

KTD/1SPP1 2021/2022

# Studium provozovací praxe

4/5. přednáška, 7/12/2021

[Kydlicekj@gmail.com](mailto:Kydlicekj@gmail.com)

[www.jakubkydlicek.com](http://www.jakubkydlicek.com)

# Ornamentika a národní styly

...aneb proč a jak (ne)zdotbit ve vrcholném baroku

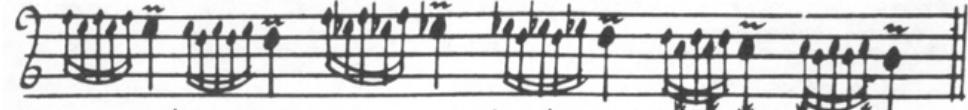
Musical notation example illustrating various ornaments:

- Cadence
- Pincement
- Port de voix
- Double Cad.<sup>a</sup>
- Coule'
- Harpegement
- Démonstration des Marques

Démonstration de l'Agrement.



Démonstration de la Cadence.



Démonstration de la Double cadence.



Exemples du Coulement des notes.

Les deux notes qu'il faut le plus couler sont ici marquées d'une petite raye. (ports de Voix)



Observez certaines tierces où il y a une petite barre entre deux notes, ainsi c'est à dire qu'il faut faire une coulade fort legerement à la dite tierce, ainsi et tenir les deux notes extrêmes.

Remarquez que le b mol serv pour toutes les notes qui le suivent immédiatement en même degré et ainsi le b quart et le diez.

## Marques des Agréments et leur signification



et pincé déoux en montant

pars nes de grec

de suisse



NOMS et figures des agréments	NOMS et expreßions des agréments	Liaison	Expression
Cadence	Cadence		Une liaison qui embrasse deux notes différentes, comme --- marque qu'il ne faut lever le doigt de dessus la première qu'à près avoir touché la seconde.
Cadence appuyée	Cadence appuyée		La note liée à celle qui porte une Cadence ou un Pincé, sert de commencement à chacun de ces agréments
Double Cadence	Double Cadence		Exemple Expression
Double'	Double'		
Pincé	Pincé		
Port de voix	Port de voix		Une liaison qui embrasse plusieurs notes, marque qu'il faut les tenir toutes d'un bout de la liaison à l'autre à mesure qu'on les touche.
Coulez	Coulez		
Pince et port de voix	Pince et port de voix		
Son coupe	Son coupe'		Le pouce doit se trouver dans le milieu de cette batterie.
Suspension	Suspension		
Arpégement simple	Arpégement simple		Première Leçon
Arpégement figure	Arpégement figure		Main droite Ceci se répète souvent sans discontinue, et avec égalité de mouvement.
			Main gauche

Explication unterfrühsche griffen, so gottliche manieren  
artig zu spielen, anzuheben.

Trillo - mordant. trillo und mordant. cadence. Augenkadence. idem.

Doppelkadenz idem. mordant.

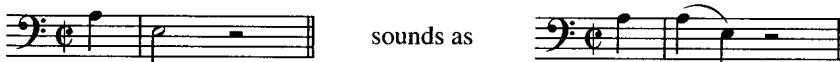
accent. accentus. accentus. idem.

Doppelkadenz idem. mordant.

Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (London: Cassell and Company, 1951), 93, 113, 127, 135, and 137.

Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music: with Special Emphasis on J.S. Bach* (Princeton, NJ: Princeton University Press, 1978), 181.

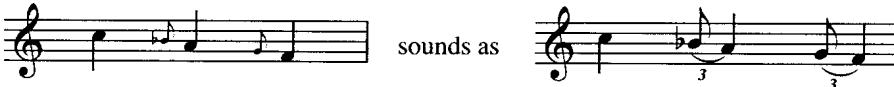
### 2.1 Leaping appoggiatura



sounds as



### 2.2 Appoggiatura as the first eighth note of a triplet



sounds as

### 2.5 Mordent



sounds as



### 2.3 Dotted compound appoggiatura



### 2.6 Two-toned slide



### 2.7 Three-toned slide (inversion of the turn)



sounds as



### 2.4 Turn



sounds as



*Piqué.*

*Allemande.*

*Trois fois.*

The musical score consists of three staves of music. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. The tempo is indicated by a 'Piqué.' instruction. The middle staff begins with an alto clef, a key signature of one flat, and a common time signature. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. Measures are numbered 1 through 16 above the notes. Measure 1 starts with a half note followed by eighth-note pairs. Measures 2-4 show sixteenth-note patterns. Measures 5-8 feature eighth-note pairs. Measures 9-12 show sixteenth-note patterns. Measures 13-16 show eighth-note pairs. The score includes dynamic markings such as 'v' (volume) and '+' (forte). Performance instructions include 'Allemande.' and 'Trois fois.' (three times).

Agricola, Johann Friedrich. *Anleitung zur Gesangkunst*. Berlin: George Ludewig Winter, 1757.

Translation and commentary of Pier Francesco Tosi's *Opinioni de' cantori antichi e moderni o sieno osservazioni sopra il canto figurato*. Bologna: publisher unknown, 1723.

English translation of Agricola by Julianne Baird as *Introduction to the Art of Singing*. Cambridge: Cambridge University Press, 2006.

Bach, Carl Phillip Emanuel. *Versuch über die wahre Art das Klavier zu spielen*. Berlin: Christian Friedrich Henning, 1753.

Trans. William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments*. New York: W. W. Norton & Co, 1949.

Geminiani, Francesco. *The Art of Playing on the Violin*. London: publisher unknown, 1751.

Mattheson, Johann. *Der Vollkommene Capellmeister*. Hamburg: Christian Herold, 1739.

Trans. Ernest C. Harriss as *Johann Mattheson's Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*. Michegan: UMI Research Press, 1981.

Mozart, Leopold. *Versuch einer gründlichen Violinschule*. Augsburg: Johann Jacob Lotter, 1756.

Trans. Editha Knocker as *A Treatise on the Fundamental Principles of Violin Playing*. Oxford; New York: Oxford University Press, 1951.

Muffat, Georg. *Florilegium Primum*. Augsburg: Koppmayr, 1695.

- *Florilegium Secundum*. Passau: publisher unknown, 1698.

- *Auserlesene Instrumentalmusik*. Passau: publisher unknown, 1701.

Trans. David K. Wilson as *Georg Muffat on Performance Practice*. Bloomington: Indiana University Press, 2001.

# *How to handle Händel... ...Sonata in g, Larghetto*

## Larghetto

A musical score for orchestra, page 10, featuring a treble clef, a key signature of one flat, and a common time signature. The score consists of two systems of music, each with five measures. Measure 6 starts with a eighth-note followed by a sixteenth-note pattern. Measure 7 begins with a eighth-note followed by a sixteenth-note pattern. Measure 8 begins with a eighth-note followed by a sixteenth-note pattern. Measure 9 begins with a eighth-note followed by a sixteenth-note pattern. Measure 10 begins with a eighth-note followed by a sixteenth-note pattern. Measure 11 begins with a eighth-note followed by a sixteenth-note pattern.

5

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measures 6 through 11 are shown, with measure numbers 6, 7, 8, 9, and 10 above the staves. The music consists of eighth-note patterns and sixteenth-note chords. Measure 6 starts with a sixteenth-note chord followed by eighth notes. Measures 7 and 8 show eighth-note patterns with sixteenth-note chords. Measures 9 and 10 continue the eighth-note patterns. Measure 11 concludes with a sixteenth-note chord followed by eighth notes.

9

A musical score for orchestra, page 10, showing measures 11 and 12. The score includes parts for Violin 1, Violin 2, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, and Horn. The key signature is B-flat major (two flats). Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The bassoon and horn parts are prominent in both measures.

14

A musical score for piano, showing measures 6 through 10. The key signature is B-flat major (two flats). The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 6 starts with a dotted half note followed by an eighth note and a sixteenth note. Measures 7-10 show various patterns of eighth and sixteenth notes, with measure 10 concluding with a single eighth note.

19

7 6 7 6 #

6

## 1. Larghetto

HWV 360

A musical score for piano, showing two staves. The top staff is treble clef, C major, 2/4 time. The bottom staff is bass clef, C major, 2/4 time. Measures 6-11 are shown. Measure 6: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 7: Treble staff has sixteenth-note groups. Bass staff has eighth-note pairs. Measure 8: Treble staff has sixteenth-note groups. Bass staff has eighth-note pairs. Measure 9: Treble staff has sixteenth-note groups. Bass staff has eighth-note pairs. Measure 10: Treble staff has sixteenth-note groups. Bass staff has eighth-note pairs. Measure 11: Treble staff has sixteenth-note groups. Bass staff has eighth-note pairs.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a sixteenth-note pattern in 6/4 time, followed by a measure in 5/3 time. Measure 12 begins with a measure in 6/6 time, followed by measures in 6/6, 6/6, 6/6, 6/6, 5/6, 6/6, 6/6, and 6/6 time signatures. The score includes various dynamic markings and accidentals.

A musical score for piano, showing two staves. The top staff uses treble clef and the bottom staff uses bass clef. The key signature changes throughout the measures. Measure 6 starts with a 6/6 time signature, followed by a 6/6 with a sharp sign. Measure 7 begins with a 6/5 with a sharp sign over a 5/4 time signature. Measure 8 starts with a 5/4 with a sharp sign. Measure 9 begins with a 6/5 with a sharp sign over a 9/6 time signature. Measure 10 begins with a 6/5 with a sharp sign over a 6/5 time signature.

A musical score for piano, showing five measures of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11: Treble staff has eighth-note pairs (B, G), (F, D), (E, C), (D, B). Bass staff has eighth-note pairs (D, B), (G, E), (C, A), (B, G). Measure 12: Treble staff has eighth-note pairs (E, C), (D, B), (C, A), (B, G). Bass staff has eighth-note pairs (G, E), (C, A), (B, G), (A, F#). Measure 13: Treble staff has eighth-note pairs (D, B), (C, A), (B, G), (A, F#). Bass staff has eighth-note pairs (B, G), (A, F#), (G, E), (F#, D). Measure 14: Treble staff has eighth-note pairs (C, A), (B, G), (A, F#), (G, E). Bass staff has eighth-note pairs (A, F#), (G, E), (F#, D), (D, B). Measure 15: Treble staff has eighth-note pairs (B, G), (A, F#), (G, E), (F#, D). Bass staff has eighth-note pairs (G, E), (F#, D), (D, B), (B, G).

*How to handle Händel...  
...Sonata in g, Larghetto*



**EXPERIMENT**

**Now “dismantle” the melody and get rid of all ornaments (=harmonic, melodic, rhythmic)**

Larghetto

A musical score for two staves. The top staff is in treble clef, B-flat key signature, and common time. It contains six measures of a melody consisting of eighth and sixteenth notes. The bottom staff is in bass clef, B-flat key signature, and common time. It contains ten measures of harmonic bass line. Measure numbers 1 through 10 are indicated below the bass staff. A bracket under the bass staff groups measures 7 through 10. The text "etc." is positioned to the right of measure 10. The score shows various note heads and stems, some with vertical dashes indicating rhythmic values.

(see p. 6 for the entire movement)

# How to handle Händel... ...Sonata in g, Larghetto

1. Larghetto HWV 360

The musical score for Handel's Sonata in g, Larghetto, HWV 360, features five staves of music for two voices (soprano and basso continuo). The key signature is one sharp (g major). The time signature is common time. The score includes various harmonic progressions and rhythmic patterns, such as sixteenth-note figures and sustained notes.

## 1. Analyse the harmony

1.1 Write down the figures/chord signs (simplify them if needed)

A simplified harmonic analysis of the first measure of the score. It shows a basso continuo line with a single note and a soprano line with a sixteenth-note figure. Above the bass note is the letter 'g'. Above the soprano notes are Roman numerals: '6' over the first note, '5' over the second, and '6' over the third. To the right of the soprano line are the letters 'c' and 'D' above the next two notes, indicating harmonic progression.

*"Dissonances create tension, be it to express sorrow, grief, angst, or love. Consonances relieve that tension and bring a peaceful resolution."*

1.2 Where are the dissonances? Study the rythmical positioning (offbeat/downbeat etc.)

A close-up of the first measure of the score highlighting dissonances. Two specific notes in the soprano line are circled in red. A blue arrow points from the text "Anticipation" to the first circled note.

1.3 Write down the "simple" versions such as

A simplified version of the first measure of the score, showing a single note on each beat. The text "rythmical ornament + dissonance" is written above the staff.

# *How to handle Händel... ...Sonata in g, Larghetto*

1. Larghetto HWV 360

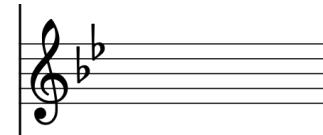
## CONCLUSION

the ornament is made by using the anticipation (=note belonging to the next chord, thus dissonating with the actual one)

### Idea +

Can we apply the dissonance using different notes?

(Play it on recorder!)



### Tip

What about using more dense changing of consonances and dissonances?

QUEST:  
**Try to identify all the  
dissonances and consonances....**



# *How to handle Händel... ...Sonata in g, Larghetto*

1. Larghetto HWV 360

The sheet music consists of five staves of musical notation. The first staff uses a treble clef and a common time signature. The second staff uses a bass clef and a common time signature. The third staff uses a treble clef and a common time signature. The fourth staff uses a bass clef and a common time signature. The fifth staff uses a treble clef and a common time signature. The music features various time signatures including common time, 6/8, 5/4, 7/8, and 9/8. Key changes are indicated by sharps and flats. The notation includes eighth and sixteenth note patterns, as well as rests and dynamic markings.

6      6      #      6      #      #



*This may be too much... but its worth trying...*

TIP

*Once you search all the possible ways of employing dissonances, you can decide which one are worth omitting..*

*In real life, you may also use more free rythm and rubato... Imagine the singer in opera (disregarding ugly vibrato)*

# *How to handle Händel... ...Sonata in g, Larghetto*

1. Larghetto

HWV 360

The harmonic analysis below the staves indicates the following progression:

- Staff 1:** 6, 5, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.
- Staff 2:** 6, 5, 3, 6, 6, 6, 6, 6, 6, 6, 6, 6.
- Staff 3:** 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.
- Staff 4:** 9, 3, 5, 3, 5, 6, #6, #6, #6, 6, 6, 6, 6, 6, #6.
- Staff 5:** #6, 7, 5, 6, 6, 4, 5, 5, 6, 7, 6, 7, 6, #6.

# Sonate metodiche

SONATE METODICHE

Violino Solo

Flauto traverso,

Da

Piorgio Filippo Telemann.

Direttore della Musica in  
Hamburgo.

## 12. SONATA 3<sup>za</sup>

The musical score consists of eight staves of music for two instruments: Violin Solo (top) and Flauto traverso (bottom). The score is in common time. The Violin part features various note patterns, including eighth-note pairs and sixteenth-note figures. The Flauto part includes several grace note patterns and dynamic markings like 'grave' and 'x 4'. Measure numbers are present at the beginning of each staff. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with specific markings for the flute part.

# Sonate metodiche

## 12. SONATA 3.<sup>za</sup>

A musical score for a three-part composition (likely piano) in 3/4 time. The score consists of six staves of music. The first two staves are soprano voices, the third staff is bass, and the fourth staff is alto. The music begins with a melodic line in the soprano part, followed by harmonic support from the other voices. The tempo is marked "Grave". The notation includes various note heads, stems, and rests, with some notes having numerical or asterisked values above them (e.g., \*6, 6, 4, 2). Measure numbers are present at the end of each staff.

# Sonate metodiche



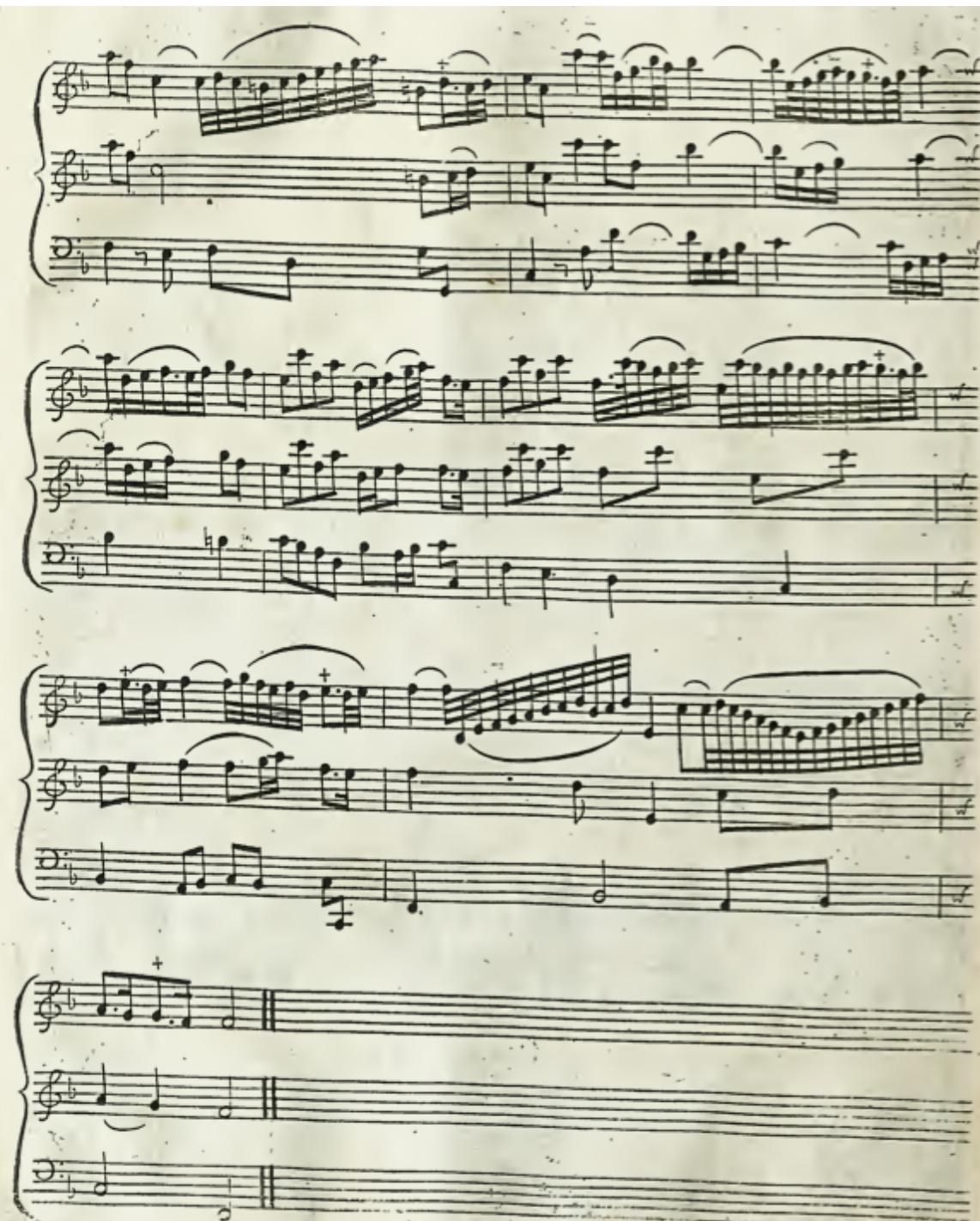
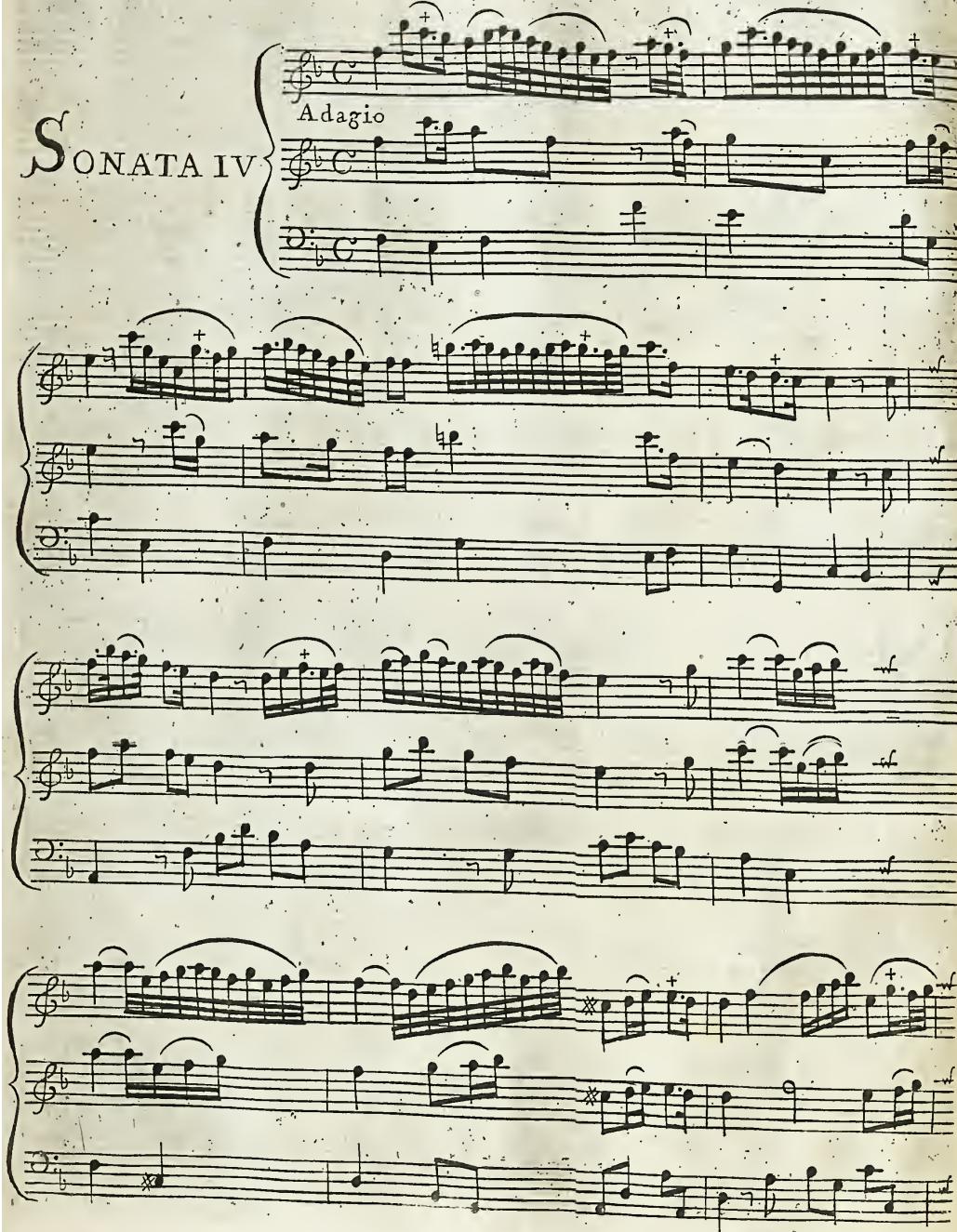
Six staves of musical notation for Sonate metodiche. The top two staves are soprano voices, each with a melodic line consisting of eighth and sixteenth notes. The third staff is a basso continuo line, featuring sustained notes and occasional sixteenth-note patterns. The fourth staff is another soprano voice, continuing the melodic line. The fifth staff is a basso continuo line, showing sustained notes and sixteenth-note patterns. The bottom staff is a soprano voice, continuing the melodic line. Various performance markings such as slurs, grace notes, and dynamic markings like 'p' (piano) are present throughout the score.

A  
r  
c  
a  
n  
g  
e  
l  
o  
  
C  
o  
r  
e  
ll  
i

32

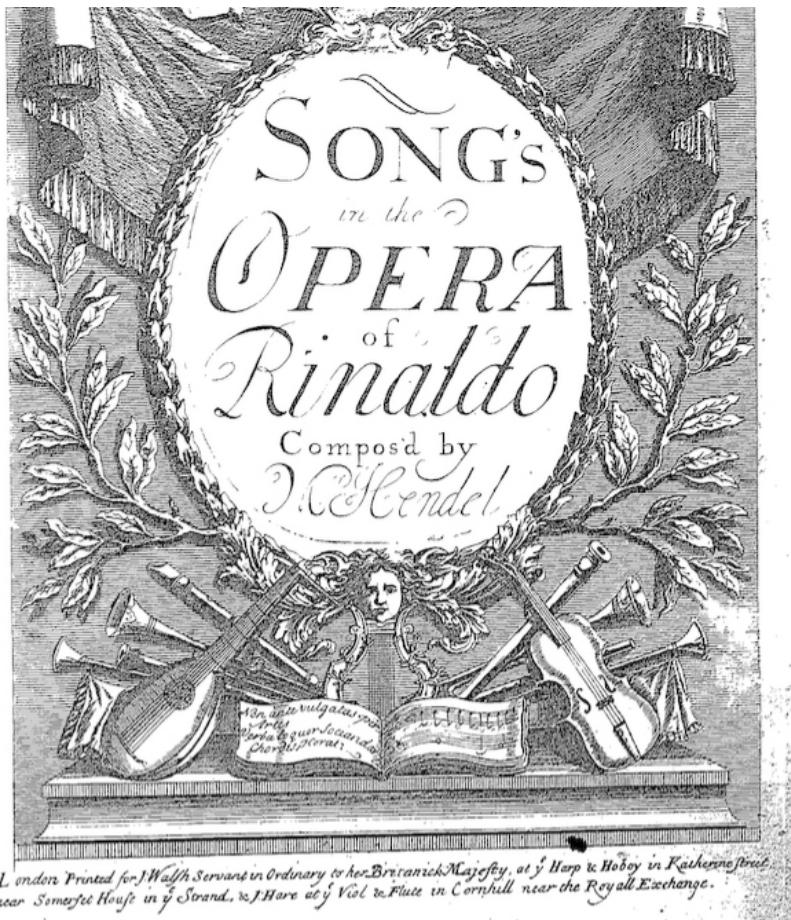
SONATA IV

Adagio



# How to handle Händel...

## *Lascia ch'io pianga*



### A Table of the SONGS in the OPERA of RINALDO Compos'd by M<sup>r</sup> HENDEL

First	Overture in Rinaldo	I
Act	Sovra balze scoscesi	5
	Combatti da forte	7
	Ogn' Indugiod un'amante	9
	Sulla ruota di fortuna_vā	II
	Sibillargli angui'd alètto	12
	No che quest alma	15
	Vieni o cara'	17
	Furie terribile	18
	Molto voglio molto spero	20
	Augelletti che cantate	22
	Scherzano sul tuo volto	23
	Caro sposa amante cara	25
	Cor-ingrato ti rimembri	28
	Col valor colla virtu	29
	Venti turbini prestate	31
Second	Siam prossimi al porto	34
Act	Il vostro maggio	36
	Il tricerbero humiliato	37
	Scorta ready cieco	38
	Mio cor che mi saidir	39
	<u>Lascia ch'io pianga</u>	40

# *How to handle Händel...*

## *Lascia ch'io pianga*

Handwritten musical score for 'Lascia ch'io pianga'. The score consists of four staves. The top staff is for the Oboe, with dynamics 'Staccata Forte' and 'Adagio e P'. The second staff is for the Violins. The third staff is for the Bassoon, with fingerings indicated above the notes. The bottom staff is for another instrument, with fingerings indicated below the notes.

Printed musical score for 'Lascia ch'io pianga'. The score includes a piano part with a basso continuo line at the bottom and a vocal part with lyrics in Italian. The vocal part is marked 'Adagio'.

# How to handle Händel...

## *Lascia ch'io pianga*



e che so

e che so



e che so spi - ri,

e che so spi - ri



mia cru - da

spi - ri

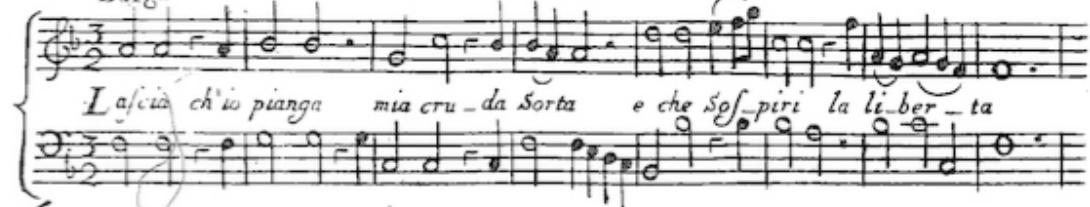


mia cru - da sor - te,

e che so - spi - ri la li - ber - tà!

(40) Almirena *Sung by Sign'r Isabella in the Opera of Rinaldo*

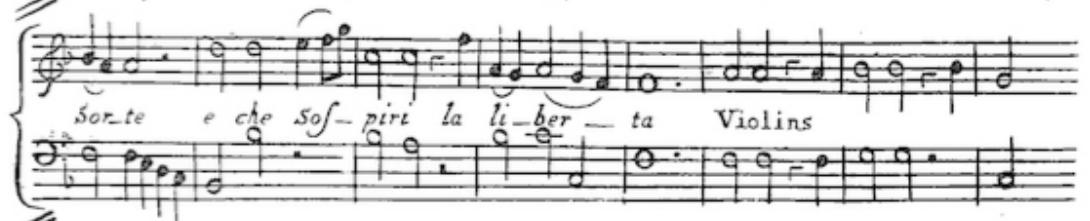
Largo



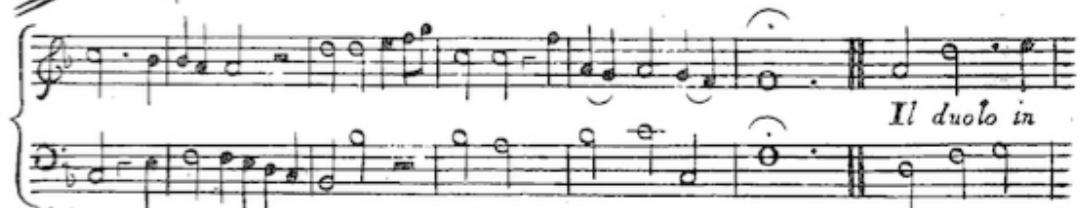
Lascia ch'io pianga mia cruda sorte e che soffri la libertà



e che soffri e che soffri la libertà lascia ch'io pianga mia cruda



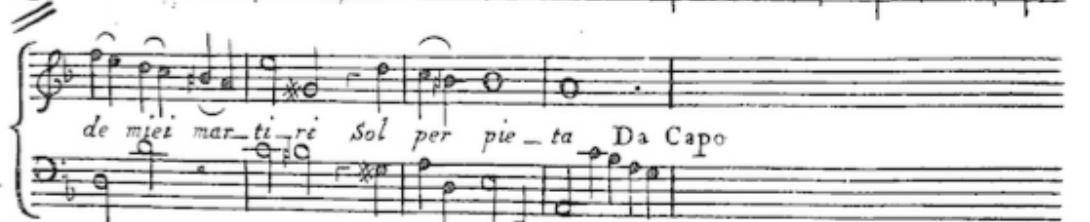
sorte e che soffri la libertà Violins



Il duolo in



frangga queste ritor - te de miei mar - tri - ri Sol per pie - ta



de miei mar - tri - ri Sol per pie - ta Da Capo

# How to handle Händel... *Lascia ch'io pianga*

Handwritten musical score for 'Lascia ch'io pianga' from the opera 'Rinaldo'. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a vocal line with several grace notes and slurs. The second staff begins with a bass clef and a common time signature. The third staff continues the bass line. A bracket on the left side of the page groups the first two staves and contains the lyrics 'Lascia ch'io pianga mia cruda sorte e che soffri la liberta'.

*Lascia ch'io pianga*  
Sing by Sig.<sup>ra</sup> Isabella  
in the Opera of  
Rinaldo

(40)  
Almirena Sung by Sign<sup>ra</sup> Isabella in the Opera of Rinaldo

Handwritten musical score for 'Lascia ch'io pianga' from the opera 'Rinaldo'. The score consists of five staves of music. The first staff is labeled 'Largo'. The lyrics continue from the previous page: 'Lascia ch'io pianga mia cruda sorte e che soffri la liberta'. The second staff continues the vocal line. The third staff is labeled 'Adagio'. The fourth staff continues the vocal line. The fifth staff is labeled 'Violins'. The lyrics continue: 'e che soffri e che soffri la liberta lascia ch'io pianga mia cruda sorte e che soffri la liberta'. The sixth staff is labeled 'Il duolo in'. The seventh staff continues the vocal line. The eighth staff continues the vocal line. The ninth staff is labeled 'Da Capo'. The lyrics continue: 'frangia queste ritor te de miei martiri sol per pietà de miei martiri sol per pietà'.

II

(40)

Almirena *Suno by Sign<sup>ra</sup> Isabella in the Opera of Rinaldo*

*Largo*

*Lascia ch'io pianga mia cruda sorte e che Sospiri la liberta*  
*e che Sospiri e che Sospiri la liberta lascia ch'io pianga mia cruda*  
*sorte e che Sospiri la liberta Violins*  
*Il duolo in*  
*frangga queste ritorte de miei martiri sol per pietà*  
*de miei martiri sol per pietà Da Capo*

# How to handle Händel...

## *Lascia ch'io pianga*

(v. pag. 168.)

*Largo.*

(Violino I.)  
Tutti.  
(Violino II.)  
(Viola.)  
ALMIRENA.  
(Bassi.)

*Lascia ch'io pianga mia cru - da sor - te, e che so - spi - ri la li - ber - tà, e che so -*

*- spi - ri, e che so - spi - ri la li - ber - tà! lascia ch'io pianga mia cru - da sor - te, e che so -*

*- spi - ri la li - ber - tà!*

(Fine.)

*Il duo-lo in fran - ga que-ste ri tor - te, de' miei mar - ti - ri sol per pie -*

*- tà, — de' miei mar - ti - ri sol per pie - tà.*

*Da Capo.*

H. W. 58.

This image shows a page from a musical score for Handel's opera 'Almirena'. The top section, labeled 'Largo.', features five staves: Violin I, Tutti (string section), Violin II, Viola, and Bassi. The lyrics 'Lascia ch'io pianga mia cru - da sor - te, e che so - spi - ri la li - ber - tà, e che so -' are written below the vocal parts. The middle section continues with the same instrumentation, with lyrics 'spi - ri, e che so - spi - ri la li - ber - tà! lascia ch'io pianga mia cru - da sor - te, e che so -' and 'spi - ri la li - ber - tà!'. The bottom section begins with a piano part, followed by the vocal parts with lyrics 'Il duo-lo in fran - ga que-ste ri tor - te, de' miei mar - ti - ri sol per pie -' and 'ta, — de' miei mar - ti - ri sol per pie - ta.'. The score concludes with a 'Da Capo.' instruction and the page number 'H. W. 58.'

- <https://publish.iupress.indiana.edu/read/jean-henry-d-anglebert-and-the-seventeenth-century-clavecin-school/section/3ab36d99-c045-458e-87a0-568f3e0bbe49>