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The Toccatas of Johannes Hieronymus Kapsberger's Libro Primo D'Intavolatura Di Lauto: Analysis, Performance Practice, and Transcription for Modern Classical Guitar

Brett Edwin Floyd

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THE TOCCATAS OF JOHANNES HIERONYMUS KAPSBERGER'S *LIBRO PRIMO*
D'INTAVOLATURA DI LAUTO: ANALYSIS, PERFORMANCE PRACTICE, AND
TRANSCRIPTION FOR MODERN CLASSICAL GUITAR

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DEDICATION

This dissertation is dedicated to my wife, Elaine. Without your constant love and support, this document would never have seen the finish line. I love you Elaine, thank you for joining me on this crazy journey called life. You are my truest friend and I can't wait to write the next chapter of our life together.

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ABSTRACT

Johannes Kapsberger (1580-1651) was an Italian composer of the early Baroque era. Known for his compositions for the lute, and chitarrone, Kapsberger was a talented composer who worked for great patrons like Francesco Barberini and Pope Urban VIII. Kapsberger published his only surviving lute works in 1611, which contained eight lute toccatas, twelve galliards and twelve courantes. Music produced for the lute during the renaissance and baroque eras are products of their time. Published lute music was written in tablature and relied heavily on the performance practices of its day. Today, trained lutenists have the skills and knowledge needed to recreate this music, but because these works were written in Italian lute tablature and rely on performance practices, most modern classical guitarists do not have wide access to this era of their musical heritage. Today's musician relies on the precision and detail provided by modern notation. This document transcribes and arranges Kapsberger's eight surviving lute toccatas into modern notation while giving insight into interpretation and performance practices of Kapsberger's era. This brings Kapsberger's music into the modern era and provides present-day classical guitarists access to these essential works while laying necessary groundwork for future Kapsberger scholarship.

PREFACE

On my first day as a Freshman at Indiana University's School of Music, I knew my goal was to graduate with a doctorate in music. Because of this, throughout my academic career I have been looking for a dissertation topic that I am passionate about and would make a tangible contribution to the larger music community. I have heard thousands of pieces of music. Some are joyful, some are dramatic, others are forgettable, and some speak to your soul. During my master degree at the University of South Carolina, Guitar Literature was a required course. Professor Christopher Berg took us deep into the history and reparatory of the classical guitar. I can remember the moment when professor Berg played an example of Johannes Kapsberger's music. It was like a part of me woke up. After class, I immediately started listening to more of Kapsberger's music while researching who this composer was. I soon discovered his only surviving eight lute toccatas, and the controversies surrounding the shoddy scholarship in researching his life and works. I immediately knew what my doctoral dissertation document topic was going to be. This document has two goals. The first is to continue the emancipation of a great composer. For too many years people have disregarded Kapsberger's place in history. This document will continue the vital work in helping bring proper attention to his life and works. The second is to remove barriers that modern guitarists have when approaching Kapsberger's music. Translating his eight lute toccatas from Italian lute tablature into modern notation will finally bring Kapsberger's music into direct contact with modern-day guitarists.

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CHAPTER 1

INTRODUCTION

This document focuses on the life and music of Johannes Hieronymus Kapsberger, arguably one of the most influential lute composers of the seventeenth century. His music was modern and accessible for his era. Early scholarship of Kapsberger failed to give an accurate account of his life, both as a composer and performer. This document joins modern scholars and performers in reappraising Kapsberger's life, compositions, and musical influence in the early seventeenth century.

This document will focus on Kapsberger's only surviving lute work, *Libro Primo d'Intavolatura di Lauto (1611)*. This work contains eight toccatas, twelve galliards, and twelve courantes. This dissertation will focus on the eight toccatas found in Kapsberger's lute publication. These pieces have compositional roots in lute history and improvisation. The toccata manuscripts also rely on a player's deep understanding of the workings of seventeenth-century lute performance practices. Much of the study of these performance practices are reserved to lutenists and studies found in master and doctoral programs. This is a problem for many guitarists in the professional, academic, and amateur worlds. Although many sixteenth-century sources explain instrumental and vocal ornamentation, guitarists do not have such a rich resource to inform performance of music from the late

Renaissance and early Baroque eras.¹ Many great works for the lute remain inaccessible to guitarists; without the vital work of translating these pieces of music from ancient tablature into modern notation—along with the explanations of performance practices that are unique to the instrument, era, and compositional form—these pieces will remain out of reach to many guitarists. When guitarists do perform music from the late Renaissance and early Baroque, they rarely take full advantage of the freedoms and ornamentation afforded to them. Frequently guitarists are overwhelmed by the large variety and breadth of regional, era-based performance practices.²

I have never heard a Kapsberger work performed on the guitar in the countless concerts and masterclasses I have attended. His music has been relegated to modern-day lutenists. Until the late twentieth century, there was a lack of scholarly research into Kapsberger's life and music. Early scholarship of Kapsberger and his music was primarily tainted by one man, the musical theorist Giovanni Battista Doni.³ Although praising Kapsberger's works early on, Doni's opinion eventually changed. In his treatise, *De Praestantia Musicae Veteris libri tres* (1647), Doni described Kapsberger as boorish, conceited, and opportunistic.⁴ These and the uncorroborated malicious stories that Doni

¹ Jeremy N. Grall, "An Analytical Edition of Gioganni Kapsberger's Partite Sulla Folia for Chitarrone: Ornamentation, Performance Practices and Compositional Structures in Kapsberger's Folia Variations." (PhD diss., University of Memphis, 2009), 6.

² It can often feel safer to play what is on the page rather than explore the seemingly endless possibilities of performance practice styles. Grall, "An Analytical Edition," 6.

³ Victor Coelho, "G.G Kapsberger in Rome, 1604-1645: New biographical data." *Journal of the Lute Society of America* 78 (1983): 106.

⁴ Coelho, "GG Kapsberger in Rome," 106.

spread followed Kapsberger all the way into Wolfgang Witzmann's tepid assessment of him in the *New Grove*.⁵

Several scholars have focused on Kapsberger's life and works in the last half-century. Victor Coelho published the most detailed account of Kapsberger's life and music. The article "G.G Kapsberger in Rome, 1604-1645: New biographical data," was published in the *Journal of the Lute Society of America* in 1983. This thirty-page biography of Kapsberger is the most scholarly and revealing look into his life and work in Rome. Coelho takes special effort in researching and addressing Doni's many libelous stories and accusations. Coelho's research found all Doni's stories lacking any actual documentation and therefore can be easily relegated to the world of musical calumny. Coelho's article goes on to reveal a composer who was very active in the Roman music scene and was in demand both as a composer and performer. He was eventually so popular that he enjoyed a long and prosperous patronage with the Barberini family and Pope Urban VIII. This article is a wonderfully detailed and informative source of information about Kapsberger. Coelho is passionate about bringing to light the real person and musician that was Kapsberger.

Victor Coelho continued his scholarship into Kapsberger's works with another article, "Frescobaldi and the Lute and Chitarrone Toccatas of Il Tedesco Della Tiorba," published in a collection of essays in 1987. In this article, Coelho explores Kapsberger's toccatas found in *Libro Primo d'intavolatura di Chitarrone* and *Libro Primo*

⁵ Coelho, "GG Kapsberger in Rome," 108.

d'intavolatura di Lauto and their possible influence on Frescobaldi. This article prompts interesting questions concerning the similarities of chromaticism, formal construction, and textural makeup of Kapsberger and Frescobaldi's toccatas.⁶ The article then explores these ideas in detail. Coelho does not go as far as to say definitively that Kapsberger's toccatas were a significant influence on Frescobaldi, but the evidence displayed in the article does show the strong possibilities of this being true. Coelho admits that there needs to be continued scholarship on the subject, but the connection between the Italian lute and its influence on seventeenth-century keyboard music exists.⁷

James Forbes wrote one of the earliest dissertations on Kapsberger in 1977. This was written before Coelho's biographical research. In his paper, Forbes admits that not much is known of Kapsberger's life through early seventeenth century sources. This dissertation looks into Kapsberger's non-lute and chitarrone compositions.⁸ This dissertation explores and provides a detailed analysis of his madrigals, arias, villanelles, and Kapsberger's opera *Apotheosis Sive consecrato S.S. Ignatii et Francescii Xaverii*.⁹ The Apotheosis (1622) was a monumental work, and Forbes states that it was not only Kapsberger's most important composition, but it might also have been one of the most important Roman works of its decade.¹⁰ Although my dissertation focuses on the lute

⁶ Coelho, "Frescobaldi and the Lute and Chitarrone toccatas of 'Il Tedesco Della Tiorba,'" 138.

⁷ Coelho, "Frescobaldi and the Lute," 153.

⁸ James Forbes, "The nonliturgical vocal music of Johannes Hieronymous Kapsberger." (PhD diss., University of North Carolina at Chapel Hill, 1977), ii.

⁹ Translated, the title of the opera reads, "Apotheosis or Consecration of the Saints Ignatius Loyola and Francis Xavier."

¹⁰ Forbes, "The nonliturgical vocal music," 249.

toccatas of Kapsberger, in order to fully understand his compositional style, resources like this are vital to scholarship.

In 2009, Jeremy Grall published *An Analytical edition of Giovanni Kapsberger's Partite Sulla Folia for Chitarrone: Ornamentation, Performance Practices, and Compositional structures in Kapsberger's Folia Variations*. Grall's dissertation gives the most recent research into Kapsberger's life and works. This document serves as a scholarly view into Kapsberger's chitarrone music, and it gives a similar structure to this document's analytical editions of Kapsberger's lute toccatas. In Grall's dissertation, the author goes into great detail about performance practices and melodic ornamentation of Kapsberger's chitarrone music. This is an important starting point into investigating Kapsberger's personal performance practice aesthetics and general performance practices of his day. Grall also provides a transcription of the Folia variations for the modern classical guitar. This will also be a welcomed companion to my document's transcriptions of Kapsberger's toccatas for lute.

Another source that helped answer the questions of lute performance practice is the book, *Performance on the Lute, Guitar and Vihuela: Historical Practices and Modern Interpretation*. Victor Coelho edited this collection of essays; it is the first book-length publication dedicated to the study of the performance practice of these three instruments. The articles contained give great insight into how lute performance practices started and how they changed and evolved. Although these articles are valuable and insightful, the subject of performance practice is difficult to research with complete authority. There are many performance practice questions that are answered in these

essays, but it is not an exhaustive explanation of the subject. The topic of performance practice is crucial to comprehend when approaching the music of Kapsberger's era.

Other sources provided summaries and insights on the contemporary musical styles of Kapsberger's time. Roland Huffman Stearns' dissertation, *Continuo for Lutenists and Guitarists: A Tutor and Music Theory Supplement*, is a practical resource for guitarists. His dissertation has detailed information on how lutes were used in continuo settings where he then translates the information to the modern guitar. Lutes were used in many ways during Kapsberger's lifetime. Understanding how his contemporaries used the lute can give unique insights to performance practices and compositional styles of Kapsberger's day. Another one of these sources is Alexander Dean's dissertation, *The Five-course Guitar and Seventeenth-century Harmony: Alfabeto and Italian Song*. This dissertation examines the repertory of Italian song through the chord symbol notation called *alfabeto*. Although this dissertation researches a different style, it was a favorite genre of music throughout Kapsberger's life.

Current scholarship on Kapsberger and his works is scarce, but it is a growing and an exciting area of research. This dissertation will continue the work of others in restoring the image of Kapsberger and his music through research of his life, performance practices and transcriptions of his eight lute toccatas for the modern classical guitar. I desire that the work of this dissertation will make Kapsberger's eight toccatas accessible to a larger group of guitarists while adding to the recent scholarly work of emancipating Kapsberger's legacy and contribution to the early Baroque era. An undergraduate or experienced amateur should be able to read this dissertation and gain a greater understanding of who Kapsberger was, the history of the lute, and the toccata along with

the performance practice information for each toccata and transcription into modern notation. With these tools, a guitarist can study and perform Kapsberger's eight toccatas with confidence, and study this music earlier in their guitar education; therefore, expanding and deepening the player's access to significant works by early composers like Kapsberger.

CHAPTER 2

BIOGRAPHY AND CONTROVERSY OF JOHANNES HIERONYMUS KAPSBERGER

Johannes Hieronymus Kapsberger's music and contribution to the Roman music culture during the first half of the seventeenth century was substantial. Although he flourished in Rome, Kapsberger was born in 1580 Venice, Italy. His father, Guglielmo Kapsberger, was a military official and a nobleman (a fact Kapsberger would put to great use in Rome).¹¹ Nothing is known of Kapsberger's first twenty-five years in Venice except the publication of his first book of music for the Chitarrone, *Libro primo d'intavolatura di chitarrone* in 1604.¹² His brother-in-law, Jakob Antonio Pfender published this collection of pieces. Two poets, Francesco Contarini and Zazzura, wrote dedications for his first publication which soon helped Kapsberger in securing early patronage in Rome.¹³ These are the poems dedicated to the composer; the first two are from Francesco Contarini:

This quite high pleasure, not vile intention, Noble Sir, enflames you
To compose sweet notes, from which shines out your sovereign wit,

¹¹ Coelho, "G.G Kapsberger in Rome," 109.

¹² A chitarrone is a lute like instrument but uses reentrant tuning.

¹³ Grall, "*An Analytical Edition*," 13-15.

The world admires and gladly gathers them in, the wire and the winds
hear them intently.

Heaven turns in tune with the harmony of your learned strings,
And thus Heaven stirs every heart to your highest valor

Either of Mars or of Apollo

You are the only care and delight, My lord, you who arm your breasts
With virtue, with valor, you are lightening in war, you are splendor in peace,
You know how to make the lightening-rod vibrate,
and how to compose song,
Let the Muses now sing at the sound of arms.

This poem is from Francesco de Zazzara:

If from the ivory fountain;
The trade of Arms, at which you are skilled
How love forgets their sweet liquors:
You have forgotten, O noble and worthy;
To staying up there where there is Apollo's hill;
There is a great marvel that instead of hoping for triumphs and glory
Your pleasure is music and song.

In his dissertation, Jeremy Grall infers that these poems give probable insight into Kapsberger's early life in Venice. The references to virtue, valor, war, peace, and Mars (the god of war) possibly indicate that Kapsberger followed in his father's footsteps by

having a short career in the military. I agree with Grall that the poems suggest that Kapsberger was a soldier that has now turned to music.¹⁴

Around the time that Kapsberger published his *Libro primo d'intavolatura di chitarrone* in 1604, he moved to Rome to pursue a life in music. At the turn of the seventeenth-century, Rome was a famous city for economics, politics, and art. Much of Rome had gone through an urban revitalization during the reign of Pope Sixtus V (1585-90).¹⁵ The building and re-furbishing of roads that connected all of Rome's churches and the completion of Michelangelo's St. Peter's dome showed the strength of both Rome's economic and artistic strength in the early sixteen-hundreds.¹⁶ This growth in Rome made the opportunities for patronage greater for a young musician and composer like Kapsberger.

Kapsberger quickly became known in Rome as a great lute and chitarrone player. The Italians of his day called him "*il tedesco della tiorba*."¹⁷ The composer Giovanni Battista Doni confirms Kapsberger's virtuosity as a performer, "He is considered the finest master of the theorbo that we have in Rome."¹⁸ Kapsberger also took advantages of the many academies in Rome. He was a frequent performer at popular academies like the *Accademia degli Umoristi*.¹⁹ It was in these meetings that Kapsberger was able to perform and meet influential patrons like the Barberini family. Kapsberger also later

¹⁴ Grall, "An Analytical Edition," 32

¹⁵ Coelho, "GG Kapsberger in Rome," 110.

¹⁶ Coelho, "GG Kapsberger in Rome," 110.

¹⁷ Translated means, "The German of the Tiorba (another name for the Chitarrone)" Coelho, "GG Kapsberger in Rome," 103.

¹⁸ The theorbo was another name often used for the chitarrone. Coelho, "GG Kapsberger in Rome," 128.

¹⁹ An academy was either an informal or formal meeting of artists of varied disciplines, who came together to present new ideas and works. Grall, "An Analytical Edition," 19-28.

created his academy which grew in popularity and was described as “among the most marvelous in Rome.”²⁰

Kapsberger’s early years in Rome were prolific both in patronage and in composition. Much of Kapsberger’s connections and support can be seen in the prefaces to his published works. Kapsberger was supported through various academies and patrons, which can be seen through the publication and preface written in the *Libro primo d’intavolatura di lauto* (1611). Filippo Nicolini, a member of the prestigious *Academic Umoreste*, wrote the preface to Kapsberger’s first lute book, given below.²¹

These are the compositions which,
Your Lordship, out of your taste
and to oblige our Academy on
Diverse occasions, you have produced,
and I have collected with great care,
as one who has a strong predilection for all your works;
for I am asked every day by various friends to see
in our Academy they are more readily known

He also was associate and supported through the Jesuit community, which helped publish works like the *Libro Primo di madrigals* (1609), *Libro primo di villanelle* (1610) and the *Maggio cantata* (1612).

²⁰ Coelho, “GG Kapsberger in Rome,” 116.

²¹ Grall, “An Analytical Edition,” 19.

It was also through his connections to the Jesuit community that Kapsberger wrote the opera *Apotheosis side Consecreto SS Ignaii et Francisco Xaverii* (1622). The *Apotheosis* was one of the largest productions of its day. It was performed three times in the Roman court and was a tremendous critical success.²² Kapsberger did not only compose for the classical guitar's ancestors—he also composed in many of the styles and musical mediums popular in his day. In total, Kapsberger has over 150 surviving strophic airs, villanelles, madrigals, dances, lute works, chitarrone works, symphonies, operas, sacred works in the *stile moderno*, and monodies in the *stile rappresentativo*.²³

Kapsberger was an accomplished performer, and a sought-after composer, but his decisions in 1623-24 showed him to be a smart business man as well. The Barberini family was one of the great patrons of the arts in Rome who employed composers like Girolamo Frescobaldi (1583-1643) and Giovanni Battista Doni (1593-1647). In 1623, Maffeo Barberini was elected Pope Urban VIII, and Kapsberger saw an opportunity. Urban was a great patron of the arts in Rome and was an accomplished poet who composed in Italian, Greek, and Latin. In April of 1624, Kapsberger published his recitative-style setting of Pope Urban's *Poematia and Carmina*. These were poems written in Latin while Pope Urban was a cardinal in the church. In his paper, "G.G. Kapsberger in Rome," Victor Coelho shows how even the title page of *Poematia and Carmina* was meticulously designed to flatter the new Pope Urban VIII (see Figure 1). From having the Barberini arms displayed, to the two virtues giving the new Pope the

²² Grall, "An Analytical Edition," 20

²³ Coelho, "GG Kapsberger in Rome," 104.

gifts of poetry and music to representing himself in the image by including a Chitarrone held by the virtue of music. I agree with Coelho that the imagery and timing of the publication was a brilliant business move for Kapsberger.

Poematia et Carmina became one of Kapsberger's greatest known and critically acclaimed works. The composition increased his fame and influence in Rome and Italy. The second setting of it was released in 1633 and *Poematia et Carmina* was still in demand after Kapsberger's death.²⁴ Kapsberger's effort to bring the attention of his music to the new Pope worked, and in 1624 he first shows up on the Barberini's payroll, getting paid a monthly salary of 3.60 scudi a month, the same base salary that Frescobaldi made from the Barberini family.²⁵

Kapsberger enjoyed a twenty-two-year patronage with the Barberini family. Working very hard, Kapsberger started composing commissioned works very quickly after his patronage started in 1624. Many of his commissions were for sacred music, occasional music, and even some large-scale works like *La Vittoria del principe Vladislao in Vallacchia*, a work to honor Vladislao Vasa. Kapsberger's influence and fame continued to grow. The papal Maestro di Capella heard a mass by Kapsberger and brought it to the attention of Pope Urban who requested to have it performed at Pentecost in 1627.²⁶ Kapsberger was also commissioned to compose the *Core musicale* for the Colonna-Barberini wedding in 1627 and in 1631 wrote *The Contest of Apollo with*

²⁴ Coelho, "GG Kapsberger in Rome," 120

²⁵ Grall, "An Analytical Edition," 21.

²⁶ Grall, "An Analytical Edition," 22.

Marsyas.²⁷ Kapsberger was not limited to composing sacred and lute works. He also composed secular works like the *Balletto of the Commedia rappresentativo* (1628) and later also received similar payments for a *commedia* in Monte Rotondo.²⁸

Although Kapsberger composed great works like *Cantiones sacrae* (1628), the Christmas cantata *I Pastor de Bettelemme* (1630), *Miss Urbanae* (1631), and *Litaniae Deiparae Virginis* (1631) he did not abandon pre-Barberini compositional genres. He wrote *villanelle*, *balli*, *arie*, *dialoghi*, *sinfonie*, and works for solo lute and chitarrone.²⁹ Of these works only the third and fourth books for chitarrone (1626, 1640) and the last three books of *villanelle* (1630; 1632; 1640) were published.³⁰ The Barberinis continued to employ Kapsberger until the death of Pope Urban VIII in 1644. During Urban's time as Pope, there was a vast amount of money spent on the arts. Between an expensive war with the Duke of Parma and a vast debt made from art patronage, the papacy and the Barberini were broke.³¹ Pope Innocent X was Urban's successor and immediately stopped the lavish spending on the arts and started investigating the financial book of the Barberini. This investigation led to Innocent confiscating all their properties and accounts, and the Barberini family fled to France in 1645-46.³²

Nothing so far is known about the last seven years of Kapsberger's life after the death of Pope Urban. Being in his late sixties, Kapsberger more than likely spent his

²⁷ Grall, "An Analytical Edition," 22.

²⁸ Coelho, "GG Kapsberger in Rome," 125.

²⁹ Coelho, "GG Kapsberger in Rome," 127.

³⁰ Coelho, "GG Kapsberger in Rome," 127.

³¹ Coelho, "GG Kapsberger in Rome," 131.

³² Coelho, "GG Kapsberger in Rome," 131.

time composing and teaching the next generation of composers, lutenists, and chitarrone players. Kapsberger died on January 17th, 1651. Paul Kast discovered his death notice in his *Biographische Noticen zu römischen Musiker*. Here is the translation of Kapsberger's death notice:

Sir: Johannes Hieronymus Kapsberger Germanys died in about his seventy-first year in the house of the Holy Apostles and yielded up his soul in communion with the Holy Mother Church; and his body on the aforesaid day was buried in this our Church of St. Blasé in a wooden coffin in the Sepulchre sius, Parish Priest of this Church, was nourished by the Most Holy Viaticum, and also aided by the Holy oil by me.

Kapsberger lived an extraordinary life. He contributed to the musical world of Rome from solo lute music to large-scale operas. He was a part of influential academies and was employed by the most powerful people in Rome, including the Pope himself. Kapsberger was an essential figure of the early Baroque in Rome and of Italy.

2.1 CONTROVERSIES AFTER KAPSBERGER'S DEATH

For centuries after Kapsberger's death, his music and influence were confined to the lute and its performers. A total lack of scholarship and investigation into Kapsberger's life and works has been the standard until the twentieth-century. Paul Kast started putting a sketch of Kapsberger's biography together in 1967—followed with multiple articles by scholar and lutenist Victor Coelho and recent scholarship by guitarist Jeremy Grall. This work has started to reveal Kapsberger's actual impact and influence.

Much of the libelous statements and stories that tarnished Kapsberger's legacy for so long came from Giovanni Battista Doni (1593-1647), a theorist who was also employed by the Barberini family. Doni knew the music of Kapsberger from at least 1626 and wrote a letter extolling the greatness of Kapsberger's *Poematia et Carmina* (1624).³³ This glowing response to Kapsberger's music at some point turned into frustration and hate of the composer. In Doni's treatise *De Praestantia musicae ceteris libra tres* (1647), he attacks Kapsberger, calling him boorish, conceited, and opportunistic.³⁴ One of the stories Doni told about this opportunistic Kapsberger was that he ungraciously convinced a bishop to get rid of Palestrina's music and introduce his music into the services at the Sistine Chapel. According to Doni, his plan worked, and Kapsberger's mass was given to the chapel singers. At the receipt of Kapsberger's music, the singers refused to sing his music because his treatment of the text was "rude" and "inelegant." The chapel singers were ordered to sing the mass, and in the act of retaliation they sang the work so out of tune that Palestrina's music was quickly reinstated. Doni writes of the performance in his book *De praestantia musicae veteris libri tres* (1647):

If Kapsberger would have grasped this,
he would not have undertaken such
a provincialism nor held himself
up to the ridicule of the singers,
who either disliked singing his melodies,

³³ Coelho, "GG Kapsberger in Rome," 105.

³⁴ Coelho, "GG Kapsberger in Rome," 106.

or deliberately distorted them, with the result
that it was thoroughly unwelcome to the ears of the Pope
as well as of the bystanders.

The Palestrina biographer Giuseppe Baini later discredited this story. He did not find any such record of this horrid performance in any record of the Sistine Chapel archives.³⁵

Kapsberger had several successful performances of his music at the Sistine Chapel, even one at the request of the Pope himself.³⁶ This false account of Kapsberger's music created and disseminated by Doni was one of the main reasons history neglected Kapsberger and his music.

Many of the issues stemmed from poor early research and investigation into Kapsberger's life and music. Many writers researched Kapsberger's life far enough to read the writings of Doni, but not enough to either confirm or refute his claims. John Hawkins started by telling Doni's story of Kapsberger in his *A General History of the Science and Practice of Music* (1776). August Ambrose then revived Doni's opinion of Kapsberger in his *Geschichte der Musik* (1862-82) and added that he was a "bragging charlatan" who had a "pushy and self-conscious behavior" and his monodies were "unbelievably poor"³⁷ The perceptions of Kapsberger as an average composer at best even made it to the *New Grove* encyclopedia.³⁸ However history has characterized him, if a person researches the works, influence, and employment of Kapsberger, one can say

³⁵ Coelho, "GG Kapsberger in Rome," 107

³⁶ Coelho, "GG Kapsberger in Rome," 107.

³⁷ Coelho, "GG Kapsberger in Rome," 107.

³⁸ Coelho, "GG Kapsberger in Rome," 107.

nothing other than he was a highly sought after, accomplished, and innovative composer of his day. Through modern scholarship, Kapsberger's real legacy and impact are now starting to be understood and realized. I hope that this dissertation continues to emancipate his legacy and works.



Figure 2.1. Title page of Kapsberger's *Poematia and Carmina*, 1624

CHAPTER 3

LUTE TABLATURE AND THE HISTORY OF THE TOCCATA

3.1 THE LUTE

The classical guitar has a rich and lengthy history. From the earliest appearance of guitar-like instruments from the West Semites of Syria, c2370-2110 B.C., to great modern works from composers like Leo Brouwer (b.1939) and Roland Dyens (1955-2016), the classical guitar is an instrument with a rich and diverse musical history.³⁹

A large part of this history comes from the lute. This instrument was highly regarded from the Renaissance through the Baroque eras. Scholars have transcribed a majority of works from the lute's most famous personalities. Composers such as Francesco Spinacino (fl. 1507), John Dowland (1563-1626), Robert de Visée (1655-1733) and Sylvius Leopold Weiss (1687-1750) have had most of their compositions transcribed and added to the modern guitar repertoire. The problem is, many lesser-known composers who contributed to the lute's history and cannon have not been transcribed. This leaves voids in the classical guitar's history, and modern guitarists often have an incomplete understanding of their instrument's past.

³⁹ Two cylindrical seals from c2370-2110 B.C., shows two figures playing spike lutes. One player is male and the other is female. Klaus Wachsmann, "Lute." In *Grove Music Online*.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40074pg2>

This document will help satisfy a research need in the classical guitar's history for one composer. In this document, I have transcribed and created an analytical edition of Kapsberger's eight toccata's which are found in his only surviving lute publication, the *Libro Primo d'Intavolatura di Lauto (1611)*. These eight works will give insight into early seventeenth-century lute performance practices and popular compositional styles existing in Rome. They will also reveal more information about the form and structure of early seventeenth century Italian toccatas. This document will afford the modern guitarist the ability to perform historical music that was once only played on the lute, helping to close a gap in the classical guitar's history.

3.2 WHY RESEARCH THE LUTE?

The lute is a large and essential part of the classical guitar's history — publications for the lute alone span two-hundred and fifty years and close to 60,000 compositions.⁴⁰ The earliest printed sources for the lute was published in 1507 by Ottavio Petrucci. Lutenists continued to publish music for their instrument through the late eighteenth century.⁴¹ Lute music was not published using the treble clef and staff that guitarists read today; lutenists used a style of music notation called tablature.⁴² This

⁴⁰ Arthur J. Ness and C.A. Kolczynski, "Sources of lute music." In *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26299>

⁴¹ Ness and Kolczynski, "Sources of Lute Music."

⁴² Tablature is a visual representation of where the player is to put their fingers on the lute/guitar's fretboard. A form of music tabalature is still in use with guitarists who play popular music. This modern form of tablature and the lute form of tablature are very different and do not have much in common.

is the major problem that modern guitarists have with lute music. The average classical guitarist is not trained to read the three styles of tablature that lute music was written in.⁴³

3.3 FRENCH LUTE TABLATURE

French lute tablature was written using six lines. The top line represented the highest-pitched course, and each line below represented the following string.⁴⁴ The letters on each string do not indicate pitch, but instead, express where the performer is to place their fingers. An “A” represents the open string, “B” represents the first fret, “C” represents the second fret and so on (see Figure 3.1). Right-hand fingering is also present in French tablature. If the note has one dot underneath it is to be played with the index of the right hand, and if it has two dots, then it is to be played with the middle finger of the right-hand.⁴⁵ The rhythm of the fastest moving line is also included above the tablature, and the rhythms of the other parts are implied. A good lutenist would control the duration of the other voices accordingly.

3.4 GERMAN LUTE TABLATURE

The German lute tablature is different from the French system. The first significant departure is the lack of lines representing the strings of the lute. (see Figure 3.2) The absence of string lines makes German tablature inherently more challenging for the reader. The second major departure is German tablature’s use of the alphabet.

⁴³ The three versions of lute tablature are French, German and Italian.

⁴⁴ The lute was strung in choruses. A chorus are two strings tuned to either the same pitch or at the octave and are meant to be played together as one string

⁴⁵ Tristan d’Avignon, *Making the Transition from Guitar to Lute*. <http://stdionysius.lochac.sca.org/collegeprojects/guitartolute.pdf>

Instead of each fret receiving a letter (“A” for open, “B” for the first fret, “C” for the second fret and so on), the German system assigns numbers for each open string and individual letters to represent each fretted note.⁴⁶ Therefore each fret, from lowest to highest, is assigned a sequential letter of the alphabet to represent its unique place on the fretboard. (see Figure 3.3) This system, because of its complexity, was not as widely adopted as other tablature styles.

3.5 ITALIAN LUTE TABLATURE

The Italian style of tablature is close to the French system. Like French tablature, it uses six lines to represent the six fretted courses of the lute, but unlike the French tablature, the top line represents the lowest-pitched (rather than the highest-pitched) course. Italian tablature does not use letters to represent frets as the French system does; it uses numbers. The open strings are given a “0” and each successive fret is given the next number (1, 2, 3, 4 etc.). This style keeps the note names and fingerings separate, eliminating the cognitive frustration of seeing the letter “a” on the tablature while having to think the pitch of the note being played is not an “a” but something entirely different. Rhythms are indicated above the tablature but only represent the fastest-moving notes. The durations of other notes are left up to the performer. Kapsberger lived and worked in Rome, Italy and therefore published his music using the Italian tablature system (see Figure 3.4).

⁴⁶ The lowest sounding string is assigned the number “1” and the second lowest “2” continuing this through all five courses.

3.6 HISTORY OF THE TOCCATA

During the late sixteenth century and early seventeenth century, pieces with the title “Toccata” started to emerge. Many people associate the keyboard with toccatas, but the lute was a major influence on the style. The earliest publication that contained a work of music titled “Toccata,” was not a keyboard publication, but instead G.A. Casteliono’s *Intabolatura de Leuto de Diversi Autori* (1536).⁴⁷ The earliest printed keyboard toccatas do not appear until fifty-five years later in Sperindio Bertoldo’s publications of 1591.⁴⁸

Many of the toccata style traits emerge from lute practices. One lute practice that influenced the toccata was the “Tastar de Corde.” This means, “to test the strings.” This practice first appeared in Joan Ambrosio Dalza’s book, *Intabolatura de lauto libro quarto* published in 1508. These were slow chordal-style pieces used to test the tuning of the instrument and give the performer time to adjust the lute’s tuning. Its other purpose was to warm up and loosen the performer’s fingers before starting a more demanding and intricate musical form.⁴⁹ This influence can be seen in the slow chordal openings of toccatas. Another lute form that influenced toccatas were ricercars. Ricercars first appeared in Italy in collections of lute music like Francesco Spinacino’s *Intabolatura de lauto libro primo* in 1507.⁵⁰ Ricercar’s were improvisational and highly-embellished

⁴⁷ John Caldwell, "Toccata." In *Grove Music Online*.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/28035>

⁴⁸ Caldwell, “Toccata.”

⁴⁹ Dinko Fabri, "Tastar de corde." In *Grove Music Online*.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/27538>

⁵⁰ Caldwell, "Toccata."

works of music.⁵¹ This is where toccatas gained their improvisational and embellished aspects. Toccatas are also often virtuosic and therefore will give insight to the technical capacity of Kapsberger both as composer and performer. Toccatas are worthy of research and further study because they have their roots in lute practices and will give a great understanding of Kapsberger's abilities.

Through his lifetime Kapsberger published several important lute and chitarrone books. He published six chitarrone books, of which only three have survived: *Libro primo d'intavolatura di chitarrone* (1604), *Libro terzo d'intavolatura di chitarrone* (1626) and the *Libro quarto d'intavolatura di chitarrone* (1640).⁵² Kapsberger also published four lute books of which only one has survived, his *Libro Primo d'intavolatura di lauto* (1611).⁵³ This document will enable guitarists to reconnect to a part of their musical heritage. Through transcription and analytical editions of Kapsberger's eight Toccatas found in his *Libro Primo d'Intavolatura di Lauto*, this document will allow modern classical guitarists to perform and have first-hand experience of Johannes Hieronymus Kapsberger's music.

⁵¹ Denis Arnold, "Ricercar." In *The Oxford Companion to Music*, edited by Alison Latham (Oxford and New York: Oxford University Press, 2011).

⁵² Arnold, "Ricercar," 132.

⁵³ Arnold, "Ricercar," 132.

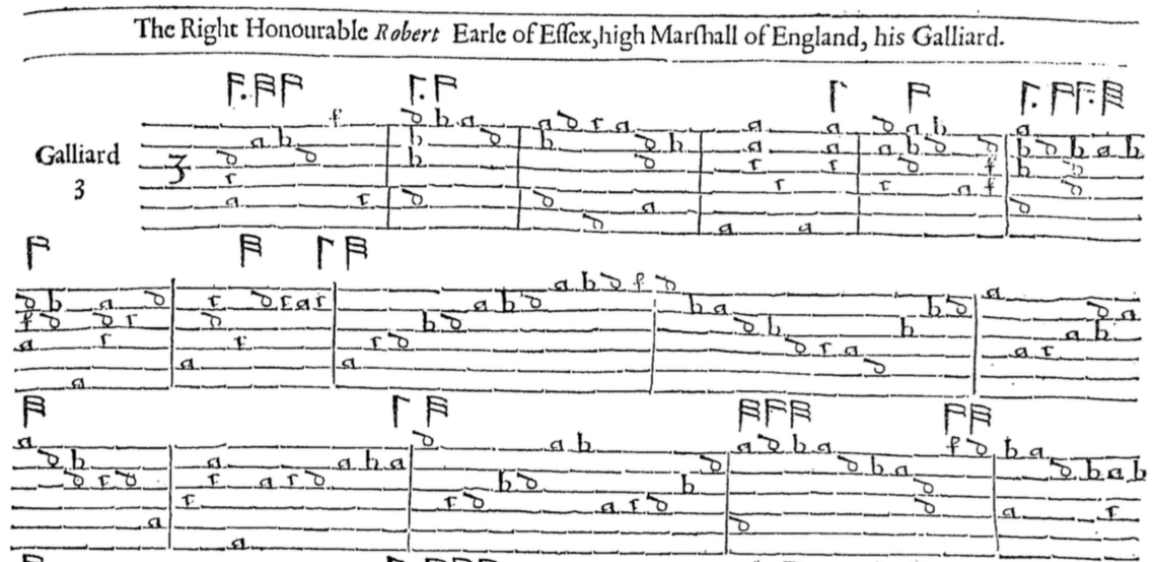


Figure 3.1. French lute tablature from Robert Downland's *A Varietie of Lute Lessons*, 1610.

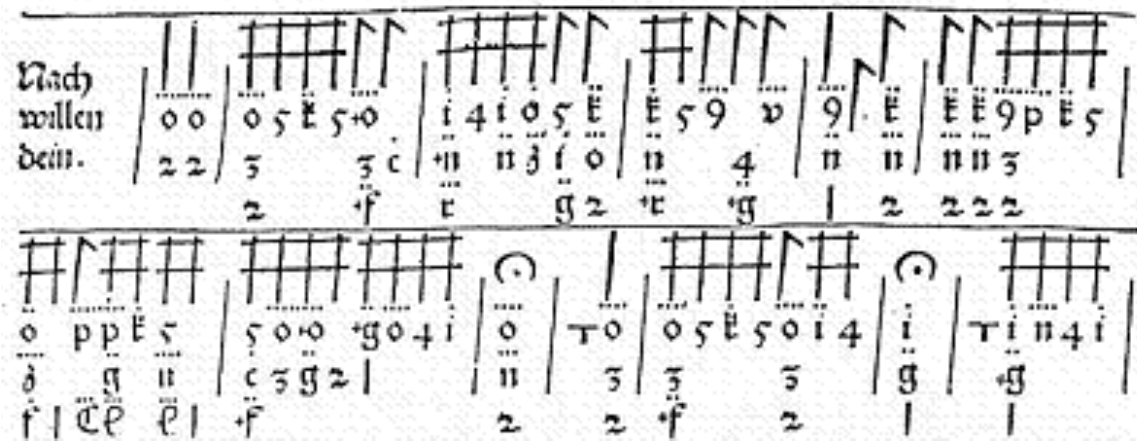


Figure 3.2 German tablature by Hans Newsidler: *Nach willen dein* (1536).

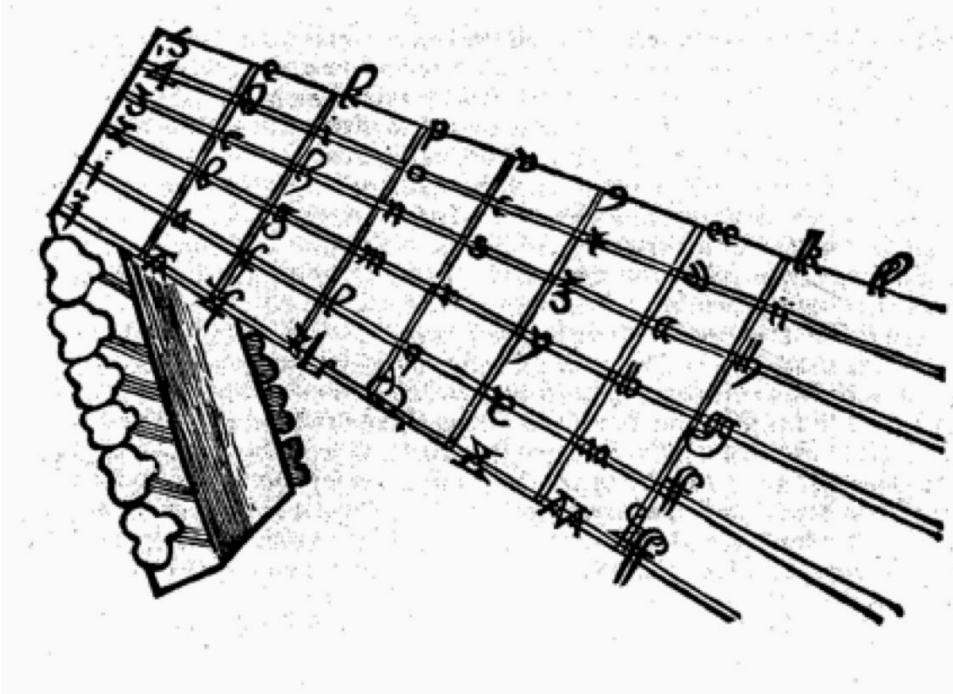


Figure 3.3. A German tablature diagram from Sebastian Virdung's *Musica Getutscht* circa 1511.

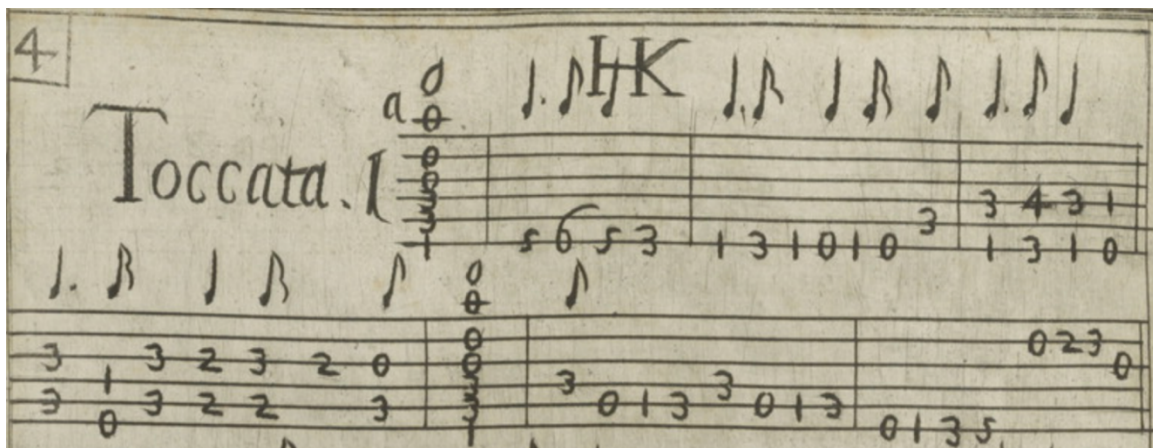


Figure 3.4. An example of Italian tablature found in Kapsberger's 1st lute toccata.

CHAPTER 4

TRANSCRIPTION AND ARRANGING: THE PROCEDURE AND PROCESS FOR KAPSBERGER'S LUTE TOCCATAS

The work and art of transcription are of utmost importance to the classical guitar. Without the art of transcription, the classical guitar would not have Dowland, Bach, Granados, Albéniz, or even the Beatles, to name a few. In the classical guitar world, there is rarely a concert programmed that does not contain a transcription from some era of music. The art of transcription has given the modern classical guitar many of its masterworks and legitimacy in academic realms. The work of transcription continues to be crucial work as the classical guitar, and its players mature — growing both the player and instrument through new compositions and new historical transcriptions.

Because of the guitar's long history over the centuries, many musical compositions are not immediately transferable to the modern classical guitar. The reasons for this difficulty are because of issues like the range of the original instrument, tuning, or the style in which the music was penned, which often is not the standard notational system used by musicians today. It is at least one or more of these reasons that keep many excellent and essential compositions out of the hands and ears of modern musicians. This is where the vital work and art of transcription attempts to reduce this problem by transcribing one piece of music at a time.

The classical guitar community has completely overlooked Kapsberger's musical works due to the lack of scholarship into his life and music until the late 20th century. Modern lutenists have recorded and performed Kapsberger's music, but outside of Jeremy Grall's dissertation, most of Kapsberger's compositions still exist only in tablature form. The result is that Kapsberger's music does not get the programming and recording it rightly deserves. I have not yet found a person that has heard or seen a single composition of Kapsberger's performed by a classical guitarist. The work of transcribing Kapsberger's eight lute toccatas is a significant step toward emancipating Kapsberger's compositions. Kapsberger deserves to join John Dowland, Silvius Leopold Weiss, and others on the list of canonical lute composers all classical guitarists must know.

When approaching the transcription of a lute work from the early 17th century, there are standard ways to move the music from lute tablature to modern notation. The standard practices are; fret-to-fret transcription, tuning the third string of the guitar down a semitone to F#, while transposing lines up an octave to accommodate the expanded lower range of the lute. This was the original approach I took with Kapsberger's eight toccatas. After transposing all eight toccatas in the fret-to-fret process, I noticed that many of the lower bass lines would need to be transposed up an octave. This was due to the need for a low D3 because of the D minor key centers that many of the toccatas were in. Believing that displacing so many lines up an octave would substantially disrupt the original musical intention, I chose to explore not only tuning the third string down a semitone but also moving the sixth string down two semitones to a "dropped-D" tuning. This solution solved the bass displacement problem, but created a new issue in its wake. The problem that appeared was one of pure playability. With the low-end of the music

shifted up two frets on the guitar, many parts of each toccata suddenly became either physically impossible to play or would force the performer to break numerous musical lines to accommodate these issues. This solution to the displacement issue created a more significant physical and musical problem that was an even greater disservice to Kapsberger's toccatas. Further investigation was needed to find a solution that did not generate worse problems.

To create a transcription that is accessible to the modern guitarist while also allowing for the musicality Kapsberger's compositions deserve, a different approach to lute transcription was needed. After vetting several fixes to this issue, the final solution was trifold. Part one of the solution was to transpose select toccatas up two semitones. Out of the eight compositions, toccatas one (Dm-Em), two (Bm-C#m), three (Dm-Em), six (Dm-Em) and seven (Dm-Em) were all transposed up two semitones. Toccatas four (Em), five (Am), and eight (Em) were left in their original keys. Part two of the solution was to change the dropped-D sixth string and move it back to the standard modern tuning. After the tonal centers were transposed up two semitones, the structure of the low bass lines could be kept intact without the dropped-D tuning, and no longer needed to be shifted by an octave. This allowed for the most significant measure of Kapsberger's original musical intent for his lute toccatas.

At this point in the transcription process, the pieces required standard "lute" tuning, where the third string is tuned down a semitone to F#. This is the tuning that performers find and expect lute transcriptions to use. Although not an indomitable hurdle for guitarists, this tuning style does dissuade many guitarists from programming and performing such pieces. What needed to be taken into consideration the most, was the

final result of these transcriptions. To judge these toccatas on a standard rubric without investigating the result that the rubric produces is foolhardy. To define a quality essay, the professor must first create a rubric that reflects all those qualities. Then and only then will the rubric find and define good essays from poor essays. Making these transcriptions with the same rubric that other lute transcriptions have been created with will produce a transcription that will occupy the shelves of guitarists and not the music stands. The final goal of these transcriptions is for them to be programmed, performed and recorded. Therefore, to give these transcriptions the greatest opportunity of achieving this result, the standard rubric needed to be changed.

With this goal in mind and a rubric that gave enough freedom to achieve said goal, the third part of the solution was found. It was then decided to move the guitar into full standard tuning instead of lute tuning. In conjunction with transposing select toccatas, fixing the guitar into standard tuning eliminates as many barriers to performance as possible without compromising the musical integrity of Kapsberger's original composition. This is why these toccatas state that they are "Transcribed and Arranged," and not solely transcribed. These pieces have been modified to fit the modern guitarist and the modern guitar without compromising their musical integrity. I hope that this will inspire other transcribers to find greater freedom in bringing old works back to life.

Kapsberger was a fantastic musical figure in the early sixteen-hundreds. It is regrettable that through time and poor scholarship, his works and achievements were diminished. I hope that this document and these eight lute toccatas inspire more scholarly work to rediscover Kapsberger's genius further. I hope that these toccatas are

the start of the re-introduction of Kapsberger's music to the guitarist, the stage, and further to the larger musical world.

The following are performance practice suggestions for Kapsberger's eight lute toccatas. The performer must remember that these ideas are suggestions and should be the starting point into a further personal scholarship of lute performance practices. The insights that follow are from a variety of sources throughout my academic career. Some insights are from classes I have taken, some are from conversations with professor Christopher Berg, a scholar of both the lute and classical guitar, and other insights have come from the recordings of great scholarly lutenists of our day⁵⁴. Start your journey into lute performance practices. Explore and enjoy the expressive freedom and style of Kapsberger's toccatas.

4.1 TOCCATA NO. 1

In Kapsberger's opening toccata, he shows an impressive understanding of the lute while displaying a unique virtuosity through the early development era of the toccata form. The original key of this toccata is D minor, but this key presented many issues to modern guitarists (see Figure 4.1). These problems were both impossible and improbable fingerings. They asked the guitarist to choose a fingering that cannot be either realized on the instrument or to use a fingering that defeated the original musical idea that Kapsberger composed. The solution for these issues was transposing the toccata up two semitones. This preserved the integrity of the low-range of the original composition

⁵⁴ Girolamo Giovanni Kapsberger, *Libro Primo d'Intavolatura di Lauto*, Hopkinson Smith, Astrée Auvidis E8553, 1995, CD.

without the need for a dropped-D tuning or moving the lowest notes up an octave, which would disturb the melodic lines. This solution for Kapsberger's Toccata 1 allowed for the most significant gain in accessibility for modern guitarists while maintaining the musical integrity of the original manuscript (see Example 4.1).

Through all Kapsberger's Toccatas, there are several places where the full musical idea was not completely realized in notational form. As was the practice, several aspects of composition were not written down but left to the performer to decide how the final idea was to be communicated. This idea of performance practice can be seen from the very beginning of Kapsberger's first toccata composition. In the first measure of the toccata, the performer should not play the E-minor chord as written. The performance practice of that day asks the performer to freely improvise inside of the key of the toccata or chord of the measure. This is drawn from Kapsberger's knowledge of the chitaronne and continuo practices of his day. His first publication in 1604 was a book of tablature for the chitaronne. These are grace chords, a parallel to the harpsichord acciaccatura chords, and should be arpeggiated and ornamented.⁵⁵ To say there is almost complete freedom in the performer's improvisational choice would not be an overstatement. This should be a beautiful moment and opportunity for the performer to engage their creativity and join the composer in realizing the final version of the composition.

⁵⁵ Nigel North, *Continuo Playing on the Lute, Archlute and Theorbo* (London: Faber Music, 1987), 97.

After this improvisational start, Kapsberger presents a rhythmic and melodic idea through m. 2-3. This is then imitated at an octave and the minor sixth interval lower in m. 4-5 and ends with another chordal improvisation in m. 6. Further into the piece, the suspension chord in m. 13 should be strummed, and another improvisational arpeggio chord should be played in m. 15. A chain of half-note chords can be found in mm. 23-25. These chords should not be played as half-notes but should be approached with an arpeggio of the performer's choosing, making sure to highlight the moving voice in each chord. On the third beat of m. 41, Kapsberger starts a motif that should be highlighted above the musical texture by the performer. This motif is heard six-times in a row between mm. 41-47. The first time this motif can be found in the middle voice of mm. 41-42 and then transfers to the top voice in mm. 42-43. The third time we hear the motif is in the bass voice in mm. 43-44 and the fourth time it can be found in the middle voice again in mm. 44-45. The final two times the motif can be heard are in the bass voice in mm. 45-46 and again in the middle voice in mm. 46-47. This imitation and musical interplay should be forefront in the musical texture and be easily heard by the listener.

Kapsberger did not write this opening toccata for the beginning lute player. The performer of this composition needs great technical dexterity when approaching passages like the one found in mm. 48-66. Techniques like scales and double-scales should be performed with a generous amount of freedom, technical fluidity, and expression. There should be a considerable amount of rubato allowed the performer along with the freedom of changing the general tempo throughout the toccata. The suggested mean tempo for this toccata is 70 bpm and should be reached around mm. 21-25. Kapsberger gives great freedom to the performer of his toccatas, and with the virtuosity and mastery found in his

first toccata, a musician can see Kapsberger's mastery of both the instrument of the lute and his unique compositional voice.

4.2 TOCCATA NO. 2

Kapsberger's second toccata brings into focus the ideas of reflection, longing, solitude, and other strong emotions (see Figure 4.2). Although full of technical challenges, the second toccata does not embody an attitude of bravado like the first toccata does. Any technical aspect of the piece is entirely in service of the emotional structure of the composition. Because of this emotional and textural change, the tempo for the second toccata has an overall slower tempo when compared to the first toccata. The suggested mean tempo of this toccata is 60 bpm and should be reached between mm. 18-20. The performer must remember that this tempo is merely a guide and should never be adhered to through strict implementation. The improvisational aspect of the toccata form is on display in Kapsberger's second toccata composition. This can be seen through the great tempo and rubato changes across this piece. The performer must take an intensely personal approach to this work, allowing the music to breath and phrases to complete, never rushing to the next idea until the performer feels the current idea is complete (see Example 4.2).

A great example of this is the opening measures of the toccata. The falling sixteenth-notes of mm.3 and 4 should feel almost like slow waterfalls of notes, entirely outside of and not adhering to a strictly metered pulse. Rhythmic freedom will be a crucial aspect of a successful interpretation and performance of Kapsberger's second

toccata. This attitude and approach by the performer will breathe life into this 400+ year-old composition.

As with the first toccata, the composition originally translated to the modern guitar in the key of B minor. This key did not function optimally on the modern guitar and therefore was transposed up two semi-tones to C# minor. This allowed proper access to the full range of composition while creating the fewest modifications to the piece. In m. 1, the note E4 was moved up an octave to E5. The notes E4 and C4 would both be played on the fifth string and therefore cannot both sound. This solution allows both notes to sound with only a small modification to the chordal structure. In m. 6, the note G4 was eliminated from an inner voice, but the note was doubled with G5 in the upper voice. Therefore, the edit did not lose the integrity of the chordal structure. In m. 11, an F#4 eighth-note was eliminated in the middle voice. This note was also doubled in the upper voice with an F#5 half-note. Again, the structure of the voicing was not substantially modified. In m. 41, the low F#3 was modified and moved up an octave to F#4. This change was made for left-hand fingering reasons. A guitarist's left-hand cannot hold an F#3 on the sixth string while stretching to reach a B5 on the first string. This modification is slight and only changes the range of the measure and not the harmony. In m. 43, the last eighth-note of the measure was moved from an F#3 to an F#4. Again, this is a small modification that does not compromise the structure of the composition. Along with these modifications, the performer should improvise an arpeggio or scale pattern when reading block chords consisting of half or whole-notes. These chords can be found in measures 1, 4, 5, 28, 31, 45 and the final measure. These

improvised chords should reflect the style and emotion of the composition but also be unique to the performer.

In Kapsberger's second toccata there is a beautiful motif that he uses in imitation. This section needs to be developed and brought out by the performer. This motif can be first heard in the top voice of mm. 16-17. The motif follows the rhythmic structure of an eighth-note followed by two quarter-notes and ends with a dotted quarter-note. The second time this motif is heard it is found again in the top voice of mm. 17-18. This time the motive was moved down a perfect fourth. The third time Kapsberger uses this motif is in the top voice of mm. 18-19 and has been moved up a perfect fifth. The fourth time this motif appears is in the bass voice of mm. 19-20 and has been moved down two octaves from the previous iteration. The fifth time this motif appears it is found again in the top voice of mm. 20-21. This time the motif has been moved up by the interval of a ninth. In its final appearance, the motif appears up a perfect fifth and in the top voice of mm. 21-22. This motif should be forefront in the listener's ear through both the performer's technical approach to these measures and the proper textural emphasis.

4.3 TOCCATA NO. 3

In his third toccata, Kapsberger uses a long series of improvisational chords with two imitative sections (see Figure 4.3). Due to both the compositional style of the toccata and the era Kapsberger lived, there are aspects of improvisation that is left to the performer's discretion. Although this is true of all Kapsberger's eight toccatas, his third toccata is one of the more improvisational forward compositions of the eight toccatas. All his toccatas open with a whole-note chord, where an arpeggio or scale passage is to

be improvised by the performer, and the third toccata is not any different, except that this idea extends from mm. 1-8. This chain of half-note chords challenges the performer to create a sustained and thought through arpeggio that highlights both, the moving top and inside voices. The performer should seek to create a balance between the clarity of moving voices while building a large-scale dramatic framework that remains cohesive over the opening eight measures. Kapsberger only offers this extended opening improvisational opportunity once in all of his lute toccatas. This section should both display the musicality and technique of both the composer and the performer. Because of the sizable improvisational opening section, the composition starts at an almost *a tempo* setting. There is no discernible metrical pulse and should be played with great freedom. The tempo for the third toccata is best characterized as “Adagio and Free.” Later in the composition metrical pulses occur but the freedom and flexibility of tempo are maintained throughout the toccata. The great flexibility and opportunity for improvisation make the third toccata standout among Kapsberger’s other lute toccata compositions.

As with all transcriptions and arrangements, there are edits and modifications to be made to the original composition (see Example 4.3). These are made in order to create a piece that both functions on the instrument and where the original musical ideas are best preserved. Kapsberger’s third toccata is not exempt from these modifications and edits. When translating Kapsberger’s lute tablature to the modern notation, the third toccata is found to be in the key of D minor. Because of fingering issues and to preserve the proper relationship of the bass lines, this transcription has been transposed up two semi-tones to E minor. Other modifications are as follows. In m. 13, the F#4 in the

middle voice's third beat has been changed from a tied half-note to an eighth-note into a single quarter note. This fingering was not possible with the E4 on the fourth beat of the measure. It is best to understand this as a middle voice resolving and moving down a step than a long sustained tied middle voice. In m. 14, the E4 on the first beat of the measure has been moved down an octave to E3. In m. 25, an entire ascending bass-line has been moved up an octave. The four bass quarter-notes were initially, A3, B3, C#4, D#4 and have now been moved to A4, B4, C#5, D#5. This was due to fingering issues. The whole musical line was moved to maintain the musical shape of the original measure.

The third toccata brings two sections of motivic imitation for the performer to bring out of the musical texture. The first can be found in the top voice of mm. 22-23 starting with the G#5. The rhythmic structure of the full motif is three quarter-notes, followed by two eighth-notes and then the second group of three quarter-notes. Spanning three measures, this is one of Kapsberger's longer motifs. The second time this motif can be found in the top voice of m. 26 as a fragment, using only the first three quarter notes. The second full use of the motif is in mm. 29-30 and can be found in the middle voice. In mm. 32-33, there again is a fragment of the original in the top voice. Unlike the first fragment, this time Kapsberger uses the second half of the motif, two eighth-notes, and three quarter-notes. He continues to use this fragment in mm. 36-37 and in 37-38, both entries are found in the top voice. The second motif Kapsberger uses can be found in the top voice of mm. 39-40. This is an interesting chromatic motif that is imitated in a two-voice texture. The second occurrence of this chromatic motif is in the lowest voice of mm. 40-41 and continues the chromatic descending line of the original motif. The third

entrance of the chromatic idea is again in the lower voice of m. 42. Kapsberger has modified the motif by having three descending chromatic notes instead of the four that he used the previous two times. For the last usage of this chromatic motif, Kapsberger puts the chromatic line in the middle voice and pairs it with beautiful contrary motion in the top voice as he moves the composition into the start of the ending cadence section. The performer needs to treat these moments of motivic imitation with and attention to voice-leading and musical texture. They are to be heard outside of the surrounding music and should be prominently heard above the other textural voices.

4.4 TOCCATA NO. 4

Kapsberger's fourth toccata reflects a sizable change in his compositional style. The previous three toccatas are defined by often large improvisational sections and several points of motivic imitation within each composition. In his fourth toccata, Kapsberger moves away from those earlier defining characteristics and delineates this piece through more subtle means. The most obvious missing part is the lack of motivic imitation. Throughout the fourth toccata, Kapsberger avoids using this compositional technique and prefers a more through-composed style having no repeating sections or ideas. This brings in a new texture and fresh feel to his eight toccatas. Not depending on his previous compositional style demonstrates Kapsberger's creativity and depth as a composer.

In the transcription and arranging process, there are very few modifications to this toccata. The fourth toccata has not been transposed like the previous three and remains in the key of E minor. As with previous toccatas, the performer should play the opening chord with an improvised arpeggio. The chordal section found in mm. 11-14 should also

be played in the same manner by the performer. The only modification in notation can be found in the second beat of m. 5. An F#4 was eliminated from the chord due to fingering issues. This is a minor edit because the F#4 is doubled in the top voice by an F#5. This keeps the original chordal structure and improves playability for the performer. Kapsberger's fourth toccata is a demonstration of the subtlety and nuance of his compositional style.

The fourth toccata has a slow romantic emotion. The piece almost moves between longing of something lost with interspersed joyful memories, with the increased number of cadences and how Kapsberger uses them, anchoring this romantic idea. These cadences move the listener in and out of different moods, sometimes fairly rapidly. The opening section before the first cadence is slow and free, full of romantic longing. This ends at first cadence is in mm. 15-16 as Kapsberger uses an imperfect authentic style of cadence to move the toccata from E minor to A major. This uplifts the mood of the piece but does not stay in the key area of A for very long. He quickly pivots into a second cadence where he uses the root and fifth of A as double suspension (4-3, 9-8) for B major, the five chords in a cadence moving to the parallel major of the original key. This is where a significant mood change from longing to joyful memory can be heard. This E major section should be performed with a slightly quicker tempo, but also with the freedom that the original section gave the performer. This musical mood continues in a mostly two-voiced texture until the next cadence in mm. 31-32. At this point, Kapsberger uses a five of five chord in a second imperfect authentic cadence to the key center of B major. The music after the cadence, mm. 32-33, is again a two-voiced texture of longing and reflection. This is only momentary as a second musical memory uplifts

the texture in m. 34 and continues this musical mood to the final cadence. In mm. 37-38, Kapsberger writes the final cadence of the fourth toccata. He takes the tonic, B major, and turns it into a five chord for the final imperfect authentic cadence in E major.

Kapsberger's increase of cadences and his use of them gives his fourth toccata a unique feel and quite musical structure not found in his previous three lute toccatas.

4.5 TOCCATA NO. 5

Kapsberger's fifth toccata is full of complex contrapuntal sections, elaborate imitation, and technical virtuosity (see Figure 4.5). This piece demonstrates the great depth of Kapsberger's compositional style. In the fifth toccata, Kapsberger writes for the lute in an emotionally charged way that brings out the beauty and capacity of the instrument. The tempo and feel of this piece are Freely Adagio. In the long sequence section, mm. 36-51, the metric pulse should reach around 85bpm to the quarter-note.

The emotion of the piece is quite dark and stormy, with more opulent counterpoint adding to the turmoil of the piece (see Example 4.5). After the opening improvised arpeggio, Kapsberger uses an ominous falling motif in m. 2 that reoccurs through the piece. This falling five-note theme covers three octaves in the original lute score, but because of the reduced range of the classical guitar the final G and A was moved up an octave. This motif returns in mm. 13-14. The first time the motif appears Kapsberger uses it three times in a row, each time moving it down an octave. The second time he uses the motif, it is only used twice, but also is moved down an octave at each occurrence. In the third and final appearance, the motif appears in mm. 25-26. Kapsberger again uses the motif three times in succession, and each occurrence enters

one octave lower than the previous. It is here again that the guitar's range does not allow for the lowest notes to be realized. As in m. 3, the sixth and eighth eighth-note have been moved up an octave so that the notes are within the classical guitar's musical range.

A second motif appears early in the piece and follows the first motif throughout the toccata. The first time this motif is heard is in mm. 5-6. Unlike the first motif, the second uses a variety of note values and lasts a full measure. This motif is heard twice in a row with the second entrance occurring an octave lower than the original. The second time Kapsberger uses this motif is in mm. 16-17 and chose again to use the motif twice and put their entrances an octave apart. The third and final time this motif is heard can be found in mm. 27-28. Like the original motif, the third occurrence uses the musical idea twice and sets the entrances in descending octaves. These two opening motifs follow each other through the first half of the composition, both descending lower by an octave with each occurrence and bringing a cohesive texture to the toccata. Both musical ideas help realize the emotional textures of dark and stormy. They help bring to the forefront the richness of Kapsberger's compositional depth.

The second half of the fifth toccata has one of the more interesting musical sections of all his eight toccatas. Starting in m. 36, Kapsberger composes a beautiful sequence that is repeated six times and modulates through as many tonal centers. With one exception, each sequence lasts three measures. The first sequence can be found in mm. 36-38 and is centered around an F# seniority. This quickly moves into the second sequence in mm. 39-40. This second appearance is centered around an E minor seniority. The third sequence is found in mm. 42-44 and focuses on an A minor tonal center. The fourth sequence brings about some slight changes to the structure of the sequence.

Unlike the previous three, this sequence has been shortened and lacks the third measure of the full musical idea. It can be found in mm. 45-46 and focuses on a tonal center of E minor. Although this tonal center is the same as the second sequence, Kapsberger uses a different voicing than the first E minor section. The fifth sequence is found in mm. 47-49 and uses a B major seniority. In the opening B minor chord found in m. 47, a D4 was moved to D5. The sixth and final sequence is found in mm. 50-51. Like the fourth sequence, this one is also shortened to include only the first two measure and ushers in the tonal center of C major. This modulation sequence sets the fifth toccata apart from all the other toccatas in this collection.

Nowhere in this group of works is such a complicated sequence composed or so many tonal centers passed through, then what is found in Kapsberger's fifth toccata. This work is a masterpiece of Kapsberger's compositional style and technical ability on the lute. Kapsberger's fifth toccata should rightfully take its place in the classical guitar's cannon of early lute music.

4.6 TOCCATA NO. 6

Kapsberger's sixth toccata has an entirely different compositional feel when compared to the previous five toccatas (see Figure 4.6). The mean emotional compositional style of the preceding toccatas lands in the range of weighty, dark and emotionally-charged music. Most of the tempos are very free and many in the slow adagio range. This provides an excellent palette for Kapsberger to paint with musically. In the sixth toccata, Kapsberger leaves this musical texture for a brighter and more hopeful perspective. This piece was initially transcribed in the key of D major but to

preserve the melodic shape of the bass sections it has been transposed to the key of E major (see Example 4.6). Other than this modification of tonal center there are no other modifications to Kapsberger's sixth toccata.

Kapsberger opens this composition with a beautiful chain of half-note chords over an E4 pedal tone. The arpeggio that the performer chooses to improvise should be delicate and non-aggressive. Like his fourth toccata, the compositional style of this piece is more through-composed style, meaning that there are no large sections of imitation or sequence found in Kapsberger's sixth toccata. The only section of notable imitation is found in mm. 40-41. In these two measures, a short imitative motif appears in the top voice. This motif consists of a quarter-note, ascending dotted quarter-note, two descending sixteenth-notes and ends with a half-note. This short motif is seen a second time in the lower voice of mm. 41-42. The motif has been lowered by fifth and an octave but keeps its shape and function like the original. The third and final time we hear this motif is in mm. 42-43. This last time Kapsberger presents the motif once again in the upper voice and enters an octave higher than the second entrance of the motif.

The tempo of this toccata is somewhat faster than the previous five compositions. The performer should perform the piece in the general area of 80 bpm to the quarter-note. The performer should also keep in mind that the flexibility of rhythmic pulse is still available and should be used. This rhythmic flexibility should be used more moderately when compared to the preceding five toccatas. Feelings of joy and hope come out of the appearance of a comparatively steadier rhythmic pulse. The sixth toccata is a beautiful antithetical composition to follow the fifth toccata. The dark, stormy, and unpredictable fifth toccata finds its counterpart in the light, hopeful and steady compositional style

found in the sixth toccata. The back to back pairing of these two contrasting works was not an accident; it is beautiful to see Kapsberger show a significant dynamic contrast in style and emotional depth in his compositions. Kapsberger was a true artist and master of his craft.

4.7 TOCCATA NO. 7

Kapsberger's seventh toccata is a powerhouse of technical brilliance and virtuosity (see Figure 4.7). All previous toccatas contain moments and sections that eluded to Kapsberger's technical mastery of lute, but the seventh toccata secures his place in history as one of the foremost lute composers and performers of his time. Like all the other toccatas, this toccata starts the same. It opens with a long chord where the performer should improvise an arpeggio. However, this is where many of the similarities between the previous toccatas end. What comes next is a fast and virtuosic scale passage that ends in m. 5. In the opening ten measures alone, Kapsberger uses sixteenth-note scale passages in 80% of those measures. The idea of technical virtuosity continues through the entire toccata and puts on display Kapsberger's technical ability on the lute.

There are only a few minor modifications made to the seventh toccata (see Example 4.7). The first is found m. 23. A whole-note D3 was eliminated both because the note was outside of the classical guitar's range and it was doubled by a whole-note D4 in the same chordal texture. The other modification can be found in m. 36. A whole-note D#4 was moved to D#5 for fingering reasons. This is a minor change of an inner-voice and maintains the structure of the seniority. The transcription key also remains unchanged and remains in the key of E minor.

There are two sections of significant imitation that the performer of Kapsberger's seventh toccata needs to bring out of the musical texture. The first of these can be found in the upper voice of mm. 16-17. This two quarter-note, two eighth-note and one half-note motif can be heard a total of three times. The second entrance is in mm. 17-28 and is lower by a fifth and an octave. The final entry of this motif is in mm. 18-19 and has been raised an octave from the previous motivic entrance. This is a short section of imitation but essential because of the simple two-voiced texture that the motif creates.

The second area of imitation starts in mm. 24. Although this motif is a simple ascending four eighth-note pattern, it is used continuously by each entrance overlapping the end of the previous motif by an eighth-note. The first entrance of this motif is on D4 in the low voice at m. 24. The second entrance is found in mm. 24-25 and moves the motif to the top voice and up an octave to D5. The third entrance is in m. 25 and again is found in the low-voice and starts on E3. The fourth entrance moves to the top voice of m. 25 and enters on E5. The fifth occurrence of the motif starts on A3 in low voice of m. 26 while the sixth entrance is found on F#4 of the middle voice of the same measure. The seventh occurrence of the motif is on G3 of the low voice in mm. 26-27. The final entry of the motif is in m. 27 and starts on G4 in the top voice. These eight imitative and overlapped entrances using such a simple motif brings interest and structure to the middle section of the seventh toccata. Kapsberger shows that he can use even the simplest of motifs in exciting and beautiful ways to provide structure to his compositions. Kapsberger's seventh toccata is a magnificent musical medium for the composer to display his command of both musical composition and lute technique.

4.8 TOCCATA NO. 8

In Kapsberger's final toccata, he writes a short but beautiful composition to finish his only set of surviving lute toccatas (see Figure 4.8). He returns to the darker and more emotionally unstable sounds of his early toccatas. Along with the return of the darker minor-key inspired emotion is the increased flexible metric pulse heard in the opening toccatas. This piece is the perfect end to the set of eight toccatas that Kapsberger published in 1611. The original transcribed key is D minor, but because of melodic and the dynamic range of the classical guitar, the key has been moved up two semi-tones to E minor (see Example 4.8). The only other modification in the eighth toccata is found in m.1. A G4 note has been eliminated and has been moved to G5. This is a minor change and does not modify the original intent of the composer. As in all the other toccatas, the performer needs to improvise an arpeggio for the opening and ending chords.

The performer also needs to be aware of an essential section of imitation in the eighth toccata. It is a simple three eighth-note ascending line that is the primary structural material found in the middle of the composition. The first of this motif series can be found in the last three eighth-notes of m. 20. The ascending motif appears four times in a row first on B5, then G5, E5 and last on B3. There is a four-note arpeggio before the second motif series enters. The second occurrence starts on the last three eighth-notes of m. 22. Again, the motif appears four-times in a row with the first on F#5, then D4, B4, and A4. The final motif in this section has been shortened from three notes to only two. Then comes a five-note arpeggio before the third motif series enters in m. 24. Like the previous series, there are four entrances of the short motif. The first is on C5, then A4, F#5, and E5. This time there is a six-note arpeggio before the final motif

series enters in m. 26. This final series starts on the last eighth-note of m.26 and enters first on C#5, then G5, E5, and C#5. This motivic series should be at the forefront of the performer's mind and emphasized in the musical texture.

This final toccata displays in short form, Kapsberger's overall compositional aesthetic and innovative style. Through his only surviving series of lute toccatas, Kapsberger has given the world eight beautiful and canonical works of music. Through these eight transcriptions and arrangements of his music, I hope that the world once again appreciates Kapsberger's place in music history. I believe these eight modern lute toccata transcriptions will contribute great musical value to both the academic and performance music worlds.

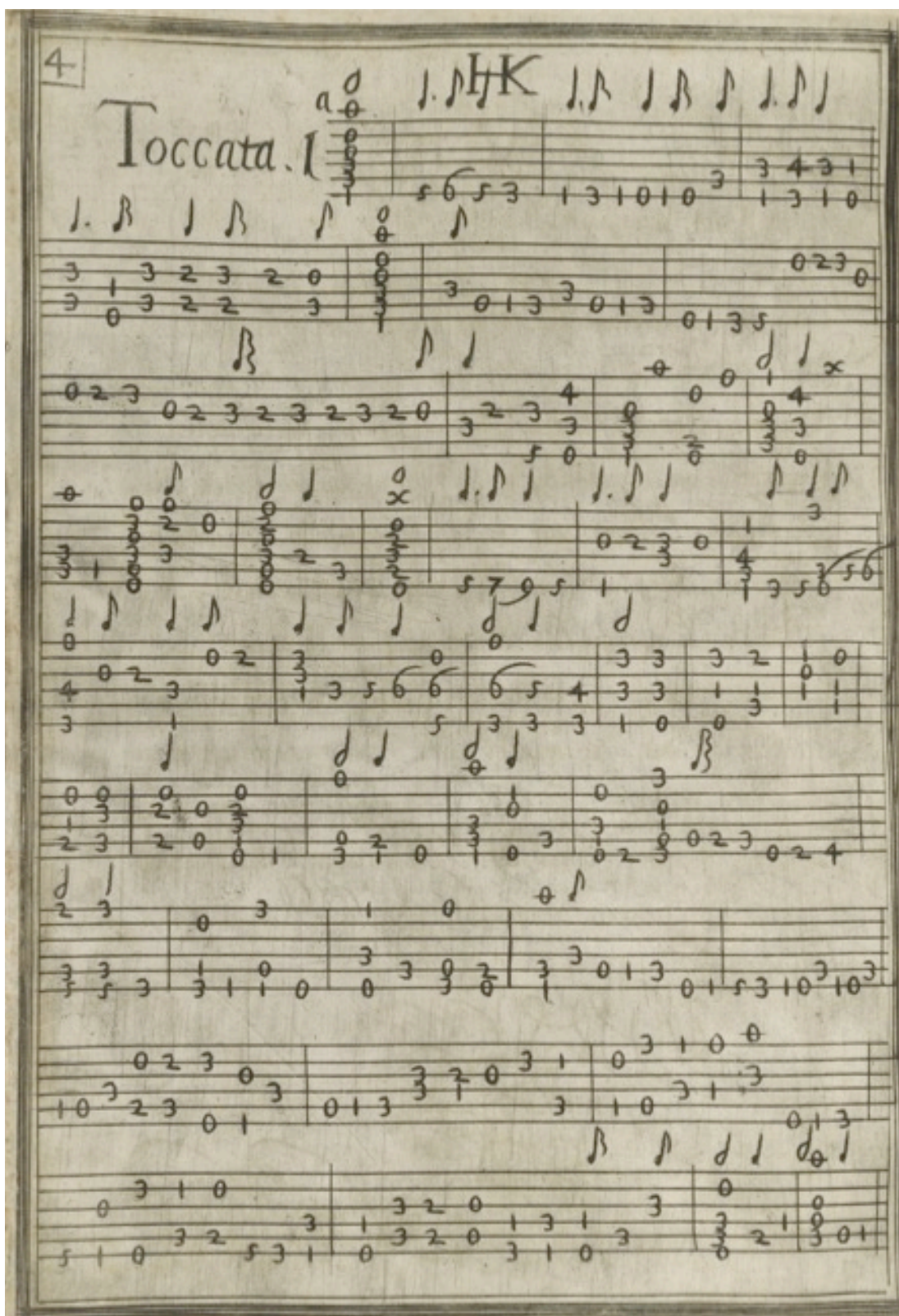


Figure 4.1. Facsimile of Kapsberger's Lute Toccata no. 1

Example 4.1. Transcription and arrangement of Kapsberger's Lute Toccata no. 1

Toccata 1

G. Kapsberger (1611)
Transcribed and Arranged by
Brett Floyd

Moderate and Free ♩ = 70

The musical score is written for a lute, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Moderate and Free" with a quarter note equal to 70 beats. The score includes measures 1 through 27. The notation includes various lute-specific symbols: **CVII**^⑤, **CII**^⑤, **CII**^⑥, **CIII**^⑤, **CII**^⑥, **CII**^⑤, **CII**^⑤, **hII**, **hIII**, **CII**^⑤, and **CII**^④. Fingerings are indicated by numbers 1-4 above notes. Ornaments are shown as small circles above notes. The score includes measures 1 through 27.

Example 4.1. continued

2

Toccata 1

32 CII⁶

36 h II

40 CII⁵ CII⁴ h II

45 CII⁶ CII⁶

49

52

3

55

Example 4.1. continued

4

Toccata 1

75

77

80

83

86

CII^⑤

CII^⑥

CII^⑤

CII^⑤

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Ornaments are marked with a stylized 'C' and a superscripted circled number. Measure 75 begins with an ornamented eighth note. Measures 77-79 feature a sequence of eighth notes with ornaments. Measure 80 starts with a half note ornament, followed by eighth notes. Measures 83-85 show a series of eighth notes with ornaments and fingerings. Measure 86 concludes with a half note ornament and a final chord.

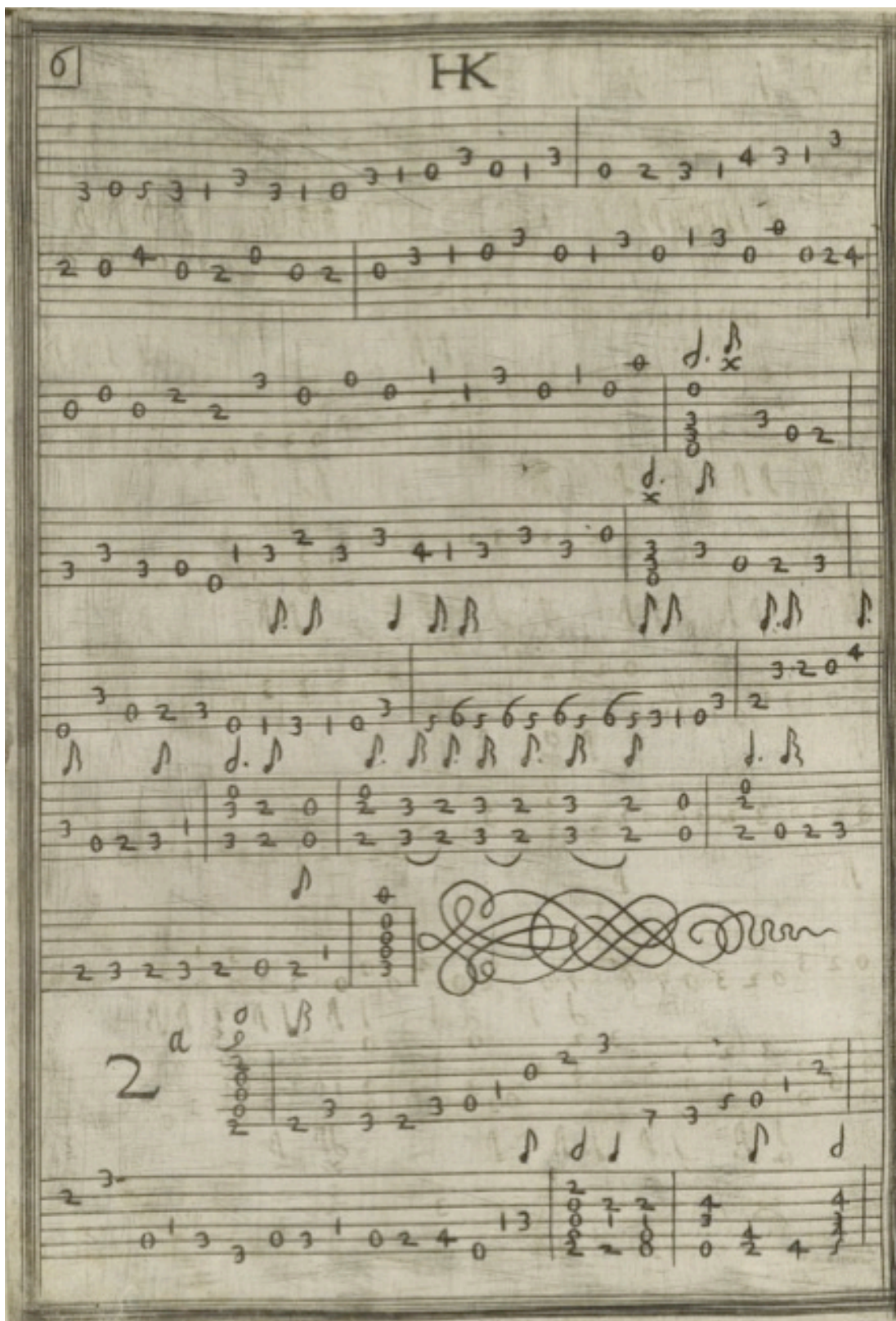


Figure 4.2. Facsimile of Kapsberger's Lute Toccata no. 2

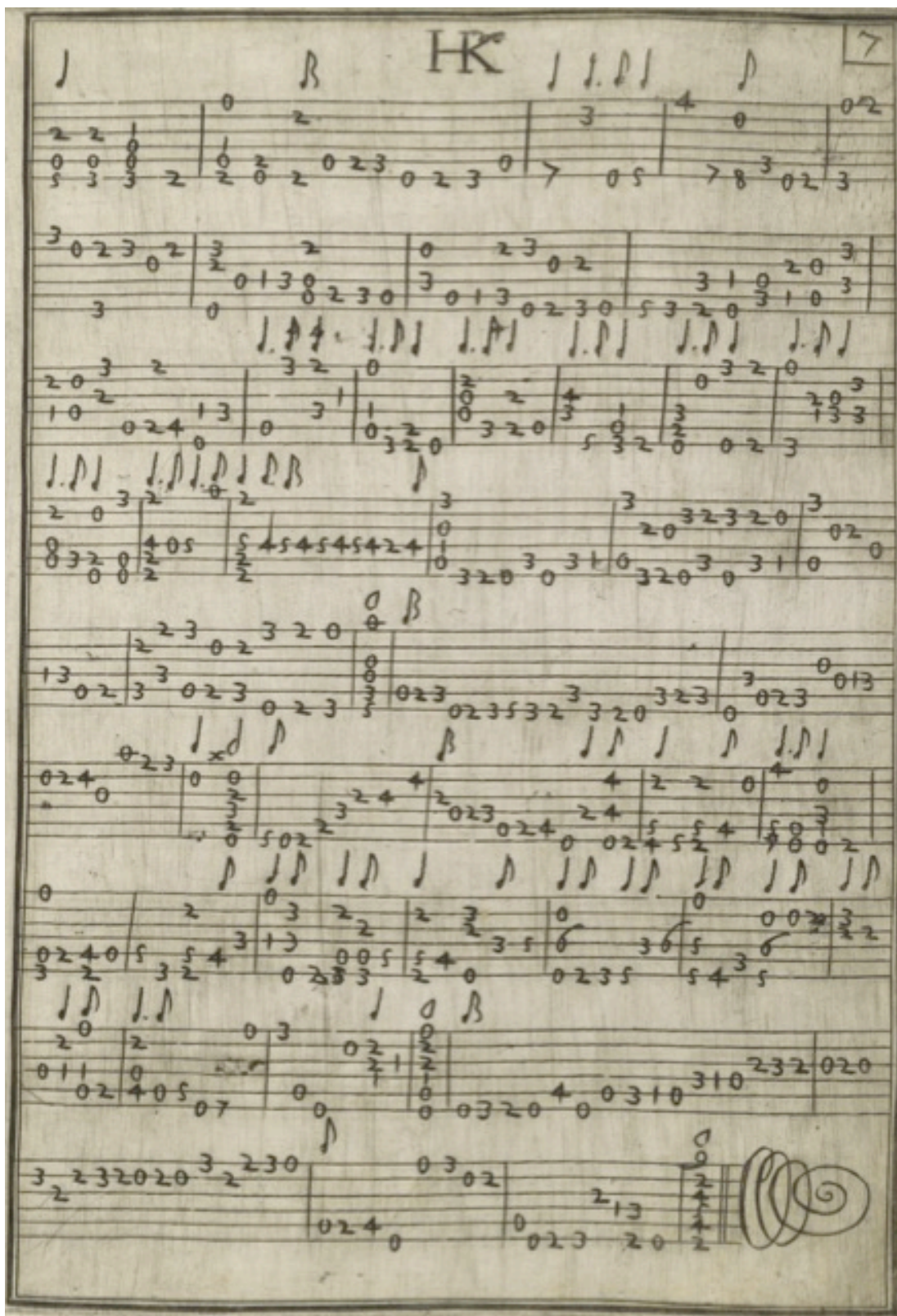


Figure 4.2. continued

Example 4.2. Transcription and arrangement of Kapsberger's Lute Toccata no. 2

Toccata 2

G. Kapsberger (1611)

Transcribed and Arranged by
Brett Floyd

Adagio and Free ♩ = 60

Adagio and Free ♩ = 60

CIV^⑤

CIV^⑥ CII^③ CIV^⑥ CII^⑥

9 CIV^⑥

13 CIV^⑥ h II CII^⑥

17 CII^⑥ h II CII^⑥ CII^⑤

Example 4.2. continued

2

Toccata 2

22

CIV ⑥

CII ⑥

25

CVII ⑤

29

CII ⑥

32

CI ④ CIV ⑥ CVI ⑥ CII ⑥

36

hV CIV ⑥ CIV ⑥ CII ⑥

Example 4.2. continued

Toccata 2

3

41

CIV ⑥

CII ⑥ CIV ⑥

hII CII ⑥

46

CII

CIV ⑤

48

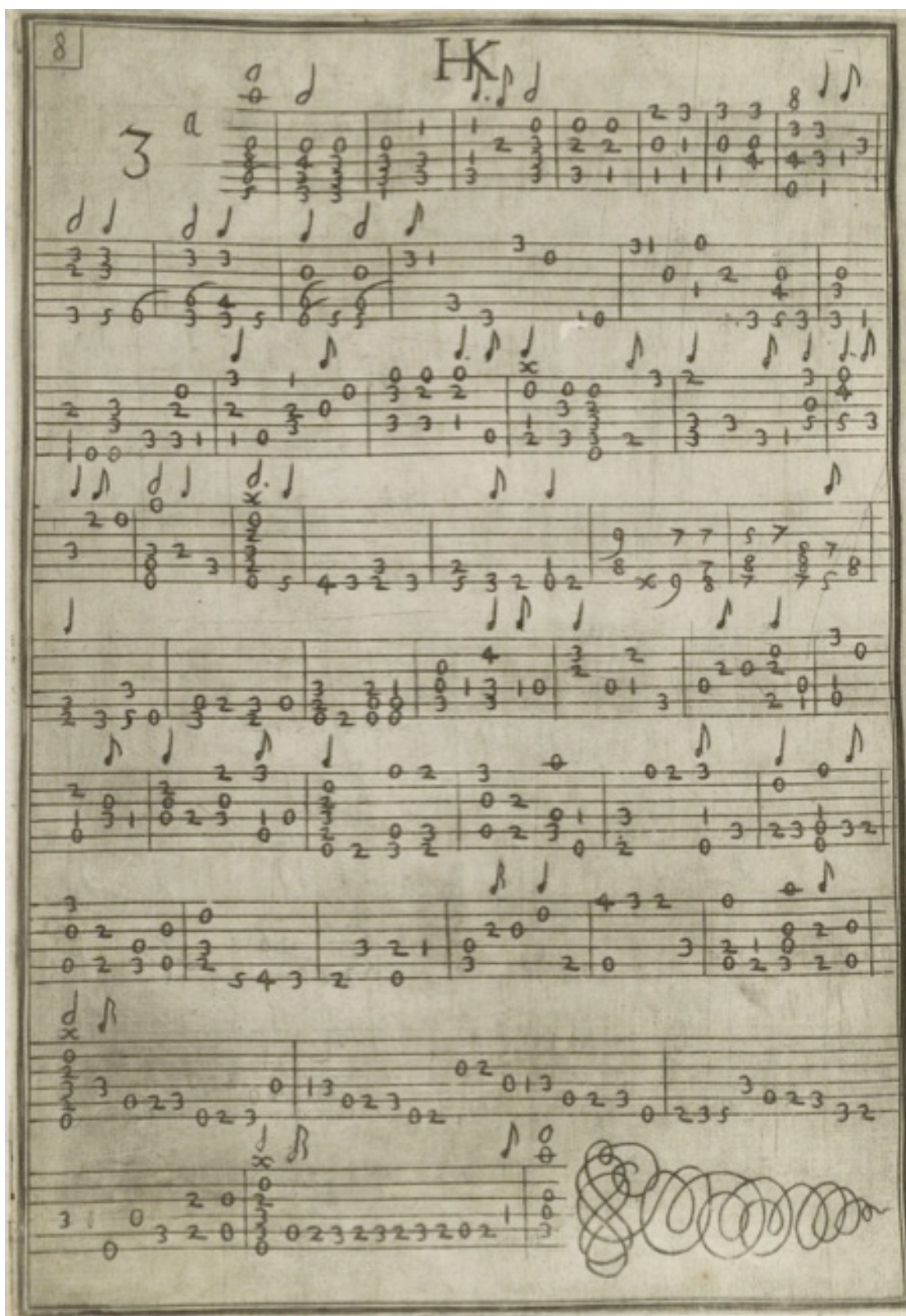


Figure 4.3. Facsimile of Kapsberger's Lute Toccata no. 3

Example 4.3. Transcription and arrangement of Kapsberger's Lute Toccata no. 3

Toccata 3

G. Kapsberger (1611)

Transcribed and Arranged by

Brett Floyd

Adagio and Free

CVII^⑤



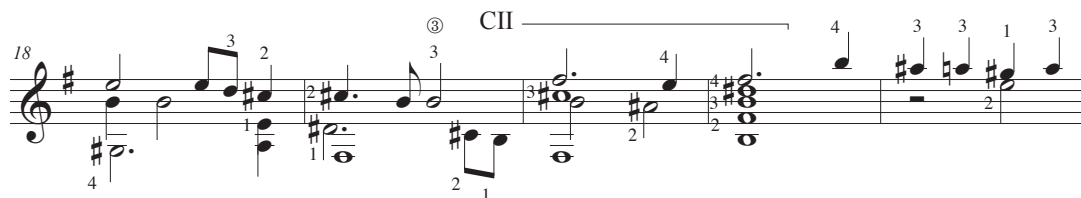
CVII^⑥



CII^⑥ CV^③



⑥



CIX^③

CIX^⑥ CX^⑥



Example 4.3. continued

2

Toccata 3

28 $\text{CII}^{(3)}$

33 $\text{CII}^{(6)}$ $\text{CIV}^{(6)}$ $\text{CII}^{(6)}$

38

43 $\text{CII}^{(6)}$ $\text{CII}^{(6)}$

46 $\text{CII}^{(5)}$

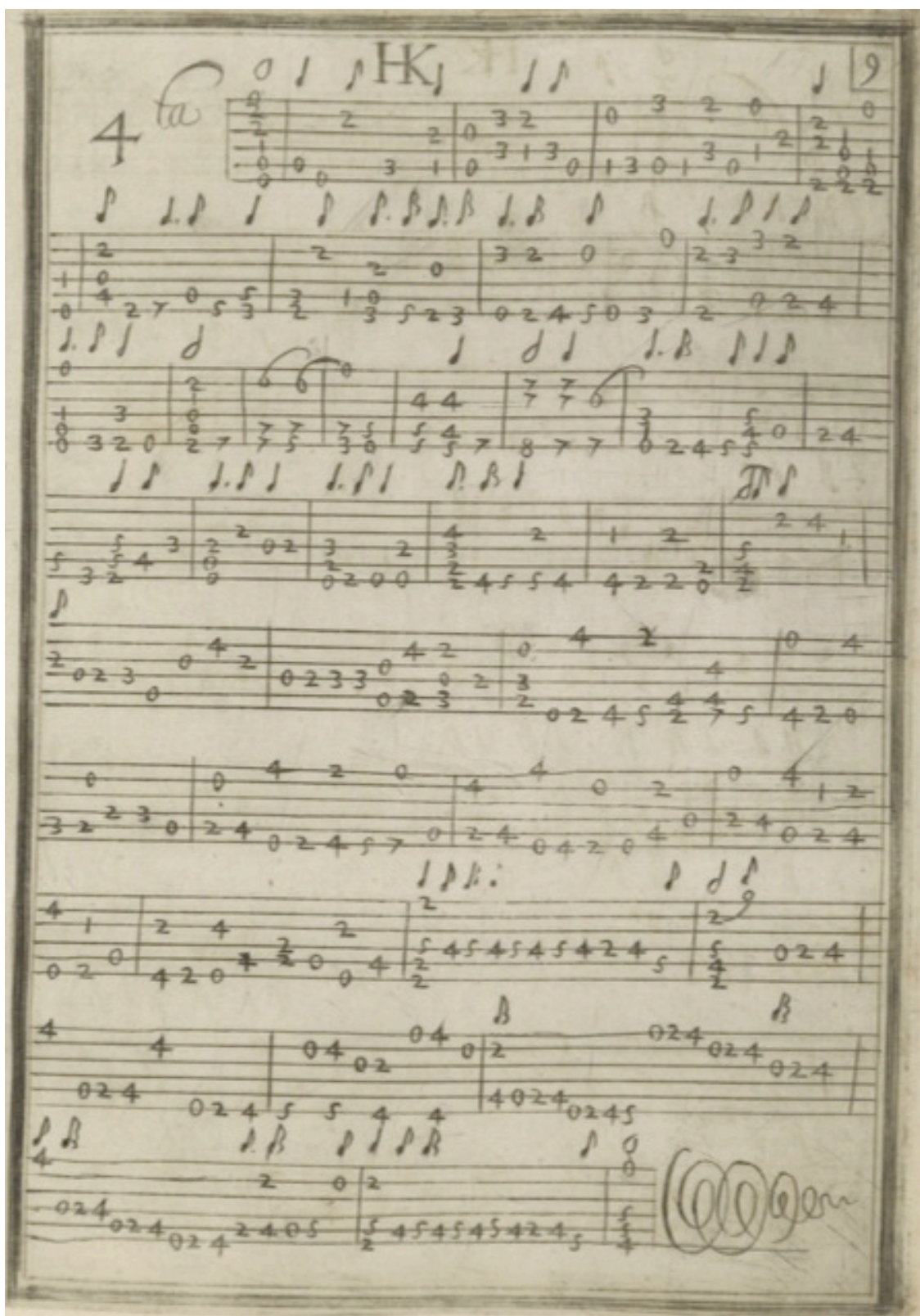


Figure 4.4. Facsimile of Kapsberger's Lute Toccata no. 4

Example 4.4. Transcription and arrangement of Kapsberger's Lute Toccata no. 4

Toccata 4

G. Kapsberger (1611)

Transcribed and Arranged by

Brett Floyd

Adagio and Free ♩ = 40

The musical score for Toccata 4 by G. Kapsberger, transcribed and arranged by Brett Floyd, is presented in a single system of five staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Adagio and Free' with a metronome marking of ♩ = 40. The score is divided into five systems, each with a system number (6, 11, 17, 22) and a system title (CII, hIII CII, CIV, CII, CII/CIV). The first system (measures 1-5) is marked 'Adagio and Free' and has a tempo of 40 beats per minute. The second system (measures 6-10) is marked 'CII' and 'hIII CII'. The third system (measures 11-16) is marked 'CIV'. The fourth system (measures 17-21) is marked 'CII'. The fifth system (measures 22-24) is marked 'CII' and 'CIV'. The score includes various lute-specific ornaments and fingering.

Example 4.4. continued.

2

Toccata 4

hII CII^⑥

CII^⑥

CII^⑥

CII^⑥ ⑥ CII

CII^⑥

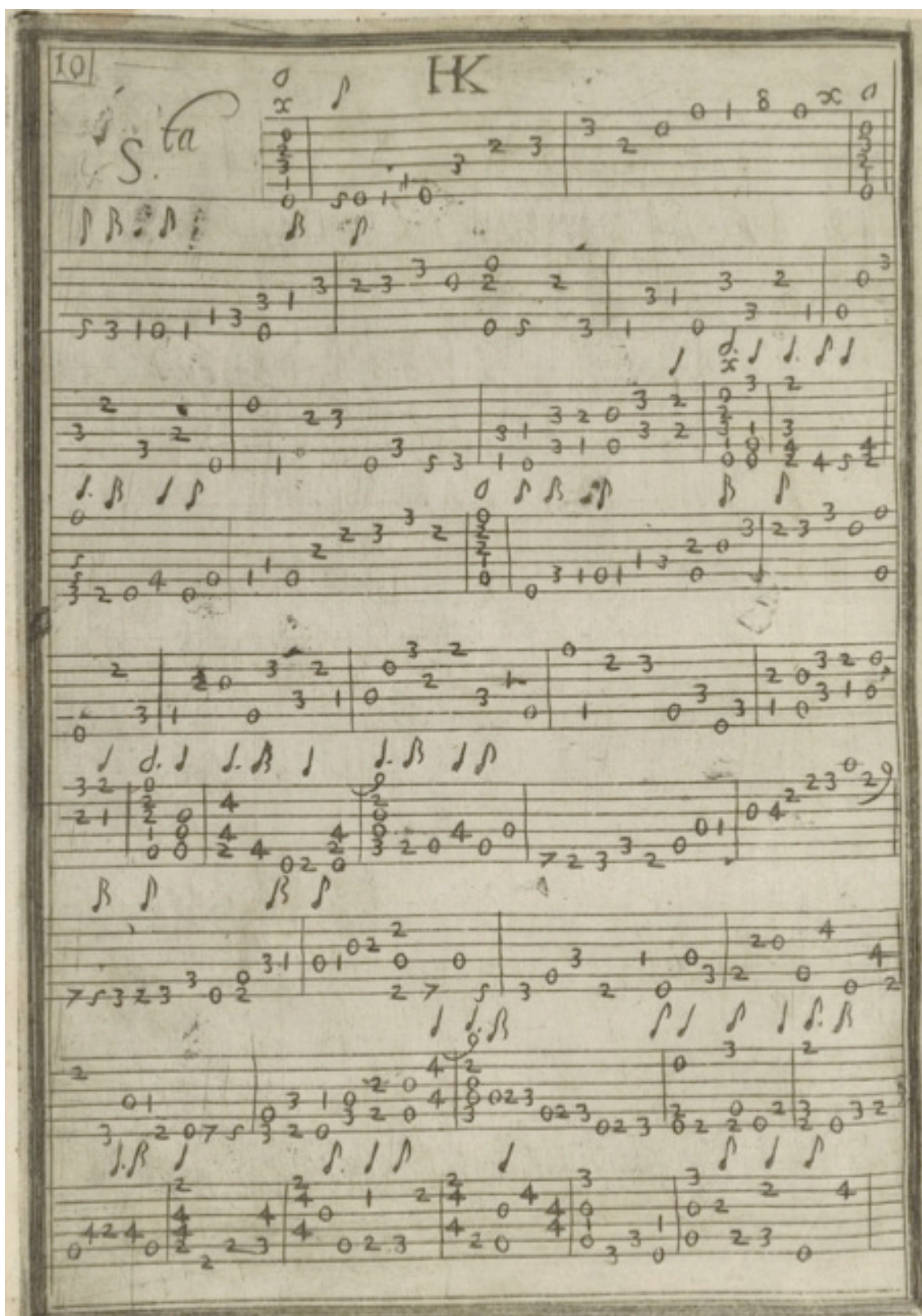


Figure 4.5. Facsimile of Kapsberger's Lute Toccata no. 5

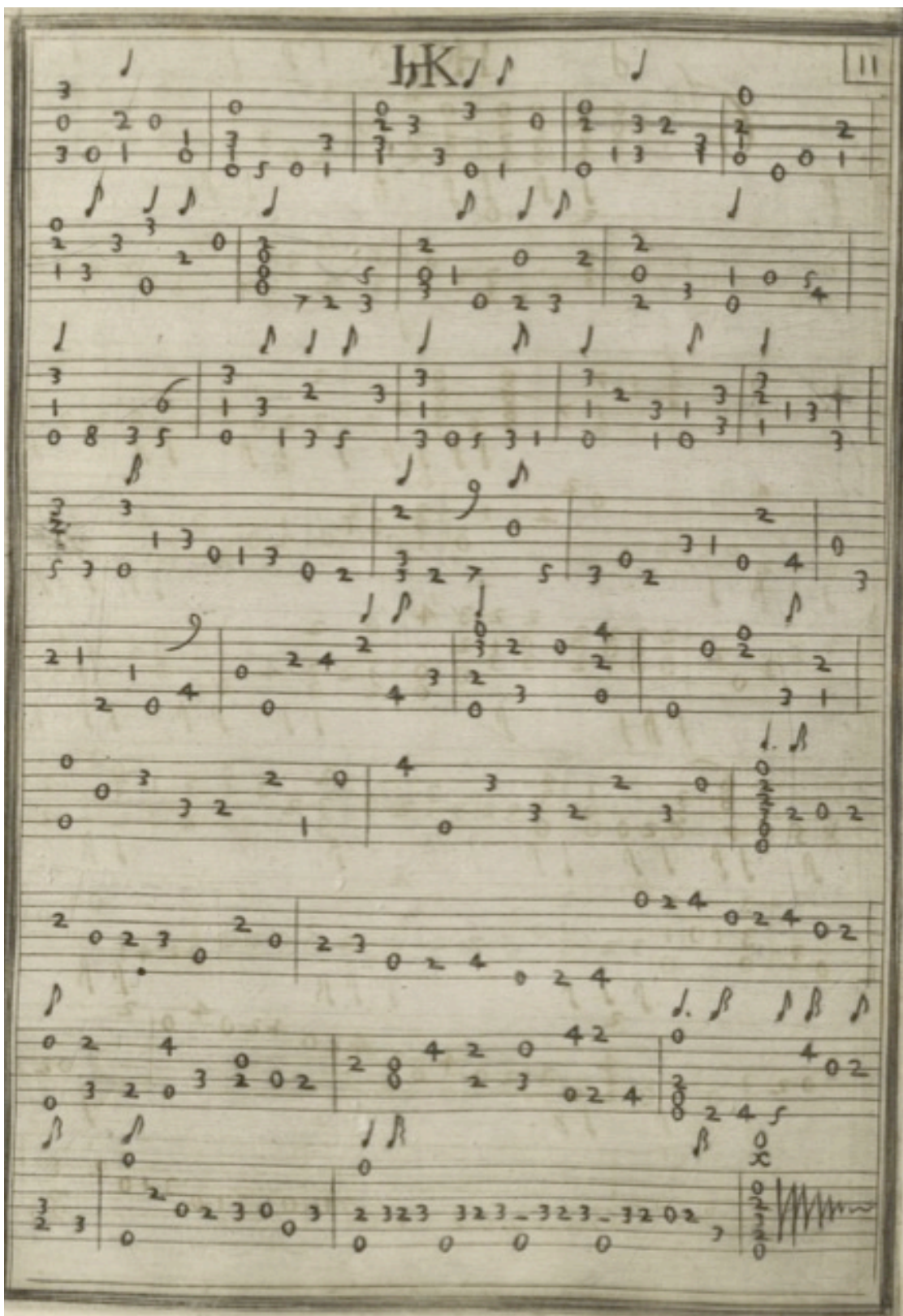


Figure 4.5 continued.

Example 4.5. Transcription and arrangement of Kapsberger's Lute Toccata no. 5

Toccata 5

G. Kapsberger (1611)
Transcribed and Arranged by
Brett Floyd

Freely Adagio

CV^③

CI^②

CII^⑥

The musical score is written in a single system with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Freely Adagio'. The score is divided into measures 1 through 22. The first system contains measures 1-5, the second system contains measures 6-9, the third system contains measures 10-14, the fourth system contains measures 15-18, and the fifth system contains measures 19-22. The score includes various musical notations such as notes, rests, and bar lines. Fingerings are indicated by numbers 1-4 above the notes. Articulations are indicated by numbers 1-4 below the notes. The score also includes a 'CV' (3) marking above the first system, a 'CI' (2) marking above the second system, and a 'CII' (6) marking above the third system. The score ends with a double bar line and a final chord.

Example 4.5. continued.

2

Toccata 5

23

CII⁵

27

CII⁴

hII

31

CII⁵

35

CII⁶

CII⁶

CII⁶

39

CII⁴

Example 4.5. continued.

Toccata 5

3

44

CVII

CII^⑤

49

CII^④

54

CII^⑤

58

63

Example 4.5. continued.

4

Toccata 5

Musical score for Toccata 5, measures 66-73. The score is written for a single melodic line on a treble clef staff. Measure 66 begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, sixteenth notes) and rests. Fingering numbers (1-4) are indicated above the notes. A bracket labeled "CII[®]" spans measures 66 through 70. Measure 69 starts with a 7-measure rest. The piece concludes in measure 73 with a double bar line and a final chord consisting of F# and C.

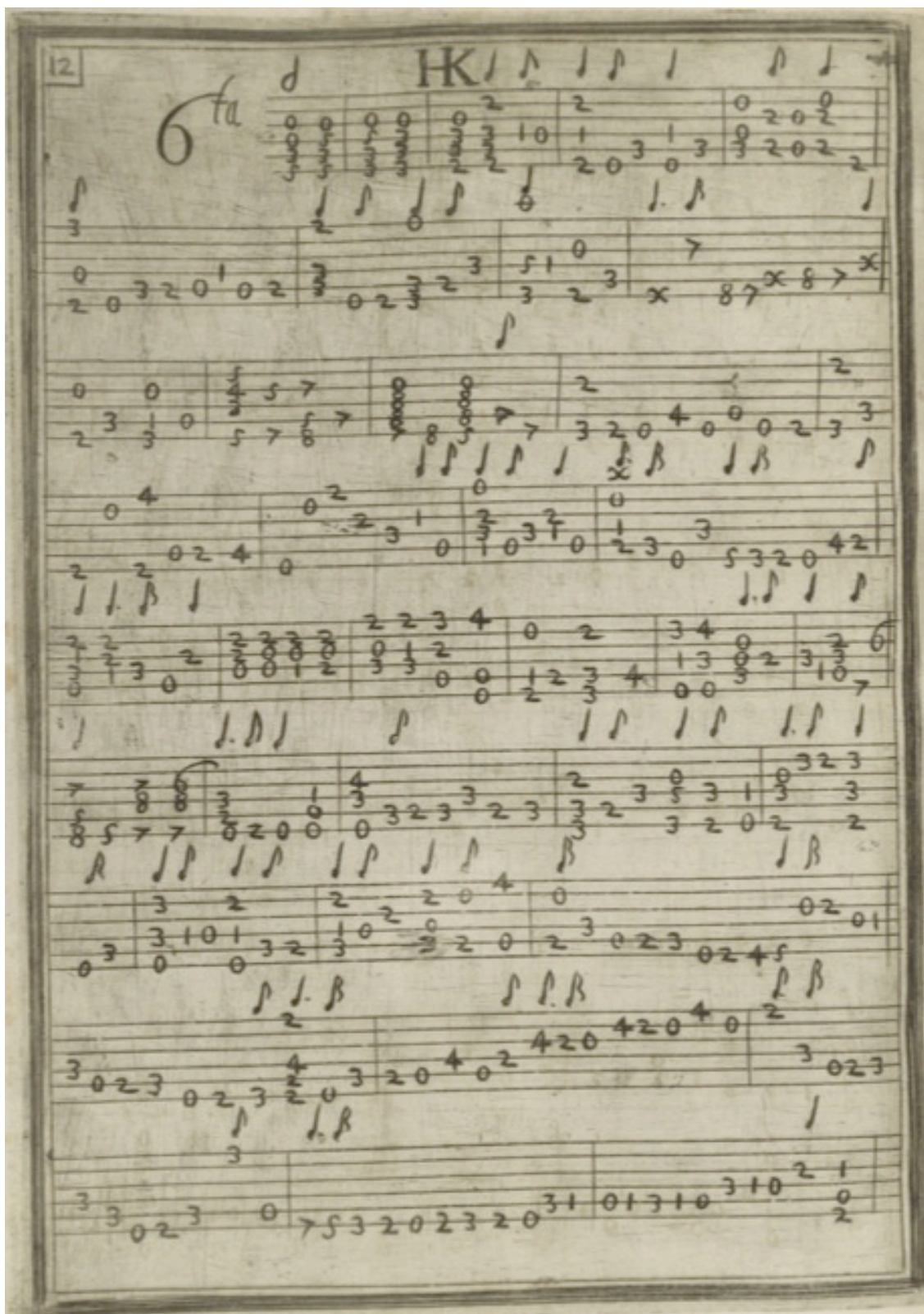


Figure 4.6. Facsimile of Kapsberger's Lute Toccata no. 6

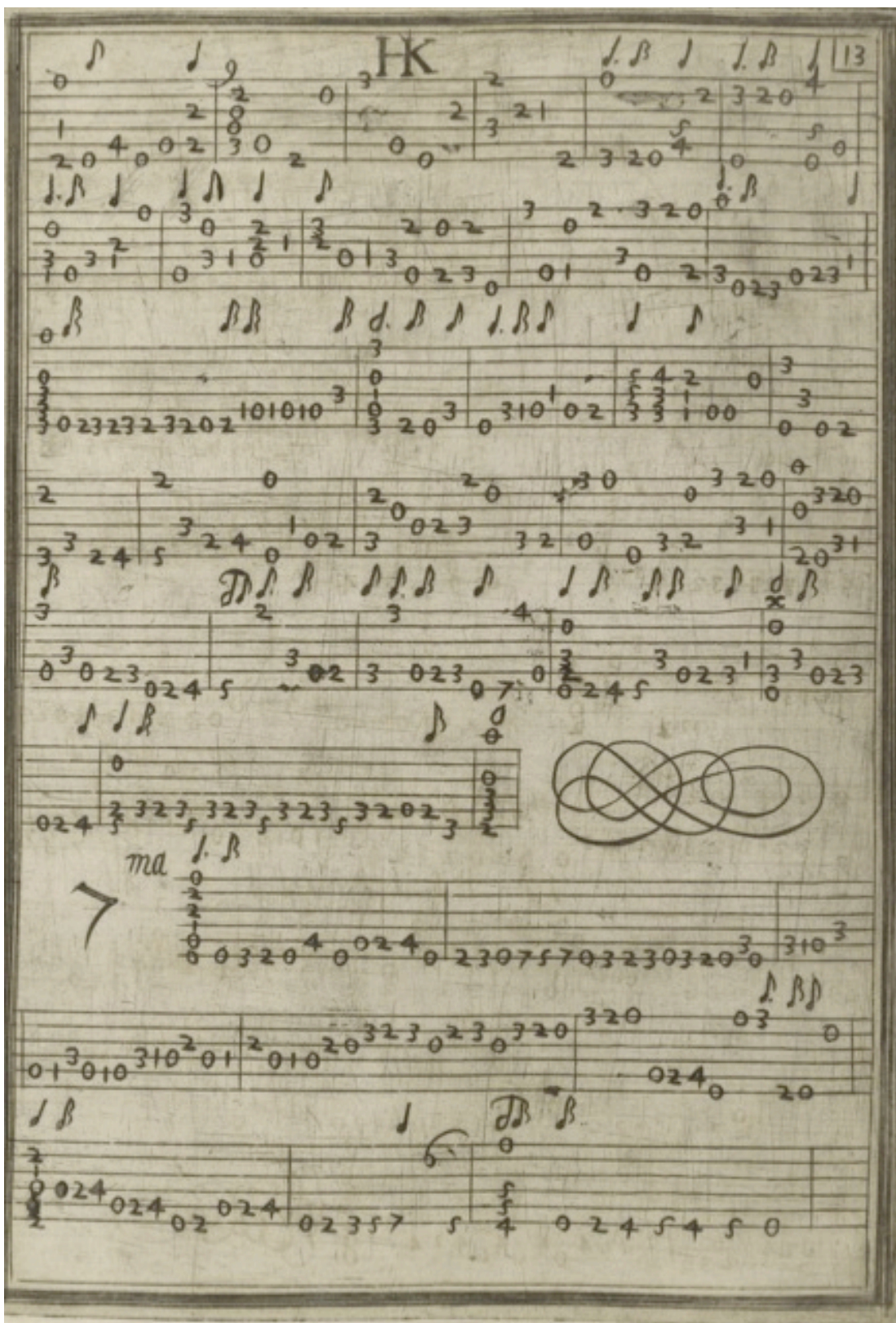


Figure 4.6. continued

Example 4.6. Transcription and arrangement of Kapsberger's Lute Toccata no. 6

Toccata 6

G. Kapsberger (1611)
Transcribed and Arranged by
Brett Floyd

Adagio and Free

CV^② CIV^⑤ CII^③ CII^⑤

6 CII^③

10 CVII^⑤

14 CI^⑤ CII^⑥ CII^③

18 CII^③

2

The musical score is for the song "The Rose Tree" in G major. It consists of four systems of music, each with a guitar part and a voice part. The guitar part is written in treble clef with a key signature of one sharp (F#). The voice part is written in treble clef with a key signature of one sharp (F#). The score includes fingerings (numbers 1-4) and guitar-specific notation such as bar lines, trills, and slurs. The systems are labeled with Roman numerals and superscripts: CVII², CIV³, CII⁴, CII³, CII⁵, CIV⁶, CII⁶, and CII⁶ hI. The score is divided into measures by bar lines, and the measures are numbered 23, 28, 32, 35, and 39.

Example 4.6. continued.

Toccata 6

3

44

CII⁵

48

CII⁴

51

CII⁴ CIV⁶ CII⁶

55

58

CV⁶ CII⁶ CII⁵ hVI

61

CVII⁶

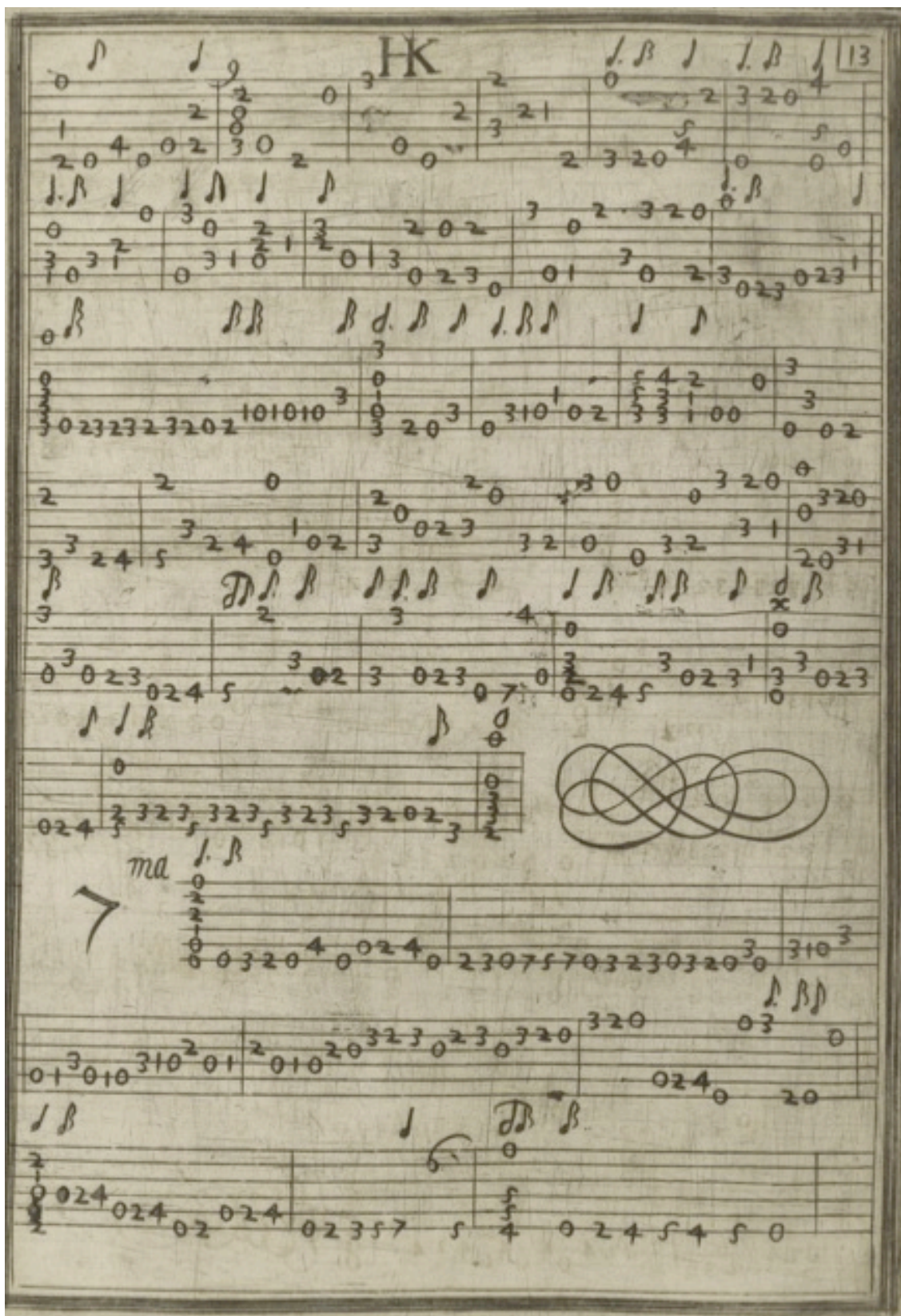


Figure 4.7. Facsimile of Kapsberger's Lute Toccata no. 7

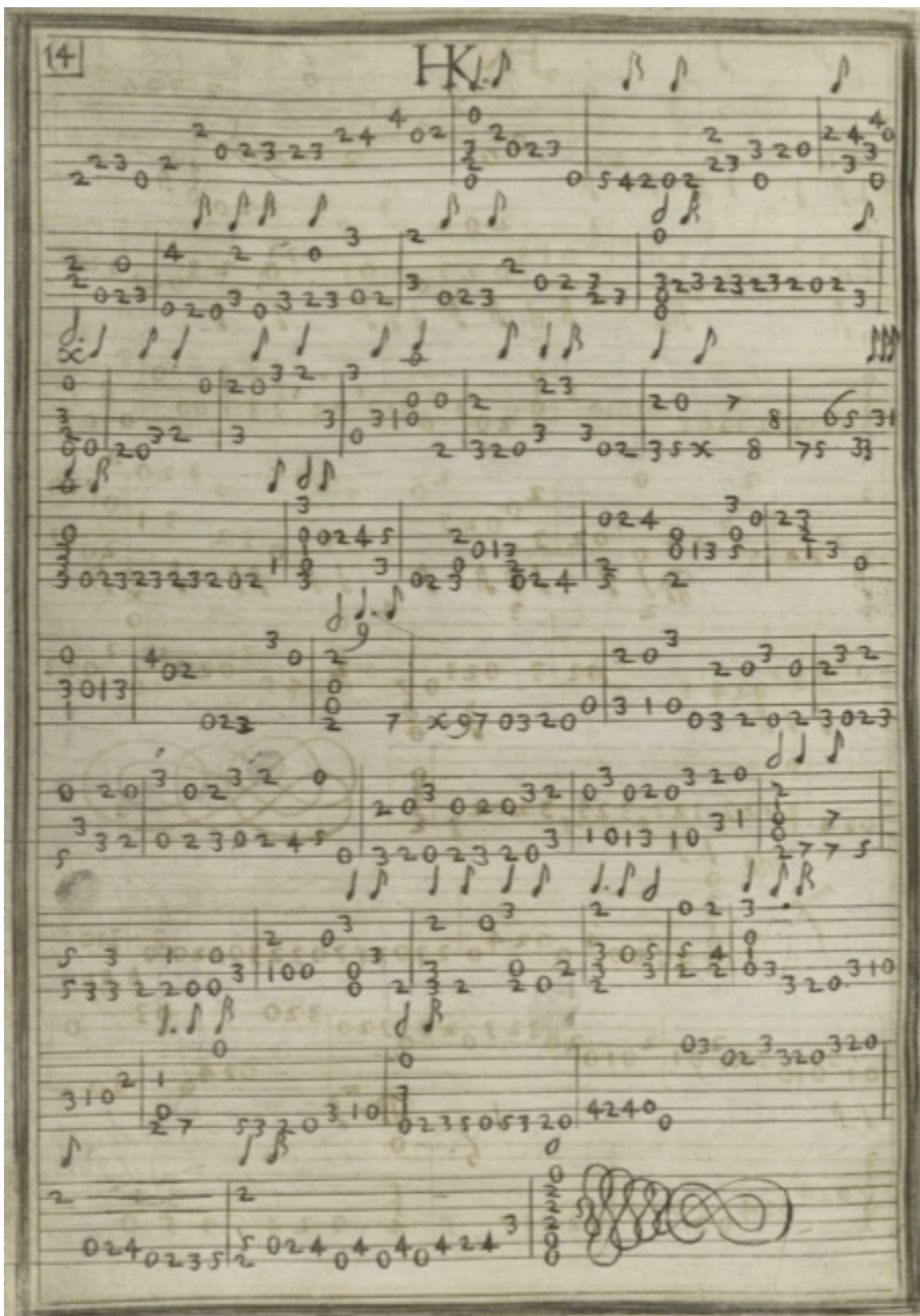


Figure 4.7. continued

Example 4.7. Transcription and arrangement of Kapsberger's Lute Toccata no. 7

Toccata 7

G. Kapsberger (1611)
Transcribed and Arranged by
Brett Floyd

Freely Adagio with Power

Example 4.7. continued.

2

Toccata 7

The musical score for Toccata 7, Example 4.7 continued, is written in G major (one sharp) and 2/4 time. It consists of four staves of music, each with various fretboard diagrams and fingering numbers.

Staff 1 (Measures 11-14): This staff begins with a treble clef and a key signature of one sharp (F#). The first measure (11) has a whole note chord with notes G4, B4, and D5, with a fingering of 4, 3, 1. The second measure (12) has a whole note chord with notes G4, B4, and D5, with a fingering of 0, 1, 2. The third measure (13) has a whole note chord with notes G4, B4, and D5, with a fingering of 1, 2, 0. The fourth measure (14) has a whole note chord with notes G4, B4, and D5, with a fingering of 2, 0, 0. The staff is labeled with $CII^{(4)}$ above the first measure and $CII^{(6)}$ above the fourth measure.

Staff 2 (Measures 15-18): This staff begins with a treble clef and a key signature of one sharp (F#). The first measure (15) has a whole note chord with notes G4, B4, and D5, with a fingering of 1, 2, 1, 2. The second measure (16) has a whole note chord with notes G4, B4, and D5, with a fingering of 1, 2, 1, 2. The third measure (17) has a whole note chord with notes G4, B4, and D5, with a fingering of 1, 2, 1, 2. The fourth measure (18) has a whole note chord with notes G4, B4, and D5, with a fingering of 1, 2, 1, 2. The staff is labeled with $CII^{(6)}$ above the fourth measure.

Staff 3 (Measures 19-23): This staff begins with a treble clef and a key signature of one sharp (F#). The first measure (19) has a whole note chord with notes G4, B4, and D5, with a fingering of 4, 3, 0. The second measure (20) has a whole note chord with notes G4, B4, and D5, with a fingering of 4, 0, 2. The third measure (21) has a whole note chord with notes G4, B4, and D5, with a fingering of 4, 4, 4. The fourth measure (22) has a whole note chord with notes G4, B4, and D5, with a fingering of 4, 2, 1. The fifth measure (23) has a whole note chord with notes G4, B4, and D5, with a fingering of 1, 4, 2. The staff is labeled with $CVII^{(6)}$ above the first measure.

Staff 4 (Measures 24-27): This staff begins with a treble clef and a key signature of one sharp (F#). The first measure (24) has a whole note chord with notes G4, B4, and D5, with a fingering of 4, 3, 0. The second measure (25) has a whole note chord with notes G4, B4, and D5, with a fingering of 4, 0, 2. The third measure (26) has a whole note chord with notes G4, B4, and D5, with a fingering of 4, 4, 4. The fourth measure (27) has a whole note chord with notes G4, B4, and D5, with a fingering of 4, 2, 1. The staff is labeled with hII above the first measure, $CII^{(5)}$ above the second measure, and $CII^{(5)}$ above the third measure.

Example 4.7. continued.

Toccata 7

3

28

CII^⑤

CII^⑤

32

CII^⑤

CII^⑥

36

CII^⑤

hII

CII^⑥

41

CII^⑥

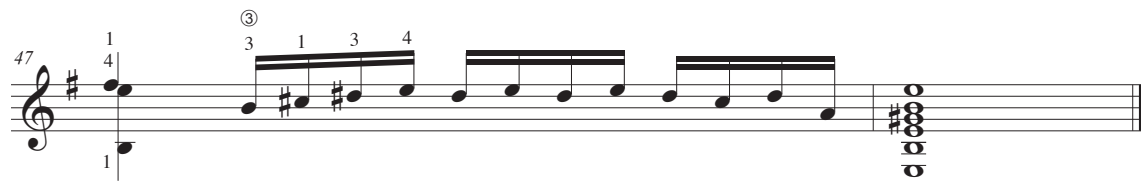
Example 4.7. continued

4

Toccata 7



CII^⑤



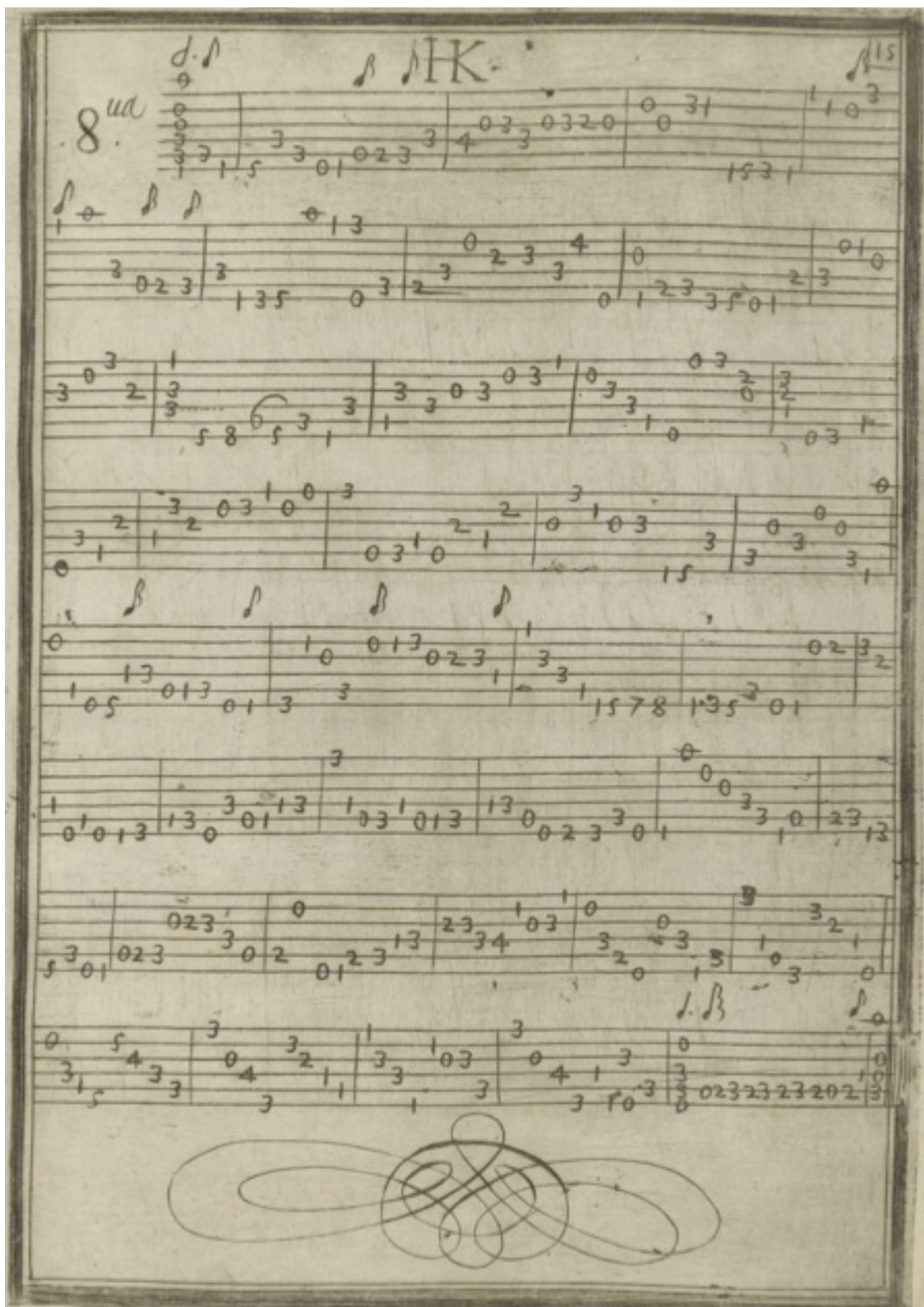


Figure 4.8. Facsimile of Kapsberger's Lute Toccata no. 8

Example 4.8. Transcription and arrangement of Kapsberger's Lute Toccata no. 8

Toccata 8

G. Kapsberger (1611)
Transcribed and Arranged by
Brett Floyd

Freely Adagio

The musical score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo/mood is marked 'Freely Adagio'. The score is divided into four systems, each containing a single staff of music. The first system begins with a whole note chord of G4, B4, and D5, followed by a series of eighth and sixteenth notes. The second system starts with a measure of rest, followed by a series of eighth and sixteenth notes. The third system begins with a measure of rest, followed by a series of eighth and sixteenth notes. The fourth system starts with a measure of rest, followed by a series of eighth and sixteenth notes. The score includes various fingering and articulation markings, such as slurs, accents, and finger numbers (0-4). The piece concludes with a final chord of G4, B4, and D5.

5

9

13

CH^⑥

CH^⑤

Example 4.8. continued.

2

Toccata 8

CVII^⑥

18

21

CII^③

CII^③

25

29

CII^⑤

CII^④

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