

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)

4

7

10

13

16

19

22

25

28

31

34

37

40

43

46

49

52

55

58

61

64

67

70

73

76

79

This musical score consists of 12 staves of music, numbered 40 through 79. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written on a single staff. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and accidentals (sharps and naturals). The music features a mix of eighth-note patterns, quarter-note runs, and some more complex rhythmic figures. The overall style is that of a contemporary or modern classical piece.

82

85

88

91

94

97

100

103

106

109

112

115

118

121

This musical score consists of 12 staves, each containing four measures of music. The notation is in a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Measure numbers 82 through 121 are printed at the beginning of each staff. The notation includes various accidentals, such as flats and sharps, and some measures contain complex rhythmic figures like beamed sixteenth notes.

124

127

130

133

136 *Sestuple* $\frac{6}{4}$

139

142

145

148

151

154

157

160

163

Detailed description of the musical score: The score is written on a single staff in G minor (two flats). It consists of 40 measures, numbered 124 to 163. The notation includes a variety of rhythmic values: eighth notes, sixteenth notes, and triplet eighth notes. A sextuple measure (marked 'Sestuple' and '6/4') occurs at measure 136. The melody is characterized by frequent sixteenth-note runs and some longer intervals, such as a major sixth leap at measure 136. The piece concludes with a half note G in measure 163.

166

169

172

175

178

181

184

187

190

193

196

199

202

205

This musical score consists of 14 staves of music, each containing three measures. The notation is in a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several accidentals, including sharps and naturals, scattered throughout the piece. The staves are numbered 166 through 205 at the beginning of each line.

208

211

214

217

220

223

226

229

232

235

238

This musical score consists of ten staves of music, each labeled with a measure number at the beginning. The notation is in a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be common time (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Some measures contain accidentals, such as a sharp sign (#) in measures 223 and 232. The final measure (238) ends with a double bar line and a fermata over a whole note.