

Robert de Visée

Suite in A

for Guitar solo

transcribed from the tablature by
Deric Kennard

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PREVIEW
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PREFACE

The 4 course and 6 course guitar was already popular in Spain and France in the 16th century. In Spain the 6 course instrument was known as the vihuela, but the vihuelist composer Fuenllana says that 'there are two sorts of vihuela, one with six strings and the other with four only, which is called the guitarra'. Both Mudarra and Fuenllana wrote compositions for the 4 course as well as for the 6 course instrument and clearly the guitarra was only a simplified version of the vihuela.

In France the unidentified author of 'La maniere d'entoucher Lues et guiternes' (Poitiers 1556) records the popularity of both 4 and 6 string guitars, and between 1550 and 1560 appeared A. Le Roy's five books of tablature and also Guillaume Morlaye's 'Tablature de Guiterne ou Sont Chansons Gaillardes' etc., as well as that of Simon Gorlier in 1560. These tablatures were for the 4 course guitar and the notation music is of great interest, the notation being which the composers obtained from a comparatively restricted instrument.

About the year 1600 the 4 course guitar was credited by Gaspar Sanz to the 6 course. Because it was a Spanish instrument it became known as the Spanish guitar. In the previous century it had been designated as Spanish but the difference in the instruments was difficult to find. It is in Spain, however, that the notation of the guitar was first used. It is for this instrument that the earliest tablatures appeared in the 16th and 17th centuries. Some of these are a series of chords indicated by means of letters of the alphabet for each chord and a vertical line with projections upwards and downwards for the direction of the right hand stroke and the time. Many others are, however, of considerable musical value and clearly the earlier tablature, which was like that

for the lute, so as to indicate both the individual notes and the attack direction. Until well into the 18th century the 'rasgueado' and 'rullado' were regarded in the technique of the guitar as well as a considerable problem.

The compositions of Corbetta, de Visée, de Lamoignon, etc., need careful transcription. The music is to be put in a form suitable for the present day guitar as well as for the 4 course guitar used early in the 18th century. The bottom courses tuned in octaves also left out notes on open strings which would inevitably be sounded on a 6 course guitar stroke, and the numerous ornaments, embellishments and appoggiature are not indicated in the tablature and are largely a matter of musical sense and conjecture.

In playing the music it should be remembered that the most important chords in accentuated positions were played with a stroke of the thumb or forefinger with a rasgueado 'roll'. Players must exercise their own taste in how to render such effects but in these transcriptions the more important are marked with an upward or downward arrow according to whether the arpeggio effect is from bass to treble or the opposite. That there was, even in the 17th century, some difference of taste on this subject is clear from what F. Corbetta says of his compositions in 'La Guitarre Royale' '... et pour contenter un chacun, l'on en verra pour battre simplement, d'autres a pincer seulement, et d'autres a pincer et a battre tout ensemble.'

Ornamentation

Appoggiature have been written out. 'Tremblements' and 'Martellements', i.e., shakes and mordents are both marked ω . Whether they are above or below the note is generally clear from the left hand fingering. Long shakes at cadences are marked 'tr'.

SUITE IN A

for guitar solo

Transcribed from the
five-string guitar tablature
by Deric Kennard

Robert de Visée

1. Prelude

i p m a i i i

p

mf *p*

cresc.

rall.

ff

2. Allemande

The image displays a musical score for the second movement, '2. Allemande'. The score is written on ten staves, each containing a single melodic line. The notation includes various musical symbols such as treble clefs, time signatures, and dynamic markings. The first staff begins with a forte (*f*) dynamic and includes a trill (*tr*) and a 'rassg.' (rassognando) marking. The second staff features a 'cs' (crescendo) marking. The third staff includes a trill (*tr*) and a mezzo-forte (*mf*) dynamic. The fourth staff has a forte (*f*) dynamic. The fifth staff includes a mezzo-forte (*mf*) dynamic. The sixth staff has a forte (*f*) dynamic. The seventh staff includes a mezzo-forte (*mf*) dynamic. The eighth staff has a forte (*f*) dynamic. The ninth staff includes a trill (*tr*) and a first ending (*1.*) marking. The tenth staff includes a second ending (*2.*) marking. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the center of the page.

3. Courante

The image displays a musical score for a piece titled "3. Courante". The score is written on ten staves of music. The first staff begins with a dynamic marking of *mf* and includes a fingering instruction "C5". The second staff starts with a dynamic marking of *p* and includes a *cresc.* (crescendo) marking. The third staff features a dynamic marking of *p* and includes trill markings (*tr*). The fourth staff has a dynamic marking of *f*. The fifth staff includes a dynamic marking of *f*. The sixth staff has a dynamic marking of *f*. The seventh staff includes a dynamic marking of *f*. The eighth staff includes a dynamic marking of *f*. The ninth staff includes a dynamic marking of *f*. The tenth staff includes a dynamic marking of *f* and a fingering instruction "C2". A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid across the center of the page. The name "Sarah" is faintly visible in the background.