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# THE HISTORY OF MUSIC IN SOUND

GENERAL EDITOR : GERALD ABRAHAM



VOL. VI. The Growth of Instrumental Music

EDITED BY J. A. WESTRUP

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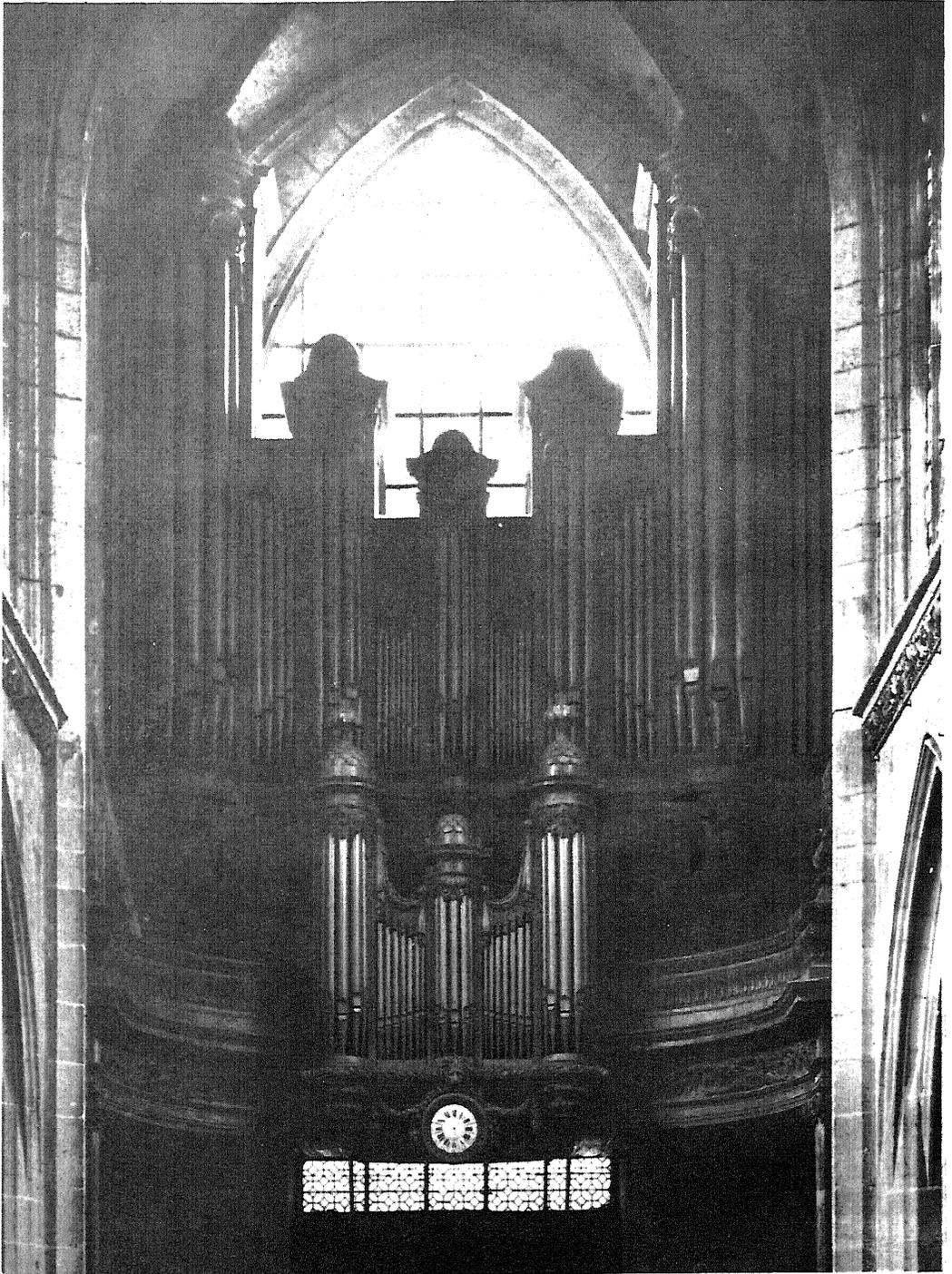
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# THE HISTORY OF MUSIC IN SOUND

VOLUME VI







The organ at Saint Merry, Paris

# THE HISTORY OF MUSIC IN SOUND

*General Editor:* GERALD ABRAHAM

Vol. VI: The Growth of Instrumental Music  
(1630-1750)

*Edited by* J. A. WESTRUP



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## FOREWORD

ONE of the chief difficulties in the study of musical history is the lack of a sufficient number of specimens of music in accessible forms. Several attempts have been made to overcome it by the publication of collections of musical examples, but these solve only half the problem; the printed text of a musical composition is something very different from its actual sound, and the difference becomes more marked as we turn to earlier periods of history. Even the music of comparatively recent times—of the eighteenth century, for instance—is very frequently performed in a style that is far from a true reproduction of the composers' conception. The present *History of Music in Sound* has been devised as a more comprehensive attempt to solve this problem than any essayed hitherto: a series of gramophone records presenting compositions from the earliest times of which any music has survived (with specimens of the music of primitive and oriental peoples).

The *History* has been planned as a sound companion to the *New Oxford History of Music*. Each volume of records corresponds to a volume of the *New Oxford History* and has been planned by the same editor, with the help of an advisory committee consisting of his fellow-editors (Dom Anselm Hughes, Dr. E. J. Wellesz, Professor J. A. Westrup, and myself), Mr. John Horton representing the Ministry of Education, and Mr. Basil Lam, the artistic supervisor of the recordings. Further, each volume of records is accompanied by a handbook containing, in modern notation, the whole—or a substantial part—of each composition recorded, together with annotations, translations of all texts, and a short bibliography.

GERALD ABRAHAM

THE VOLUMES OF  
*THE HISTORY OF MUSIC IN SOUND*  
AND  
*THE NEW OXFORD HISTORY OF MUSIC*

- I. ANCIENT AND ORIENTAL MUSIC
- II. EARLY MEDIEVAL MUSIC UP TO 1300
- III. ARS NOVA AND THE RENAISSANCE (c. 1300-1540)
- IV. THE AGE OF HUMANISM (1540-1630)
- V. OPERA AND CHURCH MUSIC (1630-1750)
- VI. THE GROWTH OF INSTRUMENTAL MUSIC (1630-1750)
- VII. THE SYMPHONIC OUTLOOK (1745-90)
- VIII. THE AGE OF BEETHOVEN (1790-1830)
- IX. ROMANTICISM (1830-90)
- X. MODERN MUSIC (1890-1950)

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# INTRODUCTION

By GERALD ABRAHAM

THE complementary nature of Volumes V and VI of *The History of Music in Sound*, as of the corresponding volumes of the *New Oxford History of Music*, has already been explained in the Handbook to Volume V. That volume is devoted to opera, oratorio, and church music of the period 1630–1750. The present one completes the survey of vocal music during that period with excerpts from a Purcell ode and a splendid but far too little known Handel oratorio, and specimens of Italian, English, and German solo song. But, as its title suggests, it is very much more concerned with the development of instrumental music.

Keyboard music is represented by a Bach prelude and fugue familiar enough on the piano but here played on the clavichord, some Chambonnières pieces and a Scarlatti sonata played on the harpsichord, parallel treatments of chorales by Bach and Pachelbel, and Bach and Buxtehude, on the organ, and three pieces illustrating the very different tradition of French organ music. Space could be found for only two examples of the solo violin sonata with *basso continuo*: part of one by Biber, illustrating the practice of *scordatura*, and an entire sonata by Leclair. But Italian violin music is represented in the short series outlining the development of the most important chamber combination of the period, the trio sonata: complete works by John Jenkins, Legrenzi, G. B. Vitali, Corelli, and Handel. Finally, the variety of baroque orchestration is hinted at—only a complete volume could adequately display it—in a trumpet overture by Purcell, a flute air by Telemann, and a complete concerto for oboe and violin by Vivaldi.

The Volume as a whole has been planned and edited by Professor Westrup, although I am responsible for this accompanying Handbook.

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THE medallion on the cover comes from the title-page of *Musick's Hand-Maid* (1678) by John Playford, by courtesy of the Trustees of the British Museum. The frontispiece is reproduced by permission of Jean Marie Marcel, of the Place Vendôme, Paris.

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HLP 14  
Side I  
Band 1

# ENGLISH ODE

Excerpt from Welcome Song: WHAT, WHAT SHALL BE DONE? (Purcell)

Ex. 1 (i)

Strings



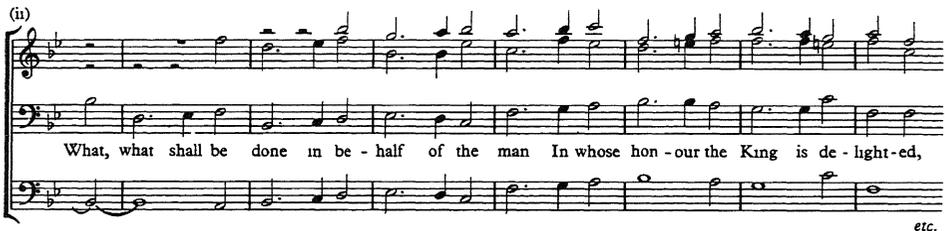
etc.

(ii)

Recorders

Bass Solo

Basso continuo



What, what shall be done in be - half of the man In whose hon - our the King is de - light - ed,

etc.

Whose conduct abroad  
Has his enemies awed  
And ev'ry proud rebel affrighted?

What, what shall be done to the man  
With whose absence his Prince  
Will no longer dispense  
But home to the joys of his court has invited?

What, what shall be done to the man, what, what shall be done?

(iii)

Alto and Tenor

Basso continuo



His foes ——— shall all trem - - - - - ble be -

ENGLISH ODE

His friends lit-tle less than a - - dore him, TENOR  
 - fore him, His friends lit-tle less than a - - dore him, And the mo - bil - é  
 crowd Who so fool - ish - ly bowed To the pa - geant of roy - al - ty, fond - ly mis - tak - en,  
 etc.

Shall at last from their dream of rebellion awaken.

*Trio & Chorus:* And now ev'ry tongue shall make open confession  
 That York, royal York, is the next in succession.

THE English court odes and 'welcome songs' of the late Stuart period have no exact parallels in other music, though there are plenty of compositions similar in function though rather different in type. Royal birthdays and weddings, even the King's return to London from Windsor or Newmarket, were celebrated in execrable verse and—when Purcell was the composer—brilliant music. 'What, what shall be done?' was written for the Duke of York (afterwards James II), then King's Commissioner in Scotland where the persecution of the Covenanters was at its height: 'A Welcome Song for His Royal Highness at His return from Scotland in the year 1682.' The text of (iii) above presumably refers to the anti-papist agitation of the previous year in London and at the parliament held at Oxford.

The 'song' begins with a Lullyan overture, of which the slow first movement in dotted rhythm is omitted here; the opening of the succeeding fugal movement is shown in (i) above. Then follows a series of short but well contrasted vocal numbers, of which the first three are recorded here. 'What, what shall be done?' is published in the Purcell Society's edition, vol. xv (London, 1905), p. 52.

HLP 14  
Side 1  
Band 2

# ENGLISH ORATORIO

Chorus: HOW LONG, O LORD from SUSANNA (Handel)

Ex. 2

Largo

Oboes I II  
Vln. I II  
Vla  
CHORUS

How long oh Lord!  
How

6 7 6 6 5 # 6

shall Is - rael groan, Oh!  
long oh! Lord How long oh! Lord! How  
How long oh

7 6 6 5 # 6 5 7 6 6 5 #

ENGLISH ORATORIO

In slav'ry and pain.  
 Jehovah, hear thy people's moan,  
 And break th' oppressor's chain.

*Susanna* was one of the latest of Handel's oratorios, composed immediately after *Solomon* between 11 July and 24 August 1748, and first performed on 10 February 1749 at Covent Garden, when the receipts amounted to £400. The libretto, based on the well-known story from the Apocrypha, is by an unknown author. It is, on the whole, an intimate work and this tremendous opening chorus of Jews lamenting their Babylonian exile towers above the rest of the oratorio, fine as much of it is. The use of a chromatically descending ground bass in triple time for laments is one of the most familiar conventions of baroque opera, and Handel here exactly copies—even in the same key—what is probably the prototype: the bass of *Climene's* lament in *Cavalli's Egisto*. It is heard seven times; the middle section ('Jehovah, hear') is based on an inversion of the chromatic movement, thus compressed into a three-bar pattern:

This is heard five times, after which the original figure returns with the repetition of the opening words.

The 'Overture and favourite songs' from *Susanna* were printed by Walsh in 1749; the first edition in score was published by Wright & Co. (London, 1784). Chrysander chose *Susanna* for the opening volume of the Händel-Gesellschaft edition (Leipzig, 1858).

HLP 14  
Side 1  
Band 3

# SOLO SONG

ITALIAN

Excerpt from Cantata: DEL SILENTIO (Luigi Rossi)

Ex. 3 (i)

Voice

Oc - chi bel - li, io v'a - mo e'a - do - ro, oc - chi bel - li io

Basso continuo

v'a - mo e a - do - ro, V'a - mo quan - to a - mar si può, etc.

E v'adoro quanto so,  
Tal' hor che non vi miro,  
All' hora io moro

(ii)

Allegro

So-noau-da-ce nell' a - mar - vi, Te-me-ra-rio in a'-do-rar-vi, Già lo sò, —

già lo sò, Mà che pro, Se co-sì, lu-ci mie bel - le, Mi com-man - da -

76 # #

- no le — stel - le, Mi com - man - da - no le — stel - le?

#

(iii)

Com - pa - ti - te - mi al-men com - pa - ti - te - mi al-men

SOLO SONG

se non m'a - ma - te O pu - pil - le a - do - ra - te

*etc.*

Quindi nel vostro core  
 Scintilla di pietade almeno,  
 Oh Dio! Desti l'affetto mio  
 Già che destar non può fuoco d'amore.

(iv)

V'a - mo per - che co - si vuo - le il des - ti - no, E vi - vo

7 6 # 4

in - na - mo - ra - to Sol per leg - ge del fa - to, *etc.*

7 6 #

Se il vostro volto angelico e divino  
 A se ne trasse l'idolatria de' cori,  
 Non volete ch'io adori?

(v)

Se del vos - tro bel sem - bian - te Vi - vo a -

man - te, In - col - pa - te - ne quel vol - to che Na - tu - ra in voi cre - ò,

*etc.*

E che il Cielo destinò  
 Per far de' cori altrui stragge e flaggello,  
 E non già del mio cor inquerelate;

SOLO SONG

(vi)

Com - pa - ti - te - mi al-men, com - pa - ti - te - mi al - men

se - non m'a - - ma - - te.

COMPLETE TRANSLATION

Beautiful eyes, I love and adore you; I love you as much as I am able to love and I adore you as much as I know how to. When I do not see you, I die.

I am bold in loving you, rash in adoring you; I know it. But what matter, my beautiful eyes, if the stars command me so?

Pity me at least, if you do not love me, O adored eyes, and let my affection awake in your heart a spark of pity—O God!—since it cannot light the fire of love.

I love you because destiny wills it, and I live in love only by the law of fate. If your angelic and divine face has drawn to itself the idolatry of hearts, do you not wish me to adore you?

If I live loving your fair image, blame that face which Nature created in you and which Heaven destined to make the hearts of others bleed and suffer—and do not accuse my heart.

Pity me at least, if you do not love me.

THE Italian chamber cantata was a natural development from the monodies of the beginning of the seventeenth century: Caccini's *Nuove musiche* (1601), the *arie* and solo madrigals with continuo accompaniment. The word 'cantata' seems to have been first used by Alessandro Grandi in the title of his *Cantate et Arie a voce sola* (first volume, Venice, 1620), but the various sections of Grandi's *cantate* are essentially variations on an identical bass, nor are they differentiated in melodic style. However, the different sections soon began to be contrasted and in the hands of the Roman masters, Luigi Rossi (1598-1653) and Carissimi (1605-74), the cantata became a succession of short movements—recitatives, ariosi, and arias, sometimes even *da capo* arias—in which the influence of opera is strongly marked. The excerpt recorded here gives the last six sections of the cantata 'Del silentio il giogo algente', which consists of ten sections in all.

'Del silentio' is preserved in a manuscript at Christ Church, Oxford, and was first printed by Edward J. Dent in *The Musical Antiquary*, ii (1911), pp. 195-9.

THE FATAL HOUR (Purcell)

Ex. 4 (i)

Voice

The fa - - - tal hour, the fa - - - tal hour comes  
on, comes on a - pace, Which I had ra-ther die than see,

Basso continuo

7 6 6  
7 6 6# etc.

For when fate calls you from this place,  
You go to certain misery.

The thought does stab me to the heart,  
And gives me pangs no word can speak,  
It wracks me in each vital part,  
Sure, when you go, my heart will break.

(ii)

Voice

Since I for you so much, for you so much en - dure,  
May I not, may I not hope you will, you will be - lieve,

Basso continuo

7 6 #  
4# 6 6 6# # etc.

'Tis you alone these wounds can cure,  
Which are the fountains of my grief.

PURCELL's solo songs cover a wide range of styles from the small and simple strophic song, such as 'Ah! how pleasant 'tis to love', to the great 'Elegy on the death of Queen Mary', one of his last works, a 'solo cantata' in everything but name. The deeply felt piece recorded here is also essentially a cantata, though

SOLO SONG

it consists of only two movements; the expressive coloratura in the arioso section has innumerable Italian precedents (for instance, 'fuoco' in the Rossi piece) though Purcell's use of it is more lavish and perhaps more harshly expressive (e.g. 'certain misery') than that of the Italian cantata composers of the mid-century.

'The Fatal Hour' was first published in *Orpheus Britannicus*, ii (London, 1702), and is reprinted in the Purcell Society's edition, xxv (London, 1928), p. 36. There is a transposed, and textually not altogether satisfactory, edition in 'Seventeen Songs by Henry Purcell', edited by Arthur Somervell (Novello, London, 1926).

HLP 14  
Side 1  
Band 5

GERMAN

MEINE SEUFZER, MEINE KLAGEN (Erlbach)

Ex. 5

Adagio e piano  
con affetto

Violins

Voice

Basso continuo

I. Mei - ne Seuf - - - - - zer,

mei - ne Seuf - - - - -

zer, mei - - - - - ne Kla - - - - -

SOLO SONG

-gen, mei - ne Kla - - gen schik - ke ich nur ver - ge - bens, nur ver -

- ge - bens — ü - ber mich, nur ver - ge - bens — ü - ber mich.

etc.

REMAINDER OF TEXT Ich muß leben

Doch in lauter Furcht und Zagen,  
Himmel, und du kannst es geben,  
Ach warum verschliesst du dich!

COMPLETE TRANSLATION

My sighs and plaints I utter all in vain. I have to live in naught but tear and trembling, Heaven, and thou canst allow it to be. Ah, why dost thou shut thyself up!

THE three outstanding names in the history of German solo song in the seventeenth century are Heinrich Albert (1604–51), cousin and pupil of Schütz, Adam Krieger (1634–66), a pupil of Scheidt, and Philipp Heinrich Erlebach (1657–1714), for many years Kapellmeister at Rudolstadt: they may be said not unfairly to represent the morning, the high noon, and the sunset of the baroque *Lied*. Its forms are as numerous and diverse as those of Italian song, to which they are closely related, but a favourite feature of German songs of this period is the use of instrumental (or even choral) ritornelli; large-scale *Lieder* are more often constructed of a number of strophes interspersed with such ritornelli than in the cantata form. Sometimes, as in this example from the First Part of Erlebach's *Harmonische Freude musikalischer Freunde* (Rudolstadt, 1697), each strophe is a *da capo* aria. (Only the first strophe of 'Meine Seufzer' is recorded here; it has been thought unnecessary to print the introductory ritornello.)

Both Parts of the *Harmonische Freude* have been edited by Kinkeldey as vol. xlvi/xlvii of *Denkmäler deutscher Tonkunst* (Leipzig, 1914), where this piece will be found on p. 43; a selection from *Harmonische Freude* was also published by Seiffert in the series *Organum* (Kistner & Siegel, Leipzig).

HLP 14  
Side II  
Band I

## KEYBOARD MUSIC

### CLAVICHORD

PRELUDE and FUGUE in G minor: from DAS WOHLTEMPERIRTE  
CLAVIER (Book I) (Bach)

BACH's *Das wohltemperirte Clavier oder Praeludia und Fugen durch all Töne und Semitonia* really consists of the first twenty-four preludes and fugues which Bach completed at Köthen in 1722; the so-called 'second book', completed at Leipzig in 1744 but including some pieces composed much earlier, was not so designated by Bach. One or two separate numbers were published towards the end of the eighteenth century, long after Bach's death, but the earliest complete editions were those issued by Nägeli (Zürich, 1801) and Simrock (Bonn, 1801). Later editions are, of course, numerous.

It is hardly necessary to annotate once more such a well-known composition but one point is worth making here: the word 'Clavier' means keyboard of any kind—harpsichord, clavichord, organ manual, or piano—but the style of the majority of the pieces of the 'Forty-eight' is much better suited to the clavichord than to the harpsichord. This is particularly marked in the case of this intensely expressive prelude and fugue.

HLP 14  
Side II  
Band 2

### HARPSICHORD

- (a) SARABANDE
- (b) LA DROLLERIE
- (c) ALLEMANDE dit L'AFFLIGEE
- (d) VOLTE  
(Chambonnières)

Ex. 7

(a)

KEYBOARD MUSIC

(b)

Musical score for section (b), consisting of three systems of piano music. Each system has a treble and bass staff. The first system begins with a treble staff containing a melodic line and a bass staff with accompaniment. The second system continues the piece with similar textures. The third system concludes with a final chord in the bass staff marked 'Fin'.

(c)

Lentement

Musical score for section (c), consisting of three systems of piano music. The tempo is marked 'Lentement'. Each system has a treble and bass staff. The first system features a slow melodic line in the treble and a steady accompaniment in the bass. The second system continues the piece with similar textures. The third system concludes with a final chord in the bass staff marked 'etc.'.

## KEYBOARD MUSIC

(d)



JACQUES CHAMPION DE CHAMBONNIÈRES (c. 1602–c. 1672), court *claveciniste* in the early reign of Louis XIV, master of Lebègue (see page 28), the elder d'Anglebert, and Louis Couperin, was the real founder of that French harpsichord style which culminated in the art of François Couperin 'le Grand'. It is a style which derives to some extent from earlier French keyboard dances and from the English virginalists among others, but above all from the French lutenists of Louis XIII's reign, Denis Gaultier and the rest. From the lutenists Chambonnières borrowed their sometimes expressive, sometimes enigmatic titles (which may be dedications, references to court ballets, or simple labels), their varieties of ornamentation, their arrangement in suites (not so called) of pieces identical in key and contrasted in type. But the lute influence goes deeper than this; Chambonnières transferred to the harpsichord the sham polyphony which is all the lute can manage, with its syncopations, its breaks in part-writing and broken chords, and in effect treated his instrument largely as a lute with greater resources.

The first book of *Les Pièces de Clavecin de Monsieur de Chambonnières* was published by Jollain of Paris in 1670, although, as the composer complains in his preface, numerous inaccurate manuscript copies had long been in circulation; a second book followed, undated but probably in the same year. But the four pieces recorded here are preserved only in manuscript sources of which by far the most important is the Manuscrit Bauyn in the Bibliothèque nationale (Reserve Vm<sup>7</sup> 674–5), and were printed for the first time in the *Œuvres complètes de Chambonnières*, edited by Paul Brunold and André Tessier (Senart, Paris, 1925), where they will be found complete on pp. 96, 104, 99, and 88.

The 'Volte' appears elsewhere, with richer ornamentation, as 'Sarabande O beau jardin' (cf. *Œuvres complètes*, p. 119). A version in C major for voice and continuo appears in the first volume of Ballard's *Brunetes ou petits airs tendres* (Paris, 1703), p. 172, with words beginning:

O beau Jardin, où l'Art et la Nature  
Font admirer cent miracles divers.

HLP I4  
Side II  
Band 3

SONATA in B flat (L. 498) (Domenico Scarlatti)

Ex. 8 (i)

*Allegro*

etc.

(ii)

etc.

THIS sonata, with its rather unusual structure, shows two aspects of the art of Domenico Scarlatti (1685–1757): his sparkling virtuosity in the first section, and his delightful harmonic sense and witty modulations in the *siciliana* which interrupts it—a *siciliana* subtly different from those of Domenico's father (cf. Handbook V, p. 17).

The number (498) in Longo's edition does not, of course, give any indication of relative date; Longo's numbering is quite arbitrary. This particular sonata has not yet been traced in any eighteenth-century edition. It is preserved in a non-autograph Spanish manuscript contemporary with the composer's last years, now in the Biblioteca Palatina at Parma, AG 31409, and there are other copies in the Santini Collection in the University Library at Münster (Sant Hs 3968) and in the Library of the Gesellschaft der Musikfreunde in Vienna (VII 28011, Bd. B), the last of which once belonged to Brahms. The Sonata

KEYBOARD MUSIC

was probably first printed by Czerny as No. 110 of his edition of Scarlatti's sonatas (Vienna, 1839) and is published in vol. x of Longo's edition (Ricordi, Milan, 1906).

HLP 14  
Side II  
Band 4 and 5

ORGAN

Chorale Preludes: DURCH ADAMS FALL

(a) Pachelbel

(b) Bach

Ex. 9 (a)

The image shows two systems of musical notation for an organ piece. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 4/4. The first system shows a melody in the treble staff and a complex accompaniment in the bass staff. The second system continues the piece, with the word 'etc.' written at the end of the bass line.

(a) THE original function of organ composition on the melodies of hymn-verses has been described in Handbook IV, p. 64; the 'chorale prelude' proper appeared in Germany towards the middle of the seventeenth century in conjunction with the then fairly new practice of accompanying congregational hymn-singing on the organ. In organ 'versets' the basic melody was customarily left entirely or almost entirely untouched, being set about only with new counterpoints, and this tradition lingered on in many a chorale prelude, such as this setting of 'Durch Adams Fall' by the Nuremberg organist Johann Pachelbel (1653-1706)—indeed in all three of his settings of this tune.

The melody was originally a secular song, said to have been sung by the Imperial infantry at the battle of Pavia (1525). The Nuremberg reformer Lazarus Spengler provided it with fresh words:

Durch Adams Fall ist ganz verderbt  
Menschlich Natur und Wesen;  
Dasselb Gift ist auf uns geerbt,  
Daß wir nicht mochten g'nesen.

(When Adam fell, the frame entire  
Of nature was infected;  
The source whence came the poison dire  
Was not to be corrected.)

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and it duly appeared with them in Joseph Klug's *Gesangbuch* (Wittenberg, 2nd edition, 1535).

Pachelbel's prelude is printed in *Denkmäler der Tonkunst in Bayern*, Jg. iv<sup>1</sup> (Leipzig, 1903), p. 83 and also in the second volume of Straube's *Alte Meister des Orgelspiels* (new series), (Peters, Leipzig, 1929).

Ex. 9 (b)

The image displays three systems of musical notation for a keyboard piece. The first system consists of a treble and bass staff. The treble staff begins with a 7-measure rest, followed by a melodic line. The bass staff starts with a 7-measure rest, then a 7-measure rest, and then a rhythmic accompaniment. A '(Ped.)' marking is placed below the bass staff. The second system continues the melodic and rhythmic patterns. The third system features a first ending bracket over the first two measures, followed by a repeat sign and then the continuation of the piece, ending with 'etc.'.

(b) BACH's only undoubtedly authentic prelude on this melody is included in the *Orgel-Büchlein worinne einem anfahenden Organisten Anleitung gegeben wird, auff allerhand Arth einen Choral durchzuführen* (Little Organ Book, wherein a beginning organist is given guidance in working out a chorale in divers ways), probably compiled mainly at Weimar in 1717, partly from earlier compositions, though some may have been added at Köthen during the next few years. This collection of chorale preludes not only provides a set of models—and exercises in pedal-playing—possibly for the use of Friedemann Bach, but is part of a projected larger collection on hymns for the entire liturgical year.

Like Pachelbel, Bach preserves the melody of 'Durch Adams Fall' without ornamentation in the treble. The wide-ranging and dissonant harmony suggests emotional anguish, perhaps even the 'poison' of the words; while the dropping sevenths of the pedal part—an idea which had been anticipated by Buxtehude (with fifths instead of sevenths)—are evidently associated with the idea of 'fall'.

The *Orgelbüchlein* was published in Jg. xxv of the Bach-Gesellschaft edition (Leipzig, 1878), and there are a number of later editions.

## KEYBOARD MUSIC

The organ of the Martin- und Nikolaikirche at Steinkirchen, on which these and the following pair of chorale preludes were recorded, was built by Arp Schnitger in 1687. Its specification is as follows:

<i>Hauptwerk (Great)</i>	<i>Oberwerk (Choir)</i>
16 ft. Quintadena	8 ft. Gedackt
8 ft. Prinzipal	4 ft. Rohrflöte
8 ft. Rohrflöte	2 ft. Oktave
4 ft. Oktave	2 ft. Spitzflöte
2 ft. Oktave	3 ft. Quinte
2 ft. Gemshorn	Scharf (3, 4, 5 ranks)
3 ft. Nasat	Tertian (2 ranks)
Zimbel (3 ranks)	8 ft. Krummhorn
Sesquialter (2 ranks)	
Mixture	
8 ft. Trompete	
	<i>Pedal</i>
16 ft. Prinzipal	6 ft. Quinte
8 ft. Oktave	Rauschpfeife (2 ranks)
4 ft. Oktave	16 ft. Posaune
2 ft. Oktave	8 ft. Trompete
	2 ft. Kornett

Manual coupler, Tremulant, 2 Zimbelsterne (revolving wooden 'stars' with little bells or jingles).

HLP 14  
Side II  
Bands 6 and 7

### Chorale Preludes: IN DULCI JUBILO

- (a) Buxtehude  
(b) Bach

Ex. 10 (a)

The image shows a musical score for a chorale prelude. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a simple, homophonic style with a clear harmonic structure. The treble staff begins with a G4 quarter note, followed by a series of chords and moving lines. The bass staff provides a steady accompaniment with a mix of quarter and eighth notes.

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(a) In contrast with Pachelbel, his rather older contemporary, the Lübeck master Buxtehude (1637-1707) frequently ornaments the chorale melody. This, too, is in accordance with an old tradition of organ music but a tradition associated especially with keyboard transcription. The process can easily be followed in this prelude on one of the oldest and most popular of Christmas lullabies:

In dulci jubilo,  
Nun singet und seid froh!

The piece is published in full in Spitta's edition of Buxtehude's organ works, vol. ii (Leipzig, second edition, by Seiffert, 1904), p. 110, and in a number of later editions, notably in *Buxtehude: Ausgewählte Choralbearbeitungen* ed. Hermann Keller (Peters Leipzig, 1939), and *Buxtehude: Six Organ Preludes on Chorales*, ed. Henry G. Ley (Oxford University Press, London, 1947).

Ex. 10 (b)

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(b) BACH's prelude on the same melody in the *Orgelbüchlein* (see note to Ex. 9(b)) is a double canon at the octave strictly worked, but for two trivial licences, for the first twenty-four bars. At bar 25 ('Alpha es et O') there is a change; the melodic canon proceeds at an interval of two bars instead of one, and the canon on the triplet accompanying figure is abandoned. The playing of an important inside part on the pedals has precedents in German organ music at least as early as Scheidt.

HLP 15  
Side III  
Band I

- (a) DIALOGUE (Lebègue)
- (b) TRIO EN PASSACAILLE (Raison)
- (c) BASSE ET DESSUS DE TROMPÈTE (J. F. Dandrieu)

Ex. 11 (a)

The musical score for 'Dialogue' by Nicolas-Antoine Lebègue is presented in three systems. Each system consists of a treble and bass staff joined by a brace. The first system is labeled 'Gayement' and contains two measures with 'Petit jeu' written below the first measure and 'Grand jeu' below the second. The second system is labeled 'Petit' and contains two measures. The third system is labeled 'Grand' and contains two measures, with 'etc.' written at the end of the second measure. The music features various rhythmic patterns, including triplets and sixteenth-note runs, and changes in dynamics and articulation.

(a) NICOLAS-ANTOINE LEBÈGUE (c. 1630-1702), probably a pupil of Chambonnières (see page 22), was organist of Saint-Merry, Paris, and also one of Louis XIV's court organists. He published three *Livres d'orgue*, of which the first (Paris, 1676) was reprinted by Guilman as vol. ix of *Archives des Maîtres de l'Orgue* (Paris, 1909). Its purpose, as the composer explains in his preface, was to demonstrate 'the manner of playing the organ on all stops, and particularly on those in little use in the provinces . . . to distant organists who are unable to come to hear the diversities that have been discovered on quantities of stops during the last few years', though at the same time he warns them that some

KEYBOARD MUSIC

of his pieces will be useless on organs which do not possess the necessary stops. He gives copious advice on registration and even on the tempi associated with certain tone-colours.

This piece will be found complete in Guilmant's *Archives*, ix, p. 29.

Ex. II (b)

(b) ANDRÉ RAISON, organist of the Abbaye Sainte-Geneviève, Paris, from about 1666 and also of the Jacobin church in the Rue Saint-Jacques, published two *Livres d'orgue* in 1688 and 1714, of which the first was reprinted in *Archives des Maîtres de l'Orgue*, ii (Paris, 1899). Like Lebègue, Raison professed to have published his works for the sake of provincial and monastic organists, in order to introduce them to the most up-to-date style of playing using harpsichord types of ornamentation, the new stops, and the new additional manuals. Accordingly he lavishes ornaments, marks fingering, and makes full use of the contrast or alternation of stops and manuals.

The *Premier livre d'orgue* contains two passacaglia trios, both parts of organ masses (reprinted in Guilmant's *Archives*, ii, pp. 37 and 89), of which the first has been recorded here; it is the *Christe* from the 'Messe du deuxiesme ton'. The theme was borrowed by Bach for the first part of the bass of his *Passacaglia* in C minor.

Ex. II (c)

SOLO SONATA

The image shows two staves of musical notation. The top staff is labeled 'Dessus de Trompète' and contains a melodic line with various ornaments and slurs. The bottom staff is labeled 'Basse de Trompète' and contains a bass line with similar ornaments and slurs. The key signature is one sharp (F#) and the time signature is 2/2.

(c) JEAN-FRANÇOIS DANDRIEU (1682–1738) was successively organist of Saint-Merry, Paris, of the Chapelle royale, and of Saint-Barthélemy (where he succeeded his uncle Pierre Dandrieu, whose compositions have sometimes been misattributed to him). Dandrieu published harpsichord music, solo violin sonatas, and trio sonatas, but his *Premier Livre de Pièces d'orgue* appeared only posthumously (Paris, 1739; reprinted as vol. vii of Guilman's *Archives*, Paris, 1906). It contains six series of pieces, in D, G, and A major and minor. According to his preface, Dandrieu strove throughout 'à saisir cette noble et élégante simplicité qui fait le caractère propre de l'orgue', but his reed solos, his *dialogues*, and his trios are in the tradition of Lebègue and Raison.

The *dialogue* recorded here will be found in the *Archives des Maîtres de l'Orgue*, vii, p. 42.

These three French pieces have been recorded on the organ of Saint-Merry<sup>1</sup> which still preserves some seventeenth-century stops beside the work of François Henri Clicquot (1781); the Swell organ was added by Cavallé-Coll in the middle of the nineteenth century.

<sup>1</sup> See frontispiece to this Handbook.

HLP 15  
Side III  
Band 2

SOLO SONATA

INTRODUCTION, PRESTO, and GIGUE with 2 doubles from  
SONATA No. 4 (Biber)

Ex. 12 (i)

The image shows a musical score for three parts: Accordo, Violin, and Basso continuo. The Accordo part is labeled '(Notation)' and shows a sequence of chords. The Violin and Basso continuo parts are labeled '(Actual sound)' and show a melodic line with various ornaments and slurs. The key signature is one sharp (F#) and the time signature is 2/2. The Basso continuo part includes figured bass notation: 5 #, 6, 5 #.

SOLO SONATA

Musical score for the first system of the Solo Sonata. It consists of three staves: two treble staves and one bass staff. The top two staves contain melodic lines with trills (tr) and accents (t). The bottom staff contains a bass line with fingerings 5, 6, 5, 6, 5. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with the word "etc."

(ii)

Presto

Musical score for the second system, marked "Presto". It consists of two staves. The top staff features a rapid sixteenth-note melody, while the bottom staff provides a supporting bass line. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with the word "etc."

(iii)

Gigue

Musical score for the third system, marked "Gigue". It consists of two staves. The top staff has a melody with trills (tr) and a 6/8 time signature. The bottom staff has a bass line with fingerings 6, 6, 6. The key signature has one sharp (F#). The piece concludes with the word "etc."

(iv)

Double

Musical score for the fourth system, marked "Double". It consists of two staves. The top staff features a fast sixteenth-note passage, while the bottom staff has a bass line with fingerings 6, 6. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with the word "etc."

SOLO SONATA

(v)

Double 2  
Più presto

etc.

HEINRICH BIBER (1644-1704), *Kapellmeister* to the Prince-Archbishop of Salzburg, was the most celebrated German violinist and violin-composer of the seventeenth century; he was ennobled by Leopold I as 'von Bibern' in 1690. His compositions include operas, church-music, and trio sonatas but he is chiefly remembered for his two sets of solo sonatas for violin and figured bass: a series of sixteen 'for the Glorification of 15 Mysteries from the Life of Mary' (intended for performance in church at the Solemnity of the Most Holy Rosary) (composed c. 1674) and eight *Sonatae Violino solo* published at Salzburg in 1681, of which the first three movements of No. 4 are recorded here. (There are, in addition, an adagio, an air with variations, and a final presto.)

One of the most striking features of Biber's violin music—apart from his lavish use of double stopping, much more common in German than in Italian violin music at this period—is his fondness for *scordatura*: unorthodox tuning of the strings, perhaps for the sake of different tone-qualities but more probably simply to facilitate double or triple stopping in various keys. (So far as is known, the earliest composer to employ *scordatura* of the violin was Biagio Marini in his *Sonate, Symphoniae, Canzoni* (Venice, 1626).) But whereas *scordatura* is much commoner than normal tuning in the 'Mystery' Sonatas and trio sonatas, Biber employs it in his printed *Sonatae* only in No. 4 throughout and in the latter part of No. 6. He indicates the *accordo* at the beginning of the piece, in this case the tuning down of the E string and raising of the G and D strings, and writes the notes that will guide the player's fingers, not those that will be heard. Ex. 12 (i) above shows both notation and actual sound of the violin part; the other examples show only the actual sound.

The *Sonatae Violino solo* were republished by Guido Adler in *Denkmäler der Tonkunst in Österreich*, Jg. v<sup>2</sup> (vol. xi), where this work is printed complete on pp. 36-41.

HLP 15  
 Side III  
 Bands 3 and 4

SONATA in G, Op. 2, No. 5 (Leclair)

Ex. 13 (i)

Violin

Bass

Andante

x4 6 5 6/5 4 3

6 7 6 6/5 6 6

7 5' 1 6 x4 6 x6 6 x4 6 6 etc.

(ii)

Allegro ma poco

6 5 6 6/5 7

6 7 5' 6/5 # # etc.

Ex. 14 (iii)

Gavotta

Gratioso

7 # 6 6/5 7 3

SOLO SONATA



(iv)

Allegro assai



JEAN-MARIE LECLAIR (1697–1764) is as outstanding among the French violin-composers of the first half of the eighteenth century as Biber among the Germans of the latter part of the seventeenth. In his youth Leclair, like Lully, was a dancer and in 1722 he was *maître de ballet* at Turin where he returned four years later to study the violin with Somis; but in the mean time he had published his *1er Livre de Sonates à violon seul avec la Basse*, Op. 1 (Paris, 1723). Three more books of solo sonatas, each containing twelve compositions, appeared *c.* 1728, *c.* 1734, and in 1738, as Opp. 2, 5, and 9.

Leclair's early style is naturally somewhat Italian; the influence of Corelli was hardly escapable at that time. But Leclair's writing is always distinguished by the almost Couperin-like delicacy and precision of his carefully marked ornamentation (+ indicates a trill) and by the mobility and flexibility of his bass line. Although his writing is always thoroughly violinistic, he was often prepared to allow the substitution of a flute; the Sonata recorded here, No. 5 from the Second Book, like several of its companions, has a note that 'Cette Sonate peut ce jouer sur la flute allemande'. This example is also typical of Leclair's favourite form: the four movements of the *sonata da chiesa* (see page 36) but with one of them an avowed dance, which was foreign to the 'church sonata'.

The *zième Livre de Sonates à violon seul* was republished by Eitner in *Publikationen der Gesellschaft für Musikforschung*, Jg. xxxi (Leipzig, 1903).

HLP 15  
Side IV  
Bands 1 and 2

# TRIO SONATA

(a) SONATA in E minor, Op. 2, No. 3 (G. B. Vitali)

(b) Sonata, LA CORNARA (Legrenzi)

Ex. 15a (i)

Violins

Grave

TRIO SONATA

(a) THE most important and most characteristic type of baroque chamber music was the trio sonata, rather paradoxically so called—from its three ‘real’ parts—although it needed four performers (one for the literal performance of the *basso continuo* on a string instrument, the other for its harmonic filling-out at a keyboard) and in one of its forms was the direct descendant of a favourite early seventeenth-century form of instrumental *canzone* in which two melodic instruments—preferably violins—duetted over a *basso continuo*. The trio sonata took two forms during the latter half of the seventeenth century, the canzona-like ‘church sonata’ (*sonata da chiesa*) and the ‘chamber sonata’ (*sonata da camera*) which was essentially a suite of dances, though each assimilated characteristics of the other to such an extent that ultimately the distinction disappeared. The normal pattern of the *sonata da chiesa* is shown by this example from the *Sonate a due violini col suo basso per l’organo. Opera seconda* of the Bolognese violinist-composer G. B. Vitali (c. 1644–92): two essentially harmonic slow movements, of which at least the second is usually in triple time, alternating with two quick ones in which the two violins imitate each other. Although this is a *sonata da chiesa*, the finale is unmistakably gigue-like. It will be noticed that Vitali’s title prescribes the organ as the keyboard partner, as was customary with collections of church sonatas, but the prescription was naturally often ignored when the work was played in secular surroundings.

Vitali’s Op. 2 was published at Bologna in 1667. This sonata is reprinted complete in Wasielewski’s *Instrumentalsätze vom Ende des XVI bis Ende des XVII Jahrhunderts* (Bonn, 1874), p. 47, and in Bartha’s *A Zenetörténet Antológiája* (Budapest, 1948), p. 176.

Ex. 15b (i)  
Allegro

TRIO SONATA

(ii)

Ex. 16a (iii)

Adagio

(iv)

Allegro

(b) THIS sonata from the Op. 2 of Giovanni Legrenzi—*Suonate per chiesa* (Venice, 1655)—is earlier, and therefore closer to the *canzone*. The imitative first section is not yet preceded by a slow introduction and is decidedly the most important movement. The sonata ends with an adagio—hardly more than a transitional passage such as one finds in the *canzoni*—and a short recapitulation of the beginning of the first imitative section. The chromatic element in the theme is characteristic of Legrenzi.

Instrumental *canzoni* and early sonatas were often named after friends or patrons, and the Cornari were a famous Venetian patrician family. Though not a

TRIO SONATA

Venetian by birth, Legrenzi (c. 1625–90) published in Venice and afterwards settled there, finally becoming *maestro di cappella* of St. Mark's.

'La Cornara' is reprinted complete in Wasielewski, op. cit., p. 42, and Bartha, op. cit., p. 167.

HLP 15  
Side IV  
Band 3

FANCY in G minor (Jenkins)

Ex. 16b (i)

Musical notation for Ex. 16b (i) showing Trebles and Bass staves. The Trebles staff is in G minor, 2/4 time, and the Bass staff is in G minor, 2/4 time. The Trebles staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The Bass staff begins with a quarter note G, followed by a series of eighth and sixteenth notes.

Musical notation for Ex. 16b (i) showing Trebles and Bass staves. The Trebles staff continues with a series of eighth and sixteenth notes. The Bass staff continues with a series of eighth and sixteenth notes. The Trebles staff ends with a whole note G, and the Bass staff ends with a whole note G. The word "etc." is written at the end of the Trebles staff.

Musical notation for Ex. 16b (ii) showing Trebles and Bass staves. The Trebles staff begins with a quarter note G, followed by a series of eighth and sixteenth notes. The Bass staff begins with a quarter note G, followed by a series of eighth and sixteenth notes. The Trebles staff ends with a whole note G, and the Bass staff ends with a whole note G. The word "etc." is written at the end of the Trebles staff.

Musical notation for Ex. 16b (iii) showing Trebles and Bass staves. The Trebles staff begins with a quarter note G, followed by a series of eighth and sixteenth notes. The Bass staff begins with a quarter note G, followed by a series of eighth and sixteenth notes. The Trebles staff ends with a whole note G, and the Bass staff ends with a whole note G.

ALTHOUGH this 'fancy' by the English composer John Jenkins (1592–1678) is probably nearly contemporary with the Vitali sonata above, it is much more conservative in style. In 1660 Jenkins published a set of twelve sonatas 'for two Violins and a Base with a Thorough Base for the Organ or Theorbo' which, as Burney remarks (*General History*, iii, p. 408), 'were professedly in imitation of

TRIO SONATA

the Italian style, and the first of the kind which had ever been produced by an Englishman', but the bulk of his very large output of chamber music consists of fantasies for viols in the old tradition (cf. Handbook IV, p. 54). The piece recorded here is emphatically a fantasy, not a sonata, in form: an imitative movement (i) with a final section in triple time (ii) (apart from the last half-dozen bars, which revert to duple time (iii)). But it is one of Jenkins's late works and the layout, particularly in the final section, is often more like that of the trio sonata. In some imitative entries the string bass is quite independent of the *basso continuo*.

This Fancy is printed complete in the selection of Jenkins's *Fancies and Ayres* edited by Helen Joy Sleeper (Wellesley College, U.S.A., 1950), p. 78.

HLF 15  
Side IV  
Bands 4 and 5

SONATA in F minor, Op. 3, No. 9 (Corelli)

Ex. 17 (i)

Grave

Violins

Bass

b 6 6 7 6 6<sup>b</sup>/<sub>4</sub> 5<sub>4</sub> 9<sub>b</sub> 8 5 b 4 6

etc.

4 7 6 5 4<sub>4</sub> b 6 4<sup>b</sup>/<sub>3</sub> 6 6<sub>6</sub> 5<sub>4</sub> 4 b

(ii)

Vivace

5 4 6 6 7 b 4 6 9 6

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Musical score for Ex. 18 (iii). The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The piece is marked 'Largo'. The bass line includes fingering numbers: 5, 4, 3, 6, 5, b, 6, 5b, 5, 4b, 6, 9, 6, 5, 4, 5, etc.

Ex. 18 (iii)  
Largo

Musical score for Ex. 18 (iv). The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The piece is marked 'Allegro'. The bass line includes fingering numbers: 1, 4, b, 6, 7, 6, 4, 6, b, 7, b, 5, 4, b, etc.

(iv)  
Allegro

Musical score for Ex. 18 (v). The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The piece is marked 'Allegro'. The bass line includes fingering numbers: b, 6, 4, 6, b, 6, 4, 6, b, 4, 7, 6, 6, 7, 5.

Musical score for Ex. 18 (vi). The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The piece is marked 'Allegro'. The bass line includes fingering numbers: 6, 4, 4, b, 6, b, 6, 6, 6, 6, 6, 6, 5, 6, b, 5, 6, 5, 6, b, 5.

Musical score for Ex. 18 (vii). The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The piece is marked 'Allegro'. The bass line includes dynamic markings: *p* and *f*. The piece ends with a double bar line and a repeat sign. The word 'etc.' is written at the bottom right.

THE Italian trio sonata reached classical perfection in the hands of Arcangelo Corelli (1653–1713), last and greatest of the Bolognese violinist-composers, who published four volumes (each containing twelve sonatas) in 1681, 1685, 1689, and 1694. Of these, Opp. 1 and 3 consist of *sonate da chiesa*, Opp. 2 and 4 of *sonate da camera*; and the same distinction is made, though not explicitly stated, in Corelli's Op. 5 (solo sonatas) and Op. 6 (concerti grossi). Of the twenty-four trio *sonate da chiesa*, nearly all are in four movements and more than half are disposed on the plan slow-quick-slow-quick, the first quick movement usually being genuinely fugal: that is to say, the bass, too, participates in the fugal texture instead of merely supporting two imitative higher parts. In some cases,

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e.g. Op. 3, No. 5, the bass actually divides its functions at times, the string bass taking a fugal part while the organ alone contributes a simpler version as *basso continuo*; a similar distinction between ornamented (string) and simple (organ) bass will be noticed in the finale of the example recorded here. As in all music of the period, a certain amount of melodic ornamentation was expected to be improvised; this has been supplied for this recording by Arnold Goldsbrough and Basil Lam.

Corelli's notation of F minor with a key-signature of only two flats is typical of the cautious treatment of minor signatures even at this date; Handel, a generation later still usually wrote only three flats for the signature of F minor.

The *Sonate à tre, due Violini, e Violone, ò Arcileuto col Basso per l'Organo . . . Opera Terza* were first published at Rome in 1689, at Modena and Bologna the same year, and at Antwerp two years later; other editions quickly followed. They are easily accessible in Book II of the complete edition of Corelli's works in score, edited by Joachim and Chrysander (Augener, London, 1888-91), and in the modern edition by W. Woehl (Bärenreiter, Kassel).

HLPS 16  
Side v  
Band 1

SONATA in F, Op. 2, No. 5, for flute, violin and *continuo* (Handel)

Ex. 19 (i)

Larghetto

Flute and Violin parts are shown in a grand staff with treble clef. The Flute part (Fl.) has trills (tr) above several notes. The Violin part (Vn.) also has trills (tr) above several notes. The Basso continuo part is in the bass clef with figured bass notation: 6, 6, 6, 6, 7, 7, 5, 6.

The Flute and Violin parts end with a final note and a trill. The Basso continuo part continues with figured bass notation: 6, 7, 7, 6, 6, etc.

(ii)

Allegro

Flute and Violin parts are shown in a grand staff with treble clef. The Flute part (Fl.) has a series of sixteenth-note runs. The Violin part (Vn.) has a series of sixteenth-note runs. The Basso continuo part is in the bass clef with figured bass notation: 6, 6, 6, 6, 6, 6, 6.

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6 6 7 6 6

6 6 etc.

Ex. 20 (iii)

Adagio

Fl. # 6 6/5 # # 6 6 6 6

Vn. 6# 4 # 6 6/5 4 # # etc.

(iv)

Allegro

Fl. Vn.

7 6 7 7 6

6 4/2 6/5 6/5 6 etc.

## TRIO SONATA

131

Allegro

Fl

Vn

By far the commonest form of trio sonata was that for two similar treble instruments, which would usually be violins, but composers occasionally asked for contrasting instruments. The title of Handel's Op. 2, *VI Sonates à deux Violons, deux hautbois ou deux Flutes traversières & Basse Continue*, suggests only the normal substitution of a pair of wind instruments for a pair of strings; but in two cases, No. 1 and No. 5, the composer actually specifies a flute for the first part and a violin for the second. Yet, like other of Handel's trio sonatas, No. 5 is hardly 'pure' chamber music; the first and fourth movement are recompositions of movements from the overtures to the fourth and eighth Chandos Anthems; and conversely the final gigue was used again in 1734 in the overture to *Parnasso in Festa*.

The original editions of Op. 2—by Roger (Amsterdam, c. 1731) and Walsh (London, c. 1733)—contained only six sonatas, but when Chrysander printed the set in the *Händel-Gesellschaft* edition, vol. xxvii, he added not only an alternative version (in C minor) of No. 1 but the three sonatas which he numbered 3, 8 and 9, all from manuscript copies in the Royal collection at Dresden, and his numeration is now commonly accepted. The Sonata is easily available separately as No. 150 of *Nagels Musik-Archiv* (Hanover, 1940), edited by Albert Rodemann.

HLPS 16  
Side v  
Band 2

# ORCHESTRAL MUSIC

## TRUMPET OVERTURE from THE INDIAN QUEEN (Purcell)

Ex. 21 (i)

Violin I  
(& Trumpet)  
Violin II

Viola  
Bass

Musical score for Ex. 21 (i) featuring Violin I (& Trumpet), Violin II, Viola, and Bass. The score is in G major and 2/4 time. The Violin I part has a melodic line with some grace notes, while the other instruments provide a rhythmic accompaniment.

Continuation of the musical score for Ex. 21 (i). The Violin I part continues with a melodic line, and the other instruments provide a rhythmic accompaniment. The score ends with "etc.".

(ii)

Canzona

Violins I II

Viola

Musical score for Ex. 21 (ii) featuring Violins I II and Viola. The score is in G major and 2/4 time. The Violins play a rhythmic pattern with grace notes, while the Viola provides a melodic line.

Continuation of the musical score for Ex. 21 (ii). The Violins continue with their rhythmic pattern, and the Viola provides a melodic line. The score ends with "etc.".

Tpt.

Continuation of the musical score for Ex. 21 (ii). The Trumpet part enters with a melodic line, and the other instruments provide a rhythmic accompaniment. The score ends with "etc.".

*The Indian Queen*, a semi-operatic adaptation of a tragedy by Sir Robert Howard and Dryden (dating in its original form from 1664), was probably Purcell's last work for the stage. It is certainly one of his finest dramatic works; two of the songs in Act III—'Ye twice ten hundred deities' and 'I attempt from love's sickness to fly'—are justly famous, and the score contains many splendid pages. This brilliant 'trumpet overture' also occurs in Act III in the course of

ORCHESTRAL MUSIC

the incantation scene in which the usurping Mexican queen Zempoalla, who is enamoured of Montezuma, seeks the meaning of a dream; it is a striking demonstration of the melodic possibilities of the natural trumpet. The selection of a combination of instruments suitable for an entire movement is, of course, the basic principle of 'baroque' orchestration.

A pirated edition of *The Songs in the Indian Queen: As it is now Compos'd into an Opera* was issued by John May and John Hudgbutt, of London, in the very year of its production (1695). The full score is published in the Purcell Society's edition, vol. xix (London, 1912), where the 'trumpet overture' is given complete on pp. 60-66; it is a 'French' overture, with slow introduction in dotted rhythm (i), fugal allegro (ii), and short final adagio.

HLPS 16  
Side v  
Band 3

AIR from Suite in E minor (MUSIQUE DE TABLE, I) (Telemann)

Ex. 22 (i)

Un peu vivement

Fl. I, II, Vn. I *tr* Vn. II Vn. I Fl. I, II, Vn. I

Flutes and Violins

Viola and Basso continuo

ORCHESTRAL MUSIC

(ii)

THE *Musique de Table, partagée en Trois Productions, dont chacune contient 1 Overture avec la Suite, à 7 instrumens, 1 Quatuor, 1 Concert, à 7, 1 Trio, 1 Solo, 1 Conclusion, à 7, et dont les instrumens se diversifient par tout* was published by Telemann (1681–1767) at Hamburg in 1733; the subscribers to the original edition included the flute-composers Blavet and Quantz and ‘Mr. Hendel, Docteur en Musique. Londres’. As the title indicates, each of its three ‘productions’ provides a complete programme of instrumental music for a Hamburg council or guild banquet or similar occasion. Thus the ‘Première Production’ consists of a suite in E minor for two flutes and strings (of which the penultimate movement is the air recorded here), a quartet in G major for flute, oboe, violin, and bass, a concerto in A major for flute, violin, and strings, a trio sonata in E flat, a flute sonata in B minor, and a ‘conclusion’ in E minor. (This particular suite is also preserved separately in manuscripts at Dresden and Darmstadt; see Horst Büttner, *Das Konzert in den Orchestersuiten G. P. Telemanns* (Leipzig, 1935). The *Musique de Table* may have been partly assembled from earlier compositions.)

As so often with Telemann, the principle of the concerto underlies this air: tutti ritornelli with concertino or solo episodes, thus

Tutti (E minor)	. . . . .	18 bars
Concertino (E minor and G major)	. . . . .	14 bars
Tutti (G major and D major)	. . . . .	6 bars
Concertino (D major and B minor)	. . . . .	14 bars
Tutti (B minor)	. . . . .	8 bars
Concertino (B minor to E minor)	. . . . .	12 bars
Tutti (E minor)	. . . . .	18 bars

The concertino is variously constituted but never has more than a violoncello bass; the *basso continuo* is reserved for the tuttis. Ex. 22 (i) shows the opening of the first (and last) tutti, Ex. 22 (ii) the beginning of the first episode.

Telemann’s *Musique de Table* has been edited by Seiffert as vol. lxi/lxii of *Denkmäler deutscher Tonkunst* (Leipzig, 1927), where this air will be found on p. 19.

# CONCERTO

CONCERTO in B flat (Fanna XII, 16) for oboe, violin, and orchestra (Vivaldi)

Ex. 23 (i)

Oboe, Violino concertante e tutti Violini I

Violini II e Viole

Bassi

Musical score for Ex. 23 (i) in B-flat major, 4/4 time. It features three staves: Oboe, Violino concertante e tutti Violini I; Violini II e Viole; and Bassi. The music consists of rhythmic patterns with eighth and sixteenth notes.

Musical score for Ex. 23 (i) continuation. It features three staves: Oboe, Violino concertante e tutti Violini I; Violini II e Viole; and Bassi. The music includes trills (tr) and continues with rhythmic patterns. The bottom staff has figured bass notation: 6/4, 5/3, 6/4, 6/4 etc.

Ex. 24 (ii)

Oboe

Violino concertante

Bass

Largo

Musical score for Ex. 24 (ii) in B-flat major, 12/8 time, marked Largo. It features three staves: Oboe, Violino concertante, and Bass. The Oboe part has a melodic line with a trill (tr). The Violino concertante part has a dense sixteenth-note texture. The Bass part has a simple harmonic accompaniment. The bottom staff has figured bass notation: 6, 5/6.

Musical score for Ex. 24 (ii) continuation. It features three staves: Oboe, Violino concertante, and Bass. The music continues with the same textures as the previous system.

Musical score for Ex. 24 (ii) continuation. It features three staves: Oboe, Violino concertante, and Bass. The music concludes with a trill (tr) in the Oboe part. The bottom staff has the word "etc." written below it.

CONCERTO

(iii) Allegro

Oboe, Violino concertante and Strings

Bass

etc.

IN the enormous instrumental output of Antonio Vivaldi (c. 1678-1741) the concerto occupies the central and overwhelmingly predominant place. Nearly 450 of his concertos have been preserved, including solo concertos for almost every string or wind instrument and concerti grossi with variously constituted concertino groups. Whereas the Corellian concerto grosso was cast in the form of *sonata da chiesa* or *sonata da camera*, the great majority of Vivaldi's concertos are in the three-movement form of the Neapolitan opera *sinfonia*: quick-slow-quick. The first allegro is generally carried on the pillars of tutti ritornelli (see page 46) which embody the important thematic material, while the soloist or soloists display virtuosity in figuration and passage-work; thus, in place of the more or less simple alternation of the earliest concerto style, Vivaldi opened the way to the solo virtuosity and the dramatic opposition of solo and orchestra which are so characteristic of the concerto in later times. As in the opera *sinfonie* of Alessandro Scarlatti, the slow movement is sometimes in siciliana rhythm and the finale frequently in triple (most often 3/8) time; both these characteristics are shown in the example recorded here.

The tonal lay-out of the first movement, with the ritornelli in tonic, dominant (and relative minor of the dominant), relative minor, and tonic, is typical:

Tutti (B flat).	. . . . .	16 bars
Soli (B flat and F).	. . . . .	13½ bars
Tutti (F major and D minor)	. . . . .	9½ bars
Soli (D and G minor)	. . . . .	12 bars
Tutti (G minor)	. . . . .	4 bars
Soli (G minor and B flat)	. . . . .	8 bars
Tutti (second part of ritornello) (B flat)	. . . . .	1½ bars
Soli (B flat)	. . . . .	13½ bars
Tutti (B flat).	. . . . .	17 bars <sup>1</sup>

<sup>1</sup> Parts of bars and overlaps are neglected in this rough indication of proportions.

## CONCERTO

Ex. 23 (i) shows the beginning of the first (and last) ritornello, Exs. 24 (ii) and (iii) are the openings of slow movement and finale.

The Concerto recorded here is preserved in the Renzo Giordano Collection of manuscripts in the Biblioteca nazionale at Turin where it is copied as No. 12 in vol. iii of Vivaldi's *Opere sacre*. It was first published as vol. lxxiii of the edition of Vivaldi's works issued by the Istituto Italiano Antonio Vivaldi (Ricordi, Milan, 1949), edited by Malipiero. It is XII, 16 in Antonio Fanna's classification and No. 406 in Pincherle's thematic list of Vivaldi's printed and manuscript concertos (*Antonio Vivaldi et la musique instrumentale*, ii, Paris, 1948).

# ARTISTS

## LP

<i>Side I</i>	<i>Band 1</i>	Alfred Deller (counter-tenor), Richard Lewis (tenor), Norman Walker (bass), and London Chamber Singers and Orchestra (conductor, Anthony Bernard)
	<i>Band 2</i>	Chorus and Goldsbrough Orchestra (conductor, Arnold Goldsbrough)
	<i>Band 3</i>	Wilfred Brown (tenor), Basil Lam (harpsichord), Terence Weil ('cello)
	<i>Band 4</i>	Joan Alexander (soprano), Arnold Goldsbrough (harpsichord), Ambrose Gauntlett ('cello)
	<i>Band 5</i>	Ilse Wolf (soprano) and Basil Lam Ensemble (George Lauland and Patrick Halling, violins; Basil Lam, harpsichord; Terence Weil, 'cello)
<i>Side II</i>	<i>Band 1</i>	Dorothy Swainson (clavichord)
	<i>Bands 2-3</i>	Aimée van de Wiele (harpsichord)
	<i>Bands 4-7</i>	Geraint Jones (organ)
<i>Side III</i>	<i>Band 1</i>	Henriette Roget (organ)
	<i>Band 2</i>	Winifred Roberts (violin), Geraint Jones (harpsichord)
	<i>Bands 3-4</i>	Jean Pougnet (violin), Arnold Goldsbrough (harpsichord), James Whitehead (gamba)
<i>Side IV</i>	<i>Band 1</i>	Basil Lam Ensemble (Patrick Halling and Marjorie Lavers, violins; Basil Lam, organ; Terence Weil, 'cello)
	<i>Band 2</i>	Basil Lam Ensemble (Patrick Halling and Marjorie Lavers, violins; Basil Lam, organ)
	<i>Band 3</i>	Basil Lam Ensemble (Patrick Halling and Marjorie Lavers, violins; Basil Lam, organ; Terence Weil, 'cello)
	<i>Bands 4-5</i>	Winifred Roberts and Neville Marriner (violins), Arnold Goldsbrough (organ), Terence Weil ('cello)
<i>Side V</i>	<i>Band 1</i>	Basil Lam Ensemble (Richard Adeney, flute; Patrick Halling, violin; Basil Lam, harpsichord; Terence Weil, 'cello)
	<i>Band 2</i>	Harold Jackson (trumpet) and Goldsbrough Orchestra (conductor, Arnold Goldsbrough)
	<i>Band 3</i>	Goldsbrough Orchestra (conductor, Arnold Goldsbrough)
	<i>Bands 4-5</i>	Leonard Brain (oboe), Winifred Roberts (violin), and Goldsbrough Orchestra (conductor, Arnold Goldsbrough)

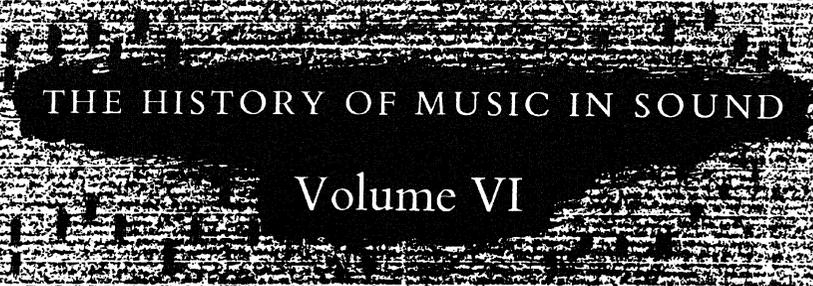
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A musical staff with several notes is positioned at the top of the page. The notes are black and the staff lines are white. The background of the entire page is a dense, textured pattern of horizontal lines, resembling a musical score or a sound wave.

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