



**English Arrangements of Instrumental
Music for the Keyboard, 1708–1762: Method
and Practice**

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ABSTRACT

This thesis shares insights into the re-consideration of keyboard arrangements of instrumental music in early eighteenth-century England. It assesses the extent to which these arrangements can be considered as a genre, or a transition of genres ('genre-flow') with new and previously unrevealed importance, by analysing both the generic and formal construction of these works, and the idiomatic adaptations during the arranging procedure. It also examines whether there existed a different, if not completely neglected, keyboard school at that time with a different basic touch, and whether the overture in the so-called 'Handelian-era' England (precisely, London), should be re-considered as a new genre. The result of such analyses and re-consideration leads to the construction of new repertoire for modern-day keyboardists. The pieces chosen for discussion are drawn from my own PhD graduating recital and demonstrate the great potential of this repertoire.

This study also investigates articulation and ornamentation – in both the instrumental originals and the resulting keyboard arrangements – to restore a historical consensus of the common style among idioms and instruments. This is carried out in order to encourage modern-day instrumentalists to re-consider both the concept and the actual practice of their own

performances. In relation to this, I naturally draw on my own extensive experience as a performer of this repertoire, including the graduating recital. Finally, this study offers suggestions for both future performance and research of this repertoire, and therefore are of equal benefit to performers and musicologists.

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Introduction

The popularisation of music recordings has fundamentally changed our conception of the world. Schumann once praised Liszt's piano arrangement of Beethoven's Sixth Symphony on the grounds that 'a highly careful transcription might almost lead one to forget the orchestra'.¹ Relying on lithographs and pencil sketches rather than photographs, the audience's in-situ memory of the original symphony might then indeed be even further distorted given that few would have been able to fix their gaze on Beethoven's score, but rather on the rendering by Liszt. In that era, not even most professionals would have the luxury of listening to the same symphony or concerto repeated daily or even hourly: scores were learned by playing on the keyboard for which arrangement is required. Memories of operas were relived by using arrangements made by the player, the composer himself, or any other third party, as it were, gazing on the original through the solidified image of another person's eyes. And indeed, from the *The Harpsichord Master* onwards to John Thompson's *Modern Course for the Piano*, we learned the keyboard by at first experiencing the masterworks through such arrangements. Later on, if lucky,

¹ 'Robert Schumann on Liszt's Playing.', *The Etude* magazine, May 1902, <<https://etudemagazine.com/etude/1902/05/robert-schumann-on-liszts-playing.html>> [accessed 15 January 2023].

when learning an original Beethoven sonata, we might receive some revered doctrines said to come from Beethoven himself handed down from a student of his student or by that student's student. Before the sound recording, if any concept of authenticity in music performance ('play as if the composer himself were playing') existed, it was fostered by the fermented words of the composer and innumerable pieces seen through the gaze of others. However, when the gramophone and the early music revival became accessible to everyone (at quite the same time), we decided to abandon the aforementioned Ship of Theseus, ditch arrangements from our examination repertoire, go back to attempting to decipher the composer's own will, and before long we began to lament that we might never be able to execute verbatim Bach's true intentions. Yet the arrangement, the solidified gaze of the original, so essential to the passing down of a history of music performance, is set aside, forgotten, to become the object of a new round of musical archaeology. It was here that the study of this dissertation began.

The Restoration and Georgian periods provide us with one of the largest and most fascinating archaeological sites of keyboard arrangement. Although arranging activity has probably been extremely common since the earliest keyboard instruments, and keyboard arrangement has always been popular in virginalist manuscripts, they were mostly arranged from vocal music (as vocal

music was considered a type of music that has a higher artistic and social status), and mostly copied for the privileged few. However, after the Restoration, keyboard arrangement of instrumental music began to be made, printed, and published in bulk. In 1697, the great series of *The Harpsichord Master* began to be published, and by its last volume in 1734, it had reached volume number 24. Similarly, *Hasse's Comic Tunes* reached volume number eight; *Ladys Banquet* series, six, and *Ladys Entertainment*, four. In 1726, John Walsh began to collect and publish Handel's anonymously-arranged overtures, and by his last and largest collection of this group in 1760, the volumes of *Six Overtures* series reached eleven, the largest single-volume collection (1760) contained 65 overtures. Geminiani's *Pièces de clavecin* (1743) and *The Second Collection of Pieces for the Harpsichord* (1762), together contain 55 arrangements from his own instrumental pieces. This simple statistic does not yet include arrangement of dances (chiefly minuets) in operas that are collected in vocal-arrangement-predominated collections, or arrangement of instrumental excerpts in an aria arrangement. All these arrangements and their arranging process can certainly be analysed, compared, and reproduced by quality and class; together with the substantial quantity, the study of this corpus should be directed towards a genre study; as the organ concerto, containing only some 50 pieces (including both originally-designated and arranged *concertini* for the keyboard) from roughly Handel's Op. 4 (1738) to

Arne's *Six Favourite Concertos* (1793), was considered a genre instantly and studied. Such unexamined quantity and quality were the reason why the study of this dissertation focused on keyboard arrangement of instrumental music in England.

Arrangement also reflects the historical work-concept and notions of performance authenticity. Names appearing on the title page, not only the assertion of authorship but also the focus of advertisement, changed radically during the eighteenth century. Despite the fact that it contains arrangements from instrumental incidental music such as that of *Cupid and Death*, the title page of the 1663 version of *Musick's Hand-Maid* still only reads 'Presenting New and Pleasant LESSONS for the Virginals and Harpsycon'. Then in the 1689 volume of this series, 'set for the harpsichord' now appearing on the title page clearly indicates that the music is arranged or adapted for that instrument. However, the source of the arrangement and its authorship were still lacking until in 1708 *The 2nd Book of The Ladys Entertainment* when the source was finally given as *The Symphony or Overture in Camilla*. Then in Babell's 1717 *Suits of the most Celebrated Lessons*, the celebrated performer's name appeared in the title. The arranging source can now be identified as the performer's rendering of the original. This rendering-as-source or rendering-centred tradition has been retained among others until the present

day. In Bononcini's 1722 *Divertimenti da camera*, the original source, the composer, and target instrumentation are all presented. Although not an arrangement, Handel's remark on the 1738 print of his organ concertos Op. 4 ('These Six Concertos were Publish'd by Mr. Walsh from my own Copy Corrected by my Self, and to Him only I, have given my Right therein.') certainly can find its position in the aforementioned timeline as all arrangement afterwards would have the composer, source and target instrumentation, and occasionally the arranger clearly stated on the title page. It was this timeline which determined the time span for this study.

Based on this background and starting point, this dissertation focuses on two case studies for the purpose of analysing the historical ideas and methodology in the arranging process in order to reassess and restore those that belonged to the arrangers. How did they perceive the original instrumental or orchestral sound, its timbre, balance, and articulation; how did they finally transform it to the keyboard sound, and ultimately how did they understand the original source and how was their understanding reflected in the arrangement. The two case studies compass the arrangement of both solo-instrumental music and orchestral music. They also include keyboard arrangements made by the composer himself as well as those by other musicians, irrespective of whether the arranger's name can be identified. Through the case studies, this

dissertation aims to reassess the position of such arrangement in the spectrum of the work concept and the genre study. In preparation, Chapter 1 provides essential definitions of keyboard arrangement of instrumental music, and the positions of the pieces to be analysed in the history of work-concept. Such basic definitions as what is an arrangement and what did this convey to the composer, performer, the publisher and who owned it all need to be given within the specified historical context. Only then will it be possible to assess what value was placed on the arrangement as compared to the original composition. This discussion will at the same time reveal how these definitions and ideas evolved from the seventeenth century to the eighteenth. Next, a brief discussion of 'genre' will examine to what extent arrangements can be so categorised. Lastly, this chapter will propose arrangement as a sound-platform to transform the sound of the original instruments, attempting to prove the relevance of this historically determined definition for today's performance.

Chapters 2 and 3 will be dedicated to the first Case Study, i.e., keyboard arrangement solo instrumental music. Chapter 2 will deal with the first two collections within this case study: Francesco Geminiani's *Pièces de Clavecin* (1743) and *The Second Collection of Pieces for the Harpsichord* (1762). The background and context in which both the original and the arrangement were created will hopefully provide a detailed view of how movements were

grouped in both the original and the arrangement, thus reflecting the composer's perception of the boundaries and substance of his own work and the extent this changed during his arranging process. A table provides a movement-to-movement comparison showing the relationship between each arrangement and its original. These two sets clearly demonstrate the two distinct national styles of harpsichord playing from which Geminiani drew. In the 1743 collection, the French idioms predominate, whereas in the 1762 collection, it is the Italian. Finally, this chapter will summarise all these aspects.

Chapter 3 will examine Giovanni Bononcini's *Divertimenti da camera pel violino, o flauto* (1722), and *Divertimenti da camera traddotti pel cembalo* (1722). Like Geminiani's harpsichord arrangements, these were also arranged by the composer himself. However, identification of the source movements and groupings are easier in this case as the harpsichord *divertimenti* are single-sourced from the original ones. Sourcing and grouping details will be introduced clearly in the 'Background and General Overview' section supported by a second movement-to-movement table. Transposition, however, is more frequent in this collection and an explanation is given for this. Unlike Geminiani, Bononcini's arranging methodology appears less influenced by national idioms. In compensation, he perhaps shows greater care in the

transcription of the original instrumental sound and articulations. The most representative of these are the use of *überlegato*, a typical technique in English keyboard arrangements producing instrumental legato. This technique is very little practised, if known, by modern harpsichordists. Here it will be analysed in depth, as will the realisation of the original figured bass in the arrangement's left hand. Subsequent analyses will support this conclusion that legato, the continuum of sound, was highly valued by Bononcini in both composing and arranging. It should also be so by modern keyboardists at least when rendering these arrangements.

Chapter 4 will be dedicated to the second Case Study, the reassessment of keyboard overtures in 'Handelian-era' England. This is to be supplemented by a study of the arranged keyboard overture as an expansion and integration of musical forms and the analysis of adaptation methods in the arranging process. The chapter will first introduce the background of the overture in England, defining the scope of the present study. Having listed all the sources of overture arrangement, the study will attempt to reshape and re-categorise the musical form of the English overture by analysing the heritage, transmutation under Italian influence, and local development of the French *ouverture*. This new English variant is to be named the English Overture. Contemporary historical definitions of the overture in England will also be

studied. Comprehensive tables of overtures by Handel and other composers during this case study's time span, will also be included to support all the *Formenlehre* analyses. The case study will continue to analyse the adaptation methods of overtures (and indeed, of orchestral music), specialising in the formulas of arranging for the harpsichord of orchestral pieces. There will be basically three formulas, or patterns in arranging: 1) four (or more) parts in orchestral original reduced to two parts; 2) four (or more) parts in orchestral original reduced to three parts; and 3) full-bodied chords with improvisational passages. All the three formulas would lead to a similar conclusion that the arranger should always seek to maximise the possibility of sound continuum on the keyboard while inheriting the quintessence of the original's textures, idioms, and harmony.

Chapter 5 turns to matters of performance practice to discover what these arrangements may teach us on a practical level. This will focus mainly on two fundamental aspects of historical keyboard performance: articulation and ornamentation. Conclusions from both case studies will be taken to support the findings in these two areas. The articulation section offers an in-depth reappraisal of harpsichord articulation within the time span of this study based on the perspective of keyboard arrangements. It will have recourse to historical writings on articulation as well as to arrangements, given that the

arrangement always represents the observations of the past arranger gazing not only at the original piece, but also at the original sound and articulation. A comprehensive comparison table will compass all important instrumental treatises during the dissertation's time span to provide a solid basis for the perception of the original sounds and their adaptations. Historical writings and arrangements combined will then confirm the eminent suitability of the legato-predominated English school of keyboard articulation for the performance of both the arrangements and original keyboard pieces, especially on English instruments. As regards ornamentation, this study will discuss the interchangeability and intertextuality of *Graces* between instruments and keyboard. The comparison of all related instrumental instructions will reinforce the conviction that the same type of ornaments on different instruments are fully intertextual, therefore both the method and expected effect of their execution are comparable and interchangeable. This will also reaffirm the role of arranger as the sound transcriber. Ultimately, all embellishments of the sounds are directed towards the same goal of imitating the human voice.

After both the Case Studies and the Performance Study, this dissertation will attempt to make its final conclusions on the genre study, the arranging

methodology, and the performance. All conclusions will be demonstrated by my graduation recital.

Rationale for the Performance Component

Track 1: Corelli, Sonata in D minor, Op. 5, No. 7 (original version, 1700)

Track 2: Corelli (arr. John Reading Jr.), *The 7th Solo of Corelli, Composed into a Lesson* (Dulwich Manuscript, 1730s)

Track 3: Giovanni Bononcini, Divertimento in C Minor (original version, 1722)

Track 4: Giovanni Bononcini (arr. Bononcini), Divertimento in G Minor, arranged for harpsichord from Divertimento in C Minor (*Divertimenti da camera*, c. 1722)

Track 5: Geminiani (arr. Geminiani), *Prelude Lentement, Gayment, and Vivement*, arranged for harpsichord from violin sonata in D Major, Op. 4, No. 1 (*Pièces de clavecin*, 1743)

Track 6: Vivaldi (arr. unknown), Concerto in F major, Op. 3, No. 7, arranged for harpsichord (*Anne Dawson's Book*, 1716)

Track 7: Handel (arr. Babell), Overture, *Lascia ch'io pianga*, and *Vo' far guerra*, from *Rinaldo*, arranged for harpsichord (*Suits of the most Celebrated Lessons*, c. 1717)

Salomé Rateau, violin

August Boyang Guan, harpsichord

Single-manual English harpsichord made in 1766 by Jacob Kirckman.

Recorded on 29 June 2021 in Middle Duntisbourne near Cirencester, submitted in partial fulfilment of the requirements of the degree of PhD, School of Music, Cardiff University.

The purpose of the programme's design is to demonstrate the conclusions of this dissertation from the practical point of view, while drawing upon as many as possible of the most artistically valuable works in English keyboard arrangements of the period. This programme covers arrangements from different categories: made with composers' own hands, made by the best interpreters of their contemporaries, made by unknown arrangers, made with the finest elaboration of forms, and made within the original form but with the most accurate transcription of sound. To clarify the last two categories further, the originals are also played for comparison.

In spite of the timeless influence and fame of Corelli, keyboard arrangements of his solo sonatas were extremely few in eighteenth-century England. Only two arrangements of a single sonata are known to the author: arrangements of

the D minor sonata, Op. 5, No. 7, made by John Reading the younger and Domenico Zipoli, the latter's almost verbatim transcription not being introduced into England at that time. Nevertheless, Reading's arrangement achieves unparalleled artistic complexity, despite its relative obscurity, well hidden in his Dulwich Manuscript. By radically changing the original *vivace* to an *adagio* in the *preludio*, as well as adding elaborated ornaments and contrapuntal realisation of the figured bass, Reading in fact transformed the *preludio* into an *allemande*, therefore transformed the original sonata into a keyboard *suite*. This clearly reflects his knowledge and taste of contemporary harpsichord music, and his technique of counterpoint and playing. Indeed, his arrangement of opera arias and overtures achieves the same high artistic state that warrants comparison with Bach's arrangements of Italian concertos.

The Bononcini *Divertimento* contains all the composer's techniques of sound transcription discussed in Chapter 3, Section 3.2 and 3.3, from the use of *Überlegato* (overlapping legato) to a transcription of the original legato sound of the violin, especially when cross-string legato is involved, to adding ornaments, especially *ports-de-voix* to maintain the sound continuum in the melody line, and the diminution of the bass line combined with a *basso continuo* realisation. On occasion, Bononcini also introduced cross-voice *style brisé* to enrich the airy and pleasant nature of the music. In addition, this

divertimento is transposed during the arranging process, like many others in his *Divertimenti*. A rendering of the original is also presented.

Geminiani's arrangement of his own sonata Op. 4, No. 1, together with Reading's Corelli arrangement, represents the pinnacle of solo-instrumental arrangements. The extraordinary elaboration in the *Prelude* has been analysed in-detail in Chapter 2, Section 2.5. The *Gayment* provides the most diverse elaboration of the bass line ranging from full-chord *basso continuo* realisation, to highly fluid and ingratiating broken chords, contrasted by large leaps and sudden register changes. Also, fast-alternated *piano* and *forte* are to be found in this movement which must have provided the ideal opportunity for English harpsichords to demonstrate the advantage of their machine stops.

The arrangements of Vivaldi's concerto and Handel's opera certainly share many similarities: they are both arrangements of orchestral music in which larger dynamic contrast and louder *tutti* sonorities are heavily involved. The treble-treble-bass and large-chord patterns of arranging four or more-part orchestral music demand more accuracy and dexterity in both hands' technique. Also, the frequent changes of manual or registration in this English single-manual harpsichord's case, once more including the machine stop, contribute greatly to the drama. The substantial differences between the arrangements by Reading, Bononcini, and Geminiani, are no less strong in the

Vivaldi, despite the fact that the identity of the arranger is unknown. This in no way lessens his thorough technical ability and evident musical knowledge. Whereas the Vivaldi arrangement is basically a literal transcription, *vo' far guerra* contains a lengthy and extreme cadenza which Babell's score suggests to be a transcription of a harpsichord cadenza once executed by unnamed hands. However, there are technical matters continued from the Reading and Bononcini arrangements, such as the use of *Überlegato* (in both hands), the intertextual borrowing of ornaments, and so on. In the middle section of *vo' far guerra*, consecutive octaves in the left hand resemble the pizzicato of the strings in the original and should therefore be executed with more deliberate staccato on the harpsichord.

Research Scope and Method

This study is divided into two main parts: the analytical and the practical. The first part focuses on a few representative collections of arrangements as case studies. Here, I chiefly analyse musical forms, the process of arranging and the idiomatic adaptation for the keyboard in order to determine the ‘primary’ sound in the composer’s ‘inner hearing’. I also aim to give a deeper insight into the work-concept and instrument-concept of arrangements, from the musical (compositional) perspective. These case studies are organised into two groups: group 1 is focused on keyboard arrangements of accompanied solo instrumental music, and group 2 on keyboard arrangements of ensemble instrumental music.

The second part of this study investigates several areas of a more practical nature. First, I will argue that the consistency of the featured composers’ proposed articulation is mostly preserved through the process of arranging, with either by the use of slurs, or by overlapping notation. Secondly, I will examine and compare instrument and keyboard treatises in the same era so as to demonstrate that legato markings should be used more frequently in both keyboard compositions and arrangements, ‘being a general Touch fit for almost all Kinds of Passages’, as Nicolo Pasquali suggested in his posthumous

The Art of Fingering the Harpsichord (pub. 1760). Thirdly, I will continue to survey other *Graces* apart from staccatos and slurs in both instrument and keyboard treatises to determine whether the ornaments – their definitions and practice – were similar on both keyboards and other instruments, and whether instrumental ornaments were expected to be imitated on the keyboard in the process of arranging. Lastly, as a conclusion to the whole thesis, I offer suggestions to contemporary keyboardists in relation to performing, arranging, or sight-arranging an eighteenth-century instrumental piece, in order to keep such practice within historically accurate parameters.

Indeed, it is my belief that a study in the performance of keyboard arrangements could help to start addressing and ultimately to answer this question. Thus, I focus on comparisons among important instrumental methods published in this period. Since the limited homogeneity of instrumental music and its alternative keyboard performance manners have been proven by both theoretical and analytical aspects, instrumental methods therefore should be compared and integrated to rethink some basic aspects of keyboard playing. That is to say, some performance suggestions from other instrumental methods, such as the violin and the flute, should also be adapted and practised on the keyboard. Then, I offer some performance suggestions

using short examples taken from arrangements, open-instrumented scores and original instrumental pieces, with similar idioms, in similar genres.

Harley's comprehensive *British Harpsichord Music: Volume 1 Sources* and *Volume 2 History* (Aldershot: Scholar Press, 1992) remains the main source of reference for this study. This book contains the largest survey of keyboard pieces in eighteenth-century England. The timespan will begin with the publication of *The 2^d Book of The Ladys Entertainment* of 1708, and will finish with the publication of Geminiani's *The Second Collection of Pieces for the Harpsichord* of 1762. The decision to start this study in 1708 is explained in Chapter 1. The reason for concluding in 1762 is because the next important source of keyboard arrangement after Geminiani's 1762 *The Second Collection* is actually the first collection of keyboard arrangements in Britain to include the instrumentation indication 'Piano-Forte': Abel's *Six Overtures* ['*Adapted for the Harpsichord or Piano Forte*'], published in 1765, which is arranged after his six symphonies Op. 1.² As the introduction of the pianoforte soon changed the English soundscape completely, I would prefer to treat the pianoforte-era

² This collection of overtures is the first collection of keyboard music in Britain which includes the instrumentation indication 'Piano-Forte'. John Burton's *Ten Sonatas for the Harpsichord, Organ or Piano-Forte*, which were mentioned in both John Caldwell's and John Harley's books as the first collection mentioning the piano-forte on its title page were actually published in 1766, very likely one year after Abel's. See Caldwell, *English Keyboard Music before the Nineteenth Century* (Oxford: Basil Blackwell, 1973), p. 211. Also Harley, vol.2, p. 120.

arrangement as a future project. In the whole *oeuvre*, I mainly focus on the printed sources. The reason for this decision is that printed sources have much better availability. Also, through printed sources it is easier to trace specific relationships such as the composer, the likely arranger and the publisher. And most importantly, as stated and analysed in the next chapter, the rise of the English keyboard arrangement is actually a fruit of the enactment of a copyright law. The whole market of keyboard arrangements must therefore have been controlled by the main publishers. It is the printed sources which should be the main and canonised source of this study.

CHAPTER 1

Definitions and Contexts

1.1 Keyboard Arrangements of Instrumental Music: Definitions and Work-Concepts in History

An arrangement, in essence, is a recomposition of music usually made for a different medium from that of the original. It is a derivative work involving the intellectual labour of the arranger in that it reflects at least the arranger's understanding of both the original music and the acoustic nature of his 'target' medium or instrument.

As early as the first edition of *Grove Dictionary of Music and Musicians*, Sir Hubert Parry aptly outlines the translating role of the arranger,

The functions of the arranger and translator are similar; for instruments, like languages, are characterised by peculiar idioms and special aptitudes and deficiencies which call for critical ability and knowledge of corresponding modes of expression in dealing with them. But more than all, the most indispensable quality to both is a capacity to understand the work they have to deal with. For it is not enough to put note for note or word for word or even to find corresponding idioms. The meanings and values of words and notes are variable with their relative positions, and the choice of them demands appreciation of the

work generally, as well as of the details of the materials of which it is composed.³

Therefore, as Parry concludes,

Music has had the advantage of not only having arrangements by the greatest masters, but arrangements by them of their own works. Such cases ought to be the highest order of their kind, and if there are any things worth noting in the comparison between arrangements and originals they ought to be found there.⁴

New Grove offers a more clinical definition,

In the sense in which it is commonly used among musicians, however, the word may be taken to mean either the transference of a composition from one medium to another or the elaboration (or simplification) of a piece, with or without a change of medium. In either case some degree of recomposition is usually involved, and the result may vary from a straightforward, almost literal, transcription to a paraphrase which is more the work of the arranger than of the original composer.⁵

In fact, the concept of arrangement as a musical work has changed throughout music history. Although the earliest practice of arranging, at least for keyboard instruments, can be traced back to the earliest extant keyboard sources such as the Robertsbridge Codex and the Faenza Manuscript in the fourteenth and fifteenth centuries, keyboard arrangements in at least the timespan of this

³ Sir Hubert H. Parry, 'Arrangement', in *A Dictionary of Music and Musicians*, ed. George Grove, first edition (London: MacMillan, 1879), p. 89.

⁴ *Ibid.*, p. 89.

⁵ Malcolm Boyd, 'Arrangement', *Grove Music Online* <www.oxfordmusiconline.com> [accessed 15 November 2022].

research (1708–62) have never been identified as a distinct genre, but merely as another practically feasible state of a musical opus.

In fact, keyboard arrangements had no proper name of their own. In early intabulation of vocal polyphony, either in tablature or staff notation, the most important type of keyboard arrangement, the original title was usually adopted directly as the arrangement title. The original composer's name was normally mentioned, although sometimes this could even be omitted if the original piece was sufficiently famous. Such examples can be found in Jacob Paix's *Ein Schön Nutz unnd Gebreüchlich Orgel Tabulaturbüch* (1583) and Andrea Gabrieli's *Canzoni alla Francese* (1605). This tradition was also practised in early eighteenth-century arrangements of opera arias. In England, original titles were often translated, as in *The 2^d Book of Ladys Entertainment* (1708). Arrangements of instrumental music often had equally simple titles in the seventeenth century: in d'Anglebert's *Pièces de Clavecin* (1689), arrangements are introduced by the authors' name, e.g., '*de Mr. de LULLY*'. Other keyboard arrangements of lute music in manuscripts are similarly titled, such as '*du Vieux Gaultier*', regardless of the artistic elaboration and fine judgement evident in the process of arranging. The situation changed in the first years of the eighteenth century: on the title page of *The 3^d Book of the Ladys Entertainment* (1709), arrangements were properly introduced for the

first time (at least in printed sources) as ‘Curiously Set and Fitted to the Harpsichord or Spinnet: With their Symphonys introduc’d in a Compleat manner by Mr. Wm. Babel’. Later in 1717, the more seductive yet detailed description ‘with Variety of Passages by the Author’ was added to the title page of Babel’s own collection of arrangements. In a presentation manuscript of Bach’s arrangement of Marcello’s oboe concerto, copied by an unnamed hand, a precisely-described ‘*accommodé au clavessin de Monsieur J.S. Bach*’ was added to the title. In 1735, Rameau’s reduction (and arrangement) of his ballet *Les Indes galantes* was published with ‘*Reduit a Quatre Grands Concerts*’ in the title. Although Kenneth Gilbert and David Chung have pointed out that the arrangements of operas and ballets in the form of ‘*partition réduite*’ were not only an integral part of the keyboard repertoire but also a custom in France traceable back to Lully’s time,⁶ it may be more significant that none of Lully’s reductions was actually published with a title ‘*reduit*’. This could certainly reflect the ascending aesthetic position of keyboard arrangements in the eighteenth century.

However, until the late eighteenth century, the word ‘arrangement’ and its equivalents or similar words in different languages (such as, ‘transcription’,

⁶ See Kenneth Gilbert, ed., *J. -PH. Rameau: Pièces de clavecin*, preface (Paris: Heugel, 1979), p. VIII; also David Chung, ed., *Jean-Baptiste Lully: 27 Brani d’Opera*, preface (Bologna: Ut Orpheus Edizioni, 2004), p. V.

‘fit’ or ‘set’ in English, *arrangiert* or *Bearbeitung* in German, *accommodé*, *reduit* or *reduction* in French), have never appeared as an entry in any dictionary listed in New Grove’s list of dictionaries and encyclopedias of music (in the entry ‘Dictionaries and encyclopedias of music’). Thomas Busby’s *A Complete Dictionary of Music*⁷ is the first dictionary I can trace that defines arrangement. This entry still puts the arrangement in a pragmatic position: ‘Arrangement is that extension, or selection and disposal, of the movements and parts of a composition, which fit and accommodate it to the powers of some instrument or instruments for which it was not originally designed by the composer.’ Despite the fact that the existence of composers’ ‘original design’ was sometimes questionable, this entry had even less aesthetic acceptance than the description ‘curiously set and fitted, with a variety of passages’ on Babell’s title pages. Later, Heinrich Christoph Koch’s *Musikalisches Lexikon* gave another rigid definition: ‘Arrangement, arranging, is needed, when a piece of music needs to be adapted for other instruments, or for fewer instruments or voices than required in the score.’⁸ The acknowledgement of artistic elaborations in arrangements seems not to have been revived until Busby’s *A Musical Manual, or Technical directory*: ‘Arrangement. The altered form given to any movement

⁷ Thomas Busby, ‘Arrangement’. *A Complete Dictionary of Music*, 3rd edn (London: B. Macmillan, 1811), pages unnumbered.

⁸ Heinrich Christoph Koch, ‘Arrangiren’, *Musikalisches Lexikon* (Frankfurt am Main: August Hermann der Jüngere, 1802), p. 166.

or piece, for the purpose of adapting it to the power *and genius* of some particular instrument, or instruments; *and producing from it a new effect*.⁹ This definition resembles that which we understand today, similar to that in the first edition of *Grove*.

The changing understanding of the concept of musical arrangement provides an insight into the status of instrumental works in history. In ancient times, theorists believed that the human voice was the only ‘pure’ musical medium appropriate for sacred or serious music. Boethius differentiated between ‘one kind of music using instruments’ and ‘another producing poetry’. Such belief extended throughout the Renaissance as music remained largely as a mathematics-ruled liberal art and a text-regulated medium. Vocal music was the medium for religious devotion, and somewhat adjusted later as an expression or imitation of human passion. However, in the seventeenth and most of the eighteenth centuries, instrumental music was still considered by theorists as an entertainment or ‘a present remedy for melancholy’.¹⁰ Even as late as 1760, Giorgio Antoniotto’s definition of the instrumental music still sounded very dismissive, yet typical:

⁹ Busby, ‘Arrangement’, *A Musical Manual* (London: Goulding & D’Almaine, 1823), p. 14.

¹⁰ Robert Burton, *The Anatomy of Melancholy* (London: varied publishers 1621, rev. 1624, 1628, 1632, 1638 and 1651), ‘*Musicke a remedy*.’ Part. II, Sect. 2, Memb. 6, sect. 3, ‘*Musick of all sorts aptly applied*’.

Instrumental music cannot pretend to equal the vocal, to which it is only a copy, and a copy in miniature, without any obligation of observing the roles mentioned in the antecedent article [i.e. of vocal music], belonging to the same vocal music, as derived from the science supposing the art divisible, all expressions being arbitrary to the composers. Nevertheless, the instrumental has an honourable prerogative, having been in some manner the cause of the perfection of the vocal. With only the voice, and without instruments, it would have been almost impossible, not only to compose a perfect scale of musical sounds, but also of repeating a like sound which some time before was pronounced; because sounds are simple sensations, produced by the motion of the air, which vanishes away, the sensation also ceasing immediately, and the same sensation cannot be printed in the memory, but we may have the remembrance of having heard a sound, which cannot easily be repeated in the same pitch after some little time past.¹¹

Also, Lydia Goehr considers that in 1701, Georg Muffat admitted that his first collection of instrumental concertos was ‘suited neither to the church (because of the ballet airs and airs of other sorts which they include) nor for dancing (because of other interwoven conceits, now slow and serious, now gay and nimble, and composed only for the express refreshment of the ear)’. Muffat suggests that they ‘may be performed most appropriately in connection with entertainments given by great princes and lords, for reception of distinguished guests, and at state banquets, serenades, and assemblies of musical amateurs and virtuosi’.¹² François Couperin also stated humbly that his *Concerts royaux* were composed ‘to soften and sweeten the King’s melancholy’. Based on such

¹¹ Giorgio Antoniotto, ‘Of Instrumental Music’, in *L’arte armonica Or a Treatise on the Composition of Musick* (London: John Johnson, 1760, first published in English translation), p. 103.

¹² Lydia Goehr, *The imaginary museum of musical works* (Oxford: Clarendon Press; New York: Oxford University Press, 1992), p. 140.

common belief, musicians enjoyed less freedom to compose instrumental pieces at will: the musical form, instrumentation and sometimes the duration of the piece, all depended on the wishes of musicians' employers. In Venice, when composing his madrigals, Monteverdi asked to know 'for how many voices, and the way performed, and whether an instrumental symphony will be heard beforehand and of what kind, . . . [and] on what instruments will it [the canzonetta] be played'.¹³ Instrumental music as 'refreshments', then, were accordingly the employers' properties, musicians had less power than nowadays to control their distribution or publication.

In the eighteenth century, as pointed out by Lydia Goehr, in common with other forms of art, one essential principle of musical aesthetics was altered again: music gradually changed its principle of imitation and expression from representing human passion to expressing the nature, the universal, or general form of ideality.¹⁴ Concerning painting, Johann Joachim Winckelmann stated in his *Reflections in Painting and Sculpture* (1765) that 'the only way for us to become great lies in the imitation of the Greeks'.¹⁵ Similarly, Jean-Baptiste Du Bos included music in this artistic form: 'Like poetry and painting, music is

¹³ Denis Stevens, trans., *The Letters of Claudio Monteverdi* (Cambridge, 1980), p. 141.

¹⁴ Goehr, *The imaginary museum*, p. 141.

¹⁵ Lydia Goehr, Review of J. J. Winckelmann's *Reflections in Painting and Sculpture*, Elfriede Heyer and Roger C. Norton, trans., *Teaching Philosophy*, 12/3 (1989), pp. 329–32.

an imitation. Music cannot be good unless it conforms to the general rules that apply to the other arts on such matters as choice of subject and exactness of representation.¹⁶ Such a change in musical aesthetics apparently also weakened the status of instrumental music at least in some theorists' minds, as a result of its contrapuntal complexity, its textless ambiguity and imprecise definition. However, in spite of such theorists, instruments and instrumental music had been increasingly accepted by the nobility and the civilised populace. In the sixteenth and seventh centuries, such privilege was first given to accompanying instruments, notably the lute, and according to Mersenne, the harp in Italy, or an instrument such as the viol that had the ability to imitate the human voice. Later, along with the demand for a larger ensemble sonority, the harpsichord and the violin family were also favoured. Accordingly, publications of specific instrumental methods rose sharply from the beginning of the eighteenth century. All these changes, and the growing tension between theorists and public, made Geminiani eventually able to state in his *The Art of Playing on the Violin*,

The Intention of Musick is not only to please the Ear, but to express Sentiments, strike the Imagination, affect the Mind, and command the Passions. The Art of playing the Violin consists in giving that Instrument

¹⁶ Jean-Baptiste Du Bos, *Réflexions critiques sur la poésie et sur la peinture* (Paris: Jean Mariette, 1719), quoted in Peter Le Huray and James Day, ed., *Music and Aesthetics in the Eighteenth- and Early-Nineteenth-Centuries* (Cambridge, 1981), p. 21.

a Tone that shall in a Manner rival [matching] the most perfect human Voice; and in executing every Piece with Exactness, Propriety And Delicacy of Expression according to the true Intention of Musick. But as the imitating the Cock, Cuckoo, [or other folk instruments], and the like; and also sudden Shifts of the Hand from one Extremity of the Finger-board to the other, accompanied with Contortions of the Head and Body, and all other such Tricks than to the Art of the Musick, the Lovers of that Art are not to expect to find any thing of that Sort in this Book.¹⁷

It is noteworthy that since the last decade of the seventeenth century, at least in England, the publication of keyboard arrangements appeared as soon as (or slightly after) the ‘batch production’ of keyboard music collections. The wording of ‘batch’ here indicates an obvious growth of printed sources of such music in England. In John Harley’s comprehensive source list in *British Harpsichord Music, volume 1: Sources* (Aldershot, Scholar Press, 1992), only two printed items (*Musick’s Hand-maide* in 1663/reprint 1678, and *Melothesia* in 1673) were published between 1650 and 1689 (39 years), then five between 1689 and 1700 (11 years), then eight between 1700 and 1705 (five years), and so on. Almost at the starting point of this growth, identified or genuine arrangements done by keyboard composers such as Blow, Purcell, and Jeremiah Clarke had begun to emerge. Among the printed sources, arrangements first appeared in *The second part of Musick’s hand-maid* (1689). There is no arrangement found in Locke’s *Melothesia* (1673). The direction of arranging (whether the original was the keyboard version) was not completely

¹⁷ Francesco Geminiani, *The Art of Playing on the Violin*, Op. 9 (London, 1751), p. 1.

clear in the *Musick's Hand-maide* (volume I, 1663/78). No source of the arrangement is mentioned in the music.

In all printed sources from 1689 to 1708, namely, *The second part of Musick's hand-maid* (1689, re-issue 1705), Purcell's *A Choice Collection of Lessons* (1st ed. 1696, 2nd 1699, 3rd 1700), Blow's *A Choice Collection of Lessons* (1698, 1704), *The Harpsichord Master* volumes 1–3 (1697, 1700 and 1702), *A Choice Collection of Ayres* (1700), John Eccles's *A Collection of Lessons and Aires* (1702), Hart's *Fugues* (1704), the 'old' *Ladys Banquet* volumes 1 and 2 (1704, 1706), Lord Byron's *Overture and aires* (1705), Dieupart's *Select Lessons* (Amsterdam: Roger, 1701; London: Walsh, 1705), Draghi's *Six Select Suites* (1707), Whichello's *Lessons* (1707) and *The lady's entertainment* volume 1 (1708), keyboard arrangements still observed some low-profile principles:

- a) no source of the arrangement is mentioned;
- b) no arrangement of any large-scale instrumental pieces such as overtures ('symphonies'), sonatas or a whole suite can be found in these printed sources, except perhaps Dieupart's lessons¹⁸;

¹⁸ Dieupart's *Six suites*, according to *New Grove*, were first printed in two forms (harpsichord solo, and treble-continuo ensemble) and sold together by Roger in Amsterdam, advertised by Roger as *Mises in Concert*. Therefore, the direction of arranging is not clear—the harpsichord version is not necessarily an arrangement.

- c) The majority of the arrangements in the printed sources remain in a two- or three-part, unelaborated layout, with limited embellishment and slight adaptation to the keyboard idioms, such as a broken final chord of a section. The last principle can easily be proven by a comparison between an original keyboard *almand* or *corant*, and an arranged *air*.

Among the English printed sources, the first keyboard arrangement of a large-scale instrumental piece, with its source mentioned, appeared in *The 2^d Book of The Ladys Entertainment* (1708): *The Symphony or Overture in Camilla*. Also, for this reason, I intend to place this collection as the starting point of my scope of study. This collection could be seen as a milestone in the evolution of the instrumental work-concept in England, or the evolution at least in the keyboard domain in this country, because, after this, nearly all publishers began to state the *instrumental* source of arrangement (and sometimes also the arranger) in their printed collections. Although the mention of the original composer in an arrangement's title is not new — examples can easily be found such as Peter Philips's arrangements of Italian songs in the Fitzwilliam Virginal Book — but the mention of the *instrumental* source, *The 2^d Book of The Ladys Entertainment*, is the first in England that I can find. The source and arranger could be stated in either the title (such as 'Overture of Hydaspes' in *The 4th Book of the Ladys Entertainment*, London, 1716), or in the collection's

title ('tirées des différents ouvrages de M^r. F. Geminiani' [= 'taken from different pieces by Mr. F. Geminiani'], London 1743). The statement of authorship soon evolved to include the arranger's name and the process of arranging, such as in the 3rd and 4th books of *the Ladys Entertainment*, 'Curiously Set and Fitted to the Harpsichord or Spinnet, with their Symphonys intruduc'd in a Compleat manner by Mr. Wm. Babel [Babell]', although such a situation did not always remain in subsequent printed collections. In later collections, however, the singer's (or even dancer's) name or the venue where the music is performed was usually introduced in the arrangement's title or the collection's title.

Examples can be found such as Babell's *Suits of the most Celebrated Lessons* (1717), John Walsh's 8-volume *Hasse's Comic Tunes* (London, advertised 1741–1761)¹⁹, or a 1788 arrangement of Geminiani's concertos Op.3, 'as Performed by Mr. [Wilhelm] Cramer before their Majesties at the Antient Concert, Tottenham Street, and at the Hanover Square Concert'. All these phenomena may be combined to demonstrate a change of instrumental work-concept in eighteenth-century England in that an instrumental piece such as a march or a concerto had become a solid and independent concept to publishers, composers, performers, and audiences. When an arrangement is to

¹⁹ This wide-ranging series of collections is not, however, strictly arranged for the keyboard. On the title page of its first volume, the instrumentation is suggested as 'For the Harpsichord, Violin, or German Flute'. There was indeed no strict limit of instrumentation in eighteenth-century England. I will discuss this later.

be published or presented, it has now become equally necessary to cite the instrumental piece itself, or to cite a song and its composer. In other words, the boundary of classification between vocal music and instrumental music has become less distinct than in previous centuries.

The change of the instrumental work-concept reflected in keyboard arrangements did not happen in isolation but coincided with several other associated changes in the English musical world. First, the Statute of Anne (*An Act for the Encouragement of Learning*) was enacted in 1710. This Act gave authors the true right to copy and to have sole control over the printing or reprinting of books and music, which covered 14 years from the commencement of the Statute and 24 years for books that were already in print. This right was previously given to the members of the Stationers' Company. From then on, particular performances of music were gradually protected as objects just as was the piece itself, so the concept of arrangement was legally dismembered from the original (source) piece, and the arrangement was at least to be treated independently as a new type of musical labour. However, it cannot be said that the arranger was always equally treated, such is the case with the unknown hand who arranged Handel's overtures for Walsh. It is also noteworthy that there was a prohibition on importing foreign works, except Greek and Latin classics. Under such a

prohibition, in order to circulate the music and to satisfy the need of the rising number of keyboard players, it was more reasonable to arrange celebrated Italian operas or theatre music for the amateur market. Secondly, the source of the said milestone-like *Camilla Overture*, Giovanni Bononcini's opera *Il trionfo di Camilla, regina de' Volsci* (1696), was first performed at the Theatre Royal, Drury Lane in 1706, followed by 63 successful performances by 1709 and in total 111 by 1728, a number only exceeded in the whole of the eighteenth century by *The Beggar's Opera*. This phenomenon was more directly influential. Judging from multiple aspects such as length, language or fully-sung, *Camilla* might not be the first Italian opera performed in London, but it must surely be the first of the most successful Italian operas to contribute to the rise of Italian opera in England. Soon after, in 1711, Handel's *Rinaldo* made its triumphant première at the Queen's Theatre, Haymarket, followed by 45 performances by 1717. In the meantime, Italianate fashions brought about by these successful operas began to rule the English musical scene: in 1706, John Dennis published *An Essay on the Opera's After the Italian Manner* in London to oppose this Italian trend; in 1709, François Raguenet's *Parallèle des Italiens et des Français en ce qui regarde la musique et les opéras* was translated into English and published as *A Comparison Between the French and Italian Musick and Opera's*, followed by an anonymous *Critical Discourse upon Operas in England, and a Means proposed for their Improvement*. In 1710,

the London organist John Reading published *A Book of New Songs (after the Italian Manner) with Symphonies* in London. From 1710 until Handel's great *Suites de pieces, Premier volume* of 1720, the publication of keyboard arrangements of opera airs and symphonies had flooded the market, as well as collections of foreign composers' pieces including Draghi, John Loeillet, Mattheson and Maasmann. In foreign composers' suites, the overture, sinfonia or other orchestral-originated genres had been integrated into keyboard suites as the opening movement, but this was never the case in suites by English composers such as Purcell, Blow or Jeremiah Clarke. Only two local composers' lessons were published during these years (Clarke and Anthony Young). In contrast to the earlier English semi-opera with spoken dialogue, the 'Italian manner' with its continuity of musical form ('all sung'), cited from the anonymous *Critical Discourse*, smoothness of pronunciation, round and continuous harmony ('soft and effeminate, meltingly moving as its luxury', as extolled in Dennis' *Essay*), had undoubtedly complicated the language of keyboard music in England. This also gives a new insight into the categorisation of the keyboard arrangement.

1.2 Keyboard Arrangements of Instrumental Music: An Attempt at Categorisation by Genre

Just as when the pleasure of symphonic playing by an orchestra is not available to us, we tend to run through it on a piano reduction trying to recall this pleasure.²⁰

Since it derives from the original types, forms or genres, keyboard arrangements contain varied types of music. Some of these may be categorised as a genre, some arguably not. Jim Samson points out that a genre is a convention-sanctioned type of art, which is based on the principle of repetition: a genre codifies past repetitions and invites future repetitions.²¹ If this definition is accepted, then not all arrangements can be classified as a genre. For instance, as Graham Pont points out, a type of arrangement such as of Handel's overtures, can be recognised as a genre because the process of arranging is a repetition not only of the previous French orchestral overture arrangements of D'Anglebert, Charles Babel, and others, but also of the original keyboard overtures published in England by Mattheson or Massmann.

²⁰ 'Wie da, wo uns der Genuss an dem symphonischen Spiele eines Orchesters versagt ist, wir am Klaviere durch einen Auszug diesen Genuss uns zurückzurufen versuchen.' See Richard Wagner, *Das Kunstwerk der Zukunft* (Leipzig: Wigand, 1850), p. 170.

²¹ Jim Samson, 'Genre', *Grove Music Online* <www.oxfordmusiconline.com> [accessed 15 November 2022].

Also, such a process of arranging invited further similar artistic reworking, from William Babell to Jonathan Battishill.²²

However, not all types of arrangement enjoy the same grounds for classification. This is because keyboard instruments have their own conventional musical forms and instrumental idioms as much as do other instruments. When various instruments' conventional forms do not match, the arranging process may be repeating previous models, but hardly invite further similar works. For example, Giovanni Bononcini arranged his own *divertimenti* suites, which were originally composed quite strictly in *sonata da chiesa* form, preserving the order of movements in the suites. As keyboard suites, they resemble very few later examples whether or not the original is for keyboard. This is because the majority of English harpsichord suites observe the dance-suite or *sonata da camera* form rather than the *da chiesa* form. A few multi-movement organ voluntaries such as John Stanley's voluntary in D minor Op. 5 no. 8 may be written in the latter form in imitation

²² It is noteworthy that overtures in eighteenth-century England actually involved more integration and transformation of musical forms than the reformatting and adaptations of French overtures alone. In fact, the majority of English overtures are based on the (post-)Corellian *sonata da chiesa* form. And the sonata-biassed form can certainly secure a unique place for the genre of the English overture. I will discuss this in Chapter 4, the third case study. For the categorisation of the French-overture element of Handel's overtures for keyboard, see Graham Pont, 'Handel's overtures for harpsichord or organ: An unrecognised genre', *Early Music*, Vol. 11, No. 3 (1983), pp. 309–22.

of the concerto, but these voluntaries still have insufficient characteristics to be compared with arrangements. There is no trace of an arranging process in the voluntary, and the difference of idioms is too distinct, such as *Überlegato* in the arrangements. The crucial problem is that it is very difficult to establish consistent correspondences between the arrangement and previous and subsequent models in such a way as to imply an identical or at least similar musical form. For example, it is very easy to find a previous model for a song or air arrangement for the keyboard, but there is no form for keyboard plainly repeating the arrangement: a Handel keyboard *air* may be very different from an *air* arrangement by Babell. Similarly, there may be many further repetitions but each of them cannot of itself be regarded as characteristic since the ‘right-hand-melody, left-hand-chordal’ layout of the arrangement is simply very uncharacteristic in itself.

Nevertheless, the ‘further repetitions’ may often have been accomplished in a variety of manners by integrating the instrumental idioms from the arrangement, and adapting them to new idioms or media. Therefore, some keyboard arrangements can actually be seen as a ‘midway station’ to transform the instrumental idioms, or to invent a new phrase, a ‘*genre flow*’—a medium to transmit instrumental idioms from an old genre to a new one. We can give Geminiani as an example. In 1743, Geminiani published his *Pièces de*

Clavecin which contains several movements arranged from his 12 solo sonatas Op. 4, and *Six Concertos* as another version of the reworking of Op. 4 (sonatas no. 1, 11, 2, 5, 7 and 9). Whichever was published earlier, the instrumental idioms in his *Pièces de Clavecin* and *Six Concertos* are more interchangeable than in the original solo sonatas. It is plausible that one of his 1743 reworking transmitted the up-to-date idioms to another medium. This will be analysed in detail in Chapter 2.

In addition, the study of arrangements as a ‘genre flow’, especially the comparison between arrangement and its ‘previous or further repetition’, may give another insight into defining the relationship between musical forms and instrumental idioms—that is, a specific musical form encapsulates its related instrumental idioms, regardless of the scoring or instrumentation of the music. This will be analysed in detail in Chapters 4 and 5.

1.3 Keyboard Instruments as a Platform to Transcribe or Arrange the Original Instrumental Sound

At least in eighteenth-century England, keyboard instruments with their polyphonic versatility must have played a role not unlike a platform that composers could use to pursue musical ideas, or to transcribe the ensemble sound in their inner hearing. Charles Avison revealed this in his *An Essay on Musical Expression* (London, 1752), ‘In classing the different instruments in

Concert, we may consider them as the various stops which complete a good Organ'.²³ Although Avison then turned his words to emphasise the audibility of all instruments' characteristic timbres in an ensemble, the 'organ' metaphor still indicated its position in the composer's mind as an ideal platform.

Similarly, In the foreword to part one of his *Essay on the True Art of Playing Keyboard Instruments*, C.P.E. Bach (1753) extolled the versatility of keyboard instruments: 'Keyboard Instruments have many merits, but are beset by just as many difficulties. Were it necessary, their excellence would be easy to prove, for in them *are combined all the individual features of many other instruments*.

Full harmony, which requires three, four, or more other instruments, can be expressed by the keyboard alone'.²⁴ This use of keyboard instruments can also be demonstrated by the notation of printed music sources. In scores printed in eighteenth-century England, those published and printed in a two-stave layout often suggest a flexible instrumentation. In John Reading's *A Book of New Songs (After the Italian manner)* (1710), although the instrumentation is indicated as for two violins or flutes with a figured bass for the harpsichord and other bass instruments, the score is printed in two staves, with the two treble instruments in the high stave and the bass in the low one. The two treble parts are distinguished by stems only when not playing in unison, and

²³ Charles Avison, *An Essay on Musical Expression* (London: C. Davis, 1752). pp. 99–100.

²⁴ Carl Philipp Emmanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W. W. Norton & Company, 1949), p. 27.

some chords are actually written in three parts without any suggestion of double-stop playing. In fact, Reading's *A Book of New Anthems* (London, c. 1715) was printed in an identical layout, although the accompaniment is indicated for the organ or harpsichord alone. In *Songs in the New Opera of Pyrrhus and Demetrius* (1709), a note on instrumentation was added on the title page: 'The Unison Songs have the entire Fiddle part to accompany the Voice, and those with full Symphonies are set full, which is very proper for the Harpsichord, and yet may be perform'd on any single Instrument'. John Stanley suggested his Solos Op.1 (1740) and Op.4 (1745) were composed 'for a German Flute, Violin or Harpsichord', thus making them available to a wider public. The same instrumentation was indicated in an eight-volume collection of dance music, Hasse's *Comic Tunes to the Celebrated [Opera] Dances* (1740–59). Although Charles Avison warned that 'no Person whatever shou'd attempt this [keyboard] Instrument in Concertos not expressly made for it, but from the *Score* [i.e. arranged from the *concerti grossi*, as Handel's *concerti* Op. 6 arranged as organ concertos by an unknown hand in 1740],²⁵ Avison himself

²⁵ In fact, it is not easy to disconnect Avison's criticism from Handel's organ concertos, although Avison used Rameau's *Pièces de clavecin en concerts* (1741) which was imported by Walsh and published in London with the English title *Five Concertos for the Harpsichord*. However, other characters ('late Invention') and disadvantages ('our composers have run all their Concertos into little else than tedious Divisions') implied that this criticism must be directed towards Handel. See Charles Avison, *6 Concertos in 7 Parts, Op.3* (London: John

still published his *Six Concertos in Seven Parts, Op. 2* in the form of arrangements for keyboard with optional string accompaniment in London, 1743, albeit the arranger is uncertain. Later, he published his *Twelve Concertos Op. 9* (1766) in an open-score layout for unspecified instruments (on the title page, 'This Work is also adapted in the practice of the Organ or Harpsichord alone.') with figured bass and performing suggestions on the keyboard: 'The accustomed Performer on the Organ or the Harpsichord, will easily fill up the Harmonies of his Part as directed by the Figures in Thorough Bass'. This piece was also supplied with a set of optional string parts. In 1758, Avison published *Twenty-Six Concertos* in Newcastle, this collection in four books, is wholly set in a somewhat 'condensed' four-stave score 'for the use of the performers on the Harpsichord' [sic]. In its advertisement, Avison concluded,

Another motive for publishing instrumental compositions in this manner, is, that rational taste, which prevails at present amongst lovers of music, for performances on the organ and harpsichord; these instruments being, of all others, the best adapted for the study and practice of music from the SCORE; For, notwithstanding their respective powers are confined (a defect chiefly arising from the nature of the instruments themselves) so that they allow the performer but little scope for expression; nevertheless, by their extensive compass, and range of all the scales, they contain all the harmonies that can well be employed in every species of good music; and, therefore, all the performer every desirable opportunity to display those talents which are suitable to them. For this reason, a skilful hand on the organ or harpsichord, may give a pleasing idea of a general performance in

Johnson, 1751), preface, iv. Also later in his *Essay on Musical Expression*, (London: C. Davis, 1752), 119-121.

concert, and represent a full band of musicians, all animated with the same spirit to do justice to the composition.²⁶

Certainly the four-stave, ‘one-to-a-part’ keyboard *partitura* is not Avison’s invention. As an effective and economic layout to represent contrapuntal music, the four-stave *partitura* had been used to print or transcribe such music for keyboard (or other appropriate instruments) throughout the seventeenth and eighteenth centuries. Representative examples can be found such as Trabaci, Frescobaldi, Battiferri, Froberger, Pasquini, Della Ciaja, Charpentier, J. S. Bach and Handel. It should be noted that Handel’s overtures are not only playable for keyboards from many two-stave sources such as the anonymously arranged *Handel’s Overtures from all his Operas and Oratorios set for the Harpsicord [sic.] or Organ* (c. 1755), but also may be played from Walsh’s four-stave *Handel’s Overtures in Score, From all his Operas and Oratorios* (London, c. 1760), as on its title page the publisher states ‘The same Overtures may be had for Violins in 7 Parts or set for the Harpsicord [sic] by way of Lessons’.

Therefore, it may be true to say that rendering instrumental music on the keyboard instrument from a score up to four staves, can be seen as a traditional practice in eighteenth-century England. Such rendering can be made with idiomatic adaptation for the keyboard—then it is called an

²⁶ Avison, ‘Advertisement’, in *Twenty-Six Concertos* (Newcastle: Avison, 1758), 1.

arrangement, or it can simply to ‘play as sight-read’ from a score. This tradition was also a sufficient condition for musicians to demonstrate their keyboard skills, such as young Charles Burney’s first appearance in 1746 or 1747 before his early patron, Fulke Greville, later the British Minister to Bavaria, which was described later by his daughter Fanny. After his first meeting, Burney played ‘various pieces of Geminiani, Corelli and Tartini, whose compositions were then most in fashion’ on a Kirckman harpsichord.²⁷

Lydia Goehr points out that in the eighteenth century, the term denoting an instrumental piece (e.g., sonata, overture, or *pièce*) also determined the position in the whole work-concept of instrumental music.²⁸ Similarly, comparing verbs in different titles may also be helpful to examine the work-concept in open-instrumented pieces and keyboard arrangements. All printed sources of Babel’s arrangements used ‘set’ or ‘fitted’ to the harpsichord, and some added ‘collected’, whereas *Songs in the New Opera of Pyrrhus and Demetrius* (1709) used ‘set full’, and both printed sources of Reading (mentioned above) also used ‘fitted’ to the harpsichord. Although in the latter, what ‘fitted’ to the harpsichord is ‘a through bass’, but the ritornellos in Reading’s *Anthems* must have been ‘fitted’ to the keyboard as well. Giovanni Bononcini used *tradotti pel Cembalo* [literally ‘translated for the

²⁷ Percy A. Scholes, *The Great Dr. Burney*, Vol. I (Oxford, 1948), p. 37.

²⁸ Lydia Goehr, *The Imaginary Museum*, p. 202.

harpsichord'] in his *Divertimenti* (1722). Almost all Handel's overture arrangement collections used 'fitted' or 'set' too: *Six Overtures* (1726), *Six Overtures* (c. 1728), *xxiv Overtures* (1730), *Six Overtures* (1737), *Six Overtures* (1745) and *Handel's Overtures from all his Operas and Oratorios* (1760). Sadly, all Hasse's *Comic Tunes* (1741–1761) and *A second set of Venetian Ballads* (1745) simplified the description to only 'for the Harpsichord, Violin or German Flute, compos'd by Sig^r.Hasse', as did Stanley's two collections of solos (op.1 and op. 4, both c. 1745). Some arrangements made the same simplification, such as Handel's '*A Second Set of Six Concertos For the Harpsichord or Organ Compos'd by Mr Handel*' (1740), Maurice Greene's *Six Overtures for the Harpsichord or Spinnet [sic] compos'd by Dr. Maurice Greene*' (London, Walsh c. 1750). As with Bononcini, Geminiani used *adaptées* ['adaptations'] for his *Pièces de clavecin* (London, Johnson 1743) and similarly 'adapted by Himself to that Instrument [harpsichord]' for his *The Second Collection of Pieces for the Harpsichord* (London, Johnson 1762). In the advertisement of his *Twenty-Six Concertos* (1758), Avison used the same verb 'adapt'—the harpsichord is 'the best [instrument] adapted for the study and practice of music from the SCORE'.

All these wordings suggest that the work-concept of both types, or the common attitudes, are the same. This reinforces the contention that in eighteenth-century England there is no essential difference between the

making and the performing of open instrumental scores consisting of up to four staves and keyboard arrangements. Therefore, logically, if the keyboard was considered as an alternative platform to study and to perform other instrumental solo or ensemble music, as affirmed by C. P. E. Bach and Avison, this ‘alternative platform’, as well as its elaborated subtype—arrangements, should be seen as an alternative representation or reflection of the actual, original, or primary sound, in the composers’ inner hearing. That is to say, the understanding and performance of such types, should be considered in the same way as in the original, which is understood and performed by the instruments for which it was originally set. Thus far, I have already proven this hypothesis from the theoretical aspect; in this study, I will also prove it with analyses of the composition, idiomatic adaptation, and performance.

CASE STUDY I: Keyboard Arrangements of Solo Instrumental Pieces

CHAPTER 2

Francesco Geminiani's *Pièces de Clavecin* (1743) and *The Second Collection of Pieces for the Harpsichord* (1762): Structural Evolution, Source (Re-)identification and Stylistic Adaptation

2.1 Background

Francesco Geminiani published two collections of arrangements of his own music for keyboard instruments: *Pièces de Clavecin* (1743) and *The Second Collection of Pieces for the Harpsichord* (1762), both of which were probably originally published in Cheapside, London.²⁹ These two collections represent the largest single contribution to the genre of keyboard arrangements in Great Britain during the period covered by this study.

Geminiani's 1743 *Pièces* were printed after he returned to London from Paris where he had performed at the house of Duhallay in 1740, and he obtained a

²⁹ The Parisian publication date of *Pièces de Clavecin* is not clear. *Bibliothèque Nationale de France* gives the date as c. 1748, Careri presumed it to be between 1742 and 1751, while Edward Smith suggests c. 1743. See detailed information at Gallica permalink <<http://gallica.bnf.fr/ark:/12148/btv1b9081639r>>; also Enrico Careri, Francesco Geminiani (Oxford: Clarendon Press, 1993), pp. 32–3, p. 258; also see Edward Smith (ed.), preface to the urtext edition (ES 41) (Bologna: Ut Orpheus Edizioni, 2003).

printing patent at the end of the same year.³⁰ Shortly afterwards, he dedicated the publication of his *Pièces* to ‘Mademoiselle de Saint Sulpix’. In 1742, the composer gave a concert ‘by command of their Royal Highnesses the late Prince and Princess of Wales’ at the Haymarket Theatre, after which he dedicated another collection of his arrangements, *Six Concertos (Concerti Grossi)* from his own Op. 4 (nos. 1, 11, 2, 5, 7 and 9), to the ‘*Principe di Vallia*’.³¹ In the meantime, a collection of six reworked sonatas from his Op. 1 (nos. 7–12) was published in c. 1740–42, arranged by Francesco Barsanti for two violins and the harpsichord-or-violoncello *basso continuo*.³² In fact, besides

³⁰ Titon du Tillet, *Suite du Parnasse françois jusqu'en 1743* (Paris: Coignard fils, 1743).

³¹ Careri, pp. 34–5.

³² The authenticity of Walsh's 1742 set of trios after Op. 1 is somewhat problematic. Careri and Ut Orpheus's *Francesco Geminiani Opera Omnia* (ed. Hogwood) both ascribe it to Geminiani; see Careri's *thematic catalogue*, 226, entry 1h, and the chronology after the *Opera Omnia*'s general preface. Neither mention the name of the arranger, Barsanti. Careri may have also mistaken the source sonatas nos. 1–6. However, *A bibliography of the musical works published by the firm of John Walsh during the years 1721–1766* (ed. William C. Smith, C. Humphries, London: Bibliographical Society, 1966), 159, reveals that the set was merely ‘*Barsanti's Six Sonatas for 2 Violins and a Bass, Opera seconda, made from Geminiani's solos* (2 versions, c. 1728 and c. 1730, see entries 712, 711 and 710)’ with a different title page. *A Short-Title Catalogue of Music Printed Before 1825 in the Fitzwilliam Museum, Cambridge* (Cambridge University Press, 1992), 38, also shows that the sonatas are arranged by Barsanti, c. 1742, after Op. 1, nos. 7–12. (Entries MU. 318 A⁷, 318 B⁷, 318 D⁷.) In the British Library catalogue, Barsanti is deemed to be the ‘contributor’ and Geminiani the ‘author’, where the uniform title is *Sonate*. Op. 1 nos. 7–12. See the search result link:

<http://explore.bl.uk/primo_library/libweb/action/dlDisplay.do?vid=BLVU1&afterPDS=true&institution=BL&docId=BLL01004355473>. Note that this entry has the same title as in Careri's

catalogue entry 1h: *Sonatas of three Parts. For Two Violins with a Thorough Bass for the*

Geminiani's revisions, or more accurately, reworkings within the same medium, this period represents another wave in his publishing of arrangements following his *concerti grossi* based on Corelli's sonatas. Over ten years, Geminiani published three collections of concertos (1726, 1729, 1735) arranged from Corelli's sonatas, then over only three years he went on to publish three collections of arrangements from his own pieces (*Six Concertos* after Op. 4 in c. 1743, *Pièces de Clavecin* in 1743, and six sonatas for violin from the cello sonatas Op. 5 in 1746). Eleven years later, he published his next collection of twelve trio sonatas with *ripieno* (1757) bass from his Op. 1. His last arrangement work before his death in 1762, *The Second Collection of Pieces for the Harpsichord* (1762) was published after a further five years. His final public concert appearance was recorded as being in March 1760 but we still have no information on his financial circumstances during the last years of his life.³³ However, it should be noted that, after his *Six Concertos* (1748), Geminiani seems to have composed fewer original pieces for public performance than reworkings (revisions) and treatises. In his last fourteen years or so only *The Enchanted Forest* (début in Paris in 1754 as *La Forest Enchantée*, published in London, 1756) and two unison concertos (1761,

Harpsichord or Violoncello, made from the Solos of F. Geminiani (226). Interestingly, although the trios are added in the composer's chronology, they do not appear in Ut Orpheus's Opera Omnia Thematic Catalogue. See: <<http://www.francescogeminiani.com/catalogue/catalogue.php>>

³³ Recorded in a letter written by Mary Delany. See Careri, pp. 43–4.

original compositions) appeared, as opposed to eight treatises with supplements, from the *Rules for Playing in a True Taste* Op. 8 (London?, c. 1748) to *The Art of Playing the Guitar or Cittra* (Edinburgh, 1760). He also revised his *Six Concertos* Op. 2, *Six Concertos* Op. 3, and *L'Art de bien accompagner du clavecin* (Paris, 1754). The arrangements he published in these years were not only twelve trio sonatas with *ripieno* bass (from Op. 1, London, 1757), but also several solos or trio sonatas from popular songs, included in his treatises. All these publications, together with accounts of the composer's performances before 1760, suggest that the composer probably retained good health and financial comfort. Also of note is the fact that a significant number of movements in Geminiani's keyboard collections have other versions of arrangements or revisions of his own from the source compositions, possibly published beforehand.³⁴ The percentage of such movements in *The Second Collection* is approximately 49% (20 out of 41), and in the *Pièces de Clavecin*, 50%, since the trio sonata versions of Op. 1 were not then sent to print. This raises the questions as to whether these keyboard arrangements were derived from the originals, or whether from arrangements or reworkings.

Furthermore, 17% of *The Second Collection* was arranged from his treatises (7 out of 41, although movement no. 7 includes a short Andante section from an

³⁴ *Six Concertos* after Op. 4 was published in c. 1743, possibly the same year as *Pièces de Clavecin*. Other arrangements obviously preceded *The Second Collection*.

unknown source). The remaining three-quarters of this movement marked Presto, no. 7, uses the *Giga* from *Example 1* of *The Art of Playing the Guitar or Cittra*). This gives rise to the speculation as to what lay behind the creation of these arrangements.

2.2 General Overview of the Two Collections (1743, 1762)

Given that Geminiani was an eminent violinist, the purpose of making these keyboard arrangements is not entirely clear. However, Charles Burney was particularly dismissive of them as ‘cooking’:

Geminiani, with all his harmonical (sic) abilities, was so circumscribed in his invention, that he was obliged to have recourse to all the arts of musical cooking, not to call it quackery, for materials to publish. In his younger days, when imagination is most fertile, sixteen years elapsed between the publication of his first book of solos and his first six concertos. Indeed, during that period, he achieved what a plodding contrapuntist of inferior abilities might have done as well: he transformed Corelli’s solos and six of his sonatas into concertos, by multiplying notes, and loading, and deforming, I think, those melodies, that were more graceful and pleasing in their light original dress.³⁵

There is some reason to believe that this judgement owed not a little to

Veracini’s outright condemnation of Geminiani as a ‘rehasher’ (*rifriggitore*) of his own music:

The rehashers (*rifriggitori*) were so called because on every occasion when they had to produce new works they always ‘rehashed’ the same

³⁵ Charles Burney, *A General History of Music*, vol. 4 (London, 1789), p. 644.

works that they had hashed up on other occasions; they started to do this while studying under their master (when they went to him in their youth for instruction), freely and frequently removing the good that was previously in them and inserting in its place to reheat this in the same way, that they had done their own eternal stews. Then, two hundred thousand times, they peddle their merchandise, just like those who on such occasions sell jaspers to arrest nose-bleeds and a thousand other remedies for teeth, eyes, and ears.³⁶

Hawkins also joined in this condemnation, once more attributing his over-reliance on reworking to be due to his limited powers of fancy—incidentally, a criticism he also applied to Corelli. Enrico Careri points out that financial incentives were not necessarily have been his primary objective, suggesting that these keyboard versions may have fulfilled a desire for his music to circulate among a wider public.³⁷ The remaining evidence implies that Geminiani merely ‘received his first instructions’³⁸ and ‘studied counterpoint’³⁹ with Alessandro Scarlatti in Rome rather than having studied keyboard, and there is indeed no evidence that he was a keyboard player of any particular competence, but then nor is there of his ability in playing the guitar, despite the fact that he published a treatise on it.

³⁶ Francesco Maria Veracini, *Trionfo*, ff. 367–8, quoted in Mario Fabbri, ‘Le acute censure di Francesco M. Veracini a *l’Arte della fuga* di Francesco Geminiani’, in *Le celebrazioni del 1963 e alcune nuove indagini sulla musica italiana del XVIII e XIX secolo* (Florence, 1963), pp. 160–1.

³⁷ Careri, pp. 136–7.

³⁸ Sir John Hawkins, *A General History of the Science and Practice of Music*, vol. 2 (London: 1853 ‘New Edition’, reprint), p. 847.

³⁹ Burney, *A General History of Music*, vol. 4, p. 641.

The 1743 collection contains just fourteen pieces, of which thirteen are arrangements from identified sources. The much more substantial 1762 set has 41 pieces (or 45, if not integrated by *seguenti subitanei*) of which sources of 34 are confirmed. Of the 47 arrangements from ascertained sources in the two collections, 37 movements, about 79%, are taken from the composer's solo sonatas:

Op. 1 (10): nos. 1 (movements ii and iv), 4 (movements iv), 6 (i and iii), 7 (iv), 9 (i and iii), and 10 (ii and iv);

Op. 4 (21): nos. 1 (i, ii, iv), 2 (iv), 3 (ii), 4 (iv), 5 (i–iii, iii⁴⁰), 6 (ii–iv), 8 (ii, iv), 9 (iv), 10 (iii), 11 (i, ii, iv), 12 (iv);

Op. 5 (6): nos. 1 (iv), 3 (iv, iv⁴¹) and 4 (ii–iv⁴²).

It might be assumed that the composer picked out more movements from Op. 4 than Op. 1 because Op. 1 had been much more commercially successful and also enjoyed more reprints or reworkings than Op. 4; but Op. 5 had even fewer arrangements than Op. 4, yet the composer only selected six pieces from it.⁴³

⁴⁰ In *Pièces de Clavecin*, movements nos. 6 and 7 are both from Op. 4 no. 5/iii.

⁴¹ In *The Second Collection*, movements nos. 25 and 26 are both from Op. 5 no. 3/iv.

⁴² No. 4/ii and no. 4/iii together formed *The Second Collection*'s movement no. 3.

⁴³ See Careri's thematic catalogue, pp. 240–1, 248–9.

Two further facts concerning Op. 4 should be observed: first, nos. 1, 5 and 11 which have almost all their movements arranged, are also arranged as *concerti grossi* by the composer himself and published in the same year as the *Pièces de Clavecin*. Secondly, all seven rondos in Op. 4, with varied statements of reprises, are arranged for the harpsichord. According to Careri, perhaps this suggests his fondness for the French *rondeau varié*.⁴⁴ Along with the extraordinary abundance of ornaments and expression marks in both the source sonatas and the arrangements, this could suggest evidence of French influence. These two sets, separated by a period of nineteen years, exhibit substantial differences in approach, not only stylistically, but also between keyboard arrangements and versions in other media. These suggest that he had at least felt the need to rethink his original conception of the problems involved in arrangement, or even more likely, he referenced other arrangements or reworkings of his keyboard versions.

This reappraisal together with related performance issues will include:

- 1) The grouping of ‘target’ movements, and the combination and separation of ‘source’ movements (see [section 2.3](#)).
- 2) The relationship between different arrangements and (re-) identification of source movements (see [section 2.4](#)).

⁴⁴ Ibid., pp. 138, 143.

- 3) National styles in Geminiani's keyboard music, and related performance issues (see [section 2.5](#)).

2.3 The grouping of 'target' movements, and the combination and separation of 'source' movements

Catherine Eckersley observed that 'Geminiani probably intended most of the works of the collection to be grouped into 'sonatas' of more than one movement, although none are so designated, each individual piece being headed by its tempo marking alone.'⁴⁵ Actually, the sequence of keys, the transposition of some of the originals in order to suit the new key scheme, the use of the directions *volti* and *segue*, and the multiple barline sign to indicate the end of a group strongly suggest such an intention. Geminiani signals this by the careful use of double barlines to indicate ends of movements, and the large groupings by multiple barlines. Thus, *Pièces de Clavecin* consists of five suites, clearly confirmed by tonality. *The Second Collection* added many indications of *segue* and *segue subito*, but only seven of these, appearing at the end of the movement, seem to have been added to the directions while others merely indicate the continuation of the movement, especially at the page turns. Sometimes they are used just to confirm that this section (or *couplet*) is

⁴⁵ Catherine M. Eckersley, *Aspects of Structure and Idiom in the Music of Eighteenth-Century England* (Oxford, 1983), p. 216.

not to be repeated: repetitions are always marked by pairs of % or %/.

However, if the *seguenti subitanei* in the middle of the movement are to be fulfilled, those seven at the end of the movement should also have this expectation. From another perspective, this could certainly reveal that the composer constantly rethought the extendibility of the existing sonata form and his hidden aspiration to create larger musical structures (compared with his *attacchi* in the 1755 revision of Op. 2). Also, it confirms the composer's constant preference for using multiple barlines to end a group of movements, and when *segue* appears, that the music is to be played through to the end. For details of aforementioned movement groupings, see [Table 1](#).

By examining the multiple barlines, it can be inferred that movement groupings may be suggested by Geminiani in different ways throughout the two books. In *Pièces de clavecin*, multiple barlines are used at the end of movements 3, 7, 10, 12 and 14; other movements merely have double barlines. Thus, these other fourteen movements may be considered as five groups, which accord with the tonality of the whole book, i.e., movements 1–3 in D major, 4–7 in A minor and major alternately, 8–10 in D minor, 11–12 in G minor and 13–14 in C minor and its dominant, G minor. In *The Second Collection*, movement groupings vary more freely. Multiple barlines appear at the end of no less than seventeen movements: *2ndC* 2, 4, 7, 10, 13, 15, 16, 19, 21,

24, 28, 29, 31, 32, 34, 36, 37 and 41; other movements end with *segue* or *segue subito*. Limitations on the movement selection therefore are far less restricted. Ten movements, comprising one quarter of this book, are transposed from their source movements in order to fit into new groupings.⁴⁶ Interestingly, there is no transposition for this purpose in movements from his cello sonatas Op. 5, which was itself transposed and arranged for the violin by the composer. This could suggest that these ten movements were only transposed for the harpsichord in response to the demands of tonality. Only two of the eighteen groups are sourced from a single sonata (Coll. II no. 12, Coll. II no. 15), if the misprint in Coll. II no. 12 (abbreviated as ‘II. 12’ hereinafter), is corrected. However, in *Pièces de clavecin*, only the group I. 3 in D minor has its source movements from different Op. 4 violin sonatas, while each of the other groups in the book are selected from a single sonata. These indicate that Geminiani had rethought the order of movements in his later years.

In fact, unlike the earlier (and possibly its predecessor in style) *Divertimenti da Camera* by Giovanni Bononcini (for flute or violin and basso, London, 1722, arranged for keyboard solo in the same year) or the French contemporary *Sonates et Pièces pour le clavecin* by Jean Barrière (as his *livre 6*, which has its sonatas 1–5 arranged from his *Pardessus de viole* sonatas *livre 5*), both of

⁴⁶ See also Careri’s table, pp. 139–42.

Geminiani's collections are of a more diverse nature. The two collections have been broken up and movements recombined into different groupings from source sonatas or concertos, but without slavishly following the slow-fast-slow-fast norm of the source sonatas or concertos.⁴⁷ In all 23 groups, only one group includes a proper (slow) prelude (I. 1); none literally restores the slow-fast-slow-fast pattern, only three groups (II. 2, II. 9 and II. 10) literally follow the fast-slow-fast pattern, while five groups are adapted into slow-fast-fast (I. 1, I. 2, I. 3, II. 8 and II. 12). This might suggest that a brief '3rd' slow movement as I.1 and II.12 and their sources would be improvised—even as short as the cadenza-like *Grave* in II.9). Furthermore, only three (I. 1, I. 2 and II. 12) have slow-fast beginnings and only eight fast movements are arranged from the second movements of its source sonatas or concertos, normally the most characteristic movement within the body of the sonata or concerto. Of all groups, only 8 out of 23 (35%) resemble their shapes in the sources. Sometimes, slow source movements such as Op. 5 no. 4/iii, an unknown one before *2ndC* 7 in II. 3, and another after II. 4 *2ndC* 9, are integrated with adjacent fast movements. All these phenomena could imply that the composer had kept his sense of up-to-date fashion for musical forms (even more forward-looking, II. 3, Allegro Moderato 2/4 is changed to Andante

⁴⁷ Note that freedom of movement groupings can also be observed in Jean-Baptiste-Antoine Forqueray's *Pièces de clavecin* (Paris, 1747, after his father's *Pièces de viole*), although each suite consists of more movements and are programme music.

3/4 after merely a single barline), and certainly he was familiar with the structural idiom of keyboard music. As John Harley observed, it could well have been Handel who was responsible for the more flexible perspective of the English *sett of lessons*, ‘there is nothing in either collection [1720 or 1733] to suggest that Handel had any conception of a standard suite, and only infrequently are the movements of a suite connected by anything other than key.’⁴⁸ Also, the Domenico Scarlatti cult and its influence in London may have promoted a more heterogeneous way of grouping movements. The difference between John Sheeles’s two books of *Suites of Lessons* (six suites each, 1725, 1730) is another noticeable example of such flexibility: his first *Suites of Lessons* (London, 1725) loosely consists of seven suites, each distinguished by tonality and separated from others by multiple barlines. No indication is used to join movements together, which are separated by double barlines, with the exception of the third suite, in E minor, which has multiple barlines between its Minuet and Air, but given its context this may well be seen as a misprint. Sheeles’s *Suites of Lessons for the Harpsichord or Spinett Second Work* (London, c.1730) consists of six *sets*, each *set* has its heading (*First Set, Second Set*, etc.) marked at the beginning of the first movement. Multiple barlines are also used to separate *sets* at the end of the last movement. However, Sheeles used *volti*

⁴⁸ John Harley, ‘History’, in *British Harpsichord Music*, Vol. 2 (Aldershot: Scholar Press, 1994), pp. 107, 109–10.

between the movements to be joined at least twice per *set*, as well as using *volti* as an indication for page turns.

From the 1730s, in such collections as Sheeles's *Second Work* (c.1730) and Pescetti's *Sonate per gravicembalo* (1739), the use of *volti* or *volti subito* at the end of a movement appears not only as an indication for page turns but also implies continuous playing. Those of Stanley's Voluntary Op. 5 no.7 have the same effect as the *seguenti subitanei* in Geminiani's II.5. Since 1740, such indications were widely used in individual collections and compilations. However, the alternative and stronger term *segue* was heavily used in England first by Geminiani in *The Second Collection*. It did, however, appear occasionally in the 1750 version (reprint with revisions) of Greene's *A Collection of Lessons* (*segue* only four times, and *volti* twice). Geminiani was clearly attempting to restructure his old pieces into new ones in the desire to sustain his re-creation. We should nevertheless not forget that he had actually gone even further in his late ensemble music. For example, in his *trio con basso ripieno* version of Op.1 (1755, two volumes of six trio sonatas) in sonatas nos. 1 and 3, all the original double barlines or *volti* are replaced by a single barline (with tempo markings for new sections) in the manner of the seventeenth-century 'free' trio sonata tradition.

In his keyboard arrangements, Geminiani incorporated more new characteristics by changing or giving new expression markings, time signatures, or even dance names. In *Pièces de Clavecin* (1743), partly because of its later French dedication, all tempo and expression markings were replaced with French headings. However, it must be observed that eight replacements (*PdC* 1, 6, 8, 9, 10, 11, 12, 13; 57—14% of the book) did result in slight ambiguity of literal meaning. A sub-title *Prelude* had been added to *PdC* 1 (originally Adagio in Op. 4 no. 1/i), and *Minuet* has been added to *PdC* 13 (originally Allegro in 2/1/iv); *Allegro affettuoso* was replaced with *Gracieusement* (*PdC* 6) with a corresponding change in the mood. *Amoureusement* (*PdC* 7) undoubtedly sweetened the original Allegro, *Tendrement* softened Affettuoso (*PdC* 11). A *Vivement* in ♩ could be from either Allegro (*PdC* 12) or Presto (*Pdc* 5), and *Moderement* 2/4 seems to be faster than *Tendrement* 3/2 although the tempo in their sources is the same Andante. In *The Second Collection*, the language was unchanged and the replacements were not reduced substantially (still nineteen movements, 46.34% of the book). *Giga Allegro assai* replaced the original Presto 6/8 (*2ndC* 26). When the source is a *Giga Allegro* 9/8, this is also close to Presto (*2ndC* 6), but if an *Alemanda* Allegro moderato ♩ replaced Vivace ♩, the composer most likely conceived it as an Italian dance. By contrast, Barrière only changed his first sonata's first

movement from Andante to Adagio in the arrangement (although he recomposed the first movements of his sonatas nos. 2 and 3 entirely in the keyboard idioms in different tempi). Bononcini made eight slight changes in his keyboard *setts* 2-8 (vivace to allegro, vivace to presto, non tanto presto to allegro, andante ma non presto to andante, lento to larghetto, con spirito to vivace, andante ma non presto deleted, allegro added), but none of these is radical. No change is made to either Bononcini's or Barrière's orders of movements.

Another interesting phenomenon in Geminiani's regrouping of movements is the disassembling of 'source' movements. There are possibly three source movements, two of them, Op. 4 no. 5/iii and Op. 5 no. 3/iv, are in binary form (the first rounded); an unidentified combination of three segments (the source of *2ndC* 6) appears in ternary A-B-A form in the arrangement. These movements are disassembled into smaller new movements in the keyboard versions: Op. 4 no. 5/iii became *PdC* 6 and 7, Op. 5 no. 3/iv became *2ndC* 18 and 19. It is noticeable that all the repetitions in the source movements are included and transcribed (repeats with diminutions, and *da capo*), not only in the keyboard version (although the *da capo* is omitted in *2ndC* 19), but also in the composer's concerto after Op. 4 no. 5 where both diminutions and *da capo* were also transcribed. In the violin version of Op. 5 no. 3, at least the *da capo*

is copied. This suggests that while arranging, Geminiani retained the process of recomposition, and the different versions must therefore have some degree of homogeneity, at least regarding the methodology of changing a piece's medium. On the other hand, this flexibility of disassembling could also remind us of the improvised spontaneity of the solo form in this period, and that a realised embellished repetition as a variation could incline towards a reconstruction of the movement into a balanced binary form. The unidentified ternary form combination (2ndC 6), however, should be seen as a whole movement since the lengths of the three sections are similar. Repetitions are abbreviated by \simeq and $\%$, and double barlines are undifferentiated in the middle or at the end of any section.

2.4 Relationship between different arrangement versions and (re-) identification of source movements

As suggested on the title pages of both collections, '*tirées des differens ouvrages de Mr. F. Geminiani adaptées par luy même à cet instrument*' (PdC) and 'Taken from different WORKS OF G. GEMINIANI, And adapted by HIMSELF to that INSTRUMENT' (2ndC), all the pieces from the two books are to be considered as arrangements from his other pieces, although a few pieces do not have identified sources. However, as he also made arrangements for other instruments from the same sources, it is important to investigate the

connection, complementarity, or possible homogeneity among the different versions in order to specify a domain of interpretation that the composer possibly kept in his mind while enriching and extending a particular piece. Even if it is impossible to find out what the ‘different works’ really are—the direct source of the keyboard arrangements from which he could realise the ‘adapted’ sound in the keyboard fashion must have been in the composer’s inner hearing.

50% (7 out of 14) of *PdC* movements⁴⁹ and 49% (20 out of 41) of *2ndC* have other versions in other instrumentations: *PdC* 1–7 (after Op. 4, nos. 1 and 5), *2ndC* 12, 14, 27-29 (after nos. 9, 2, and 11) which have a twin in the shape of *concerti grossi*, also published in London in 1743.⁵⁰ In this, three sonatas (nos. 1, 5, 11, as I. 1, I. 2, II. 12), have the majority of source sonata movements arranged (three out of four movements). *2ndC* 3, 10, 11, 17-19, are after Op. 5 (nos. 4, 1 and 3) of which all six sonatas were also arranged for violin solo and

⁴⁹ As mentioned above, the trio sonata version of Op. 1 was not published until 1757, so there is no such connection between the Op. 1 trios and *PdC* set I. 4 when Geminiani was making and publishing the *PdC*.

⁵⁰ This is a collection of 6 *concerti grossi* arranged after Op. 4 nos. 1, 11, 2, 5, 7 and 9 (as Concerto 1, 2, 3, 4, 5 and 6 respectively). The title of the collection is *Concerti Grossi/ a due Violini, due Viole e Violoncello obligati/ con due altri Violini, e Basso di Ripieno/ Composti e dedicati/ All'altezza Reale/ di Federico Prencipe di Vallia/ da/ Francesco Geminiani/ Londra MDCCXLIII/ a spece dell'Autore/ Questi Concerti sono composti dalle Sonate e Violino e Basso dell'Opera IV*, London, 20 May 1743. Music extracts in this study are taken from another manuscript score contemporary with the said source. This is from the Utile Dulci collection.

basso by the composer in 1746.⁵¹ 2ndC 22, 24, 33-34, 36, 37, 38-39 are after Op. 1 (nos. 9, 1, 7, 4 and 10), of which all twelve sonatas of Op. 1 were arranged for trio sonatas ‘with a Ripieno Bass’, published in two volumes in 1757.⁵² There is still one movement after Op. 2, no. 3/iii (2ndC 2), of which Op. 2 was largely revised and republished in 1755 (in this, no. 3/iii was reordered as no. 3/iv).⁵³ Table 2 shows the connection, if there be any, between two keyboard collections and reworkings of Opp. 1, 4 and 5, which warrant the most extensive discussion.

It should first be observed that, as Burney described, ‘without symmetry’, with ‘his movements not phrased’, or ‘great confusion sometimes and bother in his

⁵¹ *Sonatas/ Pour le Violon avec un Violoncelle ou Clavecin/ lesquelles ne sont pas moins utiles a Ceux qui jouent/ le Violon, qu’ à Ceux que accompagnent./ Par Monsieur/ Geminiani/ ... l’an MDCCXLVI.* (The Hague, 1746.)

⁵² *Six SONATAS/ FOR/ Two Violins and a Violoncello/ or HARPSICHORD/ with a/ Ripieno Bass/ To be used when the Violins are doubled/ COMPOSED BY/ F: Geminiani/ from the VI first Solo’s of his Op.^a I.^a/ LONDON/ Printed for the Author by John Johnson in Cheapside. And VI SONATAS/ ... / from the VI last Solos of his Op.^a 1.^a/ with a few Additional Movements/ ... / in Cheapside./ Where may have had all the above Authors Works.* (Both were published in 1757). More ripieno parts were published as *The/ Ripieno Parts/ Belonging to the/ Six Sonatas/ Composed by/ F Geminiani/ From the VI first Solos of his Opera Prima, Cheapside, London, 1757.*

⁵³ *Six/ Concertos,/ Composed by/ F. Geminiani./ Opera Seconda./ The second edition,/ Corrected and Enlarged, with some new Movements, by the Author;/ And now first Published in Score/ London/ Printed for the Author, by John Johnson, in Cheapside ...* (London, 1755.)

allegros',⁵⁴ Geminiani had with a keen determination pursued greater structural power and better extendibility in his reworkings and revisions in his later years. This might have been his new and possibly ultimate aesthetic aim for his old pieces. Three concertos out of six, Op. 2r (nos. 1, 3 and 4. 1755) have been given several *attacchi*. No. 3 even has the addition of a new opening andante ipreceding the old allegro. Six trios *with a ripieno* out of 12 (Op. 1-trio(1) nos. 1, 3, 4, and 5; Op. 1-trio(2) nos. 2 and 5, 1757) have most of their inter-movement double barlines removed, and changes of movements are indicated only by different tempo markings and time signatures. Such phenomena can rarely be seen in earlier sources. Neither the Op. 4-conc (concerto version) (1743, possibly same year as the *PdC*), nor Op. 5 or Op. 5-violin (1746) abandoned double barlines, and this continuity between movements only occurs once in the last concerto of Op. 7 (1748). However, as discussed above, *2ndC* also contains a similar change. Although double barlines are still used, *seguenti subitanei* naturally have more rhetorical power. Similarly, neither has Op. 4-conc, the *PdC* such strong intention. On the other hand, in order to maintain the succinctness of a smaller reshaped form, some abridgement was also involved. For example, when Op. 4 no. 11/ii (later Op. 4-conc no. 2/ii) was arranged into *2ndC* 28, the chromatic *grave* episode, as

⁵⁴ See Twining Papers, 1761-75, 'Copies of Letters of Rev.^d Tho. Twining to his friend Dr. Burney' (British Library, Add. MS 39933, fo. 87V). Also Alvaro Ribeiro (ed.), *The Letters of Dr Charles Burney, Volume I: 1751-1784* (Clarendon Press, 1991), 136-7.

well as a brief ritornello-like reprise of the opening phrase of the previous movement between the two fast movements were abridged, the keyboard version has only a through-composed allegro ♩.

Nevertheless, the methodology of pursuing an enriched and extended realisation of the original 'sound' was evolving throughout the composer's career in reworking. In fact, in terms of texture, the relationship between keyboard arrangements and other workings can at least be reduced to homogeneity, as we are unable to clarify the publication date of Op. 4-conc.

The following three groups of examples (group 1: Examples 1-3; group 2: Exx. 4-6; group 3: Exx. 7-9) are all from the same movement, Op. 4 no. 1/i. In the concerto version (Ex. 1), the broken chords played by all second violins are clearly reproduced in the left hand at the same position in the keyboard version (see Ex. 2). This low placement of arpeggios was clearly necessitated by the transposition of the first violin part down an octave, but the arpeggios are extended in order to give a fuller sound in the harpsichord. Also, the dotted rhythm strongly suggests that the *violino primo* semiquavers should be played *inégalement*. The keyboard version is not merely a reproduction of the violin part but an elaborate embellishment of it, providing valuable information as to the nature of gracing and diminution at this period. In Ex. 3, the original violin-solo version of this passage is provided as a reference.

In the next bars of the same movement, syncopations in the accompaniment are sometimes written out for all second violins (see [Ex. 4](#)), emphasised by other accompanying parts retreating to *senz'arco*, i.e., pizzicato, in order to soften the orchestral accompaniment to piano. In the keyboard version, pains are taken to preserve the syncopations in the left hand: the syncopations are articulated more clearly by replacing the original note with a rest (see [Ex. 5](#)). The original layout (see [Ex. 6](#)) is also presented for comparison.

In bars 8-11, when the character of music changes after the secondary dominant seventh chord, the concerto version (see [Ex. 7](#)) responded by changing from quavers *con arco* to a crisp pizzicato as an accompaniment to the recitative-like phrase in which the quavers in the second violin part reveal a hidden syncopation of the first violin bariolage with the open A string. The keyboard version (see [Ex. 8](#)) actually retained these differences, including the bariolage A which falls into the left hand and then becomes part of a harmonic continuum smoothing the melody into conjunct steps. The briskness of the fast arpeggio is captured by small unmeasured quavers instead of crochets (in Geminiani's period often in minims), although this unique wide arpeggio with *acciaccature* must be an adaptation to the harpsichord mechanism. [Ex. 9](#) shows the original layout for comparison.

The first movement of Op.4-conc no.4 demonstrates the complexity of the relationship of different versions to the arrangement (Exx. 10, 11, and 12; Ex. 12 shows the original layout). In comparison with the original, the concerto sees the necessity of increasing rhythmic momentum by the addition of crochet movements in accompaniment parts. The harpsichord arrangement preserves this crochet momentum without reference to the original version.

Nineteen years later, some characteristic additions, such as passages in arrangements in *2ndC*, can still be traced back to the concerto version. For example (Exx. 13, 14, and 15.), in Op. 4-conc no. 2/i, bar 10, the passage to the modulation into submediant minor is carefully shaped. In the harpsichord version, this passage is rewritten to facilitate a smoother transition for the keyboard. Ex. 15 shows the original layout.

In the preface to the Ut Orpheus edition of Op. 5, Christopher Hogwood claimed ‘the Op. 5 (keyboard) arrangements were clearly made from the cello rather than the violin version and retain the original keys, but are even more drastically recomposed than the violin adaptations.’⁵⁵ This statement now needs reconsideration. Hogwood here seems not to have taken into account

⁵⁵ See Christopher Hogwood edr., *Geminiani's 6 Sonatas Op. 5 for Violoncello and Basso Continuo* (H. 103-108) - *6 Sonatas Op. 5 for Violin and Basso Continuo* (H. 109-114), Francesco Geminiani Opera Omnia, Vol. 5, Critical Edition (Bologna: Ut Orpheus 2010), Preface, p. xvii.

that not all Op. 5-violin sonatas were transposed from the source's tonality. For example, both arrangements of Op. 5 nos. 1 and 3 (2ndC 11, 17, 18-19, and Op. 5-violin nos. 1 and 3) retained the source sonatas' tonalities, and only one sonata (Op. 5 no. 4) has its violin arrangement transposed. But as analysed above, ten movements in *2ndC* (25% of the book) are transposed from their source movements in order to fit into new groupings, and not necessarily from Op. 5. Yet not all of them were transposed and arranged to another instrument beforehand. It is therefore not always reliable to track back to the direct source of keyboard arrangements simply with respect to the tonalities. In fact, Hogwood neglected some more obvious clues, such as the additional last four bars of Ex. 16 which do not occur in the original cello version but are here added as a short additional codetta. See Exx. 17 and 18: the embellished passage and harmony in Ex. 17 are again derived from the violin version, although transposed a third lower and the time signature has been augmented to 3/4. Ex. 18 shows the original closing phrase.

Furthermore, the notation of the ornamentation also contains noticeable signs which could also demonstrate that Geminiani had at least referenced his later revisions or reworking when making the keyboard arrangement. Compare Exx. 19, 20, and 21: note that the patterns of ornaments in Ex. 19, bars 16 and 17 are similar to those in the same bars in Ex. 20, of the harpsichord version.

In Ex. 21, the ornaments are less similar to the violin version. Further cogent evidence is the arrangement from the *trio with a ripieno bass* version of Op.1: *2ndC 37, Per l'Organo*, after Op. 1-trio (1) no. 4/iv (Exx. 22 and 23 are the trio and organ versions respectively). The organ arrangement is directly from the trio version rather than the original (Op. 1 no. 4/iv) as its voice crossings occurring several times in the trio are then copied by the composer into the organ version. The part-writing is much reduced in the original solo version (see Ex. 24). This is a very rare specimen of such arrangement because it was unusual for composers to arrange trio sonatas only for manuals at that period. The difficulty is obvious: the right hand will struggle to differentiate between the two crossing trebles, yet the left hand will also lose support from the right hand's 'thumb-position part', so realising the figured bass becomes much more difficult, and the realised bass (if any) will be inclined to maintain the second treble or bass part, thus weakening the independence of each part. This movement is the only one arranged from a trio sonata by Geminiani known to this writer. All other movements after Op. 1, even another *per l'organo* fugue, have a distinct two-part layout, with the upper voices far less independent than in this movement. I have yet to find even a single composer in Britain in this period who published an arrangement of a trio sonata. For voice crossing, this problem is actually more often seen in Handel's overtures published in

two-staff keyboard scores, regardless of the early or late version, the publisher or the arranging or transcribing hand.⁵⁶

In summary, among different versions of Geminiani's arrangements and reworkings, the version published closer to the keyboard collection usually better represents Geminiani's art of arranging. Therefore the tracing of 'direct sources' becomes worthwhile since it may reveal the composer's inner hearing when he was making the arrangement. Or conversely, some characteristics in keyboard collections, such as the meticulous notation of ornaments, can also inform the performance of source concertos or sonatas. For instance, in *2ndC* 29, the potential change of dynamics (piano or forte when played on the fortepiano, or changing the manual when played on the harpsichord) can be suggested by the concerto version, Op. 4-conc no. 2/iv, as the repeated *ritornello* is played by *tutti* (see Ex. 25). In the keyboard version (see Ex. 26), no attempt is made to reproduce the dynamics before or after the repeat, so the concerto could suggest performance practice manners and playing. However, the ornaments could be included from the concerto score, including the shakes with notes holding LH broken chord patterns (bars 1 and 2). Ex. 27 shows the original layout, where the ornaments are quite basic.

⁵⁶ For the solution of voice crossing, or related re-composition, see Best's preface to *George Frideric Handel: Twenty Overtures in Authentic Keyboard Arrangements*, ed. Terence Best, (Novello, 1985), v–vii.

2.5 National styles in Geminiani's keyboard music

i. French *manières* in *Pièces de Clavecin*

After Geminiani's active period in Paris from 1732 (although his first visit in 1732 seemed to be more focused on dealings with paintings),⁵⁷ a stronger French influence can clearly be observed in his 'corrected' edition of Op. 1, and also in the Op. 4 sonatas called by Burney 'Geminiani's French solos'.⁵⁸ These two sets show a preference for the French *rondeau varié*, together with the systematic addition of a large number of ornaments and dynamic and expression markings. Such characteristics are exaggerated in his first book of *Pièces de Clavecin* with French keyboard idioms such as *inegalité* and *style brisé*, *harpegement* with acciaccatura, and unmeasured notation. Such influence, as well as their performance issues, are well demonstrated in the first two *setts*.

Inégalité and Style brisé

As probably the most characteristic of French influence, the practice of *notes inégales* as notated by dotted rhythm can easily be found in Geminiani's first book of *Pièces de Clavecin*. The whole collection starts with a distinctive French accent. Ex. 28 shows the extraordinary opening phrases of *PdC* 1. Among all movements of the two collections, this contains the most profuse

⁵⁷ Careri, pp. 28–9.

⁵⁸ Burney, *General History*, vol. ii, p. 991.

embellishments and yet the greatest freedom of both notation and interpretation. The arrangement shows clear French influence by its similarity (or simulation) to unmeasured notation, elaborate embellishments, and furthermore, as an arrangement, nearly all unembellished semiquavers in the movement, such as those in the first two bars, have their rhythm dotted, not the case in the original Op. 4 (see Ex. 29), nor practised in Op. 4-conc. All this suggests a realisation in dotted notation of the French practice of *notes inégales* in the melody line in which conjunct motions or small intervals are expected to be played unequally. In contrast, when the melody line moves predominately by leap, such as in bar 5, demisemiquavers are used in the arrangement to smooth the melody.

Geminiani was neither the first nor the only composer in Britain whose use of dotted notation offers musical evidence of the adopting of French *inégalité*. In England, dotted notation was known and used by English musicians since the Restoration. The treble and bass partbooks of Jenkins's three-part dance 'aires' held in the Newberry Library, Chicago, contain different types of notated *inégalité*—halving the crotchet upbeat notes or adding dots and strokes to equally notated quavers.⁵⁹ A more important and more direct example comes from Purcell's *A Choice Collection of Lessons for the Harpsichord or Spinnet*,

⁵⁹ David Ponsford, *French Organ Music in the Reign of Louis XIV* (Cambridge: Cambridge University Press, 2011), p. 53.

(London: Playford?, 1696), the third suite of which contains an *Almond*. This has many dotted semiquavers, mostly in long-short patterns but also some short-long, and the two *manières* occur in both conjunct and disjunct intervals. However, another version of this *Almond* in a manuscript in Christ Church, Oxford, MS 1177, is noted mostly in even semiquavers with occasional dotted semiquavers in disjunct motion. According to Howard Ferguson, the Christ Church manuscript versions with rhythmic variants ‘are of a kind more likely to stem from the composer himself than from a copyist’.⁶⁰ David Ponsford observed that the published version deliberately made explicit both the convention and the varieties of French *inégalité* for an English amateur publisher who is not familiar with French practice but desired to learn it.⁶¹ The manuscript, however, may have been intended for the composer’s own use or of other professionals, assuming that the two versions were produced at a similar date and that a change of performance style was not intended.

Dotted *inégalité* can also be found in Handel’s *Suites des pièces pour le clavecin* (London, 1720). In the first suite’s *Allemande*, the opening French *suspirans* motif was first dotted to introduce the piece in the bass and inverted in the

⁶⁰ Henry Purcell, ‘Editorial Notes’, in *Eight Suites*, ed. Howard Ferguson (second, revised edition, London: Stainer & Bell, 1964), p. 24.

⁶¹ Ponsford, pp. 53–4.

alto parts, then imitated without dots in tenor and soprano parts. Ponsford comments,

As this figura proves to be a generative motif, ... the performance *manière* is crucial for this rhythmic *mouvement* of this Allemande. If printed rhythms are played literally [i.e., firstly dotted then undotted], the change between the bass/alto pair and the tenor/soprano pair is musically disturbing so early in this piece. The most convincing musical conclusion is that both the dotted and undotted pairs equate to long-short *inégalité*.⁶²


Some contexts parallel to Handel's and Purcell's cases can also be found in Geminiani's *PdC* and Op. 4. Both sets were published both in Paris and in London, the notation remaining unaltered. The semiquavers are not dotted in Op. 4 but dotted in *PdC*. All these could imply that the *inégaux* semiquavers should be the composer's intended performance *manière*, even when it is played on the violin as in its original version.

As another typical French plucked-string instrumental idiom, *style brisé* is also adopted by Geminiani in his arrangements. Its aim is twofold: to give subtlety of expression to what would otherwise be an ordinary harmonic progression, and to provide a continuum of sound which the player can mould for expressive purposes. In *PdC* 1, Geminiani adopted this idiom not only to facilitate a more expressive basso continuo realisation, but also to smooth the melody into conjunct motion. For example, bar 6, 7 and 9 in Ex. 30, the

⁶² Ponsford, p. 55.

arrangement has broken chords in the RH that actually realise a part of the figured bass (e'-d'-c', d'-c'-b; and repeated a in the LH, while the melody is also smoothed by other 'covered' demisemi-quavers. It should be observed that the methodology Geminiani adopted to facilitate the *style-brise* idiom is also to transpose the range of the melody approximately an octave lower, thus allowing the two hands to lie in a closer position to enable easier playing of chords.

Arpeggio

In common with his contemporary Rameau, Geminiani wrote only one keyboard prelude in French (or quasi-French) style, and this is his first keyboard piece to involve arpeggios. Later in 1749 he described the method of playing the arpeggio: 'Observe. Those Notes with this mark  are to be play'd with one Stroke of the Finger, or by touching the chords successively from ye lowest Note upward'.⁶³ In *PdC* 1, it can be observed that the arpeggio with acciaccatura plays the *exordium* of the whole piece (see Ex. 2 above). This practice somewhat resembles those of the French unmeasured preludes; however, unmeasured preludes were largely abandoned in France as early as the early 18th century, some publishers then even omitted the unmeasured preludes altogether when republishing harpsichord music, and we have no

⁶³ See 'Examples' in Geminiani, *A Treatise of Good Taste in the Art of Musick* (London, 1749), p. 6.

evidence to suggest that Geminiani was familiar with the French unmeasured prelude. Moreover, in this movement, only the notation of arpeggios is unmeasured, all other embellishments, no matter how fragmentary, are still proportional to a (very) slow ♩ time in demisemiquavers and hemidemisemiquavers, although there are still a few miscalculations, triplet or sextuplet numbers missing, or misprints. The arpeggio is not measured, but the velocity of a stroke, sustaining of each arpeggio, and lifting of each note in the arpeggio, are implied by its note flags. This is also related to the main note value on the beat such as an indefinite tuplet (see Ex. 31), but the basis of the arpeggios is still very close to tuplets. Also, almost all embellishing demisemiquavers are correctly measured.

The first *couplet* in *PdC* 3 (Ex. 32) contains an example of *notes non mesurées*. They appear only once in the movement, but still follow the proportional basis. The total metrical value of the bar in the RH is in imprecise unmeasured notation in an improvisatory manner. The arpeggiated dotted minims under the bracket should be sustained until the next bar, as implied by the note values. This is also one of the characteristics of French *style brisé*. Another example is *PdC* 4 (Ex. 33) where numbers of arpeggiated notes might be uneven but the rhythm proportion (long—short, semibreve—arpeggiated minims) is easy to read. Here, a continuum is maintained by overlapping and

sustaining the notes instead of placing them in a single line. Accordingly, in *A Treatise of Good Taste*, double-handed arpeggios also suggest this, complete with acciaccaturas (see Ex. 34).

Sadly, in *2ndC* this style of embellishment is downgraded. Only one movement, *2ndC 27*, employs this ornamented notation but with only a cursory slur printed to draw attention to it. Instead of the extended waving lines in *PdC*, notes are placed vertically, not diagonally (see Ex. 35, bar 2).

In *The Art of Playing the Guitar or Cittra*, Geminiani asks that diagonally placed notes (figures in tablature) under a straight line be played non-broken: ‘Where any number of figures stand over one another, they show that the Notes constitute a Chord, and are to be struck altogether. This oblique line / signifies the same.’⁶⁴

ii. *The Second Collection*: Italian and English

Geminiani described his concerto Op. 7 no.3 ‘*Il Seguento, e Composte, di tre stilli, differenti, Francese, Inglese, e Italiano.*’ The concerto consists of a presto French *symphonie*, an English 12/8 gigue (or a pastorale?), and a third movement in 3/8 after an Italian concerto. This could suggest that Geminiani had a very clear sense of different national styles, and more unusually, he may

⁶⁴ ‘Explanation’, in *The Art of Playing the Guitar or Cittra* (Edinburgh, 1760), p. 1.

have considered the English style as discrete, and running in parallel to French and Italian styles.

Some evidence in *The Second Collection* could support this idea. First, six movements from *The Art of Playing the Guitar or Cirra* appeared in *2ndC*, some of them such as ‘the beginner level’ Sonata 1/i, was largely recomposed and elaborated, then becoming *2ndC* 5. In fact, according to Careri,⁶⁵ the instrumentation ‘*Guitar or Cirra*’, in Geminiani’s original intention, should have referred to only one instrument: the cittern, popularly known in England under the names ‘lesser guitar’, or ‘English guitar’, as Geminiani stated in the preface: ‘The Use of the lesser Guitar or Citera, being lately revived among us, I thought it might be of general advantage to its admirers to compose some Lessons adapted to the compass and stile of that instrument.’

A second piece of evidence in *2ndC* which could reflect English and *Galant* influence is the simplification of both the ornament markings and the realisation of basso continuo. In *PdC* 2 (see Ex. 36, note the fully realised basso continuo in three or more parts in the left hand). The left hand is therefore fully engaged, necessitating the transposition of the melody line down an octave to enable both hands to retain the full texture in a ‘chordal’ position. By contrast, in *2ndC* 28 (see Ex. 37), arranged from Op. 4 no. 11, it is easy to

⁶⁵ Careri, *Geminiani*, pp. 194–5.

observe that the accompaniment is much simplified, retaining only the bass line. Very few figures are realised, the music remaining a simple, crisp, somewhat ‘Handelian’ voluntary layout.

2.6 Summary

To summarise, all these arrangements hardly warrant dismissal as mere ‘cookery’, being the result of careful revision on Geminiani’s part.

Furthermore, the two collections dating from different periods in the composer’s career, exhibit marked differences in approach. In his first set, he clearly felt the need to adapt his style to the French market, and this implies a modification of performance conventions. Perhaps the evident simplification of style in the second collection reflects Geminiani’s view of the needs of the English (and Irish) market. It is hoped that this study of his two collections will give both performers and scholars insights into such fundamental questions as the historical and authentic role of the keyboard player, the definition of idiomatic keyboard and symbiotic (or interchangeable) instrumental idioms, their precise differentiation—if any—and their various treatments in both composition and performance.

CHAPTER 3

Giovanni Bononcini's *Divertimenti da camera pel violino, o flauto* (1722) and *Divertimenti da camera traddotti pel cembalo* (1722): Notational Alteration in the Process of Arranging, Adapting the Articulation, and a Description of the Sound

3.1 Background and General Overview of the *Divertimenti*


Encouraged to come to London and to join the Royal Academy of Music in London in 1720, Giovanni Bononcini (1670–1747) became a colleague of George Frideric Handel and Attilio Ariosti. In London, although Bononcini became a rival to Handel, and then saw his own career ruined a few years later, Bononcini initially achieved great success. He enjoyed multiple performances of his operas, was given prestigious commissions, and oversaw several publications of his works, including the collection of *Divertimenti da camera pel violino, o flauto* in 1722. The harpsichord arrangement of the latter, titled *Divertimenti da camera traddotti pel cembalo da quelli composti pel violino o flauto*, was published in London in the same year. Neither collection mentioned the publisher or printer; the original collection named its dedicatee, John Manners (1696–1779), 3rd Duke of Rutland, an amateur violinist and a member of the Whig Party which favoured and supported Bononcini. The original collection also mentioned ‘*venduto alle buteghe di*

musicha in Londra [‘sold at music studios in London’], and the harpsichord collection mentioned ‘sold onely at Mrs Corticelli’s House ... where may be had the Sonatas also for the Violin or Flute’. Each version was reissued in London by John Walsh, re-titled *Sonatas or Chamber Aires for a German Flute, Violin or Common Flute ... Opera Settima* published in 1733, and *Suites de Pieces pour le Clavecin* in approximately 1735.⁶⁶ Both publications seemed merely to reproduce the previous issues with the title pages replaced. In 1732, Bononcini published *Twelve Sonatas for the Chamber for Two Violins and a Bass Doubled* in London, which borrowed motifs and musical ideas from no less than four movements from the *Divertimenti* (with each movement expanded), and both *Sonatas* and *Divertimenti* enjoyed considerable popularity throughout the eighteenth century.⁶⁷

The original *Divertimenti* consisted of 30 movements in total, as did the harpsichord *Divertimenti*, containing 15 fast and 15 slow movements. All movements in the harpsichord *Divertimenti* are arranged from the original collection, and nothing from any other sources was added. There are no systematic signs or terms inserted between movements to indicate any

⁶⁶ William C. Smith, C. Humphries, *A bibliography of the musical works published by the firm of John Walsh during the years 1721–1766* (London: Bibliographical Society, 1966), p. 51.

⁶⁷ For the details of his musical borrowing, see Jeffrey Noonan, preface to the A-R edition of Bononcini’s *Twelve Sonatas for the Chamber for Two Violins and a Bass Doubled* (Wisconsin: A-R editions, Middleton, 2012), p. x.

grouping of movements. The use of ‘double barline with double colons’ (:| |:)⁶⁸, and :| |: with a double barline after it, are irregular in the original collection. In the harpsichord *divertimenti*, multiple barlines are introduced as a sign to end a group of movements. Multiple barlines () are found at the end of the first three groups. However, the rest of the movements, as well as the previous ones grouped by multiple barlines, are still obviously grouped by keys. Such a grouping method also applies in the original collection, and all reproduce those in the harpsichord version. Only the last two groups were exchanged around in the harpsichord version.

As its name suggests, *Divertimento* appeared as a genre of banqueting music. Although this name did not apply to a specific form, composers in the late seventeenth century designed *divertimenti* to be closer to a collection of

⁶⁸ The meaning and use of ‘double barline with double colons’ is not clear in Bononcini’s time. No unified evidence shows that the sign was used to indicate the repeat of the section that ends with it. In fact, even the common double barline could sometimes be described as ‘a double Bar [barline] is set as occasion serves to shew that ye Strain ends here and that every strain must be played twice over’ (see Peter Prelleur, *The Modern Musick-Master; or The Universal Musician*, book V, *The Art of Playing on the Violin*, London, 1731). However, the sign that was generally recognised as the repeat sign must be the ‘S with double colons’ (: S :) in early eighteenth-century England. From *The Harpsichord Master* to Prelleur’s *The Modern Musick Master*, main Harpsichord treatises used this sign as a sign to indicate repetition. : S : is also used in Bononcini’s both original and harpsichord collections. See Prelleur, *The Modern Musick Master* (book II on the recorder, book V on the violin and book VI on the harpsichord, London, 1731), and *The Harpsichord Master* (London: John Walsh, 1697).

overtures and dance suites rather than *sonate da chiesa*. Giorgio Buoni's (1647–1693) *Divertimenti per camera for two violins and continuo*, Op.1 (1693) contains twelve suites, all consisting of *Sinfonia*, *Balletto*, *Corrente* and fast *Sarabanda*. His Op.3, *Allettamenti per camera a due violini, e basso*, also have twelve suites with the same scoring and contents as Op.1. Johann Fischer's (1646–1716) *Musicalisches Divertissement* (1699-1700) is also a collection of overtures and suites. However, In the early eighteenth century, contents in divertimenti became more diverse. Francesco Durante's (1684–1755) *Sei sonate divisi in studii e divertimenti* for keyboard (1732) contains six sonatas, each has only one 'studio' (study) movement and one 'divertimento' movement; no movement is titled as a dance. Bononcini's *Divertimenti* appear to be derived from a *sonata da chiesa* plan. The 30 movements are divided by tonality into eight groups, and the order of movements seems to fulfil this plan: each group begins with a slow movement, seven out of eight opening slow movements are in common time, only one is in 3 time. Six out of eight second movements have fast tempo markings. In all these eight second movements, six are in simple triple time or 12/8, implying dance (*giga*) models. All groups end with fast movements, and all are in binary form, although seven out of thirty do not have halves equal in length, and three out of thirty do not follow the | I – V : || : V – I | tonality plan. All eight groups have been transposed down in the process of arranging. Five out of eight are transposed down a fourth, one

down a major third, one down a minor third and one down a tone. Basically the shape of a *sonata da chiesa* is retained by all groups. Further details of each movement are given in Table 3.

The most obvious (and conceptual) change in the harpsichord *Divertimenti* is that all movements are transposed downwards from the original. However, this action makes relatively little difference between the original range for the *da camera* instruments (violin, flute or violoncello) and that of the harpsichord. There are only four instances in the original collection where the highest note reaches e''' or f'', and the lowest note never exceeds C. In the harpsichord version, the compass is GG–d'', where the transposed low registers are often arranged an octave higher. Also, there are no improvisatory or *non-mesuré* movements such as the prelude in Geminiani's *Pièces de clavecin*, so the transposing strategy to maintain a continuum of sound (with a close hand position) is not needed. In fact, the transposition and the transposed compass could clearly reflect the composer's awareness and knowledge of the harpsichords or spinets known to Bononcini in England. Dynamics are used only in one movement (movement 12), using terms *pia[no]* and *for[te]* to give repeated phrases higher contrast.

From Table 3, we can also observe that there are nine changes of tempo or time signature in total (movements 5, 6, 7, 8, 10, 14, 16, 20 and 21), although

three of them are not substantial. The contents change little from *Affettuoso Andante* to *Affettuoso e Andante* (movement 5). According to the treatise that is chronologically and geographically closest to this collection, Peter Prelleur's *The Modern Musick-Master*, 3 or '3/1' indicates 'very slow' only when they are abbreviated to 3/2 or 6/4, but here the 3 is merely an abbreviation of 3/4 or 3/8 while the time is not changed in the notation (see movement 7 and 8).⁶⁹ In the remaining six changes in Bononcini's *Divertimenti*, four changes apply to fast movements and two to slow ones. Interestingly, all the fast tempo markings are replaced by quicker ones when arranged for the harpsichord: vivace to presto (movement 6), vivace to allegro (10), *non tanto presto* to allegro (14) and *con spirito* to vivace (21), assuming that the connotations of Prelleur's dictionary entries were widely recognised.⁷⁰ Also, all slow movements are re-marked faster: andante *ma non tanto* to andante (movement 16) and lento to larghetto (20). This change could reflect that the composer might have a different understanding or expectation of practical tempo standards between the violin (or flute) and the harpsichord, and possibly the performance

⁶⁹ Prelleur, *The Modern Musick-Master, or The Universal Musician*, book II, Directions for *Playing on the FLUTE* [common flute, i.e. recorder] (London, 1731), p. 4.

⁷⁰ Prelleur, *The Modern Musick-Master, or The Universal Musician*, book VII, *A Brief History of Musick, and a Musical Dictionary* (London, 1731). See entries 'Allegro' ('Brisk or Quick'), 'Presto' ('Fast or Quick', not necessarily faster than Allegro, as often assumed nowadays), and 'vivace' (merely 'with Life, and Spirit', but with no precise indication of speed).

considerations of the harpsichord might suggest that more radical (fast or slow) indications are needed for the harpsichord to equal the violin or flute.

Bononcini's methodology regarding ornaments, articulation and left-hand technique (including figured bass realisation), can largely and convincingly demonstrate his knowledge and expectation of harpsichord acoustics. All these demonstrations will be an important reference in reconsidering some basic aspects of harpsichord performance today. His methodology can be analysed and deduced after the model supplied by Geminiani in his violin treatise, which was to analyse slow movements separately.⁷¹

3.2 Fast Movements: Right Hand Articulation and Ornaments

Bononcini's *Divertimenti* is one of the most valuable sources revealing an eighteenth-century composer's understanding of the acoustic effect of harpsichord articulation, directly through its notation. In harpsichord arrangements, the actual legato, or 'continuum of sound', is emphasised and graded in different degrees based on statements given at least by François Couperin as 'necessary to maintain (*il faut conserver*)' and Nicolo Pasquali as 'a general Touch'.⁷² In addition, the act of arranging not only reveals the

⁷¹ For Geminiani's illustrations, see his *The Art of Playing on the Violin*, Op. IX (London, 1751), pp. 26–7, *esempi xvii – xx*.

⁷² François Couperin, *L'Art de toucher le clavecin* (Paris: Chés l'Auteur, le Sieur Foucaut, 1716), p. 61, 'Observations', 'Il faut conserver une liaison parfaite dans ce qu'on y exécute...' (It is

interpretative difference of slurs between the composer's time and the present day,⁷³ but also illustrates the corresponding actual sound of slurred notes.

In the original *divertimenti* both the treble and bass parts are thoroughly marked with slurs, but in the harpsichord arrangement of the same year, almost all slurs are removed. During the removal, Bononcini seemed to have used two main devices to retain the continuum of sound under the original slurs:

1) by adding grace notes such as *ports-de-voix*, *slides*, and *accents*;

2) by replacing the slurred notes with overlapping legato in the melody or bass line.⁷⁴

necessary to maintain a perfect legato). The composer demonstrated the touch in his preludes 1, 4, 5 and 7 in the book. Also Nicolo Pasquali, *The Art of Fingering the Harpsichord* (Edinburgh: Robert Bremner, c.1760), p. 26, 'The Legato is the Touch that this Treatise endeavours to teach, being a general Touch fit for almost all Kinds of Passages...'

⁷³ Here the term 'slur' describes a curved line extending over or under a succession of notes; not the ornament *slur*, a slash or stroke between a vertically written third, which denotes a quick, legato, sliding-up third.

⁷⁴ The terms port-de-voix, slide and accent are given by Prelleur in his flute method. In his *The Newest Method for Learners on the German Flute (The Modern Musick-Master, or The Universal Musician*, book III, London, 1731), p. 9, he introduced the terms: 'The Port-de-voix is a tipping with the Tongue, anticipated by one Note below the Note on which we design to make it. The Slide is taken a Note above, and is never practis'd but in descending to a third. These little Notes which denote the Port-de-voix, and Slides, are accounted as nothing in the Time, you Tongue them never the less, and Slide the principal Notes, we often joyn a beat with the

The use of overlapping legato is notated by breaking a single melody or bass line into an apparent two-part contrapuntal pattern, sometimes with suspensions. Grace notes are used throughout the book, but only in the treble part, and less frequently in fast movements than in slow movements. In ten of the fifteen fast movements, overlapping legato appears; the remaining five are all in triple times, three of which are in compound times, 12/8 or 6/8.

Arrangement movement no. 27 (Ex. 38), from original no. 30 (Ex. 39) is perhaps the best example. Ex. 40, as a quintessential excerpt from the two examples above, providing a comparison of the bars containing notational alteration. First, the original is given, followed below by the arrangement. Every sixth in this example is overlapped without a slur. The slurs that were regularly marked on semiquavers are all removed in the harpsichord arrangement, but acciaccaturas are added to smooth and connect the thirds in bar 7 and 8 in the harpsichord arrangement (Ex. 38). From bar 9, the overlapping legato appears in the harpsichord arrangement until bar 13. If there were some ambiguity whether it should still be played slurred as in bar 5-8 in Ex. 39, in the arrangement, the consecutive sixths in bar 9-13 certainly call for an overlapping legato as the lower notes are held until the end of the upper notes,

Port-de-voix as you may see above... The Accent is a Sound borrowed from the end of some Note to give them a greater expression.'

and the semiquavers are more naturally played legato by thumb and forefinger as it is easier to prepare the overlapping sixth. If these two phrases were originally notated in the same manner, the two differently arranged phrases would still be played similarly, although the degrees of legato may be slightly different between the first phrase and the second.



In fact, slurs did not necessarily indicate legato in 1720s England. From the seventeenth century onwards, they were used in both vocal and instrumental music. In vocal music, the slur between notes of different pitches took on the function earlier fulfilled by ligatures to indicate one syllable for two or more notes; in instrumental music, it broadly indicated its modern meanings of bowing or tonguing,⁷⁵ or even changing note-letters within one plucking of the string in lute tablatures.⁷⁶ In the early eighteenth century its function changed little. Peter Prelleur placed slurs in the same category as ‘graces’ for the violin, the ‘common’ flute (recorder) and the ‘German’ (transverse) flute. These indicated two or more notes played with only one breath or bow. However Prelleur did not mention the slur in the harpsichord method at all.⁷⁷ William Pearson likewise categorised slurs in his *The Compleat Musick-Master*.⁷⁸ In the

⁷⁵ John Playford, *An Introduction to the Skill of Musick*, 7th edn., (London: Playford, 1674), p. 36.

⁷⁶ Thomas Mace, *Musick’s Monument* (London: T. Ratcliffe & N. Thompson, 1676), part II, p. 108.

⁷⁷ Prelleur, *The Modern Musick-Master*, Book II, pp. 4–5. Book III, p. 9. Book V, p. 7.

⁷⁸ William Pearce. *The Compleat Musick-Master* (London: William Pearce, 1722), p. 18 (‘Tye’ as a grace for singing), p. 27 (slurs for viols), p. 41 (violin) p. 54 (for flute, ‘see page 17’[sic],

keyboard repertoire, from Purcell's *A Choice Collection* (London: Henry Playford, 1699) to the last volume (the 15th volume, incorrectly numbered as the 14th) of *The Harpsichord-Master* (London: John Walsh, 1734), the term *slur* was used to describe another grace: a slash or stroke between a vertically written third () , which denotes a quickly sliding-up third, linked as legato by a curved-line slur ().⁷⁹ In this context, the removal or even the lack of keyboard slurs does not mean the discarding or denial of legato. As late as 1753, C. P. E. Bach even mentions that the passages against a bass shall always be played legato 'even in the absence of slur', and the bass-line was also treated similarly.⁸⁰ However, the slurred notes were always to be played in one breath or one bow, including *ports-de-voix*, *slides*, and *accents* (see Ex. 41).

Clearly, if the slurs were '*traddotti pel Cembalo*' (translated for the harpsichord), the interpretation of slurred notes under one slur should not be drastically changed. The *accents* with slurs in the harpsichord arrangement

however, the content in pp. 17–8 is successive which includes the 'tye', and 66 (for the 'haut-boy', oboe).

⁷⁹ See 'Rules for Graces' in all those sources mentioned.

⁸⁰ Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen*, part I (Berlin: C. F. Henning, 1753), Ch. 3:18.

should be executed in the same way as on the flute or violin, by using the technique of overlapping.

Bononcini's *divertimenti* was not the only proof of the overlapping legato in the early eighteenth century. Rameau in his 1724 collection clearly described the relationship between slur and overlapping legato, 'A *liaison* (slur) which embraces several notes, indicates that all these notes are to be held down throughout the length of the slur.'⁸¹ He also gives a music example clearly written with overlapping notation (see Ex. 42). Around 1717, William Babell used overlapping legato to interpret suspending leaps in his arrangement of Handel's Rinaldo overture, as shown in the left hand in the last two bars in Ex. 43. The original score and parts have no indication of articulation in those bars (see Ex. 44, bars 14-24. note the second violin leaps in bars 20 and 21).

It is noteworthy that both Babell and Bononcini associated leaps with overlapping legato, and this overlapping is not affected by consonant or dissonant intervals—both sixths (consonant leaps) or sevenths (suspensions) can be overlapped. This clearly shows more character in articulation instead of compositional drive as overlapping sixths do not usually cause suspensions to motivate the harmonic progression. Notes in conjunct motion are not

⁸¹ Rameau, *Pieces de Clavessin avec une methode* (Paris: Charles-Etienne Hochereau; Boivin; l'Auteur, 1724), p. 9.

overlapped: the smallest interval overlapped is the minor third, however, small intervals including seconds in this collection tend to be filled up and smoothed by *fore-* and *back-falls* (i.e. the English equivalents of *coulez* or *port-de-voix*) which should always be treated as slurred or even overlapped according to Prelleur (1731) or more radically, Rameau (1724). For this comparison, see Ex. 45. For the application of harpsichord graces in Bononcini, and its original version, compare Exx. 46 and 47. Also in the same examples (bar 5 and 7 in Exx. 46 and 47), we can observe that small intervals (minor thirds) are also overlapped in no way different from large leaps (minor sevenths).

In this collection, overlapping legato also correlates to the original slur as a replacement and the intuitive realisation of the original violin sound transferred idiomatically for the harpsichord. As discussed on page 94, if the slurs in the violin parts mean that the notes under the slur should be played in one bow without any gap, the overlapping harpsichord legato should be treated like the latter note ‘overlaid’ on the previous note in order to enhance the sound continuum. Ex. 48 shows the overlapping legato as the replacements of original slurs.

Overlapping is not only used by Bononcini. Geminiani similarly replaced the violin slurs with overlapping legato, see Ex. 49. Both examples show the same

way of interpreting the violin slur for the harpsichord. Consequently, in the bars where the violin slurs are simply removed without any replacement (see Ex. 48 for Bononcini, and Ex. 49 for Geminiani), the original slurs should thus be treated on the harpsichord, i.e. overlapped, as the music remains in the same and consecutive nature.

3.3 Slow Movements: Left Hand Articulation and Figured-bass Realisation

Bononcini's slow movements resemble the fast movements in the interpretation of the original articulation and ornaments. Compare Exx. 50 and 51, note the overlapping legato in bar 8-11. In bar 9-11 in the original version, there are slurred notes. The alteration of violin slurs is the same, as previously discussed.

However, in the left hand, the overlapping legato is adopted in a more systematic way (Exx. 52 and 53). Note the overlapped fifth and eighth in bar 13 in Ex. 52; in Ex. 53 i.e. in the original divertimento bar 13, the first interval is a fourth, inverted in the process of arranging. Note that both the treble and the bass instrument were slurred in the original, and the bass line has overlapping legato in the same manner as the treble lines discussed above. Logically, the slurred notes in the bass line should also be overlapped even though the slurs are removed in the process of arranging. As in *sonate da camera*, the bass line

favours a bowed string instrument since it has the same characteristics as the treble instrument.

The two examples above (Ex. 52 and 53) also reflect Bononcini's method of realising his figured bass: in Ex. 52, bars 12, 15-18, where the bass takes the role as chordal accompaniment, full chords are played by the left hand to maintain a clear presentation of the harmony. When the full chord is given, the number of voices is at least four, a standard number practised in the eighteenth century⁸². In other bars, when the bass has imitative entries, the chord is played by the right hand in order to present a clear hearing of the bass entry. This method of realisation seemed to be well established and accepted in the early eighteenth century. A comparison could be given with a realised *basso* part ('for teaching purposes')⁸³ of Corelli's violin sonatas Op.5, by Antonio Tonelli (1686-1765) in Ex. 54. In the realisation, when imitative entries appear in the bass line, it is left clear. This example is edited by the author from a manuscript in *Biblioteca Estense Universitaria*, Modena (I-MOe): Mus. F. 1174., f. 11r and 12v (date not given).

⁸² Quantz, *Essay*, Berlin 1752, XVII: vi, p. 4. Also, C.P.E. Bach, *Essay*, Book II, Berlin 1762, Ch. 32:6.

⁸³ The purpose is presumed by Lars Ulrik Mortensen, in his article "Unerringly Tasteful"? Harpsichord Continuo in Corelli's Op.5 Sonatas', in *Early Music*, November 1996, p. 669.

Tonelli's example is not an arrangement but a realised bass part, and the number of voices usually exceeds four in order to produce a full-bodied sound (as played in bars 9 and 13 in Ex. 54). This is consistent with seventeenth-century practice as outlined by Praetorius in his *Syntagma Musicum III*.⁸⁴ The principle of distributing chords to different hands is still very close to Bononcini's strategy in his arrangement. In Tonelli's example, bars 11 and 12, chords are played by two hands in turn to avoid colliding with 'mini-entry' semiquavers. When the full chord is given, the number of voices usually also exceeds four (see Ex. 54, bars 10 and 13).

Another important aspect of figured-bass realisation is the stability of the 'realisation' parts, which means a realised independent middle part, being neither merely *all'ottava bassa* of the bass line nor predominately by repeating notes, and a good continuity not predominantly of broken-chord brisures generated from the bass, and in Bononcini's *Divertimenti* normally played by the left hand without disturbance of broken-chord texture or Alberti bass. In Bononcini's harpsichord *Divertimenti*, this stability is directly related to the function of the bass part: of all thirty movements, there are fifteen with a 'stable' realisation part, consisting of ten slow and five fast movements. None of the fifteen movements has an obvious imitative entry in the bass line. In the

⁸⁴ Michael Praetorius, *Syntagma Musicum, Tomus III* (Wolfenbüttel: Michael Praetorius, 1619), p. 124.

other fifteen movements with ‘unstable’ realisation parts, the bass line may be imitative (for example, movement no.16, andante, movement no.25, allegro, and no.29 with no tempo indication but the original gives ‘andante non presto’, or dominated by broken-chord textures (for example, movement no. 19, vivace and movement 22, largo). Only one movement has hardly any bass realisation, no.12 presto assai in 6/8, which contains an obvious string-crossing idiom for the low bowed string instrument. Correspondingly, slurs as bowing indications (discussed on pages 94 and 95) appear above the cross-string notes in the original movement. In other words, the slur as a bowing indication here betrays its origin as a bowing idiom. In Ex. 55 string-crossing appears throughout the bass part in both versions. In the original version, the bowing slurs are marked thoroughly, while in the harpsichord version, the bass is hardly realised.

The contrast between this movement and other movements in the collection indeed evokes the seventeenth-century Italian genre distinction between unaccompanied duos for treble and bass strings, and duos for a treble and a chord instrument.⁸⁵ Furthermore, as discussed above, notes under slurs in the bass line in the original versions can also be played as overlapping legato,

⁸⁵ Peter Allsop has discussed this genre distinction which is linked to different effects between bowed low-string instruments and the harpsichord. See his book *Arcangelo Corelli: New Orpheus of Our Times* (Oxford; New York: Oxford University Press, 1999), pp. 120–2.

even though the legato is not notated as either overlapping notation or the slur.

CASE STUDY II: Reassessment of Keyboard Overtures in 'Handelian-era' England

CHAPTER 4

The arranged Keyboard Overture as an Expansion and Integration of Musical Forms, and Adaptation Methods in the Arranging Process

4.1 Background: Scope of Study

Since the beginning of the eighteenth century in England, keyboard arrangements of overtures enjoyed equal popularity with their sources—the orchestral overtures. One of the earliest successful Italian operas, Bononcini's *Il trionfo di Camilla* (c. 1696), was first performed at Theatre Royal, Drury Lane followed by 63 successful performances from 1706 to 1709. The keyboard arrangement of its overture was published in England in 1708 and was the first keyboard arrangement of an instrumental piece which acknowledged its source in the title. In 1707, the opera's 'side product', *Songs in the New Opera of Camilla*, was also published in London by John Cullen, which also contained the overture in four-stave full score.⁸⁶ Later, in collections of keyboard arrangements, such as volumes two, three, and four of the *Lady's*

⁸⁶ The instrumentation of this four-stave score was reduced. For example, the second harpsichord part was merged with that of the first to become one part. Together with the reduced instrumental parts (for flute and harpsichord only) in arias and the advertisement on the title page ('As they are Performed at the Theatre Royal'), this collection of overture and songs must have been arranged for the domestic concert market.

Entertainment (London: Walsh, 1708, 1709, 1716 respectively), arranged overtures of other Italian operas were also included. From 1726, John Walsh and Joseph Hare began to produce collections of keyboard arrangements of Handel's overtures. Eleven volumes of *Six Overtures* were published from 1726 to 1760, and their reprints continued into the nineteenth century.

Below is a brief list of eighteenth-century publications of Handel's keyboard overtures:

- (1) 1726, Handel, *Six Overtures* (London: Walsh and Hare). *Rodelinde, Otho, Floridant, Amadis, Radamistus, Muzio Scævola*. (Reprint 1733).
- (2) 1728, Handel, *Six Overtures*, (London: Walsh and Hare). ['The second collection']. *Julius Caesar, Alexander, Tamerlane, Scipio, Flavius, Theseus*. (Reprints 1730, 1733).
- (3) 1728, Handel, *Six Overtures*. *Ptolomy, Siroe, Richard the 1st, Admetus 1, Admetus 2, Amadis*.
- (4) 1730, Handel, *Six Overtures*. ['The fourth collection']. *Parthenope, Lotharius, Acis & Galatea, Pastor Fido, the Water Musick, Rinaldo*.
- (5) 1731, Handel, *XXIV overtures fitted to the harpsichord or spinnet*. (Reprint 1750).
- (6) 1734, Handel, *Six Overtures* ['The fifth collection'].
- (7) 1737, Handel, *Six Overtures* ['The sixth collection'].

- (8) 1739, Handel, *Six Overtures* ['The seventh collection'].
- (9) 1745, Handel, *Six Overtures* ['The eighth collection'].
- (10) 1746, Handel, *Six Overtures* ['The ninth collection']. (Reprint 1785).
- (11) 1749, Handel, *Six Overtures* ['The tenth collection'].
- (12) c. 1756, *Handel's Sixty Overtures* (London: Walsh, n.d., prior to 1756).
- (13) 1760, *Handel's overtures* ['The eleventh collection'].
- (14) 1760, *Handel's overtures from all his operas and oratorios* (London: Walsh). (Contains 65 overtures; reprints 1770, 1776, 1785, 1800).

Apart from Handel, during this period collections of other composers' overtures arranged for the keyboard were also published:

- (1) 1708, *The 2nd book of The lady's entertainment* (London: J. Walsh).
Including Bononcini's *Camilla* overture.
- (2) c. 1716, *The 4th book of The ladys entertainment* (London: J. Walsh).
Including Francesco Mancini's *Hydaspes* overture.
- (3) 1717, Babell, *Suits of the most celebrated lessons* (London: J. Walsh and J. Hare). Including Handel's *Rinaldo* overture. (Reprints 1718, 1730).
- (4) 1730, *The ladys banquet, First book*. (London: Walsh). Containing 'Mr. Jones' *Wagner and Abericock* overture.
- (5) c. 1741, Johann Adolph Hasse, *Six Concertos set for the Harpsichord or Organ* (London: Walsh). Containing the *sinfonia* to *Asteria*.

(6) c. 1745, Greene, *Six Overtures for the Harpsichord or Spinnet* (London: Walsh).

(7) c. 1763, Johann Christian Bach, *Six Favorite Opera Overtures* (London: Walsh).

(8) 1765, Abel, *Six overtures*, Op. 1 (London: Bremner). (Reprints 1775, 1790, 1798).⁸⁷

These collections in both lists above are printed sources found in the course of this study. Considering this great number of pieces, harpsichord arrangements of overtures certainly constituted a substantial genre in the eighteenth-century English keyboard repertoire.

4.2 Re-Shaping and Categorisation of the ‘English Overture Form’

It is highly significant that the majority of the overtures since the Restoration Era were either originally composed in the French ‘*ouverture*’ pattern consisting of slow-fast-slow-fast movements or were later reconstituted as such. This pattern was not altered when arranged for keyboard: no movement

⁸⁷ This collection of overtures is the first collection of keyboard music in Britain which includes the instrumentation indication ‘Piano-Forte’. John Burton’s *Ten Sonatas for the Harpsichord, Organ or Piano-Forte*, which were mentioned in both John Caldwell’s and John Harley’s books as the first collection mentioning the piano-forte on its title page were actually published in 1766, very likely one year after Abel’s. See Caldwell, *English Keyboard Music before the Nineteenth Century* (Oxford: Basil Blackwell, 1973), p. 211. Also Harley, ‘History’, in *British Harpsichord Music*, vol. 2 (Aldershot: Scholar Press, 1994), p. 120.

in original orchestral overtures was neglected when transcribed into keyboard overtures. This pattern may be reminiscent of the post-Corellian *sonata da chiesa* form, but it must have been fashionable in English theatre music at least since John Blow's *Venus and Adonis* (1683), regardless of whether the first pair of slow-fast movements were replaced with the French *ouverture*. However, in the eighteenth century, the overture in England began to extend from the Lullian French layout (an *entrée saccadé* with dotted rhythm, then a fast *fugato*), followed by a slow, sometimes improvised middle movement, and then a quick triple dance (usually an Italian *giga*, or sometimes a minuet). The third movement was sometimes omitted when the *entrée* made a reprise after the *fugato*. In addition, at least in the English keyboard overtures such as Walsh's Handel overtures as its largest corpus, movements are separated by double barlines whereas the end of the last movement closes with a multiple barline. This certainly confirms the unity of the movements as a whole overture, and may suggest similarity with the movements in a sonata.

Since the multi-movement form of overtures in England achieved such a uniqueness, I propose to define this form as the 'English Overture'. Its history and repertoire are substantial, although its definition needs to be deduced from gaps in the historical definitions of the overture. The overture to the first successful Italian opera in England, Bononcini's *Camilla*, was written in the

said quasi-sonata form with a French *ouverture*, as did all overture arrangements by Babbell. In Walsh's *Handel's Sixty Overtures* (London, n.d., prior to 1756), 41 out of the 60 are in this form with or without an initial French *ouverture*. Even in Walsh's *Handel's Overtures in Score, From all his Operas and Oratorio* (n.d.) which contains 34 overtures in full orchestral score, 25 of 34 are in the English Overture form. Later, in Maurice Greene's *Six Overtures*, all six are written in such a form, and five of the six contain French *ouverture* movements. Although J. C. Bach's *Six Favourite Opera Overtures* and Abel's *Six Overtures*, op.1 are all in 3 movements (fast-slow-fast), the new English form still coincided with the development of the late baroque *sonata da chiesa* (or *sinfonia*) form, with the opening slow movement omitted. Although the English Overtures often contained a French *ouverture* as a component, it is noteworthy that in France the *ouverture* was never arranged and published in any multi-movement pattern. The French *saccadé-fugato ouverture* was always composed on its own, such as arrangements of Lully overtures in d'Anglebert's *Pièces de clavecin* (Paris, 1689). Later in the seventeenth century, in the original keyboard repertoire, Catholic German and French composers began to merge the *ouverture* into the suite (*sonata da camera*) forms.

However, historical definitions of the English Overture, or definitions of ‘overture’ in English, have been varied with somewhat obscure wording. Ephraim Chambers wrote in his *Cyclopædia, or, An universal dictionary of arts and sciences*: ‘OUVERTURE, or OVERTURE, ... The *Overture* of the Theatre, or Scene, is a piece of music, usually *ending* with a fugue.’⁸⁸

This definition is clearly derived from the French *ouverture*, whereas Chambers wrote ‘Some Authors restrain *Symphony* to the sole Music of Instruments’ to the entry *Symphony*, the synonym of overture widely received in the eighteenth century.⁸⁹ However, there was no French definition of *ouverture* in any edition of Sébastien de Brossard’s *Dictionnaire* (Paris: 1701, 1703, 1705), and the definition of *Symphonia* is very similar to Chambers’.⁹⁰ Later in 1740, a critical change to the definition of overture occurs in James Grassineau’s *A Musical Dictionary*, based on Brossard’s dictionary but somewhat extended: ‘The *Overture* of the theatre in *France* is a piece of music which has usually a fugue *in the second movement*’.⁹¹ Grassineau’s extended

⁸⁸ Ephraim Chambers, ‘OUVERTURE’, in *Cyclopædia, or, An universal dictionary of arts and sciences* (London, 1728), vol. 1, p. 681.

⁸⁹ Chambers, ‘SYMPHONY’, in *Cyclopædia*, vol. 2, p. 162.

⁹⁰ ‘Mais l’usage la restraint aux seules compositions que se sont pour les Instruments, et plus particulièrement encore à celles qui sont libres.’ See Brossard, ‘Symphonia’, *Dictionnaire* (Paris, 1701), p. 35. The definition was the same in the 1703 and 1705 versions.

⁹¹ James Grassineau, ‘OVERTURE’, *A Musical Dictionary* (London: J. Wilcox, 1740), p. 172.

London version of Brossard owed nothing to any French musician (he, himself was the amanuensis of Johann Christoph Pepusch), and as there was no definition of overture in Brossard's dictionary, it is a plausible assumption that this change of definition was actually influenced by English Overtures containing French *ouverture* movements. Grassineau defined the Symphony as 'restrain to the sole music of instruments', clearly derived from Chambers and Brossard.⁹² In the 1769 version of Grassineau's dictionary, both the definitions of overture and symphony remained unchanged.⁹³

As the fashion and form of overtures changed, the definition of overture did not stop evolving in other dictionaries. Jean-Jacques Rousseau gave very detailed description and commentary on French and Italian overtures:

The overtures of the French opera are almost all calculated on those of Lully. They are composed of a continuing piece, called Grave, which is generally played twice, and of a dancing Reprise, called gay, which is commonly fugued. Several of these Reprises are also admitted into the Grave at its conclusion.

There was a time when the French overtures served as a model for all of Europe. Not sixty years ago, they sent overtures from France to place at the head of their operas in Italy. ...

... They [Italians] at present distribute their overtures in another manner. They began by a lively and pleasing piece of two or four times;

⁹² *Ibid.*, 'Symphony', p. 250.

⁹³ Grassineau, 'Overture' and 'Symphony', *A Musical Dictionary* (London: J. Robson, 1769), pp. 172, 250.

then they give an andante á Demi jeu, in which they aim at displaying all the grace of a fine music; and they finish by a brilliant allegro, generally of three times.

Our old course of overtures has caused a pleasant idea to be circulated in France. Many have imagined, that there was such an agreement between the form of Lully's overtures, and every opera, that it could not be changed without spoiling the effect of the whole; so that, of the beginning of a symphony, which should be in a different taste, such, for instance, as an Italian overture, they would say with contempt, that it was a sonata, and not an overture, as if every overture was not a sonata.⁹⁴

Here, Rousseau clearly describes the forms of the 'old' French *ouverture* and the 'new' Italian, and categorised the latter as a sonata by both its form and effect, even if dismissively. Thomas Busby in his *A Complete Dictionary of Music* (London, 1801) also made the differentiation that 'The *Overture* is chiefly distinguished from the sonata, by consisting of less artificial melody, bolder masses of harmony, and stronger lights and shades.'⁹⁵ All these suggest that an overture may be viewed as a type of sonata if it fell into the sonata form, albeit that the definition of sonata form in Busby's dictionary is actually 'The Sonata, of whatever kind, generally opens with an Adagio; and after two or three movements of various descriptions, concludes with an Allegro. This definition of a Sonata, however, rather belongs to what is called the ancient

⁹⁴ Jean-Jacques Rousseau, 'Overture', *Dictionnaire de musique*, trans. William Waring (Paris, 1768; Eng. trans., 1771), pp. 305–6.

⁹⁵ Thomas Busby, 'Overture', in *A Complete Dictionary of Music* (London: R. Phillips, 1801), p. 178.

than to the modern music'.⁹⁶ Also, Rousseau points out that the French *ouverture* is of the *saccadé-fugato* form (with or without the reprise of the opening *entrée*), and the Italian overture is of the fast-slow-fast form, coinciding with the development of sonata form once the opening slow movement had been omitted.

A brief survey of English Overture forms during this period would help to clarify this categorisation. Tables 4 and 5 show the forms of overtures arranged for the keyboard prior to c. 1765. Table 4 lists the overtures by composers apart from Handel, while Table 5 gives details of Handel's overtures based on *Handel's Sixty Overtures from all his Operas and Oratorios* (c. 1756).

In the sixty overtures, thirty-six are in the S-F-F or S-F-S-F form; the middle slow movement may be omitted because most of the French *ouvertures* would have their slow *entrees* recapitulated as a contrasting slow section. Thus 60% of the whole, alongside seven of the 21 overtures presented in the same form in the first table (the overtures not composed by Handel), can clearly reflect an established conception of the formation, or re-formation of a new genre in the timespan of this study, and prompt some further shaping today. Charles

⁹⁶ *Ibid.*, 'Sonata', p. 234.

Cudworth⁹⁷ and many after him simply categorised Handel's overtures into 'Italian' or 'French' styles by the overture-movement pattern: 'They fall roughly into three classes: (i) true French *ouvertures*, based on Lully's slow-fast-slow pattern; (2) single-movement Italianate *sinfonie*, of which the introduction to *Acis and Galatea* and the so-called *Arrival of the Queen of Sheba* are obvious and typical examples; and (3) works of the Italian *sonata da chiesa* pattern, called variously *ouverture*, "sonata" or even "symphony", often deriving directly from earlier trio sonatas. The overture to *Saul* is a good example of this last kind.' This to some extent parallels my hypothesis on the 'English Overture' form but, as previously mentioned, the most significant factor, the re-formation of the French *ouverture* into the 'da chiesa' *sinfonia*, was not discussed. Graham Pont refers to Warren Kirkendale's study to describe the rhetoric in Handel's overtures,⁹⁸ but still did not mention this 'English Overture' re-formation.

As an international movement, the re-formatting of a form of *sonata da chiesa*, or suite, by integrating an *ouverture* into the form as an opening movement or the first pair of slow-fast section, probably began in the last decade of the seventeenth century when French composers such as Dieupart and

⁹⁷ Charles Cudworth, 'Handel and the French Tradition', in *Music and Letters*, Volume XL, Issue 4, April 1959, pp. 122–31.

⁹⁸ Graham Pont, *Handel's overtures* (1983), pp. 309–22.

Mondonville made use of it in their ensemble sonatas. About the same time in Germany, Georg Muffat and Fischer had begun writing overture-suites, and some were even entitled *Ouvertüre*, for example, Bach's *Ouvertüre nach Französischer Art*, and orchestral suites. Handel himself also reused his overtures in his keyboard music, the best known example being the overture in his seventh suite of the 1720 *First Set*, which was originally composed for the cantata *Cor fedele* (HWV 96, 1707). If there were an international consensus to view an overture-suite as a standardised set containing certain movements which could be performed as a whole or in parts, then English Overtures for the keyboard should be included in this category irrespective of whether the movements were re-selected and re-ordered by arrangers. They may be performed as a whole or in part, played continuously or with short pauses between movements.

4.3 Adaptation Methods: Formulae of Arranging for the Harpsichord of Orchestral Pieces in the 'Handelian era'

Formula 1: Four (or more) Parts in Orchestral Original Reduced to Two Parts

In his posthumous *The Art of Fingering the Harpsichord* (c. 1760), Nicolo Pasquali delivered an unusual statement on the disadvantages of playing pieces in multiple parts on the harpsichord,

... if the vibration of one string ceases some time before the vibration of another begins, in some one of the notes of a continued passage, it will not only cause an indifferent tone to come from the instrument, but the musick then will not be played as it is written. Now if we allow these premises, it follows, that many passages in fugues and other compositions in three or four parts, cannot be played on the harpsichord, neither as they are written, nor with a good tone. ...

... Passages with complicated parts ... are not natural for the instrument, and therefore ought to be avoided as much as possible; witness Mr. Handel's Conduct in this particular: for when he composed the above quoted Suits of Lessons, he was a young man, and, in all Probability, followed the then reigning taste in his compositions, without reflecting any further; but when experience shewed him the true power of the harpsichord, in a maturer time of life, he has published his celebrated first Six Concerto's for the Organ or Harpsichord, in which it is observing, that he has put only one Fugue amongst them all; tho' he is, in my opinion, one of the best composers of fugues that ever existed, and himself very fond of introducing them in all his works. And mark, that in this very fugue there are not passages enough composed in three parts, dispersed here and there in the solos of the harpsichord, that would make up five bars together. All the rest being composed in two parts only.⁹⁹

Although this objection is mainly directed against fugues written or arranged for the harpsichord, it still describes a technical limitation of the instrument when playing any other genre of music written in more than two parts. It is always harder to play more than one part with one hand, not only because of the difficulty in controlling fingers individually for different parts, but more importantly, simultaneous motions of two or more parts greatly challenge the ability to sustain a legato in continuous lines in every part. Pasquali also

⁹⁹ Nicolo Pasquali, *The Art of Fingering the Harpsichord* (Edinburgh: Robert Bremner, c. 1760), pp. 22-4.

assumed that Handel himself must have recognised the same problem given that he composed but one fugue in his organ concertos Op. 4. This is plausible in that Handel actually only composed, or rather arranged, one-and-a-half overtures in all three sets of his six organ concertos. The ‘half’, i.e. the first movement from his Op. 4 No. 2 (B-flat major, HWV 290) is an expanded version of the *symphonia* from the motet *Silete Venti*, HWV 242), and clearly shows a drastic simplification of the original piece (see [Ex. 56](#)).

In fact, this most simplified layout may have originated in the late seventeenth-century French *réduits* of Lully’s operas (primarily made by Christophe Ballard) as they are mostly reduced into two parts. David Chung also points out that some French *clavecinistes* used more harpsichord-oriented idioms such as *style brisé* to make the chord points sound rounder while still maintaining the overall balance.¹⁰⁰ In England, the situation corresponded to Pasquali’s statement that multi-part harpsichord layouts were more often encountered while Handel was young (i.e. in the early eighteenth century). Nevertheless, the two-part layout can still sometimes be found in Handel’s earlier overtures, for example, the possibly authentic arrangement of an overture in G minor, HWV 453, from one of his lost Hamburg operas, *Nero* (see

¹⁰⁰ See an anonymous arrangement of Lully’s *Persée* overture, collected in the manuscript Schwerin-619 D.SW1: Musik Handschrift 619 (c. 1720), ed. David Chung in *27 Brani d’Opera trascritti per tastiera nei secc. XVII e XVIII* (Bologna: Ut Orpheus Edizioni, 2004), pp. 21–35.

Ex. 57. Four bars out of ten are actually written in two parts as the *entree*. A similar layout can be found in an even later source, *Overture in Muzio Scævola*, arranged by an anonymous hand, collected by John Walsh in the *60 Overtures* (Ex. 58). It is very obvious that the middle parts are omitted in the arrangement in order to maintain a better continuum of harpsichord sound. This layout is especially useful when the original is written in more than two parts with elaborated or imitative outer parts. Another example is the overture to *Alexander Severus* (Ex. 59). Here, the viola part is omitted and little remains of the second violin part, sacrificed to maintain greater continuity in the harpsichord, which would be hampered if thumbs were used for the middle parts.

Formula 2: Four (or more) Parts in Orchestral Original Reduced to Three Parts

This is another common formula for the keyboard. There are four reasons for this: first, most triads and seventh chords—the two types of chords mostly used during the timespan of this study—can actually be realised within three parts without too much damage to the colour of the chord. Secondly, the three-voice layout, especially the treble-treble-bass type, accords with the layout of the trio sonata which was the basis for orchestration and fundamental to voice leading at that time, whereas the treble-bass (or tenor)-bass type reflects the rudimentary layout of a treble solo, normally

requiring advanced dexterity and extended range, accompanied by a bass which needs harmonic realisation. Thirdly, in line with the period preference for trio-based orchestration, a treble-treble-bass pattern is physically more suited to the practical preference of right-handed players, and also has more potential to be shared with other auxiliary treble instruments having their own parts, or can read over the harpsichordist's shoulder. Lastly, as will be discussed under keyboard articulation) in Chapter 5 Section 1, Pasquali demonstrated that of all the layouts of keyboard music that can produce a comprehensible musical continuum, the three-voice layout is not only the easiest to play, but also the one that involves the least arranging, e.g., the adaptation of Alberti bass for the harmonic accompaniment was inevitable in keyboard bicinia in the eighteenth century.¹⁰¹ Therefore, the three-voice pattern may be considered as the most 'economical' for amateur players to execute, as it was also for publishers to multiply.

Indeed, such advantages must have been thoroughly learnt and applied by the arrangers at least throughout the timespan of this thesis. Being actually a collection of both open-instrumented pieces and keyboard arrangement of popular dances, songs, and theatre dances, the two volumes of *Musick's Hand-maid* (1663, 1678/89) almost had all pieces written or arranged in the

¹⁰¹ Pasquali, *Art*, pp. 21–5, also Plate XIII.

Treble-Bass-Bass pattern (except only a few variations in *Grounds* in the 1689 *Second Part*). An ayre in F by Matthew Locke (1663, No. 66, arranged from the *Third Entry* from the 1659 version of *Cupid and Death*) is a good example (Ex. 60): whilst some rhythmic alteration has been made in bar 1 and overlapping legatos were made in bars 2 and 3 on both hands (overlapping in here is clearly for the sound continuum, just as did Bononcini nearly 70 years later), the melody line on the first violin has been preserved for the right hand, whereas the bass line has been largely rewritten, and the middle part, as the realisation of the harmony, has been arranged for the left hand together with the bass. The middle part is far more separated from the melody line (almost always a sixth or octave apart) than from the bass line, which is not only for the RH's ease of playing grace notes, but also is in line with the open-instrumentation indication of this book ('the Treble Violin may play the Tunes along with the Virginal, which will be a pleasant Consort')¹⁰², as the parts will still reach a 2:2 balance (violin plus *sotto voce* RH on the treble, two parts for the LH on the bass).

At the turn of the seventeenth century, because of its undisturbed presentation of the melody, this TBB pattern became very popular in arrangements of not only solo vocal airs, but also orchestral music which doesn't involve two equal

¹⁰² Playford ed., *Musicks Hand-maide* (London: Playford, 1663), p. 1.

trebles. Examples can easily be found in famous incidental music and operas (Exx. 61 and 62). The arranging method remained the same: the melody line is preserved with additional grace notes, the bass line is either copied from the original (Ex. 62), or simplified to reduce changing of register in the left hand (Ex. 61). Second violin and tenor viola parts are omitted; the harmonic middle part for the left hand is normally re-written to suit single-hand playing. The use of this TBB pattern was especially fitting in arranging accompanied two-part music, e.g. treble solos (vocal and instrumental), occasionally with right-hand chords to thicken the stressed beats, or to reflect the tutti chord, in arrangements of opera arias. This coincided with the rapid spread of solo sonatas, especially after the publication of Corelli's *Sonate a Violino e Violone o Cimbalo*, Op. 5 in 1700 and the London debut of Handel's *Rinaldo* in 1711, and the growth in popularity of keyboard arrangements of songs and opera arias. For example, thirteen out of sixteen pieces in the *3rd Book of the Ladys Entertainment* (1709), all sixteen in the *4th Book* (1716) of the same series, and ten out of sixteen (four original preludes excluded) in Babell's *Suits of the most Celebrated Lessons* (1717) are arranged in such pattern; but they are basically all opera aria arrangements, leaving only overtures of *Rinaldo* and *Hydaspes* (in Babell 1717 and the *4th Book* 1716, respectively) as exceptions. In arrangements of instrumental solos, examples such as in Geminiani's *Pièces de*

clavecin and Bononcini's *Divertimenti* have been discussed in previous chapters.

Since the introduction of two-equal-trebles-with-a-bass (TTB) texture of instrumental composition, such a texture gradually became the norm not only in orchestral writing, but also in arranging orchestral music even if the original occasionally contained more than three parts. The TTB and TBB share a similar methodology by copying the first violin (and first oboe if unison) verbatim, maintaining the bass line with as few register changes as possible in the LH, and copying the second violin and oboe to the RH but quite often with simplified rhythms. In the first encountered arranged overture in traceable printed sources, Bononcini's *Camilla* overture provides a clear transition from the older TBB pattern to the TTB pattern. Such transitions can easily be spotted in the beginnings of both the *entrée saccadé* (see Ex. 63) and of the *fugato* (Ex. 64). In the first bar of the *entrée*, the viola is initially omitted, the others are copied verbatim, but the second bar clearly shows how TTB is transformed to TBB by including the viola with a simplified rhythm, whereas the second violin exits in the same rhythm. The 'filled' crotchets also help to maintain a good continuum of the sound on the keyboard, making the whole a balanced *detaché* comparable to the staccato indicated in the original. Bars three and four remain TBB with a simplified harmony layer on the LH, but returning to

TTB in bar five to produce a sharp contrast in so present a fresh beginning of a new phrase. The contrast increases in bar six by transposing the second violin down a fifteenth, which makes the second violin's entry clearer by avoiding the repeating f'' on the LH, yet the space between the first and second violins are still retained. The arrangement continues with TBB as at the end of the previous phrase, not only making the phrasing more uniform, but also requiring fewer register changes in both hands. In the *fugato*, the second violin entries always enter a fifteenth lower in the arrangement, making the harpsichord entries much clearer. Then, at cadences, TBBs are transformed to TTB with LH overlapping. This not only maintains the sound continuum but also makes the transposition of the second violin to the RH smoother.

Later on, the TTB pattern predominates in five of Maurice Greene's *Six Overtures*, Op. 7, but the transcription of the second violin and oboe becomes more verbatim and the 'filling in' of the viola, more flexible with bass entries (see [Ex. 65](#)). When second violins and oboe are merely harmony layers, they are omitted to leave a better space for the first violins and oboe (although the leaps in the second are interesting). The entries in the seconds as in the *fugato* are copied verbatim without octave (or fifteenth) transposition. It is also noticeable that the viola's entry is also transcribed to the keyboard, although

the viola part soon merged into the bass line in order to keep in line with the TTB pattern.

In Handel's 60, thirteen overtures are arranged with a treble-treble-bass pattern, or the full-chord pattern.¹⁰³ It is worth noticing that among these thirteen, Handel left two arrangements in manuscript (*Amadigi* and *Pastor Fido*), and according to Terence Best, they had their parts heavily re-composed in order to suit the nature of the harpsichord.¹⁰⁴ Also, five of the thirteen (*Belshazzar*, *Joshua*, *Messiah*, *Semele*, and *Solomon* second) are from his oratorios which are relatively late compositions, whereas the overture to *Rinaldo*, 1717, was arguably the earliest in publication, arranged by William Babell (collected in his first set of *Suits of the most Celebrated Lessons*). This also reflects the universal custom of a more solid treble-treble-bass pattern with two treble parts slightly re-composed to fit the nature of keyboard playing. However, the treble-bass-bass pattern is much favoured in slow middle movements. Such movements in *Pastor Fido* provide the best examples.

¹⁰³ The thirteen are the overtures to *Radamistus*, *Amadigi*, *Floridante*, *Theseus*, *Rinaldo*, *Pastor Fido*, *Otho*, *Joshua*, *Messiah* (Walsh '60' version), *Hercules*, *Belshazzar*, *Semele*, and the *Second Overture to Solomon* i.e. 'the Arrival of the Queen of Sheba'.

¹⁰⁴ For a full discussion and an edited keyboard score from the autograph manuscripts, see Terence Best's edition of *George Frideric Handel: Twenty Overtures in Authentic Keyboard Arrangements* (London: Novello, 1985–86).

Finally, when the ubiquitous classical-era string idiom of fast-repeating quavers (or smaller notes in slower tempi) emerged, keyboardists used alberti bass to represent them on the keyboard, as both idioms produce comparably a similar ‘semi-’continuum of sound and harmony. On such occasions, the alberti bass can be used equally in LH and RH, leaving either the treble or bass line clear. This represents the ultimate destination of the TTB or TBB patterns at this time. It’s also noticeable that the use of alberti bass accords with Pasquali’s exaltation of a two-part layout in harpsichord music, as discussed previously. Abel’s *Six Symphonies* Op. 1 gives good examples (see Exx. 66 and 67). In Ex. 66, all harmony or accompanying layers are arranged as octave-spanned ‘alberti’ broken chords in the RH, leaving the LH entirely for the bass entry, played in octaves (flutes and oboes double violins with long notes, horns double woodwinds an octave lower when low strings and bassoon enter). Viola is omitted. In Ex. 67, all accompanying layers are reduced to repeating intervals (viola retained, but mostly transposed an octave down) in LH, facilitating the leaping melody in the RH. Even the second violin is omitted in bars 10–12 to aid the playability of the melody (with ornaments) on the harpsichord or piano.

It is also worth mentioning that at this period almost no solo-keyboard arrangement of overtures is made with figured bass, whereas there are some

in post-Handelian published opera keyboard-reductions. For example, the earliest reduction of Arne's *Artaxerxes* (first performance in 1762), published by John Johnson in 1762, has its overture reduced to a three-part keyboard score (mostly TTB) with figures.¹⁰⁵ However, during this dissertation's time span, all Cullen's and Walsh's *Song of the Opera* scores, or Walsh's post-1750 trans-opera *Le delizie dell'opere* series, have every piece, or at least their overtures or symphonies, engraved in full score with figured bass. This publication practice suggests a tradition clearly different from the making of open-instrumented (or trans-*concertino*) concertos. Concertos then might have their *concertini* arranged for the keyboard or made for a keyboard-compatible open instrumentation. Adding *basso* figures to the LH was a common practice, such as Stanley's *Six Concertos set for the Harpsicord or Organ* (London: John Walsh, 1745, arranged from *Six Concertos in Seven Parts*, Op. 2), Avison's 'represent a full band' keyboard-compatible full score of *Twenty-Six Concertos* (Newcastle, 1758) or the TTB-with-figures, *concertino*-compatible keyboard part of Op.9 (London: Robert Bremner, 1766), Thomas Billington's open-for-treble-instruments keyboard arrangement of Corelli's concerti Op. 4 (London, 1784 or 1795). The figureless exception is the keyboard *concertini* in Handel's *Second Set of Six Concertos* (c. 1740), Hasse's *Six Concertos* (1741), and Avison's *Eight Concertos* (1743). However, none of these concertos were

¹⁰⁵ See Thomas Augustine Arne, *The Overture, songs and duetts in the opera of Artaxerxes... Properly dispos'd for the voice and harpsichord* (London: John Johnson, 1762), overture, p. 1.

published as solo-keyboard arrangements. Crucially, figures may be an option for the keyboard-related components of concertos when they were first published, but this was never the case in overtures. As soon as any overture is arranged and designated for keyboard solo without accompaniment, the figures are omitted without exception. Therefore, any LH fill-in of the *basso* in playing an overture arrangement (especially that in the two-part or TTB three-part patterns) should not be considered a necessity in the historical context of this dissertation.

Formula 3: Full-Bodied Chords with Improvisational Passages

This formula is only used in the short, slow, improvisatory middle movements, as exemplified by *Rinaldo* (Babell version, see [Ex. 68](#)). Although originating from different genres, the use of this pattern can still be compared with similar slow movements or sections in Handel's organ concerti (see [Ex. 69](#)), perhaps proving that treble-line improvisation in slow middle movements must have been a long-established sound consensus among keyboardists in Handel's time.

PERFORMANCE STUDIES

CHAPTER 5

Articulation and Ornamentation

5.1: Rethinking of Harpsichord Articulation in ‘Handelian-era’ England from the perspective of Keyboard Arrangements

In the first half of the eighteenth century there was a striking contrast in England between the profusion of harpsichord lesson collections and the lack of methods on harpsichord articulation. Apart from Charles Avison’s brief remark in his *Six Sonatas*, Op. 5 (1756) that the legato is ‘much more suitable to the [his] Style of these Pieces’,¹⁰⁶ there was no further reference, and articulation marks in harpsichord music rarely occur. Besides this, there are the fifteen volumes of *The Harpsichord Master*, four volumes of *The Ladys Entertainment* and six volumes of *The Ladys Banquet*, published in London between 1689 and 1735.¹⁰⁷ It was not until Niccolo Pasquali’s *The Art of Fingering the Harpsichord* (Edinburgh: Robert Bremner, c.1760), approximately three years after the author’s death, that a book appeared in England devoted specifically to harpsichord articulation. In view of the lack of earlier sources on harpsichord articulation, this posthumous book alone offers

¹⁰⁶ C. Avison, ‘Preface’, in *Six Sonatas for the Harpsichord With Accompaniments for two Violins and Violoncello*, Op. 5 (London: John Johnson, 1756).

¹⁰⁷ All publication locations and years are cited from John Harley’s *British Harpsichord Music*, Volume 1: Sources (Aldershot: Scolar Press, 1992), unless otherwise stated.

an insight into harpsichord articulation during Handel's period in England. Other aspects of harpsichord playing, such as fingering, ornaments, and figured bass were well covered in this period: Gottfried Keller published *A Compleat Method for Attaining to Play a Thorough Bass* (London: J. Cullen, 1707); an insert on gamut, note lengths, graces and tuning appeared in all volumes of *the Harpsichord Master* with hardly any revision (compare Exx. [70](#) and [71](#)). There were also other notable method books published during this period (see [Table 6](#)).

It is therefore clear that instructions on fundamental elements of harpsichord playing were given in printed method books during the Handelian era.

Furthermore, even before Pasquali's book, at least a half of the books in the above table employ arrangements for keyboard or small ensemble as *lessons* or examples. Incidentally, the forte-piano did not appear on title-pages until around 1765, when John Burton's *Ten Sonatas* Op. 1 and Carl Friedrich Abel's *Six Overtures* Op.1 were published.

The situation of published harpsichord methods raises two basic questions: a) how can the lack of articulation instructions be explained? and b) how was harpsichord music articulated at that time? It will be seen that the answer to question (a) provides an insight into question (b). The learning of *lessons*, at least in method books in which a large number of arrangements can be found,

provides an insight into how precisely the harpsichord was articulated in the Handelian era.

Sets or suites of lessons were popular in England from the seventeenth century onwards, but by the eighteenth century, the title 'lesson' had a pedagogical connotation. After 1726, eleven volumes of Handel's *Six Overtures fitted to the harpsichord or spinnet ... being proper pieces* [in some versions, *lessons*] *for the improvement of ye hand ...* were published. This research has revealed that keyboard arrangements until the 1750s have richer indications of articulations than original pieces. For example, Handel's Sonata in G major, HWV 579 (Ex. 72), has fewer indications than the keyboard arrangement by William Babell of his aria 'vo' *far guerra*' from *Rinaldo*. All of those use the same motif (Exx. 73 and 74) and in the latter the richness of articulation indications is obvious.

In his *An Essay on Musical Expression* (London, 1752), Avison acknowledged the versatility of keyboard instruments, 'in classing the different instruments in concert, we may consider them as the various stops which complete a good organ.'¹⁰⁸ Similarly, from outside England, in his *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753), C. P. E. Bach insists that 'Full harmony, which requires three, four, or more other instruments, can be expressed by

¹⁰⁸ Avison, *An Essay on Musical Expression* (London: C. Davis, 1752), pp. 99-100.

the keyboard alone.’¹⁰⁹ Also, ‘In order to arrive at an understanding of the true content and effect of a piece, and, in the absence of indications, to decide on the correct manner of performance, be it slurred, detached or what not, and further, to learn the precautions that must be heeded in introducing ornaments, it is advisable that every opportunity be seized to listen to soloists and ensembles’.¹¹⁰ Given the relatively flexible functional concept of instrumental music at that time, it is a plausible assumption that the actual sound in the minds of composers and arrangers did not change radically in its transfer from one medium to another. Prior to Pasquali and Avison, It may be argued that arrangements offer the best insight into the actual sound, including articulation, required by the composers.

What, then, did Pasquali actually write about articulation? How should his words be evaluated? And to what extent do the arrangements exemplify his statements?

In the chapter ‘*Of the different Touches*’, Pasquali gave quite radical advice,

The Legato is the Touch that this Treatise endeavours to teach, being a general touch fit for almost all Kinds of Passages, and by which the

¹⁰⁹ C. E. Bach, *Versuch über die wahre Art das Clavier zu spielen (Essay on the True Art of Playing Keyboard Instruments)* (Berlin: C. F. Henning, 1753; trans. W. J. Mitchell, New York: W. W. Norton & Company, 1949), p. 27.

¹¹⁰ C. E. Versuch, part one, chapter III, section 18, pp. 154–5.

Vibration of the Strings are made perfect in every Note.

The Staccato is expressed by purposely lifting up the Fingers sooner than the Length of the Notes require, in order to give a certain Distinction to some particular Passages, by way of Contrast to the Legato; but in my Opinion, it is to be used seldom, and only when a good Effect is expected from it.¹¹¹

This advice clearly contradicts the present-day assumption about the ‘common touch’ of the harpsichord, especially among those who are familiar with Friedrich Wilhelm Marpurg’s teaching:

Sowohl dem Schleifen als Abstossen ist das ordentliche Fortgehen entgegen gesesset, welches darinnen besteht, dass man ganz hurtig kurz vorher, ehe man die folgende Note berühret, den Finger von der vorhergehenden Taste aufhebet. Dieses ordentliche Fortgehen wird, weil es allezeit voraus gesesset wird, niemahls angezeigt.

(‘There is a common touch that opposes both legato and staccato, which consists in lifting the finger from the preceding key very quickly, before touching the following note. This common touch is never notated as it is always conventional.’)¹¹²

It seems that Marpurg and Pasquali stand on opposite sides of a spectrum, and pursuing an ‘authentic’ standard of articulation therefore seems unnecessary. However, notations and indications, together with some moderate and more specified advice from other musicians, may still help to delimit a *consensual zone* of articulation rules. C. P. E. Bach suggests,

¹¹¹ Pasquali, ‘Of the different Touches’, in *The Art of Fingering the Harpsichord*, p. 26.

¹¹² Marpurg, *Anleitung zum Clavierspielen* (Berlin: A. Haude & J. C. Spener, 1755), I. Haupt: VII:7, and *Anmerkung* α. p. 28–29.

- A) [The staccato notes] are always held for a little less than half of their notated length. In general, detached notes appear mostly in Leaping passages and rapid tempos.¹¹³
- B) In general the briskness of allegros is expressed by detached notes and the tenderness of adagios by broad, slurred notes.¹¹⁴
- C) Passages in which passing notes or appoggiaturas are struck against a bass are played legato, in all tempos, even in the absence of a slur. ... The same remark applies to basses which are similarly devised.¹¹⁵
- D) Notes which are to be played legato must be held for their full length. A slur is placed above them...The slurred tones of a broken chord are...notated in the French manner ['doubles notes'], wherein each tone of a chord stands for a separate voice. [All notes within the chord should therefore be held until the end of the last note.]¹¹⁶
- E) Tones which are neither detached, connected, nor fully held are sounded for half their value. ... Quarters and eights in moderate and slow tempos are usually performed in this semi-detached manner.¹¹⁷

Although a diversity of touch was also advocated in the treatise, C. P. E. Bach here gave clear limitations. By combining A) and B), B) and C), it may be deduced that the legato and overlapped legato have a much wider use than the staccato and détaché, and among these, C) tells us that the use of legato is actually beyond the tempo and note length, as the limitation here is only the style of music. D) is a similar situation as the simplification of multiple parts may occur anywhere. Incidentally, Pasquali also devoted a chapter to fugue

¹¹³ C. P. E. Bach, Versuch, III:17. p. 154.

¹¹⁴ *Ibid.*, III:5. p. 149.

¹¹⁵ *Ibid.*, III:18, also remarks in the 1787 edition.

¹¹⁶ *Ibid.*, III:18.

¹¹⁷ *Ibid.*, III:22. p. 157.

playing, and his teaching also concentrated on legato and simplification of parts:

Now if we allow these Premises [i.e., legato is the common touch, especially in ‘continued’ or step passages], it follows, that many Passages in Fugues, and other Compositions in three or four Parts, cannot be played on the Harpsichord, neither as they are written nor with a good Tone.

And as a Proof of this Assertion, let us observe Part of the Fugue in the fourth Suit of Mr. Handel’s first Sett of Lessons, [printed by J. Walsh] beginning at the 32d Bar; in which we shall find not only that it is impossible to hold every Note its full Length, according to the past [fingering] Rules, as it does admit of a Regularity of Fingers; [i.e., cross-hand parts will occur as well as thumb-on-accidentals] but also by the too great Nearness of the Parts, the Ear will confound the Passages of one Part with those of another, and often reduce the Effect of four Parts to that of two.¹¹⁸ (see Ex. 75 for the plate.)

This is to say, when one part in a fugue is written too far from another, and since according to both C. P. E. Bach and Pasquali they should be played legato, the player is required to make a choice between the continuity of each part and the fullness of the ensemble sound. Clearly, Pasquali favoured continuity, believing that fullness of sound can be achieved by a somewhat extended ‘*French manner*’ by which two parts are merged through overlapping consonant intervals. His demonstration,

As a Proof of the Effect that many Passages in Lessons of this Kind must have, let the Hearer turn his Back to the Performer, and listen to the same Piece of the Fuge above-mentioned, played once in four

¹¹⁸ Pasquali, *Art*, pp. 21–3, also Plate XIII.

Parts, and again played in [two parts with overlapping], which is exactly as the Ear reduces it, and he will find a great Difficulty in distinguishing one from the other... As a further Proof that when two Parts are too near each other, the Ear reduces the Effect of two into that of one, let us play the Example (23) with two Hands, and then play the same Example reduced to one Part, with one Hand at (24), ... the Ear will not find any sensible Difference between them.¹¹⁹

Derived from lute technique, this overlapping technique had been widely practised by French *clavecinistes* as an organic part of the *Style brisé* since the mid-seveteenth century. It was used at least in consonant intervals, or in chords which form an *harpegement*. As David Ledbetter points out, the overlapped intervals or chords appeared first in keyboard transcriptions or arrangements of lute music, and then adapted as a keyboard idiom.¹²⁰ In *Les principes du clavecin*, Saint-Lambert suggested that the simplification of *doubles notes* with a *liaison* (slur) on a single-part broken chord should not only be used at the end of a piece, but on all possible occasions within the piece.¹²¹ In the preface to his *Pièces de clavecin avec une méthode* (Paris, 1724), Rameau specified that this technique should be used to play notes continuously in a broken chord. If the same technique was also recommended

¹¹⁹ *Ibid.*

¹²⁰ David Ledbetter, *Harpsichord and Lute Music in 17th-century France* (Palgrave MacMillan, 1987), pp. 74–86.

¹²¹ M. de Saint-Lambert, ‘Remarque sur la Liaison’, in *Les principes du clavecin* (Amsterdam: Roger, 1702), p. 131.

in the 1750s by Pasquali outside France, it must have at least been widely accepted in both France and England throughout this era.

It seems that Marpurg, C. P. E. Bach, and Pasquali all agreed that the staccato should only be used in fast music with large leaps or in a non-contrapuntal style. Elsewhere, music should be played legato or détaché, both C. P. E. Bach and Pasquali favouring legato. Now if we also allow Bach 's premise that keyboardists should learn their articulation from other instruments, we discover that other instrument methods, as well as keyboard arrangements, also share the above consensus.

In his *Violinschule*, Leopold Mozart (1756) writes,

Among the musical signs the slur is of no little importance, although many pay but little attention to it.¹²²

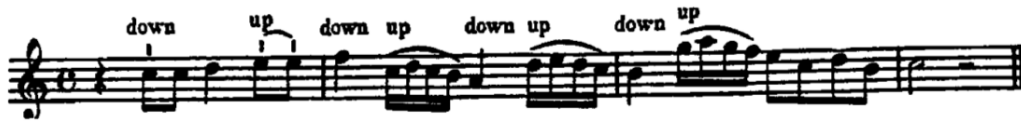
Merry and playful passages must be played with light, short, and lifted strokes, happily and rapidly; just as in slow, sad pieces one performs them with long strokes of the bow, simply and tenderly.¹²³

This clearly resembles C. P. E. Bach's general advice. However, for short notes in fast movements, Leopold Mozart gave very detailed pro-legato suggestions:

¹²² Leopold Mozart: *Versuch einer gründlichen Violinschule (Treatise on the Fundamental Principles of Violin Playing)* (Augsburg: Johann Jacob Lotter, 1756; trans. E. Knocker, 2nd ed., OUP, 1951), Chapter I, Section 3:16, 45.

¹²³ *Ibid.*, XII:18, 223.

Here again a rapid tempo demands an exception. For in the first example of the previous paragraph it is better, if the tempo be quick, to take the two notes (E) in one stroke, but in such manner that each note, by lifting of the bow, is clearly distinguishable from the other. In the same way, in the quickest tempo the four semiquavers in the second and third bar are better slurred together in an up stroke. For example:¹²⁴



Similar advice for other rhythms can also be found in other sections: LS dotted rhythm is performed with staccatos within one bow; SL dotted rhythm always with legato, regardless of the note length. (IV:11–12, 14–15) In LSS or SSL rhythms two short notes (usually semiquavers) are played legato unless they are dotted.¹²⁵ And there is another general suggestion for bowing, ‘but if he [the student] cannot quite manage the mixed note-values in right time, he must, at first, make out of two semiquavers one only.’¹²⁶

If we compare those suggestions with Francesco Geminiani's *Essempio no. 20* (see Ex. 76), an articulation chart suggesting the best/better (*ottimo/meglio*), good (*buono*), medium (*mediocre*), and bad/particular (*cattivo/particolare*)

¹²⁴ *Ibid.*, IV:10, 76.

¹²⁵ *Ibid.*, IV:17, 78-79.

¹²⁶ *Ibid.*, IV: 37, 86.

articulation for the violin in both fast and slow tempi, we find many similarities.

As Geminiani suggests, in fast movements, quavers can be played with staccato. However, bowings combining legato and staccato are even better, but détaché is bad. As for semiquavers, it is best to play more legato than détaché, while all détaché is good, especially when a dotted rhythm is involved. All these suggestions are basically correspond with Leopold Mozart. In slow movements, it is clear that Geminiani also favoured legato.

It must also be mentioned that neither Leopold Mozart nor Geminiani favoured détaché to any great extent. Leopold preferred quavers with staccato, or slurring semiquavers which can also be played détaché, and Geminiani likewise. Moreover, the only situation that requires staccato more than other bowings is fast quavers. Other places require more legato or Geminiani's détaché with swelling of volume, which certainly shows more *affekt* than Marpurg's keyboard détaché. Johann Joachim Quantz also made use of similar tonguing suggestions for the flute. A more comprehensive comparison table of articulation suggestions by important instrumentalists during this era, ranging from Michel Corrette (1738/40/41) to Pasquali (1760), is appended to this section.

As C. P. E. Bach mentions, the keyboard player should ‘listen and learn’ from other instruments, and this leads to the following conclusions:

Keyboard instrument: Staccato is only used often in fast, non-contrapuntal music or music with large leaps, elsewhere, legato and détaché are more commonly used, and legato is much more favoured by both C. P. E. Bach and Pasquali.

Violin: Staccato seems to be common ONLY in fast quavers. Legato is better for all other occasions. Détaché with swelling is good for long notes and legato is good for short notes.

These conclusions may be confirmed by keyboard arrangements published in Britain during the Handelian era. For keyboard arrangements, this era may be divided into three stages, according to the evolution of its articulation notation:

1. During the first stage, an extended ‘French manner’, or *doubles notes* is very fully notated to indicate overlapped legatos. Many examples can be found from Babell’s *Suits*, volumes two, three and four of *The Ladys Entertainment* (1708, 1709 and c. 1716 respectively).¹²⁷ They appear in both hands, sometimes being employed in dissonance intervals or suspensions. Exx. 77 and 78 show two examples from Suites c. 1717: above is the original instrumental version (violino, basso) and the harpsichord arrangement of *Si lietto si contento*, bar

¹²⁷ Volumes three and four of *The Ladys Entertainment* were also arranged by Babell.

31-34, from opera *Antiochus* [*Antioco*] (1705) by Francesco Gasparini. Below is the original and the arrangement of *Se' in Ombre Nacosta*, bar 40-42, from opera *Pastoral* [*Il Pastor Fido*] (1712) by Handel. Notational devices of overlapping-legato are very obvious.

Excellent examples can also be found in Giovanni Bononcini's *Divertimenti da Camera traddoti pel Cembalo* (1722), analysed in Chapter 3. This stage ended around the time of Prelleur's *The Modern Musick-Master* (1730) as the scheme of articulation notation gradually changed. Such change can be realised by comparing different versions (1730, 1726, 1755, and 1786) of an arrangement of the Gavot [Gavotta] from Handel's *Otho Overture* (see [Ex.79](#))

2. The second stage employed a mixed notation with both *doubles notes* and proper articulation marks, such as slur and staccato strokes. This character spanned this stage from approximately the last volumes of *The Harpsichord Master* (1730) to Geminiani's *Pièces de clavecin* (1743). As an exceptional example of this stage, pieces in Geminiani's *Pièces* combined all advances of this stage: combinations of different sources for arranging, normalising use of slurs as an indication of legato, especially in slow movements, meticulous cross-hand realisation of thorough-bass figures, and so on. All these characteristics were analysed in Chapter 2.

There are also many fine and intuitive examples in anthologies, for example, the anonymous arrangement of the minuet from act two of *Muzio Scevola* by Bononcini which first appeared in *The Harpsichord Master Vol. 14* (1730), and *The Ladys Banquet Vol. 5* (1735). The combination of articulation notation and articulation symbols, especially those for keyboard arrangements of instrumental music, here seems already mature (Ex. 80). Articulation symbols were rarely employed in arranging instrumental music for keyboards, especially slurs originally used as ligatures to connect syllables together, then integrated in violin and flute notation to indicate bowing, breathing or tonguing.

Some supplementary sources can shed further light. In his *Plain and Compendious Method of Teaching Thorough Bass*, (London, 1737), John Frederick Lampe devoted his last chapter and accompanying examples to emphasise the importance of left hand divisions. The fundamental bass notes are elaborated into quavers or even semiquavers (Ex. 81). Here, if we allow the premise that C. P. E. Bach insisted that quavers must be played legato and Geminiani affirmed that semiquavers played with varied legatos are *ottimo*, it can easily be deduced that the purpose of Lampe's LH division is to add more continuity to the ensemble or solo music, unlike the spiccato bass line widely

practised nowadays. Obviously, this technique cannot only be found in variations originally for keyboard but also in arrangements.

3. The last stage dates from the 1750s and beyond, namely, the era of Pasquali's book. The articulation marks are now well developed. Articulation indications as in Pasquali, Geminiani, C. P. E. Bach, and Quantz, have been fully incorporated. By this time, radical changes had taken place in the style of keyboard music. Pasquali extolled the style and composition of Domenico Alberti, famous for the so-called Alberti bass. In Pasquali's view, this new idiom undoubtedly worked best with legato since it consisted of broken chords, and was often written in semiquavers. Both features met the legato criteria well, as discussed above. The best examples can be found in Maurice Greene's *Six Overtures* (London, 1745). Abel's own arrangement of his *Six Symphonies, Op. 1* (London, 1765) showed his interest in the new fashion of alberti bass. These were all discussed in Chapter 4. In contrast, in Handel's time, organ concertos, original or arranged, all lacked articulation indications. Both Handel's and Hasse's concertos have but few staccato strokes with hardly any legato. This might be because of the different nature of the organ sound as compared to the harpsichord, stated in Avison's *An essay On Musical Expression* published in 1753. All articulation suggestions discussed above are

compiled into two tables in the appendix: Table 7 for the articulations in fast tempi; Table 8, slow.

5.2 *Graces*: Interchangeability and Intertextuality of *Graces* between Instruments and Keyboard

As Kah-Ming Ng points out, ‘there existed in England an indigenous set of signs [for ornaments], known as ‘graces’’. These ornaments ‘had distinctly English names, and encompassed a larger vocabulary of ornamentation than that used in modern practice.’¹²⁸ The *graces* rooted from the stroke signs of the late Renaissance era then evolved as a sophisticated system in the seventeenth century, began to appear with prescribed realisations in printed music from John Playford’s *Breefe Introduction* (London, 1654) and Christopher Simpson’s *Division-Violist* (London: W. Godbid, 1659). In the first half of the eighteenth century, instrumental *graces* began to annex articulation marks, infiltrating from the blurred extension of the ‘legato’ arc and the term *slur*. In Simpson (1659), ‘legato’ arcs are drawn over the grace notes in explanations to the *graces*, indicating the grace notes that should be played within one bow stroke. In *The Harpsichord Master* (London: J. Walsh, 1697), the term *slur* is used merely as the English name of the *coulé*. However, in the *Examples of the Principal Graces on the Violin* in *Apollo’s Cabinet* (Liverpool: J. Sadler, 1756),

¹²⁸ Kah-Ming Ng, ‘Ornaments’ §6, ‘English Baroque’, *Grove Music Online* <www.oxfordmusiconline.com> [accessed: 8 January 2019].

Slur, as well as *Staccatos*, are placed next to ornaments such as *Beat*, *Open Shake*, and *Apogiatura* [sic], bearing their present-day purposes.¹²⁹ This is reminiscent of the juxtaposition of the *agréments* and the *liaison* in Rameau's *La Méchanique des doigts sur le Clavessin* as the preface to *Pièces de clavecin avec une méthode* (Paris: Hochereau, Boivin, l'Auteur, c.1724). Rameau did not, however, sort *liaison* into *agréments*. In the eighteenth century, *Graces* also began to vary in species and their origins among instruments, for example, slur and staccato did not appear in the harpsichord *graces* in *Apollo's Cabinet*; a similar phenomenon can be observed in Peter Prelleur's *The Modern Musick-Master* (London, 1731), although the violin *beat* marks with a different symbol and there is no *swell*¹³⁰. Therefore, a survey of *graces* on different instruments (see [Table 9](#)) is the precondition for detecting the interchangeability and intertextuality of *graces* apart from articulation marks which have been discussed in the previous section, and among instruments during the timespan of this study.

There are some phenomena that can be clearly observed, and some points therefore deduced.

¹²⁹ See *Apollo's Cabinet, or the Muse's Delight* (Liverpool: John Sadler, 1756), p. 12.

¹³⁰ See Peter Prelleur, *The Modern Musick-Master, or The Universal Musician* (London: [for the Author] 1731), vol. V. *The Art of Playing on the Violin*, 7; and vol. VI. *The Harpsichord Illustrated and Improv'd*, pp. 4–5.

First of all, during the timespan of this study, signs of an ornament may have changed or new signs may have been used together with the old, but the actual perception of the ornament itself changed little. For example, the sign *tr* for indicating an instrument *shake* was not introduced in England until around 1730 (see Prelleur 1731 in the table), and then was used together and interchangeably with the previously predominant sign *=*. Nevertheless the anticipated realisation of this ornament in Purcell 1696 is the same as in *Apollo's Cabinet* (1756) for both the oboe and the harpsichord, and in Edward Miller c. 1760 as *passing shake*.

Secondly, any ornament for whatever instrument surveyed in this table is intended to be played in a *legato* manner, i.e. all notes in a beat or shake are to be played within one bow on string instruments, within one breath on wind instruments, and under the same slur on the harpsichord. The slur is not only an articulation as previously discussed, but is also given as a *grace* in Miller c. 1760— as ‘to Violin Performers that they are all to be play’d in one bow; to harpsichord performers it means legato or a smooth equal & connected touch’.¹³¹

¹³¹ Edward Miller, *Institutes of Music, or Easy Instructions for the Harpsichord* (London: Longman & Broderip, c. 1760), p. 14.

Thirdly, the harpsichord ornament system, with the exception of the *beat* and shake signs, is retained from Purcell 1696 until Johnson 1740 and *Apollo's Cabinet* 1756.

Fourthly, in multi-instrumental methods, obvious convergences of ornament systems among different instruments can be observed clearly, at least in Pearson 1722 and Prelleur 1730. The latter especially demonstrates the intertextual realisation of ornaments between the violin and woodwinds, and also between the violin and harpsichord—again, the only change is probably the *beat* sign. Also, different single-instrumental methods by various authors published during roughly the same time also show similarity, even between different instruments. This can be demonstrated by Geminiani 1751, Miller c. 1760, and Pasquali c. 1760.

Given that there is no substantial structural change to instruments' sounding mechanisms over this period,¹³² there must have been a collective agreement as to their performance, especially as most ornaments were interchangeable between the keyboard and other instruments. In this respect, some writings

¹³² Since the pianoforte, at least as a term, was not introduced in England until the title pages of John Burton's *Ten Sonatas* (London, 1767) or Abel's *Six Overtures* (London, n.d. [not earlier than 1763]), and never mentioned in the methods surveyed above, we can conclude that keyboard instruments, as mainly the harpsichord and sometimes the organ, are the instrument to be discussed in this chapter, and there is clearly no structural change to either of them.

discuss in detail commonalities between different instruments. For example, in Prelleur 1730, some practical instructions are actually pan-instrumental,

All long notes must be close shook'[all] ascending long notes must be sweetened 'If three Crotchets come together in one Key, beat the first, sigh the second, the third play plain; If three Crotchets gradually descend, beat the first, shake on the second, the third plain; if three gradually ascend, sigh the first, *double rellish* [the term was used by Playford for Caccini's *gruppo*, in which a shake is involved] the second, the last plain, provided that the movement of the tune be slow enough to allow the dividing [of] your crotchet.

Slur down to a third descending *Crotchet*, if two third descending crotchets come together, Shake the first, Slur to the next, if two crotchets happen together in one key.¹³³

Also, instead of a brief and unspecified statement on the musical purpose of ornaments, such as Crome 1735, 'in order to sweeten [the tune] and make the tune smooth and pleasing to the ear',¹³⁴ Geminiani began to connect each ornament to one or several specific passions—or *affect* (see Table 9, *Good Taste* 1749).¹³⁵ This demonstrates the intertextuality of ornaments as a fixed passion related to a particular ornament can hardly be altered by changing the instrumentation, not to mention that according to theoreticians such as Matteson, the 'passion' [*Affekt*] in music is mainly represented by tonalities,

¹³³ Peter Prelleur, *The Modern Musick-Master; or the Universal Musician*, vol. ii, *Directions for Playing the Flute* (London, 1731), pp. 6–7.

¹³⁴ See Robert Crome, *The Fiddle New Model'd or a Useful Introduction to the Violin* (London: J. Tyther, c. 1735), p. 62.

¹³⁵ For full text, see *Good Taste*, pp. 2–4.

intervals, and rhythms. The nuance among instrumental timbres can hardly change the *Affekt*, especially bearing in mind that instruments were expected to imitate the human voice.

Conclusion

Handel's opus numbers ended posthumously at 7 (some 10 if unnumbered keyboard suites and voluntaries are included). Geminiani achieved 11, Stanley 10, John Christopher Smith 5 (these were all keyboard music); while the volume numbers of both Hasse's *Comic Tunes* and Walsh's *Handel's Overtures* (in parts) reached 8, the *Harpsichord Master*, 24, and Handel's keyboard-arranged overtures, over 14 with reprints and the largest had 65 overtures collected. Within these numberings, no distinction is made between original pieces and reworkings. A number of pieces still remain with uncertain authorship. This thesis has revealed that state-of-the-art works, irrespective of whether entirely new or reworkings, were considered to be of equal merit. Today, on the other hand, it is hardly feasible that the craft of reworking should be regarded as on a par with the canonised eminence of the original, even more so when the dissemination of the latter was subject to privilege. We may therefore confidently conclude that the present-day pantheon of art-music still contains anachronistic originality-centrism. This necessitates a total rethinking of the status of arrangements, and this must be regarded as the prime aim of this thesis. By virtue of length alone, Geminiani's

arrangements must be considered as the second most significant contribution of this dissertation. It is hoped that the present research will foster awareness of the particular crafts involved in the process of arranging, and Geminiani's exceptional mastery of these skills, as summarised in 2.6.

The Analyses

This study has surveyed most aspects of published arrangements in 'Handelian-Era' England (or more precisely, London). The case studies of arrangements of solo instrumental pieces focused on the adaptation of the original instrumental sounds and idioms to the keyboard, and has demonstrated that such arrangements are generally true to both the instrumental sound and to that of the harpsichord. In this process of adaptation they retain essential features of the instrumental sound by translating articulations through means of notation instead of merely copying notes; they are made faithful to the harpsichord sound by adding harpsichord idioms as an organic integration.

Genre Studies

This study discusses two main genre topics. First, the analysis of the transition and adaptation of sounds and idioms from the original instruments to the keyboard. It is proposed that arrangements are not simply 'by-products' of the

original, but a ‘genre-flow’ between the keyboard and other instruments.

Secondly, by analysing the musical form of overture arrangements, prioritising the published ones, this study recognises a discrete new genre, the ‘English Overture’. This combines the characteristics of the French *ouverture* within an arrangement of slow-fast-slow-fast movements more commonly associated with the sonata. It therefore considerably enlarges on the customary French *ouverture*. The English Overture is indeed more consistent in structure than, for example, the Southern-German *Ouvertüre-Suiten*.

Performance Issues: Touch in the English Harpsichord School.

This study focuses on two main aspects of the playing of arrangements on the keyboard: articulations and ornaments. The results strongly suggest that the widely used contemporary method of non-legato harpsichord playing as advocated by the so-called Marpurgian school was not practised at this period in England, but instead legato was its basic articulation. Although original keyboard pieces share the same problem as in Europe—the lack of articulation marks, the basic touch of the English School can be definitively demonstrated in keyboard arrangements by the analysis of ornaments.

Shortcomings and Further Prospective

There are two main shortcomings in this study. In the first place, due to the exigencies of time and space, there is no discussion of manuscript sources.

Manuscript collections are indeed plentiful and widely dispersed, requiring much time for a full and detailed study. Secondly, keyboard arrangements of *sinfonia* in opera arias, was regrettably abandoned following Sandra

Mangsen's publication in 2016 of *Song without Words: Keyboard Arrangements of Vocal Music in England, 1560-1760* (Rochester: University of Rochester Press, 2016) which contains in-depth analyses and discussions of the *sinfonia*.

Future research will begin with the keyboard arrangements of John Reading (Jr.) (c. 1685 – 1764) whose much-neglected output is housed at Dulwich College. Also, the author hopes to progress to two- and four-part scores open to any possible instrumentation, for instance, the eight volumes of *Comic Tunes to the Opera and Theatre Dances*, attributed to Johann Adolph Hasse; also Charles Avison's *concerti grossi* published in different versions — four-part score, keyboard score, and sets of parts. It is hoped that these open-instrumentation scores will share more insight into the restoration of the actual instrumental and ensemble sound of this era by comparing the playing nature and customs of interpretation, idioms, and musical forms.

APPENDICES

I. Tables

Table 1. Details of movement groupings in two keyboard collections

Group Number	Keyboard movements and tonality	Source movements	Tempo markings (in keyboard scores)	Change between movements
Collection I Group 1	<i>PdC</i> [<i>Pièces de Clavecin</i>] 1-3: 1, D 2, D 3, D	Op. 4 no. 1/i, no.1/ii, no.1/ iv.	1: Prelude <i>Lentement</i> ♩ , 2: <i>Gayment</i> ♩ , 3: <i>Vivement</i> 3/4.	♩ ,
Coll. I Group 2	<i>PdC</i> 4-7: 4, Am 5, A 6, Am 7, A	Op. 4 no. 5/i, no. 5/ii, no. 5/iii, no. 5/iii. (this movement has been divided, <i>majeur couplet</i> plus <i>reprise</i> extracted as <i>PdC</i> 7))	4: <i>Tendrement</i> 3/2, 5: <i>Vivement</i> ♩ , 6: <i>Gracieusement</i> 3/8, 7: <i>Tendrement</i> 3/4.	, ,
Coll. I	<i>PdC</i> 8-10:	Op. 4 no. 8/iv,	8: <i>Amoureuseme</i>	,

Group Number	Keyboard movements and tonality	Source movements	Tempo markings (in keyboard scores)	Change between movements
Group 3	8, Dm 9, Dm 10, Dm	no. 4/iv, no. 6/iii.	3/8, 9: <i>Vivement</i> 12/8 , 10: <i>Moderement</i> 2/4.	
Coll. I Group 4	<i>PdC</i> 11-12: 11, Gm 12, Gm	Op. 1 no. 6/i, no. 6/iii.	11: <i>Tendrement</i> 3/4, 12: <i>Vivement</i> <i>c</i> .	
Coll. I Group 5	<i>PdC</i> 13-14: 13, Cm 14, Gm	Op. 2 no. 1/iv, ? (unidentified source).	13: Minuet 3/8, 14: Minuet 3/4.	<i>c</i>
Collection II Group 1	<i>2ndC</i> [The Second Collection] 1-2: 1, Cm 2, Cm	? (unidentified), Op. 2, no. 3/iii.	1: Allegro Moderato <i>c</i> , 2: Allegro 3/4.	, <i>Segue</i> (page turns)
Coll. II Group 2	<i>2ndC</i> 3-4: 3: B \flat	Op. 5 no. 4/ii+iii, ?.	3: Allegro Moderato 2/4 (<i>c</i> in the source) –Andante 3/4,	<i>Segue subito</i> (page turns),

Group Number	Keyboard movements and tonality	Source movements	Tempo markings (in keyboard scores)	Change between movements
	4: B \flat		4: Allegro 3/8.	, \frown ¹³⁶
Coll. II Group 3	2ndC 5-7: 5, C 6, C-Cm-C 7, Am-C	Guitar 1/i, ? - ? - ?, ? - Guitar 1/iv.	5: <i>Per f'Organo</i> (sic). Allegro Moderato c , 6: Allegro 3/8–Affetuoso 3/4–Allegro 3/8, 7: Andante 3/4–Presto 8/9 (<i>giga</i> in source).	\frown , (<i>Segue</i> in the middle of p. 9), ,
Coll. II Group 4	2ndC 8-10: 8, B \flat 9, B \flat -Gm 10, B \flat	Op. 4 no. 3/ii, no. 6/ii - ?, Op. 5 no. 4/iv.	8: Allegro c , 9: Allegro 3/8–Adagio c , 10: Minuet. Allegro 3/4.	Segue, , \frown
Coll. II Group 5	2ndC 11-13: 11, A	Op. 5 no. 1/iv, Op. 4 no. 9/iv,	11: Allegro c , 12: Allegro Moderato 2/4,	, segue subito

¹³⁶ The second half of 2ndC 3 is recomposed, and totally different from its source (O5 no. 4/ii) After *da capo* it continues to the next source movement (single barline). 2ndC 3 ends in dominant of the sixth degree, D major chord. However, the double barline here after a *fermata* obviously indicates at least a pause between 2ndC 3 and 4.

Group Number	Keyboard movements and tonality	Source movements	Tempo markings (in keyboard scores)	Change between movements
	12, Am-A-Am 13, A	no. 10/iii.	13: Minuet. Allegro 3/4.	
Coll. II Group 6	2ndC 14-15: 14, Cm 15, Cm	Op. 4 no. 2/iv, Guitar 10/ii.	14: Allegro 3/8, 15: Affettuoso 3/4.	da capo
Coll. II Group 7	2ndC 16: 16, Dm	Op. 4 no. 8/ii.	16: Allegro ♩ .	Segue subito (page turns)
Coll. II Group 8	2ndC 17-19: 17, Cm 18, C 19, Cm	Op. 5 no. 3/iii, no. 3/iv, no. 3/iv (<i>minore</i> section, extracted as 2ndC 19).	17: Affettuoso 3/4, 18: Allegro ♩ , 19: Allegro moderato ♩ .	, segue subito
Coll. II Group 9	2ndC 20-21: 20, B \flat 21, B \flat	Guitar 7/ii, Op. 4 no. 6/iv.	20: Allegro assai ♩ – Grave 3/2, 21: <i>Giga</i> . Allegro 6/8.	,

Group Number	Keyboard movements and tonality	Source movements	Tempo markings (in keyboard scores)	Change between movements
Coll. II Group 10	2ndC 22-24: 22, F 23, Dm 24, F	Op. 1 no. 9/i, ?, Op.1 no. 9/iii.	22: <i>Alemanda</i> . Allegro moderato ♩, 23: Andante ♩, 24: Allegro assai 3/4.	♩ , <i>segue</i>
Coll. II Group 11	2ndC 25-26: 25, Gm 26, G	?, Op. 4 no. 12/iv.	25: <i>Affettuoso</i> 3/4, 26: <i>Giga</i> . Allegro assai 6/8.	(<i>segues in the middle of p. 34-36</i>), <i>segue</i> , <i>da capo</i> ♩ , no multiple bar-lines in this group. Mis-print?
Coll. II Group 12	2ndC 27-29: 27, Bm 28, D 29, Bm	Op. 4 no. 11/i, no. 11/ii, no. 11/iv.	27: Adagio 3/2, 28: Allegro assai ♩, 29: Allegro 3/8.	<i>Segue subito</i> , <i>segue</i> (with multiple barline. Mis-print?) ; 3 <i>seguenti</i>

Group Number	Keyboard movements and tonality	Source movements	Tempo markings (in keyboard scores)	Change between movements
				in the middle of 2ndC 29.
Coll. II Group 13	2ndC 30-31: 30, Cm 31, Cm	Guitar 8/ii, Op. 7 no. 5/iii.	30: Allegro ♩ , 31: Allegro moderato 3/4.	
Coll. II Group 14	2ndC 32: 32, Gm	Art.-Vln. no. 6.	32: Allegro 3/8.	(none)
Coll. II Group 15	2ndC 33-34: 33, A 34, A	Op. 1 no. 1/ii, no. 1/iv.	33: <i>Fuga per l'Organo</i> . Allegro ♩ , 34: Allegro ♩ .	Segue
Coll. II Group 16	2ndC 35-36: 35, Cm 36, Cm	Guitar no. 2/ii, Op. 1 no. 7/iv.	35: Minuet. <i>Affettuoso</i> 3/8 , 36: Allegro 6/8.	~

Group Number	Keyboard movements and tonality	Source movements	Tempo markings (in keyboard scores)	Change between movements
Coll. II Group 17	2ndC 37: 37, D	Op. 1 no. 4/iv.	37: <i>Per l'Organo</i> . Allegro 3/8.	(none)
Coll. II Group 18	2ndC 38-41: 38, E 39, E 40, Em 41, E	Op. 1 no. 10/ii, no. 10/iv, ?, ?.	38: Allegro moderato 2/4 (♯ in the source), 39: Prestissimo ♯–Allegro 12/8, 40: <i>Affettuoso</i> 3/4, 41: Allegro 3/8.	(<i>Segue</i> in the middle of p. 55, 57), , , <i>segue</i> . ('FINIS' at the very end.)

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Table 2. Details of the relationship between arrangements for keyboard or other instruments

1. Originally from violin sonatas:		
Original	Keyboard	Other Versions
Op. 4 no. 1/i, Adagio ♩ , Dmaj	PdC 1, Prelude <i>Lentement</i> ♩ , Dmaj	Op. 4-conc no. 1/i, Andante ♩ , Dmaj
Op. 4 no. 1/ii, Allegro ♩ , Dmaj	PdC 2, <i>Gayment</i> ♩ , Dmaj	Op. 4-conc no. 1/ii, Allegro ♩ , Dmaj
Op. 4 no. 1/iv, Allegro assai 3/8, Dmaj	PdC 3, <i>Vivement</i> $\frac{3}{4}$, Dmaj	Op. 4-conc no. 1/iv, Allegro 3/8, Dmaj
Op. 4 no. 5/i, Andante 3/2, Amin	PdC 4, <i>Tendrement</i> 3/2, Amin	Op. 4-conc no. 4/i, Andante 3/2, Amin
Op. 4 no. 5/ii, Presto ♩ , Amaj	PdC 5, <i>Vivement</i> ♩ , Amaj	Op. 4-conc no. 4/ii, Presto ♩ , Amaj
Op. 4 no. 5/iii, Allegro affettuoso 3/8–Non tanto 3/4–da capo, Amin–Amaj–Amin da capo	PdC 6 and 7, <i>Gracieusement</i> 3/8– <i>Tendrement</i> 3/4–3/8, Amin–Amaj–Amin reprise (majeur couplet plus reprise extracted as PdC 7)	Op. 4-conc no. 4/iii, Allegro 3/8–Andante <i>affettuoso</i> 3/4–Allegro 3/8, Amin–Amaj–Amin reprise
Op. 4 no. 9/iv, Allegro 2/4, Cmin–Cmaj–Cmin da capo.	2ndC 12, Allegro Moderato 2/4, Amin–Amaj–Amin da capo.	Op. 4-conc, no. 6/iv, Allegro 2/4, Cmin–Cmaj–Cmin da capo.



Op. 4 no. 2/iv, Allegro 3/8, Emin	2ndC 14, Allegro 3/8, Cmin	Op. 4-conc, no. 3/iv, Allegro 3/8, Emin
Op. 4 no. 11/i, Largo 3/2, Bmin	2ndC 27, Adagio 3/2, Bmin	Op. 4-conc no. 2/i, Grave 3/2, Bmin
Op. 4 no. 11/ii, Allegro ♩ , Dmaj	2ndC 28, Allegro assai ♩ , Dmaj	Op. 4-conc no. 2/ii, Allegro ♩ , Dmaj
Op. 4 no. 11/iv, Allegro 3/8–Affettuoso 3/4–Allegro 3/8, Bmin–Bmaj–Bmin da capo.	2ndC 29, Allegro 3/8, Bmin (major <i>trio</i> not arranged)	Op. 4-conc no. 2/iv, Allegro 3/8–Andante 3/4–Allegro 3/8, Bmin–Bmaj–Bmin da capo.
Op. 1 no. 9/i, Vivace ♩ , Fmaj	2ndC 22, <i>Alemanda</i> . Allegro moderato ♩ –, Fmaj	Op. 1-trio(2) no. 3/i, Andante ♩ , Fmaj (After a Largo introduction)
Op. 1 no. 9/iii, Allegro 3/4, Fmaj	2ndC 24, Allegro assai 3/4, Fmaj	Op. 1-trio(2) no. 3/iii, Allegro 3/4, Fmaj
Op. 1 no. 1/ii, [no title] ♩ , Amaj	2ndC 33, <i>Fuga per l'Organo</i> . Allegro ♩ , Amaj	Op. 1-trio(1) no. 1/ii, Allegro ♩ , Amaj
Op. 1 no. 1/iv, Allegro ♩ , Amaj	2ndC 34, Allegro ♩ , Amaj	Op. 1-trio(1) no. 1/iv, Allegro ♩ , Amaj
Op. 1 no. 7/iv, Allegro 6/8, Cmin	2ndC 36, Allegro 6/8, Cmin	Op. 1-trio(2) no. 1/iv, Allegro 6/8, Cmin
Op. 1 no. 4/iv, Allegro 3/8, Cmin	2ndC 37, <i>Per l'Organo</i> .	Op. 1-trio(1) no. 4/iv,


Dmaj	Allegro 3/8, Dmaj	Allegro 3/8, Dmaj
Op. 1 no. 10/ii, Allegro C , Emaj	2ndC 38, Allegro moderato 2/4 (C in the source), Emaj	Op. 1-trio(2) no. 4/ii, Allegro C , Emaj
Op. 1 no. 10/iv, Allegro 12/8, Emaj	2ndC 39, Allegro 12/8 (after Prestissimo C), Emaj	Op. 1-trio(2) no. 4/iv, Allegro 12/8, Emaj
2. Originally from cello sonatas:		
Op. 5 no. 4/ii–iii. Allegro Moderato C , B_\flat maj. (fermata) Grave 3/4–3/2–3/4, B_\flat maj–Gmin.	2ndC 3, Allegro Moderato 2/4– (attaca) Andante 3/4, B_\flat maj.	Op. 5-violin no. 4/ii–iii. Allegro Moderato C , Dmaj. (fermata) Grave 3/4–3/2–3/4, Dmaj–Bmin.
Op. 5 no. 4/iv, Allegro 3/8, B_\flat maj	2ndC 10, Minuet. Allegro 3/4, B_\flat maj	Op. 5-violin no. 4/iv, Allegro 3/8, Dmaj
Op. 5 no. 1/iv, Allegro C , Amaj	2ndC 11, Allegro C , Amaj	Op. 5-violin no. 1/iv, Allegro C , Amaj
Op. 5 no. 3/iii, Affettuoso 3/4, Cmin, <i>segue subito</i>	2ndC 17, Affettuoso 3/4, Cmin, <i>fermata</i>	Op. 5-violin no. 3/iii, Affettuoso 3/4, Cmin, (attaca)
Op. 5 no. 3/iv, Allegro C , Cmaj–Cmin–Cmaj da capo.	2ndC 18 and 19, Allegro C –Allegro moderato C , Cmaj–Cmin (Original's <i>minore</i> section extracted as 2ndC 19, without <i>da capo</i> .)	Op. 5-violin no. 3/iv, Allegro C , Cmaj–Cmin–Cmaj da capo.

3. Originally from concertos:		
Op. 2, no. 3/iii, Allegro 3/4, Dmin	2 nd C 2, Allegro 3/4, Cmin	Op. 2r (Op. 2 revised), no. 3/iv, Allegro assai 3/4, Dmin

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Table 3. Details of Bononcini's *Divertimenti* movements

Movement Number	Original <i>Divertimenti</i>		Transposition Degree	Harpsichord <i>Divertimenti</i>	
	Grouping and Key	Tempo and Time		Grouping and Key	Tempo and Time (changes of tempi and time displayed in <i>italic</i>)
1	I F major	Largo. C	↓4 th	I C major	Largo. C
2		Con Spirito. 3/4			Con Spirito. 3/4
3		Lento. 3			Lento. 3
4		Vivace. 2			Vivace. 2 
5	II D minor	Affettuoso Andante. C	↓4 th	II A minor	Affettuoso e Andante. C
6		Vivace. 12/8(Treble), C (basso)			<i>Presto. 12/8(RH), C(LH)</i>
7		Largo. 3			Largo. 4/3
8		Vivace. 3			Vivace. 8/3 
9	III	Tempo giusto. C	↓4 th	III	Tempo giusto. C
10		Vivace. 2			Allegro. 2
11		Lento. 3			Lento. 3

Movement Number	Original <i>Divertimenti</i>		Transposition Degree	Harpsichord <i>Divertimenti</i>	
	Grouping and Key	Tempo and Time		Grouping and Key	Tempo and Time (changes of tempi and time displayed in <i>italic</i>)
12	A minor	Presto assai. 6/8		E minor	Presto assai. 6/8 
13	IV G minor	Andante et Affettuoso. C	↓4 th	IV D minor	Andante et Affettuoso. C
14		Non tanto presto. 3			Allegro. 3
15		Vivace. 3			Vivace. 3
16	V B \flat major	Andante ma non presto. C	↓min 3 rd	V G major	Andante. C
17		Largo. 3			Largo. 3
18		Presto Assai. 12/8			Presto Assai. 12/8
19		Vivace. 3			Vivace. 3
20	VI C minor	Lento. C	↓4 th	VI G minor	Larghetto. C
21		Con Spirito. 3			Vivace. 3
22		Largo. 3			Largo. 3
23		Vivace. 2			Vivace. 2

Movement Number	Original <i>Divertimenti</i>		Transposition Degree	Harpsichord <i>Divertimenti</i>	
	Grouping and Key	Tempo and Time		Grouping and Key	Tempo and Time (changes of tempi and time displayed in <i>italic</i>)
24	VII E minor	Largo 3.	♯tone (Orig. VIII G → Hp. VII F)	Orig. VIII ⇒ Hp. VII F major	Affettuoso. C
25		Andante ma non presto. C			Allegro. 3
26		Presto assai. 6/8			Lento. 3
27	VIII G major	Affettuoso. C			Allegro. 3
		Allegro. 3	♯Maj 3 rd (Orig. VII e → Hp. VII c)	Orig. VII ⇒ Hp. VIII C minor	
28					Largo 3.
29		Lento. 3			(no tempo) C
30		(no tempo) 3			Presto assai. 6/8

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Table 4. Overtures by composers except Handel

Composer; Year of Compositi on (as Keyboard Arrangem ent Published)	Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Inclu d-ing Frenc h <i>Ouver -ture?</i>	Attacca?
Bononcini (1708)	Camilla	Fmaj; 4: S-F-S-F	Fmaj, Largo (♩) Fmaj, Presto (♩) Dmin, Adagio (3/2) Fmaj, Presto (3/8) (notated 6/8)	Yes	Yes (double barlines between movemen ts and multiple barlines at the end)
Mancini (c. 1716)	Hydaspes	B♭maj; 3: F-S-F	B♭maj, Allegro (♩) B♭maj, Adagio (♩) B♭maj, Allegro (3/8) :	No	Yes (double barlines between movemen ts and multiple barlines at the end)
'Mr. Jones' (1730)	Wagner and Abericock	Gmaj; 4: ?-?-S-F	Gmaj, (no indication) (♩) Dmaj, (no indication) (3/4)	No	Yes (single and double barlines

Composer; Year of Compositi on (as Keyboard Arrangem ent Published)	Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Inclu d-ing Frenc h <i>Ouver -ture?</i>	Attacca?
			Gmaj, Adagio (♩) Gmaj, Allegro 3/4		between movemen ts)
Greene (c. 1745)	Overture I (c. 1745)	Gmaj; 3: F-S-F	Gmaj, Allegro assai (♩) Dmaj, Andante (♩) : Gmaj, Allegro (3/4) :	No	?
	Overture II	Gmaj; 4: S-F-S-F	Gmaj, (no indication, <i>entrée</i>) (♩) : Gmaj, Allegro (♩) Emin, Andante (♩) Gmaj, Allegro (3/8) :	Yes	
	Overture III	Cmaj; 3: S-F-F	Cmaj, (no indication, <i>entrée</i>) (♩) : Cmaj, Allegro assai (♩) Cmaj, Allegro ma non troppo	Yes	

Composer; Year of Compositi on (as Keyboard Arrangem ent Published)	Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Inclu d-ing Frenc h <i>Ouver -ture?</i>	Attacca?
			(3/8) :		
	Overture IV	Emaj; 4: S-F-S-F	Emaj-Emin-Emaj , Con spirito (♩) Emaj, Allegro (3/8) Emin Moderato (2/4) : Emaj Allegro (12/8) :	Yes	
	Overture V	Emaj; 4: F-F-S-F	Dmaj, Allegro (♩) Dmaj, Allegro (♩) Dmin, Andante (♩) : Dmaj, Presto (3/8) :	Yes (the dotted <i>entrée</i> is fast)	
	Overture VI	E♭maj; 4: S-F-S-F	E♭maj, Con Spirito (♩) : E♭maj, Allegro (3/4) E♭maj, Andante (3/4) : E♭maj,	Yes	

Composer; Year of Compositi on (as Keyboard Arrangem ent Published)	Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Inclu d-ing Frenc h <i>Ouver -ture?</i>	Attacca?
			Presto (♩) :		
J. C. Bach (c. 1763)	Overture I (to Orione)	Dmaj; 3: F-S-F	Dmaj, Allegro con Brio (♩) Gmaj, Andante (2/4) Dmaj, Allegro (3/4) : da capo ∩	No	Yes
	Overture II (to Zanaida)	B♭maj; 3: F-S-F	B♭maj, Allegro Assai (♩) E♭maj, Andante (3/8) B♭maj, Allegro di molto (2/4)		
	Overture III (to Artaserse)	Dmaj; 3: F-S-F	Dmaj, Allegro di Molto (♩) Gmaj, Andante (2/4) Dmaj, Presto (3/8) 		
	Overture IV (to La	Gmaj; 3: F-S-F	Gmaj, Allegro (3/4) Cmaj, Andante (♩)		

Composer; Year of Compositi on (as Keyboard Arrangem ent Published)	Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Inclu d-ing Frenc h <i>Ouver -ture?</i>	Attacca?
	cascina)		Gmaj, Presto (2/4) :		
	Overture V (to Astarto)	Gmaj; 3: F-S-F	Gmaj, Allegro con Spirito (♩) Gmin, Andante (2/4) Gmaj, Allegro assai (3/8)		
	Overture VI (from his <i>Overture in D major</i> , W.LAInc1; possibly by Baldassare Galuppi)	Dmaj; 3: F-S-F	Dmaj, Allegro con spirito (♩) : Gmin, Andante (2/4) Dmaj, Presto (3/8) :		
Abel (1765)	Overture I	B♭maj; 3: F-S-F	B♭maj, Allegro di Molto (♩) : E♭maj, Andantino (2/4) : B♭maj, Allegro (3/8)	No	Yes

Composer; Year of Compositi on (as Keyboard Arrangem ent Published)	Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Inclu d-ing Frenc h <i>Ouver -ture?</i>	Attacca?
			I I		
	Overture II	Cmaj; 3: F-S-F	Cmaj, Allegro Assai (3/4) : Cmin, Andantino (3/8) : Cmaj, Allegro (2/4) : I I		
	Overture III	Dmaj; 3: F-S-F	Dmaj, Allegro (♩) : Amaj, Andantino (2/4) : Dmaj, Allegretto (3/8) I I		
	Overture IV	E♭maj; 3: F-S-F	E♭maj, Allegro (♩) E♭maj, (no indication) (2/4) : E♭maj, Tempo di Menuet (3/8) : I I		

Composer; Year of Compositi on (as Keyboard Arrangem ent Published)	Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Inclu d-ing Frenc h <i>Ouver -ture?</i>	Attacca?
	Overture V	Fmaj; 3: F-S-F	Fmaj, Allegro di molto (♩) Dmin, Andantino (3/8) : Fmaj, Allegro (3/8) 		
	Overture VI	Gmaj; 3: F-S-F	Gmaj, Allegro assai (♩) Cmaj, Andantino (2/4) : Gmaj, Minuet (3/4) : da capo ∞		

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Table 5. Sixty Overtures by Handel

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
Acis and Galatea	B \flat maj; 1: F	B \flat maj, Presto (♩)	No	No
Admetus (Admeto)	D min; 2: S-F	D min, (no indication) (♩) : D min, (no indication) (♩) :	Yes	Yes (x)
<i>Admetus</i> , Second Overture	G min; 2: S-F	G min, (no indication) (♩) : G min, (no indication) (3/4)	Yes	Yes
Aetius (Ezio)	B \flat maj; 2: S-F	B \flat maj, (no indication) (♩) : B \flat maj, (no indication) (3/4) :	Yes	Yes

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
Alcina	B \flat maj; 4: S-F-S-F	B \flat maj, (no indication) (♩) : B \flat maj, Allegro (♩) B \flat maj, Musette (♩) B \flat maj. Minuette (3/8) :	Yes	Yes (x)
Alexander (Alessandro)	G maj; 4: S-F-S-F' (da capo)	G maj, (no indication) (♩) : G maj, Allegro (6/8) G maj, (no indication) (♩) [G maj, Allegro 6/8 da capo] ♪	Yes	Yes (x)
Alexander Balus	D maj; 2: S-F	D maj, (no indication) (♩) : D maj, Allegro (3/4) 	Yes	Yes
Alexander Severus	G min; 3: S-F-F	G min, (no indication) (♩)	Yes	Yes

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
(Alessandro Severo)		: Gmin, Allegro (♩) : Gmin, (no indication) (3/4) :		
Alexander's Feast	Fmaj; 3: S-F(S)-S	Fmaj, (no indication) (♩) : Fmaj, Allegro (♩) Fmaj, Adagio (♩) Fmaj, Andante (6/8) :	Yes	Yes
Amadis (Amadigi)	Cmin; 4: S-F-S-F	Cmin, Largo (♩) : Cmin, (no indication) (3/4) Cmin, (no indication) (♩) Cmin, (no indication) (♩) 	Yes	Yes (x)
<i>Amadis</i> , Second	Fmaj; 2: S-F	Fmaj, (no indication) (♩) : Fmaj, (no	Yes	Yes

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
Overture		indication) (♩) :		
Ariadne (Arianna in Creta)	Dmin; 3: S-F-F	Dmin, (no indication) (♩) : Dmin, Allegro (♩) Dmaj, (3/4) 	Yes	Yes
Ariodante	Gmin; 3: S-F(S)-F	Gmin, (no indication) (♩) : Gmin, Allegro (3/4) Gmin, Adagio (3/4) Gmin, (no indication) (♩)	Yes	Yes (x)
Arminius	Bmin; 4: S-F-S-F	Bmin, (no indication) (♩) : Bmin, (no indication) (3/4) Bmin, (no indication) (♩) Bmin, Menuet (6/8)	Yes	Yes (x)

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
		:		
Atalanta	Dmaj; 3: S-F-S	Dmaj, (no indication) (♩) : Dmaj, Allegro (3/4) Dmaj, Andante (♩)	Yes	Yes
Athalia	Gmaj; 3: F-S-F	Gmaj, Allegro (6/8) : (Gmaj-Emin transitional), Grave (♩) Gmaj, Allegro (♩)	NO	Yes
Belshazzar	Emin; 2: S-F	Emin, (no indication) (♩) : Emin, Allegro (♩)	Yes	Yes
Berenice	E♭maj; 4: S-F-S-F	E♭maj, (no indication) (♩) : E♭maj, (no indication) (♩)	Yes	Yes (x)

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
		E \flat maj, Andante Larghetto (3/4) : E \flat maj, Gigue (12/8) : 		
Deidamia	Dmin; 3: S-F-F	Dmin, (no indication) (C) : Dmin, Allegro (3/8) : Dmin, March (C) : 	Yes	Yes
Esther	B \flat maj; 3: S-S-F	B \flat maj, Andante-Adagio (C) B \flat maj, Larghetto (3/4) B \flat maj, (no indication) (C) 	NO	Yes
Faramond o	Emaj; 3: S-F-S	Emaj, (no indication) (C) : Emaj, Allegro (C) Emaj, Andante	Yes	Yes

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
		(3/4) :		
Flavius (Flavio)	Gmin; 2: S-F	Gmin, (no indication) (♩) : Gmin, Allegro (3/4) :	Yes	Yes
Floridan (Floridante)	Amin; 4: S-F-S-F' (da capo)	Amin, (no indication) (♩) : Amin, Presto (♩) Amin, Largo (♩) [Amin, Presto ♩ da capo]	Yes	Yes (x)
Hercules	B♭maj; 3: S-F-F	B♭maj, (no indication) (♩) : B♭maj, (no indication) (♩) B♭maj, minuet (3/8)	NO	Yes
Hymen (Imeneo)	Gmaj; 3: S-F-F	Gmaj, (no indication) (♩)	Yes	Yes

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
		: Gmaj (no indication) (♩) : Gmin (no indication) (3/8) :		
Joseph	Emin; 4: S-S-F-F	Emin, Andante (♩) Gmaj, Larghetto-Adagio (3/4) Emin, Allegro (♩) Emin, Minuet (3/4) :	NO	Yes
Joshua	B♭maj; 2: S-F	B♭maj, a tempo ordinario (♩) B♭maj, a tempo ordinario (♩)	NO	?
Judas Maccabaeus	Gmin; 5: S-F-S-F', F	Gmin, (no indication) (♩) : Gmin, Allegro (3/8) : Gmin, (no	Yes	Yes (x)

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
		indication) (♩) [Gmin, Allegro da capo, 3/8] ♩ Fmaj, March (♩) :		
Julius Caesar	Amaj; 3: S-F-F	Amaj, (no indication) (♩) : Amaj, Allegro (♩) Amaj, (no indication) (3/4) :	Yes	Yes
Justin (Giustino)	Gmaj; 4: S-F-S-F	Gmaj, (no indication) (♩) : Gmaj, Allegro (♩) Gmaj, Adagio (♩) Gmaj, Allegro (♩) :	Yes	Yes (x)
Lotharius	Dmaj; 3: S-F-F	Dmaj, (no indication) (♩)	Yes	Yes

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
(Lotario)		: Dmaj, (no indication) (6/8) \sim <i>a tempo</i> (♩) Dmaj, Allegro (♩) : :		
Messiah	Emin; 2 : S-F	Emin, Grave (♩) : Emin, (no indication) (♩)	Yes	Yes
Muzio Scevola	Gmin; 2: S-F	Gmin, (no indication) (♩) : Gmin, (3/4) 	Yes	Yes
Occasional Oratorio	Dmin; 4: S-F-S-F	Dmaj, (no indication) (♩) : Dmaj, Allegro (♩) Bmin, Adagio (3 /4) Dmaj, March (♩)	Yes	Yes (x)

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
Orlando	F#min; 4: S-F-S-F	F#min, (no indication) (♩) : F#min, Allegro (3/4) [Volti] F#min, Lentement (♩) F#min, Gigue Allegro (12/8)	Yes	Yes (x)
Otho (Ottone)	B♭maj; 3: S-F(S)-F	B♭maj, (no indication) (♩) : B♭maj, Allegro (♩) -- Adagio (♩) : : B♭maj, Gavotta (♩) : :	Yes	Yes
Il Parnasso in Festa	Gmaj; 3: S-F-F	Gmaj, (no indication) (♩) : : Gmaj, (no indication) (♩) Gmaj, Allegro (6/8)	Yes	Yes

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
Parthenop e (Partenope)	Dmin; 4: S-F-S-F	Dmin, (no indication) (♩) : : [<i>Volte</i>] Dmin, Allegro (♩) Dmin, Lentement (♩) : : (repeat from Allegro) [<i>Volte</i>] Dmin, Presto (12/8) : :	Yes	Yes (x)
Il Pastor Fido [Overture I]	Dmin; 6: S-F(S)-F?-F?-S-F	Dmin, (no indication) (♩) : : Dmin, Allegro (3) -- Adagio (♩) ^ [<i>Volte</i>] Dmin, (no indication, Rigaudon? Air?) (♩) ^ [<i>Volte</i>] Dmin, (no indication, Minuet? (3 /4) Dmin, Adagio (♩) Dmin, (no indication, but	Yes	Yes

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
		time signature suggests fast), (3 /8)		
Il Pastor Fido Second Overture	Fmaj; 3: S-F-F	Fmaj, (no indication) (♩) : Fmaj, Allegro (3 /4) Fmaj, a tempo di Bouree (♩)	Yes	Yes
Porus (Poro)	Emin; 2: S-F(S)	Emin, (no indication) (♩) : Emin, Allegro (12/8) ♩ ♩	Yes	Yes
Ptolomy (Tolomeo)	Fmaj; 2: S-F	Fmaj, (no indication) (♩) : Fmaj, (no indication) (♩)	Yes	Yes

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
		:		
Radamistuss (Radamisto)	Emin; 2: S-F	Emin, Largo (♩) : Emin, Allegro (3/4):	Yes	Yes
Richard the 1st	Dmaj; 2: S-F	Dmaj, (no indication) (♩) : Dmaj, Allegro (♩):	Yes	Yes
Rinaldo	Fmaj; 4: S-F-S-F	Fmaj, Vivace (♩): Fmaj, Allegro (♩): Dmin, Adagio (3/4) Fmaj, <i>Giga</i> Presto (6/8):	Yes	Yes (x)
Rodelinda	Cmaj; 4: S-F-S-F	Cmaj, (no indication) (♩)	Yes	Yes (x)

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
		: Cmaj, (no indication) (3 /4) : Cmaj (modulating to dominant), (no indication) (♩) Cmaj, (no indication but time signature suggests fast) (3 /8) :		
Samson	Gmaj; 4: F?-S-F-(S)-F	Gmaj, (no indication) (3 /4) : Gmaj (modulating to dominant), Adagio (3 /4) Gmaj, Allegro - Adagio (♩) Gmaj, Minuet (3 /8) : da capo	No	Yes
Saul	Cmaj; 4: F-S-F-F	Cmaj, Allegro (♩) Amin, Larghetto (3 /4)	No	Yes

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
		Cmaj, (no indication) (♩) Cmaj, (no indication, minuet? air?) (3 /4)		
Saul, second overture	Cmaj; 2: S-F	Cmaj, (no indication) (♩) : Cmaj, (no indication) (6 /8) :	Yes	Yes
Scipio (Scipione)	Gmaj; 4: S-F-S-F	Gmaj, (no indication) (♩) : Gmaj, Allegro (3 /8) : Gmaj (modulating to sixth's dominant), (no indication) (♩) Gmaj, (no indication, minuet?) (3 /4)	Yes	Yes (x)

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
		: :		
Semele	Cmin; 3: S?-F-F	Cmin, (no indication) (♩) : : Cmin, (no indication) (3/4) : Cmin, (no indication, time signature suggests fast) (♩) : : ♩	Yes	Yes
Siroe	Gmin; 3: S-F-F	Gmin (no indication) (♩) : Gmin (no indication) (3/4) Gmin (no indication, gigue?) (12/8) 	Yes	Yes (time signatures are always printed out for the next movement overleaf)
Solomon	B♭maj; 3: S-F(S)-F	B♭maj, (no indication) (♩) : B♭maj, Allegro Moderato (♩) --	Yes	Yes

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
		Adagio (♩) B♭maj, Allegro (3/4) :		
Solomon, Second Overture (Arrival of the Queen Sheba)	B♭maj; 1: F	B♭maj, (no indication) (♩)	No	No
Sosarmes	Amaj; 3: S-F-F	Amaj, (no indication, suggesting a tempo <i>di sarabande</i>) (3/2) : Amaj, Allegro (♩) Amaj, Allegro (3/4)	No	Yes
Susanna	Amin; 2: S-F(S)	Amin, (no indication) (♩) : Amin, Non troppo allegro	Yes	Yes

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
		(3 /4) -- Lentement (♩) :		
Tamerlane (Tamerlano)	Cmin; 3: S-F-F	Cmin, (no indication) (♩) : Cmin, Allegro (♩) Cmin, Minuet (3 /8) : :	Yes	Yes
Thesus (Teseo)	B♭maj; 4: S-F-S-F	B♭maj, (no indication) (♩) : B♭maj, Allegro (3 /4) B♭maj (modulating to sixth's dominant), Lentement (♩) B♭maj, Allegro (♩)	Yes	Yes (X) (time signatures are always printed out for the next movement overleaf)
Water Musick	Fmaj; 3: S-F-S	Fmaj, (no indication) (♩) : Fmaj, Allegro (♩)	Yes	Yes

Title	Initial Key, Number and Tempi of Movements (or Sections) S = Slow F = Fast	Tonality, Tempo indication, and Time signature of Each Movement	Including French <i>Ouverture</i> ?	Attacca? (factually S-F-S-F attacca with an 'x' cross)
		Fmaj, (no indication) (♩) 		
Xerxes (Serse)	B♭maj; 3: S-F-F	B♭maj, (no indication) (♩) : B♭maj, Allegro (♩) B♭maj, Gigue (6/8) : ♩	Yes	Yes

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Table 6. Harpsichord methods published in Handelian era

Year	Title	Description
1731	Peter Prelleur: <i>The Modern Musick-Master</i> , bk. VI, 'The Harpsichord Illustrated and Improv'd' (London: the author)	This book included lessons for the harpsichord by various composers. Except for a whole suite by Johann Mattheson, all other pieces are arrangements of opera arias or instrumental pieces.
1737	John Frederick Lampe: <i>A Plain and Compendious Method of Teaching Thorough Bass</i> (London: J. Wilcox)	This book does <i>not</i> include any lessons but the composer's own music examples.
1748	Francesco Geminiani: <i>Rules for Playing in a True Taste, Op.8</i> (London: the author)	This book contains song arrangements for violin or flute ('German flute'), violincello, and harpsichord for thorough bass. Playing of the harpsichord is only briefly advised. However, the bass part is notated with full of articulation marks and the part is mostly shared by the cello and harpsichord, so that the harpsichordist is able to learn the touch and deduce some rules, at least in the bass part.
1749	Geminiani: <i>A Treatise of Good Taste in the Art of Musick</i> (London: the author)	This book contains song arrangements for two violins or two German flutes, viola ('tenor'), violincello, and harpsichord for thorough bass. Introducing ornaments for all instruments and acciaccatura especially for the harpsichord, marked with slurs. In fact, both legato slur and acciaccatura slur appeared in two examples composed for the





Year	Title	Description
		harpsichord.
1752 / 1756	Geminiani: <i>Guida Armonica, Op. 10</i> (London: John Johnson, 1752) <i>A Supplement to the Guida Armonica</i> (London: John Johnson, 1756)	The <i>Guida</i> is a method book for only figured bass and modulations on the keyboard. The <i>Supplement</i> contains exercises with explanations. No arrangement is found.
1754, 1756	<i>Apollo's Cabinet, or the Muse's Delight</i> (2 vols. Liverpool: John Sadler, 1754, 1756)	This book includes no lessons but songs for solo voice, accompanied by a German flute and a harpsichord or spinet.
1755	<i>The Compleat Tutor for Harpsichord or Spinet</i> (London: John Johnson)	Lessons in this book are all arrangements.
c. 1756	Geminiani: <i>The Art of Accompaniment, Op. 11</i> (London: John Johnson)	All pieces are originally composed for thorough-bass exercise, with no articulation marks. No arrangements found in this book. ¹³⁷
c.	Charles Brabandt: <i>Short and Easy</i>	Contains 33 rules for thorough bass





¹³⁷However, in this book, by categorising the elements of thorough bass as 'Position' (the function, position and/or inversion of a chord) and 'Motion' (contrapuntal passage or passing notes in any part of a chord), Geminiani still mentioned that chords should be played 'continuing the same [chord] during the *whole* time of that [bass] note', and both the Position and Motion must not interrupt the melody. All these suggest a continuing touch on the harpsichord which coincides with the articulation in the melody. As for the touch in Motions, C. E. Bach gave his suggestion as '... passing notes or appoggiaturas are struck against a bass are played legato, in all tempos, even in the absence of a slur. ... The same remark applies to basses which are similarly devised' (*Versuch über die wahre Art das Clavier zu spielen*, III:18).





Year	Title	Description
1760	<i>Rules for the Thorough Bass, Op. 4</i> (London: William Smith)	playing, with a short minuet with thirteen variations. No arrangement found.
c. 1760	Pasquali: <i>The Art of Fingering the Harpsichord</i> (Edinburgh: Robert Bremner)	The first book in England discussing the harpsichord touch in words. No arrangement found.





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Table 7. General articulation suggestions in fast tempi

					Quaver and Semiquaver Triplets	Over-lapping
Corrette 1738 (violin), 1740 (flute) (articulation not mentioned in his 1741 cello method)	[<i>Le Goût François:</i>] Mostly marked as separated (by <i>tirer</i> and <i>pousser</i>)	[<i>Le Goût François:</i>] Mostly marked as separated (by <i>tirer</i> and <i>pousser</i>)	[<i>Le Goût François:</i>] On emphasised beats mostly marked as separated (by <i>tirer</i> and <i>pousser</i>), on unemphasised sometimes detached with two up-bows	[<i>Le Goût François:</i>] Not Mentioned (no <i>tirer</i> or <i>pousser</i> marked)	[<i>Le Goût François:</i>] Quaver triplets are often marked as legato, especially in ariettes.	Not Mentioned
		<i>Inégalité</i> occurred in 3/2 time.	<i>Inégalité</i> may occur with bowing in 2, 3, 6/4 times. (<i>coulé</i> occur with slurs; repeating quavers are marked <i>egale</i>)	<i>Inégalité</i> occurred in fast c, 2/4, 3/4 and 3/8 times regardless of national styles.		

					Quaver and Semiquaver Triplets	Over-lapping
	[<i>Le Goût Italien:</i>] Not marked	[<i>Le Goût Italien:</i>] Mostly not marked. Occasionally marked legato in examples of 'Minuet'.	[<i>Le Goût Italien:</i>] In examples of 'Minuet' and 'Rondo', quavers are marked with variety of legato. Staccato sometimes occurred at repeated quavers or large leaps.	<div>[<i>Le Goût Italien:</i>] Mostly marked with variety of legato. Staccato under slur only occurred particularly in consecutive steps or scales. [= Geminiani's 'particolare'.]</div> <div><i>Inégalité</i> occurred in fast c, 2/4, 3/4 and 3/8 times regardless of national styles.</div>	[<i>Le Goût Italien:</i>] In examples of 6/8 times and 'Rondo', quaver triplets are marked with variety of legato and staccato. In one allegro example, a group of semiquaver triplets are marked staccato-under-slur for its repeating-note <i>s figuræ</i> .	Not mentioned





					Quaver and Semiquaver Triplets	Over-lapping
Geminiani 1751	'Buono' = swelling on each note	<i>Buono</i> = swelling on each note; <i>Ottimo</i> = variety of legato and staggato, by bowing	<i>Buono</i> = staccato on each note; <i>Meglio</i> = variety of legato and staggato by bowing, swelling on peak notes	<i>Buono</i> = 'all notes played plain and the bow is not to be taken off the strings', rhythm may have inequalities; <i>Ottimo</i> = bowing diversity with bow not taken off the strings	Not mentioned in 'Examples'. In fast 'Compositions', especially Composition 11, allegro assai 12/8, quaver triplets are mostly marked legato.	(Not mentioned)





					Quaver and Semiquaver Triplets	Over-lapping
	On the flute: 'Must be sustained in an elevated manner by swelling and diminishing the strength of the tone'. (XII: 18)	On the flute: 'In allegro, the crotchets must be played in a singing and sustained manner, with the <i>di</i> tongue-stroke. (XII: 22)	On the flute: In allegro assai, quavers must be tipped briefly with <i>ti</i> for the most part. In allegretto where demi-semiquaver triplets occur, quavers tipped mostly with <i>di</i> which is a softer, more sustained and singing articulation. (XII: 22)	On the flute: In allegro, notes in the 'quick passage-work' must be tipped 'firmly at one time and gentle at another' [the <i>tid'll</i> or <i>did'll</i> manner, which factually causes inequalities of dynamic and duration]. Or, 'the latter note may be slurred gently to the former'. (XII: 4 and 16) In allegretto, 'the semiquavers must be tipped briefly [<i>ti</i>]. (XII: 22)	On the flute: triplets must be made quite round and equal, and the first two notes must not be hurried. The first note of the triplet may be held slightly. In allegretto, 'the semiquavers [or semiquaver triplets?] must be tipped briefly [<i>ti</i>]. (XII: §10 and 22)	





Quantz 1752





(Not mentioned)





	Not mentioned on the violin, viola or cello.	Not mentioned on the violin or viola.	On the violin when playing the accompaniment: In allegro, quavers must be wrist-driven articulated in short bow strokes but the bow 'never be detached or removed from the strings'. This is valued by Quantz as 'the French manner', whereas the 'Italian strokes' are 'long and dragging'. (XVII: §II, 26 and 27) When the word staccato appears, note values shall be halved. (XVII: §II, 27)	On the violin when playing the accompaniment: the 'quick passage-work requires a light and bow-stroke'. In allegretto, semiquavers must be wrist-driven articulated in short bow strokes, but the bow 'never be detached or removed from the strings'. (XVII: §II, 26 and 27) When the word staccato appears, note values shall be halved. (XVII: §II, 27)	On the violin when playing the accompaniment: the 'quick passage-work' requires a light bow-stroke. (XVII: §II, 26)	
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					Quaver and Semiquaver Triplets	Over-lapping
			On the viola: The same as on the violin.	On the viola: The same as on the violin.	On the viola: The same as on the violin.	
		On the cello: In the allegro the crotchets must be played in a sustained or <i>nourrissant</i> manner. Fuller bowing instructions can be found in the violin sections. (XVII: §IV, 4)	On the cello: very short in allegro and allegretto in alla breve. But in common-time allegretto, quavers are played sustained. Fuller bowing instructions can be found in the violin sections. (XVII: §IV, 4)	On the cello: in allegretto written in common time, the semiquavers are played short. Fuller bowing instructions can be found in the violin sections. (XVII: §IV, 4)	Not mentioned on the cello or the double bass.	

					Quaver and Semiquaver Triplets	Over-lapping
	On the double bass: NOT to be played short. (XVII: §V, 5)	On the double bass: unless <i>piano</i> , played short and the bow may be taken off from the string if the tempo permits. (XVII: §V, 5)	On the double bass: unless <i>piano</i> , played short and the bow may be taken off from the string if the tempo permits. (XVII: §V, 5)	On the double bass: unless <i>piano</i> , played short and the bow may be taken off from the string if the tempo permits. (XVII: §V, 5)		
C.P.E. Bach 1753	All kinds of execution [articulation] may appear in any tempo' 'Every kind of touch has its use' (III: 5 and 6) 'In order to arrive at an understanding of the true content and affect of a piece, and, in the absence of indications, to decide on the correct manner of performance, be slurred, detached or what not, ... it is advisable that every opportunity be seized to listen to soloists and ensembles.' ([= adopt articulations from other instruments], III: 8)					The slurred tones of broken chords are held throughout the length of the whole slur [= Rameau 1724] (III: 18) In rapid tempi, successions of thirds or sixths in strides of a third [e.g., c'e'-e'g', d'f'-f'a', or c'e'-e'-c'', d'f'-f'd'', etc.]

					Quaver and Semiquaver Triplets	Over-lapping
	<p>In general the briskness of allegros is expressed by detached notes.' (III: 5) 'Detached notes [staccato dots added] appear mostly in leaping passages and rapid tempos.' (III: 17) 'Note-against-note successions may be either slurred or detached and therefore require express indications.' (III: 18) Portato: the notes both slurred and dotted. Should be played legato but each note is noticeably accented. (III: 19)</p>			<p>Passages [examples given in semiquavers] in which passing notes or appoggia-turas are struck against a bass are played legato in all tempos even in the absence of a slur. NB the same remark applies to basses which are similarly devised.' (III: 18)</p>	<p>'With the advent of an increased use of triplets in common or 4/4 time, as well as in 2/4 and 3/4, many pieces have appeared which might be more conveniently written in 12/8, 9/8 or 6/8.' ([example shows that a 3:1 dotted rhythm can be rendered as 2:1 when against a triplet.] III:27)</p>	<p>can be simplified by holding the first interval, then overlap-ping the top note of the second interval. (III: 18)</p>





					Quaver and Semiquaver Triplets	Over-lapping
	<p>On <i>inégalité</i>: ‘Patterns of two and four slurred notes are played with a slight, scarcely noticeable increase of pressure on the first and third notes. The same applies to the first notes of three-note groups.’ (III:18) ‘Some notes and rests should be extended beyond their written length for affective reasons.’ ([examples show inequalities of slurred semiquavers], III: 27)</p>					
Marpurg 1755 (Berlin, in German) and 1756 (Berlin, in French)	<p>Articulation not correlated to note values. However, Marpurg suggested an ‘ordinary’ touch: ‘Both the <i>Schleifen</i> (legato) and <i>Abstoßen</i> (staccato) are countered by a usual [or ordinary] way [of touch], which consists of releasing the finger from the preceding key just before the attack of the following note. This usual way is not displayed by sign, because it is always presumable.’ (I. Haupt: VII: §7–<i>Anmerkung</i> α) Slightly and naturally detached by the mechanism of the instrument, this release-at-the-next-attack touch clearly resembles Geminiani’s non-lifting <i>detaché</i> which is described as <i>buono</i> for semiquavers in fast tempos. However, this description is omitted in the 1756 French version. The reason for this omission is unknown. The portato is mentioned as an articulation only for the clavichord, by giving each note a stronger marking during a proper continuation of notes. (I. Haupt: VII: §7–<i>Anmerkung</i> β) This description is omitted in the French version too, although the music example is preserved. This omission may be deliberate due to the unpopularity of the clavichord in France. Articulation may not synchronise with rhythmic factors, or rather say, Marpurg suggests diversifying the articulation. For example, ‘all kinds of notes may be joined by slurs, [regardless] they are in a leap or step, or they are on good or bad beats, etc.’ (I. Haupt: VII: §6) Since the articulation is varied, the <i>inégalité</i> is not emphasised in this book. However, the good and bad beats, or good and bad parts of one beat are described: in binary or quaternary times, the odd numbers are good and even numbers bad; in ternary times, only the first beat (or the first part of a beat) is good. (I. Haupt: V: §7~8)</p>					<p>The half-arc [i.e. slur] is often used on several successive notes that one is consonant to another. In such a case, all notes are stroke then held together from the first note to the last.’ (I. Haupt: VII: §6)</p>





					Quaver and Semiquaver Triplets	Over-lapping
L. Mozart 1756	<p>Leopold Mozart emphasises the importance of variety of bowing and dynamics, but all the varieties must be in accordance with the taste or character of the melody, i.e. good and bad beats, long and short syllables, accidentals, and peak notes. (XII: 8~11) ‘It is customary always to accent minims and crotchets strongly when mixed with short notes, and to relax the tone again.’ (XII: 8) This clearly resembles Geminiani’s <i>buono</i> suggestions to the minims and crotchets in fast tempi. In general, ‘Merry and playful passages must be played with light, short, and lifted strokes, happily and rapidly’ (XII: 18), however, in fast tempi, quick passages (especially semiquavers and semiquaver triplets) are often better to be slurred, only left detached or separated (with in one bow) on peak notes, or on the short note after a dotted note. Leopold Mozart discussed this in detail in Chapter IV, sections 10~37. Leopold Mozart especially mentioned that the ‘two slur, two detached’ pattern of semiquaver passages is ‘mostly used in fast tempi’ (VII: 6) although there are other 15 varieties of such passage are given. When not in very fast tempi, ‘every beat [crotchet beat in common times] is begun with a down stroke if, it consists of two or four notes of equal value, whether it be in simple or triple time.’ (IV: 9)</p>					(Not mentioned)
Avison, Op. 5, preface 1756	<p>‘IN regard to the Harpsichord; the Manner of Playing as described by the term <i>Legato</i>, or chaining the Passages, by some <i>spirited Touch of the Finger</i>, is much more suitable to the Style of these Pieces, than That of the <i>Staccato</i>, or invariable marking of the Notes <i>by means of the Wrist</i>. ... ‘THE Elements of Playing made use of this Work, are the same as explained by GEMINIANI in his <i>Introduction to a good Taste in Music</i>.’</p>					





					Quaver and Semiquaver Triplets	Over-lapping
Pasquali (posth.) 1760	<p>The <i>Legato</i> is the Touch that this Treatise endeavours to teach, being a general Touch fit for almost all Kinds of Passages, and by which the Vibration of the Strings are made perfect in every Note. The Staccato is expressed by purposely lifting up the Fingers sooner than the Length of the Notes require, in order to give a certain Distinction to some particular Passages, by way of Contrast the Legato; but, in my Opinion, it is to be used seldom, and only when a good Effect is expected from it.'</p>					

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Table 8. General articulation suggestions in slow tempi





					Quaver and Semiquaver Triplets	Over-lapping
Corrette 1738 (violin), 1740 (flute) (articulation not mentioned in his 1741 cello method)	[<i>Le Goût François:</i>] Mostly marked as separated (by <i>tirer</i> and <i>pousser</i>)	[<i>Le Goût François:</i>] Mostly marked as separated (by <i>tirer</i> and <i>pousser</i>)	[<i>Le Goût François:</i>] On emphasised beats mostly marked as separated (by <i>tirer</i> and <i>pousser</i> , or lack of slur), on unemphasised sometimes detached with two up-bows. However, steps in slow dances and ariettes are very often marked with two-note slurs.	[<i>Le Goût François:</i>] Not Mentioned in the violin treatise (no <i>tirer</i> or <i>pousser</i> marked); tongued normally with two-note slurs, sometimes four notes, or variations with slurs and dots combined.	[<i>Le Goût François:</i>] Quaver triplets are often tongued slurred in dances and ariettes.	Not Mentioned
		Inégalité occurred in 3/2 time.	<i>Inégalité</i> not mentioned in slow dances or preludes.			





					Quaver and Semiquaver Triplets	Over-lapping
	[<i>Le Goût Italien:</i>] Not marked	[<i>Le Goût Italien:</i>] Mostly not marked. Occasionally marked legato in examples of a minuet, if not fast.	[<i>Le Goût Italien:</i>] Often marked with two-note slurs, as Geminiani's 'Ottimo'.	[<i>Le Goût Italien:</i>] Mostly marked as two-note slurs. Sometimes a variety of legato, as Geminiani's 'Meglio'.	[<i>Le Goût Italien:</i>] Basically not mentioned. In one example, group of quaver triplets are marked with varied slurs.	
Geminiani 1751	'Buono' = swelling on each note	'Buono' = swelling on each note; 'Cattivo' = separating every note without swelling; 'Cattivo o particolare': staccato on every note.	'Buono' = swelling on each note; 'Ottimo' = variety of legato with swelling on peak notes; 'Cattivo o particolare' = staccato on every note.	'Buono' = legato in two-note slurs; 'Meglio' = legato in varied slurs with peak notes swollen and ornaments added; 'Cattivo o particolare' = staccato on every note, or <i>inégalité</i> occurred on every note separated.	Not mentioned	Not mentioned





					Quaver and Semiquaver Triplets	Over-lapping
	<p>‘Yet each note, whether it is a crotchet, quaver, or semiquaver, must have its own Piano and Forte [= swelling], to the extent that the time permits. If, however, several long notes are found in succession where, in strengthening the tone, the time does not permit you to swell each note individually, you can still swell and diminish the tone during notes like this so that some sound louder and others softer.’ (XIV: 11) ‘All notes ... must never be tipped harshly with the tongue’ (XIV: 13) ‘In slurring notes in the Adagio, you must be careful not to make them seem detached, unless there are dots beneath the slur that is above the notes ... Strokes, however, appear more often in the Allegro than in the Adagio.’ (XVII: §II, 12) These descriptions coincide with Geminiani’s all <i>buoni</i> and <i>megli</i> in slow movements.</p>					





Quantz 1752





Not mentioned





					Quaver and Semiquaver Triplets	Over-lapping
	Not discussed specified on the flute.	On the flute: ‘A <i>Grave</i> , in which the air consists of dotted notes, ... the dotted notes must be swelled up to the dot, and, if the interval is not too great, must be slurred softly and briefly to the following notes; in very large leaps, however, each note must be articulated separately.’ (XIV: 17) In ‘An <i>Adagio spiritoso</i> , ... more of the notes must be articulated than slurred and fewer graces must be used’ (XIV: 18) In a ‘ <i>Cantabile</i> or <i>Arioso</i> , ... leaps in quavers ... may be filled out with appoggiaturas or triplets.’ (XIV: 20) In ‘An <i>Andante</i> or <i>Larghetto</i> in 3 /4 ... crotchets ... must be played a little more seriously and with more graces than an <i>Arioso</i> .’ (XIV: 21)			On the flute: In ‘a <i>Cantabile</i> or <i>Arioso</i> in 3/8 ... you must try to execute such notes [semi-quavers] in a simple and flattering manner with the alternation of Piano and Forte.’ (XIV: 20)	On the flute: In a ‘ <i>Cantabile</i> or <i>Arioso</i> , ... leaps in quavers ... may be filled out with appoggiaturas or triplets.’ (XIV: 20)
	On the violin when playing the accompaniment: In genral, <i>Arioso</i> , <i>Cantabile</i> , <i>Soave</i> , <i>Dolce</i> , or <i>poco Andante</i> require a light bow-stroke; <i>Maestoso Pomposo</i> , <i>Affettuoso</i> or <i>Adagio spiritoso</i> require rather a sustained and sharp stroke; along with slower <i>Adagio assai</i> , <i>Pesante</i> , <i>Lento</i> , <i>Largo assai</i> , or <i>Mesto</i> , require the most sustained and tranquil stroke. (XVII: §II, 26) When staccato occurs in slow music, the shortening of a note must not be as drastic as in fast movements. (XVII: §II, 27)					





					Quaver and Semiquaver Triplets	Over-lapping
			<p>On the violin when playing the accompaniment: ‘In slow pieces <u>dotted</u> quavers and semiquavers must be played with a heavy stroke and in a sustained or nourrissant manner. The Strokes must not be detached as is done when there are rests after the notes rather than dots. The dots must be held for their full value ... The semiquavers following the dots must always be played very short and sharply’ (XVII: §II, 13) Semiquavers under two-note slurs ‘are to be elegantly performed ... the first of each two must always be heavier than the following one, both in duration and volume’; dotted semiquavers in the same way must have ‘the note after the dot not be attacked, must be slurred with the first with a diminuendo’. (XVII: §II, 13)</p>			





					Quaver and Semiquaver Triplets	Over-lapping
	Not discussed specified on the viola or cello.	Not discussed specified on the viola.	On the Viola: 'In a cantabile Adagio that consists of quavers and semiquavers and is interspersed with jocular ideas, the violist must perform all the short notes with a light and short bow-stroke, taken not with the whole arm, but with the hand alone, employing only the wrist, and also using less strength than usual.' (XVII: §III, 10)		On the viola: The same as on the violin.	
		On the cello: 'In a melancholy Adagio, the slow notes, that is, the quavers in common time and the crotchets in alla breve, must be played with a quite bow-stroke.' (XVII: §IV, 4)	On the cello: 'In a melancholy Adagio, the slow notes, that is, the quavers in common time and the crotchets in alla breve, must be played with a quite bow-stroke.' (XVII: §IV, 4)	Violoncello not discussed specified.	Not mentioned on the cello or the double bass.	

					Quaver and Semiquaver Triplets	Over-lapping
	On the double bass: to be played short, but must not be taken with haste. (XVII: §V, 5)	On the double bass: unless <i>piano</i> , played short and the bow must not be taken off from the strings. (XVII: §V, 5)	On the double bass: unless <i>piano</i> , played short and the bow must not be taken off from the strings. (XVII: §V, 5)	On the double bass: unless <i>piano</i> , played short and the bow must not be taken off from the strings. (XVII: §V, 5)		
C.P.E. Bach 1753	All kinds of execution [articulation] may appear in any tempo' 'Every kind of touch has its use' (III: 5 and 6) 'In order to arrive at an understanding of the true content and affect of a piece, and, in the absence of indications, to decide on the correct manner of performance, be slurred, detached or what not, ... it is advisable that every opportunity be seized to listen to soloists and ensembles.' ([= adopt articulations from other instruments], III: 8)					The slurred tones of broken chords are held throughout the length of the whole slur [= Rameau 1724] (III: 18)

					Quaver and Semiquaver Triplets	Over-lapping
	In general ... the tenderness of adagios is expressed by broad, slurred notes.' (III: 5) 'Note-against-note successions may be either slurred or detached and therefore require express indications.' (III: 18)			Passages in which passing notes or appoggia-turas are struck against a bass are played legato in all tempos even in the absence of a slur. NB the same remark applies to basses which are similarly devised.' (III: 18) Short-long dotted rhythm, when being slurred, are not played too rapidly in a moderate or slow tempo. (III: 24)	'With the advent of an increased use of triplets in common or 4/4 time, as well as in 2/4 and 3/4, many pieces have appeared which might be more conveniently written in 12/8, 9/8 or 6/8.' ([example shows that a 3:1 dotted rhythm can be rendered as 2:1 when against a triplet.] III:27)	

					Quaver and Semiquaver Triplets	Over-lapping
	<p>On retards: 'In general the retard [= sustaining beyond a note's or a rest's written length] fits slow or more moderate tempos.' But a gradual and gentle accelerating and immediately retards thereafter are needed. (III: 28) On inequality: 'Patterns of two and four slurred notes are played with a slight, scarcely noticeable increase of pressure on the first and third notes. The same applies to the first notes of three-note groups.' (III:18) 'Some notes and rests should be extended beyond their written length for affective reasons.' (III: 27)</p>					



















					Quaver and Semiquaver Triplets	Over-lapping
Marpurg 1755 (Berlin, in German) and 1756 (Berlin, in French)	<p>Articulation not correlated to note values. However, Marpurg suggested an ‘ordinary’ touch: ‘Both the <i>Schleifen</i> (legato) and <i>Abstoßen</i> (staccato) are countered by an usual [or ordinary] way [of touch], which consists of releasing the finger from the preceding key just before the attack of the following note. This usual way is not displayed by sign, because it is always presumable.’ (I. Haupt: VII: §7–<i>Anmerkung</i> α) Slightly and naturally detached by the mechanism of the instrument, this release-at-the-next-attack touch clearly resembles Geminiani’s non-lifting <i>detaché</i> which is described as ‘<i>buono</i>’ for semiquavers in fast tempos. However, this description is omitted in the French version. The reason for this omission is unknown. The <i>portato</i> is mentioned as an articulation only for the clavichord, by giving each note a stronger marking during a proper continuation of notes. (I. Haupt: VII: §7–<i>Anmerkung</i> β) This description is omitted in the French version too, although the music example is preserved. This omission may be deliberate due to the unpopularity of the clavichord in France. Articulation may not synchronise with rhythmic factors, or rather say, Marpurg suggests diversifying the articulation; although a bias for slurred and sustained touch often occur in a slow tempo. For example, ‘all kinds of notes may be joined by slurs, [regardless] they are in a leap or step, or they are on good or bad beats, etc.’ (I. Haupt: VII: §6) Since the articulation is varied, the inequality is not emphasised in this book. However, the good and bad beats, or good and bad parts of one beat are described: in binary or quaternary times, the odd numbers are good and even numbers bad; in ternary times, only the first beat (or the first part of a beat) is good. (I. Haupt: V: §7~8)</p>					The half-arc [i.e. slur] is often used on several successive notes that one is consonant to another. In such a case, all notes are stroke then held together from the first note to the last.’ (I. Haupt: VII: §6)

					Quaver and Semiquaver Triplets	Over-lapping
L. Mozart 1756	In general, ‘in slow, sad pieces, one performs pasasages with long strokes of the bow, simply and tenderly’ (XII: 18) In Slow, sad pieces, up-bows must not be detached but sustained singingly. (XVII:13) Triplets are always with variety of slurs, sometime with staccato, in medium and slow tempi. (VI: 8–16) There are certain passages in slow pieces where the dotted notes must be held rather longer than normal. (I: 11)					Not mentioned
Avison, Op. 5, preface 1756	‘IN regard to the Harpsichord; the Manner of Playing as described by the term <i>Legato</i> , or chaining the Passages, by some <i>spirited Touch of the Finger</i> , is much more suitable to the Style of these Pieces, than That of the <i>Staccato</i> , or invariable marking of the Notes <i>by means of the Wrist</i> ‘THE Elements of Playing made use of this Work, are the same as explained by GEMINIANI in his <i>Introduction to a good Taste in Music</i> .’					
Pasquali (posth.) 1760	The <i>Legato</i> is the Touch that this Treatise endeavours to teach, being a general Touch fit for almost all Kinds of Passages, and by which the Vibration of the Strings are made perfect in every Note. The Staccato is expressed by purposely lifting up the Fingers sooner than the Length of the Notes require, in order to give a certain Distinction to some particular Passages, by way of Contrast the Legato; but, in my Opinion, it is to be used seldom, and only when a good Effect is expected from it.’					

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Table 9. A brief survey of the common instrumental ornaments

The table below provides a brief survey of the common instrumental ornaments, defined and *explained* (realised) in English sources within the timespan of this study. The oriented instrument's name is given repeatedly after the ornamentation sign and its realisation, for the convenience of an 'at-sight' positioning:



	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
Henry Purcell, <i>A Choice Collection of Lessons for the Harpsichord or Spinnet</i> (London: Henry Playford, 1696)	 explained:  '[always] beat from the note or half note below' (Harpsichord)	 explained:  'observe that you always shake from the note above' (Harpsichord)		 explained:  (Harpsichord)	 (plain note and shake) explained:  -----  (Shake turn'd) explained: 	 explained:  (Harpsichord)	 explained:  (Harpsichord)	 explained:  (Harpsichord)		 explained:  (Harpsichord)	

	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
		—									
					(Harpsichord)						
John Walsh, ed., <i>The Harpsichord Master</i> , vol.1 (London: J. Walsh, 1697)	(Completely same as in the previous publication)										
Henry Playford, <i>Apollo's Banquet</i> , <i>Newly Reviv'd</i> (London: W. Pearson, 1701)	* [or x or *] 'proceeds from the Note, or half Note next below, by touching the said Note a little, and then Beating down that Finger which is to stop the Proper Note' (Violin)	// [or =] 'to perform it you must first touch the Note or half Note above that which you are to play, and then shake off the Finger with which you stopt the higher Note, as long as its Time will allow, but always let the Proper Note be distinctly									^ [functioned and performed as the legato slur: notes underneath should be played within one bow stroke.] (Violin)


	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
		—									
		heard at last. (Violin)									
William Pearson, <i>The Compleat Musick-Master</i> (London: William Pearson, 1722)	* 'always from the half Note below, beginning with you Finger up and then leaving it down on the Note.' (Viol)	= 'must be shaken from the Note above, be it the distance of one or two Fretts a little prepar'd by holding the Finger down before you Shake and leaving it up afterwards' (Viol)				/ [sic] 'express from the Note or half Note above, descending to the Note' (Viol)	/ 'must be express from the Note or half Note below, ascending to the Note' (Viol)				˘ 'as many as the Slur reaches are express in one bow, but if marked as ˘ is always two distinct Bows backward; but if mark'd thus † is to begin forward, though the Note before was play'd the same way' (Viol)

	Beat	Shake 	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
	<p>*</p> <p><i>'proceeds from the Note, or half Note next below, by touching the said Note a little, and then Beating down that Finger which is to stop the Proper Note'</i></p> <p>(Violin, same as in Playford 1701)</p>	<p>=</p> <p><i>'to perform it you must first touch the Note or half Note above that which you are to play, and then shake off the Finger with which you stopt the higher Note, as long as its Time will allow, but always let the Proper Note be distinctly heard at last.'</i></p> <p>(Violin, same as in Playford 1701)</p>									<p></p> <p><i>'when two or three, or more Notes are included within its compass, it shews that they must all be play'd in the drawing of one Bow'</i></p> <p>(Violin)</p>
	*	= (classified as close, open ['beat'], and									

	Beat	Shake —	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / <i>coulé</i>)	Swell	Battery	Articulation Marks
	<p>[‘beat or open shake’, see the adjacent table cell]</p> <p>([common] flute = recorder)</p>	<p>double Shakes, according to registers divided by <i>Gsolreut</i> [g'] and fingering:</p> <p><i>Close Shake</i> ‘must be play'd from the Note above’, whereas ‘An Open Shake is by shaking your Finger over the half hole below the Note to be shak'd with it off’.</p> <p><i>Double Shake</i> is a warbling shake involving fingers of both hands around the register of <i>Gsolreut</i> [g'] , ‘must be play'd ... in the same Breath ... Flat Notes are commonly</p>									

	Beat	Shake 	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
		<p><i>Graced from the half Notes below, and Sharp Notes from the half Note above' [e.g. shake from A downward if G# is to be graced; but shake from A_b upward if A is to be graced.]</i></p> <p>([common] flute = recorder)</p>									
	<p>*</p> <p><i>'proceeds from the Note, or half Note next below, by touching the said Note a little, and then Beating down</i></p>	<p>=</p> <p><i>'to perform it you must first touch the Note or half Note above that which you are to play, and then shake off the</i></p>									<p></p> <p><i>'when two or three, or more Notes are included within its compass, it shews that they must all be play'd with one</i></p>




	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
		—									
	<p>that Finger which is to stop the Proper Note'</p> <p>(Hautboy [oboe] = Violin)</p>	<p>Finger with which you stopt the higher Note, as long as its Time will allow, but always let the Proper Note be distinctly heard at last.'</p> <p>(Hautboy [oboe] = Violin)</p>									<p>Breath'</p> <p>(Hautboy [oboe])</p>
Peter Prelleur, <i>The Modern Musick-Master, or The Universal Musician</i> (London, 1731)	<p>+ 'an open shake, beat or sweetening'</p> <p>'an open shake or sweetening is by shaking your finger over the half note immediately below the note to be sweetened</p>	<p>= or tr</p> <p>for close shake, " for double shake 'which is only on Gsoreut in alt'.</p> <p>'a close shake must be play'd from the Note or half Note immediately</p>	<p>[no symbol; called Sigh in the book]</p> <p>'if two crotchets happen together in one Key, sigh the first, sound the secound plain. A Sigh divides a crotchet into a prick't Quaver and Semiquaver</p>					<p>[no symbol]</p> <p>'Slur down to a third descending Crotchet, if two third descending crotchets come together; Shake the first, Slur to the next, if two crotchets happen</p>			<p>^</p> <p>'a slur shews that the notes under or over it must be play'd in one Breath, strking the first of them only with your Tongue.'</p> <p>(common flute = recorder)</p>














	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
		—									
	<p>ending with off'</p> <p>'[all] ascending long notes must be sweetened'</p> <p>'Flat Notes are generally play'd from the half Note below, Sharp Notes from the half Note above'</p> <p>(common flute = recorder)</p>	<p>above'</p> <p>'All long notes must be close shook'</p> <p>'The double shake is to be play'd thus, place the fore and middle fingers of your right hand and the middle and third fingers of your left hand on their proper holes. Blow pretty strong and it will sound</p>	<p>slur'd, the prick'd Quaver to be on its proper Key, and the Semiquaver on the Note or Half note just above as thus you must play two Crotchets in Ffaut in alt'</p>  <p>'Flat Notes are generally play'd from the half Note below, Sharp Notes from the half Note above'</p> <p>(common flute</p>					<p>together in one key.'</p> <p>N.B. it is very clear here that the term 'slur' is somewhat ambiguous: it actually functions more like a <i>slide</i>. However this is a good example of both the perception and interpretation of ornaments: a <i>slur</i> must be treated as legato and must function as a smoothened connection of an interval.</p> <p>This perception is indeed</p>			











	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / <i>coulé</i>)	Swell	Battery	Articulation Marks
		—									
		<p><i>Alamire in alt, then shake the third finger of your left hand on its proper hole concluding with that and all other fingers up except the middle finger of your left hand and lowest but one of your right hand.'</i></p> <p><i>'Flat Notes are generally play'd from the half Note below, Sharp Notes from the half Note above'</i></p> <p>(common flute = recorder)</p>	= recorder)					<p>equivalent to the French mini-arc ornaments: <i>port de voix, coulé, and liaison.</i></p> <p>(common flute = recorder)</p>			
For the German Flute , Preluëur here provided a pedagogical system which is totally different, if not more abstruse, than the <i>grace</i> rules in other instrumental treatises. He threw out a tablature entitled <i>a scale of all the</i>											














	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
		—									
<p><i>beats or shakes</i> first, which describes no actual ornaments but fingerings for all possible beats or shakes in a flute's regular range, then he teaches only the gracing rules and gracing points in a cadence or during a phrase, without even introducing the ornament signs. In addition, his paragraph titles are even sometimes inconsistent with the paragraph content. There is no grace teaching under the paragraph title <i>of the double cadences, accents, port-de-voix and tonguing the German flute and other wind instruments</i>, but tonguing only¹³⁸. However, despite the difference of his system, the results of ornaments are consistent with not only his treatises of other instruments, but also other people's teachings on recorder or flute: beat from a minor or major second below the marked note, shake from a minor or major above; all notes except the first one must be played within one breath and without tonguing under a slur, etc.</p>											
	<p>+ 'showing on whatsoever line it is plac'd that the finger answering thereto must be just bit down and lift up again [= starting from the marked note, then beat to a minor or major second below, and back to the marked note]'</p> <p>(hautboy =</p>	<p>tr or =</p> <p>'denotes whersoever it is placed' that such a finger must be shook off, always remembering to sound the note next above it, before you begin to shake and let the proper note be distinctly heard at last'</p> <p>(hautboy =</p>									<p>⌒</p> <p>'is often drawn under two, three or more notes, to signifie that all those notes are to be sounded with one breath'</p> <p>(hautboy = oboe)</p>











¹³⁸Prelleur, 'The Newest Method for Learners on the German Flute', in *The Modern Musick-Master, or The Universal Musician*, vol. III. (London, 1731), p. 7.




	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-variaties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
											
	oboe)	oboe)									
	<div><div>+</div><div><i>‘proceeds from the half note below the note on which it is made, and must be heard a little before the proper note is drawn with the bow.’</i></div><div></div><div>[=]</div><div>(violin)</div></div>	<div><div><i>tr</i></div><div><i>‘On the contrary [to the beat] ... [it] comes from the next note above’</i></div><div>(violin)</div></div>								<div><div></div><div><i>‘is sometimes set over two, three, or more notes to shew that all the notes comprehended within it must be drawn within one bow’</i></div><div>(violin)</div></div>	

	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
	 =  'beat [always] from the note or half note below' (harpsichord)	 =  'observe that you always shake from the note above' (harpsichord)		 =  (harpsichord)	 (plain note and shake) explained:  (Shake turn'd) explained:  (Harpsichord)	 explained:  (Harpsichord)	 explained:  (Harpsichord)				
John Walsh, ed., <i>The Harpsichord Master</i> , vol. 14 [or 15] (London : I.	Completely same as in <i>The Harpsichord Master</i> ; vol.1 (1697).										

	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / <i>coulé</i>)	Swell	Battery	Articulation Marks
Walsh, 1734)											
Robert Crome, <i>The Fiddle New Model'd or a Useful Introduction to the Violin</i> (London: J. Tyther, c. 1735)	 =  (violin)	 =  (violin)			 =  (violin)	 [no sign; <i>explained as above backfall</i> when the ornamented note is in a descending motion:]  (violin)	 [no sign; <i>explained as under or below backfall</i> when the ornamented note is in a ascending motion:]  (violin)				


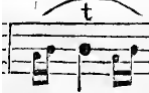




	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
John Johnson, <i>The Compleat Tutor for Harpsichord or Spinnet</i> (London: John Johnson, 1740s)	 explained:  '[always] beat from the note or half note below' (Harpsichord)	 explained:  'observe that you always shake from the note above' (Harpsichord)		 explained:  (Harpsichord)	 (plain note and shake) explained:  (Shake turn'd) explained:  (Harpsichord)	 explained:  (Harpsichord)	 explained:  (Harpsichord)				
Francesco Geminiani, <i>A Treatise of Good</i>	13 th a Beat	1 st a plain shake:	3 rd a superior		2 nd a Turn'd shake			11 th the	7 th and 8 th Swelling and diminishing		5 th Holding the Note






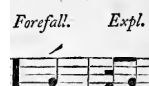

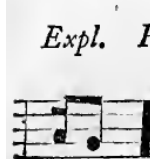
	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
Taste in the Art of Musick (London, 1749)	 <p><i>Beat</i></p> <p>'this is proper to express several passions; if it be perform'd with Strength, and continued long, it express Fury, Anger, Resolution, etc. If it be play'd less strong and shorter; it express Mirth Satisfaction, etc. But if you play it quite soft, and swell the Note, it may then denote Horror; Fear, Grief, Lamentation, etc. By making it short and swelling the</p>	 <p><i>Plain Shake</i></p> <p>'is proper for quick movement and may be made upon any note'</p> <p>14th a close shake</p> <p>-----</p> <p>'this cannot possibly be described by Notes as in former examples. To</p>	<p>apoggiatura</p>  <p><i>S:gr. App.</i></p> <p>'should be made pretty long, giving it more han half the length or time of the note it belongs to'</p> <p>4th an inferior apoggiatura</p>		 <p><i>Turn'd Shake</i></p> <p>'being made quick and long to express gaiety; short for more tender passions'</p> <p>(violin)</p>			<p>Anticipation</p>  <p><i>Anticip.</i></p>  <p><i>Dito</i></p> <p>'was invented, with a view to vary the melody without altering its intention; when it is made with a beat or a shake, and a swelling the sound it will have a greater effect, especially if you observe to make use of it when the</p>	<p>the sound</p>  <p><i>Swelling & falling y Sound</i></p> <p>'these two elements may be used after each other; ... they are proper for any expression or measure'</p> <p>(violin)</p>		 <p><i>Holding the Note</i></p>  <p><i>Dito</i></p> <p>'necessary to use it often'</p> <p>6th Staccato</p>  <p><i>Stac.</i></p> <p>'should be careful to [use it] in a place</p>






	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
		—									
	<p>Note gently, it may express Affection and Pleasure.'</p> <p>(violin)</p>	<p>perform it, you must press the finger strongly upon the string of the instrument, and move the wrist in and out slowly and equally when it is long continued swelling the sound by degrees, drawing the bow nearer to the bridge and ending it very strong'</p> <p>[= large-oscillation wrist vibrato]</p>	 <p>'can only be made when the melody rises the interval of a second or third, observing to make a beat on the following note'</p> <p>12th Separation</p>  <p>'only designed to</p>					<p>melody rises or descends the interval of a Second.'</p> <p>(violin)</p>			<p>where it may not interrupt the sense'</p> <p>9th and 10th Piano and Forte</p>  <p>'they are both extremely necessary to express the intention of the melody; and as all good musick should be composed in imitation of a discourse, these two ornaments are designed to produce the same effects that an orator does by</p>




	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
		—									
		(violin)	<p><i>give a variety to the melody, and takes place most properly when the note rises a second or third; as also when it descends a second, and then it will not be amiss to add a bit, and to swell the note, and then make the appoggiatura to the following note'</i></p> <p>(violin)</p>								<p><i>raising and falling his voice'</i></p> <p>(violin)</p>
Geminiani, <i>The Art of Playing on the Violin</i> , Op.9 (London, 1751)	The signs, interpretations, and uses in expressing passions of ornaments are totally the same as in the previous publication, <i>Good Taste</i> (1749); however, in the music examples, all ornaments' names are written in Italian. This book therefore gives a very clear glossary in both languages; which may be helpful to establish a more thorough understanding by comparing this book and other contemporary writings in Italian language, or like this book, in other languages but with Italian ornament names involved.										





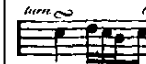

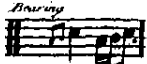
	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
		—									
	13 th Beat = <i>Mordente</i> (violin)	1 st Plain shake = <i>Trillo semplice</i> 14 th Close Shake [= large-oscillation wrist vibrato] = <i>Tremolo</i> (violin)	3 rd Superior Apoggiatura = <i>Apoggiatura superiore</i> 4 th Inferior Apoggiatura = <i>Apoggiatura inferiore</i> 12 th Separation = <i>Seprassione</i> (violin)		2 nd Turn'd shake= <i>Trillo composto</i> (violin)			11 th Anticipation = <i>Anticipazione</i> (violin)	7 th and 8 th Swelling and Diminishing the sound = <i>Agumente [sic] e diminuire di Suono</i> (violin)		5 th Holding the Note = <i>Trattenuto supra la Nota</i> 6 th Staccato = <i>Staccato</i> 9 th and 10 th Piano and Forte = <i>piano e forte</i> (violin)

	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
Apollo's Cabinet, or the Muse's Delight (Liverpool: John Sadler, 1756)	<div>Beat.</div>  <div>(violin)</div>	<div>Open Shake.</div>  <div>(violin)</div>	<div>Apoggiatura.</div>  <div>(violin)</div>						<div>Swell.</div>  <div>(violin)</div>		<div>Staccatos.</div>  <div><div>Slur.</div><div>(violin)</div></div>

	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
	 <i>Beat. Expl.</i>	 <i>Shake. Expln'd.</i>		 <i>Turn. Expl.</i>	 <i>Shake turn'd. Expl.</i>	 <i>Backfall</i>	 <i>Forefall. Expl.</i>				
	<p>'beat form the note or half-note below'</p> <p>(Harpsichord)</p>	<p>'shake from the note above'</p> <p>(Harpsichord)</p>		<p>(Harpsichord)</p>	 <i>Plain Note & Shake Expl.</i>	 <i>Expl. P</i>	<p>(Harpsichord)</p>				
	<p>+</p> <p>'a beat proceeds from the note below'</p>	<p><i>tr</i> OR =</p> <p>'a shake ... comes from the</p>									<p>^</p> <p>'a slur is a curve line, drawn over or under the heads of two or</p>

	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
		—									
	that on which it is made, which must be just touched before the other is played' (Hautboy = oboe)	next note above' (Hautboy = oboe)									more notes, and signifies that all those notes are to be sounded in one breath' (Hautboy = oboe)
Edward Miller, <i>Institutes of Music, or Easy Instructions for the Harpsichord</i> (London: Longman and Broderip, c. 1760)	 'a beat differs from a shake, by proceeding from the tone,	<i>tr</i> OR =  passing shake and transient shake:	 'it is a note smaller in size than the principal note which follows it, and to which it is a grace. It is not reckon'd in	∞ common turn z inverted turn	<i>tr</i>  'the turn'd shake, is made by shaking the tone, or half tone above, along with the principal						 'when placed over several notes, it signifies to Violin Performers. That they are all to be play'd in one bow; to harpsichord performers it means LEGATO. Or a smooth equal & connected touch.'

	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
		—									
	<p>or half tone, below the principal note.'</p> <p>(Harpsichord)</p>	 <p>'the passing shake, to which such fingers are used as naturally recur in the passage'</p> <p>'the transient shake, which is only used in quick descending</p>	<p>the Time for the Bar must be compleat without it; therefore whatever length is given to it, must be taken away from the principal note which follows it.' [= this means the appoggiatura must be played on the beat instead of the so-called 'romantic' interpretation, to start before the note].</p> <p>(Harpsichord)</p>	 <p>(Harpsichord)</p>	<p>note'</p> <p>(Harpsichord)</p>						 <p>'The reverse of Legato, Staccato signifies distinct or pointed; and notes thus marked must be play'd with a certain spring of the Fingers'</p> <p>'many performers always use [the staccato], and think this ought to be the common touch for the harpsichord; but the best masters are of a contrary opinion, and generally use the Legato, which</p>

	Beat	Shake	Appoggiatura	Turn	Turn'd Shake (also other Shake-varieties)	Back-fall	Fore-fall	Slur (Slide / coul�)	Swell	Battery	Articulation Marks
											
		notes, and is different prepared form the others' (Harpsichord)									produces a better tone from the instrument, by causing a more equal vibration of the strings.' (Harpsichord)
Nicolo Pasquali, The Art of Fingering the Harpsichord (Edinburgh: Robert Bremner, c. 1760)	 (Harpsichord)	 (Harpsichord)	 (Harpsichord)	 (Harpsichord)	 (Harpsichord)			 (Harpsichord)			

[\(back to text\)](#)

II. Music Examples

Ex. 1. Op. 4-conc no. 1/i, the opening phrase, bars 1-3

Concerto A.
Part. I: I
Op. 4
Andante.
Violino Primo
Concertino
Violino Secondo
Concertino
Viola Prima
Viola Seconda
Violoncello
Basso Continuo
unisono co'l Viol. 1^o Concertino
unisono co'l Viol. 2^o Concertino
unisono co'l Violoncello.

(back to text)

Ex. 2. PdC 1, the opening phrase, bars 1-3

Prelude.
Lento.
Violino Primo
Violino Secondo
Viola Prima
Viola Seconda
Violoncello
Basso Continuo

(back to text)

Ex. 3. Op. 4 no. 1/i (the original), the opening phrases, bars 1-4



[\(back to text\)](#)

Ex. 4. Op. 4-conc no. 1/i, syncopation in inner voices, bars 4-6

A musical score for a concerto, marked 'Concertino'. It shows the first six bars of the piece. The score is for a full orchestra, including Violino Primo, Violino Secondo, Violoncello, and Contrabbasso. The music is in C major, 4/4 time. The first violin part is marked 'Solo' and features a syncopated melody. The other instruments provide a rhythmic accompaniment. The tempo 'Concertino' is written in the left margin.

[\(back to text\)](#)

Ex. 5. PdC 1, syncopation in inner voices, bars 4-6



[\(back to text\)](#)

Ex. 6. Op. 4 no. 1/i. The original layout, bar 5



[\(back to text\)](#)

Ex. 7. Op. 4-conc no. 1/i. Changing of the orchestral timbres around the unexpected borrowed secondary dominant seventh chord, bars 8-11

[\(back to text\)](#)

Ex. 8. PdC 1. The corresponding changing, bars 9-11

[\(back to text\)](#)

Ex. 9. Op. 4 no. 1/i, bars 7-14



[\(back to text\)](#)

Ex. 10 Op. 4-conc no. 4/i, second couplet, bars 41-45. Note the second-subject-like crochet momentum added to first *ripieno* violins:

[\(back to text\)](#)

Ex. 11. PdC 4, the same section, bars 29-39 (repeats excluded). Note the added crochet momentum remains the same as in Op. 4-conc no. 4/i. In fact this extract can be deemed as a transcription from the concerto version (see [Ex. 10](#)):



[\(back to text\)](#)

Ex. 12. Op. 4 no. 5/i, bars 18-32 (repeats excluded)



[\(back to text\)](#)

Ex. 13. Op. 4-conc no. 2/i, bars 9-12

Violino Primo
Concertino.

Violino Primo
Ripieno

Viol. Secondo
Concertino

Viol. Secondo
Ripieno

Alto Viola
Prima

Alto Viola
Seconda.

Violoncello

Basso Ripieno

tutti.

[\(back to text\)](#)

Ex. 14. 2ndC 27, bar 9-12

Pia.

For.

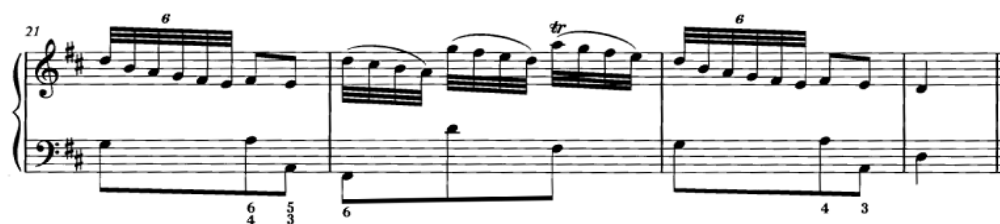
[\(back to text\)](#)

Ex. 15. Op. 4 no. 11/i, the original layout, bars 9-13



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Ex. 16. Op. 5-violin no. 4/iv, closing phrase, bars 21-24.



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Ex. 17. 2ndC 10 (keyboard version), closing codetta, bars 21-24 (repeats excluded)



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Ex. 18. Op. 5 no. 4/iv (original 'cello version), closing phrase, bars 17-20



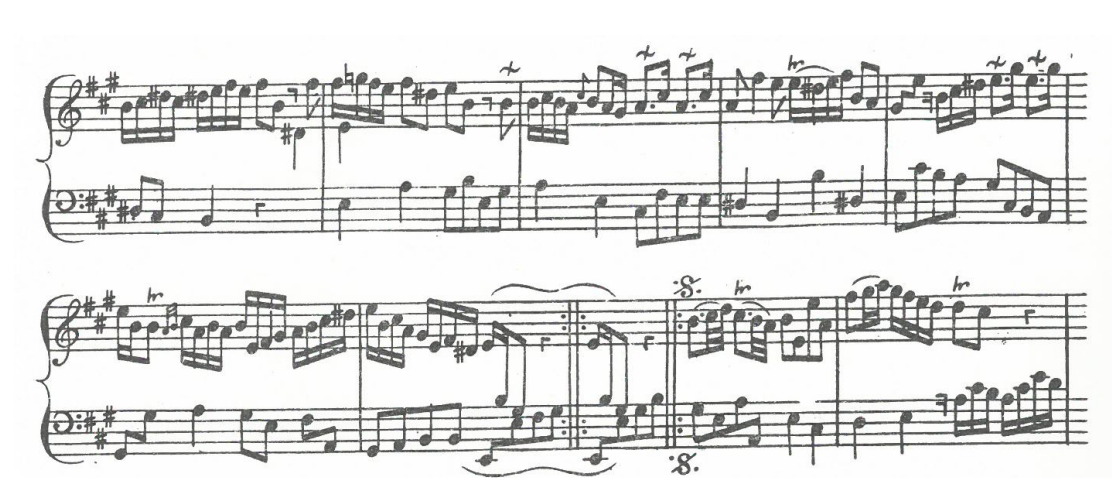
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Ex. 19. Op. 5-violin no. 1/iv (violin version), closing section of the first half, bars 10-17

Musical score for Ex. 19, Op. 5-violin no. 1/iv, closing section of the first half, bars 10-17. The score is in G major (one sharp) and 4/4 time. It features a violin part and a piano accompaniment. The violin part has a 6 5 fingering, and the piano accompaniment has a 6 #6 # fingering. Trills (tr) are marked above the final notes of both sections.

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Ex. 20. 2ndC 11, closing section of the first half, bars 11-19



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Ex. 21. Op. 5 no. 1/iv, the original 'cello version, bars 10-20

A musical score for a cello piece, consisting of three systems of staves. The first system has two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The second system has two staves with the same key signature. The third system has two staves with the same key signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various ornaments like trills and grace notes. There are repeat signs and first/second endings indicated by '1.' and '2.' with a double bar line.

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Ex. 22. Op. 1-trio (1), no. 4/iv, opening, bars 1-24, figures for basso continuo omitted

Violin 1

Violin 2

Violoncello

Basso Ripieno

Vln. 1

Vln. 2

Vlc.

B. R.

Vln. 1

Vln. 2

Vlc.

B. R.

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Ex. 23. 2ndC 37, Per l'Organo, opening section, bars 1-32



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Ex. 24. Op. 1 no. 4/iv, the corresponding opening of the original version, bars 1-23



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Ex. 25. Op. 4-conc no. 2/iv, the ritornello, bars 1-14. Firstly presented by concertante parts, then repeated by tutti.

Handwritten musical score for the first system of the ritornello, bars 1-14. The score is in 3/8 time and G major. It features a solo violin part (Viol. 1. Solo) and a solo viola part (Viol. 2. Solo). The other instruments (flute, oboe, clarinet, bassoon, and strings) are marked with rests, indicating they are silent during this section. The tempo is marked 'Allegro. Solo.'

Handwritten musical score for the second system of the ritornello, bars 15-28. The score is in 3/8 time and G major. It features a tutti performance where all instruments play. The violin parts are marked 'Viol. 1. Rip.' and 'Viol. 2. Rip.'. The viola part is marked 'Viol. 2. Rip.'. The other instruments (flute, oboe, clarinet, bassoon, and strings) are marked with rests, indicating they are silent during this section. The tempo is marked 'Allegro. Tutti.'

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Ex. 26. 2ndC 29, the keyboard ritornello, bars 1-18



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Ex. 27. Op. 4 no. 11/iv, bars 1-18



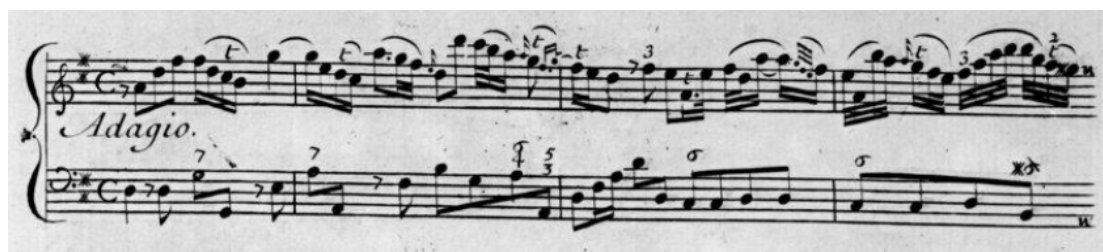
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Ex. 28. PdC 1, opening phrases, bars 1-4



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Ex. 29. Op. 4 no. 1/1, original version. Rhythm undotted, bars 1-4



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Ex. 30. PdC 1, bars 5-9



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Ex. 31. PdC 1, bars 10-14



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Ex. 32. PdC 3, first couplet, bars 34-41



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Ex. 33. PdC 4, bars 1-9



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Ex. 34. A Treatise of Good Taste in the art of Musick, 'Example', bars 1-5



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Ex. 35. 2ndC 27, bars 1-4.



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Ex. 36. PdC 2, opening phrase, bars 1-14.

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Ex. 37. 2ndC 28, opening phrase, bars 1-14.



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Ex. 38. harpsichord divertimento movement no. 27



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Ex. 39. original divertimento, movement no. 30



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Ex. 40. instrumental slur became keyboard overlapping when arranged


(original)


(arrangement)

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Of the Port-de-voix and Slides.

The Port-de-voix is a tipping with the Tongue, anticipated by one Note below the Note on which we design to make it. the Slide is taken a Note above, and is never practis'd but in descending to a third.

EXAMPLES

Port de voix

Slides

These little Notes which denote the Port de voix, and Slides, are accounted as nothing in the Time, you Tongue them never the less, and Slide the principal Notes, we often joyn a beat with the Port-de-voix as you may see above

Of Sliding or Slurring.

Slurring is when two, or more Notes are pass'd over with only one tip with the tongue, which is markt by a Curve line, over or under y^e Heads of the Notes.

EXAMPLES

Of the Accents and double Cadences.

The Accent is a Sound borrowed from the end of some Note to give them a greater expression. The double Cadence is an ordinary Shake follow'd by two Semiquavers Slur'd or tip't.

EXAMPLE

accents


Double cadences

[\(back to text\)](#)

Ex. 42. Rameau, *liaison* from the *table des agréments*

Une liaison qui embrasse plusieurs notes, marque qu'il faut les tenir toutes d'un bout de la liaison à l'autre à mesure qu'on les touche.

Exemple **Expression**



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Ex. 43. Babell, 'The Overture of Rinaldo', from the First Set of *Suits of the most Celebrated Lessons Collected and Fitted to the Harpsichord or Spinnet* [sic], London, c. 1717, bars 13-20



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Ex. 44. Handel, Overture to Rinaldo, score and second violin part. Score from 'Handel's Overtures in Score, From all his Operas and Oratorios', London: Walsh, n.d. [34 overtures, plate no. 676], bars 12-23. Part from 'XXIV [24] Overtures for Violins &c', London: John Walsh, n.d. [2nd edition, plate no.409]



VIOLINO SECONDO

XXIV
OVERTURE
in Rinaldo

Printed musical score for the Violino Secondo part of the Overture to Rinaldo. It shows two staves of music with various musical symbols.

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Ex. 45. Graces explained: fore-fall and back-fall in Prelleur (left), *port de voix* and *coulez* in Rameau (right)

The image shows two musical examples. The first, titled "Of the Graces", is a two-staff piece. The top staff has the title and the instruction "A Shake is marked explained. a Beat explain. a fore fall explain thus fr". The bottom staff has the instruction "a back fall explain: The plain Note and shake thus explain". The second example shows two staves. The top staff is labeled "Port de voix" and the bottom staff is labeled "Coulez". Both staves show musical notation with grace notes and slurs. To the right of the second example is a link: [\(back to text\)](#)

Ex. 46. Harpsichord divertimenti, no. 14, bar 1-8; graces applied but without slurs

The image shows musical notation for Harpsichord divertimenti, no. 14, bar 1-8. The notation is in 3/4 time and features a treble and bass staff. The tempo is marked "Allegro". The music includes various grace notes and slurs. Above the first staff, there is a circled "15". To the right of the first staff is a link: [\(back to text\)](#)

Ex. 47. the original divertimento, fore- and back-falls not added. no. 14, bar 1-8



[\(back to text\)](#)

Ex. 48. Divertimento no. 10, bar 22-25, the original (above) and the arrangement (below)

(original)

(arrangement)

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Ex. 49. Geminiani, Op.4 no.1/iv (above), arranged to PdC 3 (below), bar 95-105

The image displays two staves of musical notation. The top staff, labeled '(original)', shows a complex, fast-paced melodic line with many sixteenth and thirty-second notes. The bottom staff, labeled '(arrangement)', shows a simplified version of the same passage, with a more moderate tempo and fewer notes, making it more accessible for performance. A dashed horizontal line separates the two staves.

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Ex. 50. harpsichord divertimento, no. 11, lento

The image shows a musical score for a harpsichord piece. It consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The tempo is marked 'Lento'. The second system continues the piece with similar melodic and harmonic lines. The notation includes various musical symbols such as notes, rests, and bar lines.

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Ex. 51. the original divertimento, no.11, lento



[\(back to text\)](#)

Ex. 52. harpsichord divertimento, no. 16, andante, bar 12-20



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Ex. 53. the original divertimento, no. 16, andante ma non presto, bar 9-21



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Ex. 54 Antonio Tonelli, basso realisation and score of Corelli's violin sonata Op.5, no.2 1st movement, bar 9-13

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Ex. 55. the original divertimento no.12 and the harpsichord version
no.12, bar 25-36



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Ex. 56. Original sinfonia from *Silente Venti* (above), and the beginning of Op.4 No.2 (below)

Largo.

Oboe.

Largo slaccato, e forte.

Violino I.

Violino II.

Viola.

SOPRANO.

(Bassi.)

f *più p* *pp*

6 *6* *6* *6* *più p* *7* *pp*

A Tempo Ordinario

CONCERTO II

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Ex. 57. opening section of overture in G minor, HWV 453 (small notes are editorial)

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Ex. 58. Opening bars in the overture to *Muzio Scevola*, the orchestral original (top) and the keyboard arrangement (bottom)

[\(back to text\)](#)

Ex. 59. Opening bars in the overture to *Alexander Severus*, the orchestral original (above) and the keyboard arrangement (below)



XII
OVERTURE
in
ALEXANDER
SEVERUS

164

Printed musical score for the Overture in *Alexander Severus*. The score is written on two staves. The top staff is labeled "OVERTURE" and the bottom staff is labeled "ALEXANDER SEVERUS". The music is in C major and 4/4 time. The tempo is marked "Largo". The score shows the first few bars of the piece, with various musical notations including notes, rests, and dynamic markings. The number "164" is written above the first staff.

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Ex. 60. Matthew Locke, the Third Entry from *Cupid and Death* (1659 version), and its keyboard arrangement, Ayre, from *Musick's Hand-Maid*, vol. 1 (1663), bar 1– 4. Parts of second violin, viola, and continuo keyboard were added in the 1915 Cambridge performance version.

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Ex. 61. Henry Purcell, Rondeau from *Musick in Abelazer* (1697), and its keyboard arrangement, *Round O*, from an Oxford manuscript (Bodleian Library, Mus. Sch. E. 397, first half of the eighteenth century). Both the original and arrangement were published in *The Works of Henry Purcell* volumes (London: Novello, Ewer & Co., 1878-1962).



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Ex. 62. Giovanni Bononcini, Allegro (Presto) from the overture of *Il trionfo di Camilla*, and its arrangement. Score collected in *Songs in the New Opera of Camilla* (London: John Cullen, c1706); arrangement collected in the book 2 of *The Ladys Entertainment or Banquet of Musick* (London: John Walsh, 1708).



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Ex. 63. Bononcini, *entrée saccadé* (Largo) from the overture of *Il trionfo di Camilla*, and its arrangement. *Songs in the New Opera of Camilla*, and book 2 of *The Ladys Entertainment*.



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Ex. 64. Bononcini, *fugato* (Presto) from the overture of *Il trionfo di Camilla*, and its arrangement. *Songs in the New Opera of Camilla*, and book 2 of *The Ladys Entertainment*.

The image displays a handwritten musical score for a fugato in G major, 3/4 time, marked Presto. The score is divided into two systems. The first system contains six staves, and the second system contains four staves. The music is a complex fugato with multiple voices. Red circles highlight specific passages in the lower staves of both systems.

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Ex. 65. Maurice Greene, Overture no. 6 from *Six Overtures*, Op. 7, opening bars of the *entrée* (Con spirito) and *fugato* (Allegro). Arranged by the composer.

The image displays two pages of a musical score for Maurice Greene's Overture no. 6, Op. 7. The top page shows the opening bars of the *entrée* (Con spirito) section, featuring staves for Oboe I, Oboe II, Violino I, Violino II, Viola, and Basso [Fagotto]. The bottom page shows the opening bars of the *fugato* (Allegro) section, featuring staves for Oboe I, Oboe II, Violino I, Violino II, Viola, and Basso [Fg.]. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *Con spirito*. The bottom page also includes the title "OVERTURE VI" and the number "28".

Allegro

Ob. I
Ob. II
Violino I
Violino II
Viola
Basso
[Fagotto]

Ob. I
Ob. II
VI. I
VI. II
Via.
Basso
[Fag.]

EE 6622

29

Allegro

Ob. I
Ob. II
VI. I
VI. II
Via.
Basso
[Fag.]

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Ex. 66. Abel, Symphony in F major, Op. 1, no. 5, Allegro, bar 15 – 22
(arrangement by the composer, bar 17 – 22)

The image displays two systems of handwritten musical notation. The first system consists of four staves. The top two staves feature half notes and rests. The third staff begins with a 'for.' marking and contains eighth notes. The fourth staff contains half notes. The second system also consists of four staves. The top two staves are highly rhythmic, featuring many sixteenth notes and some triplets, with a 'f.' marking. The bottom two staves contain a mix of eighth and sixteenth notes, with some rests. The notation is in F major, indicated by one flat (Bb) on the staves.

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Ex. 67. Abel, Symphony in G major, Op. 1, no. 6, Allegro assai, bar 9 – 12
(arrangement by the composer, same bars. Editorial continuo
realisation is diluted in grey.)

The musical score is presented in two systems. The first system (bars 9-12) features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The Continuo part is shown in grey. The second system (bars 13-16) features two staves: Basso Continuo and a second Continuo part. The Continuo part is shown in black. The music is in G major and 3/4 time. The Continuo part is a simple harmonic realization of the upper parts.

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Ex. 68. Original score (as in Walsh's 1711 *Songs in the Opera of Rinaldo*), and William Babbell's 1717 arrangement of Handel's *Rinaldo* overture, slow movement.

The image displays a handwritten musical score for the slow movement of the *Rinaldo* overture. The score is written on four staves. The top staff is for the Obue, marked 'Obue' and 'Staccata Forte'. The second staff is for the Violins, marked 'Violins' and 'Adagio e P'. The third and fourth staves are for the piano accompaniment, marked 'Adagio'. The score includes various musical notations such as notes, rests, and dynamic markings. The handwriting is in ink on aged paper.

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The image shows two systems of musical notation. The first system is labeled 'Adagio' and features a treble staff with a complex, flowing melody and a bass staff with a simple harmonic accompaniment. The second system, labeled 'Velli', continues the melody in the treble staff and includes a more active bass line. Both systems are written in a style characteristic of 19th-century musical manuscripts.

There will nothing Conduce more to y^e perfect attaining to play on y^e Harpsicord or Spinnet, then a serious application to y^e following ruler. In order to which you must first learn y^e Ganut or Scale of Musick, getting y^e names of y^e notes by heart, & observing at y^e same time what line & space every note stands on, that you may know & distinguish them at first sight, in any of y^e following Lessons, to which purpose I have placed a Scheme of key's exactly as they are in y^e Spinnet or Harpsicord & on every key y^e first letter of y^e Note directing to y^e names lines & Spaces where y^e proper Note stands.

Bass Clef

Tenor Clef

Treble Clef

The right hand Keys

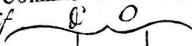
All lessons on the Harpsicord or Spinnet, are prickt on six lines and two staves, in score (or struck through both staves with strokes or bars Joyning them together) the first stave contains y^e treble part, and is perform'd with y^e right hand. y^e second stave is the bass and consequently play'd with y^e left hand. in the foregoing example of the Gamut there are thirty black Keyes, which is the number contain'd in y^e Spinnet or Harpsicord, but to some Harpsicords they add to that number both above and below. Notes standing below the six lines, which have leger lines added to them are called double, as double C C fa-ut, or double D D sol-re, soe they are above on y^e treble hand, but then they are call'd in alt, as being y^e highest, there are likewise in y^e example twenty inward Keyes which are white, they are y^e half notes or flats and Sharps to the other keyes, A sharp is marked thus (*) and where it is placed before any note in a Lesson it must be play'd on y^e inner key or half note above, which will make it sound half a note higher, a flat is marked thus (b) and where it is placed to any note, it must be play'd on y^e inner key or half note below y^e proper note, and makes it sound half a note lower. as for example, the same inner key that makes A-re Sharp doe also make B-mi flat, soe that the half notes throughout y^e scale are Sharps to the plain keyes below them, and flats to the plain keyes above them.


Example of the time or length of Notes.


There being nothing more difficult in Musick then playing of true time: is therefore necessary to be observ'd by all practicioners, of which there are two sorts, Common time, & Triple time, & is distinguish'd by this C this C or this Q mark, y^e first is a very slow movement, the next a little faster, and the last a brisk & airy time, & each of them has always to the length of one Semibreif in a barr, which is to be held in playing as long as you can moderately tell four, by saying one, two, three, four, two Minums as long as one Semibreif, four Crotchets as long as two Minums, eight Quavers as long as four Crotchets, sixteen Semiquavers as long as eight Quavers.


Triple time consists of either three or six Crotchets in a barr, and is to be known by this 3 this 3 or this 6 mark, to the first there is three Minums in a barr, & is commonly play'd very slow, the second has three Crotchets in a barr, and they are to be play'd slow, the third has y^e same as the former but is play'd faster, y^e last has six Crotchets in a barr, & is commonly to brisk tunes, as Riggs and Puspys, when there is a prick or dott following any Note, it is to be held half as long again as y^e Note it self is, let it be Semibreif, Minum, Crotchet or Quaver, when you see a Semibreif note you are to leave of playing so long as you can be in counting four, a Minum rest so long as you tell two, and a Crotchet one, and so in proportion a Quaver and Semiquaver, you may know how these rests are marked in y^e five lines under the example of time.

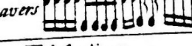
Common time

Semibreif 

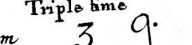
Minums 


Crotchets 


Quavers 

Semiquavers 

Triple time




























Minum 

Crotchets 

Quavers 

Semibreif	Minum	Crotchet	Quaver	Semiquaver
rest	rest	rest	rest	rest

Rules for Graces

A Shake is mark'd thus  explain'd thus  a beat mark'd thus  explain'd thus 
 thus  a plain note & shake thus  explain'd thus  a fore fall mark'd thus  explain'd thus 
 thus  a back fall mark'd thus  explain'd thus  a marke for the turn thus  explain'd thus  the mark for the Shake turn'd thus  explain'd thus 
 observe that you allwayes shake from the note above and beat from the note or half note below, according to the key you play in, and for the plain note & shake, if it be a note without a point you are to hold half the quantity of it plain, & that upon the note above that which is mark'd and shake the other half, but if it be a note with a point to it you are to hold all the note plain, and shake only the point, a Slur is mark'd thus  explain'd thus  the mark for the battery thus  explain'd thus 
 thus  the bass Clef mark'd thus  the Tenor Clef thus  if Treble Clef thus  a bar is mark'd thus  at y^e end of every time that it may be the more easy to keep re, a Double bar is mark'd thus  and sett down at the end of every Straine which imports you must play the Straine twice, a repeat is mark'd thus  and signifies you must repeat from the note to the end of y^e Straine, or lesſon, to know what key a tune is in, observe y^e last note or Close of y^e tune for by that note y^e key is nam'd all Round o' end with y^e first Straine.

Notes Ascending

Notes Descending

Right hand the fingers to ascend are the 3^d, 4th, 2^d to descend y^e 3^d, 2^d.



Observe in y^e fingering of your right hand your Thumb is y^e first so on to y^e fifth.

Notes Ascending

Notes Descending

Left hand the fingers to ascend are y^e 4th, 3^d, 2^d, 1st to descend y^e 3^d, 2^d.



In y^e fingering of your left hand your little finger is y^e first see the fifth.

(back to text)

There will nothing conduce more to y^e perfect attaining to play on y^e Harpsichord or Spinnet, then a Serious application to y^e following rules first learn y^e Gamut or Scale of Musick getting y^e names of y^e notes by hart observing at y^e same time w^{ch} line & space every note stands on y^e if may know them at first sight in any Lesson, to which purpose I have placed a Scheme of keys exactly as they are in y^e Spinnet or Harpsichord, & on every key y^e first letter of y^e Note directing to y^e names lines & spaces where y^e proper note stands.

A Scale of the Gamut

Bass Clef Tenor Clef Treble Clef

The left hand Keys The right hand Keys

All Lessons on y^e Harpsichord or Spinnet are prickt on 6 lines & two Staves in Score, y^e first Staff contains y^e Treble & is performd wth the right hand, y^e second Staffe is y^e Bass & played wth y^e left hand, in y^e Example of y^e Gamut there are thirty black Keys, which is y^e number containd in y^e Spinnet or Harpsichord, but to some they add more both above & below: Notes standing below y^e 5 lines & have ledger lines added to them are call'd double, as double CC faut or double DD solre, so are they above, but then they are call'd in alt, as being y^e highest; there are also in y^e Example twenty inward Keys, that are white, they are y^e half notes, or Flats & Sharps to y^e other Keys: a Sharp is markt thus #, & if plac'd before any note in a lesson it must be playd on y^e inner key, or half note above, & makes it sound half a note higher, a Flat is markt thus b, & if plac'd to any note it must be playd on the inner key or half note below, & makes y^e sound half a note lower, as for Example, y^e same inner key y^e makes A re Sharp makes D mi Flat, so y^e half notes throughout y^e Scale are Sharps to y^e plain keys below them, & Flats to y^e plain keys above them.

Common time.
Semibreif.
Minims.
Crotchets.
Quavers.
Semi-quavers.

Example of the time or length of Notes.

Theres nothing more difficult in Musick then playing of true time, of y^e theres two sorts Common & Triple, Common time is known by any of these marks C C C y^e first is very slow, y^e next a little faster, & y^e last a brisk time, each has to y^e length of one Semibreif in a barr, & held in playing as long as y^e can moderately tell 4, thus 1. 2. 3. 4. two Minims as long as one Semibreif, 4 Crotchets, 8 Quavers, or 16 Semi-quavers.

Triple time has either 3 or 6 Crotchets in a bar, & known by these marks 3 3 3 4 y^e first is 3 Minims in a bar playd slow, y^e second is 3 Crotchets in a bar playd slow, y^e third has y^e same but playd faster, y^e last has 6 Crotchets in a bar, & is to brisk times as figgs & Paspys, when a prick or dot follows any Note it is to be held half as long again as y^e Note it self is; where a Semibreif rest is leave playing while y^e tell 4, a Minim rest 2, & a Crotchet 1, so in proportion a Quaver or a Semi-quaver.

Rests

Triple time
Minim
3 9
Crotchets
Quavers
Semi-quavers

2

Rules for Graces

A Shake is markt thus  exp: thus  a plain Note & shake thus  exp: thus 
 a fore fall thus  exp: thus  a back fall thus  exp: thus  if turn thus  exp: thus  if shake turnid thus  exp: thus 
 observe if if alwayns shake from if Note above, & beat from if Note or half Note below according to if key if play in
 & for if plain Note & shake if it be a Note without a point if are to hold half of it plain upon if Note above if as is markt, and
 shake if other half, but a Note with a point, hold all if Note plain & shake if point, a Slur is markt thus  exp: thus 
 if battery thus  exp: thus  if Bass Clift  if Tenor Clift  if Treble Clift  a bar thus  at if end of every time for if easier
 keeping it, a double bar  set at if end of a strain if if may play it twice over,
 a repeat thus  S: to shew if repeat from if mark to if end of if strain or lesson,
 to know if key a tune is in, observe if last note or close, & by if if key is namid,
 all round & end with if first strain, Observe in if fingering of if right
 hand, if thumb is if 1st so on to if 5th & if left hand if little finger is if 1st & so on.
 if fingers to ascend are if 3^d & 4th to descend if 3^d & 2^d

Rules for tuning the Harpsichord or Spinnet

First set if Harpsichord or Spinnet to Consort pitch, by a pitch pipe or Consort Flute, taking if pitch from C sol fa ut as in if Scale, if
 tune if 8^{ths} & 5^{ths} as if Scale directs observing if bearing notes, they
 have a dash thro if tail, if if have tun'd if middle, or as much as
 is set down in if Scale, if rest both Treble & Bass is to be tun'd
 by octaves or 8^{ths} by practice of this if may obtain a good
 Ear, if is if best director, & in a little time be perfect in if tuning p^t

or thus 

Observe all if Sharp thirds must be as sharp as if Ear will permit, & all fifths as flat as
 if Ear will permit, now & if by way of tryal touch unison 3rd & 5th afterwards unison 4th & 6th

Prelude for the fingering



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Ex. 72. opening bars of Handel's Sonata in G major, HWV 579

Sonata



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Ex. 73. the opening motif in *vo' far guerra*, score extracted from *Songs in the Opera of Rinaldo* (London: John Walsh, c. 1711)



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Ex. 74. Babell's arrangement of *vo' far guerra*, from *Suits of the most Celebrated Lessons* (London: Walsh, c. 1717)



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Ex. 75. Pasquali, *Art*, Plate XIII. Example for teaching the practical simplification of polyphony music, and the overlapping technique.

The musical score is divided into two systems. The first system contains measures 21 and 22, and the second system contains measures 23, 24, and 25. Each measure is written on a grand staff (two staves joined by a brace). Measure 21 shows a complex polyphonic texture with multiple voices. Measure 22 continues this texture. Measure 23 shows a simplification of the texture, with some voices reduced to single notes or rests. Measure 24 shows further simplification, with some voices reduced to single notes or rests. Measure 25 shows the final simplified texture, with some voices reduced to single notes or rests. The notation includes various rhythmic values and accidentals, illustrating polyphonic simplification and overlapping techniques.

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Ex. 76. Geminiani, The Art of Playing on the Violin, Op. 9 (London, 1751),
27

Adagio, o And^{te}

1^o 2^o 3^o
Buono. Mediocre. Buono.

4^o 5^o 6^o
Cattivo Cattivo o particolare. Cattivo.

7^o 8^o 9^o 10^o
Buono. Ottimo. Cattivo o particolare. Buono.

11^o 12^o
Meglio. Cattivo o partic.^{re}

13^o 14^o
Cattivo o partic.^{re} Particolare.

All.^o o Presto

1^o 2^o 3^o 4^o 5^o
Buono. Mediocre. Cattivo. Buono. Ottimo.

6^o 7^o 8^o 9^o
Buono. Meglia Pessimo. Buono.

10^o 11^o 12^o 13^o
Cattivo. Buono. Ottimo. Ottimo

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Ex. 77. Babell, original and arrangement of *Si lietto si contento*, bar 31-34

(Allegro)

Violin

Basso Continuo

Harpsichord

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Ex. 78. Babell, original and arrangement of *Se' in Ombre Nacosta*, bar 40-42

(Presto Prestissimo)

Voice

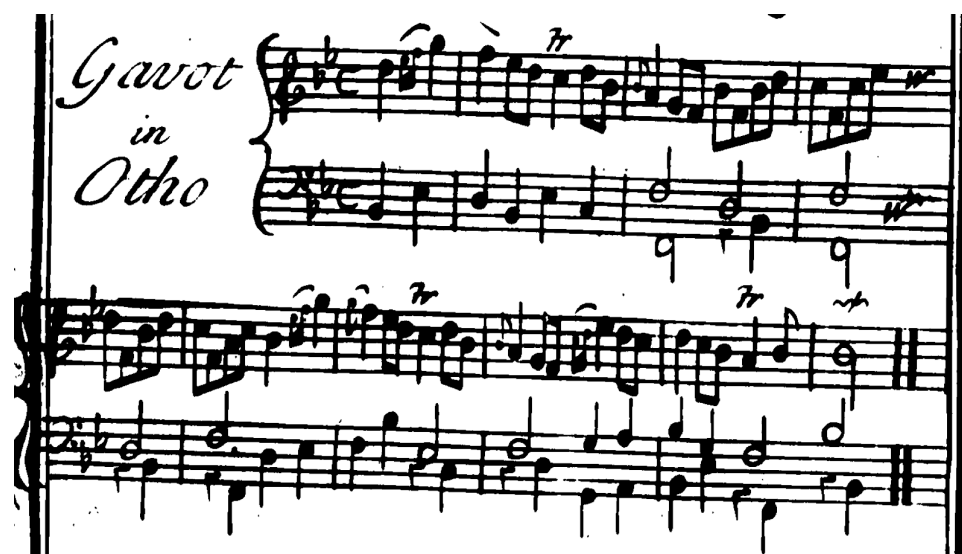
Basso Continuo

Harpsichord

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Ex. 79. different versions of the Gavot [Gavotta] from Handel's *Otho* overture. From top to bottom:

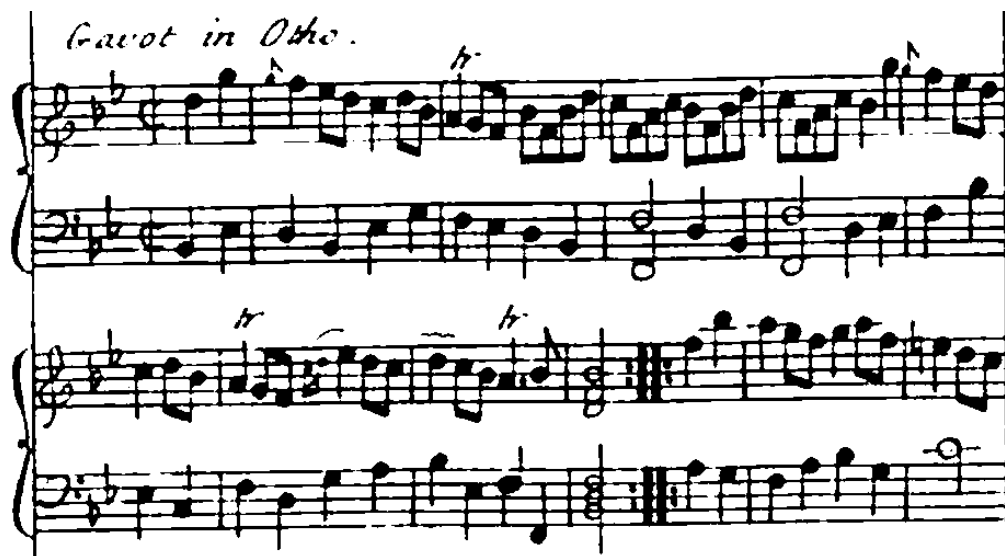
- i. In *The Modern Musick Master* (arr. P. Prelleur, London, 1730). The overlapping two-part writing in the left hand in Prelleur is later omitted.



- ii. In [Handel's] *Six Overtures fitted to the harpsichord or spinnet* (arr. Unknown, London, 1726);



3. In The Compleat Tutor for Harpsichord or Spinnet (arr. J. Johnson, London, 1755);



4. In Handel's Overtures arranged for the Piano Forte (arr. J. Mazzinghi, Dublin, after 1786).

2^d time Forte

GAVOTTE

A musical score for a piece titled "GAVOTTE". It is written for piano forte. The score consists of two systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some measures containing trills marked with "tr". The piece concludes with a double bar line and repeat dots. The word "GAVOTTE" is written vertically on the left side of the first system. The word "Forte" is written above the first system. The word "p" (piano) is written below the first system. The word "8^{ve}" (octave) is written below the first system.

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Ex. 80. Bononcini (arr. anonymous): Minuet in *Mutius* [Muzio] Scevola,
from *The Harpsichord Master* Vol. 14 (1730)



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Ex. 81. John Frederick Lampe: bass divisions, from Plain and Compendious Method of Teaching Thorough Bass, (London, 1737), plate 91

*The Thorough Bass of Lesson the
N^o varied*

B. Cole, Sculp.

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contemporary with the said source. The manuscript score is from the Utile Dulci collection.)

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