32 Easy Pieces for Baroque Lute

edited
by
Anthony Bailes

TREE EDITION

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Second printing © 2011
TREE EDITION
Albert Reyerman

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INTRODUCTION

Though the last few years have seen the publication of several easy Renaissance lute music anthologies, no collections of easy Baroque literature have appeared. Hopefully this selection will go some way to redressing the balance.

The pieces in this edition are drawn from various l7th and l8th century sources and give an idea of the diversity of the repertoire, perhaps even opening up a few unknown avenues of Baroque lute music.

As many easy pieces for 13-course lute are of a rather low musical standard, I have prefered to make my selection from the far greater amount of easy and musically more pleasing 11-course lute repertoire. True, much of it dates from the l7th century, but as the Kellner Phantasia shows, - (it was published in 1747) - this is not entirely the case. Indeed it was this instrument for which many of the famous Baroque players wrote their works - names like Gaultier, Logi, Reusner, Conradi spring to mind- and one should not forget that such lutenists as Weiss and Baron commenced their studies, and their careers, on such instruments. A glance at the frontispiece to Baron's „Untersuchung des Instruments der Lauten" (Nürnberg 1727) will confirm this. He is depicted playing an 11-course lute.

Since many beginners on Baroque lute will have already played Renaissance lute, the choice of 11-course material is particularly useful, for l7th century playing-technique is not so different from that of the l6th century, even less when one thinks of the transition from 10 to 11 courses. It was only as the century progressed that more use was made of the lower basses and not until the mid-18th century that whole bass lines were played on them.

One last point: Baroque music, even when technically easy, often presents interpretive problems. Familiarity with l7th and l8th century style takes time to acquire. The player is advised to read as many articles and listen to as many performances of Baroque music- not just lute music- as possible. He will then begin to absorb the various „cliches" and cadential formulae encountered in this period. Such „bêtes noires" as „jeu inégal" and dottings are best learnt by listening and imitating. Aside from this I can only suggest one leave problem pieces until others have been studied.

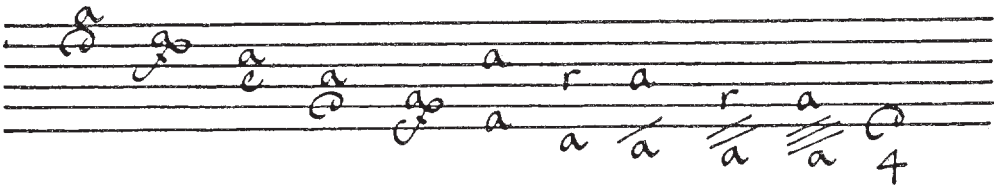
ACKNOWLEDGEMENTS

I am indebted to Rene Genis for writing out the pieces contained in this book. He willingly undertook the task of learning a Baroque hand - based loosely on that used in the St. Luc manuscript - and has been extremely patient and understanding in dealing with the editor`s wishes. My heartfelt thanks. I am also grateful to Robert Spencer and Kenneth Sparr for drawing my attention to several sources which proved useful in making this edition, and to Robert Spencer for kindly allowing me to include pieces from the Bohush manuscript. A facsimile of this manuscript will be published by Boethius Press and Robert Spencer.

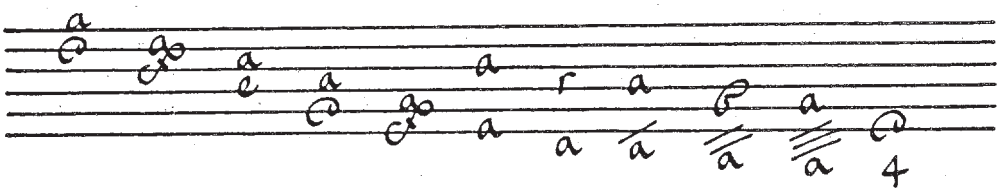
ANTHONY BAILES
BASEL, 1983

TUNINGS

Nos. I to 17 and 24 to 32 use the following tuning.



The remaining pieces require the ninth course to be tuned one semitone lower, thus -



Tuning reminders are given before nos. 1, 18 and 24.

SIGNS USED IN THIS EDITION

RIGHT HAND

Index finger **.** Middle finger **..** Thumb **I**

= use the fingers only (first finger on the lowest note)

= strum the lower notes with the thumb and pluck the uppermost note with the middle finger

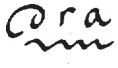
= slide first finger back over both courses

LEFT HAND

Index finger = *1* Middle finger = *2* Ring finger = *3* Little finger = *4*

= barre with the first finger

= ligature: second note to be played with the left hand alone

 = ligature : second and third notes to be played with the left hand alone.

ORNAMENT SIGNS

Though the meaning of signs can vary from manuscript to manuscript, certain ones (e.g.the comma or "virgule"), were generally accepted as having a specific meaning, Where several meanings can be attributed to one sign I have noted them and also the number and title of the piece to which the meaning is relevant.

r) = fall from above. When found on | or |. , it can be a trill,

x = (No.2-Saraband), fall or trill from above. (No.l7 Ouvrez moy 1a porte, petite Nanon), probably a mordent.
(No.25-Menuet), mordent.

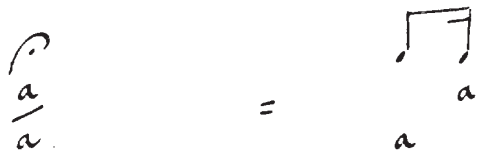
@ = fall from below. In Nos. 19,21 and 23 this ornament sign is written by the side of the note. In No. l4 it is inverted.

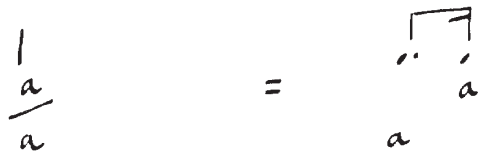
e 1 = (No.31-Rondeau), staccato ?

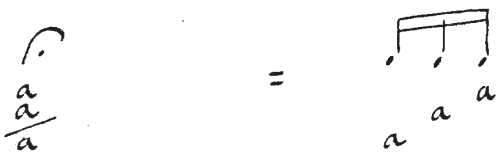
e ~~ = (No.25-Menuet), vibrato ?

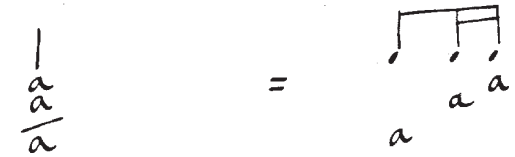
a
| = play both notes together (i.e. do not arpeggiate)
a

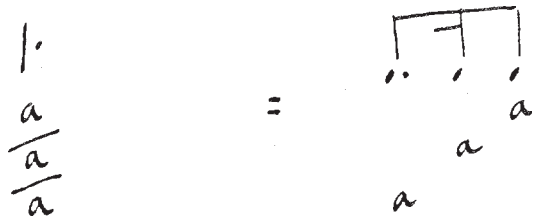
a
/ = „separe" or arpeggiation.This sign is encountered often in l7th century lute music and can mean either a lightly-arpeggiated effect or, more commonly, a rhythmic separation. Various possibilities are to be found in Perrine's „Pieces de Luth..." viz. -
a











Other rhythmic solutions are possible and encountered in manuscript sources.

COMMENTARY

Few remarks are needed and have only been added where deemed necessary. Al1 fingering markings are original. In this edition left-hand fingering has been ignored.

1. Prelude (Stockholm,Kungliga Bibliothek S 176)
   The unmeasured prelude was much in vogue in the l7th century. Though longer ones are oftimes difficult to understand initially, they often contain many of the cliches found in shorter ones. For this reason I have sprinkled the book with these miniatures.

2. Sarabande (ibid) „Separe“strokes could be interpreted thus:

3. Menuet (ibid)

   Ornaments occuring on crotchet or longer note values should perhaps be interpreted as trills.

4. Preliminaire (Kalmar 21068)
   Another prelude, (see note to 1.), this time barred. It shouldnot, however, be played strictly. A little freedom will give it charm.

5. Sarabande (ibid)

6. Combat navale (ibid)

7. Gavotte (Milleran ms.)
   Here one should feel two beats to the bar. “Notes inegales“ may be used but should not be considered obligatory. Barring has been normalised.

8. Menuet (ibid)
   The rhythm in bar 4 is editorial, as are the repeat signs for the second section. The two letters over a slur in bar 11constitute a melody note preceded by its ornament. This ornament has been written out as it is an f-sharp - a note foreign to the key of D minor.

9. Les Tricotins (ibid)
   The repeat signs are editorial.

10. The king enjoy his own again (Balcarres Lute Book)

11. Lillybolaro (ibid)

12. Praeludium (New York, Public Library)

13. Praeludium (ibid)

14. Praeludium (ibid) The last three notes are written one line lower in the original.

15. Praeludium (ibid) 7th note corrected from *d* to *r* . These four pieces present some of the cliches to be found in measured and unmeasured preludes. The first three are made up of chord progressions (which can be lightly arpeggiated or broken in a more rhythmic way - see No.4, (Preliminaire) terminating in a 4-3 cadence. The last prelude commences with a florid arpeggio, as found in Weiss or Bittner, and thereafter a chord progression written out „separe"-style with passing notes in the bass. The inevitable 4-3 cadence concludes the piece.

16. Rondeau - Comte Logi (Saizenay ms.)
The form is - refrain, - 1er couplet, - refrain, - 2e couplet, - refrain.

17. Ouvrez moy la porte, petite Nanon (ibid)

18. Rondeau - Dubut (ibid) see note to No.16.

19. Rigodon 1 St.Luc (Prague Ms. X Lb210)

20. Rigodon 2 (ibid)

21. Menuet (ibid)

22. Chaconne en Rondeau (ibid)

23. Pavane en Rondeau (ibid)
In this the five-note chords (e.g. bar 2) are played thus: the thumb plays the lowest note, the first finger then slides back from the 3rd.to the 5th. courses after which the middlefinger plucks the uppermost note.

24. Phantasia - David Kellner (XVI Auserlesene Lautenstücke.", Hamburg 1747)
For performance of five-note chords in bars 42 and 44 see note to No.23

25. Menuet-Johann Gottfried Conradi (Neue Lautenstücke..., Frankfurt/Oder 1724)

26. La Montfermeil - Robert de Visee (Saizensy ms.)

27. Follies d'Espagne (Oxford F.576) Bars 74 and 75 are editorial, as are some rhythm signs.

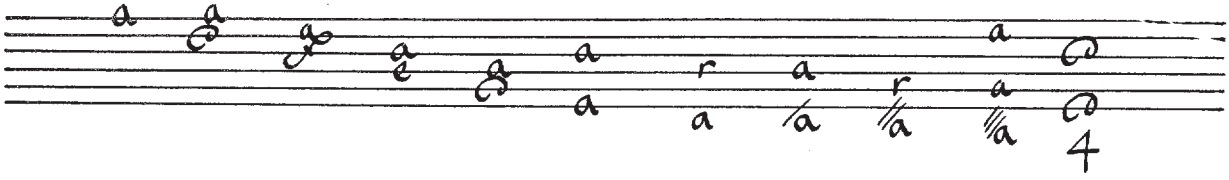
28. Prelude (Bohush ms.)

29. Courante (ibid)

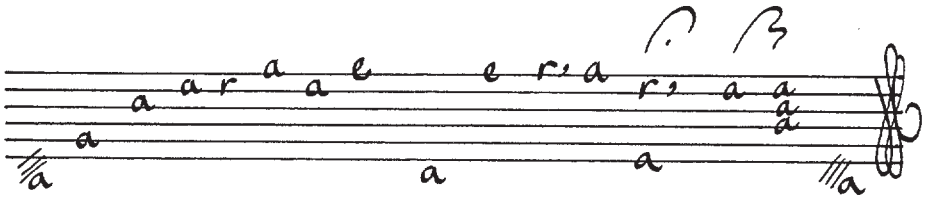
30. Chaconne (ibid)

31. Rondeau (ibid)

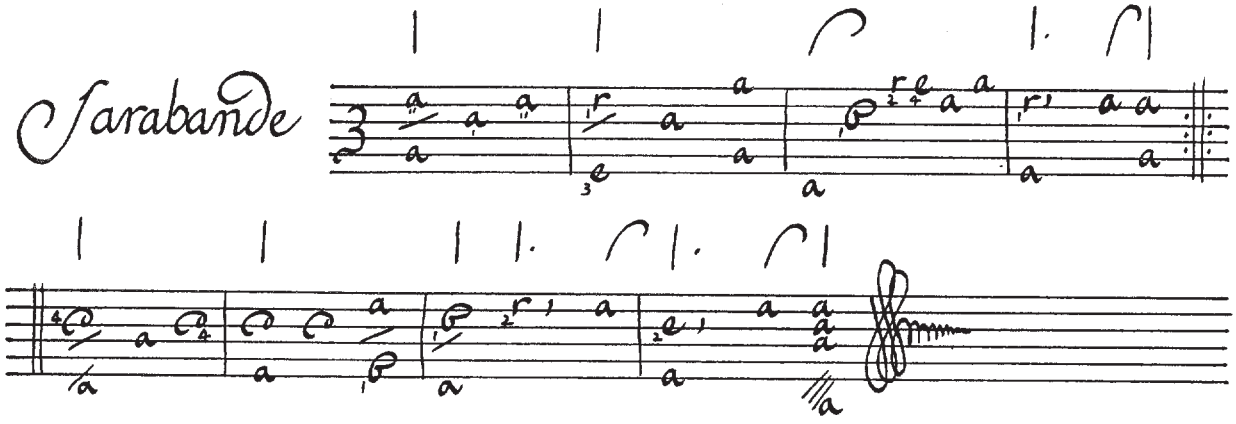
Accord.



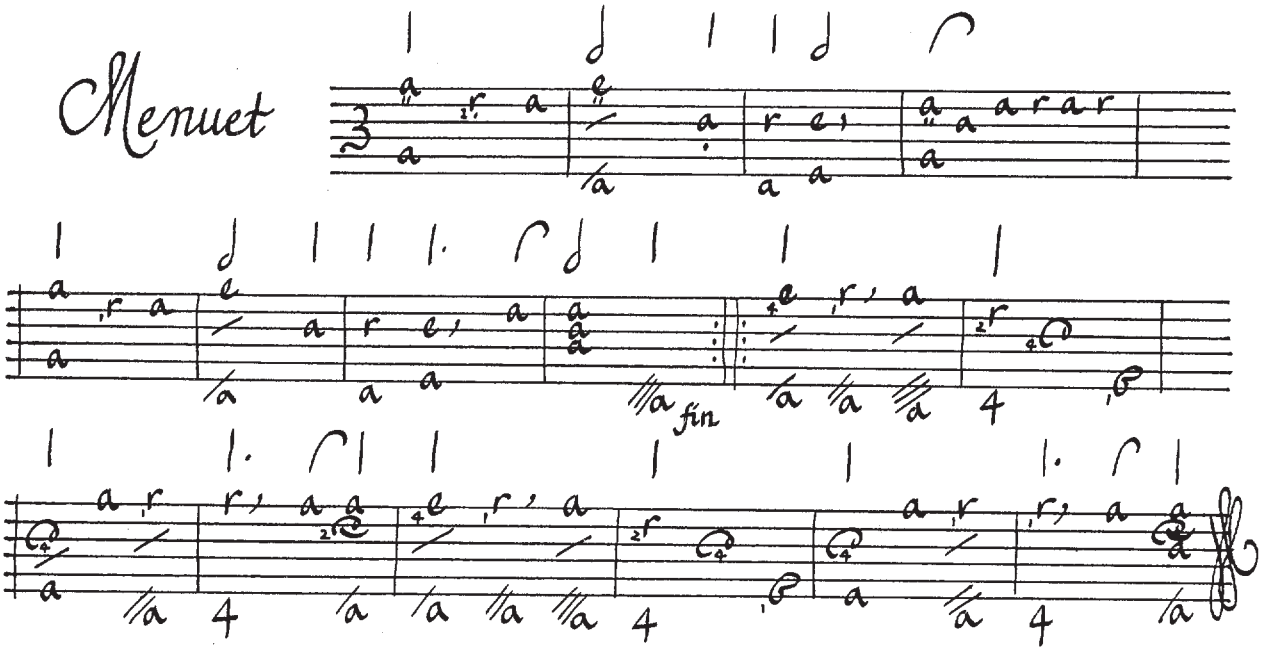
1 Prelude



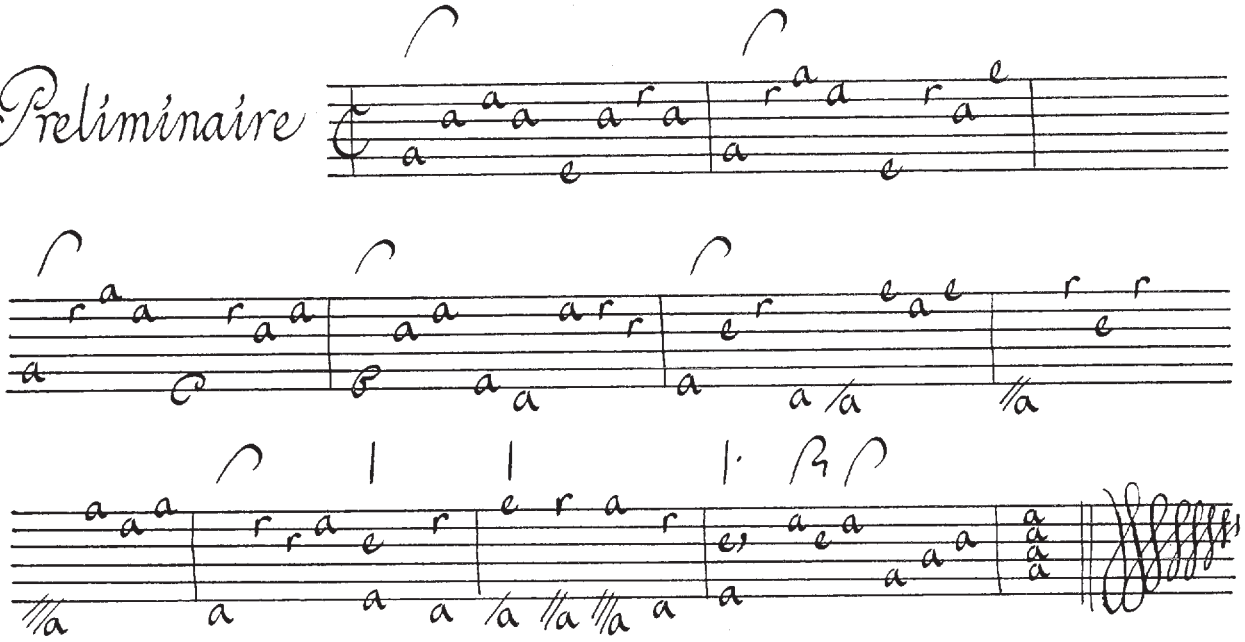
2 Sarabande



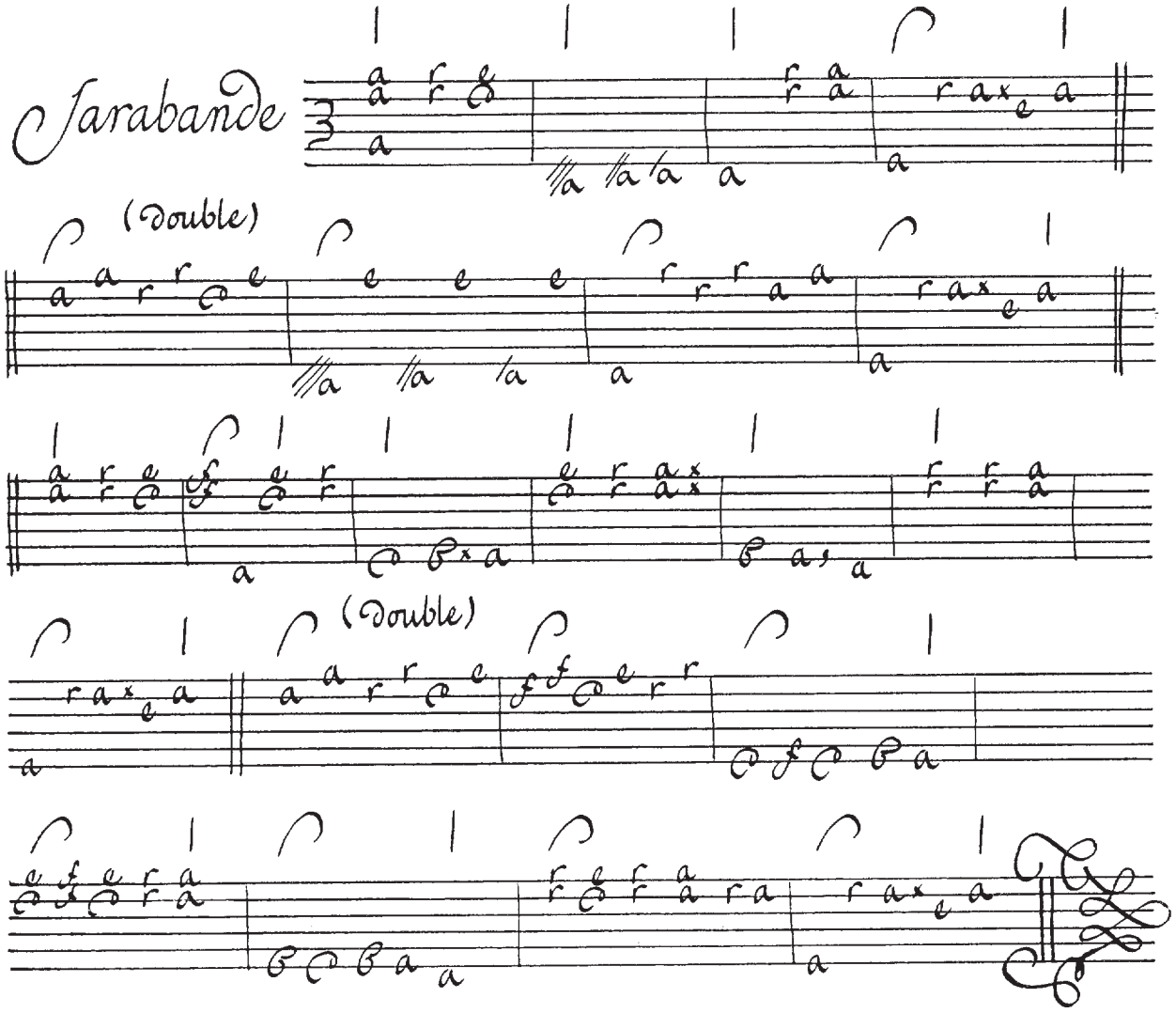
3 Menuet



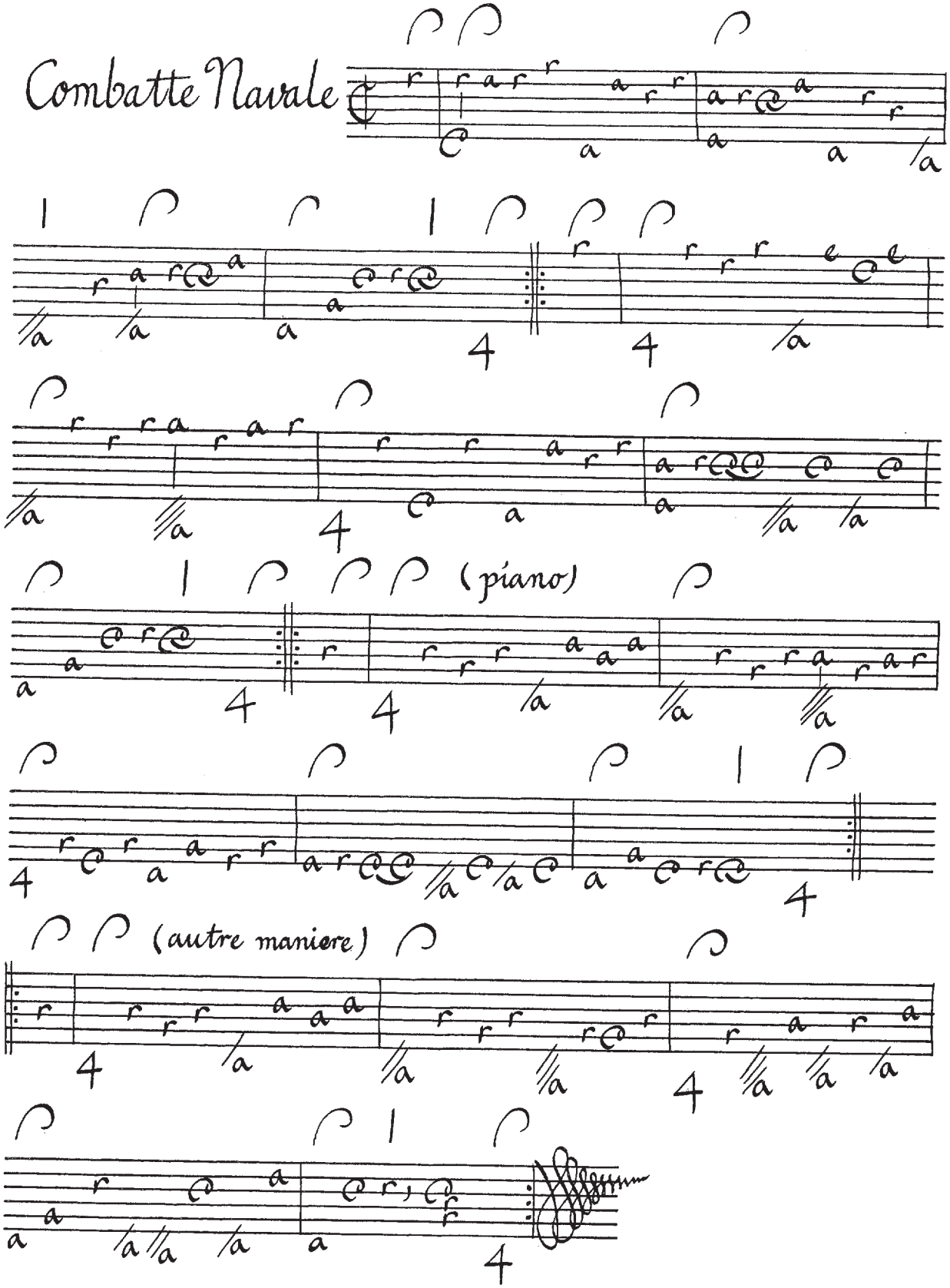
4 Preliminaire



5 Sarabande



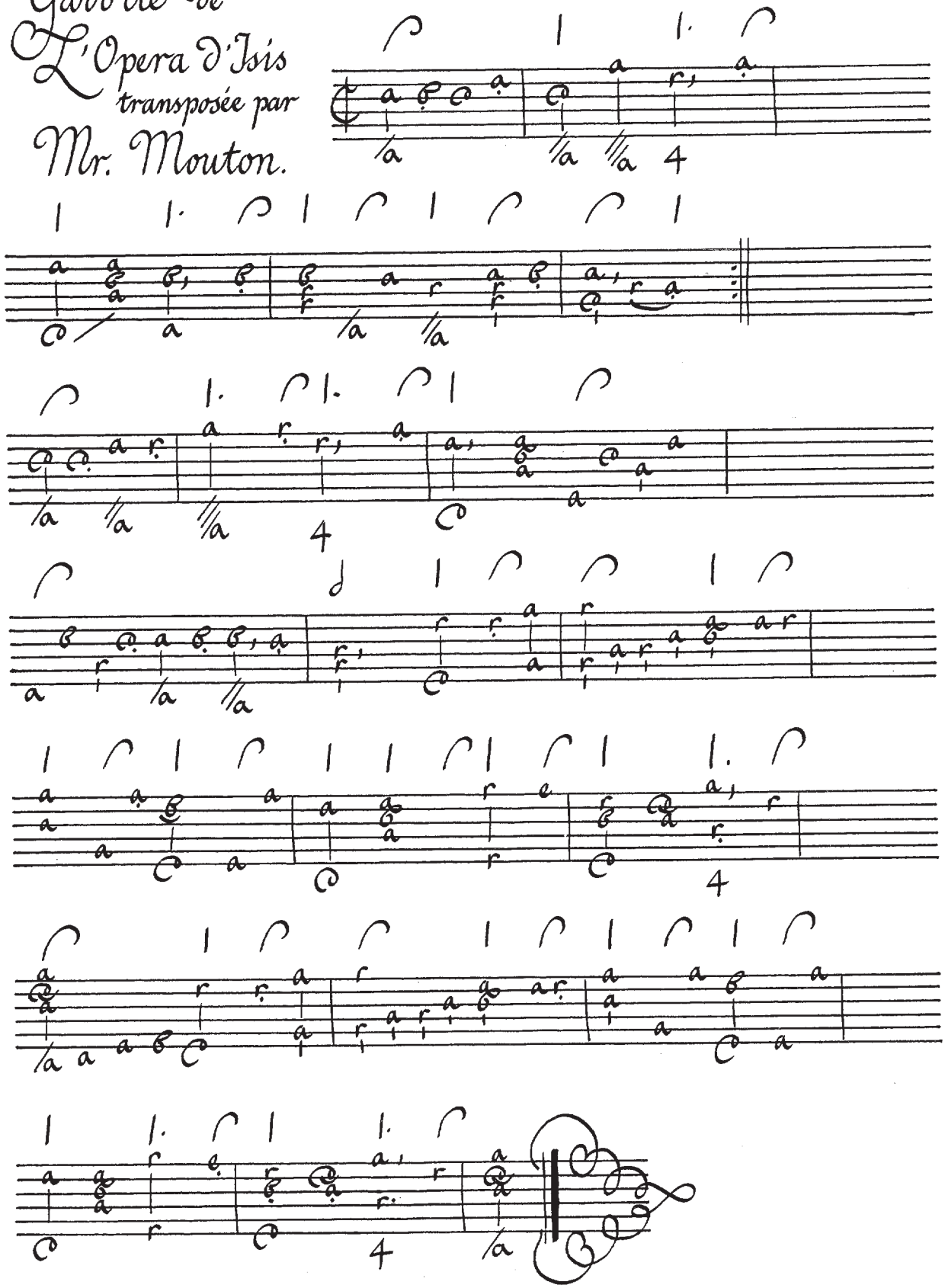
6 Combatte Navale



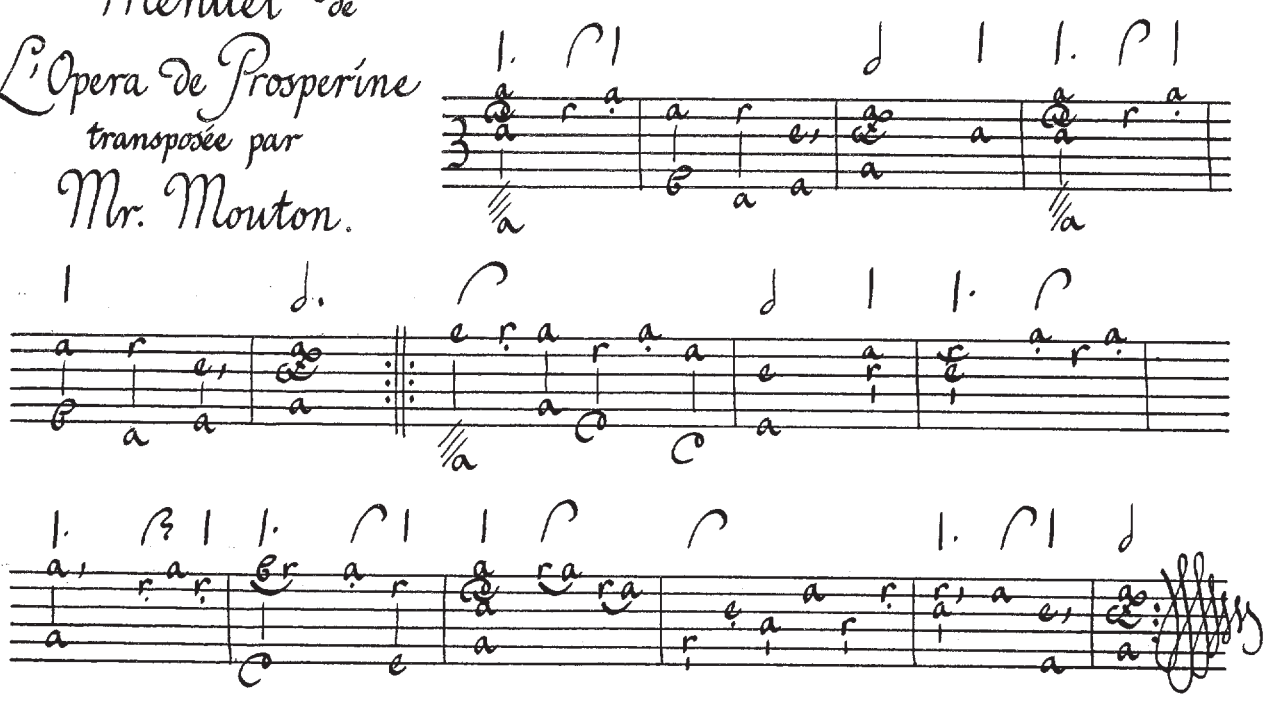
In bars 8 and 13 the curved line under the "d"s is probably a tie marking.

7

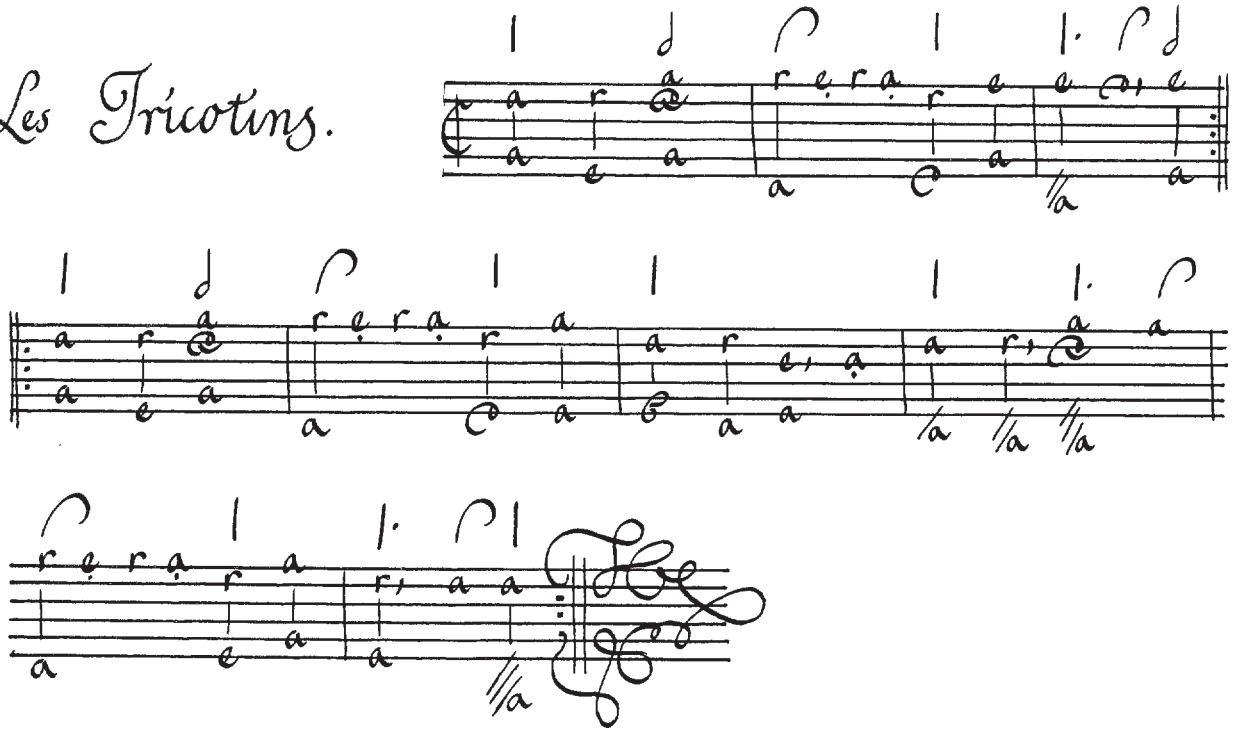
Gavotte de L'Opera d'Isis transposée par Mr. Mouton.



8 Menuet de
L'Opera de Prosperine
transposée par
Mr. Mouton.



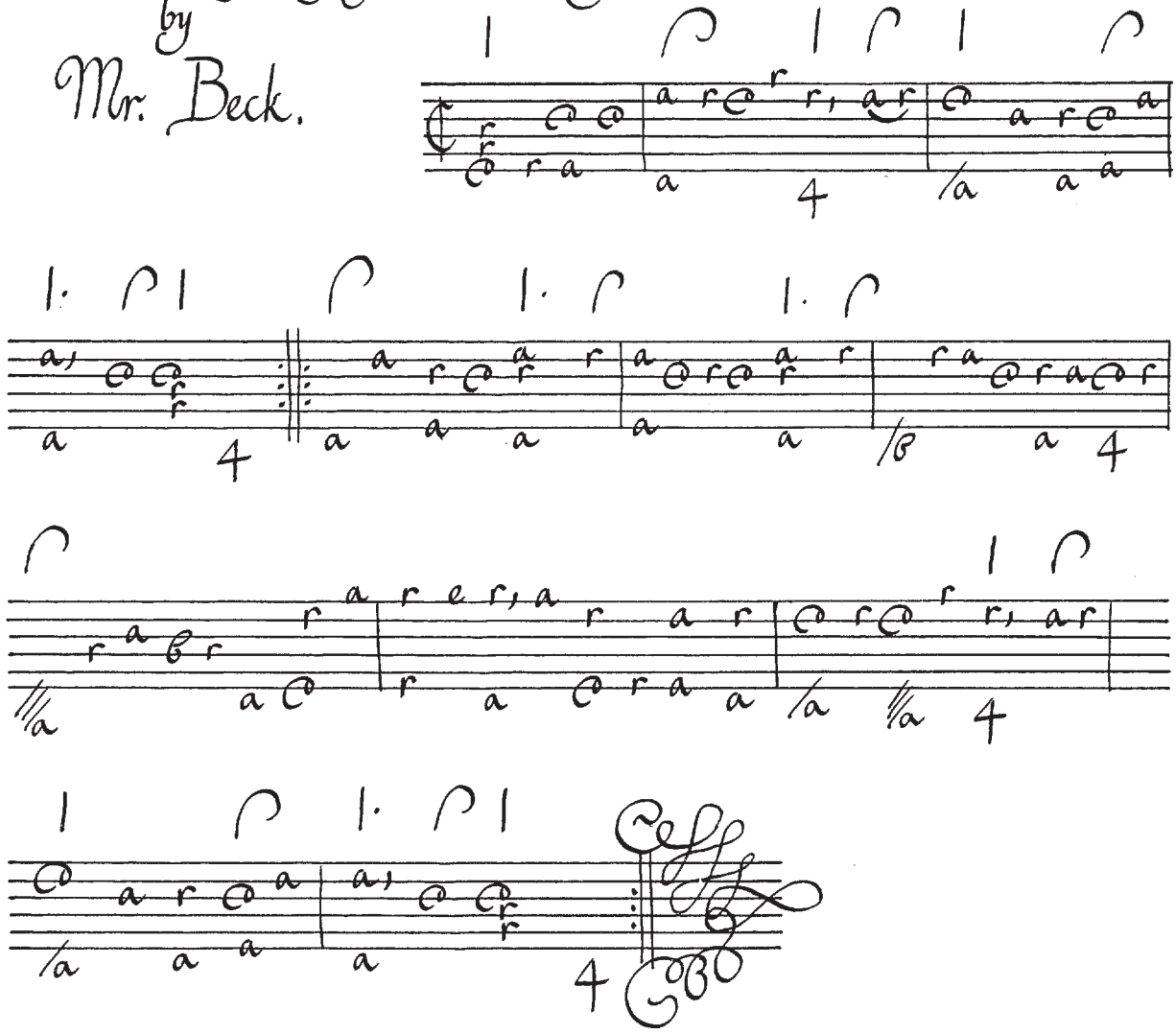
9 Les Tricotins.



10 The king enjoy his own again

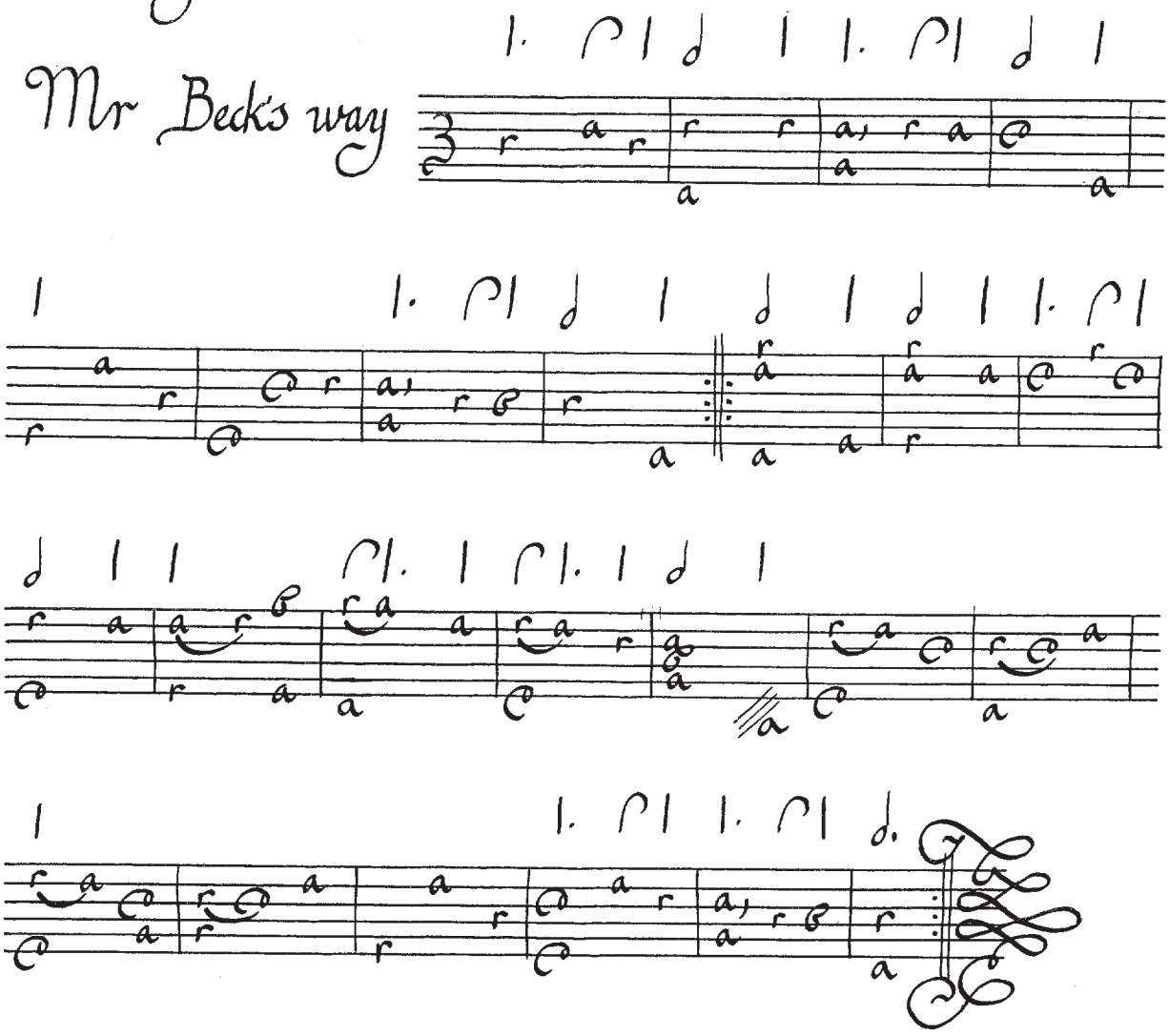
by

Mr. Beck.

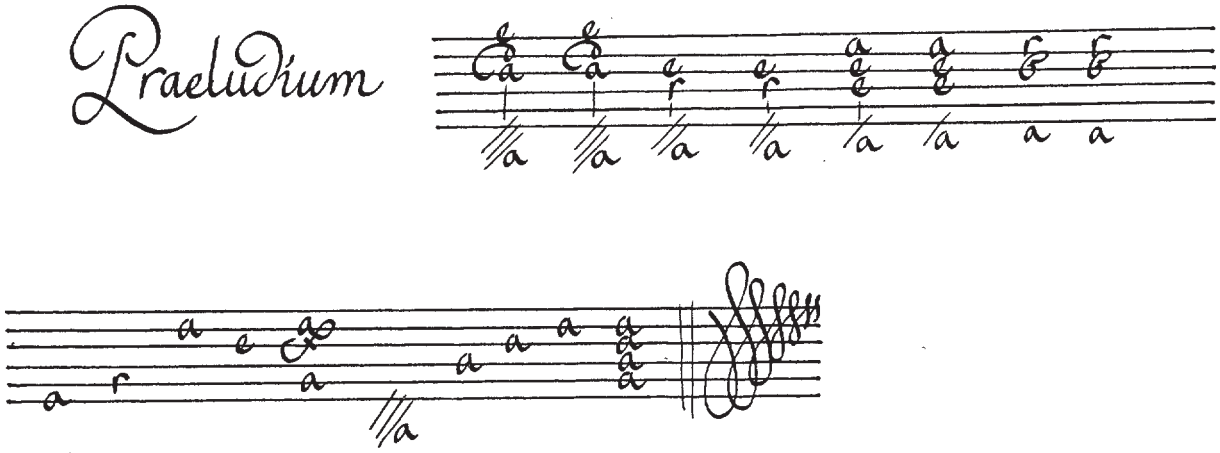


11 Lillybollaro

Mr Becks way

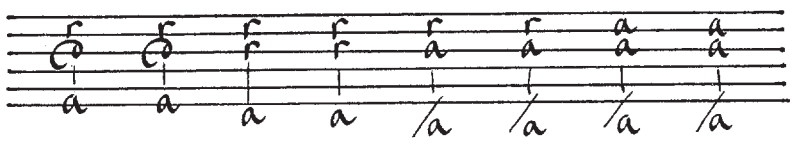


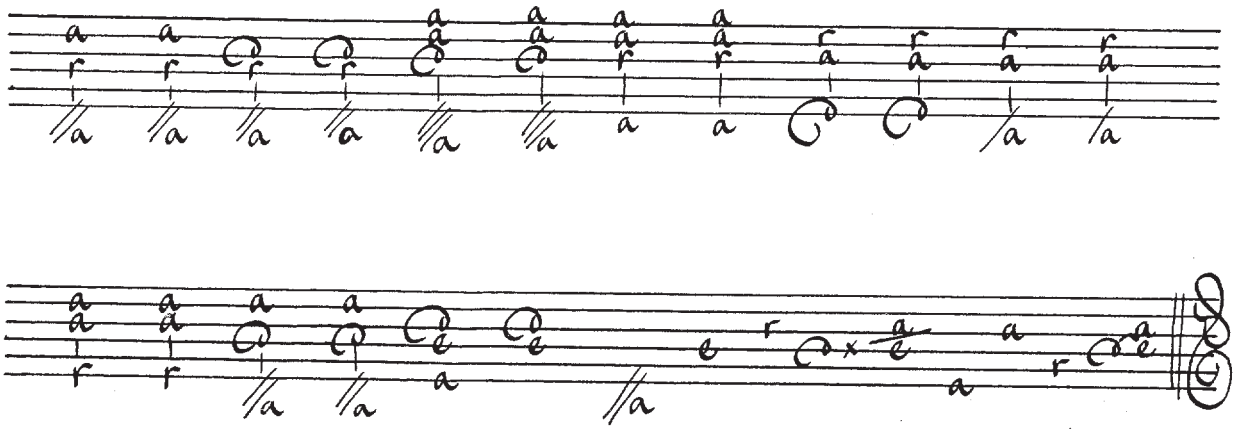
12 Praeludium



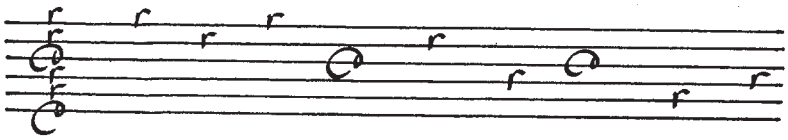
13 Praeludium

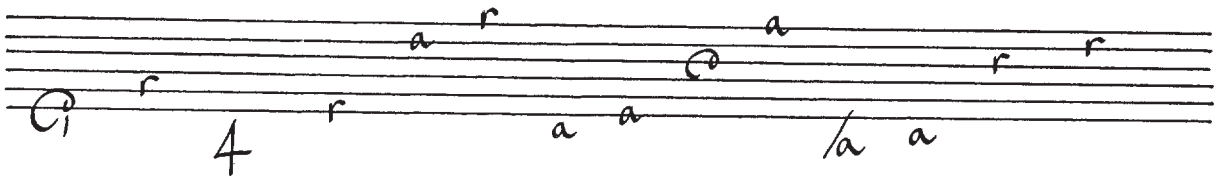
14 Praeludium

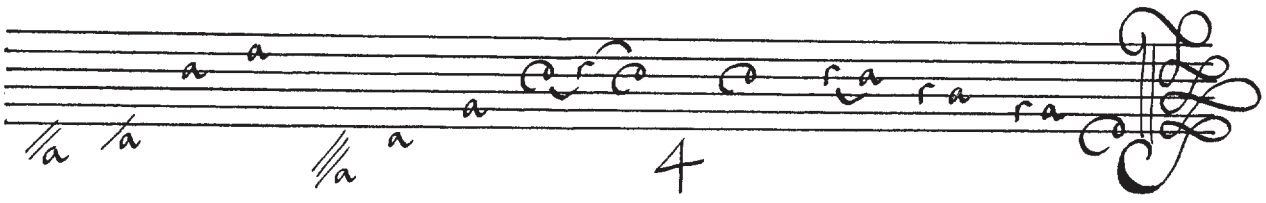




15 Praeludium



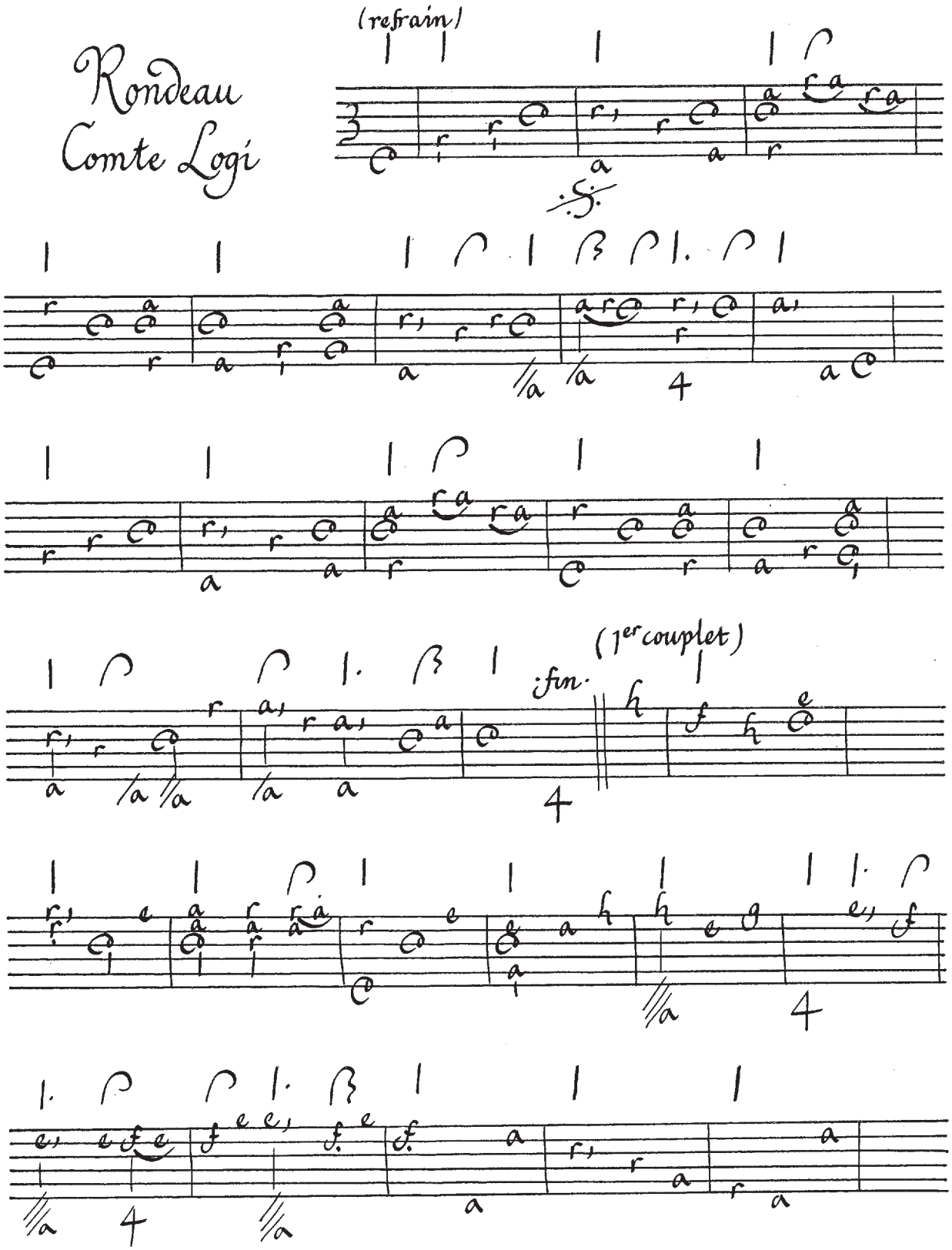


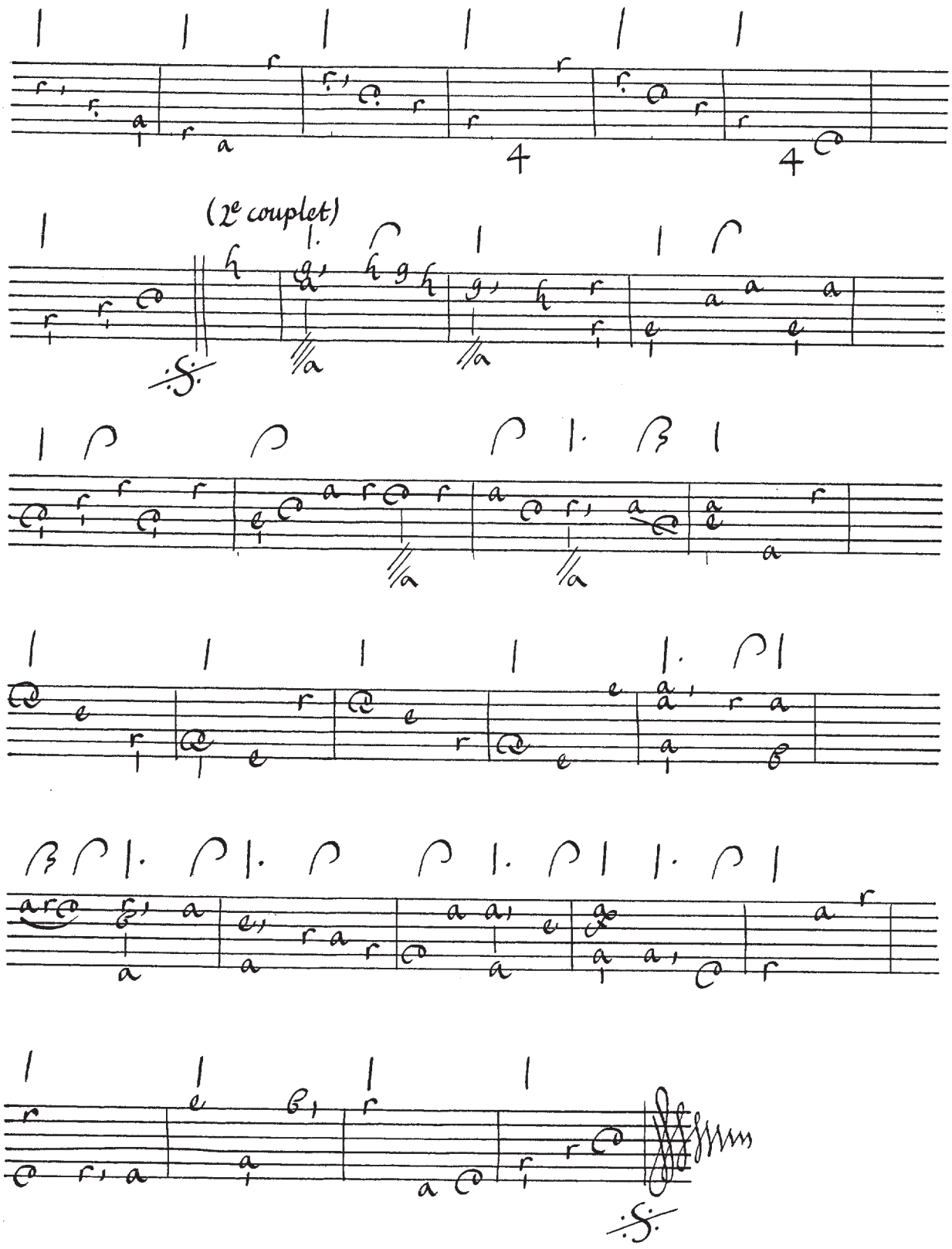


16

Rondeau

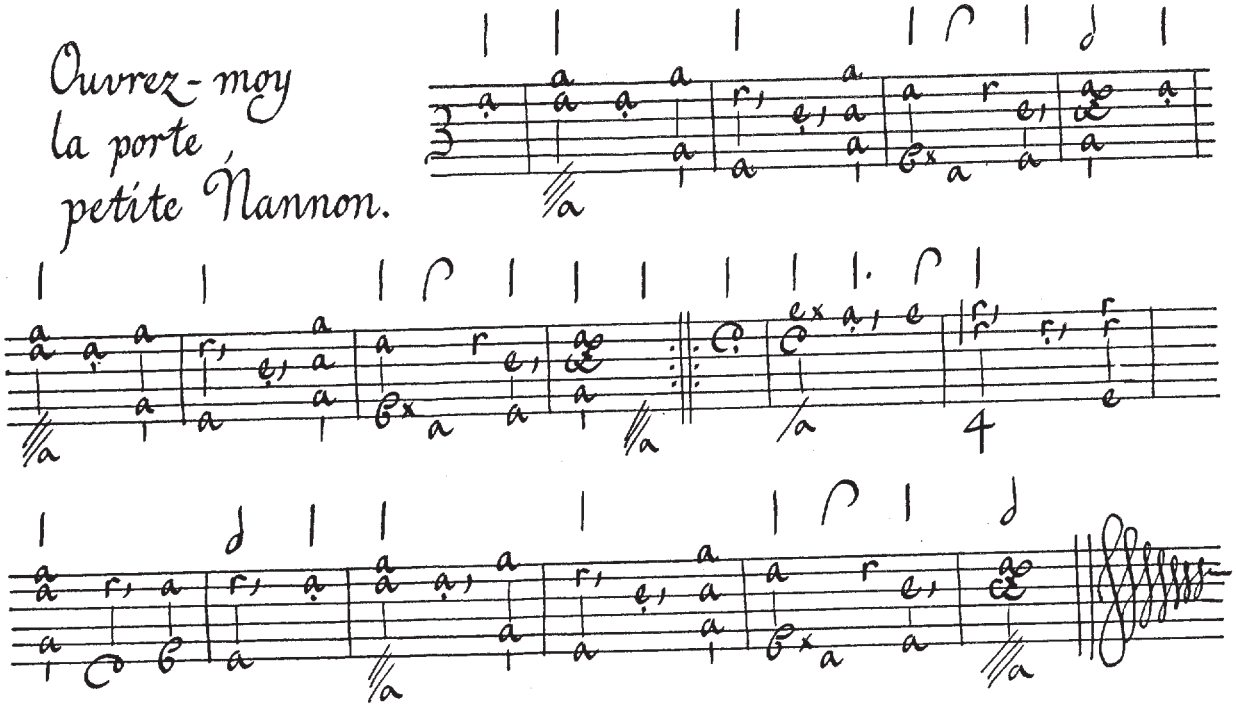
Comte Logi




(2e couplet)

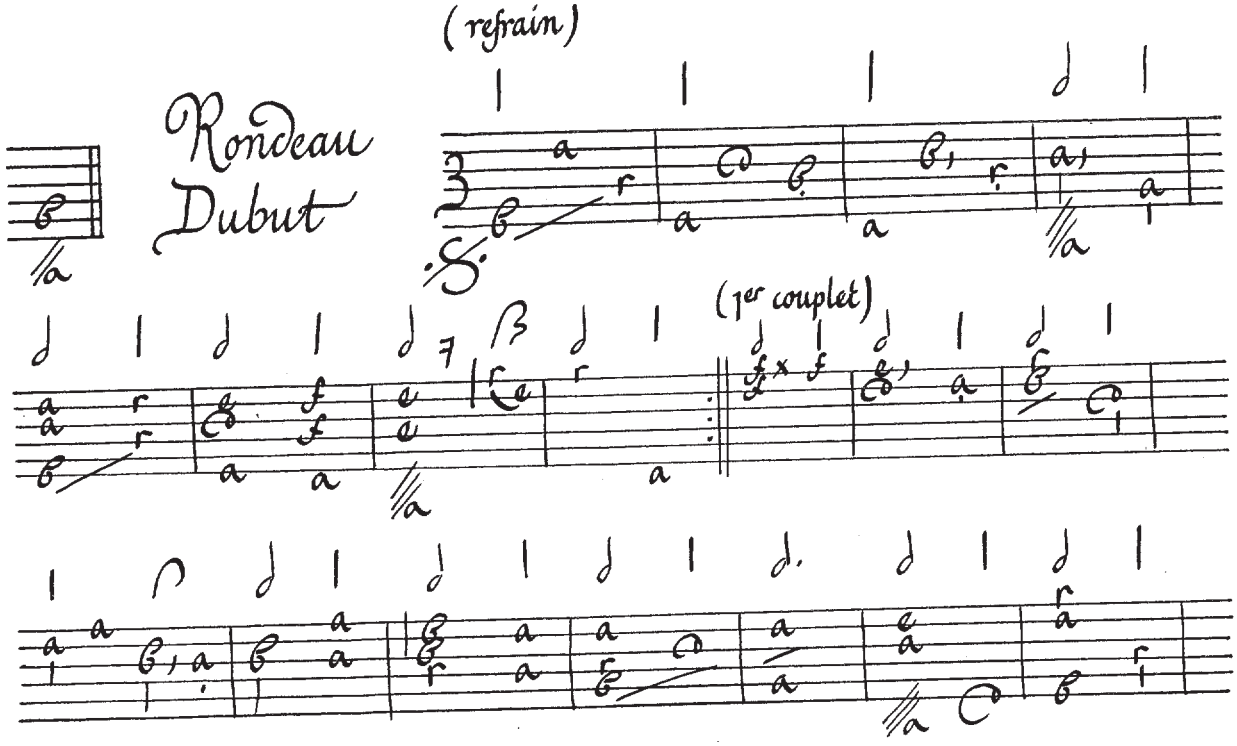
17

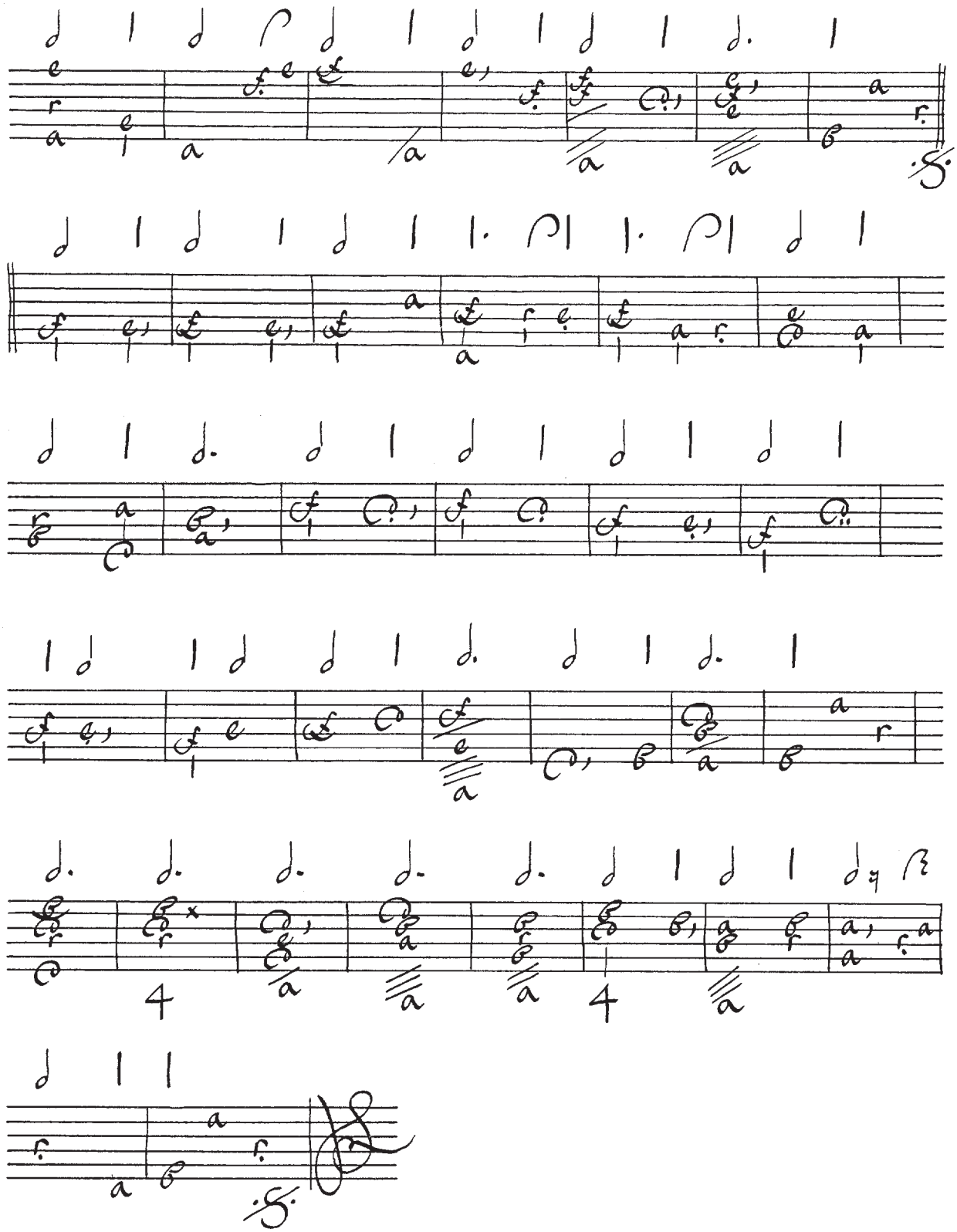
Ouvrez-moy
la porte,
petite Nannon.



18

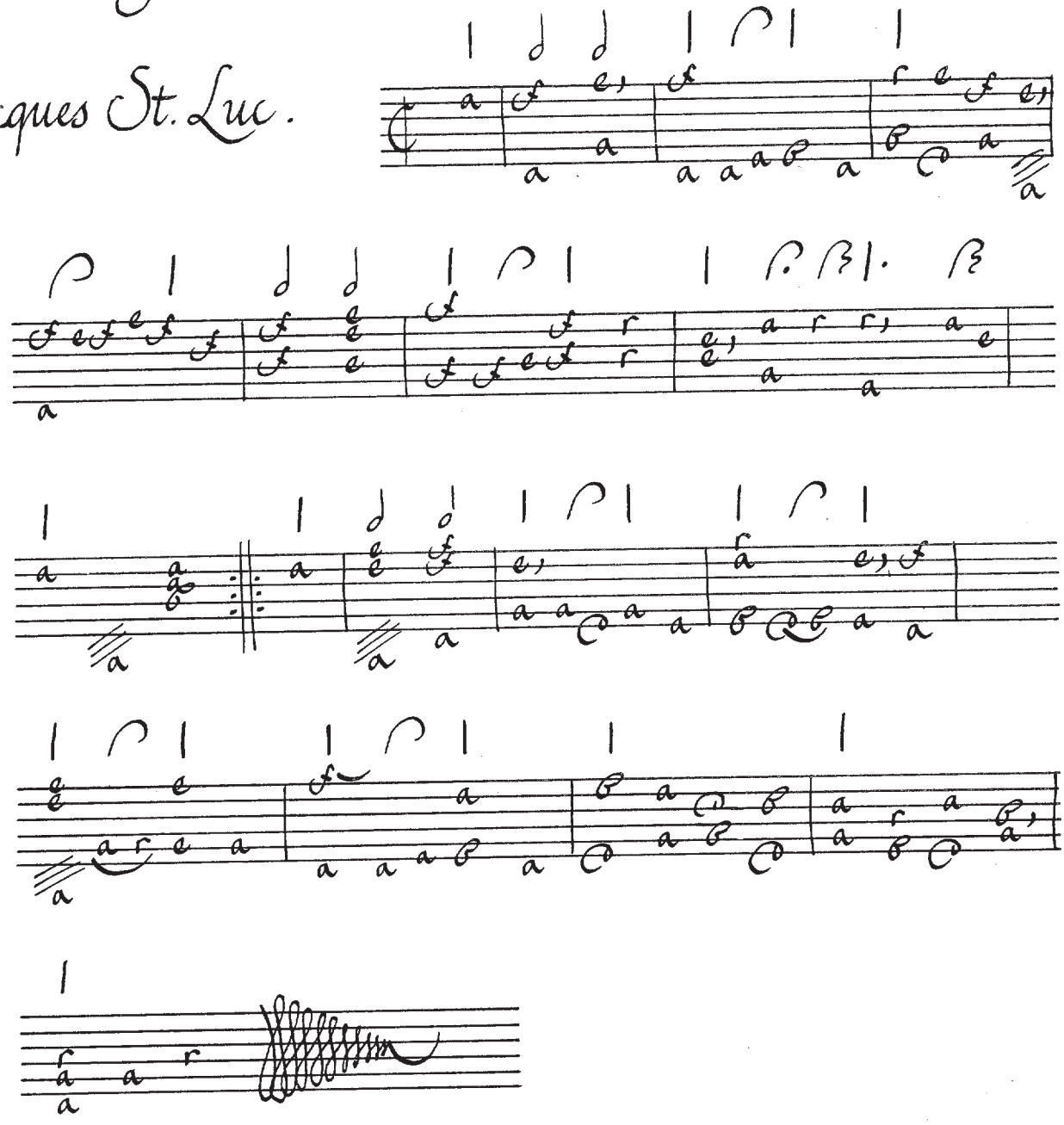
Rondeau
Dubut





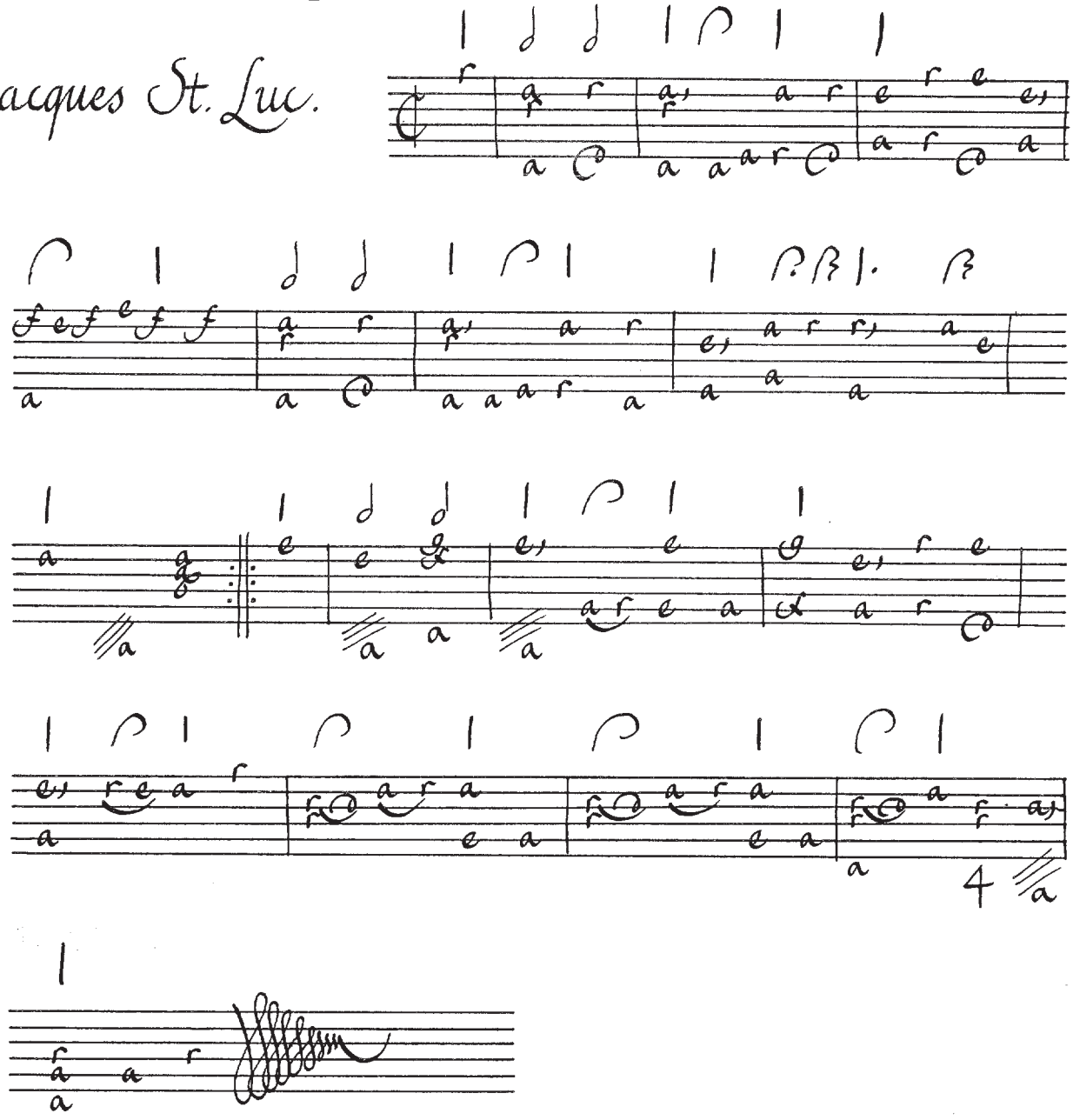
19 Rigodon

Jacques St. Luc.



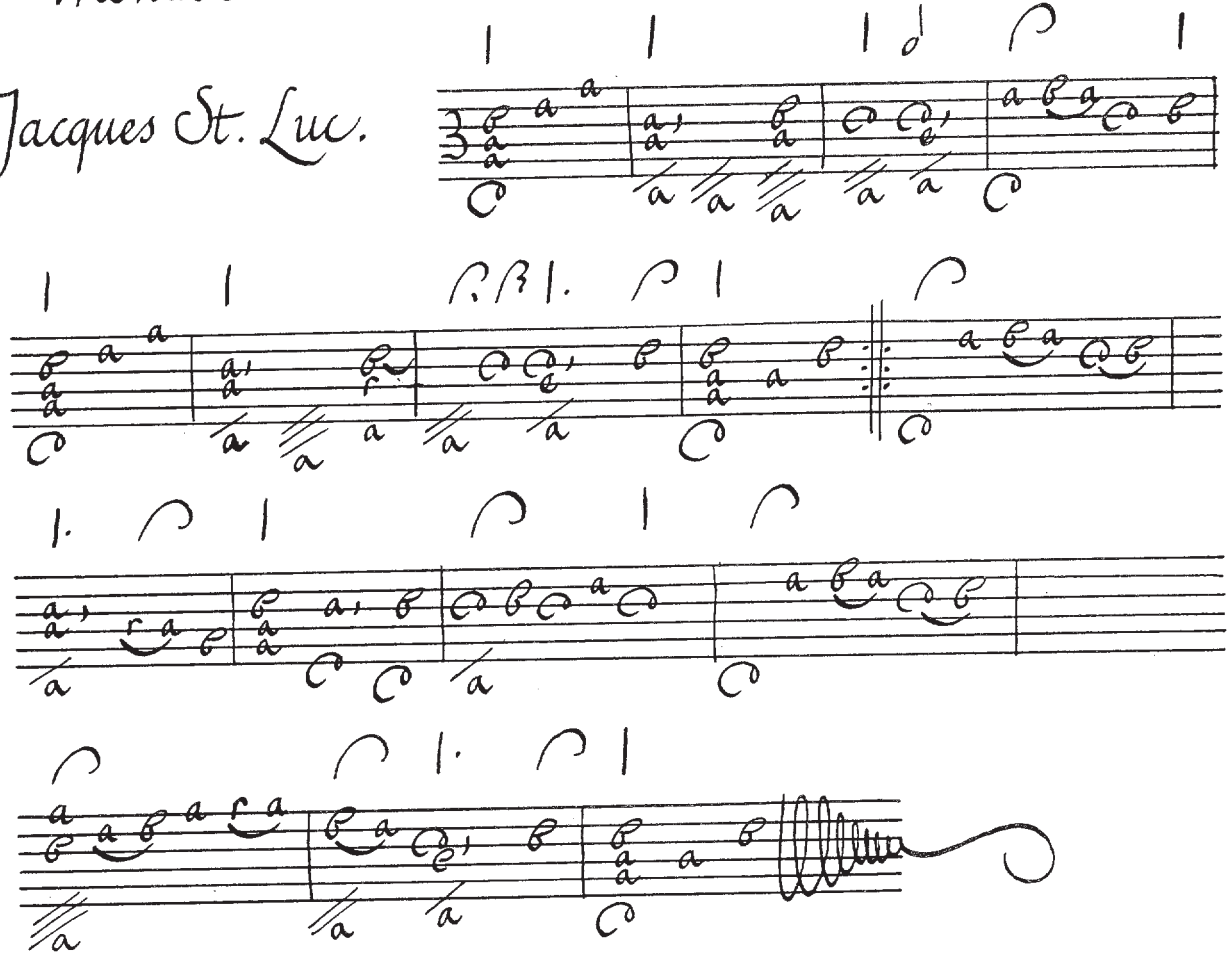
20 Second Rigodon

Jacques St. Luc.



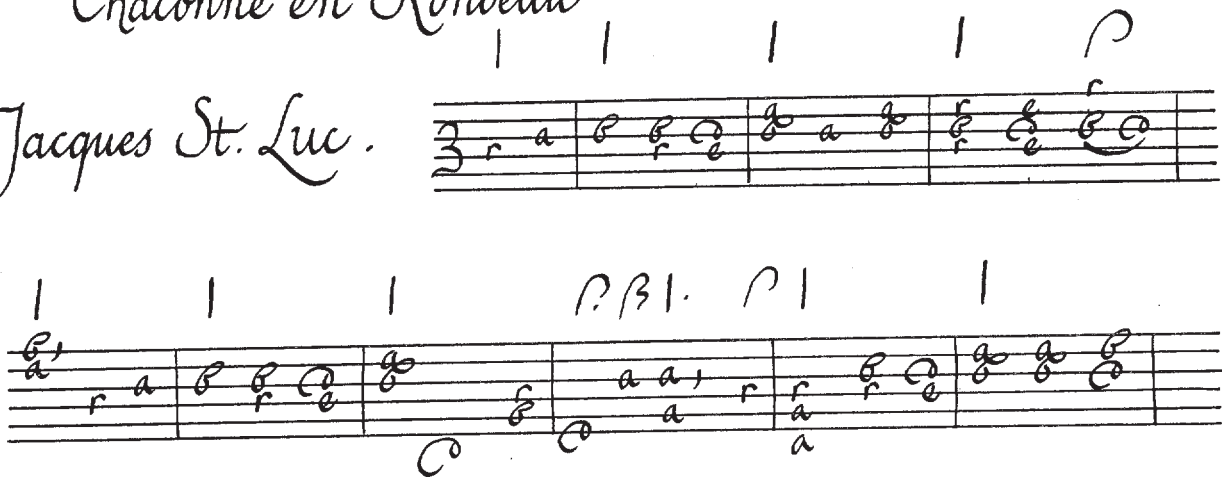
21 Menuet

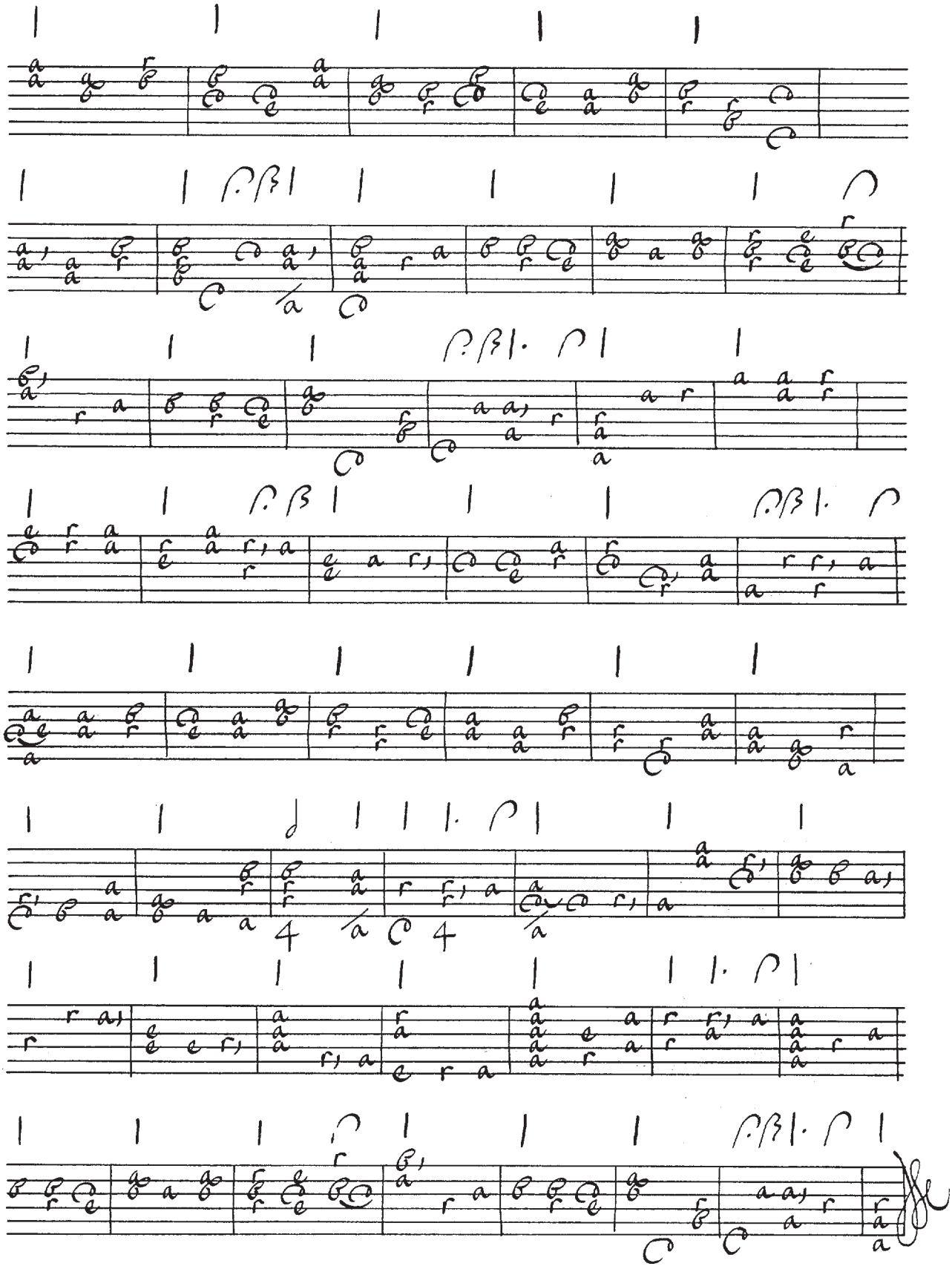
Jacques St. Luc.



22 Chaconne en Rondeau

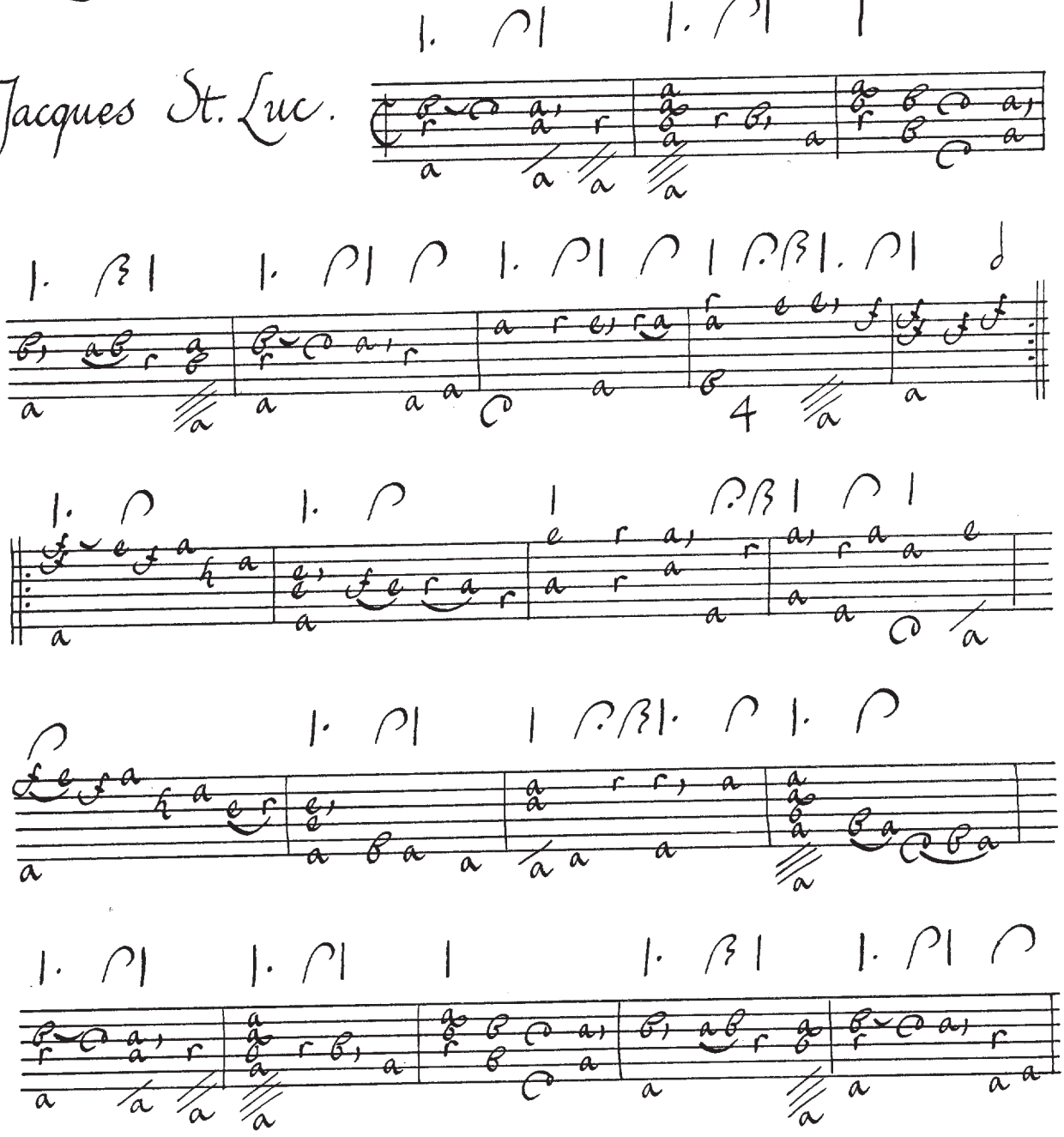
Jacques St. Luc.

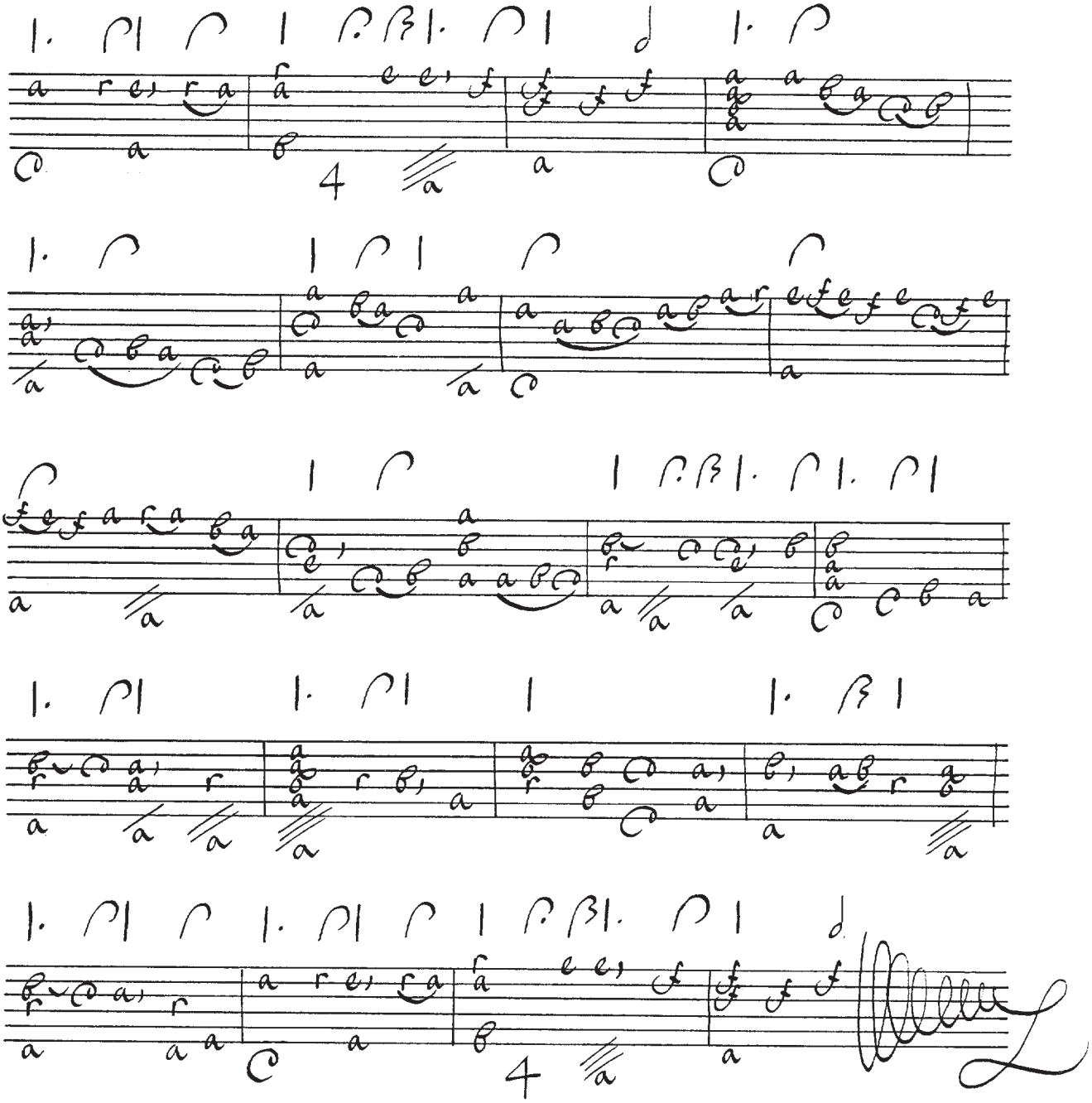




23 Pavane en Rondeau

Jacques St. Luc.





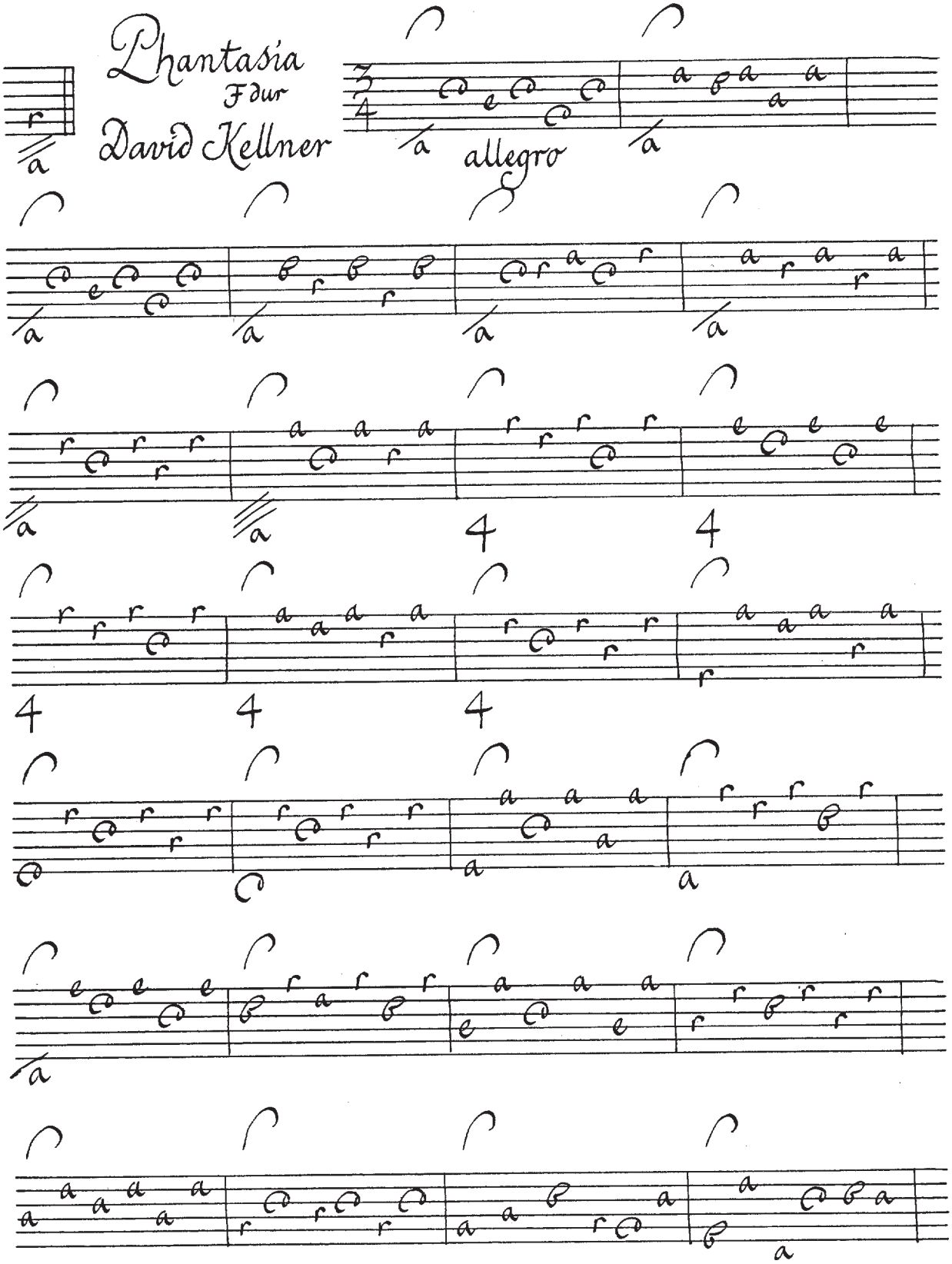
24

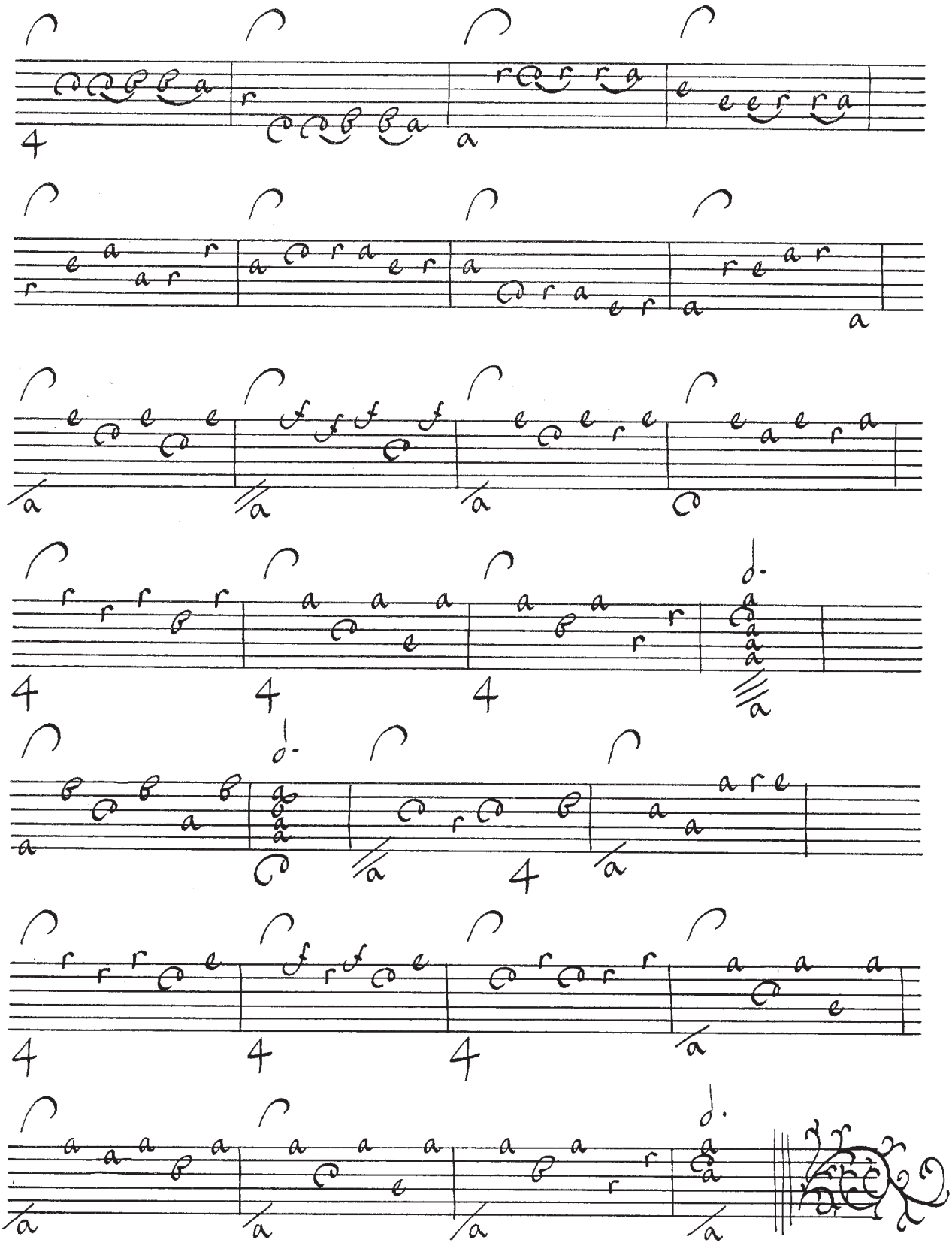
Phantasia

F dur

David Kellner

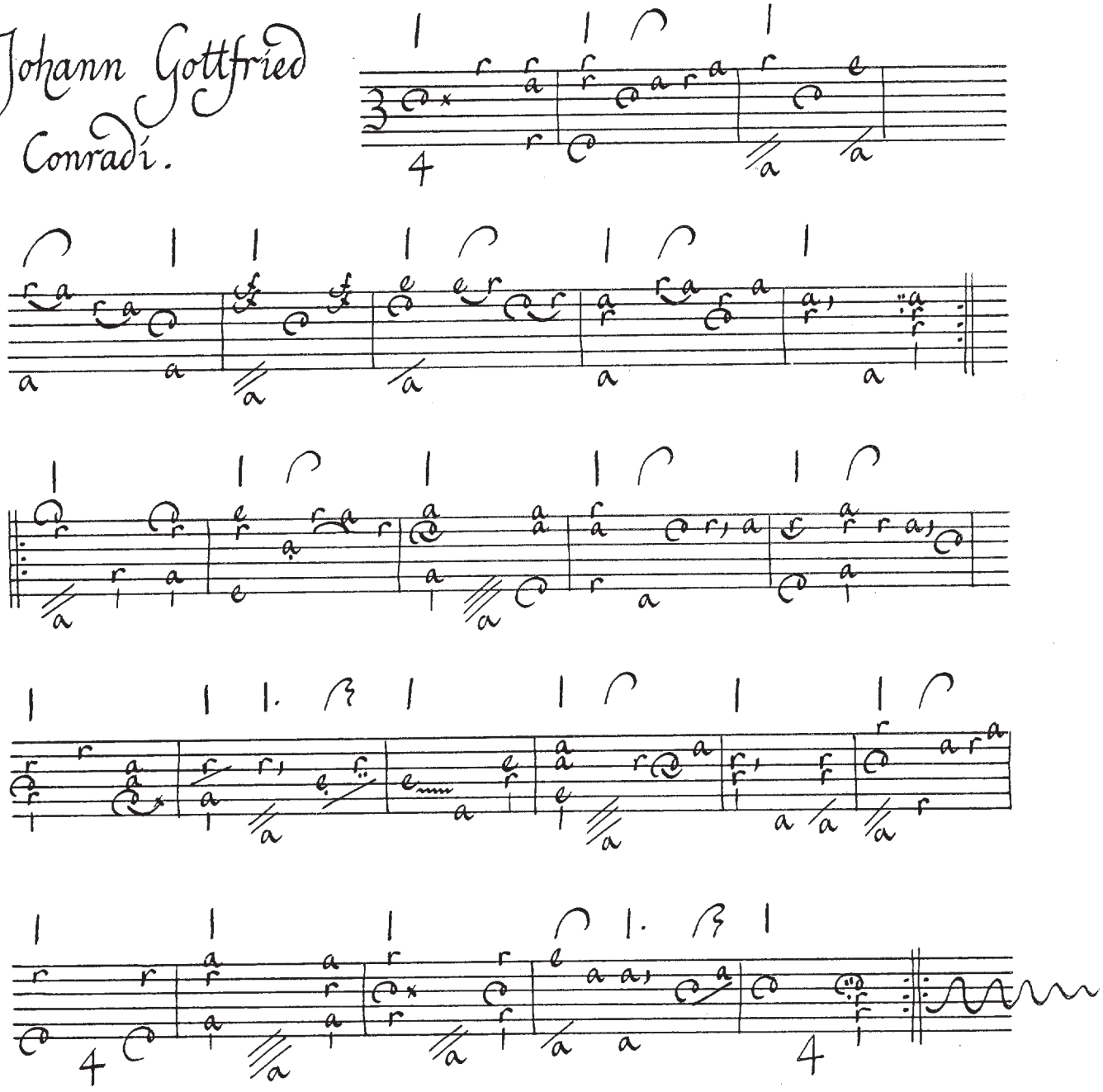
allegro





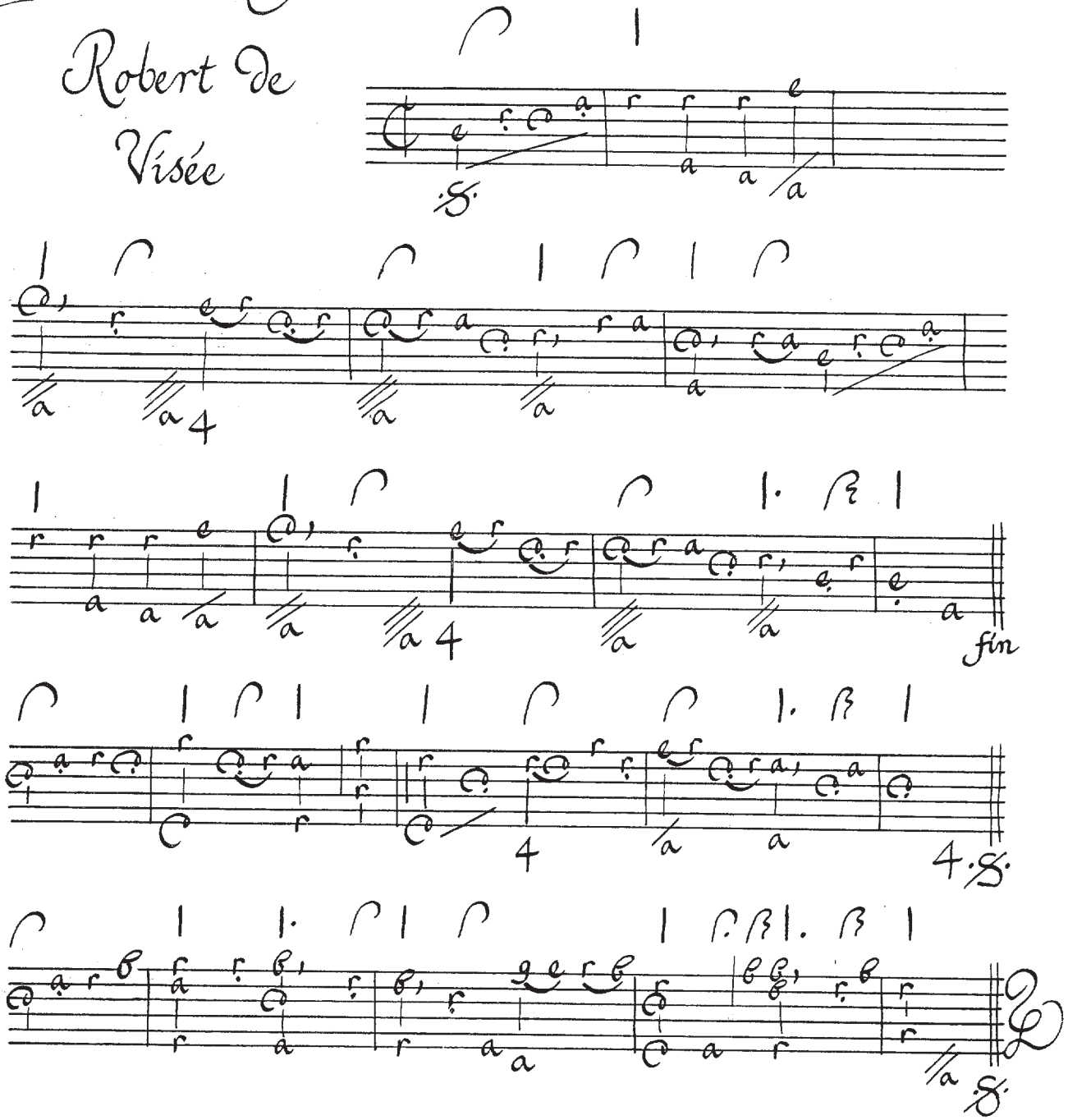
25 Menuet

Johann Gottfried
Conradi.

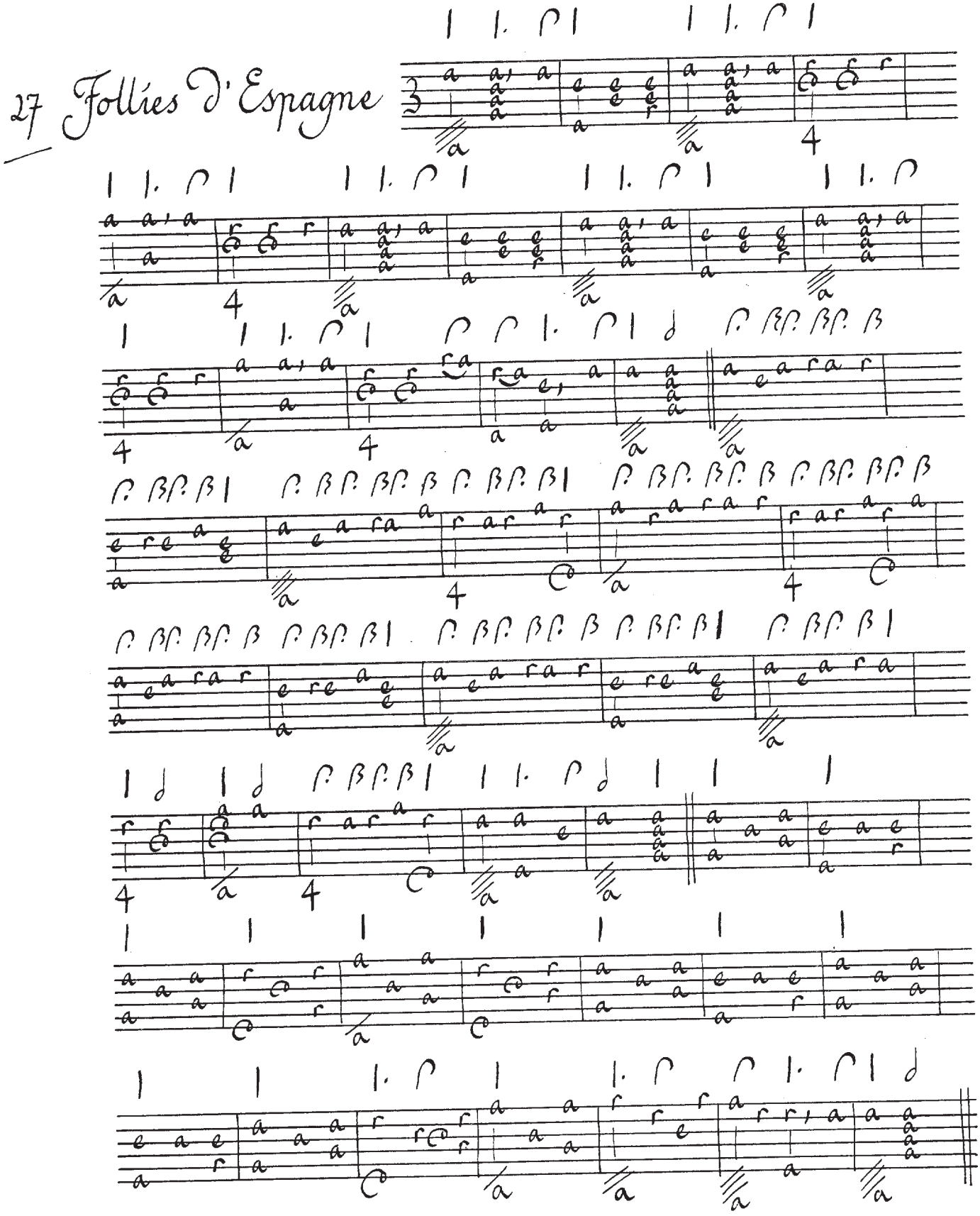


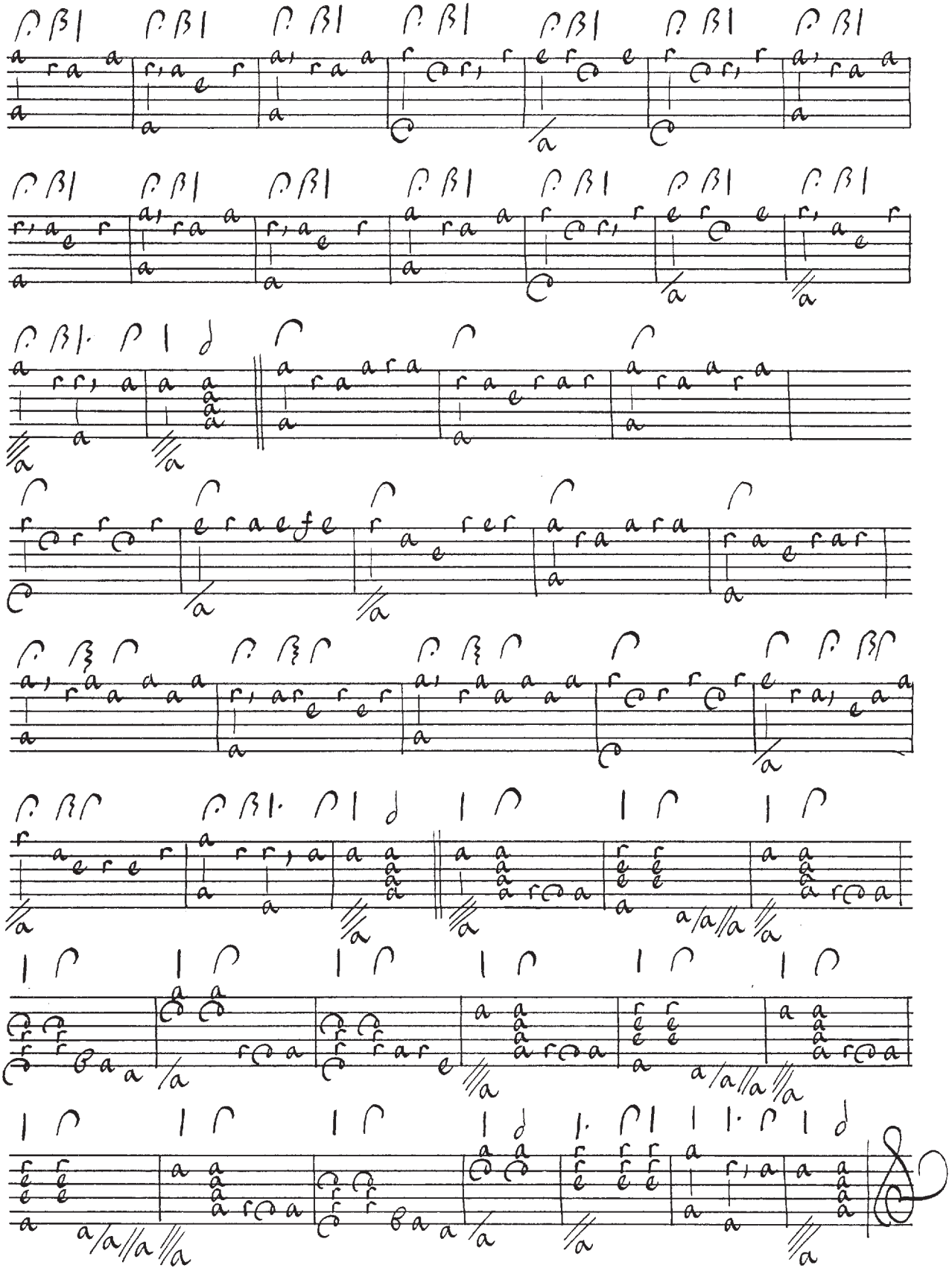
26 La Montfermeil, Rondeau.

Robert de Visée

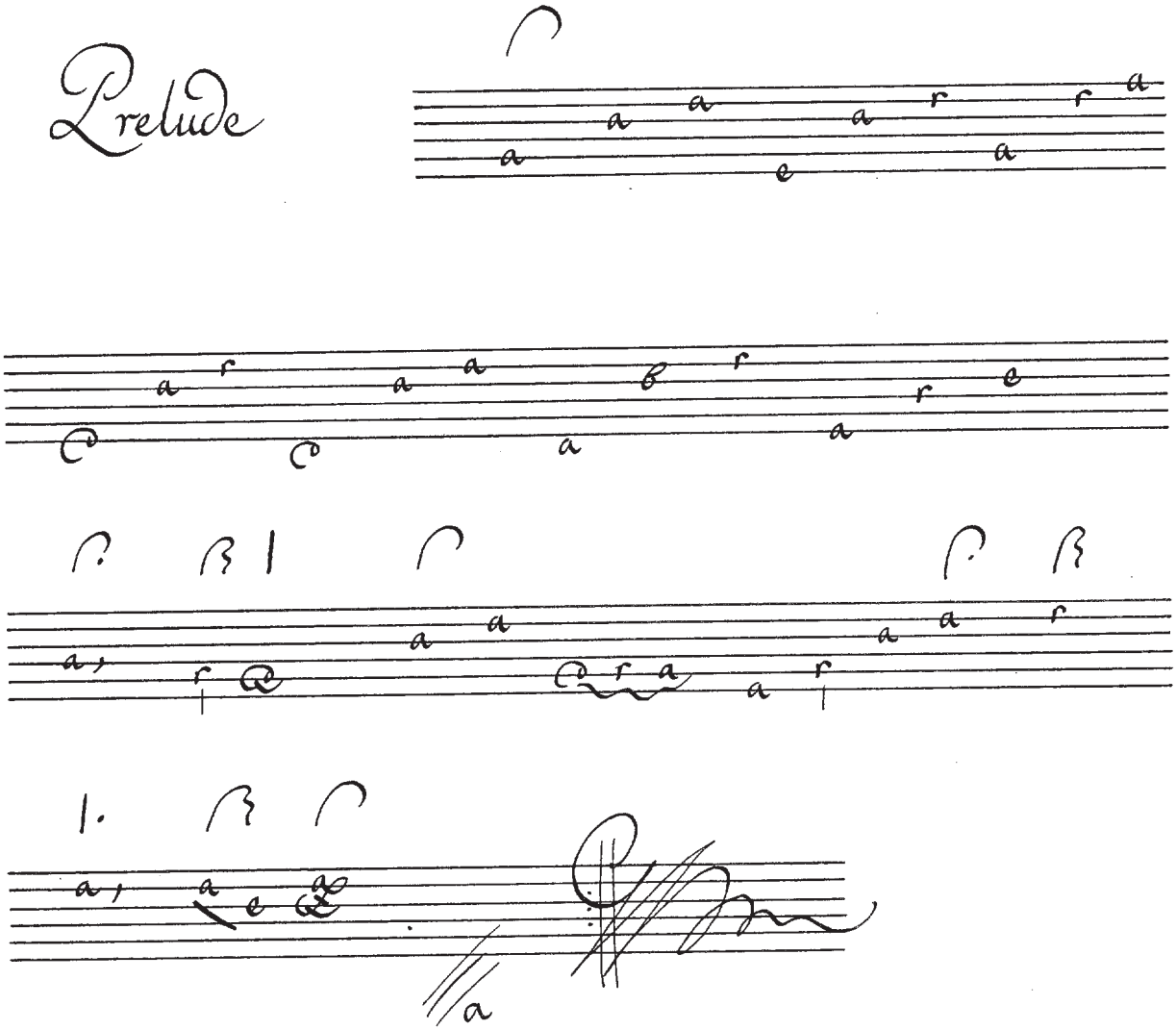


27 Follies d'Espagne



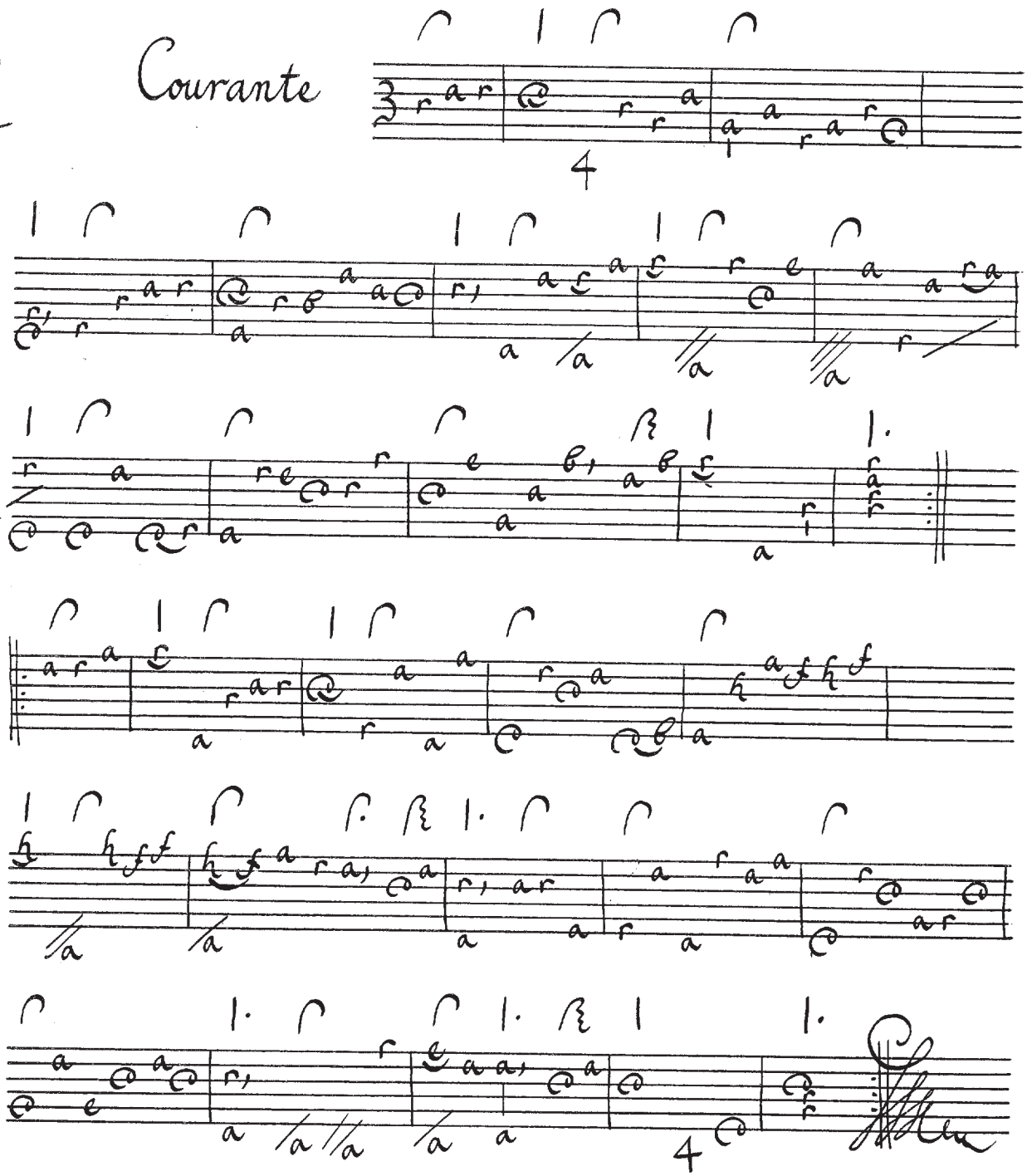


28 Prelude

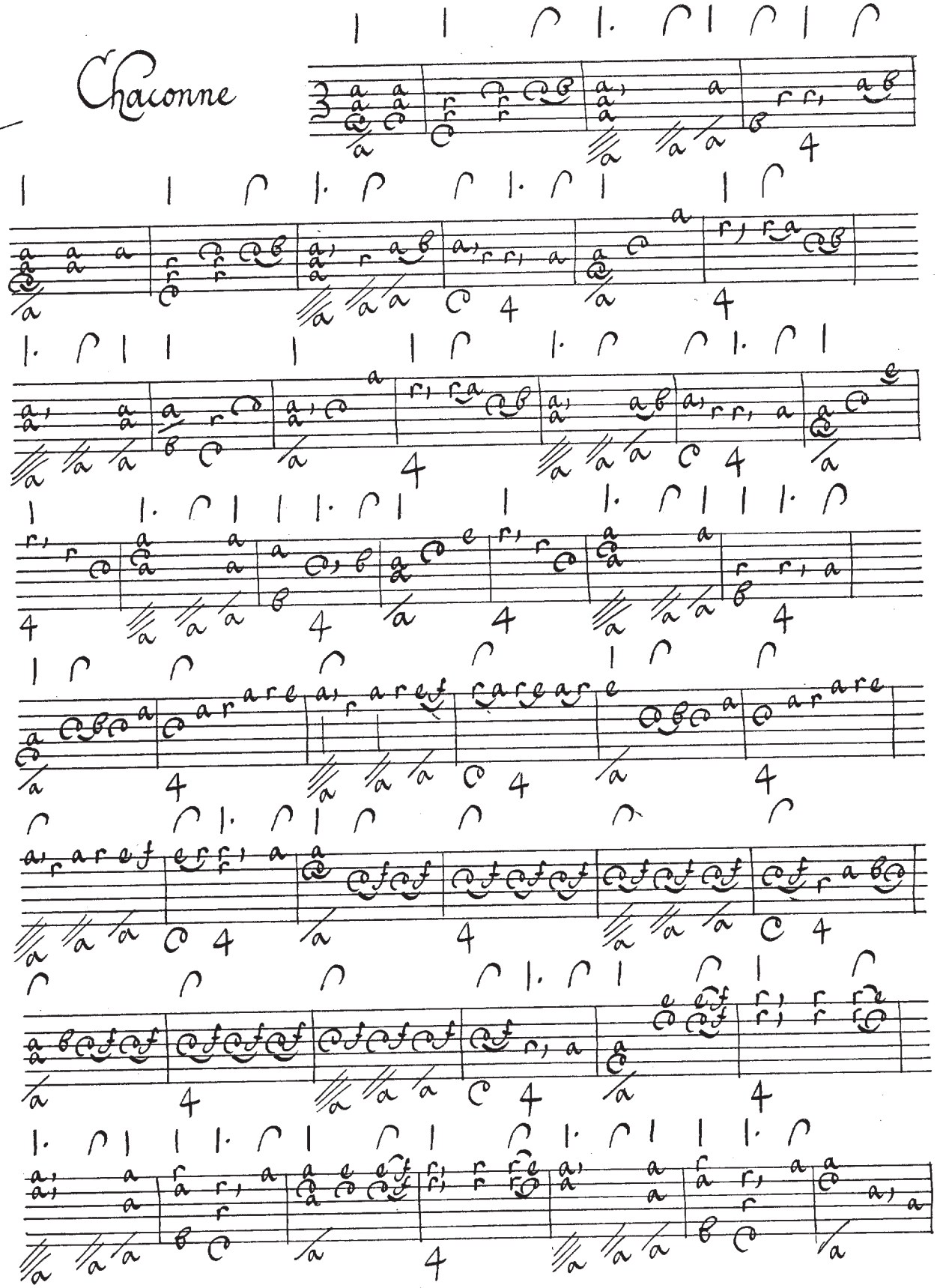


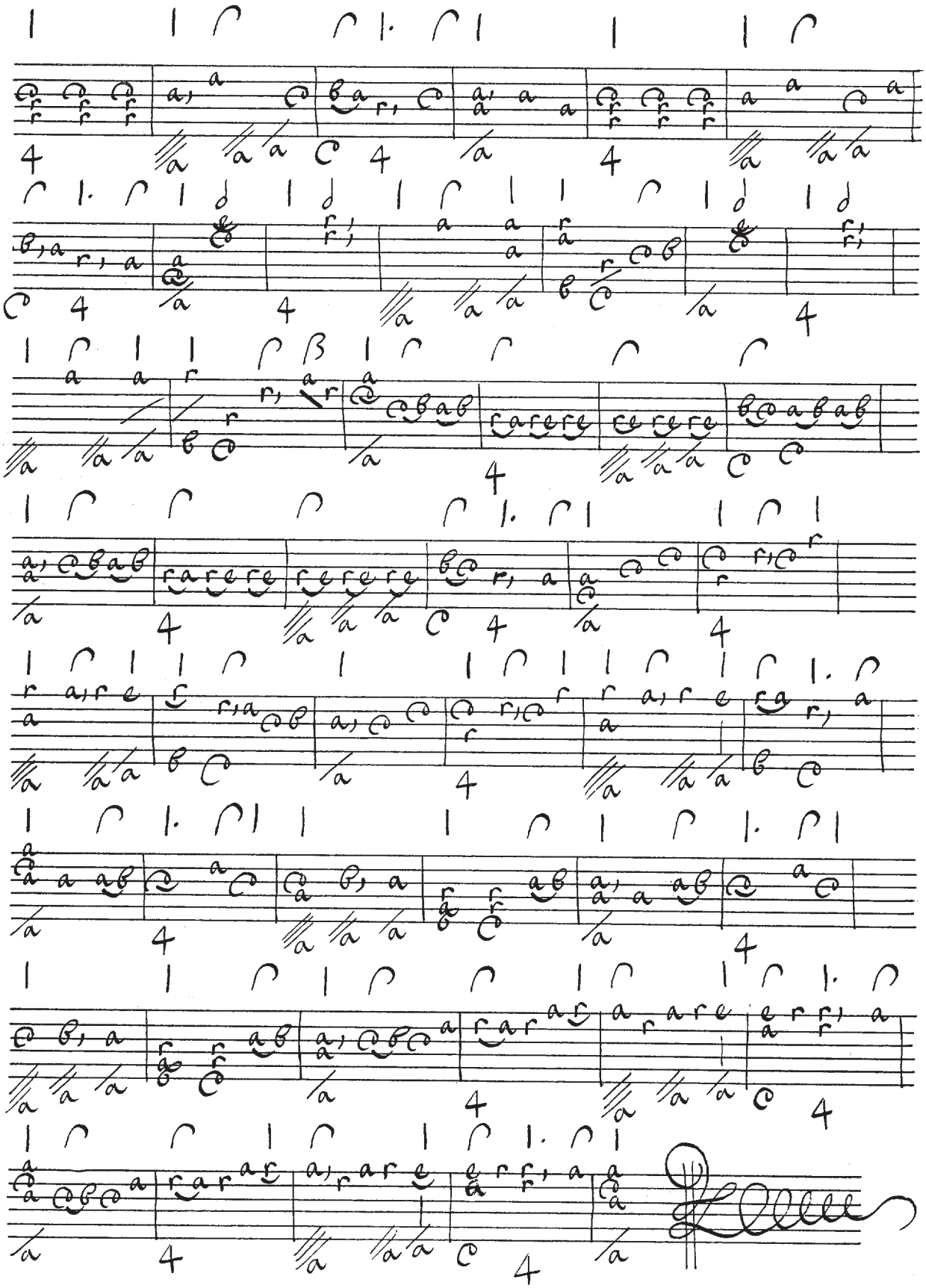
29

Courante

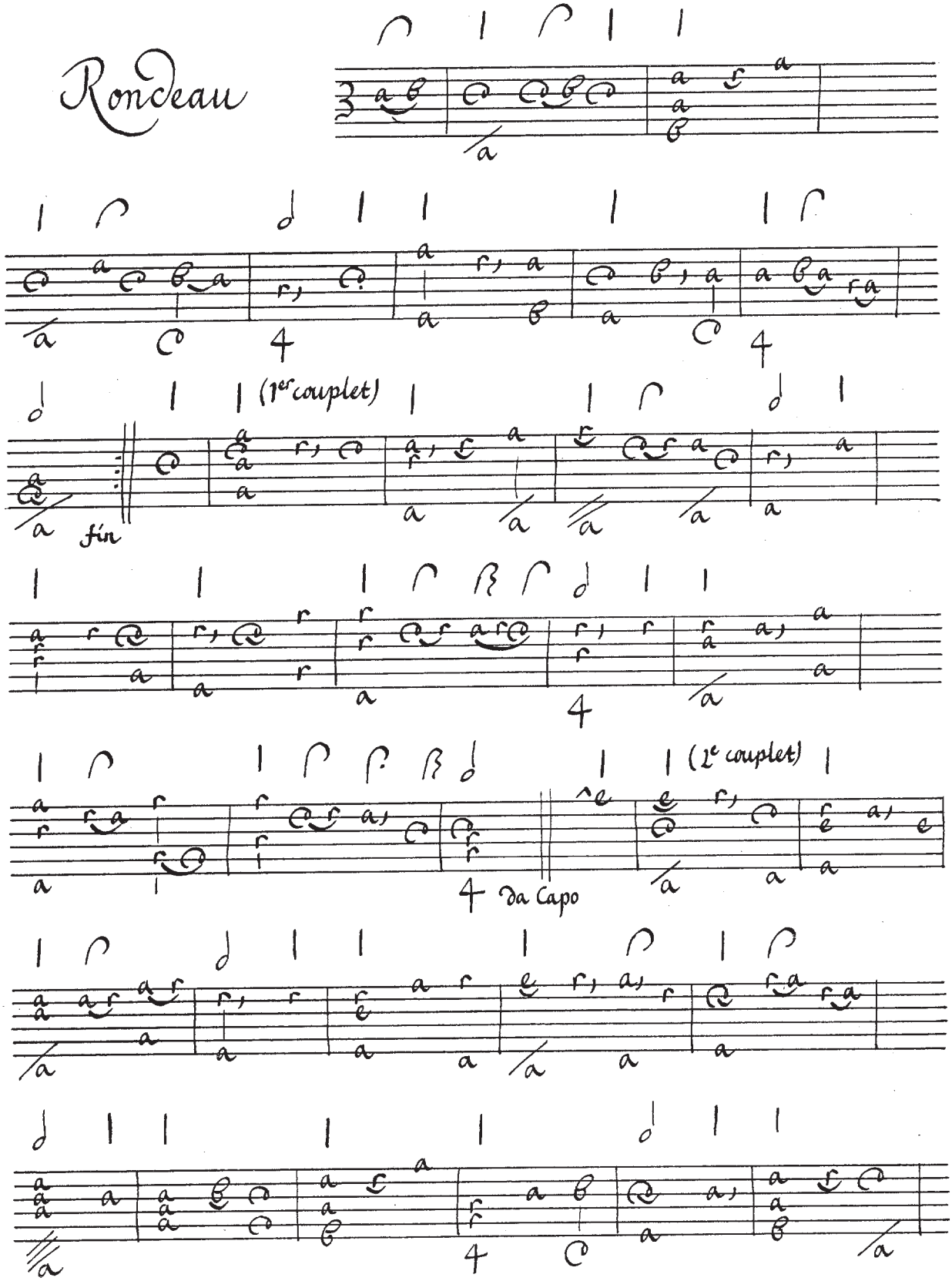


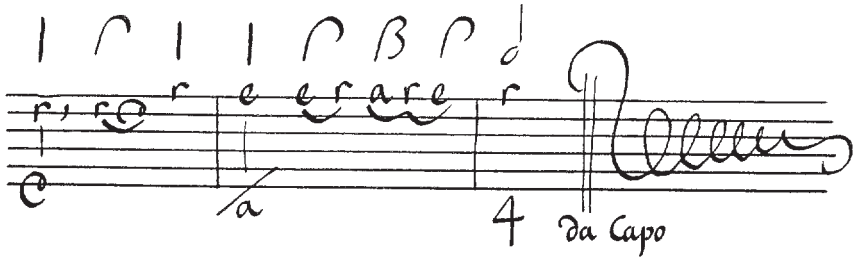
30 Chaconne



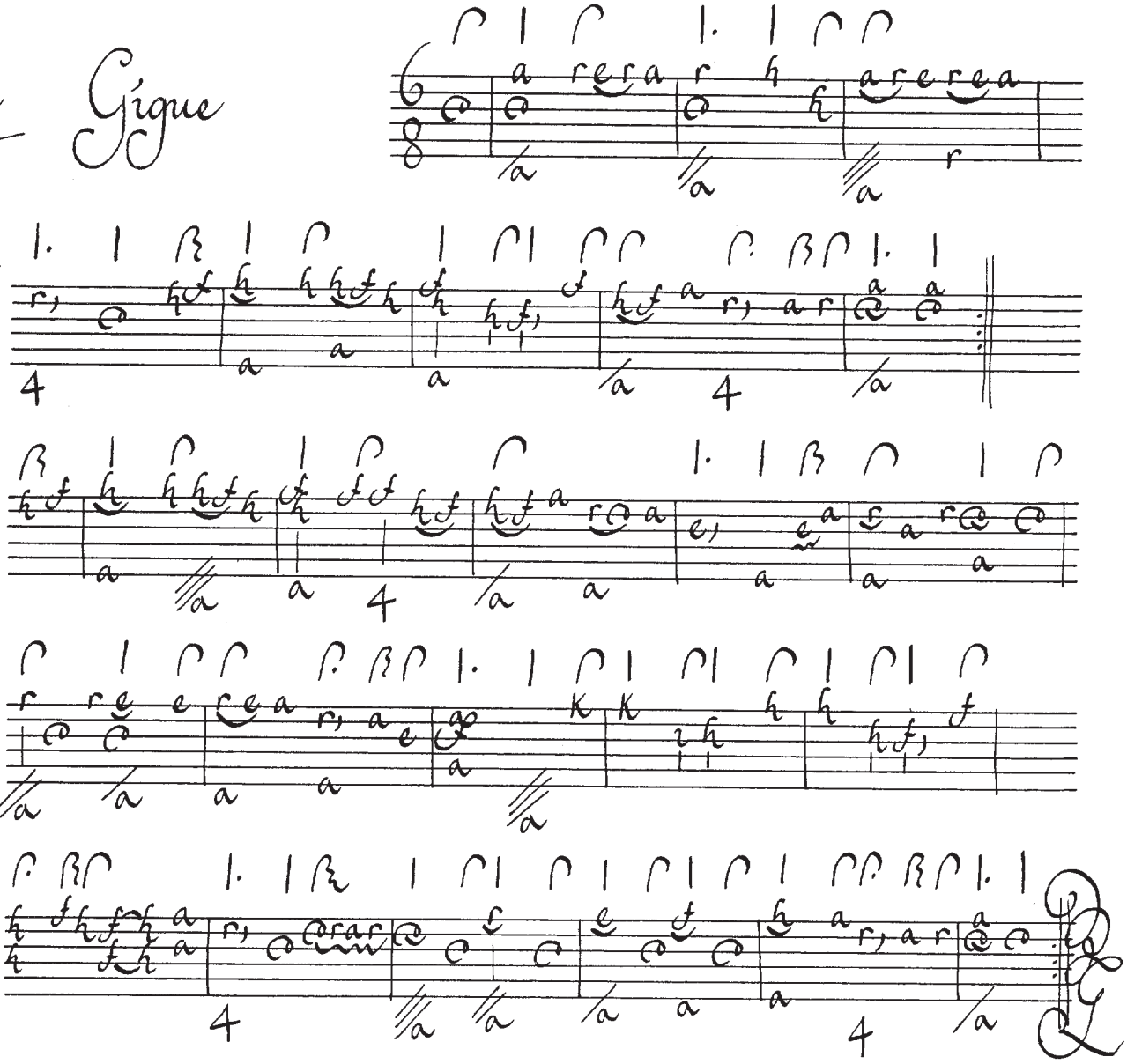


31 Rondeau





32 Gigue



TREE EDITION