Five Late Baroque Works for String Instruments Transcribed for Clarinet and Piano

A Performance Edition with Commentary

D.M.A. Document

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Abstract

Late Baroque works for string instruments are presented in performing editions for clarinet and piano: Giuseppe Tartini, Sonata in G Minor for Violin, and Violoncello or Harpsichord, op.1, no. 10, “Didone abbandonata”; Georg Philipp Telemann, Sonata in G Minor for Violin and Harpsichord, Twv 41:g1, and Sonata in D Major for Solo Viola da Gamba, Twv 40:1; Marin Marais, *Les Folies d’ Espagne* from *Pièces de viole*, Book 2; and Johann Sebastian Bach, Violoncello Suite No.1, BWV 1007.

Understanding the capabilities of the string instruments is essential for sensitively translating the music to a clarinet idiom. Transcription issues confronted in creating this edition include matters of performance practice, range, notational inconsistencies in the sources, and instrumental idiom.

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Publications

Colgrass, Michael, Antonin Dvorak, David Gillingham, Nikolay Andreyevich Rimsky-Korsakov. *Winds of Nagal.* Wind Band Classics, Performed by The Ohio State University Wind Symphony; conducted by Russel C. Mikkelson. Naxos 8.570244, 2006.

Fields of Study

Major Field: Music

Table of Contents

PART II: THE EDITION OF THE WORKS

List of Illustrations

PART I

COMMENTARY

CHAPTER ONE

Introduction

Solo clarinet music barely existed during the baroque era. The idiomatic writing for the early clarinet bore more resemblance to trumpet music than to the lyrically expressive writing for clarinet in the classical style. Today's advanced clarinet student has few baroque pieces to choose from. When one encounters such music for the clarinet, it is most likely a modern transcription. The purpose of this document is to discuss the process of transcribing baroque string music for the modern clarinet and to promote the use of baroque music in the clarinetist's repertoire.

The practice of transcribing music for the clarinet is not a new phenomenon. Published transcriptions for the clarinet date as far back as the early twentieth century. The heyday of this practice seems to have been around 1940 to 1980. Transcribed compositions come from all eras, from the baroque to the contemporary. They represent many instruments and media, most commonly keyboard or strings. Most of the transcriptions are for the B-flat clarinet.[1] Prominent transcribers were Gustave Langenus, Simeon Bellison, Eric Simon, and Himie Voxman. They are regarded as great performers and pedagogues of the clarinet, and it is likely that they made these transcriptions for teaching purposes. Himie Voxman is particularly known for his many wind transcriptions and educational publications that make use of early music. His *Classical Studies for*

[1] Joan Elizabeth Van Dessel, "Reexamining the Standard Clarinet Repertoire: A Selective Annotated Bibliography of Transcriptions for the Solo Clarinet and Clarinet and Piano" (D.M.A., Florida State University, 2006), 6. The earliest transcription mentioned in this annotated bibliography dates from 1908.

Clarinet features all of Johann Sebastian Bach's cello suites, BWV 1007-1012, as well as the unaccompanied sonatas and partitas for violin, BWV 1001-1006. In the preface to this work, Voxman mentions that "the skillful employment of themes in these traditional forms…provides opportunity for unlimited possibilities in the development of musicianship on the part of the performer."[2] Other popular transcriptions for the clarinet include Johann Sebastian Bach's *Chromatic Fantasia,* BWV 903, transcribed by Gustave Langenus in 1944 and reworked in the 1970s by renowned clarinet pedagogue Stanley Hasty; and Jean Philippe Rameau's *Pièces de clavecin*, transcribed by Yona Ettlinger in 1968.[3]

In this edition I have transcribed five pieces from the late baroque period, all originally for string instruments. The pieces are Giuseppe Tartini's Sonata in G Minor for Violin, and Violoncello or Harpsichord, op.1, no. 10, "Didone abbandonata"; Georg Philipp Telemann's Sonata in G Minor for Violin and Harpsichord, Twv 41:g1, and his Sonata in D Major for Solo Viola da Gamba, Twv 40:1; Marin Marais' *Les Folies d'Espagne* from *Pièces de viole*, Book 2; and Johann Sebastian Bach's Violoncello Suite No.1, BWV 1007. These pieces were chosen because they offer students and professionals the chance to perform music in the Italian, German, and French baroque styles. They are important works in the oeuvre of each composer, and they offer tools for

[2] Himie Voxman, *Classical Studies for Clarinet: Based upon the Solo Sonatas, Partitas, and Suites of Bach and Handel*, Rubank Educational Library, no. 139 (Chicago: Rubank, 1948).
[3] Johann Sebastian Bach, *Chromatic fantasia*, arr. Gustave Langenus (East Northport, N.Y.: Ensemble Music Press, 1944); Jean-Philippe Rameau, *Suite for Clarinet and Piano*, ed. and arr. Yona Ettlinger (London: Boosey & Hawkes, 1968). Stanley Hasty used the Langenus edition in his teaching and later transcribed *Chromatic Fantasia* himself since he disagreed with many of Langenus' ideas. His version has become the more popular of the two; cited in Elizabeth Marie Gunlogson, "Stanley Hasty: His Life and Teaching" (D.M.A., Florida State University, 2006), 78. For additional transcriptions of baroque works, see Alan Louis Bradley, "A Modern Performing Edition for Clarinet and Piano of Five Selected Baroque Violin Sonatas with a Study of Performance Practice and Descriptive Commentary of the Sonatas" (D.M.A., Indiana University, 1969).

understanding the idiomatic string writing and stylistic devices of the early eighteenth century. The use of models composed for a variety of string instruments affords the performer the opportunity to display the technical agility, large range, lyricism, and diverse sound capabilities of the clarinet. For this reason the B-flat clarinet, with its brilliant sound quality, is assigned to the violin works, and the A clarinet, with its mellow, darker sound and slightly lower range is used for the viola da gamba and violoncello pieces.

Chapter 2 will discuss aspects of the eighteenth-century violin, violoncello, and viola da gamba. Chapter 3 will offer commentary on the works, including information about the composer and the importance of the featured composition within his compositional output. The principal source for the transcription (either a facsimile or a critical edition), as well as any other editions that aided in the process, will be identified. Finally, transcription issues will be discussed. These include matters of performance practice, range, notational inconsistencies in the principal source (usually regarding expression), and instrumental idiom. The editorial procedures followed in the transcriptions are as follows:

- Dynamic marks that can be attributed to the composer are fully written out (*forte*, *piano*). Editorial dynamics appear in their abbreviated form (*f*, *p*). Some of these are mine; others are borrowed from editors of the string works.
- Added or altered slurs appear in dotted form.[4]
- Editorial ornaments are placed in square brackets, unless otherwise noted. Performers may choose to play some of them only on the repeat of the section.

[4] Dotted slurs appear only in the clarinet part. The realization of the basso continuo, by David F. Robinson, is a performing edition for pianists, and as such it often contains editorial articulation. See Appendix C for performance practice notes.

Measures containing extensive editorial ornamentation are marked by footnotes, directing the reader to an appendix for the reading of the principal source.[5]

- Crescendos, breath marks, and articulation markings (other than slurs) are editorial unless otherwise noted in the score.
- Dance titles, tempo markings, and other descriptive terms are taken from the principal source; suggested metronome indications are editorial.

[5] The distinction often mirrors that between Johann Joachim Quantz's "essential [*wesentlich*] ornaments" and "arbitrary [*willkührlich*] ornaments": I give the former in brackets and the latter with reference to the appendix. See Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly, 2nd ed. (Boston: Northeastern University Press, 2001), 91 fn. 2. There is a vast literature on baroque performance practice. On relevant ornamentation, see in particular Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music: with Special Emphasis on J.S. Bach* (Princeton: Princeton University Press, 1978); Putnam Aldrich, *The Principal Agréments of the 17th and 18th Centuries: A Study in Musical Ornamentation* (Cambridge: Harvard University Library, 1970); Frederick Neumann, "Misconceptions about the French Trill in the 17th and 18th Centuries," *The Musical Quarterly* 50, no. 2 (1964): 188-206; Quantz, *On Playing Flute*.; Leopold Mozart, *A Treatise on the Fundamentals of Violin Playing*, trans. Editha Knocker with a preface by Dr. Alfred Einstein, 2nd ed. (London: Oxford University Press, 1951).

CHAPTER TWO

The Violin, Viola da Gamba, and Violoncello

The character of any instrumental music is shaped by the instrument for which it is written. In this chapter, I will discuss the nature of the baroque violin, violoncello, and viola da gamba. I will also discuss the baroque bow and bowing styles, since these elements of string playing affect the execution of the music.

The Violin

During the early decades of the seventeenth century, an idiomatic style of violin music began to emerge, especially in the northern Italian solo and ensemble sonata. Important composers included G. B. Fontana, Carlo Farina, and Biagio Marini. They exploited trills, figurations, and imitations of vocal *passagi* in a string idiom, as well as descriptive effects such as the *portamento*, *glissando*, *col legno,* and *sul ponticello*, and they expanded the range of the instrument. [6] The violin tuned in fifths offered new ways of playing fast, such as in broken chords, which was not possible on the fretted viola da gamba tuned in fourths.[7] The style soon spread to the German-speaking lands and continued to evolve in northern Italy, eventually focusing on unified affective expression rather than virtuosity and constantly shifting affect. This change in expressive and

[6] David D. Boyden, *The History of Violin Playing, from Its Origins to 1761 and Its Relationship to the Violin and Violin Music* (London: Oxford University Press, 1965), 125-130.
[7] Jaap Schroeder, "Jaap Schroeder Discusses Ornamentation in Baroque Performance Practice," *Journal of the Violin Society of America* 4, no. 1 (1977): 23

ornamental vocabulary culminated in the sonatas of Arcangelo Corelli, especially in his twelve violin sonatas, op. 5 (Rome, 1700). Corelli's opus 5 was influential across Europe, especially for the clarity of its tonal language and the consistency of its movement structures and textures.

David Boyden notes that the musical and technical development of the eighteenth century violin can be divided into two periods. Treatises from 1700 to 1761 reflect a culmination of the early history of violin playing and the use of the baroque bow (the "Corelli bow" or the "old bow"). After 1750 the ideals of the style galant and classical style "prompted an expansion of some aspects of the old technique and a change in others, creating a different technique adapted to new aims."[8] The development of the eighteenth century violin can be seen in violin making, instrumental genres, the advancement of idiomatic techniques, the changing design of the bow, and bow strokes.

The violins of the early eighteenth century were not much different from the violins of the late seventeenth century. Important seventeenth- and early eighteenth-century violin makers were Jacob Stainer, Nicola Amati, and Antonio Stradivari. The expert craftsmanship exhibited by these makers advanced alongside the music and the technical developments in the instrument. The violins of Nicola Amati were revered for their beauty in tone and ease of playing. The arched-model violins of Amati and Stainer produced a sweet tone that was considered appropriate for chamber music. Later, Stradivari developed a flat body design that offered a more powerful, "masculine" sound that was needed by virtuosi who played sonatas and concertos. At the time the Tartini and

[8] Boyden, 312.

Telemann sonatas transcribed here were composed, instruments of both designs were in use, though Stradivari's had become a model for other makers.[9]

Like the sonata in the seventeenth century, the instrumental concerto served as a catalyst for new violin techniques in the early eighteenth century. As for the sonata featuring solo violin, it now appeared in any of three scorings: violin with basso continuo (typically realized by cello and harpsichord), violin with *obbligato* harpsichord, and unaccompanied violin. [10]

The range of the violin expanded (G-$a^{///}$), as did the fingering positions that were used to execute the range. No longer was the G string avoided since the gut string was now wound in metal, allowing for easier execution.[11] Idiomatic developments in violin technique included leaps of an octave or more, virtuosic trills (e.g., double trills in thirds and sixths, consecutive trills, trills reached by leaps, trills on syncopated beats, and octave trills), and a cultivation of the operatic cantabile in slow movements. The early eighteenth century saw an increase in expressive notations in scores. These include slurs, articulation markings, vibrato, dynamics, ornamental signs, and bowings. [12]

The Violin Bow

A manifestation of the changing taste in music, which became more lyrical and powerful, was the development of the modern bow. François Xavier Tourte is credited with its invention in 1780. Well before that, around 1740, Giuseppe Tartini had

[9] Ibid., 196-199.
[10] Ibid., 336. The last category is rare. Examples include three sonatas and three partitas for violin (BWV 1001-1006) by Johann Sebastian Bach and the sonatas for unaccompanied violin by Tartini. See Paul Brainard, "Tartini and the Sonata for Unaccompanied Violin," *Journal of the American Musicological Society* 14, no. 3 (1961): 383-393.
[11] Boyden, 338.
[12] Ibid., 340-341.

introduced a design featuring a nearly straight stick (as opposed to the earlier bowed stick). [13] This design afforded the violinist the ability to achieve a smoother change in stroke direction, which is less audible than that of a convex bow. Hubert Le Blanc wrote of his admiration for the bow-stroke of Tartini's pupil Giovanni Battista Somis, who might have been using this type of bow:

> Somis entered the lists [as a contestant]. He displayed the majesty of the finest bow-stroke in Europe. He passed over the barrier against which others had dashed themselves, surmounted the reef on which they had run aground; in a word, [he] achieved the master-task of the violin: the sustention of a wholenote [sic]. A single stroke of the bow lasted, so that the memory of it makes one breathless at the very thought, and seemed like a stretched cable of silk which--so as not to weary with the nudity of plain sound--was surrounded with flowers, with festoons of silver, of filigrees of gold sprinkled with diamonds, rubies, garnets and--above all--with pearls. These were seen emerging from the tips of his fingers.[14]

Presumably the violin sonatas transcribed here were composed with some form of baroque bow in mind.

Leopold Mozart's *Versuch einer Gründlichen Violinschule* (1756), Johann Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752), and Tartini's *Traité des agrémens de la musique* (opus posthumous) are valuable sources for understanding the varied possibilities of baroque bowing in the eighteenth century.[15] For wind players it can be a daunting task to comprehend all the specific bowing instructions offered in such treatises. Nevertheless, an understanding of the possibilities for articulation afforded the "old" bow can shed light on the style in which these late baroque

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[13] Others also contribute to the changing shape of the bow. Boyden, 324-330, discusses the advancement of the bow and certain individuals central to its development.

[14] Hubert Le Blanc, *Défense de la basse de viole contre les entreprises du violon et les prétensions du violoncello* (Amsterdam: Pierre Mortier, 1741), 96-97, trans. Gordon J. Kinney, in "The Musical Literature for Unaccompanied Violoncello" (Ph.D., Florida State University, 1962), 87.

[15] L. Mozart and Quantz cited above in fn. 5; Giuseppe Tartini, *Traité des agréments de la musique/Abhandlung über die Verzierungen in der Musik/Treatise on Ornaments in Music*, ed. Edwin R. Jacobi; Eng. trans. Cuthbert Girdlestone (Celle and New York: Moeck, 1961). The Tartini originated as an informal manuscript in Italian, circulated among his students; Jacobi's edition contains a facsimile. It was published in French in 1771. See Mary Patricia Ogletree, "Giuseppe Tartini: His Influence on Violin Technique and Literature" (D.M.A., University of Kentucky, 1985), 13-23.

pieces were played. Essential to this understanding is the "rule of down-bow." This rule dictated that stress was created with the down-bow. Therefore, the down-bow was reserved for the first beat of the measure, and the up-bow was used as a complement on unaccented beats.[16]

As suggested above, the bow of the early to mid eighteenth century made advancements in length and shape; it grew longer and straighter, or assumed a concave shape. Although the longer and straighter bow, found mostly in Italy, allowed the violinist to execute the cantabile style, there was still a detached and crisp quality to bowing. For the modern violinist playing baroque music, it can be difficult to achieve the quality of phrasing that was required at that time. (Similarly, the baroque bow has difficulty executing certain techniques that come easily to the modern bow—for instance, *spiccato*, which occurs when the bow bounces lightly on the string.) The cantabile style is not to be used for notes repeating the same pitch. Doing so would hinder "the subdivision of the phrase [that] is so important in making clear the meaning of a baroque melody…."[17] Also, whereas in nineteenth-century music a series of notes of similar rhythmic values at a moderate tempo are generally executed in a *détaché* manner--not slurred but still played legato--this is not so in baroque music or early classical music. The bow stroke was neither legato nor staccato but was somewhere in between.[18] Boyden explains:

> The difference between the normal modern stroke and eighteenth-century stroke is that the latter has a brief softness and hence a slight *crescendo* at its beginning, and similarly, a light *diminuendo* at its end; while, by way of contrast, the comparable modern stroke has these in practically imperceptible degree.[19]

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[16] Boyden discusses in detail the bow-strokes of the eighteenth-century in chapters 17 and 18.
[17] Robert Donnington, Yehudi Menuhin, and George Malcolm, *String Playing in Baroque Music* (New York: C. Scribner's Sons, 1977), 36-37.
[18] Ibid., 37-38.
[19] Boyden, 394.

Clearly these issues of bowing have implications when the music is transcribed for a wind instrument. Problematic bowing styles or articulations relevant to this edition will be discussed in the commentary on the specific work.

The Viola da Gamba

The viola da gamba (leg viol) appeared in Europe toward the end of the fifteenth century and became one of the most popular instruments during the renaissance and baroque periods. It is akin to the lute, typically having seven frets and six strings. Its general design has a flat back, sloping shoulders, and deep ribs. The standard tuning for the viol is fourth, fourth, major third, fourth, fourth. The viola da gamba came in several sizes. Here we are concerned with the bass viol, tuned D-G-c-e-a-d′. The French bass viol (*basse de viole*) sometimes had a seventh string (A′), an innovation attributed to Marin Marais' teacher, Jean de Sainte-Colombe. *Les Folies d' Espagne* for bass viol, presented in this edition, uses the low A string. The lower two to three strings of the viola da gamba were normally overspun with some type of metal, usually silver.[20]

The tonal quality of the viola da gamba may be described as quiet, reedy, and nasal. It is a clear sound, ideal for polyphonic playing since clarity of texture is needed.[21] The resonant sound of the viola da gamba contributes to certain idiomatic techniques, such as the "hold," executed by holding down fingers on frets so that notes sound longer

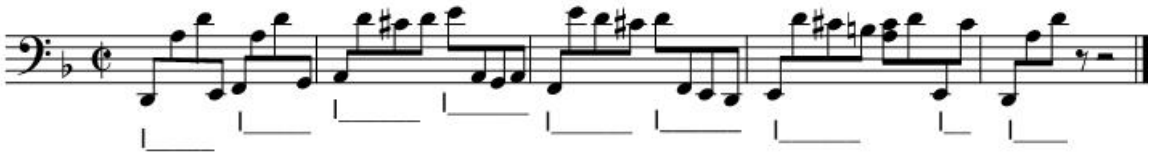
[20] Ian Woodfield and Lucy Robinson. "Viol," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (New York: Grove, 2001), 663-664.
[21] Ibid, 665. For further readings on the sound of the viola da gamba, see John Rutledge, "How Did the Viola Da Gamba Sound?" *Early Music* 7, no. 1 (1979): 59-69; and Deborah A. Teplow, *Performance Practice and Technique in Marin Marais' Pièces de viole* (Ann Arbor: UMI Research Press, 1986), 4-5.

than their notated duration while the melody is expressed on a different string.[22] This idiomatic technique is used in the Andante from Telemann's viola da gamba sonata, and its influence can be seen in the pedal notes and implied polyphony in the Prelude to Bach's solo violoncello suite, both transcribed in this edition. Thomas Mace, *Musick's Monument* (1652), describes this technique:

> The 1st Note of the Tablature is an (a) upon the Sixth, and but a Prick-Quaver.
> But the 1st Note of the Score under It (being Double D-sol-re) is a Prick-Crochet, and Sounds all That Time, till you come to the Letter (c.) And the which must be done, by giving That (a) a Strong-Clear-Stroak; and leaving it Smartly, at Its Fare-well.
> Now because That (a) is an Open String, It will continue Its Sound, till taken off, by some Stop'd Letter, (as you see the Letter (c) takes it off.
> But then the Letter (d) being a Prick-quaver; yet by the Rule of Composition a Prick-Crochet, (for the aforesaid Reason.) If You stop It Close, and Hold It steadily so Stopt, It will Sound Its Full Due.
> And This is the True Meaning, Explanation, and Necessity of a Hold; which in all such Cases must be so Performed; or else you both Injure the Lesson; and want That Great Benefit of Its Vertue, &c.
> There is one Curiosity more depending upon Holds, viz. that at anytime, when (by Rule of Composition) a Letter is to be Held Longer, that 'tis possible you can hold it, by Reason of some Cross, of Skipping Passages; in such Cases, Hold That Letter so long as you can; but at the Release, be sure you take off That Finger, so cunningly, as you cause not, That (so sudden-Open'd) String to Sound, (which is a Hard Matter to avoid in Quick Play.[23]

Below is Kinney's transcription of the passage referred to in this quotation, with lines indicating the "holds." [24]

Ex. 1



Discussions of other idiomatic techniques for the viol can be found in instruction books from the sixteenth century. Sylvestro Ganassi's *Regola rubertina* (1542) and

[22] Woodfield and Robinson, 665.
[23] Thomas Mace, *Musick's Monument* (New York: Broude, 1966), 54.
[24] Kinney, "Musical Literature," 127.

Littione seconda (1543) provide solo music for the viol, give instructions on how to hold the instrument, and discuss left-hand techniques, including shifting, position-playing, color effects on certain strings, vibrato, and double-stopping. By the time of Thomas Mace's *Musick's Monument* (1652), viol technique included extensive double-stops, chords, *pizzicato*, *col legno*, bowed tremolo, bowed slurs, echo dynamics, and the "hold" technique.[25]

In the seventeenth century the viola da gamba largely fell out of favor in Italy as the violin became the predominant solo instrument. It remained popular in England, France, and Germany. The period from about 1670 to 1760 marked the time in which France led Europe in viol playing. This prompted foreigners such as Ernst Christian Hesse of Germany to travel to Paris to study with Marin Marais and Antoine Forqueray. The French style of viol playing was marked by profuse ornamentation, programmatic themes, extensive use of chords, and the exploitation of the low A string.[26] In the early eighteenth century, the virtuoso Marin Marais favored the upper left-hand positions, using the upper strings. This offered him the opportunity to "produce new and unusual tone colours and enabled him to obtain an exotic range of chords."[27] As demonstrated by his five volumes of viol music (*Pièces de viole*, 1686-1725), Marais followed the practice of French harpsichordists, who gave ornament tables in their prints.[28] He went beyond this, printing his music with meticulous fingerings and bowing as well as ornament signs.

[25] Ibid., 104-119.
[26] Ibid., 134.
[27] Woodfield and Robinson, 676.
[28] "The term *pièce de viole* generally implies music for one viol and continuo, which was likely to consist of a second viol with harpsichord or theorbo (the latter was strongly recommended by Marais)." Ibid., 677. There are also pieces in Marais's *Pièces de viole* for two or three viols.

The German school of viol playing was influenced by the French, English, and Italian practice. From the English the Germans imported the division style. Kinney describes this technique:

> The long notes of the given bass, or "ground," are divided up into smaller value [sic] by procedures that are progressively more complex: repeated notes, octave skips, ornamentation of the preceding [sic] with passing and auxiliary-note figures and other embellishments, implication of harmonizing voices by skips, melodizing on different pitch levels and other devices of monodic polyphony, and harmonizing in double-stops and chords.[29]

From Italian violinists they borrowed the technique of "bold passages of scales and arpeggios." From the French they borrowed elements of the dance suite. German viol players also incorporated in their compositions elements borrowed from north German organists, such as abrupt tempo changes, exciting chordal passages, and dramatic pauses during dance movements.[30] All of these elements are apparent in Georg Philipp Telemann's sonata for solo viola da gamba, transcribed here.

The viola da gamba bow did not change as did the violin bow. It retained its convex curve. The under-hand bow grip produces down-bows and up-bows that are nearly equal in stress. Still, the up-bow stroke is better for accentuating the first beat of a measure.[31]

[29] Kinney, "Musical Literature," 132.
[30] Woodfield and Robinson, 681-682.
[31] For discussions on bowing in Marais' music, see John Hsu, "The Use of the Bow in French Solo Viol Playing of the 17th and 18th Centuries," *Early Music* 6, no. 4 (1978): 526-529; Julian Drake and John Hsu, "Marais' Bow Strokes," *Early Music* 7, no. 3 (1979): 433.

The Violoncello

Although the violoncello's development was influenced by the viola da gamba, it was of the violin family. It has four rather than six strings and does not use frets. Some left-hand techniques were transferred from the viol to the violoncello. They were shifting, double-stops, vibrato, use of high positions, and melodic ornamentation. Like the viols, the violoncello originally existed in a family of instruments in different sizes, with different numbers of strings and tunings. [32] The violoncello replaced the viola da gamba in Italy because it was better suited to the louder eighteenth century ensemble.

Early seventeenth-century theorists Michael Praetorius and Marin Mersenne described the bass instruments of their day, along with the high and low tunings then in use.[33] The availability of different tunings allowed the virtuoso violoncellist to play more chords than would otherwise be available. The tunings also simplified the fingerings of scale passages across the two upper strings, allowing them to be played without shifting. Domenic Galli used the low tuning (B♭ F c g) in his twelve sonatas for unaccompanied violoncello (*Trattenimento Musicale*, 1691). Higher tunings can be seen in works by Domenico Gabrielli, who used the C G d g tuning in at least three of the seven *ricercari* for unaccompanied violoncello (1689) as well as in his sonatas for violoncello and figured bass. Johann Sebastian Bach treated this tuning as a *scordatura* in his fifth suite for violoncello solo.[34]

In the seventeenth century the violoncello was found mostly in its large model along with its low and high tunings. In the eighteenth century the higher tuning along

[32] Kinney, "Musical Literature," 17-18. Kinney gives a detailed classification of these sizes, 81-83.
[33] Ibid., 65.
[34] Ibid., 66-72. Kinney provides more examples of different tuning for the violoncello.

with the smaller model became more prevalent for solo playing. The purpose of the large model instrument used in the seventeenth century is made clear by Dirk Balfoort:

> The large space of a church required in the first place that the violoncello should have a powerful sound, which is naturally produced by the largest possible model. This did not make it any easier to play, but in those days the demands on the performer were not very exacting; they played, in fact, chiefly in the first position. At that time it was not yet in use as a solo instrument but when, in the second half of the seventeenth-century, the violoncello came more and more to be used as such the instrument makers made efforts to make it easier to play, which in the first place could be achieved by making a smaller model. Nevertheless the larger model persisted for a considerable time side by side with the smaller and only gradually did it disappear, probably because for quite a long time the Church remained its principal patron. Francesco Ruggeri (1645-1700), for instance, still made a far greater number of large violoncellos than of smaller ones, and it was only about the time of Stradivarius' death (1737) that the violin makers definitely gave up the larger model.[35]

The violoncello as a solo instrument saw its earliest fame under Domenico Gabrielli in the late seventeenth century. His work highlighted its expressive capabilities and conveyed "passion" along with "lyricism." He was also the first to employ it as an *obbligato* instrument in operatic arias. Later, his student Giuseppe Maria Jacchini was the first to write ensemble concertos with solo passages for the violoncello, in his *Concerti per camera á 3 e 4 instrumenti con Violoncello obbligato*, Op. 4 (1701).[36] Anne Schnoebelen explains:

> His op. 4 is made up of ten concertos, of which six have a part for cello obbligato. These are brief solo passages, usually four to eight bars long, using scalic or four-note sequential patterns (nearly always in the fast movements). A sonata for cello solo in a collection entitled *Sonata a tre di vari autori* from the late seventeenth or early eighteenth century shows an advanced level of virtuosity with the addition to the above techniques of repeated arpeggiated chords. The music reveals the gradual liberation of the violoncello from the role of continuo instrument and its somewhat tentative assumption of a more solo role.[37]

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[35] Dirk Balfoort, *Antonius Stradivarius*, trans. W. A. G. Doyle-Davidson (Stockholm: The Continental Book Co., n.d.), 26, cited in Kinney, "Musical Literature," 75. Kinney further notes that the standard size cello had been around since at least the time of Giovanni Paulo Maggini (1580-1632). Stradivari later contributed by "establishing correct proportions for it."

[36] Ibid, 152-153.

[37] Anne Schnoebelen, "Jacchini, Giuseppe Maria," in *Grove Music Online*, Oxford Music Online, http://www.oxfordmusiconline.com.proxy.lib.ohio-state.edu/subscriber/article/grove/music/14014 (accessed May 8, 2009).

The Violoncello Bow

The capabilities of the baroque bow have been discussed above with regard to the violin. These same issues are relevant for the violoncello bow since it too had a convex curved stick. Since the earliest violoncellists were viol players, these performers used the viola da gamba bow and palm-under bow-grip to play both instruments. The palm-under grip used by viol players was particularly appropriate for the metrical accent made by an up-stroke; still, the down-strokes were nearly equal in weight. This bow-grip was easily transferred to the violoncello because the player's right hand was placed to the right of the low strings as on the viol. The palm-over grip position eventually replaced the palm-under grip in the mid-eighteenth century, and thus the up-bow was no longer the best way to produce a strong metrical accent. In 1752, Quantz described the newer manner:

> Some move the bow as is customary on the viola da gamba, that is, instead of a down-stroke from left to right for the principal notes, they make an up-stroke from right to left, beginning with the tip of the bow. Others, however proceed like a violinist, and begin their strokes with the lowest part of the bow. This latter method is customary among the Italians, and produces a better effect, particularly in accompanying, but also in solo playing; for the principal notes require both more strength and emphasis than the passing ones, and neither can be given them as well with the tip of the bow as with its lowest part. In general the violoncellist must strive to draw a full, round, and virile tone from his instrument; in this regard the manner in which he guides the bow is of great importance, and whether it is too close to, or too far from, the bridge. If, for example, in a large ensemble he carries delicacy too far, and plays so softly that he seems to be touching the strings with a feather-duster rather than a bow, he will earn little praise. Certain little contortions of the body, which are unavoidable when playing this instrument will, let us hope, be pardoned him.[38]

The viol bow however, was not the best bow for the violoncello. It proved to be too light to make the thick lower strings of the violoncello vibrate at their fundamental pitch. The bows that were available when the violoncello's solo literature first appeared during the last decades of the seventeenth century were those of Bassani (ca. 1680) and

[38] Quantz, 241-242; Kinney, "Musical Literature," 94.

Corelli (ca. 1700).[39] Since bows were never dated by their makers and older specimens were later altered, the original characteristics cannot be determined with certainty. In any case, the development of the violoncello bow in the eighteenth century was analogous to that of the violin bow.

The Bassani bow was short and thick and had a pronounced outward curve and was kept distant from the hair at one end by a heavy, wide frog and at the other end tapered into a long, so-called "swans neck" form of head. The advantage of this bow was its ability to articulate detached notes with "brilliance and sonority." [40] This bow was not very good for playing chords or sustaining long notes. As for the Corelli bow, the improvements (which are impossible to date precisely) consisted in a lightening of the head and a shortening of it into the "pike's-head" form.[41] There were also improvements in the tension mechanism at the frog. The works for unaccompanied violoncello by Giovanni Battista Degli Antoni, Gabrielli, and Galli most likely used the Bassani type bow. Gabrielli's works, especially his seventh ricercar (1689) and his sonatas for violoncello with figured bass, required sustained tones and four-note chords and would have called for the use of the Corelli type bow.[42]

[39] Giovanni Battista Bassani (1650-1716), thought by some scholars to be Corelli's teacher. Peter Smith and Marc Vanscheeuwijck, "Bassani, Giovanni Battista." in *Grove Music Online*, Oxford Music Online, http://www.oxfordmusiconline.com.proxy.lib.ohio-state.edu/subscriber/article/grove/music/02228 (accessed May 7, 2009).
[40] Kinney, "Musical Literature," 96.
[41] Ibid.
[42] Ibid., 97.

CHAPTER THREE

Commentary on the Works

Giuseppe Tartini, Sonata in G Minor for Violin, and Violoncello or Harpsichord, op.1, no. 10, "Didone abbandonata"

Giuseppe Tartini (1692-1770) was a teacher, theorist, and composer, who was one of the greatest violin virtuosos of the mid eighteenth century. He held positions in several orchestras throughout Italy, especially serving as first violinist and concertmaster of the orchestra at the Basilica of San Antonio in Padua from 1721 to1765. At the Basilica of San Antonio, Tartini founded a school for violinists. Many of Europe's most talented violinists traveled to Padua to study with him.[43] Tartini's musical output is quite large. The majority of his works are concertos and sonatas with basso continuo, composed for his own instrument. There are over 136 concertos and 187 sonatas for violin with continuo.[44]

Tartini's *Sonate a violino e violoncello o cembalo,* op. 1, a set of twelve sonatas with figured bass, was published by Michel Charles Le Cène in Amsterdam in 1734. The Sonata in G Minor for Violin, and Violoncello or Harpsichord, "Didone abbandonata," op. 1, no. 10, is one of the few Tartini sonatas found in the repertoire of today's violinists. This sonata takes its name from the story of Dido found in Virgil's *Aeneid* and in the writings of Ovid, on which Pietro Metastasio based his drama *Didone abbandonata* in

[43] Ogletree, 4-6, 9.
[44] Paul Brainard, *Le sonate per violino di Giuseppe Tartini: catalogo tematico,* Le opere di Giuseppe Tartini, part 3, vol. 2 (Padua: Accademia tartiniana di Padova, 1975).

1724. For compositional inspiration, Tartini used three passages from the third act of that libretto. Elsewhere Tartini used not only Metastasian poetry but also excerpts from Torquato Tasso's *Gersulamme liberata* and poems of Petrarch for compositional inspiration. The use of poetic inspiration was not uncommon among composers in Tartini's time. A familiar example is the set of sonnets associated with Antonio Vivaldi's *The Four Seasons*. What is particularly interesting in Tartini's case is the use of operatic text to promote the violin as a solo "voice." Tartini favored the voice as the most expressive instrument in nature.[45]

This G minor sonata is from Tartini's early period and follows the formal model of the *sonata da chiesa*, slightly modified by the omission of one slow movement. There is a slow cantabile followed by an allegro; the third movement is again an allegro, but with a different meter and character—lighter and in dance rhythm. All three movements are in the same key and use the same binary structure, moving to the relative major or dominant minor in the first section and returning to the tonic in the second, with each section repeated.

The Metastasian excerpts are as follows:

1. ***Eccomi sola, tradita, abbandonata senza Enea, senza amici e senza regno.***
   Here I am, betrayed, abandoned without Aeneas, without friends and without kingdom.

2. ***Precipiti Cartago, arda la reggia, e sia il cenere di lei la tomba mia.***
   Let Carthage fall, the palace burn, and its ashes will be my grave.

3. ***E dell' Ibere stelle al fausto balenar tutti i regni del mar tornino in calmo.***
   And in the splendor of the Iberian stars, may the kingdoms of the sea rest in peace.[46]

[45] Pierluigi Petrobelli, "Tartini Giuseppe," *Grove Music Online*, Oxford Music Online, http://www.oxfordmusiconline.com.proxy.lib.ohio-state.edu/subscriber/article/grove/music/27529 (accessed October 19, 2008).
[46] Ogletree, 56.

The first movement portrays the languid despair that Dido feels after having been betrayed by Aeneas. Tartini uses the key of G minor to portray these feelings as well as a "sigh" motif first heard in the opening measures of the work.[47] Later statements of the "sigh" motif appear in the form of double stops and alternate with descending triplet figures (mm. 5-8). The next movement pictures Dido throwing herself into the fires of Carthage. The anguish, tragic fury, and hopelessness of this movement are supported by its fast arpeggiations. In this movement the violin uses the *bariolage* and *spiccato* techniques (mm. 25-31 and mm.73-79). The envoi of the opera is represented in the last movement of the sonata, with Neptune calming the seas. Here the gigue rhythms simultaneously call to mind the image of rolling waves and promote a sense of pastoral serenity—a resolution of the passion and dramatic conflict found in the first two movements.

The principal source for the transcription is an edition prepared by Edoardo Farina in 1972, which faithfully reflects the original edition by Le Cène (Amsterdam, 1734).[48] In the foreword Farina explains that only two of the twelve autograph manuscripts used by Le Cène survive. He compares those two with the 1734 Le Cène edition and finds the edition accurate. Therefore, the Le Cène edition can probably be trusted to reflect Tartini's original score. In his edition, Farina places editorial dynamics and ornaments in parentheses.

Also consulted were three other modern editions. Michelangelo Abbado's is also based on the 1734 edition by Le Cène, but it contains many more editorial markings than

[47] In his *Trattato de musica seconda la vera scienza dell' armonia* (Padua, 1754), Tartini sees the affect of minor keys as "languid, melancholy and sweet." See Lev. S. Ginzburg, Herbert R. Axelrod, and I. Levin, *Tartini: His Life and Times* (Neptune City, N.J: Paganiniana Publications, Inc, 1981), 92.
[48] Giuseppe Tartini, *Sonate op. I per violino e basso continuo*, ed. Edoardo Farina (Milano: Carisch, 1972).

Farina's.[49] The edition by Günter Kehr, based on unspecified earlier prints, provides the first movement "with some embellishments that may be played when each section is repeated." [50] These embellishments, along with dynamics and articulation marks, are not identified in any way to let the performer know whether they are the editor's or Tartini's. Friedrich Hermann's edition is quite different from the other three in that it does not attempt to conform to any of Tartini's original markings.[51] He adds an abundance of articulations, dynamic markings, expressive notations, octave displacements of the melodic line, and double stops. The piano part is scored heavily, with a large range. He also adds a slow movement between the allegros, which seems to be a common modern practice with this sonata.[52]

This work was easily transcribed for the clarinet. The original key of G minor works well for the B-flat clarinet. The range of the violin part is well within the range of the clarinet. The more technical *bariolage* figurations in the second movement are very easy for the clarinet to execute in the transposed key of A minor. Some of the high trills or mordents in the second movement (mm. 42-44) can be challenging, but they are not out of the technical realm of an average player. Some of the "sigh" motifs in the first movement use double stops. In order to keep the harmonic flavor, the double stops are played by clarinet and piano together, with the piano playing the lower notes (mm. 5-8, 31-32, 39-40, and 49-50). There are occasions when the violin plays solo double stops in

[49] Giuseppe Tartini, *Sonata in sol minore, op. 1, n. 10 "Didone abbandonata" per violino e basso*, ed. Michelangelo Abbado (Milano Ricordi, 1972).
[50] Giuseppe Tartini, *Sonata, g-Moll, für Violine und Klavier, op. 1, no. 10 (Didone abbandonata*), ed. Güther Kehr (Mainz: B. Schott's Söhne; New York: Schott Music Corp, 1969).
[51] Giuseppe Tartini, *Berühmte Sonaten für Violine mit Klavierbegleitung,* arr. and ed. F. Hermann (Leipzig: Peters, 1960).
[52] Ginzburg et al., 92.

a détaché manner (mm. 12-14).[53] These too have been scored for the clarinet and piano. Performers should be mindful of the détaché character of baroque violin bowing in this work. The editorial slurs on the "sigh" motifs in the first movement (e.g., mm. 1-2) follow the *cantabile* and *sonabile* styles that Tartini discussed in his *Traité des agréments de la musique*.[54] On the violin, the former refers to playing notes legato when there is stepwise motion, and the latter refers to melodies that move by leap and that should be played detached. The third movement has been edited with additional slurs. When notes move in stepwise motion, slurs are incorporated, and when notes move by leaps, tonguing is employed (e.g. mm. 14-16).

This sonata is well suited to the clarinet because of its singing and dramatic quality. The technical demands that it makes on the violinist cause few difficulties for the clarinetist. The clarinet's voice-like quality and agility are at home in this masterwork by Giuseppe Tartini.

Georg Philipp Telemann,
Sonata in G Minor for Violin and Harpsichord, Twv 41:g1

George Philipp Telemann (1681-1767), began his musical career as a law student in Leipzig, where he founded an amateur orchestra (collegium musicum) and wrote several operas. Soon after, as *Kapellmeister* to Count Erdman II of Promnitz in Sorau, he was exposed to French music and began writing overture-suites. As *Kapellmeister* to

[53] See Appendix A for this passage.
[54] See the modern edition cited above in fn. 15, see also Ogletree, 16-17.

Duke Johann Wilhelm of Saxe-Eisenach (starting in 1708), he composed church cantatas, masses, psalm settings, concertos, and ensemble sonatas.

Telemann eventually grew tired of court service. In 1712 he took a church position in Frankfurt, where he also directed a collegium musicum. His Sonata in G Minor for Violin and Harpsichord, Twv 41:g1, dates from this period; he dedicated it to Prince Johann Ernst of Sachsen-Weimar, an indication that he still enjoyed courtly patronage. In 1721 Telemann moved to Hamburg, where he spent the rest of his life. He became Kantor of the Johanneum Lateinschule and music director to five churches in the city. In Hamburg Telemann directed a collegium musicum and an opera company (for which he composed many operas); he also published a periodical, *Der Getreue Music-Meister*, which contained vocal and instrumental works for students and other amateur musicians.[55]

A skilled performer, Telemann could play the violin, flute, chalumeau (the predecessor to the early clarinet), double bass, trombone, and harpsichord. Many of his compositions have unusual combinations of mixed winds and strings. He was one of the most prolific composers of his time. His compositional output, in numerous vocal and instrumental genres, spans the late baroque and early classical styles. Telemann drew inspiration from French, Italian, German, and Polish music; his compositional style is aptly described as representing a "mixed taste."[56]

The Sonata in G Minor for Violin and Harpsichord, Twv 41:g1, is one of six sonatas published by the composer ("aux depens de l'auteur") in 1715, under the title *Six*

[55] Steven David Zohn, "Telemann, Georg Philipp," in *Grove Music Online*, Oxford Music Online, http://www.oxfordmusiconline.com.proxy.lib.ohio-state.edu/subscriber/article/grove/music/27635pg1 (accessed May 20, 2009).
[56] Steven David Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works* (New York: Oxford University Press, 2008), 3-5.

sonates à violon seul accompagné par le clavecin. These are his earliest sonatas for violin. The engraved edition bears a dedication to Prince Johann Ernst of Sachsen-Weimar, signed by the composer on March 14, 1715. [57] Despite the French title (a reflection of upper-class German usage), these sonatas are in the Italian style, in honor of the young prince's taste for Italian music, and they pay homage to Corelli's op. 5 sonatas. This sonata is in *da chiesa* form, following a slow-fast-slow-fast movement scheme. Sonatas in this set are not technically difficult and include no multiple-stops. The first movement of the G minor sonata contains florid *passagi*, and the lyrical third movement is built upon a rhythmic ostinato in the bass.[58] Telemann's Hamburg reprint of the six sonatas attests to their continued popularity.[59]

The principal source for my transcription is the engraved edition of 1715, in the facsimile edition cited above. Nicolas Fromageot, the editor, offers some suggestions to the performer on dealing with incoherent slurring in the fourth movement (e.g., measures that have four sixteenth notes slurred to an eight note, such as m. 1). I have followed his suggestions, using dotted slurs. I have also replaced the generic ornament sign (+) found in the engraving with the modern trill sign (with explicit upper neighbor added).

In addition to inconsistent articulation, Telemann's edition lacks expression marks (according to the custom of the time). A performing edition by Louis Kaufman, though not entirely accurate in reflecting the engraving, provides insightful editorial bowings and

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[57] Georg Philipp Telemann, *Six sonates a violon seul accompagné par le clavecin (1715)*, ed. N. Fromageot, Collection Dominantes (Courlay: J.M. Fuzeau, 1991). This facsimile edition reproduces an exemplar in the *Hessiche Lands- und Hochschulbibliothek* in Darmstadt.
[58] Zohn, *Music for a Mixed Taste*, 271-272.
[59] Undated but evidently published after 1721 since Telemann is identified as "Directeur de la musique à Hambourg" on the title page. Cited in Telemann, *Six sonates*, 5.

dynamics. [60] Neither the original engraving nor Kaufman's edition offers clear information on how a violinist of the time would have articulated phrases, especially in the fast movements. I have supplied additional editorial slurs in the fast movements, for ease of execution and more nuanced phrasing.

Georg Philipp Telemann,

Sonata in D Major for Solo Viola da Gamba, Twv 40:1

The Sonata in D Major for Solo Viola da Gamba, Twv 40:1, was first published in Hamburg in June 1729, as Lessons 15-16 in Telemann's music journal *Der Getreue Music-Meister* (The Faithful Music Teacher).[61] "It may be the earliest piece for this scoring written in Germany, and it is certainly among the most technically demanding works in the entire German gamba repertory."[62] This sonata demonstrates various national styles represented in Telemann's music. The Andante movement calls on the "mixed divisions" of the English school of viol playing; the Vivace is an Italianate fugue. The third movement begins by mimicking an expressive recitative in the German style and continues with a fugal arioso, marked Andante. The second Vivace, a *menuet en rondeau*, concludes the work in dance rhythms that recall the great French gamba school. This sonata makes use of the implied polyphony so popular for solo viol, described by Gordon Kinney as "monodic polyphony." Telemann demonstrates his familiarity with

[60] Georg Philipp Telemann, *Six Sonatinas for Violin and Piano,* ed. Louis Kaufman (New York City: International Music Co., 1985).
[61] Georg Philipp Telemann, *Sonata für Viola Da Gamba Solo/Zwei Duette für Zwei Viole Da Gamba: "Der Getreue Music-Meister,"* ed. Harry Joelson, Aurea Amadeus 129 (Winterthur, Switzerland: Amadeus, 1997).
[62] Zohn, *Music for a Mixed Taste*, 405.

German viol technique: he uses double-stops, chords, fugal writing, open-string pedals, and very difficult string crossings. This virtuosic work seems to stand out in this publication as a work too difficult for the amateur musicians who subscribed to it. Gordon Kinney conjectures that Telemann might have intended this work for Ernst Christian Hesse, a former pupil of Marais. Hesse had recently moved to nearby Darmstadt and worked there as a *Kapellmeister*.[63]

Steven Zohn offers a very descriptive account of the "Recitatif" and "Arioso" movement (referring of course to the pitches of the original, not my transposed version):

> Diminished chords in measures 2-4, represented as tritones formed between "continuo" and "singer," establish a sense of strong emotion, perhaps modulating from initial despair (descending figures in mm. 1-3) to indecision (the questioning rise from F-sharp to G on the downbeat of m.5) to defiance (ascent by leap to C-natural in m.5) In the recitative's second phrase (mm. 7-11), harmonic motion from E minor to G major suggests a lessening of emotional tension. The ascending fourth from D to G and outlining of the G-major triad at mm. 11-12 indicate some sort of exclamation, and because this high G is the first stop in an ascent leading to the highest pitches of the recitative (C#-d$^{//}$-e$^{//}$ in mm. 15-17), we sense growing resolve. (Interestingly, the sixteenth rests after the downbeats of mm. 5 and 12 appear to be attempts by Telemann to insert musical punctuation where the performer might otherwise press ahead; observing these expressive pauses in performance may alter the listener's perception of what is being "spoken.") The dramatic high point of the recitative's third and final phrase is the first-inversion major triad on the third beat of measure 16, here functioning as the Neapolitan sixth in B minor. Is this an anguished cry? A vow of vengeance? Owing to its alto register, the final "vocal" cadence seems emotionally charged, expressing a sentiment such as sad resignation (played softly) or strong resolve (played more forcefully). The former interpretation is lent support by the following arioso, which is less concerned with closely imitating a vocal model than establishing a melancholy affect. Starting as a double fugue with two descending subjects, one lamentingly chromatic, the arioso soon abandons fugal texture in favor of chromatic ascents and descents in both "voice" and "continuo."[64]

I transcribed this work from the critical edition by Harry Joelson cited above, which faithfully reproduces the notation of Telemann's engraving: no dynamics marks, occasional slurs, wedge articulations, and the customary generic ornamental sign (+). Since I chose the A clarinet for this D major work, the key of the transcription is F major.

[63] Gordon J. Kinney, "Telemann's Use of the Viol as a Solo or Concertant Instrument," *Journal of the Viola Da Gamba Society of America* 17 (1980): 9.
[64] Zohn, *Music for a Mixed Taste*, 406-407.

The A clarinet mimics the mellower and sweeter quality of the viola da gamba, as opposed to the more "transparent" sound of the baroque violin. The key of D major works well on the viola da gamba since only three strings of the six need to be stopped. Similarly, F major is a very comfortable key for the clarinet, and it allows the clarinet to exploit its full range, apart from the low E. This suitable key allows the clarinet to handle the technical demands of this work very well, despite their challenges.

The absence of expression marks in the score did not prove problematic since the music directs itself by its very nature. Steven Zohn's commentary on the third movement beautifully illustrates that point. Nonetheless, it was useful to listen to the recorded performance of Sergei Istomin.[65]

The chords found throughout the work proved challenging. The viola da gamba bow is effective in playing triple and quadruple stops due to its convex shape, which affords low tension in the bow hair.[66] Still, chords on the violin, violoncello, and viol were often rolled.[67] Major cadences offer opportunities to roll the bow. The performer should be careful not to rush the lowest or highest note: the execution is not meant to be even. [68] I have simplified some chords, and seek to roll them only on alternate notes when they are repetitive (e.g., first movement, mm. 11, 14, 15).[69]

The technique of holding a note while sounding the melody on another string, used quite extensively throughout the first movement, also posed a problem for the clarinet. I have used tenuto markings to give the sound "presence," allowing the note to

[65] See Appendix B.
[66] Kinney, "Musical Literature," 89-91.
[67] Donnington, 59-60.
[68] Jaap Schroder, Christopher Hogwood, and Clare Almond, "The Developing Violin," *Early Music* 7, no. 2 (1979), 160.
[69] See Appendix A for original reading of the chords (mm. 11, 14, 15).

carry—for instance, when the performer switches to the upper notes in the first movement, mm. 1-8. It helps to play this piece in a hall with considerable reverberation. Some measures require that the viola da gamba sustain a note for a prescribed length of time (for instance, movement one, m. 3) while another voice introduces counterpoint.[70] This is not possible for the clarinet. Unfortunately the effect is lost, but its absence does not destroy the harmonic implication of the music. Trying to play every note in a texturally complex work such as this could harm the music more than help it. For variety, I eliminate the double-stops in m. 3 and execute them as graces in m. 4. String crossing found in the first Vivace movement requires good hand position and a solid embouchure to execute the leaps (mm. 20-26). The *bariolage* section at the end of the movement is also challenging (mm. 57-62). The fourth movement requires the most manual dexterity and concentration of all. Grace notes in this movement are abundant, and *bariolage* passages are difficult to execute because of wide leaps. Ornamental passages in this movement that change registers prove to be very difficult (mm. 57-60).

Marin Marais, *Les Folies d' Espagne* from *Pièces de viole*, Book 2

Marin Marais (1656-1728) is regarded as the leading viola da gambist of the French baroque. He was a student of the famous bass player Sainte-Colombe and was said to have surpassed his teacher after only six months of studies. In 1675 Jean-Baptiste Lully appointed Marais to a position in the Opéra orchestra in Paris. In 1679 Marais became an *ordinaire* of the *musique de la chamber du Roi*. Although Marais wrote mostly instrumental works, he also composed four operas (*tragédies en musique*).

[70] See Appendix A for original reading of this technique (mm. 3, 4, 19-21).

Marais published five volumes of *Pièces de viole* (1685-1725), for one to three bass viols and continuo. These include a total of 596 movements grouped into thirty-nine suites. The movements range from simple dances to more elaborate ones (such as chaconnes and passacailles), as well as character pieces and autobiographical works dedicated to Lully and Sainte-Colombe. Marais' music for viols is noted for its harmonic effects, rapid modulations, and sensitivity.[71]

Like the French harpsichordists of his day, Marais included a preface in each volume, which explains the meaning of the symbols for ornamentation and gives detailed instruction on how to play the ornaments and realize the continuo. In addition to ornament symbols, the scores include notation for fingering and bowing.

The variations on the Folia transcribed here are taken from the second book (1701). Marais explains in the preface that he composed the music in this volume to be "suitable for all sorts of instruments—such as the organ, harpsichord, theorbo, lute, violin, German flute..." He states, "I dare flatter myself that I have succeeded, having had them put to the test upon the latter two."[72] Although the clarinet had not yet appeared in France at the time he composed these works, I like to think that Marais would have approved of a clarinet playing them.

The history of the Folia melody falls into two periods: it originated in Portugal, became popular in Spain, and was imported into Italy around 1600; a later type emerged during the final quarter of the seventeenth century in France and in England, in particular

[71] Jérôme de La Gorce and Sylvette Milliot, "Marin Marais," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 2nd ed. (New York: Grove, 2001), 15: 796-97.
[72] Marin Marais, *Pièces de viole: second livre (1701)*, ed. John Hsu (New York: Broude Trust, 1986).

in a set of orchestral variations by Jean-Baptiste Lully (1672).[73] The newer version of the Folia is in D minor (the older was in G minor); it consists of two eight-measure phrases with the following chord progression: (antecedent) i, V, I, VII, III, VII, i, V; (consequent) i, V, I, VII, III, VII, i-V, i. Marais' *Couplets de folies*, which often appear under the title *Les Folies d'Espagne*, contains thirty-two variations (*couplets*) on the traditional theme. Seventeen of these appear in my abbreviated version.[74]

The principal source used for this transcription is John Hsu's highly regarded modern edition.[75] To retain Marais' key of D minor, the A clarinet part is given in F minor—not a difficult key, though the added accidentals make some of the ornaments a challenge. Still, since Marais meant his second book to be used with a variety of instruments, he avoided profuse ornamentation idiomatic to the viol, and there are very few double-stops. (As mentioned above in the discussion of the Telemann work, the viola da gamba might well roll the chords.) Ornaments used in *Les Folies* are the *battement* or mordent (alternation with the lower neighbor) and the *tremblement* or trill. I relied on modern interpretations of these ornaments by John Hsu and other Marais scholars.[76] Some of the quick ornaments do require a nimble technique on the clarinet. Slur marks have been added to the last two variations for executing the *bariolage* passages. I have added occasional dynamics, breath marks, and *ritardandos*, as well as suggested tempo

[73] For a detailed history of the Folia theme, see Richard Hudson, "The Folia Dance and the Folia Formula in 17th-Century Guitar Music," *Musica disciplina* 25 (1971): 199; idem, "The Folia Melodies," *Acta musicologica* 45, no. 1 (1973): 98-119.
[74] Couplets 1-5, 7-10, 12-14, 16, 21-22, 31-32.
[75] Cited above. See also John Hsu, "The First Modern Edition of the Instrumental Works of Marin Marais (1656-1728)," *Fontes artis musicae* 52, no. 1 (2005): 60-64. Hsu explains the process of creating his edition, which he began in 1971 and worked on for thirty years.
[76] Gordon Kinney also translates Marais' markings. Marin Marais, *Six Suites for Viol and Thoroughbass*, ed. Gordon J. Kinney, Recent Researches in the Music of the Baroque Era, vols. 21-22 (Madison, [Wis.]: A-R Editions, 1976); idem, "Marin Marais as Editor of His Own Compositions," *Journal of the Viola da Gamba Society of America* 5, (1966): 5.

(i.e., metronome) markings, based in part on several recorded performances.[77] I suggest that clarinetists play this work with a freedom in ornamental phrasing and a light and unforced sound that mimics the flexibility and refined sound of the viola da gamba.

Nowadays Marais' *Folies d'Espagne* are often played on flute, recorder, or oboe. Transcriptions for these instruments must extend the range of the work higher in spots to compensate for the lack of an extended lower range.[78] Some change the key from D minor to G minor. To my knowledge, mine is the first transcription of this work for clarinet. This strikes me as a more successful choice. The viola da gamba range is comparable to that of the clarinet, allowing the clarinet to manage this work comfortably and without distortion of the key or melodic shape.

Johann Sebastian Bach, Violoncello Suite No.1, BWV 1007

Johann Sebastian Bach (1685-1750) is regarded as one of the greatest composers of the late Baroque. He was best known in his own day as an organist and keyboard virtuoso. His early career was in the church and he held several positions as an organist. These included St. Jacobi in Sangerhausen (1703), Bonifaciuskirche in Arnstadt (1703), and St. Blasius in Mühlhausen (1707). Principal appointments included court organist at Weimar (starting in 1708), court *Kapellmeister* in Cöthen (1717), and Kantor at the Thomasschule in Leipzig (1723 until his death). He also directed the collegium musicum

[77] See Appendix B.
[78] Marin Marais, *Les Folies d'Espagne: For Solo Flute*, ed. Louis Moyse, Louis Moyse Flute Collection (New York: G. Schirmer, 1987); idem, *Les Folies d'Espagne: für Flöte allein*, ed. Hans-Peter Schmitz (Kassel: Bärenreiter, 1956); idem, *Les Folies d'Espagne: For Solo Flute*, ed. Robert Stallman (New York: International Music Co, 1998); idem, *Les Folies d'Espagne: pour flûte à bec (en ut) ou flûte traversière, luth (ou clavecin) et viole de gambe*, ed. Jean Claude Veilhan and Guy Robert (Paris: A. Leduc, 1978).

in Leipzig (1729-37 and 1739-1741). As a composer he was very inventive and his musical language was diverse, using elements from the German, Italian, and French styles. His compositional output was extensive, including concertos, cantatas, oratorios, passions, motets, chorales, keyboard works, orchestral pieces, and chamber music. "He opened up new dimensions in virtually every department of creative work to which he turned, in format, density and musical quality, and also in technical demands."[79]

The six suites for unaccompanied violoncello (BWV 1007-1012) are regarded as some of the greatest works ever written. They are believe to have been composed during the period 1717-1723, when Bach served as *Kapellmeister* to Prince Leopold of Cöthen. A great deal of Bach's chamber music from Cöthen as well as from Weimar is lost. However, many works do survive from the Cöthen period, such as his three sonatas and three partitas for unaccompanied violin (BWV 1001-1006). Bach's chamber music includes a number of pieces scored for different melody instruments without *basso*. These works demonstrate "Bach's intimate knowledge of the typical idioms and performing techniques of each instrument, but also show his ability, even without an accompanying bass part, to bring into effective play dense counterpoint and refined harmony coupled with distinctive rhythms."[80]

The violoncello suites are deeply expressive and use a variety of technical devices to express a wide range of interactions and conversations among various "voices." It seems that the goal of Bach's writing was to create polyphonic music for a monophonic

[79] Christoph Wolff, "Bach," in *Grove Music Online*, Oxford Music Online, http://www.oxfordmusiconline.com.proxy.lib.ohio-state.edu/subscriber/article/grove/music/40023pg10 (accessed May 20, 2009).
[80] Ibid.

instrument. This use of implied polyphony recalls Thomas Mace's description of "holds" in the viola da gamba idiom.

The movements of Suite No.1, after an introductory Prelude, have dance titles: Allemande, Courante, Sarabande, Menuets I and II, and Gigue. Although they were not used for dancing, Bach does not stray far from the characteristics of the named dances.

The allemande of the late baroque is in quadruple meter, usually with a short upbeat at the beginning and running short notes; it moves at a moderate tempo.

The courante of this period has two varieties: French and Italian. The French type has many cross-accents, juxtaposing duple and triple meter patterns, and was a slow dance. Louis XIV excelled at this dance, and the French courante came to be associated with the King. Though no longer popular in France in the early eighteenth century, it was important in German practice at that time.[81] The Italian corrente is faster and much freer flowing.

The sarabande was a slow dance in triple meter, with emphasis on the second beat—an elegant dance that expressed varied emotions. A late seventeenth-century description of a dancer performing a sarabande suggests that the dance was full of "contrasting moods." These moods ranged from "charmingly graceful," "serious," "noble," and "beautiful," to assertive. The dancer's motions are described as "imperceptible" and "suspended"; at one point he was "immobile." Later, his motions became "rapid" as if to make up for the time that had passed.[82] This description fits the

[81] Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach*, expanded ed. (Bloomington: Indiana University Press, 2001), 115.
[82] Patricia Ranum, "Audible Rhetoric and Mute Rhetoric: The 17th-Century French Sarbande," *Early Music* 14, 1 (1986): 22-39; quoted in Little and Jenne, pp. 93-94.

sarabande in Bach's suite. A sense of *rubato* is matched with *accelerandos*, hence, "fluctuations of the beat."[83]

The menuet (minuet) is a dance of French origin for a man and a woman, usually in 3/4 time. It was regarded as a courtship dance. The steps are counted in six quarter notes over two measures. The dances at this point in Bach's suites, just before the final gigue, were the new popular dances of late seventeenth-century France, danced all over Europe in the early eighteenth century: the menuet, gavotte, bourée, and others. They might be in *rondeau* form, or in pairs (two adjacent dances in binary form). By Bach's time it had become customary to repeat the first dance after the second, resulting in a kind of ternary form: Menuet I—Menuet II—Menuet I.

The French gigue, or Italian giga, is a lively baroque dance with a strong sense of pulse, usually in a compound duple meter such as 6/8, 6/4, or 12/16. It was the most common final movement in a baroque suite.

The source for this transcription is a critical edition prepared by Ulrich Leisinger.[84] Since Bach's original manuscript is lost, this edition seeks to evaluate the earliest extant sources: a copy prepared by the organist Johann Peter Kellner in 1726 and a copy by the composer's wife, Anna Magdalena Bach, prepared between 1727 and 1730, both probably copied from a lost manuscript in Bach's hand; and two copyist's manuscripts in unidentified hands dating from late in the eighteenth century.[85]

Anna Magdalena Bach's copy is regarded as a valuable source because of her close association with Bach and her "established record as a careful and conscientious

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[83] Ibid.
[84] Johann Sebastian Bach, *Suiten Fur Violoncello Solo: BWV 1007-1012*, ed. Ulrich Leisinger (Wien: Wiener Urtext Edition, 2000).
[85] Ibid.; see also Allen Winold, *Bach's Cello Suites: Analyses and Explorations* (Bloomington: Indiana, 2007), 9.

copyist." However, her manuscript contains many inconsistent articulation markings and evidence that she was "little familiar with the specifics of string instrument notation."[86] A comparison of Bach's own manuscript of the Sonatas and Partitas for Solo Violin, BWV 1001-1006, with a copy by Anna Magdalena confirms the observation that her articulation marks are untrustworthy.[87]

Johann Peter Kellner's manuscript is "highly regarded because of his established record as one the most reliable and important of Bach's copyist's and his demonstrated knowledge of music literature and theoretical principles."[88] However, his manuscript is incomplete; in addition, "there are a number of errors of haste, such as repeated or omitted single bars, and incorrect or omitted notes."[89] Like Anna Magdalena Bach, Kellner "had no knowledge of playing string instruments."[90]

The two sources in unidentified hands date from the late eighteenth century. One (Leisinger's source D) is by a copyist associated with Carl Philipp Emanuel Bach. The other (Leisinger's source C) is in the hands of two copyists. One is an anonymous scribe from Berlin "referred to as Anon. 402 in Bach scholarship."[91] Leisinger explains that Carl Philipp Emanuel Bach is known to have owned a manuscript of the suites for violoncello and conjectures that this lost manuscript could have served as Anon. 402's exemplar. Leisinger relies on sources C and D for his edition because of their likely association with C. P. E. Bach's lost copy, as well as the problems with the earlier manuscripts. [92]

[86] Lesinger, 4.
[87] Ibid.
[88] Winold, 10.
[89] Ibid.
[90] Leisinger, 4.
[91] Ibid.
[92] Ibid, 5.

I also considered performing editions for the violoncello and other instruments.[93] Voxman's edition for clarinet adds many articulations that do not idiomatically represent the idiom of the violoncello; for example, he uses staccato marks throughout the Prelude.[94] Since the baroque bow lent itself naturally to detached articulation, it is best to leave the music as it appears in Leisinger's edition, which has few articulations markings in that movement, and play in a detached style.

To adjust for the range of the clarinet, I changed the key from G major to A major. The A clarinet is particularly well suited for this work because its sound is more mellow than that of the B-flat clarinet, and because A major transposes to C major on the A clarinet, making the technical issues more manageable. Some problematic issues are found in the Prelude. String crossings, as in the other works, are difficult to execute on the clarinet because of the wide leaps. The Prelude also challenges the performer to connect phrases that are continuous on the cello. Breath marks have been supplied. In the Sarabande in particular I found it helpful to listen Anner Bylsma's recording,[95] which follows the phrase structure of the dance.

[93] Johann Sebastian Bach, *6 Cello Suites for Viola Solo* ed. Milton Katims (New York: International Music Co, 1971); Johann Sebastian Bach, *Sechs Suiten, Violoncello Solo, BWV 1007-1012*, ed. Egon Voss and Reiner Ginzel (Munchen: G. Henle, 2000); Himie Voxman, *Classical Studies for Clarinet*, cited above in fn. 2.

[94] For a discussion on articulations and slur markings in Bach's violoncello suites, see Laura E. Kramer, "Articulation in Johann Sebastian Bach's Six Suites for Violoncello Solo (BWV 1007-1012): History, Analysis and Performance." (D. M. A., Cornell University, 1998).

[95] See Appendix B.

CHAPTER FOUR

Conclusion

Developing my understanding of baroque string instruments and the idiomatic writing for them aided me in creating these performing editions for clarinet and piano. Research into the nature of the violin, viola da gamba, violoncello, and the bow of the early to mid eighteenth century shows the capabilities of these instruments, including idiomatic techniques such as *spiccato*, *bariolage*, "holds," multiple-stops, and the detached nature of baroque bowing. Understanding the melodic idiom of string writing (for instance, Tartini's *cantabile* and *sonabile*) enhanced my understanding of the style of these works and my ability to propose sensitive phrasing and to perform these pieces in a stylistically appropriate manner.

Tartini's sonata shows us the lyrical and expressive capabilities of the baroque violin and bow in music using poetic text as inspiration. Telemann's sonatas highlight the "mixed taste" characteristic of German composition during the early eighteenth century, and they capture the operatic cantabile in the expressive slow movements. Marais' *Les Folies d'Espagne* demonstrate the expressive capabilities of the viola da gamba, the French preoccupation with ornamentation, and meticulous French notational practices in printed music. Bach, like Telemann, displays the influence of French music on that of Germany in his Violoncello Suite. His work also highlights the culmination of

viola da gamba techniques that were passed on to the violoncello. Understanding these works in their cultural contexts provides a frame of reference for interpreting the music. Moreover, each piece and source offered its own notational challenges—for instance, different ways of notating ornaments, and different degrees of specificity in phrasing.

The string idiom does not always transfer smoothly to the woodwind idiom. Some of my solutions to the problems that arose included changing the key of the original work to fit the range of the music and the range of the clarinet, scoring double stops for clarinet and piano, rolling chords that might have been played as solid chords on the string instrument, and revising articulations to best fit the technical demands of the clarinet.

By performing this exercise, I have provided the clarinet community with five new transcriptions, substantially adding to the sparse repertoire available to us in the baroque style.

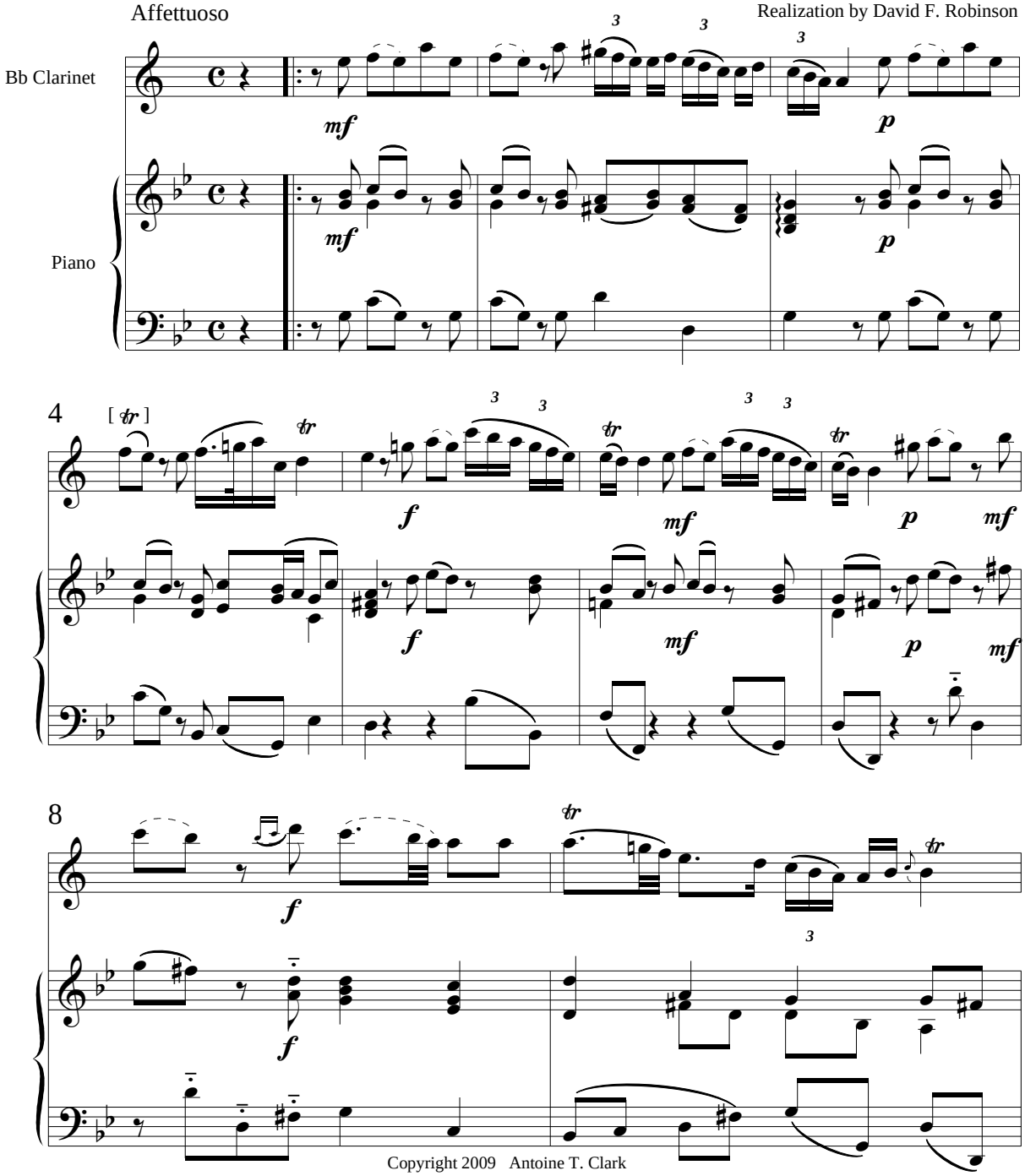
PART 2

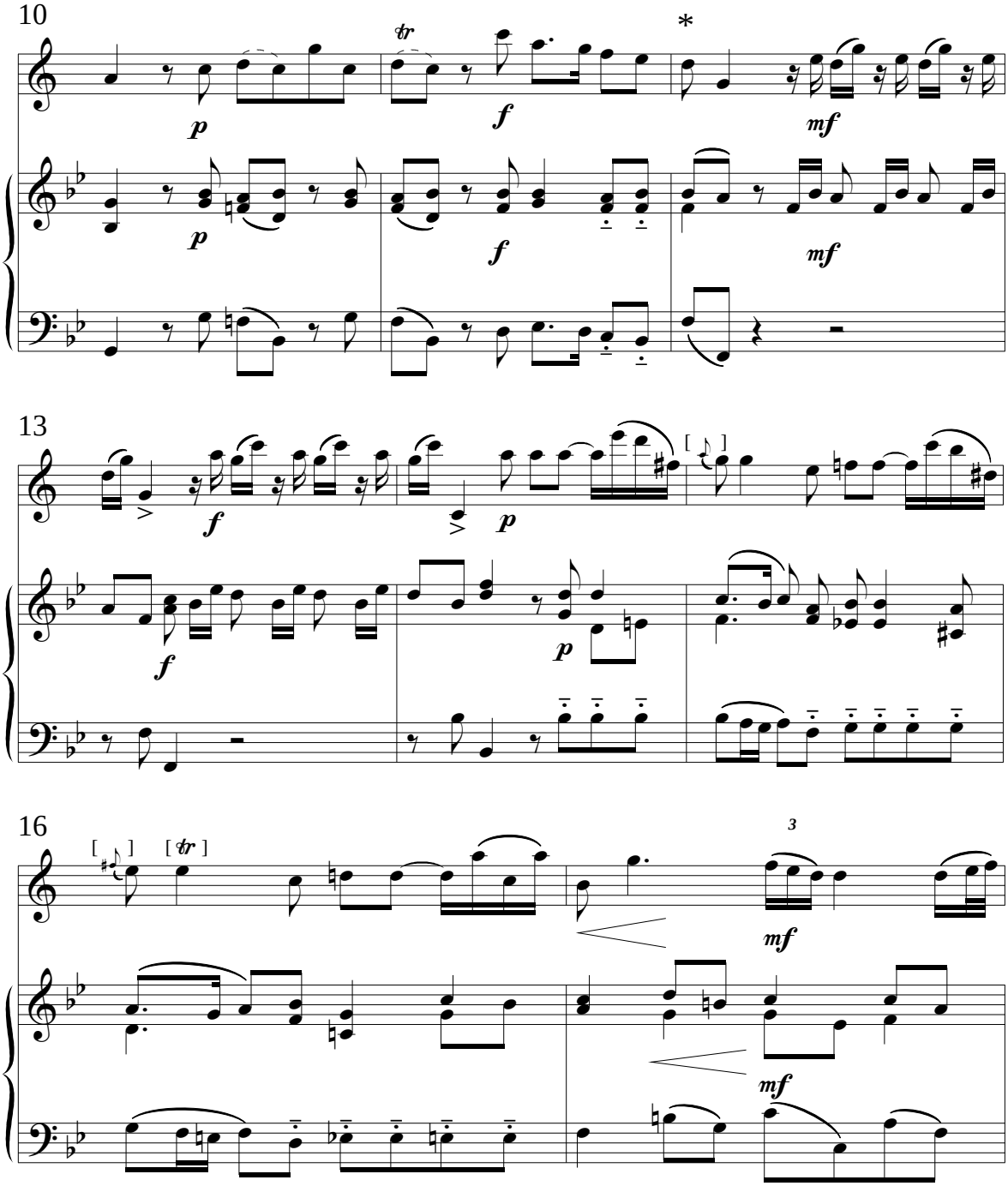
THE EDITION OF THE WORKS

Sonata in G Minor, op. 1, no.10
"Didone abbandonata"

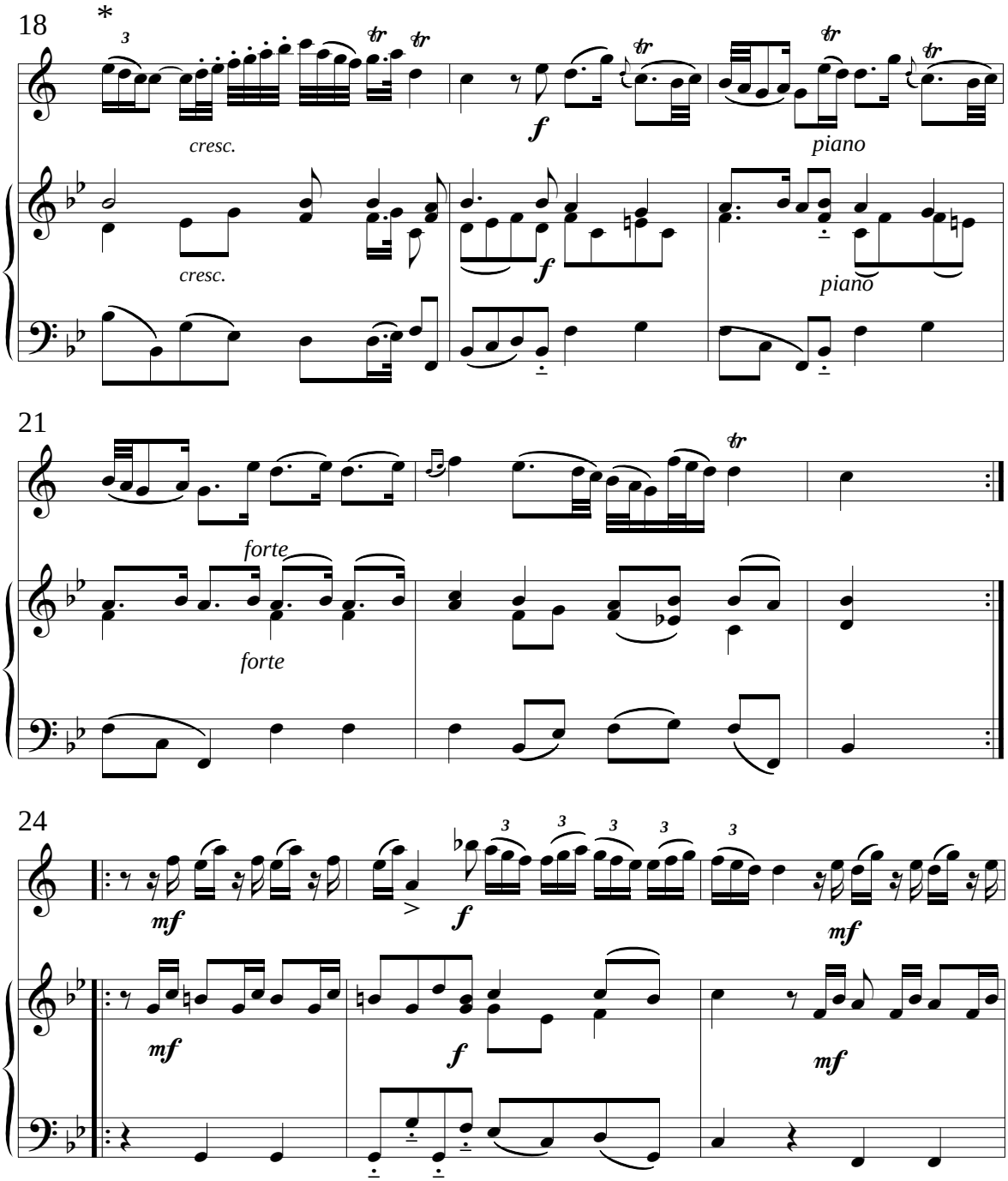
Giuseppe Tartini (1692-1770)
Transcribed by Antoine T. Clark
Realization by David F. Robinson

Affettuoso

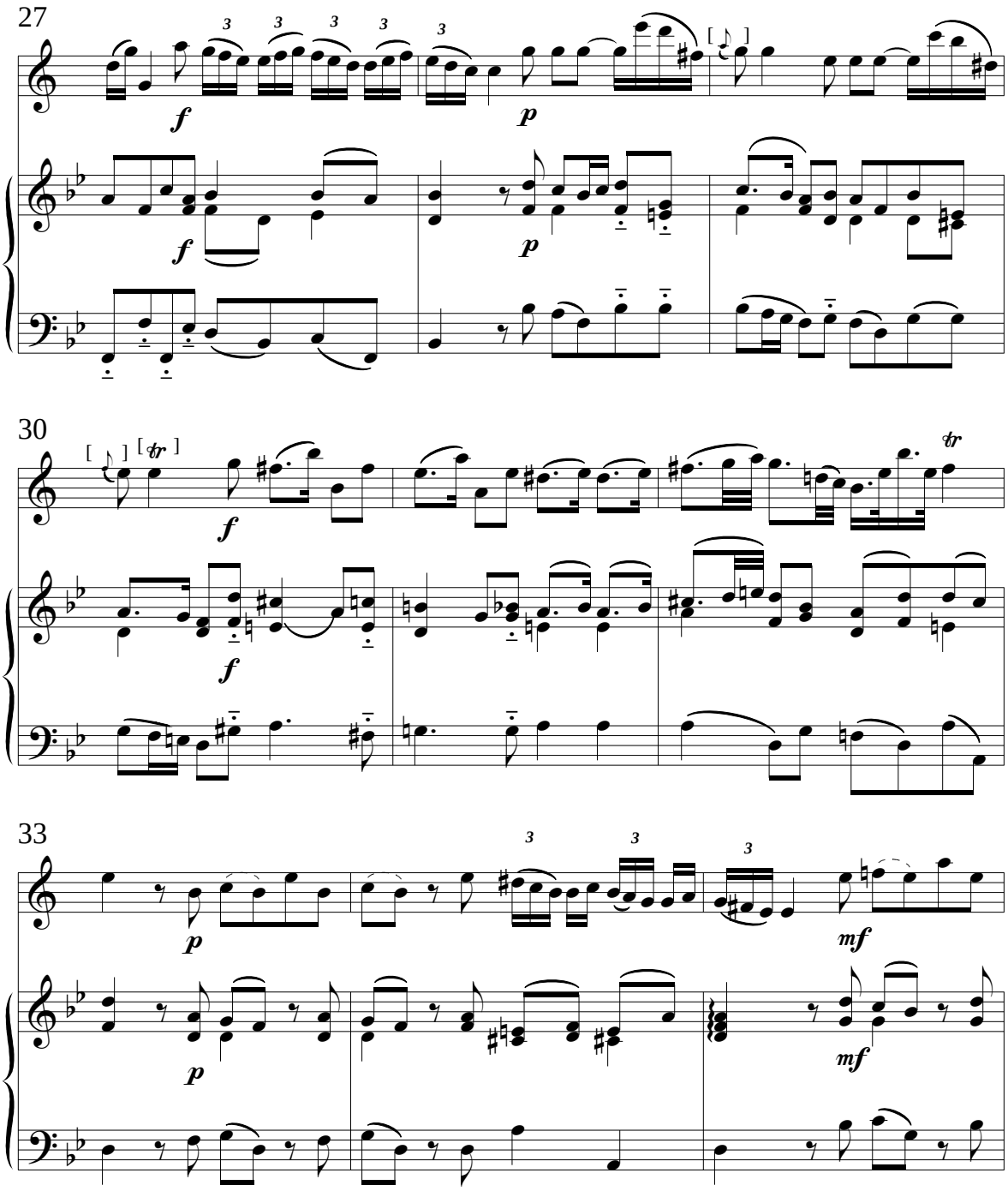


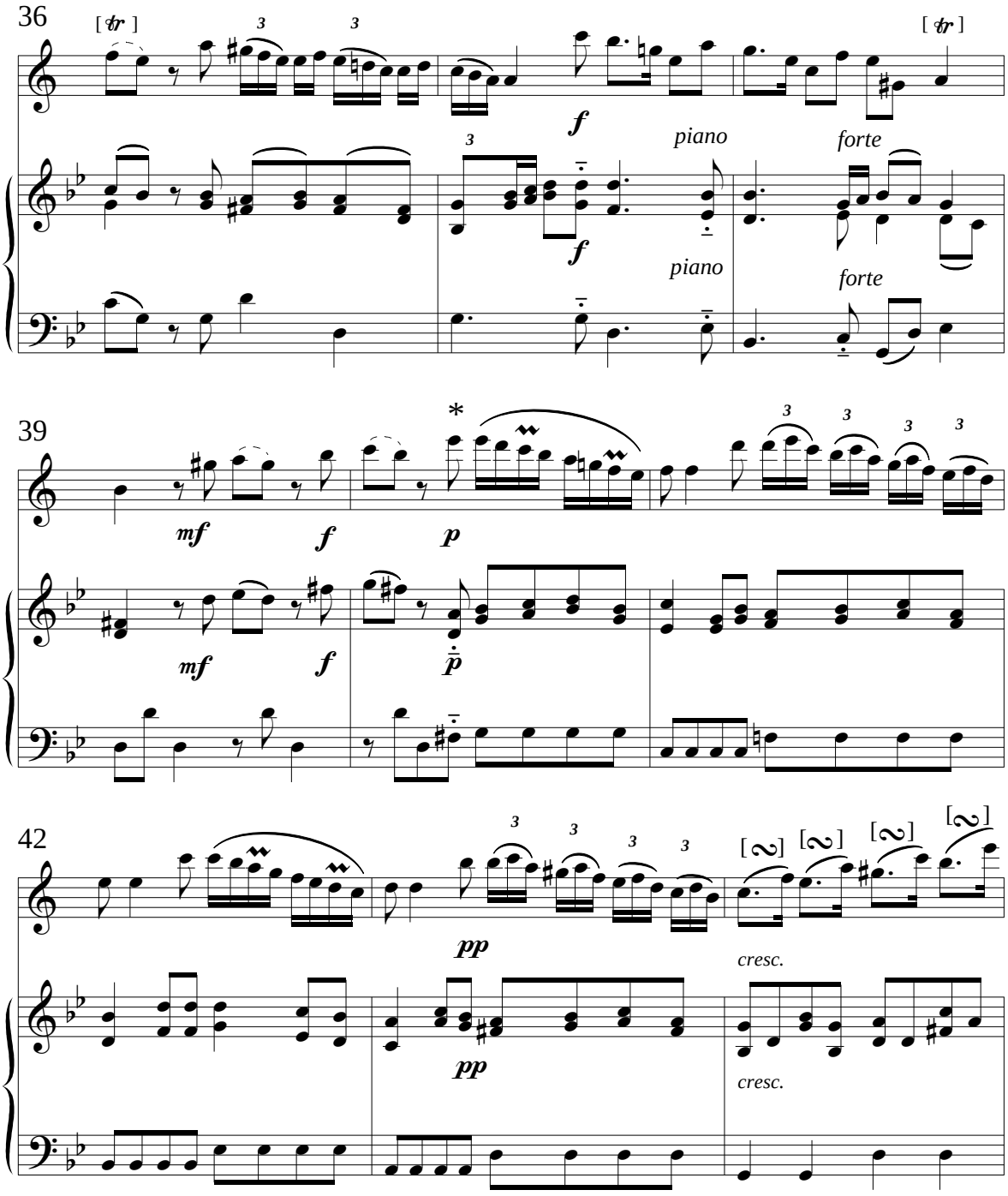


* See Appendix A for original reading of mm. 12-14

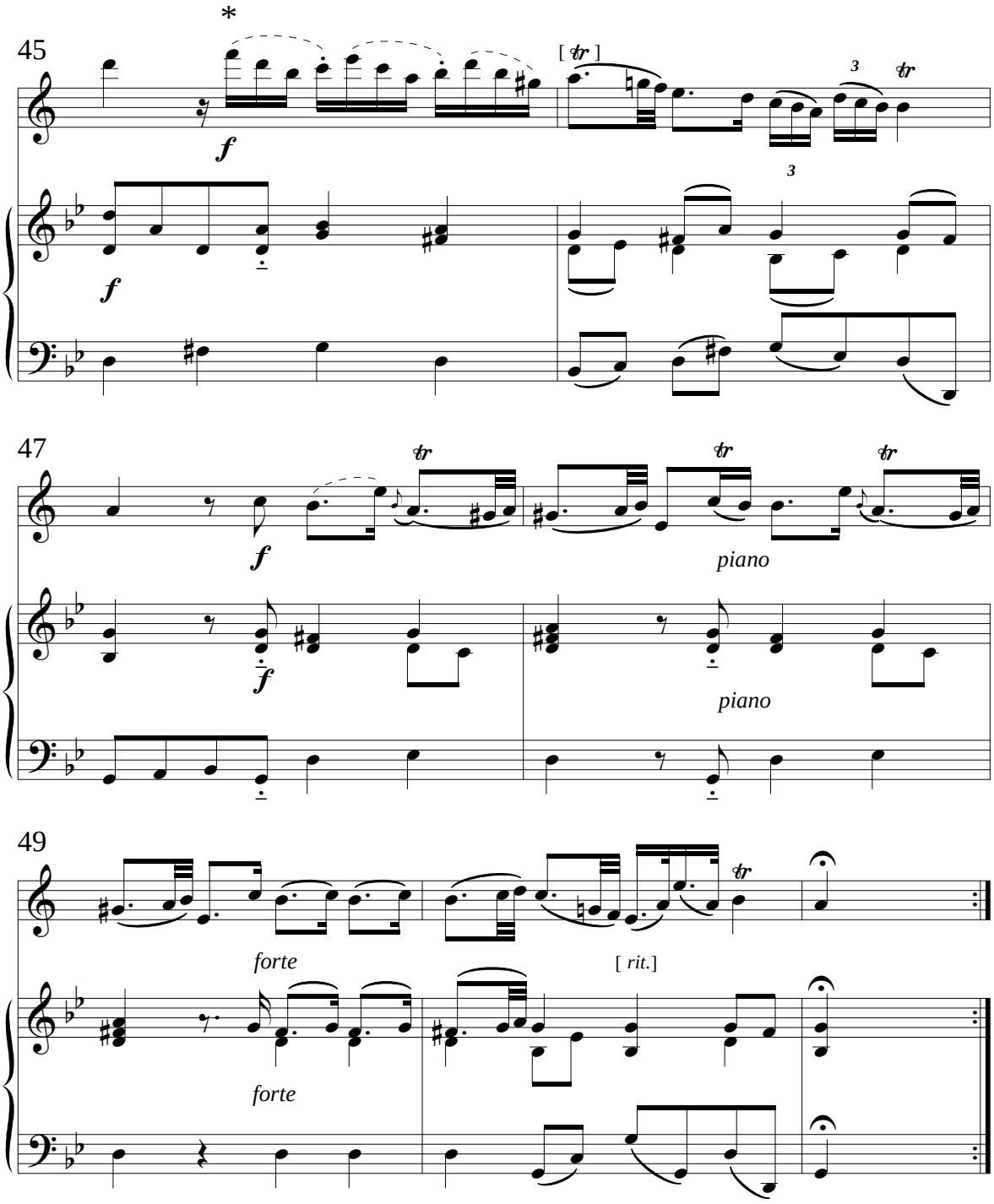


* Editorial staccatos; see Appendix A for the reading in the principal source.

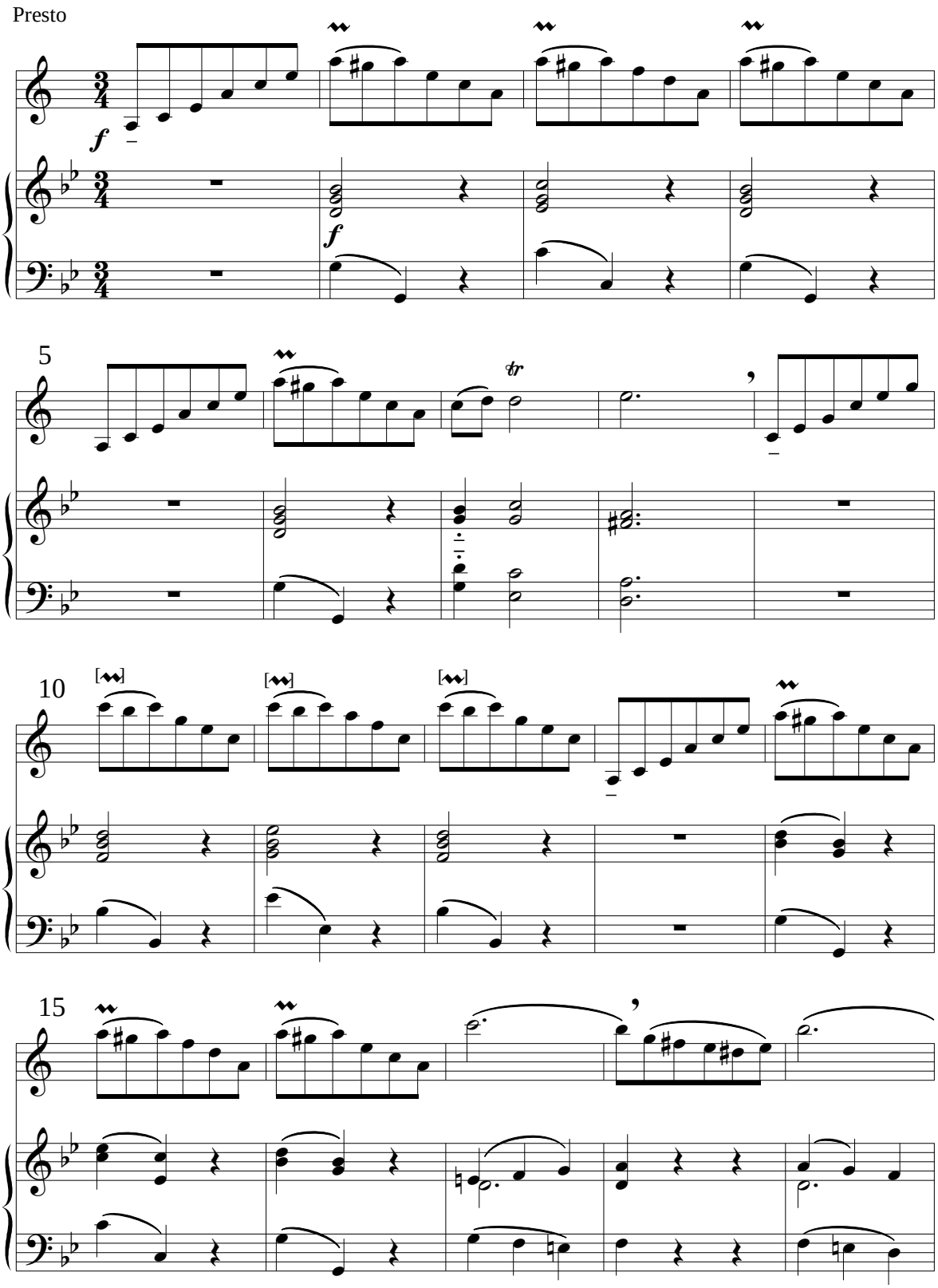

27
30
33

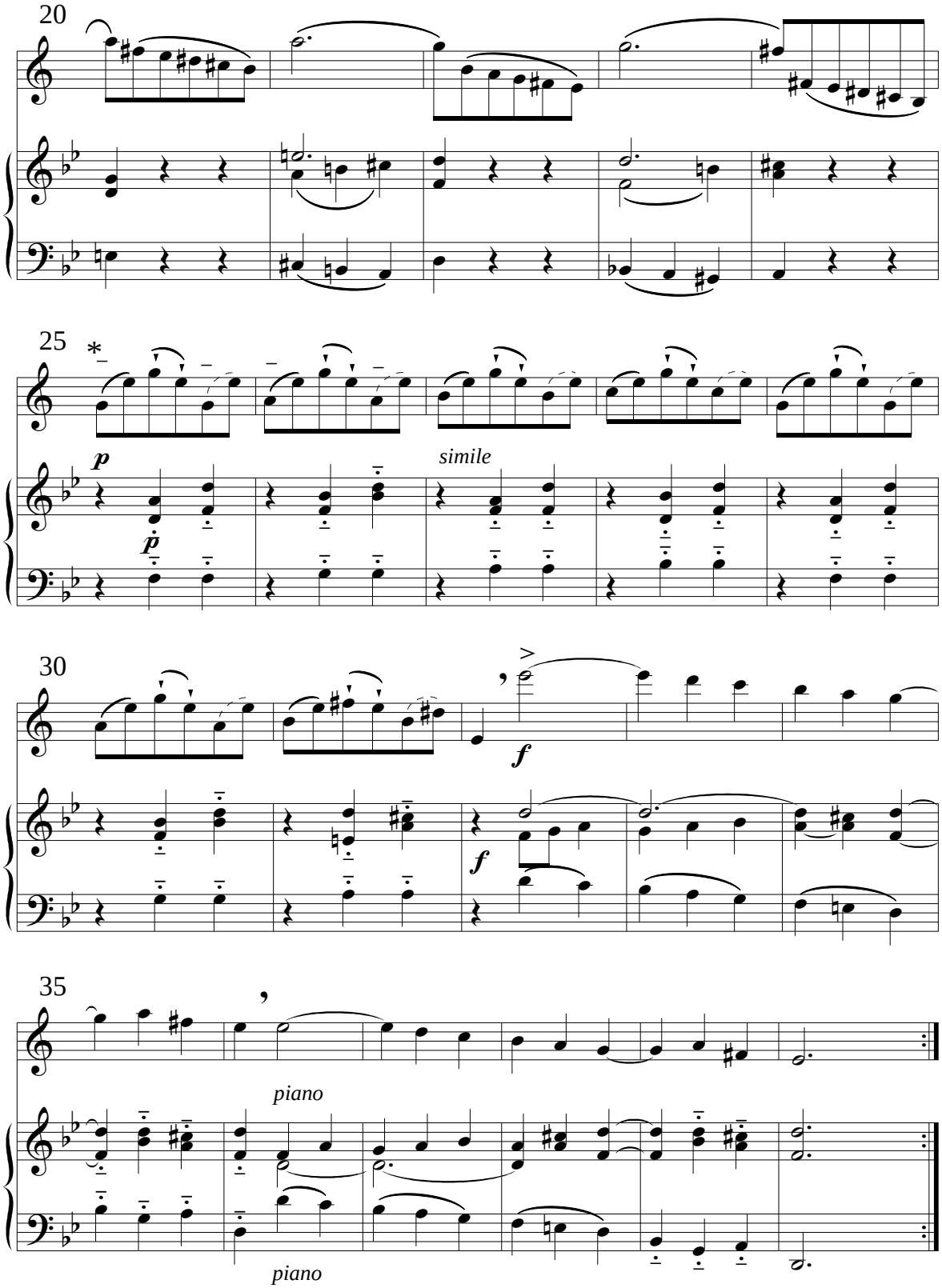


* Measures 40-44 give editorial ornamentations; see Appendix A.

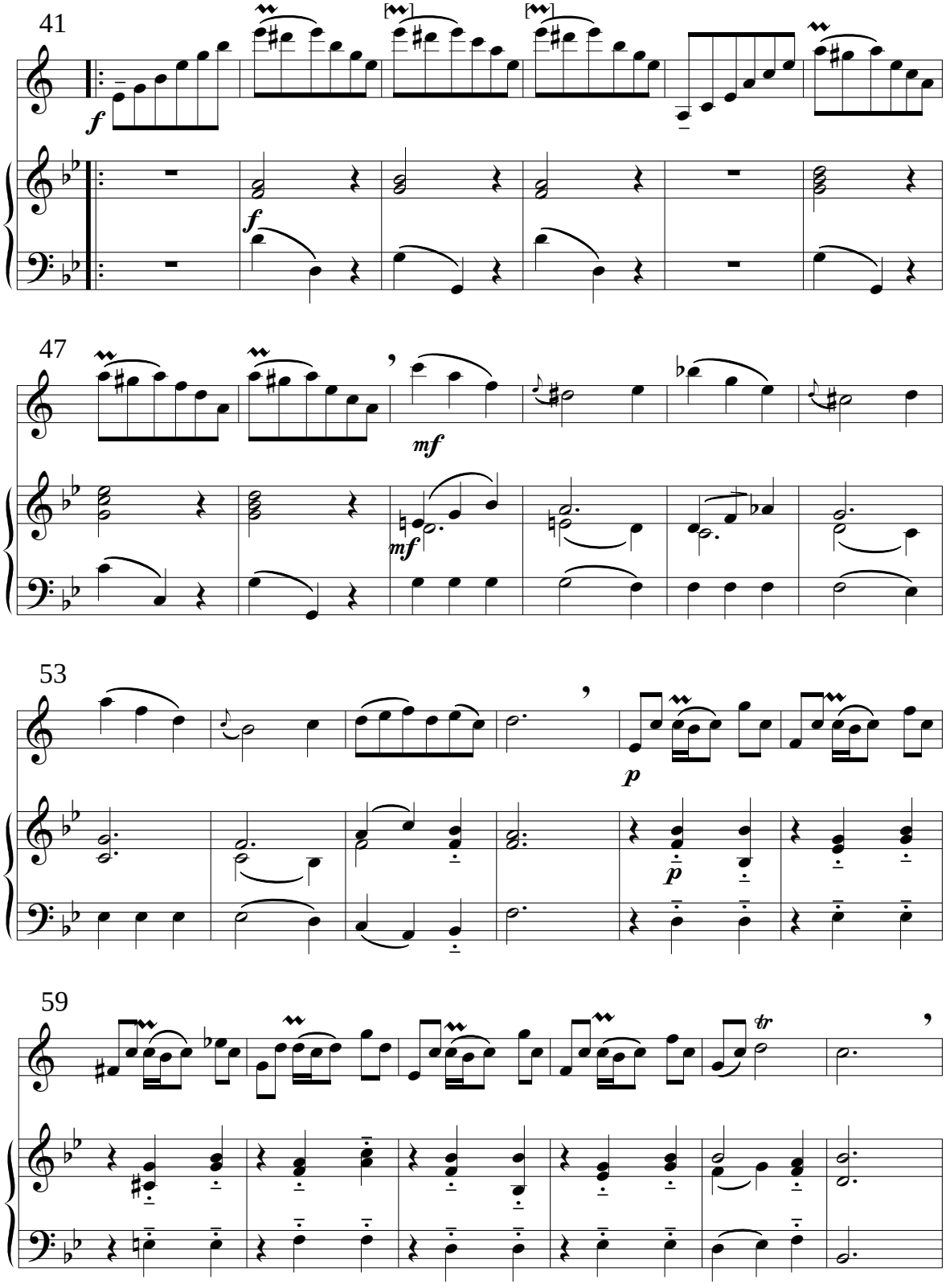


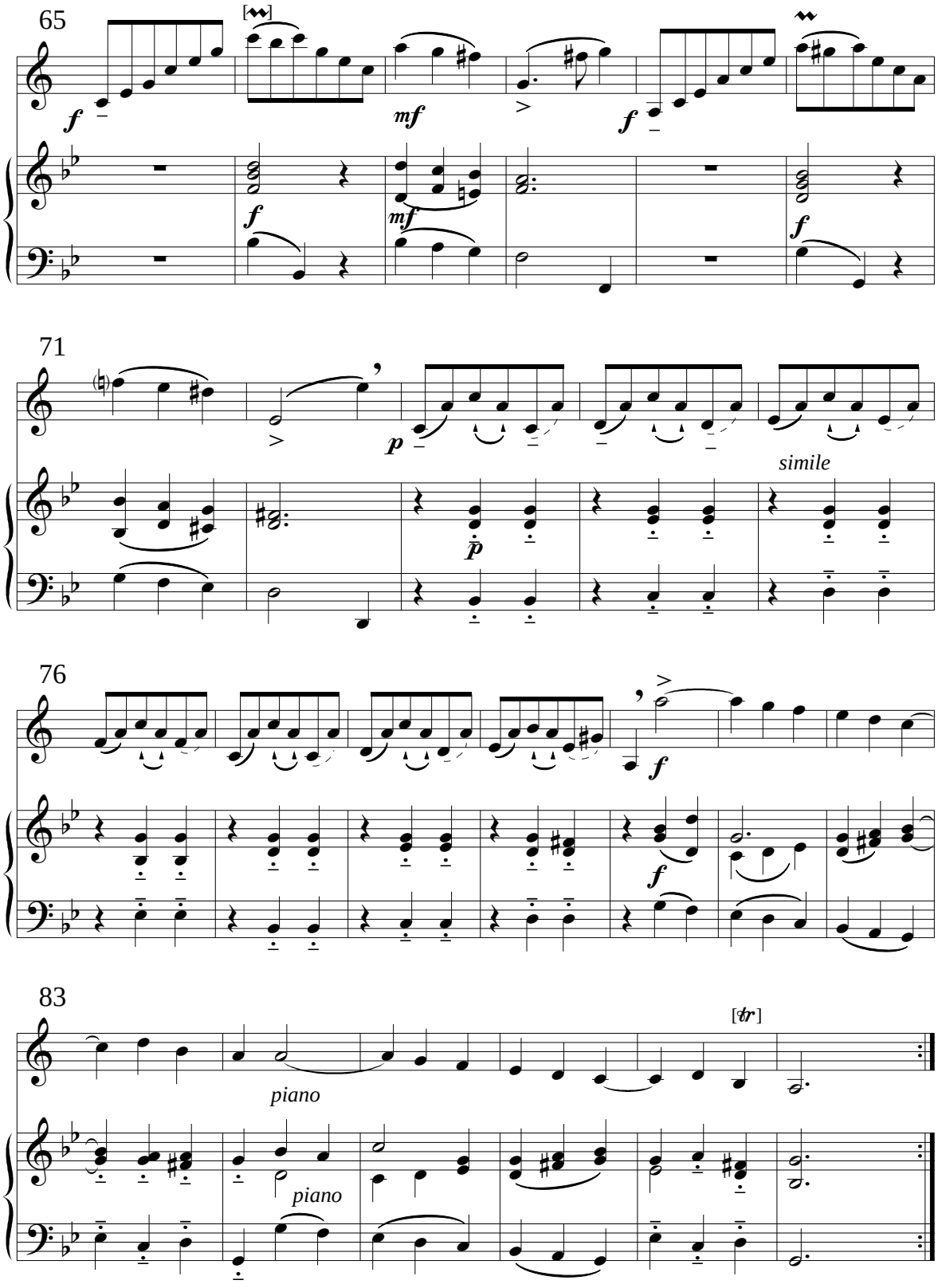
* Original slur markings given in Appendix A.


Presto
5
10
15

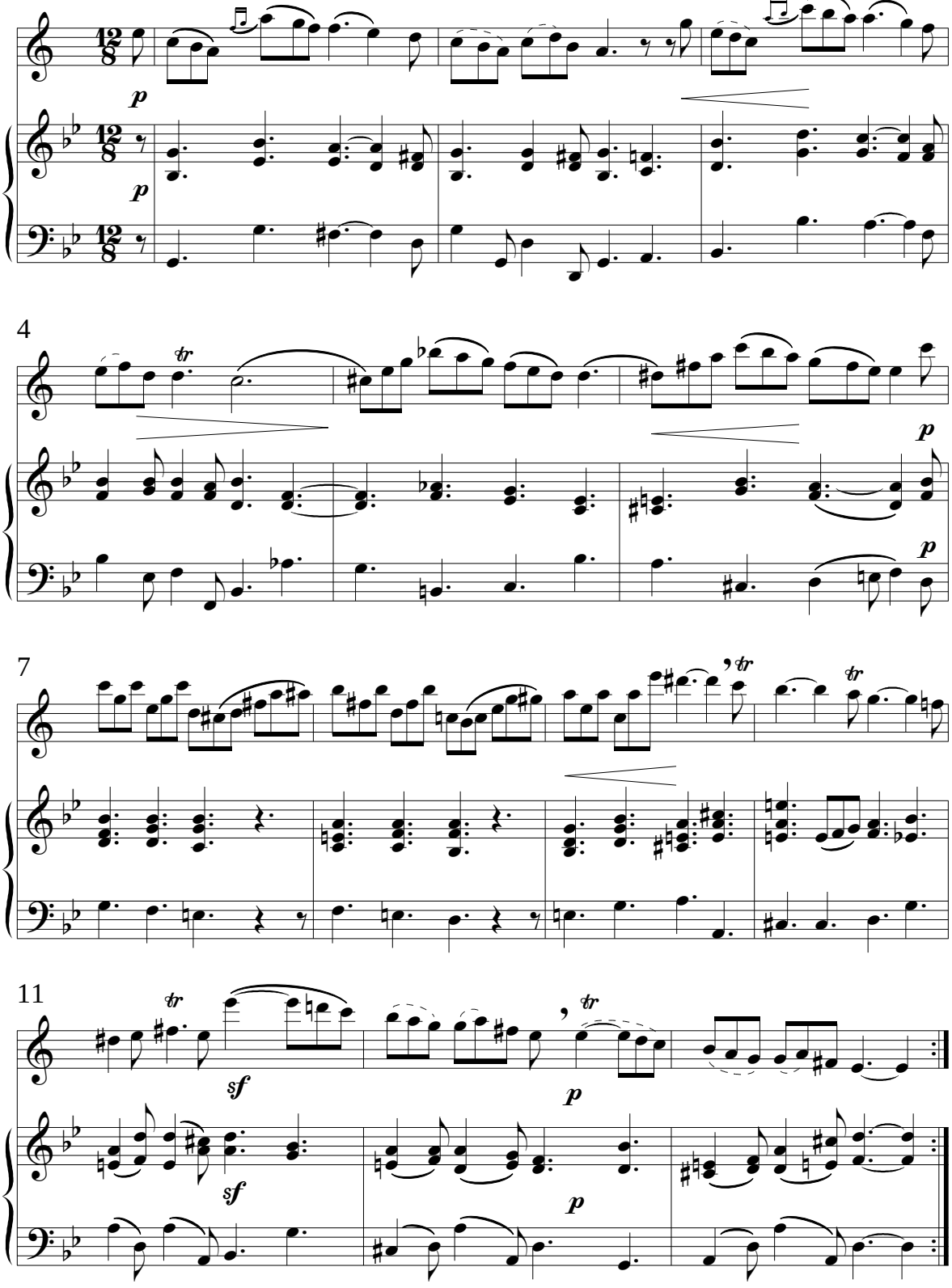


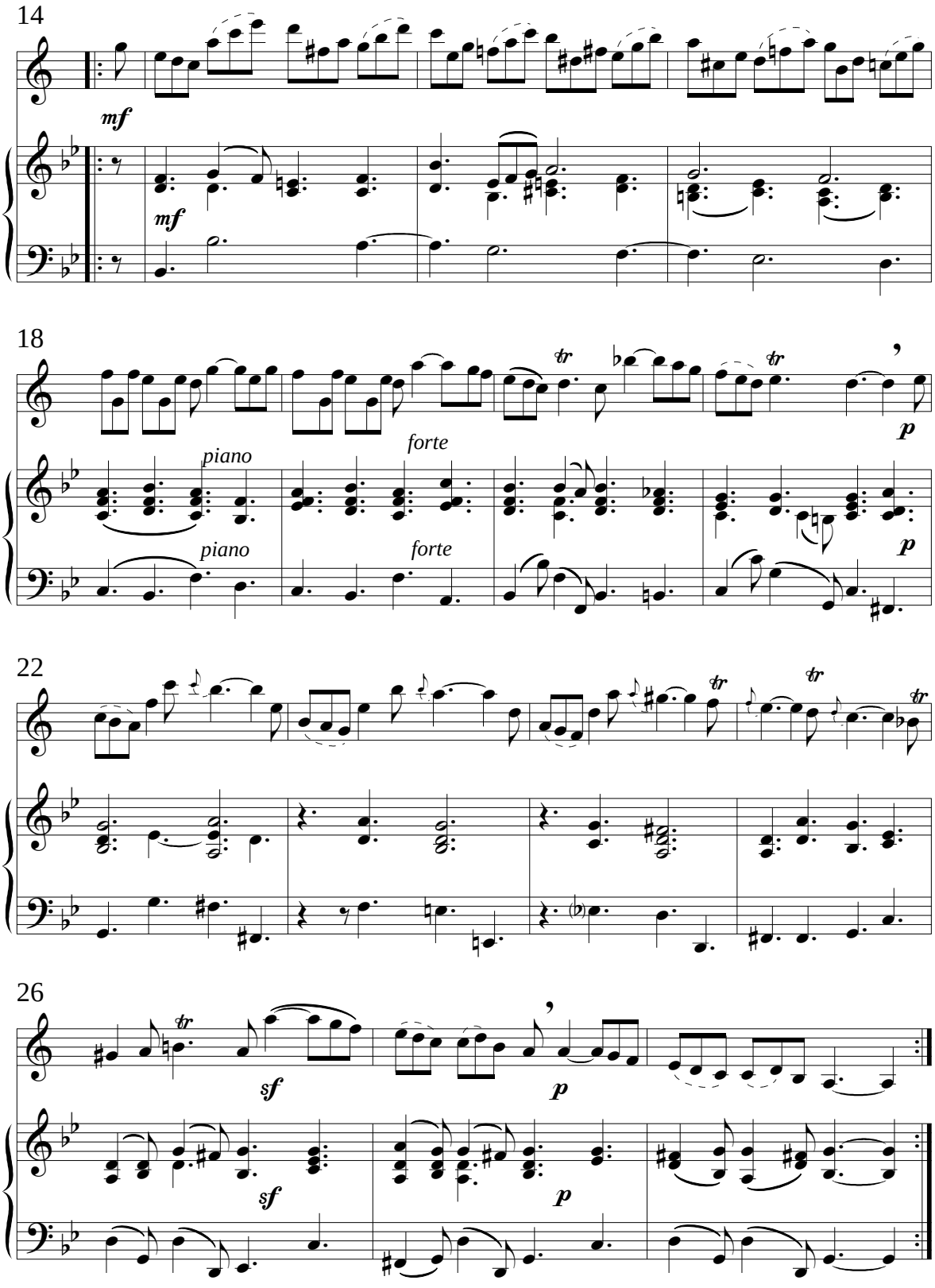
* Wedges in the *bariolage* section are in the principal source.


41
f
f
47
mf
mf
53
p
p
59
tr


65
71
simile
76
83
piano
piano

Allegro

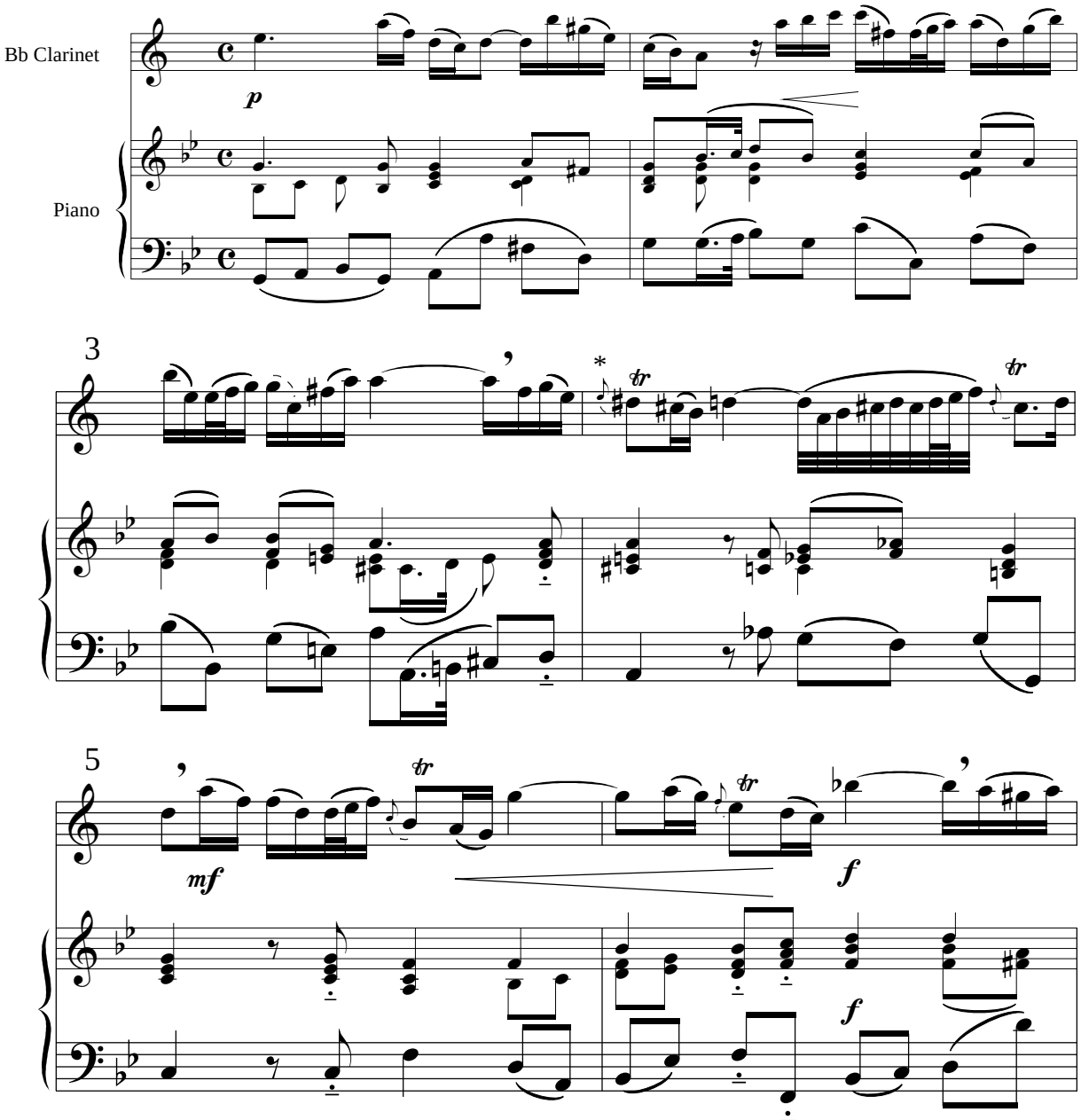



14
mf
mf
18
piano
forte
piano
forte
p
p
22
26
sf
p
sf
p

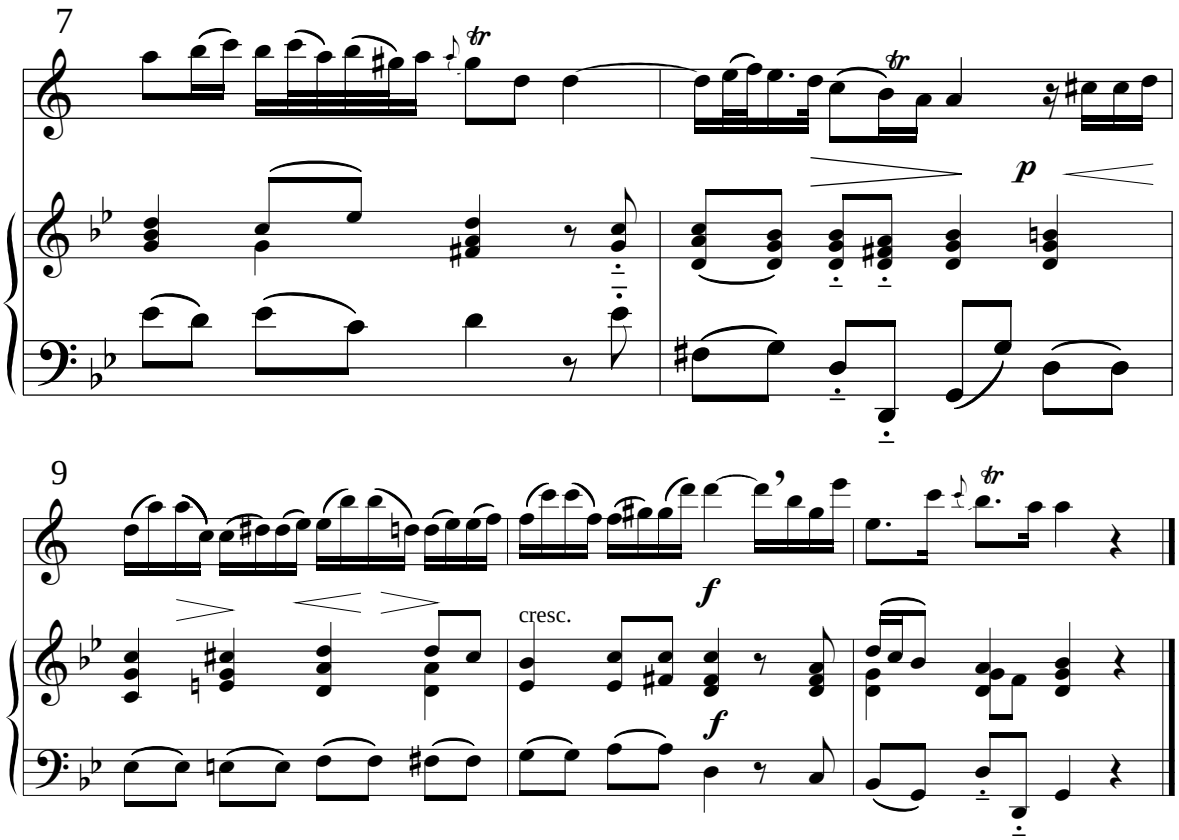
Sonata in G Minor, Twv 41:g1

Georg Philipp Telemann (1681-1767)
Transcribed by Antoine T. Clark
Realization by David F. Robinson

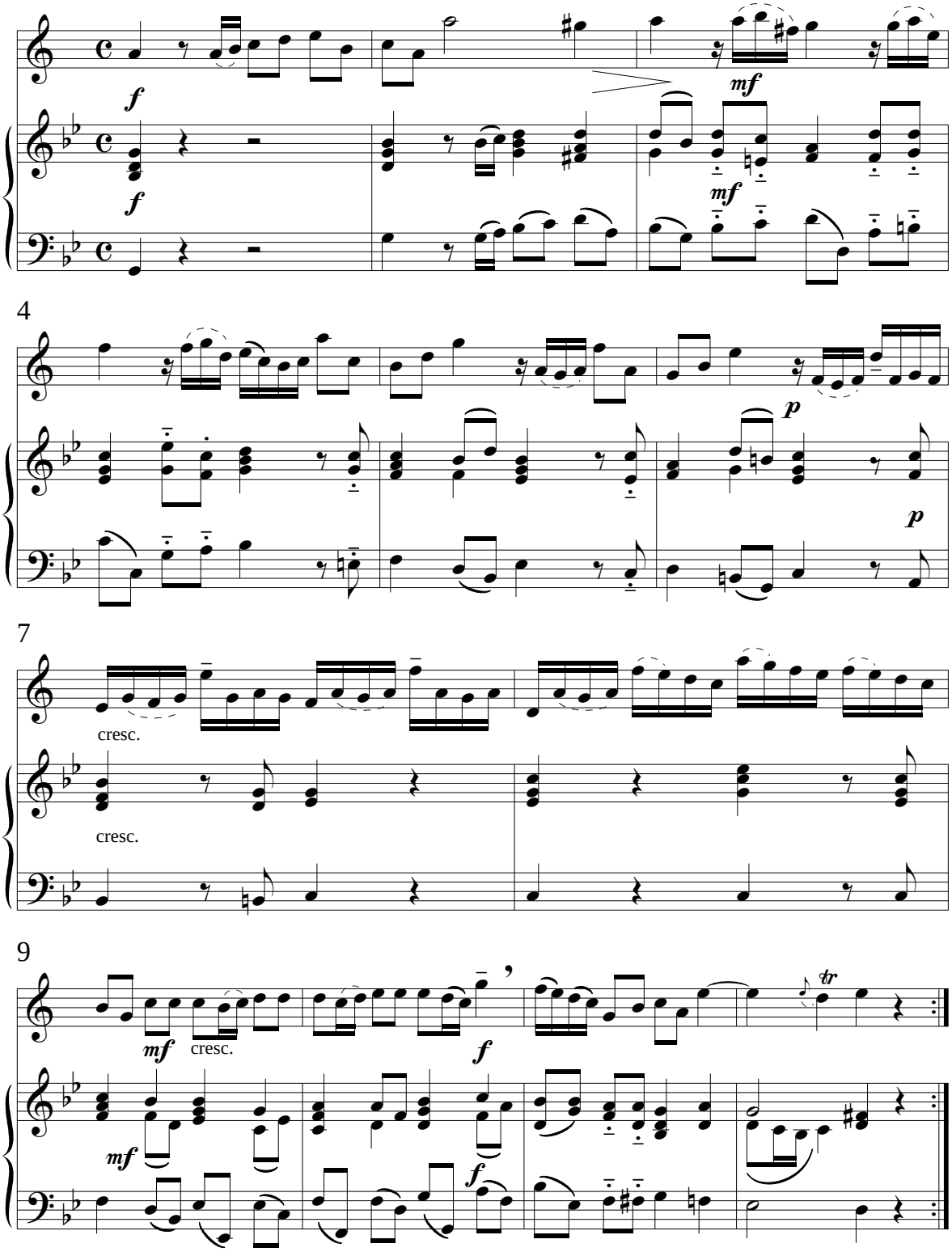
Adagio

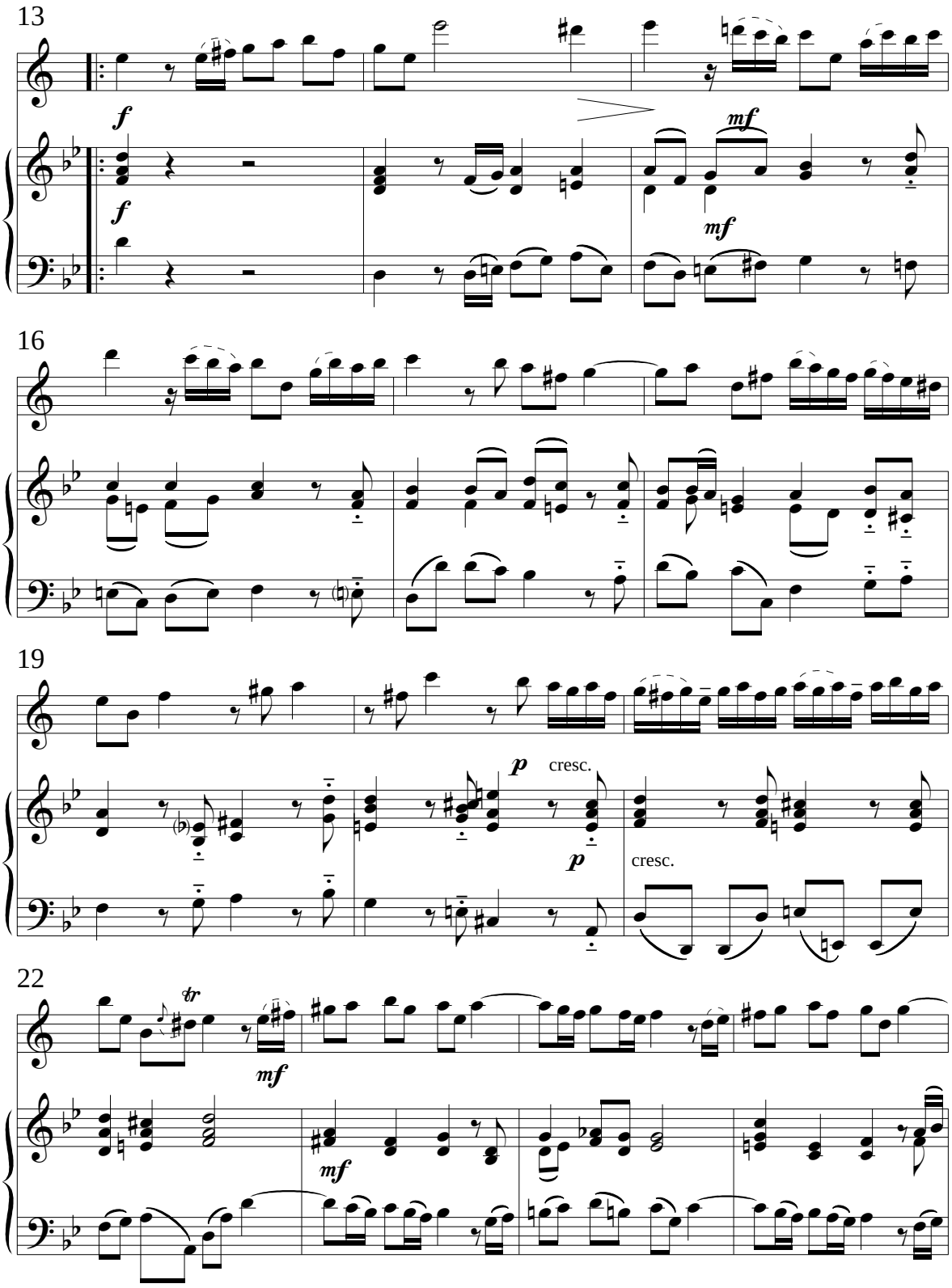


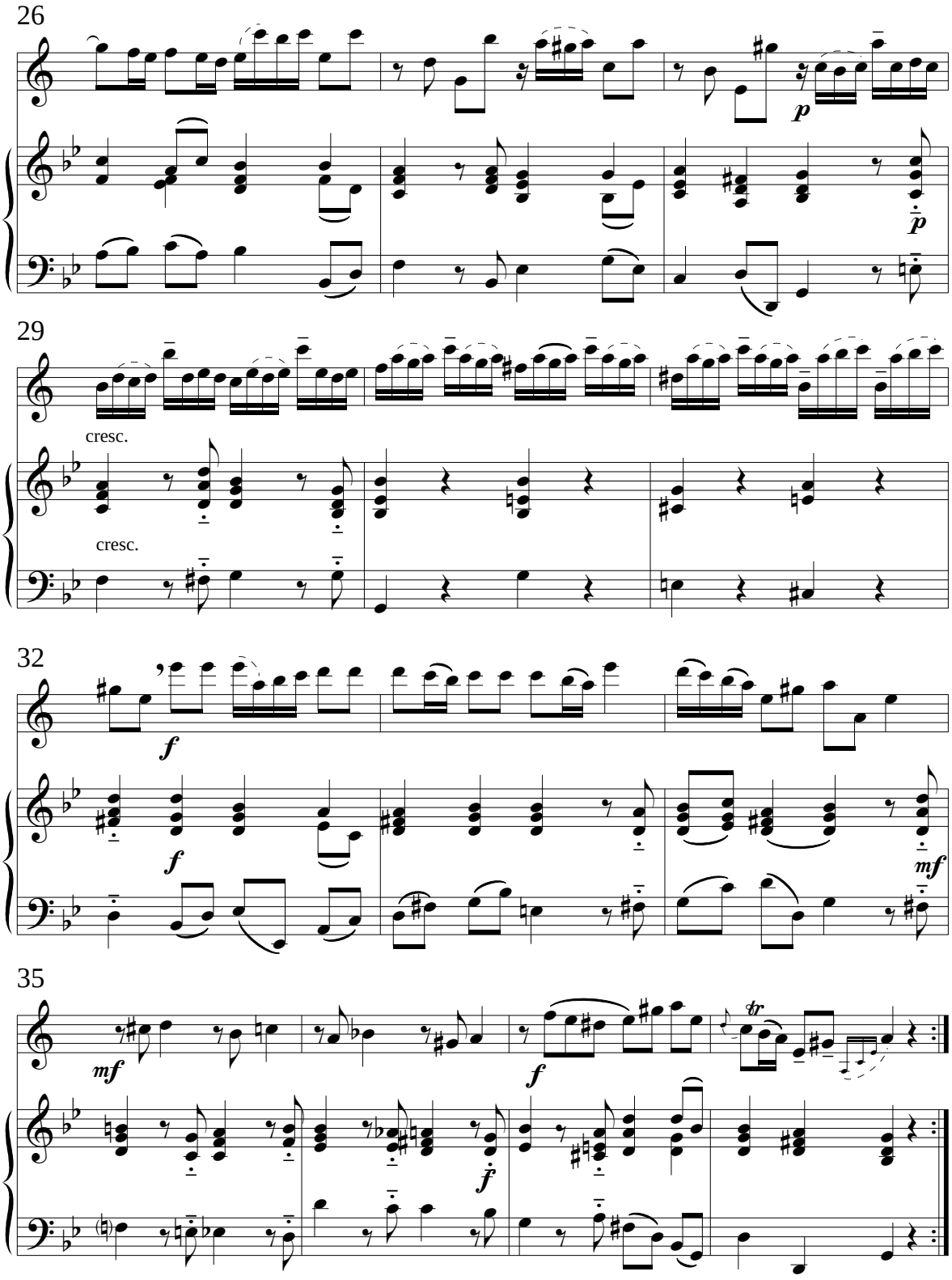
* Grace notes throughout this sonata are all editorial; trill indications replace the generic ornament sign (+) in the original engraving.

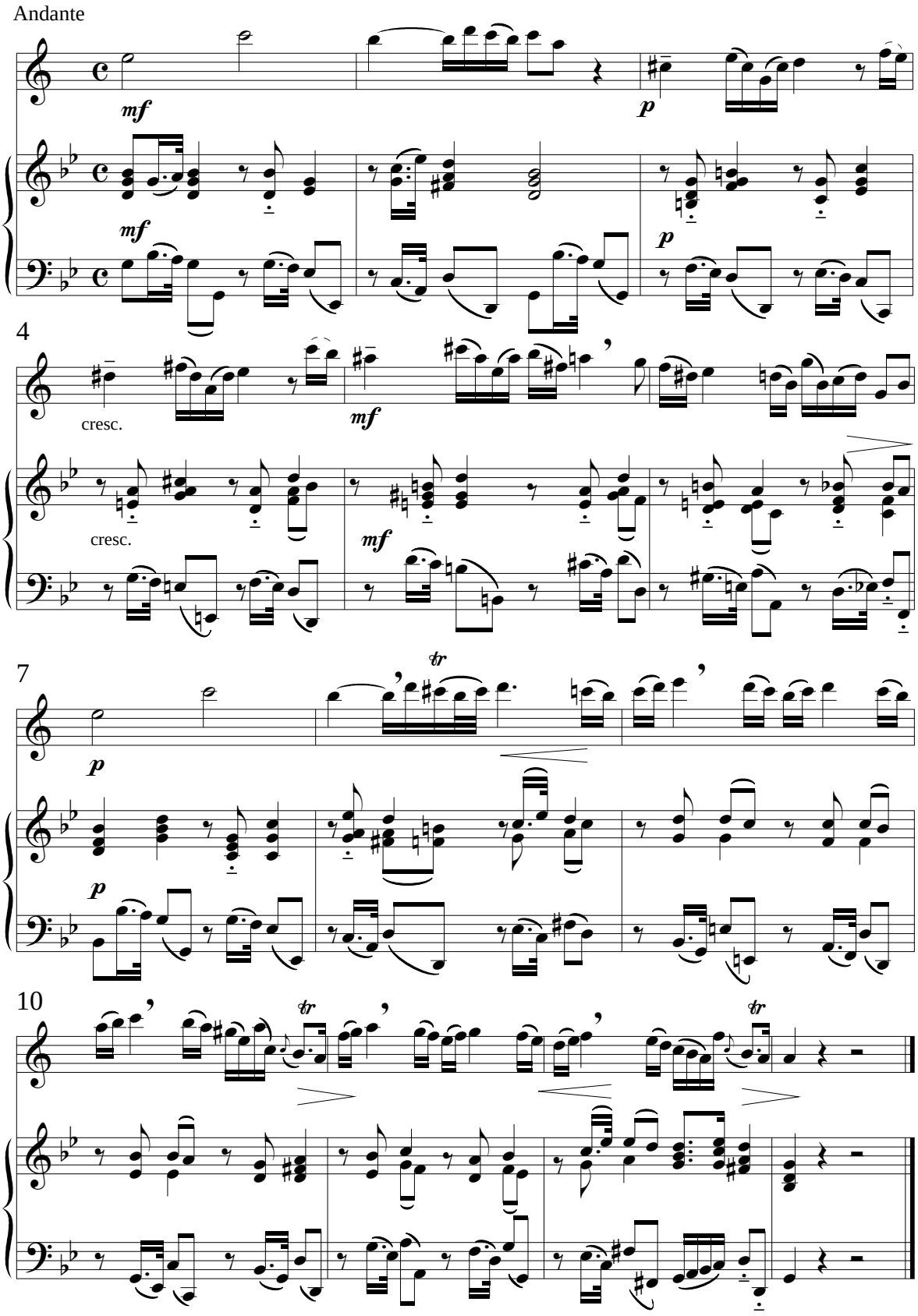

7
9
p
cresc.
f
f

Allegro

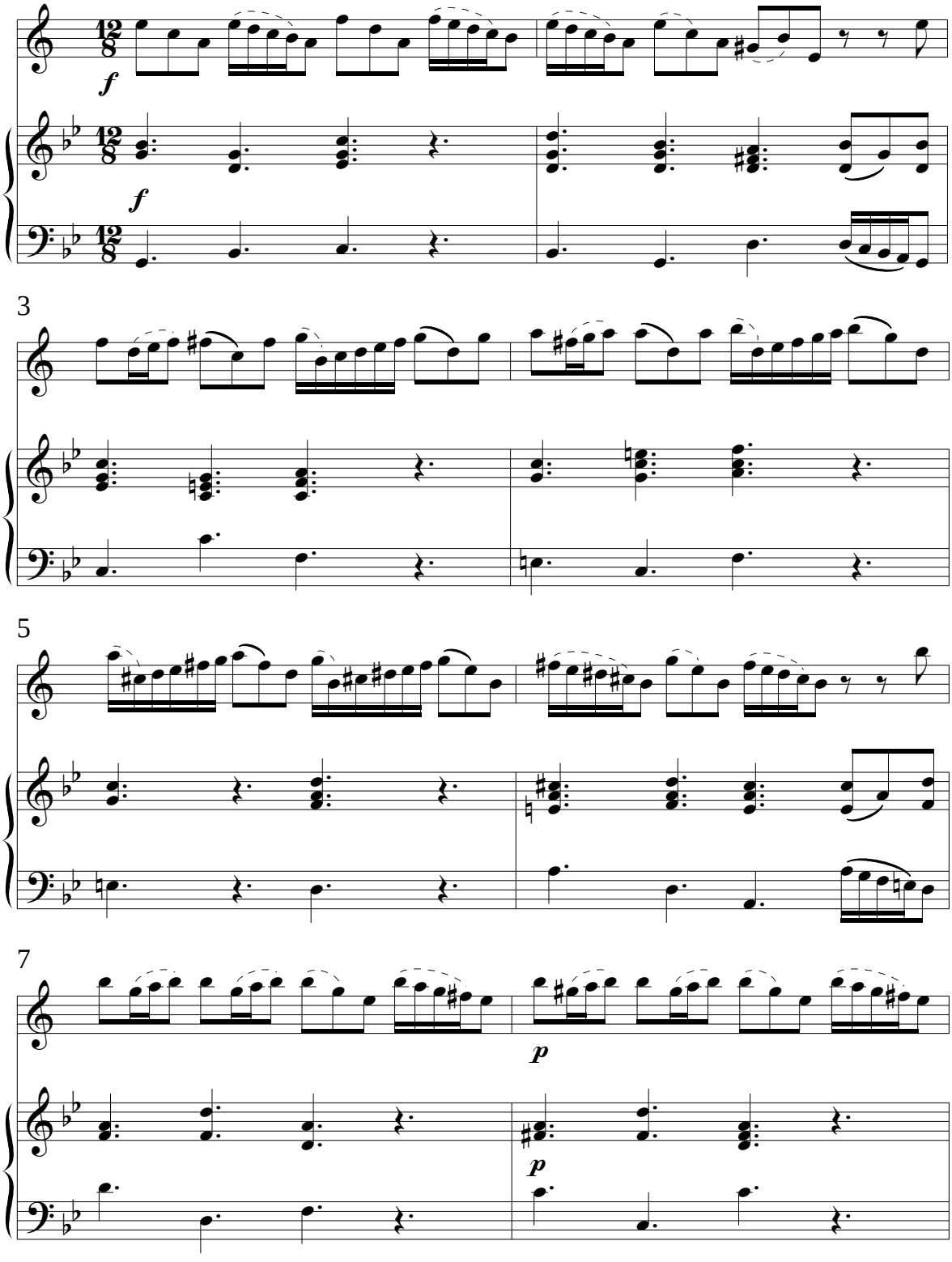


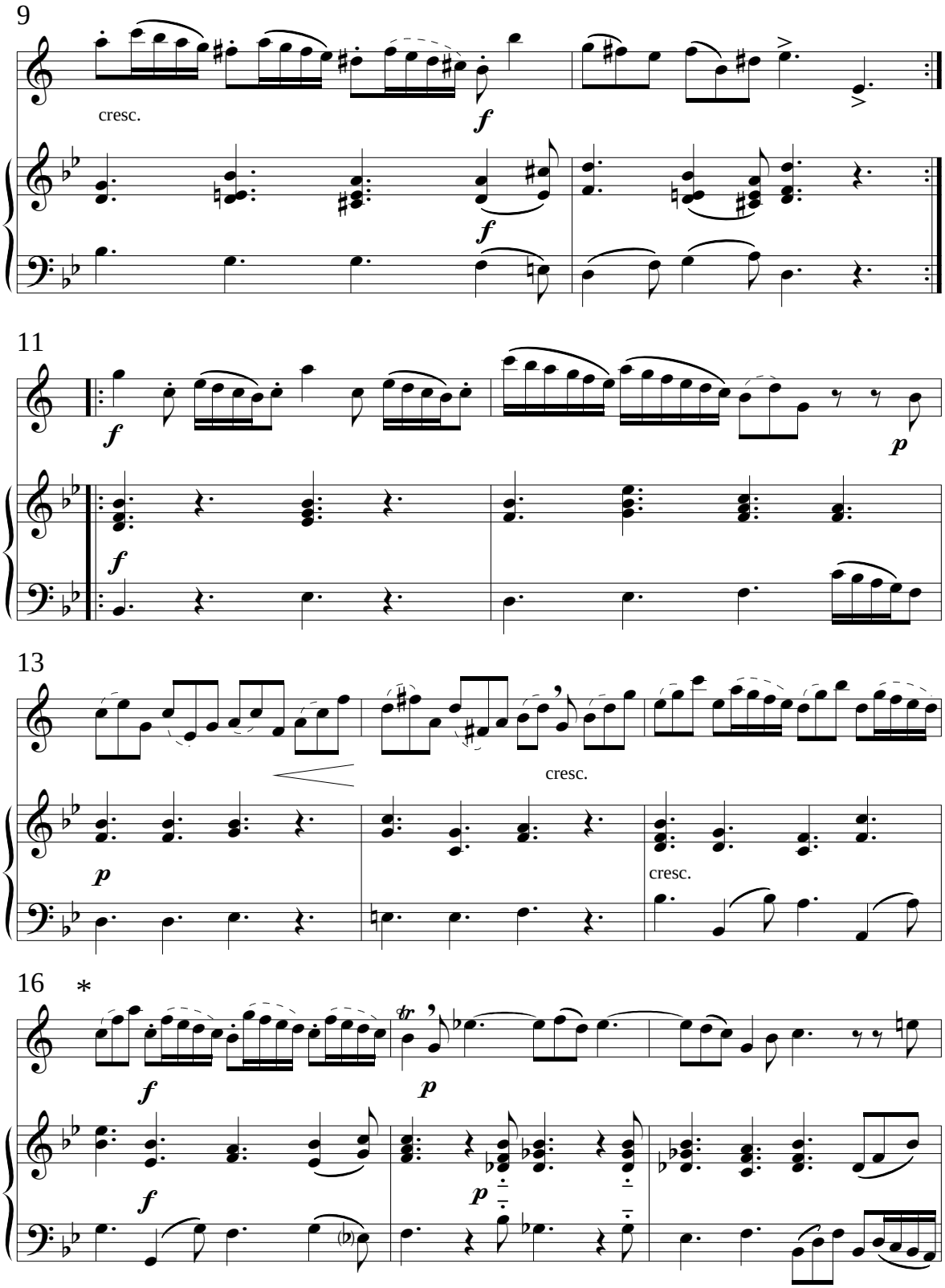

13
f
f
mf
mf
16
19
p
cresc.
p
cresc.
22
tr
mf
mf


26
p
p
29
cresc.
cresc.
32
f
f
mf
35
mf
f
f
tr

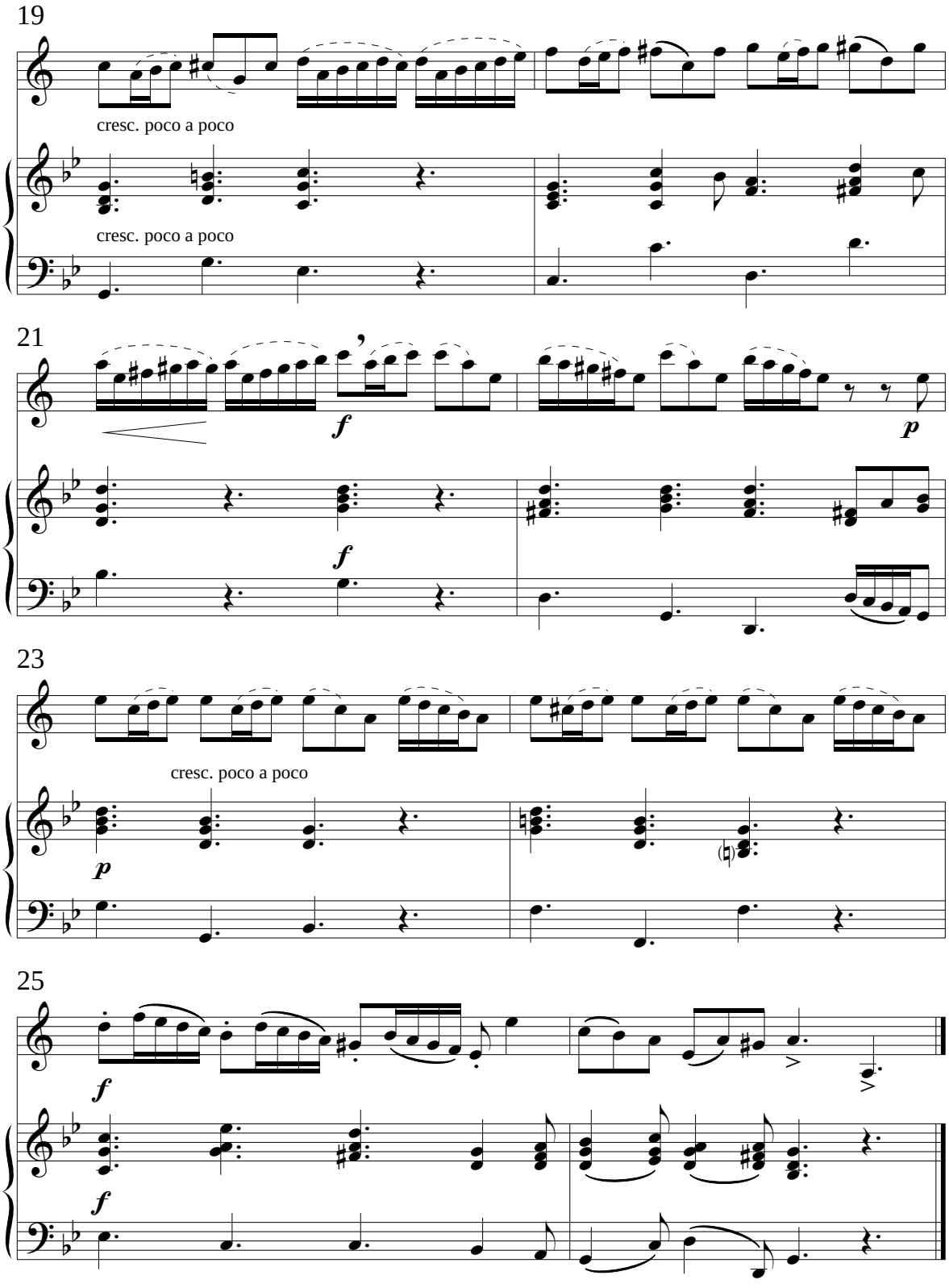

Andante
mf
p
mf
p
4
cresc.
mf
cresc.
mf
7
tr
p
p
10
tr
tr

Allegro





* Dots are in the principal source.


19
cresc. poco a poco
cresc. poco a poco
21
f
p
f
23
cresc. poco a poco
p
25
f
f

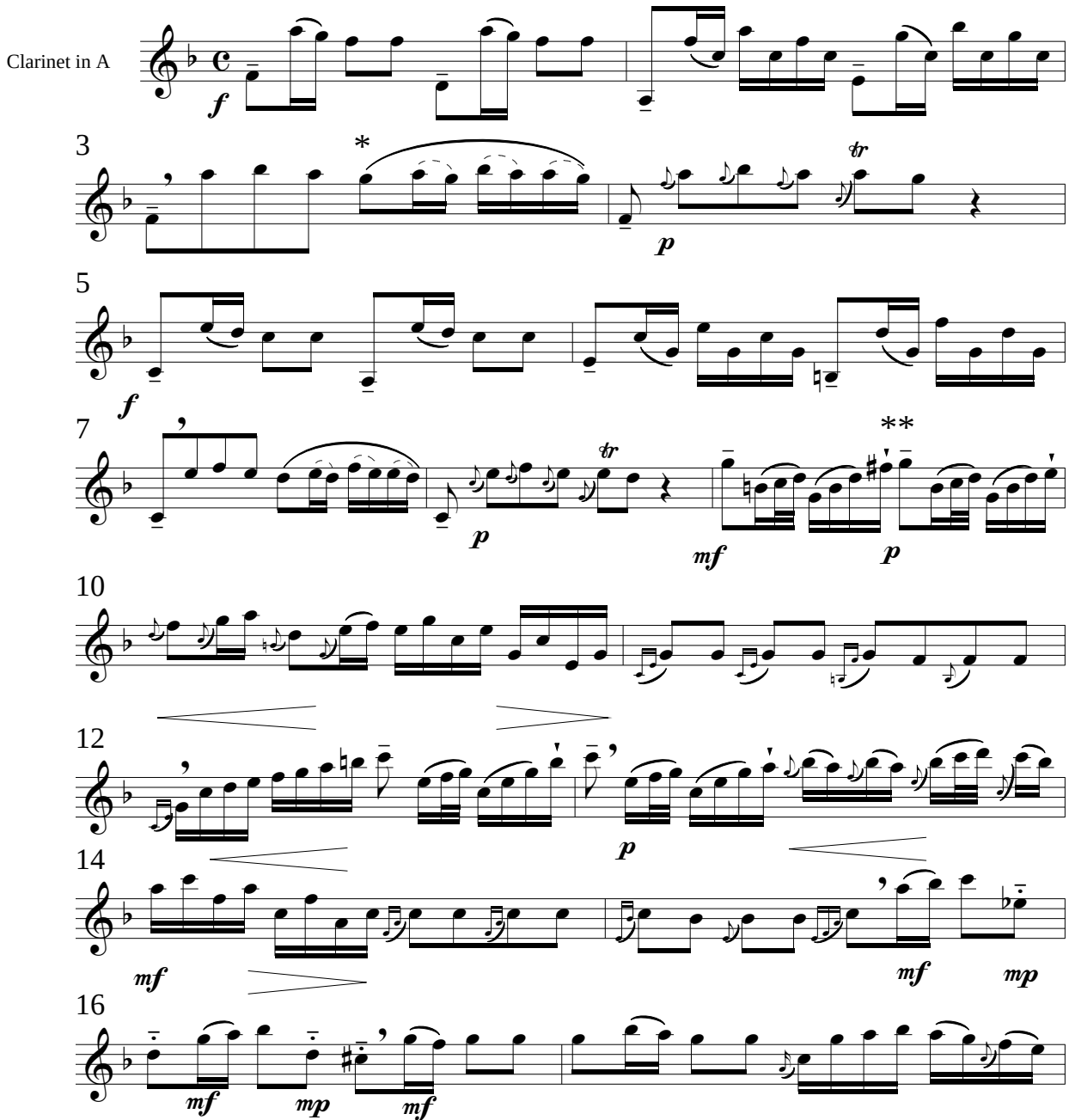
Solo Sonata in D Major, Twv: 40:1

Georg Philipp Telemann (1681-1767)

Andante

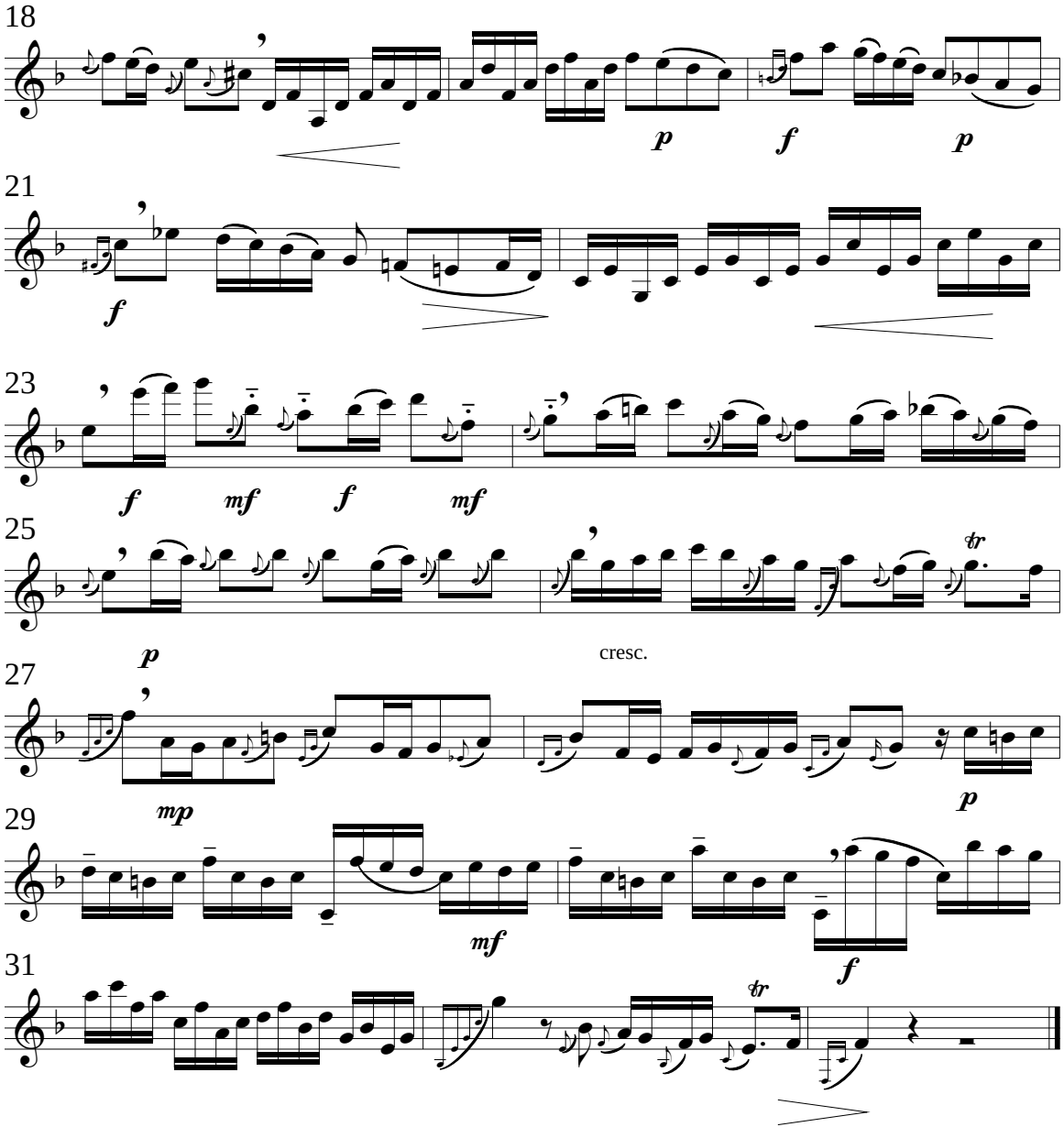
Transcribed by Antoine T. Clark

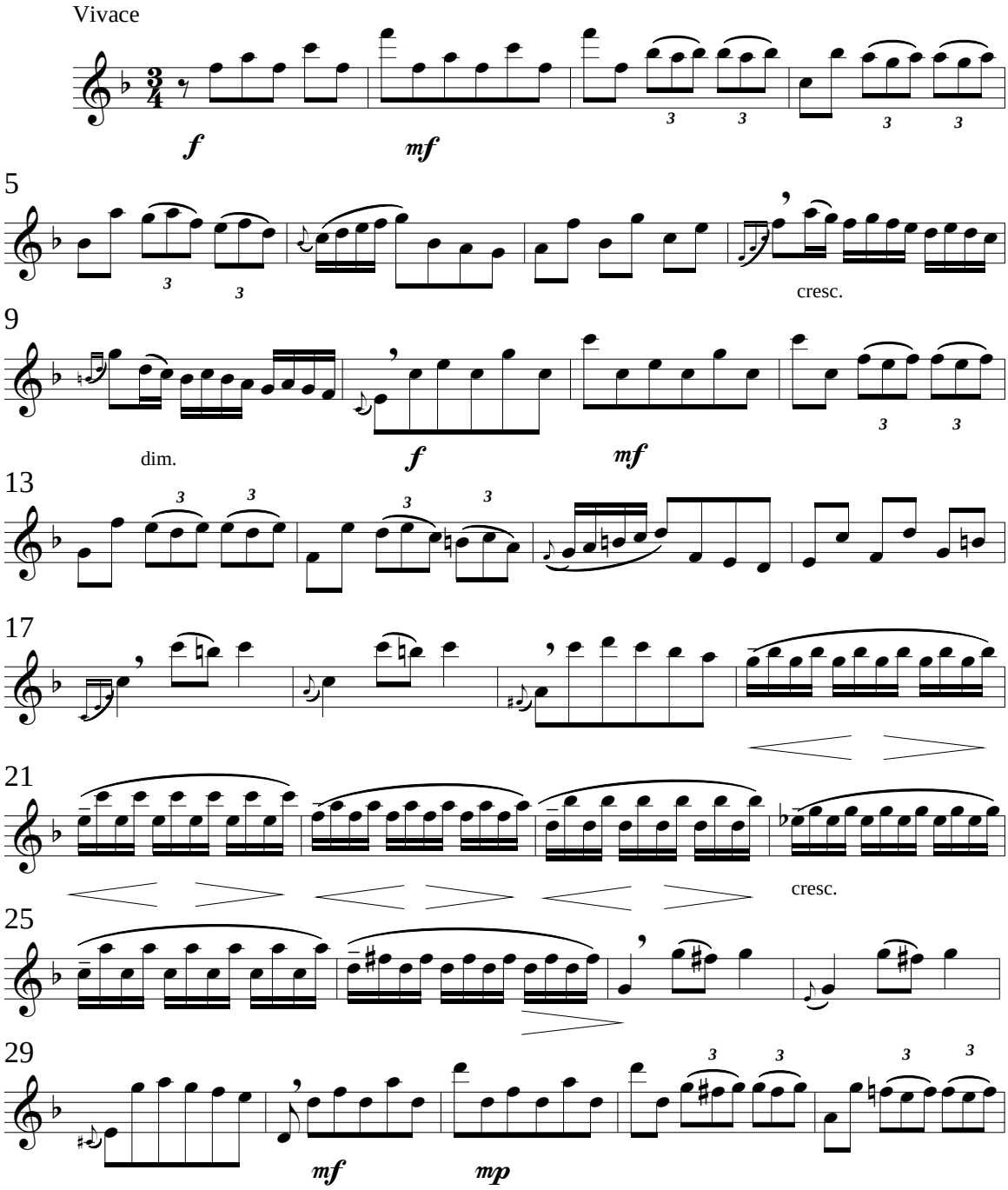
Clarinet in A

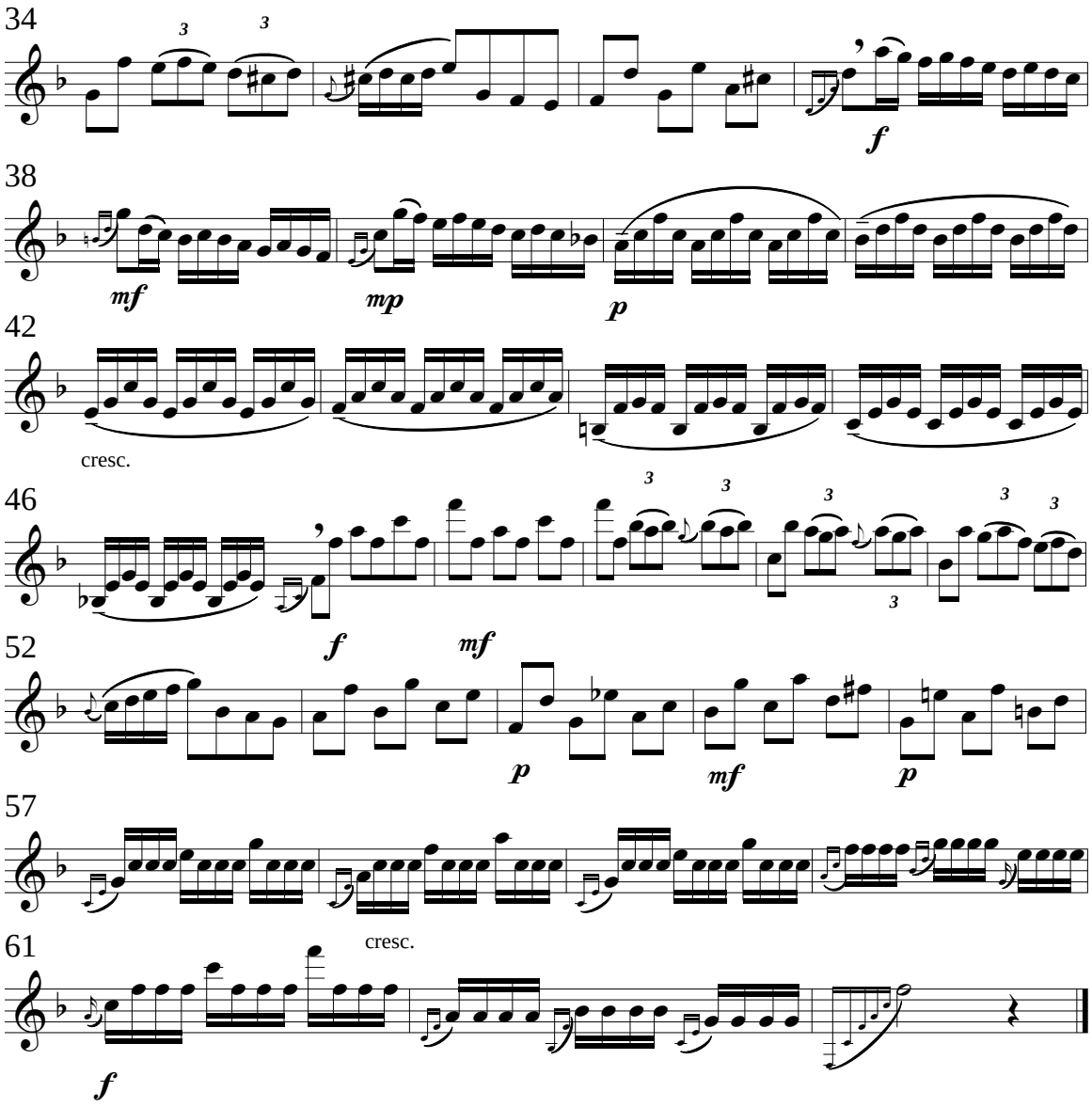


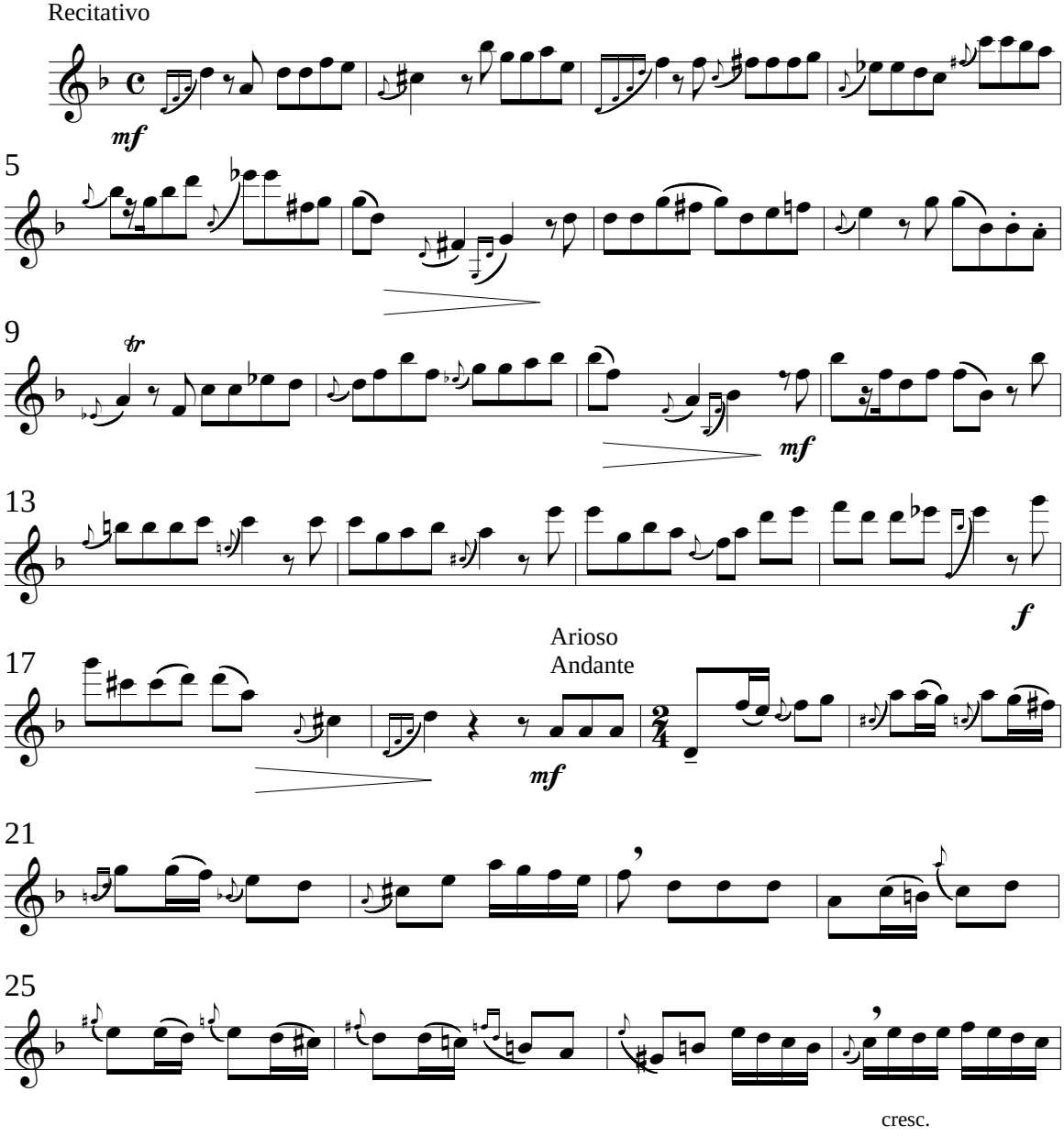
* See Appendix A for original reading of mm. 3-4, 11, 14-15, 19-21.

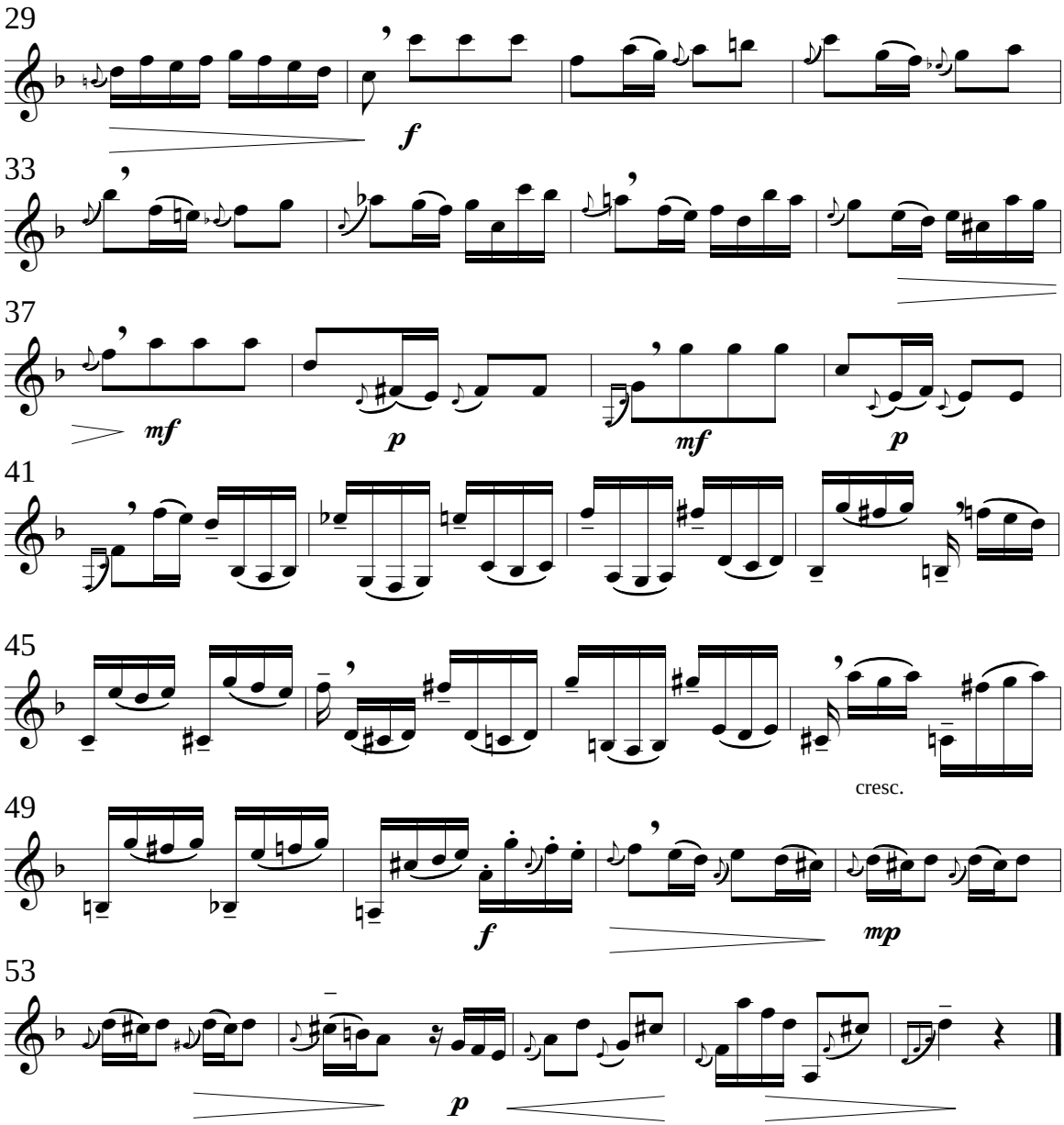
** Wedge articulations are in the principal source.

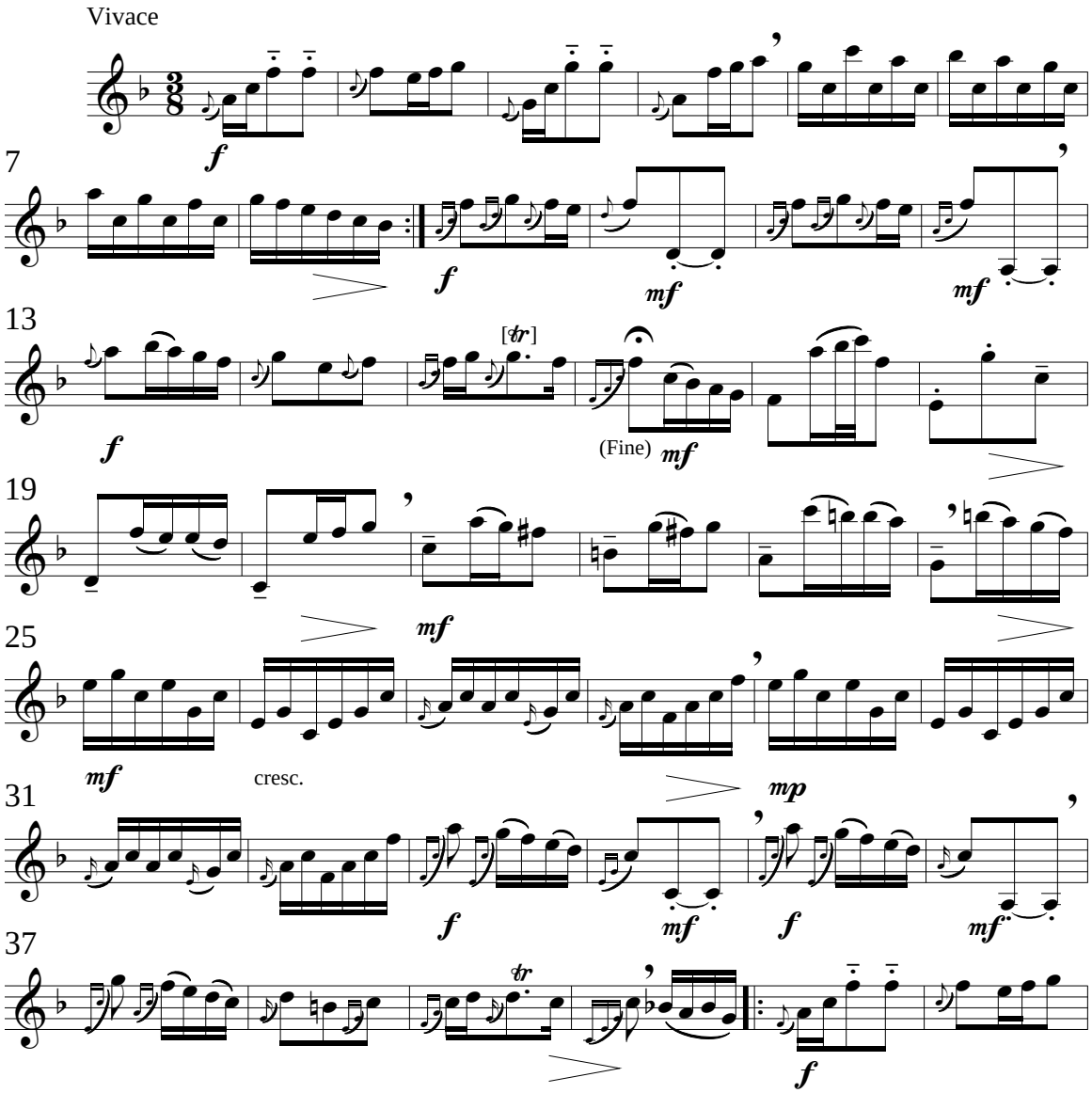

18
p
f
p
21
f
23
f
mf
f
mf
25
p
tr
cresc.
27
mp
p
29
mf
f
31
tr

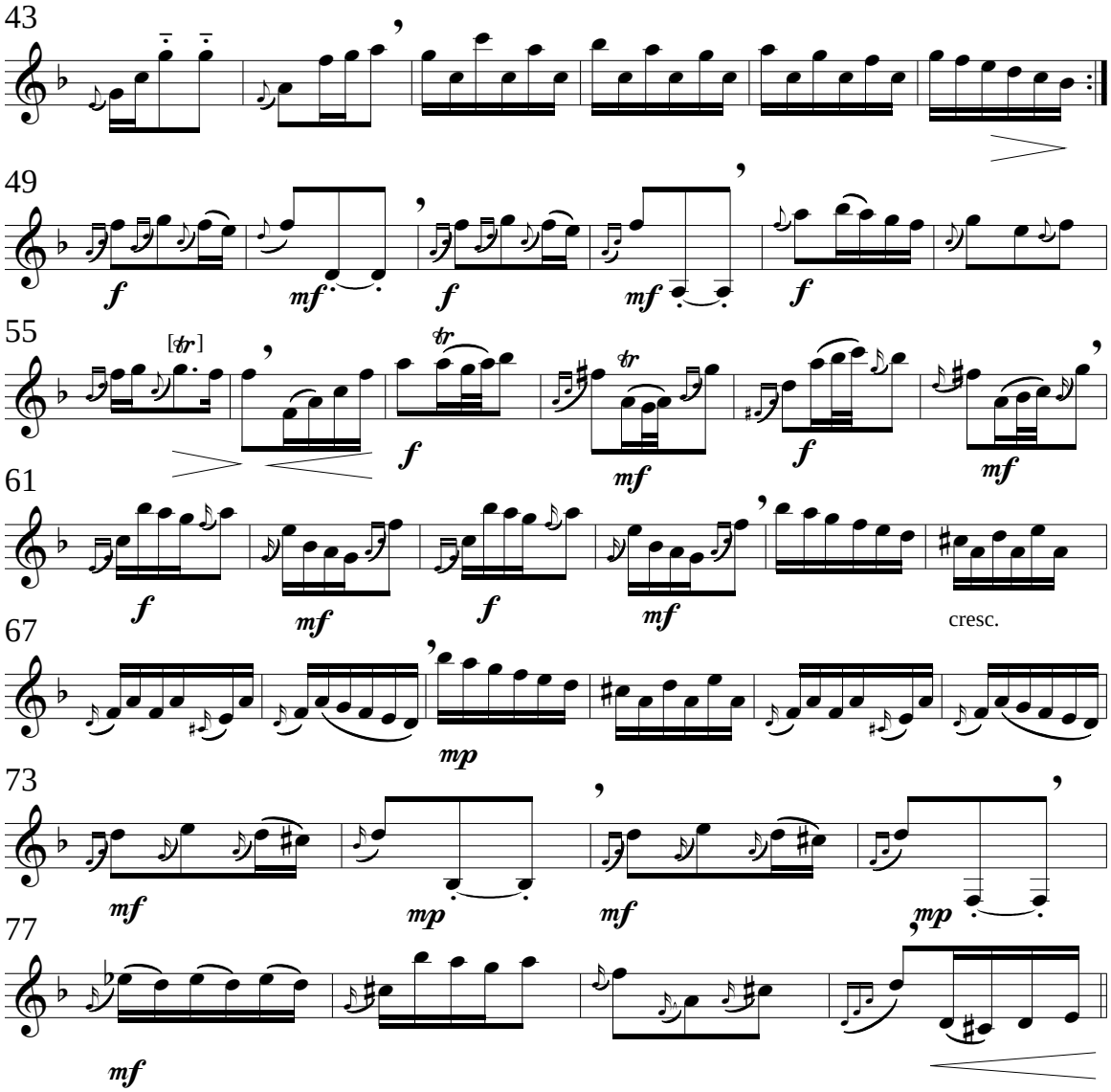

Vivace
f
mf
5
cresc.
9
dim.
f
mf
13
17
21
cresc.
25
29
mf
mp


34
3
3
f
38
mf
mp
p
42
cresc.
46
3
3
3
3
3
f
mf
52
p
mf
p
57
cresc.
61
f


Recitativo
mf
5
9
tr
mf
13
f
Arioso
Andante
17
mf
21
25
cresc.

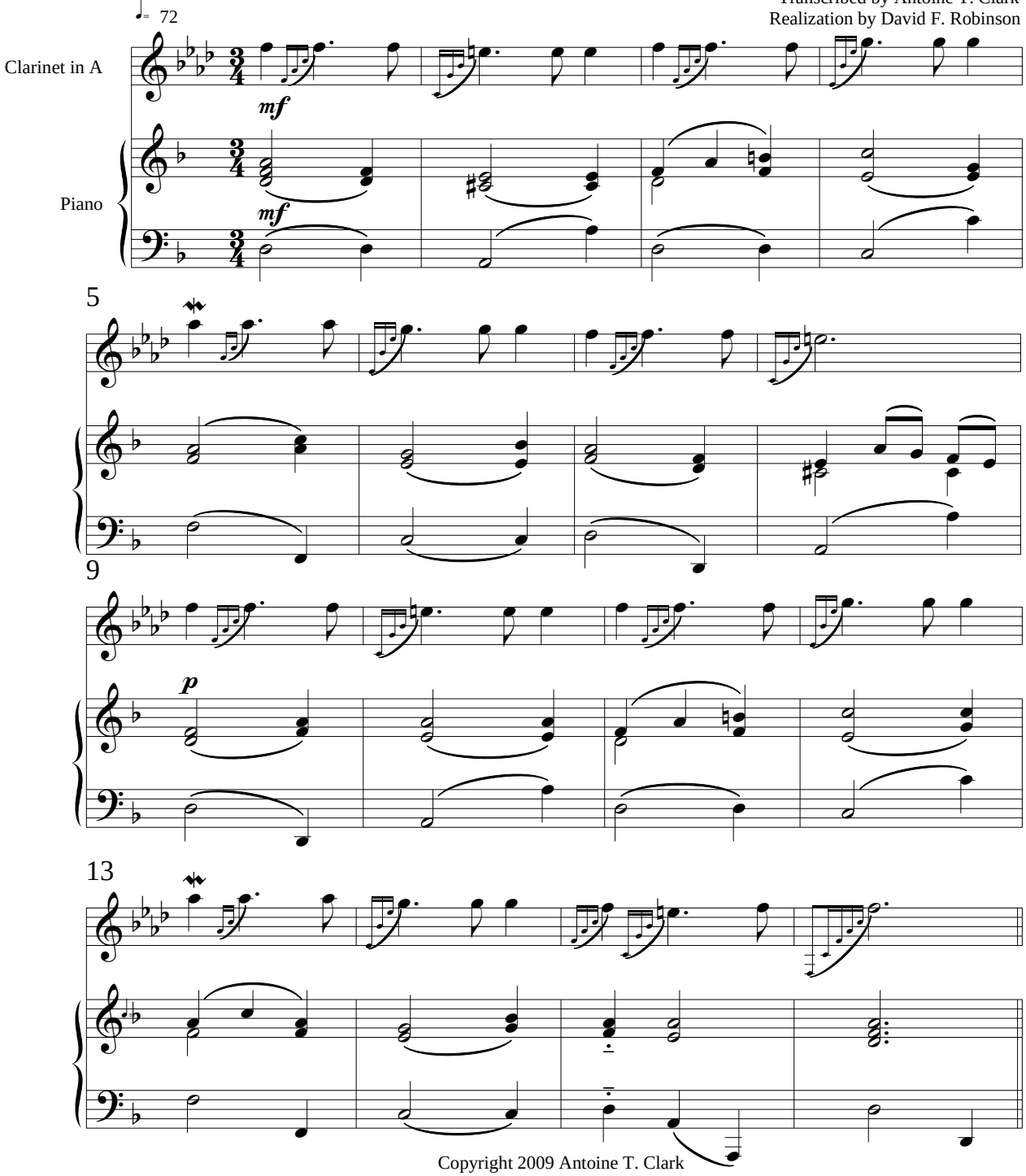

29
f
33
37
mf
p
mf
p
41
45
cresc.
49
f
mp
53
p

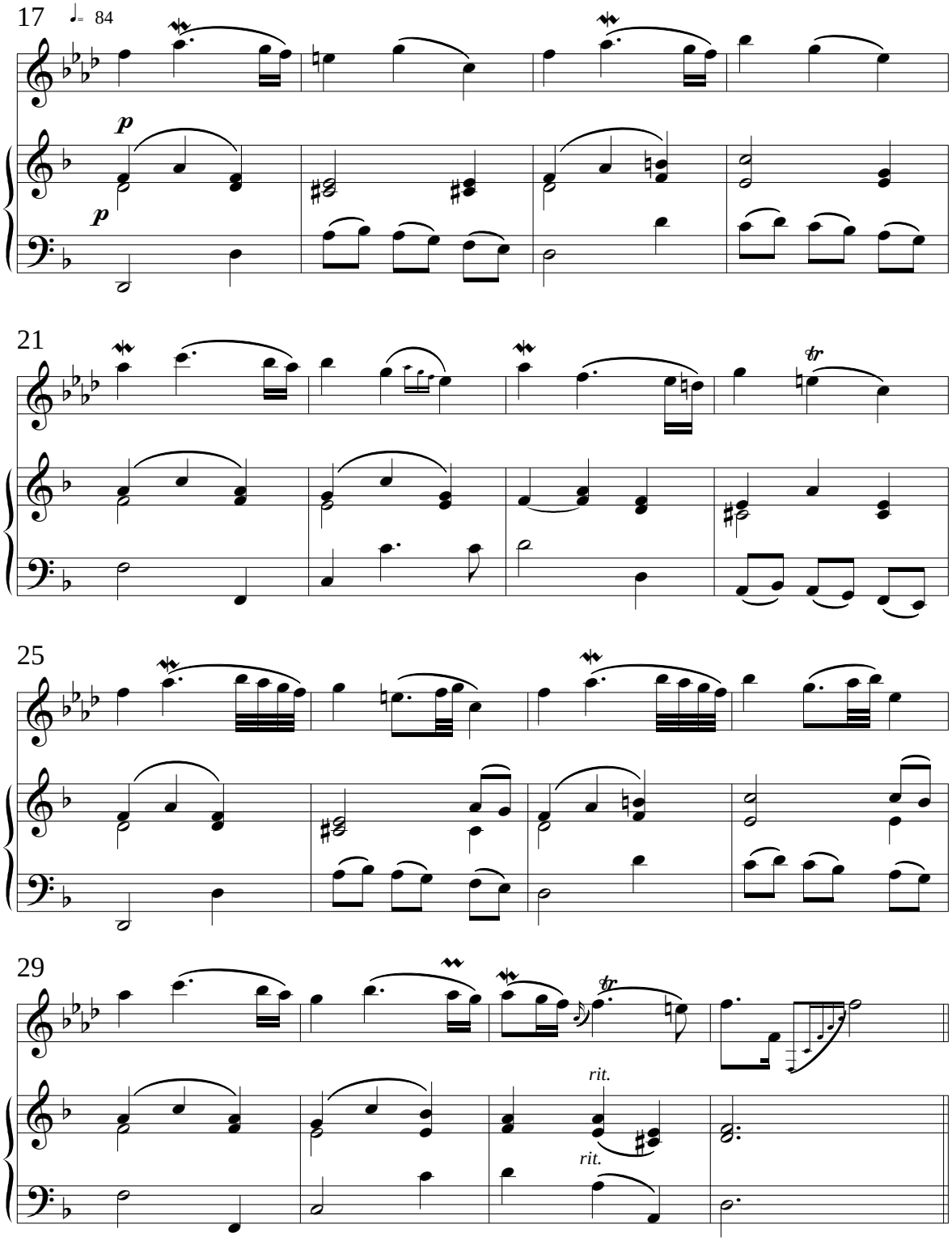

Vivace
7
13
19
25
31
37
f
mf
mp
[tr]
(Fine)
cresc.

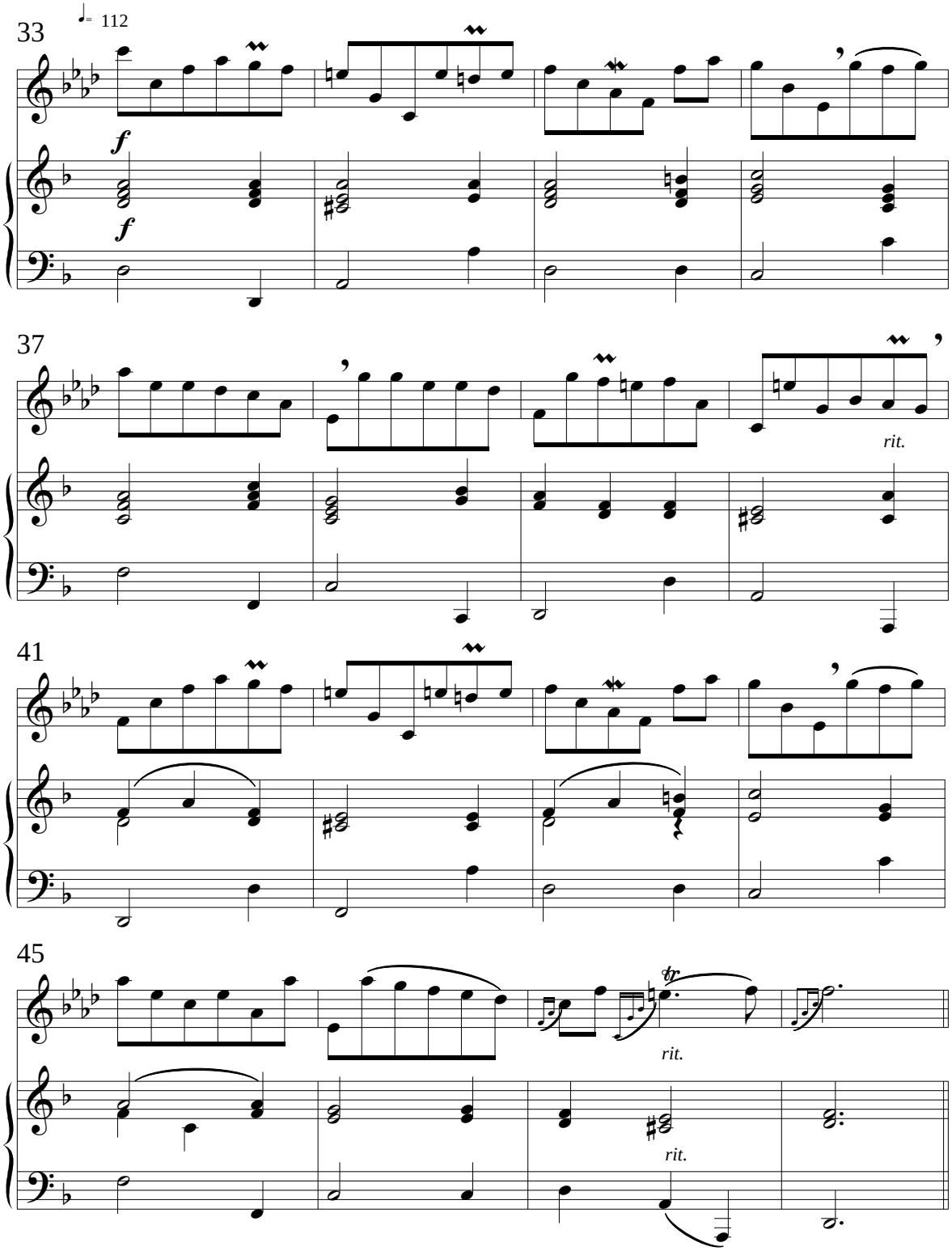

43
49
55
61
67
73
77
[tr]
cresc.
(Da capo al Fine)

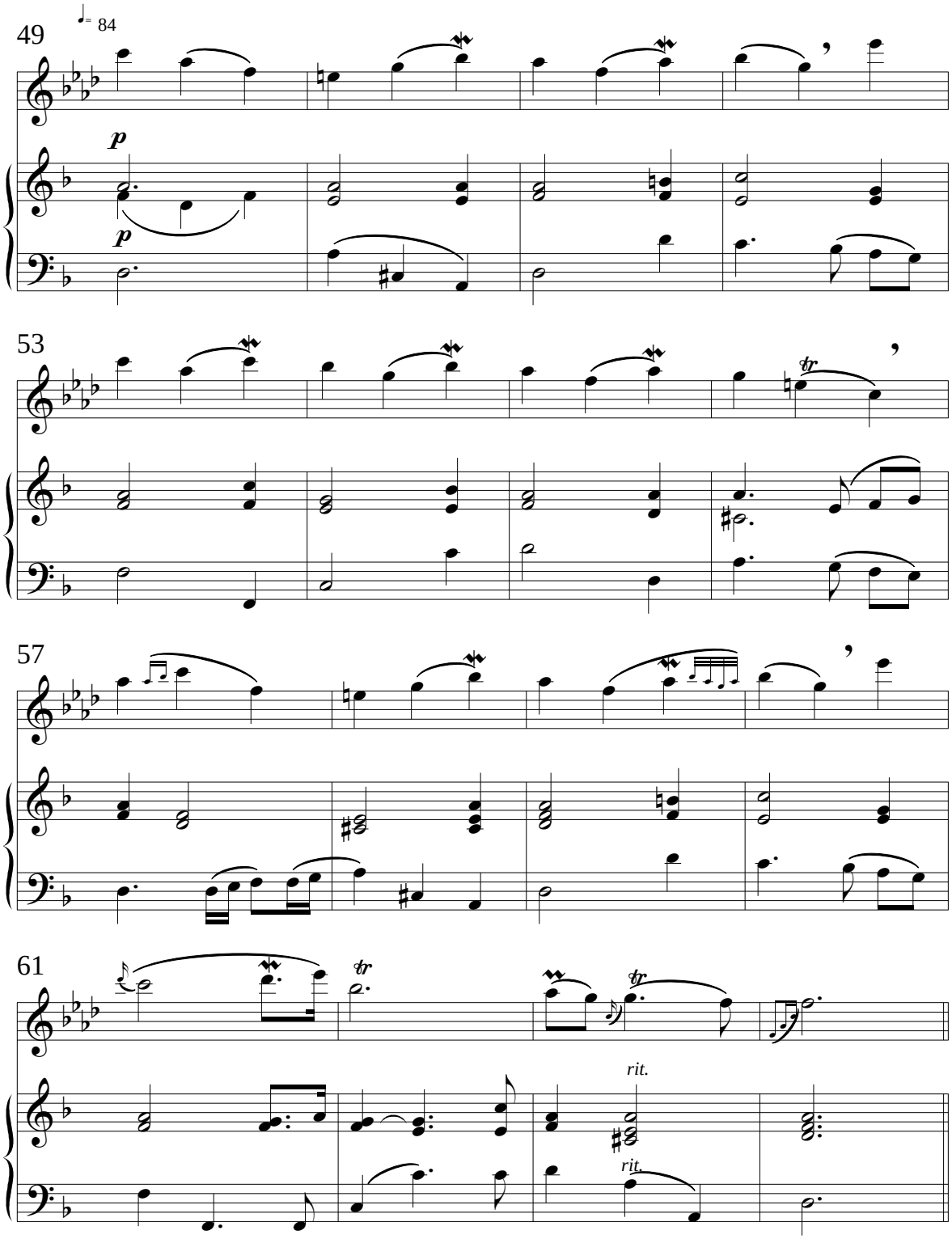
Les Folies d'Espagne

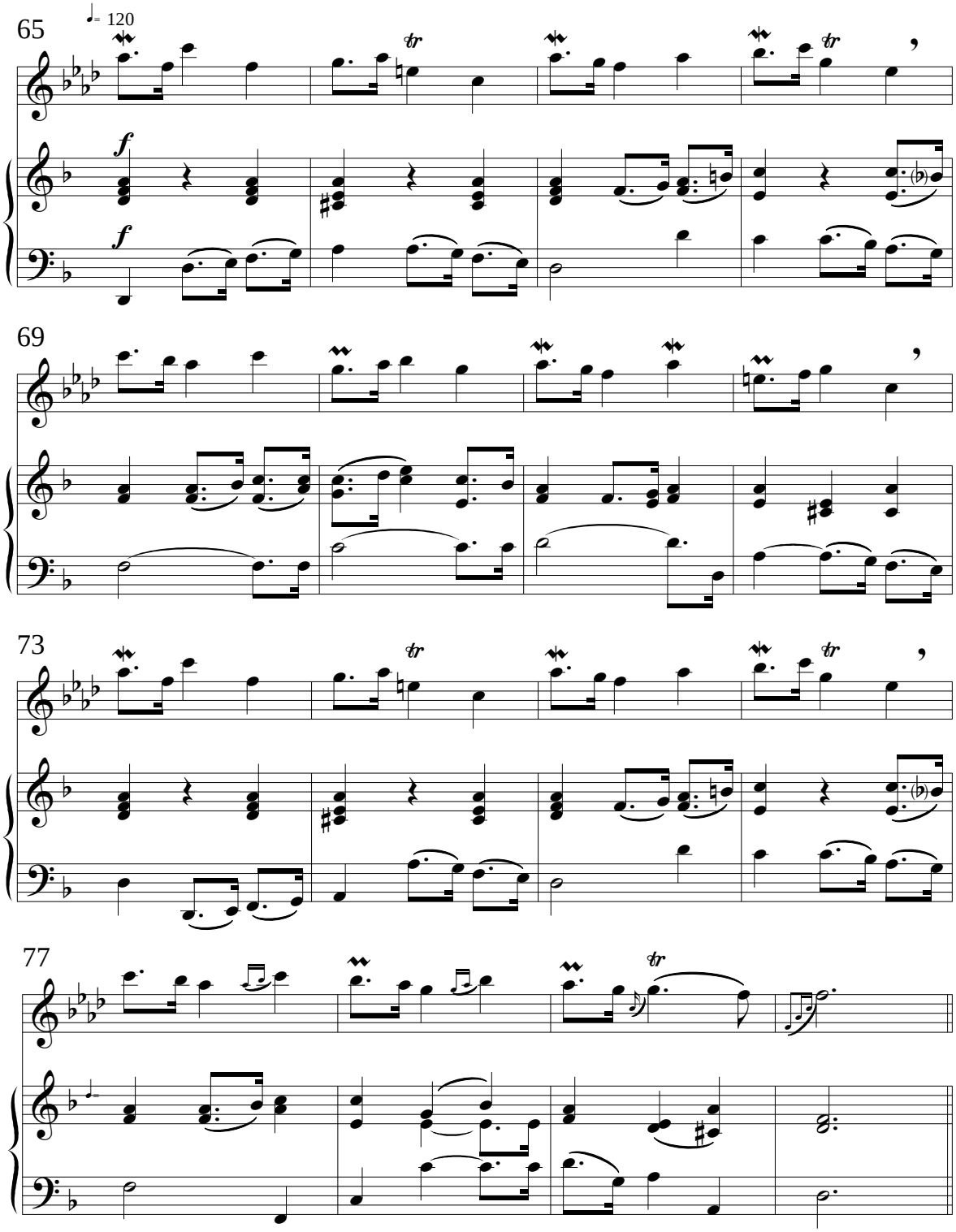
Marin Marais (1656-1728)
Transcribed by Antoine T. Clark
Realization by David F. Robinson

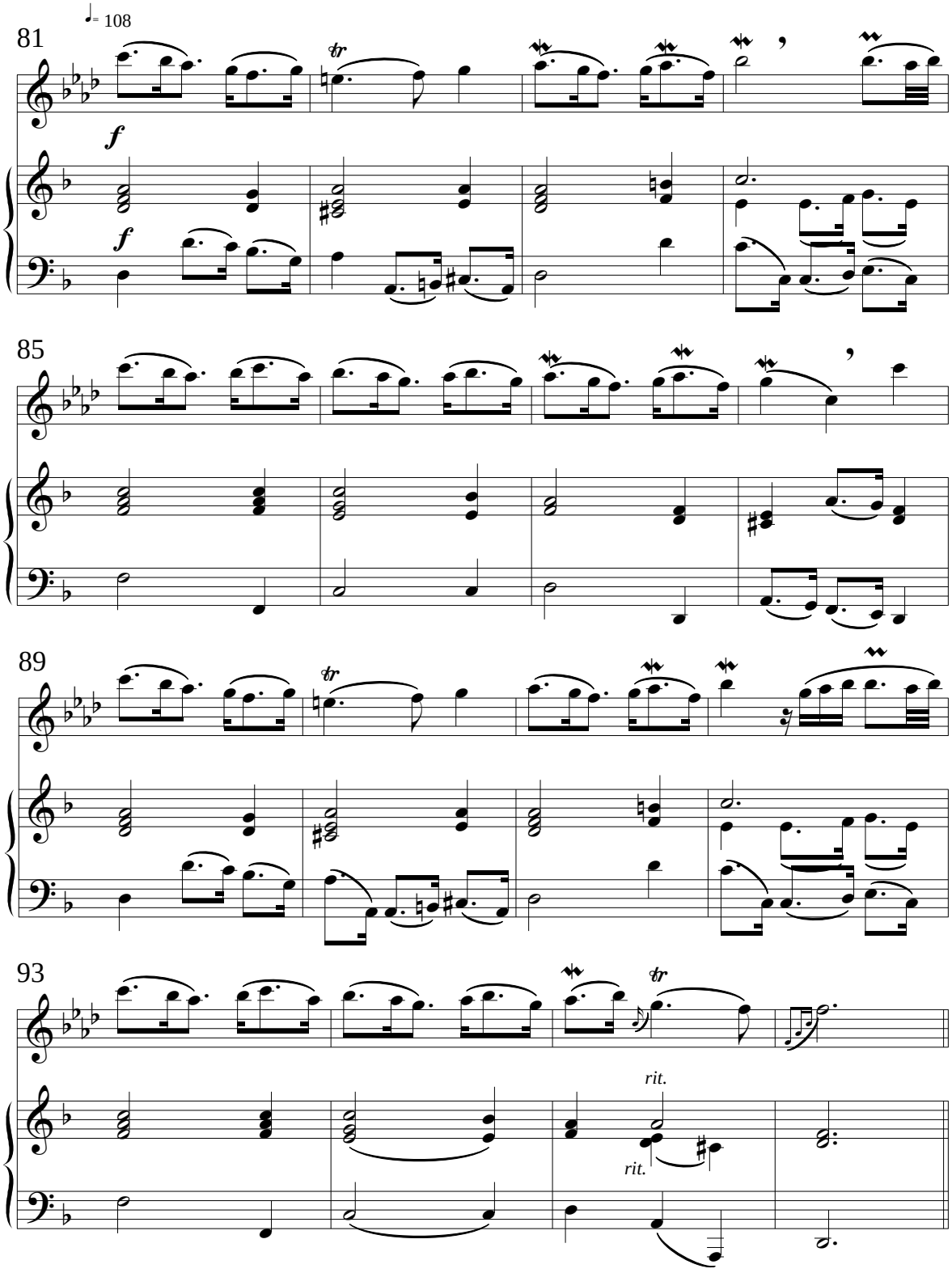


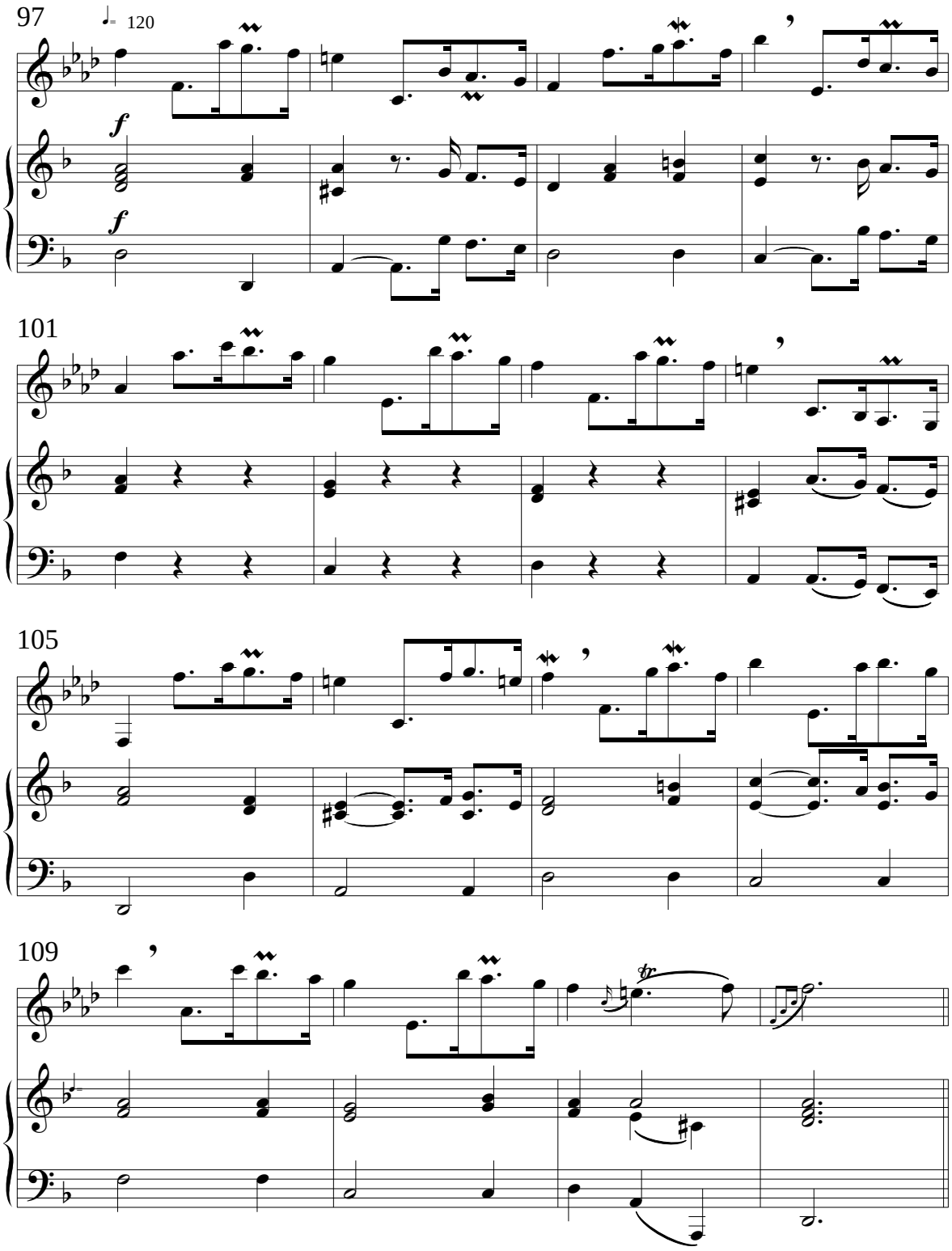

17
84
p
p
21
tr
25
29
tr
rit.
rit.

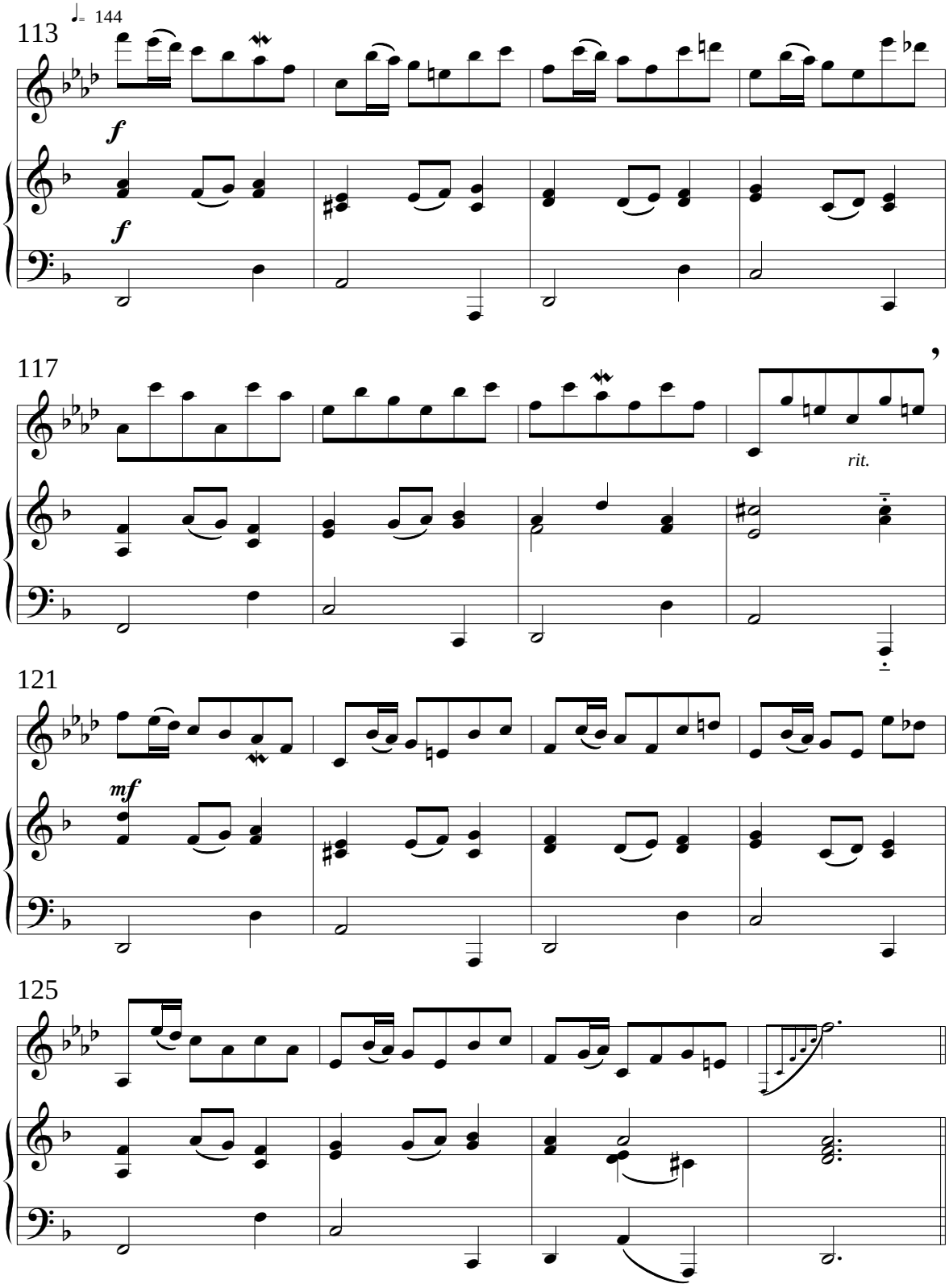

33
112
f
f
37
rit.
41
45
rit.
rit.

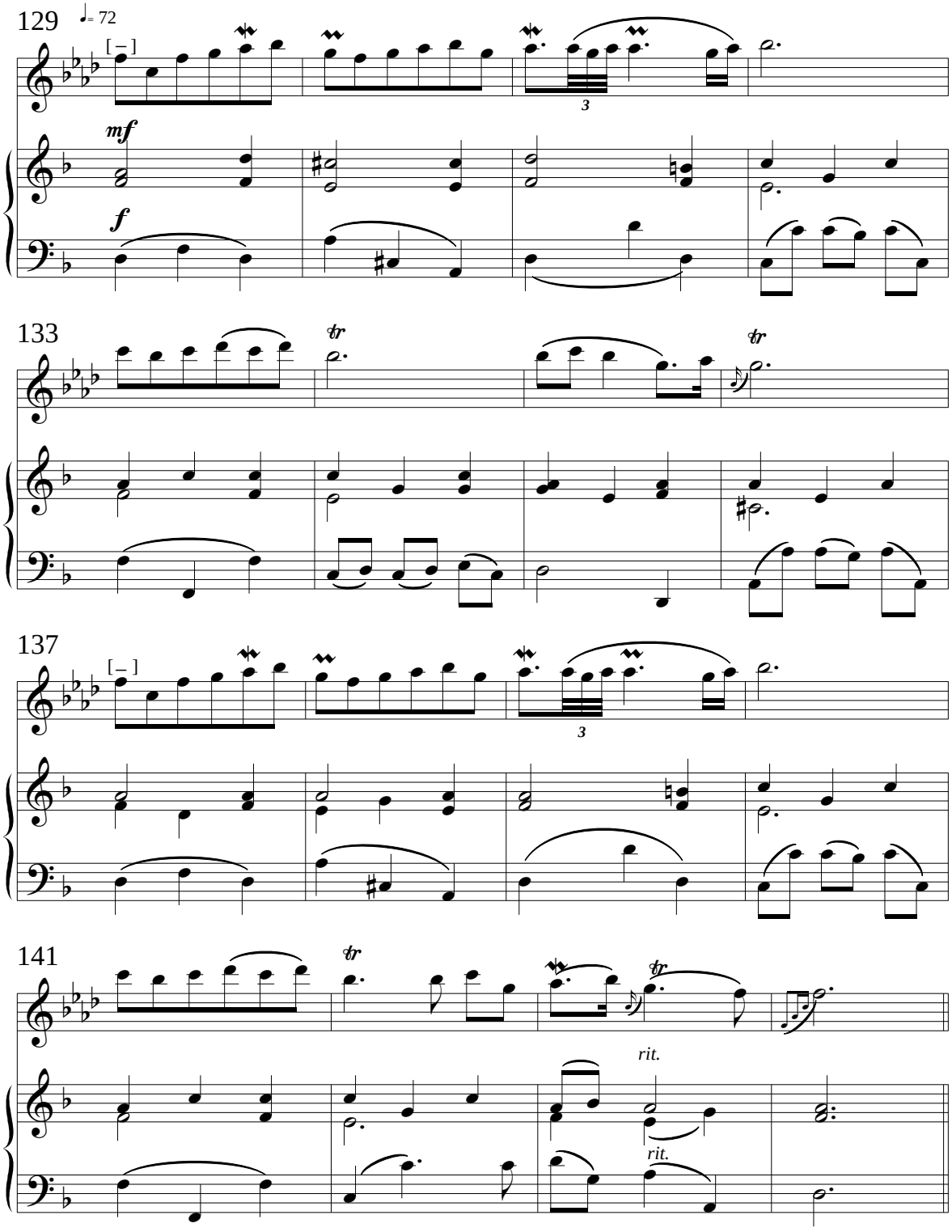

49
84
p
p
53
tr
57
61
tr
tr
rit.
rit.

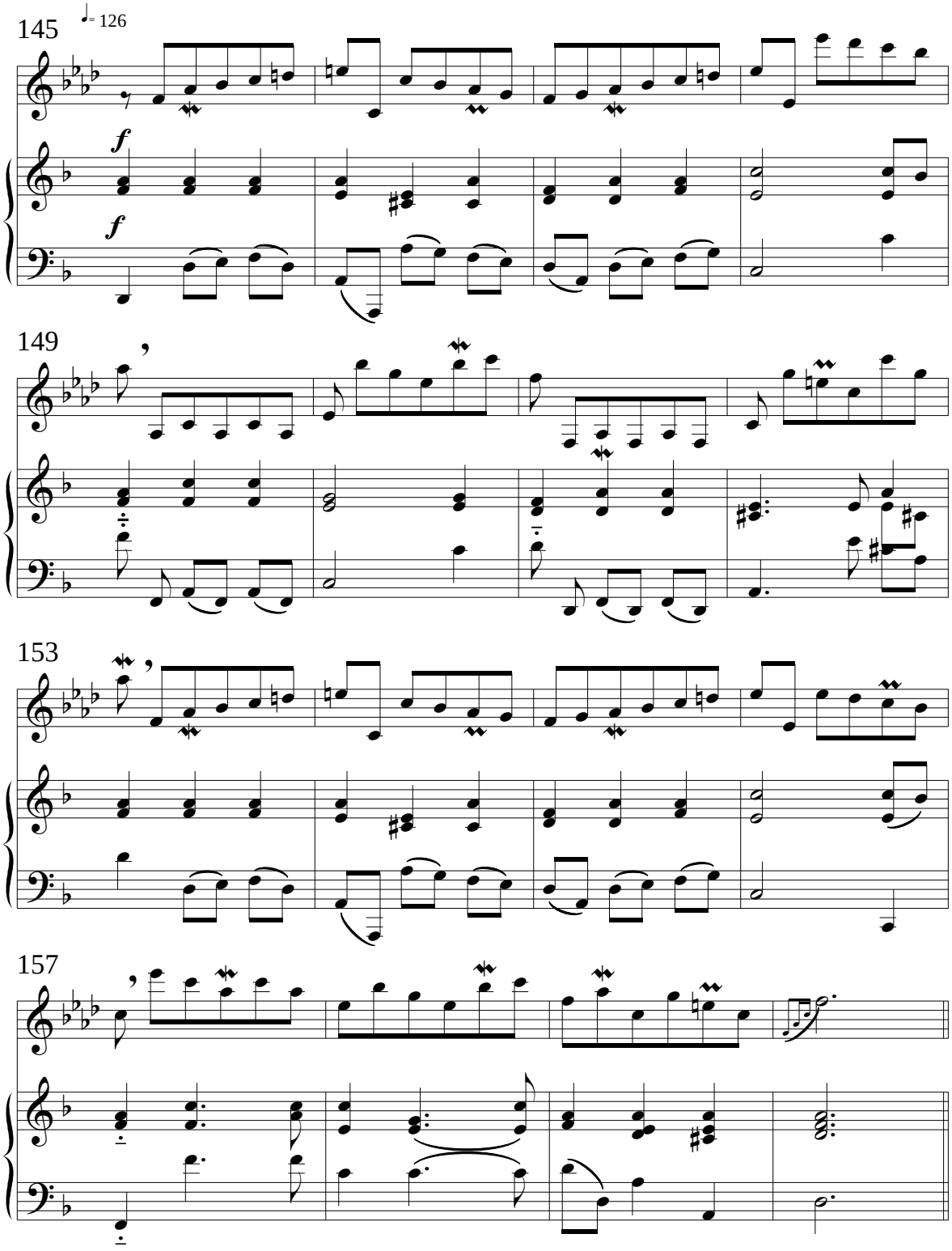

65
♩= 120
f
f
69
73
77

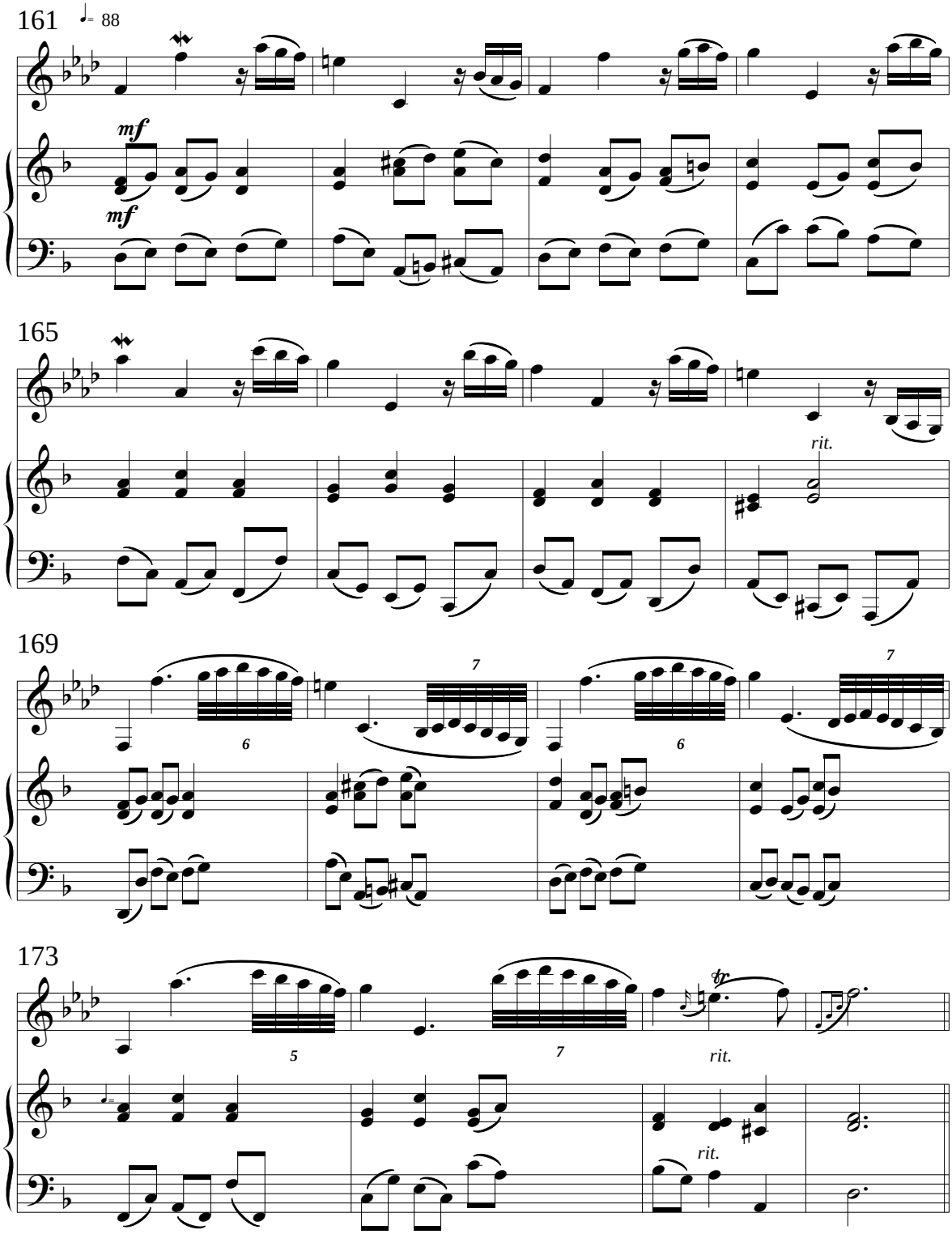

♩= 108
81
f
f
85
89
93
rit.
rit.

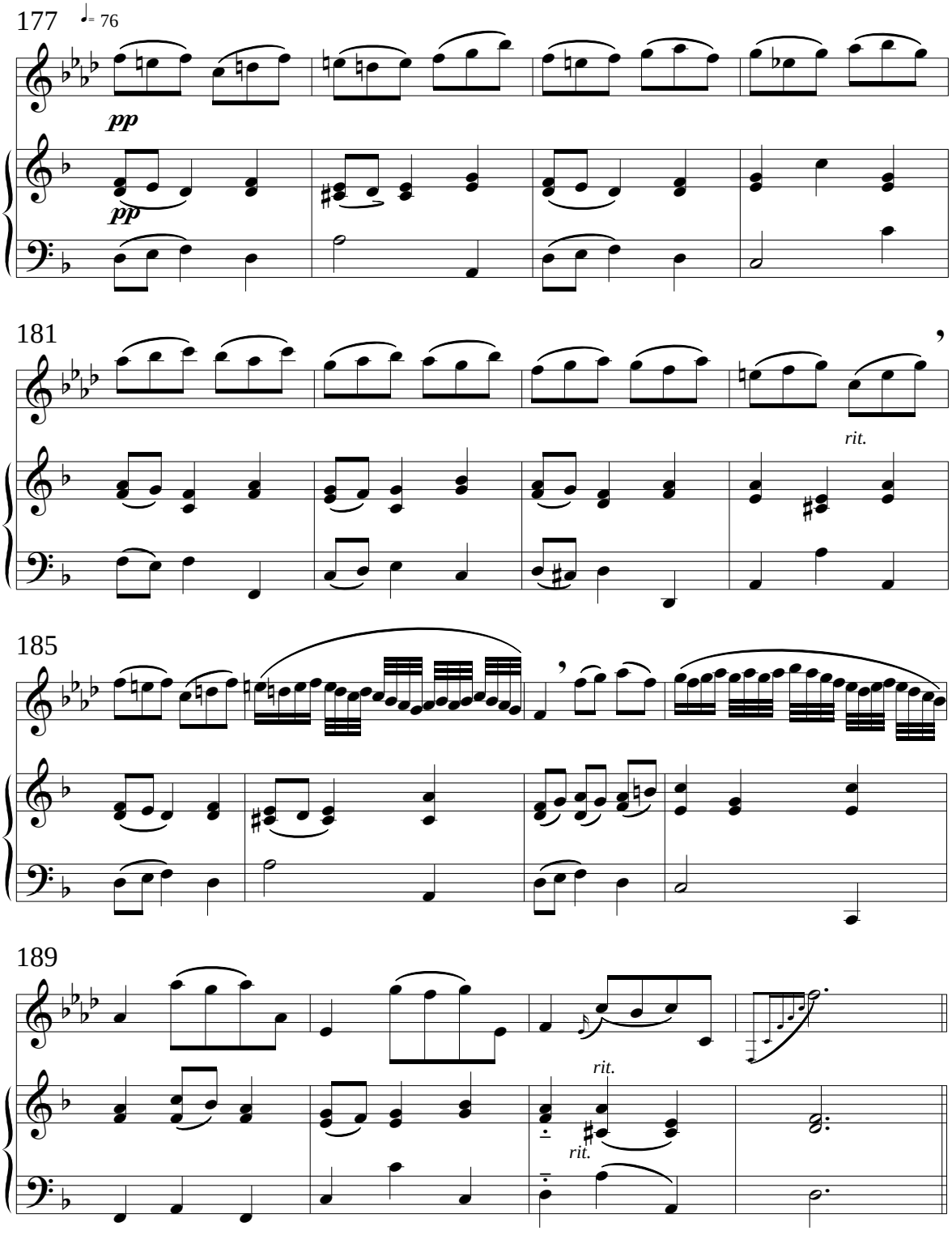

97
120
f
f
101
105
109

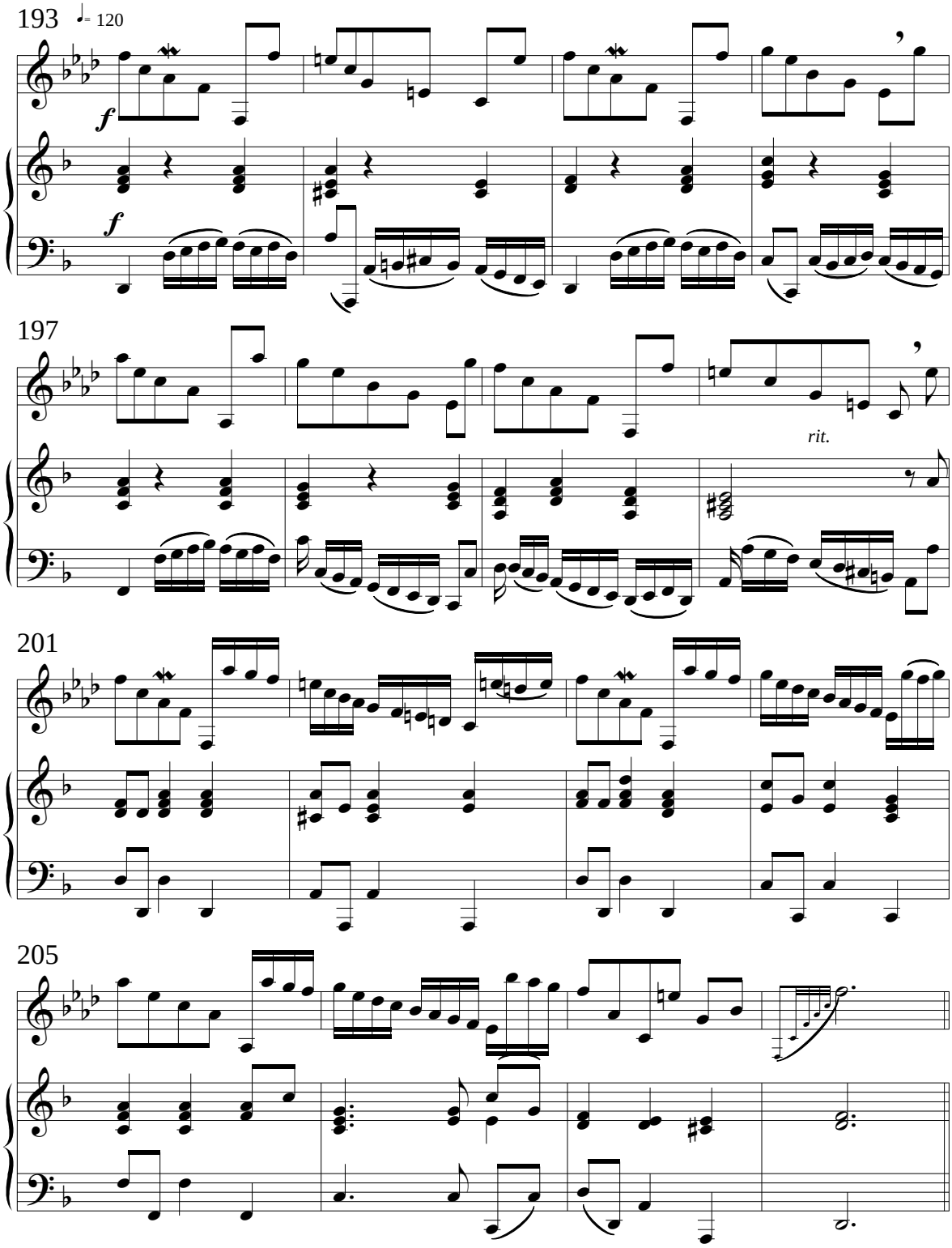

113
♩= 144
f
f
117
rit.
121
mf
125

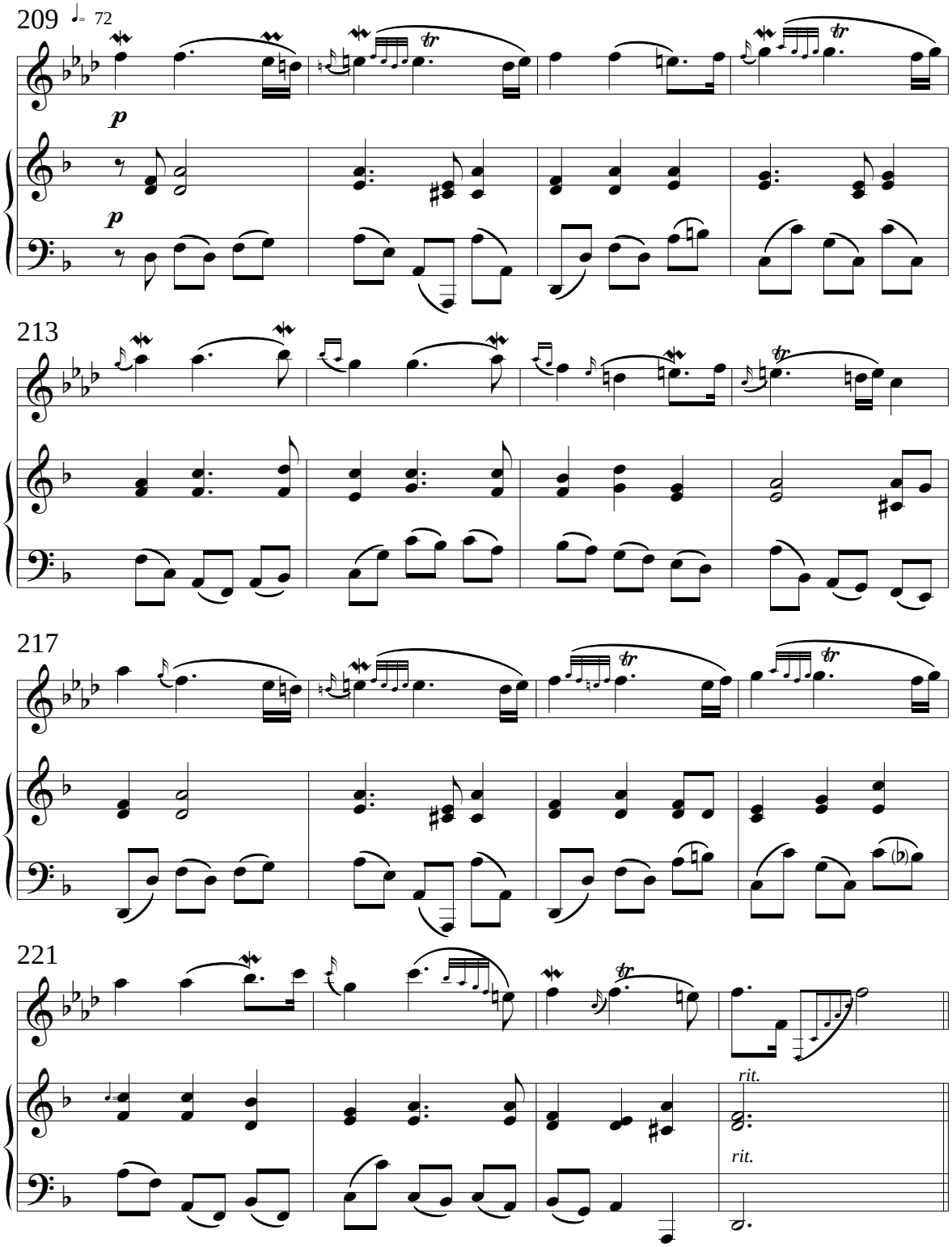

129
♩= 72
[–]
mf
f
3
133
tr
tr
137
[–]
3
141
tr
tr
rit.
rit.

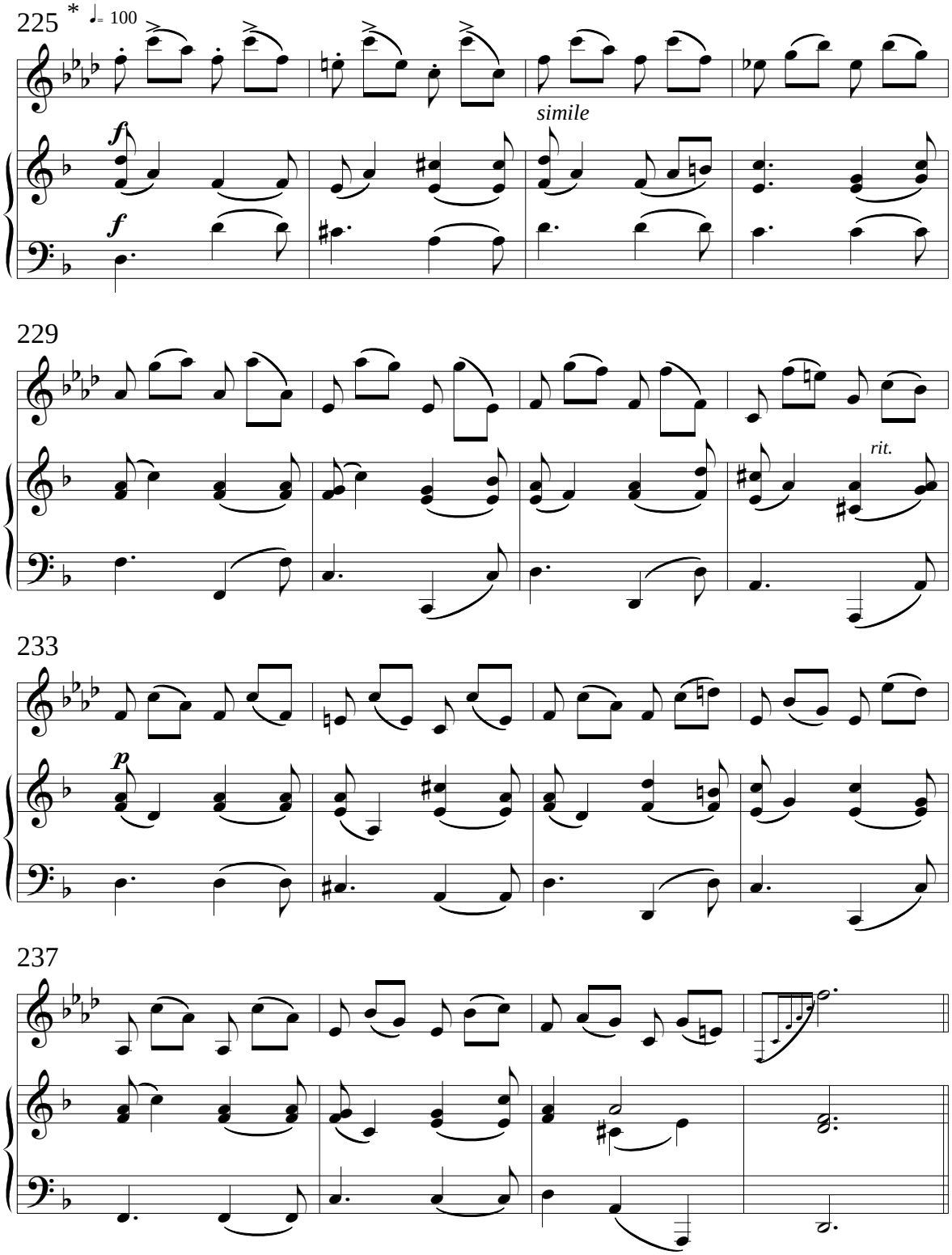

145
♩= 126
f
f
149
153
157

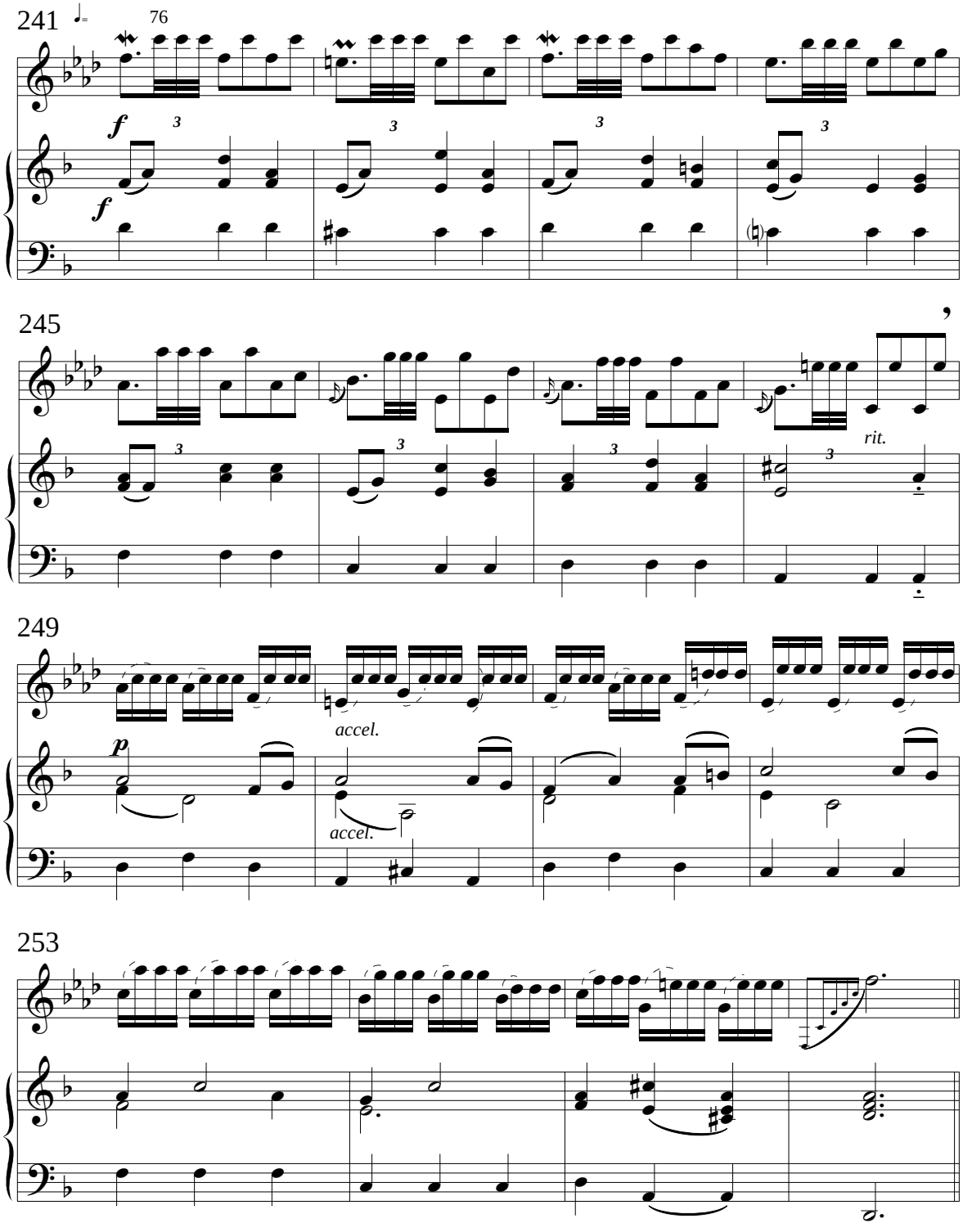

161
♩= 88
mf
mf
165
rit.
169
6
7
6
7
173
5
7
tr
rit.
rit.

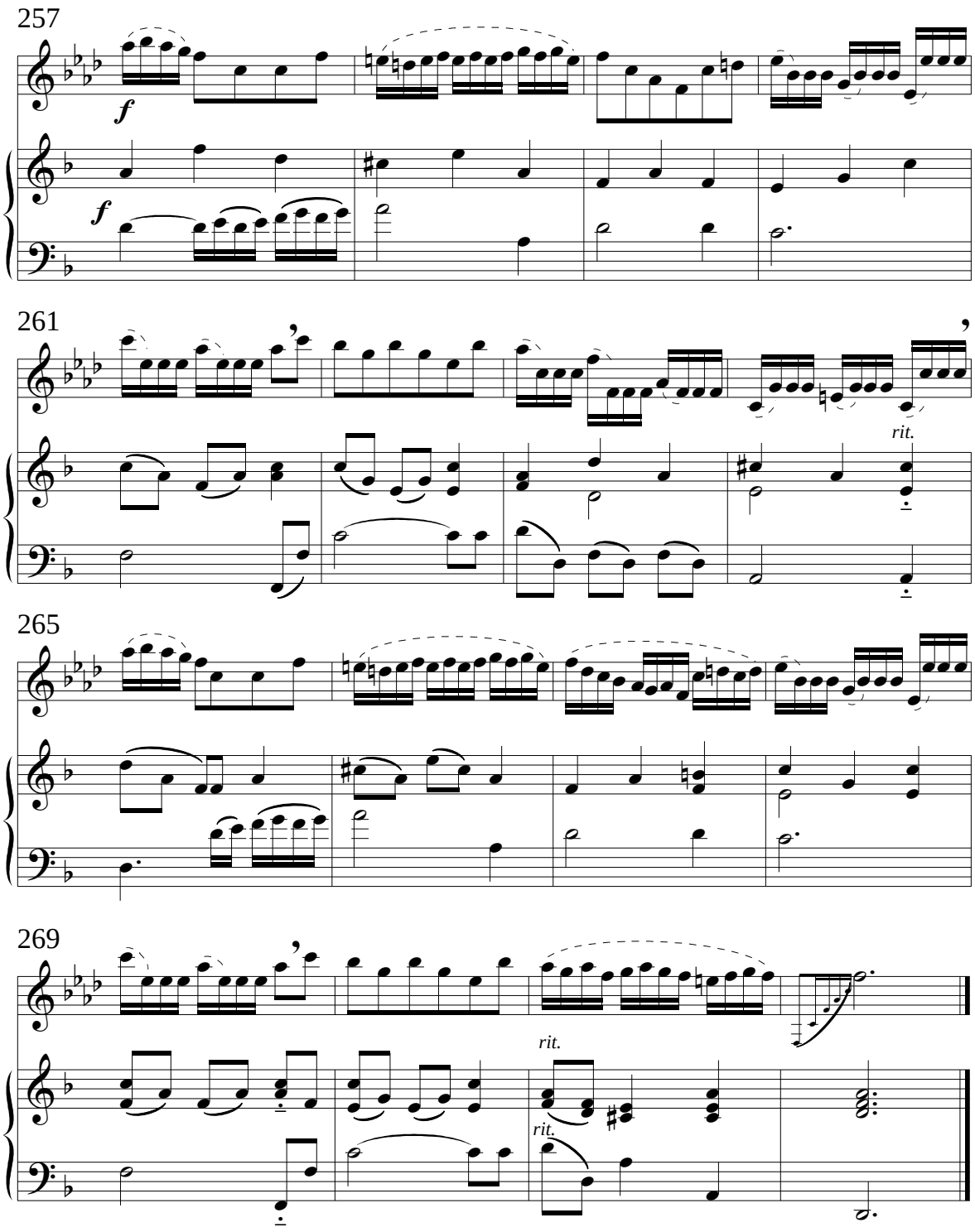

177
♩= 76
pp
pp
181
rit.
185
189
rit.
rit.


193
120
f
f
197
rit.
201
205


209
♩= 72
p
p
213
217
221
rit.
rit.


225
* ♩= 100
simile
f
f
229
rit.
233
p
237

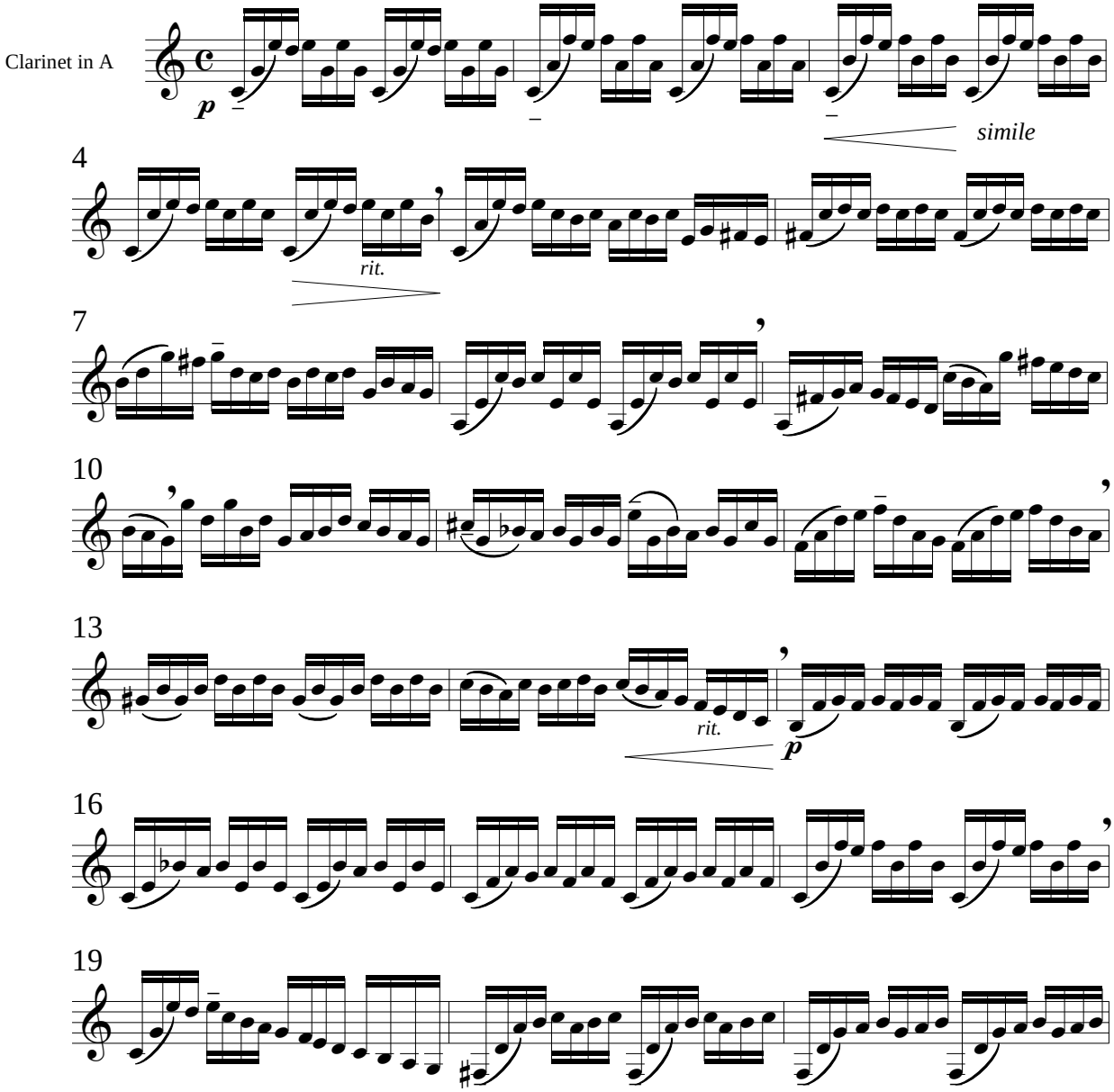

241
76
f
f
245
rit.
249
accel.
p
accel.
253


257
f
f
261
rit.
265
269
rit.
rit.

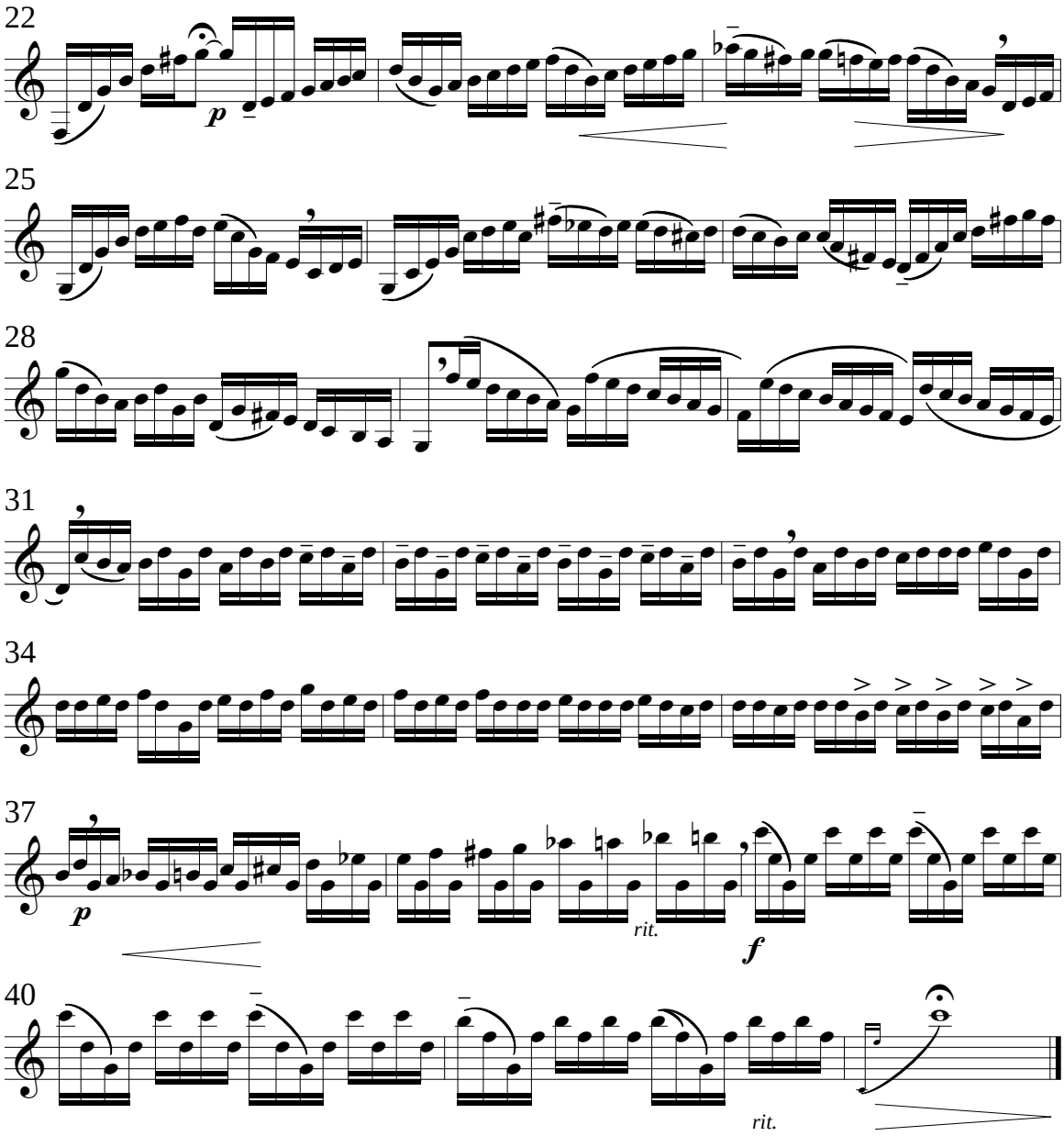
Suite No. 1, BWV 1007

Johann Sebastian Bach (1685-1750)
Transcribed by Antoine T. Clark

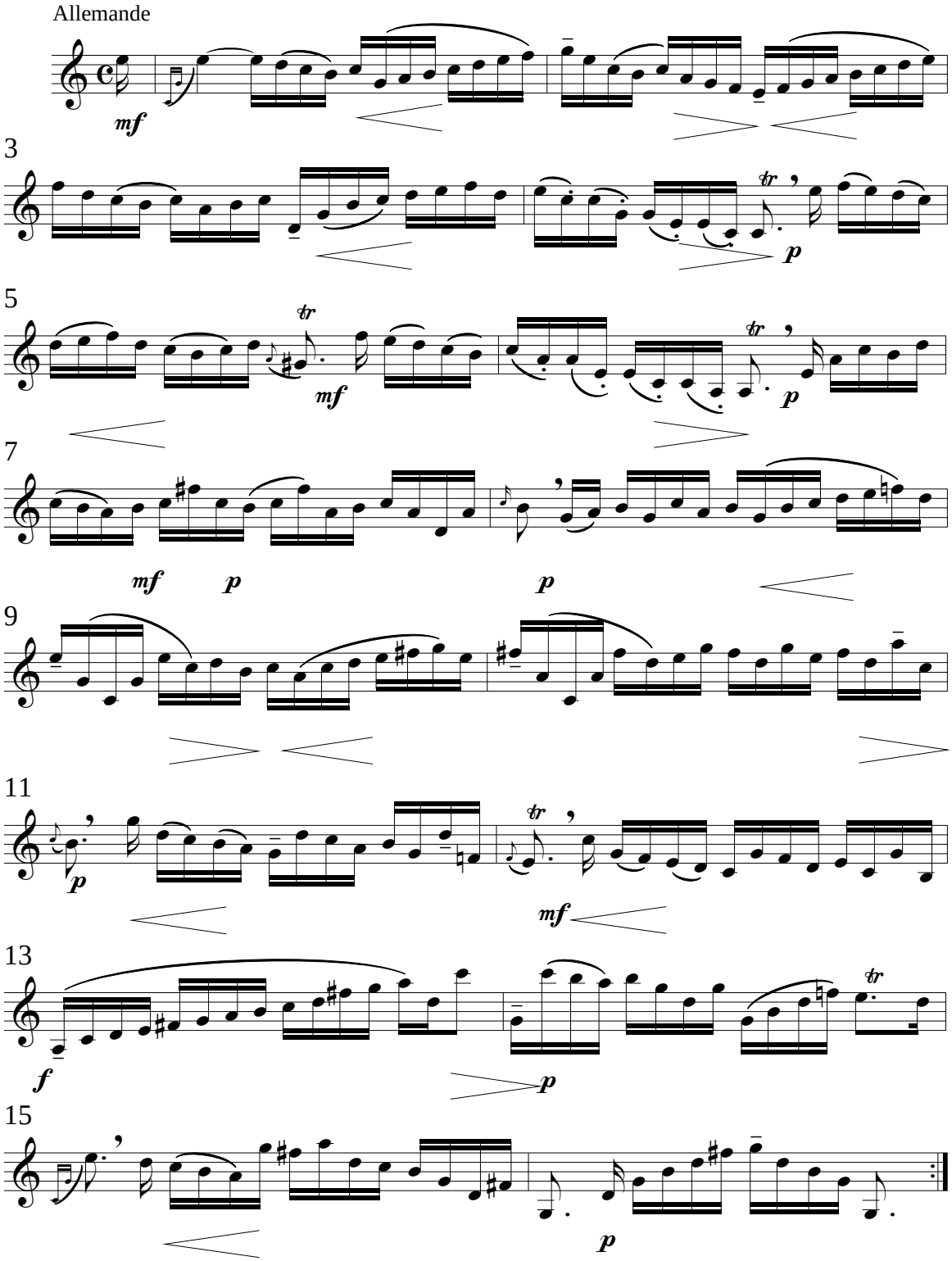
* Prelude

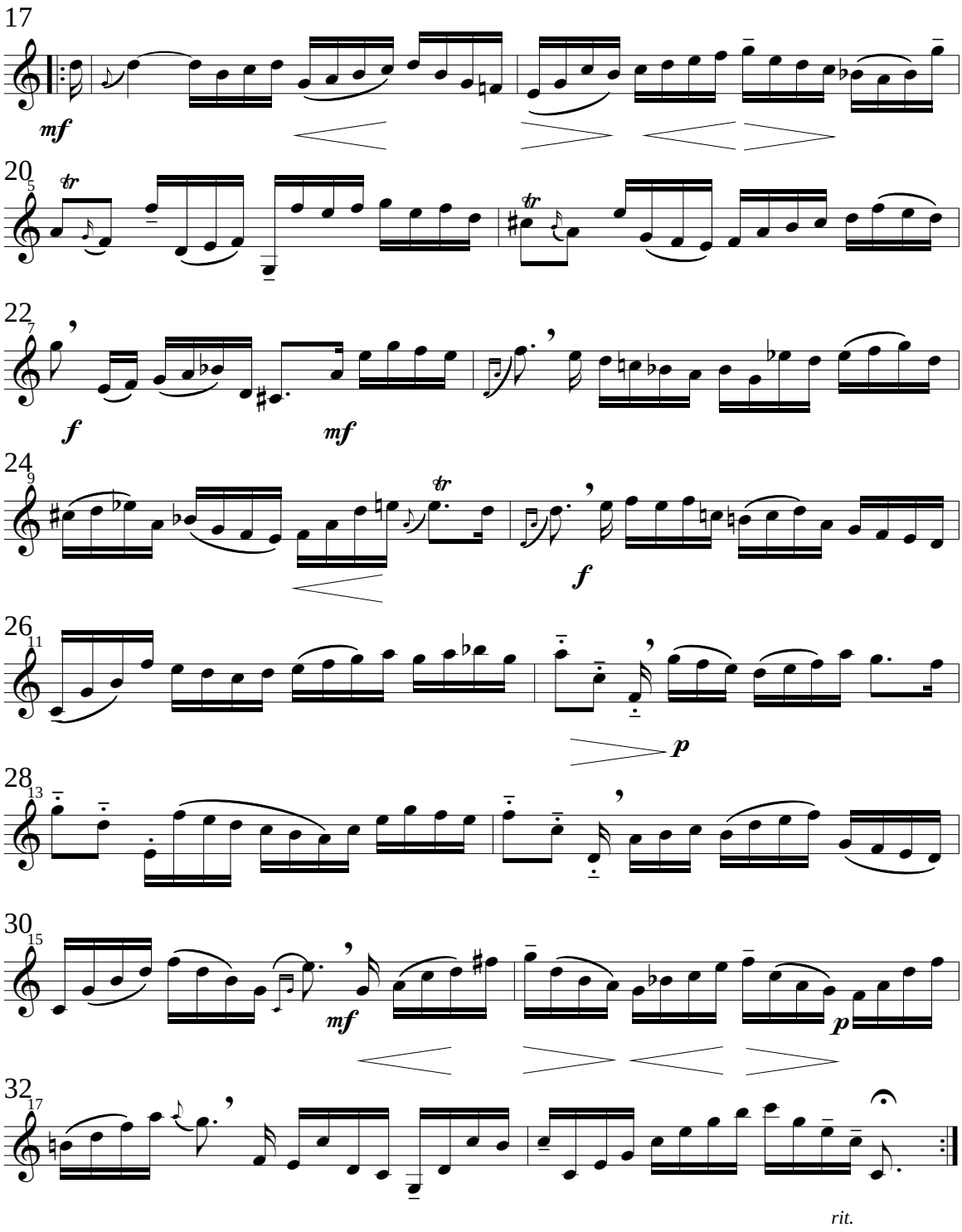


* All the articulations throughout this work other than slurs are editorial.

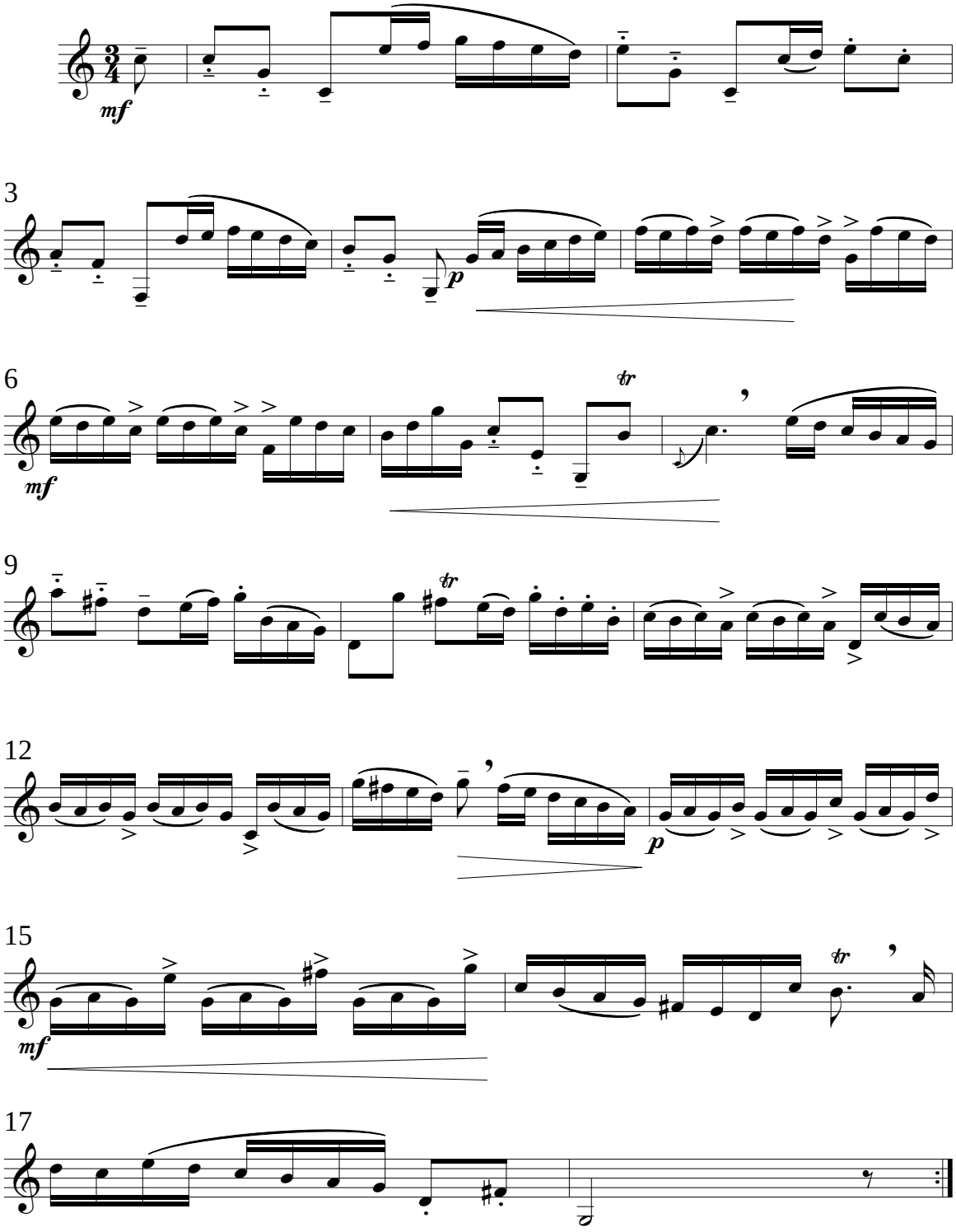

22
p
25
28
31
34
37
p
rit.
f
40
rit.

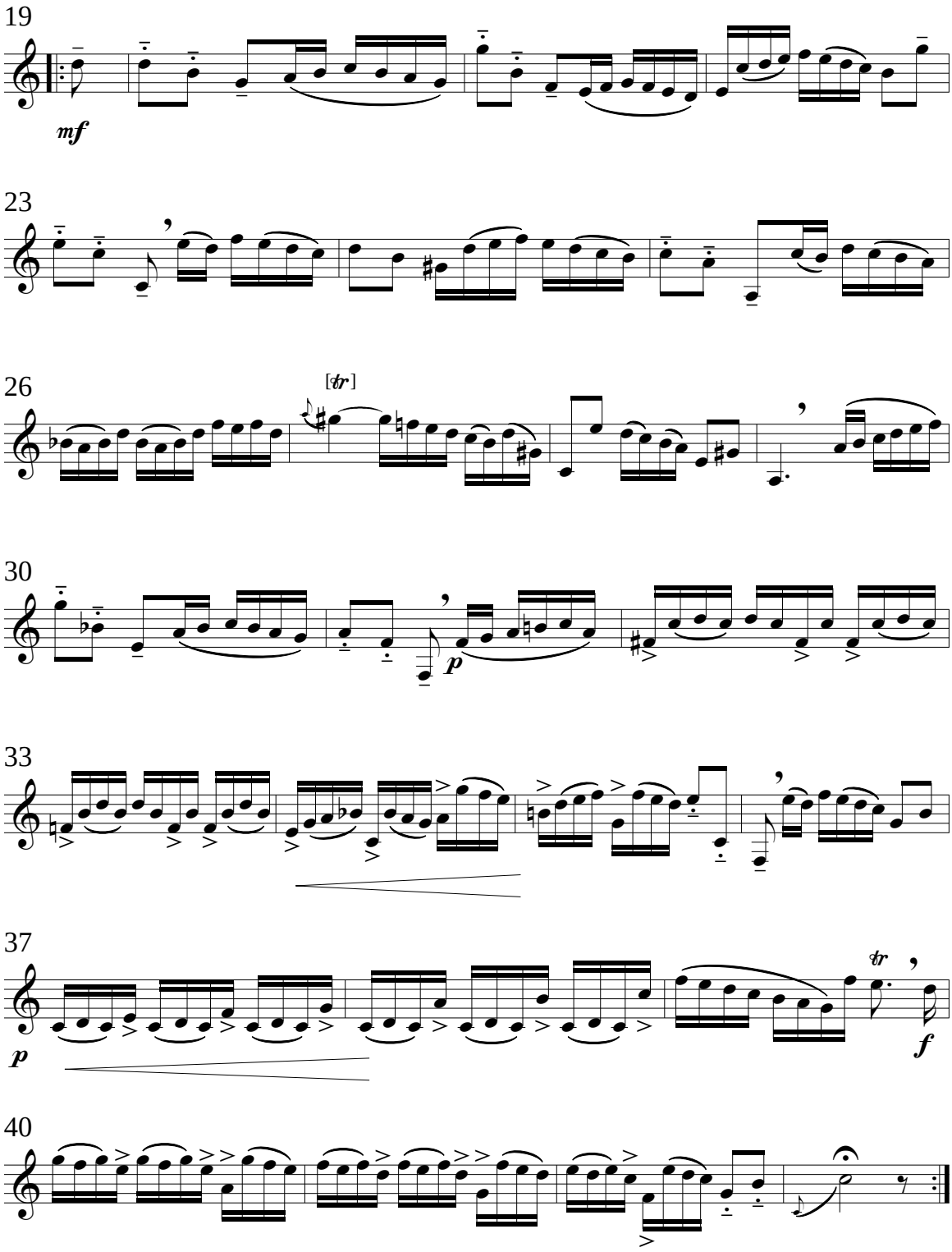
Allemande



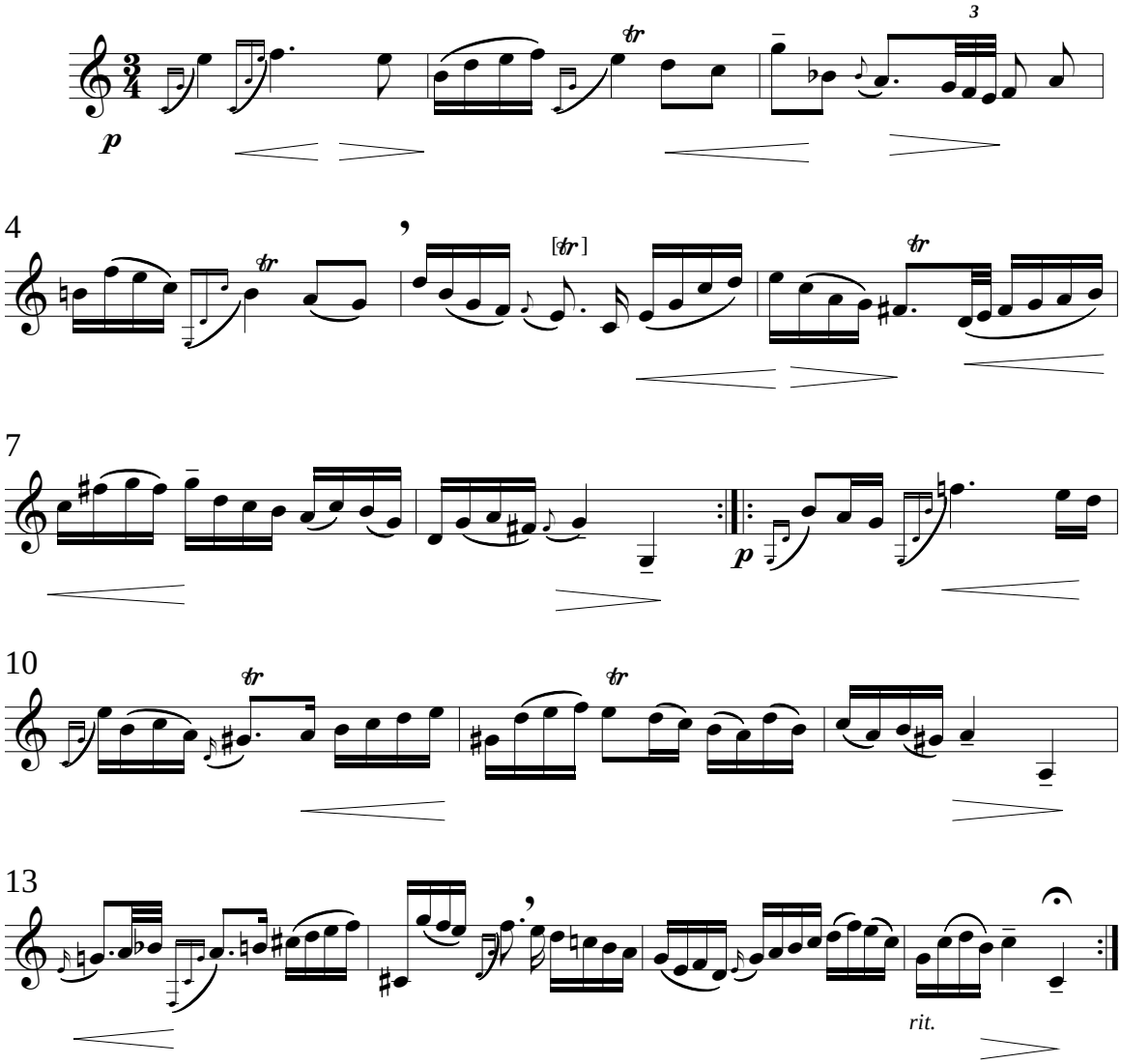

17
mf
20
tr
tr
22
f
mf
24
tr
f
26
p
28
30
mf
p
32
rit.

Courante

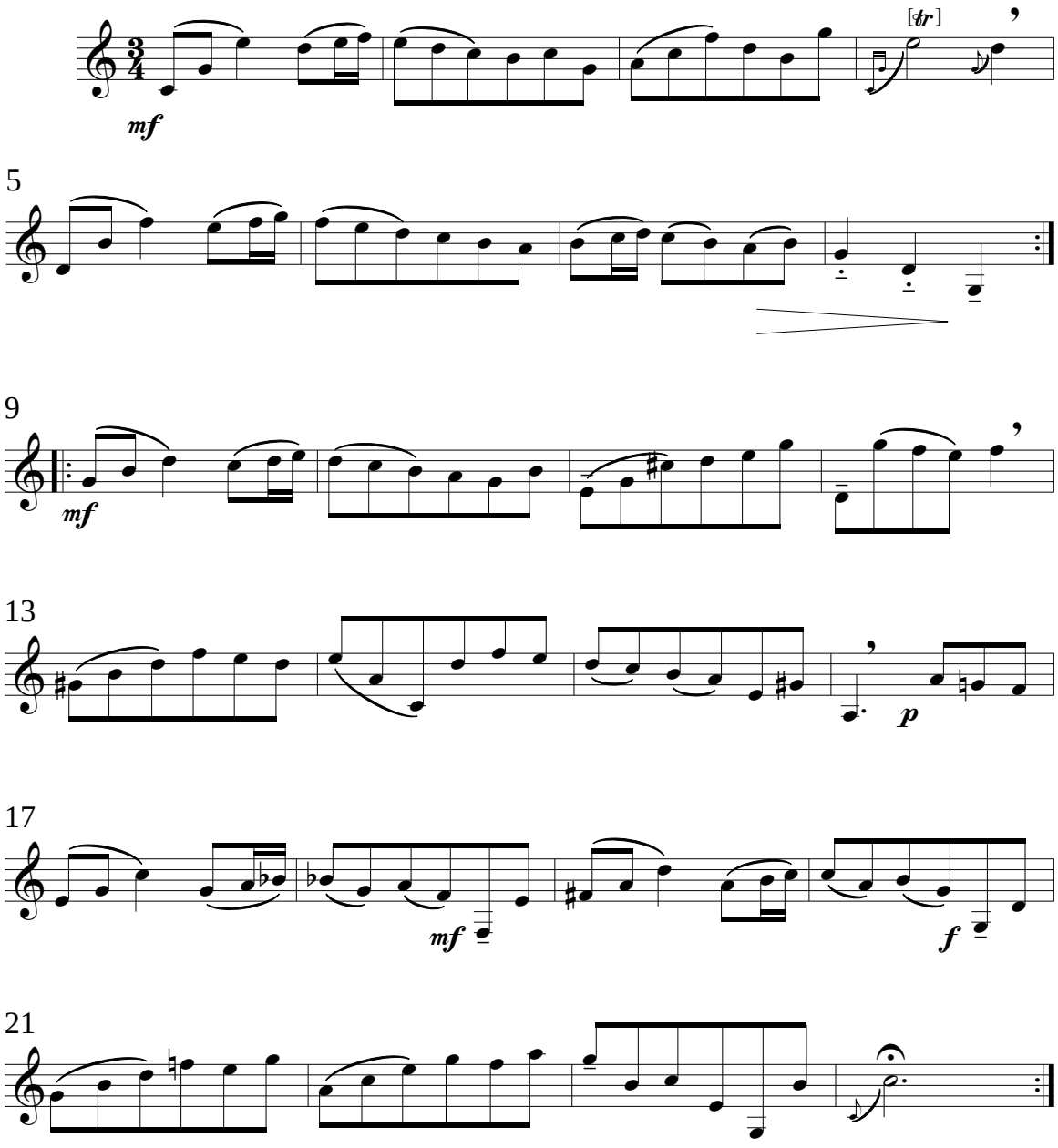



19
mf
23
26
[tr]
30
p
33
37
p
tr
f
40

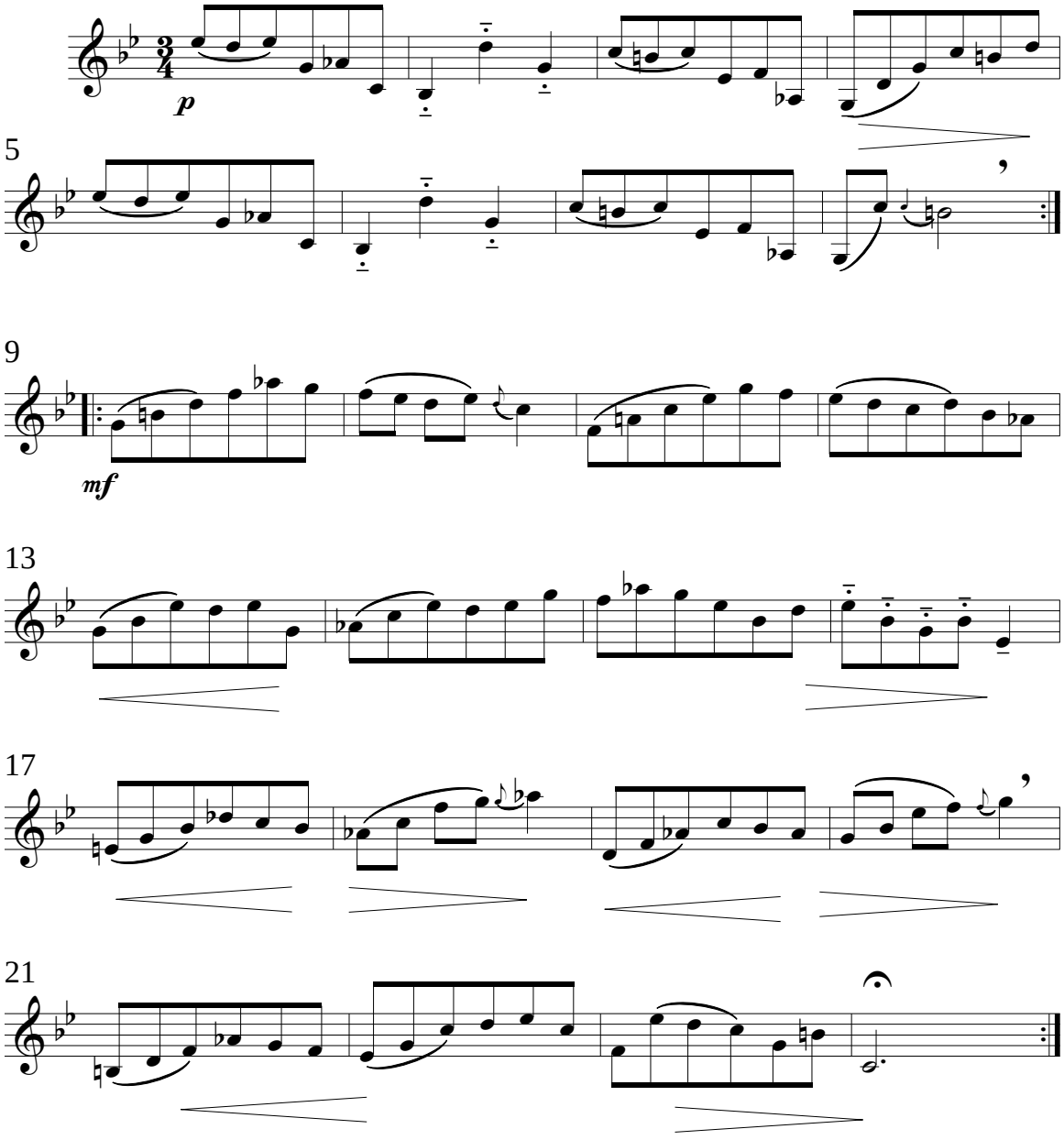
Sarabande



Menuet I

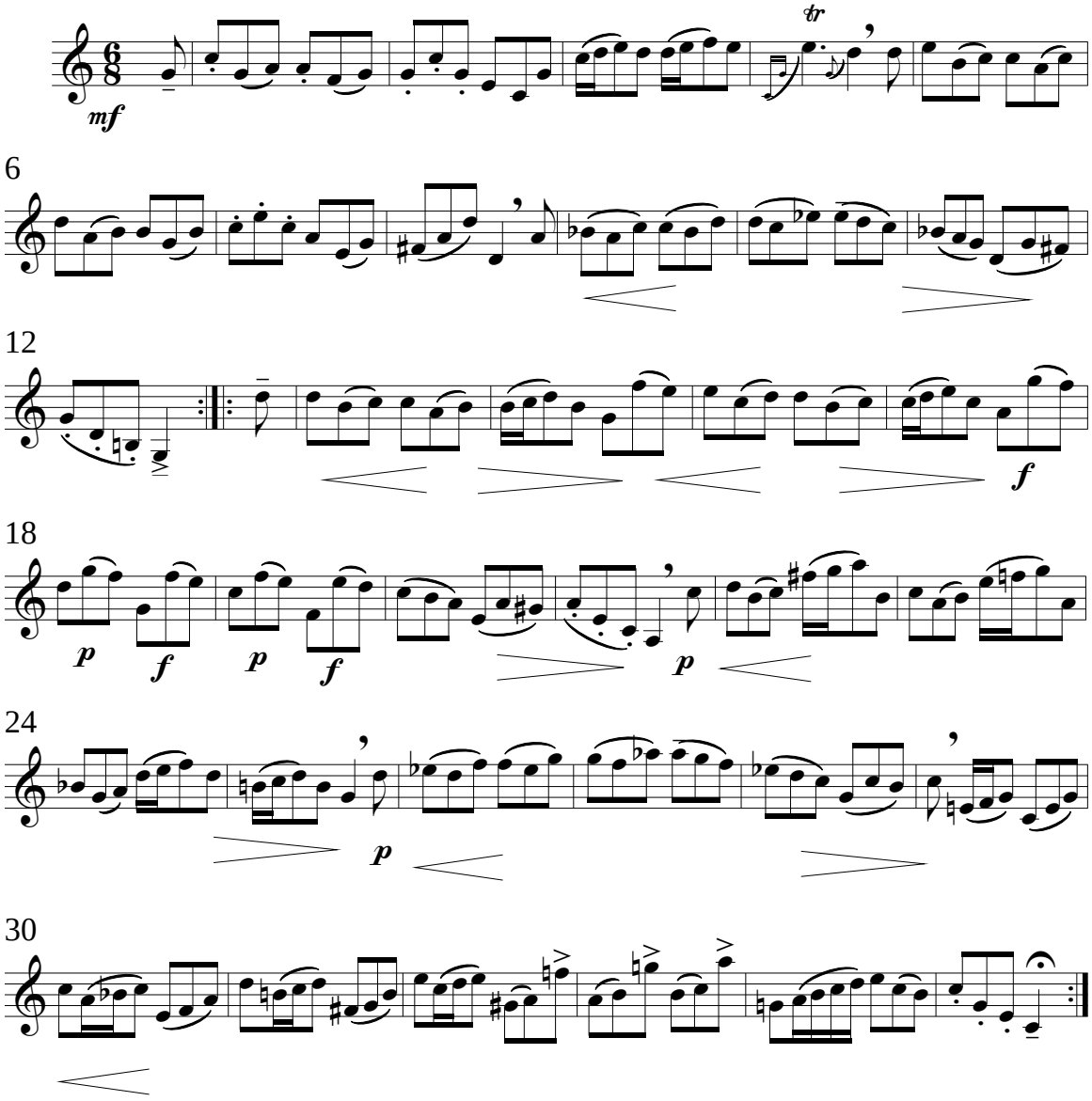


Menuet II



Menuet I da capo

Gigue



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Appendix A

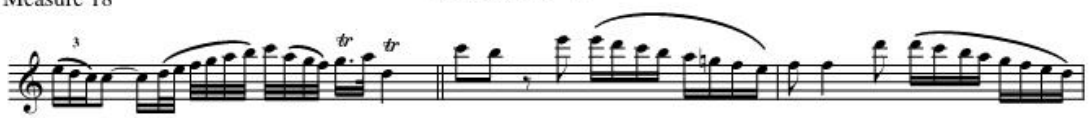
Readings of the Principal Sources

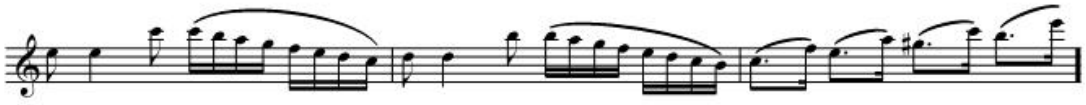
Giuseppe Tartini, Sonata in G Minor for Violin, and Violoncello or Harpsichord, op.1, no. 10, “Didone abbandonata,” movement 1

Measures 12-14

Measure 18

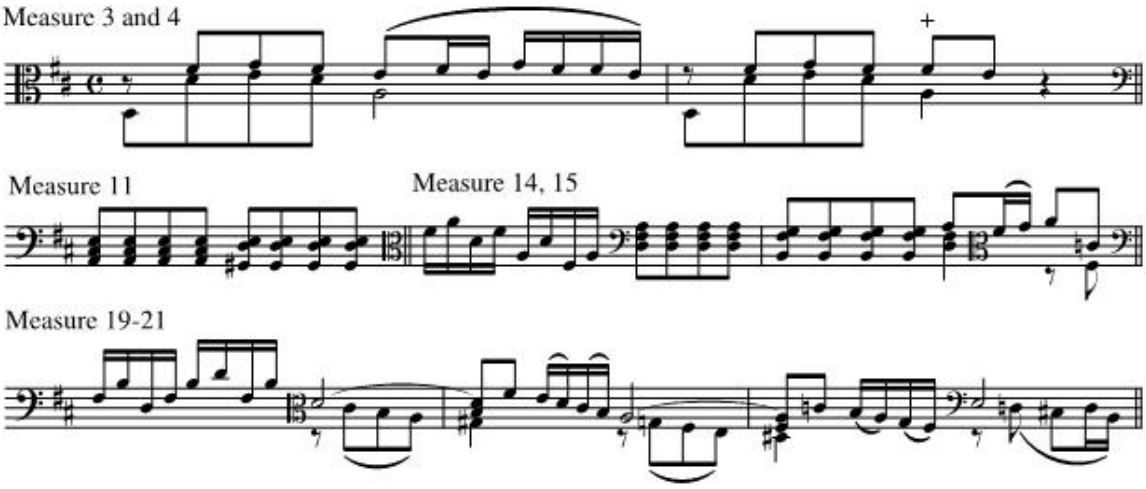
Measures 40-44





Measure 45

Georg Philipp Telemann, Sonata in D Major for Solo Viola da Gamba, Twv 40:1, movement 1



Appendix B

Reference Recordings

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———. *The Cello Suites.* Yo-Yo Ma. Sony Classical, 1997.

———. *Six Suites for Violoncello Solo, BWV 1007-1012*. Anner Bylsma. New York: Sony Music, 1992.

———. *Unaccompanied Cello Suites.* Yo-Yo Ma. CBS Masterworks, 1983.

Bach, Carl Philipp Emanuel, Johann Sebastian Bach, George Frideric Handel, Giuseppe Tartini, and Alexander Zakin. Including Tartini, *Sonata in G minor, BWV 1020.* Isaac Stern. New York: Sony Classical, 1996.

Karl Friedrich Abel, Johann Schenck, and Georg Philipp Telemann. *Solos virtuoses pour viole de gamba/Virtuoso Solos for Viola da Gamba*. Sergei Istomi. Quebec, 2003.

Marais, Marin. *La Folia and Other Works.* William Hunt and Purcell Quartet. Hyperion, 1989.

———. *Pièces de viole.* Laurence Dreyfus and Ketil Haugsand. Simax, 1989.

———. *Pièces de viole.* Louis Bagger and Judith Davidoff. Musical Heritage Society, 1975.

Marais, Marin, and Johann Sebastian Bach. Including Marais, *Les Folies d'Espagne.* Hansjorg Schellenberger, Rolf Koenen, Johannes Fink. Denon, 1988.

Tartini, Giuseppe. *The Devil's Trill and other Violin Sonatas*. Locatelli Trio. London: Hyperion, 2007.

Telemann, Georg Philipp. *Six Sonatas for Violin and Harpsichord (1715).* Louis Kaufman, and Frederick Hammond. Music and Arts Program of America, Inc., 1972.

Appendix C

Performance Practice Comments for the Realizations, by David F. Robinson

Performance Suggestions for Tartini's Sonata

- The damper pedal should be used sparingly; it would be better to avoid its use entirely.
- Keep phrases short, as indicated. Phrases should seldom cross the bar line.
- Imitate the phrasing used by the clarinet, including crescendos and decrescendos; this is definitely "colla voce" music.
- Since the solo part was originally for violin, double stops have been divided between the clarinet and piano. In these measures, the right hand should match as closely as possible the phrasing and dynamics of the clarinet. In the first movement, these are found in mm. 5, 6, 7, 8, 12, 13, 14, 24, 26, 30, 31, 32, 39, 40, 49, and 50. In the second movement, these are seen in the dotted half notes in mm. 71 and 73, and their resolution in mm. 72 and 74 respectively. There are no examples in the third movement.
- Observe the sudden changes of dynamics throughout the piece; make changes from piano to forte quickly, as indicated. (Examples are in mm. 5 through 8 in the first movement.) Gradual crescendos should occur only where so indicated, as in m. 44.

Performance Suggestions for Telemann's Sonata in G minor

- The damper pedal should be used sparingly; it would be better to avoid its use entirely.
- Keep phrases short, as indicated. In the second movement, for example, the semi-legatos should be carefully observed. Phrases will seldom cross the bar line.
- Imitate the phrasing used by the clarinet, including crescendos and decrescendos; this is definitely "colla voce" music.
- Observe the sudden changes of dynamics throughout the piece; make changes from piano to forte quickly, as indicated. Gradual crescendos should occur only where so indicated, as in m. 21 of the second movement.

Performance Suggestions for Marais' *Les Folies d'Espagne*

- The damper pedal should be used sparingly; it would be better to avoid its use entirely.
- Keep phrases short, as indicated. Phrases should seldom cross the bar line.
- Imitate the phrasing used by the clarinet, including crescendos and decrescendos; this is definitely "colla voce" music.
- For variety, the last chord of a couplet may be played as a slow arpeggio; release with the clarinet.