

MUSICOLOGICAL STUDIES & DOCUMENTS

35

RICHARD HUDSON

THE FOLIA, THE SARABAND,
THE PASSACAGLIA, AND THE CHACONNE

THE HISTORICAL EVOLUTION OF FOUR FORMS
THAT ORIGINATED IN MUSIC
FOR THE FIVE-COURSE SPANISH GUITAR

Volume I
THE FOLIA



AMERICAN INSTITUTE OF MUSICOLOGY
HÄNSSLER-VERLAG

1982
68.735/10

MUSICOLOGICAL STUDIES & DOCUMENTS

ARMEN CARAPETYAN
General Editor

THE FOLIA, THE SARABAND,
THE PASSACAGLIA, AND THE CHACONNE

RICHARD HUDSON

I
THE FOLIA

AMERICAN INSTITUTE OF MUSICOLOGY

Copyright ©1982 American Institute of Musicology
Hänssler-Verlag, D 7303 Neuhausen-Stuttgart
Order-No. 68.735/10
ISBN 3-7751-0610-3

TABLE OF CONTENTS

Introduction to the Set	xi
The Evolution of the Folia	xv
The Earlier Folia	xv
The Ripresa & Ritornello, the Alta Regina & Fedele	xxiii
The Transition	xxv
The Later Folia	xxviii
The Sources	xxxi
The Transcriptions	xxxix

THE EARLIER FOLIA

1. Salinas, <i>Vulgares quas Lusitani Follias vocant</i> (1577)	1
2. Kapsberger, <i>Folia</i> (1604) for chitarrone	1
3–54. Rasgueado folias for the Spanish guitar (arranged to demonstrate the technique of chord insertion and therefore not necessarily chronological)	
3–18. <i>Folias semplice</i>	7
19–22. Folias with the IV chord inserted	11
23–30. With II and IV inserted	12
31–34. With III in the second half	15
35–41. With III in the first half	16
42–54. With III in both halves	18
55. <i>Follia</i> , Italian (1613), discant and bass	22
56. Stefani, <i>Partita di Donna amata</i> (1622) for voice and continuo	22
57. Piccinini, <i>Partite variate sopra la Folia</i> (1623) for chitarrone	23
58. <i>Folia</i> , Italian (c. 1630), for guitar	25
59. <i>Folias smen.^{ta}</i> [<i>sopra l'O</i>], Italian (c. 1630), for guitar	25
60. <i>Folias smen.^{ta}</i> [<i>sopra l'E</i>], Italian (c. 1630), for guitar	25
61. Corbetta, <i>Folia passeggiata sopra l'X</i> (1639) for guitar	26
62. Corbetta, <i>Folia passeggiata sopra la +</i> (1639) for guitar	26
63. Foscari, <i>Folias sopra l'O con parti variate</i> (c. 1640) for guitar	26
64. Foscari, <i>Folias con parti variate</i> (c. 1640) for guitar	28
65. Bartolotti, <i>Follia</i> (1640) for guitar	29
66. Corbetta, <i>Follia</i> (1643) for guitar	31
67. Corbetta, <i>Folias</i> (1648) for guitar	33
68. Falconiero, <i>Folias para Señora Doña Tarolilla de Carallenos</i> (1650) for two violins and continuo	34

69.	Corbetta, <i>Folie en g re sol ut</i> (1671) for guitar	45
70.	Corbetta, <i>Folie en d la re sol</i> (1671) for guitar	46
71.	Corbetta, <i>Follie G. re. sol. ut</i> (1674) for guitar	49
72.	<i>Folías</i> , Spanish (1705), for guitar	50
73.	<i>Tonos de Palacio, Folías</i> , Spanish (1707), for keyboard	50
74.	<i>Folías</i> , Spanish (1708), for keyboard	54
75.	<i>Otras folías</i> , Spanish (1709), for keyboard	56
76.	Minguet y Irol, <i>Folías españolas</i> (1774) for guitar	60

THE ALTA REGINA AND THE FEDELE

77.	Caroso, <i>Alta Regina</i> (1600), discant with lute	60
78.	<i>Alta Regina</i> , Italian (1613), bass and discant	61
79.	Mayone, <i>Partite sopra Fidele</i> (1603) for keyboard	61
80.	Trabaci, <i>Partite sopra Fedele</i> (1603) for keyboard	65
81.	<i>Fedele</i> , Italian (c. 1640), for guitar with bass courses	76
82.	Giramo, <i>Partite sopra Fedele</i> (c. 1645) for three voices and continuo	77
83.	Caresana, <i>Baletto: Fedele</i> (1693) for two melody instruments	83

THE LATER FOLIA

84.	Lully, <i>Air des hautbois Les folies d'Espagne</i> (1672) for wind ensemble	88
85.	Gallot (the younger), <i>Folies d'Espagne</i> (c. 1672) for lute	91
86.	Sanz, <i>Folías</i> (1674) for guitar	94
87.	Ruiz de Ribayaz, <i>Folías</i> (1677) for harp	95
88.	<i>The King's Health</i> (1682) for voice and continuo	97
89.	<i>Faronell's Division on a Ground</i> (1685) for violin and continuo	102
90.	<i>Mr. Faranella's Ground</i> , English (c. 1685), for violin and continuo	107
91.	<i>The Spanish Follye</i> , English (c. 1685), for keyboard	113
92.	Coferati, <i>Invito di Cristo all'Anima</i> (1689) for voice	115
93.	Mazzella, <i>Folia spagnola partite</i> (1689) for violin and continuo	115
94.	<i>Folies d'Espagne</i> , French (c. 1690), for theorbo	117
95.	Guerau, <i>Doze diferencias de Folías</i> (1694) for guitar	118
96.	<i>Diferencias de las Folías</i> , Spanish (c. 1700), for harp	122
97.	Marais, <i>Les folies d'Espagne</i> (1701) for viola da gamba	123
98.	<i>Las folías</i> , Spanish (1709), for keyboard	133
99.	<i>Folies d'Espagne</i> , French (c. 1717), for violin	138

100.	<i>Folías graves</i> , Spanish (1721), for keyboard	140
101.	<i>Follías de España</i> , Spanish (1764), for psaltery	143
102.	Minguet y Irol, <i>Folías italianas por el abecedario</i> (1774) for guitar	146
103.	Minguet y Irol, <i>Folías italianas</i> (1774?) for violin	146

PLATES

- I. Six rasgueado folias for guitar (c. 1630).
- II. Briçeño, guitar folia with text (1626).
- III. Frescobaldi, opening page of *Partite sopra Folia* (1615) for keyboard.
- IV. Salter, *Mr. Fardinel's Ground* (1683) for recorder.
- V. Feuillet, *Folie d'Espagne* with castanet part and dance choreography (1700).
- VI. Corelli, beginning of *Follia* (1700) for violin and continuo.
- VII. *A Royall Ode* by Mr. D'Urfey (1702).

THE FOLIA, THE SARABAND, THE PASSACAGLIA, AND THE CHACONNE

Introduction to the Set

A musical form exists in history as an evolving idea. Its course of evolution is determined by the cumulative effect of innumerable composers deciding how a composition will be *like* and how it will be *different* from previous examples of the form. A composer, in turn, acts in response to the broad evolving musical attitudes of his age and his own country. A form therefore mirrors concurrently evolving concepts of melody, rhythm, harmony, style, and structure, as well as evolving musical instruments and the evolving techniques of playing them. It reflects changing attitudes toward text and other non-musical elements and toward the roles that music plays within society. The mysterious process of evolution, although seeming to be guided sometimes by chance or by trivial circumstances, usually traces a far simpler path than is perceived by any individual composer. Therefore it is often only after a form has run its course that one can, by surveying its total history, finally formulate a comprehensive definition.

Historically the folia is therefore more than a single work by Corelli; the passacaglia and chaconne are more than compositions by Bach. The folia, saraband, passacaglia, and chaconne each trace a long and eventful history that began a century before these well-known examples of the late Baroque period. Because they were all influenced by the same milieu, and yet developed, in many respects, divergent characteristics, these four forms yield particularly valuable insight into the process of musical evolution. Their history reflects the declining ideals of the Renaissance and the developing attitudes of the Baroque; the national traits of a number of European countries; the development of new instruments, particularly the five-course Spanish guitar; and the influences between the worlds of popular social music and serious art music. All four forms began around 1600 in the popular guitar music of Italy and Spain. One hundred and fifty years later they had all become significant forms of serious Baroque music.

With the exception of two earlier examples of the folia, the recorded musical history of the four forms commences with the guitar book published at Florence in 1606 by Girolamo Montesardo. The examples in this tablature probably represent the forms as they had existed previously in Spain. The folía had originated in Portugal, the zarabanda and chacona probably in the Spanish New World. All three were lively, sung dances that became enormously popular in Spain around 1600. The pasacalle was a guitar ritornello for certain Spanish songs, in the tradition of

THE SOURCES

1. Francisco Salinas, *De musica libri septem* (Salamanca, 1577), facsimile in *Documenta musicologica, Reihe 1, Vol. XIII* (1958), p. 308. Salinas adds the Latin text to the folia melody to illustrate a particular metrical scheme. The same scheme occurs also in a second melody (p. 309), which he specifically describes as one of "the popular things that the Portuguese call *Follias*."
2. Girolamo Kapsberger, *Libro primo d'intavolatura di chitarone* (Venice, 1604), copy in GB-Lbm, pp. 28–36. In *Partita 8^a* I have changed the upper note of the chords in the third measure from *e'* to *f'*, and the third from the top note from *g[#]* to *a*. I have extended the penultimate slur in the twelfth variation an additional note and shifted the final slur one note to the left. On page 4 of his book Kapsberger gives two examples of a chord arpeggiated from the lowest to the highest pitch, but in a third example the lowest pitch is followed immediately by the highest. An arpeggiated chord is to be repeated, when necessary, to fill the time value indicated.
- 3–4. Girolamo Montesardo, *Nuova inventione d'intavolatura* (Florence, 1606), copy at A-Wgm, pp. 24 and 25–26.
- 5–8. I-Fr, MS 2793, fols. 5^v (on *E* and *A*) and 6^r (*F* and *G*). See Plate I.
9. I-Fr, MS 2804, fol. 15^v, second piece.
10. I-PEc, MS 586 (H72), fol. 38^v (on *O*).
11. Giovanni Ambrosio Colonna, *Intavolatura di chitarra alla spagnuola* (Milan, 1620), copy at GB-Lbm, p. 20.
12. Benedetto Sanseverino, *Intavolatura facile* (Milan, 1620), copy in GB-Lbm, p. 45. I have omitted the three apparently superfluous strokes at the beginning of the third line of the tablature.
13. I-Fc, MS B 2556, fol. 10^r.
14. Foriano Pico, *Nuova scelta di sonate per la chitarra spagnola* (Venice, 1628?), copy at F-Pn, p. 14 (on *D*).
15. I-Fr, MS 2951, fol. 6^v.
- 16–17. Luis de Briçeno, *Método mui facilissimo para aprender a tañer la guitarra a lo español* (Paris, 1626), copy in F-Pn, fols. 8^r (see Plate II) and 11^r. The two additional stanzas of the latter do not, like the third and fifth stanzas of the first text, include a refrain from the opening stanza.

THE EARLIER FOLIA

1. *Vulgares quas Lusitani Follias vocant*

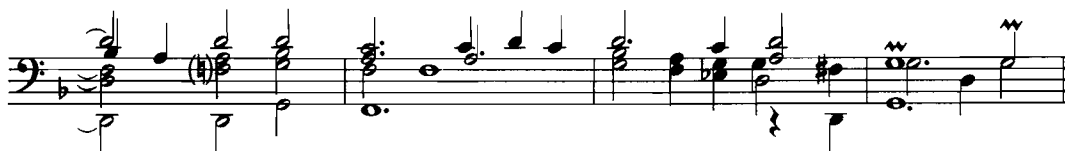
Francisco Salinas, 1577



2. *Folia*

Chitarrone

Girolamo Kapsberger, 1604



Partita 1^a



*All the four-voice chords are to be arpeggiated (see the comments under "Sources").

© 1982 by Armen Carapetyan

MSD 35-I.

All rights reserved in all countries