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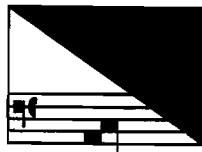
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RICHARD HUDSON

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 II
THE SARABAND



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MUSICOLOGICAL STUDIES & DOCUMENTS

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THE PASSACAGLIA, AND THE CHACONNE

RICHARD HUDSON

II
THE SARABAND

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PREFACE

This is the second of four volumes devoted to the evolution of the folia, the saraband, the passacaglia, and the chaconne. An introduction to the set appears at the beginning of the first volume.

I want to express my gratitude to the American Council of Learned Societies for providing a fellowship during the fiscal year 1973/74 for the preparation of these volumes. I thank Prof. Edwin Hanley of the University of California, Los Angeles, for helping with the Italian texts, and Richard Pinnell for his aid with the Spanish poetry. Mr. Pinnell, who in 1976 completed a doctoral dissertation at UCLA on the life and works of Francesco Corbetta, and who is himself both a scholar and a guitarist, provided valuable assistance in solving some of the problems of guitar notation. I want to express my appreciation, finally, to the libraries listed in each volume, for making printed books and manuscripts available to me.

Richard Hudson
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Los Angeles

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and structure, and therefore not necessarily chronological)

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- I. Five rasgueado sarabands for guitar (c. 1630).
- II. Carbonchi, The *serabanda spagnuola* and *serabanda franzese* for guitar (1643).
- III. Roncalli, *Sarabanda* for guitar (1692).
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- VI. Froberger, *Sarabande* for keyboard from the Bauyn MS.

THE EVOLUTION OF THE SARABAND

The saraband, unlike the folia, the chaconne, and the passacaglia, did not develop primarily into a variation form. Therefore different examples are, in general, less like one another, and similarities between them are more difficult to identify. This fact, coupled with the great number of sarabands written during the Baroque period, makes it almost impossible for any one scholar to embrace the entire literature or to compare it with other dances of the same period. The history of the saraband is thus being written very slowly, and I offer this present volume with the hope that it may add at least one small step along the way already established by the substantial contributions of Robert Stevenson and Daniel Devoto.¹

The musical examples are divided into four categories, commencing with *rasgueado* guitar sarabands, mainly from Italian sources. These are arranged to demonstrate specific musical traits and are therefore not necessarily chronological. The other three sections are each in chronological order, presenting first the non-*rasgueado* examples from Italy, then those from France, and finally, grouped together, those from England, Spain, and Germany. In a few cases the works of a composer from one country seem more significantly related to the evolving saraband of another. Hence, I have included the examples of Praetorius with those from France; the works of Corbetta are divided, with the earlier ones in the Italian section, the later ones in the French. Several examples are sometimes included from a single source, in order to give some idea of the degree of variety employed by one composer or a group of related composers. In such cases the source is indicated by the number, each individual piece by a small letter following the number.

Although it seemed best to organize the musical examples thus by country, the historical evolution of the form will be considered according to three main

¹The main works by Stevenson are "The Sarabande: A Dance of American Descent," *Inter-American Music Bulletin*, No. 30 (1962), pp. 1-13; and "Sarabande," *MGG*, Vol. XI (1963), cols. 1389-1397. See also "The First Dated Mention of the Sarabande," *Journal of the American Musicological Society*, V (1951), 29-31; "The Mexican Origins of the Sarabande," *Inter-American Music Bulletin*, No. 33 (1963), p. 7; "Communication," *Journal of the American Musicological Society*, XVI (1963), 110-112. Devoto's articles are as follows: "La folle sarabande," *Revue de musicologie*, XLV-XLVI (1960), 3-43 and 145-180; "Encore sur 'la' sarabande," *Revue de musicologie*, L (1964), 175-207; "¿Qué es la zarabanda?" *Boletín interamericano de música*, No. 45 (1965), pp. 8-16, and No. 51 (1966), pp. 3-16; "De la zarabanda à la sarabande," *Recherches sur la musique française classique*, VI (1966), 27-72. See also "A propos de la sarabande" by Stevenson, Devoto, and José Castro Escudero in *Revue de musicologie*, XLVII (1961), 113-125. My own works include "The Zarabanda and Zarabanda Francese in Italian Guitar Music of the Early 17th Century," *Musica disciplina*, XXIV (1970), 125-149; and "Sarabande," to appear in the 6th edition of *Grove's Dictionary of Music and Musicians*.

number of variants are given. Any of the measures in the first three columns can then combine with any of the three variants of the last column to form the second half of a phrase. The formula at the top of the first column shows 4 moving to 3, but interrupted by an échappée, a device already encountered in b_4 of Ex. 3. The échappée between two notes moving downward by step is one of the most typical melodic traits in the Italian version of the fast French saraband. It occurs in Ex. 3 between 2 and 1, in Ex. 5 between 4 and 3, and in an early example of Praetorius (63a) between 3 and 2.

Ex. 5: Melodic cadences in the fast French saraband in Italy (may be minor as well as major, except for the formulae in the third column).

	Penultimate measure	Final measure
a_1 E 4 5 3	b_1 5 4 3	c_1 6 7 1
a_2 E	b_2	d_1 d_2^V I
a_3 E	b_3	V I d_3
a_4	b_4	V I
a_5		

Examples showing a_1 from Ex. 5 attached to d_1 occur at the end of the opening phrase of Nos. 35a, 45d, 50d, 101b, and 104b, at the end of the first and second phrases of 38c, at the end of the last phrase of 47a, at the end of the first and last phrases of 47f, and at the end of each section in 47d. The four variants of the formula in the first column can be seen in the opening phrase of Nos. 35f, 55b, 110c, and 95f, respectively. Occasionally the échappée is absent and a_1 or a_2 becomes simply 4-4-3, as in 95d or 105c. The first formula in the b column is coupled with d at the end of Nos. 35a and 97; the three variants occur in 53c (sixth measure), 55c (end of first section), and 55c (the end of the piece). The formulae of column c appear together with d in 35e, 55b (fourth measure from the end), 55c (first phrase),

17. I-Fr, MS 2849, fols. 164^v-165^r. The text shown constitutes one four-line stanza and its two-line refrain, the latter recurring at the end of the second and fifth stanzas. A second refrain, also containing the word *sarabanda*, concludes the third and fourth stanzas.
18. Luis de Briçefiño, *Método mui facilissimo* (Paris, 1626), copy in F-Pn, fol. 14^r.
19. Fabritio Costanzo, *Fior novello, Libro primo* (Bologna, 1627), copy at I-Bc, p. 12.
- 20-21. The source of No. 18, fols. 14^r and 7^v. For each of the examples in No. 21, Briçefiño first gives the refrain with its guitar accompaniment, then two stanzas of text, each ending with the words of the refrain.
22. Lucas Ruiz de Ribayaz, *Luz y norte musical* (Madrid, 1677), copy at GB-Lbm, p. 67.
23. Carlo Milanuzzi, *Terzo scherzo delle ariose vaghezze* (Venice, 1623), copy in D-Hs, p. 51. In the tablature the letter is missing for the last chord, and the first repeat-sign occurs one quarter-note earlier.
24. I-Fr, MS 2774, fols. 77^v, 83^v, and 81^r.
25. The source of No. 23, p. 51. The first two repeat-signs appear a quarter-note sooner in the tablature.
26. Foscarini, *Intavolatura di chitarra spagnola, Libro secondo* (Macerata, 1629), microfilm copy at D-Bds, p. 49.
27. Foscarini, *I quatro libri della chitarra spagnola* (no place or date), copy at GB-Lbm, p. 4 (*Zarabanda p.^a*).
28. The work cited for No. 12, p. 37, top line; also the source of No. 42, p. 35, on C (see Plate II).
29. I-Fc, MS B 2556, fol. 13^r.
30. The source of No. 12, p. 35 (title from the index).
31. The source of No. 23, p. 51.
32. The source of No. 18, fol. 13^r.
- 33-34. The work cited for No. 12, pp. 38 and 34 (titles from the index).
35. US-SFsc, Bentivoglio lute MS, pp. 58 (a and b), 67 (c), 88 (d), 89 (e), and 93, second saraband (f). Concerning this MS, see Gustave Reese, "An Early Seven-

16. *Sarabanda spagnola a mana ferma*

Antonio Carbonchi, 1640

(a)

(b)

(c)

17. *Sopra Sarabanda*

c. 1630

I IV I V

[1st stanza] Di - rò di Ma - do - na ho - nes - - - ta che,
e si tal - vol - r'e re - chies - - - ta, god'
[Refrain] al - la sa - ra - ban - da, che

I IV I V

per as - set - tar la tes - - - ta,
e fa la ve - ne - ran - - - da
l'a - - - mor co - man - - - da.

18. *Una çaravanda chaconada*

Luis de Briçeno, 1626

I V IV V I V IV V

19. *Zarabanda, secondo tuono*

Fabritio Costanzo, 1627

IV I V I IV I V I

20. *Çaravanda françesa y buena*

Luis de Briçeno, 1626

61a. Sarabanda
Two violins and continuo

Giorgio Buoni, 1693

Violino primo

Presto

Violino secondo

Cembalo

The first system of the musical score consists of three staves. The top staff is for the Violino primo, the middle for the Violino secondo, and the bottom for the Cembalo. The music is in 3/4 time and B-flat major. The tempo is marked 'Presto'. The Cembalo part includes fingering numbers: 5, #3, #, 4, #3.

The second system continues the musical score. It features a repeat sign in the middle of the system. The Cembalo part includes fingering numbers: #, 4, #3.

The third system continues the musical score. The Cembalo part includes fingering numbers: 4, 3.

The fourth system concludes the musical score. The Cembalo part includes fingering numbers: #, 6, 5, #3.