Aurelio VIRGILIANO

(around 1600)

Ricercata 10 from Il Dolcimelo

Transcribed in modern notation for Flute or Traverso in D

Notes for Ricercar 10

(page 35 of manuscript)

- *Time signature:*

Measures (bars) are not delimited in the manuscript, whereas in other pieces they are delimited by dots under the staff. Only a few dotted "+" signs were inserted by Virgiliano below the staff to indicate the beginning of a bar, probably to help when resuming his composition work after an interruption. However, in this piece the indicated time signatures (*alla breve*, then 6/4) are essentially followed throughout. For easier reading by modern players, bars were made visible. They may or not indicate where to place accents, which should rather be deduced from the flow of the melody. The same applies to the binding (grouping) of quaver stems: Virgiliano almost always groups together a series of quavers or semiquavers, independently of their number. It was chosen in most places to group them according to the time signature in order to improve legibility. In the 6/4 section, stems were grouped according to a 3/2 rather than 6/4 time signature. The musical motives are often not in synchrony with the groupings. This should be taken into account when interpreting the piece.

- *Alterations*:

- Cadential alterations are not always consistent in the manuscript. Also, where in a cadential figure only one note appears sharpened, the alteration(s) is (are) to be considered valid for the full cadential figure. The following modifications were made in the transcription:
    - Bar 25: cadential alteration on 7th degree added;
    - Bars 70 and 149: cadential alteration on 6th degree added;
- Cadential alterations should also be considered in bars 40, 57, 82, 99, 168 and 183.
- Some players may wish to place additional alterations in other places.

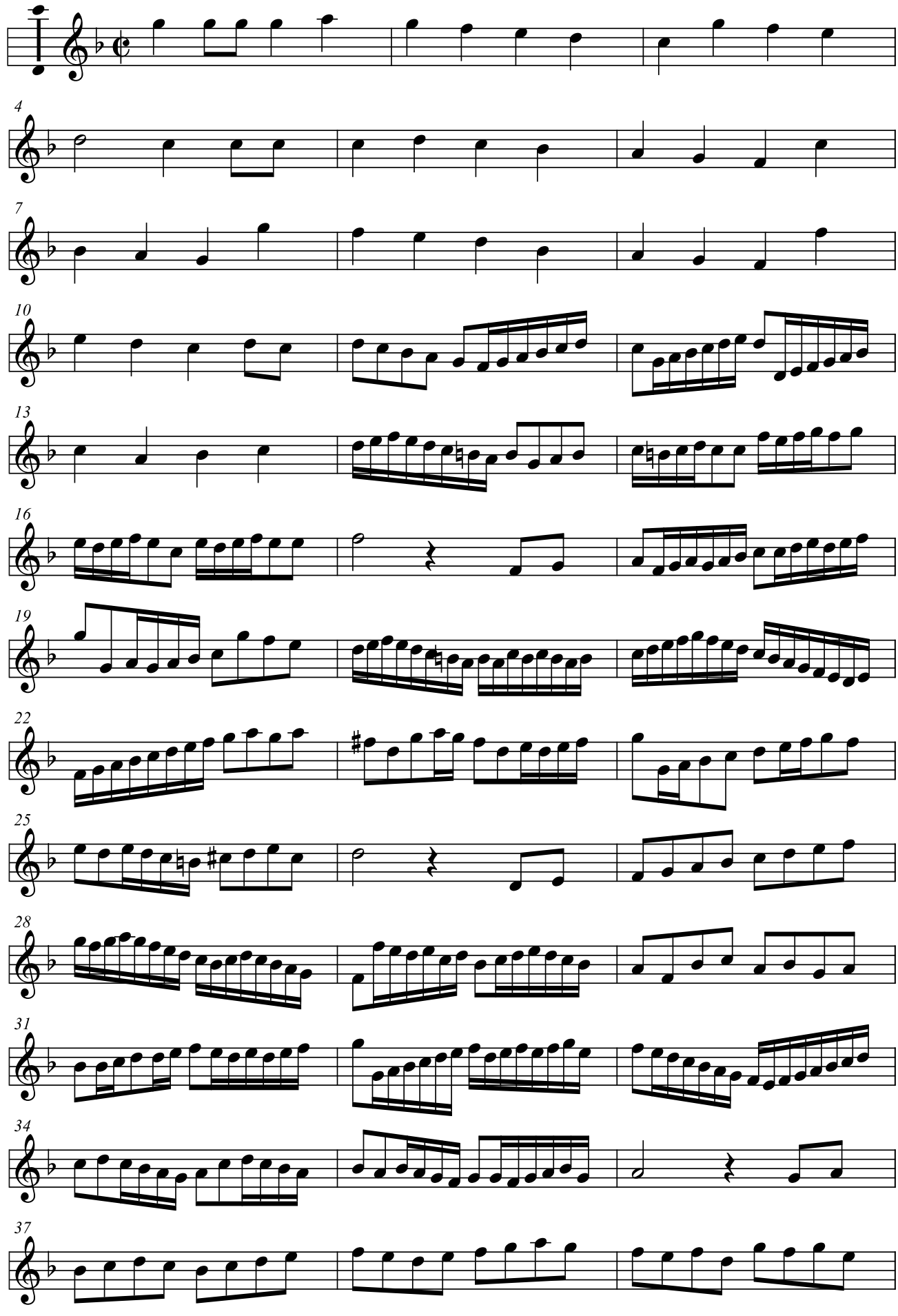
- *Other*:

- Bar 103: likely error in the manuscript (repeated note E quaver + crotchet, and bar incomplete by one quaver). The 5th note of the bar E quaver was changed to G crotchet, to complete the bar and have next cadenza fall on a bar.
- Bars 113-114: one has to decide when the sharp sign on the C (in the manuscript) ceases to apply. In the transcription, it was chosen to keep the C sharpened for the whole melisma preceding the descending scale, i.e. until the 2nd note C of bar 114 (5th note of the bar), included.
- Bar 193: manuscript error likely: the last five notes of the bar are quavers in the manuscript, which is not consistent with the 6/4 time signature. A workable correction was used in the transcription.

per Flauto, Cornetto, Violino,
Traversa e simili

Il Dolcimelo
Ricercar 10

Aurelio Virgiliano (1540-1600)



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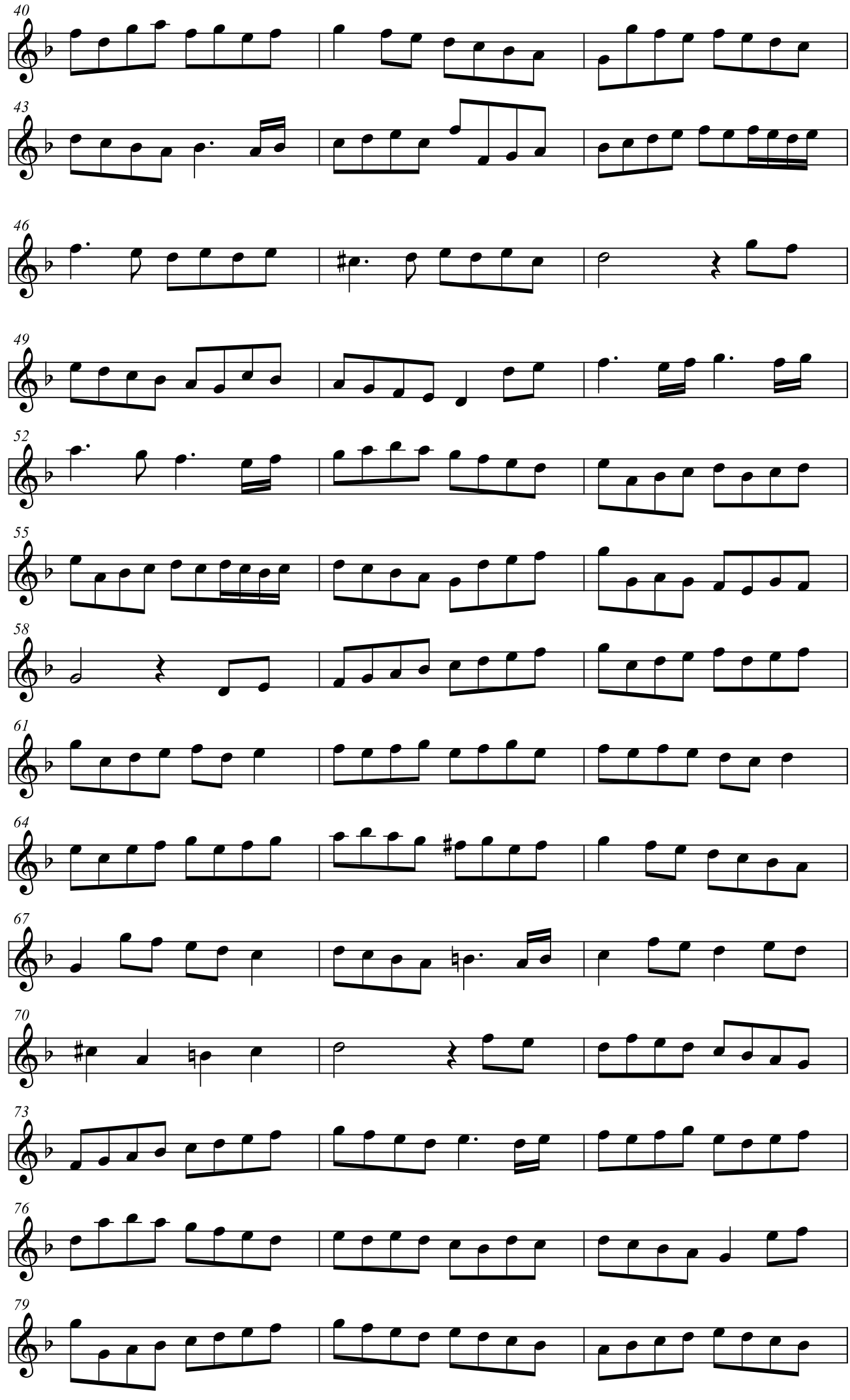

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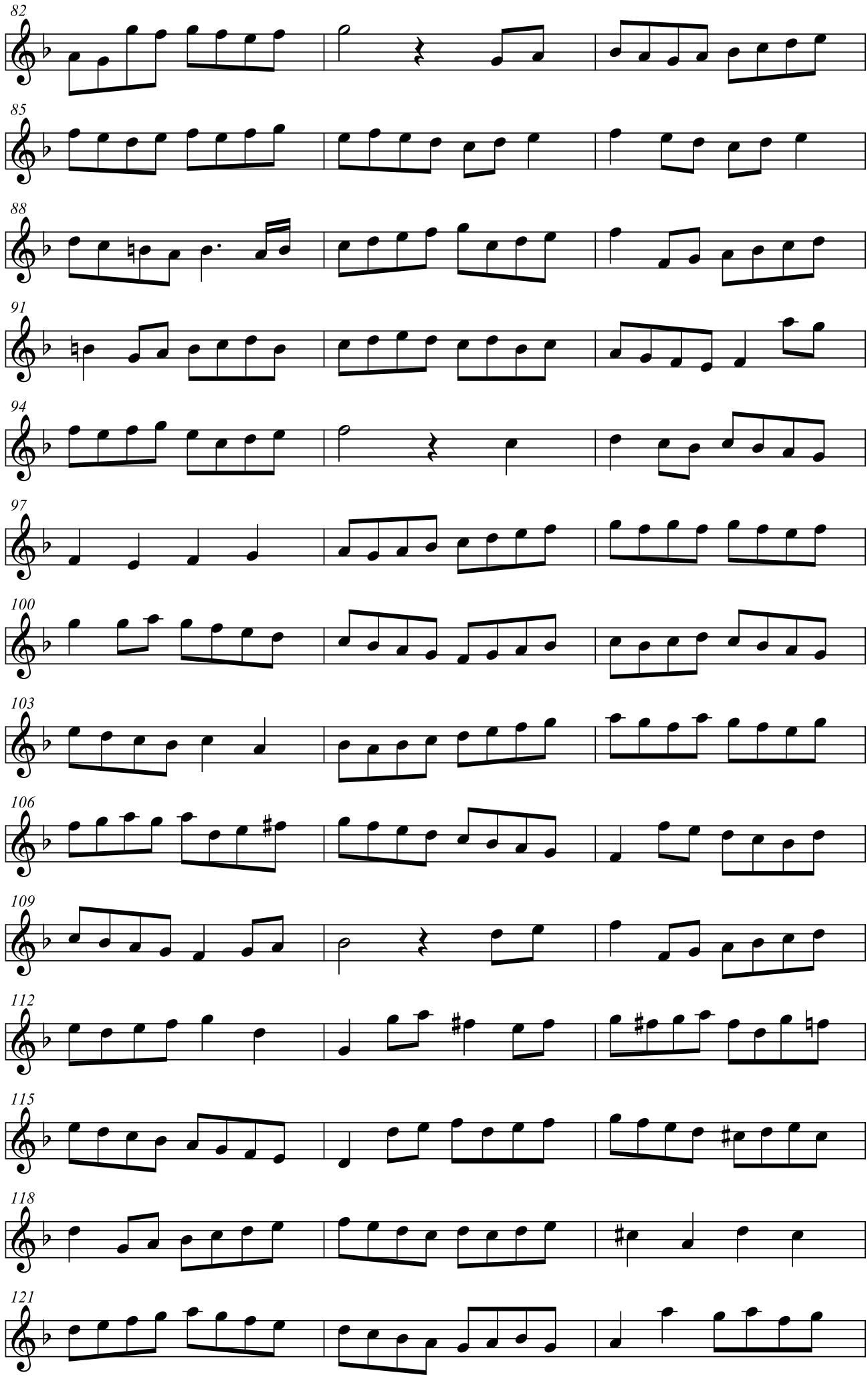
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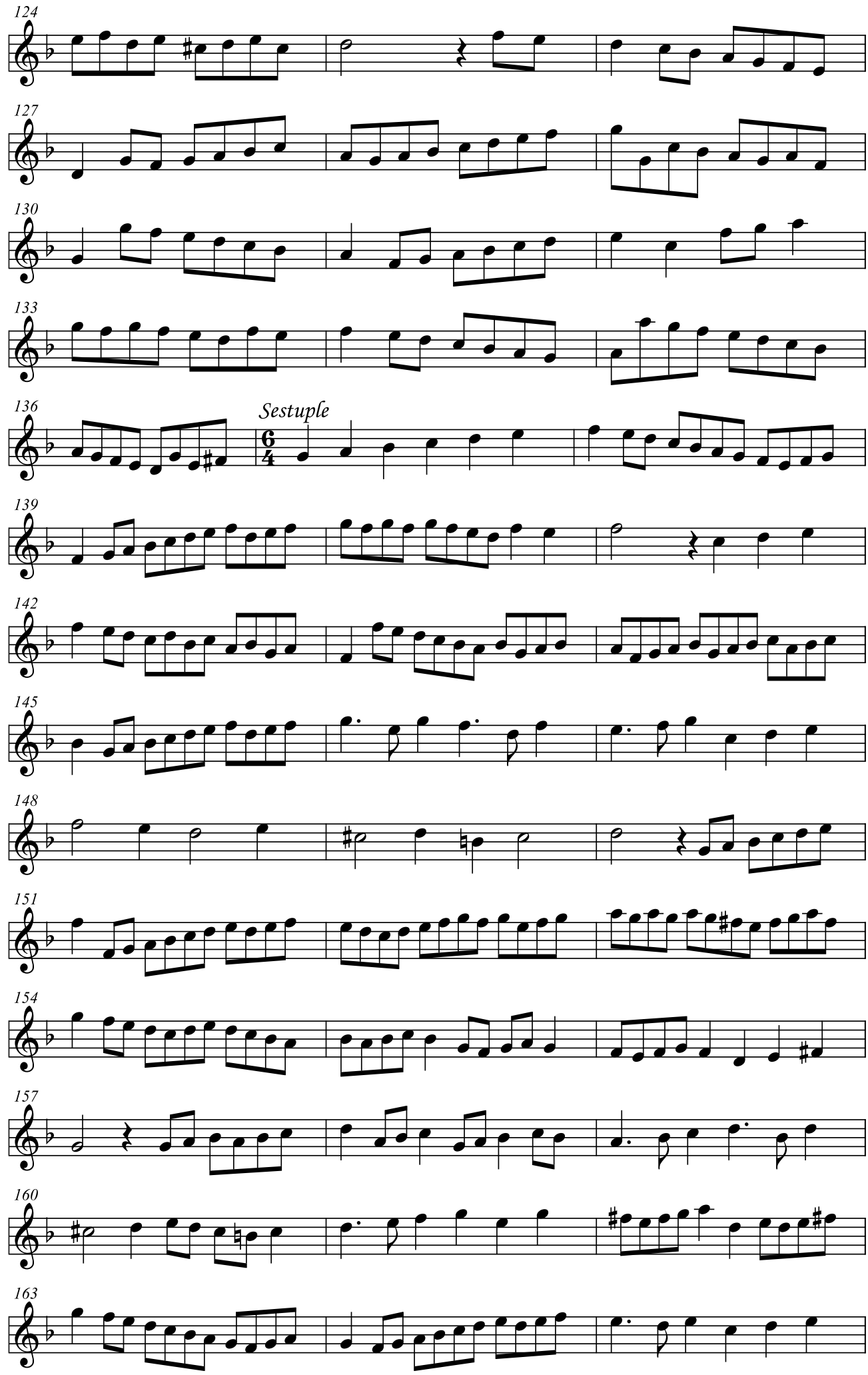

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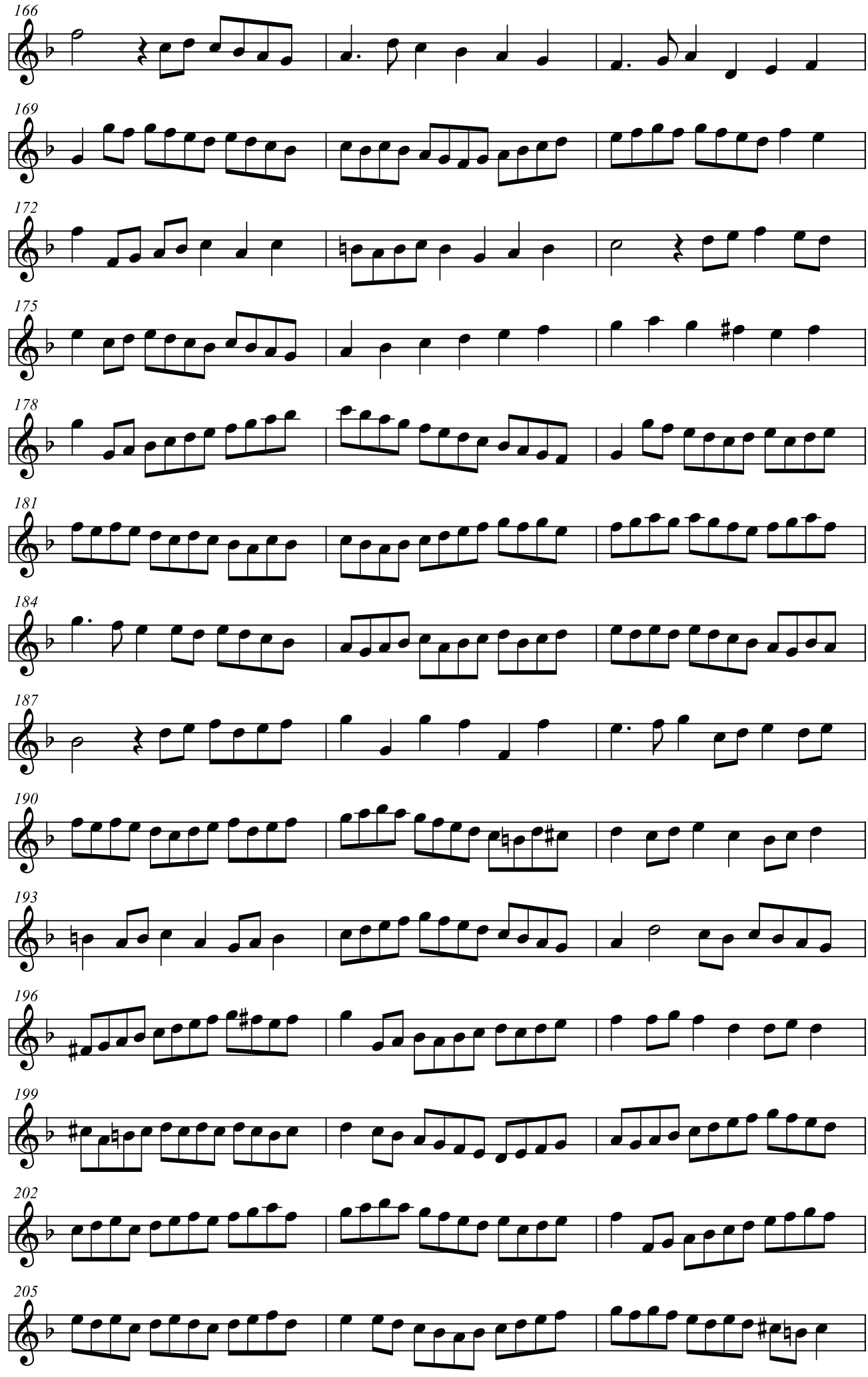
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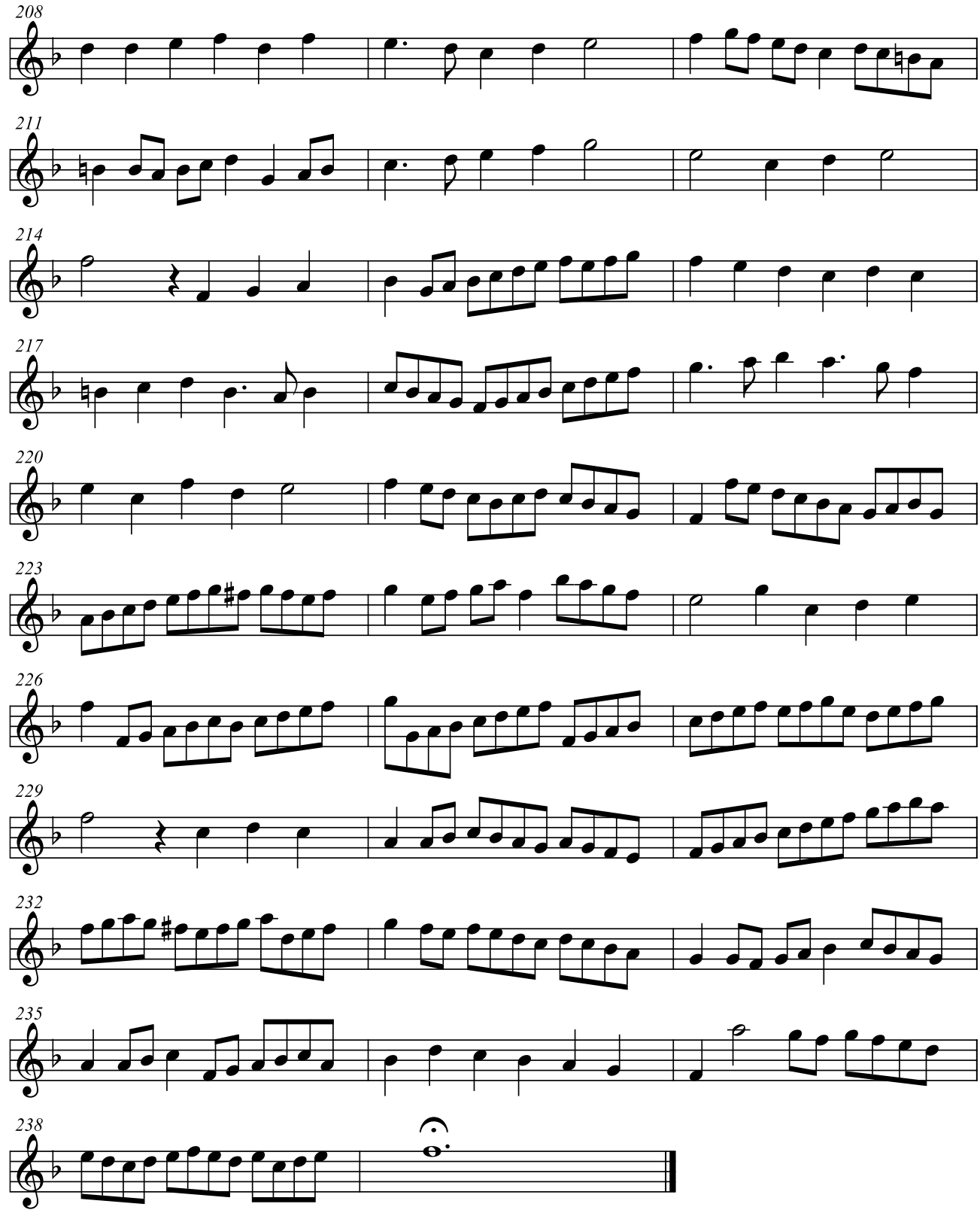

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