

Aurelio VIRGILIANO

(around 1600)

Ricercar 10 from Il Dolcimelo

Transcribed in modern notation for Recorder in F

## **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 7<sup>th</sup> degree added;

- Bars 70 and 149: cadential alteration on 6<sup>th</sup> 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 5<sup>th</sup> 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 (5<sup>th</sup> 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

This musical score consists of 12 staves of music, numbered 40 through 79. The key signature is G minor (two flats) and the time signature is 4/4. The melody is primarily composed of eighth and sixteenth notes, often beamed together in groups. There are several instances of rests, notably in measures 46, 58, and 70. A sharp sign is present above the first note of measure 46. The piece concludes with a final note in measure 79.

82

85

88

91

94

97

100

103

106

109

112

115

118

121

This musical score consists of 12 staves of music, numbered 82 through 121. The music is written in a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is characterized by eighth-note patterns, often beamed in groups of four. There are several rests and dynamic markings throughout the piece. The notation includes various note values, stems, and beams, as well as some accidentals like a sharp sign in measure 115 and a flat sign in measure 112.

124

127

130

133

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

139

142

145

148

151

154

157

160

163

Detailed description: This is a musical score for a single melodic line, likely for a flute or violin. The score consists of 13 staves of music, each starting with a measure number. The key signature is one flat (B-flat major or D minor). The time signature is 6/4, which is explicitly written above the staff starting at measure 136. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes. A 'Sestuple' (sixteenth-note sextuplet) is indicated above the staff at measure 136. The notation includes slurs, ties, and dynamic markings such as accents and hairpins. The piece concludes at measure 163.

166

169

172

175

178

181

184

187

190

193

196

199

202

205

The image displays a musical score for a single melodic line, spanning measures 166 to 205. The notation is written on a single staff in treble clef, with a key signature of one flat (B-flat). The piece begins with a whole rest in measure 166, followed by a series of eighth and sixteenth notes. Measures 169 through 183 feature a complex, rhythmic pattern of sixteenth notes, often beamed in groups of four. Measures 184 through 198 show a continuation of this pattern with some melodic variation, including a sharp sign in measure 190. The final measures, 199 through 205, conclude the passage with a mix of eighth and sixteenth notes, ending with a sharp sign in measure 205.

208

211

214

217

220

223

226

229

232

235

238

The image shows a musical score for a single melodic line, likely for a violin or flute, in a minor key. The score consists of ten staves, each containing three measures of music. The measures are numbered 208 through 238. The notation includes various rhythmic values such as eighth, sixteenth, and dotted notes, as well as rests. The piece concludes with a fermata over a final note in measure 238.