Historical Fingering, Articulation, and Ornamentation in Seventeenth-Century Keyboard Music: Does It Matter?

David Schulenberg (Wagner College, Staten Island, N.Y.)

Musicology Colloquium, Princeton University • March 11, 2019

http://faculty.wagner.edu/david-schulenberg/handouts/

Publications referred to

Bach, Carl Philipp Emanuel. *Versuch über die wahre Art das Clavier zu spielen*. 2 vols. Berlin, 1753–62. New edition by Tobias Plebuch, Carl Philipp Emanuel Bach: The Complete Works, vol. 7/1–3. Los Altos: Packard Humanities Institute, 2011. Translated by William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments*. New York: Norton, 1949.

Banchieri, Adriano. *Conclusioni nel suono dell'organo*. Bologna: Rossi, 1609. Translated by Lee R. Garrett as *Conclusions for Playing the Organ*. Colorado Springs: Colorado College Music Press, 1982.

Dannreuther, Edward. *Musical Ornamentation*. London: Novello, n.d. (ca. 1891–95?).

Diruta, Girolamo. *Il Transilvano: Dialogo sopra il vero modo di sonar organi, e i instromenti da penna*. 2 vols. Venice, 1593–1609. Translation by Murray C. Bradshaw and Edward J. Soehnlen as *"The Transylvanian" (Il transilvano)*. 2 vols. Henryville: Institute of Mediæval Music, 1975.

Dolmetsch, Arnold. *The Interpretation of the Music of the XVIIth and XVIIIth Centuries Revealed by Contemporary Evidence*. London: Novello, 1915.

Ferguson, Howard. *Keyboard Interpretation from the 14th to the 19th Century: An Introduction*. New York: Oxford University Press, 1975.

Hotteterre, Jacques. *Principes de la flûte traversière*. Paris, 1707. Translated as *Principles of the Flute, Recorder, and Oboe* by Paul Marshall Douglas. New York: Dover, 1968.

Lindley, Mark. "An Introduction to Alessandro Scarlatti's 'Toccata prima.'" *Early Music* 10 (1982): 333–39.

Johann Joachim Quantz, *Versuch einer Anweisung die flöte traversiere zu spielen*. Berlin, 1752.

Taruskin, Richard. *Text and Act: Essays on Music and Performance*. New York: Oxford University Press, 1995.

Vogel, Harald. "Zur Spielweise der Musik für Tasteninstrumente um 1600 / Keyboard Playing Techniques around 1600." In his edition of Samuel Scheidt, *Tabulatura nova*, part 2 (Wiesbaden: Breitkopf & Härtel, 1999), pp. 145–80.

A few relevant publications of my own

"Expression and Authenticity in the Harpsichord Works of J.S. Bach," *Journal of Musicology* 8 (1990): 449–76

"La toccata del primo barocco e l'avvento della tonalità," *Rivista italiana di musicologia* 27 (1992): 103–23 (English version online)

"The Keyboard Works of William Byrd: Some Questions of Attribution, Chronology, and Style," *Musica Disciplina* 47 (1993): 99–121

"Some Problems of Text, Attribution, and Performance in Early Italian Baroque Keyboard Music," *Journal of Seventeenth-Century Music* 4.1 (1998; online)

"Ornaments, Fingerings, and Authorship: Persistent Questions About English Keyboard Music *circa* 1600," *Early Keyboard Journal* 30 (2013): 27–51

"Consistency and Inconsistency in Historical Keyboard Fingering," *Tangents: The Bulletin of the Boston Clavichord Society*, no. 42 (fall 2017), pp. 1, 5; reprinted in *The British Clavichord Societ Newsletter*, no. 70 (February 2018), 3–6 (longer version online)

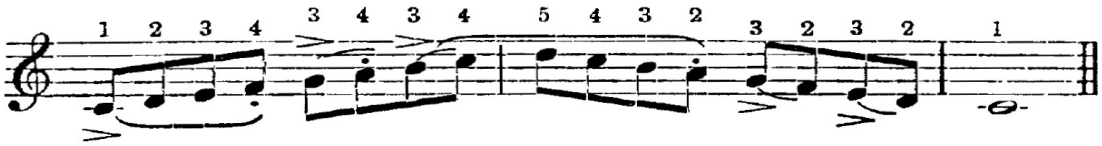
Works discussed (scores at the end of this file)

Johann Jacob Froberger (1616–67): Toccata XII, no. 6 from Vienna, Österreichische Nationalbibliothek, Mus. Hs. 18707 (autograph, known as *Libro 4*)

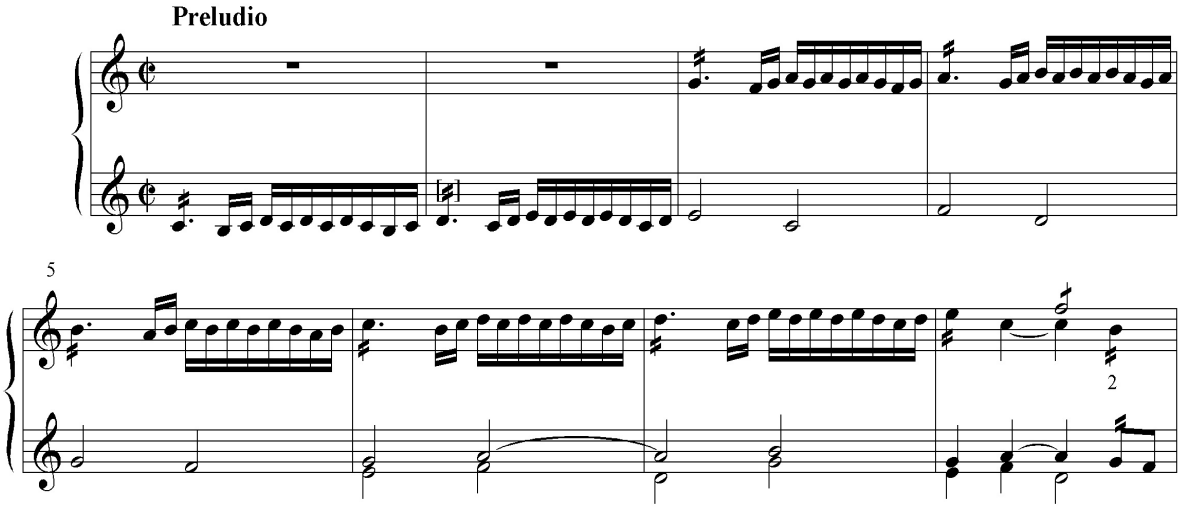
William Byrd (1539 or 1540–1623): The Galliard to the Third Pavian (BK 14b), from London, British Library, MS 1591 (My Lady Nevell's Book)

Examples

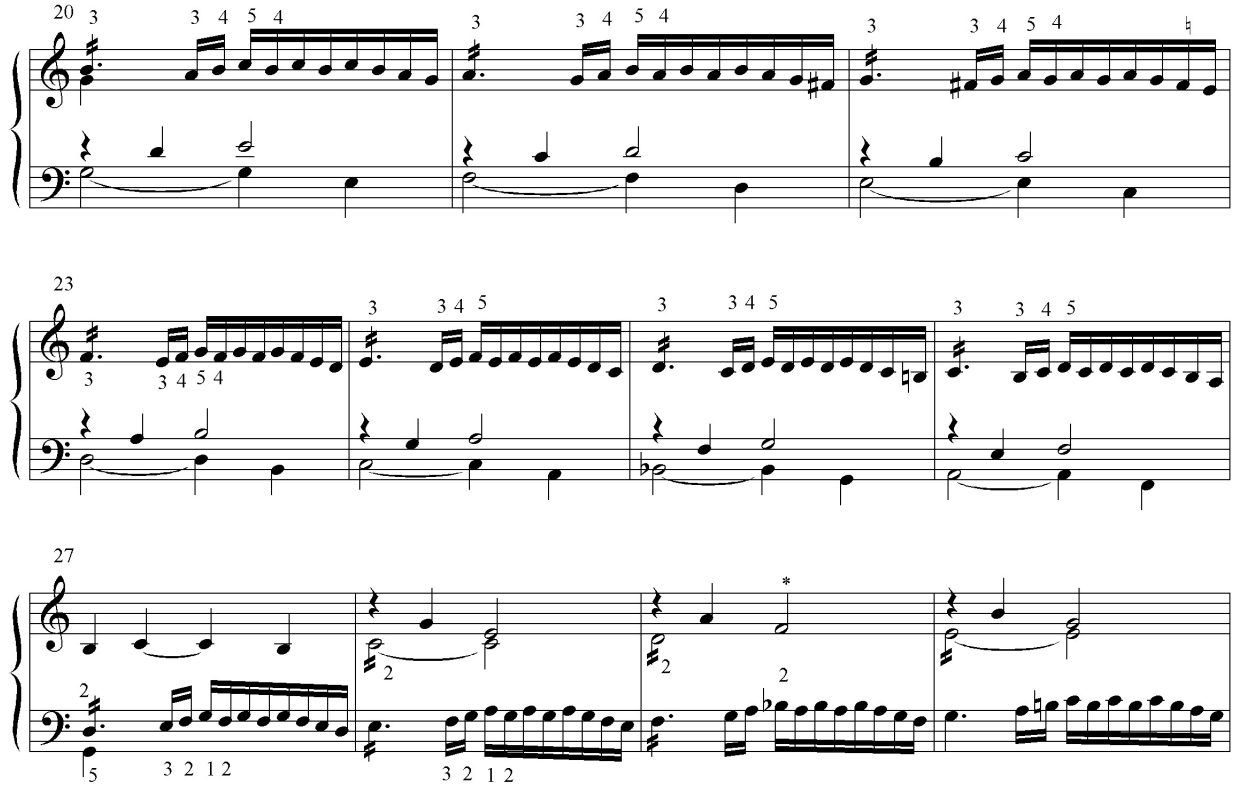
1. Early keyboard fingering, with slurs that it supposedly implies, from Dolmetsch, *The Interpretation of the Music of the XVIIth and XVIIIth Centuries*, pp. 380–381,



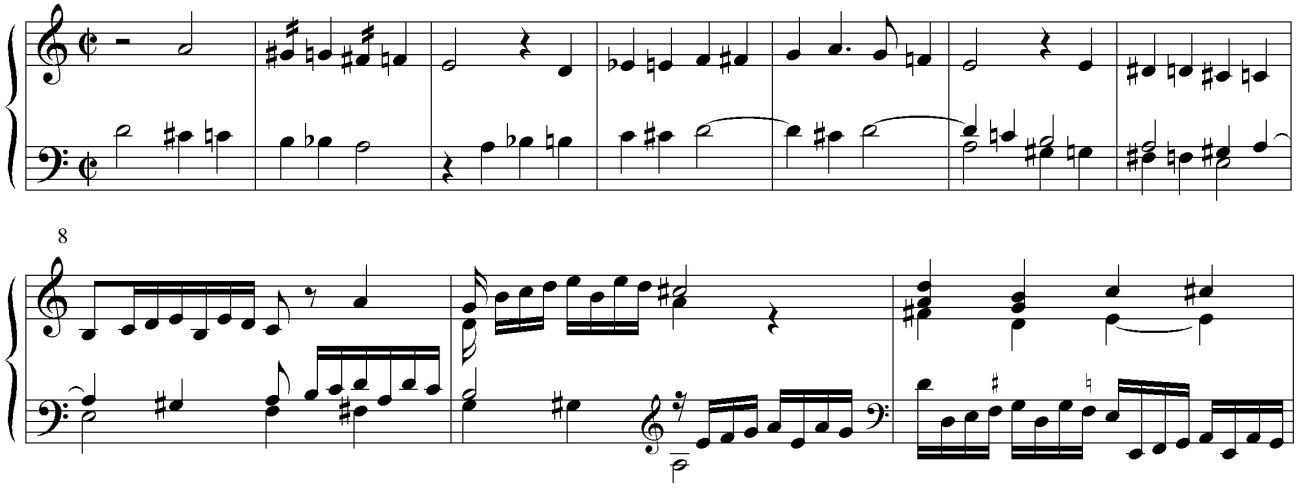
2. Emanuel Soncino, Preludio, from London, British Library, Additional MS 31403,
(a) mm. 1–8;



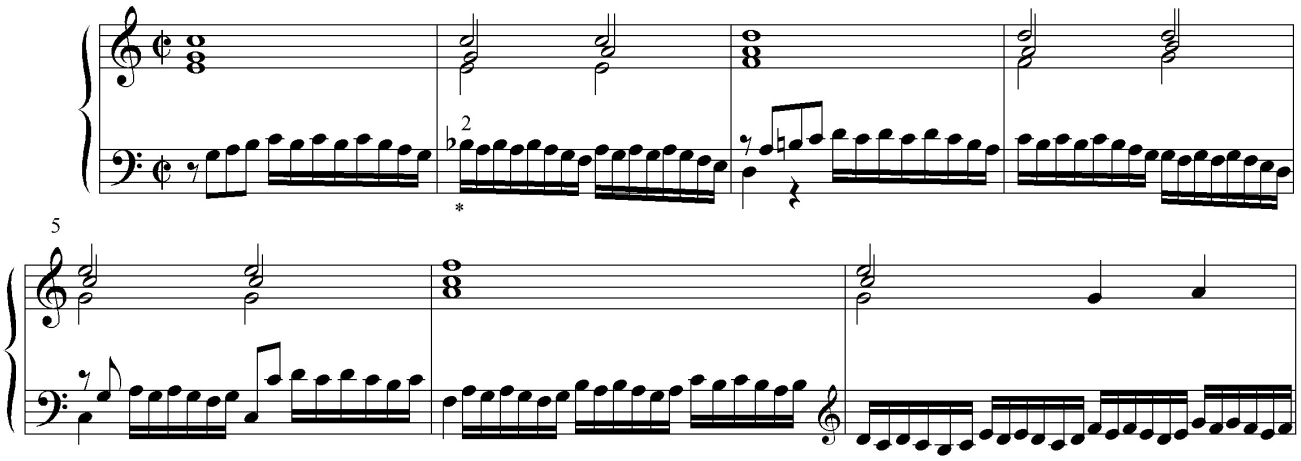
(b) mm. 20–30



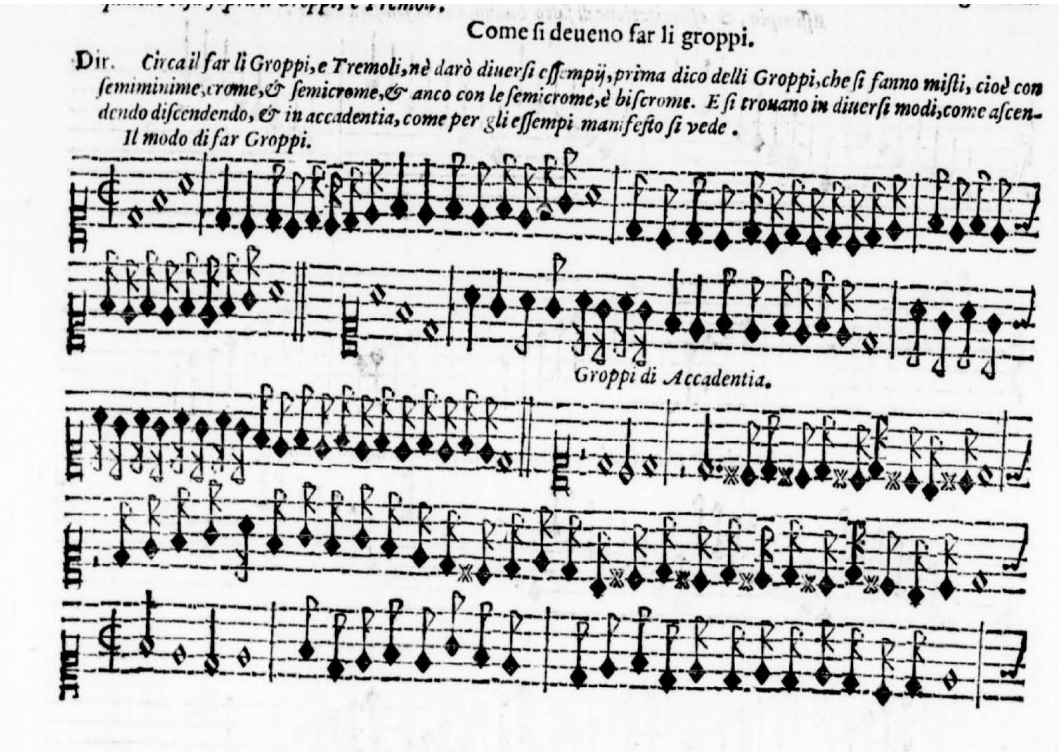
3. Emanuel Soncino, Fantasia (“Cromatica”), opening, from London, British Library, Additional MS 36661, p. 130



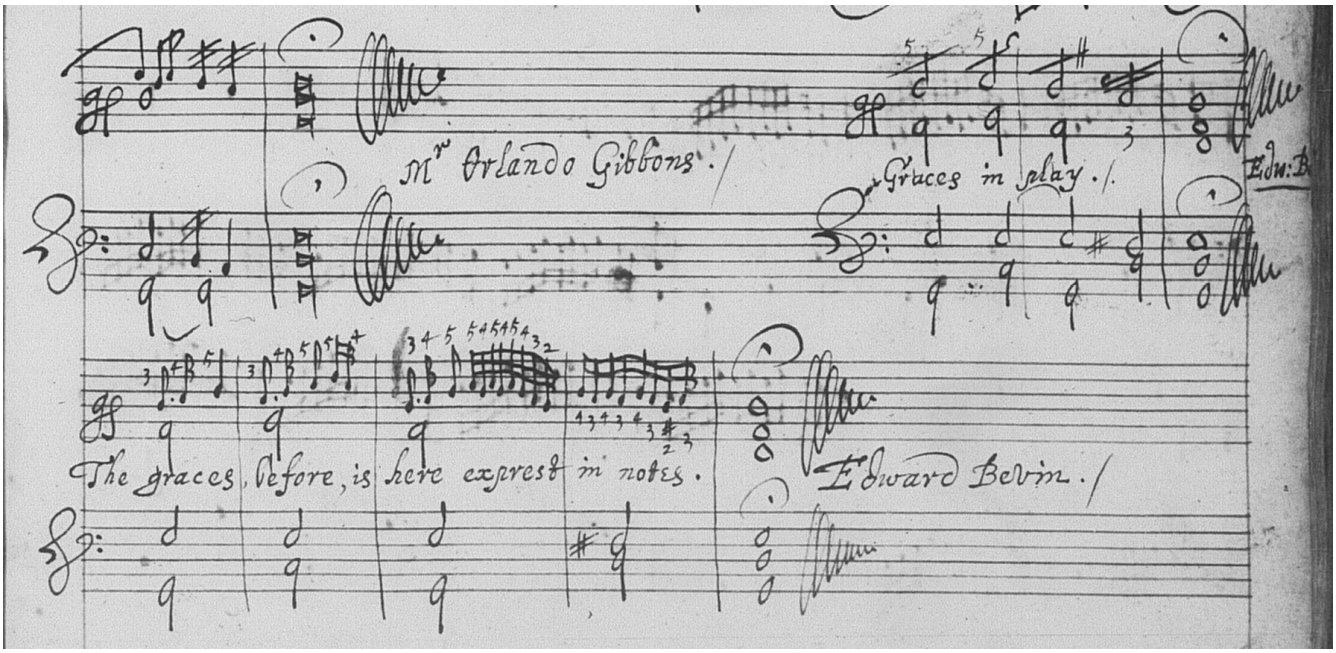
4. William Byrd: Prelude (BK 24), opening, from *Parthenia* (London, 1612 or 1613)

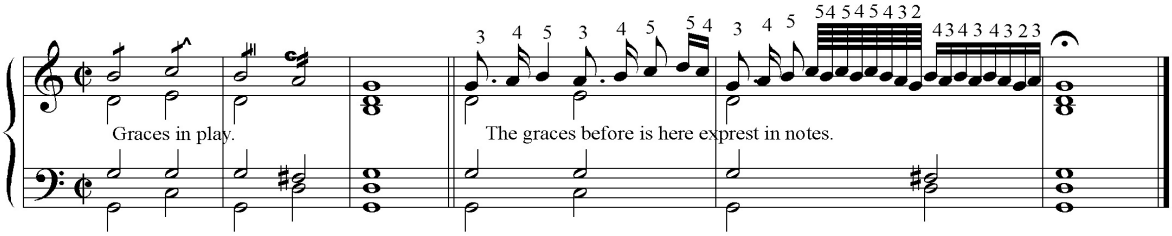


5. Diruta, *Il transilvano*, illustrations of *groppi*, vol. 1, p. 18

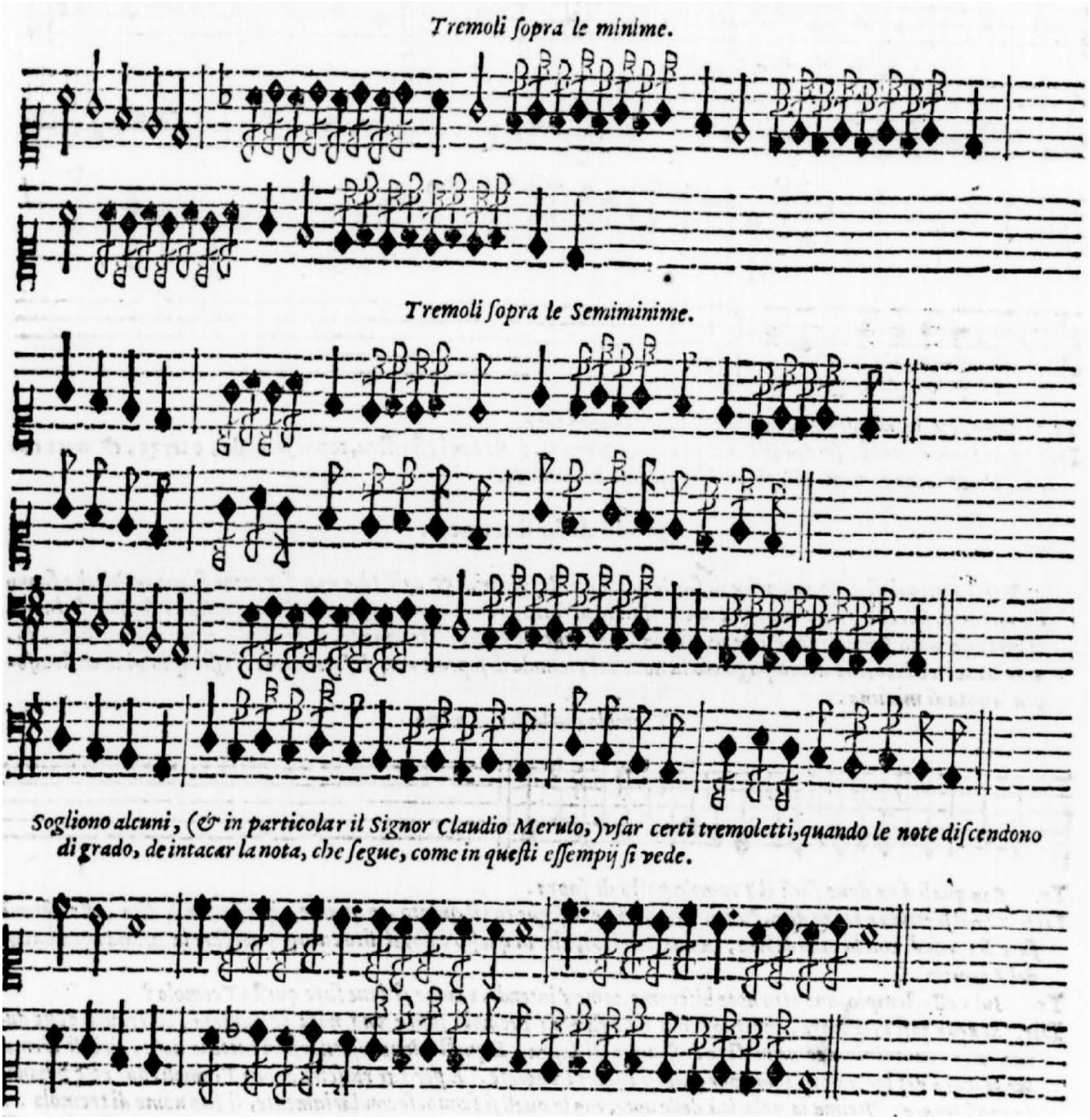


6. Edward Bevin, illustration of ornaments ("Graces in Play"), from London, British Library, Additional MS 31403, p. 5 (with transcription)

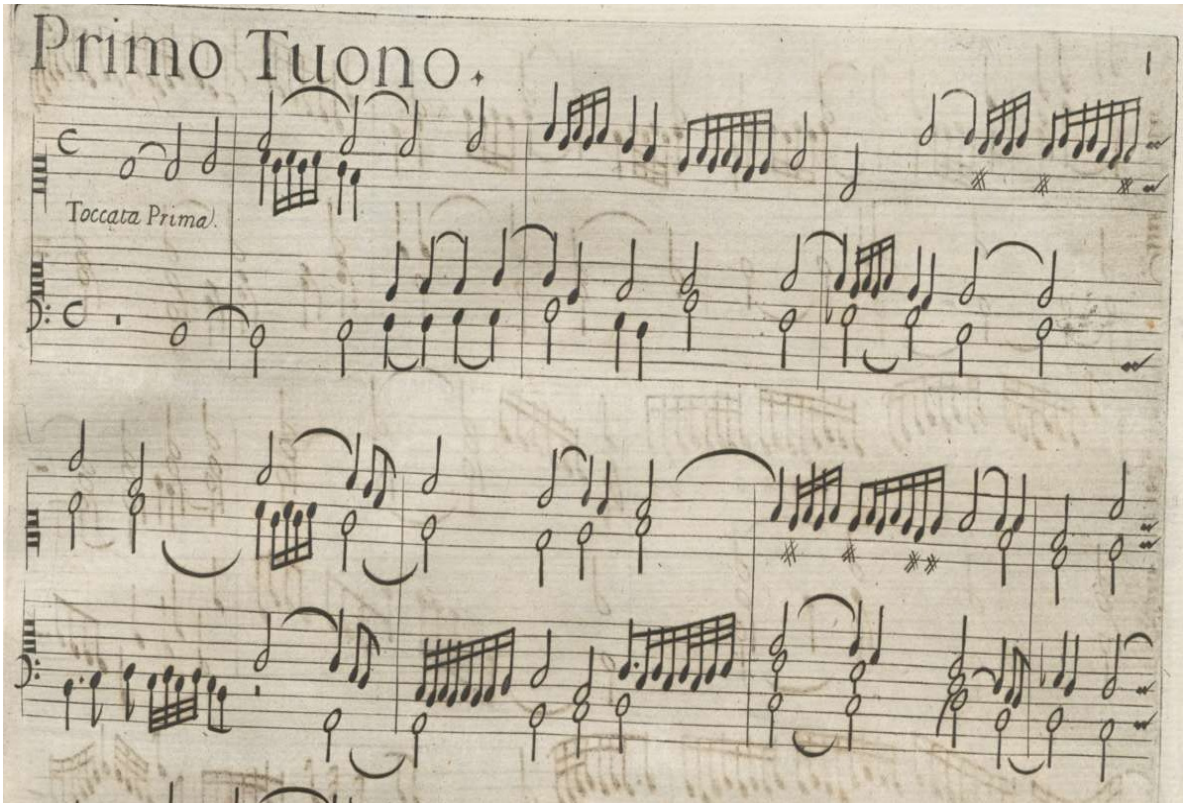




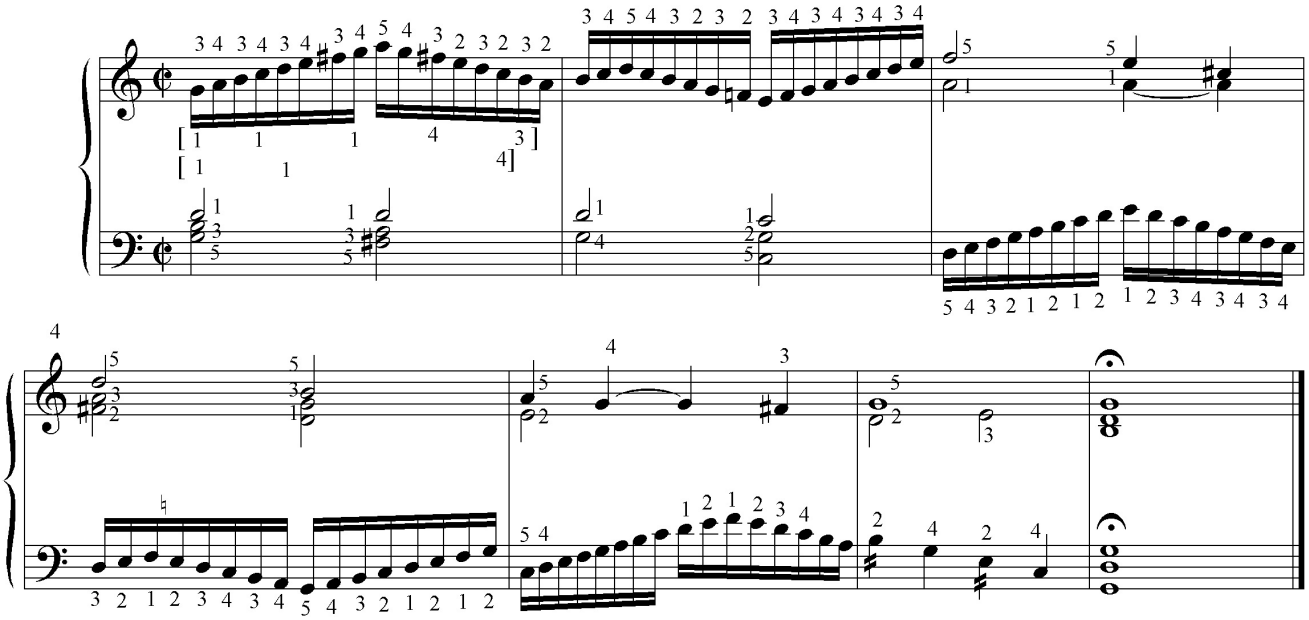
7. Diruta, illustrations of *tremoli*, from *Il transilvano*, vol. 1, p. 20



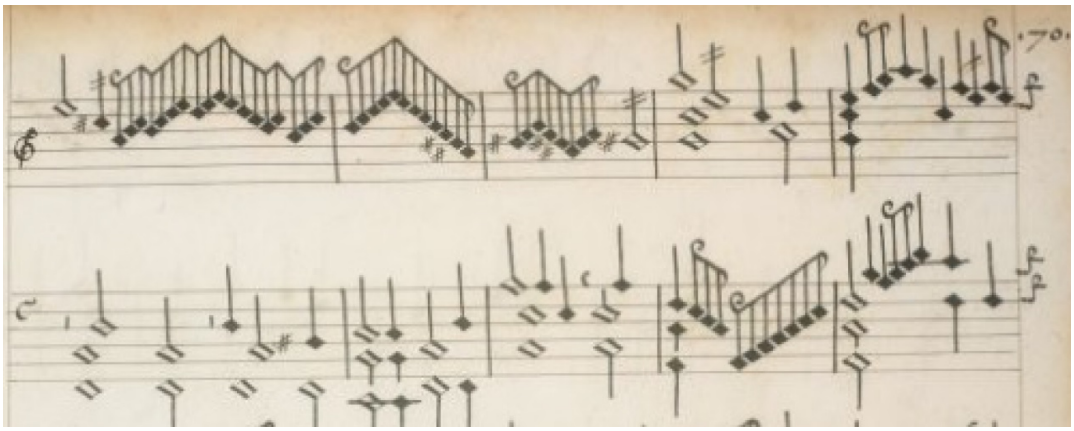
8. Claudio Merulo: Toccata primo, opening, from *Toccate d'intavolatura d'organo, libro primo* (Rome, 1598)



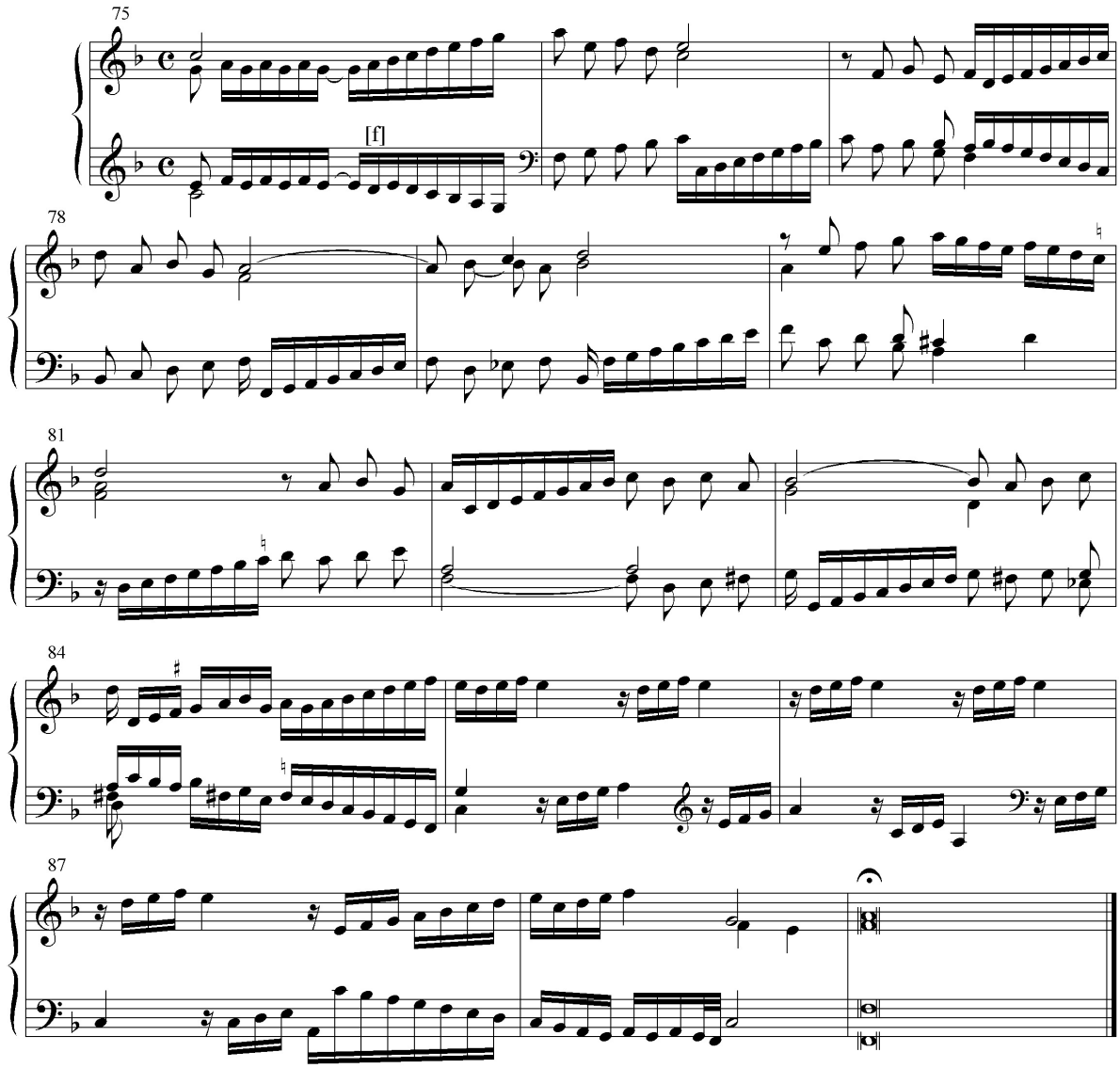
9. John Bull: Prelude (BuK 121, complete), from London, British Library, Additional MS 31403; some fingerings from concordant manuscripts (possible modern fingerings for m. 1 in brackets)



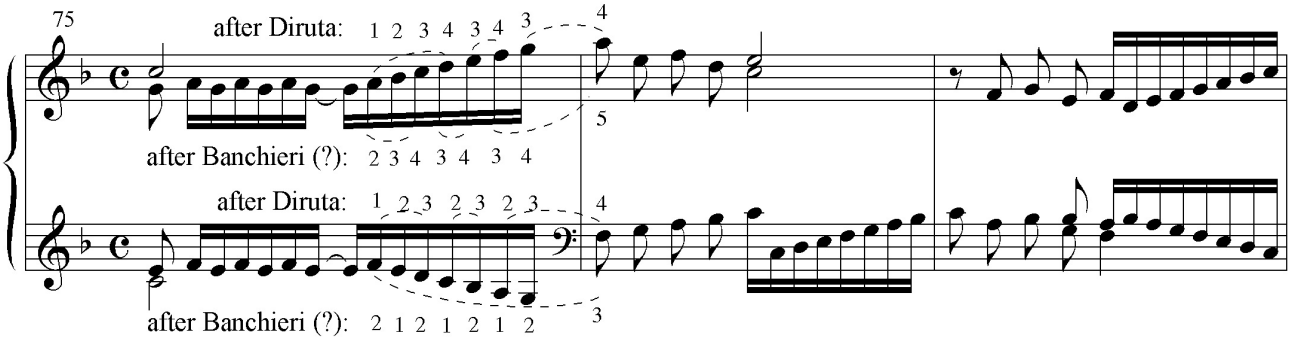
10. Byrd, Galliard to the Third Pavian (BK 14b), first reprise, from London, British Library, MS 1591 (My Lady Nevell's Book), f. 70



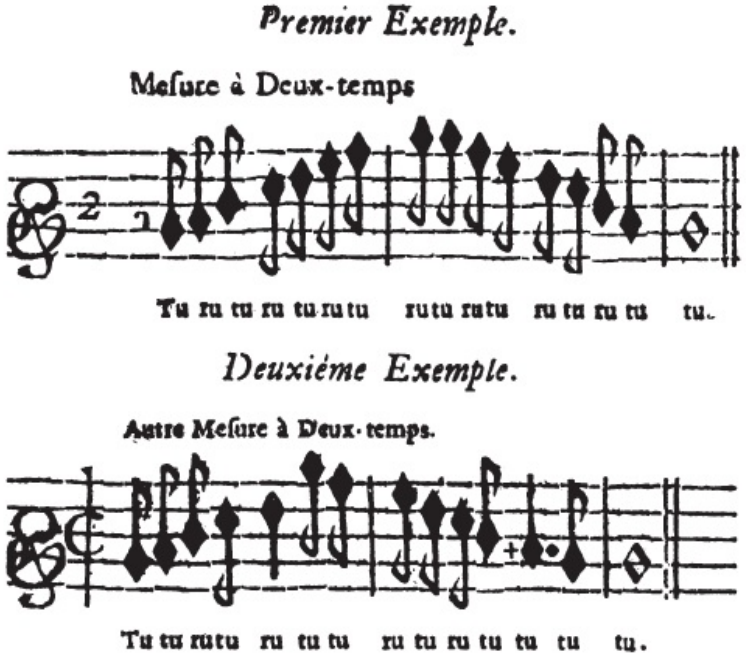
11. ?Girolamo Frescobaldi, *Toccata seconda* from Biblioteca Apostolica Vaticana, Chigi, Q.IV.25 ("Chigi 25"), final section



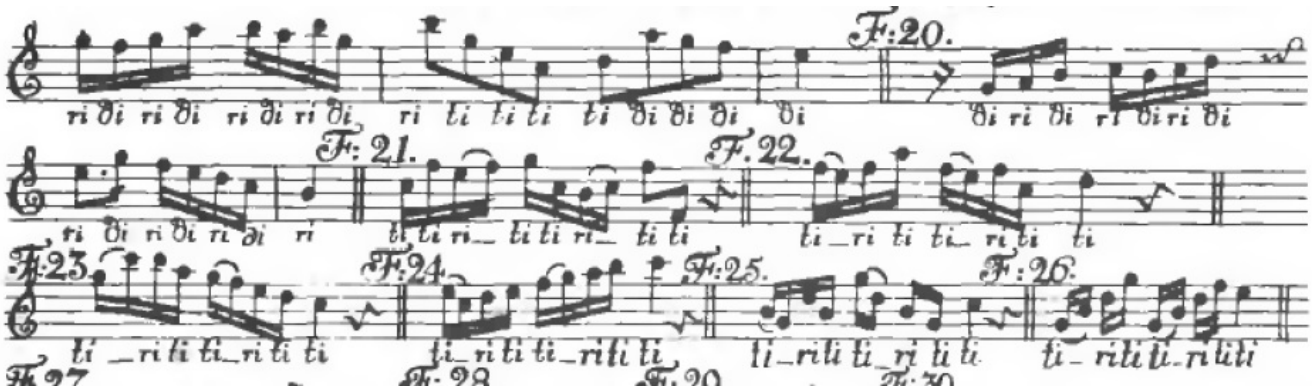
12. ?Frescobaldi, *Toccata seconda* from Chigi 25, with fingerings suggested by Diruta and Banchieri



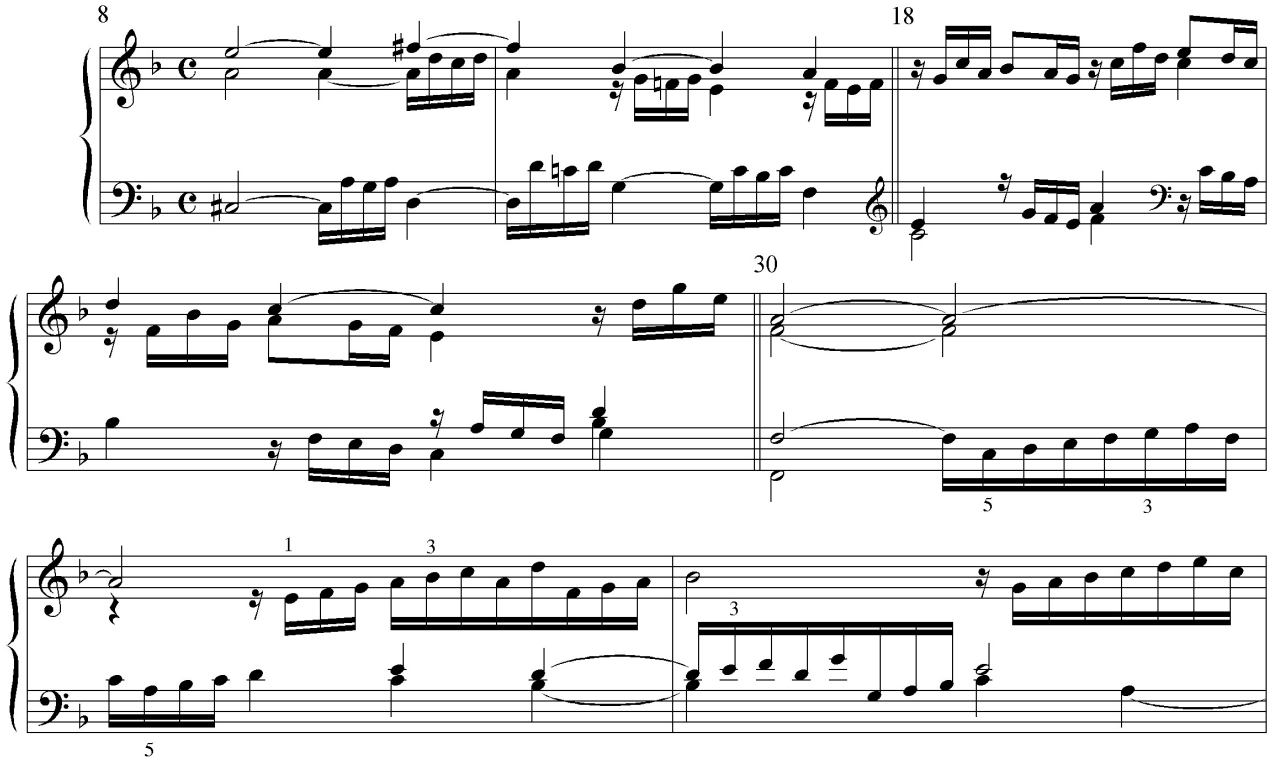
13. Hotteterre, *Principes de la flûte traversière* (from the edition of Amsterdam: Roger, 1728), p. 22



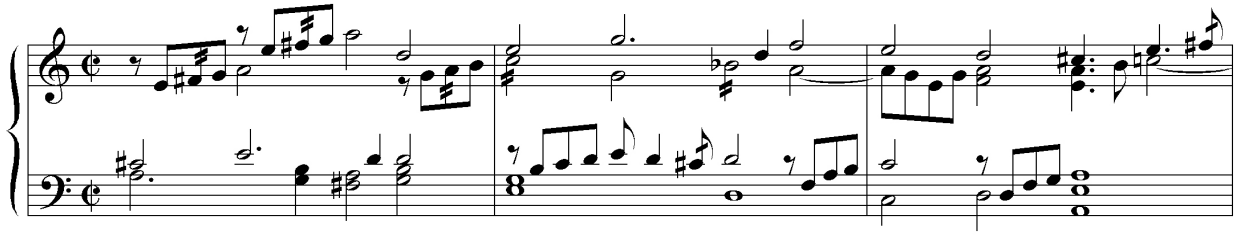
14. Quantz, *Versuch einer Anweisung die flöte traversiere zu spielen*, from *Tabula* 3



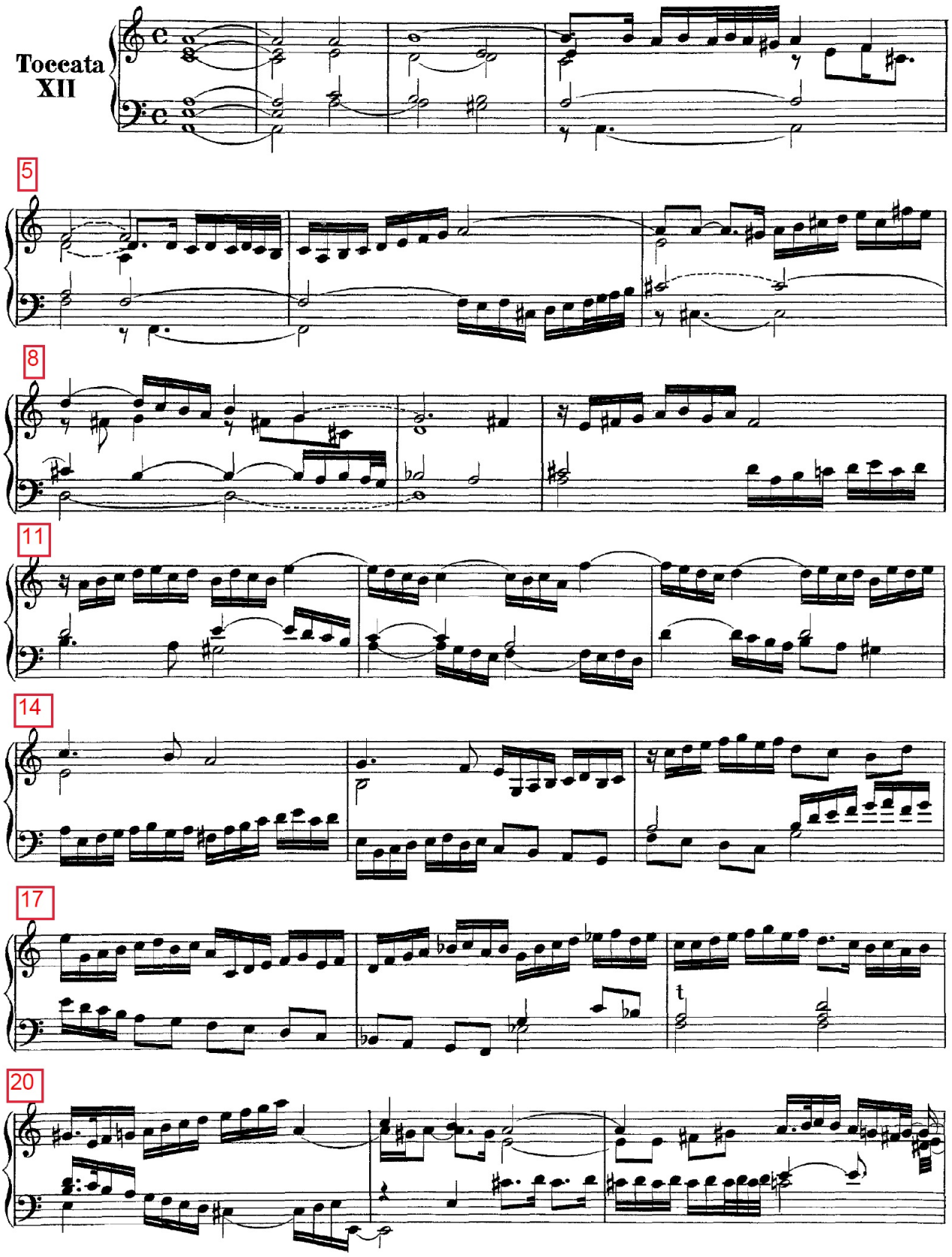
15. Frescobaldi, *Toccata prima* from *Il secondo libro di toccate*, with possible fingering after Diruta

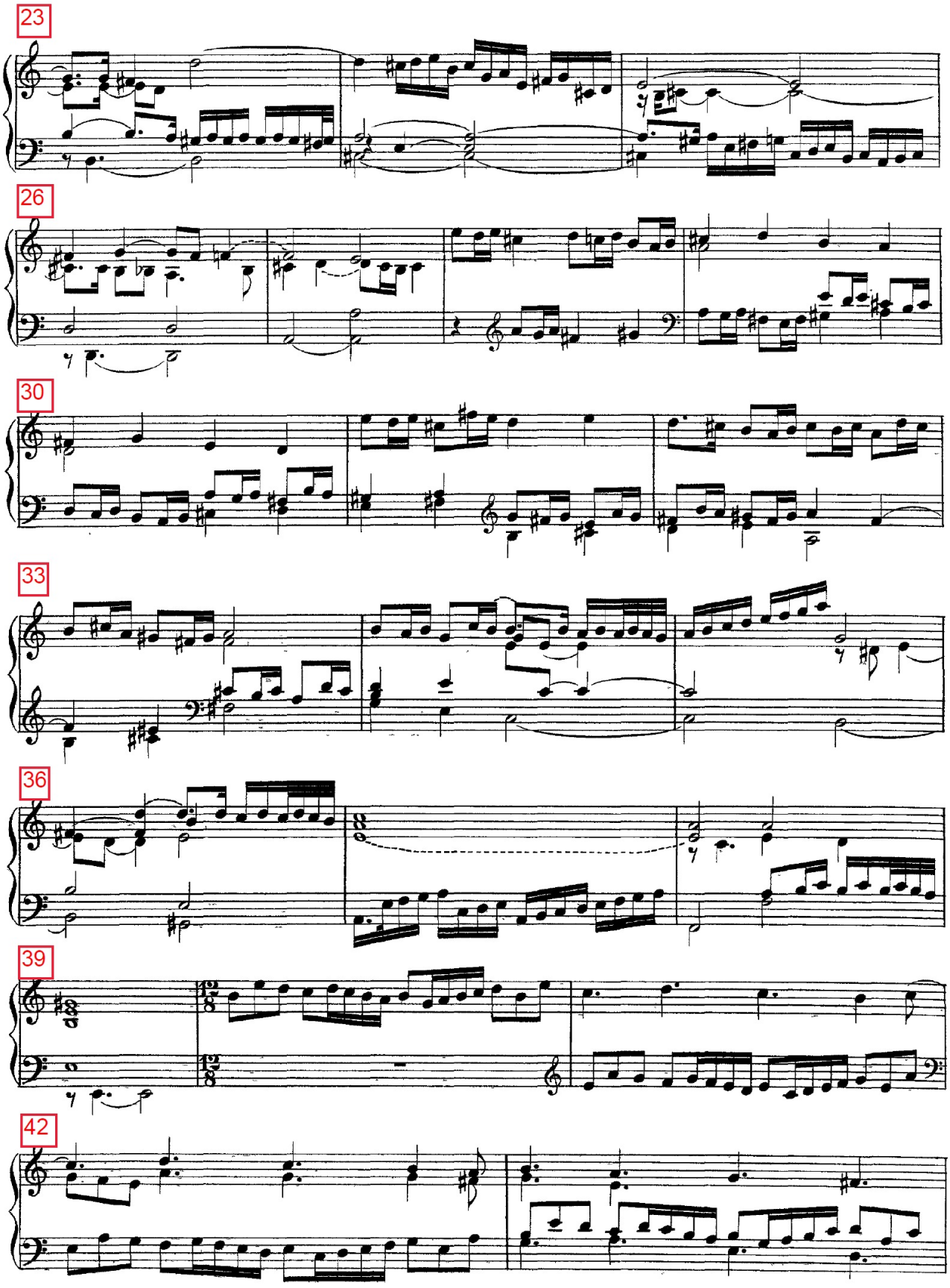


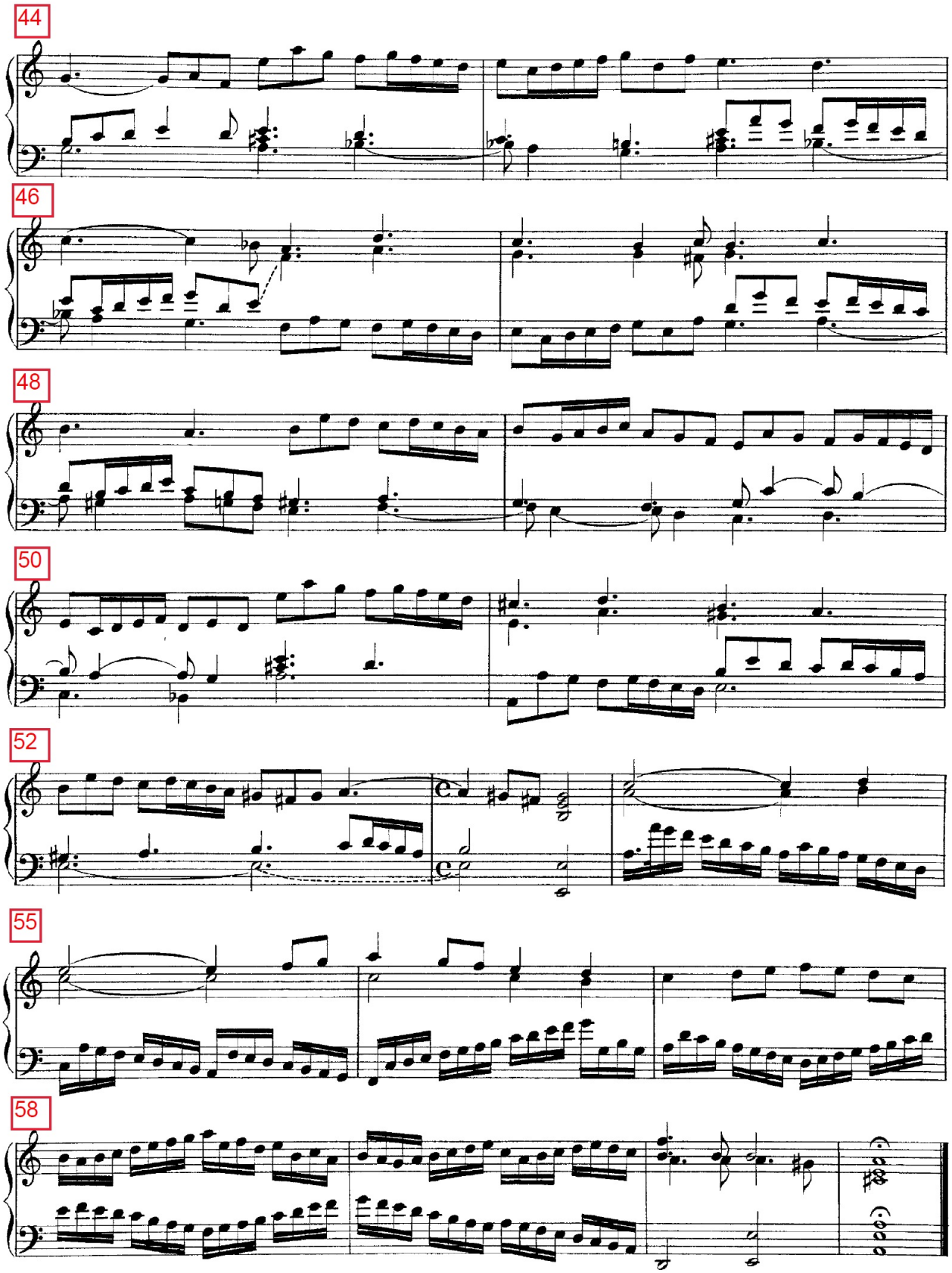
16. Byrd, “The iij pauian” (BK 14a), from London, British Library, MS Mus. 1591 (My Lady Nevell’s Book)



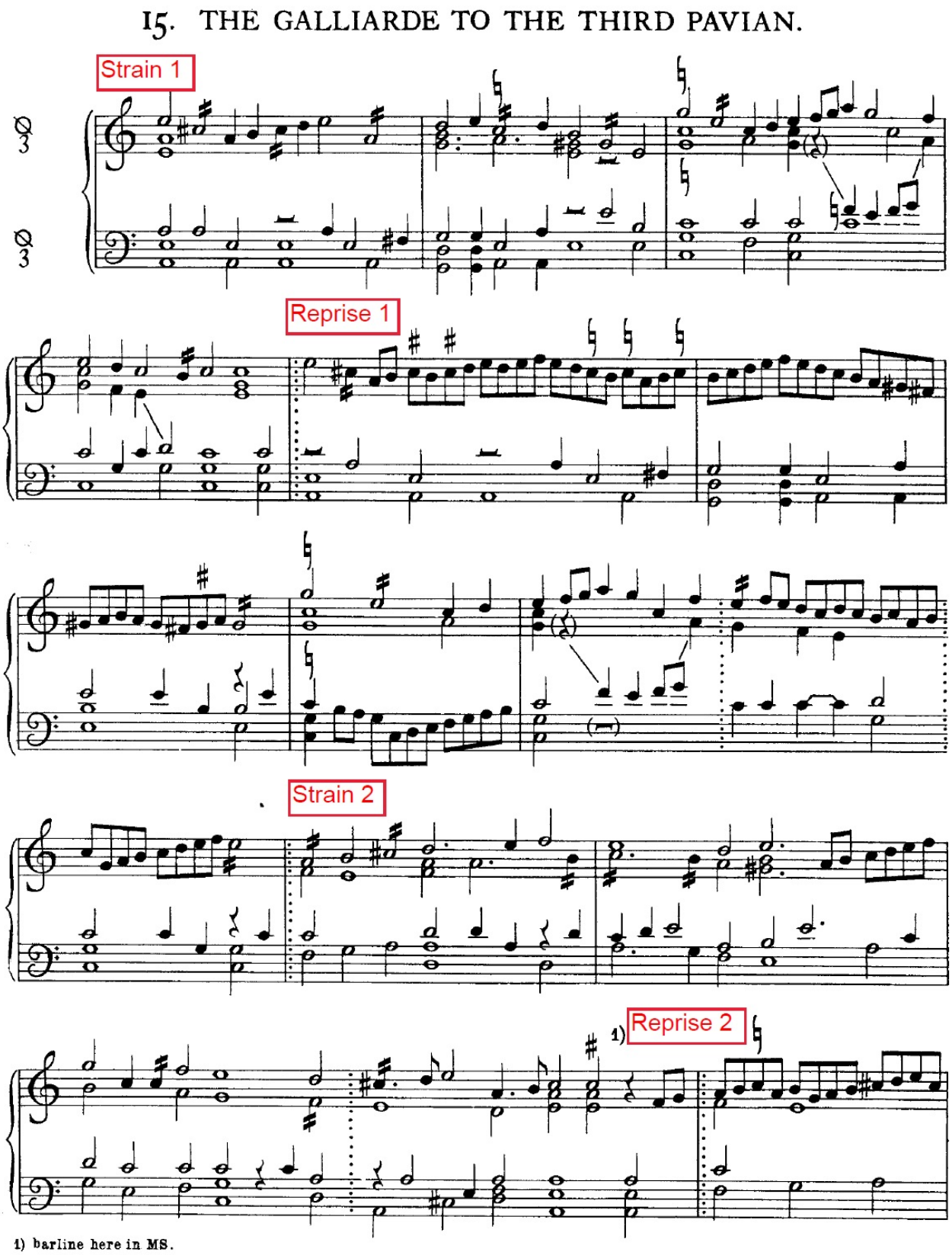
Froberger: Toccata XII

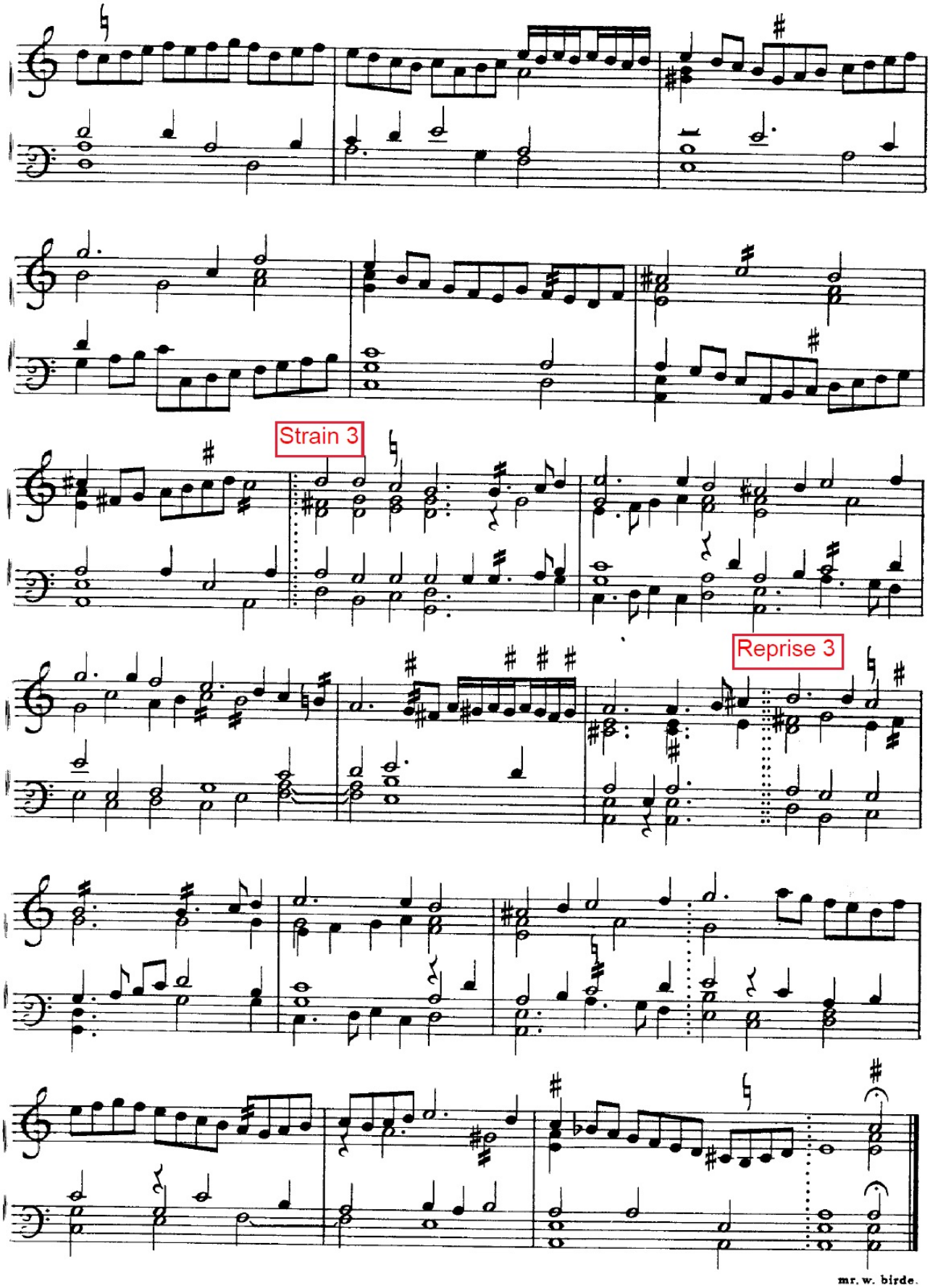



23
26
30
33
36
39
42


44
46
48
50
52
55
58

Byrd : The Galliard to the Third Pavian (My Lady Nevell's Book)




Strain 3
Reprise 3
mr. w. birde.