Aurelio VIRGILIANO

(around 1600)

Ricercata 16 from Il Dolcimelo

Arranged in modern notation for Recorder in C

Notes for Ricercata 16

(page 41 of manuscript)

- *Title and instrumentation*:
Virgiliano's title is "Ricercar di Cornetto: Violino: Traversa; e simili". He does not mention the "Flauto", i.e. the recorder, as he does in other pieces. Indeed, although the range of the original piece is two octaves plus one full tone (from D3 to E5 in the original), it is not well adapted to the recorder, notably because it predominates in the high register of the instrument.

- *Arrangement*:
The transcription proposed for recorder in C (e.g. Tenor or Descant Recorder) is an arrangement. It ranges over two octaves minus half a tone, from C4 to B5. It was derived from the original by transposing up by a fifth, and then modifying the 14 short passages extending below C4, in order to fit the range of the instrument. The following bars were modified: No. 16, 33-34, 64-65, 83, 84-85, 102, 120-121, 136-137, 145, 148-150, 192, 204, 216-217, and 299-300. Altogether 22 out of the total 307 bars were modified. The arrangement also makes the piece more comfortable to play on the modern transverse flute, extending down to C4.

- *Time signature:*
Measures (bars) are not delimited in the manuscript, whereas in other pieces they are delimited by dots under the staff. However, in this piece the indicated time signature is 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. However, the musical motives are often not in synchrony with the groupings. This should be taken into account when interpreting the piece.

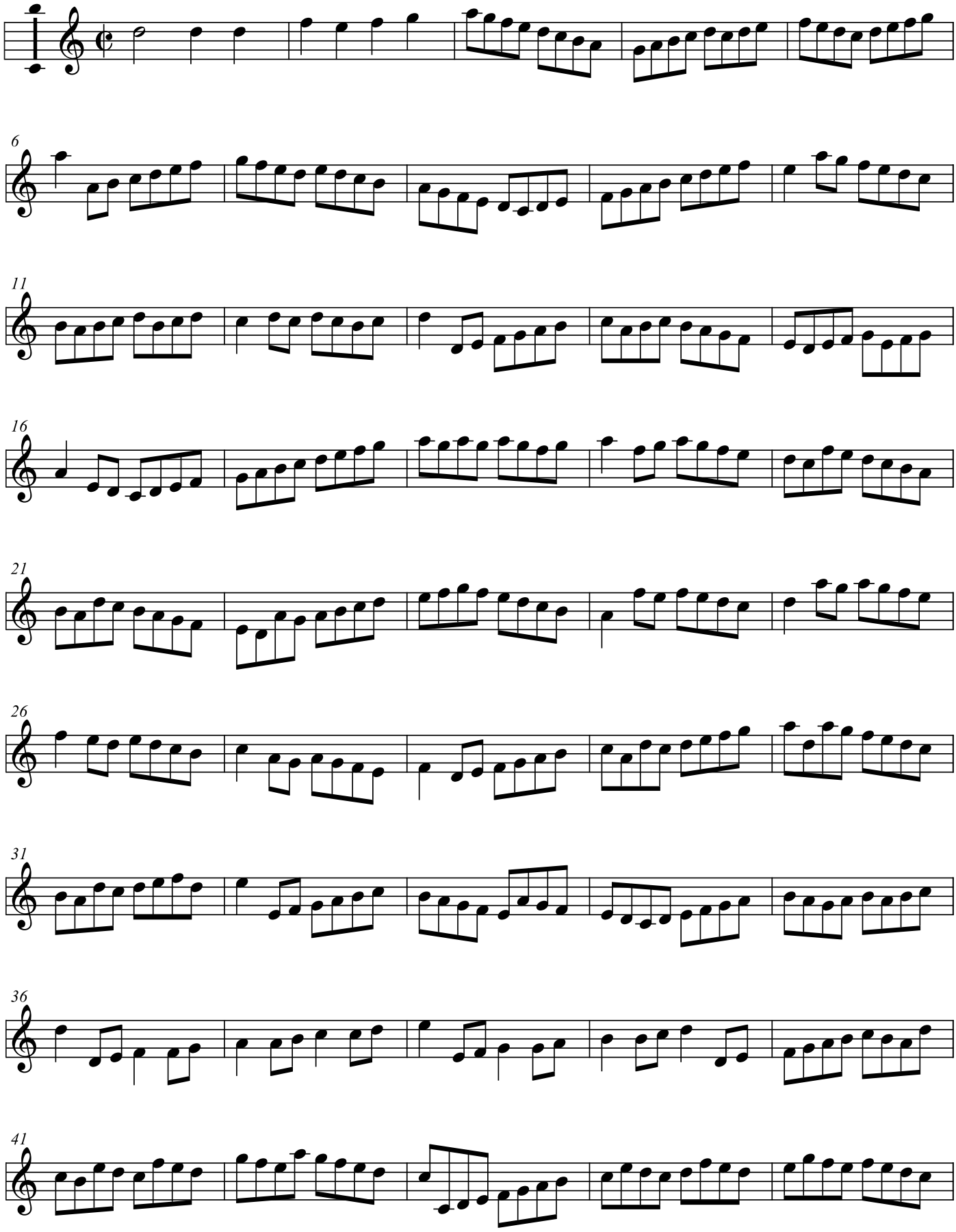
- *Alterations*:
Cadential alterations should be considered in bars 12, 18, 107, 236, 284-285, 306, and possibly 258, 294. Some players may wish to add alterations in other places.

- *Other*:
- Bar 25: two extra quavers, present in the manuscript but unsettling the rhythmic and melodic flow, were omitted in the transcription.
- Bar 126: 5th note is a quaver in the manuscript.
- Bar 137: A 7/8 bar was introduced to better accommodate the motive. Alternatively, the first note of the bar can be made a crotchet instead of a quaver while staying in the *alla breve* time signature.
- Bar 157-158: an extra quaver was introduced in the descending quaver run, and the crotchet immediately following the run was lowered by one step.
- Bar 227: two extra quavers were added for better consistency with the time signature.
- Bar 258: one extra quaver was added for better consistency with the time signature.
- Bars 289 to 293: The entire passage was transcribed as quavers, although it is ambiguous in the manuscript whether the first 23 notes were intended as crotchets or quavers.

Ricercar di Cornetto,
Violino, Traversa; e simili

Il Dolcimelo
Ricercar 16

Aurelio Virgiliano (1540-1600)



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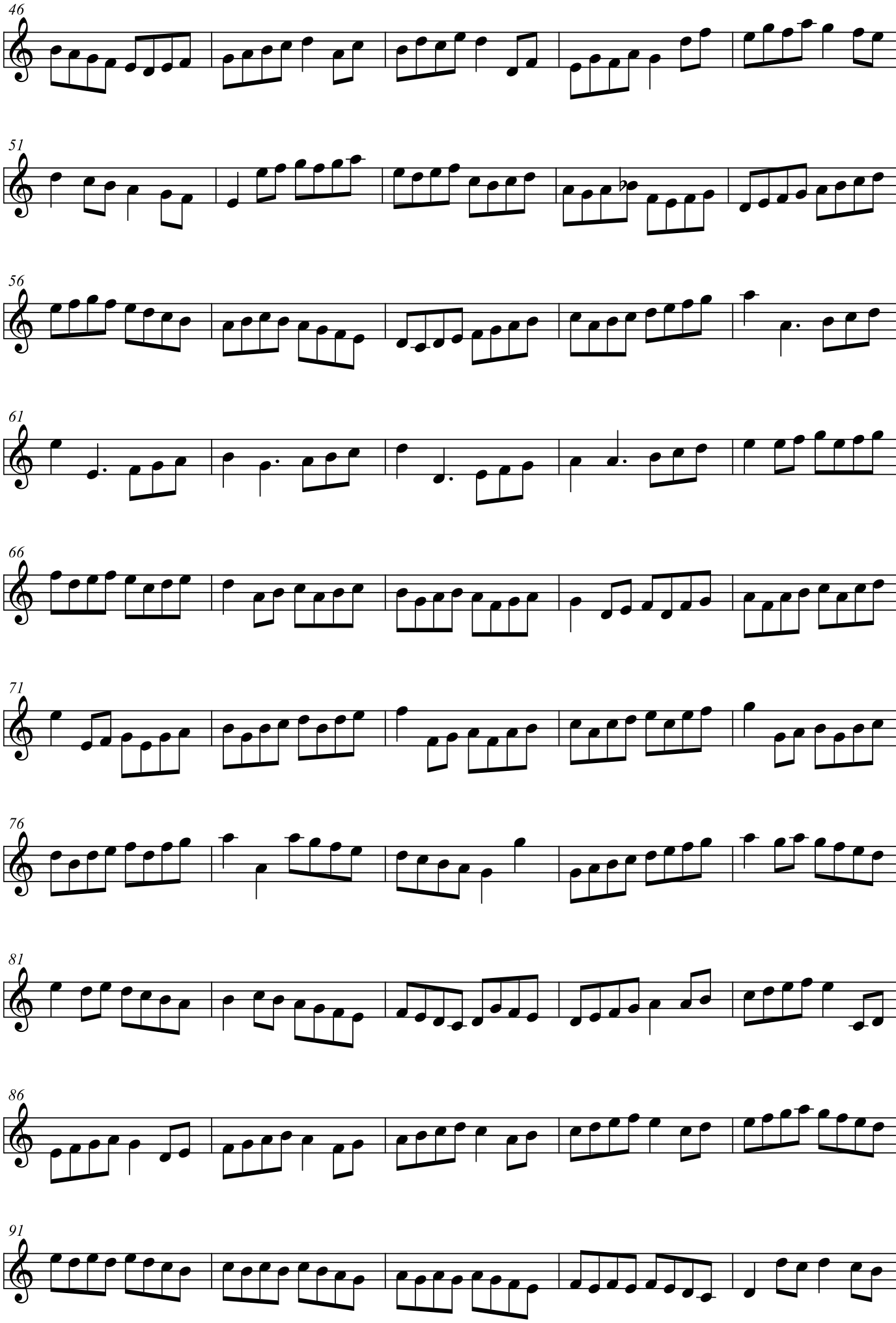

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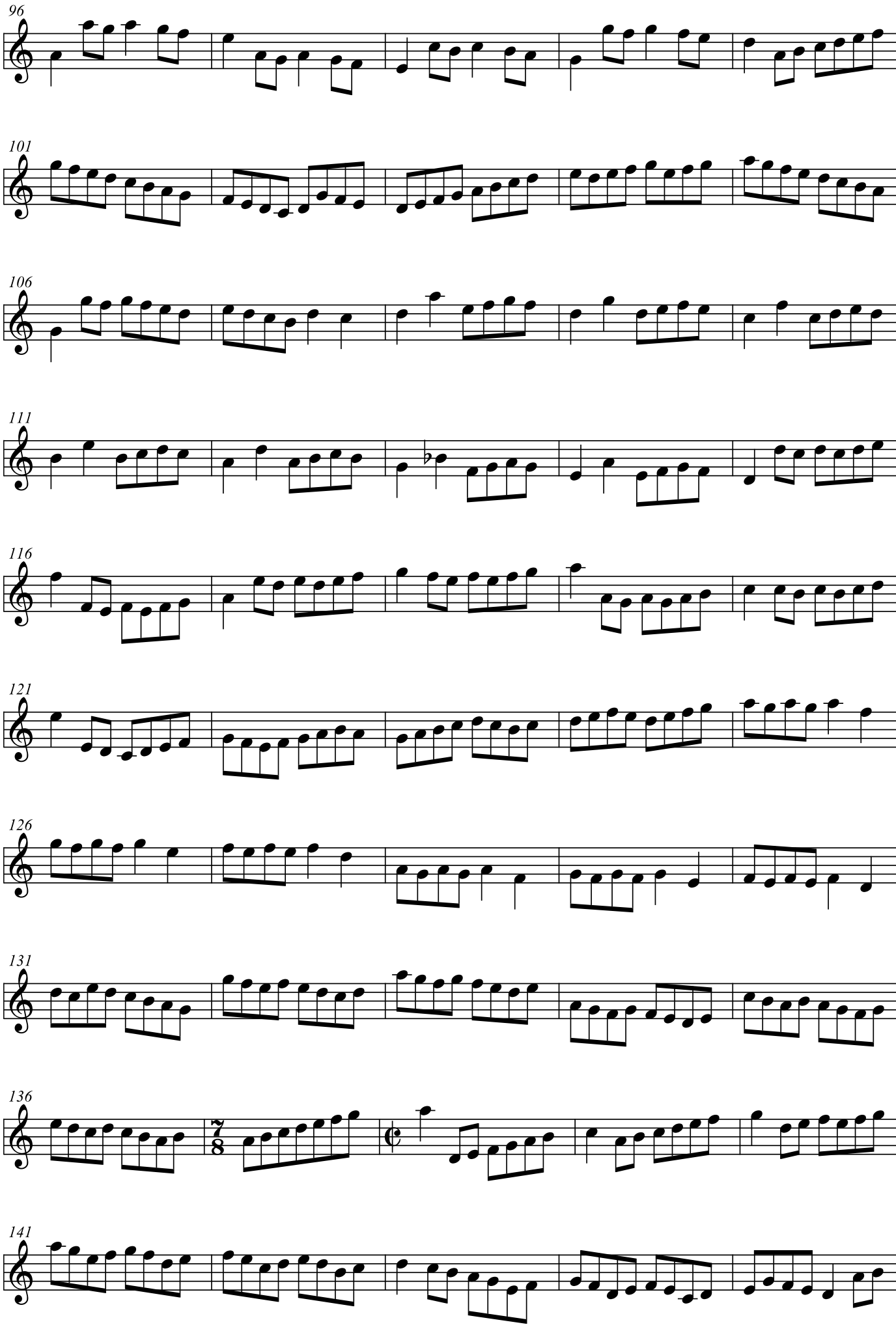
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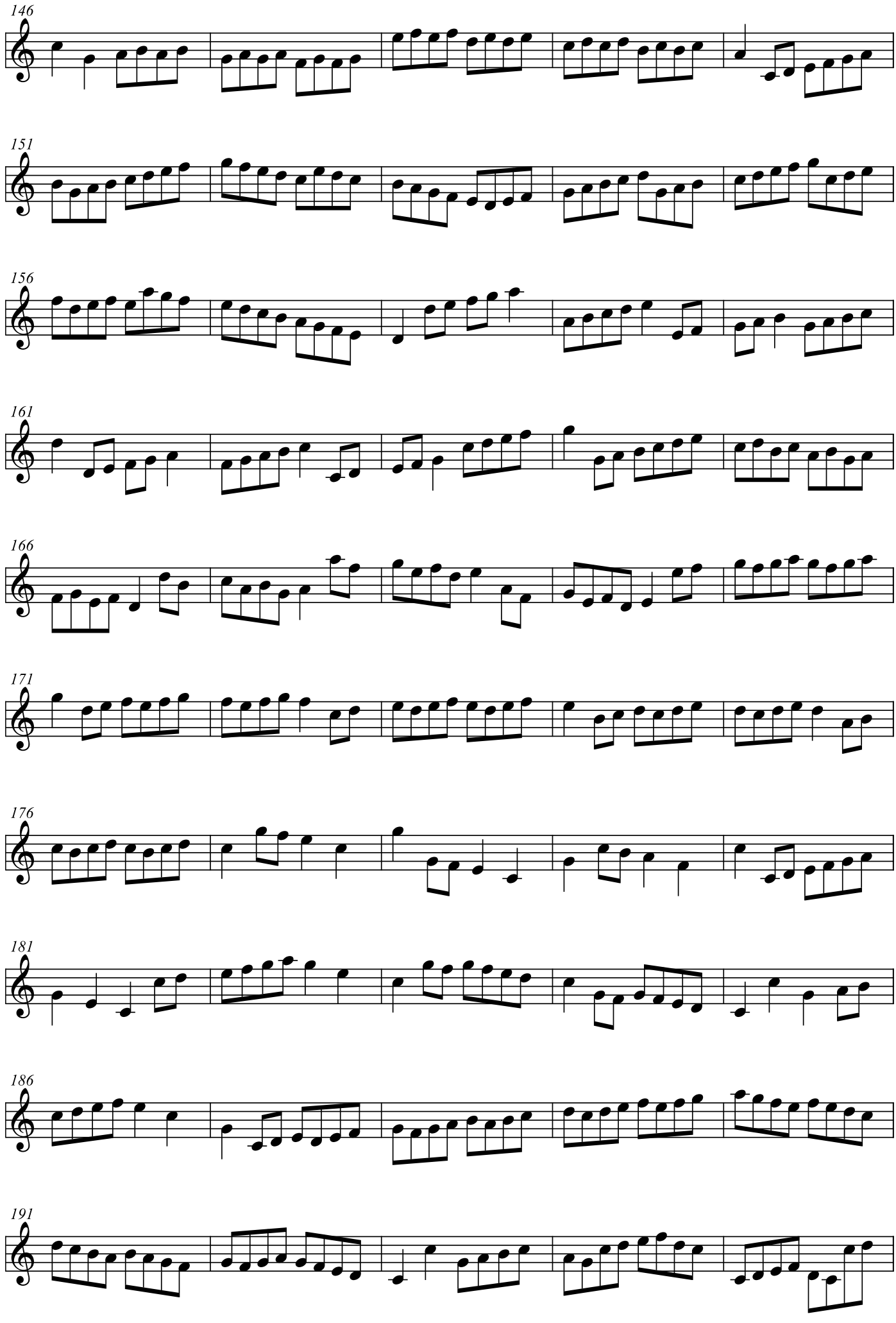

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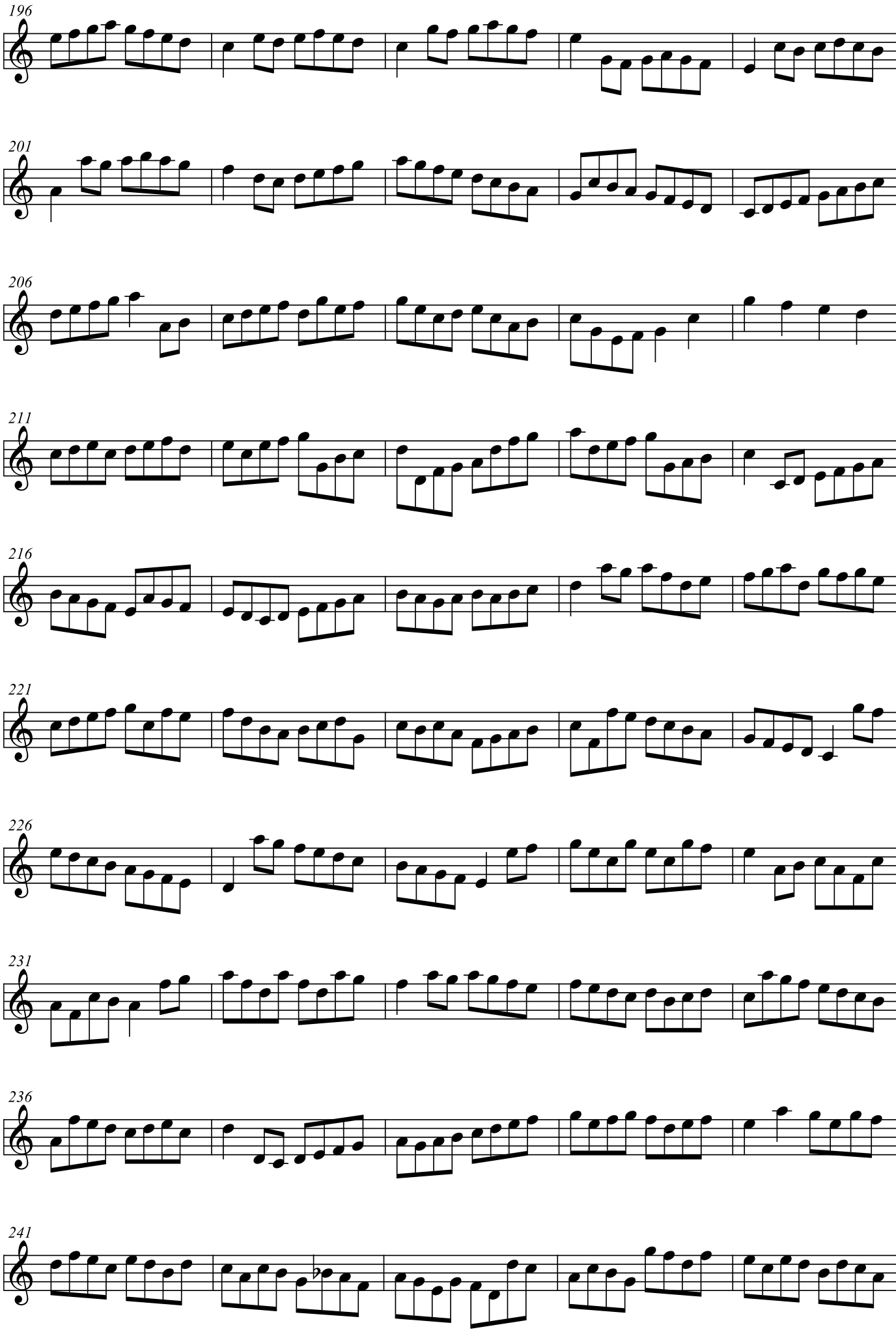
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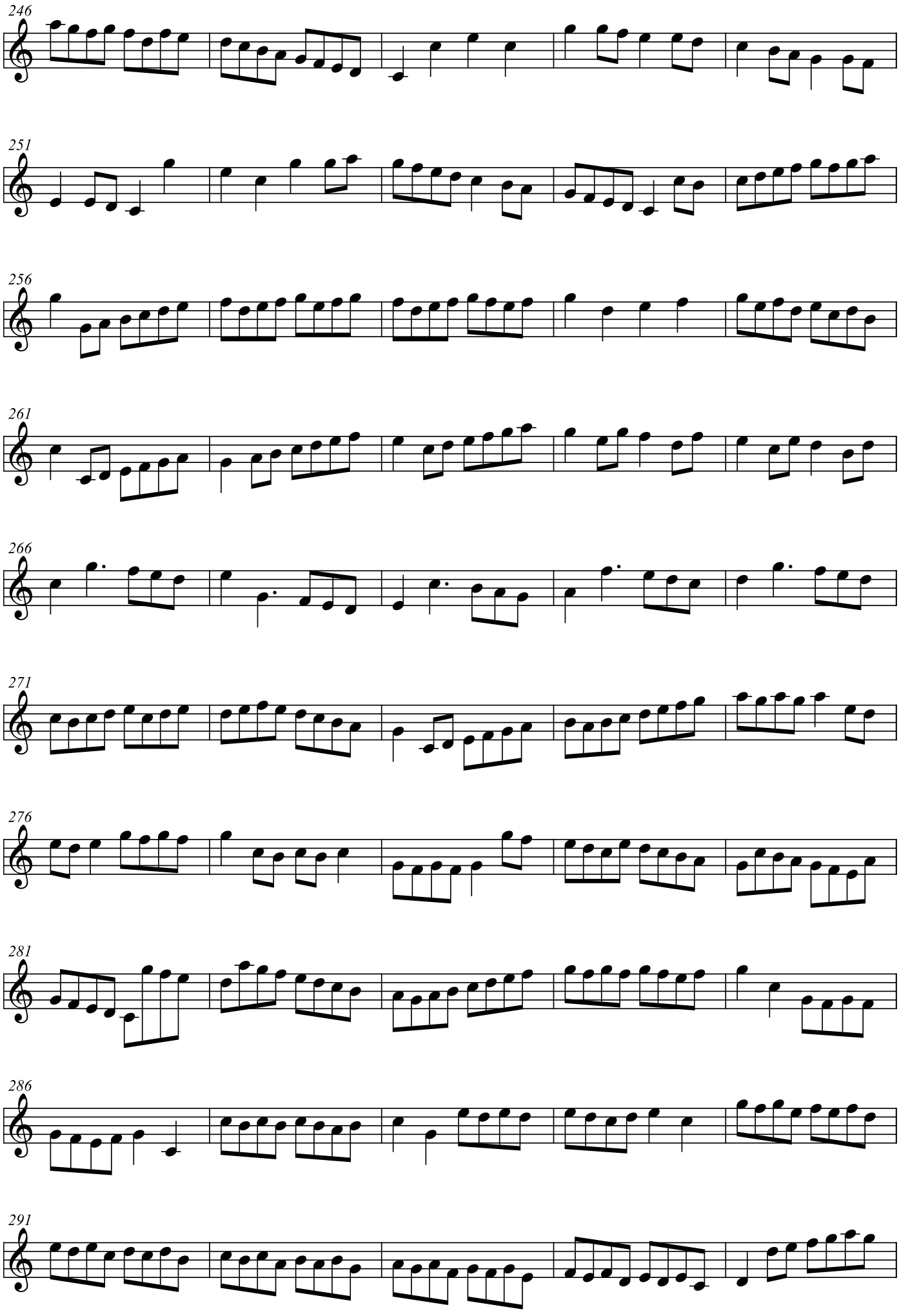

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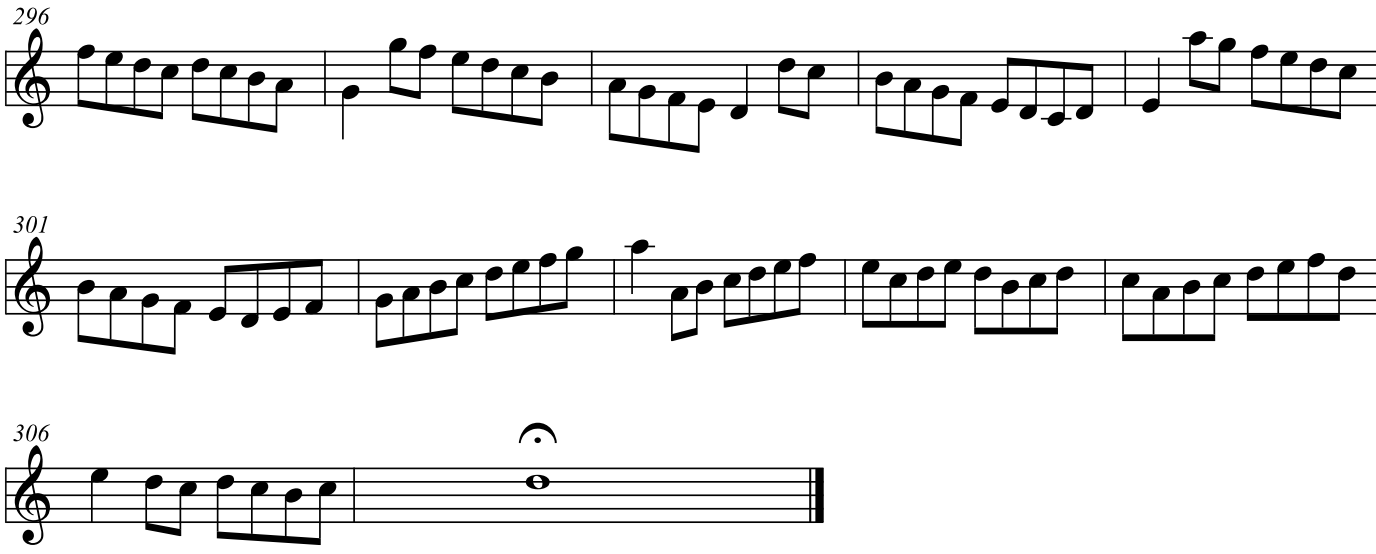
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