

RENAISSANCE

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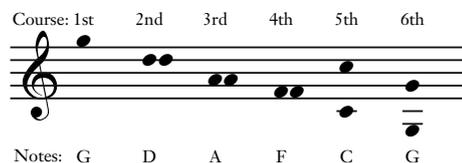
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Preface

The Renaissance era (roughly 1400-1600) saw a flowering of the arts at a level unprecedented since the days of classical Greece, with whose humanistic ideals the artists and scholars of the time identified.

A great variety of plucked stringed instruments were in common use during this era. The four-*course* guitar (a course is a string or pair of strings), the cittern, bandora, orpharion, and the harp, were just some of these. But the most important and popular by far was the lute, for which the bulk of the music in this collection was written. The lute has the largest surviving repertoire of any instrument of the era and was used throughout Europe, with the exception of Spain. The Spanish used a guitar-shaped instrument with the same tuning as the lute called a vihuela.

The standard tuning of the Renaissance lute was as follows:



The first course was usually a single string, and the lowest basses were paired in octaves. More bass strings were added as the era progressed.

Lute music of the era falls into four different categories:

- Dance pieces.
- Popular song arrangements—often with variations (called divisions at the time).
- Arrangements or intabulations of ensemble vocal music—motets, chansons and madrigals.
- Abstract pieces—preludes, riccercas and canzonas which are instrumental in nature with no reference to dance or vocal music.

The professional musicians and composers of the time were all employed at the different courts of the nobility. Though many of their names and much information about them has come down to us, many pieces survive only in the handwritten collections of amateurs (printed music books were costly and rare) without credit to any composer.

About the Pieces in this Volume

Canarie

Joachim van den Hove spent his life in the Netherlands, where he was held in high regard as a lutenist, composer, and teacher. He published three collections of lute music: *Florida*, *Praeludia testudinis* and *Delitiae Musicae*, from which this piece is taken.

The *canarie* was a type of dance piece which came to Spain from the Canary Islands. Its popularity spread throughout Europe in the 16th and 17th centuries.

This piece is easy to play, relying almost exclusively on open strings for the bass notes. Follow the left-hand fingerings closely for the smoothest, most *legato* (connected) performance.

A Toy

One of hundreds of anonymous lute pieces of 16th century England, this piece is from the *Jane Pickering Lute Book*, a manuscript collection of a dedicated amateur. A *toy* is a simple piece for the lute or keyboard based either on dances such as the *jig* or *alman*, or on popular tunes of the time.

Signs, Symbols, and Terms

Roman Numerals

I 1	V 5	IX 9
II 2	VI 6	X 10
III 3	VII 7	XI 11
IV 4	VIII 8	XII 12

> = **Accent**. Emphasize the note.

⤿ = **Arpeggiate**. Quickly “roll” the chord.

Λ = **Marcato**. Emphasize more than an accent.

BV3 = Barre three strings at the 5th fret.

BV = Barre all six strings at the 5th fret.

HBV = Hinge barre at the 5th fret. Play an individual note on the 1st string with the bottom of the 1st finger, just above the palm. Usually simplifies the next fingering.

⑥ = D = Tune the 6th string down to D

p, i, m, a = The right-hand fingers starting with the thumb.

1, 2, 3, 4, 0 = The left-hand fingers starting with the index finger, and the open string.

adagio = A slow tempo which is faster than *largo* and slower than *andante*.

allegro = Cheerful, quick or fast.

allegretto = A lively quick tempo that moves more slowly than *allegro*.

andante = A moderate, graceful tempo, slower than *allegretto* and faster than *adagio*.

a tempo = Return to the original tempo.

cantabile = Singing.

commodo = Comfortable, leisurely.

con brio = With vigor.

con moto = With motion.

cresc. = Abbreviation for *crescendo*.
Gradually becoming louder. 

D.C. al Fine = *Da capo al fine*. Go back to the beginning of the piece and play to the *Fine*, which is the end of the piece.

dim. = Abbreviation for *diminuendo*.
Gradually becoming softer. 

dolce = Sweet.

gliss. = Abbreviation for *glissando*. To slide from one note to another. Often shown as a diagonal line with an S (slide) in guitar music.

harm. = Abbreviation for *harmonic*. Notes of the harmonic series that are very pure and clear. In this book, written at the sounding pitch with a diamond shaped note head. Touch the string lightly directly over the indicated fret and pluck, immediately removing the finger from the string.

largo = Very slow and broad.

legato = Smooth, connected.

leggiero = Light or delicate.

l.v. = Abbreviation for *laissez vibrer* (let vibrate).

maestoso = Sublime or magnificent.

moderato = In a moderate tempo.

molto = Very or much.

non troppo = But not too much so.

più = More.

poco a poco = Little by little.

rall. = Abbreviation for *rallentando*. Becoming gradually slower.

rit. = Abbreviation for *ritardando*. Becoming gradually slower.

sempre = Always.

sostenuto = Sustained.

staccato = Short, detached. 

tranquillo = Tranquil, calm, quiet.

vivace = Lively, quick.

Canarie

Joachim van den Hove (1567–1620)

Brisk

The musical score for 'Canarie' is written for a single melodic line on a treble clef staff. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Brisk'. The score is divided into six systems, each containing a melodic line and a bass line. The melodic line features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1-4 and 0 (open string). Dynamics such as *m* (mezzo) and *i* (piano) are used throughout. The piece concludes with a first ending (1.) and a second ending (2.), both leading to a final cadence.