

Giuseppe Tartini's *"Devil's Trill" Sonata*:  
An Arrangement and Recording for Solo Violin

by

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## ABSTRACT

This document is comprised of an arrangement and recording of Giuseppe Tartini's "*Devil's Trill*" Sonata for solo violin, and includes historical background, an exploration of Italian ornamentation, and a structural analysis. The original work was written for violin and basso continuo. The author was inspired to create this arrangement for solo violin based on accounts that Tartini liked to perform this work unaccompanied.

The first three chapters focus on events from Tartini's early life that influenced his compositional style. Chapters four and five provide an overview of Italian ornamentation, and explore five documents that were used to support decisions in creating the arrangement: Giovanni Luca Conforto's *The Joy of Ornamentation*; Giuseppe Tartini's *Traité des Agréments de la Musique*; *Letter to Signora Maddalena Lombardini*; *Regole*; and *L'Arte dell Arco*. Chapter six provides a structural analysis of the Sonata. The appendices illustrate the process of creating the arrangement.

The arrangement takes into consideration the composite of the original solo and basso continuo parts. In addition, a set of realized ornaments is provided on an ossia staff. The recording includes both the primary arrangement, presented in each initial section, as well as the realized ornaments, presented in each repeated section.

To my father,

Antônio Augusto Rodrigues Soares (1947-1994)

## ACKNOWLEDGMENTS

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## PREFACE

First found in print in Paris 1798 in Jean-Baptiste Cartier's anthology *L'Art du violon*,<sup>1</sup> the "Devil's Trill" Sonata by Giuseppe Tartini (1692-1770) has been a source of debate among historians. No one seems to agree on exactly when the piece was written, or how it appeared in Paris. There are documents pointing to its existence at the earliest in 1713, and at the latest by the 1750s. With no access to the autograph of the piece, however, dating the sonata and verifying the authenticity of the early printed versions of the work can be quite challenging.

Thankfully, Tartini left behind more than fragmented pieces of music. Among his legacy, performers currently have access to perhaps the most important pedagogical document written about the art of Italian ornamentation. The *Traité des Agréments de la Musique* is the first treatise ever written that focuses solely on ornaments. This treatise provides the reader with keys to unlock secrets to Tartini's style of playing, and it also sheds light into his processes of creating elaborate ornamentation. Additionally, Tartini has written a set of variations entitled *L'Arte dell'Arco*, in which a rich variety of bow techniques are displayed, and several examples of ornaments are illustrated. Although no words accompany this set of variations, it still provides the reader with a thorough perspective of the composer's approach to bow use. Further, pieces of correspondence between Tartini, his students, and friends add insight into Tartini's perceptions of music and the violin.

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<sup>1</sup> Agnese Pavanello, Preface to *Sonata for Violin and Basso continuo in G minor "Devil's Trill"* by Giuseppe Tartini, ed. Agnese Pavanello, full score (Kassel: Bärenreiter, 1997), IV.

The author was inspired to create this arrangement for solo violin based on accounts that Tartini liked to perform this work unaccompanied. The documents and sources listed above were used to support decisions in creating the arrangement.

The first chapter is devoted to a brief biographical account of Tartini's early life. The period in question is comprised of a number of events that are relevant to the study of the "*Devil's Trill*" Sonata. It is believed, although not confirmed, that this composition originated during an early and rather unsettled period of the composer's life.

The second chapter further accounts biographical developments in the life of Tartini that proved to be formative events towards his mature style of playing, composing, and thinking. This chapter also explores aspects of the composer's ethos related to his work ethic, and how religion played a large role in Tartini's musical development.

The third chapter discusses the "*Devil's Trill*" Sonata's origin and relevance in the broad context of violin repertoire. Further, a brief exploration of the composer's compositional style through different periods of his life will provide perspective on performance practice issues associated with the piece.

The fourth chapter introduces aspects of Italian ornamentation. In order to contextualize the Italian traditions of ornamentation, this chapter briefly explores how violinists in the 1600s introduced ornaments into their playing; further, it illustrates how this new tradition developed into a new style of playing. Finally, it shows how this technique developed into the 18th-century.

The fifth chapter provides a summary of the primary sources that were used to inform the decisions in making the arrangement. *The Joy of Ornamentation*, by the Italian

composer Giovanni Luca Conforto, is explored first. Although this document was neither written by Tartini, nor did it come from the 18th-century, it offers assistance to those experimenting with free ornamentation through simple and clear directions. Second is Tartini's treatise *Traité des Agréments de la Musique*; Third is *Regole per sonar bene il Violino*, a treatise written on the rules for the use of bow; Fourth is *L'Arte dell Arco*, which is an important source of information about Tartini's use of the bow and ornamentation; and fifth is the *letter* to his student Signora Maddalena Lombardini, which contains important pedagogical advice by Tartini in the form of a written lesson.

Chapter six is a structural analysis of the sonata. The analysis is based on the Urtext edition of the sonata, edited by Agnese Pavanello, and focuses on the structure of the movements and its main motivic elements.

Appendix A contains an annotated score of the analysis. Appendices B and C illustrate the processes behind constructing the arrangement of the "*Devil's Trill*" Sonata for solo violin from the first sketches to the final version. It includes examples of how the consulted sources were practically applied to create a work in the manner of Tartini. Finally, appendices D and E contain the original score and recording of the arrangement.

The tradition of Italian ornamentation is one that gives the performer the most freedom to execute embellishments according to his or her own abilities. The arrangement of the "*Devil's Trill*" Sonata accompanying this paper contains the author's solutions and discoveries. Creating a formal arrangement may not be true to the Italian manner, so it is important to understand that the work presented with this document is not intended as a destination, but rather as a point of departure for others to explore the art of ornamentation.

## CHAPTER 1

### GIUSEPPE TARTINI, EARLY LIFE

It is a rather difficult task to summarize the life of Giuseppe Tartini (1692-1770). His life events are marked by numerous accounts of conflicts due to his convictions and strong temper. He was a religious man who shared a close relationship with the church, one that was not always pleasant. His contributions as a violinist, composer, philosopher, and pedagogue are numerous, and certainly grant him a special stature as one of the most influential artists of the 18th-century. His playing was recognized all over Europe, and his thoughts and teaching helped shape the traditions of the French school of violin playing. Furthermore, Tartini served as a link between the Baroque period and the early Classical era.

Tartini was born on April 8, 1692 in the city of Pirano, Istria. Pirano is a small coastal city, today located in the southwest of Slovenia, by the Adriatic Sea. Tartini spent his early years under the close guidance of his father, Giovanni Antonio Tartini. Giovanni Antonio was a very religious man. He worked as the manager of the salt mills in Pirano, and was a generous supporter of the church. He was particularly supportive of the Order of St. Philip Neri of Pirano.<sup>2</sup> It was Giovanni's wish that his son would become a member of the *Minori Conventiale*, a Franciscan order. Thus, he arranged for Tartini to be sent to

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<sup>2</sup> Leslie Sheppard, "Giuseppe Tartini," *The Strad*, vol. 91 (Sept. 1980): 333.

St. Philip's to begin his religious training.<sup>3</sup> Giovanni had promised to gift the order with a large sum of money if his wishes were realized.<sup>4</sup>

It soon became clear that the father's wish was a difficult request when Tartini's early personality started to flourish. Tartini allegedly had a free spirit, lively character, and was full of energy. These traits did not match well with the strict nature of the monastic teaching, and resulted in several events where Tartini was punished for his behavior and undisciplined nature.<sup>5</sup>

Later, Tartini enrolled in yet another religious school located in the nearby city of Capo d'Istria, named *Colegio dei Padri delle Scuole Pie*.<sup>6</sup> It was at this school where Tartini was first introduced to music and to the violin. While studying at this school, Tartini took lessons in violin and music theory from Giulio di Terni. Tartini was apparently a very quick learner and took great affection for the instrument.<sup>7</sup>

In 1709, there was an important shift in Tartini's life that affected everything else to come. It was in this year that his father, Giovanni Antonio, was granted permission by the Bishop Paolo Nardini to enroll Tartini at the University in Padua. It was Giovanni's intention that Tartini would study theology at the University. The news of the move profoundly affected Tartini, as he was forced to move away from his musical studies.

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<sup>3</sup> Pierluigi Petrobelli, "Tartini, Giuseppe," in *Grove Music Online*, Oxford Music Online, accessed March 8, 2019.

<sup>4</sup> Sheppard, "Giuseppe Tartini," 333.

<sup>5</sup> Ibid.

<sup>6</sup> Petrobelli, "Tartini, Giuseppe."

<sup>7</sup> Sheppard, "Giuseppe Tartini," 333.

Tartini fiercely rebelled against his father's decision. It was only through great insistence of Tartini's parents that he was finally convinced to start his studies at the University. Instead of theology, however, Tartini studied law.<sup>8</sup>

Tartini's university years were marked by several chaotic events. His volatile personality, plus his sour feelings toward the academic life he had found himself in, yielded many turbulent events throughout his studies in Padua. He took great interest in fencing, and like his violin studies, he quickly became rather skilled in the sport. At one point, he became so proficient that only but a few could compete with him.<sup>9</sup> Due to his aggressive personality, Tartini was involved in several fights and conflicts amongst his university colleagues. The news of Tartini's poor discipline record would quickly reach his father, who decided to punish Tartini's bad behavior by severely diminishing his allowance. To counter this and support himself financially, Tartini decided to start teaching violin.<sup>10</sup> This is the first time he encountered the world of pedagogy, one that would be at the heart of his musical life. The beginning, however, proved to be a challenge.

Tartini was able to attract several students in Padua, and initially provided him with enough income to support himself. He was able to afford a room outside of the University, which enabled him to live a more independent life and to be in closer contact with his students. One of these students was Elizabetta Premazone. The two quickly fell in love and started a secret relationship, hidden from the knowledge of Tartini's father

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<sup>8</sup> Sheppard, "Giuseppe Tartini." 333.

<sup>9</sup> Petrobelli, "Tartini, Giuseppe."

<sup>10</sup> Sheppard, "Giuseppe Tartini," 333.

and Elizabetta's, who was a protégé of the Cardinal Giorgio Cornaro. Cardinal Cornaro was a person of significant importance within the Catholic Church, and someone for whom Tartini's father held great respect.<sup>11</sup> On July 29, 1710, Tartini married Elizabetta.<sup>12</sup> News of their marriage was received negatively by Cardinal Cornaro, who ordered Tartini to be arrested under charges of abducting a minor. To avoid arrest, Tartini ran away from Padua and started a long pilgrimage to the city of Assisi. He was barely able to support himself along the way by giving concerts on borrowed instruments. These performances earned him just enough money to make it to his destination. In Assisi, he sought support from a superior of a monastery, Father G.B. Torre, who was his relative from Pirano.<sup>13</sup>

It was in Assisi that Tartini had some of his most transformative life events as a violinist and composer. He remained in the city for three years. During this time, Tartini developed his skills playing the violin. His studies led him to the discovery he called the “*terzo suono*.” Tartini noticed that while playing two notes together on the violin, an additional lower note could be heard. This discovery inspired Tartini to write a thesis in which he argued that the mathematical relationship between the “*terzo suono*” and the notes that create it formed the foundation of the entire harmonic system. According to Tartini, this system was based on the natural principles of sound.<sup>14</sup> This acoustical

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<sup>11</sup> Sheppard, “Giuseppe Tartini,” 333.

<sup>12</sup> Petrobelli, “Tartini, Giuseppe.”

<sup>13</sup> *Ibid.*

<sup>14</sup> Pierpaolo Polzonetti, “Tartini and the Tongue of Saint Anthony,” *Journal of the American Musicological Society* 67, no. 2 (Summer 2014): 441, JSTOR.

finding shaped the way Tartini based his entire theoretical approach to the violin, as well as his compositional style.<sup>15</sup>

The traumatic events experienced by Tartini in his early life, specifically regarding his relationship with his father and the church, contributed to the development of his musical style. As Tartini developed into one of the most celebrated violinists of his time, a shadow of mysticism accompanied him for the rest of his life.

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<sup>15</sup> Petrobelli, "Tartini, Giuseppe."



## CHAPTER 2

### GIUSEPPE TARTINI, STYLE

Tartini's development as a musician was largely influenced by his belief that music was a natural phenomenon. Tartini believed that music was a universal language that everyone was able to understand, regardless of musical training. Further, it was his understanding that the most natural sounds were those produced by the human voice. Therefore, in order to highlight the *cantabile* qualities of the music, both harmony and counterpoint were secondary to the melody in Tartini's compositions. This characteristic of Tartini's musical style is reflected in the general aesthetics of his time, where simplicity and structure were favored.<sup>16</sup>

Tartini's style of playing quickly gained recognition when he was sheltered in Assisi. Records from those who heard him perform state that Tartini's sound and expression amazed his audience. A violinist from Rome named Charles Wiseman wrote the following words about one of Tartini's performances: "His *adagio* was the most *cantabile* and divine: 'happy was the scholar' cried he, 'who could catch any particle of his manner! which seemed a supernatural gift.'"<sup>17</sup>

Tartini believed in the notion of a supernatural gift. Around the time that he lived in Assisi, Tartini allegedly met with the devil in a dream. In the dream, the devil offered himself as a servant to the composer, and this dream inspired the "*Devil's Trill*" Sonata. In order to test the devil's musical abilities, Tartini handed his violin to the devil who proceeded to play the most marvelous piece of music, one that profoundly affected

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<sup>16</sup> Sigurd Imsen, "The Tartini Style; An artistic survey of the violinist's craft in the 18th century" (Research report, Norwegian Academy of Music, 2015), 5-6.

<sup>17</sup> Polzonetti, "Tartini and the Tongue of Saint Anthony," 438.

Tartini. Upon waking up, he immediately reached for his violin, hoping to recreate the music he heard from the devil. Tartini's efforts were fruitless, as the version he was able to accomplish could not be compared to the one he had heard. However, the product of Tartini's effort was named the "*Devil's Sonata*," and he considered that to have been his best work.

Two additional aspects of Tartini's life also contributed to the development of his style. The first is religion, which was the very element that had tormented his past years; the second is Tartini's strong will to advance his knowledge of the violin. An example of this has already been demonstrated earlier in Tartini's dedication to the violin and his music during the years of exile in Assisi.

Before discussing the issue of religion, it is important to remember the proximity Tartini had with the Franciscan orders in Italy. When Tartini was living in Assisi, he was sheltered in a monastery and his studies in composition were aided by Padre Buemo Černohorsky, who was the organist at the basilica in Assisi.<sup>18</sup> It was through this connection that Tartini started to perform in church services at the basilica. Tartini's playing quickly attracted the attention of the church's congregation and visitors, earning him the title of "mystery violinist of Assisi."<sup>19</sup>

Tartini's playing became even more popular due to the feast of Saint Francis of Assisi. Every year in April, a large number of pilgrims from all over Italy gathered in Assisi to visit the burial site of Saint Francis of Assisi. While in Assisi, the visitors attended church services in honor of the Saint. The music in the basilica was provided by

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<sup>18</sup> Petrobelli, "Tartini, Giuseppe."

<sup>19</sup> Sheppard, "Giuseppe Tartini," 333.

Tartini, but he would always play behind a curtain along with the choir. Eventually, in 1715, one of the church ministers lifted the curtain by accident, revealing Tartini to the audience in attendance of the service. Among the numerous eyewitnesses, many had come from Pirano and recognized Tartini. The word of Tartini's appearance soon found the ears of Elizabetta, his wife, who in turn begged Cardinal Cornaro to lift the charges and end Tartini's persecution. The charges were lifted, and because of his violin playing, Tartini was able to return to Padua.<sup>20</sup>

In 1716, less than a year after his return to Padua, Tartini heard the acclaimed violinist from Florence, Francesco Veracini. Veracini's playing left Tartini mesmerized. The technique of the Florentine violinist, in Tartini's view, was far superior to his own. The level of astonishment that Tartini experienced after he heard Veracini is similar to Tartini's reaction to his dream of the devil. Tartini was most impressed with Veracini's control of the bow. Inspired by Veracini's playing, Tartini began yet another period of seclusion. Once again, he left his wife behind and made his way to Ancona, where he lived for the next four years. During this time, Tartini devoted himself almost exclusively to developing his bow technique. It is not known why he chose to live in Ancona, but a theory exists that his beloved teacher from Pirano, Giulio Terni, mentored Tartini during this time.<sup>21</sup>

This period of Tartini's life proved fruitful. His work focusing on bow technique culminated in a set of fifty variations on a theme from Corelli's Op. 5 Sonatas, entitled

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<sup>20</sup> Sheppard, "Giuseppe Tartini," 333.

<sup>21</sup> *Ibid.*, 333.

*L'Arte dell'Arco*.<sup>22</sup> This work, although not explicitly intended to be used as a teaching method, sheds light on Tartini's ability and offers great insight into Tartini's style of ornamentation.

The effort Tartini applied developing his technique paved the way for him to earn the concertmaster position at the prestigious Basilica of Saint Anthony of Padua, the most important religious center of the Franciscan order. Along with Tartini, many other musicians of great fame were hired to perform in the basilica. Gaetano Guadagni, one of the leading virtuoso singers of the time, was one of these.<sup>23</sup> Tartini held this prestigious position from 1721 until his retirement in 1765. This position allowed Tartini to have a fertile musical life. He achieved such recognition in Padua that the patrons of the basilica gave Tartini complete freedom to concertize wherever he wished.<sup>24</sup> This allowed Tartini to travel and perform in Parma, Bologna, Camerino, Ferrara, and Venice. Tartini's career expanded and his name became known all over Europe. Despite the amount of praise he earned, Tartini never left Padua. According to musicologist Pierpaolo Polzonetti, this may have been due to his devotion to Saint Anthony.

In his article "Tartini and the Tongue of Saint Anthony," Polzonetti compares the lives of Saint Anthony and Tartini. Polzonatti theorizes that Tartini may have modeled his life after the Saint. Saint Anthony is one of the most distinguished figures in Catholicism. He was regarded to have had a miraculous gift that allowed him to

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<sup>22</sup> Susan Murphree Wallace, "The Devil's Trill Sonata, Tartini and his Teachings" (PhD diss., The University of Texas at Austin, 2003), 9.

<sup>23</sup> Polzonetti, "Tartini and the Tongue of Saint Anthony," 432.

<sup>24</sup> Petrobelli, "Tartini, Giuseppe."

communicate clearly to anyone who heard his sermons, regardless of nationality, level of education, or native language.<sup>25</sup> The interesting theory arises from events from Saint Anthony's life that seem to mirror Tartini's trajectory. Like Tartini, Saint Anthony also travelled on foot to the town of Assisi, and later to the city of Padua where he remained for quite a bit of time. Furthermore, Saint Anthony also had an encounter with the devil in a dream. In Saint Anthony's version, the devil attempted to choke the Saint. Upon waking up, Saint Anthony had developed his miraculous gift.<sup>26</sup>

The comparison suggests that perhaps Tartini was an admirer of Saint Anthony, and followed in the footsteps of the Saint. Further, it suggests a reason that would explain Tartini's obsession with sound and clarity. As aforementioned, Saint Anthony's gift was that of communication.

Everybody's desire to listen to the saint was so intense that often, even when thirty thousand people were attending, one could not hear a single noise, nor any muttering from the crowd, but in absolute silence, as if they were a single person, they all kept their souls and their ears hanging on his every word.<sup>27</sup>

Likewise, Tartini's main preoccupation seemed to have been to communicate his playing as clearly and as naturally as possible. In the words of Wiseman, Tartini's "divine *cantabile*" was the medium through which he would collect the attention of his listeners.

Though he [Tartini] made Corelli his model in the purity of his harmony, and simplicity of his modulation, he greatly surpassed that composer in the fertility and originality of his invention; not only in the subject of his melodies, but in the truly cantabile manner of treating them. Many of his adagios want nothing but words to be excellent pathetic opera songs.<sup>28</sup>

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<sup>25</sup> Polzonetti, "Tartini and the Tongue of Saint Anthony," 439.

<sup>26</sup> *Ibid.*, 439.

<sup>27</sup> *Ibid.*, 449.

<sup>28</sup> *Ibid.*, 440.

Tartini's interest with communication is even more apparent through his studies of folk music and oral traditions. According to Polzonetti, there is plenty of evidence that Tartini studied the music of people from poor backgrounds who never had access to proper musical training. Among these were fishermen, farmers, and street musicians. Tartini mentions in his *Traité des Agrément de la Musique* that these are "people who have no knowledge in music, [and] who sing for their pleasure very gracefully."<sup>29</sup> He follows that statement explaining that he has collected and transcribed the music of these people, and encourages his students to learn from them as well.

Tartini aspired to incorporate folk idioms from various cultures into his compositions so that listeners from various backgrounds would be able to understand and enjoy his music. This universal approach to music is the exact opposite of the movement that would emerge later, known as nationalism, where composers used their own folklore as a means to express their national individuality. Tartini mentions in a letter to Marquise Gabrieli of Treviso: "Everybody, and I mean everybody, must listen to everybody, and [that is why] in Venice I used to hand over my coin to those blind violin players, because I have learned even from them."<sup>30</sup>

Further indication of Tartini's interest in oral traditions is found in some of the late sonatas known as the *Piccole Sonatas*. These Sonatas were written without a bass line, and are intended to be performed in that manner. Some of these pieces are

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<sup>29</sup> Giuseppe Tartini, *Treatise on Ornaments in Music*, trans. and ed. Erwin R. Jacobi (Celle: Hermann Moeck Verlag, 1961), 94.

<sup>30</sup> Polzonetti, "Tartini and the Tongue of Saint Anthony," 446.

accompanied by text. However, the text is not supposed to be sung, but rather to inform the player how to inflect the musical phrase. In this manner, the bow becomes the tongue.<sup>31</sup> Polzonetti uses Tartini’s *Aria del Tasso* as an example of such pieces.

Figure 1: “Aria del Tasso” in Br. D2, Ms. I-Pca 1888, 1<sup>st</sup> mvt, 56.<sup>32</sup>

Lie - to ti pren - do e po - i la not - te quan - do

tut - te in al - to si - len - zio er - ran le co -

se vi - di in so - gno un guer - rier

che mi - nac - cian - do a me sul vol - to

il fer - ro nu - do po - se

The previous examples of Tartini’s concern with clarity and beauty of sound highlight the most distinctive quality of his playing. Through his teaching, Tartini was equally concerned with transmitting these qualities to his students. His lessons would

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<sup>31</sup> Polzonetti, “Tartini and the Tongue of Saint Anthony,” 447.

<sup>32</sup> Ibid., 448

often stress the importance of a good sound. An example of Tartini's pedagogical philosophy is indicated through the letter to Signora Maddalena Lombardini, one of his students. This letter is explored in detail in Chapter Five.



## CHAPTER 3

### THE “DEVIL’S TRILL” SONATA

The history of the “*Devil’s Trill*” Sonata has been the source of much debate among Tartini scholars. Without access to the original manuscript of the piece, it is rather challenging, if even possible, to determine when the sonata was composed. Nonetheless, several theories have emerged regarding the origin of this work. It is not the purpose of this paper to suggest that one theory is stronger than another, or to propose a new perspective altogether. Rather, this overview of the history behind the sonata will serve to amplify the range of possibilities regarding the execution of the piece.

Because very few of Tartini’s works were published, the chronological organization of his works are based on stylistic characteristics. This can prove to be a rather complicated method as different musicologists debate on what exactly these traits are, and whether they are representative of a particular period, or recurring characteristics present throughout the entire span of Tartini’s life. Paul Brainard, one of the leading Tartini scholars, has chronologically catalogued all of the Sonatas. Brainard suggests in his catalogue that the “*Devil’s Trill*” Sonata comes from the 1740s.<sup>33</sup> Upon investigation of Tartini’s violin concertos, focusing on stylistic differences, Minus Dounias has put forth a theory that Tartini’s compositions would fall under three distinct periods of composition.<sup>34</sup>

The first period is characterized by works of virtuosic nature, with complex technical demands such as stretches, large leaps, double- and triple-stopping, and brilliant

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<sup>33</sup>Paul Brainard, *Le sonate per violino di Giuseppe Tartini: catalogo tematico* (Padova: Accademia Tartiniana, 1975), 93.

<sup>34</sup> Imsen, “The Tartini Style,” 9.

cadenzas. The second period is observed from around 1735 to 1745. This period is characterized by a departure from the complex virtuosic writing and a shift towards Tartini's ideals of nature, in which a simpler approach of harmony and counterpoint favor melodic content. In regards to ornamentation, this period features simpler embellishments rather than complex free ornamentation. Ornaments such as the appoggiatura, trill, and mordent, are written in the text as part of the melody itself, rather than leaving space for the performer to add a more complex expression. A third period is marked by an even further simplification of style in which the melody is far more prominent. Works from around 1745 are simpler, shorter sonatas; some are no longer than a single line. The most famous are the *Piccole Sonatas*, which are catalogued as MS 1888 in the Biblioteca Antoniana. The harmonic language is also quite minimal. The harmonies exist, when present at all, as simple walking bass lines.<sup>35</sup> Tartini may have intended these late works to be performed without bass, pointing to a possible preference to perform his works unaccompanied, as he articulates in this excerpt from a letter he wrote on February 24, 1750, to his friend, composer Francesco Algarotti:<sup>36</sup> "The small sonatas of mine which have been sent to you are notated with a bass part for the sake of convention [*per cerimonia*] ... I play them without the bass, and this in my true intention."<sup>37</sup>

The three periods described above serve as a guide to determine performance practices associated with the "*Devil's Trill*" Sonata. As later elaborated in the analysis,

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<sup>35</sup> Imsen, "The Tartini Style," 9-10.

<sup>36</sup> Paul Brainard, "Tartini and the Sonata for Unaccompanied Violin," *Journal of the American Musicological Society* 14, no. 3 (Fall 1961): 383, Music Periodicals Database.

<sup>37</sup> *Ibid.*

the stylistic traits contained within each movement imply that they may have come from different periods.

This author's arrangement of the "*Devil's Trill*" Sonata is inspired by the Tartini's preference to perform his late sonatas without the bass. However, it is not the intention of this paper to suggest that the "*Devil's Trill*" Sonata is a product of Tartini's late period. Rather, this author's understanding of when the "*Devil's Trill*" Sonata may have been written is based on information found in current scholarship and characteristics of the sonata itself.

The first known printed version of the "*Devil's Trill*" Sonata appeared in 1798 in Paris, as a feature of the French violinist Jean-Baptiste Cartier's large anthology of Baroque works entitled *L'Art du Violon*.<sup>38</sup> This large compilation consisted of numerous Baroque works in the French, German, and Italian traditions. It is not known exactly how Cartier acquired the Sonata, although Cartier's writings on the first page of the sonata, published in *L'Art du violon*, indicates that he received the sonata from another important French violinist, Pierre Baillot. It is not clear, however, how Baillot obtained the sonata. Cartier also writes that the famous nickname of the sonata, "Devil's Trill," was given by Tartini's pupils.<sup>39</sup> The only assumption that can be made, based on the information given by Cartier, is that the "*Devil's Trill*" Sonata may have somehow circulated among the hands of Tartini's students. In the case of Baillot, it is known that he studied in Rome with Pollani, who had studied with one of Tartini's favorite students, Pietro Nardini. It

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<sup>38</sup> Pavanello, Preface to *Sonata for Violin and Basso continuo in G minor "Devil's Trill"* by Giuseppe Tartini, IV.

<sup>39</sup> *Ibid.*, IV.

was possibly through this connection that Baillot had access to a copy the manuscript.<sup>40</sup> It is also worth noting that the printed version of the sonata in *L'Art du violon* appears almost thirty years after the composer's death in 1770.

An initial investigation of the origin of the “*Devil's Trill*” Sonata must depart from Tartini's original account of the dream. This is known through the written account of the French astronomer, Joseph-Jérôme De Lalande, who visited Tartini at his home in Padua between the years 1665 and 1666. De Lalande's memoir about his travels in Italy, entitled *Voyage d'un François en Italie*, describes Tartini's dream, as he heard it from the composer. This can be found included in a later publication by music historian Charles Burney, entitled *The Present State of Music in France and Italy*.<sup>41</sup>

He dreamed one night in 1713, that he had made a compact with the devil, who promised to be at his service on all occasions; and during this vision everything succeeded according to his mind...In short, he imagined he gave the Devil his violin, in order to discover what kind of musician he was; when to his great astonishment, he heard him play a solo so singularly beautiful and executed with such superior taste and precision, that it surpassed all he had ever heard or conceived in his life. So great was his surprise and so exquisite his delight upon this occasion that it deprived him of the power of breathing. He awoke with the violence of this sensation, and instantly seized his fiddle, in hopes of expressing what he had just heard, but in vain; he however then composed a piece which is perhaps the best of all his works (he called it the ‘Devil's Sonata’), but it was so inferior to what his sleep had produced that he declared he should have broken his instrument and abandoned music forever, if he could have subsisted by any other means.<sup>42</sup>

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<sup>40</sup> Robert W. Berger, “The Devil, the violin, and Paganini: the myth of the violin as Satan's instrument,” *Religion and the Arts* 16, no. 4 (2012): 315, <https://doi.org/10.1163/156852912X651045>.

<sup>41</sup> Pavanello, Preface to *Sonata for Violin and Basso continuo in G minor “Devil's Trill”* by Giuseppe Tartini, IV.

<sup>42</sup> Charles Burney, *The present state of music in France and Italy: or, the journal of a tour through those countries, undertaken to collect materials for a general history of music*. By Charles Burney, *Mus. D.*, 2nd ed. (London: Printed for T. Becket and Co. Strand, 1771), 128.

In 1713, Tartini was sheltered in the Franciscan monastery, a period in which he had devoted to learning the violin. Also, as aforementioned, this period of Tartini's life was marked by a number of hardships. If it is true that the composer wrote the piece immediately after the dream, that would mean that the "*Devil's Trill*" Sonata belongs within the earliest works of Tartini, when the composer was still in his teenage years, and that in itself would seem remarkable.

There is some skepticism surrounding this theory, however. The "*Devil's Trill*" Sonata is a three-movement work. A traditional performance of the full sonata usually lasts between twelve and fifteen minutes, which is not significantly long. It seems far from believable, however, that one would be able to recall an entire work heard from a dream state. It is conceivable, though, that what Tartini may have heard from the devil was the famous double-trill section in the third movement, as notated by Cartier. This would indicate that what Tartini first notated on paper was simply this one passage, and proceeded to work on the sonata for a longer period of time.<sup>43</sup>

The exact amount of time that Tartini worked on this sonata is not known. The closest piece of evidence points to a performance given by the composer in Prague in 1723. Johann Joachim Quantz, the celebrated flutist, applauded Tartini's exceptional technique, praising his use of double-trills. It is believed that what Quantz heard was the "*Devil's Trill*" Sonata.<sup>44</sup>

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<sup>43</sup> Berger, "The Devil, the violin, and Paganini: the myth of the violin as Satan's instrument," 317.

<sup>44</sup> Ibid., 317.

On this topic, Susan Murphree Wallace discusses in her dissertation a number of Tartini scholars' opinions about the genesis of the sonata, all based on style. Dounias, the scholar who theorizes about Tartini's three compositional periods, suggests that the work belongs within his late works based on the sonata's simple melodic lines, a feature of the emerging "galant" style with which Tartini is often associated. Next, Andreas Moser and Paul Brainard propose that based on the sonata's "artistic content, its profundity and finish of ideas, the harmony, originality of form, and the manner in which technique is used,"<sup>45</sup> the sonata would represent one of the mature works of the composer. Moser suggests that the piece was written no earlier than 1730, while Brainard marks in his catalog of Tartini's Sonatas that the sonata originated in the 1740s.

Surely the "*Devil's Trill*" was in existence in the 1750s. This is known because Leopold Mozart uses the double-trill section from the third movement of Tartini's sonata as one of two examples of this technique in his *Versuch einer gründlichen Violineschule*, published in 1756. In the same section, he also describes a manner of execution of the passage:<sup>46</sup>

There is no doubt at all that for the execution of this accompanied trill in tune no little industry is demanded. I will put down a few examples which are drawn from the pieces of one of the most celebrated violinists of our time [Tartini]. The lower notes must be taken with such fingers as will allow the continuance of the trill to remain unhindered.<sup>47</sup>

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<sup>45</sup> Lev Ginsburg, *Tartini: His Life and Times*, ed. Dr. Herbert R. Axelrod, trans. Ira Levin (Neptune City: Paganiniana Publications, 1981), 111.

<sup>46</sup> Pavanello, Preface to *Sonata for Violin and Basso continuo in G minor "Devil's Trill"* by Giuseppe Tartini, IV.

<sup>47</sup> Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 2nd ed., trans. Editha Knocker (Oxford: Oxford University Press, 1985), 201.

The quote above from Leopold Mozart's treatise reveals that the "*Devil's Trill*" *Sonata* achieved a level of reputation high enough to have made its way outside of Italy. This could further reinforce the idea that Tartini's students may have also used this sonata in performance. It is known that Tartini's famous "School of the Nations" attracted musicians from all over Europe who would come to Padua to study with Tartini. His methods, in particular the *Regole per sonar bene il Violino* and the *Traité des Agrements de la Musique*, were certainly spread throughout Europe. Leopold Mozart was certainly aware of both of these treatises, especially the *Traité*, which he copied almost exactly into his own treatise of violin playing, without any mention of Tartini.<sup>48</sup>

In the book, *Tartini: His life and times*, Lev Ginsburg summarizes the issue of Tartini's sonata in the following manner:

The determination of the date is thereby complicated because the autograph of the sonata is missing. One must logically accept that Tartini had noted down the first version of the sonata in his youth and afterwards returned frequently to the composition, perfecting and polishing it down to its ripest formulation, in which it has come down to our times and become lastingly fixed in the classical violin repertoire. The perfecting and 'final version' of the sonata probably arose as much through the composer's performances as well as with working with his pupils, who studied the work.<sup>49</sup>

One interesting aspect about the history of this work is that it was under constant revision. This state of constant evolution did not stop with the death of Tartini; in fact, the piece inspired many to develop it further. An exceptional example of such development is illustrated by the arrangement made by Fritz Kreisler, who added a brilliant cadenza at

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<sup>48</sup> Pavanello, Preface to *Sonata for Violin and Basso continuo in G minor "Devil's Trill"* by Giuseppe Tartini, IV.

<sup>49</sup> Ginsburg, *Tartini: His Life and Times*, 104.

the end of the third movement. Kreisler's arrangement became one of the most popular versions of the work.

In a sense, this research is also inspired by this continuous thread of development. The larger motivation behind this paper, however, is an effort to understand Tartini's art, rather than try to recreate it. The composer himself stated that, while music must be learned and shared in a universal manner, one must never forget that the individuality, or art, of a person cannot be recreated.

[...]it is impossible, without exception, that another man, whoever he is, resembles any aspect of my personality and my expression, as it is impossible that a man resembles another perfectly. To reveal something of my character and my intention I must say that, as much as I can, I feel more at home with nature than art, having no other art than the imitation of nature. In fact in my old age, as I am no longer able to attach myself to the particular nature of my *species*, I am attaching myself, as much as possible, to the universal nature of *geni*, which I find sufficiently pleasant and fulfilling.<sup>50</sup>

The passage above provides great perspective on the whole context surrounding the "*Devil's Trill*" Sonata. The Urtext edition of the work, made possible by the research of Agnese Pavanello, has become the closest edition to the original version written by Tartini. Pavanello's edition uses manuscripts from Tartini's close circle of students to correct a number of passages in Cartier's version, which has been the source for all other versions of the piece composed since its publication.<sup>51</sup>

Through his playing, compositions, teaching, and philosophy, Tartini inspired a new generation of violinists, including Viotti, Baillot, Rode, and Kreutzer, who together built the foundations of what is regarded as the modern school of violin playing,

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<sup>50</sup> Polzonetti, "Tartini and the Tongue of Saint Anthony," 445.

<sup>51</sup> Pavanello, Preface to *Sonata for Violin and Basso continuo in G minor "Devil's Trill"* by Giuseppe Tartini, V.



established at the *Conservatoire de Paris*. In a larger context, and indirectly through Leopold Mozart, the concepts developed by Tartini in his *Traité* helped shape the style of the new generation of classical composers in Vienna.

After Tartini, the tradition of Italian violinists and composers slowly started to fade. The next centuries of music introduced a gradual change in the dynamic between composer and performer. With this shift, an important piece of Tartini's style also started to vanish: the great tradition of Italian ornamentation.

## CHAPTER 4

### ITALIAN ORNAMENTATION

Italy in the 18th-century represented the pinnacle in the history of great Italian violin masters, firmly established through the work of Arcangelo Corelli. Highly accomplished violinists and composers, such as Locatelli, Veracini, Geminiani, and Tartini, performed on instruments made by the virtuosi violin makers, Stradivari and Joseph Guarneri “del Gesù.” This perfect consort of composers, instrument makers, and performers contributed to some of the richest developments of violin technique. The influence of the Italian tradition of violin playing reached far above its northern borders, where J.S. Bach’s violin works found inspiration in Vivaldi, and Leopold Mozart relied on Tartini to shape his *Violinschule*. England also adopted Italian traditions, most notably through the presence of Geminiani in London.<sup>52</sup>

Of particular importance to this research is the rise of Tartini as a leading performer, thinker, and pedagogue in the 18th-century. After achieving considerable fame as a performer in Padua, he established the “School of Nations” in 1728,<sup>53</sup> which attracted musicians from all around Europe.<sup>54</sup> Thanks to Tartini’s students, manuscripts of his teachings have survived, including one of the most important treatises written about Italian ornamentation, the *Traité des Agrement de la Musique*.

Ornamentation was at the heart of the Italian tradition of violin playing, but it is insufficient to read the *Traité* alone to understand it. This is partly due to the free nature

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<sup>52</sup> David D. Boyden, *The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music* (London: Oxford University Press, 1965), 312, 316.

<sup>53</sup> *Ibid.*, 361.

<sup>54</sup> Petrobelli, “Tartini, Giuseppe.”

of the Italian manner of ornamentation, which unlike the French, left most of the decisions of what ornament to use and where to apply it, at the discretion of the performer. The directions for the correct use of the improvised decorations were transmitted orally from teacher to student, and were considered “trade secrets.”<sup>55</sup>

There are additional challenges in understanding the improvised style of Italian ornamentation today. Presently, composers are not necessarily performers, and likewise performers are not necessarily composers. As a result, performers have to study scores in great detail in order to accurately convey the composer’s intentions. At the same time, contemporary composers have developed an ample musical vocabulary to notate their ideas as precisely as possible in the score. This has resulted in scores saturated with notation, with nearly every measure containing several directions for the performer. Figure 2, for instance, shows an excerpt from Pierre Boulez’s *Anthèmes II pour violon et dispositive électronique*.

There are three sections in this sixteen-bar excerpt. Each section is given a specific character direction and a precise metronome marking for the eighth-note pulse. Further, each measure is marked with dynamics, most of which are followed by a line indicating the exact duration of a sustained dynamic. Additionally, a written text at the beginning of each section offers the performer with further instructions on how to execute the dynamics. Finally, each individual note is given an articulation, an accidental, and a bowing indication.

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<sup>55</sup> Boyden, *The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music*, 361.

Figure 2: Pierre Boulez, *Anthèmes II pour violon et dispositive électronique*, pg.5

**Nerveux et extrêmement irrégulier** ♩ = 108

*ff pp — ff pp — ff pp — ff pp — ff pp — ff pp —*  
*les groupes ou notes ff très lourds, les groupes ou notes pp toujours rapides et légers - séparer les deux groupes*

**À peine moins irrégulier** ♩ = 112

*ff pp — ff p — ff p — ff p — ff p — ff p — ff p —*  
*les groupes ou notes ff encore lourds, les groupes ou notes p rapides et légers - un peu moins de séparation entre les ff et les p*

**Irrégulier** ♩ = 116

*ff mp — ff — mp — ff — mp — ff mp —*  
*enchaîner les groupes ou les notes ff - mp aussi rapidement que possible*

The Italian traditions of the 17th- and 18th-centuries were almost the complete opposite of current traditions. Notation appeared simple and sparse, with a melodic line outlining only a basic structure, with the expectation that the rest would be realized by the performer. In the case of violinists, the performer and composer were almost always the same person,<sup>56</sup> and their use of ornamentation were noticeably different from each other. The example below is from the beginning of a Sonata in Corelli's Op.5. Corelli's original notation can be observed at the bottom of the score. Various ornamented versions of the same excerpt used by different violinists appear at the top.

<sup>56</sup> Boyden., 146.

Figure 3: Arcangelo Corelli, *Sonata op.5*: Stowell, p.340

The image displays a musical score for a piece titled "Preludio Largo" in G major, originally by Arcangelo Corelli. The score is presented in a single system with seven staves, each representing a different historical edition or performance practice. The top staff is labeled "Geminiani" and includes the tempo marking "Preludio Largo". The subsequent staves are labeled "Dubourg", "Tartini", "Anon. Walsh", "Anon. Manchester (1)", "Anon. Manchester (2)", and "Anon. Cambridge". The bottom staff is labeled "Corelli" and shows the original notation. The score illustrates the evolution of the piece through various historical editions, with many of the later editions (Dubourg, Tartini, Manchester, Cambridge) featuring extensive trills and other ornaments, particularly in the first half of the piece. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The piece is in a single melodic line, typical of a prelude for a single instrument like the violin.

From a contemporary perspective, adding free Italian ornamentation can be rather confusing. In order to understand this tradition, it is necessary to look at its origins.

Violin music drew much of its idiomatic characteristic directly from vocal traditions. In the early 17th-century, vocal music was quickly developing. A new style of singing was established by Giulio Caccini, one of the most celebrated virtuoso singers of his time. Caccini's new style featured a more expressive, sentimental approach to the text. Another feature was the introduction of *sprezzatura*, a freer form of singing that is

comparable to the modern recitativo. Lastly, a wider range of old and new ornaments was used.<sup>57</sup>

The function of ornaments in Caccini's time was not to simply add more notes to a melody. Ornamentation for the 17th-century singer was a requirement of the music, as it served as an important tool to express the sentiments contained in the music. Further, the use of ornaments did not only require expressive materials, but also it was important that they were executed effortlessly, as indicated below by the vocal pedagogue Ludovico Zaconi, from *Prattica di musica*, published in 1592:

In all human actions, of whatever sort they may be or by whomever they may be executed, grace and aptitude are needed. By grace I do not mean that sort of privilege which is granted to certain subjects under kings and emperors, but rather that grace possessed by men who, in performing an action, show that they do it effortlessly, supplementing agility with beauty and charm. In it, one realizes how it is to see on horseback a cavalier, a captain, a farmer, or a porter; and one notes with what poise the expert and skillful standard-bearer holds, unfurls, and moves his banner, while upon seeing it in the hands of a cobbler it is clear that he does not only does not know how to unfold and move it, but not even how to hold it [...]. It is not, therefore, irrelevant that a singer, finding himself from time to time among different people and performing a public action, should show them how it is done with grace; for it is not enough to be correct and moderate in all those actions which might distort one's appearance, but rather one must seek to accompany one's acts and actions with beauty and charm.<sup>58</sup>

Some of the most common ornaments from the early 17th-century are denominated as *divisions*. The ornaments from this category represent some of the earliest types of improvised embellishments and consisted of the practice of dividing a line into smaller subdivisions. This practice is more commonly known as *passagi*. The treatise by Giovanni Luca Conforto, *The Joy of Ornamentation* (1593), is one of the

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<sup>57</sup> Bruce Dickey, "Ornamentation in Early Seventeenth-Century Italian Music," in *A Performer's Guide to Seventeenth-Century Music*, ed. Stewart Carter and Jeffery Kite-Powell (Bloomington: Indiana University Press, 2012), 293.

<sup>58</sup> *Ibid.*, 294.

earliest and clearest manuals for executing this manner of free ornamentation. It was one of the guides used to develop a few of the *passagi* in the present arrangement of the “*Devil’s Trill*” Sonata.

Another important set of instructions is found in a document from around the same time, written by Aurelio Virgiliano. This one-page document is entitled *Regole della diminutione* (Rules of Division), and has been translated by Bruce Dickey in *A Performer’s Guide to Seventeenth-Century Music*.

1. The diminutions (divisions) should move by step as much as possible.
2. The notes of the division alternates between good and bad notes (consonant notes on strong beats, and dissonant notes on weak beats).
3. All the division notes which leap must be a consonant.
4. The original note must be sounded at the beginning, in the middle, and at the end of the measure. If it is not convenient to return to the original note in the middle, then at least a consonance, and never a dissonance (except for the upper fourth) must be sounded.
5. When the subject goes up, the last note of the division must also go up; the contrary is also true.
6. It makes a nice effect to run to the octave either above or below, when it is convenient.
7. Leaps of an octave must be upward and not downward, in order not to clash with the other voices.
8. The division must never move away from the subject by more than a fifth below or above.

9. Only on the two Gs in the middle [g'] may the division move away from the subject a seventh above or below, but this is conceded only in a sequence of sixteenth notes.
10. When using divisions on two consecutive leaps of a third (g-b-d), moving upwards or downwards, the use of a fourth below is permitted on the first note of the division, since it will be the same as the final note.<sup>59</sup>

By observing these rules, and following Conforto's treatise, it is possible to develop an understanding of how singers in Caccini's time approached this style of improvised ornamentation. With time, these rules changed to accommodate several variations of *passagi*. These changes involved slight rhythmic modifications, transforming straight rhythms into dotted rhythms, also known as the Lombard rhythm.

According to Dickey, additional ornaments were categorized into three main groups. The first category was called "Melodic devices." Ornaments in this category changed the melodic shape of the subject. Some examples include the *grosso*, *intonatio*, *accento*, and *ribattuta di gola*. The next category was called "Dynamic effects." Examples include the well-known *forte* and *piano*, the *ecco*, *messa di voce*, and the *esclamazione*. Finally, Dickey discusses the "Ornaments of fluctuation," which generated variations of pitch and intensity. These were more individualized than others and were therefore more difficult to categorize, but they included the *vibrato*, or *trillo*.<sup>60</sup>

With the development of Opera and new instrumental genres such as the Sonata, these ornaments were integrated in violin technique. Ornaments for the violinist were

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<sup>59</sup> Dickey, 296-97.

<sup>60</sup> *Ibid.*, 310.



classified into two groups. The first group of ornaments included those that had a specific formula for execution. These ornaments were usually indicated with a sign in the music. The trill, mordent, and vibrato are examples in this category. The second group of ornaments were melodic figures and were often improvised, such as *passagi*. Regarding dynamics, the vocal devices such as *messa de voce*, and *esclamazione*, were used.

With the development of this new singing style in the early 1600s, two different schools of violin playing emerged. The French, who had always been more associated with dance, rejected the new Italian manner of highly ornamented playing style. The Italians, on the other hand, used the *cantabile* style to develop their methods of ornamentations, using old and new formulas. Their developments were passed along from teacher to student.

At the turn of the century, the practice of ornamentation had become so heavily integrated into the musical idiom in Italy that writing out ornaments became practically extinct. The Italians believed that teaching from manuals and writing out formulas was incorrect. Students learned directly from their teachers. The following opinion by Pier Francesco Tosi, a leading singer and pedagogue, illustrates the manner in which the Italians perceived the issue of teaching or notating ornaments.

If the Scholar be well instructed in this [introducing appoggiaturas], the Appoggiatura's will become so familiar to him by continual Practice, that by the Time he is come out of his first Lessons, he will laugh at those Composers that mark them, with a Design either to be thought Modern, or to show that they understand the Art of Singing better than the Singers. If they have this Superiority over them, why do they not write down even the Graces, which are more difficult, and more essential than the Appoggiatura's? But if they mark them that they may acquire the glorious Name of a Virtuoso alla Moda, or a Composer in the new Stile, they ought at least to know, that the Addition of one Note costs little Trouble, and less Study. Poor Italy! pray tell me; do not the Singers now-a-days know where the Appoggiatura's are to be made, unless they are pointed at with a Finger? In my Time their own Knowledge shewed it them.

Eternal Shame to him who first introduced these foreign Puerilities into our Nation, renowned for teaching others the greater part of the polite Arts; particularly, that of Singing! Oh, how great a Weakness in those that follow the Example! Oh, injurious Insult to your Modern Singers, who submit to Instructions fit for Children! Let us imitate the Foreigners in those Things only, wherein they excel.<sup>61</sup>

From this quote, “foreign” refers to the French, who unlike the Italians, notated almost all of their ornaments.

The art of Italian ornamentation with the violin can be as obscure as the history of the “*Devil’s Trill*” Sonata. Ornamentation is a tradition connected to vocal practices of the early 17th-century. Manuals, such as the one written by Conforto, illustrate several formulas for the performance of divisions and *passagi*, the most common of the improvised melodic ornaments. While contrary to the practice at the time, the study and application of these documents are an excellent means to understanding Italian ornamentation today.

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<sup>61</sup> Joan E. Smiles, “Directions for Improvised Ornamentation in Italian Method Books of the Late Eighteenth Century,” *Journal of the American Musicological Society* 31, no. 3 (Autumn 1978): 496, JSTOR.

## CHAPTER 5

### TREATISES, DOCUMENTS, AND SOURCES

#### **Conforto: *The Joy of Ornamentation***

Giovanni Luca Conforto (c1560-1608) was one of the most talented falsetto singers of his time. At a young age, he was a member of the Papal Chapel and later held several prestigious positions. His talent was praised after a concert in Rome by Camilo Capilupi in a letter:

Giovanni Luca is better than just average - he sings with head voice, invents descants, and makes his embellishments sound like the nightingale itself. Some would prefer greater delicacy, but in chamber music he succeeds very well [...]. In this kind of music he sings falsetto, and also is the best in Rome. In church he sings contralto, joining with all sorts of instruments. He can extemporize as well as sing by heart.<sup>62</sup>

The letter not only illustrates the excellent level of Conforto's performance, but also reveals that the composer collaborated with string instrumentalists. In the written remarks of his treatise, he mentions that his treatise "will also be useful to those who play the viola, and wind instruments."<sup>63</sup> Cardinal Scipione Gonzaga also remarked on Conforto's style, stating that "he sings gracefully with many *passagi*."<sup>64</sup>

Conforto's treatise, published in 1593 and translated to English by Denis Stevens in 1989, is designed to teach the art of ornamentation. The composer believed his method

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<sup>62</sup> Giovanni Luca Conforto, Sir Yehudi Menuhin, and Denis Stevens, *The Joy of Ornamentation; being Conforto's Treatise on Ornamentation (Rome, 1593); with a Preface by Sir Yehudi Menuhin; and an Introduction by Denis Stevens*, trans. Denis Stevens (New York: Pro/Am Music Resources, Inc., 1989), 4.

<sup>63</sup> *Ibid.*, 15.

<sup>64</sup> David Nutter, "Conforti, Giovanni Luca," in *Grove Music Online*, Oxford Music Online, accessed March 8, 2019. <https://doi.org/10.1093/gmo/9781561592630.article.06277>.

was so practical and simple to apply, that the student would be able to learn it within two months of practice.<sup>65</sup>

The treatise is divided into several brief sections, each devoted to an interval: 2nd, 3rd, 4th, 5th, octave, and unison. It includes both ascending and descending patterns. Within each section, Conforto suggests several possibilities of ornamentation with rhythmic variations. Some are quite simple, and others are rather elaborate. The treatise also includes written formulations of *groppo* and *trillo*, applicable to violinists as “trills” and “vibrato” respectively. The final section contains suggestions of cadential figures.

In the introduction to Conforto’s treatise, Denis Stevens suggests that the reader follow these simple steps:

- 1) Choose the interval or cadence intended to be decorated.
- 2) Write it down on a piece of staff paper with enough space in between the two notes where the decoration is desired.
- 3) Find the section in Conforto’s treatise corresponding to the chosen interval.
- 4) Simply choose one of *passagi* formulas and copy it in between the two notes on the staff paper.
- 5) Cut and paste the result into the work from where the interval or cadence (step 1) belongs.<sup>66</sup>

These simple steps can be applied rather efficiently to a piece of music. One must use good judgement, however, when applying these to ornamental figures. The best

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<sup>65</sup> Conforto, Menuhin, and Stevens, *The Joy of Ornamentation; being Conforto’s Treatise on Ornamentation (Rome, 1593); with a Preface by Sir Yehudi Menuhin; and an Introduction by Denis Stevens*, 7.

<sup>66</sup> *Ibid.*, 10-11.

solution will enhance the passage, not spoil it. Rousseau thinks of ornaments in music the same way one might use salt in food; too little salt makes the food tasteless, and too much salt will render the food inedible.<sup>67</sup>

### **Tartini: *Traité des Agréments de la Musique***

Tartini's treatise is one of the most significant documents of its kind, as it is the first to be devoted solely to ornaments. Like many of Tartini's works, the original copy of the *Traité* was never published and it is considered lost. Several handwritten copies of the treatise were shared amongst Tartini's students, and one is responsible for the first published version of the document in France shortly after the composer's death. The French edition became the main source for subsequent publications of the treatise. The date of origin of the *Traité* is unknown, but David Boyden suggests that because it was designed for Tartini's students, the treatise could have originated between the years of 1728, the year that Tartini started the "School of Nations," and c1754.<sup>68</sup> The latter date is implied because Leopold Mozart had included several portions of Tartini's treatise in his own method in 1756.

A recent 1961 publication of the *Traité* has been edited by Erwin R. Jacobi. Jacobi's edition is based on the first French edition and includes two manuscript sources that had not been considered before its publication. The first was found among several manuscripts of Tartini acquired by the University of California, Berkeley. The second was found in Venice. A remarkable takeaway from these findings is that both of these

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<sup>67</sup> Boyden, *The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music*, 285.

<sup>68</sup> *Ibid.*, 362.

new documents were written in Italian by Giovanni Francesco Nicolai, a well-known student of Tartini, and included pieces of information by the composer that were unknown until their finding. These discoveries added several pages to the *Traité* including examples for the performance of various ornamental figures, as dictated by Tartini.<sup>69</sup> In Jacobi's edition, Nicolai's manuscripts are included with the title *Regole*, translated as "Rules of bowing." Jacobi's edition also includes a letter written by the composer to his student Signora Maddalena Lombardini.

Before discussing some of the most relevant details of the treatise, it is important to clarify Tartini's terminology regarding the different sections of the *Traité*. Tartini separates his treatise into the following sections:

Part One -

*I. The Appoggiatura*

*II. The Trill*

*III. The Vibrato*

*IV. The Turn and the Mordent*

Part Two -

*V. Natural Figures*

*VI. Artificial Figures*

*VII. Natural Cadences*

*VIII. Artificial Cadences*<sup>70</sup>

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<sup>69</sup> Tartini, *Treatise on Ornaments in Music*, 46-47.

<sup>70</sup> *Ibid.*, 65-125.

The first part of the *Traité* is devoted to ornaments of smaller nature, whose functions lie primarily on accentuation. The second part is devoted to what Tartini calls “figures” and “cadences.” Figures are ornaments of melodic function, and cadences refers to the moments in which the music either pauses or ends. The words “natural” and “artificial” are harder to interpret.

As discussed earlier, Tartini uses the words “nature” and “art” frequently in relationship to his playing. If the terminologies “natural” and “artificial” are interpreted in these words’ etymological context, then one can assume that with “natural,” Tartini is referring to the common practice of these ornaments according to the current style and aesthetics of the 18th-century. Conversely, “artificial” refers to one’s individual creations, which is essentially free ornamentation. A brief discussion of all of the ornaments follows.

*The Appoggiatura:* Tartini defines the appoggiatura simply as the small notes placed before a large note. They are to be played in the same bow and are approached from either above or below the note. Tartini separates them into two distinct categories and states that the first kind, which he refers to as “those that descend,” is the “most natural and the most pleasing.”<sup>71</sup>

In regards to the descending appoggiatura, Tartini says that its length should take half of the value of the main note, and the emphasis of the breath should be on the small note. An example is given, where he describes an effect similar to *messa de voce*, which might also be an acceptable form of emphasis. “The bow or the voice must begin it softly, increase it gradually until halfway through its length, and decrease it again till it falls on

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<sup>71</sup> Tartini, 66.

to the main note to which is joined.”<sup>72</sup> If the main note is dotted, the length of the grace note will be equal to two-thirds of the value of the main note. Next, Tartini discusses two different modes of the grace note, which are the long grace note and the short grace note.

The emphasis of long grace notes is on the grace note itself. It should be placed on the first or third beat in common time meter, and on the first beat in triple meter. Further, he suggests that long grace notes should be used only with unequal notes, and are better fitted in slower tempi. They may be used in quicker tempi in triple meter, but never in common time. The short grace notes are more favorable in descending leaps of thirds. In this case, the emphasis should be on the main note, not on the grace note. In this context, grace notes are called passing notes, and their function is to give the main note more spirit. Therefore, unlike the long grace note, these are better suited for quicker tempi. The passing grace notes may also be used in ascending grace notes. Tartini notes that in this situation, the grace note must take half of the time from the main note that precedes it rather than the one that follows.

Next, Tartini discusses ascending grace notes, which he says are unnatural and work against the rules of harmony. He mentions that one of the functions of grace notes is to create dissonances that must be resolved downwards. For that reason, Tartini says that ascending grace notes may only be used when combined with other grace notes, which essentially transforms the ornament into a turn.

*The Trill:* Tartini calls this ornament the “ideal ornament in music.” He mentions that there are only two kinds of trills. The first kind is a whole-step, which is used at the conclusion of major keys. The second kind is the half-step trill, which is used at the end

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<sup>72</sup> Tartini, 66.



of minor keys. A trill larger than a whole-step is only acceptable on cadential diminished-seventh chords, but because of its difficulty, Tartini says that a different ornament is better suited for these situations.

A discussion of the different speeds of trills follows. Tartini states that the performer should master all speeds of trills, which can be slow, moderate, and fast. The different speeds are appropriate for different tempi. He also mentions that for trills on a cadential note, the speed increases ever so gradually toward the cadence. Tartini advises the use different speeds of trills with different dynamics, using slower trills for softer dynamics, and faster trills for louder dynamics.

Tartini continues to discuss the correct application of trills in various contexts. He also describes situations in which the trill is applied incorrectly. For instance, Tartini warns against changing the octave in the middle of a trill, a practice he calls “abhorrent to nature.”<sup>73</sup> It is important to note that in all the examples demonstrated in the *Traité*, the trills always start from the note above the main note.

Two very curious types of trills are illustrated at the end of this section. The first one is a chain of trills on ascending and descending scales, which is performed by shifting positions either on the first or second finger. Another kind of trill is described by shifting the same finger on the string in between the two notes, essentially performing a quick *glissando* in between the two notes. This is better suited in half-step intervals.

Regarding the placement of trills, Tartini writes that the general rule is that they are used at the ends of phrases in both half and full cadences. He warns against using

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<sup>73</sup> Tartini, 77.

trills on two consecutive notes, unless performing a chain of trills. There are several other considerations about the use of trills, but Tartini indicates that there are too many to list.

*The Vibrato:* The vibrato is regarded by Tartini as an ornament. He states that this ornament is born out of nature. The application of the vibrato is similar to the trill in regards to speed. Tartini describes faster and slower speeds of vibrato, as well as one that increases in velocity. Tartini cautions that the vibrato should never be used together with *messa de voce*, though, since combining the two is essentially adding an ornament on top of another, which is unacceptable. He further states that vibrato will always sound good on the final note of a phrase if it is long, including both single- and double-stop notes.

*The Turn and the Mordent:* Both of these ornaments are considered a type of accent with the emphasis placed on the main note. Like the appoggiatura, the turn sounds better when the small notes descend and are played rather quickly. Ascending turns may be used in a fast sequence, following the same rules of the appoggiatura. Tartini advises against using a turn on pick-up notes, which he calls “notes outside the bar.” This is because as accentuations, trills are better suited for notes that are on the beat.

The difference between a mordent and a trill is that the added note is above the main note for a trill, but below for a mordent. Tartini indicates that the mordent can consist of two to six notes, depending how quickly one’s fingers can move. He also mentions that this ornament is better suited for quick tempi.

The next set of ornaments are those belonging to Part Two of the *Traité*, and feature more elaborate ornamental figures. It is important to remember the aforementioned terms “natural” and “artificial,” the former relating to traditions, and the latter associated with original improvised figures. In order to illustrate these figures, a

brief description of each of these four last sections will precede a figure containing several examples from Tartini's *Traité*.

*Natural Figures*: These are melodic figures that are applied at the ends of phrases, and over half-cadences. Tartini states that when a phrase comes to a full stop, the only acceptable ornament is the trill. The other melodic natural ornaments occur when the phrase is still incomplete. Tartini also states that "these are the places where natural figures should be used." He lists in the *Traité* a total of five different situations in which the phrase is left incomplete. Figure 4 illustrates these possibilities:

Figure 4: Tartini/Jacobi, *Traité*, Example 56, p.96

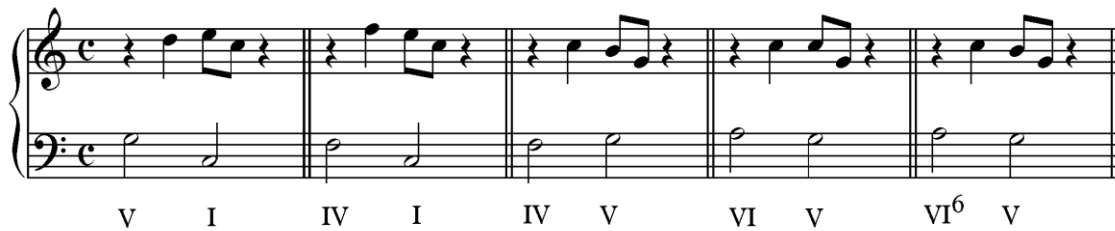


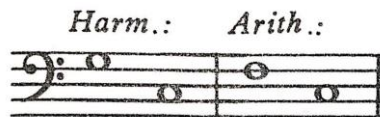
Figure 5 contains examples of a few possible applications of the natural figures. Tartini mentions that the study of these figures lead to a better understanding of each individual ornament, which will allow the performer to combine several of the figures and apply them without too much thought.

Figure 5: Tartini/Jacobi, *Traité*, Example 57, p.98



*Artificial Figures:* Tartini does not discuss these figures in much detail, as they are part of the art of composition, which involves one’s creativity. A general rule is applied to artificial figures, which limits the places in which they can be applied. Tartini mentions that artificial figures should not be used when the main part of the composition contains a specific affect or sentiment. Artificial figures are applied “generally near a cadential progression, that is, two notes being required to form a cadence, the figure should precede the first of these two notes.”<sup>74</sup> Tartini outlines numerous progressions in which artificial figures may be applied. He states, however, that the main progressions are the “harmonic” and “arithmetical” cadences. A “harmonic” cadence is an authentic cadence, and an “arithmetical” cadence is a plagal cadence.

Figure 6: Tartini/Jacobi, *Traité*, Example 73, p.107



<sup>74</sup> Tartini, 106.

*Natural Cadences:* Natural cadences happen when the phrase comes to a full stop. Tartini reminds the reader that a true cadence happens between two notes, so the ornaments of this manner occur prior to the penultimate note of a work. There are a variety of ways the cadential notes are approached, both in the melodic line and in the bass, however the arrival of the cadence will always be the same two notes. As stated earlier, the second-to-last note will always feature a trill.

Figure 7: Tartini/Jacobi, *Traité*, Example 78, p.110



*Artificial Cadences:* Artificial cadences are essentially cadenzas. Tartini indicates that this cadence, which he calls *capriccio*, can be very complex and can last for as long as the performer wishes. The artificial cadence begins on the first of the two cadential notes, and is indicated by a *fermata* sign both in the melody, bass, and all accompanying parts. Tartini proceeds to explain formulas that his students can use to develop a cadenza. He first lists several scale patterns, followed by decorations built around the frame of an arpeggio. In the final portion of this section, Tartini writes out a full cadenza formula, first without an ornament, and then several complete examples of fully written artificial cadences.

Figure 8: Tartini/Jacobi, *Traité*, Example 93, p.121

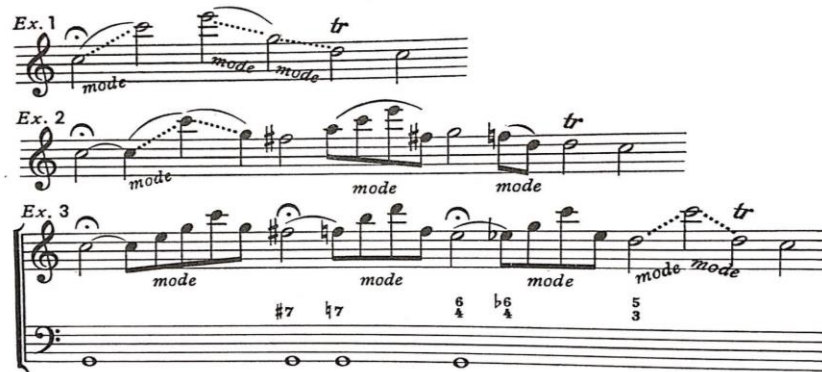


Figure 9: Tartini/Jacobi: *Traité*, Example 96, p.122



The examples of complete cadenzas by Tartini contains valuable information about his style of ornamentation. After studying the *Traité*, one is left with the impression that what the Italians called free ornamentation is not entirely free. At first, a great deal of planning must be employed before the performance of an ornament. With practice, it is possible for the application of these figures to become a natural manner of expression. It is important to consider that the Italian tradition of ornamentation was one developed over many decades, and with each new generation of violinists, the range, complexity, and vocabulary of these ornaments grew. Tartini shared an abundant amount of views and opinions on these matters. The directions in the *Traité*, combined with Conforto's

manual, are two invaluable sources that helped create the present arrangement of the “*Devil’s Trill*” Sonata.

**Tartini: *Letter to Signora Maddalena Lombardini***

The *letter* Tartini wrote to his student Signora Maddalena Lombardini is a written lesson given by the composer. It provides insight into the aspects of playing that Tartini finds most relevant in regards to bow and left-hand technique. Included with Tartini’s instructions are exercises and written demonstrations.

The first portion of the *letter* is devoted to the use of the bow. Tartini tells his student that attention should be given to all of the aspects of bow technique, including the bow hold, balance, and bow contact with the string. Particular attention is given to the first contact of the bow on the string. He advises to always place the bow lightly on the string and to gradually apply pressure as the bow moves. He writes that starting the bow in this manner will prevent a harsh tone, and should be practiced in every part of the bow, in both directions.

The first exercise suggested by Tartini is to draw the bow slowly along the string, starting *pianissimo* and gradually increasing to *fortissimo*. This should also be practiced in both directions of the bow, and an hour per day should be spent for this exercise. Tartini states that this is the most important and most difficult of all bow exercises. A complement to this exercise is the practice of swells, where the initial sound is very soft which is then increased towards the middle of the bow, and finally returning to the same soft dynamic from the beginning of the exercise.

Next, Tartini gives advice on developing a light and pulsating stroke, which is used in quicker-paced movements. He recommends that his student practice daily one of the Corelli's *Allegros*, which is comprised of constant sixteenth-notes. He warns the student to start the practice slowly, gradually increasing the velocity of the playing until the greatest level of agility is achieved. There are two precautions to this practice: the first is that all the notes should sound detached, with a little space in between them; the second is that the practice should start at the tip of the bow, and as the student becomes comfortable, the bow should be gradually moved towards the middle. Another piece of advice is to practice starting both down and up bow. Tartini also suggests practicing light bows skipping over one string in order to develop an ease of performing quick passages in a light and pulsating manner.

For the left hand, Tartini recommends practicing repertoire in fixed positions, starting in second position, then moving to third, fourth, and finally, fifth position. This study is necessary in order for the student to master the fingerboard. Tartini uses the following terminology in the *Traité* to define the different positions on the fingerboard:

“Half-shift” = second position

“Whole-shift” = third position

“Double-shift = fourth position

“Fourth position” = fifth position<sup>75</sup>

The final part of the lesson is devoted to developing a good trill. Tartini recommends the student practice the trill at several speeds, and to develop the ability to start a trill from very slow movements of the finger and gradually accelerating it to quick

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<sup>75</sup> Tartini, 137.



motions. He also advises to practice the trill with dynamics, much like the manner described in the *Traité*. Tartini mentions that the trill should be practiced using every finger combination, starting with open strings and first-finger, and then adding the second, third, and little-finger.

### **Tartini: *Regole***

The next pedagogical document is entitled *Regole*, which translates simply to “Rules.” This was not included in the first edition of the *Traité*, and is therefore a complement to Tartini’s treatise. This document was copied by Giovanni Francesco Nicolai, a student of Tartini. The title page contains the following indication: “Rules for learning to play the violin well, fully explained so that the student understands the reasons for everything he does.”<sup>76</sup> There is only one section in this document which is titled, “Rules for bowing.” A summarized list of advice from Tartini is indicated below in the order that they appear in the treatise:

- 1) The performer must know the difference between “cantabile” and “allegro” music. In cantabile music, all notes should be connected. Conversely, in allegro music, the notes should be detached.
- 2) If a melody moves by steps, it should be played in cantabile style. If it moves by skips, it should be played in allegro style.
- 3) To better express sentiments, a short break should be applied before a change of character or mood. This is true, even if the passage in question is in cantabile.

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<sup>76</sup> Tartini, 52.

- 4) Regarding shifting, Tartini states that the use of different positions must be left for the student to decide, judging according one's own hands. He mentions though that the student should practice and master all the different positions on the fingerboard, and be prepared to execute every situation they may encounter.
- 5) The student must aim for consistency of style. If a cantabile passage is repeated, it should be played in the same style. If it is ornamented in that style, the same style of ornamentation should be applied on the repeat as well.
- 6) Regarding bowing, there are no rules indicating that the bow should start up-bow or down-bow. The student should practice both manners, and be ready to apply these when necessary.
- 7) Bowing choices should be consistent. When a decision on a bowing pattern is made for a passage, this decision must remain consistent for the entire passage.
- 8) For a good sound, start every stroke gently at first, and gradually apply more pressure. If too much pressure is applied at the start of the bow, the sound will be harsh.
- 9) Always play in the middle of the bow, and never play near the tip or the frog.
- 10) When performing a fast passage with quick notes, the *appoggiatura* should be short and light. If the notes are long, the *appoggiatura* should be long and sustained.
- 11) When a beat is divided between several notes, the note that falls on the beat should be accented.
- 12) When playing several notes on a single bow, avoid the tip of the bow, as it will cause the sound to diminish.

- 13) For a strong and sustained sound, the bow should be held firmly between the thumb and the index finger, and lightly by the other three.
- 14) To increase the sound, press harder with the fingers on the bow, as well as the left hand.
- 15) Ascending and descending chromatic tones should be played on the same bow.
- 16) In slurred passages, if the value of the first note differs from the following notes, the first note should be played in a separate bow.
- 17) In passages containing leaps and stepwise movements, the execution of each articulation should be distinct.
- 18) For the execution of *spiccato*, do not use the bow above the middle.
- 19) To determine if the character of the piece is cantabile or allegro, look for the rhythm of accompanying parts. If the accompanying rhythm is the same as the principal part, then the piece is allegro. If they differ, then the piece is cantabile.
- 20) If a cantabile passage is followed by another, the performer may approach the first in somewhat of an allegro style. This way, the cantabile style of the following passage will be enhanced.
- 21) For *appoggiaturas* performed without a trill, time should be taken from the first note, and placed back on the second note.
- 22) For a true allegro style in fast movements, use short bow strokes.
- 23) After a cantabile piece, it is better to finish with a piece in allegro.
- 24) Shifting should happen in between staccato notes, not during legato.

25) When playing a legato containing *appoggiaturas*, a break should be made before each *appoggiatura*. That way, the performer will avoid making these sound as main notes.<sup>77</sup>

### **Tartini: *L'Arte dell Arco***

The final document consulted is entitled *L'Arte dell Arco*. This work was published by Cartier in *L'Art du violon* and consists of a total of fifty variations on a theme from one of Corelli's Op. 5 Sonatas.

This composition is not a treatise. The number of variations contained in this work, however, allows the performer and student to observe the many creative manners in which Tartini used the bow and applied his ornaments. Particularly interesting are the uses of mixed bowing patterns, ornaments, and rhythmic shifts. Variation 16, for instance, which is set in common time, combines dotted figures, turns, flights of triplet notes, trills, and *appoggiaturas*.

Figure 10: Tartini, *L'arte dell' Arco*, var.16



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<sup>77</sup> Tartini, 55-58.

The sources discussed in this chapter have been invaluable resources both for the compositional process, as well as for the performance of the work. Together, the detailed directions and examples contained in each of these documents help develop a clear understanding of Tartini's style.

## CHAPTER 6

### ANALYSIS

The following analysis explores important compositional aspects of the “*Devil’s Trill*” Sonata. The commentary is based on Agnese Pavanello’s Urtext edition of the sonata, published by Bärenreiter in 1997.

The “*Devil’s Trill*” Sonata is divided into three movements in the following order: slow, fast, fast. David Boyden suggests that “in his sonatas, Tartini often uses [this] rather unusual order of movement: slow, fast, faster.”<sup>78</sup> There exists conflicting information regarding tempo indications. The graph below offers a comparison of tempo markings found in six different editions of the sonata.

Table 1: Tempo comparison of several editions of the “Devil’s Trill”

<b>Edition</b>	<b>First Movement</b>	<b>Second Movement</b>	<b>Third Movement*</b>
Cartier	<i>Larghetto affettuoso</i>	<i>Tempo giusto della scuola Tartinista</i>	<i>Andante - Allegro assai - Adagio</i>
Sauret	<i>Larghetto affettuoso</i>	<i>Tempo giusto (Allegro moderato)</i>	<i>Largo - Allegro assai - Andante</i>
Hubay	<i>Larghetto affettuoso</i>	<i>Tempo giusto</i>	<i>Grave - Allegro assai - Grave</i>
Kreisler	<i>Larghetto</i>	<i>Allegro energico</i>	<i>Grave - Allegro assai - Adagio</i>
Joachim	<i>Larghetto affettuoso</i>	<i>Allegro</i>	<i>Grave - Allegro assai - Adagio</i>
Pavanello	<i>Andante</i>	<i>Allegro</i>	<i>Andante - Allegro - Adagio</i>

\* The initial two tempi alternate three times before the final Adagio. Repeated tempo indications are omitted.

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<sup>78</sup> Boyden, *The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music*, 344.

According to treatises written by Tartini, tempo markings may have been character indications. In *Regole*, discussed in the previous chapter, Tartini writes the following statement about tempo and character:

To ascertain the character of a piece and whether it should be played *allegro* or *andante*, observe whether the rhythm of the accompanying parts is the same as that of the principal part; if so, the piece is *allegro*. If, on the other hand, the parts do not all have the same rhythm, then the piece is *cantabile*. If two passages of a *cantabile* character follow one another, see if the first can be played in a somewhat more *allegro* style, or half *cantabile* half *allegro*, in order that the following passage may seem more *cantabile* by contrast.<sup>79</sup>

In the original text in Italian, *suonabile* and *cantabile* are used interchangeably with *allegro* and *andante*. Therefore, the indications contained in Tartini's original score may have been a direction towards the manner of playing a passage, rather than an actual indication of tempo. In Pavanello's edition, wherever *andante* is indicated, it corresponds to a passage in the piece where the music is more linear and melodic. In contrast, the *allegro* sections contain more fragmented melodic and motivic material, and often increased harmonic freedom. Furthermore, in the sonata, all *andantes* are set in quadruple-meter, and all of the *allegros* are set in duple-meter. The contrast between *andante* and *allegro* is a feature connecting all of the three movements of the "*Devil's Trill*" Sonata. The following graph outlines this perspective.

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<sup>79</sup> Tartini, *Traité des Agréments de la Musique*, 58.

Table 2: Outline of tempo and meter indications in Pavanello’s edition

Movement	I	II	III						
Time Signature	12/8	2/4	c	2/4	c	2/4	c	2/4	c
Tempo*	<i>Andante</i>	<i>Allegro</i>	<i>Andante</i>	<i>Allegro</i>	<i>Andante</i>	<i>Allegro</i>	<i>Andante</i>	<i>Allegro</i>	<i>Adagio</i>

The first two movements share a similar binary format while the last movement is constructed on an alternating format. All movements are in the key of G minor. For the sake of clarity, each movement is presented individually in this analysis. Additionally, an annotated score is provided to supplement the written analysis.

### Movement I

The first movement of the sonata is marked “andante” in Pavanello’s edition, and it is written in 12/8. The main motivic feature is the siciliano rhythm ( ♩ ). According to Meredith Little, the siciliano is a type of movement that was popular in the 17th- and 18th-century, and used in both vocal arias and instrumental music. A pastoral nature is associated with siciliano movements and the structure often features one-to-two-bar phrases, simple melodic lines, and clear treatment of harmonies.<sup>80</sup> All of these traits are present in this movement of the “*Devil’s Trill*” Sonata.

The structure of the initial andante is a simple balanced binary form. Some theorists refer to *balanced binary form* in pieces with a closing cadence formula of one to

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<sup>80</sup> Meredith Ellis Little, “Siciliana,” in *Grove Music Online*, Oxford Music Online, accessed March 8, 2019. <https://doi.org/10.1093/gmo/9781561592630.article.25698>.



two bars in the first reprise that is imitated exactly or very similarly at the end of the second reprise, the only difference is that the final cadence is transposed into the tonic key.<sup>81</sup> The outline and chart inserted below illustrates a summary of the movement.

**Andante:** 12/8 (g minor) | (Bb major) :||: (two-bar transition) - (g minor) :||

Table 3: First movement outline

<b>Tempo</b>	Andante			
<b>Meter</b>	12/8			
<b>Section</b>	A		B	
<b>Key</b>	g minor	Bb major	Transition	g minor
<b>Number of bars</b>	4	8	2	9
<b>Phrase structure</b>	2+2	2+2+4	2	4+2+3

The use of harmony in the first movement is also rather simple. Section A is mostly in Bb major, while section B is stable in g minor. The key centers offer two distinct sentiments to each section. The major key offers a calm and warm character to section A. In contrast, the minor key is more melancholic. The following outline describes the events of the movement in further detail.

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<sup>81</sup> Robert Gauldin, *A Practical Approach to Eighteenth-Century Counterpoint* (Prospect Heights: Waveland Press, 1995), 147.

Table 4: Outline of events, First movement

<i>“Devil’s Trill” Sonata, First Movement, Andante: Outline of events</i>	
Bar	Commentary
1-4	Movement opens in g minor with a simple four-bar phrase (2+2).
3	An It+6 chord sets up the PAC cadence in g minor.
4	Cadence in g minor.
5	Direct modulation to Bb major.
6-5	These two bars mirror m.1 and m.2, transposed to the key of Bb major.
7-8	1-bar repeat (1+1). Events like this one are frequent throughout the sonata.
9	Transition to cadence. A dominant-seventh chord prepares the closing statement.
10-12	Two deceptive progressions delay the PAC cadence in Bb major.
13-14	Immediate harmonic shift away from Bb major. A two-bar transition back to g minor is achieved through the following progression:   V7/iv - iv   It+6 - V   g minor...
15-18	A three-bar sequence follows. The sequence is achieved through a chord progression around the circle of fifths, alternating chords in fundamental and first-inversion position to achieve a smooth stepwise bass line motion. This technique is applied in every movement of the sonata. It also reveals that Tartini was very aware of the bass line.
19-20	Transition towards the dominant key. The bass line features an ascending version of the chromatic 4th motive. The progression leading to the dominant chord of D major is prepared by a Gr+6 chord.
21-23	This cadence mirrors the end of the first section. Two deceptive cadences delay the final cadence in g minor. The deceptive cadences have a stronger emphasis here since the deceptive chord is a fully diminished e minor chord, which carries more harmonic tension than the C major seventh chord at the end of the first section.

Two important cadential motives from this movement are worth mentioning. The first happens several times in the movement I, and always immediately preceding a cadence. This motive is a falling gesture spanning the interval of a fifth. This is illustrated

on the first beat of the example below from measure four. The bass line is included in the example to indicate the cadence.

Figure 11: *Falling motive*, First movement, m.4



The next figure is known as the chromatic fourth. The “fourth” refers to the cadence from V up to I that is the interval of a fourth; in a typical bass scale from V to I the notes would be A B C# D – in a chromatic fourth, the additional chromatic passing tones are added: A Bb B C C# D. This motive is an expressive device. It appears in the “*Devil’s Trill*” *Sonata* near the final cadential moments in the first movement, and in the last movement. Fragments of this motive appear throughout the entire sonata. In the first movement, the chromatic fourth motive appears in measure 20 in the bass as a rising motive from A to D. In the last movement, it appears in the beginning of the final adagio in the soprano register, this time as a falling motive from F# to D. These can be observed in the examples below.

Figure 12: *Chromatic fourth*, First movement, m.20



Figure 13: *Chromatic fourth*, Third movement, m.138



## Movement II

The second movement is marked *allegro*. This movement is contrasting both in tempo as well as in character. While the first movement, *andante*, expresses a melancholic sentiment, the second movement contains an energetic character, motivated by the constant sixteenth-note movement. This *moto-perpetuo* movement is made more brilliant by the wealth of trills included in it. Nearly all of the situations involving a trill mentioned in Tartini's *Traité des Agréments de la Musique* appear in this movement.

Like the first movement, the second movement is also built on a balanced binary form. The harmonic plan is also structured around the keys of g minor and Bb major. However, in the second movement, the harmony is applied to the piece in a palindromic manner, as illustrated by the simple outline below.

**Allegro:** 2/4 (g minor) - (Bb major) :||: (Bb major) - (g minor) :||

Structurally, the movement is rather simple. Each section starts with the same eight-bar introduction, which resembles a trumpet call. This initial motive first appears in g minor in the first measure, and again in Bb major in measure 60. These key areas

reflect the same contrasting keys from the first movement. The opening gestures are followed by a longer *moto-perpetuo* section, which are more developmental and dominated by sequences. The following table provides an overall perspective of the movement.

Table 5: Second movement outline

<b>Tempo</b>	Allegro			
<b>Meter</b>	2/4			
<b>Section</b>	A		B	
<b>Key</b>	g minor	Bb major	Bb major	g minor
<b>Number of bars</b>	8	51	8	69
<b>Phrase structure</b>	4+4	-	4+4	-

The outline below describes the movement in further detail.

Table 6: Outline of events, second movement

<b><i>“Devil’s Trill” Sonata, Second Movement, Allegro: Outline of events</i></b>	
<b>Bar</b>	<b>Commentary</b>
1-8	Introduction of the movement, features the trumpet call motive. The motive is described as a falling gesture spanning the interval of two octaves. This gesture is divided into two parts by the octave. The first part is an arpeggio, and the second is a scale. This motive is four bars in length, and it is presented twice in the beginning of the movement; first in g minor, and second in Bb major.
9-14	Sequence (2+2+2) moving down by the interval of a third.
14-19	Sequence (2+2+2) moving up by step. The outline of the bass notes features the rising chromatic fourth, minus G#.
20-22	Sequence (1+1) moving up by step. The outline of the bass features a full version of the chromatic fourth.

23	Another falling motive is introduced. This one, in d minor, is a scale spanning the interval of an octave, also precedes a cadence.
24-25	1-bar repeat (1+1) gesture, which momentarily stops the momentum of the movement.
26-28	Three-bar transition from d minor to a brief moment in A major.
29	Falling motive from m.23 is repeated here in A major.
30-31	The same two-bar repeated gesture from m.24, is repeated here. This time in A major.
32-41	Long varied sequence takes the movement from A major to C major. The outline of the bass features a projected scale from A down to C.
42-45	Sequence (2+2) moving up by a fourth. This sequence takes the movement to the key of Bb.
46-48	A similar gesture to the one in m.32 happens here. The projected scale from Bb to E natural, a tritone, sets up F major.
49-54	Four bars of transition into the final cadential progression arriving in Bb major.
55-59	Cadence in Bb major.
60-67	Same gesture from m.1 is repeated here except the harmonies are inverted. First in Bb, and second in G minor.
68-73	Similar sequence to m.9.
73-79	Developmental section featuring sequences of rising thirds.
80-83	Projected scale by the measure, from G to D. Bass progression, A7 - d minor, is repeated twice.
84-85	Same gesture in diminution. Projected scale one octave below.
86-87	1-bar repeat (1+1). Similar to m.24.
88-95	Sequence similar to m.32.
96-99	2-bar (2+2) repeat over the following progression: A7 - d minor.
100-103	Cadential sequence on an A pedal tone leads to a cadence in d minor.
104-107	Similar to m.80.
108-109	Similar to m.84, this time a rising projected scale.
110-113	Similar to m.96.
114	Brief cadence in g minor.

115-121	Sequence using the circle of fifths. Similar to m.15 in the first movement.
122-123	Similar to m.26.
124-125	Arrival at the dominant key, repeated twice.
126-131	Extended cadential gesture similar to m.51
132-136	Cadence in g minor. Mirrors the same cadence at the end of the first section in m.55

### **Movement III**

The nickname “Devil’s Trill” was inspired by the double-trill sequences in the third movement of the piece. It is important to notice, however, that the second movement contains the most trills out of the three movements. Further, the second movement of Tartini’s *“Devil’s Trill” Sonata* could serve as an extended portion of the section on trills in Tartini’s *Traité des Agréments de la Musique*. In the *Traité*, Tartini suggests several examples of where the performer may correctly apply the trills. The examples are numbered 31 through 44 in Jacobi’s edition.<sup>82</sup> Nearly all of these trills are used in the second movement of the *“Devil’s Trill” Sonata*.

The structure of the third movement contrasts with the previous two movements. While the first two movements are built on a simple balanced binary form, the third movement is set on an alternating structure. Furthermore, while the harmonic context of the initial movements explores the keys of g minor and Bb major, the third movement’s harmonic plan revolves around g minor and d minor. The only time Bb major appears in the last movement is at the end of the first andante. In many ways, however, the third movement combines features of the first two movements. The andantes share the

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<sup>82</sup> Tartini, *Traité des Agréments de la Musique*, 79.

melancholic nature of the first movement, and the allegros resemble the developmental qualities and energetic character of the second movement.

An important melodic feature of the andantes in the third movement is another version of falling gestures. Similar to the gestures found in the first movement, this falling motive always precedes a cadence. This motive always begins with an eighth-note and is followed by two sixteenth-notes. The figure below illustrates one of these falling gestures.

Figure 14: *Falling motive*, Third movement, m.2



The centerpiece of the allegros is the sequence of double-trills nicknamed the “*Devil’s Trill*.” This figure consists of a double-stop in which one of the voices sustains a trill while the other moves through rising eighth-note arpeggios. The gesture is contained within a two-bar ascending sequence. The ascending elements of this gesture are a significant contrast to the numerous falling motives encountered throughout the sonata. The “*Devil’s Trill*” occurs twice, preceding the second and third andantes. The first time it occurs, the “*Devil’s trill*” section is 18-measures long, and the second time, 14-measures long. A similar double-trill figure appears within the last allegro in measure 116. This version of the double-trill, however, is not an extended sequence like the



previous two gestures. This eight-bar section is similar in structure to measure 24 in the second movement, where a V-I cadence is repeated. Moreover, unlike the previous two double-trill events, the eighth-notes-arpeggios in this section are falling gestures.

The outline below illustrates the structure of the third movement. The table that follows provides a detailed perspective of the movement. Only the phrasal structure of the andantes are shown in the table. The allegros are further discussed in the following outline of events.

Movement III: *alternating structure*.

**Andante:** 4/4 (g minor - cadence in Bb major) |

**Allegro:** 2/4 (g minor) | **Andante** 4/4 (d minor) |

**Allegro:** 2/4 (d minor) | **Andante** 4/4 (minor) |

**Allegro:** 2/4 (g minor) | **Adagio** 4/4 (cadence in g minor) ||

Table 7: Third movement outline

<b>Tempo</b>	Andante	Allegro	Andante	Allegro	Andante	Allegro	Adagio
<b>Meter</b>	c	2/4	c	2/4	c	2/4	c
<b>Section</b>	A (Intro)	B	A'	B'	A'	B''	A'' (Coda)
<b>Key</b>	g minor	g minor	d minor	d minor	g minor	g minor	g minor
<b>Number of bars</b>	7	48	6	40	6	30	4
<b>Phrase structure</b>	2+1+2+2	-	2+2+2	-	2+2+2	-	2+2

The initial andante, indicated as “A (intro)” in the table above, contains elements present in all three movements of the sonata. The harmonic plan of this section mimics

the g minor and Bb major duality explored in the previous two movements. Furthermore, the falling motives introduced in this section reappears in all of the consequent andantes. Similarities between the harmonic structure of the second movement and the inner sections of the third movement are highlighted in the table above. The first allegro, section B, is connected to the andante that follows. Likewise, the second allegro, section B', is connected to the third andante. The harmonic plan of these two pairs indicates a palindromic format, which is similar to the harmonic plan of the second movement. Furthermore, the sixteenth-note passages in both allegros of the third movement contains similarities with passages in the second movement. The violin line in measure 81 of the third movement, for instance, is similar to measure 14 of the second movement. The following table outlines specific events contained in the movement.

Table 8: Outline of events, third movement

<i>“Devil’s Trill” Sonata, Third Movement: Outline of events</i>	
Bar	Commentary
1-2	<b>Andante:</b> 2-bar phrase in g minor.
3	Transition to Bb major.
4	1-bar repeat (1+1) gesture over a V-I cadence in the key of Bb major.
6-7	2-bar phrase. Cadence in Bb major.
8-11	<b>Allegro:</b> Meter shifts to 2/4. Four-bar falling sequence (2+2).
12-17	Six-bar rising sequence (2+2+2).
18-21	2-bar repeat (2+2).
22-26	Progression using the circle of fifths, same process applied to the previous two movements.
27-28	1-bar repetition (1+1).

29-32	4-bar sequence rising sequence (2+2).
33-37	4-bar falling sequence (1+1+1+1).
38-55	“Devil’s Trill:” 18-bar rising sequence (2+2+2+2+2+2+2+2). Sequence ends on V7/V, which resolves in the following andante. This indicates that this allegro and the andante are connected.
56-57	<b>Andante:</b> Meter shift to common time. 1-bar repeat (1+1). Falling gesture similar to m.1.
58-59	Two-bar phrase. Cadence in d minor.
60-61	Similar two-bar phrase colored by a different harmony. Cadence in d minor.
62-71	<b>Allegro:</b> Meter change back to 2/4. The beginning of this second allegro mirrors the previous one. The two sets of sequences are repeated, this time transposed to d minor.
72-75	The 4-bar progression is similar to m.22. The four-bar repetition from m.18, which would be placed before m.71, is omitted in this allegro.
76-79	2-bar repetition (2+2). This is similar to the event in m.27. This time, the gesture is extended to two bars.
80-87	8-bar falling sequence (2+2+2+2). The progression is also done through the circle of fifths, a device used frequently in this sonata.
88-101	“Devil’s Trill:” 14-bar rising sequence (2+2+2+2+2+2). Gesture is 4 measures shorter than its first statement in m.38. This sequence also ends on a dominant-seventh chord, similarly leading to the following andante in g minor.
102-107	<b>Andante:</b> Apart from embellishments, this andante is an exact transposition of the previous one in m.56.
108-113	<b>Allegro:</b> The last allegro is contrasting from the previous two. The initial gesture is now a four-bar repetition (2+2). This is not followed by a sequence, as it was in the previous allegros.
114-115	Similar gesture to m.12, but a cadence on the dominant replaces a sequence.
116-123	Similar gesture to “Devil’s Trill” motive. 4-bar repetition (4+4) over the dominant replaces the long rising sequence.
124-128	Five-bar progression similar to m.22 and m.71.
129-132	Fast four-bar falling sequence (1+1+1+1) prepares the arrival of the dominant harmony.
133-137	2-bar repetition (2+2) arriving in the dominant key.

138-139	<b>Adagio (coda):</b> The adagio begins in C minor and returns to g minor through the chromatic fourth motive in the soprano register.
140-141	A final falling gesture in m.140 brings the piece to its final cadence in g minor.

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APPENDIX A

ANALYSIS: ANNOTATED SCORE



# Sonata a violino e basso

(Brainard g5)

Giuseppe Tartini  
Editor: Agnese Pavanello

**A** 4-bar phr. (2+2) **Andante\***

Violino *siciliano motive*

Basso **g min** 6 4 6 4 5 3 6 6 #4 3 6 4 #3 6 4 6 6 6 6 #6

sim. to m. 1-2

4 *Falling motive* **PAC in g min** Bb 6 4 6 4 6 7 5 7 6 5 4 3 6 4 5 3

1-bar repeat (1+1) **transition to cadence**

7

10 **Deceptive progression** **Deceptive progression** **PAC in Bb**

vi7 7 #V/V 6 b5 6 4 3 7 7 6 6 4 3

\* In einigen Quellen *Largo*. / In several of the sources *Largo*.

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**B** Transition to g minor

3

Musical score for measures 13-15. The score is in G minor (three flats). Measure 13 is marked with a red box. Measure 15 is marked with a red box and labeled "g min: i".

Chord labels: V7/iv, iv6, It+6, V, g min: i, iv6

Musical score for measures 16-18. Measure 18 is marked with a red box and labeled "Deceptive cadence".

Chord labels: VII, III6, VI, ii°6, V, 6 4 3, 6 4 3

Musical score for measures 19-21. Measure 19 is circled in blue. Measure 20 is circled in blue and labeled "Chrom. 4th motive". Measure 21 is marked with a red box and labeled "Deceptive cadence".

Chord labels: 4 #3, 6 5, #6, 6 5, Gr+6 #, 4 #3, #6 4 3

Musical score for measures 22-24. Measure 22 is circled in blue and labeled "Deceptive cadence". Measure 24 is circled in blue and labeled "PAC in g min".

Chord labels: 6 5, 6 4, 5 #3, 7, #6 4 3, 6 5, 6 4, #6 4 3

4 **A** Intro: Rising seq. (4+4) Opening motive "trumpet call"

**Allegro**

part a: arp.      part b: scale.

**g min:**      **Bb:**

**Falling seq. (2+2+2)** *ossia:*

**Rising seq. (2+2+2), displaced by 1 beat**

elision

**Rising seq. (1+1+1)**

chrom. 4th

**1-bar repeat (1+1)**      **4-bar transition**

**cad. in D**

\*) Zur Artikulation dieser Stelle und T. 12, 16, 18, 69, 71 siehe Vorwort. / Regarding the execution of this passage and those in mm. 12, 16, 18, 69, 71; see Preface.

sim. to mm. 22-25 — — — — —

29 **1-bar repeat (1+1)** **Falling seq. (2+2)**

35 **Falling seq. (2+2+2+2)** *[simile]*

41 **Rising seq. (2+2)** **Falling seq. (1+1+1+1)** *ossia:*

47 **2-bar repeat (1+1)** **transition to candace**

53 *ossia:* **2-bar repeat (2+2)**

**Cad. in Bb**

\*) Aufführungsvorschlag / Performance suggestion.

6

**B**

Falling seq. (4+4), sim. to mm.1-8

66

Falling seq. (2+2+2), sim. to mm. 9-13

72

rising developmental section

77

Falling seq. (1+1+1+1)

82

Falling seq. (1/2+1/2+1/2+1/2)

1-bar repeat (1+1)

\*) Zur Artikulation vgl. Vorwort. / Regarding the execution of this passage see Preface.

87 **Falling seq. (2+2+2+2)**

ossia: *tr*

6 7 6 6

6 6 6 6

6 6 6 6

92 **2-bar repeat (2+2)**

*[simile]*

6 6 6 6

6 6 6 6

6 6 6 6

97 **Rising seq. (1+1+1)**

6 5 7 6

6 6 6 6

6 6 6 6

102 **Falling seq. (1+1+1+1), sim. to mm. 80-83**

*1-bar extension*

*ossia:* *[simile]*

**cad. in D**

6 6 4 3

6 6 6 6

6 6 6 6

107 **Falling seq. (1/2+1/2+12/+1/2), sim. to mm. 84-85**

**2-bar repeat (2+2)**

*[simile]*

4 3 6 6

6 6 6 6

6 6 6 6

12 **1-bar extension** **Circle of 5ths progression (2+2+2+2)**

17

22 **Transition, sim. to m. 26** **1-bar repeat (1+1)** **Transition to cadence, sim. to m. 51**

**Arrival on V**

127 *ossia:*

132 **2-bar repeat (2+2)** *ossia:*

HM 278





10

Circle of 5ths progression (2+2+2)

1-bar repeat (1+1)      Rising seq. (2+2)

ossia:

Falling seq. (1+1+1+1)

"Devil's Trill" Rising seq. (2+2+2...)

A      d min      D

\*) Zur Problematik der Bogensetzung vgl. Vorwort. / Regarding the slurs, cf. Preface.  
 \*\*) Zu den Trillerzeichen siehe Vorwort. / Regarding the trill-symbol, cf. Preface.

HM 278

43

g min E# a min

50

A# d min <sup>6</sup>/<sub>4</sub> V7/V <sup>4</sup>/<sub>5</sub> <sup>7</sup>/<sub>3</sub>

**A'** 1-bar repeat (1+1)  
Andante

56

sim. to mm. 1-2

d min:

**B'** Allegro Falling seq. (2+2), sim. to m. 8

60

Cad. in d min d min:

\*) Zum Vortrag vgl. T. 8-11. / Regarding 2/4 indication cf. mm. 8-11.

12

66 **Rising seq. (2+2+2)** **Falling seq. (1+1+1+1),  
sim. to mm. 22-28**

73 **2-bar repeat (2+2)**

80 **Circle of 5ths progression (2+2+2+2)** **sim. to m. 14 in mvt. 2**

*ossia:*

86 **"Devil's Trill"** **[simile]**

HM 278

Musical score for measures 93-101. The score is in G minor, 3/4 time. The right hand features a melodic line with trills marked [tr]. The left hand provides harmonic support with chords and bass lines. Chord symbols are written below the bass line: d min, D#, g min 6/4, and V7/V 7/5#. A red arrow points to the V7/V chord.

**A'** = to previous Andante, transposed to g min

Musical score for measures 102-105, marked **Andante**. The right hand has a melodic line with trills. The left hand has a bass line with chords. Chord symbols are: g min: 6, 6, 6, 9# 6.

**B''** 2-bar varied repeat (2+2+2)

Musical score for measures 106-109, marked **Allegro**. The right hand has a melodic line with trills. The left hand has a bass line with chords. Chord symbols are: 6 5, b, 6 4 #3, g min:.

**Cad. in g min**

Musical score for measures 110-113. The right hand has a melodic line with trills. The left hand has a bass line with chords. Chord symbols are: 6 4, 5 3, #.

14 2-bar repeat (4+4)

Circle of 5ths progression (2+2+2)

transition to cadence

2-bar repeat (2+2) on dominant

cadenza

B<sup>n</sup>

Adagio

Chrom. 4th

\*) In einigen Quellen a statt as. / In several of the sources a instead of a-flat.

Cad. in g min

APPENDIX B

PROCESS OF CONSTRUCTION, STEP 1

Andante

Musical staff 1: Treble clef, 12/8 time signature, measures 1-3. The melody features eighth and sixteenth notes with a dotted half note at the end of the first measure.

Musical staff 2: Treble clef, measures 4-6. Measure 4 is marked with a '4' above the staff. The melody continues with eighth and sixteenth notes.

Musical staff 3: Treble clef, measures 7-10. Measure 7 is marked with a '7' above the staff. The melody includes eighth notes and rests.

Musical staff 4: Treble clef, measures 11-13. Measure 11 is marked with a '11' above the staff. The melody features a trill (tr) in measure 12.

Musical staff 5: Treble clef, measures 14-16. Measure 14 is marked with a '14' above the staff. The melody continues with eighth and sixteenth notes.

ARCHIVES  
D108-10 Staff

APPENDIX C

PROCESS OF CONSTRUCTION, STEP II



Andante



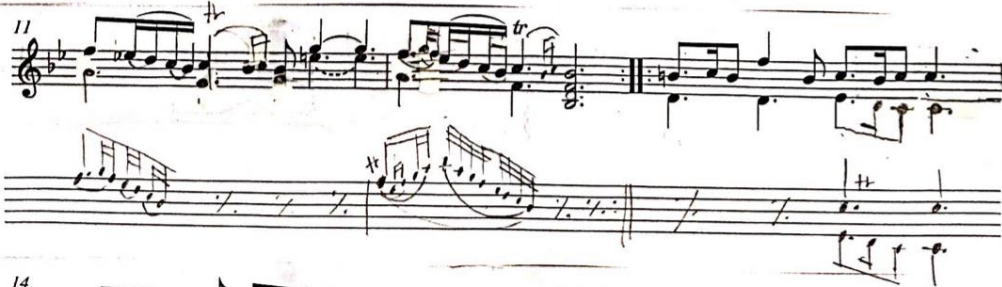
Handwritten musical score system 1. It consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 4/8 time signature. The lower staff is in bass clef. The tempo marking "Andante" is written above the first measure. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.



Handwritten musical score system 2, starting at measure 4. It continues the two-staff format. Measure 4 is marked with a '4' above the staff. There are various musical notations including slurs, ties, and dynamic markings.



Handwritten musical score system 3, starting at measure 7. Measure 7 is marked with a '7' above the staff. The system includes a double bar line and a repeat sign. There are also some handwritten annotations like a '\*' above the staff.



Handwritten musical score system 4, starting at measure 11. Measure 11 is marked with an '11' above the staff. This system features a double bar line and a repeat sign, indicating a section that is repeated.



Handwritten musical score system 5, starting at measure 14. Measure 14 is marked with a '14' above the staff. The system concludes with a final cadence and a '3' above the staff, possibly indicating a triplet or a specific measure count.

ARCHIVES  
17108-10 02/2000

APPENDIX D

ARRANGEMENT: SCORE

# Sonata in G minor

arranged for Solo Violin  
"Devil's Trill" Sonata

Giuseppe Tartini

arr. Christiano Rodrigues (2019)

Andante I.

Ossia

Violin

3

5

7

9

11

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Musical score for two staves, measures 1-23. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings such as *tr* (trills) and *tr* (trills). The score is organized into systems of two staves each, with measure numbers 13, 15, 17, 19, 21, and 23 indicated at the beginning of their respective systems. The piece concludes with a double bar line and repeat dots at the end of the final system.

II.

Allegro

Ossia

Violin

5

10

15

20

25

Detailed description: This block contains the musical notation for the second movement, 'Allegro'. It features two staves: 'Ossia' (top) and 'Violin' (bottom). The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into measures, with measure numbers 5, 10, 15, 20, and 25 explicitly labeled. The notation includes various rhythmic values, accidentals, and trills (marked 'tr'). A sixteenth-note triplet is indicated with a '6' below it in measure 6. The piece concludes with a final cadence in measure 28.

2

30

Musical staff 30: Treble clef, key signature of two flats (B-flat, E-flat). The staff begins with a trill (tr) on G4. The melody consists of eighth and sixteenth notes with various trills.

35

Musical staff 35: Treble clef, key signature of two flats. The staff begins with a trill (tr) on G4. The melody continues with eighth and sixteenth notes and trills.

40

Musical staff 40: Treble clef, key signature of two flats. The staff begins with a trill (tr) on G4. The melody features eighth and sixteenth notes with trills.

45

Musical staff 45: Treble clef, key signature of two flats. The staff begins with a trill (tr) on G4. The melody continues with eighth and sixteenth notes and trills.

50

Musical staff 50: Treble clef, key signature of two flats. The staff begins with a trill (tr) on G4. The melody includes eighth and sixteenth notes with trills.

Musical staff 54: Treble clef, key signature of two flats. The staff ends with a double bar line and repeat sign. The melody consists of eighth and sixteenth notes with trills.

55

Musical staff 55: Treble clef, key signature of two flats. The staff begins with a trill (tr) on G4. The melody includes eighth and sixteenth notes with trills and triplets (3).

The musical score is written in B-flat major (two flats) and 3/4 time. It begins with a piano introduction consisting of two staves. The first staff contains a melodic line with a trill on the first measure, followed by a sixteenth-note run, and then a triplet. The second staff provides a harmonic accompaniment with a trill on the first measure and a steady eighth-note accompaniment. Measure 65 is marked with a piano (*p*) dynamic and features a trill on the first measure. From measure 70 to 85, the piece is characterized by a continuous series of trills on the upper staff, with a consistent eighth-note accompaniment on the lower staff. The trills are marked with *tr* and often include slurs. The score concludes with a final measure at measure 85, marked with a trill and a fermata.

4

90

95

100

105

110



Musical score for a single melodic line in a minor key, featuring trills and slurs. The score is divided into systems with measure numbers 115, 120, 124, 129, and 133. The notation includes various rhythmic values, slurs, and trills.

115

120

124

129

133

III.

Violin

Andante *tr*

4 *tr*

7 *tr* 3 *tr* Allegro

11

15

19 *tr* *tr*

2

Musical staff 23-26. The staff begins with a treble clef and a key signature of two flats. It contains four measures of music. Measures 23 and 24 feature eighth-note patterns with trills (tr) above the notes. Measures 25 and 26 continue with similar eighth-note patterns and trills.

Musical staff 27-30. The staff contains four measures of music. Measures 27 and 28 feature sixteenth-note patterns. Measures 29 and 30 feature eighth-note patterns with trills (tr) above the notes.

Musical staff 31-34. The staff contains four measures of music. Measures 31 and 32 feature eighth-note patterns with trills (tr) above the notes. Measures 33 and 34 continue with eighth-note patterns and trills.

Musical staff 35-38. The staff contains four measures of music. Measures 35 and 36 feature eighth-note patterns with trills (tr) above the notes. Measures 37 and 38 continue with eighth-note patterns and trills.

Musical staff 39-42. The staff contains four measures of music. Measures 39 and 40 feature eighth-note patterns with trills (tr) above the notes. Measures 41 and 42 continue with eighth-note patterns and trills.

Musical staff 43-46. The staff contains four measures of music. Measures 43 and 44 feature eighth-note patterns with trills (tr) above the notes. Measures 45 and 46 continue with eighth-note patterns and trills.

Musical staff 47-50. The staff contains four measures of music. Measures 47 and 48 feature eighth-note patterns with trills (tr) above the notes. Measures 49 and 50 continue with eighth-note patterns and trills.

51 *tr* *tr* *tr* *tr*

56 **Andante**

59 *tr*

62 **Allegro**

66

70

74 *tr*

4

78

Musical notation for measures 78-81. Measure 78 features a treble clef, a key signature of two flats, and a 4/4 time signature. It contains a series of eighth notes with a trill (tr) over the final note. Measure 79 continues with eighth notes and a trill. Measure 80 has a trill over a note. Measure 81 concludes with eighth notes and a trill.

82

Musical notation for measures 82-85. Measure 82 starts with a treble clef and two flats, featuring eighth notes and a trill. Measure 83 continues with eighth notes and a trill. Measure 84 has eighth notes and a trill. Measure 85 ends with eighth notes and a trill.

86

Musical notation for measures 86-89. Measure 86 begins with a treble clef and two flats, showing eighth notes and a trill. Measure 87 continues with eighth notes and a trill. Measure 88 has eighth notes and a trill. Measure 89 concludes with eighth notes and a trill.

90

Musical notation for measures 90-93. Measure 90 starts with a treble clef and two flats, featuring eighth notes and a trill. Measure 91 continues with eighth notes and a trill. Measure 92 has eighth notes and a trill. Measure 93 ends with eighth notes and a trill.

94

Musical notation for measures 94-97. Measure 94 begins with a treble clef and two flats, showing eighth notes and a trill. Measure 95 continues with eighth notes and a trill. Measure 96 has eighth notes and a trill. Measure 97 concludes with eighth notes and a trill.

98

Musical notation for measures 98-101. Measure 98 starts with a treble clef and two flats, featuring eighth notes and a trill. Measure 99 continues with eighth notes and a trill. Measure 100 has eighth notes and a trill. Measure 101 concludes with eighth notes and a trill, ending with a double bar line and a common time signature (C).

102 **Andante**



105



108 **Allegro**



112



116



120



124

128

132

136

Adagio

139

APPENDIX E

ARRANGEMENT: RECORDING



The recordings have been uploaded in an MP3 format. To access it, open the recording files in an MP3 playing software.