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THE
TARTINI
STYLE

An artistic survey of the violinist's craft
in the 18th century

Oslo, 2015

*“Of the various manners in singing and playing, not much can be said with certainty. But as it has been said since ancient times, truly, it does not relate so much to rules, but rather to usage, good preparation and experience.”*¹

Johann Mattheson

¹ Johann Mattheson: *Der Vollkommene Capellmeister* (Kassel, Bärenreiter, 1999), page 193 (originally page 111), §18. Mattheson quotes Hermann Finck (1527-1558): “Ars recte & bene canendi, non solis praeceptis ... sed verius usu, multa tractatione, longaque experientia comparator”. From chapter five, “Ars eleganter & suaviter canendi.” *Practica musica*, Wittenberg, 1556. My translation.

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PREFACE

The present text is an account of my work as an artistic research fellow at the Norwegian Academy of Music during the years 2006 to 2009. Naturally, since many years have passed since the fellowship period ended, this account will also involve the continuation of my work since then. However, throughout these years, my work has developed along the same lines, ideas and sources of inspiration as it did from the very beginning.

My years as a research fellow have offered the luxury to concentrate on one idea and pursue it in depth. As a violinist, I have had the opportunity and privilege to expand my skills as an artist in what has become my field of specification; my artistic home and my default point of departure when approaching music of the 18th century. In my everyday life I work as a full-time tutti violinist in a modern symphony orchestra, and being granted three years of in-depth study has been of invaluable importance for my professional development.

It has proven difficult to bring the project to an end. My previous efforts to finish failed, for different reasons. Presenting the results of my work is demanding on resources, not least financial, and I am grateful that the NMH and the Steering Committee have contributed sufficiently to this final presentation. I have now chosen an entirely different form of presentation: a Blu-ray disc multichannel recording rather than a live performance. Further, I have revised some central issues: The focus has shifted towards a more specific survey on Tartini's works

and style, and I will no longer attempt to make general conclusions regarding the performance practice of the 18th century violin repertoire.

A general remark about this text: The regulations of the programme allow, or rather require, the research fellows to make their own choices in terms of the form and medium used for their reflections. In the case of the present work, the obvious thing to do was to assemble a text that accounts for the methods, sources and historical information I have used, in addition to the critical reflection. I have made efforts to produce a clear, transparent and unambiguous text. Hence, I have avoided the dreaded “International Art English”, which has been so widespread in the language of art criticism over the last two decades.

Ideally, I would have preferred to present my reflections in the style of Tartini and his contemporaries. It is my belief that the famous treatises of C. P. E. Bach, Quantz, L. Mozart, Mattheson and others are indeed reflections, written by artists who described and discussed what was in fact their own art and practice. Their style of writing is remarkably clear and concise, usually economic in words and held in a surprisingly direct and oral language. As they humbly bow their wigs in the dust in their prefaces, they equally boldly boast their highly subjective opinions about music and the practice of other musicians in the following chapters of their books. As tempting as it would be to try to follow suit, I have only used it as a source of inspiration to my writing. This is, after all, a work of music, not one of literature.

I must compel the reader to keep in mind that this is not a work of science, but of art. Therefore, this text does not meet the standards demanded of a scientific paper. However, as a work of art, my practice rests on an investigation of historical sources that requires a certain academic attitude, and the reflection is intertwined with the discussion of historical information. But the bottom line is that this work is not intended to be based exclusively on empirical data, but rather on the interaction between theory and practice.

Even though this text contains many parts that remain from the earlier version of 2012, it is fully revised. The entirely new bits of text are mainly “Approaches to Tartini’s Style” and “A recording of Sonatas”. The “Final Considerations” has been rewritten as well.

INTRODUCTION

We all know the difficulties and challenges of period performance, or “Historically Informed Performance” (HIP). We are aware that resurrecting the past is impossible, and why: no matter how hard we try, we will only ever see a shadow of what was once the living art of humans of past centuries. Still, we love the classical music as if it was our own. We perform it in huge concert halls, we spend billions on the recording industry, and we can access it anytime and anywhere with the devices that we carry in our pockets. We should know the classical music inside out by now, as the artists and scholars of the early music movement have studied it carefully for decades. One might believe there is nothing left to explore.

As the tales of artistic achievements in the past fade and blur, the centre of attention shifts. What was once important may no longer be relevant, and some of the most famous artists in the 18th century are names we may barely have heard today. The composers, whose names we have carved in marble in our concert hall foyers, are those who suit our own taste and perceptions of art. However, there may be other reasons some of the great artists have disappeared into oblivion: May it be because their merits are no longer imaginable – or even achievable? In a time when the belief that everything develops towards something better is so dominant, may we have come to comfortably ignore those who have not been surpassed since?

The inspiration for my venture is a personal observation. When I first took up Tartini’s *Traité des Agréments de la Musique* in the late 1990s, it became clear that the practice he describes did not, but for a few exceptions, make sense with what I had heard from modern-day performers. Actually, the implications of Tartini’s text drew a picture of a rather different approach to central issues of violin playing

and music making, when compared to my own training as a modern violinist and to what I had learnt studying baroque violin.

Tartini's treatise discusses aspects of the musician's craft that have lost their importance long ago. Already in the early 19th century, the art of embroidering the music according towards the fashion of the time was supplanted by a tedious respect to the composer's minute notation, and the performer's role changed. As the composer gained the status of genius, the performer was no longer required to take part in the process of forming the music, but was rather unwanted in this respect and was restricted to "interpret" the composer's work of art. The fulfilment of the score, to which the performer's contribution was earlier required in order to achieve the rhetorical affect, seized to be the significant discipline in musical education that it once was.

However, this is still old news. It is common knowledge that improvisation, for instance, played a bigger role in the performance of pre-composed music before the "romantic revolution" of the late 18th century.² But in what sense did improvisation matter? My work rests on two suppositions: The first is that the type of embellishment found in Tartini's works is, if not fundamentally, at least superficially different from the methods of embellishing that are most commonly used in 18th century violin music today. The second is that embellishing is not necessarily required to be a matter of extemporal improvisation, only that it must appear to be; it is in reality a part of the process of composition, and requires careful planning of form and harmony as part of the preparation for performance.

Our perception of classical music today is very much that it is a closed chapter. We believe that no one will ever be composing classical music again, because one simply does not meddle with history. It is true that every age has its musical expression, which derives from the idioms of its contemporaries, ours likewise, but since we keep performing this old music, it is a problem that we have to relate to somehow. We must take a stand in these questions, and find a compromise that allows the artistic message to come through. I believe we must make an effort to deploy the necessary means to do this, and in the case of the violin

² Bruce Haynes, *The End of Early Music* (Oxford: Oxford University Press, 2007), 4

music of the 18th century, it will not make sense unless we also include the performer's contribution to the work. Playing the music off the score alone will not be sufficient.

THE POINT OF DEPARTURE

APPROACHES TO TARTINI'S STYLE

Giuseppe Tartini (1692-1770) worked as a violinist and composer over a period of almost 60 years, from before 1714 until his death in 1770. These were the decades when the Age of Enlightenment reached its height, not only as a phase in the history of philosophy, but also in literature, science, as well as all disciplines of art and architecture, following movements in politics and society. New trends pervaded the societies' cultural life throughout Europe.

One aesthetic trend that emerged in this period, and with which we can easily associate Tartini, is the period in English 18th century literature known as “the age of sensibility”. After Descartes' rationalism, thinkers like John Locke, David Hume and others developed new concepts of epistemology, claiming that the human senses are the source of our concepts of moral, our perceptions of art and of the world as a whole. Likewise, the senses are the source of our emotions, as we depend on our senses to perceive and understand our physical and social environment. These ideas spread widely into a culture of “sensibility”, a culture that promoted and celebrated sympathetic actions and the exercise of feeling.³

One significant consequence of this concept applied to music, is that of structure. Tartini's idea was that music, as a phenomenon of Nature, is instinctively understood by everyone, regardless of whether they have musical training or not, and that the music closest to nature is that of the

³ Paul Goring, *Eighteenth-Century Literature and Culture* (London: Continuum Books, 2008), 44-45

human voice.⁴ Therefore, we see not only in Tartini's music, but as a general musical development of the time, that harmony and counterpoint is pushed into the background of the musical picture, while melody is given right of way. The baroque “fortspinnung” as a technique of thematic formation is abandoned, as the new musical language favours simplicity and melody, forming movements built of strictly separated phrases.

The philosophy of nature, most famously articulated by J.-J. Rousseau, resonated strongly with Tartini. The idea that everything originates from nature, and that only nature herself offers the truth, is significant, not only in Tartini's writings, but also for his compositional style. In his treatises, both on music theory and on performance practice, Tartini embraces the paradigms of universality and nature as opposite to the different particularities of culture and art.⁵ In this dichotomy, nature stands not only in opposition to art, but is also its superior; while nature is God's creation, art is created by man, and may therefore be erratic; hence, true music stems from nature, while art is an artifice. This idea is particularly obvious in Tartini's explanation of the difference between the “natural” and “artificial” modes, and how they should be applied.

Later, this sensualism, or “new sensibility”, became a central premise for the aesthetics of early romanticism. It may be just to classify Tartini's music as “proto-romantic”, but although his musical style may appear to be sentimental, in the romantic sense, it is not to be understood as excessively emotional, but rather at once intellectual and emotional (hence the German “Empfindsamkeit”). These new trends gained momentum, not surprisingly, in a time when music

⁴ Tartini practically explains the “natural modes” to be the commonly known phrase endings. “These figures are few in number, perhaps merely because hitherto no one has troubled to collect them and write them down after noting them in people who have no knowledge of music, who sing for their own pleasure very gracefully, which is gift of Nature with them and comes from these natural figures which she has taught them.” Giuseppe Tartini, *Traité des Agréments de la Musique*, Modern edition in French, English and German by Erwin R. Jacobi. (Celle and New York: Hermann Moeck Verlag, 1961), 94.

⁵ In a letter to Francesco Algarotti, dated November 20, 1749, Tartini writes, “I feel more at home with nature than art, having no other art than the imitation of nature.” Pierpaolo Polzonetti: “Tartini and the Tongue of Saint Anthony”, 445. *Journal of the American Musicological Society*, Vol. 67, No. 2 (Summer 2014), pp. 429-486.

was increasingly in demand and accessed by new groups of audiences, particularly the growing middle classes.

A second approach to Tartini's style is that of religion. He was a pious man. As a young boy in Pirano, he was destined to become a priest by his parents. His father, the manager of the salt mills in Pirano, had connections to the Franciscan order,⁶ and the young Giuseppe was sent off to the *Collegio dei padri delle scuole Pie* in Capodistria (Koper). Although he would later rebel against his father's intentions, his affinity to the Franciscan order and its teachings was strong throughout his life and was of vital importance to his music.

In the years 1708-1710, Tartini studied law at the famous university of Padua. In 1710, he married the niece of a local bishop, against her family's wishes, and he left Padua to avoid further scandal. He sought refuge in the convent of St. Francis in Assisi, the Franciscan "headquarters", where he spent at least three years. When he returned to Padua in 1721, it was to be appointed as *primo violin e capo di concerto* in the basilica of St. Anthony, a position he held until he retired in 1765.

St. Anthony (1195-1231), to whom the basilica in Padua was erected in the late 13th century, is a figure of great importance to the Franciscan order. He was a friar from Lisbon who travelled the western Mediterranean lands, before, like Tartini did almost 500 years later, arriving in Assisi to join the recently established order. He proceeded to settle in Padua, like Tartini, and became famous for his strong and compelling sermons. His speech was reported to cause miracles, because everyone could understand him, even though he was a foreigner; even animals would be enthralled by his gifts of speech. Most famous is his sermon to the fish.

In the centuries after his death, St. Anthony's remains were kept as relics in the basilica in Padua. Miracles were reported even after his death: on his exhumation more than 30 years after his death, his tongue was reported to be still fresh and uncorrupted. Obviously understood as a sign on his divine gifts of speech, his tongue and his mandibles were

⁶ Lev Ginsburg: *Tartini, his Life and Times* (Neptune, N.J.: Paganiniana Publications, 1980), 42 and Pierluigi Petrobelli. "Tartini, Giuseppe." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed 10.12.2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27529>. 10.12.2013

now kept in separate shrines, becoming the centre of attention in the adoration of the saint.

The Italian musicologist Pierpaolo Polzonetti has shown a remarkable connection between Tartini's life and the vita of St. Anthony of Padua.⁷ It is indeed striking how Tartini followed in the footsteps of St. Anthony. Was this an intentional pilgrimage? Not only did Tartini follow the saint's example by seeking refuge in Assisi and settling down in Padua afterwards, but also the famous story of the Devil's Sonata, where Tartini dreamt that the Devil taught him to play the violin, has a parallel in St. Anthony's vita. This Faustian motif appears as an episode where the Devil allegedly attacked St. Anthony in his sleep, and pressed on his throat as to choke him. The underlying insinuation is of course that the supernatural talent has been given by the Devil, the gift of speech to St. Anthony and the gift of playing the violin to Tartini.

In this perspective, it is apparent that Tartini chose to devote himself and his life to the adoration of the saint's tongue. That could be a reason why he turned down the many invitations from all over Europe, but remained faithfully in his service for almost fifty years.

From the late 17th century, the devotion to St. Anthony grew. Huge sums of money were invested to accommodate pilgrimage and to establish the site in Padua as a religious place of importance. A new chapel for the display of St. Anthony's tongue was built in the far end of the basilica, and the church was decorated with splendid paintings and sculpture. Some of the finest musicians of the time were employed in the chapel's orchestra and choir, being offered generous salaries: not only Tartini, but also the cellist Antonio Vandini, the castrato Gaetano Guadagni and the organist Antonio Vallotti (also a Franciscan), among others. Visitors to the church could worship the holy tongue, surrounded by exquisite works of art and listening to some of the best musicians in the world.

The new chapel in the *Santo* was finished and inaugurated in 1745, and there were regular celebrations of various kinds related to St. Anthony and his tongue. Music played a considerable part of these liturgical events, and the performances of Tartini and the other famous musicians at

⁷ Polzonetti: "Tartini and the Tongue of Saint Anthony", 431-435

the Santo were a very strong second attraction after the relics of the Franciscan friar of Lisbon, if not a first. As the cult of the tongue gained momentum, it is reasonable to suggest that it may have affected the music as well, and that it may have been an important factor in Tartini's shift of musical style around this time.

In most cases, it is difficult to establish when Tartini composed his works. None of his autographs are dated. He revised many works numerous times, and frequently reused themes and movements, easily swapping them between concertos and sonatas. In addition, we know that he kept performing the same works for years and years, so the part books may have been copied several times over the decades.⁸

In 1935, Minos Dounias proposed the theory that Tartini's works may be divided into three creative periods.⁹ By investigating stylistic differences between the concertos, he claimed that Tartini's style changed significantly twice, first around 1735, and again around 1750. Dounias does not give much concrete evidence, but explains these changes in very general terms, apprehending the different epochs of music history in ways typical for his time. Still, it is a plausible theory for understanding Tartini's artistic development.

The works of the first period bear the mark of a highly virtuoso violinist. This is where we find the most technically demanding movements, deploying devices like tenth stretches, great leaps, contrapuntal writing and breakneck capriccios. Even though Tartini's unmistakably personal style was already highly developed, Corelli was obviously still an important model, and Tartini's sonatas compare to f. ex. Geminiani's earlier volumes, and the sonatas of Veracini and Locatelli.

From about 1735, in the second period, the ideas and philosophies of nature take a larger role. This was when Tartini's music abandoned the earlier idiomatic instrumental virtuosity in favour of simplicity and *cantabilità*. When it comes to notation, we see more so-called first-degree ornamentation; the simpler embellishments and figures are more often written directly

⁸ Petrobelli: "Tartini, Giuseppe", section "2. Works"

⁹ Minos Dounias, *Die Violinkonzerte Giuseppe Tartinis als Ausdruck einer Künstlerpersönlichkeit und einer Kulturepoche*. (Wolfenbüttel/Zürich: Mösel Verlag, 1935)

into the music.¹⁰ Typical for the sonatas of this period is that the virtuoso, break-neck passages are integrated as part of the melodic language, rather than seemingly added as superfluous elements for showing off.

In the third period, Tartini would simplify the musical texture to a minimum and lift the vocal line to become the centre of attention. From now on, it was all about melody. The *piccole sonate* from MS 1888 in Biblioteca Antoniana belong to this period, and they contain the essence of this spiritual, poetic and sentimental style. Tartini probably started assembling this manuscript around 1745,¹¹ and some of the movements are reworked versions of earlier pieces.

The movements in these sonatas are considerably shorter and simpler in form than the earlier sonatas. Some are so short, that they span over no more than one line in the autograph, while some are themes with countless variations that may last for 25 minutes. Nevertheless, the most enigmatic feature of these solo sonatas is the peculiar double stops. They rarely constitute a regular base line, but mostly support the melody by hinting to the harmony rather than realizing it. Some of the sonatas do have a complete written-out bass line, but Tartini says that this is “for ceremony”, and he intends them to be played without bass altogether.¹²

In my recording, all the pieces belong to the first, or maybe the second period. Opus 1 was first printed in 1734, and set up very much like Corelli's opus 5. It is also divided into two parts of six sonatas (plus the Pastorale), and we may perceive the latter part as “sonate da camera”. There seems to be a stylistic development throughout the volume; the first three sonatas still belong very much to the Corelli tradition, whereas the twelfth could easily be from the second period. The d minor sonata was published in 1743, but it is significantly shorter and could very well be older than the B.F4. The Devil's Sonata is difficult to classify (see part 3.2), but the second movement is most likely from the first period. The Allegro Assai sections of the third movement

¹⁰ Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music*. (Princeton, New Jersey: Princeton University Press, 1978), 572

¹¹ Paul Brainard: “Tartini and the Sonata for Unaccompanied Violin”, 385. *Journal of the American Musicological Society*, Vol. 14, No. 3 (Autumn, 1961), pp. 383-393

¹² Letter to Francesco Algarotti, dated Padua, 24th of February 1750. Paul Brainard: “Tartini and the Sonata for Unaccompanied Violin”, 383

contain much of the same material as the Presto from opus 1 nr. 1.

After the death of Tartini, the Italian violin school slowly declined. From then, music history pays more attention to other European musical centres, like Vienna, Paris and London. In the mainstream narratives of music history, Mozart, Haydn and Beethoven lead the development of classical music. But it is easily forgotten how profoundly rooted the “first” Viennese school is in the Italian tradition, and how indebted the great composers of early romanticism are to their immediate Italian predecessors. It should be noted that while Vienna was blooming, the Italians kept following the lines of their earlier practice towards the end of the century. Some prominent violinists kept up Tartini's legacy for the next few decades. The first to be mentioned is Pietro Nardini (1722-1793), who may be Tartini's most famous student. Besides sonatas and concertos of typical Tartini patterns, he made a valuable contribution to Tartini's ornamental style in his seven sonatas printed in Cartiers *L'Art du Violon*, «avec les Adagio Brodés», ornamented versions of his apparently earlier published sonatas (Venice, 1760).

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Esempi che servono di regola per la diminuzione e gli ornamenti nell' Adagio

N° 189

ADAGIO

1. condotta

2.

3.

4.

5. Cadenza tr

Figure 1. Examples of “divisions” from Campagnoli's violin school, opus 21 from 1824. The excerpt is from the Italian edition from 1827.

Among Nardini's students, we find Bartolomeo Campagnoli (1751-1827), who made the last contribution to the Italian violin tradition with his violin method of 1824.¹³ This very interesting method contains much of the material from the

¹³ Chappell White. "Campagnoli, Bartolomeo." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed 1.4.2009, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04668>.

Traité, even some of the same lessons and examples, as well as excerpts from Tartini's letter to Maddalena Lombardini Sirmen (1745-1818). Among Campagnoli's 132 "progressive lessons" he gives examples of free ornamentation, that resemble what we can find in the music of Chopin, Beethoven and other romantic composers (figure 3).¹⁴ Of special interest is Campagnoli's collection of fantasias and cadenzas in all keys. With Campagnoli's proximity to Tartini's style, it is tempting to ask as if they are related to Tartini's *modi artificiali* (chapter 2.3). The collection was first published around 1812, and was reprinted as late as the 1880s.¹⁵

The most notable offspring of Tartini's school was the French violin school after the 1789 revolution. It was founded by Giovanni Battista Viotti (1755-1824), who was a student of Gaetano Pugnani (1731-1798). Pugnani was not only one of Tartini's students but also one of Giovanni Battista Somis' (1686-1763), who in turn was a student of Corelli: In other words, there is a straight line from Corelli and Tartini into the French school. Viotti had great success in Paris and settled there in 1781, and amongst his French students were Pierre Baillot (1771-1842), who had studied in Rome with Pollani, who was also a student of Nardini. Cartier refers to Baillot as a great admirer of Tartini, and mentions him as the source of The Devil's Sonata.¹⁶ Together with two of Viotti's other famous students, Rodolphe Kreutzer (1766-1831) and Pierre Rode (1774-1830), Baillot established the Paris Conservatory in 1795. In addition to writing their own etudes and studies for their students, they also published the conservatory's official method together. In the chapters about ornamentation, the examples from *Traité* are reproduced almost verbatim,

¹⁴ Bartolomeo Campagnoli, *Nouvelle méthode de la mécanique progressive du jeu de violon ... distribuée en 132 leçons progressives pour deux violons, et 118 études pour un violon seul, op.21* (Leipzig, 1824.) This is from the Italian edition of 1827: "Esempi che servono di regola per la diminuzione e gli ornamenti nell'adagio", lessons 189-191, pages 118-120.

¹⁵ Campagnoli, *L'art d'inventer à l'improviste des Fantasies et Cadences pour le Violon*, ca. 1812. (Leipzig: Breitkopf & Härtel, ca. 1882, undated).

¹⁶ "Cette Piece est Très rare; Je la dois à Baillot, Son amour Por les belles productions de Tartini, L'a décidé à m'en faire le sacrifice." J-B. Cartier, *L'Art du Violon*, (Paris: Decombe, 1803) 307

including a little excerpt from the foldout in Cartier.¹⁷

THE SOURCES

The primary sources are the backbone of my project. I have based my work on a number of manuscript copies, historical editions, manuals and treatises, but not on all that are available. I have tried to make a fair selection. Among the violin methods and treatises, I have used the most important ones from around 1750, and I have referred to a few that have been published after Tartini's death, but continue along the lines of Tartini's school. My focus, however, has been with the sources that relate directly to Tartini's own works and writings.

Facsimile editions

While practising, I have preferred to play from facsimile editions or photocopies of manuscripts. The digitally reproduced facsimile editions from S.P.E.S., King's Music, Éditions Fuzeau and others are beautifully reprinted and can easily be read as they are. I have found many important manuscripts in the IMSLP/Petrucci Music Library, an invaluable online resource which offers both surprises and new discoveries. Modern editions, urtext or critical editions have been used only when I have not had access to a copy of the original print, except for Agnese Pavanello's edition of the Devil's Sonata, which has been an important reference to the piece. In addition, some of the solo parts in the manuscripts have been so densely written and illegible that I have had to type them out with typesetting software.

Some material has been particularly difficult to access. For example, I acquired five violin concertos as digital high-resolution colour photographs from the manuscript collections of the Biblioteca Antoniana in Padua. I have

¹⁷ Baillot, Kreutzer and Rode, *Methode du Violon* (Paris: Faubourg, n.d. but after 1793. Italian edition, Torino: Fratelli Reycend & Co., ca. 1830), 125.

transcribed, edited and adapted two of these concertos for performance, D.39 and D.114. Chiara Banchini kindly let me photocopy her own copy of the volume from the Berkeley collection in Basel in 2005.¹⁸ The excerpts from Cartier have been photocopied from the facsimile edition, which is far too big and heavy for the music stand anyway. Of particular importance is a facsimile edition from S.P.E.S., which contains four flute concertos, three of them transcriptions of Tartini's violin concertos. This is a reprint of manuscripts from the University library of Uppsala, and I have performed two of these concertos with orchestra accompaniment.¹⁹

I have performed four concertos by Tartini based on my own transcriptions from 18th century part books. I have chosen to use the music typesetting software Sibelius (5.1, later 6.0) to edit the musical text, because it seems to favour fast and simple notation over a very professional layout. I have intended these editions primarily for practical use, rather than for a possible future publication. Nevertheless, I have noted all the corrections and alterations necessary for performance.

The most important treatises are also available in modern editions, in facsimile or diplomatic transcriptions. Many of them have been translated into English. Erwin Jacobi's edition of Tartini's *Traité des Agréments de la Musique* has been of vital importance. It also contains Tartini's famous letter to his student Maddalena Lombardini Sirmen, as well as a facsimile of a handwritten copy of the original Italian text, including the "Rules for Bowing".²⁰ Since I read neither Italian nor French very well, I have relied on Jacobi's edition, which shows the German and English translations alongside the French edition of 1771.

As far as Geminiani's, C.P.E. Bach's, Quantz' and Leopold Mozart's treatises are concerned, I have used facsimile

¹⁸ Item 989, in "hand B", described by Vincent Duckles and Minnie Elmer, *Thematic Catalog of a Manuscript Collection of Eighteenth-Century Italian Instrumental Music in the University of California* (Berkeley and Los Angeles: University of California Press, 1963), 381

¹⁹ Giuseppe Tartini, *IV Concerti ... di MS Uppsala* (Firenze: S.P.E.S., 1986) The four concertos are 291, 292, 293 and 294, and correspond to D.50, D.78 and D.105. Gimo 292 is believed to be an original flute concerto.

²⁰ Tartini, *Regole per arrivare a saper ben suonar il Violino*. Supplement to Tartini/Jacobi, *Traité...*

editions with the original print in German, while for Mattheson's *Der Vollkommene Capellmeister* I have used a modern edition which has retained the original text from 1739 unaltered.

I have used the following sources to Tartini's works:

- Opus 1, 12 sonatas and Pastorale. Walsh, London 1742
- Opus 1, 18 violin concertos in three volumes. Le Cene, Amsterdam 1728
- Opus 2, 6 sonatas. Walsh, London 1746 (?)
- Opus 2, 12 sonatas. Cleton, Roma 1745
- Opus 4, 6 sonatas. Paris, 1747
- Opus 5, 6 sonatas. Paris, 1748 (?)
- Opus 6, 6 sonatas. Paris, 1748 (?)
- *Arte dell'arco*. Marescalchi, Naples, 1780s.
- Forty-eight embellished slow movements from the Berkeley collection, it. 989
- Four flute concertos from the University Library of Upscale. S.P.E.S. edition including Tartini's original solo parts from the Biblioteca Antoniana: D.50, D.78 and D.105.
- 5 violin concertos in manuscript copies from the Biblioteca Antoniana: D.39, D.53, D.65, D.104 and D.114. Colour photographs of part books and full scores.
- *The Devil's Sonata* ("Il trillo del diavolo"), from Cartier, 1803 edition
- Table containing 17 variations on the Sonata B: F5, Cartier, 1803 edition
- *Caprices ou Etude du Violon*, ed. Giovanni Cappi (later than 1802)
- Letter to Maddalena Lombardini Sirmen, Padua, 5. March 1760. English translation, 1771.
- *Traité des Agréments de la Musique*, Moeck 1961 (Jacobi)

Cartier: L'Art du Violon

Jean Baptiste Cartier (1765-1841) was also a one of Viotti's students in Paris. He published his voluminous violin method for the first time in 1798. The second edition followed suit in 1799 and an extended third edition was published in 1803. This impressive book contains a large selection of works by Italian, French and German masters, organised by nationality, and Cartier probably saved many of them from being lost. Some of the pieces in this collection had not been published before, and this is the first time the Devil's Sonata appears in print. The large number of lesser-known pieces by lesser-known composers in this volume makes us wonder if these pieces were commonly known and performed at the time, and whether the selection represents a canon of violin music of the early Paris conservatory.

The book includes a set of six embellished sonatas by Nardini, embellished in typical Tartini style. Remarkable is also Nardini's *Sonate enigmatique*, notated over a two-stave score with treble and bass clefs, written in an exotic scordatura so that the violin can play the bass part as well, one octave higher than written. Of greatest interest to my work is the foldout table at the end of the book (figure 2). It shows one single slow movement by Tartini, the Grave from B.F5, engraved on one unbroken staff with 17 embellished variations underneath. Some of these variants are so complex and densely packed with grace notes and runs that it is difficult to imagine that they were ever intended to be performed.

Most of these sets of embellishments are more elaborate than any other sources to Tartini's embellishments. Even though none of these deviates significantly from the instructions in the *Traité*, their origin is somewhat uncertain. Cartier does not refer to the source, except from what is provided in the heading.²¹ However, the same work exists in a Viennese edition, set up as a theme with

²¹ "Adagio de Mr. Tartini. Varie de plusieurs façons differentes, tres utiles aux personnes qui veulent apprendre a faire des traits sous chaque' notte de l'Harmonie. On pourra remplir les lacunes qui se trouvent dans les variations par une des lignes au dessus et au dessous et par des traits arbitraires. / Celle Seconde Edition est Grave D'apres les soins de J. B. Cartier Chez Decombe, Editeur. Luthier, Facteur d'Instruments en tout genre Mr de Musique et Professeur Successeur de Salomon. Place de l'Ecole pres le Pont – neuf No. 45 a Paris"

consecutive variations, but otherwise apparently identical to Cartier's table.²² It is published by Giovanni Cappi, who also published several of Haydn's, Mozart's and Beethoven's works. It is difficult to determine which of the two editions came first, whether one of them has used the other as source or whether they have both had a common, unknown source. However, it is likely that Cartier's edition appeared first, as the table is already found in the first edition of 1798, while Cappi's version cannot have been published before 1801: We know that as Cappi took over the entire Artaria business that year, and that he continued the numbering of the publications, which by then had reached 873. Cappi's edition of these ornamented versions is numbered "plate 919".

²² "Caprices/ ou Etude/ du Violon/ dédiés/ aux Amateurs/ par/ Tartini." Alexander Weinmann and Rupert Ridgewell: "Artaria" in Grove Music Online. Oxford Music Online. Accessed 1.4.2009 from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01364>

ADAGIO de M^r. TARTINI. *Varie de plusieurs*)

Figure 2. "Centrefold" from Cartier's *L'Art du Violon* (1798)

Attempting to perform these variations immediately brings up the question of which tempo is intended. In order to include all the notes, the movement must be played ridiculously slowly, and that is in conflict with the common principle that ornaments should not alter the skeletal melody in any way. Moreover, if one should manage to perform these embellished variants in the same speed as would be suitable for the unornamented movement, it would lose its character as a slow movement, hence the

criticism against this style of embellishment.²³

Is there an obvious solution? We may have to challenge our presupposition that tempo and phrasing should remain unaffected by embellishments; is Cartier's table a reminiscence of an unknown practice of performing adagios extremely slowly, or was the tempo stretched in certain places in order to fit in all the notes?

There is evidence that rubato was indeed a part of the musical practice of the time. Tartini mentions rubato as one of the four most important techniques (means) which a good singer should apply.²⁴ (The others are appoggiaturas, trills and the sustaining of the sound, *protratto*.) We do not know how this rubato was used or to what degree it was acceptable, but it is reasonable to assume that it should indeed be applied in accordance with the distinction between natural and artificial figures. This is supported by Tartini's statement that the "harmonic [natural] cadences must always be played in strict time".²⁵ This is where the natural figures are applied, and it makes sense to guess that if tempo may be manipulated, it must happen where the artificial figures apply, i.e. often in the "run-up" before the beginning of the cadences. This is also where we see the most complex tirades of embellishments in Cartier's fold-out. In other words, the natural figures must be performed strictly in tempo, while the artificial figures may be given some space.

Notation is problematic, too. The long runs that do not fit with 16^{ths}, 32^{nds}, 64^{ths} or even 128^{ths}, are not supplied with numbers over or underneath the beams, which is common in modern notation of "tuplets". Nevertheless, the rhythmical patterns are carefully written, frequently with complicated inverted rhythms and long series of fast syncopations. It is extremely difficult, if not impossible, to play these passages exactly as written.

²³ J. J. Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, chapter 18, paragraph 60. "...[Die Violinisten]... überhäusen das Adagio mit so vielen Manieren und wilden Läufen, daß man es eher für ein scherzhaftes Allegro halten sollte, und die Eigenschaften des Adagio fast gar nicht mehr daran wahrnehmen kann."

²⁴ Giuseppe Tartini, *Trattato da musica seconda la vera scienza dell'armonia*, 1754. Richard Hudson, *Stolen Time: The History of Tempo Rubato*. (New York: Oxford University Press, 1994), 1

²⁵ Tartini/Jacobi, *Traité...*, 109

The Point of Departure

No matter who composed these variations, it is still likely that they represent a type of ornamentation that was fashionable among violinists at the time they were published. Whether they represent Tartini's actual performance practice or a practice that evolved to this point after Tartini's death is a central problem with this source. I would like to put forward three possible hypotheses:

- The poster represents an exaggerated, inflated image of Tartini's performance style. As mentioned earlier, Tartini had a mythical status, not least after his death. Among his fans in the Parisian circles, we find Baillot, Rode and Kreutzer, all professors and founders of the Paris conservatory. Cartier mentions Baillot as his source of the Devil's trill sonata; is it possible that Baillot composed this table as well? This suspicion is strengthened by the fact that the same sonata (B.F5) also appears in the conservatory's official method from around 1800.
- Cartier's *L'Art du Violon* is, after all, a violin method, and this table may be displayed for purely educational purposes. The embellishments could be intended as nothing more than etudes. As it appears in the heading, the table is «very useful for those who wish to learn the moves over each note of the harmony». That suggests that we may understand it merely as a pedagogical work, without necessarily having a root in common practice. Cappi's edition bears the title «Caprices, ou Etude».
- On closer inspection, the first variation appears to be different from the other sixteen. It is less complicated, more restrained and more in line with what we find in the other sources that we know with certainty have originated from Tartini. It is likely that at least this variation is created by Tartini himself, or by someone with a closer connection to Tartini's school.

On one occasion in 2007, early in the research period, I attempted to cut and paste individual ornaments from this poster to fill in the complete movement. Although I avoided the most complicated figures, mainly because some of them are at the limits of what is musically appropriate, it turned into a well sounding movement with, in my opinion, tasteful and balanced ornaments. See appendix 3.1.

The Berkeley collection

In 1958, The University of California acquired a large collection of manuscripts and printed music from the 18th century, which was until then on private hands in Italy. The collection includes more than 1000 works by more than 80 different composers, many of them unknown from elsewhere. These works are mainly sonatas, concertos and works for smaller string ensembles, spanning the entire 18th century. The collection contains 387 violin sonatas, 224 trio sonatas, 248 concertos, 76 string quartets, 23 symphonies and a large number of single movements and dance movements. Among the more prominent works in the collection, we find several first editions of Haydn's string quartets and Corelli's opus 5.

The music had been collected from around the year 1700 and remains intact, as it was when collection ended 100 years later. It may have belonged to an amateur, or a rich collector with a special interest in instrumental music, maybe to someone from the circles around Tartini in or near Padua. A significant amount of the collection consists of Tartini's music, as many as 106 violin concertos in part books and 97 sonatas, as well as some other works. Compositions by Tartini's students are also well represented, among them Paolo Alberghi, Domenico dall'Oglio, Pietro Nardini and Pasqualino Bini.²⁶ The collection is comprised of 29 manuscript volumes containing ornamented variants of 267 movements or melodies, of which 84 are from Tartini's concertos and 26 from his sonatas (figure 3).

I have a photocopy of one of these volumes, item 989.²⁷ It contains in total 45 slow movements from Tartini's concertos and 3 from his sonatas. None of these are in Tartini's own handwriting, but the copies are consistent and appear to be in accordance with the patterns in the *Traité*. It is clear that they represent the practices of the Tartini school, if not of Tartini himself. The embellished manuscripts are discussed in detail in Minnie Elmer's thesis of 1962.²⁸

²⁶ Duckles and Elmer, *Thematic Catalog...*

²⁷ Duckles and Elmer, *Thematic Catalog...*, 381

²⁸ Minnie Elmer, Tartini's improvised ornamentation, as illustrated by manuscripts in the Berkeley collection of eighteenth century Italian



Figure 3. From the Berkeley collection. Second movement of the violin concerto D.28.

Traité des Agréments de la Musique

This is Tartini's own treatise, or rather method, on embellishment, long known only from the French edition from 1771, *Traité des Agréments de la Musique*. It was never published in Italian, and it is uncertain when it was written. It is not even clear if it was ever entirely written down by Tartini himself, because it seems to be more like a compendium of lecture notes written down and collected by some of Tartini's students. For many years, it circulated in handwritten copies among Tartini's students and supporters. One of them authored the French translation, which was published the year after Tartini's death. This French edition is the source to Jacobi's edition from 1961.

Tartini's method must have been known far beyond the North Italian mainland. Leopold Mozart was obviously familiar with its contents when he wrote his own "Gründliche Violinschule". He copied parts of it, primarily the chapters about vibrato and ornaments, almost verbatim into his own method.²⁹ This means that the *Traité* must

instrumental music (Berkeley: Unpublished Master thesis. University of California, 1962)

²⁹ Leopold Mozart, *Gründliche Violinschule*. Facsimile of the 3. edition of Augsburg 1789 (Wiesbaden/Leipzig/Paris: Breitkopf & Härtel, 1991),

have been written and was probably widespread by the time Mozart started writing his *Violinschule* in 1754, and which was published in 1756.

Shortly before Jacobi's edition was printed in 1961, two independent manuscripts of the until then unknown original Italian text appeared. The first one was found among the manuscripts in the Berkeley collection, which had been brought to California a couple of years earlier. It turned out to correspond fairly well to the French text, but the last six pages were missing. The second manuscript, copied by Tartini's student G. F. Nicolai, was found in the Conservatorio B. Marcello in Venice. It contains several pages with examples of natural and artificial figures that are not included in the copy in Berkeley or in the French edition. This manuscript was added, at the last minute, to Jacobi's edition, not as a fourth column in Italian, but as a supplement in facsimile (in part reproduced here, appendix 1). The differences between the three sources have given further insight into how this unpublished method circulated in the middle of the 18th century.³⁰ Unfortunately, the facsimile supplement in Jacobi's edition does not include these new examples.

The *Traité* may be the most extensive description of the Italian practice of ornamentation of the 18th century. With its elaborate text and numerous musical examples, it gives a detailed view of the application of appoggiaturas, trills, vibrato and mordents, as well as the conventions for embroidering of various cadential formulas and freely improvised passages and figures. In addition to being the first tutorial to be exclusively dedicated to ornamentation, the *Traité* is a guide to the galant style in general. The French edition of 1771 has the following outline:

- | | | |
|---|--------------------------------|-----------------------------|
| 1 | Dell'Appoggiature in genere | Grace notes (one note) |
| 2 | Del Trillo, Tremolo e Mordente | Trills, vibrato and mordent |

chapters 9-11. Many examples are identical. Mozart's debt to Tartini is further emphasized by the tenth chapter about trills (Zehnte Hauptstück), which ends with an explanation on how to perform the famous trill passage in the Devil's Sonata. Tartini's name is not mentioned, but the excerpt is referred to as "the work of one of the most famous violinists of our time". Page 240-241.

³⁰ Jacobi and Wager: "G. F. Nicolai's Manuscript of Tartini's 'Regole per ben suonar il Violino'". *The Musical Quarterly* Vol. 47, No. 2 (Apr., 1961), 207-223

The Point of Departure

3	Modi Naturali	Natural figures
4	Modi Artifiziali	Artificial figures
5	Cadenze Naturali	Natural cadences
6	Cadenze Artifiziali	Artificial cadences (cadenzas)

Jacobi has divided his edition into two main parts, where chapters 1 and 2 from the 1771 edition form the first part, and the chapters 3 to 6 the second. This is obviously in concord with the traditional distinction from Quantz and others, between “Wesentliche Maniere” (essential ornaments) and “Willkürliche Veränderungen” (arbitrary variations).³¹ The first part is about single note ornaments and stereotypical ornaments of few notes, like grace notes, mordents, slides and so on. The second part of the book is about divisions, melodic changes and cadential formulas, in other words everything from standard cadential figures to free improvisation.

UNDERSTANDING THE “TRAITÉ...”

Ornaments and figures

The central terms of the *Traité* are “ornaments”, “figures” and “cadences”. Tartini uses “ornaments” when referring to small stereotyped figures with accentuating functions, treated in chapter 1 and 2 in Jacobi's edition. “Figures” refer to figures with melodic qualities, and are treated in chapter 3 and 4. Finally, chapter 5 and 6 deal with cadences, which are the places where the music is brought to a stop, or a pause.

Tartini makes a distinction between “natural figures” and “artificial figures”, and between “natural cadences” and “artificial cadences”. These terms were probably well established among Tartini and his students, but are not carefully explained in the *Traité*.

Jacobi translates the French “modes” (Italian “modi”) to

³¹ J. J. Quantz, Versuch einer Anweisung die Flöte traversiere zu spielen, Hauptstück VIII and XIII

“Manieren” in German and to “figures” in English. Tartini makes it clear that “modi” in this context should not be confused with the modal systems, or the French word, which means “key”. It means rather “manner of playing”, more specifically a figure of the performer’s choice.³² The terms “natural” and “artificial” may seem odd, but reflect Tartini’s ideas about the origins of art, as I have explained earlier. According to Jacobi, the expression “nature” is not to be taken as having philosophical implications in the sense of the Age of Reason, but rather in its literal sense.³³ I cannot fully agree, as I see Tartini’s usage as perfectly in line with Rousseau’s implications of the term, which was the *Zeitgeist* of the mid-18th century. “Nature” is a widely used term in the literature of the 18th century, used differently by different authors and in different contexts, sometimes even with contradictory meanings; but Rousseau’s understanding of nature is different from the Newtonian, mechanistic understanding. By nature, or the natural state of humankind, Rousseau means rather what we would call “culture”; hence, what Tartini calls “natural” figures is what we would understand as culturally or stylistically dependant elements in music. In Tartini’s case, this refers to the apparently simple, predictable and pleasant phrase endings. Conversely, there are “artificial” figures, which are associated with *individual* expressions, and which are generated by the artist's creative genius and inspiration.

The interpretation of the various ornaments, such as trills, slides and mordents depends on the tempo of the movement. The same ornaments can be interpreted differently in movements with different tempo markings. Any ornament that may emphasize and accentuate the melody in a fast movement can turn into a melodic element in a slow movement. Tartini explains this duality with the distinction between “ornament” and “modo”, the first one *suonabile* (played, instrumental) and the latter *cantabile* (sung, vocal). In other words, depending on the tempo, the ornamented phrase can have a vocal or instrumental character. Minnie Elmer concludes that the borderline between fast and slow goes at andante cantabile.³⁴

Tartini's explanation of the difference between natural and

³²Interestingly, in jazz, «modes» essentially means the same thing.

³³ Tartini/Jacobi, *Traité...*, 94 (footnote 14)

³⁴ Minnie Elmer, Tartini’s improvised ornamentation, 47

artificial figures is somewhat enigmatic. The natural modes are limited in numbers, and everyone understands them instinctively, because they are taught by Nature. They are simple melodic figures that appear to be standard formulas, primarily applied in cadences. I choose to understand natural modes as a part of the common stylistic language of the time, given by convention and tradition and developed over time.

When it comes to the artificial figures, they depend on the performer's personal expression and taste. On the performer's freedom to use artificial figures, Tartini writes:

...artificial figures cannot, and must not be used whenever the subject of the composition and its details have a particular intention, or sentiment, which must not be altered in any way and must be expressed as it is.

This arises quite often and therefore tasteful artificial figures are restricted to only a few places.

Such places occur generally near [prior to] a cadential progression, that is, two notes being required to form a cadence, the figure should precede the first of these two notes. They occur also in progressions of fundamental notes in the bass which do not form a cadence; these movements in the bass are made up of two notes like cadences and the figure precedes the first one as in a cadence.³⁵

Only at the very end of the chapter about natural cadences does Tartini give examples of artificial figures. After a number of examples on how to decorate final cadences, he concludes:

Once we have noted and studied these cadential figures and have mastered them, we shall see that we shall get used to employing artificial figures, without noticing it, in many other places than the above-mentioned cadences.³⁶

This brief, but encouraging conclusion explains not only the relationship between the artificial figures and how they apply in cadences, but it also gives insight in how Tartini taught his students. The patterns are to be studied,

³⁵ Tartini/Jacobi, *Traité...*, 106-107

³⁶ Tartini/Jacobi, *Traité...*, 116

practised and internalized, and will be transferrable to similar contexts.

Cadences

There are several instances in the book where Tartini reminds the reader that a cadence consists of two bass notes (not three). He distinguishes between the cadences where the music stops, but does not end, which he compares to a comma, or a semicolon; and the cadences at the end of the piece or section, which he compares to a full stop. These two types are the *half cadence* and the *natural cadence*, respectively. The *artificial cadence* is similar to what we would call a soloist's *cadenza*, which has its place before the final natural cadence of the piece.

Again, the natural figures are associated with half- and natural cadences. Hence, the selection of possible figures in half cadences is of a limited number. Tartini gives examples of five (six) different half cadences,³⁷ and demonstrates how natural figures may apply in some cases.

In natural cadences, when the dominant, being the harmonically strongest point of the cadence, is being resolved into the tonic, a cadential trill always comes on the dominant. The examples in the section in *Traité* about natural cadences also show the beat preceding the dominant, and this is where the artificial figures are applied.

With *artificial cadences*, Tartini refers to the place at the very end of the piece, where the soloist can stop at will and prolong the moment as long as she wishes or as long as she is able to. He remarks, “This kind of cadence is nowadays a capriccio more than a cadence, because nowadays every singer or instrumentalist feels entitled to lengthen it [...] but as listeners nowadays like hearing this kind of thing, however disorderly and unsuitable, one must know how to write it.” He then proceeds to describe how to build a *cadenza*, following a few rules and a graphical outline. In the present recording, I have applied this pattern to form my *cadenza* at the end of the first movement in the Devil's Sonata.

The custom of developing themes and motifs from the movement further in the *cadenza* was not yet established at

³⁷ Explained in appendix 1, 56 a-e

this time, so the cadenza followed, largely, a pre-made pattern.

In appendix 1, I have tried to give an overview of the most significant figures that Tartini describes in the *Traité*.

Applying the figures

One has to read the *Traité* more than once to understand how Tartini applies the two kinds of figures. His pieces follow strict schemes and depend on an array of melodic clichés, which reduces the possibilities for applying embellishments to quite specific places:

In a phrase which ends with a half cadence (see appendix 1.2), the natural figure will fall on the *second* of the two notes forming the cadence, (the dominant, see appendix 1.2, example 56) but may be prepared during the first note if a dissonance falls on the second note.

In a phrase which ends with a natural cadence (see appendix 1.3), the strongest beat of the cadence (the dominant, which is now the *first* of the two notes) only has room for a trill, whereas the phrase closes on its resolution (the tonic), which cannot have any figures or ornaments.³⁸ An artificial figure can be placed before or immediately preceding the dominant, for example on a subdominant. In other words, the phrase opens, increases in intensity with an artificial figure towards the point of emphasis, and closes with a cadential trill, which may be prepared with another natural figure. Figure 8 shows how artificial (red, long lines) and natural figures (green, short lines) apply to a natural cadence. (Appendix 1.3). The cadential trill is always a natural figure.

³⁸ This rule practically prohibits any figures between phrases, between one part of the movement to the next, or at repeats.



Figure 4. Application of artificial and natural figures to a natural cadence.

This standard phrase structure is a logical consequence of the tonal system. The tension of the dominant towards its resolution is, as always, the primary force, which in correspondence with text and metric structure forms comprehensible phrases and turns the music into a rhetorical tool. The most intense and personal ornaments have their place where the phrase reaches its summit, i.e. immediately before the cadence.

Where is Bach in all this?

If we apply Tartini's instructions to other composer's music of galant style, we may come across some unexpected interpretations. Even if Tartini's school was of great influence across Europe, we cannot always transfer his stylistic apparatus into any music from any other place in Europe. For example, even though the music of J. S. Bach is often clearly galant, his musical style is difficult to explain in view of the contemporary practices in most of Europe. Let us see what happens if we attempt to interpret the aria "Erbarme Dich" from the St. Matthew passion, following Tartini's instructions about appoggiaturas (figure 4).

The image shows a page of musical notation for J.S. Bach's St. Matthew Passion, specifically the 'Erbarme Dich' movement. The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a keyboard instrument (likely harpsichord or organ). The lyrics are: 'er-bar-me dich, mein Gott, um mei-ner Zäh-ren wil-len, er-'. The notation includes various musical symbols such as notes, rests, and ornaments. The page number '100' is visible in the top right corner.

Figure 5. J.S. Bach's St. Matthew passion, «Erbarme Dich».

The problem in this movement is the length of the appoggiaturas. It is not universally accepted by today's performers that the long appoggiatura rule, which is the first rule in so many treatises, also may apply to Bach's music. In this case, applying long appoggiaturas will make strong and beautifully expressive dissonances between the obbligato violin and the melodic line of the alto, while short appoggiaturas will result in a syncopated and clumsy rhythmical pattern. According to the rule, the dotted rhythms must be diminished,³⁹ as the passage should retain a dotted rhythm.⁴⁰ Thus, the resulting rhythmical pattern is quite different from what appears from the notation, and that may be why so many performers hesitate to apply this rule. In this case, thankfully, there are similar situations in Bach's other compositions where he writes out this rhythmical pattern in full (figure 5).

³⁹ Tartini/Jacobi, *Traité...*, 68, example 8

⁴⁰ "The main note should be longer than the one that follows it, because long grace notes do not sound well with notes of equal length..."
Tartini/Jacobi, *Traité...* 67-68

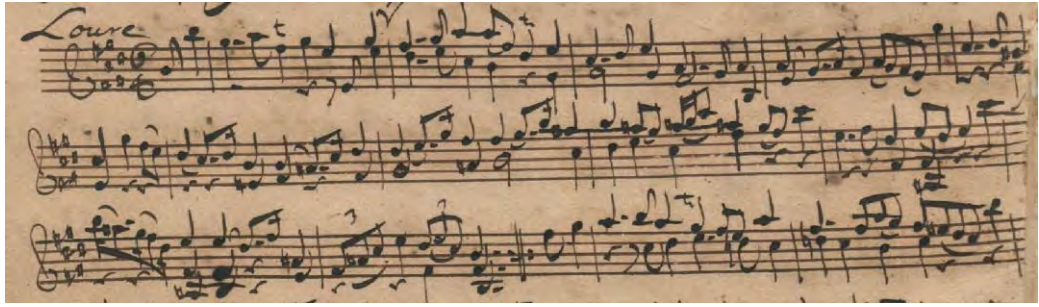


Figure 6. Loure, from partita for solo violin in E major, BWV 1006.

I will not claim that it is imperative to interpret Bach's ornaments, or for that matter the ornaments of other composers, in light of Tartini's instructions, but I believe it is favourable in many cases of Bach's music. My own rule of thumb, which often makes sense, is: Tartini represents a distinct galant style, while Bach's production spans over an array of styles and genres. If Bach writes a movement which is recognizable as a piece of galant style, applying galant ornamentation is likely to be appropriate.

RECONSTRUCTING TARTINI'S VIOLIN

Finding an instrument that was suitable for performing Tartini's music was a challenge throughout the research period. It seemed to be difficult to find one that could facilitate my own style of playing as well as the type of technique required to perform Tartini's music. The two dominant approaches in Tartini's music, the *cantabile* and the *suonabile*, seemed mutually exclusive, and I had great difficulty finding a setup of my violin that would accommodate both. Within the first year, I had realised that I needed to string my violin with considerably heavier strings than I was used to. Thicker strings, with higher tension, allowed me to play trills and passages more rapidly and with greater clarity, but at the price of a higher resistance in the instrument. Sound production became an issue, as well as new challenges to the right hand technique. However, the problem of hand sweat breaking the strings, annoyingly quickly, diminished somewhat, as thicker strings are less fragile. I knew that Tartini played with a

considerable string tension, a total equivalent of 30 kg (63 pounds),⁴¹ which is much stronger than what still is common practice among baroque violinists today. In Tartini's early period, he was probably using an equal tension setup, or something near it, while my violin was not built for that at all. Still, a graded, but strong setup seemed to work better, and my playing improved. The poor violin, a 1750s highly arched instrument from Mittenwald, could just barely take it, so at one point I had to look for a new instrument.

In the pursuit of an instrument that could provide an equal idiom to that of Tartini's, the solution was simply to copy his violin. Tartini played a long Stradivarius model, built in 1715, which he used throughout his entire career. After him, it passed on to famous violinist like Karol Lipinski and Joseph Joachim, and it is still in use today, known as the "Lipinski" Stradivarius (!) I contacted the current holder, who graciously shared high resolution photographs and detailed measurements of the thickness and arching of both the table and the back of the violin. Then, I commissioned a copy from the Oslo-based violinmaker Jacob von der Lippe, who is educated at the *Istituto Professionale Internazionale per l'Artigianato Liutario e del Legno 'A. Stradivari'* in Cremona. He uses wood from Val d'Ega in Northern Italy, the same area where Stradivarius found wood for his violins.

The Lipinski Stradivarius is, of course, not in its original state today, and von der Lippe and I discussed in length how we could reconstruct a copy to correspond with Tartini's setup. We had all the necessary information about how Stradivarius usually built his instruments, and we made the

⁴¹ François-Joseph Fétis, *Antoine Stradivari, Luthier celebre...* (Paris: Vuillaume, 1856), English edition, 1864, 88. A very interesting quote that gives information about string dimensions in use in the 19th century: "Tartini found, by experiments made in 1734, that the pressure of the four strings on the instrument was equal to 63 pounds. It must be observed that the strings of Tartini were smaller than those with which violins are now mounted, and that his bridge was lower, so that the angle formed by the strings was considerably less. Twenty years ago [ca. 1835], the first string required 22 pounds in order to bring it up to pitch, and the other strings a little less; so that the total pressure was, then about 80 pounds. After 1734, the pitch was raised a semitone, the instruments were mounted with thicker strings, and the angle which they formed on the bridge was more acute; hence the necessity of re-barring the violins. Since then, so excessive has been the rise in pitch, through the craving for a brilliant sonority, that there is nearly a difference of a semitone between the pitch of 1830 and that of 1856."

information about Tartini's string pressure our point of departure. We were able to calculate the angle of the neck and the height of the bridge, which corresponded fairly well to how we know Stradivarius' violins were usually set up at the time.⁴² Surprisingly, the curious fact that Stradivarius in this period featured a “modern” vibrating string length (326 mm) fit perfectly into the equation. A neck typical for the time was copied from a different violin, and attached the old-fashioned way, with three hand-forged iron nails.

Of particular relevance to the development of the violin at this time in history is Tartini's relationship with the violin maker Antonio Bagatella (1726-1799). He was one of the first violinmakers, perhaps the most important one, to rebuild old baroque violins into «classical» instruments. In his book, *Regole per la costruzione de' violini* (Padua, 1786), he establishes the principles for the modernizing of violins that started towards the end of the 18th century. He worked with Tartini over the course of thirty years, and he maintained both Tartini's and Tartini's students' instruments. Tartini was certainly an important figure in the development of the violin as we know it today. Furthermore, in the development of the bow into classical («transitional») models, Tartini is known for making important contributions.⁴³

It is evident that Tartini at one point changed his setup and had his violin rebuilt. It is difficult to say when, or to what degree, but it is reasonable to assume that it coincided with the beginning of his third period around 1750. We may further assume that he switched to a graded string tension, using somewhat thinner strings, a wound G string, a slightly more angled neck and an asymmetric bridge and fingerboard. Reconstructing Tartini's violin brought up some difficult choices: Did I want a copy of Tartini's violin before or after it was rebuilt? Which of his periods should I choose?

I chose a graded tension, with a bridge that was slightly higher on the bass side, to fit a silver wound string. The fingerboard is shaped to fit. So in essence, I chose the late

⁴² The Mersenne-Taylor formula shows the coherence between the density of the string, vibrating string length, diameter, pressure (stretch force) and pitch.

⁴³ Werner Bachmann, et al. "Bow." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed June 23, 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03753>.

The Point of Departure

setup, for several reasons: Through Bagatella, we have more reliable and detailed information about the instrument after it was rebuilt than before. Besides, I needed a versatile instrument that could also be suitable for the performance of late 18th century music, including pieces by Mozart, Beethoven and the French violin school. However, when recording the sonatas in Tartini's earlier virtuoso style I have retained the high tension of the earlier setup. I believe this was a healthy compromise, as choosing an equal tension setup with unwound G string brings up another issue: it is very difficult to get hold of unwound G strings of sufficient quality to make this a viable concept.

For the recording of the B.F4 and the B.g5, I have used the following ram gut strings:

- E: 0,7 varnished, La Folia/Torro
- A: 0,9 varnished, La Folia/Torro
- D: 1,33 high twist, Stoppani
- G: the strongest silver wound G string from La Folia/Torro

Ideally, I would have chosen unvarnished strings. They sound a lot better, but do not last long enough to endure long recording sessions. As it turned out, even the varnished strings would hardly last one day of recording, particularly since the weather was extremely humid at the time. A careful listener will probably notice that both the violin and the cello strings are affected by the weather. Besides, some transitions to the E string come out as disturbingly shrill.

Choosing strings for this recording was, as always, a difficult compromise between quality of sound, playability, reliability of tuning and most of all, durability.

A RECORDING OF SONATAS

HOW TO MAKE THINGS UP

We think of the difference between an improvisation and a composition as a composition being a piece of music, which is planned in advance, while an improvisation is not. The common idea is that the improviser is inventing what he plays on the fly and is therefore restricted by time, while the composer may spend as much time as he likes on refining his compositions in advance of the performance. But principally, composing and improvising is fairly much the same thing. The only difference is the question of when the invention happens, which is hard to tell for the listener.

Composers did usually not have the luxury of time. Obviously, composers famous for their productivity, like W. A. Mozart, Telemann and J. S. Bach, could not spend days pondering each work. Often, a composition would have to be finished within not much more time than it would take to perform it, or as fast as it was possible to write it on paper. Likewise, it is obvious that an improviser who seems to invent everything on stage, at least to some degree relies on pre-learned patterns. It does not really matter, as long as the audience perceives the music as the performer's original work of art, spontaneously invented.

Considering the numerous anecdotes about musicians improvising the lengthiest and most complex pieces for an audience, it is remarkable how little the treatises from the 18th century discuss the matter of improvisation. They

discuss performance, embellishment and taste at length, but it is rarely expressed that any part of the performance of this repertoire *should* be invented on the fly. Improvisation as an extemporaneous phenomenon does not seem to be imperative. For example, the word “improvise” is not once mentioned in the *Traité*. One could argue that improvisation is quietly implied, as a matter of course, but the *Traité* remains nothing else than a guide to prepare for performance by building a stock of pre-learned elements. Tartini encourages the student to build a repertoire of figures and explains how to apply them, but he never says that they are supposed to be improvised. The purpose of training these skills seems to be more geared towards teaching the student to give the pieces a personal expression; or as a part of teaching composition.

Tartini’s approach to learning was highly practice-based. He says straight out that the way to learn is to read, comprehend and to bring into practice, repeat until the figures are internalized, and that the figures will be transferable and find their place in parallel situations.⁴⁴ In my opinion, this is completely in line with the intentions of this research fellowship programme, which emphasises re-contextualisation as a central artistic principle.

Extemporized or not, I have had to develop strategies for studying the elements that are subject to improvisation or personal variation. The main task of the work has been to identify stylistic elements in Tartini’s music, in other words to recognize typical figures which he describes in the *Traité*, and to see how he applies them in his music. These are frequently written out in the historical editions, both as large and small notes.

I considered several approaches. First, I started “collecting” ornaments by writing them down in a sketchbook, and I tried to arrange them into a table according to melodic type, intervals, key and to what context it applies to. This ambitious mission soon turned out to be impossible within the limited time of the program. Creating a catalogue, extensive enough to be of even the slightest practical use, would take too much time and turn the focus away from performing.

For preparing my performances, I have applied what was in the past a widespread method for preparation. As explained,

⁴⁴ Tartini/Jacobi, *Traité...*, 116

Tartini, like many other performers (figure 12) planned his improvisations by sketching them on paper, often with several solutions, to limit his improvisation to a few possibilities that he could choose, perhaps spontaneously. I have also prepared my performances in this way, and it has proved to be a particularly useful method when approaching a new piece. This was how I prepared my very first performance of a Tartini concerto as soloist with the Trondheim Symphony Orchestra in 2004.

In the third appendix, I have selected some examples on figures and ornaments that I have used, to demonstrate how they may apply.

THE DEVIL'S SONATA

Despite the fact that Tartini's compositions for a large part have been neglected, the Devil's Sonata has retained its position as a standard work on the violin repertoire. It is one of the most frequently performed and recorded violin sonatas of all time. Like Corelli's opus 5, it has had a solid place in the repertoire of violinists all since it was written, and its popularity may be compared to that of Vivaldi's *Four Seasons*, Bach's solo violin sonatas and other “baroque favourites”. So why record it once again? Why choose this sonata, when there are hundreds of other sonatas still to be recorded?

My idea was that applying the techniques and patterns from the *Traité* and from the Berkeley collection to a piece that is already well known, among audiences as well as performers, would be an ideal way to communicate the aims of my project beyond the narrow circle of baroque music experts and specialised performers. The way my performance of the first movement differs from its performance tradition is immediately noticeable and clearly demonstrates the result of my artistic research.

The first printed edition of this sonata appeared in Cartier's *L'art du Violon*, and this edition forms the basis for my recording. We do not know Cartier's source, except that Baillot provided it. In terms of articulation, slurs, tempo

assignments and quite a few different notes, it deviates significantly from the eight surviving manuscript copies. It contains so many obvious errors that one can wonder if it has been engraved in great haste. Still, many of the deviations from the manuscripts are consistent, and may well be adjustments made for practical reasons. That suggests that the alterations may be attributed to someone who actually performed it, likely Baillot himself. I find that many of the solutions make musical sense, in particular, the redistribution of slurs and trills favour clarity and playability.

The clues to when the sonata may have been written point in two different directions. For instance, two articles in the Oxford Dictionary of Music seem to contradict each other: One says it was composed ca. 1714⁴⁵, while another says, “it was almost certainly composed after 1745”.⁴⁶ The famous incident with the dream and the Devil happened, according to Tartini himself, in 1713,⁴⁷ but we have no record or manuscript that indicate that the piece really is that old. But we certainly know that it had come into existence, and had already earned a certain fame by the time Leopold Mozart had his “Versuch...” published in 1756, as Mozart quotes the famous trill in the final movement and explains how it should be executed. Further, none of the manuscript copies can be dated earlier than the mid-18th century, 1735 at the earliest.⁴⁸ Paul Brainard also suggests, on stylistic considerations, that it was written in the 1740s.⁴⁹

The first observation is that the movements diverge stylistically. The final movement has a slow introduction,

⁴⁵ “Devil's Trill' Sonata.” *The Oxford Dictionary of Music*, 2nd ed. rev.. *Oxford Music Online*. Oxford University Press, accessed November 22, 2014,

<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e2920>

⁴⁶ “Tartini, Giuseppe.” *The Oxford Dictionary of Music*, 2nd ed. rev.. *Oxford Music Online*. Oxford University Press, accessed November 22, 2014,

<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10116>

⁴⁷ Joseph Jérôme Le Français de Lalande, *Voyage d'un François en Italie, Fait dans les Années 1765 & 1766*, Vol. 8 (Paris, 1769) page 292

⁴⁸ Giuseppe Tartini, *Sonate in g, “Teufelstriller”*. Editorial notes by Agnese Pavanello. (Kassel/Basel/London/New York/Praha: Bärenreiter, 1997), 20

⁴⁹ “Sotto l'aspetto stilistico, insostenibile.” Paul Brainard, *Le sonate per violon di Giuseppe Tartini, Catalogo tematico*. (Milano: Carisch S.p.A, 1975), page 93.

which we only find in Tartini's earlier sonatas. The second movement, which consists almost solely of semiquavers, is likely inspired by the three movements in Corelli's op. 5, which he mentions specifically in his letter to Sig. Maddalena Lombardini.⁵⁰ Considering the length, and the technical demands of this sonata, it would be a typical sonata of the first period.

The first movement seems to be different. It is a simple 12/8 siciliano that features double stops throughout, in exactly the same manner as seen in the *piccole sonate* that belong to Tartini's third period.

I can think of three possible ways this sonata could have originated:

1. Tartini composed the entire sonata during his first creative period, maybe as early as 1713, but modified the first movement later to match the style of his later period.
2. The movements originate from different sonatas and periods, and were compiled in the 1740s.
3. The entire sonata was composed in the 1740s. Brainard supports this possibility.

Apparently, the first movement offers the most striking discrepancy between the sources on the one hand, and the early 20th century performance tradition on the other. The Cartier edition follows all the eight manuscripts in that the violin part is dominated by double stops throughout. However, in many editions of the 19th and 20th century, they have been omitted, reproducing the top melody line only. For example, Fritz Kreisler's version, which is the most performed arrangement, does not include the double stops. The 1920 Ricordi edition by Enrico Polo has omitted the double stops in the violin part, but the Cartier edition is reproduced faithfully in the piano score, "as a guide for the pianoforte accompaniment". The following editions have included the double stops:

1798 Decombe

Cartier

⁵⁰ Giuseppe Tartini, *Lettera... inserviente ad una importante lezione per i suonatori di violin*. English translation by Dr. Charles Burney. (London, 1771)

A Recording of Sonatas

1864	B. Schott's Söhne	Jean Delphin Alard (1815-1888) ⁵¹
?	Schott	Tivadar Nachéz (1859-1930)
1895	Bosworth	Jenö Hubay (1858-1937)
1997	Bärenreiter	Agnese Pavanello

While the double stops are omitted in these editions:

1889	Breitkopf & Härtel	Albert Becker (1834-1899)
?	Edition Peters	Émile Sauret (1852-1920)
1900	C.F. Peters	Friedrich Hermann (1828-1907)
1905	N. Simrock	Joseph Joachim (1831-1907)
?	Moscow: P. Jurgenson	Yuly Konyus (1869-1942)
1905	Ernst Eulenburg	Fritz Kreisler (1875-1962)
1920	Ricordi	Enrico Polo (1868-1953)

Towards the middle of the 18th century, we see that basso continuo fades to the background of Tartini's music, and sometimes disappears completely. This is also clear from his letter to Algarotti, where he says that he intends to play the *piccole sonate* alone, without bass. But what bass instrument does he refer to? On the front page of Corelli's opus 5, we find one distinction which seems to be paid little attention to today. The title says *Sonate a violino e violone o cembalo*, "Sonatas for Violin and Violone or Harpsichord" (either/or, not both). In his opus 1, Tartini kept the same title, harpsichord or violoncello. It is likely that in his later sonatas, like the *piccole sonate*, he preferred to use only a string bass, if any bass at all. In such case, the double stops would form a three-part texture along with the melody line and the string bass, much like Tartini favoured the sound of the three violins in the solo episodes and slow movements of the violin concertos in the second and third periods.

⁵¹ The year 1730 is mentioned on the first page of the piano score.

Paul Brainard points out that there are contemporary copies of several of the movements in the *piccole sonate*, one of them in the composer's own hand, in which the bass is written in full, but the double-stopped middle voice has been omitted, although it is present in the (apparently older) autograph version. Such evidence may well be interpreted as showing that performance of the accompanying double stops on the one hand, and the use of full continuo instrumentation on the other, may even have been mutually exclusive in certain cases.⁵²

Besides, in Tartini's manuscripts that contain embellished versions of slow movements, passages with double stops are never embellished.⁵³ In addition, there are several examples of movements that are obviously meant to be embellished, which have been reused in the *piccole sonate* with double stops added.⁵⁴ We may very well assume that double stops and embellishments, at least divisions of the “*modi artificiale*”- type, are also mutually exclusive. This leaves us with two possible concepts of performing these sonata movements: Either with a harpsichord (and other instruments?) and an embellished violin part, or with a cello (eventually completely without accompaniment) and an unembellished violin part with double stops. Or, most likely, the latter would allow for some embellishments when no double stops were indicated.

In my opinion, it is perfectly possible that the first movement of the Devil's Sonata was originally written some time in Tartini's first period, and that the double stops were added in a later version, which may again be the source of all the surviving manuscript copies. An earlier version would most likely be written as one single melodic line, which could be embellished. There are many examples of very similar movements of this period, which have no double stops, and which are extant in ornamented versions from Tartini's hand. Particularly interesting is the alternative version of the slow movement in concerto D12 in G major, whose opening is almost identical to the sonata B.g5. The

⁵² Paul Brainard: “Tartini and the Sonata for Unaccompanied Violin”, page 387

⁵³ Enrico Gatti, booklet to the “L'Arte di Giuseppe Tartini” (Arcana A 420, 2003), 34

⁵⁴ For example, the first movement of sonata nr. 7 in E major is a rework of the slow movement of concerto D. 53. An embellished version exists in the Berkeley collection, item 988.

Berkeley collection holds three heavily embellished versions of this concerto movement, and they have been a guide to my own set of embellishments in the B.g5.⁵⁵

In his recording of the Devil's Sonata, Andrew Manze uses this information to create an image that the entire sonata, all three movements, may have been intended as a solo violin sonata. I see it as completely possible that Tartini would have preferred to perform it that way during his later years. However, I find it equally justifiable, and equally relevant to understanding the piece, to do the opposite: to remove the double stops and imagine a lost original of Tartini's earlier years, which would be the period it actually belongs to.

I am fully aware that the skeletal structure of the piece is something that the performer should leave unaltered. Still, I have made one modification to the bass line on the in the third bar of the first movement. I have altered the third beat, in accordance with the harmonic pulse, to form a descending chromatic movement. As well as being a more logical progression, it allows more possibilities to the embellishments in the upper part.

PASTORALE

The Pastorale belongs to the opus 1, included as a 13th “sonata”. It is some sort of a rarity, much in the same way as the “Follia” is the “Easter egg” of Corelli's opus 5. Strictly, it follows Tartini's sonata pattern close enough to count as a sonata, but featuring a resonant scordatura and a sonorous bagpipe imitation in the last movement, it makes a spectacular finale to the opus 1.

The idea of performing the Pastorale on the Hardanger fiddle has nothing to do with an actual performance practice. It is neither historically informed nor historically inspired. It is merely an experiment from which I could not refrain, as the Hardanger fiddle, in some respects, is

⁵⁵ Giuseppe Tartini, *Concerto D.12*. Edition and foreword by Claudio Scimone. (Milano: Carisch S.p.A, 1975), appendice 1: 32-34

perfectly suited to bring out the particularities of the piece, in my opinion better than the conventional violin (and in other respects not). The sympathetic strings amplify the sound of the instrument, and this effect is perfectly suited to create a sustained, penetrating sound in the repeated double stops in A major. The sustained pedal notes in the cello makes the finale grow almost infinitely, like a parade of hundreds of *zampognari* coming closer – and passing.

There is no indication whatsoever that Tartini ever held a Hardanger fiddle in his hands, nor had he probably ever heard about it. The instrument was indeed in use in the western parts of Norway in the 17th century, maybe even earlier, but we have no strong evidence of contact between these local fiddlers and the Italian music scene. There are, however, numerous examples of close contacts through trade between Italy and costal Norway since the Middle Ages, so I guess it could possibly have happened.⁵⁶

The Pastorale is a very special piece. It begins with a slow movement and proceeds with an Allegro, as we would expect from a Tartini sonata. The two first movements mostly follow the musical language and structure of his other sonatas, but in the third movement, the different parts resemble tunes and dances like tarantella and pastorale, typical for the South-Italian bagpipe tradition.

The Pastorale is written for a violin in scordatura, tuned to A-E-a-e. This tuning (in Norwegian: “stille”) happens to be frequently used on the Hardanger fiddle, mainly in the areas of Valdres and Hallingdal. It gives the instrument a very bright timbre, as the 3rd and 4th string are tuned up (“oppstilt”). The most famous piece (“slått”) in this tuning is the Hallingdal version of *Fanitullen*, “the Devil’s tune”, which is usually played as a *halling* (dance). In Valdres, this tuning is called “halvt forstemt” or “hælgråing”, and was used to liven up the dancers. It is closely related to the more widely used “troll” tuning, A-E-a-c#. I have applied a tuning of the four sympathetic strings to comply with the strong A major character of the pastorale, E-a-b-c#.

⁵⁶ The town Sandrigo, 50 km far from Padua, is famous for its “Festa del Baccalà”. The typical dish *baccalà alla vicentina* is prepared with the stockfish imported from Røst, the ultimate island in the Lofoten archipelago. According to legend, the entire production of stockfish at Røst has been exported to the Vicenza region since 1432. This tradition is upheld by the very enthusiastic *Confraternita del Baccalà alla Vicentina*. (<http://baccalaallavicentina.it/>)

Even though the Hardanger fiddle brings out the particularities of the “bagpipe” sound with great success, it does have some very challenging limitations. One is that of tonality: As long as the music stays in A major, it resonates well, but as soon as another chord is introduced, other than the dominant, the reverb of the sympathetic strings stops instantly. Hence, the fiddle favours just intonation and is simply not very suited for classical diatonic music. It seems to force an intonation that easily conflicts with the temperament of the harpsichord, which in the present recording is tuned to sixth-comma meantone. It sometime clashes really badly, specially exposed places with emphasis on b, c# and d, where the fiddle appears to be flat. The most problematic places is where the subdominant appears. I keep regretting that we didn't take the time to find a better tuning for the harpsichord.

Problematic was also my idea to set up the fiddle with a somewhat historically correct stringing. The Hardanger fiddle has also its history of adoption, as it was dragged into the concert halls during the high waves of national romanticism from the mid- 19th century. It was enlarged and made to look more like the standard violin, equipped with thinner strings, and the old bows, similar to Italian 16th century renaissance bows, were replaced with the modern violin bow. Today, the Hardanger fiddle is played with extremely thin gut strings with a very low tension, and tuned up one whole diatonic step, to b (!). After a discussion with Knut Hamre, an authority among fiddlers from Hardanger, I chose the same high tension concept as I had on my baroque violin. It was not only to accommodate a pitch as low as A440, but also for the sake of sound production: usually played with a modern bow and with a light, airy stroke, the modern mainstream Hardanger fiddle stringing favours a monotonous and circular sound, which is good for keeping the reverberation going, but prevents any microdynamics and attempts on phrasing. Further, the arching of the bridge is very flat. With thinner strings, it would be impossible to play on only one middle string at the time, which is required in the Pastorale, but is rarely done in Hardanger fiddle music.

In addition to all this comes that the Hardanger fiddle is difficult to tune. It is said that Hardanger fiddlers spend half their lives tuning their fiddles. Even with the most diligent preparations, the instrument is unstable under such pressure, and I have had to “invent” a tool that allowed me

to tune quickly and more easily. Still, the eight strings would lose pitch after few minutes, usually in less time than it would take to play through one entire movement.

The fiddle which I have had to disposal is a copy of an old instrument of the old design from about 1750. It is built by Olav Vindal in 2000. It is very small, and has a vibrating string length of only 280 mm. The neck is so short, that while playing in first position, the wrist already touches the body of the fiddle, like playing in third position. Mind you, one never plays above first position on the Hardanger fiddle anyway. (Most fiddlers nowadays use a chin rest and the KUN shoulder rest.)

SONATA B.F4

One of the grandest of Tartini's sonatas, it is a tour de force for any violinist. The slow movement has a motto, "Lascia ch'io dica addio",⁵⁷ which Tartini also applies to at least three other sonata movements, B.D3, C5 and E2, as well as one concerto movement, D.125. The concerto movement exists as an embellished version in the Berkely collection. The origin of the text is uncertain, but Polzonetti suggests it may be from a Scarlatti aria from 1709:⁵⁸

<i>Lascia ch'io dica addio</i>	<i>Let me say farewell</i>
<i>Al caro albergo mio,</i>	<i>to my dear shelter,</i>
<i>Al praticello,</i>	<i>to the sweet meadow,</i>
<i>E con un guardo solo</i>	<i>and with only a glance</i>
<i>Dia segno del mio duolo</i>	<i>may I give a sign of my sorrow</i>
<i>[Al]la capanna,</i>	<i>to the cabin,</i>
<i>Al bosco e al ruscello.</i>	<i>to the grove, and to the brook.</i>

⁵⁷ Brainard, *Le sonate per violin di Giuseppe Tartini, Catalogo tematico*. (Milano: Carisch S.p.A, 1975), 57

⁵⁸ Polzonetti, "Tartini and the Tongue of Saint Anthony", 468

All movements that have this motto seem to fit the text fairly well, at least to begin with. Considering how Tartini used to read these short mottos in order to get in the right mood before playing, it is likely that he sought the same affect in all these movements. For the concerto movement, Polzonetti points out that this concerto was one of the concertos that were frequently performed in liturgical events celebrating St. Anthony's tongue.

Considering the break-neck instrumental virtuosity that we find in the third movement of the B. F₄, which is typical for Tartini's first period, it is surprising that the second movement witnesses a very different attitude to technical challenge. The melodic pattern is dominated by rapid movements in dotted rhythms, mixed with broken chords and intricate string crossings. It is quite tricky, but the virtuoso element is integrated in the melodic structure, which makes it less of a show-off movement. This is a compositional technique that is typical for Tartini's second period.

The third movement is a minuet with eight variations. It starts with a calm and simple theme, which is soon followed by the most furious variations, and the movement ends in a quite different temperature than it started. In the sixth variation, we decided to leave out the harpsichord, for variation. It is the only place in the recording, except for in the cadenza in the first movement of the Devil's Sonata, where the violin and cello play alone, and I regret I didn't do that more. In this variation, the cello also fills in chromatic movements parallel to those in the violin part. The minuet theme is also found in the concerto D. 20.

SONATA B.D4, FIRST MOVEMENT

The slightly shorter sonata d₄ is highly expressive, and masterly composed - maybe my favourite sonata. The plan was to record it along with the three precious ones, but unfortunately, there was not enough time to record all four sonatas in the sessions in June 2014. Nevertheless, the first movement plays an important role in this presentation, so I

have arranged a simpler recording for documentation. (It is the first track on the CD.) While the embellishments in the slow movements of the B.g5 and the B.F4 are my own, based on the figures and patterns I have found in other movements and in the *Traité*, the embellishments in the slow movement of B.d4 are not. They are compiled from three embellished versions of this movement that exist in the Berkeley collection, cut and pasted. This movement serves as a reference to my work, in two ways: It shows how I interpret the notation of the embellishments in the manuscripts, in light of the information from the *Traité*; secondly, compared to my own embellishments in the other slow movements, it will show how my quirks as a violinist and musician comes to play in all this.

Appendix 2 shows my pencilled sketch of this movement. The coloured markings indicate where I have placed the beats, which is the fundamental problem with reading and interpreting these embellished manuscripts. These embellishments are strictly not very good, and some of them are quite ambiguous. The guidelines of stressing and distribution of dissonances do not always apply, and I have added many accidentals to make it correspond with the figured bass in the Walsh edition. Sometimes, the rhythmic notation makes very little sense, too. I have relied on the reproduction of the three versions in the Carisch edition, in modern print, edited by Edoardo Farina (1971).

FINAL CONSIDERATIONS

In an artistic project of this kind, reflection serves two purposes. One is to ascertain how the work has emerged, and in this way, reflection can be seen as a means of documentation. The reflection, as an account of the artistic process, will include an explanation of the artistic choices that have been made, and will thereby associate the author of the text with the actual work in such a way that the origin of the work is beyond doubt. It will provide accountability for the work of art and elevate it from an arbitrary artistic practice onto an institutional level, thus forming a basis for an objective assessment, assuming that objective assessment is at all possible in any discipline of art.

The second purpose of reflection is the internal use, as it has a function in the project's development. By taking a meta-perspective, a critical view on my own work may give the project direction and momentum. Thought experiments have taken the form of inner dialogue and have come to my rescue whenever the aims of the project have become vague, whenever the historical information has been insufficient, or where discrepancies between the source material and the practical conditions for implementation have seemed impassable.

Noticing and recognizing the reflections of others has had a vital importance as well, as I have dealt with writings of artists in historical times. The treatises of the period are in fact highly reflective; they are intended as means of teaching, and the authors were themselves skilled performers who describe their practice and communicate their artistic judgements. The informal style of writing typical for this literary genre, and the way the authors

Final Considerations

subjectively express their opinions, gives insight in how they saw themselves and their practice.

Several types of results have emerged from my project. Primarily, I have contributed to the field of historical performance practice with Giuseppe Tartini as case study. I have implemented existing knowledge in my field into practice through source studies, both with regards to style, musical expression, instruments and working method. Most of all, I have had the opportunity to develop some very special skills, and I hope I may inspire my colleagues to do the same. With the imminent release of the sonata recording on an internationally renowned label, I hope to draw further attention to the period, the style and the repertoire. It is a bit of a blank spot in the mind of both musicians and audiences, and it is a viable resource for violinists who seek repertoire that is not much played.

SOME IMPORTANT EVENTS 2006-2009

I have performed Tartini's works numerous times during the fellowship period, both in Norway and in Germany. In total, I have performed four of his concertos with orchestra and seven of his sonatas, and I have studied many of his students' pieces as well. I have also performed music that has not been directly relevant to my project, but all of which have had a general relevance to my development as a baroque violinist.

I would like to mention some performances that were of significance to the progression of the project. My first recital with Tartini's music took place in the Levinsalen at the Norwegian academy of Music on the 27th of March 2007. I performed my own cut-and-paste version of the Cartier table (figure 2, page 16 and appendix 2). The programme was:

- Tartini: sonata in F major, B:F5
- J. S. Bach: sonata with obbligato harpsichord in c minor, BWV 1017
- Tartini: sonata in g minor, B:g10, "Didone

abbandonata”

- Pisendel: sonata in c-moll (Bach, BWV 1024?)

I started using the new strings in the autumn of 2007, and the first major performance with the increased string pressure took place in the Lindemansalen at the Norwegian Academy of Music on the 29th of January 2008. The live recording reveals a significantly improved sound from that of March 2007. At this point, I had established a more coherent way to perform the embellishments.

This was the first time I performed the Pastorale on the Hardanger fiddle. The instrument I used was a modernized fiddle with standard Hardanger fiddle strings, which sounds very different from the one in the recording. All the music included in the upcoming release from Lindberg Lyd was performed in this program:

- Tartini: sonata in F major, B:F4
- Nardini: sonata op. 5 nr. 2 in D major (Cartier)
- Tartini: Pastorale in A major, B:A16
- Tartini: “The Devil’s Sonata”, B:g5

In the next recital in the Lindemansalen, on November 26th 2008, I was the soloist and leader of the Academy’s baroque orchestra. The programme included two of the Tartini concertos that I had found in Biblioteca Antoniana, matched with a concerto by W. A. Mozart. Around this time, I experimented with using my modern violin, a J.-B. Vuillaume from 1829, strung with the same heavy gut strings. It is an unusually large instrument, a Maggini model, which, stripped of its chinrest and shoulder rest and with appropriate strings, has a very strong and dark sound. Even though this could not be a permanent solution in the search for a suitable instrument, it was a very exciting experiment.

- Tartini: violin concerto in D major, D.39
- Tartini: violin concerto in a minor, D.114
- W.A. Mozart: violin concerto in A major, KV 219

Looking back on the years 2006-2009, it was during these years I established the base for my practice. I developed my instrumental technique and developed a way of playing and a

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method for approaching new pieces that I have remained faithful to since.

WHAT WENT WRONG

In the aftermath, I see many things I could have done differently. Among the many weaknesses of my work I feel most particularly a lack of some specific skills. One of the soft spots is that I started off with this huge project about Italian music, unable to read Italian. Too late, I realised that there was even less literature about Tartini translated into German or English than I expected, and even in Italian there were no genuine practical studies that I could rely on. Where I have found relevant references to Italian texts, I have had smaller paragraphs translated, with help from my Italian speaking friends and colleagues.

The question of vibrato has been difficult. The sources are not consistent in this matter, but we know that the use of vibrato changed around the middle of the 18th century. Tartini's description of the practice gives some clues, but leaves the central question of how much vibrato one could apply, open. For instance, I have used vibrato sparingly in the Adagio of the B.F4, but I see now that I could have used more. In the amateur recording of the single movement from B .d4, I have applied a significant amount of vibrato throughout. Also, I realised too late that the offbeat secondary dominants in bar 10 and 11, 21 and 22 correspond perfectly to the examples of vibrato given in the *Traité*. If I had been aware of it, I would have played more vibrato in these places. I would also have put more stress on these notes.

The intonation has been an issue, too. With some exceptions, I think it worked out acceptably well in the final edit of the recording. But we had a bit of a struggle with the weather conditions during the recording sessions, and there was actually a precipitation record in Oslo on the third day of the recording. We had to stop recording for several hours because of heavy thunder and the noise of the rain drumming on the tin roof of the church. One of the days of

the recording, the session had to start late because the cello had to be adjusted by a violinmaker in order cope with the humidity.

In retrospect, it is clear that we did not plan the recording sessions very well. We played through the movements over and over, until mishaps started to sneak in and the playing got worse rather than better. Considering that the recording took four days, we recorded a huge amount of material, whereof quite a lot of it sounds like the violinist could really use a break. I have realized that there is a limit to how much one man can play in one day, and that the same goes for violinists saving their necks and their arms as for wind and brass players saving their lips. Four days was simply too little time to record such a demanding program, which is again, necessarily, a financial matter.

The setup was also a bit of a challenge. The Producer, Morten Lindberg, has a technique for placing the musicians in ways that make the most out of the multichannel effect, and it sounds beautiful. In this case, the musicians had to stand very close to each other, and the five microphones were quite high up, almost straight above our heads, pointing in all directions. I should really have been more careful with my bowstroke, standing right in front of the harpsichord in the middle of its full sound. Many times it sounds like I play louder than I need to, and the sound is sometimes a bit too pressed. I deeply regret that I did not take the opportunities to play softer. I would prefer to have demonstrated more nuance, phrasing and dynamic range in my playing.

DID I REACH MY GOALS?

The project outline forms the basis of the assessment. In the outline I have provided an abstract of, as well as articulated the aims for, the project:

The main objective of my research is to explore the artistic scope of action of 18th Century violin repertoire, and to establish a musical vocabulary that is suitable for performing this repertoire in the appropriate style of that period.

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This project necessitates a division of the work into one artistic and one theoretical part. The objective for the theoretical research is to examine the practice of variation and ornamentation of 18th Century violin soloists. The objective for the artistic research is to implement the theoretical findings into my own artistic practice.

The theoretical part consists mainly of the study of the performance practice of the period as it is described in contemporary primary sources. The main body of work of the project as a whole is the artistic part, where the theoretical knowledge will be applied to the performance of appropriate repertoire. The theoretical findings are, nevertheless, indispensable in the execution of the artistic research.

In my research I have phrased the following thesis problems:

- Which techniques of variation and ornamentation can be identified in the works of the violinist and composer Giuseppe Tartini?
- Which opportunities for interpretation can be found in styles that have inspired Tartini, such as the traditional popular music of his time?
- Will the implementation of the knowledge of my theoretical research be consistent with today's conventions for the performance of rhetorical music?

As I write these final words, questions whirl in the back of my head, as if I just left home for the airport and wonder if I remembered to turn the coffee machine off.

Is my selection of sources representative?

Is there anything of crucial importance in the Italian texts that I have missed?

With Tartini's three periods in mind, which of them does my style of playing reflect? Have I done it consistently?

I am not the right person to judge whether I have succeeded. The evaluation committee will have to consider if my practice is built on the right or wrong conclusions and whether my craft is sufficient. It is as well a matter of taste. I hope, more than anything, that both the committee and the audience will appreciate the recording of the three sonatas, which will be released later in 2015.

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APPENDIX 1. SUMMARY OF THE "TRAITÉ..."

This is a summary of the most important ornaments and figures found in Tartini's *Traité*. I have selected those which occur most frequently in his music and those which are most typical for his style, but I have omitted those which he describes in concurrence with the descriptions found in the writings of Quantz, Leopold Mozart and others.

The selection is made on the basis of both a study of the *Traité* and my observations on how they are applied in his compositions. Some figures are more applicable than others, as some of them are reserved for only very special situations. I have briefly referred to what Tartini writes about each example, and in some of them I have tried to explain what they mean in a less intricate way.

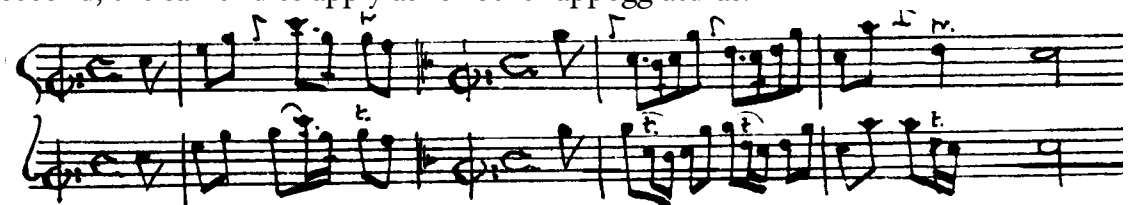
The chapter on artificial cadenzas consists entirely of examples, and I have included them in full. I have also included the examples of entire cadenzas at the end of the book. All the following examples have been copied out of the facsimile edition of the Italian manuscript after Nicolai, which is published as a supplement to the Jacobi edition. For convenience, I follow the numbering and order of the examples from Jacobi's edition.

1.1. Appoggiaturas, trills and mordents

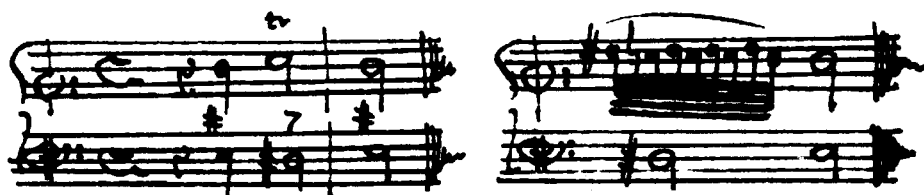
- 10 Passing grace notes of "indeterminate" length. Appears to be about half the length of the quavers. Must not be confused with the long appoggiatura. Related to the French *tierce coulee*.



- 20 When the interval between the grace note and the main note is more than a second, the same rules apply as for other appoggiaturas.



- 23 A trill in the case of an augmented second. This is the only instance where a trill on an interval larger than a second is acceptable.

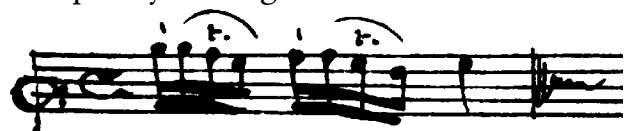


- 29 Consecutive trills in stepwise movements upwards or downwards. It is likely that

Tartini expects the same finger to be used for the main notes, resulting in a glissando-like effect.



- 38 When three notes are slurred like this, the trill should come on the second note. A frequently used figure.



- 39 If the notes are slurred across the beats, the trill should still come on the beat, like in example 38.



- 42 In dotted rhythms, the trill sounds excellent on the dot:



- 43 Likewise with syncopations: When two notes of the same pitch are tied, the trill still comes on the beat, which is stressed.



- 48 By the term “mordent”, Tartini means what we call a turn, “Doppelschlag” in German and Norwegian. It can ascend or descend, depending on the shape of the melodic line. “The three notes should be played very fast, for if they are not played fast the turn ceases to be one and becomes an ornamental figure consisting of the three linked notes.”⁵⁹ Played slowly, the stress comes on the first of the three small notes, see example 68. Played fast, the function of the turn is to make the main note «more lively, bold and fiery». The three notes must then be played soft, and the main note should be played loud, in other words: If the stress should come *on* the main note, the three notes should come *before* the beat.



- 54 Tartini speaks of “a different type of mordent”, which is what we would call a

⁵⁹ The fast turn is an “ornament”, whereas the same figure played slowly would be a “modo”.

mordent (similar to the French pincé). Like the turn, it is most suitable for fast and lively piece. It must be played fast and before the beat, otherwise it turns into a melodic figure. It may consist of two, four or six notes, “depending on the speed of the finger”.



1.2. Natural figures

Natural figures are melodic elements that appear in phrase endings, such as in half cadences (and other places⁶⁰). Tartini demonstrates five (a sixth, see ex. 58-62) possible combinations of base notes that can form half cadences, “the true places where natural figures should be placed”:

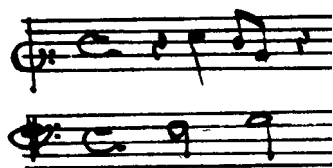
56 1. Authentic: V – I



2. Plagal: IV – I



3. IV – V



4. VI – V



5. VI – V

⁶⁰ Tartini/Jacobi, *Traité...*, 95, second paragraph



- 57 There are other situations where natural figures may be applied as well, for instance in certain «compound» cadences. These are half cadences where the base line plays more than two notes. Here, he shows how natural figures may apply



over a compound cadential progression.



- 58 A type of half cadence (I – V, but really a sort of plagal cadence) which is typical for Tartini. Tartini remarks that the *f* may be sharpened, turning into a leading note and thus forming a secondary dominant with the seventh in root position (unresolved!). Such leading notes are very typical for his style.



- 59 In some situations, the ornament comes on the *second* base note of the cadence:



A musical score consisting of two systems. The first system has three staves: a single treble staff with a melodic line, a grand staff (treble and bass) with a complex accompaniment featuring many sixteenth notes and ornaments, and a single bass staff with a simple harmonic line. The second system has two staves: a grand staff with the same complex accompaniment and a single bass staff with the same simple harmonic line. The music concludes with a double bar line.

- 6 This is the same half cadence as in ex. 59, except that the ornament comes on the first of the two base notes.

A musical score consisting of three systems. The first system has two staves: a grand staff with a complex accompaniment and a single bass staff with a simple harmonic line. The second system has two staves: a grand staff with a complex accompaniment and a single bass staff with a simple harmonic line. The third system has two staves: a grand staff with a complex accompaniment and a single bass staff with a simple harmonic line. The music concludes with a double bar line. The tempo marking *com. r. al. to* is written below the grand staff in the third system.

Again, with the treble a third higher:

A musical score consisting of three staves. The top staff is a single treble staff with a melodic line. The middle staff is a grand staff (treble and bass) with a complex accompaniment featuring many sixteenth notes and ornaments. The bottom staff is a single bass staff with a simple harmonic line. The music concludes with a double bar line.



- 61 Dissonances are obvious places where figures may be placed. If a dissonance comes on the second base note of the cadence, one may play a preparing figure *before* the dissonance, but then the dissonance itself can only hold one or two figures. The resolution of the dissonance must remain unembellished. This is for the 4-3 dissonance:



- 62 And for the 6-5 dissonance:



- 63 An example of a trill turning into a figure if the *Nachschlag* is played distinctly. This one is very useful, as it is suited for stepwise movement.



- 64 “A most expressive natural figure” for descending notes, maybe one of Tartini’s favourite figures. He remarks that the first of the four notes should be lengthened as much as possible.



- 65 In stepwise movement, ascending or descending, the trill with *Nachschlag* is always a natural figure.



- 66 “When the tempo is slow or moderately slow, it sounds well to add a grace note to the last of the three notes of the trill:”



- 67 “...another place where it is good to place a figure consisting of three notes:” This is an example of how the slide should be performed once it has turned into a figure, with emphasis on the first note.



Likewise, Tartini shows how a slide written like this



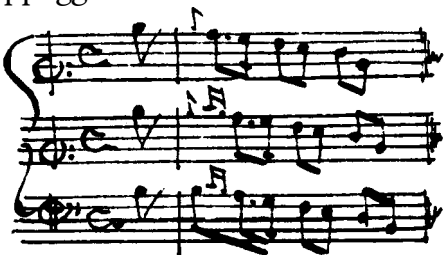
in a slow tempo should be played like this, with the first note lengthened:



- 68 Played slowly, the same thing happens to the turn. The top line shows the original melody, the second shows the melody written with the turn and the third shows how it should be performed. See example 48.



- 69 A figure used in descending passages. Good example showing how the long appoggiatura calls for a diminution of the dotted rhythm!



- 70 Even though Tartini states that ascending grace notes are against the nature,⁶¹ they may be used combined with other grace notes. To be performed like in example 69.



- 71 How to embellish an ascending scale:



1.3. Cadenzas and artificial figures

I have kept the following pages unchanged. They contain the two chapters about *natural cadences* (final cadences) and *artificial cadences* (cadenzas). On top of the first page, we see various “compound” cadences (see example 57). Underneath, we see the IV-V-I cadence with various standard melodic phrase endings, and finally how the *artificial figures* apply in cadential progressions. The following five pages give numerous examples of artificial figures.

In the section about the artificial cadences, I have omitted the pages that contain text

⁶¹ Tartini/Jacobi, *Traité*..., 72

only. The cadenza's structure, and how figures may be applied thereupon, is demonstrated over the next three pages. Finally, over the two last pages, there are nine examples of fully written out cadenzas.

Cadenze seguenti

Ma in istanza si può ridire la cadenza armonica d'esemplare nel Basso in tre sole Note di prima Base, dalle quali si abba l'idea intera di quanto si possa fare sopra le medesime della parte acuta.

*s'intende sempre
la prima semplice*

Prima semplice

Seconda semplice

Terza semplice

Prima composta

Seconda composta

Terza composta

Quarta composta

Molti questi modi di Cadenze praticati servono parimenti al Basso *avvertendo*
che per lo più tali Bassi, che qui si espongono semplicissimi per le

li Cempj assegnati nelle composizioni si trovano composti di forme nel modo seguente —

Composto

semplice

Questa diversità importa per li modi sopravegnari di cadenze quali si potranno usare e sopra il Basso semplice, e sopra il composto; avvertendo solamente di sfuggire, ed evitare le due Quinte, e due Ottave tra l'Acuto, ed il Basso.

Seguono altri Cempj

Altre cadenze sono ancora più composte a cagione di maggior moto delle prime Basi nel Basso, come segue nei sopraccitati quattro Cempj.

Fi. 4 Cempj

semplici

Mode

Modo dell'empirico
M. J

Modo dell'empirico
Fr. R

Questa Cadenza è la terza delle retroscritte ne quattro esempi semplici, ed è composta nelle due prime note dalle due Cadenze n. 1, e n. 2, cioè la prima nota è la prima parimenti della Cadenza n. 2, e la seconda nota, e parimenti la seconda della Cadenza n. 1. Dunque ne viene per conseguenza, che uniti con giudizio li modi della prima nota della seconda Cadenza, con li modi della nota della prima Cadenza, si avrà ciò, che si vuole in queste infinite maniere, come segue

Mod. dell' Esempio

Li esempi sopra posti sono per la maggior parte dettati immediatamente dal Basso, essendovene pochi composti delli due modi delle due Cadenze, come si è detto qui sopra, ma oltre questi si veperà, che

che infiniti altri possono darsi dalla sudetta Composizione de' due modi della Due Cadenze, con ogni uno con facilità può fare da se la prova.

Parimenti quella Cadenza qui scorgita, ch'è la quarta delle soprante ne quattro Campj semplici, si può comporre con li modi della prima Nota della Cadenza n. 1, con li modi della seconda nota della Cadenza n. 2.

Modo dell'esempio

n. 1

semplice
n. 1

semplice
n. 1

n. 1

semplice
n. 1

n. 1

semplice
n. 1

Si può dare innoltre, che il Basso si trovi scritto in altro modo, come si vedrà da scorgersi due Campj

n. 2 Campj

semplice
n. 2

Ma in tal caso si avrà la regola facile per trovare infiniti modi di Cadenza; proponendo il modo con giudizio sempre che si trova nella seconda Cadenza alla prima nota, e convertendo la prima nella seconda; pure si danno pochi.

pochi Esemplj indipendenti dalla 1.^a disposizione, come segue

Modi dell' Esemplio n. 1

semplice
modi, e segue

Modi dell' Esemplio n. 2

semplice
modi, e segue

Si rimangono si formino nella maniera summentovata

Quando sopra questi modi di Cadence si faccia osservazione, e studio, e di questi modi si acquista
 possono parlar, subiecti che si acquisteranno senza avergli le idee primitive de' modi artificiali adoperati
 in molti altri luoghi oltre le Cadence suddette: bastando perciò avvertire al basso sottoposto al modo,
 che si vuole adoperare, e al valore delle note, che sono scritte in parte acuta, alle quali si vuole
 adattare il modo; mentre que' modi, che qui per esempio importano un quarto di battuta, possono
 ridursi a mezza battuta, ad un ottavo &c. secondo il bisogno; e così possono parimente
 ridursi dal tempo Ordinario, al tempo di Tripola; & se si avverta circa il suono
 di

Esempj di modi di Cadense Artificiali ascendenti per Scala

Questo modo è esprimibile come Canto, e come Suono, come Canto tutto legato, come Suono tutto staccato.

Contra pinnimenti portarsi all'Ottava per le note dell'accompagnamento, quali sono

E dall'Ottava potrà passare fino alla Decima, come qui

Li modi artificiali in queste note dell'accompagnamento possono essere infiniti, si sarà l'Ornamento di pochi per norma, come segue

Esempi di modi di cadenze artificiali ascendenti per le Note dell'Accompagnamento

Per le note dell'accompagnamento fino alla Decima

Tempo

Per le note dell'accompagnamento fino all'ottava

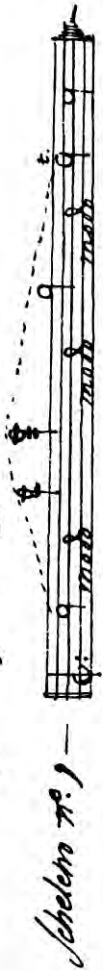
Tempo

Fatta nota ferma o in Cellosofaut quando sia scala, o in C, e in C quando siano note dell'accompagnamento, si parla in G con altri modi Artificiali (sempre infiniti) per far parimenti nota ferma in G, di solo stesso G si parla con altri modi artificiali alla nota del Trillo D, che appartiene alla Cadenza di Scheleno e il seguente

Tempo

per modo che porta ascendendo o in C, o in E e questo può esser composto finalmi. modo che parimente si trova nel Trillo della Cadenza di Scheleno, o di C.

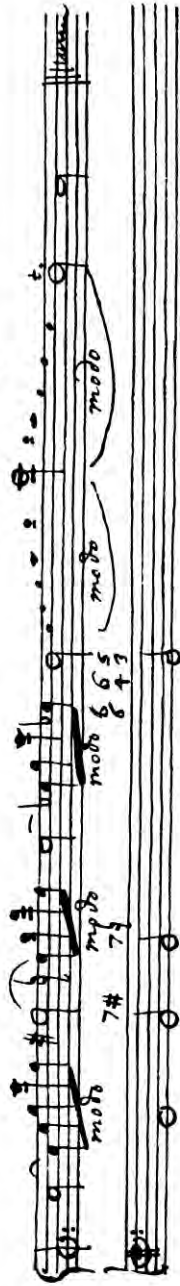
Lo Scheleto ristretto è questo seguente segnato n.º 1.



Parimenti vi sono altri Scheletri, e sono li seguenti segnati n.º 2, e n.º 3.



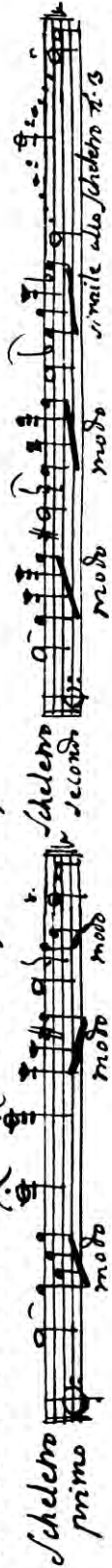
Scheleto
n.º 3



Se la prima nota ferma sarà in C, potrà il modo passar in C come l'antecedente, e in E, indi come l'antecedente, si que lo Scheleto per Esempio.



Se la prima nota ferma sarà in G, oltre il poter passar in C, e in E come li antecedenti cominciando sempre il modo o del C grave, o del G Ottava) avrà ottimo effetto, quando si unirà allo Scheleto n.º 3; di che si danno li due Idavvintati Scheletri per Esempio.



Esempj

Example of Cadence finale fatto ad arbitrio

The image displays a handwritten musical score for a cadence finale. The score is written on ten staves, organized into two systems of five staves each. The notation is highly detailed, featuring a variety of note values, rests, and articulation marks. The first system includes a treble clef and a key signature of one sharp (F#). The music is characterized by frequent slurs and accents, indicating phrasing and emphasis. The second system continues the melodic and harmonic development, with similar notational features. The overall style is that of a historical manuscript, with clear, legible handwriting and a focus on musical structure and performance instructions.

This page contains a handwritten musical score consisting of several systems of staves. The notation is dense and includes various musical symbols such as notes, rests, slurs, and triplets. The first system has three staves, the second has two, and the third has one. The music appears to be a complex piece, possibly for a solo instrument or a small ensemble, given the intricate patterns and the use of triplets.

Fin

APPENDIX 2. A FEW OF MY OWN SKETCHES

Embellishments from the 17 sets in foldout in Cartier's *L'Art du Violon* (figure 2, page 16), compiled into one set for performance.

The image displays four sets of handwritten musical sketches, labeled A1, A2, B1, and B2, arranged vertically. Each set consists of two staves of music. The sketches are written in a cursive, handwritten style and include various musical notations such as notes, rests, slurs, and dynamic markings. The sketches are densely packed with notes and include many accidentals and articulation marks. The sketches are arranged in a way that suggests they are examples of embellishments for a violin performance. The sketches are labeled A1, A2, B1, and B2, and each set consists of two staves of music. The sketches are written in a cursive, handwritten style and include various musical notations such as notes, rests, slurs, and dynamic markings. The sketches are densely packed with notes and include many accidentals and articulation marks. The sketches are arranged in a way that suggests they are examples of embellishments for a violin performance.

Appendix 2. A few of my own sketches

Capriccio written to the third movement of the Devil's Sonata. Unfortunately, it is not included in the recording.

The image displays a musical score for a piece titled "Capriccio". The score is written in a single system with ten staves. The key signature is one flat (B-flat), and the time signature is 2/4. The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The word "Capriccio" is written above the second staff. The overall style is that of a technical exercise or a sketch for a more complex piece.

The image displays a page of musical notation, likely a score for a piece of music. It consists of eight staves of music, arranged vertically. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation is dense, featuring many beamed eighth and sixteenth notes, often in pairs or groups, creating a rhythmic texture. The first seven staves show a progression of chords and melodic lines, while the eighth staff concludes with a final cadence.

Appendix 2. A few of my own sketches

This is the set of embellishments I have used in the recording of the sonata B.d4. It is compiled from the three versions in the Berkeley manuscript as shown in the Carish edition. I found it necessary to make marks with coloured pencil to keep track of the beats.

The image displays a handwritten musical score for piano, consisting of four systems of music. Each system is written on three staves: a grand staff (treble and bass clefs) and a separate bass line. The tempo is marked 'Largo' at the beginning. The score is heavily annotated with purple and pink pencil marks, including vertical lines above notes, slurs, and various ornaments such as mordents, grace notes, and trills. Some notes are circled or have small numbers written above them. The notation includes complex rhythmic patterns, such as triplets and sixteenth-note runs. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections.

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Handwritten musical score for a three-staff instrument, likely a piano. The score is divided into systems, with measures 9, 11, 13, 15, and 17 marked at the beginning of each system. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *mf*, *f*, and *tr*. There are numerous handwritten annotations in purple ink, including vertical lines above notes, slurs, and other markings. Some parts of the score, particularly in the second system, are crossed out with large purple 'X' marks. The piece concludes with a double bar line at the end of the fifth system.