

THE EMPLOYMENT OF HISTORICALLY-INFORMED PERFORMANCE  
PRACTICES IN PRESENT-DAY TUBA PERFORMANCES OF TWO ITALIAN  
BAROQUE VIOLONCELLO TRANSCRIPTIONS

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As several Italian baroque violoncello transcriptions have entered the standard performance repertory for both high school and collegiate tubists, and as numerous texts, articles, and baroque performance instruction courses have illuminated a new realm of performance possibilities, no published document has provided specific, thorough, and sample approaches to performance on the tuba of a given piece (or pieces) through a detailed application of materials found in any singular source or combination of sources. Many of the existing articles and texts that approach the subject focus largely on ornamentation, while limiting the discussion and application of the following topics: tempo, spirit, affect, notation, rhythm, dynamics, and articulation. This document examines such topics and provides detailed explanations and suggestions of historically-informed characteristics applicable to two movements each from the R. Winston Morris transcription of Antonio Vivaldi's *Sonata No. 3 in A Minor* and the Donald C. Little/Richard B. Nelson transcription of Benedetto Marcello's *Sonata No. V in C Major*.

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## CHAPTER 1

### INTRODUCTION

#### Background, Significance, and Purpose

Many Italian instrumental works from the baroque period (c. 1600-c. 1750), particularly those written for stringed instruments, have proven effective through transcription for performance on the tuba. Arguably, most of these transcriptions provide musical interest and technical challenge for a broad compass of present-day tubists, before or apart from the application of any historically-informed performance practice techniques. However, with the considerable resources now available regarding historically-informed performance practices, the performance options for transcriptions have expanded significantly.

Two of the key figures in this transcription process, Donald C. Little and R. Winston Morris, selected tempi, articulations, dynamics, and phrase markings to accommodate an adequately-trained, present-day tubist, but included only a modicum of textual or notational instruction regarding historically-informed possibilities in the solo parts.<sup>1</sup> The following factors most likely contributed to the limited inclusion of historically-informed characteristics:

1. The desire of the transcribers to create easily-accessible editions (not necessarily promoting profound use of historically-informed techniques) of quality music for present-day tubists of varying ability levels.

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<sup>1</sup> “Solo parts” here refers to the entire solo package created for purchase (i.e., the tuba part, the keyboard part, and the cover pages).

2. Fewer and/or inadequate sources regarding historically-informed baroque performance available at the time of transcription.
3. The guidelines set forth by the publishing companies restricted the amount of text to appear in the published edition.

As several of the transcriptions by Little and Morris have entered the standard performance repertory for both high school and collegiate tubists, and as numerous texts, articles, and baroque performance instruction courses have illuminated a new realm of performance possibilities, no published document has provided specific, thorough, and sample approaches to performance on the tuba of a given piece (or pieces) through a detailed application of materials found in any singular source or combination of sources. Many of the existing articles and texts that approach the subject focus largely on ornamentation, while limiting the discussion and application of the following topics: tempo, spirit, affect, notation, rhythm, dynamics, and articulation.

The two articles most closely-related to the current study, “Is the Study of Baroque Performance Practice Worth Your Time” by Nicole Riner and “Baroque Literature: How to Get Started” by Steven Maxwell, both appeared in the Spring 2006 issue of the *International Tuba Euphonium Association Journal*, but provided mostly general information and a minimal number of specific examples. “The Employment of Ornamentation in Present Day Trombone Performance of Baroque Literature,” a doctoral dissertation by Edward Lee Malterer, provides specific realization and addition of ornaments to several Italian pieces, without necessarily addressing affect, tempi, dynamics, and other historically-informed conventions. Additionally, the fact that Malterer’s dissertation primarily discusses

ornamentation technique on the trombone, not the tuba, limits its benefit to the tubist. Mary Cyr's *Performing Baroque Music*, effectively offers both general and specific information regarding historically-informed characteristics, but does not focus specifically on such characteristics utilized by a tubist. The same holds true for many other useful texts, such as Robert Donington's well-known *A Performer's Guide to Baroque Music* and *The Interpretation of Early Music*. Leonard Candelaria<sup>2</sup> and Betty Bang Mather<sup>3</sup> have written on performance considerations for modern instrumentalists. However, the former examines music written specifically for the trumpet during the baroque, and the latter deals primarily with French music performed by present-day woodwind players. Jeffrey Cottrell's article<sup>4</sup> in the Fall 2004 *ITEA Journal* focuses largely on discrepancies in a late nineteenth-century text on the realization of various ornamentation markings; however, it does give a concise closing statement about historically-informed practice and points the reader to two important texts regarding the performance of baroque music.

While present-day tubists continue to perform baroque transcriptions frequently, the performers must consult a number of sources which, although providing beneficial information, do not specifically address performance on the tuba. The present study serves the following purposes: to provide detailed

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<sup>2</sup>Leonard Candelaria, *An Overview of Performance Practices Relating to Seventeenth and Eighteenth-Century Trumpet Music: Considerations for Modern Performance* (D.M. dissertation, Northwestern University, 1985).

<sup>3</sup>Betty Bang Mather, *Interpretation of French Music from 1675-1775 for Woodwind and Other Performers. Additional Comments on German and Italian Music* (New York: McGinnis and Marx Music Publishers, 1973).

<sup>4</sup>Jeffrey Cottrell, "I.H. Odell's 1899 The Imperial Method for the Cornet: an Examination in Regard to Ornamentation Practice of Late Nineteenth and Early Twentieth-Century Brass Performance," in the *International Tuba Euphonium Association Journal*, 32:1 (2004).

explanations and suggestions of historically-informed characteristics applicable to two specific Italian baroque transcriptions and, through a lecture/performance recital, to provide aural contrast of selected movements performed both in present-day and historically-informed styles.

### Parameters

To define the specific musical environment for the present study, the following aspects must be considered: The period of music history in question, specific dates of the two pieces and the portion of the period from which they arrived, selection of a national style, genre and instrumentation selection.

The period examined herein will be referred to as the baroque.

Approximate dates for this period are given as 1600-1750 by Schulenberg,<sup>5</sup> “the end of the 16<sup>th</sup> century to ca. 1750” by Gary Tomlinson,<sup>6</sup> and 1580-1750 by Hill<sup>7</sup> and Palisca.<sup>8</sup> Other authors extend the period beyond the year 1750, but nearly all agree that the style changes which broke with the characteristics of the Renaissance, and which preceded those of the Classic period, defined the baroque as emerging near the beginning of the 16<sup>th</sup> century and flourishing through at least the start of the second half of the 18<sup>th</sup> century.

Tomlinson further defines the baroque as having three sub periods, known as the early baroque (c. 1590-1640), the middle baroque (c. 1640-1690), and the

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<sup>5</sup> David Schulenberg, *Music of the Baroque* (New York: Oxford University Press, 2001), 1.

<sup>6</sup> Gary A. Tomlinson, “Baroque” in *The New Harvard Dictionary of Music*, ed. Don Michael Randel (Cambridge, Massachusetts: Belknap Press, 1986), 79.

<sup>7</sup> John Walter Hill, *Baroque Music: Music in Western Europe, 1580-1750* (New York: W.W. Norton, 2005).

<sup>8</sup> Claude V. Palisca, *Baroque Music* 3<sup>rd</sup> Ed. (Englewood Cliffs, New Jersey: Prentice Hall, 1991), 1.

late baroque (c. 1690-mid-18<sup>th</sup> century).<sup>9</sup> The two pieces examined here date from 1732 (Marcello) and c. 1739 (Vivaldi), and, thusly, fall into the late baroque.

At least three major national styles existed within the baroque—Italian, French, and German. The first two had marked differences, while the third assimilated characteristics of both Italian and French. The selection of these pieces by Italian composers, exhibiting Italian characteristics, is in no way arbitrary as it was determined for the following reasons:

1. The transcriptions utilized here arguably are among the most recognized and accessible to high school and undergraduate tubists.
2. The majority of the published transcriptions of baroque works for tuba are Italian or exhibit Italian characteristics.<sup>10</sup>
3. The fact that late baroque Italian pieces had few, if any, ornamentation signs, (opposed to the French which had many and several sources of defining each) which affords opportunities for additional, improvised ornamentation.
4. The difficult and somewhat confusing concepts of *notes inégales* and dance considerations found in much French baroque music may discourage tuba performers whose musicianship and technical facility may more easily assimilate Italian performance considerations.

Of the baroque genres adapted for the modern tuba player, the solo sonata has been the most frequent to undergo transcription. Several of those transcriptions came from violoncello or violin sonatas. Certainly, of those two instruments, the violoncello more closely approaches the range and tone of the tuba. Thus, the selection of the solo violoncello sonatas for performance on tuba was made.

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<sup>9</sup> Tomlinson, 80.

<sup>10</sup> For example, Benedetto Marcello *Sonatas I and V*, Antonio Vivaldi *Sonata No. 3*, and Domenico Gabrielli *Ricercar*.

## Format of Chapters 3-6

To aid reader comprehension and promote accessibility to the information and application suggestions found in Chapters 3-6, I have chosen to explain briefly the format of said chapters.

In each of Chapters 3-6, a single movement of a baroque transcription and the *original*<sup>11</sup> will be examined in light of the following topics:

1. Tempo, Spirit, and Affect
2. Notation and Rhythm
3. Ornamentation
4. Dynamics
5. Articulation
6. Transcription Errata

Additional material for suggested applications will refer the reader to the material found in Chapter 2 and/or amplify that material in the context of a particular movement. Appropriate musical examples appear in each chapter.

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<sup>11</sup> *Original*, as used in the present study, refers to an edition of the work, taken from a manuscript (or *urtext*), and presented as an easy-to-read copy of the composer's original work, with all editorial marks specified as not belonging to the composer. Please see the Reference List section for the complete reference to each "original."

## CHAPTER 2

### DISCUSSION OF BAROQUE PERFORMANCE PRACTICE TOPICS

#### Defining an Historically-Informed Performance

An adequate definition of an historically-informed performance requires a discussion of multiple facets, including the early music movement, the issue of authenticity, and the roles of the baroque and modern performer.

When speaking of a “movement,” the difficulty arises in defining it as such and delineating its actual beginning. The early music movement is no exception. Certainly many ensembles in the past 30 to 50 years have taken it upon themselves to perform numerous Renaissance and baroque works which were not played or had not been discovered until the last half of the twentieth century. While even the performance of such works is noteworthy, perhaps of greater importance is the style in which they were performed. Were these modern musicians, performing on modern instruments, in modern styles? On modern instruments in older styles? Or on older instruments in older styles? An interest in performing older works in older styles precedes even the mid-twentieth century. Mary Cyr recognizes Arnold Dolmetsch (1858-1940) as being involved with performances of older music with “early” or “period” instruments.<sup>12</sup> She also identifies Arnold Schering (1877-1941) and Hugo Goldschmidt (1859-1920) as

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<sup>12</sup> Mary Cyr, *Performing Baroque Music* (Portland, Oregon: Amadeus Press, 1992), 22.

early performance practice investigators.<sup>13</sup> Cyr's comments point out that the field of performance practice is about a century old, however, a great amount of literature on baroque performance practice has appeared primarily in the last four or five decades. A long list of professional performers/scholars, including Christopher Hogwood, Julianne Baird, Jeffrey Thomas, Nicholas McGegan, Anner Bylsma, and John Butt, have put that information into practice in the last twenty years.<sup>14</sup> Peter Le Huray suggested in 1990 that "Performance research has never been more intense at all levels than it now is, and the fields of enquiry are steadily widening."<sup>15</sup> In addition to the articles and texts which continue to be written about baroque performance practice, this "movement" (correctly-labeled) maintains its strength and influence with both professional performances and the comprehensive early music curricula found at Boston University, The University of North Texas, and elsewhere. Any tubist desiring to perform baroque transcriptions should consider the influence of the Early Music Movement and the performance practice information it offers.

In the course of the Early Music Movement, many performers and scholars have grappled with the term *authenticity*. Numerous authors have written about authenticity, and most, who prefer the phraseology of an "historically-informed performance," agree that authenticity in terms of replicating a performance of baroque music as it would have been performed in the period is an impossibility. Stanley Sadie states, "Authenticity must in the last resort always

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<sup>13</sup> Cyr, 22.

<sup>14</sup> Several of these individuals are interviewed in Bernard D. Sherman's *Inside Early Music: Conversations with Performers*.

<sup>15</sup> Peter Le Huray, *Authenticity in Performance: Eighteenth-Century Case Studies* (Cambridge, U.K.: Cambridge University Press, 1990), xv.



be elusive, because there is too much about the remote past that is unknown or incomprehensible to us and because we cannot become 'baroque men' or 'baroque women' in our thinking or our feeling; the experience of two and a half centuries cannot be forgotten or disavowed."<sup>16</sup> Bylsma argues that a person's view of history changes with the times and, while one may feel a piece should be performed a certain way today, he or she may, in a year's time, decide that that performance was entirely wrong.<sup>17</sup> Le Huray explains that authenticity is not dogmatic in that "There has never been, nor can there ever be, *one* way of interpreting a composition. Neither is it practicable or even desirable to insist exclusively on 'period' instruments and 'period' techniques."<sup>18</sup> Robert Donington's simple phrase, "transcription is already editing,"<sup>19</sup> diminishes any idea a tubist may have of creating an authentic performance.

What, then, if anything, can be authentic about a present-day tuba performance of a transcribed baroque piece? The answer is to be found in the performer's diligent studies of the "historically-informed performance." Even Sadie, who comments on the "elusive" nature of authenticity, admits that informed early music performances (versus the modern-style performance of early music) may be acceptable.<sup>20</sup> Problems arise particularly when present-day performers examine writings about performance practice from the period.

Howard Mayer Brown points out that it remains unclear how widely known

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<sup>16</sup> Julie Anne Sadie, ed. *Companion to Baroque Music* (New York: Schirmer Books, 1991), 435.

<sup>17</sup> Bernard D. Sherman, *Inside Early Music: Conversations with Performers* (New York: Oxford University Press, 1997), 222.

<sup>18</sup> Le Huray, 4.

<sup>19</sup> Robert Donington, *Baroque Music: Style and Performance: A handbook* (New York: Norton, 1982), 8.

<sup>20</sup> Julie Anne Sadie, 444-5.

treatises and music were during the period. Some authors, writing for a specific circle of performers and not for posterity, may have left out certain items.<sup>21</sup> Thus, a performer who has spent time with these documents, and even more recent documents about performance practice, may still be uncertain of the actual nature of performances from the period. Stephen Hefling,<sup>22</sup> after stating that writings by Dolmetsch, Donington, Dart, Neumann, and others often leave the “hapless observer” confused or swayed by the “most recent offensive,” notes that each performer must exercise “taste and judgment “ in making musical decisions. To an extent, this is agreeable with Donington’s view that informed performances must be “within the appropriate boundaries of style,”<sup>23</sup> and that a performance is “authentic because it lies within the boundaries of style.”<sup>24</sup> While certainly not the only person to use such definitions, phrases, and abbreviations, Andrew Porter provides the following summative statement on the issue of historically-informed performances: “This concept [of HIP—the Historically Informed Performance], well-designed to rebuild bridges and demolish ghettos, in its turn requires HAL—the Historically Aware Listener. This sensible musician seeks to strike the happy mean, and develop ‘informed instinct,’ the heart endorsed by the head.”<sup>25</sup> All present-day performers of early music, who wish to include historically-informed elements, must remember the qualities of an acceptable performance (e.g., typical characteristics of good sound, pitch, rhythm, etc.) and balance the scales

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<sup>21</sup> Howard Mayer Brown and Stanley Sadie, *Performance Practice: Music after 1600* (New York: W.W. Norton, 1990), 10-13.

<sup>22</sup> Stephen E. Hefling, *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music: Notes Inégales and Overdotting* (New York: Schirmer Books, 1993), xi.

<sup>23</sup> Robert Donington, *A Performer’s Guide to Baroque Music* (New York: C. Scribner’s Sons, 1974), 29.

<sup>24</sup> *Ibid.*, 31.

<sup>25</sup> Julie Anne Sadie, xii.

through informing the audience about historically-informed procedures without alienating the listener from the musical venue.

Present-day performers must also consider the role of the baroque performers as scholarly research and period writings have described it. Robert Donington, while tempering his views in light of those of C.P.E. Bach and J.J. Quantz, provides a good beginning to this discussion in the following statements:

The baroque performer...was required not so much to be conscientious as to be spontaneous.<sup>26</sup>

...rigid interpretations are particularly out of place in baroque music.<sup>27</sup>

It is of greatest importance to know that strong feeling and strong playing are often appropriate in baroque music.<sup>28</sup>

Quoting C.P.E. Bach—‘A musician cannot move others unless he too is moved. He has to feel in himself all the feelings he hopes to raise in his hearers, for it is the showing of his own emotion which calls up a similar emotion in the hearer.’<sup>29</sup>

Quoting Quantz—‘Some like what is majestic and lively, and others what is tender and gay. The diversity of taste depends on the diversity of temperaments...one is not always in the same mood.’<sup>30</sup>

How do these statements meet the present-day performer with his or her approach to performance? Again, Donington gives reasonable insight below.

...we can reduce the amount of such inadvertent modernization by acting on the relevant information in so far as we are able to have access to it.<sup>31</sup>

Keep it flexible; but keep it within the boundaries of the style.<sup>32</sup>

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<sup>26</sup> Donington, *A Performer's Guide*, 15.

<sup>27</sup> Ibid.

<sup>28</sup> Ibid., 19.

<sup>29</sup> Donington, *A Performer's Guide*, 20.

<sup>30</sup> Ibid., 22.

<sup>31</sup> Ibid., 16.

<sup>32</sup> Ibid.

...opposition still arises to the idea of learning style out of scholarly research, as opposed to innate musicianship...both are required, and the skill lies in combining them satisfactorily.<sup>33</sup>

...if we end up sounding too gimmicky and calculated, or rather too uninterestingly correct, then something has gone wrong with our scholarship, or our musicianship, or both in combination.<sup>34</sup>

It is not history for history's sake. It is history for music's sake.<sup>35</sup>

The last five quotes given above assist in defining an historically-informed performance. Scholarship into the rules and methods found in period writings, manuscript markings, and early editions must not be seen as an end in itself. Rather, such research should provide the present-day performer with tools and possibilities for varying interpretations, which lie in the bounds of good taste. The desire for a stirring, heart-felt performance by today's performer shares numerous traits with that of the baroque performer as Quantz noted above, "one is not always in the same mood." Certainly today's performers have an array of performance purposes from junior high school solo contests to professional recitals, which, at first glance, appear greatly removed from the courtly and church-affiliated venues of the baroque. However, the goal of presenting quality performances that emotionally touch an audience draws great similarity between the roles of baroque and present-day performers.

Whereas the above quotes impart general guidelines about roles of performers, the following ideas, from various authors, provide practical instruction for a present-day performer who must consider a baroque score:

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<sup>33</sup> Donington, *A Performer's Guide*, 16.

<sup>34</sup> *Ibid.*, 298.

<sup>35</sup> *Ibid.*, 299.

David Fuller: A large part of the music of the whole era was sketched rather than fully realized, and the performer had...the responsibility...to turn these sketches into rounded art-works.<sup>36</sup>

Fuller: Reverence for the score is too deeply ingrained, fear of criticism too acute and improvisation is seldom taught by conservatories.<sup>37</sup>

Julianne Baird: The modern idea of the sanctity of the composer's score simply didn't exist in the baroque tradition, especially among the Italians. Music was a living art, created anew by the singer in each performance.<sup>38</sup>

The later discussion on ornamentation (and the suggestions in Chapters 3-6) will put into greater applicative detail the ramifications these statements have on realizing the score, but today's performer should generally apply this freedom of thought to most baroque scores.

As a final consideration of this topic, it is important to recognize that varying degrees of historically-informed performance practices will be tolerated in a given venue. Students and performers of historically-informed performance practices may be amenable to greater implementation of techniques falling outside of twenty-first-century performance practice, while the non-Historically-Aware audience member may need additional information from the performers or program notes to avoid developing an aversion to historically-informed performances. As scholarship continues to unearth seemingly plausible baroque practices, performers and audiences should, at minimum, consider the assimilation of historical performance information. The following comments

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<sup>36</sup> Brown and Sadie, *Performance Practice: Music after 1600*, 117.

<sup>37</sup> *Ibid.*, 128.

<sup>38</sup> Sherman, 228.

capture this veritable intersection of scholarship, audience-awareness, and quality, musical performances:

Nicholas McGegan: The great thing about performance is that you can never be right for all time, the way a scientist can be right about the earth going around the sun. These things are much more fluid. In the arts, one thing you can never be is absolutely right.<sup>39</sup>

Jeffrey Thomas: Besides, musicology is one of those disciplines that can prove anything. You can take opposite sides of an issue and find treatises to support both. I don't want to get into the whole business of what's right and what's wrong—we're just trying to give really good performances.<sup>40</sup>

John Butt: As far as I'm concerned, I never know what's right or what's wrong, but I'm always keen to look for new ways of discovering the music. I'd rather go beneath the surface and ask [questions about form, figures, ornamentation, etc.]<sup>41</sup>

### Tempo, Spirit, and Affect

Mary Cyr reminds the performer that “the tempo of a piece refers literally to the time in which it is performed, or more specifically to its measure, beat, or pulse.”<sup>42</sup> She notes how the earliest measurements of tempo derived from the pace of the human pulse, as the metronome did not arrive until Johann Nepomuk Maelzel's manufacture of the device in 1816.<sup>43</sup> The late baroque, occurring after the pulse tempo and prior to the advent of the metronome, saw tempo determined primarily by the *spirit* of a work. The spirit of a piece was, in the eighteenth century, often described as the *affect* of a piece or movement.<sup>44</sup> While our present-day terms for emotions and moods, such as *cheerful*, *happy* and *sad*

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<sup>39</sup> Sherman, 254.

<sup>40</sup> Ibid., 279.

<sup>41</sup> Ibid., 175.

<sup>42</sup> Cyr, 29.

<sup>43</sup> Ibid.

<sup>44</sup> Cyr, 29.

relate well with Quantz's affective words *liveliness*, *gaiety*, and *pathetic*, the synonymy ends with a better understanding of what *affect* meant to a baroque audience. According to Cyr, "The word *affect* implied more than does the present-day word *emotion*; rather the baroque concept of affect was deeply rooted in the belief in the soul exerting control over the body and filling it with passions that are strongly expressed."<sup>45</sup> The German term, *Affektenlehre*, or Doctrine of Affections, extended the use of the term *affect* and was already in use during the seventeenth and eighteenth centuries. This Doctrine, which implied that a composer could elicit a particular emotion through music, appeared shortly after 1700 in writings associated with German reception of Italian opera.<sup>46</sup>

<sup>47</sup> In addition to textual affective markings, composers made use of certain keys to promote a particular affect not only in operas, but also in other works.<sup>48</sup>

How can a performer utilize the affect in finding an appropriate tempo for a given piece? Cyr's example that a baroque *allegro* implies "cheerfully," but not necessarily fast,<sup>49</sup> encourages the present-day performer to experiment with various tempos until a tasteful, "cheerful" affect has been achieved. Certainly this experimentation can be extrapolated to cover a range of affective marks from *grave* to *vivace*. Just as Quantz suggested (see above) that the baroque performer was not always in the same mood, neither can it be expected of the

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<sup>45</sup> Cyr, 29.

<sup>46</sup> John Walter Hill, *Baroque Music: Music in Western Europe, 1580-1750* (New York: W.W. Norton, 2005), 389.

<sup>47</sup> Certain affective qualities of Italian opera appear, albeit on a scale of lesser grandeur, in the Italian solo works examined below.

<sup>48</sup> Cyr, 31.

<sup>49</sup> *Ibid.*

modern performer to always use the same tempo for a particular affective marking.

While further discussion of specific affective terms and keys will be tabled until Chapters 3-6, it is pertinent at this point to include other factors in determining both general performance tempo *and* alterations of tempo within a movement or piece. Donington's comments on general tempo factors include:

...seldom one right tempo in the absolute. Good tempo is relative.<sup>50</sup>

Quoting Anton Bemetzrieder: 'Taste is the true metronome.'<sup>51</sup>

Metronome markings suggest too much exactness, and are best avoided.<sup>52</sup>

But mostly it is best in baroque music to take the fast movements slower than you think and the slow movements faster than you think.<sup>53</sup>

Quoting Leopold Mozart: 'Every melodic piece includes one phrase at least from which the variety of tempo needed by the music can be clearly recognized.'<sup>54</sup>

Judy Tarling suggests that a performer consider the speed of the main beat [not necessarily meaning the note value commonly given the beat; e.g., in 3/4 time, the dotted half determining the tempo over the quarter note], the harmonic rhythm, the structure and length of movements, and the time signature when finding a general tempo.<sup>55</sup> While all of these topics will be addressed appropriately below in the discussion of each piece, the importance of harmonic

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<sup>50</sup> Donington, *A Performer's Guide*, 243.

<sup>51</sup> *Ibid.*

<sup>52</sup> *Ibid.*, 244.

<sup>53</sup> *Ibid.*, 249.

<sup>54</sup> Donington, *Baroque Music: Style and Performance*, 16.

<sup>55</sup> Judy Tarling, *Baroque String Playing for Ingenious Learners* (St. Albans, U.K.: Corda Music, 2001), 25.



rhythm should be stressed. In general, the slower the harmonic rhythm, the quicker the tempo will be (e.g., in 3/4 time, with one chord per bar, the quarter may be relatively fast, perhaps to the point of allowing the dotted half to receive the beat). Certainly exceptions exist, but a performer can grasp more firmly the rhythmic value which should receive the beat based on an understanding of the harmonic rhythm.

In regard to adjusting the tempo within various parts of a piece or movement, Donington, and the period authors he quotes, offer the following:

...baroque music is full of cadences...soon as the harmony becomes momentarily cadential, we need to yield ever so slightly in acknowledgment. The rhythm must stretch just enough for the music to sound at ease, and no more.

Where there is a more decisive cadence, the stretching will need to amount to an appreciable though not necessarily an obvious *rallentando*, begun as soon as the harmony begins to feel unmistakably cadential.<sup>56</sup>

Tempo never remains constant throughout any ordinary movement. It fluctuates in a degree which ranges from almost imperceptible to very conspicuous. Baroque music...will tolerate no better than any other music the rigidity of a metronomic rendering.

Quoting Frescobaldi: '...not subject to the beat [but taken] now slowly, now quickly, and even held in the air to match the expressive effects...'<sup>57</sup>

Quoting Quantz: 'The performance should be easy and flexible...without stiffness and constraint.'<sup>58</sup>

Quoting C.P.E. Bach: 'avoid numerous and exaggerated ritenutos.'<sup>59</sup>

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<sup>56</sup> Donington, *A Performer's Guide*, 49.

<sup>57</sup> *Ibid.*, 249.

<sup>58</sup> *Ibid.*, 250.

<sup>59</sup> Donington, *Baroque Music: Style and Performance*, 22.

Although the determination of an appropriate tempo for the performance of a baroque piece is rather open-ended and worthy of diverse interpretation, a performer should embrace the freedom of experimenting with tempi which suit the various affective possibilities of any given work. However, a performance within the boundaries of good taste is desired.

### Notation and Rhythm

Fortunately for the present-day performer, the notation of time signatures, key signatures, and the notes themselves during the late baroque period shares nearly all characteristics with those found today. Other than the difficulty found in reading manuscript facsimiles and early editions, the modern performer will find few differences (in regard to the aforementioned items) with the cleanly-printed editions and transcriptions of today. However, some notational conventions of the late baroque prove challenging for today's performer.

Ornamentation signs and dotted figures are the two major sources of possible confusion. Ornamentation signs will be covered in the Ornamentation section below, but the dot must be consulted carefully at this point. Donington speaks about the baroque dot as lengthening its note by a varied amount. Sometimes the dotted note is held longer (overdotting), which renders the following note shorter than notated, but at other times, the opposite holds true (underdotting).<sup>60</sup> These treatments of the dot were used for several reasons, from amplifying expressivity and affect to synchronizing conflicting rhythms.<sup>61</sup> The major question for the material given by Donington is, "Does this apply to Italian

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<sup>60</sup> Donington, *A Performer's Guide*, 271-275.

<sup>61</sup> *Ibid.*

pieces by Italian composers?” Stephen Hefling’s extensive research into the areas of inequality and overdotting in baroque music warrants his statement that, “...virtually no evidence of Italian overdotting has come to light.”<sup>62</sup> He recognizes that many French sources actually define a dot in the same way as present-day practice, “one-half the value of the preceding note or rest.”<sup>63</sup> However, he provides examples of variable dot lengths from French sources and discusses overdotting in relation to the French baroque concept of *notes inégales*.<sup>64</sup> Hefling goes on to provide a chart with instructions from mid- to late-eighteenth-century authors, many of whom speak of what would be certain degrees of overdotting. Again, no Italian authors are included in this chart.<sup>65</sup> Hefling’s examination of Quantz’s views ([which may reflect his familiarity with German, French, and Italian style]) seem to indicate overdotting, while C.P.E. Bach’s suggestion that “...both the texture and affect of the piece be considered before its rhythms are sharpened” tempers any strict allegiance to Quantz’s “rules.”<sup>66</sup>

In speaking about what the music actually suggests, Hefling notes that one of Corelli’s French overtures actually contains notated overdotting. Perhaps this was Corelli’s attempt at a precise notation of intended rhythmic execution.<sup>67</sup> Could this mean that the Italian’s had a penchant for playing rhythms exactly as notated? Certainly one example cannot fully support such a possibility. Hefling, after dismissing additional claims about overdotting by Frederick Neumann,

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<sup>62</sup> Hefling, 82.

<sup>63</sup> *Ibid.*, 65.

<sup>64</sup> Hefling, 66-70.

<sup>65</sup> *Ibid.*, 84-88.

<sup>66</sup> *Ibid.*, 89-90, 105.

<sup>67</sup> *Ibid.*, 131.

Donington, and Thurston Dart, states succinctly, “Today’s performer must first consider what a work gains (or loses) through overdotting.”<sup>68</sup>

Cyr applies overdotting to pieces characterized as “noble, stately, slow, marchlike, or vigorous and sharply articulated.”<sup>69</sup> However, prior to her terse discussion on overdotting, she points out that Michel Corrette’s treatise for the flute makes an allowance for inequality (not a sharp overdotting, but rather long-short figuring of a specific note value) in certain Italian pieces. Corrette stated, “The meters 2/4 and 2/8 are found in Italian Allegros and Prestos from sonatas and concertos. It is necessary to play eighth notes equally, and to dot the sixteenth notes; one sometimes also plays them equally in sonatas.”<sup>70</sup> Betty Bang Mather, in her discussion on rhythmic inequality, states that in Italian style, eighth notes are always equal and sixteenths are sometimes unequal and sometimes equal.<sup>71</sup> Although her cognizance of “the comparative lack of written instructions on the subject [of inequality] in countries other than France during the first half of the eighteenth century”<sup>72</sup> supports what Hefling would explain years later about the absence of contemporaneous Italian writings on rhythmic alteration. However, an interesting bit of information arrives from Mather’s quoting of Erwin R. Jacobi, who said, “Italian and German performers enunciated their music in accordance with the natural declamation of their languages. They stressed—played somewhat longer and stronger—the first and third of four

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<sup>68</sup> Hefling, 145, 148.

<sup>69</sup> Cyr, 119.

<sup>70</sup> Cyr, 119.

<sup>71</sup> Betty Bang Mather, *Interpretation of French Music from 1675-1775 for Woodwind and Other Performers. Additional Comments on German and Italian Music* (New York: McGinnis and Marx Music Publishers, 1973), 3.

<sup>72</sup> *Ibid.*, 5.

sixteenth-notes (or only the first in fast tempos) rather than play them noticeably [unequal].”<sup>73</sup> Mather also provides musical examples from Hotteterre, Mussard, and Corelli of Italian works, in C time, with sixteenths as unequal.<sup>74</sup> The performer should consider, however, that Corelli was the only Italian in that group. Hotteterre, for example, was a Frenchman writing an Italianate work.

The performer should consider application of the performance possibilities found within this section, while understanding that information, even from several reputable scholars, often appears vague and confusing. An historically-informed performance should always yield to good taste and style. If overdotting or inequality detracts from the intended affect or overall quality of performance, it is perhaps best avoided.

#### Ornamentation

Of all the topics covered in texts and dissertations regarding baroque performance practice, ornamentation has received, and continues to do so, the greatest attention. I believe, however, that the other topics considered in this chapter exert a comparable amount of influence on a quality, historically-informed performance. Thus, it is beyond the scope of the current study, to provide either an extensive discussion on ornamentation or an obligatory inclusion of innumerable musical examples defining the plethora of baroque ornaments. The greatest amount of work in those areas has been done by a long list of both eighteenth- and twentieth-century authors. Rather, the aim of this section is to point the performer to those authors and sources, while

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<sup>73</sup> Mather, *Interpretation of French Music*, 6.

<sup>74</sup> *Ibid.*, 9.

providing brief commentary about the general ornamentation considerations to be covered in Chapters 3-6.

Several authors give general comments about ornamentation which the performer should consider before examining specific ornamentation instructions.

These guidelines are given in the following:

...ornamentation is not a luxury in baroque music, but a necessity.<sup>75</sup>

The last note of a phrase, a section or a movement, being a point of arrival and not of departure, must, in order to sound sufficiently reposeful and final, be left free without ornamentation.<sup>76</sup>

...the ornamental notes should sound graceful and flexible, as if improvised...<sup>77</sup>

...the presence of any sign for an ornament should neither be taken as obliging the performer to introduce a particular ornament; nor as preventing him from introducing another ornament, or none.<sup>78</sup>

Baroque music strove to 'move' its hearers...articulation and ornamentation...were part of the repertory of technique believed to be capable of achieving this end.<sup>79</sup>

Ornamentation is as necessary to baroque music as clothing to the human body.<sup>80</sup>

All this ornamentation was the responsibility of the singer, who was supposed to have practiced it from childhood and to have the intelligence and taste to introduce it so as to enhance both beauty and expression.<sup>81</sup>

Since the borrowing of works originally composed for another instrument or medium was commonplace in early music, it is not totally out of order today. The implications of such borrowed music are the same now as they were in previous times. Performers

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<sup>75</sup> Donington, *A Performer's Guide*, 160.

<sup>76</sup> *Ibid.*, 177.

<sup>77</sup> *Ibid.*

<sup>78</sup> *Ibid.*, 178-79.

<sup>79</sup> Brown and Sadie, 17.

<sup>80</sup> David Fuller, "Ornamentation," in *Companion to Baroque Music* ed. Julie Anne Sadie,

417.

<sup>81</sup> *Ibid.*, 420.

simply ornamented music according to the nature of their own instrument regardless of the original instrument as specified.<sup>82</sup>

As the national style covered in the present study is Italian, it is important to note that perhaps the greatest difference between Italian ornamentation and that of the French and Germans, is that Italian ornamentation was often free and largely untied to specific ornament symbols. How does the performer interpret the term *free*? Mary Cyr provides a concise answer in stating, "Performers were often expected to invent free ornamentation of an elaborate type that required knowledge of harmony, since its main features were runs, arpeggios, leaps, and rapid figuration."<sup>83</sup> In an application to present-day trombone editions of baroque works, Edward Malterer labels free ornamentation types as diatonic runs, passing tones, anticipations, passing appoggiaturas, and turns.<sup>84</sup> Typically, the slow Italian instrumental movements were more freely ornamented than were the fast movements.<sup>85</sup> Certainly the rhythmic verve and demanding strands of sixteenths found in many Italian fast movements rendered the addition of free ornamentations largely unnecessary. Cyr, Mather, Sarah and Robert Bloom,<sup>86</sup> and others offer the performer a considerable number of examples of free ornamentation. When considering the addition of free ornamentation, the performer should both study carefully period examples of written-out free

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<sup>82</sup> Leonard Candelaria, *An Overview of Performance Practices Relating to Seventeenth and Eighteenth-Century Trumpet Music: Considerations for Modern Performance* (D.M. diss., Northwestern University, 1985), 99.

<sup>83</sup> Cyr, 129.

<sup>84</sup> Edward Lee Malterer, "The Employment of Ornamentation in Present Day Trombone Performance of Transcriptions of Baroque Literature" (D.A. diss., Ball State University, 1979), 143.

<sup>85</sup> Cyr, 129.

<sup>86</sup> Sara Lambert Bloom, *The Art of Elaborating Eighteenth-Century Music: Remarks Gathered from the Writing and Teaching of Robert Bloom and a First Lesson* (Cranberry Isles, Maine: R. Bloom Collection, 1998).

ornamentation (often appearing as smaller notes) and discern passages of movements which contain ornamentation written into the main melodic line (appearing in normal size note notation<sup>87</sup>). The movements included in this study, do not necessarily allow for extensive free ornamentation by a tubist. Thus, the performer is encouraged to consult the above authors when encountering an Italianate slow movement not covered herein.

Whereas the French and Germans of the late baroque made use of many ornamental symbols, the Italians utilized but a few. Cyr notes that, except for a few trill signs and appoggiaturas (with a small note slurred to the main one), Italian ornamentations were rarely notated.<sup>88</sup> Performers who encounter French or German ornamentation symbols in pieces outside of this study will find, with minimal research effort, several period writings and present-day reprints of such writings on the subject. Codifications of French ornaments can be found in Jean-Baptiste-Henri d'Anglebert's *Pièces de clavecin* (1689)<sup>89</sup> and Francois Couperin's *L'art de toucher le clavecin* (1713).<sup>90</sup>

The specific ornaments considered in this study can be categorized as written and unwritten. The written ornaments are the trill and appoggiatura, while the unwritten ornaments are the mordent and vibrato. Diligent performers are encouraged to consult several sources for debates and exceptions regarding each ornament type, for the following quote by David Fuller sums up the problem

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<sup>87</sup> Betty Bang Mather and David Lasocki, *Free Ornamentation in Woodwind Music, 1700-1775: An Anthology with Introduction* (New York: McGinnis & Marx Music Publishers, 1976), 9.

<sup>88</sup> This does not include free ornamentation that was written out (often in smaller notes) by some composers.

<sup>89</sup> Cyr, 133.

<sup>90</sup> *Ibid.*, 134-35.



of an abundance of research and writing about the subject: "...[the] result of all the research [by Dolmetsch, Neumann, Michael Collins, and Donington] has been a more flexible and better-informed approach to trills in general; though it must be admitted that we do not know any more than we did before the controversy began about how Bach played them."

The trill often has a harmonic function (as in cadential trills) by prolonging a resolution by continuing the note of dissonance or tension alternating with the consonant note. This occurs most often by beginning on the beat, upper note coming first, and having a variable speed and unmeasured number of alternations between notes.<sup>91</sup> Quantz expressed a minority opinion that the speed of a trill could be different given the desired mood, but "be played evenly, or at a uniform and moderate speed."<sup>92</sup> Neumann was also criticized for his calculated, mathematical approach to the trill, which did not take into account rhythmic fluctuation, expressive, or coloristic considerations.<sup>93</sup> The trill may be concluded in at least the following ways: a note of anticipation into the last note (either slurred or detached<sup>94</sup>) or a turned ending.<sup>95</sup> If a turned ending is not specified, the trill should come to a rest on the main note before the end of that note and the succeeding move toward the note of anticipation.

The appoggiatura can be either short or long, and may be written with a small note slurred to the next larger note. The short appoggiatura fulfills a

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<sup>91</sup> Donington, *A Performers Guide*, 195-99.

<sup>92</sup> J.J. Quantz, *On Playing the Flute* trans. Edward R. Reilly (Boston: Northeastern University Press, 2001), 102.

<sup>93</sup> Brown and Sadie, 129.

<sup>94</sup> Donington, *A Performers Guide*, 201.

<sup>95</sup> Donington, *Baroque Music: Style and Performance*, 132.

rhythmic, or unaccented “filler” role between two notes, while the long appoggiatura, as the trill, provides an harmonic and expressive function. Julianne Baird, speaking about baroque vocal practice, explains the appoggiatura as being longer than the main note and louder than the main note.<sup>96</sup> Supplying the basis for that present-day view, Quantz specified that the long appoggiatura note should be at least half as long as the main note<sup>97</sup> and C.P.E. Bach stated that ‘All appoggiaturas are performed more loudly than the ensuing note....and are joined with it, whether slurs are written or not.’<sup>98</sup> Performers should experiment with various lengths of appoggiaturas to find that which best suits the affect of a given movement or phrase. It is certainly possible to have both short and long types in a single movement.

The mordent is primarily rhythmic in function and provides emphasis to a note. Beginning on the beat, it is an unmeasured, quick, alternation between the main note and a half-step or whole-step below.<sup>99</sup> The mordent may substitute for the trill in some instances (with the certain exception of the cadential trill, which was regarded as an essential ornament by Donington<sup>100</sup> and others) for a rhythmic emphasis or for providing ornamental variety. C.P.E. Bach explained that the mordent is effective in an ascent by both step and leap, and sometimes in a descent by leap but never in a descent by a second.<sup>101</sup>

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<sup>96</sup> Sherman, 236.

<sup>97</sup> Donington, *A Performers Guide*, 182.

<sup>98</sup> *Ibid.*, 184.

<sup>99</sup> *Ibid.*, 203.

<sup>100</sup> *Ibid.*, 178.

<sup>101</sup> Donington, *Baroque Music: Style and Performance*, 140.

Vibrato, while seen by many present-day instrumentalists (especially string and flute performers) as an essential element to characteristic tone, may have had both tone-related and ornamental uses in the baroque. In addressing baroque string playing, Donington suggests that vibrato be not too slow, wide, or conspicuous except in the case of a specific ornamentation, but even then it should avoid extreme rapidity or intensity; moderately wide and steady can maintain transparency and poise.<sup>102</sup> He states, “Using no vibrato is a purely modern mistake,” and a performer must “...understand the need to use moderate vibrato as a normal though not entirely continuous left-hand colouring of the tone...”<sup>103</sup> Geminiani believed that violin vibrato should be used as often as possible but only on long notes on the flute.<sup>104</sup> The present-day tubist should feel comfortable using vibrato as both a coloring and ornamental device, but perhaps would do well to consider altering the width and speed for affective experimentation.

Ornamentation demands diligence from the present-day performer. Sarah Bloom, in describing the teaching ideals of her oboist father Robert Bloom, states that he was bothered by a student who phrased with direction when no ornament existed, but lost direction of phrase when confronted with one.<sup>105</sup> Since the tuba did not exist in the baroque, and as ornaments from other instrumental literature may fail to provide idiomatic ease for the modern tubist, the performer would do

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<sup>102</sup> Robert Donington, *String Playing in Baroque Music* (London: Charles Scribner's Sons, 1976), 67.

<sup>103</sup> *Ibid.*, 68.

<sup>104</sup> Brown and Sadie, 84.

<sup>105</sup> Bloom, X.

well to take Bloom's frustration as an impetus for developing proficiency in ornamentation.

### Dynamics

Most baroque dynamic decisions were left to the performer.<sup>106</sup> The fact that many baroque scores had few dynamic markings gave twentieth-century transcribers the mistaken idea that contrasts in dynamics happened in large blocks of music that were either loud or soft.<sup>107</sup> This procedure has been termed *terraced dynamics*. Cyr explains that David Boyden challenged the idea of terraced dynamics as the general baroque method of dynamic contrast through his investigation of theoretical and musical sources from the seventeenth and eighteenth centuries.<sup>108</sup> He found that subtle dynamic changes, in addition to echoes and *piano/forte* contrasts, existed as a typical feature of baroque performance.<sup>109</sup> One example of this can be found in the reference given in the Notation and Rhythm section above, where Jacobi mentioned that Germans and Italians performed music in ways that were similar to the enunciation of speech. In relation to the long/short rhythmic alteration in sixteenths, a loud/soft alteration existed as well.<sup>110</sup> Tarling offers Geminiani's belief that speech-like emphases of louds and softs should be considered, rather than a "violent black and white effect."<sup>111</sup>

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<sup>106</sup> Donington, *A Performer's Guide*, 290.

<sup>107</sup> Cyr, 49.

<sup>108</sup> *Ibid.*

<sup>109</sup> *Ibid.*

<sup>110</sup> Mather, *Interpretation of French Music*, 6.

<sup>111</sup> Tarling, *Baroque String Playing*, 19.

Cyr writes of dynamic nuance found within certain ornaments. The *crescendo* and *diminuendo* on a long note (a *messa di voce*), the performance of dissonances as louder than consonances, and Quantz's suggestion for shading ornamental figures in accordance with metrical stress, melodic direction, and phrasing appear in Cyr's thorough discussion.<sup>112</sup>

Additionally, Cyr includes Quantz's instructions (and musical example) for keyboardists about changing dynamic levels for particular intervals (e.g., diminished seventh and augmented fourth are among the strongest) and providing most downbeats with some dynamic stress.<sup>113</sup> A performer must discern whether the dynamic markings in the solo part were given by the composer or an editor/transcriber. If given by the composer, the performer must determine what was meant by the dynamic instructions.<sup>114</sup> A sudden change of dynamic may be inappropriate. The musical context should aid in dynamic decisions.<sup>115</sup> The present-day performer should carefully consider the shape of a line in terms of melody and harmony and emphasize certain notes with vibrato or ornaments.<sup>116</sup>

#### Articulation

Two different meanings of the term *articulation* must be discerned for this study. The first deals with the actual markings on the music, such as slurs, phrase marks, *staccato* marks, and accents. Certainly some discrepancies exist in the early editions themselves (i.e., Were these marks actually intended by the

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<sup>112</sup> Cyr, 52.

<sup>113</sup> Ibid., 56.

<sup>114</sup> Cyr, 56.

<sup>115</sup> Ibid., 52.

<sup>116</sup> Ibid., 56.

composer? Or have they been edited in?), but some differences of written articulations exist between the early editions and the twentieth-century transcriptions. All such differences will be described in detail in regard to each movement found in Chapters 3-6.

The other meaning of *articulation* requires information about bowing and tonguing styles of the baroque. As a performer on a brass instrument, the present-day tubist may not be able to assimilate various tonguing and bowing styles in a manner which makes a large difference for audience reception. This has little to do with the ability of the performer, but rather with the acoustical characteristics of the tuba. The subtleties and shadings found in the following paragraphs about baroque string and woodwind articulation may be lost in the broad sound of the tuba and its highly-resonant overtones. However, an awareness that such articulations were employed, and the experimental freedom of a modern historically-informed performer, may prove successful and musically satisfying.

Donington gives several general articulation guidelines after stating that all types of baroque articulation are “capable of the highest subtlety.”<sup>117</sup> Notated slurs appear sometimes, but as suggestions rather than instructions.<sup>118</sup> While many notes are written identically, slight variations in intensity and duration can provide continual interest in a line.<sup>119</sup> The “ordinary manner of connection” in baroque was neither *staccato* nor *legato*, but something in between.<sup>120</sup>

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<sup>117</sup> Donington, *A Performer's Guide*, 284.

<sup>118</sup> *Ibid.*, 284.

<sup>119</sup> *Ibid.*, 286-87.

<sup>120</sup> Donington, *String Playing in Baroque Music*, 38.

Specifically, he informs that syncopated notes are to have a rhythmic displacement emphasized by a brief articulation of silence taken from the note before the note of syncopation, while the note following should be joined to the longer note.<sup>121</sup> Regarding string performance, Donington states that cellists use the middle and upper half of the bow for performances of baroque works.<sup>122</sup> The tubist should know that the lower portion of the bow is capable of producing greater weight and volume. A lighter approach to the weight placed on each articulated note should produce the desired results. The overuse or inappropriate use of *sforzando* should be avoided.<sup>123</sup> Anner Bylisma mentions the ideas of Georg Muffat, who wrote that the French downbowed the first beat of each bar, while the Italians simply took each measure as it came.<sup>124</sup> As the pieces included below are Italian, the tubist may wish to consider the weight differences found in downbeat articulations accordingly. Mather discusses Quantz's instruction that a stroke *staccato* involves a lifting of the bow and a regular *staccato* dot as a detached bow stroke remaining on the string.<sup>125</sup> Tarling cites Quantz and Giuseppe Tartini in stating that conjunct notes should be played smoothly while larger intervals should be detached from each other.<sup>126</sup>

Baroque wind instrument articulations, though potentially odd given the syllables used, share similarities with the present-day double-tonguing technique. However, as modern performers often seek to develop an evenness between the

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<sup>121</sup> Donington, *A Performer's Guide*, 295.

<sup>122</sup> *Ibid.*, 91.

<sup>123</sup> Donington, *String Playing in Baroque Music*, 55.

<sup>124</sup> Sherman, 213.

<sup>125</sup> Mather, *Interpretation of French Music*, 46.

<sup>126</sup> Tarling, *Baroque String Playing*, 14-15.

two tongue strokes involved in the double-tonguing, the baroque articulations were designed for a decisive unevenness in sound. Alan Lumsden notes that the differences among wind instruments were in degree, not in kind, but gives only French and German examples with the “tu-ru” of Freillon-Poncein and Hotteterre, and the “tiri” of Quantz.<sup>127</sup> Ganassi’s writing from 1535, noted that a double-tonguing (similar to that of today), was used by brass instruments only for the rhythmic reiteration of the same pitch.<sup>128</sup> Since Italian commentary on wind instrument articulation from the late baroque does not appear, a present-day tubist may experiment with the techniques given by Hotteterre and Quantz for variety in light of Jacobi’s comments from above about differing levels of loud and soft within groups of sixteenths. However, the performer should keep in mind that this is for dynamic and sound variation, and avoid falling into the French rhythmic convention of *notes inégales*.

Whether influenced by baroque string or wind performance practice, the modern performer’s choice of articulation should “add ‘life’ to the notes and [sic] contribute substantially to the music’s spirit.”<sup>129</sup>

#### Transcription Errata

If pitch, dynamic, articulation, or other discrepancies are found between the early edition of a movement included below and its transcription, such will be clearly noted. The discussion will seek to discern between conscious editorial changes from the early edition and those occasional, actual errors in the

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<sup>127</sup> Brown and Sadie, 80-81.

<sup>128</sup> Ibid., 82.

<sup>129</sup> Cyr, 106.



transcription process (a forgotten accidental here or there, etc.). Where errors appear, suggestions will be given for performance consideration.

### Dance Considerations

The importance of dance music in the baroque cannot be overstated. While the French perhaps placed the greatest influence on dances and their musical counterparts, the Italians and Germans certainly wrote dance music and dance-influenced music. Since a thorough examination of the complexities of baroque dance characteristics lies outside the scope of the present study, and as the musical examples included herewith are not marked as dance movements,<sup>130</sup> I point the reader to the following authors for detailed information on baroque dances: Gregory Butler, Mary Cyr, Meredith Ellis Little, and Betty Bang Mather.<sup>131</sup>

### Basso Continuo and Keyboard Realizations

As with dance considerations, an extensive focus of continuo performance practices lies outside the purpose of the present study, but a few general characteristics must be noted. First, it is possible for a tubist, in a small- to medium-sized chamber music venue, to perform with harpsichord and/or other continuo accompaniment. Indeed a performance with tuba and piano not only doubles the transcription issue, but also limits the historically-informed performance possibilities for the tubist as the piano may cover some of the dynamic, ornamental, and articulation subtleties. Secondly, a pianist who is also

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<sup>130</sup> Certainly numerous baroque pieces, though not marked as such, indeed *are* dance movements. This topic, while worthy of great consideration, may prove an item of research and contemplation for the tubist who excels at utilizing the aforementioned Baroque performance practice suggestions and seeks to perform specific dance movements.

<sup>131</sup> Full titles given in Cyr, 46-47.

a skilled harpsichordist may be able to alter the transcribed parts to render the accompaniment less pianistic. When transcribed accompaniment parts are full of blocked chords, and the tubist is attempting an historically-informed performance, the pianist should consult several of the resources on continuo performance.

Donington has stated, “Where a harpsichord is unavailable...a complete rethinking of the music in pianistic terms is better than trying to get the best and ending by getting the worst of both worlds.”<sup>132</sup>

Ultimately, whether performed on harpsichord or piano, the accompaniment part should allow the soloist freedom with phrasing, dynamics, articulation, and ornamentation. An accompaniment part must suit the affect of a given piece or movement, and avoid “interfering with the [soloist].”<sup>133</sup> Experienced continuo performers likely will avoid performing any written-out realization as it stands.<sup>134</sup> Often arpeggios, melodic figurations, re-voicing of chords, and other adjustments are necessary. If a tubist desires to play from a modern transcription, he or she may encourage an experienced, continuo accompanist to consult scholarly performing editions to find the one best-suited to the characteristics of historically-informed performance.<sup>135</sup>

#### The Issue of Performance on the Tuba and the Baroque Sound

With a patent date of September 12, 1835, the tuba certainly never appeared at any point in the baroque or Classic periods. Does this mean that a

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<sup>132</sup> Donington, *A Performer's Guide*, 104.

<sup>133</sup> Cyr, 81.

<sup>134</sup> Donington, *A Performer's Guide*, 209.

<sup>135</sup> As many sources exist regarding continuo performance, the accompanist who is only beginning the study of Baroque continuo playing may wish first to consult Cyr's text. On pp. 83-85, she points the reader to several helpful texts and articles regarding the topic.

present-day tubist should never experience the joys of performing such music? While musical purists remain who refuse to perform works not originally written for their instruments, a large number of instrumentalists have found it worthwhile to study, transcribe, and perform works written for other instruments in other periods. The affective nature of baroque style, which seeks to move the listener and awaken the passions, would perhaps avoid raising its musical nose in snobbery to performances of a single work on various instruments. After all, many scores throughout the baroque did not specify a specific instrumentation. The basso continuo parts were performed by various numbers of musicians, on various instruments, and composers adjusted instrumentation to fit the performers available to them in a particular locale. A sincere and quality tuba performance of a baroque piece, in a historical style, is really only different from the borrowing which occurred in the baroque in that the tuba did not exist at the time.

In determining the musical validity of performing a transcription of a baroque piece on the tuba, the following factors must be considered: The baroque sound, venue, instrument selection, and necessity of quality literature for the present-day tubist.

Donington and Cyr share several insights on the baroque sound. A transparent sonority and incisive articulation, which avoid heavy and pompous presentations, comprise a foundation for good baroque sound.<sup>136</sup> Certain baroque works featured idiomatic writing for a particular instrument, and would not do as well on another instrument. The Bach unaccompanied violin music

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<sup>136</sup> Donington, *A Performer's Guide*, 37.

exemplifies this point, as Donington states that “[no other instrument] will do.”<sup>137</sup> Works which were specified for violin and other instruments should be examined by the tubist for features idiomatic to those instruments but proving difficult or ineffective for the tubist.<sup>138</sup> Since the tuba shares a similar range with the violoncello or gamba, works originally for those instruments may be performed well by a present-day tubist. Although, the tone of the baroque instruments was brighter, clearer, less loud, and less ‘mellow’ than that of modern strings.<sup>139</sup> Cyr argues the following:

The underlying assumption of this approach is that instruments have undergone gradual improvements toward their current state of perfection. An evolutionary concept of history, however, is fraught with misconceptions. A more fruitful evaluation would be based upon a comparison of an instrument’s characteristics with the demands of the music written expressly for it...<sup>140</sup>

Present-day performers must not let twenty-first-century characteristics of even tone quality on all notes, flawless technical facility, and maximized dynamic ranges to supplant the beauty found in historically-informed approaches to those items in baroque music.

An additional concern regarding the baroque sound is that of pitch and temperament. It is generally believed that baroque pitch was lower than the present-day A-440, however, sources from various European countries and cities have shown varying degrees of “low pitch” and some places with perhaps higher

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<sup>137</sup> Donington, *A Performer’s Guide*, 40.

<sup>138</sup> Certainly one needs only consult Gene Pokorny’s recording of the J.S. Bach *Partita in A minor* for flute to observe how some materials, idiomatic to other instruments, may be effective on the tuba. However, Mr. Pokorny possesses an ability beyond that of many tubists who may be attempting performances of Baroque pieces.

<sup>139</sup> Brown and Sadie, 45.

<sup>140</sup> Cyr, 25.

pitch.<sup>141</sup> Cyr's detailed examination of both pitch and temperament opens a world of research topics for the interested performer. However, for the modern performer, performing on a modern instrument like the tuba, A-440 tuning, and predominantly equal temperament, is probably the best option. Donington points out that, "We gain nothing in authenticity, and lose much in convenience, by departing from [A-440], except for special reasons in particular instances."<sup>142</sup> Cyr points out some of these "particular instances" in her discussion. Unfortunately, this does not cover performance of transcriptions on the tuba. Harpsichords that have the capability of adjusting to modern pitch should be strongly considered in selecting appropriate pitch and accompaniment for an historically-informed performance. In nearly all instrumental performances, characteristic sound, pitch, and temperament are important for even a minimally musical performance. If a performer fails to communicate effectively with the audience because historically-informed practices are hindering confident, comfortable, and expressive performances, the audience may be turned off quickly to the idea of an historically-informed performance. Performers seeking to further audience education and appreciation about such a performance, must be ambassadors of presenting quality performances, even if some historically-informed characteristics must be curtailed.

The performance venue for an historically-informed performance on tuba should, in most cases, be a relatively intimate setting. A small- to medium-sized recital hall in which both the tuba and harpsichord can be heard clearly and with

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<sup>141</sup> Cyr, 59-67.

<sup>142</sup> Donington, *A Performer's Guide*, 44.

decent balance, should work in most instances. As with any performance, however, a performer should employ the ears of other trusted musicians for feedback and suggestions. Some compromises must be made in the interest of audibility.<sup>143</sup>

While most secondary school and undergraduate tubists would likely perform baroque transcriptions on a BB-flat or CC contrabass tubas, the clarity and lightness offered by an E-flat or F bass tuba may ensure better balance with a harpsichord. Additionally, the agility of a smaller, bass tuba may extend the ornamental possibilities. Regardless of which tuba is utilized, most tuba players will need to breathe in several of the longer phrases. A musical breath, which maintains the coherence and beauty of a performance, is recommended over weakened tone for the sake of adherence to certain historically-informed characteristics.

Whether performed in an historically-informed style or with a twenty-first-century approach, a baroque work transcribed for the tuba often provides the performer with a piece of quality literature. Since the first major concerto and sonata for the tuba did not appear until the mid-twentieth century, a dearth of tonal, melodic, and listener-accessible pieces for the tuba would have appeared (and indeed did in some regards) without transcriptions of baroque, Classical, and Romantic pieces. Some of the most highly-regarded tuba pedagogues and performers in the United States have been responsible for clean, easy-to-read transcriptions and superb recordings of numerous baroque pieces. To question the validity of performing these works on the tuba is to question not only the

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<sup>143</sup> Brown and Sadie, 7.

outstanding musicians who have transcribed and performed these works, but also the inherent musicality imparted to these works by their composers centuries ago. As Donington has so aptly stated, “We have sometimes to remind ourselves that this is not a moral issue. Artistic compatibility is the only issue which really concerns us as practicing musicians.”<sup>144</sup>

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<sup>144</sup> Donington, *A Performer's Guide*, 46.

CHAPTER 3  
PERFORMANCE CONSIDERATIONS AND SUGGESTIONS FOR MOVEMENT  
II FROM SONATA NO. 3 IN A MINOR BY ANTONIO VIVALDI  
AND ITS TRANSCRIPTION BY R. WINSTON MORRIS

Antonio Vivaldi

The prolific Italian composer Antonio Vivaldi (1678-1741), born in Venice, played one of the most crucial roles in setting the foundations for the late baroque concerto.<sup>145</sup> His brilliant use of solo and ensemble forces influenced many important composers, such as Tartini, P.A. Locatelli, J.S. Bach, and Telemann.<sup>146</sup> Interestingly, his some 90 sonatas, in comparison to his innovative concerti, displayed rather conservative forms and styles.<sup>147</sup> The sonata considered in this study certainly reflects such conservatism (in the brevity of its movements and avoidance of overly virtuosic figures), however, several Vivaldian characteristics, can be found and applied in the movements included.

Vivaldi *allegros* need momentum, but not the unrelenting momentum of a machine.<sup>148</sup> While late baroque music has been characterized as having “motoric rhythms,” performance practice studies have found this not to be entirely true.

The discussion in Chapter 2 regarding the necessity to yield to internal cadence

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<sup>145</sup> Michael Talbot, “Vivaldi, Antonio (Lucio),” *Grove Music Online* ed. L. Macy (Accessed 3 October, 2007), <<http://www.grovemusic.com>>

<sup>146</sup> Julie Anne Sadie, ed. *Companion to Baroque Music* (New York: Schirmer Books, 1991), 40.

<sup>147</sup> Talbot.

<sup>148</sup> Robert Donington, *A Performer's Guide to Baroque Music* (New York: C. Scribner's Sons, 1974), 47.



points helps a performer understand that a Vivaldi quick movement should not go from beginning to end as though tied to a metronome.

Cellist Anner Bylsma believes that many musicians hear and play Vivaldi incorrectly, because the key to Vivaldi's music is understanding his interest in depicting character.<sup>149</sup> "But Vivaldi is always theatre; it's always characterizing as you would do in a play," states Bylsma.<sup>150</sup> A present-day performer should carefully consider this aspect of representing a character within the affect of a given movement. This does not necessarily mean a character, but quite possibly the character of a certain key, melody, harmony, or rhythmic figure.

While a comprehensive examination of rhetorical devices found in baroque music is not included with this study, Bylsma's notion that "the dynamics when you speak are much more detailed than when you sing,"<sup>151</sup> helps the performer of Vivaldi's music carefully consider dynamic nuance that may not be found in either the transcription (for such subtlety is hardly transcribable) or the original.

In his dissertation on Vivaldi's instrumental sonatas, Howard Rarig, Jr. speaks about several important specific characteristics in such works. "Chord-line melodies," in which the melodic lines ensure a strong sense of tonality through outlining the supporting harmonies with scales and skips, are found often in Vivaldi's sonatas.<sup>152</sup> A rhythmic diversity, often achieved through the use of

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<sup>149</sup> Bernard D. Sherman, *Inside Early Music: Conversations with Performers* (New York: Oxford University Press, 1997), 208.

<sup>150</sup> *Ibid.*, 216.

<sup>151</sup> *Ibid.*, 219.

<sup>152</sup> Howard R. Rarig, Jr., "The Instrumental Sonatas of Antonio Vivaldi" (Ph.D. diss., University of Michigan, 1958), 83.

syncopations, also exists to “lend to a freshness and rhythmic excitement.”<sup>153</sup> A few brief moments of this exist in the second movement examined in the present chapter. Vivaldi’s slow movements frequently feature a kind of rhythmic ornamentation, wherein the melodic line is divided into quicker, flid passages.<sup>154</sup> This particular aspect is covered in the “written-out” ornamentations discussed in Chapter 4 below. A final characteristic, that of using a minor key as the initial key of a sonata<sup>155</sup>, helps define the affect of the sonata included here.

#### Tempo, Spirit, and Affect

The *Allegro* given by Vivaldi at the beginning of this movement, also appears in the transcription, but is followed by the instruction of quarter note at 92. The intricate, rhythmic passages in this movement place considerable demands on the tubist at the given tempo even without the application of an historically-informed considerations (e.g., mm. 27-28; mm. 35-40; figure at m. 46). Cyr’s description of *allegro* as “cheerfully, but not necessarily fast,”<sup>156</sup> may be achieved at a slightly slower tempo, however the harmonic rhythm must also be considered.

The harmonic rhythm moves primarily in half notes. Thus, the tempo should not be too slow. Tubists who have difficulty executing the rhythmic figures may be able to adjust the tempo downward to quarter note at 84, but anything around 80 is probably too slow given the harmonic rhythm. A range of 84-92 can work well for most of the movement, except at some internal cadences

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<sup>153</sup> Ibid., 132.

<sup>154</sup> Rarig, Jr., 198.

<sup>155</sup> Ibid., 221.

<sup>156</sup> Mary Cyr, *Performing Baroque Music* (Portland, Oregon: Amadeus Press, 1992), 41.

where harmonic rhythm changes to the quarter note and calls for a slight slowing of the tempo.

Example 1. Mm. 1-2. Transcription accompaniment part. Half-note harmonic rhythm.

Allegro, ♩ = 92

*mf*

2

(9)

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Example 2. Mm. 10-11b. 1. Original part. Quarter-note harmonic rhythm at internal cadence.

50

*trance*

# 6 6 5

4 4 #

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In a few places, a noticeable relaxing of the tempo may be quite effective for providing affective expression through the intricate passages mentioned above. An example of this is at m. 27, where the harmonic rhythm is in quarter notes, but does not conclude in a cadence point. The pulling back of the tempo can increase harmonic tension before the previous tempo is resumed at m. 28.

Example 3. M. 27. Original part. Quarter-note harmonic rhythm with rhythmic intricacy.



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The nearly obligatory *ritardando*, which should be added to the last three measures of the movement, not only fulfills affective expectations at a concluding cadence point, but also helps the performer negotiate the demanding leaps found in the original solo part.

Example 4. Mm. 47-49. Original part. Ending *ritardando* for affect and performance of leaps.

★) Ed. Le Clerc et Boivin: *minima*.

P. R. 1150

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To maintain an appropriate affect throughout the piece, the characteristics of the key areas should be considered. Mm. 1-11 open the movement solidly in *a minor*, which has been defined with phrases such as “tender and plaintive” and “melancholy...mournful.”<sup>157</sup> The specificity of these terms certainly provides the performer with a clearer sense of mood than a vague term such as “sad.”

<sup>157</sup> Cyr, 32-34.

Interestingly, the sections in the relative key of *C major* have been defined as “suited to rejoicing” and “songs of mirth and rejoicing.” Thus, as mm. 12-19 transition toward a strong cadence in *C major*, the performer must consider altering the affect to convey this emotional change to the audience. The B section (mm. 20-49) opens in *C major* then, after a brief modulatory section, cadences briefly in *e-minor*, with an apparent Picardy third (m. 31 downbeat). However, this is really a re-establishment of the dominant chord for a return to a *minor* in mm. 31-49.

### Notation and Rhythm

Disregarding articulation and dynamic marks, which will be described below, notational differences, between the original and the transcribed version of the solo part, are minimal. The trill in m. 10 is notated with a script “tr” in the transcription, while it is notated with a script “tr” followed by a wavy line in the original. This should have slight or no implications on performance. The other noteworthy notational difference is that the transcribed version is written generally one octave lower than the original. However, there are several important exceptions, which the transcriber probably made to alleviate some difficult octave leaps and pedal-register playing in the tuba part. These occur in the following measures, wherein the listed notes are actually transcribed in the same octave as the original: mm. 1-2 “E”; m. 5 “F” and “D”; m. 6 “E” and “C”; m. 12 “E’s”; m. 32, second “E”; m. 48 “E”; m. 49 “D” and “E.” From the upbeat of b. 2 in m. 31 through the downbeat of b. 2 in m. 32, the transcription is in the same octave as the original. M. 6 in the transcription has a quarter note “C” on b. 4,

but the original has two eighths, first on “C” in the lower octave then up to an “A” in the next higher octave. M. 47 in the transcription has a quarter note “A” on b. 3, but the original has a two eighth notes on “A” with the lower octave first, then the next higher octave.

As this movement has only one dotted quarter note, the issue of overdotting need not be addressed. However, a slight lengthening of several downbeats (within good taste as affect dictates) adds great stylistic character to this piece. Additionally, this rhythmic manipulation helps the performer avoid a mechanical and sterile rhythm. In line with Jacobi’s views in Chapter 2, the first sixteenth note on b. 1 and b. 3 in m. 46 may be lengthened, with the other notes receiving varying degrees of stress.

Example 5. M. 46. Original part. Series of sixteenths considered for rhythmic manipulation.



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### Ornamentation

This movement is relatively void of notated ornaments. This is not uncommon as, according to Cyr, Italian works after 1660 rarely displayed written ornamentation marks other than trills and/or appoggiaturas.<sup>158</sup> The single ornament found in the transcription is a trill in m. 11. This should be executed

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<sup>158</sup> Cyr, 128-129.

per the guidelines given in Chapter 2. Importantly, two additional trills appear in the original. These occur on b. 1 and b. 2 in m. 19 (the second one is parenthetical, given by the editor), and also include an appoggiatura from the final sixteenth of b. 2 slurred into the resolution on b. 3.

Example 6. M. 19. Original part. Additional ornament symbols not in transcription.

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While so few ornamentation signs exist in this movement, the two sixteenth eighth figure, at the tempo range of 84-92, becomes ornamental-like as a figuration since it happens so quickly and often. However, this aspect is not preserved in the transcription because the transcriber has replaced the slur marking on the two sixteenths with an accent on the first sixteenth and no marking on the second. The fact that the transcriber asks the tubist to tongue both of these notes eliminates the possibility of a graceful, “thrown-away” approach, which is described in the next paragraph.

Example 7. Mm. 8-9. Original part. Ornamental-like sixteenth figures.



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In the case of a brief run of sixteenths, as in mm. 35, 36, 37, and 40, the notes can be “thrown away,”<sup>159</sup> that is, performed as a flourish either away from the preceding long note or toward the long note at the beginning of the following bar. Too much attention to the clarity and evenness of these faster notes may detract from the momentum necessary to the melodic line. However, the performer must be certain that such an approach to faster notes contributes to a musical performance.

As Chapter 2 points out, slow movements are usually more freely ornamented than fast movements. This certainly holds true here. Few, if any additional ornaments are necessary for a present-day tuba performance in the historically-informed style. With the tempo and rhythm demands of this movement, additional ornamentation, probably of a very quick variety (which is perhaps why the transcriber left out the trills in m. 19 from original), may not sound idiomatic on the tuba. Thus, this movement may best be performed with a repeat of the first section, with varied dynamics between the first and second playing, and performing the B section without a repeat.

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<sup>159</sup> This phrase comes from Lenora McCroskey’s Baroque Performance Practice Course at the University of North Texas. She explains that the faster notes are not necessarily the most important, and may be almost hurried, uneven in tone, and directed dynamically away from a previous important melodic note or toward the next one.



## Dynamics

Five dynamic markings exist in the original, but only in parentheses as editorial marks. They appear as follows: m. 1 (*f*); m. 20 (*f*); middle of m. 31 (*f*); pick up to beginning of m. 39 (*p*); middle of m. 47 (*f*). Remarkably, the transcription has no less than 21 dynamic marks, along with several “*cresc.*” and <> figures. This is likely an attempt by the transcriber to indicate echo effects and to follow the rise and fall of the melodic line with an equal rise and fall of volume. However the echo effects actually ask the tubist to play the opposite dynamic levels often associated with baroque (see Chapter 2) with consonances played more softly than either dissonances or notes of chromatic interest. The chromatic nature of m. 7, beats 3 and 4, provides the harmonic interest and tension in the bars, but the dynamics in the transcription do not highlight the tension.

Example 8. M. 7. Transcription solo part. Echo effect dynamics.



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While the transcriber’s dynamic suggestions benefit less-experienced performers, a tubist who seeks to give an historically-informed performance should consult the original and make decisions about when and where to add *crescendi*, *diminuendi*, and various dynamic fluctuations within. Affective interest, supported by dynamics, cannot sound overly-prescribed.

Example 9. M. 40. Transcription solo part. Overly-prescribed dynamic figures.



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### Articulation

Although not discussed above regarding notational differences, many printed articulation differences exist between the transcription and the original solo part. To summarize these rather marked differences, the following list and examples are given:

1. In every instance in the original (except mm. 44-45 which have been marked parenthetically), the figure of two sixteenths and an eighth has a slur marking connecting the two sixteenths. The transcription appears rather micromanaged and calls for no slurs over the two sixteenths but either an > accent on the first sixteenth and sometimes with a *staccato* on the eighth. In one instance (m. 14) there are no markings on this rhythmic figure.

Example 10. M. 8. Original part. Articulation markings on two-sixteenths eighth figures.



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Example 11. M. 8. Transcription solo part. Articulation markings on two-sixteenths eighth figures.



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2. In mm. 15, 16, and 17 of the original, each set of four sixteenths has a slur mark from the second to the fourth sixteenth (The final set in m. 17 has been marked parenthetically.). The transcription presents these with a slur on the first two sixteenths in each set and no marking on the last two sixteenths.

Example 12. Mm. 16-17. Original part. Articulation markings on sets of four sixteenths.



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Example 13. Mm.16-17. Transcription solo part. Articulation markings on sets of four sixteenths.



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3. An > accent mark appears over the first eighth on b. 3 in m. 26 in the transcription, but not in the original. This appoggiatura-like figure works well with an emphasis, but a strong accent may be uncharacteristic of an historically-informed performance.

4. In m. 28 of the transcription, a *staccato* mark is placed on the first sixteenth note in each group of four sixteenths. This does not appear in the original, but was probably given by the transcriber to

aid in clarity between the first note and the three slurred notes following in each set of four sixteenths.

5. The editorial marks found in parentheses within the original aid in the consistency of the previous patterns established in the work (e.g., mm. 29-30). It appears that the transcriber utilized the editorialized marks at each place where both the original and transcription are articulated in the same way.

Example 14. Mm. 29-30. Original part. Editorial articulation marks for consistency.

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7 7

4 5 #

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6. Both editorial and composer's marks show a slur from the second to the fourth eighths (directly following b. 1) in mm. 36-38, but these are unmarked in the transcription.

7. In mm. 42-45, all sets of four eighths are treated in the same way as in the preceding (no. 6--the first eighth separate from the three slurred eighths). The transcribed version actually has *staccato* dots on all eighths except the very first one in m. 42.

Example 15. Mm. 42-43. Original part. Articulation markings on eighths.

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Example 16. Mm. 42-43. Transcription solo part. Articulation markings on eighths.



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With such a large number of articulation differences between the original and transcribed parts, the performer should consider both the discussion of Articulation in Chapter 2 and the possibilities of articulation (perhaps a combination of those articulations found in both the original and transcribed parts) which will support a musically-effective performance.

#### Transcription Errata

Other than octave displacements and quarter for two-eighths exchanges as mentioned under Notation and Rhythm above, there is only one additional discrepancy between the original and the transcription. M. 22 in the original has two sixteenths and an eighth note on both b. 1 and b. 2; the transcription has an eighth and two sixteenths at that point.

## CHAPTER 4

### PERFORMANCE CONSIDERATIONS AND SUGGESTIONS FOR MOVEMENT

#### III FROM *SONATA NO. 3 IN A MINOR* BY ANTONIO VIVALDI AND ITS

#### TRANSCRIPTION BY R. WINSTON MORRIS

#### Tempo, Spirit, and Affect

*Largo*, meaning “in a grand singing manner’ but not necessarily slow,”<sup>160</sup> does not warrant the given tempo marking of quarter note at 48 as found at the beginning of this movement in the transcription. It is likely that the transcriber considered a Romantic or twentieth-century approach to *largo*, which would define this term as one of the slowest tempo markings. Other indicators that this *largo* should not be interpreted as a very slow tempo include the 3/4 time signature (found in the original), the relatively slow harmonic rhythm, and the melodic decoration found throughout the movement. *Adagio* movements in 3/4 from the same time period were more simply ornamented than those movements in Common time.<sup>161</sup> According to Mary Cyr, this may suggest the tempo was quicker in the triple meter movements.<sup>162</sup> George Houle quotes eighteenth-century theorist Johann Mattheson, in regard to 3/4 time, with “It is the most frequently used of all the triples and is applied to many pieces, mostly merry

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<sup>160</sup> Mary Cyr, *Performing Baroque Music* (Portland, Oregon: Amadeus Press, 1992), 31.

<sup>161</sup> Cyr, 129.

<sup>162</sup> *Ibid.*

ones, of which minuets are the greater part."<sup>163</sup> Certainly the non-Italian Mattheson would not have considered this movement either merry or a minuet, however, a good performance tempo may not be all too dissimilar from the popular dance. The harmonic rhythm of this movement is mostly one chord per bar, except for the measure or measures preceding strong cadence points.

Example 17. Mm. 1-4. Transcription accompaniment part. Dotted half-note harmonic rhythm.

**Largo**,  $\text{♩} = 48$   
*sostenuto*

The musical score for Example 17 consists of two systems. The first system is a single staff in bass clef, 3/4 time, with a tempo marking of 'Largo' and a metronome marking of '♩ = 48'. The music is marked 'sostenuto' and 'p'. It features a melodic line with a dotted half-note harmonic rhythm, starting on G4 and moving through A4, B4, C5, and D5. The second system is a grand staff with a treble clef and a bass clef, also marked 'sostenuto' and 'p'. The bass clef part continues the dotted half-note harmonic rhythm, while the treble clef part has a melody of quarter notes.

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Example 18. Mm. 14-15. Transcription accompaniment part. Faster harmonic rhythm near cadence.

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The musical score for Example 18 consists of two systems. The first system is a single staff with a melodic line starting on G4, moving through A4, B4, and C5. The second system is a grand staff with a treble clef and a bass clef, showing a faster harmonic rhythm near the cadence.

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<sup>163</sup> George Houle, *Meter in Music, 1600-1800: Performance, perception, and notation* (Bloomington, Indiana: Indiana University Press, 1987), 38.

While the definition of *largo* as “very slow”<sup>164</sup> seems to contradict previous statements, a semantics problem must be addressed. The precise meaning of *tempo* must be defined. Does it refer to the tempo of the quarter note? The dotted half note? Or something else? Since the harmonic rhythm in this movement is relatively slow, the tempo of “very slow” may refer to that of the harmonic rhythm, and, thus, the dotted half note. Even if the performance tempo of the quarter notes settled between 80 and 100, the harmonic rhythm (i.e., the rhythm of the dotted half notes) would be well below 40 bpm—a very slow tempo indeed!

In both the original and the transcription, only a single ornament (a trill) appears in the solo part (m. 34). Certainly this is not the only intended decoration of the melodic line, as a hallmark of the Italian baroque is a highly-ornamented melody. At the tempo suggested by the transcriber (quarter note at 48), every note of the piece, even those with the fastest rhythmic value (here, sixteenths) can be played with an evenness of tone, volume, and melodic importance. Unfortunately, the lack of written ornaments may render such an approach to tempo and melodic style bland and void of an intentional affect. An increase in the performance tempo to quarter note at 80 to 100 changes the function of the eighths, triplets, and sixteenths. At the faster tempo, these become “written-out” ornamentations of the melodic line.

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<sup>164</sup> Don Michael Randel, “Largo,” in *The New Harvard Dictionary of Music* (Cambridge, Massachusetts: Belknap Press, 1986), 436.



Example 19. Mm. 11-13. Transcription solo part. Sixteenths as written-out ornamentations of melody.



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The tubist should experiment with various faster tempi (quarter note at 80 to 100) to find a speed which will allow for the following: a highly-musical performance with appropriate spirit, technical facility and minimum valve noise given the limitations of the particular instrument used, and tasteful proportions with the tempi of the surrounding movements. Initial practice at the tempo indicated by the transcriber will insure pitch accuracy, and performance at that tempo is acceptable if the tubist seeks to communicate a lyrical, musical exhibition of tone quality, dynamic, and phrasal contrast.

Examination of the key areas found in this movement reveals several affective considerations similar to those in Movement II. The performer has the task of suitably convincing the audience of the opposing moods within this relatively brief movement. After an A section (mm. 1-15) opening in a *minor* and concluding in *C major*, the beginning of the B section (mm. 16-24) employs strong *A major* chords which resolve in *d minor*. Attributes of *d minor* include “sweetness and tenderness” and “expressive of contentment.”<sup>165</sup> The performer should consider several presentations of the different key areas for the sake of variety and subtleties of affect.

<sup>165</sup> Cyr, 32.

## Notation and Rhythm

Notational differences between the original and the transcribed version of the solo part are minimal. The trill in the penultimate measure of the movement (m. 34) is notated as that in Movement II. The other noteworthy notational difference is that the transcription is written one octave lower than the original throughout.

Since the rhythmic notation is the same for both the original and the transcription, the practice of overdotting must be considered. Given the definition of *largo* earlier in this chapter, and those affects that are heightened by overdotting (from Chapter 2), overdotting is a conceivable rhythmic approach to the dotted figures in this movement. At both the faster, suggested tempi of 80 to 100, and the printed tempo of quarter note at 48, the dotted quarter note figures may be overdotting (mm. 6, 10, 19, 28, and 32).

Example 20. M. 6. Transcription solo part. As printed.



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Example 21. M. 6. Transcription solo part. Approximately written to visually reflect overdotting procedure.



Importantly, mm. 14, 23, and 34 were not included in the above list of measures containing dotted quarter notes. The reason for this will be explained in detail below under Ornamentation, but it may be stated succinctly that the

addition of trills to the dotted quarters in these measures would overrule the convention of overdotting.<sup>166</sup>

Measures including dotted-eighth sixteenth figures (mm. 2, 4, 8, 17, and 26) may be overdotting at the printed tempo, but would sound tasteful and characteristic at the faster tempi if performed as written.

### Ornamentation

As with Movement II, this movement is relatively void of notated ornaments. Baroque performers were expected to improvise appropriate, free ornamentation, especially in slow movements.<sup>167</sup> While this movement may or may not be performed or perceived as a slow movement, effective and simple additional ornamentation provides performance options regardless of the selected tempo. The performer may wish to consider these possibilities for an embellished repeat of the A section (mm. 1-15). The B section (mm. 16-35) may or may not be repeated. If it is repeated, it should be embellished on the second time or on the first time through if not repeated.

Additional trills may be added to any of the dotted quarter notes in the following list, which also provides the correct starting note of the trill:<sup>168</sup>

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<sup>166</sup> With the essential ornament of the cadential trill as described in Chapter 2 utilized here, the more affectively appropriate characteristic would be a sensitive trill, resolving smoothly to the cadence point.

<sup>167</sup> Cyr, 129.

<sup>168</sup> The performer must choose which trills will make for a meaningful, musical performance. It is not recommended that every trill option listed be employed during one performance. Another paragraph will discuss mordent options. A tasteful performance will likely include a combination of trills and mordents. Practicing all trill and mordent options will afford the performer greater ease in improvising such ornaments as the mood of a given performance dictates.

1. M. 6—Begin on A natural above the dotted quarter note G#.
2. M. 10—Begin on C natural above the dotted quarter note B natural.
3. M. 14—Begin on C natural above the dotted quarter note B natural.
4. M. 19—Begin on G natural above the dotted quarter note F natural.
5. M. 23—Begin on the D natural above the dotted quarter note C#.
6. M. 28—Begin on the A natural above the dotted quarter note G#.
7. 32—Begin on the A natural above the dotted quarter note G#.

Generally, a baroque trill will begin on the note above the main note. An exception to this rule exists if the main note of the trill is itself dissonant with the harmony on that particular beat. An examination of the keyboard part for this movement reveals that the main notes (here, dotted quarters) are consonant with their related harmonies. Therefore, these trills should begin on the note above the main note. The overdotting discussed above may be utilized with the optional trills in mm. 6, 10, 19, 28, and 32. The cadences at each of these points are not strong enough to warrant a more noticeable *ritardando* and its related negation of the overdotting to allow for a smooth, graceful transition to the anticipatory note before the resolution tone. The stronger cadences, wherein this slowing and lengthening may occur, are found in mm. 14, 23, and 34.

At each of the points listed above for trilling options, the performer may consider instead the implementation of a mordent. The mordent in this style involves a single alternation between the main note (dotted quarter) and a note

either a half- or whole-step below the main note with a return to the main note. This ornament occurs on the downbeat of the dotted quarter and is played approximately in the rhythm of two-sixteenths and an eighth. Additionally, a mordent may be played on the downbeat of the dotted whole notes in mm. 15 and 35, and the half note in m. 24. The performer may find these mordents most effective only if the trills in the preceding measures are omitted.

If the performer chooses to perform this movement at the printed tempo, other ornaments are applicable. However, since the possibilities for runs, other passage-work, and arpeggios are endless for the studied performer, the only one discussed here will be a turn-like figuration added after the dotted eighths in mm. 4 and 17. In these measures, the performer should play the main note (i.e., the dotted eighth) then the note above, the main note, the note below and conclude on the following beat, which is the same as the main note. The performer may think of the first four notes (e.g., in m. 4, A, B, A, G#) as a set of four sixteenths, wherein the first note is lengthened and the last three notes are unevenly hurried to arrive at beat two in time. This is a simple decorative figuration, and the performer may wish to attempt similar approaches elsewhere.

In addition to the application of non-printed ornaments, the written out embellishments of the melodic line (found within the eighths, sixteenths, and triplets) should enhance the melody, not overshadow it. The performer must consider the prevailing harmony in each bar, and determine the “important” melodic notes. As discussed in Chapter 2, the first beat in each measure may be more emphasized than the other beats. Thus, the first note is often a main note

of the melody. Example 22 designates the conceivable primary notes of the melody.

Example 22. Mm. 11-13. Transcription solo part. Plausible primary melodic notes (circled).<sup>169</sup>



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By examining the harmonic structure and making an informed decision about which notes are most melodically important, the performer will be able to adjust the volume and direction of the faster notes accordingly. The present-day practice of attempting to make all notes clear and equal in tone is not part of historically-informed practice. Faster passages or passages with a large number of notes in the baroque would not have been performed with every note even in tone or dynamic. When performed at a faster tempo, the shorter-value notes in this movement are seen as graceful embellishments of the melodic line. In the case of a brief run of sixteenths, as in mm. 12 and 13, the notes can be “thrown away,”<sup>170</sup> as described in Chapter 3. However, the performer must remember that such an approach to faster notes must contribute to a musical performance.

### Dynamics

While the original violoncello part has no printed dynamic markings, the transcription has no fewer than ten printed dynamic changes either in addition to or as part of marked *crescendi* or *diminuendi*. While these markings add

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<sup>169</sup> The circled notes were selected based on the harmonic structure found in the figured bass accompaniment. In mm. 12 and 13, the D or the G are both potential “important” melodic pitches as they begin and end the G major chord, respectively.

<sup>170</sup> This phrase is defined in Chapter 3.

dynamic life and contrast to a present-day performance, they may serve to limit a performer who studies an historically-informed approach and finds terraced dynamics (See Chapter 2) ill-suited for certain baroque conventions (e.g., emphasizing beat one in each bar or “throwing away” running figures). Certainly a performer may find suitable, musical communication by giving a hybrid performance through utilization of historically-informed ornamentation practices and tempi within the bounds of present-day dynamic markings. The desired affect will strongly influence the choice of dynamics for a performer interested in historically-informed interpretations.

Cyr explains that the essential historically-informed dynamics are those altered within phrases and on individual notes.<sup>171</sup> Typically, dissonances are louder (e.g., in appoggiaturas) and resolutions are softer. The climax, tension, and release found at the end of this movement, are written with a crescendo to a *forte* dynamic and a *rallentando* through the final resolution after the trill. With the affective qualities of a *minor* given previously, such a relatively loud ending may make for a rousing modern interpretation but a distasteful historically-informed rendering.

In general, the performer should follow the direction of the melodic line and changes in harmony to develop a tasteful use of dynamics. An increase in volume on dissonances, especially within added ornaments (e.g., trills), and a lowering of volume on resolutions may be practiced throughout this movement. As the tuba is capable of greater volume than a baroque string instrument, great care should be taken to avoid overly-exuberant volumes in an historically-

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<sup>171</sup> Cyr, 56.

informed approach. Many present-day tubists are cognizant of and capable of the subtleties available on the tuba. An historically-informed approach to dynamics can exhibit this quality.

### Articulation

Although not discussed above regarding notational differences, many printed articulation differences exist between the transcription and the original solo part. To show the drastic nature of these differences, the list given below examines all of the discrepancies found in the A section (mm. 1-15). Each performer is advised to consult the original to make better-informed decisions regarding executions of articulations in the entire movement.

1. Nearly all of the triplets are marked as slurred in the original, while they are mostly placed under a longer phrase marking in the transcription. Often such passages under phrase markings may be performed as slurred, but the transcriber has made clear that certain other notes, such as the eighth notes on beat three in m. 1, are slurred.
2. The quarter notes on beat two, which precede eighth notes on beat three in mm. 1, 7, and 9, are slurred to the first eighth note in the original.<sup>172</sup> This marking never occurs in transcription, which has the two eighths slurred together.
3. The dotted-eighth sixteenth figures in mm. 2, 4, and 8, are unmarked in the original, connected with a slur through editorial marks, and are under a slur which connects the dotted-eighth sixteenth to the following quarter note in the transcription.
4. Examples 23 and 24 provide a direct visual comparison of the articulation markings for mm. 11-15 in the original and transcription, respectively.

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<sup>172</sup> This edition of the original indicates with editor's marks that all other instances of this figure are to be performed the same way, although Vivaldi's manuscript did not specify.



Example 23. Mm. 12-15. Original part. Articulations on sixteenths.

Ed. G.F. Malipiero. Copyright 1947. Milan: Ricordi.

Example 24. Mm. 12-15. Transcription solo part. Articulations on sixteenths.

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The transcriber placed the term *sostenuto* under the term *Largo* at the beginning of this movement. *Sostenuto* does not appear in the original, but may certainly be implied by the term *Largo*, with its definition given under Tempo above. The large phrase markings in several sections of the transcription may have been included by the transcriber to insure a sustained approach to the line. However, the resultant confusion regarding the correct placement of slurs and ties, especially in relation to the original, greatly inhibits an historically-informed approach. A sustained style is certainly appropriate, but great care must be given in determining appropriate articulation interpretation.

#### Transcription Errata

Based on a comparison of the transcription with the original, two areas of pitch errors exist in the transcription.

1. M. 13—The last four notes in the measure are D, C, B, A in the transcription, but are D, B, A, and G in the original. In the original, the last four notes of m. 13 are identical with those in m. 12. This is

correct given the figured bass accompaniment of the original and the harmonic realization given in the transcribed keyboard part. The transcribed solo part should be changed to reflect the notes of the original.

2. M. 21—The first note is printed as C# in the transcription, but is printed as an unmarked C natural in the original. The transcribed keyboard part supports a C#, but the original figured bass accompaniment does not introduce a “#” figure until beat three of the bar. The prevailing harmonic mode prior to that measure is D minor, which would indicate a C# as the correct note. However, a C natural to C# move within the same measure heightens the melodic tension and direction of the line.

CHAPTER 5  
PERFORMANCE CONSIDERATIONS AND SUGGESTIONS FOR MOVEMENT  
I FROM SONATA NO. V IN C MAJOR BY BENEDETTO MARCELLO  
AND ITS TRANSCRIPTION BY DONALD C. LITTLE

Benedetto Marcello

Benedetto Marcello (1686-1739), also born in Venice, had major influence on musical thought and performance during the eighteenth-century in both Italy and other European countries.<sup>173</sup> While his main interests as a composer were the cantata, chamber duet, and larger vocal works such as the oratorio, Marcello's violoncello sonatas are among his most widely performed works today, although their authenticity is questionable.<sup>174</sup> It is unclear whether these pieces were actually written for violoncello or gamba.<sup>175</sup> Furthermore, the actual date of publication for the six violoncello sonatas has come under scrutiny. Elizabeth Cowling states that the 1732 Walsh publication in London was labeled as Opus 2, but the 1735 Le Clerc edition in Paris was labeled as Opus 1.<sup>176</sup> With a reference to Walter Kolneder, Cowling notes that "they were probably published in Venice as Opus 3 between 1712 and 1717."<sup>177</sup> The Marcello works section in *Groves* lists the London publication as Opus 2 (1732) and an

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<sup>173</sup> Eleanor Selfridge-Field, "Marcello, Benedetto Giacomo," *Grove Music Online* ed. L. Macy (Accessed 4 October, 2007), <<http://www.grovemusic.com>>

<sup>174</sup> *Ibid.*

<sup>175</sup> Elizabeth Cowling, "The Italian Sonata Literature for the Violoncello" (Ph.D. diss., Northwestern University, 1967), 167.

<sup>176</sup> *Ibid.*, 163.

<sup>177</sup> *Ibid.*, 164.

Amsterdam version (c. 1732) as Opus 1. Regardless of the true authorship and publication specifics of the pieces in question, the fact remains that the extant *Sonata No. V in C Minor* has provided musical material worthy of transcription for and performance on the tuba.

### Tempo, Spirit, and Affect

*Adagio* appears in both the transcription and original of this movement. Cyr explains that Quantz differentiated between two types of an *adagio*.<sup>178</sup> The first is a French style displaying ornaments primarily on individual notes, while the second is an Italian style necessitating extensive free ornamentation.<sup>179</sup> The two types can be categorized as either a slower, pathetic *adagio* or a faster, *cantabile* one.<sup>180</sup> In addition to considering key and affect, a performer must consider the time signature of an *adagio* before determining an appropriate tempo.<sup>181</sup> The C time signature used in this movement should be taken faster than a  $3/2$  *adagio*.<sup>182</sup>

The transcribed part specifies the eighth note at 60. This tempo is suitable for all rhythms and ornaments whether performed with or without historically-informed considerations. The affect associated with *C major* (as mentioned in previous chapters) and the relatively quick harmonic rhythm also support the specified tempo as valid. Predominantly occurring at the eighth note, the harmonic rhythm occasionally slows to the quarter note (see mm. 7, 8, 10, and 11). However, the tempo does not stagnate, given the rhythmic figure of

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<sup>178</sup> Cyr, 38.

<sup>179</sup> Ibid.

<sup>180</sup> Ibid.

<sup>181</sup> Ibid.

<sup>182</sup> Ibid.

paired sixteenths in both the solo and accompaniment. A slight forward momentum of these sixteenths will call for a satisfying relaxation of tempo into the cadential trills and resolution tones. The final trill at m. 11 may be tastefully slowed more than the earlier trills as it draws the movement to a close.

### Notation and Rhythm

Other than the fact that the transcription is in bass clef and down an octave from the tenor clef notation of the original and that the trills in the transcription are notated by a script “tr” with the upper starting note given as a little appoggiatura-like note slurred into the main note,<sup>183</sup> there are no other notational differences. A few dotted notes do occur, but the style of the piece does not necessarily elicit overdotting. This is substantiated by the lilting paired sixteenths in mm. 7, 8, 10, 11. Although experimentation can be made with the dotted figures to determine if a degree of overdotting adds to the expressivity of this movement.

While it will be discussed under Articulation, the slight lengthening of almost all quarter note down beats (thus, not every eighth, but those notes occurring on “big” beats 1, 2, 3, and 4), and the same convention applied to the first note in each pair of sixteenths, does call for a rhythmic manipulation not expressly indicated in either the transcription or solo part.

### Ornamentation

As a non-repeated, non-binary movement, some free ornamentation experiments (as mentioned in Chapter 2) may be applicable for an accomplished

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<sup>183</sup> The trill in m. 2 in the transcription also has a written resolution.

tubist, but an alteration of dynamics, rhythm, and articulation adequately compliments the given ornaments for an historically-informed performance.

The appearance of trills in the transcription differs from that in the original, but the transcriber's additional marks around the trills can aid the less-experienced performer.

Example 25. M. 2. Transcription solo part. Trill notation.



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### Dynamics

Only two dynamic markings are given in the original--“*Piano*” in m. 5 on b. 2 and “*Piano*” on the last eighth of m. 9. However, the transcription begins with “*mf*” on first note of m. 1; a written < *crescendo* on b. 3 and b. 4 of m. 4; a written > *diminuendo* under b. 3 and the following eighth rest in m. 5; another “*mf*” on the upbeat of b. 2 in m. 7; and, as in the original, a “*p*” on the last eighth of m. 9. The transcriber has assisted the less-experienced performer by including a variety of dynamic markings. However, the *diminuendo* following the post-trill resolution note in m. 5 does not allow for a softer resolution associated with historically-informed performance. With a slight adjustment in this situation, the tubist can utilize the transcription dynamic markings for an effective performance.

Example 26. M. 5. Transcription solo part. Post-trill resolution before diminuendo.



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### Articulation

Most articulation marks are the same between the original and the transcription, but a few exceptions warrant discussion. In M. 3 of the transcription, slurs are provided on the middle two sixteenths of each four-sixteenth set. While this highlights the chromatic tones in the middle of these sets, the original is unmarked. An employment of different tonguing styles, as discussed in Chapter 2, may accomplish as much or more than the slurs. The dynamic subtleties associated with uneven tonguing styles are worthy of experimentation. Additionally, the step-wise, downward sequence from each fourth sixteenth to the next downbeat may be worthy of greater emphasis than the two middle sixteenths.

Example 27. M. 3. Transcription solo part. Articulation of sixteenths to highlight chromatic pitches.



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The last pair of sixteenths in m. 7, the fourth and last pair in m. 8, and the second pair m. 9 are missing a slur in the transcription. While this could be a simple error in transcription, the transcriber may have intended this to provide the

tubist with an opportunity for breathing. Importantly, there are no breath marks given within the movement.

Example 28. Mm. 8-9. Transcription solo part. Missing slur marks as possible breathing opportunities.



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The convention previously mentioned regarding the lengthening of either downbeats or the first and third sixteenths in sets of four should be considered in this movement. As the free ornamentations idiomatic for a tubists are perhaps fewer than for a cellist, this rhythmic alteration can provide variety, nuance, and affective expression to such a brief movement. Additionally, this historically-informed characteristic can drastically improve a rather bland, metrically-precise twenty-first century approach.

#### Transcription Errata

Other than discrepancies described above in terms of ornamentation and articulation marks, no other transcription errata exist.



## CHAPTER 6

### PERFORMANCE CONSIDERATIONS AND SUGGESTIONS FOR MOVEMENT

#### IV FROM *SONATA NO. V IN C MAJOR* BY BENEDETTO MARCELLO

#### AND ITS TRANSCRIPTION BY DONALD C. LITTLE

#### Tempo, Spirit, and Affect

This movement, marked *Allegro* in both the transcription and original, must adhere to a tempo which maintains the affective qualities of *C major* and *G major*—the two keys utilized most in the movement. While *C major* descriptive terms appeared previously, *G major* has been described as “quietly joyful” and “tender and gay” by Marc-Antoine Charpentier and Rameau, respectively.<sup>184</sup> However, the description given by Mattheson, “quite brilliant, suited to serious and cheerful things,”<sup>185</sup> perhaps best fits the character given in this lively 2/4 concluding movement. After opening in *C major*, the “A” section (mm. 1-16) cadences in *G major*, while the longer “B” section (mm. 17-52) opens in *G major*, pauses briefly in *e minor* (m. 35) and returns promptly to *C major* for the closing segment. The metronome marking of quarter note at 84-90, given in the transcription, provides a plausible range for the technical challenges contained in this movement. A tempo a few beats slower or faster may be acceptable as long as the affect prevails. Good taste and expression should be the guide.

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<sup>184</sup>Mary Cyr, *Performing Baroque Music* (Portland, Oregon: Amadeus Press, 1992), 33.

<sup>185</sup>*Ibid.*

The harmonic rhythm remains primarily one chord per measure, except in the measures preceding major cadence points (i.e., mm. 15, 34, and 51). This indicates a relatively lively tempo throughout, with a relaxing of the tempo in the pre-cadential measures to provide a satisfying feeling of arrival.

### Notation and Rhythm

In addition to the difference in notation of the ornaments (here, the trills, which have been described in Chapter 5), one other notational disparity exists between the original and the transcription. In mm. 15 and 51, the original has stroke *staccato* marks over the two quarter notes, while the transcription has > accent marks. As per the information in Chapter 2 about such *staccato* marks, the notes may be played with more space between the notes, as though lifting a bow off the string of a violoncello. This would affect the trill resolution, which will be discussed below.

Example 29. Mm. 15-16. Original part. Stroke *staccato* marks.



Example 30. Mm. 15-16. Transcription solo part. > Accent marks.



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The majority of this movement has been transcribed down an octave from either the bass clef or tenor clef passages found in the original. Importantly, the

passage from the final eighth note of m. 27 through m. 35 has been transcribed in the same octave as the original. This was most likely done to help the tubist negotiate the quick, large leaps in a more comfortable register. In m. 31 of the transcription, to allow for a breath, the transcriber has omitted the three final sixteenths of the bar, and changed the first sixteenth to an eighth note “C” followed by an eighth rest.

Example 31. Mm. 28-31. Transcription solo part. Same octave as original with notes omitted for breathing opportunity.



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Other than the manipulations of rhythm required by the articulation approaches given below, this movement may be performed without rhythmic conventions such as overdotting.

### Ornamentation

As in Chapter 5, the appearance of trills in the transcription differs from that in original, but with the exception of the written out trill ending in m. 2 of the transcription, the transcriber’s additional marks around the trills can help the less experienced performer. This assistance includes the note of resolution anticipation, written as a sixteenth following the dotted-eighth trill note.

Example 32. M. 15. Original part. Cadential trill marked with simple trill mark.



Example 33. M. 15. Transcription solo part. Cadential trill re-written to aid in realization.



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The appoggiatura in m. 48 can be performed effectively as two eighth notes (i.e., the small note being performed as an eighth and the main note also performed as an eighth).

Example 34. M. 48. Transcription solo part. Appoggiatura as written.



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Given the tempo and demanding technical passages for the present-day tubist, few ornaments are likely to be added on the repeat of either A or B section. A mordent may be tasteful on the quarter note “E” in m. 35 (downward to D-sharp). Otherwise an alteration of dynamics, rhythm, and articulation will compliment the given ornaments for an historically-informed performance.

### Dynamics

The original is void of any dynamic markings. However, the transcription has several. M. 1 is marked with *f-p* to indicate *forte* on the first time and *piano* on repeat. A similar mark of *f-mp* is given in m. 17 for the B section, if repeated. There are two passages marked with “*cresc. poco a poco*” (mm. 9-12 and mm. 42-45) which allow the performer to follow the melodic line to a peak without having visual *crescendo* marks to overly specify the loudest point. The echo

dynamics used in mm. 32-35 as a “*piano*” repeat of the “*forte*” figure from mm. 28-31 can be employed effectively.

Example 35. Mm. 28-35. Transcription solo part. Echo dynamics passage.



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The final passage (mm. 48-52) appears to remain at *forte* (since no other mark after the “*f*” in m. 48 appears), but the resolution need not be full and flamboyant for an historically-informed performance. A softer resolution at the end of the piece suffices.

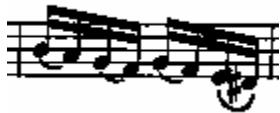
#### Articulation

In addition to the stroke *staccato* and accent issue given in the Notation section above, only one articulation difference exists between the original and transcription. In m. 24 of the original, the final four sixteenths are unmarked, but have been slurred in pairs of sixteenths in the transcription. The transcriber likely believed that slurring pairs in the final four sixteenths matched the articulation of the first four sixteenths in that measure. This was perhaps intended by the composer, but the marks were simply left out. The Walsh edition did not offer parenthetical addition of slurs (as was seen in the Vivaldi examples above), so the transcriber had to make an informed conjecture, which appears to be well-done.

Example 36. M. 24. Original part. Unmarked final four sixteenths.



Example 37. M. 24. Transcription solo part. Final four sixteenths slurred in pairs.



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The convention previously mentioned regarding the lengthening of either downbeats or the first and third sixteenths in sets of four should be considered in this movement. Additionally, unequal stress and dynamic fluctuations should help with the aural illusion that two parts (an upper and lower) are being played by one performer. This can be executed particularly in mm. 1-4, 17-20, and 36-39, in either the transcription or original, by playing the first and fourth eighth notes in each bar slightly louder, with a bit of rhythmic stress. The second and third eighths should seem like an accompanimental extension of the upper part by receiving a softer volume and less rhythmic stress. Additionally, the first and fourth eighths may be played longer than the second and third notes, since they represent a step-wise motion in sequence.

Example 38. Mm. 1-4. Transcription solo part. Single line to be sounded as two parts.



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## Transcription Errata

The two apparent errors in the transcription are the final eighths in mm. 42 and 44. In the transcription, the last eighth note in each of these measures is one step higher than those in the original (m. 42—"D" in transcription, "C" in original; m. 44—"E" in transcription, "D" in original) If the figured bass symbols at those points are rendered as meaning to add a "flat five" to this first-inversion chord, as they are so realized in the transcription keyboard part, then either note would fit within the chord. However, adjusting the transcribed part to that of the original may best suit the surrounding figures.

Example 39. Mm. 42-44. Original part. Correct last eighth notes of m. 42 and m. 44 (circled).



Example 40. Mm. 42-44. Transcription accompaniment part. Possibly incorrect last eighth notes of m. 42 and m. 44.



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