

# Aurelio VIRGILIANO

(around 1600)

## Ricercata 8 from Il Dolcimelo

Transcribed in modern notation for Flute or Traverso in D

**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<sup>th</sup> quaver of bar 43 has been flattened as a continuation of the flattened 7<sup>th</sup> 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)*

5

9

13

17

21

25

29

33

37

41

45

49

53

57

61

65

69

73

This musical score consists of ten staves of music, each containing four measures. The key signature is one flat (Bb), and the time signature is 4/4. The notation is as follows:

- Staff 1 (Measures 37-40): Measure 37 starts with a treble clef and a key signature change to one flat. It contains eighth-note patterns. Measure 40 ends with a Bb.
- Staff 2 (Measures 41-44): Continues the eighth-note patterns. Measure 44 ends with a Bb.
- Staff 3 (Measures 45-48): Measure 45 begins with a half rest. Measure 48 ends with a Bb.
- Staff 4 (Measures 49-52): Measure 52 contains a sharp sign (#) on the F line.
- Staff 5 (Measures 53-56): Measure 53 begins with a whole rest. Measure 56 ends with a Bb.
- Staff 6 (Measures 57-60): Measure 60 ends with a Bb.
- Staff 7 (Measures 61-64): Measure 64 ends with a Bb.
- Staff 8 (Measures 65-68): Measure 65 contains a sharp sign (#) on the F line. Measure 68 contains a whole rest.
- Staff 9 (Measures 69-72): Measure 72 ends with a Bb.
- Staff 10 (Measures 73-76): Measure 76 ends with a Bb.

77



81



85



89



93



97



101



105



109



113



117

121

125

129

133

137

141

145

149

153

157



161



165



169



173



177



181



185



189



193



Detailed description: This image contains ten staves of musical notation, each starting with a measure number. The notation is in a single system, likely for a piano or guitar. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps and naturals). The staves are numbered 157, 161, 165, 169, 173, 177, 181, 185, 189, and 193. The music is written in a continuous, flowing style with many beamed notes.

