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**A performing edition of Gabrielli's 7 *Ricercari* for *Violoncello Solo*, with an historical
investigation and recommendations for performance**

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Abstract

Domenico Gabrielli was a cellist and composer in the Italian-speaking lands during the Baroque, in the late 1600s. He performed in professional orchestras in Bologna, including as a founding member of the Accademia Filarmonica. During the same era, the violoncello appeared in instrument listings as a separate instrument from the viola da gamba and violone. After this distinction became apparent, Gabrielli's name appeared in the Orchestra of San Petronio lists as a violoncellist. He composed the *7 Ricercari for violoncello solo* a short time after. *Ricercar* means to search or to research, and Gabrielli uses these pieces to explore the capabilities of the violoncello with regard to virtuosic playing, string crossings and chordal passages. They contain many characteristics of Baroque string compositions in their early forms, including many florid runs and dance-style sections. The *Ricercari* are a cornerstone of early cello repertoire, and give cellists valuable experience of the instrument's origins.

This study provides an historical investigation of the circumstances surrounding the *Ricercari*'s composition and the Baroque techniques necessary in producing a historically informed performance within a modern setting. It also examines professional recordings of the *Ricercari* to determine current practice in modern settings. These recordings differ greatly in their approach, with some presenting historically informed performances, and some choosing different interpretations. The study then presents a performing edition, with suggested bowings, ornaments, tempi and fingerings, with broader performance suggestions also provided for the *Ricercari* as a whole. The research concluded with a performance of this edition of the *7 Ricercari*.

The Australian Music Examinations Board lists various *Ricercari* as options for cello examinations at Grade 8 and Diploma levels. Current editions available are either an exact reproduction of Gabrielli's original, with little to no performance guidance, or do not reflect historically informed practice. By providing historically informed suggestions that are feasible within a modern context and performance guidance, this research aims to increase knowledge and performance of these works among advanced students, as well as professional players and teachers, both nationally and internationally. The edition is offered in notation for modern tuning, and in scordatura notation for Bolognese tuning, which allows certain chords to be played in their original format. Study of the *Ricercari* suggests performing with Bolognese tuning wherever possible, to preserve Gabrielli's original notation.

Declaration by author

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Research Involving Human or Animal Subjects

No animal or human subjects were involved in this research.

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Table of Contents

Introduction	1
Gabrielli, the <i>Ricercari</i> and Bologna in the Baroque Period	5
Music in Seventeenth-century Bologna.....	5
Gabrielli's Career and Background to the Composition of the <i>Ricercari</i>	5
The Manuscript Source for Gabrielli's <i>Ricercari</i>	6
Published Editions of the <i>Ricercari</i>	7
Performance Practice Considerations	10
Bow Hold and Technique.....	11
Pitch, Tuning, and Temperament.....	12
Accidentals.....	13
Timbre.....	19
Tempo.....	19
Fingering Choices.....	21
Slur Placement.....	22
Phrasing and Dynamics.....	22
Rhythmic Concerns.....	24
Bow Articulation and Strokes.....	25
Playing Chords and Double Stops.....	27
Ornamentation.....	27
Performance Recommendations	29
Setting up: Bow hold and Tuning.....	29
Phrasing and Dynamics.....	29
Rhythmic Concerns and Articulation.....	29
Chords and Ornamentation.....	30
The Performing Edition: Editorial Changes and Additions.....	30
<i>Ricercar Primo</i>	31
<i>Ricercar II</i>	31
<i>Ricercar III</i>	31
<i>Ricercar IV</i>	31
<i>Ricercar V</i>	31
<i>Ricercar VI</i>	31
<i>Ricercar VII</i>	31
Reference List	34

Recordings.....	37
Appendix I: Performing Edition of <i>Ricercar Primo</i>	38
Appendix II: Performing Edition of <i>Ricercar Primo</i> for Bolognese Tuning	39
Appendix III: Performing Edition of <i>Ricercar II</i>	40
Appendix IV: Performing Edition of <i>Ricercar II</i> for Bolognese Tuning	46
Appendix V: Performing Edition of <i>Ricercar III</i>	52
Appendix VI: Performing Edition of <i>Ricercar III</i> for Bolognese Tuning	55
Appendix VII: Performing Edition of <i>Ricercar IV</i>	58
Appendix VIII: Performing Edition of <i>Ricercar IV</i> for Bolognese Tuning	60
Appendix IX: Performing Edition of <i>Ricercar V</i>	62
Appendix X: Performing Edition of <i>Ricercar V</i> for Bolognese Tuning	64
Appendix XI: Performing Edition of <i>Ricercar VI</i>	66
Appendix XII: Performing Edition of <i>Ricercar VI</i> for Bolognese Tuning	69
Appendix XIII: Performing Edition of <i>Ricercar VII</i>	72
Appendix XIV: Performing Edition of <i>Ricercar VII</i> for Bolognese Tuning	75
Appendix XV: Alternative chords for Ricercari VI and VII when using modern tuning...	78

List of Musical Examples and Tables

Table 1: Details of each <i>Ricercar</i>	7
Table 2: <i>Ricercari</i> performed by selected artists.....	11
Ex. 1: Gabrielli's <i>Ricercar Primo</i> bars 26–44.....	14
Ex. 2: Edition of <i>Ricercar Primo</i> bars 23–45.....	14
Ex. 3: Gabrielli's <i>Ricercar II</i> bars 15–26.....	15
Ex. 4: Edition of <i>Ricercar II</i> bars 13–26.....	15
Ex. 5: Gabrielli's <i>Ricercar III</i> bars 53–60.....	15
Ex. 6: Edition of <i>Ricercar III</i> bars 53–57.....	16
Ex. 7: Gabrielli's <i>Ricercar IV</i> bars 37–45.....	16
Ex. 8: Edition of <i>Ricercar IV</i> bars 38–44.....	17
Ex. 9: Gabrielli's <i>Ricercar VI</i> bars 78–95.....	17
Ex. 10: Edition of <i>Ricercar VI</i> bars 82–95.....	18
Ex. 11: Gabrielli's <i>Ricercar VII</i> bars 85–94.....	19
Ex. 12: Edition of <i>Ricercar VII</i> bars 86–94.....	19

Introduction

Italian Baroque composer and cellist Domenico Gabrielli is a crucial figure in Baroque historical music performance practice. Gabrielli was born in Bologna in 1651, and became widely involved in Bologna's musical environment, which by the late seventeenth-century was a vibrant centre for musical activity, particularly string playing (Carter, 2008). Gabrielli performed as a cellist in the Accademia Filarmonica and the Orchestra of the Church of San Petronio (Campbell, 1999, p. 52 and Laird, 2004, p. 3). He also composed works for the violoncello¹, which were his seven *Ricercari p[er] il violoncello* (1689)² and two cello sonatas (Carter, 2008). The violoncello appeared at a time when many bass instruments existed throughout Europe.

The term 'violone' is used to describe a wide variety of instruments in seventeenth-century Italian-speaking lands and wider Europe, used at times interchangeably with the terms 'viola da gamba' and 'violoncello' (Smith, 1983, p. 8). A cello-shaped instrument may have been named as a violone in some orchestra lists and instrumentations (Bonta, 1977, p. 71). Dreyfus mentions that the term 'violone' was often used to describe a bass stringed instrument in the Baroque (1987, p. 136 – 137). In the Italian-speaking regions, the term 'violone' could describe any bass instrument of the violin and viol families (Borgir & Bonta, 2017, para. 2). In Bologna, the violone was generally classified as a modern double-bass size, with four strings and modern violoncello tuning (Smith, 1983, p. 8).

The instrument and personnel lists from Italian musical centres quoted by Schnoebelen indicate that possibly uniquely in Bologna, the cello was clearly distinguished from the violone from 1665 onwards (1969, p. 46–47). Bonta discusses the use of the violoncello by the Accademia Filarmonica and the Orchestra of the Church of San Petronio during the time Gabrielli was performing with both ensembles (1977, p. 77). It is clear, then, that the cello originated in Bologna. In the context of the emergence of the cello as an orchestral instrument, Gabrielli's solo compositions for the instrument are historically significant.

Current research suggests that wire-wound strings were a Bolognese invention and that they were influential in the development of the cello (Bonta, 1977, p. 82). These strings made a more soloistic compositional style attainable, with more virtuosic, fast playing possible, and a higher prevalence of string crossings (Laird, 2004, p. 3). Gabrielli's *Ricercari* clearly demonstrate this historical context in many aspects of their compositional style. The *Ricercari* are among the earliest pieces written for the cello as a solo instrument (Wissick, 2006). Scholarly literature argues that it is important for performers to consider the history of the pieces.

¹ To be referred to as the cello.

² To be referred to as the *Ricercari*.

The importance of historically informed performance practice is well documented. It is strongly argued by Haynes and many others that musical notation is an incomplete record, and historical understanding is required to augment it in modern performance (Haynes, 2007, p. 10). This is an important consideration, even though it is not possible to recreate exactly the sound of the Baroque cello (Haynes, 2007, p. 138). In *The Weapons of Rhetoric*, a study of the importance of historical performance practice, Tarling makes the argument that the study of correct expression is vital to performance, as music is a message between the composer and audience (2005, p. 4).

Cyr makes the point in *Performing Baroque Music* that expectations of a modern instrument's sound should not deter a performer from trying out historical techniques (1992, p. 25). Therefore, essential research on a figure such as Gabrielli includes major Baroque performance practice resources and information regarding Italian Baroque conventions. This continues to be of interest to many in the profession, with historically informed practice now widespread in performance.

The *Ricercari* are useful studies in the early Baroque style for intermediate and advanced students, especially considering most cello repertoire from the Baroque is in a later style, such as the *Six Suites for Solo Cello* by Johann Sebastian Bach and sonatas by composers such as Benedetto Marcello and Antonio Vivaldi. The more exploratory style of the *Ricercari* and their improvisatory structure makes them unique for cellists discovering the early Baroque style, and an excellent example for educators to use when teaching students about Baroque historical performance practice.

The Australian Music Examinations Board [henceforth AMEB] Violoncello Syllabus contains a selection of Gabrielli's *Ricercari* across various levels. The manual List B selections currently include *Ricercar V* for Grade 8; *Ricercari III & VI* for the Certificate of Music Performance; and *Ricercar VII* for the Associate Diploma of Performance (AMEB, 2017, p. 192 – 195). They are the chronologically earliest compositions in List B. This context makes the significance of the *Ricercari* undisputable for students nationally. Upon discussion with teaching colleagues and AMEB cello examiners, however, it has become clear that these are seldom chosen for performance at examinations.

There is a lack of research on performance practice for the *Ricercari*, and this, combined with their unique compositional style, makes the *Ricercari* difficult to present in a musically convincing manner in a modern performance setting. Existing editions of the *Ricercari* do not address this educational aspect of their performance. They either offer scant editorial advice and attempt to remain true to the original manuscript, or they contain editorial markings that alter the original text significantly and do not comply with historical performance practice recommendations. The handwritten original manuscript source is held at the *Biblioteca Estense* in Modena (Gabrielli, 1689/2001). A scan is publicly available online. It also includes a canon and a

sonata for the cello, and is transcribed by three separate hands, though is clearly attributed to Gabrielli on the title page (Gabrielli, 1689).

This thesis offers a new performing edition, with historically informed performance suggestions and aims to highlight the importance of the *Ricercari* within the cello repertoire for performers. The following chapters provide evidence for their context, relevance and significance, with the overall aim of making them more accessible to teachers and students in a modern setting. It will therefore increase knowledge of the *Ricercari* within the wider profession.

The research questions for this study involve determining the general Baroque performance conventions relevant to the *Ricercari*, in particular those from Baroque Bologna and the wider Italian-speaking regions where evidence is available. When making performance recommendations, I will also discuss how the capabilities of the Baroque cello can inform modern performers. I will examine current performance conventions in professional recordings of the *Ricercari* to answer the research question of current practice in the profession. I will then complete the study by outlining performance recommendations for each *Ricercar*.

I will examine sources pertaining to the history of music in Bologna and of Gabrielli himself to provide background information to the research. The main research question concerning Bolognese, Italian and general Baroque performance conventions, within the context of the capabilities of the Baroque cello, will be informed by examining primary sources such as treatises by Mace and Muffat and help to inform these research questions. I will also consider eighteenth century treatises by Mattheson, Leopold Mozart and Quantz, though they are not specifically Italian, as their guidance on many key areas of general Baroque performance practice offers useful insights that are relevant to this study. Aiding the enquiry are secondary sources by modern musicologists³, who synthesise performance conventions and discuss the capabilities of Baroque instruments in their studies.

This study also considers recordings of the *Ricercari* by ten professional cellists. All albums are published and available for purchase both electronically and in compact disk form, not merely uploaded to video sharing websites. I have chosen a mixture of performer backgrounds, with some highly experienced in Baroque performance practice⁴, and other performers who do not specialise in a particular area. This will assist me in answering the research question as to which performance practices are common across cellists of different specialisations. My discussion will assist future performers in forming ideas for their own interpretations. The discussion will also inform musical suggestions that I will make in the performance recommendations, while adhering to guidelines from the written literature.

³ Notably: Boyden, Cyr, Haynes, Kuijken, Lawson, Stowell, Tarling, Walden and Walls.

⁴ Notably: Bylsma, Davidson, Frey, Stahel, Swarts and Tunnicliffe.

The final research question is the summation of all the others: how can this research be applied to a modern, historically informed performance of the *Ricercari*? I will synthesise recommendations from all sources to add editorial suggestions to the manuscript. This will create a performing edition with guidelines that are educational for students and their teachers who wish to perform the *Ricercari* in a historically informed manner. I will perform each *Ricercar* from this edition. Due to an ongoing shoulder and back injury, I will realise the research activity by performing with short breaks between each *Ricercar* in order to mitigate the effect of this injury by following physiotherapist advice. This performance will display the editorial choices that I have made for the performing edition.

Gabrielli, The *Ricercari* and Bologna in the Baroque Period

Music in Seventeenth-century Bologna

Bologna's musical environment in the Baroque period is documented in Barnett's book on Bolognese instrumental music. Barnett covers a fifty-year period during which Gabrielli was composing, and discusses the vibrancy of the musical activities of Bologna and the great importance placed on music performance within public life (Barnett, 2008, p. 7). This musical activity created an environment that supported innovation among instrument makers, as noted by Bonta and Walls, who claim that Bologna was the birthplace of wire-wound gut strings around 1660 (1977, p. 17 and 1989, p. 46).

The Accademia Filharmonica di Bologna was founded in 1666 by nobleman Vincenzo Maria Carrati, and brought together around 50 composers, singers and musicians who would meet weekly to perform and discuss new works (Regia Philharmonic Academy of Bologna, 2009). Gabrielli was a member of the Accademia (Campbell, 1999, p. 52)

Innovation in instrument making led to innovation in composition at the Orchestra of San Petronio, where Gabrielli also performed (Laird, 2004, p. 3). Vanscheeuwijck states that instrumentation in compositions for this orchestra provides the first documented differentiation between the violone and the cello (1995, p. 76). Schnoebelen notes that the violone and cello appeared alongside one another at San Petronio from 1665 for some years before the violone began to lose popularity (1969, p. 46 – 47).

Gabrielli's Career and Background to the Composition of the *Ricercari*

Gabrielli was a cellist in the Orchestra of San Petronio in the late 17th century (Laird, 2004, p. 3). He was also a member of the Accademia Filharmonica (Campbell, 1999, p. 52) and became its president in 1683 (Suess & Vanscheeuwijck, 2001). The innovative musical environment in which Gabrielli lived and worked undoubtedly had an effect on the composition of his *Ricercari* and his two solo cello sonatas, as evident in their virtuosic style.

Wissick suggests that the *Ricercari* were the first technically demanding compositions for the cello (2006). Their florid passages, double stops and chords reflect advanced performance technique and are atypical of the cello parts in chamber music at the time (Suess & Vanscheeuwijck, 2001). Kinney states that the only possible precursor to the *Ricercari* as solo cello compositions was a *Ricercar* composed in 1687 by Giovanni Battista Degli Antoni, another Bolognese musician. Kinney, however, argues that Antoni's *Ricercar* would have been intended for the six-stringed violone, due to fingering considerations (1962, p. 196). While Kinney's research holds a vital position in the literature surrounding this topic, it is not peer reviewed. Wissick later

proves that the *Antoni Ricercari* were more likely intended for a violoncello da spalla, probably with the same tuning as the modern cello (Wissick, 2006).

Gabrielli's career placed him in Bologna within the 1670s and 80s, which suggests that, as a cellist, he would have known of the structural changes to the instrument. The invention of the smaller cello and wire-wound strings coincided with music from the Bologna region beginning to feature rapid scale passages, fast string crossings, and large leaps (Laird, 2003, p. 4).

The *Ricercari* contain all of these technical elements, and it is, therefore, probable that Gabrielli composed the *Ricercari p[er] il Violoncello* for this new type of cello. Vanscheeuwijck also states that a smaller cello would have been favoured for solo playing in the Italian-speaking lands during the Baroque (1996, p. 86). This information suggests that when Gabrielli titled his *Ricercari* "for Violoncello Solo" he was referring to this new, innovative form of the instrument, and that the seven *Ricercari* are among the first solo compositions for the cello.

The Manuscript Source for Gabrielli's *Ricercari*

The primary source of the *Ricercari* is a manuscript held at the *Biblioteca Estense* in Modena under shelf number G.79 (Gabrielli, 1689/2001). This source is vital for drawing comparisons with the editions. A scan of the manuscript is available for public viewing online⁵, along with a canon and a sonata for the cello also attributed to Gabrielli. It appears that three different hands transcribed the *Ricercari*, with one writing the canon, the first six *Ricercari* and the title "Lezione di D. G. à di 15 Genaro 1689" on the first *Ricercar*, which suggests that this *Ricercar* was intended as a teaching tool. A second hand wrote over this with the title *Ricercar Primo*, and added titles *Ricercar 2* through to *Ricercar 7* to the other *Ricercari*, as well as title on the canon. It is clear on the manuscript that a third hand transcribed *Ricercar VII* and the two sonatas.

The notation of the manuscript is generally unambiguous. Key signatures, time signatures, accidentals, clefs and clef changes are marked. After *Ricercar Primo* each piece is titled *Ricercar 2^o*, *Ricercar 3^o* and so on, until *Ricercar VII*, which has no written title. The title of *Ricercar Primo* suggests that the author of the titles saw it as an introduction, and it is certainly much shorter and in a more simple compositional style than the other six *Ricercari*.

Modal theory was highly developed in the Italian-speaking regions during the Renaissance, with modes formally transcribed and documented in music theory treatises throughout the fifteenth and sixteenth centuries (Powers et al, 2001). Modal music was particularly popular among published music in the Italian-speaking regions from these centuries, however was less prevalent in

⁵ Via the International Music Score Library Project, [https://imslp.org/wiki/Ricercari%2C_canone_e_sonate_per_violoncello_\(Gabrielli%2C_Domenico\)](https://imslp.org/wiki/Ricercari%2C_canone_e_sonate_per_violoncello_(Gabrielli%2C_Domenico))

later epochs (Judd, 2002, p. 377). Each *Ricercar* has occasional modal phrases, with the main tonality fitting generally either a major or minor.

No tempi, dynamics or phrasing are specified on the manuscript, which is characteristic of notational style in the period. Some slurs are marked on *Ricercari II* and *VII* (Gabrielli, 1689). Details of each *Ricercar* are provided in Table 1.

Table 1

Details of each *Ricercar*

Ricercar No.	Key signature/relevant accidentals	Main key	Time signature
1	B \flat , with E \flat as accidental throughout	G Minor	3/4
2	No sharps/flats	A Minor	4/4, 3/2, 12/8
3	F \sharp and C \sharp	D Major	4/4
4	B \flat and E \flat , with A \flat as accidental throughout	E \flat Major	6/4
5	No sharps/flats	C Major	4/4
6	No sharps/flats, with F \sharp as accidental throughout	G Major	4/4, 3/4
7	No sharps/flats, with B \flat as accidental throughout	D Minor	4/4, 3/4

Note. From *Ricercari p[er] il violoncello* by D. Gabrielli (1689).

A number of researchers have commented on Gabrielli's choice of the word *Ricercar* as the title for each work in the set. Kinney discusses how the musical style of the *ricercar* is improvisatory, with the composer exploring applications of musical ideas and their varying potentials. Kinney asserts that Gabrielli's *Ricercari* perfectly fit this description (1962, p. 233). Taruskin supports this claim about the *Ricercari*, additionally stating that the genre known as the *ricercar* featured short, virtuosic sections similar to a toccata (2010). *Ricercar Primo* is the shortest work and features a higher proportion of longer notes than the following six *Ricercari*. *Ricercari II–VII* feature the virtuosic sections mentioned by Taruskin, and even some dance-like sections. Varying phrase lengths across all seven *Ricercari* lend them an improvisatory air.

Published Editions of the *Ricercari*

Each published edition of the *Ricercari* has shortcomings that make it difficult for the modern cellist to know how to create a historically informed performance. Dieter Staehelin's 1975 edition is the oldest. It contains a foreword, with a brief history of the composition of the *Ricercari* (Gabrielli, 1689/1975). Staehelin also suggests performance tempi, stating in his foreword that tempi should be flowing and varied within the individual sections. He states that bracketed bowing marks and slurs are editorial additions. Staehelin discusses the use of scordatura, but then claims that using modern

cello tuning presents no additional difficulties. He then directly contradicts this statement by presenting an appendix with alternatives to the passages that are not possible without scordatura. (Gabrielli, 1689/1975). This is problematic, as these alternatives often move the bass note from its original position within the chord or double stop, which significantly affects a phrase's harmonic direction.

The Staehelin edition is misleading for a modern performer in more facets. The numerous editorial additions for phrasing often do not reconcile with current scholarship concerning Baroque conventions. Tarling states that slurs should not be longer than four notes unless part of an ornamental flourish, and that they should change on the beat (2001, p. 145). Leopold Mozart states that a slur should cover the first and second notes in a group of three (1756/1948, p. 83). Staehelin adds slurs of up to seven notes, which often change after the beat, and frequently marks beats two and three with a slur in triple time.

Tempi suggestions in this edition are also difficult to interpret, as Staehelin recommends tempo variations within individual sections of each *Ricercar* but provides no structural analysis or markings to assist in locating where one section ends and another begins. Varying the tempi is therefore difficult for students and non-Baroque specialists.

In addition to these issues, Sera Cheon also identifies an error in Staehelin's foreword, where he states that the *Ricercari* may have been written for a five stringed cello. Cheon notes that recent research into the Italian Baroque cello disproves this suggestion (2013, p. 7). The Staehelin edition is recommended for use by the Australian Music Examinations Board (2016, p. 192 – 195). This presents challenges therefore to those performing the *Ricercari* at examinations, because the edition does not reflect current thinking on Baroque performance conventions, makes vague performance suggestions, and overlooks the consideration of scordatura.

The edition by David Shuman contains only *Ricercar VII*, transcribed for trombone and not intended as a scholarly edition. Published in 1995, it is incorrectly titled *Ricercar No. 1* (Gabrielli, 1689/1995). Shuman has also transposed the *Ricercar* up from D Minor to A Minor, and underneath the title, it states that the *Ricercar* is for solo trombone, with solo violoncello suggested in brackets. This edition, without explanation, contains multiple editorial markings, including very long slurs, dynamics, accents, pauses and tempo markings. None are identified as editorial (Gabrielli, 1689/1995). The Shuman edition is problematic. If a cellist unfamiliar with Gabrielli's works uses this edition, they would be unaware that it has been significantly altered from the original composition, which is of great concern relating to historical performance practice. Shuman also states that the *Ricercar* is for solo trombone, which explains the editorial decisions. He does not, however, provide any information as to its original form.

The most recent edition available is by Bettina Hoffmann (2001). Hoffmann includes a foreword with a detailed history of the cello in relation to its Bolognese origins and a thoroughly researched background on Gabrielli. She also discusses the compositional context of the *Ricercari* (Gabrielli, 1689/2001). Hoffmann notes that all editorial accidentals and trill suggestions are bracketed, and that all other questions of interpretation, such as slurs, phrasing and other embellishments, are left to the performer's discretion (Gabrielli, 1689/2001). Hoffmann has chosen in places to change the clef to increase the ease with which the notation can be read by reducing leger lines and removing unnecessary clef changes. These changes are detailed in an appendix (Gabrielli, 1689/2001, p. 39).

Hoffmann discusses the historical likelihood of the top string of the cello being tuned to a G rather than the modern tuning of A, and provides a fully notated scordatura option for *Ricercari VI* and *VII*, in addition to notation for modern tuning. The scordatura notation contains the chords and double stops impossible to play on modern cello tuning. The appendix also contains alternative notation, should the performer choose not to employ scordatura (Gabrielli, 1689/2001, p. 41). The Hoffmann edition is musicologically rigorous and does not contain any suggestions contrary to current thought on Baroque performance conventions. However, making interpretational choices may be overwhelming for students and non-specialists, since there is very little editorial performance guidance on the score, and non-Baroque specialists may not have the knowledge necessary to make informed decisions.

There is one unpublished score of the *Ricercari*, by Sera Cheon. Cheon's objective was to present scordatura notation for all of the *Ricercari*, this notation being based on Hoffmann's non-scordatura sections (2013, p. 47 – 62). Cheon's arguments for the use scordatura notation are beneficial to this study, which will incorporate scordatura notation and discuss its benefits.

Performance Practice Considerations

This chapter synthesises recommendations from Baroque performance treatises and modern scholarship on Baroque performance practice. It also includes analysis of professional recordings to determine common performance practice of the *Ricercari*. I will discuss the benefits and disadvantages of various performance techniques for potential performers, separated into sections on each significant element of technique or performance. These sections will incorporate findings from treatises and modern scholarship, with comments on common practice in the recordings where relevant.

Translations of treatises from the Baroque are widely available in book format, both as hard and electronic copies. They allow modern performers to learn from primary sources about incorporating historical performance practice elements into interpretations of Baroque works, and give modern scholars a strong basis for studies into historical performance practice. Treatises by Thomas Mace and Georg Muffat are contemporary with the period in which Gabrielli composed the *Ricercari*. Those by Johannes Mattheson, Leopold Mozart and Johann Joachim Quantz are from the eighteenth century and are not specifically Italian. However, modern performers follow their guidance on many key areas of Baroque performance practice, and they offer useful insights on elements of performance practice that are relevant to this study. Scholars such as Boyden, Cyr, Haynes, Kuijken, Lawson, Stowell, Tarling, Walden and Walls combine recommendations from treatises into historical performance practice guides. They assist a modern performer to interpret these historical sources by explaining how to execute techniques and discussing the feasibility of incorporating these in a modern setting.

I have selected ten professional recordings encompassing varying numbers of *Ricercari*. As previously stated, a criterion for these recordings includes that they exist on albums that are published and available for purchase both electronically and in compact disk form, not merely uploaded to video sharing websites. Another criterion is to select a range of performer backgrounds and levels of Baroque experience. Those with significant early music expertise and experience are Anner Bylsma, Emily Davidson, Elinor Frey, Michal Stahel, Lucia Swarts and Richard Tunnicliffe. Performers who are highly experienced across a wide range of genres, without specialising only in Baroque practice, are Roel Dieltiens, Matt Haimovitz, Malina Rauschenfels and Benjamin Whitcomb. The third criterion is that all performers are established practitioners and educators, with most holding university positions as cello lecturers. I did not choose them based on any personal preference for their style of interpretation, but for their professional experience. A comprehensive list of *Ricercari* performed in each album is in Table 2.

Table 2

Ricercari performed by selected artists, chronologically ordered. Album details available in the Reference List.

<u>Performer</u>	<u>Ricercar Numbers</u>	<u>Year</u>
Anner Bylsma	I – VII	1989
Richard Tunnicliffe	I – VII	2007
Benjamin Whitcomb	I, III and V	2007
Matt Haimovitz	I – VII	2010
Emily Davidson	I, V and VII	2013
Elinor Frey	I and VI	2013
Michal Stahel	VII	2014
Roel Dieltiens	I – VII	2015
Lucia Swarts	I, III and V	2015
Malina Rauschenfels	VII	2017

Note. Album details are available in Reference List.

The following sections will incorporate findings from treatises and modern scholarship, covering all areas of performance practice, both technical and musical, including observations from the recordings where applicable.

Bow Hold and Technique

The late 1600s in the Italian-speaking regions featured a variety of bow holds, due to the array of bass instruments in use prior to the violoncello's emergence as a solo instrument (Tarling, 2001, p. 86). Viol and violin bow holds influenced violoncellists (Walden, 1999, p. 184). Viol players used an underhand bow hold, which, for instance, was favoured by the cello master Antonio Vandini at the school of Pietà in Venice (Tarling, 2001, p. 86). Overhand bow hold was also used due to violin influence, either with the thumb on the hair, the thumb on the frog⁶, or the hand a little way from the frog (Tarling, 2001, p. 86). Both bow holds were equally represented in the seventeenth-century Italian-speaking regions (Smith, 1983, p. 54). In such regions, it was common to hold the bow above the frog (Corrette, 1741, p. 8). Up to half of overhand bow holds were angled towards the tip (Smith, 1983, p. 56).

An underhand hold presents technical difficulties in lifting the bow off the string and replacing it cleanly. It does, however, allow for a more continuous sound and ease of playing fast string crossings (Tarling, 2001, p. 86). If a player opts for a modern overhand bow hold, using the

⁶ Also commonly referred to as the heel or the nut.

Italian style of the hand slightly above the frog, they must be aware of using the full bow, including the hair at the frog (Tarling, 2001, p. 87). This is important, as the Italian style of bowing, regardless of hold, featured use of the full length of the bow (Tarling, 2001, p. 241).

A Baroque cello bow stick was either parallel to the hair, or slightly convex (Laird, 2004, p. 47). Due to this shape, the attack at the start of the down-bow was softer (Mozart, 1948, p. 97), which can be achieved using a modern bow. The middle of the bow was preferable for playing fast, separate notes (Boyden, 1965, p. 159), a fact which has not changed for the modern bow.

The endpin was mostly used for cello playing in the Baroque period in the case of performers with physical difficulties (Walden, 1999, p. 180). It did have some tradition in the German regions during the seventeenth century (Smith, 1983, p. 46). In the Italian-speaking regions, it was popular for the cello to rest directly on the ground, though some performers were documented to also hold it with the legs (Smith, 1983, p. 45). Artwork from the seventeenth century also occasionally shows the cello being propped up with a small stool (Braun, 2015, p. 63). Baroque instruments designed without an endpin are common when playing in period style. The lack of endpin, however, is not always practical in modern circumstances, especially when the performer wishes to present works from other periods in a recital or examination. Performers can partially replicate Baroque technique on a modern cello by bringing the left thumb further around the C string side of the neck and allowing the fingers to slant slightly towards the bridge (Walden, 1999, p. 181) where comfortable and feasible.

Pitch, Tuning and Temperament

Historically informed Baroque practice is for performers to tune to A=415Hz, as opposed to modern pitch of A=440-442Hz (Stowell, 2001, p. 68). However, pitch in the seventeenth century for Italian-speaking regions was set a full tone higher than in Rome and other areas of Europe (Tosi, 1723/1743, p. 26). The organ at the church of San Petronio, where Gabrielli performed in the orchestra, was set around A=460Hz (Haynes, 2002, p. 75).

Davidson, Dieltiens, Frey, Stahel and Swarts use Baroque pitch in their recordings, whereas Bylsma, Haimovitz, Rauschenfels, Tunncliffe and Whitcomb use modern pitch.

A system known as Bolognese tuning was popular with performers in late seventeenth century Bologna, with the cello tuned C-G-d-g from the bottom string, rather than the modern tuning of C-G-d-a (Chambers, 1996, p. 25). When tuning the instrument, Quantz stated that it is important to slightly temper the tuning of strings in fifths, in order to achieve the lowest string remaining more in tune with the highest string, (1752/1985, p. 291). Tempering involves narrowing the interval slightly, in this case, tuning the bottom of each fifth slightly higher.

Cheon (2013) discusses the arguments against using Bolognese tuning in a modern performance (2013, p. 16), before outlining which *Ricercar* segments are physically impossible to play with modern cello tuning unless the performer uses thumb position (p. 18 – 19). Kinney and Wissick point out that thumb position was not yet in use at the time the *Ricercari* were composed (1962, p. 234 & 2006). The argument for Bolognese tuning is thus compelling: if the performer does not use it, the original notation must be altered. Many passages are also more comfortable for the left hand and require less shifting when using Bolognese tuning. This information implies that Gabrielli intended the *Ricercari* to be played with the top string of the cello tuned to a G.

Due to the high prevalence of $A\flat$ in *Ricercar IV*, Bylsma (1989) and Haimovitz (2010) utilise the Italian style of tuning. This makes the $A\flat$ easier to reach and brighter in tone, being on the top string. All performers use Bolognese tuning for *Ricercari VI* and *VII*, so as not to alter any chords. I have included all seven *Ricercari* in Bolognese tuning and modern tuning in this edition, leaving the choice up to the performer. Notation of Bolognese tuning involves placing the notes a tone higher than they will sound, so that the performer places the fingers in the correct place to create a note that sounds a tone lower.

It is important to note that such notation, often termed ‘hand grip notation’, would not have been employed by Gabrielli or his peers in Bologna, as he considered Bolognese tuning to be regular cello tuning. This form of notation confirms that the cello is deliberately mistuned, and is thus used for a modern cellist for ease of reading.

Performers can consider the tuning of intervals in a way that acknowledges Baroque temperaments. Major thirds and sixths were tempered slightly by fractionally lowering the top note in thirds and raising the bottom note in sixths (Mattheson, 1739/1969, p. 168). It is necessary to tune intervals from the main harmonic note (Kuijken, 2013, p. 28). This is usually the tonic note of the key. Many of the recordings feature slightly higher flats and lowered sharps, which tempers certain intervals as suggested by Mattheson.

Accidentals

There are discrepancies about written accidentals between the manuscript and the editions. The manuscript mostly applies accidentals to each intended note, including up to three times in some bars. There are instances when this application is not consistent, and the editions adjust certain notes to clarify melodic and harmonic direction. The performers in the professional recordings vary their application of these. This demonstrates that there is artistic freedom in the application of accidentals, which is credible where the performers consider the overall tonality. Less credible applications involve the performers adding accidentals that alter the tonality, or failing to continue an accidental where it is tonally pertinent. The full notation of my edition is located in the appendix,

for reference. I have included some examples from the edition and the original manuscript in this section to illustrate the notation in areas where discrepancy lies between the manuscript and the recordings.

The original manuscript has a B \flat in the key signature of *Ricercar Primo*, with E \flat often written as an accidental to convey the key of G Minor. Most performers use E \flat at all times; however, in bar 34, Whitcomb (2007), Davidson (2013), and Dieltiens (2015) use E \natural as a leading note to F, which conveys a brief departure to F Major (see Ex. 1 and 2). This is not credible, as the manuscript specifies E \flat in the bars either side of it. Dieltiens also plays an E \natural in bar 49, which alters the evident G Minor tonality by suggesting a modal phrase.



Ex. 1. Gabrielli, D. (1689). Bars 26–44. *Ricercar Primo*. Phrase begins in bar 26. Note the E \natural in bar 34.



Ex. 2. Gabrielli, D. (composer) and Powell, J. (editor). (2018). Bars 23–45. *Ricercar Primo*. Note the added E \flat in brackets in bar 34.

The Hoffmann edition and the recordings feature additional accidentals throughout *Ricercar II*, in order to convey continued harmonic direction. The Hoffmann edition displays these clearly in brackets. Most recordings add accidentals to the passage from bars 17 – 23, to convey changes of harmony in the second half of each bar, aligning with the harmony in the first half of each subsequent bar in the sequence (see Ex. 3 and 4).

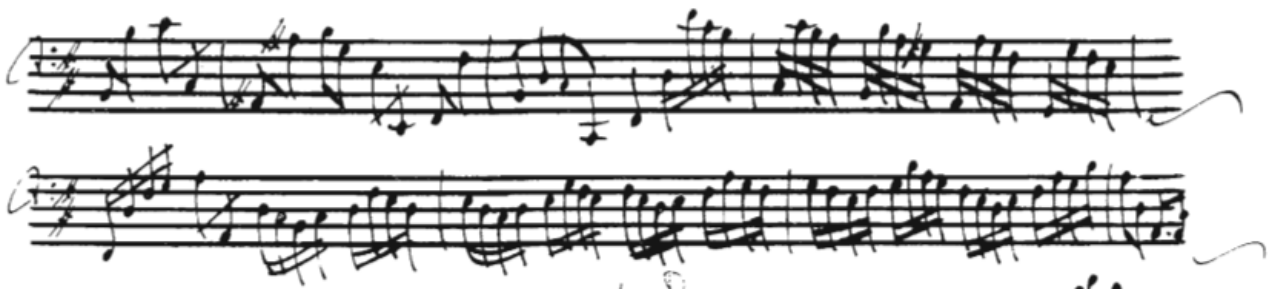


Ex. 3. Gabrielli, D. (1689). Bars 15–26. *Ricercar II*. Note the sparse application of accidentals.



Ex. 4. Gabrielli, D. (composer) and Powell, J (editor). (2018). Bars 13–26. *Ricercar II*. Note the added accidentals from bars 18–22 to convey changes of harmony in the second half of each bar in the sequence.

Throughout *Ricercar III*, the harmonic direction and the fact that bars may contain up to three repetitions of the same accidental make it clear that each accidental applies only to one note. All of the performers played G^b in the second half of bars 56 and 65, as a sharp is marked only on the first G in these bars (see Ex. 5 and 6). This fits the continued tonality of D Major, with the G[#] conveying a brief departure to the dominant. Bylsma (1989) makes one other slight adjustment, adding a G[#] in bar 14 and carrying the A[#] notated in bar 14 over to bar 15. This suggests a modal phrase, but does not comply with the tonality evident on the manuscript, where the phrase clearly begins and ends in B Minor.



Ex. 5. Gabrielli, D. (1689). Bars 53 – 60. *Ricercar III*. Phrase begins in bar 55 and ends in bar 57. Note the G[#] in bar 56, as part of a phrase in D Major.



Ex. 6. Gabrielli, D. (composer) and Powell, J (editor). (2018). Bars 53 – 57. *Ricercar III*. Note the added G \sharp in bar 56.

Hoffmann adds many editorial accidentals to her edition of *Ricercar IV* to maintain clear harmonic progression and to adjust what appear to be errors in the manuscript, which she discusses in the introduction to her edition (Gabrielli, 1689/2001). Haimovitz plays most of these as written in the Hoffmann edition; however, he plays the original A \natural in bar 27, the second half of bar 40 (see Ex. 7 and 8), and bar 42. Dieltiens (2015) does the same in bar 40, in addition to bar 55 and the first half of bar 69. This sporadic application is inexplicable, as the tonality is clearly E \flat Major at all of these points, however could suggest a brief modal departure. Dieltiens also plays A \natural and B \natural in the second half of bar 49, where the manuscript specifies flats. This interpretation contradicts Gabrielli's original notation. All performances of *Ricercar V* retain all notes from the original manuscript, as does the Hoffmann edition.



Ex. 7. Gabrielli, D. (1689). Bars 37 – 45. *Ricercar IV*. Phrase ends in bar 43. Note the A \natural in bar 40, as part of a phrase in E \flat Major.

38

40

43

Ex. 8. Gabrielli, D. (composer) and Powell, J (editor). (2018). Bars 38 – 44. *Ricercar IV*. Note the added $A\flat$ in bar 40.

The Hoffmann edition and all recordings adjust the notes slightly in *Ricercar VI*. There are several points where, from a harmonic perspective, it appears that there were errors or alternative conventions in marking accidentals on the manuscript.

Except for Dieltiens (2015), all of the performers add an $F\sharp$ to the first F in bar 22, so that it matches the second F and the previous bar, where the accidental is marked. Likewise, all except for Dieltiens add the $F\sharp$ in bar 87, as it falls directly after a notated $F\sharp$ in the previous bar (see Ex. 9 and 10). Tunnicliffe (2007) also adds an $F\sharp$ in bar 56. All of these alterations continue the G Major tonality, and are credible. Bylsma also skips bar 90, proceeding directly from 89 to 91. While this preserves the rhythmic sequence, which was interrupted on the manuscript in bar 90, it cuts off a clear cadence in bar 90.

Ex. 9. Gabrielli, D. (1689). Bars 78 – 95. *Ricercar VI*. Phrase begins in bar 86. Note the $F\flat$ in bar 87, where it is clear that this phrase and the previous phrase are in G Major.

Ex. 10. Gabrielli, D. (composer) and Powell, J (editor). (2018). Bars 82 – 95. *Ricercar VI*. Note the added F# in bar 87.

Ricercar VII is in D Minor, with a key signature of no sharps or flats indicating a Dorian modality. The scribe has, however, frequently added B \flat throughout the piece, to convey D Minor in certain phrases. There are many places in *Ricercar VII* where the Hoffmann edition includes an extra B \flat to continue conveying the D Minor tonality, departing more from the Dorian modality suggested by the manuscript.

Tunnicliffe (2007), Rauschenfels (2017) and Stahel (2014) play all the extra accidentals mentioned. Dieltiens (2015) only plays B \flat where it is written in the manuscript, and Bylsma (1989) only plays an extra B \flat in bar 71. This lack of application of the B \flat frequently interrupts the tonality within a phrase. Haimovitz (2010) and Davidson (2013) mostly play the extra accidentals. Both play B \natural in bar 69, which is the beginning of a new section and thus does not establish the tonality clearly. Davidson also plays B \natural in bars 55 – 56, which conveys the A Minor tonality slightly earlier than in the manuscript, where the modulation is apparent from the end of bar 56, preceding a perfect cadence in A Minor at bar 58. Rauchenfels adds an extra B \flat in bar 39, which interrupts the A Minor tonality, and in bar 52 before it is notated, which cuts the G Major tonality short before the manuscript shows a return to D Minor. Bylsma also adds a G# in bar 29, which matches the G# in the surrounding bars to convey A Minor. Rauchenfels also adds F# in bar 28 alongside the notated G# to also convey A Minor. In bar 89 all performers add a C#, and most follow it with an F# in bar 90 (see Ex. 11 and 12). This convincingly conveys D Minor and then a brief melodic minor scale passage of the dominant. Bylsma and Dieltiens are the only performers to include the C# without the F#, conveying instead a brief harmonic minor scale passage of the dominant.



Ex. 11. Gabrielli, D. (1689). Bars 85 – 94. *Ricercar VII*. Note the G \sharp in bar 89, with no F \sharp , which conveys a brief scale passage of A Harmonic Minor.



Ex. 12. Gabrielli, D. (composer) and Powell, J (editor). (2018). Bars 86 – 94. *Ricercar VII*. Note the added F \sharp in bar 89 to convey a brief scale passage of A Melodic Minor.

Timbre

The exact timbre of a Baroque instrument cannot be replicated when performing on a modern cello. A modern cellist can work to achieve maximum resonance when performing the *Ricercari*, utilising open strings wherever possible and demonstrating the technical requirements for legato string crossings (Cheon, 2013, p. 4). Gut strings can assist in achieving a more historically informed timbre (Laird, 2004, p. 327). This choice would be a personal one, as the timbre of gut strings is less bright and therefore is not suited to all repertoires. A possibility is to use a Baroque bow on a modern instrument, to convey a lighter and more historically informed sound, without changing the strings. This could be impractical, however, for student performers.

Tempo

None of the *Ricercari* include tempo directions. *Ricercari II*, *VI* and *VII* have time signature changes, and it is important to maintain a forward drive within the piece, while changing the emphasis in the bar (Ponsford, 2012, p. 427). In general, when such a change occurs, a new tempo

can be established if it is done decisively (Cyr, 1992, p. 37). A section with prominent dissonance, heavy chromaticism or many changes of harmony often requires a slower tempo in order to give the listener time to understand more aurally complex passages (Cyr, 1992, p. 36). Sections with a dance-like structure were generally livelier and animated (Donington, 1974, p. 399), as can be found in *Ricercari II, VI and VII*.

The recordings provide insights into choosing tempi that work well for specific sections of each *Ricercar*. In some instances, they also provide examples of tempo choices that do not suit the character or technical demands of some *Ricercari*.

Performances of *Ricercar Primo* generally sit between 120 and 140 crotchet beats per minute, with rubato featuring throughout the piece. There are varying degrees of *ritenuto* in the final two bars across all recordings. This interpretation highlights the unhurried, contemplative nature of this *Ricercar*.

Ricercar II has four distinct sections. The first section is in 4/4 time, followed by a lengthy 3/2 section. It then returns to 4/4, and finishes with a jig-like section in 12/8. Tunnicliffe's (2007) approach to the beat involves retaining the same pulse, with the crotchet at 100 beats per minute becoming the minim beat in the change from 4/4 to 3/2, and the crotchet beat becoming a dotted crotchet for 12/8. Bylsma (1989) slows down for the second 4/4 section and speeds up with a more dance-like expression for the 12/8. Dieltiens (2015) and Haimovitz (2010) play the first section faster at 110, with Dieltiens increasing to a minim beat of 120 for the 3/2, and Haimovitz slowing to 100. Dieltiens slows down slightly for the subsequent two sections. Haimovitz also slows down for the second 4/4 to 80, increasing speed slightly for the 12/8. Performers generally keep a steady speed for the 4/4 sections, which conveys a thoughtful, exploratory character. Those who increase speed for the 3/2 and 12/8 sections convey a clear jig-like character, whereas those who keep the same tempo or slow down do not follow recommendations from performance practice literature.

Recordings of *Ricercar III* are divided in their tempo decisions. Tunnicliffe (2007) and Swarts (2015) opt for between 80–90 crotchet beats per minute, with Haimovitz (2010) and Whitcomb (2007) performing significantly faster at 120, and Bylsma (1989) and Dieltiens (2015) in between. Regardless of tempo, all performances convey a lively atmosphere, with those that are slightly slower conveying the clearest articulation of the rapid semiquaver passages, often involving large string crossings.

All performances of *Ricercar IV* feature a flowing tempo around 110 crotchet beats per minute, with a relaxed atmosphere portrayed in all. Haimovitz (2010) employs a large *ritenuto* at the end, which somewhat obscures the clear sequences in the second-last bar.

Most of the performers opt for two distinct tempi in *Ricercar V*. Bylsma (1989) and Haimovitz (2010) start at 100 crotchet beats per minute, with Davidson (2013), Swarts (2015) and

Whitcomb (2007) slightly slower. All performers increase the tempo for the semiquaver section starting at bar 26, and return to their original tempo for the end of the *Ricercar*. Dieltiens (2015) and Tunnicliffe (2007) perform with the same tempo throughout. Haimovitz (2010) plays a significant *ritenuto* at the end, which reduces the effect of the final arpeggio. Those with a slightly slower opening tempo have greater clarity in the rapid, frequent string crossings. Performances with an increased tempo for the semiquavers create a sense of vitality, and returning to the original tempo for the ending conveys continuity in expression.

Performances of *Ricercar VI* generally have a tempo between 100–110 crotchet beats per minute, except for Frey, who plays slightly slower and creates a more laboured expression than the vibrancy of the other recordings. Dieltiens (2015) and Haimovitz (2010) start the 3/4 section at bar 38 in a slightly slower tempo and gradually accelerate to their original speed after the double stops finish in bar 44. By not initially conveying the dance-like character suggested by the time signature change, yet accelerating into it, the style intended by Dieltiens and Haimovitz for this section is ambiguous.

Most performers play the majority of *Ricercar VII* between 70–80 crotchet beats per minute. All performers play the opening slower, to convey the feeling of an introduction. Stahel (2014) is significantly slower at 55, which tends to lack melodic direction. Most performers increase the tempo for the 3/4 section at the end, which conveys the courante-like character suggested by the time signature change. Haimovitz (2010) and Davidson (2013) do not, and the final section in their recordings is more reflective in style.

The recordings, where congruent in tempo with recommendations from performance practice research, provide the listener with a clear illustration as to how concepts from the research sound in reality. Where their tempo decisions are not congruent with current scholarship, a lack of direction and character is audible. These observations provide a strong argument for choosing historically informed tempi, within the parameters of individual artistic freedom.

Fingering Choices

A cellist can make historically informed fingering choices that work best for them. Shifting did not have a strong tradition in early cello playing, as it was a relatively new instrument (Wissick, 2006). Bismantova demonstrates in many examples across his treatise that finger spacing could be diatonic or chromatic at any given time during the seventeenth century (1677, p. 94). The modern chromatic fingering system, however, has a strong shifting tradition that can be employed when performing pieces from previous eras (Kinney, 1962, p. 196).

Ample historical recommendations abound regarding shifting in the Baroque on other stringed instruments. Shifting after dotted notes was recommended by Mozart (1756/1948, p. 139),

as well as before or after open strings, (p. 138) or at the start of a sequence (p. 135). This helps to disguise the shift. In Seventeenth century Italian-speaking regions, thumb position was not used (Mayo, 2014, p. 17).

Mace, writing about the viol family, recommends leaving notes to ring, especially open strings, without damping them (1676, p. 249). The performer is encouraged to leave fingers down to achieve this on stopped notes where possible (Tarling, 2001, p. 73). Performance practice scholarship recommends the use of open strings in chords and passages with rapid string crossings, to increase resonance (p. 74). Harmonics were known, but not encouraged (Donington, 1974, p. 536). These fingering considerations will be taken into account in the performance recommendations (discussed below).

Slur Placement

Prior to approximately 1700, manuscript sources did not often feature slurs (Tarling, 2001, p. 16). Performers decided where to add them, based on the melodic line and period conventions. Due to the shape of the bow, true legato playing could only be achieved by slurring (Stowell, 2001, p. 77). Two-note slurs also generally featured a diminuendo (Kuijken, 2013, p. 57). Slurs were not usually longer than four notes unless part of an ornamental flourish (Tarling, 2001, p. 45).

Leopold Mozart suggests that notes at close intervals should be placed under one bow and notes further apart should be separated, which also provides variety for the listener (1756/1948, p. 83). He also states that, in triple time, when there are three notes in the bar, two must be slurred (Mozart, 1756/1948, p. 83).

The manuscript for the *Ricercari* includes some slurs on *Ricercari II* and *VII*. All recordings added extra slurs in *Ricercari II, III* and *VII*, and all performers except for Dieltiens (2015) add them in *Ricercar VI* as well. This edition includes slurs, notated as broken lines, across all *Ricercari*, which adhere to the guidelines outlined above, such as two-note slurs in groups of three during the 12/8 section in *Ricercar II* and occasional two-note slurs in *Ricercar III* to place a down-bow on the beat.

Phrasing and Dynamics

The Italian Baroque style of phrasing was lively and expressive (Lawson & Stowell, 1999, p. 43). This expressiveness is created by stress and prolongation of notes. Stress follows the hierarchy of beats within the bar, except in two instances (Stowell, 2001, p. 95). Quantz stated that dissonances must be struck more strongly than resolutions (1752/1985, p. 254). If a long note follows a short note, it was often stressed, regardless of bar hierarchy (Stowell, 2001, p. 95). Throughout the

Ricercari, phrases start at various points within each bar. All analysed recordings stress the first note of the phrase, regardless of its position within the bar.

Hemiolas replace two groups of three beats with three groups of two beats, and the note stress should be applied accordingly (Tarling, 2001, p. 13). All of the recordings acknowledge the hemiolas in *Ricercari I, II* and *IV*. To clarify hemiolas, I have placed them in one bar in *Ricercari I*, as on the manuscript, but not in *Ricercari II* and *IV*. I have marked all hemiolas with square brackets.

All analysed performances phrase according to the melodic contour, with Swarts (2015) the most pronounced. For example, in the semiquaver runs in *Ricercari V*, all performers crescendo as the scale patterns rise, and decrescendo as they fall. This demonstrates that such an approach to phrasing is uniform among professional cellists. Bylsma (1989) and Haimovitz (2010) linger the most on the peaks of phrases, which at times obscures the phrase direction.

In prolongation, the hierarchy of the bar can be considered in deciding which notes to prolong, and important notes within the phrase must be chosen, called agogic accents (Stowell, 2001, p. 95). A slight gap between the notes is advisable at a double bar or cadence if the performer wishes to convey a release of tension in the music (Donington, 1974, p. 433). Though a breath is advised after all phrases, it needs to be slightly longer after a phrase of an unusual length in order to highlight this (Tarling, 2001, p. 14).

The length of pauses differs greatly in current performance practice, though their existence is imperative. All analysed performances involve a pause after cadences, with the largest pauses observed by Haimovitz (2010). In *Ricercari II*, Dieltiens (2015) does not pause at cadences but slows down into them. Bylsma (1989) and Tunnicliffe (2007) pause only slightly. In contrast, Bylsma, along with Swarts (2015), plays with pronounced pauses at cadences in *Ricercari III* with Dieltiens (2015) and Tunnicliffe less pronounced. In *Ricercari VI*, all performers, except for Haimovitz, pause only slightly after cadences. Recordings by Haimovitz, Rauschenfels (2017) and Stahel (2014) feature pronounced pauses at cadences in *Ricercari VII*, whereas Bylsma, Davidson (2013), Dieltiens and Tunnicliffe pause briefly. Very long pauses such as those in Haimovitz's recordings tend to interrupt the music, whereas briefer pauses such as those by Bylsma and Tunnicliffe sometimes make the music seem rushed, or the cadence obscured.

Dynamics are closely linked to phrasing. Subtle dynamics follow the melodic contour, with dynamic contrast between sections being imperative. Performers also made decisions regarding dynamics based on each phrase and the atmosphere it created. In repeated segments, an echo effect was often employed (Lawson & Stowell, 1999, p. 54). These effects can be heard in all analysed recordings.

Most of the recordings feature rubato throughout their performances, Bylsma (1989) Haimovitz (2010) to the greatest extent. Dieltiens (2015) and Tunnicliffe (2007) employ it more sparingly. All performers ensure that, even with rubato, the pulse remains clear.

Rhythmic Concerns

The first main difference in rhythmic convention between the Baroque and modern periods is over-dotting. Over-dotting was applied to pieces that were either vigorous with crisp articulation, or stately (Cyr, 1992, p. 119). It was popular in the Italian-speaking lands, and was employed in notes that are already dotted, by adding time from the first note through taking it from the second, so that the ratio of a dotted note containing three quaver or semiquaver beats against one quaver or semiquaver becomes wider (Lawson & Stowell, 1999, p. 64). Quantz stated that it was necessary in conveying vitality (Boyden, 1965, p. 295). *Ricercar VII* is the only *Ricercar* to include dotted rhythms, and all recordings feature over-dotting in this instance.

The other different rhythmic convention was inequality. Even though all treatises that discuss it are French, it was likely also used in Italian music and involved slightly lengthening the note on the beat, without going so far as the dotted rhythm notated ratio of 3:1 (Kuijken, 2013, p. 43). Arias from composers in Italy and Germany occasionally notated it for the orchestral accompaniments, proving its use outside of France (Byrt, 2007, p. 611). It was generally used in flowing, elegant pieces in a moderate tempo (Cyr, 1992, p. 119).

Inequality when performing the *Ricercari* is widely employed in current professional practice. Most recordings of *Ricercar Primo* feature inequality on the first note of a phrase. Davidson (2013) and Frey (2013) are less pronounced, and Whitcomb (2007) does not employ it at all. Whitcomb's approach, in contrast to the others, sounds somewhat stilted.

All performers, save Tunnicliffe (2007), employ inequality at the start of phrases in *Ricercar II*. Bylsma (1989) and Haimovitz (2010) also elongate the beginning of a quaver or semiquaver run and then accelerate through it. These applications create a sense of direction within the phrases.

Performers of *Ricercar III* are divided in their use of inequality. Dieltiens (2015) and Tunnicliffe (2007) use it slightly, in the form of starting a phrase at a slower tempo and accelerating. This approach can become homogenous for the listener throughout the *Ricercar*. Bylsma (1989), Haimovitz (2010) and Swarts (2015) often slow down for larger intervals, and accelerate through semiquaver runs. This assists with clarity of expression and creating tension and relaxation points within phrases.

In *Ricercar IV*, Tunnicliffe (2007) and Dieltiens (2015) exaggerate the figure of a quaver and two semiquavers, elongating the quaver and shortening the semiquavers. This creates an elegant

style of expression as mentioned in the performance practice literature. Bylsma (1989) and Haimovitz (2010) use more pronounced inequality at the beginnings of phrases.

Inequality is widely used by performers of *Ricercar V*, mostly in the first section, due to the significant number of large string crossings. All performers except for Bylsma (1989) audibly elongate them, which makes them easier to execute clearly. Aside from the string crossings, Haimovitz (2010), Swarts (2015) and Whitcomb (2007) employ inequality across all other bars, whereas the other performers use it only at the beginning and end of phrases. All performers use far less inequality in the second half of the *Ricercar*, which features mostly semiquavers, and thus has a more flowing expression. Swarts still elongates cadential notes, and Bylsma accentuates cadences by accelerating through each semiquaver run. This expressive choice helps to outline changes of harmony.

Recordings of *Ricercar VI* also differ in their approach to inequality. Dieltiens (2015) barely uses it, while Frey (2013) and Tunnicliffe (2007) employ it sparingly. In contrast, Bylsma (1989) and Haimovitz (2010) are pronounced in their use of inequality. Those that mostly play without it sound rushed at times, whereas Bylsma and Haimovitz occasionally do not convey a continued sense of rhythmic direction.

Most performances of *Ricercar VII* do not feature prominent inequality. Rauschenfels (2017) accelerates through semiquaver passages.

As with rubato, the performers rarely allow inequality to disrupt the phrase's rhythmic direction. The magnitude of the inequality is at the performer's discretion; however, as a general guide, dance-like sections of the *Ricercari* feature less inequality in the recordings. The performers often use it in order to achieve greater clarity in large string crossings, and to emphasise the beginnings of phrases.

Bow Articulation and Strokes

Muffat's 1698 treatises on performance practice are the first documented directions regarding the rule of the down-bow. Muffat did, however, mention that this rule was not in widespread use in the Italian-speaking regions; rather it was more popular in France and Germany (Muffat & Wilson, 1698/2001, p. 103). Muffat goes on to state that in all dance-like pieces, bowing clearly indicates the meter, which requires a down-bow on the first beat of the bar. Syncopations and dissonances are also placed on down-bows, even if the first rule must be broken to achieve this (p. 104). In triple time, when the bar contains three notes only, beats two and three can be played up-bow, without being slurred (Muffat & Wilson, 1698/2001, p. 107).

Performers with significant early music experience demonstrate a consensus with these bowing conventions, and I have used them to inform bowing markings which I have placed upon

the edition. Even though it was not specifically a convention in the Italian-speaking regions, the rule of the down-bow is widely applied in Baroque cello playing in general, especially at the student level for examinations. It aids the student in natural phrasing within each bar.

Articulation conventions are documented in treatises and modern scholarship to great extent. Separate bows were generally slightly detached due to the shape and hold of the Baroque bow (Boyden, 1965, p. 263). Tartini, however, encouraged articulation to be as legato as possible in cantabile passages (1771/1961, p. 55). As the modern bow has a greater capacity for legato, the performer can articulate cantabile passages as such. When playing fast passages, performers used a quick bow motion and light pressure rather than heavily sustaining the line, but without necessarily playing staccato (Tarling, 2001, p. 86).

Slightly separate or staccato crotchets are the most popular articulations among recordings of *Ricercar Primo*, however Bylsma (1989) and Whitcomb (2007) play more legato. There is diversity in quaver articulation, with Bylsma and Haimovitz (2010) quite staccato. Dieltiens (2015) and Swarts (2015) play quavers staccato if in a pair, and in a run their quavers start legato and become more staccato. All other performers play legato quavers, which best suits the tempo and contemplative style of the *Ricercar*.

Performances of *Ricercar II* are divided in their articulations, with Bylsma (1989) and Haimovitz (2010) becoming more legato towards cadence points, and Tunnicliffe (2007) the opposite. Bylsma and Haimovitz's approach clearly leads the phrase into the cadence, whereas Tunnicliffe's creates the impression of the phrase pulling away from the cadence, which does not create such strong phrase direction. All performers generally play quavers staccato or slightly separate.

In *Ricercar III*, most performers vary their articulation depending on the type of phrase. In melodic sections, they play more legato, and in imitative repeated sections, cadences, and on repeated notes, they play with slight separations. This interpretation creates variety for the listener and accentuates the types of phrases.

Performers of *Ricercar IV* use a similar approach, except for Dieltiens (2015), who plays slightly separated or staccato semiquavers and makes the beginning of a phrase and the cadential approach more legato. Dieltiens' style sometimes lacks variety, especially as *Ricercar IV* is lengthy, without any variations of meter.

Slightly separated quavers feature in all recordings of *Ricercar V*, with a trend towards legato and cadence points. This is necessary for clarity of the large string crossings. All performers except for Whitcomb (2007) play legato semiquavers. Whitcomb's shorter semiquavers do not convey such clear phrase direction as the other recordings.

Most performers of *Ricercar VI* play slightly separated semiquavers, with all performers increasing the legato in melodic sections. Tunnicliffe (2007) remains legato throughout. There is little variance across the recordings in the articulations for *Ricercar VII*, with semiquavers played legato and quavers slightly separate, leaning towards legato in melodic lines. In contrast, there exist a wide variety of articulations in professional performance of the *Ricercari*. I will make suggestions in the performance recommendations (discussed below).

Playing Chords and Double Stops

Double stops and chords feature in *Ricercari VI* and *VII*. In order to play chords in a historically informed manner, performers can consider placing them on a down-bow wherever possible, even in repeated chords (Stowell, 2001, p. 81). These were arpeggiated: played under one bow from the bottom to the top without playing any two strings together, with the bottom note placed on the beat. The top note could be lengthened if part of a melodic line (Walden, 1999, p. 193). In chords and double stops, open strings were favoured wherever possible to achieve maximum resonance (Stowell, 2001, p. 82).

Performers of the *Ricercari* employ a variety of techniques in playing chords. In the chords in *Ricercar VI*, Tunnicliffe (2007) plays the top two notes together, whereas Dieltiens (2015) groups the bottom two. Bylsma (1989), Frey (2013) and Haimovitz (2010) fully arpeggiate all chords. In *Ricercar VII*, all performers arpeggiate the bottom two notes and end with the top two notes held together. This suggests that guidelines concerning arpeggiation are not imperative in practice. All performers land simultaneously on both notes in double stops; however, Stahel (2014) often finishes by holding the top note alone.

Ornamentation

There are no ornaments marked on the *Ricercari*. Ornaments can be added in performance; however, they do not usually affect the pulse or obscure harmonic structure (Tarling, 2001, p. 41). One of the most common ornaments is a trill, which was usually placed at a cadence, even one that is in the middle of a section (p. 47). Trills did not have to be slurred (Vanscheeuwijck, 1996, p. 87) however according to slurring conventions, it was acceptable to slur them (Tarling, 2001, p. 45). Trills should accelerate, but only to the point of maintaining clarity in each note (p. 41). The resolution that follows a trill should be weaker, except at the end of a piece (p. 47). Mordents were usually employed leading towards or directly away from important or unusual harmonies (p. 41). Mordents themselves were not emphasised, rather the note following them (Mozart, 1756/1948, p. 208).

The application of trills on the *Ricercari* varies in professional performance practice. Dieltiens (2015), Haimovitz (2010), Rauschenfels (2017), Stahel (2014) and Tunnicliffe (2007) add trills in varying degrees to their performances, at cadence points and especially prior to time signature changes. All other performers do not add any trills.

Another ornament used was vibrato. Leopold Mozart stated that rotating between the scroll and bridge should create the vibrato, slow in soft playing and fast in loud passages (1756/1948, p. 98), and using the whole hand (p. 203). Tartini indicated in his *Traité des agréments* that vibrato should be used sparingly as an ornament, and should not be employed on long notes (Kuijken, 2013, p. 78). Other research suggests that vibrato should swell on long notes, ending strongly to express vibrancy or strength, or smaller to express uncertainty or sadness (Stowell, 2001, p. 65). Leopold Mozart recommended that on a long note, vibrato should be strongest in the middle (Mozart, 1756/1948, p. 206). The conflict between these instructions will be examined in the performance recommendations for relevant passages of the *Ricercari*, which feature few long notes. Vibrato was also used to emphasise certain notes for expression (Stowell, 2001, p. 65).

The professional recordings incorporate a variety of approaches to vibrato. Most of the performers use vibrato on important notes in phrases. Many employ it at the beginning and peak of the phrase. Most of the performers also use some vibrato in the middle of long notes. Whitcomb (2007) is a notable exception, and uses a full vibrato often throughout his recordings, which is not compliant with historical performance practice recommendations. Davidson (2013) and Frey (2013), on the contrary, play with almost no vibrato. Dieltiens (2015) and Swarts (2015) use it sparingly, usually only on long notes.

Haimovitz (2010), Rauschenfels (2017), Stahel (2014), Tunnicliffe (2007) and Whitcomb (2007) add passing notes between larger intervals to varying degrees in their recordings. Haimovitz also adds double stops to *Ricercar Primo* to expand the harmonies, with Tunnicliffe doing the same across all *Ricercari* except for *V* and *VII*.

Performance Recommendations

This chapter incorporates general performance recommendations, followed by all of the editorial additions to the manuscript. I have not included a critical commentary of all editorial additions, as most fall under general areas, such as bowings derived from the same principles, accidentals to continue tonalities or modalities, and denoting where phrases end.

Setting up: Bow hold and Tuning

An overhand bow hold with the hand above on the frog was the most common method in the Italian-speaking lands during the Baroque, as discussed on p. 11 of this study. I recommend that intermediate to advanced performers attempt this style with guidance from a teacher, to explore the way it changes the bow stroke, particularly with regard to making sure to use the bow hair that will be situated under the hand.

I also recommend using Bolognese tuning, as discussed on p. 11 of this study. When making this choice, the performer can consider other repertoire they may be performing in the same recital or examination, especially if such works would not be stylistically feasible in Bolognese tuning. The performer can also consider whether they are comfortable to re-tune the top string of their instrument during a performance if necessary. The risk of the cello's tuning becoming unstable is higher after making significant adjustments to the tuning of any strings.

In a modern setting, Baroque pitch is feasible for performers depending on what other works they are performing alongside the *Ricercari*. It is also acceptable for performers to play the *Ricercari* at modern pitch.

Phrasing and Dynamics

I have not notated any dynamics on the edition; however, suggest that performers accentuate the harmonic and melodic direction by employing a crescendo to the peaks of phrase and a decrescendo after them. The range of possible dynamic choices is vast, and I leave these to the performer's discretion.

Rhythmic Concerns and Articulation

I encourage performers to use over-dotting on dotted notes to convey a historically informed style. I also encourage the performer to use inequality in varying degrees at the beginnings of phrases. As I have marked the end of each phrase with a comma for phrasing purposes, the beginnings of phrases are clear on the edition.

I recommend legato articulation in cantabile, melodic segments, to create variety between different types of phrases in performance.

Chords and Ornamentation

I recommend that the performer arpeggiate the chord until the top note, elongating the top note, as in the *Ricercari* all chords are part of the melodic line. The performer can choose to keep the second note from the top along with the top note if they feel it is essential to the harmony. In all double stops and chords, intonation in different intervals must be considered (see section 5.1.10). In chords, I recommend open strings wherever possible, which strongly advocates the use of Bolognese tuning, as some chords cannot be played with open strings without it.

I also recommend adding some trills at cadence points to the *Ricercari*, to convey a historically informed style. These can be added at the performer's discretion.

Vibrato is a useful tool to create phrasing on long notes, and I recommend to also use it on important notes within phrases. This matches recommendations from literature, and common current practice.

The Performing Edition: Editorial Changes and Additions

The full performing edition is available in the appendix of this study. For each *Ricercar* I have presented notation for modern tuning, and notation for Bolognese tuning. These scordatura editions are distinguishable by the image at the top of the page that illustrates the changed tuning for the cello. In the scordatura editions, certain notes and passages are marked with II _____ underneath the notation. This indicates that I suggest the performer to shift up the second string rather than crossing to the top string for the duration I have indicated. Notes that are shown as such will sound as they are written, rather than notes on the top string, which will sound a tone lower than they are written. I have also removed some instances of tenor clef from the manuscript where the notes were lower than in modern applications of tenor clef.

I have added a broad tempo suggestion for each *Ricercar*. These tempo suggestions do not denote a specific speed; rather a character that the performer can seek to convey through their choice of tempo. For instance, when playing *allegretto*, the exact tempo is at the performer's discretion, provided they capture a character that is a little bit lively in their interpretation. Using Italian tempo markings is anachronistic as they were not in use at the time of composition, but is useful to modern cellists in capturing style as well as tempo. I have also added occasional square brackets above the staff to illustrate hemiolas.

All bowings are editorial. I have marked slurs throughout the edition with broken lines, to differentiate from slurs written on the original manuscript, which are marked with unbroken lines.

This does not follow standard editorial practice, as it does not continue a pattern set up in the manuscript. The purpose of this inclusion is to aid performers, especially students, with phrasing in this didactic edition. All down and up-bow symbols are added to place a down-bow on the first beat of the bar and last beat of the phrase wherever possible.

I have notated the ends of phrases using a comma, to signify that the performer can consider taking a breath in the music. These commas do not signify a retake for a repeated down-bow. Phrases reflect cadence points, culmination of sequences, and other rhythmic elements such as longer rhythms prior to rests.

I have included fingering suggestions throughout the edition underneath the staff. These fingerings provide a guide only for performers, and are not prescriptive, as they represent a chromatic fingering system and tradition of shifting not used at the time of composition. Each fingering suggests a shift, after which it is feasible for the cellist to remain in the new position until the next fingering suggestion is provided. Any markings of 0, denoting an open string, indicate a return to first position. I have not suggested where to play in half position, however strongly recommend using it where applicable.

I have marked some suggestions above the staff for placing trills as [*tr.*]; however, more could be added at the performer's discretion.

Any editorial accidentals are marked in brackets, with the purpose of conveying continued harmony or harmonically aligning sequences. All accidentals not marked in brackets comply with the original manuscript.

I have not added any passing notes or extra double stops to the *Ricercari*, as I believe that the melodic line and harmonic direction are clear as written in each *Ricercar*, except in *Ricercar III* where bar eight is missing a quaver beat on the manuscript.

In general, I recommend the cellist to play large intervals and slower note values slightly separated. The performer can play melodic lines and shorter note values more legato. I recommend using some degree of inequality at the beginnings of phrases, while providing variety for the listener. To produce a historically informed interpretation, a performer can also consider over-dotting in *Ricercar II* and *VII*.

Ricercar Primo

Tempo: *Andante*. I recommend this tempo to convey the forward, yet unhurried nature of the *Ricercar*.

Ricercar II

Tempo: I have chosen to suggest that the first section be played *Andante moderato*, to convey the playful nature of the fast rhythms without compromising clarity. For the 3/2 section and subsequent return to 4/4, I recommend keeping a similar tempo while changing the crotchet beat to the minim and back again, which creates continuity of expression and style. I have suggested the 12/8 section to be played *Allegretto*, to convey its jig-like character.

Ricercar III

Tempo: *Allegretto*. I recommend choosing a tempo that conveys the stately character of this *Ricercar* and allows for semiquavers to be played clearly.

I have added an extra A quaver after the quaver and semiquaver figure in bar eight, as the manuscript only contains seven quaver beats in this bar. This figure was chosen to continue the rhythmic sequence.

Ricercar IV

I have marked the edition as *Andante moderato* to convey a tranquil, elegant style.

Ricercar V

The opening section features continuous string crossings, and can lack clarity if played too fast, so I have marked it *Andante*. A tempo of *Moderato* helps to convey the flowing nature of the semiquavers, with a return to *Andante* for the end of the *Ricercar*.

Ricercar VI

I have marked the edition as *Allegro*, in order to convey that the *Ricercar* is flowing, with importance placed on maintaining clear phrasing within the continuous semiquavers. It is important to maintain clarity in the double stops and chords, and I have marked the 3/4 section as *Allegretto* in order to convey both this and the dance-like nature of the final section. In the appendix, I have included an option for playing the chords in bars 67–69 in modern tuning, which requires changing the voicing within particular chords and therefore the entire passage.

Ricercar VII

I have chosen to mark the edition as *Andante* to convey a forward momentum without compromising clarity of faster, dotted rhythms. The 3/4 section at the end resembles a Courante, and as such I have marked it *Allegretto*, to suggest the dance-like style. I have suggested an *Adagio* tempo for the final coda, to convey a sense of finality in the passage. In the appendix, I have

included an option for playing the chord in bar 77 in modern tuning, which requires changing the voicing within the chord.

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Appendix I – Performing Edition of *Ricercar Primo*

Ricercar Primo

Domenico Gabrielli (1659 - 1690)
ed. Jemma Powell (1993 -)

[Andante]

The musical score is written in bass clef with a 3/4 time signature. It consists of ten staves of music, each starting with a measure number. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (^), slurs, and vibrato (V). Fingerings are indicated by numbers 1-4 below notes. The key signature is one flat (B-flat). The piece concludes with a double bar line at the end of the final staff.

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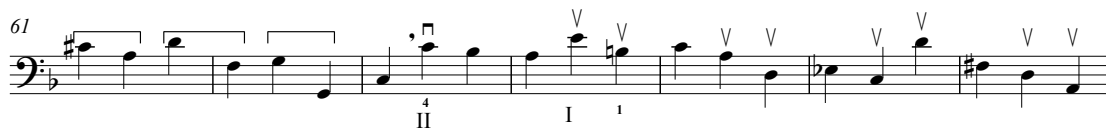
Appendix II – Performing Edition of *Ricercar Primo* for Bolognese tuning

Ricercar Primo

Domenico Gabrielli (1659 - 1690)
ed. Jemma Powell (1993 -)



[Andante]



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Appendix III – Performing Edition of *Ricercar II*

Ricercar 2

Domenico Gabrielli (1659 - 1690)
Ed. Jemma Powell (1993 -)

[Andante Moderato]

The musical score for Ricercar 2 is written in bass clef with a common time signature. It consists of ten staves of music, each starting with a measure number. The notation includes various rhythmic values, accidentals, and performance instructions. Fingerings are indicated by numbers 1-4 and 0. Trills are marked with [tr.]. Vibrato is indicated by 'V' above notes. The score concludes with a final trill and a fermata.

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100

Musical notation for measure 100, bass clef. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

103

Musical notation for measure 103, bass clef. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 1, 1, 0.

106

Musical notation for measure 106, bass clef. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingering: 1, 1.

109

Musical notation for measure 109, bass clef. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

112

Musical notation for measure 112, bass clef. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Includes a fermata over the final note.

116

Musical notation for measure 116, bass clef. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Includes a fermata over the final note. Fingering: 4, 2.

120

Musical notation for measure 120, bass clef. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Includes a sharp sign (#) and a fermata over the final note. Fingering: 4, 1.

125

Musical notation for measure 125, bass clef. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Includes a fermata over the final note. Fingering: 4, 4, 4, 1, 4.

129

Musical notation for measure 129, bass clef. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Includes a fermata over the final note. Fingering: 1, 4, 1, 1.

133

Musical notation for measure 133, bass clef. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Includes a sharp sign (#) and a fermata over the final note. Fingering: 4, 1, 1, 0.

136

Musical staff 136: Bass clef, starting with a treble clef. Contains a sequence of eighth notes and quarter notes with fingerings 3, 1, and 2.

140

Musical staff 140: Bass clef. Contains a sequence of quarter notes and eighth notes with fingerings 1, 2, 1 and accents (V) over the final notes.

144

Musical staff 144: Bass clef. Contains a sequence of quarter notes and eighth notes with slurs and fingerings 4, 4.

148

Musical staff 148: Bass clef. Contains a sequence of quarter notes and eighth notes with slurs and fingerings 2, 0.

151

Musical staff 151: Bass clef. Contains a sequence of quarter notes and eighth notes with a time signature change to 3/4 and fingerings 3, 1.

156

Musical staff 156: Bass clef. Contains a sequence of quarter notes and eighth notes with slurs and fingerings 1, 0.

160

Musical staff 160: Bass clef. Contains a sequence of quarter notes and eighth notes with slurs and fingerings 4, 1.

164

Musical staff 164: Bass clef. Contains a sequence of quarter notes and eighth notes with slurs and fingerings 1, 1, 0, 2, 1, 1, 1, 1.

168

Musical staff 168: Bass clef. Contains a sequence of quarter notes and eighth notes with slurs and fingerings 2.

171

Musical staff 171: Bass clef. Contains a sequence of quarter notes and eighth notes with slurs and fingerings 1, 2, 1.

204 *[tr.]* **[Allegretto]**

4 2 2 1

207

1 1

210

0 1 0 2 1 1 3

213

4 2 1 0

216

1 0

219

3 0

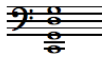
222

4 4 4 4 1

225

3 0

Appendix IV – Performing Edition of *Ricercar II* for Bolognese Tuning



Ricercar 2

Domenico Gabrielli (1659 - 1690)
ed. Jemma Powell (1993 -)

[Andante Moderato]



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52 $\text{♩} = \text{♩}$

56

60

65

69

73

77

81

85

89

92

96



140

Musical notation for measure 140 in bass clef. It features a treble clef with a key signature of one sharp (F#). The notation includes a triplet of eighth notes (3) and a first finger (1) marking. The measure concludes with two V-shaped fingering markings.

144

Musical notation for measure 144 in bass clef. It includes a fourth finger (4) marking and a slur over a group of notes.

148

Musical notation for measure 148 in bass clef. It features a slur over a group of notes and a zero (0) marking.

152

Musical notation for measure 152 in bass clef. It includes a treble clef with a key signature of one sharp (F#), a quarter note with a natural sign, and a second finger (2) marking.

156

Musical notation for measure 156 in bass clef. It includes a second finger (2) marking and a slur over a group of notes.

159

Musical notation for measure 159 in bass clef. It includes a first finger (1) marking, a slur over a group of notes, and a second finger (2) marking.

163

Musical notation for measure 163 in bass clef. It includes a second finger (2) marking and a slur over a group of notes.

167

Musical notation for measure 167 in bass clef. It includes a slur over a group of notes and a second finger (2) marking.

170

Musical notation for measure 170 in bass clef. It includes first (1), second (2), and third (3) finger markings, a slur over a group of notes, and a second finger (2) marking.

173

Musical notation for measure 173 in bass clef. It includes a first finger (1) marking, a slur over a group of notes, and V-shaped fingering markings.



205 [tr.] [Allegretto]

Musical notation for measure 205, starting with a trill (tr.) and the tempo marking [Allegretto]. The notation is in bass clef with a 12/8 time signature. It features a sequence of eighth notes with various accidentals (sharps and naturals) and slurs.

208

Musical notation for measure 208, featuring eighth notes with slurs and fingerings (2, 1, 2, 2, 4, 2) indicated below the staff.

211

Musical notation for measure 211, featuring eighth notes with slurs, fingerings (4, 1, 3), and accents (V) above the staff.

214

Musical notation for measure 214, featuring eighth notes with slurs, fingerings (4, 2, 1, 1), and a second ending bracket (II) with a 0 below the staff.

217

Musical notation for measure 217, featuring eighth notes with slurs and fingerings (4, 2, 3) indicated below the staff.

220

Musical notation for measure 220, featuring eighth notes with slurs, fingerings (II, II, 0, 4, 4, 4), and accents above the staff.

224

Musical notation for measure 224, featuring eighth notes with slurs and fingerings (4, 2, 2) indicated below the staff.

226

Musical notation for measure 226, featuring eighth notes with slurs and a final double bar line.

Appendix V – Performing Edition of *Ricercar III*

Ricercar 3

Domenico Gabrielli (1659 - 1690)
ed. Jemma Powell (1993 -)

[Allegretto]

The musical score for Ricercar 3 is written in bass clef with a 2/4 time signature and a key signature of one sharp (F#). The piece is marked [Allegretto]. The score consists of ten staves of music, with measure numbers 1, 4, 7, 10, 13, 16, 19, 22, 25, and 28 indicated at the beginning of their respective staves. The notation includes various rhythmic values, slurs, and fingerings. Specific performance markings include 'p' (piano) above measures 1, 4, 10, 13, 19, and 28; 'V' (accents) above measures 16 and 28; and a 'tr' (trill) marking above measure 13. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. The piece concludes with a final measure on the tenth staff.

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31



Musical notation for measure 31 in bass clef with a key signature of two sharps (F# and C#). The measure contains a sequence of eighth notes with a triplet of three eighth notes at the beginning and a triplet of three eighth notes at the end. Fingering numbers 3, 1, and 3 are written below the notes.

33



Musical notation for measure 33 in bass clef with a key signature of two sharps. The measure contains a sequence of eighth notes with a triplet of three eighth notes in the middle. Fingering numbers 3, 2, and 1 are written below the notes.

35



Musical notation for measure 35 in bass clef with a key signature of two sharps. The measure contains a sequence of eighth notes with a triplet of three eighth notes and a triplet of three eighth notes. Fingering numbers 4, 0, and 1 are written below the notes.

37



Musical notation for measure 37 in bass clef with a key signature of two sharps. The measure contains a sequence of eighth notes with a triplet of three eighth notes and a triplet of three eighth notes. Fingering numbers 0 and 1 are written below the notes.

39



Musical notation for measure 39 in bass clef with a key signature of two sharps. The measure contains a sequence of eighth notes with a triplet of three eighth notes and a triplet of three eighth notes. Fingering numbers 1, 1, 1, and 0 are written below the notes.

42



Musical notation for measure 42 in bass clef with a key signature of two sharps. The measure contains a sequence of eighth notes with a triplet of three eighth notes and a triplet of three eighth notes. Fingering numbers 4, 4, 3, and 3 are written below the notes.

44



Musical notation for measure 44 in bass clef with a key signature of two sharps. The measure contains a sequence of eighth notes with a triplet of three eighth notes and a triplet of three eighth notes. Fingering numbers 4, 1, 1, and 1 are written below the notes.

47



Musical notation for measure 47 in bass clef with a key signature of two sharps. The measure contains a sequence of eighth notes with a triplet of three eighth notes and a triplet of three eighth notes. Fingering numbers 1 and (tr) are written below the notes.

50



Musical notation for measure 50 in bass clef with a key signature of two sharps. The measure contains a sequence of eighth notes with a triplet of three eighth notes and a triplet of three eighth notes. Fingering numbers 4 and ♯ are written below the notes.



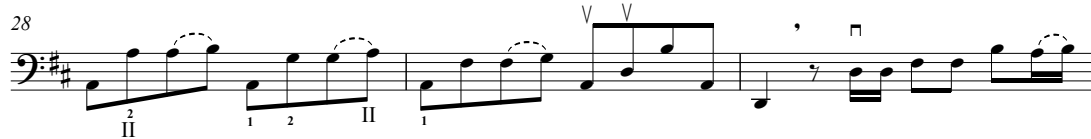
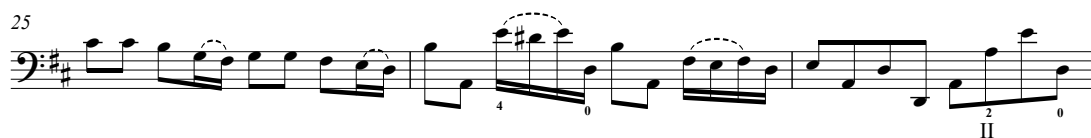
Appendix VI – Performing Edition of *Ricercar III* for Bolognese Tuning



Ricercar 3

Domenico Gabrielli (1659 - 1690)
ed. Jemma Powell (1993 -)

Allegretto



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31

Musical notation for measure 31, bass clef, key signature of two sharps (F# and C#). The measure contains a continuous eighth-note pattern. A slur covers the final two notes, with fingerings 1 and 4 indicated below.

33

Musical notation for measure 33, bass clef, key signature of two sharps. The measure contains a continuous eighth-note pattern with a slur and a fermata over the final note.

35

Musical notation for measure 35, bass clef, key signature of two sharps. The measure contains a continuous eighth-note pattern with a slur and a fermata over the final note. A fingering of 1 is indicated below.

37

Musical notation for measure 37, bass clef, key signature of two sharps. The measure contains a continuous eighth-note pattern with a slur and a fermata over the final note. A fingering of 0 is indicated below.

40

Musical notation for measure 40, bass clef, key signature of two sharps. The measure contains a continuous eighth-note pattern with a slur and a fermata over the final note. Fingerings 1, II, 1, II, 1 are indicated below.

42

Musical notation for measure 42, bass clef, key signature of two sharps. The measure contains a continuous eighth-note pattern with a slur and a fermata over the final note. Fingerings II, 1, 4, 4, 3 are indicated below.

44

Musical notation for measure 44, bass clef, key signature of two sharps. The measure contains a continuous eighth-note pattern with a slur and a fermata over the final note. Fingerings 4, 1 are indicated below.

47

Musical notation for measure 47, bass clef, key signature of two sharps. The measure contains a continuous eighth-note pattern with a slur and a fermata over the final note. Fingerings 1 and 0 are indicated below. A trill symbol (tr) is present above the final note.

50

Musical notation for measure 50, bass clef, key signature of two sharps. The measure contains a continuous eighth-note pattern with a slur and a fermata over the final note. A trill symbol (tr) is present above the final note.

53

Musical notation for measure 53, bass clef, key signature of two sharps. The measure contains a continuous eighth-note pattern with a slur and a fermata over the final note. A trill symbol (tr) is present above the final note. A fingering of 4 is indicated below.



Appendix VII – Performing Edition of *Ricercar IV*

[Andante Moderato]

Ricercar 4

Domenico Gabrielli (1659 - 1690)
Ed. Jemma Powell (1993 -)

The musical score is written for a single bass line in 6/4 time, with a key signature of two flats (B-flat and E-flat). The piece is marked [Andante Moderato]. The score consists of 35 measures, with measure numbers 3, 5, 7, 10, 13, 16, 19, 22, 26, 29, 32, and 35 indicated at the beginning of their respective lines. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-4 and 0). There are also dynamic markings such as accents (V) and slurs. The piece concludes with a final cadence in measure 35.

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2

38

Musical staff 38: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with various fingerings indicated below the notes: 4, 2, 4, 2, 3, 1.

40

Musical staff 40: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with fingerings: 2, 2, 2, 3, 2, 2, 2, 2.

43

Musical staff 43: Bass clef, key signature of two flats. The staff contains eighth and sixteenth notes with slurs and fingerings: 2, 4, 4, 1, 2, 4, 4, 1.

45

Musical staff 45: Bass clef, key signature of two flats. The staff contains eighth and sixteenth notes with slurs and fingerings: 1, 2, 4, 1, 2, 1, 2, 1, 2.

48

Musical staff 48: Bass clef, key signature of two flats. The staff contains eighth and sixteenth notes with slurs, accents, and fingerings: 3, 1, 3, 1, 1, 2, V, V, 1, 2.

51

Musical staff 51: Bass clef, key signature of two flats. The staff contains eighth and sixteenth notes with slurs, accents, and fingerings: V, V, 1, 2, 4, 2, 4, 4.

55

Musical staff 55: Bass clef, key signature of two flats. The staff contains eighth and sixteenth notes with slurs, accents, and fingerings: 2, 2, 2, 2, 4, 1, 3, 1.

58

Musical staff 58: Bass clef, key signature of two flats. The staff contains eighth and sixteenth notes with slurs, accents, and fingerings: 4, V, V, 1, 4, V, V, 1, 1, 4.

61

Musical staff 61: Bass clef, key signature of two flats. The staff contains eighth and sixteenth notes with slurs, accents, and fingerings: 4, 2, 2, 0.

65

Musical staff 65: Bass clef, key signature of two flats. The staff contains eighth and sixteenth notes with slurs, accents, and fingerings: 1, 2, 2, 2, 2.

68

Musical staff 68: Bass clef, key signature of two flats. The staff contains eighth and sixteenth notes with slurs, accents, and fingerings: V, V, 4, 4.

Appendix VIII – Performing Edition of *Ricercar IV* for Bolognese Tuning



[Andante Moderato]

Ricercar 4

Domenico Gabrielli (1659 - 1690)
Ed. Jemma Powell (1993 -)

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2

38

4

2

40

2

3

2

4

43

2

3

45

(b)

48

3

II

1

II

2

51

1

2

4

2

55

2

1

2

1

1

3

1

58

1

2

1

61

2

0

1

0

64

2

0

67

V

V

69

4

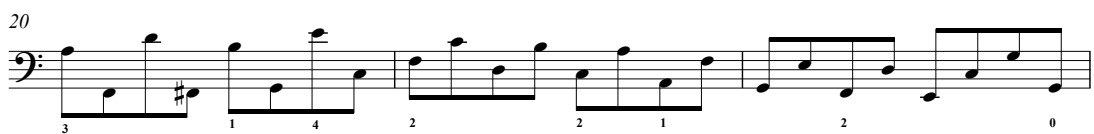
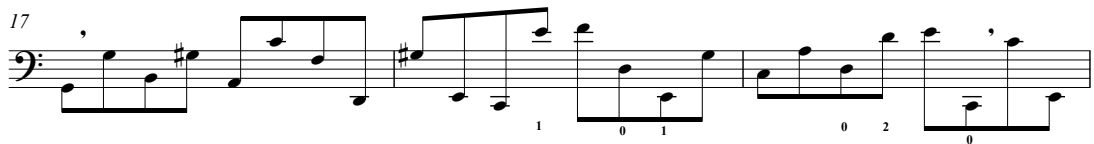
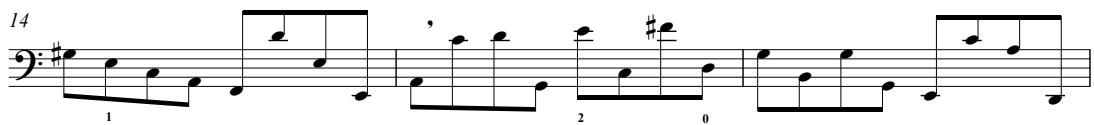
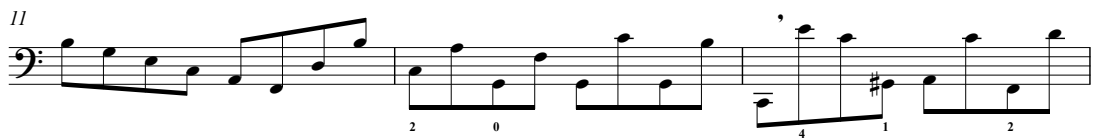
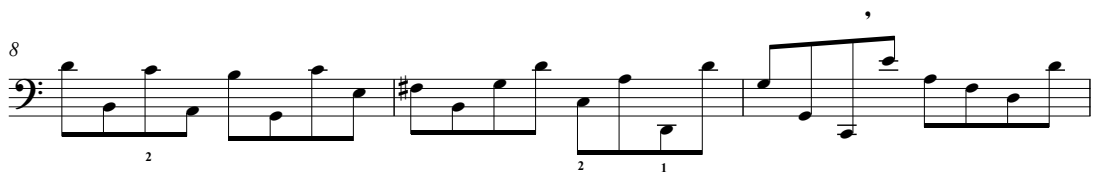
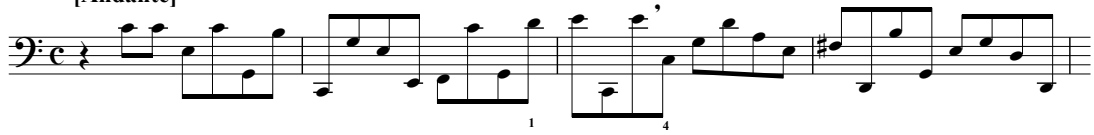
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Appendix IX – Performing Edition of *Ricercar V*

Ricercar 5

Domenico Gabrielli (1659 - 1690)
ed. Jemma Powell (1993 -)

[Andante]



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23

Musical notation for measures 23-25. Bass clef, quarter notes and eighth notes, slurs, and a fermata over the first measure.

26

[poco accel.] [Moderato]

Musical notation for measures 26-27. Bass clef, quarter notes and eighth notes, slurs, and a fermata over the first measure. Performance markings: [poco accel.] and [Moderato].

28

Musical notation for measures 28-29. Bass clef, quarter notes and eighth notes, slurs, and fingerings (4, 0, 3, 1, 2, 1).

30

Musical notation for measures 30-31. Bass clef, quarter notes and eighth notes, slurs, and fingerings (4, 1, 1, 3, 3).

32

Musical notation for measures 32-33. Bass clef, quarter notes and eighth notes, slurs, and fingerings (1, 0).

34

[poco rit.] [Andante]

Musical notation for measures 34-35. Bass clef, quarter notes and eighth notes, slurs, and fingerings (4, 4, 1, 1, 1, 1). Performance markings: [poco rit.] and [Andante].

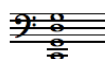
37

Musical notation for measures 37-38. Bass clef, quarter notes and eighth notes, slurs, and fingerings (1, 0).

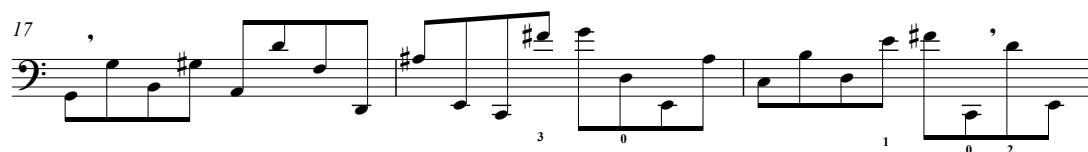
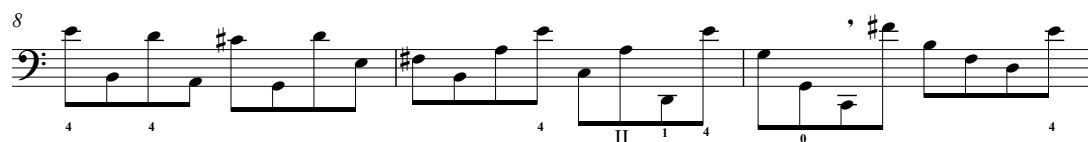
Appendix X – Performing Edition of *Ricercar V* for Bolognese Tuning

Ricercar 5

Domenico Gabrielli (1659 - 1690)
ed. Jemma Powell (1993 -)



[Andante]



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26 [poco accel.] [Moderato]

28

30

32

34 [poco rit.]

36 [Andante]

39

Appendix XI – Performing Edition of *Ricercar VI*

Ricercar 6

Domenico Gabrielli (1659 - 1690)
ed. Jemma Powell (1993 -)

[Allegro]

The musical score for Ricercar 6 is presented in a single system with ten staves. Each staff begins with a measure number (3, 5, 7, 9, 11, 13, 15, 17, 19) and contains a series of eighth-note patterns. The music is written in bass clef with a common time signature. Fingerings are indicated by numbers 0, 1, 2, 3, and 4 below the notes. Slurs are used to group notes within measures. The piece is marked [Allegro].

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21

Musical notation for measures 21-22. Measure 21 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3. Measure 22 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G4. Fingering numbers 1, 1, 0, 1, 1, 1 are written below the notes.

23

Musical notation for measures 23-24. Measure 23 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3. Measure 24 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G4. Fingering numbers 2, 2, 2 are written below the notes.

25

Musical notation for measures 25-26. Measure 25 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3. Measure 26 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G4. Fingering numbers 2, 0, 4, 0, 4, 0 are written below the notes.

27

Musical notation for measures 27-28. Measure 27 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3. Measure 28 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G4. Fingering numbers 4, 2 are written below the notes.

29

Musical notation for measures 29-31. Measure 29 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3. Measure 30 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G4. Measure 31 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. Fingering numbers 1, 1, 1, 0, 4, 2, 1, 4, 2 are written below the notes. Trills are indicated by [tr.] above the notes in measures 30 and 31.

32

Musical notation for measures 32-34. Measure 32 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3. Measure 33 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G4. Measure 34 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. Fingering numbers 4, 3 are written below the notes. Trills are indicated by [tr.] above the notes in measures 33 and 34.

35

Musical notation for measures 35-36. Measure 35 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3. Measure 36 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G4.

[Allegretto]

37

Musical notation for measures 37-40. Measure 37 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3. Measure 38 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G4. Measure 39 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. Measure 40 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: G#4, A4, B4, C5, D5, E5, F#5, G5. Fingering numbers 1, 0, 1, 0 are written below the notes.

41

Musical notation for measures 41-44. Measure 41 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3. Measure 42 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G4. Measure 43 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. Measure 44 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: G#4, A4, B4, C5, D5, E5, F#5, G5. Fingering numbers 4, 3, 4, 3 are written below the notes.

45

Musical notation for measures 45-48. Measure 45 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3. Measure 46 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: G#3, A3, B3, C4, D4, E4, F#4, G4. Measure 47 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. Measure 48 is in 3/4 time with a key signature of one sharp (F#). It contains a sequence of eighth notes: G#4, A4, B4, C5, D5, E5, F#5, G5. Fingering numbers V, V are written above the notes in measures 45 and 46. Trills are indicated by [tr.] above the notes in measures 47 and 48.

51

Musical notation for measure 51 in bass clef. It begins with a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, with a slur over the final two notes. Fingering numbers 2 and 1 are indicated below the notes.

56

Musical notation for measure 56 in bass clef. It features a sequence of eighth and sixteenth notes with slurs. Fingering numbers 2 and 1 are shown below the notes.

59

Musical notation for measure 59 in bass clef. It contains eighth and sixteenth notes with slurs. A 'V' symbol is placed above the first note, and a '4' is below the fourth note. Fingering numbers 0, 2, and 1 are also present.

65

Musical notation for measure 65 in bass clef. It shows a series of chords, each marked with an asterisk (*). The notes are primarily eighth and sixteenth notes.

70

Musical notation for measure 70 in bass clef. It includes a trill marked with [tr:] and a '4' above it. There are also 'V' symbols above the first two notes. Fingering numbers 1 and 1 are shown below the notes.

75

Musical notation for measure 75 in bass clef. It consists of eighth and sixteenth notes with slurs. Fingering numbers 4, 1, 1, 4, 2, and 2 are indicated below the notes.

78

Musical notation for measure 78 in bass clef. It features eighth and sixteenth notes with slurs. Fingering numbers 4 and 4 are shown below the notes.

82

Musical notation for measure 82 in bass clef. It contains eighth and sixteenth notes with slurs. Fingering numbers 1, 1, and 1 are indicated below the notes.

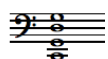
86

Musical notation for measure 86 in bass clef. It includes a trill marked with [tr:] and a '4' above it. There are also 'V' symbols above the notes. Fingering numbers 2, 2, 1, 2, and 2 are shown below the notes.

91

Musical notation for measure 91 in bass clef. It features eighth and sixteenth notes with slurs. A trill is marked with [tr:] and a '4' above it. Fingering numbers 0, 2, 1, 2, and 1 are indicated below the notes.

Appendix XII – Performing Edition of *Ricercar VI* for Bolognese Tuning



Ricercar 6

Domenico Gabrielli (1659 - 1690)
ed. Jemma Powell (1993 -)

[Allegro]

The musical score consists of ten staves of music, each beginning with a measure number (4, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21). The music is written in a bass clef with a key signature of one sharp (F#). The tempo is marked [Allegro]. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingering is indicated by numbers 1-4 and 0 (for natural). Double bar lines with Roman numerals (II) indicate fingerings for the right hand. The piece concludes with a double bar line and a key signature change to one sharp (F#).

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23

25

27

29

31

33

36

[Allegretto]

38

42

46

52

Musical notation for measure 52 in bass clef. It features a sequence of eighth notes with various accidentals (sharps and naturals). Fingering numbers 2, 1, II, and 1 are placed below the notes. There are slurs and accents over some notes.

57

Musical notation for measure 57 in bass clef. It contains a complex rhythmic pattern with eighth and sixteenth notes. Fingering numbers 1, 1, 4, and 0 1 are shown. A 'V' symbol is placed above a note, and there are slurs and accents.

62

Musical notation for measure 62 in bass clef. It shows a series of eighth notes with slurs. Fingering numbers 1, 4, and 4 are indicated below the notes.

67

Musical notation for measure 67 in bass clef. It consists of chords and single notes. Fingering numbers 1, 1, and 1 are shown. There are 'V' symbols above notes, a trill symbol [tr.] above a note, and slurs.

73

Musical notation for measure 73 in bass clef. It features a fast eighth-note run. Fingering numbers 1, 3, 1, 1, 4, and 1 are shown. There are slurs and accents.

76

Musical notation for measure 76 in bass clef. It contains a continuous eighth-note pattern. Fingering numbers 1 and 4 are shown below the notes.

79

Musical notation for measure 79 in bass clef. It shows eighth notes with slurs. Fingering numbers 4, 1, 0 4, 4, 4, 1, and 1 are shown.

84

Musical notation for measure 84 in bass clef. It features eighth notes with slurs. Fingering numbers 1, 1, 1, and 1 are shown. There are accents and a '4' above a note.

88

Musical notation for measure 88 in bass clef. It shows a sequence of notes with slurs. Fingering number 1 is shown. There are 'V' symbols above notes, a trill symbol [tr.] above a note, and an accent.

91

Musical notation for measure 91 in bass clef. It contains eighth notes with slurs. Fingering numbers 3, 1, 1, and 1 are shown. There are 'V' symbols above notes, a trill symbol [tr.] above a note, and an accent.

Appendix XIII – Performing Edition of *Ricercar VII*

Ricercar 7

Domenico Gabrielli (1659 - 1690)
ed. Jemma Powell (1993 -)

[Andante]

The musical score is written in bass clef with a common time signature (C). It consists of 35 measures. The piece begins with a whole note G2, followed by a whole note F2, and a whole note G2. The melody then moves to a half note G2, followed by quarter notes F2, E2, D2, and C2. A slur covers the next two measures: a half note B1 and a quarter note A1. The piece then continues with a series of eighth-note patterns. Measures 7-11 feature a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G2, F2, E2, D2, C2, B1, A1, G2. Measure 12 begins with a sixteenth-note pattern: G2, F2, E2, D2, C2, B1, A1, G2, F2, E2, D2, C2, B1, A1, G2, F2, E2, D2, C2, B1, A1, G2. This pattern continues with variations in fingerings and slurs through measures 15-34. The score includes various musical notations such as slurs, ties, and dynamic markings like 'V' (vibrato). Fingerings are indicated by numbers 0, 1, 2, 3, 4 below the notes. The piece concludes with a final G2 note.

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58

61

64

67

[Allegretto]

72

77

82

86

89

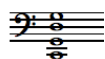
[Adagio]

92

Appendix XIV – Performing Edition of *Ricercar VII* for Bolognese Tuning

Ricercar 7

Domenico Gabrielli (1659 - 1690)
ed. Jemma Powell (1993 -)



[Andante]

2 1 4

3 II 0 4

2 4 2 V

2 2

2 II 1 4 2 4 II 1 V

2 2

4 0 b

3 II 0 2 4 4 4 4 4 4 1 1 3 II

0 3 II 2 1

3 0 b

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36

1 2 4 4 3 2

38

1 0 1 1 1

40

3 0 3 0 4 3

42

1 0 4 1

44

2 2 3 2 2 2 2 2 2 2

47

2 2 2 2 2 2 2 2 2 2

49

4 1 3 2

51

4 2 1

53

3 3 4 0

56

4 1 4 0 1

58

61

64

66

[Allegretto]

71

76

81

85

88

[Largo]

91

Appendix XV – Alternative chords for *Ricercari VI* and *VII* when using modern tuning

Ricercar VI: bars 67 – 69.



Ricercar VII: bars 75 – 77.

