# *Sonate per il Chittarone Francese del Sig. Ludovico Fontanelli 1733* (MS606)

MUSICAL PIECES

*for the*

"CHITTARONE FRANCESE"

*composed by*

LUDOVICO FONTANELLI

*in the year 1733 for the use of*

PETRONIO FRANCESCO RAMPIONESI

MS606 in the Library of the Royal Academy of Music, London, UK

Transcribed and Edited for (Scordatura) 8-course Lute by

PETER ELLIOTT

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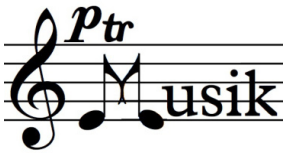


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# SONATE PER IL CHITTARONE FRANCESE

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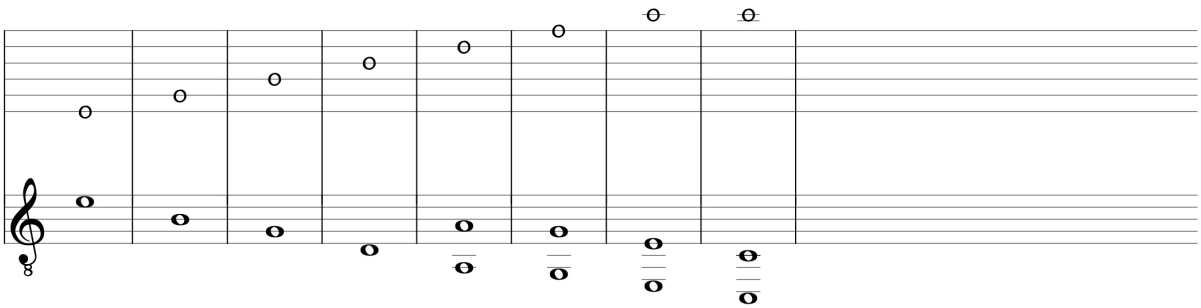
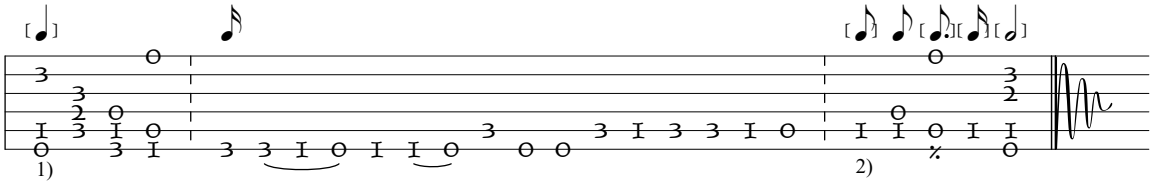
## Scordatura Tuning for 8-course Lute



# Prelude

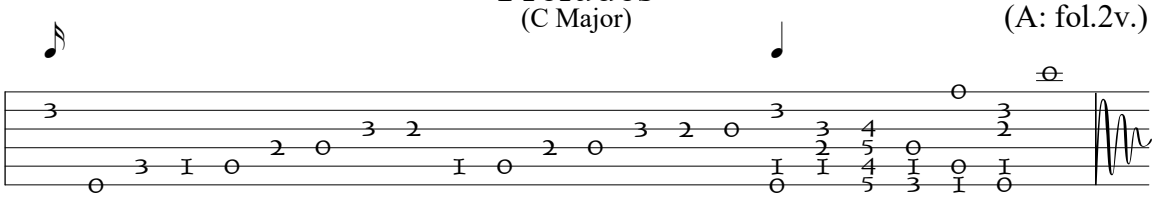
(A: fol.2r.)



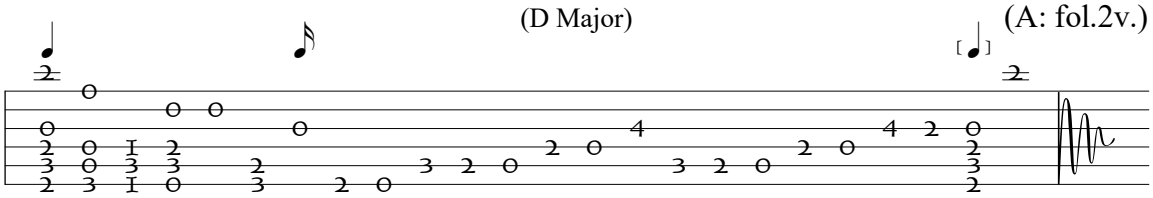
1) Rhythmic value is editorial.
2) Rhythmic values (except 2nd quaver) are editorial.

# Preludes

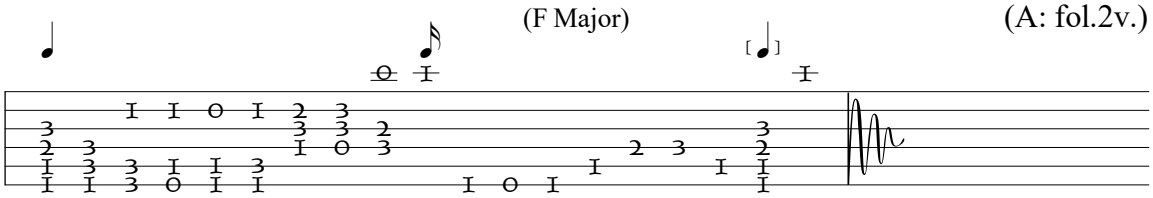
(C Major) (A: fol.2v.)



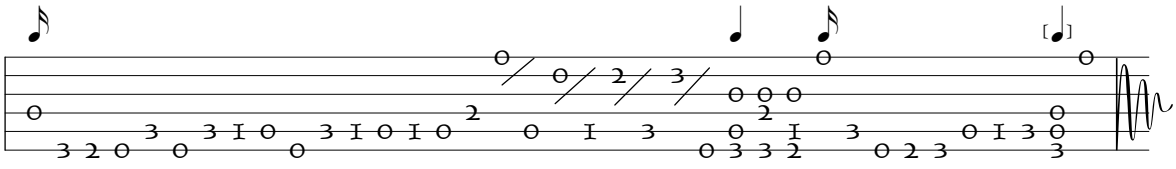
(D Major) (A: fol.2v.)



(F Major) (A: fol.2v.)

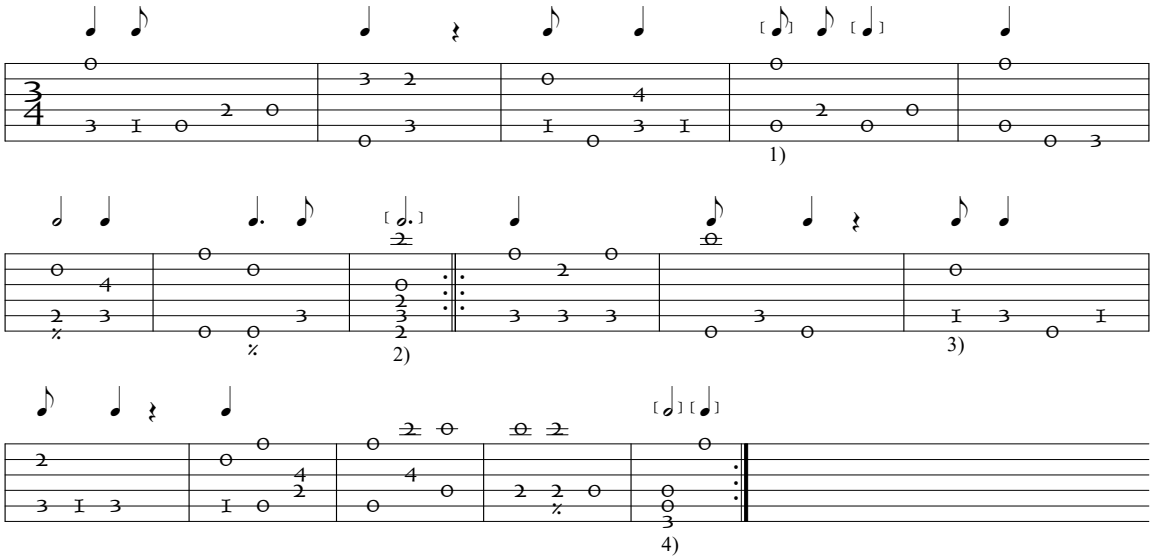


(G Major) (A: fol.2v.)



# Aria

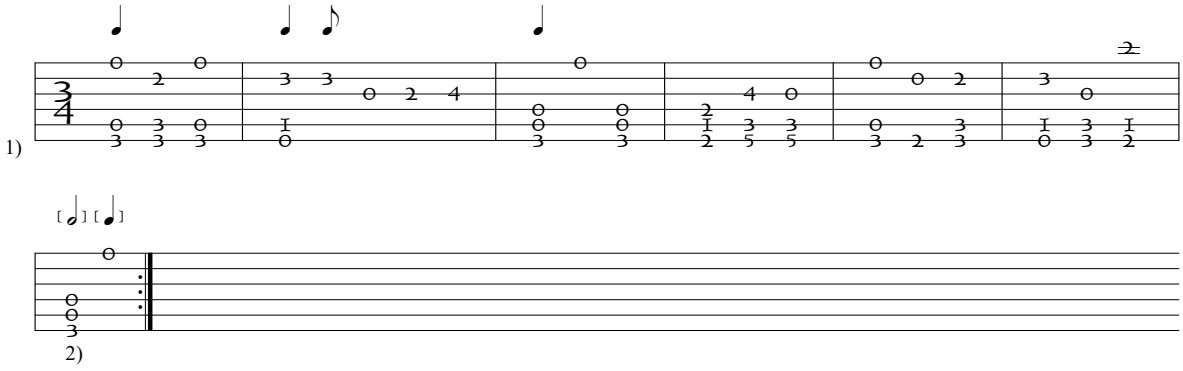
(A: fol.3r.)



1) Rhythmic values (except 2nd quaver) are editorial.
2) Rhythmic value is editorial.
3) Rhythmic values indicated in tablature edited in staff notation.
4) Rhythmic values are editorial.

# Untitled

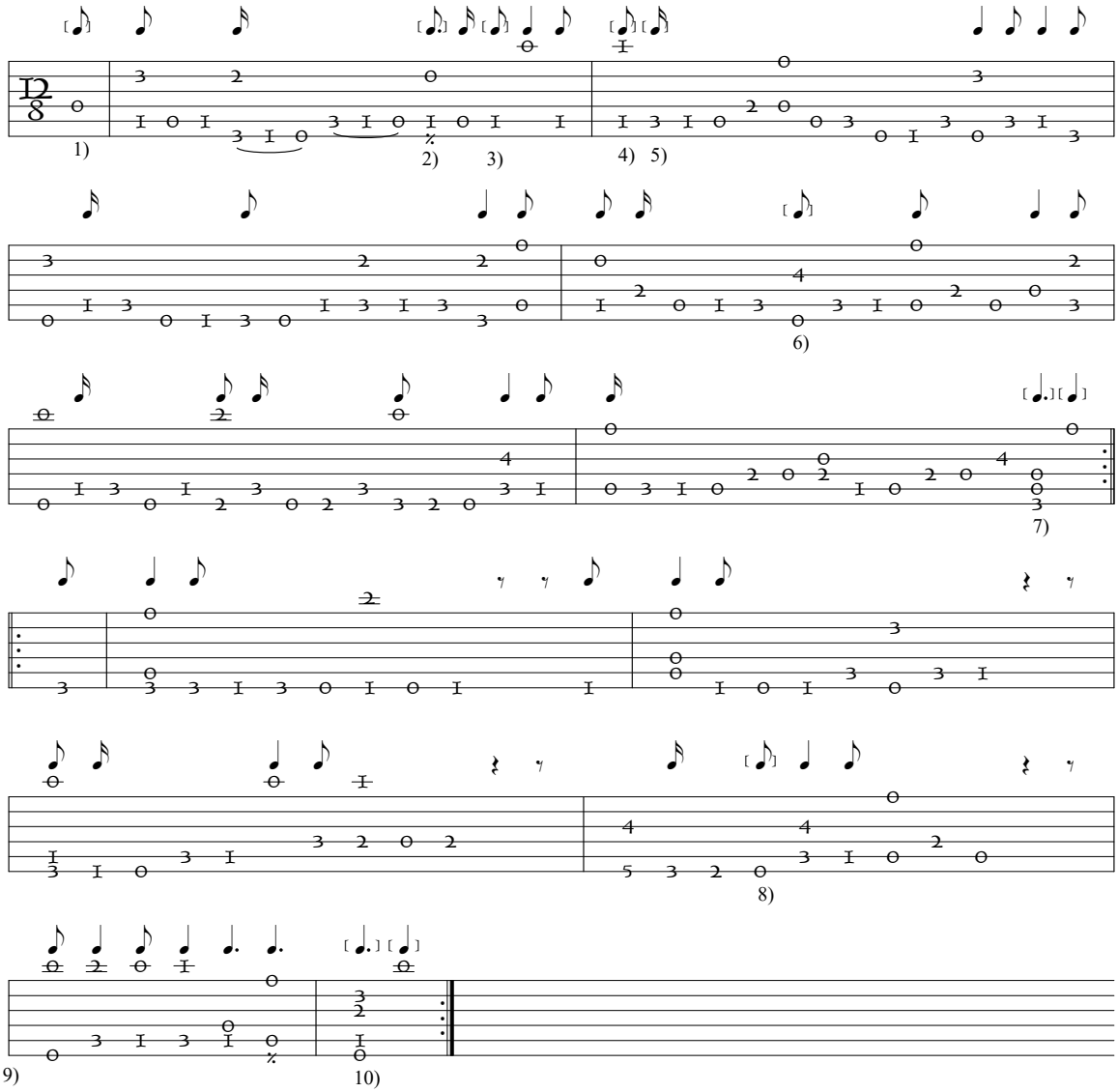
(A: fol.3r.)



1) This piece may be intended as a possible alternative to bars 9-16 of the preceding Aria.
2) Rhythmic values are editorial.

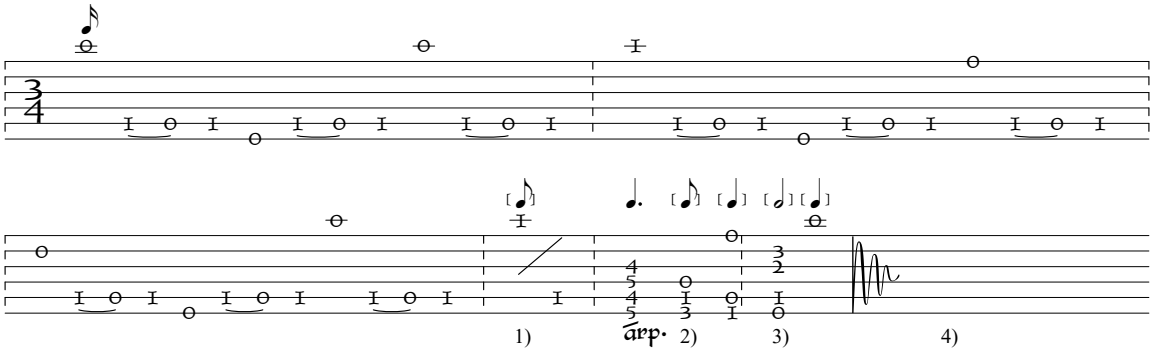
# Untitled

(A: fol.3v.-4r.)



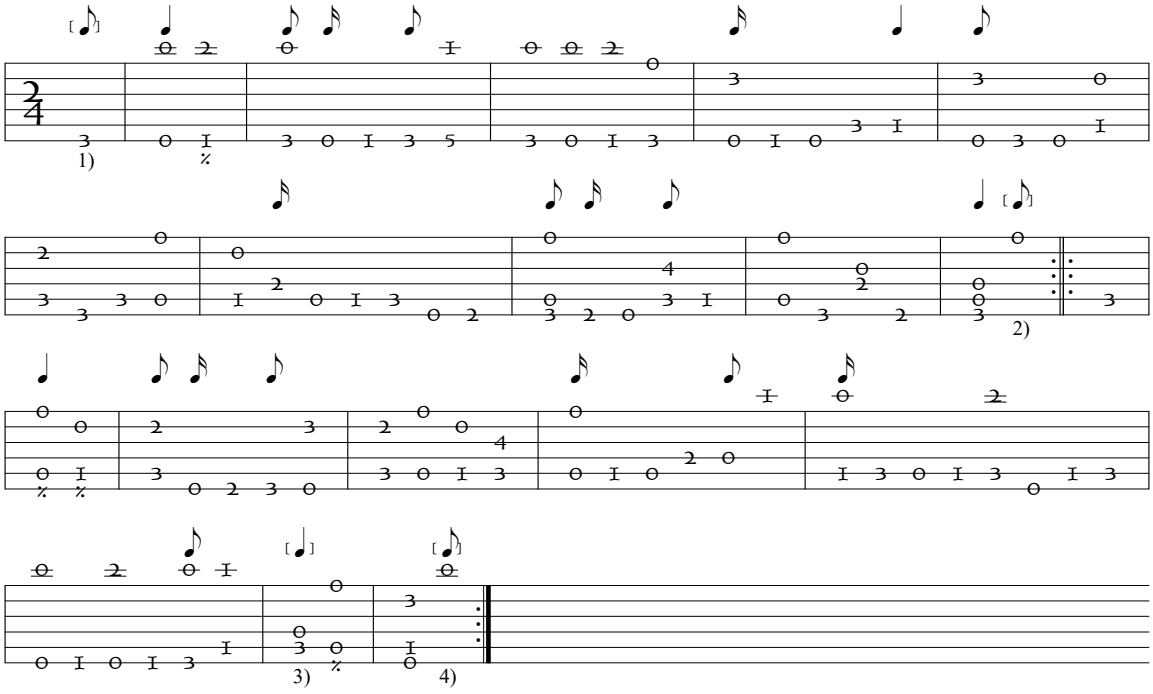
1) Rhythmic value is editorial.
2) Rhythmic value is editorial. Original value was a dotted crotchet.
3) Rhythmic value is editorial. Original value was a dotted crotchet.
4) Rhythmic value is editorial. Original value was a semiquaver.
5) Rhythmic value is editorial.
6) Rhythmic value is editorial.
7) Rhythmic values are editorial.
8) Rhythmic value is editorial.
9) Onto fol.4r. here.
10) Bar length and rhythmic values are editorial but based on the rhythmic values implied by the preceding bar of tablature.

# Prelude (A: fol.5r.)




1) Rhythmic value is editorial.
2) Rhythmic values are editorial.
3) Rhythmic values are editorial.
4) Some fragmentary sketches in tablature and figured bass are squeezed onto fol.5r. immediately after this piece. However, these have not been included on account of their clearly fragementary nature.

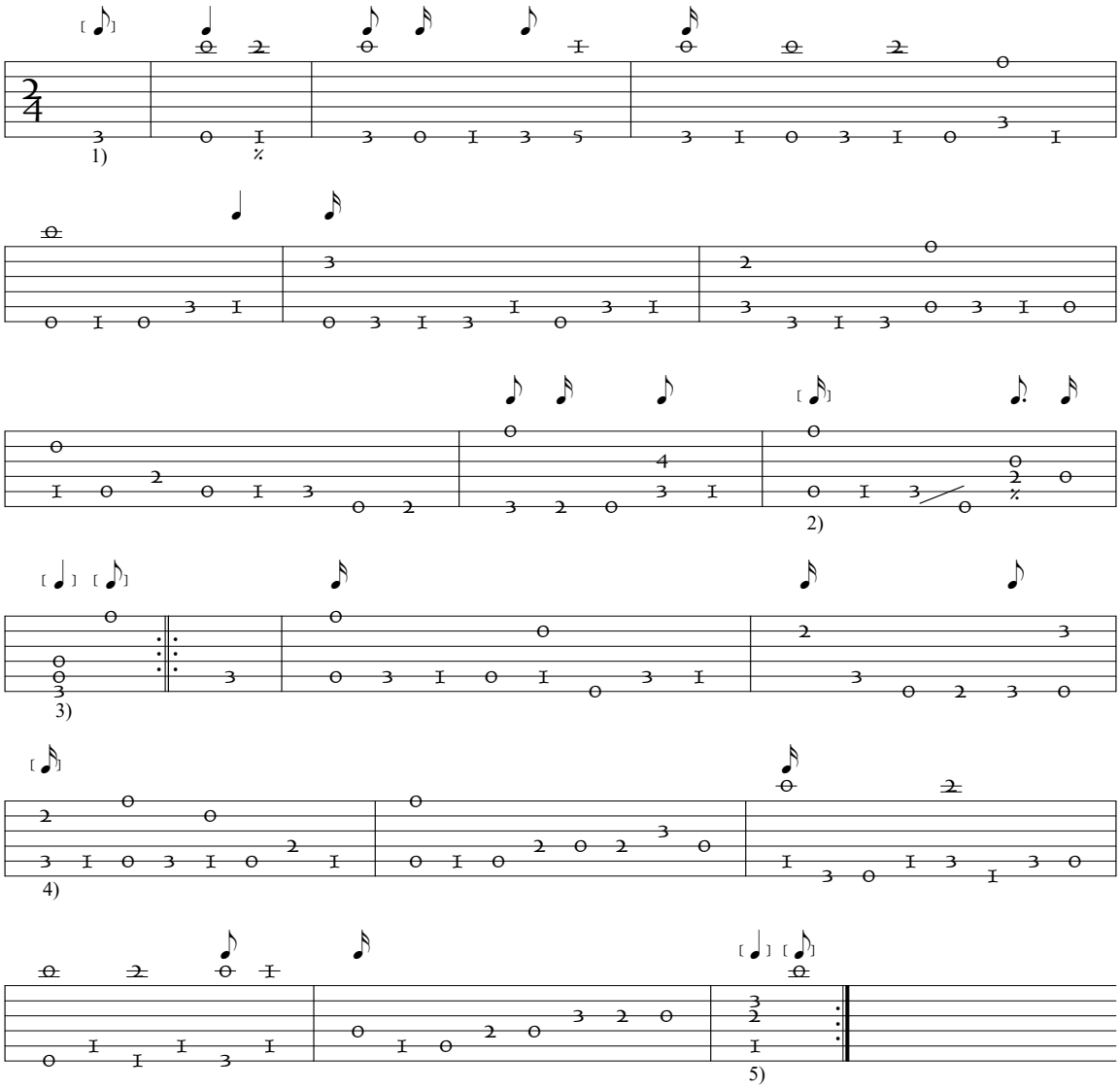
# Aria di Gavotte (A: fol.5r.)




1) Rhythmic value is editorial.
2) Rhythmic value is editorial.
3) Rhythmic value is editorial.
4) Rhythmic value is editorial.

# Variation

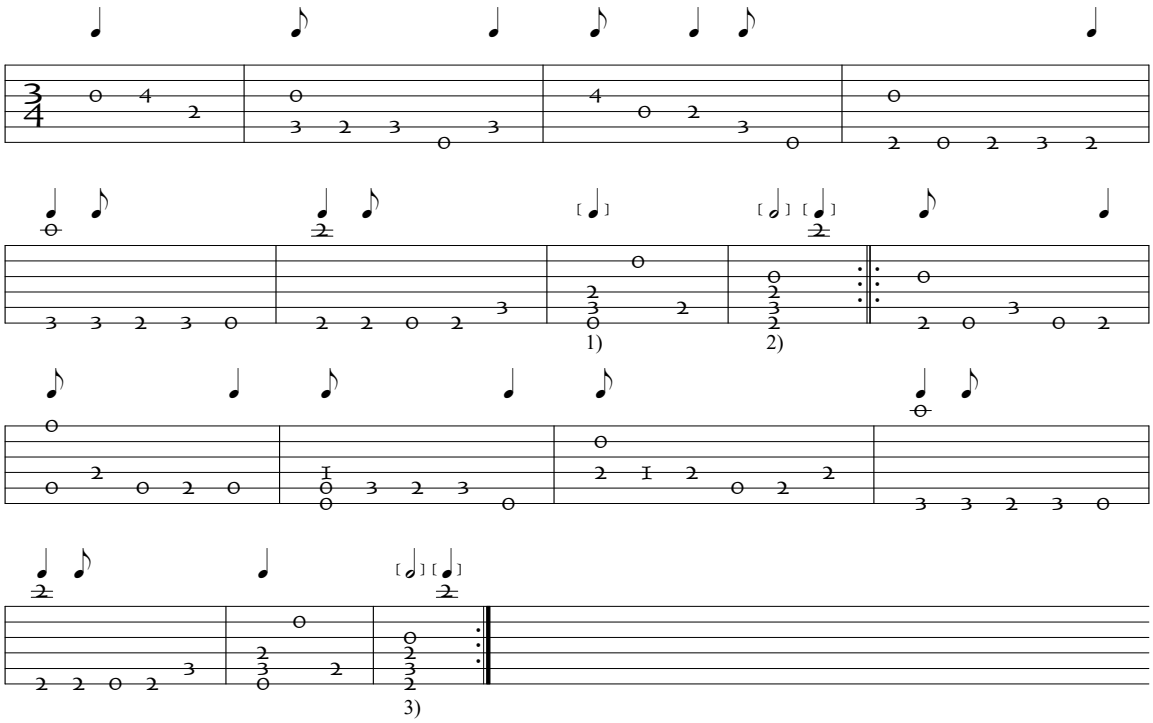
(A: fol.4v.)




1) Rhythmic value is editorial.
2) Rhythmic value is editorial.
3) Rhythmic values are editorial.
4) Rhythmic value is editorial.
5) Rhythmic values are editorial.

# Minuet

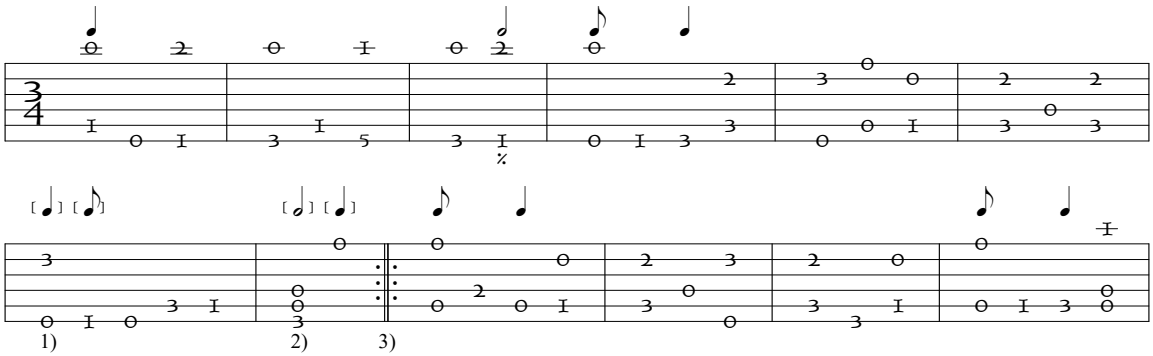
(D major) (A: fol.5v.)

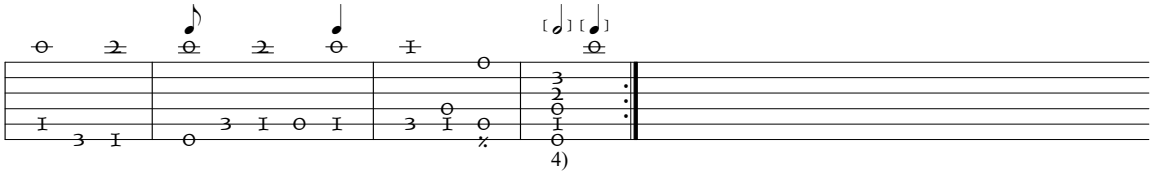



1) Rhythmic value is editorial (cf. bar 15).
2) Rhythmic values are editorial.
3) Rhythmic values are editorial.

# Minuet

(C major) (A: fol.5v.-6r.)

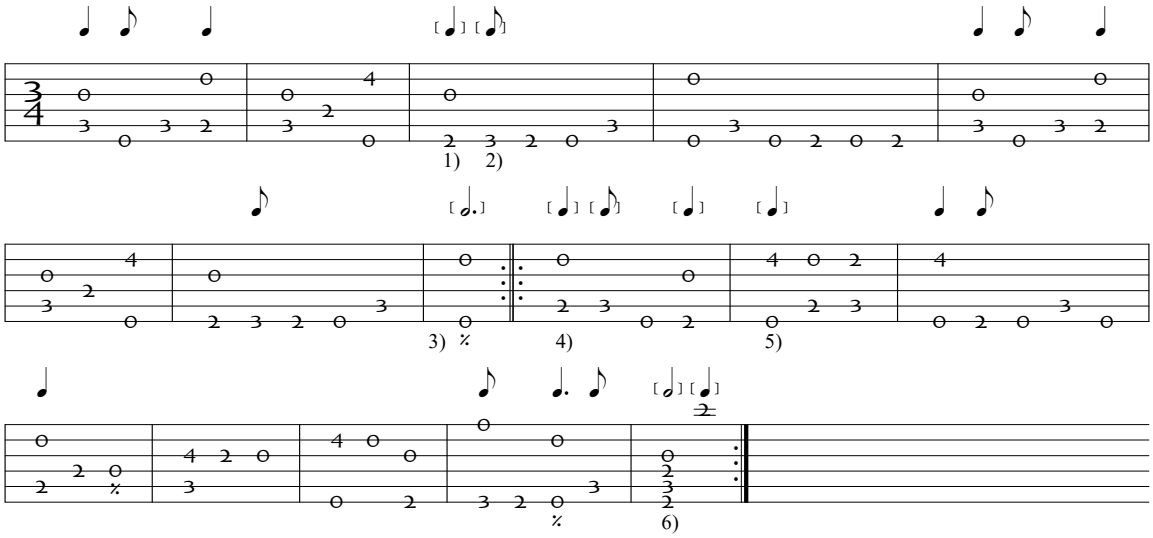




1) Rhythmic values are editorial.
2) Rhythmic values are editorial.
3) Onto fol.6r. here.
4) Rhythmic values are editorial.

# Minuet

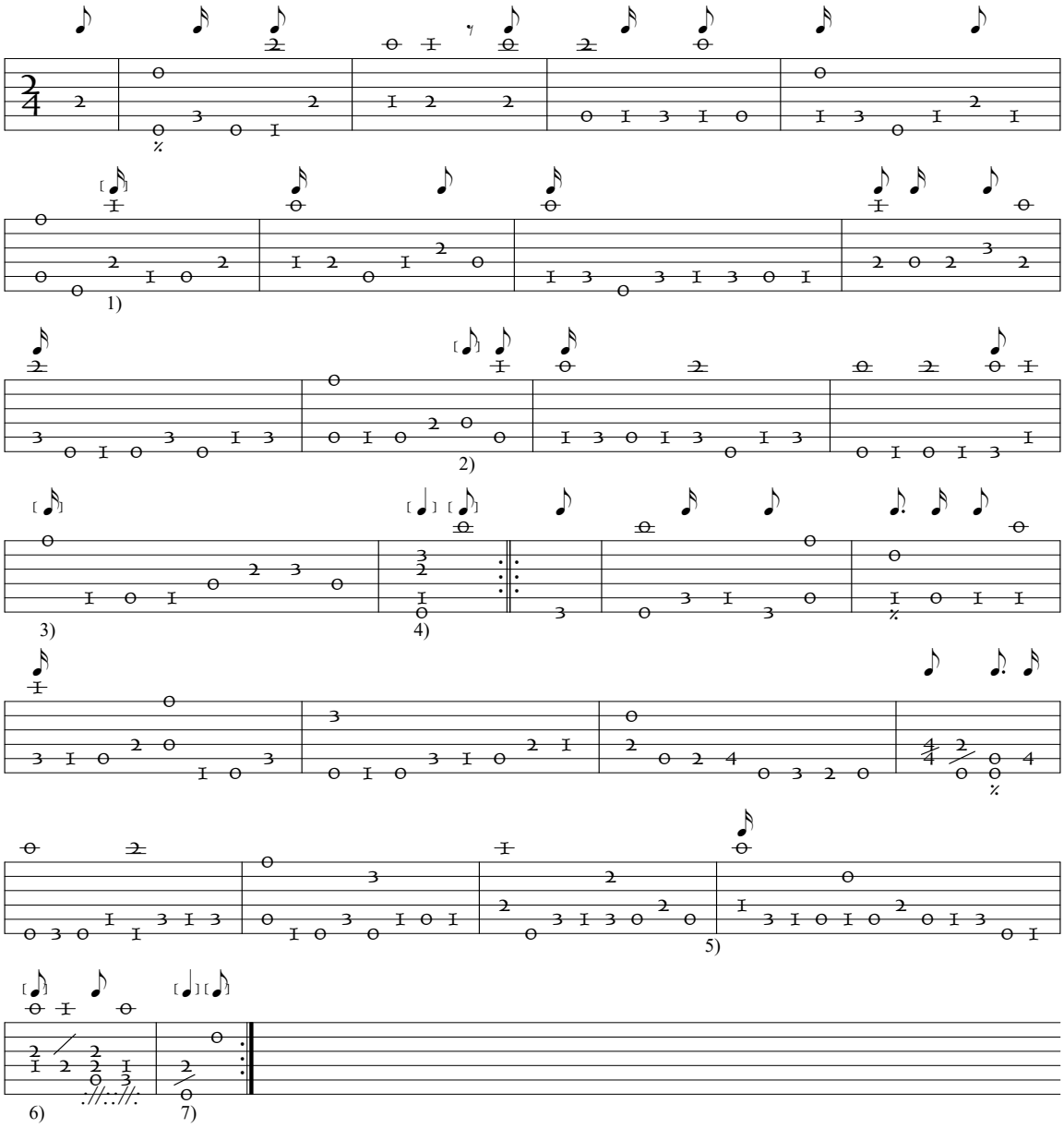
(A: fol.6r.)



1) Rhythmic value is editorial (cf. bar 7). Original value was a quaver.
2) Rhythmic value is editorial.
3) Rhythmic value is editorial. Original value was a minim.
4) Rhythmic values are editorial (cf. bar 1).
5) Rhythmic value is editorial (cf. bar 2).
6) Rhythmic values are editorial.

# Untitled

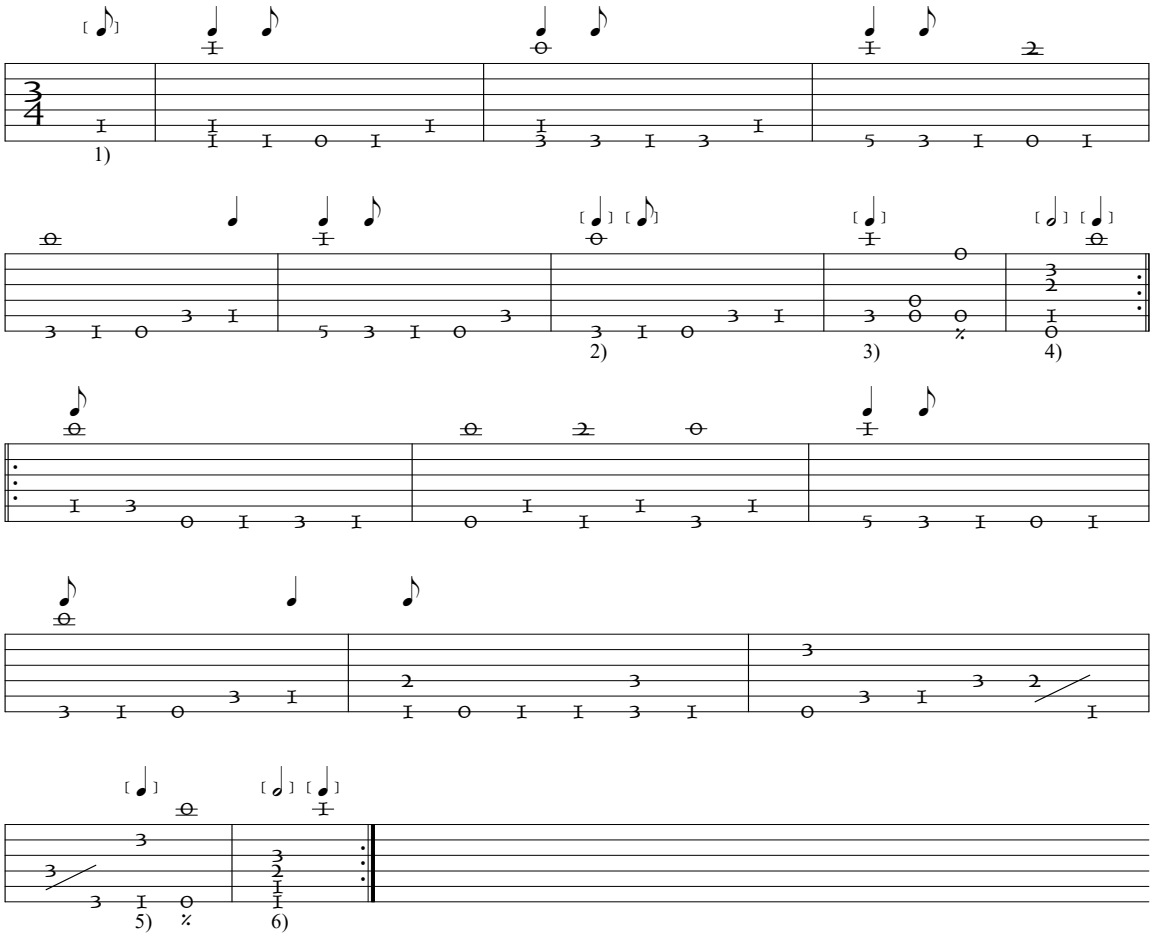
(A: fol.6v.-7r.)




1) Rhythmic value is editorial.
2) Rhythmic value is editorial.
3) Rhythmic value is editorial.
4) Rhythmic values are editorial.
5) Onto fol.7r. here. (NB Bar has an extra crotchet beat.)
6) Rhythmic value is editorial.
7) Rhythmic values are editorial.

# Minuet

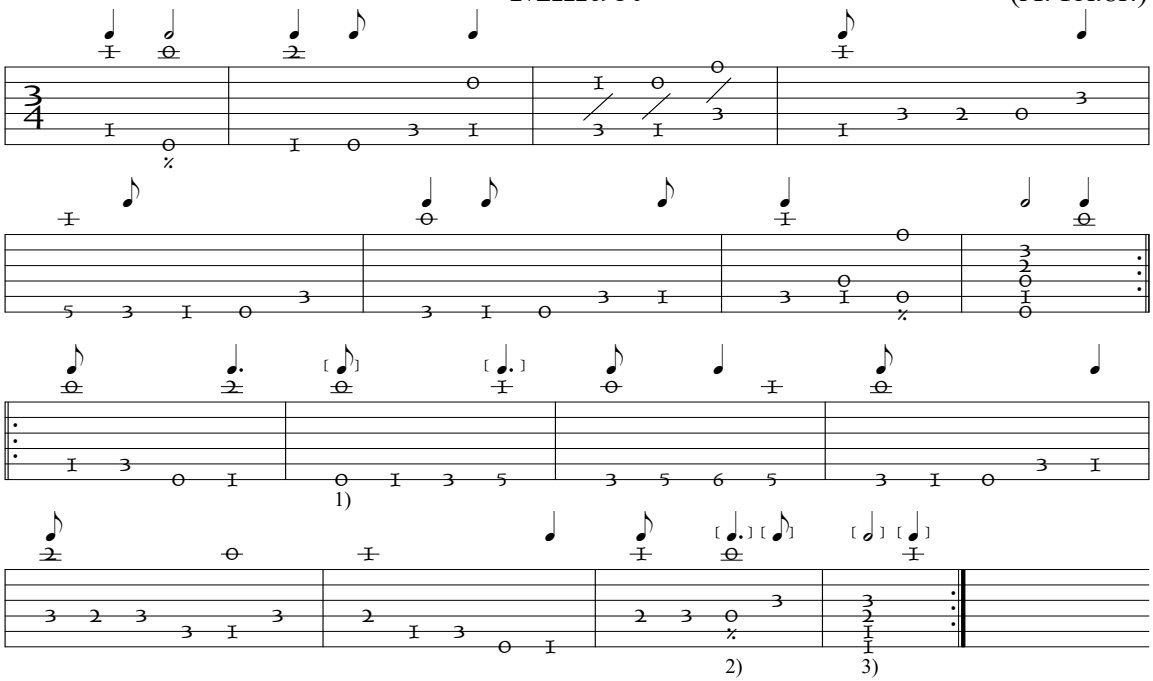
(A: fol.7v.)



1) Rhythmic value is editorial.
2) Rhythmic values are editorial.
3) Rhythmic value is editorial.
4) Rhythmic values are editorial.
5) Rhythmic value is editorial.
6) Rhythmic values are editorial.

# Minuet

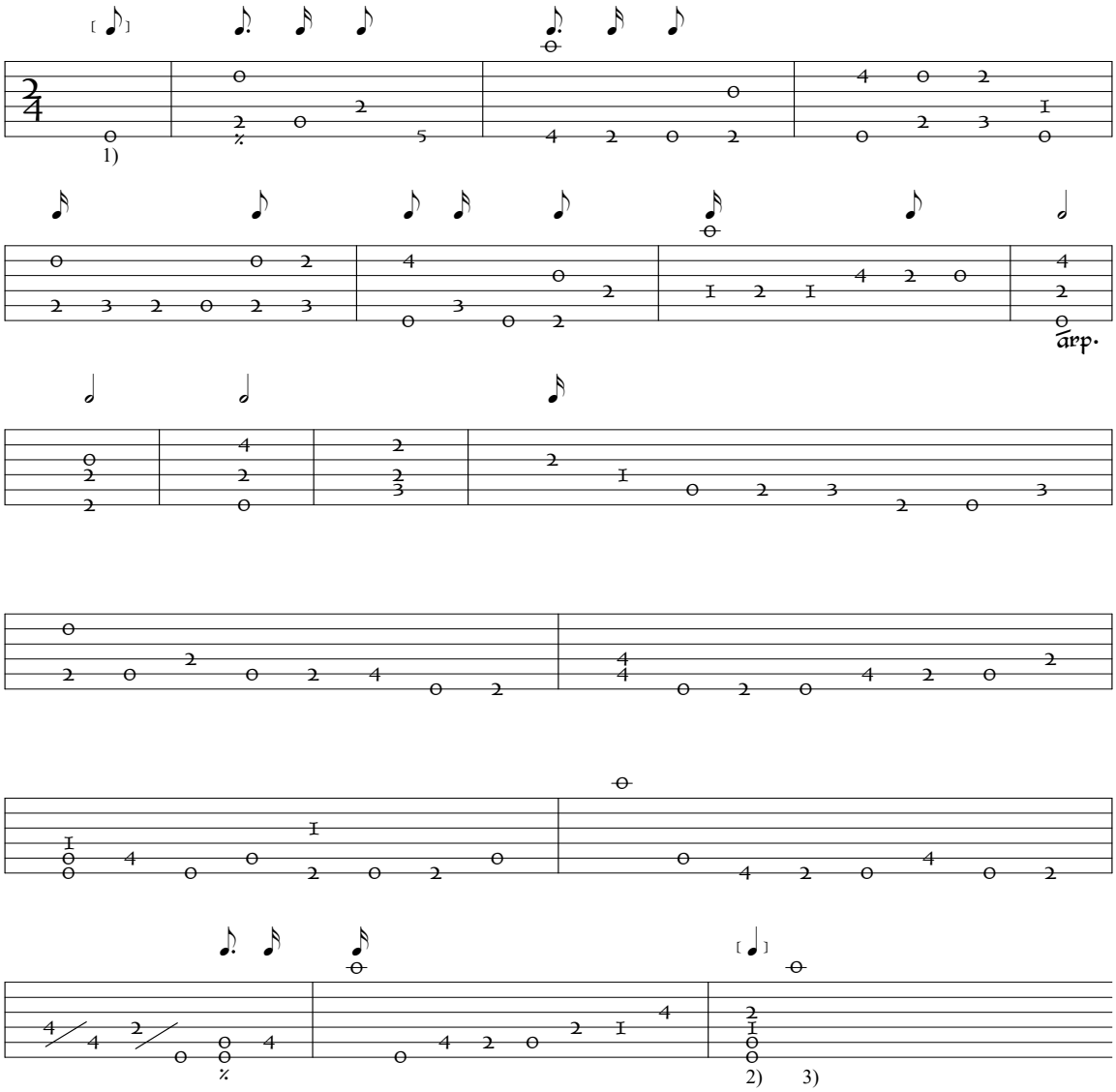
(A: fol.8r.)



1) Rhythmic pattern of preceding bar is implied by tablature. Hence the editorial rhythmic values.
2) Rhythmic values are editorial.
3) Rhythmic values are editorial (cf. bar 8).

# Untitled

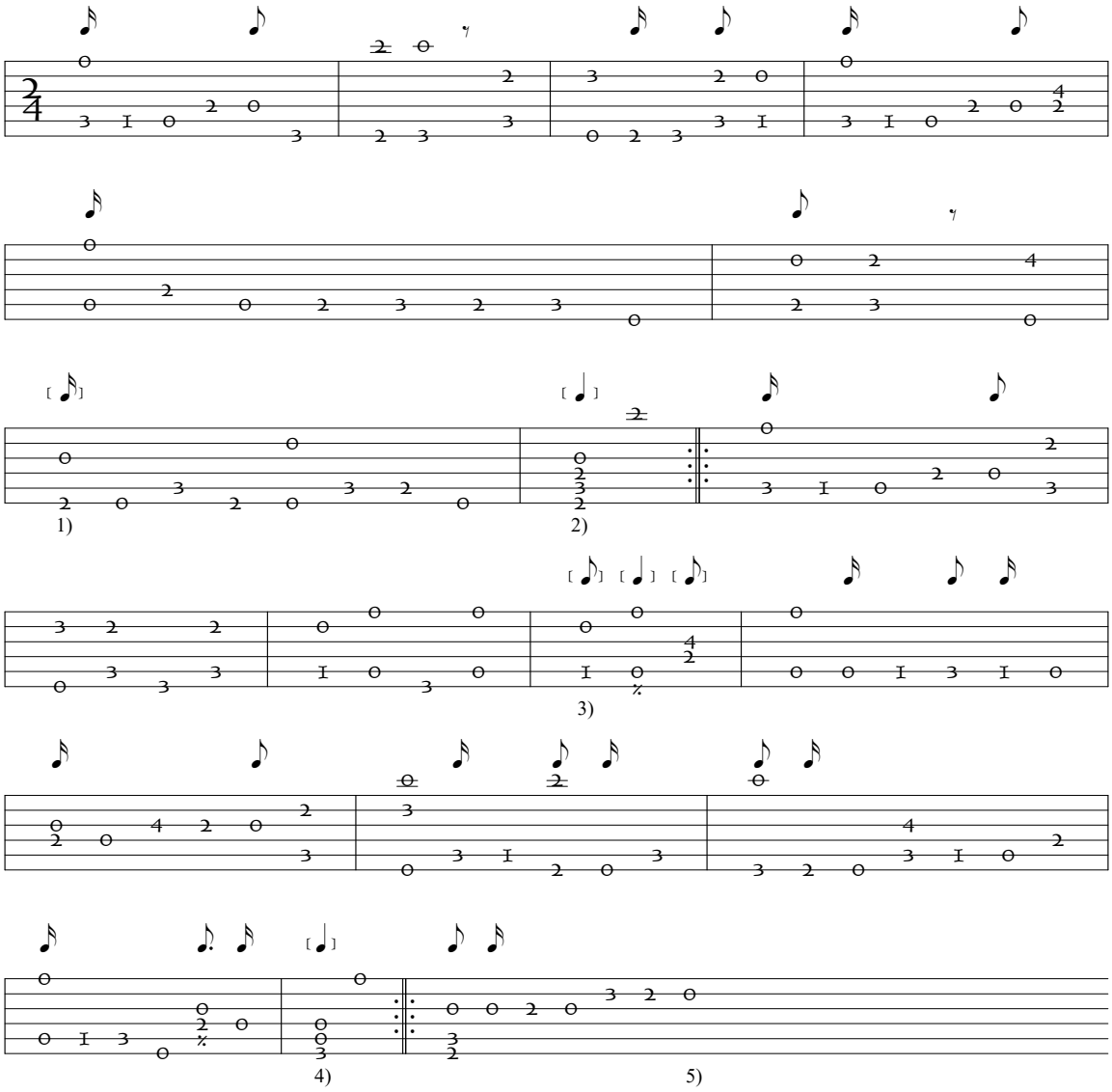
(A: fol.8v.)




1) Rhythmic value is editorial.
2) Rhythmic value is editorial.
3) Perfect cadence on the dominant and absence of final barline suggests this piece is unfinished.

# Aria

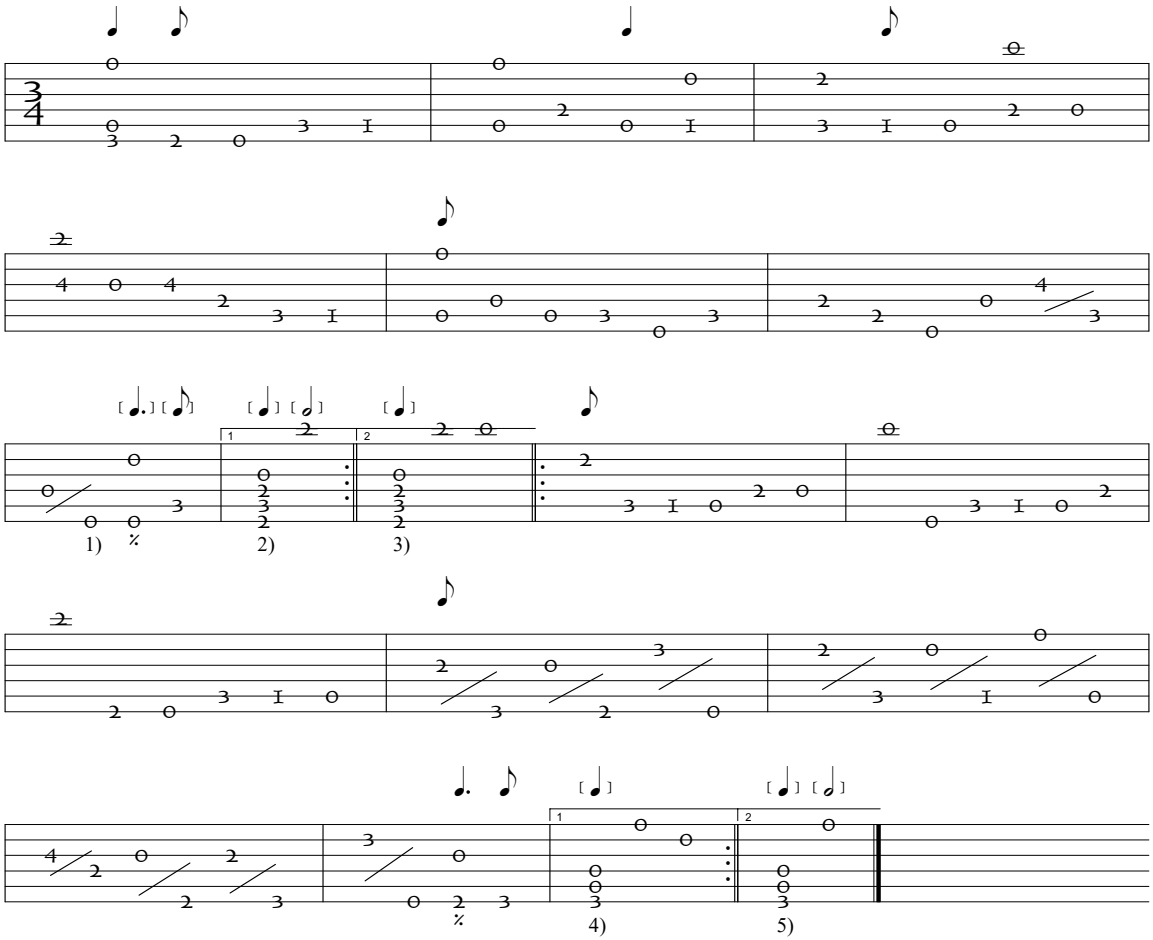
(B: fol.2r.)




1) Rhythmic value is editorial.
2) Rhythmic value is editorial.
3) Rhythmic values are editorial.
4) Rhythmic value is editorial.
5) Tablature trails off and absence of barline indicates the piece is unfinished.

# Minuet

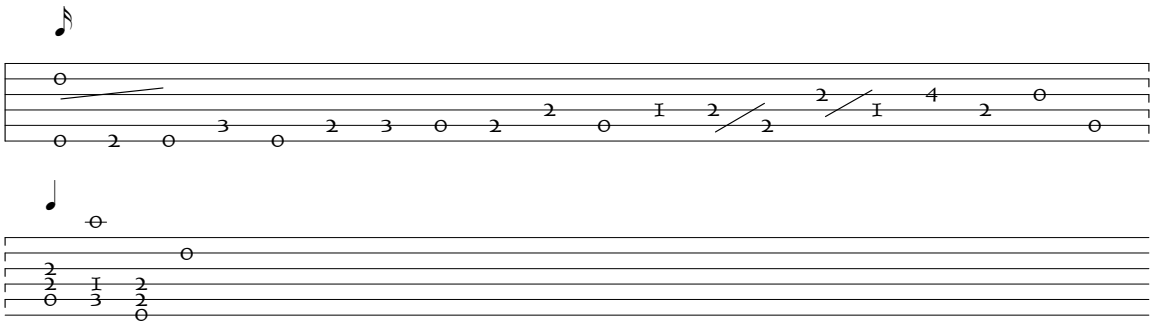
(B: fol.2v.)




1) Rhythmic values are editorial.
2) Rhythmic values are editorial.
3) 1st and 2nd time bar markings are editorial.
   Original tablature has only one bar, written as per the 2nd time bar shown here but with a repeat sign at the end.
   Rhythmic value is editorial.
4) Rhythmic value is editorial.
5) 1st and 2nd time bar markings are editorial.
   Original tablature has only one bar, written as per the 1st time bar shown here.
   Rhythmic values are editorial.

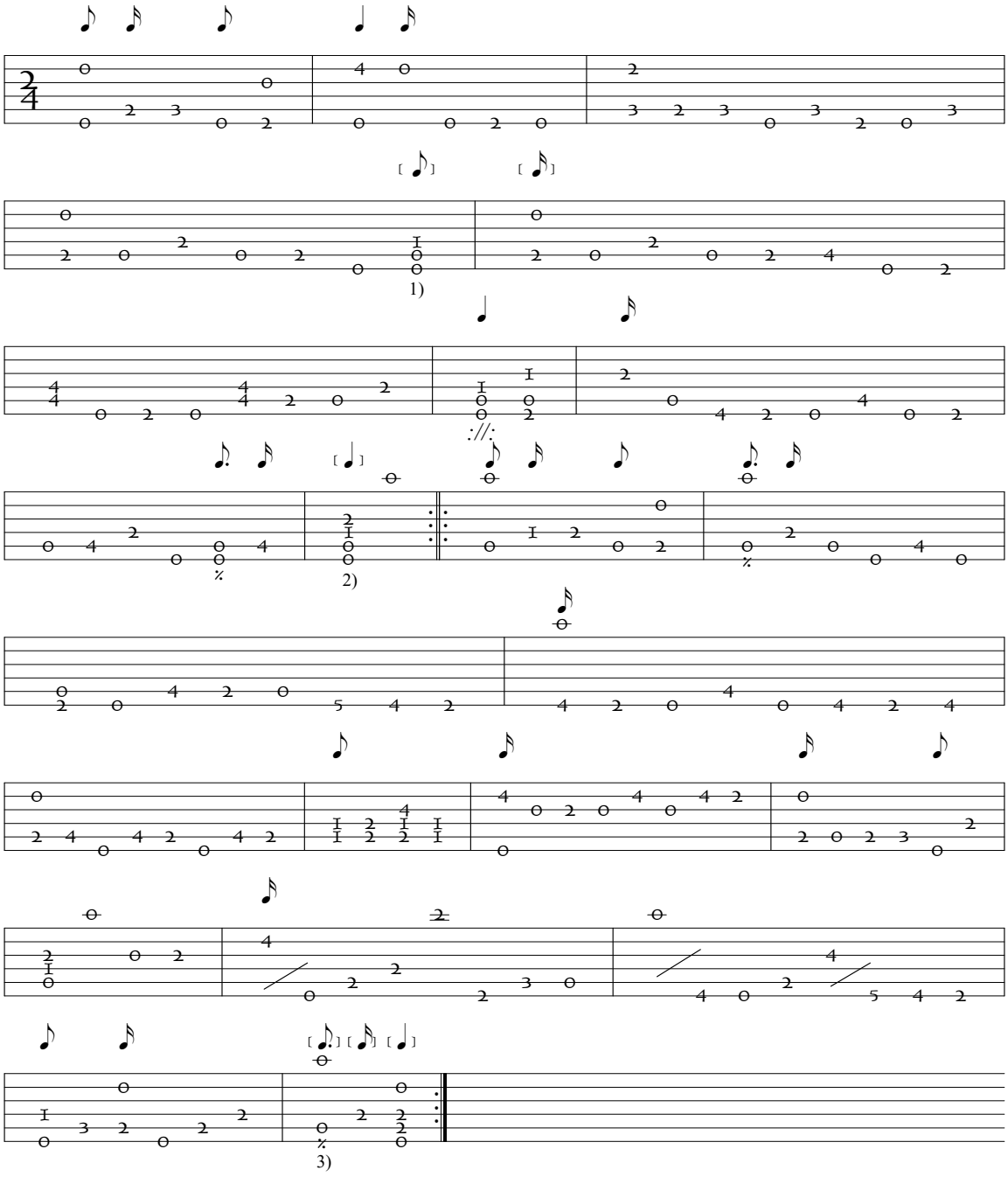
# Prelude

(B: fol.2v.)



# Allemande

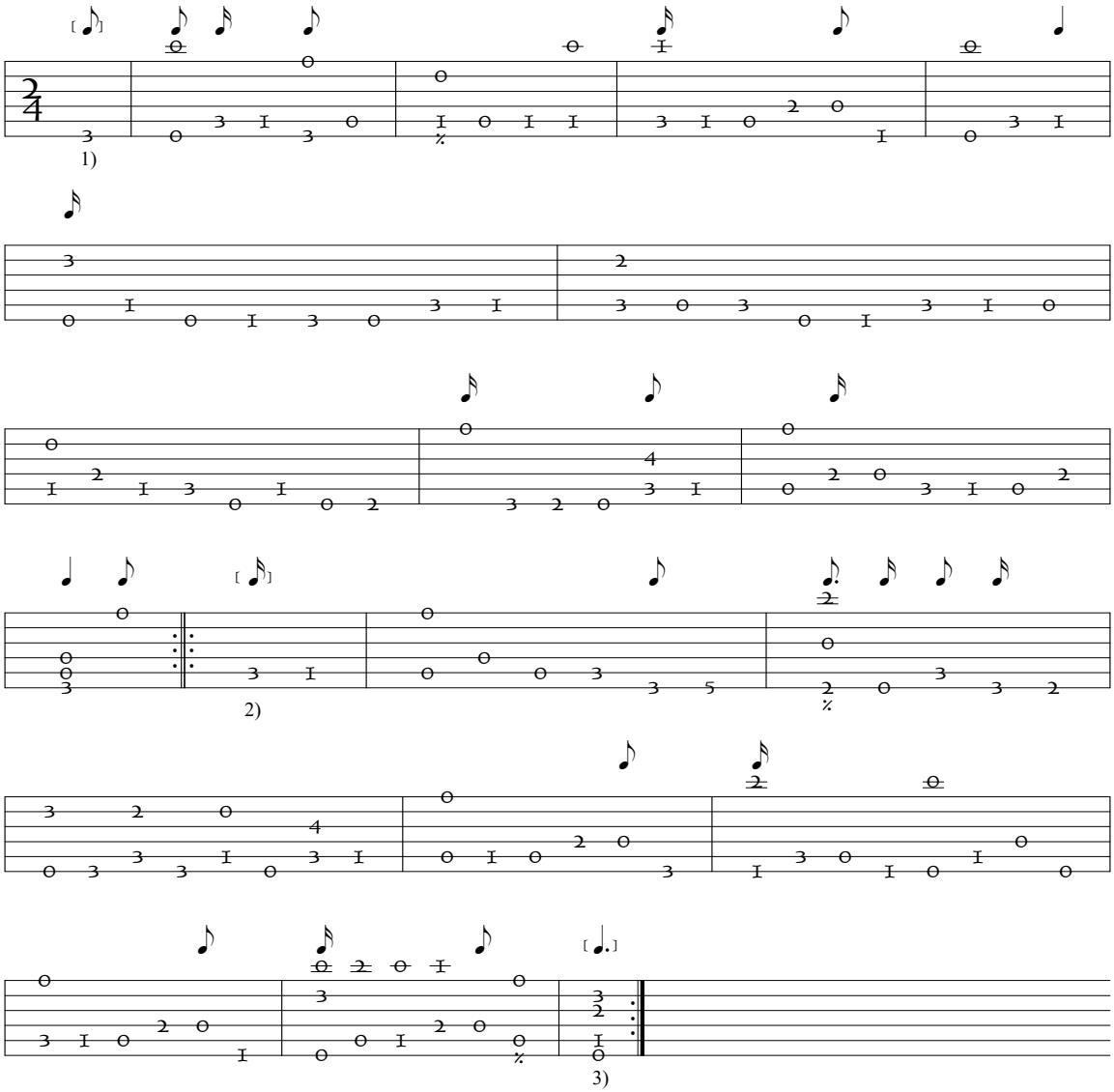
(B: fol.3r.)




1) Rhythmic values are editorial.
2) Rhythmic value is editorial.
3) Rhythmic values are editorial.

# Courante

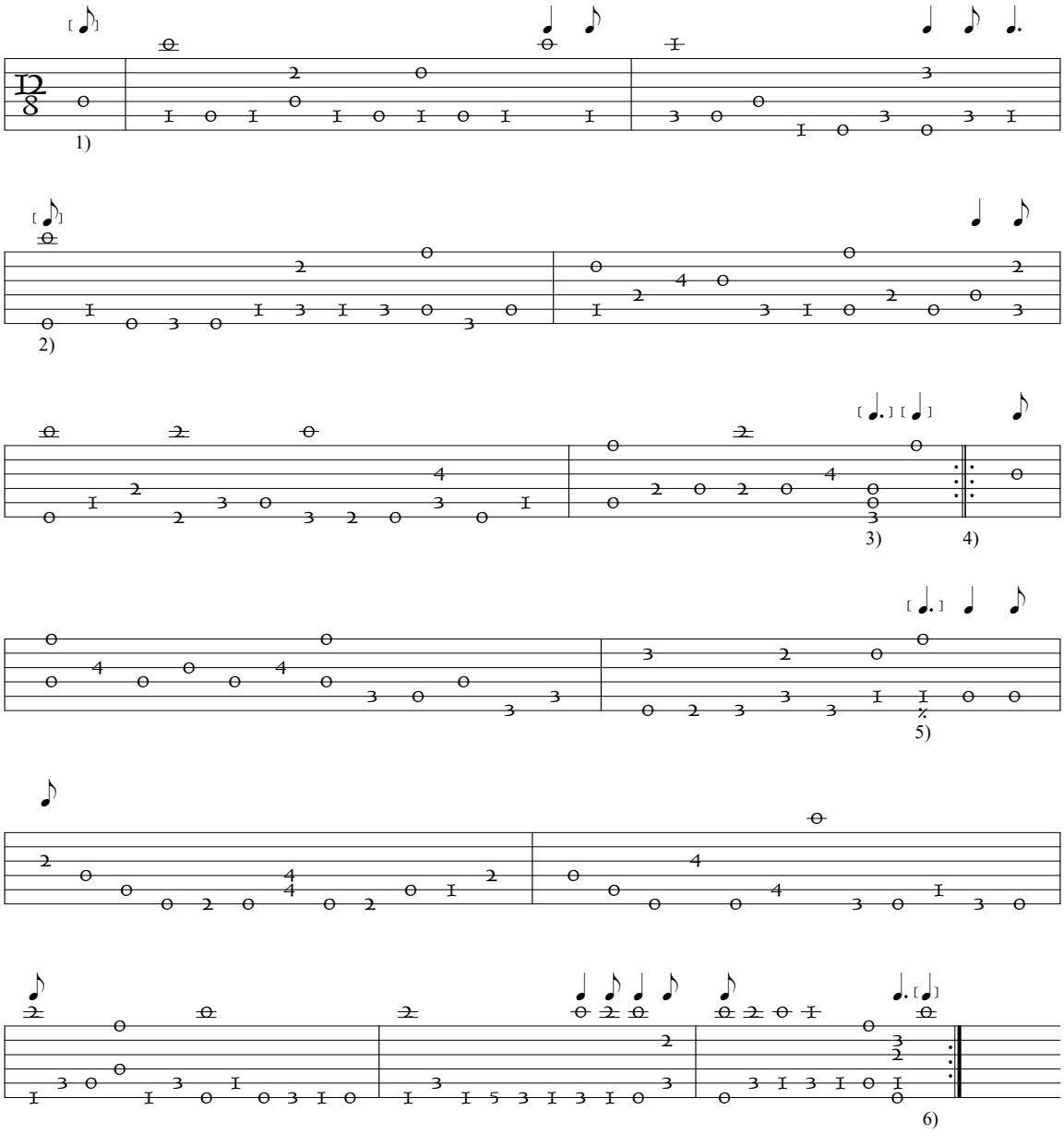
(B: fol.3v.)




1) Rhythmic value is editorial.
2) Rhythmic value is editorial. Original value was a quaver.
3) Rhythmic value is editorial.

# Gigue

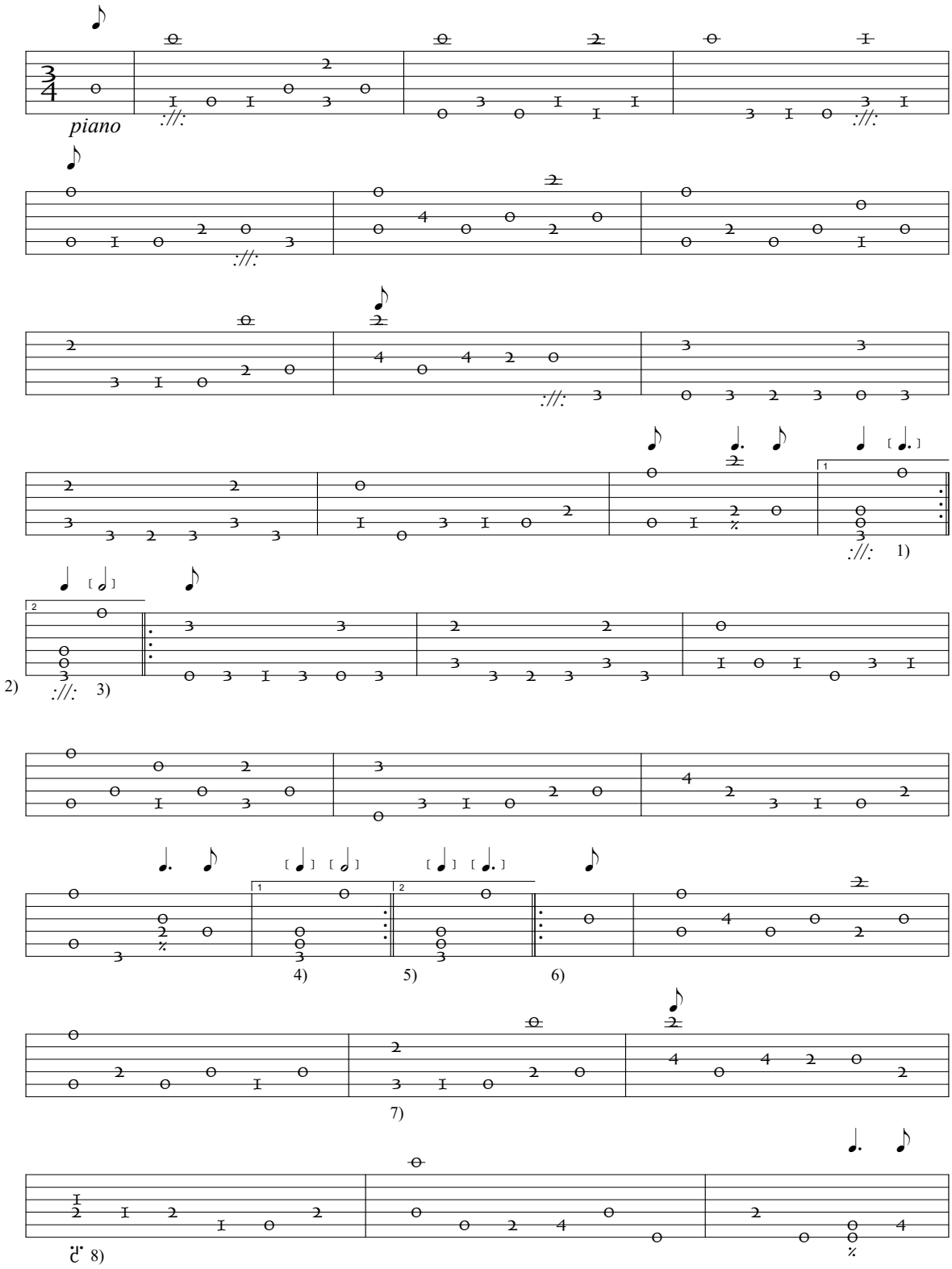
(B: fol.4r.-v.)

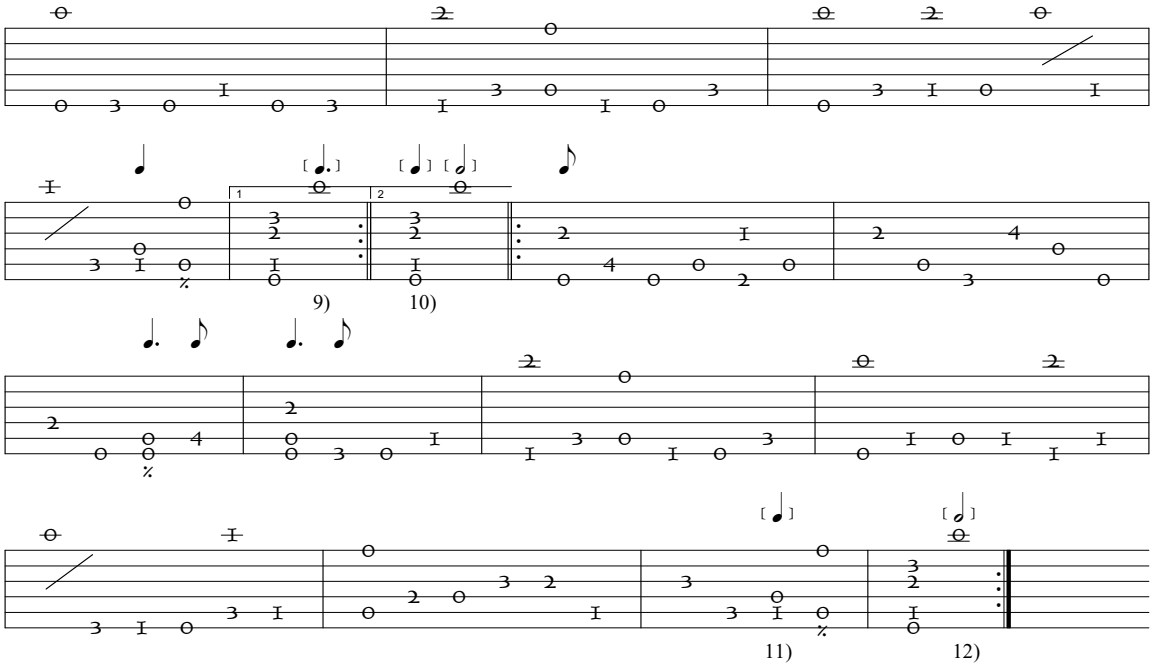



1) Rhythmic value is editorial.
2) Rhythmic value is editorial.
3) Rhythmic values are editorial.
4) Onto fol.4v. here.
5) Rhythmic value is editorial.
6) Rhythmic value is editorial.

# Courante

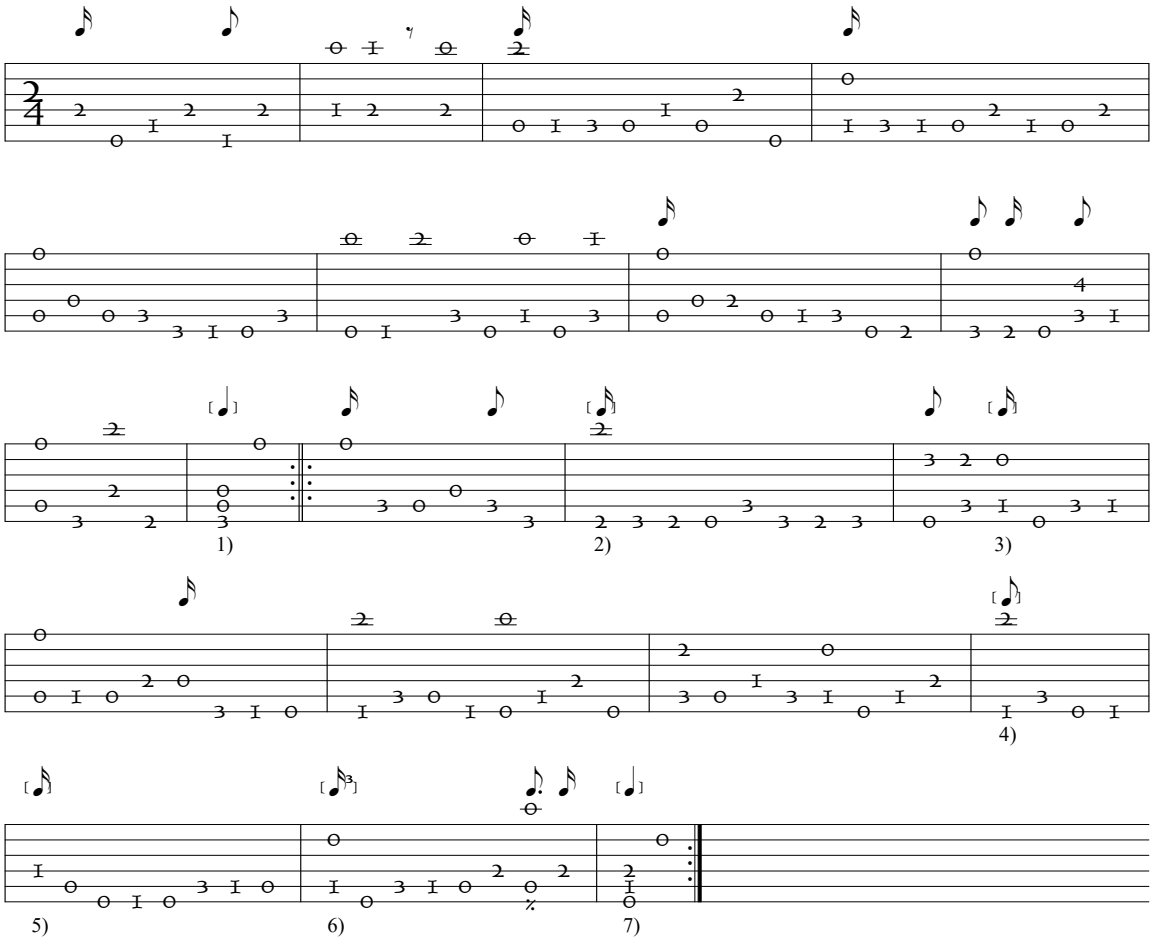
(B: fol.5r.-v.)






1) Rhythmic value is editorial.
2) 1st and 2nd time bar markings are editorial. Original only has one bar, written as per the 1st time bar.
3) Rhythmic value is editorial.
4) Rhythmic values are editorial.
5) 1st and 2nd time bar markings are editorial. Original only has one bar, written as per the 1st time bar.
   Rhythmic values are editorial.
6) Onto fol.5v. here.
7) Rhythmic arrangement of notes indicated in tablature edited in staff notation (cf. bar 7).
8) This ossia sign in the tablature does not appear to have a referent.
   However, two bars of music immediately after it were crossed out in the original tablature.
9) Rhythmic value is editorial.
10) 1st and 2nd time bar markings are editorial. Original only has one bar, written as per the 1st time bar.
    Rhythmic values are editorial.
11) Rhythmic value is editorial.
12) Rhythmic value is editorial.

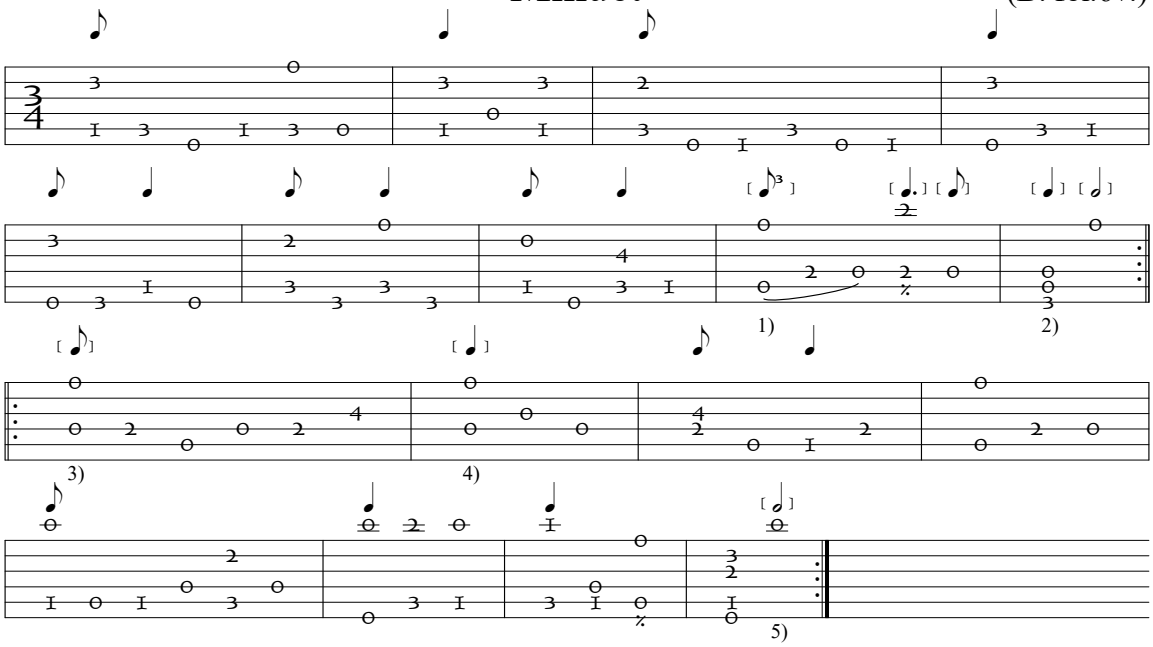
# Allemande (B: fol.6r.)




1) Rhythmic value is editorial.
2) Rhythmic value is editorial.
3) Rhythmic value is editorial.
4) Rhythmic value is editorial.
5) Rhythmic value is editorial. Original value was a quaver.
6) Rhythmic value is editorial. Original value was a demi-semiquaver.
7) Rhythmic value is editorial.

# Minuet

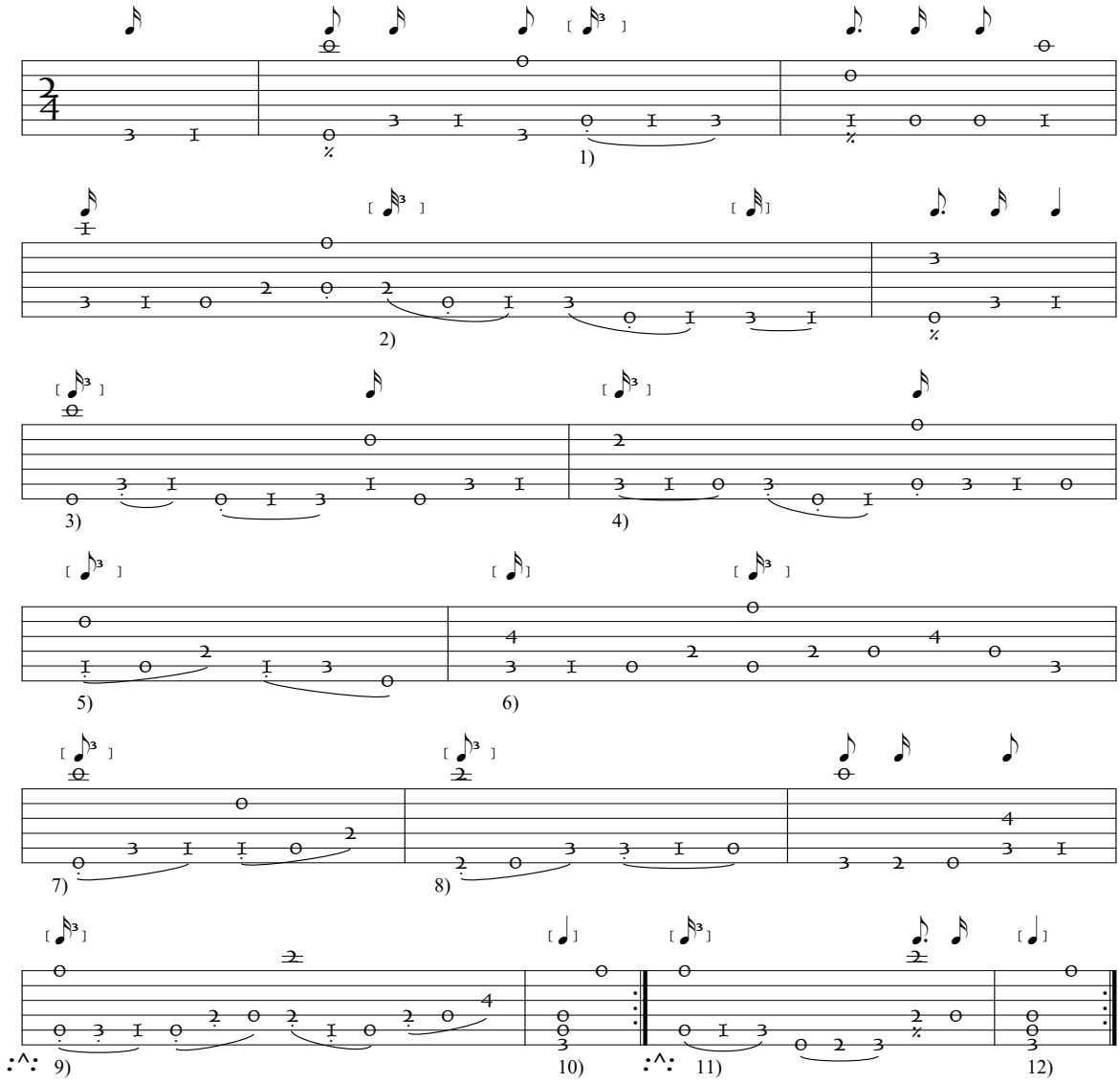
(B: fol.6v.)



1) Rhythmic values are editorial (but implied by the original tablature).
2) Rhythmic values are editorial.
3) Rhythmic value is editorial.
4) Rhythmic value is editorial.
5) Rhythmic value is editorial.

# Aria

(B: fol.7r.)

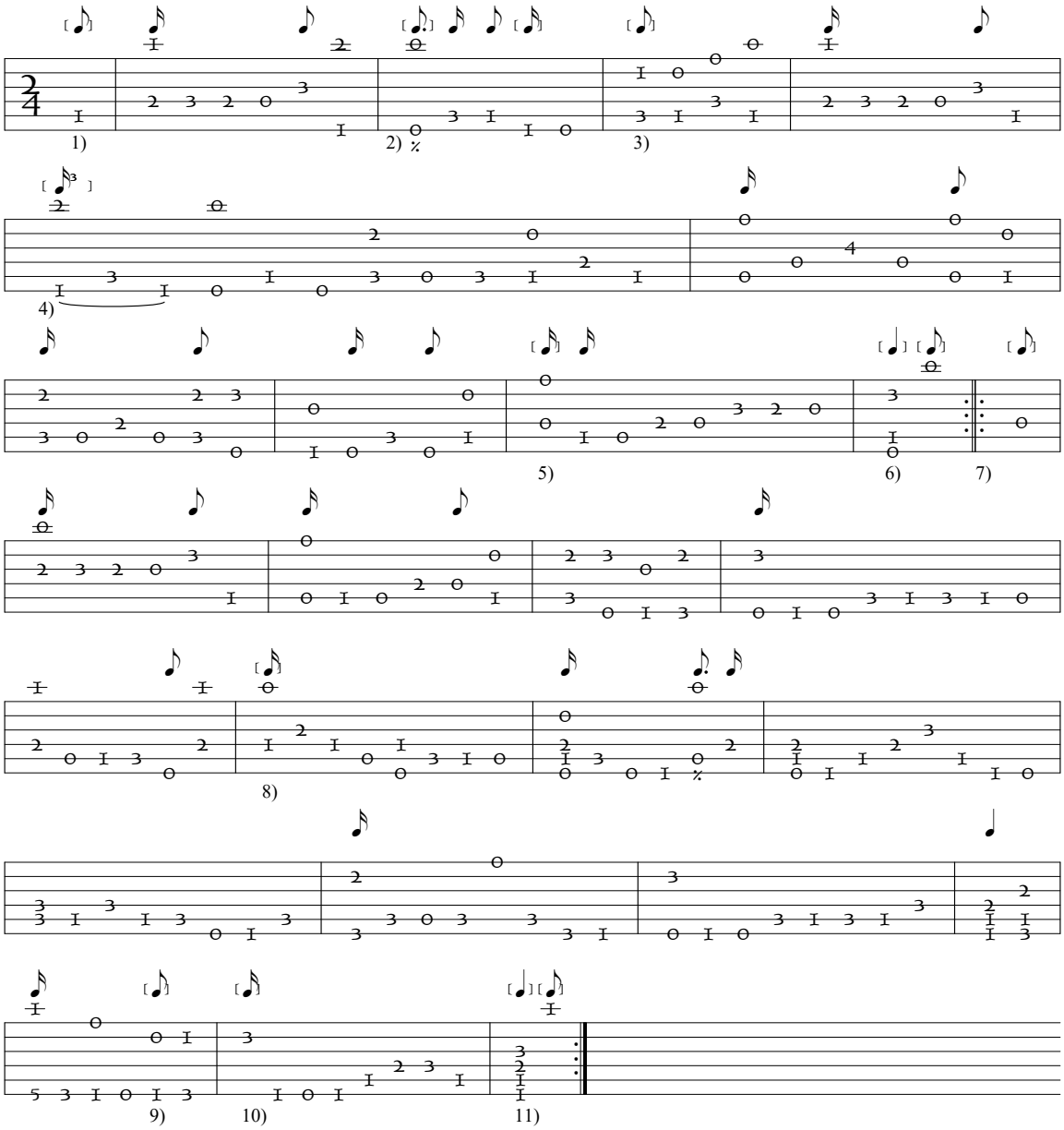



1) Rhythmic value is editorial. Original value was a demi-semiquaver.
2) Rhythmic values are editorial.
3) Rhythmic value is editorial. Original value was a demi-semiquaver.
4) Rhythmic value is editorial. Original value was a demi-semiquaver.
5) Rhythmic value is editorial. Original value was a demi-semiquaver.
6) Rhythmic values are editorial.
7) Rhythmic values are editorial.
8) Rhythmic value is editorial. Original value was a demi-semiquaver.
9) Rhythmic value is editorial. ":^:" marking appears to indicate that these bars can be replaced by bars 14-15.
10) Rhythmic value is editorial. Perfect cadence on dominant suggests piece is unfinished.
11) Rhythmic value is editorial. ":^:" marking appears to indicate that these bars are an alternative to bars 12-13.
12) Rhythmic value is editorial. Perfect cadence on dominant suggests piece is unfinished.

The instruction in the original to "segue la seconda", followed by a blank fol.7v., proves that it is indeed unfinished.

# Allemande

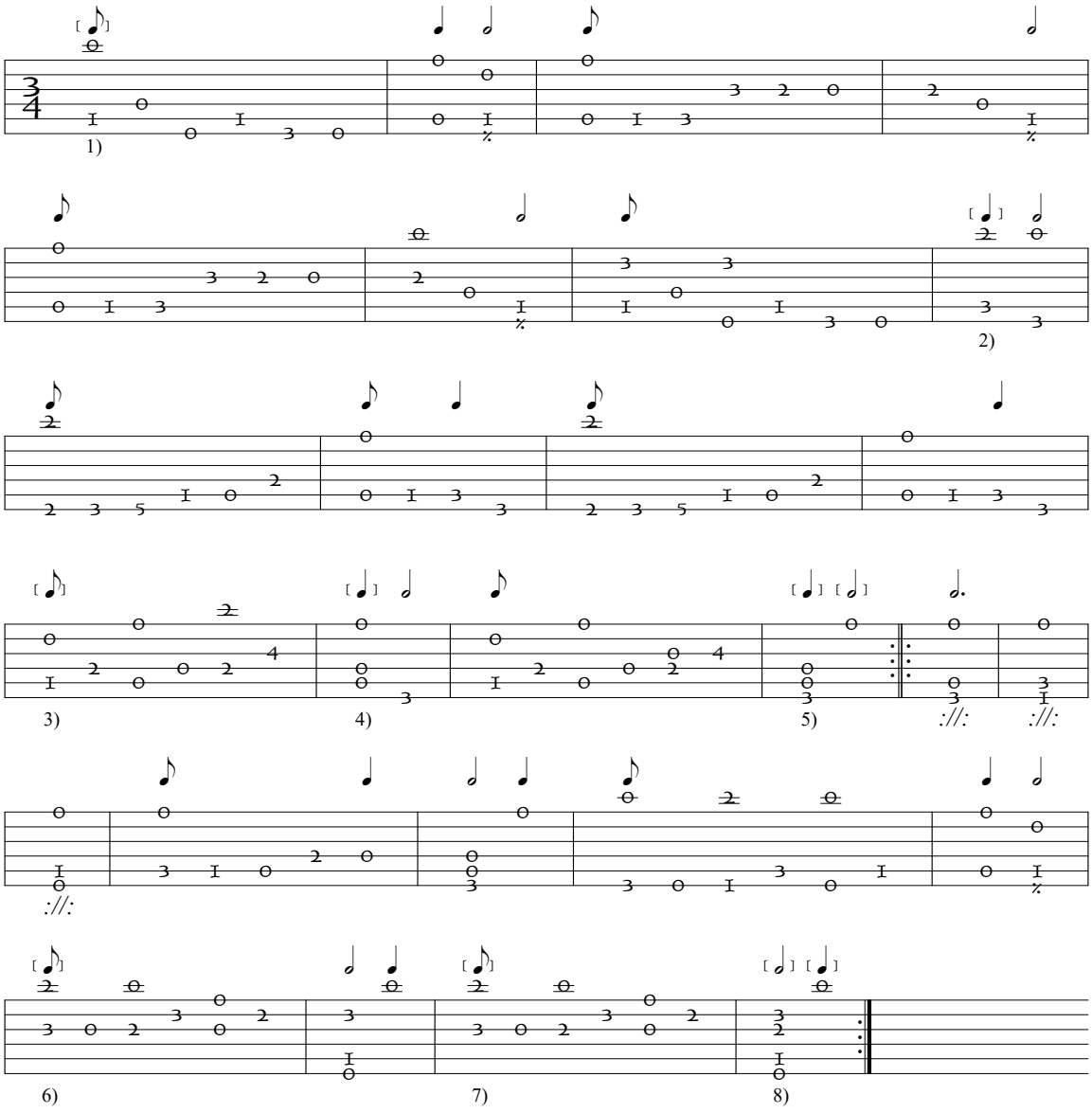
(B: fol.8r.-v.)




1) Rhythmic value is editorial.
2) Bracketed rhythmic values are editorial.
3) Rhythmic value is editorial.
4) Rhythmic value is editorial (but implied by the original tablature). Original value was a semiquaver.
5) Rhythmic value is editorial.
6) Rhythmic values are editorial.
7) Onto fol.8v. here. Rhythmic value is editorial.
8) Rhythmic value is editorial.
9) Rhythmic value is editorial.
10) Rhythmic value is editorial.
11) Rhythmic values are editorial.

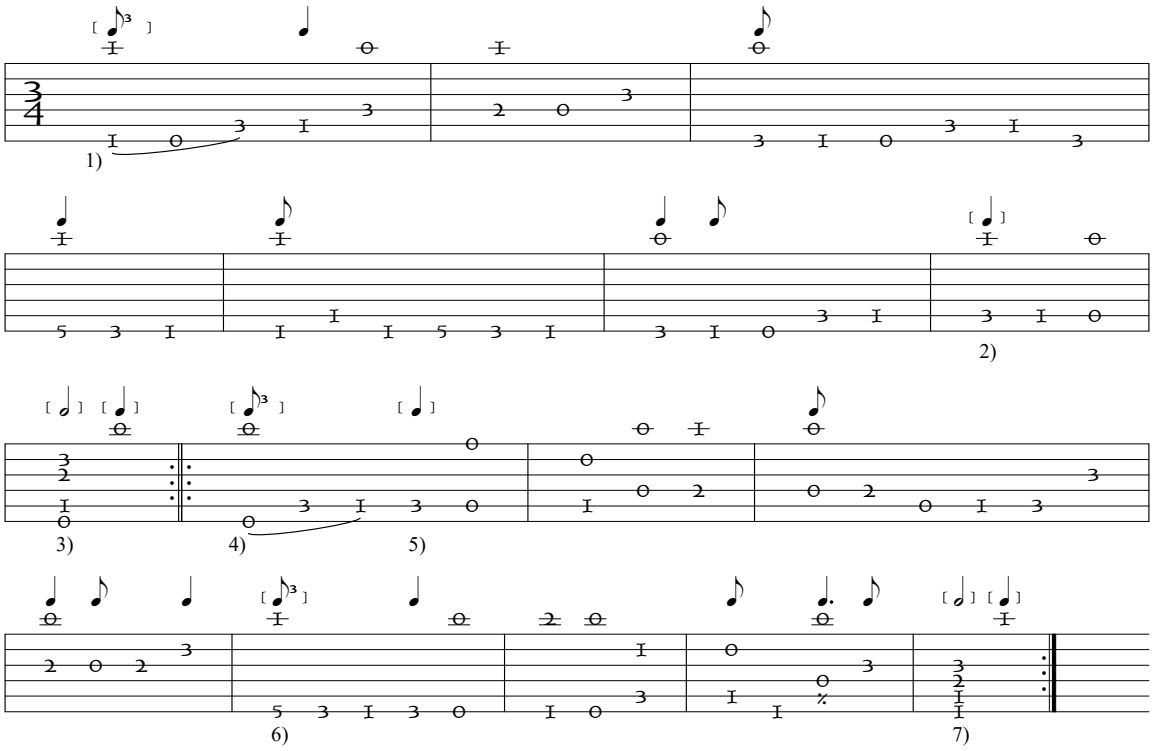
# Minuet

(B: fol.9r.)




1) Rhythmic value is editorial.
2) Rhythmic value is editorial.
3) Rhythmic value is editorial (cf. bar 15).
4) Rhythmic value is editorial.
5) Rhythmic values are editorial.
6) Rhythmic value is editorial.
7) Rhythmic value is editorial.
8) Rhythmic values are editorial (cf. bar 25).

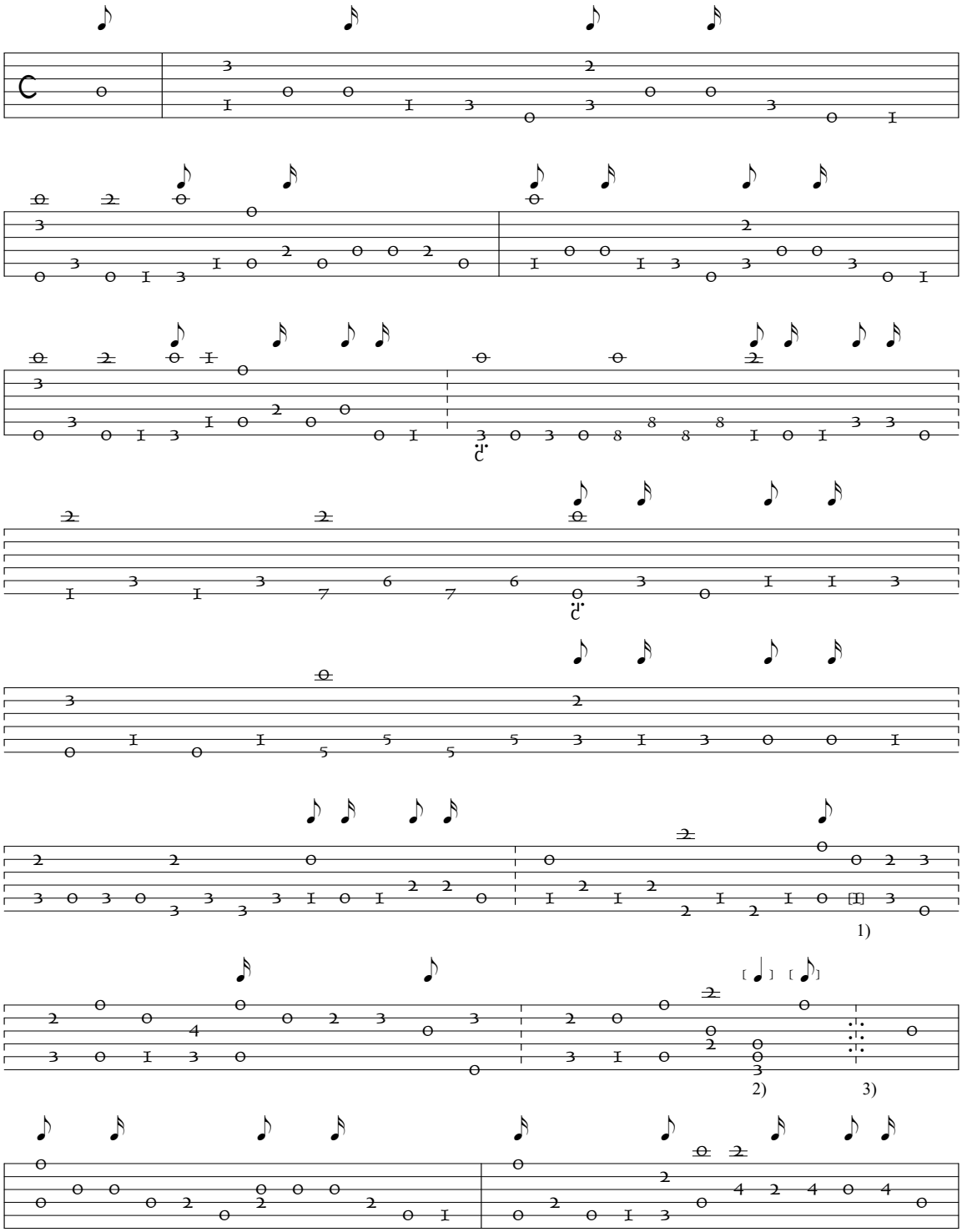
# Minuet (B: fol.9v.)

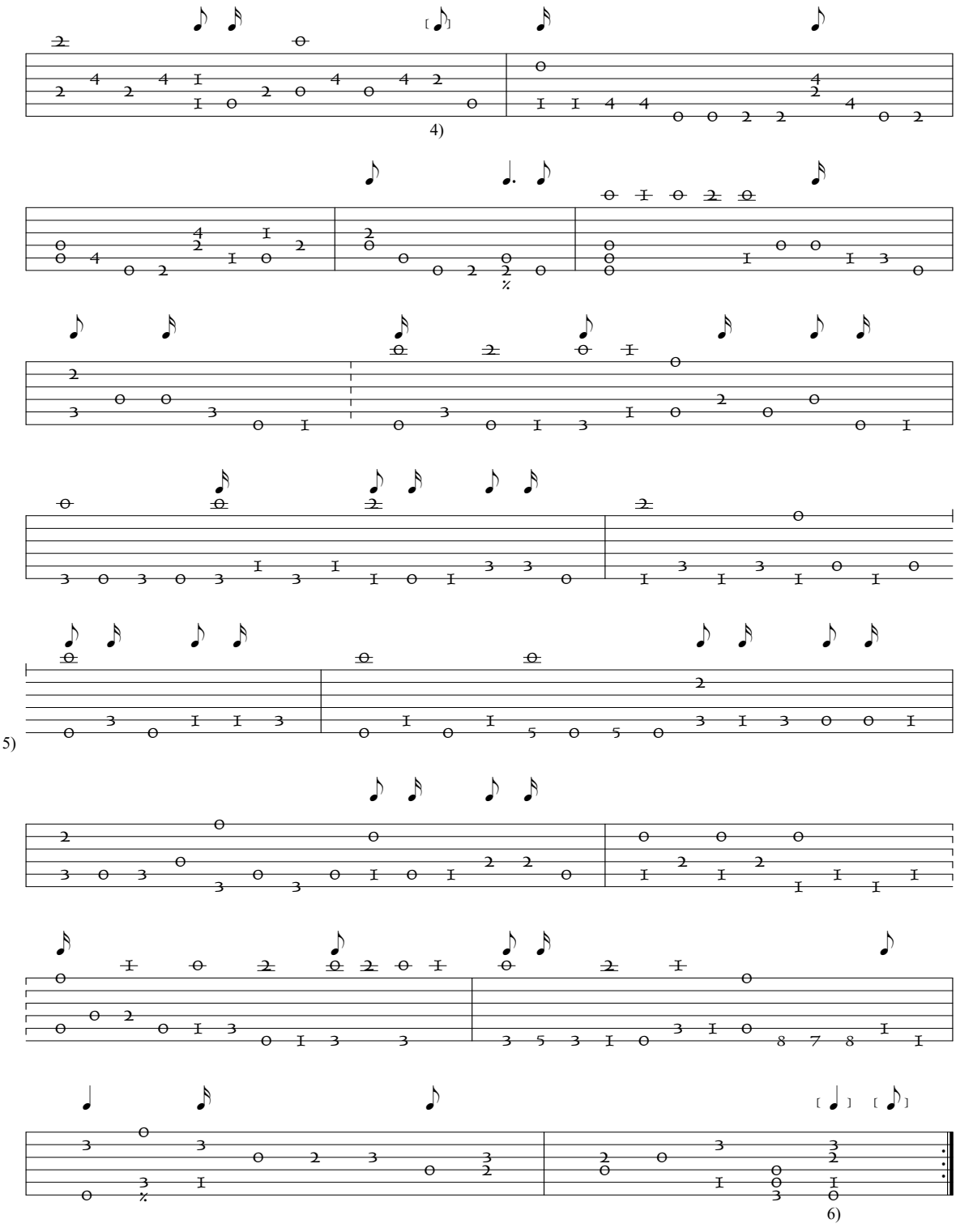


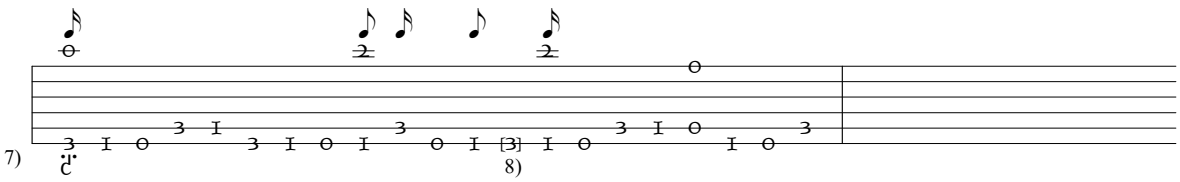
1) Rhythmc value is editorial (but implied by the original tablature). Original value was a quaver.
2) Rhythmic value is editorial.
3) Rhythmic values are editorial.
4) Rhythmic value is editorial (but implied by the original tablature). Original value was a quaver.
5) Rhythmic value is editorial.
6) Rhythmic value is editorial.
7) Rhythmic values are editorial.

# Sonata

(B: fol.10r.-11r.)



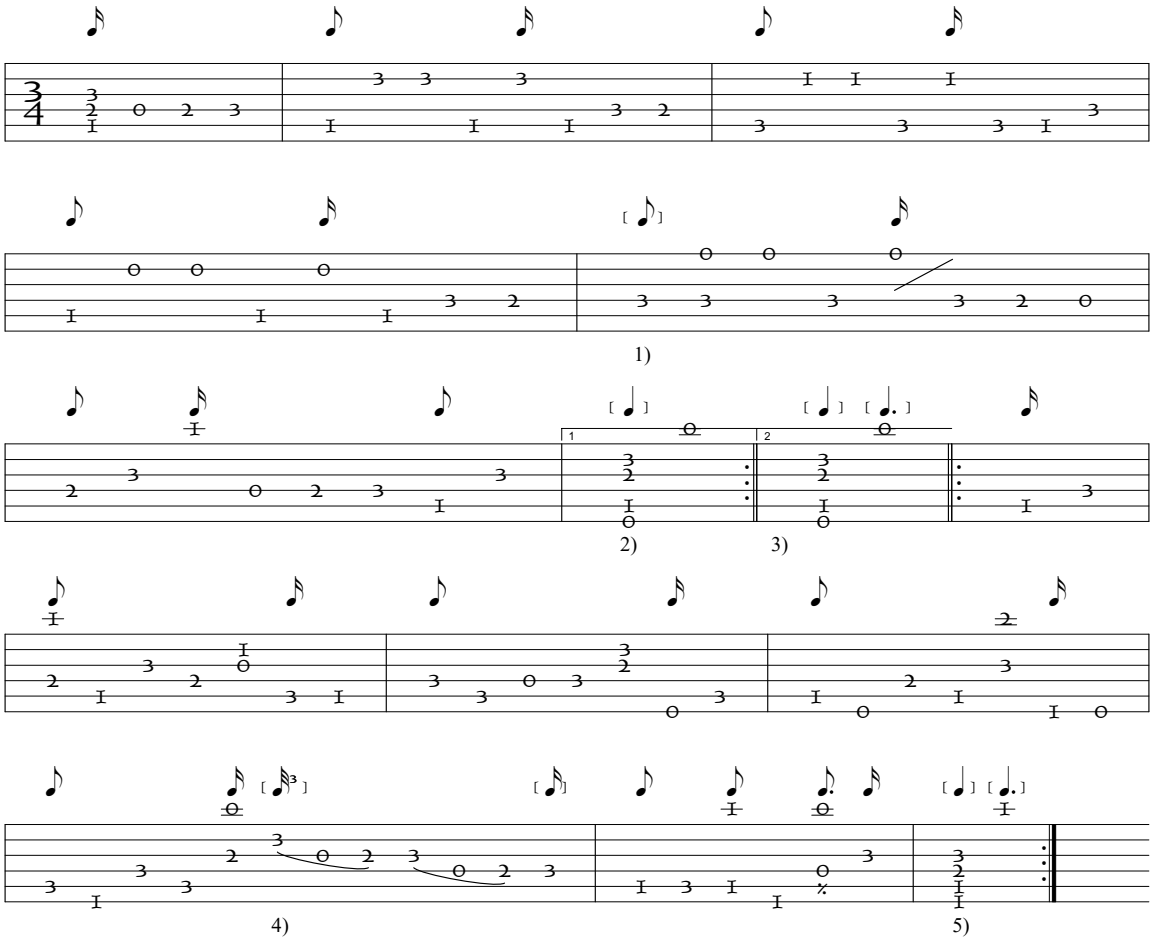

4)
5)
6)




1) Editorial pitch added in staff notation.
2) Rhythmic values are editorial.
3) Onto fol.10.v. here.
4) Rhythmic value is editorial.
5) Onto fol.11r. here.
6) Rhythmic values and final barline are editorial.
7) Ossia bar on fol.9v..
8) Pitch is editorial.

# Untitled

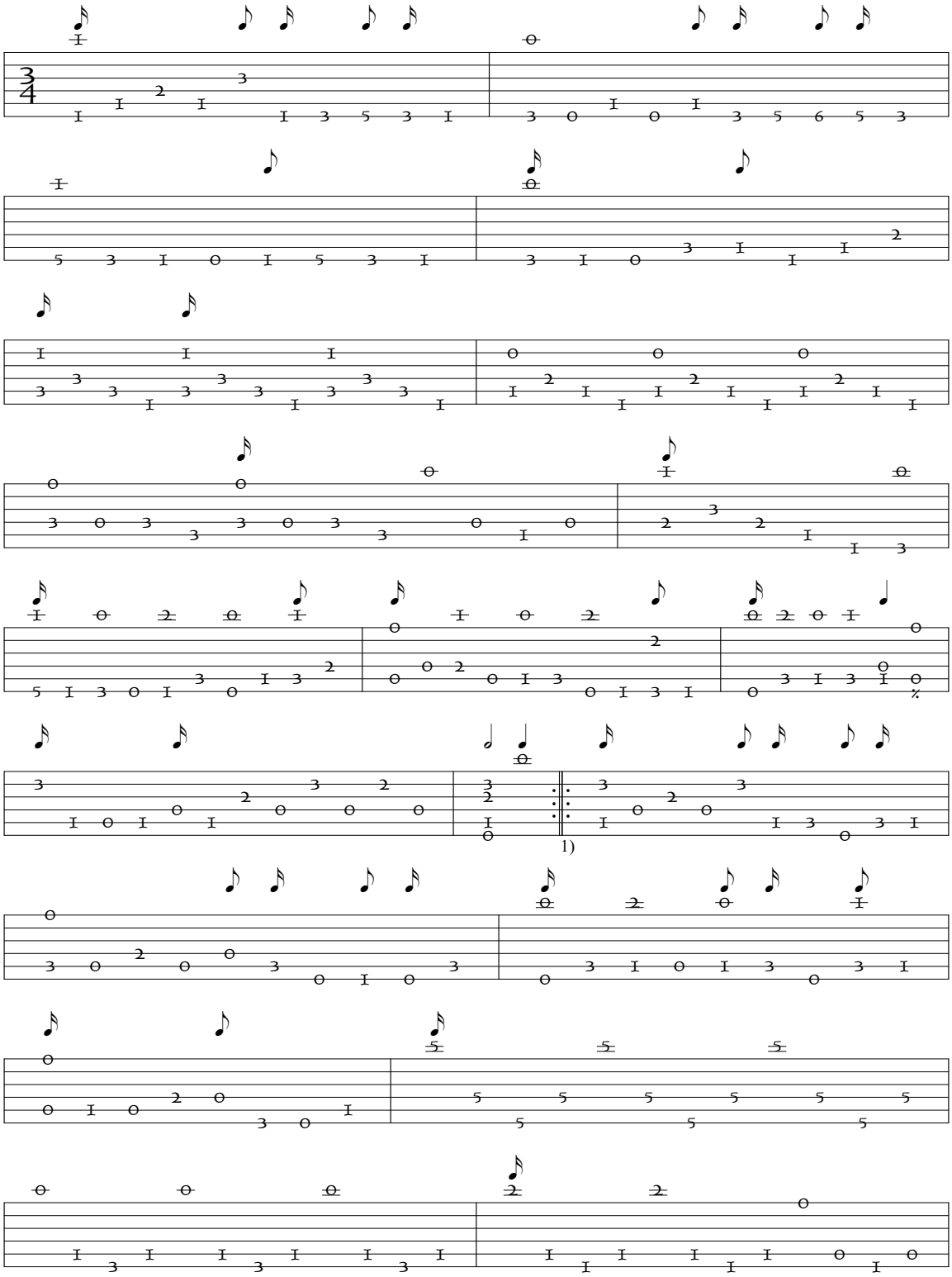
(B: fol.11v.)

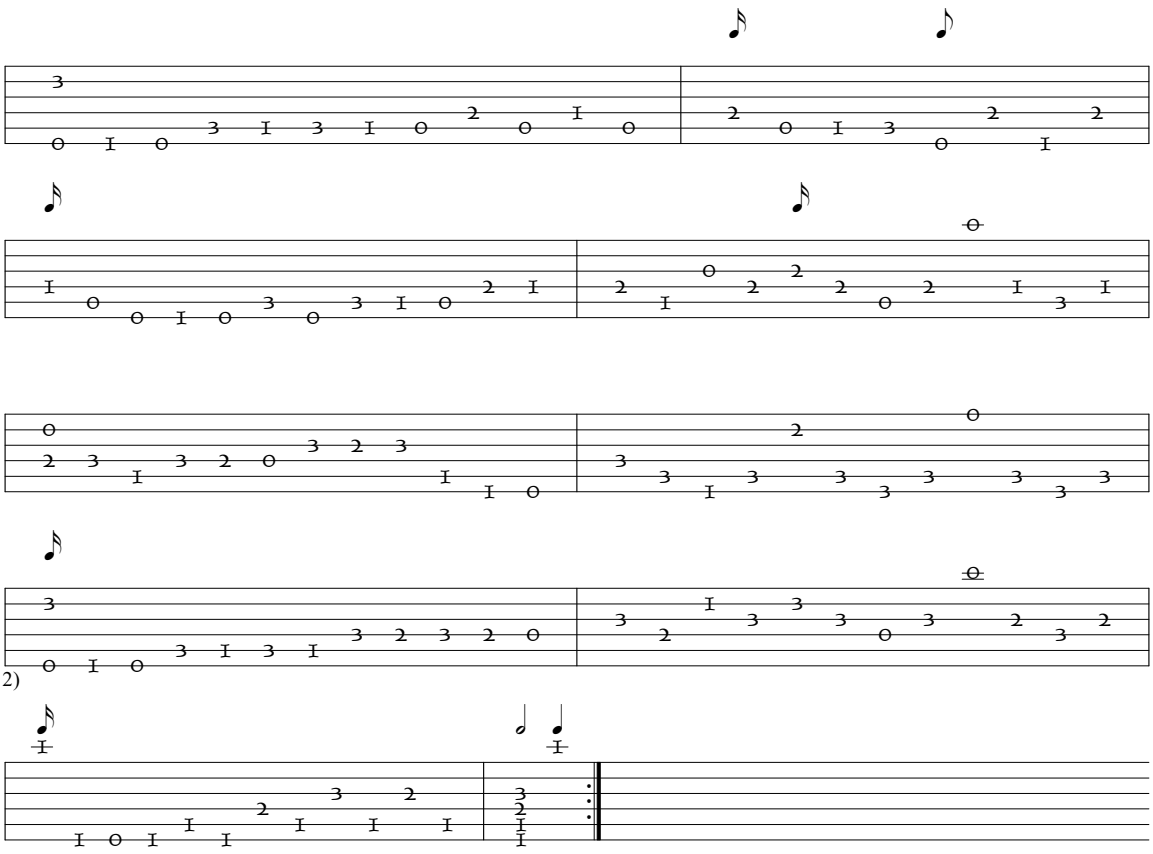



1) Rhythmic value is editorial (cf. bars 1, 2 & 3).
2) Rhythmic value is editorial.
3) 1st and 2nd time bar markings are editorial. Original only has one bar, written as per 1st time bar. Rhythmic values are editorial.
4) Rhythmic values are editorial (but implied by the original tablature).
5) Rhythmic values are editorial.

# Sarabande

(B: fol.12r.-13r.)

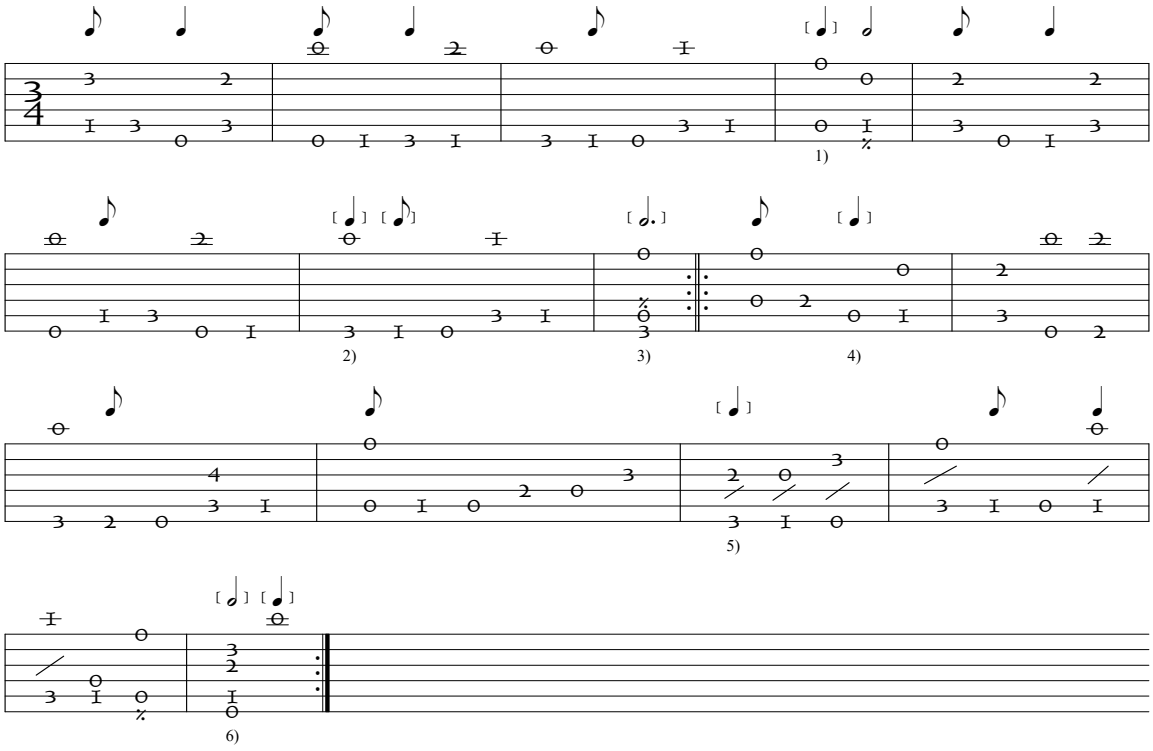




2)

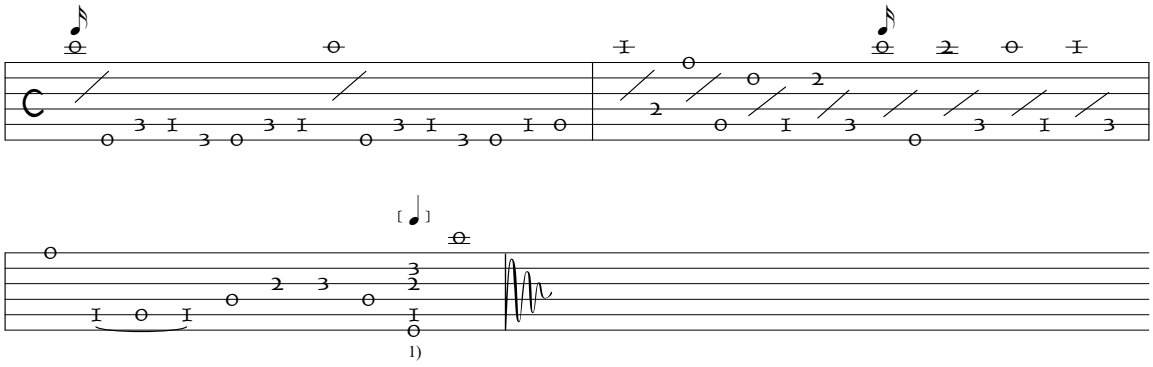
1) Onto fol.12v. here.
2) Onto fol.13r. here.

# Minuet (B: fol.13v.)



1) Rhythmic value is editorial.
2) Rhythmic values are editorial.
3) Rhythmic value is editorial.
4) Rhythmic value is editorial.
5) Rhythmic value is editorial.
6) Rhythmic values are editorial.

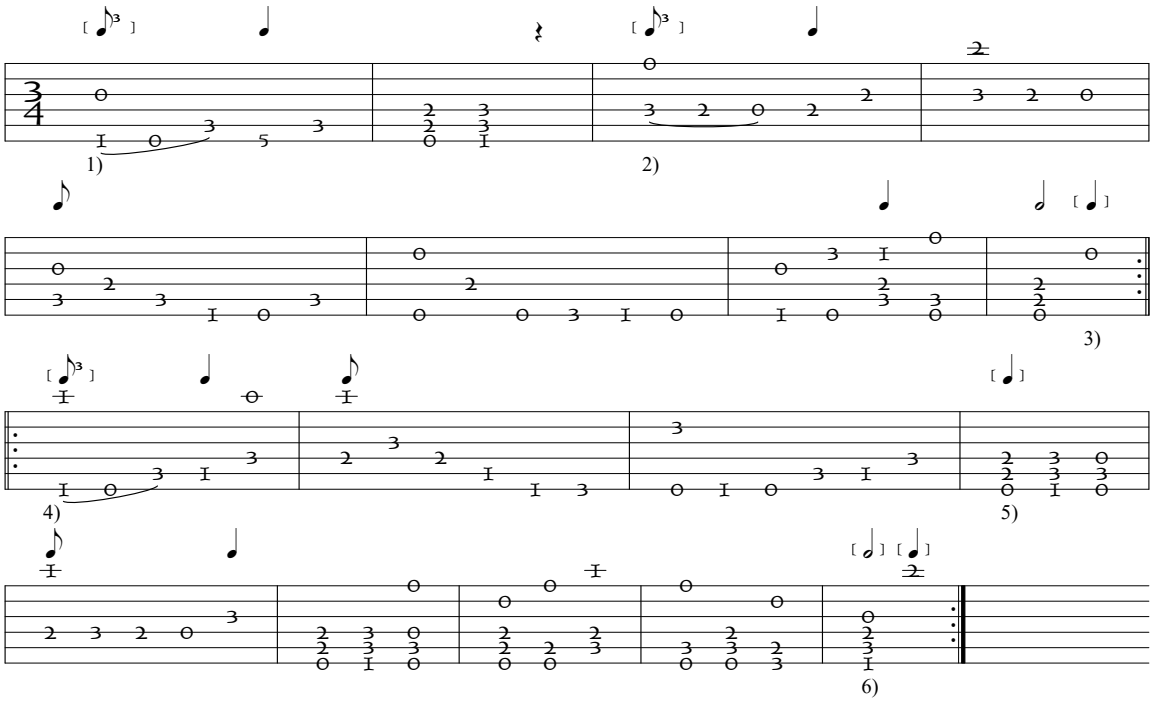
# Prelude (B: fol.13v.)



1) Rhythmic value is editorial.

# Minuet

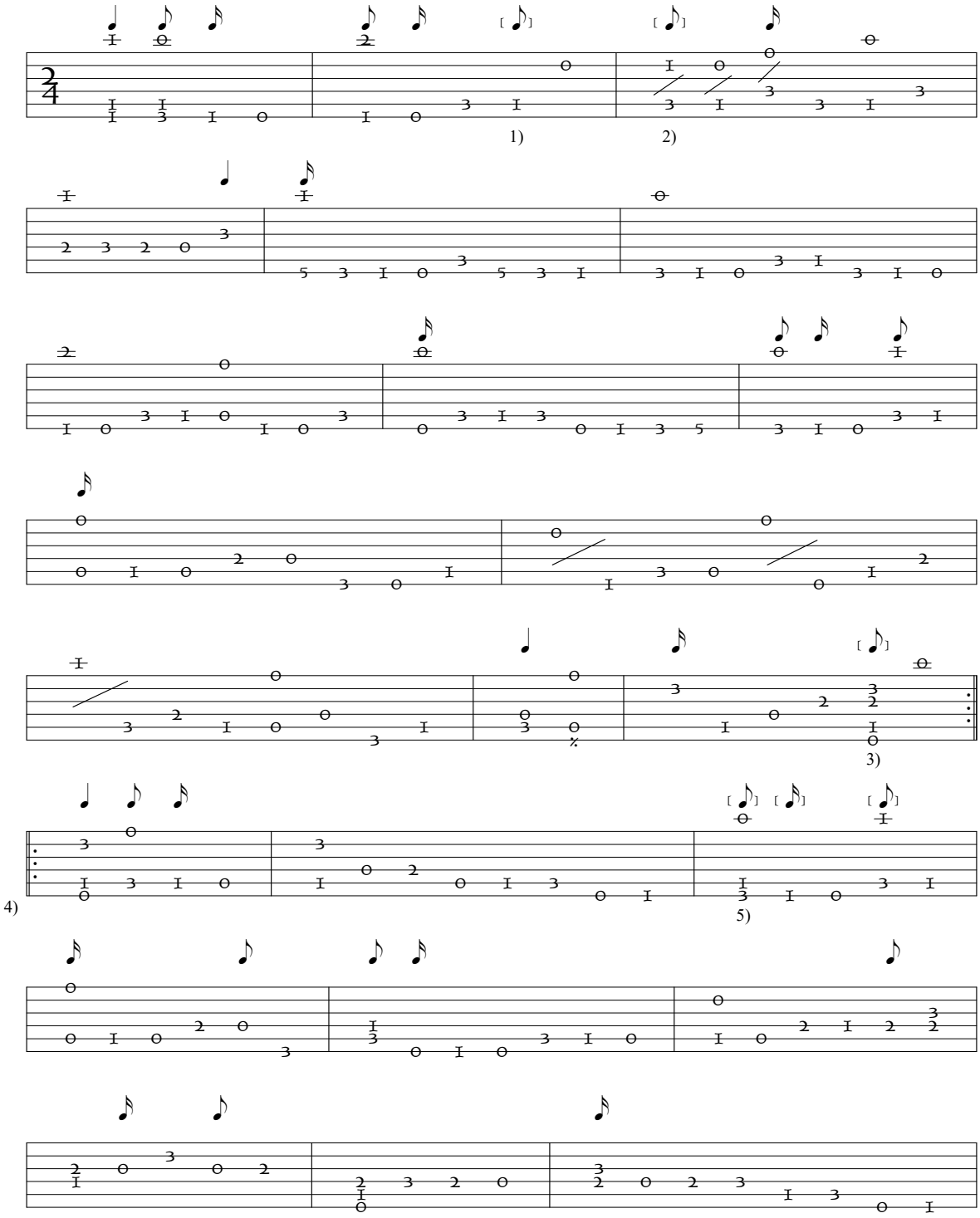
(B: fol.14r.)

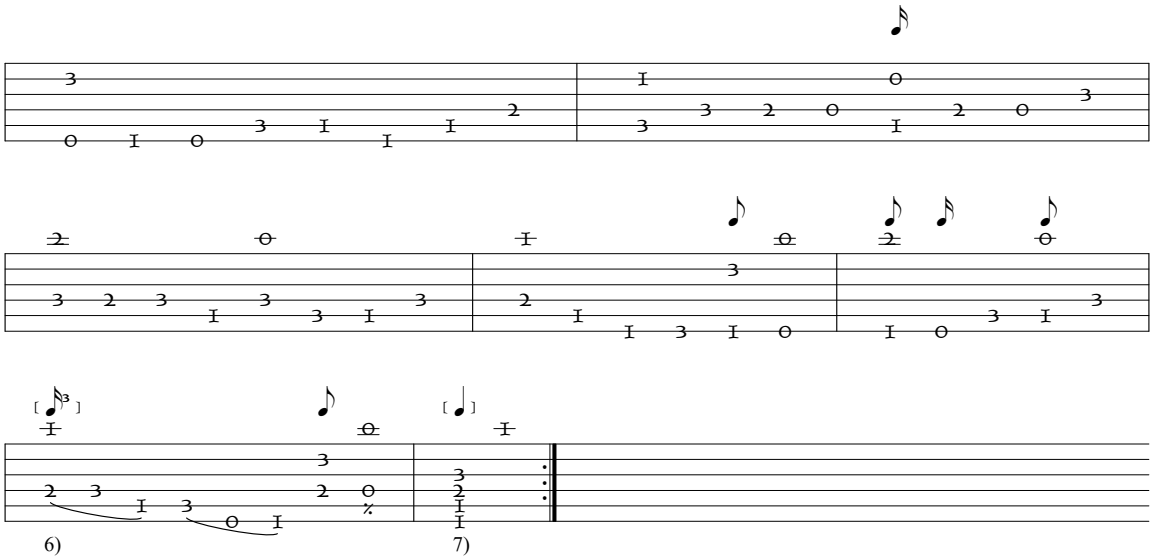


1) Rhythmic value is editorial (but implied by the original tablature). Original value was a quaver.
2) Rhythmic value is editorial (cf. bar 1). Original value was a semiquaver.
3) Rhythmic value is editorial.
4) Rhythmic value is editorial. Original value was a semiquaver.
5) Rhythmic value is editorial.
6) Rhythmic values are editorial.

# Untitled

(B: fol.14v.-15r.)

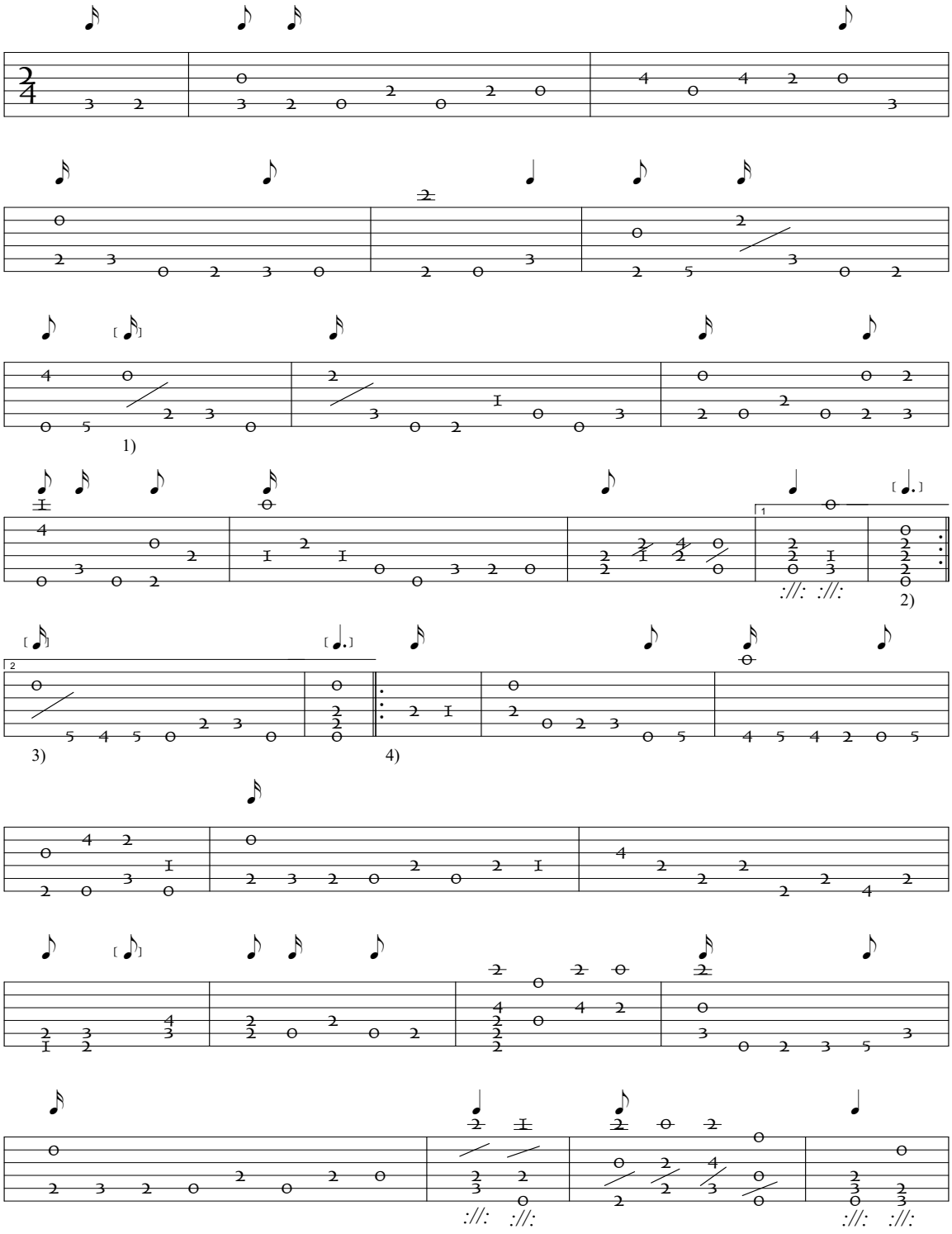


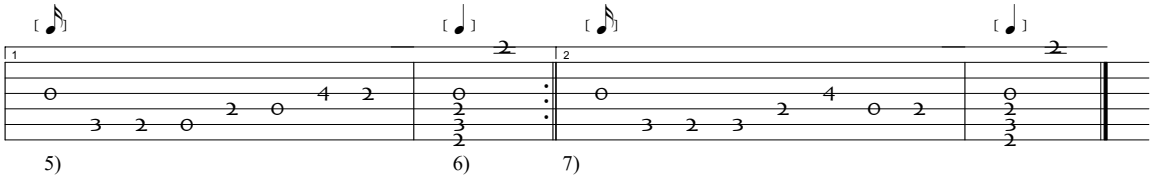



1) Rhythmic value is editorial. Original value was a semiquaver.
2) Rhythmic value is editorial.
3) Rhythmic value is editorial. Original value was a crotchet.
4) Onto fol.15r. here.
5) Rhythmic values are editorial.
6) Rhythmic value is editorial (but implied by the original tablature). Original value was a semiquaver.
7) Rhythmic value is editorial.

# Allegro

(B: fol.16r.-v.)

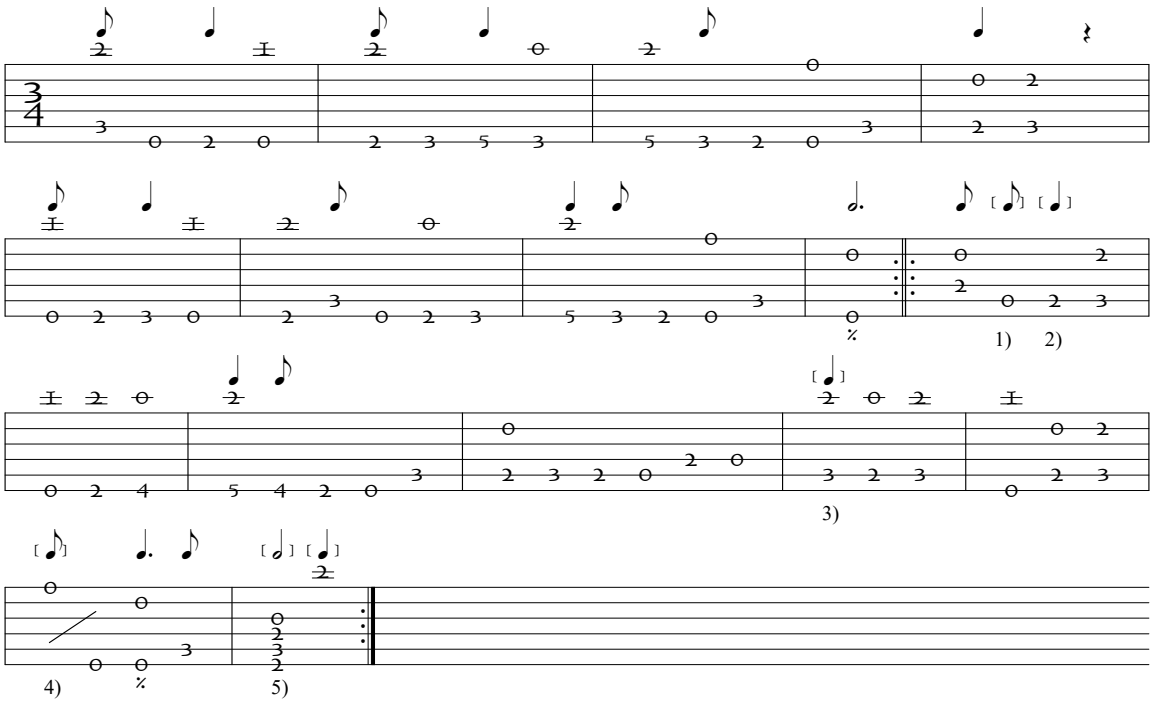





1) Rhythmic value is editorial.
2) Rhythmic value is editorial.
3) 1st and 2nd time bar markings are editorial. Original has 2nd time bars as ossia staff under 1st time bars. Rythmic values are editorial.
4) Onto fol.16v. here.
5) Rhythmic value is editorial.
6) Rhythmic value is editorial.
7) 1st and 2nd time bar markings are editorial. Original has the first 2nd-time bar as ossia staff under the first 1st-time bar. Second 2nd-time bar is entirely editorial. Rhythmic values are editorial.

# Minuet

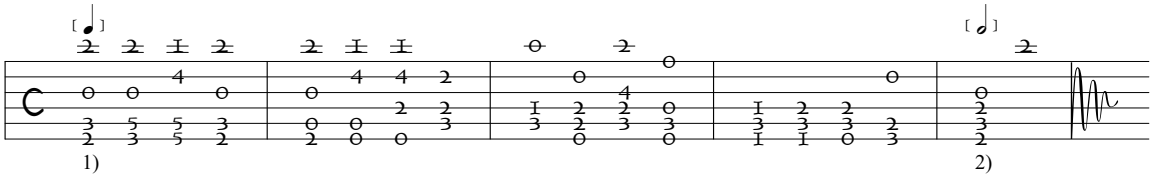
(B: fol.17r.)




1) Rhythmic value is editorial. Original value was a crotchet.
2) Rhythmic value is editorial.
3) Rhythmic value is editorial.
4) Rhythmic value is editorial.
5) Rhythmic values are editorial.

# Arpeggio

(B: fol.17r.)

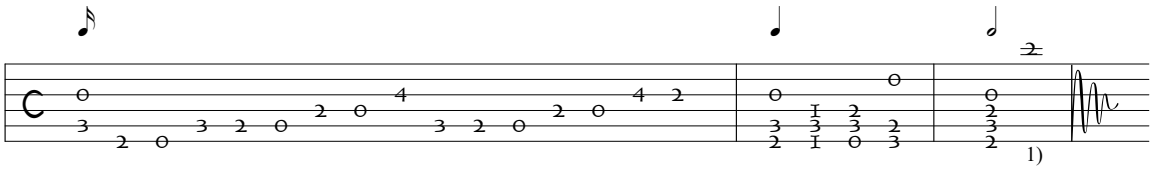



1) Rhythmic value is editorial.
2) Rhythmic value is editorial.

# Preludes

(D major)

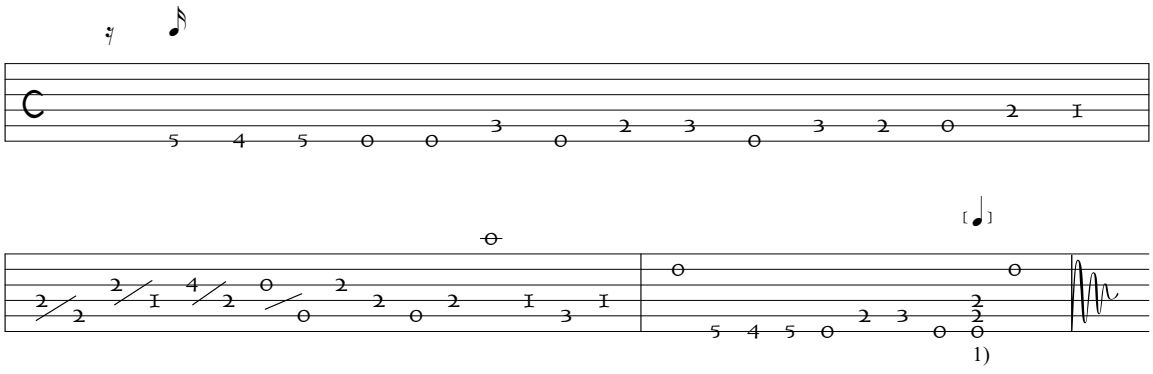
(B: fol.17v.)




1) Pitch is editorial.

(A major)

(B: fol.17v.)




1) Rhythmic value is editorial.

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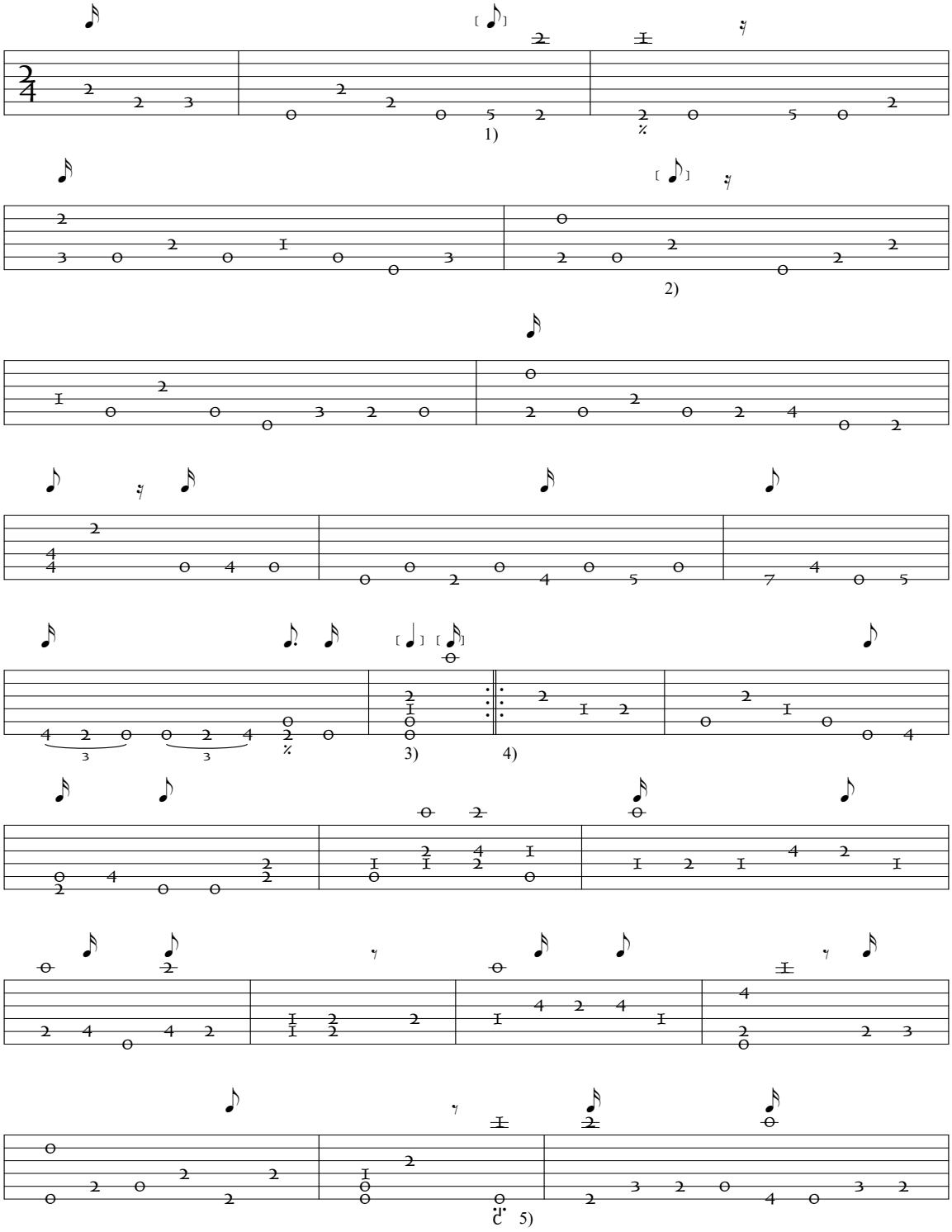
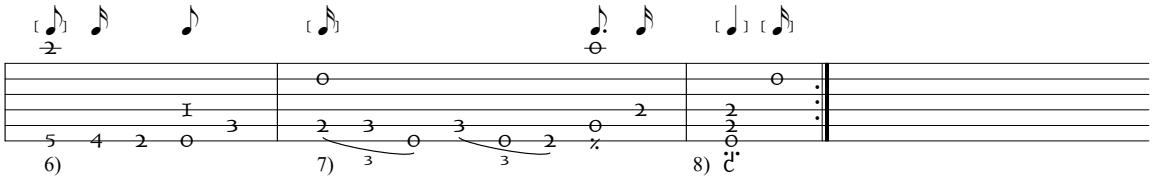
# Allegro

(B: fol.18r.-v.)

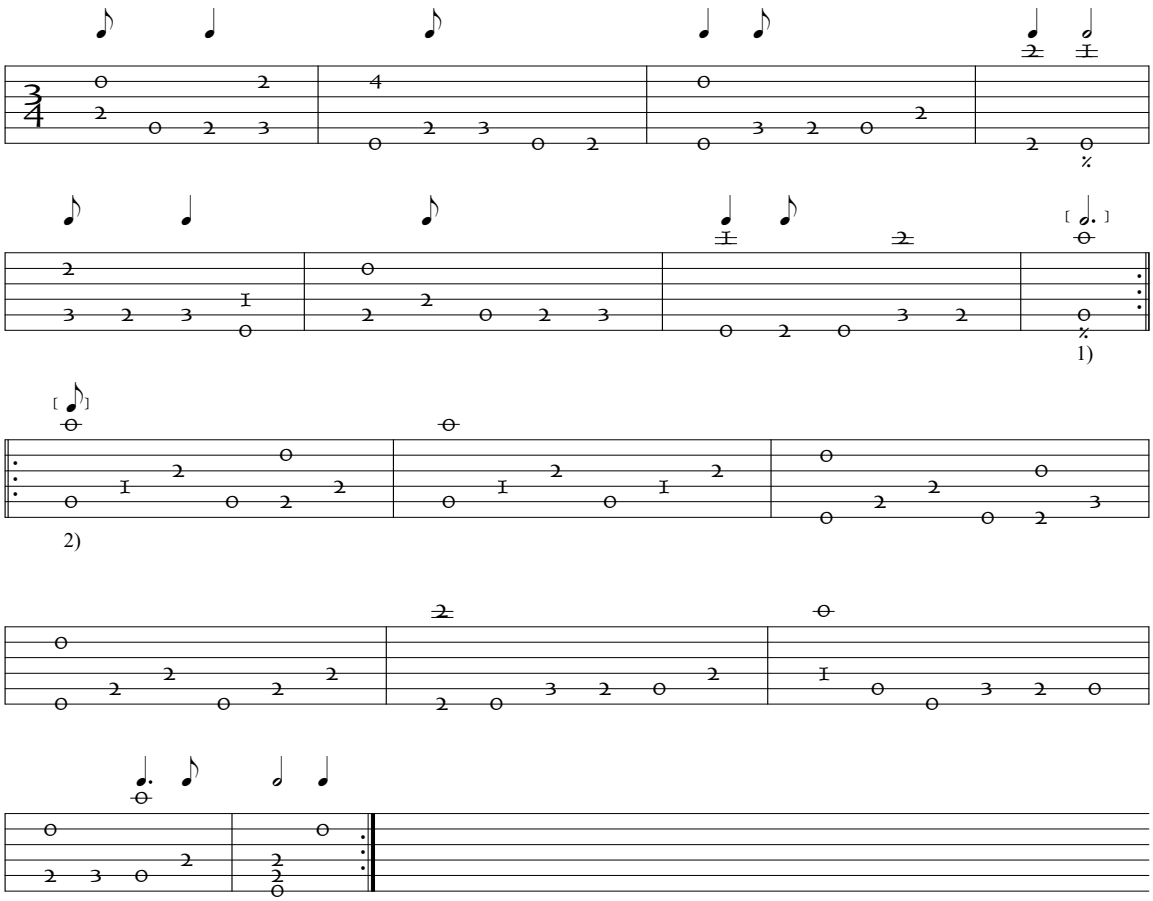





1) Rhythmic value is editorial (cf. bar 12).
2) Rhythmic value is editorial.
3) Rhythmic values are editorial.
4) Onto fol.18v. here.
5) Ossia sign appears not to have any referent.
6) Rhythmic value is editorial.
7) Rhythmic value is editorial, although triplet slurs are original (cf. bar 10).
8) Rhythmic values are editorial. Ossia sign appears not to have any referent.

# Minuet

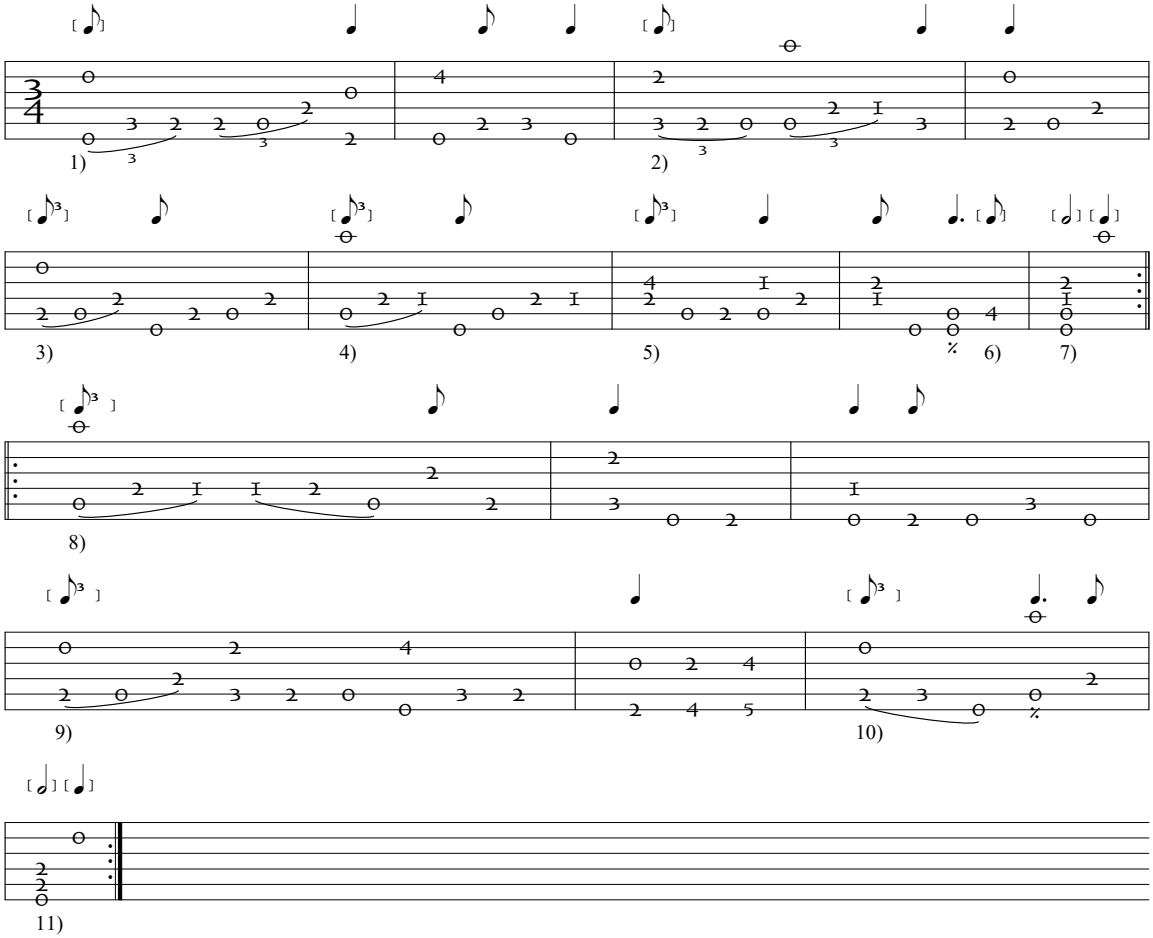
(B: fol.19r.)




1) Rhythmic value is editorial.
2) Rhythmic value is editorial.

# Minuet

(B: fol.19v.)



1) Rhythmic value is editorial. Original value was a semiquaver.
2) Rhythmic value is editorial. Original value was a semiquaver.
3) Rhythmic value is editorial. Original value was a semiquaver.
4) Rhythmic value is editorial. Original value was a semiquaver.
5) Rhythmic value is editorial. Original value was a semiquaver.
6) Rhythmic value is editorial.
7) Rhythmic values are editorial.
8) Rhythmic value is editorial. Original value was a semiquaver.
9) Rhythmic value is editorial. Original value was a semiquaver.
10) Rhythmic value is editorial. Original value was a semiquaver.
11) Rhythmic values are editorial.

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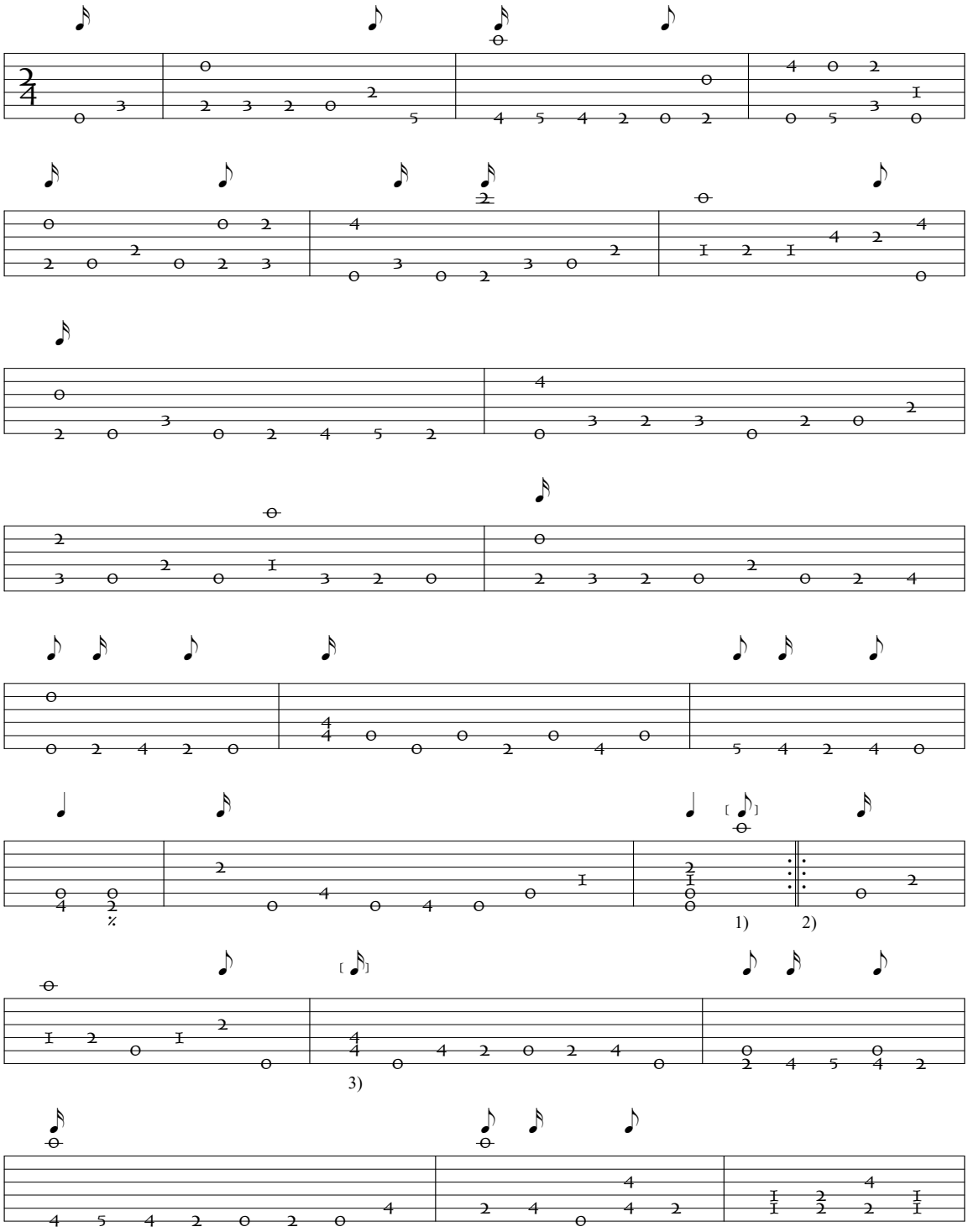
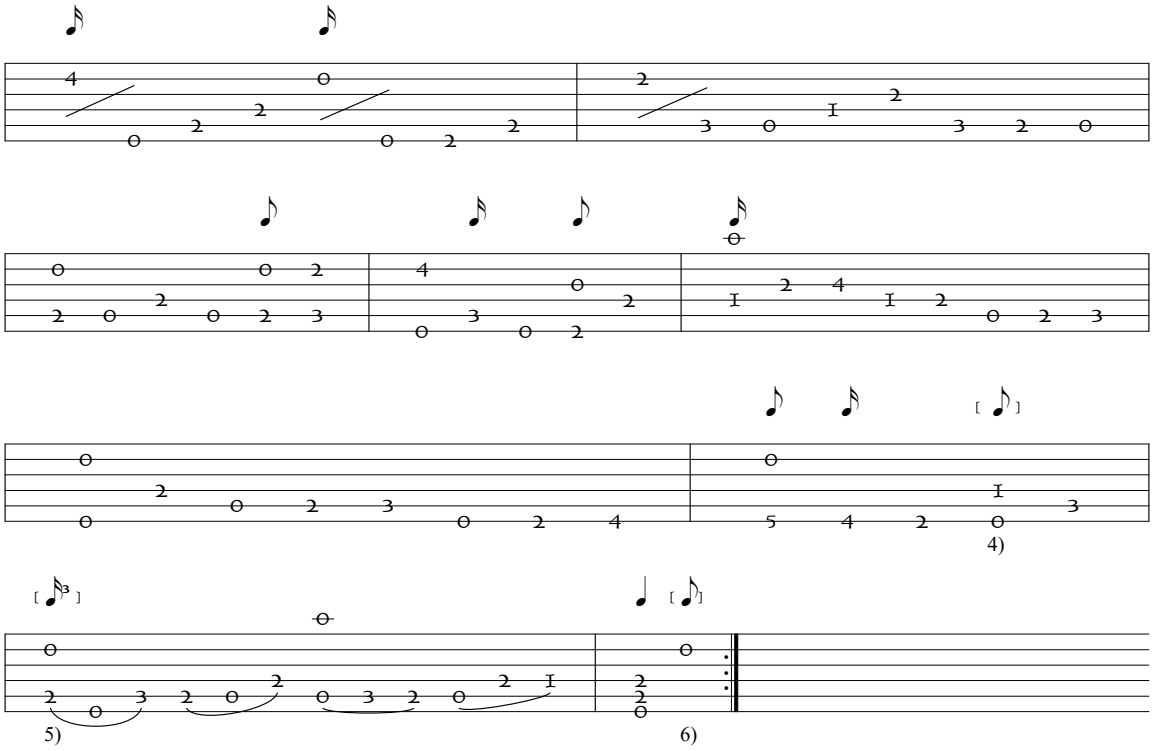
# Untitled

(B: fol.20r.-v.)

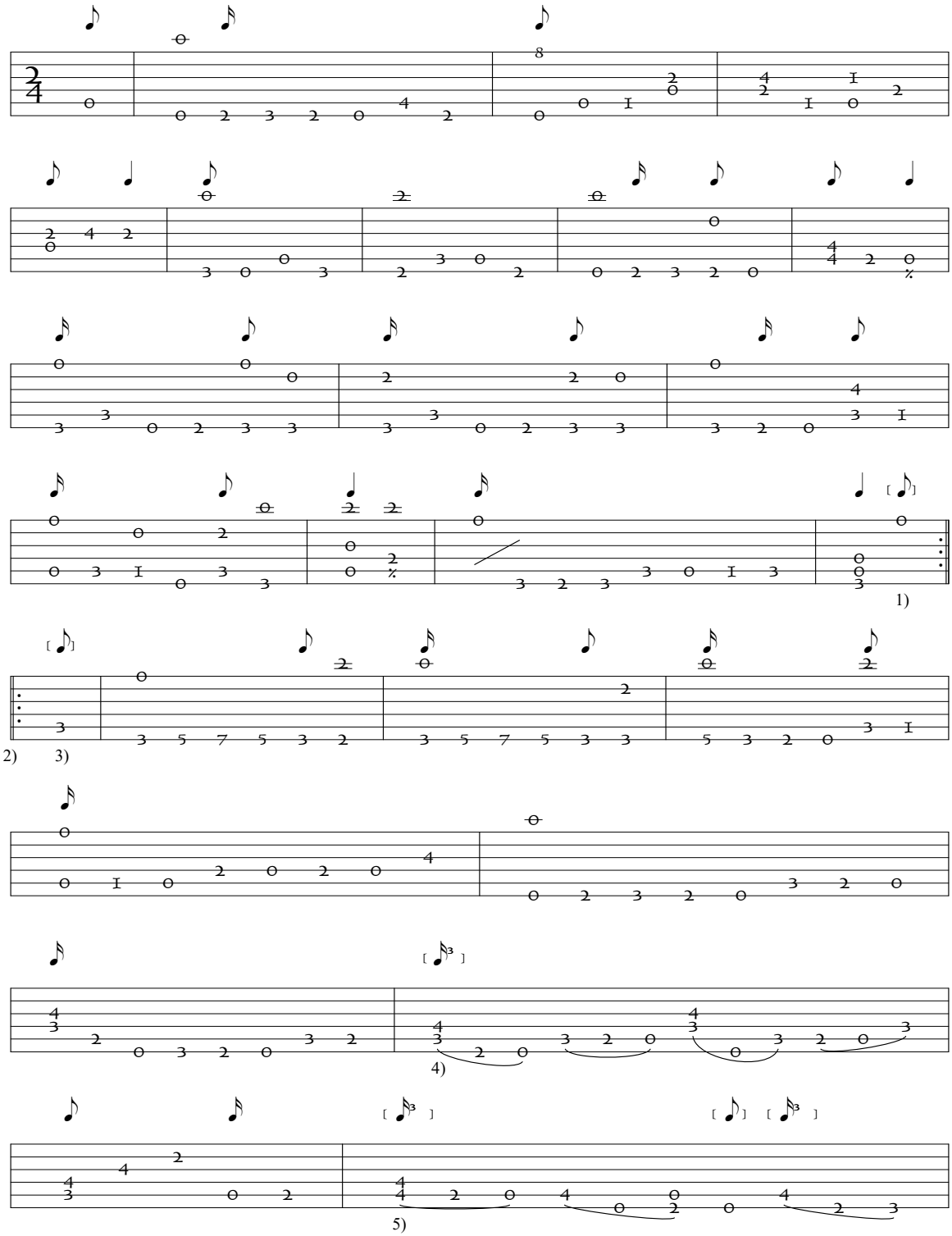


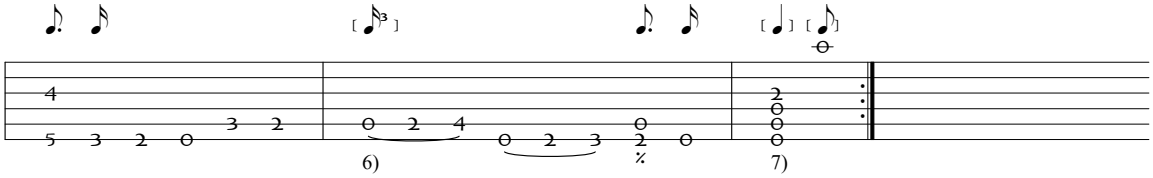



1) Rhythmic value is editorial.
2) Onto fol.20v. here.
3) Rhythmic value is editorial.
4) Rhythmic value is editorial.
5) Rhythmic value is editorial (but implied by the original tablature). Original value was a semiquaver.
6) Rhythmic value is editorial.

# Aria

(B: fol.21r.-v.)

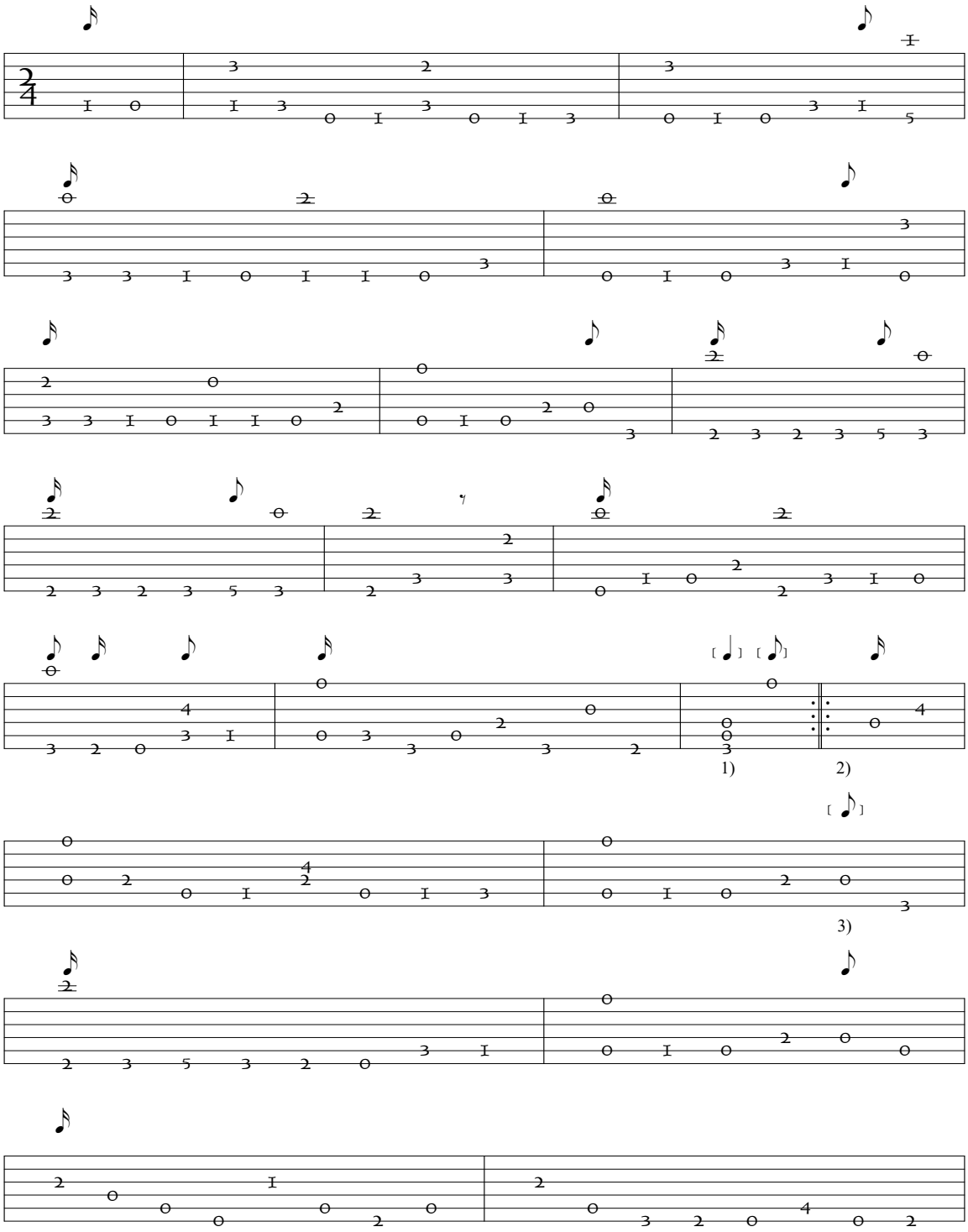


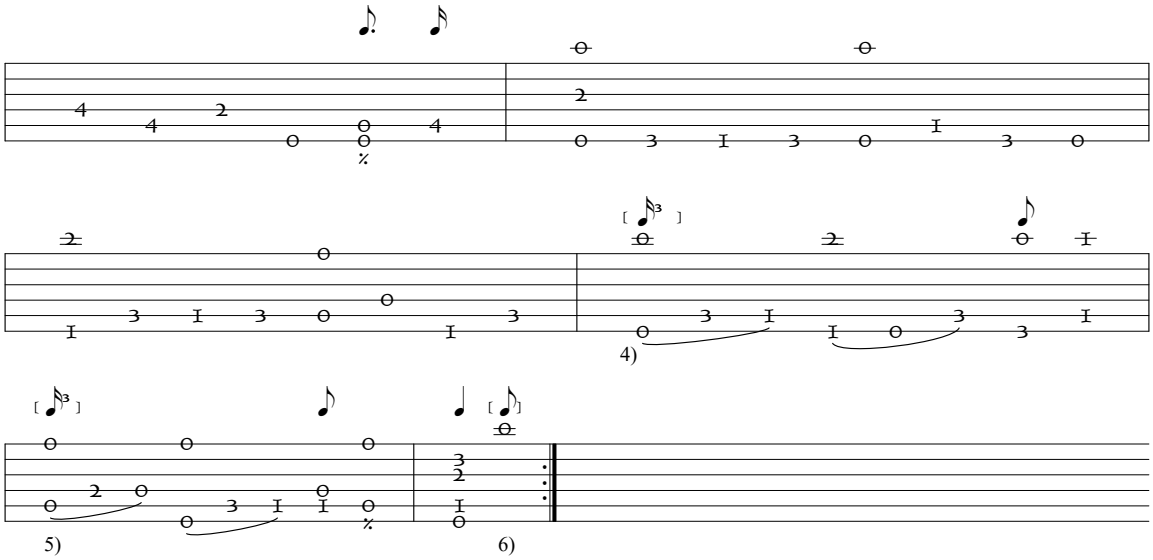



1) Rhythmic value is editorial.
2) Onto fol.21v. here.
3) Rhythmic value is editorial. Original value was a semiquaver.
4) Rhythmic value is editorial (but implied by the original tablature).
5) Rhythmic values are editorial (but implied by the original tabalture).
6) Rhythmic value is editorial (but implied by the original tablature).
7) Rhythmic values are editorial.

# Untitled

(B: fol.22r.-v.)

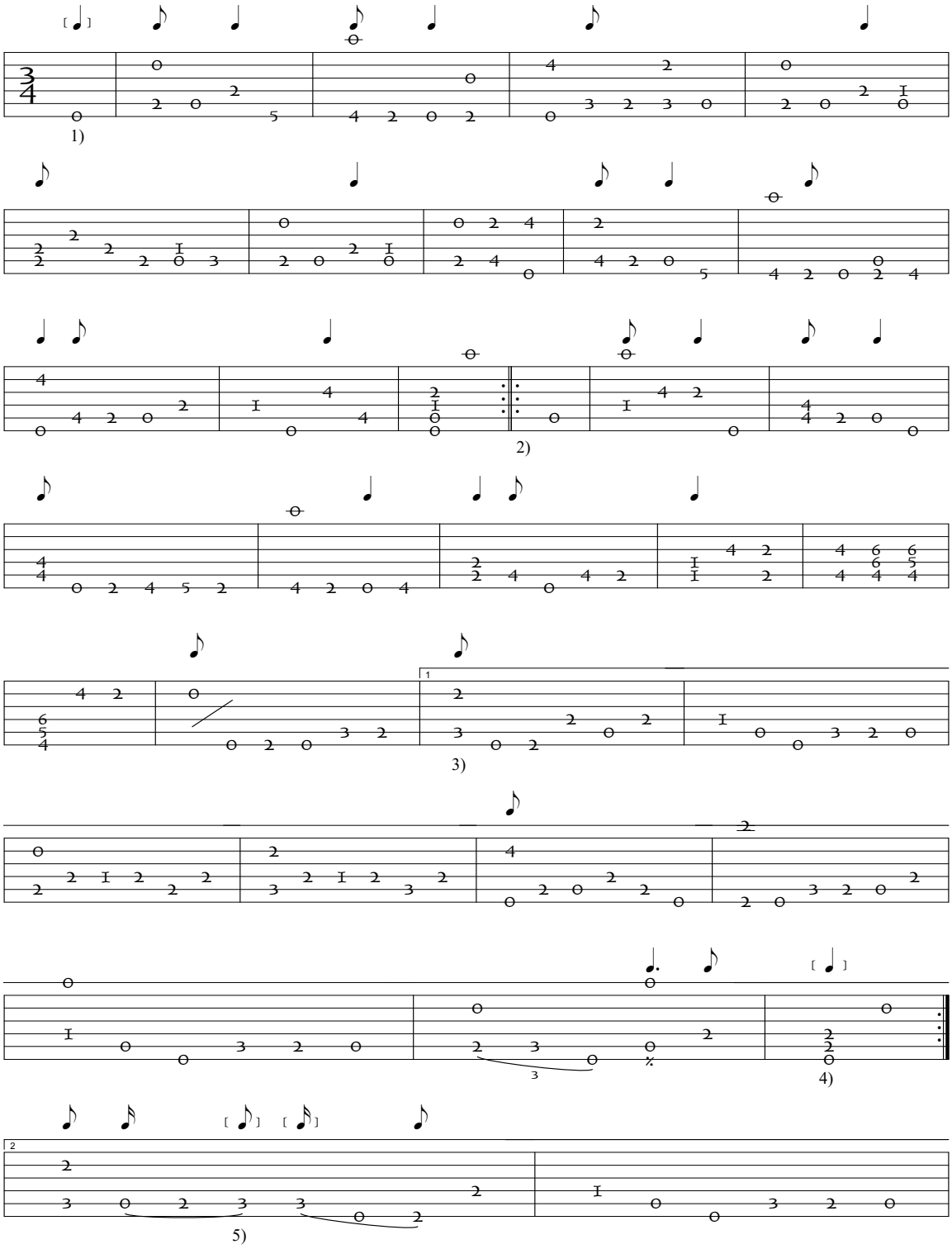


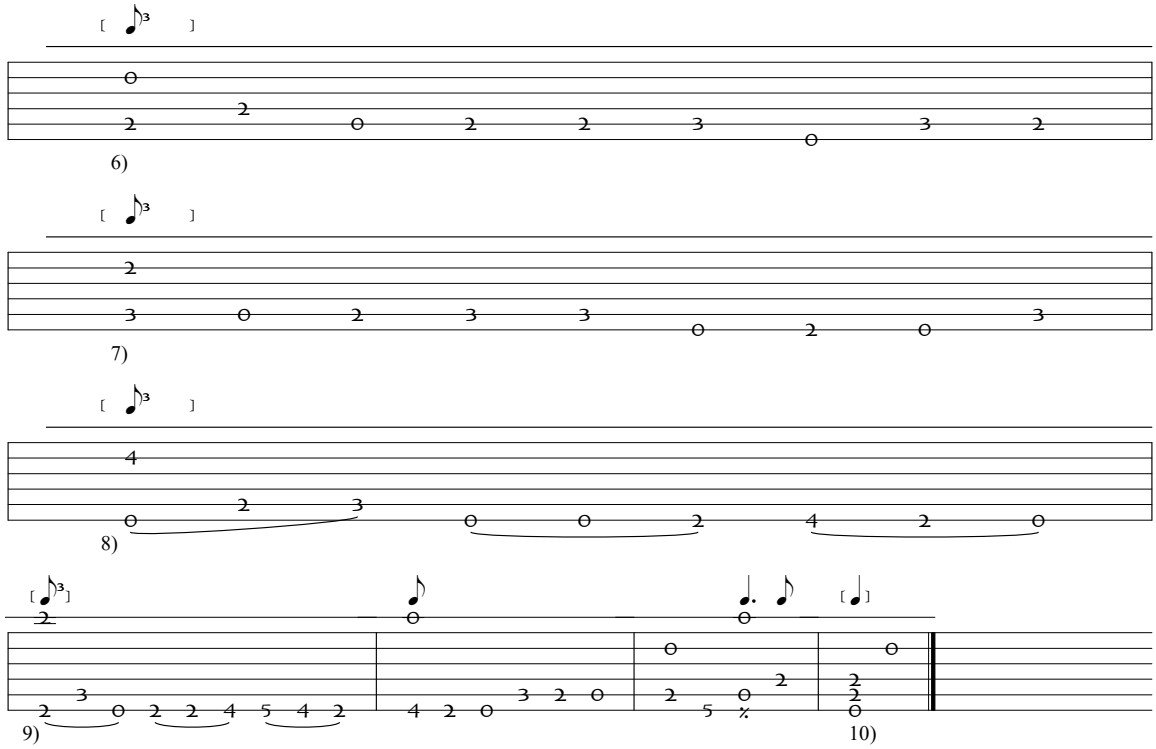



1) Rhythmic values are editorial.
2) Onto fol.22v. here.
3) Rhythmic value is editorial.
4) Rhythmic value is editorial (but implied by the original tablature). Original value was a semiquaver.
5) Rhythmic value is editorial (but implied by the original tablature). Original value was a semiquaver.
6) Rhythmic value is editorial.

# Sarabande

(B: fol.23r.-v.)

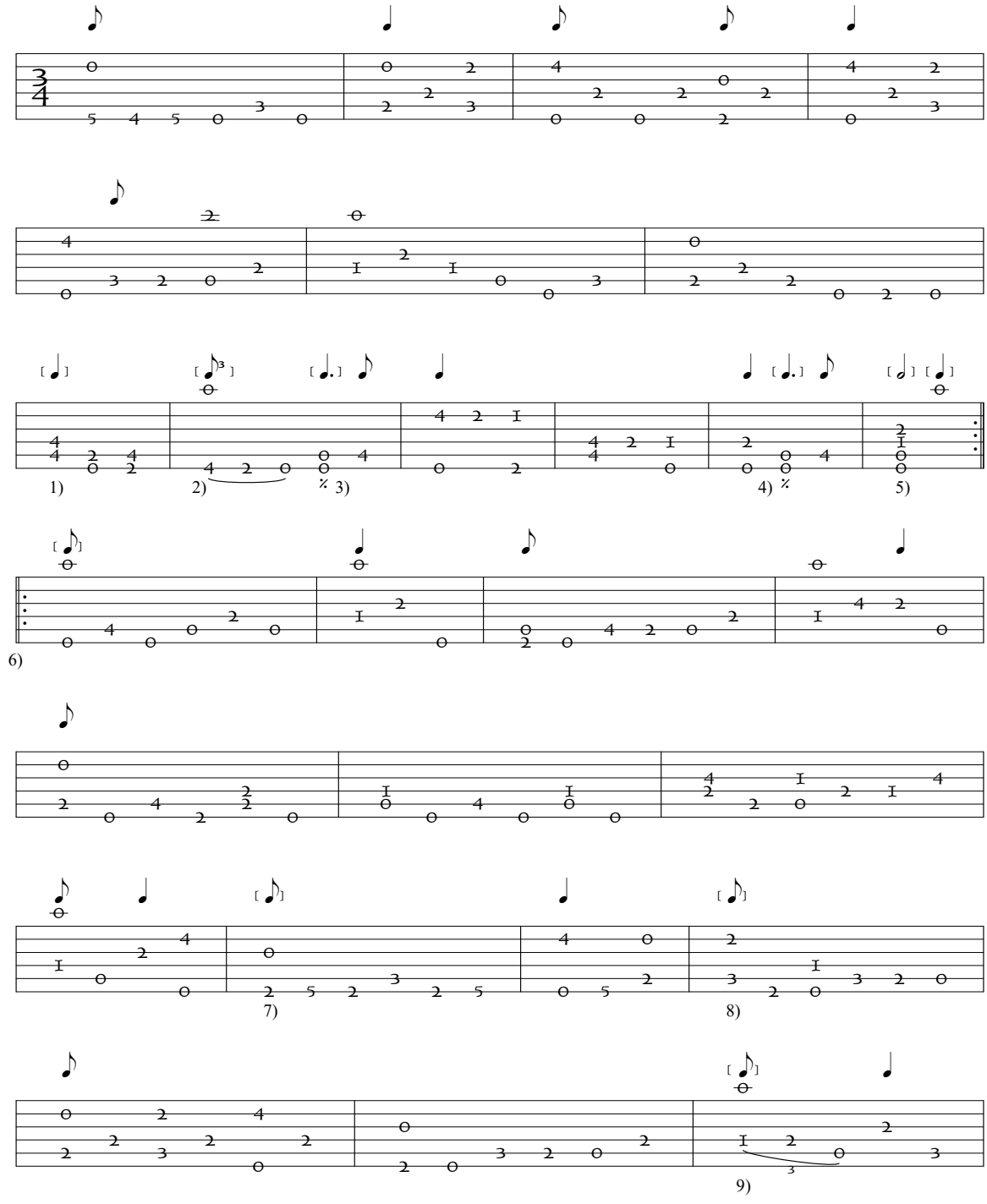


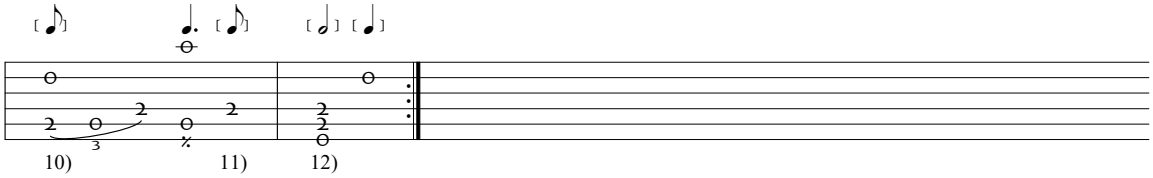



1) Rhythmic value is editorial.
2) Onto fol.23v. here.
3) 1st and 2nd time bar markings are editorial.
1st time bars originally written on a slip of paper stuck in as an ossia staff.
4) Rhythmic value is editorial.
5) Rhythmic values are editorial.
6) Rhythmic value is editorial. Original value was a semiquaver.
7) Rhythmic value is editorial. Original value was a semiquaver.
8) Rhythmic value is editorial. Original value was a semiquaver.
9) Rhythmic value is editorial. Original value was a semiquaver.
10) Rhythmic value is editorial.

# Sarabande

(B: fol.24r.-v.)






1) Rhythmic value is editorial.
2) Rhythmic value is editorial.
3) Rhythmic value is editorial. Original value was a crotchet.
4) Rhythmic value is editorial.
5) Rhythmic values are editorial.
6) Onto fol.24v. here. Rhythmic value is editorial.
7) Rhythmic value is editorial.
8) Rhythmic value is editorial.
9) Rhythmic value is editorial. Original value was a semiquaver.
10) Rhythmic value is editorial, although triplet slur is original.
11) Rhythmic value is editorial. Original value was a semiquaver.
12) Rhythmic values are editorial.

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