Aurelio VIRGILIANO

(around 1600)

Ricercar 8 from Il Dolcimelo

Transcribed in modern notation for Violin

Notes for Ricercar 8

(page 33 of manuscript)

- *Title*:

Virgiliano indicates “come di sopra”, i.e., “as above”. However, the mention “in Battaglia” appearing in Ricercar 7 is not appropriate here, and it has therefore not been retained in the transcription. The proposed title is “Ricercar per Flauto, Cornetto, Violino, Traversa e simili” (Recorder, Cornetto, Violin, Traverso and similar).

- *Time signature*:

although bars are not delimited in the manuscript, the alla breve time signature is essentially followed by Virgiliano, albeit with some inconsistencies or departures. In addition, musical motives are not always consistent with the time signature. Attempts have been made in the transcription to accommodate these departures and inconsistencies, as follows:

- Bars 40-42: quavers have been grouped by three as much as possible to approximate the manuscript, with a repeated motive of 3 quavers.
- Bar 113: quarter rest added to restore consistency with the time signature.
- Bar 123: a half rest was substituted for the quarter rest in the manuscript, because a beat was otherwise missing in the sequence that follows (bars 124 to 140). This allows the next cadenza to fall on the bar, and provides for a better consistency of the musical text with the time signature.
- Bars 127-130: Quavers have been grouped as much as possible to approximate the manuscript, with a repeated motive of 4 quavers.
- Bar 174: two quavers at the beginning of the bar, present in the manuscript, were omitted in the transcription. These 2 extraneous ascending quavers follow the last occurrence of a repeated motive of 5 ascending quavers. Omitting them restores consistency with the time signature in the following sections.
- Bars 181-188: quavers have been grouped by three as much as possible to approximate the manuscript, with a repeated motive of 3 quavers.

- *Alterations*:

In this piece, Virgiliano indicated only very few cadential alterations, leaving most of them more or less implicit. It appeared useful to make some of them explicit, as follows:

Bar 43: the 7^{th} quaver of bar 43 has been flattened as a continuation of the flattened 7^{th} quaver of bar 40, to establish the upcoming cadenza (cadenza in F in the original manuscript).

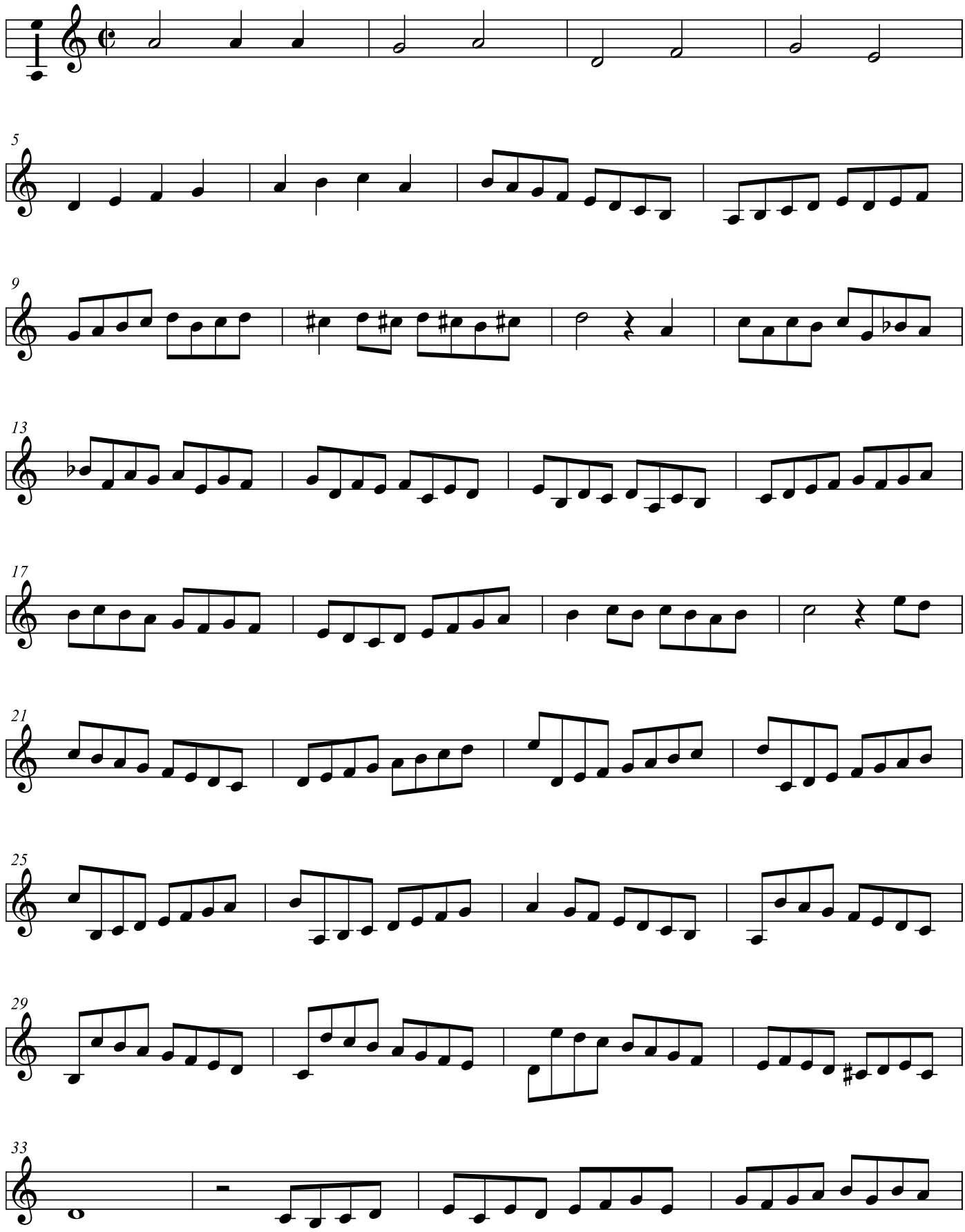
Cadential alterations have been added in bars 32, 52, 65-66, 82, 99, 112-113, 122, 139-140, 164, 178-179, 214-215 and 228-229.

Some players may wish to add alterations in other places.

per Flauto, Cornetto, Violino,
Traversa e simili

Il Dolcimelo
Ricercar 8

Aurelio Virgiliano (1540-1600)



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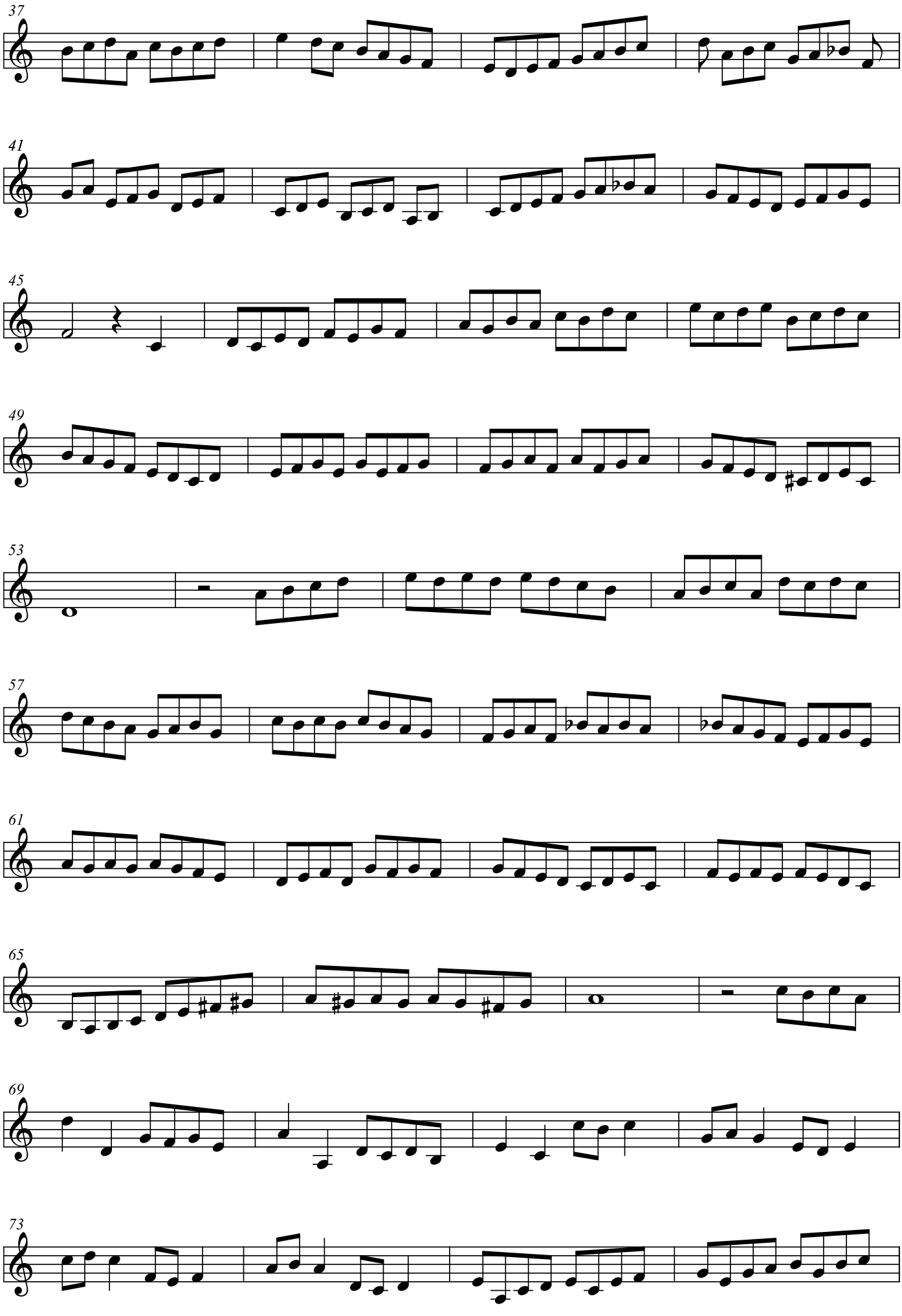

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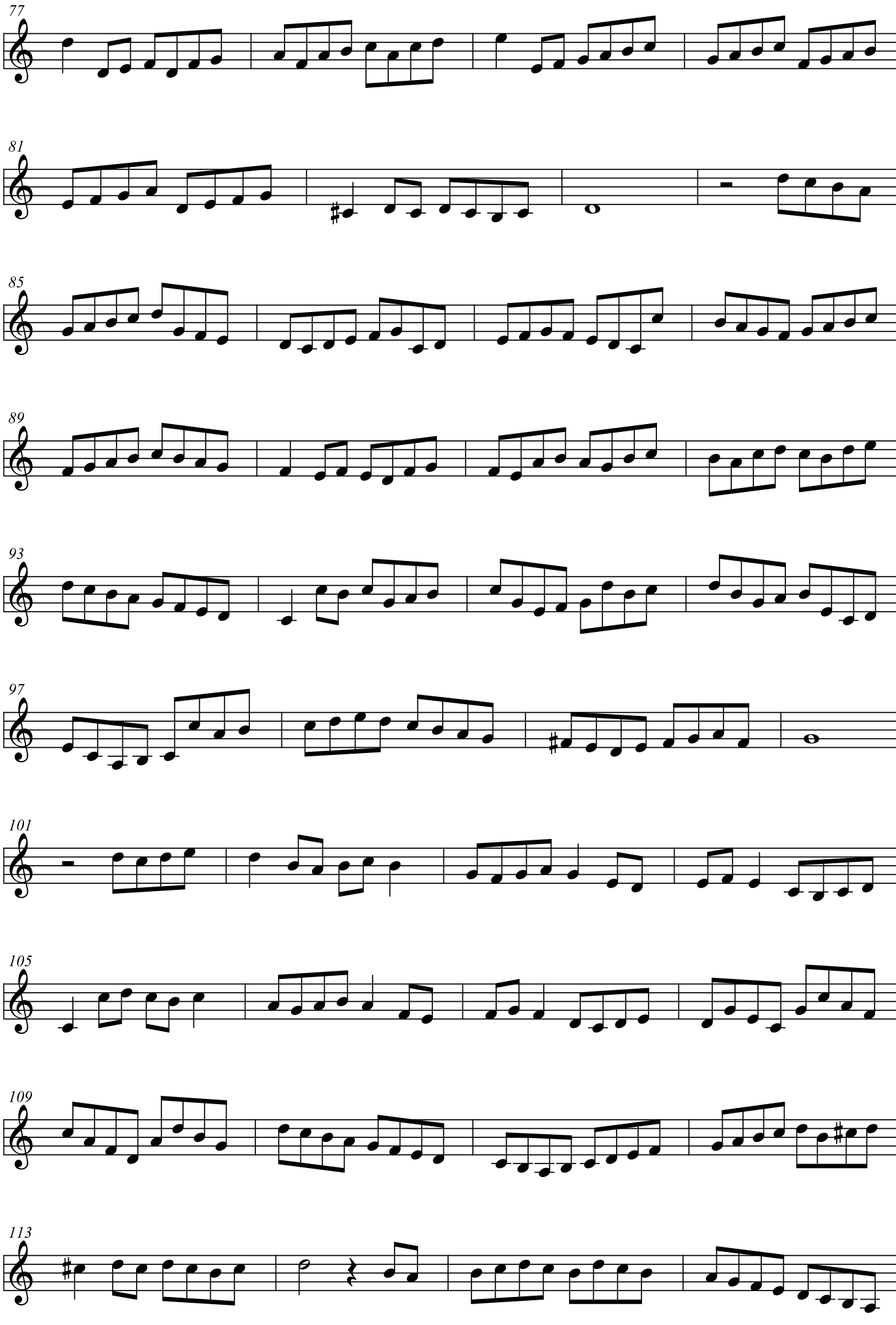
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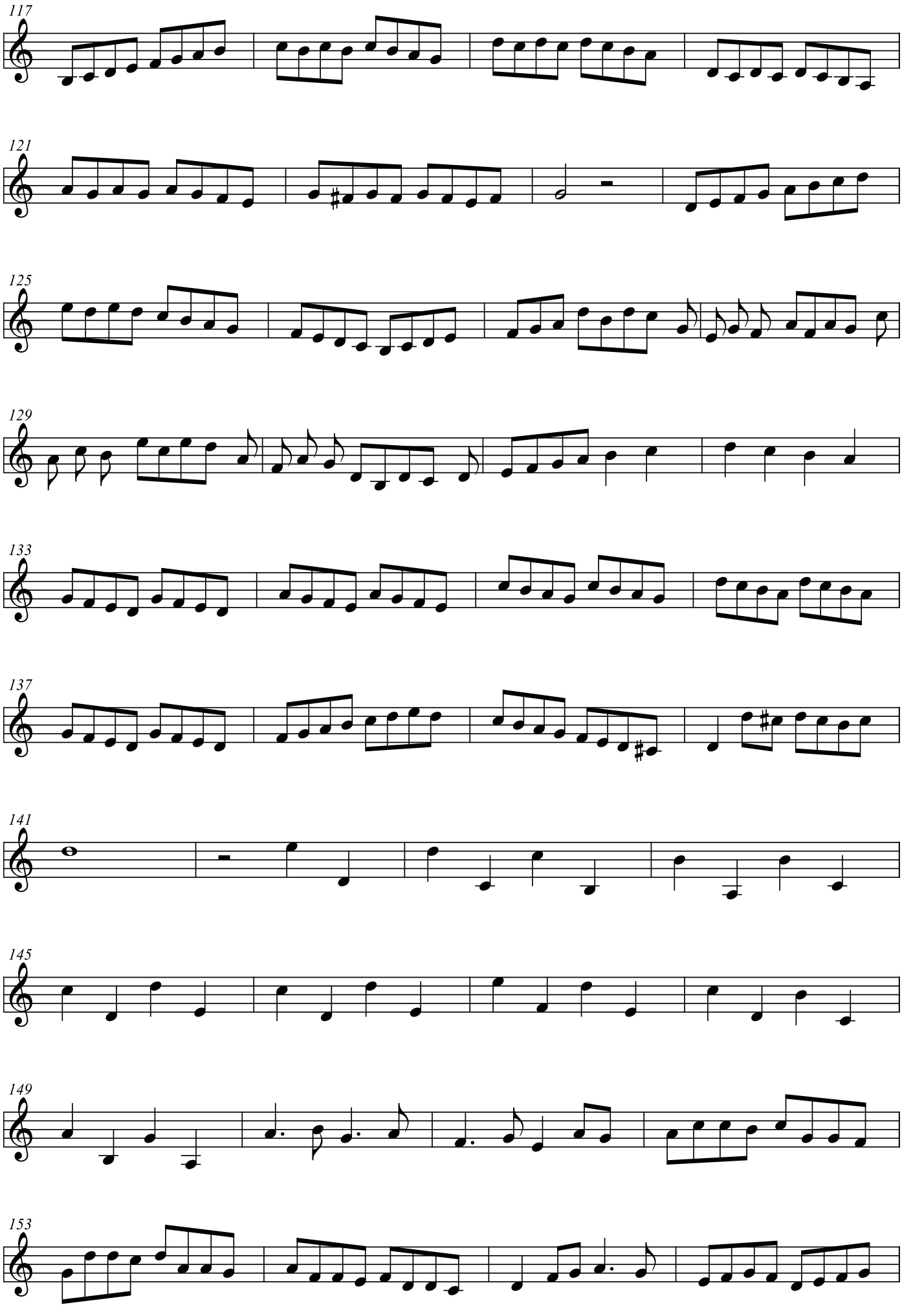

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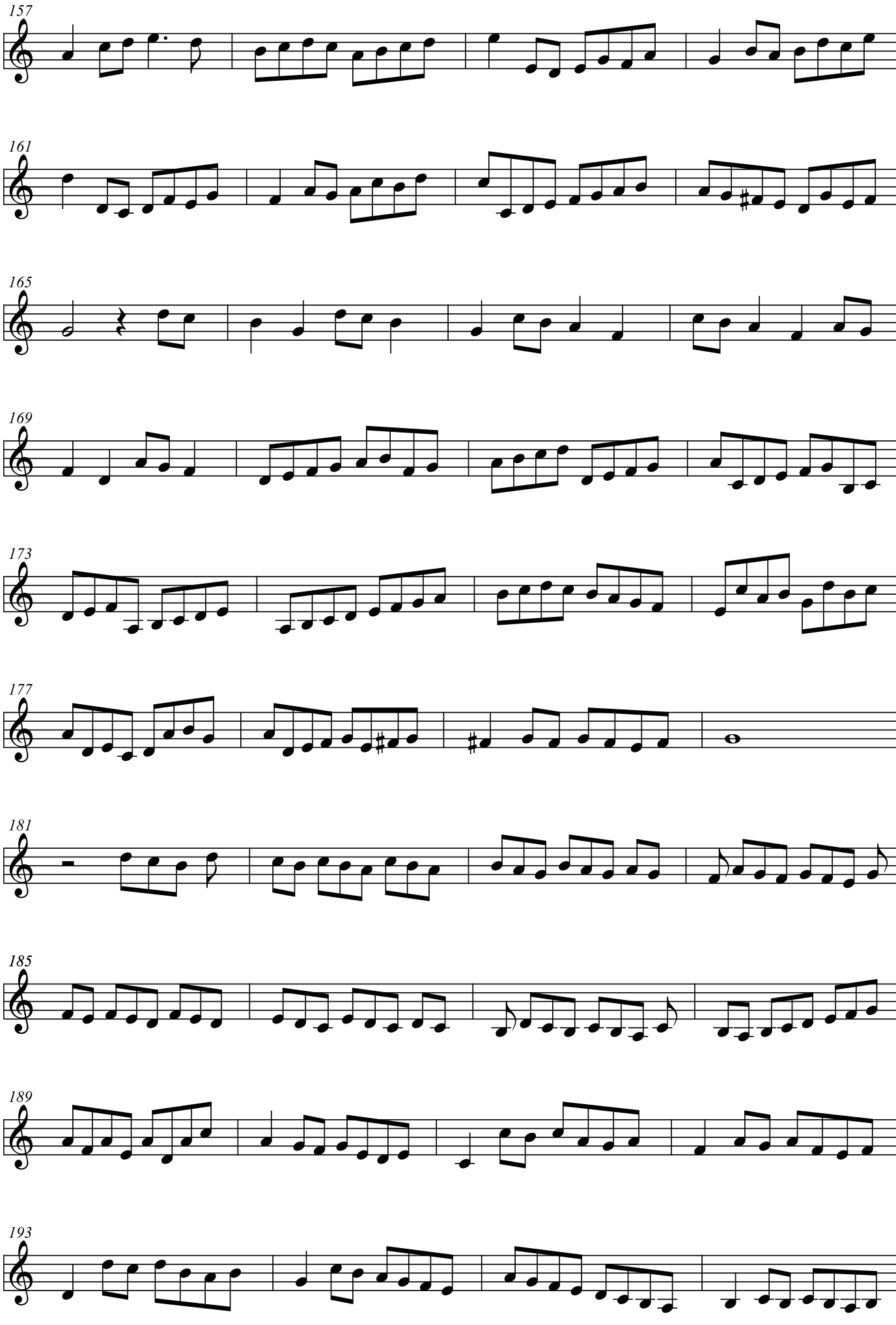
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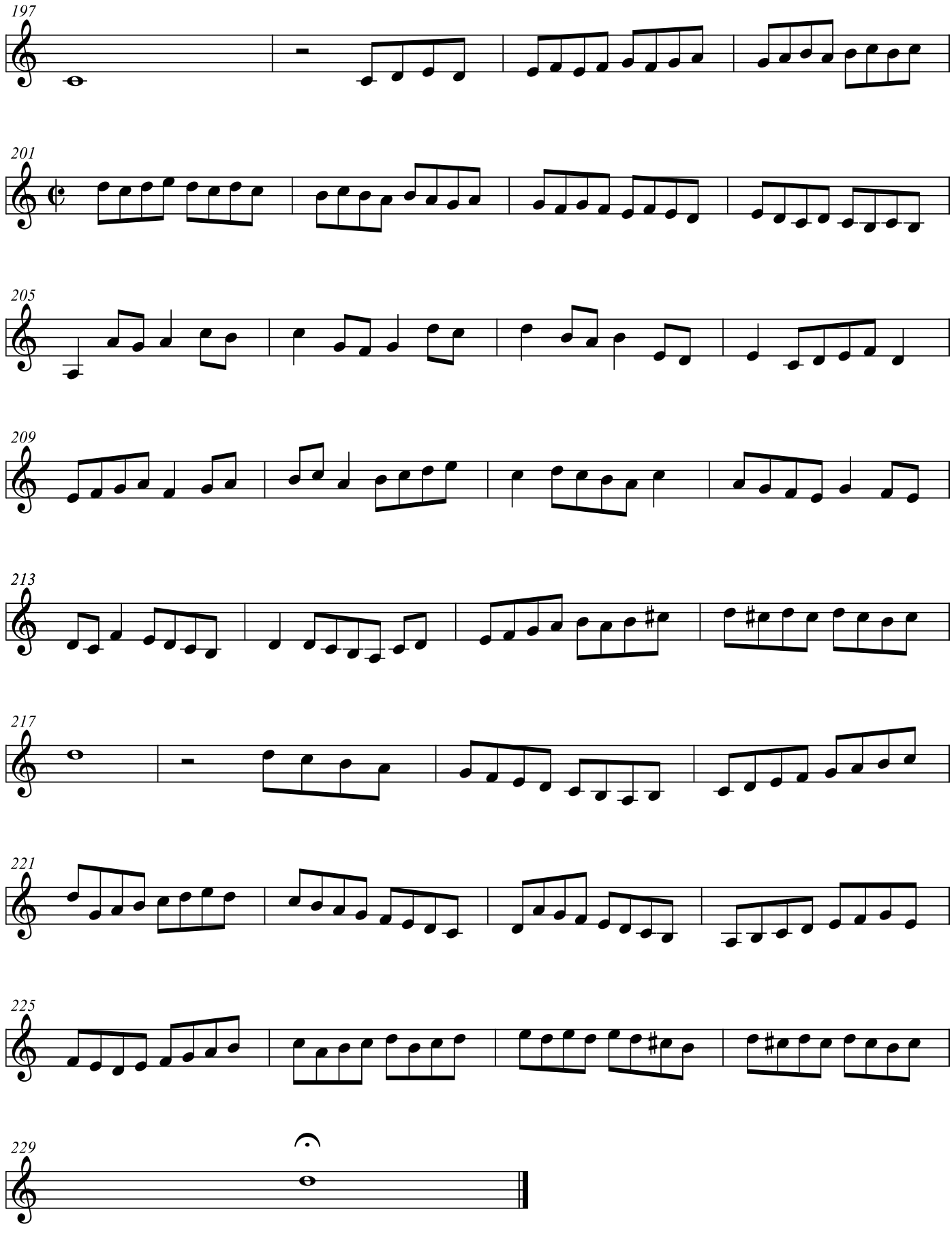

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