EARLY MUSIC PERFORMER

SUPPLEMENT (ONLINE VIA WWW.EARLYMUSIC.INFO/PERFORMER): G. F. HANDEL (ATTRIBUTED), *Pastorale et Thême avec Variations pour Harpe ou Pianoforte*

COVER: Portrait of Marc-Antoine Charpentier in the Manskopf Collection at the University Library of Frankfurt-am-Main.

Editorial

The present issue of *EMP* is double-sized and is intended to make-up for last year's shortfall. A number of factors caused Issue 33's postponement (intended as the second issue of 2013), and the decision to delay it, while regrettable, was made quickly in January of this year. I take full responsibility for the delay and offer my apologies. I am optimistic, however, that this 'bumper' edition will have been worth the wait.

A 'core' activity in researching performance practice has long been the appraisal of theoretical writings and the examining of contemporary source materials in the light of these. Two of the articles deal with this head on. John Powell's two-part consideration of important groups of source materials – the writings of Etienne Loulié and the several manuscript treatises attributed to Charpentier – offers a transcription and translation of a selection of the texts together with commentary. A danger in such a conflation is that we start to over-generalise in our understanding of Baroque notation, believing that what one writer says applies equally to a range of different composers. However, the shared working milieu of Charpentier and Loulié (in the service of the Duchesse de Guise) immediately suggests the special appropriateness of bringing their writings together as a guide to French practice of the late seventeenth century. Seventeenth-century composers often left short and unsystematic theoretical materials, and were in the habit of writing and re-writing their 'rules' in a rather haphazard way. The greater comprehensiveness of Loulié's writings are therefore invaluable as a supplement to Charpentier's. We are wise not to take much for granted when concerned with a seventeenth-century composer's notation, and therefore the more comprehensive we are able to be, the better. Rules for the treatment of accidentals, for example, while familiar to early music specialists, should be seen in the light of the particularities of French harmonic practice in Charpentier's case. While such knowledge comes with experience of the repertoire, Powell draws attention to a noteworthy example, which leaves one wishing to seek out more. This article acts as a timely reminder that where an interpretation seems correct for one composer, it might not be right for another, even if subsumed under a label such as 'the French Baroque'. There is also apparent the continued need to amplify and refresh our knowledge of source materials.

An examination of a particular aspect of Mozart's notation – bowing marks in violin music – is the subject of Beth Chen's article. Again, a close appraisal of the source materials, in this case autographs of the violin concertos, and demonstrably related theoretical writing – in particular Leopold Mozart's violin treatise – sheds light on the bowings that are likely to have been intended. The abundance of slurs in Mozart's writing for the violin suggests their significance as bowing marks, and that they were not general phrase marks – as they tend to be in keyboard music. In Mozart's case, especially, precision in the use of slurs as bowing marks was aimed at achieving particular musical effects, resulting in a number of 'consistent inconsistencies'. Eighteenth-century composers, including Mozart, assumed that their bowing marks would be interpreted in the light of conventions and an intuitive grasp of musical context. The conventions can be reconstructed, however, with reference to Leopold Mozart's bowing rules.

In Issue 23 (2009), Graham Pont noted Vivaldian stylistic traits in a Sonata in C major for organ and viola da gamba attributed to Handel, suggesting that it might have been written in response to an unusual work with an obbligato keyboard part by Vivaldi, the Sonata for violin, oboe, organ and optional chalumeau, RV 779. In the process he strengthened the credibility of the work's attribution to Handel (see 'Handel's Souvenir of Venice: The "Spurious" Sonata in C for Viola da Gamba and Harpsichord', *EMP* 23, 4–18). In the present issue, Pont turns his attention to another piece with Handelian credentials, a theme and variations for harp and/or keyboard instrument attributed to Handel in a late eighteenth-century source, whose musical features have parallels with other Handel works. The resemblances, together with the fact that the theme turns up independently of the variations in earlier eighteenth-century sources, suggest that the piece could be an original work by Handel, or that he adopted the theme and wrote the variations that accompany it. Readers will be able to judge for themselves by consulting the music supplement to this issue, available to download from the *EMP* page of the NEMA website.

This issue is rounded off by two reports: one by Emily Baines and Mark Windisch on the Mechanical Musical Instruments and Historical Performance conference that took place in July 2013,

and one by John McKean on a conference on historical keyboard music that took place in Edinburgh in the same month.

This publication is intended to provide a forum for historical performance research and aims to be of interest to early music lovers more generally. If you would like to contribute an article or report, or have suggestions or comments, please get in touch.

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******** National Early Music Association news ********
The NEMA AGM will be held on Saturday 15th November during the Greenwich Exhibition of Early Music. Full details will be sent to members a little nearer the time.
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A French Baroque Primer: Part 1

(Drawing on excerpts from Étienne Loulié's *Élements, ou Principes de Musique* (1696), the *Règles de composition par Monsieur Charpentier*, and Charpentier's recently-discovered *Manuscript 'XLI'*)

John S. Powell

Over the past four decades the music of Marc-Antoine Charpentier has enjoyed something of a Renaissance. From the time I first heard Jean-François Paillard's chamber orchestra play in the late 1970s, there has been a sea change in the manner in which French seventeenth-century music is performed. Each year, more and more recordings surface as performers delve deeper into Charpentier's *Mélanges autographes* in search of never-before performed works. Most often than not, though, we see slavish imitations of the performances originally recorded by Les Arts Florissants in the 1980s and 1990s, by which musicians rely on the musical choices of William Christie to inform their own performances. Here, I propose referencing three source documents that will enable performers to make up their own minds about certain performance issues.

A younger contemporary of Charpentier, Étienne Loulié (1654–1702) had learned music as a chorister at the Sainte-Chapelle under René Ouvrard. In 1673, he entered the service of Marie de Lorraine, Duchesse de Guise – two or three years after Charpentier entered her service. There Loulié played various instruments (harpsichord and organ, viol, recorder, and transverse flute) in her *Musique*.[1] During the 1670s and 1680s, Loulié performed in the premières of many of Charpentier's works, and his name is occasionally found inscribed in the composer's autograph manuscripts. His duties at the Hôtel de Guise may well have included teaching basic music theory to the singing chambermaids and other employees of the Guise establishment.

During the 1690s, Loulié and Charpentier were both involved in the musical education of Louis XIV's nephew, Philippe II d'Orléans, the Duc de Chartres. Loulié became the fourteen-year-old boy's first music teacher around 1688. In 1696, Loulié published his treatise *Élements, ou Principes de Musique*, which was dedicated to the Duc de Chartres and records the various stages in the prince's musical studies. After studying the basics of music with Loulié, the prince began composition lessons with Charpentier – the fruits of which was an opera, *Philomèle*, that was performed several times in 1694. A short composition treatise of six handwritten folios, recently discovered by Carla E. Williams in the Lilly Library of the University of Indiana, is an autograph of a theoretical work by Charpentier that may well have been drafted for the education of the Duc de Chartres.[2] A third treatise consisting of sixteen handwritten folios is a copy made by Étienne Loulié from a lost original (F-Pn, nouv. acq. 6355); it consists of three parts: *Règles de*

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[1] Loulié gives seven definitions of music in his treatise, one being 'un Corps de Musiciens, La Musique du Roy' [p. 76]. *Élements, ou Principes de Musique* is available online through Gallica <http://gallica.bnf.fr/ark:/12148/bpt6k58111v>.

[2] This treatise is bound with three other documents in one volume bearing the title "Traité d'accompagnement et de composition" (call number Vault MT530.B73). For more information, see Carla Williams, 'Previously Unknown Charpentier Manuscript at Indiana University's Lilly Library', *Journal of Seventeenth-Century Music* 15, no. 1 (2009) <http://www.sscm-jscm.org/v15/no1/williams.html>, and Patricia Ranum, 'Discovered at the Lilly Library: manuscript "XLI", an autograph theoretical work by Marc-Antoine Charpentier (late 1698)', <http://www.ranumspanat.com/xli_prologue.htm>.

composition par Monsieur Charpentier (ff. 1–12v), Aug-mentation après l'original de Mr le Duc de Chartres (ff. 13–15v), and *Abrège des Règles de l'Accompagnement de Mr Charpentier* (f. 16). Loulié's and Charpentier's treatises are particularly useful for understanding Charpentier music – some features which are common to other French music of the time, and others more particular to Charpentier. In the following pages I have passed over Loulié's and Charpentier's explanations of the fundamentals of music, and their detailed description of harmonic practice, in order to focus on musical aspects that elicidate some of the performance conventions of the latter seventeeenth century.

Accidentals

To begin, Charpentier's accidental use differs from modern practice, and the performer would benefit from understanding something about seventeenth-century practice in order to make informed choices. Loulié points out that the natural sign is used to remove the flat, and the flat sign is used to remove the sharp; moreover, we can infer that accidentals introduced at the beginning of a bar do not carry through:

DIÈZE, BÉMOL, BEQUARRE

Le Diéze *se marquee ainsi* ✗ *et hausse la Notte d'un demy-Ton.*

Le Bémol *se marque ainsi* ♭ *et baisse la Notte d'un demy-Ton.*

Le Béquarre *se marque ainsi* ♮ *et oste le* Bémol.
Un Diéze *ou un* Bémol *mis devant une Notte, sert aussi pour toutes celles qui la suivent immédiatement sur le mesme degré.*

Degré est une Ligne ou un Espace.
. . . .
Le Bémol oste le Diéze.

SHARP, FLAT, NATURAL

The *Sharp* is marked thus ✗ and raises the Note by a half-step/semitone.

The *Flat* is marked thus ♭ and lowers the Note by a half-step/semitone.

The *Natural* is marked thus ♮ and cancels the Flat.
A *Sharp* or a *Flat* put before a Note also applies to all those that immediately follow it on the same degree.

Degree is a Line or a Space.
. . . .
The Flat cancels the Sharp.

Loulié's comments are useful when considering problematic passages in Charpentier's music. Ex. 1 illustrates the case of the second section from the overture to the *Petite Pastorale, ou le Jugement de Pan.* While it might be tempting to apply the sharp to the fifth notes in bar 2 (see 'a' in Ex. 1), Loulié states that accidentals apply only to those notes 'that immediately follow it on the same degree.' The fifth bar of the bass (see 'b') confirms that the fifth note (shown here with a canceling flat) is a half-step/semitone lower than the third note, and consequently I would transcribe the entire passage as in 'c' in Ex. 1.

Ex. 1. Charpentier, *Petite Pastorale, ou le Jugement de Pan:* autograph extract together with transcribed illustrations of the beginning of the second section

It is not unusual in Charpentier to find, say, a B-flat in one descending line, and a B-natural in another ascending line. Ex. 2 illustrates a passage from Charpentier's chamber opera *La Couronne de fleurs*, in which the first violin and *premier dessus* lines ascend to g2, while the second violin and *second dessus* descend to g-sharp. This simultaneous cross-relation is one of the deliciously characteristic trademarks of Charpentier's music, and one should deliberate carefully before deciding to correct the score. A good rule of thumb is that when an accidental appears at the beginning of a bar followed by intervening notes, one should not assume that the accidental will automatically apply to later recurrences of that note.

Ex. 2. Extract from Charpentier, *La Couronne de fleurs*

Charpentier's treatment of dissonance

Before correcting 'errors' in Charpentier's music, it would be useful to know the composer's views on dissonance. In his treatises, Charpentier emphasizes the importance of diversity in music: 'Diversity alone makes harmony totally perfect, just as uniformity makes for that which is dull and uninteresting' ('La seule diversité en fait toute la perfection [de l'harmonie]': *Augmentation après l'original de Mr le Duc de Chartres* (f. 13)). A few lines later he writes 'Music composed solely of consonances will be dull, and if too overladen with dissonances will be harsh, for these two extremes transgress against diversity.' Owing to his Italian training, Charpentier's harmonic palette is richer than most of his French contemporaries, and the augmented and diminished intervals found in his harmony might well be mistaken for errors.

Charpentier's brief *Manuscript 'XLI'* provides some guidelines that he expanded upon more fully in the *Règles de composition par Monsieur Charpentier*. The *Manuscript 'XLI'* examples (in Charpentier's hand) are worth reproducing here, as they illustrate many of the cross-relations commonly found in his scores (see below). In using the verb 'lier' (to tie), Charpentier refers not only to the tied note of a suspension, but also to untied dissonances – that is, those created by one part remaining stationary while the other part moves from a consonance to a dissonance.[4]

The first example of diminished dis-sonances shows two contexts for the diminished octave: the first (f-natural/f-sharp) is struck simul-taneously on a weak beat as a 'passing' dissonance, while the second (c-sharp/c-natural) is created on a 'tied' note in the bass. Similarly, Charpentier illustrates the diminished fifth (f-sharp/c-natural) in two contexts: struck simultaneously and 'tied'. The diminished fourth (f-sharp/b-flat) is allowed only as a simultaneous dissonance.

Charpentier's two examples of the aug-mented octave (c-natural/c-natural, and b-flat/b-natural) are both 'tied' and approached by downward leap in the upper part. Regarding the augmented fifth, in his *Règles de composition par Monsieur Charpentier*, he writes that 'the augmented fifth may be tied or untied; it may occur on any beat of the bar, and resolves by ascending one degree or by remaining stationary' (f. 9). Similarly, the augmented fourth 'may be treated with or without a tie on any beat of the bar, and resolves by ascending one degree higher' (f. 9v). Commenting on his examples, Charpentier writes that the note of resolution can form an octave, a sixth, or a third against the bass.

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[3] See my web edition < http://www.personal.utulsa.edu/~john-powell/LaCouronneDesFleurs/index.htm>.

[4] When he first introduces the topic of dissonance, Charpentier writes "the dissonances that must be prepared, tied or syncopated, and resolved by themselves descending a degree are ninths, sevenths, and perfect fourths" (*les dissonances qui doivent ester preparées, liées ou sincopées et sauvées, par elles mesmes en descendant d'un degré, sont les neufièmes, septièmes, et quartes parfaites*, f. 3r).
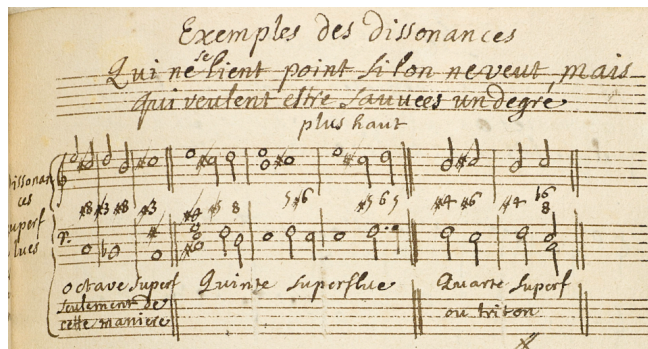
Examples of the dissonances
which are not necessarily tied if one wishes not to,
but which must be resolved to one degree lower

Diminished dissonances

diminished octave
only in these two manners

*diminished or false fifth*

diminished fourth
only in this manner

Examples of the dissonances
which are not necessarily tied if one wishes not to,
but which must be resolved to one degree higher

Augmented dissonances

augmented octave
only in this manner

augmented fifth

augmented fourth
or tritone

A remarkable example of the augmented octave from the *Règles de composition par Monsieur Charpentier* (f. 9) warrants reproduction. Here, the progression moves from a ninth (m. 1, beat 1) to the augmented octave (beat 2); then, in the second bar, to a seventh chord (beat 1) resolving to an augmented sixth/augmented octave (beat 2). Charpentier comments that 'this concord is very plaintive' (*Cet accord est très plaintif*).
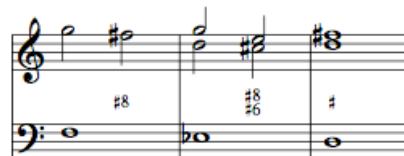
Moreover, Charpentier's illustrations of 'permissible false relations' (i.e. tritones) also deserve citing--if nothing more than for his explanation of the Neapolitan sixth:
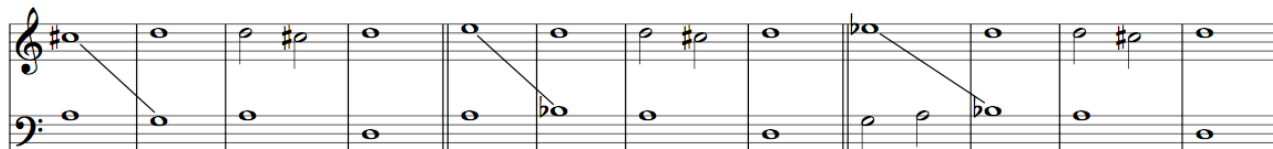
The false relation caused by the leading-note of re is so agreeable that it should not be avoided (*La fausse relation causee par le demi-ton favori du Re est si agreable qu'il est defendu de l'eviter*)

The false relation caused by the supertonic of re is so agreeable that it should not be avoided (*La fausse relation causee par le ton favori du Re est si agreable qu'on ne oit pas l'eviter*).

The Italians avoid false relation by putting a flat to the supertonic, but this is for the purpose of expressing sorrow, or the feeble last words of a dying man (*Les Italiens en mettant un bemol au ton favori evitent la fausse relation mais c'est pour exprimer les douleurs ou la faiblesse des dernieres paroles d'un moribond*).

In his *Augmentation après l'original de Mr le Duc de Chartres* (f. 15v), Charpentier summed up the 'Beauties of Music' (*Des beautés de la musique*), which consists of 'regular modulation, that is to say, the concords so well linked together that they inevitably pass from one to the other as smoothly as possible' (*La modulation regulière c'est à dire les accords si bien enchaînés ensemble qu'ils sortent nécessairement les uns des autres en font toute la douceur*). To achieve this, Charpentier recommended 'the avoidance of forbidden intervals [which] will contribute greatly to beautiful modulation' (*Les intervalles défendus évités contribuent extrèmement à cette belle modulation*). Reminiscent of the Monteverdi-Artusi debate is Charpentier's addition: 'nevertheless, the expression of the subject sometimes compels us to use these false intervals, when they are master-strokes' (*néanmoins l'expression du sujet oblige quelquefois à se server de ces faux intervalles alors ce sont des coups de maîtr*).

An enumeration of the forbidden intervals that should be avoided
(*Dénombrement des intervalles défendus qu'il faut éviter*)

Dotted notes

Loulié addresses one form of rhythmic alteration in discussing dotted notes. Much of what he says about dots is fairly basic; but I have isolated a couple of passages that throws light on the practice of rhythmic alteration in passages of sixteenth-notes/semiquavers, and the more general practice of double-dotting. Later on he will address the application of inequality (*inégalité*).

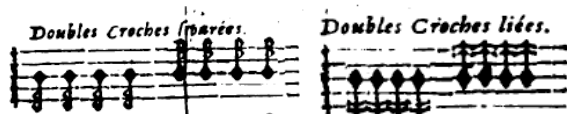|	
LE POINT.	THE DOT.
Le Point après la Notte en augmente la valleur de la moitié.	The dot after the note increases its value by half.
. . . .	. . . .
Quand le Point n'est pas du mesme Temps que la Notte qui le precède, il le faut concevoir et l'étudier comme une Notte; Voyez à la fin de cette première Partie.	When the dot is not within the same beat as the note that precedes it, it must be understood and practiced as a note [i.e. of full value]; see the end of this first part.
DOUBLES CROCHES.	SIXTEENTH NOTES/SEMIQUAVERS.
La première et la troisième Double Croche de chaque Temps sont longues.	The first and third sixteenth/semiquaver note within each beat are long.
. . . .	. . . .

Loulié's description of inequality of successions of sixteenth notes/semiquavers may be applied to passages in the Ouverture to *Le Malade imaginaire*, which might be played with a jaunty swing (see Ex. 3).[5]

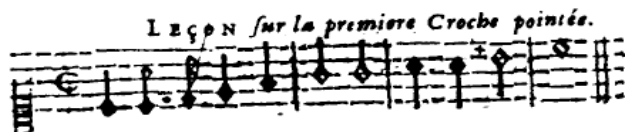Ex. 3. Charpentier, extract from the Ouverture to *Le Malade imaginaire*

[5] See my web-edition at <http://www.personal.utulsa.edu/~john-powell/LeMaladeImaginaire/banners/1673banner.htm>

Another candidate for swinging sixteenths/semiquavers is the 'Tuba mirum' of Charpentier's *Prose des Morts*.[6] In sum, *notes inégales* should be the 'default' rather than the exception when performing any succession of short notes. Loulié also describes the familiar practice of double-dotting:

PREMIÈRE CROCHE POINTÉE .	ACCENTED DOTTED EIGHTH NOTE/QUAVER.
Quand le Point est du mesme Temps que la Croche qui le precède, il faut tenir en chantant cette Croche un peu plus long temps, et passer viste la Double Croche suivante, dans un mesme Temps ...	When the dot occurs within the same beat as the eighth note/quaver preceding it, one must hold this [dotted] eighth/ quaver note a little bit longer, and pass quickly over the following sixteenth note/semiquaver – all within a single beat ...

Lesson on the first dotted Eighth/Quaver
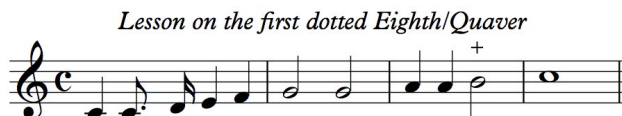
Beat patterns

Whereas little is known about sevententh-century French practices in conducting, Loulié provides some general information about beating time. The seventeenth century did not employ the modern beat-patterns (e.g., floor-wall-wall-ceiling) practiced today: instead, they used downbeats [*frappers*] and upbeats [*levers*] of varying durations:

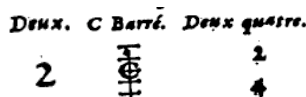| *MESURE*	METRE
La Mesure *est un nombre de Battements égaux qui servent à regler la durée des Sons.*	The term 'metre' signifies a number of equal beats that serve to regulate the duration of the notes.
C'est à dire que la Mesure sert à faire demeurer sur les Nottes plus ou moins de temps à proportion de leur valleur.	That is to say, metre serves to distribute time to the notes more or less in proportion to their [rhythmic] value.
Battement est un petit mouvement du pied ou de la main, qui se fait de bas en haut.	Beating [time] is a small movement of the foot or hand that is made from down to up.
Le Battement qui se fait en bas s'appelle Frapper.	The beat that is done downwards is called downbeat.
Le Battement qui se fait en haut s'appelle Lever.	The beat that is done upwards is called upbeat.
. . . .	. . . .
Le Battement s'appelle encore Temps.	The beat is also called time.
Le Temps est proprement la durée d'un Battement jusqu'au commencement d'un autre Battement.	The time is properly the duration from one beat to the beginning of another beat.
Mesure se prend encore dans un autre sens, pour la durée des Temps depuis un premier frapper, jusqu'à un autre premier frapper.	Metre also means the duration of the time from one downbeat to another downbeat.
Mouvement est la vitesse ou la lenteur des Battements.	Tempo is the swiftness or slowness of the beats.
La Mesure et le Mouvement sont des choses différentes. Nous en avons un exemple dans le Menuet *et dans la* Sarabande *qui sont de même Mesure de trois Temps, et qui neantmoins sont de mouvements différents ; les Temps du Menuet estant bien plus vistes que ceux de la Sarabande.*	Metre and tempo are two different things. For instance, in the example of the Minuet and the Sarabande both are in triple metre, and yet they are of different tempi : the tempo of the Minuet is much faster than that of the Sarabande.
. . . .	. . . .

Metric signs of the seventeenth century differ from modern metric symbols, in that each sign carries certain tempo implications. In fact, when Charpentier marks a tempo indication in his score, this indication might well serve to negate the implied tempo. Loulié describes three broad categories of metre symbols: (1) those derived from the old tempus and prolation symbols (which include ¢), (2) those consisting of a single digit (2 or 3), and (3) numerator-denominator symbols, which Loulié explains in the modern sense (denominator = the basic value; numerator = the number of them in a bar).   There are also compo-

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[6] See my web-edition at <http://www.personal.utulsa.edu/~john-powell/Grand_Office_des_Morts/>

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site symbols, in which symbols such as ¢ are combined with numerator-denominator signs. In this instance, ¢ indicates a beat faster than normal, and C a beat slower than normal.

SIGNES
De la Mesure à deux Temps, avec leurs noms:
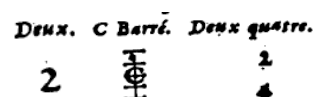
Deux. C Barré. Deux quatre.

2   𝄵   2/4

La Mesure à deux Temps ne se bat que d'une maniere,
Un Frapper, et un Lever.

  Le 1. et le 3. quart de chaque Temps sont plus longs que le 2. et que le 4. quoy qu'ils soient marquez égaux, dans quelque Mesure que ce soit.

SIGNS
of metre in duple time, with their names:

Deux. C Barré. Deux quatre.

2   𝄵   2/4

Duple metre is beaten in only one manner,
A downbeat, and an upbeat.

  The first and third quarters of each metre are longer than the second and fourth, even though they are marked equally, in whichever metre that it may be.[7]

    The above sentence is Loulié's second comment on *inégalité*, or rhythmic inequality. Just as every other successive sixteenth note/demisemiquaver should be shortened (see above), whichever note falls on the second half of the beat should also be shortened for all duple metres. Or, to put it another way: in 2 and in ¢, the half note/minim should be lengthened and the quarter note/crotchet shortened, and in 2/4 the quarter note/crotchet should be lengthened and the eighth note/quaver shortened.

Quand le Signe est couppé par une Barre, cela marque qu'il faut battre la Mesure plus viste.

C Barré.

  Le 𝄵 *Barré est proprement le Signe de quatre Temps vistes, néantmoins l'usage veux qu'on s'en serve pour le Signe de deux Temps lents.*

    . . . .

When the sign is cut with a bar, this indicates that one must beat time more quickly.

  The C cut with a bar [i.e. ¢] is properly the sign for fast quadruple metre; nevertheless, in practice it is used as the sign for slow duple metre.

    . . . .

SIGNES
De la Mesure à trois Temps, avec leurs noms

Trois un.	Trois deux ou Triple double.	Trois quatre	Trois huit.	Trois seize.	Triple simple.
3/1	3/2	3/4	3/8	3/16	3

Le triple simple est la même chose que le 3/4 *.*

La Mesure à trois Temps se bat de trois manières.
  1e Deux Frappers et un Lever pour les mouvements lents.
  2e Un Frapper qui vaut deux Temps, et un Lever pour les mouvements plus vistes.
  3e Un Frapper qui vaut trois Temps pour les mouvements très-vistes.

SIGNS
of triple metre, with their names.

Trois un.	Trois deux ou Triple double.	Trois quatre	Trois huit.	Trois seize.	Triple simple.
3/1	3/2	3/4	3/8	3/16	3

Simple triple [i.e. 3] is the same as 3/4 .

Triple metre is beaten in three ways.
  1. Two downbeats and an upbeat for slow tempi.
  2. One downbeat that is worth two beats, and an upbeat for faster tempi.
  3. One downbeat that is worth three beats for very fast tempi.

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[7] In *Règles de composition*, Charpentier discusses "The Strong and Weak Beats" [*Des Temps forts et foibles*, fol. 8], and states that "In a measure with four beats, the first and third beats are strong, and the second and fourth are weak" [*À la mesure a quatre temps le 1e temps et le 3e sont forts, le second et le 4e sont foibles*]. "In a measure with two beats, the first is strong and the second is weak" [A la mesure a deux Temps, la 1e est fort et la 2e est foible.] "In a measure with three beats, all the beats are equal; if one wishes, the second and third beats can be weak, but the first beat is always long." [*À la Mesure à trois Temps tout les Temps sont égaux ou si l'on veux le 2e ou le 3e seront foibles mais le 1e en toujours long.*]

La seconde maniere de battre la Mesure à trois Temps, semble n'estre pas conforme à la définition de la Mesure, qui porte que la Mesure est un nombre de battements égaux. Néantmoins il n'y a point de contradiction, car il faut concevoir que ce Frapper vaut deux Battements ou Temps, dont chacun est égal au Lever ; Si on ne les marque pas distinctement, c'est pour une plus grande commodité ; Cecy se doit entendre aussi de la troisième manière de battre la Mesure à trois Temps, où le Frapper renferme trois Temps, aussi bien que des Mesures à 6, à 9, et à 12 Temps.

The second way of beating triple metre seems not to conform to the definition of metre [given above], which is that metre is a number of equal beats. Nevertheless, there is no contradiction here – for one should imagine that this downbeat is worth two beats, each of which is equal to an upbeat; if they [the beats] are not clearly marked, it is for greater convenience; this should also be understood for the third way of beating triple metre – whereby the downbeat comprises three beats – as well as the metres in 6, 9, and 12 time.

Dans quelque Signe de Mesure que ce soit,
Les Battements doivent estre plus ou moins lents, à proportion de la valeur de chaque Temps.

For whichever metre sign that it may be :
The beats must be more or less slow, in proportion to the value of each time unit [i.e., the denominator].

Par exemple, le $\frac{3}{1}$ se doit battre plus lentement que le $\frac{3}{4}$, parce que dans le $\frac{3}{1}$ les Temps sont des Rondes, et que dans le $\frac{3}{4}$ les Temps ne sont que des Noires.

For example, $\frac{3}{1}$ must be beaten more slowly than $\frac{3}{4}$, because in $\frac{3}{1}$ the beats are semibreves, and in $\frac{3}{4}$ the beats are only crotchets.

Here, Loulié again returns to the subject of *inégalité* – this time in triple metre. When the melody moves by successive notes but skips around, the notes are performed equally (*notes égales*). But when the notes move by consecutive degrees in conjunct motion, then the notes are 'swung'.

Dans quelque Mesure que ce soit particulièrement dans la Mesure à trois Temps, les demy-temps s'executent de deux manières différentes, quoy que marquez de la même manière.
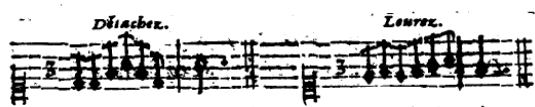
In whatever metre that it may be, but particularly in triple metre, the half/minim-beats are performed in two different ways, even though they are marked in the same way.

1e On les fait quelquefois égaux.
Cette manière s'appelle détacher les Nottes, on s'en sert dans les chants dont les sons se suivent par Degrez interrompus.

1. They are sometimes performed equally.
This manner is called to detach the notes, and it is done in melodic lines in which the pitches follow by disjunct degrees.

2e On fait quelquefois les premiers demy-temps un peu plus longs.
Cette maniere s'appelle Lourer. *On s'en sert dans les chants dont les sons se suivent par Degrez non-interrompus.*

2. Sometimes the first half-/minim-beat is made a little longer.
This manner is called *lourer*. This is done in melodies in which the pitches follow by conjunct degrees.

On appelle Degré interrompu lorsqu'un son est suivi d'un autre son qui est au 3. ou 4. degré plus du 1. soit en montant, soit en descendant, comme ré, la, fa.

Disjunct degrees are when a pitch is followed by another pitch that is at the 3rd or 4th degree more than from the first, either in ascending or descending – such as re, la, fa.

Il y a encore une troisième manière, où l'on fait le premier demi-temps beaucoup plus long que le deuxième, mais le premier demi-temps doit avoir un point.

There is yet a third manner, whereby one plays the first minim-beat much longer than the second, but the first minim-beat should have a dot.

On appelle cette 3. manière Piquer, *ou* Pointer. *Voyez la troisième Partie.*

That 3rd manner is called *piquer* or *pointer*. See the third part.

Loulié provides four signs for quadruple metre: C-simple [four slow beats], C-barré [or ¢; four fast beats], and 4/8 [four very fast beats]. He also says that C-simple and ¢ are beaten in four (two downbeats and two upbeats), 4/8 is beaten in two – and the eighth note/quavers are always *égales*.

SIGNES	SIGNS
De la Mesure à quatre Temps, avec leurs noms	of quadruple metre, with their names.

¡C Simple.	C Barré.	Quatre huit.

La Mesure à quatre Temps ne se bat que d'une manière : deux Frappers, et deux Levers.

Le C Barré est le Signe de quatre Temps vistes.

L'on a dit qu'on se sert aussi du C Barré pour le signe de deux Temps lents.

Remarquez que le 𝄵 se bat en deux Temps, deux Croches pour chaque Temps pour une plus grande commodité, mais toutes les Croches en sont égalles, à la difference du $\frac{2}{4}$ ou la 1. et la 3. Croches sont plus longues que la 2. et que la 4.

Quadruple metre is beaten in only one manner : two downbeats, and two upbeats.

¢ is the sign of four fast beats.

We have already said that ¢ is also used for the sign of two slow beats.

Notice that 𝄵 is beaten in two beats, two eighth notes/quavers for each beat, for greater convenience, but all the eighth notes/quavers are equal – unlike $\frac{2}{4}$, where the 1st and 3rd eighth notes/quavers are longer than the 2nd and 4th.

Loulié proposes two ways of conducting compound duple metres:

SIGNES	SIGNS
De la Mesure à six Temps, avec leurs noms.	Of the metre in six beats, with their names

Six quatre.	Six huit.	Six seize.
6	6	6
4	8	16

La Mesure à six Temps se bat de deux manières.
1ᵉ Un 1 Frapper qui vaut deux Temps.
   Un 2 Frapper qui vaut un Temps.
   Un 1 Lever qui vaut deux Temps.
   Un 2 Lever qui vaut un Temps.
Cette manière de battre est pour les Airs lents.
2ᵉ Un Frapper qui vaut trois Temps.
   Un Lever qui vaut trois Temps.
Cette manière de battre est pour les Airs vistes.

The metre in six beats is beaten in two ways.
1. A first downbeat that lasts two beats.
   A second downbeat that lasts one beat.
   A first upbeat that lasts two beats.
   A second upbeat that lasts one beat.
This way of beating time is for slow airs.
2. A downbeat that lasts three beats.
   An upbeat that lasts three beats.
This way of beating time is for fast airs.

And one way of beating compound triple metre:[8]

SIGNES	SIGNS
De la Mesure à neuf Temps, avec leurs noms.	Of the metre in nine beats, with their names.

Neuf quatre.	Neuf huit.	Neuf seize.
9	9	9
4	8	16

[8] In *Règles de composition* [fol. 8, marginal note], Charpentier states that "When you have several notes of equal value in the same measure: if it is an even number, the first will be strong, the second weak, the third strong, and the fourth weak;" and if it is an odd number, the first will be weak, etc."

La Mesure à neuf Temps ne se bat que d'une manière.
Un premier Frapper qui vaut trois Temps.
Un deuxième Frapper qui vaut trois Temps.
Un Lever qui vaut trois Temps.
La Mesure à neuf Temps est composée de trois Mesures de trois Temps.

The metre in nine beats is beaten in only one way:
A first downbeat that lasts three beats.
A second downbeat that lasts three beats.
An upbeat that lasts three beats.
The metre in nine beats is composed of three bars of three beats.
It can be conducted in triple time, three [triple-beat] bars for one [nine-beat bar].

Elle se peut battre à trois Temps, trois Mesures pour une seule.

Dans les Signes de la Mesure à neuf Temps, la Pause vaut une Mesure, c'est à dire neuf Temps. La demie Pause vaut un Frapper ou un Lever, c'est à dire trois Temps.

In the signs of the metre in nine beats, the whole/semibreve rest is worth a bar, that is, nine beats. The half/minim rest is worth a downbeat or an upbeat, that is, three beats.

And finally, compound quadruple metre completes our mini-tutorial in seventeenth-century conducting:

.........................*SIGNES*
De la Mesure à douze Temps, avec leurs noms.

Douze quatre.	*Douze huit.*	*Douze seize.*
12	12	12
4	8	16

La Mesure à douze Temps ne se bat que d'une mani„re.
Un premier Frapper qui vaut trois Temps.
Un deuxième Frapper qui vaut trois Temps.
Un premier Lever qui vaut trois Temps.
Un deuxième Lever qui vaut trois Temps.
La Mesure à douze Temps est composée de quatre Mesures à trois Temps.
Elle se peut battre à trois Temps; quatre Mesures pour une seule.

SIGNS
of the metre in twelve beats, with their names :

Douze quatre.	*Douze huit.*	*Douze seize.*
12	12	12
4	8	16

The Metre in twelve beats is beaten in only one way :
A first downbeat that lasts three beats.
A second downbeat that lasts three beats.
A first upbeat that lasts three beats.
A second upbeat that lasts three beats.
The Metre in twelve beats is composed of four bars in triple metre.
It can be conducted in triple time: four [triple-beat] mesures for one [twelve-beat bar].

Dans les Signes de la Mesure à douze Temps, le Bâton de deux Pauses vaut une Mesure, c'est à dire douze Temps.
. . . .

In the signs for compound quadruple metre, the stroke of two whole/semibreve rests is worth an entire bar, that is, twelve beats.
. . . .

13

In the third part of his treatise, Loulié returns to the subject of metre. In a few of Charpentier's scores, one is presented with unusual metre signs – many of which derive from old proportional symbols of mensural notation. Whereas Loulié does not explain them all, he does clarify the use of the C and ¢ signs in conjunction with other signs. C designates that the beat-unit is slow, whereas ¢ designates a faster beat.

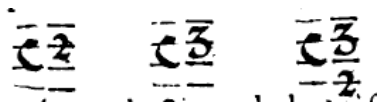| MESURE	METRE
De tous les Caracteres ou Signes de Mesures, les uns sont connus seulement dans la Musique, et les autres sont des chiffres tirez de l'Arithmétique.	Of all the characters or signs of metre, some are known only to music, while others are symbols taken from arithmetic.
Les Signes de Musique particuliers à la Musique sont :	The signs of music pertaining only to music are :

Tous ces Signes de Mesures estoient en usage chez les Anciens qui en avoient plus de trois douzaines dont ils faisoient de grands mistères. Les Étrangers en ont conservé quelques-uns dans leurs Ouvrages, mais la pratique n'en est pas bien certaine, les uns s'en servent d'une manière, les autres d'une autre. Ce qui est de constant, c'est qu'on ne sçauroit les expliquer comme il faut, qu'on ne sçache de quelle manière les Anciens s'en servoient.
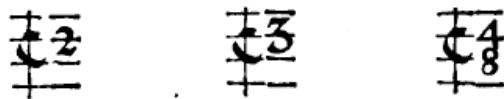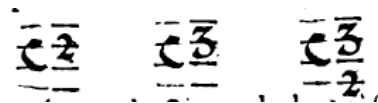
All of these metric signs were used by the ancients [i.e., earlier musicians], who had more than three dozen of them – of which they made great mysteries. Foreigners have retained several in their works, but their practice is not very certain…some use them in one way, others in another. What is constant, however, is that we cannot arrive at a clear explanation of them, and we cannot know how the ancients used them.

On ne se sert en France que du C Simple et du C Barré.

In France we use only simple C and $\mathcal{C}$.

Le C Simple et le C Barré sont employez chacun à deux usages.

Simple C and $\mathcal{C}$ are each used in two ways.

On se sert du C Simple pour le Signe de la Mesure à quatre Temps ; On s'en sert encore en le joignant avec les chiffres ou Signes des autres Mesures, pour marque que les Battements ou Temps en sont aussi lents qu'à quatre Temps lents. Ainsi :

We use simple C for the quadruple metre; we also use it in combination with symbols or other metre signs, to indicate that the beats or tempo are rather slow…just as in slow quadruple time. For example :

On se sert du C Barré pour le Signe de la Mesure à quatre Temps vistes, ou deux Temps lents ; On s'en sert encore en le joignant avec les chiffres ou Signes des autres Mesures, pour marquer que les Battements en sont aussi vistes qu'en quatre Temps vistes. Ainsi

We use $\mathcal{C}$ for the metre sign for four fast beats, or two slow beats; we also use it in combination with symbols or other metre signs, to indicate that the beats are rather fast – as in quick quadruple time. For example:

Les autres Signes dont il est parlé assez au long dans la 2. Partie, sont deux chiffres ou nombres disposez selon les Regles de l'Arithmétique, l'un au dessus comme Numerateur, et l'autre au dessous comme Dénominateur, pour marquer combien et quelles parties il faut de la Notte qu'on appelle Entière, c'est à dire de la Ronde, pour la durée d'un Mesure.
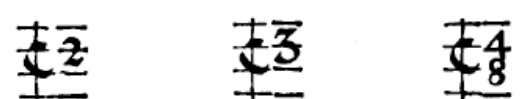
The other signs which have been discussed at length in Part 2, are two symbols or numbers arranged according to the rules of arithmetic – the one above as the numerator, the other below as the denominator – to indicate the number and the value [of notes] that comprise the duration of the whole-note/semibreve within a bar.

Ainsi le Signe ³⁄₄ *marque qu'il faut trois quarts pour la durée d'une Mesure, c'est à dire trois Noires, parce que la Noire est le quart de la Ronde ou entière.*

Thus the sign ³⁄₄ indicates that three quarter notes/crotchets are needed for the duration of one bar, since the quarter note/crotchet is one-fourth of the whole note/semibreve.

Loulié's remarks give us a general idea of most of the metres encountered in Charpentier's *Mélanges autographes*. Yet many questions arise when we are confronted with prickly passages such as the 'La, la, la, la, bonjour' trio from *Le Mariage forcé*, which hits on most of the seventeenth-century metres. Within this ensemble there are no fewer than seven different metric symbols and eleven metre changes (only one bar is given for each metre change in Ex. 4 below).

Ex. 4. Selected bars from the 'La, la, la, la, bonjour' trio from Charpentier's *Le Mariage forcé*

The complete ensemble is found in my web-edition of *Le Mariage forcé* <http://www.personal.utulsa.edu/~john-powell/LeMariageForce/HTM_files/Part3.htm>, where I propose proportional relationships among these metres. My system takes MM 60 as the half note/minim in ¢ and as the dotted half note/minim in '3'. The other symbols are calculated as simple fractions of MM 60: i.e. MM 45, 30, and 20 for the common triple-metre signs (¢, 3/2, 3/2, and C3/2 or C-dot); 75, 90, 120 for the duple-metre signs (2, C, and 4/8). For compound-duple metre (6/4) I assign MM 75 to the dotted half note/minim – which equates proportionally to the half note/minim of 2. The advantage of this system is that it provides a unique tempo to each metric sign, and, moreover, one that for the most part fits the character of the music. Ex. 5 illustrates the same ensemble with the proportional metric relationships described above:

Ex. 5. Proposed system of proportional relationships for selected bars from the 'La, la, la, la, bonjour' trio

Loulié also describes the White Ternary notation, what he calls *Triple Blanc* – which is a trademark of Charpentier's scores. Less frequently do we encounter what Loulié calls *Triple Noir*, or Black Ternary.

Les Etrangers ont encore deux autres Signes de Mesure, sçavoir,

Le Triple Noir, *et* le Triple Blanc.

Le Triple Noir est une Mesure dans laquelle ils ne se servent point de Nottes Blanches, et c'en est la le Signe.

Le Triple Blanc où ils ne se servent point ou très-rarement de Nottes Noires.

Foreigners have still two other metre signs, namely :

Black Ternary, and *White Ternary*.

Black Ternary is a metre in which white notes are not used at all, and this is its distinguishing feature.

White Ternary does not use, or very rarely uses, black notes.

Charpentier introduces both types of notation in *Actéon changé en biche*, where Black Ternary appears within a passage of White Ternary during the instrumental plainte that accompanies Acteon's transformation (see Ex. 6). A particularly moving passage of Black Ternary occurs in *Le Reniement de St Pierre*, when Peter recalls's Jesus's earlier prediction that he would thrice renounce him. Here the Black Ternary sets 'the words of Jesus' in sharp relief.[10]

Ex. 6. Passage from the instrumental *plainte* in Charpentier, *Actéon changé en biche* (autograph)

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[10] See my web-editions at <http://www.personal.utulsa.edu/~john-powell/RENIEMENT%20DE%20ST%20PIERRE/index.htm> and <http://www.personal.utulsa.edu/~john-powell/Acteon_change_en_biche/index.htm>. For more on white notation, see Shirley Thompson, «Once more into the void: Marc-Antoine Charpentier's croches blanches reconsidered,» *Early Music* (2002) 30:1, 83-93 <http://em.oxfordjournals.org/content/XXX/1/83.extract>.

S'il se rencontre des Nottes Noires dans le Triple Blanc, elles vallent autant que si elles estoient Blanches.

If black notes are encountered in White Ternary, they are worth the same as if they were white.

La raison pourquoy dans le Triple Blanc les Nottes Noires vallent autant que si elles estoient Blanches, est tirée des Regles des Anciens, qu'il seroit trop long de déduire icy.

The reason why in White Ternary the black notes are worth the same as if they were white is taken from the rules of former times that would be much too involved to explain here.

Mais il faut avoër qu'il y a plus de caprice que de raîson dans la plûpart de ces Signes.

But it must be admitted that there is more caprice than reason in most of these time signatures.

Loulié also touches on the metric duality of dances like the minuet, in which the steps are sometimes at odds with the music. Consequently, such dances are conducted in compound metre … even though they may be notated in simple ternary metre:

La seconde manière de battre la Mesure en six Temps est particulière et propre pour certain Airs de Danse, comme Gigues, Canaries et autres de cette Mesure.

The second way of beating compound duple time is particuliar and proper for certain dance tunes, like gigues, canaries, and others that use this metre.

Dans cette Mesure le Frapper s'appelle Bon Temps, et le Lever s'appelle Temps Faux ; Et c'est là la seule raison pourquoy l'on se sert du 6⁄4 au lieu de deux fois 3⁄4, parce que dans le 3⁄4 le Bon Temps n'est pas distingué du Temps Faux, et c'est pour cette mesme raison que les Danseurs battent le Menuet en 6⁄4 quoy qu'il ne soit marqué qu'en 3⁄4.

In this metre the downbeat is called « good beat, » and the upbeat is called « false beat; » and this is the only reason why 6⁄4 is used instead of two times 3⁄4, because in 3⁄4 the good beat is not distinguished from the false beat, and it is for the same reason that dancers beat the minuet in 6⁄4, even though it is notated in 3⁄4.

Les Mesures à neuf Temps et à douze Temps sont communes dans les Ouvrages de Musique des Étrangers, mais elles ne sont guère d'usage en France ; Elles sont pourrent fort commodes, en ce qu'elles fatiguent bien moins le bras, parce qu'on n'est obligé de le lever que de trois en trois, ou de quatre en quatre Mesures.

Compound triple and compound quadruple metres are common in musical works of foreigners, but they are hardly ever used in France ; they are, however, very convenient, in that they are less tiring for the arm… because one only has to raise the arm only three times in three bars, or four times in four bars.

And here Loulié describes one more type of rhythmic alteration, commonly called the 'Scotch snap':

On avoit oublié de dire dans la 2. Partie en parlant des Signes de Mesures de trois Temps, que les premiers demi-Temps s'executent encore d'une quatrième manière, sçavoir en faisant le 1. plus court que le 2. Ainsi.

I forgot to mention in the 2nd Part, while speaking about metre signs in triple time, that the first half-/minim-beats can be performed in yet a fourth manner – namely by making the 1st shorter than the 2nd. For example:
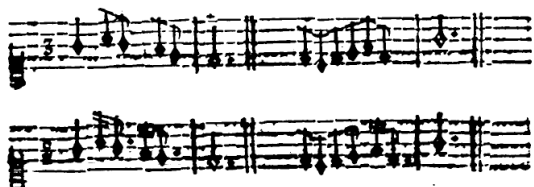
This article continues on p. 27

17

Mozart's Slurs and Bowing Guidance: Violin Concertos in 1775

Beth Pei-Fen Chen*

As a teenager, in the first half of the 1770s, Mozart was already very familiar with the language and notation of violin music. In addition to his violin concertos (K. 207, composed in 1773, and K. 211, 216, 218 and 219, written at the age of 19 in 1775), Mozart had also written a large quantity of music for strings in orchestral, opera and chamber works. Among the early works for strings are twelve quartets (K. 155–60 and K. 168–173, written in 1772 and 1773). There are also solo violin movements in the Serenades, such as K. 185, written in the Summer of 1773, and other violin concertos (K. 203, written in August 1774, and K. 204, written in August 1775).

In examining the autographs of the violin concertos, one is struck by the abundance of slur markings.[1] Mozart's predecessors and contemporaries tended to give few slurs in their keyboard works, while they included many more slurs in their music for strings. For instance, there are many slurs in J. S. Bach's *Six Sonatas and Partitas* for the solo violin, but often there are no slurs in Bach's keyboard works. In fact, it was common for violinist-composers to insert many slurs into their violin works. These include the famous figures Vivaldi, Telemann, Geminiani, and Tartini. In Mozart's time, Johann Ernst Eberlin (1702–62), Wagenseil (1715–77), Leopold Mozart (1719–87), Christian Cannabich (1731–98), Joseph Haydn (1732–1809), and Michael Haydn (1737–1806) also applied many slurs in violin or strings parts.

The reason that slurs are abundant in some string works of the eighteenth century is that they were used to indicate bowing. It is a feature of string notation that can be dated back to the seventeenth century. The French viol player Jean Rousseau, in 1687, introduced the half-circle sign (Liaison) as a bowing mark.[2] Georg Muffat, in 1698, marked slurs for notes within a bow stroke when discussing the 'Manner of Using the Bow'.[3] In the eighteenth century, Geminiani, in his *The Art of Playing on the Violin* (1751),[4] and Leopold Mozart, in his *Versuch einer gründlichen Violinschule* (1756), also used the slur sign as a bowing instruction. The function of the slur sign is clearly explained by Leopold Mozart in his *Versuch*, who also provides an illustration showing players how

many notes should typically be played in one bow stroke (Ex. 1):[5]

> The notes below or above a slur, of which there may then be 2, 3, 4 or even more, are all bowed together with one bow stroke rather than separately, and slurred within a single movement, without lifting the violin bow or increasing the pressure.
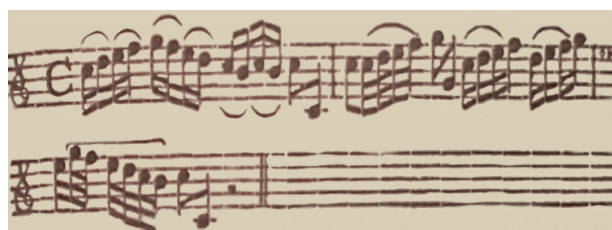
Ex. 1. Leopold Mozart, *Versuch*, Chapter I, p. 43

W.A. Mozart's approach to slurs

Mozart took considerable care with slur markings in the autographs of the violin concertos. This is the case in the central Adagio movement of K. 216, in which triplets are the main accompaniment pattern throughout. In the first four bars of the two violin parts (see Ex. 2), Mozart wrote a slur over the first two notes of each group of three tripletised semiquavers in bars 1–2, and over the first four groups of tripletised semiquavers in bar 3. In the second half of bar 3, and in bar 4, he writes different slurring patterns by omitting slurs for the repeated notes and by slurring five tripletised semiquavers at the end of bar 4. A similar attention to detail can be seen in passages of

accompaniment in K. 211 (Ex. 3a) where groups of four semiquavers are each given an individual slur marking, and in K. 207 (Ex. 3b), where two distinct slurring patterns are indicated.[6] These slurs are bowing marks. When up-bow and down-bow markings are applied to the K. 216 passage, it can be seen that a logical bowing pattern is the result (see Ex. 4).
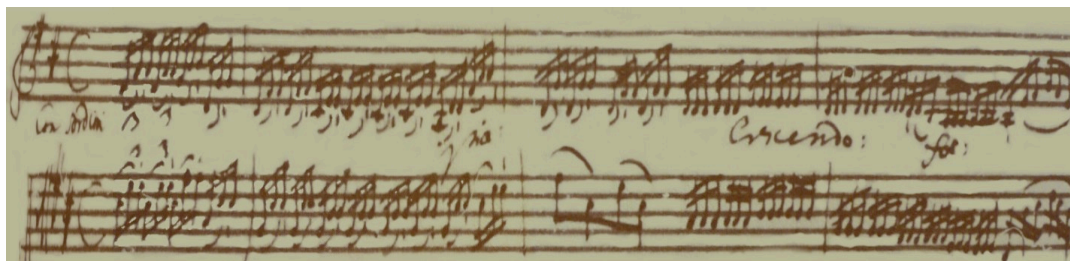
Ex. 2. K. 216, ii, bars 1–4 (Violin II & Viola), autograph (f. 18v)

Ex. 3a K. 211, I, bars 61–62, Violin II, autograph (f. 7)

Ex. 3b K. 207, ii, Violin II, bars 1–3, autograph (f. 16v)

Ex. 4 K. 216, II, bars 1–3, Violin II and Viola (f. 18v)

The trouble that Mozart went to in these passages is noteworthy. By contrast, he would not go to the trouble of marking slurs in this way for similar repetitive accompaniment figures in keyboard music of the same period (c.1775). In string music, however, slurs were essential to the successful execution of the music, and were therefore essential elements of the notation.
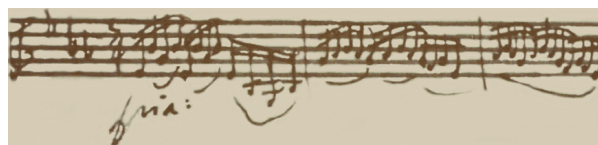
Why Mozart's bowing marks are at times inconsistent

Mozart's attention to detail in his bowing marks is revealed further by a closer examination of instances where indications vary in ways that might sometimes be deemed inconsistent. We find that changes of figuration, a desire for subtle textural variety, in addition to a desire for varied articulation, explain why Mozart's bowing indications are occasionally varied or inconsistent.

1. Figure changes

In bars 19–22 of the first movement of K. 216 (see Ex. 5), Mozart applied slurs over four- and eight-semiquaver groups in the two violin parts, which reflect changes of figuration. His desire to match bowing with the figuration patterns precisely is reflected in bar 21 where a mistaken four-semiquaver slur was corrected to an eight-semiquaver one in the second violin part. The two slurs in the first violin part on the third and fourth beats of bar 21 is a lapse; Mozart wrote an eight-semiquaver slur for the reappearance of this figure later in the movement. He is consistent elsewhere in matching bowing and figuration patterns in parallel passages in this movement.
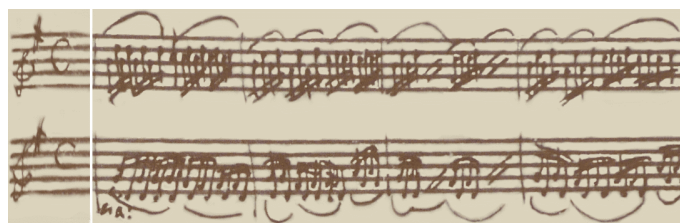
Ex. 5. K. 216, i, Violin I and II, bars 19–22, (f. 2)

2. Subtle textural variety

A desire for textural variety is also a factor that affected Mozart's bowing marks. At the opening of the second movement of K. 211 there is a slurring discrepancy between the accompanying second violin and viola parts, while the passage is treated in slightly different ways whenever it re-appears (Ex. 6). Only in bar 9 does the bowing reflect the harmonic rhythm (with a chord change on crotchet beat 3). A desire for subtle textural variety best explains the systematic 'inconsistency' in bars 1 and 59, since displacement of bow changes affords a more fluent accompanying line for supporting the melody. Nonetheless, in the *NMA*, the editor Christoph-Hellmut Mahling altered the slurring, giving consistent slurring between parts.[7]

Violin I & II, Viola, bars 1–2 (f.14v)	Solo Violin, Violin I & II, bars 9–10 (f. 15)	Solo Violin, Violin I & II, bars 59–60, (17v–18)

Ex. 6. Excerpts from the autograph of the second movement of K. 211

3. Articulation

The slur marks for the opening theme of the first movement of K. 216 are varied depending on whether it is given to the soloist or to the orchestra (see Exx. 7a and 7b). It is likely that Mozart wanted different articulation effects in the solo part as compared with the tutti violin parts. When the theme appears for the recapitulation, assigned to the soloist, Mozart retains the distinct bowing-slur pattern that he gave to the soloist earlier in the movement. With regard to the rule of the down bow, both markings work, since, in both, the bow stroke is naturally brought back to a down bow on the first beat of the third bar (the rule of the down bow will be discussed in the section below on Leopold's bowing guidance).

Ex. 7b. K. 216, i, Solo Violin, bars 38–40, autograph (f.3)

Mozart's cross-bar slurs

Bow length was a factor that influenced Mozart's bowing indications. Within-beat and within-bar slurs are in the majority, but there are a few two-note cross-bar slurs, and some cross-bar slurs that are longer. In the first movement of K. 211, the longest slur is the one that crosses three bars and ends on the crotchet A in bar 79 (Ex. 8). This slur is unusually long for the time; most composers tended to stick to within-beat and within-bar slurs for the violin. Mozart slurred all these notes because this is the last phrase of the development section, and it is a chromatic scale, requiring a single stroke to draw the line smoothly.

Ex. 7a. K. 216, i, Violin I, bars 1–2, autograph (f. 1)

Ex. 8. K. 211, i, Solo Violin, bars 76–78, autograph (f. 9)

The longest slur in the five violin concertos is in the third movement of K. 216, and it is again part of a transitional passage for solo violin. Before the music returns to the main theme of the Rondeau there is another chromatic passage with a slur over it (Ex. 9). This four-bar passage is longer than the one in K. 211. The slur indicates that this scale is supposed to be played within a single bow stroke, without extra accents applied within the passage.

Ex. 9. K. 216, iii, Solo Violin, bars 121–124, autograph (f. 29)

The separation between a tie and its following slur

Mozart had a tendency to separate a slur from any previous tied note, examples of which appear frequently in the solo violin parts of his violin concertos. The following notation, for example, is common:

This was a subtle detail of articulation specified by several other composers in music for the violin, as can be found in examples by J. S. Bach, J. Stamitz and J. C. Bach.[8] In the second movement of K. 219, Mozart's indication was particularly clear; the tie and slur are clearly separated (Ex. 10). This suggests not only a bow change after a tie, but also a gesture of subtle articulation between the tied note and the first note of the following slur. A tiny breath after the tie, and a gentle emphasis on the first note of the slur, is a detail of articulation that does not affect the musical line as a whole. Mozart applies this notation consistently in the movement with a few ambiguous exceptions, which may be treated in a similar fashion.

In these examples, we can again clearly see Mozart's attention to detail, and concern for precision, in his bowing marks.

Bars 38–40 (f. 21)

Bars 76–78 (f. 24)

Bars 92–94 (f. 25)

Ex. 10. Extracts from the second movement of K. 219, solo violin part, autograph

Leopold Mozart's bowing guidance and Mozart's bowing marks

As mentioned above, the slur was well-established as a means of indicating bowing by the mid-eighteenth century. By the time Leopold Mozart was writing his *Versuch*, however, a comprehensive exploration of fundamental issues on good style and taste for violin playing was needed.[9] To this end, Leopold included yet another consideration of bowing and its notation, as his predecessors had done. However, it remained the case that it was up to composers to decide whether they would indicate bowings in their music in detail. Leopold was Mozart's first mentor and deeply influenced him, and Mozart's notational habit of indicating far more slurs in violin music than in keyboard music around 1775 reflects this influence. Leopold likewise tended to give full indications of bowings through the extensive use of slurs, and gave precise indications in the illustrations of his *Versuch* in order to make his explanations more explicit.[10]

We can be in no doubt as to the function of Mozart's slurs as a means of indicating bowing, a purpose explained comprehensively by his father. However, an important question remains: how did these bowing marks work in practice? This is so far an unanswered question since very few modern violinists regard Mozart's slurring as a practical bowing guide. Many add their own bowing marks; they even divide Mozart's slur into two, or combine two slurs to make one. Even when Baroque violinists attempt to follow Mozart's bowing marks, they may find

that some of them turn out to be strange and change them for practical convenience. Even editors in scholarly editions sometimes alter Mozart's slurring when the original slurs appear at first glance to be unusual, strange or foreign to them.

It is unlikely that Mozart would have written slurs as bowing marks without regard to their technical and musical feasibility. How, then, did Mozart's bowing marks work in practice? There must have been certain bowing rules that had circulated since the seventeenth century, and these rules might have varied from one individual to another in different periods. Presumably some of these fundamental rules had influenced Mozart, and he applied these bowing ideas automatically whenever he composed or notated music for the violin. Since Leopold's influence on Mozart must have been direct, a quick survey of Leopold's bowing theory below may throw some light on how the slur markings in Mozart's violin concertos worked in practice.

The secret of bowing: Leopold's two chapters on bowing

Slurs in violin music show performers how many notes are to be played in a single bow stroke. However, as Leopold recognized, they are not enough to inform players explicitly of whether a down-bow or an up-bow is intended. For this reason, he wrote two chapters dealing with the complicated bowing rules, and in his musical illustrations he used both slurs and the written words 'Herabstriche' and 'Hinaufstriche' (which mean 'down bow' and 'up bow' respectively) as an explanatory aid. The two separate chapters are: 'IV Von der Ordnung des Hinaufstriches und Herabstriches [the Order of Up and Down Bow]' and 'VII Von den vielen Veränderungen des Bogenstriches [the Variety of Bowing]'. In Chapter Four, Leopold listed 36 fundamental principles, focusing on when to apply a down or an up bow in détaché passages and in passages without slurs. This is the rule of down-bow, one that he had inherited from predecessors.[11]

A major reason for why modern violinists may find Mozart's bowing marks impracticable is the inadequacy of slurs alone to indicate whether a down-bow or an up-bow is intended. However, their feasibility becomes apparent when practices that were commonly understood at the time, but which were not made explicit in the notation, are taken into account. For instance, frequent consecutive

down bows could be a foreign practice for most modern string players if not prompted by the score. This, however, was an existing practice in Mozart's time. According to Leopold's first rule, if there is no rest at the start of a bar, the first crotchet should be played with a down bow even though it causes two down bows in succession (see Ex. 11a): one at the end of a bar and the other at the beginning of the following bar.[12] A similar situation is explored in the twentieth rule, which illustrates another instance where repeated down bows are required in order to arrive at a down bow on strong beats (i.e. the first and third beats of each bar; see Ex. 11b).

Ex. 11a. Leopold Mozart, *Versuch*, illustration accompanying Bowing Rule No. 1 (Chapter IV, p. 71)

Ex. 11b. Leopold Mozart, *Versuch*, illustration accompanying Bowing Rule No. 20 (Chapter IV, p. 78)

As Leopold's *Versuch* illustrates, the use of slurs as a guide to bowing was a basic concept. However, when there was no slur marked, violinists would have to apply the bowing rules introduced in Chapter Four. In turn, these rules can be regarded as the key to understanding Mozart's intended bowings.

Mozart's slurs and Leopold's bowing theory

If Leopold's bowing theory was deeply rooted in Mozart, there is a good chance that Mozart was applying the same or similar bowing rules when he composed his violin concertos at the age of 19 in 1775. In particular, Mozart's violin slurring discrepancies in the first movement of K. 216 can be understood in the light of Leopold's ninth and tenth rules. In the ninth rule, Leopold states that every crotchet should be played with a down bow if 'it consists of two or four notes of equal value.',[13] while the tenth rule is a variation of the ninth for when the music is in fast tempo. In bar 1 of his illustration of the ninth rule,

Leopold applied two consecutive down bows on third and fourth beats (Ex. 12a). When the tempo is fast, two up bows were considered acceptable for the two fourth-beat quavers, as in the tenth rule (Ex. 12b). Leopold further emphasized that the two ups must be played separately by lifting the bow, as they were not slurred together.[14] In order to make his explanation clear, he used a slur sign with two vertical strokes to show two separate up bows.


Ex. 12a. Leopold Mozart, *Versuch*, illustration accompanying Bowing Rule No. 9 (Chapter IV, p. 73)

Ex. 12b. Leopold Mozart, *Versuch*, illustration accompanying Bowing Rule No. 10 (Chapter IV, p. 74)

Turning our attention again to the tutti opening of the first movement of K. 216, a number of possibilities for bowing seem apparent (see Ex. 13). It is generally fine to bow it out in bars 1 and 3 (see bowing options 1 and 2 in Ex. 13). This is because down bows are applied in the places where marked *forte* and up bows are in the places marked *piano*. However, if performers continue in this manner into bar 2, the bowing no longer reflects the dynamic markings.
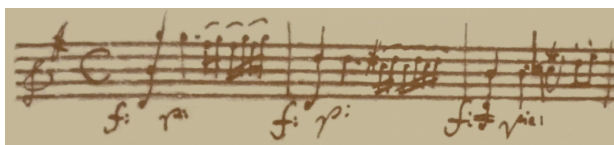
Ex. 13. Possible bowing patterns for the tutti opening of K. 216, autograph (f. 1)

Prompted by Leopold's first rule (Ex. 11a) and the tenth rule (Ex. 12b) of the *Versuch*, performers could opt for a down bow on the first beat of the second bar (see bowing option 2). However, since it is not easy to perform consecutive down bows at speed on the last beat of bar 1 and the first beat of bar 2, bowing option 2 may not be the best solution. If an up bow is applied for the last stroke of the first bar (see Ex. 13, bowing option 3), the bowing for the second beat in bar 1 is still a puzzle. Following Leopold's twentieth rule (see Ex. 11b), performers could opt for two consecutive down bows (see Ex. 13, bowing option 4). Since *piano* is indicated for the second beat of each bar, an up-bow stroke is probably more appropriate than a down-bow stroke on the second beats (see Ex. 13, bowing option 5). But what are the bowing rules that can be applied for the last two slurs in bar 1?

Leopold provides another bowing idea in Chapter Seven, where there are various examples of bowing possibilities. In his Examples 28a and 28b (see Ex. 14) he inserts two extra instructive slurs in the third and fourth beats of Example 28b (a big slur over two small ones). The bigger slur suggests the possibility of playing two slurs in one bow. If two up bows are applied to the four semiquavers of the forth beat in bars 1 and 2 of the first movement of K. 216, the bowing can work perfectly, as suggested by bowing option 5, with an accented down-bow on the first beat for the *forte* and an up-bow on the second beat for the *piano*.

Ex. 14. Leopold Mozart, *Versuch*, extract from Chapter VII, p. 142

As mentioned previously, the solo violin part in both exposition and recapitulation sections of the first movement of K. 216 presents a different slurring for the opening theme compared with the tutti first violin part (see Exx. 7a and 7b). As a consequence, when bowing out this solo violin version, the player naturally arrives at a down-bow stroke at the beginning of each bar (see Ex. 15, bowing option 1). Other differences between the solo and tutti versions of the theme affect the options for bowing: Mozart did not specify dynamic changes in the solo violin and he did not write a chord at the start of bars 39, 40, 157

and 158 in the solo violin (that is, the second and third bars of the subject). Instead, he wrote appoggiaturas.[15]


Ex 15. Possible bowing patterns for K. 216, i, Solo Violin, bars 38–40, autograph (f. 3v)

Since Mozart did not indicate the dynamic *piano* under each second beat, and the note on the second beat is the longest note in each bar, violinists might think to apply a down-bow stroke on the second beat, perhaps to emphasize the length of the dotted crotchet (see Ex. 15, bowing option 2). However, at once, the bowing is 'upside down' in the first bar after the two down bows. If one would like to have a down bow on the first beat of the second and third bars, one would need to have also two downs between bars, which cannot be executed easily at speed. It is also unsatisfactory to give two down bows at the start of the subject, and then to bow out for the rest of the phrase, since this will cause the bowing to be upside down in the second and third bars (see Ex. 15, bowing option 3). Apparently, Mozart's slurs lead to the best bowing possibility, as in bowing option 1.

As Leopold states, 'bowing can greatly vary a phrase', and that 'the bowing gives life to the music.'[16] This explains why Mozart gave inconsistent bowing marks in the above example from K. 216, i – for the sake of variety.

Ex. 16. Extracts with bowing options marked from K. 218, i, Solo Violin, autograph, ff. 5v–6, 12v–13 (continued overleaf)
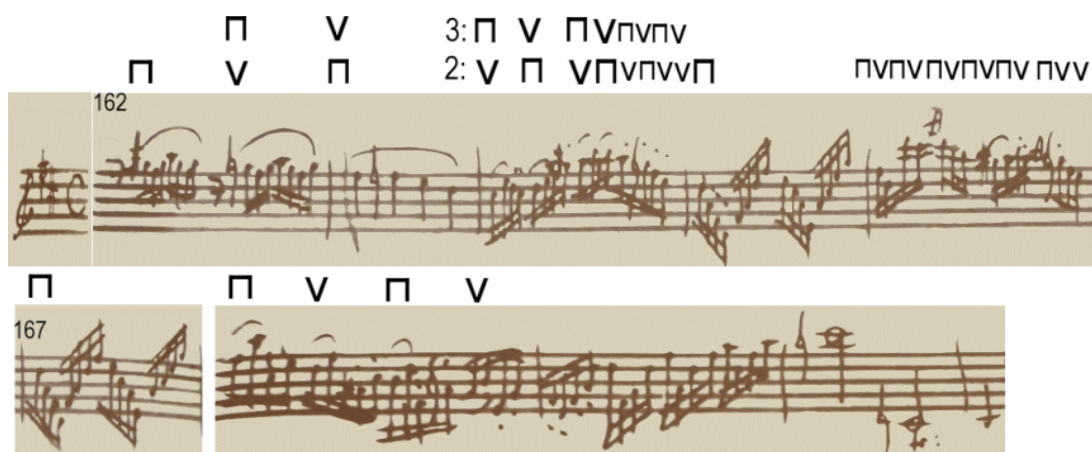
Ex. 16. Extracts with bowing options marked from K. 218, i Solo Violin (continued)

Mozart's bowing

The young Mozart may have adopted Leopold's bowing rules, but he did not incorporate Leopold's extra instructive indications into compositions, such as the double slurrings (he only started to use these after 1780s) or the verbal instruction 'her'. This means that Mozart would, at most, use slurs to show how many notes are to be played in one bow-stroke, but he would not specify when two consecutive down bows or up bows are intended. In other words, violinists need to work out for themselves where an up bow or a down bow is intended.

Parallel passages in the exposition and recapitulation sections of the first movement of K. 218 – bars 70–75 and bars 161–166 – illustrate well Mozart's approach. He indicated exactly the same bowing slurs in these two passages (see Ex. 16; bar 161 is not shown here). In this example, modern violinists might notice that bowing becomes awkward when bowing it out. Bowing does not work very well between bars 72–74, 75–76, 77–78, 164–165, and 166–167 because bowing goes 'upside down' (see Ex. 16, bowing option 1).

One solution is to adopt a down bow at the start of bars 74, 76, 78, 165, 167, and 169. If bowing option 2 is adopted, with two up bows at the end of bar 73, the bowing will be correct when it reaches bar 74. Alternatively, if two down strokes are applied in bar 71, then the bowing will go perfectly from 72–74, as shown by bowing option 3. In bar 73, bowing option 1 shows the result of bowing it out. In bowing option 2, Leopold's rule 10 is adopted (see Ex. 14b), so that two up strokes are applied instead of an up and a down stroke. As for bowing option 3, it matches the rule of down-bow perfectly.

The above two examples show that there is always a way to explain Mozart's bowing slurs. Slurs provide only a part of the bowing guidance. This is the reason that modern violinists find that Mozart's bowing turns out to be awkward if they bow out strictly. If players come to understand bowing convention from Mozart's time, they will find that Mozart's slurs work well as part of his practical bowing guidance.

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*I would like to thank Andrew Woolley for his comments and editing of this article.

[1] See *The Mozart Violin Concerti: a Facsimile Edition of the Autographs*, facsimile edition, ed. with an Introduction by Gabriel Banat (Raven Press, New York, 1986). All the small facsimile excerpts in this article have been reproduced from this edition. For the purpose of this article, these extracts have been cleaned to improve legibility.

[2] Jean Rousseau, *Traité de la viole* (Paris, 1687), Chapter XII, 103.

[3] See Georg Muffat, *Florilegium Secundum* (1698) as ed. in *Readings in the History of Music in Performance*, ed. Carol MacClintock (Bloomington, 1994), 301.

[4] Francesco Geminiani, *The Art of Playing on the Violin* (London, 1751), facsimile edition (London, [1952]).

[5] 'Die Noten welche unter oder ober solchem Cirkel stehen, es seyn hernach 2, 3, 4 order auch noch mehr, werden alle in einem Bogenstriche zusammen genomme, und nicht abgesondert, sondern ohne Aufheben oder Nachdrucke des Geigebogens in einem Zuge aneinander geschliffen.' Leopold Mozart, *Versuch einer gründlichen Violinschule,* I, III § 16 (pp. 42–43). I thank Jim Wills for help with this translation. In this article, all the brief exerpts from the *Versuch* are taken from the facsimile edition, ed. Greta Moens-Haenen (Kassel: Bärenreiter-Verlag, 1995).

[6] As the example shows, the slurs are not well-drawn, but it is certain that these are four-note slurs rather than five-, four-, or three-note slurs.

[7] See Christoph-Hellmut Mahling, *Neue Mozart Ausgabe* [*NMA*] V, 14:1, 72 and 77. He did not write a critical report for this edition, and thus there was not an explanation for these altered slurrings. It was Henning Bey, later in 2005, who wrote the critical report. See Mahling, *NMA*, V, 14: 1, (1983), 72. For these editions, see <http://dme.mozarteum.at/DME/nma/nmapub_srch.php?l=1> (Internationale Stiftung Mozarteum, Online Publications, 2006)

[8] J. S. Bach, *Sarabande* from Partita no. 2, *Six Sonatas and Partitas for violin solo*, facsimile (New York, 1971); J. Stamitz, *Symphony in D major*, The Symphony 1720–1840, Series C, vol. 3, ed. Eugene K. Wolf (New York, 1984); J. C. Bach, *Te Deum (1758)*, facsimile reproduction in *The Collected Works of J. C. Bach*, vol. 24 (London, 1989), 12.

[9] *Versuch*, 2–3 ('Vorbericht').

[10] See, for example, the *Lytaniae de Venerabili in D* (1762), facsimile at International Stiftung Mozarteum, Salzburg.

[11] See, for example, Muffat, *Florilegium Secundum* (1698) as ed. in *Readings*, ed. MacClintock, 297–303. Muffat used a vertical line '|' to indicate a down bow and a 'v' for an up bow.

[12] The up and down bow signs are added by me. Leopold Mozart, *Versuch*, IV §1, 70–71.

[13] IV §9. See Leopold Mozart, ed. and trans. Editha Knocker, *A Treatise on the Fundamental Principles of Violin Playing* (Oxford, 1985), 76; *Versuch*, 73.

[14] IV §10, *Versuch*, 74.

[15] Cleary, the first C natural in bar 40 is written out as a long appoggiatura and the small note E in bar 39 could be a short appoggiatura. Most violinists nowadays play an acciaccatura in the second bar. Leopold mentioned in his Chapter 9 that when the long appoggiatura makes the style of performance much too sluggish, then it should be played as a short appoggiatura. *Versuch*, 171.

[16] 'der Bogenstrich alles unterscheide'. VII, I§1, *Versuch*, 122; *A Treatise*, ed. Knocker, 114.

A French Baroque Primer: Part 2

(Drawing on excerpts from Étienne Loulié's *Éléments, ou Principes de Musique* **(1696),**
the *Règles de composition par Monsieur Charpentier,* **and Charpentier's recently-discovered**
*Manuscript 'XLI'***)**

John S. Powell

Part 1 of this article (see p. 4) addresses the following issues that the performer confronts when preparing to perform the music of Charpentier: the practice of accidentals, harmonic vocabulary and the treatment of dissonance, conventions of rhythmic alteration, metric signs and their tempo implications, time-beating patterns, coloration and void notation. Part 2 will address the diverse clefs associated with various voice-types and instruments, together with seventeenth-century terminology for the vocal/instrumental ranges, fundamental vs. ornamental notes, standard melodic ornaments, and ornaments specific to Charpentier's music. To round out this study I will include Charpentier's listing of the affective character of various keys, and Charpentier's summation of the rules for accompaniment. Part 2 will conclude with a current bibliography of performance-related issues that may be of interest to performers of Charpentier's music.

     Increasingly, modern editions are retaining the seventeenth-century names for the voice- and instrument-types, so this list is given for handy reference:
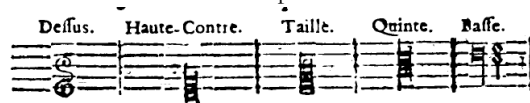

CLEFS
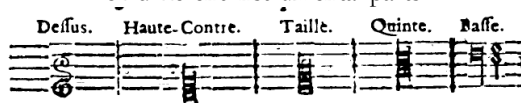Des différentes Parties pour les Voix.

CLEFS
of the different voice types.

CLEFS
Des différentes Parties pour les Instruments.

CLEFS
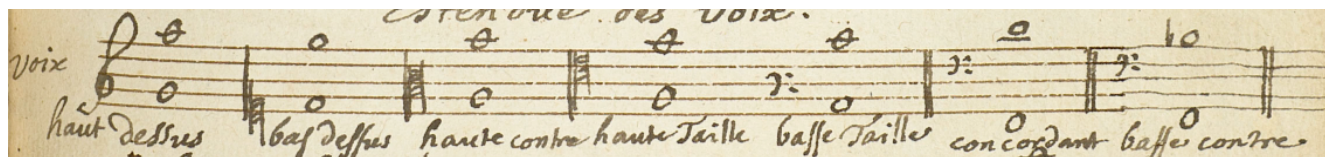of different instrumental parts.

27

Charpentier's *Manuscript 'XVI'* (f. 6) elaborates on the vocal ranges for each voice-type (high soprano [*haut dessus*], low soprano [*bas dessus*], alto [*haute contre*], high tenor [*haute Taille*], low tenor [*basse Taille*], baritone [*concordant*], and bass [*basse contre*]):

and the ranges of specific instruments (soprano violin [*dessus de violon*], recorder [*flûte à bec*], transverse flute [*flûte allemande*], alto viola [*haute contre de violon*], high tenor viola [*taille de violon*], low tenor viola [*quinte de violon*], and violoncello [*basse de violon*]):
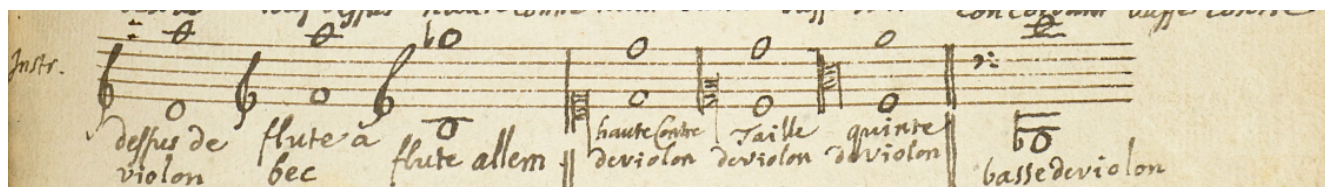
     Finally, we come to ornamentation. Loulié gives a somewhat shorter list of ornaments than do the French *clavecinistes*, and his list seems to focus on the twelve most common vocal ornaments. He distinguishes between the 'little sound' and the 'ordinary sound' – the former being ornamental, and consequently sung or played more lightly than the 'ordinary' sound. When singing solfège, the ornamental notes assume the name of the note being embellished.
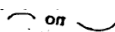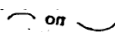
AGRÉMENTS DU CHANT.	MELODIC ORNAMENTS.

    Le Chant est une suite de deux ou de plusieurs Sons.

    Melody is a succession of two or more tones.

    Agrément du Chant est un, ou deux, ou plusieurs petits Sons, qu'on entremêle parmi les autres Sons ordinaires pour rendre le Chant plus agréable.

    Melodic ornament is one, or two, or several little tones that one intermingles among the other ordinary tones to make the melody more agreeable.

    Le Petit Son est un Son plus foible, c'est à dire moins fort, ou d'une moindre durée que les autres Sons.

    The little tone is a slighter sound, that is, softer or of shorter duration, than the other tones.

    Les Petits Sons se marquent par des Nottes d'un plus petit Caractere que les autres Nottes, ou par une marque particulière et affectée à chaque Agrément.

    The little tones are indicated by notes of smaller font than the other notes, or by a particular symbol typical of each ornament.

    La Petite Notte est une Notte d'un plus petit Caractere que les autres Nottes.

    The little note is a note of smaller font than the other notes.

    La Petite Notte est toujours liée avec une Notte ordinaire ; Cette Liaison se marque ainsi :

    The little note is always connected with an ordinary note. This connection is marked thus :

    La Petite Notte se nomme du nom de la Notte ordinaire avec laquelle elle est liée.

    The little note is named from the name [i.e., the solfège syllable] of the ordinary note to which it is connected.

    Elle a le Son du degré où elle est posée.

    It has the tone of the scale degree on which it is positioned.

    Elle se prend quelque fois sur la valeur de la Notte ordinaire qui la precede, quelque fois sur la valeur de la Notte ordinaire qui la suit.

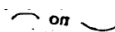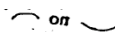   It sometimes takes its value from the ordinairy note preceding it, and sometimes from the ordinary note following it.

La Petite Notte se doit passer légèrement.

Dans le premier Exemple cy-dessus, la petite Notte est liée avec le Ré. Elle se nomme par conséquent du nom de Ré, lequel nom de Ré ne se repete pas sur la Notte Ré ordinaire qui la suit.

Elle doit avoir le Son de Mi, parce qu'elle est sur le degré Mi.

Elle est prise sur la valeur de la Notte précédente qui est Fa.

Dans le deuxième Exemple la petite Notte est prise sur la valeur de la Notte suivante qui est Ré [sic; should read Fa].

Dans le troisième Exemple, la petite Notte se nomme du nom de Fa, en nommant Fa sur la Notte ordinaire et simplement a, sur la petite Notte ; Elle a le Son de Mi, elle est prise sur la valeur de la Notte précédente.

Il y a neuf Agréments du Chant, sçavoir.

Le Coulé, La Chute, Le Port de Voix, l'Accent, Le Tremblement, Le Martellement, Le Balancement, Le Tour de Gozier, Le Flatté.

Il y encore La Coulade, mais en montant qu'en descendant. Les Passages, et La Diminution, lequels n'ont point de Caracteres particuliers, mais ils se marquent simplement avec de petites Nottes.

Il faut remarquer que la plûpart donnent au Tremblement le nom de Cadence, cependant il faut distinguer l'un de l'autre. J'en feray connoître la différence en parlant du Tremblement.

LE COULÉ

Le Coulé est une Inflexion de la Voix d'un petit Son ou Son foible, ou d'une petite durée, à un Son plus bas et plus fort.

Le Coulé se marque ainsi ꝩ

The little note must pass by lightly.
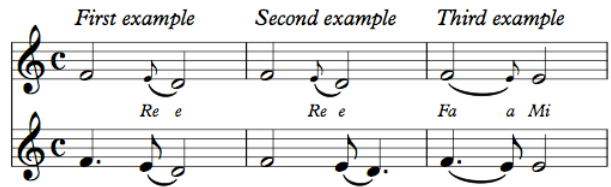
In the first example above, the little note is tied to Re. It consequently is given the name of 'Re,' and 'Re' is not repeated on the ordinary note Re following it.

It should have the tone of Mi, because it is on the Mi scale degree. It takes its durational value from the preceding note, which is Fa.

In the second example the little note takes its durational value from the following note, which is Fa.

In the third example, the little note is named 'Fa' by singing 'Fa' on the ordinary note and simply « a » on the little note ; it has the tone of Mi, and takes its durational value from the preceding note.

There are nine melodic ornaments, namely :

The *Coulé*, the *Chute*, the *Port de Voix*, the *Accent*, the *Tremblement*, the *Martellement*, the *Balancement*, the *Tour de Gozier*, and the *Flatté*.

There is also the *Coulade*, used only in ascending rather than descending motion.; and *Passages*, and *Diminution* – all of which have no particular symbols, but are marked simply by little notes.

It should be mentioned that most people give the name *Cadence* to the *Tremblement* ; however they must be distinguished one from another. I will point out the difference when speaking of the *Tremblement*.

THE COULÉ

The *Coulé* is a vocal inflection from a small or slight tone, or from a tone of short duration, to a tone that is lower and stronger.

The *Coulé* is indicated like this : ꝩ

LA CHUTE.

La Chute est une Inflexion de la Voix d'un Son fort ou ordinaire à un petit Son plus bas.

La Chute se marque ainsi \

THE CHUTE.

The *Chute* is a vocal inflection from a strong or ordinary tone to a lower, small tone.

The *Chute* is indicated like this : \

LE PORT DE VOIX.

Le Port de Voix est une Elevation de la Voix d'un Son d'une petite durée ou foible, à un Son ordinaire et plus haut d'un degré.

Le Port de Voix se marque ainsi /

LE PORT DE VOIX.

The *Port de Voix* is an elevation of the voice from a tone of a short or slight duration, to an ordinary tone one degree higher.

The *Port de Voix* is indicated like this : /
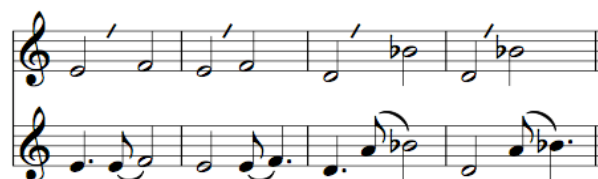
L'ACCENT

L'Accent est une Elevation de la Voix d'un Son fort à un petit Son foible, et plus haut d'un degré.

L'Accent se marque ainsi |

E iij

THE ACCENT.

The *Accent* is an elevation of the voice from a strong tone to a small, slight tone that is higher by a degree.

The *Accent* is indicated like this : |

TREMBLEMENT

Le Tremblement est un Coulé repeté deux ou plusieurs fois d'un petit Son à un Son ordinaire, et d'un degré plus bas.

TREMBLEMENT.

The *Tremblement* is a *Coulé* repeated two or more times from a little tone to an ordinary tone one degree lower.

Le Tremblement se marque ainsi +

Quand la Voix demeure sensiblement sur le petit Son du premier Coulé du Tremblement, cela s'appelle appuyer le Tremblement.

Le Tremblement appuyé se marque ainsi

Le Son sur lequel la Voix demeure avant que de Trembler, s'appelle Appuy du Tremblement, et il doit se donner du mesme nom que la Notte sur laquelle se fait le Tremblement, lequel nom sert pour l'Appuy et pour la Notte tremblée.

L'Appuy du Tremblement doit estre plus long ou plus court à proportion de la durée de la Notte sur laquelle se fait le Tremblement.

Le Tremblement doit commencer dans le Temps où commence la Notte tremblée, à moins qu'il ne soit marqué autrement.

Quand la Voix ne demeure pas sensiblement sur la première Notte du premier Coulé, le Tremblement s'appelle Tremblement non appuyé, ou sans Appuy, et il se marque simplement avec une petit croix ainsi +.

Les Coulez du Tremblement ne doivent point este secoüez ny par l'Aspiration, ny par le Chevratement, mais ils doivent estre lice autant qu'il est possible comme si ce n'estoit qu'un Son.

Les Coulez du Tremblement se doivent faire du Gozier et non de la Poitrine.

Ils se doivent faire plus viste ou plus lentement, à proportion de la vitesse ou de la lenteur de l'Air.

Les Tremblements doivent estre plus longs ou plus courts, à proportion de la durée de la Notte tremblée.

The *Tremblement* is indicated like this: +

When the voice remains perceptibly on the little tone of the first *Coulé* of the *Tremblement*, this is called '*appuyer* [i.e., lean into] *le Tremblement*.'

The *Tremblement appuyé* is indicated like this :

The tone on which the voice remains before trilling is called the *Appuy du Tremblement*, and it be sung on the same name [solfège syllable] as the note on which the trill is made – this name of which serves for both the appuy and for the note being trilled.

The *Appuy du Tremblement* should be longer or shorter, in proportion to the duration of the note on which the trill is made.

The *Tremblement* should begin within the beat on which the trilled note begins, unless it is marked otherwise.

When the voice does not remain perceptibly on the first note of the first *Coulé*, the *Tremblement* is called '*Tremblement non appuyé*,' or '*sans Appuy*,' and it is indicated simply with a little cross, like this: +.

The *Coulez du Tremblement* should not be shaken, either by aspiration or by a tremulous motion [goat-bleating], but must be smoothed out as much as possible as if there were but a single tone.

The *Coulez du Tremblement* must be produced from the throat, and not from the chest.

They should be done faster or slower in proportion to the quickness or the slowness of the air.

Tremblements must be longer or shorter, in proportion to the duration of the trilled note.

On a coutume de donner au Tremblement le nom de Cadence, il y a neantmoins de la différence.

La Cadence est une conclusion de Chant, car les Chants sont à l'égard un Air, ce que les Periodes et autres Parties sont à l'égard du Discours ; Et la fin de ces chants ou morceaux dont un Air est composé, a du rapport tantost au point, tantost à la virgule, tantost au point interrogant etc. selon la maniere différente dont ces chants finissent ; La fin ou conclusion de chaque morceau s'appelle Cadence, il y en a de bien des sortes, mais ce n'est pas icy le lieu d'en parler ; parce que le Tremblement entre dans la plupart de ces Cadence, on a donné le nom de Cadence au Tremblement. Pour prouver que la Cadence et le Tremblement ne sont pas la mesme chose, il suffit de faire voir qu'il y a des Conclusions de chant ou Cadences sans Tremblement, et des Tremblements sans Conclusion de chant.

It is customary to give the *Tremblement* the name of *Cadence* – but there is nevertheless a difference.

The *Cadence* is a conclusion of melody, for the melodies are with respect to an air what the periods and other parts [of speech] are with regard to a speech ; and the end of these melodies or sections of which an air is composed has some relation either to the period, a comma, a question-mark, etc. – according to the different ways that these melodies end; the ending or conclusion of each section is called *Cadence*, and there are many kinds…but here is not the place to discuss them. Since the *Tremblement* is used in most of these *Cadences*, they are often called 'Cadence au Tremblement'. But to demonstrate that the *Cadence* and the *Trill* are not the same thing, it suffices to show that there are conclusions of melody, or *Cadences*, without *Tremblement*, as well as there are *Tremblements* without the conclusion of melody.

MARTELLEMENT.

Le Martellement sont deux petits Sons fort légers en maniere de Chute, d'un degré plus bas l'un que l'autre, lesquels precedent la Notte sur laquelle est marqué le Martellement.

Le Martellement se marque ainsi V

The *Martellement* are two little, very light tones in the manner of a *Chute*, the second being a degree lower than the first, and which precede the note on which the *Martellement* is indicated.

The *Martellement* is indicated thus: V
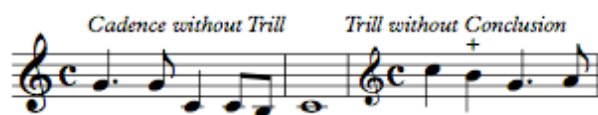

BALANCEMENT.

Le Balancement sont deux ou plusieurs petites aspirations douces et lentes qui se sont sur une Notte sans en changer le Son.

Le Balancement se marque ainsi ～
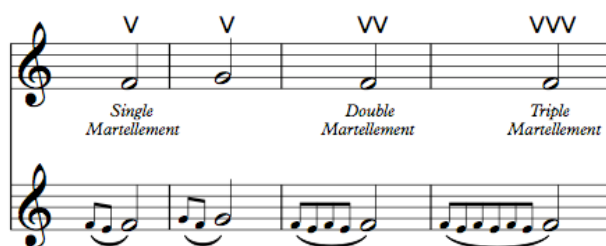
The *Balancement* are two or several little soft and slow aspirations which are on a single note without changing its pitch.

The *Balancement* is indicated thusly: ～

FLATTÉ.

Le Flatté ou Flattement est un Tremblement simple ou de deux Coulez suivy d'une Chute: + \

TOUR DE GOZIER.

Le Tour de Gozier est un déplacement du premier Son du dernier coulé du Tremblement, que l'on met une Tierce plus bas.

Le Tour de Gozier se marque ainsi ∽
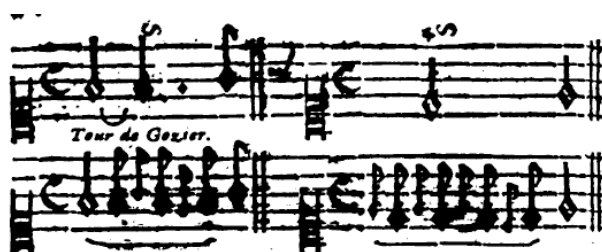
COULADE.

La Coulade sont deux ou plusieurs petits Sons ou petites Nottes par degrez conjointes, c'est à dire qui se suivent immédiatement que l'ornamer entre deux sons éloignez, pour passer de l'un à l'autre avec plus d'agrément.

La Coulade n'a point de Caractere particulier, elle se marque par de petites Nottes.

PASSAGES.

Les Passages sont plusieurs petits Sons qu'on entremêle parmy les Agrements simples.

FLATTÉ

The *Flatté* or *Flattement* is a simple *Tremblement,* or else two *Coulés* followed by a *Chute:* + \
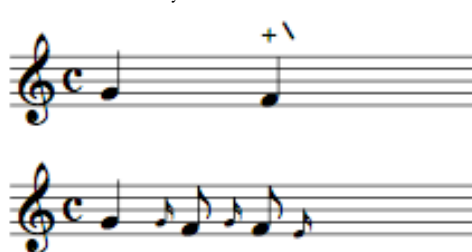
TOUR DE GOZIER.

The *Tour de Gozier* [literally: 'turn of the throat'] is a displacement of the first tone from the last *Coulé du Tremblement* by one a third lower.

The tour de gozier is indicated like this: ∽

COULADE.

The *Coulade* consists of two or more little tones or small notes arranged by conjunct degrees, that is which follow immediately as an ornament placed between two distant pitches – in order to pass from one to the other with more gracefulness.

The *Coulade* does not have a particular symbol; it is simply indicated by little notes.
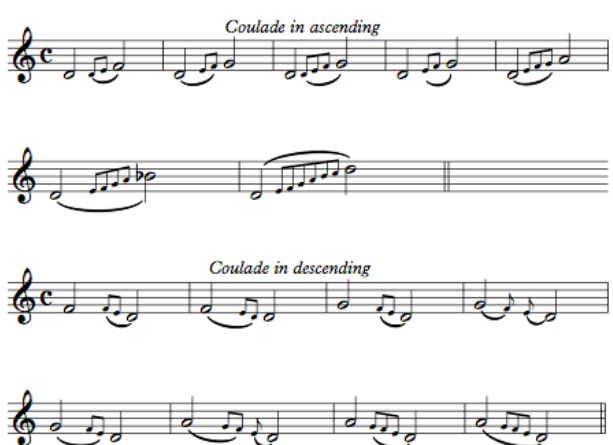
PASSAGES.

Passages are several little sounds that one mingles among the simple ornaments.

Ces Passages s'appellent communément Doubles.

J'en ay mis icy quelques uns sur un seul Interval pour en donner l'idée.

These Passages are commonly called Doubles.

I have included here several on a single interval to give an idea of how to perform them.

On pourroit varier l'Intervalle cy-dessus en beaucoup d'autres manieres.

On doit concevoir que non seulement tous les autres Intervalles tant en montant qu'en descendant, mais encore les chants de trois, quatre et plusieurs Nottes se peuvent varier en une infinité de manieres.

Il y a tant de choses à dire sur la maniere de Chanter, que si j'entreprenois du parler de toutes, il faudroit que je sortisse des bornes du dessein que je me suis prescrit de ne donner icy que des Principes, je les laisse donc à ceux qui voudront entreprendre d'en faire un Traité exprés, et je ne dis plus qu'un mot de la Diminution du Chant.

One could vary the above interval in any number of other ways.

One must understand that not only all the intervals, both in ascending and in descending, but also melodies of three, four, and more notes, can be varied in an infinite number of ways.

There are so many things to say on the manner of singing that if I undertook to speak of them all, I would have to exceed the limits of the design intended--to give here only the principles ; I therefore leave this undertaking to those who wish to devote a special treatise to them, and I will say only one more word on Diminution of Melody.

DIMINUTION.

La Diminution qui est une espèce d'Agrément du Chant, sont plusieurs Nottes mesurées, mises pour une seule .

DIMINUTION.

Diminution, which is a type of melodic embellishment, consists of several measured notes replacing a single one.

This concludes Loulié's discussion of melodic ornaments. Loulié does not cover all ornaments found in Charpentier's *Mélanges autographes.* Fortunately for us, Shirley Thompson devoted her Ph.D. dissertation to 'The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance' (University of Hull, 1997).[1] Dr. Thompson combed through every bar of music in the *Mélanges autographes* to uncover every instance of each ornament, as well as every musical context in which this ornament appears in both score and partbooks, and her thorough research sheds new light on Charpentier's ornamentation practices. A summary of her findings for Charpentier's most common ornaments is given in the table below. Refer to her dissertation for further information about black and white notation (i.e., Black Ternary and White Ternary), dynamics, use of sourdines, muted viols, muted continuo instruments, as well as the ornaments discussed above.

Ornaments Specific to Charpentier's Music

Cross or squiggle-slash
Usually appears in descending sequencer on a note of short value; this seems to denote a very short trill
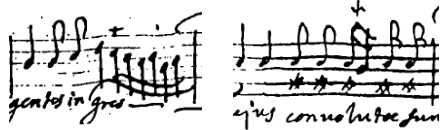
Squiggle
Trill beginning on upper auxiliary; note the written-out termination; the second example is also a trill, but the upper auxiliary note is flatted:
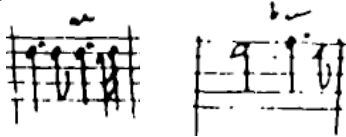
Double-squiggle
a trill with termination; in the second example, the termination is written-out:
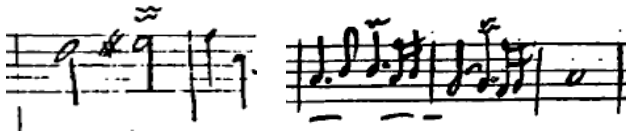
Dot-squiggle
Indicates that the main note is held before the trill commences; the dot is also combined with the double-squiggle
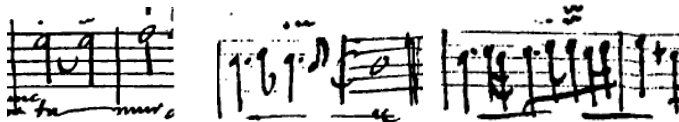
Superscript dot
A superscript dot indicates that the note is performed without ornament (as in the first note of the first example above)
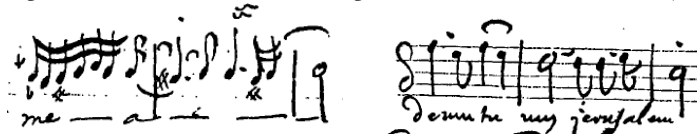
Compound ornaments
Charpentier will occasionally combine symbols to clarify his intentions, such as the dot-squiggle-dot on note 14 (i.e., the e'-quarter note/crotchet is sung, then trilled, and then the e'-sixteenth note/semiquaver is sung without ornament). Note the written-out port de voix on the last e' sixteenth note/semiquaver.

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[1] Shirley Thompson's dissertation is available online through EThOS, the Electronic Theses Online Service of the British Library: <http://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.389291>

Two final topics might be of interest to performers: Charpentier's listing of the 'Energie des Modes' (from *Augmentation après l'original de Mr le Duc de Chartres*), and the *Abrège des Règles de l'Accompagnement de Mr Charpentier.* Leading into the first topic, Charpentier poses the question to his royal student: Why use transposed keys?' ('*Pourquoy les Transpositions de Modes*'), and then lists two reasons:

- The first, but least important reason for this, is to render the same piece of music singable by all sorts of voices. ('*La premiere et moindre Raison, c'est pour rendre la meme piece de Musique chantable par toute sorte de voix.*')
- The second, and principal reason for this, is in order to express the different emotions, for which the different characters of the keys are very appropriate. ('*La seconde et principale Raîson, c'est pour l'expression des différentes passions, à quoy la différente Énergie des Modes est très propre.*')

The character of different keys, of course, would only become apparent when using seventeenth-century tuning systems. With mean-tone tuning, the keys without accidentals would have been more in tune and would have sounded brighter. The keys with the least number of sharps and flats are pleasant, and those with the most are sad or disagreeable. Charpentier's list is limited to major keys with not more than two flats or five sharps, and minor keys with not more than three sharps or five flats.

Energie des Modes		Character of the Keys	
C 3ma.	Gay et guerier	C major	Gay and militant
C min.	Obscur et Triste	C minor	Gloomy and sad
D min.	Grave et Dévot	D minor	Serious and pious
D maj.	Joyeux et tres Guerier	D major	Joyful and very militant
E min.	Effemmé Amoureux et Plaintif	E minor	Effeminate, amorous, and plaintive
E maj.	Querelleux et Criard	E major	Quarrelsome and clamorous
E flat 3maj.	Cruel et Dur	E flat major	Cruel and hard
E flat 3mi.	horrible Affreux	E flat minor	Horrible, frightful
F maj.	furieux et Emporte	F major	Furious and quick-tempered
F min.	Obscur et Plaintif	F minor	Gloomy and plaintive
G maj.	Doucement joyeux	G major	Sweetly joyful
G min.	Serieux et Magnifique	G minor	Serious and magnificent
A min.	Tendre et Plaintif	A minor	Tender and plaintive
A maj.	Joyeux et Champêtre	A major	Joyful and pastoral
B flat maj.	Magnifique et Joyeux	B flat major	Magnificent and joyful
B flat min.	Obscur et Terrible	B flat minor	Gloomy and terrible
Bn min.	Solitaire et melancolique	Bn minor	Lonely and melancholic
Bn maj.	Dur et Plaintif	Bn major	Harsh and plaintive

Loulié concludes his copy of Charpentier's treatise with the briefest of accompaniment manuals. Performers who wish to delve deeper into this subject are encouraged to read Saint-Lambert's *Nouveau traité de l'accompagnement du clavecin, de l'orgue et des autres instruments* (Paris, 1707).[2]

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[2] The 1710 Amsterdam edition is available online through Google Books <https://play.google.com/books/reader?printsec=frontcover&output=reader&id=MMk9AAAAcAAJ&pg=GBS.PP1>. For an English translation, see Monsieur de Saint Lambert, *A New Treatise on Accompaniment with the Harpsichord, the Organ, and with Other Instruments,* Trans. and ed. John S. Powell (Bloomington, 1991).

Abrege des Regles de l'Accompagnement de Mʳ Charpentier	Short Rules for Accompaniment by Mʳ Charpentier
-Éviter la fausse Relation deffendue.	-Avoid forbidden false relations.
-Éviter les deux Quintes de suite.	-Avoid two consecutive fifths.
-Éviter sur l'orgue de faire d'une main ce que vous faites de l'autre.	-Avoid playing on the organ with one hand what you are playing with the other.
-Mettez la Tierce entre les Parties si vous ne la faites contre la Basse	-Put the third between the parts if you have not put in against the bass.
-Sur touttes les Dominantes des Modes faites Tierce maj. s'il n'est marqué autrement et vous accompagnerez juste.	-On all the dominants of the keys put a major third unless it is marked otherwise, and your accompaniment will be correct.
-Point d'Ambition de faire paraître la vitesse des mains.	-Do not be too ambitious to show off the quickness of the hands.
-Escouter la voix qui chante, la relever si elle baisse la rabaisser si elle monte en lui rabattant deux ou trois fois son ton, c'est accompagner de bon gout et avec discretion.	-Listen to the singer's voice, and if it tends to go flat raise it; if it tends to go sharp, lower it by repeating the note two or three times – this is to accompany with good taste and discretion.
-Ceux qui font tant de fracas, qui lèvent les mains pour assommer leur Clavier sont incapable de bien accompagner.	-Those who make so much noise, who lift their hands in order to thump the keyboard, are incapable of accompanying well.
-Ce qui se dit pour un instrument se peut et se doit entendre de tous les autres.	-That which is said for one instrument can and should be understood for all the others.
-Quand la voix se repose, le brillan de la main peut paraître sans choquer le bon sens.	-When the voice rests, the brilliance of the hand may be shown without offending good sense.

It seems fitting to conclude this primer with a select list of articles for further reading that pertain to understanding the scores and performing the music of Marc-Antoine Charpentier. I have limited my choice here to articles that throw light on the original performance venues, musical resources that were at the composer's disposal, and idiosyncracies of Charpentier's musical notation.

DURON, JEAN, 'L'orchestre de Marc-Antoine Charpentier,' *Revue de Musicologie*, T. 72, No. 1 (1986), 23-65.
LOULIÉ, ÉTIENNE, *Éléments ou principes de musique* (Paris, 1696), Facsimile (Geneva, 1971). Trans. and ed. as *Elements or Principles of Music* by Albert Cohen (New York, 1965).
POWELL, JOHN, 'Performance practices at the Théâtre de Guénégaud and the Comédie-Française: evidence from Charpentier's *Mélanges autographes*,' in *New Perspectives on Marc-Antoine Charpentier*, ed. Shirley Thompson (Farnham, 2010), 161–183.
_____ Les Conditions de représentation au Théâtre de Guénégaud et à la Comédie-Française, d'après les Mélanges,' in *Les Manuscrits autographes de Marc-Antoine Charpentier*, ed. Catherine Cessac (Paris, 2007), 271–86.
_____ "Musical Practices in the Theater of Molière," *Revue de musicologie* 82:1 (1996), 5–37."
RANUM, PATRICIA, 'A Sweet Servitude: A Musician's Life at the Court of Mlle de Guise', *Early Music* 15/3 (August, 1987), 347–60.
SADLER, GRAHAM, "Charpentier's Void Notation: The Italian Background and its Implications", in *New Perspectives on Marc-Antoine Charpenter*, ed. Thompson, 31–61.
_____ 'Idiosyncrasies in Charpentier's Continuo Figuring: their Significance for Editors and Performers', *Les Manuscrits autographes de Marc-Antoine Charpentier*, ed. Cessac, 137–156.
_____ 'Marc-Antoine Charpentier and the "basse continue"', *Basler Jahrbuch für historische Musikpraxis*, xviii (1994), 9–30 [with Shirley Thompson].
THOMPSON, SHIRLEY, 'Reading the Dots: Marc-Antoine Charpentier's Superscript Symbols Interpreted', in *Notation and Practice: Essays in Musical Performance and Textuality*, ed. Ronald Woodley and Amanda Bayley (Cambridge: Cambridge University Press, in preparation).

_____ "Once more into the void: Marc-Antoine Charpentier's *croches blanches* reconsidered", *Early Music*, 30 (2002), 82–92.

_____ 'Marc-Antoine Charpentier and the "basse continue"', *Basler Jahrbuch für Historische Musik-praxis*, xviii (1994), 9–30 [with Graham Sadler].

_____ 'Colouration in the Mélanges: Purpose and Precedent', *Les Manuscrits autographes de Marc-Antoine Charpentier*, ed. Catherine Cessac (Wavre, 2006), 121–36.

_____ 'A mute question: Charpentier and the sourdines", *Marc-Antoine Charpentier, un musicien retrouvé*, ed. Catherine Cessac (Sprimong, 2005), 183–97; reprinted from *Bulletin de la Société Marc-Antoine Charpentier*, xvii (2000), 7–18.

_____ "'La seule diversité en fait toute la perfection": Charpentier and the Evolution of the French String Orchestra', in *Les cordes de l'orchestre français sous le règne de Louis XIV*, ed. Jean Duron and Florence Gétreau (Paris: Éditions Vrin, at press).

Handel's other work for solo harp

Graham Pont

In 1956, Hans Joachim Zingel issued his edition of the *Tema con Variazioni für Harfe oder Piano*, which he attributed to Georg Friedrich Händel.[1] In his endnotes, Zingel refers to an earlier edition of this music published at Vienna in c.1799, entitled *Pastorale et Thême avec Variations pour Harpe ou Pianoforte* (for a transcription, see the online supplement to this issue of *EMP* at <http://www.earlymusic.info/Performer.php>).[2] He describes the copytext for his edition, however, as a manuscript that 'was previously in the Prussian State Library in Berlin… but has disappeared since the war'. In response to an inquiry from me, the Musikabteilung of the Staatsbibliothek zu Berlin was unable to produce evidence that the Library had once held a manuscript of this description.

Artaria's edition of c.1799 is a mixed bag. The title cannot possibly be Handelian and the 'Pastorale' is unquestionably spurious – a late eighteenth-century fantasy imagined by somebody who had little understanding of Handel's style. The following 'Thême avec Variations', however, corresponds very closely to the text used by Zingel for his edition of 1956 and, as I argue below, is correctly ascribed to Handel.

The earliest sources containing the theme only, without the accompanying variations, date from the second decade of the eighteenth century or slightly later and are thus within the Handel period (hereafter I will call the piece, without variations, 'Minuetta', when doing so without reference to a particular source). They also present the piece in A minor, not G minor as found in Zingel's edition and the Artaria edition. One of the earliest, where the piece is entitled 'Minuett', is London, British Library, Add. MS. 71209 (f. 78v). This source contains keyboard music copied by William Babell (c. 1690–1723). The rapid scale figures in the first bars of the first and third systems resemble textures typical of arrangements made by Babell of Handel's opera arias (known principally from the publication *Suits of the most Celebrated Lessons Collected and Fitted to the Harpsicord or Spinnet by Mr. Wm. Babell*), suggesting a possible connection to Babell. The left-hand octaves in bars 13–16, 24, 26 and 28 appear to have been added later to the copy, in a manner also much favoured by him.

Babell's appropriation of Handel's music may, furthermore, suggest a Handelian connection for the piece at this date.

In the anonymous index added to another early eighteenth-century source, British Library, Add. MS 31577, the Minuetta is ascribed to 'Loeillet' – presumably Jean Baptiste Loeillet (1680–1730). Loeillet's name was often confused in England with that of Lully: the RISM–OPAC database (http://opac.rism.info/index.php?L=1) records eight other manuscript copies of the Minuetta, two of which ascribe the movement to 'Lully' – referring, presumably, to the 'London' Loeillet.

Whatever its resemblances to Loeillet's keyboard style might be, I consider the Minuetta to be a typical example of Handel's early keyboard style, as found in many detached movements that he composed before his arrival in England.[3] For example, Handel left another Menuet in A minor, HWV 549, which closely resembles the anonymous Minuetta (see Ex. 2)

The first four bars of HWV 549, in both the right and left hand parts, are simple variations of the melody and harmony of the Minuetta. I see no problem in ascribing both these related movements to Handel; but I do see problems in ascribing one to Handel and the other to Loeillet. If the disputed movement had reached us with Handel securely named as the composer in all the manuscripts, there would, I suspect, have been few doubts or objections.

Ex. 1. 'Minuett' in A minor from GB-Lbl Add. MS MS. 71209, f. 78v (?c.1711–13). Reproduction by permission of the British Library Board. All rights reserved.

Ex. 2. Beginning of Handel's Menuet in A minor, HWV 549.

The authorship of the Minuetta is an interesting question: the music, which is Handelian in style is attributed to Handel in several sources.[4] But, since Handel was an inveterate borrower of music by other composers, the authorship remains open to question. The attribution of this movement, however, is not germane to the larger issue being addressed here: was Handel the composer of the *Tema con variazioni* that was preserved in the missing Berlin manuscript and represented in the editions of c.1799 and 1956?

Whatever the origin of the Minuetta might be, the so-called *Thême et Variations* or *Tema con variazioni*, in G minor not A minor, is a significant revision. As well as being transposed a tone lower, the melody of the original Minuetta has been revised in 21 bars of the new version, and the accompaniment in the left hand is also

substantially rewritten. With two variations we also have a composition 175 bars in length.

How strong, then, are the Handelian credentials of the 'Thême' in G minor that has been attributed to Loeillet? It has marked affinities with similar movements by Handel in that key, most obviously with the Menuet, HWV 542, which begins with the same four-note phrase:

Ex. 3. Beginning of the Menuet in G minor, HWV 542.

Closely related in feel is the Chaconne from the early Suite in G minor, HWV 453:5 (see Ex. 4).

These resemblances strengthen the attribution of the 'Thême' to Handel

The two variations that follow are certainly in his style too. The first variation introduces typically Handelian triplet divisions: when these are presented in B flat major (see the second half of Variation I), they recall very similar divisions in the familiar *Aria con variazioni*, HWV 434:3. Though these variations in B flat differ in mood and measure, the technical similarity is obvious.

Ex. 4. Beginning of the Chaconne in G minor, HWV 453:5

Ex. 5. *Thême avec Variations*, Variation 1, opening of second strain.

Ex. 6. *Aria con variazioni* in B flat major, HWV 434:2, the beginning of the third Variation. Edited from GB-Lbl, MS Mus. 1587, f. 14.

The credibility of an attribution of the *Thême avec Variations* to Handel is strengthened further by examining the opening of the second variation:

Ex. 7. *Thême avec Variations*, opening of second variation.

The vigorous bass figure that begins the second variation is rhythmically identical to that at the opening of the aria 'Virgam virtutis' in Handel's *Dixit Dominus*, HWV 232:2.

Ex. 8. Beginning of the aria 'Virgam virtutis' from Handel's *Dixit Dominus*, HWV 232:2 (autograph is dated 1707).

The same rhythmic pattern opens the second of the *XII Fantasie a Cembalo Solo*, HWV 577, a collection which also dates from Handel's Italian sojourn (1706–10), while not far removed from this rhythm is the 57th Variation of the early Chaconne in G major, HWV 442:2 (see Ex. 9).
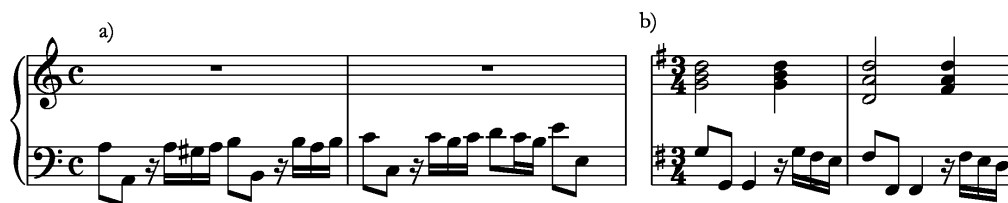
Ex. 9. Beginning of the *Fantasia* No. 2 in A minor, HWV 577/2, edited from D-B Mus. Ms. 9181, p. 6 (a), and the beginning of the 57th Variation of the Chaconne in G major, HWV 442:2 (b)

A comparison of the two editions leaves no doubt that, while Zingel had access to the c. 1799 edition, his arrangement was mainly based on that of the missing Berlin manuscript. His additional harmonies (printed in smaller type) are readily distinguished from the original text, as are the anachronistic phrase, tempo and expression markings and dynamics.

Zingel's basic transcription is a careful one: his attention to the notation of the original manuscript is revealed in two unmistakable details. First, his distinction between appoggiaturas of quaver length (bars 4, 22, 62 and so on) and semiquaver length (bars 39, 41, 148 and so on) is typically Handelian. This subtlety is also represented in the c.1799 edition but in a more limited form: here the grace notes are nearly all semiquavers, except for two quavers in the second variation (bars 149 and 162).

The texts of the 1799 and 1956 editions of the Theme and Variations are almost identical and must therefore have been copied from closely related manuscript sources. These sources evidently gave slightly different readings for the end of the first variation (see Exx. 10a and 10b).

Ex. 10a. The end of the first variation (bars 116–7) in *Tema con Variazioni*, ed. Zingel, 5. Reproduction courtesy of Schott Music, Mainz.

Ex. 10b. *Thême avec Variations* (Vienna, c. 1799): the end of the first variation. Reproduction courtesy of the Staats- und Universitätsbibliothek Hamburg, Musiksammlung.

In the fourth bar of the second variation, Zingel indicates that he has added a middle-c to the seventh chord on the second beat: the

presence of that note in the fuller chord of the c.1799 edition confirms that it was derived from another, very similar manuscript source. Generally speaking, Zingel's basic text can be accepted as a reliable transcription of the missing Berlin manuscript. The only other questionable bar in his edition is the last, where the final G minor chord is marked with the conventional zig-zag symbol spread across both staves, indicating a broken arpeggio. The c.1799 edition ends with the same notation, which was not used by Handel. In this bar, Zingel's edition appears to have been slightly corrupted by an anachronistic detail from the edition of c.1799.

Internal evidence indicates the likelihood that this work was originally written for the harp. Although it is also playable on the keyboard, there are certain passages that keyboard players might find awkward, or unidiomatic, but which pose no problems for harpists. These include, for example, the bass figures in bars 7 and 8 of the second variation (Ex. 11), which leave little doubt that the piece was originally composed for the harp.

Ex. 11. *Thême avec Variations*, Variation 2, bars 7 and 8.

If the Minuetta was the earlier form of the 'Thême' to which Handel later added his two variations, then it, too, must have been composed before the composer arrived in London – presumably with a manuscript copy of the earlier form of the movement. While William Babell copied an earlier version of the 'Thême' in A minor, and may possibly have known the variations as well, he evidently did not see a copy of the revised version of the *Aria con variazioni* in G minor, which remained unknown in England until Zingel's edition of 1956.

Handel is well known for his interest in the harp. In 1736 he composed the first concerto for that instrument (HWV 294), and in 1738 he left an exquisite demonstration of the harp's legendary therapeutic powers in his oratorio *Saul*: David's aria 'O Lord, whose Mercies numberless' ends with a beautifully varied Symphony for solo harp (HWV 53:33). The *Aria [Minuetta] con variazioni*, however, is a much earlier work which has obvious affinities with various instrumental compositions produced by Handel during his Italian sojourn. Though it might have begun life in Germany, the confidence and maturity of the music suggest that this small but beautifully crafted gem was finished in Italy (c.1706–10).

[1] B. Schott's Söhne (Mainz, 1956) ED 4913.

[2] A copy of this rare publication, with the shelfmark M B/ 1685: 3, is held the Staats- und Universitätsbibliothek Hamburg, Musiksammlung. I thank the Musiksammlung for supplying me with a copy.

[3] See Graham Pont, '*Viva il caro Sassone*: Handel's Conquest of Italy at the Keyboard', *Ad Parnassum*, Vol. 7, Issue 14 (October 2009), 155–204. The dating of HWV 549 to c.

1710/20 is purely conjectural: See Bernd Baselt (ed.), *Händel-Handbuch Band 3*, (Kassel etc, 1986), 311. The case for Loeillet's authorship of the theme, as it appears in a suite attributable to Loeillet, is made in *John Baptist Loeillet. Suite in A minor for Harpsichord*, ed. Andrew Woolley (Hebden Bridge, 2009).

[4] Manuscript sources, as listed in Andrew Woolley, 'English Keyboard Sources and their Contexts, c. 1660–1720', Ph.D. dissertation (University of Leeds, 2008), 246–7, are as follows: GB-Lbl, Add. MS 41205, ff. 42v–43, GB-Lfom, Coke MS 1301, f. [1] ('Menuet by mr. handel), GB-Lbl, Add. MS 31577, ff. 18v–19, GB-Ckc, MS 251, f. 5 ('Minuet by Mr. Lully [*i. e.* Loeillet]'), and Lfom, Coke MS 1290, f. [4v] (part of an anonymous suite that has been attributed by modern scholars to Loeillet). The late Anthony Hicks has pointed out that 'Variants [of the Minuetta] are attributed to Handel in *Pièces de Clavecin de M. Hendel* (Paris, 1739?) and *Recueil de pièces… accomodé pour les flûtes travers*, i (Paris, c1738)'. See *A Description of British Library Add. MS MS 71209 (the "Babell" manuscript)*, GB-Lbl Add. MS 71209/1 (boxed with the manuscript), 7. I attribute to William Babell most, if not all of the five different handwritings distinguished by Hicks in this manuscript. Babell's musical handwriting is extremely variable.

Reports

Mechanical Musical Instruments and Historical Performance, 7–8 July 2013

Emily Baines and Mark Windisch

The National Early Music Association (NEMA) has as an objective in the furthering of research into historical performance practice. This was the third conference NEMA has held with an academic institution, and it was the first ever international conference devoted to mechanical music as a source for historical performers. It was hosted in conjunction with the Guildhall School of Music and Drama as a joint event between the Guildhall School's ResearchWorks™ events department. Scholars were invited to submit papers sharing their research on mechanical instruments – devices offering the only means by which music was 'recorded' prior to the invention of electronic and acoustic recording devices. The organizing committee consisted of Emily Baines (Conference Convener/ Guildhall DMus Candidate), Mark Windisch (NEMA Chair), Richard Bethell (NEMA Secretary) and Rebecca Cohen (ResearchWorks). The event

took place in the Guildhall School's Lecture Recital Room.

Musicologists and performers frequently look at treatises, letters, anecdotal evidence, manuscript material, and period instruments, as sources of interpretative information. These sources can provide us with many answers, and just as many questions to fuel our searches for inspiration. How much more inspiration can we gain, then, from period 'recorded' sources which may, at a first listening, contradict much of what we think we understand of the written material? Barrel organs, musical boxes, carillons and pianolas can reproduce music of past ages exactly as it would have been heard at the time of construction. From these 'original recordings' new questions certainly arise, and with them, perhaps a need to re-examine our interpretation of musical texts and treatises.

To this end, it seemed highly fitting that the conference should be opened by a keynote address from Arthur W. J. G. Ord-Hume, a central figure in research into mechanical music of all kinds for the past 60 years and a passionate advocate of its relevance to historical performers. Although now in his 80s, Mr Ord-Hume gave a lively and engaging talk which opened up many of the subjects to be discussed in later papers. 'Writing about music is like trying to record the scent of a rose' he quoted, 'and musical notation must be taken as a guide rather than a blueprint'. His address gave us an excellent background to the history and variety of mechanical musical instruments and the areas in which these could aid musicology. This subject matter was complemented perfectly by Peter Holman's later address which continued to delve deeper into the subject and explain exactly how some of these instruments could be used. Holman paid particular attention to transcriptions of organ clocks made by Charles Clay in the first half of the eighteenth century, which contain music chiefly by Handel, but he also drew examples from other eighteenth- and nineteenth-century automatic musical instruments as well as some fascinating early recordings in his impressive array of musical examples.

The papers presented at the conference showed a wide variety of work currently being undertaken using mechanical sources. Some papers, such as that presented by Johann Norrback and Prof. Jan Ling from the University of Gothenburg, were focussed primarily on the instruments as artifacts and had a more practical approach, examining issues of preservation and reconstruction. We also heard from Rebecca Wolf (Deutsches Museum Research Institute) regarding an extensive project cataloguing and digitizing the paper rolls for Player Piano. This included a discussion of a machine built by Joseph Merlin in London dating from 1790. Others, such as the contribution from Dr. Jon Banks (Anglia Ruskin University) addressed how mechanical instruments might be used to trace tunes which have either been lost or have mutated over years of oral transmission. His paper investigated how English clockmakers used 'Turkish' tunes (a term used in the eighteenth century for the whole Ottoman Empire), but also how they may have adapted them to fit a Western musical understanding.

We were hugely impressed by the variety of ways in which the scholars involved in the conference were using mechanical instruments and the fascinating insights and conclusions they were able to draw. Some of these focussed on highly specific subjects such as Beth Chen's paper on Mozart's slurs in his pieces for mechanical organ, and Odile Jutten's analysis of the intricate ornamentation found in an eighteenth century barrel organ made by Henry Holland which plays Handel's Organ Concerto, Op. 4 no. 5 (housed in the Colt Clavier Collection). Other papers introduced delegates to the broader uses of the information extracted. These included those presented by Áurea Dominguez (University of Helsinki) who discussed how mechanical sources might aid the particular study of nineteenth century performance practice and Maria Welna (Sydney Conservatorium, of Music) on Mozart's music for mechanical flute clock. Carl van Eyndhoven also gave us an intriguing insight into how the manuals for re-pinning automated carillons of the Low Countries can give impressive insight into performance, and especially keyboard practice in the seventeenth century.

Particular mention should be made of the contributions by Inja Davidovic (Visiting Research Fellow, Sydney Conservatorium of Music) and Rex Lawson (Pianola Institute, London). Davidovic gave an excellent paper examining the reproducing piano rolls 'recorded' by Vladimir de Pachmann containing works by Chopin and comparing these to his gramophone recordings of the same music, with a discussion as to why the former were considered to be more successful. Lawson drew the formal sessions of the conference to a rousing conclusion with his presentation, a demonstration of the pianola, which showed the degree of skill and knowledge needed to enable these fascinating machines to produce the immensely nuanced and expressive performances of which they are capable.

The other performance element of the conference was provided by Guildhall School students of Historical Performance, directed by Emily Baines, as the culmination of a project in which we analyzed the ornamentation and performance style found in both recordings and transcriptions of eighteenth-century mechanical instruments (Emily's research area). We attempted to use this material, first by imitation and then, as the style became more familiar, by emulation in other works of the same period, with the objective of discovering what the benefits, questions and limitations associated with the styles might be. As a comparison, Emily also included some related material in the programme, such as the folk song settings by Geminiani, since so many similar pieces are included in eighteenth-century mechanical instruments.

Among the many interesting discoveries was that the style, once we had got over any initial culture-shock, worked well on all instruments and voices (subject to idiomatic limitations) and also that removing ourselves from a comfortably 'received' performance style worked as a great liberator, generating an exciting and visceral performance. The performance was, gratifyingly, well received and provoked much interesting discussion between academics and performers.

Finally, mention should be made of the contribution of the Musical Box Society of Great Britain who were kind enough to exhibit a number of their historical instruments as part of the conference. There was also an illuminating tour of the Horology department of the British Museum, organized by Mark Windisch, and led by the extremely knowledgeable Oliver Cooke (curator of Horology). Mr Cooke provided an excellent demonstration of very interesting examples, not normally available to the general public, some dating from the sixteenth century. One highlight was a very high-quality music box, in a slightly damaged state, which played tunes from operas, amongst them 'Casta Diva' from Bellini's *Norma*. Both of these portions of the conference gave participants a great sense of context, and in the case of the Musical Box Society exhibition, aroused a good deal of interest from passing students into the bargain. This contributed to the excellent atmosphere of the conference as a whole.

It is to be hoped this event will be the first of many. Thanks to the generous support of the Institute of Musical Research, The Handel Institute, in addition to the assistance of NEMA, participants were asked to pay only a small fee. The Guildhall School of Music and Drama were also very generous in providing the well-equipped venue, publicity, and conference packs, in addition to lunch and tea.

ICHKM 2013: The Keyboard and its Role in the Internationalization of Music 1600–1800

John McKean

Given the tremendous success of the first International Conference on Historical Keyboard Music (ICHKM) in 2011, expectations were high leading up to the second convocation, which was held on 19–21 July of this year. As before, the conference brought together a wide array of individuals, including musicologists, organologists, performers, instrument makers and every kind of historical keyboard enthusiast in between. In the course of two and a half days, a total of 38 papers, presentations and lecture-recitals were given at the University of Edinburgh, in part taking place at the world-renowned St Cecilia's Hall, home of the combined Mirrey and Russell collections of historic keyboard instruments. The presence of delegates from throughout the British Isles, continental Europe, Scandinavia, North and South America as well as Asia ensured a diversity of perspectives and expertise from all corners of the historical keyboard community.

The conference kicked off with a guided tour of the instrument collection at St Cecilia's Hall, expertly given by Eleanor Smith with colourful musical examples furnished by John Kitchen. The tour was followed by a drinks reception hosted by Ashgate Publishing to mark the launch of the Ashgate Historical Keyboard Series, co-edited by David J. Smith and Andrew Woolley, the convenor of the conference and its predecessor. The first volume in the series, *Interpreting Historical Keyboard Music*, edited by Woolley and Kitchen, is comprised of proceedings from the first ICHKM. The first day was capped off with an enchanting concert of works from *Parthenia* and *Parthenia In-Violata* performed by Catalina Vicens (virginal and harpsichord) and Christoph Prendl (viol), following on from the successful release of Vicen's recording of this repertoire earlier this year. The performance not only showcased these wonderful artists, but also two of the instruments from the collection: a single-manual harpsichord by Bernardinus de Trasuntinus (Venice, 1574) and a virginal by Stephen Keene (London, 1668). The duo's performance constituted a timely concert tribute on the advent of Parthenia's 400th anniversary and

introduced the collection of works as something of a sub-theme running throughout the conference.

The following two days were dedicated to papers and presentations. Whereas ICHKM 2011 had an overwhelming three parallel sessions throughout the conference, there were only two this time around. Although this scheme allowed for fewer presentations in total than before (38 vs. 65), it engendered a more selective and cohesive program that was generally regarded as an organizational improvement upon 2011. Nevertheless, it was still frequently quite difficult to choose between two concurrently held papers; many of us flitted from one room to the next in between presentations in order to string together a patchwork of sessions and paper topics that appealed to our individual interests.

The official theme of the conference concerned 'the keyboard and its role in the internationalization of music 1600–1800'. Some papers addressed this topic head-on through discussions of repertoire dissemination, reception history, transcription, pedagogy, and the like. There were also numerous papers that did not directly broach issues related to the internationalization of music, but which nonetheless contributed to this theme in a larger, aggregate sense. And so, one found papers addressing issues of performance practice that transcend idiosyncratic repertoires juxtaposed with discussions specifically rooted in the conventions of various national styles.

Italy's musical influence on the rest of Europe was a recurring theme; Thérèse de Goede and Gustavo Angelo Dias examined aspects of continuo playing and improvisation, while Louis Brouillette and Agueda Pedrero Encabo discussed the works of Corelli and Domenico Scarlatti. Germanic repertoire was by no means absent; Michael Dodds, Julia Doktor and John McKean shared their investigations in this vein on theory, rhetoric and technique respectively, while Chiara Bertoglio and Russell Stinson looked specifically at the reception history of works by Bach. Barbara Cipollone discussed the fascinating assortment of works arranged for two keyboards housed in the Sächsische Landesbibliothek in Dresden. Historical pedagogy was another topic that emerged in many papers, featuring most prominently in those by Penelope Cave and David Hunter.

Iberian keyboard music has received increased (and long-overdue) attention in recent years, and was also the focus of several papers at the ICHKM: John Koster discussed genre while Marta Serna Medrano and Filipe Mesquita de Oliveira looked at issues related to compositional structure in earlier Iberian repertoire; later, predominantly eighteenth-century repertoire was addressed in papers by Nuno Mendes and Vanda de Sá, while João Vaz and Mário Marques Trilha specifically dealt with the early piano in Portugal. A particularly engaging session on seventeenth-century French harpsichord music was chaired by harpsichordist Webb Wiggins; presentations by Minna Hovi, Noriko Amano and Lars Henrik Johansen led to spirited and revealing exchanges between the presenters and auditors during question time. Numerous presentations included live musical examples, which added a great deal of colour and vitality to the proceedings, and some—notably those by Massimiliano Guido and the Vicens/Prendl duo—could more accurately be described as lecture-recitals.

Rudolf Rasch gave the keynote, which touched on the internationalization of keyboard music through 'accompanied-keyboard arrangements of eighteenth-century orchestral and ensemble music as a platform for wider dissemination'. Works for strings by Boccherini in accompanied-keyboard transcriptions formed the illustrative core of Rasch's lecture and served as the programming basis for the recital that followed thereafter, performed with panache by Jane Gordon (violin) with Julian Perkins and John Kitchen on two mid-eighteenth century double-manual English harpsichords from the Edinburgh collection by Kirckman (1755) and Schudi (1766). It was a special treat to hear this rarely-performed repertoire in person, although many in attendance agreed that the Boccherini transcriptions would come off better in the context of a varied concert program, rather than constituting the dedicated focus of one.

The conference was closed with a solo recital by the eminent harpsichordist and scholar Davitt Moroney. The program featured works by Englishmen (Byrd, Bull, Gibbons, Purcell) and, in keeping with this year's unofficial sub-theme, was presented in homage to *Parthenia*. Moroney's inspired and refined playing was matched by the insightful and captivating remarks he offered in between pieces. Three instruments from the collection were used: the virginal by Stephen Keene (mentioned earlier), a north-Italian virginal by Alessandro Bertoloti (1586) and an anonymous Florentine harpsichord (c.1620). The different virtues and qualities of these instruments were brought into sharp relief when Moroney played the same short piece (John

Bull's 'Good-Night') on all three instruments back-to-back. Beyond the inevitable differences of timbre, it was especially fascinating to hear the way the same piece took on distinctly different characters from one instrument to the next—a phenomenon that Moroney ascribed in part to the way in which each instrument seemed to naturally call forth different fingerings and playing techniques.

Andrew Woolley and his team from the University of Edinburgh are to be congratulated once again for organizing such a well-planned and efficiently executed conference. From the smooth technical running of presentations to the excellent catering, everything was accounted for and proceeded without a hitch. The numerous keyboard instruments used throughout the conference, both historic and modern, were expertly kept in tune by the collection's assistant curator John Raymond, along with Claire Hammet and Dan Tidhar. Edinburgh's pleasant summer weather, the vibrancy and beauty of the city, and a gourmet conference dinner at the Scottish National Gallery were all incidental perks that further contributed to making the conference a top-notch event.

At the end of the first ICHKM in 2011, a roundtable discussion was held to contemplate the notion of 'historical keyboard studies' as a distinct sub-discipline within musicology. Many valid points were made both pro (e.g. there is more than enough specialist material to substantiate a sub-discipline; the constellation of issues related to historical keyboards is unique and worthy of consideration in its own right) and con (e.g. approaching keyboard instruments with too narrow a prevue is a handicap, not an advantage; do we really need yet another ultra-specialized 'studies' within musicology?). Regardless of the merits of this debate, it seems that historical keyboard studies is very much alive and well as a de facto sub-discipline, a fact to which the ICHKM itself is testament. Whether this heterogeneous field of endeavours —musicological, organological and artistic—and the historical keyboard community will further coalesce around a distinctive identity remains to be seen in the years ahead. But for now, those of us who are enthusiastic about seeing gatherings like the ICHKM continue can rejoice in the fact that another such meeting is already in the planning: the next ICHKM will be held in Bologna, Italy in 2015. The conference is currently slated for June, but the exact dates have not yet been set. For more information or to get involved with the planning, please contact the convener, Dr Barbara Cipollone, at barbara.cipollone@gmail.com.

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Recent Publications Relating to Performance Practice

Compiled by Andrew Woolley

Ad Parnassum, Vol. 11, no. 22 (October 2013)
Articles
Sergio Durante, 'Tartini studies: the state of the art'
Margherita Canale Degrassi, 'The solo concertos of Giussepe Tartini: sources, tradition and thematic catalogue'
Sofia Teresa Bisi, 'Contributo per un'edizione critica dei "sei concerti" opera prima libro di Giussepe Tartini'
Tommaso Luison, 'Orchestral ensembles and orchestration in violin concertos by Tartini and his entourage'
Candida Felici, '"Non suona, canta su'l violino": from aesthetics to compositional and performance practice in Tartini's instrumental music'

Early Music, Vol.42/1 (February 2014)
Articles
Jed Wentz, Gustav Leonhardt, the Naarden circle and early music's reformation'
Martin Elste, 'From Landowska to Leonhardt, from Pleyel to Skowroneck: historicising the harpsichord, from stringed organ to mechanical lute'
Kailan R. Rubinoff, '"The Grand Guru of Baroque Music": Leonhardt's antiquarianism in the progressivist 1960s'
Gaetan Naulleau, 'Gustav Leonhardt's Bach cantata recordings: project, reception, style'
Alexander Dean, 'Strumming in the void: a new look at the guitar and rhythm in the early 17th-century canzonettas'
Lex Eisenhardt, 'Baroque guitar accompaniment: where is the bass?'
Thomas F. Heck, 'Guitarists in the balconies and rafters: the musical frescoes of Genoa's Spinola palaces'
Andrew Cichy, 'Lost and found: Hugh Facy'
Seishiro Niwa, 'Cardinal Alessandro Farnese's involvement in Music'
Book and music reviews of:
Clive Brown, 'In quest of the distinctive language of Classical and Romantic performance': reviews of recent recordings
The music room in early modern France and Italy: sound, space and object, ed. Deborah Howard and Laura Moretti
Jesse Rodin, *Josquin's Rome. Hearing and Composing in the Sistine Chapel*
Susan Aspden, *The rival sirens: performance and identity on Handel's operatic stage*
David Schulenberg, *The music of Wilhelm Friedemann Bach*
Stanley Ritchie, *Before the chinrest: a violinist's guide to the mysteries of pre-chinrest technique and style*
Sabine Katharina Klaus, *Trumpets and other high brass – a history inspired by the Joe R. and Joella F. Utley collection*
Bernado Pasquini, *Le cantate*, ed. Alexandra Nigito
Girolamo Polani, *Six chamber cantatas for solo voice*, ed. Michael Talbot
Giovanni Maria Ruggieri, *Cantatas, Op. 5*, ed. Jasmin M. Cameron
Francesco Gasparini, *Cantatas with violins: parts 1 & 2 (2 vols.)*, ed. Lisa Navach

Biagio Marini, *Compositioni varie per musica di camera, opus 13*, ed. Thomas D. Dunn
Joseph Riepel, *Violin concertos*, ed. Stefan Eckert
Stanley Sadie, *Completions of Mozart fragments*, ed. Dorothea Link
Paul Wranitzky, *Six setets for flute, oboe, violin, two violas and cello*, ed. Nancy November

Early Music, Vol.41/4 (November 2013)
Articles
Christopher Page, 'New light on the London years of Fernando Sor, 1815–1822'
James Westbrook, 'Louis Panormo: "the only maker of Guitars in the Spanish style"'
Andrew Britton, 'The guitar and the Bristol school of artists'
Erik Stenstadvold, '"We hate the guitar": prejudice and polemic in the music press in early 19th-century Europe'
Jelma van Amersfoort, '"The notes were not sweet until you sung them": French vocal music with guitar accompaniment, c.1800–1840'
Paul Sparks, 'Clara Ross, Mabel Downing and ladies' guitar and mandolin bands in late Victorian Britain'
Marianne Hund and Willem Elders, 'Unravelling Josquin's *Quant je vous voy*, with a postscript on *El grillo*'
Alberto Sanna, 'Arcangelo Corelli and friends: kinships and networks in the Papal State'
James Wood, 'On reconstructing Gesualdo's *Sacrae Cantiones, Liber secundus*'
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Anthony M. Cummings, *The lion's ear. Pope Leo X, the Renaissance Papacy, and music*
The Ashgate Research Companion to Henry Purcell, ed. Rebecca Herissone
Robert Toft, *Bel canto: a performer's guide*
Clive McClelland, *Ombra: supernatural music in the 18th century*
Marc-Antoine Charpentier, *In nativitatem Domini canticum, H.416*, ed. Paul Walker; *In nativitatem Domini canticum, H.416*, ed. Joel Schwindt
J.-B. de Bousset, *Les motets*, ed. Greer Garden
John Eccles, *Rinaldo and Armida*, ed. Steven Plank

Early Music, Vol.41/3 (August 2013)
Articles
Byron Sartain, 'The manuscript dissemination of François Couperin's harpsichord music'
Denis Herlin, '"Souvant dans le plus doux sort": notes on a newly discovered autograph letter and drinking song by François Couperin'
Mark Lindley, 'Innovations in temperament and harmony in French harpsichord music'
Jittapim Yamprai, 'Michel-Richard de Lalande and the *Airs of Siam*'

Naomi J. Barker, '*Charivari* and popular ritual in 17th-century Italy: a source and context for improvised performance?'

Valeria de Lucca, 'Dressed to impress: the costumes for Antonio Cesti's *Orontea* in Rome (1661)'

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Article

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Articles

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Letter

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Seth J. Coluzzi, 'Black sheep: the phrygian mode and a misplaced madrigal in Marenzio Seventh Book (1595)'
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