

Aurelio VIRGILIANO

(around 1600)

Ricercar 8 from Il Dolcimelo

Transcribed in modern notation for Recorder in C

**Notes for Ricercar 8**  
(page 33 of manuscript)

- *Title:*

Virgiliano indicates “come di sopra”, i.e., “as above”. However, the mention “in Battaglia” appearing in Ricercar 7 is not appropriate here, and it has therefore not been retained in the transcription. The proposed title is “Ricercar per Flauto, Cornetto, Violino, Traversa e simili” (Recorder, Cornetto, Violin, Traverso and similar).

- *Time signature:*

although bars are not delimited in the manuscript, the alla breve time signature is essentially followed by Virgiliano, albeit with some inconsistencies or departures. In addition, musical motives are not always consistent with the time signature. Attempts have been made in the transcription to accommodate these departures and inconsistencies, as follows:

- Bars 40-42: quavers have been grouped by three as much as possible to approximate the manuscript, with a repeated motive of 3 quavers.
- Bar 113: quarter rest added to restore consistency with the time signature.
- Bar 123: a half rest was substituted for the quarter rest in the manuscript, because a beat was otherwise missing in the sequence that follows (bars 124 to 140). This allows the next cadenza to fall on the bar, and provides for a better consistency of the musical text with the time signature.
- Bars 127-130: Quavers have been grouped as much as possible to approximate the manuscript, with a repeated motive of 4 quavers.
- Bar 174: two quavers at the beginning of the bar, present in the manuscript, were omitted in the transcription. These 2 extraneous ascending quavers follow the last occurrence of a repeated motive of 5 ascending quavers. Omitting them restores consistency with the time signature in the following sections.
- Bars 181-188: quavers have been grouped by three as much as possible to approximate the manuscript, with a repeated motive of 3 quavers.

- *Alterations:*

In this piece, Virgiliano indicated only very few cadential alterations, leaving most of them more or less implicit. It appeared useful to make some of them explicit, as follows:

Bar 43: the 7<sup>th</sup> quaver of bar 43 has been flattened as a continuation of the flattened 7<sup>th</sup> quaver of bar 40, to establish the upcoming cadenza (cadenza in F in the original manuscript).

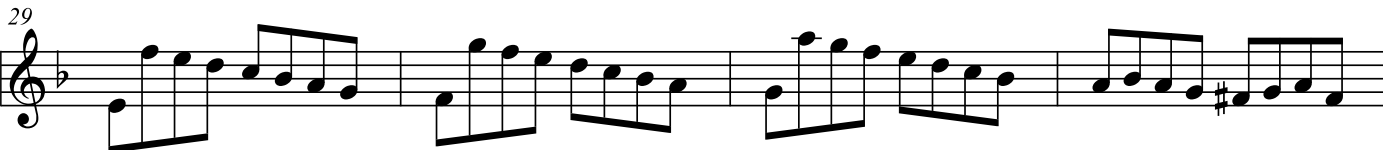
Cadential alterations have been added in bars 32, 52, 65-66, 82, 99, 112-113, 122, 139-140, 164, 178-179, 214-215 and 228-229.

Some players may wish to add alterations in other places.

per Flauto, Cornetto, Violino,  
Traversa e simili

# Il Dolcimelo Ricercar 8

*Aurelio Virgiliano (1540-1600)*



37

41

45

49

53

57

61

65

69

73

77

81

85

89

93

97

101

105

109

113

Detailed description: This image shows a musical score for a single melodic line in G minor, spanning measures 77 to 113. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo and meter are not explicitly stated but appear to be a common time signature. The melody consists of eighth and sixteenth notes, often beamed together in groups. Measure 77 starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4-A4, and eighth notes G4-A4-B4. Measure 81 features a sharp sign (F#) above the staff, indicating a modulation to F# minor. Measure 101 begins with a whole rest, followed by a quarter note G4. Measure 109 ends with a sharp sign (F#) above the staff, indicating a modulation to F# minor. Measure 113 starts with a sharp sign (F#) above the staff, indicating a modulation to F# minor. The score is presented in a clean, black-and-white format.

117



121



125



129



133



137



141



145



149



153



157



161



165



169



173



177



181



185



189



193



197



201



205



209



213



217



221



225



229

