

A MODERN VIOLINIST'S INTRODUCTION TO EARLY MUSIC AND
HISTORICAL PERFORMANCE PRACTICE

by

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TABLE OF CONTENTS

Chapter	Page
I. CHAPTER 1: INTRODUCTION	1
Purpose and <i>status quaestionis</i>	1
Review of Published Material	4
Practical Considerations for the Modern Violinist	10
Practical Considerations for the Teacher	12
Rhetoric	14
II. CHAPTER 2: REPERTOIRE	22
Gasparo Zannetti	22
Orlando di Lasso	37
Giovanni Pierluigi da Palestrina	42
Giovanni Paolo Cima	68
Dario Castello	77
Johann Heinrich Schmelzer	84
Heinrich Ignaz Franz (von) Biber	100
Johann Paul von Westhoff	118
John Playford	126
Giovanni Maria Bononcini	133
Arcangelo Corelli	138
Giuseppe Valentini	157
Jean-Féry Rebel	165
Georg Philipp Telemann	183
Jean-Baptiste Cupis	191
Johann Sebastian Bach	202
CONCLUSION	227
APPENDIX	229
BIBLIOGRAPHY	234

CHAPTER I

INTRODUCTION

Purpose and *status quaestionis*

“A Modern Violinist’s Introduction to Early Music and Historical Performance Practice,” is a gateway to repertoires from the late sixteenth century to the early eighteenth century for the intermediate to advanced violinist who has previously played early music from a twentieth- and twenty-first-century aesthetic, and is interested in a more historically informed approach, both technically and intellectually. Although this might be an introduction to early music for many students, it will assume that they have an active interest in learning and a relatively high level of proficiency on the instrument.

There are already a fair number of published methods designed to introduce modern violinists to early music that reveal the difficulties inherent in creating such an anthology. One such difficulty is deciding on the criteria for selecting compositions to include in a collection. Many early compositions for the violin were written by violinist-composers, resulting in idiomatic yet sometimes quite difficult writing, particularly if the composer was also a performing virtuoso. The solution used in some of the published methods/anthologies has been to include single movements – the easiest movement of a sonata or a transcription of an eighteenth-century piece originally for another instrument, often flute, oboe, or voice. Idiomatic violin repertoire and complete works are often discarded when targeting beginning and intermediate violin students. Jane Adas’ ten-volume series, *The Eighteenth-Century Continuo Sonata*, is the only anthology I know that includes complete works by prominent violinist-composers. Although that collection

is an excellent resource for eighteenth-century sonatas, it is limited to Corelli's generation and after.

My approach is rooted in a desire to fill a gap: since there is currently no collection in print which includes complete pieces, targets intermediate to advanced players, includes repertoire representing the entire Baroque era, while also providing extensive performance practice suggestions, I decided to address all these lacunae at once. The repertoire in my project includes complete pieces from a late sixteenth-century *bicinium* to a sonata from the 1720s by J. S. Bach. The final piece is from Corelli's generation or younger and overlaps with some of the methods already in print, but the approach to interpretation is more rigorous. A student who has already studied composers such as Corelli or Vivaldi in modern editions will be able to develop a deeper understanding of these composers' music through a historically informed performance practice. I have chosen the remaining repertoire based on its ability to represent key developments in violin technique or in musical composition, such as the emulation of the vocal idiom, diminutions, national styles in composition, and the development of the solo sonata.

I include numerous facsimiles of manuscripts or first editions in this collection. However, in cases where the print is either difficult to read or could deter the modern student, I include a modern transcription. I have avoided any editing, except when suggesting particular fingerings for select passages. With respect to the figured bass, it is fundamental for students to understand the options available to them in performance. Some pieces work best with organ accompaniment while others could use cello and harpsichord as minimal forces in the continuo group. In most instances, the modern

violinist may wish to perform the works with a chordal instrumentalist realizing the bass part. If a capable player is unavailable, an alternative is to employ a cellist or bassoonist to play the bass line.

It is not my intention to limit the student to a univocal interpretation, but rather to highlight the various possibilities through performance reflections and suggestions for each piece. Although we can never know if we are performing a piece as the composer would have heard it, it is likely that stylistic diversity in performance and composition was greater in the sixteenth and seventeenth centuries than it is today, given our homogenized pedagogical approach to music. Unless they were performing their own music, composers probably never heard two performances (if they even got to hear two!) that were as similar as any two recordings that exist today by different performers.

Despite the impossibility of knowing exactly how music was performed in the past, we can however, get a sense of the mechanics, the aesthetics, and the taste of a given place at a given time through the study of its cultural context. As Roger North said in 1728, “In matters of Antiquity, there are two extremes, 1. A total neglect, and, 2. Perpetual guessing...”¹ – at least curious students will not be neglecting the fascination of trying to imagine how these pieces may have sounded through the study of aesthetic principles of the past.

¹ Quoted in Bruce Haynes, *The End of Early Music* (Oxford: Oxford University Press,

Review of Published Materials

Baroque Around the World is a series issued by Schott that uses single movements and a play-along compact disk to introduce beginner and intermediate students to Baroque music from all over Europe.² The entire repertoire can be played on violin, flute, or oboe while the accompaniment is played on piano with cello or bassoon *ad libitum*. The parts are heavily edited and include a figured-bass realization that omits the continuo figures. Jeremy Barlow's comments on the editorial process illustrate how modernized the series is – wholly appropriate for its intended audience:

The music has been edited from 18th-century sources. Bass lines are realized as full keyboard parts; continuo figures are not shown. Trills and other ornaments are original, with occasional editorial suggestions for realization given above. Repeats and dynamic indications are original; the sparseness of the latter does not mean that the pieces should be played without dynamic variety. Editorial suggestions for tempo are given in square brackets, but performers should feel free to set their own speeds. Other editorial revisions and additions to the music are given below, after the source for each piece. Spellings of musical terms in the original titles have been standardized.³

² The series includes the following volumes: Jeremy Barlow, ed., *English Airs and Dances: 16 Easy to Intermediate Pieces from 18th-Century England*, in *Baroque Around the World* (London: Schott & Co. Ltd, 2006); Jeremy Barlow, ed., *Tune up the Fiddle!: 16 Easy to Intermediate Pieces from 18th-Century Sweden*, in *Baroque Around the World* (London: Schott & Co. Ltd, 2006); Jeremy Barlow, ed., *Vaudeville and Minuet: 16 Easy to Intermediate Pieces from 18th-Century France*, in *Baroque Around the World* (London: Schott & Co. Ltd, 2006); Robert De Caro, ed., *Allegro, Adagio e Follia: 17 Easy to Intermediate Sonata Movements from 18th-century Italy*, in *Baroque Around the World* (London: Schott & Co. Ltd, 2007); David Johnson, ed., *Four Scottish Sonatas*, in *Baroque Around the World* (London: Schott & Co. Ltd, 2007); David Johnson, ed., *Thistle and Minuet: 16 Easy Pieces from the Scottish Baroque*, in *Baroque Around the World* (London: Schott & Co. Ltd, 2005); Patrick Steinbach, ed., *Carolan's Concerto: 15 Easy to Intermediate Pieces from 18th-Century Ireland*, in *Baroque Around the World* (London: Schott & Co. Ltd, 2007).

³ Barlow, *English Airs and Dances*, 30.

Each volume also contains biographical information on the composers. Although interesting, these descriptions are short and do not provide much insight into how to approach the pieces. Here is a representative example:

Robert Bremner (c.1713-1789) was Edinburgh's first commercial music publisher. He went into business in 1754 and issued for harpsichord, cittern and church singing as well as books of Scottish music; as a pupil of Geminiani, he was adept at doing his own arrangements for these books. He moved his firm successfully to London in 1762.⁴

Lastly, each volume contains comments on the repertoire. Although still quite general and limited in scope, the following is one of the more instructive examples with respect to performance practice:

The Allegro is the fourth and last movement of Ferronati's second sonata. The ♩ sign indicates that the piece is severe in character, though that does not at all mean that one must adopt a slow tempo. Rather one should respect the character of the music and take care not to upset it with excessively busy playing. As always in performance, it is a matter of taste (the taste of *that* period, however!).⁵

Schott's most recent publication of early music for the violin is the four-volume *Baroque Violin Anthology*. The first volume was released in 2013 and is suitable for players with only a few of years of experience as "a first exploration into the Baroque repertoire."⁶ In his introduction, the editor, Reiter, stresses the importance of helping students develop individual interpretations based on harmony, character, and musical phrasing. He believes historical knowledge is important to this end since, "an understanding of different musical styles and the awakening of curiosity about the cultural backgrounds of the music one plays leads to an enrichment of the mind and the

⁴ Johnson, *Thistle and Minuet*, 26.

⁵ De Caro, *Allegro, Adagio e Follia*, 43.

⁶ Walter Reiter, ed., *Baroque Violin Anthology* (London: Schott Music Ltd, 2013), 4.

development of the thinking musician.”⁷ Similar to the previously mentioned series by Schott, this anthology includes a compact disc, composer biographies, and teaching points for each piece. However, this more recent series is more elementary than the previous one.

Baroque Violin Pieces is a four-volume anthology published in 1998 by the Associated Board of the Royal Schools of Music in London. This series is the closest in content and purpose to my project, yet it still differs with respect to its choice of repertoire and its presentation of historical performance practice issues. It includes a variety of composers, some complete sonatas in the later volumes, and it presents the repertoire in progressive difficulty. The introduction is extensive and addresses some of the questions today’s students and teachers have about interpretation and period instruments:

Each piece is followed by brief notes designed to show how the music might have been played by a violinist in the Baroque era. Regarding these suggestions, here are two words of caution. First, each player or teacher must decide for him or herself how far he or she wants to adopt them when playing the music – as most users of the anthology will – on a modern violin and bow. Secondly, freedom and variety of interpretation in the Baroque period was so great that no two violinists would have played the same piece alike. The suggestions made here should not, therefore, be regarded as narrowly prescriptive but rather as the editor’s choice from a wide range of possibilities.⁸

Included in Jones’ introduction are general comments on Baroque style. While the editor offers many excellent points; I do not necessarily agree with some of his suggestions, for example that a *messa di voce* should be applied whenever possible, that fast notes should be executed near the tip of the bow, or that staccato notes should be off

⁷ Reiter, *Baroque Violin Anthology*, 4.

⁸ Richard Jones, ed., *Baroque Violin Pieces*, vol. 1 (London: Associated Board of the Royal Schools of Music, 1998), 5.

the string in moderate tempos. To support his claims, Jones references the well-known mid eighteenth-century treatises by Geminiani, Mozart, and Quantz, which are appropriate given the fact that the vast majority of represented composers flourished in the eighteenth century. However, these treatises are mainly representative of mid-century English (-Roman), Austrian, and North-German practices. The earliest composers included in Reiter's series are Uccellini (1603-1680), Pietro Degli Antoni (1639-1720), Heinrich Ignaz Franz Biber (1644-1704), Johann Jakob Walther (1650-1717), and Arcangelo Corelli (1653-1713). There are suggestions following each piece, but they are very brief. Each volume also contains some information on the composers and sources.

Boosey and Hawkes' *Baroque Violinist: A Superb Collection of Intermediate Pieces for Violin and Keyboard* is similar to many other collections in that it includes single movements mostly from the late Baroque era. Unfortunately, many of these pieces were not even originally composed for the violin, such as the transcription of a *Bourrée* from Bach's fourth cello suite. Following this piece is an example of the type of historically inspired performance suggestions that can be found in this collection – "A bourrée and rigaudon are executed gaily, and with a short and light bowing stroke. A pulse falls on each bar."⁹ In my opinion this collection does not offer enough performance practice information or actual repertoire created with the violin in mind to be considered an appropriate introduction to early music for the modern violinist.

⁹ From Quantz's treatise on flute playing quoted in Sheila M. Nelson, ed., *Baroque Violinist: A Superb Collection of Intermediate Pieces for Violin and Keyboard* (London: Boosey & Hawkes, 1995), 26.

The Eighteenth-Century Continuo Sonata is a ten-volume series of which the first six include continuo sonatas for the violin.¹⁰ As Jane Adas states in her general introduction:

The solo continuo sonata has too often been viewed only as an evolutionary link between the instrumental canzona and the classical sonata... The aim of this series is to make available a representative collection of solo continuo sonatas for performers, teachers, and scholars in order to increase the repertory, to remove editorial overlay from familiar works, and to correct the impression that music written before the nineteenth century is technically less advanced.¹¹

This series achieves its aim by offering unedited reprints of first-edition facsimiles. Compiled for the seasoned violinist, the series includes complete collections representing the peak of violin technique and composition in the late Baroque era. However, in my opinion, the choice of composers is limited in temporal and stylistic scope, ranging from Corelli's generation to the late eighteenth century. The volumes contain an excellent introduction by Baroque violinist Jaap Schröder, who challenges modern performers to discover early music, read from original print, and make their own interpretive decisions. Schröder also addresses the transition of violin dominance from Italy to France during the eighteenth century and offers practical advice regarding the figured-bass accompaniment.

¹⁰ Jane Adas, ed., *The Eighteenth-Century Continuo Sonata*, vols. 1-6 (New York: Garland Publishing, Inc., 1991). The first six volumes are titled: *Corelli and His Contemporaries*, *Veracini and His Contemporaries*, *Early Eighteenth-Century French and German Masters*, *French and Italian Innovators*, *Mid Eighteenth-Century Masters*, *Late Eighteenth-Century Masters*.

¹¹ Adas, *Eighteenth-Century Continuo Sonata*, ix.

French Violin Music of the Baroque and *Italian Violin Music of the Baroque* are separate two-volume collections published by G. Henle Verlag.¹² Each includes complete sonatas from the late Baroque period with editorial remarks on interpretation in the preface. Meyn-Beckmann begins her introduction to the French collection with the following statement:

In the eighteenth century the French violin sonata reached a point of culmination as French composers, inspired by the works of late seventeenth-century Italian masters, produced a multitude of sonatas for one or two melody instruments and basso continuo.¹³

This comment highlights a notable shift in importance, with respect to compositions for the violin, from Italy to France in the early eighteenth century. The composers represented in this collection were publishing in the 1720s and 1730s, well after Corelli's groundbreaking Opus 5 sonatas had been assimilated into the Parisian musical scene. Despite receiving Italian inspiration, French composers gradually became weary of *ex tempore* embellishments that had become so common in the Italian sonatas of the time. In his 1743 preface to the Sonatas Op. 9, Jean-Marie Leclair advises that, "one important point cannot be insisted upon strongly enough: this welter of notes added to expressive cantabile pieces, merely serving to distort them, should be avoided."¹⁴

The Italian collection published by Henle illustrates the preference for adding a "welter of notes" to movements, particularly in the first volume, which includes compositions by Corelli, his student Geminiani, and their contemporaries. The Corelli sonatas printed in this volume include three separate lines for the violinist: the original

¹² Gisela Meyn-Beckmann, ed., *Französische Violinmusik der Barockzeit* (Munich: G. Henle Verlag, 1991) and Paul Brainard, ed., *Italienische Violinmusik der Barockzeit* (Munich: G. Henle Verlag, 1985).

¹³ *Ibid.*, vol. 1, vi.

¹⁴ Quoted in Meyn-Beckmann, *Französische Violinmusik der Barockzeit*, vol. 1, vi.

from 1700 and two embellished versions, one by Roger from 1711 and the other by a unnamed copyist associated with Tartini.

It is made clear in the preface that there is more variety in the second Italian volume: “the contents of this second volume have been chosen to summarize virtually the whole span of the genre’s [solo sonata] history in Italy, from the early pioneers Fontana and Farina (both born before 1600) to the generation born around 1690 (Tessarini and F. M. Veracini), in whose works there are already intimations of the end of the era.”¹⁵ Despite inclusion of two early seventeenth-century composers, this volume quickly reaches Corelli’s generation by the third piece, thus overlapping a large time span of volume one. Both the French and Italian collections are useful for their brief remarks about each piece.

Practical Considerations for the Modern Violinist

The modern violinist could approach the following pieces, and early violin music in general, without any change in equipment, as long as there is a change in intent. However, switching to a pre-Tourte bow with its convex curve and tapered tip will make an enormous difference in sound and allow the violinist to adopt appropriate techniques and styles much more easily. Very decent Baroque bows for a few hundred dollars can be found in most violin shops.

After borrowing or purchasing a Baroque bow, the next most important equipment issue to address is strings. If a violinist is planning to switch back and forth between Baroque and modern playing, it is best to leave one’s commonly used strings on

¹⁵ Brainard, *Italienische Violinmusik der Barockzeit*, vol. 2, vi.

the instrument, but if possible, replacing at least the A and E strings with pure good-quality gut will allow for a different palette of colors and articulations, while providing the slightly slower response that has become part of the Baroque aesthetic. Combined with a Baroque bow, the gut will allow the player to sink more deeply into the strings, providing a gentler and sweeter sound. There are many manufacturers selling gut strings today; a few include Gamut, Aquila, La Folia, Toro, Pure Corde, and Baroco.¹⁶

After changing strings, the only step that remains before a modern violin becomes, for almost all purposes, a Baroque violin is to remove the chinrest and the shoulder rest.¹⁷ Although the lack of conventional support makes the instrument seem more difficult to play at first, it also allows for a more relaxed approach to playing – an approach in which nuance and variety of articulation are more important than sustained sound, continuous vibrato, and seamless legato.

Although I will address specific issues throughout this study and anthology, for general advice on Baroque violin technique, I refer to: Jaap Schröder's *Bach's Solo Violin Works: A Performer's Guide* and Stanley Ritchie's *Before the Chinrest: A Violinist's Guide to the Mysteries of Pre-Chinrest Technique and Style*. Schröder's book addresses specifics of the left and right hands, along with points of style, in about fifty pages, before discussing each of Bach's solo violin sonatas in detail. Ritchie's guide is more technically oriented and includes numerous excerpts from the repertoire as well as

¹⁶ The heaviest gauge that will be supported by the violin without breaking should be chosen. See <http://shop.stringking.net/webpage/strings.html>.

¹⁷ Of course, shortening the fingerboard, switching to a flat tailpiece, and perhaps thickening the neck, will bring a modern violin *physically* closer to a Baroque violin, but these measures are not necessary or practical for most modern violinists and can be very expensive.

extensive exercises for developing *pre-chinrest* technique. I highly recommend both these texts as complementary material to the study of the pieces in this collection.

I have included an appendix with a fairly comprehensive list of composers we know of who have written music for violin and continuo. If the reader finds one of the pieces below to be particularly interesting, he or she can find similar repertoire by the same composer or by contemporary composers in that appendix.

Practical Considerations for the Teacher

Modern violin teachers can use this resource to complement additional studies, particularly for those students who are intellectually curious and self-motivated. Simply reading the notes will not be sufficient – each piece is followed by performance practice suggestions and information obtained from contemporary treatises and relevant secondary sources. Much of the information has to be applied to the repertoire by the student and is, therefore, most suitable for those students who are interested in historical and musicological context. Baroque violin teachers may find this collection useful as an introduction for modern students who are beginning Baroque studies, or simply as an aid for discovering new repertoire and sources.

With respect to difficulty, the pieces are presented for the most part in a (technically) progressive fashion, though they are organized in chronological order. The student will need to shift to sixth position and be proficient in basic double-stopping for the Schmelzer sonata. However, some repertoire introduced later, such as *Faronell's Division*, and Bononcini's dances are technically less demanding. The final pieces in the anthology, particularly those by Corelli, Cupis, and J. S. Bach, are quite advanced and

may only be approachable by students at the undergraduate level. On the other hand, the first few pieces are simple enough to be performed by beginners at the level of the second Suzuki book.

The approach to teaching the repertoire in this collection is very different from that used to teach conventional materials. For the works presented here, there is no pedagogical or performing tradition to hold on to. Instead, both the teacher and the student should follow their curiosities and let the historical sources answer their questions. However, when a solution proves difficult to find, it is best to always look toward the underlying *affect* and purpose of the music as a guide.

In lessons, the teacher should play the bass line as often as possible since most Baroque repertoires are conceived from the bottom up. Playing with the bass line will not only help the student to hear how his or her line fits into the composition, but will also aid intonation. Much of the intonation in Baroque music is harmonic in nature (i.e., intonation determined by the chord, particularly the bass) as opposed to melodic intonation (i.e., intonation determined relative to other notes in a melodic passage) and, therefore, it will greatly benefit from being practiced against the bass line. For example, a violinist who plays the rising melodic line D – E – F# – G will invariably raise the F# to lead, melodically, into the final G. However, if a D is sounded in the bass simultaneously with the F#, the latter will sound out of tune unless it is kept quite low. This is because the F# should create a pure major third above the D, thus being lower than what is often done when played as a leading tone to G.

For most modern violin teachers, reading bass clef can be a difficult task, one that will most likely require more attention than is practical during a lesson. However,

learning to read bass clef proficiently is a skill that can be developed quickly with a little practice. Until it is mastered, I would recommend rewriting the bass lines in treble clef or providing an interested cello or bassoon student with the opportunity to play basso continuo for some violin students.

Rhetoric

Any introduction to early music would be incomplete without a thorough discussion of rhetoric. Rhetoric, or the art of effective or persuasive speaking, has been used to resolve disputes since the Greek epics of Homer.¹⁸ During the Hellenistic period, Greek education was standardized into two categories: the *trivium*, which included grammar, rhetoric, and logic, and the *quadrivium*, which included arithmetic, geometry, music, and astronomy. The teaching of rhetoric was fundamental for debate and argument, particularly for those interested in political careers, since discussion of public affairs required good speaking skills. The Greek, and later also Roman rhetorical education taught students to divide an oration into five parts: invention, disposition (or arrangement), elocution (or style), memory, and delivery.¹⁹

The first part, the invention, consists of choosing a topic of discussion or debate. Often, this is chosen from a list of *loci topici* (subject areas) with subcategories such as definitions, cause and effect, comparisons, and contrasts.²⁰ In the craft of musical composition, the invention could consist of choosing key, genre, affect, melodic, or

¹⁸ Thomas M. Conley, *Rhetoric in the European Tradition* (Chicago: University of Chicago Press, 1994), 23.

¹⁹ Conley, *Rhetoric in the European Tradition*, 30.

²⁰ Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln: University of Nebraska Press, 1997), 67.

motivic materials. In a fugue, for example, the invention, or topic of discussion, is the subject.

The disposition is the core of the argument and can be subdivided into four parts: introduction, proposal, arguments, and conclusion. After an introduction inviting the audience to listen to the speech, the topic and proposed hypothesis or thesis are laid out. In the arguments, we discuss the evidence for and against this hypothesis, refute any counter-arguments, and reaffirm the thesis. Returning to the example of a fugue, after introducing the subject as our main topic and “hypothesis,” we respond with a real or tonal answer while simultaneously presenting the counter-argument, or counter-subject. After developing ideas from both subjects, we return to the initial argument by restating the original subject.

Following the arrangement of arguments and conclusions in the speech, we must think about style and elaborate (or ornament) the speech accordingly. Who is the intended audience? What is the purpose? Are we trying to persuade, teach, or simply delight? These questions and many others will affect the choice of vocabulary and style of argumentation. Another very important aspect of style is the inclusion of rhetorical figures and gestures. The figures can help highlighting particularly important parts of the speech and can bring about an emotional response from the listener.

What are rhetorical figures, how do they enliven a speech, and how do they cause an emotional response? Rhetorical figures are additional words, phrases or figures of speech, which are used to emphasize a particular idea or cause an emotional response in the listener. Two examples are *anaphora* and *hyperbole*. The former is the repetition at the beginning of each strophe or sentence, but can also be just a general repetition. The

latter is an exaggeration, an unexpected and even surprising element. In music these figures manifest themselves as recurring motifs (*anaphora*) at the beginning of a phrase or an out-of-the-expected-range high or low note (*hyperbole*). In both cases, recognizing the rhetorical figures should cause a reflection on how to bring this “anomaly” to the audience, keeping in mind that emphasizing the obvious can be necessary for some audiences, and could be considered insulting and even vulgar for others. The emphasis that could occur naturally with such figures in speech enlivens that speech and may highlight particular aspects of an argument.

Regarding the audience’s emotional response, many rhetorical figures were believed to naturally cause changes in emotional states of the listener. Descartes, in his *Passions of the Soul* (1649), tried to put forth a physical description of how this actually occurs²¹: certain figures of speech or music cause our soul to “vibrate”, causing one of the four humors (blood, bile, black bile, and phlegm) to flow in altered ways, in comparison with their natural balance in our bodies, when no emotional stimulus occurs. Since the natural balance of these humors varies from person to person (causing people to have different “temperaments” or characters²²) someone who is naturally inclined towards anger will become particularly enraged by words or music that stimulate that affect.

The fourth part of speech, memory, is just that, committing the material to memory so that one can be better prepared to adapt and connect with the audience. Likewise, in music, a memorized performance creates a more intimate connection between performer and audience – the music is directed towards the listener without the

²¹ A useful summary of Descartes’ *Passions* and the way in which bodies are affected can be found in Bartel, *Musica Poetica*, 36-39.

physical barrier of sheet music or a music stand. I also find, from experience on both sides, that memorized performances are higher in quality. There is a heightened sense of intonation and feeling when the eyes are not focused on sheet music.

There are many ways a performer can improve memory and, therefore, overall delivery. One useful technique involves two levels of visualization: the first includes mentally “hearing” the piece while seeing and feeling the fingers playing the notes, and the second includes “hearing” the piece while visualizing the actual sheet music in the mind. Another strategy is to memorize sections of music, along with every expressive idea, before playing a single note. This way we can begin to play sections of the piece immediately without music. A combination of these approaches is the best solution as it utilizes separate functions of the brain – those governing tactile sensory awareness, visual awareness, musical-structural understanding, etc.

Marcus Fabius Quintilianus, a teacher of rhetoric from the first century C.E. made significant contributions to this subject: he is considered one of the most important pedagogues of rhetoric of all times.²² In the area of memory, his observations and suggestions for strengthening the mind are strikingly “modern.” Quintilian advocates making many written notes in a speech and learning from that same paper so that the visual markings become landmarks for one’s memory. He also suggests putting ideas, or musical phrases, into the rooms of an imaginary house. This technique can help us remember the order of a speech as we mentally “walk through” the house. Lastly, Quintilian was aware of the power of sleep in strengthening memory, which is very

²² Quintilian, *Institutes of Oratory*, ed. Lee Honeycutt, trans. John Selby Watson, <http://rhetoric.eserver.org/quintilian/index.html> (accessed March 22, 2014).

impressive, considering that he did not have access to our current research on sleep and its effects upon cognition.

The fifth, and probably the most important aspect of rhetoric, particularly for musicians, is delivery. As we all know, it is often not what we say that is important, but how we say it. Even if a speech is full of affect-driving rhetorical figures and surprising conclusions, if we do not convincingly convey the emotions we are trying to evoke in the listener, the effect will be lost. In particular, the style of delivery has to match the affect of the piece. From Quintilian's first chapter in book eleven, the third sentence states:

Of what service will our eloquence be if we adopt a grand style in trivial causes, a poor and constrained style in such as are a high moment, a florid style on grave subject, a calm style when forcible argument is necessary, a menacing style in depreciation, a submissive style in spirited discussions, and a fierce and violent mode of speaking on topics intended to please?²³

Thus, if a somber adagio is performed as a joyful dance it will not represent the easy and reflective character it embodies. Likewise, adopting a serious demeanor for an imitative allegro will not effectively deliver the appropriate feelings of flight and chase.

Other aspects of delivery worth considering include variables of time and place, audience, and poise. A performance in a large hall will require an amplification of character that would be unnecessary in a smaller venue. Knowledge of the audience is also important. For example, while performing background music, the audience does not necessarily wish to be distracted by emotive and affective music, and it would be best to adapt one's performance to be as light and inconspicuous as possible.

Poise or decorum is another aspect of delivery that should be considered in an effective rhetorical performance. The performer should be an eloquent conduit for the

²³ Ibid.

music and not a distraction. In other words, we should be able to seemingly embody the piece's affect and move the listener, however without becoming emotionally overwhelmed by these emotions. The performer needs to be sufficiently detached from the performance so he or she can judge its effectiveness on the audience and make informed, real-time, adjustments to the delivery, exactly as an actor would do. Even the simple act of altering dynamics to reach audience members who are having a difficult time hearing requires flexibility and composure in the moment.

The Middle Ages saw a decline in the teaching of rhetoric until Renaissance humanists revived the art.²⁴ The humanists' interest in classical texts led to the study of works by Aristotle, Cicero, and Quintilian, causing a revival of their teachings. The spread of these texts across Europe happened in part after the fall of Constantinople in 1453 causing the migration of books west towards Venice. The timely invention of printing in Mainz (mid-fifteenth century) and the Aldine Press in Venice at the end of the fifteenth century increased circulation and literacy. Religion, particularly after the Protestant Reformation, used rhetoric to persuade the masses towards specific beliefs. Martin Luther, in particular, created chorales and sermons in the German vernacular, which could be understood by all and used to move the listener to God's teachings.

Catholics took up the rhetoric flag in the Counter-Reformation (1545-1563) and ending with the Thirty Years' War (1648). Rhetoric was an integral part of Jesuit studies and undoubtedly helped the Jesuits in their quest to teach and convert.²⁵ During this period, emotion became an important tool of the rhetorician. Cypriano Soares' *De arte*

²⁴ Conley, *Rhetoric in the European Tradition*, 109.

²⁵ The Jesuit mission, sanctioned by the Vatican in 1540, was "to teach the young and convert the heathens." See Conley, *Rhetoric in the European Tradition*, 152.

rhethorica (1560) stressed that it is emotion that, in the end, actually moves people.²⁶ This belief led to the manipulation of religious themes to highlight emotional content.

Despite an ongoing and systematic treatment in relation to politics and religion, it is not until 1606 that we get a systematic application of classical rhetoric to music in Joachim Burmeister's *Musica poetica*. Not only did Burmeister apply the partitions of invention, disposition, and delivery to music but he also discussed the "translation" of literary rhetorical figures into musical ones.²⁷ The desire to classify musical figures and create a catalogue that could be searched whenever a composer needed to express a particular passion was a trend throughout the seventeenth century and into the eighteenth century in Germany. The most elaborate systematization is found in Mattheson's *Der Vollkommene Capellmeister* (1739). A modern study of these treatises with an excellent introduction on Luther and the development of German music is Dietrich Bartel's *Musica poetica* (1997).

In sum, rhetoric, which began as an orator's art, started to shape musical composition in the sixteenth century, and rhetorical figures were used to emphasize the emotional qualities of the text in vocal music (e.g., when the text screams "Alas!" the music leaps an octave with a *hyperbole*). This led to developments in instrumental music since, when the voice was left out of composition, the rhetorical figures, which had

²⁶ Ibid., 153-155.

²⁷ As an example, consider the literary *aposiopesis*, or sudden silence, which often leaves a sentence incomplete as a result of an inability to express in words one's emotions, such as in the phrase, "If I get a hold of you I'll..." Similarly, Burmeister describes a musical *aposiopesis* as "that which imposes a general silence upon all the voices at a specific sign." See Joachim Burmeister, *Musica Poetica*, trans. Benito V. Rivera (New Haven: Yale University Press, 1993), 177.

assumed the meanings previously attributed to them in their association with text, continued to express those ideas.

Musicians have many tools to help themselves “speak” effectively to an audience through a rhetorical performance. On the largest scale, these include elements of organization that highlight the parts of speech as described above. On the smallest scale, tools include choice of articulation, dynamics, tone quality, and even details of stage presence. In *The Weapons of Rhetoric: A Guide for Musicians and Audiences*, Judy Tarling states, “the orator-musician needs to be convinced about the message he is communicating.”²⁸ If we do not take the time to make the tools of our interpretation align with the composer’s message, the result will be a confused blending of disparate styles.

Tarling also speaks to this problem:

Emphasis on a literal interpretation of the notes has too often taken precedence over the understanding of what is being communicated. Rhetorical performances need to be based on an appropriate expressive language, considered in the context of a suitable application of the rules of both music and rhetoric. Unlimited expressive effusions were always considered to be in bad taste, and I hope that the control of these according to good rhetorical style will encourage an appropriate level of expression in good taste without inhibiting the more extrovert performer. Making every phrase sound ‘like an epigram’ is just as faulty a rhetorical style as playing in a dead-pan manner, and is quite tiring for the listener, who needs to be refreshed with simple unemotional musical information from time to time.²⁹

Rhetoric is a multifaceted art form, which functions as the true “operating system” of pre-1800 music. Striving to incorporate its attitudes towards affection, organization, and delivery into a musical performance should result in a very rewarding experience for performer and audience alike.

²⁸ Judy Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences* (St. Albans: Corda Music Publishing, 2004), 239.

²⁹ *Ibid.*, 239-240.

CHAPTER II

REPERTOIRE

Gasparo Zannetti: *Passo, e mezzo sù la chiave alta* and *Saltarello detto il fior di lino*
from *Il scolaro per imparar a suonare di violino, et altri stromenti*³⁰

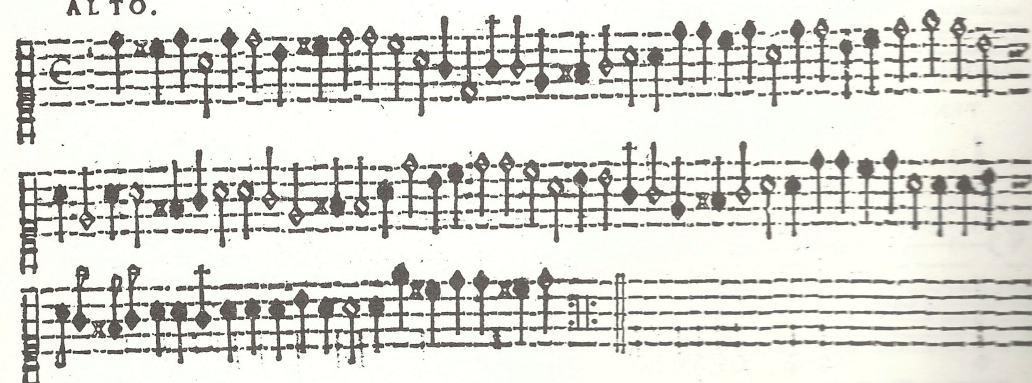
³⁰ Gasparo Zannetti, *Il scolaro per imparar a suonare di violino, et altri stromenti*, Milano 1645, Facsimile reproduction in *Archivum Musicum: Collana di testi rari* (Firenze: Studio per edizioni scelte, 1984), 50-51, 80. The *passo, e mezzo* and the *saltarello* are presented here along with Zannetti's violin tablature of the *passo, e mezzo*. Following these facsimiles is a modern transcription of the *passo, e mezzo* with the lower three parts in a keyboard reduction and the *passamezzo moderno* ground bass pattern included underneath.

CANTO. Passo, e mezzosùla Ch'auè Alta.

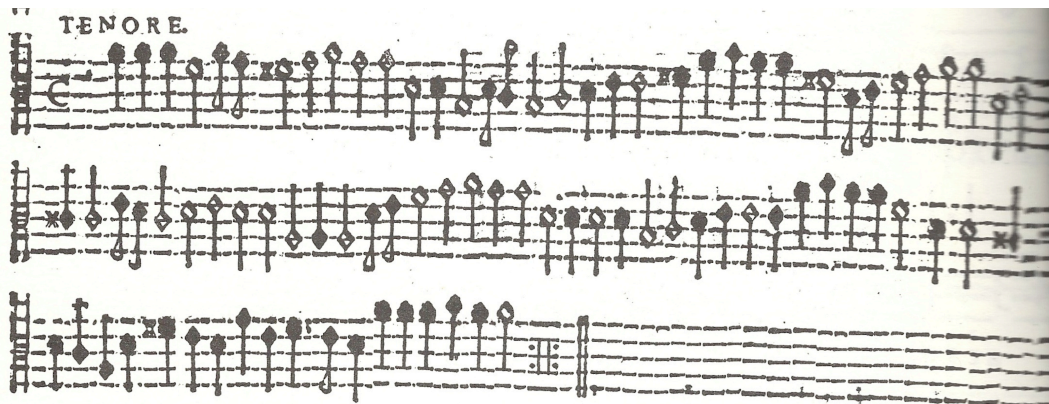
50



ALTO.



TENORE.

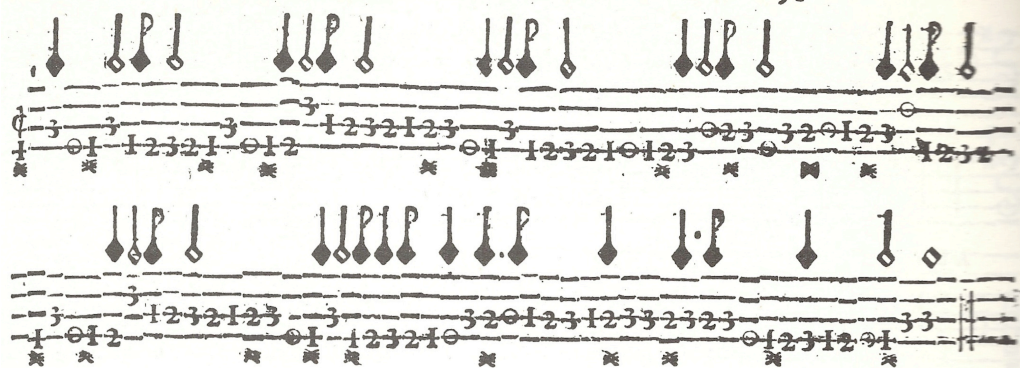


BASSO.

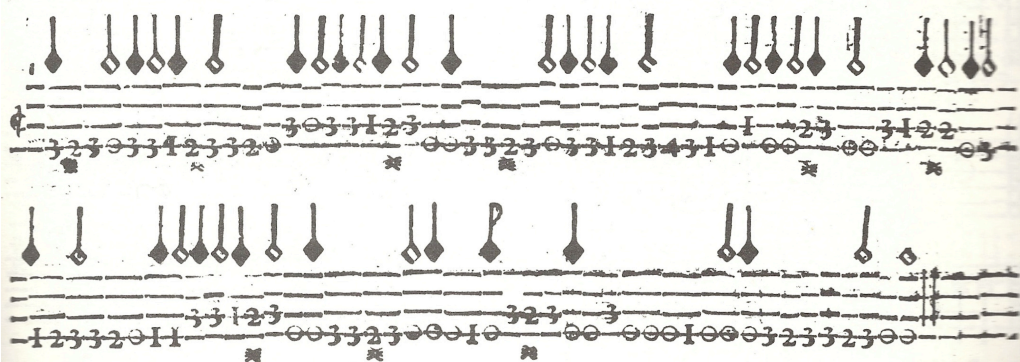


CANTO. Passo, e mezzo sù 'la Chiaue Alta.

51



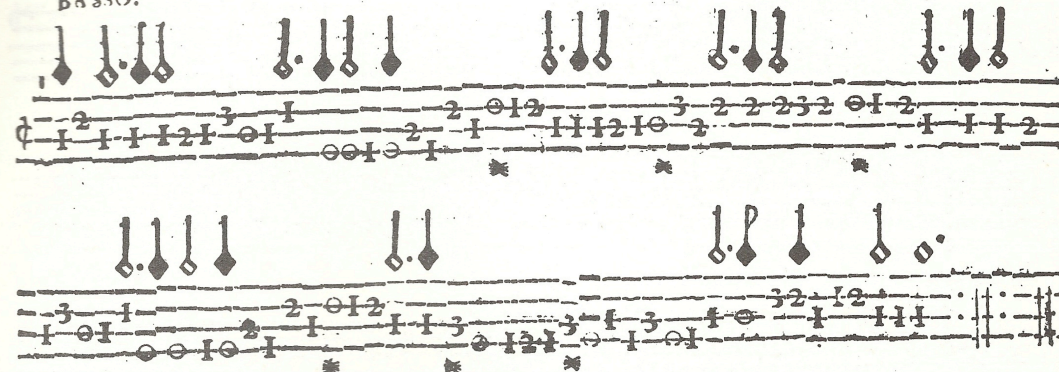
ALTO.



TEN ORE.

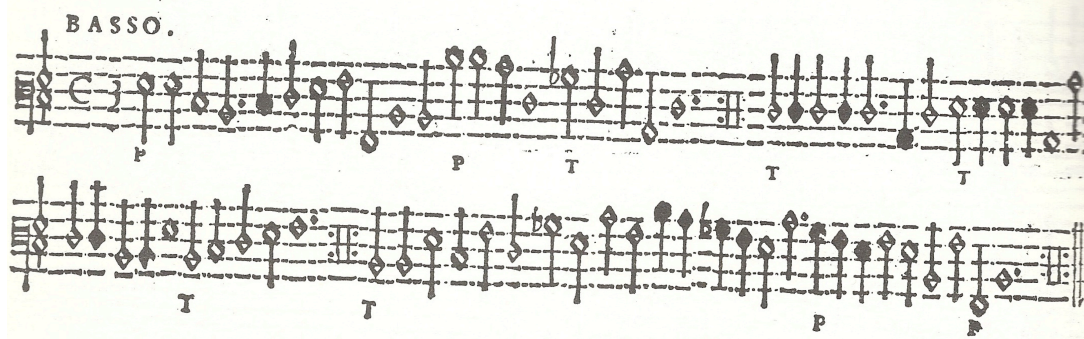
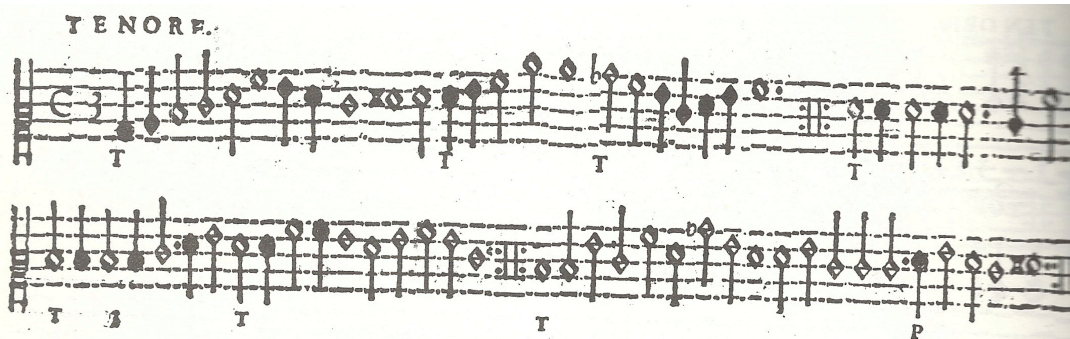


BASSO.



CANTO. Saltarello detto il Fiordilind.

80



Passo, e mezzo sù la chiave alta

Gasparo Zannetti

The first system of music consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#). The middle and bottom staves are a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#). The music is written in a common time signature (C). The first staff contains a melody of eighth and quarter notes. The middle and bottom staves contain a harmonic accompaniment of chords and single notes.

Passamezzo moderno ground bass

A single staff of music, likely a grand staff, showing a ground bass pattern. It consists of a series of notes on a single line, with a key signature of one sharp (F#).

3

The second system of music consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#). The middle and bottom staves are a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#). The music is written in a common time signature (C). The first staff contains a melody of eighth and quarter notes. The middle and bottom staves contain a harmonic accompaniment of chords and single notes.

4

The third system of music consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#). The middle and bottom staves are a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#). The music is written in a common time signature (C). The first staff contains a melody of eighth and quarter notes. The middle and bottom staves contain a harmonic accompaniment of chords and single notes.

2

5

Measures 5 and 6 of a musical score. Measure 5: Treble clef has a half note G4, a half note A4, and a half note B4. Bass clef has a half note G3, a half note A3, and a half note B3. Measure 6: Treble clef has a half note C5, a half note B4, and a half note A4. Bass clef has a half note C4, a half note B3, and a half note A3. The key signature has one sharp (F#).

6

Measures 7 and 8 of a musical score. Measure 7: Treble clef has a half note G4, a half note A4, and a half note B4. Bass clef has a half note G3, a half note A3, and a half note B3. Measure 8: Treble clef has a half note C5, a half note B4, and a half note A4. Bass clef has a half note C4, a half note B3, and a half note A3. The key signature has one sharp (F#).

7

Measures 9 and 10 of a musical score. Measure 9: Treble clef has a half note G4, a half note A4, and a half note B4. Bass clef has a half note G3, a half note A3, and a half note B3. Measure 10: Treble clef has a half note C5, a half note B4, and a half note A4. Bass clef has a half note C4, a half note B3, and a half note A3. The key signature has one sharp (F#).

3

8

9

Ancestors of the violin family, such as the *vielle*, were actively used in performance throughout the Middle Ages and the Renaissance. When the violin we are familiar with began to take shape in the early sixteenth century, players adapted both vocal and dance tunes to the instrument. The latter became one of the distinguishing genres of the early violin bands and continued to define the instrument's purpose well into the seventeenth century.

One of the earliest accounts of violin bands comes from Northern Italy. In 1508, Brescia received a petition from musicians seeking recognition for their work. In effect, it was like forming a union. A later petition in 1546 included a group with a *viola da*

braccio player who played “in consorts, with the organ, and extemporaneously,” and as early as 1562, a professional violin band was formally recognized by the city.³¹

The earliest compositions specifying members of the violin family are five-part dances within a French *ballet comique* from 1581, “*exécutées de dix violons*.”³² However, many earlier pieces exist, suitable for the same ensemble despite specifying this (or often any) instrumentation.³³ The tradition of writing for violin band thus developed during the sixteenth century and continued into the seventeenth century. The first pieces I discuss date from the end of the Renaissance and are therefore rather traditional in their form and function, despite having been published in the earliest treatise written specifically for the violin: Gasparo Zannetti’s *Il scolaro per imparare a suonare di violino, et altri stromenti*.

Published in Milan in 1645, Zannetti’s *Il scolaro* is a collection of dances for four-part violin band following a brief introduction on how to play the violin. Although he includes bowing indications in the music, Zannetti seems most concerned with teaching violin players how to read music. To accomplish this, he presents staff-notated music along with tablature notation³⁴:

³¹ John Walter Hill, *Baroque Music: Music in Western Europe, 1580-1750* (New York: Norton, 2005), 75-76.

³² Willi Apel, *Italian Violin Music of the Seventeenth Century*, ed. Thomas Binkley (Bloomington: Indiana University Press, 1990), 3.

³³ A pristine example is Francesco Bendusi’s four-part *Opera nova de balli*, published in Venice in 1553, *a quatro accomodati da cantare et sonare d’ogni sorte de stromenti novamente dati in luce*. A facsimile can be found at <http://www.imslp.org>.

³⁴ Zannetti, *Il scolaro*, 3.



In these two short exercises, the tablature is shown on the lower system, in which each of the four lines represents one string of the violin, the lowest line corresponding to the E string. The number 0 indicates an open string, 1 the first finger, 2 the second, flats and sharps are added when the player needs to adjust the place of the finger, and rhythms appear above the system, with the indication that when no rhythm appears, the last notated one still applies (there are no indicated rhythms in the brief exercises above). For us today, the tablature does not seem to be any easier for a violinist to read than the actual music, but for the musical-notation illiterate, it represents an easier, visual, and more physical “hand-thinking” approach.

Tablatures were used by both amateurs (viola da gamba, guitar) and professional musicians (organ, lute, theorbos, etc.). On the other hand, using tablatures makes it more difficult to recognize intervals; something professional violinists trained by ear in the seventeenth century would have been very good at, but they would not really have needed such tablatures: there mere existence signals a use of violin family instruments

also among higher (amateur) social classes. We can, however, glean two important aspects of performance practice from Zannetti's notation. First, it is clear that by 1645, the violin has moved out of its purely professional and improvisatory context into a world with aesthetic standards. Secondly, and this is a more specifically technical aspect, Zannetti never suggests using the fourth finger in place of an open string; the fourth finger is only used on the E string.

While any of the pieces in *Il scolaro* would provide the modern violinist with an adequate introduction to the genre, I have chosen, for this anthology, to pair a *passamezzo* in duple meter with a *saltarello* in triple meter. Traditionally, the *passamezzo* was a fast duple-meter dance above a ground bass in one of two progressions: the *passamezzo antico* or the *passamezzo moderno*. The former was typically conceived in a minor mode with a ground bass of i – vii – i – v – III – vii – i – v – i, while the latter was developed in a major mode with a ground bass of I – IV – I – V – I – IV – I – V – I.³⁵ In actual dance, the *passamezzo* alternated between couples dancing together and individually dancing variations for each other.³⁶

The *Passo, e mezzo sù la chiave alta* from Zannetti's *Il scolaro* is notated with both staff-notation and tablature.³⁷ The title means *passamezzo* in the high key, or D major, and the dance is derived from the *passamezzo moderno* ground bass pattern.³⁸ The

³⁵ Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi* (New York: Praeger Publishers, 1975), 311.

³⁶ Dorothy Olsson, "Dance," in *A Performer's Guide to Seventeenth-Century Music*, ed. Stewart Carter, revised edition, ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2012), 416.

³⁷ Zannetti, *Il scolaro*, 50-51.

³⁸ Zannetti distinguishes between three keys in *Il scolaro*: (1) *la chiave maestra*, the master key or the key of the violin, i.e. G major, (2) *la chiave alta*, the high key, i.e. D major, and (3) *la chiave basso*, the key of the bass, i.e. C major.

four parts (*canto, alto, tenore, basso*) are written in the normal “high” violin band clefs of G2, C1, C3, and F4. The top line is written for the violin, while the second voice could be played on either a violin or better even, on a smallish viola, the third on a larger viola, and the bass instrument (tuned a step lower than the modern cello in B-flat₁ – F – c – g) of the violin family on the bottom.³⁹ All the parts are printed on the same page with the tablature for each part on the facing page. The early moveable-type printing does not include bar lines and it takes some time to get used to the shape of eighth notes and sixteenth notes. The notation of rests is equally confusing for the modern violinist, but fortunately there is only one in this piece – the very faint and short vertical dash that appears to extend upwards from the second line of the staff at the very beginning. This rest occurs in each part and is a half note in length, signifying that the following two quarters are pick-ups to the start of the dance.

Following the selections above, I have included a transcription of the *Passo, e mezzo* in modern notation, along with a keyboard score in which the lower three parts are combined, and the *passamezzo moderno* ground bass underneath. The length of each note in the ground bass is equivalent to four whole notes in the transcription, which should be considered the length of one measure. As can be seen, Zannetti does not just provide the players with the simple ground bass pattern, but instead writes a more elaborate bass part.

³⁹ This particular tuning on B-flat₁ for the bass instrument was fairly common and it is clear from Zannetti’s fingerings in the tablature that this is the tuning he had in mind. For more information on early bass instruments and tunings see David K. Wilson, et al., eds., *Georg Muffat on Performance Practice* (Bloomington: Indiana University Press, 2001), 89-97; and Annette Otterstedt and Hans Reiners, “What Old Fiddles Can Teach Us...,” *The Galpin Society Journal* 52 (April 1999): 231-235. There is also a good summary of the violin family’s bass instrument during the seventeenth century in Marc Vanscheeuwijck, “Violoncello and Violone,” in *A Performer’s Guide to Seventeenth-Century Music*, ed. Stewart Carter, revised edition, ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2012), 231-247.

The ground bass can be made clear if the players think of the dance in a moderate duple-meter, avoiding emphasizing the middle of each bar, and always feeling direction towards the next “long” beat. The only exception occurs in *tactus* eight where the ground bass changes pitch from the tonic to the dominant halfway through the measure, where the musicians should also emphasize the middle of the *tactus*.⁴⁰ This can be achieved with two up-bows where I have indicated them in that measure. All other bowings should be taken as they come. Performers should also be encouraged to use open strings whenever possible, as Zannetti suggests, resulting in a more resonant sound.

This piece is excellent for teaching two particular bowing techniques that are easiest to achieve with a Baroque bow, although they can also be accomplished with modern equipment.⁴¹ The first technique involves treating an up-bow as a physical reaction to a down-bow, as is the case with the second note of the first full measure. At the beginning of this measure, if enough emphasis and length of bow is given to the F#, the half-note D can be played lightly as the result of a rebounding motion in the forearm and wrist – similar to bouncing a basketball or slapping one’s knee and allowing one’s hand to rebound. The same idea can be applied to every pair of consecutive half notes in the piece, although less energetically since none of the pairs will receive as much

⁴⁰ For an explanation of the term *Tactus*, see p. 82.

⁴¹ David Douglass discusses Renaissance violin technique in depth: he advocates holding the instrument low on the body, below the shoulder and close to the armpit. In this position, the total release of right-arm weight allows for more articulate down-bows. Up-bows can also be very articulate, being treated as a reaction to the down-bow, or even acting as a “gathering of energy to be released on the stroke of the down-bow.” Douglass emphasizes a “cycle of motion” that is the combination of down-bow and up-bow utilized in the service of the musical phrase. Although Zannetti is writing in the seventeenth century, the dance pieces in *Il scolaro* are in the tradition of Renaissance dance masters. See David Douglass, “The Violin,” in *A Performer's Guide to Renaissance Music*, ed. Jeffery Kite-Powell (Bloomington and Indianapolis: Indiana University Press, 2007), 156-169; and his article “Renaissance Violin,” *Strings* 5/1 (July/August 1990): 24-27.

emphasis as the quarter notes that begin each measure. The result is that down-bows are naturally more articulate than up-bows and the piece acquires a livelier character.

The second technique involves the playing of rapid notes. If this dance is performed in a moderate duple meter (perhaps with a metronome marking of 38 for the half bar), then the eighth notes will feel very fast. The technique needed to perform them at this speed involves lifting the right arm slightly to release some of the weight from the string and “flicking” the notes quickly, using only the wrist and fingers. If one attempts to keep the weight of the arm in the string and use the forearm as if performing a *détaché*, the result will be too slow and heavy for the character of the dance. The eighth notes should feel light and easy if the wrist is loose and the arm has rebounded successfully after sinking heavily and quickly into the string for the first note of each measure.

The modern transcription serves as a guide for deciphering the second dance selected from *Il scolaro*: Zannetti’s *Saltarello detto il Fior di Lino*. The *saltarello* was a dance in triple-meter that followed more moderate duple-meter dances such as *passamezzos*, in which couples danced together but did not perform for each other.⁴² *Fior di lino* is the purple flower that produces flax and linseed oil.

The “T” and “P” below the staves are some of the earliest bowing indications we have for the violin: “T” stands for *tirare* (down-bow) and “P” for *puntare* (up-bow).⁴³ Zannetti reveals a great deal about seventeenth-century performance practice by indicating these bowings. Probably the most important is that many bowings were treated as they come, without the principle of having to play a down-bow at the beginning of

⁴² Olsson, “Dance,” 417.

⁴³ Peter Walls, “Strings,” in *Performance Practice*, vol. 2, eds. Howard Mayer Brown and Stanley Sadie (New York: Norton, 1990), 50.

every bar. When Zannetti indicates a retake of the bow, it can occur as two consecutive down-bows or up-bows in places that may seem awkward to the modern player. There is also very little concern for uniformity of bowings between players except in the homophonic section that begins after the first repeat.⁴⁴ Lastly, the use of up-bows at important moments in the first section of the *basso* part contradicts the predominance of down-bows in the other voices. This may suggest that Zannetti wrote the *basso* line for an instrument played with an underhand grip, which was the most common technique for performers on *violone* and *violoncello* prior to the 1720s.⁴⁵

The *saltarello* is rhythmically more complex, with more individuality of parts, than the preceding *passamezzo*. The final section of the *alto* part is particularly challenging to read because it contains many whole notes, which contradict the natural pulse of three half notes per measure of time. It would be a good exercise for the student to transcribe one or all the parts into modern notation using the transcription of the *passamezzo* above as a guide until reading directly from the moveable-type notation becomes easier. Note here that the cleffing is G2, C1, C2, and F3, which we call “chiavette” or high clefs. This means that the piece can either be played at notated pitch if done by a “high” violin band, or transposed a fourth down if played by a regular SATB band. The pieces should be performed as a pair, either with keyboard or additional violins/violas and a cello.

⁴⁴ Uniformity of bowing did not occur until the seventeenth century in the violin band of the French King, which was directed by Jean-Baptiste Lully who required all his musicians to hold and move their bows in the same manner like a well-trained military band.

⁴⁵ Vanscheeuwijck, "Violoncello and Violone," 233.

Il scolaro contains close to a hundred dances in four-parts and is published in facsimile by *Studio per edizioni scelte* in Florence. Using Zannetti as a starting point, similar dance repertoire from the sixteenth century can be approached in the same manner, as none of it is written specifically for the violin or for any other instrument. A good example is Francesco Bendusi's four-part *Opera nova de balli*, published in Venice in 1553. An extremely clean and sharp facsimile of the part books exists on www.imslp.org. There are also many recordings that offer a sense of how to approach this music. Two of the more noteworthy ones are Baptiste Romain's *The Birth of the Violin*⁴⁶, released in 2012 on the Ricercar label, and a 1994 album titled *Italian Renaissance Dances* by David Douglass and his string band, The King's Noyse.

⁴⁶ For more information see www.baptisteromain.com and www.miroirdemusique.com.

Orlando di Lasso: *Bicinium* for two treble instruments on *Te deprecamur largius*⁴⁷

1

Te de pre ca - mur, te de pre ca -
 Te de pre ca - mur lar - gi - us, te
 mur, te de pre ca - mur
 de pre ca - mur lar - gi -
 lar - gi - us nos - tris a - dan - ge
 us nos - tris a - dan - ge sen -
 sen - si - bus nes - ci - re pror - sus om - ni -
 - si - bus nes - ci - re pror - sus om - ni -
 a cor - rup - ti - o - nis vul - ne - ra, cor - rup - ti - o -
 a cor - rup - ti - o - nis vul - ne - ra, cor - rup - ti - o -
 nis vul - ne - ra.
 nis vul - ne - ra.

Hortus musicus 2

© 1950 by Bärenreiter-Verlag, Kassel

⁴⁷ Orlando di Lasso, *Bicinien: Zum Singen und Spielen auf Blockflöten und anderen Instrumenten*, in *Hortus Musicus*, vol. 2 (Kassel: Bärenreiter-Verlag, 1950).

1

Te de - pre - ca - mur, te de - pre - ca -

mur, te de - pre - ca - mur

lar - gi - us nos - tris a - dan - ge

us nos - tris a - dan - ge sen -

sen - si - bus nes - ci - re pror - sus om - ni -

a cor - rup - ti - o - nis vul - ne - ra, cor - rup - ti - o -

nis vul - ne - ra.

Hortus musicus 2

© 1950 by Bärenreiter-Verlag, Kassel

Other genres that shaped early repertoire for the violin include those first written for vocalists. One of the primary aims of most melodic instruments, but particularly of

violinists was to imitate the human voice, so it comes as no surprise that violinists adapted vocal music to their instrument. Sixteenth-century polyphonic works, including sacred motets, and secular chansons and madrigals, would have been played by violin consorts or by a solo violin with organ or lute, similar to solo vocal performances of works written for multiple voices. Alternatively, violinists may have played some of the vocal lines to accompany a solo voice. This practice goes back to the end of the fifteenth century and the *frottola* tradition in North-Italian courts.⁴⁸

Although Orlando di Lasso (1530-1594) predates Monteverdi's heralding of the *seconda pratica* in 1605, much of his music foreshadows its coming through emphasis on text delivery. We can introduce the concept of adopting declamatory vocal works for the violin through one of Lasso's many *bicinia*, or short two-part vocal works, "for singing and playing for recorders and other instruments."⁴⁹ Composed near the end of the sixteenth century, Lasso's *bicinia* were first published in a voice treatise by Maternus Beringer from 1610, and were intended as instructional materials for amateurs.⁵⁰ Through these short pieces, Lasso shows how to write two-part counterpoint as well as how to set music to a text in a way that emphasizes the rhetorical or declamatory delivery (i.e., an expressive poetic reading-out-loud) of that text.

⁴⁸ See William F. Prizer, "Performance Practices in the Frottola: An Introduction to the Repertory of Early 16th-Century Italian Solo Secular Song with Suggestions for the Use of Instruments on the Other Lines," *Early Music* 3, no. 3 (July 1975): 227-235. *Frottole* are Italian secular songs from the early sixteenth century. According to Prizer, "*Frottole* are generally short compositions whose texts, written in the Italian *formes fixes*, are most often courtly in tone and amorous in language." Prizer argues that the untexted lines could have been played on a *lira de braccio* or consort of like instruments.

⁴⁹ Lasso, *Bicinien*.

⁵⁰ *Ibid.*, 2.

The first piece in the collection from Beringer's treatise is a two-voice setting of *Te deprecamur largius*. The full text reads, and is emphasized as follows: *Te deprecámur lárgius nóstris adánge sénsibus nescíre prórsus ómnia corruptiónis vúlnera*. This is roughly translated as, "We pray that you most copiously strengthen our senses so as not to know in the least of all corrupting wounds," or more succinctly, "We pray that you strengthen our souls against sin."

Lasso places the music at the service of the text by writing melismas only where the natural stress of pronunciation occurs. For example, the first statement of *Te deprecámur lárgius* in the lower voice emphasizes the syllables *te*, *ca*, and *lar* through longer note values and reiterations of the piece's "tonal" center, F. The syllable *ca* is highlighted even further by a melisma. Lasso also sets the text in a way that allows the words to be clearly heard and understood. Often one voice is singing words while the other is performing a melismatic passage. However, when both voices need to be understood at the same time, Lasso often has them singing the same words as on *corruptionis vulnera* in the penultimate system. Furthermore, the naturally stressed syllables are often sung while the other voice is holding a note or resting, increasing the transparency of texture.

Instrumentalists approaching this music, and similar vocal works, should take proper declamation of the text into account when deciding on articulations and bowings. Both voices, for example, should use a down-bow on the syllable *ca*. To achieve this, the syllables *de - pre* could both be taken on an up-bow or the player could retake and begin *deprecamur* with a down-bow. The bowing suggestions written into the piece place down-bows on all the naturally stressed syllables, leaving most of the remainder of the

piece to be bowed as it comes. Using the upper voice as a model, the student can create bowings for the lower voice.

Choices of articulation and volume can also help the delivery of the text. For example, in the second system, the lower voice should be careful not to sustain the syllable *lar* because the upper voice needs to be heard clearly when singing the *ca* in *deprecamur*. An appropriate articulation would include weight at the beginning of *lar* for emphasis before tapering. Whenever possible, particularly during the melismas, the playing should be “vocal,” i.e., connected and smooth. This will imitate the human voice and create a character that can be associated with prayer. The polyphonic vocal style is a nice contrast to the regularity of the dances explored before.

2

Vestiva i colli (score)

10

di no - vel - li ho - no - ri ho - no - ri

vel - li ho - no - ri ho - no - ri E spi -

- no La pri - ma - ve - ra di no - vel - li ho - no - ri E spi - ra - va soa -

ve - ra di no - vel - li ho - no - ri E spi - ra - va soa - vi A -

pri - ma - ve - ra di no - vel - li ho - no - ri E spi - ra - va soa - vi A -

15

E spi - ra - va soa - vi A - ra - bi o - do - ri, Cin -

ra - va soa - vi A - ra - bi o - do - ri, Cin - ta d'her - be e di fron -

vi A - ra - bi o - do - ri, A - ra - bi o - do - ri,

ra - bi o - do - ri, Cin - ta d'her - be e di fron -

- ra - bi o - do - ri, A - ra - bi o - do - ri, Cin - ta d'her - be e di fron -

20

- ta d'her - be e di fron - de il crin a - dor - no, Quan - do Li - co - ri a

- de il crin a - dor - no, Quan - do Li -

Cin - ta d'her - be e di fron - de il crin a - dor - no,

- de il crin a - dor - no,

de il crin a - dor - no,

Vestiva i colli (score)

3

25

l'ap-pa-rir del gior - no, del gior - no, _____

co - ri a l'ap-pa-rir del gior-no, del _____ gior - no, _____

Quan - do Li - co - ri a l'ap-pa-rir del

Quan - do Li - co - ri a l'ap-pa-rir del gior - no, _____

Quan - do Li - co - ri a

30

Co - glien-do di sua man pur - pu - rei fio - ri, pur - pu - rei

Co - glien-do di sua man pur-pu-rei fio - ri, fio - ri, _____

gior - no, _____ del gior - no, Co - glien-do di sua man pur - pu - rei

no, Co - glien - do di sua man pur - pu - rei fio - ri, _____

l'ap-pa-rir del gior - no, Co - glien-do di sua man pur-pu-rei fio - ri, _____

35

fio - ri, Mi dis-se in gui - dar - don di tan - ti ar -

- ri, Mi dis-se in gui - dar - don di tan - ti ar - do - ri: _____

fio - ri, Mi dis-se in gui - dar - don di tan - ti ar - do - ri: di tan - ti ar - do -

Mi dis-se in gui - dar - don di tan - ti ar - do - ri: _____

Mi dis-se in gui - dar - don di tan - ti ar - do - ri: di tan - ti ar - do - ri:

4

Vestiva i colli (score)

do - ri: A te li col-go et ec - co io te n'a - dor - no,

A te li col-go et ec - co io te n'a - dor - no, A te li col -

- ri: A te li col-go et ec - co io te n'a-dor - no,

A te li col - go et ec - co io te n'a - dor - no, A

A te li col-go et ec - co, et ec - co io te n'a - dor - no, A te li

A te li col-go et ec - co io te n'a - dor - no.

go et ec - co io te n'a - dor - no, io te n'a-dor - no.

A te li col - go et ec - co, et ec - co io te n'a - dor - no.

te li col-go et ec - co io te n'a - dor - no, et ec-co io te n'a-dor - no.

col - go et ec - co io te n'a - dor - no, et ec - co io te n'a - dor - no.

Vestiva i colli e le campagne intorno
 la primavera di novelli onori
 e spirava soavi arabi odori,
 cinta d'erbe, di fronde il crin adorno,
 quando Licori, a l'apparir del giorno,
 cogliendo di sua man purpurei fiori,
 mi disse in guidardon di tanti ardori:
 A te li colgo et ecco, io te n'adorno.

Vestiva i colli

Giovanni Pierluigi da Palestrina (1525-1594)

Palestrina

Bassano

Ve - sti - va i col - li e le cam - pa - gne in - tor - - - no in - tor - -

4

no - - - - - La

7

pri - ma - ve - - ra di no - - - vel - li ho -

2

9

no - - - ri ho - - - no - - - - -

This system contains measures 9 and 10. The vocal line (treble clef) has a whole note in measure 9 and a half note in measure 10. The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

11

- - - ri

This system contains measures 11 and 12. The vocal line has a whole note in measure 11 and a whole rest in measure 12. The piano accompaniment continues with a similar rhythmic pattern, featuring a key signature change to one sharp (F#) in measure 12.

14

E spi - ra - va soa - vi A - ra - bi o - do - - - ri,

This system contains measures 14 and 15. The vocal line has a half note in measure 14 and a half note in measure 15. The piano accompaniment features a more complex rhythmic pattern with sixteenth and thirty-second notes in the right hand and a steady bass line in the left hand.

17

Cin - ta d'her - be e di fron - de il crin a -

20

dor - no, Quan-do Li-co-ri a l'ap-pa-rir del gior -

23

no, del gior - no,

4

26

Co - glien - - do di sua man pur - pu - rei

29

fio - - ri, pur - pu - - - - rei fio - - ri,

32

Mi dis-se in gui - dar - don di tan - ti ar -

36

do - - - ri: A te li col - go et ec -

39

- co io te n'a - - - dor - - - - no,

42

A te li col - go et ec -

6



This composition is a five-voice madrigal by Palestrina from the end of the sixteenth century. The secular text describes a new spring with sensory detail:

Vestiva i colli e le campagne intorno,
La primavera di novelli onori
E spirava soavi Arabi odori,
Cinta d'erbe e di fiori il crine adorno:

Quando Licori all'apparir del giorno,
Cogliendo di sua man purpurei fiori,
Mi disse: in guiderdon di tanti onori
A te li colgo, ed ecco io te n'adorno.

Spring draped the hills
And surrounding fields with new love,
And breathed sweet eastern fragrances,
Girded with herbs, her hair decorated with flowers:

When Licori at the break of the day,
Gathering purple flowers with her own hands,
Told me: in reward of so many honors
For you I gather them and adorn you with them.⁵²

The forces involved in the performance of a secular work like this varied considerably: normally one singer performed each part. Alternatively, instruments and voices could have been mixed in a broken-consort style; all but one of the parts could

⁵² Translation by Dr. Marc Vanscheeuwijck.

have been played on a chordal instrument such as the lute or *lira da braccio*, or all could have been performed by an instrumental consort.⁵³

Using Palestrina's madrigal as a starting point, we can begin to see how violinists adapted these vocal works to fit their instruments in the late sixteenth and early seventeenth centuries. The evidence pointing towards solo vocal performance of this repertoire with chordal accompaniment suggests that the practice included singing from memory with the addition of embellishments.⁵⁴ The melody in the *canto* (soprano) of *Vestiva i colli* was well known and ornamented by both vocalists and instrumentalists. The most common type of ornamentation at the end of the sixteenth century was the practice of creating *passaggi* or diminutions (divisions) – i.e., filling in an interval or melodic skeleton with additional notes, always shorter in duration and conforming to specific rules as outlined in numerous treatises.⁵⁵

⁵³ Anthony Newcomb, "Secular Polyphony in the 16th Century," in *Performance Practice*, vol. 1, ed. Howard Mayer Brown and Stanley Sadie (New York: Norton, 1989), 228-231.

⁵⁴ *Ibid.*, 229.

⁵⁵ Many treatises for vocalists and instrumentalists from the late sixteenth century and early seventeenth century deal with diminution technique – Diego Ortiz, *Trattado de glosas*, Rome 1553, ed. and trans. Max Schneider (Kassel and New York: Bärenreiter, 2003); Giovanni Bassano, *Ricercare, passaggi et cadentie*, Venice: Giacomo Vincenti e Ricciardo Amadino, 1585, facsimile at <http://www.imslp.org> (accessed November 2013); Giovanni Bassano, *Motetti, madrigali et canzoni francese*, Venice: Giacomo Vincenti, 1591, facsimile of handwritten copy by Friedrich Chrysander from 1890 at <http://www.imslp.org> (accessed November 2013); Girolamo Dalla Casa, *Il Vero Modo di Diminuir, con Tutte le Sorti di Stromenti*, Venice: Angelo Gardano, 1584, facsimile at <http://www.imslp.org> (accessed November 2013); Riccardo Rognoni, *Passaggi per potersi essercitare nel diminuire*, Venice 1592, Facsimile ed. Giuseppe Vecchi and trans. Bruce Dickey (Bologna: Arnaldo Forni Editore, 2002); Giovanni Luca Conforto, *The Joy of Ornamentation: Being Conforto's Treatise on Ornamentation*, originally published as *Breve et facile maniera d'essercitarsi a far passaggi*, Rome 1593, facsimile with introduction by Denis Stevens (White Plains, NY: Pro/Am Music Resources, Inc., 1989); Giovanni Battista Bovicelli, *Regole, passaggi di musica madrigali e motetti passaggiati*, Venice: Giacomo Vincenti, 1594, facsimile at <http://www.imslp.org> (accessed November

One of the clearest sets of rules is found in Virgiliano's *Il dolcimelo* from c1590.

Bruce Dickey translates and paraphrases some of them as follows:

1. The diminutions should move by step as much as possible.
2. The notes of the division will be alternately good and bad notes.
3. All the division notes that leap must be good (i.e., consonant).
4. The original note must be sounded at the beginning, in the middle, and at the end of the measure, and if it is not convenient to return to the original note in the middle, then at least a consonance and never a dissonance (except for the upper fourth) must be sounded.
5. When the subject goes up, the last note of the division must also go up; the contrary is also true.
6. It makes a nice effect to run to the octave either above or below, when it is convenient.
7. When you leap an octave, it must be upward and not downward, in order not to clash with the other voices.
8. The division must never move away from the subject by more than a fifth below or above.⁵⁶

In order for the curious student to create his or her own diminutions, it is important to see how these “rules” were applied in musical practice.

One of the earliest treatises we have on diminution technique is the *Trattado de glosas* of 1553 by Diego Ortiz. Although written for the viol, the work provides us with a starting point for understanding the pedagogically oriented development and layout of such treatises. Later composers emulate the types of examples Ortiz uses, as well as his comprehensiveness.

Ortiz includes many complete pieces in his treatise, such as *ricercate*, and also examples of slower-moving melodies in semi-breves and minims, which the reader is

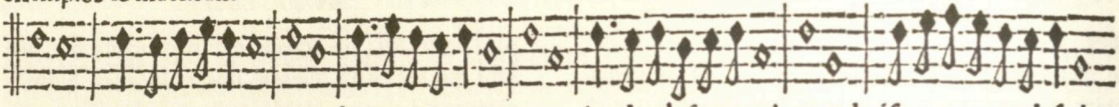
2013); Francesco Rognoni, *Selva di varii passaggi 1620: parte prima*, Venice 1620, facsimile ed. Richard Erig (Zürich: Musik Hug, 1987); Giovanni Battista Spadi da Faenza, *Libro de passaggi ascendenti et descendenti*, Venice: Alessandro Vincenti, 1624, facsimile at <http://www.imslp.org> (accessed November 2013).

⁵⁶ Bruce Dickey, “Ornamentation in Early Seventeenth-Century Italian Music,” in *A Performer's Guide to Seventeenth-Century Music*, ed. Stewart Carter, second edition rev. and exp. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2012), 296-297.

expected to ornament. Ortiz also includes simple examples of how to embellish any interval. The excerpt below shows how to *gloss*, or embellish, a descending second, third, fourth, and fifth.⁵⁷

Modo de glosar sobre el Libro.

La primera y mas perfecta es que despues de hauer' hecho el passo, o glosa sobre qualquier punto que se a, y vaya a passar al otro punto que sigue, el postrer punto dela glosa sea e nel mismo que a glosado, como estos exemplos lo muestran.



Como he dicho esta es la mas perfecta manera por que empieza la glosa y acaba e nel mismo punto glosado y la cayda la haze como el mismo canto llano de modo que no puede auer e nello ninguna imperfeccion, La segunda manera toma vn poco de mas licentia por que al tiempo que se muda de vn punto a otro no cae como los puntos llanos fino al contrario como estos exemplos lo muestran.



Esta manera es necessaria por que con esta licentia que se toma se hazen cosas muy buenas y muy lindos flos reos que no se podria hazer con la primera sola y por esto la vso en algunas partes en este libro, y la falta que se le puede poner es que al tiempo de passar devn quarto punto a otro como no haze la misma cayda que hazen los puntos que se glosan pueden las otras bozes venir de manera que con alguna dellas de dos consonancias perfectas que es vna cosa que importa poco por que con la prestezza no se pueden entender. La terçeta es salir dela composition y yr a oydo o a poco mas o menos no llevando cerrindad delo que se haze y esto vian algunos que como tiene vn poco de habilidad quierenla executar y salen syn proposito y sin compas dela composition y van a parar en alguna clausula o puntos que tienen ya conosciados y esta es vna cosa la reprouada en musica por que como noua conforme ala composition no puede tener perficion ninguna.

The method in the top staff – *la primera y mas perfecta* – is Ortiz' first and most perfect method in which the final note of the embellishment is the same as the initial note.⁵⁸ As we can see, each *gloss* begins and ends on the second line from the top of the staff. In the lower example, Ortiz is illustrating his second manner of *glossing*, which allows for alternative final notes. The second method can be more interesting but is more difficult, since the player must understand harmony and counterpoint so that he or she

⁵⁷ Ortiz, *Trattado de glosas*, 40.

⁵⁸ *Ibid.*, 41.

does not finish the embellishment on a note that does not agree with the other parts. Although these are two basic examples, they show how Ortiz took intervals out of context for pedagogical purposes. They also suggest that Ortiz was concerned with comprehensiveness and variety instead of just providing a set of rules and only one example.

Comprehensiveness and pedagogical intent continue to drive the publication of similar treatises in the late sixteenth century. Ortiz lived in Rome and Naples, but the practice of diminutions was also popular in northern Italy. One of the most important treatises of the late sixteenth century comes from the Milanese composer Riccardo Rognoni. His *Passaggi per potersi essercitare nel diminuire* was published in Venice in 1592 and makes an excellent comparison to Ortiz' work. In his introduction to the Arnaldo Forni facsimile, Bruce Dickey states that, "[The Rognoni treatises] are more systematic, more informative, and broader in their coverage than any similar works from their period. They also reveal a profound musical culture which is apparent in the musical quality of the divisions themselves."⁵⁹ An example of Riccardo Rognoni's breadth of treatment can be seen in the following set of cadences, in which the diminutions begin simply and get progressively more and more involved.⁶⁰

⁵⁹ Rognoni, *Passaggi*, 21.

⁶⁰ *Ibid.*, 67.

Sopra'l medesimo.

29

This musical score is for a Soprano part, labeled 'Sopra'l medesimo.' at the top. It consists of 12 staves of music, each containing a series of measures. The measures are numbered sequentially from 1 to 28, with the final measure on the last staff being labeled '28'. The notation is in a single system, with each staff representing a line of music. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The overall style is characteristic of 18th or 19th-century musical notation.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

The diminutions are far more complex than those presented by Ortiz; they utilize a wider range and faster notes. Like Ortiz', Rognoni's diminutions proceed mainly by step, and they reiterate the original note many times during the embellishment. Although Riccardo Rognoni was an accomplished violinist, his treatise was intended for any instrument, including the human voice. In his preface, he includes some suggestions for performance:

As to the instruments, then, they have this in common, that they must be so skillfully played that their sound is not harsh and confused. This happens to those who ostentatiously try to play great masses of difficult things than to delight with a few good ones. But [the student] will easily remedy this abuse if, before proceeding by himself without example, he will practice this first part [of my book] keeping in mind that all the trouble will be in vain if he does not strive to make the exercises distinct and clear. I do not go beyond six or eight staff lines for the ease of [printing] the book, but the player need not refrain from exploring all those notes, which are proper to the instrument.⁶¹

A significantly different treatise from the end of the sixteenth century is Giovanni Bassano's *Motetti, madrigali et canzoni francese*. Published in Venice in 1591, this work has since been lost and now exists only in a handwritten copy by Friedrich Chrysander from 1890.⁶² Bassano was a cornetto player who lived in Venice and worked at St. Mark's after replacing Dalla Casa there in 1601. His *Motetti* do not include a systematic presentation of intervallic or cadential diminutions, but rather are a collection of over forty vocal works, which he has ornamented. Bassano is important because he offers us one example of how an instrumentalist in the 1590s could have gone about ornamenting a popular piece such as Palestrina's *Vestiva i colli*. Below is Bassano's ornamented version from Chrysander's copy of the treatise.⁶³

⁶¹ Rognoni, *Passaggi*, 37.

⁶² Bassano, *Motetti, madrigali et canzoni francese*.

⁶³ *Ibid.*, 28.

9.36]

28.
Vestiva i colli.

A.S. Gio. Pier Luigi Palestrina.

Palestrina.

Passano. Vestiva i colli e le campagne in tor. no in tor.

no [no —] la pri- ma- ve- ra di no- vel.

li ho- no- [ho- no-] ri ho- no- [ho- no-]

ri E spi- ra- va su. a. vi.a.

ara fi- do [va. ti o- do.] ri Cinse a' her- bee di frond' il

cin a- dor- (1) no Quando li. cor- al

l'appa- rir del gior- no del gior

no Co- glien- do di sua man pour- sou- (2)

The image shows a handwritten musical score for a five-part setting of 'Vestiva i colli' by Palestrina. The score is written on six staves, with the vocal line on the top staff and keyboard accompaniment on the bottom staff. The lyrics are written below the vocal line. The notation includes various musical symbols such as clefs, notes, rests, and ornaments. The lyrics are in Latin and include the following phrases: 'rei fio- ri purpu- rei fio- ri Mi diti in qui-der dom de tan- ti luno- [cho-] no-] ri A te li col- [col. go] et ec- co te n'a. dor. no A te li col- go ch ec- co te n'a. dor. no te n'a. dor. no.

The transcription of Palestrina's five-part *Vestiva i colli* for solo voice with keyboard accompaniment, which is included at the beginning of this section, also includes Bassano's ornamented version (in modern notation), in order to compare it with the original *canto*. Bassano's ornaments line up perfectly with Palestrina's original *canto*, allowing us to make an easy comparison and answer the following questions: (1) how well do Bassano's practical diminutions agree with the theoretical rules put forth by

Virgiliano above, and (2) do Bassano's ornaments complement or obscure Palestrina's original melody?

Bassano seems to be in agreement with Virgiliano's rules. Most of the ornaments move by step and when there is a leap, it is usually followed by step-wise motion in the opposite direction. Leaps typically encompass a third, making a consonance with the original note. When Bassano writes a larger leap, it still does not exceed a fourth and it is very expressive. Two instances occur in measures 28 and 29, which highlights another point about Bassano's diminutions: he often uses similar patterns, sometimes to the point of creating motivic figures. For example, he is fond of the eight-note pattern covering beats two and three of measure eight. Such repetition was most likely a result of Bassano actually composing these ornaments and putting them down on paper. However, he may have improvised the diminutions beforehand and these figures may just be part of his musical language.

In general, Bassano's diminutions allow Palestrina's melody to be recognized. While he does include many sections of running eighth and sixteenth notes, he plays the melody in its original form at important moments such as in measures 17, 18, 21, 34, and other entrances of the *canto* voice. These moments often coincide with a high density of syllables in the original text, such as in measures 21 and 22. The passage that most obscures the original melody occurs at the end of the piece and is meant to be a virtuosic cadential flourish.

Proceeding with a discussion of one other composer's diminutions on the same Palestrina melody, it is worth considering those by Francesco Rognoni, Riccardo Rognoni's son. Francesco's treatise, the *Selva de varii passaggi*, was published in 1620

and it is one of the latest treatises devoted to diminution technique. Compared to Bassano's treatise, it represents the end of this improvised tradition:

Improvised *passaggi* were rapidly coming to an end, pushed out of favor by a style of ornamentation based on heightening the affect rather than tickling the ear. This new style eschewed long passages of rapid and equal note values, favoring instead the application of rhythmically quirky, affect-laden devices. Francesco's work stands exactly at this crossroads in the history of ornamentation and thus reveals the way in which classical, running divisions, such as those in the older manuals (including that of his father), were being transformed by the *uso moderno*, as [Francesco] Rognoni calls it on his title page.⁶⁴

Groups of florid, running sixteenth notes we saw in Bassano, and which are even more common in Riccardo Rognoni, were beginning to assume their own status as recognizable patterns. They gradually became more isolated ornaments that acquired expressive meaning. Francesco Rognoni's treatise bridges the gap between tradition and progression by including examples of these newer ornaments – we can now consider them “graces” – alongside tables of ornamented intervals and cadences similar to what we found in his father's treatise.⁶⁵ Below is Francesco's table of graces.⁶⁶

⁶⁴ Dickey in Rognoni, *Passaggi*, 22.

⁶⁵ Stewart Carter, “Francesco Rognoni's *Selva de varii passaggi* (1620): Fresh Details Concerning Early-Baroque Vocal Ornamentation,” *Performance Practice Review* 2, no. 1 (Spring 1989): 6.

⁶⁶ Francesco Rognoni, *Selva di varii passaggi*, Venice 1620, facsimile reproduction (Ann Arbor, Michigan: University Microfilms International, 1982), 4.

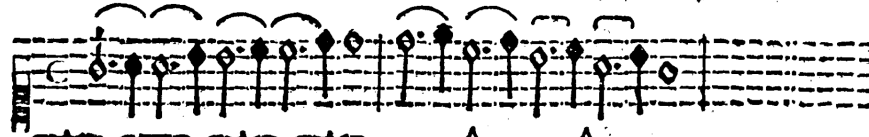
I veri principij per cantar posito, e bene.

DOVE SI CONTIENE IL MODO DI PORTAR LA VOCE,
del dar la gratia nel principiar delle note, de tremoli, de gruppi, del trillo, con
alcune esclamationi non poco vtile à chi desidera cantar con gratia, e maniera.

Modo di portar
la voce.



ACCENTI.



Del Tremolo in
duoi modi.



Del Gruppo.
Semplice.



Doppio.



Del Tremolo alle
Note di
Semibreue.



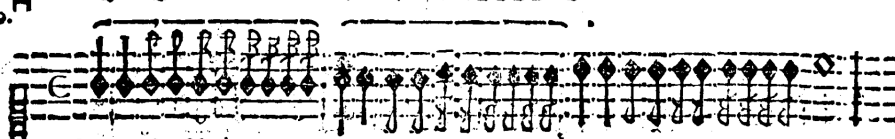
Del Trillo sopra
la Minima.



Del Trillo sopra
la Semibreue.

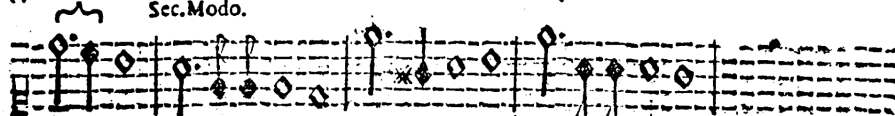


Prim. Modo.



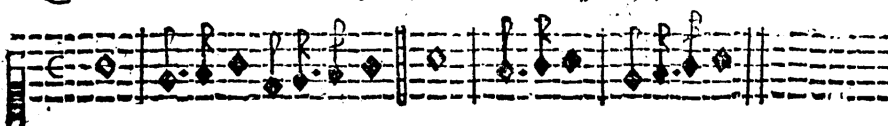
Sec. Modo.

Esclamationi.



Quia anima mea affettuosa meno affettuosa.

Del principiar
sotto la nota.



Francesco Rognoni addresses the use of these more modern ornaments in his *avvertimenti à cantanti* at the beginning of the treatise. His primary concern is the obfuscation of affective words by too many fast notes; in such cases he recommends limiting the use of *passaggi* and resorting to smaller ornaments such as the *accenti* and *esclamazioni*, which we can see in his table.⁶⁷ In this sense, Francesco's views align with those of Caccini, the Florentine Camerata, and others more interested in textual clarity in the early seventeenth century.

The first volume of the *Selva de varii passaggi* speaks to vocalists while the second volume is intended for instrumentalists. After the traditional cadences and intervals, Francesco Rognoni includes instrumental diminutions on popular vocal works, and it is here that we find another embellished version of Palestrina's *Vestiva i colli* under the heading of "*modo di passeggiar con diverse inventioni, non regolate al canto.*"⁶⁸ *Non regolate al canto* means that the diminutions do not strictly follow the original melody of the *canto*; already we can expect something different than Bassano's regular and agreeable ornaments.

⁶⁷ Carter, "Francesco Rognoni's *Selva de varii passaggi* (1620)," 10.

⁶⁸ Francesco Rognoni, *Selva di varii passaggi*, 59-61. An excellent modern edition of this piece, entitled, *Vestiva i colli: Diminutionen über ein Madrigal von Giovanni Pierluigi da Palestrina für Sopranblockflöte und Cembalo*, is available from Edition Moeck and can be purchased on www.sheetmusicplus.com.

Modo di Passeggiar con diuerse Inuentioni,

Non regolate al Canto.



Vestimenti del Palestrina.



Selua de varij passaggi Parte Seconda di Francesco Rognone.

HH 2

A page of handwritten musical notation, likely a score for a multi-staff instrument or a vocal ensemble. The notation is written on 12 staves, arranged in a single column. The music is written in a historical style, possibly 18th or 19th century, with a focus on rapid, continuous passages. The notation includes many sixteenth and thirty-second notes, often beamed together in groups. There are also some rests and longer note values. The paper is aged and slightly discolored. In the middle of the page, between the second and third staves, there is a small, faint handwritten note that reads "A Hetti.".

A Hetti.



About the only elements linking Francesco's *passaggi* to Palestrina's original are the melodic incipits at the very beginning and the few that return during the piece, just recalling the original, and without which we might not have any chance of recognizing *Vestiva i colli*. Francesco's version is also much longer, and it includes a variety of meter changes not found in the original; it seems to have bar lines in random places. At best it is an autonomous piece inspired by Palestrina.

A good exercise for the student would be to read this notation from the facsimile. The moveable type is the same notation we saw in Zannetti's dances and those pieces could be used as a reference. It is sometimes difficult to distinguish between eighth notes and sixteenth notes in this notation. A typical, though here legible example is the fourth and fifth notes in the very first measure, which are an eighth and a sixteenth note, respectively. Lastly, when Francesco writes *affetti* under a long slur, that is his indication for bow vibrato, similar to a portato stroke:

Slurring in the *affettuoso* manner (*il lireggiare affettuoso*), that is, with *affetti*, is the same [slurring] kind described above, as far as the bow is concerned. However, it is necessary for the wrist of the bow hand, almost jumping, to beat each note, one at a time. This is difficult to do well, and thus much practice is needed to be able to do it with the beat, conforming to the note values, [whereby] you should be careful not to make more noise with the bow than with the sound.⁶⁹

The diminution treatises discussed above, along with many others, are excellent starting points for the ambitious student who would like to acquire some proficiency in improvising diminutions. One possible strategy is to begin with a sixteenth-century vocal work, either for solo voice and chordal instrument or a multi-voice piece as Palestrina's madrigal. After learning the unornamented melody, one could begin to write out possible diminutions based on the examples found in the treatises. Avoid ornamenting the entire piece, but instead take Bassano's approach and focus on melismatic passages in the original, cadences, and particularly affective words or intervals. Concurrently, it would be beneficial to practice as many exercises as possible from the widest range of treatises so that the figures and gestures begin to become a part of one's musical language.

Practicing the examples in the treatises would be similar to acquiring a repertoire of improvisational jazz licks. However, inserting snippets into compositions on-the-fly would be very difficult since most improvisers do not have time to think about the little details of how to move from one interval to another – instead it has to become a part of one's musical language, which requires much practice time and effort. Alternatively, writing out diminutions and other embellishments beforehand is a viable option for those who have not yet impressed the patterns into their fingers. For this reason it would be useful to write out all of the diminutions one wants to perform until feeling comfortable making them up on the spot.

⁶⁹ Translation of Francesco's preface by Bruce Dickey in Rognoni, *Passaggi*, 42.

Giovanni Paolo Cima: *Sonata à 2, violino e violone* from *Concerti ecclesiastici a una, due, tre, quattro voci con doi a cinque, et uno a otto: messa, e doi magnificat, et falsi bordoni à 4, et sei sonate, per stromenti à due, tre a quattro*⁷⁰

[48.] Sonata
à 2. Violino e Violone.

The image displays a musical score for a Sonata à 2, Violino e Violone, consisting of four systems of music. Each system contains three staves: Violino (Violin), Violone (Viola), and a third staff (likely a basso continuo or a second violin). The music is written in a 16th-century style, featuring a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. The first system shows the beginning of the piece, with the Violino and Violone parts entering in measure 1. The second system continues the development of the themes. The third system features a more complex rhythmic pattern in the Violino part. The fourth system concludes the excerpt with a final cadence in measure 13.

⁷⁰ Giovanni Paolo Cima, *Sonata à 2* from *Concerti Ecclesiastici*, Milano 1610, ed. Andrea Friggi, <http://www.imsip.org> (accessed November 2013), 173-176.

174



35

System 1 (Measures 35-39): Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a simple accompaniment of quarter notes.

40

System 2 (Measures 40-44): Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a simple accompaniment of quarter notes.

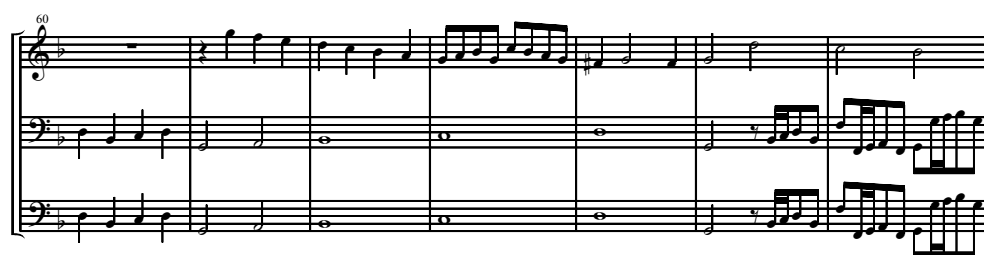
45

System 3 (Measures 45-49): Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a simple accompaniment of quarter notes.

51

System 4 (Measures 51-55): Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a simple accompaniment of quarter notes.

176



Giovanni Paolo Cima's *Sonata à 2, violino e violone* from 1610 is the earliest dated composition written specifically for violin, bass, and basso continuo.⁷¹ Born c.1570, Cima lived and worked in Milan as an organist and choir director from 1595 until his death in 1630. The *Sonata à 2* is one of the “*sei sonate per stromenti*” in Cima's *Concerti ecclesiastici a una, due, tre, quattro voci con doi a cinque, et uno a otto: messa, e doi magnificat, et falsi bordoni à 4, et sei sonate, per stromenti à due, tre a quattro* (Milan, 1610).⁷² Collections of *concerti ecclesiastici* began to appear in the early seventeenth century after Ludovico Viadana first published religious works for solo voice and continuo: *Cento concerti ecclesiastici* (Venice, 1602). Viadana's publication was a response to contemporary performance practice in which vocalists would sing one part of a motet while an organist played the rest. The result of this practice was apparently a disjointed and unsatisfactory experience:

There are many reasons, courteous readers, which brought me to compose this sort of *concerti*. Among them this is one of the most important: to see that now and then some singers, who wanted to sing accompanied with organ with either three voices or with two or with one alone, took — due to the lack of compositions which fit their needs — motets with five, six, seven and also eight voices. By the connection which these should have with the other voices, as in fugues, cadences, counterpoints and other possibilities of all the music, they are full with long and repeated rests, they lack cadences and are without melody, finally they are of very little and annoying course. Furthermore, the interruptions of the text, which is sometimes to be found in the missing voices, and now and then also inappropriate insertions lead the piece to be imperfect or boring or unsuitable and little graceful to those who want to listen, not to talk about the greatest discomfort for the singers.⁷³

⁷¹ Cima, *Sonata à 2*, 173-176. Although, this is the earliest dated work we have that specifies *solo* violin, there are dances from 1581 that specify the violin and violin family instruments; see Apel, *Italian Violin Music of the Seventeenth Century*, 3.

⁷² Sacred concerted music for one to eight voices, including a mass, two Magnificats, *falsobordoni*, and six sonatas for two to four instruments. An edition of the entire collection can be found on www.imslp.org.

⁷³ Translation by Bernhard Lang and Andrea Friggi in Cima, *Sonata à 2*, ix. *Molte sono state le cagioni, cortesi lettori, che mi hanno indotto a comporre queste sorte di*

While Cima's collection has its origins in the practice of performing sacred, concerted music, the instrumental works within the publication are the first examples we have in which the composer has specified certain timbres.⁷⁴ Although the sonata above is often considered the first solo violin sonata with basso continuo,⁷⁵ the composition is really a duo for two violin-family instruments: treble violin and violone, and basso continuo⁷⁶ An ideal instrumentation would involve violin and cello with an organist playing sustained notes and chords from the bass part; although the bass is not figured, the organist could fill in chords while the cello plays the sections that are in imitation with the violin.

Concerti: fra le quali questa è stata una delle principali: il vedere cioè, che volendo alle volte qualche cantore cantare in un'organo o con tre voci, o con due, o con una sola erano costretti per mancamento di compositioni a proposito loro di appigliarsi ad una o due o tre parti di mottetti a cinque, a sei, a sette, et anche a otto, le quali per la unione che devono havere con le altre parti, come obbligate alle fughe, cadenze, a' contrapunti, et altri modi di tutto il canto, sono piene di pause longhe, e replicate, prive di cadenze, senza arie, finalmente con pochissima, et insipida sequenza, oltre gli interrompimenti delle parole tall' hora in parte taciute, et alle volte ancora con disconvenevoli interposizioni disposte, le quali rendevano la maniera del canto, o imperfetta, o noiosa, od inetta, et poco grata a quelli, che stavano ad udire: senza che vi era anco incomodo grandissimo di cantori in cantarle.

⁷⁴ Cima, *Sonata à 2*, xi.

⁷⁵ Abram Loft, *Violin and Keyboard: The Duo Repertoire*, vol. 1, *From the Seventeenth Century to Mozart* (New York: Grossman Publishers, 1973), 14; and Walter Kolneder, *The Amadeus Book of the Violin*, trans. and ed. Reinhard G. Pauly (Portland: Amadeus Press, 1998), 265. The authors of these popular reference books for modern violinists respectively refer to Cima's work as "Sonata for Violin and Basso Continuo" and "sonata for violin and figured bass."

⁷⁶ "At least until ca. 1675, 'violone' without further specification was a non-transposing eight-foot *viola da braccio* instrument of the larger type with possible extensions into the twelve-foot register (F₁-C). Such a violone could be shaped like the traditional *viola da gamba* (with six strings, tuned G₁-C-F-A-d-g, often called the G-violone), or a bass violin (with four or five strings), or anything in between. See Vanscheeuwijck, "Violoncello and Violone," 239.

Two favorite genres of instrumental music in the early seventeenth century were the sonata and the canzona. The origin of the term “sonata” is the Italian *suonare*, meaning, “to sound,” in contrast to *toccare* (to touch keys or frets as in toccata) and *cantare* (to sing as in cantata). The term, *suonata* or sonata, was often used only to signify unfretted and non-keyboard instrumental performance.⁷⁷ Canzonas, on the other hand, developed through the improvised imitation of French chansons and were generally contrapuntal works.⁷⁸ Additionally, canzonas often begin with the characteristic rhythm of a semi-breve followed by two minims. Eleanor Selfridge-Field argues that the main difference between sonatas and canzonas was a question of scoring: sonatas were written for specific instruments and canzonas for general ensembles with variable instrumentation,⁷⁹ whereas Andrea Dell’Antonio considers the sonata to be the instrumental equivalent of vocal *seconda pratica* composition in which the musical delivery is determined by the specific affect of the text (with or without words).⁸⁰ However, instead of using the text for justification of musical choices, instrumental music began using purely musical ideas as justification for particular compositional decisions – a practice that eventually led to developments in harmonic language, even the development of tonality as we know it today.⁸¹

⁷⁷ William S. Newman, *The Sonata in the Baroque Era*, 4th ed. (New York: W. W. Norton, 1983), 17.

⁷⁸ Hill, *Baroque Music*, 61.

⁷⁹ Eleanor Selfridge-Field, "Instrumentation and Genre in Italian Music, 1600-1670," *Early Music* 19, no. 1 (February 1991): 61.

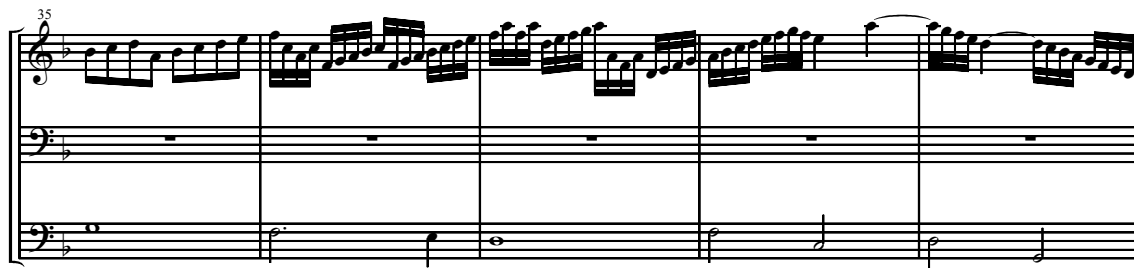
⁸⁰ Andrea Dell’Antonio, *Syntax, Form, and Genre in Sonatas and Canzonas 1621-1635* (Lucca: Libreria Musicale Italiana, 1997), 259-267.

⁸¹ *Ibid.*, 10.

Michael Praetorius (1571-1621) describes the canzona as “being composed with short imitations and skillful fantasies.”⁸² He further discusses the sonata:

The sonata, from *sonando* [playing] in Italian, is so named because it is performed solely by instruments, like the canzona, and not by voices... But, there is this distinction, in my opinion: sonatas are quite solemn and splendid, like motets, while canzonas are lively, happy, quick, and full of black [i.e., fast] notes throughout.⁸³

Although highly imitative and often lively, Cima’s piece is indeed a *Sonata à 2*. It contains distinct sections with individual moods: 28 measures of imitation followed by 18 measures of diminutions before a return to the opening texture at the end of measure 46.⁸⁴ The following excerpt shows a few measures in the soloistic middle section. The top line looks very similar to diminutions by Bassano or Rognoni, however; in this case they are more harmonically driven with frequent leaps between consonant tones. Cima would fail many of Virgiliano’s rules of diminutions, namely proceeding by step, alternating good and bad notes, and keeping within the range of a fourth. Cima is influenced by the diminution technique of filling in intervals, but here he puts it in the service of harmony and idiomatic violinistic virtuosity.



⁸² Michael Praetorius, *Syntagma Musicum III*, Wolfenbüttel 1605, trans. and ed. Jeffery Kite-Powell (Oxford: Oxford University Press, 2004), 32.

⁸³ Praetorius, *Syntagma Musicum III*, 39.

⁸⁴ The presence of a homophonic middle section, although typically in triple-meter, was a characteristic of canzonas. Hill, *Baroque Music*, 61, 78.

It is exactly these violinistic qualities, such as the passagework above, that Selfridge-Field would argue make this piece a sonata.⁸⁵ The sections are sometimes in trio, sometimes à 2 (solo and basso continuo as in the passage above) and extremely rhetorical. Each section has a distinct mood, which, as Dell'Antonio argues, is an element that unites numerous works bearing the title *sonata* in the first half of the seventeenth century.⁸⁶

By today's standards, this sonata is technically fairly simple. However, it serves as a bridge from vocal works such as those by Lasso and Palestrina that were adapted for the violin to the idiomatic sonatas of the seventeenth century. As we continue toward the culminating works of Johann Sebastian Bach, we should keep in mind the simple structure of Cima's piece with its two imitative trio sections flanking a couple of idiomatic solo sections (one for violin, one for violone) with continuo in the middle.

⁸⁵ Selfridge-Field, "Instrumentation and Genre in Italian Music, 1600-1670," 61.

⁸⁶ Dell'Antonio, *Syntax, Form and Genre*, 259-260.

Dario Castello: *Sonata prima à soprano solo* from *Sonate concertate in stil moderno*,
*libro II*⁸⁷

Sonata Prima à Sopran Solo

Dario Castello

Alegra

7

11

14

Alegra

18

23

28

⁸⁷ Dario Castello, *Sonata prima à sopran solo*, Venezia 1629, facsimile ed. Borys Medicky, 2009, <http://www.imslp.org> (accessed November 2013).

33 **Adasio**

38

43 **Alegro**

46

49 **Adasio**

52

57

4

62 **Alegro**

67

71

75

79

83

86 **Alegra**

The image displays a musical score for a violin sonata, measures 92 through 117. The score is written in a single system with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The score is divided into six systems, each starting with a measure number. The first system (measures 92-97) shows a melodic line in the treble clef and a supporting line in the bass clef. The second system (measures 98-103) continues the melodic development. The third system (measures 104-107) features a more complex melodic line with many sixteenth notes. The fourth system (measures 108-111) shows a melodic line with a trill-like figure. The fifth system (measures 112-116) is marked 'Adasio' and features a melodic line with a trill-like figure. The sixth system (measures 117) shows a melodic line with a trill-like figure. The score ends with a double bar line.

92

98

104

108

112 *Adasio*

117

Dario Castello's *Sonata prima à sopran solo* from his *Sonate concertate in stil moderno, libro II* (1629), highlights just how quickly repertoire for the violin had

developed since Cima's *Sonata à 2* (1610). Little is known about Castello except that he was active during the early seventeenth century and was at one point employed as a cornetto player at San Marco's in Venice. He published two books of sonatas, in 1621 and 1629, both lost, but reprinted in 1658 and in 1644, respectively.

For 1621, Castello's *libro primo* was very unusual in its notation of *tactus* and affect, but it set a trend that would henceforth be adopted by many. The music in this collection contains bar lines measuring a *semibrevis* (whole note) and tempo/character indications of adagio, allegro, and presto. This is an early example of the use of tempo indications we have in violin music.⁸⁸ At first, terms such as adagio and allegro were simply modifications of a natural "*tactus*" indicated by the particular composition.

Throughout the sixteenth century, tempo was theoretically governed by the *tactus*, or standard measurement of time, called the *integer valor* and often measured by the heartbeat.⁸⁹ Initially, the *tactus* represented the length of one semi-breve (whole note) and came to designate a steady pulse, or *tempo giusto*, which could be inferred from the rhythmic values of the notes within a composition along with the mensuration sign (early time signature) that preceded each piece. Eventually, this system broke down as composers began to specify different tempos for pieces with the same mensuration signs and note values.

In his *Sonata prima*, Castello chains together sections that contrast in tempo and character, expressed by the terms allegro and adagio. Besides indicating a general tempo proportion of faster versus slower, these terms meant "joyful" and "at ease,"

⁸⁸ Apel, *Italian Violin Music of the Seventeenth Century*, 35.

⁸⁹ Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 16.

respectively.⁹⁰ In choosing an appropriate tempo, one should try to maintain a sense of continuity and proportion between sections of a similar character. For example, the tempo of the initial measure should also be the tempo of the measure for both allegro sections in triple time (mm. 16 and 86) since the relationship between sections is that of a true *sesquialtera*. It is important to think of the duple meter sections as being “in two,” since the harmony often changes on the half-bar, and the triple meter sections as being “in one,” since the harmonies last the whole measure. In general, the initial tempo should take into account the quick notes in measures 14 and 50.

Regarding the adagios, the first at measure 33 does not need to be taken much slower than the opening of the piece, but should just be an easing back of the tempo after the previous section in triple time. The adagio at measure 51, on the other hand, can be more expressive to accommodate the slower melodic motion – the long notes in this section offer the violinist an opportunity to embellish the tone by swelling the sound; the sixteenth notes can be played in a more legato manner, creating connection between the long notes. The final adagio can be a gradual winding down, culminating in a temporally free cadenza from measures 116 to the end.

Castello’s piece is technically more demanding than Cima’s, but it can be played entirely in the first position. Even the first note should be played with an open string, relishing in a sound that opens slowly and introduces the audience to this long and varied work – if played in third position with vibrato, the piece will begin too intensely, losing some of its purity that eventually gives way to fireworks. Bowings should be chosen to emphasize interesting harmonic and rhythmic changes – some retakes will be necessary

⁹⁰ Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries*, 64-68.

in the duple meter sections, but the triple meter sections can be played almost entirely with alternating bow strokes.

In contrast to Cima's, Castello's sonata does not present much imitation between violin and bass. The bass line is full of slow-moving notes that would benefit from a sustaining instrument such as the organ, although it could be played on harpsichord alone. The continuo player should fill in chords and the figures in this edition are a good starting point, even though they are entirely editorial. If a capable keyboardist is not available, having a cellist or bassoonist (Castello was a cornetto player) sustain the bass notes can be an appropriate solution.

Johann Heinrich Schmelzer: *Sonata tertia* from *Sonatae unarum fidium*⁹¹

SONATA TERTIA

The musical score for *Sonata tertia* by Johann Heinrich Schmelzer is presented in five systems. Each system consists of a violin staff and a piano accompaniment staff. The key signature is G minor (two flats) and the time signature is 3/4. The score includes measure numbers 5, 10, 15, 20, and 24, indicating rests in the violin part. The piano part features various chords and arpeggios, with some measures marked with a 6-measure rest. The final system ends with a 24-measure rest in the violin part.

⁹¹ Johann Heinrich Schmelzer, *Sonata tertia*, from *Sonatae unarum fidium*, Norimbergae 1664, in *Denkmäler der Tonkunst in Österreich*, band 93, *Johann Heinrich Schmelzer: Violinsonaten*, ed. Erich Schenk (Wien: Österreichischer Bundesverlag, 1958), 21-28.

22

First system of music, measures 22-24. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a harmonic accompaniment with chords and single notes. Measure 25 is marked above the treble staff.

Second system of music, measures 25-28. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Measure 30 is marked above the treble staff.

Third system of music, measures 29-34. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Measure 35 is marked above the treble staff.

Fourth system of music, measures 35-40. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Measure 40 is marked above the treble staff.

Fifth system of music, measures 41-44. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Measure 45 is marked above the treble staff.

45

6

#

50

b

#

6

55

b

24

First system of music. Treble clef staff contains a continuous sixteenth-note melody. Bass clef staff contains a sustained chord in the left hand and a single note in the right hand. A fingering of #6 is indicated below the bass staff.

Second system of music. Treble clef staff shows a melodic phrase ending at measure 60, followed by a double bar line and the tempo marking *Adagio*. Bass clef staff contains chords and single notes. Fingerings 4, 7, 6, 7, 6 are indicated below the bass staff.

Third system of music. Treble clef staff continues the melodic line. Bass clef staff contains chords and single notes. Fingerings 7, 6, 5, 6, b, 6 are indicated below the bass staff.

Fourth system of music. Treble clef staff continues the melodic line. Bass clef staff contains chords and single notes. Fingerings b, # are indicated below the bass staff.

Fifth system of music. Treble clef staff begins at measure 70 with a melodic phrase. Bass clef staff contains chords and a long sustained note. Fingerings #, 4, #, #, 6 are indicated below the bass staff.

First system of music. The upper staff features a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The lower staff provides harmonic support with chords and single notes, including a bass line with a flat sign.

Second system of music. The upper staff continues the fast melodic line, marked with a forte *f* dynamic at the beginning and alternating with piano *p* dynamics. The lower staff has chords and single notes, with dynamics *f* and *p* indicated.

Third system of music. The upper staff features a fast melodic line with a trill *t* marking. The lower staff has chords and single notes, with dynamics *f* and *p* indicated.

Fourth system of music. The upper staff continues the fast melodic line with a trill *t* marking. The lower staff has chords and single notes.

Fifth system of music. The upper staff features a fast melodic line, marked with a forte *f* dynamic at the beginning. The lower staff has chords and single notes, with a flat sign in the bass line.

26

Musical score for measures 26-27. The system consists of a single treble staff and a grand staff (treble and bass). The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The grand staff provides harmonic support with chords and single notes. Measure 26 ends with a sharp sign (#) in the bass staff, and measure 27 ends with a 6 in the bass staff.

Musical score for measures 85-86. The system consists of a single treble staff and a grand staff. Measure 85 is marked with the number 85. The treble staff has a melodic line with beamed sixteenth notes. The grand staff has a bass line with a 2 in the first measure and a 3 4 3 in the second measure.

Musical score for measures 87-88. The system consists of a single treble staff and a grand staff. The treble staff has a melodic line with beamed sixteenth notes. The grand staff has a bass line with a 2 in the first measure and a 3 4 3 in the second measure.

Musical score for measures 90-91. The system consists of a single treble staff and a grand staff. Measure 90 is marked with the number 90. The treble staff has a melodic line with beamed sixteenth notes. The grand staff has a bass line with a 7 6 5 in the first measure and a 6 4 3 in the second measure.

Musical score for measures 95-96. The system consists of a single treble staff and a grand staff. Measure 95 is marked with the number 95. The treble staff has a melodic line with beamed sixteenth notes. The grand staff has a bass line with a 7 6 5 in the first measure and a 6 4 3 in the second measure.

100 *Allegro*

105

110 *Adagio*

115

120

28

125 130

135

140

145

The solo violin sonata evolved into a progressively longer and more virtuosic genre during the course of the seventeenth century. The contrasting sections, so short in Castello, eventually became complete movements, expressing distinct affects. Johann Heinrich Schmelzer's *Sonata tertia* from the *Sonatae unarum fidium* (1664) is significantly more expansive and violinistic than either Cima's or Castello's sonata. Schmelzer was one of the first Austrian composers to write instrumental sonatas and he may have been aware of the Italian tradition that had flourished in Venice through such colleagues as Giovanni Valentini who had studied with Giovanni Gabrieli in Venice.

Schmelzer (1620-80) spent most of his life working in Vienna for the Habsburg Emperors Ferdinand III (reigned 1637-57) and Leopold I (reigned 1657-1705). Not only did Leopold I have a strong relationship with Schmelzer and his elder colleague, Antonio Bertali, but the Emperor also sought the counsel of Athanasius Kircher (1602-80), a German Jesuit teaching in Rome, whose *Musurgia universalis* (1650) did much to shape musical composition and theory during the latter half of the seventeenth century.

For Kircher, the instrumental sonata as a genre belonged to the species of the *stylus phantasticus*, one of his eight types of expressive styles in music: *ecclesiasticus* (masses, hymns, etc.), *canonicus*, *motecticus* (majestic, splendid, artful), *madrigalescus* (tales of virtue and vice), *melismaticus* (sweet, measured), *hyporchematicus* (theatrical, dance), *symphonicus* (instrumental), *dramaticus sive recitativus* (musical phrases based on affections), and *phantasticus* (instrumental works revealing the composer's art).⁹²

Kircher defined the *stylus phantasticus* in the following way:

⁹² Charles E. Brewer, *The Instrumental Music of Schmelzer, Biber, Muffat and their Contemporaries* (England: Ashgate Publishing Limited, 2011), 24.

It is the most free and unfettered method of composition, bound to nothing, neither to words, nor to a harmonious subject. It is organized with regard to manifest invention, the hidden reason of harmony, and an ingenious, skilled connection of harmonic phrases and fugues. And it is divided into those pieces commonly called phantasies, ricercatas, toccatas, and sonatas.⁹³

Kircher went on to stress that such works were not confined to any one affect.⁹⁴

Schmelzer's G minor sonata, bound by nothing other than a recurring bass line and containing a variety of characters, is undoubtedly composed in the *stylus phantasticus*. In only 148 measures it contains five time signature changes (4/4, 12/8, 4/4, 6/4, 3/4, 4/4) and fourteen shorter sections in which the rhythmic values and character change (marked by double-bars in this edition). The piece is entirely built upon thirteen repetitions of the same bass line: G – F – Eb – C – D – B – C – D – Eb – F – Bb – A – G – C – D – G.

Sometimes the rhythmic changes do not exactly line up with new instances of the bass line, as in measures 20 and 21. In measure 20, the violinist begins a new gesture built on alternating dynamics in fast sixteenth notes, but the bass is still finishing the previous progression. It is not until measure 21 that the pattern begins again. A similar elision occurs in measures 41 to 43. In this case, the bass line begins on measure 41 but the violinist continues the sighing eighth-note figures for another two bars, at which point Schmelzer suddenly changes the meter to 12/8, right in the middle of the bass line progression.

Choosing a tempo for this piece is fairly simple since the same sense of timing should be maintained for each repetition of the bass line. Thus, the half-bar pulse stays

⁹³ Brewer, *Instrumental Music of Schmelzer, Biber, Muffat and their Contemporaries*, 25.

⁹⁴ *Ibid.*, 28.

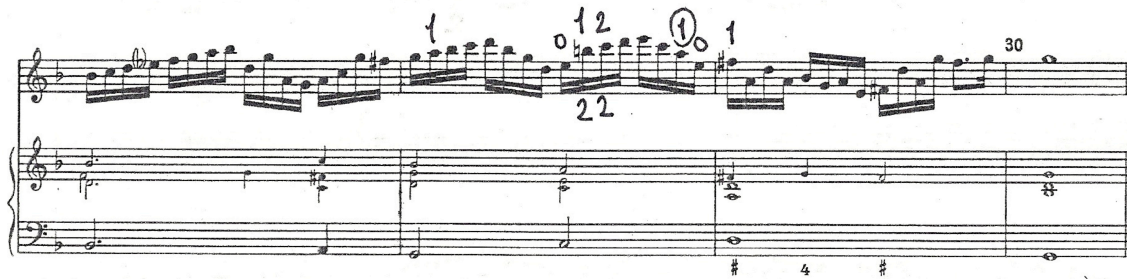
the same for the first 110 measures; afterwards, from M.111 to M.146, the previous half-bar pulse becomes the length of each $\frac{3}{4}$ measure. The tempo can then be chosen so that the 32nd notes beginning in measure 71 are as fast as possible. An exciting tempo, if the quick bow stroke from the wrist can be developed properly, would be a metronome marking of 40 for the half bar.

In contrast to Cima and Castello, Schmelzer was primarily a violinist, as is evident from the virtuosity of his writing. There are eleven passages that require shifting, which can be very difficult without the support of a shoulder rest or the friction of a chin rest. Since these shifts are the first to appear in this anthology, I will consider some technical solutions that highlight the variety of ways to negotiate a shift with a Baroque setup. It will be useful to apply these shifts to more advanced repertoire.

(1) Extensions

(2) Shifts on open strings

The shift to third position in measure 28 should not pose a real problem. In general, shifts to higher positions are not particularly difficult on the Baroque violin because the shift itself helps to push the violin against the neck. It is usually the downward shifts that are an issue, since the chin is unable to grip the fiddle strongly. In this example, we can use an extension to reach back with the first finger from the fourth position to the A near the end of measure 28. Afterwards, the violinist can take advantage of the open E string to move back to first position. One technique that can prevent the violin from being pulled off the shoulder during this descent is to lead the downward motion with the left wrist, actually preceding the shift with the thumb, and also raising the scroll slightly.

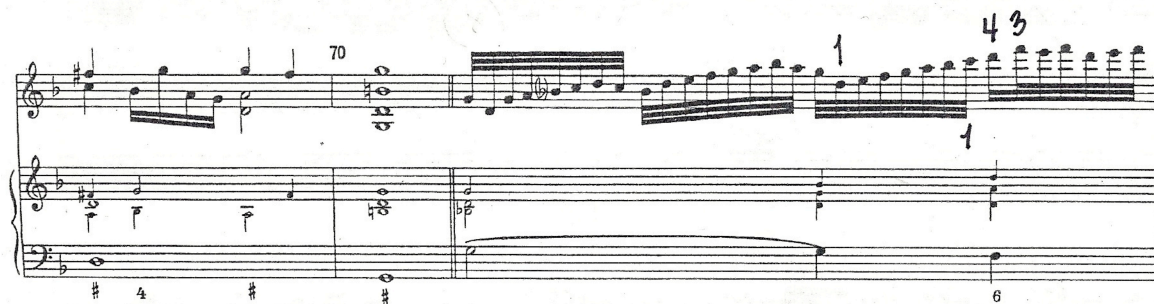


The downward shift in this next passage can be achieved in the same way.



(3) Shifts organized by gesture or note groupings

In the following excerpt it is necessary to arrive in sixth position by the end of the measure since there is a high G at the beginning of the following bar (M.72). Getting there requires at least two shifts: one solution is to place these shifts at strategic locations emphasizing particular gestures or note groupings. The first shift should occur into third position just after the middle of the bar and the following D minor scale should be played entirely in third position. One can take advantage of the sixteenth note on beat four and quickly move up to sixth position with the third finger. If this final shift is too large, an alternative is to shift two notes earlier to fifth position (bottom fingering) as long as it can be achieved seamlessly.



A similar solution can be used in measures 127 and 128. Shifting at the beginning of each bar helps emphasizing the note groupings of three quarter notes. Contradicting the metrical organization by shifting to third position at the high D in measure 127 would result in a slight accent from both the articulation of the left hand and the necessary shortening of the previous note to accommodate the leap. This would detract from the natural accent that should occur at the beginning of the measure.

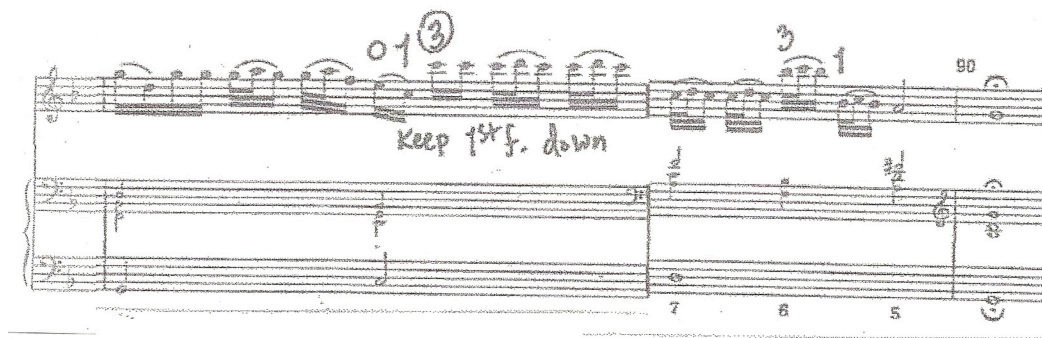


(4) Combining positions without actually shifting

This next example (M.88 and M.89) shows an important aspect of Baroque shifting technique. The solution notated suggests keeping the hand somewhere between second and third positions: after using the open string to get to second position, the third and

fourth fingers can extend to the high C and D while keeping the first finger down so that it is easy to play the notes on the A string at the beginning of the next measure.

Alternatively, violinists with large hands could keep the thumb in first position during the entire passage, allowing it to flip/slide slightly under the neck while reaching to second and then third position. Returning to first position with the thumb already back by the scroll would then be very easy.



(5) Raising the left shoulder as an aid to large downward shifts

The final shifting technique I want to address involves bringing the left shoulder up to support the violin and laying the left side of the jaw onto the far left side of the violin to “pinch” the fiddle, allowing for a large and relatively quick downward shift of the hand. This technique requires a little bit of time to set up but can be used after the initial eighth note in this example (M.72).



Double-stopping also poses some challenges in this sonata. From measures 61 to 70, Schmelzer composed a variety of thirds, fourths, and sixths, which sound best when played with pure intonation, resulting in a full and resonant tone. Pure intonation will also produce “difference,” also known as Tartini’s “*terzo suono*”, or third tones – i.e., low pitches that arise from a combination of the frequencies of the individual notes. In his book *Before the Chinrest*, Stanley Ritchie discusses difference tones at length and provides the following summary of intervals⁹⁵:

Minor Third—When played in tune, this produces a difference tone a major third below the lower note. Sometimes the resultant tone will sound an octave lower.



Major Third—When pure, this produces a difference tone an octave below the lower note.

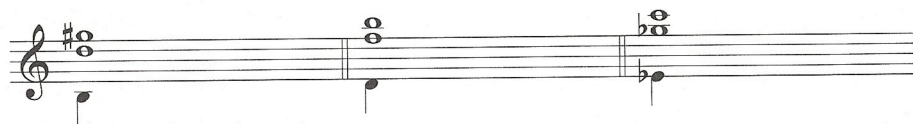


⁹⁵ Stanley Ritchie, *Before the Chinrest: A Violinist's Guide to the Mysteries of Pre-Chinrest Technique and Style* (Bloomington: Indiana University Press: 2012), 86-88.

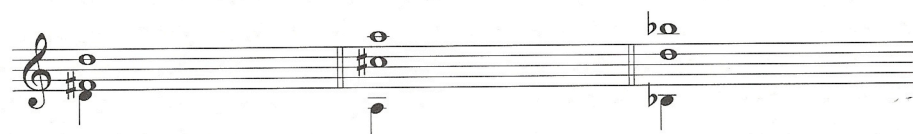
Perfect Fourth—When in tune, this produces a difference tone a fifth below the lower note.



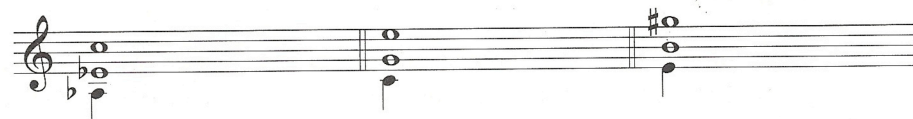
Augmented Fourth—When played in tune, this produces a difference tone a minor tenth below the lower note.



Minor Sixth—When played in tune, this produces a difference tone a major third below the lower note. Sometimes the resultant tone will sound an octave lower.



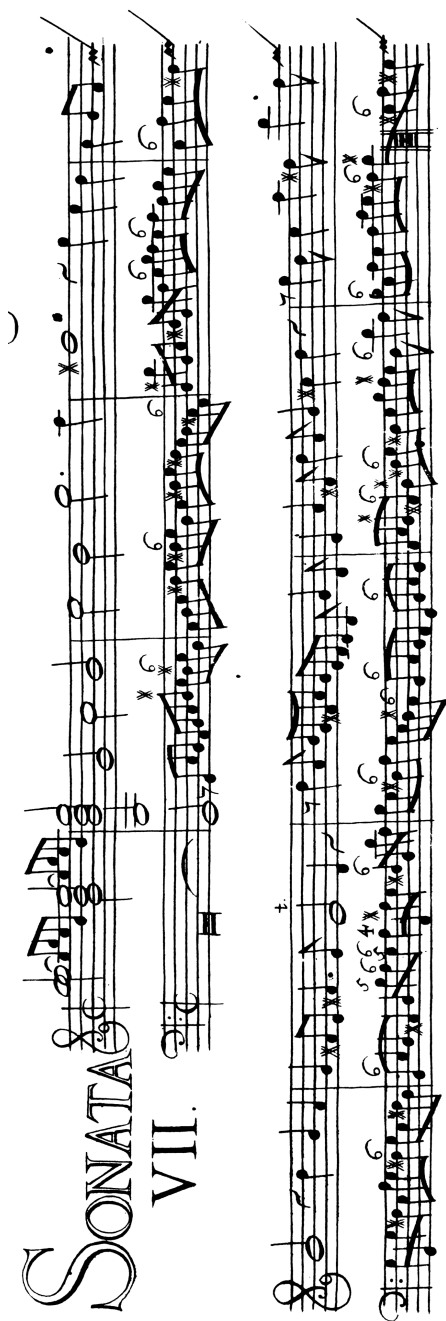
Major Sixth—When pure, this produces a difference tone a fifth below the lower note.



The basso continuo in the *Sonata tertia* is a harmonic bed upon which Schmelzer unfolds variation after variation. The organ would be the best choice of instrumentation, and it was indeed the most prominent continuo instrument used for this music in the later seventeenth century⁹⁶; however, an alternative is one chordal instrument such as the harpsichord or lute combined with a sustaining instrument like the cello, gamba, or bassoon.

⁹⁶ Organ was the most appropriate choice for both secular and sacred music. Sometimes a *basso viola* or *violone* would double when more volume was needed for a large ensemble. See Brewer, *Instrumental Music of Schmelzer, Biber, Muffat and their Contemporaries*, 179.

Heinrich Ignaz Franz (von) Biber: *Sonata VII* from *Sonatae, violino solo*⁹⁷



⁹⁷ Heinrich Ignaz Franz Biber, *Sonatae, violino solo*, Salzburg 1681, facsimile at <http://www.imslp.org> (accessed December 2013), 48-54; Heinrich Ignaz Franz Biber, *Sonatae, violino solo*, Salzburg 1681, in *Denkmäler der Tonkunst in Österreich*, jahrg. V/2, band 11, *Heinrich Franz Biber: Violinsonaten I*, ed. Guido Adler (Graz: Akademische Druck, 1959), 58-64. I have included a facsimile of the first edition below along with a modern transcription from DTO.

49.

The musical score consists of two staves, each with a treble clef and a key signature of one sharp (F#). The notation is highly complex, featuring numerous triplets, sixteenth notes, and various ornaments (marked with asterisks and 'x'). Measure 49 begins with a triplet of eighth notes. Measure 50 contains a triplet of sixteenth notes. Measure 51 features a triplet of eighth notes. Measure 52 concludes with a triplet of eighth notes. The notation is dense and intricate, typical of a highly technical musical composition.

50.

Handwritten musical score for a piece titled "Aria. presto." The score is written on five systems of staves. The first system begins with a treble clef and a common time signature (C). The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The score is densely written, with many notes and rests. The final system ends with a double bar line and repeat dots. The overall style is that of a handwritten manuscript, likely from a composer's sketch or a working draft.

Handwritten musical score on page 103, featuring four systems of music. The notation includes various notes, rests, and fingerings, with some measures marked with 'x' and 'z'. The first system includes a measure marked '51.' and another with '43'. The second system includes a measure marked '43'. The third system includes a measure marked '56' and another with '3 2 6'. The fourth system includes a measure marked '43' and another with '43'. The word 'Vari.' is written above the fourth system.

Handwritten musical score for "L'Allegretto" by Franz Schubert. The score is written for piano and violin. The piano part is in the upper system, and the violin part is in the lower system. The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a series of sixteenth-note runs, while the violin part provides a harmonic accompaniment. The score is written in a clear, legible hand, with some corrections and markings visible.

53.

Giacca.

The musical score is written for two staves, likely representing a piano and a vocal line. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three systems. The first system includes a measure with a '53.' marking. The notation features various musical symbols including eighth notes, sixteenth notes, and rests, with some notes marked with an asterisk (*). The second system continues the melodic and harmonic development. The third system concludes the piece with a final cadence. The overall style is characteristic of early 20th-century musical notation.

54.

The musical score for system 54 consists of two systems. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and a bass staff with a simpler accompaniment of quarter and half notes. The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. The notation is handwritten and includes various musical symbols such as accidentals, slurs, and dynamic markings.

Cidcona, da capo.

The musical score for system 55 consists of two systems. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and a bass staff with a simpler accompaniment of quarter and half notes. The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. The notation is handwritten and includes various musical symbols such as accidentals, slurs, and dynamic markings.

SONATA VII.

6 6 6 6 6 5 6 6 5 # 6

6 # 6 6 6 # 6 6 # 6 6 6

5 # # # 6 # #

6 # # 6 # 6 # 6 # # 6 #

The musical score is divided into two main sections. The first section, spanning the first five systems, is a piano introduction. It features a complex, fast-moving melody in the right hand, often with sixteenth-note runs, and a more rhythmic, chordal accompaniment in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The second section, starting at the sixth system, is a vocal piece. It begins with the instruction "Aria. Presto." in the vocal staff. The vocal melody is more melodic and expressive, with some rests. The piano accompaniment continues with a steady, rhythmic pattern. The key signature changes to two sharps (F# and C#), and the time signature remains 4/4. The score concludes with a final system of piano accompaniment.

Aria.
Presto.

Presto.

60

This page of musical notation for 'The Rose Tree' in G major consists of eight systems of music. Each system contains a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The first system includes a key signature of one sharp (F#) and a common time signature (C). The music is written in a style typical of 19th-century piano music. The notation includes various musical symbols such as notes, rests, and fingerings. The first system includes a key signature of one sharp (F#) and a common time signature (C). The music is written in a style typical of 19th-century piano music. The notation includes various musical symbols such as notes, rests, and fingerings. The first system includes a key signature of one sharp (F#) and a common time signature (C). The music is written in a style typical of 19th-century piano music.

Dm. d. Tk. in Oest. V. H.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. Fingering numbers (1-5) are present below many notes. The key signature has one sharp (F#).

The first system shows a complex melodic line in the treble staff and a more rhythmic bass line. The second system continues the melodic development. The third system features a more active bass line. The fourth system shows a return to a more melodic bass line. The fifth system continues the melodic development. The sixth system concludes the piece with a final cadence.

62

Adagio.

Adagio.

Presto.

Presto.

Presto.

Grave.

Grave.

Presto.

Più Presto.

Più Presto.

Dm. d. Tr. in Oest. V. II.

63

[illegible]

64

This musical score consists of seven systems of piano music, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as slurs, ties, and dynamic markings like *tr* (trill) and *tr* (trill). The piece concludes with the instruction *Ciacona da capo.*

Ciacona da capo.

Heinrich Ignaz Franz (von) Biber (1644-1704) worked in Graz, Kroměříž (Kremsier), and Salzburg, and was likely aware of developments in instrumental sonatas and ensemble works made by Schmelzer. Although there is no direct evidence that Biber and Schmelzer knew each other, both had close relationships with Karl Liechtenstein-Castelkorn, the Bishop of Olomouc (Olmütz), who employed Biber while at Kroměříž from 1668 to 1670.⁹⁸ Biber also performed near Vienna in 1677 and received a medal from Emperor Leopold I, on which the original publication of his *Sonatae, violino solo* from 1681 is engraved.⁹⁹

Biber's seventh sonata from this 1681 collection is similar to Schmelzer's in its conformity to Kircher's definition of the *stylus phantasticus*. Biber's piece is full of freely contrasting sections – after an improvisational opening, Biber presents a lyrical aria with variations before brief and affective sections of alternating presto and adagio give way to a *ciacona*.¹⁰⁰ However, he uses a variety of tempo terms (presto, adagio, grave, *più presto*), two of the sections are appropriately named (aria, *ciacona*), and the brief alternations of character that occur just before the *ciacona* are more affecting than anything in Schmelzer's sonata. In short, Biber has created a work of contrast that is full of surprising turns, both gestural and harmonic.

Biber was also a violinist's violinist; he wrote more music for the violin than for any other instrument.¹⁰¹ While his compositions are of considerable difficulty, both

⁹⁸ Hill, *Baroque Music*, 308.

⁹⁹ James Noel Clements, "Aspects of the *Ars rhetorica* in the Violin Music of Heinrich Biber (1644-1704)" (PhD diss., University of London, 2002), 182.

¹⁰⁰ Biber, *Sonatae, violino solo*; Biber, *Sonatae, violino solo*, ed. Adler.

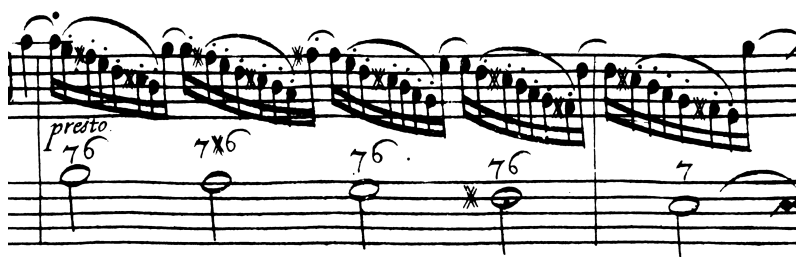
¹⁰¹ Solo violin works include the Sonata Representativa (1669), Rosary sonatas [16] incl. solo passacaglia (1674), Sonata collection [8] (1681), a single sonata (c1670), and a Fantasia and Pastorella. For more information see the appendix.

musically and technically, they do “fit” the hand. For example, the long double-stopping passage near the end of the aria is actually easy to play as long as the violinist does not attempt to grab every three-note chord in an effort to sound all the notes simultaneously. Many of the more difficult chords can be played quite effectively by quickly rolling from bottom to top. This technique will also keep metrically weak chords from attracting too much attention.

The shifts in this piece can be approach on a case-by-case basis, referring to the excerpts from the Schmelzer above, but there are a few bowing indications that need to be addressed. The following notation, found in the *ciacona*, should be played as if each quarter note above and below the slanted line were actually an eighth note – each pair of notes rolled equally in the time of one quarter note.



We find passages such as the one below in the presto sections before the *ciacona*. They should be played like modern-day up-bow staccato but with more of a portamento on each note instead of a springing bow stroke; the bow should be in constant motion while the index finger pulses each note.



For the following fast, articulated, notes in the *ciacona*, the same bow stroke as above can be applied, or one might try beginning each bar up bow and using a thrown ricochet.



In his dissertation on the *ars rhetorica* and the music of Biber, James Noel Clements argues that the *Sonatae, violino solo* of 1681 should be looked at rhetorically instead of as only virtuosic display pieces.¹⁰² He concludes that, “Biber used rhetorical techniques in conjunction with other aspects of form, harmony, and virtuosity to create music which often sounded free and fantastic, although it was usually planned and controlled.”¹⁰³ One example is the *abruptio*¹⁰⁴ that concludes the opening – four measures

¹⁰² Clements, "Aspects of the *Ars rhetorica* in the Violin Music of Heinrich Biber," 182-4.

¹⁰³ Ibid., 248.

before the aria the violin part suddenly ends, leaving the bass to finish alone, which it does quite unsatisfactorily with an eighth-note G. The beginning of the aria is therefore unexpected. Other rhetorical figures include the trumpet-like triads that open the piece, the *anabasis*¹⁰⁵ that follows, and the numerous *hyperboles*¹⁰⁶ in the *ciacona*. Combining these small details with a larger scale, rhetorical structure of the piece will help the audience understand Biber's purpose, his musical argument, one could say, within the *stylus phantasticus*.

One final comment needs to be made about tempo in this piece. The word *presto* did not have the same meaning in the seventeenth century as it does today. It literally means "hurried" or "stressful," but it was slower than *vivace* and often considered a synonym for *allegro*; however, it should be considered simply in opposition to *adagio*, without necessarily suggesting a large contrast.¹⁰⁷

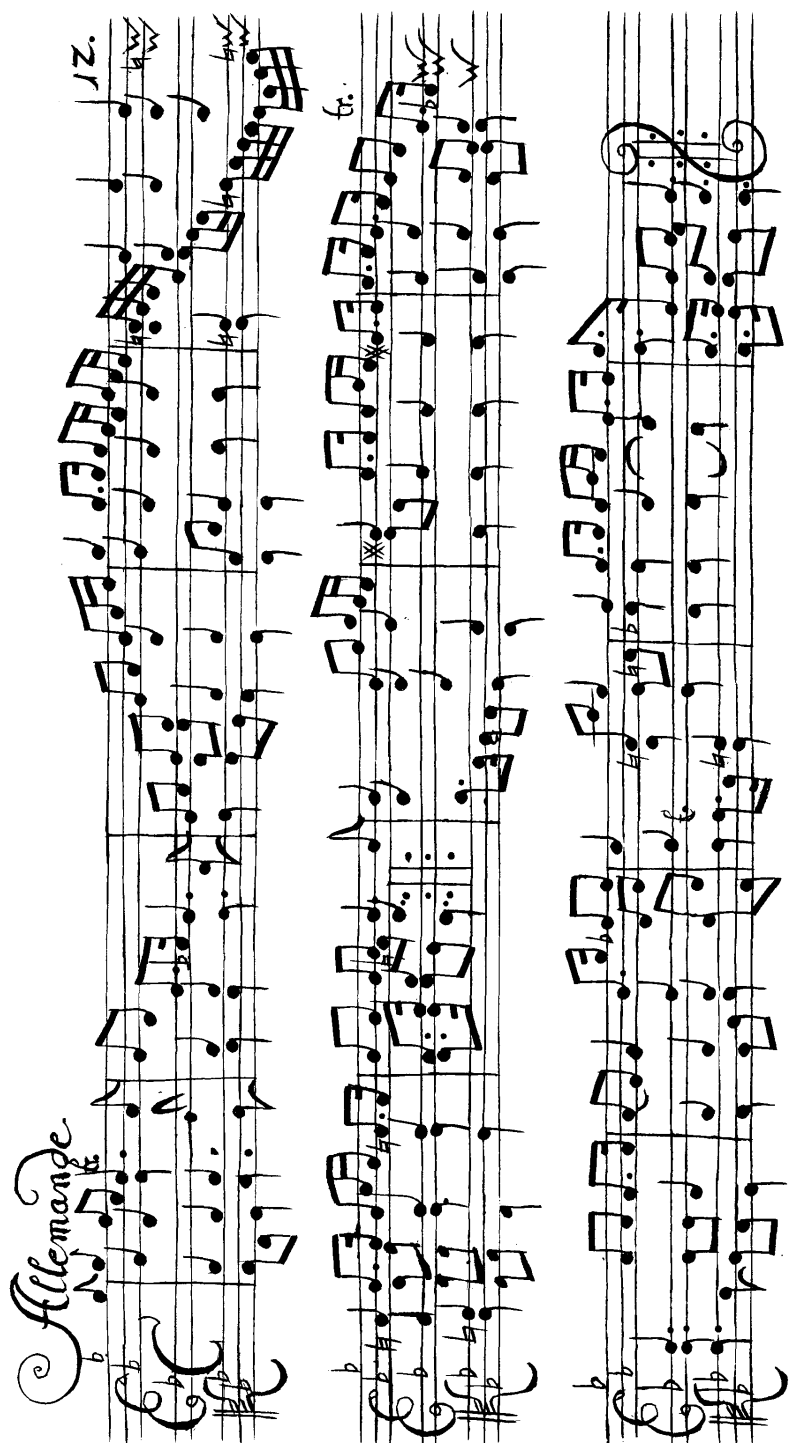
¹⁰⁴ "A sudden and unexpected break in a musical composition," see Bartel, *Musica Poetica*, 439.

¹⁰⁵ "An ascending musical passage which expresses ascending or exalted images or affections," see *ibid.*, 439.

¹⁰⁶ "A transgression of the range or *ambitus* of a *modus*," see *ibid.*, 303.

¹⁰⁷ Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries*, 66.

Johann Paul von Westhoff: *Suite in Bb major for solo violin*¹⁰⁸



¹⁰⁸ Johann Paul von Westhoff, *Suite in Bb Major for Solo Violin*, Dresden 1696, facsimile at <http://www.imslp.org> (accessed September 2013). In addition to the facsimile, I have included a modern transcription of the *Allemande*.

Corrente

The musical score is written on three systems of five staves each. The first system includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. There are dynamic markings such as 'f.' (forte) and 'p.' (piano). The second system continues the melodic and harmonic development. The third system concludes with a double bar line and a repeat sign. The notation is elegant and characteristic of 18th or 19th-century manuscript notation.

Sarabande

14.

Gigue 15.

Handwritten musical score for a Gigue, measures 15-17. The score is written on three systems of five staves each. The first system (measures 15-16) features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is in the upper staves, and the bass line is in the lower staves. The second system (measure 17) continues the melody and bass line. The third system (measures 18-19) includes dynamic markings 'f' (forte) and 'B' (basso) and concludes with a double bar line and repeat signs. The notation is in a cursive, handwritten style.

A handwritten musical score consisting of three systems of staves. The first system has four staves, with a treble clef on the top staff and a bass clef on the bottom staff. The second system has three staves, all with treble clefs. The third system has three staves, all with treble clefs. The notation includes various musical symbols such as notes, rests, and clefs. A large, stylized initial 'B' is visible on the right side of the third system. The page number '122' is written in the top right corner.

Suite in Bb Major for Solo Violin

Johann Paul von Westhoff

Allemande

4

6

11

14

Johann Paul von Westhoff (1656-1705) worked in Dresden but traveled extensively to Vienna, among other places. In 1696, he published six suites, or partitas,

for solo violin. The third, in B-flat major,¹⁰⁹ is included here to illustrate Westhoff's unique notational system, which uses a large eight-line staff to include the entire first-position range of the violin without the need for additional ledger lines. Although difficult to read at first, familiarity with the notation will make a difference in how the work is performed. As a starting point, I provided a transcription into modern notation of the *Allemande*.

The benefit to reading Westhoff in original notation is that it is easier to follow the voice leading. For example, the descent and subsequent rise from the high B-flat that begins the *Allemande* to the F at the end of bar two before returning to the repeated B-flats is very clear in the original print. Additionally, inner voice movements are easier to recognize because of the individual stemming for each voice.

Although many of the chords are difficult, we can solve some problems by rolling the chords in a variety of ways that bring out the voice leading. The first chord in the *allemande*, for example, could be played with a bit more length on the bottom B-flat before rolling to the top since it is important to highlight the bass movement from B-flat down to A. Likewise, in measure four, the alto voice could be played on the beat with bass so that when the bow returns to the D string to play the F, the listener can make the connection between those two eighth notes.

In the seventeenth century, *partitas* were simply sectional instrumental works, but by the end of the century, the term came to mean, “multi-movement instrumental works, primarily consisting of dances.”¹¹⁰ The dances in Westhoff's suite are stylized and it is

¹⁰⁹ Westhoff, *Suite in Bb Major for Solo Violin*.

¹¹⁰ Brewer, *Instrumental Music of Schmelzer, Biber, Muffat and their Contemporaries*, 301.

not likely that they were actually danced to. Westhoff's *Allemande* is characteristic of the actual dance, with its stately rhythms and slow, duple-meter pulse, but the following *Courante* does not seem to connect to the *Allemande* through harmony or melody, as it should.¹¹¹ The *Sarabande* is often positioned as the third movement in the suite and should be performed in a slow tempo, as was preferred in France and Germany at the time.¹¹² In his *Sarabande*, Westhoff achieves the characteristic emphasis on the second beat through a combination of sustained notes and ornamental trills. The final *Gigue* is in 12/4 and should be taken at a quick tempo, similar to an Italian *giga* in 12/8.¹¹³ The *f* and *p* indications below the staff are dynamic markings.

Repertoire for violin alone was an entirely new genre in the late seventeenth century. In addition to these suites/partitas by Westhoff, there is also Biber's *Passacaglia* – the culminating work in his collection of the Rosary Sonatas. All these works undoubtedly had some influence on J. S. Bach and his six sonatas and partitas for solo violin in the early 1720s.

¹¹¹ Olsson states, "the *alman* is frequently paired with an afterdance that transforms the melodic/harmonic material into triple meter," see Olsson, "Dance," 409.

¹¹² *Ibid.*, 418.

¹¹³ In contrast to the slower French gigue in 6/4 or 6/8; see *ibid.*, 415.

John Playford: *Faronell's Division on a Ground* from *The Division Violin*¹¹⁴

Violin

(5)

A. 2.

Faronell's Division on a Ground

¹¹⁴ John Playford, *The Division Violin: Containing a Choice Collection of Divisions to a Ground for the Treble-Violin*, London 1685, facsimile of the second edition at <http://www.imslp.org> (accessed November 2013), 12-13.

(5)

The Ground Bass.

B

John Playford's *Division Violin* is a popular collection of short pieces published in many editions and reprints during the late-seventeenth, and early-eighteenth centuries in London by John Playford himself, Henry Playford, and John Walsh. "Division" is simply

the truly English term for diminution and it is based on many of the same principles as its Italian counterpart. In fact, “the ability to improvise upon a ground became a marker of high social status, and the division tradition soon assumed a role in society similar to the one it attained in Milan and Venice at the close of the sixteenth century.”¹¹⁵

The edition of *Faronell’s Division on a Ground* seen above, is found in the expanded second edition of the first part, printed in 1685 and advertised as, “The Division-Violin; containing several new and choice divisions for the Treble-Violin to a Ground-Bass: all of them fairly engraven...”¹¹⁶ I include *Faronell’s Division* in this collection for two reasons: (1) it shows how one can learn to improvise over a repeated bass pattern, and (2) it is closely related to Corelli’s *Follia* variations from his opus 5 collection, also found in the Suzuki violin literature.

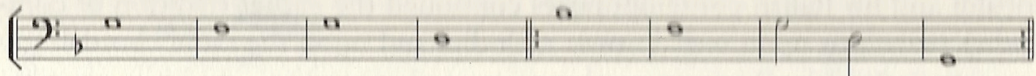
The “ground” above which Faronell has composed his improvisations is known as the *Follia*, possibly a Portuguese or Latin-American folk dance whose chordal bass pattern can be seen below, along with other patterns used for variation in the seventeenth century.¹¹⁷

¹¹⁵ Katherine Linn Rogers, "Written Fragments of an Oral Tradition: 'Re-Envisioning' the Seventeenth-Century Division Violin" (Thesis, University of Oregon, 2012), 73.

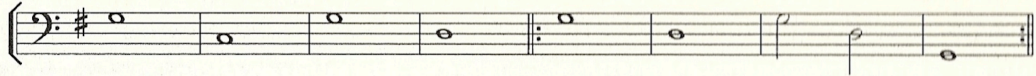
¹¹⁶ Quoted in *ibid.*, 124. Rogers also has a detailed appendix listing all of the publications of Playford’s *Division Violin* from 1684-1730, see pp. 124-126.

¹¹⁷ Hill, *Baroque Music*, 60-61.

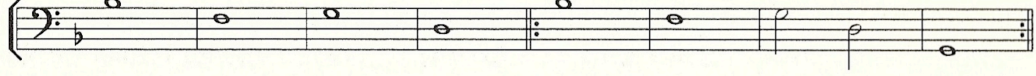
Passamezzo antico



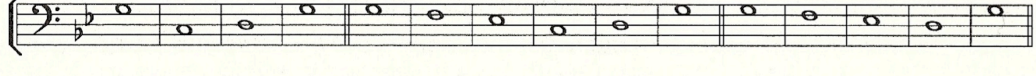
9 Passamezzo moderno



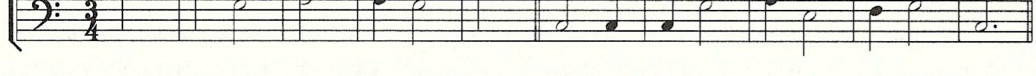
17 Romanesca



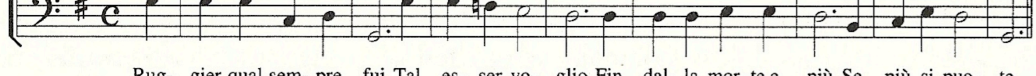
25 Passacaglia type 1 Passacaglia type 2 Passacaglia type 3



40 Ciacconna type 1 Ciacconna type 2

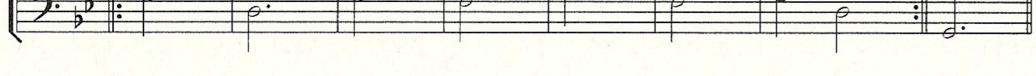


50 Ruggiero

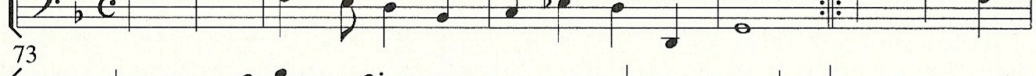


Rug- gier qual sem- pre fui Tal es- ser vo- glio Fin dal- la mor- te e più Se più si puo- te

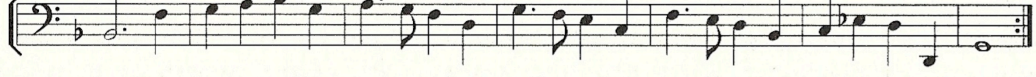
59 Folia



68 La Monaca



73



Faronell's ground is in D minor instead of G minor, and includes an additional measure of dominant harmony before repeating¹¹⁸:



Although there is no repeat sign, the bass part needs to be repeated until the violinist is finished with the variations. Also, the fermata (literally “stop”) only signifies the end of the progression and does not imply any elongation of the final D, except perhaps on the very last note of the piece. Lastly, each measure in the bass part is equivalent to two measures in the treble part.

Improvising divisions over a ground bass pattern is quite different from improvising diminutions similar to those by Bassano or Rognoni. As discussed earlier, the latter involves embellishing a melodic line by filling in intervals with notes that are rhythmically faster, scalar, and restricted by elements such as range. Divisions are far more harmonically governed, since they are built upon a bass line, not a pre-existing melody. They can, and often do, contain large leaps and a variety of rhythms.

Learning to improvise divisions is not very difficult if analyzed in a few steps:

- (1) Play the ground bass along with a cellist or keyboardist¹¹⁹ to get used to hearing the chord progressions

¹¹⁸ Playford, *The Division Violin*, 13.

¹¹⁹ If another instrumentalist is not available to play the bass line, the student can record him or herself playing the bass line and use software to loop the recording as many times as needed.

- (2) Play any single note from each chord in a simple rhythm above the ground bass
- (3) Play a variety of notes but all borrowed from the chord played in the bass
- (4) Begin to add rhythmic variety to step (3)
- (5) Add notes outside the chord that connect two consonant notes or two different chords

By following these steps and gradually increasing in complexity, one can learn to improvise divisions similar to those in *Faronell's Ground*.



In the excerpt above, the first full variation begins at the end of the first line.¹²⁰

The first half is a written-out example of step (2) described above. Here the violin part is simply outlining the harmony with quarter notes – D minor, A major, D minor, C major, D minor, C major, D minor, A major. In the second half of the variation, the motion is still triadic, but a few additional notes are added to connect two consonances in the same chord. The second variation, beginning on the third line, is based on double-stop thirds

¹²⁰ Playford, *The Division Violin*, 13.

and sixths with neighbor tones and slight alterations to the rhythm. In the third variation, beginning in the middle of the fourth line, Faronell uses more non-chord tones on the first beat of each measure in a way that is reminiscent of diminution technique.

Compared to Faronell's divisions, Corelli's variations on the *Follia*, familiar to most violinists, are constructed in the same manner; Corelli's are just a bit more virtuosic, particularly with respect to bowing technique. Corelli also changes affect throughout the piece, alternating between allegro, adagio, andante, and vivace. Most importantly, Corelli's bass line, while harmonically the same, is much more varied in texture. Often the bass is passing rhythmic motives back and forth with the violin and even seems to switch roles with the violinist in certain variations, as in the following¹²¹:



¹²¹ Arcangelo Corelli, *Sonate a violino e violone o cimbalo, Opera quinta*, Rome: Gasparo Pietra Santa, 1700, facsimile of first edition at <http://www.imslp.org> (accessed January 2014), 64.

Giovanni Maria Bononcini: *La Guelfa (Allemande)* and *L'Incognita (Corrente)* from
*Arie, Correnti, Sarabande, Gighe, & Allemande per Violino e Basso Continuo, Opera
 Quarta*¹²²

26 La Guelfa
Allemanda

Accordatura

The musical score for "26 La Guelfa Allemanda" is presented in a single system with a treble and bass staff. The key signature is G minor (three flats) and the time signature is 3/4. The piece begins with an "Accordatura" section showing the notes B, D, A, and D. The main melody is in the treble staff, with a bass line in the bass staff. The score includes various musical notations such as slurs, ties, and dynamic markings like "piano". Fingering numbers (1-5) are indicated for both hands. The piece concludes with a double bar line and repeat signs.

¹²² Giovanni Maria Bononcini, *Arie, Correnti, Sarabande, Gighe, & Allemande per violino e basso continuo, Op. 4*, Bologna 1671, eds. Alessandro Bares and Monica Pellicieri (Albese con Cassano: Musedita, 1999), 23-24.

27 L'Incognita

Corrente

Accordatura*

4

6

6

14

18

piano

piano

6 5 7 4 3

6 5 7 4 3

* Questa accordatura non è indicata nell'originale: probabilmente questa è la spiegazione del titolo di questo brano
 This tuning is not indicated in the original: maybe the title of the piece [The unknown] is referred to this fact
 L'accord n'est pas indiqué dans l'original: il est possible que cela explique le titre de cette pièce [L'inconnue]

Giovanni Maria Bononcini's *Arie, Correnti, Sarabande, Gighe, & Allemande per violino e basso continuo, Op. 4*, from 1671, is a collection of short dance pieces in French

and Italian styles. The two pieces I include here are an *Allemanda* and *Corrente* in the Italian style. They are particularly interesting for their use of *scordatura* (literally: “mistuning”) – an intentional retuning of the violin strings.

Scordatura was explored by a number of composers during the seventeenth century, even as early as Marini in the 1620s. However, Bononcini was the first to apply the technique to double-stop playing.¹²³ Bononcini may have also influenced Biber, who became the most prolific composer of music for *scordatura* violin. One particular retuning in Bononcini’s collection is C – E – A – C, found in his *Corrente La Castelveta*, which is very similar to the C major (C – E – G – C) tuning in the twelfth of Biber’s fifteen “Rosary” sonatas from 1674.¹²⁴ Other composers who exploited the technique include Pachelbel, who composed one of the first publications for two *scordatura* violins in 1691. The set was technically very simple, written for amateur music lovers.¹²⁵ Some of Biber’s more complex writing for *scordatura* violin, in particular his partitas for two *scordatura* violins from 1696, may have been composed in response to, and perhaps as a challenge to, Pachelbel’s set.¹²⁶ The following is an excerpt from Biber’s *Harmonia artificiosa-ariosa* for two *scordatura* violins.¹²⁷

¹²³ Apel, *Italian Violin Music of the Seventeenth Century*, 184.

¹²⁴ *Ibid.*, 184-185.

¹²⁵ Brewer, *Instrumental Music of Schmelzer, Biber, Muffat and their Contemporaries*, 329.

¹²⁶ *Ibid.*

¹²⁷ Heinrich Ignaz Franz Biber, *Harmonia artificiosa-ariosa*, Salzburg 1696, in *Denkmäler der Tonkunst in Österreich*, band 92, *Heinrich Ignaz Franz Biber: Harmonia Artificiosa-Ariosa*, ed. Paul Nettel and Friedrich Reidinger (Wien: Österreichischer Bundesverlag, 1956), 53.

PARTIA V

INTRADA
Alla breve

Accord

Violino I

Violino II

Violino I

Violino II

Basso

Alla breve

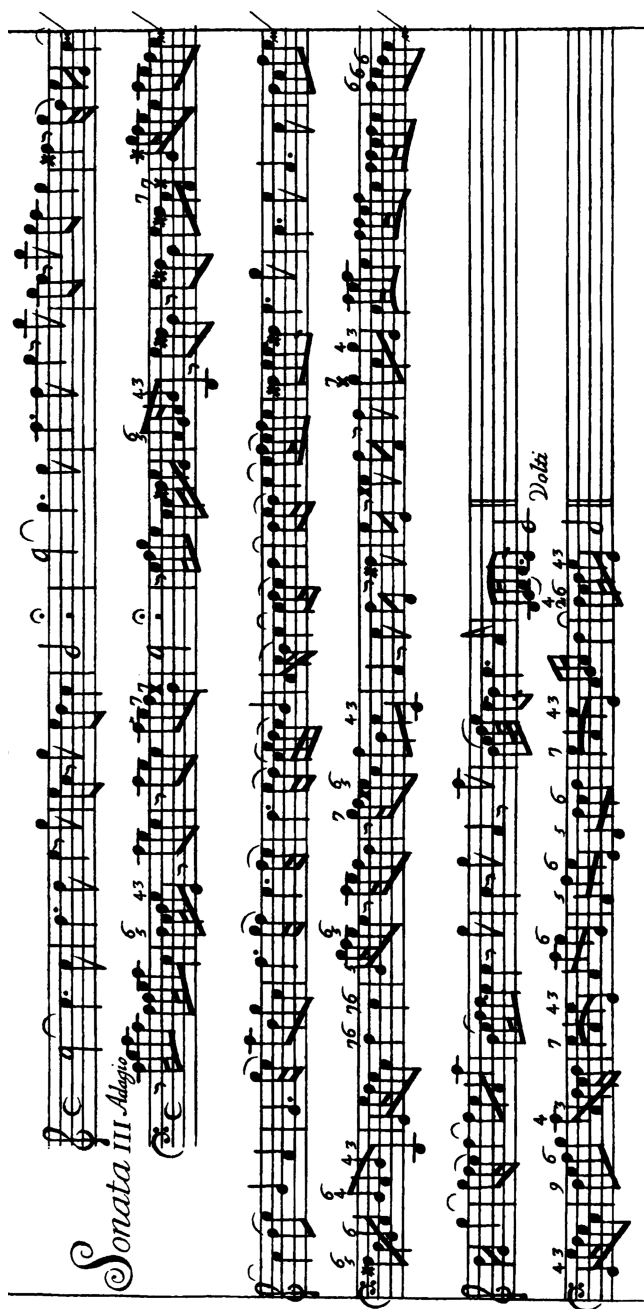
Bononcini's pieces are not as complex as Biber's, thus making an excellent introduction to *scordatura* tuning. In Bononcini's piece, the violin part is written as it should be fingered, not as it should sound. For example, the first double stop in the *Allamanda* sound like a perfect fifth, B-flat and F. Various tunings are often used to make particular double stops, such as fifths and unisons, easier to play.

When preparing to perform any work in *scordatura*, it is best to keep the violin retuned for a few days before the performance. This may necessitate having a second violin, and will allow the strings to settle at their new pitches. It is also important to choose fingerings carefully, paying attention to the harmony, since the choice of either an open string or fourth finger would alter the pitch of a passage. The following excerpt from the *Allamanda* illustrates this point¹²⁸.

¹²⁸ Bononcini, *Arie, Correnti, Sarabande, Gighe, & Allemande*, 23.



The first four notes in the violin part should be fingered, 1, 0, 2, 4 – E-flat, D, C, E-flat. Although the second and fourth notes look the same, the first time it is a passing D and the second time an E-flat.

Arcangelo Corelli: *Sonata III* from *Sonate a Violino Solo e Violone ò Cimbalo, Opera**Quinta*¹²⁹

¹²⁹ Corelli, *Sonate*, 15-21; Arcangelo Corelli, *Sonate a violino e violone o cimbalo, Opera quinta*, Amsterdam: Estienne Roger, 1710, facsimile at <http://www.imsip.org> (accessed January 2014), 22-23, 26-27. I have included facsimiles of the original print and of the first and third movements from the Roger edition of 1710, which contains written-out embellishments.

This page of a musical score, numbered 139, contains six staves of music. The notation is complex, featuring a variety of note values, rests, and fingerings. The first staff begins with the tempo marking "Allegro" and a 6/8 time signature. The music is written in a key with one flat (B-flat). The notation includes many beamed sixteenth and thirty-second notes, as well as various rests and dynamic markings. The staves are arranged in a single system, with the first staff on the left and the sixth staff on the right. The page number "139" is located in the top right corner.

Allegro 6/8

17

Tasto solo

Dolci

181

The musical score is written on ten staves, organized into five systems of two staves each. The notation is complex, featuring many chords, arpeggios, and various musical symbols such as 'x', 'y', and 'z'. The score is divided into sections labeled 'Adagio' and 'Allegro'.

System 1 (Staves 1-2): The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The tempo marking 'Adagio' is written below the second staff. The notation includes many chords and arpeggios, with various musical symbols like 'x', 'y', and 'z'.

System 2 (Staves 3-4): The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The notation includes many chords and arpeggios, with various musical symbols like 'x', 'y', and 'z'.

System 3 (Staves 5-6): The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a bass clef and a key signature of one sharp (F#). The notation includes many chords and arpeggios, with various musical symbols like 'x', 'y', and 'z'.

System 4 (Staves 7-8): The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a bass clef and a key signature of one sharp (F#). The notation includes many chords and arpeggios, with various musical symbols like 'x', 'y', and 'z'.

System 5 (Staves 9-10): The ninth staff begins with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a bass clef and a key signature of one sharp (F#). The tempo marking 'Allegro' is written below the tenth staff. The notation includes many chords and arpeggios, with various musical symbols like 'x', 'y', and 'z'.

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Adagio *Dolce*

This musical score consists of eight staves, numbered 119 through 128. The notation is for a piano, with various melodic and harmonic lines. Staves 119-124 show complex, fast-moving passages with many beamed notes. Staves 125-128 show a change in tempo and mood, marked 'Adagio' and 'Dolce', with slower, more melodic lines. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

12/8
Allegro

4/3

4/2

4/2

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22

SONATA III

The musical score for Sonata III, page 145, is presented in four systems. The first system is marked *Adagio* and consists of three staves: a treble staff, a middle staff, and a bass staff. The second system continues the piece with similar notation. The third system features more complex rhythmic patterns and slurs. The fourth system concludes the page with further musical notation, including slurs and ties. The score is written in a standard musical notation style, with notes, rests, and various musical symbols.



Adagio

The first system of musical notation consists of three staves. The top staff is a single melodic line with a series of eighth and sixteenth notes, some beamed together, and a few accidentals. The middle staff is a single melodic line with a similar rhythmic pattern. The bottom staff is a bass line with a few notes and a 76 fingering mark.

The second system of musical notation consists of three staves. The top staff continues the melodic line with more complex figures and a '+' sign. The middle staff continues the melodic line. The bottom staff has a 6 fingering mark and a 76 fingering mark.

The third system of musical notation consists of three staves. The top staff has a series of beamed eighth notes. The middle staff has a series of beamed eighth notes. The bottom staff has a 6 fingering mark and a 76 fingering mark.

The fourth system of musical notation consists of three staves. The top staff has a series of beamed eighth notes. The middle staff has a series of beamed eighth notes. The bottom staff has a 6 fingering mark and a 76 fingering mark.



The violin sonatas of Arcangelo Corelli are exemplars of the Italian compositional style in the late-seventeenth and early-eighteenth centuries. In 1700, Corelli published his *Sonate a Violino solo e Violone ò Cimbalo, Opera Quinta*, a collection of twelve solo sonatas, different in texture from the trio sonatas of his earlier collections. As we have seen, during the seventeenth century, the violin had risen to a position of dominance, witnessed by the increased technical ability of its players as well as by the substantial outpouring of compositions written specifically for the instrument. Not only was Corelli breaking new personal ground with his compositions for *violino solo*, but he was also ushering in the new century by blending sacred and secular styles and initiating further development in the genre of violin sonata.

Interestingly, Corelli's new *Opera Quinta* was for *violino solo* with either *violone*, which in late-seventeenth-century Rome referred to an eight-foot *violoncello*, or *cimbalo* (harpsichord).¹³⁰ This disjunction probably results from the division, but also blurring, of *sonata da chiesa* and *da camera* genres within the collection. The first part mentions *Sonata* in the title, while the second part lists the various dance forms within it. The choice of *cimbalo* would be excellent for many movements which include contrapuntal bass lines, while the *violone* would be better suited for the more vertical basso continuo texture of the dance movements. The problem with making a choice is that many of the sonatas have characteristics of both genres. Additionally, we should not eliminate the idea of performing a duo between violin and cello simply because the texture may appear thin. The end of the seventeenth century saw an interest in unaccompanied duos,

¹³⁰ Tharald Borgir, *The Performance of the Basso Continuo in Italian Baroque Music* (Ann Arbor: UMI Research Press, 1987), 81.

suggesting that two single-line instruments are adequate.¹³¹ Corelli was most likely leaving the decision up to the musicians, depending on which sonata was being performed, without excluding the possibility of using both instruments for particular movements. What he mentions in the title page is most probably the absolute minimum instrumentation necessary for an adequate performance of the sonatas, but the use of more instruments is certainly a viable option.

The relative technical ease of Corelli's *Opera Quinta* made the works accessible to both amateurs and professionals. The former could read them at face value while the latter could add his or her own embellishments in the style of the day. Such accessibility resulted in widespread dissemination and the appearance of various ornamented editions. Pioneering a tradition that would last for the rest of the eighteenth century was Roger's Amsterdam edition from 1710¹³² containing slow-movement embellishments allegedly provided by Corelli himself.¹³³

¹³¹ Arcangelo Corelli, *Sonatas for Violin and Basso Continuo*, Op. 5, vol. 1, ed. by Bernhard Moosbauer (Wien: Wiener Urtext Edition, 2003), xii.

¹³² Corelli, *Sonate* (Amsterdam: Estienne Roger, 1710), 22-23, 26-27. Publishing ornaments *by Corelli himself* was a marketing tool utilized by many other musicians. In his article on Corellian ornamentation, Neal Zaslaw includes the following table of ornaments to Op. 5, No. 9, to show how widespread the practice was:

Roger's ornamentation of the third sonata, Op. 5, No. 3, can be seen alongside the original in the first and third movements. In the opening adagio, there are basically four types of embellishment: (1) elaborate figures at the end of long notes, e.g., measures 1 and 5, (2) runs that fill in leaps, particularly over rests, e.g., measures 20 and 21, (3) turning figures, similar to French mordents and the *tierce coulée*, that fill in step-wise motion, e.g., the second half of measure 7, and (4) trill indications placed at cadences and on any of the previously mentioned embellishments. *Passaggi* do not typically appear in

Preludio
Largo

Geminiani

Tartini

Walsh Anon.

Cambridge Anon.

Dubourg

Manchester Anon. I

Manchester Anon. II

Corelli 1700

Walsh Anon. bass

See Neal Zaslaw, "Ornaments for Corelli's Violin Sonatas, Op. 5," *Early Music* 24, no. 1 (February 1996): 100.

¹³³ Michael Talbot, "Corelli, Arcangelo," in *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06478> (accessed June 11, 2012).

exact rhythmic notation but rather suggest a free declamation that might include lingering on particular notes that agree or disagree with the underlying harmony. By studying Roger's edition as an example, it would be possible for a violinist to come up with his or her own embellishments, preferably even improvising them during the performance.

As a study, we can look at the final quarter note of measure 20, which involves moving from a *C* to an *A* over an F-major chord in the bass. A simple way to begin is to fill in the harmony from *C* down to *A* and *F* before finishing on *A*. The next step is to fill in the intervals of the triad with step-wise motion, first descending and then ascending, giving *C-B-A-G-F-G-A*. Further embellishment could include graces on a few of the notes in the run, such as an upper neighbor on the *C* and a mordent on the *F*. Add a chordal leap at the end, followed by a *tierce coulée* that brings us back to *A*, and we have just re-constructed Roger's, or Corelli's, figure: *C-C-B-A-G-F-E-F-G-A-F-G-A*. One possible interpretation would be to linger on both the dissonant *D* and *E* and also on the second *A* before quickly adding the final three notes that connect into the next measure. A professional would never actively think of all these individual steps in the heat of performance, but would show how one could construct convincing flourishes. With enough practice, improvisation comes quickly and naturally.

The third movement, an adagio in triple meter includes many of the same embellishments, but they are more rhythmically accurate because the *passaggi* often include fewer notes. Additional ornamentation nearly impossible to notate would include inflections such as *messa di voce* and *flattement*¹³⁴ on long, sustained notes. Regarding

¹³⁴ *Flattement* (literally: flattery) is a French term for a finger "tremolo" (of the left hand), similar to a strong, audible vibrato. In French Baroque music, this *flattement* was used as

tempo, Georg Muffat, who studied briefly with Corelli, writes that the Italian tempos were more extreme, “sometimes to such an extent that one can hardly believe it.”¹³⁵ In addition, the more elaborate ornamentation in the first movement suggests a slower tempo, perhaps based on the eighth note, than that of the third movement.¹³⁶ This consideration is further supported by the bass line, which is more contrapuntal in the opening adagio than the strictly chordal accompaniment of the third movement. A harpsichord should be ideal for the latter, while the slower first movement could benefit from the use of both harpsichord and cello.

The second and fourth movements are both allegros that would have been quite fast, according to Muffat. Roger did not ornament these movements because much was already written out in sixteenth-note runs or as chords that would have been arpeggiated. The fourth movement is notated entirely in sixteenth notes with many harmonic sequences. Although there are some sustained notes in the bass, the tempo and prevailing basso continuo texture suggest harpsichord accompaniment in both movements. Each movement ends with a short adagio that includes violin chords over a sustaining bass, which provides another opportunity to embellish, perhaps with short cadenzas.

Near the end of the second movement, Corelli writes *arpeggio* under a sequence of quarter-note chords. The violinist can arpeggiate these as he or she wishes, however,

an ornament, adding tension on dissonances and relaxation at the end of sustained notes inflected with a *messa di voce*.

¹³⁵ Wilson, *Georg Muffat on Performance Practice*, 115.

¹³⁶ Mary Cyr, *Performing Baroque Music* (Portland: Amadeus Press, 1998), 129.

the following exercise from Geminiani's *The Art of Playing on the Violin* offers many choices.¹³⁷

28

Eſemp. XXI.

¹³⁷ Francesco Geminiani, *The Art of Playing on the Violin* (London, 1751), 28-29. Geminiani was a student of Corelli's who helped bring the latter's work to England. His tutor from 1751 is one of the first and most complete we have for Baroque violin technique. The treatise can be downloaded from <http://www.imslp.org>.

12^a

13^a

14^a

15^a

16^a

17^a

18^a

19^a

The final movement, an *Allegro* in 12/8, is actually a *gigue* in binary form, and is one instance of the genre blurring in Corelli's Opus V. Instead of writing a *sonata da chiesa* with four movements (slow-fast-slow-fast), Corelli adds a fifth movement in a dance form reminiscent of the *sonata da camera* and French music. The movement needs to be played quickly since the shortest note value is only a triplet-eighth note, but any embellishments on the repeats should be taken into account when deciding on a tempo.

Corelli's music, not only his Opus V but also the earlier collections of trio sonatas, were internationally recognized and coveted. The desire for Italian music, particularly in France, explains why François Couperin disguised his earliest sonatas:

Delighted with those [sonatas] of Signor Corelli, whose works I shall love as long as I live, also with the French works of Monsieur de Lully, I made so bold as to compose one similar, which I had performed at the Concert, where I first heard those of Corelli; knowing the avidity of the French for foreign Novelties above all things, and, having no self-confidence, I did myself a very good service by a trifling official untruth. I pretended that a relative of mine, with the King of Sardinia, had sent me a Sonata by a new Italian Composer: I arranged the letters of my name in such a way that they formed an Italian name which I used instead. The Sonata was devoured with eagerness; and I said nothing about an apology for it. What happened, however, encouraged me, and I wrote other sonatas; and my Italianate name, as a mask, earned me great commendations.¹³⁸

While many composers eagerly incorporated Italian styles into their compositions, some fought any sort of standardization of the instrumental sonata and continued to look for novelty. However, it was difficult for even the most conscientious composers to avoid absorbing some characteristics of the Italian style into their compositions.

¹³⁸ Quoted in Carol H. Bates, "The Early French Sonata for Solo Instruments: A Study in Diversity," *Recherches sur la musique française classique* 28 (1991-92): 73.

Giuseppe Valentini: *Idea VII, L'Eco* from *Idee per Camera a Violino e Violone o Cembalo, Opera Quarta*¹³⁹

¹³⁹ Giuseppe Valentini, *Idee per camera a violino e violone o cembalo, Opera quarta*, Amsterdam: Estienne Roger, 1706, facsimile at <http://www.imslp.org> (accessed January 2014), 42-47.

Handwritten musical score on page 158, featuring five systems of music. Each system consists of a treble staff and a bass staff. The notation includes various notes, rests, and fingerings, with some measures marked with 'x' or 'w'. The page is numbered '158' in the top right corner. The manuscript is written on aged, slightly discolored paper.

44

Handwritten musical score for piano, page 44. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of music, each with a treble and bass staff joined by a brace. The tempo and dynamics are indicated throughout:

- System 1:** *Adagio*, *Piano*, *Forte*, *Piano*, *Forte*. Fingerings: 5, 5, 6, 6, 5, 3, 2, 3.
- System 2:** *Forte*, *Pia.*, *Forte*, *Piano*, *Forte*. Fingerings: 5, 6, 4, 6, 6, 5, 4, 3.
- System 3:** *Piano*, *Forte*, *Piano*, *Forte*, *Piano*, *Forte*. Fingerings: 6, 5, 5, 6, 5, 6.
- System 4:** *Piano*, *Forte*, *Piano*, *Forte*, *Piano*, *Forte*. Fingerings: 6, 5, 6, 5, 4, 5, 6.
- System 5:** *Piano*, *Forte*, *Piano*, *Forte*, *Piano*, *Forte*. Fingerings: 5, 6, 5, 6, 5, 6.
- System 6:** *Piano*, *Presto*. Fingerings: 6, 6, 9, 6, 9, 6, 4, 6, 5.

The score includes various musical notations such as slurs, ties, and dynamic markings. The page is numbered 44 in the top left corner.

Handwritten musical score for a piano piece, page 45. The score is written on six systems of grand staves. The right hand plays a melodic line with various ornaments and trills, while the left hand provides a complex, rhythmic accompaniment. The piece is marked "Piano" and "Andante". The notation includes many accidentals and dynamic markings.

46

Allegro

The musical score is written in 6/8 time and marked 'Allegro'. It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5, and articulation marks like 'x' and 'v' are present. The manuscript is on aged paper with some staining and a dark binding edge visible on the left.

Handwritten musical score on page 47, featuring six systems of music. The notation includes treble and bass staves with various musical symbols, including notes, rests, and dynamic markings such as *Piano* and *Allegro*. The manuscript is written in ink on aged paper.

Giuseppe Valentini (1681-1753) is a relatively unknown composer who is often considered to have been Corelli's rival in Rome. Despite studying with Giovanni Bononcini from 1692 to 1697, Valentini did not become well known until he succeeded Corelli as director of the *concertino* at the church of *San Luigi dei Francesi* in 1710.¹⁴⁰ Both composers were well aware of the other's talents – Valentini titled the seventh sonata from his opus five, "la Corelli," and the (mostly apocryphal) story goes that Corelli's worsening health was apparently due to Valentini's growing success in Rome.¹⁴¹

In his Grove article, Enrico Careri characterizes Valentini's music in the following way:

Valentini's instrumental writing is on the one hand a continual attempt to surprise the listener with something new, original or fantastic, and on the other an apparent difficulty to free himself from the model supplied by the work of Corelli and followed by his contemporaries. The titles of the printed collections (*Bizzarrie per camera*, *Fantasie musicali*, *Idee per camera*, *Villeggiature armoniche*), but more especially their character (which is indeed sometimes bizarre), seem to indicate Valentini's determination to be different from Corelli and his imitators, and to offer an alternative to them. In the preface to his op.4 one reads: 'and if you think this work in some places diverges from the correct rules, remember that I have written it to give more pleasure to those listeners who do not like to be confined within narrow limits.'¹⁴²

Valentini's *Idea VII* from the *Opera Quarta* is indeed influenced by Corelli, yet it is also unique. To begin, it is the seventh piece in the collection and also the last. This is unusual since most collections contain either six or twelve sonatas. Valentini's *Idea* is subtitled *L'Eco*, which manifests itself in the "*petites reprises*" that close many of the

¹⁴⁰ Enrico Careri, "Valentini, Giuseppe," in *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28920> (accessed March 2, 2014).

¹⁴¹ According to Corelli's student Geminiani. See *ibid.*

¹⁴² *Ibid.*

subsections within each movement and the alternations between *piano* and *forte*, particularly in the middle *Adagio*.¹⁴³

The opening movement, marked *Adagio e staccato* is very different from the adagios we find in Corelli's *Opera Quinta*. The prevailing dotted rhythms and the *staccato* indication suggest a character less vocal than Corelli's and perhaps with less room for extemporaneous embellishments. The second movement, *Allegro*, is more similar to a Corellian second movement, with its imitation between voices and sequences of seventh chords. The novelty in the third movement is the alternation of dynamics, hinted at by the subtitle. Following are five additional movements: *Presto – Andante – Grave – Allegro – Allegro*. Eight movements in total are many more than any of Corelli's sonatas have; Valentini was clearly trying to maximize contrast in this piece.

Technically, *Idea VII* is not particularly difficult: in the opening movement, one should be careful to follow the *staccato* indication and avoid smoothing over the dotted rhythms, which would result in a lazy character. The *piano* dynamics in the third movement can be played as if even the violinist is surprised by them and, likewise, the final *Allegro* can be a surprise after the *gigue* (movement seven) that could very well end the piece.

¹⁴³ Valentini, *Idee per camera*, 44.

Jean-Féry Rebel: *Premiere Suite* from *Pieces pour le Violon, Divisées par Suites de Tons avec la Basse-Continue*¹⁴⁴

PREMIERE SUITE

EN G RE SOL.

Jean-Féry Rebel
(1666 - 1747)

PRELUDE

Violon

Basse-Continue

7

14

20

26

31

¹⁴⁴ Jean-Féry Rebel, *Premiere suite en G* from *Pieces pour le violon, divisées par suites de tons avec la basse-continue*, Paris 1705, facsimile ed. Richard Gwilt (RG Editions, 1998).

2
ALLEMANDE

COURANTE

Measures 1-4 of the Courante. The piece is in 3/4 time with a key signature of one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, with some measures containing a '+' sign. The bass line includes fingerings: 6, 6#, 6, 7, 4, 3, 7, 3.

Measures 5-8 of the Courante. The melody continues with eighth and sixteenth notes. The bass line includes fingerings: 9, 5b, 4, 3, and a whole note chord.

Measures 9-12 of the Courante. Measures 9-10 include fingerings 6, 5b, 6, 5 and a '+' sign. Measures 11-12 are marked '1.' and '2.' and labeled 'Reprise'. The bass line includes fingerings 6, 6, and 5b.

Measures 13-16 of the Courante. The melody features eighth and sixteenth notes. The bass line includes fingerings: 5b, 5b, 5, 6, and 5b.

Measures 17-20 of the Courante. The melody continues with eighth and sixteenth notes. The bass line includes fingerings: 5b and #.

Measures 21-23 of the Courante. The melody features eighth and sixteenth notes. The bass line includes fingerings: 6, 6, and 5b.

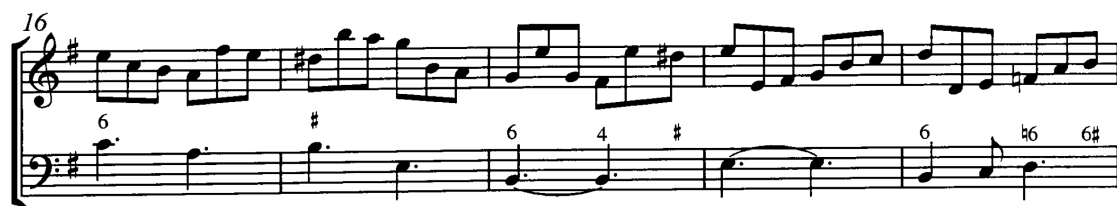
Measures 24-27 of the Courante. Measures 24-26 include fingerings 7, 6, 6, 4, 3. Measures 27-28 are marked '1.' and '2.' and labeled 'Reprise'. The bass line includes fingerings 6 and 6.

4

SARABANDE



GIGUE RONDEAU



6
CHACONNE

46 7

52

56

60

65

71

77

83

89

95

101

107

112

118

doux

fort

[fort]

The musical score consists of seven systems of staves, each with a right-hand (treble) and left-hand (bass) part. The key signature is G major (one sharp). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics like *doux* and *fort* are used to indicate volume changes. A repeat sign is located at the end of the seventh system.

125 9

6 5 6 4 3 6 6 6 5 6 6

131

6 5 4 3 6

136

6 4 3

141

6 4 3 5 6

Notes égales

148

6 7 4 3 5 6

156

Notes égales

163

4 3 6 5 6 5 6

Detailed description: This page contains a musical score for guitar, measures 125 through 163. The music is written in treble and bass staves. Measure numbers are indicated at the start of each system. Fingering numbers (1-7) are placed above or below notes. A '9' is written above the final measure of the first system. The text 'Notes égales' appears at the end of the fourth system and below the sixth system. The key signature has one sharp (F#).

10

BOUREE EN RONDEAU



32 11

36

41 1. 2.

46

50

54

59 1. 2.

FIN DE LA PREMIERE SUITE

Tous les Couplets du Rondeau se jouent deux fois

RG109

The dissemination of Corelli's Opus V in France occurred very quickly. The first French publication was by Foucault in 1701, but the sonatas were most likely heard before then within elite circles.¹⁴⁵ As early as 1695, Sébastien de Brossard claimed, "All the composers of Paris, above all the organists, had at that time, so to speak, the craze to compose *Sonates à la manière Italienne*."¹⁴⁶ The following preface to Michel Corrette's *Le Maître de clavecin pour l'accompagnement* from 1753, although much later, attests to the impact that Corelli's music, specifically the earlier *sonate a tre*, had on French musical society:

The trios of Corelli, which had been printed in Rome, appeared for the first time at a concert... This new kind of music encouraged all composers to work in a more brilliant style... All concerts took on a different form; scenes and symphonies from opera were replaced by sonatas.¹⁴⁷

There is no doubt that Corelli's sonatas influenced subsequent publication of solo violin sonatas in France, beginning with François Duval's collection of 1704.¹⁴⁸

Jean-Féry Rebel (1666-1747) was born into a family of musicians who worked in the court at Versailles. Beginning as a student of Lully's, Rebel eventually became leader of *les Vingt-quatre Violons du Roi*. His compositional output includes many sonatas as well as three dance suites, including the one presented here in G major.

One of the first composers to group dances into suites, instead of grouping dances by type, was the French lutenist, Denis Gaultier (1603-1672).¹⁴⁹ A typical ordering was a

¹⁴⁵ James R. Anthony, *French Baroque Music from Beaujoyeulx to Rameau*, revised edition (Portland: Amadeus Press, 1997), 378.

¹⁴⁶ Bates, "The Early French Sonata for Solo Instruments," 71.

¹⁴⁷ Anthony, *French Baroque Music*, 378.

¹⁴⁸ *Ibid.*, 387.

¹⁴⁹ Hill, *Baroque Music*, 126.

prelude, followed by a pair of dances in duple and triple meter, a *sarabande*, and a *gigue*.

Rebel's suite includes a *prelude*, *allemande*, *courante*, *sarabande*, *gigue rondeau*, *chaconne*, and *bourée en rondeau*.

Rebel's *Prelude* is an introduction to the key of G major and the sonority of the violin. According to Georg Muffat, a violinist who also studied with Lully and traveled extensively, preludes in cut time, such as this one, should be played slowly.¹⁵⁰ However, since there is no melody, the tempo must not be so slow that the harmonic motion is lost. Open strings should also be used whenever possible to allow the violin to resonate fully.

The *Allemande* is quite idiomatic; it includes double stops, full chords, and large string crossings, almost emulating French repertoire for solo bass viola da gamba. There are also many very fast notes, often notated as 32nd notes following a dotted rhythm. One example is in measure seven. In his preface, editor Richard Gwilt addresses the "haphazard notation of dots and subsequent fast notes,"

Rather than expecting the note values to add up, it is probably better (and more true to the style) to think of the little notes as occurring late and leading into the following beat. A charming quirk of the original print is the appearance of all 32nd notes in small notation. The resulting suggestion of fleet lightness is one today's performer would do well to remember.¹⁵¹

Additional rhythmic alterations, such as *notes inégales*, or the lengthening of odd-numbered notes, similar to "lilting" or "swinging," were also common in French music at this time. Exceptions to this practice occurred when notes appeared with dots above them, groups of three or more notes were slurred together, there were clear instructions to avoid *inégalité*, or in special situations like allemandes.¹⁵² However, even these rules

¹⁵⁰ Wilson, *Georg Muffat on Performance Practice*, 17.

¹⁵¹ Rebel, *Première suite*, preface.

¹⁵² Anthony, *French Baroque Music*, 440-441.

were not universal. In *French Baroque Music*, James Anthony quotes Michel de Saint-Lambert, who in 1702, said that unequal eighth notes were not necessary in allemandes due to their slow tempo, but could be applied to sixteenth notes if any exist in the piece.¹⁵³ Saint-Lambert's comment is understandable in light of the tradition of applying *inégalité* to notes "two levels faster than beats."¹⁵⁴

Thus, in Rebel's cut-time *Allemande*, with half notes marking the beat, we would normally "swing" the eighth notes; however, Saint-Lambert suggests that this practice would not work at a slow tempo, and the sixteenth notes, if there are any, should be unequal instead. Another point to consider is that this *Allemande* sounds very much like a French overture and should be played with a lengthening of the dotted-quarter notes and shortening of the sixteenths just before each larger beat.

With respect to *inégalité*, most music theorists from the late-seventeenth and early-eighteenth centuries agree that quarter notes are unequal in 3/2 meter, except when shorter notes occur, in which case the latter will become unequal.¹⁵⁵ Rebel's *Courante* presents few quarter notes, but many eighth notes that should be played unequally. We should keep in mind that *inégalité* does not imply playing the same dotted-eighth-sixteenth-note combination every time, but varying the amount each note is lengthened – perhaps lengthening more important beats of the bar.

In the *Courante*, the violinist can exploit the various metrical stresses with which Rebel experiments. For example, the first two measures can have strong downbeats with slightly shortened third beats that lead to the next measure. The third measure can be

¹⁵³ Anthony, *French Baroque Music*, 441.

¹⁵⁴ Wilson, *Georg Muffat on Performance Practice*, 112.

¹⁵⁵ Stephen E. Hefling, *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music: Notes inégales and Overdotting* (New York: Schirmer Books, 1993), 8-9.

divided into three beats with the descending sequence that leads to the B-ninth chord in measure four. This chord acts as a moment of hesitation before resolving on beat three and leading into another sequence, which finally cadences in measure six. I have marked the metrical stress in the following excerpt¹⁵⁶ with vertical dashes indicating stress, relative to length, and with “u’s,” marking unaccented syllables that can be played slightly shorter and with direction towards the following accented beat.

COURANTE

The musical score is for a piece titled "COURANTE" in 3/4 time. It consists of three systems of two staves each (treble and bass). The first system (measures 1-6) shows a descending sequence in the bass line leading to a B-ninth chord in measure 4. The second system (measures 5-8) continues the sequence. The third system (measures 9-12) includes a first ending (1.) and a second ending (2.) marked "Reprise". Fingerings are indicated by numbers 1-5 and 6-9. Vertical dashes and "u's" are used to mark metrical stress and unaccented syllables.

The brackets in measures six and seven above, mark two different “voices,” or registers, which Rebel exploits in this *Courante*. They can be given two different characters in performance – perhaps lighter and softer for the upper voice and heavier

¹⁵⁶ Rebel, *Premiere suite*, 3.

with more volume for the lower voice. Measures 15 through 25 contain many more alternations between the two voices.

In the *Sarabande*, particular emphasis should be given to second beats in bars where the harmony changes at that moment (e.g., measures six, seven, twenty, etc.). There is also a hemiola across measures 25 and 26 – those two measures should be broken into three half-note gestures before relaxing into the downbeat of measure 27. Over-dotting of the dotted-half notes and shortening of any eighth-note pickups would be appropriate. Since the tempo will be rather stately, a variety of lengths could be applied to emphasize particular downbeats more than others.

The *Gigue rondeau* is a playful juxtaposition of the two “voices” Rebel introduced in the *Courante* and the violinist can articulate the two voices differently while following the changes of harmony for phrasing. The *petite reprise* beginning in measure 24 is simply a “little repetition,” and should be played quietly on the very last iteration, after the second ending. In many French sonatas from the Baroque era, the *petites reprises* are written out and marked *piano*.

Rebel’s *Chaconne* is a virtuoso movement full of character variety. The bass line repeats the same four-bar chord progression for much of the piece but with variations in rhythm and voice leading occurring every eight bars. However, there are places where Rebel breaks the pattern, such as in measure 33, where a long sequence of seven-six suspensions takes place (the violin part in this passage is reminiscent of the *Sarabande* but acts as a winding down of the energy that has built up in the first 32 measures). Following a repeat of the sequence, Rebel writes the following passage:¹⁵⁷

¹⁵⁷ Rebel, *Premiere suite*, 7.



Here the violinist must use the very quick wrist stroke discussed earlier to “toss” off the 32nd notes. It also helps, technically, to feel direction towards the third beat in measures 54 and 55.

The *Chaconne* progresses like a pendulum, gathering and dissipating energy, often following the melodic contour of the violin part. For example, the rising variation beginning in measure 83 gathers energy that can be released from measures 93 to 102. Rebel also writes a few specific instructions in this movement: *doux* (sweetly), *fort* (loudly or strong), and *notes égales* (equal notes). The latter, which occurs in measure 147 in the bass, suggests that previous eighth notes in the piece should be played with *inégalité*.

The final *Bourée en rondeau* is a light afterthought to the heavier and more emotionally varied *Chaconne* it follows. In this movement, eighth notes can be played unequally, including the slurred pairs in measures 10 to 16. The music interspersed between iterations of the *rondeau* theme can be played like solo sections, with a variety of lengths on the eight notes and even some push and pull of the tempo. For instance, the lilting slurs in measures 10 to 13 could fall forward before rising up to sit on the high A. If given individual characters, these sections will contrast nicely with the *rondeau* theme every time it returns.

The little plus signs (+) that appear above many of the notes in Rebel's suite are indications to add a trill, turn, or other small *agrément*. The addition of these small ornaments, along with rhythmic alteration such as *inégalité* and overdotting, were important and expected aspects of performance of French music in the Baroque era. In his *L'Art de toucher le clavecin* (1716), Couperin comments on this important practice, particularly that of rhythmic alteration, by writing, "we [French composers] write music differently from the way we play it... the Italians, on the other hand, observe the exact value of the notes in composing their music."¹⁵⁸

It is easy to notice national differences in ornamentation when we compare Rebel to Corelli. In the French style, graces are added to individual notes and are often as simple as a trill or appoggiatura. Rebel uses the generic, and typical sign for a trill (+) while Roger's edition of the Corelli includes elaborate figures that span many notes and can sometimes make the composition appear unrecognizable. Quantz summarizes the basic differences between the Italian and French styles in the following quote:

The first requires a clean and sustained execution of the air, and embellishment with the essential graces, but no extensive passagework or significant addition of extempore embellishments... In the Italian manner, extensive artificial graces that accord with the harmony are introduced in the adagio in addition to the little French embellishments... With good instruction the French manner of embellishing the Adagio may be learned without understanding harmony. For the Italian manner, on the other hand, knowledge of harmony is indispensable.¹⁵⁹

¹⁵⁸ Quoted in Anthony, *French Baroque Music*, 440.

¹⁵⁹ Walls, "Strings," 60

Georg Philipp Telemann: *Sonata Secunda* from *Sonate Metodiche à Violino Solo ò Flauto Traverso, Opera XIII, Parte Prima*¹⁶⁰

6. SONATA 2^{da}.

Adagio.

¹⁶⁰ Georg Philipp Telemann, *Sonate Metodiche à Violino Solo ò Flauto Traverso, Opera XIII, Parte Prima*, Hamburg 1728, facsimile at <http://www.imslp.org> (accessed January 2014), 6-11.

8.

Vivace.

9.

The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. Each system contains a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The notation includes various notes, rests, and fingerings. The fifth system is marked "Cortesemente." and the sixth system ends with a double bar line. The page number "186" is in the top right corner, and the number "9." is in the top right corner of the musical notation area.

System 1: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a supporting line with eighth notes and rests. Fingerings: 7, 5, 6, 6, 5, 4, 3, 5.

System 2: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a supporting line with eighth notes and rests. Fingerings: 5, 7, 5, 6, 6, 4, 2, 6.

System 3: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a supporting line with eighth notes and rests. Fingerings: 6, 6, 6, 7, 5, 6, 5, 3, 6, 5.

System 4: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a supporting line with eighth notes and rests. Fingerings: 6, 5, 5, 6, 7, 6, 6, 6, 5.

System 5: Marked "Cortesemente." Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a supporting line with eighth notes and rests. Fingerings: 2, 6, 5, 7, 5, 4, 3, 6, 6, 6.

System 6: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a supporting line with eighth notes and rests. Fingerings: 6, 6, 6, 6.

10.

10.

Vivace.

II.

A musical score for guitar, consisting of six systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is marked with various guitar techniques and dynamics. Fingerings are indicated by numbers 1-4 on the right hand and 1-5 on the left hand. Accents and slurs are used throughout. The piece concludes with a 'Da Capo.' instruction. The notation includes many sixteenth and thirty-second notes, often beamed together, and various rests.

Da Capo.

Georg Philipp Telemann was one of the most prolific Baroque composers with over 4500 works to his credit. Born in 1681 in Magdeburg, Telemann held numerous musical posts throughout Germany. The most notable include that of *Kapellmeister* to Duke Johann Wilhelm of Saxe-Eisenach in 1709, and music director for the five main churches in Hamburg in 1721. Many of Telemann's instrumental works, were written for amateurs and professionals alike, especially his two volumes of *Sonates méthodiques* published between 1728 and 1732.

As the title suggests, the *Sonate metodiche* are pieces of a pedagogical nature and were meant to instruct violinists, or composers, in the art of improvisation. The first movement of each sonata is an *Adagio* written with the violin part on two staves – the lower staff showing an embellished version of the first. Telemann's embellishments are full of variety and very similar to publications of “Corelli's” embellishments of the *Opera Quinta*. In both instances, the performer has to be aware of the harmony at all times to be able to ornament correctly.

The second movement, a *Vivace*, is not imitative as Corellian second movements are, but shows a growing compositional interest in the *style galant*. Telemann links together short ideas, which typically last only two measures. The music is rhythmically driven and contrast between these short cells is more important than the overarching form or the homogeneity. The final two movements are similar in style.

I have included Telemann's sonata in this collection to show the dissemination of Corelli's style – his embellished adagios and his alternation of slow and fast movements – into Germany, even when the style changes from late Baroque eloquent discourse to a more intimate *galant* conversation. Telemann's piece is also an excellent example of

music written for the purpose of educating, or even for providing amateurs with materials they may not have been able to create themselves.

Jean-Baptiste Cupis: *Sonata III* from *Sonatas a Violon Seul avec la Basse Continue*,
 Premiere Oeuvre¹⁶¹

SONATA
 III.

Largo.

13

¹⁶¹ Jean-Baptiste Cupis, *Sonates a violon seul avec la basse continue, premiere oeuvre*, Paris 1738, facsimile reproduction (New York: Broude Brothers, Performers' Facsimiles), 13-18.

14

Allegro ma non troppo.

The musical score consists of six systems, each with a treble and bass staff. The notation is highly technical, featuring many slurs, ties, and fingerings. The key signature has two sharps (F# and C#). The music is written in a style typical of 19th-century piano literature, with a focus on rapid passages and complex rhythmic patterns. The first system starts with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a similar pattern. The subsequent systems continue this pattern, with increasing complexity in the right hand. The page is numbered 14 in the top left corner.

15

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is written in a key with three sharps (F#, C#, G#) and a common time signature. The notation is highly detailed, featuring numerous slurs, ties, and specific fingering numbers (1-7) placed above or below notes. Some notes are marked with an asterisk (*). The first system includes a measure with a '3' above a triplet. The second system has a '7' above a note in the bass staff. The third system features a '3 4 4' above a triplet in the treble staff. The fourth system is marked 'Piano' and includes a '6 3' above a note in the bass staff. The fifth system has a '4 4' above a note in the treble staff. The sixth system concludes the piece with a final cadence. The page number '15' is located in the top right corner.

16 *Cantabile.*

Aria.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The piece is marked 'Cantabile' and 'Aria'. The notation includes various musical symbols such as notes, rests, slurs, and ornaments. Fingerings are indicated by numbers 1-4. Dynamics include 'Pia.' and 'Forte'. There are also asterisks and other markings throughout the score.

67 4x-66 47 6 4 67

4x-66 47 9 4 7 6 4 7 6 6

Pia. *Forte*

47 * 4 * *Pia.* 6 * *Forte* 4x 6 4 7

5

6- 4x-66 4- 6 4 6- 4x 6 4 7

4x-66 4- 9 4 7 4 * * *

9 8 * 7 6 * * 4 9 8

This page of musical notation is for a guitar piece, likely a study or exercise. It consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 12/8. The notation includes various guitar-specific symbols: 'x' for natural harmonics, '6' for barre, '7' for the seventh fret, and asterisks (*) and plus signs (+) indicating specific techniques or accents. The piece concludes with a double bar line and a final chord.

18

Presto.

The third sonata from Cupis' *Premier livre* (1738) is very similar to Corelli's sonatas on the larger scale and very different on the smaller scale. As in many of

Corelli's sonatas, Cupis' is in four movements – *Largo*, *Allegro ma non troppo*, *Aria*, and *Presto*. Moments of imitation in the second movement and some sequential passages in the last are also reminiscent of Corelli.

However, more important than its similarities to Corelli are its differences, in particular the treatment of ornamentation. In the opening *Largo*, Cupis either writes out or uses symbols to signify particular ornaments.¹⁶²



The first two measures introduce three ornaments used throughout the piece: the basic trill¹⁶³ on the C#, the appoggiatura at the beginning of measure two, and the *tremblement coulé en montant* (ascending trill) with turned ending¹⁶⁴ on the final E. Here, although not

¹⁶² Cupis, *Sonates a violon seul*, 13.

¹⁶³ The + sign indicated many types of ornaments, even just a generic indication to “do something.” Robert Donington claims that the trill was the most common usage, particularly among violinists and flutists. See Robert Donington, *The Interpretation of Early Music* (London: Faber and Faber, 1963), 575.

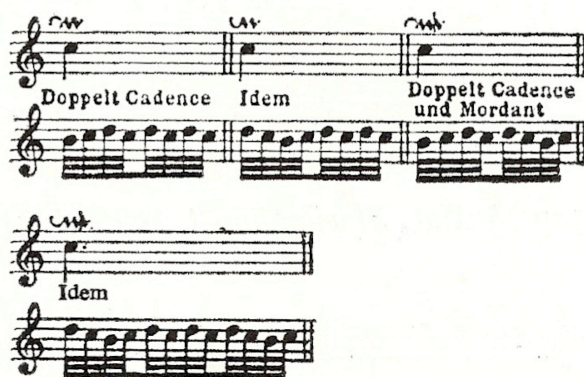
¹⁶⁴ The *tremblement coulé en montant* is a compound ornament consisting of a slide from below the main note that leads up to the trill. See the following example from *Ibid.*, 219,

always, the trill should be played from the upper neighbor to emphasize (as with a long appoggiatura) the dissonance between the D# and the A in the bass. Likewise, the appoggiatura should be played on the beat to emphasize its dissonance with the F# in the bass.

The last system of the second movement has an additional symbol on the third beat of the second measure: a stroke above the ascending trill.¹⁶⁵



Ex. 158. J. S. Bach, *Clavier-Büchlein*, 1720, ascending and descending trills:

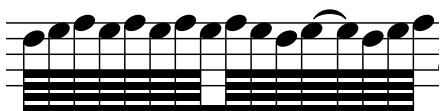


219

The turned ending would have been added after the trill, similar to the *doppelt cadence und mordent* in the example directly above. For more images of *tremblements coulés en montant* see Donington's table of ornaments on pages 573-580.

¹⁶⁵ Cupis, *Sonates a violon seul*, 15.

The vertical stroke is another symbol for a mordent or *pincé*¹⁶⁶ and, in this case the combination with the *tremblement coulé en montant* implies the addition of the mordent following the turn at the end of the trill:



Similar mordents are found at the beginning of the *presto*.¹⁶⁷



The dots on the eighth notes in measures seven and eight of the *Presto* are there to negate *notes inégales*, which in a situation such as this one would be normal; all notes should be played slightly detached from one another. Giovanni Antonio Piani uses a similar notation in his first book of sonatas from 1712, which includes the following

Avertissement:

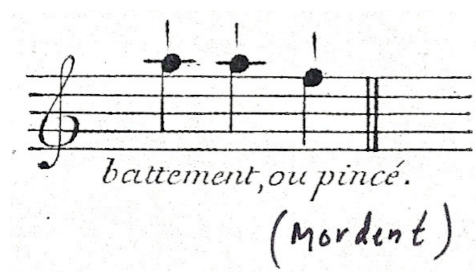
¹⁶⁶ Donington, *The Interpretation of Early Music*, 195, 573.

¹⁶⁷ Cupis, *Sonates a violon seul*, 18.

I have thought that it was necessary to give an explanation here of some special symbols which are indicated in my book, so that those who do not know their use can execute my sonatas according to my intention.¹⁶⁸



The notes with dots above, should be played “equally, articulated, and a bit detached,” similar to our modern-day not-to-dry *spiccato*. Another example in Piani’s *avertissement* can shed light on Cupis symbols¹⁶⁹:



Similar to the vertical stroke we saw at the end of Cupis’ *Presto*, Piani’s *battement ou pincé* is translated as mordent.

Cupis’ collection is one of the earliest sonatas we have with fingerings for the violinist. Most of them are practical and show a desire to shift between repeats of

¹⁶⁸ Translation in Giovanni Antonio Piani, *Sonatas for Violin Solo and Violoncello with Cembalo*, Paris 1712, facsimile ed. Barbara Garvey Jackson (Madison: A-R Editions, Inc., 1975).

¹⁶⁹ Ibid.

sequential gestures, after long notes, and on strong beats of the measure. Some, however, do not seem to offer the best solution to a violinist trained in modern technique, as in these two passages: the first from the *Allegro ma non troppo* and the second from the *Presto*.¹⁷⁰



In the first excerpt above, I recommend extending with the second finger to second position on the A where Cupis has indicated a third finger, and contracting back to first position on the following G#. In the second example, I would shift to third position while playing the open E, placing the second finger on the B instead of the fourth as indicated. Neither of these, or any of the other fingered passages, poses any real difficulties, however, but it is interesting to see the different approach to shifting that was in place in 1738 and the extensive use of the little finger.

¹⁷⁰ Cupis, *Sonates a violon seul*, 15, 18.

**Johann Sebastian Bach: *Sonata in B Minor for Violin and Obligato Harpsichord*,
*BWV 1014*¹⁷¹**

Sonata I

BWV 1014

I. Adagio

Violino

Cembalo

4

7

10

BA 5240

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¹⁷¹ Johann Sebastian Bach, *Six sonatas for violin and obligato harpsichord*, BWV 1014-1019, ed. Peter Wollny (Kassel: Bärenreiter, 2004), 1-16.

2

13

tr

16

19

tr

ossia:

22

25

[tr]

[w]

28

tr

tr

tr

31

tr

34

[tr]

4

2. Allegro

4

6

11

16

Figured Bass: [6 4] 7 5 6 4 3 5 6 7 # 9 6 7 5 # 3 3 8]

Trills: tr, [tr], tr, tr, [tr], tr

21

Measures 21-25 of a musical score in D major. The melody (treble clef) features a series of eighth and sixteenth notes, with a trill marked [tr] in measure 22. The piano accompaniment (bass clef) consists of a steady eighth-note pattern, with trills marked 'tr' in measures 22 and 24.

26

Measures 26-30 of a musical score in D major. The melody (treble clef) continues with eighth and sixteenth notes, including a trill marked 'tr' in measure 28. The piano accompaniment (bass clef) maintains the eighth-note pattern, with a trill marked 'tr' in measure 30.

31

Measures 31-35 of a musical score in D major. The melody (treble clef) features a series of eighth and sixteenth notes, with a trill marked 'tr' in measure 35. The piano accompaniment (bass clef) consists of a steady eighth-note pattern, with a trill marked 'tr' in measure 35.

36

Measures 36-40 of a musical score in D major. The melody (treble clef) features a series of eighth and sixteenth notes, with a trill marked 'tr' in measure 38. The piano accompaniment (bass clef) consists of a steady eighth-note pattern, with a trill marked 'tr' in measure 38.

6

41

47

53

ossia: 

58

ossia: 

63



68



73



79



84



8

89

94

99

[6 4 7 5 6 4 3 5 6 7 # 9 6 7 5 #]

105

3 3 - 6]

111

116

121

126

130

136

10

3. Andante

This musical score is for a piece in D major, 3/4 time, marked '3. Andante'. It consists of three systems of staves, each with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and trills (tr). Measure numbers 10, 3, 6, 9, and 12 are indicated at the start of their respective systems. The notation is in a standard musical format with a common key signature and time signature.

15

tr

18

tr

21

tr

[♩]

24

tr

27

ossia:

tr

[♩]

12

4. Allegro

3

ossia:

6

ossia:

9

tr.

tr.

12

ossia:

15

ossia:

17

ossia:

20

tr

24

Measures 24-26 of a musical score in D major. Measure 24 begins with a repeat sign and a whole rest in the treble, followed by a half note D4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Measure 25 continues the melodic and harmonic development. Measure 26 concludes the system with a half note D4 in the treble and a half note D3 in the bass.

27

Measures 27-29 of the musical score. Measure 27 features a melodic line in the treble with eighth-note runs and a piano accompaniment with a consistent eighth-note texture. Measure 28 continues the melodic ascent and accompaniment. Measure 29 ends with a half note D4 in the treble and a half note D3 in the bass.

30

Measures 30-32 of the musical score. Measure 30 shows a melodic line in the treble and a piano accompaniment with eighth-note patterns. Measure 31 continues the melodic and harmonic progression. Measure 32 concludes the system with a half note D4 in the treble and a half note D3 in the bass.

33

Measures 33-35 of the musical score. Measure 33 features a melodic line in the treble and a piano accompaniment with eighth-note patterns. Measure 34 continues the melodic and harmonic progression. Measure 35 concludes the system with a half note D4 in the treble and a half note D3 in the bass.

36 *ossia:*

Musical score for measures 36-39. Measure 36 has an ossia for the right hand. The score is in treble and bass clefs with a key signature of two sharps (F# and C#).

40 *ossia:* [tr]

Musical score for measures 40-42. Measure 40 has an ossia for the right hand. Measure 42 has a trill marked [tr]. The score is in treble and bass clefs with a key signature of two sharps (F# and C#).

43

Musical score for measures 43-45. The score is in treble and bass clefs with a key signature of two sharps (F# and C#).

46 *ossia:*

Musical score for measures 46-48. Measure 46 has an ossia for the right hand. The score is in treble and bass clefs with a key signature of two sharps (F# and C#).

49

tr tr

ossia:

52

ossia:

55

tr

58

tr tr

What is unique about the six sonatas BWV 1014-1019 is that they are for violin and *obligato* harpsichord, *col Basso per Viola da Gamba accompagnato se piace*. This

set was the first in a series that included obbligato keyboard, essentially initiating a new genre of the duo sonata in which both instruments are equal partners.¹⁷² The texture is essentially that of a trio sonata, in which the second treble part is placed by the right hand of the keyboard player, and where it participates in a contrapuntal texture with the solo violin. The left hand of the keyboard part is basically an unfigured bass line that could have been doubled on the viola da gamba. Both instrumentalists need to be accomplished enough to handle the fugal writing, canonic imitation, and elaborate written-out ornamentation.

Finding the precise date of composition of the set is difficult for a number of reasons.¹⁷³ First, both Forkel (in his biography of Bach from 1802) and C. P. E. Bach mention that the set was composed before 1724, most likely during the composer's Cöthen period (1717 to 1723), but the earliest source of the music dates from 1725. Additionally, the first five sonatas are consistent in style and have the traditional four-movement structure, while the original version of the sixth sonata had six movements, including two dances. Finally, the sixth sonata was revised at least twice during Bach's Leipzig period between 1723 and 1750, resulting in a final version of only five movements. We are left with a compositional range from roughly 1723 to as late as the 1740s, although the output of chamber music from his Cöthen period, including the solo violin sonatas and cello suites (BWV 1001-1012) strongly suggests that the six obbligato harpsichord sonatas may have been written closer to 1723, with completion/revision of

¹⁷² Christoph Wolff, et al., "Bach," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10> (accessed June 11, 2012).

¹⁷³ *Ibid.*, iv-v.

the sixth occurring later at Leipzig. No complete autograph manuscript exists, but we have copies of the score or parts in seven manuscripts: Ms. A, B, C, D, E, F, and G.¹⁷⁴

The music of J. S. Bach, while containing elements of both the Italian and French styles, is fundamentally contrapuntal in texture. Bach's compositions tend to be based more on invention and the repetition and manipulation of musical-rhetorical figures. In his book *Bach and the Patterns of Invention*, Laurence Dreyfus defines the word "invention" as, "a term borrowed from rhetoric used colloquially to designate the essential thematic idea underlying a music composition"; moreover, musical invention is a "metaphor for the idea behind a piece."¹⁷⁵ The term can also mean the method of coming up with ideas. C. P. E. Bach claims his father highly valued inventiveness in students: "As for the invention of ideas, my late father demanded this ability from the very beginning, and whoever had none he advised to stay away from composition altogether."¹⁷⁶ A student with excellent inventiveness would have all the building blocks necessary for a composition, similar to an orator's ideas for a good speech. Often, Bach begins with small building blocks, or inventions, and constructs a convincing "speech" through his music by manipulating the initial idea(s) and follow the rules of good counterpoint.

¹⁷⁴ John Pike, "Sonatas for Violin and Keyboard, BWV 1014-1023: General Discussions, Part 2," *Bach Cantatas Website*, <http://www.bach-cantatas.com/NVD/BWV1014-1023-Gen2.htm> (accessed June 11, 2012). Ms. A – Berlin, Bach P 229, Ms. B – Berlin, Bach P 426, Ms. C – Copenhagen, Ms. D – Berlin. Am. B. 61, Ms. E – Staatsbibliothek, Berlin. Bach St 162, Ms. F – Berlin. Bach St. 463-468, Ms. G – Berlin. Bach St. 403. Four of the manuscripts, Ms. A, B, C, and D, are in score and date from the second half of the eighteenth century. Ms. E, F, and G only include parts, and Ms. G consists of only the harpsichord part. The various versions of the sixth sonata are found in different manuscripts.

¹⁷⁵ Laurence Dreyfus, *Bach and the Patterns of Invention* (Cambridge: Harvard University Press, 1996), 1-2.

¹⁷⁶ *Ibid.*, 2.

The opening *Adagio* of the B minor sonata, BWV 1014, offers a perfect opportunity to explore Bach's choice and manipulation of inventions. In the first ten measures, Bach presents all the materials he uses to build the entire movement: the descending thirds that begin each of the first three measures, the eighth-note thirds that act as neighbor tones to the descending thirds, and the rising arpeggio figure in the bass. Everything can be derived from the manipulation of these thirds and arpeggios. For example, for the beginning of measures six, seven, and eight, Bach writes sixths, which ascend by thirds (the E – G third in measure eight can still give the illusion of the sixth B – G if we include the violin part in the analysis). All sixteenth notes in the violin part are written-out ornaments; in fact, they look very similar to embellishments we might find in a Corelli adagio. In essence, this movement is a simple manipulation of thirds. Performers will do well to avoid such a slow tempo that the neighbor and passing thirds lose direction.

Technically, the opening *Adagio* is very difficult and requires three qualities of the violinist: the ability to (1) beautifully sustain and shape long notes, (2) de-emphasize cadential embellishments, and (3) produce pure intonation above the bass. In order to achieve the latter, it is important to play as often as possible with the bass, paying close attention to double-stop passages as in measure 17. In this measure, even the second sixth (D – B) is difficult because the B will need to be tuned to the bass and the D to the B; the result is that the D may not be in tune with the violinist's open string. Each chord needs

to be examined on a case-by-case basis, particularly when performing with a chordal instrument that is not in equal temperament.¹⁷⁷

The opening *Adagio* is Bach's *exordium*, as in a speech. In this movement, he presents the various keys and even some motives he will explore in later movements. The lower neighbor figure, which concludes the opening arpeggios in the bass part, appears throughout the bass line in both the third and fourth movements. The fugal subject of the second movement begins with upper and lower neighbor tones that match the opening of the *Adagio*. The subject is also constructed out of descending thirds; it begins on F#, descends to D for the second half of the phrase in measure three, and concludes on B.¹⁷⁸

2. Allegro

The musical score for the second movement, Allegro, is presented in three staves. The top staff is for the violin, the middle for the right hand of the harpsichord, and the bottom for the left hand of the harpsichord. The key signature is G major (one sharp) and the time signature is 3/4. The violin part includes trills marked 'tr'. The harpsichord part features arpeggiated figures. Below the harpsichord part, a sequence of numbers in brackets is provided: [6 4 7 5 6 4 3 6 5 7 # 9 6 7 5 # 3 3 6].

¹⁷⁷ I have neglected to discuss tuning systems in this document because there is plenty of information available. However, a type of well temperament with of mixture of pure thirds and fifths allowing for a wider variety of keys would be my suggestion for any chordal instrument that plays the basso continuo line. A good source on why equal temperament is not suitable for early music is Ross Duffin, *How Equal Temperament Ruined Harmony (and Why You Should Care)* (New York: Norton, 2007).

¹⁷⁸ Bach, *Six sonatas for violin and obbligato harpsichord*, 4.

The second movement, an *Allegro*, is a two-voice fugue between the violin and the treble (right-hand) part of the keyboard. The subject, which first appears in the violin at the opening, is a very short four-bar gesture that moves from the fifth scale degree (F#) down to the tonic. It can be thought of as consisting of two parts: (1) a playful turning figure that covers one and a half bars but does not really go anywhere, instead it is hovering before (2) the cadential gesture into the down beat of bar four. After one measure of connecting material, the keyboard provides a real answer above the dominant harmony.

After presenting his subject, Bach embarks on a series of exchanges between the keyboard and the violin, based on the types of “inventions” Dreyfus discusses in his book. For example, the keyboard part in measures eight and nine presents a pattern of eighth notes, which are inverted in the violin part two measures later. The same pattern is passed between voices again in measures 15 to 18. Bach continues in this manner, developing and tossing around these eighth-note figures, until measure 28 when he returns to the subject in the violin. However, the keyboard does not answer, instead providing the harmony for a solo passage in the violin part that rises to a high C# before leading to a big cadence in measure 40. After a development section, the entire opening is repeated, similar to the recapitulation in a sonata form, beginning in measure 102.

In the development section, measures 40 to 101, Bach presents the fugue subject in different keys and in *stretto*, he plays with some of the same eighth-note figures we saw before, and he includes many more exchanges between the voices. Despite the complexity, Bach’s writing is grounded in the “inventions” laid out at the beginning, and

the return of many of the same passages. For example, the keyboard part beginning in measure 80 is reminiscent of the violin solo, which concluded the opening at measure 31.

The harmonic and motivic density so apparent in this development section is probably what Bach's student Johann Adolph Scheibe would have considered "turgid and confused":

This great man [Bach] would be the admiration of whole nations is he had more amenity, if he did not take away the natural element in his pieces by giving them a turgid and confused style, and if he did not darken their beauty by an excess of art. Since he judges according to his own fingers, his pieces are extremely difficult to play; for he demands that singers and instrumentalists should be able to do with their throats and instruments whatever he can play on the clavier. But this is impossible. Every ornament, every little grace, and everything that one thinks of as belonging to the method of playing, he expresses completely in notes: and this not only takes away from his pieces the beauty of harmony but completely covers the melody throughout. All the voices must work with each other and be of equal difficulty, and none of them can be recognized as the principal voice. In short, he in music what Mr. von Lohenstein was in poetry. Turgidity has led them both from the natural to the artificial, and from the lofty to the somber; and in both one admires the onerous labor and uncommon effort—which, however, are vainly employed, since they conflict with nature.¹⁷⁹

When Scheibe labels Bach's music as "turgid and confused," he is championing the new ideals of the Enlightenment (in music, the galant style) – simplicity, naturalness, obvious melody, and ease of execution. Bach is still writing in a contrapuntal, late-Baroque style – outwardly complex and florid, yet structurally sound and organized.

This dichotomy is one reason why movements such as this fugal *Allegro* are so difficult to present convincingly. Both musicians must be aware of the texture at each moment, as well as the ways in which Bach's "inventions" are exchanged between the voices. Despite Scheibe's claim that "none of them [the individual parts] can be

¹⁷⁹ Translated in Hans T. David and Arthur Mendel, eds, *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, rev. and enlarged by Christoph Wolff (New York: W. W. Norton & Company, 1998), 338.

recognized as the principal voice,” there is actually a clear order of importance in most of this movement. Highlighting that hierarchy in performance will help bringing out Bach’s structure.

The third movement, an *Andante*, is an excellent example of lyrical writing, particularly in the violin part, with most of the “ornaments” already written into the music. For example, consider the following passage¹⁸⁰:



If Cupis had written this piece, the final two quarter notes of measure nine would have been written using grace notes and/or some combination of turns. Had Corelli written it, it may have only consisted of quarter and half notes – perhaps only a quarter-note C followed by a dotted-quarter E in measure nine; all the sixteenth notes would have been considered extemporaneous embellishment. Instead, as Scheibe put it, “every ornament, every little grace, and everything that one thinks of as belonging to the method of playing, he [Bach] expresses completely in notes.”¹⁸¹

It is therefore crucial for the performers to recognize and de-emphasize the written-out embellishments. In the example above, the second half of measure nine

¹⁸⁰ Bach, *Six sonatas for violin and obbligato harpsichord*, 10.

¹⁸¹ David, Mendel, and Wolff, *The New Bach Reader*, 338.

should be de-emphasized, perhaps with the exception of the appoggiatura F# on the fourth beat. Instead, the music needs to lead from the long E to the D on the downbeat of measure ten. The same should occur at the end of measure ten, except that this time a little more emphasis can be given to the first note of each slurred pair, highlighting the rising line. Similar attention to beat hierarchy should be given to the rest of the movement, particularly when both voices are active and the writing becomes “turgid.”

While some opportunity for ornamentation appears in slow movements, most embellishments are already written out or would be less appropriate in a contrapuntal texture. We could think of the highly ornamented *Adagio* of the *Sonata in G Minor for Solo Violin*, BWV 1001, or the fugues of the *Well-Tempered Clavier*. With respect to bowing, Germans, in general, were more interested in the use of agogic accents – using time and the lengthening of notes to create hierarchy – instead of using standardized bowing to indicate meter and dance movements.¹⁸²

In the final *Allegro*, the opening four measures in the violin present an eighth-note theme against a sixteenth-note motor in the keyboard. Awareness of this contrast should be maintained at all times since the movement revolves around the exchange of these two ideas. Contrapuntally and emotionally simpler than the previous three movements, this finale can act as a virtuosic conclusion (rhetorical peroration) to the sonata. However, beat hierarchy is even more important in this movement because it should always be felt in one and never in three. In fact, creating a hierarchy of beats even across groups of measures can clarify the structure. For example, the first eight measures of the piece can be considered as two groups of four measures, each group with a hierarchy – perhaps

¹⁸² Wilson, *Georg Muffat on Performance Practice*, 114.

emphasizing each measure less and less or getting stronger with each measure and emphasizing the repeating note that falls on the downbeat, such as the violinist's F# that begins each of the first four measures.

We often consider Bach to be the archetypal Baroque composer, however, I hope this collection has shown that Bach is really more of a point of arrival, at least with respect to the development of violin repertoire. Beginning with the early one-movement sonatas by Cima and Schmelzer, we have seen sonatas evolve into multi-movement works with more elaborate basso continuo parts. Bach takes the interaction between violin and bass one step further by creating a trio sonata texture with only two instruments. In this way, Bach is also a point of departure for future sonatas for keyboard and violin, in which the keyboard part is the more elaborate of the two.

CONCLUSION

I would besides advise, as well the composer as the performer, who is ambitious to inspire his audience, to be first inspired himself; which he cannot fail to be if he chooses a work of genius, if he makes himself thoroughly acquainted with all its beauties; and if while his imagination is warm and glowing he pours the same exalted spirit into his own performance.¹⁸³

In this quote from his 1751 treatise, Geminiani makes it clear that imagination is essential to an inspired and genuine artistic performance. Despite the wealth of historical information available to the modern performer, musicians must still rely on intuition and personal decisions when studying early music. In *Playing with History*, John Butt stresses the importance of being true to oneself as a performer by arguing that historically inspired performance benefits the modern performer in the following ways: (1) “HIP more often leads us to appreciate a difference that we would not otherwise have noticed,”¹⁸⁴ and (2) HIP “offers us an imagined slice of the past in which familiar gestures and parameters are heard in a slightly different balance.”¹⁸⁵ In essence, studying historical performance practice opens our ears and expands our minds.

Historical performance practice does not, however, benefit modern musicians when it becomes dogmatic—referencing treatises and other authorities to prescribe solutions to every problem. This type of early musician, “not only curbs his pleasurable response to the music, but brags about his command of authentic historical facts.”¹⁸⁶ The result can be very stifling and even create an atmosphere of uncertainty, or worse,

¹⁸³ Geminiani, *Art of Playing on the Violin*, 8.

¹⁸⁴ John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002), 65.

¹⁸⁵ *Ibid.*, 145.

¹⁸⁶ Quoted in Peter Walls, *History, Imagination and the Performance of Music* (Rochester: The Boydell Press, 2003), 145.

inaction, in which performers are timid about making decisions because they are afraid to be called “incorrect” by well-read practitioners of early music.

“Command of authentic historical facts” is an excellent skill to have but should be used as a starting point—a springboard towards an expressive, and personally authentic, rendering of the music. While the study of performance practice does expose modern performers to possibilities they may never have considered, appropriateness of time and place is as important a factor in a rhetorical performance as is historical relevance. Therefore, decisions that take into account audience expectations, purpose of the performance, and even the performers’ backgrounds and preferences, can be used in conjunction with historical information to craft a personally authentic performance. The key is an awareness of information and practice, which ultimately enables a *choice*.

It is my hope that this introduction will guide modern violinists towards historical information that will spark their curiosity, expand their minds, and help them with their interpretive choices. The discussions found in the treatises and primary sources should be looked through as windows into the past—offering glimpses of the musical aesthetics from particular times and places. Rather than being prescriptive, the historical information should inspire expressive performances full of imagination and individuality. As we discover more and more about how music was performed in the past, we must always keep in mind that, “musicality, imagination, and a commitment to communicating the emotional content of the music we perform were as much valued in the past as they are now.”¹⁸⁷

¹⁸⁷ Walls, *History, Imagination and the Performance of Music*, 171.

APPENDIX

The following table is a list of musicians who composed for the violin alone, with basso continuo, or with additional instruments before 1800. This list is to be used as a reference for finding works by particular composers or by contemporary composers. Most of the repertoire can be found on <http://www.imslp.org>, while those that cannot, are usually carried by early music and facsimile publishers such as Broude Brothers, Fuzeau Editions, S.P.E.S., Forni, or Musedita. Additional details about the composers and their output can be found in the traditional encyclopedias such as the *New Grove Dictionary of Music and Musicians* (also available online), the German *Die Musik in Geschichte und Gegenwart* (MGG) and the Italian *Dizionario Enciclopedico Universale della Musica e dei Musicisti* (DEUMM).

As an example of how to read the table, see the entry for Jean-Marie Leclair *l'aîné* (1697-1764):

Sonatas [48], op. 1, 2, 5, 9 (1723-43, Paris) - Concertos [12], op. 7, 10 (1737, 1745, Paris) - Duo sonatas

This means that Leclair published 48 sonatas, printed in Paris in four different collections, op. 1, 2, 5, and 9, sometime between 1723 and 1743. He also published two sets of six concertos each, op. 7 in 1737 and op. 10 in 1745. Lastly, he composed duo sonatas for two violins. In Leclair's case, the vast majority of his repertoire is available for free on <http://www.imslp.org>.

COMPOSER	DATES	COMPOSITIONS FEATURING THE VIOLIN
Agrell, Johan Joachim	1701-1765	Sonatas [4]
Albertini, Ignazio	1644-1685	Sonatas [12] (1692, Vienna and Frankfurt)
Albinoni, Tomaso	1671-1750	Sonatas [18], op. 4, posth. (c1709, c1717, c1740, Amsterdam) - <i>Trattenimenti armonici per camera</i> [12], op. 6 (c1712)
Anet, Jean-Jacques-Baptiste (<i>Baptiste</i>)	1676-1755	Sonatas [2 bks] (1724, 1729) - Musettes for two instruments [3 bks] (1726, 1730, 1734)
Aubert, Jacques (le père)	1689-1753	Sonatas [5 bks], op. 1-4, 25 (1719, 1721, 1723, 1731, 1738)
Aubert, Louis (le fils)	1720-1783	Sonatas, op. 1 (1750, Paris)
Aubert, Pierre François Olivier	1763-1830	Violin duos [3]
Babell, William	1690-1723	Solos [24] (c1725)
Bach, Carl Philipp Emanuel	1714-1788	Numerous works incl. sonatas with obbligato cembalo [8]
Bach, Johann Sebastian	1685-1750	Sonatas: solo BWV 1001-6, with obbl. harpsichord, BWV 1014-9, with continuo BWV 1021, 1023
Baltzar, Thomas	1631-1663	see Playford's <i>Division violin</i>
Banister, John	1624-1679	see Playford's <i>Division violin</i>
Barbella, Emanuele	1718-1777	Vln duos, op. 1, 3, <i>duetti</i> - sonata for scordatura violin with normal violin
Barthelemon, Mary (Polly) Young	1749-1799	Sonatas [6] (1785?)
Benda, Franz (Frantisek)	1709-1786	Caprices [-100] - Sonatas [6] for violin and continuo, op. 1 (1763, Paris)
Bertali, Antonio	1605-1669	Chaconne for vln, bc
Berteau, Martin	1708-1771	Sonatas [6], op. 2 (1767, Paris)
Biber, Heinrich Ignaz Franz von	1644-1704	<i>Sonata rappresentiva</i> (1669) - Rosary sonatas [16], incl. solo <i>passacaglia</i> (1674) - Sonatas (1681) - Sonata (c1670)
Birkenstock, Johann Adam	1687-1733	Sonatas [12], op. 1 (1722, Amsterdam)
Boccherini, Luigi	1743-1805	Sonatas, op. 5 - duos [12] (transcriptions by Boccherini or Pleyel of string trios and quintets)
Boismortier, Joseph Bodin de	1689-1755	Sonatas, op. 20, 51, 77 (1727, 1734, c1739) - <i>Les fleurettes</i> for solo vln in 5 vols. (c1733)
Bononcini, Giovanni	1670-1747	<i>Diverimenti da camera</i> , op. 8? (1722)
Bononcini, Giovanni Maria	1642-1678	<i>Arie, correnti, sarabande, gigue, et allemande</i> , op. 4 (1671, Bologna)
Bonporti, Francesco Antonio	1672-1749	<i>Invenzioni</i> , op. 10 (1712) - <i>Sonate</i> , op. 7 (1707) - <i>Concertini e serenate</i> , op. 12 (c1745) - <i>Aria cromatica</i> (1720)
Branche, Charles-Antoine	1722-1779	Sonatas (1748, Paris)
Bruni, Antonio Bartolomeo	1757-1821	Solo caprices/airs, op. 1 (1787) - <i>Études</i> with vln acc. (c1790-5) - Duos [14 bks] - Sonatas [4 bks] - Solo vln "duos"
Capron, Nicolas	1740-1784	Sonatas, op. 1 (1768, Paris)
Carbonelli, Giovanni Stefano	1696-1772	Sonatas, op. 1
Cartier, Jean-Baptiste	1765-1841	Large collection of works in <i>L'Art du violon</i> (1798, 3rd ed. c1803, Paris)
Castello, Dario	1621-1644 fl.	<i>Sonate concertate in stil moderno per sonar nel organo overo spineta con diversi instrumenti</i> [2 bks] (1621, 1629)
Castrucci, Pietro	1679-1752	Sonatas, op. 2 (1734, London)
Chiabrano, Carlo Francesco	1723-1752	Sonatas, op. 1 (c1761, Paris), no. 5 appears in Cartier
Cima, Giovanni Paolo	1570-1630	Sonatas [2] for violin, violone, and basso continuo (1610)
Corelli, Arcangelo	1653-1713	Sonatas, op. 5

Corrette, Michel	1707-1795	Sonatas, op. 1, 13, 19 (1727, c1734, c1739) - Duos [6], op. 23
Couperin, Armand-Louis	1727-1789	Sonatas, op. 2 (1765)
Couperin, François	1668-1733	<i>Concerts Royaux</i> (1722) - <i>Les goûts-réunis</i> (1724) - <i>l'Apothéose de Lully, concert instrumental</i> (trio sonatas) (1725)
Cupis, Jean-Baptiste (<i>de Camargo</i>)	1711-1788	Sonatas, op. 1, 2 (1738, c1742)
Dall'Abaco, Evaristo Felice	1675-1742	Sonatas [24], op. 1, 4 (c1708, 1716)
Dandrieu, Jean-François	1675-1742	Sonatas, op. 2 (1710, Paris)
De Fesch, Willem	1687-1761	Sonatas, op. 4 (bk 1), 6, 8 (1725, 1730, 1733)
De Tremais	1735-1750 fl.	Sonatas, op. 4 (Paris, c1740) - Sonatas for two violins, op. 2
Degli Antoni, Giovanni Battista	1660-1696	<i>Balletti, correnti, gigue e sarabande da camera</i> , op. 3 (1677) - <i>Ricercate</i> , op. 5 (1690) - <i>Balletti</i> , op. 6 (1690)
Degli Antoni, Pietro	1639-1720	Sonatas, op. 4, 5 (1676, 1686) - Dances, op. 1, 3 (1670, 1671)
Duval, François	1672-1728	Sonatas for violin and continuo, op. 1, 3-7 (1704-1720, Paris)
Farina, Carlo	1604-1639	Sonatas, canzonas, balletti, etc.
Ferrari, Domenico	1722-1780	Sonatas [6], op. 1 (Paris, 1760)
Festing, Michael Christian	1705-1752	Sonatas and solos, op. 1, 2, 4, 7, 8 (1730-1750) - <i>Airs</i> [6] (1737) - <i>Minuets</i> [2 bks] (1734-5)
Finger, Gottfried	1660-1730	Sonatas, solos, duos, and airs with vln - see collection with Daniel Purcell
Fiorillo, Federico	1755-1823	Concerti [8] - Sonatas [24] - <i>Études</i> [36] op. 3 - Duos for vln/vla [6] op. 15
Fischer, Johann	1646-1716	<i>Musicalisch divertimento à 2</i> (1699, Dresden)
Fontana, Giovanni Battista	1589-1630	Sonatas, incl. six for violin and continuo (1641, Venice)
Francoeur, François	1698-1787	Sonatas [22], publ. in two vols. (1720, post-1720, Paris)
Frescobaldi, Girolamo	1583-1643	<i>Canzoni</i> for treble instrument (1628, 1634)
Gabrieli, Giovanni	1554-1612	<i>Sonata pian e forte</i> (1597) from <i>Sacrae symphoniae</i> - Ssonata for three violins and bc
Gavinies, Pierre	1728-1800	Concertos [6] - Sonatas [15] incl. <i>Le tombeau</i> , op. 1 [6], 3 [6] (1760, 1764, 1801) - Vln duos [6], op. 5 (c1774)
Geminiani, Francesco	1687-1762	Sonatas, op. 1, 4 - Sonata for solo violin in manuscript?
Gibbons, Orlando	1583-1625	Fantasias [6] à 2
Gibbs, Joseph	1698-1788	Sonatas [8], op. 1 (1746, London)
Graf, Johann	1684-1750	Published three sets of sonatas
Graun, Johann Gottlieb	1702-1771	Sonatas [6] (c1726, Merseburg) - Concertos [27] in manuscript (thematic catalogue in Willer (1995)?)
Guillemain, Louis-Gabriel	1705-1770	<i>Airs varies and caprices</i> , op. 18 - Sonatas/duos, op. 1-5 - <i>Pièces de clavecin en sonates avec acc. de violon</i> (1745)
Holcombe, Henry	1693-1750	Sonatas [6] (1745, London)
Jacquet de la Guerre, Elizabeth	1665-1729	Sonatas [6] (1707, Paris) - <i>Pièces de clavecin qui peuvent se jouer sur le violon</i> [14] (1707, Paris)
Kennis, Willem Gommaar	1717-1789	Sonatas and duos, op. 1, 3, 4, 9, 10, 12 (1744-1781)
Khandoshkin (Handochkine), Ivan	1747-1804	<i>Chansons russes</i> (1781) - <i>Chansons russes</i> [2 vlns], op. x, 2 (1794, 1796) - Solo vln sonatas [3] op. 3 (c1800)
Kreutzer, Rodolphe	1766-1831	Concerti [19] - Vln duos, op. 3, 11 - <i>Études</i> [42] - Sonatas [3], op. 1, 2, B - Easy sonatas - Grande sonata
L'abbé le fils (Joseph-Barnabé Sainte-Sévin)	1727-1803	Sonatas, op. 1, 8 (1748, 1763) - <i>Airs</i> , op. 7 (1763) - <i>Recueil quatrième de duos d'Opéra-Comique</i> (1772) - Treatise
Leclair, Jean-Marie (<i>l'ainé</i>)	1697-1764	Sonatas [48], op. 1, 2, 5, 9 (1723-43, Paris) - Concertos [12], op. 7, 10 (1737, 1745, Paris) - Duo sonatas

Leclair, Jean-Marie (<i>le second</i>)	1703-1777	Sonatas [12], op. 1 (1739, Paris) - Duo sonatas
Leduc, Simon (<i>l'aîné</i>)	1742-1777	Concertos, op. 7 (1771) - Sonatas, op. 1, 4 (1767, 1771)
Lenton, John	1657-1719	<i>The Gentleman's Diversion</i> (1693)
Linley, Thomas (son)	1756-1778	Sonatas [7] (1768-9) - One surviving concerto in F major
Locatelli, Pietro Antonio	1695-1764	<i>L'Art del violino</i> with 12 concertos containing 24 caprices, op. 4 - Sonatas, op. 8
Lolli, Antonio	1725-1802	Concerti [8], op. 2, 4, 5 - Sonatas [30] (1760-1785)
Lonati, Carlo Ambrogio	1645-1715	Works in <i>Selected Preludes and Voluntaries for the Violin</i> (1705, London) - Sonatas [10]
Marni, Biagio	1594-1663	<i>Affetti musicali</i> , op. 1 (1617) - <i>Madrigali, arte, symfonie, sonate, e corenti</i> , op. 2, 3, 8 (1618-29)
Mascitti, Michele	1663-1760	Numerous sonatas, op. 1-9 (1704-1738)
Mathieu, Julien-Amable	1734-1811	Sonatas and duos, op. 1, 3, 4 - <i>Duos à violon seul ou études pour la double corde</i> [9] (c1800, Paris) - Violin duos [6]
Matteis, Nicola	1670-1700 fl.	<i>Airs for the Violin</i> (1676, 1687, London)
McGibbon, William	1696-1756	Sonatas [11] (1729, 1740) - Sonatas on <i>John come kiss me now</i> and <i>La folia</i> (1735) - Scottish tunes [3 bks] (1742-55)
Mealli, Giovanni Antonio Pandolfi	1660-1669 fl.	Sonatas [12], op. 3, 4 (1660, Innsbruck)
Mell, Davis	1604-1662	Pieces [94] (1662) - works in Playford's <i>Division Violin</i>
Miroglio, Jean-Baptiste	1725-1785	Sonatas, op. 1, 2 (1750, Paris)
Mondonville, Jean-Joseph Cassanéa de	1711-1772	<i>Pièces de clavecin en sonates, avec accompagnement de violon</i> , op. 3 - <i>Les sons harmoniques</i> , op. 4 - Sonatas, op. 1
Montanari, Antonio Maria	1676-1737	Sonatas
Montéclair, Michel Pinolet de	1667-1737	<i>Méthode facile pour apprendre à jouer du violon</i> (1711) - <i>Brunètes anciennes et modernes</i> for fl/vln
Mossi, Giovanni	1680-1742	Sonatas, op. 1 (1716)
Mozart, Wolfgang Amadeus	1756-1791	Sonatas [33], K6-15, 26-31, 296, 301-6, 376-80, 454, 481, 526, 547, 570 - Concerti [5] - Misc. K261, 269, 372-3, 402
Muffat, Georg	1653-1704	Sonata (1677)
Nardini, Pietro	1722-1793	Sonatas [7] in Cartier - Sonatas, op. x, 2, 5 - <i>Sonates avec les Adagios brodés</i> [7] - Romance [2 vlms] in Geminiani
Oswald, James	1710-1769	Airs for spring/summer/autumn/winter (1755, 1761) - Divertimenti, op. 2 (1754) - Pastoral solos with continuo (c1747)
Pasquali, Niccolo	1718-1757	Sonatas, op. 1 (London, 1744)
Pepusch, Johann Christoph	1667-1752	Sonatas, op. 2, 4, 5, 6 (1707-12, Amsterdam, all publ. as parts of op. 2)
Philidor, André Danican (<i>l'aîné</i>)	1652-1730	Suite of dances for vln/ob (1699)
Philidor, Anne Danican (son)	1681-1728	<i>Pièces</i> in two bks. (1712, 1714)
Philidor, Pierre Danican (nephew)	1681-1731	Suites (1717/8, 1722)
Piani, Giovanni Antonio	1678-1759	Sonatas, op. 1 (1712, Paris)
Pisendel, Johann Georg	1687-1755	Concertos [7] - Sonatas [2] for violin and continuo - Sonata for solo violin
Playford, John	1623-1687	<i>The English Dancing Master</i> (1651-1728) - <i>The Division Violin</i> (many editions)
Pugnani, Gaetano	1731-1798	Numerous sonatas - Vln duos
Purcell, Daniel	1664-1717	Sonatas [3] (1698) - see collection with Godfrey Finger
Rebel, Jean-Féry	1666-1747	Sonatas [12] (1713, Paris) - <i>Pièces... divisées par [3] suites de tons</i> (1705, Paris)
Roman, Johan Helmich	1694-1758	<i>Assaggi</i> [15] - Sonatas [5] - thematic catalogue in Bengtsson, 1955

Saint-Georges, Joseph Bologne de	1745-1799	Concertos, op. 2, 3, 4, 5, 8, 11 - Sonatas for two vlins (1800) - <i>Recueil de pièces</i> for vln, pno
Sammartini, Giovanni Battista	1700-1775	Sonatas, solos, duos, op. 8, 10?
Sammartini, Giuseppe	1695-1750	Solos [6], op. 13 (c1760)
Schickhardt, Johann Christian	1682-1762	<i>Sonates pour un haubois ou violon & basse continue</i> , op. 2 (1709, Amsterdam)
Schmelzer, Johann Heinrich	1620-1680	Sonatas (1664)
Senailhé, Jean-Baptiste	1688-1730	Sonatas [50] (1710-1727)
Somis, Giovanni Battista	1686-1763	<i>Sonate da camera</i> , op. 1-4, 6 - Concertos [2]
Stamitz, Anton	1750-1789	Sonatas [6], op. 11 (1775, Paris)
Stamitz, Carl Philipp	1745-1801	Duos for vln/va [30] (c1773) - Sonatas [15] as op. 15, 17 - Sonatas [6] (c1778, London) - Vln duos [6] (c1778)
Stamitz, Johann	1717-1757	Sonatas, op. 6 (c1759)
Stanley, John	1712-1786	Solos for fl/vln and continuo [14], op. 1, 4 (1740, 1745, London)
Tartini, Giuseppe	1692-1770	Sonatas [12], op. 1 (1732, Amsterdam) - Sonatas [12], op. 2 - Sonatas, op. 5, 6 (Paris, c1747, c1748) - concerti
Telemann, Georg Philipp	1681-1767	Fantasies [12] (1735) - Sonatas [6] (1715) - <i>Sonate metodiche</i> [12] for fl/vln and continuo (1728, 1732) - concerti
Tessarini, Carlo	1690-1766	Sonatas, op. 1, 8, x (1729, c1747, 1763) - Vln duos, op. 2 (1734, Urbino) - <i>Trattenimenti</i> [6], op. 4 (1742, Urbino)
Torelli, Giuseppe	1658-1709	<i>Concertino per camera</i> [12] for vln and cello, op. 4 (1688, Bologna)
Travenol, Louis-Antoine	1698-1783	Sonatas [6] (1739, Paris)
Uccellini, Marco	1610-1680	Sonatas with continuo, op. 4, 5
Valentini, Giuseppe	1681-1753	<i>Idee per camera</i> [7], op. 4 (1706, Rome) - <i>Allettamenti per camera</i> [12], op. 8 (1714, Rome)
Veracini, Antonio	1659-1733	<i>Sonate da camera</i> [10], op. 2 (c1694, Modena)
Veracini, Francesco Maria	1690-1768	Sonatas [44], op. x, 1, 2 (pre-1716, 1716, 1721, 1744) - <i>Dissertazioni... sopra l'opera quinta del Corelli</i> [12]
Vioti, Giovanni Battista	1755-1824	Concertos [29] - Violin duos - Sonatas in three bks. - <i>Grand sonata</i> (1811, London)
Visconti, Gasparo	1683-1713	Sonatas
Vitali, Giovanni Battista	1632-1692	<i>Partite sopra diverse sonate</i> for solo vln
Vivaldi, Antonio	1678-1741	Sonatas [24] - Concertos, op. 3 (1711), op. 4 (1716), op. 8 (1725), op. 9 (1727)
Viviani, Giovanni Buonaventura	1638-1692	Sonata - <i>Capricci armonici da chiesa e da camera</i> , op. 4 (1678, Venice and Rome)
Walsh, John	1666-1736	<i>Select Preludes and Voluntaries for the Violin</i> (1705) (includes pieces by Corelli, Albinoni, Bononcini, etc.)
Walther, Johann Jakob	1650-1717	<i>Scherzi da violino solo con il basso continuo</i> (1676, 2/1687, Dresden; ed. in EDM, 1st ser., xvii, 1941)
Westhoff, Johann Paul von	1656-1705	<i>Suite pour le violon seul sans basse</i> (1683) - Sonatas [6] (1694, Dresden) - Partitas/suites [6] for solo violin (1696)
Wodiczka, Wenceslaus	1715-1774	Sonatas, op. 1 [6], 2 [4] (1739, 1742, Paris)
Woldemar, Michel	1750-1815	Sonatas/airs/romances/duos/concertos/études - <i>Sonates fantomagiques</i> [4] (c1802) - <i>Méthode pour le violon</i> (1795-8)

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