A Contextual Study of a Lute Manuscript

Tablature

Transcription

Concordances

by

Robert Eklund
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EDITORIAL REMARKS

The original ornament signs have been retained in the transcription, with the sole exception of the trill sign, which in the D# minor suite is written tr. due to the original sign's similarity to the double sharp sign; the use of both signs could cause confusion.

\[ \text{\textgreek{t}} \] - denotes a trill (tr.).

\[ \text{\textgreek{a}} \] - appoggiatura from below.

\[ \text{\textgreek{a}'} \] - appoggiatura from above.

\[ \text{\textgreek{a}''} \] - séparée sign.

\[ \text{\textgreek{p}''} \] - indicates that the two strings of a course are to be played one after the other; thus:

\[ \begin{align*}
\text{\textgreek{p}''} & = \text{\textgreek{p}''} \\
\end{align*} \]

Measures 44/45 of the D# minor Menuet are to be performed with a trill on each separate note, unlike the continuous trill in measure 28 of the Gigue in the same suite.

For further information regarding the ornaments and their execution, see paragraphs 2.5 - 2.6.6.

The slur in lute playing indicates that all notes but the first are to be played with the left hand alone. This changes the tone colour drastically and cannot be reproduced on a keyboard. Moreover, descending slurs sound different from ascending slurs.

In measures 49/50 of the S1 Gigue the same note is played on different courses. The sound produced by an open course is quite different from the sound produced by a stopped course. This means that the repeated e' sharps in the aforementioned mss. are articulated in a way which is impossible to reproduce on a piano, although a similar effect can be achieved on a keyboard having two or more manuals. Roman figures beside these notes denote the courses upon which these notes are produced. A Roman figure with a circle - 1° - denotes an open course.
In the unbarred preludes accidentals apply only to the notes they accompany, except when two subsequent notes are tied together, in which case the accidental applies to both notes.

Redundant and cautionary accidentals in the sources have been omitted.

Occasionally the same note is played simultaneously on two courses, which is the case in the first measure of the lute version of the Affettuoso, where the initial $f'$ is played in this manner. These notes are included in the transcription thus:

An appoggiatura underneath one of the two is to be performed:

The various versions of the Affettuoso sometimes differ in detail, and in editing these the aim has been to achieve a readily playable result. Consequently the least corrupt versions have been chosen.

All editorial material is given within square brackets, whereas changed notes, signs, rhythms etc are accompanied by footnotes which are explained after the transcriptions.

= editorial slur/tie.

An asterisk (*) accompanying a note denotes an obscured note or tablature letter in the MS.

Since different fingerings give different voice-leading, the transcription does not incorporate the optimum sustain of voices; this being left to the performer's discretion, irrespective of the instrument employed.

Octave leaps in the bass line of lute pieces are often due to the diatonic stringing of the bass courses, whereby all accidentals have to be played on the fretboard, within reach of the left hand, i.e. one octave higher. Keyboard players who wish to keep the bass line 'intact' may feel free to do so.

The occasional fingering in the MSS is omitted.

R. E.
[Suite in] Dis mol

Prelude
Siciliana

UUB Imhs 20:13, folios 1v-2r

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[Suite in] Gis dur

Preludio
EDITONIAL FOOTNOTES

UUB Imhs 20:13 - [Suite in] Dis mol

Courante
1) Crossed-out sixteenth-note f#'.
2) Obscure chord in MS.
3) MS has

Gigue
1) MS has

2) See Gis dur Prelude, footnote 1.

UUB Imhs 20:13 - [Suite in] Gis dur

Prelude
1) Because of the octave stringing of the lute (see NG, s.v.) this note will sound in both octaves, although played only with the thumb on the sixth course. It would of course be impossible to include all sounding octaves when transcribing lute tablatures into staff notation, but in a few cases the octave stringing is taken into account by the composer, as is the case here.

Courante
1) See Gis dur Prelude, footnote 1.

Giga
1) Might optionally be considered as the base line (i.e., played with the thumb).
2) MS has d'' flat.
UUB Imhs 20:13 - Affetuoso del Sigre Chelleri

1) MS has redundant bars here.

UUB Imhs 20:3 - Affetuoso

1) MS has the following instruments: oboe primo and secondo, flauto traverso, violino secondo and basso. The violin part obviously includes both violins.

2) Here a g’ sharp would perhaps be preferable.

3) MS has $\frac{3}{4}$ $\cdot$ for $\frac{3}{4}$.

4) MS has a triplet.

5) MS has eighteenth notes for sixteenth notes.

UUB Imhs 134:12

1) MS has $\begin{array}{c} \text{quarter note} \\ \text{dotted} \end{array}$

2) MS has $\begin{array}{c} \text{eighth note} \\ \text{dotted} \end{array}$ for $\begin{array}{c} \text{eighth note} \\ \text{dotted} \end{array}$

3) MS has eighteenth notes for sixteenth notes.

4) MS has the quarter note dotted.

5) MS has $\begin{array}{c} \text{eighth note} \text{quarter note} \\ \text{dotted} \end{array}$

6) MS has $\begin{array}{c} \text{eighth note} \text{quarter note} \\ \text{dotted} \end{array}$

MAB P-R Réjouissance - Affectuoso dell Singr: Kelleri

1) MS has quarter notes for eighth notes.

2) MS has mss. 3 and 4 within repeat marks; these have been omitted.

3) MS has a:s for b:s in the bass.
4) MS has the triplets in sixteenth notes.
5) MS has ms. 28 within repeat marks; these have been omitted.
6) MS has the half-note dotted.
7) MS has e for d in the bass.
8) MS has d's for e's in the bass.
9) MS has ms. 56 within repeat marks; these have been omitted.
10) MS has the last treble figure in the measure erroneously written one semitone too low.

**MAB T/Sv.-R Herdespel - Pantomime (Afettuoso)**
1) MS has a for b.
2) MS has \(\text{\texttt{\textbackslash n}}\) for \(\text{\texttt{\textbackslash n}}\). When this figure appears in mss. 26 and 27 it has the correct notation.

3) MS has \(\text{\texttt{\textbackslash n}}\) for \(\text{\texttt{\textbackslash n}}\)

**MAB C1B/Sv.-R Müllers notbok - Affectuoso dell Singr Kelleri**
1) MS has d'' sharpened.
2) MS has \(\text{\texttt{\textbackslash n}}\) for \(\text{\texttt{\textbackslash n}}\).
3) MS has eighteenth notes for sixteenth notes.
4) MS has g'' sharpened.
5) MS has a quarter note.
6) MS has a natural g''.
7) MS has \(\text{\texttt{\textbackslash n}}\)
1) MS has $\text{f}^\text{b}$ for $C$.

2) MS has a quarter note for an eighth note.

3) MS has an extra barline here.

4) MS has $f'$ for $g'$. 

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