Robert de Visée

Suite in A

for Guitar solo

transcribed from the tablature by
Deric Kennard

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PREVIEW
Low Resolution

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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 Lucs et guiternes' (Poitiers 1556) records the popularity of both 4 and 5 string guitars, and between 1550 and 15[illegible] appeared A. Le Roy's five books of tablature and also Guillaume Morlaye's 'Tablature de [illegible] ou Sont Chansons Gaillardes', etc., as well as that of Simon Gorlier in 1560. [illegible] were for the 4 course guitar and [illegible] music is of great interest [illegible] which the composers obtained from a [illegible] tively restricted instrument.

About the year [illegible] credited by Gaspar Sanz [illegible] course to the [illegible] was a Spanish [illegible] known as the Spanish guitar. [illegible] century it [illegible] Spanish but [illegible] differ [illegible] French, [illegible] Spanish [illegible] instruments [illegible] tablature appeared in [illegible] centuries. Some of these are [illegible] of chords indicated by [illegible] of the alphabet for each chord and a [illegible] line with projections upwards [illegible] for the direction of the right hand [illegible] and the time. Many others are, [illegible] of considerable musical value and [illegible] the earlier tablature, which was like that for the lute, so as to [illegible] both the [illegible] individual notes and the [illegible] chords. Until well into the [illegible] century [illegible] 'rasgueado' and [illegible] the technique [illegible] as well as a considerable [illegible]

The [illegible] of Corbetta, de Visée, [illegible] Sanz, etc., need [illegible] transcription [illegible] music is to be put [illegible] a form suitable [illegible] present day guitar as [illegible] 5 course [illegible] and early in the 18th [illegible] bottom courses tuned in [illegible] composers also left out notes on [illegible] would inevitably be sounded [illegible] stroke, and the numerous [illegible] embellishments and appogiature [illegible] tablature [illegible] and are largely [illegible] and conjecture.

[illegible] it should be remembered [illegible] chords in accentuated positions [illegible] with a stroke of the thumb or [illegible] with a rasgueado 'roll'. Players must [illegible] their own taste in how to render [illegible] but in these transcriptions the more [illegible] are marked with an upward or down-[illegible] arrow according to whether the arpeggio [illegible] 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 Royalle' '. . . . 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

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

D.K.

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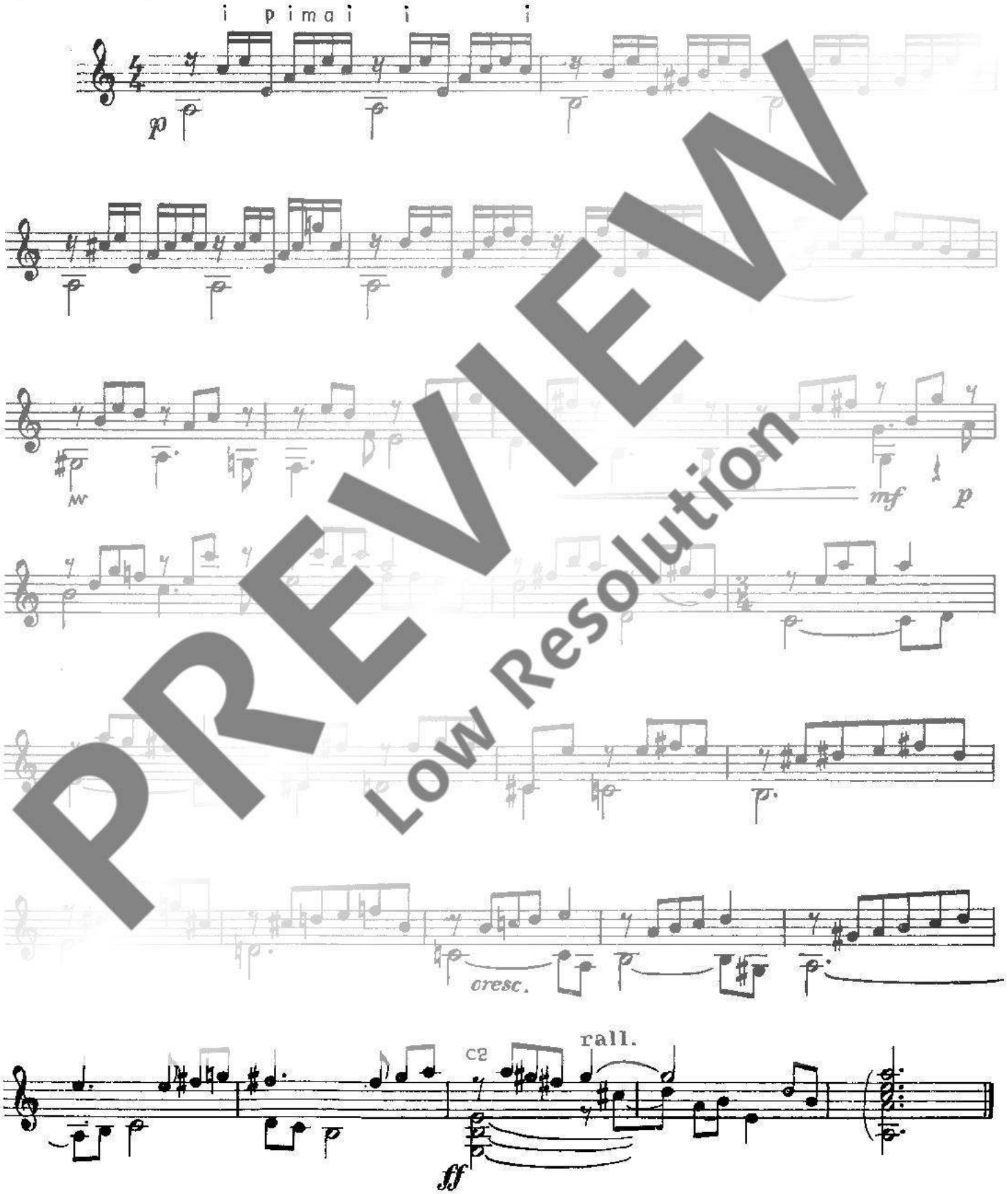
SUITE IN A

for guitar solo

Transcribed from the five-string guitar tablature by Deric Kennard

1. Prelude

Robert de Visée



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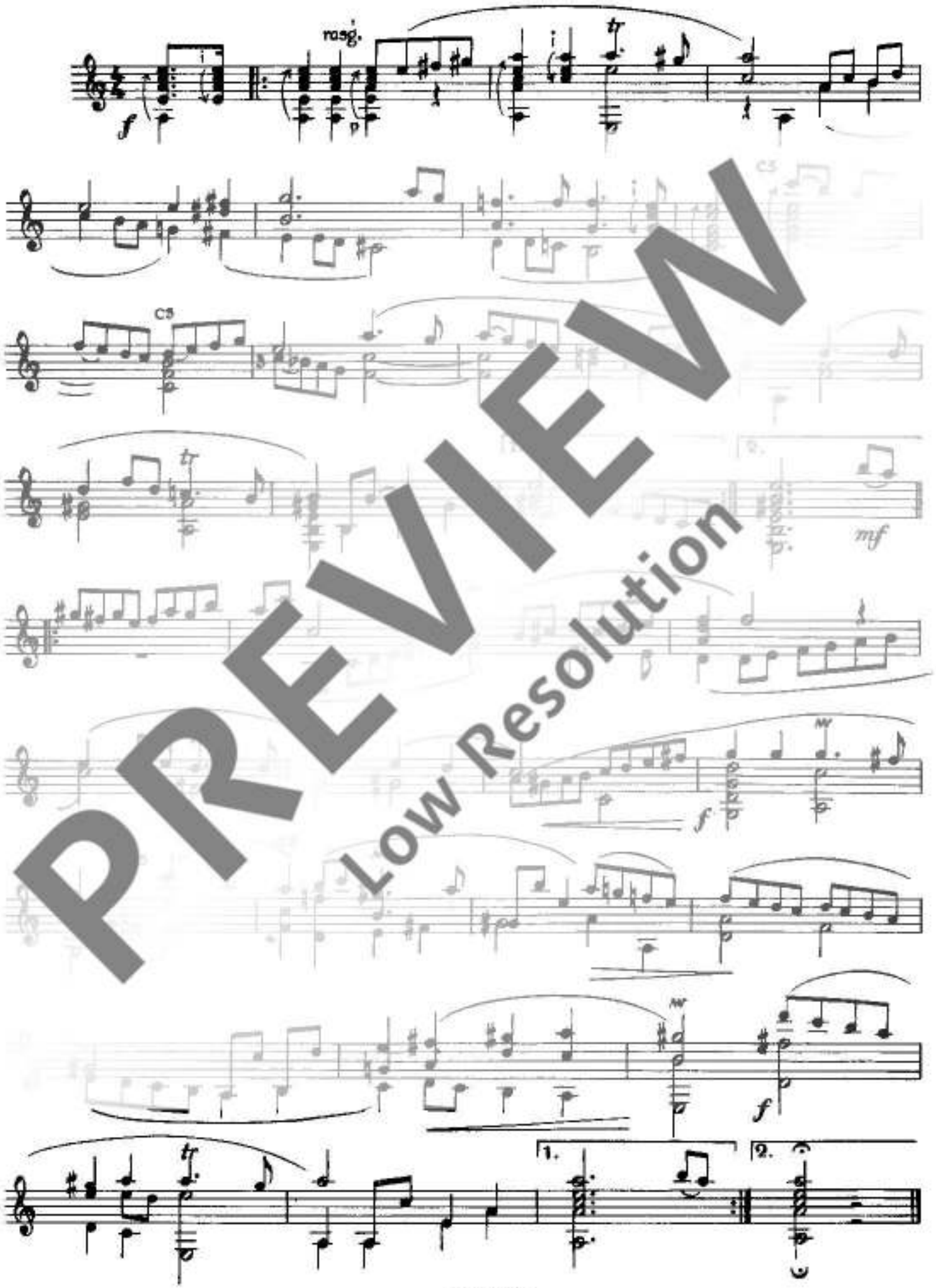
2. Allemande



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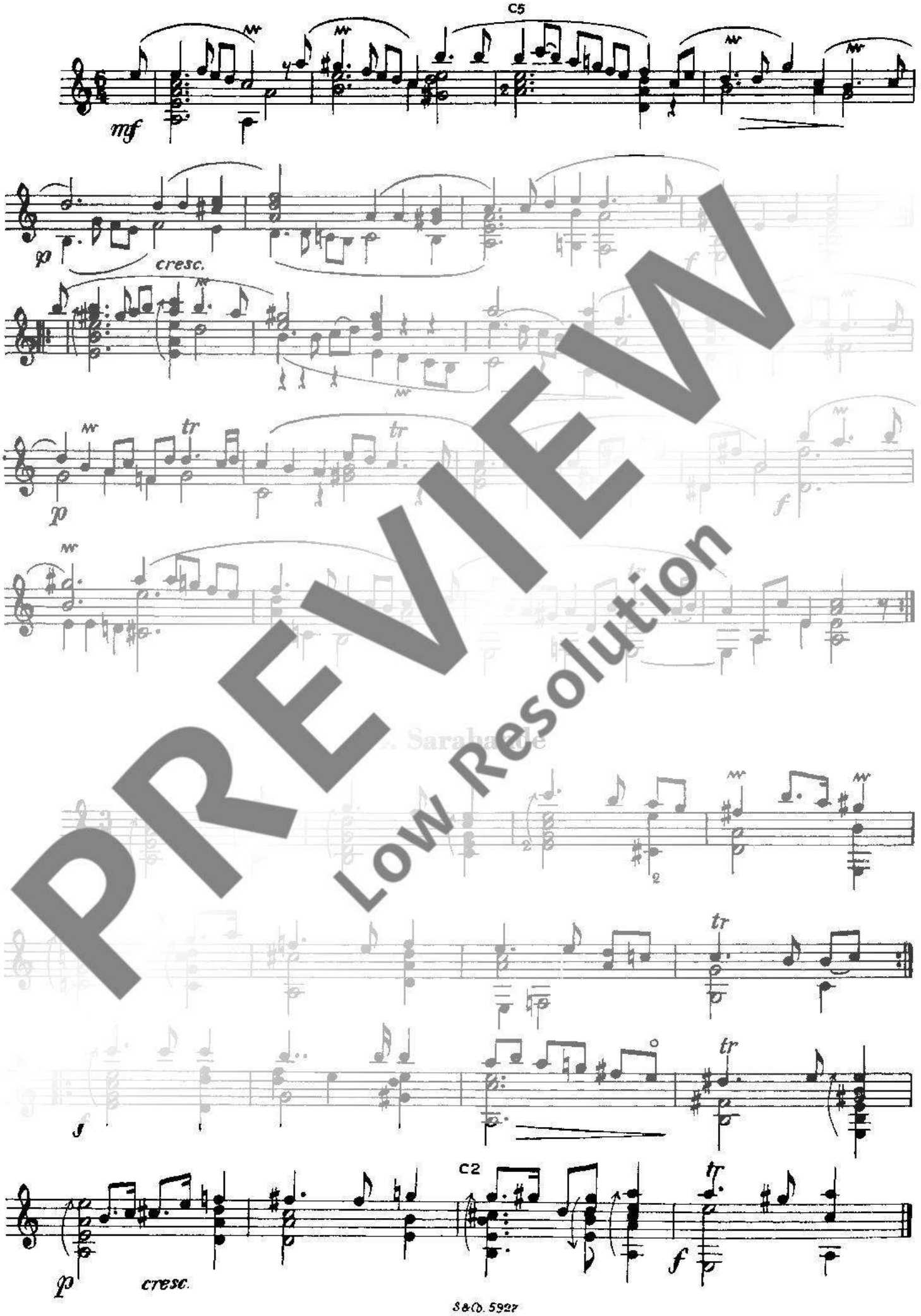
3. Courante



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