

Philipp Lamprecht

Instrumental pieces based on Ariosti

Modo facile di suonare il Sistro

Giovanni Battista Ariosti



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Preface

Time and again, libraries and archives reveal manuscripts such as sheet music or other old documents that turn out to be treasures. This is the case with Giovanni Battista Ariosti's 1686 xylophone method book, *Modo facile di suonare il sistro, nomato il timpano*, (printed in Bologna). In this context, *sistro* refers to a percussion instrument that uses various pitches. Some examples of this instrument have been preserved from 17th-century Italy: xylophones, or as they were called back then in German, "Strohfiedeln" (literally: straw fiddles).

In a nutshell: Ariosti wrote down only the melody of each piece. Many of them are quite short. They are meant to be *facile*, easy. I have added a bass line and one or more additional parts to most of the songs, dances, and instrumental pieces. This allows for playing in duos, trios, and so on. Additional percussion parts make it possible to play with even more musicians.

Performance practice: To keep things interesting while playing and listening, feel free to switch between playing passages softly or loudly. For example, the repetition of a section can be played much softer than the (louder) first time. Besides the pitches already notated, you are welcome to add trills and tremolos, known as ornaments. In the 17th century, embellishments like these were quite common.

Order: The pieces vary in difficulty. I more or less stayed with the order of the 1686 original. You are welcome to browse and choose the pieces that suit you best. To be fully transparent: I have not transcribed all the pieces, but most of them (32 out of 35). The pieces added in later editions of the *Modo facile* are also missing.

Ariosti for everyone! The pieces can be played by other instruments as well, for example, flute, violin, accordion, hammered dulcimer, trumpet, clarinet, etc., and I encourage you to do so. Likewise, the percussion instruments can be exchanged freely. My recommendation is to keep the arrangement of parts from high to low, meaning that higher-sounding instruments should be in the upper parts and lower-sounding ones in the lower parts.

Who was Giovanni Battista Ariosti? Unfortunately, we don't know much about him. He was born in Bologna in 1668, belonged to the Servite Order (a Catholic mendicant order), and went by the name Frate Odoardo. While there, it seems he devoted himself to music and to teaching music.

Munich, August 2025
Philipp Lamprecht

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Bergamasco



In seventeenth- and eighteenth-century music, **Bergamasco** (or **Bergamasca**) refers to a dance and a catchy melody built on a repeated bass pattern. The image shows the Venetian city wall of Bergamo.

Score for **Bergamasco** (2/4 time signature, key of B-flat major):

- Xylophone 1: Treble clef, rests in measures 1-4, repeat sign, rests in measures 5-6.
- Xylophone 2: Treble clef, rests in measures 1-4, repeat sign, eighth notes in measures 5-6.
- Xylophone 3: Treble clef, eighth notes in measures 1-4, repeat sign, eighth notes in measures 5-6.
- Violoncello: Bass clef, quarter notes in measures 1-4, repeat sign, quarter notes in measures 5-6.
- Triangle: Treble clef, eighth notes in measures 1-4, repeat sign, eighth notes in measures 5-6.
- Tambourine: Treble clef, eighth notes in measures 1-4, repeat sign, eighth notes in measures 5-6.
- Tom-tom: Treble clef, eighth notes in measures 1-4, repeat sign, eighth notes in measures 5-6.

7

Xyl. 1

Xyl. 2

Xyl. 3

Vlc.

Tri.

Tmb.

T.T.

12

Xyl. 1

Xyl. 2

Xyl. 3

Vlc.

Tri.

Tmb.

T.T.

16

Xyl. 1

Xyl. 2

Xyl. 3

Vlc.

Tri.

Tmb.

T.T.

20

Xyl. 1

Xyl. 2

Xyl. 3

Vlc.

Tri.

Tmb.

T.T.

24

Xyl. 1

Xyl. 2

Xyl. 3

Vlc.

Tri.

Tmb.

T.T.

Measures 24-28. Xyl. 1: Treble clef, B-flat key signature. Measures 24-25: Melodic line with eighth notes and a repeat sign. Measures 26-28: Rest. Xyl. 2: Treble clef, B-flat key signature. Measures 24-25: Melodic line with eighth notes and a repeat sign. Measures 26-28: Complex melodic line with eighth and sixteenth notes. Xyl. 3: Treble clef, B-flat key signature. Measures 24-25: Melodic line with eighth notes and a repeat sign. Measures 26-28: Complex melodic line with eighth and sixteenth notes. Vlc.: Bass clef, B-flat key signature. Measures 24-25: Melodic line with eighth notes and a repeat sign. Measures 26-28: Simple bass line with eighth notes. Tri.: Treble clef, B-flat key signature. Measures 24-25: Melodic line with eighth notes and a repeat sign. Measures 26-28: Simple bass line with eighth notes. Tmb.: Treble clef, B-flat key signature. Measures 24-25: Melodic line with eighth notes and a repeat sign. Measures 26-28: Simple bass line with eighth notes. T.T.: Treble clef, B-flat key signature. Measures 24-25: Melodic line with eighth notes and a repeat sign. Measures 26-28: Simple bass line with eighth notes.

29

Xyl. 1

Xyl. 2

Xyl. 3

Vlc.

Tri.

Tmb.

T.T.

Measures 29-32. Xyl. 1: Treble clef, B-flat key signature. Measures 29-32: Rest. Xyl. 2: Treble clef, B-flat key signature. Measures 29-32: Rest. Xyl. 3: Treble clef, B-flat key signature. Measures 29-32: Melodic line with eighth notes. Vlc.: Bass clef, B-flat key signature. Measures 29-32: Simple bass line with eighth notes. Tri.: Treble clef, B-flat key signature. Measures 29-32: Simple bass line with eighth notes. Tmb.: Treble clef, B-flat key signature. Measures 29-32: Simple bass line with eighth notes. T.T.: Treble clef, B-flat key signature. Measures 29-32: Simple bass line with eighth notes.

Ruggiero



Ruggiero (also **Ruggero**) is a knight in **Ludovico Ariosto's** epic *Orlando furioso* (first edition 1516). He is often portrayed as a hero and is linked with the heroine Bradamante.

The so-called **Ruggiero bass** is a formula widely used in sixteenth and seventeenth century music.

The musical score for 'The Little Boat' is written for four instruments: Xylophone 1, Xylophone 2, Violoncello, and Triangle. The key signature is one flat (B-flat) and the time signature is 2/4. The score is divided into four systems, each corresponding to one of the instruments. The Xylophone parts feature a mix of eighth and sixteenth notes, often beamed together. The Violoncello part is primarily composed of quarter and half notes, with some rests. The Triangle part is a simple rhythmic accompaniment using eighth and quarter notes, with rests.

9

This musical score is for measures 9 through 12 of the piece 'The Little Boat'. It features four staves: Xyl. 1 (Xylophone 1), Xyl. 2 (Xylophone 2), Vlc. (Violoncello), and Tri. (Triangle). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each containing measures 9-10 and 11-12. The Xylophone parts play eighth-note patterns, while the Violoncello part plays a more melodic line with some ties. The Triangle part is indicated by a vertical line and a triangle symbol, showing when to ring the triangle.

Xyl. 1

Xyl. 2

Vlc.

Tri.

Carascena

The **Carascena** was a well-known melody in the seventeenth century. It was written down not only by Giovanni Battista Ariosti but also by other composers. Interestingly, it also appears in combination with a sacred text in the collection *Corona di sacre canzoni o laude spirituali* from 1689.

First system of the musical score for 'Carascena'. It features five staves: Xylophone 1, Xylophone 2, Violoncello, Triangle, and Tom-tom. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is written in a simple, rhythmic style with eighth and quarter notes. The Xylophone 1 and 2 parts are in the treble clef, while the Violoncello is in the bass clef. The Triangle and Tom-tom parts are in the common time signature and use a simplified notation with vertical lines and dots to represent rhythmic patterns.

Second system of the musical score for 'Carascena'. It features five staves: Xyl. 1, Xyl. 2, Vlc., Tri., and T.T. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is written in a simple, rhythmic style with eighth and quarter notes. The Xyl. 1 and 2 parts are in the treble clef, while the Vlc. is in the bass clef. The Tri. and T.T. parts are in the common time signature and use a simplified notation with vertical lines and dots to represent rhythmic patterns. A measure number '6' is indicated above the first staff of this system.

Aria di Mantova



The **Aria di Mantova** was widespread in the seventeenth century. It is attributed to **Giuseppino del Biado** and originally carried a text celebrating spring. The aria frequently served as the basis for instrumental variations or improvisations. Ariosti, too, makes use of this well-known model. The historical city view shows Mantua at the time when such melodies were created – a cultural centre rich in music, art and courtly life.

Fine

Xylophone 1

Xylophone 2

Violoncello

Triangle

Tambourine

Tom-tom

9

Xyl. 1

Xyl. 2

Vlc.

Tri.

Tmb.

T.T.

15

D.C. al Fine

Xyl. 1

Xyl. 2

Vlc.

Tri.

Tmb.

T.T.

Zenzigola

Score for Zenzigola (Measures 1-6):

- Xylophone 1
- Xylophone 2
- Violoncello
- Triangle
- Tambourine
- Tom-tom

Score for Zenzigola (Measures 7-12):

- Xyl. 1
- Xyl. 2
- Vlc.
- Tri.
- Tmb.
- T.T.

Quattro Fantolini



The woodcut *La Gigue* by **Gustave Doré** and **P. J. J. Ryckebusch** depicts a courtly dance scene in which rhythm and movement are reflected precisely in the dancers' posture and gestures.

Xylophone
 Violoncello
 Triangle
 Tambourine
 Tom-tom

5
 Xyl.
 Vlc.
 Tri.
 Tmb.
 T.T.

Paesana

Paesana is a short, two-part piece. The title itself hints at a rural connection: *Paesana* is the derivative of *paese* (Italian for "country" or "village") – thus rural or from the countryside.

The first system of the musical score for 'Paesana' features six staves. The top two staves are for Xylophone 1 and Xylophone 2, both in treble clef with a key signature of one flat and a 3/4 time signature. They play a melodic line with a repeat sign and a first/second ending. The third staff is for Violoncello in bass clef, playing a supporting line. The bottom three staves are for Triangle, Tambourine, and Tom-tom, all in common time (indicated by a 'C' time signature). The Triangle plays a simple dotted rhythm. The Tambourine and Tom-tom play a more complex rhythmic pattern with eighth and sixteenth notes.

The second system of the musical score continues the piece. It features six staves. The top two staves are for Xyl. 1 and Xyl. 2, both in treble clef. Xyl. 1 has a five-measure rest at the beginning of the system. The third staff is for Vlc. in bass clef. The bottom three staves are for Tri., Tmb., and T.T., all in common time. The Triangle plays a simple dotted rhythm. The Tambourine and Tom-tom play a more complex rhythmic pattern with eighth and sixteenth notes.

Borrea

The title **Borrea** (also **Borea**) is an Italianised spelling of the French *Bourrée*, a lively dance in duple metre with an upbeat. In the seventeenth and eighteenth century, the *Bourrée* was common in both courtly and popular contexts. Its characteristics include distinct rhythmic structures, short phrases, and a clear sense of motion.

First system of the musical score for 'Borrea'. The score is in 2/4 time and features five staves: Xylophone 1, Xylophone 2, Violoncello, Triangle, and Tambourine. The key signature has one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with a repeat sign after the fourth measure. The Triangle and Tambourine parts are marked with a 2/4 time signature and a repeat sign after the fourth measure. The Tom-tom part is marked with a 2/4 time signature and a repeat sign after the fourth measure.

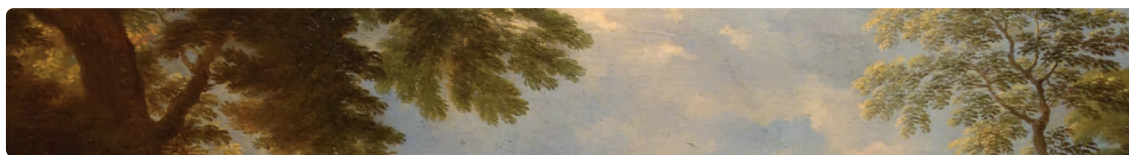
Second system of the musical score for 'Borrea'. The score continues from the first system and features five staves: Xyl. 1, Xyl. 2, Vlc., Tri., and Tmb. The key signature has one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with a repeat sign after the fourth measure. The Tri. and Tmb. parts are marked with a 2/4 time signature and a repeat sign after the fourth measure. The T.T. part is marked with a 2/4 time signature and a repeat sign after the fourth measure.

Speranza

The title **Speranza** means "hope". In Christian faith, to which Ariosti dedicated his life, hope particularly refers to salvation and the life after death. This piece also appears in another source with a sacred text set to it.

First system of the musical score for 'Speranza'. The score is written for five instruments: Xylophone 1, Xylophone 2, Violoncello, Triangle, and Tambourine. The time signature is 3/4. The key signature has one flat (B-flat). The Xylophone 1 and 2 parts are in treble clef, while the Violoncello is in bass clef. The Triangle and Tambourine parts are in common time (indicated by a C-clef). The music consists of a series of eighth and quarter notes, with a repeat sign at the end of each line.

Second system of the musical score for 'Speranza'. The score continues from the first system, starting at measure 8. The instruments are Xyl. 1, Xyl. 2, Vlc., Tri., and Tmb. The time signature remains 3/4. The key signature has one flat. The Xyl. 1 and 2 parts are in treble clef, while the Vlc. is in bass clef. The Tri. and Tmb. parts are in common time. The music continues with a series of eighth and quarter notes, with a repeat sign at the end of each line.



14

Xyl. 1

Xyl. 2

Vlc.

Tri.

Tmb.



Spagnoletto

The **Spagnoletto** was very well known during the Baroque period. It was taken up by many composers and varied in many ways.

First system of the musical score for 'Spagnoletto'. The score is written for six instruments: Xylophone 1, Xylophone 2, Violoncello, Triangle, Tambourine, and Tom-tom. The time signature is 3/4. The key signature has one flat (B-flat). The Xylophone 1 and 2 parts are in treble clef, while the Violoncello is in bass clef. The Triangle, Tambourine, and Tom-tom parts are in common time (indicated by a 'C' time signature). The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.

Second system of the musical score for 'Spagnoletto'. The score continues from the first system, starting at measure 8. The instruments are Xyl. 1, Xyl. 2, Vlc., Tri., Tmb., and T.T. The time signature is 3/4. The key signature has one flat (B-flat). The Xyl. 1 and 2 parts are in treble clef, while the Vlc. is in bass clef. The Tri., Tmb., and T.T. parts are in common time (indicated by a 'C' time signature). The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line. A first ending bracket is present over the last few measures of the Xyl. 1 and 2 parts.

15

Xyl. 1

Xyl. 2

Vlc.

Tri.

Tmb.

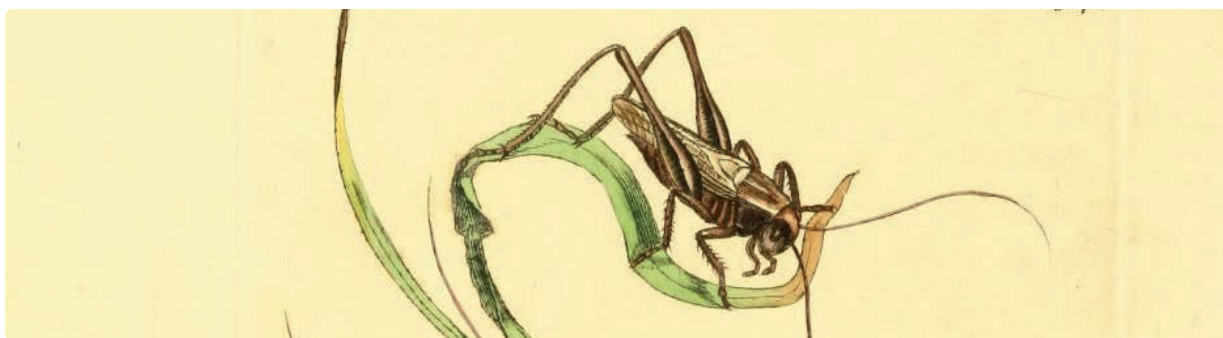
T.T.

2.

1.

2.

Grillo



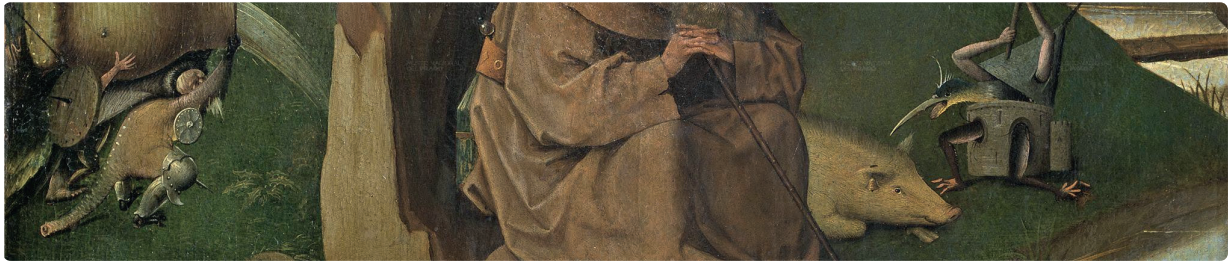
The title **Grillo** – "the cricket" – evokes the chirping of a cricket, and with it warm summer days. Baroque music was often inspired by sounds from nature such as birdsong or weather phenomena.

Xylophone

5

Xyl.

Cochina



Cochina is Italian for "little pig". Interestingly, this piece also appears in another source with a sacred text set to it, namely in the *Corona di sacre canzoni o laude spirituali* from 1689.

Musical score for **Cochina**, featuring three staves: Xylophone (Xyl.), Violoncello (Vlc.), and Triangle (Tri.). The score is in 6/4 time and consists of three systems of music.

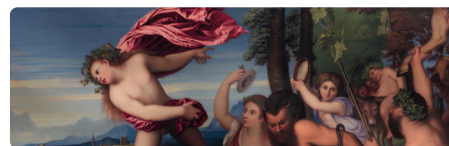
System 1: Xyl. (Treble clef, key of B-flat), Vlc. (Bass clef, key of B-flat), Tri. (Pitch-bend staff). The Xyl. part begins with a melodic line, while the Vlc. and Tri. parts provide harmonic support.

System 2: Xyl. (Treble clef, key of B-flat), Vlc. (Bass clef, key of B-flat), Tri. (Pitch-bend staff). The Xyl. part continues with a melodic line, while the Vlc. and Tri. parts provide harmonic support.

System 3: Xyl. (Treble clef, key of B-flat), Vlc. (Bass clef, key of B-flat), Tri. (Pitch-bend staff). The Xyl. part continues with a melodic line, while the Vlc. and Tri. parts provide harmonic support.

O Bacco

O Bacco celebrates the wine god Bacchus as a symbol of Baroque *joie de vivre*. It is quite possible that, in Ariosti's time, there was a text sung to this melody that would have been widely known.



Score for the first system of **O Bacco**, measures 1 through 5. The instruments are:

- Xylophone 1
- Xylophone 2
- Violoncello
- Triangle
- Tambourine
- Tom-tom

The key signature is one flat (B-flat), and the time signature is 6/4. The music features a melodic line for the xylophones and cello, and a rhythmic accompaniment for the triangle, tambourine, and tom-tom.

Score for the second system of **O Bacco**, measures 6 through 10. The instruments are:

- Xyl. 1
- Xyl. 2
- Vlc.
- Tri.
- Tmb.
- T.T.

The key signature is one flat (B-flat), and the time signature is 6/4. The music continues the melodic and rhythmic themes established in the first system.

Toccata a Tromba 1

The title **Toccata a Tromba** is only found in Ariosti's *Modo facile*. It is one of several pieces intended to sound fanfare-like. The designation *a Tromba* indicates the association of a trumpet.



La Lepre



La Lepre means "The hare". It is unclear what connection Ariosti intended with this title – perhaps he was inspired by the hare's swift movements.

Four staves of musical notation. The top staff is labeled 'Xylophone'. The bottom three staves are grouped by a brace and labeled 'Triangle', 'Tambourine', and 'Tom-tom'. All staves are in 6/8 time and key of B-flat. The Xylophone staff has a repeat sign. The Triangle, Tambourine, and Tom-tom staves have measure rests at the beginning.

Cattarinino

Cattarinino might be a diminutive form of the name *Caterino*, a common Italian male form of Caterina.

We do not know to whom the title could refer.



Score for the first system of *Cattarinino*:

- Xylophone 1**: Treble clef, C major, 4/4 time. Melody: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).
- Xylophone 2**: Treble clef, C major, 4/4 time. Melody: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).
- Violoncello**: Bass clef, C major, 4/4 time. Melody: C3 (half), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half).
- Triangle**: Treble clef, C major, 4/4 time. Rhythm: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).
- Tom-tom**: Treble clef, C major, 4/4 time. Rhythm: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half).

Score for the second system of *Cattarinino*:

- Xyl. 1**: Treble clef, C major, 4/4 time. Melody: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).
- Xyl. 2**: Treble clef, C major, 4/4 time. Melody: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).
- Vlc.**: Bass clef, C major, 4/4 time. Melody: C3 (half), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half).
- Tri.**: Treble clef, C major, 4/4 time. Rhythm: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).
- T.T.**: Treble clef, C major, 4/4 time. Rhythm: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), C5 (half).

Girometta

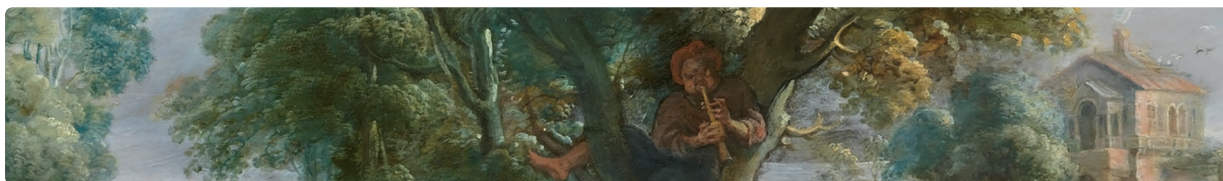


The **Girometta** is a folk dance passed down in Italy. Historical sources describe it as a circle dance in which two dancers step forward.

Xylophone 1
 Xylophone 2
 Violoncello
 Triangle

Xyl. 1
 Xyl. 2
 Vlc.
 Tri.

Toccata a Tromba 2



Xylophone 1
 Xylophone 2
 Violoncello
 Triangle
 Tambourine
 Tom-tom

Xyl. 1
 Xyl. 2
 Vlc.
 Tri.
 Tmb.
 T.T.

Mostarda



The title **Mostarda** refers to the northern Italian mustard sauce of the same name, made from candied fruit and mustard oil. It is known for its sweet-and-spicy flavour. Whether Ariosti chose the name deliberately to give his piece a "spicy" character remains uncertain – perhaps the music reflects the contrasts of this sauce.

Xylophone 1
 Xylophone 2
 Violoncello
 Triangle

 The first system of the musical score for 'Mostarda'. It features four staves: Xylophone 1 (treble clef), Xylophone 2 (treble clef), Violoncello (bass clef), and Triangle (percussion). The music is in 2/4 time and B-flat major. The xylophones play a rhythmic melody of eighth and sixteenth notes. The cello provides a harmonic accompaniment with a mix of eighth and quarter notes. The triangle plays a steady eighth-note pattern.

Xyl. 1
 Xyl. 2
 Vlc.
 Tri.

 The second system of the musical score for 'Mostarda'. It continues the four staves from the first system: Xyl. 1 (treble clef), Xyl. 2 (treble clef), Vlc. (bass clef), and Tri. (percussion). The music continues in 2/4 time and B-flat major. The xylophones play a more complex melody with some triplets and sixteenth-note runs. The cello continues its harmonic accompaniment. The triangle maintains its eighth-note pattern.

Tiruretta



Xylophone
 Triangle
 Tambourine
 Tom-tom

2/4

7

Xyl.
 Tri.
 Tmb.
 T.T.

7

Xyl.
 Tri.
 Tmb.
 T.T.

12

Chichirichì

Chichirichì is the call of a rooster in Italian. The sounds of animals attracted the interest of Baroque arts. Around the time of the publication of Ariosti's *Modo facile*, Dutch painter **Melchior d'Hondecoeter** created several paintings on the theme of *bird concerts*. This piece also exists with a text beginning *Ecco la bella Lisa* ("Behold the fair Lisa").

First system of the musical score for 'Chichirichì'. It features six staves: Xylophone 1, Xylophone 2, Violoncello, Triangle, Tambourine, and Tom-tom. The key signature is one flat (B-flat) and the time signature is common time (C). The Xylophone parts play a melody of eighth and sixteenth notes. The Violoncello part provides a harmonic accompaniment with half and quarter notes. The Triangle, Tambourine, and Tom-tom parts provide a rhythmic accompaniment with various patterns of eighth and sixteenth notes.

Second system of the musical score for 'Chichirichì', starting at measure 6. It features six staves: Xyl. 1, Xyl. 2, Vlc., Tri., Tmb., and T.T. The key signature is one flat (B-flat) and the time signature is common time (C). The Xylophone parts continue the melody from the first system. The Violoncello part continues the harmonic accompaniment. The Triangle, Tambourine, and Tom-tom parts continue the rhythmic accompaniment.



11

Xyl. 1

Xyl. 2

Vlc.

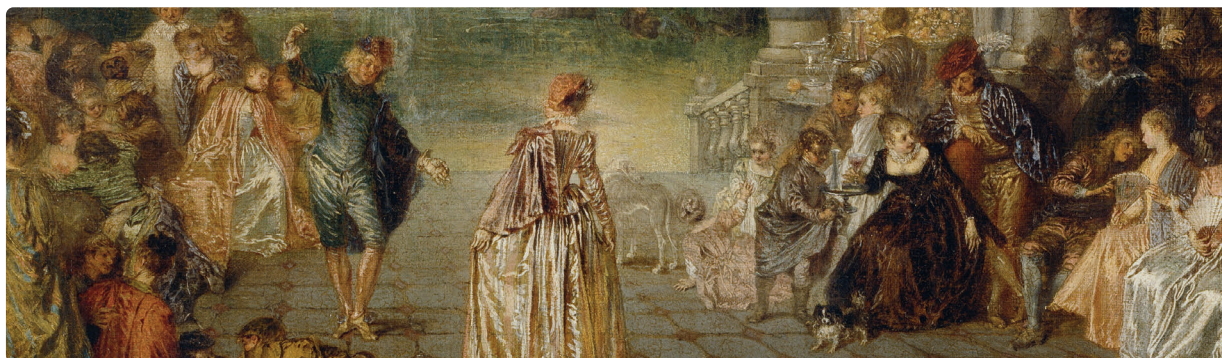
Tri.

Tmb.

T.T.



Minuetto



The **Minuetto** (the **menuet**) was a courtly dance in triple metre, highly favoured during the Baroque period. It started to develop around 1650 at the French courts, especially under **Louis XIV**, and quickly spread throughout Europe. As part of Baroque dance suites and social festivities, the menuet accompanied both court ceremonies and festive balls – an elegant triple metre that continues to symbolise refined dance tradition today.

Xylophone
 Violoncello
 Tambourine
 Tom-tom

Xyl.
 Vlc.
 Tmb.
 T.T.

Forlana

The **Forlana** (also **Furlana**, **Friulana**, **Furlane**) is an Italian folk dance from the Friuli region. Its popularity brought it into courtly circles as well, especially in Baroque Venice. The dance is usually performed in 6/8 or 6/4 metre. Source evidence suggests that the Forlana bears **influences from Slavic musical traditions**.

It was known in France already around 1700, for example in operas by André Campra. **Johann Sebastian Bach** was also familiar with this dance.



Sheet music for the Forlana, featuring four staves in the first system and four in the second system. The key signature is one flat (B-flat) and the time signature is 6/8.

First System:

- Xylophone 1:** Treble clef, 6/8 time. First ending (1.) and second ending (2.) are marked.
- Xylophone 2:** Treble clef, 6/8 time. First ending (1.) and second ending (2.) are marked.
- Violoncello:** Bass clef, 6/8 time. First ending (1.) and second ending (2.) are marked.
- Triangle:** Treble clef, 6/8 time. First ending (1.) and second ending (2.) are marked.

Second System:

- Xyl. 1:** Treble clef, 6/8 time. First ending (1.) and second ending (2.) are marked.
- Xyl. 2:** Treble clef, 6/8 time. First ending (1.) and second ending (2.) are marked.
- Vlc.:** Bass clef, 6/8 time. First ending (1.) and second ending (2.) are marked.
- Tri.:** Treble clef, 6/8 time. First ending (1.) and second ending (2.) are marked.

La mia Donna importuna



Xylophone 1

Xylophone 2

Violoncello

The first system of the musical score for 'La mia Donna importuna'. It features three staves: Xylophone 1 (treble clef, C major), Xylophone 2 (treble clef, C major), and Violoncello (bass clef, C major). The time signature is common time (C). The music consists of a series of eighth and sixteenth notes, creating a rhythmic pattern.

6

Xyl. 1

Xyl. 2

Vlc.

The second system of the musical score, starting at measure 6. It features three staves: Xyl. 1 (treble clef, C major), Xyl. 2 (treble clef, C major), and Vlc. (bass clef, C major). The music continues with a series of eighth and sixteenth notes, maintaining the rhythmic pattern.

12

Xyl. 1

Xyl. 2

Vlc.

The third system of the musical score, starting at measure 12. It features three staves: Xyl. 1 (treble clef, C major), Xyl. 2 (treble clef, C major), and Vlc. (bass clef, C major). The music concludes with a final measure, marked by a double bar line.

Toccata a Tromba 3



Xylophone 1
 Xylophone 2
 Violoncello
 Triangle
 Tambourine
 Tom-tom

Musical score for the first system of "Toccata a Tromba 3". The score is in 2/4 time and features six staves. The first two staves are for Xylophone 1 and Xylophone 2, both in treble clef. The third staff is for Violoncello in bass clef. The last three staves are for Triangle, Tambourine, and Tom-tom, all in percussion clef. The music consists of rhythmic patterns and melodic lines.

Xyl. 1
 Xyl. 2
 Vlc.
 Tri.
 Tmb.
 T.T.

Musical score for the second system of "Toccata a Tromba 3". The score is in 2/4 time and features six staves. The first two staves are for Xyl. 1 and Xyl. 2, both in treble clef. The third staff is for Vlc. in bass clef. The last three staves are for Tri., Tmb., and T.T., all in percussion clef. The music continues with rhythmic patterns and melodic lines.

Corrente Piccarda



The **Corrente Piccarda** belongs to the family of *Corrente*, a fast Baroque dance in triple metre that was popular in Italy and France.

It is still unclear whether the French *Courante* or the Italian *Corrente* came first. The designation *Piccarda* refers to the Picardy region.

Yxlophone 1

Yxlophone 2

Violoncello

Triangle

Tom-tom

6

Xyl. 1

Xyl. 2

Vlc.

Tri.

T.T.

The musical score is divided into three systems, each containing five staves. The instruments are Xyl. 1, Xyl. 2, Vlc., Tri., and T.T. The key signature is one flat (B-flat). The first system starts at measure 13, the second at measure 20, and the third at measure 25. The score concludes with a double bar line at the end of the third system.

System 1 (Measures 13-19):

- Xyl. 1:** Treble clef, B-flat key signature. Melody with eighth and sixteenth notes.
- Xyl. 2:** Treble clef, B-flat key signature. Melody with eighth and sixteenth notes.
- Vlc.:** Bass clef, B-flat key signature. Melody with eighth and sixteenth notes.
- Tri.:** Treble clef, B-flat key signature. Rhythmic pattern of eighth notes.
- T.T.:** Treble clef, B-flat key signature. Rhythmic pattern of eighth notes.

System 2 (Measures 20-24):

- Xyl. 1:** Treble clef, B-flat key signature. Melody with eighth and sixteenth notes.
- Xyl. 2:** Treble clef, B-flat key signature. Melody with eighth and sixteenth notes.
- Vlc.:** Bass clef, B-flat key signature. Melody with eighth and sixteenth notes.
- Tri.:** Treble clef, B-flat key signature. Rhythmic pattern of eighth notes.
- T.T.:** Treble clef, B-flat key signature. Rhythmic pattern of eighth notes.

System 3 (Measures 25-29):

- Xyl. 1:** Treble clef, B-flat key signature. Melody with eighth and sixteenth notes.
- Xyl. 2:** Treble clef, B-flat key signature. Melody with eighth and sixteenth notes.
- Vlc.:** Bass clef, B-flat key signature. Melody with eighth and sixteenth notes.
- Tri.:** Treble clef, B-flat key signature. Rhythmic pattern of eighth notes.
- T.T.:** Treble clef, B-flat key signature. Rhythmic pattern of eighth notes.

Tironcino

Xylophone 1
 Xylophone 2
 Violoncello
 Triangle
 Tambourine
 Tom-tom

5
 Xyl. 1
 Xyl. 2
 Vlc.
 Tri.
 Tmb.
 T.T.

Chiecona

The **Chiecona**, Italian **Ciaconna**, French **Chaconne**, is a Spanish dance in 3/4 or 3/2 metre, usually with a repeating bass pattern. *Chaconnes* were very popular and were composed by nearly all Baroque composers.

There is a wealth of pieces that people still enjoy to perform and listen to today.



Score for Chiecona, featuring the following instruments:

- Xylophone 1
- Xylophone 2
- Violoncello
- Triangle
- Tom-tom

The score is written in 3/4 time and includes a repeat sign. The key signature has one flat (B-flat).

Below the first system, the score continues with measures 7 through 10, featuring:

- Xyl. 1
- Xyl. 2
- Vlc.
- Tri.
- T.T.

Mariettina

Xylophone 1

Xylophone 2

Violoncello

Triangle

Tambourine

Tom-tom



5

Xyl. 1

Xyl. 2

Vlc.

Tri.

Tmb.

T.T.



Vilan di Spagna



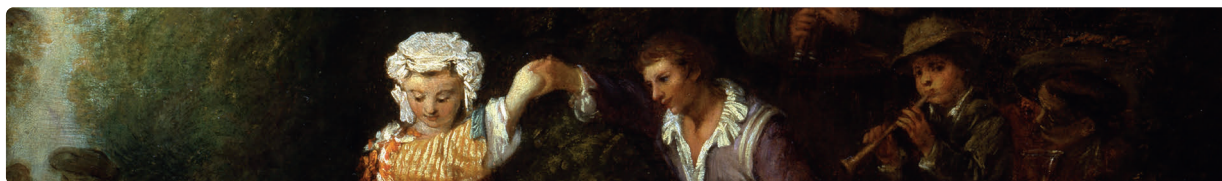
The **Vilan di Spagna** was a popular melody that many composers adopted.

Xylophone 1
 Xylophone 2
 Violoncello
 Triangle
 Tom-tom

Xyl. 1
 Xyl. 2
 Vlc.
 Tri.
 T.T.

5

Inglesa



Musical score for the first system of 'Inglesa'.

Xylophone 1: Treble clef, C major, 4/4 time. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).

Xylophone 2: Treble clef, C major, 4/4 time. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).

Violoncello: Bass clef, C major, 4/4 time. Melody: G3 (half), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (half).

Triangle: Percussion line, C major, 4/4 time. Rhythm: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter.

Tambourine: Percussion line, C major, 4/4 time. Rhythm: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter.

Tom-tom: Percussion line, C major, 4/4 time. Rhythm: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter.

Musical score for the second system of 'Inglesa'.

Xyl. 1: Treble clef, C major, 4/4 time. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). Repeat sign at the end.

Xyl. 2: Treble clef, C major, 4/4 time. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). Repeat sign at the end.

Vlc.: Bass clef, C major, 4/4 time. Melody: G3 (half), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (half). Repeat sign at the end.

Tri.: Percussion line, C major, 4/4 time. Rhythm: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Repeat sign at the end.

Tmb.: Percussion line, C major, 4/4 time. Rhythm: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Repeat sign at the end.

T.T.: Percussion line, C major, 4/4 time. Rhythm: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Repeat sign at the end.

Toccata a Tromba 4



Xylophone 1
 Xylophone 2
 Xylophone 3
 Violoncello
 Tom-tom

5
 Xyl. 1
 Xyl. 2
 Xyl. 3
 Vlc.
 T.T.

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About the author

Philipp Lamprecht is a singing percussionist, equally at home in early music and contemporary music. His solo projects are designed for both historical and modern instruments. With various chamber ensembles, in new music theatre projects using specially developed formats (Boccaccio's *Il Decamerone*, *Parzival today* etc.), and in demanding educational formats, Philipp Lamprecht explores the full range of contemporary creative musical culture.



Photographer: Franz Gleiß

Current projects include *I quattro fantolini*, a concert programme centred on the *Strohfiedel* (historical xylophone); the sung rendition of the *Nibelungenlied* (circa 1200; UNESCO World Heritage since 2009); and the *Nicodemus Passion* by the Monk of Salzburg (14th century; Duo Enßle-Lamprecht) which is likely the first German-language passion.

Philipp Lamprecht is co-founder of the ensembles Duo Anne-Suse Enßle & Philipp Lamprecht (Austria, Medieval & New Music), ensemble chromoson (Italy, New Music), and La Petite Écurie (Netherlands, historical oboe band).

He initially studied classical percussion with Prof. Peter Sadlo at Mozarteum University Salzburg (Austria). Later, he specialised in contemporary music within the Academy of Ensemble Modern, followed by postgraduate studies with Prof. Reinhard Goebel (historical performance practice), and has since further developed his vocal skills with Gudrun Bär.

In 2019, the project *Johannespasion à trois* received an OPUS Klassik award as most innovative concert of the year. It was developed in collaboration with Benedikt Kristjánsson (tenor & concept), Elina Albach (harpsichord & organ) and Podium Esslingen (idea & organisation). This version also received special attention through a worldwide broadcast from the Thomaskirche in Leipzig on Good Friday 2020.

From 2015 to 2021, Philipp Lamprecht taught percussion at the University Mozarteum Salzburg. Since 2018, he has led the International Paul Hofhaymer Society in Salzburg.

Philipp's CDs are released with ARCANA (Outhere Music) and Audax Records.

www.philipplamprecht.com | www.enssle-lamprecht.com | www.chromoson.cc | www.hofhaymer-society.at | www.petite-ecurie.com



About this project

This OpenBook offers a new way to engage with the music of **Giovanni Battista Ariosti** (1668–1729). His collection *Modo facile di suonare il sistro, nomato il timpano* from 1686 is a rare testament to Baroque musical culture: short dances, songs, and instrumental pieces that connect courtly style and popular traditions.

This edition offers arrangements that can easily be played on different instruments and in various ensembles. In this way, the pieces can be appreciated not only as historical sources but also experienced practically – in teaching, in ensembles or simply when playing music in a group.



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