

Transcribing English Virginal Music for Two Guitars:
Historical Perspective, Methodology, and Practical Applications

by

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ABSTRACT

In the 1950s, Miguel Llobet (1878–1938) and Emilio Pujol (1886–1980) published the first transcriptions of piano and orchestral music for two guitars that became staples in the repertoire. Ida Presti (1924–1967) and Alexandre Lagoya (1929–1999) expanded their efforts with new adaptations of Baroque, Romantic, and Modern music. Following their examples, generations of professional guitar duos have maintained a similar transcription repertoire. However, closer examination reveals noticeable gaps in it as Renaissance works have been largely overlooked. To illuminate this issue, chapter 2 revisits adaptations for two guitars of music originally written for vihuelas, lutes, viols, and the virginal to inquire about the reasons for this neglect and discuss plausible solutions. Because the virginal stands out for its innovative characteristics and alignment with the solo lute works by John Dowland (1563–1626) and John Johnson (ca. 1545–1594), the “English School” of Virginalists is further explored as a potential source of suitable works for transcriptions.

Chapter 3 discusses philosophical concepts and editorial practices to propose a method aimed at producing stylistically faithful adaptations of virginal music. The editorial criteria for this method are informed by in-depth reflections on terminology, the ontology of musical works, the notion of authenticity, and common sixteenth-century practices from *musica ficta* to tuning temperaments and notational conventions. Concerning ethical matters, this chapter assesses authorship issues that originated at the turn of the nineteenth century but are still adopted by modern editors and transcribers. This discussion aims to shed light on both the negative impact on intellectual property

and how it can be avoided by simply resorting to the practice of scholarly transcriptions. Chapters 4 and 5 explain the procedures and applications of the proposed method in two parts: adaptation and revision. The first introduces concepts and strategies from choosing suitable works to balancing playability and aesthetic fidelity intended to produce a preliminary version of the original work. The second establishes a knowledge base through musico-historical discussions and comparative analyses of sources that inform editorial decisions and necessary changes to be implemented in the final score.

DEDICATION

I dedicate this work to the Musicology and Music Theory faculty at Arizona State University who encouraged my pursuit of scholarly interests beyond the boundaries of guitar performance. They are Dr. Kay Norton, Dr. Peter Schmelz, Dr. Catherine Saucier, and especially Dr. Christopher Stover. I also dedicate it to my good friend Dr. Juan Pablo Gil-Osle from the School of International Letters and Cultures (at the same institution) who has always believed in my potential as both performer and scholar.

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Chapter 1 - Introduction

In the second half of the nineteenth century, the guitar had a notorious reputation as an inferior instrument that was commonly associated with peasants, scoundrels, beggars, and gypsies. According to Francisco Cuencas, throughout this time, many guitarists attempted to restore the prestige the guitar had achieved in the 1830s with Fernando Sor and Dionisio Aguado. However, it was only Julián Arcas (1832–1882), the virtuoso from Almeria, who rediscovered its forgotten elegance and inherent expression.¹ His concerts were very well received by audiences and critics across Spain and sparked a renewed interest in guitar music. The public seemed particularly impressed by his impeccable technique and passionate interpretations with an unprecedented display of colors and varied effects that imitated other instruments.²

However, the success of Arcas was greatly indebted to Antonio de Torres (1817–1892), an innovative luthier who set new standards for the construction of modern guitars. One of the major contributions of their collaboration was the legendary ‘La Leona’, which was built in 1856 at the request of the virtuoso.³ By increasing both the size of the body and the length of the scale and implementing an internal system of domed fan-strutting, Torres achieved a wider range of dynamics and a balanced, robust

¹ Francisco Cuenca, “Julián Arcas,” *Galería de Músicos Andaluces Contemporáneos* (Havana: Cultura, 1927), 31.

² Domingo Prat, *Diccionario de Guitaristas* (Buenos Aires: Romero y Fernandez, 1934), 32–33.

³ José Romanillos, *Antonio de Torres, Guitar Maker: His Life and Work* (Dorset: Element Books, 1987), 21–23.

sound.⁴ Besides, his instruments were highly responsive to different ways to attack the strings, a feature that rendered an unprecedented timbral variety on the guitar.⁵ Arcas took full advantage of these new features to create a repertoire comprised of original compositions based on Spanish folk music and arrangements of popular themes from zarzuelas and operas by composers like Donizetti, Bellini, and Verdi. In the end, his acclaimed career as a concert artist influenced many notable Spanish guitarists such as Juan Parga (1843–1899), and especially Francisco Tárrega (1852–1909) to continue his legacy.

Francisco Tárrega was a guitarist from Castellón whose contributions as a performer, composer, and teacher established the foundation of the modern guitar technique. During his early years, he developed talents both as a guitarist and a pianist, which quickly drew the attention of audiences and patrons alike. Don Antonio Cánaesa Mendayas, for example, was a wealthy merchant and amateur violinist whose wife took piano lessons from Tárrega. Cánaesa's admiration for the young maestro's talents led him to travel to Sevilla in 1869 with the latter to visit Torres's workshop and purchase a new concert guitar for him.⁶ This new acquisition became Tárrega's companion for over twenty years and allowed him not only to flourish his creative mind as a performer but also promote the practice of guitar concerts, which was quickly embraced by audiences

⁴ Torres's approach consisted of adding seven wood struts underneath a thin soundboard to support its delicate structure and withstand the tension of the strings.

⁵ Graham Wade, *Traditions of the Classical Guitar* (London: John Calder, 1980), 134.

⁶ Adrián Espinós, *Francisco Tárrega, 1852–1909* (Valencia: Piles, 2006), 30–31.

and critics by the turn of the century. Under these circumstances, it was only a matter of time for him to establish a new approach to playing the guitar that expanded on the style of Aguado and Arcas. From ways of holding the instrument to exploring colors and expressive lines with precise control, this knowledge would be passed on to his students and Torres's guitars associated with his manner of playing.⁷

Unlike his predecessors, Tárrega composed mostly short pieces with didactic purposes, such as études, preludes, and mazurkas. In his concerts, however, he would always favor more ambitious works like his *Gran Jota de Concierto* and various transcriptions for one or two guitars. These adaptations included excerpts from popular zarzuelas by Chapí, Chueca, Arrieta, and Breton; piano music by Albéniz, Granados, Malats, Chopin, Beethoven, Mendelssohn, and Schumann; chamber and symphonic works by Mozart and Haydn; and operas by Verdi, Wagner, Bellini, and Bizet, to name a few. It is true that Arcas's arrangements of folk songs and opera themes captured audiences and influenced Tárrega, but the commitment of the latter to the art of transcription far exceeded that of his former teacher. This inevitably raises the question of what else could have motivated this preference for promoting music by others at the expense of his own compositional output.

As a piano teacher, Tárrega was probably very familiar with the works by Mozart, Beethoven, Schumann, Schubert, Chopin, and the famous transcriptions by Liszt of opera overtures, symphonies, and song cycles. However, despite sharing aspects of the same

⁷ For a discussion on the principles underlying the school of Tárrega, see Emilio Pujol, *Escuela Razonada de Guitarra* (Buenos Aires: Ricordi Americana, 1935).

Romantic aesthetics, from lyricism to the exploration of new musical grounds, the Spaniard seemed to have a different approach for at least two reasons. First, he avoided paraphrases (or the arbitrary elaborations on works by others), and instead favored literal transcriptions aimed to enhance expressive lines and playability but at the expense of original texture and harmony. Regardless, many of his adaptations were performed by his followers and quickly became staples in the repertoire.

Second, he dedicated multiple transcriptions to patrons whose musical taste for operas and piano music was usually aligned with that of general audiences. This led to positive reviews from critics who praised his popular adaptations. For example, in 1885, composer Felipe Pedrell wrote:

Tárrega is a consummate master of harmony, as his original works and transcriptions prove. They are true miracles that remind us of Liszt transferring the Beethoven symphonies to piano; what a wonder to hear him play the sonatas of Beethoven, the *Marcha Funebre* by Thalberg, the *Canzonetta* and *Romanzas* by Mendelssohn, the *Etude for Tremolo* by Gottschalk and so many works written for piano of great difficulty, without one finding a detail missing, and the harmonic richness and the mastery and talent for interpretation with which he does it.⁸

Accounts of the sort were frequent and seemed to validate Tárrega's role as a creative master who, similar to Liszt, had the license even to transcribe symphonic works beyond the limits of his instrument. Nonetheless, early twentieth-century guitarists such as Domingo Prat and Andrés Segovia would question Tárrega's lack of aesthetic criticism in his transcriptions of Beethoven, Chopin, and Wagner, for example. Both authors share the

⁸ Felipe Pedrell, "Francisco Tárrega," in *Celebridades Musicales* (Barcelona: Centro Editorial Artístico: 1886): 658–659 (my translation).

view that some of these adaptations are mere reductions that misrepresent the original works.⁹

One may argue that this exploration of seemingly unfit music for guitar was aimed to satisfy a personal desire to hear the music of his favorite composers played on the guitar, even if only as simplified fragments. Eventually, these experimental, yet questionable, adaptations became longer musical numbers with entire movements in his transcriptions for guitar duo, such as *Farandole* from the Bizet's *L'Arlesienne* and the second movement from Beethoven's *Seventh Symphony*. Tárrega wrote thirty-four adaptations for this medium of works by Albéniz, Beethoven, Bizet, Breton, Gounod, Haydn, Mendelssohn, Mozart, Schubert, and even lesser-known composers like Suppé, Tosti, and Veiga de Iglesia. It is possible that the intent here was more didactic than artistic, as these transcriptions were never published, and only performed privately at the maestro's house, and publicly as a set in his concert programs with his student Daniel Fortea.¹⁰ Overall, although Tárrega did not seem concerned with the creation of a new repertoire for two guitars, his efforts certainly paved the way for two other pupils to do so from the 1920s to the 1940s: Miguel Llobet (1878–1938) and Emilio Pujol (1886–1980).

Llobet was born in Barcelona and made his career as an international concert artist in Europe and the Americas very early, when he was only in his twenties. He was a very prestigious guitarist who collaborated with Manuel de Falla in the composition of

⁹ Prat, 315; Andrés Segovia, "A Note on Transcriptions," *Guitar Review* 1, No. 3 (1947): 3.

¹⁰ Espinós, 284–290; see also Domingo Prat, *Diccionario de Guitaristas* (Buenos Aires: Romero y Fernandez: 1934), 316.

Homenaje: Le Tombeau de Claude Debussy (1920), and arranged de Falla's *Seven Spanish Songs* for guitar and soprano to fulfill a commission by the Library of Congress in 1930.¹¹ He also revised some of Tárrega's arrangements and further expanded the solo repertoire with new transcriptions of works by Albéniz, Granados, Bach, Schumann, Mendelssohn, and Bizet, to name a few. From 1925 to 1929 he formed a duo with his student Maria Luisa Anido (1907–1996). Besides concertizing in Europe and South America, they made one of the first commercial recordings for two guitars in 1929, which featured Llobet's transcriptions. Their repertoire included Albéniz, Granados, Mozart, Mendelssohn, Tchaikovsky, and others.

Pujol was born in Granadella, but soon moved to Barcelona where he pursued his music studies. His commitment to the guitar and later to musicology produced the first modern editions of vihuela music by sixteenth-century composers like Narvaez, Milan, and Mudarra. As a pedagogue, he published in 1933 the *Escuela Razonada de Guitarra*, a detailed exploration of his view on the school of Tárrega in four volumes. Although Pujol was a prolific composer, his transcriptions (numbering over two hundred) impacted the repertoire more significantly, especially those of early music.¹² In 1923 he formed a duo with his wife, the flamenco player Matilde Cuervas. Like Llobet and Anido, they also concertized in Europe and South America and recorded Pujol's transcriptions from their

¹¹ Ronald Purcell, *Miguel Llobet – Guitar Works 3* (Germany: Chanterelle Verlag, 1989), iii.

¹² Emilio Pujol, *Escuela razonada de la guitarra: basada en los principios de la técnica de Tárrega* (Buenos Aires: Ricordi Americana, 1935).

repertoire, which, besides Albeniz and Granados, included Bizet, Falla, Poulenc, Ravel, and Domenico Scarlatti.

It is true that Llobet and Pujol, like Tárrega, favored transcriptions over original compositions for two guitars. However, their efforts to publish and record their arrangements reached a larger audience of guitar enthusiasts and therefore contributed to establishing a standard repertoire of adaptations for the medium. At this point, the practice of transcription, as demonstrated by their teacher, had gone through crucial changes and became more selective and pragmatic. That is, it avoided works idiomatically unfit for guitars to discourage simplified misrepresentations of operas and symphonies like the ones Tárrega had done earlier. Instead, it prioritized works that could function as stand-alone concert pieces. As a result, the following generations would have a working reference to continue advancing the guitar duo as a professional concert setting.

In 1950, the virtuosos Ida Presti (1924–1967) and Alexandre Lagoya (1929–1999) formed a duo that would leave an indelible mark in the history of classical guitar for at least three reasons. First, they managed to consolidate the guitar duet as a formal chamber setting. Second, their successful career prompted modern composers such as Mario Castelnuovo-Tedesco and Joaquín Rodrigo to write new works for the medium. Finally, they created a balanced repertoire that preserved a handful of the transcriptions by Llobet and Pujol while introducing new ones. Although they performed and recorded their adaptations of keyboard music by Bach, Soler, Handel, Paganini, and Debussy, unlike their predecessors, they did not prioritize the publication of such transcriptions. By

advancing this idea of an exclusive repertoire, they left an opening for other transcribers to market recycled versions of their arrangements. As one example, the coveted *Clair de lune* by Debussy, recorded in 1962, was first published by Jorge Martinez Zarate in 1970.¹³ Nonetheless, multiple recordings and thousands of concerts around the world by Presti and Lagoya inspired other notable players to both keep the guitar duo setting alive and continue expanding the repertoire with new transcriptions—especially after Presti’s premature death in 1967.

Among the most prominent artists following their footsteps were Bream & Williams (comprised of the already-acclaimed soloists John Williams and Julian Bream), the Abreu Duo (with brothers Sérgio and Eduardo Abreu), the Assad Duo (with brothers Sergio and Odair Assad), and Evangelos & Liza (with Evangelos Assimakopoulos and Liza Zoe). Altogether, they innovated with adaptations of works by Frescobaldi, Rameau, Brahms, Chopin, Tchaikovsky, Villa-Lobos, Ginastera, Gershwin, and Gismonti to name a few. However, at closer inspection, one can see that this wide expansion of the repertoire from the 1920s to the 1990s overlooked music from at least two periods: Renaissance and Classical. It is true that the Abreu Duo recorded a few consort pieces by Elizabethan composers such as John Dowland (1563–1626) and Tobias Hume (1579–1645), but these were mostly short pieces that apparently have not drawn much interest

¹³ Jorge Martínez Zarate, and Claude Debussy, *Clair de lune* (Washington: Columbia Music, 1970).

from other duos—unlike their popular arrangements of Rameau.¹⁴ As for the Classical period, it is probably just a matter of either unawareness or lack of interest on the guitarists' part. In the 1800s, Ferdinando Carulli (1770–1841) had already transcribed the first movement of Haydn's *London Symphony*, reprinted in 1981, and string quartets by François de Fossa (1775–1849), reprinted in 1962. Besides, Llobet's arrangement of the third movement of Mozart's *Symphony 39* in E-Flat Major (K. 543) was also published in 1962 and edited in 1989.¹⁵

Therefore, this paper aims to address the lack of Renaissance concert music for two guitars by proposing a method of transcription and its application to produce scholarly adaptations of major sixteenth- and seventeenth-century keyboard works. To do so, I will first discuss the nature of existing adaptations ranging from lute duets to short virginal pieces, and the reasons they did not appeal to professional guitarists and therefore did not become part of the standard repertoire. Then, I will explore larger virginal works to demonstrate how their compositional style was influenced by lute music and its practices like the use of *musica ficta*. By considering the virginalists' interest in either setting lute works by Dowland and John Johnson (ca. 1545–1594) or integrating harmonic, melodic, and textural features of their music, I will assess the ways in which the school of virginal music can be a source of new repertoire for two guitars. A series of

¹⁴ The Abreu Duo recorded Sérgio Abreu's transcriptions of a set of six pieces by Rameau in 1970. It was then re-transcribed by Sérgio Assad and recorded in the 1990s by both the Assad Duo and the Eden Stell Duo.

¹⁵ Miguel Llobet, and Ron Purcell, *12 Famous Guitar Duos* (Heidelberg, Germany: Chanterelle, 1989; Miguel Llobet, and Wolfgang Amadeus Mozart, *Minué de la Sinfonía No. 39* (Buenos Aires: Ricordi Americana, 1962).

discussions based on current scholarship will follow to inform the relationship between transcription and authenticity, potential authorship issues, use of reliable sources, and the editorial criteria of aesthetic fidelity, historical accuracy, and playability. Then, the method will be explained in two parts: (1) preliminary translation from choosing a work to testing its effectiveness on the guitar; and (2) comparative analysis of sources, revision of editorial inconsistencies, and overall presentation of the score. After discussing each step in the process, I will demonstrate how they unfold with a practical application that clarifies the method with a complete transcription of *Pavana and Galliard Dolorosa* by Peter Philips (ca. 1560–1628).

Chapter 2 - Repertoire Gap: Renaissance Music for Two Guitars

The current Renaissance repertoire for two guitars consists mainly of arrangements of Spanish, Italian, and English music originally written for vihuelas, lutes, or viols, or for solo virginal. Although there is a large selection of transcriptions available, they are mostly based on short, modest works of a rather uncomplicated nature which have not appealed to many professional guitar duos throughout the decades. In other words, very few of these works have been included in concert programs and recordings.

2.1 Vihuela and Lute Duets

The earliest examples in the literature come from *Silva de Sirenas* (1547), a vihuela book published by Enríquez de Valderrábano (ca. 1500–after 1557). Overall, it includes 169 works that range from *fantasias* to settings of vocal polyphony and popular songs for vihuelas and voice. The fourth section of the book is exclusively dedicated to vihuela duets.¹⁶ Comprised of fifteen adaptations of popular dances and songs, this volume certainly pleased its audience of amateurs.

During the following decades, at least fourteen lute duets were published in Italy. *Intavolatura de leuto* (1559), by Flemish lutenist Joanne Matelart (1538–1607), included seven duos based on solo pieces by his contemporary Francesco da Milano (1497–1543). It should be noted that only two original works for the setting by Milano have survived, which were included in *Rafael Cavalcanti Lute Book* (1590). Furthermore, *Il Fronimo*

¹⁶ The first modern edition for guitars was published in 1965 by Emilio Pujol (1886–1980).

(1584), a theoretical book by lutenist Vincenzo Galilei (1520–1591), included another five duets. In summary, the works by these composers exhibit a much more elaborate contrapuntal texture and virtuosic character (in the case of Galilei) than those by Valderrábano, but still retain their simple character.

In England and Scotland, the Elizabethan era (1580–1603) marked a period of political progress and the flourishing of theater, literature, and music. Therefore, it is no wonder that over eighty lute duets have been preserved from that time by dozens of manuscripts and printed collections of works by John Dowland (1563–1626), Thomas Robinson (ca. 1560–1610), and especially John Johnson (ca. 1545–1594). The English duet genre shared traits with Italian music in that it was also divided into two categories: treble-grounds and equal-lute duets. The treble-grounds are comprised of lutes of complementary registers where a single-line descant with varied diminutions is played over a very simple harmonic sequence. The equal-lute duets, on the other hand, consist of a dynamic role exchange between lutes of the same register where the varied reprises played by each player exhibit comparable technical difficulty.

As a prolific composer for the setting, John Johnson was known in the 1570s and 1580s for his virtuosic style. It explores the highest registers of the lute with fast runs, echo effects, canonic imitations, and decorated reprises that contrast major and minor harmonies.¹⁷ Despite these innovations his works are still aligned with a long tradition of duets based on simple court dances and folk songs. Later composers like Thomas

¹⁷ Mathew Spring, *The Lute in Britain: A History of the Instrument and its Music* (Oxford: Oxford University Press, 2004), 161.

Robinson would favor such a tradition by composing didactic duets aimed at developing technique rather than expression.¹⁸ Despite the differences between both composers, many of their compositions became standards in the repertoire for two guitars, but mainly limited to a pedagogic role.

2.2 Other Fretted Instruments

During the 1960s and 1970s, guitarists also explored other instruments such as the lyra-viol. Their arrangements of consort music were based mostly on viol duets from books such as *Poeticall Musicke* (1607) by Tobias Hume (1579–1645) and *Musicke of Sundrie Kindes* (1607) by Thomas Ford (1580–1648). Robert Brojer was probably the first, and adapted two works by Hume in 1968: *Sweet music - the Earl of Salisbury's favourite* and *Maske - the Earl of Sussex's delight*.¹⁹ He was then followed by Frederic Noad who published *Mr. Southcote's Pavane and Galliard* by Ford in 1974.²⁰ Although these transcriptions eventually were recorded by the Abreu Duo in 1975 and by Duett Konzertant in 1991, their simple character contrast very little with that of the lute duets. Furthermore, the works for viols present unanticipated stylistic and technical problems that might have been overlooked in the adaptation for guitars.

First, Hume and Ford were accomplished violists whose writing was very idiomatic. Guitar adaptations of their duets usually require the transcriber to compose a

¹⁸ Ibid, 165.

¹⁹ Robert Brojer and Tobias Hume, *Altenglische Stücke: für 2 Gitarren* (Wien: H. Schneider Musik, 1968).

²⁰ Frederick Noad, *The Renaissance Guitar* (New York: Amsco Publications, 1974), 116–117.

third part which is split between the players. However, such an addition tends to compromise the overall playability of the arrangement because to maintain two voices of mobile character on one guitar not only increase the difficulty but hinder the unfolding of ideas. Second, the technical idiosyncrasies of the lyra-viol can hardly be transferred to plucked instruments. As one example, Hume's unique left- and right-hand ornaments merge trills and vibratos to achieve pitch fluctuations in a tremolo-like effect. He also explores timbres with the use of bowed and plucked notes as well as *col legno*.²¹ Perhaps, other composers such as Thomas Morley (1557–1602) and Orlando Gibbons (1583–1625) may offer more suitable candidates for guitars such as their *fantasias* for three viols. Besides not relying on idiomatic effects or wide melodic intervals, these works do have the depth of vocal polyphony and the rhythmic and harmonic interest that could render effective concert pieces for guitars.²² In addition, the range of these *fantasias* does not exceed three octaves and a fifth, which also favors the transcription for the medium.

One may wonder about other lesser-known fretted instruments such as the cittern, the bandora, and the orpharion. Even though they have striking similarities with the lute and the early English guitar, their music has (quite rightfully) not been explored by guitarists for a practical reason. The four-course cittern, for example, has limited polyphonic capabilities and was mostly used as an accompanying instrument in mixed

²¹ See Tobias Hume, "Harke, Harke," *The First Part of Ayres, French, Pollish and others* (London: John Windet: 1605), 10.

²² William Coates, "English Two-Part Viol Music, 1590–1640," *Music & Letters* 33, No. 2 (1952): 143. See also, Matthew Spring, *The Lute in Britain: a History of the Instrument and its Music* (Oxford: Oxford University Press, 2004), 109–111.

consorts along with the seven-course bandora. As for the orpharion, it is true that, as it shares the same tuning with the lute, it was used as a substitute for the lute in consorts. However, like most wire-strung instruments, it has a small, unimpressive dedicated repertoire that does not include duets.²³

The continuous search for repertoire led guitarists to explore sources outside the realm of fretted instruments, such as the notable virginal books. Hector Quine and Brojer were among the first to publish transcriptions of pieces taken from the *Fitzwilliam Virginal Book* (ca. 1620) by major composers like William Byrd (1540–1623), Giles Farnaby (ca. 1563–1640), and John Bull (1562–1628).²⁴ Clearly, this music has more musical interest than the vihuela and lute duets discussed so far. However, the works selected by Quine and Brojer were short pieces based on folk tunes and popular court dances of light character. At this juncture, one may wonder if guitarists were familiar with the Elizabethan keyboard repertoire and what the English School of Virginalists had to offer to fulfill their search for guitar duo music.

²³ Donald Gill, “The Orpharion and Bandora,” *The Galpin Society Journal* 13 (1960): 18.

²⁴ Hector Quine, and William Byrd, *Three Dances* (London: Oxford University Press, 1969); Hector Quine, and John Bull, *Three Pieces* (London: Oxford University Press, 1970); and Robert Brojer and Giles Farnaby, *Air und Galliard: für zwei Gitarren* (Wien: H. Schneider Musik, 1971).

2.3 The School of Virginalists

The virginal was a very popular instrument in England that was played even by Queen Elizabeth herself.²⁵ Its popularity among amateurs and professionals owed to its innovative music that combined multiple styles such as vocal polyphony, folk tunes and dances, and the chordal texture of lute music. Major musical forms include (1) *fantasias*: free compositions based on imitative counterpoint and technically demanding decorations of melodies; (2) *In Nomines*: plainsong fantasias inspired by vocal polyphony; (3) *dances*: bipartite or tripartite Italianate court dances like *pavanas*, *galliards*, and *almans*, known for their rhythmic regularity and accented metrical structures; and (4) *variations*: rhythmic, harmonic, and contrapuntal elaborations of virtuosic character on popular folk tunes.

Byrd, Farnaby, and others explored a compositional language whose rhythmic flexibility ranged from the unmeasured horizontal freedom of vocal polyphony to the regularly accented chordal verticality of folk genres. Its dynamic pace was articulated by melodic phrases of different lengths, harmonic cadences, and accented reiterations of short gestures. To emulate the rhythmic character of folk music, they also favored the major mode and its regular and predictable harmonic structure.²⁶

As for their harmonic approach, it was a transition between the modal polyphony of sacred and secular vocal genres and the (still incipient) tonality of popular songs and

²⁵ Hilda Andrews, “Elizabethan Keyboard Music: My Ladye Nevells Booke, 1591,” *The Musical Quarterly* 16, No. 1 (1930): 60.

²⁶ Margaret Glyn, “The National School of Virginal Music in Elizabethan Times,” *Proceedings of the Musical Association*, 43rd Session (1916–1917): 35–36.

dances. The practice of *musica ficta*, with its chromatic alterations aimed to avoid tritones and to reinforce cadences, also played an essential role in defining a new harmonic language. Influenced by the manner in which vocalists and string players applied the principles of such practice, virginal composers developed an intricate system of tone inflections that modified the third, sixth, and seventh degrees of a mode, chromatically. It should be noted that this led to the occurrence of false relations (also referred to as cross relations) or the superimposition of major and minor versions of the same chord (see Example 2.1). According to John Percy Baker, due to the fixed position of pitches on the keyboard, the inflectional style of virginal composers differed from that employed by singers in that it caused a much harsher and dissonant sonority. He writes: “should we not remember, however, that these virginal-players were dealing with an instrument of fixed pitch? Thus, the sharpening of a note going up and flattening coming down must have been due not to the instinctive tendency to get close to the next note, but to a desire to experiment.”²⁷ This interest in dissonance also prompted the use of augmented fifths and major sevenths in chromatic harmonies and paved the way to unusual modulations. Among major keys, for example, one could modulate a major second, a minor third, and a major third above the tonic instead of the usual path to the dominant (in major keys) and the relative major (in minor keys).²⁸

²⁷ Ibid, 47.

²⁸ As quoted by Margaret Glyn, “The National School of Virginal Music in Elizabethan Times,” *Proceedings of the Musical Association*, 43rd Session (1916–1917): 39–40.

Example 2.1: False Relation



2.4 The Influence of Lute Music on Keyboard Works

Perhaps one of the main genres to inspire virginal composers was the English lute *ayre*. Arguably established by Dowland by the end of the sixteenth century, the *ayre* consists of declamatory melodies accompanied by simple harmonies in various compositional styles. In his *First Booke of Songes or Ayres of fowre partes, with tablature for the Lute* (1597), he integrated part-song writing with the setting of dances, the addition of transitional preludes, and the reduction of the lower voices for lute—a practice common in Italian music.²⁹ This synthesis of multiple tendencies seemed to interest the School of Virginalists. According to Christopher Hogwood, there are over ninety keyboard settings of Dowland’s music alone which besides his *ayres* included *pavans*, *galliards*, *almains*, and even his arrangements for consort. Many of these settings were decorated versions that not only recomposed the originals but developed the expressive possibilities of the virginal.³⁰ Byrd’s arrangement, for example, thickens the

²⁹ Spring, 264–270.

³⁰ Christopher Hogwood, “John Dowland on the Keyboard,” *Early Music* 41, No. 2 (May 2013): 256–257.

texture, changes keys and harmonies, and adds imitations and ornamentation to ensure balance and maintain the lyrical character of the original.

Example 2.2: Comparison of *Pavana Lachrimae* (first strain) by Dowland, and Byrd's Version

Dowland



Byrd



3



5

7

10



The musical connections between Dowland and Swedish composer Jan Pieterszoon Sweelinck (1562–1621) seem to illuminate the discussion about the influence of lute music on keyboard writing even further. Alan Curtis brings attention to this topic by comparing the use of chromatic fourths by these composers in two works: *Farewell* for solo lute and *Capriccio* (Sww 256) for organ or virginal. As he explains, besides the various motivic similarities, both works juxtapose two statements of the chromatic fourth, which form an eleven-tone chromatic scale.³¹ Another case of remarkable resemblance is the opening of Dowland’s *Fantasia VIII* and Sweelinck’s *Fantasia Cromatica* (Sww 258).

³¹ Although the authorship of this *fantasia* for lute is spurious, some scholars seem to favor its attribution to Dowland. See Diana Poulton and Basil Lam, *The Collected Lute Music of John Dowland - Lute Tablature and Keyboard Notation* (London: Faber, 1995), 333.

Example 2.3: Comparison of *Fantasia* 8 by Dowland and *Fantasia Cromatica* by Sweelinck

The image displays two musical excerpts side-by-side for comparison. The top excerpt is labeled 'Dowland' and shows a single melodic line in treble clef, Dorian mode (one sharp), with a sequence of notes including a chromatic descent. The bottom excerpt is labeled 'Sweelinck' and shows a two-staff system (treble and bass clefs) in the same mode. It features a similar melodic line in the treble staff and a more active, rhythmic accompaniment in the bass staff, including a prominent sixteenth-note pattern. Both excerpts are in common time (C).

Given the striking similarities between these works, a mere coincidence seems unlikely. However, Curtis argues that because the chronology of these works still is inconclusive, it is not possible to ascertain the extent by which these composers influenced one another.³² The least we can say is that a keyboard tablature of *Pavan Lachrimae* is attributed to Sweelinck, which might indicate that the Swedish organist had a more pronounced interest in borrowing Dowland's ideas than the other way around.

³² Alan Curtis, "Sweelinck's Keyboard Music - A Study of English Elements in Seventeenth-Century Dutch Composition" (Leiden: University Press, 1969), 143.

Lute settings of virginal music were also common. Various keyboard works by William Byrd, for example, also survive as lute intabulations. Fortunately, many of these were included in manuscripts prepared by amateur lutenists such as William Barley's *A new booke of tabliture* (1596) and Jane Pickering's *Lute Book* (1611). Francis Cutting (ca. 1550–1596) was an avid transcriber and contributed with a handful of arrangements for the solo lute such as *Pavana Bray*, *The woods so wild*, two versions of *Lord Willobies Welcome Home*—also transcribed by Dowland—and even the part-song *Lulla Lullaby*.³³ Uncredited extant arrangements include *Pavana: The Earle of Salisbury* as well works by other composers such as *Pavan* (1580) and *Pavana and Galliard Dolorosa*, both by Peter Philips.³⁴ Overall, these versions are for the most part literal adaptations (or rather reductions) in that they maintain the original content with minimal changes to harmonies, counterpoint, and ornamentation. (see Example 2.4).³⁵ Instead of prioritizing the development of technical and expressive possibilities on the lute, these renditions aimed to preserve the transcribers' favorite keyboard works as much as their instrument would allow.

³³ See Richard Turbet, "Tough love: Byrd's Music Arranged for Instruments by his Contemporaries," *Viola da Gamba Society Journal* 3 (2009): 114.

³⁴ These lute intabulations can be found in Cambridge University Library manuscripts (Dd.5.78.3 and Dd.9.33) and *Margaret Board Lute Book*.

³⁵ It should be noted that this reduction practice was also common in the settings for consort.

Example 2.4: Comparison of *Pavana Bray* (first strain) by Byrd, and Cutting's Version

Byrd

Cutting

6

11

Detailed description: This image displays a comparison of the first strain of the Pavana Bray, showing measures 1 through 15. The score is presented in two systems, each containing two staves (treble and bass clef). The top system shows measures 1-5, and the bottom system shows measures 6-15. The notation for Byrd's version is shown in the top staff of each system, while the notation for Cutting's version is shown in the bottom staff. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals, with some measures featuring complex rhythmic patterns and accidentals.



In summary, the mutual musical interest between lutenists and virginalists played an essential role in the development of rhythmic and melodic flexibility of multiple forms from *fantasias* to court dances. Along with other influences such as vocal polyphony and folk tradition, the versatile nature of lute music inspired virginal composers to emulate (or synthesize) other styles within the limits of their instrument. It is true that its fixed temperament and lack of dynamic control made tone inflections harsher, nuanced articulations more rigid, and counterpoint unclear at times. However, this synthesis resulted in works that were less idiomatic than those of lyra-viol or organ. Therefore, adaptations to other mediums such as mixed consorts were more likely to happen. Following common practice, such arrangements would retain the underlying character of the originals at the expense of their ornamentation, varied reprises, and overall rhythmic intensity.

Given the idiomatic differences between viols and virginals, one may wonder if a more nuanced medium of comparable timbre such as guitars would be capable of better mediating the original styles as intended by these composers. As I described above, the transcriptions of many short pieces by Byrd, Farnaby, and Bull found their way into the

repertoire for two guitars during the 1960s. However, because of their simple character, they were rarely performed or recorded by professional duos in the following decades. One might ask: What about major virginal works such as the sophisticated *chromatic fantasias* and *pavanas*? Can they be adapted to the setting without compromising their original aesthetic concept? Yes, certainly, and there are at least three reasons to corroborate this claim.

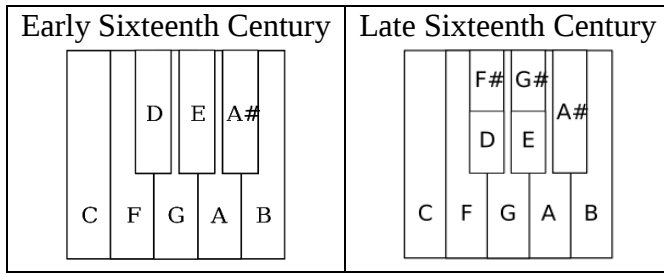
First, guitars belong to the same family of plucked-string instruments, and as such are capable to produce a clear and articulated tone of similar timbral qualities. Second, scholars agree that the virginal was tuned in a type of mean-tone temperament whose difference between enharmonic tones prevented the use of remote keys and fully chromatic exploration.³⁶ Although guitars are tuned in equal temperament, they also have similar harmonic restrictions, but mainly due to the technical challenges, limited resonance, and overall lack of playability imposed by keys with more than five accidentals. Lastly, the range: The virginal has a keyboard compass of three octaves and a minor sixth, which is extended to four octaves by means of a short octave. One way of doing so consists of retuning the lowest string E2 into C2 and F-sharp2 and G-sharp2—which were less frequently used in the bass lines—into D2 and E2, respectively. Nonetheless, by the end of the sixteenth century, instruments with split keys kept F-sharp and G-sharp in their short octave (see Example 2.5).³⁷ Despite extending the overall

³⁶ Curtis, 147.

³⁷ Richard Burnett, and William Dow, *Company of Pianos* (Goudhurst, England: Finchcocks Press, 2004), 215–216.

compass, these broken octaves restrained the melodic mobility and chromatic inflections of bass lines—a limitation that favors the adaptation for guitars since they also lack mobility at their lowest register, especially in polyphonic textures.

Example 2.5 – The Most Common Types of Short Octaves in England



The next chapter will further explore this potential solution for solving the repertoire gap. A discussion on the ontology of transcription, authenticity, and authorship problems will inform my editorial criteria so that I can then present the complete process of transcribing virginal works for two guitars. The proposed method will detail how to choose a work, determine transpositions, distribute the notes, and analyze sources to make all the editorial decisions required to produce an effective scholarly transcription.

Chapter 3 - Method of Transcription: Discussion

3.1 Terminology

Transcription and arrangement are terms commonly used to describe a derivative version of an existing work adapted to another medium. Despite not being synonyms, there is no clear agreement among scholars concerning what differentiates one from the other. Alexandre Cellier and Fred Rothwell, for example, see a transcription as the transfer of a given work into a new medium, or “sound group of equal importance.”³⁸ Hans Keller, on the other hand, assigns a similar definition to arrangements in which the use of different instrumentation aims to communicate the same musical content with a new perspective.³⁹ Evelyn Howard Jones, takes a different stance and separates both terms. For her, transcription is the re-composition of an existing work for a new setting, while arrangement the performance of the same work on another instrument.⁴⁰

A more accepted definition is attributed to Alan Walker who reintroduced the term transcription along with paraphrase as subcategories of arrangements. As Walker explains, while the former is a strict and literal adaptation that “seeks to unfold the original work as accurately as possible, down to the smallest details,” the latter is a creative elaboration that “mix[es] and mingl[es] the material *en route*, giving us (so to

³⁸ Alexandre Cellier and Fred Rothwell, “Is Transcription Permissible?,” *The Musical Times*, 66, No. 992 (October 1925): 900.

³⁹ Hans Keller, “Arrangement For or Against?,” *The Musical Times*, 110, No. 1511 (January 1969): 22–25.

⁴⁰ Evelyn Howard-Jones, “Arrangements and Transcriptions,” *Music & Letters*, 16, No. 4 (October 1935): 305.

speak) an aerial view of the original composition.”⁴¹ Stemming from this description, Paul Thom proposed a distinction between literal and creative (or artistic) transcriptions. He defined the former as the reproduction of a pre-existing work and the latter as the representation that retains the original work’s meaning under the “constraints of fidelity and creativity.” As he clarifies, unlike literal transcriptions, they preserve the original content only to a certain extent to reveal new musical meanings that arise from the creative exploration of another medium.⁴² Ferruccio Busoni’s transcription of the *Chaconne* from Bach’s *Second Violin Partita* (to be discussed later) is an example of this type.

The relationship between a musical work and its transcriptions is at the center of this discussion. The exploration of major scholarly perspectives on the topic can offer invaluable insight into the ontological notion of original and derivative works. If, on one hand, scholars seem to agree on the basic conditions that determine a transcription, on the other, they present contrasting views on both the role played by the change of medium and the nature of musical works. The following section will discuss these perspectives to clarify the relevant terminology and inform the criteria that will be adopted in the present method.

⁴¹ Alan Walker, “Liszt and the Schubert Song Transcriptions,” *The Musical Quarterly* 67, No. 1 (1981): 51–52.

⁴² Paul Thom, “Toward a Broad Understanding of Musical Interpretation,” *Revue Internationale de Philosophie* 4, No. 238 (2006): 441–443. Accessed on December 15, 2018, <https://www.cairn.info/revue-internationale-de-philosophie-2006-4-page-437.htm>.

3.2 Musical Works and the Ontology of Transcriptions

Stephen Davies distinguishes two main currents commonly held by musicologists and philosophers in the discussion of the nature of music composition which are determined by either Platonic or Aristotelian universals. As he explains, Platonism sees a musical work as a ‘token’ of a ‘type’, that is, a (tentative) representation of an abstract concept that resides in a timeless metaphysical realm. The act of composing is, therefore, a partial discovery (not a creation) shaped as a sound structure. Davies also points out that according to Platonists, the instrumentation is not an essential feature; so that if two works with the same sound structure are discovered, they are not identical but the same work. Aristotelianism, on the other hand, sees a composition (or its performance) as an ‘instance’ of a ‘kind’, or rather, an individual occurrence of a general category determined by the properties of its instances. For example, Beethoven’s Op. 27 No. 2 is a piano sonata because it shares enough similarities with an established category of piano sonatas. Unlike Platonism, all works are created as concrete entities whose instrumentation is an essential feature. Thus, two instances of the same sound structure, even if seemingly identical, are distinct works because of their contextual differences.⁴³

As for transcriptions, most authors agree that the preservation of the original musical content and the change of medium are essential ontological conditions, but they differ on the role of instrumentation and creative aspects of this compositional practice.

⁴³ Stephen Davies, “Ontologies of Musical Works,” in *Themes in the Philosophy of Music* (Oxford: Oxford University Press, 2003), 31–32. It should be noted that there are other currents besides Platonism and Aristotelianism, like Deleuzianism, were not considered in Davies’s argument.

As one example, Stephen Davies and Jerrold Levinson, are (at least partially) aligned with Aristotelianism as they believe that transcription is more properly defined as a distinct creation rather than a discovery. However, while the latter sees the change of instrumentation as a basic requirement to produce a new work, the former states that without changes to the musical surface, it is either the same work or a mere version of it.⁴⁴ To a certain degree, Davies leans toward the Platonic idea that instrumentation is not an essential feature of a work. In his own words: “sometimes the use of particular instruments can be explicitly prescribed as work-constitutive; at others, their use is implicitly dictated by conventions of the musical practices; but also, on yet further occasions their use is not prescribed at all and has no place among the work’s identifying conditions.”⁴⁵ To illustrate his point, here are some examples of each case: (1) the *Piano Sonata*, Op. 27 No. 2 by Beethoven, (2) the continuo part in Bach’s sacred *Cantatas* with either a harpsichord or an organ, and (3) the bass part of the *Art of the Fugue*, also by Bach. It should be noted, however, that the performances of this last work by a string quartet and a woodwind quartet, respectively, would be considered—as I take it—versions of the same work.

Having said that, Davies describes a transcription as a new derivative work whose process of creation “needs to reconcile” the preservation of the original musical content

⁴⁴ Stephen Davies, “Transcription, Authenticity and Performance,” in *Themes in the Philosophy of Music* (Oxford: Oxford University Press, 2003), 49; and Jerrold Levinson, “What a Musical Work Is,” *The Journal of Philosophy* 77, No. 1 (1980): 27.

⁴⁵ Davies, “Ontologies,” 35.

with the required adjustments to suit adequately the characteristics of the new medium.⁴⁶

In addition, they cannot be mere copies; transcription must present changes to texture, harmony, and timbre to name a few. However, he warns that “an attempt at transcription fails as a result of modifying too extensively the musical contents of the original.”

Therefore, a successful attempt “alters the notes found in the original . . . [to] re-create within the medium . . . equivalent (musical) configurations.”⁴⁷ Levinson takes a different stance and simply defines transcription as a “distinct musical work, whether it involves alteration of the sound structure (the normal case), or even of just the performance-means structure.”⁴⁸ Unlike Davies, he does not rely on arbitrary conditions like the need to respect the properties of the new medium, and acknowledges that changes to the musical surface are not a necessary—but a circumstantial condition. Nonetheless, he concedes that the distinctiveness of transcriptions is related to the degree of changes to the aesthetic integrity of the original.

Other authors like Busoni and Peter Szendy also agree with Davies’s condition that the presentation of the original content must be transformed. For Busoni, transcription is a composition whose process of creation, or representation of an abstract idea, exceed the mere reproduction of the original.⁴⁹ Likewise, Szendy holds a very

⁴⁶ Davies, “Transcription,” 47 and 49.

⁴⁷ Ibid., 49–50.

⁴⁸ Levinson, 27–28.

⁴⁹ John Williamson, “The Musical Artwork and its Materials in the Music and Aesthetics of Busoni,” in *The Musical Work: Reality or Invention?*, ed. Michael Talbot (Liverpool: Liverpool University Press, 2000), 195, Proquest Ebook Central.

similar yet poetical view where transcription is the transcriber's hearing of a preexisting work notated through a "mirrored deformation" that evokes the original. Altogether both pieces are "complementary, contiguous in their incompleteness and their distance from the essence (or unattainable realization) of the work."⁵⁰ It should be noted that Busoni and Szendy subscribe to Platonism by understanding the compositional process as a discovery of an abstract concept from a timeless metaphysical realm rather than a concrete creation.

3.3 Transcription and Authenticity

Despite the sharp criticism of scholars such as Richard Taruskin and others during the 1980s on the arbitrary use of authenticity as a criterion in music, Davies advances the idea of "authentic" transcriptions based on the balance between preservation and suitable adaptation.⁵¹ He clarifies his point by comparing the piano transcriptions of Bach's *Chaconne* by Brahms and Busoni. In his analysis, these works are "faithful to the content of the original and characteristically pianistic in ways leading both transcriptions to be praised as authentic."⁵² It should be noted that Brahms preserved most of the original by limiting his changes to use of pedal and the addition of articulation and very few bass notes. Busoni, on the other hand, completely altered notes, textures, registers, the implied

⁵⁰ Peter Szendy, "Chapter 2 - Writing Our Listenings: Arrangement, Translation, Criticism," in *Listen: A History of Our Ears* (Fordham University Press, 2008), 2 and 4, ProQuest Ebook.

⁵¹ See Richard Taruskin, "The Authenticity Movement Can Become a Positivist Purgatory, Literalistic and Dehumanizing," *Early Music* 12, No. 1 (1984): 3–12.

⁵² Davies, "Transcription," 54 and 56.

harmonies, and, most importantly, he romanticized the underlying dramatic yet serious character of the piece. If anything, while Brahms was faithful to Bach's notation and his knowledge of the style, Busoni was committed instead to an intent to transcend the original according to the practice of virtuosic romantic transcriptions (with which Liszt was associated) at the expense of the original content. In other words, Busoni aimed at an artistic transcription rather than a literal one. Regardless, one may wonder at this point, if stylistic accuracy should be a criterion in the process of transcribing works, especially from earlier periods.

To further explain my criticism, let us revisit Byrd's transcriptions of Dowland's *Pavana Lachrimae*. In this setting for virginal, Byrd preserved major melodic and harmonic ideas but changed the contrapuntal texture and the content of all varied reprises. However, it retained the original character and musical flow in a seemingly compatible compositional style. Likewise, Cutting's transcription of Byrd's *Pavana Bray* for the lute preserved the presentation of the three strains with very few changes (possibly imposed by the medium) but omitted varied reprises and most of the ornaments. Considering that this was a common approach in the practice of transcription for lutes or consorts, we may ask: are these examples authentic transcriptions? According to Davies's definition, I would say they are not. Although they are faithful to the content, character, and compositional style of the originals, they drastically modified the presentation of the reprises beyond recognition. Therefore, I propose the inclusion of interpretive and compositional practices as aspects in the process of transcribing. To do so, I will

reconsider the ontology of transcriptions in light of relevant aesthetic and editorial criteria.

The essential conditions adopted in my method will be reduced to the preservation of the original musical content and its adaptation for a new medium of comparable timbral qualities (e.g., mode of attack and resonance). As my approach aims to produce literal transcriptions, the modified presentation of content respecting medium properties will not be a condition. My aesthetic criteria will prioritize (1) the presentation of original musical ideas as notated by the composer, informed by scholarly studies on tuning temperaments, *musica ficta*, and interpretive style relevant to the object of transcription; (2) the optimization of the overall playability to preserve the musical flow inherent in the work; and (3) the avoidance of creative compositional interferences to the original text. As for my editorial criteria, they include (1) the choice of the audience (academics, students, amateur musicians), (2) score presentation (clarity of note distribution, voice-leading, concise commentaries), and (3) fidelity to manuscripts and editorial practices, informed by critical editions and relevant studies. Because many of the topics above have not yet been explained, the following section will discuss them briefly, as needed to clarify the required steps in laying out the proposed method.

3.4 Common Practices

Tuning Temperaments: Keyboard and Fretted Instruments

A basic understanding of tuning temperaments informs not only the performance but the compositional procedures related to a certain instrument. Knowing how harpsichords and organs were tuned in late seventeenth-century Germany, for example,

might offer insight into how Bach conceived and performed his keyboard works. Given the harmonic limitations of meantone temperament, one might assume that Bach could have favored a type of equal temperament (or the division of the octave into twelve equal semitones) to allow the exploration of all major and minor keys in his *Well-Tempered Clavier*. However, scholars like Mark Lindley disagree. Lindley argues that, at the time, equal temperament was not yet a standard for harpsichords, and most organs were still tuned in meantone temperament, whose pure thirds were a major, enticing feature. Therefore, it was more likely that Bach used a type of “uneven” (or adjusted) equal temperament that favored balanced thirds in more frequently used keys only.⁵³ In other words, to explore chromatic harmonies and remote keys he partially retained the sweetness of pure thirds while suppressing the notorious harshness of meantone fifths.

When we realize that these tuning systems were so distinct, we start wondering if organ works should be played on a harpsichord or even a modern piano whose equal temperament is even farther removed from meantone tuning. In other words, the tuning temperament is part of the instrument and affects the manner composers explore chromatic harmonies and keys. Thus, the performance of organ *fantasias* or fugues on a modern piano or a guitar quartet is completely disregarding an essential aesthetic component: pitch intonation. It is true that the same could be said about Bach’s harpsichord works, but at least these are not as distant from our equal temperament as is meantone tuning.

⁵³ Mark Lindley, and Ibo Orgies, “Bach-style Keyboard Tuning,” *Early Music* 34, No. 4 (2006): 618–619.

Music of the sixteenth century also is marked by major tuning differences between instruments. While virginals and organs were tuned in meantone temperament, viols and lutes adopted a “flexible” equal temperament (adjusted by ear and not by mathematical calculations). Multiple influential theorists, from Nicola Vicentino (1511–1575) to Marin Mersenne (1588–1648), discussed the differences between these systems at length and described tuning issues when keyboard and fretted instruments played together.⁵⁴ Mersenne summarizes the problem by stating that “if the organ and the harpsichord were tempered according to the fretting of lutes and viols, performances in which they are combined would seem more in tune because their tuning would agree.”⁵⁵ Even though these pitch discrepancies are arguably part of the aesthetic of mixed consorts, scholars still debate as to how accurate the accounts by these early theorists really are.⁵⁶

The appropriate tuning temperament for the vihuela music of Luis Milán (1500–1561), published in *El Maestro* (1536), is another controversial topic. Following the composer’s instructions included in Milán’s book, Lindley provides strong evidence that favors the use of meantone (1/4 syntonic comma) tuning, which he believes fits this

⁵⁴ Nicola Vicentino, *L’Antica Musica Ridotta ala Moderna Prattica* (Rome: 1555), 146; and Marin Mersenne, “Nouvelles Observations Physiques et Mathématiques,” in *Harmonie Universelle* (Paris: 1637), 20.

⁵⁵ Cited in Lindley, *Lutes, Viols, and Temperaments* (Cambridge: Cambridge University Press, 1984), 45.

⁵⁶ See Annette Otterstedt, “Fretting about Tuning,” *Early Music* 45, No. 4 (2017): 676–679.

repertoire more appropriately than equal temperament.⁵⁷ Although Antonio Corona-Alcalde concedes that “the purity of the thirds [typical of this tuning] causes a rich and enticing sonority,” he objects that it “also exacerbates the cacophony when conflicting notes appear.” Instead, he suggests an intermediate approach (1/6 syntonic comma) that “softens to a large extent the effect of these notes, while keeping some of the character of the meantone temperament.”⁵⁸

How does this discussion affect the performances of Milán’s works on a classical guitar? The modern player needs to acknowledge that the differences between this intermediate tuning and equal temperament (1/11 syntonic comma) would preclude an aesthetically accurate adaptation for guitar of many of his pieces. Nonetheless, one should always inquire about other composers and relevant practices. Although Enríquez de Valderrábano (ca. 1500–after 1557), for example, instructed players to tune the vihuela in meantone temperament for *Fantasia sobre vn Plenti*, his duets seem to benefit from equal temperament.⁵⁹ As Lindley explains, as these pieces require the vihuelas to be tuned at the unison as well as a minor third, a fourth, and a fifth apart from one another, it is unlikely that meantone would accommodate such differences.⁶⁰ Nonetheless, other composers like Antonio de Cabezón (1510–1556) and Diego Ortiz

⁵⁷ Lindley, *Lutes, Viols, and Temperaments* (Cambridge: Cambridge University Press, 1984), 52. A syntonic comma is an interval whose ratio is 81:80 or 21.4 cents.

⁵⁸ Antonio Corona-Alcalde, “‘You Will Raise a Little Your 4th Fret’: An Equivocal Instruction by Luis Milan?,” *The Galpin Society Journal* 44 (1991): 35.

⁵⁹ *Silva de Sirenas*, Valladolid, 1547.

⁶⁰ Lindley, *Lutes*, 22.

(ca. 1510–ca. 1576) wrote ensemble music that included vihuelas. How should vihuelists tune in a mixed ensemble, in meantone or equal temperament? These reflections certainly shed light on the practical factors concerning the performance on early and modern instruments and must be carried out by those interested in the music of Valderrábano and Milán.

Similar consideration must be given to the main focus of the present research: virginal music. It is true that the keyboard instruments used by the School of Virginalists were probably tuned in a comparable intermediate tuning ($1/5$ or $1/6$ syntonic comma), and as such their harmonies clashed with the equal temperament of lutes and viols. However, it was common practice at the time to arrange lute works for virginal and virginal works for lute. Therefore, although mixed consorts sounded “unacceptably” out of tune, as many theorists have pointed out, the numerous settings of the same works for equal and meantone-tempered instruments indicate a coexistence of both systems among composers and audiences. Let us not forget that William Byrd arranged *Pavana Lachrimae* for the virginal, and Francis Cutting arranged *Pavana Bray* for the lute, in spite of the tuning differences. Furthermore, this did not discourage other composers from continuing this practice; otherwise, they would not have produced over a hundred adaptations for these instruments. Thus, it can be argued that transcriptions of virginal music for guitars would not sound much different from the equal temperament used by lutenists, and therefore within the limits of acceptability.

Editorial Conventions

The scholarly adaptation of early music requires the transcriber to examine manuscripts, printed editions, critical editions (when available), and current scholarship on relevant common practices. In other words, the transcription cannot rely exclusively on musical scores. Studies on editorial conventions, for example, can offer insight into interpretive and compositional procedures essential to the understanding of the object of transcription.

Musica ficta

Musica ficta is the practice of integrating unnotated chromatic alterations in the performance of vocal and instrumental music. Its principles include the avoidance of tritones and the tonicization of passages and the exploration of chromatic inflections, to name a few. Introduced in the Middle Ages to contrast with *musica recta* (or notated music), this practice was extended throughout the sixteenth century influencing even the notation of keyboard music. The understanding of how this practice informed the use of accidentals in printed music at the time can shed light on critical editorial ambiguities.

Renaissance music is known for its distinct and at times conflicting notation conventions, especially concerning accidentals. As Alexander Silbiger remarks, sometimes, an accidental could appear before or after a note; other times above or below it due to the lack of space. There were also instances where the accidental would be placed significantly ahead of a note, probably to “indicate a shift in the hexachord

governing the entire passage rather than the raising or lowering of an individual pitch.”⁶¹ Furthermore, cancellation signs were rare, and their use was limited to occasional sharps and flats only. Being acquainted with *musica ficta* and its potentially inaccurate applications allows modern players and editors to supply omitted accidentals properly and discern between copyist mistakes and the use of tone inflections in false relations and chromatic harmonies. For this reason, it is important for a modern transcriber to have a very thorough understanding of the theory and practice of the time.

The Notation of Virginal Books

Although early editions of virginal books are readily available today, these sources may lead players to integrate various discrepancies in their performances that range from incorrect notes to omitted measures. To avoid this problem, one should always consult critical editions and current scholarship on topics concerning notational conventions. In the next section, I will examine the critical commentary to *My Lady Nevell* by Hilda Andrews, and to the *Fitzwilliam Virginal Book* by John Fuller-Maitland and William Squire to evaluate their editorial contributions, clarifications, and potential misconceptions.

As remarked by Andrews as well as Fuller-Maitland and Squire, the notion of meter was not yet formed in the sixteenth century. Therefore, time signatures had the

⁶¹ Margaret Bent, and Alexander Silbiger, “Musica Ficta,” in Grove Music Online, accessed on March 10, 2019, <https://doi.org/10.1093/gmo/9781561592630.article.19406>.

mere function of a general ratio of measurement. As they explain, only three “signatures” would be used at the time according to the intended rhythmic divisions.

Example 3.1 – Common Metrical Indications in Virginal Music

 = greater/major prolation (3/2)⁶²

 or  = lesser/minor prolation (2/2 or 6/2)

3 (between staves) = ‘tripla’ (3 half-notes / 1 whole-note) or triplets

As for barlines, they aimed to facilitate the reading and did not have metric function. Therefore, changes from simple to compound meter would not be indicated. As Fuller-Maitland and Squire remark, barring would usually adopt a durational proportion. In general, continuous eighth- or sixteenth-notes would be grouped as 4/4, and a linear combination of quarter- and half-notes as 4/2. This would explain the use of irregular barring to render flexible phrasing (see the second system of Example 3.2).⁶³

⁶² Prolation is the division of the whole-note into three or two time-units.

⁶³ John Fuller-Maitland, and William Squire, *The Fitzwilliam Virginal Book 1* (New York: Dover Publications, 1963), xvi.

Example 3.2 – *Fantasia* 19 by Peter Philips⁶⁴



Key signatures, too, had a different application. Instead of indicating a key, in the modern sense, they signal a transposition of modes. While one flat (**Bb**) asks for a transposition a fourth above, two flats (**Bb** and **Eb**) ask for a double transposition. The modes to be transposed are usually indicated between parentheses after the title of the piece. Although the placement of accidentals (or their omission) followed the convention of *musica ficta*, they sometimes appear at unexpected places, such as the beginning of a measure. Functioning as a temporary signature, the accidental affects all occurrences of that pitch within that measure only.

⁶⁴ Ibid., 353.

3.5 Inconsistencies

Despite the careful work of the editors of both books, there are a few aspects that they either overlooked or provided inaccurate explanations. For example, Fuller-Maitland and Squire do not discuss the frequent use of repeat signs to separate sections or end pieces nor the intriguing chord that is written as a breve, added after the final chord (see Example 3.3) in some pieces in the *Fitzwilliam* book. As pointed out by Howard Ferguson, it was common practice at the time to decorate double bars with dots on both sides. Therefore, when these repeat bars are used to separate divisions or reprises, they function as regular double bars. As for the breve chords, they were probably added by the scribe, Francis Tregian the Younger, and if desired can be promptly omitted at the reader's discretion whenever they do not exhibit a musical function.⁶⁵

Example 3.3 – ‘Breve chord’ and ‘repeat bars’ in *Galliard* by Thomas Warrock⁶⁶



⁶⁵ Howard Ferguson, “Repeats and Final Bars in the *Fitzwilliam Virginal Book*,” *Music & Letters* 43, No. 4 (1962): 347–349. See also Alan Curtis, *Sweelinck’s Keyboard Music - A Study of English Elements in Seventeenth-century Dutch Composition* (Leiden: University Press, 1969), 37.

⁶⁶ Fuller-Maitland and Squire, *The Fitzwilliam Virginal Book*, 390.

Perhaps the major misunderstanding on the editors' part was the assumption that a type of equal temperament was used by keyboard players. Andrews based this claim on an experimental work by Bull that explored all twelve keys, and Byrd's use of the enharmonics D-sharp/E-flat and G-sharp/A-flat in a single piece. Fuller-Maitland and Squire, on the other hand, misread Gioseffo Zarlino's *Sopplimenti musicali* (1588) as the theorist did not propose equal temperament for "keyed instruments and lutes," but for lutes only.⁶⁷ James Barbour conjectures that Bull's work was likely an attempt to write a *fantasia* for viols on the keyboard instead of the consolidation of a new tuning for virginals; such an experiment was not repeated.⁶⁸ As for the use of enharmonics, Alan Curtis argues that Byrd probably used some sort of modified meantone tuning to accommodate his chromatic harmonies. This point corroborates the idea that virginal composers limited their tonal exploration to a signature of three flats and four sharps.⁶⁹

Having discussed the essential aspects of early editorial practices, we will now turn our attention to the issues concerning modern editorial practices, especially among guitarists. As this project aims to provide a method for producing scholarly transcriptions of virginal music, the next section will address what I consider a practice that disrupts the

⁶⁷ Hilda Andrews and William Byrd, *My Ladye Nevells Booke of Virginal Music* (New York: Dover Publications, 1969), xxxiii; Fuller-Maitland and Squire, xix; and Lindley, 19.

⁶⁸ James Barbour, *Tuning and Temperament: a Historical Survey* (New York: Da Capo Press, 1972), 190.

⁶⁹ Curtis, 144–145.

editorial market by disregarding the authorship of transcribers who contributed to the guitar repertoire in the recent past.

3.6 Authorship Issues

Misappropriation of Compositions and Transcriptions

The history of guitar repertoire misappropriation dates to the turn of the nineteenth century in Spain with guitarist, composer, and pedagogue Francisco Tárrega. In 1888, Tárrega played concerts in Cádiz and Seville that included *Melodia de las Visperas Sicilianas* by Verdi (taken from Julián Arcas's *Visperas Sicilianas: Melodia y Bolero*), *Fantasia Española* (a slightly modified version of Arcas's *La Jota Aragonesa*), and *Aires Nacionales* (another composition by Arcas). Although some of these works had already been published by the 1870s, they were attributed to Tárrega in concert programs without any mention of Arcas. Curiously, even a review of a subsequent concert in 1889 in Barcelona acknowledges Tárrega as the author of these works.⁷⁰

Fantasia Española was later named *La Gran Jota de Concierto*, a modified version that included new variations but retained at least a dozen of those by Arcas.⁷¹ According to Javier Suárez-Pajares, Tárrega's new variations owed significantly to Tomás Damás. As Suárez-Pajares explains:

La Gran Jota de Concierto or *Fantasia sobre la Jota Aragonesa* by Tárrega—two versions of the same work—are limited to expanding Arcas's *Jota* with a small but intelligent modification in the theme in the case of the *Fantasia* with the addition of new variations that are even more virtuosic than those [originally]

⁷⁰ Espinós, 77–78.

⁷¹ Francisco Tárrega, and Rafael Andia, *The Collected Guitar Works: a Reprint Edition of the First and Early Spanish Editions* (Heidelberg: Chanterelle, 2007), 13.

conceived. However, not as much as [those] from *Gran Introducción y Jota con variaciones* by Tomás Damas published by Carrafa in 1860. In fact, Tárrega's *Jota* is partially attributable to this composer.⁷²

Fantasia sobre motivos de la Traviata was another seeming misappropriation of Arcas's repertoire. Tárrega produced his manuscript in 1893, two years after the original publication and nine years after Arcas's death. Even though there is no evidence of Tárrega's interest in taking credit for these works, Ildefonso Alier and Ediciones Musicales Madrid published them in posthumous collections. As a result, this might have reinforced a questionable misappropriation practice that would be followed by his devoted pupils.

The most striking example involves the Argentinian virtuoso Josefina Robledo (1897–1972). In the 1950s, she published Tárrega's transcription of the Adagio from Beethoven's *Piano Sonata*, Op. 27 No. 2, under her name, through Romero y Fernandez in Buenos Aires. Such a work had already been published in Madrid by Ildefonso Alier in 1925. Robledo prepared an identical copy that includes Tárrega's fingerings, dynamics, and voicing.

⁷² Javier Suárez-Pajares, "Julián Arcas: Figura Clave en la Historia de la Guitarra Española," *Revista de Musicología* 16, No. 6 (1993): 3352 (my translation).

Example 3.4 – Comparison of an excerpt from Adagio by Tárrega and Robledo (mm. 64–65)

The image displays a side-by-side comparison of musical notation for two versions of an excerpt from Adagio, measures 64 and 65. The top staff is labeled 'Tárrega' and the bottom staff is labeled 'Robledo'. Both staves are in treble clef with a key signature of one sharp (F#). Measure 64 begins with a common time signature 'C' and a tempo marking '10'. The notation includes various fingerings (e.g., 1, 2, 3, 4) and articulations. Measure 65 continues the melodic line, also marked with fingerings. The Robledo version shows slight variations in note values and fingerings compared to the Tárrega original, particularly in the second half of measure 65.

Miguel Llobet is also known for similar acts. In the 1920s, he published Tárrega’s transcription of *Romanza*, Op. 26 No. 2, by Anton Rubinstein under his name through Union Musical Española. It is true that Llobet’s “version” is not an exact copy, but the differences are so minimal that it cannot be disputed that it is based on his teacher’s transcription. Having said this, although Tárrega’s original was eventually published by Musical Ediciones Madrid in 1957, Llobet made the effort to have his publication reprinted by Romero y Fernandez in 1965.

Recycled Transcriptions and Revisions

Although the cases of misappropriation are rare throughout the twentieth century, another editorial practice was much more prevalent: recycled transcriptions. As its name implies, a recycled transcription is a revision of an already existing arrangement that changes the original text to a certain extent so as to claim authorship. Changes range from fingerings to corrected notes and articulations to omitted measures. What is intriguing

about this practice is that it coexisted with properly credited revised editions. Robledo, for example, published *Serenata Española* by Malats/Tárrega in 1931 (Romero y Fernandez) and Daniel Fortea (1878–1953) published *Gran Jota de Concierto* by Tárrega/Arcas in 1920 (Union Musical Española).

Llobet's arrangement of *Torre Bermeja* by Isaac Albéniz, for example, was first published by Romero y Fernandez in 1910. The following decades saw multiple versions by Fortea in 1920 (Union Musical Española), Robledo in 1959 (Ricordi Americana), Konrad Ragossnig (1932–2018) in 1978 (Schott), just to name a few. Here is another example of what became a staple in the repertoire: *Asturias* by Albéniz. The first probable transcription of this work is attributed to Segovia whose version can be said to have recycled—or “re-transcribed” as the Spanish virtuoso says—Fortea's adaptation from the 1910s.⁷³ Segovia frequently performed the transcription in his concerts since the 1920s and made its first recording in 1953, after which another guitarist, Antonio Sinópoli published a similar version of the score through Ricordi Americana. Segovia's “official” transcription would only be published three years later. Like *Torre Bermeja*, various recycled versions were made available by Ragossnig in 1978 (Schott), Pepe Romero (1944–) in 1982 (Bradley), and many others. Although Fortea's version was only known to a circle of guitarists in Spain, Segovia's re-transcription had enough merits to achieve international fame. As a result, it was reprinted by Union Musical Española multiple times between 1976 and 2016. The same can be said about Llobet's *Torre*

⁷³ Andrés Segovia, *Andrés Segovia: an Autobiography of the Years 1893–1920* (New York: Macmillan, 1976), 182.

Bermeja, which was reprinted multiple times between 1940 and 2016 in Argentina and Spain.

Although most examples discussed date from the twentieth century, recycling still is practiced among guitarists as score catalogues of major international publishers like Mel Bay, Ricordi, and Dobberman-Yppan demonstrate. Even staples in the repertoire introduced by major names from the past have been continuously recycled over the years. It is quite striking to see “new” adaptations of *Evocación* from *Suite Ibérica* by Isaac Albéniz (published in 1964 by Llobet and reprinted multiple times until 2009) or *Spanish Dance* No. 1 from *La vie brève* by Manuel de Falla (published in 1957 by Pujol and reprinted until 2008); and the list goes on.

One may wonder about the reasons a transcriber may have to disregard the intellectual property of a work that has already been established in the repertoire. Could that be just a coincidence? In the case of *Evocación* and *Spanish Dance* No. 1, for example, it would be very unlikely. These pieces have been widely available for decades through publications, recordings, and performances. What if a new version made technical or stylistic improvements to the original adaptation? Changes and corrections of wrong or missing notes, ornaments, durations, and even measures fall under the category of revisions and as such, its editor plays a secondary role aimed to inform the reader about potential inconsistencies in the original publication.

It can be argued that this role does not appeal to many transcribers who at times even ask performers to do what they failed to accomplish in their transcriptions, that is, to

include the arranger's name whenever the work is publicly presented.⁷⁴ It is true that sometimes, a transcriber may truly be unaware of his or her recycling. Therefore, one should not forget that the risk of repeating (or tacitly misappropriating) someone else's work is remarkably high. Therefore, it is crucial that earlier efforts be properly referenced in a "new" transcription. Unawareness cannot be an excuse as original transcriptions can be found on the internet whether through a major publisher's website or networks of library catalogues and services such as WorldCat.

In summary, it is undeniable that the practice of recycled transcriptions increases the access to music scores with a variety of interpretive angles from which to choose. The only problem is when the offerings exceed the demand without any quality control (e.g., peer reviews in scholarly journals or historically informed performers), the result being a disrupted market flooded with questionable transcriptions, which uninformed customers cannot tell apart from those deserving their attention. Moreover, this practice tends to disregard the rightful authorship of the original creators and at times even misrepresents stylistic contributions by major names such as Tárrega, Llobet, or Segovia by adding "corrections." As for the reasons to produce these transcriptions, I can only think of (1) the personal gain of being associated with a major work in the repertoire, (2) the need to avoid licensing fees or copyright issues; and (3) the financial rewards of marketing a replica of a coveted musical score in spite of its questionable quality.

⁷⁴ Because it is not the aim of this paper to tarnish transcribers' reputation but rather encourage a discussion on questionable editorial practices, names and specific examples will be avoided. However, readers can easily find numerous cases of recycled transcriptions on WorldCat (www.worldcat.org).

Nonetheless, the solution to this problem is very simple: scholarly transcriptions. It is true that there is much more work involved, from historical research to aesthetically informed editorial decisions. However, most, if not all issues discussed so far can be prevented. To illustrate my suggestion, I would like to briefly comment on one of the most remarkable examples of this type of work, the publication of Albéniz's *Asturias* by Stanley Yates in 1999 through Mel Bay. There, he provided the history of the original work and the first arrangements for guitar, his editorial criteria, and ample critical commentary on his musical decisions. The reader has the choice to follow his suggestions or experiment with alternatives from Segovia's version. Although as a scholar Yates tries to convince readers to adopt a version that is more faithful to the original in his opinion, the reader is the one making the final decision—hopefully, an informed one.⁷⁵

After reflecting on the ontology of transcriptions, seventeenth-century editorial and interpretive practices, and authorship issues of the recent past, the following section will describe a method of transcription based on the topics discussed. Aimed to produce arrangements of virginal works for two guitars, each step in the process will be explained and demonstrated with examples, from choosing a potential work to testing its playability, and from analyzing multiple sources to making informed editorial decisions.

⁷⁵ Stanley Yates, *Isaac Albéniz: 26 Pieces Arranged for Guitar* (Pacific, MO: Mel Bay Publications, 1999), 7–10.

Chapter 4 - Method of Transcription: Adaptation

The proposed method will be divided into adaptation and revision. Aimed to produce a preliminary version of the original work, the first part comprises choosing potential works, exploring tuning and keys, and note distribution. The concepts, criteria, and procedural strategies related to each step will be explained in detail with practical examples. The second part, on the other hand, is concerned with the process of editorial decisions. It seeks to establish a knowledge base with discussions and analyses that evaluate inconsistencies among sources and critical editions to inform necessary editorial changes to the final score.

4.1 Finding Virginal Works for Potential Transcriptions

Sources

Because of the differences between sixteenth-century and current editorial conventions, the exploration of potential works will avoid manuscripts and early printed compilations to favor modern critical editions based on the same sources. Likewise, adaptations for piano or other instruments will not be considered at this point even if produced by the composers themselves. Luckily, the International Music Score Library Project (IMSLP)⁷⁶ holds an impressive online database that includes many editions that already are in the public domain. Although some editions may not include the required critical commentary, these are easily obtainable and reliable sources that can serve as a credible point of departure for the adaptation. Here are some examples:

⁷⁶ www.imslp.org, accessed on March 26, 2019.

- *My Ladye Nevells Booke*: a manuscript produced in 1591 that contains collected works by William Byrd; edited by Hilda Andrews in 1969.
- *The Fitzwilliam Virginal Book*: a manuscript of almost 300 works dated from 1562 to 1621 by various major composers such as William Byrd, John Bull, Giles Farnaby, and others; edited by John Alexander Fuller-Maitland and William Barclay Squire in 1899 and revised by Blanche Winogron in 1979.
- *Parthenia*: the first printed book of virginal music, published in 1612; it includes works by William Byrd, John Bull, and Orlando Gibbons; edited by Edward Francis Rimbault in 1848 and revised by Thurston Dart in 1962.

Range and Register

The range of the original work should not exceed that of a guitar duo, that is, three octaves and a fifth, which extends from D2 (sixth string open) to A5 (seventeenth fret on the first string). However, due to the difficulty to reach the highest register, one needs to be careful with pieces that rely on the exploration of such regions, unless it is temporary and idiomatic for the guitar. For one example, *Fantasia 19* by Peter Philips has a range of three octaves and a major third (F2 – A5) but it only reaches the notes between E5 and A5 once (and by melodic movement), without resorting to any idiomatic approaches such as doublings or intricate counterpoint (see Example 4.1). Therefore, this occasional extension to the highest (manageable) octave does not have an impact on the adaptation. On the contrary, because apart from this passage, the regular range of the piece is limited to two octaves and a major sixth (F2 – D5), *Fantasia 19* is an excellent example of a work with the potential for adaptation.

Example 4.1 – Highest register found in *Fantasia* 19 by Peter Philips (m. 40)



Texture and Compositional Style

The ideal texture should be limited to three active (or principal) voices of melodic character, with occasional auxiliary ones that complement the underlying harmony. However, a work should not be discarded for not complying with this principle. Thus, all critical instances must be tested with tunings (and keys) that favor the use of open strings to exhaust the idiomatic resources guitars can offer before excluding a promising work. A common textural problem involves imitative counterpoint within the range of a perfect fifth. Because this is usually played by one guitar, such passages must be carefully examined to explore how voices might be distributed between instruments.

In general, imitations an eighth- or quarter-note apart between close voices at both the lowest and the highest registers tend to significantly impact the difficulty. The introductory statement of the first division of *Goe from my window* by Thomas Morley offers a practical example (see Example 4.2). If this passage is played without any transpositions (considering the extended compass of the entire piece), the first guitar would have to accommodate ornamented voices using the second and third strings at the highest register of the guitar. Besides the difficulty to access these notes—especially if the third string is detuned to F-sharp—the opaque color that guitars exhibit in this region

will not match the timbral character of both the previous and subsequent phrases. Rather, one should try to attain a clear, even, and articulated tone comparable to that of the virginal.

Example 4.2 – Idiomatic Passage in *Goe from my window* by Thomas Morley (mm. 10–11)



Ornaments

It is true that lavish ornamentation is a major aesthetic trait in sixteenth-century keyboard music. However, one should keep in mind that its proper execution on guitars tend to restrain the overall playability of a work. Therefore, a continuously ornamented line must be limited to one voice per guitar so that each player can accommodate both a principal and an auxiliary line without much technical effort. Because the context plays a major role in determining how idiomatic a passage can be, all instances must be tested even when they do not look texturally intimidating.

Praeludium Toccata by Sweelinck has a very demanding four-bar phrase whose rhythmic imitation in the upper voices are of extreme difficulty on the guitar (see Example 4.3). As the ornamentation constitutes a major part of the aesthetic character of

this work, it should also be preserved on the guitar. Due to the extended compass of this piece, however, a transposition to a lower register is not a possibility.

Example 4.3 – Ornaments and Parallel Motion in *Praeludium Toccata* by Jan Pieterszoon Sweelinck (mm. 83–86)



A Few Examples

In the end, *Fantasia* 19 by Philips (1) remains within the maximum range of three octaves and a fifth, (2) exhibits a predominant texture of two principal voices and two auxiliary ones, and (3) is only moderately ornamented with manageable idiomatic passages. However, there are other staples in the virginal repertoire that can likewise render effective transcriptions for two guitars. Here are some examples of comparable works from the first volume of the *Fitzwilliam Virginal Book*:

Table 3.1 – Works Suitable for Transcription

Piece	<i>Ut, Mi, Re</i> (No. 102)	<i>Fantasia</i> (No. 103)	<i>Felix Namque</i> (No. 109)
Composer	William Byrd	William Byrd	Thomas Tallis
Range/Register	D2– G5; manageable at extreme registers	F2–A5; manageable at extreme registers	F2–D5; no use of extreme registers;
Texture/Style	2 principal and 2 auxiliary voices; contrapuntal; florid descant; metric modulations	2 principal and 2 auxiliary voices; contrapuntal; chordal; florid descant	2 principal and 2 auxiliary voices; contrapuntal; florid descant; metric modulations

Ornamentation	Moderate; No continuous or parallel motion	Moderate; no continuous or parallel motion	Moderate; no continuous or close imitations
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4.2 Choosing a Key and Exploring Tunings

Although it is desirable to maintain the original key, it is in most cases not advisable. First, the lack of the notes F-sharp G-sharp C-sharp and D-sharp at the lowest register (short octaves) of most mid-sixteenth-century virginals does not favor the exploration of the major/minor keys of E, A, or D, which tend to be more resonant and idiomatic on guitars. It should be noted, however, that late sixteenth-century virginals had a short octave that eventually included F-sharp and G-sharp but still lacked C-sharp and D-sharp. Nonetheless, a transposition is generally required to adapt virginal music for guitars, except when the original work already matches the maximum range of three octaves and a fifth.

The choice of tonality is intrinsically related to the exploration of tunings as the latter impacts the playability of idiomatic passages at both lower and higher registers. For example, in Philips's *Fantasia* 19, there is a five-voice phrase that can be played tentatively in three keys: F (no transposition), E, or D major (see Example 4.4). Although the guitar would retain its standard tuning and a moderately manageable playability in F major, the key of E major seems to offer more benefits by tuning the third string into F-sharp. By doing so, a greater number of open strings can be used which renders and idiomatic adaptation that is highly playable. Conversely, in D major, the situation would be very different. It is true that tuning the third string to F-sharp and the sixth to D allows a very resourceful exploration of this key; however, because of the register of certain

chords, some passages may not be playable without omitting a few notes. For example, the F-sharp minor chord in measure 19 requires the omission of either the note A or C-sharp. A similar solution should be applied to the subsequent A-major chord in measure 21, whose mandatory combination of extending stationary fingers prevents appropriate melodic movement in other voices.

Example 4.4a – *Fantasia* 19 (mm. 18–22), F Major

Virginal



Guitars



Example 4.4b – *Fantasia* 19 (mm. 18–22), E Major

Virginal



Guitars



Example 4.4c – *Fantasia* 19 (mm. 18–22), D Major

Virginal



Guitars



Another aspect that deserves consideration is how a combination of keys and tunings can optimize playability by enhancing idiomatic properties such as a greater number of open strings that match recurring notes in the original piece. However, no rules can be established regarding this matter as this optimization would depend on the musical content of each individual work. Therefore, one should examine the most cost-

effective option to accommodate all problematic passages. Having said this, a general suggestion would be to adjust the tuning according to the key.⁷⁷

Table 4.1 – Relationship between Keys and Tunings

Keys	Tunings
F major, A minor, and E minor	Standard (E A D G B E)
D minor and G major	6 th string = D
E major/minor, A major, and B minor	6 th string = D and 3 rd string = F-sharp

4.3 Note Distribution

As the last step in the adaptation process, the note distribution will determine if a virginal work potentially can become a preliminary version for two guitars. Despite being a very flexible and dynamic process, the transcriber must observe and balance faithfulness to the original music, intelligibility of the adapted ideas, and optimal playability. By doing so, one can prepare a transcription that is consistent with its sources, appealing to its audience, and relevant to the repertoire.

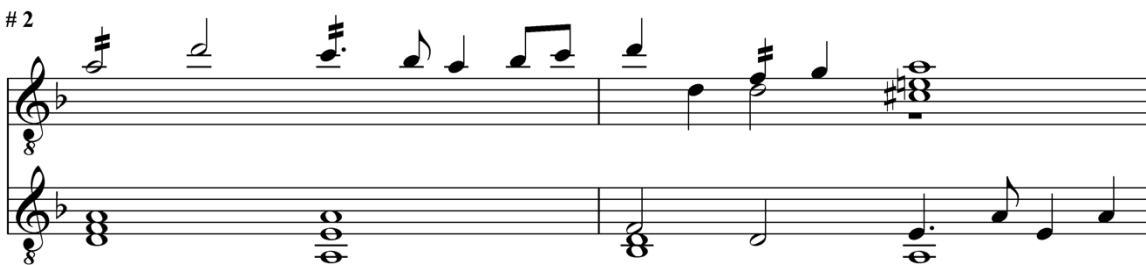
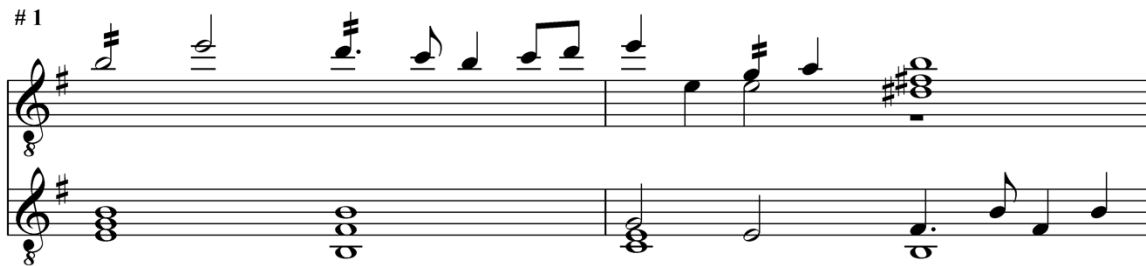
The distribution of the musical content between guitars should preserve the presentation of ideas as accurately as possible. At times, an exact note transfer from the keyboard staves to guitar parts can be made even if transpositions are required (see Example 4.5). However, this only works on paper because the playability of both possibilities is quite different. Although the transposition to the key of E minor offers an

⁷⁷ The use of scordaturas (or elaborate tunings that change more than three strings) is discouraged because it makes the exploration of tunings time-consuming, given the numerous possible combinations the instrument allows.

excellent exploration of the instrumental resources like open positions, the same cannot be said about D minor. Because of the sixth string being tuned to D, the shifting between lower register chords pose an unnecessary technical challenge. For instance, to move from the A-minor to the B-minor chord in measures 1 and 2, respectively, the player must perform a drastic change of position that is disproportionate to the simple character of the accompaniment. This is an indicative that D minor may not be the optimal key.

Example 4.5 – Exact transfer to guitars of the introduction to *My Lord Willoughby's Welcome Home* by William Byrd in E Minor and D Minor

Original



Special attention must be given to instances of merging and splitting of voices. In other words, whenever two voices assigned to different guitars merge into one, a unison must be added to avoid broken lines (see version #2 of Example 4.6). A broken line is a common issue in guitar arrangements that can be defined as a single, continuous voice distributed between parts in a quasi-hocket fashion. This practice results in unintelligible and disconnected broken lines that are not only more challenging to make sense of and memorize, but to interpret as if they are the same continuous voice (see Example 4.7).

Example 4.6 – Unison in *My Lord Willoughby's Welcome Home* by William Byrd (mm. 43–46)

Original



1



2



Example 4.7 – Comparison of a *Galliard* by William Byrd on Virginal, and as arranged by Quine (mm. 11–12)⁷⁸

Byrd



Quine



The bass line is compromised in Quine's version with not even three notes played in a sequence on one guitar.

Besides the need to make musical sense, both guitar parts must be balanced. On average, each guitar should not exceed its quota of one principal and one auxiliary line or two-to-three auxiliary ones. However, one should not sacrifice the integrity of a musical phrase to satisfy this requirement. That is, if balance cannot be observed vertically, temporary exchanging the contents at a later section could provide a solution. Another possibility would be to transfer a rather stagnant auxiliary voice after a long note or rest.

⁷⁸ The metric notation of the arrangement was altered from 3/4 to 6/2 to match the original and facilitate the comparison.

Example 4.8 – Voice Transfer in *Fantasia* 19 by Peter Philips (mm. 18–23)

Virginal

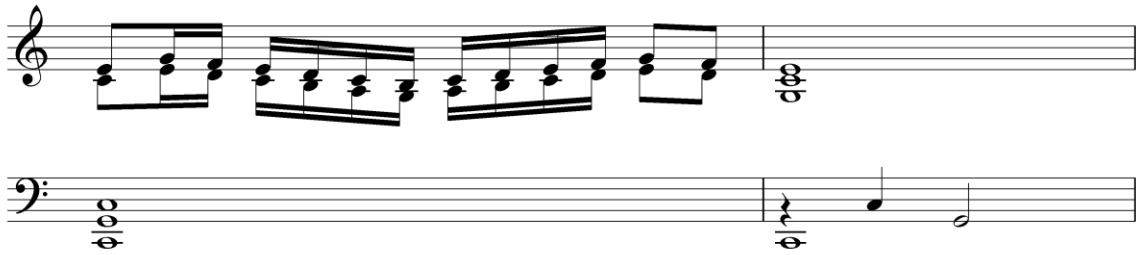


After the alto prolonged the C4 between measures 21 and 22, the second guitar took over the line with a minor change to the G3 above the tenor voice.

Playability is a criterion that optimizes the use of technical resources to solve issues that arise in the translation of idiomatic passages such as an unplayable chord or fast doublings. Problem-solving strategies emphasize further exploration of tuning and key possibilities to assign open strings to auxiliary voices and allow manageable changes of position when required. In *Pavana Dolorosa* by Peter Philips, for example, a keyboard-like passage comprised of parallel thirds in sixteenth notes demands a transposition from C to D minor to accommodate the harmony. By doing so, guitar 1 will take advantage of the sixth string open to easily articulate the basses along with the fast-paced melodic line.

Example 4.9 – Parallel Thirds from *Pavana Dolorosa* by Peter Philips (mm. 25–26)

Virginal



Guitars



This example ends the first part of the proposed method by demonstrating that even such idiomatic passages can be accommodated on guitars by following the recommendations suggested so far. In summary, they are the voicing quota, the transfer of stationery voices, and the reconsideration of previously tested tunings and keys. Nonetheless, after completing the technical aspects of the transcription, it is time to address the scholarly part of the method and to do so, the next chapter will focus on the actual transcription of *Pavana and Galliard Dolorosa* by Philips.

Chapter 5 - Method of Transcription: Revision

In chapter 4, I discussed the technical aspects of the first part of the method aimed to adapt virginal music for guitars and the steps required to effectively reorganize the musical content of carefully chosen works. In this chapter, I will focus on the second part, which is concerned with making editorial decisions based on the analysis of credible sources, current scholarship, and personal preference. While the adaptation is a simple and practical process merely aimed to produce a preliminary version of the original work, the revision is more complicated as it is concerned with the completion of a scholarly transcription. Because the audience for this adaptation is primarily academic, this chapter will focus on relevant discussions and analyses that further clarify the concepts and strategies of the editorial process. To do so, I will use a preliminary version of *Pavana and Galliard Dolorosa* by Philips, a work whose properties fit the requirements explored earlier.

5.1 Musico-Historical Perspective

The Composer

Peter Philips (ca.1560–1628) was a prolific English composer of sacred and secular music for voices and instruments. He started his musical studies very early in London, but as a Catholic in a Protestant country, he eventually felt compelled to leave for Rome to avoid religious persecution. There, he had the generous support of patrons such as Cardinal Alessandro Farnese and Lord Thomas Pagget who not only admired his music but was also a Catholic refugee. From 1582 to 1589, he became more acquainted with the Roman music tradition of Giovanni Pierluigi da Palestrina (ca. 1525–1594), Luca

Marenzio (1553–1599), and Claudio Merulo (1533–1604). These were major influences in the development of his compositional identity, especially that of his madrigals and motets.⁷⁹ In 1589, Philips moved to Antwerp where, still working for Pagget, he studied with Byrd.

Four years later, Philips would visit Amsterdam “to sie and heare an excellent man of his faculties,” Jan Pieterszoon Sweelinck.⁸⁰ However, this travel proved traumatic as he was arrested on his way back to Antwerp. As John Steele explains, “an Englishman, Roger Walton, denounced him to the Dutch authorities as having been involved in a plot against the life of Queen Elizabeth. Philips, Walton, and another accused, Robert Pooley, were all arrested and taken to The Hague for interrogation and to await reports from London.”⁸¹ Despite the trouble it caused Philips, it was during this time that he composed *Pavana and Galliard Dolorosa* (1593), one of his most influential keyboard works.⁸²

The Work

According to Steele, along with *Pavana and Galliard Pagget*, *Pavana and Galliard Dolorosa* is a unique masterpiece for the virginal. It is Philips’s only experiment

⁷⁹ David Smith, “The Instrumental Music of Peter Philips: its Sources, Dissemination and Style” (PhD diss., University of Oxford, 1993): 8 and 14.

⁸⁰ Anthony Petti, “New Light on Peter Philips,” *The Monthly Musical Record* 87 (1957): 60.

⁸¹ John Steele, “Philips, Peter,” *Grove Music Online*, accessed on March 17, 2019.

⁸² *Ibid.*, 280–281; see also Alan Curtis, *Sweelinck’s Keyboard Music - A Study of English Elements in Seventeenth-century Dutch Composition*, London: Oxford University Press (1969): 29–30.

with chromaticism, which arguably was motivated by his recent awareness of a more resourceful virginal, before he was arrested in Middleburg. Made by the Grouwels family, this instrument had a short octave with split keys that, unlike other virginals, allowed the use of F-sharp and G-sharp at the lowest register.⁸³ Curtis conjectures that Philips might have written this work “as a very personal lament, while in prison, with the memory of a particular Grouwels virginal still fresh in his mind,” hence the name *Dolorosa* that literally means painful.⁸⁴ Nonetheless, his interest for such advantages seemed to have faded away as his later works do not rely on split keys to be performed.

The Sources

This work exists in at least ten different sources dated from 1605 to 1639, a true testament to its remarkable popularity at the time. According to Smith, based on a five-part consort setting (preserved in the Egerton manuscript at the Cambridge University Library), Philips produced two autographs which originated five keyboard versions. As he explains, three of them are versions adapted from copies of the first autograph, while the others stem from the second one and are regarded as more credible settings. These have been preserved in the *Fitzwilliam Virginal Book* held by Fitzwilliam Museum in Cambridge, and the *Lynar* manuscript by the Staatsbibliothek in Berlin, respectively.⁸⁵

⁸³ Johannes and Lodewijck Grouwels were Flemish harpsichord makers who settled in Middelburg in 1593.

⁸⁴ Curtis, 30–31.

⁸⁵ David Smith, “The Instrumental Music of Peter Philips: its Sources, Dissemination and Style 2” (Ph.D. diss., University of Oxford, 1993), 283–284.

In addition, four anonymous lute versions based on these settings have also been preserved. Lutenist Mathew Holmes copied two (almost identical) versions based on the *Fitzwilliam Virginal Book*—henceforth *FVB*—around 1605. The other versions, modelled over *Lynar* instead, were published in Georg Fuhrmann’s *Testudo Gallo-Germanica* (1615) and Ernest Schele’s *Lute Book* (1619), respectively.⁸⁶

It should be noted that these adaptations for lute differ considerably from the keyboard setting (see Example 5.1). Besides the notes, chords, and cadential ornaments that are missing, the lute version simplifies the irregular barring and omits the varied reprises, reducing its AA’BB’CC’ form into ABC with regular repeats—similar to what Cutting did to Byrd’s *Pavana Bray*.⁸⁷ Another noticeable difference is in the performance, whose musical flow is compromised by the technical difficulty of the fast-paced contrapuntal passages, uncommon in lute literature, not to mention other virtuosic components such as scales and quick ornaments.

⁸⁶ Ibid., 301. It should be noted that all these intabulations omit the varied reprises characteristic of the keyboard setting.

⁸⁷ Unlike the lute version, the measures with repeat signs in the keyboard setting are regular double bars.

Example 5.1 – Comparison of the First Strain of *Pavana Dolorosa* for Keyboard and Lute

Virginal

The Virginal score is presented in three systems of grand staves (treble and bass clefs). The first system shows the initial measures with a treble staff featuring a whole note and a bass staff with a complex rhythmic pattern. The second system includes a long melodic line in the treble staff with a slur and a repeat sign, and a bass staff with a similar rhythmic pattern. The third system concludes the first strain with a final cadence in both staves. The notation includes various note values, rests, and articulation marks.

Lute

The Lute score is presented in two systems of grand staves. The first system shows the initial measures with a treble staff featuring a whole note and a bass staff with a complex rhythmic pattern. The second system includes a long melodic line in the treble staff with a slur and a repeat sign, and a bass staff with a similar rhythmic pattern. The notation includes various note values, rests, and articulation marks. A Roman numeral 'IV' is visible at the end of the first system.

Between 1964 and 1978, three adaptations for classical guitar, based on Holmes's lute tablature, were made available by José de Azpiazu, Jef Goor, and Jeffrey Van, respectively.⁸⁸ Because of many similarities in rhythmic notation, it is likely that these arrangers had access to the transcribed score from the *Anthology of English Lute Music* published by David Lumsden in 1953. In their versions, Azpiazu and Goor focused on solo guitar, while Van focused on guitar trio. The latter is indeed more effective than the solo adaptation in its control of texture and musical flow; nevertheless, it apparently did not attract enough attention and seems to have been largely forgotten. Conversely, the transcription of Holmes's tablature for solo guitar quickly interested many concert artists like Julian Bream, who performed and recorded it in the 1960s; thus, in spite of exhibiting the same (if not more) technical limitations than the lute, it eventually become a staple in the classical guitar repertoire.

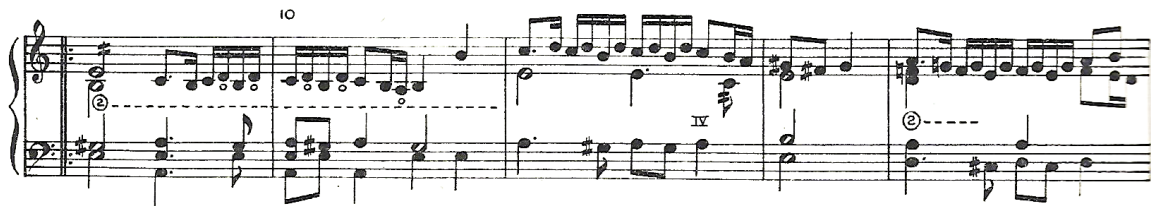
One should not forget that Philips only composed the setting for keyboard and apparently had nothing to do with the lute adaptation. Quite curiously, the published versions for guitar (and lute) simply refer to him as the composer without any mention to the source of the arrangement. The guitar scores, however, include unusual temporary changes of time signature from 4/4 to 2/4, or even 2/2—as Azpiazu did incorrectly—which are mistranslations of the original irregular barring.⁸⁹ This modern “solution”

⁸⁸ José de Azpiazu, and Peter Philips, *Pavana: Orig. pour le Luth* (Madrid: Union Musical Española, 1964); Jef Goor, and Peter Philips, *Chromatic Pavan: for Guitar* (Antwerpen: Metropolis, 1971); and Jeffrey Van, and Peter Philips, *The Chromatic Pavan* (New York: Editions Salabert, 1978).

⁸⁹ José de Azpiazu, Peter Philips, *Pavana: Orig. pour le Luth* (Madrid: Union Musical Española, 1964), 2–3.

generates undesired metric accents very uncharacteristic of the Renaissance aesthetic. It is true that Lumsden also barred the passage in the same way, but he did not alter the time signature (see Example 5.2). Nonetheless, I tend to favor the use of tick barlines (or even dotted ones) to indicate the editor's metric interpretation while preserving the original irregular barring as much as possible.⁹⁰

Example 5.2 – Second Strain of *Pavana Dolorosa* by Holmes/Lumsden (9–13)



5.2 Analysis

Because the proposed transcription is concerned with credible sources that can inform the process of adaptation and revision, I will only consider the settings for keyboard included in *FVB* and *Lynar*, with occasional references to other sources. The primary focus in this study will be the contrast of differences at the syntactic level, that is, those concerning incorrect/omitted notes and accidentals. Although most of these can be regarded as mistakes by scribes, in some situations they are simply alternative

⁹⁰ A tick barline is a short vertical mark that crosses the top line of the staff to indicate a very brief pause. It is commonly used in plainchant notation and it does not have any apparent metrical implication.

realizations of not only harmony and cadential figurations but also passing tones of a given musical idea.⁹¹

At closer inspection, one can find multiple “mistakes” in the notation of accidentals in the *FVB*, which are intrinsically related—among other things—to the editorial practice of placing a flat at the beginning of a measure. Due to an overreliance on the indication of changes to all occurrences of a few specific pitches (normally B-flat and E-flat) within the limits of two measures and without the cancellation signs, the *FVB* exhibits a score that is confusing to the modern reader. It is true that its scribe, Francis Tregian, might have had tacit editorial principles in mind, such as the proximity of a note to an accidental affecting it beyond the end of a measure. However, it is not the purpose of this study to unveil his unusual notational conventions. Therefore, a comparison between the *FVB* and *Lynar* may lead to a more accurate approach to correct the omissions and misplaced accidentals caused by the misinterpretation (on the editors’ part) of arcane conventions arising from the application of *musica ficta* in keyboard music. Because the scribe of *Lynar* resorted to accidentals changing individual notes only in a way that is more straightforward to the modern editor, it will be regarded as a more credible source. It should be noted that—granted very few exceptions, to be explored

⁹¹ Although there are plenty of inconsistencies regarding the duration of notes—especially in the Galliard—they have minor to no implications on phrasing and metrical character and will therefore not be discussed and only be included in the revised version of the proposed transcription.

later—other keyboard versions seem to agree more with the notation of *Lynar* than that of the *FVB*.⁹²

Even though we cannot use general principles of *musica ficta* to solve all notation problems, being aware of them may offer insight into inaccurate applications of this practice. For example, in *musica ficta*, pitches are usually raised in ascending motion towards a tonic and lowered when moving away from it. The seemingly unnecessary as well as missing “corrections” made in the *FVB* do not seem to comply with this principle.

Example 5.3a – Corrections of *Musica Ficta* Accidentals in *Pavana Dolorosa* (mm. 8 and 23) in *FVB*



In *Lynar* and the other sources, the first B is natural and the last one flat.⁹³

Example 5.3b – Missing Corrections in *Pavana Dolorosa* (mm. 111–112) in *FVB*



The two F's in the upper voice (m. 111) and the G-natural (m. 112) are sharp in *Lynar*.⁹⁴

However, there are also instances where the scribe omits accidentals probably because of the context, that is, when one of the notes in the passage is incorrectly copied

⁹² Smith, 93.

⁹³ Ibid., 93 and 96.

⁹⁴ Ibid.

(see Example 5.4). Had he written A in the bass (on beat 2) instead of F, the notes F-sharp and G-sharp would probably be assumed. The subsequent measures corroborate this idea by reiterating the descending melodic eighth-note octave but in D minor instead.

Example 5.4 – Comparison of an Omitted Accidental in the Bass (*Pavana*, m. 46) and a Similar Motivic Occurrence (m. 53)



Other examples of pitch changes include the modified imitation of the initial gesture in the third strain of the *Pavana* (see Example 5.5). Although *Lynar* maintains the melodic third (C to A and G to E) in the upper voice, which is also present in its equivalent phrase in *Galliard*—regardless of the sources—other keyboard versions agree, instead, with the modified intervals in the *FVB*.⁹⁵

Example 5.5 – Comparison of Modified Imitation in the *Pavana* (mm. 68–69) and its Equivalent in *Galliard* (mm. 32–33)



⁹⁵ David Smith, and Peter Philips, *Complete Keyboard Music*, Musica Britannica (Royal Musical Association) 75 (London: Stainer and Bell: 1999), 127.

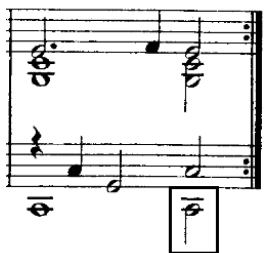
Nonetheless, there are also instances where the same scribe omits and adds notes. We cannot be sure if these were intended by the composer or misinterpreted by the scribe. However, at least they are uncommon and do not seem to alter the text significantly. In the reprise of the second strain, for example, two notes were omitted without causing any complications (see Example 5.6). Likewise, in the first strain of *Galliard*, a bass note was added in the *FVB* only (see Example 5.7).

Example 5.6 – Omitted Notes in the *Pavana* (mm. 51 and 53)



Notes inside the squares should be accompanied by a D4 and an E3 of equivalent duration, respectively.⁹⁶

Example 5.7 – Added Notes in *Galliard* (m. 4)



The first C2 is a dotted whole note in *Lynar*.

When accidentals are placed on the upbeat of a given measure, the scribe may assume there is no need to repeat them on the following one. The tacit “principle” of accidental proximity causes confusion even to the editors of the *FVB* who extended the effect of such accidentals throughout the entire measure (see Example 5.8). It can be

⁹⁶ Ibid., 126.

argued that Fuller-Maitland and Squire assumed that the notes at the end of the measure should also be contemplated by the same accidentals introduced in measure 60.

Example 5.8 –Proximity of Accidentals in the *Pavana* (mm. 60–61)

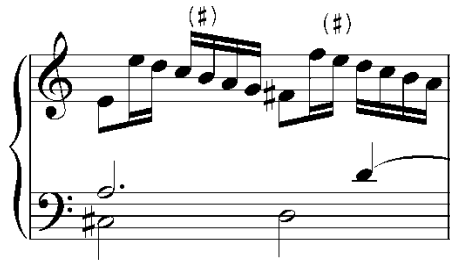


According to *Lynar*, on measure 61, F and G are sharp on the first beat and natural on the third.⁹⁷

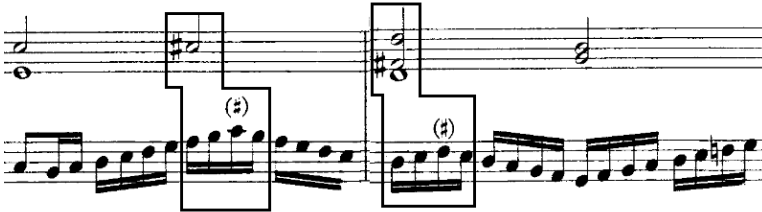
Despite the challenges of deciphering tacit conventions, the editors of the *FVB* have their share of responsibility when they suggest corrections that disregard the conventions of *musica ficta* (or other arcane practices). However, at times they also overlook an essential aesthetic trait of the School of Virginalists: the use false relations, or the clashing of major and minor forms of a single chord (see Examples 5.9 and 5.10). There is one exception, though. In the reprise of the second strain of the *Galliard*, a sharp was omitted in *Lynar* that was observed in the *FVB* (see Example 5.11a). For the same reasons, the omission is inconsistent with the false relation present in its equivalent passage in the *Pavana*. In addition, the omitted sharp in the following measure closing the section (see Example 5.11b) is also inconsistent with its equivalent.

⁹⁷ Ibid.

Example 5.9 – False Relations and Misleading Suggestions (mm. 64 and 105–106)

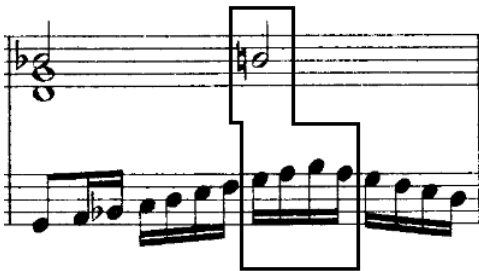


By keeping the C5 and F5 natural in measure 64, false relations are created horizontally and vertically, respectively.



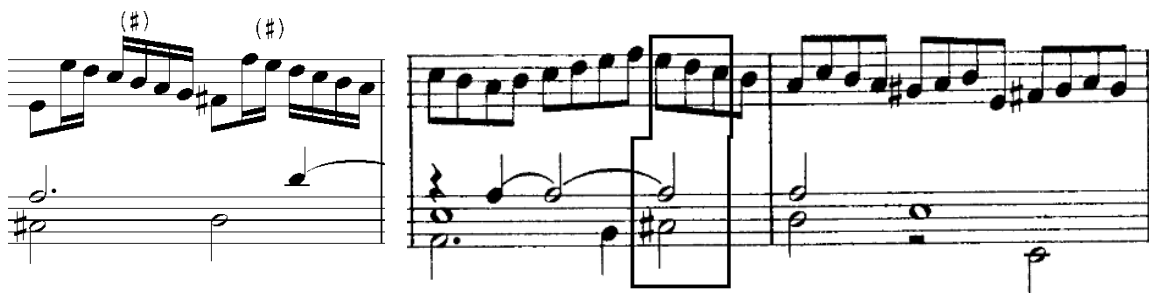
The latter case also applies to measures 105–106. The editors' suggestions should then be ignored to preserve these false relations.

Example 5.10 – False Relations and Missing Corrections in the *Pavana* (m. 104)



The note B3 is also flat in *Lynar*, which is what composes a false relation with the B-natural in the top voice.⁹⁸

Example 5.11a – Comparison of Accidentals in the *Galliard* (mm. 29–30) and the *Pavana* (m. 64)



⁹⁸ Ibid.

Example 5.11b – Comparison of Accidentals in the *Galliard* (m. 31) and the *Pavana* (m. 67)



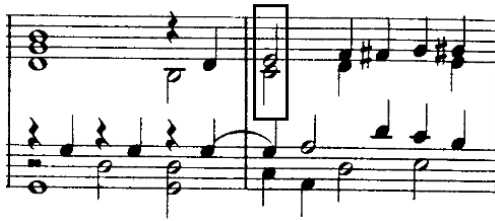
Sometimes the editor needs to decide if a passage contains a mistake or if it is an alternative realization of the same idea. To do so, careful consideration of harmony, rhythmic, and melodic variation should be observed. There is at least one instance in the third strain of the *Pavana* that falls into the category of alternative realization of harmony (see Example 5.12a). The reiteration of the same chromatic intervals, not only in the subsequent transposition to the dominant minor but also in its reprise, corroborates the idea that the composer intended this change. However, the absence of such accidentals in *Lynar* is consistent with other keyboard versions and the equivalent passage in the *Galliard* where E-flat does not appear in any of the sources (see Example 5.12b).⁹⁹

Example 5.12a – Alternative Realization of Harmony in the *Pavana* (mm. 73–74 and 95–97)



⁹⁹ Smith, “The Instrumental Music,” 110, 116, 147, and 149–150.

Example 5.12b – Alternative Realization of Harmony in the *Galliard* (mm. 35–36)



Furthermore, there are also alternative realizations of cadences and passing tones. The differences of cadential trills between the *FVB* and *Lynar* are quite noticeable and can be divided into plain rhythmic divisions and combinations with other features. The first type is the most common and can be found throughout the entire *Pavana* where the *FVB* presents either a diminution or an augmentation of *Lynar* (see Example 5.13a). In the combination, the figuration is partially preserved and varied with dotted rhythms (see Example 5.13b). As for the passing tones, this less common alternative realization can affect the voicing and the harmonic character of a passage (see Example 5.14).

Example 5.13a –Augmentation and Diminution of Cadential Trills in the *Pavana* (mm. 5 and 77)¹⁰⁰

FVB



Lynar



FVB



Lynar



¹⁰⁰ While a similar augmentation occurs in measures 9, 44, 47, 56, and 72, a diminution occurs in 84.

Example 5.13b – Augmentation with Dotted Rhythms in the *Galliard* (m. 32)

FVB



Lynar



The image shows two musical staves. The top staff is labeled 'FVB' and the bottom staff is labeled 'Lynar'. Both staves are in treble clef with a key signature of one sharp (F#). The FVB staff shows a sequence of notes: a quarter note (F#), an eighth note (G), a quarter note (A), a quarter note (B), and a dotted quarter note (C). The Lynar staff shows a sequence of notes: a quarter note (F#), an eighth note (G), a quarter note (A), a quarter note (B), and a dotted quarter note (C). The Lynar staff has a different rhythmic pattern for the first two notes compared to the FVB staff.

Example 5.14 – Alternative Realization of Passing Tones in the *Pavana* (mm. 59 and 79)

FVB	FVB
	
Lynar	Lynar
	

The image shows four musical staves arranged in a 2x2 grid. The top row is labeled 'FVB' and the bottom row is labeled 'Lynar'. The left column shows the notation for measures 59 and the right column shows the notation for measures 79. The notation for measures 59 shows a sequence of notes: a quarter note (F#), an eighth note (G), a quarter note (A), and a quarter note (B). The notation for measures 79 shows a sequence of notes: a quarter note (F#), an eighth note (G), a quarter note (A), a quarter note (B), and a dotted quarter note (C). The Lynar version shows a different rhythmic pattern for the first two notes compared to the FVB version.

5.3 Editorial Decisions

After discussing the inconsistencies between the settings in the *FVB* and *Lynar* in light of other keyboard sources, a number of changes will be required to finalize the score because the former was the main reference used to produce the preliminary version of my transcription. Although the corrections to the notation, from notes to accidentals, will be implemented, the cadential figurations and other alternative realizations will be presented as options. The reason is that both sources provide aesthetically accurate possibilities that the readers (performer) are entitled to decide according to their personal tastes.

The metrical presentation of the score seems to be a more serious matter. Unlike the critical edition by David Smith, the original editors of the *FVB* preserved the original (and irregular) barring of the works compiled. It is understandable that Smith attempted

to translate the ambiguous meter of the manuscripts into modern notation by adding individual barlines on each staff to facilitate the reading and performance (see Example 5.15a). However, one should keep in mind that this solution can also mislead the performer into creating a sense of meter that misrepresent the irregular barring of the original caused by uneven metrical structures common to these keyboard works. Therefore, I will keep the metric divisions as close as possible to the *FVB* with the addition of tick barlines meant to group measures according to my interpretation of phrase divisions to guide the performer without suggesting unnecessary metric accents. As a result, some musical ideas will be suggested as in 2/1 while others in 3/1 or even 4/1. Regardless, the half note will be the underlying metric unit of the entire work.¹⁰¹

Example 5.15a – *Pavana Dolorosa* (mm. 1–2) with Individual Barlines



Example 5.15b – *Pavana Dolorosa* (mm.1–2) with Tick Barlines:



¹⁰¹ The full transcription is provided in the following chapter.

Chapter 6 - The Guitar Transcription

Pavana Dolorosa

Peter Philips (1560/1628)

Both guitars:
6th = D
3rd = F#

Guitar 1

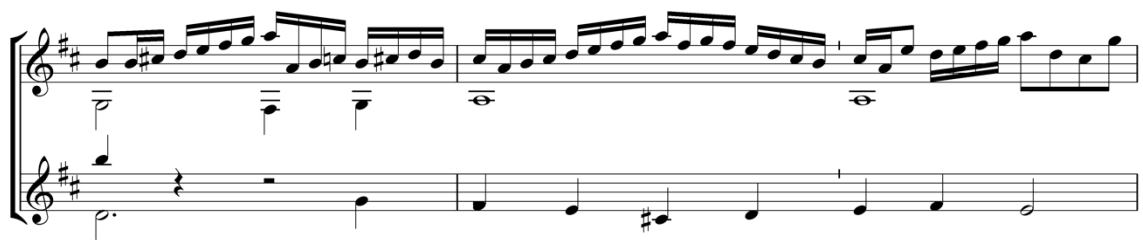
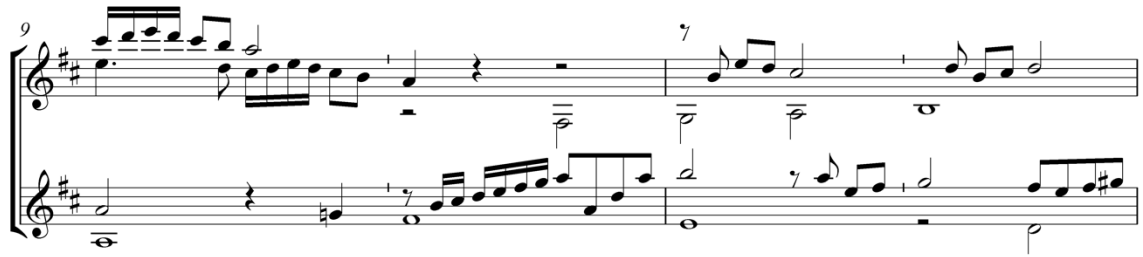
Guitar 2

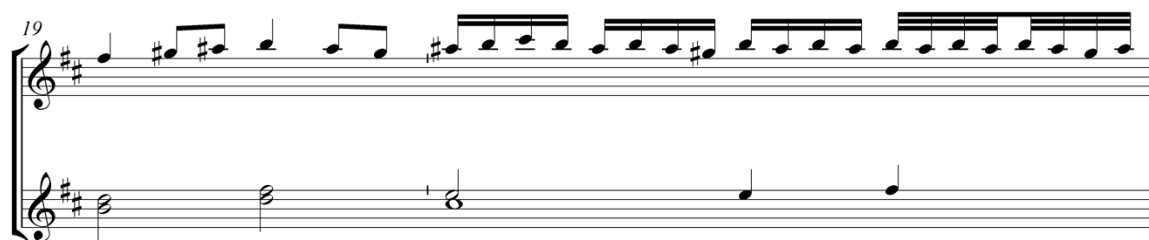
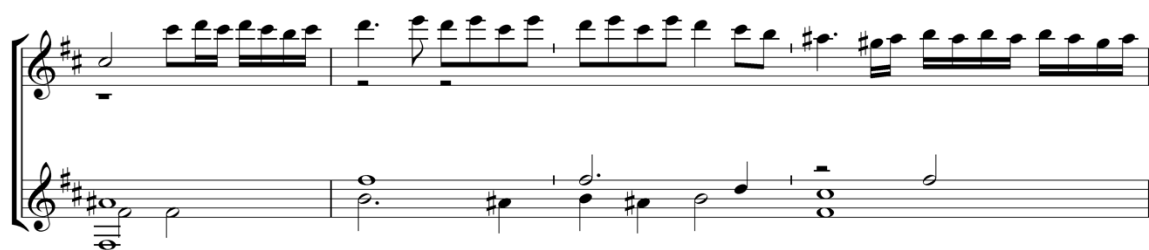
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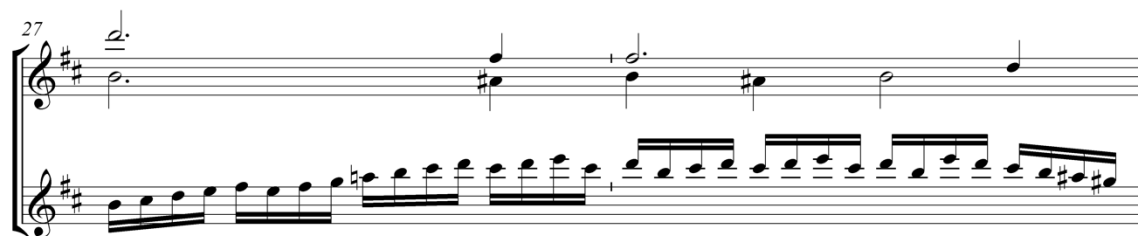
2







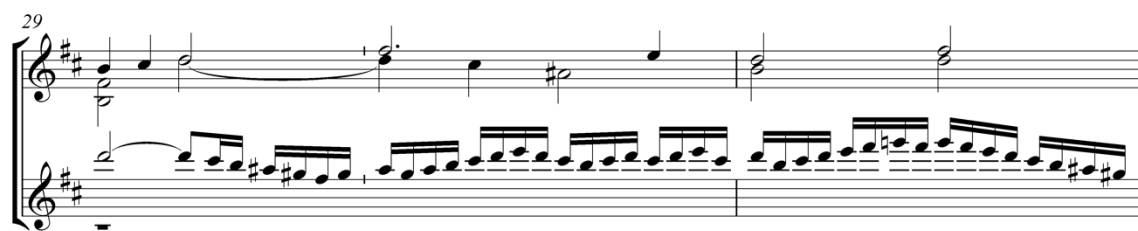
First system of a musical score in D major (two sharps). The right hand features a series of eighth-note chords in the first measure, followed by a half note. The left hand plays a continuous eighth-note accompaniment.



Second system of the musical score, starting at measure 27. The right hand has a dotted half note followed by a half note. The left hand continues with eighth-note accompaniment.



Third system of the musical score. The right hand has a dotted half note followed by a half note. The left hand continues with eighth-note accompaniment.



Fourth system of the musical score, starting at measure 29. The right hand has a dotted half note followed by a half note. The left hand continues with eighth-note accompaniment.



Fifth system of the musical score. The right hand has a dotted half note followed by a half note. The left hand continues with eighth-note accompaniment.

32

34

35

36

3

39



48

Musical notation for measures 48-49. Measure 48: Treble clef has a sixteenth-note triplet ascending (D4, E4, F#4) followed by a quarter note G4. Bass clef has a whole note chord of D4 and F#4. Measure 49: Treble clef has a sixteenth-note triplet descending (F#4, E4, D4) followed by a quarter note C#4. Bass clef has a whole note chord of C#3 and G3.

Musical notation for measures 50-51. Measure 50: Treble clef has a half note chord of D4 and F#4. Bass clef has a sixteenth-note triplet ascending (D4, E4, F#4) followed by a quarter note G4. Measure 51: Treble clef has a sixteenth-note triplet ascending (D4, E4, F#4) followed by a quarter note G4. Bass clef has a sixteenth-note triplet ascending (D4, E4, F#4) followed by a quarter note G4.

51

Musical notation for measures 52-53. Measure 52: Treble clef has a sixteenth-note triplet ascending (D4, E4, F#4) followed by a quarter note G4. Bass clef has a whole note chord of D4 and F#4. Measure 53: Treble clef has a sixteenth-note triplet ascending (D4, E4, F#4) followed by a quarter note G4. Bass clef has a whole note chord of D4 and F#4.

Musical notation for measures 54-55. Measure 54: Treble clef has a half note chord of D4 and F#4. Bass clef has a sixteenth-note triplet ascending (D4, E4, F#4) followed by a quarter note G4. Measure 55: Treble clef has a sixteenth-note triplet ascending (D4, E4, F#4) followed by a quarter note G4. Bass clef has a sixteenth-note triplet ascending (D4, E4, F#4) followed by a quarter note G4.

55

Musical notation for measures 56-57. Measure 56: Treble clef has a sixteenth-note triplet ascending (D4, E4, F#4) followed by a quarter note G4. Bass clef has a whole note chord of D4 and F#4. Measure 57: Treble clef has a sixteenth-note triplet ascending (D4, E4, F#4) followed by a quarter note G4. Bass clef has a whole note chord of D4 and F#4.

This musical score is for a piano piece, spanning measures 57 to 62. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The score is written for two staves, with a brace on the left indicating they are part of a single system. Measure 57 shows a treble staff with a half note chord (F#4, A4) and a bass staff with a half note chord (D3, F#2). Measure 58 features a treble staff with a half note chord (F#4, A4) and a bass staff with a half note chord (D3, F#2). Measure 59 has a treble staff with a half note chord (F#4, A4) and a bass staff with a half note chord (D3, F#2). Measure 60 shows a treble staff with a half note chord (F#4, A4) and a bass staff with a half note chord (D3, F#2). Measure 61 features a treble staff with a half note chord (F#4, A4) and a bass staff with a half note chord (D3, F#2). Measure 62 has a treble staff with a half note chord (F#4, A4) and a bass staff with a half note chord (D3, F#2). The score concludes with a double bar line at the end of measure 62.

Galiarda Dolorosa

(1593)

6th = D
3rd = F#

Peter Philips (1560/1628)

9

$\text{♩} = 90$

Guitar 1

Guitar 2

5

9

12

15

2

19

23

This block contains the musical notation for measures 23 and 24. Measure 23 features a treble staff with a melody of eighth and sixteenth notes and a bass staff with a simple accompaniment. Measure 24 continues the melody in the treble staff, which includes a triplet of eighth notes, while the bass staff provides a steady accompaniment. The key signature remains one sharp (F#).

[illegible]

30

3

The image shows a musical score for 'The Rose Tree'. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a measure number '30'. The melody is written in eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom staff is also a treble clef with the same key signature and time signature. It features a bass line with various note values, including whole, half, and quarter notes, and rests. A measure number '3' is placed in a box above the second staff. The score ends with a double bar line and repeat dots.

34

This block contains measures 34 through 37 of the musical score. Measure 34 features a treble staff with a half note G4, a quarter note A4, and a half note B4, with a bass staff accompaniment of a half note G2 and a half note B2. Measure 35 has a treble staff with a half note C5, a quarter note B4, and a half note A4, with a bass staff accompaniment of a half note G2 and a half note B2. Measure 36 has a treble staff with a half note G4, a quarter note A4, and a half note B4, with a bass staff accompaniment of a half note G2 and a half note B2. Measure 37 has a treble staff with a half note C5, a quarter note B4, and a half note A4, with a bass staff accompaniment of a half note G2 and a half note B2.

38



System 38: Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. The melody consists of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

43



System 43: Treble and bass staves. The melody in the treble staff continues with eighth and quarter notes. The bass staff accompaniment features a steady eighth-note pattern in the left hand.

48



System 48: Treble and bass staves. The treble staff features a more active melody with sixteenth-note runs. The bass staff continues with a rhythmic accompaniment.

52



System 52: Treble and bass staves. The melody in the treble staff returns to a simpler eighth-note pattern. The bass staff accompaniment remains consistent with the previous systems.

56



System 56: Treble and bass staves. The melody in the treble staff concludes with a final cadence. The bass staff accompaniment ends with a sustained chord.

Conclusion

I hope to have demonstrated the significance of the sixteenth-century repertoire gap for two guitars and how it can be promptly addressed with the production of scholarly transcriptions. This process involves the careful consideration of various topics from the ontology of transcriptions to the avoidance of authorship misappropriation. This approach is based on the current state of research on common practices concerning tuning temperaments and notational and interpretive conventions, to name a few. These perspectives are investigated to inform the editorial and aesthetic criteria as accurately as possible. Although critical editions are major sources of information, they can contain mistakes and misunderstandings, and therefore, analytical articles and dissertations should also be consulted to ensure a balanced and current understanding of these relevant topics.

Overall, this project comprises a method designed to produce faithful transcriptions of virginal music along with a full-length practical application to *Pavana and Galliard Dolorosa* by Peter Philips. Such an adaptation can be readily performed by guitar duos seeking to expand the repertoire of this medium. It is also within my expectation to have clarified each step in the method by discussing the procedures, strategies, and the criteria for analyzing sources and revising the score; and to have encouraged other guitarists to apply the proposed method and to continue the quest for mitigating the sixteenth-century repertoire gap with other major virginal works. There is a vast repertoire to explore that complements the lute tradition and that includes notable

composers besides William Byrd and Peter Philips, such as John Bull, Orlando Gibbons, Giles Farnaby, Pieterszoon Sweelinck, Thomas Morley, and many others.

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