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Richard Hudson

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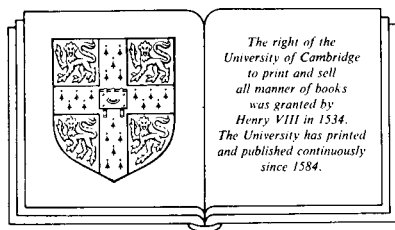
THE ALLEMANDE, THE BALLETO, AND THE TANZ

VOLUME II
THE MUSIC

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INTRODUCTION

THIS is the second in a set of two volumes on the Allemande, the Balletto, and the Tanz from 1540 to 1750. Volume I is a prose history in three parts devoted successively to the Renaissance, to a period of transition from around 1590 to 1640, and to the Baroque period. This second volume presents an anthology of musical compositions from Germany, France and the Low Countries, Italy, and England; all of the compositions from one country or region are grouped together, to provide a sense of continuity. I have included a somewhat more extensive selection from Italy than from other countries, since the Baroque guitar and ensemble works are not as well known. Table I in Volume I summarizes the forms involved by country and by period and hence may provide a useful guide to both volumes.

The examples for cittern from the 16th century and for guitar from the 17th century often display a characteristic lack of concern for the proper bass tone; hence, I have not contrapuntalized them as I have the music for other plucked-string instruments. In the Baroque guitar transcriptions, the direction of the stems indicates the direction in which the performer strums the full chords. I have reduced the note values by half in most of the pieces before about 1590, as well as in most of the Examples in Volume I from 1 through 23 – a customary procedure to help the modern reader avoid an incorrect impression of slowness from the larger note values and to facilitate comparison with later compositions. Ex. 83 in Volume I gives a summary of the way the note values diminish during the periods covered in this study.

In the Baroque examples, the sign ♪ indicates a trill, beginning ordinarily on the upper note; ♯ is a mordent, with a main tone alternating with its lower neighbor. When either of these signs is placed above two or more notes with a common stem, the sign applies only to the top note. If some other tone is to be ornamented, the sign will appear to the right of the note. An appoggiatura is indicated by a small grace-note slurred to the main note, vibrato by the abbreviation “vib.” Slurs are preserved from the original sources; in music for plucked strings, they indicate the procedure of playing more than one note with a single plucking of a string.

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