

Charles Jacobs:

ON EDITIONS OF MUSIC IN TABLATURE AND THE PERFORMER

Many lutanists and guitarists, as well as performers on similar plucked string instruments, have developed reliance on tablature notations to the point that they balk at using editions of early music in modern musical notation, whether on a single staff or two staves. The editor of old music in tablature notation often comes to feel that his edition, thanks to this problem, serves musicians at large more than the performers for whom the music was originally intended.

A substantive issue is here involved, however, which transcends that of convenience for the performer: provision of the music in a way most closely representing the composer's intention. This should indeed be most desirable for the performer, as well, despite the apparent loss of what appears to form a considerable practical aid to the music's execution - the tablature.

Apart from providing music in the best possible way, which, in this writer's view, can only be done with modern bi-staff or score notation, an edition ought to demonstrate its editor's awareness of related problems of musical notation touching areas seemingly distant, but in fact relevant - even essential -, to old music or old music notated in tablature.

For example, a multitude of tablatures - "convenience notations"¹, for so they might most properly be termed - have been proposed and used in music. In the sixteenth century alone, there are lute tablatures, diverse although related in principle, in Italy, France, and Spain; the Spanish sources, in addition, provide two diametrically opposed systems of intabulation, one² whose lowest line represents the lowest-pitched course of the instrument, the other³ in which the same line represents the reverse, the highest-pitched course. German lute tablature sources of the time show the considerable evolution of their notation⁴, the orthography of whose symbols alone would make reading them difficult for performers. Which type of tablature, in this circumscribed but admittedly rich area, is the performer to learn? If he specializes in one type of notation, he is certainly limiting and possibly crippling himself artistically. Whether anyone could in fact learn all the Renaissance tablature notations well enough to play from them with sufficient ease, and so to concentrate on the form and content of the music itself, is questionable. Or should a standardized lute-guitar tablature notation be developed that could be applied not only to Renaissance music for those instruments, but to later music, as well⁵?

It is argued that lute-guitar tablature is far more, simply, than a conveniently notated way to play the music, that, in itself, the original notation provides essential information concerning the composer's performance, even his conception, of the music. This point of view, incorporated editorially into some editions of music for keyboard instruments⁶, runs into several immediately obvious difficulties. How - when and by whom -, for example, was music of blind musicians intabulated⁷? If their music was in fact intabulated by disciples or family members, how "authentic" can the intabulation actually be⁸? It seems reasonable to expect a composer, even a sighted one, to write out his music, whether in notes or tablature, in the quickest possible way. This in no way presupposes a lack of care; correct rendering of the music would have been taken for granted. Furthermore, there are sixteenth-century sources which promote performance of their contents on other instruments, to which their notation is inherently alien⁹. One might ask if Chopin's music, performed with his fingerings, would be better

rendered. Should a performer whose anatomy is different to the extent that a specific intabulation is difficult for him not perform the music with a more comfortable intabulation? Similarly, is there any generally accepted opinion that composers are the best conductors of their own scores? If, in the nineteenth century, people read meanings into music, in the twentieth, others are attempting to read meanings into its notation! Levity aside, there can be no question that musical notations, of all sorts, as well as instrumental limitations and idiosyncrasies, have furnished inspiration for composers and, concurrently, have exercised constraints upon them¹⁰. In addition, there must undoubtedly be material suggested by notation - e.g., concerning articulation -, which could be valuable to performers. Examination of the use, relative to musical phrasing and form, of the open strings and frets, in transcriptions, would give some idea of the extent to which an intabulation has bearing on the articulation of its music or if, in fact, it only represents the easiest performable way to notate the music. It is, in any case, the editor's task - and obligation - to interpret the often contradictory mass of information the sources present, with the many details upon which even scholars disagree, rather than to transmit it to the performer, whose expertise cannot lie in the difficulties posed by arcane scripts. Life is too short to permit the performer other than immersion in the music's formal and expressive content, and the taxing technical preparation for public presentation; he cannot and should not be put into the position of focussing on debatable minutiae. There are ample ways in modern notation to indicate phrasing and other performance nuances a musical source may suggest¹¹; the editor must use them. And the performer, while having cognizance that editors too are subject to human error, must trust the editor¹². There can be no question that editions partially or wholly in facsimile, or with the music given, simultaneously, in tablature and modern transcription, are valuable to scholars; but their relevance for performers is, to this writer, dubious at best and, by maintaining a barrier between performer and music, they may in fact inhibit or reduce his necessary involvement with it.

The initial problem of an edition of music in lute-guitar tablature clearly concerns tuning and pitch. There was no single pitch standard in early music¹³. Any and all pitches imagined by the composers were abstract entities, whose identity, in performance, actually could be different. Extant information on tuning the available pitches is equivocal or, at best, under scholarly debate: did the sixteenth-century Spanish vihuelists, for example, employ equal-temperament or some other system of tuning¹⁴? The tuning schema of the strings or courses of sixteenth-century plucked string instruments, except for infrequent use of scordatura¹⁵, generally remains constant, but introduction and theoretical suggestion of new instruments and elaborate tunings is rife in the Baroque¹⁶. There is no question that the Spanish Renaissance vihuela composers call for use of instruments with varying base pitches¹⁷, such instruments as are described by Bermudo in his 1555 "Declaracion de Instrumentos musicales"¹⁸; whether performers of the time always employed or had recourse to the instrument recommended or required by the composer is another question, since the tablature notation permitted them to play the music, albeit then in transposition, on any other available instrument. Bartolomeo Lieto's "Dialogo Quarto di Musica" (Naples, 1559) is a treatise showing how to intabulate music in mensural notation for lutes or 'viole a mano' of different base pitches¹⁹. There is no reason to assume - or to hope - that arrangements of lute-guitar music in other sources, e.g., for keyboard performance, will be given at a presumed pitch level²⁰, any more than one can expect an instrumental arrangement of a vocal work to be at the same pitch level as its model²¹.

An international congress of course could be convened to consider adoption of standardized tunings and tuning schemas for the rich consort of plucked string instruments of the 16th and 17th centuries. The possibility of a standardized tablature might then be studied, as well. Nevertheless, the value of such efforts for today's editor of old music would be questionable, since, at least in this writer's view, he can only follow his source's requirements, as he interprets them.

Study of the history of tablature notation indicates, in my opinion, that retention of the tablature in editions of lute-guitar music, despite the often considerable complexity of the music, represents a negative editorial praxis.

The present writer is not ready to consider tablatures the notations usually labelled "German keyboard tablature"²², unless modern musical notation for keyboard instruments comes also so to be regarded: these German notations refer to the notes abstractly, that is, by their letter names, not by performance position. The keyboard notations devised by Bermudo²³ and Antonio Valente, and employed by the latter in his first publication, the 1576 "Intavolatura de Cimbalo"²⁴, however, actually show the positions of the notes on the keyboard and hence indeed are tablatures. Valente, evidently, was not sufficiently convinced of the practicality of his Intavolatura notation, abandoning it, in favor of mensural notation - in "open score" or "keyboard partitura" - for his "Versi Spirituali" (1580)²⁵. Whether the notation found in the Venegas de Henestrcsa²⁶, Cabezón²⁷, and Correa de Arauxo²⁸ collections, where numbers, 1-7, represent the notes of an ascending diatonic scale beginning on "F" (i.e., any "F" within the range of the instrument), should be considered a tablature is questionable; despite its employment of numbers rather than letters, in the view of this writer, this notation, in essence, is the same as the so-called "German keyboard tablatures"²⁹. Would it be licit to publish music by Valente in his tablature notation? - the idea is too preposterous for serious consideration; but, for the musically ignorant, the notes certainly would be found more easily.

In fact, the key to understanding the historical rôle and function of tablatures lies in the tablatures, long since abandoned, for bowed string and wind instruments.

Early examples of viol tablatures are found, concurrent with the appearance of tablatures in lute-guitar music, for example, in Hans Gerle's "Musica Teusch" (Nuremberg, 1532) and "Musica und Tabulatur auff die Instrument der kleinen und grossen Geygen auch Lautten" (Nuremberg, 1546)³⁰, as well as in Silvestro di Ganassi's "Regula Rubertina" (Venice, 1542) and "Lettione Seconda" (Venice, 1543)³¹. Gerle's viol tablature is, in most respects, the same as the contemporary German lute tablatures, in which letters represent course and fret. Ganassi, following Italian practice, employs numbers to represent course and fret; his second volume provides, in addition, bowings and fingerings. The music for viol given by Diego Ortiz, in his "Tratado de Glosas" (Rome, 1553)³², contrariwise, is presented in mensural notation, suggesting that the Spanish musician - who may have exerted considerable influence on Antonio Valente³³ - was well in advance of his times. In Scipione Cerreto's "Della Prattica Musica vocale et instrumentale" (Naples, 1601)³⁴, the viol tablature is characterized by numbers; in addition, the lowest line of the tablature, contrary to Ganassi, represents the lowest-pitched string of the instrument, perhaps so showing a distant influence from Luis de Milán's "El Maestro"³⁵ or a connection with French lute tablature. Mersenne, in his "Harmonie universelle" (1636-37)³⁶, describes a viol tablature that has its roots

in French lute tablature; this tablature, essentially, appears in the collections of such notable English seventeenth-century figures as Playford³⁷ and Mace³⁸.

A tablature for violin, which represents diatonic positions on the unfretted strings of the instrument, may be found in Gasparo Zanetti's "Il Scolaro: Il vero modo per imparare a sonar di violino" (Milan, 1645)³⁹. In its avoidance of a numerical representation of chromatic notes, this tablature bears a resemblance to the keyboard notation employed by Venegas de Henestrosa, Cabezón, and later Spaniards⁴⁰. As late a writer as Pablo Minguet y Yrol (or Irol), in his "Reglas y advertencias" (Madrid, 1754), still describes violin tablature, and John Playford, in the 19th edition (London, 1730) of his "An Introduction to the Skill of Musick"⁴¹, as in earlier editions, had provided a small amount of music in a chromatic violin tablature. It is clear - obvious - that violin tablature was ignored for the voluminous repertory of violin music written in the seventeenth century.

The flute tablatures also described in sixteenth- and seventeenth-century sources may too have served a primarily didactic end⁴². These tablatures resemble nothing so much as woodwind fingering charts. Examples may be found in Virdung's "Musica getuscht" (Basel, 1511)⁴³ and Ganassi's "La Fontegara" (Venice, 1535)⁴⁴, which contain no independent music in the tablature⁴⁵. Mersenne discusses flute tablatures at length, giving short musical compositions for solo flute - in mensural notation - by way of illustration⁴⁶. Music actually in flute tablature, on the other hand, is provided by Thomas Greeting's "The Pleasant Companion: or new Lessons and Instructions For the Flagelet" (London, 1682)⁴⁷. Such a later writer as Hotteterre⁴⁸ also discusses flute tablature. As in the case of violin tablatures, application of flute tablature to music of the time seems to have been minimal.

What in fact may form a more modern kind of tablature notation is seen in the way music is written out for transposing instruments, especially those not in "C"; only wind instruments are ordinarily here involved⁴⁹. The raison-d'être of the system of instrumental transpositions, the bane of all who enjoy reading orchestral scores⁵⁰ - in which notes are notated above or below their actual sounding pitches - is that, by unifying fingerings of wind instruments, it originally facilitated performance on those instruments.

Similar, in essence, is the handling in notation of 'scordatura', that is, temporary change in a string instrument's normal tuning. The most famous examples of 'scordatura' are found in the music of Heinrich Biber (1644-1704)⁵¹, but there are examples in sixteenth-century lute and vihuela literature⁵², and later⁵³, as well. Here, since an exceptional circumstance is involved, there is no question that the music must be notated in a way facilitating its performance, not the way it actually sounds; in modern editions, the notation in 'scordatura' and notation according to the actual sound of the music, both, logically have been given⁵⁴. Changing tunings plagued the history of the harp; a tablature-like tuning diagram is sometimes used today, to show the actual identity of the strings of the C harp, the one most commonly used at present - i.e., the disposition of its pedals⁵⁵. Harp music is, however, written out at sounding pitch.

The use of transpositions with wind instruments and tablatures for plucked string instruments, in this writer's opinion, is encouraged more by tradition than necessity. These instrumentalists can profitably dispense with such anachronisms; by reading music at its sounding pitch or in modern musical notation, they bring themselves into direct contact with the music. There is no question of course that, particularly in the case of elaborate polyphonic music for lute or guitar, intabulation of the music by the

performer - which corresponds to fingering devised by a pianist or fingering and pedaling by an organist - may constitute a major enterprise; one naturally assumes that a lutanist or guitarist does not need tablature to locate notes.

Diverse approaches have been undertaken by editors in preparing editions of music originally in tablature or other old notations. Retention of mensural signatures, old note forms, and even black ("colored") notes, whose comprehension by performers is at best dubious, in editions of sixteenth- and seventeenth-century Spanish and Italian music has produced editions which can most charitably - perhaps too charitably - be described, in Curt Sachs' remark, as leaving "the province of facsimiles without entering the province of transliteration"⁵⁶. Modern editions of Frescobaldi's keyboard music have shown this treatment of the notation⁵⁷. One wonders how such editors would handle the Notre Dame repertory; would they provide the performer with a corrected redrawn facsimile of the original notation of the music?

A more intelligent approach to the problems of editing old music, in this writer's opinion, is shown by Helmut Mönkemeyer, in his ambitious, elegant endeavour, "Die Tabulatur", a series of editions of major sources of music of plucked string instruments. Mönkemeyer has not been alone in providing the music both in tablature and modern transcription⁵⁸, but his transcription into modern notation, additionally, is bipartite: the music is given simultaneously on two staves for lute and on a single staff, transposed and in "standard tuning", for guitar; moreover, reconstruction of the polyphony implied by the music is carried out in his editions⁵⁹.

Reconstruction of the implied polyphony of lute-guitar music has formed a heatedly argued issue for at least half a century⁶⁰. The present writer, in his own editions of music originally in lute-guitar tablature notation⁶¹, has invariably transcribed the music so as to show inherent polyphony. Whether an edition should be so constituted to represent polyphony which cannot physically be realized on the instrument or in which the tablature, as provided by the source, implies inhibition of realization of the polyphony is a special problem⁶². The effect of technical limitations of instruments - whether lute, guitar, harpsichord, or organ - on polyphony has been recognized in the music of many masters, who chose to represent the music's true content and to ignore instrumental shortcomings. In polyphonic passages in fugues and other compositions for harpsichord and organ, J.S. Bach often wrote out notes, which are interrupted by the same pitch played in another part⁶³. Then, there are lengthy notes in Bach works for harpsichord, which simply cannot be sustained; even if such long notes can be or were subjected to ornamentation, or might be repeated in performance, the composer, nevertheless, was not discouraged from imagining them as long notes and so notating them⁶⁴.

Modern masters writing for the guitar - e.g., Heitor Villa-Lobos⁶⁵, Frank Martin⁶⁶, Joaquin Rodrigo⁶⁷, Manuel Ponce⁶⁸ - have provided their music, some of extraordinary complexity, in notes, n o t t a b l a t u r e - and no one has pressed them for a tablature reading of the music.

The present writer is therefore convinced that editions of music in tablature should be realized at the pitch level indicated by the source (or sources) of the music - or the editor must make an intelligent attempt to deduce the appropriate pitch level - and the contour of the music, with any and all suggestions of polyphony (or homophony), must be reconstructed. The tablature has no valid reason for appearing in an edition. This leaves the performer not only with the difficult task of intabulating the music, but also, inadvertently, with an advantageous byproduct: he will intabulate in the way

most suitable to his interpretation of the music. More important, however, is that he at least has as reliable an editorial document, as possible, from which to work.

Footnotes

- 1) Not all notations labelled "tablature" show specific performance position: for examples of those that do not, see Johannes Wolf, *Handbuch der Notationskunde* (= *Kleine Handbücher der Musikgeschichte nach Gattungen*, VIII), Vol. II (1919; repr., 1963), pp. 5-35, 249-58, 262-75, 278-9; Willi Apel, *The Notation of Polyphonic Music 900-1600* (5th edn., rev., 1953 (1961), pp. 21-53. See also Apel, p. xxiii.
- 2) Employed in Luis de Milán's *El Maestro* (Valencia 1536); see my edn. (1971).
- 3) Cf. the other Spanish 16th-century lute (*vihuela*) sources, by Narváez (1538; modern edn. by Emilio Pujol, in *Monumentos de la Música Española* (= *MME*), III (1945)), Mudarra (1546; ed. by Pujol in *MME* VII (1949)), Valderrábano (1547; partial edn. by Pujol in *MME* XXII and XXIII (1965), Pisador (1552; facs. repr., with red ciphers printed black, 1973), Fuenllana (1554; ed. by present writer, 1978), and Daza (1576; facs. repr. 1979).
The notation of the 16th-century Italian lute sources conforms, in the matter of pitch, to the majority of Spanish sources: see Wolf, pp. 51-71; Apel, pp. 61-3. The notation of French lute sources of the time, however, conforms to Milán's arrangement: see Wolf, pp. 71-83, 95-7; Apel, pp. 64-9.
- 4) See Wolf, pp. 38-50; Apel, pp. 72-81.
- 5) The assumption here is that performance and notational practice of the lute (or *vihuela*) and guitar are essentially the same, as well as that their literature is mutually or reciprocally applicable.
- 6) See nn. 56 and 57 et supra.
- 7) E.g., the music of Fuenllana and Antonio Valente; see my Fuenllana edition, pp. xxv-vi.
- 8) Antonio de Cabezón's *Obras de Música* (Madrid 1578), as stated on its title-page, was compiled and notated in tablature ("recopiladas y puestas en cifra") by his son, Hernando.
- 9) The music of Luis Venegas de Henestrosa's "*Libro de Cifra Nueva*" (Alcalá de Henares, 1557) and Cabezón's "*Obras*", both in so-called Spanish keyboard tablature, is indicated, in the volumes' very titles, as suitable, in addition, for harp and *vihuela*.
Melchior Neusidler's "*Il Primo Libro Intabolutura di Liuto*" and "*Il Secondo Libro Intabolutura di Liuto*" (Venice 1566), in Italian lute tablature, form a special case, since their music was later published in German lute tablature in Neusidler's "*Tabolutura continens Praeantissimas et Selectissimas Quasque Cantiones*" (Frankfurt/Oder 1573); some of the music, moreover, was published in French lute tablature, as well. I have an edition of Neusidler's music in progress, which includes studying the sources to determine if there is exact correspondence of fret placement in them. (See Hans-Peter Kosack, *Geschichte der Laute und Lautenmusik in Preussen* (= *Königsberger Studien zur Musikwissenschaft* VII, 1935, pp. 20-21.)

- 10) To what extent, for example, did the use of tablature notation and the development of score format influence recognition of chords, i.e., homophonic texture? How were meter and rhythm affected by the introduction of barlines? See Edward Lowinsky: *The Concept of Physical and Musical Space in the Renaissance*, in: *Papers of the American Musicological Society* (1941), pp. 57-84; *On the Use of Scores by Sixteenth-Century Musicians*, in: *JAMS I* (1948), pp. 17-23; and "Early Scores in Manuscript", in: *JAMS XIII* (1960), pp. 126-73.
- 11) See, for example, the rebarring in the present writer's edn. of Milán's *El Maestro*.
- 12) Since a complete facsimile of Antonio Valente's "Intavolatura de Cimbaló" (Naples 1576) - whose notation, unlike lute or vihuela tablatures, does not show hand or finger performance position - was not included in my edition (1973) of that source, Jean-Michel Vaccaro, reviewing the edition in: *RMI LXI/1* (1975), pp. 150-51, and faulting it for omission of a complete facsimile, wrote: "Charles Jacobs oblige son lecteur à lui accorder une confiance aveugle et totale".
The present writer was again called to task for not including a complete facsimile of the source in his 1,100-page edition of Fuenllana's *Orphénica Lyra* by Suzanne Bloch (in her *MQ* (LXV, 1979) review), Dale Higbee (in: *The American Recorder XV* (1974)), and Iain Fenlon (in: *MT* (March, 1979)), the last of whom, subsequently (*MT* (October 1979)), referred to the edition, for the same reason, as a "musicological white elephant". A complete facsimile of the "Orphénica", with symbols red in the source printed black, was published, about the same time as the present writer's edition, by Minkoff Reprints, Geneva.
- 13) See my Fuenllana edition, xxxi, n. 6 et supra.
- 14) See my Milán edition, pp. 12-19; Mark Lindley, Luis Milán and Meantone Temperament, in: *Journal of the Lute Society of America XI* (1978), pp. 45-8 and 57-62; John Ward, *Le Problème des hauteurs dans la musique pour luth et vihuela au XVI^e siècle*, in: *Le Luth et sa musique* (1958), pp. 171-8, especially pp. 175 and (comment of Podolski) 178; also Robert Stevenson, Juan Bermudo (1960), pp. 51, 58.
- 15) E.g., in Fuenllana's "Orphénica"; see my edition, p. xxxi.
- 16) See Wolf, op. cit., pp. 91-5, 118-21, 125-9, etc.
- 17) See my Fuenllana edition, pp. xxxi-vi.
The two most common base pitches (i.e., "tunings") are G and A; yet Venegas de Henestrosa, in his *Libro de Cifra Nueva* (fols. (9^r) and (10^v)) shows solely a vihuela on E. This information was inadvertently omitted from my Fuenllana edition, as was (from p. xxxiv) information regarding Bermudo's provision (in his "Declaración de Instrumentos musicales" (Osuna 1555), fol. 20^v) of two C clefs, the normal high clef representing c¹ and a low C clef representing c, evidently used by Fuenllana for his compositions in the D and E tunings. (Omission of this material from the edition fortunately does not affect the transcription of the music presented therein.)
- 18) Fols. 90^v-93^r, 106^r-7^r.
- 19) See Ward, op. cit. Of the 14 'tavole' given by Lieto, none is founded on a "neutral" or "X" pitch.

- 20) See Ward, pp. 177-8; regarding the Phalèse source mentioned therein and Venegas de Henestroza's "Libro", cf. Howard Mayer Brown, *Instrumental Music Printed Before 1600* (1965; 2nd pr., 1967), pp. 91-3 and 174-7. See also John Ward, *The Editorial Methods of Venegas de Henestroza*, in: MD VI (1951), p. 105.
- 21) Cf., e.g., Antonio Valente's arrangement for keyboard of Willaert's "Qui la dira": see my edition of Valente's "Intavolatura", pp. xxii (n. 4), 68, and 157. The Willaert composition also appears in the present writer's LeRoy & Ballard's 1572 *Mellange de Chansons* (1982), p. 36, 588.
- Another example is found in Elias Nicolaus Ammerbach's transcription for keyboard (in his 1583 "Orgel oder Instrument Tabulaturbuch", p. 97), a fifth lower than the model, of Clemens non Papa's "Frisque et gaillard" (see my edition (1984), li, 245).
- The pitch called for by Valente and Ammerbach is unequivocal.
- 22) See n. 1.
- 23) Declaración, fols. 62^r and 82^v-84^r; cf. Stevenson, "Bermudo", pp. 54-5. See also Wolf, pp. 265-6, and Apel, pp. 47-8.
- 24) See my edition, cited earlier.
- 25) Edn. by Ireneo Fuser, 1958.
- 26) Edn. of the "Libro de Cifra Nueva", by Higinio Anglés, in: MME II (1944); such music of Antonio de Cabezón as appears in the "Libro" is included in my edition of that composer's music (1967-). The notation is discussed in Wolf, pp. 266-7, and Apel, pp. 49-52; see also the present writer's *Tempo Notation in Renaissance Spain* (1964; repr., 1966) and *La Interpretación de la Música Española* (1959).
- 27) Compl. edn. (1967-), by the present writer, in progress; music by Cabezón, ed. by Felipe Pedrell, was included in *Hispaniae Schola Musica Sacra* (1894-8), III, IV, VII, and VIII (re-ed. by Higinio Anglés in MME, XXVII-IX (1966)). Concerning the notation, see Wolf, pp. 267-9; Apel, pp. 49-53; and my two studies, cited n. 26.
- 28) See the present writer's *Francisco Correa de Arauxo* (1973); an edition of the composer's 1636 "Facultad Orgánica", by Macario Santiago Kastner, is formed by MME, VI and XII (1948 and 1952).
- 29) See nn. 1 and 22 et supra. In the German notations, rhythm is more adequately indicated.
- 30) See Wolf, pp. 221-3, 239; Gustave Reese, *Music in the Renaissance* (rev. edn., 1959), p. 671; Martin Greulich, *Beiträge zur Geschichte des Streichinstrumentenspiels im 16. Jahrhundert* (diss., Berlin 1934), pp. 23-6. A valuable general work is Josef Bacher's *Die Viola da Gamba* (1932).
- 31) See Wolf, pp. 224-6, 239. Both volumes, available in facsimile (1970), were ed. by Hildemarie Peter (1972, 1977). See also Reese, pp. 548-9; Greulich, pp. 29-52.
- 32) Ed. by Max Schneider (1913; rev. eds., 1936, 1961); cf. Wolf, p. 230.
- 33) See my Valente edition, xxi-iii.
- 34) See Wolf, pp. 226-7, 239. The tablature is discussed in the treatise, pp. 329-35; no musical illustration is provided.

- 35) Cf. my editions of Milán, pp. 108 and 301, and Valente, p. xxv, concerning music shared by these sources.
- 36) IV, pp. 194-5 (facsim. edn., 1963); Engl. translation by Roger E. Chapman (1957) in Marin Mersenne, *Harmonie Universelle: The Books on Instruments*, pp. 252-4. See also Wolf, pp. 228-9.
- 37) See Wolf, p. 227. The 7th Edn. (London, 1674) of John Playford's *An Introduction to the Skill of Musick* has been published in facsimile (1966).
- 38) See Wolf, facsimiles facing p. 226 and pp. 227-8. Mace's "Musick's Monument" (1676) is available in modern edition, ed. by Jean Jacquot and André Souris (1958; repr., 1966).
- 39) See Wolf, pp. 232-3, 239.
- 40) Signatures in the Spanish notation determine the identity of the number, 4, as B \flat or B \sharp ; the other chromatic notes are shown, as in Zanetti's tablature, by the use of sharps and flats.
- 41) Pp. 91-3. See Wolf, p. 236. The *Minguet y Yrol* source is neither paginated nor foliated.
- 42) See Wolf, pp. 241-5.
- 43) Fols. N^F (= Ni^F)-(Oiv^F) (facsim. repr., 1970). See Wolf, pp. 244-5.
- 44) See edn. by Hildemarie Peter (1956).
- 45) See Wolf, pp. 241-3.
- 46) Op. cit. (see n. 36), V, pp. 230-44; Chapman translation, pp. 299-315.
- 47) An earlier, somewhat shorter, edition, labelled "The Third Edition Enlarged", was published in 1678. Cf. Wolf, pp. 242-4.
- 48) (Jacques) Hotteterre-le-Romain, *Principes de la Flute Traversiere, ou Flute d'Allemagne. de la Flute A Bec, ou Flute Douce, et du Haut-Bois* (Paris 1707), pp. 15, 20, 36-41; also, 6 plates facing p. 50. (In one copy seen by the present writer, plates 1-3 were bound into the volume after p. 34 and the remaining plates follow p. 46.)
- 49) An exception is the violino piccolo, used by Bach in his Brandenburg Concerto No. 1 and Cantata No. 140, "Wachet auf"; this instrument, treated like an E \flat clarinet, was tuned a minor third higher than the normal violin and so its music was written out a minor third below the sounding pitch (not usually carried out in modern editions).
- 50) See article by Anthony C. Baines in *The New Grove Dictionary of Music and Musicians* 6th Edition (1981), XIX, pp. 118-20, especially the concluding paragraph; Willi Apel, *Harvard Dictionary of Music* (1944; 9th repr., 1955) p. 756.
- 51) See *Denkmäler der Tonkunst in Oesterreich*, XI (= Jg. V/2; ed. Guido Adler, 1898; this vol. contains the eight violin sonatas, 1681), XXV (= Jg. XII/2; ed. Erwin Luntz, 1905, and containing the 15 "Mystery" Sonatas, c. 1676), and XCII (ed. Paul Nettel and Friedrich Reidinger, 1956; the "Harmonia artificiosa-ariosa", 1712). Cf. also Wolf, pp. 236-8.
- 52) See n. 15 et supra.

- 53) See article by David Boyden in *The New Grove Dictionary of Music and Musicians* 6th Edition, XVII, pp. 56-9.
- 54) Cf. the editions cited in n. 51.
- 55) See Gardner Read, *Music Notation* (1964), p. 321; Walter Piston, *Orchestration* (1955), p. 326.
- 56) See his "Some Remarks about Old Notation", in: *MQ* XXXIV (1948), p. 370 (quoted in my *Tempo Notation* monograph, cited n. 26; some of the Spanish editions are discussed therein and in my Francisco Correa de Arauxo).
- 57) E.g., the editions by Pierre Pidoux - Frescobaldi, *Organ and Keyboard Works*, I (1950: *Fantasie* (1608) and *Canzoni alla Francese* (1645)), II (1949: *First Book of Capricci, Ricercari and Canzoni* (1626)), III (1949: *First Book of Toccatas, Partitas, etc.* (1637)), IV (1949: *Second Book of Toccatas, Canzoni, etc.* (1637)), V (1954: *Fiori musicali* (1635)) - and Etienne Darbellay - G. Frescobaldi: *Opere Complete*, II (1977: *Il Primo Libro di Toccate d'intavolatura di cembalo e organo, 1615-1637*) and III (1979: *Il Secondo Libro di Toccate d'intavolatura di cembalo e organo, 1627-1637*). For Darbellay's editorial commentary, see II, xvii-xviii (on the latter page, "Whenever the interpretation of note values is left indefinite and ambiguous it was deemed preferable to remain faithful to 'open' notation without making any addition.") and III, xix-xxi; as a particularly extraordinary instance of musical "ambiguity", see, for example, the "Canzona Quinta" (III, pp. 72-3); the signatures - C_4^6 , C_2^3 , $\frac{6}{4}$, O_3 , E_3 , 3 , $\frac{3}{2}$, C_2^3 - appearing in the "Cento Partite sopra Passacagli" (II, 96) similarly are unexplained. Cf. the "Partite sopra Follia" in the Pidoux edition (III, pp. 66ff., in which O_2^3 and C_2^3 are found) and in Darbellay (II, pp. 78ff., in which E_2^3 is used). Considering Pidoux's treatment of the signatures in his earlier edition, Darbellay could at least have provided alternative solutions, if only speculative or theoretical, in an appendix; still better would have been derivation of the meanings of the signatures from writings and music of the time.
- 58) See, for example, Masakata Kanazawa, ed., *The Complete Works of Anthony Holborne*, I: *Music for Lute & Bandora* (1967; = Harvard Publications in Music (HPM), 1); Arthur J. Ness, ed., *The Lute Music of Francesco Canova da Milano* (1970; = HPM, 3 and 4).
- 59) In his editions of Mudarra (*Die Tabulatur*, XII (1969)) and Milán (*ibid.*, XVII-XX (1975-8)), Mönkemeyer has left mensural signatures unsolved or tempo indications unexpressed in his transcription of the music. (Cf. my *Tempo Notation* monograph and Milán edition.)
- 60) See Otto Gombosi and Leo Schrade, in: *Zeitschrift für Musikwissenschaft* XIV (1931-2), pp. 185-9 and 357-63; also, Apel, *Notation*, pp. 59-61.
- 61) See nn. 2 and 3.
- 62) See my Fuenllana edn. pp. xxxix-xlv, esp. xli-ii.
- 63) Cf., for example, his *Well-Tempered Clavier*, I, D-major Fugue BWV 850), mm. 4 (d^1), 5 (a^1), 8 (b^1), 13 (d^2), 17 (e^1), 20 (a); B^b-minor Fugue (BWV 867), mm. 24 (a^b), 34 (e^b2 , twice). Also, Bach's Fugue for organ in A-minor (BWV 543), mm. 11 (d^2), 12 (e^2), 16 (a^1), 17 (d^2), 18 (c^2), 28 (e^2), 29 (d^2), etc. - the relevant music here would not have been played on separate manuals. (See, in addition, n. 64.)

64) See Well-Tempered Clavier, I, C#-minor Prelude (BWV 849), mm. 1-2 (c#), 4-5 (g#); C#-minor Fugue (BWV 849), mm. 28-9 (c#¹), 28-30 (c#), 33-5 (b in Baritone, interrupted - see n. 63 - by b in Bass, m. 34), 43-5 (g#¹), 105-8 (G#), 110-11 (G#), 112-15 (c# and c#²), 114-15 (g#¹); b^b-minor Prelude (BWV 867), mm. 6-7 (f²), 23-4 (b^{b1}); B^b-minor Fugue (BWV 867), mm. 17-18 (b^b and b^{b1}), 18-19 (e^{b1} and g^{b1}), 19-20 (a^{b1}), 20-1 (f¹), 30-1 (b^{b2}), 30-4 (b^{b1}).

Obviously, many other examples could be supplied above and in the n. preceding.

Bach's music for lute and unaccompanied violin or 'cello is problematical in this regard. The principal sources of his lute suites provide the music as if for keyboard, whereas the solo violin and 'cello music, contrariwise, is presented in a fashion in which the actual probable sounding lengths of individual notes are shown, rather than the assumed polyphony implied. Cf., for example, the Lute Suite in G minor (BWV 995) - Neue Bach-Ausgabe, V/10 (1976); lute music ed. by Thomas Kohlhasse), pp. xi and 81 -, the manuscript of which is a Bach autograph, with its parallel, the 'Cello Suite No. 5 in G minor (BWV 1011) - Bach-Gesellschaft Gesamtausgabe, XXVII.1, pp. xxxiv and 81. This music survives, as well, in lute tablature, in a manuscript prepared by a copyist; see Howard Ferguson, ed., J.S. Bach: Lute Suite in C minor (Edn. Schott No. 10126, 1950), (i), also iii, concerning the possibility that Bach's lute suites may in fact have been intended for a keyboard instrument lute-like in timbre, the Lautenclavicymbel.

65) In his Douze Etudes (1929; publ. Max Eschig, Paris 1953).

66) In Quatre pièces brèves pour la Guitare (1933; publ. Universal, Zürich 1959).

67) See his "Concierto de Aranjuez" (1957) and "Tonadilla pour deux guitares" (publ. Ricordi, Paris 1964).

68) In his "Suite for Guitar" (publ. Peer International, New York 1967).

Greta Moens-Haenen:

VIBRATO IM BAROCK.

Das Vibrato galt im 17. und 18. Jahrhundert allgemein als Verzierung¹. Die wenigen Quellen, die Vibrato nicht als Ornament betrachten, bestätigen diese Regel nur: Sie behandeln nahezu alle Vokalvibrato, und in den meisten Fällen beschreiben sie ein Naturvibrato.

Der Hinweis einiger Quellen auf "ältere" (wohl mehrstimmige) Praktiken - mit sehr großzügiger Verwendung des Vibratos - bezieht sich zwar weniger deutlich auf reines Verzierungsvibrato, die gleichzeitige Ablehnung solcher Praktiken wirft allerdings ein bezeichnendes Licht auf den Stellenwert des Vibratos in der Musik des 17. Jahrhunderts².

Moderne Vibratotechniken schließen kontinuierliches Vibrieren nicht aus; Vibrato gilt als selbstverständlicher Aspekt des "guten" Tons. Daß dies im Barock nicht unbedingt der Fall war, zeigen schon die alten Techniken an: In sehr vielen Fällen ist ständiges Vibrato einfach nicht möglich. So benötigen Holzbläser und Gambisten zum Vibrieren einen zusätzlichen Finger; die Technik ist der Trillertechnik ähnlich. Auf