Valdambrini

Libro primo d'intavolatura di chitarra... (*Rome: 1646*)

volume 2: Selected Dances

Edited by Rockford Mjos

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Version: 01/30/09

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Valdambrini
VOLUME 2: Selected Dances

This collection presents a selection of dances from Ferdinando Valdambrini's *Libro primo d'intavolatura di chitarra a cinque ordini* (Rome: 1646).

I have notated changes to the original text at the end of each piece. Alfabeto chords have been written out in the tablature but are placed beneath the staff for reference. Like other composers, Valdambrini sometimes adds altered notes to alfabeto chords.

My thanks to Pat O'Brien who made scans of the publication available to me and to Monica Hall for sharing her preliminary translation of Valdambrini's introductory material.

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Saint Paul, Minnesota
January 30, 2009
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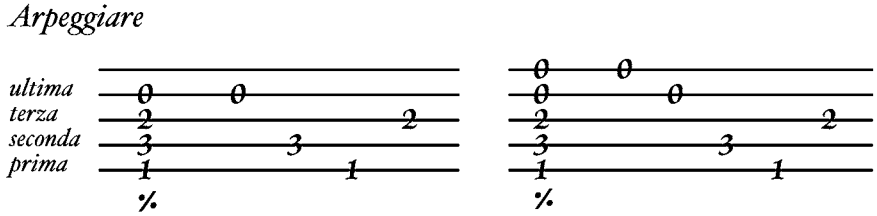
Performance Notes

Valdambrini offers some performance information in *Libro primo* and *Libro secondo* (c. 1647), which is summarized here.

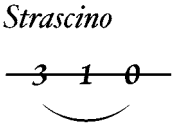
Tuning Valdambrini uses a totally re-entrant tuning with only high strings on the fourth and fifth courses (see Monica Hall's translation: *http://www.monicahall.co.uk/pdf/Stringing.pdf*).

Performance signs Valdambrini tells us that he uses the same signs as those used previously by Giovanni Girolamo Kapsperger.

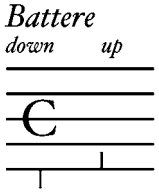
Arpeggio Valdambrini uses a common sign for arpeggiation and illustrates its performance. A four note chord uses the right hand fingering sequence of thumb, index, middle, index. A five note chord uses thumb, thumb, index, middle, index. These examples follow Kapsperger's manner of arpeggiation typical for theorbo tuning. The arpeggio can be repeated for as long as the written note value.



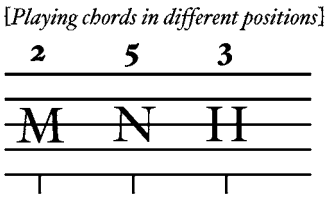
Slur This is notated in the typical way.



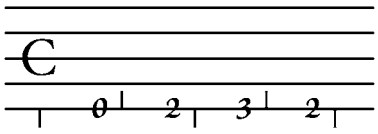
Strumming Chords are strummed in the direction indicated by short lines extending from the first course of the tablature.



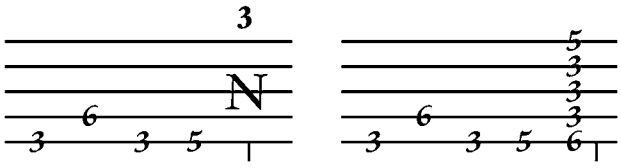
Chords When a number appears over the alfabeto chord letter, the index (barring) finger of the chord is positioned on that fret number and the other fingers the "normal" chord shape. (Note: in this edition the alfabeto chords have been written out in the tablature, but appear below the tablature for reference).



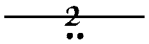
When single notes follow a chord and have direction marks, the chord shape should be held down and only the indicated notes should be altered [and played?].



When a chord comes at the end of a series of single notes the player should choose fingerings to prepare himself for the upcoming chord.

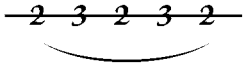


Ornaments Valdambrini presents a series of ornaments ("adornments") and shows examples, but in the end tells us that he thinks it better to use only one ornament sign (the double dot), leaving the choice to the player as to exactly which ornament to use.



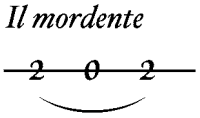
Trillo Played very fast with the next higher note.

Il trillo



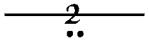
Mordent Played very fast with a lower note.

Il mordente



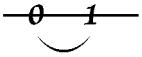
Tremolo The sign for vibrato.

Il tremolo



La Finta An appoggiatura from below.

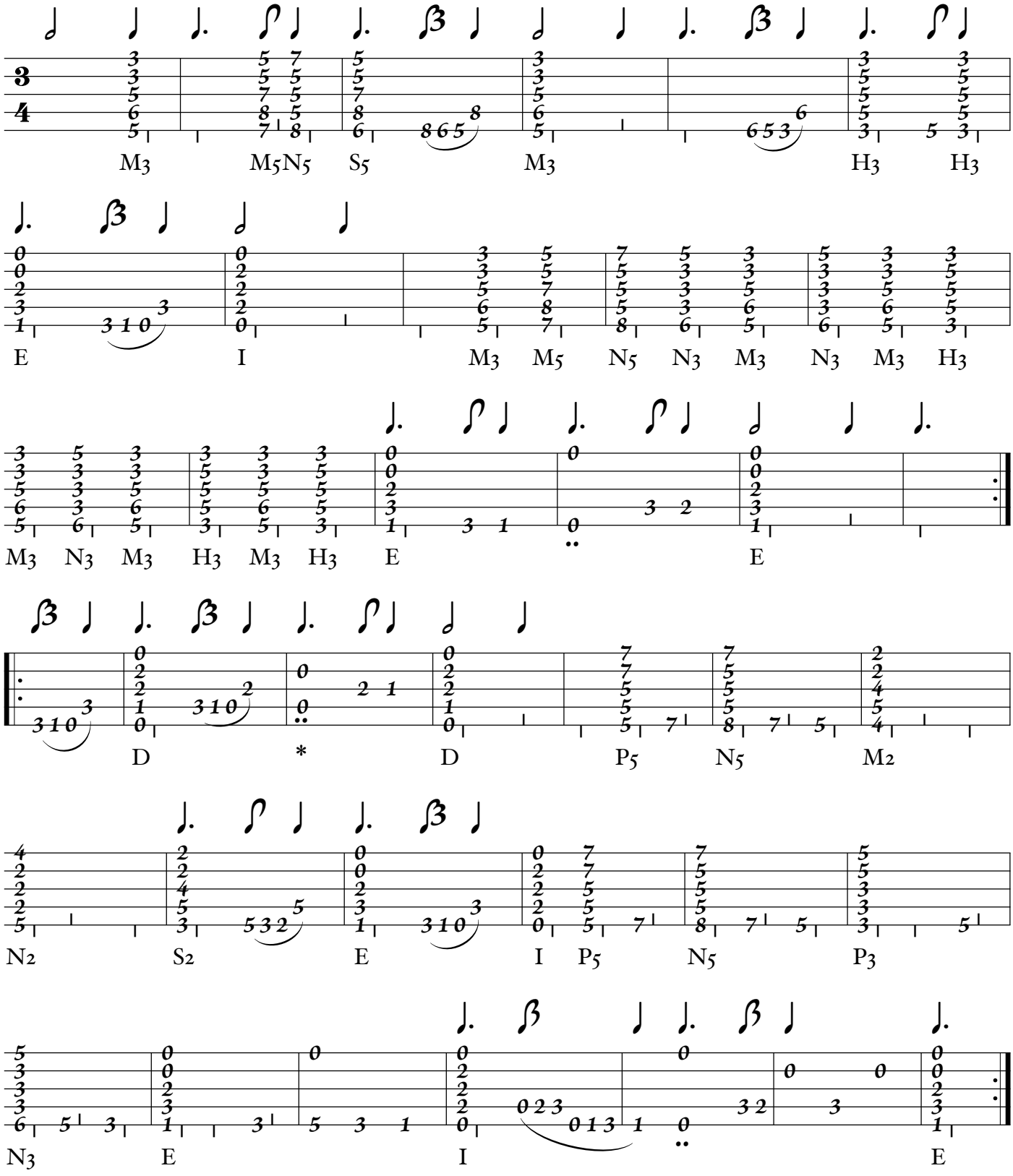
La finta



Sesquicroma Valdambrini does not mention this sign, but uses it frequently. Kapsperger claims in his *Libro quarto d'intavolatura di chitarone* (Rome 1640) to have invented it, and explains that it has the value of 24 to a measure (battuta). Basically, three of these note values fit in to the time of one single flag note.

Corrente prima

Ferdinando Valdambrini
Libro primo d'intavolatura di chitarra (Rome, 1646). p. 9



Notes:
Measure 20: Orig 0 on fifth course (not fourth).

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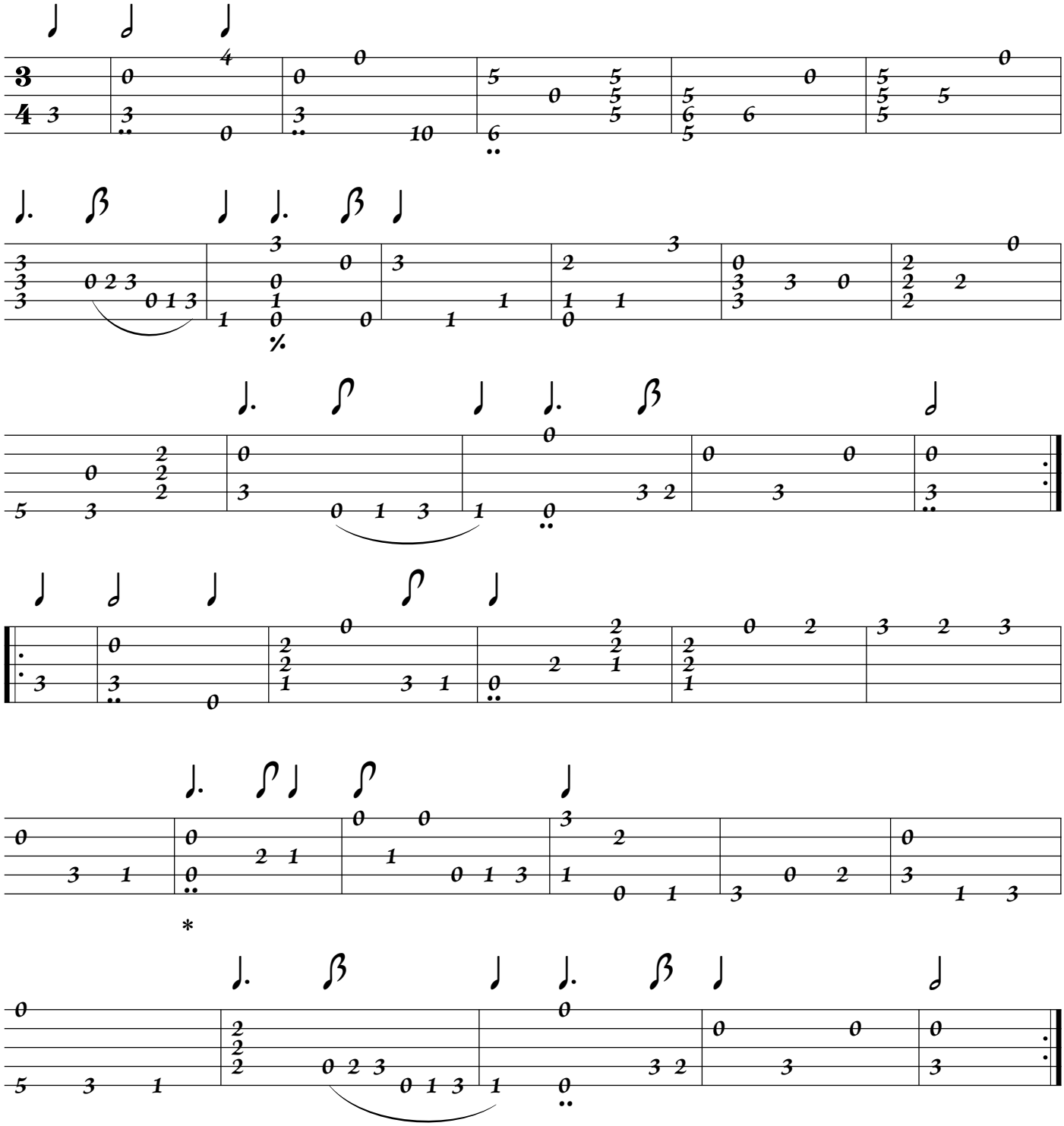
Corrente seconda

Ferdinando Valdambrini
Libro primo d'intavolatura di chitarra (Rome, 1646). p. 9



Notes
Measure 23: "0" on fourth course originally on fifth course.

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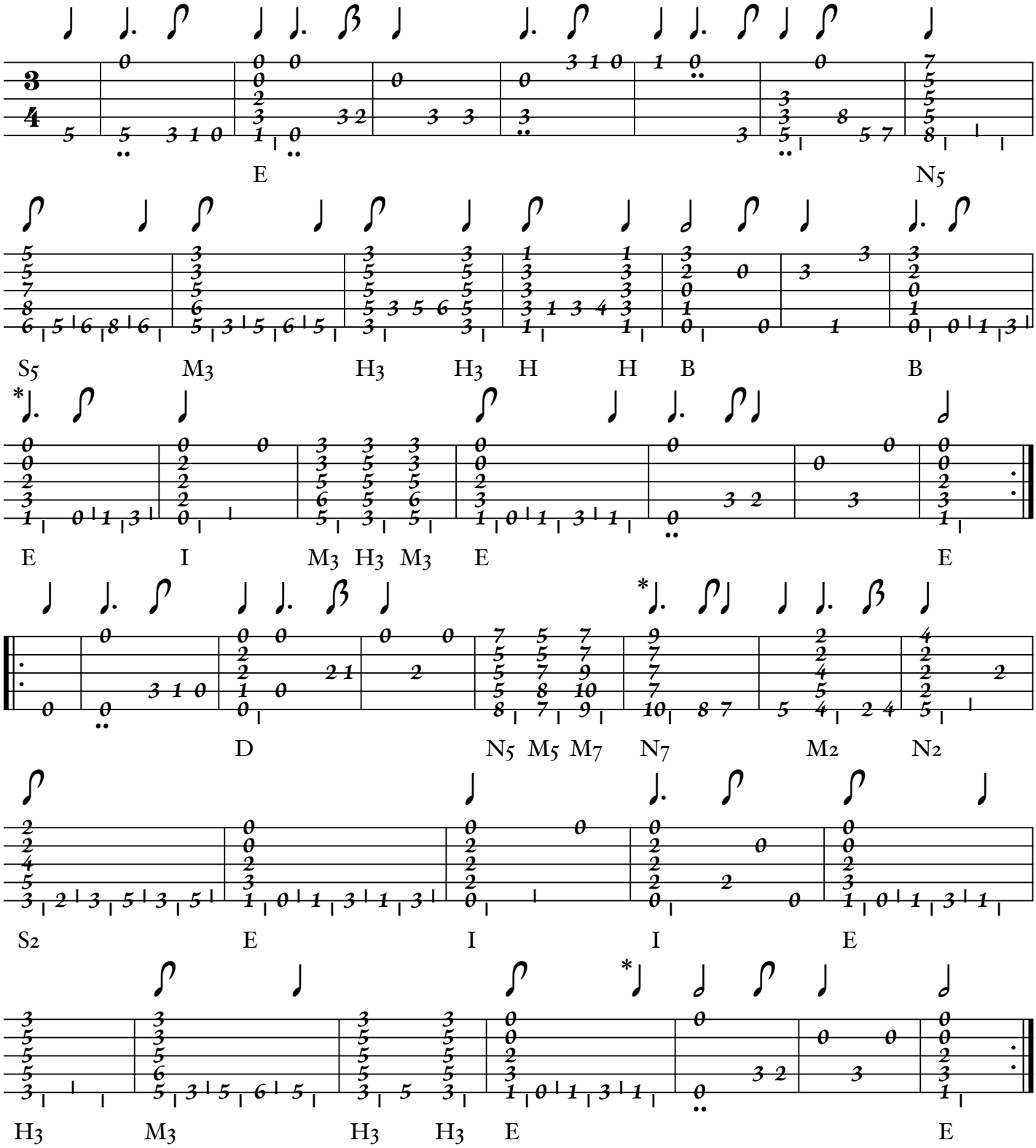
Corrente terza

Ferdinando Valdambrini

Libro primo d'intavolatura di chitarra (Rome, 1645). p. 10



Notes
Measures 15 & 26: Rhythm sign dot missing.
Measure 37: Missing rhythm sign.

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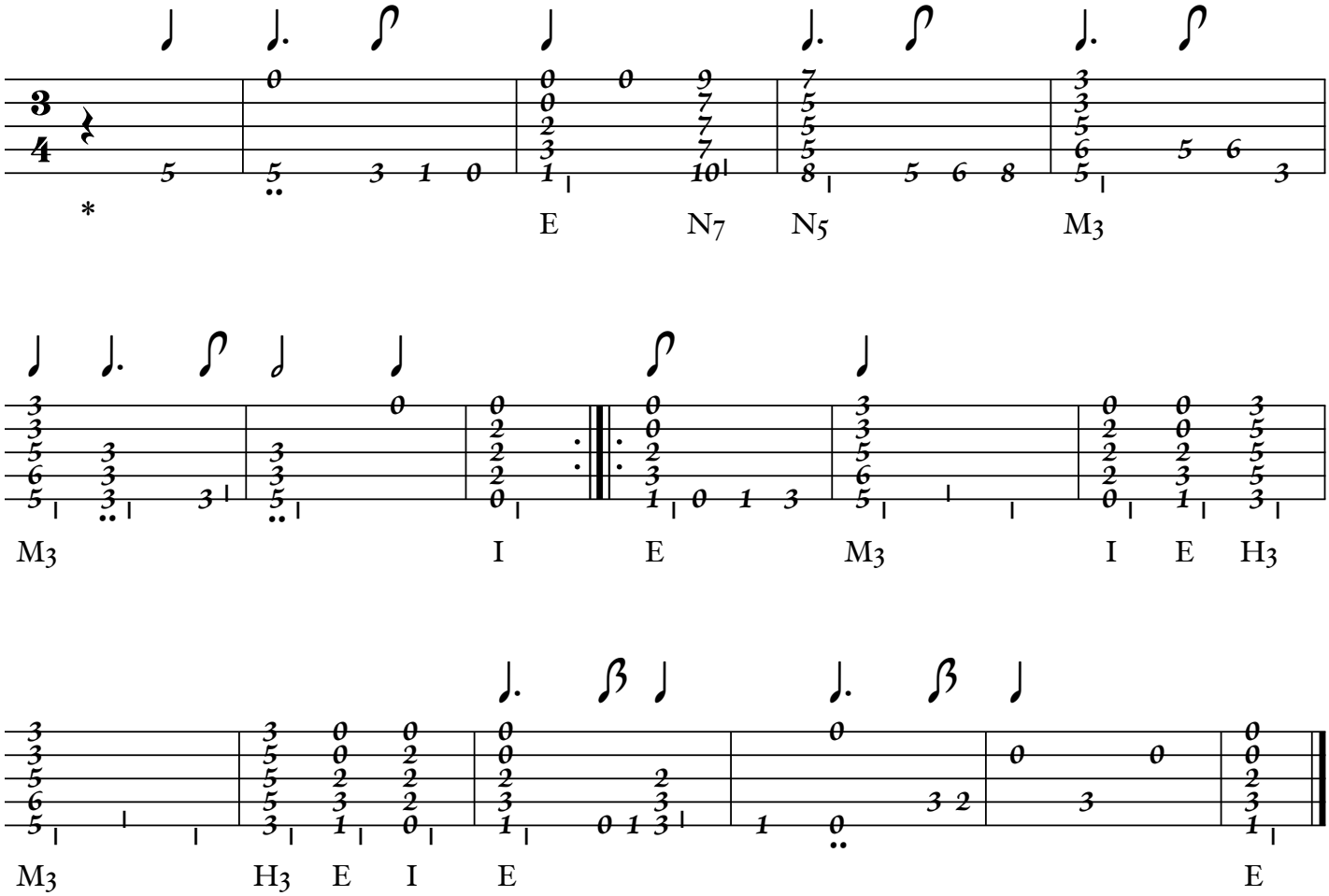
Corrente quarta

Ferdinando Valdambrini

Libro primo d'intavolatura di chitarra (Rome, 1645). p. 10



Notes

Measure 1: Original had half note rest.

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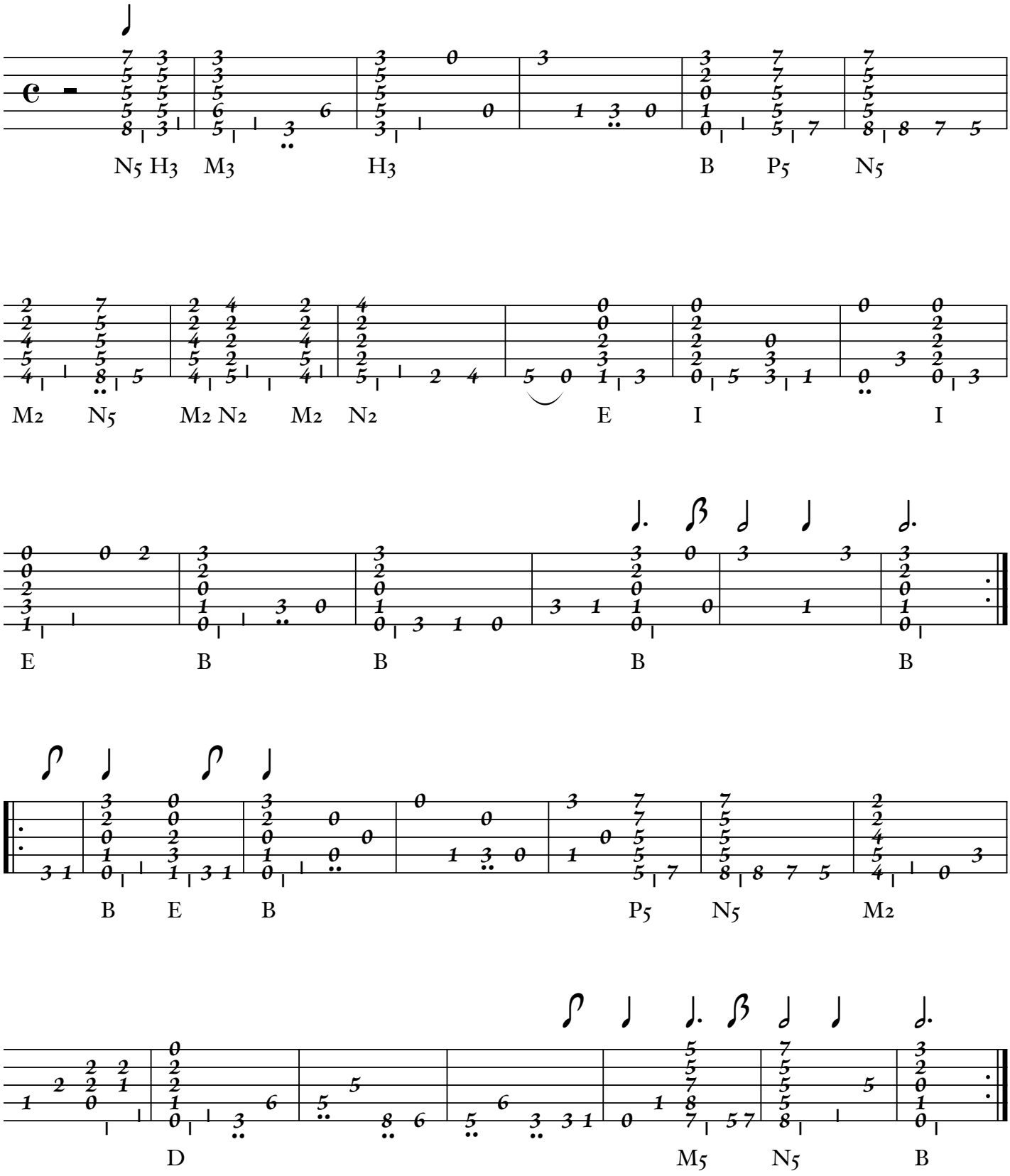
Balletto settima

Ferdinando Valdambrini

Libro primo d'intavolatura di chitarra (Rome, 1645). p. 20



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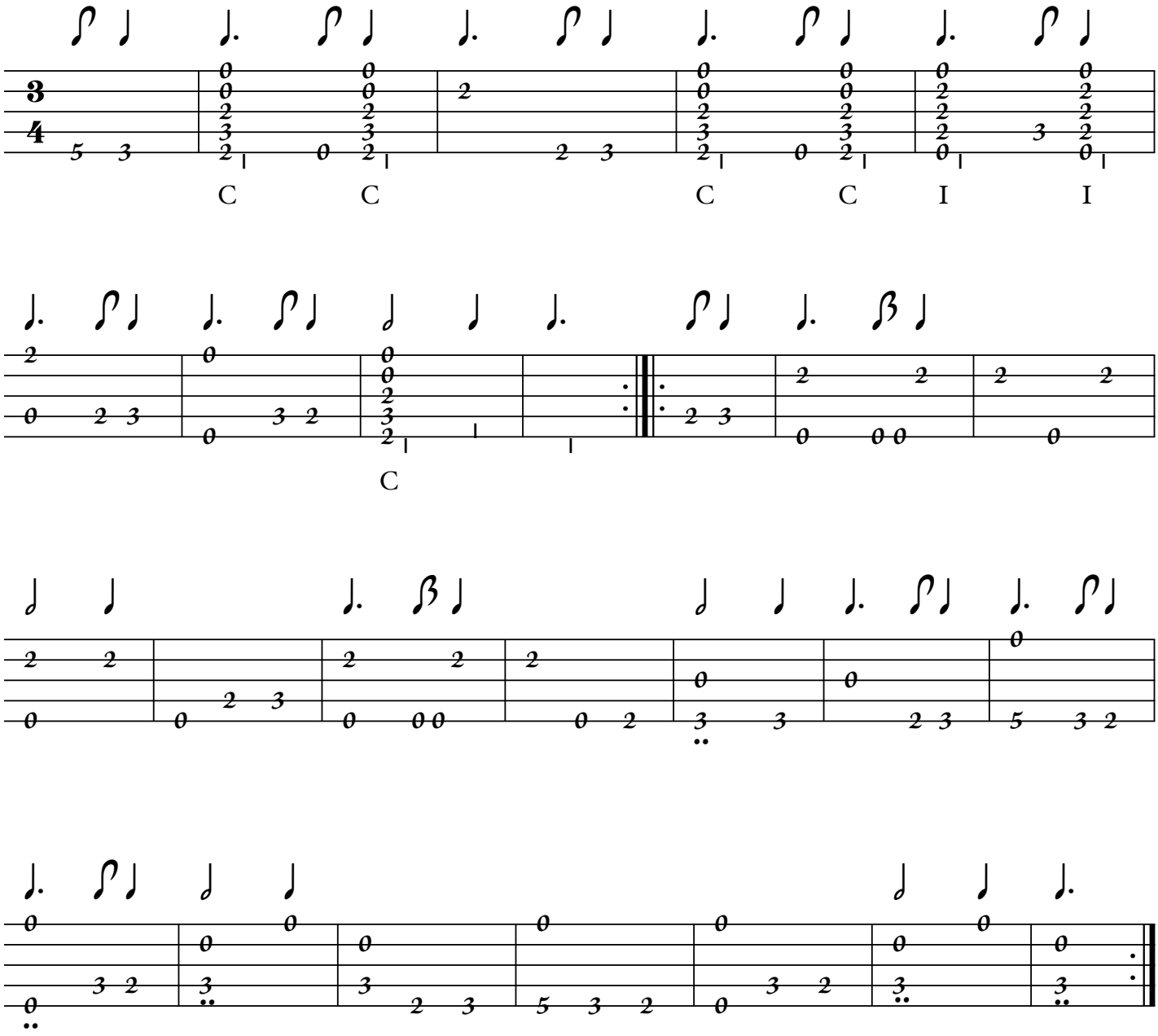
Balletto nona

Ferdinando Valdambrini

Libro primo d'intavolatura di chitarra (Rome, 1645). p. 20



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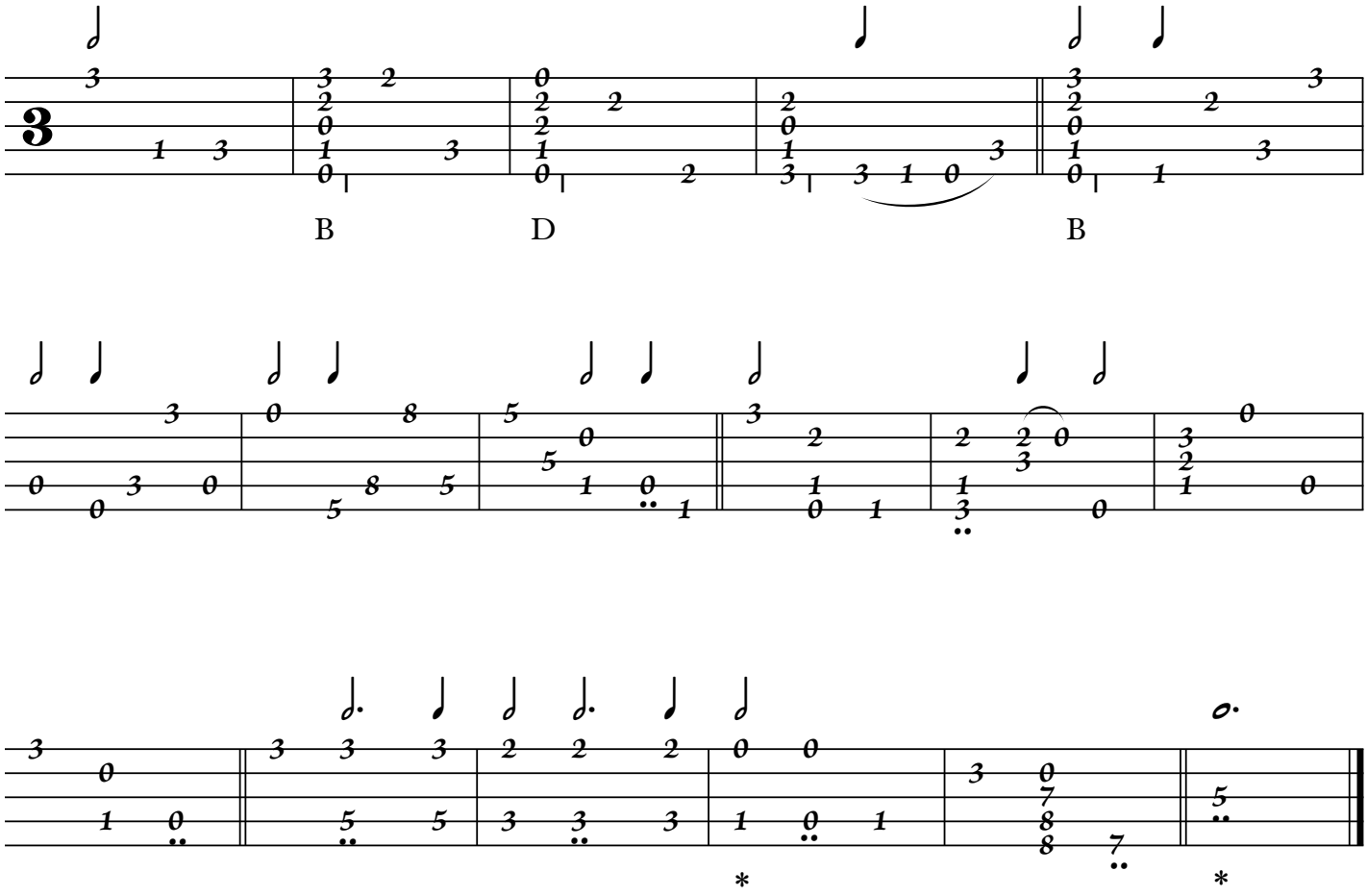
Capona

Ferdinando Valdambrini

Libro primo d'intavolatura di chitarra (Rome, 1645). p. 32



Notes:
Measures 15 and 17: Rhthm signs missing.

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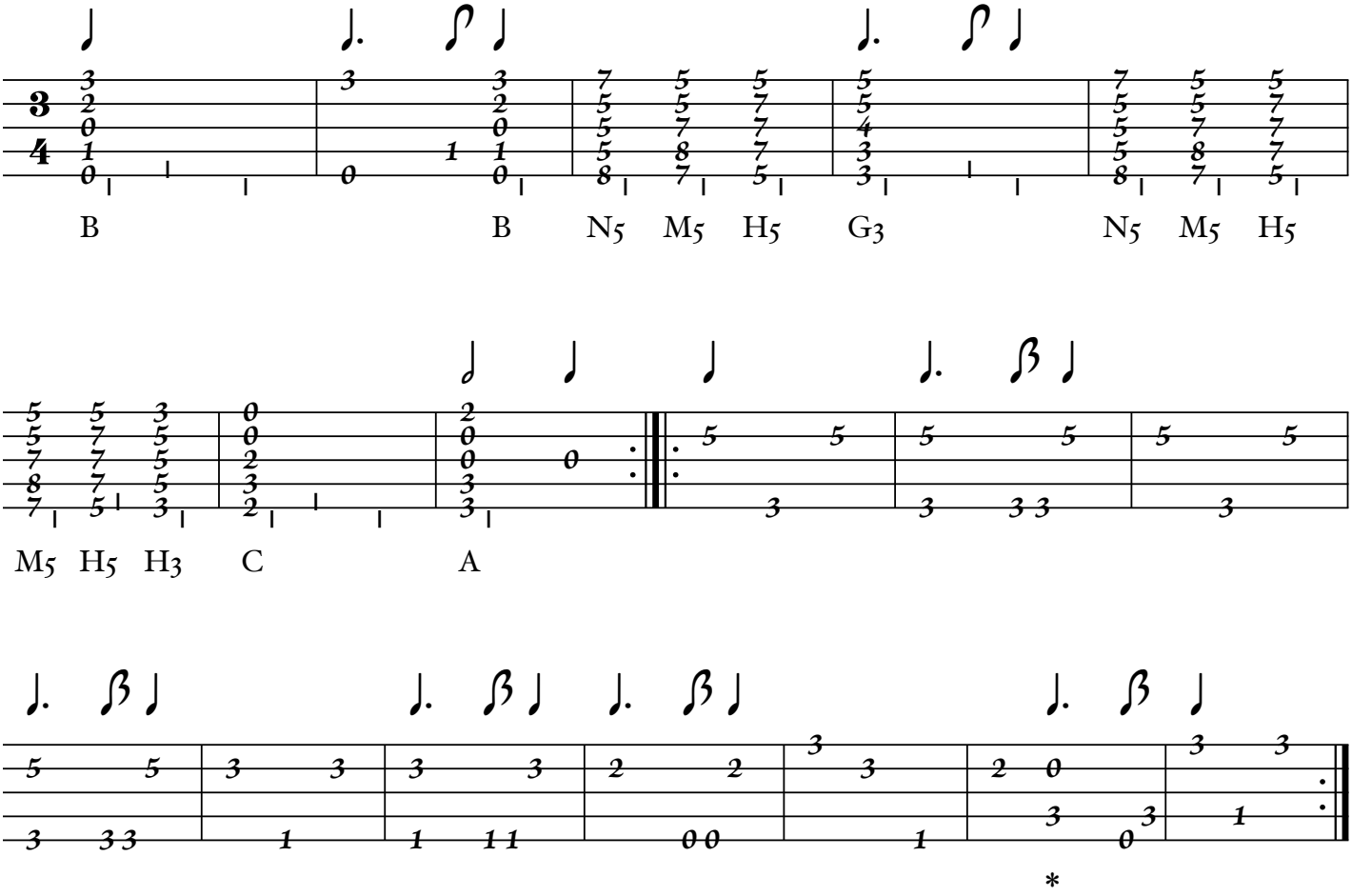
Sarabanda

Ferdinando Valdambrini

Libro primo d'intavolatura di chitarra (Rome, 1645). p. 32



Notes

Measure 1: Original had half note rest.

Measure 17: Original had 0 on first course.

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Suggested Reading

Gary R. Boye
The Baroque Guitar: Printed Music from 1606-1737
http://www.library.appstate.edu/music/guitar/mixed.html
Boye presents detailed information about Valdambrini's two books and including contents, alfabeto used, and illustrations.

'Performing Seventeenth Century Italian Guitar Music: the Question of Appropriate Stringing', *Performance Practice on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation*. ed. V. Coelho (Cambridge, 1997), 180–194.

'Valdambrini' *in* Oxford Music Online *erroneously lists the composer's first name as 'Francesco' instead of 'Ferdinando'. Boye contributed the main entry.*

Monica Hall
http://www.monicahall.co.uk/
Particularly the essays on guitar tuning and Foscarini.

James Tyler
James Tyler and Paul Sparks. *The guitar and its music: from the Renaissance to the Classical Era*. Oxford University Press, 2007.
Tyler characterizes the Valdambrini books as being "outstanding."