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ROBERT VALENTINE, SIX SONATAS FOR TWO VIOLONCELLOS:

A PERFORMANCE EDITION

by

SIMONA MARIA BARBU

A Dissertation

Submitted in Partial Fulfillment of the

Requirements for the Degree of

Doctor of Musical Arts

Major: Music

The University of Memphis

December 2011

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I would like to thank Dr. Janet Page for her support and significant editorial assistance, as well as for awakening in me a new interest in musical editing and musicology.

I would like to thank the members of my committees Dr. John Baur, Timothy Shiu, Lenny Schranze, and especially Leonardo Altino, my teacher, mentor and friend.

I would like to thank the British Library for their kind permission to include in this document facsimile reproduction of pages from the original manuscript of the edited work.

The completion of this document and my course of studies would not have been possible without the support of my family and friends.

ABSTRACT

Barbu, Simona Maria. DMA. The University of Memphis. December 2011. Robert Valentine, Six Sonatas for Two Violoncellos: A Performance Edition. Major Professor: Dr. Janet K. Page, PhD.

This document is an edition of the *Sonate à due Violoncelli* (Six Sonatas for Two Violoncellos) by Robert Valentine based on a microfilm belonging to the Music Library of University of Memphis, which is a reproduction of the original and the only existing manuscript of this work belonging to the British Library (Mus. Ms. 54207).

The introductory chapter addresses the life and musical activity of the composer. Succeeding chapters present details about the six sonatas, such as the description of the manuscript, time and place of composition, style of composition, and performance practice issues. The Appendices offer a critical edition of Valentine's Six Sonatas, an ornamented edition of the first sonata, and a few facsimile pages of the manuscript.

A recording of the critical version and the ornamented version of the Sonata Prima is attached to the written document as a guide for performers.

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Chapter One

INTRODUCTION

The idea of editing cello music is an appealing task because it has the potential of enlarging the repertoire of printed music for my instrument. It is also a way of reviving music that was long forgotten. If not music of genius, it may at least tell us something about the cello and cello playing of the period.

For my research I have chosen to edit *Sonate à due Violoncelli del Sig*^{r}*: Roberto Valentini Inglese*. "Roberto Valentini" is identified as Robert Valentine (bap. 16 Jan 1674 – 1735-40).[1] The primary source for this edition is the microfilm belonging to the Music Library of the University of Memphis, which is a reproduction of the original and the only existing manuscript of this work (Mus. Ms. 54207), belonging to the British Library.

Robert Valentine is rather an obscure composer. *Grove Music Online* has only a short article about him, and it seems only appropriate to include as part of this document a section which presents details about his life and compositions. This information is not extensive or precise and can be rather controversial at times. To the biography of the composer in *Grove Music Online*, I add other facts found in a few recently published articles.

The chapters of the document address topics relating to the six sonatas for two violoncellos, such as the manuscript details, time and place of composition, style of composition, and performance practice issues. In Appendix A, I present a critical edition of Valentine's Six Sonatas. Appendix B contains the critical report for Appendix A. Appendix D includes a few facsimile pages of the manuscript.

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[1] Martin Medforth, "Valentine, Robert," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/44256 (accessed May 27, 2011).

An ornamented version of the first sonata is included in Appendix C. In this version, I incorporate a realization of the figured bass, appropriate ornaments, and other performance practice details. Appendix C presents only one example of the kind of ornamentation performers most likely used during Valentine's time when performing his sonatas.

In both editions, I made every effort to let the performer understand which markings are editorial suggestions and which are the composer's. The editorial performance suggestions are notated as dashed slurs, smaller print, and square brackets for dynamics signs and phrasing indications.[2] These suggestions I consider necessary for guiding the contemporary performer to play in the appropriate style.

In addition to the written document, I attach recordings of the critical edition and the ornamented edition of the Sonata Prima of Valentine's sonatas for two violoncellos, as audio guides for performers.

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[2] John Caldwell, "Principle of Editing," *Editing Early Music*, 2nd ed. (Oxford: Clarendon Press, 1995), 1-12.

Chapter Two

ROBERT VALENTINE

"Roberto Valentini" has been identified as Robert Valentine, the son of Thomas Follentine,[1] who was baptized on January 16, 1674, in Leicester. Many of the manuscripts and continental imprints of Valentine's works, including the six sonatas for two violoncellos, use the title "Inglese" attached to his name, confirming that he was an Englishman. He is associated with the Leicester family because this was the only Valentine family known to be active as musicians at that time.[2] However, Valentine lived most of his life in Italy, which is probably one of the reasons his name is Italianized in documents.

Around 1670 Robert's family moved to Leicester because his father had received a position as a wait (town musician). Robert is considered to be the most adventurous of Thomas's sons because, after he was not appointed as a wait of Leicester, he left London to seek his fortune in Italy. By 1708 he had established himself as a musician in Rome. This was a rare accomplishment during his time, since many Italian musicians found London to be the place where musicians would receive the best benefits and musicians usually migrated west rather then east. For a long time it was believed that Valentine was Italian because he appeared as an active musician more in Italy then in England. The first to acknowledge "Robert Valentine" as an English instrumentalist was Ernst Ludwig

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[1] Confusion exists as to the form of the name well into the 18th century; "Valentine" is the current standard form in *Grove Music Online*.

[2] Martin Medforth, "The Valentines of Leicester: A Reappraisal of an 18th Century Musical Family," *Musical Times* 122 (December 1981): 812.

Gerber in his *Neues historisch-biographisches Lexicon der Tonkunstler*.[3] Also in the Italian and German editions of his music of his time, he was presented as being English, not Italian. *Grove Music Online* describes Valentine as an "English composer, flautist and oboist. He was resident in Rome and Naples for virtually all his professional life."[4]

A composition dated 1708, the *Sonate di flauto* op. 2, is dedicated to Sir Thomas Samwell, which can suggest that Valentine was under his patronage at this time. Samwell (1687-1757) was a landowner from Upton in Northamptonshire, interested in music and art.[5] After completing his studies at Cambridge University in 1704, he undertook in 1707 a long tour of Europe with the desire of completing his education.[6] In his *A Thematic Catalog of the Works of Robert Valentine*, Young proposes that Valentine might have dedicated the op. 2 to Samwell only after meeting him in Rome, and not because he was his patron. The sonatas included in op. 2 show a greater understanding of Corelli's style than Valentine could have gained in England, further supporting Young's assumption that Valentine was in Italy before composing these set of sonatas. Moreover, he appeared during 1708-10 as an oboist[7] in the Ruspoli palace events organized by Antonio Caldara.

New evidence of his establishment in Rome can be found in a tax document, the "1708 Grand Taxation." Patrizio Barbieri, in his article "An Assessment of Musicians and Instrument-Makers in Rome during Handel's stay: The 1708 Grand Taxation,"[8] describes the difficult economic situation for all musicians in Rome, a situation which started in 1698 under the heavy hand of Pope Innocent XII and continued as a result of natural disasters as well as the War of Spanish Succession. In 1708 Pope Clement XI ordered the Congregazione Economica[9] to collect more money from all taxpayers in the Papal States in proportion to their income, in order to raise funds to fight the imperial army that was threatening Rome. Barbieri lists sixty-five instrumentalists registered with the Congregazione dei musici di Santa Cecilia in Rome.[10] "Valentini Roberto" appears among them without a specified instrument but with a tax of 1.00 *scudi*, which was somewhat in the middle of the scale of taxed fees. "Rion Ignazio" (oboe player) appears in the same list with 3.00 *scudi*, one of the highest taxed fees in this category, much higher than that assessed to any other wind player. This document provides further proof that Robert Valentine established himself as "professionally resident in Rome" before 1708. This financial crisis meant less money for Rome's chapels and might have contributed to Valentine's decision to leave Rome in the next few years.

---

[3] Ernst Ludwig Gerber, *Neues historisch-biographisches Lexicon der Tonkunstler* (Leipzig: A. Kuhnel, 1812-14), 2:421.

[4] Martin Medforth, "Valentine, Robert," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/44256 (accessed May 27, 2011).

[5] J. Bradford Young, *A Thematic Catalog of the Works of Roberto Valentine* (Canton, MA: Music Library Association, 1994), 8.

[6] Young, *A Thematic Catalog*, 14.

[7] Ursula Kirkendale, "The Ruspoli Documents on Handel," *Journal of American Musicological Society* 20, no. 2 (1967): 257.

The last of Valentine's compositions to be published in Rome was the *Balletti da camera* for 2 violins, violoncello, and basso continuo, op. 4 (1711). The works written after op. 4 were published in Amsterdam or London. This is one of the reasons many musicologists believe that around 1715 Valentine moved away from Rome and made connections in Naples through John Fleetwood, the British consul there.[11] The connection seems to have been established before Valentine left Rome because of the dedication of the op. 3 to Fleetwood.

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[8] Patrizio Barbieri, "An Assessment of Musicians and Instrument-Makers in Rome during Handel's Stay: The 1708 Grand Taxation," *Early Music* 38, no. 4 (November 2009): 597-619.

[9] Between 1708 and 1808, the Congregazione Economica was a state economic entity in Rome responsible for collecting taxes during economic crises.

[10] Barbieri, "An Assessment," Table 8, "Tax paid by the instrumentalists, in *scudi* (ASC, vol. xxviii, fasc.111, int.5)," 607.

Furthermore, one of Valentine's concertos is found in a manuscript collection of sonatas and concertos by Neapolitan composers dated 1725,[12] which can be considered as further evidence of his establishment in Naples. Around 1731 Valentine is thought to have returned to London, but there are no records in the London newspapers of his presence and details of his death are unknown.

Valentine's compositions were mostly written for the flute or recorder, and only a few were composed specifically for oboe or other instruments. He also uses strings, especially the violin, in solo and chamber music works. After his encounters with Handel and Corelli, stylistic similarities such as florid treble and simple harmonic progressions can be seen between his works and the works of his Italian contemporaries. Still, it is obvious that Valentine was not a mere imitator of the Italian style but rather displayed a more personal approach.

The majority of his compositions fall into one of the two contrasting categories. A large number are compositions for "young practitioners and amateurs,"[13] which were the ones published. Yet he also wrote a great deal of music that was stylistically and technically more challenging, much of which remained in manuscript form; some of this probably did not survive, and only a few of these pieces were published in Amsterdam or London; Among them the *12 Sonatas* for recorder and basso continuo op. 6 (published in

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[11] Medforth, "Valentine, Robert" (accessed may 28, 2011).

[12] Naples Conservatory MS 38.3.13, dated 1725.

[13] Medforth, "Valentine, Robert" (accessed May 29, 2011).

1718 as op. 5), the *6 Sonatas or Solos* for recorder and basso continuo op. 11, and the *12 Solos* for violin and basso continuo op. 12.[14]

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[14] Medforth, “Valentine, Robert,” (accessed October 20, 2011), and Young, *A Thematic Catalog*, 12.

Chapter Three

SIX SONATAS FOR TWO VIOLONCELLOS

Description of the Manuscript

Sonate à due Violoncelli del Sig^r: Roberto Valentini Inglese[1] is the title of the six sonatas for two violoncellos as it appears on the first page of the manuscript. In *Grove Music Online,* Martin Medforth describes these sonatas as three sonatas for violoncello and continuo, and three for two violoncellos.[2] In *A Thematic Catalog of the Works of Roberto Valentine* (1994),[3] J. Bradford Young describes this set of six sonatas as "sonatas for violoncello with continuo."

After a close look at the manuscript, I find Martin Medforth's opinion to be better supported. The first three sonatas have a figured bass above the second violoncello's part, whereas in the later three sonatas the composer does not include any figured bass. Nevertheless, in all six sonatas the two cello parts interact with each other as in a duet, even though most of the melodic material is presented in the first cello part. Starting with, but not limited to, the first movement of the first sonata, we find examples of the dialogues created by the passing of the melodic material back and forth between the two cello parts. In conclusion, these sonatas should bear the title designated by the composer, since it is obvious that they were written with two distinct cello parts in mind, to which it was possible and desirable to add figured bass realizations in the second cello part.

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[1] Robert Valentine, "Sonate à due Violoncelli Del Sig^r: Roberto Valentini Inglese," *Italian Music Manuscripts in the British Library*, Part 2, Reel 28, MS 54207, compiled by Professor Roger Bray, (University of Lancaster: Harvester Press Microfilm Publications, 1987).

[2] Martin Medforth, "Valentine, Roberto," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/44256 (accessed July 28, 2011), and "The Valentines of Leicester: A Reappraisal of an 18th century Musical Family," *Musical Times* 122, no. 1666 (December 1981): 812-18.

[3] J. Bradford Young, *A Thematic Catalog of the Works of Roberto Valentine* (Canton, MA: Music Library Association, 1994), 77.

As noted in *Grove Music Online* as well as in the thematic catalogue of Valentine's music, the only existing source of this work is the manuscript that belongs to the British Library. The manuscript (Mus. Ms. 54207) is the score of the six sonatas, containing thirteen leaves in an oblong quarto format,[4] adding up to twenty-five pages of music. The microfilm from the series *Italian Music Manuscripts in the British Library* is the main source of my edition. Facsimile pages of the microfilm representation of this manuscript are provided in Appendix C.

In comparing this manuscript with other manuscripts of Valentine's music, it is notable that the writing is apparently the same, most likely Valentine's own. The manuscripts studied (British Library Mus. Ms. 34074 – 34076) include the following works: "(12) Sonate à due Oboè," "Pastorale (à due oboè)," "Sonate à due Oboè sùl'aria di Tromba," and "(12) Sonate d'Oboe con il Basso." These manuscripts are fancier and include similar drawings of birds, flowers and figures all around the titles and at the end of the work.

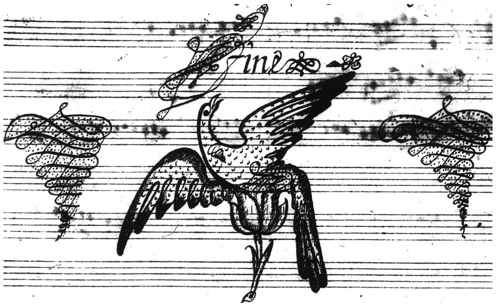

Figure 1. Drawing in Valentine's oboe sonatas manuscript. *Music Manuscript Collection of the British Library*, part 10, reel 31, Mus. Ms. 34076. Compiled by Professor Roger Bray (University of Lancaster: Harvester Press Microfilm Publications, 1986), fol. 47.

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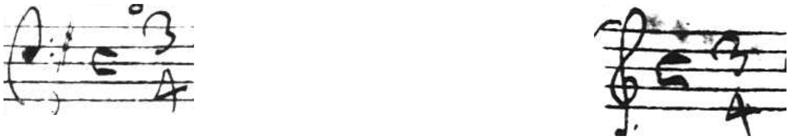
[4] Young, *A Thematic Catalog,* 77.

One significant similarity between the manuscripts is an obscure marking like a “C” sign, which appears in the beginning of each movement after the clef regardless of the time signature that follows. This seems to be a particularity of Valentine’s manuscripts since I did not find it in manuscripts of other composers of this period.


Cello Sonatas

Oboe Sonatas

Figure 2. The “C” marking in the cello and oboe sonatas.

Other similarities between the manuscripts are: the shape of the bass clef, the writing of the half notes with the stem on the right side of the note, the sixteenth-note rest that looks like an ‘x’, the same slanting of the writing and shape of numbers and letters, the end drawing in similar style, and the overall neat writing. As for the bass clef, in both manuscripts the composer starts the figure on the space of E^3 and finishes the symbol by surrounding F^3 with two dots. Overall, the manuscripts are neatly written, very close to a print look; perhaps they were meant to be presentation copies.

Table 1. Similar markings in the cello and oboe sonatas.

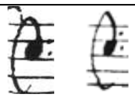
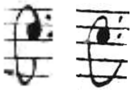
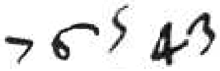
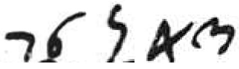
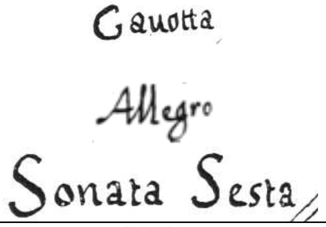
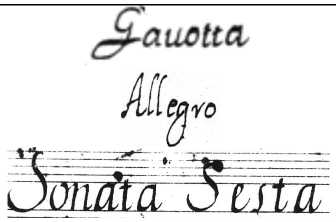
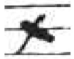
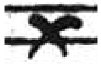
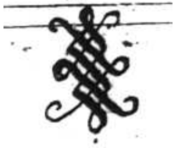
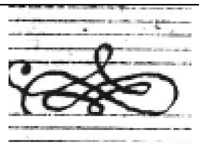
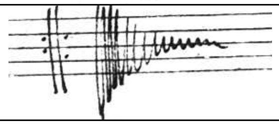
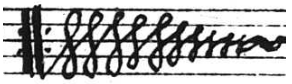
Markings	Cello Sonatas	Oboe Sonatas
Bass clef		
Numbers		

Table 1. Similar markings in the cello and oboe sonatas (continuation).

Markings	Cello Sonatas	Oboe Sonatas
Writing	 Gauotta Allegro Sonata Sesta	 Gauotta Allegro Sonata Sesta
Sixteenth-note rest		
Drawings		
Repeat sign		

In all the manuscripts, the repeat signs are always notated as forward and backward repeats even when placed at the end of the movement (see table 1) or when the repeat sign is not restated at the end of the section, as is the case in the last movement of Sonata Terza of the cello sonatas. This kind of notation seemed to have been common during Valentine's time, since it can also be found in some of Handel's manuscripts.[5] One specific example is in Handel's *Sonata per Flauto e Basso Continuo* in D minor in the second and third movements, *Vivace* and *Furioso* respectively, where the composer uses the forward and backward repeat sign in the middle of the movement but does not use a repeat sign at the end.[6] In the *Sonata a Flauto e Cembalo* in G minor in the second and fourth movements, *Andante* and *Presto* respectively, Handel makes use of the double repeat not only in the middle of the movement but also at the end of the movement.[7]

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[5] G. F. Handel, *Sonate per Uno Strumento (Flauto, Violino, Hautbois, Traversiere) e Basso Continuo/Parte Prima, Manoscritti autografi*, Monumenta Musicae Revocata 3, no.1, ed. L. Alvini, M. Castellani, and P. Paolini (Florence: Studio per Edizioni Scelte, 1985).

The manuscript for the six sonatas for two violoncellos is a neatly written version of the work without any major mistakes, a fair copy, and it was most likely written by Valentine since it is the only existing manuscript and the writing is so similar to the writing found in other manuscripts of Valentine's music. Only in one place in the whole manuscript does the composer make a correction, by changing a quarter note into a half note. This happens in the Sonata Quarta in the third movement, Adagio, in the second violoncello part, first note of the second measure.

Ink-burns are found throughout the manuscript. Sometimes the ink-burns make the manuscript look a little confusing; however, since the writing is so neat, it is easy to distinguish between the text and ink-burn. For a closer look at the ink-burns, I have included a fragment of the manuscript's facsimile in figure 3.

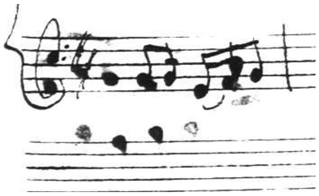

Figure 3. Ink-burns in the manuscript of the *Sonate à due Violoncelli*, *Italian Music Manuscripts in the British Library,* part 2, reel 28, Mus. Ms. 54207, compiled by Professor Roger Bray (University of Lancaster: Harvester Press Microfilm Publications, 1987), fol. 11.

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[6] Ibid., 33-39.

[7] Ibid., 25-31.

Valentine seems to have favored writing compositions for two instruments of the same sort. Beside these six sonatas for two cellos, he also wrote sonatas for two violins, for two recorders, and for two oboes, concertos for two flutes and sets of arias for two recorders. The duet-sonatas are fairly short and not too complex harmonically or melodically. Trio or duos published for pairs of instruments usually aimed at the same audience—amateur musicians. The cello sonatas allow the performers to exhibit their improvisational skills, but they can sound very well when played as written, which makes them accessible to a wide range of performers, from the not so advanced to the professional.

Historical Background

The date of the composition of these sonatas is not specified in the manuscript, but Young gives 1719 as the approximate year. It is most likely that the composer was in Naples at that time and had already adopted the style of Handel and Corelli, as reflected in his previous compositions such as the "(12) Balletti da camera" for two violins, violoncello, and basso continuo (1711), Six Sonatas for two violins and basso continuo (1715), and "Divertimento a due flauti" (1715).

According to Renato Di Benedetto, Naples was one of the musical and cultural centers of Europe during the sixteenth and seventeenth centuries, and one of Italy's most important musical centers. After losing its independence at the beginning of the sixteenth century, Naples entered into a long period of foreign domination. Traditionally this period was considered a cultural decline for the city, but recently it was discovered that Naples was one of the greatest centers of European culture in science, philosophy, literature, figurative art, and music at that time. In music, this was the period when the

"Neapolitan school" came into being, which transformed the city into one of the principal musical centers of Italy.[8]

In his essay "Cello Teaching and Playing in Naples in the Early Eighteenth Century,"[9] Guido Olivieri brings to our attention how Neapolitan music and musicians helped develop the literature and technique of the violoncello during the first half of the eighteenth century. He presents in detail the school of cello playing and representative cello players of the time, as well as the outburst of compositions written in Naples for the violoncello and for specific Neapolitan cello players. Neapolitan violoncello virtuosi included Rocco Greco, Francesco Alborea, and Francesco Supriani. Rocco Greco was a performer as well as the composer of a set of twenty-eight duets for two violoncellos dated 1699.[10] Francesco Alborea was "one of the greatest (violoncello) virtuosi of the century."[11]

Greco and Alborea are recorded in a document written by Salvatore Di Giacomo as "viole" players in 1688 and 1717 respectively, for the "Cappella del Tesoro di San Gennaro" in Naples. In the same document, Supriani is recorded as the only

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[8] Renato Di Benedetto, et al. "Naples," *Grove Music Online*. http://www.oxfordmusiconline.com/subscriber/article/grove/music/42068 (accessed May 28, 2011).

[9] Guido Olivieri, "Cello Teaching and Playing in Naples in the Early Eighteenth Century: Francesco Paolo Supriani's Principij da imparare a suonare il violoncello," in *Performance Practice: Issues and Approaches*, ed. Timothy D. Watkins (Ann Arbor: Steglein Publishing, Inc., 2009), 109-36.

[10] Rocco Greco (ca. 1650-1718) was a teacher of string instruments at the Conservatorio dei Poveri di Gesu Cristo in Naples, Italy, and was a brother of the more famous teacher and composer Gaetano Greco. For more details on Rocco's biography see Guido Olivieri "Cello Teaching and Playing in Naples," 111.

[11] Francesco Alborea (1691-1739), an Italian cellist, attended the Conservatorio di S Maria di Loreto in Naples. For more details, see Mary Cyr, "Alborea, Francesco," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/00468 (accessed June 1, 2011).

"violoncello" player in the first half of the eighteenth century for the same chapel.[12] This differentiation was probably made because of the parts they played and not necessarily because of the type of instrument used. Supriani might have played the solo part and Greco and Alborea the accompaniment parts.

Considered one of the most important members of the Neapolitan School, Supriani lived most of his life in Naples, where he was in charge at the "Real Cappella" until 1730. His tutor, *Principij da imparare a suonare il violoncello*[13] (Principles to learn cello playing) is considered the greatest evidence of the accomplishment reached by the Neapolitan cello school. In his tutor, Supriani gives several examples, in a form of twelve solo toccatas, of what are believed to be written-out figured bass realizations used by cello players during that time. These toccatas become progressively harder technically and gradually more chromatic, and seem to have been written with the baroque standard harmonic progressions in mind. Supriani writes for the different registers of the cello, using the bass clef as well as the tenor clef. He makes use of arpeggiated patterns, scales, and a few chords and double stops as well as dotted rhythms and triplet figures, which get more complex and mixed together in the later toccatas.

During this period, demanding compositions for one or two cellos were written in Naples by various composers. Handel wrote the aria "Se m'ami, oh caro" with two obbligati cellos in his dramatic cantata *Aci, Galatea e Polifemo* (June 1708) during his visit to Naples. Leonardo Leo, one of the leading Neapolitan composers, wrote the serenata *Diana amante* with two obbligati cellos (1717) and also six cello concertos (1737-1738).[14] According to Olivieri, these cello concertos were dedicated to the duke of Maddaloni, Domenico Marzio Carafa, an amateur cellist and "a crucial figure for the flourishing of the cello literature in Naples." Also dedicated to him were other early cello concertos written by Nicola Fiorenza.[15]

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[12] Salvatore Di Giacomo, *Maestri di cappela, musici & istromenti al tesoro di San Gennaro nei secoli XVII & XVIII,* (Naples: Aspese dell'autore, 1920), 29.

[13] Francesco Paolo Scipriani, *Principij da Imparare a Suonare il Violoncello,* ed. Marco Ceccato (Stuttgart: Musedita - Cornetto, 2008).

With such a prominent Neapolitan school of violoncello at the beginning of the eighteenth century, it seems plausible that Valentine, an oboe and recorder player, would write a set of sonatas for two cellos during his stay in Naples. These facts bring more evidence to the probability that Valentine was in Naples when he wrote these compositions.

General Presentation of the Work

In the score of the first three sonatas figures above imply that the second violoncello part also functions as a basso continuo. These figures can be realized as double stops or as arpeggiated chords. The absence of figures in the Sonata Quarta, Quinta, and Sesta does not rule out the possibility of adding harmony or melodic ornamentations in both parts, since this was such a common performance practice during Valentine's time. Such performance practice issues will be dealt with in greater detail below and in chapter four.

Each of the six sonatas contains four movements modeled more or less after the Corellian standardized style of the *sonata da chiesa*: slow, fast, slow, fast. A slow introduction is followed by a movement in fugal style, an expressive slow movement, and an imitative finale.[16] Since the four-movement design becomes standard only at the beginning of eighteenth century in Corelli's works, Corelli's influence on Valentine's work is apparent.

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[14] For more details see Olivieri, *Cello Teaching and Playing in Naples,* 114.

[15] Nicola Fiorenza (d Naples, April 13, 1764) was an Italian violinist and composer active in Naples. Michael F. Robinson, "Fiorenza, Nicola," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/09697 (accessed June 1, 2011).

The composer designates a main key for each sonata as follows: C major, G major, A minor, B♭ major, D major and F major. Besides the main key, some of the movements are written in the relative minor key or start in the main key but end on the dominant chord. One example is in the first sonata, in C major, where the third movement is in the relative minor key, A minor. In the second sonata, in G major, the first movement starts in the main key but at the end shifts quickly to the dominant key, D major.

The first movements, all entitled "Adagio" (see table 2), are in a slow tempo, in the form of a single strain, and end with a *petite reprise*, with the exception of that of Sonata Terza. Quantz remarks that some Adagios are "very slow and melancholy, while others are little more lively, and hence more pleasing and agreeable. In both kinds the style of execution depends greatly upon the keys in which they are written."[17]

Four of the first movements have the time signature of C; the second sonata's opening movement is in 3/4; and the sixth sonata's is in 3/2. The overall harmonic progressions used in these movements are the typical I – V – I with the exception of Sonata Seconda, I – vi – I – V, and Sonata Terza, i – III – i – V. In Sonata Seconda after a short *petite reprise,* there are four extra measures in an "Adagio-Piano" character, which most likely functioned as a cadential-transition, since it ends on a dominant chord. Usually when a movement ends on a half cadence, it suggests an almost immediate attacca onto the next movement, because of the progressive character of such cadences. Sonata Terza is the only other first movement that ends with a short "Adagio-Piano" section on a half cadence.

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[16] Sandra Mangsen, "Sonata da chiesa," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/26196 (accessed June 7, 2011).

[17] Johann Joachim Quantz, *On Playing the Flute*, 2nd ed., edited by Edward R. Reilly (New York: Schirmer Books, 1985), 164.

Table 2. First movements of the cello sonatas.

Sonata	Affect	Meter	Key	Final cadence	Strains	Character	Measures
1	Adagio	C	C major	P.A.C.[18]	1	dialogue	15
2	Adagio	3/4	G major	H.C.[19]	1	contrapuntal	28
3	Adagio	C	A minor	H.C.	1	dialogue	14
4	Adagio	C	Bb major	P.A.C.	1	dialogue	18
5	Adagio	C	D major	P.A.C.	1	contrapuntal	13
6	Adagio	3/2	F major	P.A.C.	1	contrapuntal	30

The second movements (see table 3) are titled "Allegro" followed by a dance name, Allemanda or Corrente,[20] and feature imitative figures between the two parts. According to Quantz, "The word Allegro, used in opposition to Adagio, has a very broad meaning in the designation of musical pieces, and in this sense applies to many kinds of quick pieces."[21] The Allemanda-Allegro movements use C and 2/4 meter and the Corrente-Allegro movements use the 3/4 meter; they differ in length much more than the other movements, ranging between twenty-five and ninety-six measures. This difference in length is mostly due to the difference of the time signature used; the longer movements are either in 2/4 or 3/4 and the shorter ones are in C (see table 3).

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[18] Perfect authentic cadence.

[19] Half cadence.

[20] These dances are typically found after the "Prelude" movement as the 2nd and/or 3rd movement in the baroque instrumental suites.

[21] Quantz, *On Playing the Flute,* 129.

Each movement is in a binary form (with repeats signs) that follows the typical harmonic plan of the form. The basic harmonic progression in the first half is I – V and in the second half, V – I, with additional harmonic shading along the way. With the exception of the Sonata Seconda, the second half also brings a short return of the beginning, which gives the movement the design of a rounded binary form. Valentine uses the *petite reprise* at the end of all second movements, with the exception of that of the Sonata Terza. Furthermore, he uses a *petite reprise* in Sonata Quinta and Sesta also at the end of the first half in addition to the one at the end of the second half.

Table 3. Second movements of the cello sonatas.

Sonata	Affect	Character	Meter	Key	Binary form	Strains	Measures
1	Allegro	Corrente	3/4	C major	rounded	2	54
2	Allegro	Allemanda	2/4	G major	simple	2	96
3	Allegro	Allemanda	C	A minor	rounded	2	30
4	Allegro	Corrente	3/4	Bb major	rounded	2	63
5	Allegro	Allemanda	C	D major	rounded	2	25
6	Allegro	Allemanda	C	F major	rounded	2	26

The third movements (see table 4), like the first movements, are in a slow tempo and entitled “Adagio.” All are relatively short, ranging from fifteen to twenty-seven measures, and are set in a triple meter, with the exception of Sonata Seconda, which uses a duple meter, C. Like the first movements, these movements are in single-strain form following the harmonic progression I – V – I or i – III – i, and three of them end with a half cadence. Only in Sonata Sesta is the third movement in a bipartite form; this movement is entitled Sarabanda-Adagio. In Sonata Prima and Quinta the third movement appears in 3/4 meter and has the characteristic rhythm of the Sarabande but is not named so. In Sonata Seconda the one-strain form is an ABA' and has faster moving notes then in the other third movements. The first, forth, and fifth sonatas use the relative minor key for this movement, and the other three sonatas use the main key.

Table 4. Third movements of the cello sonatas.

Sonata	Affect	Meter	Key	Final cadence	Strains	Character	Measures
1	Adagio	3/4	A minor	P.A.C.	1	Sarabanda-like	21
2	Adagio	C	G major	H. C.	1	Bourree-like	15
3	Adagio	3/2	A minor	P.A.C.	1		26
4	Adagio	3/2	G minor	H. C.	1	imitative	27
5	Adagio	3/4	B minor	H. C.	1	Sarabanda-like	18
6	Adagio	3/4	F major	P.A.C.	2	Sarabanda	25

The fourth and final movements (see table 5) are all in fast tempos, entitled “Allegro,” and three of them also come with a dance name, “Gavotta” or “Giga;” These dances were typically used as final movements for instrumental suites or other multi-movement works. Meters are more diverse than in the other movements and include 3/8, 6/8, 2/4, and 3/4. All final movements are a little shorter then the second movements and are in a binary form, following the typical harmonic progression I – V – I. Only those of the first and third sonatas are in a rounded binary form. Furthermore, the second half of the fourth movement of Sonata Terza has no repeats and it could be that Valentine just forgot to write them in or maybe intentionally omitted them. Like Valentine, other baroque composers such as Handel, Corelli and Bach, typically use the binary form.

Table 5. Final movements of the cello sonatas.

Sonata	Affect	Character	Meter	Key	Binary form	Strains	Measures
1	Allegro		3/8	C major	rounded	2	45
2	Allegro	Gavotta	2/4	G major	simple	2	22
3	Allegro		3/4	A minor	rounded	2	30
4	Allegro	Giga	6/8	Bb major	simple	2	44
5	Allegro		2/4	D major	simple	2	52
6	Allegro	Giga	6/8	F major	simple	2	42

Other Notational Issues

In his sonatas, Valentine sometimes indicates when to go straight to the next movement by using the terms "volti" and "segue" (see table 6). Most of the time he does not indicate this, because it is implied, but he does indicate those that are a little more unusual, such as the "volti" indication at the end of every second movement in all six sonatas. Valentine does not always specify the "segue" at the end of the movements that end on a half cadence, but the musical context asks for a continuation to the next movements because this type of cadence is an unstable and progressive one.

Table 6. Volti/Segue.

Sonata	1st movement	2nd movement	3rd movement	4th movement
1	Volti	Volti		Fine
2		Volti	Segue	Fine
3		Volti	Segue	Fine
4		Volti		Fine
5		Volti		Fine
6		Volti		Finis Coronat Opus

At the end of each sonata Valentine writes "Fine" and at the end of Sonata Sesta "Finis Coronat Opus." All these indications show the composer's intention to have each sonata be played as one entity and without much break between movements. This is most probable since these sonatas are composed of relatively short movements. When François Couperin (1668-1733) wrote the so-called "Italian Sonatas," he also used the idea of a continuous piece as a compositional technique that characterized the Italian style of the time. These sonatas are now part of the *Les nations*, which is a collection of three sonatas in the Italian style (written around 1695) and of suites in the French style. The sonatas were written early in Couperin's career and the suites added much later as a continuation to each sonata and grouped together in so called *Ordres*. [22]

In these sonatas, Couperin suggests the continuous-work idea by not marking a final bar line at the end of each movement, except at the very end, and by not starting a new staff line for each new movement. The score looks like a long one-movement work that only changes meters and character names along the way. For example, the score of the first sonata,[23] called *La Pucelle*, presents eight movements in different meters and with different character. The character is indicated below the first staff at the beginning of each movement: Lentement (₵), Gayement (C), Lentement (₵), Gayement (6/4), Lentement (₵), Légérement (C), Air (₵) and Viste (6/4). The intended continuation is even more obvious because the composer indicates at the end of each line the first note of the next page by using the custos[24] sign. These sonatas represent an excellent example of the Italian sonatas of that period, as understood by a foreigner.

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[22] David Fuller, "Suite," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/27091 (accessed September 13, 2011).

[23] François Couperin, "Collection de sonates," vol. 2, Paris, Bibliothèque Nationale, Vm^7 1156 (microfilm).

[24] The symbol placed at the end of a staff (or page) to indicate the first note of the next staff. Richard Rastall, "Direct," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/07829 (accessed September 15, 2011).

Valentine seems to favor in his compositions the use of the *petite reprise* technique. The *petite reprise* was used during the seventeenth and eighteenth centuries as a compositional device for variation. Valentine uses it mostly at the end of movements, but also at the ends of sections. Furthermore he uses similar repetition at the beginning of sections to create an echo effect. Table 7 shows where Valentine uses this compositional technique in the sonatas for two violoncellos.

Table 7. *Petite reprise.*

Sonata	1st mvt.	2nd mvt.	3rd mvt.	4th mvt.
1	end	end	end	1st half; end
2	end		end	end
3		end	middle; end	2nd half; end
4	end	end		end
5	end	1st half; end		1st half; end
6	end	1st half; end		

The composer labels all the movements of these sonatas as either "Adagio" or "Allegro," sometimes adding dance titles from the baroque suite. The Allemanda, Corrente, Sarabanda, and Giga are the Italian names for the four standard baroque suite movements. Allemanda-Allegro, Corrente-Allegro, Sarabanda-Adagio, Gavotta-Allegro and Giga-Allegro are typical examples of titles used for the movements of the eighteenth-century sonata, when the distinction between the *Sonata da Camera* and *Sonata da Chiesa* starts to disappear, and the two sonatas types start to fuse.[25]

Allemanda is a moderately fast baroque dance in duple meter, in two or three strains, with a somewhat veiled use of points of imitation and sometimes starting with an upbeat note. Corelli and other Italian composers used the term in combination with a large variety of tempos: largo, adagio, allegro or presto.[26] In Valentine's cello sonatas, three out of four Allemanda-Allegro movements are rounded binary (three strains), and one is simple binary and starting with an eighth-note upbeat. These movements use duple meter (2/4 and C) and make use of some imitation techniques.

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[25] Sandra Mangsen, "Sonata da camera," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/26195 (accessed August 2, 2011).

In the cello sonatas, two of the second movements are entitled Corrente-Allegro. They are quick and lively, and feature triple-meter (3/4), homophonic style, and rounded bipartite form that moves in short note values, especially in the upper part; one movement begins with an eighth-note upbeat. All these features were typical for the Italian Corrente of the seventeenth century, which can be found in sonatas by Italian composers such as Corelli and Vivaldi.[27]

The *Grove Music Online* identifies the Sarabanda as the name used by Italian composers instead of the Spanish term "Sarabande". Most of the time this title is accompanied by tempo markings such as Largo (B. G. Laurenti, Vitali, and Corelli), Andante (Vivaldi), and Adagio (Corelli). [28] Like Corelli, Valentine uses the Sarabanda-Adagio title for the third movement of the Sonata Sesta, using the triple meter and rhythmic pattern of the Sarabande. Other movements where he uses the Sarabande characteristics are the third movements of Sonata Prima and Quinta, and the first movement of Sonata Seconda.

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[26] Meredith E. Little and Suzanne G. Cusick, "Allemande," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/00613 (accessed June 9, 2011).

[27] Richard Hudson and Meredith E. Little, "Sarabande," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/24574 (accessed October 18, 2011).

[28] Hudson and Little, "Sarabande," (accessed June 1, 2011).

The last of the four standard dances of the baroque suite is the Gigue, a dance of British origins. In the seventeenth century, the Gigue (Fr., It.: Giga) had two styles: French and Italian. The French style was in a moderate to fast tempo, in triple or compound double meter, with imitative texture and dotted rhythms, and irregular phrases. The Italian style was almost always in 12/8, in a faster tempo but with a slower harmonic rhythm, regular phrases, and homophonic texture.[29] The two Giga-Allegro movements from this set of sonatas are in the French style because Valentine uses in both cases a 6/8 meter, bipartite form, and irregular phrases, with rather imitative texture and dotted rhythms. In his other sonatas, his gigas occasionally feature the imitative texture, but not the dotted rhythms.

The gavotta is an optional dance in the baroque suite, in a moderate duple meter and simple binary structure with two repeated halves. Among the composers who used this dance is Handel, who placed the gavotte at the end of some of his opera and oratorio overtures. In the eighteenth century there were two styles of gavottes: French and Italian. The Italian style was much livelier, with contrapuntal texture, and was favored in violin compositions, especially by Corelli.[30] In the last movement of the Sonata Seconda, Valentine uses the Italian style of the gavotta. This movement is only twenty-two measures long and uses a 2/4 meter, simple bipartite form with repeats, and imitative character.

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[29] Meredith Ellis Little, "Gigue (i)," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/11123 (accessed June 10, 2011).

[30] Meredith Ellis Little, "Gavotte," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/10774 (accessed June 10, 2011).

Like other composers of his generation, Valentine also uses the Dorian (in minor) and Lydian (in major) key signatures. In the cello sonatas, Sonata Quarta is in B♭ major/ G minor but the key signature has only one flat, B flat. The second flat, E flat, appears only as an accidental throughout all the movements. Looking more closely at the context of this sonata, it becomes evident that by adopting either the Dorian/Lydian key signature or the modern key signature there would be a fairly even number of accidentals. Since this is intended to be a critical edition adding only the implied details, I decided to use the key signature notated by the composer.

The collection includes very few dynamic markings, and the articulations are somewhat inconsistent. With regard to dynamics, Geminiani mentions that piano and forte "are both extremely necessary to express the Intention of the Melody."[31] In order to facilitate an edition that will be accessible to modern performers, I have eliminated the inconsistencies and added implied articulations. Nonetheless, these pieces need to be approached with the mentality of a baroque violoncello player, who would apply traditional performance practices to all the music of the period. In the next chapter I will discuss in greater detail the general performance practices of the period and particular performance practices for this collection of sonatas.

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[31] Francesco Geminiani, *The Art of Playing on the Violin*, edited by David D. Boyden (New York: Oxford University Press, 1751), 7.

Chapter Four

PERFORMANCE PRACTICE

This chapter presents general notes about the use of the violoncello during Valentine's time and discusses performance practices particular to the edited sonatas.

The Baroque Cello and Its Function

The string instruments of the baroque period were in many aspects different from their modern counterparts. The sound produced by these instruments was brighter, clearer, less loud, and less mellow than what we hear today. The sound was a direct result of the way the instruments were built. The neck of the baroque string instruments was shorter and projected straight out from the body; the fingerboard was shorter; the bridge was thicker and slightly lower; the bass bar was shorter and lighter and the sound-post thinner.[1]

During the baroque, the violoncello did not have an end-pin, and was played in different ways depending on the size: the larger instruments were usually rested on the floor and between the player's calves; the smaller were held between the player's calves, or supported on a stool or chair.[2] One could also play violoncello da spalla, a smaller version of the instrument, which was played at shoulder height and held across the player's chest by a strap over the shoulder.[3] These cello holds presented limitations for the bow's free movement and concerns for the posture of the player. Compared to the modern instrument hold, the baroque cello, when played in a seated position, was held much lower and more vertically, resulting in the production of a less robust sound unlike the sound produced by the modern counterpart.

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[1] Howard Mayer Brown and Stanley Sadie, eds., *Performance Practice: Music after 1600*, The New Grove Handbooks in Music (New York: W. W. Norton & Company, 1990), 62-65.

[2] John Dilworth, "The Cello: Origins and Evolution," in *The Cambridge Companion to the Cello*, edited by Robin Stowell (Cambridge: University Press, 1999), 12.

[3] Gregory Barnett, "Viola da spalla [Violoncello da spalla]," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/29449 (accessed November 26, 2011).

During the baroque period, the violoncello underwent multiple modifications that were intended to facilitate a better sound and an easier way to get around the instrument. During the seventeenth and beginning of the eighteenth centuries, cello makers from Cremona, Brescia, and other Italian cities built experimentally a wide variety of cellos, in search of the ideal design. Notable cello makers of the time were Nicolo Amati, Francesco Rugeri, Andrea and Giuseppe Guarnieri, Antonio Stradivari, Domenico Montagnana, Bartolomeo Cristofori, and Alessandro Gagliano of Naples. Active in Naples between 1700 and 1735, Gagliano made a small number of large-scale cellos of a very refined style, almost equaling the quality of Stradivari's and Montagnana's instruments. His sons, Nicola and Gennaro, made excellent sounding instruments, but unlike their father, not of the very first rank.[4] During this time, Antonio Stradivarius perfected his craftsmanship and created what was believed to be the ideal design, captured by his "B" form (1710-1714); since then, many cello makers have more or less successfully attempted to imitate this design.[5]

The baroque bow was also quite different from the modern bow. François Xavier Tourte developed the modern bow in 1780s.[6] During the seventeenth and eighteenth centuries the bow changed with regard to the length (longer), shape (from concave to convex), weight (heavier), bow heads, and frogs; the screw was then optional. The concave-shaped bow had a weaker articulation then the modern one, the upper portion of the bow lacked responsiveness, and the lightness of the bow favored quick bow-returns but did not facilitate sustained long notes. The changes the bow underwent during the baroque era provided the players with a crisper articulation, increased volume, and the possibility of creating a more complex sound.[7]

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[4] Dilworth, "The Cello: Origins and Evolution," 24.

[5] Dilworth, "The Cello: Origins and Evolution," 16-18.

[6] Valerie Walden, *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840* (New York: Cambridge University Press, 1998), 71-73.

String instruments were strung in gut, but wound strings were also used especially for the lower strings. By the late seventeenth century and early eighteenth century, gut strings wound with silver started to be used on various instruments, especially cellos. This new invention was essential for the violoncello, since this type of string could produce good-sounding bass notes from a shorter vibrating length than pure gut strings of the same pitch.[8] Also, the development of the wire-wound strings made it possible to build smaller violoncellos without loosing the richness of sound. Starting with the eighteenth century, violoncellos used silver- or copper-wound strings for the lower strings and the plain gut for the upper strings.[9]

One of the most important modifications was the construction of the smaller cellos, which were used mostly in solo playing. According to eighteenth-century treatises written by John Gunn and Johann Joachim Quantz, it was customary to use a larger-sized cello for accompaniment and the smaller size for the repertoire written for solo cello.[10]

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[7] Werner Bachmann, et al. "Bow," *Grove Music Online*. http://www.oxfordmusiconline.com/subscriber/article/grove/music/03753 (accessed October 22, 2011).

[8] Brown and Sadie, *Performance Practice: Music after 1600*, 48.

[9] Walden, *One Hundred Years of Violoncello*, 55.

[10] Brown and Sadie, *Performance Practice: Music after 1600*, 48.

Quantz advocated the use of the larger instruments with the thicker strings by orchestral players and recommended that the bow used for accompanying be stronger than the one used for solo playing and with black hair, for more resistance.[11]

The main function of the cello during the baroque was to play the continuo line, but gradually composers started also to give solo lines or solo parts to the cello. The cellist and composer J. G. C. Schetky (1737-1824) confirmed the cello's main role by stating that "Accompaniment should be the first Object of a Violoncellist, the Instrument being principally invented and intended for that purpose."[12] According to Quantz, the cello had "the sharpest tone of all the basses," [13] and due to its bright tone, the cello was considered a key instrument in the continuo group because of its ability to easily bring out and make apparent the different expressions implied by the composer.

Then again, Schetky confirms the use of the violoncello also as a solo instrument when he remarks that a "well played Solo on the Violoncello is doubtless agreeable and delightful."[14] The emancipation of the cello as a solo instrument during the baroque era is also hinted at by Quantz when he advises players not to rush into learning only solo playing, which requires the use of thinner strings and smaller instruments, but first to master the art of accompanying, thought to be of greater value.[15] The art of accompanying and the agility of the cello will be discussed below.

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[11] Johann Joachim Quantz, *On Playing the Flute*, 2nd ed., trans. and ed. by Edward R. Reilly (New York: Schirmer Books, 1985), 241.

[12] J. G. C. Schetky, *Twelve Duetts for Two Violoncellos, with some Observations & Rules for Playing that Instrument*, op.7 (London: Preston & Son), 1, quoted in Walden, *One Hundred Years of Violoncello*, 241.

[13] Quantz, *On Playing the Flute,* 244.

[14] Schetky, *Twelve Duetts,* 1, quoted in Walden, *One Hundred Years of Violoncello,* 244.

Performance Issues in Valentine's Sonatas

As a result of the many years Valentine spent in Italy around musicians like Corelli and Handel, his music embodies the Italian style of the time. As a consequence, his cello sonatas present the following characteristics: the top cello line allows for florid ornamentation, the bass line has a simple harmonic progression, and the bass figuration is minimal.

In Italian sonatas it was customary to ornate the melodic lines with trills, grace notes, mordents, turns, runs, and other ornaments. When realizing ornamentation in the Italian style, a valuable guide is the eighteenth-century edition of Arcangelo Corelli's violin sonatas op. 5, where the ornamentations in the violin part are claimed to be composer's own embellishments. Peter Walls, in his article "Performing Corelli's Violin Sonatas, op. 5," supports the idea that the edition published in 1710 by Estienne Roger has Corelli's own ornamentations. Some of Roger's contemporaries seem to have been skeptical about the authenticity of this edition, because there are repeated accounts of Roger's reassurance of it.[16] But, regardless of the edition's connection with Corelli, it is a model of the ornamentation practice favored during Corelli's and Valentine's time. Figures 4, 5, and 6 are examples from Roger's edition, where the editor presents the ornamented violin part above the original.

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[15] Quantz, *On Playing the Flute,* 246.

[16] Peter Walls, "Performing Corelli's Violin Sonatas, op. 5," *Early Music* 24, no. 1 (February 1996): 137-38.

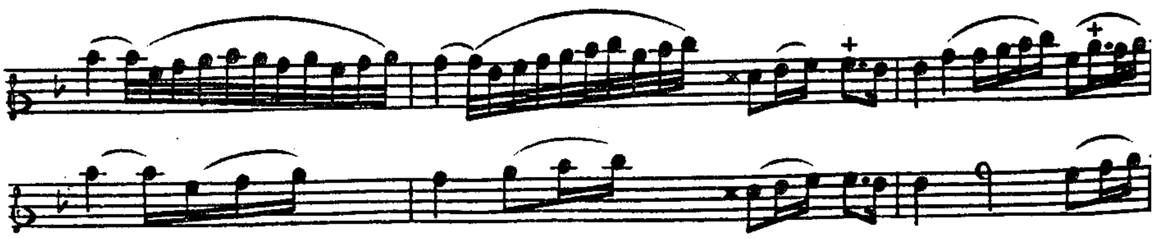

Figure 4. Arcangelo Corelli, Violin Sonata op. 5, no. 4, i (Adagio), mm. 7-9, *Sonatas for Violin and Violone or Cembalo* (Amsterdam: Estienne Roger, 1710), 32, violin part.

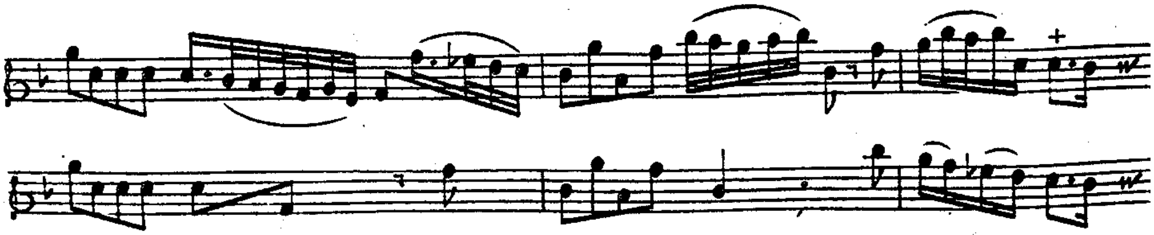

Figure 5. Arcangelo Corelli, Violin Sonata op. 5, no. 5, i (Adagio), mm. 6-8, *Sonatas for Violin and Violone or Cembalo* (Amsterdam: Estienne Roger, 1710), 42, violin part.

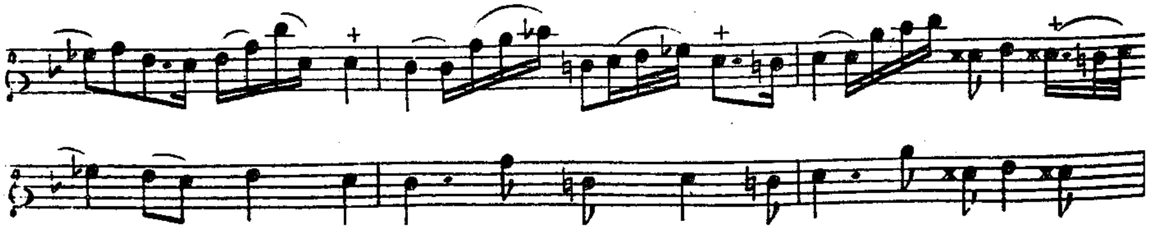

Figure 6. Arcangelo Corelli, Violin Sonata op. 5, no. 2, iii (Adagio), mm. 8-10, *Sonatas for Violin and Violone or Cembalo* (Amsterdam: Estienne Roger, 1710), 18, violin part.

Another valuable guide is Geminiani's *The Art of Playing on the Violin*, where he gives numerous examples of ornamentations, scales, arpeggios, chords, and double stops in different keys "by which the learner will see in what the Art of executing the Arpeggio consists."[17] Other written-out examples of English-Italian baroque ornamentations are found in Handel's Violin Sonata op. 1, no. 3 in A major (figure 7) and William Babell's "XII Solos for a Violin" (figure 8).

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[17] Francesco Geminiani, *The Art of Playing on the Violin* (1751), Facsimile Edition edited by David D. Boyden (New York: Oxford University Press, 1951), 8.

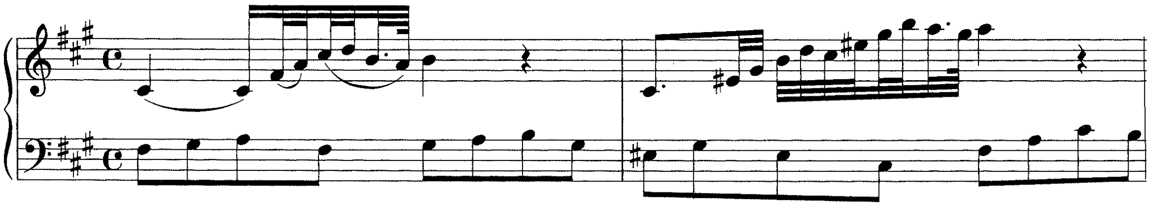

Figure 7. George Frideric Handel, Sonata op. 1 no. 3 in A major, iii (Adagio), mm. 1-2, *Sechs Sonaten fur Violine und Basso Continuo*, Hallishe Handel-Ausgabe, ser. 4 vol. 4, ed. Johann Phillip Hinnenthal (Kassel: Barenreiter, 2001), 8.

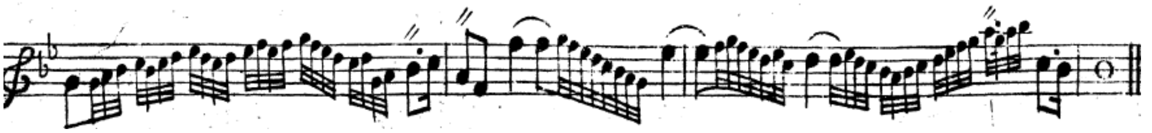

Figure 8. William Babell, Violin or Oboe Sonata no. 7, i (Adagio), ending, *Twelve Sonata for Violin or Oboe Solo and Basso*, book 1 (London: I. Walsh, c.1725), 33, violin or oboe part.

J. S. Bach's Suites for solo violoncello and Sonatas for viola da gamba and cembalo (figures 9 and 10) reflect the level of technicality achieved and the ornamentations used by baroque players of cello-sized instruments in Germany.

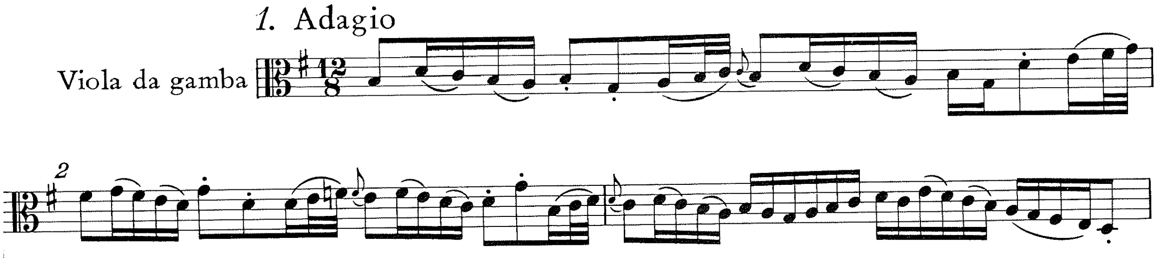

Figure 9. J. S. Bach, Sonata for Viola da Gamba no. 1, mm. 1-3, *Drei Sonaten fur Viola da Gamba und Cembalo* Neue Bach-Ausgabe Sämtlicher Werke, ser. 6, vol. 4, edited by Hans Eppstein (Kassel: Bärenreiter, 1984), 3.

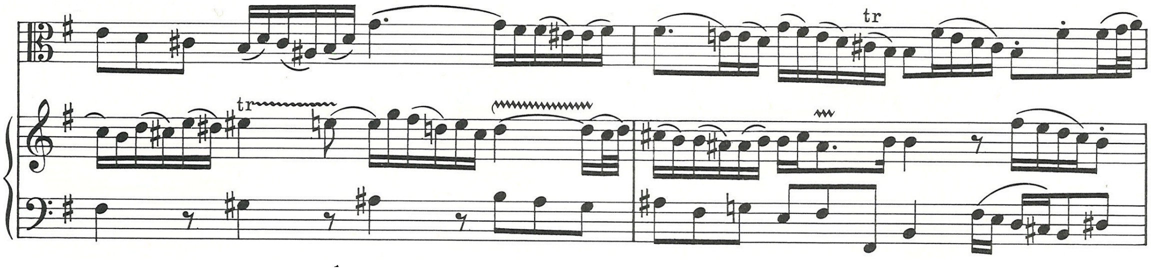

Figure 10. J. S. Bach, *Sonata for Viola da Gamba and Cembalo* no. 1, i (Adagio), mm. 8-9, *Drei Sonaten Fur Viola Da Gamba und Cembalo* Neue Bach-Ausgabe Sämtlicher Werke, ser. 6, vol. 2, edited by Hans Eppstein (Kassel: Bärenreiter, 1984), 4.

Giovanni Batista Vitali (1632-1692), a singer and a violoncino[18] player, wrote ten movements for solo violone (meaning violoncello), which can be considered first-hand examples of what a baroque Italian violoncello player would have accomplished on the instrument (figure 35).[19] Compared to J. S. Bach's cello suites, this set of partitas presents a lower level of technical difficulty and more basic harmonic progressions.

In the manuscripts of his oboe sonatas, Valentine writes out ornamentation for the treble part, especially in the Adagio movements. These sonatas thus provide an excellent guide for understanding what would be an appropriate style of ornamentation for Valentine's works. Observing his oboe sonatas, it becomes apparent that his style is close to his Italian contemporaries. The treble uses florid ornamentation, and the bass line moves in a slow and a simple harmonic progression (figures 11 and 12).

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[18] The term found in the Italian prints at the end of seventeen century and is identified with the violoncello. Stephen Bonta et al, "Violoncello," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/44041 (accessed July 31, 2011).

[19] Giovanni Batista Vitali, *Partita sopra Diverse Sonate: per il Violone (Violoncello solo)*, ed. by Dietrich Staehelin (Vienna: Doblinger, 2000).

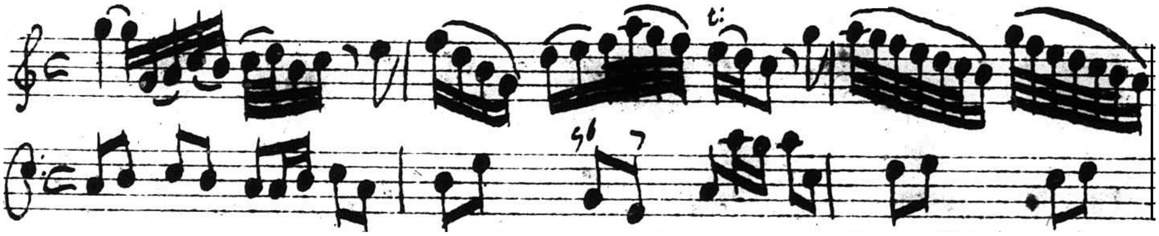

Figure 11. Robert Valentine, "Sonate d'Oboe con il Basso," Sonata Duodecima, i (Adagio), mm. 1-2, *Music Manuscript Collection of the British Library*, part 10, reel 31, Mus. Ms. 34076. Compiled by Professor Roger Bray (University of Lancaster: Harvester Press Microfilm Publications, 1986), 90.

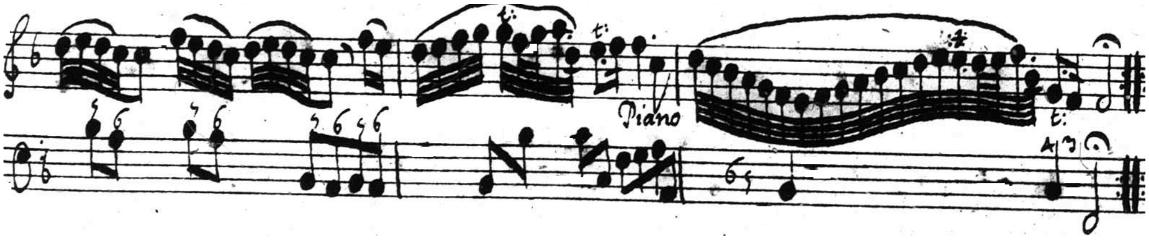

Figure 12. Robert Valentine, "Sonate d'Oboe con il Basso," Sonata Prima, i (Grave), ending, *Music Manuscript Collection of the British Library*, part 10, reel 31, Mus. Ms. 34076. Compiled by Professor Roger Bray (University of Lancaster: Harvester Press Microfilm Publications, 1986), 49.

The only notated ornamentation found in the Six Sonatas for Two Violoncellos is the occasional trill. The ornament is applied particularly at cadence points above the dominant chord and, according to Quantz, the baroque trill had to begin on the upper note unless the upper note preceded the trill.[20] The precise speed of the alternation of notes was left to the performer's discretion, but it depended on the venue where the performance took place and on the character of the work; in larger, more reverberant venues the slower trill was advised, and in smaller or tapestried rooms a faster trill was more suited; "in melancholy pieces the shake must be struck more slowly, in gay ones, more quickly."[21]

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[20] Quantz, *On Playing the Flute*, 101-8.

In his *Treatise on the Ornaments of Music*, Tartini recommends that the trill be used "at the end of phrases where occur final cadences, as they are known in composition; in half-cadences; on those of the fourth and of the fifth; and finally in those which are deceptive."[22] Valentine does not give specific recommendations about the use of ornamentation in the cello sonatas, and even the marked trills are not very systematically employed. Table 8 gives us an overview of the trills written by the composer and also of the trills implied by the musical context.

Table 8. Trills in Valentine's *Sonate à due Violoncelli*

Sonata	Movement	Measure	Beat	Written	Implied
1	1	5	2		X
		14	2		X
	2	13	2	X	
		23			X
		53	2	X	
	3	1	3	X	
		3	2		X
		7	2	X	
		12	2	X	
		16	2	X	
		20	2	X	
	4	4	1	X	
		13	2	X	
		18	2	X	
		26	2	X	
		31	1	X	
		37	2	X	
		44	2		X

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[21] Quantz, *On Playing the Flute*, 101.

[22] Giuseppe Tartini, *Treatise on the Ornaments of Music*, translated and edited by Sol Babitz (Los Angeles: Early Music Laboratory, 1970), 9.

Table 8. Trills in Valentine's *Sonate à due Violoncelli* (continued).

Sonata	Movement	Measure	Beat	Written	Implied
2	1	8	2	X	
		19	1	X	
		27	2		X
	2	12	1	X	
		22	1		X
		35	1	X	
		56	1		X
		64	1		X
		76	1		X
		95	1		X
	3	4	4		X
		11	4	X	
		13	4	X	
		14	4	X	
3	1	5	2		X
		9	2		X
		13	2		X
	2	18	2	X	
		21	4 (note 2)		X
		30	2		X
	3	3	2	X	
		21	2		X
		25	2	X	
	4	1	2	X	
		5	2	X	
		7	2	X	
		15	2		X
		17	2	X	
		29	2	X	
4	1	4	4	X	
		7	4	X	
		11	4		X
		14	2		X
		16	2	X	
		18	2	X	
	2	17	2		X
		23	2		X
		52	2		X
		62	2		X
	3	7	2		X
		14	2		X
		18	2		X
		24	2		X
	4	20	2		X

Table 8. Trills in Valentine's *Sonate à due Violoncelli* (continued).

Sonata	Movement	Measure	Beat	Written	Implied
5	1	4	4		X
		10	2		X
		12	4		X
	2	9	2	X	
		11	2	X	
		16	2	X	
		22	4		X
		25	2	X	
	3	4	2		X
		15	2		X
		17	2		X
	4	13	2		X
		19	2		X
		29	2		X
		41	2		X
		51	2		X
6	1	5	2		X
		8	2		X
		12	2		X
		21	2		X
		29	2		X
	2	5	4		X
		20	2		X
		24	1		X
		26	1		X
	3	8	2		X
		16	2		X
		24	2		X

In the cello sonatas, Valentine uses the fermata sign only twice, and each time it is placed over a rest. The first use is in the first movement of Sonata Terza, Adagio, in the fifth measure on the last beat. The second is in the third movement of Sonata Quarta, Adagio, in the eighth measure, also on the last beat. Both of these movements are short, fourteen and twenty-seven measures respectively, and the placement of the fermata is in both cases within the first half of the movement, at the end of the first phrase.

According to Quantz, a fermata was also called *pausa generalis* or *ad libitum*, which meant that it was either interpreted as a general rest, as a long trill introduced by grace notes, or as a short cadenza.[23] In Valentine's sonatas for two cellos, the fermata is used both times after the end of the first phrase of the movement and followed by a second phrase that starts on a different chord. For example, in Sonata Terza, the first phrase ends on the tonic chord, A minor, and the fermata is placed on the rest that follows this chord (figure 13). After the fermata, the second phrase starts on a C major chord, which sounds like a direct modulation because in the fourth measure of the second phrase it cadences on C. In this case, the rest takes the place of the modulation, and the fermata can be interpreted as a long pause or as a short modulatory cadenza.

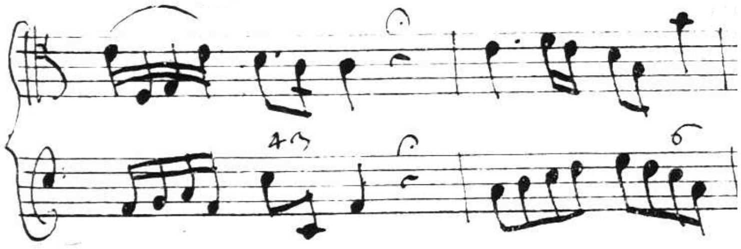

Figure 13. Robert Valentine, "Sonate à due Violoncelli," Sonata Terza, (i) Adagio, mm. 5-6. *Italian Music Manuscripts in the British Library,* part 2, reel 28, Mus. Ms. 54207, compiled by Professor Roger Bray (University of Lancaster: Harvester Press Microfilm Publications, 1987), fol. 6.

In the eighteenth century, composers used the term *Adagio* (abb. to *Ad*^{o} and *Adag*^{o}) to imply "a freer, less metrical style of playing."[24] The Italian *Adagios* called for more extemporaneous and richer ornamentations then the French *Adagios*, which called only for the essential grace notes such as appoggiaturas, trills, mordents, turns, and others.[25] Quantz also remarks that "In this matter the alteration of Piano and Forte may contribute greatly; together with the skillfully varied addition of a mixture of small and large graces, it here (in the Adagio) forms the musical light and shadow to be expressed by the performer, and is of the greatest necessity."[26]

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[23] Quantz, *On Playing the Flute,* 155-56 and 179-80.

[24] David Fallows, "Adagio," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/00149 (accessed July 5, 2011).

Valentine uses the term Adagio not only as the title for all the slow movements in this set of sonatas, but also at the end of four of the Adagio movements, most likely implying a freer passage. He uses this compositional device in Sonata Seconda and Sonata Terza at the end of the first movement, and also in Sonata Quarta and Sonata Quinta at the end of the third movement. In his cellos sonatas, Valentine generally ends movements of all types with a *petite reprise.* The end-Adagios are not part of a *petite reprise* section, although in Sonata Seconda the end-Adagio follows a *petite reprise* section. All the movements where he restates the ending as Adagio end on a half cadence (figure 14). The end-Adagio sections are relatively short, varying in length between one measure (Sonata Terza) and three measures (Sonata Seconda).

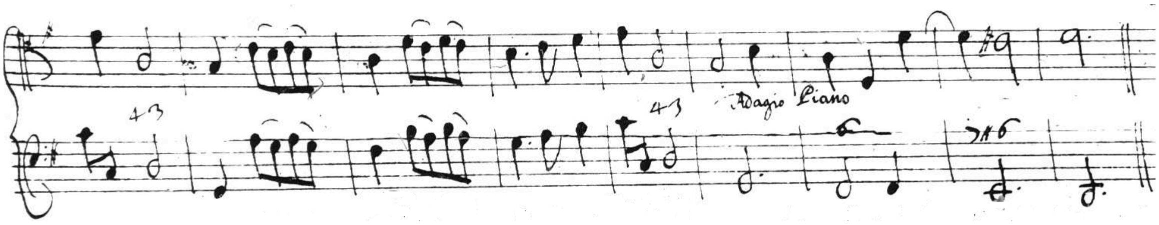

Figure 14. End-Adagio, Robert Valentine, "Sonate à due Violoncelli," Sonata Seconda, (iii) Adagio. *Italian Music Manuscripts in the British Library,* part 2, reel 28, Mus. Ms. 54207, compiled by Professor Roger Bray (University of Lancaster: Harvester Press Microfilm Publications, 1987), fol. 3b.

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[25] Quantz, *On Playing the Flute,* 162-63.

[26] Quantz, *On Playing the Flute*, 165.

The end-Adagio marking can also be found in his Oboe Sonatas (Sonata Quarta and Sonata Settima) and in the Sonatas for two flutes (Sonata Seconda and Sonata Quinta). The Oboe Sonatas show what kind of embellishments the composer expects in end-Adagios (figure 15). In these freer passages, the performer was expected to add "extensive artificial graces," typical of the Italian style.[27] The harmonic progression of the end-Adagio in figure 14 is exactly the same as that of the end-Adagio in figure 15, except for the sharp in figure 14.

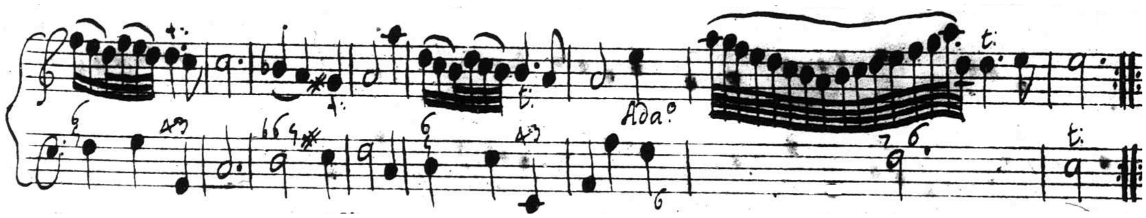

Figure 15. End-Adagio, Robert Valentine, "Sonate d'Oboe con il Basso," Sonata Quarta, (i) Adagio. *Music Manuscript Collection of the British Library*, part 10, reel 31, Mus. Ms. 34076. Compiled by Professor Roger Bray (University of Lancaster: Harvester Press Microfilm Publications, 1986), 60.

One of the baroque unwritten conventions is the French tradition of inequality, called *notes inégales*. This practice was usual in France, and it was also known elsewhere. Most baroque composers adopted this tradition, and some of them made detailed specifications in their method books or treatises. Jacques Martin Hotteterre writes in his *Principles of the Flute, Recorder and Oboe*: "It is well to note that all eighth notes should not always be played equally, but that in some time signatures one long and one short should be used. This usage is also governed by the number. When it is even, the first is long and the second is short, and so on for the others. When it is odd, the opposite is done. This is called dotting."[28] Michel Corrette in *Methode de la Flûte Traversière* makes detailed specifications about the use of unequal values instead of even values, depending on the character and key signatures of the work.[29] Quantz, a German, also appears to allude to the practice in his *Versuch einer Anweisung die Flöte Traversiere zu Spielen*:

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[27] Quantz, *On Playing the Flute*, 162.

> Here I must make a necessary observation concerning the length of time each note must be held. You must know how to make a distinction in execution between the *principal notes,* ordinarily called *accented* or in the Italian manner, *good* notes, and those that *pass*, which some foreigners call *bad* notes. Where it is possible, the principal notes must always be emphasized more than the passing. In consequence of this rule, the quickest notes in every piece of moderate tempo, or even in the *Adagio*, though they seem to have the same value, must be played a little unequally, so that the stressed notes of each figure, namely the first, third, fifth, and seventh, are held slightly longer than the passing, namely, the second, fourth, sixth, and eighth, although this lengthening must not be as much as if the notes were dotted.[30]

Valentine implies this performance practice convention in one movement, the last movement of the Sonata Quarta, called Giga-Allegro. The dotted pattern is notated in the first three measures of the movement, after which the eighth notes are notated as equal values until the end of the movement. Figure 16 shows the rhythmic pattern from the first measure of the movement to be identical to the first measure of the second half, with the exception of the dotted rhythms; even the note pattern is the same.

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[28] Jacques-Martin Hotteterre, *Principes de la Flute Traversiere, on Flute d'Allemagne; de la Flute à Bec, ou Flute Doulce, et du Haut-bois*, trans. and ed. Paul Marshall Douglas as Principles of the Flute, Recorder and Oboe (New York: Dover, 1968), 37.

[29] Robert Donington, *The Interpretation of Early Music*, 2nd ed. (New York: W. W. Norton & Company, 1963), 460-61.

[30] Johann Joachim Quantz, *Versuch einer Anweisung die Flöte Traversiere zu Spielen*, trans. by E. R. Reilly as *On Playing the Flute* (New York: Schirmer, 1985), 123.

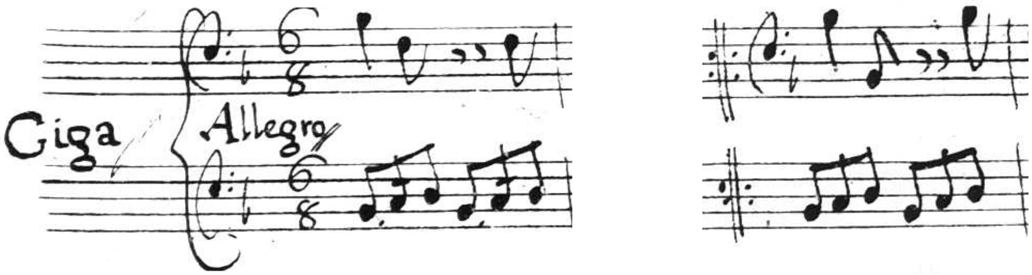

Figure 16. Roberto Valentine, “Sonate à due Violoncelli,” Sonata Quarta, (iv) Giga-Allegro, mm. 1 and 22. *Italian Music Manuscripts in the British Library,* part 2, reel 28, Mus. Ms. 54207, compiled by Professor Roger Bray (University of Lancaster: Harvester Press Microfilm Publications, 1987), fol. 8b, 9.

In light of the baroque unwritten conventions of notation, it can be speculated that the composer intended for the rhythmic pattern to be carried on the same way as in the beginning of the movement, and the present edition reflects this practice, differing from the manuscript.

The bowing used for dotted rhythms was left to the interpretation and good taste of the performer. During the baroque, the dotted rhythms were mostly bowed separately for more articulation, but the slurring by two was also practiced.[31] Nonetheless, we must consider the fact that the up and down bows produced on the baroque bow sounded drastically different: the up bow was much weaker then the down bow, allowing the performer to do a quick return without making an accent. When using the modern bow, one needs to use a bowing that produces a similar result. In his *Essai sur le doigté du violoncello, et sur la conduite de l’archet*, Jean Louis Duport[32] presents two bowings used for the dotted rhythms: separate or hooked on one bow stroke. He considers the first easier then the second: “The second manner is a little more difficult but has the advantage of being executed with more vivacity and even more force.”[33]

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[31] Walden, *One Hundred Years of Violoncello*, 165-66.

[32] Jean-Louis Duport (1749-1819) was a French cellist and composer.

Valentine’s notation of slurs for dotted rhythms is somewhat inconsistent. In Sonata Sesta in the last movement, Giga (6/8 meter), the composer inconsistently uses two slurring patterns for the dotted eighth-note, sixteenth-note, and eighth-note rhythm; the first pattern has two notes under a slur and the last note separate and the second pattern has all three notes under a slur. (See Appendix D, Facsimile 2) In the giga movements from the manuscript of the oboe sonata, the composer uses mostly the first slurring pattern (figure 17).

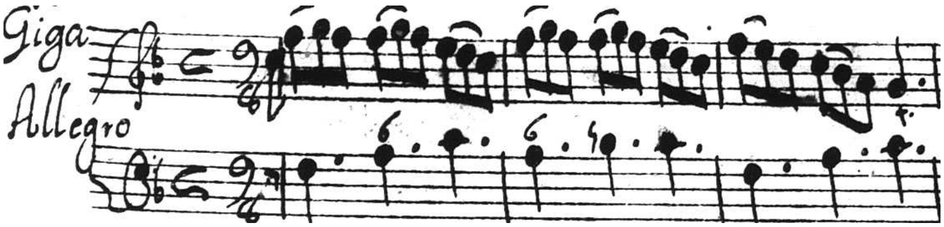

Figure 17. Robert Valentine, “Sonate d’Oboe con il Basso,” Sonata Decima, (iv) Giga-Allegro, mm. 1-3. *Music Manuscript Collection of the British Library*, part 10, reel 31, Mus. Ms. 34076. Compiled by Professor Roger Bray (University of Lancaster: Harvester Press Microfilm Publications, 1986), 86.

Walden believes that the use of slurs was first employed to enable the player to begin each stressed beat with a down-bow when playing in the time signature of 3/4 and 6/8.[34] Furthermore, in the *On Playing the Flute*, Quantz implies the same bowing when he advises the violoncello players to play the “principal notes” at the frog, since they

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[33] Jean-Louis Duport, *Essai sur le Doigté du Violoncelle, et sur la Conduite de l’Archet* (Paris: Janet et Cotelle, 1806), 170-171, quoted in Walden, *One Hundred Years of Violoncello*, 166.

[34] Walden, *One Hundred Years of Violoncello*, 152.

“require more strength and emphasis then the passing ones.”[35] In Corelli’s violin sonatas, the same bowing is used in the majority of his Giga-Allegro movements (figure 18).[36]

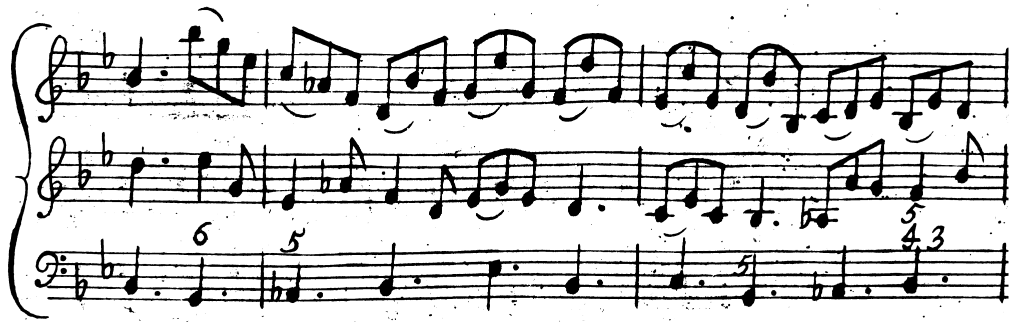

Figure 18. Arcangelo Corelli, *Trio Sonata* op. 2 no. 11, Giga-Allegro, mm. 6-8, edited by John Christopher Pepusch (London: John Johnson, 1740), 31.

Based on those observations, and for the purpose of the present edition, the first slurring pattern is used for consistency throughout the Giga-Allegro movement from Sonata Sesta.

In Italian music of the time, the treble had a tendency to be highly embellished in performance and the figured bass was simple and with few figures; it was specific to the Italian style not to be harmonically complicated. This was contrary to the German style, which was very detailed oriented (C. P. E. Bach, J. S. Bach). In Valentine’s sonatas the figured bass is simple, emulating the Italian style.

When accompanying on a violoncello, a player needs to make certain that the fundamental bass line is clearly heard.[37] The player should also have a good understanding of harmony in order to know how to underline harmonically important notes and to add horizontal and vertical harmonization to the fundamental line.[38] The horizontal harmonization includes scales, arpeggios, passing notes, and figurations, and the vertical harmonization consists of chords and double-stopping. In his flute treatise, Quantz instructs violoncello players not to add grace notes to the accompaniment part if it obscures the embellishments of the upper part, although he encourages continuo players to imitate the solo part with respect to dynamics, expressions and, where appropriate, embellishment.[39]

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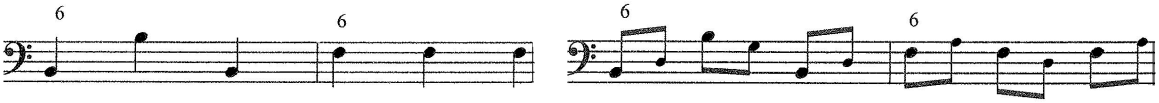
[35] Quantz, *On Playing the Flute*, 241.

[36] Arcangelo Corelli, *Trio Sonatas* op. 2, ed. by John Christopher Pepusch (London: John Johnson, 1740).

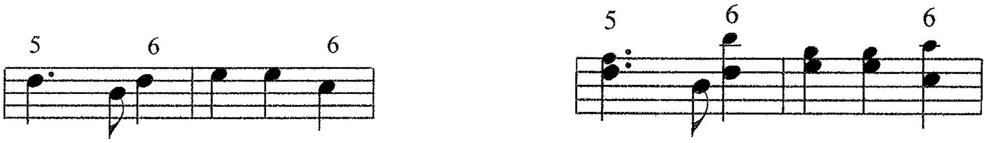
[37] Quantz, *On Playing the Flute*, 242-43.

Appendix C is an ornamented edition of Sonata Prima. Among other things, this edition will seek to portray one manner of realizing the bass line using the horizontal and vertical harmonization. Examples 19-21 are a few fragments showing the original version and the realized version.


Original

Realized

Figure 19. Horizontal harmonization. Robert Valentine, “Sonate à due Violoncelli,” Sonata Prima, (ii) Corrente-Allegro, mm. 10–11.


Original

Realized

Figure 20. Vertical harmonization. Robert Valentine, “Sonate à due Violoncelli,” Sonata Prima, (ii) Corrente-Allegro, mm. 5–6.

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[38] Walden, *One Hundred Years of Violoncello*, 254-55, 257.

[39] Quantz, *On Playing the Flute*, 242.

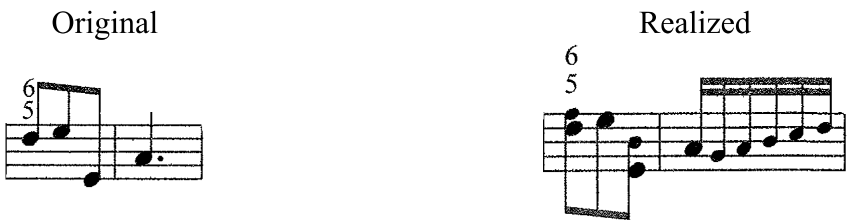

Figure 21. Mixed harmonization. Robert Valentine, “Sonate à due Violoncelli,” Sonata Prima, (iv) Allegro, mm. 38–39.

Valentine was a contemporary of Corelli and was most likely influenced by his music. David Watkin,[40] in his article “Corelli’s Op. 5 Sonatas: ‘Violino e violone o cimbalo’?,” elucidates contemporary practices of figured bass realizations. While seeking to reproduce the closest period performance of the Corelli violin sonatas, Watkin discovered more about the role of the cello in such sonatas, in which the composer asked for the accompaniment instrument to be a violone[41] or a keyboard instrument, not both.[42]

Watkin presents recorded occasions when cellists realized the figured bass in performances. One example was the famous Robert Lindley,[43] who used chords and arpeggios in a tremendously florid style to accompany an opera recitative in London. Although Lindley served for forty-eight years as the accompanist to all of London’s principal music groups, he was heavily criticized, and at the same time acclaimed, for his extended cadences, which according to some of his contemporaries overstepped the boundaries of good taste.[44] In the absence of other evidence other than accounts of Lindley's performances, we can only presume that the practice of realizing the figured bass on a cello was known before him. But this assumption is supported by the English tradition of chordal realization on viols.[45] Viol playing continued in England well into the eighteenth century.

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[40] An accomplished 20th century cellist, David Watkin has been principal cellist for some of the world’s leading conductors and ensembles including John Eliot Gardiner and Christopher Hogwood and the Eroica Quartet and Trio Veracini.

[41] An Italian term denoting bass bowed instruments. Corelli used the term “violone” to denote a bass violin or violoncello. Tharald Borgir, et al, “Violone,” *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/29478 (accessed July 29, 2011).

[42] David Watkin, “Corelli’s Op. 5 Sonatas: ‘Violino e violone o cimbalo’?” *Early Music* 24, no. 4 (November 1996): 645-63.

[43] Robert Lindley (1776 -1855) was an English cellist, pupil of Cervetto, and the principal cellist of the Italian Opera in London, 1794-1851.

Towards the end of the eighteenth century, methods for cello increasingly required cellists to be able to realize the figured bass on a cello. In his *Instructions de Musique, Theorique et Practique à l'Usage du Violoncelle* (c.1774), Johann Baptist Baumgartner (1723-1782) writes about this and gives examples that show how to accompany recitatives and harmonically embellish a bass line by using runs (figure 22), arpeggiated chords, and double stops on the cello (figure 23). However, Baumgartner disagrees with the practice of over-embellishing the bass line, and says that "if you do so you will be taken for one who is ignorant."[46]

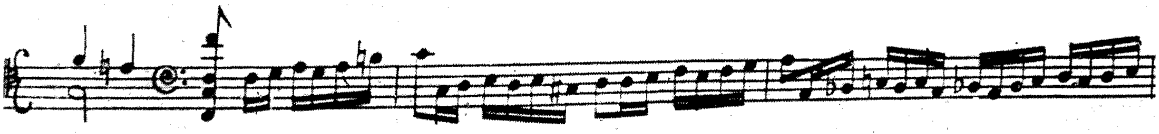

Figure 22. Johann Baptist Baumgartner, "Exercices" from *Instructions de Musique, Theorique et Practique à l'Usage du Violoncelle* (The Hague: Daniel Monnier, 1774), 7.

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[44] Walden, *One Hundred Years of Violoncello*, 244, 253-54.

[45] Lucy Robinson, "A Cornucopia of Virtuosity," *Early Music* 36, no. 2 (May 2008): 329-31.

[46] Johann Baptist Baumgartner, *Instructions de Musique, Theorique et Practique à l'Usage du Violoncelle* (The Hague: Daniel Monnier, 1774), 31.

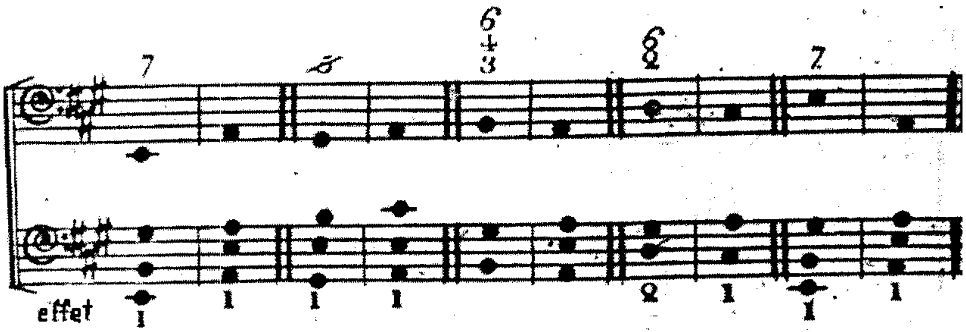

Figure 23. Johann Baptist Baumgartner, “Chords and Cadences” from *Instructions de Musique, Theorique et Practique à l’Usage du Violoncelle* (The Hague: Daniel Monnier, 1774), 11.

Although some of his examples are a few generations after Corelli, Watkin believes that the tradition of realizing figured bass was practiced extensively during Corelli’s time. Baroque cello players were expected to be able to understand harmony, master modulations, realize figured basses, and “adapt them to suit idiomatic fingerings.”[47] In a letter to Count Laderchi, dated 1679, Corelli expresses the idea of a single violone accompaniment for one of his early sonatas for violin and flute.[48] Also, in the title of his violin sonatas opp. 2-4, he suggests one instrument accompaniment, and the violone was one of the options.

Other Italian composers showed similar preferences for the accompanying instrument in their works. Watkin gives supporting examples of composers and specific works: G. M. Bononcini’s “Arie (op.4), violino e violone o spinetta” (Bologna, 1671) and Tomaso Pegolotti’s “Trattenimenti armonici da camera (for) violino solo, e violoncello” (Modena, 1698). [49] Valerie Walden brings to our attention another such example of two collections written by French violoncellist and composer J. B. Masse (c.1700-c.1757), entitled *Sonates à Deux Violonchelles* (1736). Editions of Masse's sonatas mention the use of other duos of like instruments, but keyboard accompaniment is not presented as an option, even if the second part presents figured bass numerals, which were most likely realized by the second cello.[50]

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[47] Walden, *One Hundred Years of Violoncello*, 257.

[48] Lauro Malusi, “Il violone *e* il suo impiego nei secoli passati,” *Nuova rivista musicale italiana*, 13/3 (July-September 1979), 606-7, cited in Watkin, *Corelli’s Op. 5 Sonatas*, 646.

[49] Watkin, “Corelli’s op. 5 Sonatas,” 646-67.

In Handel's operas and cantatas, there are numerous passages that ask for cello without the cembalo as well as entire movements including a cello obbligato line, which was separate from the bass line. Figure 24 shows the beginning of an aria, where the composer requests only the cello to play the bass line, and figure 25 shows the beginning of another aria where the violoncello gets its own line from the beginning of the movement. In the second example the cello has an obbligato line, which looks like a realization of the bass line and can be considered an example, of basso continuo realized on cello.

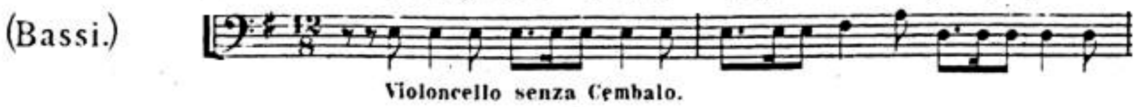

Figure 24. George Frideric Handel, *Cantate con instrumenti*, no. 2, "Se vago rio fra sassi frange," mm. 1-2, edited by Friedrich Chrysander (Leipzig: Deutsche Händelgesellschaft, 1888), 34.

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[50] Walden, *One Hundred Years of Violoncello,* 257.

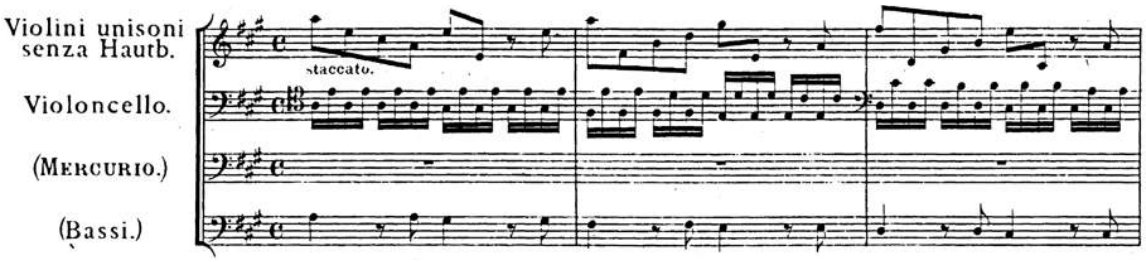
Violini unisoni senza Hautb.
Violoncello.
(Mercurio.)
(Bassi.)
staccato.

Figure 25. George Frideric Handel, *Cantate con instrumenti*, no. 4, “Se qui il Ciel ha gia prefisso,” mm. 1-3, edited by Friedrich Chrysander (Leipzig: Deutsche Händelgesellschaft, 1888), 56.

As mentioned in chapter three, Handel visited Naples in June 1708, where he composed the aria “Se m’ami, oh caro” with two obbligato cellos in his dramatic cantata *Aci, Galatea e Polifemo*. Figure 26 shows the beginning of this aria.

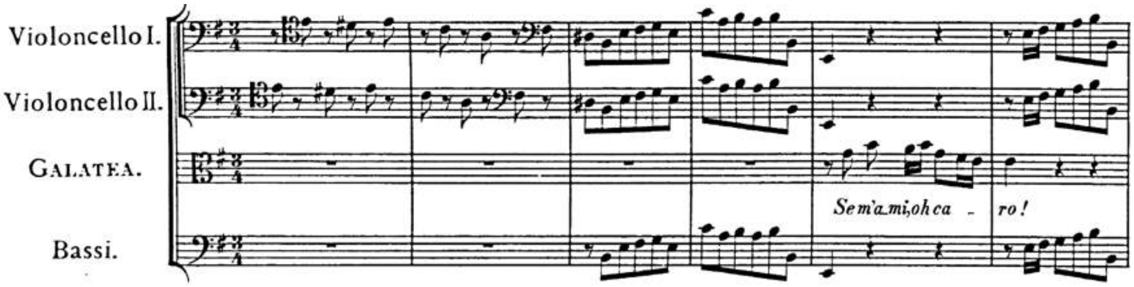
Violoncello I.
Violoncello II.
Galatea.
Bassi.
Se m'a mi, oh ca - ro!

Figure 26. George Frideric Handel, *Aci, Galatea e Polifemo*, aria “Se m’ami, oh caro,” mm. 1-6, edited by Friedrich Chrysander (Leipzig: Deutsche Händelgesellschaft, 1892), 40.

Antonio Vivaldi (1678-1741), an Italian contemporary of Valentine, incorporated violoncello obbligato parts in several of his violin concerti. Some are more solistic parts, as seen in figure 27, and some are elaborations of the figured bass for the violoncello as seen in figure 28, which is another model of basso continuo realized on cello.

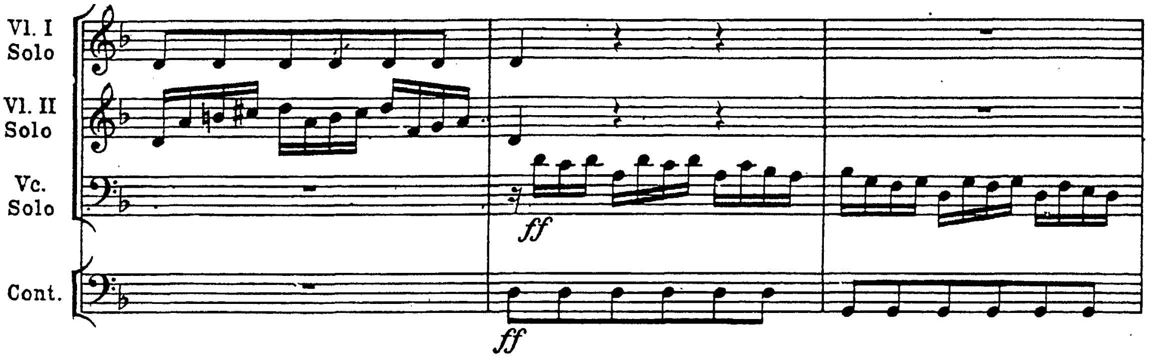

Figure 27. Antonio Vivaldi, *Concerto Grosso for two violins and violoncello obbligato* op. 3, no. 11, i (Allegro), mm. 19-21, edited by Alfred Einstein (Leipzig: Ernst Eulenburg, 1930), 2.

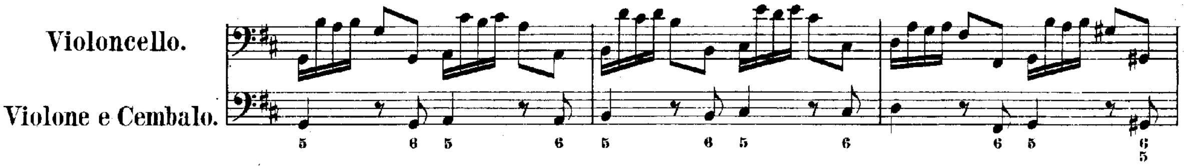

Figure 28. Antonio Vivaldi, *Concerto for four violins and cello*, in B minor, i (Allegro), mm. 35-37, edited by Paul Waldersee (Leipzig: Breitkopf & Härtel, 1894), 104.

In his article, Watkin also mentions musicians, especially violinists, who traveled and performed accompanied only by a cellist (e.g. Veracini and Lanzetti, Tartini and Vandini, Nardini and Boccherini), as well as composers such as Torelli and Tartini, who expressed their preference for cello-only accompaniments. J. L. Duport performed at the *Histoire du Concert Spirituel* accompanied on a cello, first by his brother for his debut in 1768 and second by Breval in 1780.[51]

In addition, Watkin points out that Tartini's and Boccherini's sonatas contain added double-stop realizations in the bass line, which are idiomatic for the cello.[52] In Boccherini's cello sonatas, the double stops and chords in the accompaniment are all idiomatic for the cello, and the entire part can easily be performed on the instrument. Furthermore, the performer can easily add the conventional harmonization to this line, since it is rather simple. The following figures show examples of idiomatic written realizations from Boccherini's *Six Sonatas for the Violoncello*.

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[51] Constant Pierre, *Histoire du Concert Spirituel 1725-1790*, (Paris: Société Française de Musicologie, 1975), 293, 313, quoted in Walden, *One Hundred Years of Violoncello*, 258.

[52] Watkin, "Corelli's op. 5 Sonatas," 649-50.

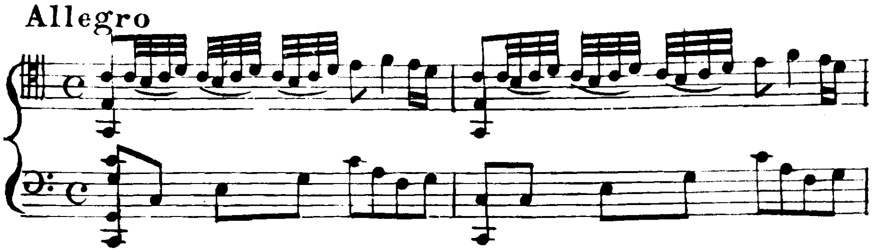

Figure 29. Luigi Boccherini, Cello Sonata in C major, no. 2, i (Allegro), mm. 1-2, *Six Sonatas for the Violoncello* (London: F. Bland, 1780), 8.

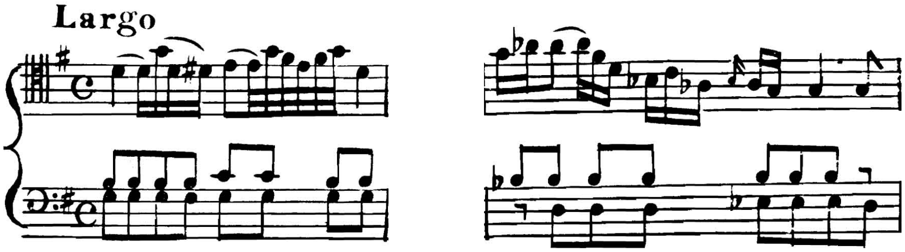

Figure 30. Luigi Boccherini, Cello Sonata in G major, no. 3, i (Largo), mm. 1 and 15, *Six Sonatas for the Violoncello* (London: F. Bland, 1780), 14 -15.

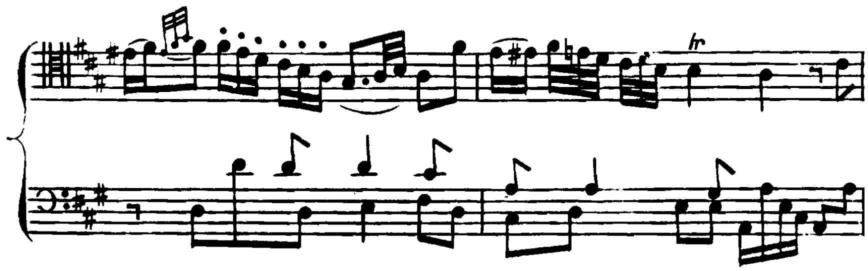

Figure 31. Luigi Boccherini, Cello Sonata A major, no. 6, i (Adagio), mm. 3-4, *Six Sonatas for the Violoncello* (London: F. Bland, 1780), 30.

This idea is further supported in J. S. Bach's *Six Suites for Violoncello Solo* (c.1720),[53] through which the composer demonstrates that the instrument was perfectly capable of realizing complex harmonies as well as playing virtuosic passages. In his cello suites, numerous passages present embellished harmonic progressions with arpeggiated figures, runs or chords. Figure 32 shows a linear realization written for cello of a harmonic progression.

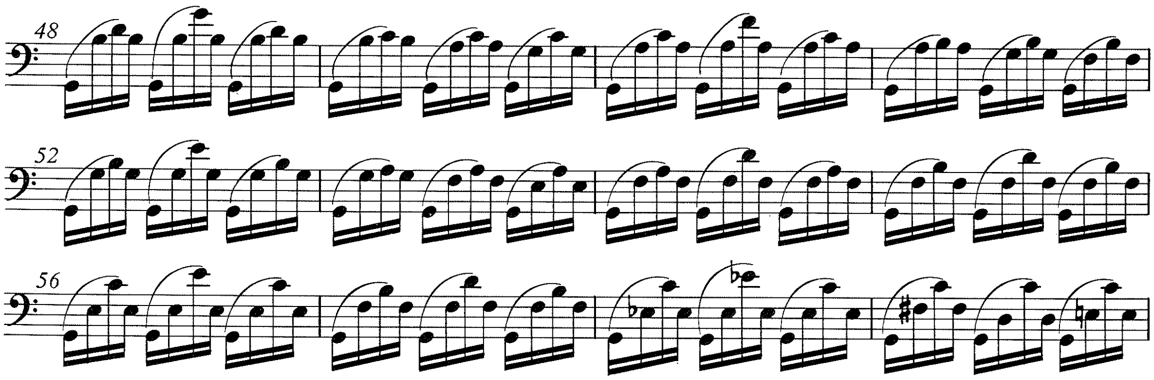

Figure 32. J. S. Bach, Suite no. 3 in C major, i (Prelude), mm. 48-59, *Sechs Suiten fur Violoncello Solo*, Neue Bach-Ausgabe Sämtlicher Werke, ser. 6, vol. 2, edited by Hans Eppstein (Kassel: Bärenreiter, 1988), 15.
.

Also in the same movement, Bach uses vertical realizations combined with other horizontal figurations (figure 33).

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[53] Christoph Wolff, et al, "Bach," in *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023 (accessed July 28, 2011).

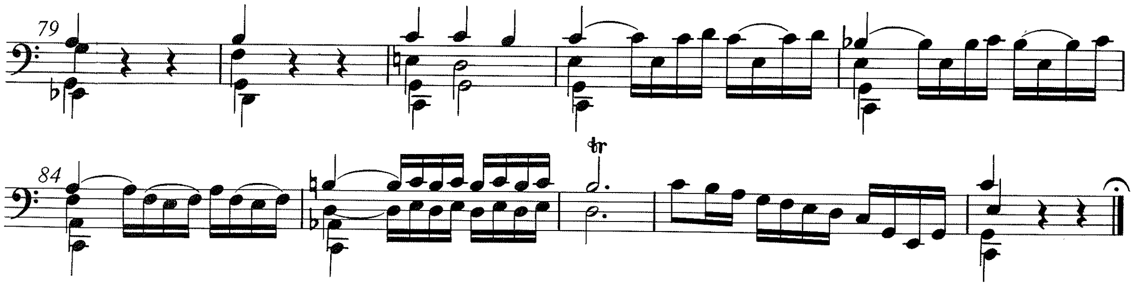

Figure 33. J. S. Bach, Suite no. 3 in C major, i (Prelude), ending, *Sechs Suiten fur Violoncello Solo*, Neue Bach-Ausgabe Sämtlicher Werke, ser. 6, vol. 2, edited by Hans Eppstein (Kassel: Bärenreiter, 1988), 15.

However, Bach's Sarabande movements are most remarkable because they incorporate a clear melody line as well as a chordal accompaniment executed all on one instrument.

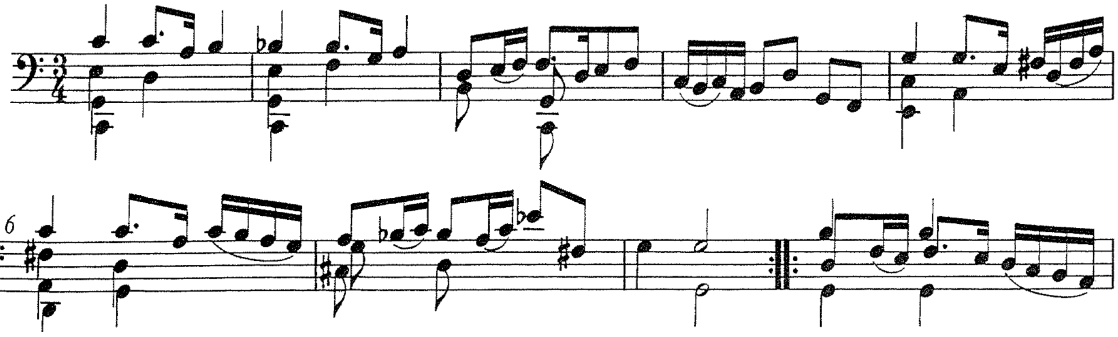

Figure 34. J. S. Bach, Suite no. 3 in C major, iv (Sarabande), mm. 1-9, *Sechs Suiten fur Violoncello Solo*, Neue Bach-Ausgabe Sämtlicher Werke, edited by Hans Eppstein (Kassel: Bärenreiter, 1988), 18.

Giovanni Batista Vitali, an Italian violoncino player, was the composer of another book of partitas written for cello solo, entitled *Partita sopra Diverse Sonate: per il Violone*.[54] In this work, Vitali illustrates different ways of realizing the same chord progression on a cello by changing the pattern every two measures (figure 35).

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[54] Giovanni Batista Vitali, *Partita sopra Diverse Sonate: per il Violone (Violoncello solo)*, edited by Dietrich Staehelin (Vienna: Doblinger, 2000).

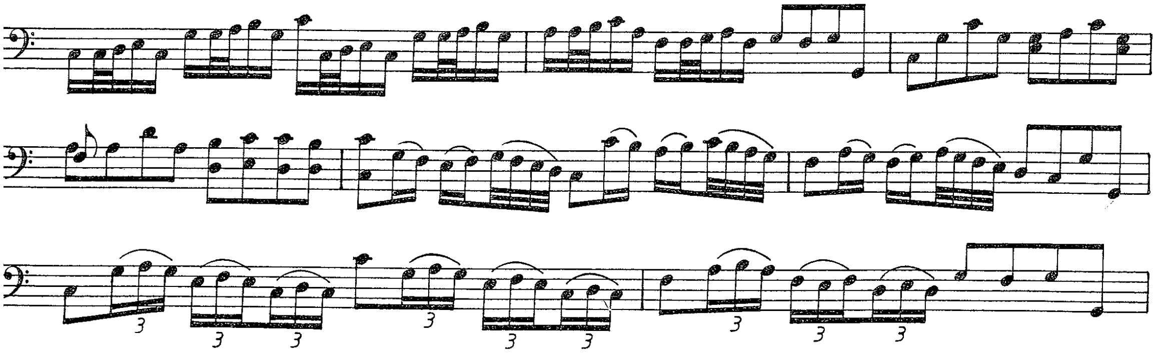

Figure 35. Giovanni Batista Vitali, “Bergamasca per la lettera B,” mm. 24-31, *Partita sopra Diverse Sonate: per il Violone (Violoncello solo)*, edited by Dietrich Staehelin (Vienna: Doblinger, 2000), 4.

In conclusion, it seems possible that Valentine wrote his sonatas for two cellos without necessarily implying a keyboard accompaniment, and that the second cello might have filled in the harmonies implied. The cello works of Bach and his Italian contemporaries are the best manual for the imaginative cellist in search of ways of embellishing a bass line. Other guides are the methods written during the eighteenth century by Corrette (1741) and Baumgartner (c.1775), which discuss in further detail the practice of realizing the figured bass on a cello.

Notational Issues in Valentine’s Sonatas

Generally, Valentine makes use of modern notation when marking accidentals. However, he also uses on a few occasions the earlier practice of contradicting ♯ with ♭ and ♭ with ♯. This practice is also found in works by other composers, such as Purcell and Corelli.[55] Valentine contradicts ♯ with ♭ in Sonata Quinta, third movement, measures 10 through 12 as well as in Sonata Sesta (figure 36), second movement, measures 14 and 15. In Sonata Sesta, first movement, measure 5, he contradicts ♭ with ♯.

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[55] F. T. Arnold, *Art of Accompaniment from a Through-Bass as Practiced in the XVIIth & XVIIIth Centuries* (London: The Holland Press, 1961), 884-86.

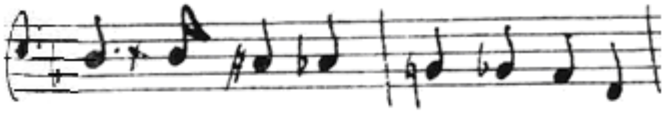

Figure 36. Example of the practice of contradicting ♯ with ♭ in Sonata Sesta, ii (Allegro), mm. 14-15. Robert Valentine, “Sonate à due Violoncelli,” *Italian Music Manuscripts in the British Library,* part 2, reel 28, Mus. Ms. 54207, compiled by Professor Roger Bray (University of Lancaster: Harvester Press Microfilm Publications, 1987), fol. 12

Another notational concern is related to the interpretation of the dot of augmentation, which in the baroque meant any conventional prolongation. This flexibility is necessary in the case of a dotted rhythm set against a triplet rhythm. C. P. E. Bach in his *Essay* gives the baroque standard interpretation of such a combination of rhythms, and he advises that the “dotted notes (be) compressed and (the) equal notes expanded into triplet rhythm when set against triplets.”[56] In this case, the dotted rhythm was to be performed as a triplet pattern, as in figure 37.

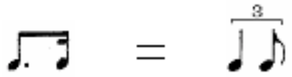

Figure 37. Interpretation of dotted rhythms against triplets.

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[56] C. P. E. Bach, *Essay*, I, Berlin, 1753, III, 27, quoted in Donington, *The Interpretation of Early Music*, 464-65.

Valentine uses this combination of rhythms in Sonata Seconda and Sesta. Figure 38 is a fragment from the second movement of Sonata Sesta, which calls for the above interpretation of the dotted rhythm.

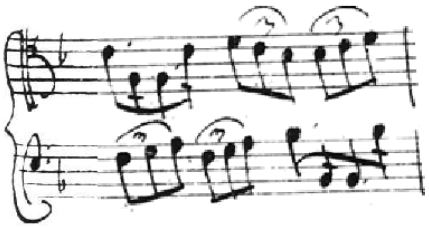

Figure 38 – Triplet and dotted notational mix in Sonata Sesta, (ii) Allemanda-Allegro, m. 7. Robert Valentine, "Sonate à due Violoncelli," *Italian Music Manuscripts in the British Library,* part 2, reel 28, Mus. Ms. 54207, compiled by Professor Roger Bray (University of Lancaster: Harvester Press Microfilm Publications, 1987), fol. 12.

An early baroque notational practice employed by Valentine in Sonata Quarta is the use of the Dorian and Lydian key signature. This type of key signature consisted of one fewer flat or sharp then the modern notation. According to Arnold, this notation originated from the transposition of the Doric, Lydian and Mixolydian modes, where the tonics G and B♭ had one flat in the key signature.[57] Sonata Quarta is in the key of B♭ major/G minor but the key signature includes only one flat, B♭, which is the Lydian key signature for the major key, and the Dorian key signature for the minor key. The English musicologist Ian Bent notes the practicality of the Dorian key signature especially in the minor key. He remarks that the signature of one flat was used "perhaps because G minor was thought of as the Dorian mode in which the E was theoretically natural, or perhaps because a piece in G minor might have E naturals at least as often as E flats."[58] The same situation happens in Valentine’s Sonata Quarta, which is reason for keeping the key signature notated by the composer for the present edition.

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[57] Arnold, *Art of Accompaniment*, 884.

[58] Ian D. Bent, et al, "Notation," *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/20114 (accessed July 7, 2011).

As previously mentioned, a curious marking found in this manuscript is the “C” sign in the beginning of every movement next to the clef. This sign appears without exception even if the time-signature that follows this sign is 6/8, 3/4 or 3/2 (see Facsimile no. 2 from Appendix D). After researching other manuscripts of compositions written by contemporary composers, I could trace no such practice in any of the manuscripts of the time. As notated in the third chapter, this obscure marking also appears in other manuscripts of Valentine’s music. My conclusion can only be that the “C” sign carries no significance for the performance of the piece and was probably just a mannerism in Valentine’s manuscripts.

Chapter Five

CONCLUSION

The topic for my DMA document was inspired by Dr. Janet K. Page, my document advisor. Herself a passionate editor, she has suggested that I would start searching for manuscripts of music for violoncello that had not been edited. The idea of bringing to light music that was long forgotten resonated very much with me. As a cello performer and professor, I am always looking for music written for my instrument that is not well known, and this project guaranteed such an encounter.

With this purpose in mind, I started researching through the manuscripts available in the Music Library at University of Memphis. Among the available resources, our library offers a series of microfilm collections that contain facsimile reproduction of manuscripts belonging to the British Library. The *Italian Music Manuscripts in the British Library* is part of the Harvester Press Microfilm Publications of University of Lancaster, compiled by Professor Roger Bray. In this particular collection I found the microfilm version of the manuscript that forms the basis of my document. The instrumentation notated by the composer, "for two violoncellos," was the main factor that drew my attention to this particular manuscript, since the repertoire written for such instrumentation is quite small, but in demand not only by cellists but also by bassoonists and trombonists.

The *Six Sonatas for Two Violoncellos* by Robert Valentine is another baroque work that conveys the importance and role of the instrument during that period. The work can be performed as written; conversely, it can, and is recommended to be, elaborated by experienced players. Such a performance could be a wonderful way of displaying one's artistry and imagination in using florid ornamentation and bass realizations. The simplicity and yet beauty of these sonatas make them accessible to a vast range of cello players. Only through learning and performing them one can truly understand how beautiful they are, as well as how unexpectedly demanding their execution can turn out to be when ornamented.

The main edition included in this document is a critical edition, intended to be used by experienced cello payers, since it does not include additions to guide the performer. Only the version of Appendix C provides the player with suggested dynamic markings and ornamentation. Since my document includes only the Sonata Prima in an ornamented version, an edition of all six sonatas in an ornamented version might be an appropriate task for the future. As an upcoming project, I aspire to also create a pedagogical edition, which will include more notes on the execution and performance of each individual sonata, especially expression markings, fingerings, alternate bowings, and other details.

It is my desire to make Valentine's music known to musicians and public. In the near future, together with my graduate student at University of North Dakota, Fernando Vergas, I will be performing a recital, which will present Roberto Valentine's *Six Sonatas for Two Violoncellos* at the Josephine Campbell Recital Hall at University of North Dakota. I hope to repeat this recital in other venues in Grand Forks, North Dakota, and in other cities around the country.

This manuscript is not the only one sitting on a library shelf forgotten by many generations. One of the reasons for this is that no one knows about the music in them, since no edition has been created of it. My hope is to raise awareness of Valentine’s cello sonatas and to have them published, which will make them available to public. Furthermore, the recording of the entire set of those sonatas should make them even more appealing to performers.

The creation of this document has been for me an eye opener in regard to the amount of unpublished music that exists in libraries around the world. The revival of such music has lately become of interest to me, and I’m looking forward to discovering more works like Valentine’s, which need to be brought out and presented to the public and performers.

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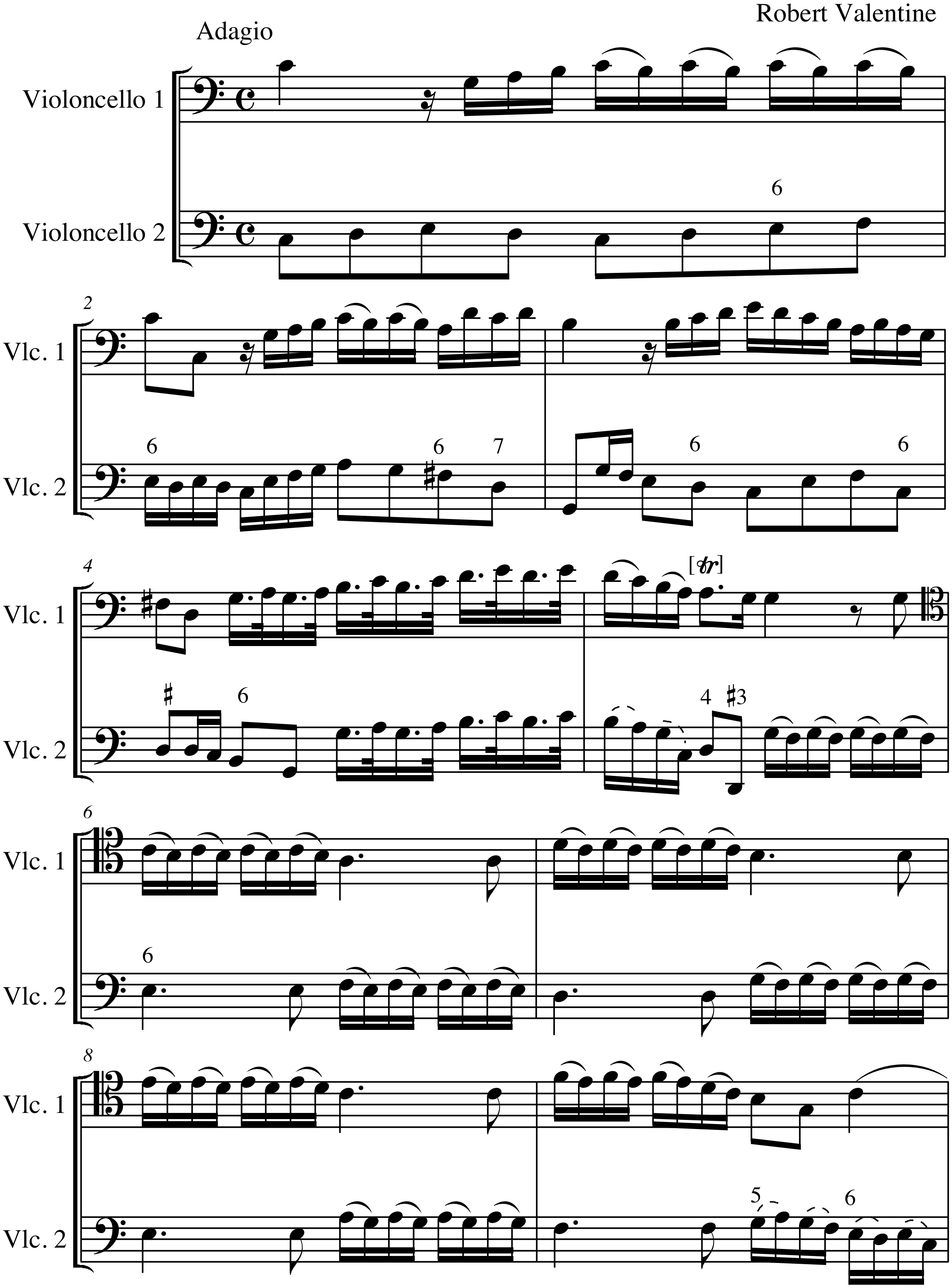
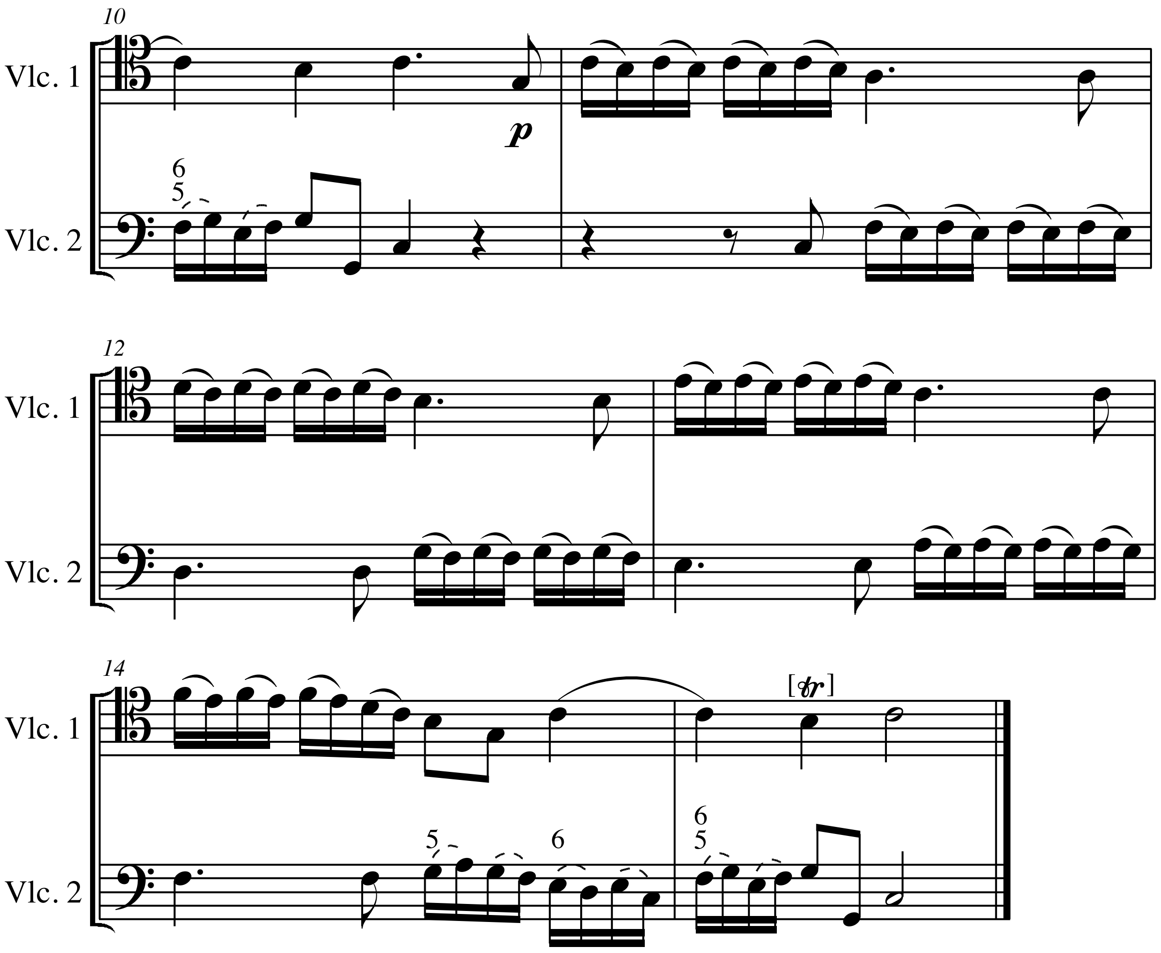
Appendix A

Edited score

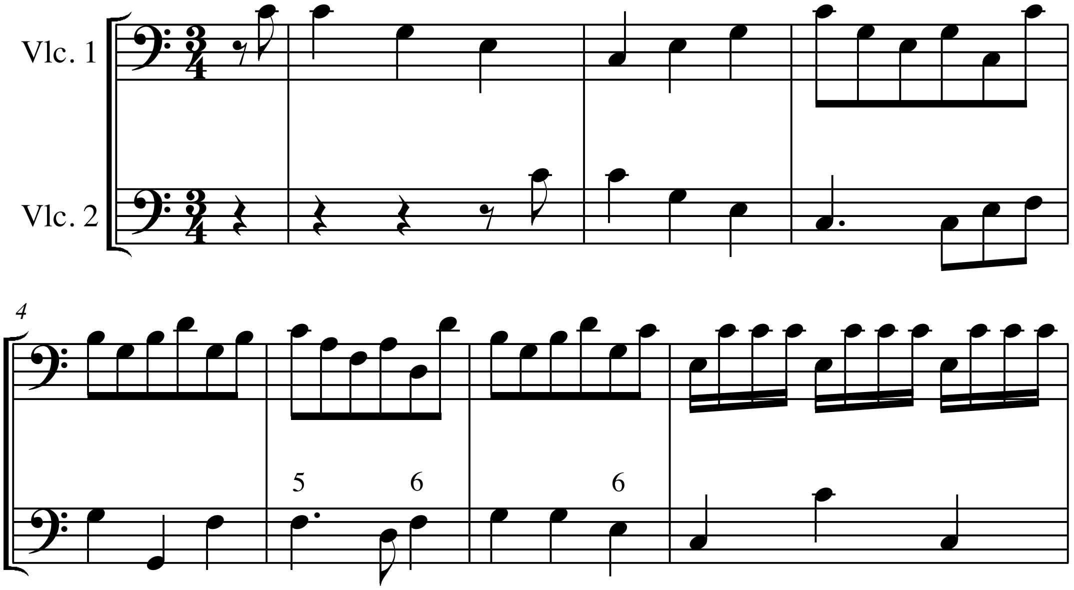
Sonata Prima

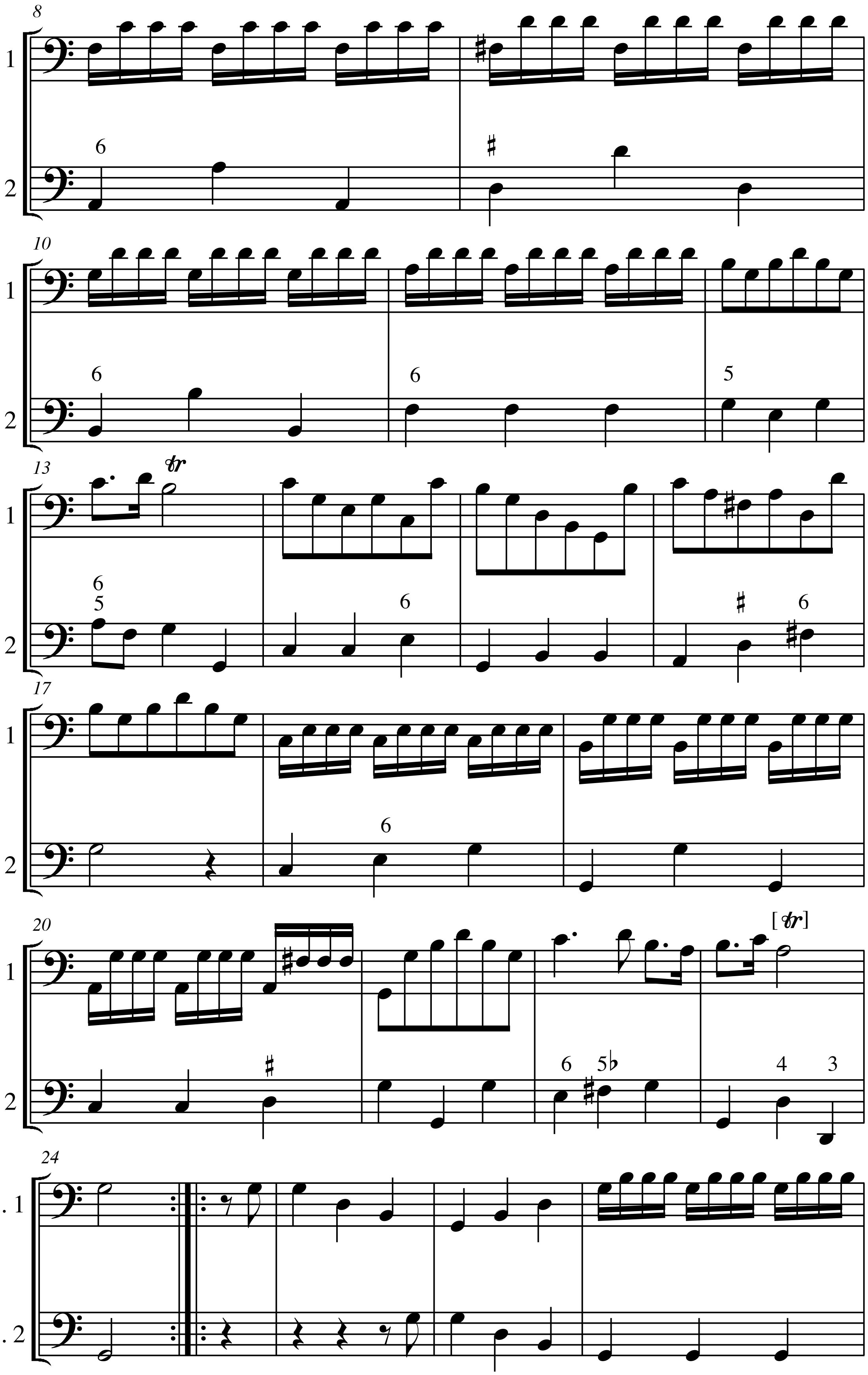
Robert Valentine

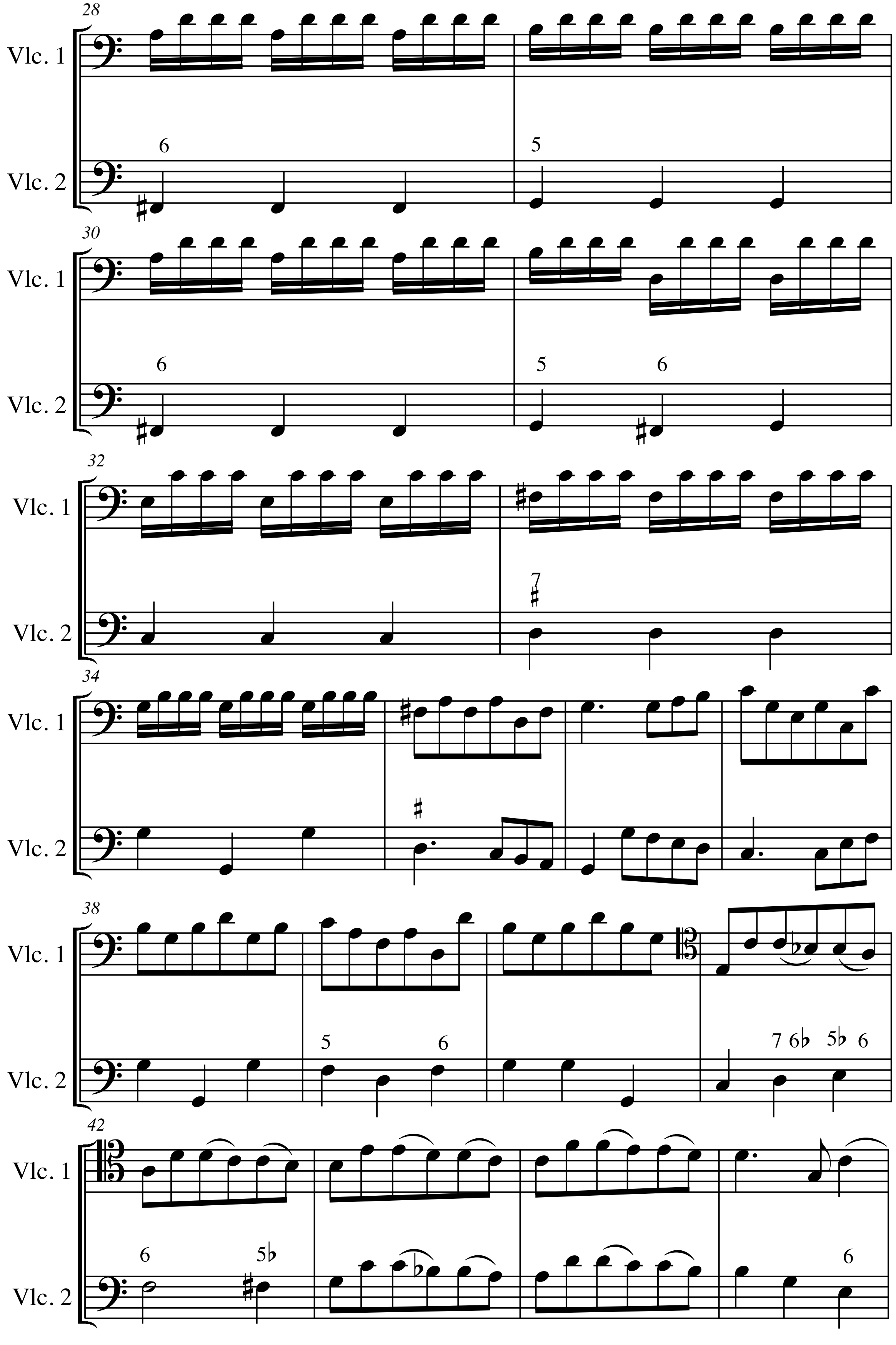

Adagio
Violoncello 1
Violoncello 2
Vlc. 1
Vlc. 2
2
4
6
8
6
7
♯
4
♮3
5
[tr]

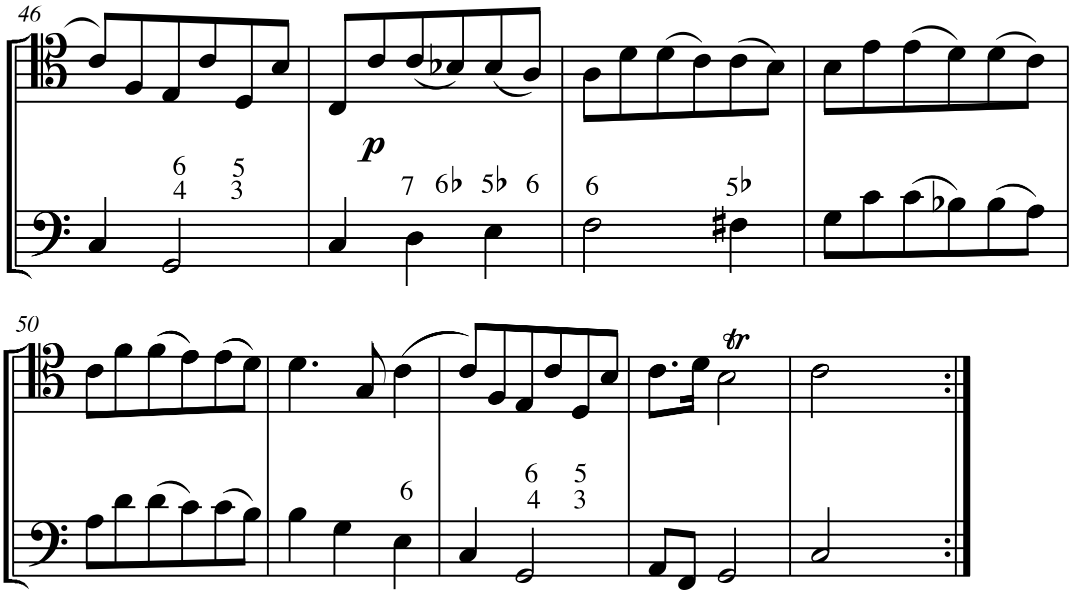

10
Vlc. 1
Vlc. 2
6
5
p
12
14
[tr]
5
6

Corrente - Allegro


Vlc. 1
Vlc. 2
4
5
6

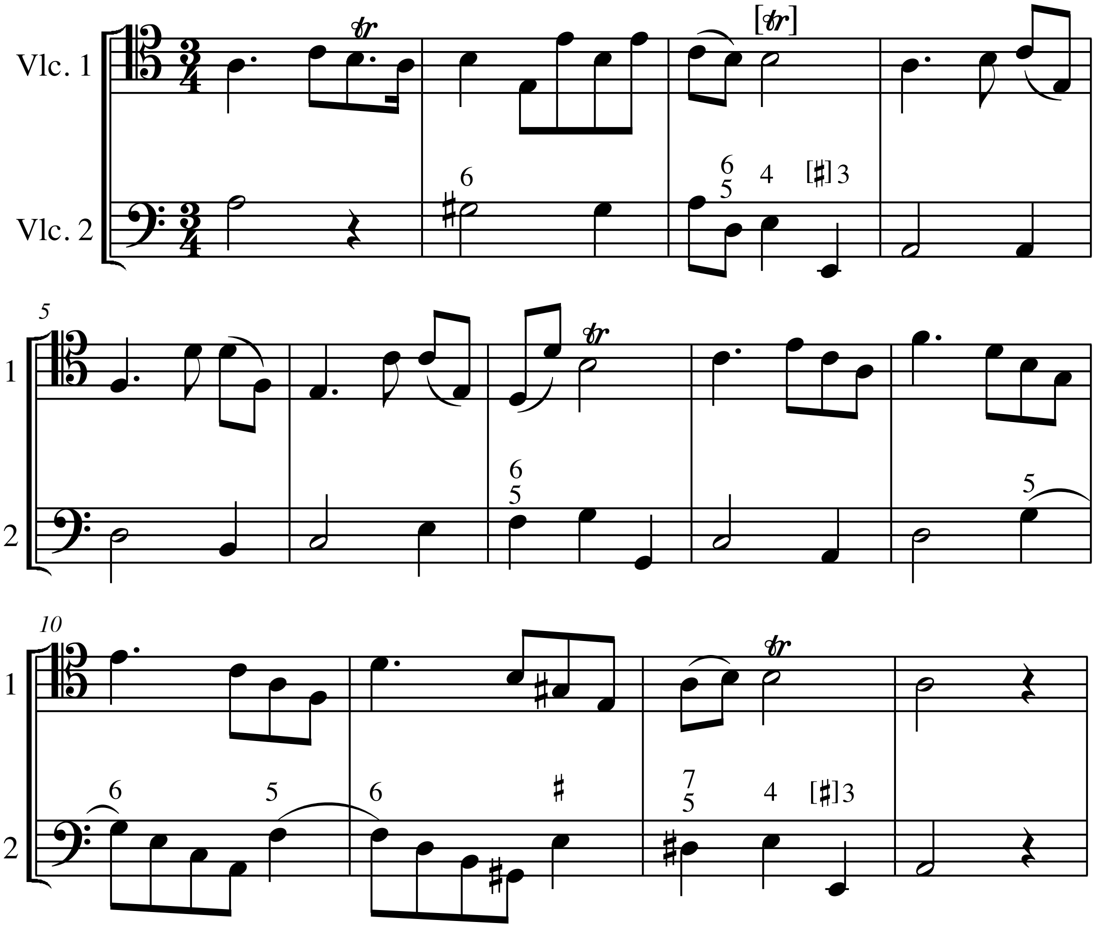

Vlc. 1
Vlc. 2
♯
tr
♯
♯
[tr]
5♭

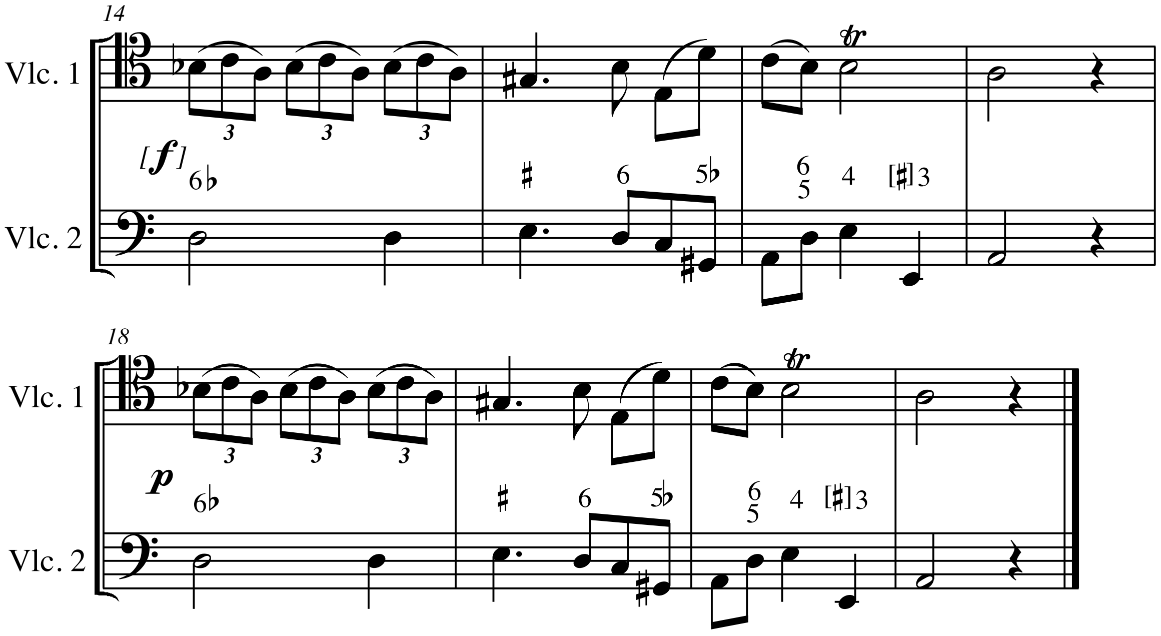

Vlc. 1
Vlc. 2
♯
♯
7 6♭
5♭ 6
5♭


46
Vlc. 1
Vlc. 2
p
6 4 5 3
7 6♭ 5♭ 6
6 5♭
50
6
6 4 5 3

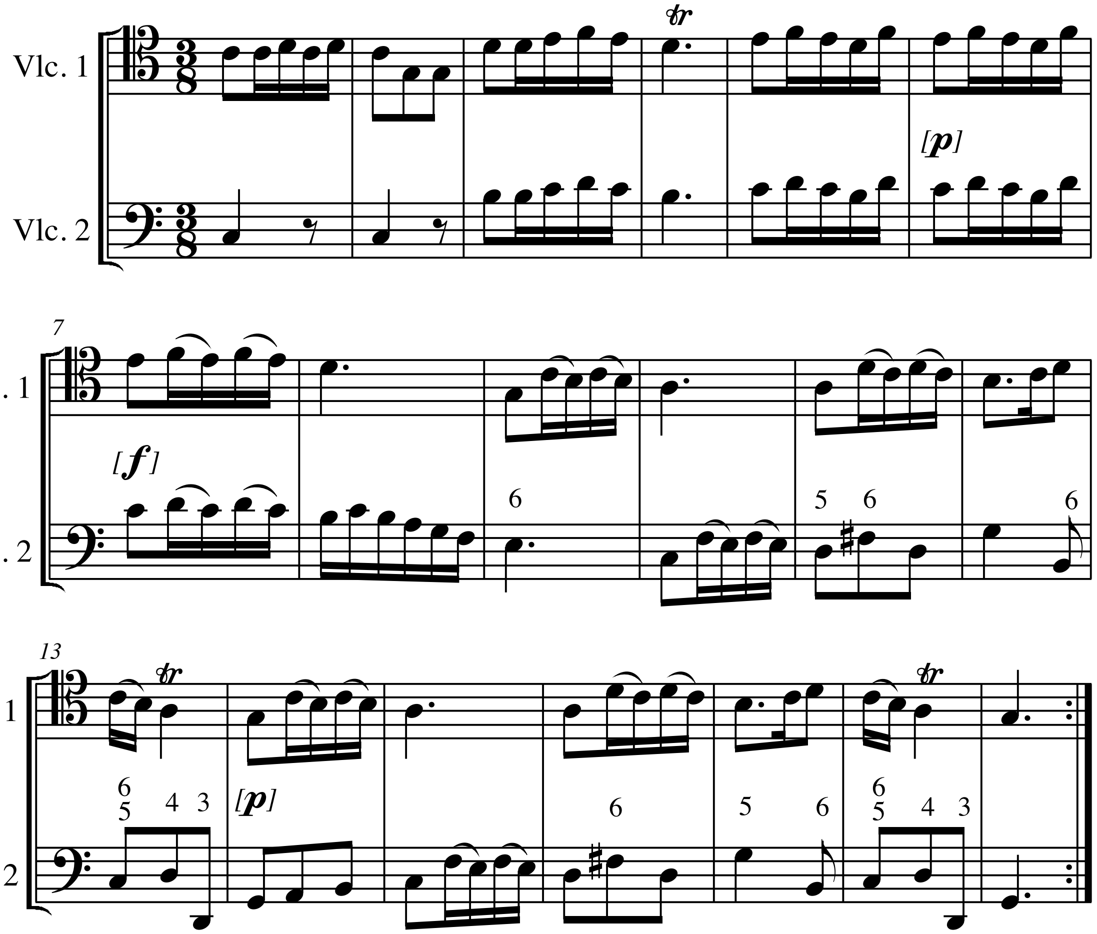
VS: Volti

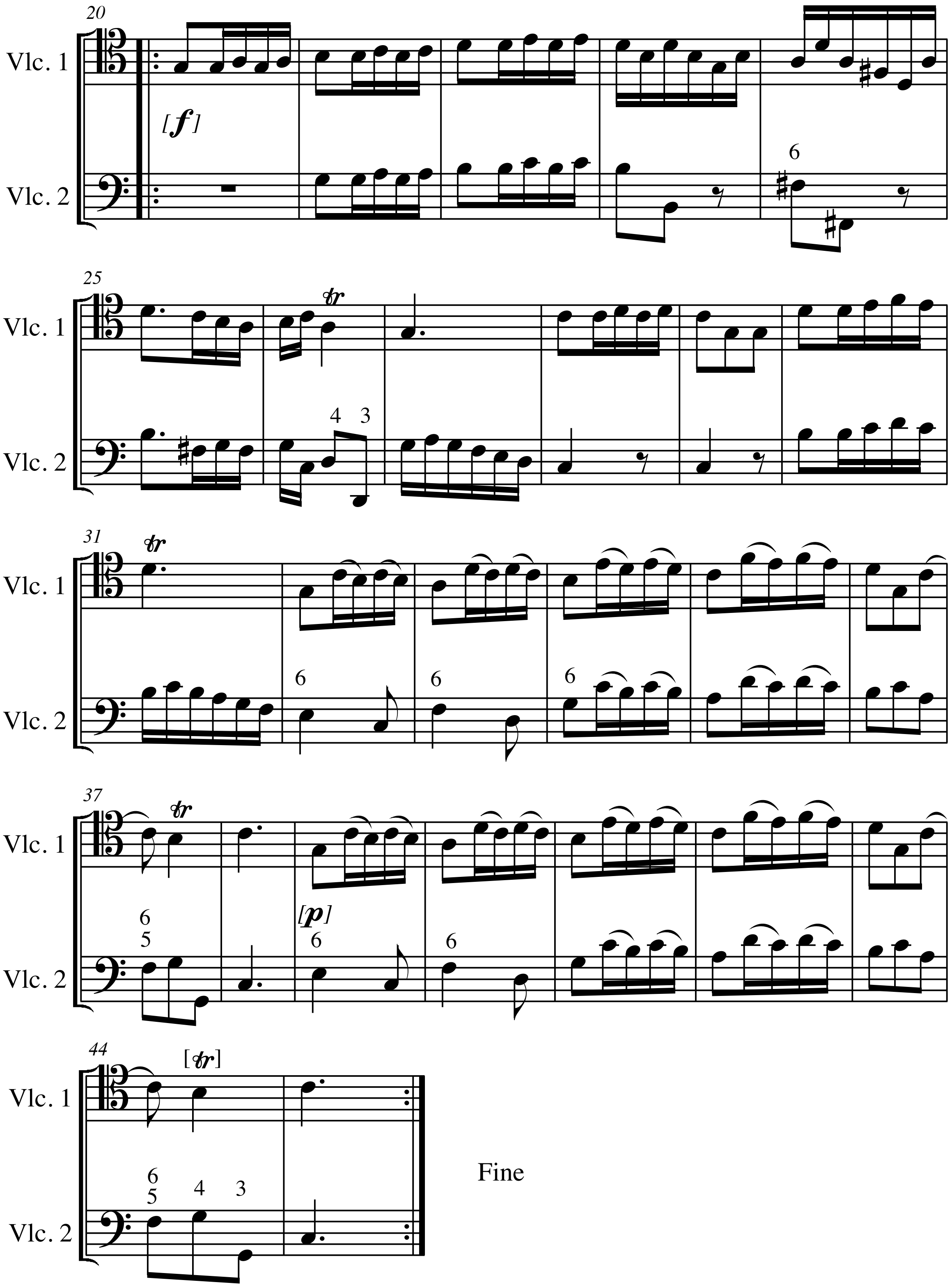
Adagio


Vlc. 1
Vlc. 2
3/4
6
6 5 4 [♯]3
5
6 5
5
10
6 5
6 ♯
7 5 4 [♯]3

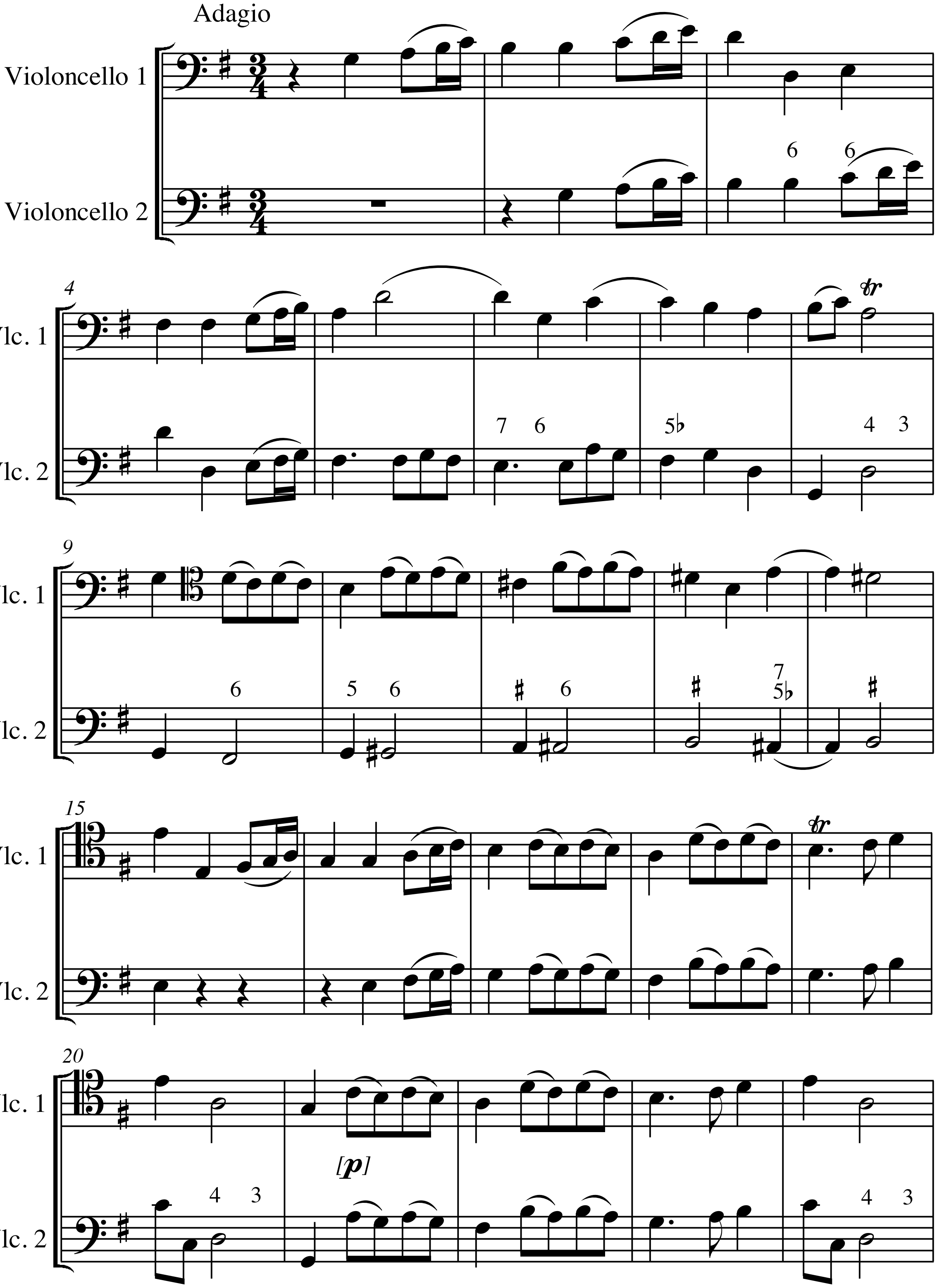

14
Vlc. 1
Vlc. 2
[f]
6♭
♯
6
5♭
6
5
4
[♮]3
tr
18
p
6♭
♯
6
5♭
6
5
4
[♮]3
tr

Allegro


Vlc. 1
Vlc. 2
3/8
tr
[p]
[f]
[p]
tr
tr


20
Vlc. 1
Vlc. 2
[f]
6
25
tr
4 3
31
6
37
[p]
6 5
44
[tr]
Fine

Sonata Seconda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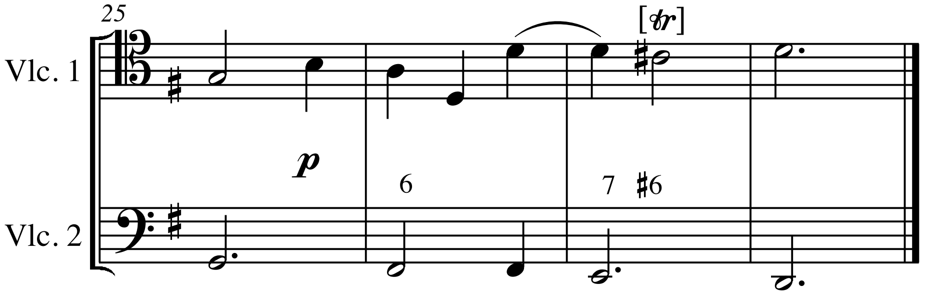
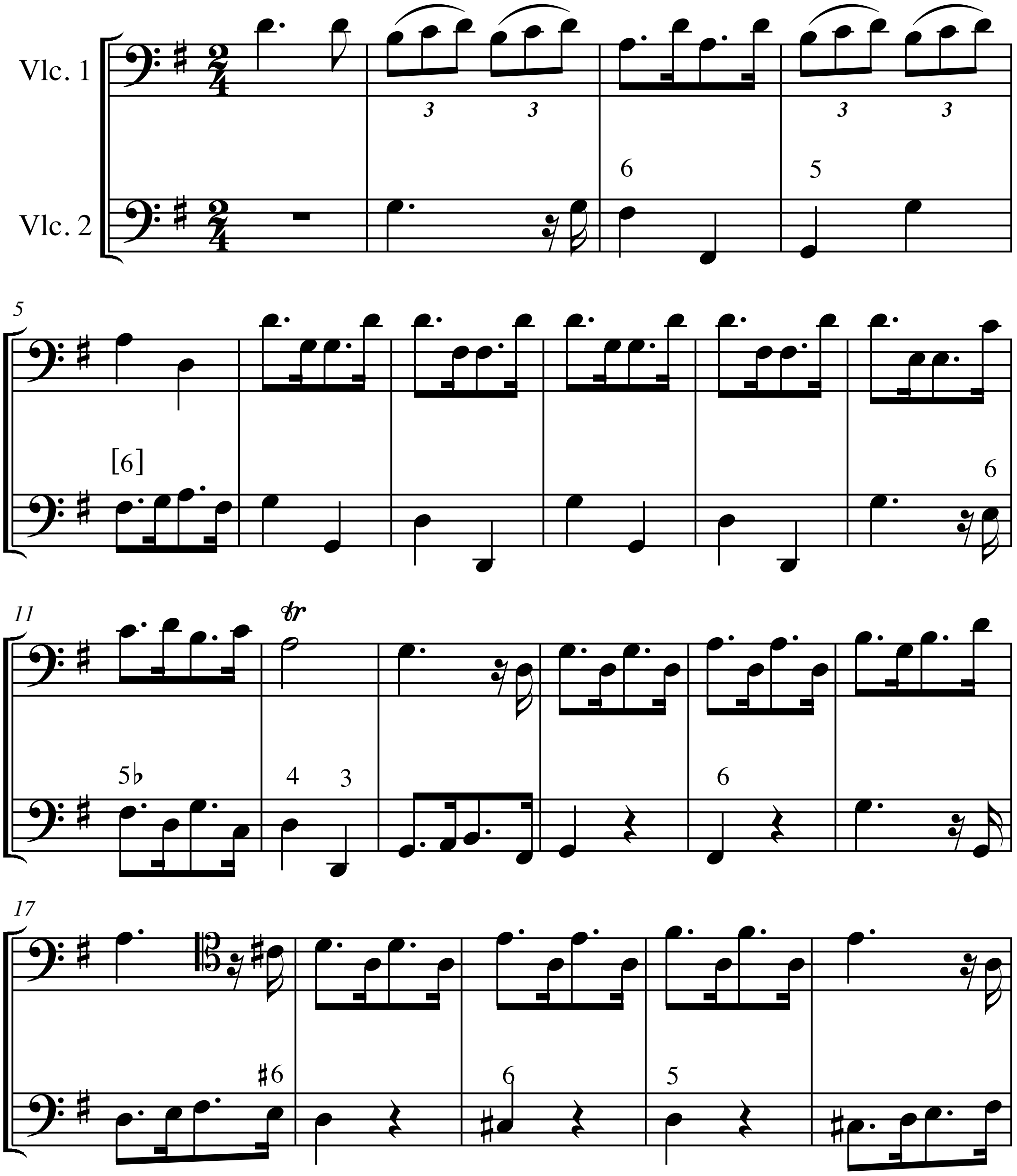
Violoncello 1
Violoncello 2
Vlc. 1
Vlc. 2
4
9
15
20
[p]
6 6
7 6
5♭
4 3
6
5 6
♯ 6
♯ 7 5♭
♯
4 3
4 3

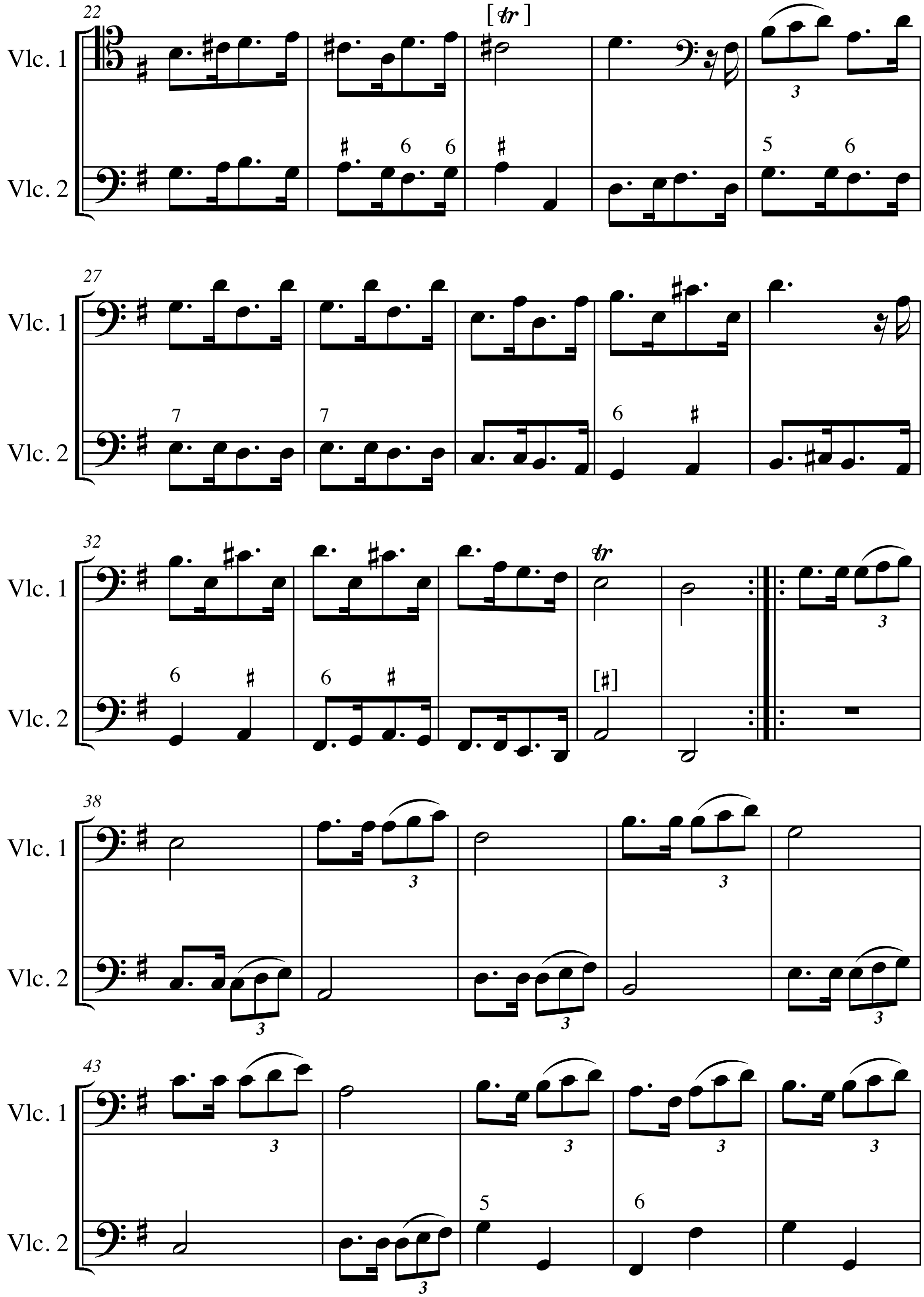

25
Vlc. 1
Vlc. 2
[tr]
p
6
7 ♯6

Allemande - Allegro*


Vlc. 1
Vlc. 2
3
6
5
[6]
tr
5♭
4 3
17
♯6

---

* The dotted rhythm should be interpreted as triplet rhythm when set against triplets.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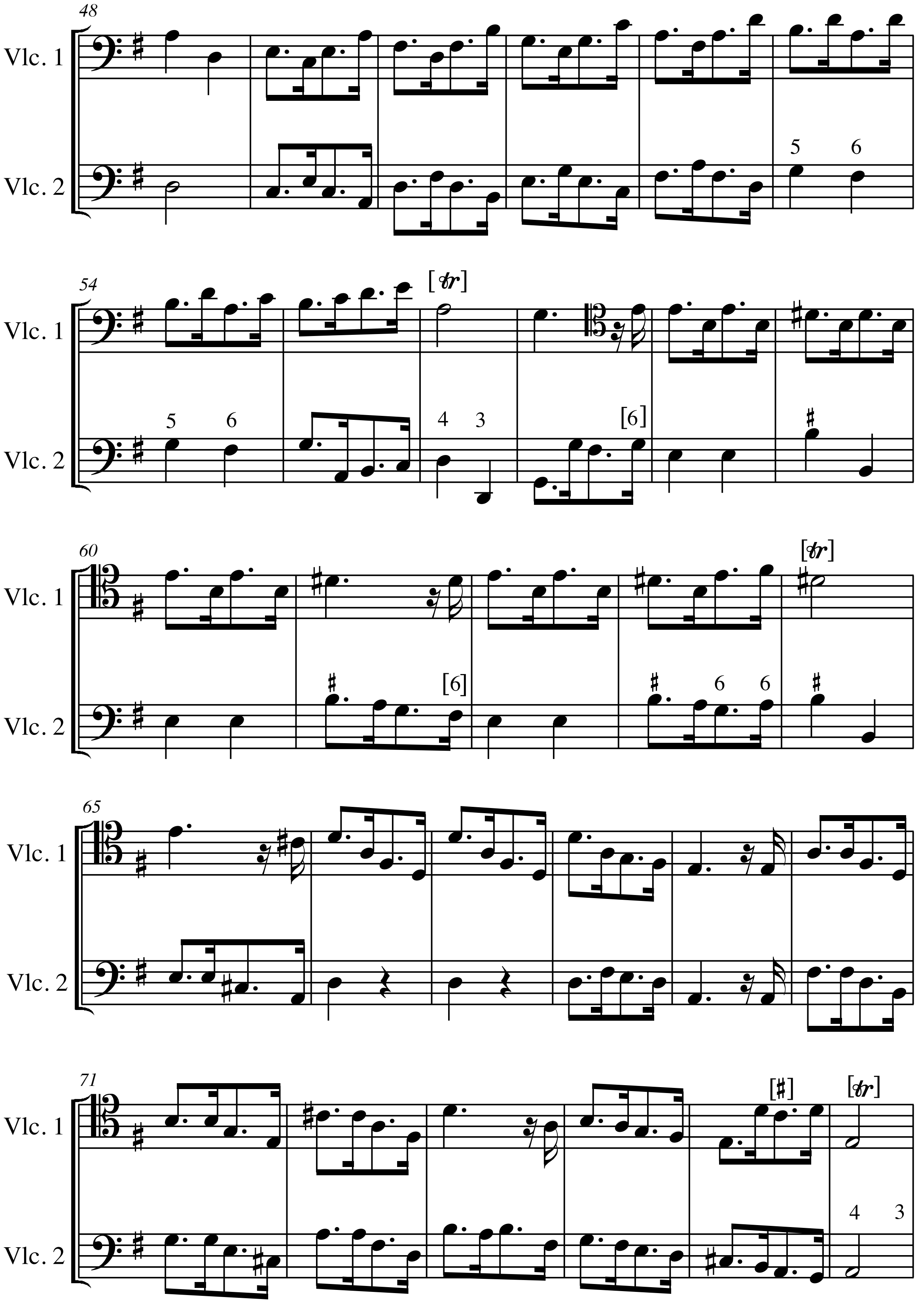
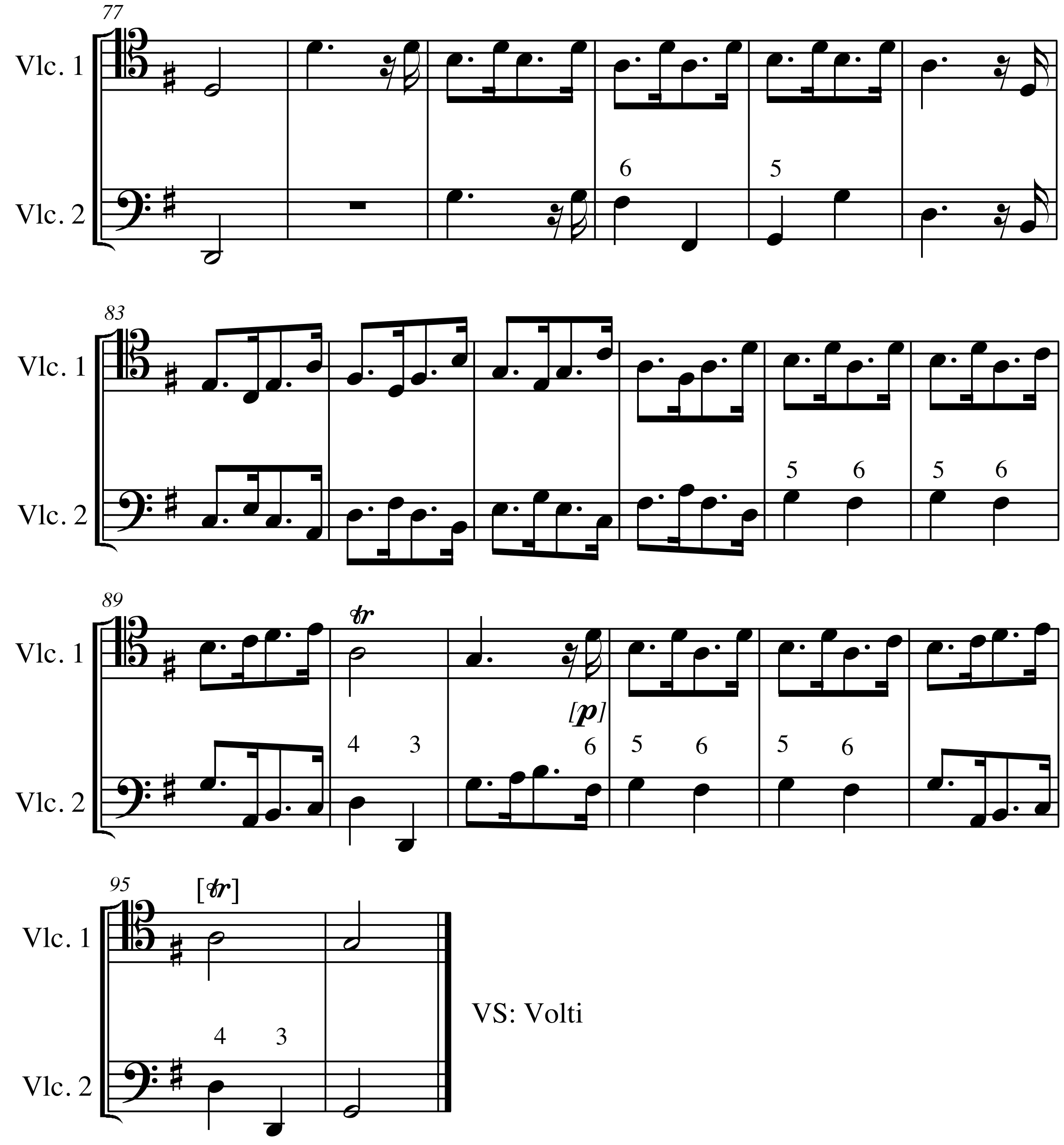
Vlc. 1
Vlc. 2
[tr]
27
32
tr
[♯]
38
43


48
Vlc. 1
Vlc. 2
5 6
54
[tr]
5 6
4 3
[6]
60
[tr]
[6]
6 6
65
71
[♯]
[tr]
4 3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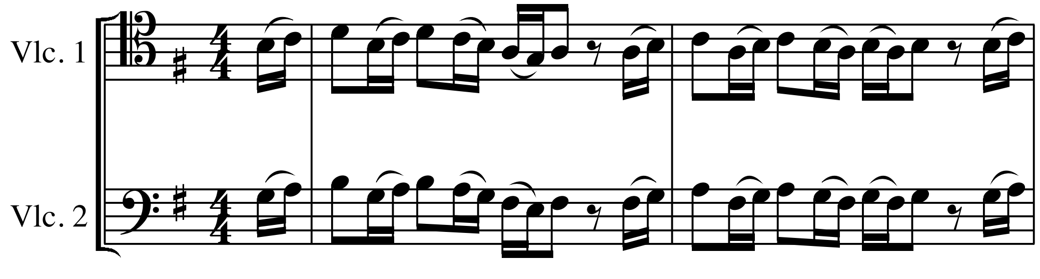
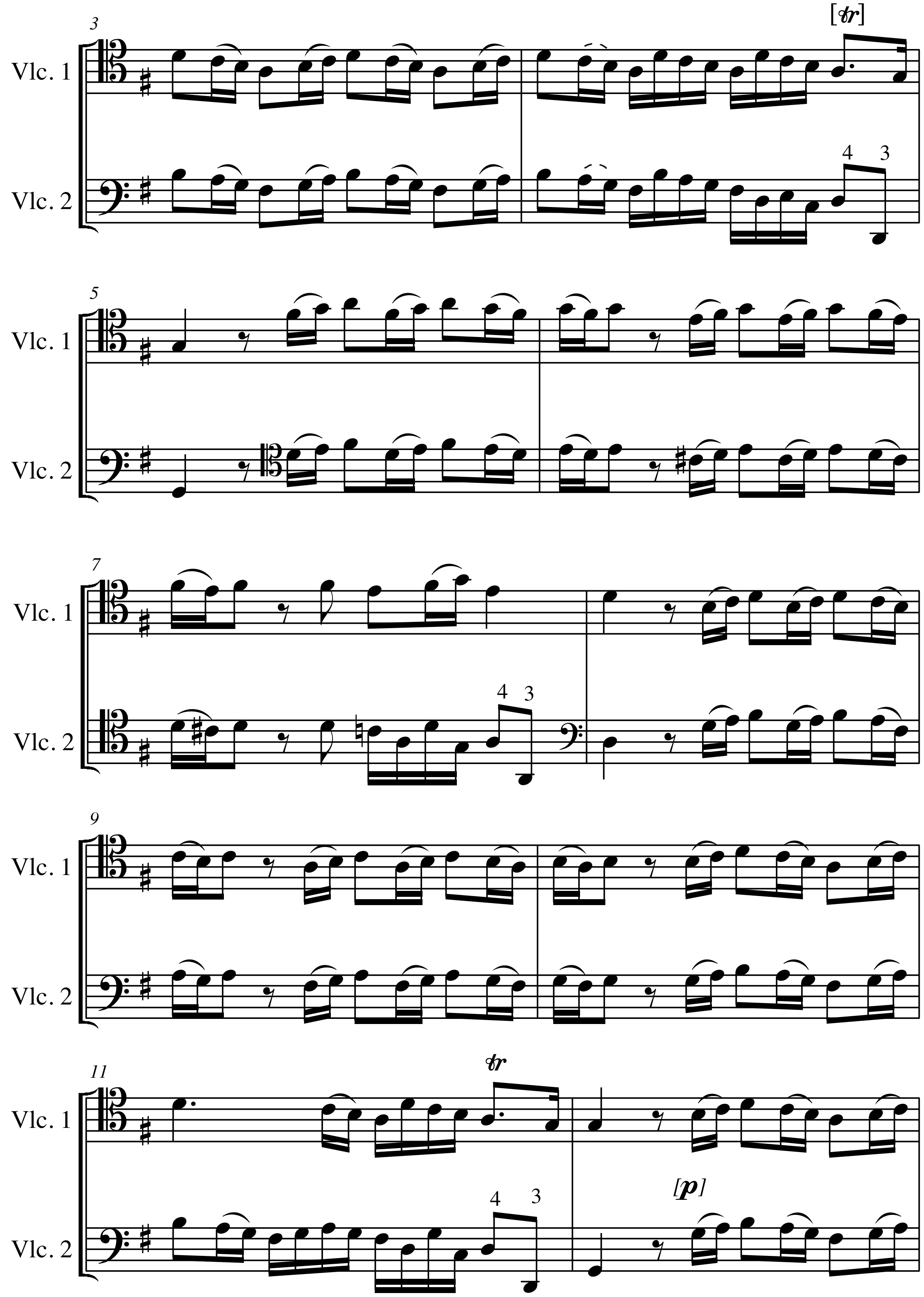
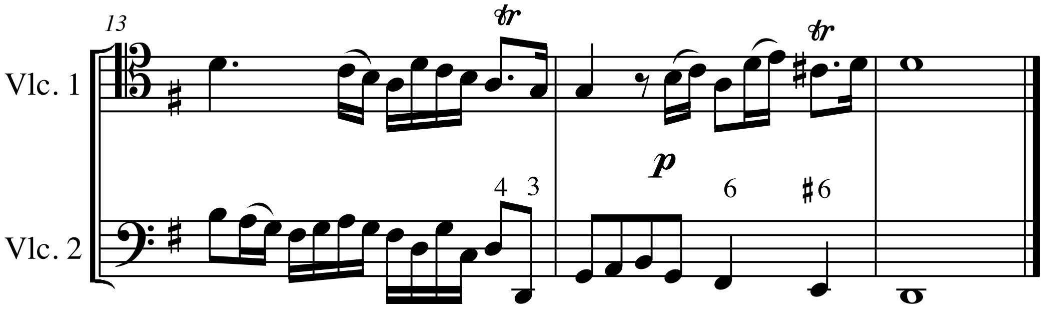
Vlc. 1
Vlc. 2
83
89
tr
[p]
95
[tr]
VS: Volti

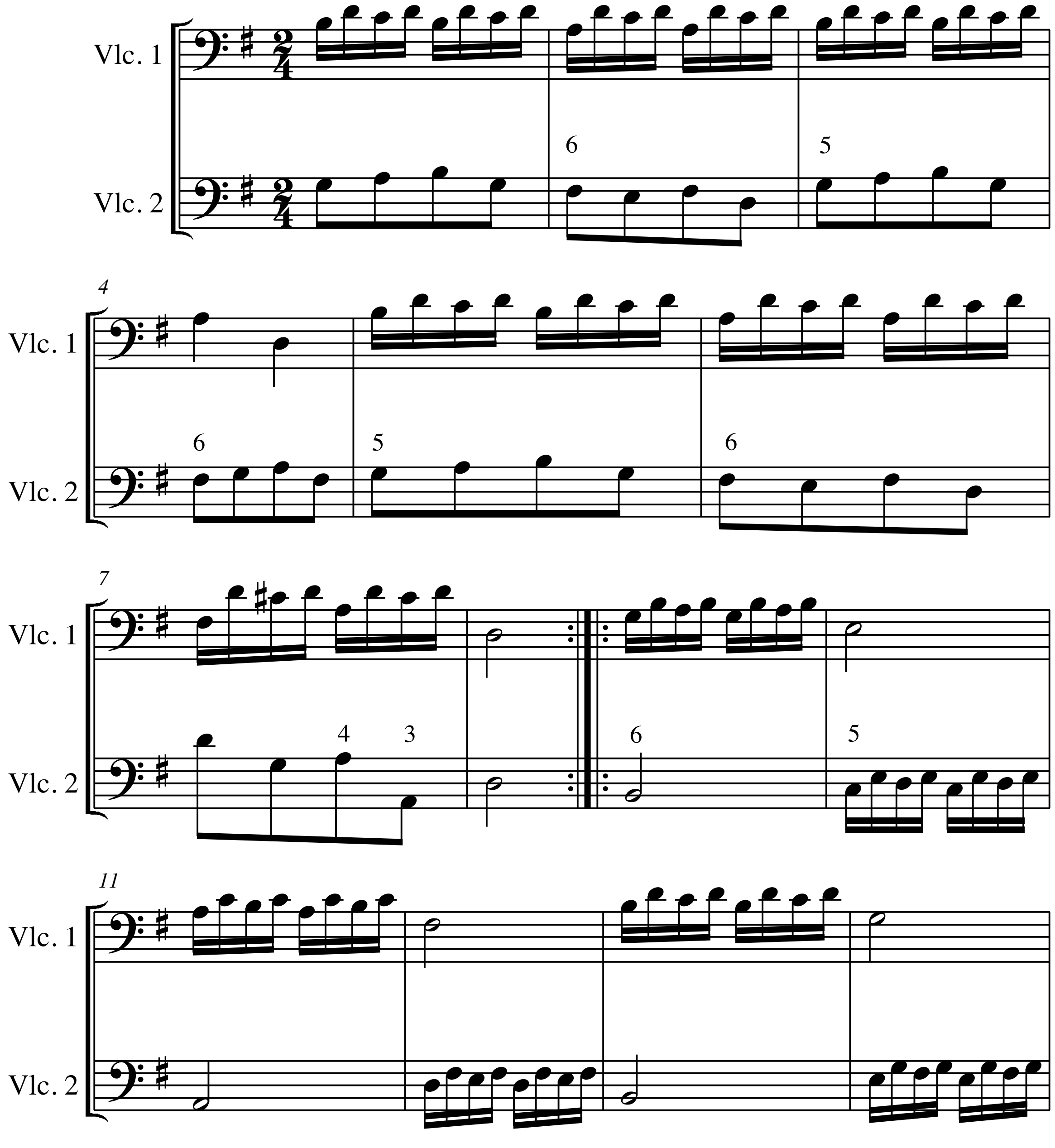
Adagio

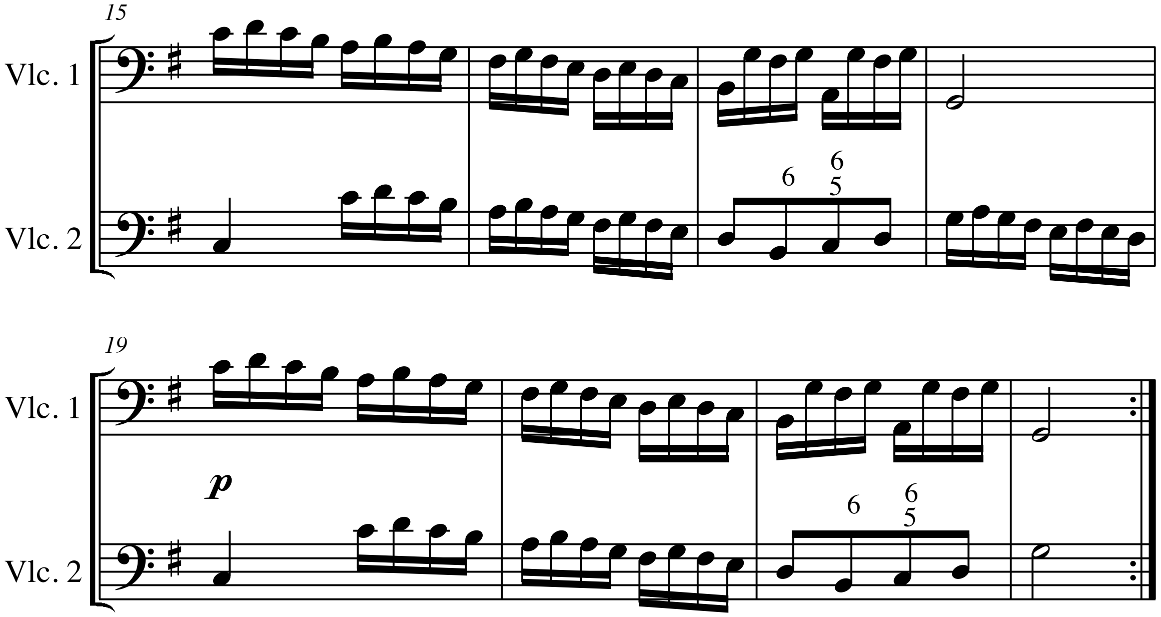



3
Vlc. 1
Vlc. 2
[tr]
4 3
5
Vlc. 1
Vlc. 2
7
Vlc. 1
Vlc. 2
4 3
9
Vlc. 1
Vlc. 2
11
Vlc. 1
Vlc. 2
tr
4 3
[p]


13
Vlc. 1
Vlc. 2
tr
tr
p
4 3
6
♯6

Gavotta - Allegro

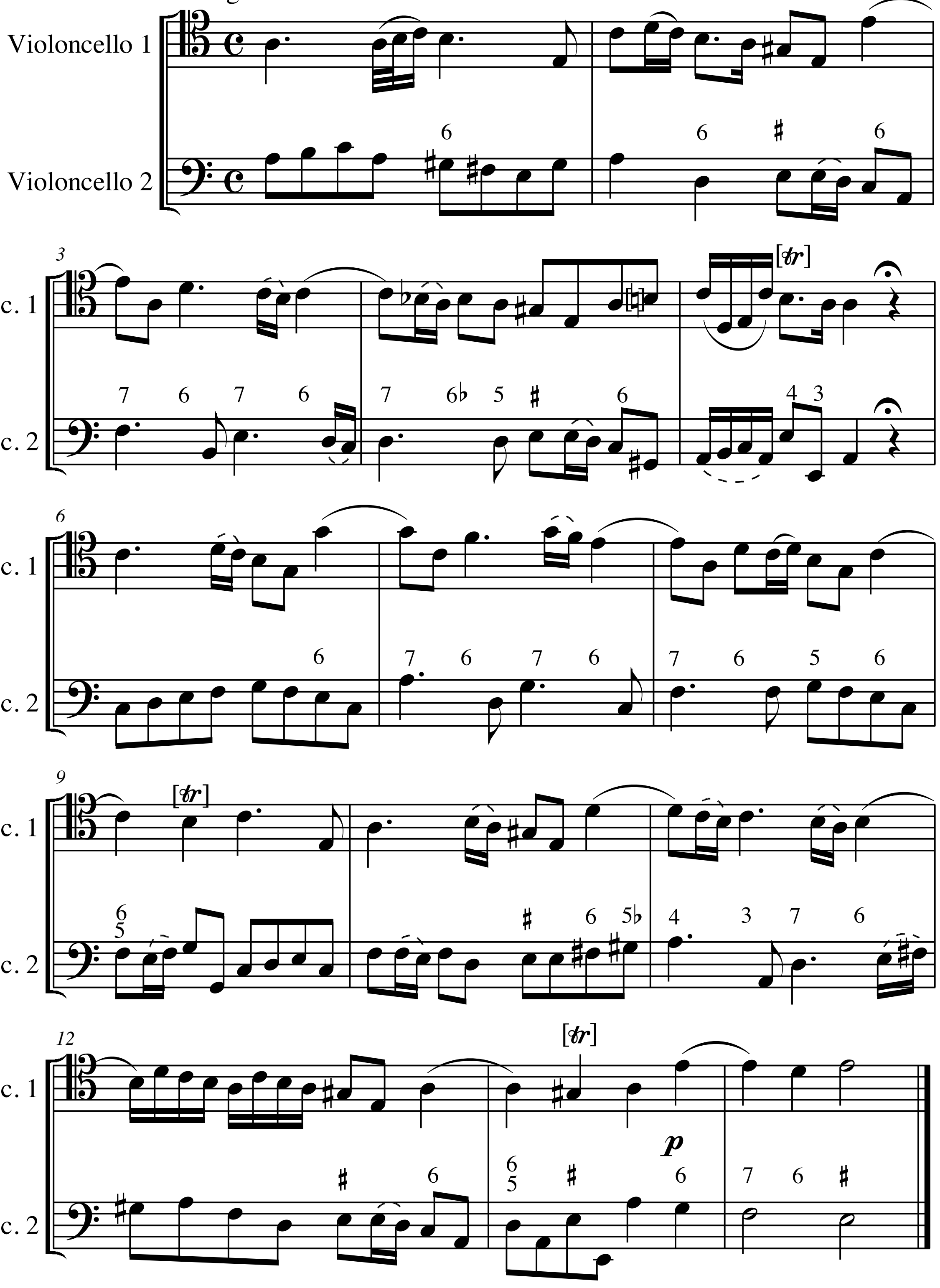

Vlc. 1
Vlc. 2
6
5
4
6
5
6
7
4 3
6
5
11


15
Vlc. 1
Vlc. 2
6
6
5
19
Vlc. 1
p
Vlc. 2
6
6
5

Fine

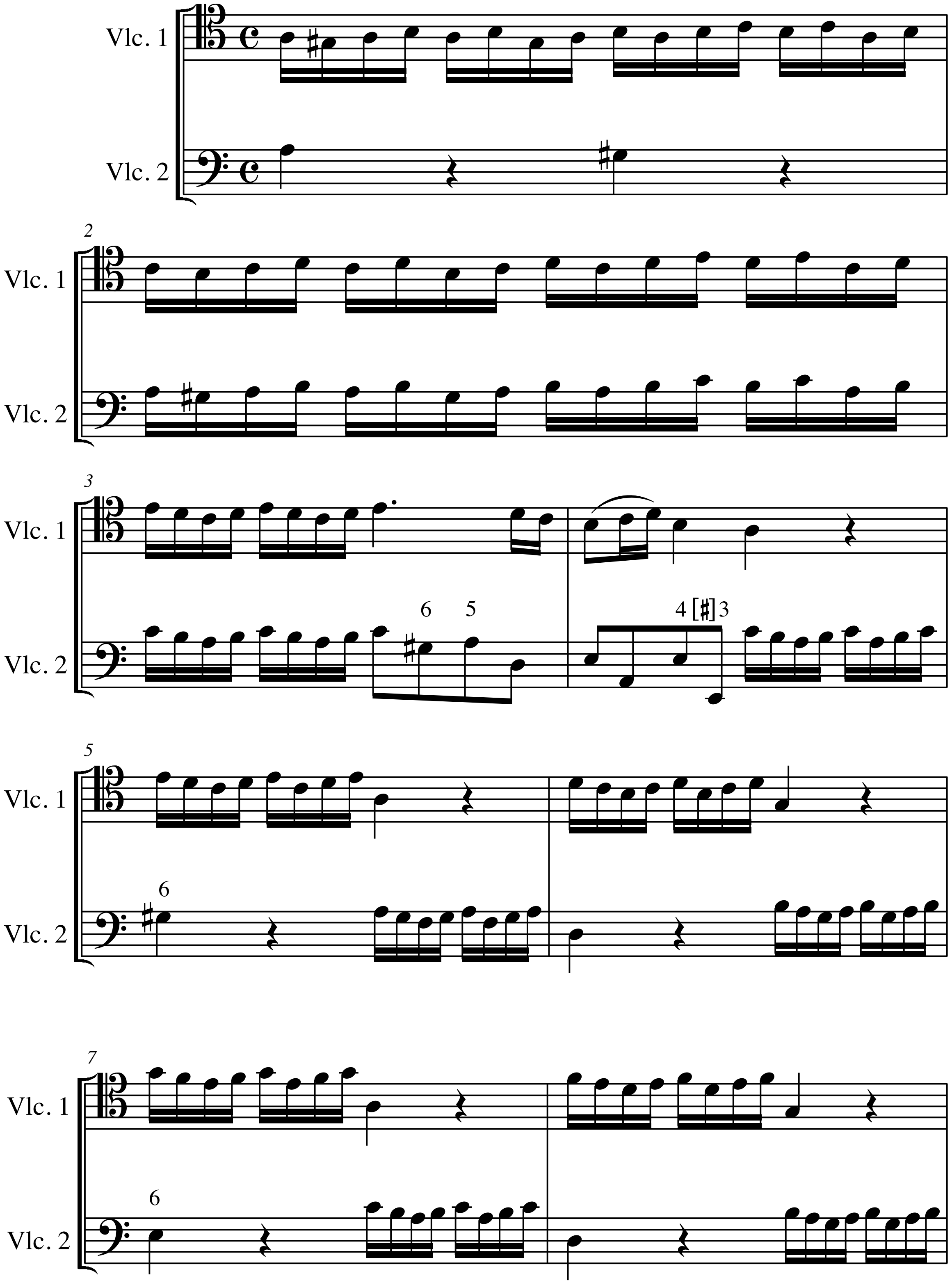
Sonata Terza

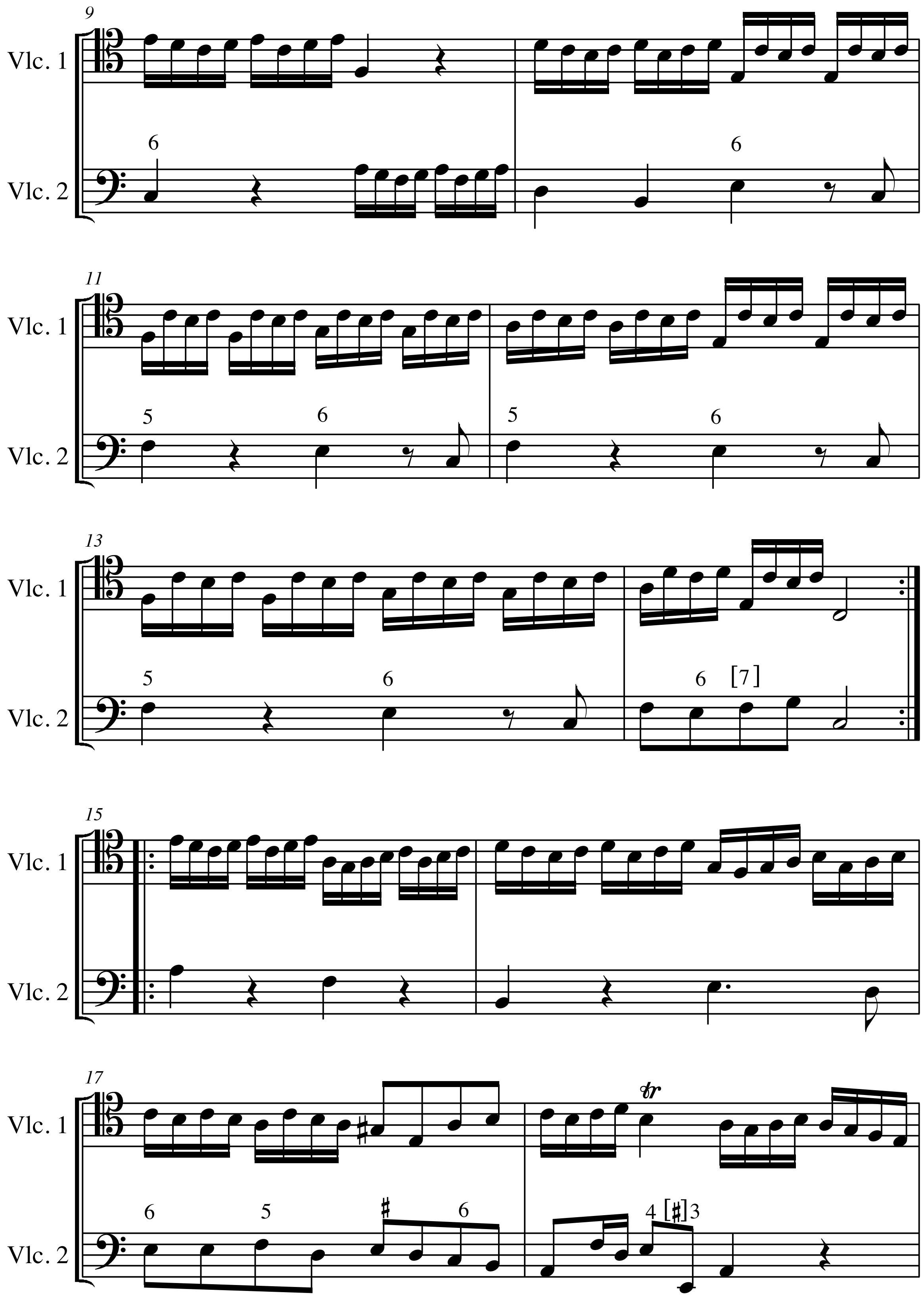
Adagio

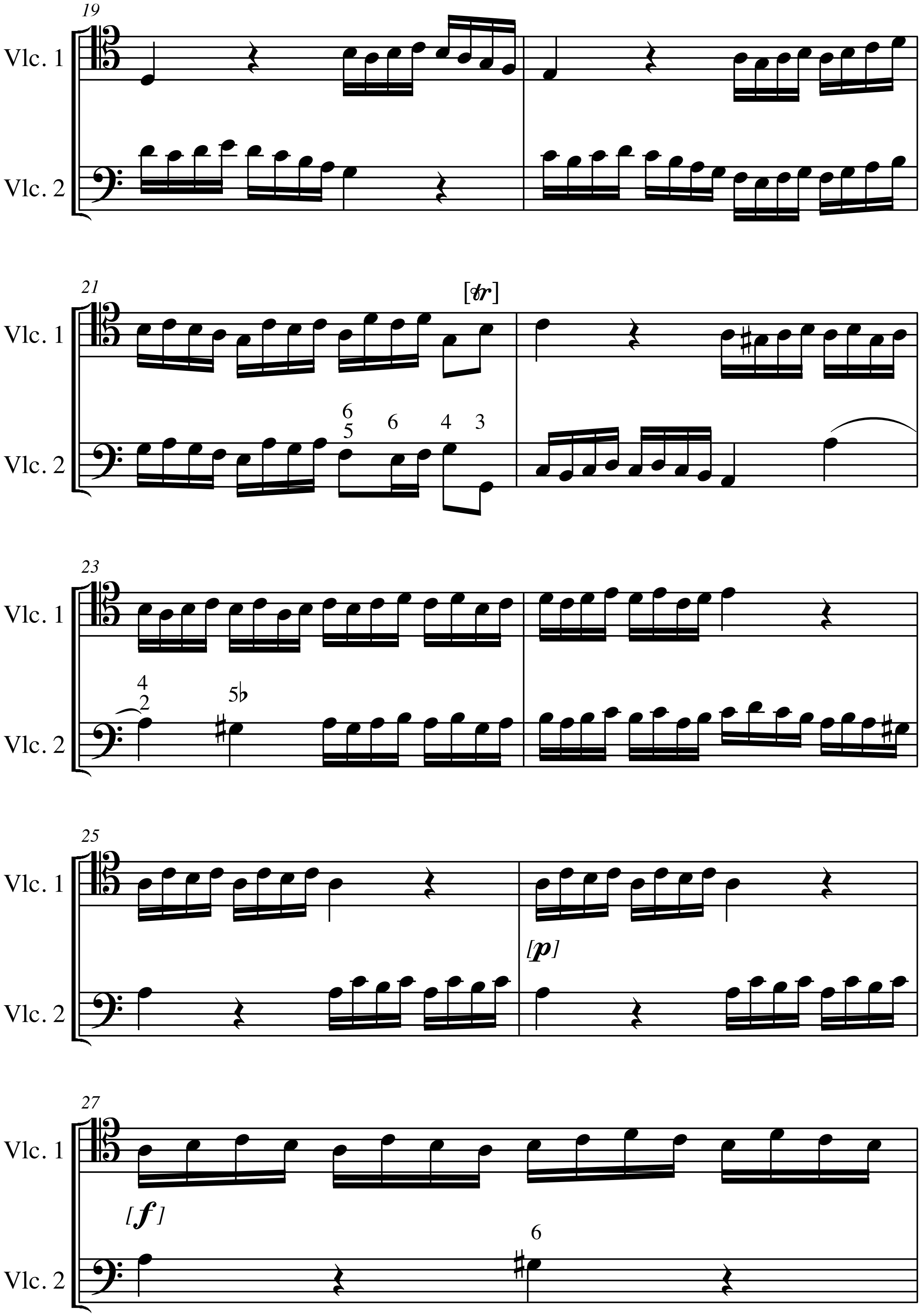


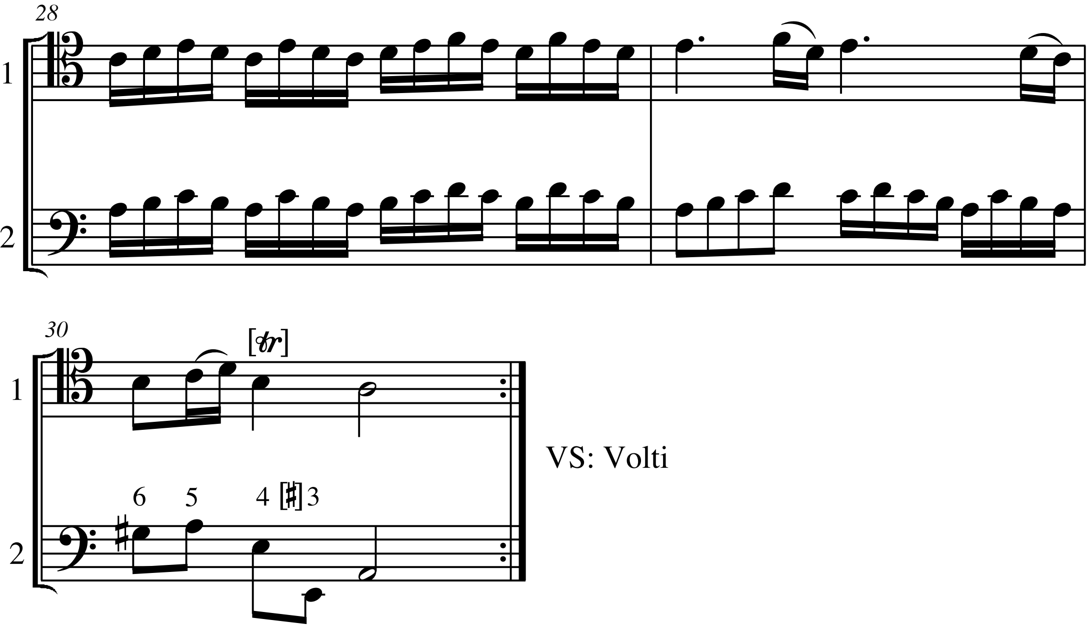
Violoncello 1
Violoncello 2
Vlc. 1
Vlc. 2
3
6
9
12
[tr]
p

Allemanda - Allegro

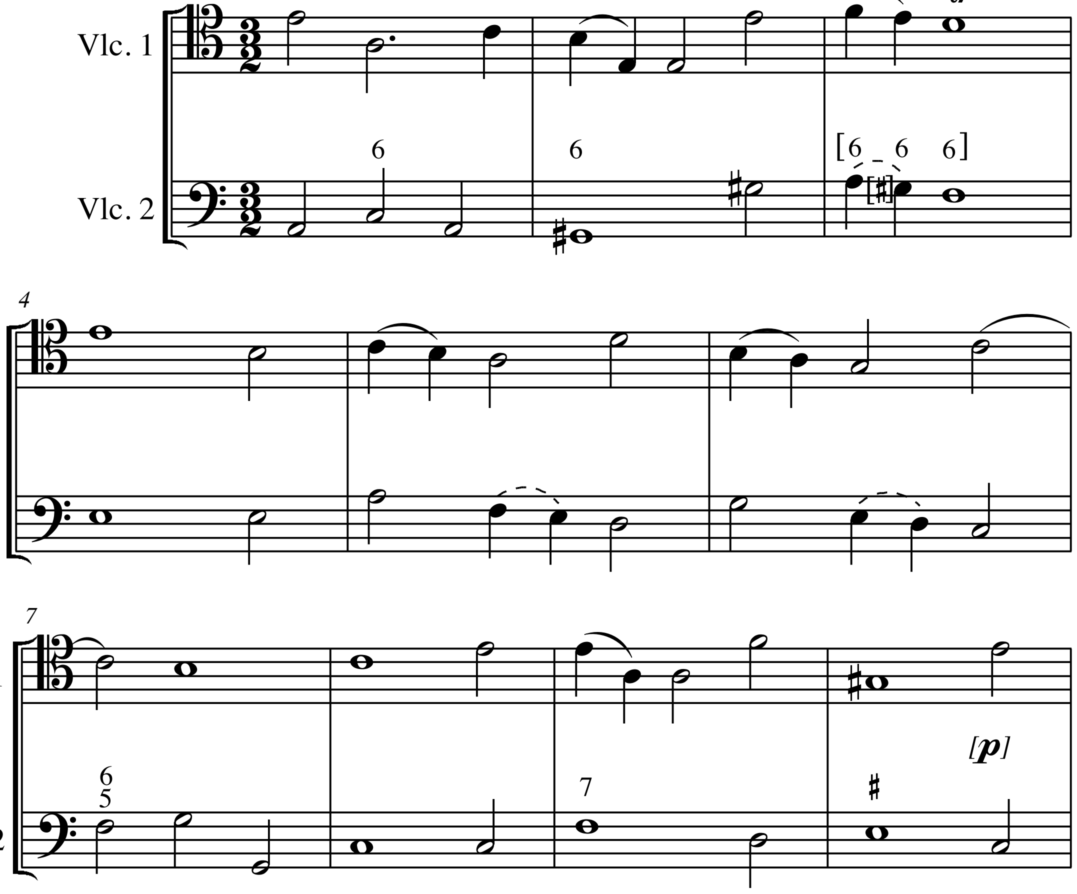

Vlc. 1
Vlc. 2
2
3
6
5
4 [♯] 3
5
6
7
6

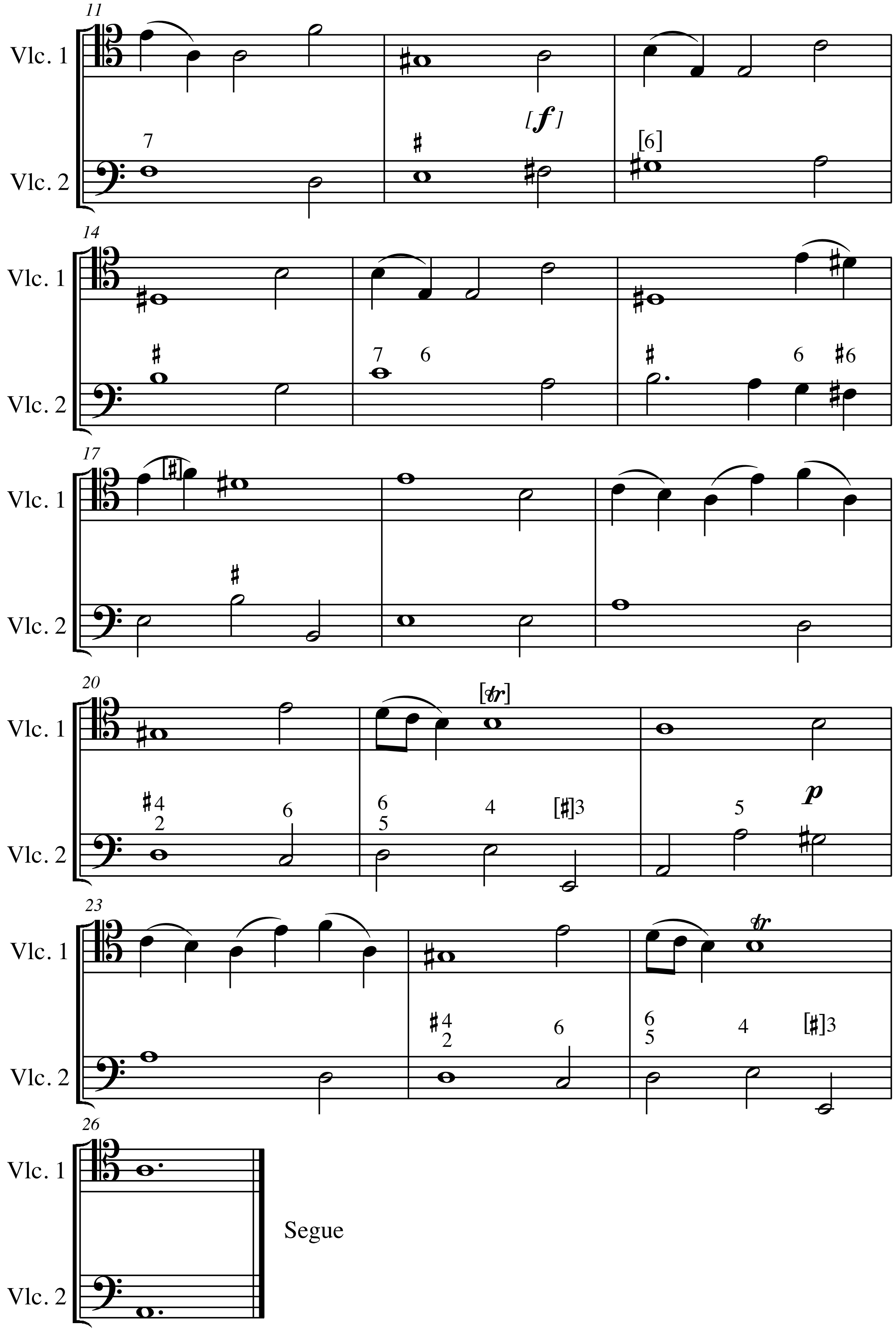

Vlc. 1
Vlc. 2
6 [7]
tr
♯
4 [♮]3


Vlc. 1
Vlc. 2
[tr]
5♭
[p]
[f]


28
Vlc. 1
Vlc. 2
30
[tr]
6 5 4 [♮]3
VS: Volti

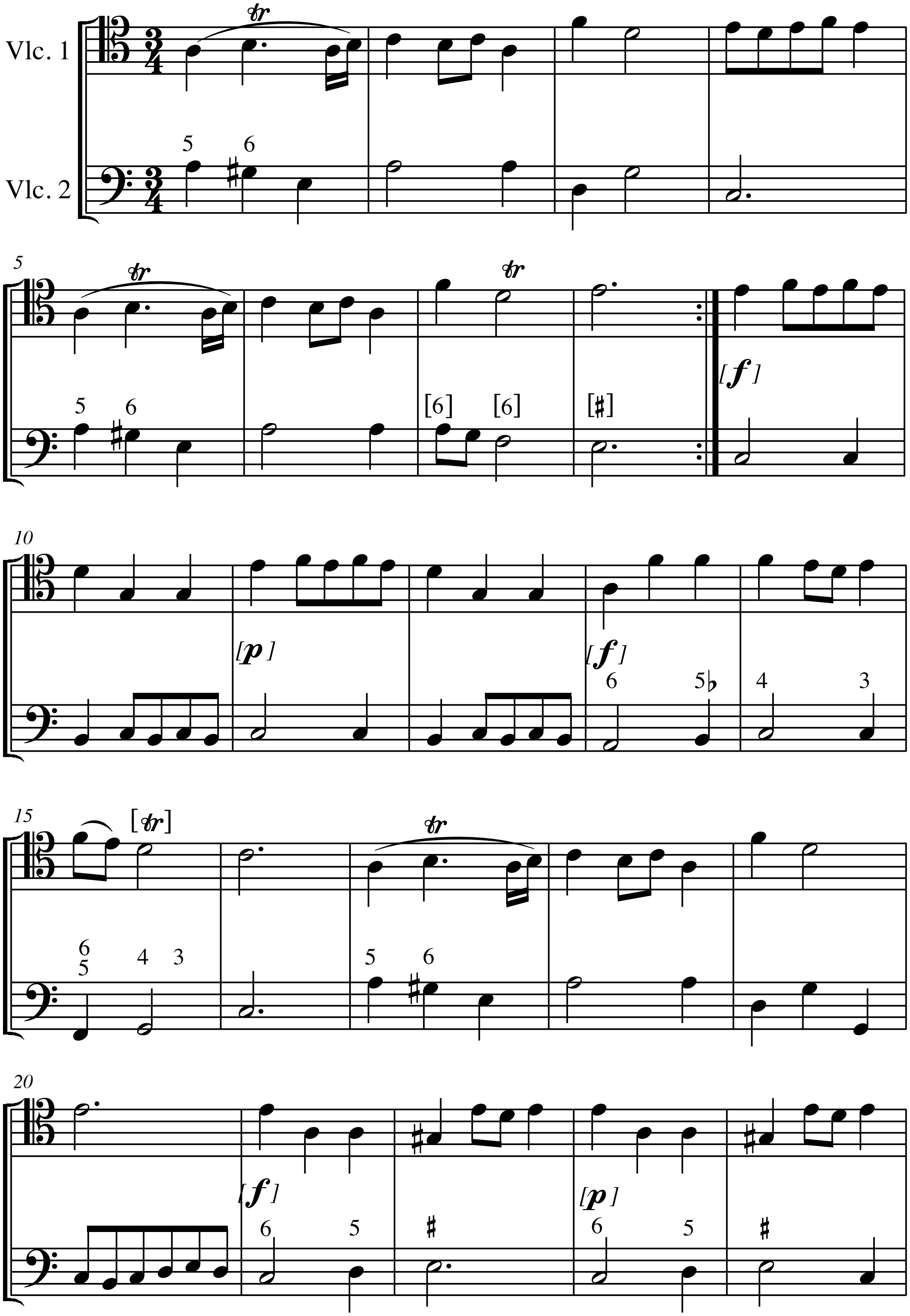
Adagio

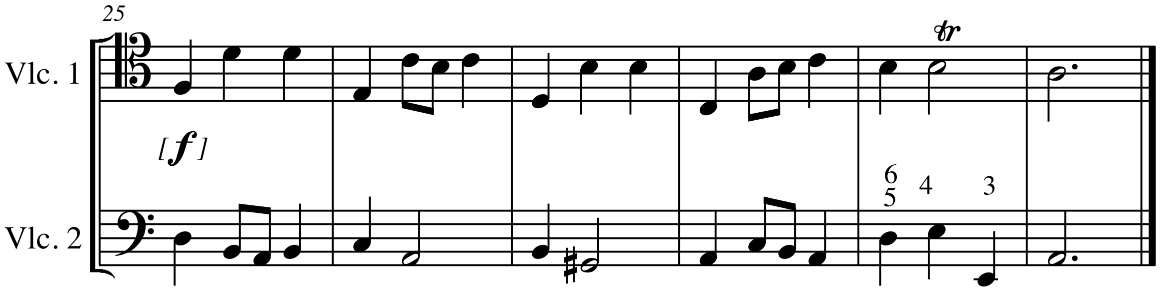

Vlc. 1
Vlc. 2
tr
6
6
[6 6 6]
[♮]
4
7
6
5
7
♯
[p]


11
Vlc. 1
Vlc. 2
7
♯
[f]
[6]
14
♯
7 6
♯ 6 ♯6
17
[♯]
♯
20
[tr]
♯4 2
6
6 5
4
[♯]3
5
p
23
♯4 2
6
6 5
4
[♯]3
tr
26

Segue

Allegro

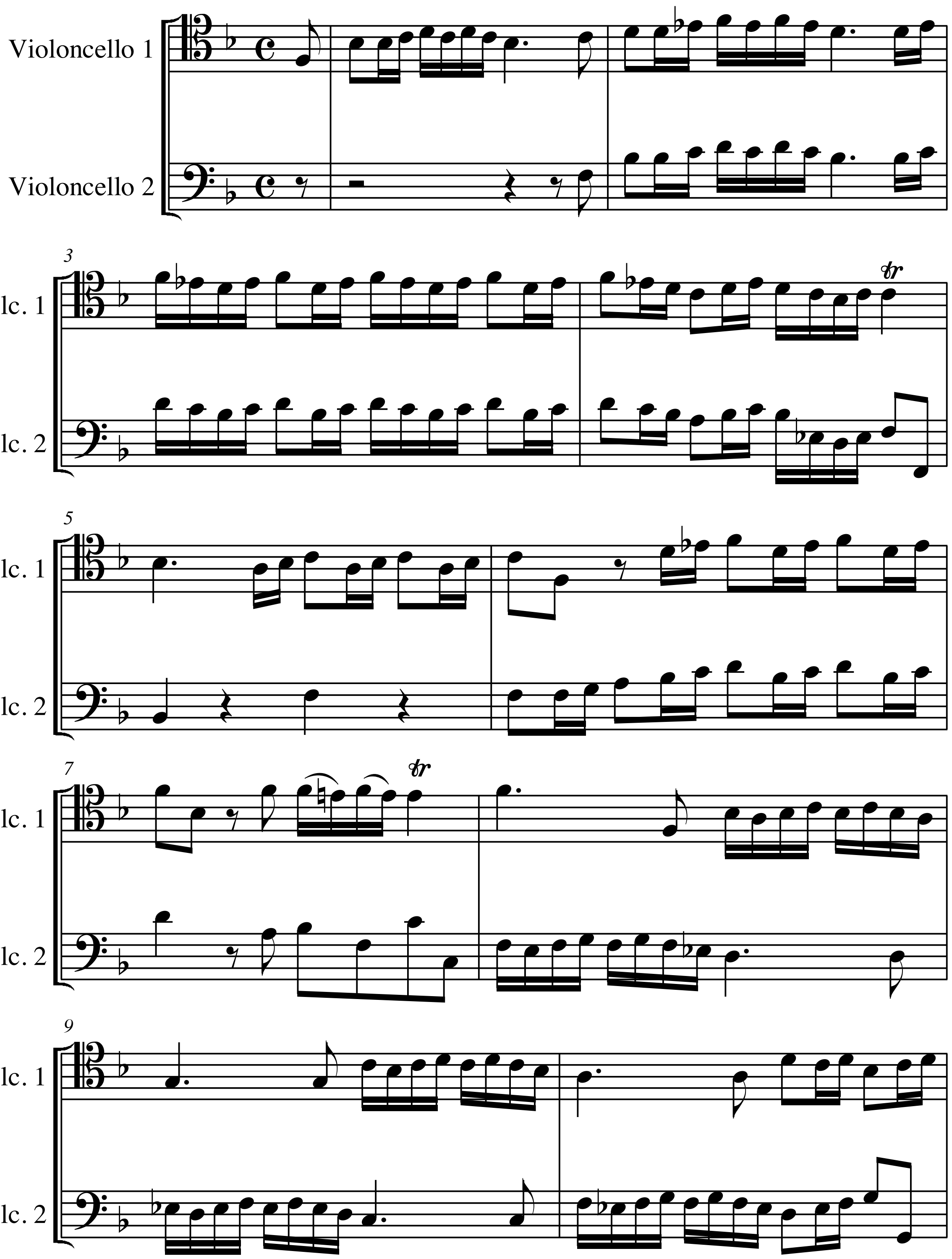

Vlc. 1
Vlc. 2
5
10
15
20
[f]
[p]
[f]
[f]
[p]
5 6
[6] [6]
[♯]
6 5♭ 4 3
6
5
4 3
6 5 ♯

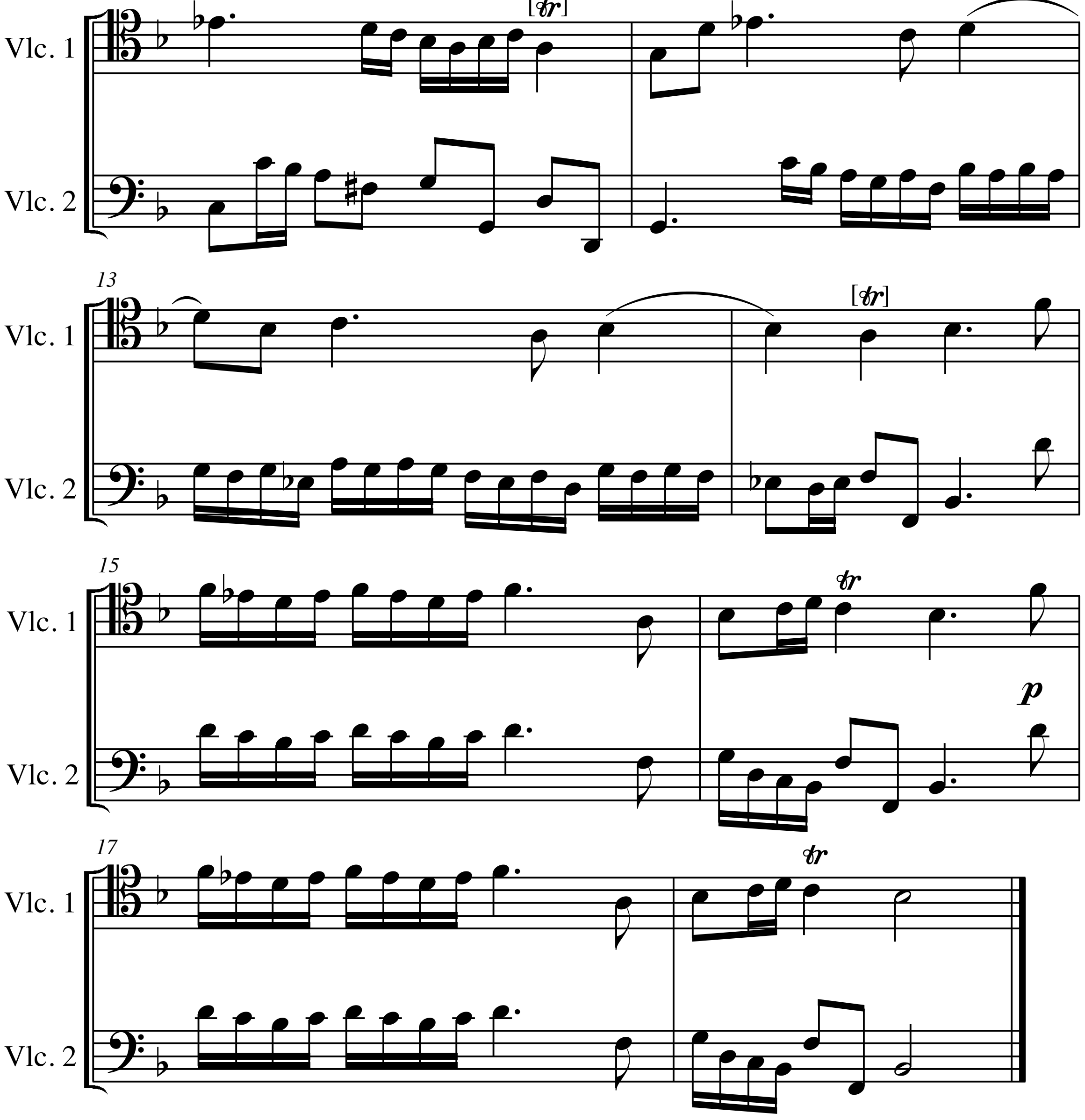

25
Vlc. 1
Vlc. 2
[f]
tr
6
5
4
3

Fine

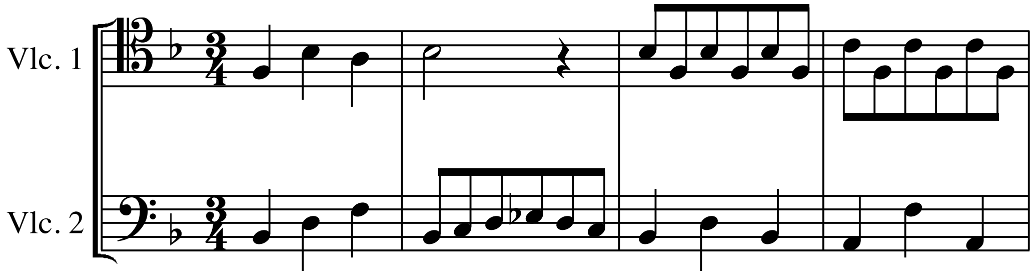
Sonata Quarta

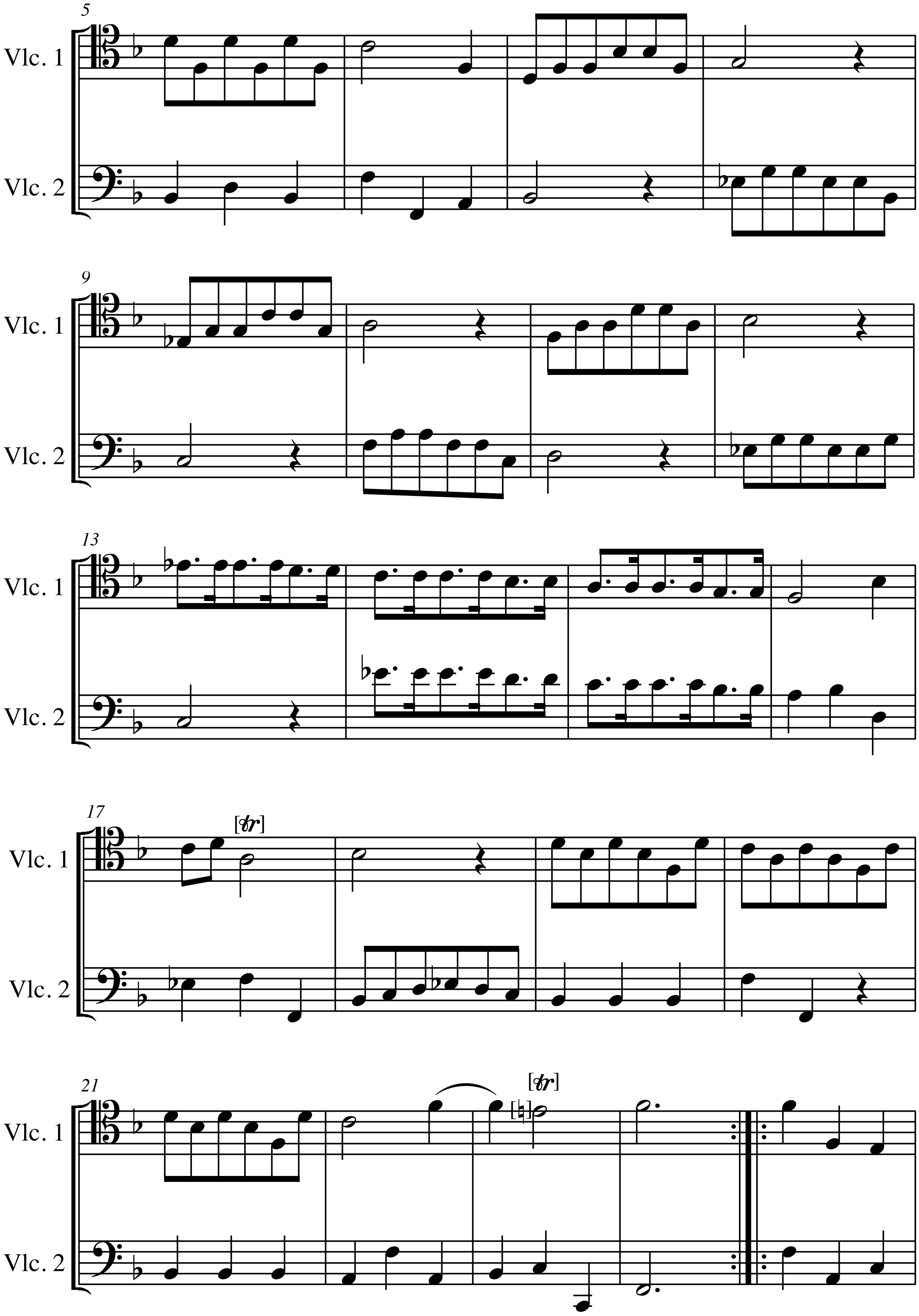
Adagio

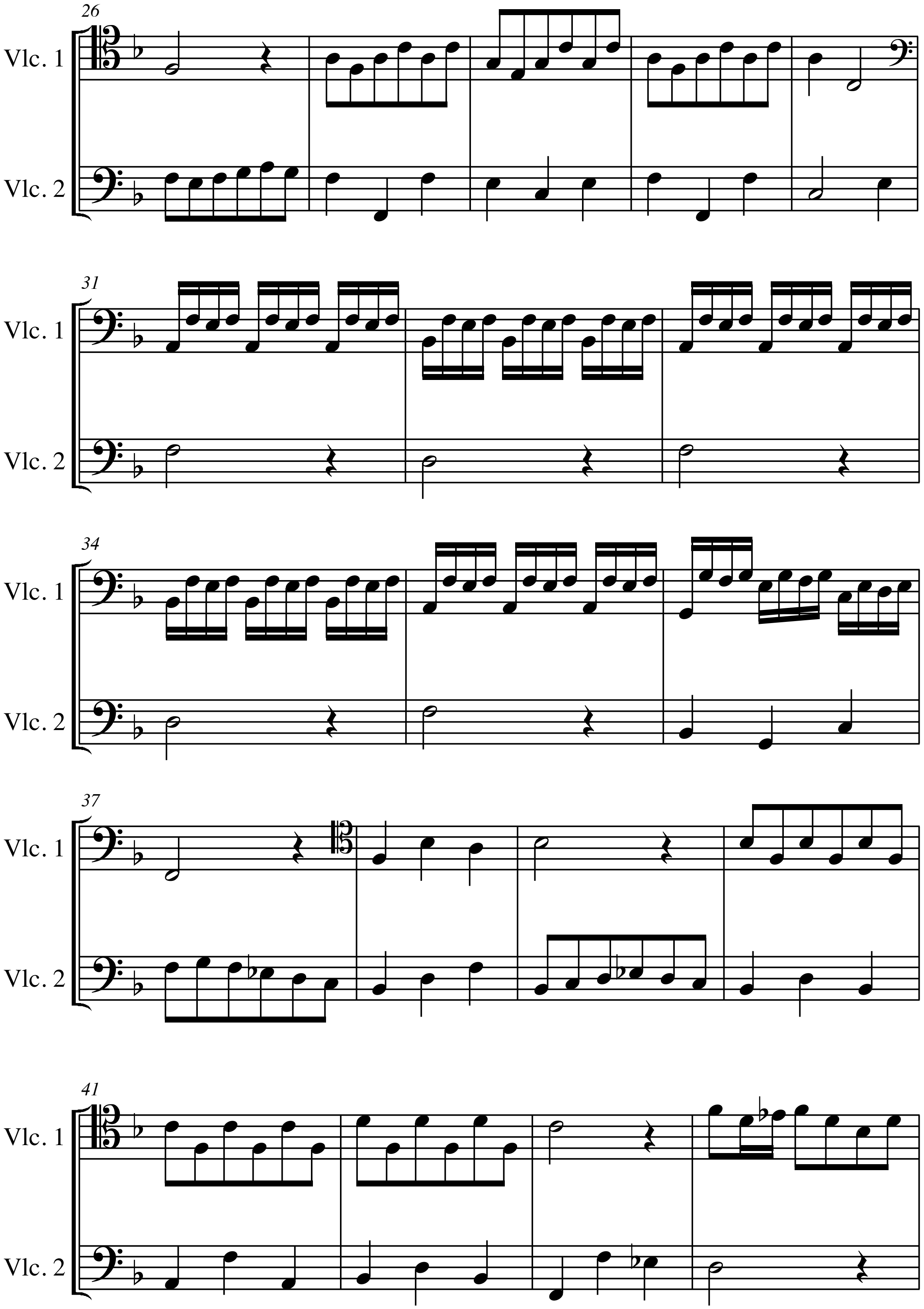

Violoncello 1
Violoncello 2
3
Vlc. 1
Vlc. 2
tr
5
7
9

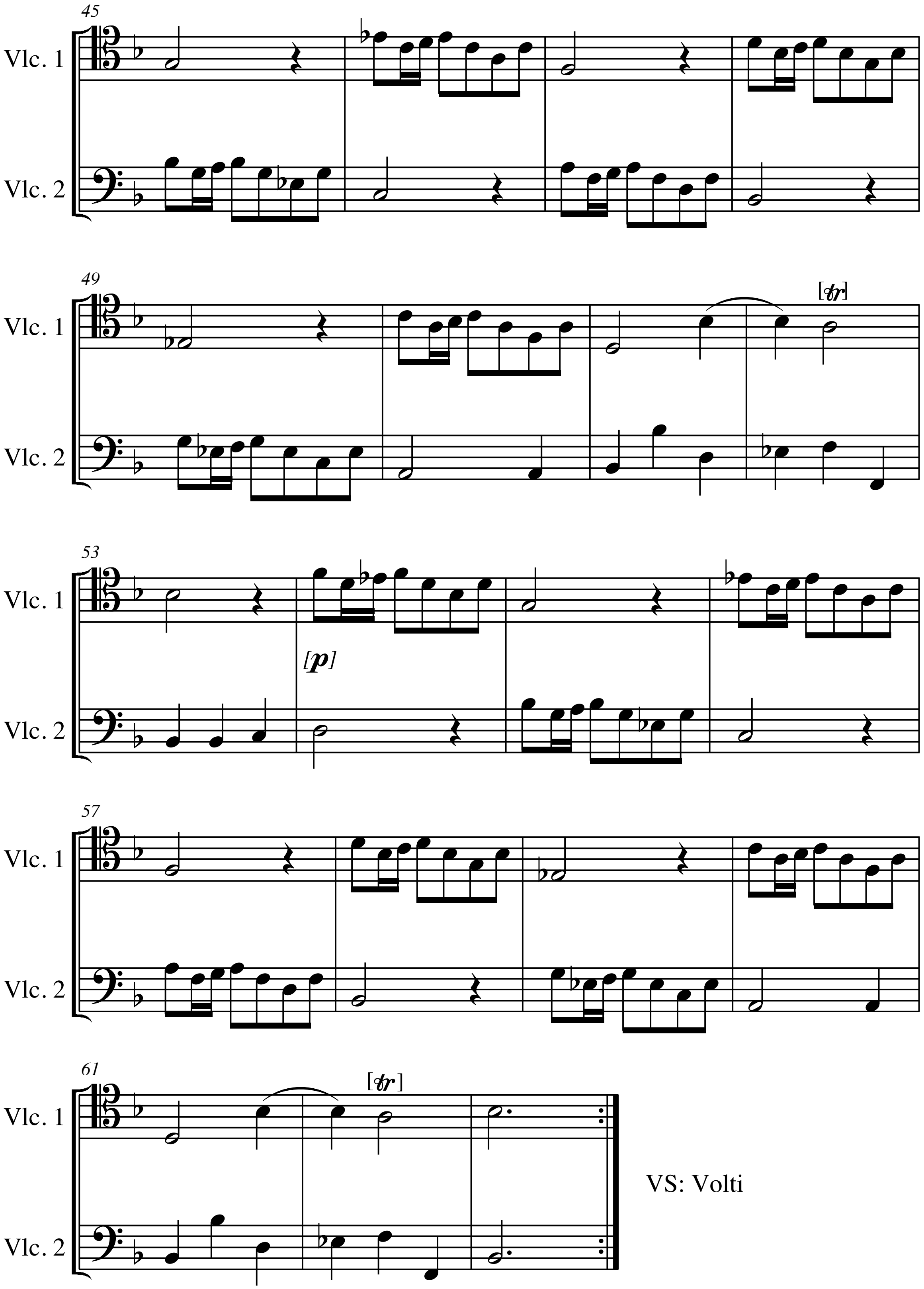

11
Vlc. 1
Vlc. 2
[tr]
13
[tr]
15
tr
p
17
tr

Corrente-Allegro

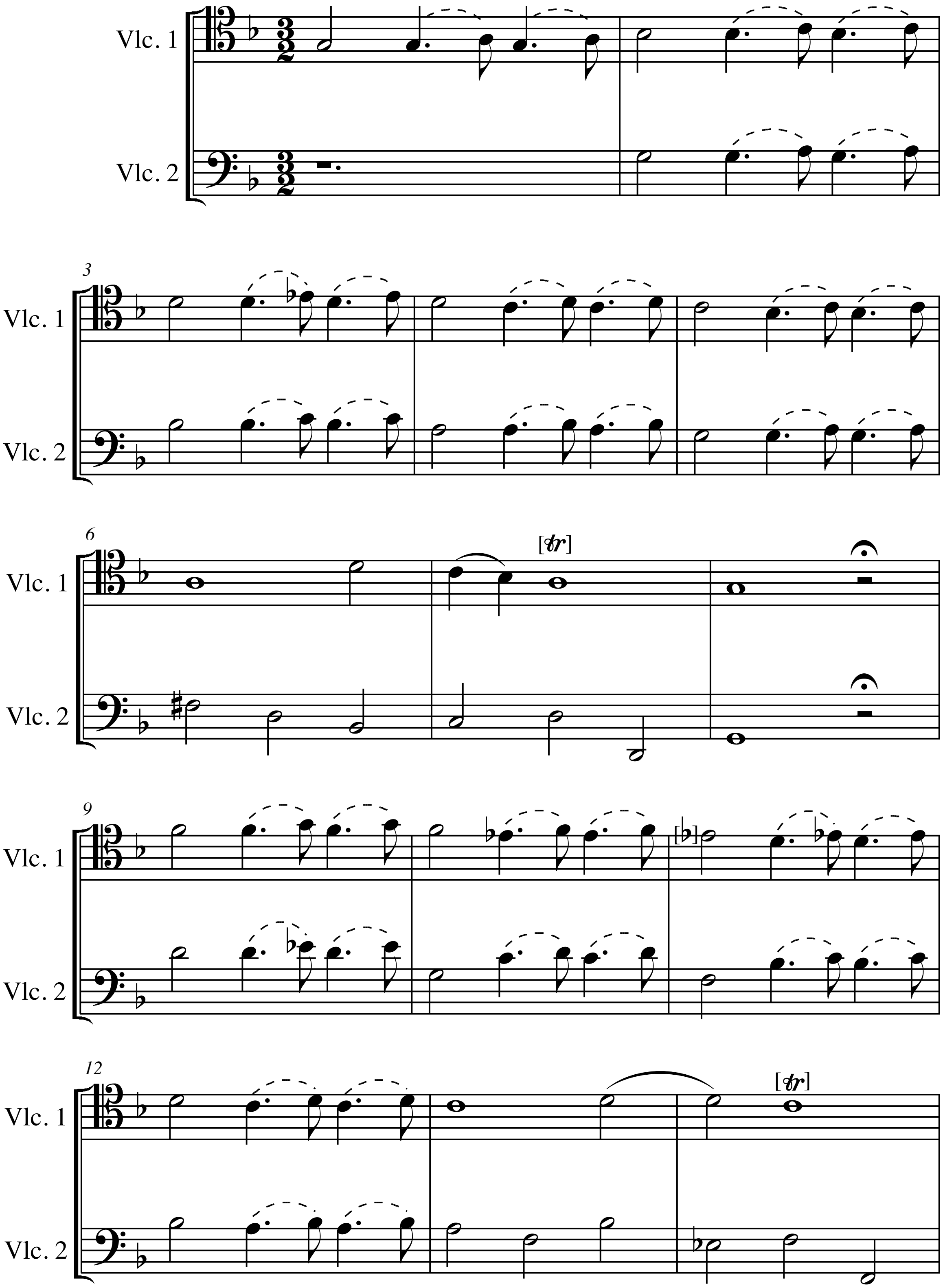

Vlc. 1
Vlc. 2
3
4

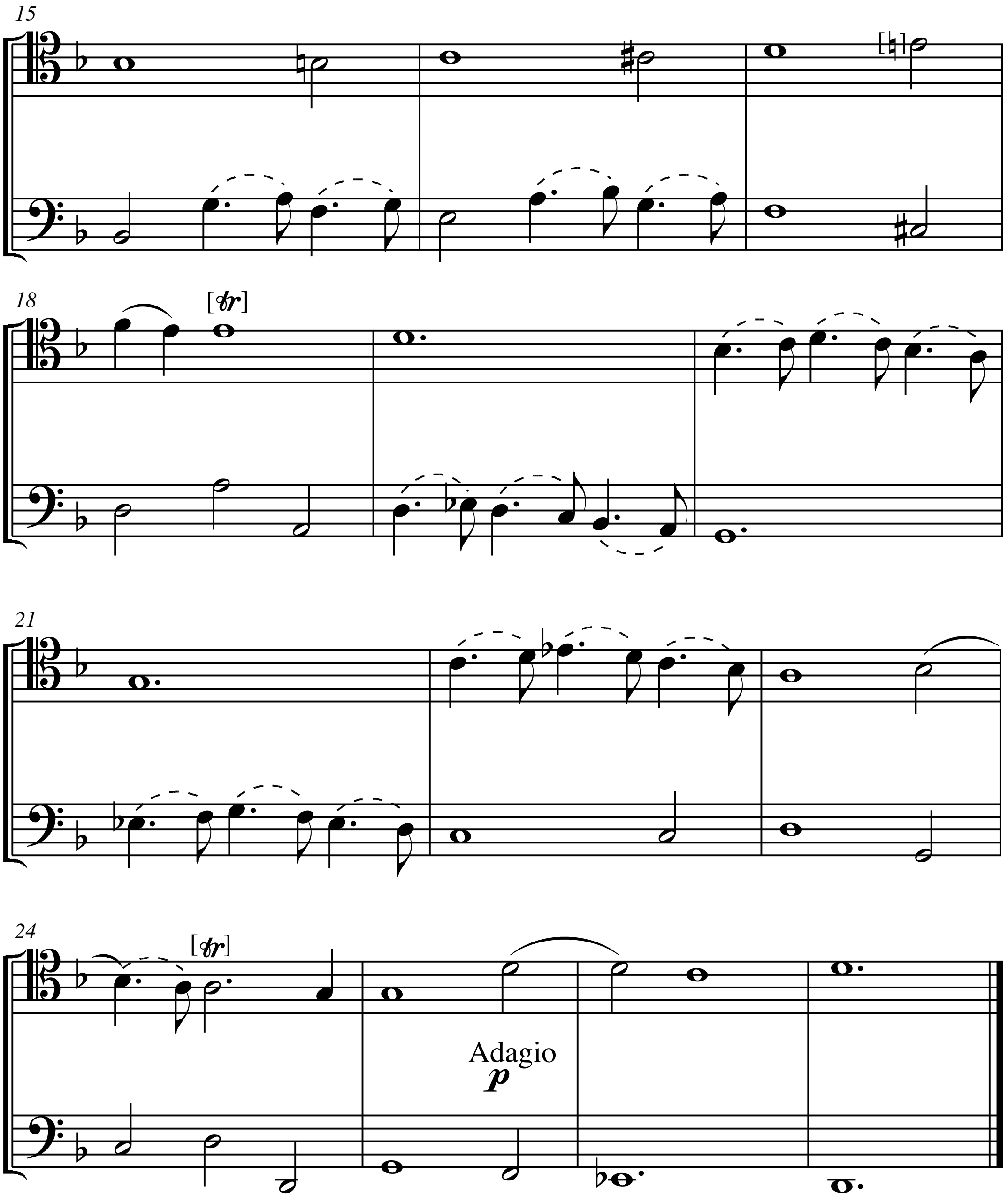

5
Vlc. 1
Vlc. 2
9
Vlc. 1
Vlc. 2
13
Vlc. 1
Vlc. 2
17
[tr]
Vlc. 1
Vlc. 2
21
[tr]
[♮]
Vlc. 1
Vlc. 2


26
Vlc. 1
Vlc. 2
31
Vlc. 1
Vlc. 2
34
Vlc. 1
Vlc. 2
37
Vlc. 1
Vlc. 2
41
Vlc. 1
Vlc. 2

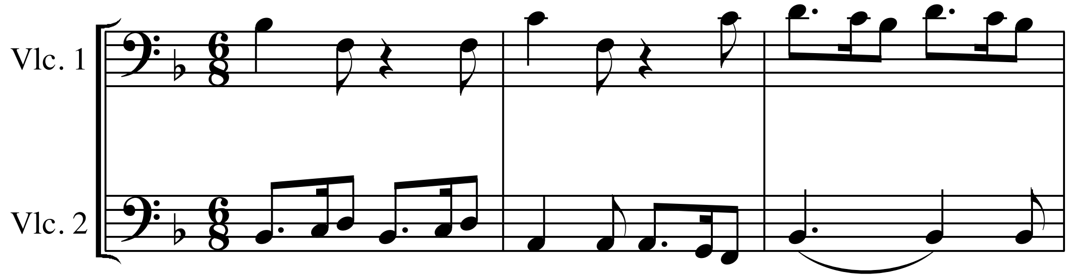

45
Vlc. 1
Vlc. 2
49
[tr]
53
[p]
57
61
[tr]
VS: Volti

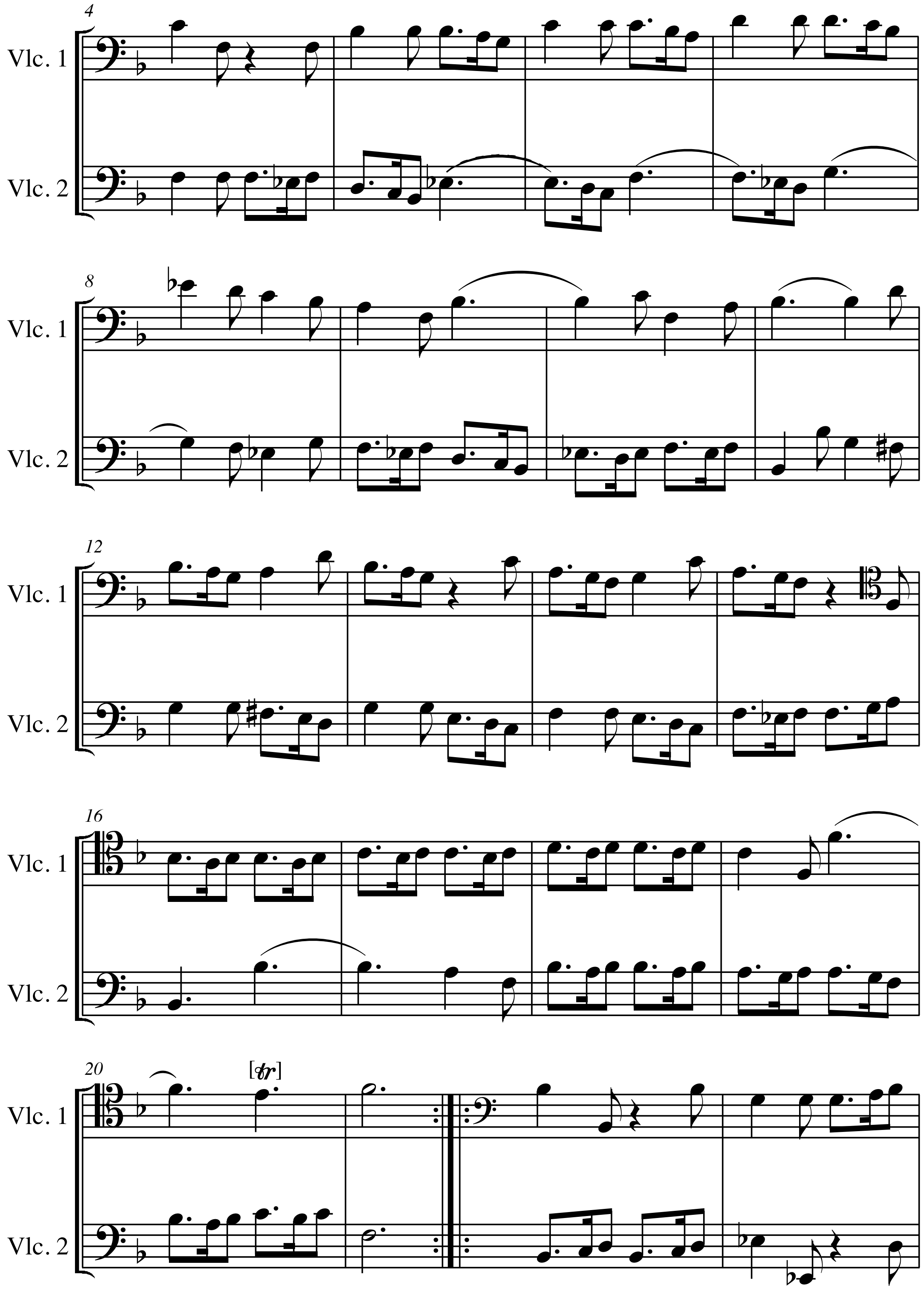
Adagio

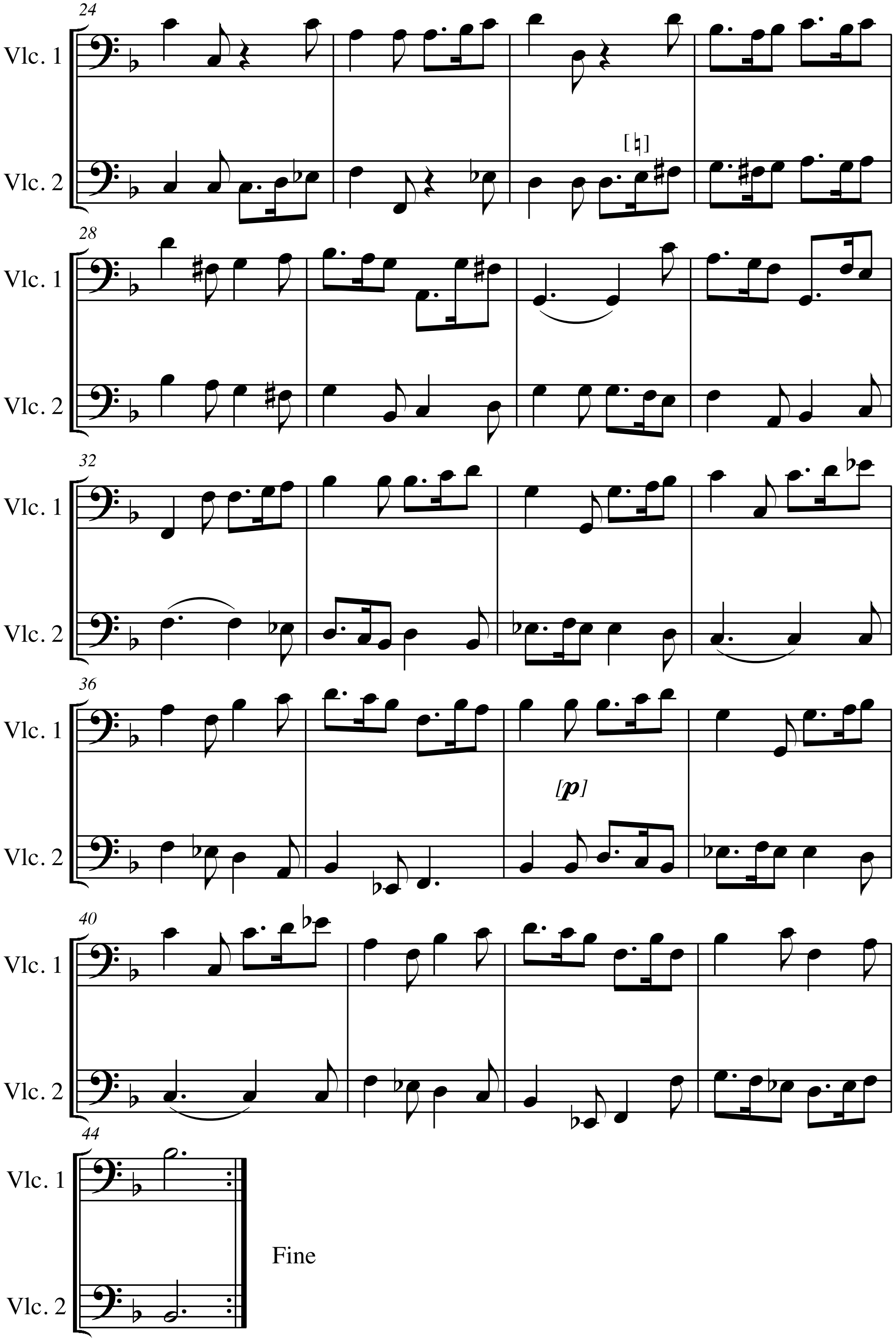

Vlc. 1
Vlc. 2
3
6
[tr]
9
[♭]
12
[tr]


15
Vlc. 1
Vlc. 2
[♮]
18
[tr]
21
24
[tr]
Adagio
p

Giga - Allegro

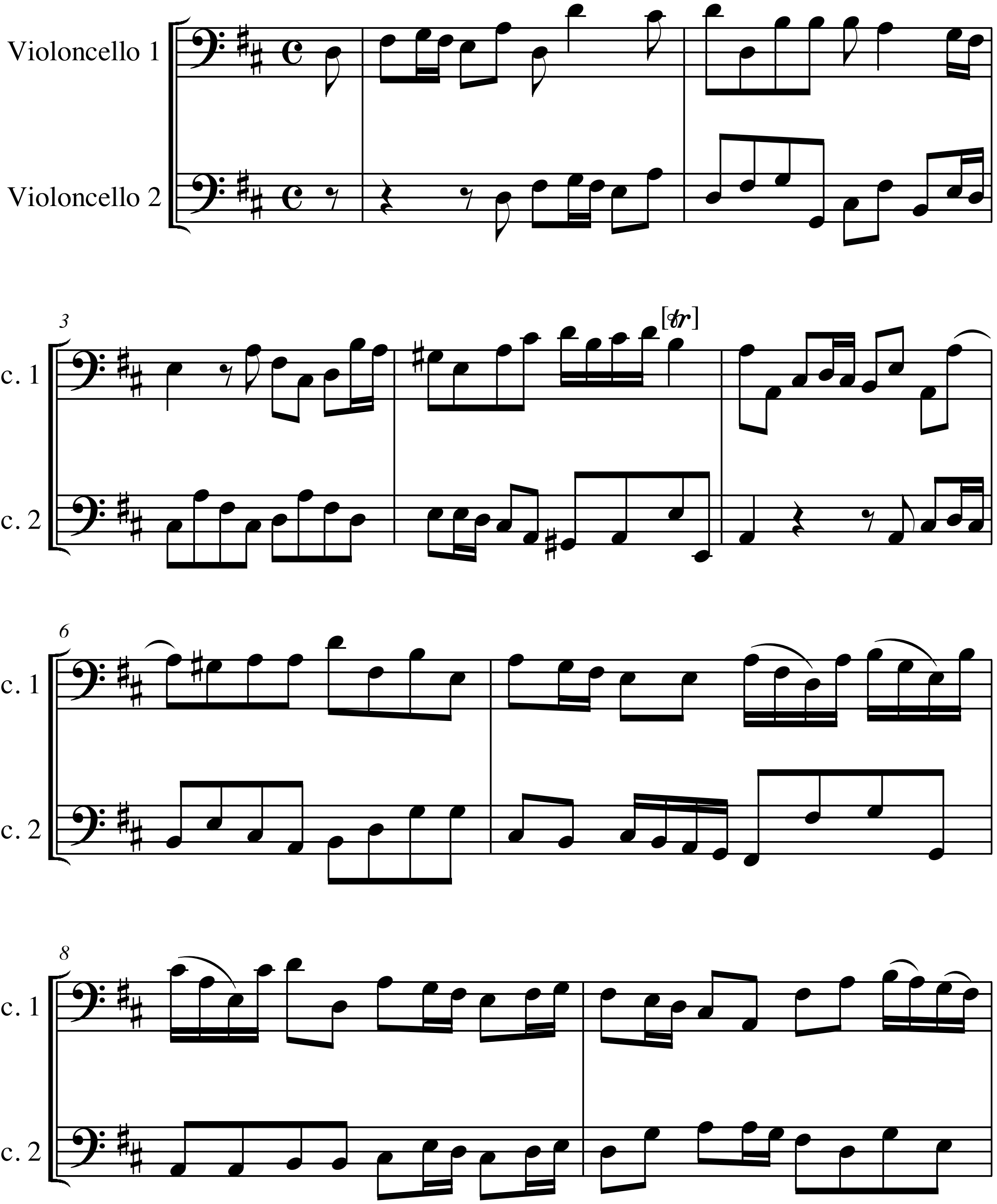


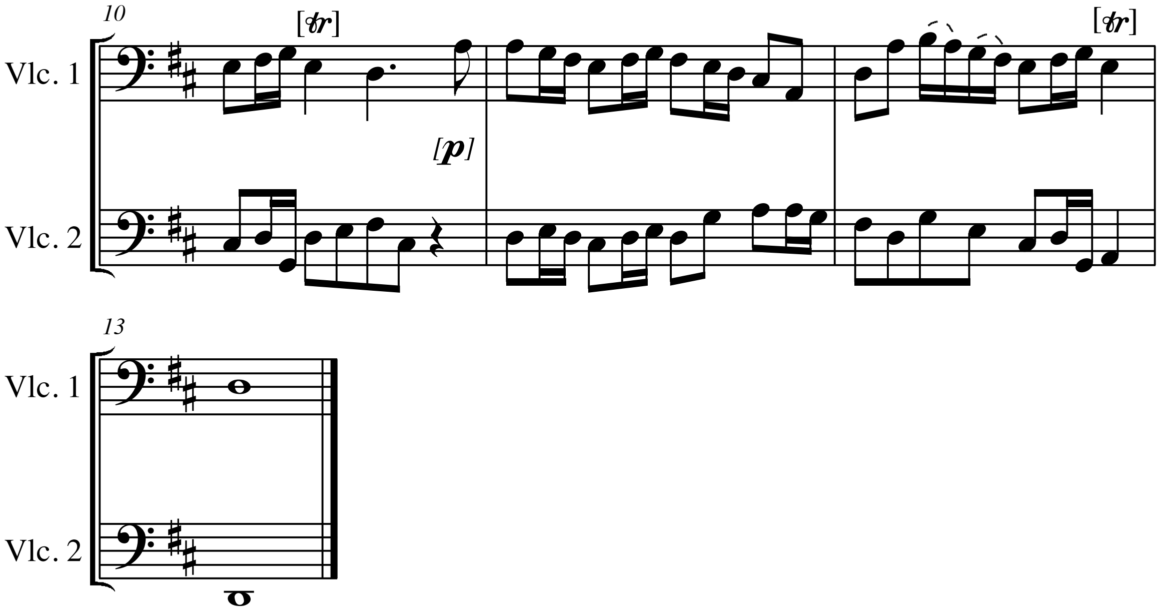

4
Vlc. 1
Vlc. 2
8
Vlc. 1
Vlc. 2
12
Vlc. 1
Vlc. 2
16
Vlc. 1
Vlc. 2
20
[tr]
Vlc. 1
Vlc. 2


24
Vlc. 1
Vlc. 2
[♮]
28
32
36
[p]
40
44
Fine

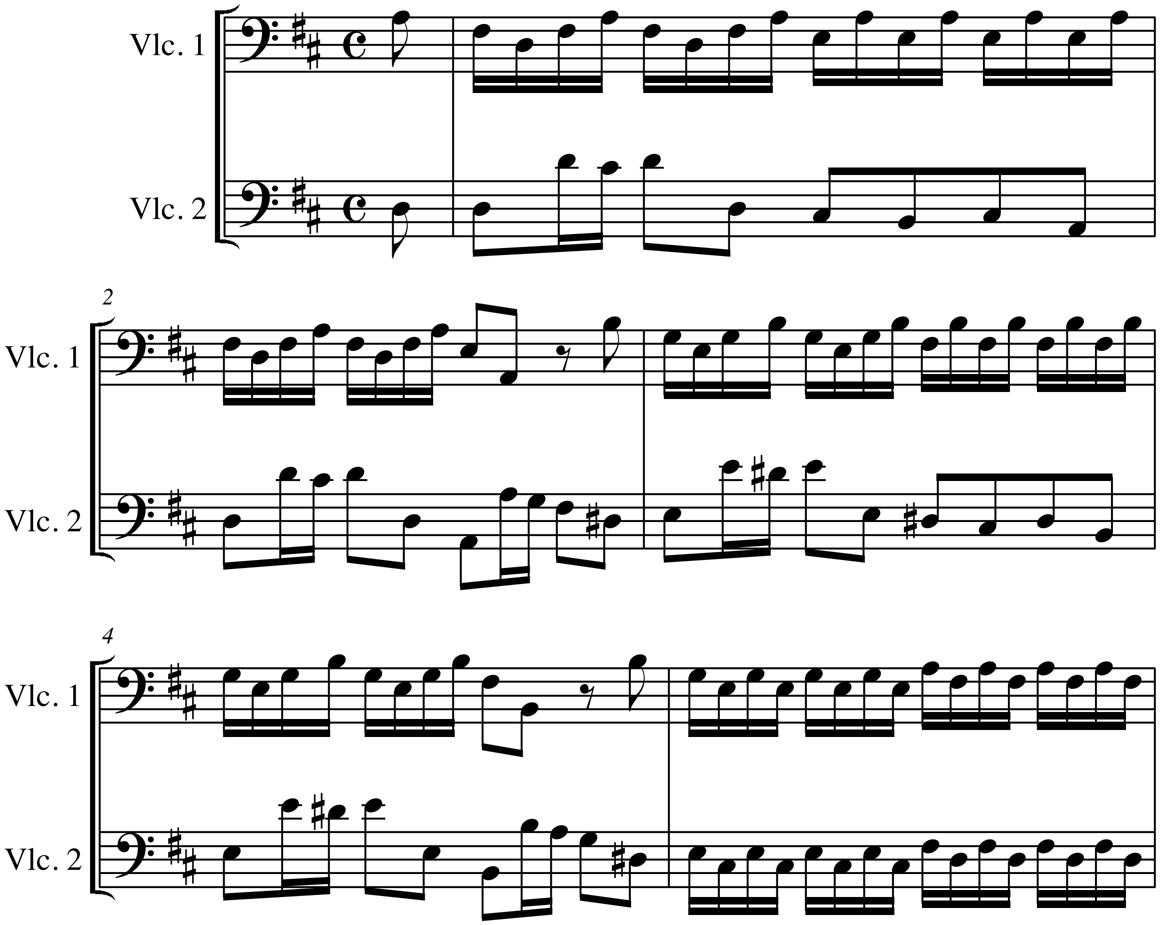
Sonata Quinta

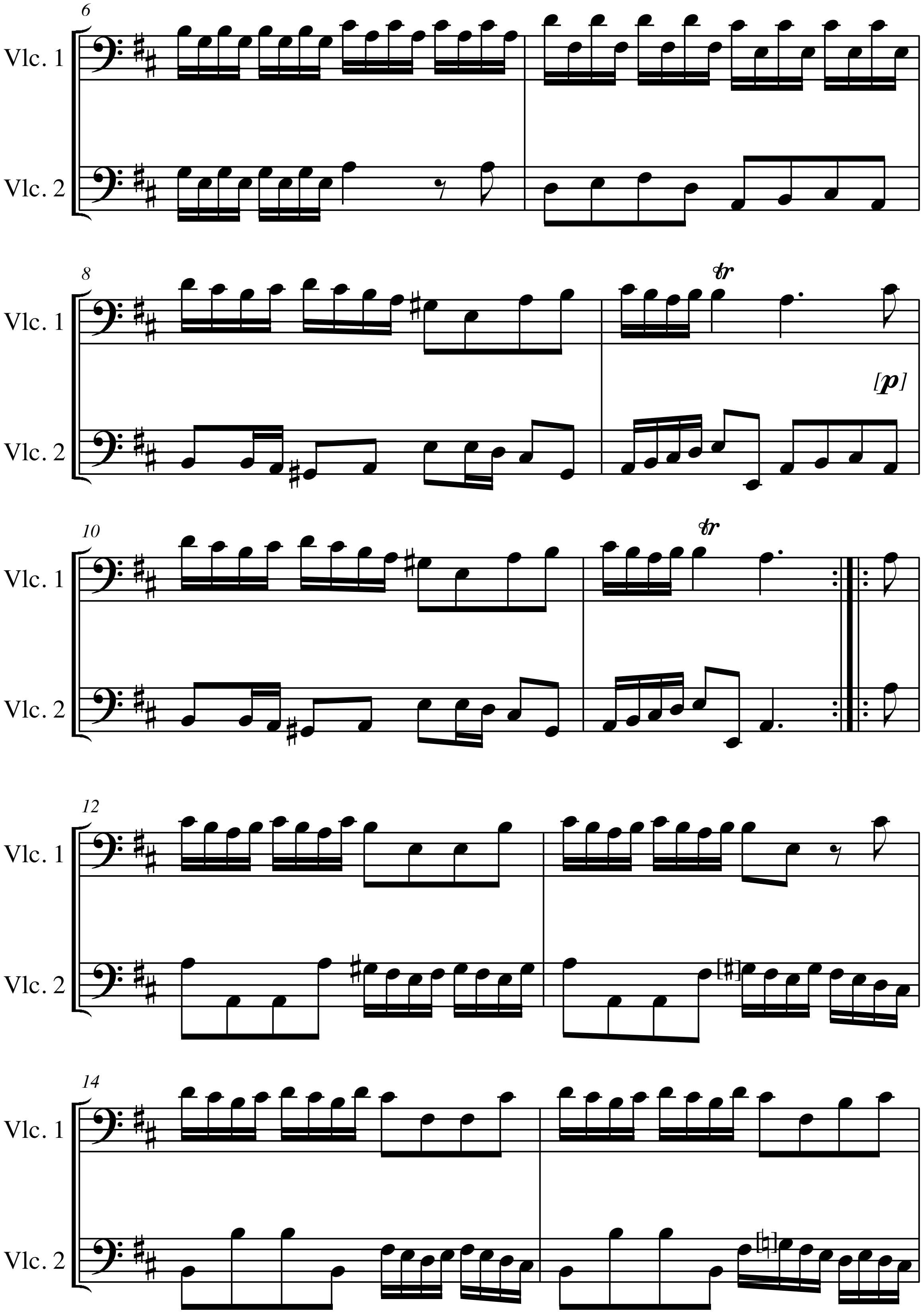
Adagio

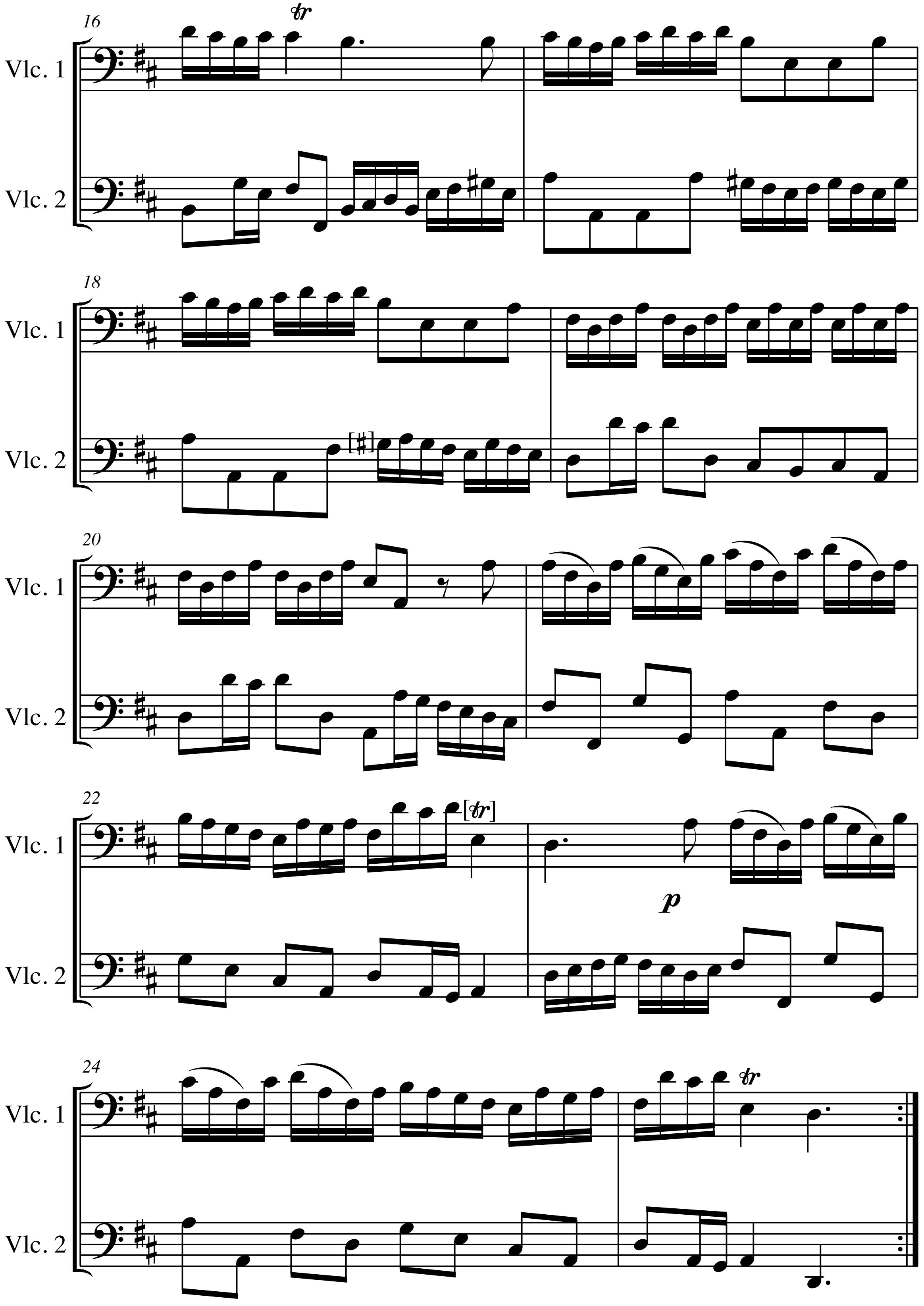

Violoncello 1
Violoncello 2
3
[tr]
Vlc. 1
Vlc. 2
6
8


10
[tr]
[tr]
Vlc. 1
[p]
Vlc. 2
13
Vlc. 1
Vlc. 2

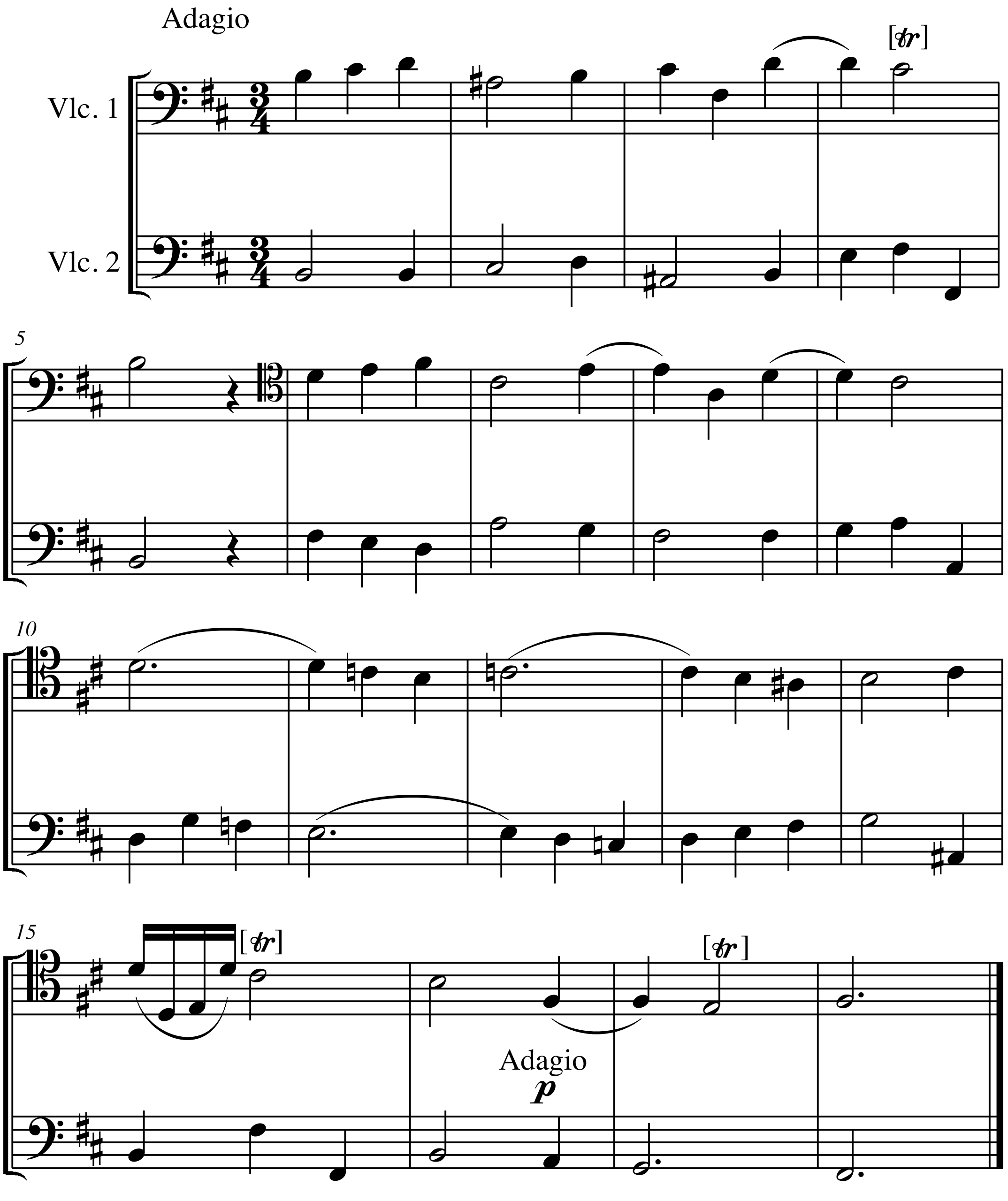
Allemanda -Allegro


Vlc. 1
Vlc. 2
2
Vlc. 1
Vlc. 2
4
Vlc. 1
Vlc. 2

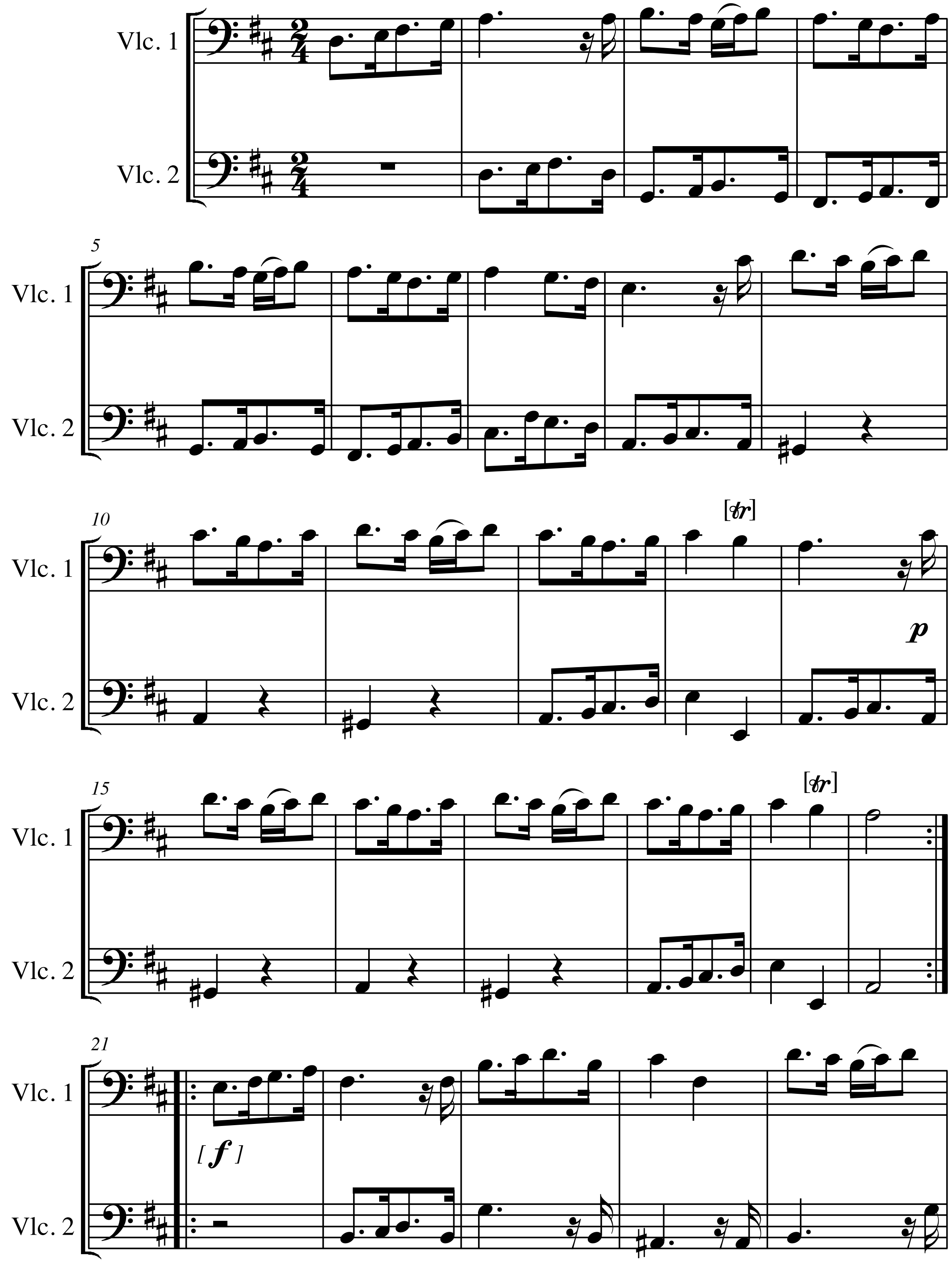

6
Vlc. 1
Vlc. 2
8
tr
[p]
10
tr
12
[♯]
14
[♮]

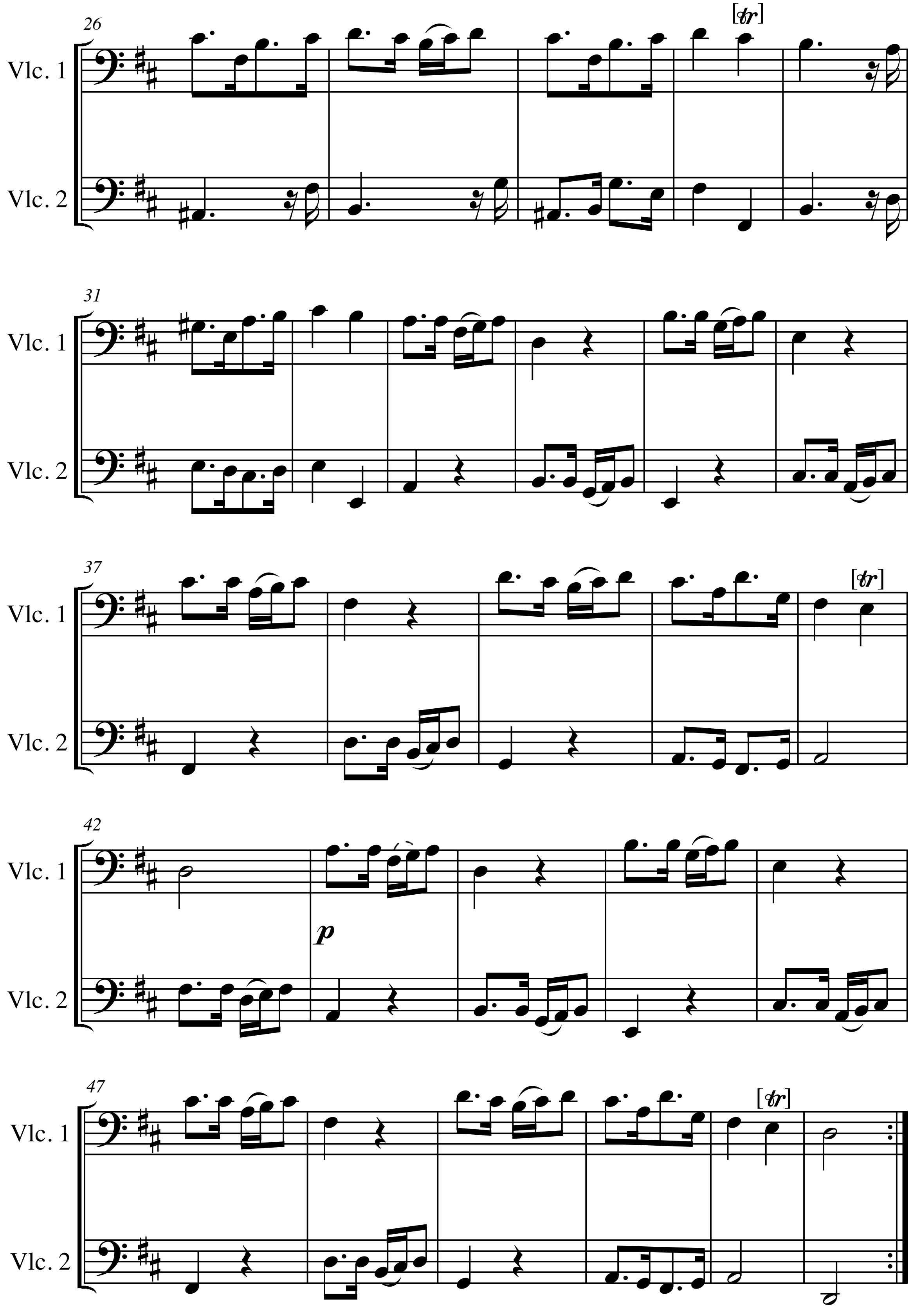

16
Vlc. 1
Vlc. 2
tr
18
[♯]
20
22
[tr]
p
24
tr

VS: Volti


Adagio
[tr]
Vlc. 1
Vlc. 2
5
10
15
[tr]
[tr]
Adagio
p

Allegro

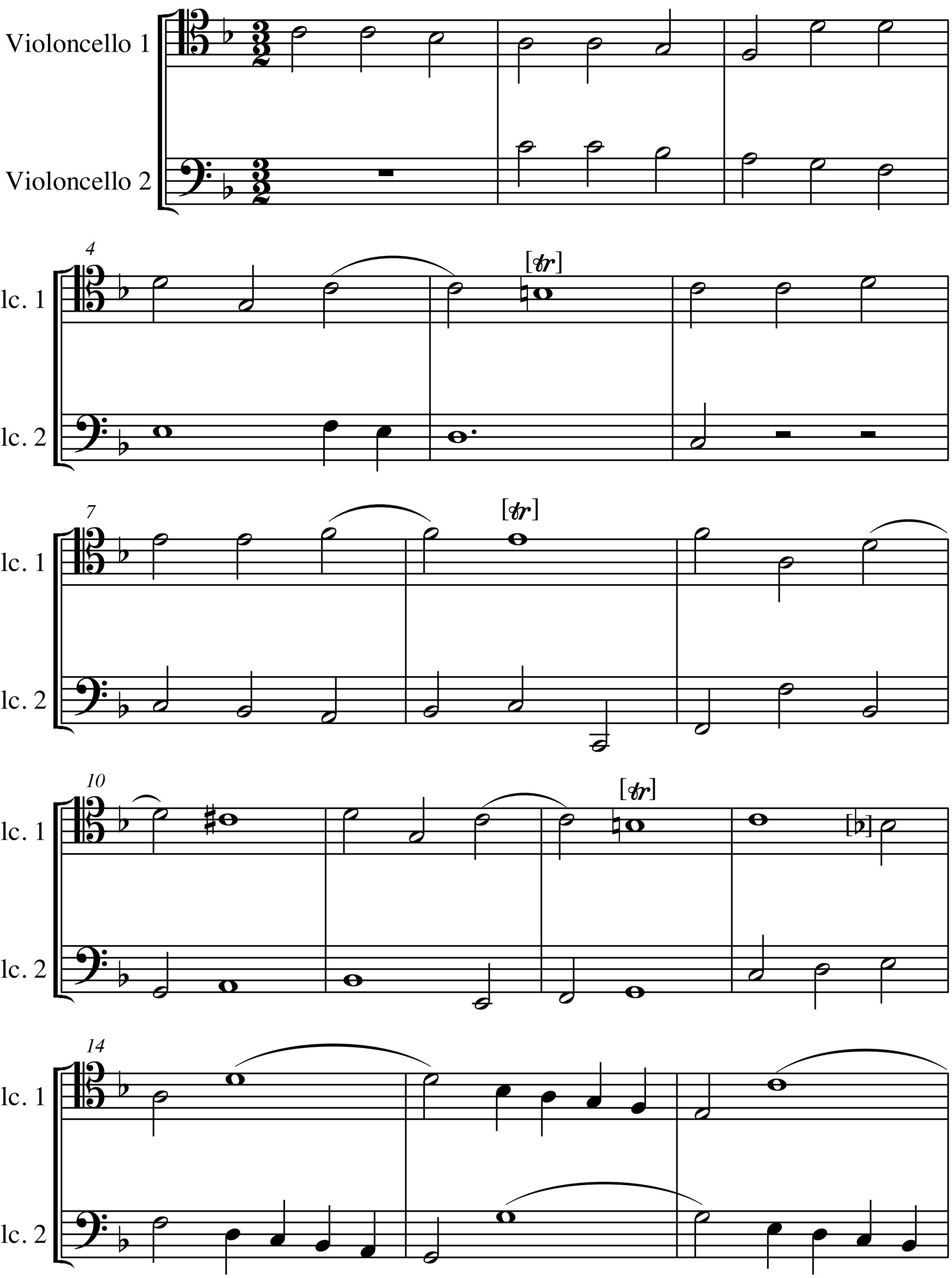

Vlc. 1
Vlc. 2
5
10
[tr]
p
15
[tr]
21
[f]

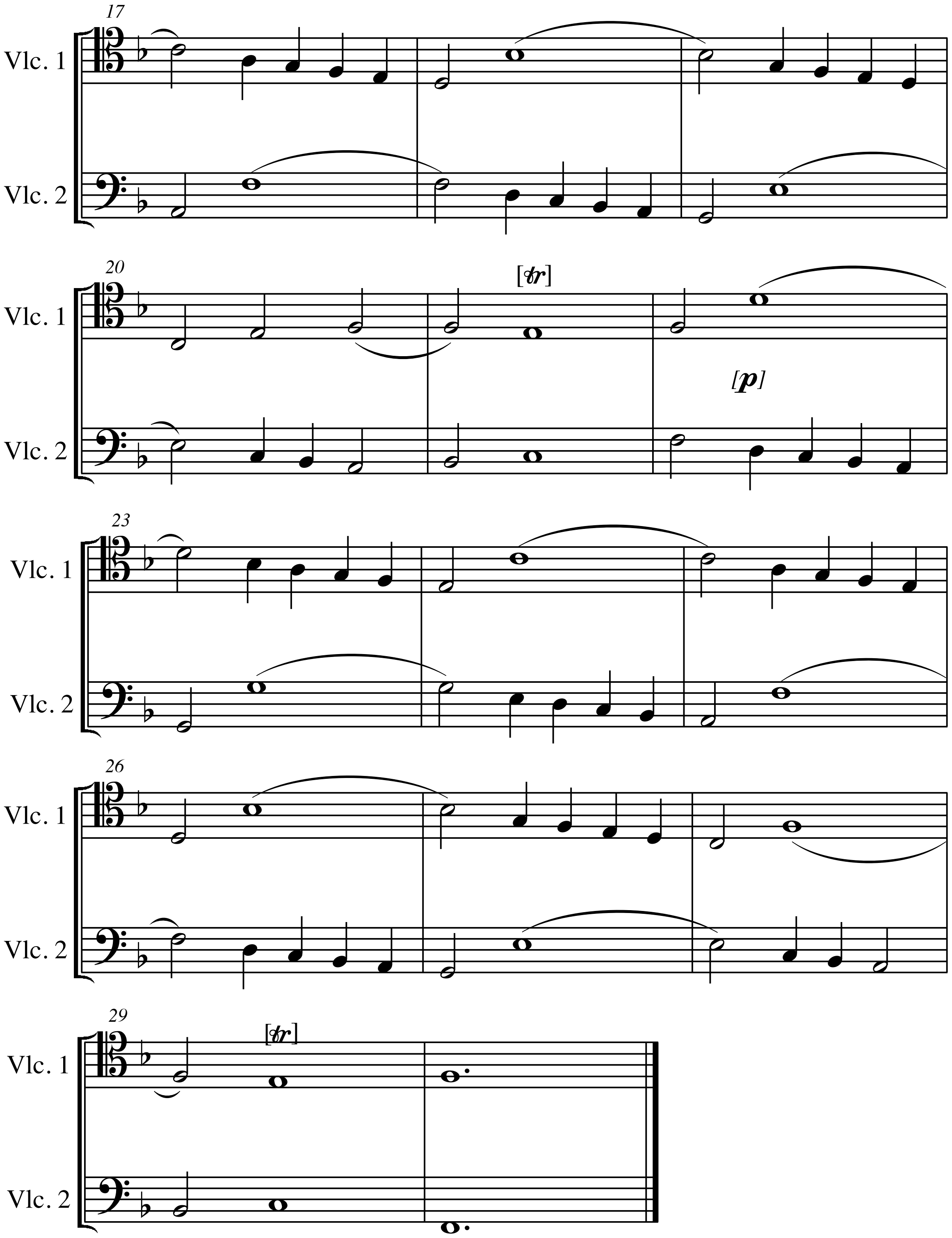

26
Vlc. 1
Vlc. 2
[tr]
31
37
[tr]
42
p
47
[tr]

Fine.

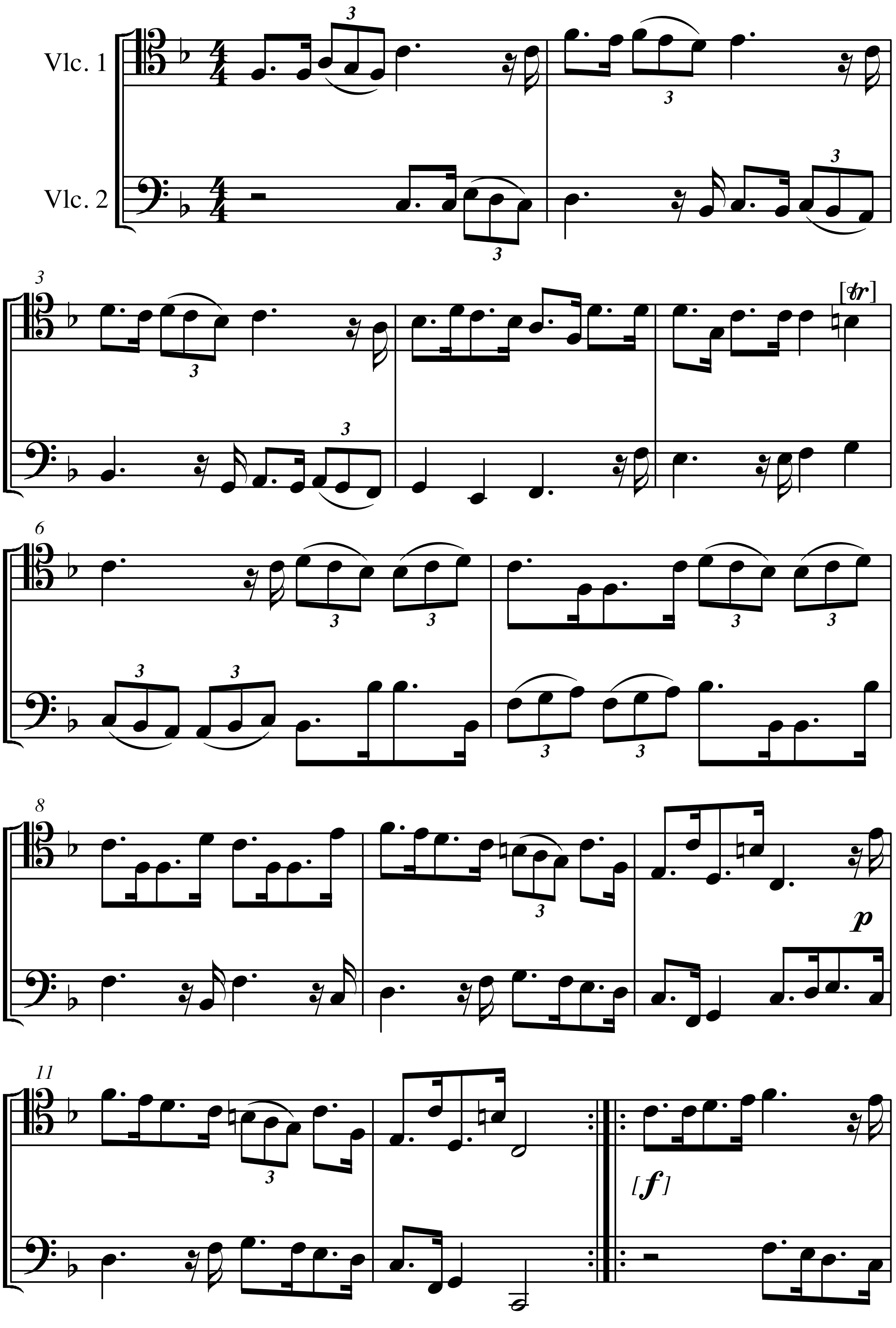
Sonata Sesta

Adagio


Violoncello 1
Violoncello 2
4
Vlc. 1
Vlc. 2
[tr]
7
10
[♭]
14

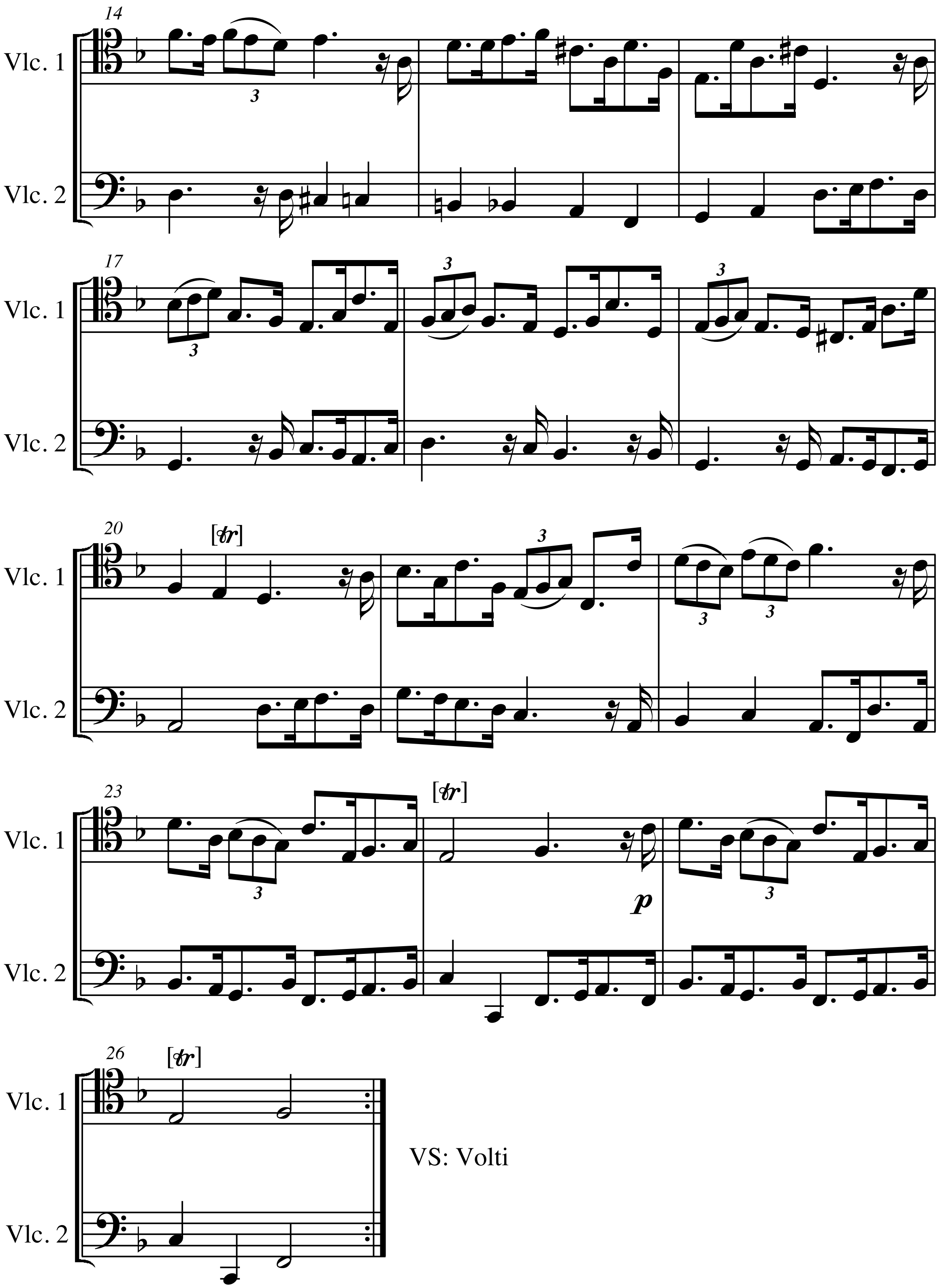

17
Vlc. 1
Vlc. 2
20
[tr]
[p]
23
26
29
[tr]

Allemanda-Allegro*


Vlc. 1
Vlc. 2
3
6
8
11
[tr]
p
[f]

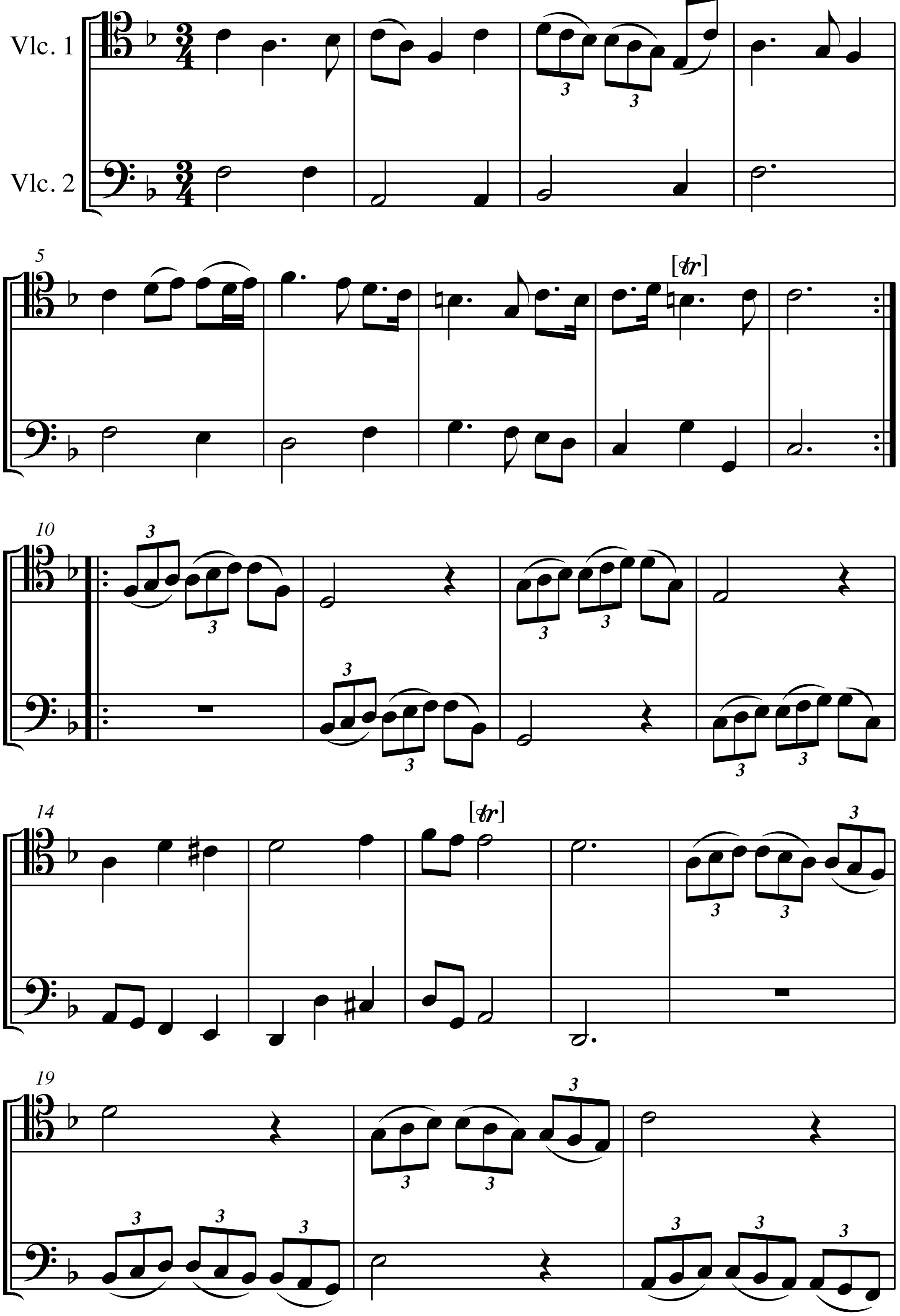
---

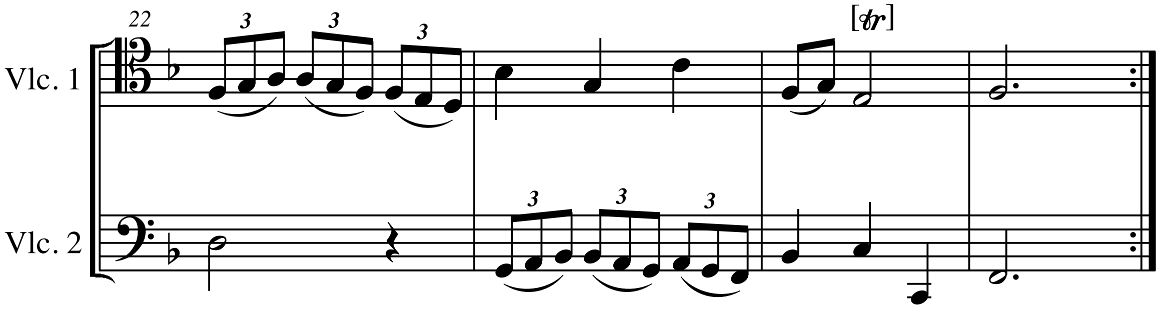
* The dotted rhythms should be interpreted as triplet rhythms when set against triplets.


14
Vlc. 1
Vlc. 2
3
17
3
3
3
20
[tr]
3
3
3
23
[tr]
3
p
3
26
[tr]

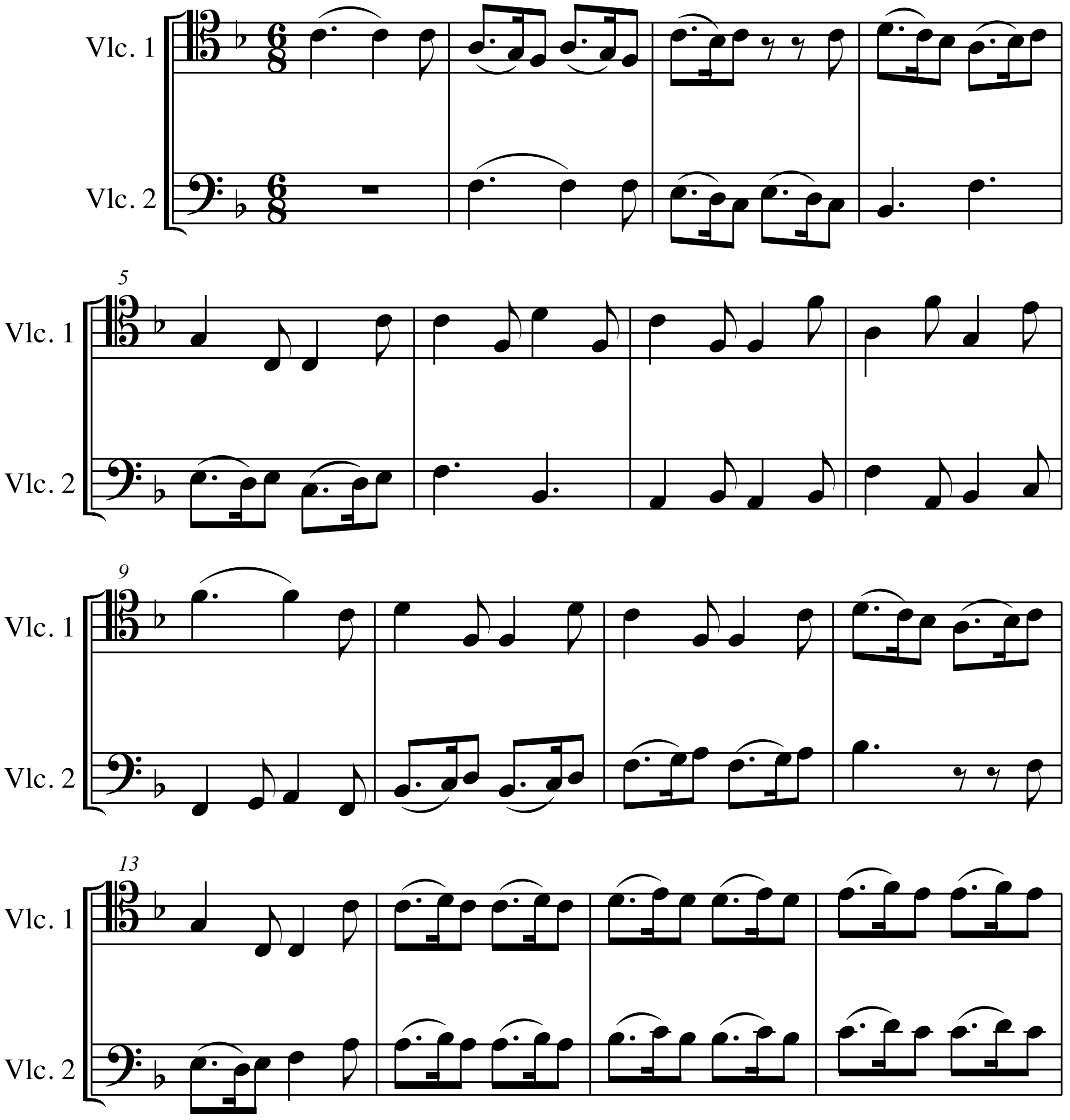
VS: Volti

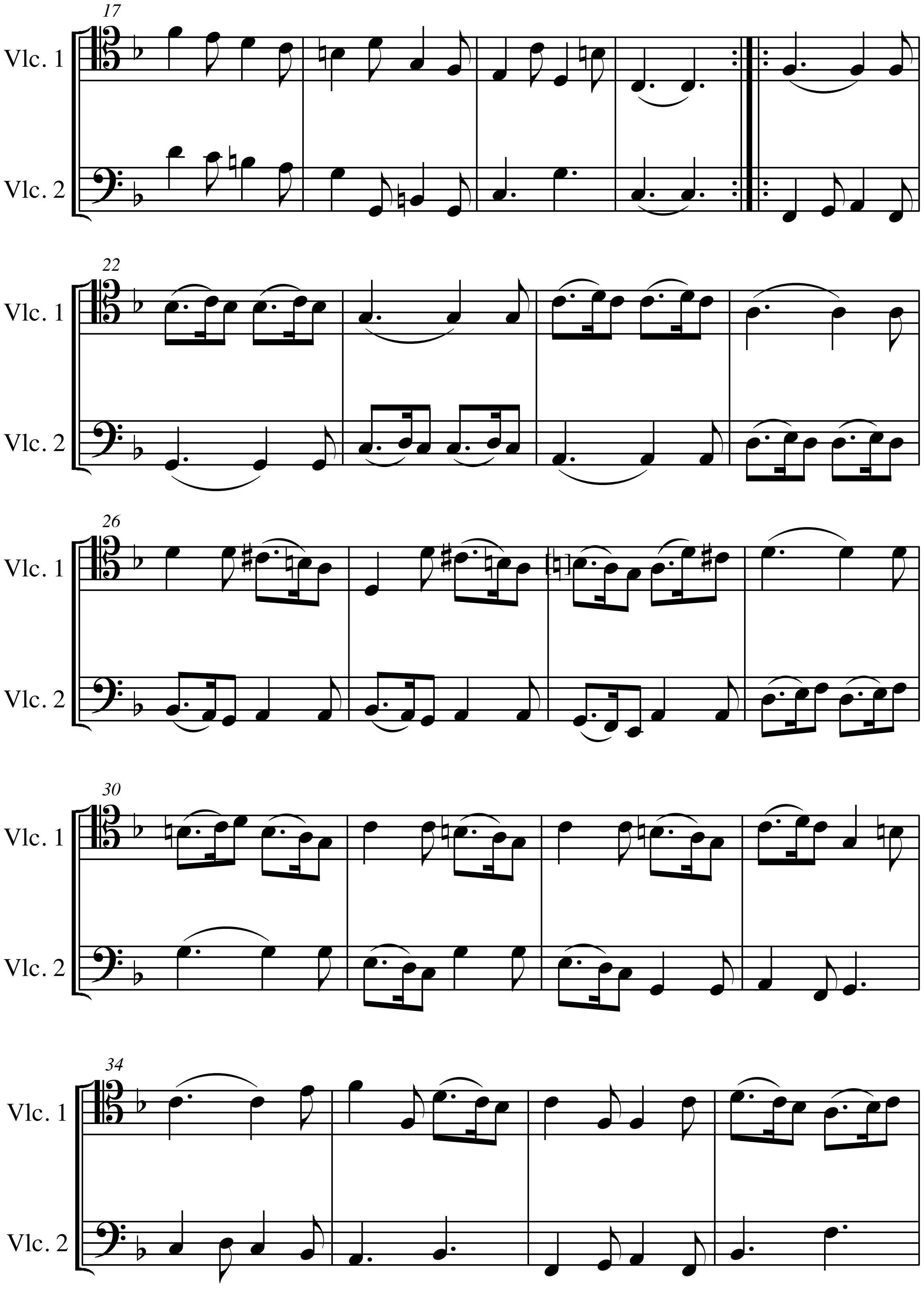
Sarabanda-Adagio

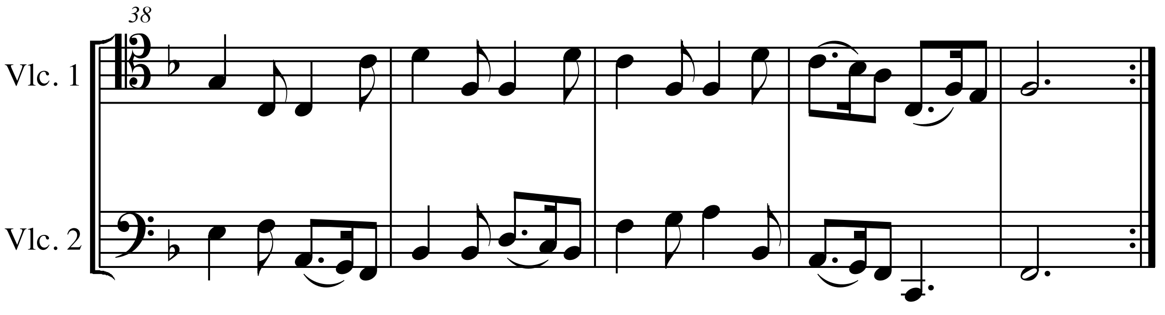

Vlc. 1
Vlc. 2
5
[tr]
10
14
[tr]
19
3


22
Vlc. 1
Vlc. 2
3
3
3
3
3
3
[tr]

Giga-Allegro


Vlc. 1
Vlc. 2
6
8
5
9
13


17
Vlc. 1
Vlc. 2
22
Vlc. 1
Vlc. 2
26
Vlc. 1
Vlc. 2
30
Vlc. 1
Vlc. 2
34
Vlc. 1
Vlc. 2


38
Vlc. 1
Vlc. 2

Finis Coronat Opus

Appendix B

CRITICAL COMMENTARY

Source

The only existing source is a manuscript (Mus. Ms. 54207) that belongs to the British Library, which is photographically reproduced in the *Italian Music Manuscripts in the British Library*, Harvester Microfilm Collection (1987) compiled by Professor Roger Bray, section A, part II, reel 28, Mus. Ms. 54207. This manuscript is a fair copy.

Editorial Methods

The present edition retains the original order of the sonatas as well as the original time signatures, clefs and key signatures. In the manuscript the composer uses in a few places the archaic accidental notation (i.e., a sharp sign indicating a natural), but in this edition those accidentals are altered to conform to modern convention. Repeated accidentals within measures are silently omitted; cautionary accidentals from the manuscript are retained if found necessary for modern performers but otherwise they are omitted; cautionary accidentals are occasionally added editorially, and there are a few other editorial accidentals. These are set in parentheses. Modern convention is applied for stem direction, beaming, and the notation of rests.

Bass figures are retained as in the manuscript with the exception of a few incorrect figures, which are corrected in this edition and explained in the critical notes. These as well as a few missing accidentals are notated in parentheses. Valentine's placement of the flat symbol in the figured bass sometimes seems quite random. The most telling example is the flat placement in front or after the figure 5. However, a closer examination of the first three sonatas sheds some light on his notation of ♭5 versus 5♭. Valentine seems to use ♭5 when the altered note is not in the bass and 5♭ when the altered note is in the bass. Also, the composer notates ♭6 when the altered note is not in the bass, but when the altered note is in the bass, he notates it only as 6. Tables 9-11 list all the places where the composer uses a 5♭ or ♭5.

Table 9. The use of ♭5 versus 5♭ in Sonata Prima.

movement/measure	♭5 or 5♭	altered note
II/22	5♭	in the bass
II/41	♭5	not in the bass
II/42	5♭	in the bass
II/47	♭5	not in the bass
II/48	5♭	in the bass
III/15	5♭	in the bass
III/19	5♭	in the bass

Table 10. The use of ♭5 versus 5♭ in Sonata Seconda.

movement/measure	♭5 or 5♭	altered note
I/7	♭5	not in the bass
I/13	7/5♭	in the bass
II/11	♭5	not in the bass

Table 11. The use of ♭5 versus 5♭ in Sonata Terza.

movement/measure	♭5 or 5♭	altered note
I/10	5♭	in the bass
II/23	5♭	in the bass
IV/13	5♭	not in the bass

The only exception to this practice is the last example from Sonata Terza, m. 13 of the last movement, where the figured bass is notated as 5♭ and the altered note is not in the bass. Following the practice of F. T. Arnold[1] and in order to avoid inconsistency, I have standardized the use of 5♭ figures, regardless of whether the altered note is in the bass or not.

Another inconsistency in the figured bass is the marking of the ♯3. According to Arnold, it was common to use the ♯, ♮, and ♭ only, omitting the figure 3.[2] In this set of sonatas, Valentine often omits the accidental and marks 3 instead of ♯3. This is contrary to the practice of the time, and because he is not consistent throughout the work, we can conclude that Valentine thought of the ♯ and the 3 as interchangeable. For clarity I have used ♯3 as necessary throughout.

Quite often in his manuscript, Valentine marks the figures above the second cello line not only vertically but also horizontally. The horizontal markings are most likely used because of the lack of space between the staves and not for any performance-related reason. One example can be examined on the first page of the manuscript in the last measure of the first movement of Sonata Prima (See Facsimile no. 1 in Appendix D). In the present edition, all figures have been standardized to the customary vertical design.

With regard to articulation, at times in these sonatas when the slur placement is unclear or not matching obvious parallel passages, slurs have been adjusted or added to created consistency. These are indicated with dashed slurs. Dynamic markings are understood to apply to both parts and their placement is retained as in the manuscript, between the two parts. Editorial changes and additions of dynamic nuances, phrasing and articulation have been kept to a minimum, allowing the performer to be innovative in interpretation; however the more elaborated example found in Appendix C can provide guidance to tasteful performance.

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[1] F. T. Arnold, *Art of Accompaniment from a Through-Bass as Practiced in the XVIIth & XVIIIth Centuries* (London: The Holland Press, 1961), 862-82.

[2] F. T. Arnold, *Art of Accompaniment from a Through-Bass*, 863.

Editorial Notes

SONATA PRIMA

I. Adagio

a) Editorial emendations

m. 5	Vlc. 2	Beat 1 – slurs added to match Vlc. 1.
m. 5	Vlc. 1	Beat 2 – cadential trill implied.
mm. 9-10	Vlc. 2	Slurs added to match Vlc. 1.
mm. 14-15	Vlc. 2	Slurs added to match Vlc. 1.
m. 15	Vlc. 1	Beat 2 – cadential trill implied.

II. Corrente-Allegro

a) Editorial emendations

m. 15	Vlc. 1	In the manuscript, the beam between beat 1 and 2 is broken, most likely because of the note spacing.
m. 23	Vlc. 1	Beat 2 - cadential trill implied.
m. 41	Vlc. 2	6♭ and 5♭ editorially modified to ♭6 and ♭5 for consistency of notation.
m. 44	Vlc. 1	Beat 1, notes 1-2 – slur deleted to match Vlc. 2 and measure 50.
m. 47	Vlc. 2	6♭ and 5♭ editorially modified to ♭6 and ♭5 for consistency of notation.

III. Adagio

a) Editorial emendations

m. 3	Vlc. 1	Beat 2 – cadential trill implied.
m. 3	Vlc. 2	Beat 3 – ♯ added to clarify harmony.
m. 12	Vlc. 2	Beat 3 – ♯ added to clarify harmony.

m. 16	Vlc. 2	Beat 3 – ♯ added to clarify harmony.
m. 20	Vlc. 2	Beat 3 – ♯ added to clarify harmony.

IV. Allegro

a) Editorial emendations

m. 6	Vlc. 1 & 2	Beat 1 – *p* marking added to show the implied *petite reprise*.
m. 7	Vlc. 1 & 2	Beat 1 – *f* marking added to return to the previous dynamic implied.
m. 14	Vlc. 1 & 2	Beat 1 – *p* marking used to show the implied *petite reprise*.
m. 20	Vlc. 1 & 2	Beat 1 – *f* marking added to return to the previous dynamic implied.
m. 39	Vlc. 1 & 2	*p* marking added to show the implied *petite reprise*.
m. 44	Vlc. 1	Beats 2 & 3 – cadential trill implied; as m. 37.

SONATA SECONDA

I. Adagio

a) Editorial emendations

m. 21	Vlc. 1 & 2	Beat 2 – *p* marking added to show the implied *petite reprise*.
m. 25	Vlc. 1 & 2	"Adagio – Piano" marking is spread out between the end of m. 25 and beginning of m. 26, but it makes musical sense to assume that the dynamic change as well as the character change was intended to start on beat 3 of m. 25.
m. 27	Vlc. 1	Beats 2 & 3 – trill implied.

II. Allemanda- Allegro

The dotted eighth and sixteenth pattern in this movement is to be performed as triplets.

For further explanation, see chapter four, "Performance Practice."

a) Editorial emendations

m. 5	Vlc. 2	Beat 1 – figured bass 6 omitted in the manuscript but implied by the musical context.

m. 11	Vlc. 2	Beat 1 - 5♭ modified to ♭5 for consistency of notation.
m. 24	Vlc. 1	Cadential trill implied.
m. 28	Vlc. 2	This is the only measure in this movement that presents even eight notes and this only in Vlc. 2. It may be interpreted as a notational error.
m. 35	Vlc. 2	Figured bass ♯ omitted in the manuscript but implied by the musical context.
m. 56	Vlc. 1	Cadential trill implied.
m. 57	Vlc. 2	End of beat 2 – figured bass 6 omitted in the manuscript but implied by the musical context.
m. 61	Vlc. 2	End of beat 2 – figured bass 6 omitted in the manuscript but implied by the musical context.
m. 64	Vlc. 1	Cadential trill implied.
m. 75	Vlc. 1	Beat 2 – C♯ omitted in the manuscript but implied by the musical context.
m. 76	Vlc. 1	Cadential trill implied.
m. 91	Vlc. 1&2	*p* marking added to show the implied *petite reprise*.
m. 95	Vlc. 1	Cadential trill implied.

III. Adagio

a) Editorial emendations

m. 4	Vlc. 1	Beat 4 – Cadential trill implied.
m. 4	Vlc. 1 & 2	End of beat 1 – slur added for consistency.
m. 12	Vlc. 1 & 2	Beat 2 – *p* marking added to show the implied *petite reprise*.

IV. Gavotta-Allegro

a) Editorial emendations

None

SONATA TERZA

I. Adagio

a) Editorial emendations

Throughout this movement, in mm. 2, 3, 4, 6, 7, 9, 10, 11 & 12, I have added slurs to keep the bowing pattern modeled in the beginning of the movement, which is idiomatic for the instrument. For further explanation, see chapter four, “Performance Practice.”

mm. 3 & 4	Vlc. 2	Ambiguous placement of figures in the manuscript. Here, figures are placed on the beat and short notes considered passing notes.
m. 4	Vlc. 1	Beat 4, note 2 – natural omitted in the manuscript but implied by the musical context.
m. 5	Vlc. 2	Beat 1 – slur added to match Vlc. 1.
m. 5	Vlc. 1	Beat 2 – cadential trill implied.
mm. 7, 8 & 11	Vlc. 2	Ambiguous placement of figures in the manuscript. Here, figures are placed on the beat and short notes considered passing notes.
m. 9	Vlc. 1	Beat 2 – cadential trill implied.
m. 13	Vlc. 1 & 2	“Adagio – Piano” marking is spread out between the end of m. 13 and beginning of m. 14, but it makes musical sense to assume that the dynamic change as well as the character change was intended to start on beat 3 of m. 13.
m. 13	Vlc. 1	Beat 2 – cadential trill implied.

II. Allemanda-Allegro

a) Editorial emendations

m. 1	Vlc. 1	Beat 2, note 3 – G♯ restated in the manuscript.
m. 2	Vlc. 2	Beat 2, note 3 – G♯ restated in the manuscript.
m. 4	Vlc. 2	Beat 2, note 2 – ♯ added to clarify harmony.
m. 14	Vlc. 2	Beat 2 – 6/5 should be a 7 chord, f,a,c,e.
m. 18	Vlc. 2	Beat 2 – ♯ added to clarify harmony.

m. 21	Vlc. 1	End of beat 4 – Cadential trill implied.
m. 22	Vlc. 1	Beat 4, note 3 – G♯ restated in the manuscript.
m. 23	Vlc. 2	Beat 3, note 2 – G♯ restated in the manuscript.
m. 23	Vlc 2	Beat 4. note 3 – G♯ restated in the manuscript.
m. 26	Vlc. 1 & 2	Beat 1 – *p* marking added to show the implied *petite reprise*.
m. 27	Vlc. 1 & 2	Beat 1 – *f* marking added to return to the previous dynamic.
m. 30	Vlc. 1	Beat 2 – Cadential trill implied.

III. Adagio

a) Editorial emendations

m. 3	Vlc. 2	Figured bass omitted in the manuscript but implied.
m. 3	Vlc. 2	Beat 1, notes 1-2 – slur added to match Vlc. 1.
m. 3	Vlc. 2	Beat 2 – cautionary accidental implied.
m. 5	Vlc. 2	Beat 1, notes 1-2 – slur added to match Vlc. 1.
m. 6	Vlc. 2	Beat 1, notes 1-2 – slur added to match Vlc. 1.
m. 10	Vlc. 1 & 2	Beat 3 – *p* marking added to show the implied *petite reprise*.
m. 12	Vlc. 1 & 2	Beat 3 – *f* marking added to return to the previous dynamic.
m. 13	Vlc. 2	Beats 1 & 2 – ♯ added to clarify harmony.
m. 17	Vlc. 1	Beat 1, note 2 – G♯ not in the manuscript but implied by the musical context around.
m. 21	Vlc. 1	Beats 2 & 3 – Cadential trill implied by the use the composer makes of a trill on the same note in the following identical phrase in measure 25.
m. 21	Vlc. 2	Beat 3 – ♯ added to clarify harmony.
m. 22 & 23	Vlc. 1 & 2	Beat 3 – *p* marking appears in the manuscript on beat 1 of m. 23, but the musical context dictates that the *p* begins on the pickup to m. 23.
m. 25	Vlc. 2	Beat 3 – ♯ added to clarify harmony.

IV. Allegro

a) Editorial emendations

m. 1	Vlc. 1	Ambiguous slurring in the manuscript; based on the musical context the whole measure is here notated under one slur.
m. 5	Vlc. 1	Ambiguous slurring in the manuscript; based on the musical context the whole measure is here notated under one slur.
m. 7	Vlc. 2	Beats 1 & 2 – Figured bass omitted in the manuscript but implied.
m. 8	Vlc. 2	♯ added to clarify harmony.
m. 9	Vlc. 1 & 2	The repeat sign indicates that the second half should be repeated, but since at the end of the movement the sign is omitted, the sign is altered here, and the 2nd half is not to be repeated.
m. 9	Vlc. 1 & 2	*f* marking added to clarify the two-measure phrase.
m. 11	Vlc. 1 & 2	*p* marking added to show the implied *petite reprise*.
m. 13	Vlc. 1 & 2	*f* marking added to return to the previous dynamic.
m. 15	Vlc. 1	Beat 2 – cadential trill implied.
m. 17	Vlc. 1	Ambiguous slurring in the manuscript; based on the musical context, the whole measure is here notated under one slur.
m. 21	Vlc. 1 & 2	*f* marking added to underline the two measure phrase.
m. 23	Vlc. 1 & 2	*p* marking added to show the implied *petite reprise*.
m. 25	Vlc. 1 & 2	*f* marking added to return to the previous dynamic.

SONATA QUARTA

In this sonata the composers used the Dorian signature, adding the E♭ only as an accidental. I have retained the original key signature. For further explanation of baroque practice, see chapter four, “Performance Practice.”

I. Adagio

a) Editorial emendations

m. 11	Vlc. 1	Beat 4 – cadential trill implied.
m. 14	Vlc. 1	Beat 2 – cadential trill implied.

II. Corrente-Allegro

a) Editorial emendations

m. 17	Vlc. 1	Beat 2 – cadential trill implied.
m. 23	Vlc. 1	Beat 2 – cadential trill implied.
m. 52	Vlc. 1	Beat 2 – cadential trill implied.
m. 54	Vlc. 1 & 2	*p* marking added to show the implied *petite reprise*.
m. 62	Vlc. 1	Beat 2 – cadential trill implied.

III. Adagio

a) Editorial emendations

The dotted quarter note followed by an eight note was usually played on the same bow.

For further explanation, see chapter four, “Performance Practice.”

m. 7	Vlc. 1	Beat 2 – cadential trill implied.
m. 11	Vlc. 1	Beat 1 – No flat in the manuscript but implied by the musical context.
m. 14	Vlc. 1	Beat 2 – cadential trill implied.
m. 18	Vlc. 1	Beat 2 – cadential trill implied.
m. 24	Vlc. 1	Beat 2 – cadential trill implied.
m. 25	Vlc. 1 & 2	“Adagio – Piano” marking is ambiguously placed at the end of m. 25 and beginning of m. 26, but it makes musical sense to assume that the dynamic change as well as the character change was intended to start on the end of m. 25.

b) Alterations in the manuscript

m. 3	Vlc. 2	Beat 1 – a quarter note B♭ is corrected by the composer to a half note.

IV. Giga-Allegro

a) Editorial emendations

The dotted figure at the beginning of this movement is not notated throughout the movement in the manuscript. However it was a common practice to continue such a pattern throughout. For further explanation, see chapter four, “Performance Practice.”

m. 20	Vlc. 1	Beat 2 – cadential trill implied.
m. 26	Vlc. 2	Beat 2, note 2 – cautionary ♮ added.
m. 38	Vlc. 1 & 2	Beat 1, note 2 – *p* marking added to show the implied *petite reprise*.

SONATA QUINTA

I. Adagio

a) Editorial emendations

m. 4	Vlc. 1	Beats 1 & 2 – connecting beams added for a smoother visual flow of the musical phrase.
m. 4	Vlc. 2	Beats 3 & 4 – connecting beams added for a smoother visual flow of the musical phrase.
m. 4	Vlc. 1	Beat 4 – cadential trill implied.
m. 6	Vlc. 2	Beats 1-4 – connecting beams added for a smoother visual flow of the musical phrase.
m. 10	Vlc. 1	Beat 2 – cadential trill implied.
m. 10	Vlc. 1 & 2	Beat 4, last eighth note – *p* marking added to show the implied *petite reprise*.
m. 12	Vlc. 2	Beats 1 & 2 – connecting beams added for a smoother visual flow of the musical phrase.

m. 12	Vlc. 1	Beat 2 – slur added for consistency with the identical passage in m. 9.
m. 12	Vlc. 1	Beat 4 – cadential trill implied.

II. Allemanda-Allegro

a) Editorial emendations

m. 9	Vlc. 1 & 2	Beat 4, last eighth note – *p* marking added to show the implied *petite reprise*.
m. 22	Vlc. 1	Beat 4 – cadential trill implied.

III. Adagio

a) Editorial emendations

m. 4	Vlc. 1	Beats 2 & 3 – cadential trill implied.
m. 10	Vlc. 2	Beat 3 – in the manuscript F♯ is flattened with a flat sign rather then a natural sign.
m. 11	Vlc. 1	Beat 2 – in the manuscript C♯ is flattened with a flat sign rather then a natural sign.
m. 12	Vlc. 1	In the manuscript C♯ is flattened with a flat sign rather then a natural sign.
m. 12	Vlc. 2	Beat 3 – in the manuscript the C♯ is flattened with a flat sign rather then a natural sign.
m. 15	Vlc. 1	Beats 2 & 3 – cadential trill implied.
m. 17	Vlc. 1	Beats 2 & 3 – cadential trill implied.

IV. Allegro

a) Editorial emendations

m. 13	Vlc. 1	Beat 2 – cadential trill implied.
m. 19	Vlc. 1	Beat 2 – cadential trill implied.
m. 21	Vlc. 1 & 2	*f* marking added to return to the previous dynamic.

m. 29	Vlc. 1	Beat 2 – cadential trill implied.
m. 41	Vlc. 1	Beat 2 – cadential trill implied.
m. 43	Vlc. 1	Beat 2, notes 1 and 2 – slur added for consistency.
m. 51	Vlc. 1	Beat 2 – cadential trill implied.

SONATA SESTA

I. Adagio

a) Editorial emendations

m. 5	Vlc. 1	Beats 2 & 3 – in the manuscript B♭ is raised with a sharp sign rather then a natural sign. Cadential trill implied.
m. 8	Vlc. 1	Beats 2 & 3 – cadential trill implied.
m. 12	Vlc. 1	Beats 2 & 3 – in the manuscript B♭ is raised with a sharp sign rather then a natural sign. Cadential trill implied.
m. 13	Vlc. 1	Beat 3 – cautionary accidental added.
m. 21	Vlc. 1	Beats 2 & 3 – cadential trill implied.
m. 22	Vlc. 1 & 2	Beat 2 – *p* marking added to show the implied *petite reprise*.
m. 29	Vlc. 1	Beats 2 & 3 – cadential trill implied.

II. Allemanda-Allegro

The dotted eight and sixteenth pattern in this movement is to be performed as triplets. For further explanation, see chapter four, “Performance Practice.”

a) Editorial emendations

m. 5	Vlc. 1	Beat 4 – cadential trill implied.
m. 13	Vlc. 1 & 2	*f* marking added to return to the previous dynamic.
m. 14	Vlc. 2	Beat 4 – in the manuscript C♯ is flattened with a flat sign rather then a natural sign.
m. 20	Vlc. 1	Beat 2 – cadential trill implied.

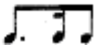
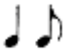
m. 22	Vlc. 2	Beats 3 & 4 – connecting beam added for a smoother visual flow of the musical phrase.
m. 24	Vlc. 1	Beats 1 & 2 – cadential trill implied.
m. 26	Vlc. 1	Beats 1 & 2 – cadential trill implied.

III. Sarabanda-Adagio

a) Editorial emendations

m. 8	Vlc. 1	Beat 2 – cadential trill implied.
m. 16	Vlc. 1	Beats 2 & 3 – cadential trill implied.
m. 24	Vlc. 1	Beats 2 & 3 – cadential trill implied.

IV. Giga-Allegro

The slurring notated by the composer in this movement is somewhat unclear and inconsistent for the pattern: . The two slurring patterns appearing in the manuscript are: first two notes under a slur and the last note separate, and all three notes under a slur. However, the first pattern of slurs is used much more then the second one. The three-note slur appears clearly only in m. 2 (Vlc. 1) and m. 23 (Vlc. 2). There are also measures where the slurs are unclear (mm. 31, 32, and 35). All other measures use the first slurring pattern, which also matches the  pattern often used in this movement. I have used the first slurring pattern throughout for consistency.

a) Editorial emendations

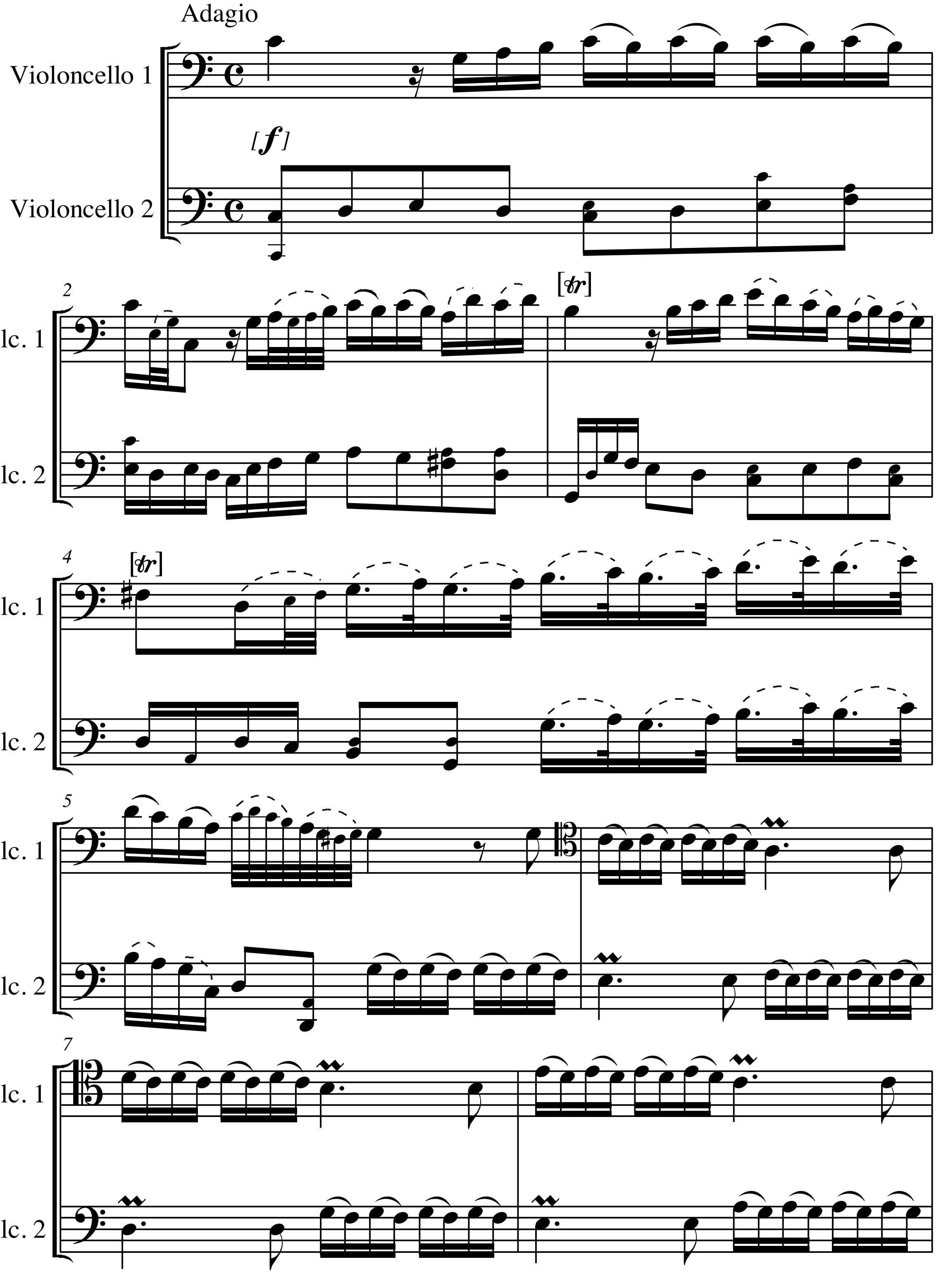
m. 28	Vlc. 1	Beat 1, note 1 – No natural sign in the manuscript but implied by the musical context.

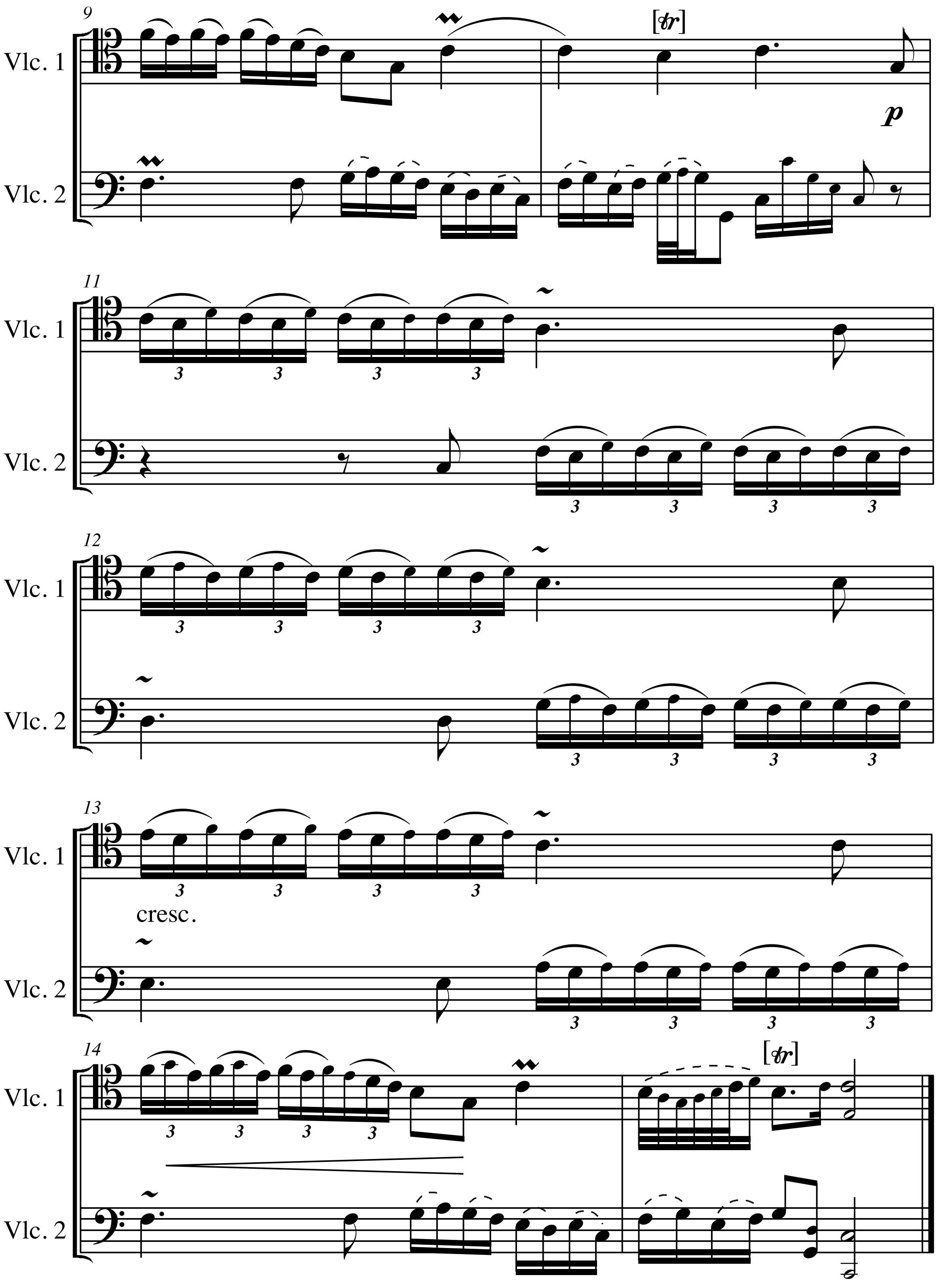
Appendix C

ORNAMENTED VERSION OF

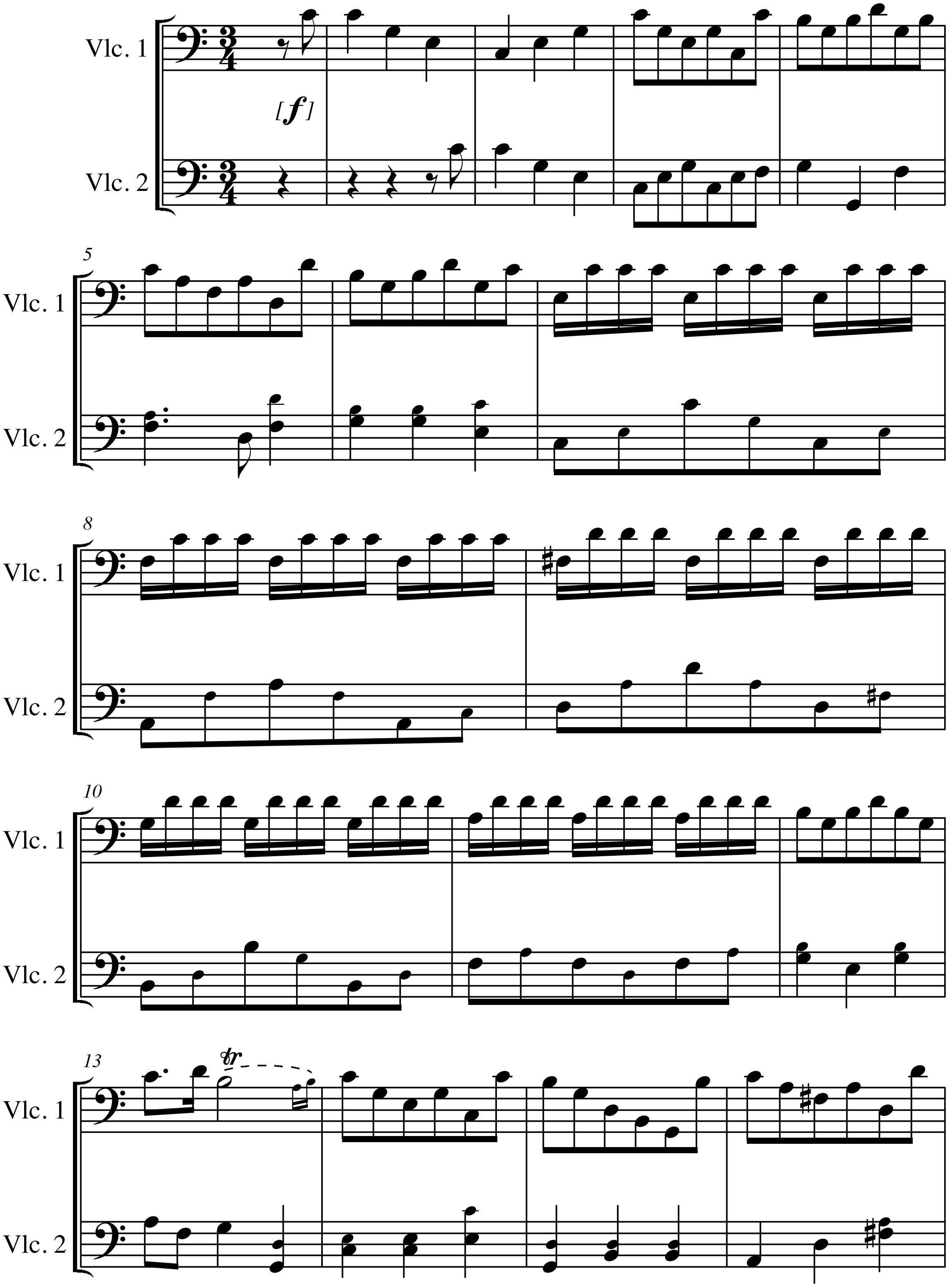
Sonata Prima

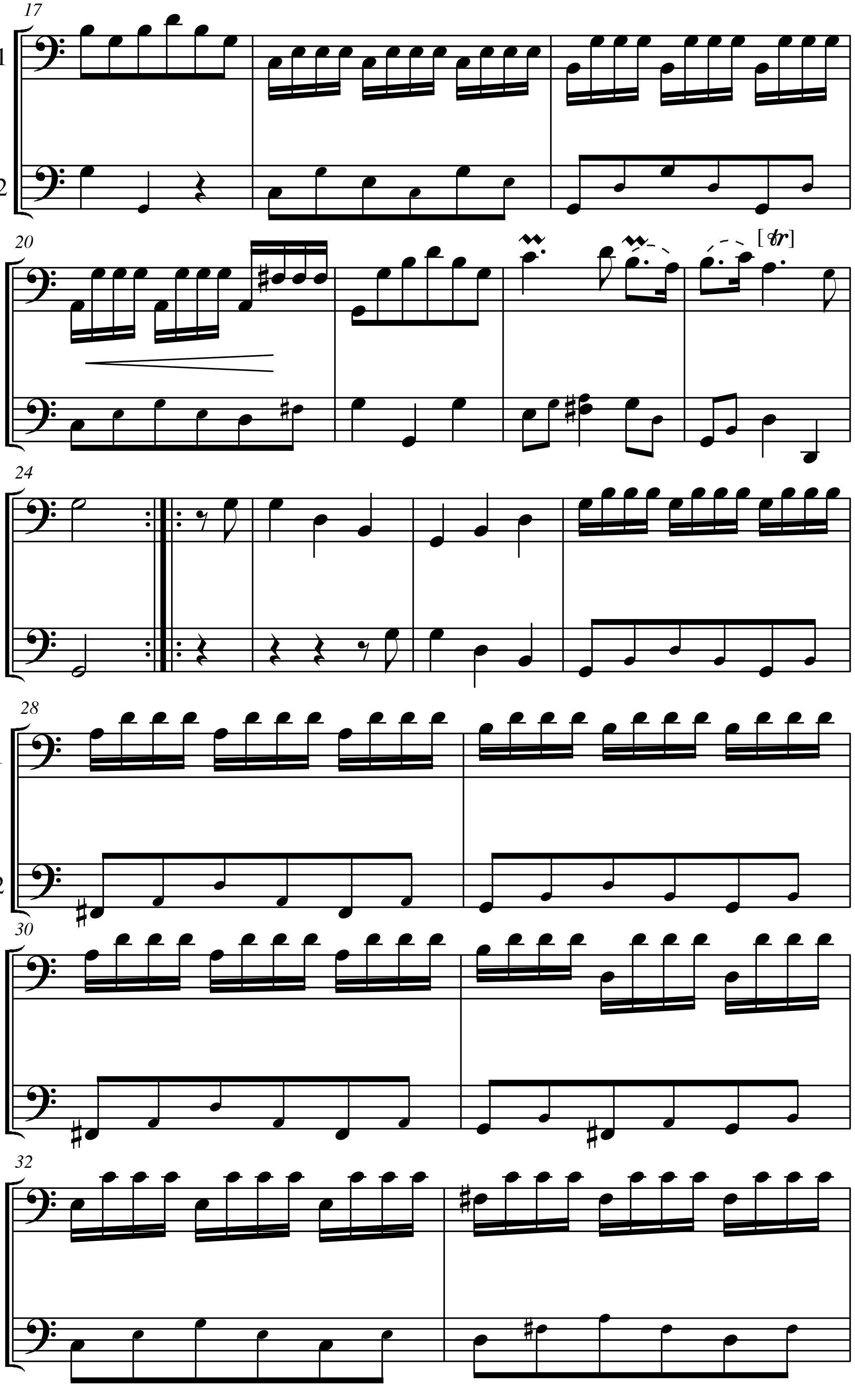
Roberto Valentini

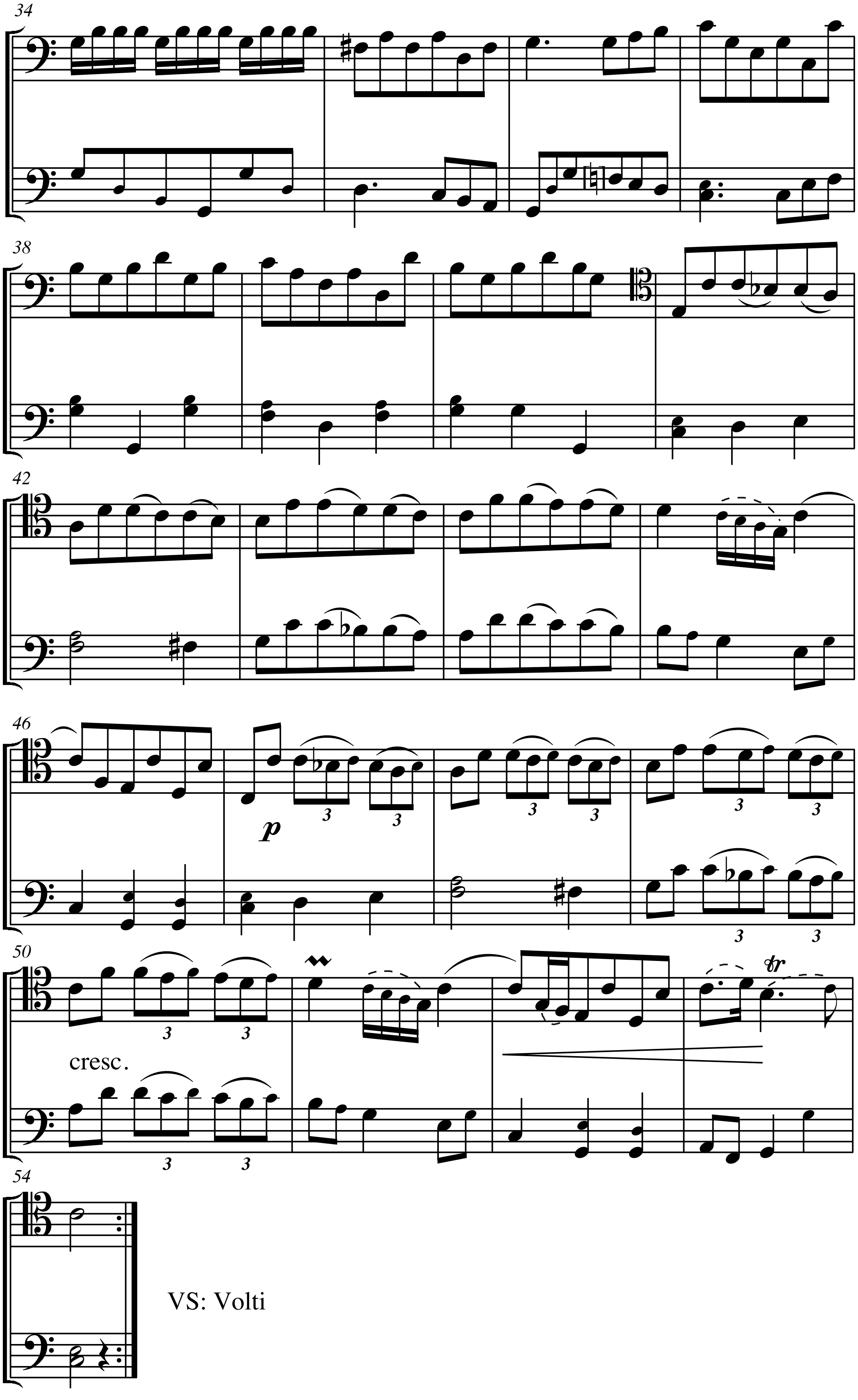

Adagio
Violoncello 1
Violoncello 2
[f]
2
Vlc. 1
Vlc. 2
[tr]
4
[tr]
5
7

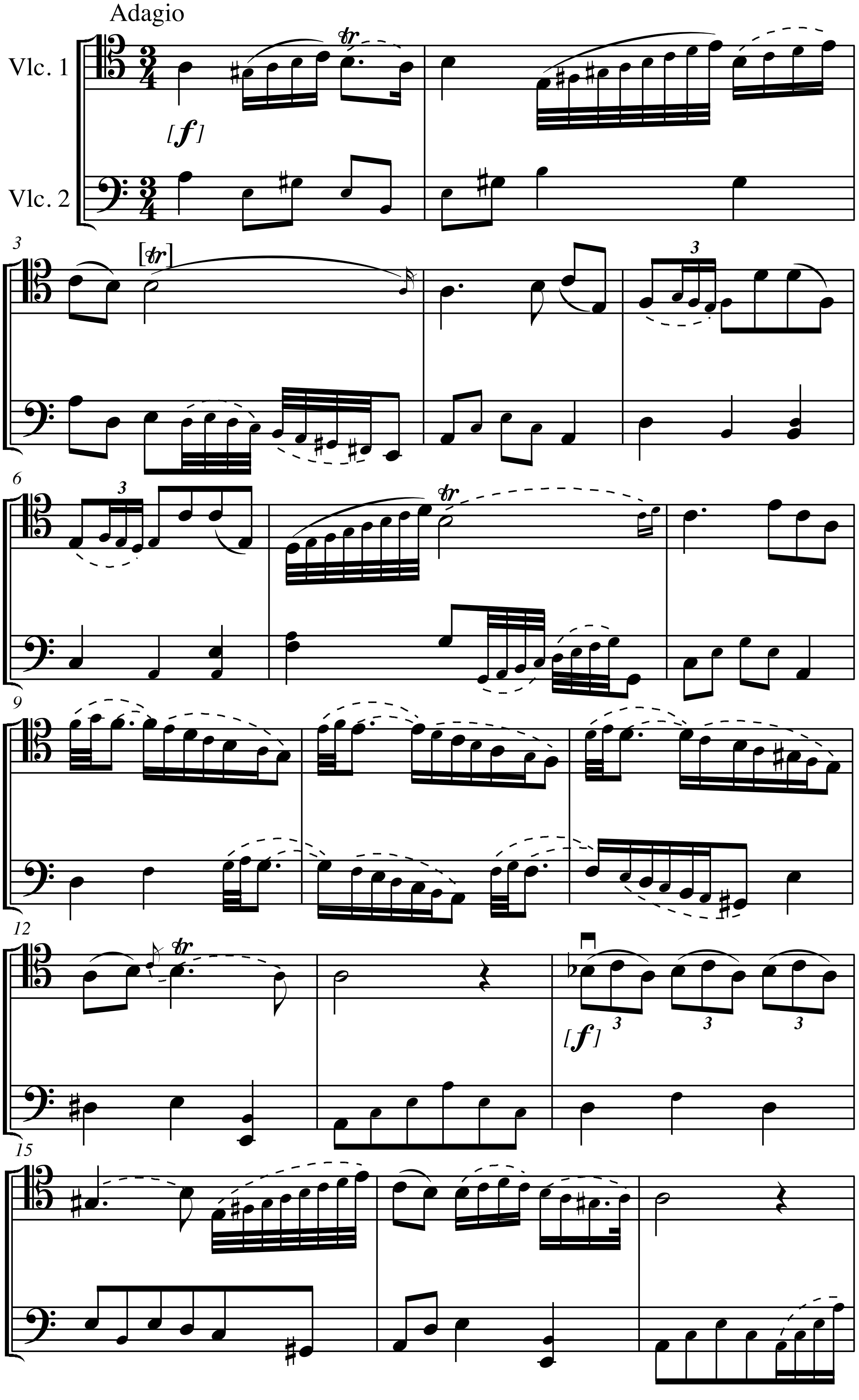

9
Vlc. 1
Vlc. 2
[tr]
p
11
3
12
13
cresc.
14
[tr]

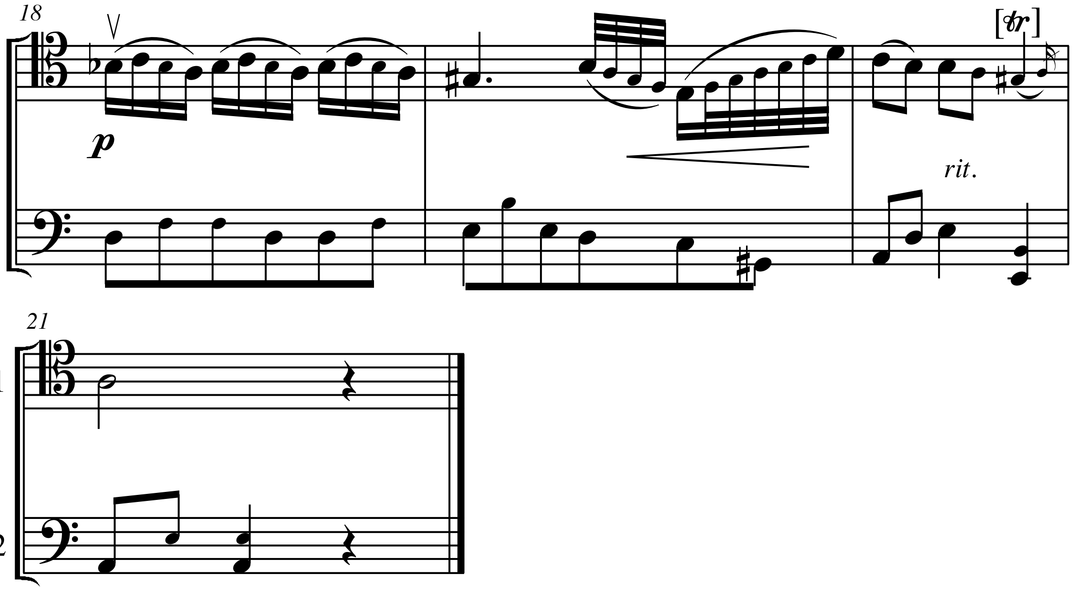
Corrente - Allegro


Vlc. 1
Vlc. 2
[f]
5
8
10
13
tr

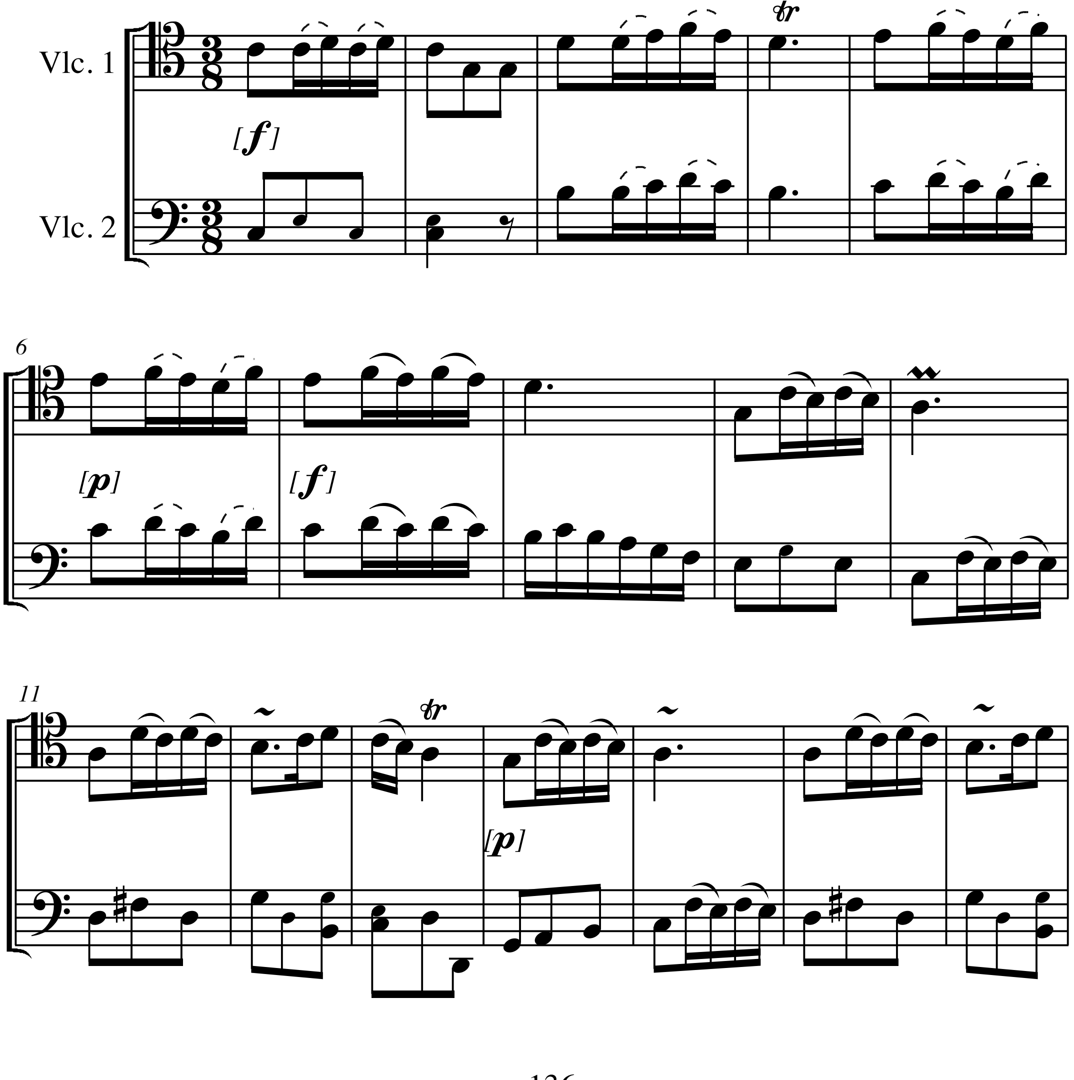

Vlc. 1
Vlc. 2
[tr]

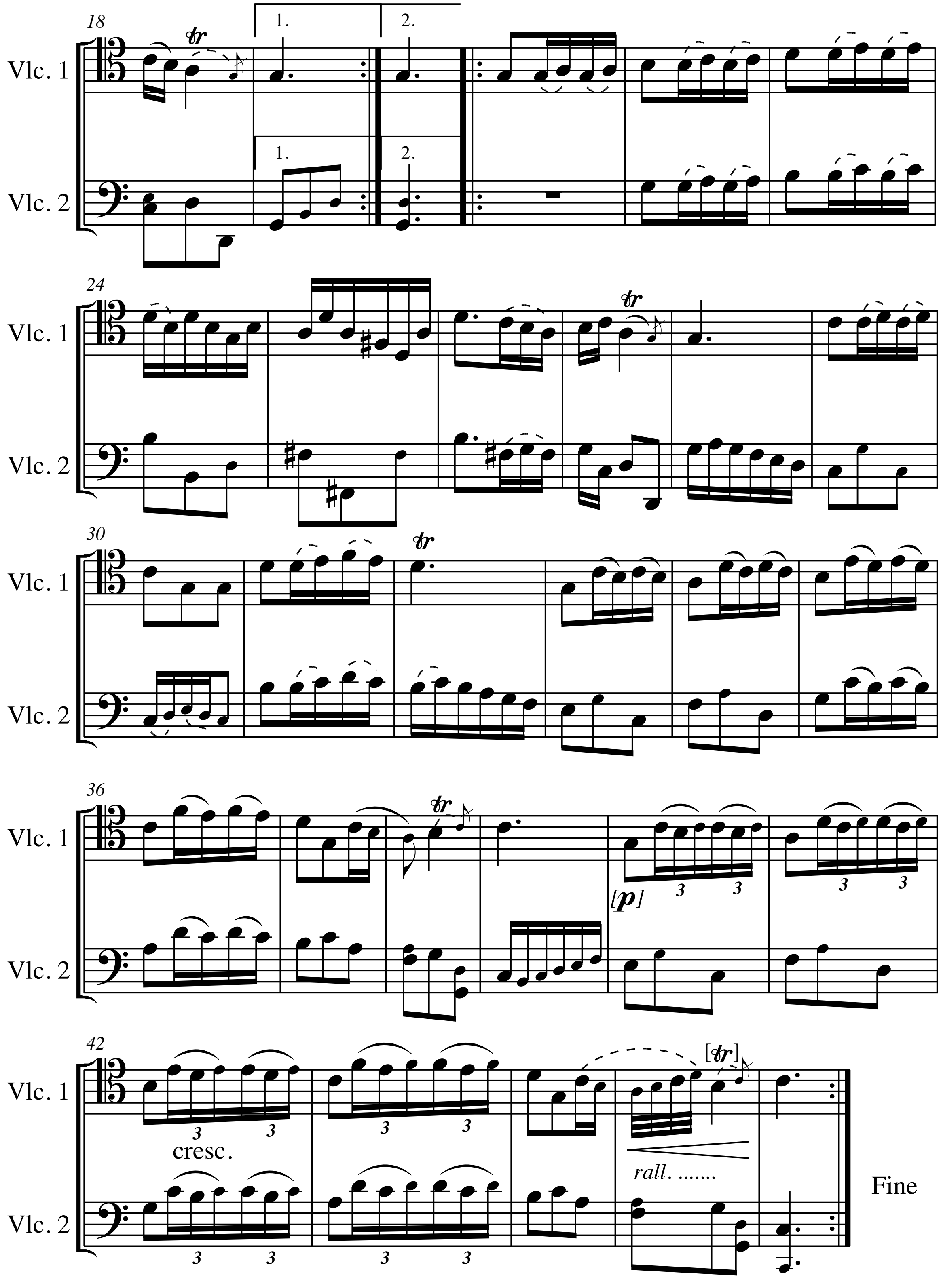

34
Vlc. 1
Vlc. 2
38
42
46
p
50
cresc.
54
VS: Volti


Adagio
Vlc. 1
Vlc. 2
[f]
3
6
9
12
15
[f]


18
Vlc. 1
Vlc. 2
p
[tr]
rit.
21
Vlc. 1
Vlc. 2

Allegro


Vlc. 1
Vlc. 2
[f]
tr
6
[p]
[f]
11
tr
[p]


18
1.
2.
Vlc. 1
Vlc. 2
24
30
36
[p]
42
cresc.
rall. ....
Fine

Appendix D

FACSIMILE OF THE MANUSCRIPT

Facsimile 1

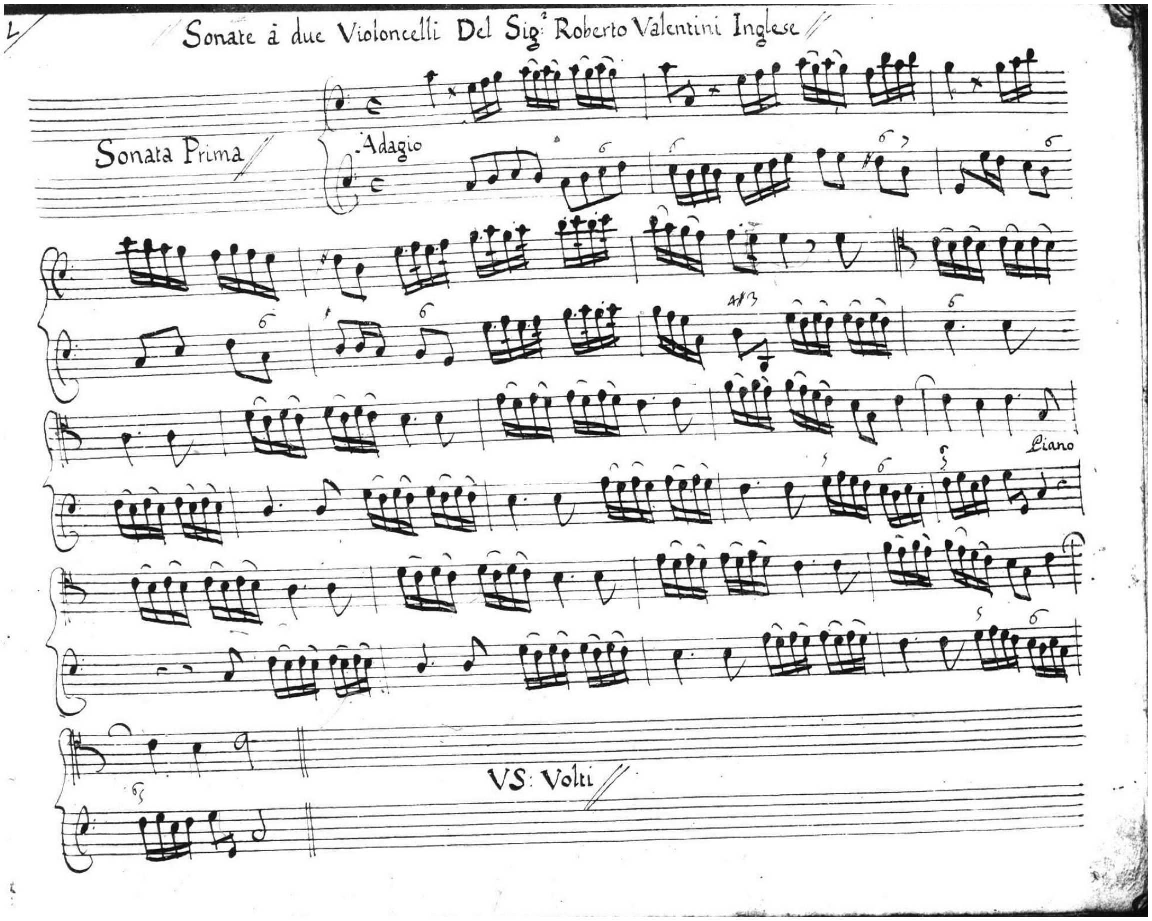

Sonate à due Violoncelli Del Sigr Roberto Valentini Inglese
Sonata Prima
Adagio
Piano
VS: Volti

Figure 39. Robert Valentine, “Sonate à due Violoncelli,” Sonata Prima, (i) Adagio. *Italian Music Manuscripts in the British Library,* part 2, reel 28, Mus. Ms. 54207, compiled by Professor Roger Bray (University of Lancaster: Harvester Press Microfilm Publications, 1987), fol. 1.

Facsimile 2

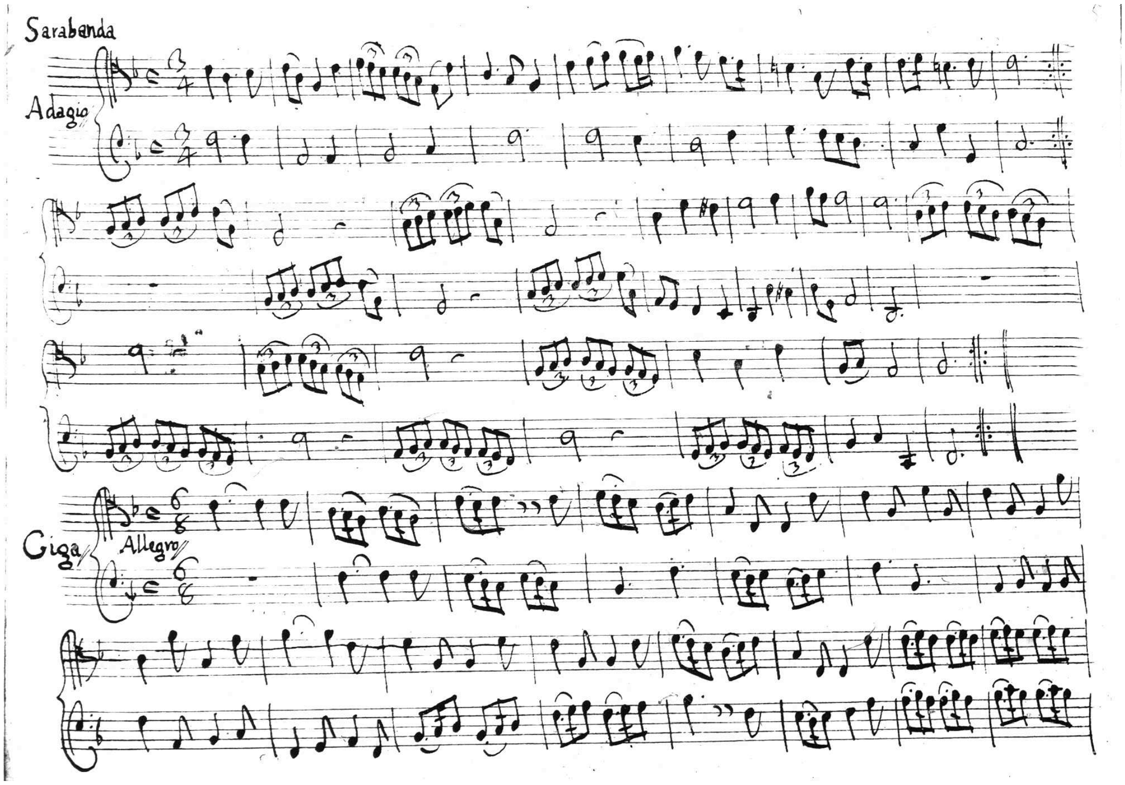


Figure 40. Robert Valentine, "Sonate à due Violoncelli," Sonata Sesta, (iii) Sarabanda-Adagio, (iv) Giga-Allegro, mm. 1-15, *Italian Music Manuscripts in the British Library,* part 2, reel 28, Mus. Ms. 54207, compiled by Professor Roger Bray (University of Lancaster: Harvester Press Microfilm Publications, 1987), fol. 12b.