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Form and style in Italian violin sonata of the 17th century

The subject of this paper is Italian Baroque violin sonata presented from its earliest development and form till the end of the17th century. The genre conceived and refined by many outstanding Italian violin players of the early and middle Baroque had gradually grown in importance, and by 1700, mainly due to the great success achieved by Arcangelo Corelli's op. 5, it had become an unmatched model to be followed by European composers of the epoch to come. For the purposes of this paper I have studied violin solo pieces belonging to autonomous instrumental music, the works which during the Baroque era were referred to as *sonate* or *sonate da chiesa*. Due to the distinct nature of the genre I have excluded all the instances of solo dance and illustrative music, such as suites, partitas, and capriccios, occasionally called *sonata da camera*. Therefore, the thoroughly examined body of work comprises Italian solo sonatas that in the 17th century were labelled with the performance designation *sonata a uno* [*stromento*], as well as sonatas *a uno*, optionally equipped with an *ad libitum* part of the second violin and finally the late–17th-century duets for violin and cello in the in-between form of *a uno* and *a due* (see List 1). Part of a separate group (the same as sonatas for two violins and continuo), sonatas *a due* for violin, melodic bass, and continuo, stand out due to their distinctive technique and texture. As they require an individual approach, here they have only been deployed as a reference point that widens the perspective of this research.

1. Multi-sectional versus multi-movement design

Starting with Hugo Riemann it had been assumed that the pattern of *sonata da chiesa* had been established by degrees through the transformation of single-movement forms, consisting of numerous short sections ensuing without caesuras into pieces of fewer clearly distinguishable longer parts.[1] The evolution from multi-sectional to multi-movement structures is these days perceived as a tendency existent in the entirety of Baroque music and specific phases of the evolution have been delineated according to acknowledged periodic stratification of the period.[2] This evolutionary perspective on shaping the sonata cycle was strongly objected to by John Daverio, who claimed that multi-sectional (typical of pre-Corellian sonata) as well as multi-movement forms (employed for suites) were two alternative patterns used at the composers' own discretion, regardless of the epoch's phases.[3] According to Daverio, the multi-movement form of sonata *da chiesa* was established as a result of introducing structuring norms prevailing in dance suites, implemented mainly by Corelli and consolidated by his successors. Before I embark on the analysis of the material in question and support any of the above mentioned interpretations I need to specify the formal criteria that have been applied.

For Daverio a movement is solely the part of a musical work that is controlled by a single musical idea, one metre and one tempo, and could exist independently as a coherent entity of closed form and one expression.[4] Were we to accept the definition, not only should a considerable majority of the 17th-century pieces be treated as one-movement multi-sectional structures, the perspective on the number of parts in many works of the late Baroque would also have to be revised.[5]

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[1] Cf. Hugo Riemann *Handbuch der Musikgeschichte*, Band II. Leipzig 1922: 125–155; Robert Haas *Die Musik des Barocks* in the *Handbuch der Musikwissenschaft*, Band III, Ernst Bücken (ed.). Leipzig 1929: 89–215; Wilhelm Fischer *Instrumentalmusik von 1600–1750* in the *Handbuch der Musikgeschichte*, Guido Adler (ed.). Berlin 1930: 540–572.

[2] Cf. Manfred Bukofzer *Music in the Baroque Era. From Monteverdi to Bach*. New York, London 1947: 350–362; William Stein Newman *The sonata in the Baroque era*. New York 1972: 67–91; W. Apel *The Italian Violin Music in the 17th Century*. Indiana 1992: 9.

[3] Cf. John Daverio *Formal design and terminology in the pre-Corelian "sonata" and related instrumental forms in the printed sources*, Ph. D. dissertation. Boston University 1983: 14.

[4] Cf. John Daverio (1983: 67–79).

[5] Evidently, Daverio did not apply his definition of movement in reference to the works by Corelli when he stated that multi-sectional solutions were still many in the composer's multi-movement sonatas.

List 1

Italian violin sonata of the 17th century in a chronological order

Composer	Title of the print, piece or manuscript	Number of solo sonatas
1. B. Marini	*Affetti musicali*, op. 1, Venice 1617	2
2. I. Vivarino	*Il primo libro de motetti*, Venice 1620	8
3. T. Cecchino	*Cinque messe... con otto sonate*, Venice 1628	7
4. O. M. Grandi	*Sonate a 1.2.3.4.6.* op. 2, Venice 1628 (lacking violin part)	2
5. G. Frescobaldi	*Il primo libro delle canzoni a 1.2.3.4,* Rome 1628, Venice 1635	4
	Canzona a violino solo, ms. *I–Vat* Chig. Mus. Q. VIII. 205 [ca 1625]	1
6. B. Marini	*Sonate, symphonie, canzoni,* op. 8, Venice 1629 [1626]	5
7. D. Castello	*Sonate concertate, libro secondo*, Venice 1629 [1627]	2
8. B. Montalbano	*Sinfonie ad 1 e 2 violini,* Palermo 1629	4
9. G. B. Fontana	*Sonate a 1.2.3,* Venice 1641 [1630]	6
10. M. Uccellini	*Sonate, correnti et arie,* op. 4, Venice 1645	6
11. M. Cazzati	*Il secondo libro delle sonate a 1.2.3, op. 8,* Venice 1648	2
12. M. Uccellini:	*Sonate over canzoni... a violino solo,* op. 5, Venice 1649	12
13. G. A. Leoni	*Sonate di violino a voce sola*, Rome 1652	31
14. A. Pandolfi--Mealli	*Sonate a violino solo,* op. 3, Innsbruck 1660	6
15. A. Pandolfi--Mealli	*Sonate a violino solo,* op. 4, Innsbruck 1660	6
16. M. Uccellini	*Ozio reggio,* op. 7, Venice 1660	4
17. C. Mannelli	*Sinfonia a violino Solo*, ms. *I-Tn*, Foà 11 [ca 1666–77]	1
18. A. Berardi	*Sinfonie a violino solo, libro primo,* op. 7, Bologna 1670	6
19. A. Guerrieri	*Sonate di violino a 1.2.3.4.,* op. 1, Venice 1673	3
20. A. Subissati	*Il primo libro delle sonate di violino*, ms. Bibl. Passionei, Fossombrone [1675–6]	20
21. A. Stradella	*Sinfonie a violino solo e b. c.,* ms. *I-Tn*, *MO-e* [ca 1675–82]	12
22. P. Degl'Antoni	*Sonate a violino solo*, op. 4, Bologna 1676	12
23. G. B. Viviani	*Capricci armonici*, op. 4, Venice 1678	7
24. G. Torelli	*Sonata a violino Solo Col Basso*, ms. *I-Bsp* L. 3. T., [ca 1682–96]	1
25. P. Degl'Antoni	*Sonate a violino solo*, op. 5, Bologna 1686	8
26. G. B. Vitali	*Artificii musicali*, op. 13, Modena 1689	2

27. Colombi/ Lonati*	*Sinfonie, sonate a violino e basso*, ms. *I-MOe* Mus. F. 280, [ca. 1674–94]	8
28. Colombi/ Lonati*	*Sonate a violino solo e b. c. — Autori diversi*, ms. *I-MOe* Mus. F. 1386	5
29. Colombi/ Lonati*	*Sonate a violino solo e b. c. — Autori diversi*, ms. *I-MOe* Mus. E. 282	4
30. Colombi/ Lonati*	*Varie partite di barabani, ruggieri e scordature*, ms. *I-MOe* Mus. F. 283	2
31. I. Leonarda	*Sonate a 1.2.3.4 istromenti*, op. 16, Bologna 1693	1
32. Anthology	*Sonate a violino e violoncello di varii autori*, C. Buffagnotti, Bologna, [ca 1695]	6
(A. Corelli, A. Montanari, G. Predieri, C. Mazolini, G. Jacchini, C. Rozzi)		
33. A. Corelli	*Sonata a violino solo*, ms. *I-Tn*, Foà 11 [1677]	1
	Sonate a violino e violone o cembalo op. 5, Rome 1700	6
34. C. A. Lonati	*Sonata a violino solo col b. c.* ms. *I-MOe* Mus. F. 639, [ca 1686]	1
	Sonate a violino solo, Milan 1701	6
	Total:	**220**

* Originally these seemed to be pieces by C. A. Lonati, then reworked by G. Colombi. For further details see Piotr Wilk "Carl'Ambrogio Lonati and Giuseppe Colombi: A New Attribution of the Biblioteca estense Violin Sonatas", *Musica Iagellonica* 3, 2004: 171–196.

The introductory Adagio from no. 5 op. 5 by Corelli, widely recognized as the first part of the five-movement sonata cycle, is distinctly separated into two contrastive musical ideas, divided by the strong *cadenza semibrevis* and a repeat sign (see Figure 1).[6] Further internal division of parts was, in turn, deployed in Sonata op. 5 no. 1. The first movement, preceding *Allegro* fugue is split into as many as six contrastive sections marked *Grave — Allegro — Adagio — Grave — Allegro — Adagio*. Each of the six sections was separated with a double bar. They oppose one another metrically, and motivically, advancing nearly without caesuras, forming larger units. The single internal caesura in bar 14 divides the whole movement into two corresponding tripartite halves *Grave — Allegro — Adagio*.

[6] It could have been this example then that, as described in *Harvard Dictionary of Music*, Willi Apel (ed.). Cambridge Mass. 1944: 788, has brought many to the wrong conclusion that all the sonatas from op. 5 should be seen as six-movement cycles. However, in the monographs by the leading academics studying this genre the sonatas have been described as five-movement. Cf. William Stein Newman (1972: 72); Willi Apel (1992: 235); Peter Allsop *Arcangelo Corelli. New Orpheus of our Times*. Oxford 1999: 130.

Figure 1

The structure of the first movement of the Corelli's sonatas nos. 5 and 1, op. 5 (1700)

	Sonata 5	*Sonata 1*
Movement:	**A**	**A**
Metre:	C	C $\frac{6}{8}$ C C $\frac{6}{8}$ C
Section:	a :‖: b :‖	a ‖ b - c ‖ a^1 ‖ b^1 - c^1 ‖
Bars:	5 8	2 7 5 2 7 5
Cadence:	d g	*A* *D*
Mood:	Adagio	Grave Allegro Adagio Grave Allegro Adagio

abbreviations

movements – capital letters

sections – lower case letters

a | b | c ...; A | B | C ...	- structures with distinct cadential caesuras
a → b → c ...	- eliding junction (*cadenza semiminima* and weaker)
a - b - c –d ...	- eliding junction (*cadenza fuggita*)
a b c d ...	- mosaic juxtaposition, non-cadential, rhythmic caesurae

The above examples show how the principle of uniformity of the thematic, metrical and agogic material was forsaken, and the parts clearly break up into components that may be qualified as sections. Therefore, the argument for regarding the above examples as movements is not their homogeneity but the fact that all the remaining sonatas of Corelli's op. 5 are five-movement cycles and that all these works feature a double bar at the end of each movement next to the mark *Volti*, which indicates immediate start of the following movement. In sonatas no. 1 and 5 op. 5 such a mark only appears at the end of sections six and two. Finally, the majority of movements in the sonatas of op. 5 is concluded with a cadence on the *finalis*, which in the illustrations presented comes at the end of section six and two respectively. The vast majority of the 17th-century sonata repertoire does not demonstrate a high enough level of standardisation to match Corelli, and thus parallels can hardly be drawn or merely tonal criteria implemented.

By avoiding the definition of a section and emphasising the flexibility and variety of multi-sectional structures in the works of early Baroque, Daverio excludes the possibility to represent such forms by means of letter designations.[7] It seems that the author overestimates the role of the consolidating factor in shaping the form of a piece, oblivious to the examples of perfectly coexisting

[7] Cf. John Daverio (1983: 73).

hetero- and homogenous structures present both in the pre- and post-Corellian sonatas. If we apply the traditional Riemann-originated theory of form, stressing not only the unifying factors, but also those that differentiate the formal continuum ('unity in multiplicity'), it is possible, although still not easy, to represent the form of pre-Corellian sonatas with suitable letter designations.

Primarily, the analysis of the 17th-century sonata needs to be oriented towards the auditive impact of caesuras contingent on the type of cadence and rhythmic devices used for differentiating sections (e.g. through general rests or long-note standstill points);[8] the potency of tonal, motivic, texture, agogic, metric and expressive contrast (which makes the listener think a new movement has begun) next to the size of particular fragments. Due to inconsistency in use neither agogic and expression marks nor the double bar can be of help in the study on form.[9] There also seems to be hardly any point in scrutinising the tonal design (i.e. the cadential design) of a piece, which in the first part of the 17th century allowed for great elasticity in the arrangement of *claves clausularum*.

Thus, the multi-sectional approach appears to be the principle that internally organises movements, even if there is only one; whereas the multi-movement arrangement serves the works that are composites of several parts well. It is possible to come up with graphic representations of form, with lower case letters symbolising sections and upper case letters standing for movements, as they belong to a higher structural level.[10] A sonata movement is not only to have homogenous content and be graphically marked, with agogic and expression specifications, it should also stand as one in the auditory perception, which can be achieved through strong caesuras and contrasts. What we call a section is usually a shorter passage, a statement separated with a weaker caesura and clearly integrated with other statements into a larger entity.

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[8] See: general rests in B. Marini's *La Gardana* (bar 22) and in A. Berardi's *Canzone Prima* (bars 8, 40).

[9] Which was also remarked on by Daverio (1983: 84). The discrepancies are best illustrated by Marini's *Sonata à 2. Violino e Basso*, op. 22 set into three movements split with a double bar and designated as *Parte Prima*, *Parte Seconda* i *Parte Terza*. In real, however, *Parte Seconda* comes in two parts, which all in all yields a four-partite form.

[10] While looking at the problem of form in Baroque, Bukofzer (1947: 354) distinguishes 'section', 'part' and 'movement' as the benchmarks for the components reflecting the compositional principles of the early, middle and late phase of the epoch. However, he admits it is hard to explain the difference between a section and a movement.

It is worth emphasising that the distinction between a section and a movement cannot depend on the size of a passage but on its location, function and the way in which it was set forth in the whole piece. Parts limited to less than twenty bars quite frequently appear in the standardised multi-movement *da chiesa* cycles (e.g. A. Guerrieri: sonata no. 1/iii op. 1; A. Stradella: *Sinfonia 8/*iii; P. Degl'Antoni: sonata no. 1/i, iv op. 4; G. B. Viviani: sonata no. 2/iii op. 4; G. B. Vitali: sonata no. 2/i, iii op. 13).[11] Numerous examples of this approach can be found in Corelli's trio sonatas (e.g. sonatas: no. 1–4/i; no. 10/i, ii; no. 12/i, iii op. 1). Still, in the solo sonatas the shortest movement covers 13 bars (no. 5/i op. 5). Exceptionally, a movement of sonata *da chiesa* spans over just a few bars (e.g. G. Jacchini *Sonata 6/*iii; P. Degli'Antoni: sonata no. 10/i op. 4). In such cases we might inevitably be tempted to treat it as a transition or an interlude.[12] There are also spacious movements as defined by Daverio, including many bars permeated with one musical idea. The movements designed in this way may often be marked with one symbol that comprises merely one letter for a section, as a more complex separation would not seem convincing. Such movements had long predated Corelli in sonatas by G. B. Fontana (e.g. *Sonata 1/*i), M. Ucellini (e.g. sonata no. 4/iii op. 4), G. A. Pandolfi (sonata no. 4/ii, iv op. 4) and others. A straightforward interdependence between a section as the shorter compound and a movement as the one that consists of several sections is nonexistent then.

Examples taken from Corelli's oeuvre as described above, especially sonata op. 5 no. 1, in which contrastive sections smoothly flow from one to another, prove that the model of multi-sectional structure was not merely an alternative for the multi-movement design (according to Daverio the former type prevailed in sonata, whereas the latter predominated in dance suite), however, the multi-section design was also treated as a formal principle of one movement of the long before established cycle *da chiesa*. In addition, both examples show the dissimilarity of the internal structure of movements as well as the assorted practices of joining contrastive sections. A careful analysis of the material incorporated in this paper reflects the fact and manner of a heterogenous and homogenous approach to composition before Corelli.

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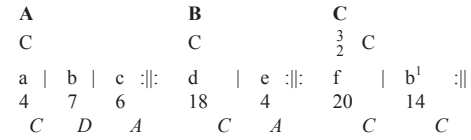
[11] Throughout the paper movements of pieces are referred to by means of Roman numerals that follow the title: 'i' stands for the first movement, 'ii' — for the second, etc.

[12] That immediately evokes Bach's third *Brandenburg Concerto* the middle movement of which contains but a short transitory Phrygian cadence.

A very early example of a multi-movement form is provided by Marini's *Sonata Prima. Cornetto o violino semplice,* op. 8 (1629). It is unknown whether the remark *semplice* indicates the rather unrefined violin technique or the simplicity and lucidity of form with its movements set apart by means of cadential caesura and a repeat sign (see Figure 2).[13] This piece is characterised by a remarkably clear division into sections, at times resembling the periodic structure, which was exceptionally rare in the first decades of the 17th century. Each of the seven contrasting sections is closed with a strong *cadenza semibrevis.*[14] The same cadences crown all the three movements of the piece. It is the three-phased metric design and repeat signs that imply the three-, rather than seven-part structure.[15]

Figure 2
The structure of *Sonata 1* op. 8 by Biagio Marini (1629, 73 bars)



The reduced size of Marini's sonata (73 bars) should not make one conclude that the piece is multi-sectional rather than multi-movement. A similar multi-movement structure of small dimensions is to be found in sonata *da chiesa* of the second half of the century, in the works by Guerrieri, Viviani and Lonati or, for instance, by Jacchini and Mazzolini (see Figures 3 and 4), younger companions of Corelli. From the perspective of the developmental tendencies in Baroque music the lucid, quasi-periodic multi-movement structures arouse interest, especially if belonging to the early 17th century (see Figures 5–7). Such examples confirm the formal experimentation that resulted in shaping the pattern of *da chiesa*.

[13] It looks plausible that in the 17th century the sign:||: did not always necessitate repetition of the previously set content. The lack of editorial regulations meant that it could also symbolize the end of a movement (cf. B. Marini *La Ponte* op. 1; A. Guerrieri *Sonata malinconica*, op. 1; C. Buffagnotii's anthology *Sonate a violino e violoncello di vari autori*).

[14] Such sonatas are referred to by Willi Apel (1992: 9) as "the cadence sonatas".

[15] What is more, Marini had already used this model of form in his sonata *La Ponte à 2* of op. 1.

Figure 3
The structure of *Sonata malinconica,* op. 1 by Agostino Guerrieri (1673, 69 bars)

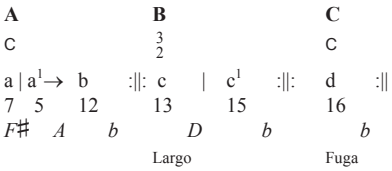


Figure 4
The structure of *Sonata 6* by Giuseppe Jacchini (1695, 70 bars)

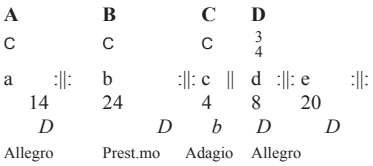


Figure 5
The structure of *La Gardana* op. 1 by Biagio Marini (1617, 48 bars)

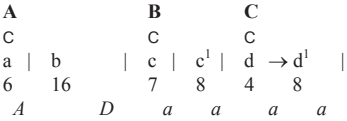


Figure 6
The structure of *Sonata 2* by Tomaso Cecchino (1628, 52 bars)

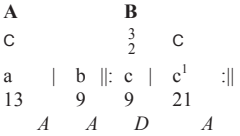
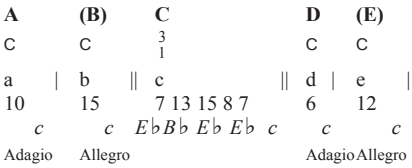
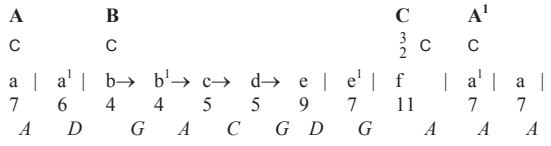


Figure 7
The structure of *Sonata 4* op. 4 by Marco Uccellini (1645, 93 bars)



A somewhat different type of double-tier construction in early-Baroque sonata is represented by Cecchino's *Sonata prima* (see Figure 8). This work, entirely ruled by the thorough-imitative technique can be subdivided into four movements, A, C and A1 which make up homogenous units. Movement C is merely an 11-bar statement-section, whereas sections in movements A and A1 are separated with a strong caesura (*cadenza semibrevis* or *minima* with type V–I harmonic cadence); movement B, in turn, illustrates eliding sections (here: imitative statements). At the end of each statement both voices introduce suitable clausulae. Nevertheless, the rhythmic constitution becomes too weak for the caesuras to be perceived as finishing the movements. The strongest impact seems to have type V–I harmonic cadence of *cadenza minima* (bar 26/27; 40). In other statements one of the voices usually includes *cadenza fuggita* (bar 17/18; 21/22). The whole movement B is internally diversified and enriched through the tonally smooth flow of subjects in imitation, which represents one of the types of multi-sectional structure without caesuras, frequently employed in the 17th century. Such instances of coexisting homogenous and heterogenous movements within a sonata cycle, with musical ideas smoothly flowing from one to another, can be detected in sonatas by Frescobaldi (e.g. *La Bernardina*); Fontana (e.g. *Sonata 4*); Uccellini (e.g. sonatas op. 5 no. 7, op. 7 no. 2 and no. 4); Leoni (e.g. *Sonata 25*); Pandolfi (e.g. sonata op. 4 no. 6); Berardi (e.g. sonata op. 7 no. 1); Subissati (e.g. sonatas no. 2, 3 and 5); Stradella (e.g. *Sinfonia 2*); Degl'Antoni (e.g. sonatas op. 4 no. 7 and 8, op. 5 no. 4, 6 and 8); Colombi (e.g. *Sonata 2* from Ms. *I-MOe E. 282*); Lonati (e.g. sonatas 1 and 4) and Corelli (e.g. sonata op. 5 no. 6), that is in the whole period under examination.

Figure 8
The structure of *Sonata 1* by Tomaso Cecchino (1628, 72 bars)



The most prominent cases for single-layer heterogenous structure, sequencing in elision consecutive musical ideas from the beginning till the end of a piece are *Sonata 1* and *Sonata 2* from the second book of sonatas by Castello (1629). The rather extensive works (117 and 111 bars) do not display a multi-

movement tendency, as none of the internal cadences proves strong enough to create a distinctive impression of closure. Next to the caesuras observed in Cecchino's sonata, yet another method of partition can be observed in the shape of the bass transition comprising several bars, following *cadenza fuggita* and separating a series of sections into phases (*Sonata 1* — bars 35–38; *Sonata 2* — bars 51–55).[16] Sonatas by Castello stand for extreme contrasts within a single-movement form. Nearly all of the eight sections are accompanied by different expression marks, separate metre, texture, motifs and expression. It is quite impossible to distinguish larger entities in this through-composed multi-sectional form. None of the sections were granted an advantageous position in the course of piece development. Formal design of such works can be represented only with lower case letters (see Figure 9). Similar multi-sectional structures are to be found in sonatas by Cecchino (e.g. *Sonata 5*); Marini (e.g. *Sonata per l'Organo e Violino o Cornetto*, op. 8); Montalbano (e.g. *sonatas* no. 1 and 2); Fontana (e.g. sonatas no. 2, 3 and 6); Uccellini (e.g. sonatas op. 4 no. 3 and 6, op. 5 no. 5 and 10, op. 7 no. 1 and 4) and Leoni (e.g. sonatas no. 9, 10, 22, 24, 27, 28), that is in the first half of the 17th century.

Figure 9
The structure of *Sonata 1,* op. 2 by Dario Castello (1629, 117 bars)

C		3	C					3			C
a→	b→	b^1 →	c →	d →	e →	f →		g→	g^1→	g^2→	h |
8	7	23	6	6.5	10.5	24		5	5	16	9
a	*a*	*C*	*d*	*d*	*a*	*d*		*a*	*C*	*a*	*a*
Allegro		Allegra	Adasio	Allegro	Adagio	Allegro		Allegra			

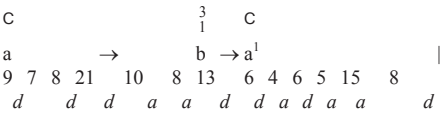
Contrast formation in sonatas may sparsely take place at far lower compositional levels. Standard monodic sonatas with *violino* parts consisting of incessantly new succeeding diminutive patterns based on pedal points in basso continuo are nearly deprived of clausulae of any sort, regardless of great diversification within vast passages. This way of formation has motifs — single- and double-bar figurative formulae — intertwining one another without caesura, which brings about a mosaic phase-network with stops at the longer values, which are not essentially supported with a specific clausulae in the bass. Rhapsodic in their constitution, these pieces or their parts frequently become

[16] Corresponding bass transitions of decisively greater length grow in importance in sonatas by Fontana, where they nearly gain independence as solo parts.

written-out violin improvisations of a sort. Therefore, it is not surprising that they feature in the scores of such excellent virtuosos as Montalbano (e.g. *Sonata 4*), Marini (e.g. sonata op. 8 no. 3), Fontana (e.g. *Sonata 2*); Uccellini (e.g. sonata op. 5 no. 7), Pandolfi (e.g. sonata op. 4 no. 4), Viviani (e.g. *Symphnonia 2*), Degl'Antoni (e.g. sonata op. 5 no. 8) and Colombi/Lonati (e.g. *Sonata 5* from Ms. *I-MOe* Mus. F. 1386).

A single-movement construction with *cadenze fuggite* so persistently employed that it is impossible to vividly represent separate ideas by means of a graphic pattern becomes a highly uncommon phenomenon against the backdrop of the repertoire in question. An illustration of this tightly-knit multi-sectional structure is provided by Ucellini's *Sonata 9* of op. 5 (see Figure 10).[17] An exemplary design was set out by Marini's *Sonata senza cadenza* z op. 8. which belongs to a group of works specified in the subheading of the collection as *sonate capriciose* and *curiose & moderne inventioni*.[18] The prevailing majority of works allows for distinguishing cadential formulae within multi-sectional single-movement forms, whereas succeeding ideas elide.

Figure 10
The structure of *Sonata 9*, op. 5 by Marco Uccellini (1649, 120 bars)



This last way of form shaping in the analysed sonatas consists in using homogenous thematic material that permeates a movement or the whole piece. The techniques typically involved are motivic development and transformation (Bukofzer's "continuous expansion"), polyphonic variations, ground bass based variations, fugal devices, strophic repetition of statements on different scale degrees as well as moto perpetuo figuration. In the case of variations over osti-

[17] In this case consecutive statements of variants of idea 'a' are outlined in a formal pattern. Instead of letter symbols, isolated bar patterning has been selected.

[18] Misguided in this respect seems to be Willi Apel's quotation of this piece and using its title ("senza cadenza sonata") to describe multi-section formation of sonatas composed in the early 17th century. Pieces of incessant flow of ideas developing without cadence, one into another, are scarce in the repertoire of that period. The comment *senza cadenza* itself was only applied once in the aforementioned op. 8 by Marini. Cf. Willi Apel (1992: 9).

nato, strophic repetition or some fugues, the structures formed in this way may be separated with caesuras in a way that is more or less 'periodic' or sequential (graphically represented as a succession of corresponding sections). If we deal with a motif developed through evolutionary movement, concise fugal construction and moto perpetuo such divisions do not take place (the schematic representation may employ only one symbol for a section or movement).[19] The aforementioned types of homogenous structures occur in sonatas by nearly all of the discussed composers (e.g. Marini's *La Gardana*/ii, iii; Uccellini's op. 5 no. 1/ii, iii; Pandolfi's op. 3 no. 4/ii; Stradella's no. 2/ii; Corelli's op. 4 no. 6/iii).

While addressing the problem of form in sonatas before Corelli, one should not overlook dubious cases, elusive, falling outside any clear and convincing representation by means of pertinent figures; those which are at times even challenging the previously presented information about the two-tier structure and the relation between a section and a movement. In *Sonata 6* by Tomaso Cecchino three principal musical ideas — sections 'a', 'b' and 'c' are to be distinguished (see Figure 11). The first two make up the initial metric movement A (bars 1–11), closed at the V–I cadence, with *cadenza minima* on the final. The sections are separated with a cadence of equal impact. It is the common metre that helps to classify them as one movement. Section 'c' may well be treated as a following homogenous movement B, of opposing metre and terminating on the 7th degree with type I–V *cadenza semibrevis*. Next, return some elements of movement A. Nonetheless, as soon as idea 'a' has been signalled, the material marked as 'b' elides on it and closes with a cadence on the final. Its impact equals the one that concluded movement B. What proceeds has also originated in movement B, yet altered, it elides with recapitulated A1. This rather uniform piece brings in its development forever new modes of connecting three constituent ideas. At first sections 'a' and 'b' are markedly disconnected with a strong cadence, then section 'b' is introduced through elision. For the first time section 'c' is on both sides isolated from neighbouring parts with caesuras, and for the second time it elides with section *à 2*. Application of the previously established criteria for form division lets us separate this 61-bar, canzona-related (for its style and technical solutions) piece into four movements. In this way, however, the last movement unifies the content

[19] For some instances of motivic work the content of such passages might be depicted through a formal pattern with selected bar groupings, corresponding to *senza cadenza* structures.

of the so far independent movements A and B. Should we then consider the whole as a multi-movement structure, similar to all the other less problematic patterns introduced till now? Or is it perhaps better to approach this piece as a multi-sectional form with assorted cadential caesuras? What inclines me to accept the first interpretation is the resemblance of this work to a 213-bar sonata op. 5 no. 1 by Ucellini (see Figure 12). Section 'a' spreading over 11 bars concludes with a strong cadence and opposes section 'b' in texture and graphic representation, as it is set apart with a double bar. The relation and character of movements A and B resemble the succession of *Adagio* and *Allegro* in sonata *da chiesa*. Notwithstanding, what comes after movement C is an eliding synthesis of the material included in both A and B. A sonata of this length with such strong caesuras separating vast parts kept in distinct texture and technique cannot possibly be perceived as a single-tier multi-sectional structure. The comparison of these similar highly formal works allows for the use of the criterion of analogy and for treating them both as externalisations of the same compositional strategies (trusting the thesis that the middle century saw enlargement in the size of sonatas).[20] The numerous sonatas of the second half of the 17th century also call for that interpretation. Even though they evidently belong to the category of *da chiesa*, they contain at least one movement that proceeds to the next one through elision (e.g. Pandolfi's op. 3 no. 2, 3 and op. 4 no. 5; Berardi's op. 7 no. 1, Degl'Antoni's op. 5 no. 2).

Figure 11
The structure of *Sonata 6* by Tomaso Cecchino (1628, 61 bars)

A	**B**	**A^1**	**B^1 + A^1**
C	$\frac{3}{2}$	C	$\frac{3}{2}$ C
a | b | c |		a^1→ b^1 |	c^1→ a^2 |
7 7 12		2.5 9.5	12 10
D D C		*D*	*D*

Figure 12
The structure of *Sonata 1*, op. 5 by Marco Uccellini (1649, 213 bars)

A	**B**	**C**	**A^1 + B^1**
C	C	$\frac{3}{1}$	C
a || b |	b^1 → b^2→ b^3 ||	c → c^1 → c^2 → c^3 ||	a^1 → b^4 |
11 12	18 17 15	18 38 24 17	14 4 6 18
D D	*D A D*	*D D A D*	*A D D D*

[20] Cf. Manfred Bukofzer (1947: 354); Willaim SteinNewman (1972: 70).

The quoted examples may well confirm the belief expressed by Daverio that the history of the sonata before Corelli provides us with a wide scope of formal solutions. In most cases by 1670 it is difficult to pinpoint a predominant formal pattern for one composer, let alone to present a model common to a whole group. Exaggerated seems to be the assumption that general graphic figures cannot be drawn since there were as many models as there were composers.[21] However, next to formal division into multi-sectional and multi-movement structures, both of them display the tendency for constructing three variants – from patterns controlled by one musical idea (e.g. Cecchino's *Sonata* 4; Uccellini's op. 5 no. 6; Subissati's *Sonata* 19, which makes up merely 5.1% of sonatas *à 1* in the 17th century), through designs deploying repetition and recapitulation of specified material (that stands for 16.82%, e.g. Subissati's no. 6 and 19; Cecchino's *Sonata* 1; Corelli's op. 5 no. 1) to entirely through-composed works (that is 78.07%, e.g. Vivarino's *Sonata* 2; Castello's *Sonata* 1; Marini's op. 8 no. 3 and 4). What strikes me about the last, predominant group is the examples of extreme thematic diversity, up to fourteen independent musical ideas in single-movement pieces (e.g. in *Sonata 2* by Fontana), and thirteen in multi-movement pieces (e.g. op. 5 no. 4 by Degl'Antoni). It is worth emphasising here that similar cases of contrasting formation are to be traced throughout the 17th century and stand for a relatively high percentage of compositions — 43%.[22]

The material under analysis defies a premise that there had been an evident breakthrough that would have instigated limitation on independent musical ideas. The tendency is not that conspicuous in the second half of the century although four- and five-movement cycles had already constituted the majority.[23] Three patterns of cyclic form are likely to emerge, comprising from two to eight autonomous movements, with tripartite and four-partite cycles constituting the bulk (27.5% of the former and 24.78% of the latter); whereas the five-movement design was used as frequently as the multi-movement model (15.88%). Even though it was employed by nearly all the composers mentioned in the paper, the multi-movement pattern was not yet prevalent in the first half

[21] It looks as if Apel (1992: 6) does not approve it.

[22] They stand for as many as 43% of sonata compositions that include pieces containing at least seven diversified sections.

[23] Still, even in the sonatas by Corelli there are forms comprising up to thirteen contrasting sections (e.g. op. 5 no. 6).

of the 17th century.[24] Impressive is the significant percentage of this formative type in the sphere of solo sonatas as it surpasses the number of multi-sectional compositions. The definite prevalence of multi-movement structuring starts to become observable with the collections by Pandolfi (1660).[25]

Daverio's thesis should be supported then, as multi-sectional and multi-movement design had been deployed alternately since the Baroque sonata was conceived. What is more, the multi-sectional design was not merely a primary model heralding the development of the cyclic form. It became the means of formation both for the single-movement pieces and for the specific parts of the multi-movement pattern in sonatas.[26] The simple interdependence between the small size of sonatas and greater predilection for multi-sectional formation, as well as between the vast size and the multi-movement formation are non-existent. The development of the 17th century sonata did not rest on gradually expanding the compositional scope and thus reaching the cyclic form. It hinged more on the process of abandoning the original manneristic tendency to wield extreme contrasts within a very short compositional span. It is possible to identify extensive multi-sectional forms as early as the first solo sonatas (Castello — 117 bars, Marini — 144 bars; Fontana — 181 bars; Uccellini — 208 bars), whereas the sonatas of the late century bring limited multi-movement forms (Guerrieri — 69 bars; Viviani — 78 bars; Jacchini — 70 bars; Mazzollini — 56 bars).[27] The mosaic juxtaposition of sections was preserved in sonatas of the late Baroque, usually as a compositional principle of the first movement in sonata *da chiesa*.[28] A great percentage of works (20.56%) are represented by multi-movement sonatas in which the multi-sectional arrangement was transferred to a higher structural level, hence one movement progresses into another

[24] E. g. sonatas by Vivarino (no. 1, 4, 5, 7, 8); Cecchino (no. 1–3, 7); Marini (*La Gardana*; op. 8 no. 2 and 4); Frescobaldi (no. 2, 4, Ms. I-*Rvat*); Montalbano (*La Sghemma*); Fontana (no. 1 i 4); Uccellini (op. 4, no. 2, 4 and 5, op. 5 no. 2, 7, 8 and 11, op. 7 no. 2 and 3); Cazzati (*La Calva*, *La Pezzola*); Leoni (op. 3 no. 2, 3, 4, 12, 15–17, 20 [XXI], 25 [XXVI]).

[25] E. g. Sonatas by Pandolfi (op. 3 no. 1, nos. 4–6; op. 4 no. 2, 3); Berardi (op. 7 nos. 2–5); Guerrieri (op. 1 no. 1–3); Subissati (nos. 2–5, nos. 7–10; nos. 12–15, nos. 17, 18); Colombi (*I-MOe* Mus. F. 1386 nos. 2–4, 6; Mus. E. 282 no. 2, F. 280 nos. 1–3); Degl'Antoni (all but no. 11 op. 4); all sonatas by: Stradella, Viviani, Vitali, Lonati, Corelli and all from Buffagnotti's anthology.

[26] Daverio (1983: 16) provides such examples drawn from the work of Colombi but he does not include them in his final conclusions.

[27] Cf. Table 1.

[28] Cf. Sonatas nos. 1–4 and 6 by Lonati and op. 5 no. 1 by Corelli.

following the rule *attaca*, by means of elision.[29] In view of countless examples of early multi-movement forms there arises a need to slightly verify the traditional evolutionary perception of the solo sonata before Corelli which was depicted as multi-sectional. Admittedly, the multi-sectional pattern was pursued predominantly in the early Baroque. However, rather than pervading the whole piece, it was more commonly applied to internally structured movements. Consequently, Corelli did not invent the model for multi-movement sonata. He built on the basic concept that had for decades been used by composers such as Cazzati, Pandolfi, Berardi, Viviani, Degl'Antoni and G. B. Vitali.

Table 1.
The length of 17th-century Italian violin sonatas (in bars, 1 measure = 1 semibreve)
* individual pieces

Composer, piece dating	**minimum length**	**maximum length**	**medium length**
Innocentio Vivarino (1620)	47	58	50
Tomaso Cecchino (1628)	52	72	61
Ottavio Maria Grandi (1628)	65	114	89
Girolamo Frescobaldi (1628)	73	104	90
Biagio Marini (1617, 1629)	48	158	86
Bartolomeo Montalbano (1629)	58	71	63
Dario Castello (1629)	111	117	114
Giovanni Battista Fontana (prior to 1630)	115	187	150
Maurizio Cazzati (1648)	102	241	172
Marco Uccellini (1645, 1649, 1660)	65	229	153
Giovanni Antonio Leoni (1652)	47	113	83
Giovanni Antonio Pandolfi-Mealli (1660)	98	215	144
Angelo Berardi (1670)	111	220	170
Agostino Guerrieri (1673)	69	126	96
Aldebrando Subissati (1675–6)	59	213	97
Alessandro Stradella (ca 1675–82)	106	353	199
Giovanni Bonaventura Viviani (1678)	78	187	150
Pietro Degl'Antoni (1676, 1686)	93	208	134
Carlo Mannelli (ca 1666–77)			169*
Giovanni Battista Vitali (1689)	112	124	118
Giuseppe Colombi (ca 1674–94)	97	255	149
Isabella Leonarda (1693)			225*

[29] Cf. Pandolfi: op. 3 no. 2 and 3; Degl'Antoni: op. 5 no. 2; Colombi *IMOe* Mus. E. 280 no. 4 and 6; Mus. F. 283 no. 35; Mus. F. 1386 no. 5.

Antonio Montanari (ca 1695)			187*
Giacomo Predieri (ca 1695)			134*
Carlo Mazzolini (ca 1695)			56*
Giuseppe Jacchini (ca 1695)			70*
Clemente Bernardino Rozzi (ca 1695)			129*
Giuseppe Torelli (ca 1680–96)	77	175	126
Carlo Ambrogio Lonati (ca 1681, prior to 1701)	59	273	193
Arcangelo Corelli (ca 1680, 1700)	119	268	202

Table 2.
Frequency of formal models in 17th-century Italian violin sonatas

Type of structure	**1600 to 1650**	**1650–1700**	**1600–1700**
Variation	8.51%	2.5%	5.1%
Recapitulative	21.25%	8.69%	16.82%
Through-composed	70.21%	89.16%	78.07%
Binary	2.12%	8.32%	5.6%
Three-movement	44.74%	13.32%	27.57%
Four-movement	14.86%	32.5%	24.78%
Five-movement	2.12%	26.64%	15.88%
Six-movement	2.12%	11.64%	7.49%
Seven-movement		5.82%	2.33%
Eight-movement		0.82%	0.46%
Multi-sectional	34.04%	1.66%	15.88%
Multi-movement	43.61%	79.16%	63.55%
Multi-movement with eliding juncture	22.34%	19.17%	20.56%

2. The form of canzona versus the form of *da chiesa*

Rooted in canzona, the sonata took over diverse formal models previously practised in its antecedent genre. A tripartite metric design based on the succession C C frames a rudimentary pattern commonly ascribed to the form of canzona. Such forms as well as their variants occur in canzonas and related instrumental genres of the early Baroque both in the multi-sectional and multi-movement formations.[30] Italian violin sonata became the practice ground of canzona metric design for fifteen composers of the first and second halves of the 17th century (up to 1678), including such figures as Vivarino, Cecchino, Marini, Castello,

[30] Cf. Vivarino's *Sonata 4*; Fontana's *Sonata* 2; Guerrieri's *Sonata* op. 1 no. 1.

Frescobaldi, Montalbano, Fontana, Cazzati, Uccellini, Leoni, Pandolfi, Guerrieri, Subissati, Degl'Antoni and Viviani. Metric models C C are present in 27% of analysed sonatas. When it comes to the frequency of use they were most often implemented by Vivarino (100%), Uccellini (90%) and Leoni (80%). The fact that the pattern was nearly ubiquitous in the first collections devoted entirely to violin solo sonatas published in the first part of the 17th century (Uccellini 1649, Leoni 1652) emphasises the importance of the canzona model.

In the view of this paper the most pertinent point seems to be the problem of the gradual abandoning of the canzon-like arrangement in favour of the sonata *da chiesa*. The metamorphosis came two ways — through an increase in significance of multi-movement structuring and through adding to the already tripartite pattern of canzona any parts which extended a three-phased metric model. We may witness the second process as emerging in *Sonata 4* op. 4 by Ucellini (1645). The outermost movements of this 93-bar piece are set in duple metre and malleably separate into two sections of opposite tempo and character. Each section selected in this way receives relevant agogic and expression marks, a practice specific to the composer's oeuvre. The entire composition is shaped in the manner of the later five-movement arrangements of da *chiesa*: C *Adagio* | *Allegro* | [*Adagio*] | C *Adagio* | *Allegro*.[31] In a similar manner, that is through adding movements to the pattern of the canzone — one at the beginning or/ and one at the end — the sonata was in all sort of ways rearranged in works by Cazzati (e.g. *La Calva, La Pezzola*); Pandolfi (e.g. op. 3 no. 1 and 6, op. 4 no. 2 and 5); Berardi (e.g. *Canzone 5*); Guerrieri (e.g. op. 1 no. 3); Montanari (e.g. *Sonata 3*); Degl'Antoni (op. 4 no. 1 and 3, op. 5 no. 3 and 8) and even by Corelli (op. 5 no. 4).

The model of the canzona was effectively split by enriching it with further triplum movements. Neither did the modification consist in introducing alternate sections in contrastive metres nor was it aimed at constructing quasi rondos *alla veneziana*, which was the case in canzonas and early sonatas (e.g. Castello's *Sonata 1*; Montalbano's *Sinfonie* no. 1, 2; Cecchino's *Sonata 6*, Fontana's *Sonata 3*). It did consist, however, in systematic implementation of a four-movement or longer model, at least two parts of which were scored in triple metres and established within the cycle. We first encounter this new type of metric design in sonatas by Stradella. The overwhelming majority of his solo sonatas are shaped according

[31] Degl'Antoni's Sonatas op. 5 no. 1 and 8 as well as Corelli's op. 5 no. 4 bear a resemblance in form. Uccellini himself did not develop the concept. He only reached for it in sonatas op. 5 no. 1 and op. 7 no. 3.

to the four-movement model, with part two and four kept in triple metres.[32] An interesting fact seems to be that the very model was employed for the first time by Frescobaldi (*Canzona 4*, 1628) and later by Leoni (*Sonata 7*, 1652), both of whom were the Roman predecessors of Stradella.[33] Apparently, they were the Roman composers who came up with the idea of having the sonata cycle founded on at least two movements using the triple metres. Later, by degrees, it went on to inspire the Bolognese and the Modenese. Manelli's sinfonia, in turn, originated in an earlier period (probably in 1666), displays a metric pattern very similar to Stradella's model. As for sonatas by Berardi, most of them have two parts of triplum at the minimum, still, they were used in various positions — usually the third and the fifth. Corelli's, Predieri's and Rozzi's sonatas included in the Buffagnotti Anthology of 1695 made in Bologna exemplify the patterns that cover two parts of triplum.[34] Some of the Bolognese, including Giovanni Battista Vitali, who had already moved to Modena, inserted only one triplum, usually as the final movement (e.g. also sonatas by Mazolini, Jacchini and *Sonata 2* by Vitali). Set against this background, sonatas by Degl'Antoni appear to be rather innovative. The composer used movements in triple metres at various points and in various number. Whereas in his op. 4 (1676) the sets consisting of two movements of this type constitute half of the collection, in op. 5 (1686) they stand for the majority. The so-called 'Roman' models also prevail among the sonatas by Degl'Antoni's Modenese peer — Colombi.[35] The process of supplementing sonata with triplum parts proves that the form of canzona was being abandoned at that time and the genre boundaries between sonata and suite were more and more often blurred. Apart from the increase in the number of dance-like movements, there comes a change in the variety stylised dances, which is best illustrated through altered preference for metre from $\frac{3}{2}$ to $\frac{3}{4}$, $\frac{6}{8}$ and $\frac{12}{8}$. Even though the metrical pattern of the canzona was dropped in the end, the concept of metric contrast between duple and triple metres was maintained as the principle that the sonata was based on. Pieces kept in one metre make up a mere 0.46% of the analysed material.

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[32] The six-movement *Sinfonia 6*, whose even movements are organised in triple metres, may be perceived as a stretched version of the four-movement model used by Stradella.

[33] Berardi sometimes introduces *Balletto* (duple metre) as the fourth movement (e.g.. *Canzone 4, Canzone 5*). Moreover, movement no. 2 becomes corrente (*Canzone 2*), whereas in part two and five of *Canzone 3* he used triplum resembling siciliana and corrente.

[34] At that time Corelli himself had been living in Rome for twenty years.

[35] It should not be deemed irrelevant here that some sonatas signed with Colombi's name were in fact composed by Lonati. Cf. Piotr Wilk (2004: 171–196).

Metric pattern aside, other structures typical of the form of the canzona were applied in sonatas, such as repetitive, recapitulatory and variation-like patterning. The tendency to integrate the form of composition with common thematic material was evident in the so-called canzon-sonata and variation-sonata.[36] In the material under consideration the variation form within multi-sectional sonata or a multi-movement cycle was rather rare (5.1%). If used, it implemented imitative technique and was limited to sonatas composed in the first half of the century by Vivarino (*Sonata 1*); Cecchino (*Sonata 4*); Uccellini (op. 4 no. 1, op. 5 no. 6) and Leoni (*Sonata 13, 29*) for example. The more popular and longer-lived, i.e. for the whole century, were the recapitulative and repetitive designs (16.82%). Sonatas structured in this way appear over the period starting with Cecchino (e.g. *Sonata 1, 3, 5, 6*) and finishing with Corelli (no. 1 op. 5).[37] Out of the composers who show the greatest predilection for thematic repetition, modification and form integration of the sometimes vast pieces, Ucellini and Leoni are worth recognition as the authors of the first two collections entirely focused on the violin solo sonata. It might not have been accidental that Uccellini entitled his op. 5 *Sonate over canzoni*, as that was the collection most abounding in sonatas assuming the shape previously set for canzonas. Op. 5 no 5 may well serve as an example to show how an intricately constructed synthesis of preceding themes in section 'h' represents the composer's skill in blending even the most internally contrasted sonatas into unity in a fairly refined manner (cf. Example 1, Figure 13).

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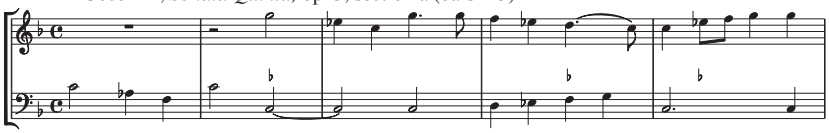
[36] The former term was used for the first time by Eunice Crocker in reference to works bearing the hallmarks of both genres, also to distinguish them from genuine works ("real-sonatas") and variations over ostinato ("variation'sonatas"). In the period 1608–1621 these categories were marked *canzona* or *sonata*. Then the boundaries between canzona and sonata were clearly delineated and rapidly canzonas ceased to be composed. Cf. Eunice Crocker *An introductory study of the Italian canzona for instrumetal ensembles and its influence upon the Baroque sonata*, Ph. D. dissertation. Radcliffe College, 1943: 433–440. What Crocker understood as variation-sonata was ground bass and tune (*tenori di Napoli)* based variations, that is works that belonged to the style of *da camera,* commonly referred to as *aria* or *partita.* Such compositions were bestowed with distinct quality, stylistically far more distanced than canzona or variation ricercare. Therefore, pieces like *Sinfonia 12* by Stradella, *La Folia* by Corelli, or chaconnes by Colombi and Lonati, do not match the subject matter of this paper.

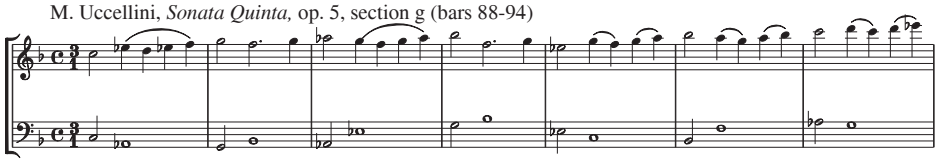
[37] See also sonatas by Frescobaldi (no. 1 i 2); Fontana (no. 3 i 6); Uccellini (op. 4 no. 3, op. 5 no. 1, 2–4, 7–9, 11, 12, op. 7 no. 1); Leoni (no. 5, 6, 8–10, 12, 13, 15, 22, 23, 28, 30); Subissati (no. 1, 4, 12); Degl'Antoni (op. 4 no. 2); Colombi (*I-MOe* Mus. E. 1386 no. 5, F. 283 no. 35); Torelli (*I-Bsp L.* 3. T.) and Lonati (no. 3).

Example 1

M. Uccellini, *Sonata Quinta,* op. 5, section a (bars 1-5)



M. Uccellini, *Sonata Quinta,* op. 5, section g (bars 88-94)



M. Uccellini *Sonata Quinta*, op. 5, section h (bars 109-114)

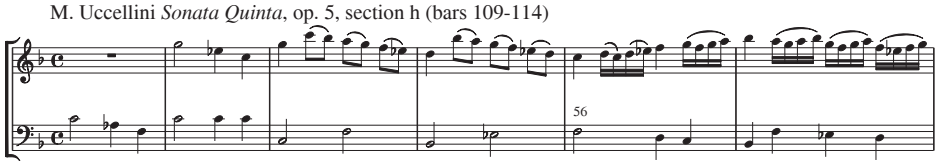


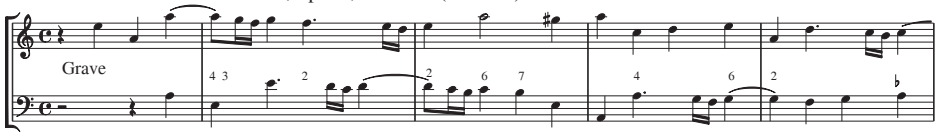
Figure 13
The structure of *Sonata 5*, op. 5 by Marco Uccellini (1649, 139 bars)

A					**B**				**C**	
C		$\frac{3}{1}$			C		$\frac{3}{1}$		C	
a→	b→	c→	d	‖	e→	f→	g	‖	h→	i		
c	*c*	*E*♭	*c*		*B*♭	*c*	*c*		*B*♭	*c*	
14	13	26	16		9	10	21		13	15	

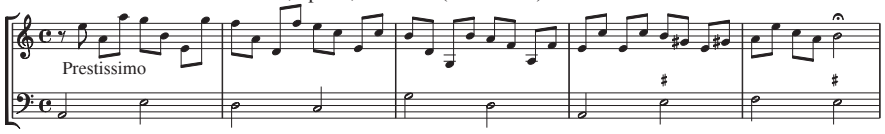
Likewise, some effort to unify the form can be traced in works by other composers of the first (e.g. Leoni, *Sonata 11,* bars 1–9; 10–18; 52–67) and second halves of the 17th century (e.g. Degl'Antoni op. 5 no. 2/i, ii; Vitali op. 13 no. 2/i, ii, iv, v; Corelli op. 5 no. 6/i, ii, iv). Melodic lines of themes opening sections or movements of such cycles are clearly related.

Example 2

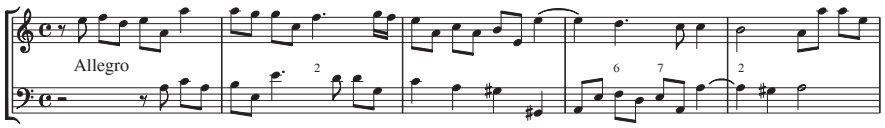
G.B. Vitali *Sonata Seconda,* op. 13, section a (bars 1-5)



G.B. Vitali *Sonata Seconda*, op. 13, section b (bars 16-20)



G.B. Vitali *Sonata Seconda*, op. 13, section d (bars 49-53)



While the tendency for concise and homogenous formations are to be ascribed to canzonas and ricercares rooted in the Renaissance, it is the through-composed form that became emblematic of the sonata since its beginnings.[38] Undoubtedly, the greatest percentage of solo sonatas shaped in this way in both halves of the 17th century (78.07%) confirm the pertinence of the definition given by Brossard that establishes sonata as a work of internal contrasts.[39] Moreover, this model most aptly conformed to the improvisational dash of early solo sonatas (perfect examples of Kircher's *stylus phantasticus)*. It allowed for developing new instrumental techniques, differentiating the expression following the aesthetic norms of Baroque and including a wealth of musical styles of the epoch in one work. In the light of the seemingly unlimited constructive possibilities provided by the through-composed structure, a question arises of when the commonly approved sonata *da chiesa* model (i.e. the Corellian one) came into being. Does the analysed material deliver examples relevant enough

[38] The conclusion is partly confirmed by the canzonas and sonatas composed between 1575 and 1621, as analyzed by Eunice Crocker (loc. cit.). According to the author the through-composed form is characteristic of the genuine sonata, called by her 'a real sonata'.

[39] Cf. Sebastien De Brossard *Dictionnaire de Musique*. Paris, 1703, vote «Suonata».

to pinpoint distinct tendencies that brought about the final shape and can this be really ascribed to Corelli?[40]

The principle of movement/ section succession — slow-fast-slow-fast (SFSF) — becomes evident quite early in the development of solo sonata. Starting with Marini and ending with Leoni, the majority of sonatas in the first half of the 17th century usually begin with an introductory slow unit followed by a fast movement (e.g. Marini *La Orlandina*, Uccellini op. 4 no. 2).[41] In the coming movements/ sections the agogic succession is usually maintained. Single-movement multi-sectional sonatas frequently take the form of repetitive alternating combinations of *Adagio-Allegro* (or *Tardo-Presto*) in concatenation over a short span (e.g. in Montalbano and Marini). This manner of handling small *Adagio-Allegro* components was maintained till the end of the 17th century, and it became the formative principle of the first movement of the already established cycle of *da chiesa* (e.g. in sonatas by Viviani, Degl'Antoni, Mannelli, Stradella, Torelli, Lonati and Corelli).

For the first time the succession *Adagio-Allegro* parallel to the agogic model serving as a basis for *da chiesa* cycle by Corelli becomes observable in the previously mentioned Ucellini's *Sonata 4* op. 4 (SF S SF).[42] A similar five-movement design reappears soon after in Cazzati's *La Pezzola* (1648), however, on a considerably larger scale (there are 241 bars). The first and fourth movement of the overall plan [*Adagio*], *Allegro*, [*Adagio*], *Adagio*, *Presto* are in fact internally agogically diversified, which results in the pattern SfsfFSSfF. It is not until we reach the sonatas by Pandolfi that we can speak of a refined model of sonata *da chiesa*. Invariably, the cycle opens with the pair of movements *Adagio* and *Allegro*. Out of his twelve sonatas the most copious group is made up by four-movement forms (five pieces). At the same time the multiplicity and diversity of patterns (three to six movements set out as SFFS, SFSF, SFSSFS, SFSS, SFFFSS, SFFFSF, SFSFFS) prevent us from identifying a predominant model, especially the one that would foreshadow Corelli's design.

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[40] Addressing the question of the originator of the model of sonata *da chiesa*, the leading authors of literature on the subject point to Corelli; e.g. William Stein Newman (1972: 69); Peter Allsop (1999: 78)

[41] Allsop resolves (1999: 78) that in duo and trio sonatas before 1681 this succession was quite infrequent.

[42] Out of other pieces by the same composer, there is another that resembles the agogic design of *da chiesa*. Still, op. 5 no. 4 (SFSFF) is a sonata the *Adagio* sections of which smoothly pass into repetitive *Allegro*.

Similarly experimental in this respect seem to be sonatas by Berardi and Degl'Antoni. The latter, however, in his op. 5 displays a tendency towards patterns SFSF.[43] Once again, these are the works of his Roman contemporaries that come closest to Corelli's design. Among them are Stradella (SFSF), Mannelli (SfsfFFSF) and Lonati (SFSFF, SSFSF). It is not only the agogic plan that is corresponding, but also the order of fugal, *moto perpetuo* and dance movements which are similar to Corelli's concepts. After all, the four-movement cycle with the succession of SFSF movements and concluding with stylised gigue was both characteristic of solo sonatas by Stradella and most often deployed in trio sonatas by Corelli.[44] Among the solo sonatas by Corelli there is only *Sonata 1* from Buffagnotti Anthology that reflects this pattern. Nonetheless, its metric arrangement (C C C) is different. In op. 5 Corelli expands his basic design with an additional movement in the manner of perpetual motion that comes in the third or fourth place. If we assume that Mannelli's sonata (Ms. *I-Tn,* Foà 11) was part of the missing op. 1 (1666), the concept behind its form might be most closely related to Corelli's op. 5. As for the succession of movements, it is the same as in op. 5 no. 1: after an internally contrasted introductory movement there ensues a fugal part (here in triple metre), and then *moto perpetuo*, *Adagio* in triplum and another fugue in triple metre.[45]

More and less closely related variants of the above model, consisting in shifting *moto perpetuo* to the fourth or second position make us notice a convergent tendency in the formal solutions undertaken by Corelli and his other Roman virtuoso colleague, Lonati.[46] Bearing in mind that equivalent arrangements underpin some sonatas composed before 1694 (*I-MOe* Mus. E. 280 nos. 6–7; Mus. E. 282 nos. 3 and 4; Mus. F. 283 no. 35) and ascribed to Colombi as well as that it is highly likely that they were written by Lonati, we may assume that the formal model employed by Corelli in op. 5 developed in

[43] Set against this backdrop, *Sonata Quinta* op. 5 by Degl'Antoni, patterned SS F SS and *Sonata Settima* op. 5 of S SFS FF design, stand as exceptional.

[44] Taking into consideration the way in which Stradella's works were dated, we need to regard Corelli's sonatas as later. Compare with Eleanor McCrickard's dating of works by Stradella in *Alessandro Stradella. Instrumentel Music*. Köln 1980: X.

[45] Sonatas op. 5 no. 2, 6 and 4 by Corelli may be viewed as variants of this arrangement.

[46] E. g. sonatas by Corelli, Ms. *I-Tn Foà 11* and no. 3 op. 5 as well as sonatas no. 3 and 6 by Lonati.

Rome earlier than the creation op. 5.[47] It might explain the reason why *Il Bolognese* abandoned his meticulously devised concept of four-movement sonata in this sole collection. In a similar vein, the four-movement pattern seems to have been discarded in favour of five parts by Degl'Antoni and Torelli. In Degl'Antoni's op. 4 the number of five-movement forms can be illustrated with the ratio 5:12 (41%), whereas in op. 5 — 5:8 (62%). A five-movement solo sonata by Torelli stands out as an exception among his ensemble sonatas (four- and three-movement).

It is worth remarking that what remains a characteristic feature of all sonatas *da chiesa* discussed in this paper is a really high level of diversity in formulae and formal conceptions. It appears that the multifariousness is not an outcome of testing various models that might finally have led to the Corellian form. Instead, the surfacing drive behind diversity is the need to exhibit the compositional inventiveness and improvisatory character inherent in virtuoso solo pieces. Supporting should prove the fact that three agogic variants occur among violin sonatas by Corelli, the great architect of form of the Baroque sonata: SfssfsFFSF; SFFSF, SFSFF. There are also as many as six metric patterns present in his works: C3CC3CCC33; CC3CC; CC3C3; CCC33; CC333; C3333.

Although the Corellian cycle of four and five movements was conspicuously predominant in sonatas of the second half of the century, one ought not to forget that three-movement arrangements represented a very high percentage of sonatas (27.57%).[48] This great number primarily covers tripartite canzona-sonatas from the first half of the 17th century (44.74%). Still, in the later decades, the share of three-movement sets is also substantial (13.32%). Due to internal agogic contrast (in external movements) a group that gives the impression of four- or five-movement sonata *da chiesa* can be distinguished among tripartite through-composed sonatas (e.g. Marini *La Gardana* op. 1; Uccellini op. 4 no. 2, 4 i 5; Pandolfi op. 3 no. 4; Degl'Antoni op. 4 no. 2; Viviani *Sonata 2*). The second group may be viewed as comprising two variants of a shortened cycle *da chiesa*: a) a three-movement outline with mainly slow parts, deprived

[47] Comparative analysis with Lonati's sonatas shows that the author of the works was in all probability Lonati, whereas Colombi copied them and made some alterations. Cf. Piotr Wilk (2004: 171–196). A form comparable to Manelli's works is to be found in the manuscript of the sonata by Torelli (Ms. *I-Bsp L.* 3. T., ca 1682–96).

[48] Cf. Table 2.

of the first *Allegro* (e.g. Guerrieri op. 1 no. 1); b) a three-movement form with preponderantly fast components without the second *Adagio* (e.g.. Mazzolini *Sonata 5;* Viviani *Toccata 1*). The third group includes arrangements that are alternative to the model of *da chiesa*, with the succession of tempo typical of Italian operatic *sinfonia* [Italian overture] and Venetian instrumental concerto (SFS). *Sonata 4* by Predieri qualifies as the most prominent of that quasi-concerto tripartite design. It opens with a fugal *Allegro* of a nearly Vivaldian theme, then follows *Largo* led in canon and the final dance-like *Allegro*.

Considerably more captivating may prove to be sonata-sinfonias by Colombi owing to the fact that various formal concepts are tried out within the sonata form. The three-movement form of his sinfonias belonging to Ms. *I-MOe* Mus. F. 280 nos. 1–3 and E. 282 nos. 2 and 3 may possibly result from reduction or basic alterations of the multi-movement prototype of *da chiesa* (most probably originated by Lonati). That thesis may be confirmed by setting these pieces against their more extensive variants from Ms. *I-MOe* Mus. F. 1386 and F. 283 as well as *Sonata 1* from Lonati's collection.[49] Some rather mechanical solutions implemented by the composer gave rise to pieces that took the shape of a three-movement Italian operatic sinfonia (except the sinfonia *I-MOe* Mus. E. 282 no. 3), not surprisingly then this name designates them in the collection.[50] Frequent use of concertato technique (e.g. *I-MOe* Mus. E. 280 no. 3), a virtuoso dialogue between the parts of *violino* and the bass (probably in the cello) as well as dazzling, toccata like, cadenzas in the violin (e.g. *I-MOe* Mus. E. 280 no. 1–2), emblematic of Roman sinfonia and concerto, move the pieces closer to concerto, both in the respect of form and style. Sonatas assuming the form of Italian *sinfonia* date back to the end of the 17th century, when first instrumental concertos came into existence in Bologna and Venice. At the beginning of the 18th century, when sonata seemed to

[49] Judging by the position of fugal movement in *Sinfonia* no. 3 and 4 in E. 282, it becomes evident that their prototype was produced by the extended pattern of *da chiesa*. The relationship between *Sinfonia* no. 1–2 from F. 280 and *Sonata 1* by Lonati appears to be more problematic, as, exceptionally, in the latter work, a fugue takes the second position, and Colombi's version additionally features movement C, absent from Lonati's work. If we compare Lonati's works from the Dresden manuscript with a manuscript sonata from Modena (*I-MOe* Mus. F. 639), we will discover that Lonati used to reduce sonatas to three movements. Lonati's Modenese sonata (written out by somebody else than the majority of original pieces by Colombi) is also a three-movement sinfonia, as if it was a sonata representative of his oeuvre, with two internal movements excised.

[50] Conceivably, the manuscript of Lonati's sonata Mus. F. 639 may be a related three-movement result of a similar reduction of an earlier prototype.

have been downgraded to a secondary compositional interest with concerto taking its place, the form experimented with by Predieri, Colombi and Lonati became more popular.

A category marginal to the above characterised tendencies is represented by Subissati's sonatas. It is highly likely that being remote from the leading musical centres, the composer pursued a very unconventional type of bipartite sonata with part one in duple and part two in triple metre. A standardised formal pattern of sonatas by Subissati synthesises in a way a multi-sectional sonata typical of the first half of the 17th century and ground bass based variations incorporated from the field of sonata *da camera* or a dance-like bisectional repercussion part. This model is remarkable for the reason that the collection was dated rather late (1676) and most of its works could be used in liturgy, which may be determined on the basis of the accompanying titles of antiphons.[51] On the other hand, combining a multi-sectional sonata into one body with a dance-like variation movement clearly matches the process of crossing the genres of sonata and suite, which was taking place in the second half of the 17th century. The first examples of introducing variation movements based on ground bass into sonatas can be traced in Innsbruck pieces by Pandolfi (defined as *per chiesa e camera*). Subissati could have come across these compositions as a violinist of the Austrian emperor Leopold I. The hybrid form of suite-variation dominates the cycle of *Rosary Sonatas* (around 1674) by an Austrian virtuoso Heinrich Biber. In many aspects they were stylistically close to the works by Subissati, in fact, they date back to the same period.

3. Tonality and its role in the architecture of violin sonata

While analysing the tonality of 17th-century compositions, especially solo sonatas, it proves impossible to rely on the criteria applied to the classical works of vocal polyphony.[52] Despite the fact that Baroque composers had to be well

[51] For further discussion about liturgical function of these pieces see Piotr Wilk "The 'sonate da chiesa' by Aldebrando Subissati — the court violinist to Jan Kazimierz, King of Poland, *Musica Iagellonica* 4, 2007.

[52] What I pertain to is the analytical method presented by Bernhard Meier in *Die Tonarten der Klassischen Vokalpolyphonie*. Utrecht, 1974, in the revised *The Modes of Classical Vocal Polyphony Described According to the Sources with Revisions by the Author*. New York, 1988 and in *Alte Tonarten: dargestellt an der Instrumentalmusik des 16 und 17 Jahrhunderts*. Kassel, 1992. Even though in the second publication Meier discussed instrumental music of the 17th century,

versed in the classic counterpoint, since the very beginning of the 17th century they would follow *stile moderno* with a fairly relaxed approach to the Renaissance modal norms.[53] Fierce criticism voiced by early-Baroque theorists having ceased, their successors seemed to have fully embraced the division into two compositional practices (i.e. *prima* and *seconda prattica*). Uccellini's disciple, G. M. Bononcini in his treatise *Musico Prattico* (1673) explicitly stated that the modal principles of 'stile à capella' did not adhere to 'stile concertato'.[54] In reference to the repertoire in question we may observe that regularity trying to establish a mode using the ambitus of parts *violino* and *continuo*. In most cases such practice turns out futile, as the ambitus of both parts usually greatly exceeds the frames of an authentic and a plagal mode put together. The lack of interdependence between the ambitus of parts and a key does not mean that we cannot deploy the norms of the major/ minor tonal system for the analysis of sonatas under discussion. The ahistorical faculty of such an endeavour aside, the more detailed examination of music composed in the 17th century shows that the tonal norms of the major/ minor system were not conformed to faithfully enough to accept this method.[55]

What brings good results in the tonal analysis of Baroque music, taking into consideration developmental tendencies, is to use the Renaissance tone (*tuono*) indicators such as the ambitus, the final (*finalis*), cadential degrees (*claves clausularum*), as well as the pitch systems (*cantus durus, cantus mollis, cantus fictus*) with their intrinsic accidental signs. The mutual dependence between ambitus and a key, even if not binding for the whole part, is more easily traceable at the level of phrase organisation, when in the whole piece or in its part surfaces a preference for constructing phrases in an ambitus that clearly defines a given mode. In the examined material features characteristic of a specific mode can be usually recognised in the opening phrase. It is the melody

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he limited the scope of research to keyboard pieces that stylistically belonged to the 16th century: polyphonic canzonas, ricercares, toccatas, and fantasias. They fell under the 16th century tonal criteria, and thus easily lent themselves to the accepted analytical method. Conspicuously, the author omitted the early Baroque repertoire of 1–3 part ensemble music, as his method would have to be considerably modified if applied to this purpose.

[53] Cf. Zofia Dobrzańska-Fabiańska *Modalność dzieł Claudia Monteverdiego. Związki z tradycją polifonii renesansu* [*The modal system as employed in works by Claudio Monteverdi. Links with the polyphonic style of the Renaissance*]. Kraków 1997: 23–4, 34, 37, 286–7.

[54] Cf. Giovanni Maria Bononcini *Musico Prattico*: 123–4, in: Peter Allsop (1999: 100).

[55] Notwithstanding, Manfred Bukofzer (1947: 220) does not hesitate to recognize Corelli as the first codifier of the major/minor tonal system.

direction, emphasis on the final, repercussion notes or the whole chords based on given scale degrees (for instance in triad motifs) that remain crucial. Occasionally, a piece may start in a way that defies an easy interpretation of tone (*tuono*), which happens when melodic prototypes of several modes are mixed (e.g. Montalbano: *Sinfonia* 1; Marini: op. 8 no. 3; Uccellini: op. 5 no. 4; Leoni: *Sonaty* no. 7, 9–10; Berardi: op. 7 no. 2; Subissati: *Ave Virgo, Bonum Certamen, Domine mi rex*). A helpful tool to correctly define the mode, especially to differentiate between the authentic and plagal variety, is the analysis of theme construction as well as of the order of thematic statements in the individual voices of the fugal passages (e.g. Corelli: op. 5 no. 1 — authentic). Not even this sphere, however, remains free of departures from the modal practice, since every now and then the composers employed keys that linked two types of mode (the so-called *tonus mixtus*).[56]

Limiting the eight or twelve modes to four: Dorian, Mixolydian, Aeolian and Ionian (e.g. sonatas by Vivarino, Cecchino, Frescobaldi, Marini, Uccellini, Leoni, Pandolfi, Berardi, Subissati, Stradella, Colombi), and ultimately two: Ionian and Aeolian (e.g. sonatas by Lonati and Corelli), indicated that in the 17th century the modal system was abandoned in favour of the major/minor tonal system. In that period the process of endowing various transpositions of Dorian (through flattening of VI degree) and Phrygian mode (through consistent sharpening of II degree) with scale features of Aeolian mode gradually intensified. Lydian and Mixolydian modes, in turn, adopt the qualities of the Ionian mode (through consistent flattening of IV degree in the so-called late Lydian and sharpening of VII degree in Mixolydian).[57] Also the quantity of

[56] It happens that the subject of the first fugue in the sonatas of the last quarter of the 17th century stressed the authentic mode (or the plagal one), whereas the subject of the final fugue explicitly accentuated the plagal mode (or the opposite). Therefore, in order to interpret the key of pieces which convey the impression that the composer permanently employed *tonus mixtus,* I have introduced a symbol that summarises both mode numbers, for instance, a IX+X, G VII+VIII. In the cases when in one composition mode features clash I put the weaker mode in brackets, for instance, Dorian versus Aeolian (unsteady VI degree), Phrygian versus Aeolian (unsteady II degree) and Mixolydian versus Ionian (unsteady VII degree).

[57] Reducing modes to Aeolian and Ionian next to the common practice of transposition confused many composers who specified the key of their works; they could not keep track of mode numbering. Mode F♭, known as late Lydian, marked by Leoni as VI exhibits all features of Ionian mode XI or XII; similarly mode a III and IV is equivalent to Aeolian a IX and X. In the body of the text and in Table no. 3 I have taken over the numbering system followed in: Heinrich Glarean *Dodecachordon*. Basel 1547. Accidental signs next to some finals stand for the kind and

claves clausularum anticipated for each mode was restricted from three *cadenze regolari* typically used at the end of the 16th century (i.e. most frequently on I, V and III degree) to two that were favoured at the end of the second half of the 17th century (i.e. most often on I and V degree).[58] In the examined material, this tendency is best observed in a rather limited group of works that share one *tuono*.[59] For the vast majority of works their tonal plan was expanded as a result of *cadenze irregolari* (e.g. sonatas by Leoni, Berardi), or a key that was introduced as more or less related to the frame key.

Solo sonata demonstrates how the practice of transposition, which in a way compensated for the restricted choice of the once eight or twelve modes, let composers turn to more and more novel keys, and that gradually facilitated the development of the major/minor tonal system.[60] The oeuvre by Ucellini proves to be outstanding in this respect, since in the solo sonata of the mid–17th century he used to deploy as many as 14 keys in the function of the frame and secondary *tuono* (the tones included some rarities, like E ♭ XI, E VII and c♭ IX). Much later sonatas by Degl'Antoni (1686) display an even wider range of transpositions (16) restricted to Aeolian and Ionian modes (with b♯♯ as the most captivating).[61] Extended options for mode transposition had to be suited to a developed system of key signatures.[62] Regardless of the categories of modes and transpositions, the material under analysis mainly points to ♮ and ♭ system for the first half of the

number of key signatures applied. Lower case letters indicate minor keys, upper case letters indicate major keys. Sonatas by Leoni are the only instance out of all the analysed pieces that had keys specified by the composer, thus I have numbered them in brackets, next to the author's marking.

[58] Cf. Francisco de Montanos *Arte de Musica Theorica y Practica*. Valladolid 1592 (in Bernhard Meier 1974: 115) and Giovanni Maria Bononcini *Musico Prattico*. Bologna 1673 (in William Klenz *Giovanni Maria Bononcini of Modena. A Chapter in Baroque Instrumental Music*. Durham 1962: 151).

[59] Cf. sonatas by Vivarino (nos. 1, 3, 4 and 8); Fontana (no. 2); Uccellini (op. 5 nos. 1, 3, 9 and 12, op. 7 no. 1); Degl'Antoni (op. 4 no. 7); Colombi (*I-MOe* Mus. E. 282 nos. 2–4); Lonati (nos. 3–6).

[60] Inevitably, it had to be paralleled with refinement of tuning and tune tempering.

[61] More than a decade before Degl'Antoni, Aeolian b♯♯ was employed by Guerrieri and Stradella as a parallel key, earmarked for the internal movements of *da chiesa* cycle, usually bringing the tonal contrast. Guerrueri used that *tuono* as a frame key without key signatures in *Sonata malinconica.*

[62] The systematics of the 17th century practice of key signatures (up to three accidentals) was presented and classified for the variety of transpositions by Giovanni Maria Bononcini (1773: 159).

17th century.[63] Only in the last quarter of the century did the composers show a tendency to place two sharps and two flats (e.g. sonatas by Stradella, Colombi, Degl'Antoni, Lonati and Corelli).[64]

The introduction of completely novel transpositions may be associated with transgressing the modal resources of *claves clausularum* and constructing chords on notes such as *b*, *f*♯, *c*♯ and *e*♭.[65] Increasing the number of transpositions opened much wider possibilities for modulation than in the traditional system of eight or twelve modes. As for the presented material we may see how these ample opportunities were seized by Uccellini in wide modulating sequences around the circle of fifts (A D G E A D G C in op. 5 no. 4, bars 78–103; F♯ B E A D G in op. 5 no. 1, bars 163–171 and op. 5 no. 7, bars 88–96) or extensive chains of suspensions based on descending bass formulae ($a^{7\,6}$ $G^{7\,6}$ $F^{7\,6}$ $e^{7\,6}$ $d^{7\,6}$ c in op. 5 no. 3 bars 149–154). Such phenomena coincided with requisite widening of the scope of accidental signs. It was at the turn of the 17th century that the meantone temperament system happened to be occasionally used as a basis for accidental *g*♭ or *a*♯. Nonetheless, such a temperament system excluded the option of using as many as five accidental sharps or flats at the same time due to the occurrence of wolf fifths. The repertoire in question provides us with examples from the first half of the 17th century of using in one piece even five sharps within *cantus durus* (e.g. Uccellini op. 4 no. 3, op. 5 no. 7 — both in E VII) and five flats within *cantus mollis* (Uccellini op. 4 no. 5 — in c♭ IX). In the later period there are pieces with six sharps within the ♮ or ## system (e.g. Uccellini op. 7 no. 3, Colombi *I-MOe* Mus. F. 280 nos. 3–4, Degl'Antoni op. 4 no. 7 and op. 5 no. 7); incidentally, in several cases it was necessary to play *b*♯ (e.g. Colombi/Lonati *I-MOe* E. 282 no. 1, Corelli op. 5 no. 6).[66]

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[63] The only ones who overcome this inclination are Fonata and Ucellini, who used the system of ## in order to transpose the Ionian mode up a second.

[64] The lack of examples with three signatures (apart from Lonati's *Sonata 4* and sonata op. 5 no. 11 by Corelli) lets us assume that the systematics by Bononcini was ahead of his times' practice. Bononcini himself was satisfied with two signatures in his compositions.

[65] Cf. sonatas by Uccellini (op. 4 nos. 2–3, op. 5 no. 5, op. 7 no. 2); Guerrieri (op. 1 no. 1); Subissati (no. 8); Degl'Antoni (op. 4 nos. 11–12, op. 5 nos. 2, 4, 7); Montanari, Predieri, Colombi/Lonati (*I-MOe* Mus. E. 282 no. 1, F. 280 nos. 3–5); Corelli (op. 5 nos. 1, 6 and Ms. *I-Tn Foà 11*).

[66] Accidental signs like these are not limited to the violin part. Rendering them correctly would not impose any technical problems. Most frequently they were required in continuo realisation, which can mean that in such situations lute or violone were preferred over keyboard instruments or that some more advanced forms of tune tempering had to be used.

Most captivating are chromatic semitone passages within an octave or a fifth. While in *Canzone Sesta* by Berardi we may find a sequence of minor 2nds in the ambitus that in Schlick's meantone temperament system must have sounded off-key (*e♭'–d♯"* with suitable continuo realisation), ten years earlier in Uccellini's *Sonata Terza* op. 7 we find evidence that the temperament that was in use had not yet equalized enharmonic tones (in a scalar passage with numeric representation of basso continuo *f"* follows *e♯"*).[67] Chromatic passages of Vatican canzona by Frescobaldi or sonatas VII and IX by Leoni do not transgress the standard set of accidental signs of the 16th century (*b♭*, *e♭*, *f♯*, *c♯*, *g♯* and *d♯*).

Despite modulations, temporary excursions to various keys and maintaining whole sections in separate keys, a prevailing number of sonatas were framed with one key, which helps to specify the tonal framework and to pinpoint one *tuono* as the main key for the whole piece.[68] What sonata composers borrowed from motet and madrigal music was the practice of designing the dynamic cadential plan of a piece (i.e. its *claves clausularum*) in the way that unequivocally defined the main key both at the beginning and at the end of the piece, meanwhile, its middle sections were the realm for diverse *cadenze di mezzo* or *irregolari*. While in vocal genres such measures were justifiable for musical representation of the text, in instrumental works these benefits of tonal and expressive diversity were so obvious that they were embraced by composers, especially in sonatas.[69]

Examination of cadential design in the sonatas I have chosen does not expose any straightforward mutual dependence between multi-sectional arrangement and a greater assortment of *claves clausularum* or between a multi-movement design and a modest cadential scheme.[70] Not infrequently, among the multi-sectional and multi-movement works by one composer the latter display more adventurous attempts in cadential arrangement (e.g. sonatas nos.

[67] More is illustrated by Patrizio Barbieri in "Violin intonation: a historical survey", *Early Music* 9/1, 1991: 69–88.

[68] An exception to this formula is Ucellini's sonata op. 5 no. 10, scored entirely without key signatures, beginning in A VII, followed by d I, F XI and finale in G VII. Similar features appear in Marini's *Sonata Terza Variata, i*n which the composer puts in succession various keys, which he marks with alteration in key signatures: A XI, C XI, d♭ IX, F♭ XI, g♭ IX and a IX. The two related keys A XI and a IX form a bridge that unifies this rather rhapsodic piece.

[69] In dances, by contrast, owing to their functional nature, tonal unity and clarity were highly desirable.

[70] Mentioned before, polytonal sonatas by Ucellini and Marini have a multi-sectional plan, still, their cadential design is not particularly elaborated.

1 and 3 by Montalbano, op. 4 nos. 3 and 5, op. 5 nos. 9 and 11, op. 7 nos. 1 and 2 by Uccellini). Diversity of cadential tones (*claves clausularum*) does not always equal the tonal contrast, since irregular cadences (*cadenze irregolari)* can be introduced without leaving the frame key. To illustrate that, sonatas by Leoni show the still fairly modal method of staying briefly on a degree not included in *cadenze di principio, mezzo* and *fine*. The composer carefully established the mode in an opening statement, most phrases stayed within the ambitus that highlighted the frame key, irregular cadences, however persistent, did not imply *commixtio tonorum*, whereas the finishing clausula always ended up in the final of the frame key.[71]

Form-wise tonal means are crucial to the shape and accentuation of higher entities of sonata, and to the relations between movements and phases. The analysed works show that at the nodes of sonata — at the end of cycle movements and multi-sectional metric phases — there are usually cadences on the final.[72] The tendency to close all movements of a piece on the 'tonic' surfaces even in the works that within separate movements deviate towards diverse keys (e.g. sonatas op. 5 no. 5, 11, op. 7 no. 2 by Uccellini; op. 4 no. 1 by Pandolfi; *Canzone 1* by Berardi; sinfonie no. 5–7 by Stradella; op. 5 no. 1, 7 by Degl'Antoni; *Symphonia 2* by Viviani; *I-MOe* Mus. F. 280 no. 3 by Colombi). In the remaining compositions two or three cadential tones (*claves clausularum*) per piece are used at the end of main stages. The first movement can be terminated with the final and on the V, IV or III degree, whereas the subsequent movements may additionally conclude with cadences to the VI degree, VII or II, all of which depends on *tuono*. The two latter options (VII and II degree) stem from the habit of introducing a key contrasting with the frame key (e.g. *Sonata 1* by Cecchino, op. 8 no. 4 by Marini, *Canzone 3* by Berardi) or a temporary excursion to a foreign tonal area in at least one inner movement (e.g. *Sinfonia 3* by Montalbano, *Sonata 25* by Leoni).

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[71] A departure from this practice show three sonatas (Sonata 7, 9 and 10) that according to the composer are maintained in *secondo tono* (that is g♭ I) and sonatas 22 and 28 (*sesto-* and *ottavo tono*, that is F♭ and G VII respectively). The most abundant in respect of tonality seems *Sonata 7*. It starts in B flat ♭ XI rather than in the alleged g♭ II, which is followed with c♭ IX, D XI (suddenly closed with a cadence in f), E XI, c IX and g♭ II. *Sonata 9* starts with a chord E♭ and a chromatic passages, *Sonata 10* opens distinctly in B flat ♭ XI, *Sonata 22* and *Sonata 28* begins in C XI.

[72] The most outstanding in this respect are sonatas by Vivarino, Fontana, Uccellini, Pandolfi, Subissati, Stradella, Degl'Antoni and Lonati.

These examples where the whole movement of a cycle (or a few of them) distinctly emphasise a *tuono* that differs from the frame key are most essential from the perspective of development of Baroque sonata form. Such sonatas can be traced to the beginnings of Baroque (Cecchino's *Sonata 1*, Marini's op. 8 no. 4). Most interesting, however, are the cases in which a new key is launched alongside a change of a key signature. It was Marini who first applied a temporary transition from *cantus durus* (♮) to *cantus mollis* (♭) in violin sonata. In *Sonata Terza Variata* the change is about transposition of the whole introductory period a fifth down to the primary key (A XI), which in the succeeding development of the piece enables excursions to other keys connected with the system (g♭). When the frame key is gradually restored the primary order without key signatures is also re-established.[73] While the sonata by Marini still represents a rhapsodic multi-sectional structure, *Canzone Terza* by Berardi demonstrates a five-movement construction with a similar relation between the frame key (G VII) and the opposing one (A♯♯ VII). The change of keys in movement two and three is accompanied by a change of systems: from ♮ to ♯♯.[74]

In both pieces it is impossible to pinpoint quasi-functional relations between the frame key and the keys of internal movements of the sort that occur in Berardi's *Canzone Seconda* and *Canzone Sesta (*A VII — a IX, a temporary system modulation from ♯♯ to ♮); sonata op. 4 no. 5 by Degl'Antoni (C XI — c IX, a changeover from ♮ to ♭♭), sonata no. 1 from E. 282 by Colombi (A VII — a IX, a shift from ♯♯ to ♮), or the sonata from Ms. *I -Bsp* by Torelli (e IX — A VII, a conversion from ♯ to ♯♯).[75] In the last quarter of the 17th century we may observe a tendency towards maintaining at least one movement of *da chiesa* cycle in the relative key or in the dominant (e.g. sonatas by Stradella, Viviani, Degl'Antoni, Montanari, Predieri, Jacchini, Vitali, Colombi, Lonati). Set against

[73] The tonal design of that multi-sectional work covers: ♮) A XI-C XI |♭) D XI-F XI, g IX ♮) C XI-a IX.

[74] Part four, although written out in ♮) system, contains modulation from A VII to the dominant in G VII. It is only the finale that returns to the frame key.

[75] Each of the five movements of the manuscript of Torelli's sonata is distinguished by a separate system of key signatures, which reflects the tonal abundance of the piece. There are two sharps in part one (*f*♯' and *f*♯"), which starts with e IX and later on brings the key of the dominant — B. The fugal part two written out with only one sharp (*f*♯") highlights the main key, whereas part three modulating from *f*♯' and *f*♯" terminates with the chord *c*♯. Part four brings in two sharps (*f*♯" and *c*♯") and the key AVII, which is followed by a return of the fugue that consolidates the main key. It is unknown why this time part five (B1) is recorded with *f*♯' and *f*♯", and not as in the previous manner with only *f*♯".

this background, the modulating movements of sonatas op. 5 by Corelli present an original preference for the upper mediant. In sonatas by Degl'Antoni, Vitali, Montanari, Predieri, Stradella, Leonarda and Lonati, movements that tonally oppose the main key usually take the middle or penultimate position in the cycle.[76] Apart from the examples that have been mentioned this practice is never connected with the change of key signature.

The tonal preferences of composers, especially if the choice of keys for collections of solo sonatas is concerned, do not expose any instances of using the whole system of eight or twelve modes; even though that might be implied by the number of included pieces.[77] Irrespective of numeral indications, in eight sonatas by Vivarino and Cecchino that belong to a collection of vocal-instrumental sacred music, there are only four modes (*F G a C*) according to the system codified by Glareanus. For his twelve sonatas from op. 5 Ucellini employed eight frame keys that go beyond the system set out in *Dodekachordon* (*D d e g A B Cc*). In a collection by Leoni, clearly based on the framework of eight modes emphasised by the remarks accompanying each piece (*primo tono, secundo tono, terzo tono, quarto tono, sesto tono, ottavo tono*), there are merely six keys for 31 sonatas (*d g a e F G*).[78] It appears that aside from Leoni, all composers draw, to a smaller or larger extent, on the system of *dodecachordon*.[79] Since in works by Leoni *tuono* III is identical with Glareanus' *tuono* IX, IV with X, and VI with XI or XII, we may assume that despite some attempts to emphasise the connection with the system of eight modes, the sound of his pieces belong to the tonality represented by *dodecachordon*.[80] Similarly, in the much later op. 4 (1676) by Degl'Antoni, regardless of distinctively marked polarisation between Aeolian and Ionian *tuoni*, the first

[76] Colombi seems to have an experimental approach to sonatas from F. 1386, since the modulating movement comes as the second and at times as the last but one. See also *Sonata 6* op. 4 and *Sonata 7* op. 5 by Degl'Antoni.

[77] Vivarino — 8; Cecchino — 8 (including one piece *à* 2); Fontana — 6; Uccellini op. 4 — 6, op. 5 — 12+2; Pandolfi op. 3 — 6, op. 4 — 6; Berardi — 6, Stradella — 12, Degl'Antoni op. 4 — 12, op. 5 — 8; Lonati — 6; Corelli op. 5 — 6 + 6.

[78] In Ucellini's collection, in turn, there are 11 keys, including both the frame and secondary keys: *Cc Dd E flat e F Gg A B flat*.

[79] Cf. Pandolfi (*D d e g A a C*); Viviani (*d e F g G a C*); Berardi (*d F G a A C*); Subissati (*D F G g a C*). Berardi markedly pointed to *dodekachordon* as obligatory in *canto figurato* (c. f. *Miscellanea Musicale,* Bologna 1689: 21, 172).

[80] Leoni used a system favoured by Adriano Banchieri in *Cartella Musicale* (Venice, 1614), Lorenzo Penna in *Li primi albori musicali* (Bologna 1684) and Bartolomeo Bismantova in *Compendio Musicale* (Ferrara 1677).

eight sonatas are based on the finals from the eight-scale system that correspond numerically. To reach a dozen, the composer includes transpositions of various species of *tuono* XI and IX. In the cases of wide-ranging transpositions (including limiting the modes to Aeolian and Ionian) when the process surpassing Glareanus' framework develops on a large scale, the choice of keys is approximate to the early major/minor tonal systems. Were we to add up the *tuoni* used as the frame and secondary keys in the works by Uccellini (*Cc Dd E flat Ee F Gg Aa B flat*) and Degl'Antoni (*C dD E flat e F gG aA B flat b*), the result would be close to the fifteen keys favoured by Vivaldi and Bach in the mid–18th century (*Cc Dd E flat Ee Ff Gg Aa B flat b*).[81] Such cases, however, are infrequent. The so-called tonal system most frequently represented in the analysed collections of solo sonatas is reduced to much akin variants of six or seven main keys: *C Dd e g Aa* (Pandolfi); *C Dd e G Aa* (Colombi); *C d e F Gg a* (Viviani); *C D F Gg a* (Subissati); *C d F G Aa* (Berardi); *c Dd e Gg Aa* (Lonati); *Dd e F G a* (Stradella). These preferences are closely related to a tonal set presented in Bononcini's *Musico Prattico* (1673), being the most commonly applied by the composers of his epoch. Whereas in the first half of the 17th century composers usually choose major keys (Vivarino, Cecchino, Fontana, Uccellini), in the last quarter of the century we may notice a balance between works in major and minor arrangements (Stradella, Degl'Antoni, Colombi, Lonati, Corelli).

Table 3.
Tonal preferences in 17th-century Italian violin sonatas
* individual pieces

Composer, piece dating	**Modal species (according to the frequency of use)**
Innocentio Vivarino (1620)	G VII, C XI, XII, F♭ XI, a IX, X
Tomaso Cecchino (1628)	a IX, G VII, C XI, D XI
Ottavio Maria Grandi (1628)	D XI, G VII*
Girolamo Frescobaldi (1628)	G VII+VIII, a IX, a X, g♭ II
Biagio Marini (1617, 1629)	a IX, C XI, D XI, B flat ♭ XI, G VII, A VII (XI), d I, g♭ I, e IV (X)
Bartolomeo Montalbano (1629)	a IX, G VII, d I
Dario Castello (1629)	a IX, d I+II
Giovanni Battista Fontana (prior to 1630)	C XII, G VII (XI), D♯♯ XI

[81] The full order of keys in violin sonatas by Corelli comprises a slightly divergent selection of twelve tones: *C c sharp dD eE F f sharp g Aa B flat*.

Maurizio Cazzati (1648)	C XI, D XI*
Marco Uccellini (1645, 1649, 1660)	XI: C, F, D, D𝄪, B flat ♭, E flat ♭; VII, VIII (XI): G, A, E, C♭; I: d, g♭; IX: c♭, g♭, e
Giovanni Antonio Leoni (1652)	a III, g♭ II, d I (IX), G VII+VIII, e IV (X), F♭ VI (XI, XII)
Giovanni Antonio Pandolfi-Mealli (1660)	a IX, D𝄪 XII, d I (IX), e IX, C XI, g♭ I (IX), A VII (XI)
Angelo Berardi (1670)	d I, A𝄪 VII (XI), G VII (XI), a IX, C XI, F♭ VIII (XI)
Agostino Guerrieri (1673)	a IX, h IX, D𝄪 XI
Aldebrando Subissati (1675–6)	XI: F♭, C, A; G VII (XI), IX: a, g♭; F♭ VIII (XI)
Alessandro Stradella (ca 1675)	XI: F♭, D𝄪, G♯, C; IX: a, e♯, d♭, h𝄪, d; G VII (XI)
Giovanni Bonaventura Viviani (1678)	XI: C, F♭, G; IX: a, e♯, d, g♭
Pietro Degl'Antoni (1676, 1686)	XI: C, G, D𝄪, F♭, B flat ♭, E flat ♭♭, A𝄪; IX: a, d, e♯, c♭♭, g♭, h𝄪, d♭
Carlo Mannelli (ca 1666–77)	a IX*
Giovanni Battista Vitali (1689)	D𝄪 XI, h𝄪 IX, a IX
Isabella Leonarda (1693)	d IX, g — IX, B flat XI*
Giuseppe Colombi (ca 1674–94)	XI: D𝄪, C, G♯; A𝄪 VII (XI), IX: e, e♯, a, d
Antonio Montanari (ca 1695)	D𝄪 XI, h𝄪 IX*
Giacomo Predieri (ca 1695)	c♭♭ IX, E flat ♭♭ XI*
Carlo Mazzolini (ca 1695)	G XI*
Giuseppe Jacchini (ca 1695)	D𝄪 XI, h IX*
Clemente Bernardino Rozzi (ca 1695)	A𝄪 VII (XI)*
Giuseppe Torelli (ca 1680–96)	e♯ IX, A𝄪 VII (XI)
Carlo Ambrogio Lonati (ca 1681, prior to 1701)	XI: D𝄪, A𝄪, A𝄫, G♯; IX: d, a, g♭, e♯, c♭♭
Arcangelo Corelli (ca 1680, 1700)	XI: A𝄪, C, D𝄪, F♭, B flat ♭; IX: a, g♭, d♭, e, c sharp, f sharp

4. Compositional techniques and their influence on the shape of violin sonata

The scoring limited to barely two instruments in sonata *à 1* seems to determine relevant technical and texture devices. The material under discussion helps us to conclude that despite obvious shortcomings, the Italian violin sonata was the ground for implementing the most significant compositional techniques of the

Baroque — the fugal, variation and monody-orientated. Even though sonata *à 1* was in a way an instrumental equivalent of vocal monody, released from the function of textual communication, it did not need to be solely based on the monodic texture. Composers of solo sonatas occasionally reach for voice/part cooperation methods characteristic of the arrangement *à 2* and *à 3*, including imitation, antiphonal concertato dialogue, homorhythm and contrastive polyphony. All these types of texture applied at exactly specified points of the whole span of a composition were aimed at expressive enrichment of sonatas and at relevant texture formation.

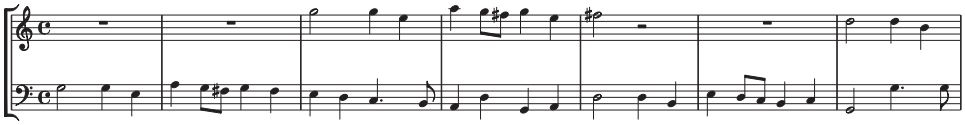
Imitative polyphony was a technique taken over from canzonas, motets and madrigals of the Renaissance. As a result, it is common in solo sonatas of the first representatives of the genre, whereas in the works of the second half of the 17th century it was limited to one or two movements of the *da chiesa* cycle. Provenance of imitative movements was stressed through the use of names such as *canzone* (see Example 3). Vivarino, Cecchino and Frescobaldi often deployed imitation in their works.[82] Using consistent through-imitation of all musical ideas (inviting through-composed structures) and combining imitative polyphony with variation technique (suitable for recapitulatory and variation forms, Example 3) prove close technical relation of these pieces with canzonas, ricercares and motets.[83]

[82] The linear structure of sonatas by Vivarino stems from combining the imitative technique with antiphonal dialogue between continuo and *violino* in a manner typical of sonata *à 2*. Cf. *Sonata 1* (bars 1–31); *Sonata 3* (bars 22–33) and *Sonata 6* (bars 13–26).

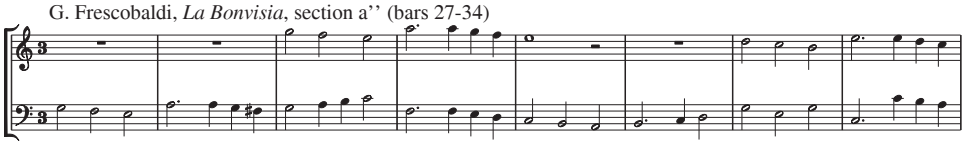
[83] Themes are often transformed metrically and, to a lesser degree, motivically (compare with sonatas no 1 and 8 by Vivarino; no 1, 3–7 by Cecchino and no. 1–2 by Frescobaldi). This tradition was still invoked at the end of the 17th century when the closing fugue gave way to a version of the fugue featuring in the second movement (compare with sonatas *I-MOe* Mus. F. 1386 by Colombi, *I-Bsp L.* 3. T. by Torelli and op. 5 no. 1 by Corelli) enriched with dance elements or when small transformations of incipit melody in the succeeding movements integrated the cycle (see Example 2: op. 13 no. 2 by G. B. Vitali). At the beginning of sonata no. 5 by Cecchino the subject of the solo part is counterpointed in the bass with its augumented version. Uccellini (e.g. op. 4 no. 1, op. 5 no. 1–2) frequently employed diminution, and Corelli introduced inverted subject at the end of no. 1/ii op. 5.

Example 3

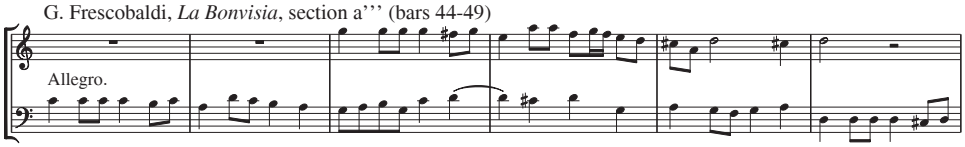
G. Frescobaldi, *La Bonvisia*, section a (bars 1-7)



G. Frescobaldi, *La Bonvisia*, section a'' (bars 27-34)



G. Frescobaldi, *La Bonvisia*, section a''' (bars 44-49)



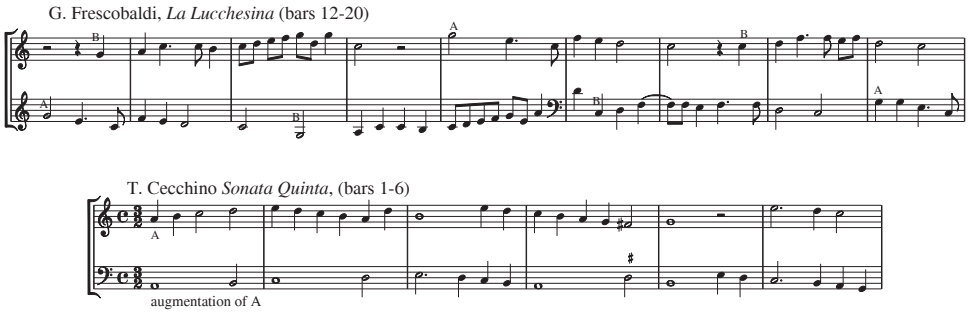
Canzona alike, most of the sonatas by the three composers (organists) began with fugal or imitative *exordium* that involved the part of the organist in the same way as the soloist. In spite of the fact that this type of imitative opening was still a regular practice in the last decades of the 17th century, it was rarely part of the compositional strategies in the repertoire under review.[84] In most sonatas their fugal or imitative movements came as second in order (after introductory *Adagio*, e.g. op. 8 no. 1 by Marini; *Symphonia 2* and *Toccata 1* by Viviani; op. 5 nos. 3–5 by Corelli), at the end as a final fugue (e.g. op. 1 no. 1 by Guerrieri; op. 7 nos. 1–4 by Berardi; op. 4 nos. 3, 6, op. 5 nos. 5, 7 by Degl'Antoni), or at both points (e.g. *I-MOe* Mus. F. 1386 no. 5 by Colombi; *I-Tn* Foà 11 by Mannelli, *I-Bsp* L. 3. T by Torelli; op. 5 no. 3 and 8 by Degl'Antoni; op. 5 no. 1, 2 and 6 by Corelli). Nearly all combinations were tested by Stradella and Degl'Antoni, whereas Corelli equally applied the second and third type.

During the 17th century the solo sonata had undergone procedures that required both various intensity of imitative polyphony and various methods of

[84] Cf. Marini's op. 8 no. 2; Fontana's no. 3 and 4; Uccellini's op. 4 no. 3, op. 5 no. 2, 7 and 12; Berardi's op. 7 no. 5; Degl'Antoni's op. 5 no. 2 i 7; Predieri's *Sonata 4*; Rozzi's *Sonata 7* and Vitali's op. 13 no. 2.

using the technique. Thematic statements in early sonatas are usually very short, more frequently imitated in the octave. The use of means of thematic transformation is representative of ricercares. Then, in the second half of the 17th century solutions such as imitation in fifths became regular, transitory episodes – more important, and fugal movements span over tens of bars.[85] Fairly advanced contrapuntal means can be found in both periods: two or three subjects led in fugue, imitation with augumented subject or in simple diminutions.[86]

Example 4



It is obvious that the fugal technique integrates units of composition. Still, starting with Berardi, we may detect the tendency towards fugue fragmentation through inserting extensive episodes such as *moto perpetuo*, *arpeggio* and others of similarly non-imitative texture among subject statements.[87] In many cases, even though the subject returns in the final stage of this kind of a fugue, regular fugal work is stopped as a result of a change in technique. Apart from

[85] Compare fugal parts of sonatas by Vivarino, Frescobaldi and Marini with similar by Berardi, Degl'Antoni, Stradella, Predieri, Colombi, Lonati, Mannelli, Torelli and Corelli.

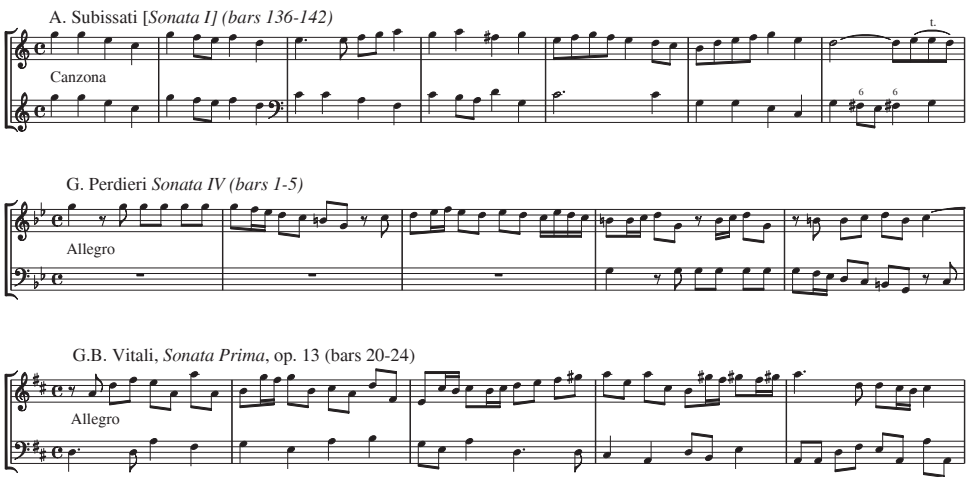
[86] Cf. Frescobaldi's *La Lucchesina* (bars 12–34); Degl'Antoni's op. 5 no. 2 (bars 112–156), op. 5 no. 5 (bars 144–202); Corelli's op. 5 no. 1 (bars 38–98); Cecchino's *Sonata 5* (bars 1–12), Uccellini's op. 5 no. 6 (bars 1–91). A completely separate genre is represented by Uccellini's *Sonata Decima Terza* op. 5, featuring with *Trombetta* as a virtuoso crowning of the collection. Recorded as a solo sonata, it contains a remark 'per il secondo Violino si prencipia al fine et si sonna sempre alla roversa', according to which the part of the second violin will be received through reading the solo scoring backwards, which is to say that the piece represents a canon in retrograde motion *à 2 violini*.

[87] Cf. Berardi's op. 7 no. 1/iii (bars 40–117) and op. 7 no. 4/v (bars 115–150); Subissati's *Sonata 2*; Colombi's *I-MOe* Mus. F. 280 no. 6–7/ii (bars 23–65); Lonati's *Sonata 3*/ii (bars 29–90) *Sonata 5/*ii (bars 29–93). *Sonata 2* by Subissati illustrates the imitative-variation technique characteristic of canzona-sonatas by Frescobaldi. It stands out as an exception in the collection it belongs to.

adding variety to the texture, the role of related episodes consists of enriching the tonal structure of the fugal movement. This is a pattern applied in all fugues in Corelli's solo sonatas.[88]

In the period when the use of a hybrid form combining sonata and suite intensified, fugues were evidently based on dance subjects (see Example 5) or dance-like sections were introduced as fugue episodes.[89] Along with the transformation of the tonal system and increase in the meaning of dominant-tonic relations came a change in the type of subjects used in imitations; *soggetto* and *andamento* replaced *attaca.* In sonatas by Vivarino, Cecchino, Frescobaldi, Uccellini, Berardi and Subissati there are still fairly short, repetitive or triad-based canzona-like subjects. In the compositions by Perdieri, Degl'Antoni, Viviani, Stradella, Lonati, Vitali and Corelli by contrast, subjects encapsulate the faculties of the late Baroque with extended size, texture adjusted to the violin, and melody affected by cantilena-style operatic arias.[90]

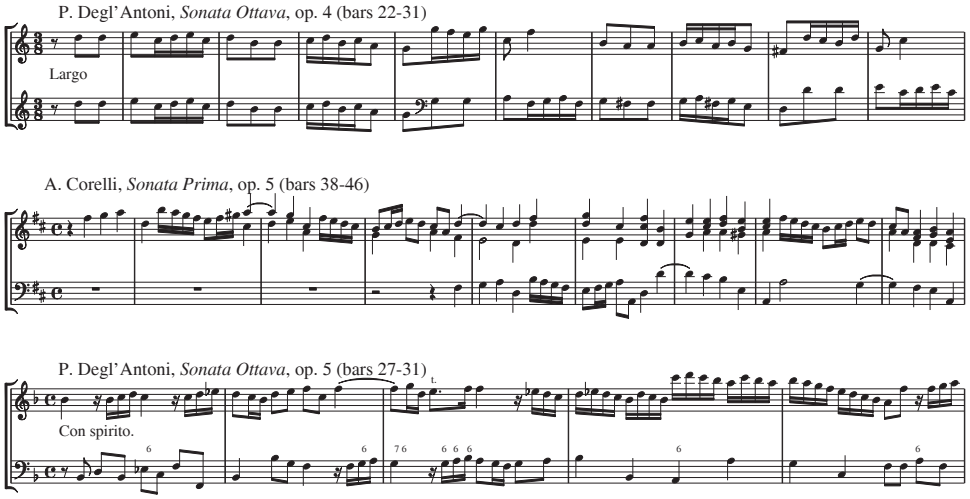
Example 5



[88] Such structuring confirms the preservation of early-Baroque multi-sectional principle in the works by this leading representative of the genre.

[89] Cf. Degl'Antoni's op. 5 no. 3/ii (bars 38–85); Corelli's op. 5 no. 1/v (bars 38–98) no. 6/v (bars 149–222); Lonati's no. 3/ii (bars 29–90).

[90] What attracts particular attention is the Vivaldian subject in the fugue of the sonata by Predieri and in op. 5 no. 4 by Degl'Antoni, the dance subjects of fugues by Berardi (op. 7 no. 1 and 3), Degl'Antoni (op. 4 no. 8) and Corelli (op. 5 no. 1/v, no. 5/v), as well as the stately ones in compositions by Mannelli, Vitali (op. 13 no. 2/i, v) and Degl'Antoni (op. 4 no. 7, op. 5 no. 2/iv no. 8/ii).



In many sonatas that employ imitative technique, a distinguishing feature occurs in bass parts: its melodic activity, and a wide ambitus exceeding two or even three octaves (e.g. sonatas by Vivarino, Frescobaldi and Berardi). These qualities ensue from imitative *exordium* and its representative practice of doubling the subject statements in the organ part and from imitative statements of the subject within the bass part (in both hands), which generates three-voice imitation, if adequately supplied with a solo part.[91] The device that intensifies the impression of linear leading in several voices is imitation of selected motifs in the violin part itself. Beginning with tentative steps undertaken by Vivarino, the technique of self-imitation was applied in solo sonatas fairly frequently, especially in pieces of rather poor melodic activity in the bass (see Example 6).[92] The comparison of different versions of two sonatas by Lonati arranged by Colombi proves that the technique in question was aimed at feigning or replacing fugue. In movements B and B1 of sonatas no. 5 from F. 1386 and no. 7 from F. 280, at the beginning of the monophonic part of *violino* comes self-

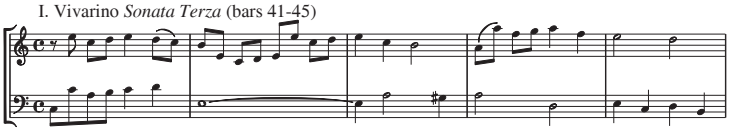
[91] Cf. Vivarino's sonata no. 2/i; Frescobaldi's canzonas no. 2/i, ii and no. 4/i; Berardi's op. 7 no. 1/ii, v, no. 2/vi, no. 3/v no. 4/v; Stradella's sinfonia no. 6/v. The bass part is similarly structured in sonatas for violin and basso continuo by J. S. Bach.

[92] Vivarino's sonata no. 3 (bars 15–20, 41–43); Castello's sonata no. 1 (bars 62–86); Montalbano's sinfonia no. 3 (bars 12–22); Uccellini's op. 4 no. 1 (bars 42–61), op. 5 no. 4 (bars 10–54, 68–125), no. 6 (bars 55–58), no. 10 (bars 8–24); Colombi's sonata *I-MOe* Mus. E. 282 no. 2 (bars 19–34); Leonarda's sonata no. 12 (bars 16–50).

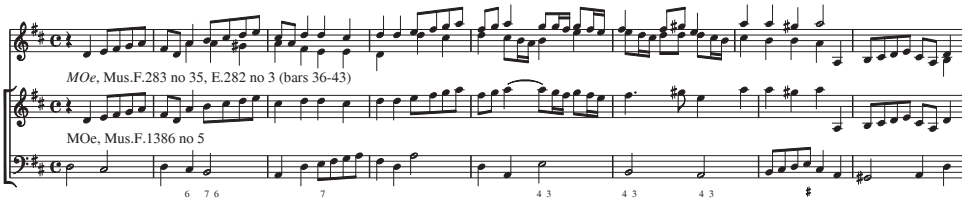
imitation of the subject (in relation subject-answer) that is later on assumed by the bass (only in the variants of sonata Mus. F. 1386). In the counterparts of these movements in variant no. 35 from F. 283 (and E. 282, no. 3+4) and no. 6 of F. 280 the violin rendition requires polyphony playing in double-stops, thanks to which the preceding self-imitations alter into real two-voiced or three-voiced (if the bass part is included) fugue, resembling op. 5 by Corelli.[93] In the majority of cases an attempt to render the parts containing self-imitation through multiple-stop polyphony makes the mechanical completion of missing parts of the feigned fugue impossible, as the fugal work is fake; melodic lines of *violino* and continuo are led in a way that excludes consistent and untroubled imitative work.[94]

Example 6

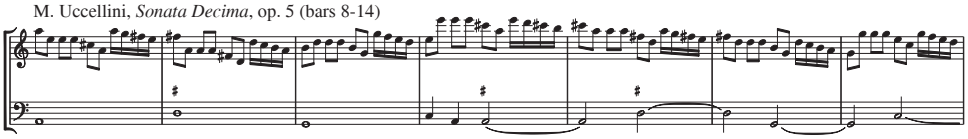
I. Vivarino *Sonata Terza* (bars 41-45)



C.A. Lonati/G. Colombi [*Sonata*] *I-MOe* Mus. F. 1386 no.5; Mus. F.283 no.35; Mus. E. 282 no.3; *A-Wn* E.M. 62a



M. Uccellini, *Sonata Decima*, op. 5 (bars 8-14)

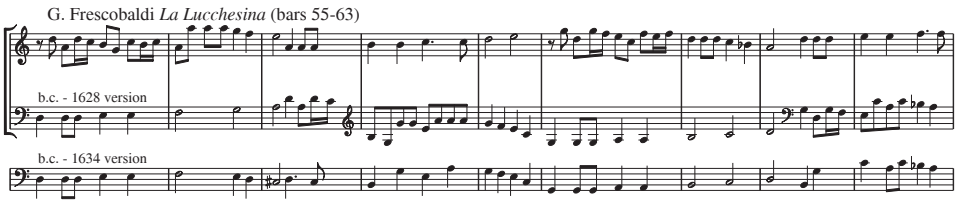


[93] In this case we may speak of the violin assuming the role of the organ in fugal parts of sonatas by Vivarino, Frescobaldi, Berardi and others.

[94] The phenomenon can be also illustrated in the comparative analysis of other sonatas by Lonati arranged by Colombi. Self-imitations in the violin in the monophonic variant of no. 4 from F. 280 in multiple-stop versions of no. 5 and 8 from F. 280 are not accompanied with fugal technique.

Another contrastive examination shows the process of abandoning the canzona-like model of sonata structured with the technique of syntactic imitation for the sake of monodic sonata. *Basso seguente* in ensemble canzonas from 1628 was replaced by Frescobaldi for the revised edition of 1635 with real fundamental bass.[95] Consequently, independent long time value monodic bass lines were introduced in the equivalent passages where the bass took an active part in imitative exchange with the violin.[96] By changing the texture of his canzonas Frescobaldi made them resemble sonatas of his day, composed in *stile moderno* by Marini, Fontana and Castello, in which the imitative technique was by principle neglected.

Example 7



Next to imitative solutions it was the variation technique that played a rather crucial role in shaping the violin sonata. That was yet another area for exploiting the experience gained in the 16th century. Therefore, in the works of the first half of the 17th century the imitative technique was inseparable from variations of the ricercare type.[97] In this period we may also find sonatas entirely dominated by variation technique, whereas in the second half of the century the variation type of structuring was usually restricted to one movement. In sonatas by Vivarino (*Sonata 1*) and Frescobaldi (*Canzona 1* and *2*) within imitative texture emerges a simple transformation of the subject into triple metres

[95] The results of the contrastive examination of these works were discussed in a paper by Niels Martin Jensen *La Revisione delle «Canzoni» ed il suo significato per la comprensione del linguaggio frescobaldiano* in: G. *Frescobaldi nel IX Centenario della nascita*. Florence, 1986: 315–327.

[96] Explicit shift of preferences towards the monodic texture can be observed if we compare op. 5 (*sonate over canzoni*!) and 7 by Uccellini.

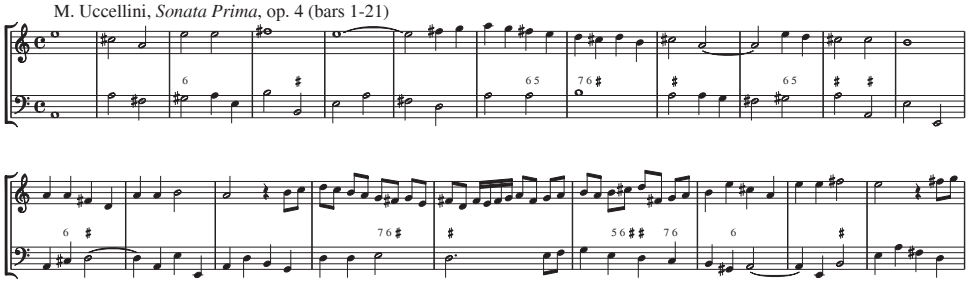
[97] Examples of solo variations based on ostinato bass should be treated as a separate genre closely related to works qualified as *da camera*, entirely distinct from sonata. This paper refers only to those examples of partitas that were used in sonata compositions.

and small modifications in the interval composition of the head motifs (see Example 3). In the short, metrically homogenous *Sonata 4* by Cecchino (54 bars) the subject is stated in imitation in two modes (G VII and a IX), to bring contrast within the piece it is successively presented in monodic texture and strict imitation, each time motivically restructured. In the same vein, around that period, simple means of subject transformation are applied in numerous sonatas of recapitulative design.

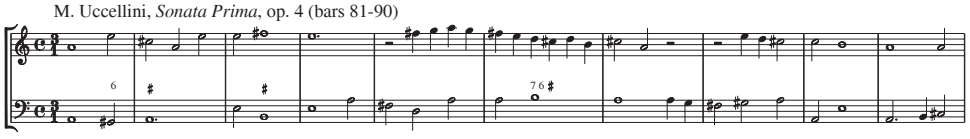
Among the composers of violin sonatas it was Uccellini who established himself as the most inventive in exploiting the variation technique. He used the techniques typical of both ricercare and partita: a) subject diminution (e.g. op. 4 no. 1; op. 5 no. 6; op. 5 no. 7; op. 5 no. 11), b) subject transformation into other metres (e.g. op. 4 no. 1; op. 5 nos. 3, 4, 6), c) modulating imitation of subject or its parts in various keys (e.g. op. 4 no. 1; op. 5 no. 6), d) rearranging the segments of an elaborated subject (e.g. op. 5 no. 2, 6), e) figuration of the subject in *violino* with continuo self-imitation in the background (e.g. op. 5 no. 1), f) constant repetition of a bass pattern with imitative and figurative arrangement of the subject in the violin (e.g. op. 5 nos. 3, 7), g) self-imitation of the subject head motifs in the violin against the backdrop of independent fundamental bass (e.g. op. 5 no. 6).

Example 8

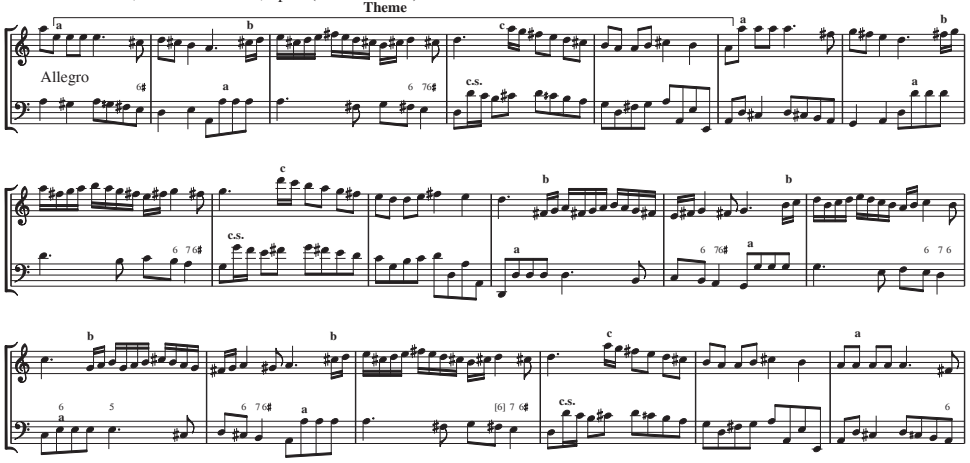
M. Uccellini, *Sonata Prima*, op. 4 (bars 1-21)



M. Uccellini, *Sonata Prima*, op. 4 (bars 81-90)



M. Uccellini, *Sonata Seconda*, op. 5 (bars 121-139)



A skilful combination of thematic and motivic work allows Uccellini to structure truly extensive and homogenous variation forms. Sonatas op. 4 no. 1 (216 bars), op. 5 no. 6 (186 bars) and op. 5 no. 3 (161 bars) exemplify practices extremely rare for the entire genre. Even though the variation forms seem to belong to separate types (no. 1 op. 4 and no. 6 op. 5 to the ricercare type, and no. 3 op. 5 to the partita type), it is possible to distinguish technical features common to all.[98] The melodies of subjects composed by Uccellini resemble popular canzonettas, with musical statements always outlined in graphic detail (bar 12 and 16 respectively). They commence with monodic (op. 4 no. 1) or imitative (op. 5 no. 3, 6) texture in long note values (which in effect reminds one of *Adagio*). Immediately after a subject has entered, its diminuted or figurated version ensues (the impression of *Allegro*); subsequently the head-motif of the subject is transformed in the motivic work, modulated over the circle of fifths or in the key of repercussion in diverse imitations in both voices or as self-imitations of one of them (e.g. op. 4 no. 1: A D G C F; op. 5 no. 6: G D A, B flat F). The countersubject of the head-motif usually comprises further elements of the subject (see op. 4 no. 1), which makes the composition even more concise. It is worth mentioning that the variation technique as presented in the works by Uccellini resembles a late Baroque technique of the so-called open form, espe-

[98] Regardless of insignificant formal differences, they exhibit a predisposition to bring in a statement contrastive to the subject just before the piece finishes. In sonata no. 3 op. 5 this contrastive musical idea is separated and presented as an elaborated coda.

cially in the way the subject is stated in various, sometimes rather distant keys (e.g. Bukofzer, 1947: 360).[99]

The form of ricercare-variation was forsaken in favour of partita-variation taken over from *da camera* music in the second half of the 17th century. It was Pandolfi who introduced this new practice of partita-variations over the repeated pattern of ground basses to the solo violin sonata.[100] Seven out of twelve sonatas by Pandolfi contain at least one movement based on the ground bass, with two instances of the *passacaglia* (op. 3 no. 4 and 6) and one of the *romanesca* pattern (op. 4 no. 3).[101] Passacaglias are established in major keys, a practice somewhat unusual for that time. Romanesca, in turn, in a manner typical of the period uses the transposed Dorian mode (g♭).[102] Out of the remaining patterns employed by Pandolfi there is one 7-bar chromatic bass descent within the octave *a-A* (op. 3 no. 2), one 7-bar descending pattern based on the scale A major (op. 3 no. 3) as well as two variants of *passamezzo antico* (a 10-bar and two-period in no. 5 op. 3 and a 9-bar one in no. 1 op. 4).[103]

In view of the variation technique, especially interesting material is provided in the final sonata of the second collection, *La Vinciolina* no. 6 op. 4.

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[99] Apart from that, Uccellini wrote partita variations over bass patterns and popular Italian canzonettas. Notwithstanding, they were mostly restricted to *à 2* scoring and treated as a separate genre, always defined as *aria*. Cf. his op. 3: *Aria sopra «E tanto tempo hormai», Aria Quarta sopra la Ciaccona, Aria Quinta sopra la Bergamasca;* op. 4: *Aria undecima detta il «Caporal Simon», Aria decima terza sopra «Questa Bella sirena», Aria decima quinta sopra «La scatola degl aghi»*).

[100] The first tentative steps towards the new practice were taken by Uccellini when in his variation sonatas a motif selected from the subject became a melodic-harmonic bass foundation for creating more or less related violin figuration. His sonata no. 3 op. 5 is distinctly based on an original bass pattern repeated seven times.

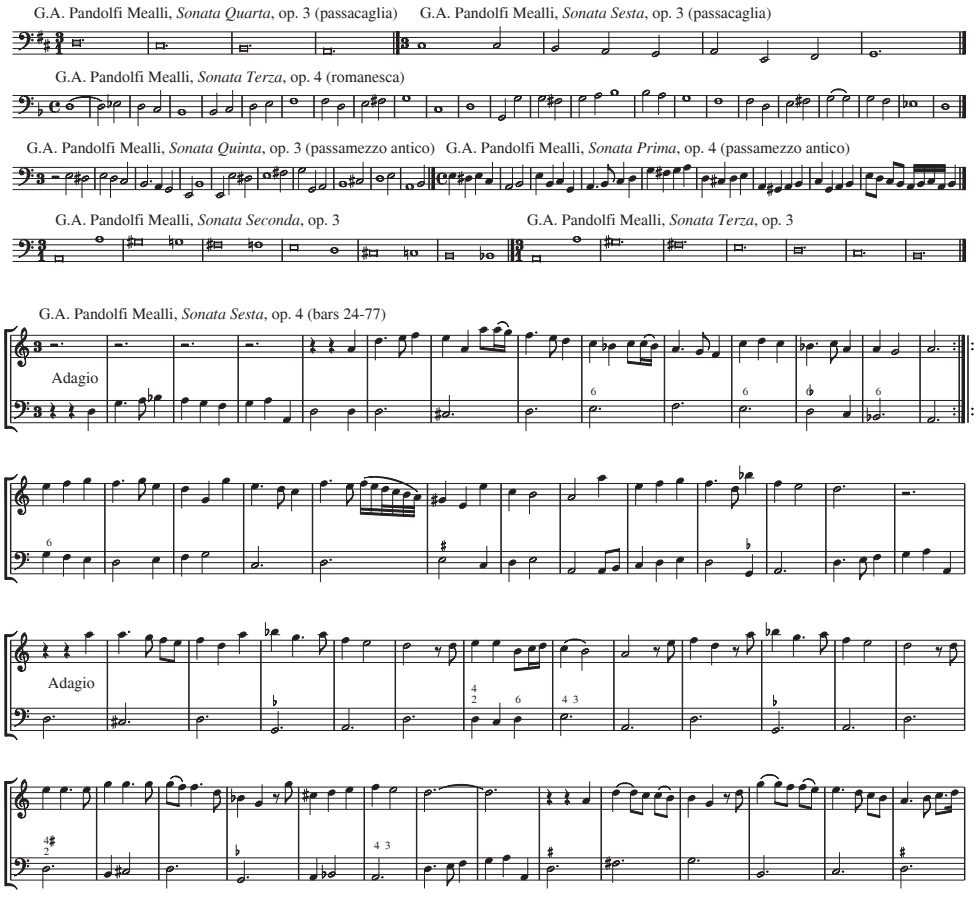
[101] Both passacaglias were four-bar formulae, very characteristic of this type of bass. In sonata no. 6 op. 3 Pandolfi extended the four-note descending phrase with a cadential turn emphasising V degree. Romanesca no. 3 op. 4 consists of two developed periods (12 bars + 12 bars), which is emblematic of this pattern. Its harmonic outline (III–VII-i-iv-V) has been enhanced with idiomatic transitory motifs.

[102] Cf. Richard Hudson "The Concept of Mode in Italian Guitar Music during the first half of the 17th Century", *Acta Musicologica* 42, 1970: 178.

[103] Close relationship with *passamezzo antico* is primarily visible in the opening formula i-VII-i-V. Subsequently, instead of the succession of III–VII-i-V-i, there come various modifications that make the relationship more obscure. In variation three, four and six of no. 5 op. 3 Pandolfi presents the whole pattern on the iv, VI and III degree of the main key. Still, variation five is the first one that brings a shortened version (just the first period) of the pattern. In variation three and four of no. 1 op. 4 the opening formula is omitted, therefore the similarity to the *passamezzo* incipit is totally blurred.

Here more flexible solutions replace the partita-like techniques, so far greatly favoured by Pandolfi. After the virtuoso *Adagio* at the beginning (bar 1–23), follows a 14-bar period in triple metre and a sarabande rhythm over a bass line close to *passamezzo antico* (i-VII-i-V). This section is separated with a repeat sign and links with the succeeding 13-bar period in a way that forms an antecedent-consequent period. It is then modified in four variations clearly split by means of a bass formula *ritornello* (i-IV–V-i), representative of strophic variations. In these variations (except for the last one – section b^1 and c^1, bar 130–153) we see neither the anticipated repetition of the introductory pattern and of the opening melody nor the measures undertaken in previous Uccellini's variations. Transformations of introductory material in Pandolfi's composition take a very relaxed form, evolutionary, with emphasis only on the characteristic opening motifs, periodic structure of the subject and its sarabanda-like beat.

Example 9



Viniciolina, which technically resembles an operatic variation-aria, exemplifies Pandolfi's practice of using variation devices not only for exposing the violin virtuosity in the succeeding partita figurations, but also allows him to construct vast forms based on a more sophisticated art of variation.[104] Affinity with vocal melody is also stressed in partitas belonging to *Sonata 1* by Viviani, Pandolfi's successor to the Innsbruck orchestra. The second movement is entitled *Aria. Adagio* and is a cycle of five numbered partita variations again based on the bass similar to the pattern of *passamezzo antico*.[105] The fact that both the collections by Pandolfi and by Viviani were marked *per chiesa e camera* might most possibly reflect the use of partita variation technique in the violin sonata. Next, choosing triple metres and stressing dance rhythms in movements that were based on bass patterns reveals the second-half-of-the–17th-century predilection for blurring the boundaries between *da chiesa* and *da camera*.[106]

Understandably, after the breakthrough achieved by Pandolfi, variations over passacaglia in sonatas 14 and 16 by Subissati were numbered. Their titles *Exortum* and *Domine ostende* suggest that they were used in liturgy to substitute given antiphones.[107] Subissati employed yet another variation means standard for suites. Namely, he arranged the second movement of the overwhelming majority of his sonatas according to the principles of *double* (e.g. sonatas: 4, 5, 7, 11–12). It looks plausible that the daring fashion in which partita-variations and suite style were embraced in sonatas by Pandolfi, Viviani and Subissati result from the composers' work for Austrian patrons.[108] The sonatas by their

[104] Taking into consideration who the piece was dedicated to, we might assume that he wanted to emulate the manner of one of the singers from the Innsbruck court.

[105] Application of the term *aria* in the above mentioned pieces conforms to the practice of the early Baroque, as exercised by Uccellini.

[106] Exception was made by Pandolfi in the rather free handled ground bass in the fourth movement of sonata no. 1 op. 4 and the second movement of sonata no. 3 op. 4 However, metric ambiguity of romanesca was a standard phenomenon in this kind of bass patterning. Unsurprisingly, the sonata that can be regarded as a carefully disguised romanesca preceded with *Adagio* and concluded with an elaborated coda became for Pandolfi a showcase for most representative features of the genre.

[107] A similar construction can be observed in sonata 8 and 20. The way in which sonata no. 8 was written out in the manuscript is meaningful. The cycle of eight variations on the theme of *Ballo* is followed with a toccata movement commented as *Preludio avanti il Ballo retroscritto*. Bearing in mind that the sonatas entitled upon antiphones have parallel structures, it seems obvious that Subissati did not preserve the stylistic identity of *da chiesa* as opposed to *da camera*.

[108] Sonatas by Schmelzer and Biber prove that this category of sonata was representative of Austrian composers.

Italian successors (i.e. Degl'Antoni, Vitali, Torelli, Mannelli and Lonati) do not exhibit such boldness in founding nearly the whole piece on one bass pattern, which is the case in *La Monella* and in *La Vinciolina* by Pandolfi.[109] It was only Corelli who deployed partita variations for structuring the fourth movement, e.g. in no. 5 op. 5. Variations based on the *folia* type of bass were distinctly reserved for sonatas *da camera*. In the same manner, Lonati restricted the use of chaconne.[110] It might be possible that it was the awareness of the stylistic difference that prevented Italian composers of that time from exploiting the technique more extensively in free sonatas.

The concertato devices were applied as frequently as fugal solutions. It was also common that the two techniques merged (e.g. in op. 5 by Corelli). Concertato exchange between a solo part and basso continuo, a method that involved even greater melodic participation of the bass line than in polyphonic formations, seems to have completely obfuscated the distinguishing features of sonata *à 1* and *à 2*. The compositions under review display a wide variety of ways to lead the concertato dialogue between the violin and the continuo, out of which only some may imply the necessity to double the continuo with the melodic bass. As early pieces, like the first sonatas by Marini (1617), show, concertato was integral to the genre *à 2*. While in *La Gardana* op. 1 is entirely monodic, in the nearly identical *Orlandina*, described as *Symfonia Per un Violino o Cornetto e Basso se piace,* the composer introduced short antiphonal dialogues between both parts (bars 18–26; 43–53). Likewise, *La Ponte* op. 1 is a sonata with a dialogue of both parts. Nonetheless, Marini clearly defined the piece as *Sonata A 2. Violino o Cornetto e Basso.*[111]

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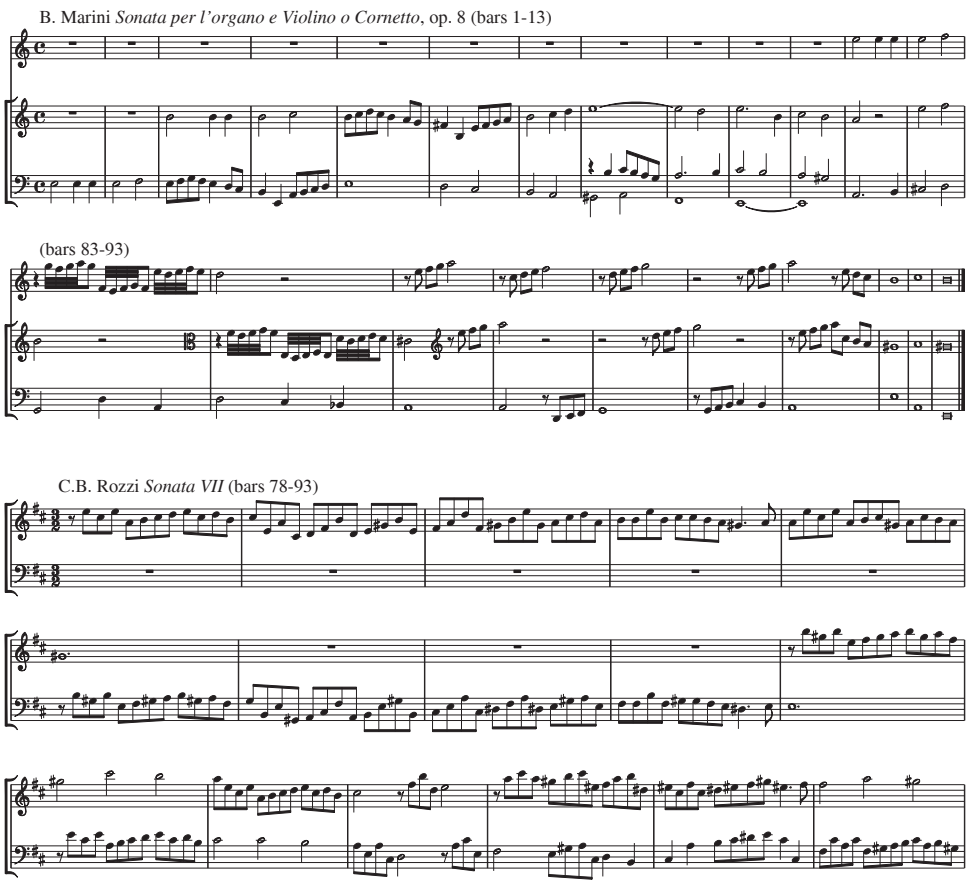
[109] On the face of it Degl'Antoni ascribed to the experience gathered by Pandolfi and Viviani. He evidently shunned partita variations. However, in dance-like movements described as *Aria grave* in sonata no. 2/ii op. 4 and no. 8/iii op. 5 he evocatively quoted the formulae of *passacaglia* and *ritornello* (among repetitions of a periodic structure in no. 2 op. 4), whereas the melody of the violin was clearly subdued to the phrasing typical of vocal performance.

[110] The three partitas Corelli employed for the fourth movement of sonata no. 5 op. 5 are founded on an uncommonly long 32-bar ground bass comprising four eight-bar statements and combining formulae inherent in the bass *folia* (i-V-i-V) and *romanesca* (II–VII-i-V). The solution confirms that in his sonatas Corelli practised highly advanced stylisation, which might have resulted from avoiding melodies of popular provenance. The chaconne and *folia* from op. 5 were re-deployed by Corelli in sonatas *da camera* op. 2.

[111] Detailed comparison of both works does not help understand a different approach to the bass set. A similarly equivocal genre affiliation characterises the much later sonatas by Cazzati: *«La Calva» à 2, Violino Solo, over Violino e Basso; «La Pezzola» à 2, Violino Solo, over Violino e Violone*. In both examples we may discern somewhat greater engagement of the bass line in the exchange of motifs with the violin.

A truly exemplary duo concertato makes *Sonata per l'organo e Violino o Cornetto* op. 8 by Marini. Its nature is distinctly outlined in the compositional comment as well as the way in which the parts of both instruments are handled. The organist's task is to render the fundamental part and the second soprano that enters into concertato dialogue with the violin. The piece starts according to a principle that is integral to duo concertato, that is *à risposta*, consisting in presenting interlocutors in the first place in extensive virtuoso solo parts. Next, the two sopranos (the violin and the 'registro de' Flauti all'ottava' of the organ) begin an antiphonal exchange of the ever shorter sections introduced over the fundamental bass performed by the organ pedal. This type of concerto approach occurs only once more in the material under consideration. The example in question is a 30-bar fourth movement of *Sonata 7* by Clemente Rozzi.

Example 10



Understandably then the sonata by Rozzi belongs to the in-between violin-cello genre, balanced between the solo and duo sonata.[112] The late 17th century popularity of similar duets was preceded by decades of textural experiments conducted on the ground of solo sonata by such composers as Marini, Vivarino, Fontana, Cazzati, Pandolfi, Viviani, Berardi, Degl'Antoni and Stradella.[113] In selected parts of their works most of them applied devices typical of the concertato technique, such as more or less regular motivic correspondences, beginnings featuring short phrases and motives set in a chequered pattern

as well as the combination of both interacting parts of *violino* and *continuo* in a kind of conclusion led in parallel imperfect consonances.[114] Frequently, over a short span there develops a hocket-style exchange.[115] This form of interaction was even extended to three parts in Stradella's *Sonata 4* (bars 11–13), with the violin rendering double-stopping. Not infrequently, simple role-switching took place especially in dance movements or in fugal episodes, as a result the violin could for a moment assume the fundamental position (see Example 11).[116]

The sections in which both parts include an exchange of short-value scale passages (usually in semiquavers) are most closely related to duets concertante. By and large, they involve great technical skill on the part of the performer. This type of virtuoso interchange distinguished the Roman sinfonia *à 2* in the second half of the 17th century, which in the repertoire in question was

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[112] Stemming from a strong impact of stylistics *da camera*, such duets by principle did not require continuo realisation. In compensation, there was more emphasis on polyphony and concerto factors.

[113] Even though Uccellini evidently prefers imitation to concerto dialogue, he significantly abandons the former to the benefit of the latter in op. 7. Cf. op. 7 no. 1 (bars 20–47), no. 3 (bars 11–70). In *Sonata 3*, op. 7, especially in bars 32–44, the *violino* part appears to emulate a concertato interchange between two voices.

[114] Cf. *Sonata 1* by Vivarino (bars 1–31); *Sonata 4* by Fontana (bars 24–46); *La Calva* by Cazzati (bars 18–23, 76–88) op. 3 no. 1 by Pandolfi (bars 17–30); op. 7 no. 3 by Berardi (bars 160–192); *Sonata 2* by Viviani (bars 51–80); op. 4 no. 5 by Degl'Antoni (bars 34–97); *Sinfonia 9* by Stradella (bars 90–148).

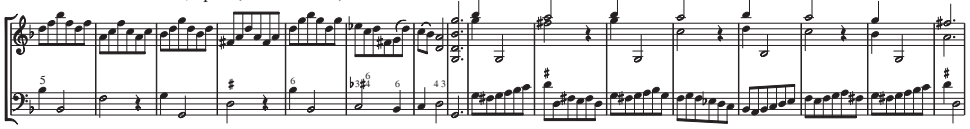
[115] Cf. *Sonata 6* by Vivarino (bars 16–30); *Sonata 4* by Fontana (bars 113–130); *La Calva* by Cazzati (bars 18–23); op. 7 no. 4 by Berardi (bars 43–47); op. 4 no. 8 by Degl'Antoni (bars 7–8, 13–15); *Sinfonia 4* by Stradella (bars 1–20).

[116] Cf. op. 7 no. 3 by Uccellini (bars 15–19); op. 7 no. 2 by Berardi (bars 76–82); op. 5 no. 4 by Degl'Antoni (bars 55–64); *Sinfonia 11* by Stradella (bars 68–139); op. 5 no. 2 by Corelli (bars 63–82).

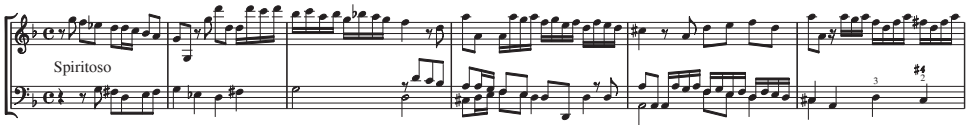
first represented by the compositions of Pandolfi and Berardi.[117] This form of concertato technique, if exercised in so bold a fashion as Stradella's, Lonati's, Colombi's and Torelli's, entailed the use of cello rather than of organ in the bass part.[118] The assumption may be confirmed by the texture of the bass line, its wide ambitus, rapid motif shifting, and in the first instance by the presence of idiomatic double-stops in the bass part.[119]

Example 11

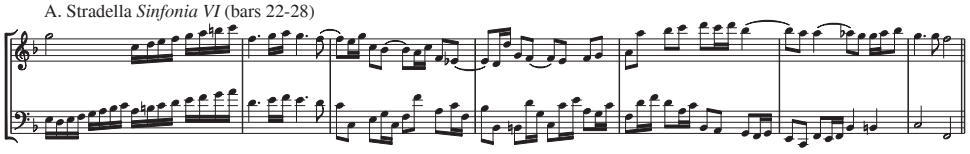
A. Corelli *Sonata V*, op. 5 (bars 205-220)



C.A. Lonati *Sonata II* (bars 39-44)



A. Stradella *Sinfonia VI* (bars 22-28)



In the first half of the 17th century, diverse forms of concertato-style cooperation between the violin and basso continuo as specified above were still applied selectively and in a fragmented way. Notwithstanding, in the last quarter of that period they greatly influenced the shape of compositions, mainly in

[117] Both composers gained some of their musical experience in Rome. Cf. Pandolfi: op. 3 no. 4 (bars 16–39), 6 (bars 150–163), op. 4, no. 4 (bars 175–193); Berardi: op. 7 no. 5 (bars 30–52), and also Degl'Antoni: op. 4 no. 2 (bars 29–43), 9 (bars 120–135).

[118] Sonata *La Castella* no. 4 op. 3, in which Pandolfi included a vast passage of concertato with scale passages in semiquavers in the bass line, was most probably dedicated to Antonio Castelli, the organist of the Innsbruck court, rather than to Dario Castello.

[119] Cf. *Sinfonia 6* by Stradella (bars 16–28, 81–100); *I-Bsp* L. 3. T. by Torelli (bars 21–29); *I-MOe* Mus. F. 280 no. 3 by Colombi (bars 1–27); *Sonata 2* by Lonati (bars 6–12, 39–54).

Bologna and Rome.[120] The impact of the concerto factor on solo sonatas was directly linked to an increase in popularity of violin-cello duets and coincided with the arrival of the first instrumental concertos. The concerto technique used in solo sonatas by Stradella, Colombi, Torelli, Lonati and Corelli lets us qualify the works in the same category as the duets presented in Buffagnotti Anthology.

The group entirely structured according to monodic texture was of considerable size. When set beside the works involving the imitative or concerto interplay between a *continuo* instrument and the part of *violino*, the bass parts of monodic sonatas resemble those featuring in dramatic works, as they are set in long time values, independent and entirely fundamental. This form of part cooperation, in its essence connected with the genre of *à 1* and entirely submitting the bass part to the soloist, was most prevalent among sonatas by Castello, Montalbano, Leoni, Pandolfi and Subissati. As for other composers, only some works can be classified as fully monodic. In other compositions monodic segments are contrasted against imitative, concerto, homorhythmic and polyphonic sections.

The analysed material illustrates the process of releasing the violin sonata from the influence of polyphonically shaped canzona and delineates the timelines for predominance of the instrumental monody and gradual replacement of the monodic sonata by its concerto equivalent. The aforementioned revised versions of Frescobaldi's collection of 1628 show how canzonas were 'monodised' by the author himself. This modernisation, however, was already behind the times. The first preserved monodic sonata is Marini's *La Gardana* op. 1, dating back to 1617. Next to through-imitated sonatas gathered in collections of 1620 and 1628, Vivarino and Cecchino included several pieces of predominantly monodic texture (e.g. Vivarino — *Sonata 7;* Cecchino — *Sonata 7* and *Sonata 8*). And four sinfonias by Montalbano as well as two sonatas by Castello composed in 1629 can be perceived as representative of violin monody.[121] In

[120] Cf. sonatas by Mazzolini, Jacchini, Rozzi, Torelli, Colombi (*I-MOe* Mus. F. 280), Degl'Antoni (op. 4 no. 9).

[121] It was only in *Sghemma* that Montalbano introduced a 10-bar imitative section with an organ part treated in a manner reminiscent of Frescobaldi. Nevertheless, the authors of the modern publication (op. cit) totally abandon the original notation in which the violin entry in the two-lined octave is doubled by the bass. It is replaced with rests. It is also the preserved basso continuo organ part of two sonatas from 1628 by Ottavio Maria Grandi that exhibits the features of monodic sonatas.

the 1630s and 1640s, apart from Frescobaldi, there were other composers, such as Marini, Fontana and Uccellini that apparently avoided compositions that were purely monodic.[122] It was not until the second half of the 17th century that the genre became greatly popular, and this is reflected in collections by Leoni, Pandolfi and Subissati.[123] Despite their supremacy in works by Leonarda, Montanari, and even in some by Corelli, starting with the 1670s (which saw the revival of the polyphonic and concertato factors) sonatas that were exclusively monodic would gradually vanish.[124]

With the exception of the category-defying free virtuoso violin fantasy, several approaches can be distinguished as falling within the one we call monodic texture. The toccata type stands out as conventional, study-like or a masterly solo configuration set against the long bass pedal notes.[125] Its much akin variety was fanfare-like figuration (*alla battaglia*, *alla tromba*) using arpeggiated triads.[126] Both models promoted the use of long time value bass lines, which started to be phased out in the works by Pandolfi and Berardi and replaced by lines that gradually accelerated harmonic movement, with *basso passeggiato* being the final stage.[127] The somewhat enlivened accompaniment of the bass part also arises from the mostly incessant semiquaver figuration tagged as *perfidia* or *moto perpetuo* (see Example 12).[128]

An unparalleled phenomenon in the examined group of compositions is to be observed in pieces that are entirely founded on the texture that may be referred to as pseudomonodic. Although in *Sonata 9* by Uccellini the violin leads the figuration in semiquavers and demisemiquavers over long-value bass lines, the easily recognisable motet theme and the imitative relation of sorts

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[122] Monody dominated only no. 3 op. 8 by Marini, nos. 5 and 6 by Fontana and nos. 4–6 op. 4; nos. 5, 8, 10 op. 5; nos. 1, 2, 4 op. 7 by Uccellini.

[123] Subissati's *Sonatas 2* and *3*, may strike one as uncommon, conspicuously referring back to the style of canzonas by Frescobaldi and Berardi.

[124] Cf. Berardi: no. 6; Degl'Antoni: op. 4 no. 4; Stradella: no. 7; Montanari: *Sonata 3*; Colombi: *I-MOe* Mus. F. 280 no. 4; Leonarda: no. 12; Corelli: sonata from Buffagnotti Anthology and from the Turin manuscript.

[125] It was most notably deployed by Subissati in the prelude movements of his sonatas. Cf. also op. 4 nos. 5–6, op. 5 no. 10 by Uccellini, *I-MOe* Mus. F. 1386, nos. 1–2, 3, 5 by Colombi, nos. 4 and 6 by Lonati; no. 12 by Leonarda; op. 5 no. 1 by Corelli.

[126] Cf. Uccellini op. 5 no. 11 (bars 93–167): op. 7 no. 1 (bars 114–145); Colombi *I-MOe* Mus. F. 280 no. 1 (b 1–27); Lonati no. 1 (bars 1–28); Corelli op. 5 no. 1 (bars 3–9, 17–25).

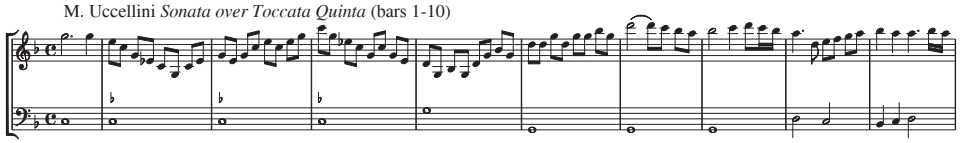
[127] Cf. Berardi op. 7 no. 3; Subissati, *Sonata 4*; Stradella, *Sinfonia 7*.

[128] Cf. Berardi op. 7 nos. 1, 2, 7; Degl'Antoni op. 4 no. 5; Corelli op. 5 nos. 1–4, 6.

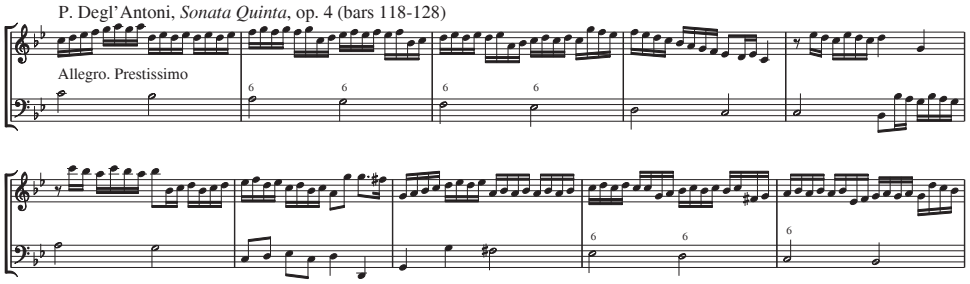
between both parts may imply a *basso seguente* formation, which was intrinsic to pseudomonody. Against its backdrop the violin embellishes the melody of the highest voice, as if borrowed from the polyphonic motet.

Example 12

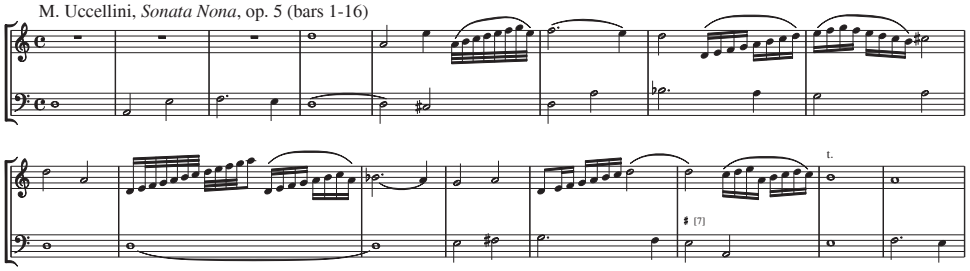
M. Uccellini *Sonata over Toccata Quinta* (bars 1-10)



P. Degl'Antoni, *Sonata Quinta*, op. 4 (bars 118-128)



M. Uccellini, *Sonata Nona*, op. 5 (bars 1-16)



A direct link between the applied technique and the form of the composition has been ascertained in the analysis of the specified repertoire. The higher frequency of variation, repetitive, and recapitulative design observable in sonatas of the first three decades of the 17th century result from intensified use of imitative technique and ricercare-variation type in compositional structuring.[129] If predominant, the monodic element generated structures that were through-composed, and rhapsodic in mosaic juxtaposition, that is integral to the mid-

[129] Cf. Sonatas by Vivarino, Cecchino, Frescobaldi and Uccellini.

dle phase of the period under discussion.[130] The contributing elements that brought forth through-composed, cyclic form of the last quarter of the 17th century comprised increasing integrating tendencies by affiliation of incipit fragments opening individual movements, introducing variations over ground basses, and gradually reinstating imitative and concertato techniques through self-imitation or small motivic correspondence. This new form hinged on the synergy of imitative, variation, concertato and monodic techniques. The attraction and expressive wealth of sonata modelled on this premise become fully justified by the success of Corelli's sonatas op. 5 as well as the fact that the pattern in question mapped out trends in sonata compositions of the late Baroque and fundamentally influenced its derivative genre, i.e. instrumental concerto.

5. Style

One of the factors that set Baroque music apart from the past was the all-pervasive stylistic diversity, a blend of forms and genres and a growing awareness of stylistic identity.[131] As reported by Brossard and Janovka, the Italian solo sonata of the 17th century encapsulated assorted styles representing genres that were more or less related to sonata itself.[132]

There is no doubt that the genre that had the most pervasive impact on Baroque sonata was canzona.[133] It was from canzona that the sonata assumed

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[130] Cf. Sonatas by Montalbano, Castello, Leoni, Uccellini (op. 4 no. 2; op. 5 no. 8, 10; op. 7 no. 1).

[131] Cf. Zygmunt M. Szweykowski *Musica moderna w ujęciu Marka Scacchiego. Z dziejów teorii muzyki w XVII wieku* [*Musica Moderna as Conceived by Marco Scacchi. A Study in History of the Theory of Music in the 17th Century*]. Kraków 1977: 97–103; Manfred Bukofzer (1947: 1–19, 362–365); Stefania Łobaczewska *Style Muzyczne* [*Musical Styles*], vol. 1, part 2. Kraków 1961: 7–120.

[132] Cf. Sèbastian De Brossard, loc. cit.; Tomáš Baltazar Janovka *Clavis ad thesaurum.* Prague 1701: 119.

[133] Opposite to works scored for larger groups of instruments, the term *canzona* occurs very rarely as a designation of violin solo music. It was only Frescobaldi who consistently inscribed it in the titles of both a collection and individual partbooks. Cazzati interchanged the name *sonata* (the title page) with *canzona* (the list of contents). In the title of op. 5 Uccellini put the alternative wording *sonate over canzoni*, whereas in *tavola* and titles of works in both partbooks he applied the term sonata. For a theorist, the use of the term *canzone* seems especially erratic Berardi. Except for the title page, within the collection compositions are referred to as canzones, but *sinfonia* features in the title of the publication. In addition, in several canzonas, one movement is captured as canzona, while *Canzona Sesta* is also entitled *Capriccio per camera.* The scope for using the name is therefore very wide, which will require further explanation.

its main functions as the music for church, academies and home entertainment. The first pieces that were called sonatas still grew from the framework of the canzona, which remained the genre faculty for a relative majority of selected examples dating from both the first and the second half of the 17th century.[134] The foreground, however, is occupied by the works of such composers as Vivarino, Uccellini and Leoni. The model three-phased metric plan of the canzona was deployed by them as a basis for repetitive, recapitulatory and variation forms emblematic of this genre. In spite of many composers' (including Cecchino, Frescobaldi, Marini, Castello and Fontana) attempts to extend and restructure the metric design of the canzona, the principle of juxtaposing sections in alternating duple and triple metres was accepted also in numerous Venetian canzonas at the close of the 16th century.

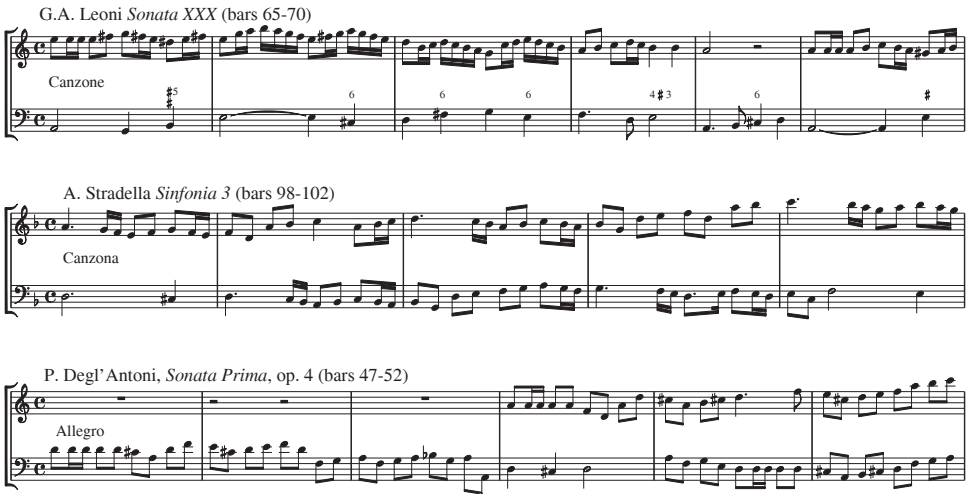
In many sonatas of the first half of the 17th century the form of the canzona was coupled with the supremacy of the polyphonic factor as well as intrinsically canzona-like motifs, i.e. dactylic repetitive figures or short triad motifs. These genre indicators were so widespread in compositions by Cecchino, Vivarino, Frescobaldi and Uccellini (op. 5) that had it not been for the sonata scoring, more adventurous tonal language and the importance of violin mastery, the pieces would not have strayed far from the style of canzona. Frescobaldi's decision to consistently apply the term *canzona* even in the third, considerably modernised edition (1635) of his collection was therefore not groundless. By the same token, Ucellini called his entire op. 5 *Sonate over canzoni*.

The latter example also shows that some composers were well aware of the stylistic differences between sonata and canzona. After all, in op. 2 from 1639 Uccellini tagged one of the movements of his sonata *canzona*, as it was based on imitative technique and the motifs were canzona like. However, neither in op. 4 nor in op. 7 did he apply the *canzona* designation, as they lacked the resemblance. When composers of the second half of the 17th century implemented the style of a canzona they did it following Ucellini, inserting it in one of the movements of the *da chiesa* cycle. At times they would also name the movements accordingly. Within the analysed material, the practice can be chiefly found in compositions from Rome by Leoni (op. 3 nos. 1, 30 and 32), Berardi (op. 7 nos. 1, 2 and 4), Stradella (*Sinfonia 3*) and Subissati (*Sonata 2*).

[134] It can be still found in individual sonatas by Pandolfi (op. 3 no. 4), Guerrieri (op. 1 no. 1), Subissati (no. 9, 18), Degl'Antoni (op. 4 no. 2) and Viviani (sonata no. 2).

For all of them using the term canzona involved various aspects of the style: Leoni feigned the imitation of the canzona motif in monodic texture; Stradella took the imitative technique; Berardi and Subissati borrowed the fugal devices and the motifs characterising canzona. Many a fugal movement of the sonatas by Degl'Antoni might be labelled canzona, as not infrequently the head-motifs of his subjects are based on dactylic repetitive figures (e.g. op. 4 nos. 1/iii, 3/iv, 4/ii, 7/ii, 12/iii; op. 5 nos. 2/iv, 4/iii).[135] Additionally, inspired by Leoni Guerrieri (op. 1 no. 3/ii), Colombi/Lonati (*I-MOe* Mus. F. 280 no. 4/ii) and Lonati (*Sonata 4*/ii), they applied the motif of canzona to simulate fugues in self-imitation of the violin.

Example 13



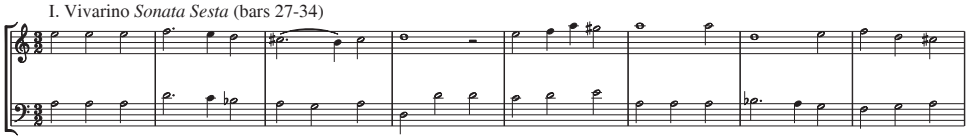
Next to the canzone, great influence on the sonata was wielded by the dance genres. As early as the first sonatas the dance factor emerged in the form of galiard rhythms (in the middle sections), which resulted from the relationship with canzonas. The fact that canzonas and early sonatas were integrated with liturgy, necessitated the far reaching transformations and stylisation of fastidiously disguised dance formulae. Despite the intrinsically employed galiard metres in middle movements (,), the sections cannot be treated as dances since they lack the rhythms essential to galiard, the dance-related periodic structure or the simple tonal design. Only 14% of the dance movements of the analysed pieces demonstrate the style of the galiard. Among them the

[135] Viviani (*Toccata 1*/ii) and Torelli (*I-Bsp*, L. 3. T. /ii) followed that approach too.

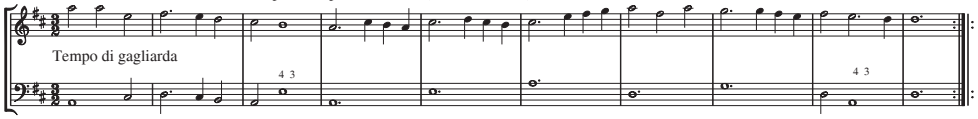
largest portion is represented by sonatas composed in the first half of the 17th century.[136] In the later decades, when it was replaced with *corrente*, galiard was usually restricted to the movements that were of an archaic character, belonging to the works stylistically divergent from sonata, e.g. in suite-like *Canzone Sesta. Capriccio per Camera* (as part of *Tempo di gagliarda*) by Berardi (see Example 14) and *Sinfonia Cantabile* (bars 60–105) by Viviani.

Example 14

I. Vivarino *Sonata Sesta* (bars 27-34)



A. Berardi *Canzone Sesta. Capriccio per Camera* (bars 126-135)



A larger share of the movements correspond to *corrente* (35%). While in the first half of the 17th century the more or less stylised rhythms of corrente can be traced in few sonatas, the process of hybridisation between the style of *da chiesa* and *da camera* after 1670 resulted in more movements displaying the upbeat and hemiola inherent in this dance.[137] The free improvisational character of *corrente* lent itself to participating in sonata. The repertoire under review provides us with many advanced stylisations of the Italian and French models (in or metres).[138]

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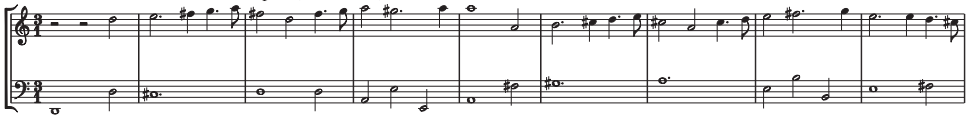
[136] Cf. Vivarino: nos. 5/ii (bars 22–44), 6/ii (bars 27–39) and 8/ii (bars 12–28); Cecchino: nos. 2/ii (bars 23–52), 4/a (bars 1–16); Frescobaldi: nos. 1/ii (bars 27–40), 2/iii (bars 37–41); Marini: op. 8 nos. 2/ii (bars 33–44); Leoni: no. 16/ii (bars 30–52).

[137] Cf. Fontana: no. 2 (bars 92–130); Uccellini: op. 4 no. 1 (bars 74–80), no. 3 (bars 66–78), op. 7 no. 3/iii (bars 71–102); Leoni: no. 25/ii (bars 42–60); Berardi: op. 7 no. 2/ii (bars 17–51), no. 3/v (bars 123–192), no. 5/ii (bars 53–80), no. 6/b (bars 10–23); Subissati: nos. 2/ii (bars 46–75), 3/ii (bars 77–119), 8/ii (bars 40–100), 9/ii (bars 32–61); Colombi: *I-MOe* Mus. F. 1386 no. 3/ii, iv (bars 28–67, 85–117); Stradella: no. 3/ii, iv (bars 54–97, 127–184).

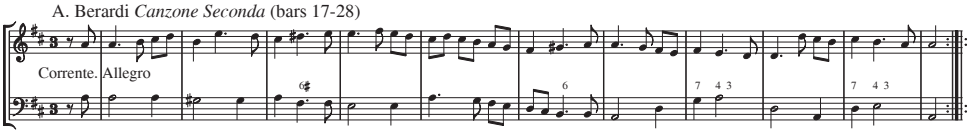
[138] Cf. Pandolfi: op. 4 no. 1/iii, v (bars 18–58, 92–116); Degl'Antoni: op. 4 no. 4/v (bars 75–106) and op. 5 no. 1/iii (bars 59–114); Guerrieri: op. 1 no. 2/v (bars 98–125); Subissati: nos. 13/ii (bars 60–90), 15/c^1 (bars 36–59), 19/ii (bars 52–84); Colombi/Lonati: *I-MOe* Mus. F. 280 no. 4/vi (bars 199–256), Mus. F. 1386 no. 4/ii (bars 43–65), 6/ii (bars 31–69), Mus. E. 282 no. 2/iii (bars 35–124); Stradella: nos. 1/ii (bars 30–81), 7/ii (bars 27–88), 9/ii (bars 27–60), 11/v (bars 167–202); Lonati: no. 4/v (bars 139–165); Corelli: op. 5 nos. 2/iii (bars 83–155) and 4/iii (bars 79–139).

Example 15

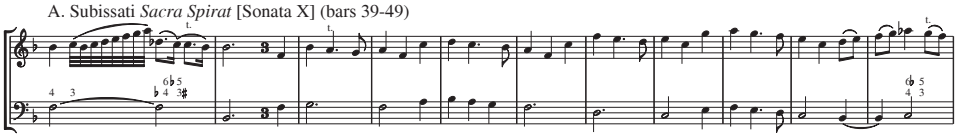
M. Uccellini, *Sonata Terza*, op. 7 (bars 71-79)



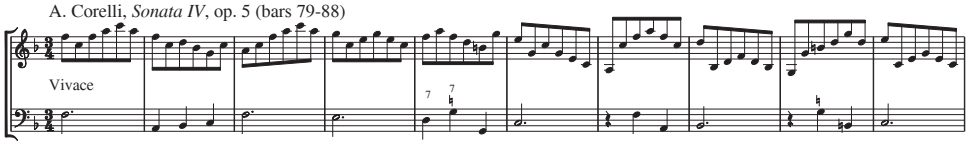
A. Berardi *Canzone Seconda* (bars 17-28)



A. Subissati *Sacra Spirat* [Sonata X] (bars 39-49)



A. Corelli, *Sonata IV*, op. 5 (bars 79-88)

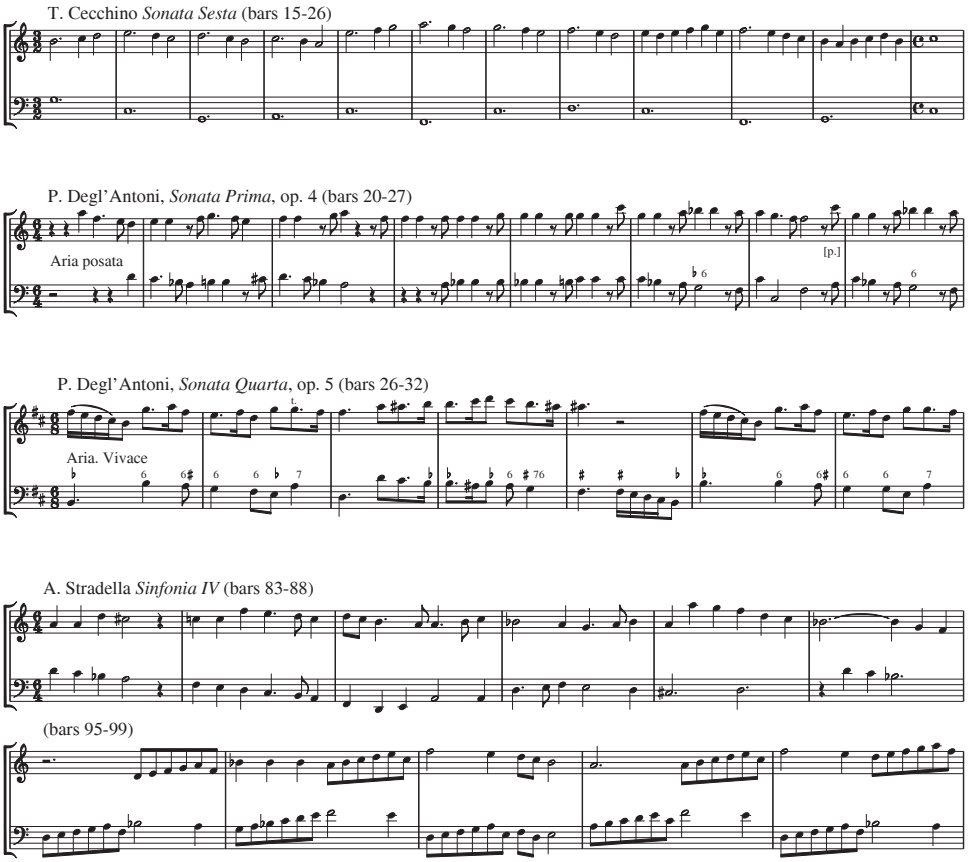


Apart from galiard and *corrente*, the analysed body of works displays the distinctive influence of the sarabande (24%). Starting with the first sonatas, composers used the primary Spanish model with dotted *canarie* rhythms and a rather fast regular beat set within , and later or metres. Or instead, they used the slower variant in or metres with the formula peculiar to tribrach and trochaic metres and a predilection for dynamic-echo-based repetition of phrases (the so-called *petite reprise*).[139] As in the movements that drew on *corrente*, sarabande sections

[139] Cf. Vivarino: no. 7/ii (bars 14–29); Cecchino: no. 6/ii, iv (bars 15–26, 39–50); Frescobaldi: no. 3 (bars 70–84); Uccellini: op. 4 no. 5/ii (bars 54–90); Pandolfi: op. 4 no. 6/ii (bars 24–129); Berardi: op. 7 nos. 3/ii (bars 64–78), 6/c (bars 54–68); Subissati: no. 6/ii, iv (bars 31–48); Degl'Antoni: op. 4 nos. 1/ii (bars 20–46), 2/ii (bars 44–105), 3/ii (bars 23–50), 12/iv (bars 78–99), op. 5 nos. 1/v (bars 135–194), 4/ii, v (bars 26–64, 112–159), 5/iii (bars 72–123), 7/iii (bars 81–131); Colombi/Lonati: Ms. *I-MOe F.* 280 nos. 4/iv (bars 82–160), 6/vii (bars 159–197); Leonarda: 12/vi (bars 188–225).

rarely assume the regular periodic pattern. It happened that stylisation consisted in handling the formulae borrowed from both dances within one movement.[140]

Example 16



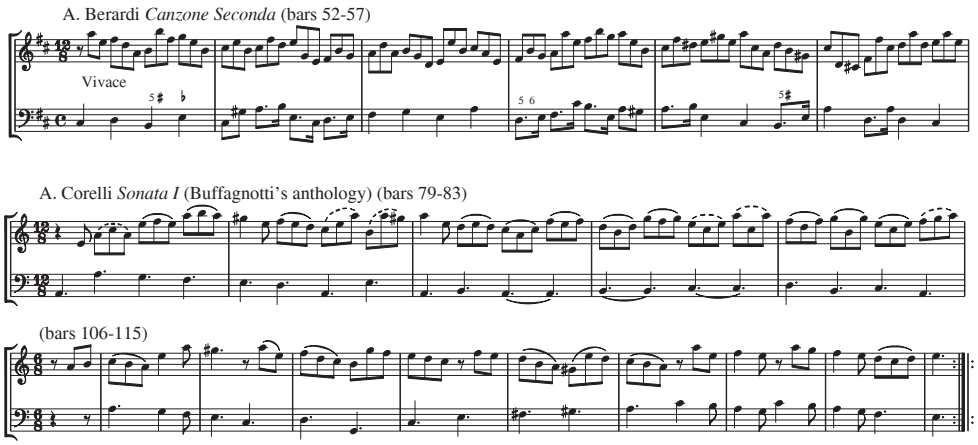
It was not until the last quarter of the 17th century that the sonata was furnished with movements related to gigue, as the dance had also become an essential element of the Baroque suite.[141] In a way unparalleled by other dances, Italian *giga* in , , and $\frac{12}{8}$ metres was very frequently (26%) brought into play for the violin sonata of the examined decades, with a more faithfully guarded suite-style

[140] Cf. Colombi/Lonati: *I-MOe* Mus. F. 1386 no. 2/iv (bars 68–87) and Stradella: nos. 3/iv (bars127–184), 4/iv (bars 83–109).

[141] Cf. William Klenz (1962: 122).

periodic structure bringing repetition of both sections.[142] Special attention should be directed towards the third movement of Berardi's *Canzone Seconda*. Both parts enter at the same time with tripartite formulae of the Italian variant ($\frac{12}{8}$ metre — in *violino*) with dotted rhythms of the English original (C metres — basso continuo). Another outstanding example is made by Corelli's sonata included in the Buffagnotti Anthology, where two long gigues ($\frac{12}{8}$ and metres) are put alongside.

Example 17



A marginal phenomenon, limited to works much closer to suites than to sonatas, became the use of *ballo* or *balletto*, which occasionally resembled allemande.[143]

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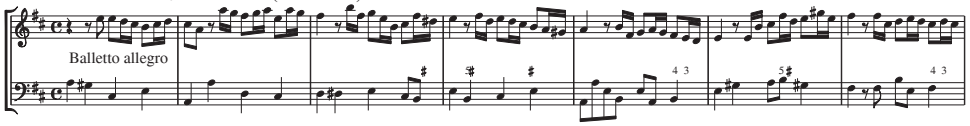
[142] Cf. Berardi: op. 7 nos. 2/iii (bars 52–64), 6/j (bars 146–150); Degl'Antoni: op. 4 nos. 4/iv (bars 60–74), 5/ii (bars 34–97), 7/v (bars 82–107), 8/iv (bars 110–120), 10/v (bars 76–100), op. 5 nos. 6/iv (bars 123–163); Colombi/Lonatis: *I-MOe* Mus. F. 280 no. 3/iii (bars 87–117), F. 1386 nos. 4/iv (bars 81–102), 6/iv (bars 82–97); Stradella: nos. 2/iv (bars 84–106), 4/ii (bars 21–63), 5/iv (bars 121–204), 6/vi (bars 245–353), 8/iv (bars 94–138), 9/iv (bars 90–148), 10/ii, iv (bars 32–62, 104–128); Mazzolini: no. 5/iii (bars 33–56); Lonati: nos. 2/v (bars 171–222), 3/iv (bars 63–82, 141–173) 5/v (bars 176–215), 6/v (bars 159–273) and Mus. F. 639/iii (bars 35–59); Corelli: op. 5 nos. 3/v (bars 153–191), 5/v (bars 245–268), *Foà 11*/v (bars 83–119) and no. 1/iv (bars 79–145) from Buffagnotti Anthology.

[143] Cf. Berardi: op. 7 nos. 2/v (bars 89–110), 3/iii (79–99), 4/iv (bars 94–114), 5/iv (bars 93–111), 6/d (bars 69–81); Subissati: no. 8/ii (bars 17–35). Labelled as *Aria,* allemandes in the second sinfonia and the second sonata by Viviani functioned as finales. Similar features can be discovered in *Variatio I* from the first sonata by the same composer.

Example 18

A. Berardi *Canzone Seconda* (bars 89-95)



When it comes to the order of dances used in sonatas, it reflected suites. Galiard, courrante and some sarabande parts usually took the second or middle position of a cycle, whereas some sarabandes and nearly all gigues came as final movements. A very strong tendency to borrow from the style of *da camera* is highlighted by the aforementioned instances of structuring movements over ground basses (especially over the *passacaglia*, *romanesca* or *passamezzo* type of bass) and variation arrangements of dance periods in the manner of the suite-originated double.[144] Whereas Subissati, next to ground bass resorted to rhythmic patterns typical of *passacaglia*, the ostinato variations by Pandolfi and Corelli stylised the material so intensely that the regular dance accents were blurred. The previously set forth pervasiveness of dance elements present in fugal movements of sonatas (see Example 5) and the use of periodic patterns with reprises proved how powerful the influence of the suite was at the end of the 17th century.[145] In the case of no. 3 and 6 from op. 4 by Pandolfi, nos. 2, 3 and 6 by Berardi, nos. 6 and 19 by Subissati; *Sinfonia Cantabile* by Viviani, *Sonata 2* by Torelli from Buffagnotti's Anthology, *Sinfonia 12* by Stradella, nos. 7–12 by Lonati and nos. 7–12 op. 5 by Corelli the scale of elements taken over from the style *da camera* is so wide that essentially the compositions do not differ from

[144] Cf. Pandolfi: op. 3 nos. 4/ii (bars 40–142), 5/ii (bars 37–92), 6/iv (bars 73–149), op. 4 nos. 1/iv (bars 92–134), 3/B, B[1] (bars 14–169); Subissati: nos. 4/ii (bars 46–75), 5/ii (bars 77–119), 6/ii (bars 32–48, 70–86), 7/ii (bars 59–100), 9/ii (bars 31–62), 11/ii (bars 33–61), 12/ii (bars 43–64), 14/ii (bars 34–70) i 16/ii (bars 49–112); Viviani: *Sonata 1*/iv; Lonati: no. 6/v (bars 159–273) and Corelli: op. 5 no. 5/iv (bars149–236).

[145] Cf. Berardi: op. 7 nos. 1/iii (bars 40–71), 3/v (bars 123–192); Degl'Antoni: op. 4 nos. 7/ii (bars 27–53), 8/ii (bars 22–92), op. 5 no. 3/ii (bars 38–86); Vitali: no. 2/v (bars 72–112); Colombi/Lonati: *I-MOe* Mus. F. 283 no. 35/vi (bars 196–251); Mannelli *I-Tn* Foà 11// ii, v (bars 30–85, 143–169); Lonati: no. 3/ii (bars 28–89); Corelli: op. 5 nos. 1/v (bars 173–222), 6/v (bars 149–222). Periodic structures with reprises are prevalent in sonatas by Pandolfi (no1 op. 4), Guerrieri (no. 1–2 op. 1), Jacchini, Rozzi, Mazzollini and others.

sonate da camera of that time.[146] Sonatas such as nos. 2–4 and 6 from F. 1386 by Colombi, nos. 2–5 and 7–18 by Subissati; no. 4 op. 4 and nos. 1, 4, 6, 7 op. 5 by Degl'Antoni; nos. 1, 4, 7 and 9 by Stradella, nos. 1–6 op. 5 by Corelli and nos. 1–6 by Lonati let us pinpoint the hybrid coexistence of the sonata and suite style, which was representative of the second half of the 17th century.

A genre that was closely related to the sonata was toccata. Conceived mainly as keyboard pieces, toccatas from the beginning of the 17th century were adapted to the ground of ensemble and violin music.[147] In the analysed material Uccellini's op. 4 (1645) is the earliest example of a toccata for a solo violin. The collection features *Sonata overo toccata Quinta* and *Sonata overo toccata Sesta* (see Example 12). Only the former piece begins with a toccata-style figuration over the pedal points in the bass. Contrary to the previous sonatas both works are defined by conventional passages and diminutions. Thus, it appears that the name reflects the character of the works: the form of sonata (canzone-like) triggered a study-like review of selected performing difficulties.[148] The works related to the above mentioned, are two violin toccatas by Viviani that were composed much later. The toccata-like style is easily recognisable in the first movement of the composition, which is followed by fugal, dance and free adagio movements, typical of sonata. It is not clear why the composer came up with these titles for both works, especially that *Sonata 2* has a similar structure.[149]

The pieces under analysis supply us with many instances of resorting to a toccata-type of figuration either in a given movement or in sections of a so-

[146] Collections by Berardi, Torelli and the second part of collections by Lonati and Corelli were overtly designated as suites. These composers distinctly outlined the dance movements or additonally detached these works from sonatas with separate title pages, which Corelli did for op. 5. Viviani's *Sinfonia Cantabile* was placed among dances of the collection it came with.

[147] Claudio Monteverdi's *Orfeo* (1607) is one of the first toccatas composed not for keyboard instruments but for an orchestra. Regardless of its name, *Toccata con un Violino, e la tiorba* (1623) by Paolo Quagliati stands for merely a ritornello among vocal compositions and is virtually deprived of the genre faculties of toccata. Frescobaldi added *Toccata per Spinettina è violino* to a collection of ensemble canzonas (1628); both its parts were equalised through figurations set against the organ pedal note. In op. 7 (1660) by Marco Uccellini we may find two double-choir toccatas *à 6* and one *à 2* that offer an option for the violin solo to perform both parts.

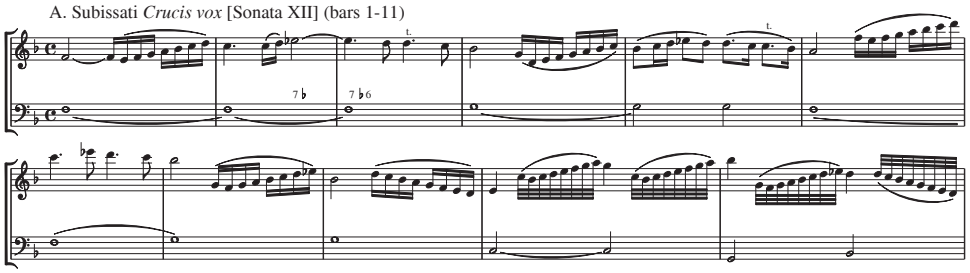
[148] The title *Sonata over Toccata Sesta detta la mia Signora* suggests that the work could have been composed for Uccellini's student, princess Giulia Felice d'Este.

[149] Possibly, the vague genre differentiation among toccata, sinfonia and sonata present in Viviani's collection stemmed from changing occurrence of the pieces in liturgy.

nata. The stylistic borrowing, however, does not bear any terminological significance this time. Unlike canzonas or some dances, the toccata section does not necessitate the designation by its name.[150] Incorporating the toccata style into the violin sonata is a perfectly understandable phenomenon. Indeed, it is central to the genre distinctly emphasising the unrestrained imagination and virtuoso mastery of the improvising soloist. Unsurprisingly then, toccata sections are to be found in pieces composed by remarkable violinists of the epoch. As for the sonatas by Subissati, we may even resolve that this style prevailed over others.[151]

Example 19

A. Subissati *Crucis vox* [Sonata XII] (bars 1-11)



A variety of toccata figurations was represented by fanfare-like diminutions and tremolos on major triads, intrinsic to the genre named *battaglia* or *trombetta*. The rich tradition of instrumental *battaglias*, which can be traced back to the Italian *caccia*, and developed through diverse instrumental arrangements of *La Guerre* by Clement Jannequin, significantly affected violin compositions and Monteverdi's idea of *stile concitato.*[152] In many Baroque sacred concertos and ensemble sonatas *imitatio tubarum* was deployed within larger instrumental pieces.[153] Violin *trombettas* were very popular in the Modenese school; it

[150] The first sonata from F. M. Veracini's *Sonate Accademiche*, op. 2 published in Florence in 1644, provides such an example.

[151] Cf. sonatas nos. 5–6 op. 4, no. 4, 10 op. 5 by Uccellini; nos. 1–6 op. 3, nos. 2, 5–6 op. 4 by Pandolfi; nos. 4–20 by Subissati; no. 2 by Stradella; no. 10 op. 4 Degl'Antoni; nos. 2, 3, 5 *I-MOe* Mus. F. 1386; no. 3 E. 282; no. 35 F. 283 by Colombi; nos. 4 and 6 by Lonati.

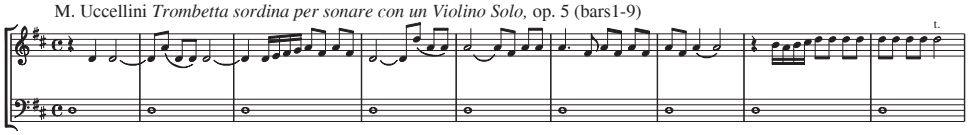
[152] The genre was broadly discussed by Vladimir Godár in his unpublished doctoral thesis *Battaglia a Mimézis*. Bratislava University 1991.

[153] Cf. *Toccata da guerra* in "fecit potentiam" from *Magnificat à 8* (Venice 1640) by G. A. Rigatti, figurations *à la tromba* accompanying the words "in sono tubae laudate eum" from *Laudate Dominum in sanctis eius à 12* by M. Mielczewski; *Sonata Decima Sesta à 3* by D. Castello; *Spandesa* by A. Jarzębski; *Canzona Prima à 2* by Mielczewski.

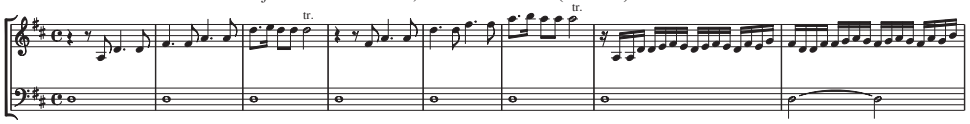
should not surprise us that we may detect longer *battaglia* sections in solo sonatas by violinists connected with Modena and the nearby Bologna.[154]

Example 20

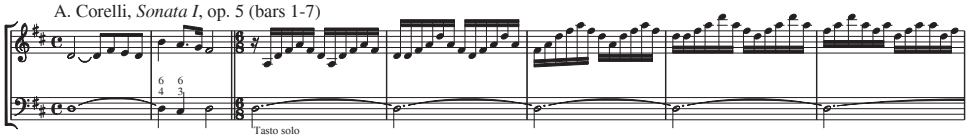
M. Uccellini *Trombetta sordina per sonare con un Violino Solo,* op. 5 (bars1-9)



G. Colombi/C.A. Lonati *Sinfonia A Violino Solo, I-MOe* F.280 nr 1 (bars 1-8)



A. Corelli, *Sonata I*, op. 5 (bars 1-7)



In the light of remarks made by Banchieri in *La Battaglia per Organo* from *Organo suonarino*, we are safe to assume that applying this style in some sonatas could have arisen from their belonging to the liturgy of Easter Sunday.[155] After all, it was the very occasion that prompted the engagement of the more prominent violinists for San Marco basilica performances.[156]

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[154] Cf. *Trombetta sordina a violino solo* no. 14 op. 5, *Symphonia la gran battaglia* op. 8 by Uccellini; nine *Trombe a violino solo* from *I-MOe* Mus. E. 282, F. 280 and F. 283 by Colombi; sonatas no. 11 op. 5, no. 1 op. 7 by Uccellini and no. 1 *I-MOe* Mus. F. 280 by Colombi (variant of no. 1 by Lonati). Similar figurations may be observed also in a sonata by Mantanari and in Corelli's no. 1 op. 5.

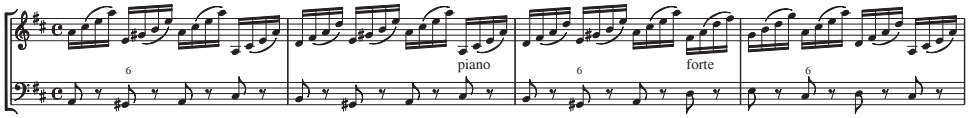
[155] Cf. Adriano Banchieri *Organo suonarino*. Venice 1611: 41: "... viene però permessa per consuetudine il giorno di Pasqua di Resurrezione suonare una battagila che sia onesta & conforme alla Sacra Sequentia Paschale". So "onesta" could then be *Sonata 11* op. 5 by Uccellini.

[156] Giacomo Rovetta (1614), Francesco Donaduci (1686), Giorgio Gentili (1693) and Francesco Maria Veracini (1711, 1712) played violin solos at the Elevation during Christmas and Easter ceremonies held in San Marco in Venice. Cf. Eleanor Selfridge-Field *Venetian Instrumental Music from Gabrieli to Vivaldi*. Oxford 1975: 18, 298, 300, 304, 306.

Next to toccatas and battaglias, equally flamboyant and virtuoso in nature were scarce pieces in the musical repertoire called *perfidia*.[157] This variety of toccata style consisted in leading an unbroken succession of fast figurations based on only one motif (usually containing four semiquavers) that turned into an internally driven *perpetum mobile*. It seems that independent *perfidias* were mainly composed in Bologna (see Example 12 and 21), exclusively for string instruments. Then its stylistics found itself in broad use in violin solo sonatas of the late Baroque. In the material under consideration, beginning with the compositions by Berardi, at least one of the middle sonata movements took the form of a regular semiquaver-propelled *moto perpetuo*.[158]

Example 21

G. Torelli *Sonata a Violino Solo Col Basso. I-Bsp* L.3.T. (bars 111-114)



Despite the commonness of the description *sinfonia*, it does not have much bearing on the analysed repertoire. As opposed to canzonas and sonatas, sinfonias were usually not independent pieces. Their function hinged on vocal compositions, whereas any experimental attempts were made on the ground of autonomous instrumental music (sonatas, toccatas). It was more customary to draw on sonata techniques in sinfonias than the other way round. The majority of 17th-century sinfonias took the form of ritornello miniatures structured round the *da camera*-specific reprise design, of simple homorhythmic or concertato texture and dance features.[159] None of the analysed pieces entitled in their original as sinfonia showed such characteristics.

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[157] Cf. *Perfidie à 2 violini* by Torelli (manuscripts in *I-Bsp*).

[158] Cf. Berardi: op. 7 nos. 1/iii (bars72–94), 5/ii (bars 66–80), 6 (bars 181–205); Guerrieri: op. 1 no. 2/iv (bars 76–97); Montanari: no. 2/ii (bars 31–81); Colombi/Lonati: *I-MOe* Mus. F. 1386 nos. 3/iii (bars 43–59), 6/iii (bars 70–81), Mus. E. 282 nos. 1/iii (bars 58–79), 2/f (bars 141–153), 4/i (bars 1–22), Mus. F. 280 no. 6/iv (bars 89–114); Manelli: *I-Tn* Foà 11 (bars 86–107); Torelli: (bars 111–127); Lonati: nos. 1/v (bars 157–197), 2/iv (bars 143–172), 3/C (bars 113–140), 4/iv (bars 118–139), 5/ii (bars 46–78), 6/ii, iv (bars 47–114, 154–182); Corelli: op. 5 nos. 1/iii (bars 99–128), 2/iii (bars 83–155), 3/iv (bars 124–152), 4/iii (bars 79–139), 6/iii (bars 85–113).

[159] Cf. Eunice Crocker, loc. cit., Williem Newman (1972: 20–21).

The works by Montalbano are doubtlessly miniatures, however, they consist of only one movement, governed by improvisational panache and manifestation of virtuosity, determining the style of the sonata. The miniature sinfonias *La Orlandina* and *La Gardana* by Marini have a through-composed form, representative of sonata, not falling far short of his later op. 8 and 22. Even though in the perspective of the printed forewords the compositions of Vivarino and Cecchino performed functions characteristic of sinfonia, they derive more from the style of the canzona. The correspondence of form between sonatas no. 2 by Cecchino and nos. 2 and 6 by Vivarino and the binary model of sinfonia is merely external. In all the cases the three-phase metric plan of a canzona and the canzona-like imitative texture are preserved. Ostensibly akin to the form of sinfonia are sonatas by Subissati. Admittedly, there are many premises to believe that the pieces were performed in liturgical context, just like sonatas by Vivarino and Cecchino. Nevertheless, as it was said before they are closer to toccatas, and they were doubtfully played with dance parts in church. More common in the repertoire under investigation are references to the model of tripartite Italian operatic sinfonia popular at the end of the 17th century. The structure is reflected in F. 280 nos. 1 and 3 by Colombi/Lonati as well as in Predieri's sonata from the Buffagnotti Anthology. A substantial presence of the concertato factor lets us assume that they more likely herald the new at that time genre of concerto, which was based on Italian sinfonia. In the 18th century this type of three-movement concertato sonata was to achieve the same status as the model of *da chiesa*.

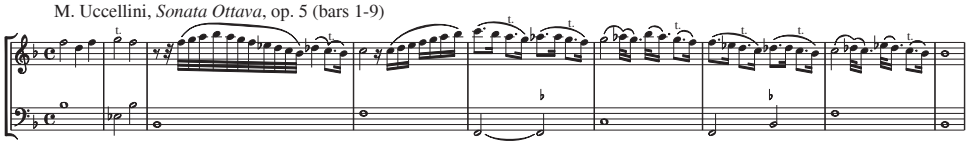
The common roots of the sonata and the vocal genres legitimize the perceivable early Baroque remnants of vocal techniques in sonata, those that characterised vocal music in preceding epochs. Although the solo violin compositions were the first to see a breakthrough in the fading of the vocal idiom, there were quite a few sonatas at the beginning of the 17th century whose compositional language, texture, and technique did not depart far from those exploited in the polyphonic mass, motet or madrigal. Such tendencies are illustrated in sonatas by Vivarino, Cecchino and Frescobaldi. Unsurprisingly, they exhibit the canzona style and counterpoint corresponding to the Renaissance.

Equally worth mentioning, alongside the influence of vocal music present in the canzon-sonatas (the term used by Eunice Crocker, loc. cit.), and exemplifying the developmental stage of autonomous instrumental music embarked on by the organists trained in the previous era, is any symptomatic reference to

the vocal fashion by the composers who were sensitive to genre individuality. The first who seemed to have fully consciously stylised sonata was Uccelini. Featuring in op. 5 is a piece that does not match the remaining works of the collection, namely, the motet-based *Sonata 12*, fitting the description of the sonata style made by Praetorius at the beginning of Baroque: "... sonatas are composed in an austere stately manner resembling motet."[160] *Sonata 9* distinctly goes back to the style of pseudomonody of the Renaissance (see Example 12). Over the structure that looks like *basso seguente* in the organ, the violin in imitation embellishes the stately long-value motet theme in the manner of the Renaissance *gorgia*. Given the evident archaic character, Uccellini might have intended to evoke the 16th-century solo practice of playing *super organis*.[161] This work is deceptively similar to solo ricercatas based on *O sonno* or *Io son ferito* from the diminution manuals by Girolamo Dalla Casa and Francesco Rognoni. Right at the beginning of sonata no. 2 op. 4 (*detta La Luciminia contenta*) and in no. 8 op. 5 (see Example 22) Uccellini formed a melody essential to first vocal monodies led over long-time-value bass lines. The violin part is full of exclamations, trills, *accenti* and the figures *alla zoppa,* typically applied to render sobbing.

Example 22

M. Uccellini, *Sonata Ottava*, op. 5 (bars 1-9)



The music by Pandolfi exemplifies even more clearly how the 17th century violin virtuosos emulated the style of early cantatas. In nearly all of his sonatas, especially in those dedicated to composers and castratos of the Innsbruck stage (i.e. to Marc'Antonio Cesti, Antonio Melani, Antonio Viviani, Antonio Clementi and Roberto Sabbatini) Pandolfi employed a full array of ornamen-

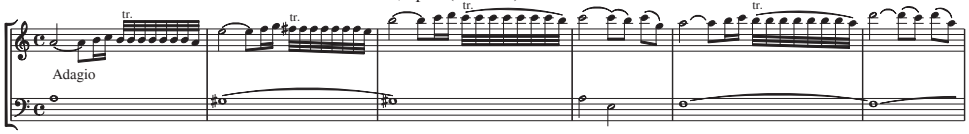
[160] Michael Praetorius *Syntagma musicum*, III: 24: „... die *Sonaten* gar gravitetisch und prachtig uff *Motetten* Art gesetzt seynd...".

[161] Cf. Rodolfo Baroncini "«In choro et in organo»: strumenti e pratiche strumentali in alcune cappelle dell'area padana nel XVI secolo", *Studi Musicali* 27/1, 1998: 19–51.

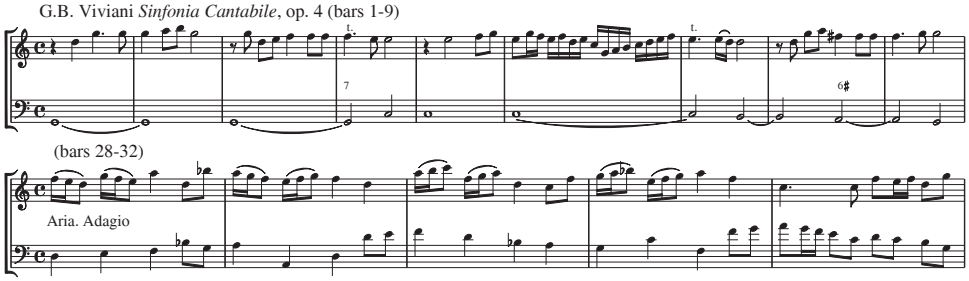
tations of a more vocal type (e.g. *trillo*) than of violin (see Example 23).[162] The arioso cantilena is brought out by the variations Pandolfi frequently based on ground bass, alluding to operatic laments. Presumably, the Innsbruck court saw very fierce competition between violinists and singers, as the most spectacular copy of operatic style in sonata is provided by Viviani's (who also worked there) *Sinfonia Cantabile* (see Example 23). It evidently mirrors the established order of recitative-arioso-aria. It is not irrelevant that in the year of publishing the work, substantially differing from the sonata style, Viviani had his first operas staged in Venice. It was a harbinger of Viviani's abandonment of instrumental compositions in favour of stage music.

Example 23

G.A. Pandolfi Mealli *Sonata Seconda La Cesta*, op. 3 (bars 1-6)



G.B. Viviani *Sinfonia Cantabile*, op. 4 (bars 1-9)



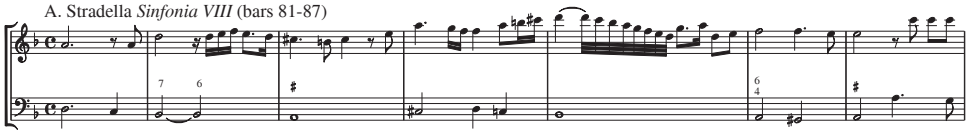
Another point to be stressed here is that in the period in question, that is the last quarter of the 17th century, the composers of sonatas who were also engaged in vocal productions if not adhered to the operatic manner, commonly borrowed cantilena melodies. That is best illustrated by numerous *Arie gravi* and *Arie posate* of Degl'Antoni's sonatas (see Example 16), melodious parts of sonatas by Guerrieri, Leonarda, Corelli and Lonati as well as by quasi-recita-

[162] Pandolfi's sonatas are absolutely outstanding in this respect in comparison with all the other violin music written at that time.

tive elements in sonatas by Mannelli and Stradella (see Example 24).[163] Since then cantilena movements (at least one) have always been present in nearly all sonatas and concertos. More and more frequently composers marked such parts as *Cantabile*, *Recitativo*, *Aria*, *Lamentevole,* or *Affettuoso.*[164]

Example 24

A. Stradella *Sinfonia VIII* (bars 81-87)



The attempts to organize the composers discussed in this paper into groups, and schools according to the convergent techniques, outstanding individualities, or their epigones end up as futile, since almost all the composers represented their own, one-of-a-kind categories. The easiest association to form refers to the works by three organists of the early Baroque, namely, Vivarino, Cecchino and Frescobaldi. They are bound by moderate, nearly Renaissance expression, a decisive element of canzona style and weak focus on the violin idiom. This group is completely opposed by sonatas originated at the same time in their vicinity by Marini, Castello, Fontana and Montalbano. All the composers, except for Castello, who was probably a cornett player, were acknowledged solo violinists. Each of them was distinguished by their creative individuality and composed works of distinctive style, with the common denominator to all being virtuosity, rhapsodic nature and great expressive contrasts. Marini's oeuvre alone defies generalisation, with virtually each sonata falling into a separate stylistic category. Against the background of the analysed period, apart from remarkable tonal language, Marini's style was distinguishable by its experimental approach to multiple-stop playing and application of scordatura.

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[163] Cf. Degl'Antoni: op. 4 nos. 1/ii (bars 20–46), 2/ii (bars 44–105), 3/ii (bars 23–50), op. 5 nos. 1/ii (bars 32–58), 3/ii (bars 38–86), 5/iii (bars 72–123), 7/iii (bars 81–131), 8/iii (bars 57–109); Leonarda: no. 12/v (bars 150–187); Guerrieri: op. 1 no. 1/i, ii (t. 1–52); Stradella: nos. 2/iii (bars 64–83), 8/iii (t. 81–93); Manelli: *I-Tn* Foà 11/i (t. 1–15); Corelli: op. 5 no. 1/iv (bars 129–172); Lonati: no. 2/iii (bars 12–139).

[164] Cf. *Sonate Accademiche* by F. M. Veracini, op. cit.; *Invenzioni a violino solo*, op. 10, Venice 1713 by F. A. Bonporti; sonatas BWV 1014–19, 1021–24 by J. S. Bach; concertos *Grosso Mogul* RV 208 and *L'Amoroso* RV 271 by A. Vivaldi.

Another creative personality was Uccellini. For their form and emphasis on virtuosity his works were close to Fontana, Marini and Castello; for their saturation with imitative technique they resembled works by Vivarino, Cecchino and Frescobaldi. All in all, they stand out as variegated in style and innovative in the use of tonal language and high violin register. The composer also went down in history as the author of the first collection of sonatas for solo violin. The second largest in the history of Baroque after the collection by Uccelini is the collection by Leoni. It remains in clear contrast to the works of his predecessors due to the highly unmatched sameness of presentation (i.e. of form, texture, diminutions, tonality) and a rather limited violin technique that points to the much earlier origins of the compositions than the date of publication.

Pandolfi, in turn, was a virtuoso who might be viewed as particularly inspired. Unequalled by other violinists, he modelled his art on the craft of castratos. Even though some conspicuous traces of compositions by Uccelini and Castello might be found in his works (some cadential formulae and figurations), Pandolfi was the first to introduce to Italian sonata the form of ostinato variations and to establish the four-movement formal design. A contrast to this somewhat extravagant style by Pandolfi is made by compositions of Viviani, who worked in the same centre (i.e. Innsbruck). There are more stylistic affinities to be observed between his sonatas and the works of Guerrueri. Professionally involved in vocal music, both composers supplied the violin parts with more cantilena, avoiding virtuosity to the same degree.

Another original oeuvre of the analysed period comes in the works of Subissati. He was the second after Leoni whose style was very homogenous, and the only one in the whole epoch to found his sonatas on a binary form. What leads to comparisons with Leoni is the repetitive manner of his diminutions, however, his technique was more advanced, similar to Pandolfi's. If compared with the standard practice of that time, it displayed an archaic character, which lets us assume that the works date back to an early, perhaps Polish stage of the virtuoso's activity (i.e. 1645–1654). Subissati used ostinato variations as frequently as Pandolfi. Next to Lonarda and Degl'Antoni his works represented the then (in the 1670s) vanishing type of monodic sonata.

Regardless of being an organist, Berardi, similarly to Cazzati, knew the violin idiom very well. His sonatas serve as an extreme form of hybrid combination of fugues and adagios of the sonata origin with correnti and gigues that belonged more to suites. Active bass and a considerable element of fugal and

concertato techniques, as well as the melodic language, allow for drawing parallels with violin-cello duos composed by the Bolognese. Musicological literature on Bolognese instrumentalists of the second half of the 17th century have been for many years using the term the Bologna School. Still, having compared the works of the Buffagnotti Anthology and sonatas by Cazzati, Torelli and Degli'Antoni we may find not only similarities but also substantial differences.

Admittedly, sonatas by Cazzati, the founding father of the school, are akin to the style of canzona. Nonetheless, the highlighted idiomatic violin motifs and lucid outline of movements foreshadow the later form of *da chiesa*. Out of individual works of the much later Buffagnotti Anthology, the most mature appears to be a sonata by the prematurely gone Rozzi. It in a way anticipates the Corellian model from op. 5. Much alike in their form, texture and violin technique are sonatas by Mazzolini, Jacchini and Predieri, which represent the hybrid pattern with a considerable participation of concertato technique. A change is brought then by a sonata by Montanari: monodic, driven by study-like figurations, and closer to the pieces composed in the first half of the century.

The birth of mature Bolognese violin sonatas, those that later on inspired Corelli, is marked by both Degl'Antoni's collections. He clearly tested diverse patterns, including four- and five-movement cycles. He extended the size of the sonata, departed from the dominating monodic texture and developed his works towards a more active engagement of the bass, reduced canzona-originated motifs that used to shape fugal subjects and introduced the more developed *andamento* themes. Along dance rhythms he applied more periodic structure and melodiousness. Torelli enhanced the style with a virtuoso factor that took the form of boldly embraced chordal playing, arpeggios, and multiple-stop fugues, deceitfully reminiscent of late works by Corelli.

When a comparison with the related Modenese school is made, two diametrically opposed personalities emerge. Pieces by Vitali are, by and large, a most spectacular display of permeating all the movements with violin motivic work. Appropriate to the character of the collection they belong to, they are governed by the fugal techniques, with no room for displays of virtuosity and the element of dance. The solo legacy of Colombi appears to be very diverse. A collection with the signature F. 1386 is predominantly imbued with suite stylistics. Therefore, its structure evolves from basic counterpoint, trite violin technique and curbed expression. F. 283, E. 282 and F. 280 comprise other so-

natas, separate in style and most probably to be ascribed to Lonati.[165] Written for rather adept violinists and cellists, they reveal diligence in careful balance of proportions, and maturity of style, in many aspects bearing a resemblance to sonatas by Stradella, Mannelli and Torelli.

Although the name of Stradella is usually associated with vocal music, as a violinist he left twelve solo sonatas whose style is highly individual and consistent in all works. His sonatas usually had four movements, the succession of which was modelled on the pattern of *da chiesa*. They moderately engaged the violin idiom, and displayed all the features that distinguish concertato duets for violin and cello. Recorded in Torinese manuscript and Bolognese anthology, early violin solos by Corelli in many respects resemble the style of Stradella.

In Rome, Corelli had to face by far the greatest virtuoso of his epoch, i.e. Lonati. His Milanese sonatas (1701) were in many respects similar to compositions by Corelli, however, they exceed the classic limitations imposed in op. 5 and reveal an extravagant and restless nature of *Il Gobbo della Regina*. Lonati used all compositional and violinist techniques of op. 5 by Corelli, supplementing them with playing in high positions, bow vibrato, scordatura and even the necessity to use the five string violin.

It was Corelli, however, who was most successful among his enumerated predecessors, not for his technical virtuosity but for the expressive and aesthetic value of his art. If we collate Corelli's op. 5 with his sonatas from the Turin manuscript and Buffagnotti's publication, we may perceive the essence of evolution that marked his style. To a considerable degree, the change consisted in an increased amount of devices intrinsic to violin, but mainly in the creative use of formal, texture, tonal and harmonic achievements of his Roman and Bolognese predecessors. With a sonata that unified expressive *Adagio* with a double-stop fugal *Allegro*, a dance-like gigue and corrente with a figurative *moto perpetuo*, Correlli attained harmoniousness of near classical dimension, so highly esteemed in the 18th century.

Translated by Agnieszka Gaj

[165] Cf. Piotr Wilk (2004).