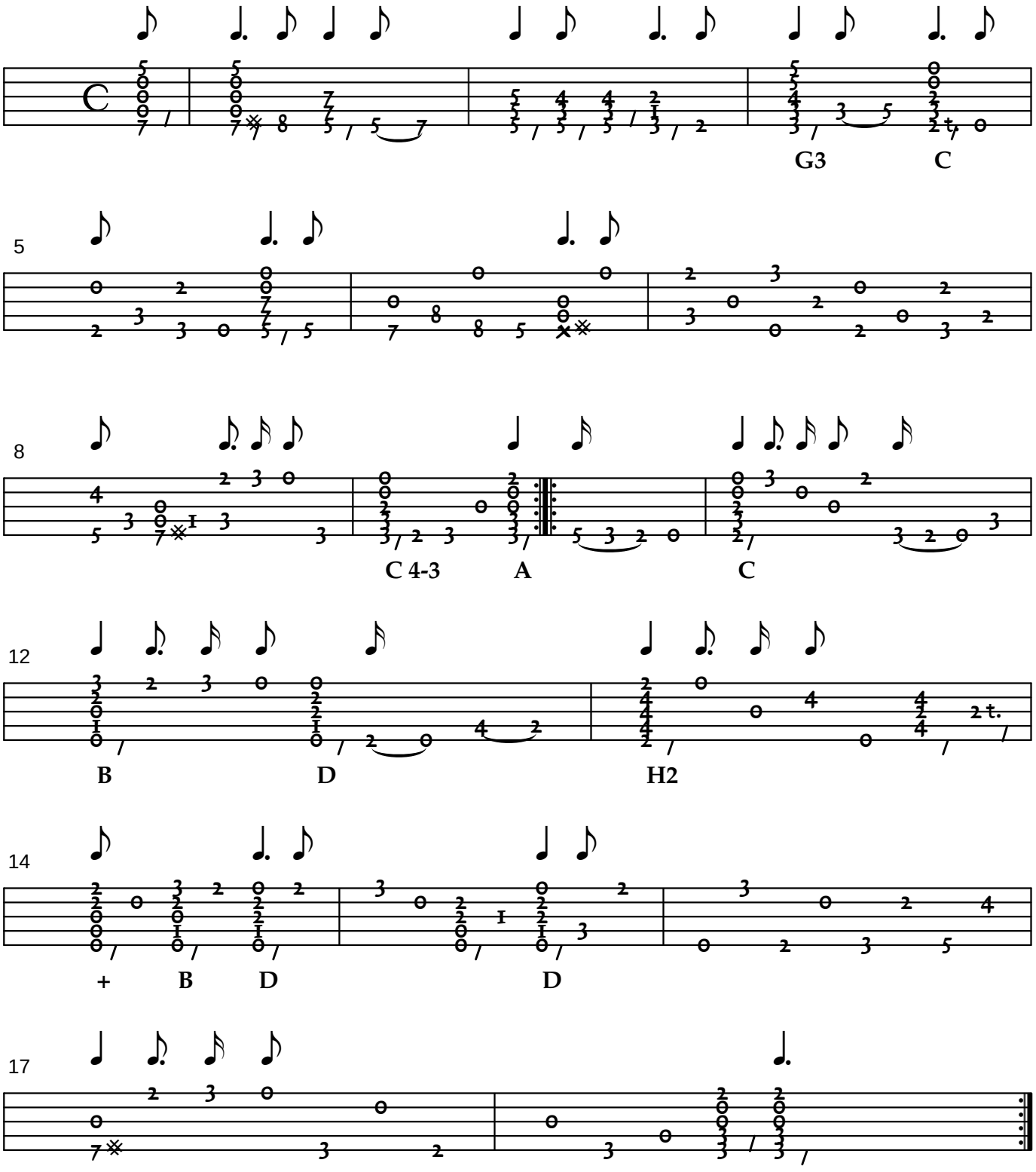
2012

Tocatta [p.103]

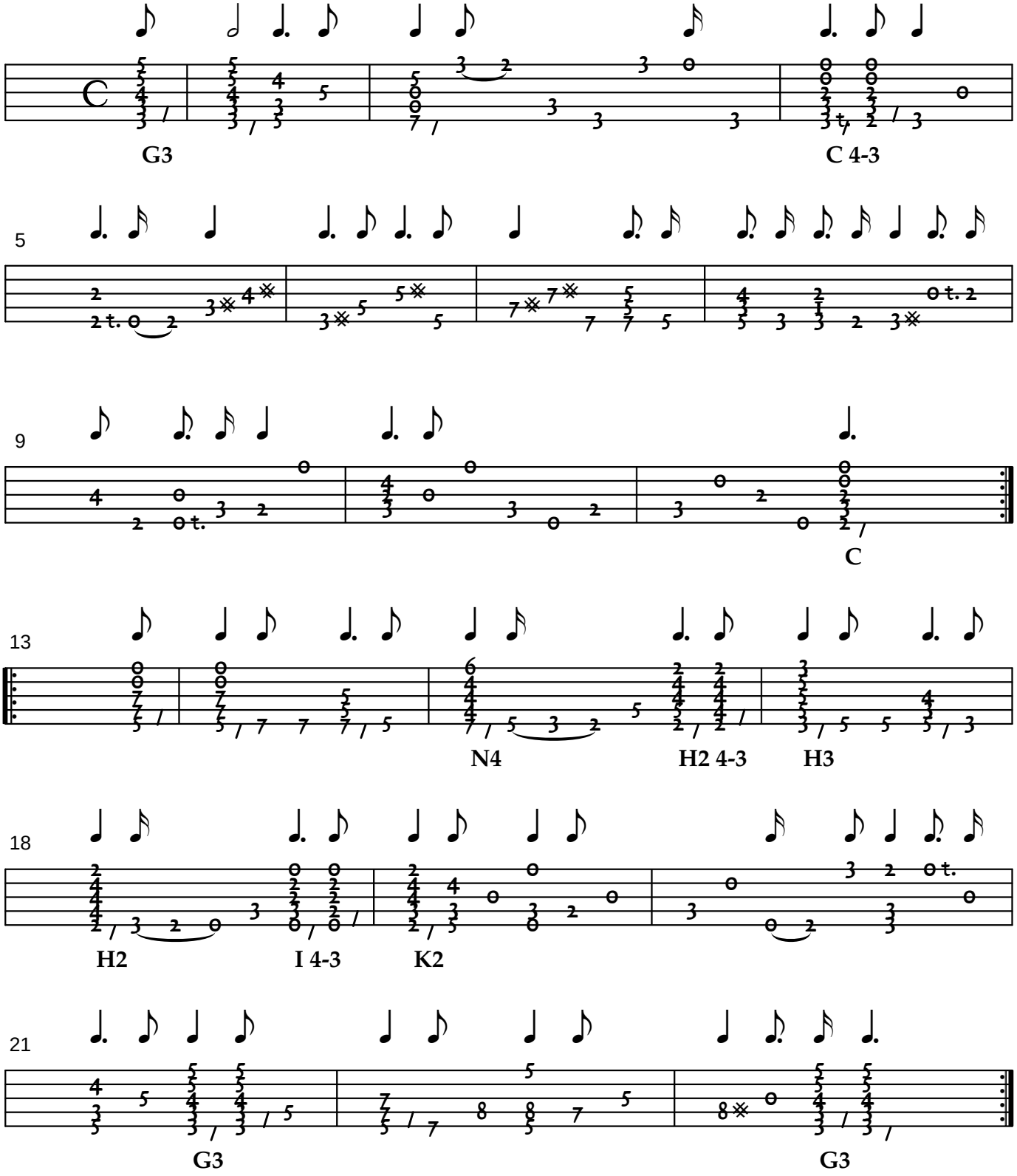



25
C
30
34
A
C
37
P5
M+2
K2
H3
G3
A
B
C 4-3
40
A
42
B
B
45
B
C 4-3
A

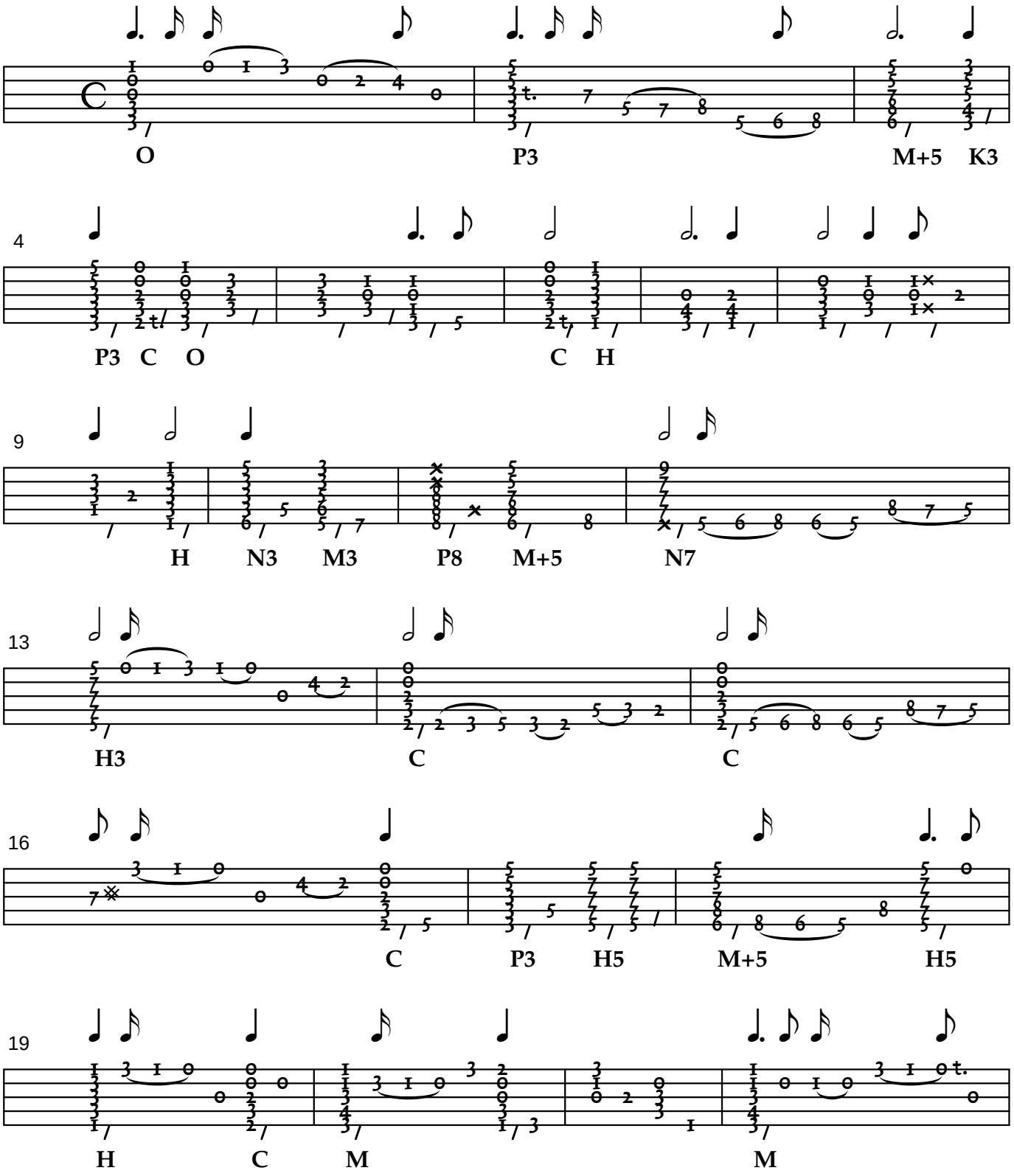
Alemanda (1) [p.104]

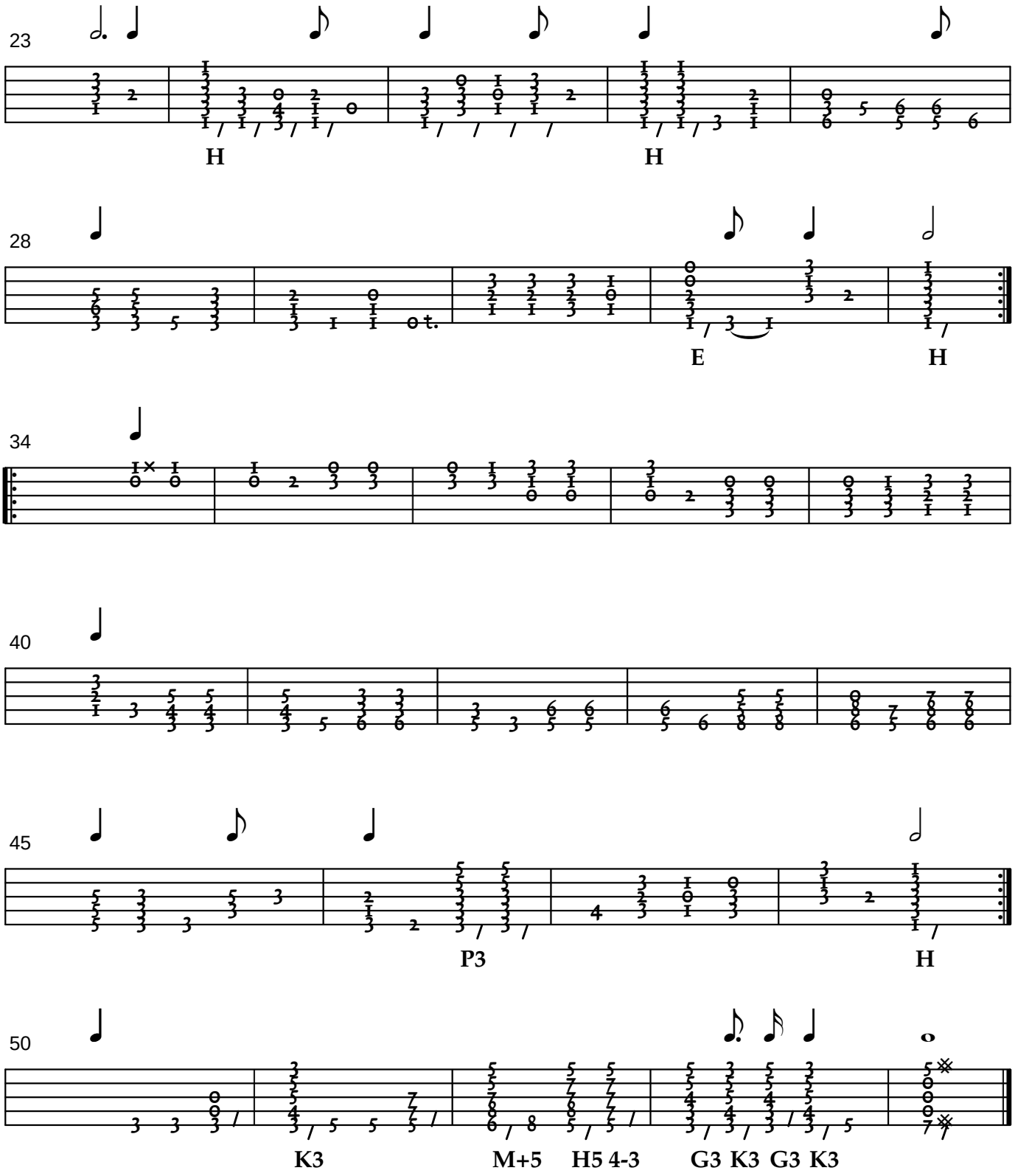


Alemanda (2) [p.104]

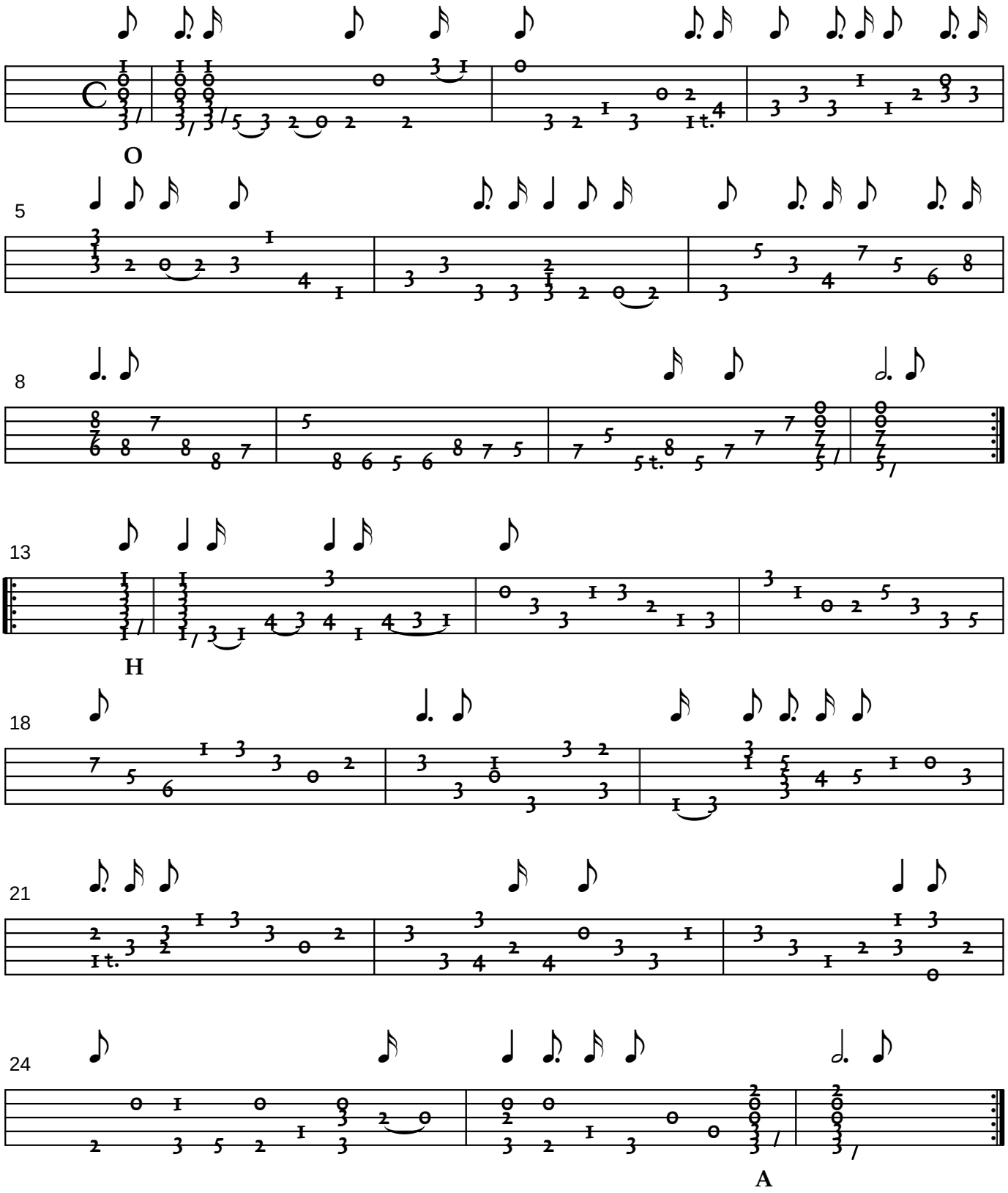


Toccatta [p.105]

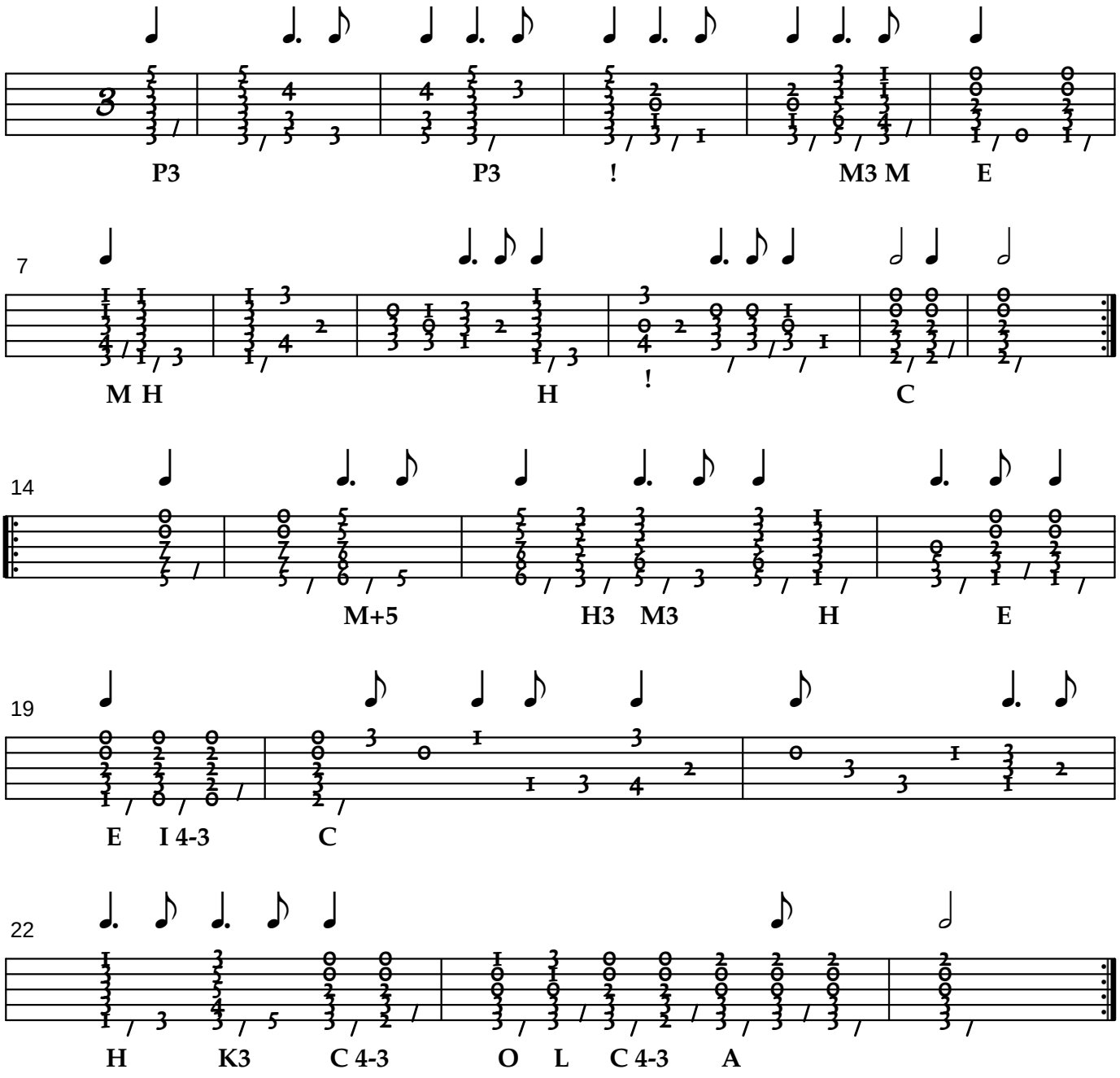



23
H
H
28
E
H
34
40
45
P3
H
50
K3
M+5
H5 4-3
G3 K3 G3 K3

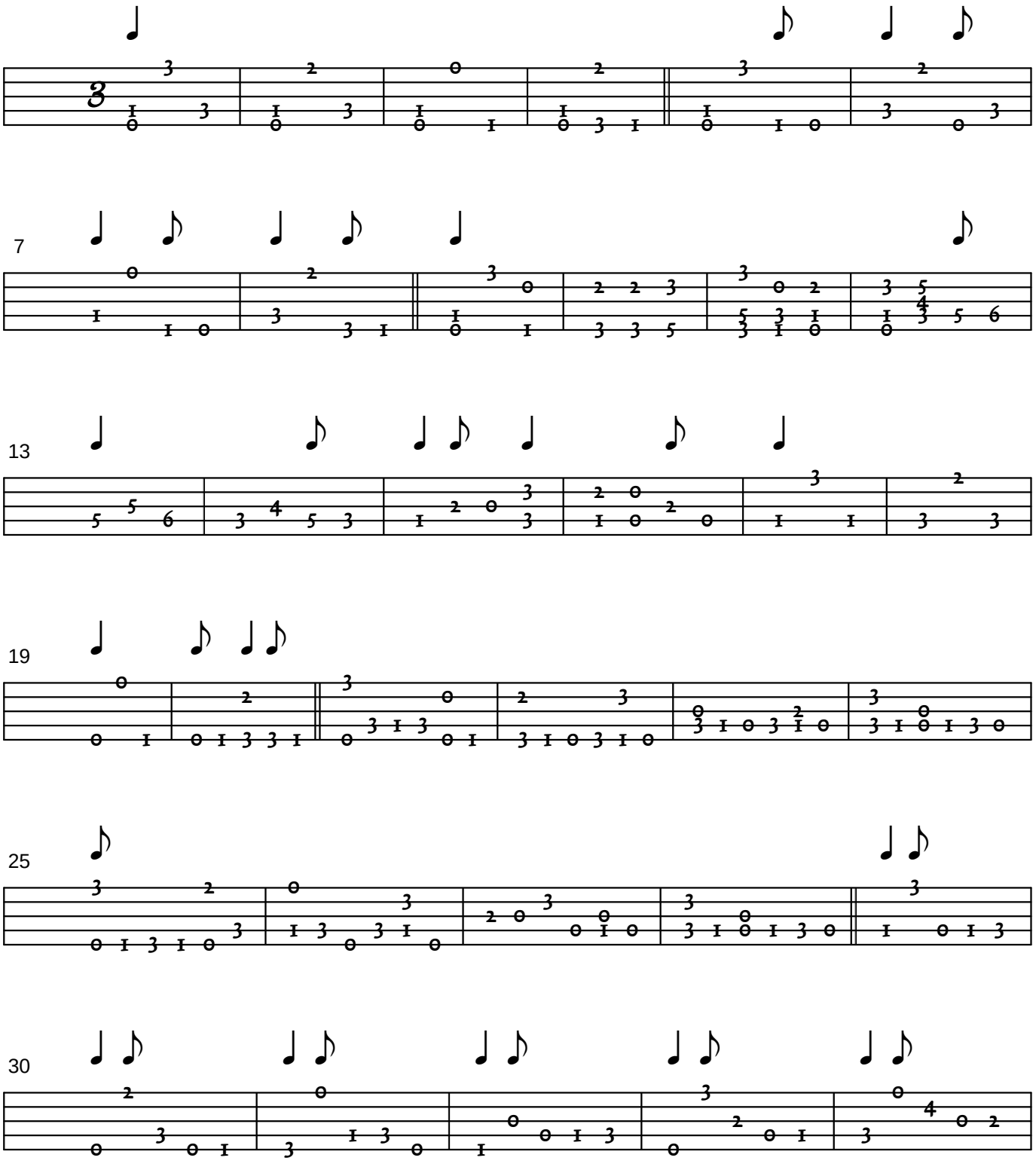
Alemanda [p106]

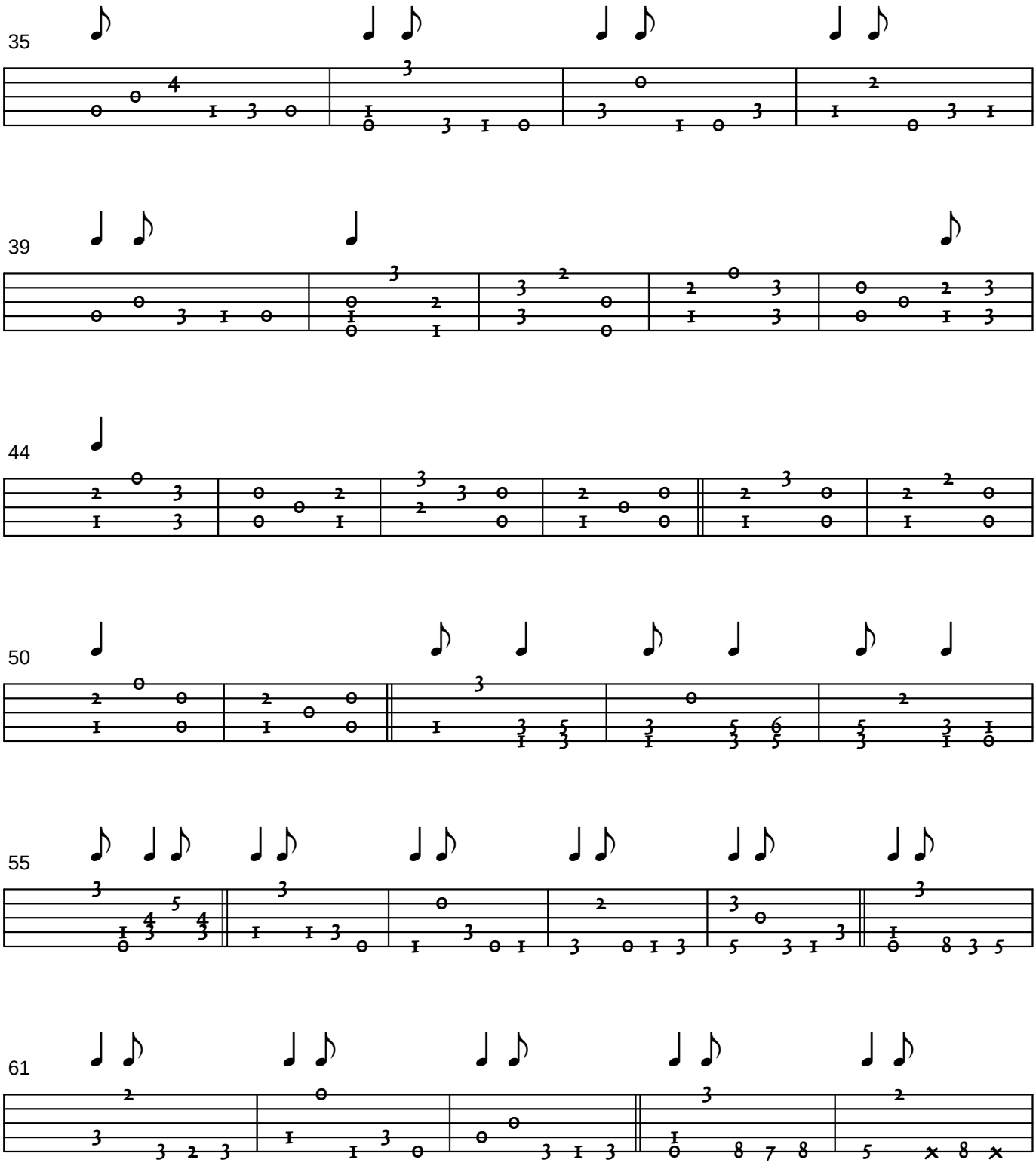


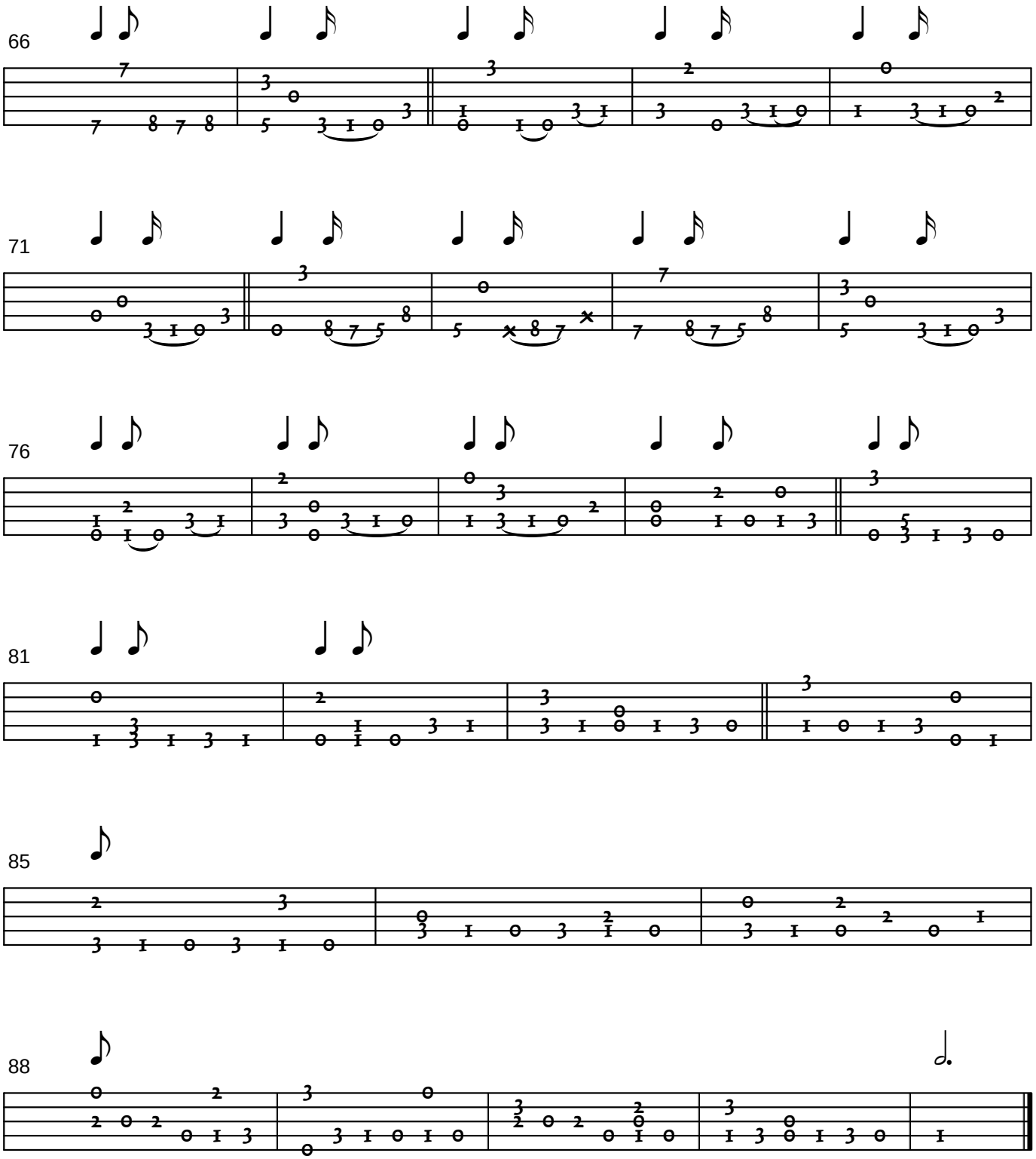
Corente [p.106]



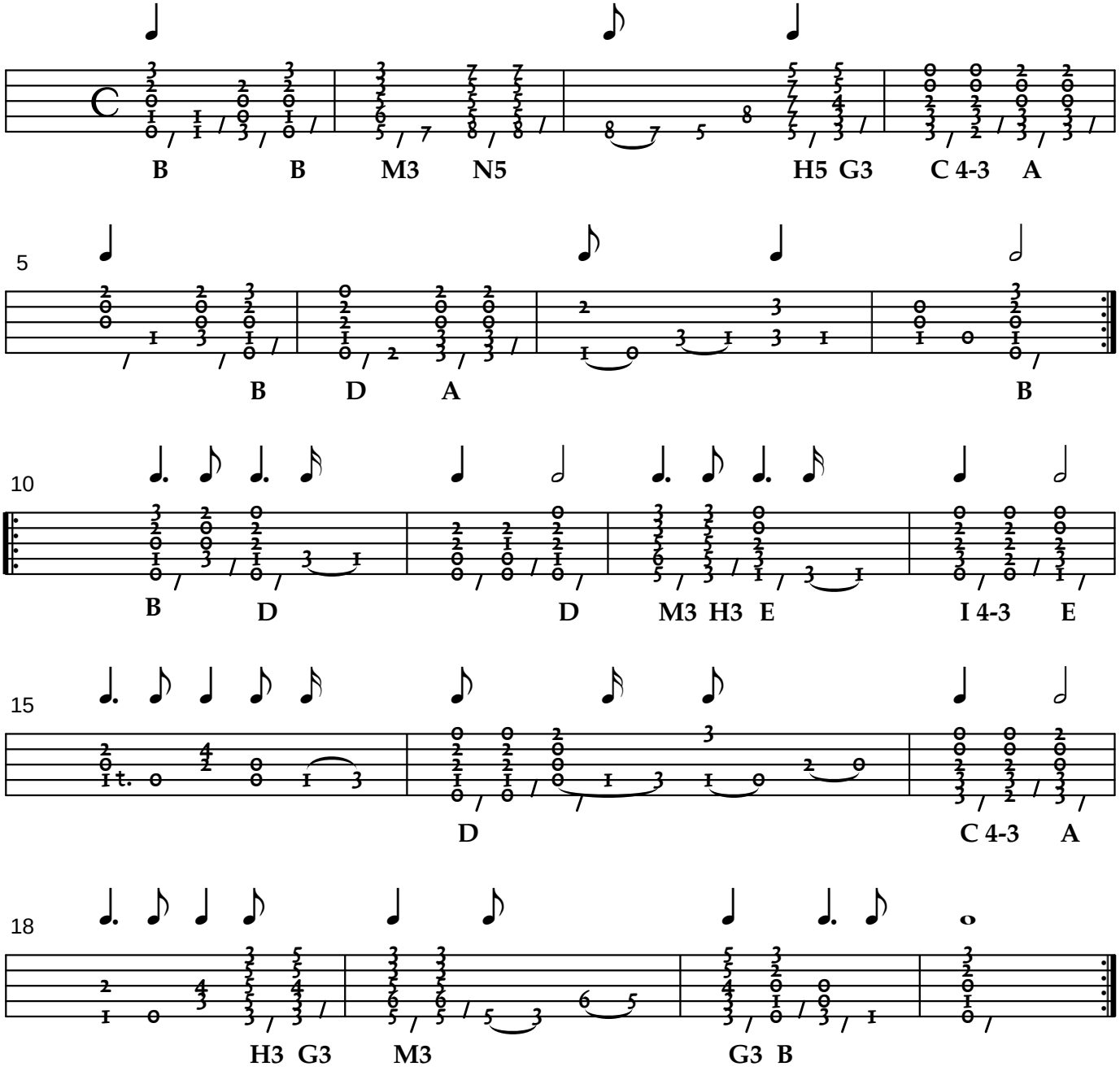
Ciacona [p.107]



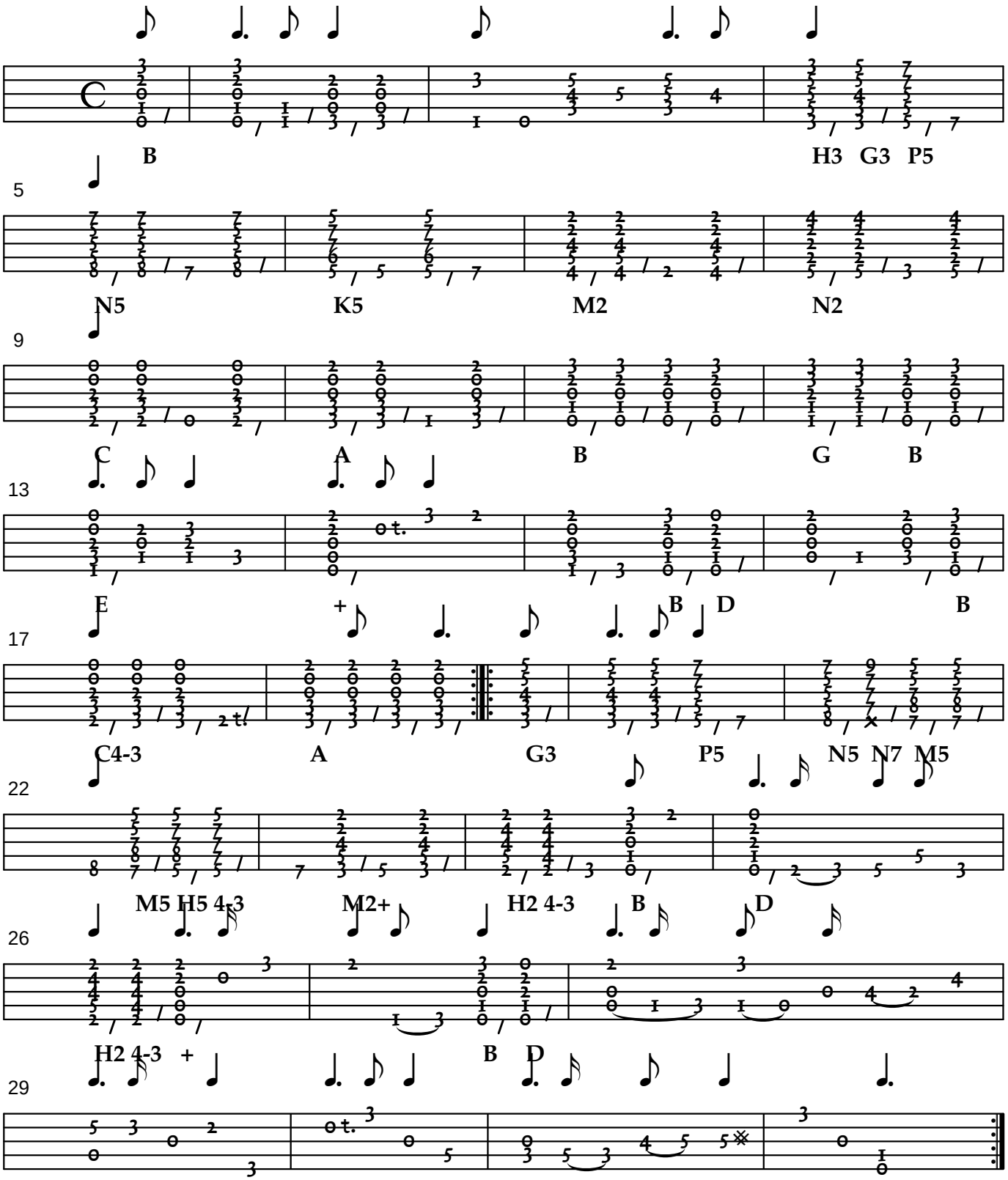

35
39
44
50
55
61


66
71
76
81
85
88

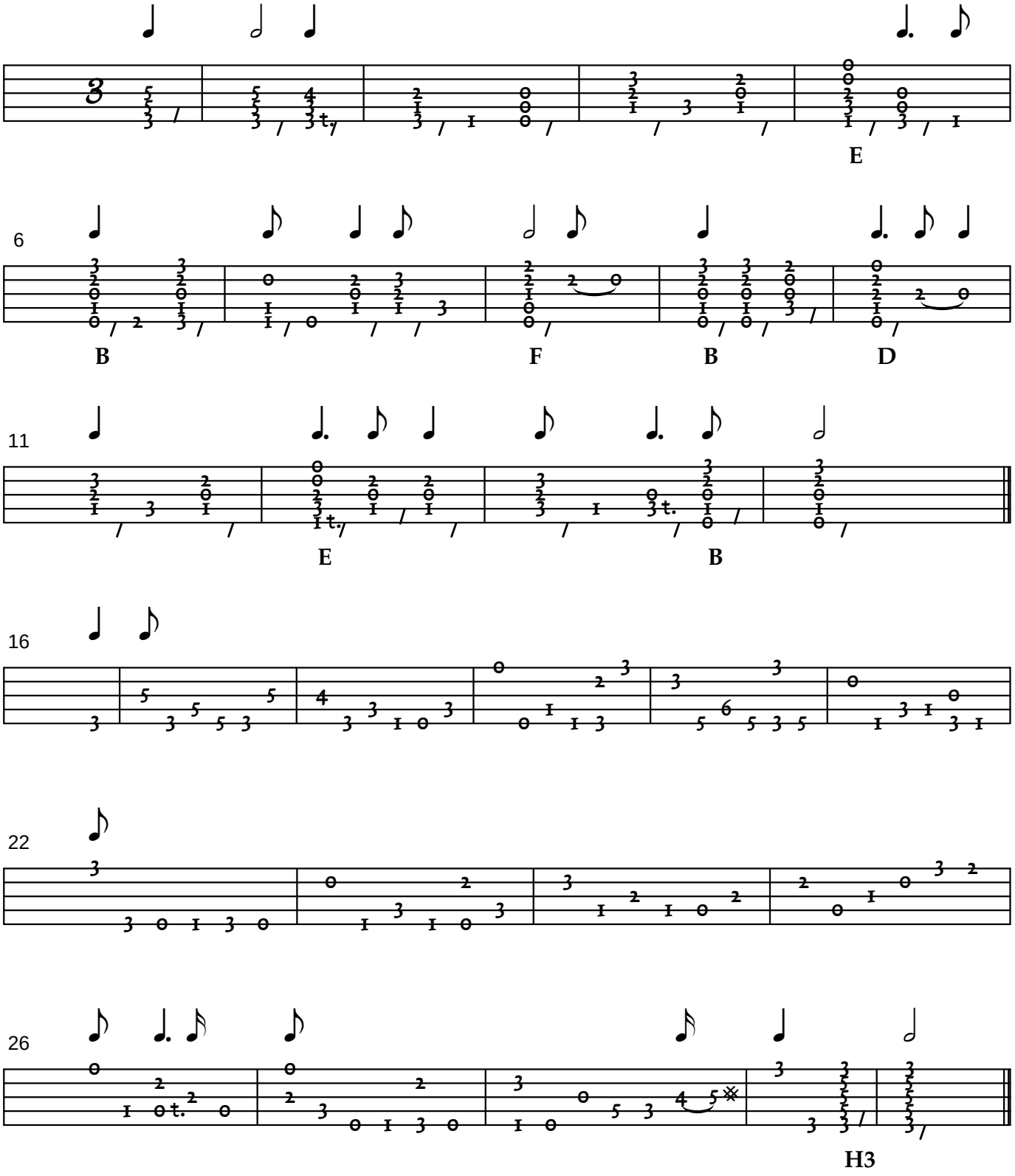
Baletti (sic) [p.108]

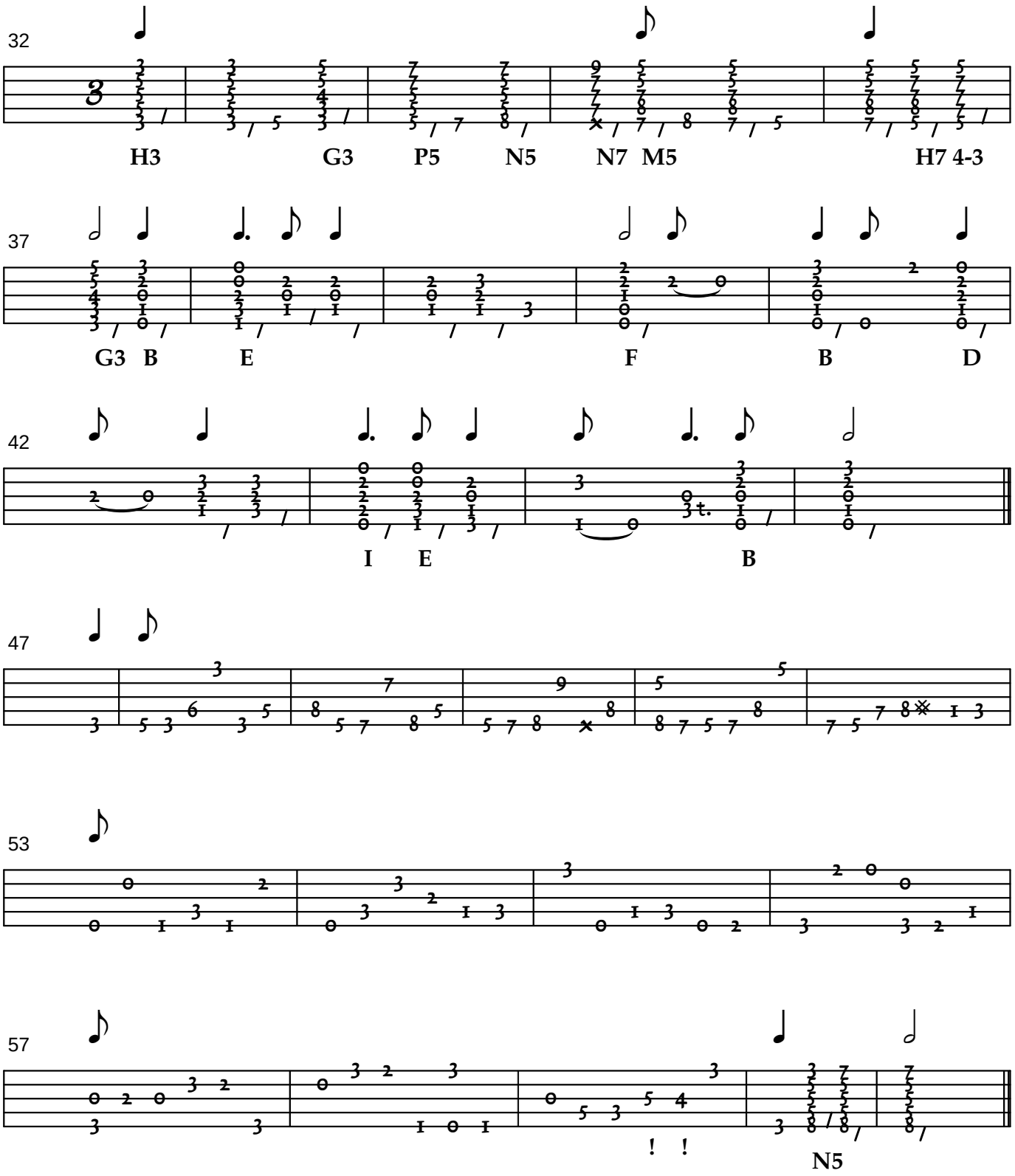


Alemanda [p.108]

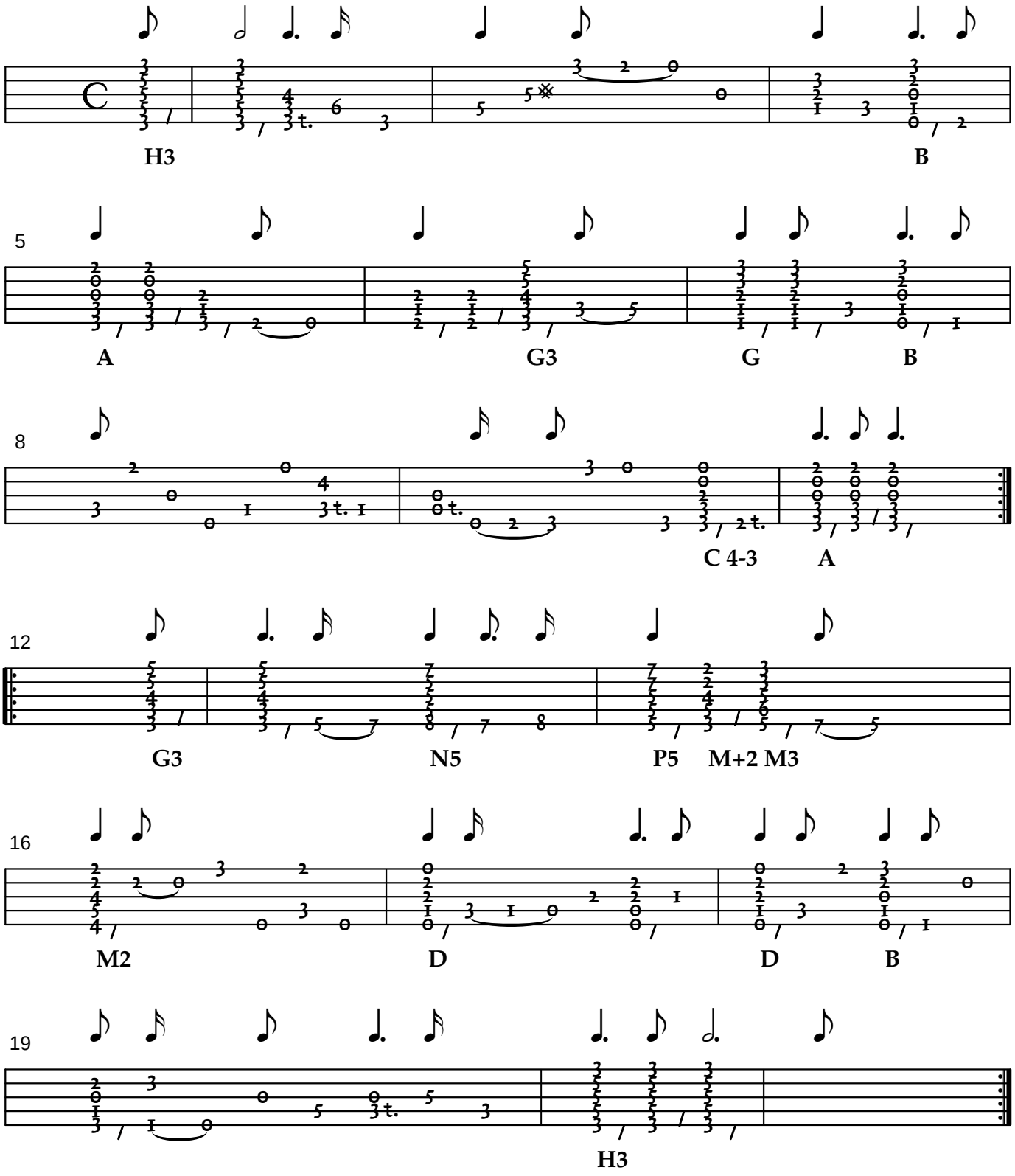


Corrente noua Inuentione [p.109]

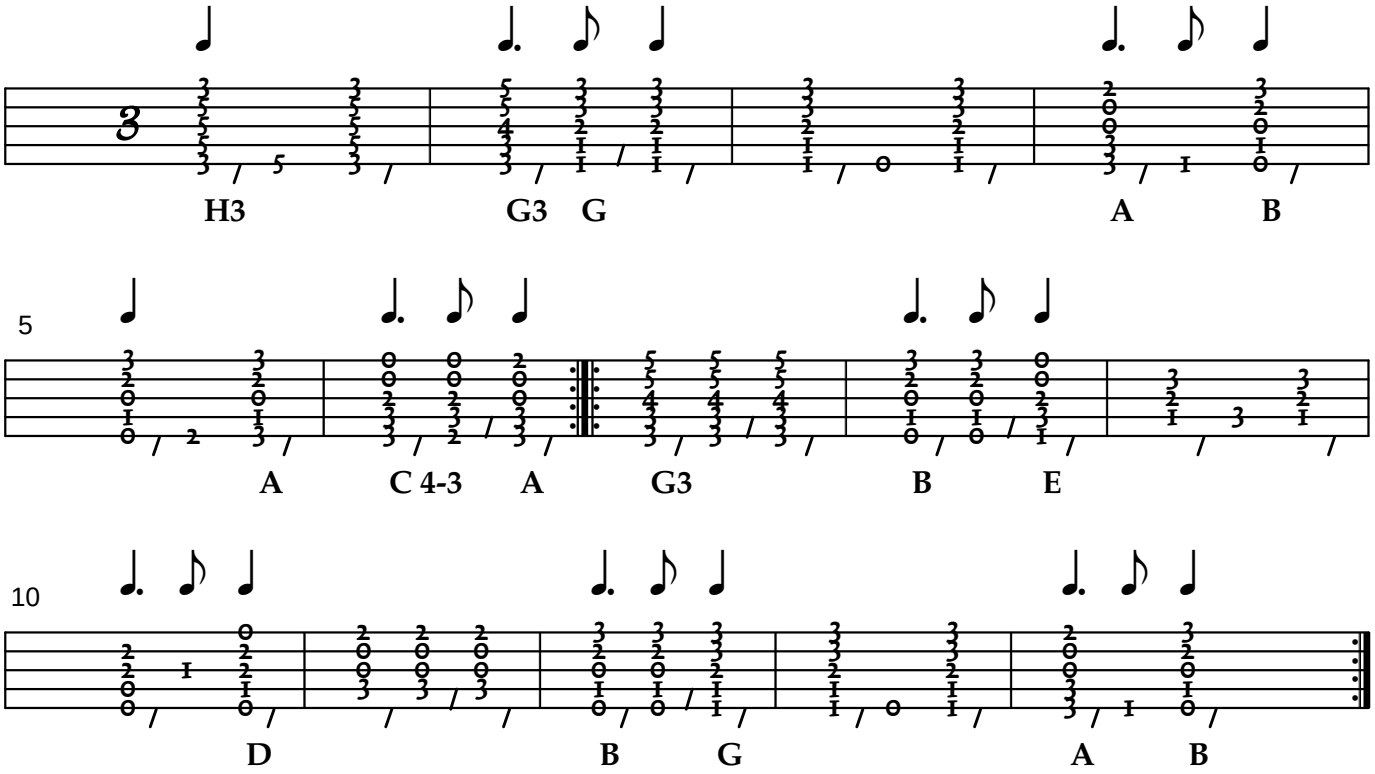



32
H3
G3
P5
N5
N7
M5
H7
4-3
37
G3
B
E
F
B
D
42
I
E
B
47
53
57
!
!
N5

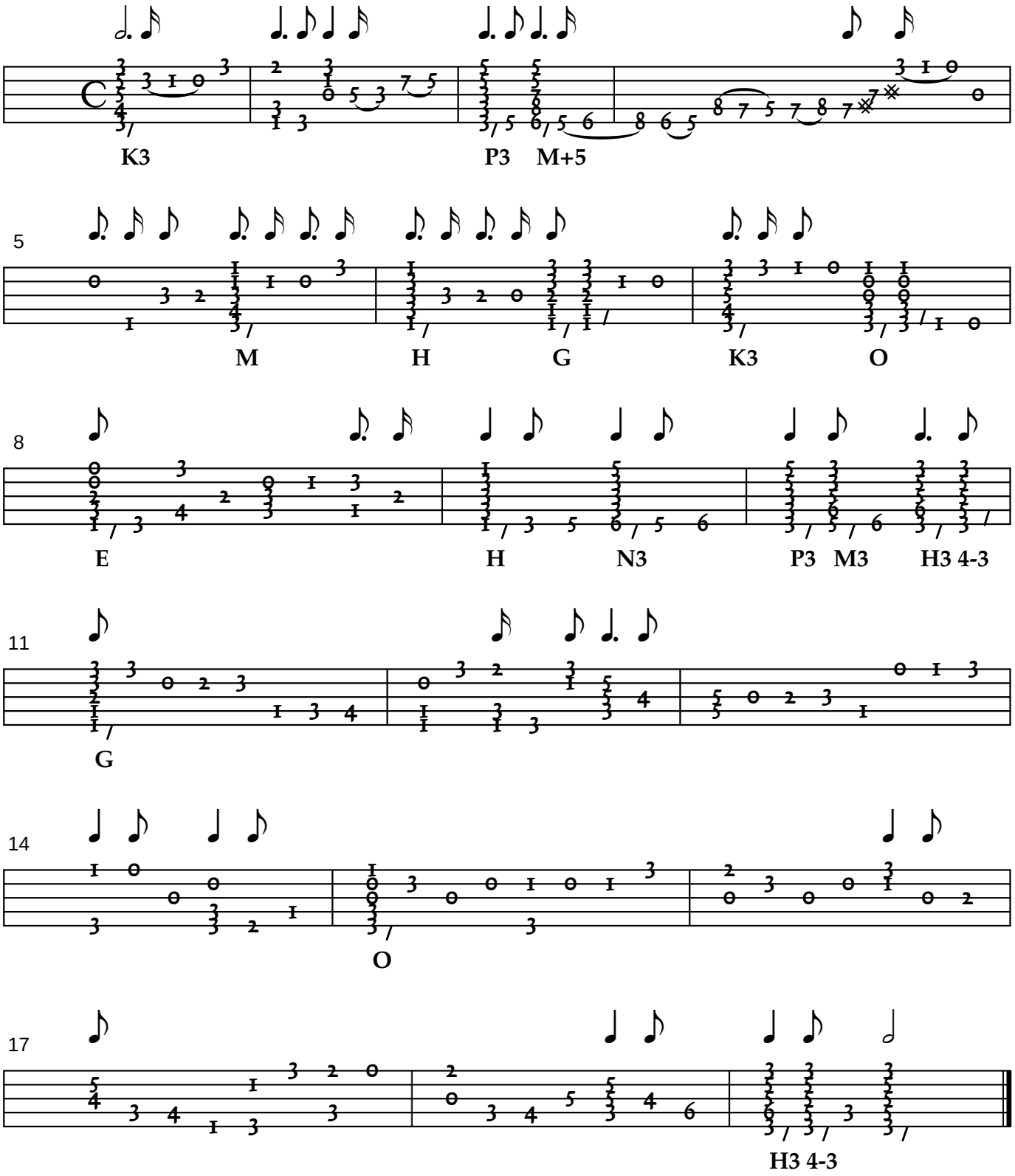
Alemanda detta la Fauorita [p.110]



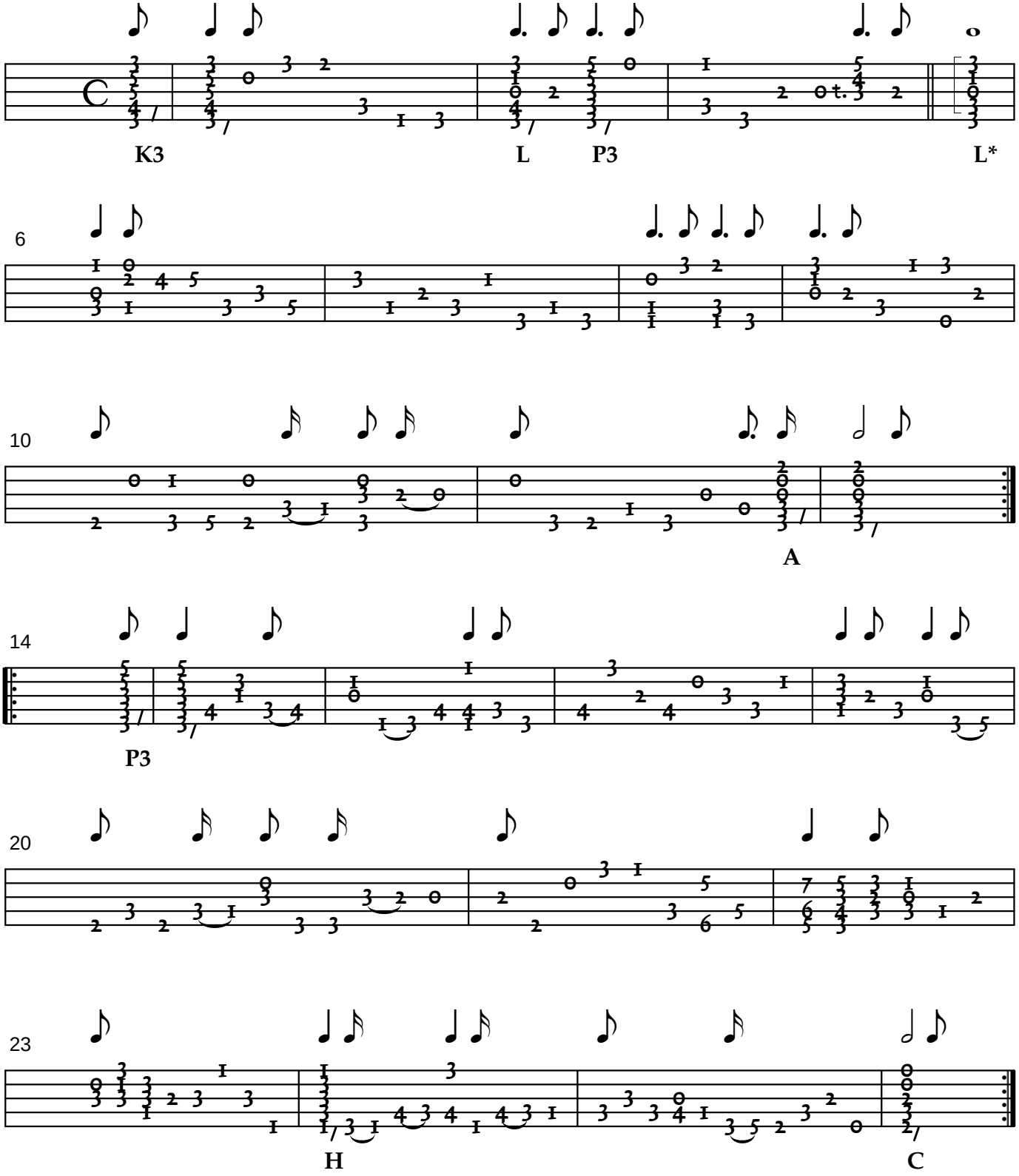
Sarabanda p.110]

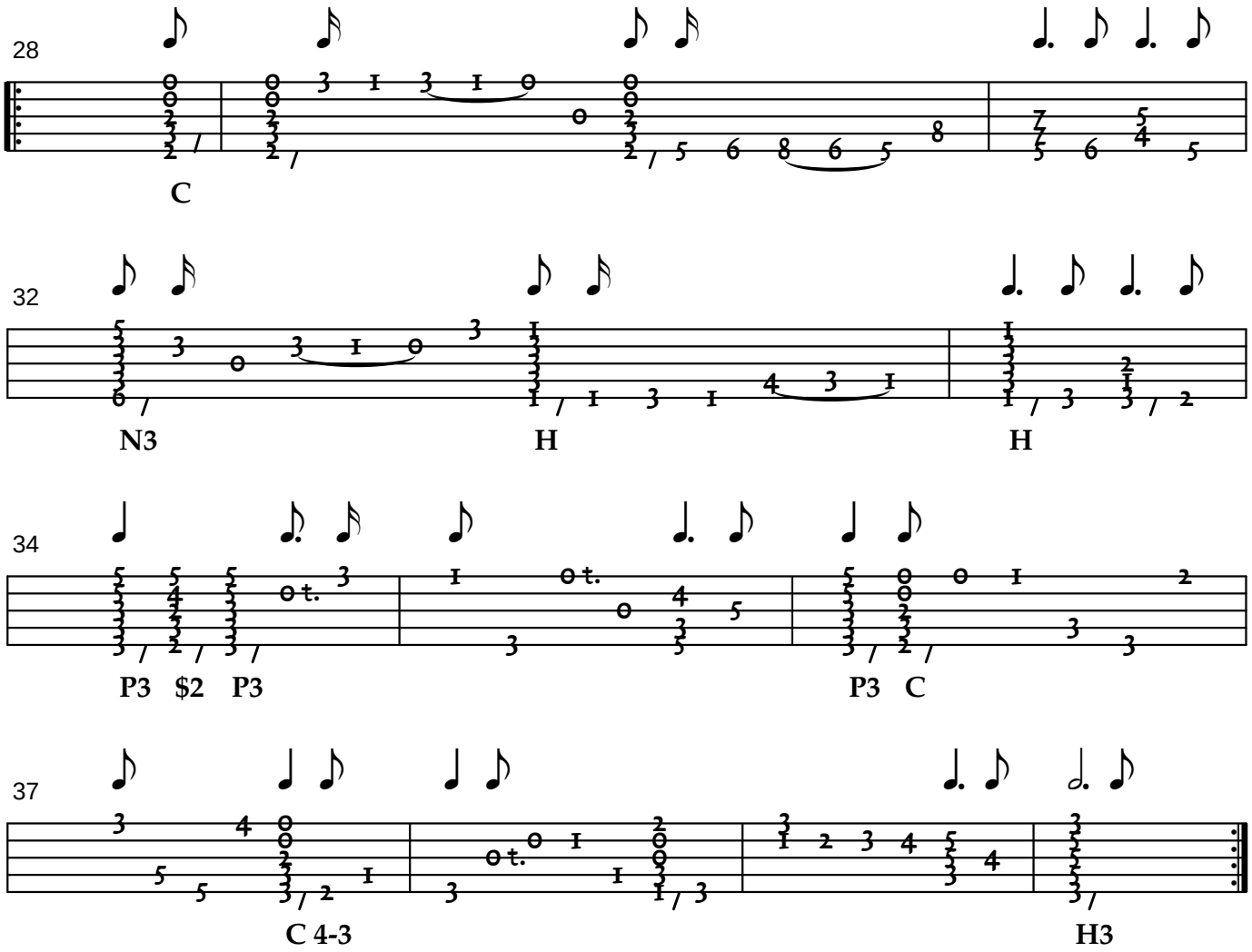


Toccatta [p.111]

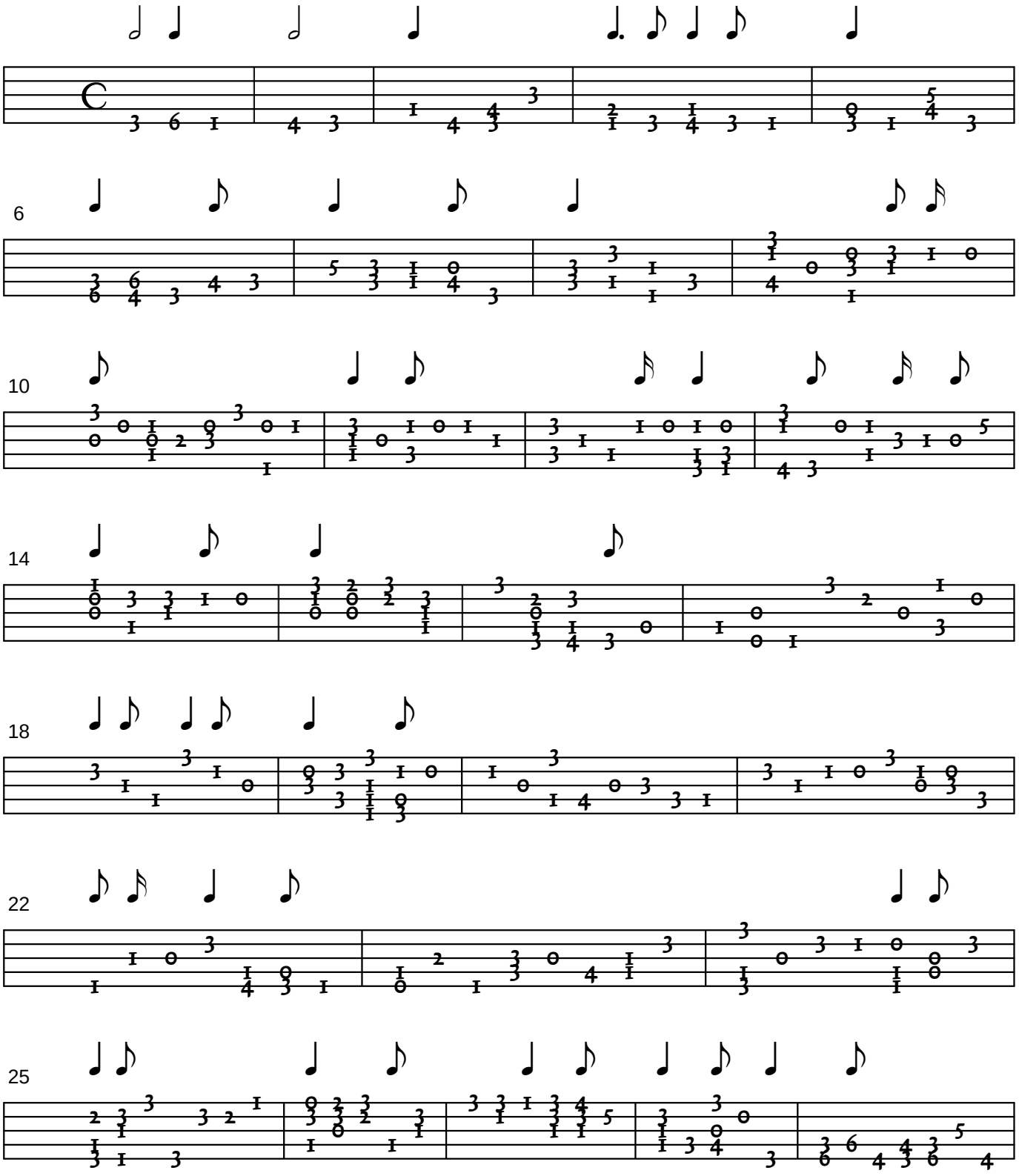


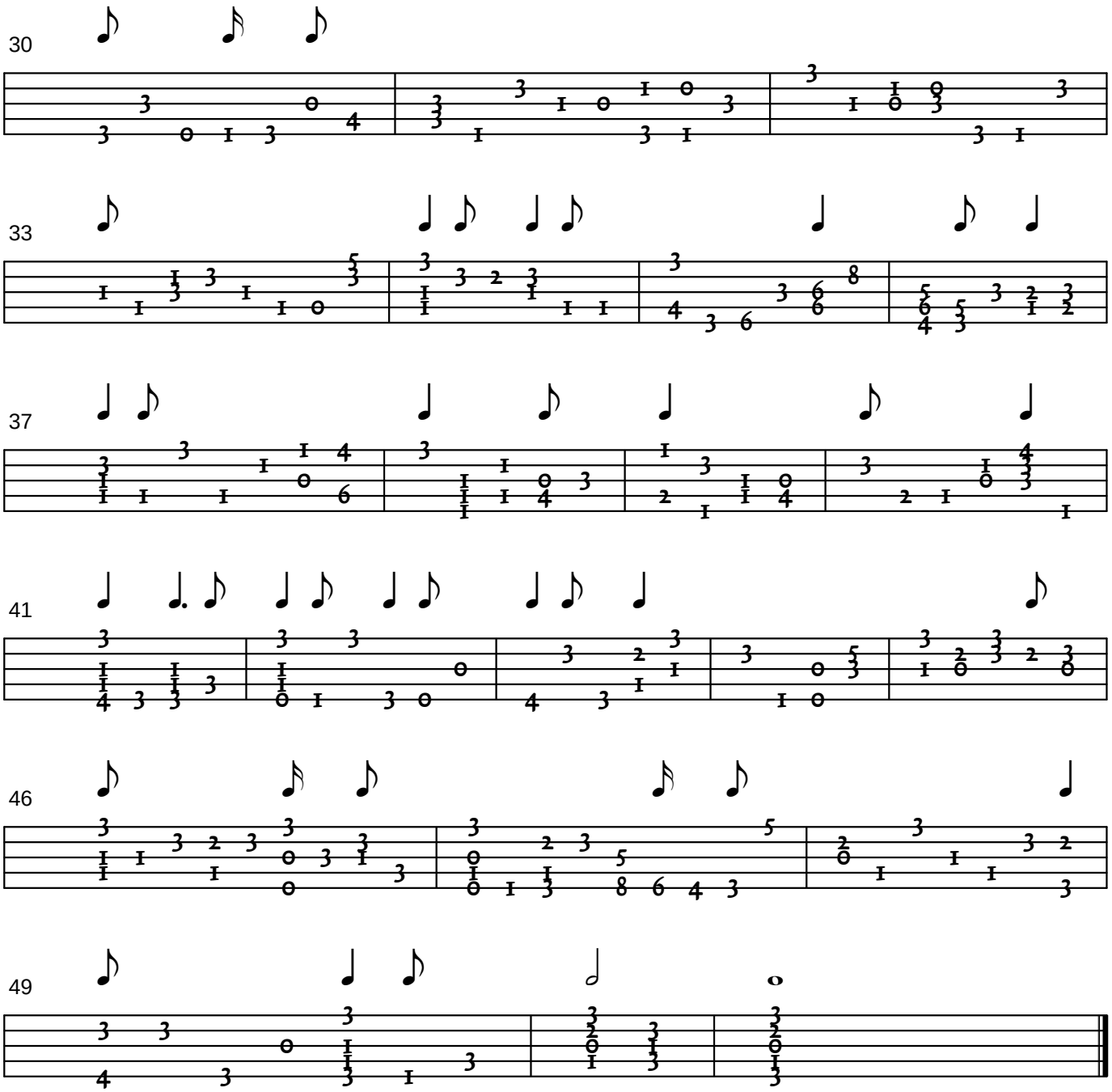
Alemanda sopra la Letera del L [p. 111]



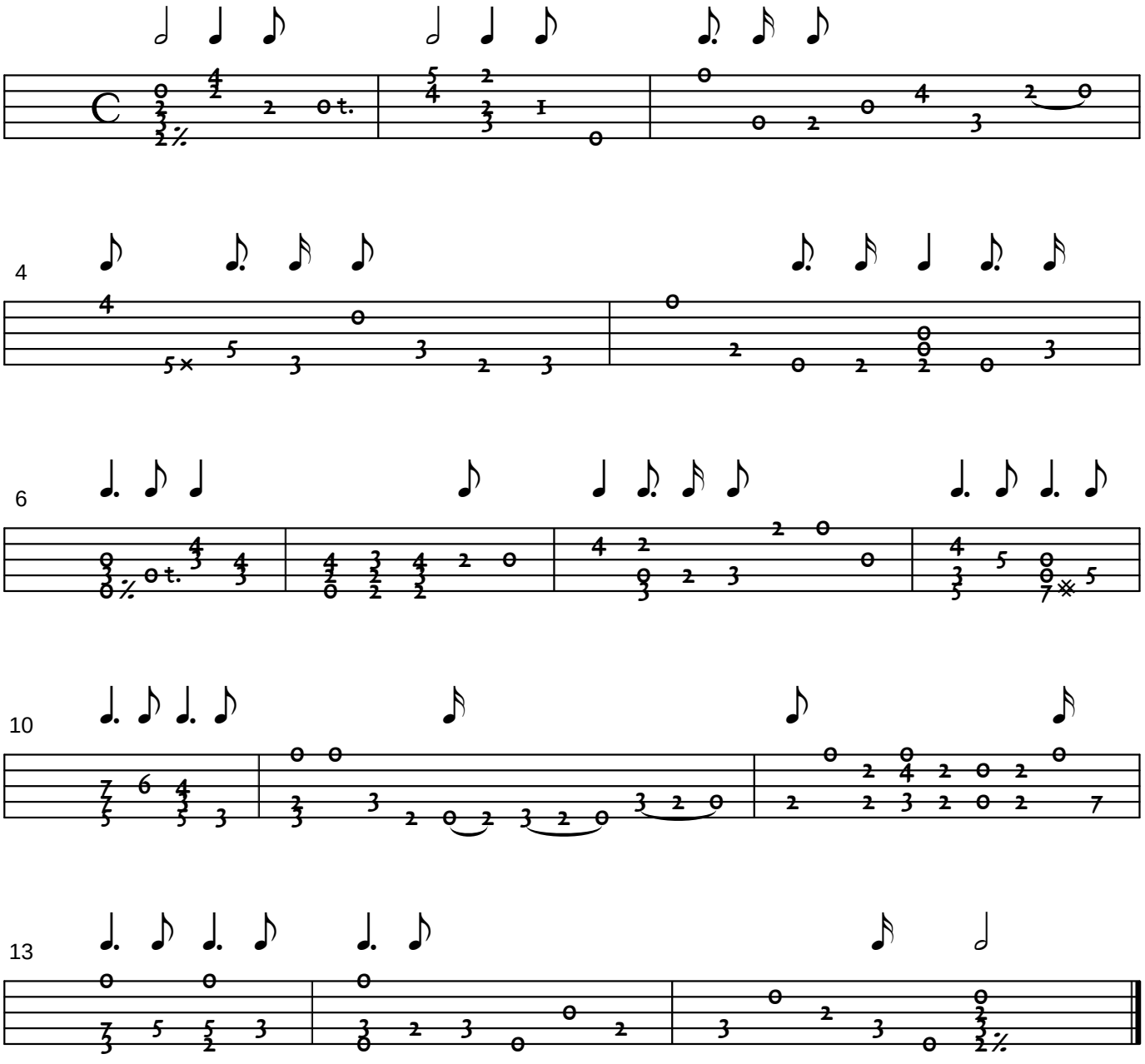

28
C
32
N3
H
H
34
P3 $2 P3
P3 C
37
C 4-3
H3

Fantasia [p.112]

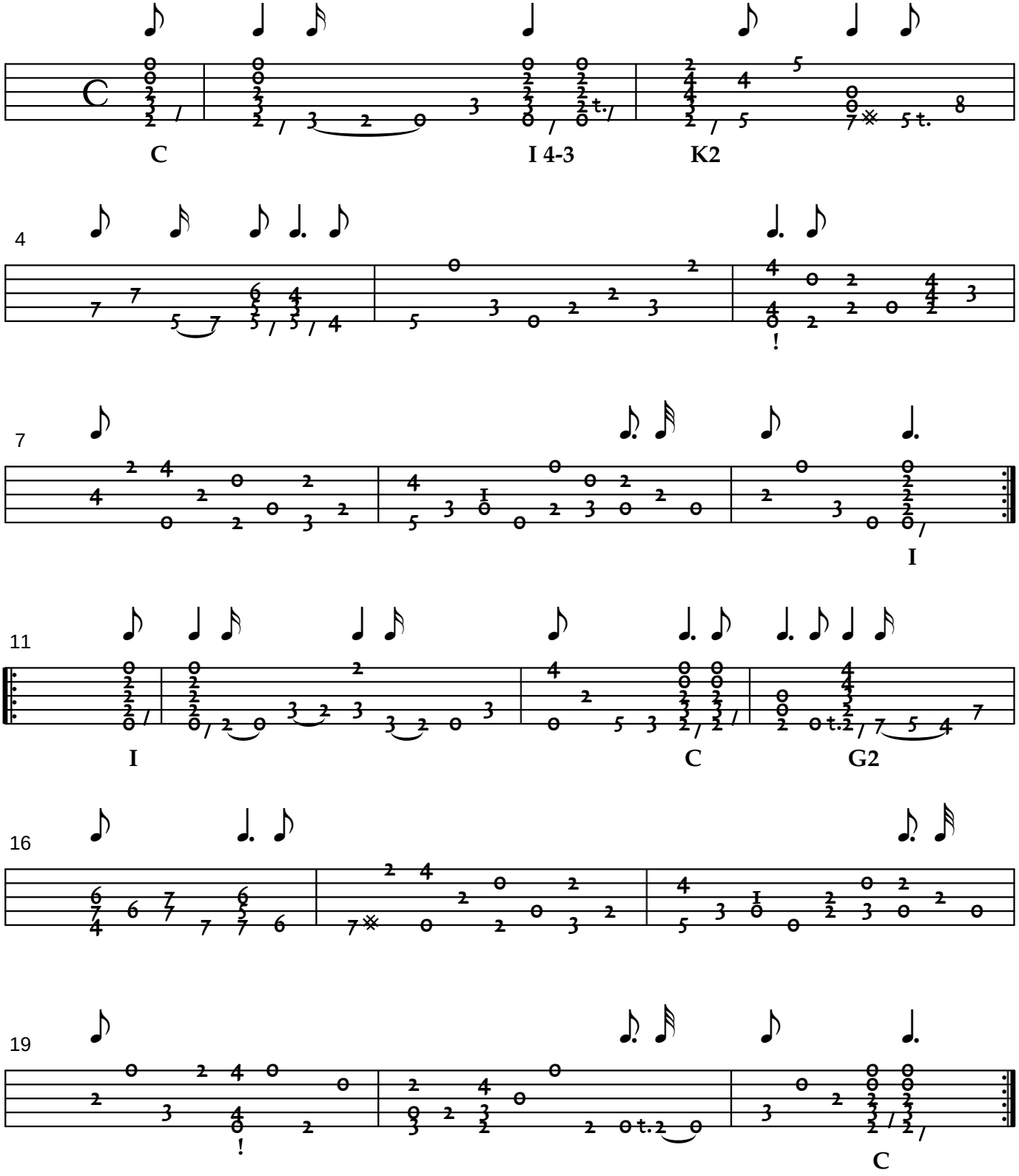



30
33
37
41
46
49

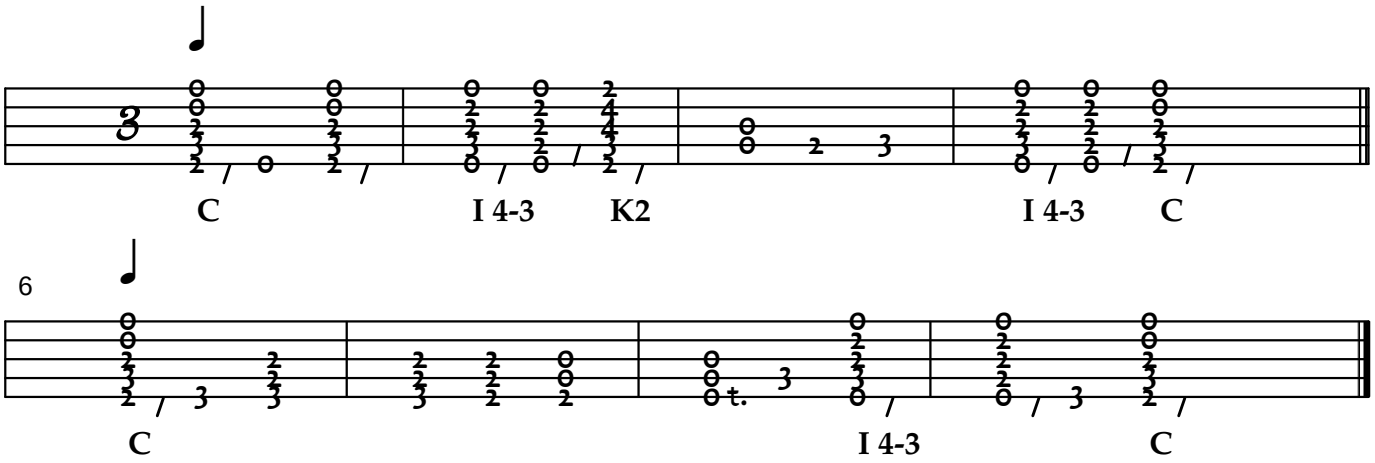
Taste Grata [p.113]



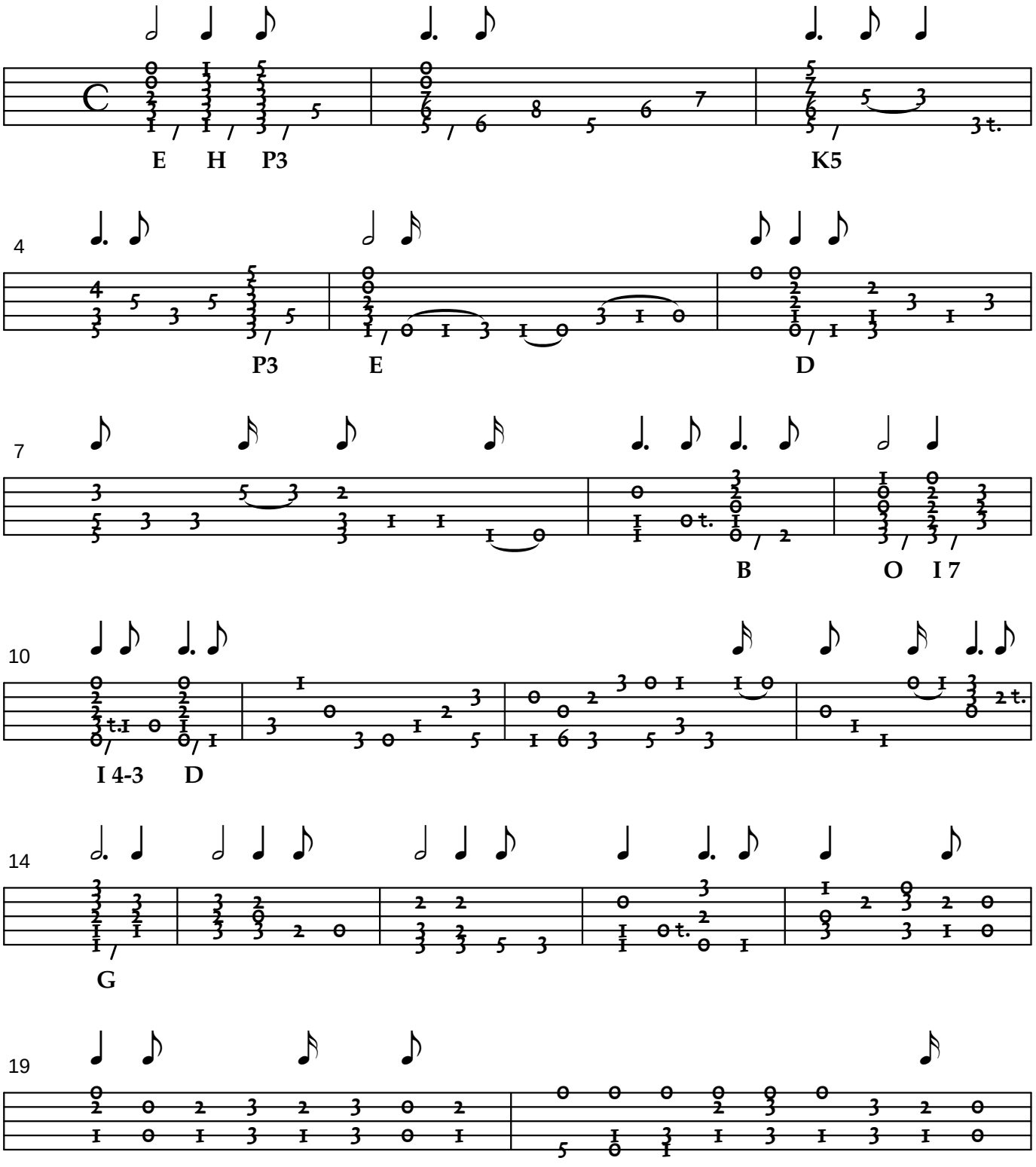
Alemanda [p.113]

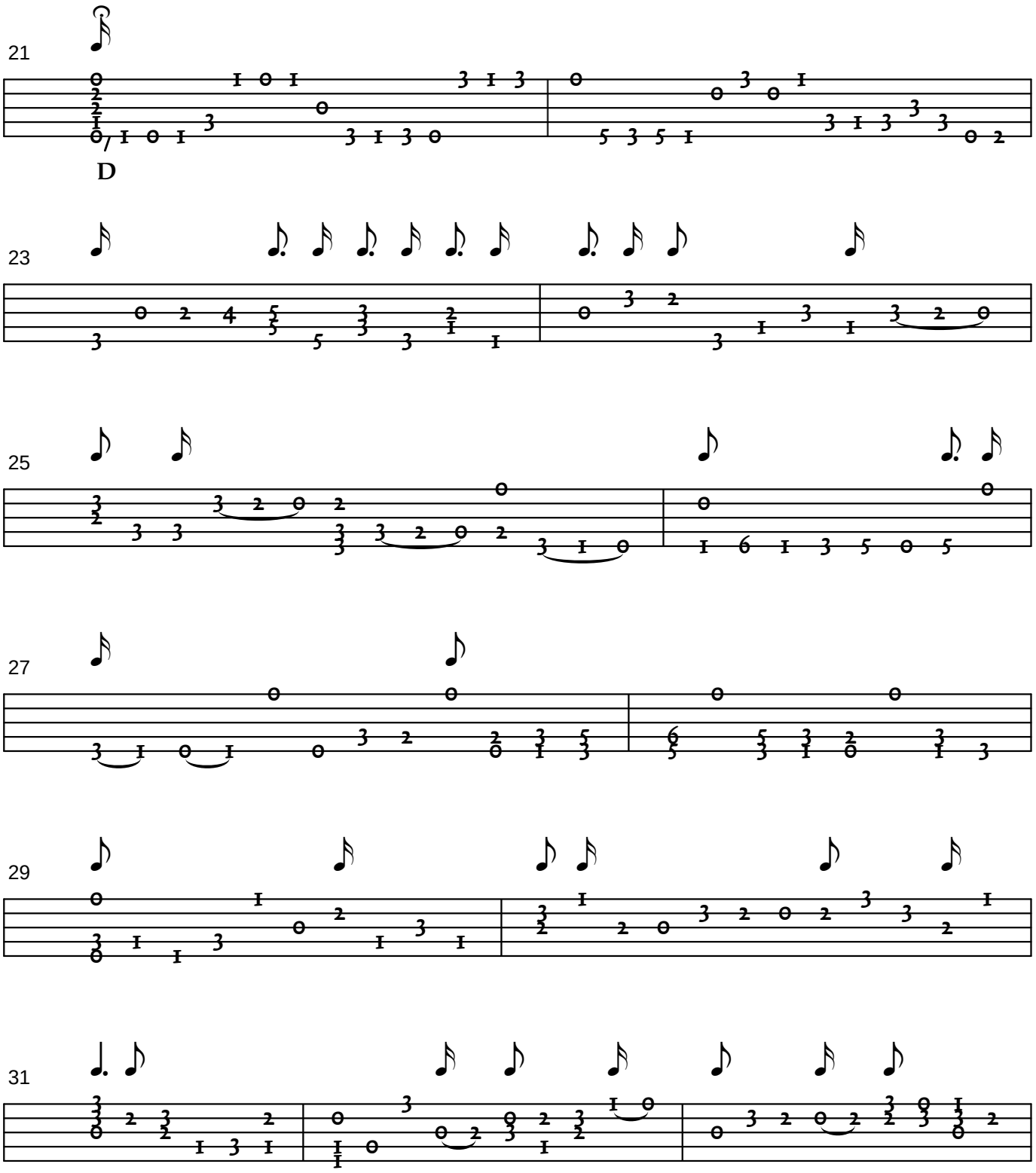


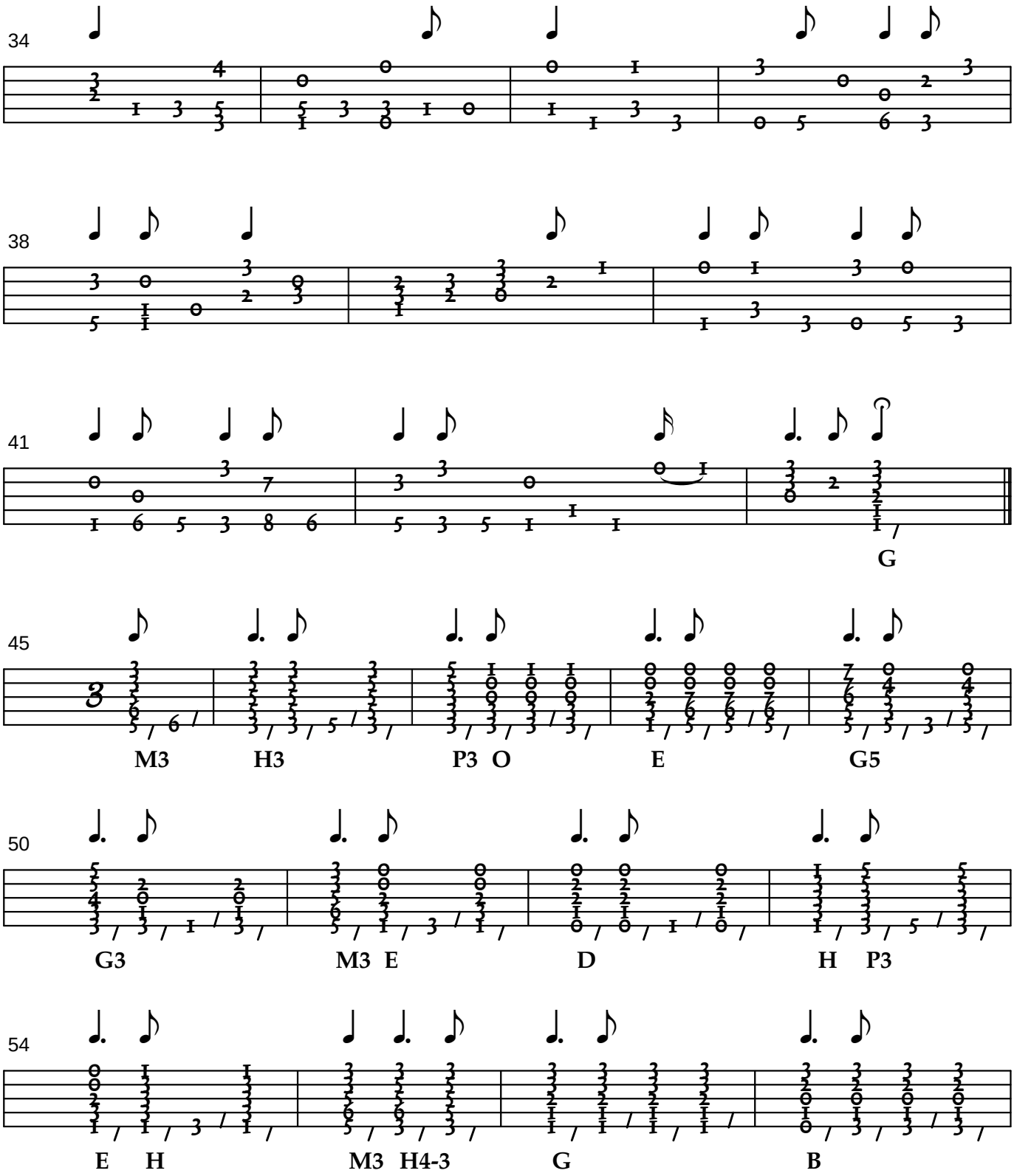
Cicona [113]

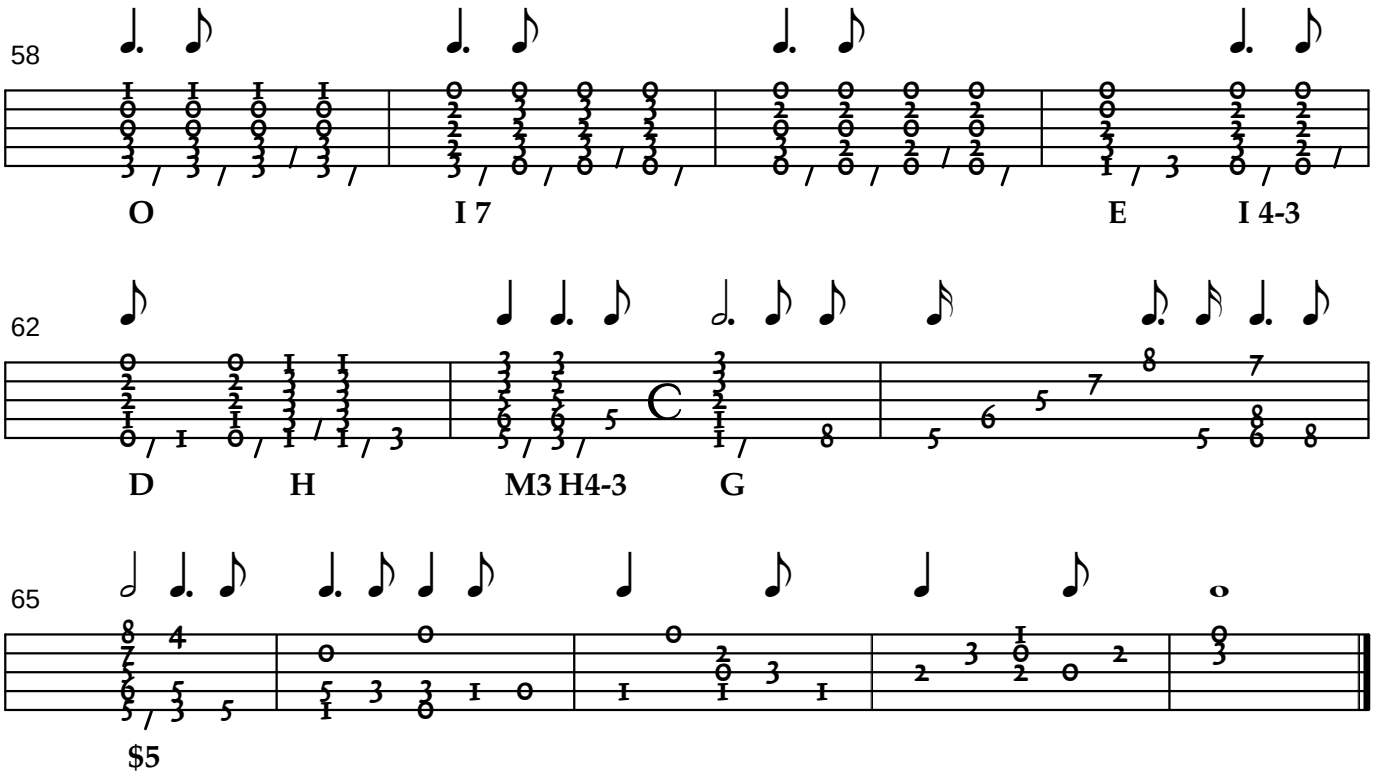


Toccatta [p.114]

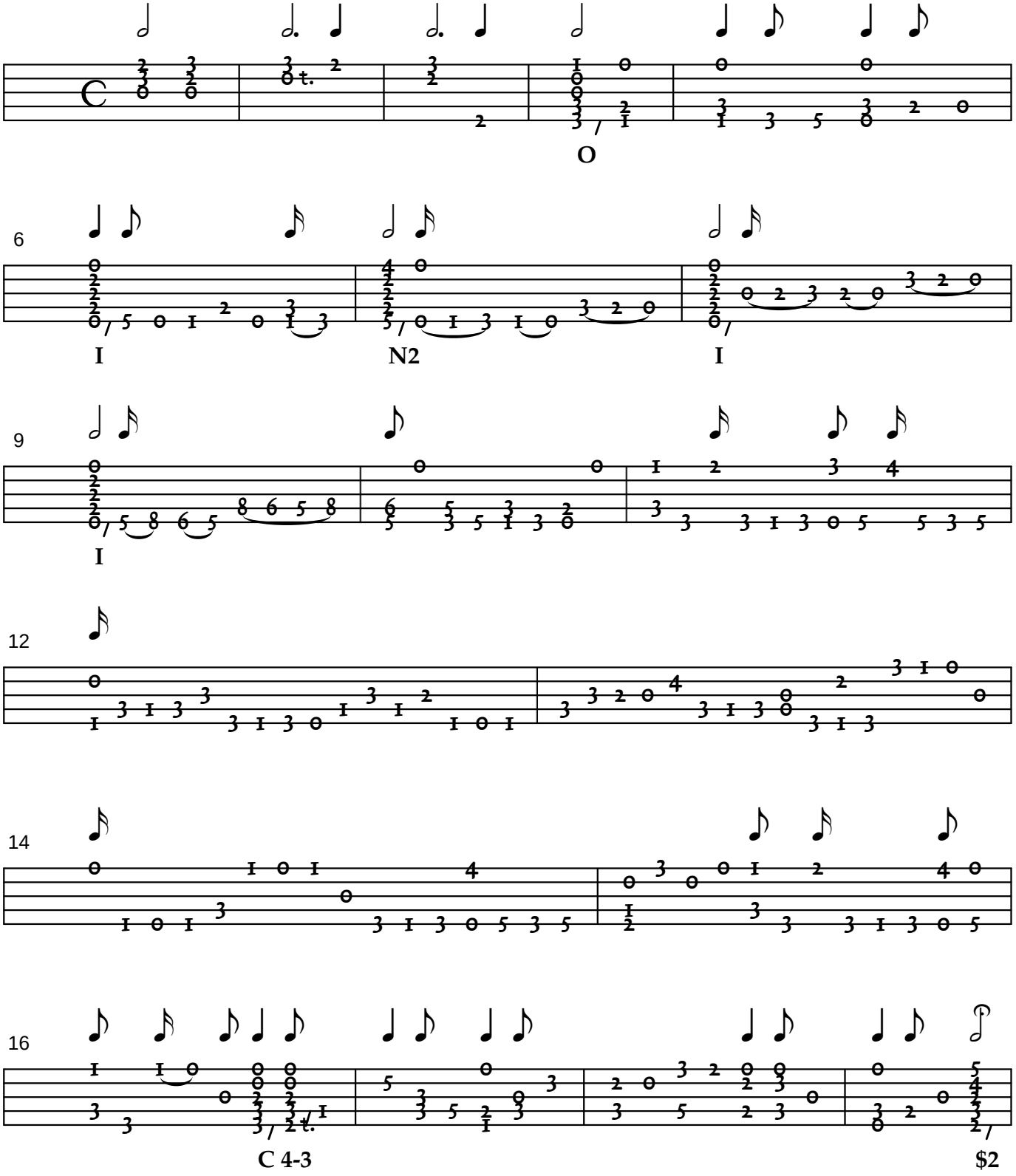


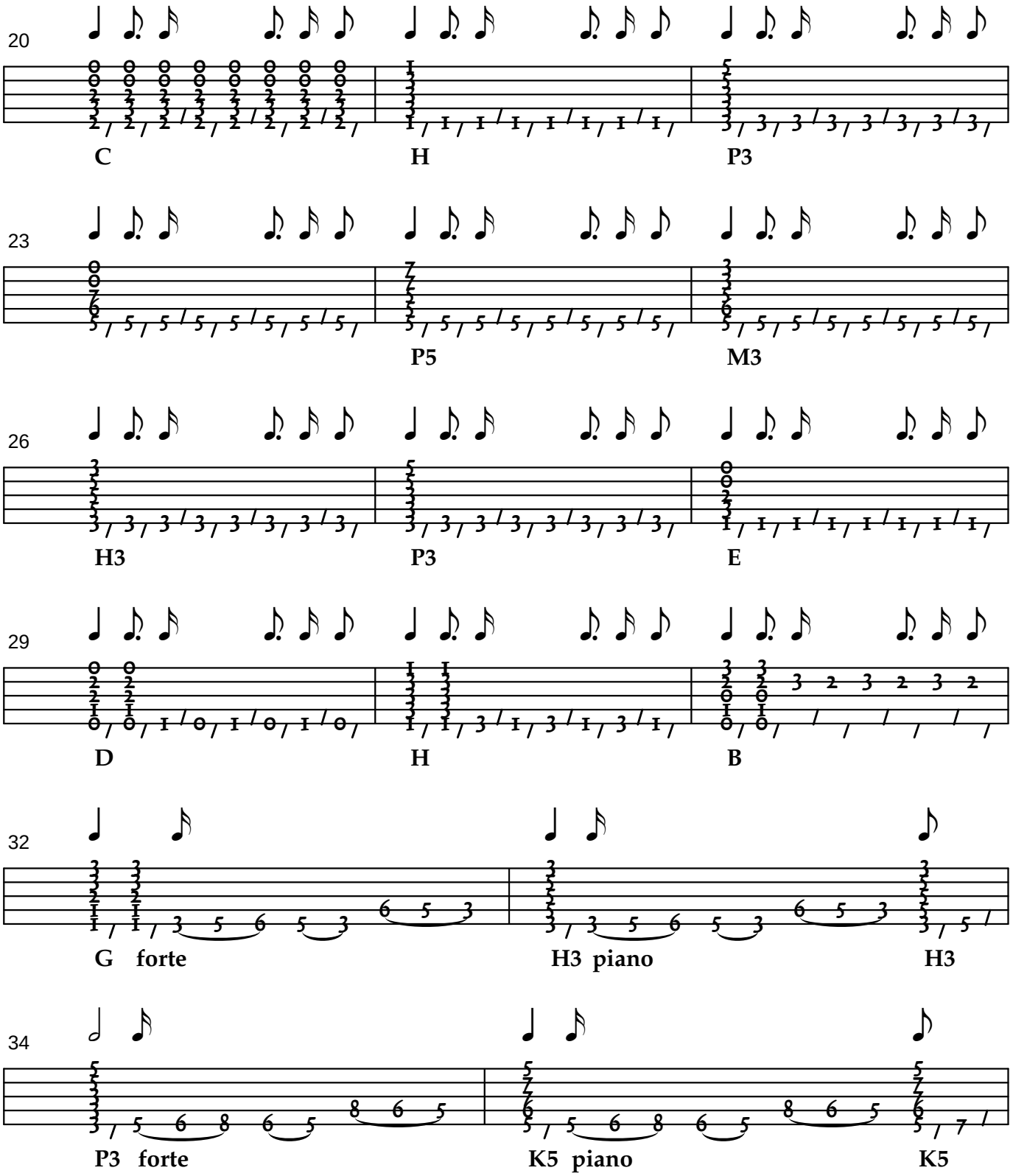

21
D
23
25
27
29
31

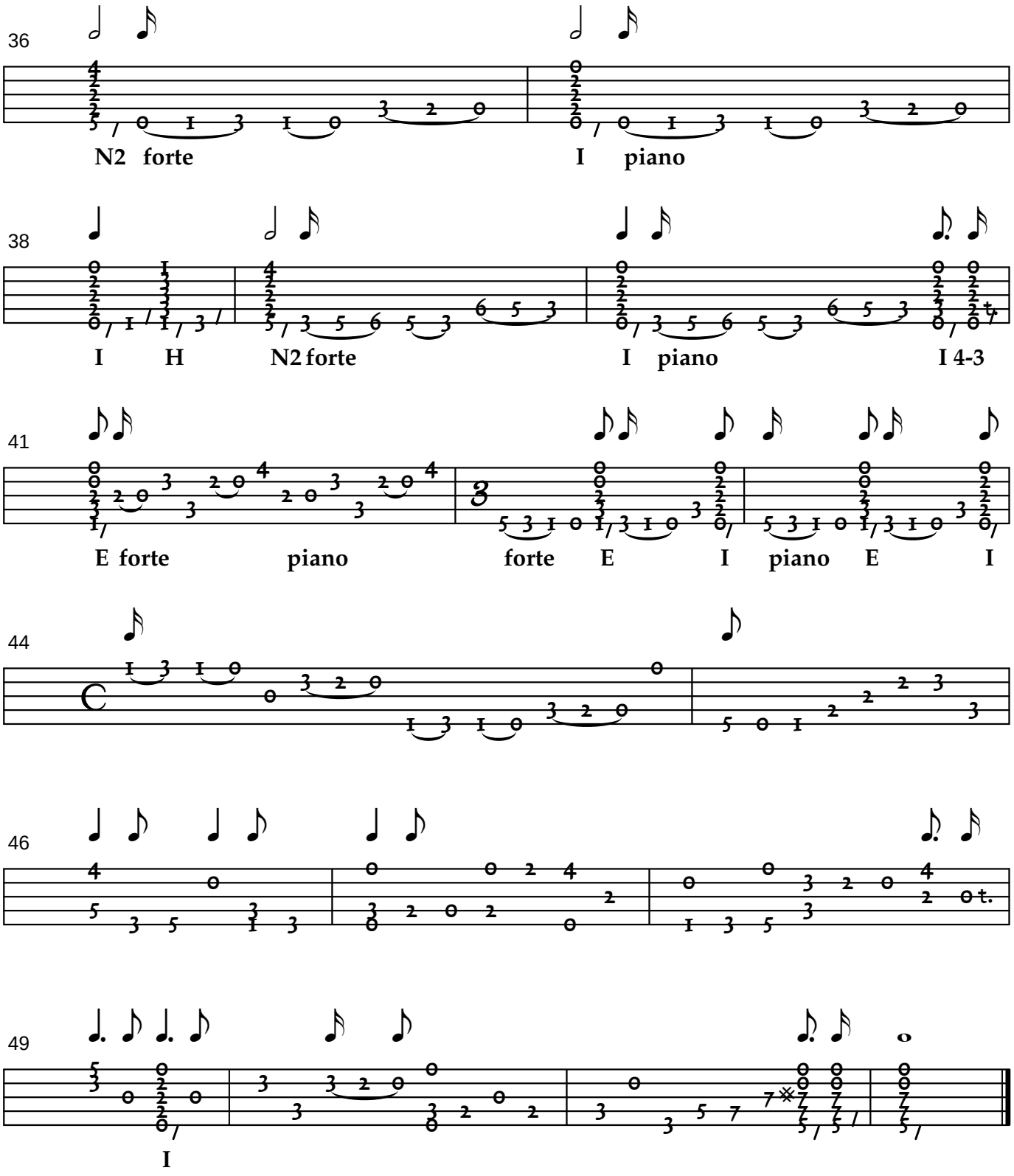

34
38
41
G
45
M3 H3 P3 O E G5
50
G3 M3 E D H P3
54
E H M3 H4-3 G B


58
O
I 7
E
I 4-3
62
D
H
M3 H4-3
G
65
$5

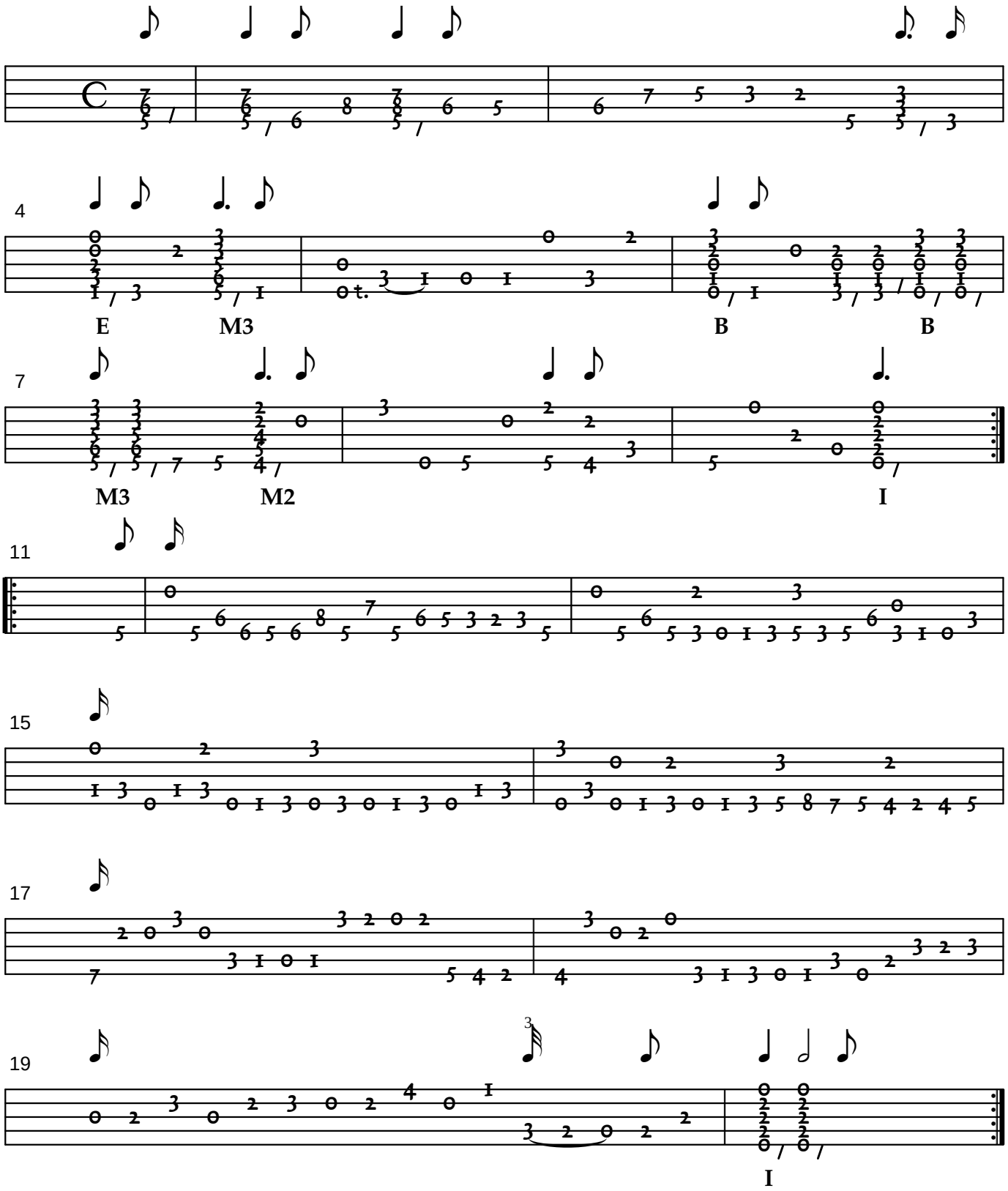
Toccatta (second part) [p.115]

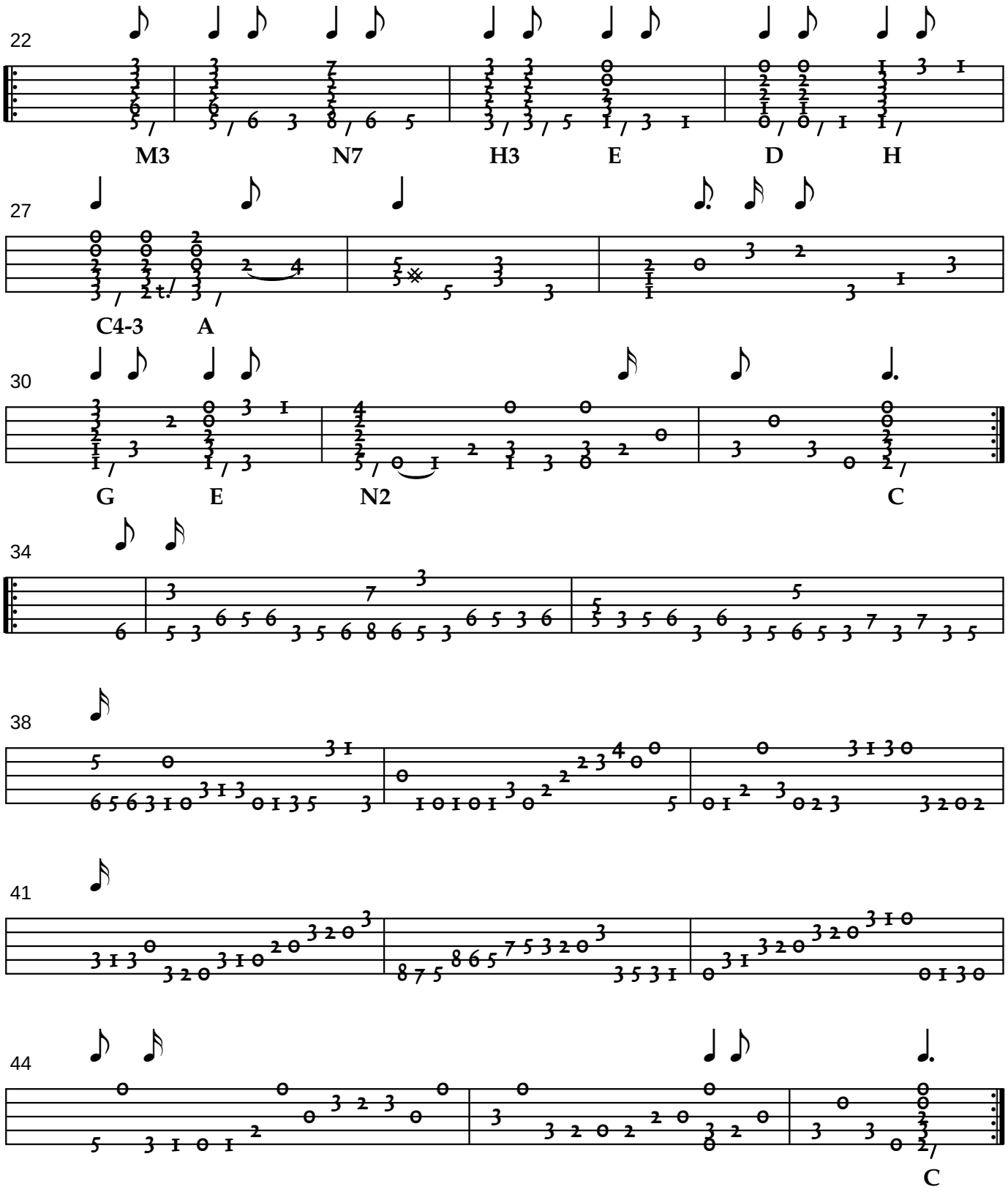



20
C
H
P3
23
P5
M3
26
H3
P3
E
29
D
H
B
32
G forte
H3 piano
H3
34
P3 forte
K5 piano
K5

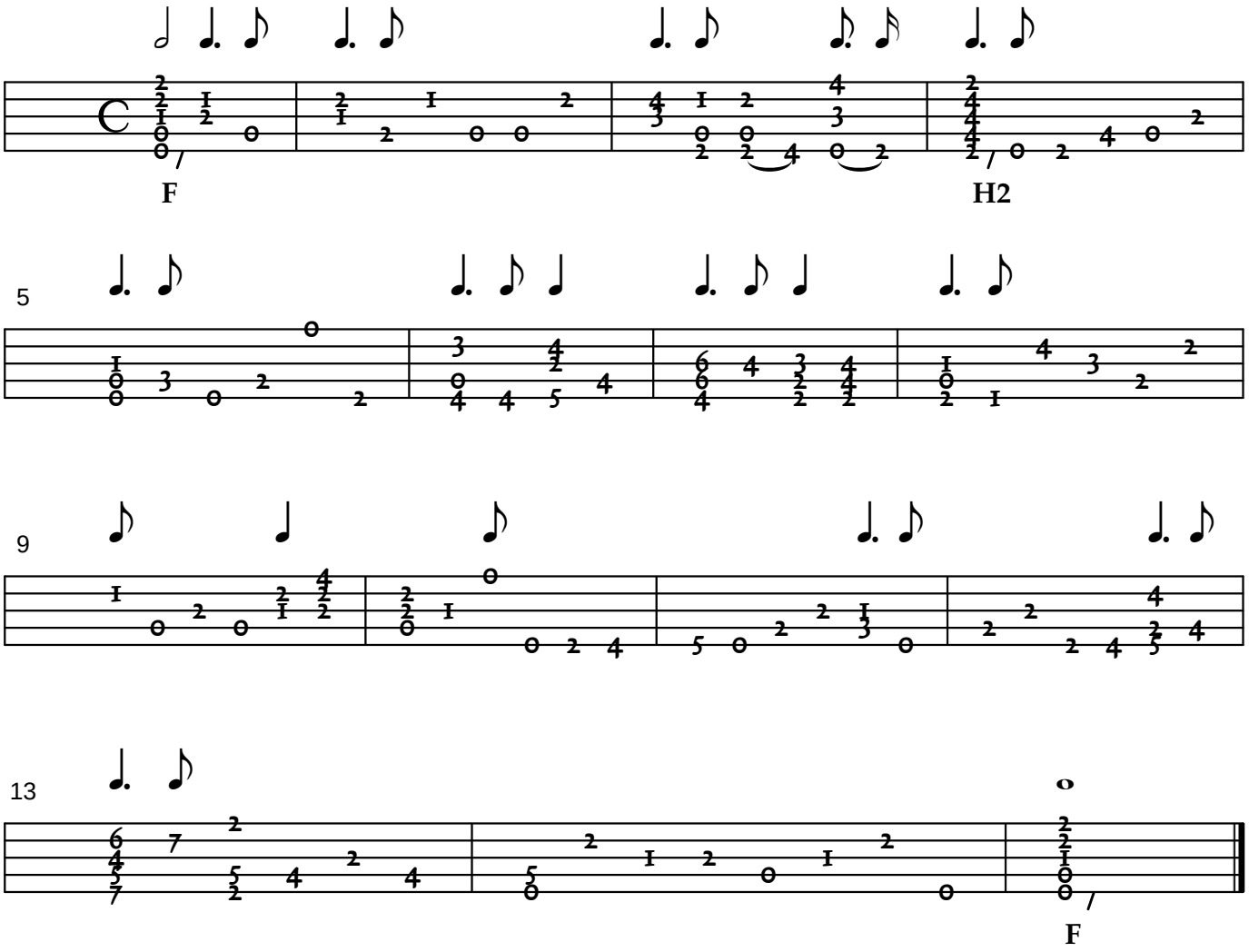

36
N2 forte
I piano
38
I H
N2 forte
I piano
I 4-3
41
E forte
piano
forte E
I piano E
I
44
46
49
I

Alemanda con variation [p.116]

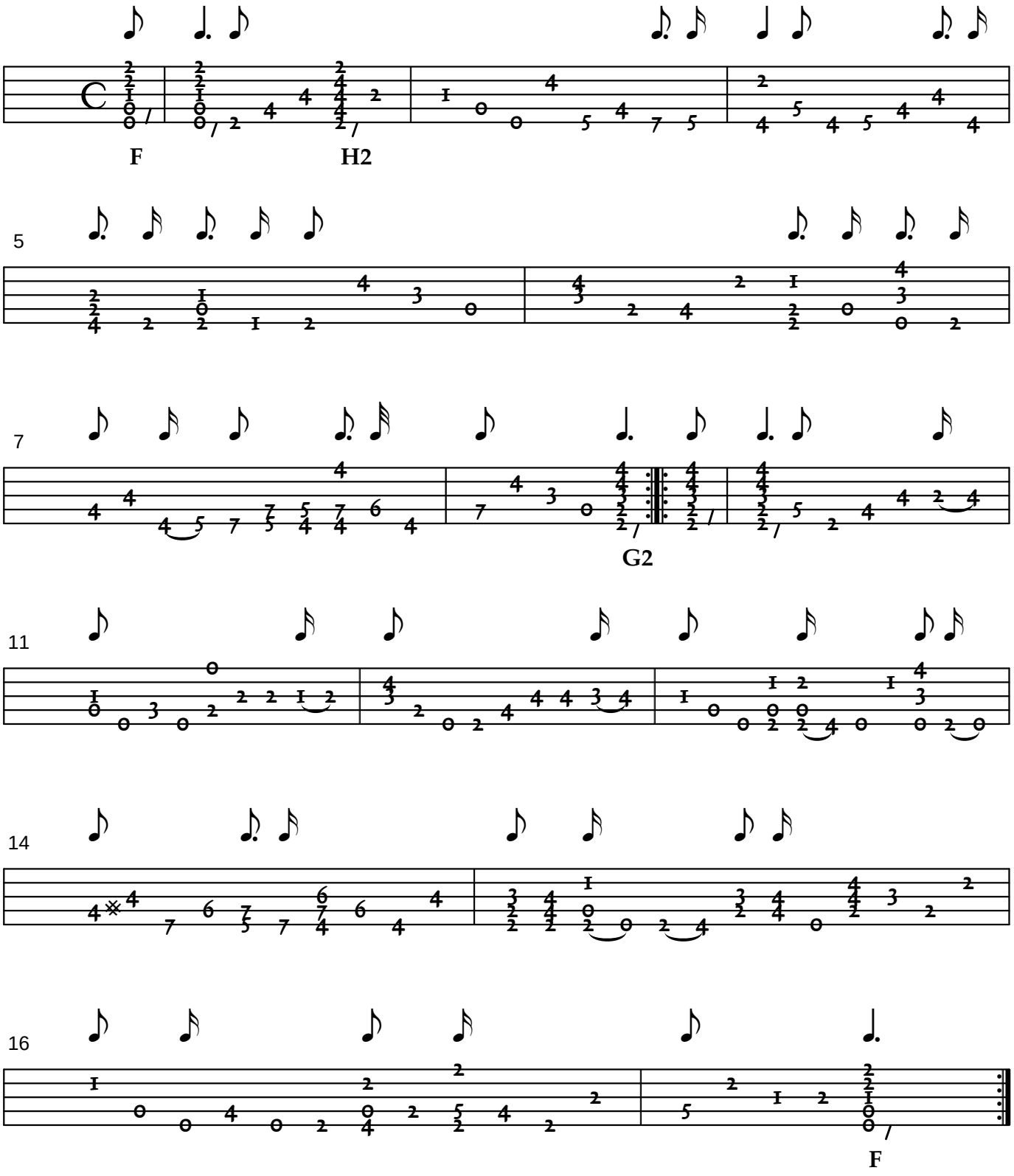



22
M3
N7
H3
E
D
H
27
C4-3
A
30
G
E
N2
C
34
38
41
44
C

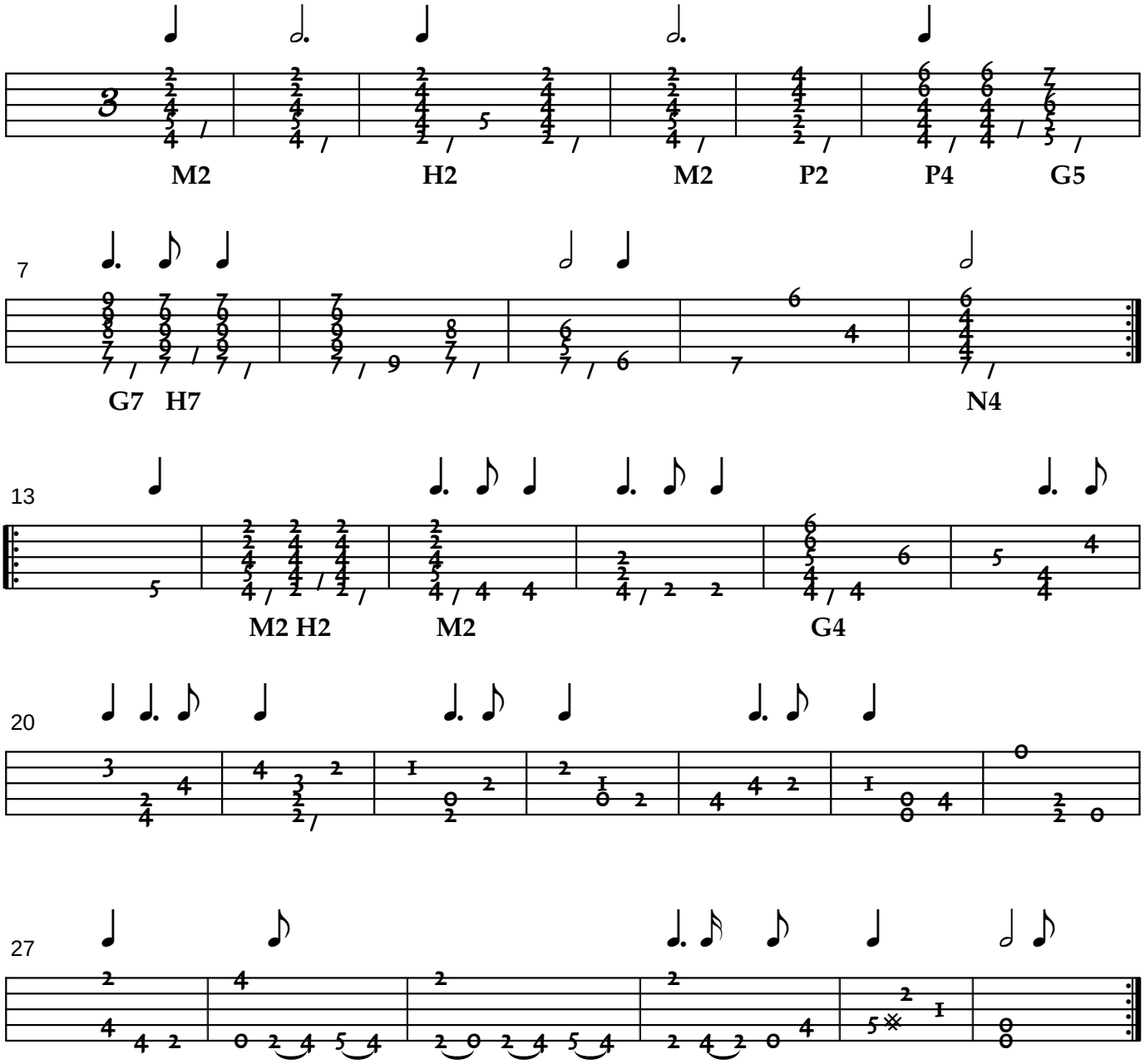
Preludio [p.117]



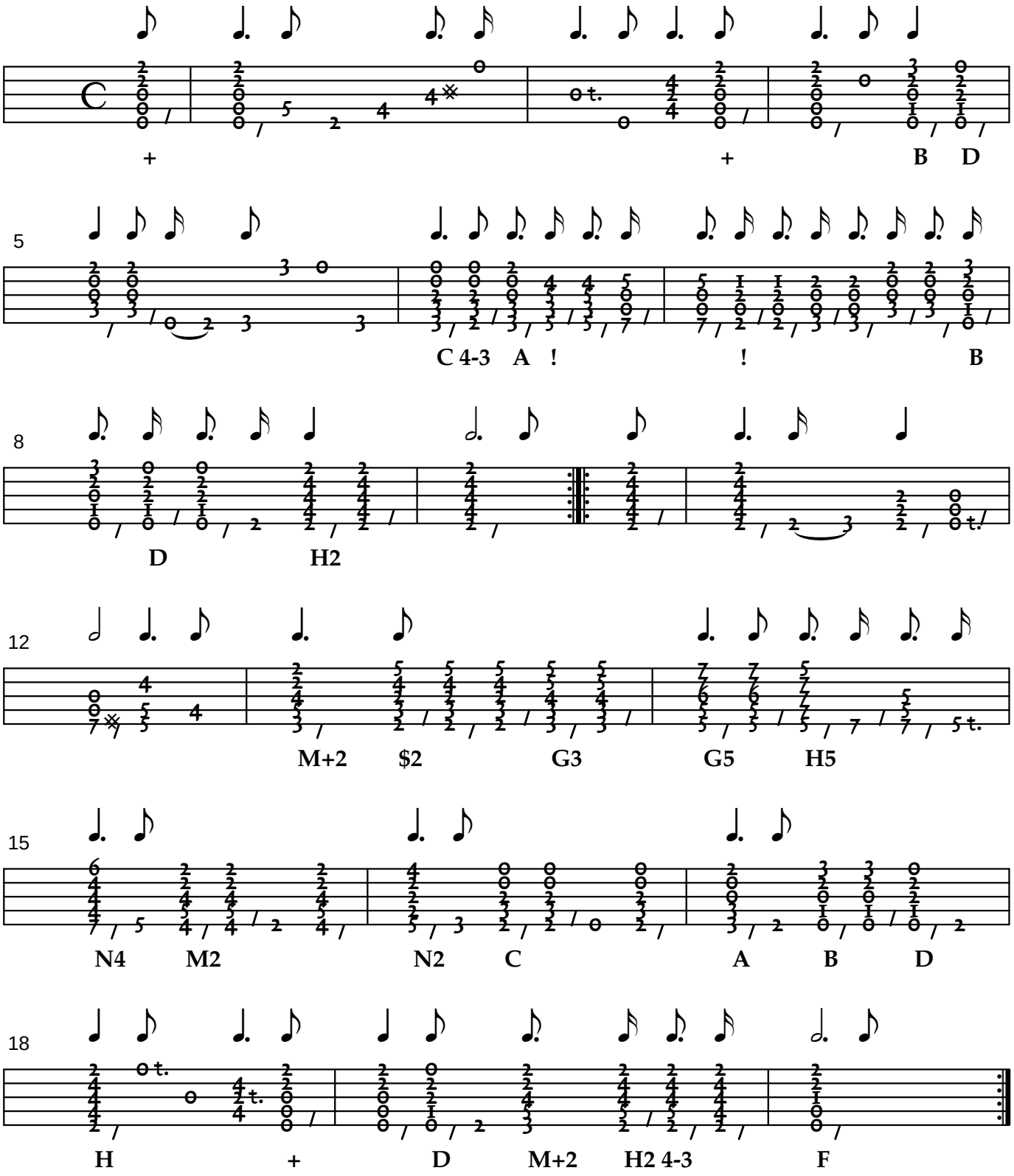
Alemanda [p.117]



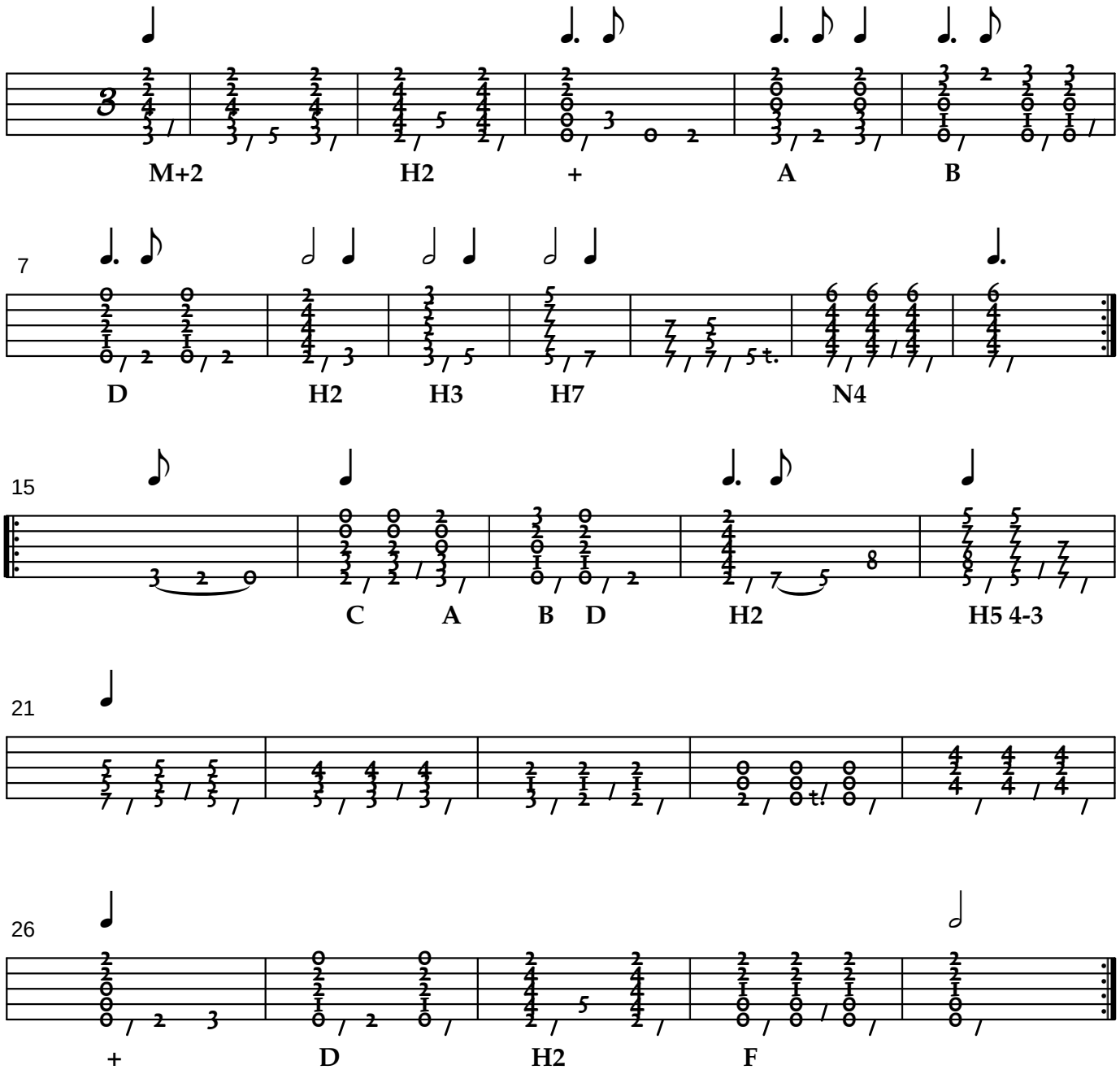
Corrente [p.117]



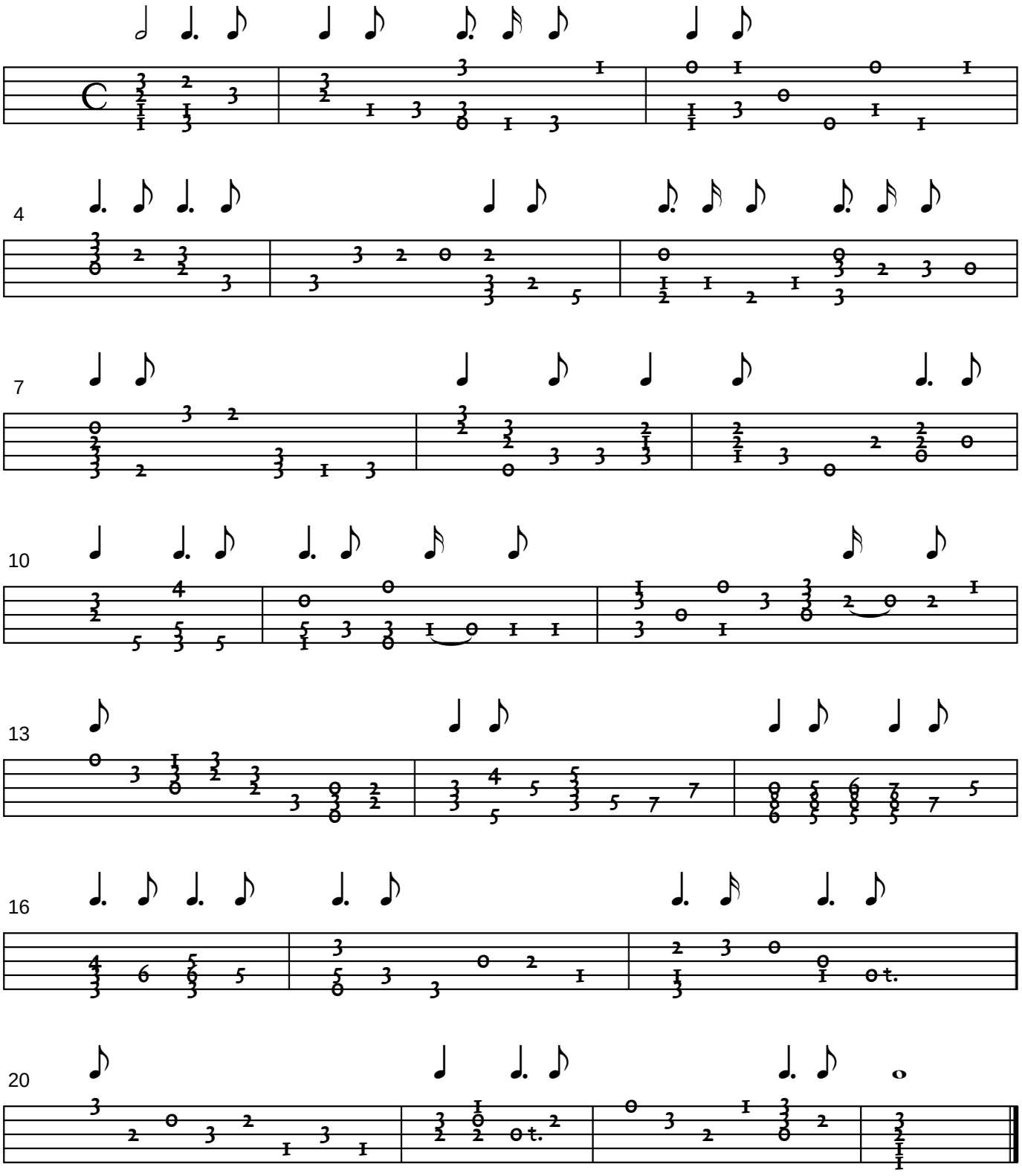
Alemanda [p.118]



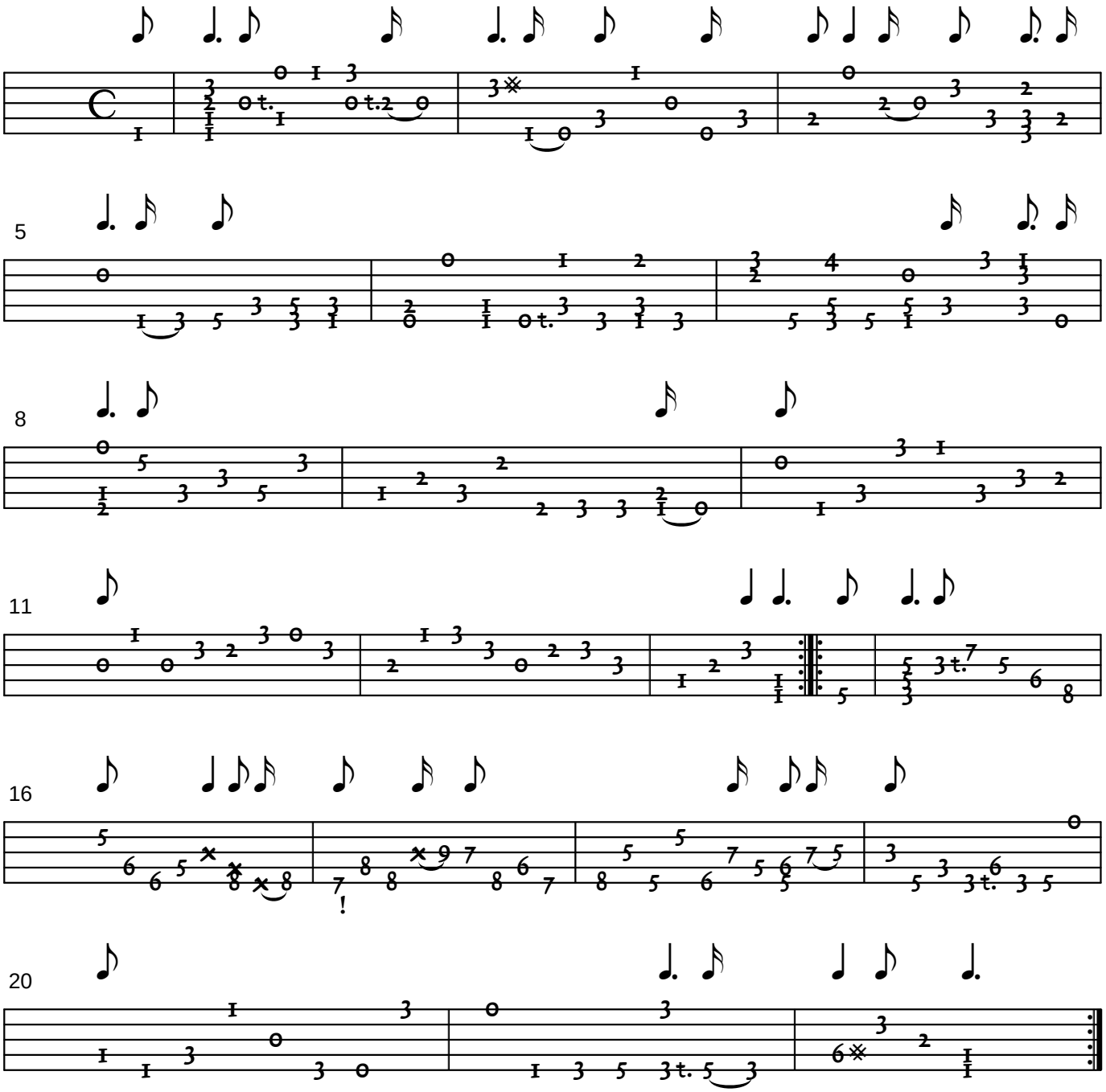
Corente [p.118]



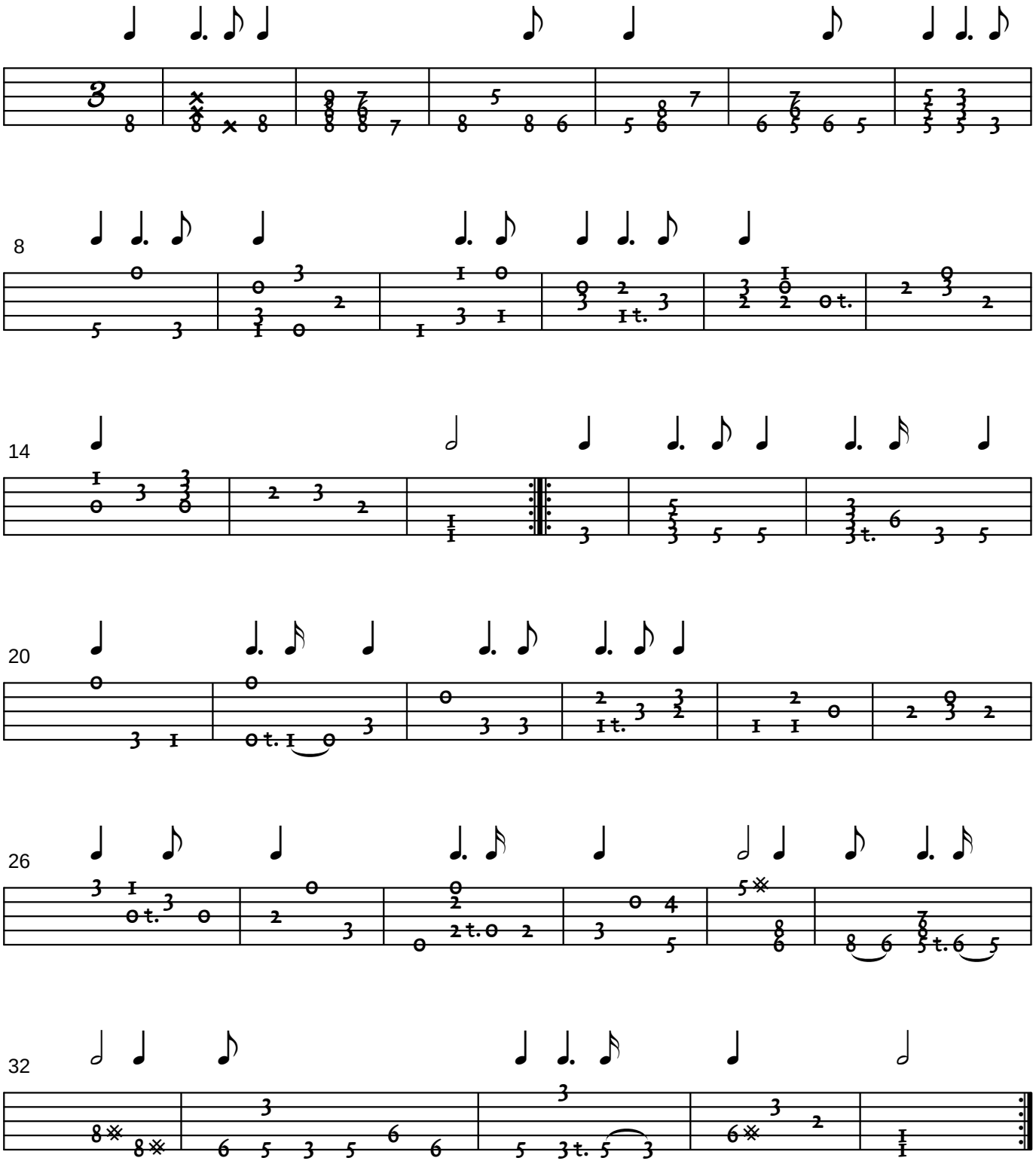
Preludio [p.119]



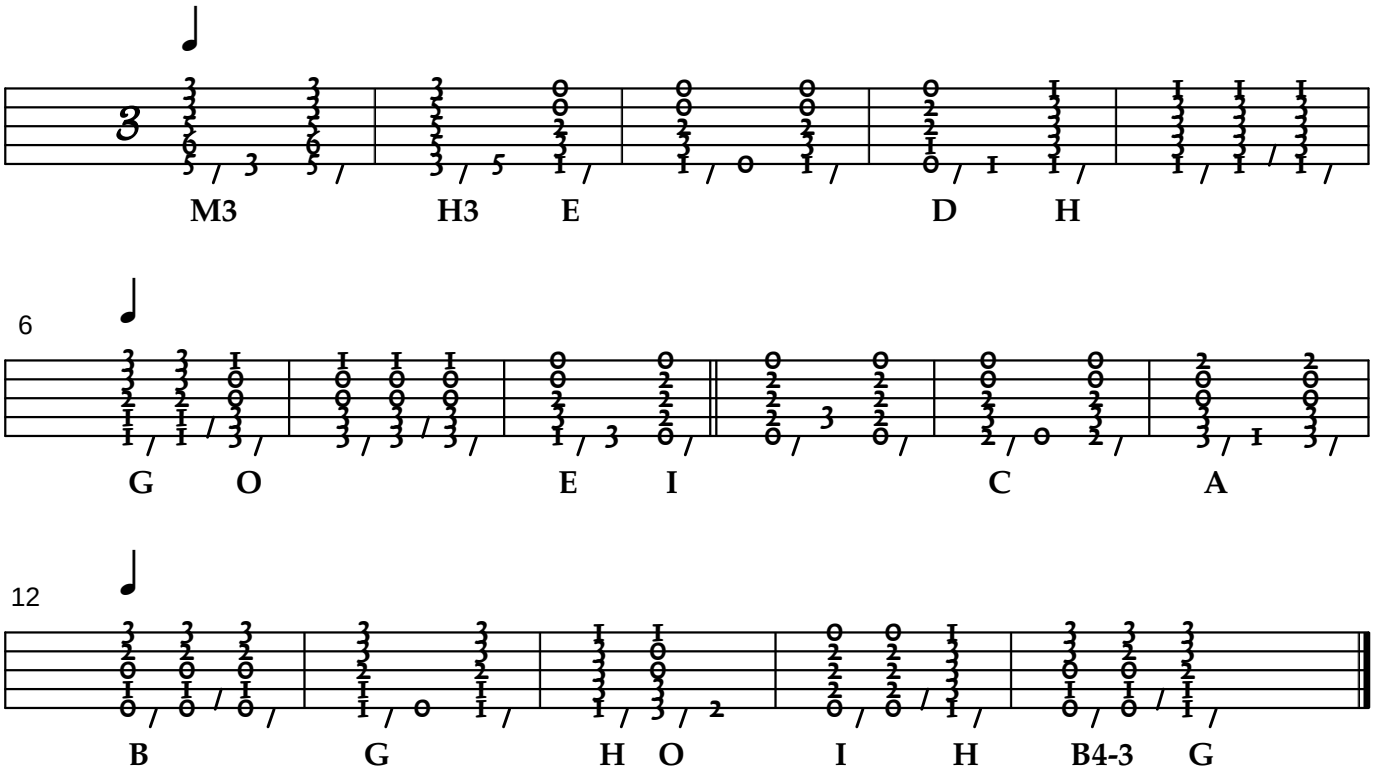
Alemanda [p.119]



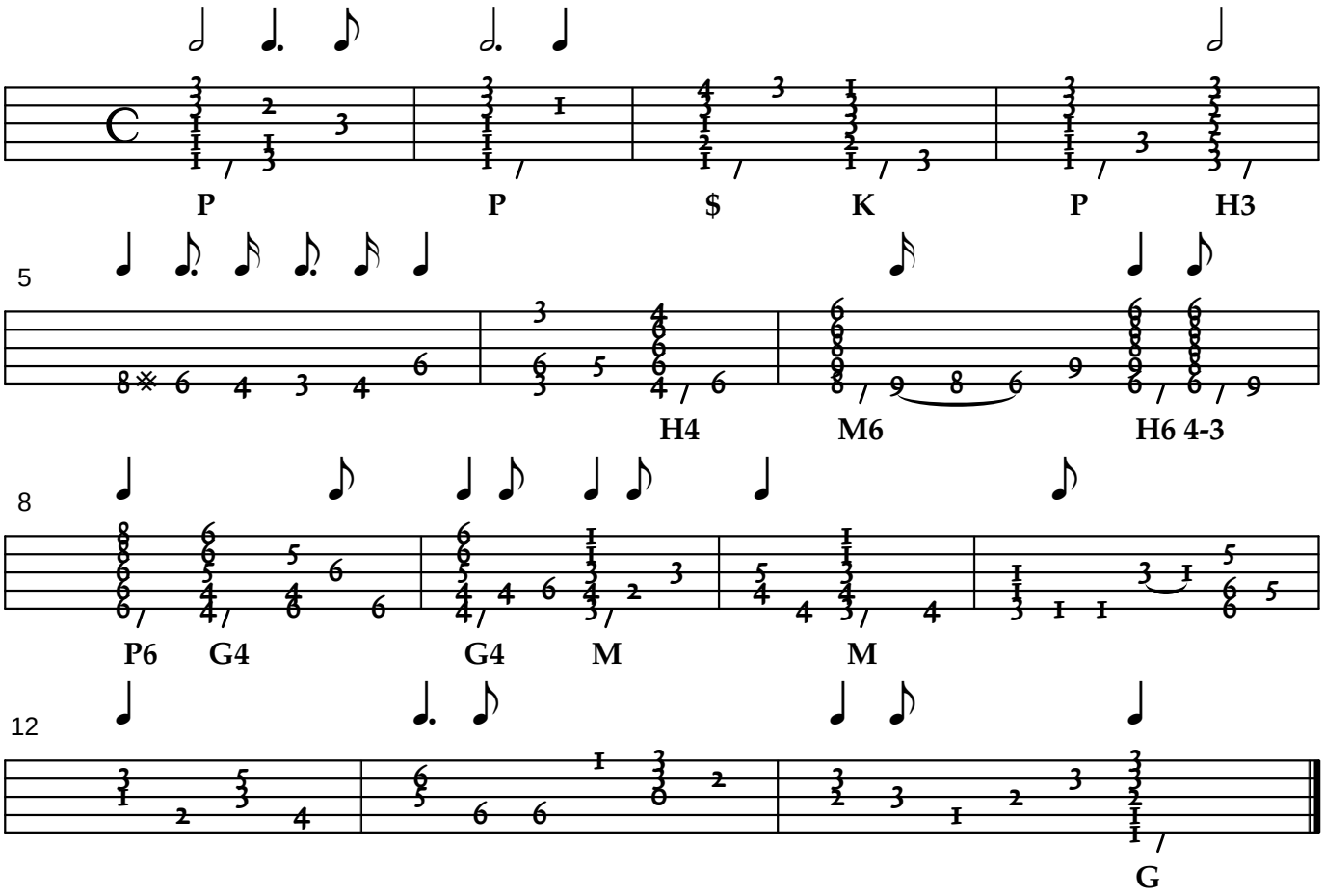
Corrente detta la funebre [p.120]



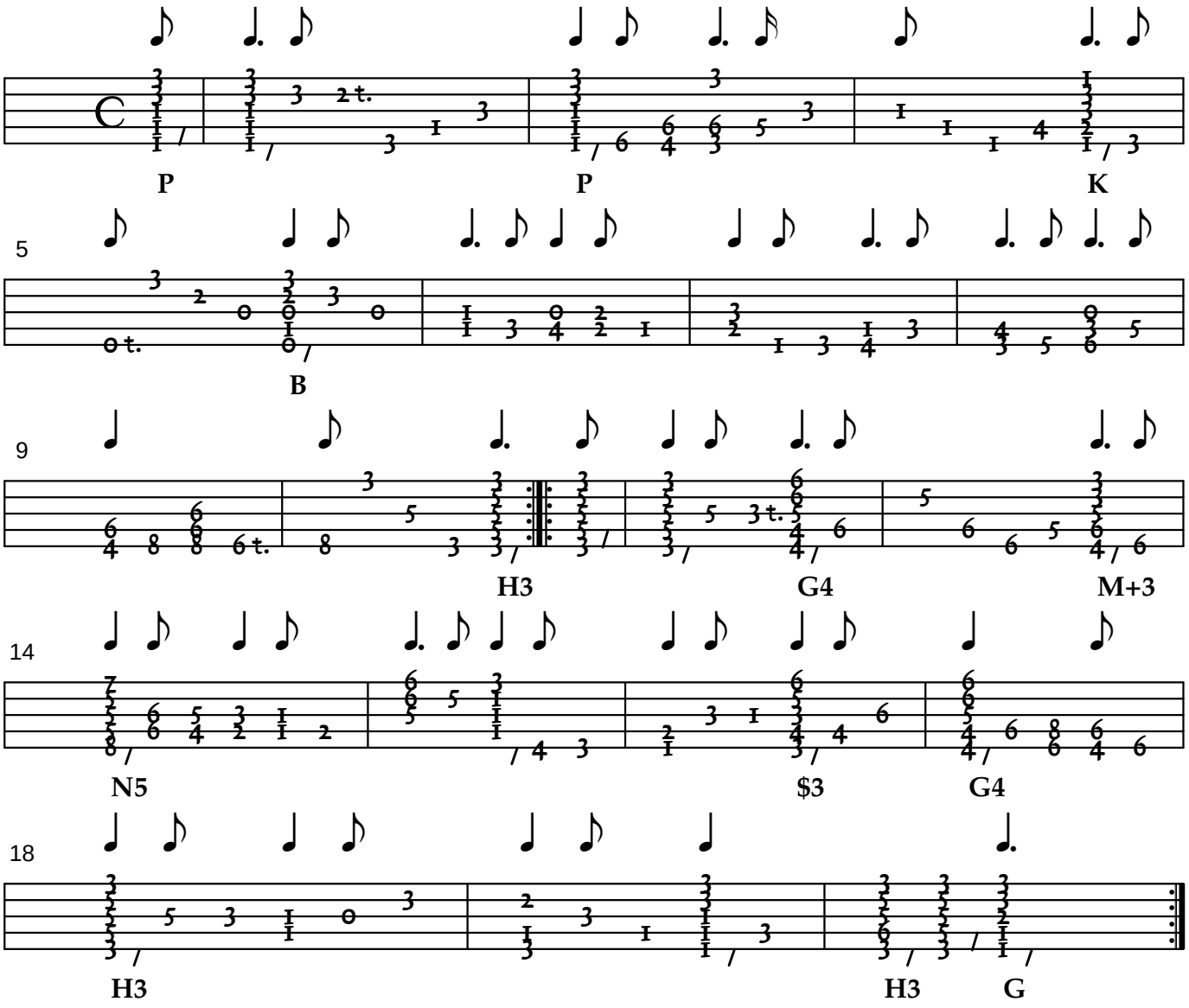
Zarabanda detta la fauorita [p.120]



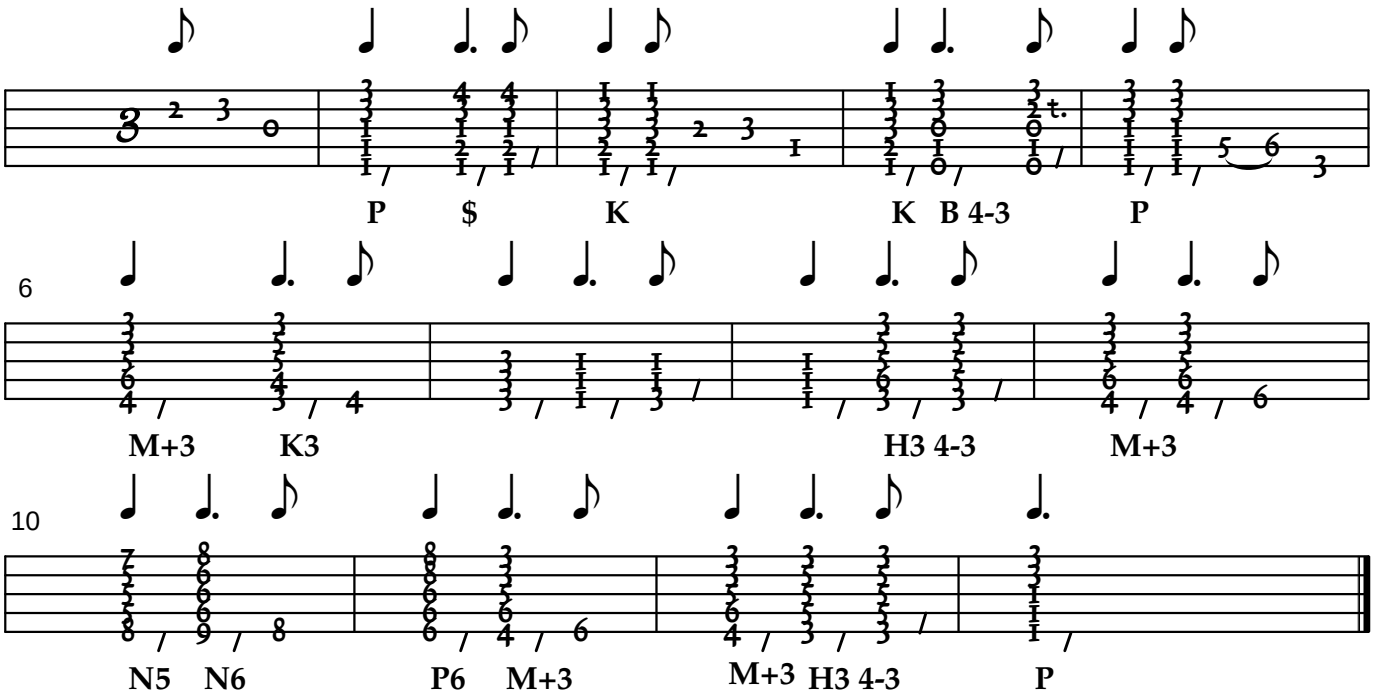
Tocata [p.122]



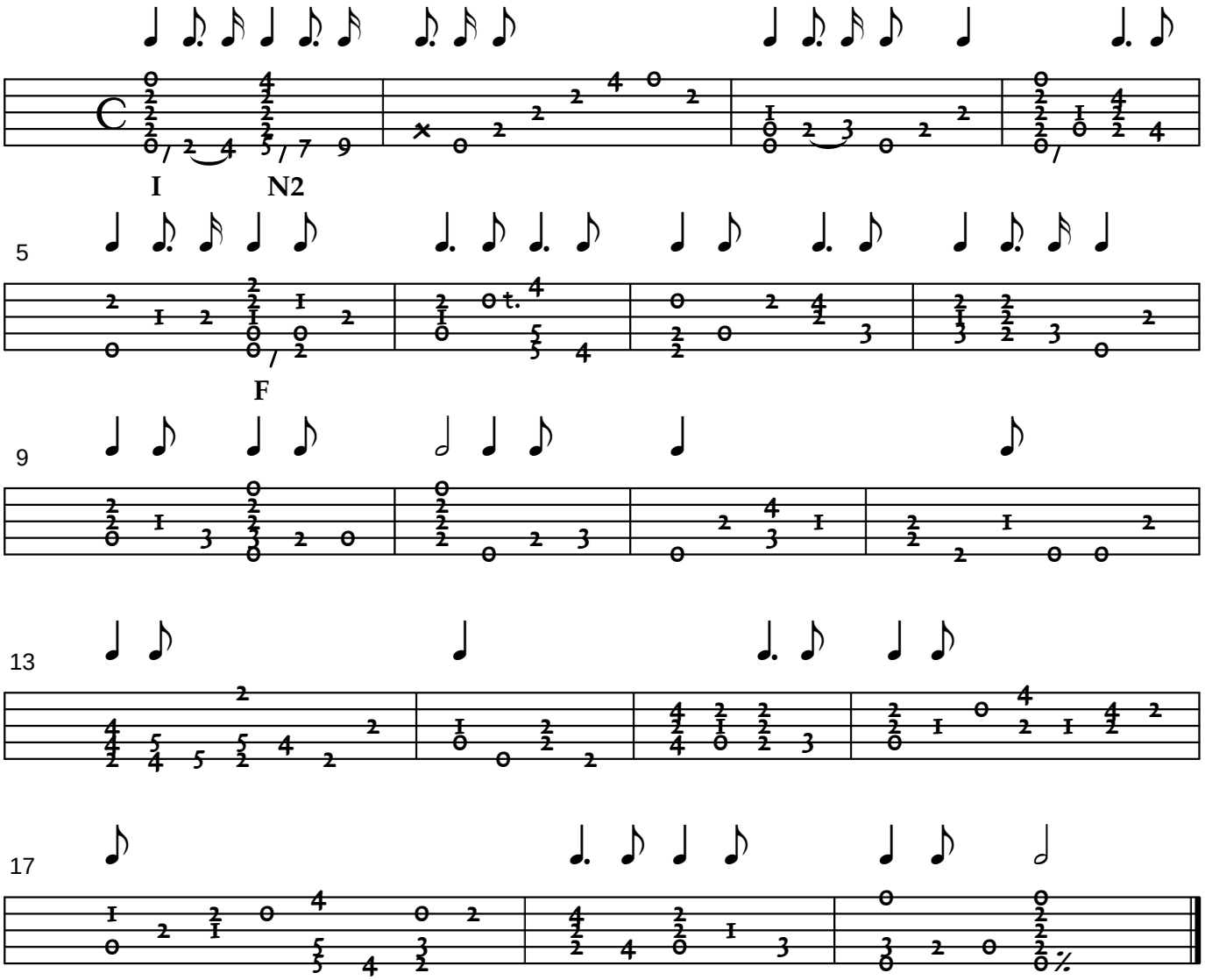
Alemanda [p.121]



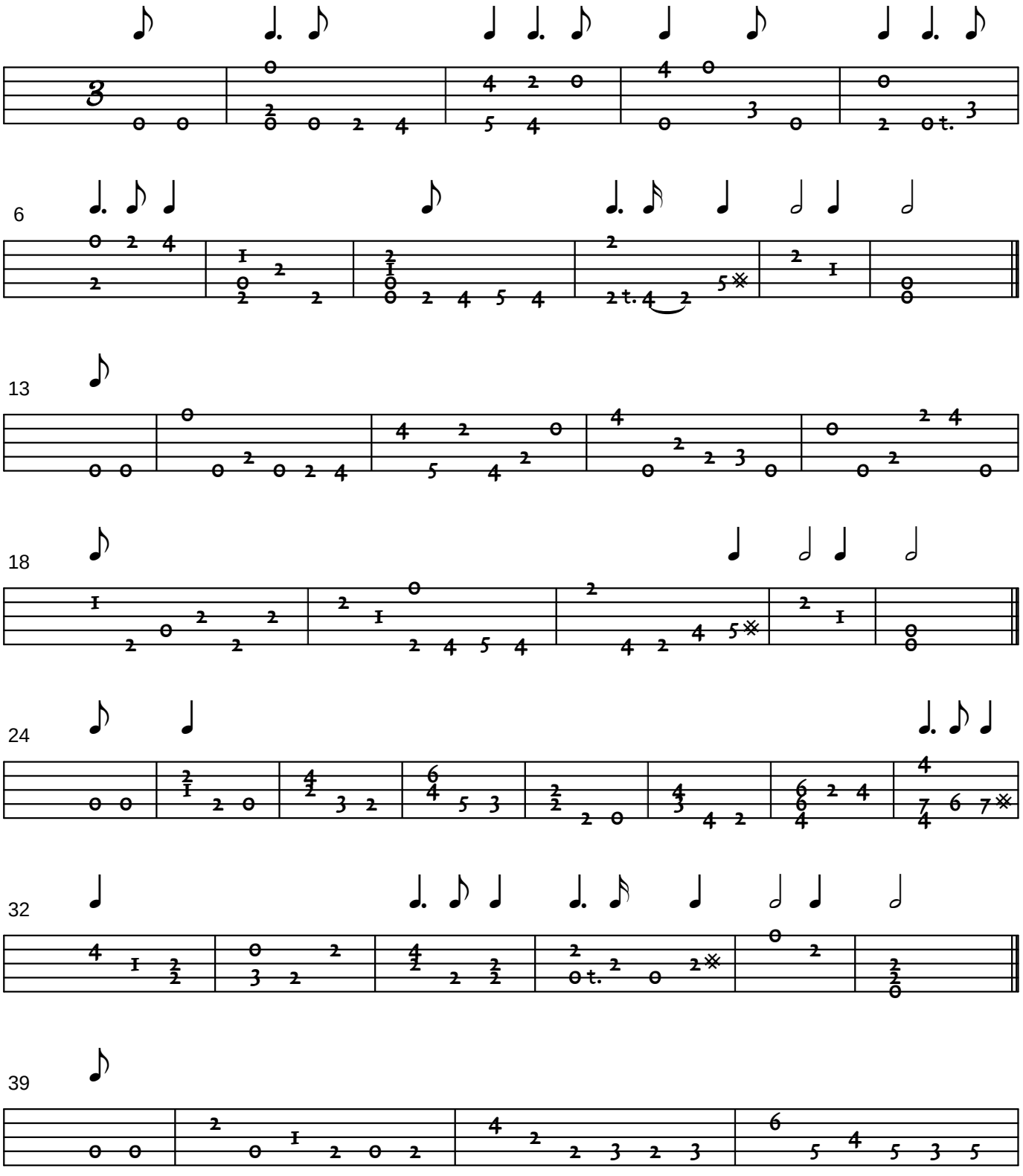
Passacaglio [p.122]

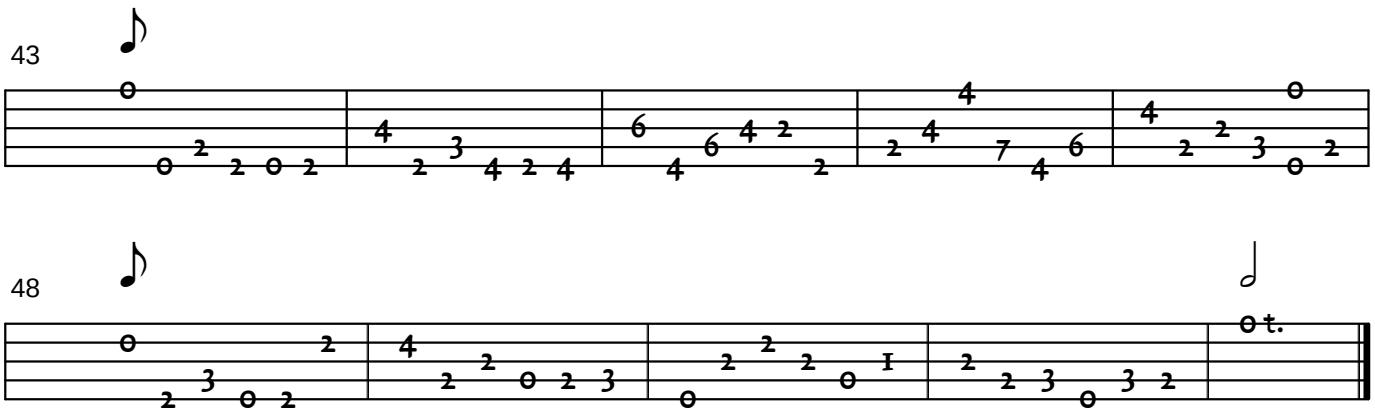


Toccatta [p.123]

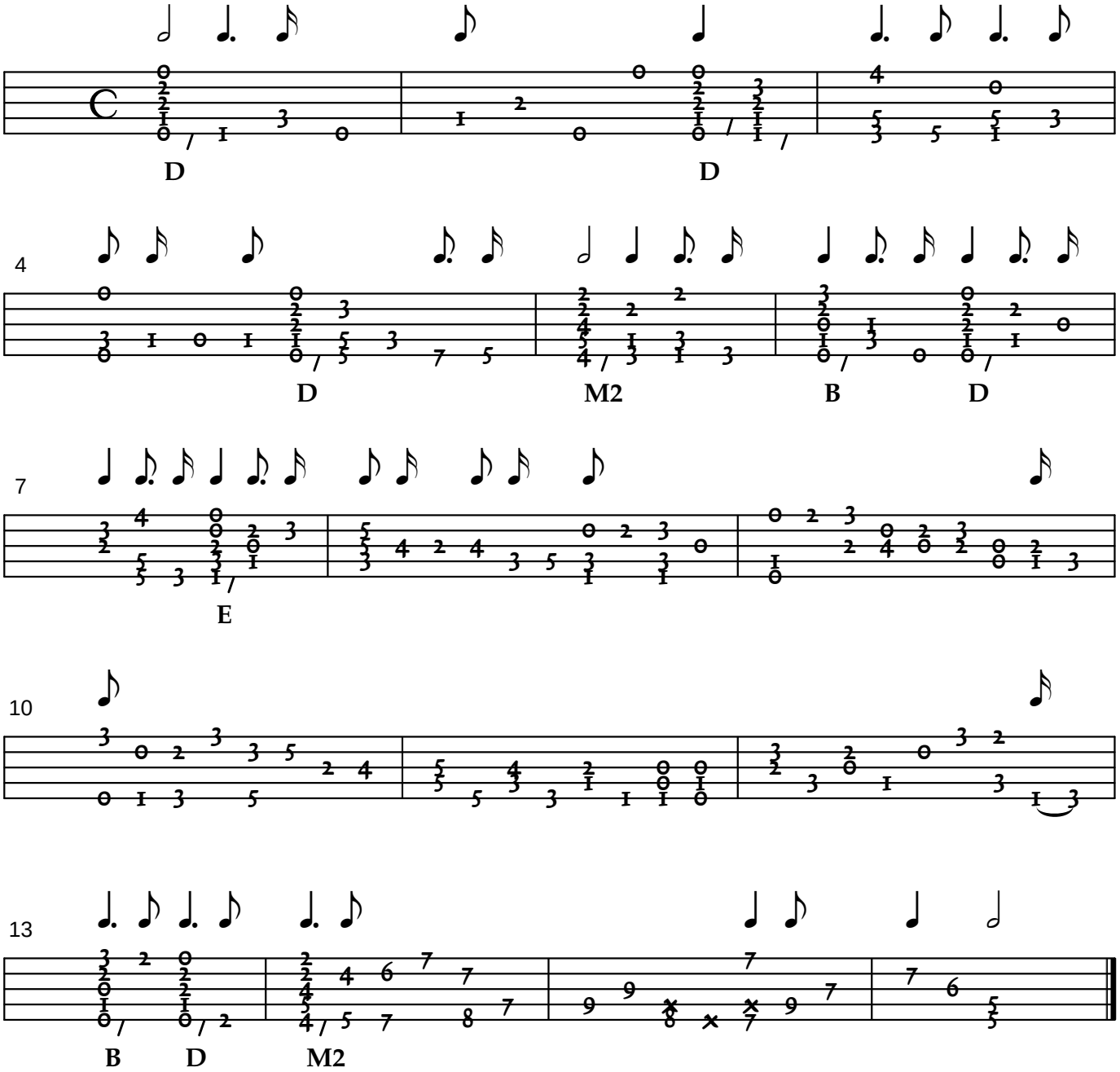


Corrente con le parte redopiata [p.123]

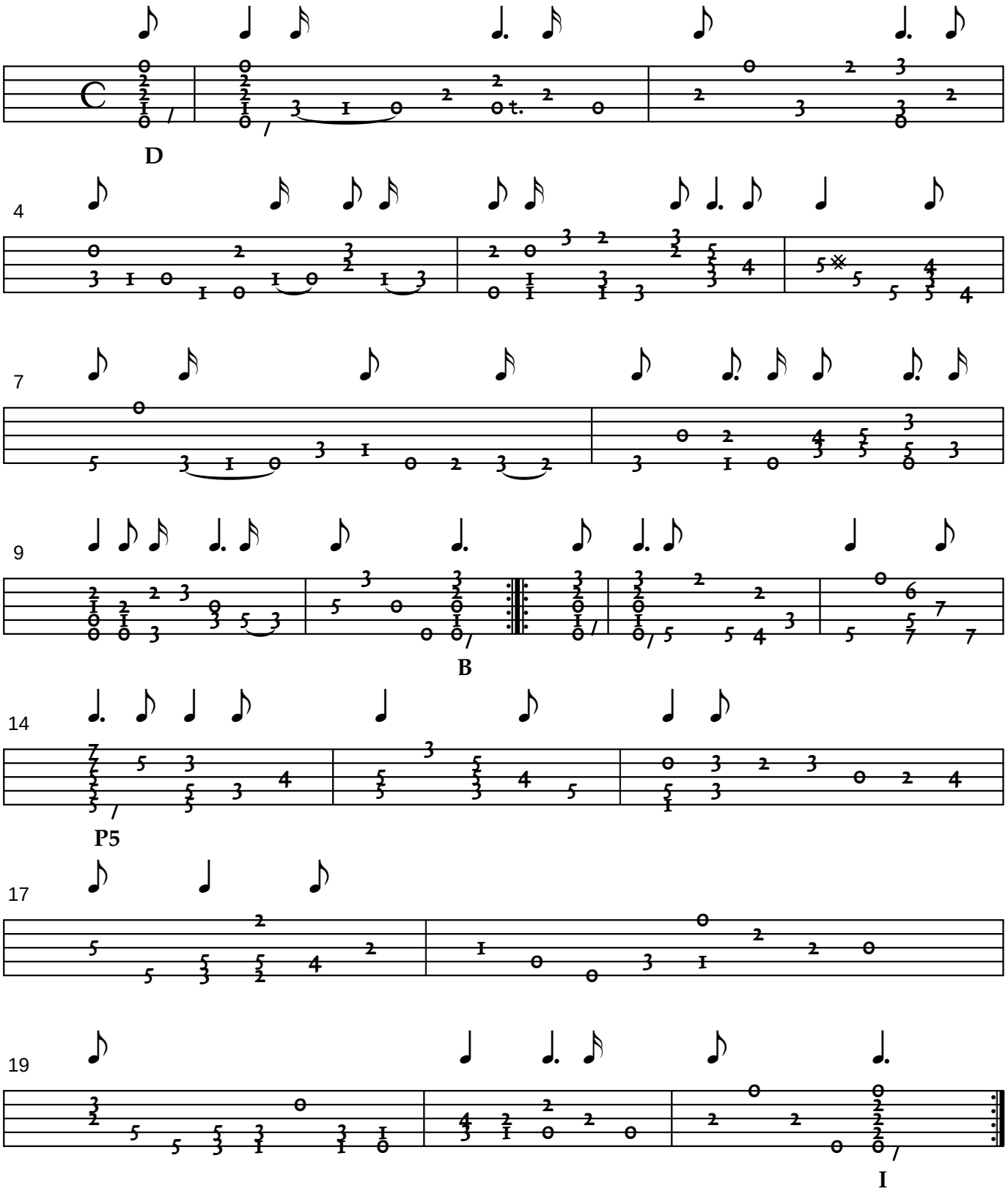



43
48
t.

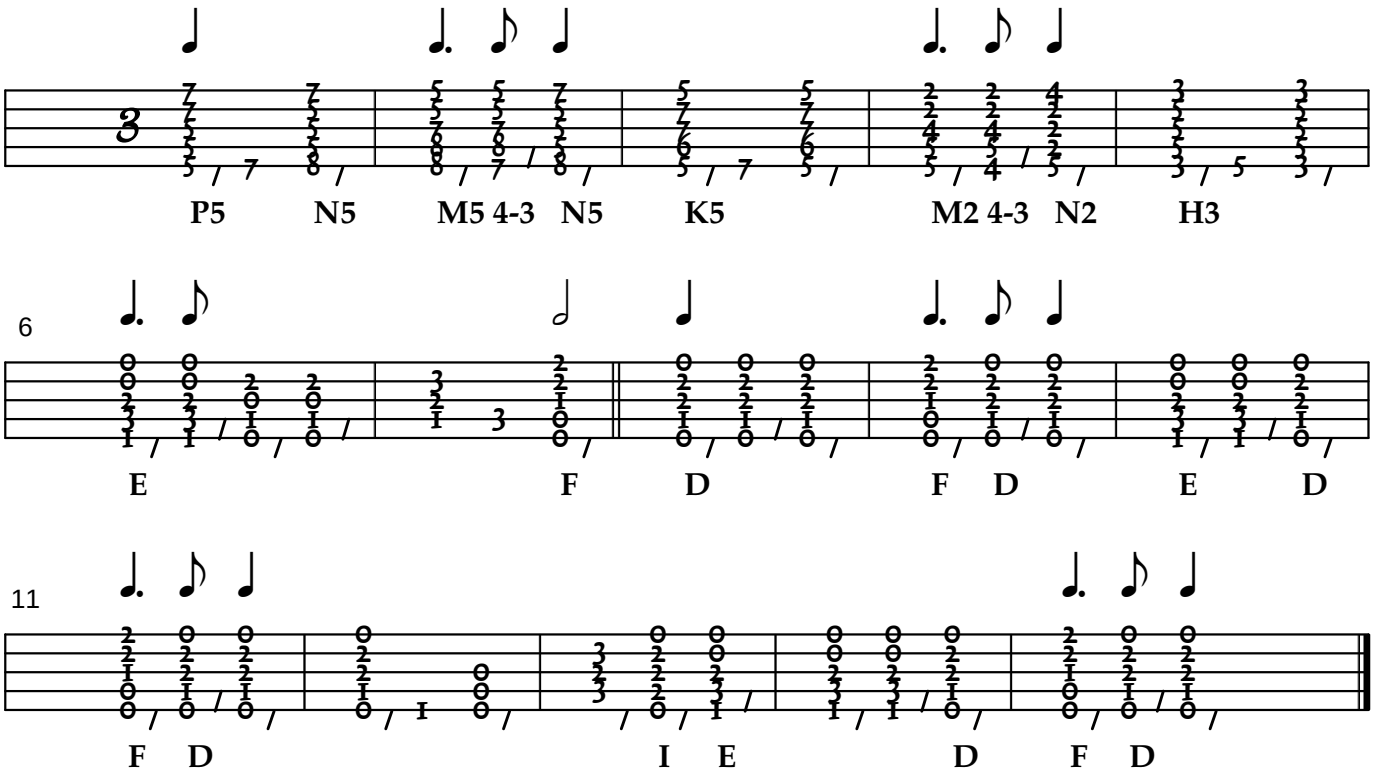
Toccatta sopra l'D [p.124]



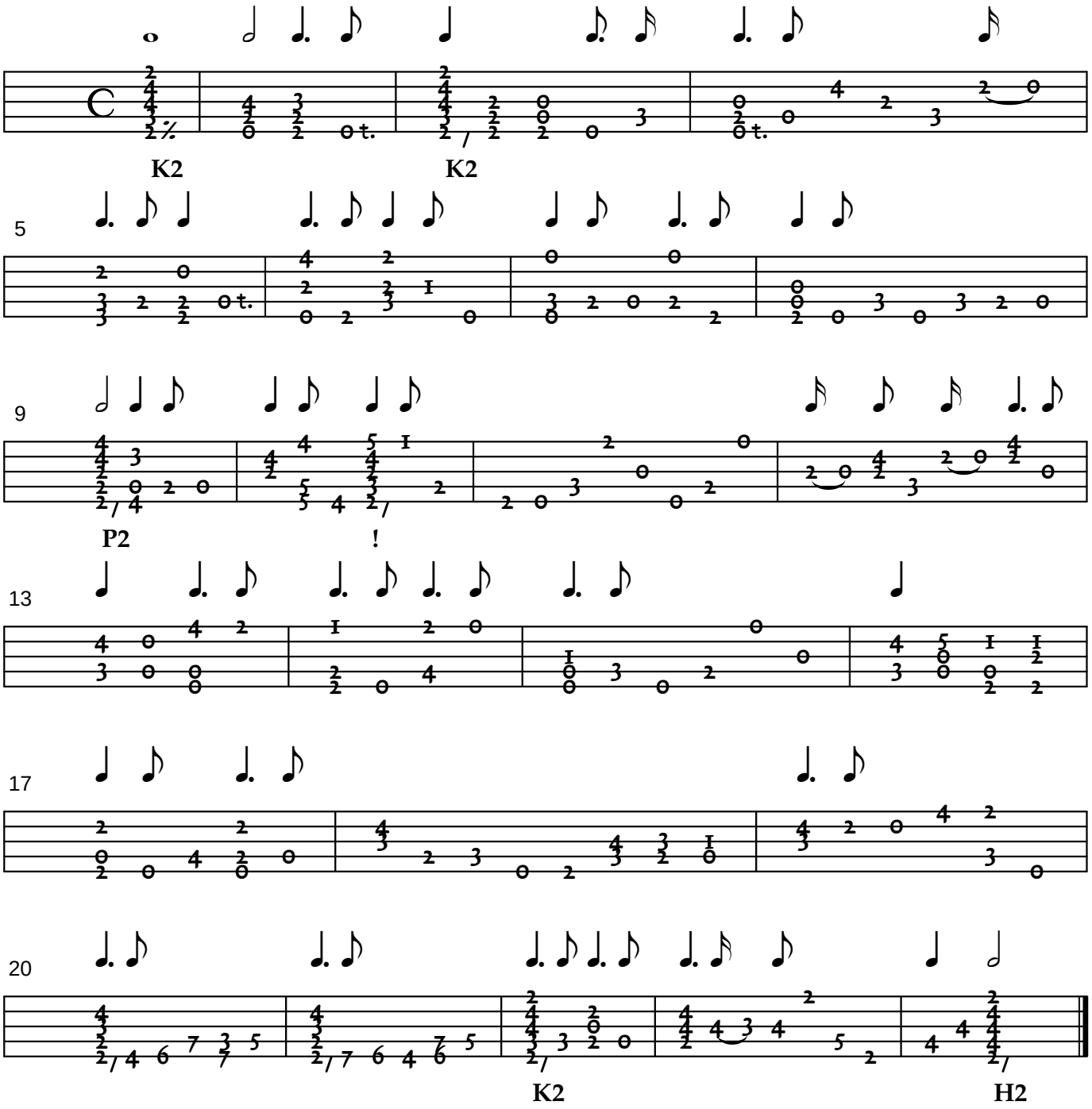
Alemanda [p.124]



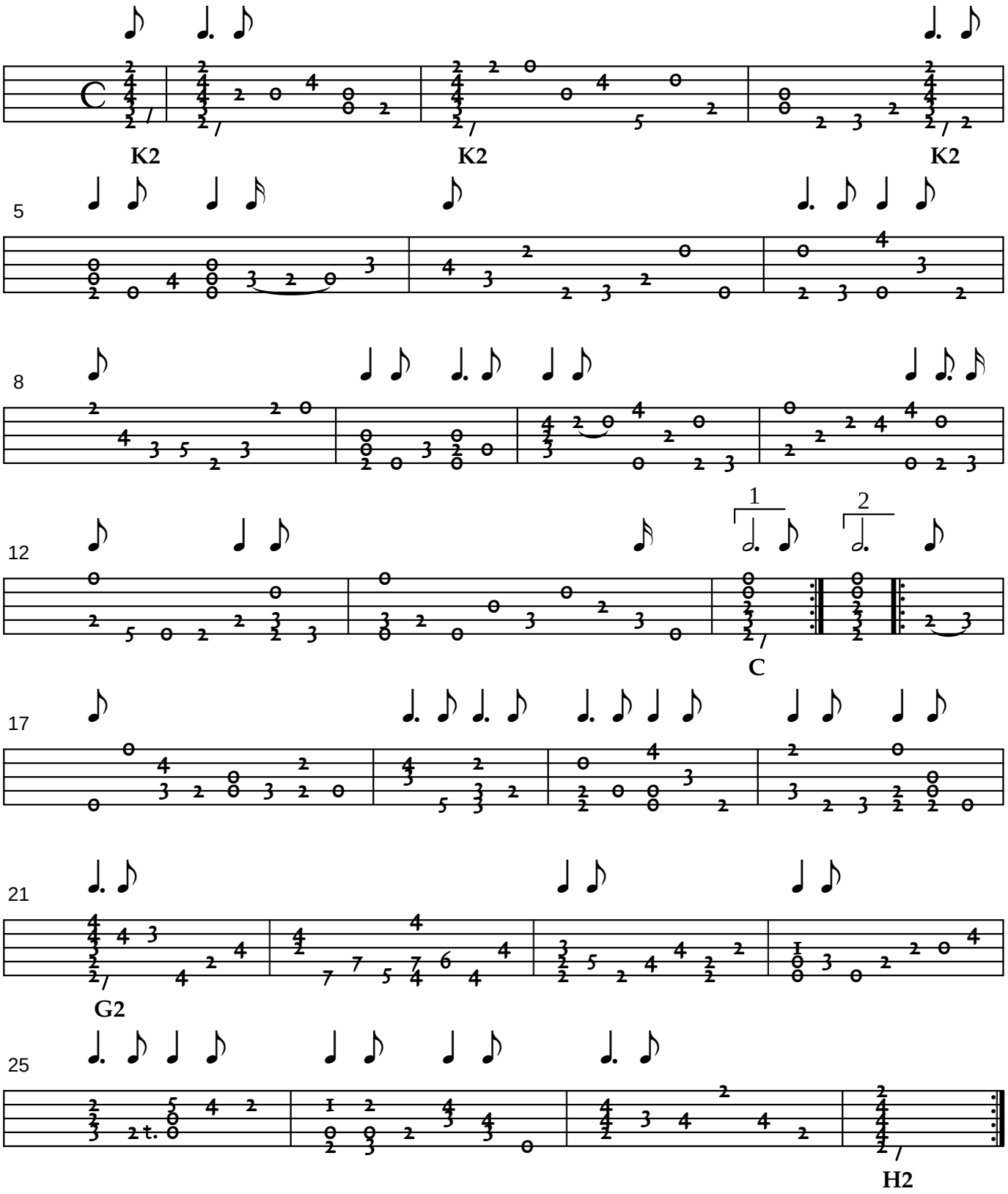
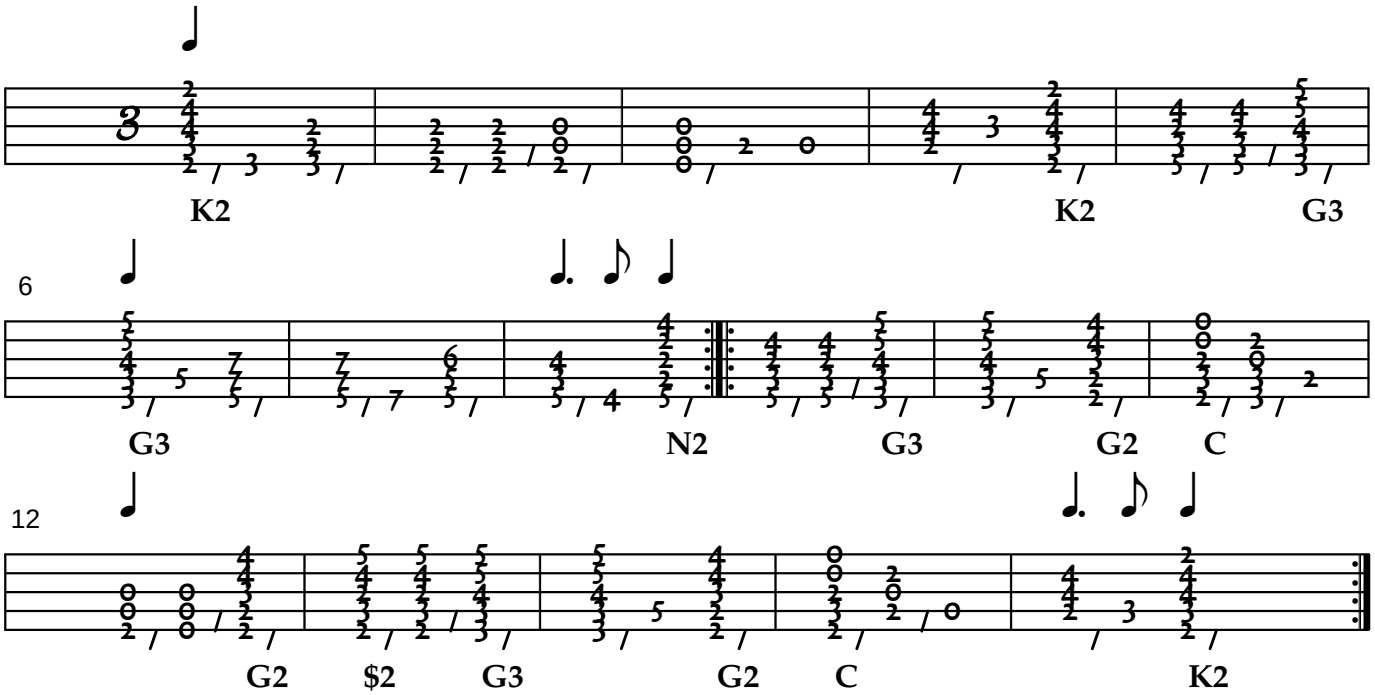
Sarabanda [p.124]



Toccatta [p.125]



Alemanda [p.125]



Sarabanda [p. 125]