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THE INSTRUMENTAL SONATAS OF ANTONIO VIVALDI

by
Howard R. Rarig, Jr.

A dissertation submitted in partial fulfillment
of the requirements for the degree of
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Professor Palmer A. Throop

PLATE I



Vivaldi. sketch by P. L. Ghezzi (1724)

THE INSTRUMENTAL SONATAS OF ANTONIO VIVALDI

by

Howard R. Rarig, Jr.

A study of the instrumental sonatas of Antonio Vivaldi has been suggested by the fact that no detailed and complete examination has ever been made of this sizeable literature. The eminent French scholar, Marc Pincherle, has contributed to understanding of the composer's craft and musical style through his standard reference on Vivaldi's concertos. The sonatas, however, have received only passing mention by this author or others.

The study of these compositions has a number of potential values. It focuses attention on the sonata at a point where traditional features, at their culmination, and progressive features, anticipating later developments, appear in conjunction. Thus, the study amplifies the subject of the eighteenth-century sonata. The sonata style of Vivaldi is seen intermingled with the style of his other instrumental and vocal works, rather than as an adjunct to them. Intrinsic musical worth found in certain sonatas should make them desirable additions

to the literature. Also considered are Vivaldi's use of instruments in solo, trio, and ensemble sonatas of the period (especially their melodic treatment); some clarification of the degree to which Vivaldi's sonatas reflect the influence of his principal predecessor, Corelli; and the manner in which contemporary interest in solo performance affected the sonatas.

A brief summary of the composer's life is followed by a general survey of his works. The detailed stylistic analysis of the sonatas, with many illustrations, is based on early editions and microfilm copies of published and unpublished works and manuscripts. Characteristic features and peculiarities of the scores and notation are discussed. An appendix presents the titles for all the sonatas, locations and library designations for the manuscript works, and a collation of alternate numerical listings of the unpublished sonatas.

It may be concluded that the traditional basis of Vivaldi's sonatas does not prove restrictive. His works demonstrate a strikingly individual treatment of the sonata of the period, rather than an imitation of Corelli, as has been frequently assumed. Elements of Vivaldi's

later style can be said to prefigure tonal and structural developments of the classic era. Clearly-defined thematic phrases, contrasted melodic materials, and opposed rhythmic textures further anticipate later developments. Lyricism emerges as a prominent feature to complement the more familiar bravura style. Ultimately, the vitality and spirit of his instrumental style exerts an influence that quickly dispels any notion of mere period music.

To

Jean

PREFACE

Antonio Vivaldi (c. 1678-1741) was acclaimed in his own time as a violin virtuoso, teacher, and composer. His instrumental music was published in the musical centers of Venice, Amsterdam, Paris, and London; in many places, it was known to audiences through performances by the composer himself. His operas, for a period of twenty-five years, were regularly mounted in principal cities of Italy, usually under Vivaldi's personal direction. His talents were recognized by appointments to musical posts in his native Venice and abroad.

Until recently, surprisingly little had been written about this man of undeniable stature. His name appeared briefly in accounts by eighteenth-century historians and lexicographers, excerpts from contemporary memoirs, and a few articles. Even these sources were chiefly personal anecdotes or isolated accounts of performances of his works.

Today Vivaldi is recognized as one of the most important Italian musicians of the early eighteenth century, and especially as a prolific composer of instrumental music. His known instrumental compositions total five hundred and fifty-four; this body of works includes four hundred and fifty-four concertos and seventy-six sonatas. Vivaldi's place in music history seems assured by his contribution to the evolution of the concerto and concerto forms; but even this fame has been established on a basis too narrow to be truly representative of his artistic merit, for music historians and performers have referred almost uniformly to a few of his well-known published concertos.

For two hundred years the bulk of Vivaldi's music was almost forgotten. In the twentieth century, a revival of interest in Italy's musical past and the discovery of more than three hundred Vivaldi manuscript works has led to a concerted investigation of his music by scholars and performers alike.

The forces behind the Vivaldi renaissance have been many. Principal among them have been Count Guido

Chigi Saracini, whose patronage established the Accademia musicale Chigiana, a center for musical studies in Siena; and Alfredo Casella, who brought to Siena a tradition of music festivals that featured performances of music by Vivaldi and his contemporaries. Olga Rudge has contributed to identification and collation of the hundreds of newly-discovered Turin manuscripts. Mario Rinaldi has added biographical materials and supplemented existing indices of Vivaldi's music with lists and accounts of the operas and other vocal works.

Antonio Fanna has founded an Istituto Italiano Antonio Vivaldi, for which G. Ricordi and Company of Milan is printing the Opere of the composer. Under the principal editorship of Gian Francesco Malipiero, the Opere will be organized according to instrumental music, cantatas, operatic works, and sacred music.

Above all others, the eminent French scholar Marc Pincherle has contributed to understanding of the composer's musical style and craft through a standard reference on Vivaldi's concertos, Antonio Vivaldi et la musique instrumentale. The instrumental sonatas, however,

have received only passing mention by this author or others. The fact that no detailed and complete study of the sonatas has ever been made is justification for the present investigation.

This study has a number of potential values. First, it will focus attention on the instrumental sonata of the late Baroque era at a point marked, on one hand, by a culmination of certain traditional features, and on the other, by progressive features that anticipate later developments. Second, it will amplify the subject of eighteenth-century sonata style. Third, it will show the sonata style of Vivaldi intermingled with techniques evident in his other instrumental and vocal works. Fourth, it will focus attention on the fact that the intrinsic musical worth of certain sonatas makes them worthy additions to relatively meager areas of instrumental literature and to the solo violin repertoire.

Other matters of importance include recognition of the lyrical, expressive element in Vivaldi's style; the melodic use of instruments in solo, trio, and ensemble sonatas of the period; some clarification of the degree to which Vivaldi's sonatas reflect the influence of his

principal predecessor, Corelli; and finally, the manner in which contemporary interests in solo performance affected the solo and trio sonatas.

Appreciation and gratitude are here expressed to many colleagues and friends whose assistance and advice contributed to the study.

To Dr. Louise E. Cuyler, who patiently guided the course of the study and who gave more than generously of her time to read the final drafts.

To Dr. H. Wiley Hitchcock, whose musical taste and scholarly insight resulted in many valuable and inspirational suggestions.

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To Professor Vincent A. Scanio, Dr. Frank S. Stillings, and Professor Palmer A. Throop for their valuable assistance.

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To Duane Starcher for music copying.

To Professor and Mrs. James I. Crump for the proof-reading of the manuscript.

To my brother, Lloyd, for his considerable assistance in the reproduction of music manuscripts.

And especially to my wife, Jean, for spiritual and material contributions over the years, and for patience, encouragement, and understanding during the entire study.

In addition, acknowledgments are due the Sächsische Bibliothek of Dresden, the Biblioteca Nazionale of Turin, the Bibliothèque Nationale of Paris, the Biblioteca e Pinocoteca Querini Stampalia of Venice, the Deutsche Staatsbibliothek of Berlin, the Universitäts Bibliothek of Upsala, the Conservatorio di Musica of Naples, the University Library of Cambridge, England, Breitkopf and Härtel of Leipzig, and the Library of Congress. In particular, thanks are expressed to Mlle. Chabrier of the Bibliothèque Nationale, Dr. Köhler of the Deutsche Bibliothek, and Bernard E. Wilson, cataloguer of the Stellfeld Collection of the University of Michigan.

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CHAPTER I

BACKGROUNDS AND BIOGRAPHY

The Venice in which Antonio Vivaldi matured and flourished as a performing artist and composer was a major cultural force in Italy and Europe. Gradual weakening of Venetian sea-power, territorial losses, and economic and political decline culminated in the treaty of Passarowitz (1718). From this point, the Venetian Republic virtually abandoned active engagement in diplomatic affairs of Europe. What statesmanship remained was dedicated to the principle of peace at any price.

However, there was no decline in the arts, and the former mistress of the Mediterranean and overseer of east-west trade had become notable as an interesting and picturesque vacation place. The artistic vitality of Venice flourished in this atmosphere during the early eighteenth century. In a period marked by a heightened desire for pleasure, the

intensity of Venetian cultural pursuits was to produce a succession of distinguished men. The splendor of the city-state's artistic tradition was nourished, protected, and widely disseminated, as though to compensate for the loss of political stature. Venice continued undiminished as a principal purveyor of music and the other arts as well. In this role, Venice thrived as a veritable crossroads for much of Europe. Near-legendary lists of visiting royalty, lesser dignitaries, artists, and rich amateurs people its history.

The Venice of Vivaldi was also the Venice of the dramatists Carlo Goldoni and Apostolo Zeno. The plays of Goldoni reflect the gracious and romantic aspects of Venetian life, and at the same time satirize the aristocracy. Zeno, founder of the Giornale dei letterati d'Italia, was also an historian and biographer of authors; his accomplishments gained him the post of Imperial Court Poet to Emperor Charles VI in Vienna. Comparable in versatility to Zeno was the cosmopolitan Francesco Algarotti; Algarotti was invited to court service in Berlin by Frederick the Great. Devoted to the belles-lettres,

Algarotti has left, in Saggio sopra l'opera in musica, his critical views on contemporary opera.

Painting flourished in Venice at this time. Sebastiano Ricci and his nephew Marco both influenced the art in Venice after 1700. Antonio Canaletto portrayed the beauty of the palaces and lagoons. Francesco Guardi preferred the human aspects of local color, as did his contemporary Pietro Longhi; both artists have recorded the scenes and spirit of the Carnival of Venice. Two monumental painters of the first half of the eighteenth century were Piazzetta and Tiepolo. The paintings of Piazzetta are still to be found in Venice. The spectacular ceilings and wall paintings of Tiepolo are everywhere in Venice and the neighboring mainland. His fame also took him to Würzburg in southern Germany to decorate the archbishop's palace; invited to Madrid, he did the frescoes in the royal palace.

Music flourished with an inordinate vitality characteristic of Venice. Church music remained a point of pride and fame for the city; the cathedral of San Marco continued in the glorious tradition already enriched by Andrea and Giovanni Gabrieli, Claudio Monteverdi, Francesco Cavalli, and a host of others.

Venice had a far greater number of opera houses than any other city in Europe. The Guida de'Forestieri of 1700 shows seven theaters thriving (but does not indicate those that from 1637 had flourished and then been abandoned), in several of which Vivaldi mounted and directed his own operas. Operas had for some time been opened to the mass of the population. However, aristocratic families, in some cases as old and as privileged as any in Europe, still guided the destinies of the opera houses. The families of Grimani, Giustiniani, Venier, Morosini, Vendramin, Renier, Tron, and Mocenigo not only owned or supported opera houses, but their members were enthusiastic musicians as well.

The central place of theater in the life of Venice is further seen in the customary three seasons of opera: the winter season (Carnival) December 26 to March 30, the spring season (Ascension) from the day following Easter to June 30, and the fall season, September 1 to November 30. Troupes of comedians entertained in the smaller theaters when operas did not occupy their stages.

Music for the theater reached a state of uncommon productivity. In the lifetime of Vivaldi alone, nearly six

hundred operas were produced in the theaters of Venice. Important among native opera composers were Albinoni, Lotti, Pollaroli, Marcello, and Vivaldi. Venice was also the scene for operatic successes of Handel, Hasse, and Alessandro Scarlatti, among others.

In addition, the city knew such musical personages as Gluck, Heinichen, Leo, Porpora, Faustina Bordoni-Hasse, and Domenico Scarlatti.

Contemporary and subsequent accounts of life in Venice about 1700 leave the impression of an unending concert. Certainly music was an essential part of all festivities, and festivities or causes for celebration were numerous. Orchestras and choruses were used lavishly at elections, religious festivals, and receptions for visiting royalty. Title pages and dedications of musical compositions of all kinds abound with the names of Europe's nobility.

The organization of musical life depended mainly upon the nobility, the patrician councils, and the wealthy merchants. Their control of opera and opera houses is well known. Where no actual patronage was involved, music

was fostered by the sustaining active interest of these classes. Children of noble families received training from the best musicians in the city. The elevation of the dilettante musician produced men like Benedetto Marcello, whose musical gifts rivalled, if not in some respects surpassed, those of his professional contemporaries. Council members sought to enhance the music of their churches by placing the best available musicians in them. The city-state government actively supported the ospedali, which in this time were known primarily for their musical achievements.

Contact with the spirit and flavor of Venice is readily available today through contemporary accounts, which include the remarkable memoirs of the co-citizens Casanova and Carlo Goldoni. Their works complement each other as they weave a multifarious romance of Venice and its people. To these sources may be added the well-known Confessions of Jean-Jacques Rousseau, the Lettres familières of Charles de Brosses, and lesser-known accounts such as Some Observations Made in Travelling in France, Italy, etc., in 1720-21-22 of Edward Wright.. The famed English historian,

Dr. Charles Burney, surveys the larger musical scene in his The Present State of Music in France and Italy.

The life and career of Antonio Vivaldi were bound up with each of the major spheres of Venetian musical activity: at first the church, then the Ospedale, and later the theater. In addition, Vivaldi seems to have enjoyed the occasional patronage of wealthy families in Venice and royalty elsewhere in Italy. He travelled widely as a violinist and composer, and as an impresario and director of his own operas. Records disclose him as a considerable musical figure whose talents were acclaimed abroad as well as in his native Venice.

Details of Vivaldi's life are lacking and certain phases of his musical career are not fully substantiated. Research by the eminent French scholar, Marc Pincherle, and his Italian colleague, Mario Rinaldi, has been considerable.[1] Their separate studies of the composer have

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[1]The bulk of biographical facts cited here is based upon two major studies of the composer: (1) Marc Pincherle, Antonio Vivaldi et la musique instrumentale (Paris: Librairie Floury, 1948), 2 vols., the second volume being an Inventaire-Thématique; and (2) Mario Rinaldi, Antonio Vivaldi (Milano: Istituto d'Alta Cultura, 1943). Pincherle's Vivaldi (Paris: Editions Le Bon Plaisir, 1955) appeared as essentially an abridgement of the standard reference cited above. This

done much to clarify Vivaldi's activities and to restore *il Prete Rosso*, as he was known, to a place in the musical world commensurate with that accorded him in his own time.

The date and place of Vivaldi's birth have not yet been established conclusively. Various scholars propose different dates of birth that include 1669 (Torrefranco) 1675 (editors of Vivaldi's *Opere*[1]), and 1678 (both Rinaldi and Pincherle). The birthplace of Vivaldi is presumed to have been somewhere in the area surrounding Venice.

Giovanni Battista Vivaldi, father of the composer, is known to have been a highly regarded violinist. He became a player in the Ducal Chapel of St. Mark's Cathedral in 1685, the same year that Giovanni Legrenzi was appointed *maestro di cappella* of the chapel. Giovanni Battista

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work has been published in English translation as *Vivaldi, Genius of the Baroque* (New York: W. W. Norton, 1957) only days before completion of the present study.

Minor secondary sources include a series of monographs sponsored by the Accademia Musicale Chigiana and published by the Libreria Editore Ticci of Siena. The recent study by Claude Baignières, *Vivaldi, vie, mort, et résurrection* (Paris: Robert Laffont, 1955) seems based essentially upon Pincherle and Rinaldi.

[1] In prefatory notes to individual works of the *Opere*, the editor, Angelo Ephrikian, states simply that Vivaldi was born most probably in Venice in 1675.

instructed the young Vivaldi in violin, and Antonio progressed sufficiently to take a position as a substitute in the cathedral orchestra when very young. Possibly he may have succeeded his father at a permanent post in the orchestra. In this early period, Vivaldi also took lessons in organ and theory. With whom Vivaldi continued his musical training and where he completed his ecclesiastical studies remains conjectural. Some biographers presume his further musical studies were under the maestro Legrenzi, possibly arranged for by the father. However, Vivaldi could not have studied with Legrenzi very long, for the *maestro di cappella* died in 1690, at which time the boy would probably have been only about twelve years old.

Other possible teachers among members of the orchestra include Carlo Pollarolo, second organist at San Marco and head of the Conservatorio degli Incurabili; Antonio Biffi, *maestro di cappella sostituto* (assistant director) at the cathedral; and Antonio Lotti or Antonio Caldara.

Records yield more specific information on Vivaldi's progress through the ecclesiastical orders. Tonsured on

September 18, 1693, he received minor orders between that date and September 21, 1696, took holy orders as subdeacon on April 4, 1699, as deacon on September 18, 1700, and acceded to the priesthood on March 24, 1703.[1]

On attaining the priesthood in 1703, Vivaldi did not pursue clerical duties long, for he was employed at the Seminario musicale dell'Ospedale della Pietà before the year was ended. Records show that before his brief ecclesiastical career came to an end he was assigned to San Geminiano, a Renaissance church on the Piazza San Marco. Pincherle and Rinaldi apparently presume that the clerical function of saying Mass was not combined with teaching duties at La Pietà. If Vivaldi's memory can be credited, his letter to one of his patrons, Marchese Guido Bentivoglio d'Aragona, on November 16, 1737, suggests the possibility of a brief combination of professions. Vivaldi states in this letter that "When I had barely been ordained a priest I said Mass for a year or a little more." This span of time (1703-1704) coincides with the composer's

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[1] These dates and contemporary minimum age restrictions of fifteen for tonsure and twenty-three for priesthood form the basis for the Rinaldi and Pincherle estimates of 1678 as Vivaldi's birth date.

employment at La Pietà as a teacher of violin. Vivaldi is listed on the rolls of La Pietà on March 17, 1704 as having received the sum of thirty ducats in payment for services rendered the previous semester, beginning about September, 1703.[1]

The circumstances under which Vivaldi discontinued saying Mass were clouded even in his own day by conflicting reports. Subsequent fancy has further confused the matter. There is no reason to doubt Vivaldi's own explanation that "on three occasions he had to discontinue saying Mass because of a physical ailment."[2]

La Pietà remained central to Vivaldi's environment and career for thirty-seven years following his initial appointment there in 1703 as a teacher. La Pietà was one of four musical institutes for which Venice was famous; the others were the Incurabili, the Mendicanti, and the Santi Giovanni e Paolo, known also as the Ospedaletto. As in Naples and Palermo, schools had been added to what were originally charitable institutions. Eventually, music

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[1] From a letter of November 16, 1737, to the Marchese Guido Bentivoglio.

[2] Ibid.; the ailment is presumed to have been an asthmatic condition.

became a main pursuit of the schools; indeed, they became veritable conservatories. By Vivaldi's time these institutions were no longer known for their religious functions, but were referred to in terms of their schools. Contemporary accounts even tell us of the particular musical excellence of the individual schools; the Incurabili was noted especially for its singers, and La Pietà for its instrumentalists.

If the names of the faculty at these ospedali serve at all as criteria of their excellence, Vivaldi too must have attained considerable stature as a musician prior to his initial appointment to La Pietà. Teachers who held positions in these institutions about this time form a rather imposing list: among others, Antonio Caldara, Baldassare Galuppi, Francesco Gasparini, Adolfo Hasse, Nicola Jomelli, Giovanni Legrenzi, Antonio Lotti, Nicolo Porpora, Carlo Tessarini, Tommaso Traetta, and Vivaldi himself.

The Venetian ospedali were schools for girls only. First-hand accounts throughout most of the eighteenth century usually describe their musical attainments in

glowing terms. Guide books of the time strongly recommend to travellers that they hear the excellent performances of vocal and instrumental music at the ospedali. Performances were held regularly on Saturday nights and on Sunday after Mass and at Vespers. The ospedali and San Marco were the two principal sources of excellent church music in Venice. When the theaters were closed during Lent, the ospedali satisfied substantially the musical needs of the city. Visitors were attracted, and from some distances, to hear particular virtuosi, girls who through their achievements received distinctive titles and privileges within the musical hierarchy of the institutions.

Vivaldi's long association with La Pietà was interrupted by stays in Mantua and other cities from 1718 to 1722, and by extensive travels from 1725 to 1735. During these later trips his operas were staged in numerous cities. Vivaldi must have returned to Venice for short stays, for at least ten of his operas were staged in Venice during this time. His initial appearance in the records of La Pietà as a teacher of violin is confirmed by his first published work, Opus I; on the title page of this

set of trio sonatas published in 1705, he was "D. [Don] Antonio Vivaldi, Musico di Violino Professore Veneto." Four years later, the title page of his published solo sonatas, Opus II, shows him with added duties as a "Musico di Violino e Maestro de' Concerti." Whatever other responsibilities may have been his at La Pietà, Vivaldi certainly continued as a teacher of violin, acted as orchestral director on numerous occasions, and composed music for performance by members and groups of the institution.

Musical life at La Pietà undoubtedly served as a workshop for development of the composer's craft. Pincherle says of this that

> With its orchestra, its choruses, and its maestre, at La Pietà Vivaldi had at his disposal a musical laboratory of unlimited resources, and from all accounts the students had an inordinate appetite for music.[1]

The diversity of solo instruments and instrumental groups for which he wrote emphasizes the attention given to music for mediums other than violin or voice. By virtue of his

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[1]Pincherle, Antonio Vivaldi et la musique instrumentale, 47.

contract, Vivaldi was required constantly to supply new music. His total output indicates how well he fulfilled this obligation.

Following the Venetian publication of Opera I and II, first editions of the next ten works of Vivaldi were published by the house of Roger, either by Estienne Roger or his successors. The first set of concertos, the noted L'estro armonico of Opus III, appeared in 1712, after which Vivaldi's European reputation mounted rapidly. That same year or the next (c. 1712-13) Roger reprinted the preceding sets of sonatas. The composer himself subsequently expressed his satisfaction with and preference for the work of this Amsterdam publisher.

From this point forward in the life of Vivaldi, biographical and documentary accounts present him alternately in a number of roles. Il Prete Rosso continues as a teacher of violin, composer, violin virtuoso, conductor, impresario, subsequently a musician in the service of various nobles, and for some time a traveller who pursued one or the other of his professional functions. Biographers necessarily evolve the life and activities of Vivaldi

around his operas, which serve best to link or coordinate the chronology of events. However, the resultant impression of Vivaldi the composer is partial, for only a relatively few instrumental works come into prominence. Vivaldi's vast output of instrumental compositions has remained until recently in undated and manuscript form.

Much as his many recorded activities seem to have occupied him, Vivaldi must have been equally, if not more predominantly, concerned with the writing of instrumental compositions. The concertos especially and the sonatas, by far exceed his other known works in quantity, and rival the operas in the establishment of his contemporary fame. From documents, title pages, or superscriptions on manuscripts, it is known that Vivaldi must have been continually preoccupied with the composition of instrumental works for travelling virtuosi, for private students, for special occasions, and for talented dilettantes among the nobility. The requirement of music for individual students or musical groups at La Pietà was constant and in terms of Vivaldi's contract, obligatory. Thus, any consideration of the composer's musical life must include an awareness of the

fact that his industry as a performer or opera composer was paralleled by similar application to instrumental music.

The year 1713 saw Vivaldi take up dramatic composition with Ottone in Villa, a three-act opera on a libretto of Domenico Lalli, presented in Vicenza. (Certainly by the end of this year his second set of concertos, La Stravaganza, Opus IV, had also come out in Amsterdam.) Venice had premieres of Vivaldi operas every year from 1714 to 1718. Orlando finto pazzo was stated at Teatro Sant'Angelo in the fall season of 1714. In the same year, a Paris edition of Opus I was brought out by Le Clerc, and in Venice the first of his two oratorios, Moyses Deus Pharaonis[1] was given at La Pietà.

Teatro Sant'Angelo in Venice, which was to mount eighteen operas by Vivaldi, produced, in 1715, Nerone fatto Cesare, a work on which Vivaldi had collaborated with several other musicians. Vivaldi's contribution consisted of twelve arias. In this same year, Vivaldi takes the relatively unusual role of writing a dedication to the

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[1]Only the libretto is extant.

libretto of another composer's opera, Luca Papirio (Sant'Angelo, Carnival season of 1715) by Luca Predieri. This function normally was assumed by the impresario (Vivaldi is known to have dedicated a few of his own works), the author, or co-author, but in this instance fell to a composer who did not share in writing the music.[1]

The year 1716 witnessed an increasing number of performances for Vivaldi. His second oratorio, Juditha Triumphans, of which both text and music have been preserved, was produced at La Pietà. Four operas were staged during the Carnival and fall seasons: at San Moise theater, his Tieteberga and La Costanza trionfante degli Amori e degli Odi; and at Sant'Angelo, his Arsilda, regina di Ponto and L'Incoronazione di Dario.[2]

At the same time, Vivaldi's published instrumental works kept pace, for the first editions of Opus V (six sonatas) and Opera VI and VII (two more sets of concertos) were printed in Amsterdam by Jeanne Roger.

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[1]For knowledge of this dedication I am obliged to William J. Weichlein of the University of Michigan.

[2]Some sources date L'Incoronazione di Dario as the winter of 1717, although a copy of the libretto in the library of San Marco bears the indication "Carnival 1716." Possibly this could have meant a performance in January or February 1717.

It was in 1717 that Vivaldi first met one of his most distinguished students, the young German violinist Johann Georg Pisendel (1687-1755). Already a famous executant, Pisendel was sent to Venice by the Prince Elector of Saxony to study with Vivaldi. The relationship between the two must have been one of cordial mutual respect. Vivaldi dedicated a considerable number of sonatas and concertos to Pisendel, and it seems quite probable that the young German in turn disseminated these works in his tours as a virtuoso. Some of Vivaldi's most rewarding violin sonatas are in those Dresden manuscripts acquired from Pisendel's personal library.

Vivaldi's name does not appear in the extant records of La Pietà from 1718 to 1722. Evidence is strong that this was the period in which he served Philip, Landgrave of Hesse-Darmstadt, at Mantua. The title page of Vivaldi's opera La verità in Cimento (Venice, 1720) introduces the composer as "Maestro di Cappella di Camera di Sua Altezza il Principe Filippo Langravio d'Assia Darmstadt," but does not conclusively indicate his new duties. These duties could not have been too restrictive,

for it is clear that operas consumed part of his time and took him to several cities for their presentation.

A performance of Scandebergh reopened the Teatro della Pergola in Florence on June 22, 1718, but whether before or after Vivaldi's sojourn in Mantua is not known. This work is the first known Vivaldi performance in Florence. In the same year, he must have returned to Venice, for Armida al Campo d'Egitto and Artabano Re de'Parti were heard in the Carnival season at San Moise in Venice. La Candace o siano Li Veri Amici was presented in the ducal theater at Mantua in the Carnival season of 1720, and according to the nineteenth century historian Francesco Caffi, at Parma the same year. In the autumn, Vivaldi presumably went to Vicenza for his Gli Inganni per Vendetta at the Teatro delle Grazie, and returned to Venice for La Verità in Cimento.

The following year, 1721, Vivaldi collaborated with a Benevenuto or a Giuseppe Boniventi in the opera Filippo Re di Macedonia for the fall season at Venice's Sant'Angelo, and presented his Silvia at the new ducal theater in Milan.

The well-known account of the English traveller, Edward Wright, on Vivaldi's playing stems from this period of 1720-1722. An orchestral performance occasioned Wright to observe that "It is very usual to see priests play in the orchestra. The famous Vivaldi," he continues, "whom they call the Prete Rosso, very well known among us for his concertos, was a topping man among them at Venice."

In a letter to Marchese Guido Bentivoglio,[1] a wealthy patron in Ferrara, Vivaldi states that he spent three Carnival seasons in Rome composing and producing his operas. Only two of these trips have been documented thus far, but it is known that the composer's Ercole sul Termodonte was staged at the Teatro Capranica there in January 1723. In the following year, Il Guistano and La Virtù trionfante dell'Amore e dell'Odio ovvero Tigrane were presented at the same theater in Rome. The latter of these two operas was a pasticcio in which Vivaldi collaborated with Benedetto Micheli and N. Romaldi. Vivaldi himself tells of his public appearance in Rome. This performance

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[1] Letter dated Venice, November 16, 1737.

attracted the attention of Pope Innocent XIII, and brought a request that Vivaldi play for him. Vivaldi's artistry was well received and highly commended by the Pope.

Rinaldi points out that Vivaldi's name appears again in the archives of La Pietà on July 2, 1723. A resolution for this date stipulates that "the composer shall, during the time when he will be in Venice, guarantee two concerts a month, for the remuneration of a sequin for each concert. The composer shall also direct three or four rehearsals preceding each concert for the purpose of getting the young performers in good condition to play properly."[1] As Pincherle suggests, this text shows that Vivaldi had become a man of consequence. The ospedale gave Vivaldi his freedom to subordinate his teaching to his career as an opera composer and travelling virtuoso; La Pietà was satisfied to avail itself of Vivaldi's talents whenever he returned to Venice.

After only intermittent mention of Vivaldi in the annals of the conservatory of La Pietà in 1724 and 1725, nothing appears for the ensuing decade.

This period, from 1725 to 1735, must have been a high point in Vivaldi's career insofar as his fame outside

[1]Cited in Rinaldi, op. cit., 89-90.

Venice was concerned. Letters of Vivaldi relate his many travels and the fact that he visited numerous European cities. With a few exceptions, the identity of the cities and precisely when they were visited remains conjectural. Performance of the operas of Vivaldi, along with supporting contemporary accounts, trace the composer's travels. Vivaldi undoubtedly returned to Venice from time to time to direct his operas. During this period, twelve of his operas were presented in Venice in eight different years. Others took Vivaldi twice to Florence, two or three times to Verona, and once to Reggio. Between 1725 and 1735, the following dramatic works were performed in Italy:

Fall, 1725	Linganno trionfante in amore, Venice, Sant'Angelo
Carnival, 1726	La fede tradita e vendicata, Venice, Sant'Angelo
Carnival, 1726	Cunegonda, Venice, Sant'Angelo
Carnival, 1726	Farnace, Venice, Sant'Angelo
Fall, 1726	Dorilla in Tempe, Venice, Sant'Angelo
Carnival, 1727	Ipermestra, Florence, Teatro della Pergola
May, 1727	Siroe re di Persia, Reggio
Fall, 1727	Orlando, Venice, Sant'Angelo
Carnival, 1728	Rosilena de Oronta, Venice, Sant'Angelo
Carnival, 1729	L'Atenaide, Florence, Teatro della Pergola
Carnival, 1731	L'odio vinto dalla costanza (reworking of La costanza trionfante degl'amori e degl'odi, with new music by Antonio Galeazzi), Venice

1731	Semiramide, Verona
January, 1732	La fida ninfa, Verona
Fall, 1733	Montezuma, Venice, Sant'Angelo
Carnival, 1734	1'Olimpiade, Venice, Sant'Angelo
Spring, 1735	Griselda, Venice, San Samuele
Carnival, 1735	Adelaide,[1] Verona, Teatro dell' Accademia Filarmonica
Fall, 1735	Aristide,[2] Venice, San Samuele

Additional evidence of Vivaldi's activities during this period comes from Johann Joachim Quantz, who in 1724 had been impressed with the effect of Vivaldi's visit upon Rome, and mentions in his autobiography that he observed Vivaldi in 1726, when the Venetian conducted one of four of his operas given at Sant'Angelo that year.

Moreover, one of Vivaldi's letters to Marchese Bentivoglio states that he had been called to Vienna in this period.[3] Abbé Conti, a Venetian nobleman, writing

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[1]On the libretto, Vivaldi now calls himself "Maestro di cappella di S.A.S. il Duca di Lorena."

[2]Vivaldi is identified as the composer by the anagram Lotavio Vandini, and Goldoni as the librettist by Calindo Grolo.

[3]Letter dated Venice, November 16, 1737.

to a Madame de Caylus on September 19, 1728, discloses that Vivaldi was granted an audience by Emperor Charles VI. The composer's trip to Vienna perhaps explains the dedication on the manuscript parts for Opus IX, La Cetra. The dedication reads:

> La Cetra/ Concerti Consacrati/ Alla Sacra, Cesarea, Cattolica, Real Maestà/ di/ Carlo VI/ Imperadore/ e Terzo Re della Spagne/ di Bohemia di Ungaria, . . .

Little is known of the composer's activities during the next few years. The opera L'Atenaide on a libretto of Apostolo Zeno was presented in Florence during the Carnival season of 1729. Dramatic works break off abruptly, however, from that time until 1731. The belief that Vivaldi was either absent from Venice or ill is based partially on the fact that the arranger Galeazzi adapted a Vivaldi opera (La costanza trionfante degli amori e degli odi of 1716) under the title L'Odio vinto dalla costanza for presentation at Sant'Angelo. Similarly, Armida al campo d'Egitto was staged at the Teatro Santa Margherita with music by several composers, whereas the original production at San Moise had been written entirely by Vivaldi.

As recently as 1938, Rodolfo Gallo discovered a possible explanation of Vivaldi's activities between 1729 and 1731. Venetian archives show deliberations of September 30, 1729, in which Giovanni Battista Vivaldi asked for a leave of a year or so in which to accompany one of his sons to Germany. That he referred to Antonio seems likely. The remaining three sons, Bonaventura, Francesco, and Iseppo, as far as is known, would seem to have little reason for such a trip. The itinerary of the proposed German sojourn is completely unknown.

In 1735 Vivaldi's name reappears in the records of La Pietà. Rehired as maestro di concerti, Vivaldi also contracted with the administrative council to provide instrumental compositions. Vivaldi's contract this time stipulated that he was to continue at his job without the idea of leaving as in past years. Vivaldi remained at La Pietà until 1740.

Only six additional operas are known to have been presented in Vivaldi's lifetime. Two of these were performed outside of Venice, Ginevra principessa di Scozia at Florence in January, 1736, and Catone in Utica at Verona

in the spring of 1738. The other four were reserved for premieres at Sant'Angelo in Venice. They include Partenope, 1737 (which may be the same work as Rosmira, 1738[1]); L'Oracolo in Messenia, 1738; and Feraspe in the fall season of 1739.[2]

About 1737, the Parisian publisher Madame Boivin printed Opus XIII, a set of solo sonatas known under the title "Il Pastor fido." Vivaldi's continued popularity in Paris is reflected by the fact that a privilege to print Opus XIV was granted to Le Clerc, Le Clerc the Younger, and Madame Boivin about 1740. The same privilege was requested as late as 1748 by Michel Corrette.

An invitation in 1738 for Vivaldi to come to Amsterdam demonstrates that his European reputation had continued undiminished. According to Pincherle's account,

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[1]Rosmira has been considered by Fernando Liuzzi (1934) to be a pasticcio gathered together by Vivaldi from works of Hasse, Antonio Mazzoni, Girolamo Micheli, Paganelli, Pergolesi, and others.

[2]Little precise information exists for a few additional operas. No date or place of performance is known for Il Teuzzone and Tito Manlio, to which the composer added the superscription "Musica del Vivaldi fatto in 5 giorni." A Demetrio and an Allessandro Nell'Indie have disappeared. Only an aria remains from Mitridate. Mopso belongs more properly to the class of cantata.

the governors of the theater of Amsterdam had arranged a spectacle in January of that year to commemorate the centenary of the theater. Desirous of gracing the occasion with the name of a distinguished composer, the governors invited Vivaldi to take charge of the musical part of the celebration. Vivaldi was already well known to Holland through instrumental works that had been printed in Amsterdam during the preceding quarter-century.[1]

In August, 1739, the noted traveller Charles de Brosses met Vivaldi in Venice. In anecdotes drawn from their meetings,[2] de Brosses tells us that Vivaldi became his intimate friend in order to sell him some very costly concertos. In the process of buying some of the works, de Brosses also satisfied his desire to hear Vivaldi play the violin. De Brosses describes Vivaldi as a vecchio who still composed furiously and prodigiously. From this observer comes the tale that Vivaldi composed a concerto with all its parts more rapidly than a copyist could copy

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[1] Pincherle surmises that Vivaldi may even have visited Amsterdam previously, if only to confer with his publisher.

[2] Lettres familières sur l'Italie, éd. Y. Bezard, I, Paris, 1931, p. 237 (Letter of August 29, 1939, from Venice), quoted by Pincherle, ibid., 25.

it. He further comments that Vivaldi, in his own country, was not held in the esteem he justly deserved. This de Brosses ascribes to fickleness of taste, supported by his observation that all is fashion and the music of the preceding year no longer is popular or remunerative for the composer.

In the spring of 1740, successive concerts by the young musicians of La Pietà, the Mendicanti, and the Incurabili were given as part of a long series of festivities stimulated by the residence of Prince Frederick Christian, Elector of Saxony, at the Foscarini Palace in Venice. Several concertos by Vivaldi are known to have been interpolated between parts of a cantata performed on the occasion.

Only two additional documents significantly relate the career of Vivaldi to Venice and La Pietà. A group of his manuscript concertos has a superscription that tells of their performance by the girls of La Pietà before His Highness the Most Serene Frederick Christian, Royal Prince of Poland and Electoral Prince of Saxony:

Concerti con molti Istromenti Suonati dalle Figlie del Pio Ospitale della Pietà avanti Sua Altezza Reale Il Serenissimo Federico Christiano Prencipe Reale di Polonia, et Elettorale di Sassonia. Musica di D. Antonio Vivaldi Maestro de Concerti dell'Ospitale sudetto. In Venezia nell'anno 1740.

The other record concerns payment to Vivaldi on May 12, 1740, of the sum of seventy ducats, twenty-three lire for twenty concertos. Pincherle infers that Vivaldi, on the point of leaving his post at La Pietà, was selling off a group of compositions previously accumulated for possible sale. After that date, Vivaldi is no longer mentioned in the records of La Pietà.

Until recent times, it had been assumed generally that Vivaldi died in 1743 at Venice; speculation had been distorted into assumed fact. Research by Rudolfo Gallo corrected this impression. Documents in the archives of St. Stephen's Cathedral in Vienna inform us that Vivaldi died of illness at the home of a certain Satler, situated in the parish district of St. Stephen's. Like Mozart just fifty years after him, Vivaldi was buried in a pauper's grave in Vienna, at the cemetery of the Bürgerspital on July 28, 1741.

That Vivaldi's death occasioned no expression of loss at La Pietà or in the city of Venice where he had for so long been acclaimed is unfortunate and somewhat difficult to fathom. Vivaldi's place at La Pietà had been taken by temporary appointees. Perhaps the last man of note to succeed Vivaldi was Nicolo Porpora in 1742. Apparently, even a musician of his ability was unable to forestall the decline of the institution. Subsequent to Vivaldi's death, descriptive accounts of music and life at La Pietà and its three sister conservatories increasingly reflect the declining quality of the compositions and performances to be heard. La Pietà survived the other three schools, but eventually became a sorry shadow of its former self.

Fortunately, the musical heritage left by Antonio Vivaldi has excited new interest. The discovery in the years 1927-1930 of hundreds of his music manuscripts has added immeasurably to an already rich literature. Aside from the operas and numerous other vocal works, the grand total of known instrumental works, both published and unpublished, amounts to five hundred and fifty-four.

This body of works includes four hundred and fifty-four concertos, twenty-three sinfonias, two organ pieces, and seventy-six sonatas.

Vivaldi's instrumental compositions are as impressive in diversity as they are in number. The violin figures most prominently in these works; nearly three hundred feature one or more solo violins in various combinations with string instruments, at times joined by flutes, oboes, horns, or bassoons. In addition, Vivaldi wrote thirty-seven concertos for bassoon, twenty-seven for violoncello, twenty-two for flute, two flutes, or piccolo, and seven for viola d'amore. Approximately fifty works are symphonies for strings, and another twelve, while featuring a solo violin, are scored in the manner of the later symphony orchestra with three or four desks of woodwinds in pairs.

Pincherle's Antonio Vivaldi et la musique instrumentale, which has been of inestimable value to students and performers alike as a reference on Vivaldi and music of the first half of the eighteenth century, is devoted principally to treatment of the composer's concertos.

Except for passing mention, the Pincherle work virtually excludes the sonatas. These seventy-six sonatas are the subject for the present study.

CHAPTER II

THE INSTRUMENTAL SONATAS[1]

Vivaldi wrote fifty solo sonatas, twenty-three trio sonatas, and three works of multi-voice disposition.[2] The violin predominates among these works as a solo instrument, but other featured treble instruments include the flute, oboe, and lute. Solo bass instruments include the violoncello and bassoon, the violoncello taking precedence.

The instrumental sonatas comprise a small portion of Vivaldi's total production, yet by contemporary standards they constitute a sizeable contribution to the

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[1] "Solo sonata" is used in this study to designate a work for one solo instrument and continuo; "trio sonata," two solo instruments and continuo; and "multi-voice sonata," more than two solo instruments and continuo, or works in which the part of an obbligato continuo instrument brings the complete musical texture to at least four independent parts.

[2] One of the Turin manuscripts, Sonata à 4 Al Santo Sepolcro (for string quartet and continuo) is a sinfonia rather than a sonata. This composition is to be considered

literature. The seventy-six sonatas of Vivaldi outnumber those of his illustrious predecessor Arcangelo Corelli (1653-1713). Compared to his Italian contemporaries, Vivaldi's production was nearly twice that of Tomaso Albinoni (1671-1741), and by far exceeds the quantity of comparable works by other fellow-townsmen such as Antonio Caldara (1670-1736) and Benedetto Marcello (1686-1739). Nor were Vivaldi's sonatas surpassed in number by those of his compatriots Giuseppe Torelli (c. 1650-1708), Evaristo Felice dall'Abaco (1675-1742), and Francesco Geminiani (1687-1762).

Predominance of solo sonatas over the older trio settings is reflected in Vivaldi's works. Both sonata mediums had provided social music for professional and amateur players, and with other kinds of music, had long served as a main source of recreation and entertainment among the salons and courts of the aristocratic families of Venice. Sonatas were provided by Vivaldi and his contemporaries for special local occasions as well. As

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separately from the other works of this study because of instrumentation, formal plan, and musical content. Pincherle, for similar reasons, lists this "sonata" among Vivaldi's orchestral works.

mentioned previously, visits of virtuosi or of royalty were often provocation for the composition of instrumental or vocal music of all kinds. When a virtuoso became a violin student of a distinguished violinist-composer, as Pisendel did with Vivaldi, particularly notable solo sonatas resulted. The concept of the "star performer" was not new to Venetian audiences accustomed to favorite operatic singers, but it seems to have gained additional currency with the rise of the solo concerto. Solo performances by the virtuoso or highly-skilled dilettante increasingly became the order of the day, whether in the opera houses or the salons of aristocracy. Such a musical climate produced a commensurate rise in the composition and performance of solo sonatas.

Conceived for a less constraining medium than the trio sonata, the solo works seemed to have emanated from a natural desire to find a form better suited for the exploitation of a growing violin virtuosity. At the same time, solo sonatas profited from perfection of string techniques in the well-developed trio sonatas. Exploitation of the brilliance and agility of the violin in Vivaldi's solo

sonatas was balanced by unity and logical working-out of structures.

As Vivaldi's manuscript trio sonatas show, even when he did retain this older medium, several new features appeared. Modification of the trio sonata centered around the following factors: the adoption of the three-movement shape (Fast - Slow - Fast) of the contemporary concerto, the release of the paired treble instruments in a decidedly bravura style, and, in this last connection, the increasingly broader base of functional harmony as outlined by the continuo part.

The several multi-voice works differ substantially from the other sonatas. One of the Turin sonatas[1] clearly belongs to the classification of sinfonia. Two Dresden works[2] are essentially ensemble sonatas, yet might with some merit be construed as concertino settings accompanied only by continuo; each of these sonatas follows the three-movement plan prevalent among the concertos. The solo

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[1] c.f. n. 2, Chap. II, 34.

[2] Dresden Q/9 (in five parts, for violin, flute, oboe, bassoon, and cembalo) and Q/10 (in four parts, for violin, flute, bassoon obbligato, and cembalo).

instruments are given the equal rank and independence common in Vivaldi's writing for concertino instruments.

Opus numbers are assigned to only forty-two sonatas, those published during Vivaldi's lifetime in sets, each set bearing a single opus number. Publications of these sonatas appeared over a period of about thirty-five years (1705 - c. 1740); in some instances, dates of publication can only be approximated, usually on the basis of contemporary catalog listings. The other sonatas, existing only in manuscript form, are identified in this study according to their library locations.[1]

The majority of existing eighteenth-century imprints of the sonatas emanate from Amsterdam and Paris; a lesser number are London editions. Only two Venetian printings are known, separately executed by Gioseppe Sala and Antonio Bortoli.

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[1]A collected edition of Vivaldi's works, under the editorship of Gian Francesco Malipiero, was begun in 1947, and printing of the Opere by G. Ricordi and Company is still in progress. Two hundred and twenty-five manuscript instrumental works have been published to date. Nine sonatas are included.

However, the term "published sonatas" in this study refers to the works printed during Vivaldi's lifetime, and likewise, "unpublished sonatas" indicates those left in

Contemporary editions of Vivaldi's sonatas rival the number of editions of his concertos. This fact suggests a popularity for the sonatas commensurate with that of the concertos.

The published solo sonatas appear in score, the trio sonatas in parts. Editions of both types of sonatas employ the modern system of notation and conventional signs for treble, bass, and alto clefs. The compositions are grouped in numbers of twelve or six to a set. Opus V differs from the other collections in its grouping of four solo sonatas with two trio settings. The solo sonatas of Opus XIII include a Pastorale ad libitum, exceptional in that it is in three real parts in score.

Movement titles are characteristic of sonatas of Vivaldi's time. Dance titles and tempo-character designations appear as superscriptions to almost all the sonata

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manuscript by the composer, whether printed since his death or not. All manuscript sonatas are referred to in the text of this study by name and city in which they are deposited; where necessary for clear identification, the library and its catalog number appears. Cross references of editions and designations by different catalogs or thematic indices are found in Appendix .

movements. Aside from the above-mentioned Pastorale ad libitum, unusual titles are few: Allabreve, Fuga di Capella is employed for the second movement of Opus XIII, No. 6.

Published Sonatas

Opus I

Opus I, a collection of twelve trio sonatas, is known primarily through the edition of Estienne Roger of Amsterdam. The publisher's catalog number 363 for this work would place its printing at c. 1712-1713. An earlier Italian edition, however, was identified recently by Malipiero as one printed by Vivaldi's fellow-townsman Gioseppe Sala in 1705, with the following title:

> Suonate da Camera a Tre, due violini, e Violone o Cembalo Consacrate All'Illustrissimo et Eccelentissimo Signor Conte Gambara Nobile Veneto . . . , Da D. Antonio Vivaldi Musico di Violino Professore Veneto Opera Prima. In Venetia. Da Gioseppe Sala MDCCV.[1]

Roger republished this edition without the original dedication on the title page as

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[1]As cited in Pincherle, Vivaldi, Genius of the Baroque, 66, without line-division slashes.

Suonata da Camera/ a tre/ Due Violini e Violone o Cembalo/ di D. Antonio Vivaldi/ Musico di Violino, Professore Veneto/ Opera Prima/ A Amsterdam/ Chez Estienne Roger Marchand libraire/ no. 363.[1]

The younger Le Clerc brought out a Parisian edition of Opus I under the Privilège Général of 1714.[2]

Opus II

Vivaldi's first set of twelve solo sonatas, Opus II, appeared in three editions in as many countries within the years 1709-1720. The first edition of 1709, printed in Venice by Antonio Bortoli, was dedicated to King Frederick IV of Denmark, who on a trip to Venice that year visited the Ospedale della Pietà. The title page with its dedication appears as

Sonate/ a Violino, e Basso per il Cembalo/ Consagrate/ A Sua Maesta/ Il Re/ Federico/ Quarto/ Di Danimarka, e Norvegia, Duca di Slesvig, di Olstein, di Stormar e di Ditmarsia,/ Conte di Oldemburgo, di Del-/menorst, ec, ec, ec./ Da D. Antonio Vivaldi/ Musico di Violino, e Maestro de' Concerti del Pio Ospedale/ della Pietà di Venezia/ In Venezia, MDCCIX./ Appresso Antonio Bortoli./ Con Licenza de Superiori.

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[1]The continuo parts of this edition are for Organo e Violoncello rather than Violone o Cembalo. A copy exists in the Stellfeld Collection of the University of Michigan.

[2]Copy owned by the Vienna Nationalbibliothek.

The Bortoli edition bears no opus number, but is textually the same as an edition published by Estienne Roger as Opus II some time between 1712 and 1715. The Roger edition[1] lacks the earlier dedication, but adds the words Opera Seconda; its title reads:

> Sonate/ a Violino e Basso per il Cembalo/ Di Antonio Vivaldi/ Musico di Violino e Maestro de' Concerti del Pio/ Ospedale della Pietà di Venezia/ Opera Seconda/ A Amsterdam/ Aux depens d'Estienne Roger Marchand Libraire, etc./ No. 2.

Both the Bortoli and Roger editions are printed in score.

Several contemporary reprints followed, in Paris by Le Cene (no date),[2] and in London first by Walsh and Hare (c. 1720)[3] and later by Walsh alone (no date).[4] The English reprint of Walsh and Hare appears under the title

> XII/Solos/ for a/ VIOLIN/ with a/THOROUGH BASS/ for the/ HARPSICORD/ or/ BASS VIOLIN/ Compos'd by Antonio Vivaldi/ Opera 2da/ London. Printed for & sold by I: Walsh Servt to his Matie at the Harp & Hoboy in Catherine Street in y^{e}/ Strand: & I: Hare at ye Viol & Flute in Cornhill near ye Royal Exchange.

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[1]Copy in the Stellfeld Collection of the University of Michigan.

[2]Copy owned by Bibliothèque-Nationale, Paris.

[3]Copy owned by British Museum, London.

[4]Copy owned by Bibliothèque-Nationale, Paris.

Opus V

Opus V combines four solo and two trio sonatas, as indicated by the title

> VI Sonate/ Quatro a Violino Solo e Basso/ e due/ a due Violini e Basso Continuo/ di Antonio Vivaldi/ Opera Quinta/ O Vero Parte Seconda del Opera Seconda/ A Amsterdam/ chez Jeanne Roger, no. 418.

The six sonatas of this set, numbered 13 - 18, continue the numerical sequence of the twelve sonatas of Opus II; they may thus be considered as a second part of Opus II.

Opus V received several printings in the course of a few years. An edition of Estienne Roger (c. 1716), known only by catalog listing, is presumed to be the earliest. The Jeanne Roger edition[1] is placed possibly in 1716, but closer to 1717, because Jeanne did not assume management of the publishing house until May 1717. These publications were followed by that of Roger and Le Cene (c. 1720),[2] and still another by Le Cene alone.[3] In each case, however,

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[1] Copy in British Museum, London.

[2] Ibid.

[3] Copies in Stellfeld Collection of University of Michigan.

the original number 418 of the Estienne Roger edition remains unchanged, and apparently the same engraving plates were used for each of the four editions. The title pages of the available editions are nearly identical.

The solo sonatas of Opus V are printed in score for violin and continuo; for the trio sonatas (Nos. 17 and 18) the top staff of a two-staved score is marked Violino Primo and a separate part is printed for the Violino Secondo.

Opus XIII

The six solo sonatas of Opus XIII,[1] known also as Il Pastor Fido,[2] have an interesting title page:

> IL PASTOR FIDO,/ Sonatas,/ pour/ La Musette, Viele, Flûte, Hautbois, Violon,/ Avec la Basse Continûe./ DEL Sig^r./ Antonio Vivaldi./ Opera XIII^a. prix en blanc 6^tt./ a Paris, Chez M^e. Boivin M^de. rue St. Honoré à la Règle d'Or./ Avec Privilege du Roy.

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[1] Copy in the Library of Congress, Washington, D. C.

[2] The title Il Pastor Fido derives from the pastoral tragi-comedy of Battista Guarini, a prolific sixteenth-century Italian poet from Ferrara. After initial publication in 1590, the play Il Pastor Fido remained in vogue for many generations. One hundred and ten editions were printed in the original Italian between 1590 and 1828, and at least twenty-nine editions appeared in ten different languages. Musical settings of all or part of this pastorale

The Extrait du Privilege General for this collection bears the date April 17, 1737.

The description that follows the literary title "Il Pastor Fido" is misleading, for there is reason to doubt that Vivaldi really wrote these sonatas with optional instrumentation in mind. Rather, the indication of optional instrumentation is more probably the work of an enterprising publisher, who sought to encourage circulation by appealing to the bucolic interests then fasionable in certain French music circles.

For Vivaldi, mixture of French with Italian would be quite extraordinary. As far as can be determined, he makes no other use of the French language in either his instrumental works or letters. The naming of optional solo instruments is also suspicious.

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were numerous. Hundreds of madrigal composers set portions of the work. The title and action of Guarini's pastorale were employed in operas by Handel, Salieri, and others. Vivaldi's collection simply bears the title of the original work without further reference. (See Arnold Hartmann, Jr., "Battista Guarini and Il Pastor Fido," Musical Quarterly XXXIX, No. 3 [July, 1953], 415-416.)

The use of such optional instruments was not uncommon in the period, but in Vivaldi's works specification of them is rare; among his sonatas, it is unique. Indeed, easy substitution of instruments seems foreign to Vivaldi's strong and preferential treatment of individual instrumental colors. The fact that French designations appear here leaves even more suspect the inclusion of the obsolescent musette and vielle among the optional treble instruments. In addition, the fourth sonata moves within the pitch limits b' and e, a range incompatible with the musette; this problem of performance is treated by an annotation, again in French, that suggests, "This sonata can be played on the bagpipe [musette] if transposed a third higher."

The vielle mentioned on the title page is undoubtedly a hurdy-gurdy. In the first half of the eighteenth century, the hurdy-gurdy (vièle or vièle à roue), with its capacity to suggest an affectation of the rustic, contributed to the amusement of French society. Fête champêtre orchestras were composed of vielles, bagpipes, flutes (both recorder and transverse flutes), and oboes. This genre of music-making seems to have culminated about 1750 with the virtuosity of two brothers, Charles and Henri Baton, the

former playing the vielle, and the latter the musette. Their father, a luthier at Versailles, was also a famous vielle maker who about 1716 to 1720 adapted old guitars and lutes and mounted them as hurdy-gurdies.[1] The musette, an archaic instrument like the vielle, had enjoyed popularity during the prevalence of bucolic fashion in the French court of the seventeenth century. With the vielle, the musette was retained for such rural affectation in the eighteenth century.

In view of such contemporary musical interests, listing of optional treble instruments in the manner of Opus XIII had the practical advantage of possible interest to a broader group of amateur musicians.

Pincherle and Rinaldi both seem to have overlooked the likelihood of the title page of the Boivin edition of Opus XIII being suspect. Pincherle, however, describes an analogous example of publisher's license taken in a Parisian publication of Vivaldi's Opus VIII. Nicholas Chédeville brought out a transcription of "The Seasons"

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[1] Groves Dictionary of Music and Musicians. Third Edition, edited by H. C. Colles. Vol. II (New York: The Macmillan Company, 1935), 685.

under his privilege of 1739. The transcription was conceived for a musette or vielle accompanied by two violins and basso continuo.

[Opus XIV]

About 1740 several Paris publishers requested and received licenses to transcribe and publish an Opus XIV by Vivaldi. These include Marchand in 1737, Chédeville in 1739, and Michel Corrette as late as 1748. No published work exists, however, with a superscription that designates an Opus XIV.

Le Clerc and Madame Boivin, however, did publish a Vivaldi work, without date or edition number, which has the following title page:

> VI/ Sonate/ Violoncello Solo/ col Basso/ da/ d'Antonio Vivaldi/ Musico di Violino e Maestro de' Concerti/ del Pio Ospidale della Pietà di Venezia/ gravé par Mlle Michelon/ Prix 5^tt^/ A Paris/ Chez M^r^ le Clerc le cadet rue St Honoré à la ville de Constantinople près l'Oratoire/ M^r^ le Clerc M^d^ rue du Roule à la Croix d'Or,/ Mme Boivin M^de^ rue St Honoré à la Regle d'Or./ Avec Privilège du Roy.

Pincherle believes that Opus XIV ought to be identified

with these VI Sonate Violoncello Solo col Basso,[1] first announced in the Mercure de France in December 1740. He lists these sonatas as "Opus XIV (?)." Pincherle's conclusion concerning Opus XIV seems valid, since these solo sonatas are the only known published works of Vivaldi not accounted for by opus number.[2] His opinion seems more reasonable than that of Rinaldi, who lists Opus XIV as unknown, but then proceeds to give his own Op. 17 (cat. R) designation to these works.[3]

The intrinsic musical worth of the sonatas of [Opus XIV] must have made them a welcome addition to the relatively sparse violoncello literature of France at this time. The publishers of Vivaldi's work confirmed

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[1]The manuscript copy owned by the Bibliothèque Nationale in Paris was used in this study. The location of the Le Clerc and Boivin published edition is unavailable at present (letter of Mlle. Chabrier, Bibliotheque Nationale, October 4, 1957).

[2]These sonatas are referred to hereafter in this study as [Opus XIV]; the brackets respect the lack of absolute identification of the opus number.

[3]The abbreviation (cat. R) represents the catalog of Rinaldi, Catalogo Numerico Tematico dell Composizioni di Antonio Vivaldi (Roma: Editrice Cultura Moderna, 1945), in which his own opus numbers have been given to manuscript and unnumbered works. Passing over the probability that these six violoncello solo sonatas constitute [Opus XIV], Rinaldi leaves this opus number unfilled in the event an original edition of Opus XIV may be found.

the rising interest in solo literature for the violoncello by their subsequent printing of Michel Corrette's method for that instrument.[1]

Manuscript Sonatas

The known manuscript sonatas of Vivaldi appear in the listings of nine different libraries of five European countries: Germany, England, Italy, France, and Sweden. The manner in which the sonatas were disseminated remains conjectural, but some of the works may have been taken from Venice by visiting musicians, and travels of the composer himself may account for the distribution of others. Vivaldi's trip to Germany is presumed, his visit to France is certain, and his travels in his native Italy are well known.

The manuscript sonatas number thirty-four:[2] twenty-two solo sonatas, nine trio sonatas, and three

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[1] Méthode, théoretique et pratique, pour apprendre en peu de temps, le violoncelle . . . dans sa perfection composée par Michel Corette [sic]. XXIVe Ouvrage à Paris, chez l'auteur, Me Boivin et le S^r le Clerc; à Lyon chez M. de Bretonne. Avec Privilege du Roy. MDCCXLI.

[2] Unfortunately, three manuscripts are no longer extant; the works appear only as entries in catalogs. The incipit of one of these entries, however, bears a strong resemblance to that of an existing work. For further

works of larger disposition. Individual solo sonatas feature the violin, violoncello, flute, oboe, or lute as the principal instrument. Instrumentation of the trio settings is variously two violins and continuo; violin, violoncello, and continuo; and flute, bassoon, and continuo. One multi-voice sonata is scored for violin, flute, oboe, bassoon, and cembalo; a second specifies violin, flute, bassoon obbligato, and cembalo; a third requires two violins, viola, and violoncello with continuo.

Dresden Manuscripts

The sixteen manuscript sonatas of the Sächsische Landesbibliothek of Dresden are the largest library holding, and appear richest in musical interest. These manuscripts,[1] some in Vivaldi's hand, come from the

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information on each of the three manuscripts in question, see sections of this chapter describing Berlin, Dresden, and Leipzig manuscripts.

[1]Catalog numbers for these sonatas as listed by Pincherle (Vol. II, 5-6) were superseded by new numbers some time after his original research in 1924, but before the 1948 publication of Antonio Vivaldi et la musique instrumentale. The more recent numbering system of the Dresden library appears in this study. For collation of old and new numbers, see Appendix .

library of Pisendel. The Dresden collection consists of twelve[1] violin sonatas, one solo oboe sonata, a trio sonata for violin, flute, and continuo, and two multi-voice sonatas (one for violin, flute, bassoon obbligato, and cembalo; and the other for violin, flute, oboe, bassoon and cembalo) as listed in Figure 1. In the last two works, the bassoon, although doubling the continuo line from time to time, ultimately functions as an obbligato part that freely embellishes the continuo part.

Four of the solo sonatas were written expressly for Pisendel, as their superscriptions show: Suonata [or Sonata] a Solo fatto per M^r. Pisendel Del Vivaldi. And, since all the Dresden manuscripts come from Pisendel's library and all save one feature the violin alone or in an ensemble of solo instruments, we may conclude that the Dresden sonatas employing a violin constituted a part of

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[1]The manuscript for a thirteenth solo violin sonata (old number Cx. 1102) has been lost for many years; the only clue to its existence is an incipit in a catalog of 1774. The incipit shows a remarkable likeness to that of Dresden R/8 (2) (old number Cx. 1101). These observations are supported by a letter of September 23, 1956, from the present director of the Music Division of the Sächsische Landesbibliothek.

Figure 1

Dresden Manuscript Titles[1]

Q/8	[Parts for Violino, Flauto Traverso, Basso]
Q/9	a Violino, Flauto, Oboe, Fagotto e Cembalo Del Sig^{r}. Vivaldi
Q/10	[Parts for Violino, Flauto Traversiero, Bassono Obbligato, Cembalo]
R/6 (1)	Sonato [sic]: a Solo Del Sig: Vivaldi (Solo Violino e Basso Del Sig^{r}. Vivaldi)
R/7 (1)	Suonata (Solo Violino e Basso Del Sig^{r}. Vivaldi)
R/7 (2)	Sonata à Violino del Vivaldi (Solo Violino e Basso Del Sig^{r}. Vivaldi)
R/7 (3)	Suonata à Violino Solo del Sig. Vivaldi (Solo Violino e Basso Del Sig^{r}. Vivaldi)
R/8 (1)	Del Sig^{re} Vivaldi (Solo Violino e Basso Del Sig^{r}. Vivaldi)
R/8 (2)	- - - - - (Solo Violino e Basso Del Sig^{r}. Vivaldi)
[Cx. 1102]	Incipit only; like R/8 (2)
R/10 [1]	Suonata à Solo fatto per M^{r}. Pisendel Del Vivaldi
R/10 [2]	Sonata à Solo fatto per M^{r}. Pisendel Del Vivaldi
R/10 [3]	Suonata a Solo fatto per M^{r}. Pisendel Del Vivaldi
R/10 [4]	Suonata à Solo fatto per M^{r}. Pisendel del Vivaldi
R/11 (1)	Suonata à Solo Del Sig^{r}. Vivaldi
R/11 (2)	Solo Violino e Basso Del Sig^{r}. Vivaldi
S/1	Sonata per Oboe Solo Del Sr Vivaldi (Solo Oboe e Basso Del Sig^{r}. Vivaldi)

[1] In the two-line entries for a catalog number, the first line indicates superscription on the manuscript of the sonata, and the second, in parentheses, the designation of the collection cataloger.

the repertoire of the German virtuoso and on occasion were performed publicly by him. Vivaldi's solo oboe sonata is the only work of the Dresden group that does not employ the violin.[1]

Turin Manuscripts

Nine sonatas are distributed among the Foà and Giordano collections[2] in the Biblioteca Nazionale of Turin. Ostensibly, eight are trio sonatas. The ninth composition has the title Sonata à 4, Al Santo Sepolcro, but is a sinfonia in every respect except title designation.

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[1]Curiously, even this work shows a cataloger's title page in which Violino has been deleted and Oboe substituted. The unchanged initial page of the score, however, is entitled Sonata per Oboe Solo.

[2]A collection of manuscripts of Vivaldi works was originally amassed by Count Giacomo Durazzo, the Austrian ambassador to Venice from 1764 to 1784, and eventually became the property of the Mauro Foà and Renzo Giordano families. These manuscripts were bequeathed to the Biblioteca Nazionale in Turin by these families, and were brought to light between 1927 and 1930 largely through the efforts of Alberto Gentili, Turin composer and musicologist. Collectively, these donations consist of more than three hundred instrumental works, nineteen complete operas, some opera fragments, an oratorio, and several volumes of church music. Many of these works now appear in modern edition as part of the Opere of Vivaldi mentioned in Chapter I.

Four of the eight trio sonatas are scored for two violins and continuo, but may be performed without the continuo as duos. Two sonatas are written for the lute, violin, and continuo; another is for violin, violoncello, and continuo; and the last of this group requires flute, bassoon, and continuo. The Turin sonatas are listed below by the collection to which they belong, position in the collection, and title (Fig. 2).

Naples Manuscripts

The library of the Conservatorio di Musica at Naples holds two manuscript sonatas, each of which bears the inscription Suonata à Violon^{co}: Solo del Vivaldi. Both sonatas appear in score and are distinguished from one another in this study by key: Naples E-flat and Naples A Minor.

Each composition consists of four movements.[1] The Naples E-flat sonata is comprised of a Larghetto, Allegro, And^{e}: [Andante], and Allegro; the Naples A Minor

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[1]Pincherle, in his thematic index, indicates only a single movement for each sonata.

Figure 2

Turin Manuscript Titles

Raccolta Mauro Foà

Tomo II, f. 94	Suonata à Violino e Violoncello
Tomo IV, p. 1 (Opere Sacre)	Trio per leuto, Violino e Basso, n. 5
Tomo IV, p. 9 (Opere Sacre)	Il Trio per Leuto, Violino e Basso

Raccolta Renzo Giordano

Tomo I, No. 7	PRIMA SUONATA DÀ CAMERA à 2 violini anco senza Basso se piace
Tomo I, No. 8	2.ª Suonata à 2 Violini dà camera dà suonarsi anco senza basso
Tomo I, No. 9	3.ª SUONATA à 2 Dà Camera dà Suonarsi anco senza Basso
Tomo I, No. 10	Suonata à 2 Violini dà suonarsi anco senza il basso
Tomo VIII, No. 33	Suonata à 2: flauto e fagotto
Tomo III, 7 (Opere Sacre)	Sonata à 4, Al Santo Sepolcro

is made up of a Largo,[1] All.o [Allegro] poco, Largo, and Allegro. These solo sonatas make a splendid addition, with those of [Opus XIV], to the violoncello literature of this period.

Paris Manuscript

The Sonata à Solo a Mr. Pisendel del Vivaldi is the fifth sonata specifically dedicated by Vivaldi to his one-time pupil Pisendel.[2] This solo violin sonata is in five movements, the fifth of which consists of a theme and six variations. The manuscript has additional interest, for the theme itself is found in two complete versions; the first version is followed by a variation fragment. The second version of the theme obviously was preferred,

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[1] In listing the A minor sonata in his thematic index, Pincherle apparently has supplied a tempo indication of Larghetto for the first movement. The manuscript of this composition clearly indicates a tempo of Largo.

[2] Pincherle, in summing up the works dedicated to Pisendel by Vivaldi, lists a sinfonia, six concertos, and only four sonatas (Pincherle, Vivaldi, Genius of the Baroque, 247). Omission of the Paris sonata was undoubtedly an oversight, because Pincherle's knowledge of the Paris sonata is indicated by its previous inclusion in his thematic index. The index also mentions a copy of this sonata extant in the Dresden Sächsische Landesbibliothek.

for it was retained as the model for subsequent variations. The unique manuscript copy of this work is held by the Paris Bibliothèque Nationale (Bibliothèque du Conservatoire de Musique & d'Art Dramatique). The first movement alone has a tempo indication, And^no [Andantino].[1]

Upsala Manuscript

Among a small number of Vivaldi's instrumental works in the Universitäts-Bibliothek in Upsala, Sweden, there exists the manuscript of a Sonata a Flauto Traverso del Signor Ant. Vivaldi. This composition is in score, and consists of four movements: Preludio Largo, Siciliano Adagio, Sarabanda, and All^o. [Allegro]. It is an expressive work, and notable among the sonatas for its wealth of ornamentation.

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[1] Pincherle, on the basis of musical evidence, believes the movements to be an Andantino (or Andante), a Gigue (in $\frac{12}{8}$), a Largo or Adagio, and an Allegro, then a theme and variations in F, closely related to the celebrated Gavotte of Corelli varied by Tartini (See Chap. III, 158-152, regarding validity of this claimed relationship). A copy existing at the Sächsische Landesbibliothek in Dresden as Cx. 1108, according to Pincherle, has the following movements: Andante, Allegro, Andante, Allegro, and Gavotte (Variée).

Cambridge Manuscript

A Sonata a Traverso Solo has been acquired in recent years by the University Library at Cambridge, England. This flute sonata seems to have escaped completely the attention of Rinaldi, and was not mentioned in Pincherle's standard work (1948) on Vivaldi's instrumental music, although Olga Rudge had cited it in a publication of 1947.[1]

Venice Manuscript

In the composer's home city of Venice there is an extreme paucity of his instrumental works. The Biblioteca e Pinacoteca Querini Stampalia has a single

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[1]Mentioned in Preface to Rudge's Fac-simile di un Autografo di Antonio Vivaldi (Siena: Ticci Editore Libraio, 1947). The Cambridge sonata has since been acknowledged in Pincherle, Vivaldi, Genius of the Baroque (1957), 67, with 1940 given as the date of acquisition by the library at Cambridge University.

Sonata del Sig^{r}. Vivaldi for violin and continuo.[1] This work appears in score, and consists of three movements; the first without title, the second an Allemanda, and the last a brief All^{o}. [Allegro] Aria di Giga.

The dearth in Venice of instrumental works by Vivaldi may be explained in part by the knowledge that La Pietà sold compositions because the quickly changing tastes of the time soon made them out of date. Such practice is lent credence by the recent discovery of the Vivaldi manuscripts collected by the eighteenth-century Austrian ambassador to Venice, Durazzo.[2]

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[1]Note should be made of an entry by Rinaldi in his Catalogo Numerico Tematico delle composizioni di Antonio Vivaldi . . . . ; the entire listing reads as follows: OP. 67 (cat. R)/ SONATA PER FLAUTO/ (Biblioteca Querini Stampalia:/ collocazione imprecisata). No incipit accompanies the above listing. Efforts to clarify or determine any possible relation of the missing Op. 67 (cat. R) with the Cambridge manuscript have been unsuccessful to date. According to Manlio Dazzi, present director of the Biblioteca e Pinacoteca Querini Stampalia, the library possesses only the one sonata of Vivaldi, and has no record of the work listed by Rinaldi.

[2]See discussion of Durazzo collection in section of this chapter dealing with Turin manuscripts.

Berlin Manuscript

An incipit bearing the inscription Solo per il Violoncello is listed in the Vivaldi-Verzeichniss of Aloys Fuchs, according to Pincherle and Dr. Köhler,[1] present director of the Music Division of the Deutsche Staatsbibliothek in Berlin. Fuchs, unfortunately, gave no location for this sonata, and further search has failed to disclose the existence of the manuscript.

Leipzig Manuscript

As indicated by Pincherle,[2] only the incipit of a violin sonata, Solo del S. Vivaldi, is found in the Breitkopf manuscript catalog of 1763.[3]

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[1] Letter of July 28, 1956.

[2] Pincherle, Antonio Vivaldi et la musique instrumentale, II, 6.

[3] Cited by Pincherle, ibid., as Catalogo di Soli, Duetti, Trii . . . che si trovano in manuscritto nella officina musica di G. G. Breitkopf in Lipsia (Leipzig: G. G. Breitkopf , 1763).

The musical content of the sonatas is taken up in the succeeding chapters on elements of Vivaldi's instrumental style. The craft and invention of the composer can be fully understood only by considering the particulars of such basic elements of Vivaldi's music as melody, rhythm, harmony, and form.

CHAPTER III

MELODY

Melody in individual movements of Vivaldi's sonatas represents a cross-section of the growth and development of instrumental melodic types in the first half of the eighteenth century. Individual melodies condition texture, and are, in turn, conditioned by it. Melodies of the old polyphonic style exist side by side with those of the newer monodic style. One style affects and is affected by the other. The polyphonic style in which no one voice predominates shows each voice conceived to be integrated in an ensemble where movement is conditioned by interrelationship of parts. The monodic style places a monopoly of melodic interest in the higher voice, with the other voices reduced to the role of accompaniment.

The relationship between polyphonic and monodic styles offers particular insight into Vivaldi's creative growth.

Melodic shapes associated with both styles are apt to be freely employed within the same movement or within the same sonata.

The continuo line further reflects the development of Vivaldi's melodic style, for this bass melody itself changes in nature and function with the changing shape and conception of the melody above it. Individual movements and sonatas often show the bass melody participating in imitative counterpoint with the treble instruments. In another stage of development the bass line completes an amphonic texture in which the polarity of solo and continuo parts is maintained. Further changes can be observed in the melodic nature and function of the bass line: the running-bass and fast harmonic rhythm of amphonic texture give way, in Vivaldi's progressive style, to decreased bass activity, slower harmonic change, and the raising of the solo instrumental lines to a certain predominance.

The melodic variety found in the instrumental sonatas of Vivaldi generously indicates the fertility of his genius and does much to dissipate any notion of mere stereotyped melodic procedure. Vivaldi achieved a diversity of thematic

material surprising for his era, the character and function of melody often changing sharply from movement to movement, and work to work.

It seems that even Pincherle, who has so long espoused the music of Il Prete Rosso and recognized the freedom and vitality of melody in the concertos, has apparently failed to sense the importance of these elements in the sonatas of Opus I and II, and has not even cited the later sonatas. Pincherle notes "how promptly [in the concertos of Opus III] Vivaldi freed himself of an influence [conservative melodic outlines conditioned by the older polyphonic style] which seemed at the beginning dangerous to the blossoming of his personality."[1] Yet the melodic thought so evident in the more familiar concertos manifests itself in even the earliest collections of sonatas. That the melodic style of the early published sonatas undergoes progressive development seems quite natural to the maturative process of the composer. Sometimes melodic forms appear restricted in the lesser scope of the sonatas, but even

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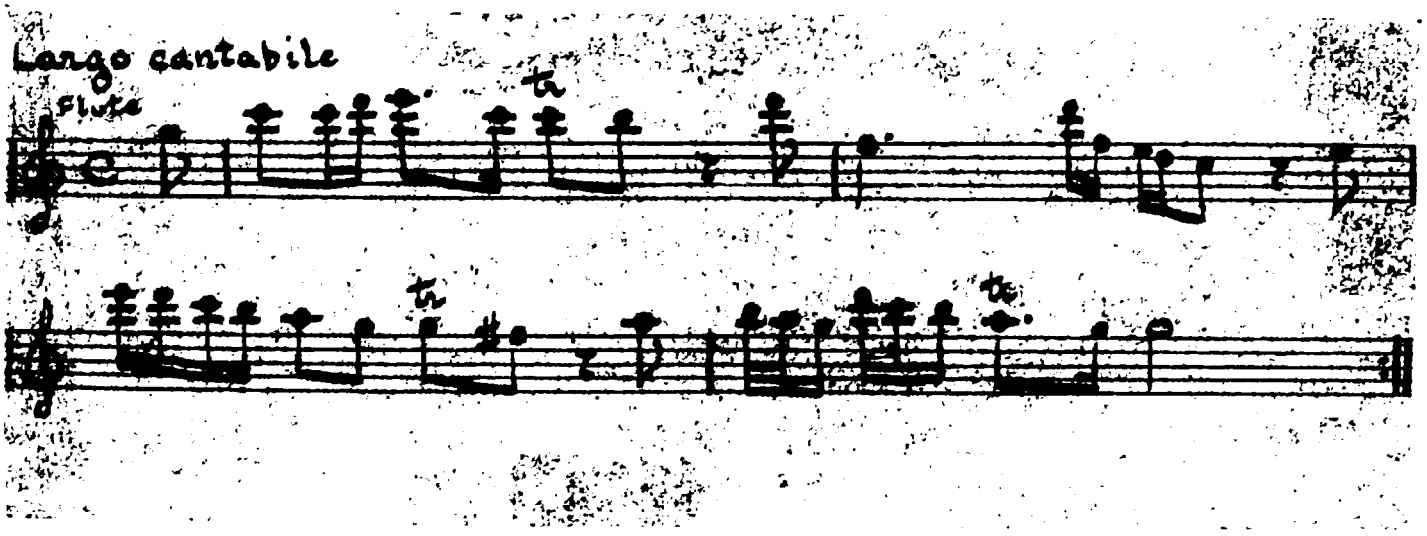
[1]Pincherle, Antonio Vivaldi et la musique instrumentale, I, 131.

their more modest and less extensive display, as compared to the concertos, fails to obviate the many parallels between the two. Within the body of his sonata literature alone substantial growth and development of melodic style can be followed.

Vivaldi's melody consists of the simple as well as the complex; it sometimes asks little of the performer, but at other times requires an accomplished virtuoso. Simple melodies of song-like character are immediately accessible to the player and listener, on occasion suggesting origins in popular song (Ex. 1).

Ex. 1. Melody suggesting popular origin

Turin, Giordano VIII, No. 33, III, mm. 1-4



Vocal influence of a more complex nature is revealed in those movements that suggest the recitative or the aria of opera. Melodies of such character are found in the internal slow movements of some sonatas. These characteristics emerge in the flexible unfolding of florid lines (Ex. 2),[1] and in the continuous melodies in pathetic style (Ex. 3). The Affetuoso Aria of the first sonata in Il Pastor Fido bears an obvious relationship to vocal forms in the title of the movement and the da capo indication. Several other independent movements show a more subtle relationship to vocal style in the singable quality and general pace of their music.[2]

The number of movements of Vivaldi's instrumental sonatas affected by such melodies is, however, relatively small. Melodies of this nature are in themselves modified

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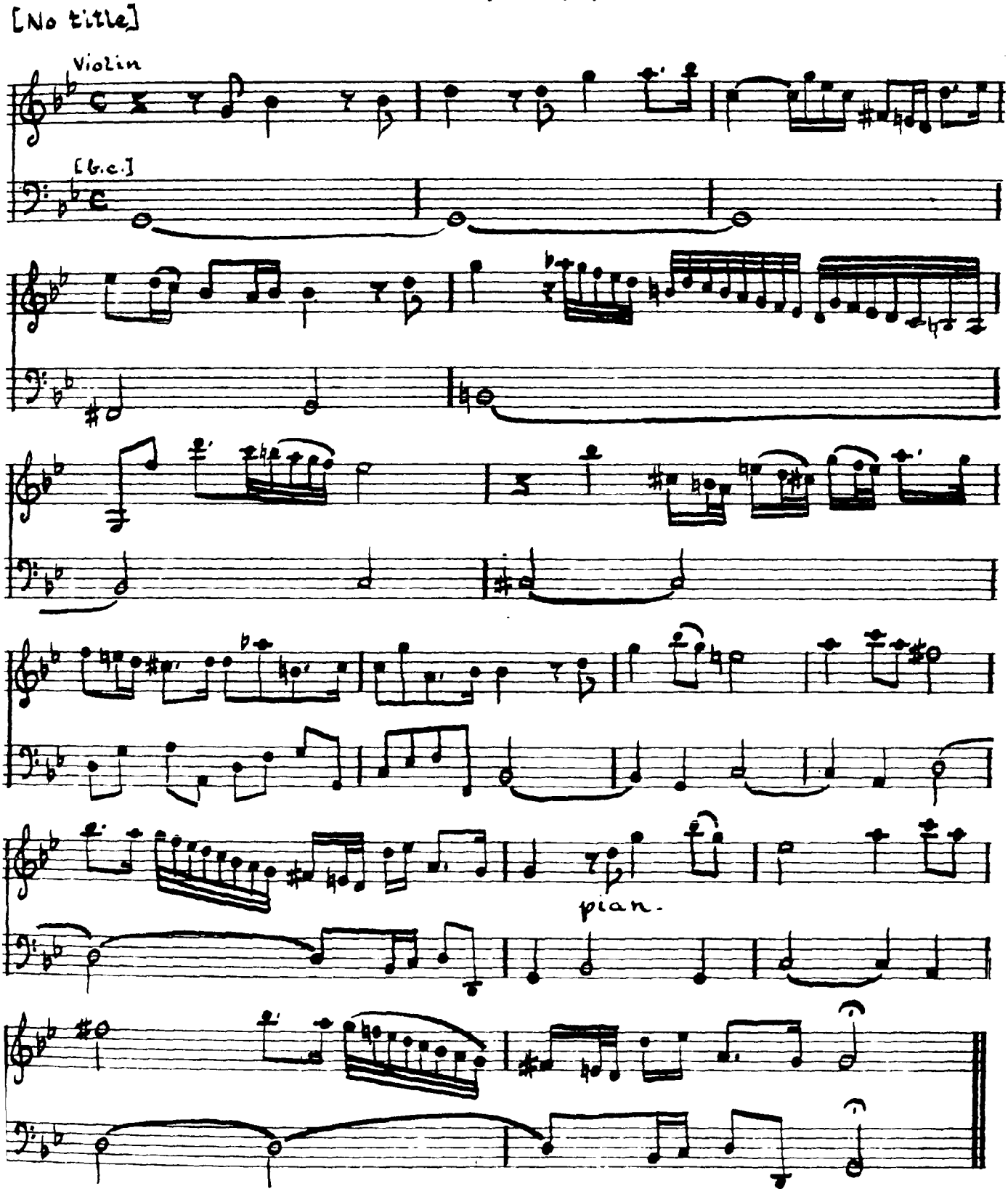
[1]For comparison with a contemporary of Vivaldi, see Francesco Antonio Buonporti, Invenzione Prima, 1713, "Recitativo," published in modern edition as part of Inventionen für Violine und Basso Continuo, Op. 10, Heft I ("Hortus Musicus No. 44"; Kassel und Basel: Bärenreiter-Verlag, 1952).

[2]See Vivaldi, Opus V, No. 6, Air, Minuet Allegro, III; Paris M 2225, III, and V (theme of variation set).

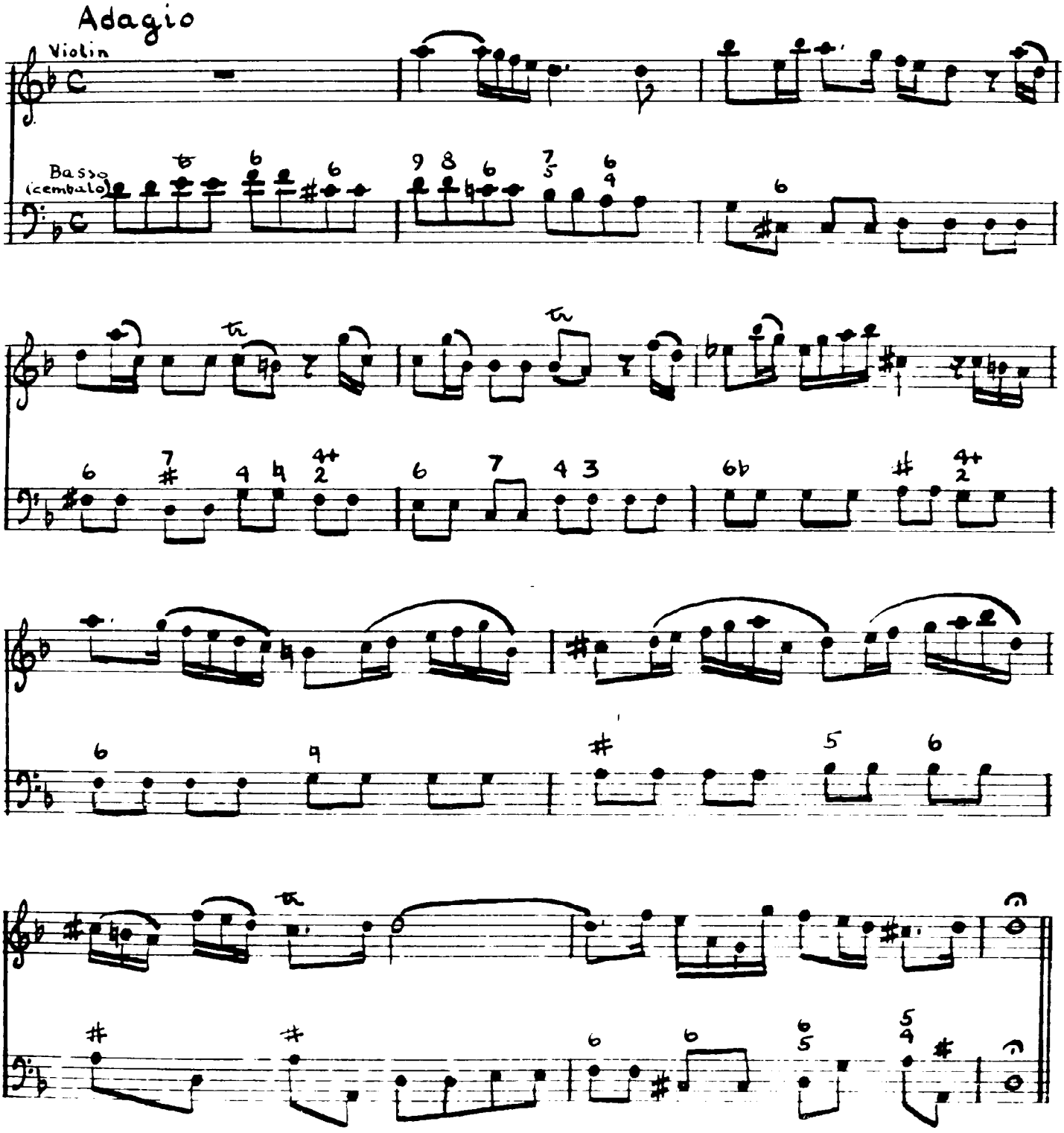
Ex. 2. Flexible arioso style

Dresden R/11 (1), I



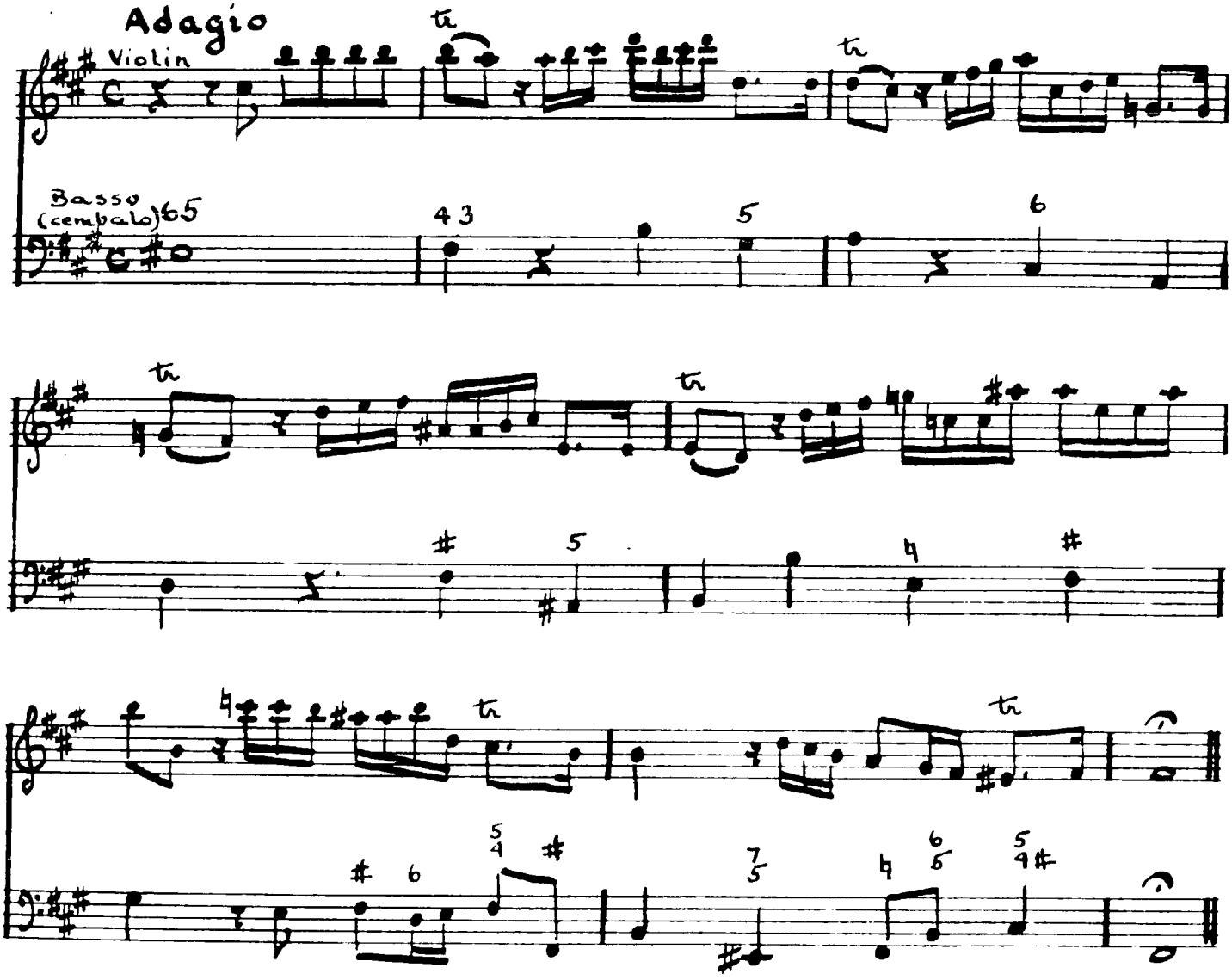
Ex. 3. Continuous melodies in pathetic style

a. Opus II, No. 3, III



Ex. 3. Continuous melodies in pathetic style

b. Opus II, No. 2, III



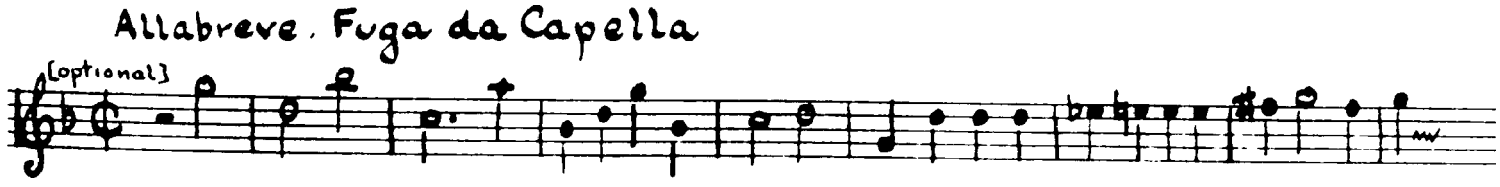
and conditioned by his concern for the finest possible sound of the instruments. In the sonatas, Vivaldi shows himself to be fundamentally and thoroughly an instrumentalist and a composer for instruments.

Central to Vivaldi's style is the fusion of a pervading sense of tonality with the sound and idiom of the instruments for which he writes. Out of this union comes a certain singularity of melodic thought. Though Vivaldi's melodies assume a number of fundamental and characteristic shapes, the unity of his melodic style does not necessarily stem from likeness of melodic contour and detail alone, since melodies often assert their individuality despite essential similarities. The unity of melodic thought rises fundamentally from its strong harmonic orientation. On occasions where the harmony becomes static or the melody less dominant, musical interest is provided through rhythmic drive or diversity. Harmony, however, both separatively and through its larger organization into tonal and formal structure, usually controls the nature of melody, whether a simple dance pattern or the more complex line in an abstract movement.

The context of melody may be any of several musical styles, textures which are essentially polyphonic, amphonic, monodic, or some combination of these. In very few sonatas does Vivaldi pay homage to the older polyphonic style. The Allabreve, Fuga di Capella of "Il Pastor Fido" (Opus XIII, No. 6) appears as an exceptional movement that consistently follows fugal procedure from beginning to end; yet this fugue is strongly conditioned by concern for tonality. The subject, with its implicit harmonic character, is heard eleven times in the course of the movement, each presentation serving to focus tonal attention (Ex. 4-a). A similar procedure is followed in the Andante of the Oboe Sonata (Dresden S/1); again Vivaldi employs a subject of strikingly harmonic shape, the ten statements of the subject underscoring the strong sense of tonality.

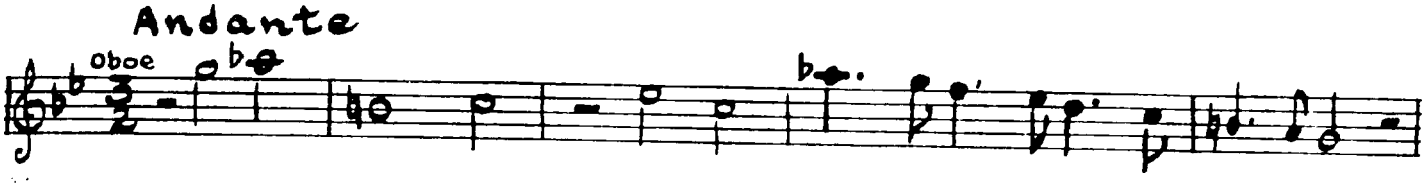
Ex. 4. Fugue subjects

a. Opus XIII, No. 6, II, mm. 1-9



Ex. 4. Fugue subjects

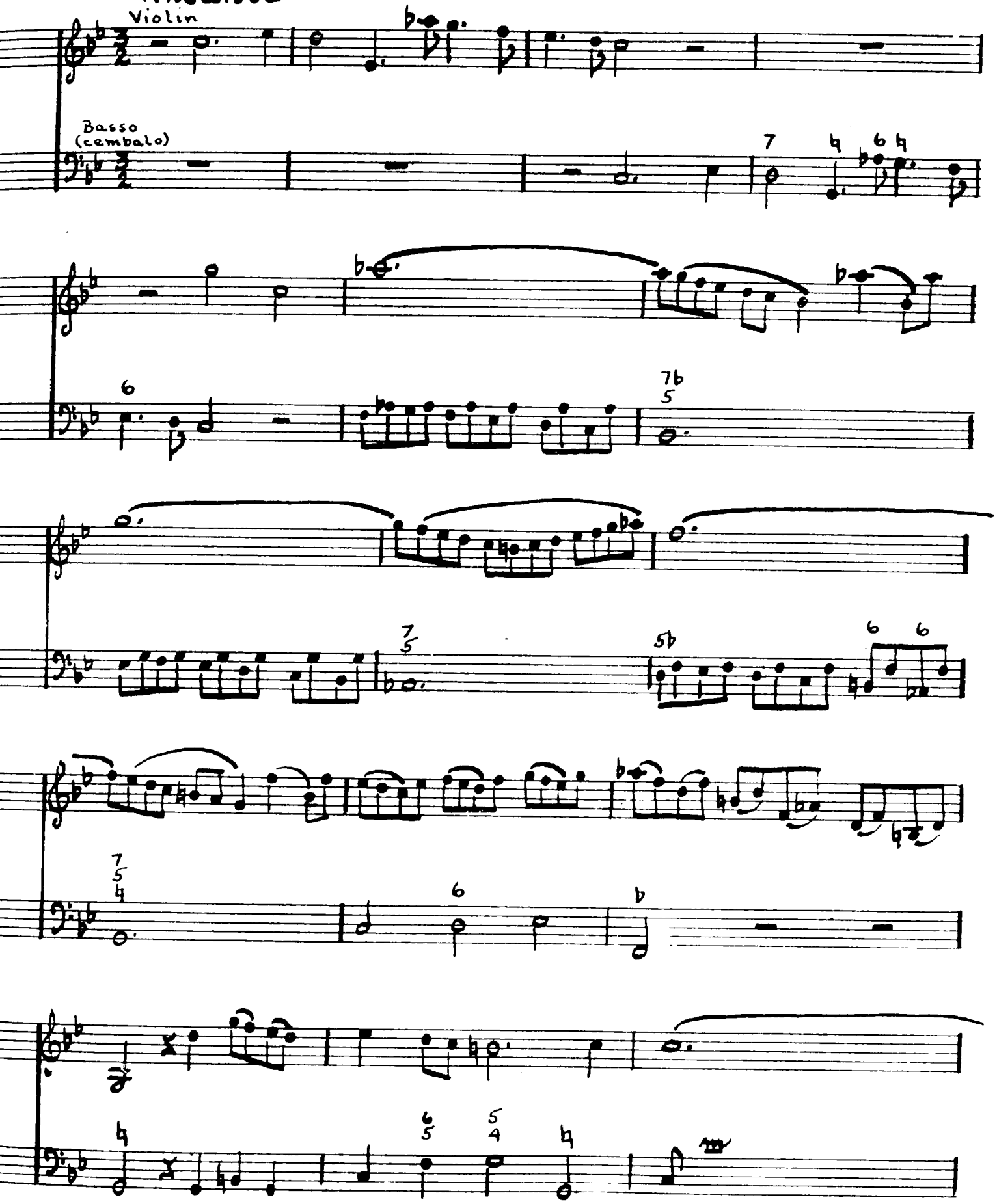
b. Dresden S/1, III, mm. 1-5



Fugal writing seems to serve Vivaldi more characteristically as a manner of initiating certain sonata movements, especially those based formally upon continuous motion, in the absence of binary structure with double bars. Subjects are taken up in fugal imitation at the outset of a movement, but they tend to dilute or dissipate themselves in the interest of vertical sonorities, in series of suspensions, or in harmonic sequences (Ex. 5). Thus subjects that Vivaldi uses in his fugato passages often bring to this older manner of writing a relatively new kind of melody. Some subjects bear the unmistakable shape and vitality generally associated with his concerto themes (Ex. 6).

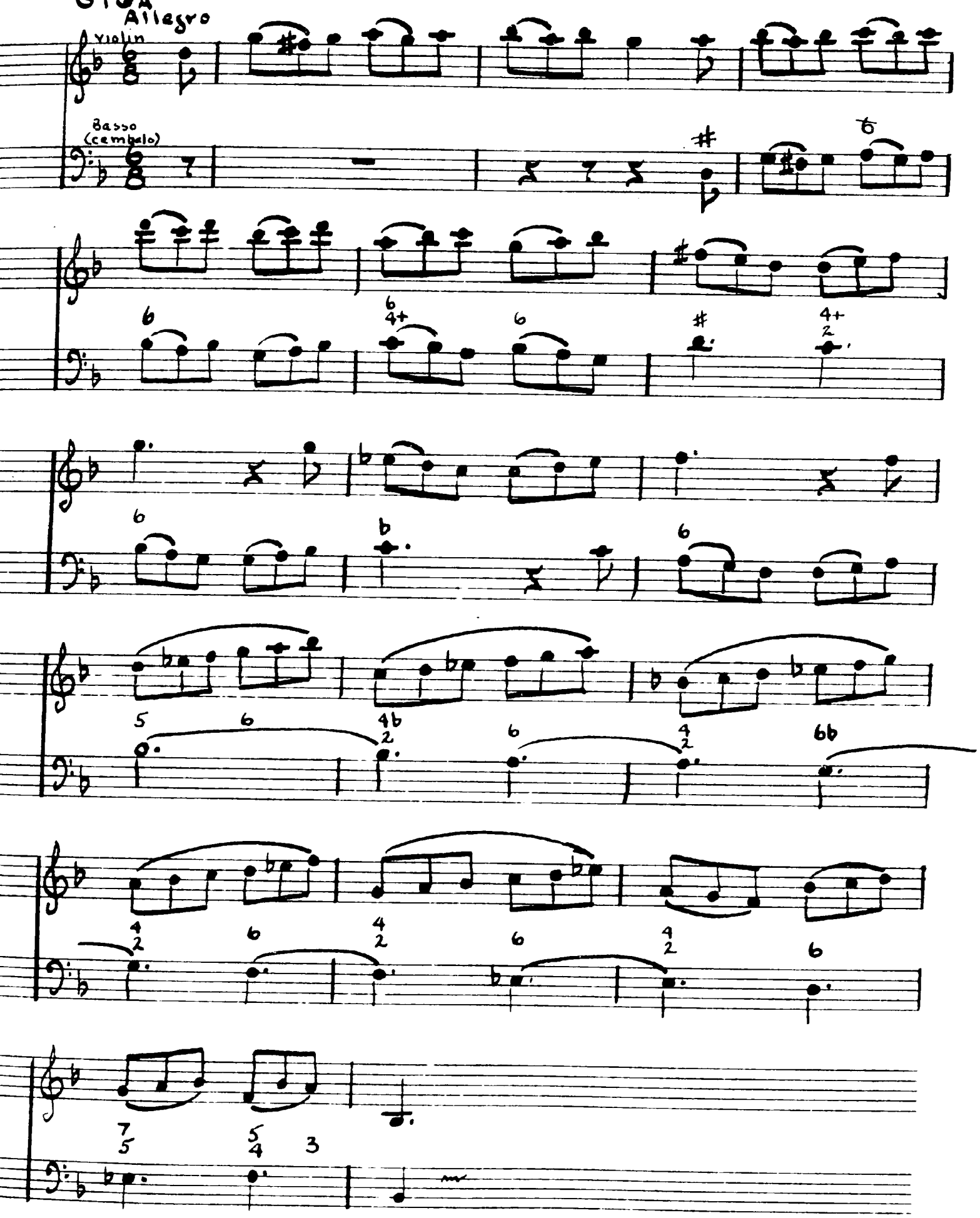
Ex. 5. Dissolution of imitative beginnings

a. Opus II, No. 7, I, mm. 1-16



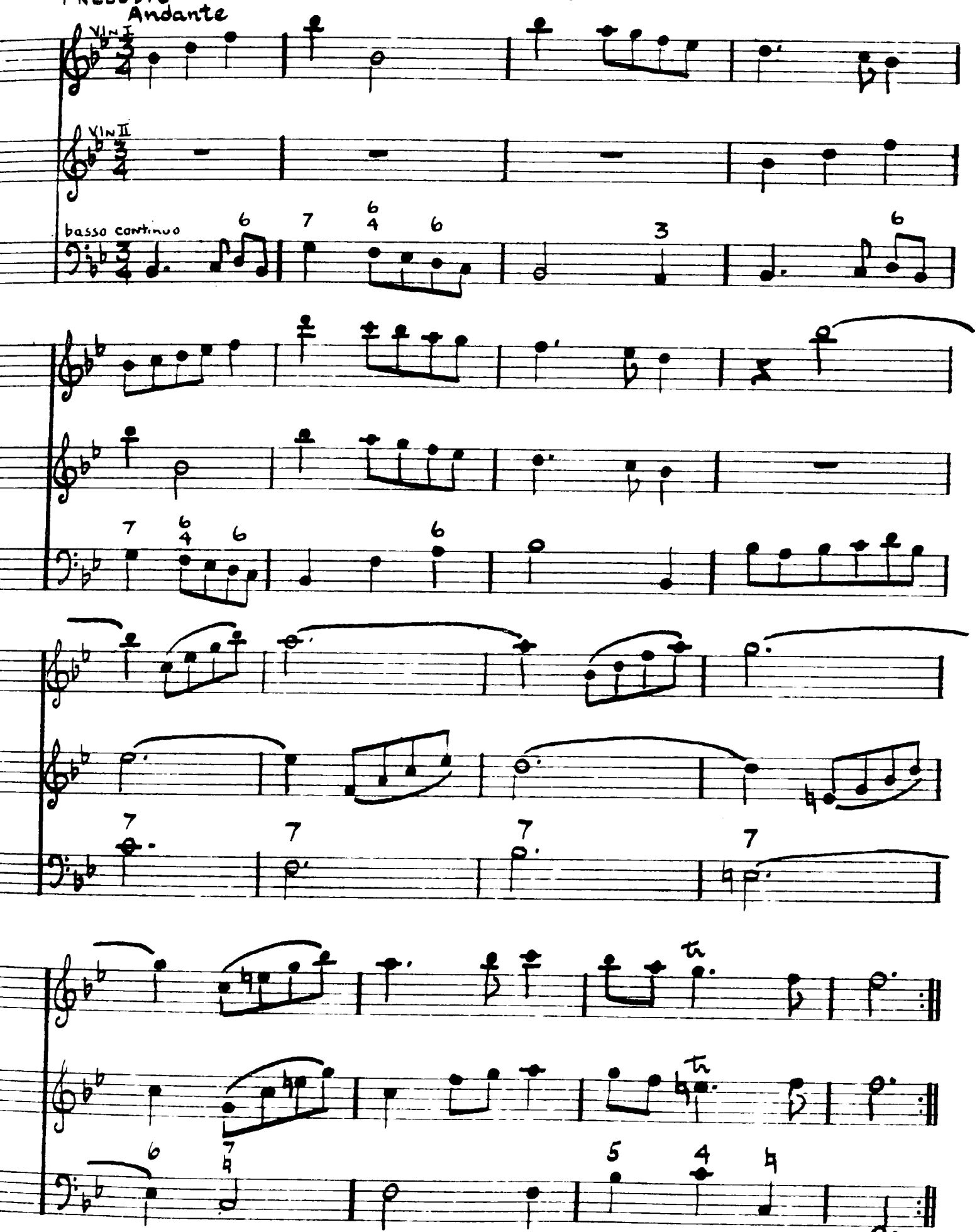
Ex. 5. Dissolution of imitative beginnings

b. Opus II, No. 1, II, mm. 1-17



Ex. 5. Dissolution of imitative beginnings

c. Opus V, No. 17, I, mm. 1-16

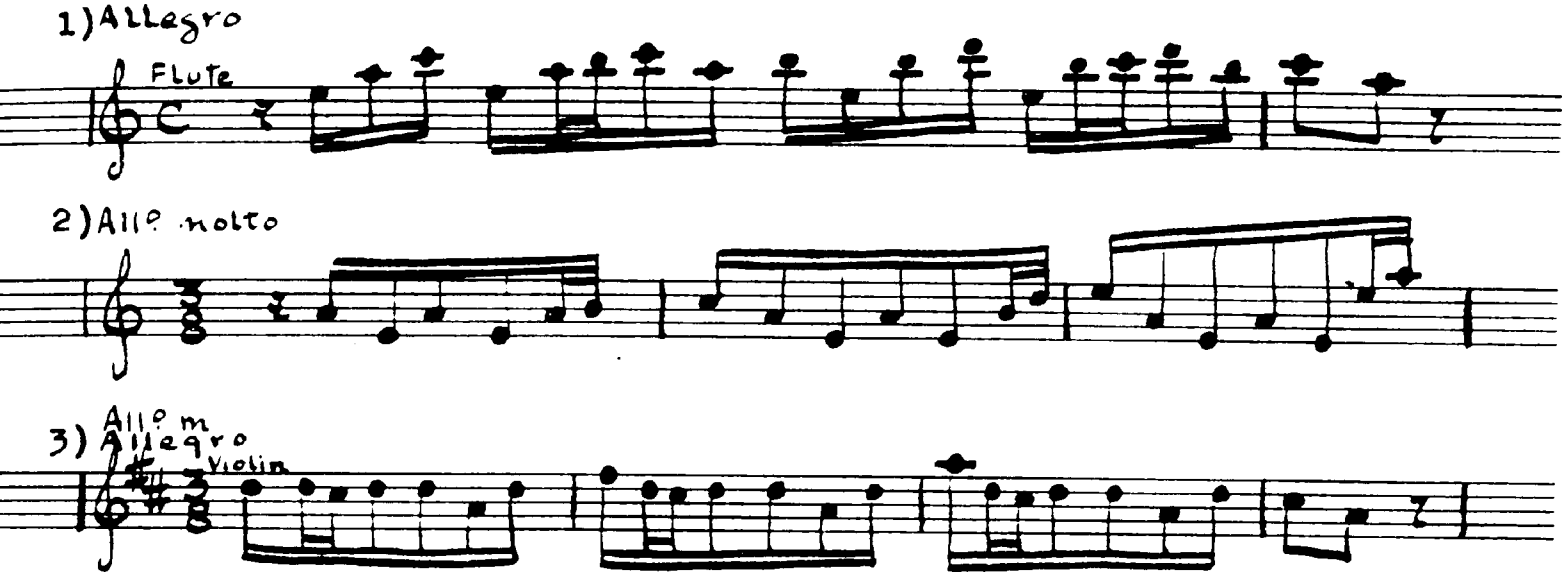


Ex. 6. Sonata fugato subjects and concerto themes of similar shape and vitality

a. 1) [Sonata] Turin, Giordano VIII, No. 33, II, mm. 1-2

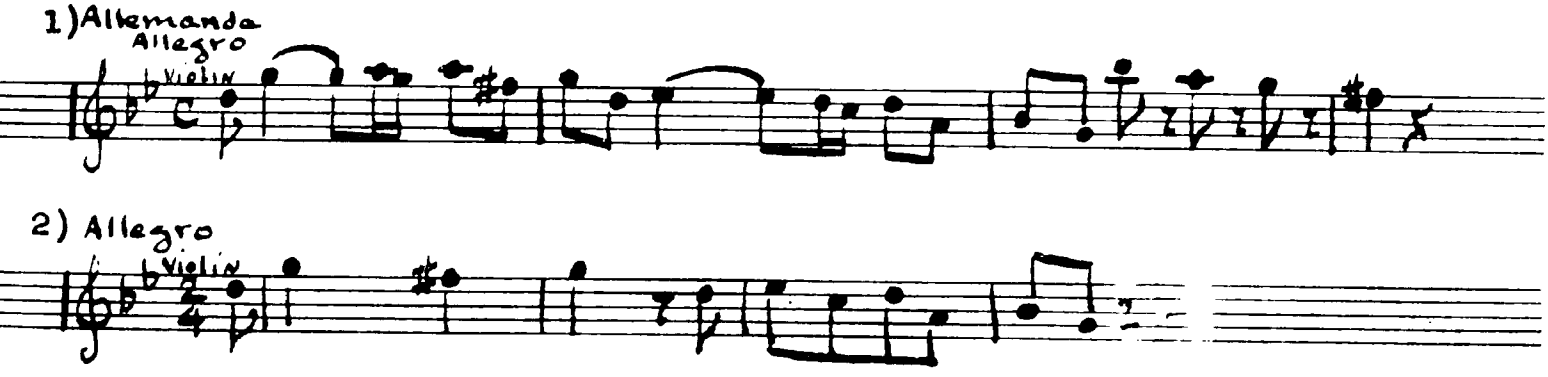
2) [Concerto] Turin, Giordano VIII, No. 6, I, mm. 1-3

3) [Sonata] Dresden Q/8, I, mm. 1-4



b. 1) [Sonata] Opus V, No. 18, II, mm. 1-4

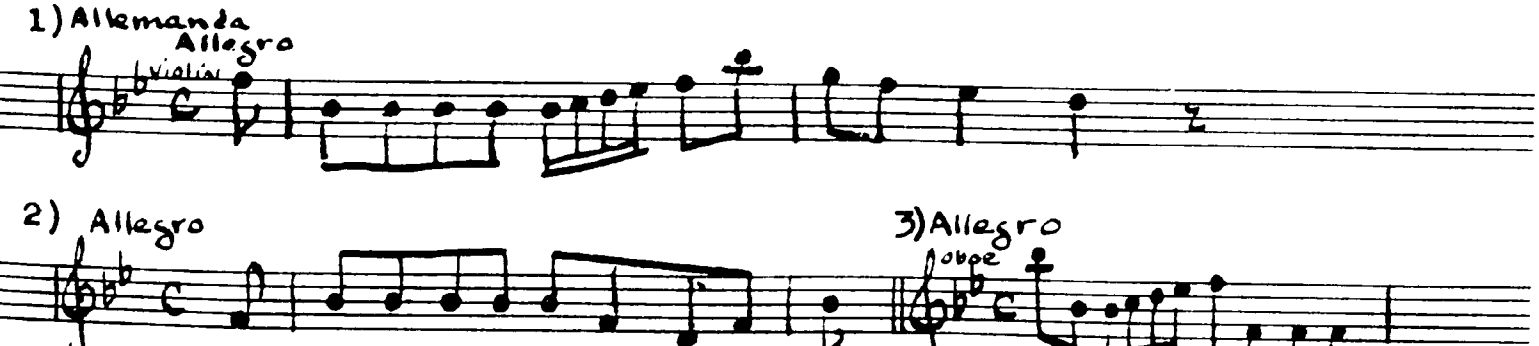
2) [Concerto] Opus VI, No. 3, I, mm. 1-4



c. 1) [Sonata] Opus V, No. 17, II, mm. 1-2

2) [Concerto] Opus IV, No. 1, I, mm. 1-2

3) [Concerto] Opus VI, No. 7, I, m. 1



Dissolution of fugal imitation into harmonic treatment produces another function for the fugue subject: the further organization of formal structure. The mere return of a fugal subject, following an extended homophonic passage, invests that subject with the capacity for effecting the illusion of sectional form. The fugue subject, thus used, enhances contrast in musical texture and achieves greater structural weight than would be possible for it in a continuously polyphonic texture (Ex. 7). The entire sonata movement obviously attains sharper formal definition when the melody is treated in this manner.

The melodic style most commonly associated with Vivaldi is found in the homophonic texture characteristic of the majority of movements and sonatas under discussion. The term continuo-homophony, as Bukofzer designates such texture,[1] applies generally to much of the sonata music; yet a substantial number of sonata movements do not easily lend themselves to a broad, unqualified application of this term, for certain progressive features of their melodic style require special recognition.

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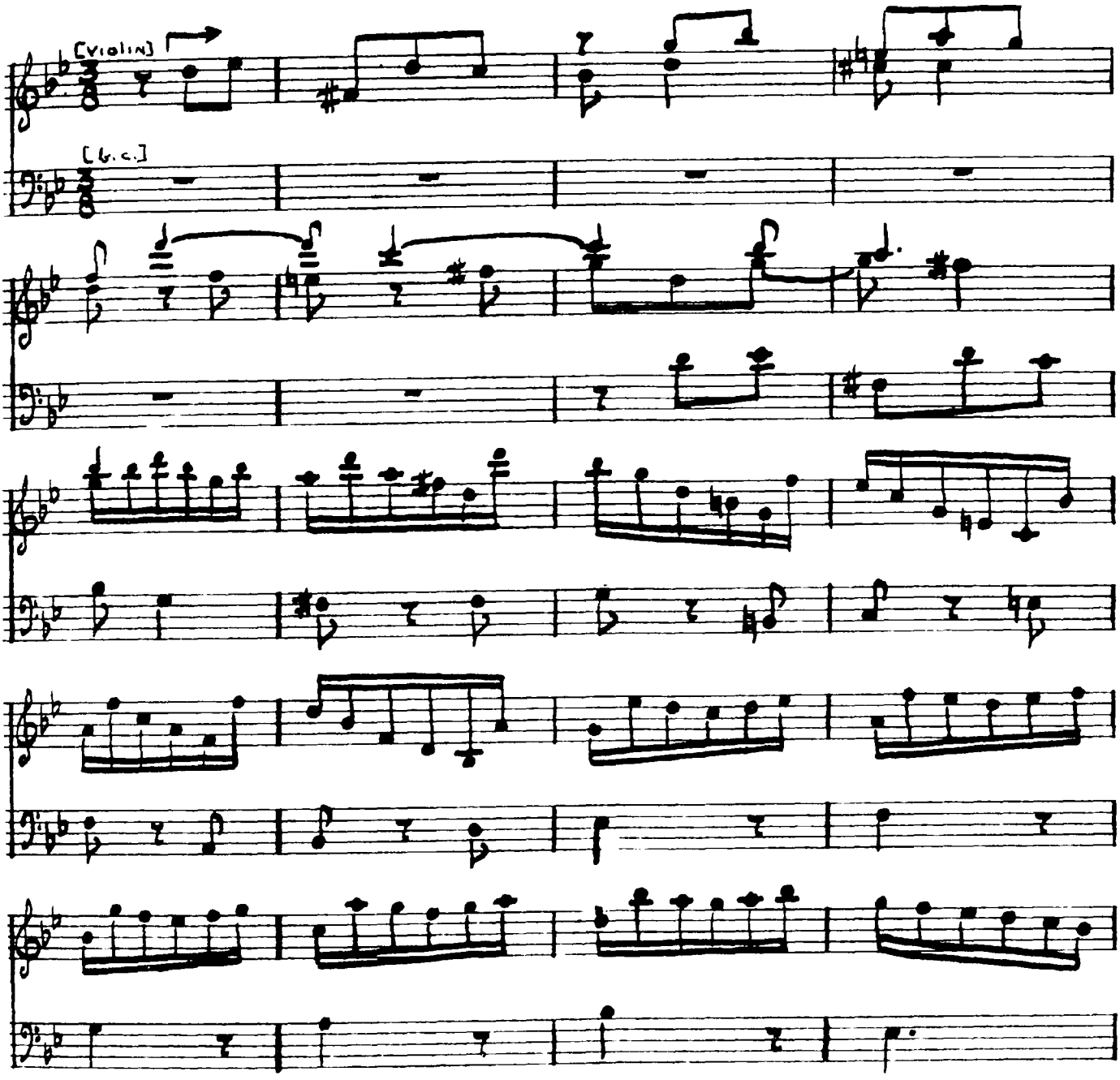
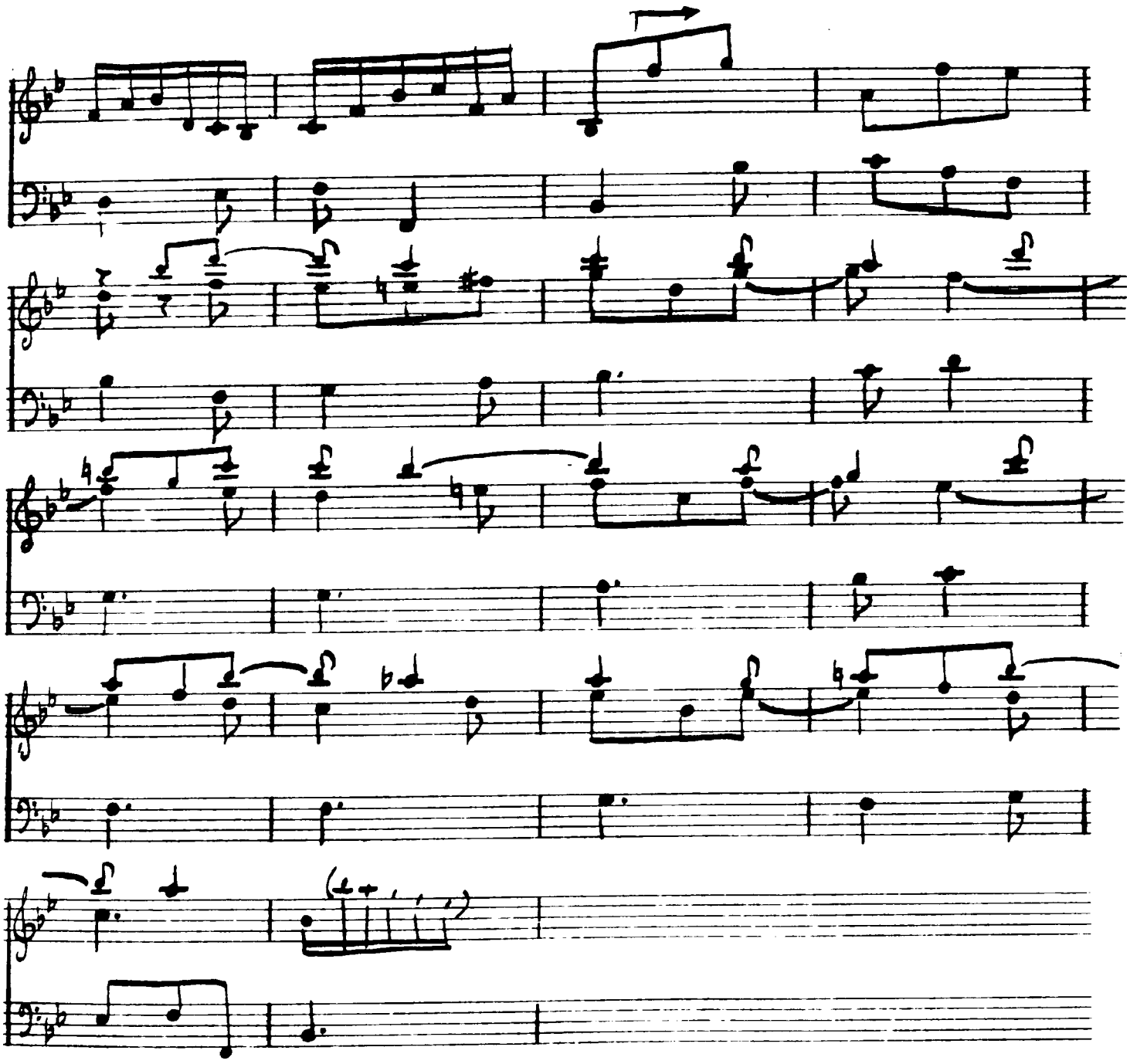
[1]Manfred Bukofzer, Music in the Baroque Era (New York: W. W. Norton & Co., Inc., 1947), 221-222.

Ex. 7. Formal definition through return of fugal subject

Dresden R/11 (1), II, mm. 1-38



Ex. 7 (continued)



Progressive Features

Progressive features appear where elements of Vivaldi's so-called concerto style have been either anticipated or assimilated into the sonata medium. Such elements can be seen in melodies based essentially upon chord lines, in melodic incipits based upon repeated tones, and in the idiomatic figuration of melodies for solo instruments. Concomitant with these features are the slowing of harmonic rhythm, the enlivening of this slower harmonic rhythm by arpeggiation of accompanimental lines, and the achievement of clearer structure through decisive harmonic direction and return of thematic materials.

Progressive traits ordinarily do not appear in the sonatas to the degree nor with the constancy that they are encountered in the concertos. The sonatas, being of lesser scope and slighter conception than the concertos, do not lend themselves as readily to complicated formal procedure and instrumental treatment. The element of conflict, as it appears in the concertos, does not belong essentially to sonatas of this era. Sonata movements

contemporaneous to those of Vivaldi are not usually subject to internal development and external expansion as are concerto movements. However, certain of Vivaldi's sonata movements quite clearly offer, in miniature as it were, some of the features of the concerto. When these features do occur in his sonatas, especially if they entail elements of melodic style, Vivaldi transcends contemporary practice and further distinguishes himself as a progressive composer.

Pincherle speaks of these same elements of melodic style when he emphatically describes the assertion of tonal feeling as a primordial characteristic of Vivaldi's melody in the concertos.[1] Assertion of tonal feeling, according to Pincherle, is characterized by two features: first, its achievement through themes engendered by chord lines, or by scales which support and define chords and tonality; and second, combination of such themes with protracted and relatively static areas of harmony. However, Pincherle fails to cite a wealth of similar features in the sonatas.

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[1] Pincherle, op. cit., 129.

Insofar as melodies are concerned, the sonatas and concertos frequently show slight difference. Vivaldi quite naturally seems to have admitted certain melodic types to all of his instrumental compositions. Distinguishing features generally were achieved in other areas of style, especially form.

Chord-line Melodies

Chord-line melodies, either simple or figured, appear in diverse forms throughout the sonatas of Vivaldi. Without exception, they generate a strong sense of tonality. Sometimes melodic direction is altered to correspond with moderate-to-fast changes of harmony. At other times, as in many concertos, melodies appear with protracted statements of single harmonies. The latter type is the more forward-looking.

Under the shaping influence of basic harmonic progressions and the technical resources of the violin, the melodies of Vivaldi move naturally in bold, clear patterns. Typical ideas, especially initial ones, include, as illustrated in Example 8, melodic phrases that outline the fundamental supporting harmony with both scales and skips,

Ex. 8. Some melodic types

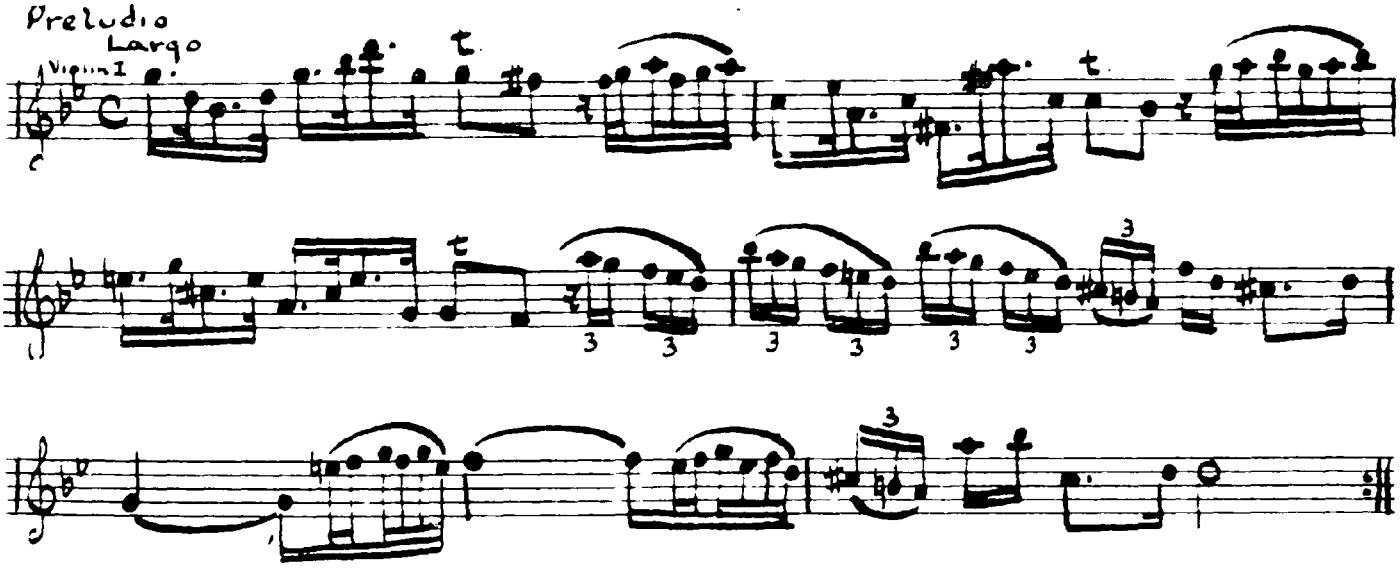
a. Opus I, No. 11



b. Opus II, No. 12



c. Opus V, No. 13



patterns that reiterate the same tonic-dominant progression in circular fashion, and extended, florid lines, formed of changing rhythms, chordal leaps, and stepwise segments.[1]

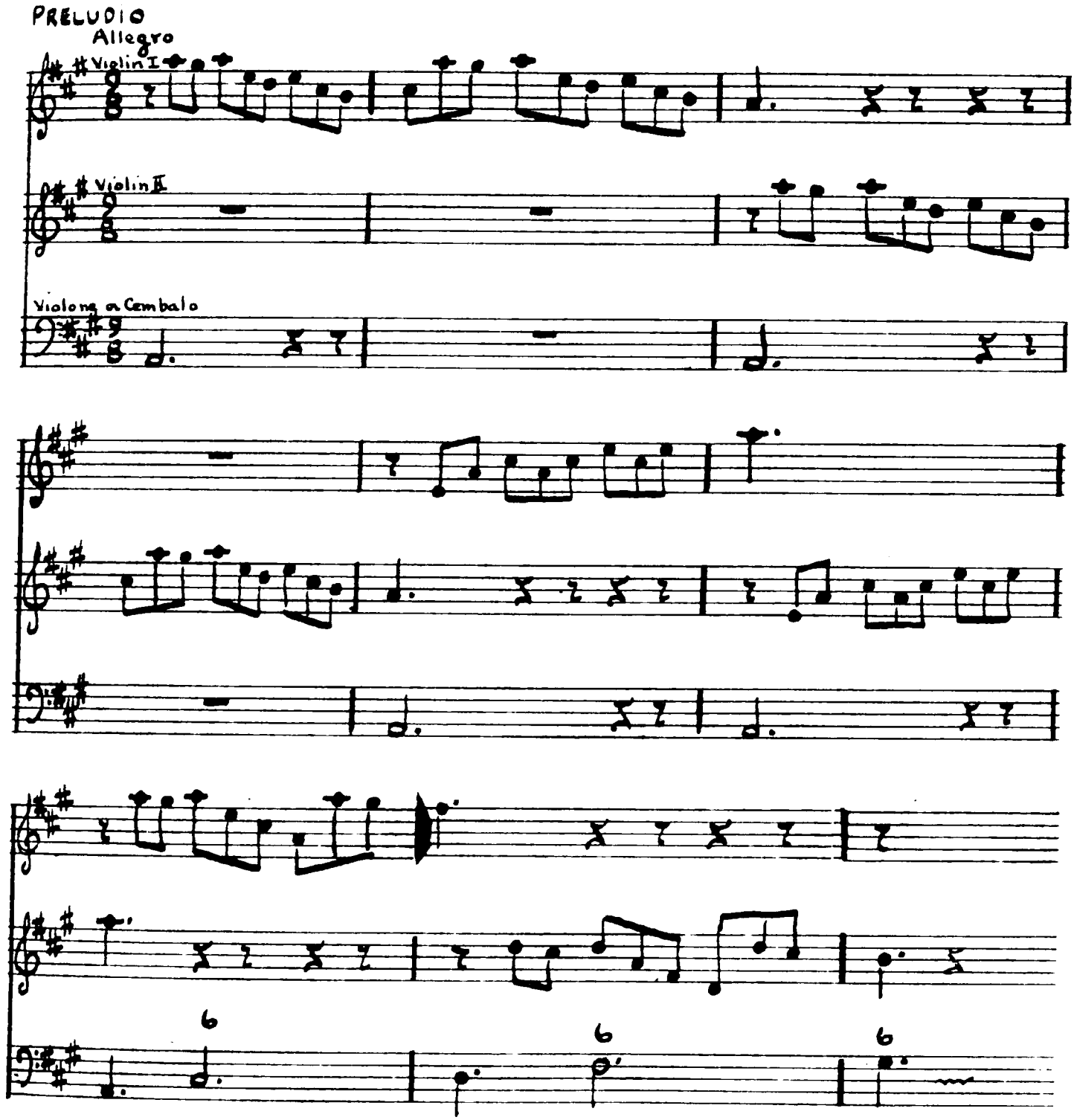
Contrary to Pincherle's observations that not until Opus III does Vivaldi begin to write triadal or chord-line melodies which are projected over some measures and characterized by rhythmic sportiveness, it must be indicated that these features, which Pincherle identifies with assertion of tonal feeling, do appear even in Vivaldi's earliest collections of sonatas (Ex. 9). If in some cases a few non-harmonic tones disturb the visual impression of chordal melodies, the sound of the music quickly dissipates any doubt. The Preludio a Capriccio of Opus II, No. 2, offers an unusually early example of extensive arpeggios over tonic and dominant pedals, which seem to serve as violinistic flourishes before the main business of the sonata movement (Ex. 10). Melodic material of this nature, disarming in its simplicity, recalls themes of concertos and sinfonias (Ex. 11).

---

[1] William S Newman, "The Sonatas of Albinoni and Vivaldi," Journal of the American Musicological Society, Vol. V, No. 2 (1952), 111.

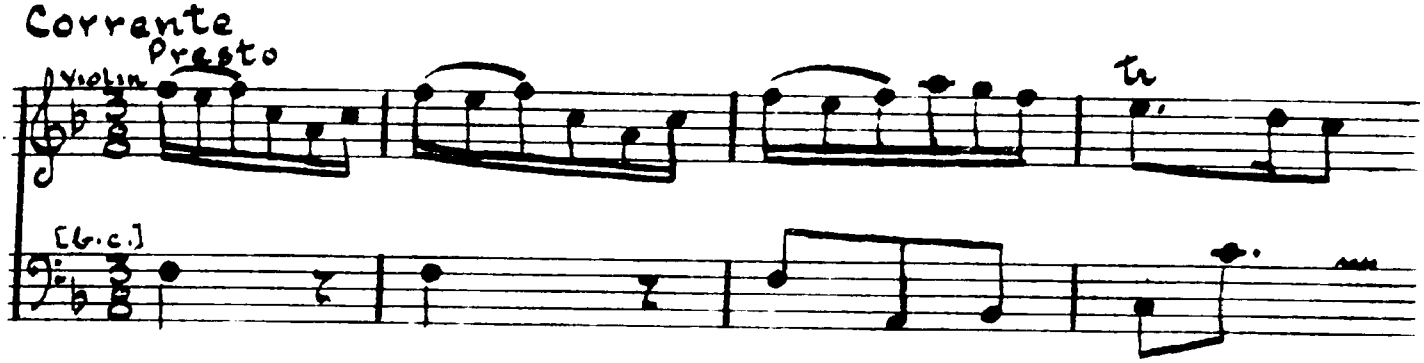
Ex. 9. Early examples of chord-line melodies

a. Opus I, No. 9, I, mm. 1-8



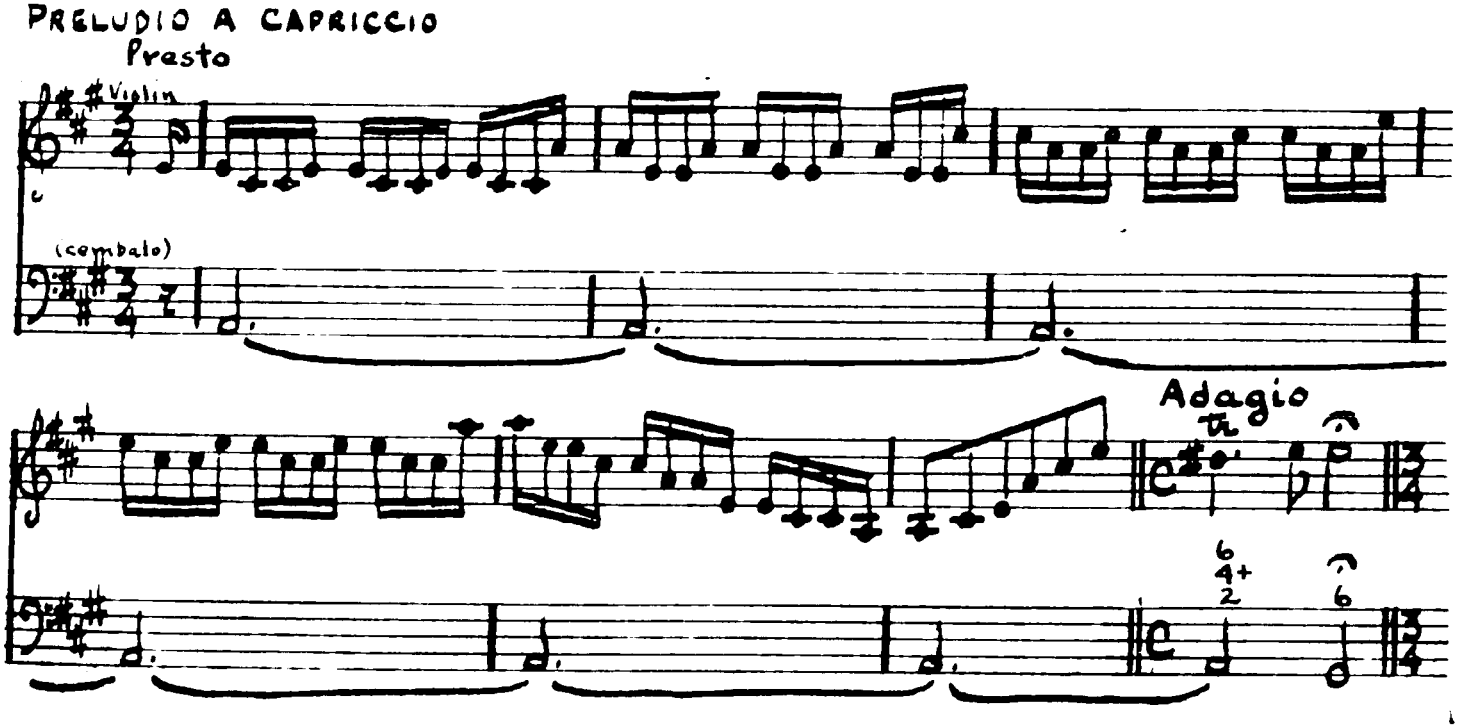
Ex. 9. Early examples of chord-line melodies

b. Opus II, No. 4, IV, mm. 1-4

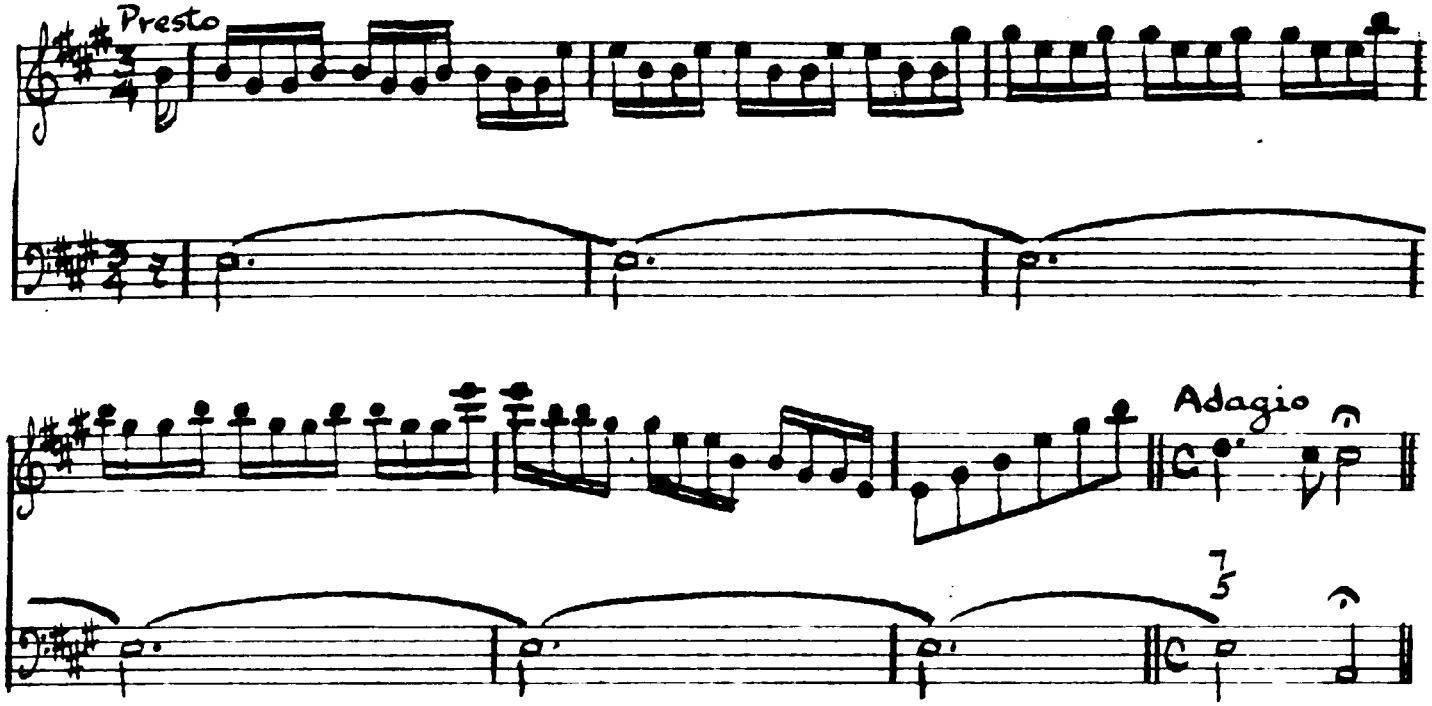


Ex. 10. Early example of arpeggiation over pedal point

Opus II, No. 2, I, mm. 1-14



Ex. 10 (continued)



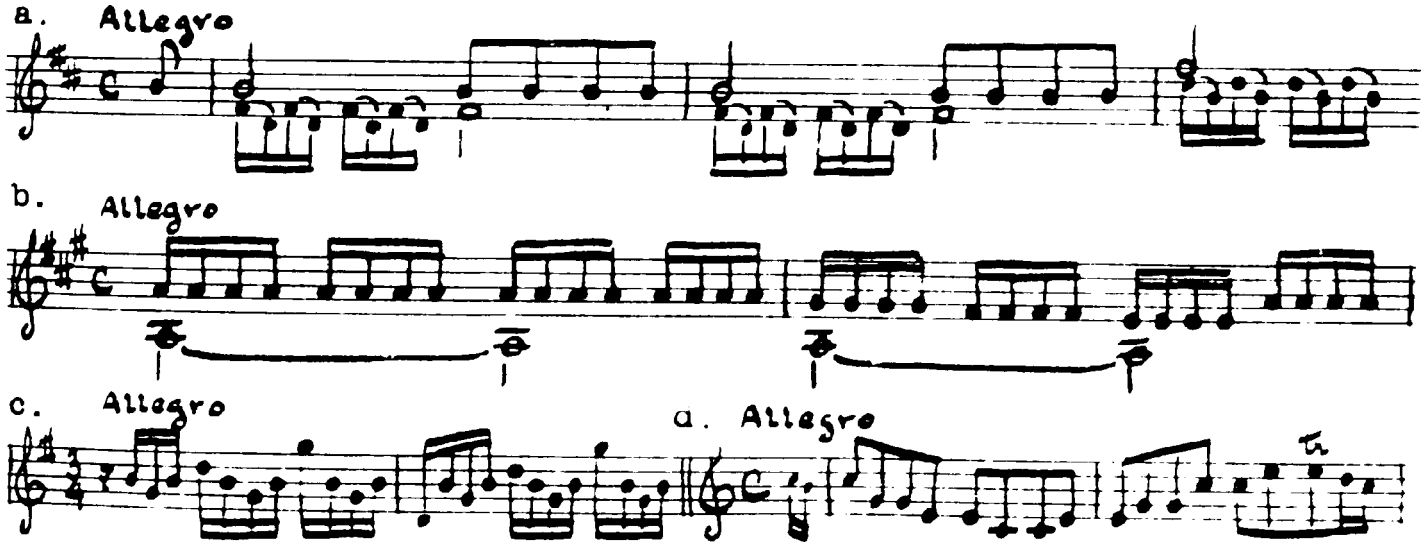
Ex. 11. Concerto and sinfonia themes with static harmony

a. [Sinfonia] Upsala, Instr. mus. Caps 61.6.a. (Pincherle Index #22), mm. 1-3

b. [Concerto] Opus XI, No. 3, I, mm. 1-2

c. [Concerto] Opus IV, No. 12, III, mm. 1-2

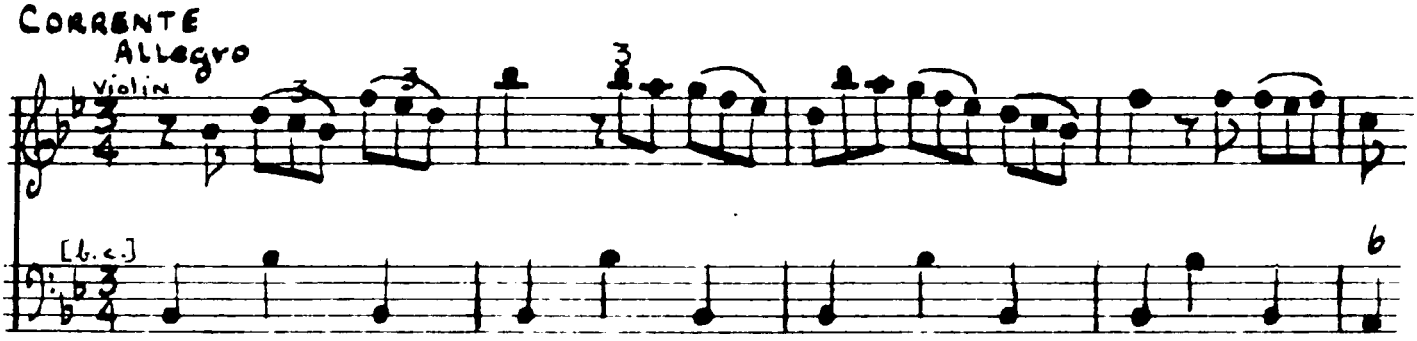
d. [Concerto] Dresden Ca. 44 (Pincherle #16), mm. 1-2)



A still greater number of progressive style melodies occurs in the solo and trio sonatas of Opus V,[1] the next published set. Diversity of melodic thought becomes apparent throughout. The initial theme of the Corrente Allegro in the third sonata shows a tonic chord line thinly disguised by nonharmonic tones in triplet rhythm (Ex. 12).

Ex. 12. Chord-line melody with simple nonharmonic tones

Opus V, No. 15. III, mm. 1-5



Bolder and more striking is the procedure of the Corrente Allegro of the fourth sonata of this set: an oscillating motion between dominant and tonic tones provides an energy characteristic of Vivaldi's concerto style (Ex. 13).

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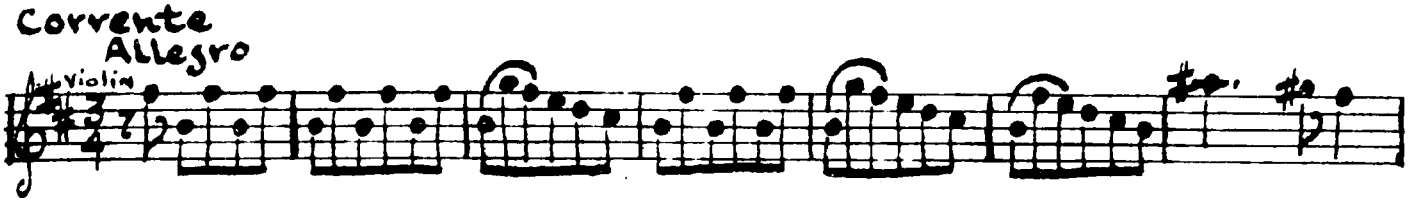
[1]The six sonatas of this set are numbered XIII-XVIII.

Ex. 13. Chord-line melody suggestive of concerto style

Opus V, No. 16, III, mm. 1-7

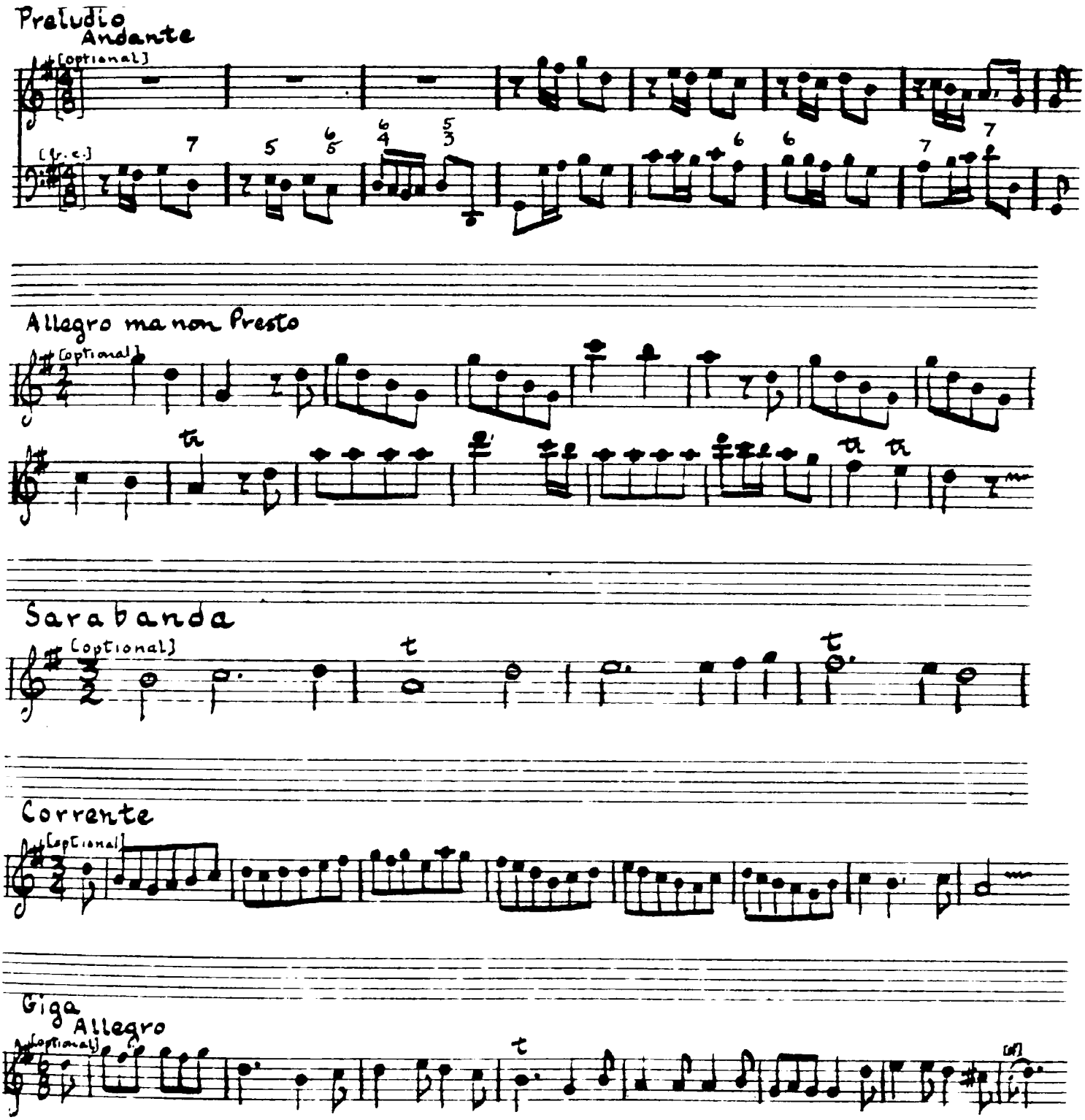


In the Preludio Andante of the fifth sonata, two violins share the presentation of a phrase whose shape describes tonic motion with brief deflections to the dominant (see Ex. 5-c, mm. 1-7).

Occasionally a melody of progressive traits contrasts so sharply with those of adjacent areas or movements as to project itself in singular fashion for the listener. In the third sonata of "Il Pastor Fido," for example, a melody in monodic style seems to intrude upon melodies in continuo-homophony and conservative counterpoint. A comparison of incipits of the five movements supports this impression (Ex. 14).

Ex. 14. Mixture of melodic styles in "Il Pastor Fido"

Opus XIII, No. 3 (incipits of all five movements)



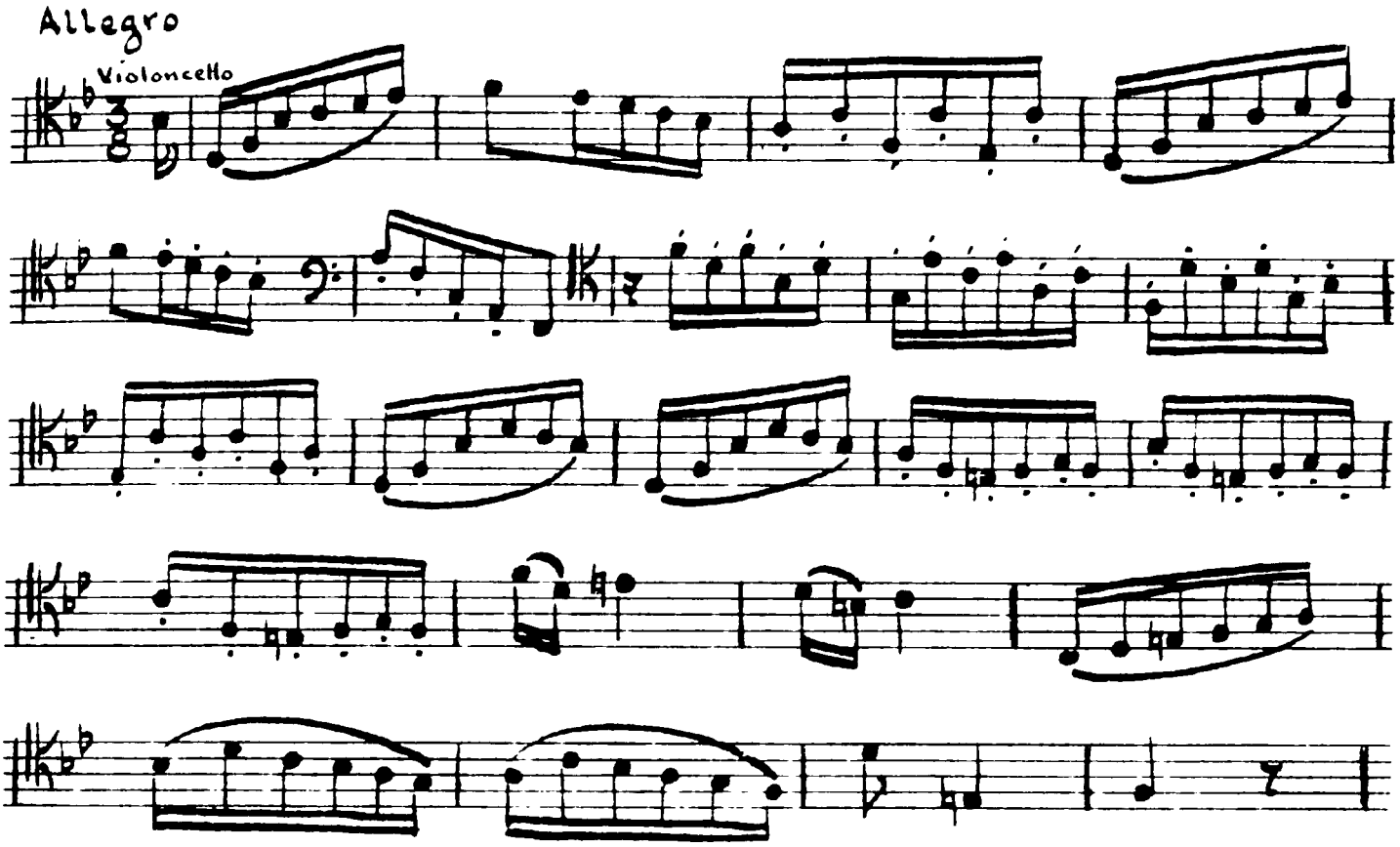
Initial phrases of the second of these, Allegro ma non Presto, are based upon patterns heard frequently in the concertos: a boldly-emphasized tonic chord line, and the combination of a rising interval with subsequent repeated tones. In contrast to this second movement, the initial Preludio Andante, after an imitative beginning, features modest opposition of its contour parts. The third movement, a Sarabanda, more old-fashioned than "modern," is reminiscent of the music of Corelli and his generation. A Corrente (fourth movement) and concluding Giga Allegro recall melodic styles current among Vivaldi's contemporaries.

The melodic characteristics associated with Vivaldi's progressive style can be seen in many additional sonatas, unrestricted as to medium. The same features appear in solo, trio, and multi-voice sonatas for strings, winds, or mixed groups, for treble or treble and bass instruments, with continuo.

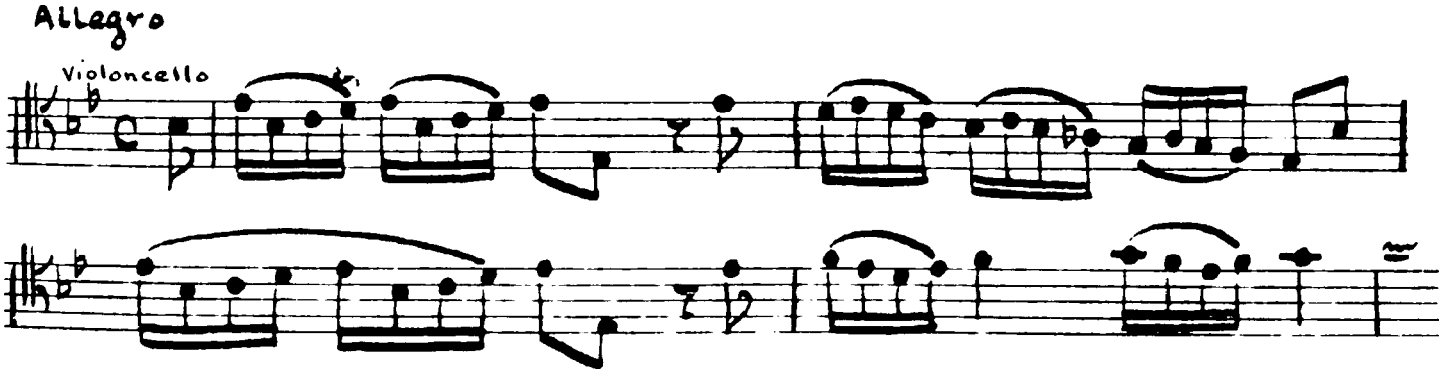
The violoncello sonatas, both published and manuscript, show various treatments of chordal melodies (Ex. 15). In the Sonata per Oboe Solo, Dresden S/1, the basic

Ex. 15. Representative chordal melodies for the violoncello

a. [Opus XIV], No. 1, II, mm. 1-22

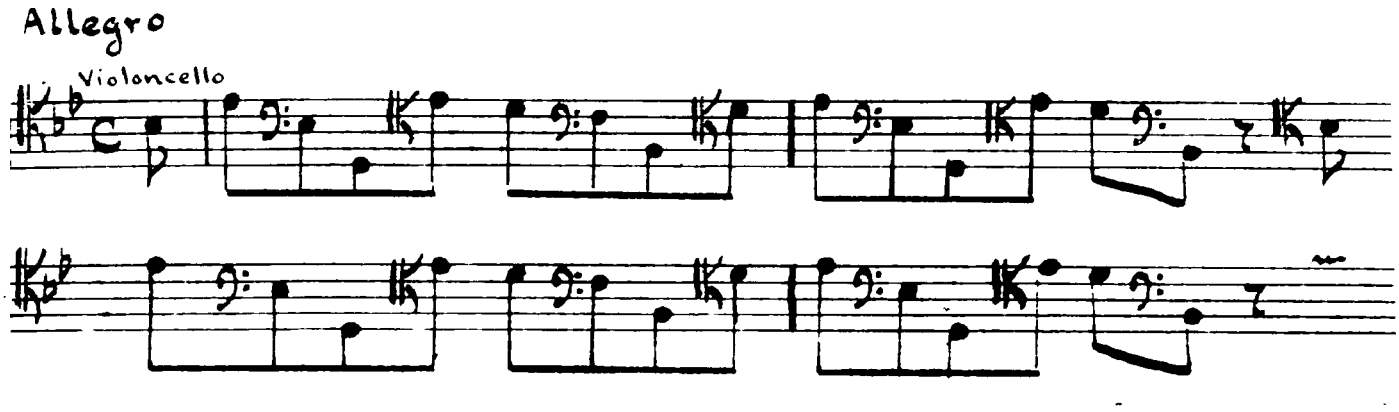


b. Naples E-flat, II, mm. 1-4



Ex. 15. Representative chordal melodies for the violoncello

c. Naples E-flat, IV, mm. 1-4



chord-line melody of the concluding Allegro is made fluent through pervasive triplet rhythm and simple embellishment (Ex. 16).

Ex. 16. Melody for oboe, with simple embellishment of basic chord line

Dresden S/1, IV, mm. 1-5

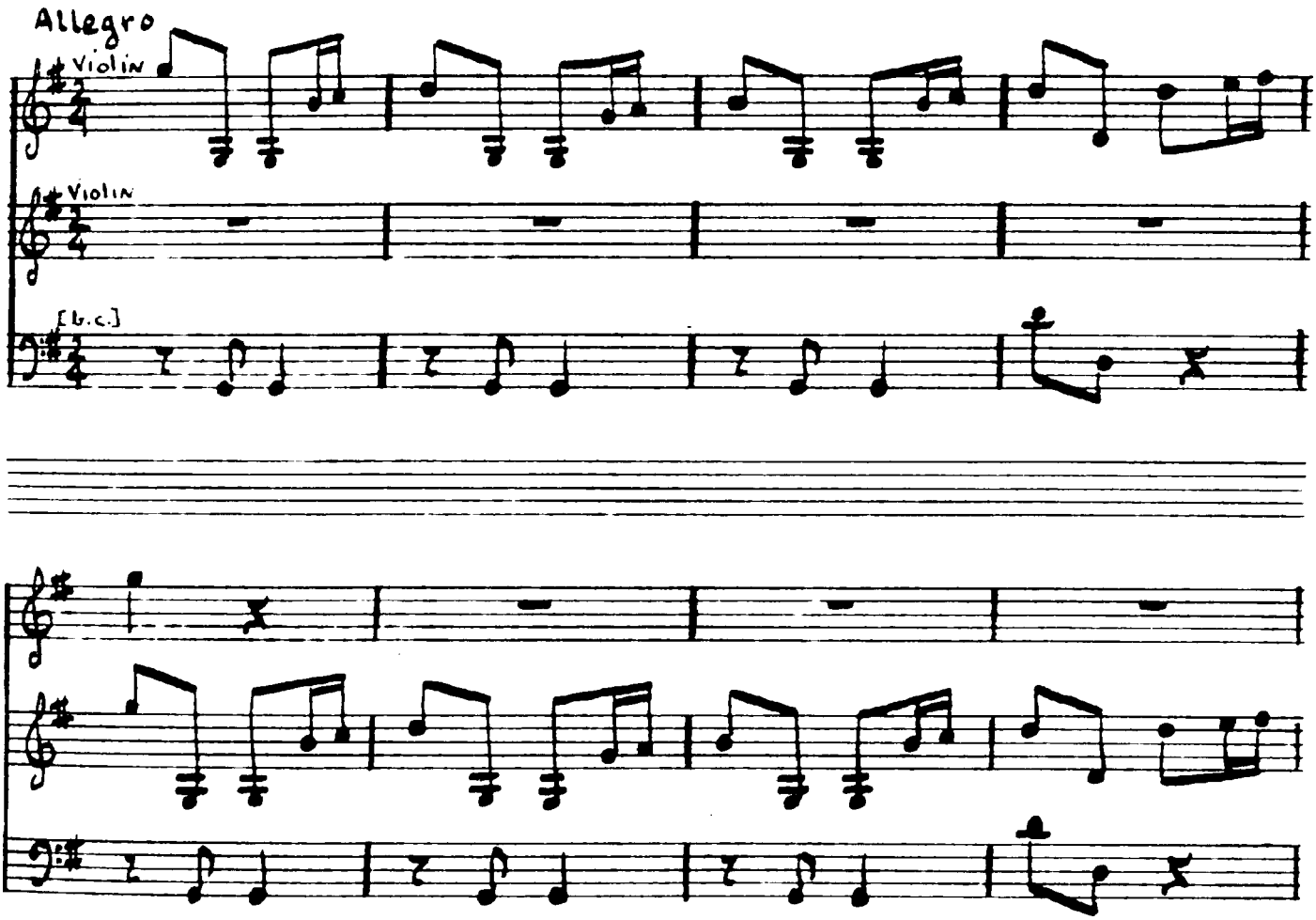


Several of the manuscript trio sonatas clearly show the newer style of melody bestowed upon this older medium.

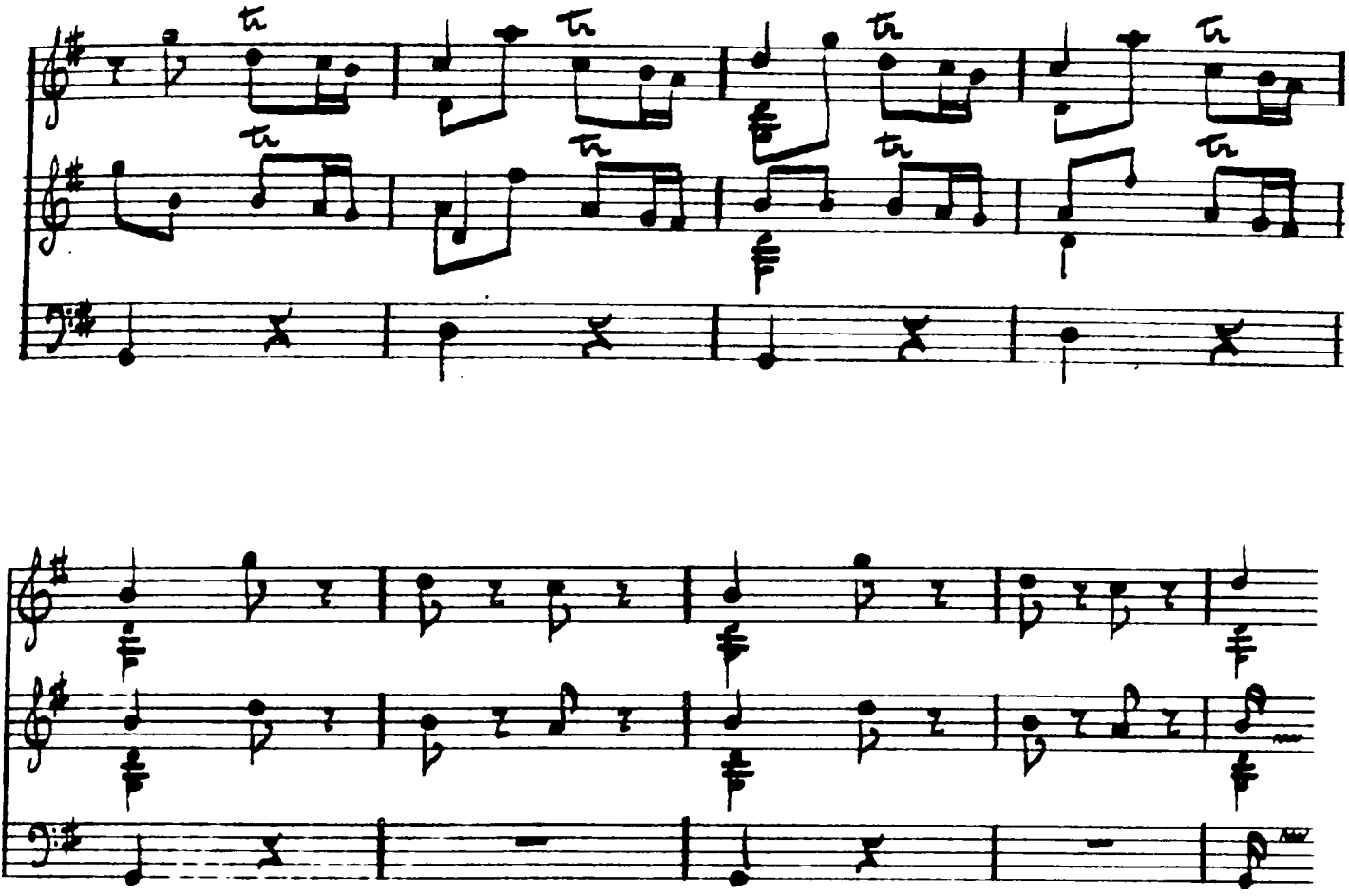
In the first Allegro of Turin, Giordano I, No. 8, for example, the energetic opening theme (Ex. 17), presented alternately by each violin, seems to extend the normal limits of the sonata.

Ex. 17

Excerpt from Turin, Giordano I, No. 8, I, mm. 1-17



Ex. 17 (continued)



Two factors suggest that the composer himself may have sensed the potential energy of his theme: first, the Allegro, running to one hundred and eleven measures, is relatively long for a first movement; and second, the interesting title of this work, 2ª Suonata à 2 Violini da camera dà suonarsi anco senza basso, possibly reflects

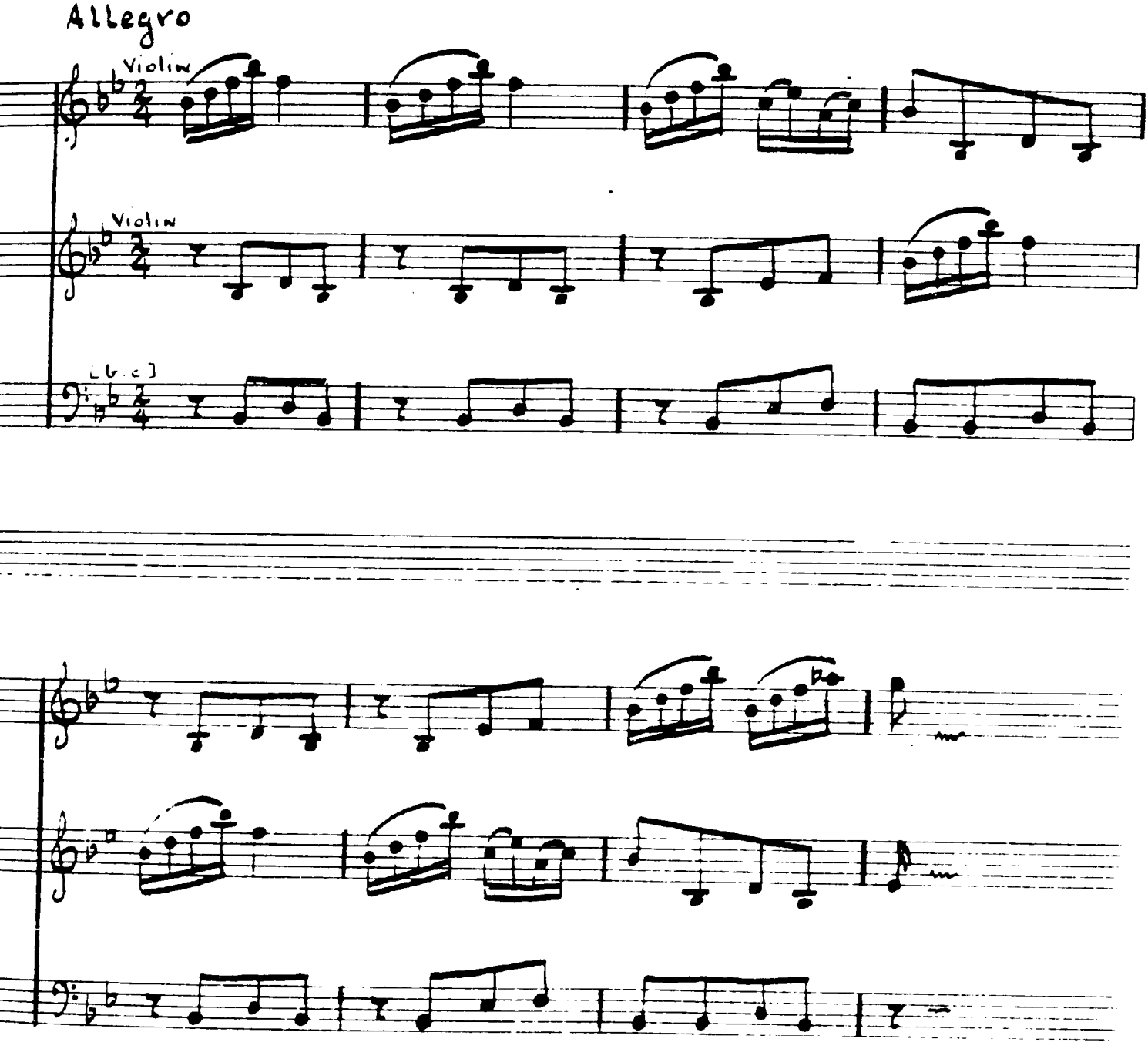
the fact that the melodic style had rendered the continuo too restrictive or even superfluous. One cannot help but observe that Vivaldi here may have conceived thematic material fit for a larger vehicle of performance, such as the concerto. The title of this work raises other interesting points. The description dà camera, applied to music of such stature, has transcended by far the older, more narrow conception of dà camera as simple and dance-like music. In addition, the portion of the superscription which reads dà suonarsi anco senza basso suggests that the two violins virtually have absorbed both the harmonic and melodic functions of the continuo. This premise seems supported by the music (see Ex. 17).

Further evidence of Vivaldi's preoccupation with chord-line melodies and with the establishment of prolonged areas of unchanging harmony can be seen in a random sampling of his manuscript works (Ex. 18) The cumulative evidence shows Vivaldi's consistent use of chord-line melodies to be central to the melodic style of his instrumental sonatas.

Ex. 18

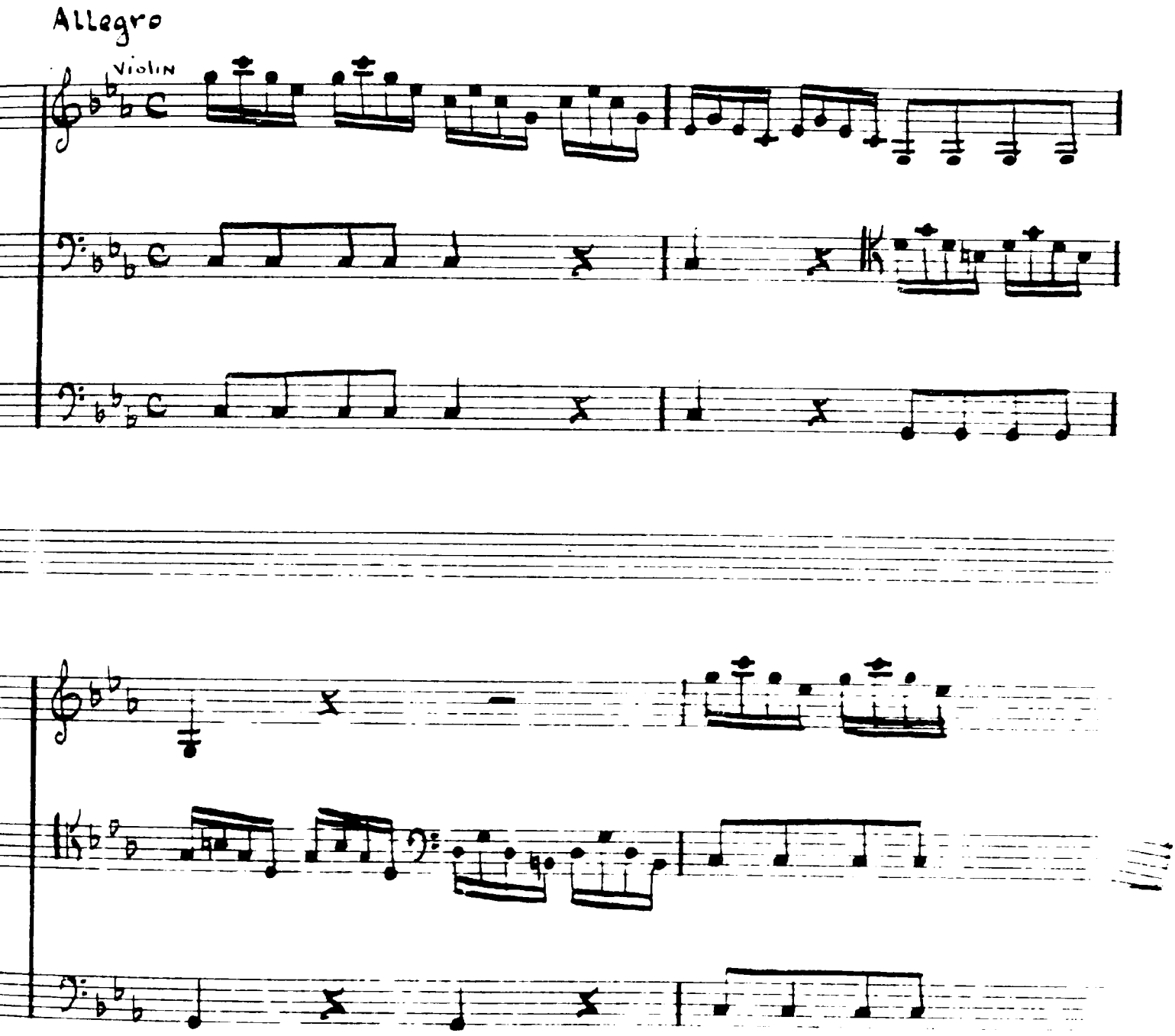
Chord-line melodies combined with slow harmonic rhythm

a. Turin, Giordano I, No. 10, III, mm. 1-8



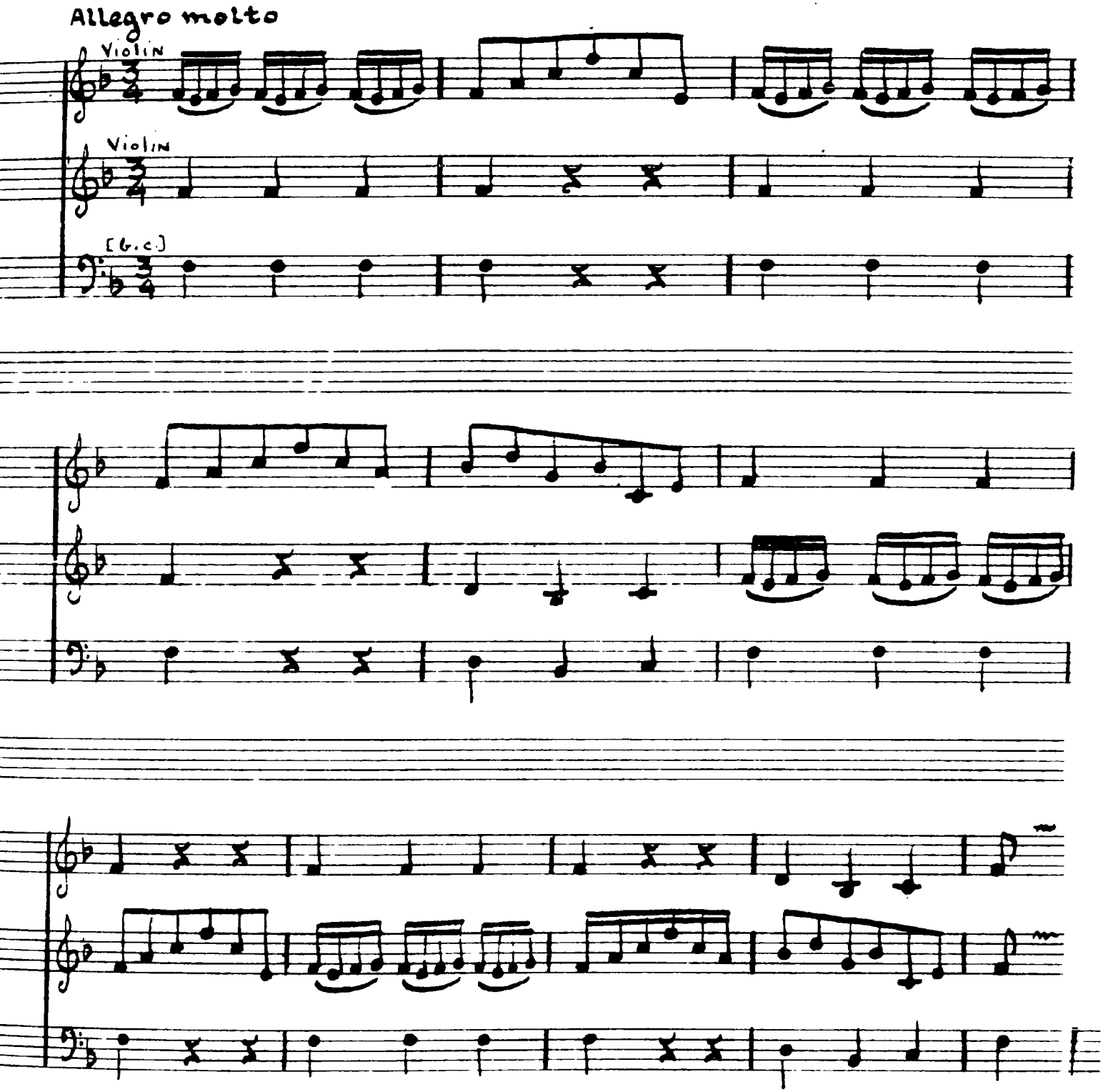
Ex. 18 (continued)

b. Turin, Foà II, f. 94, I, mm. 1-9



Ex. 18 (continued)

c. Turin, Giordano I, No. 7, III, mm. 1-11



Tone Repetition

Use of tone repetition manifests itself also as an important detail of Vivaldi's melodic style. Pincherle states that Vivaldi derived this feature principally from his co-citizen, Tomaso Albinoni.[1] Pincherle's conclusion seems rather tenuous, if the common nature of the detail borrowed is kept in mind.[2] A more significant conclusion would be that Vivaldi made this melodic element an integral part of his style, and gave it his individual stamp. Vivaldi shows himself quite capable of treating a recurrent technical feature in diverse and imaginative ways; this capacity has been demonstrated in terms of the chord-line melody, and it permeates many other facets of his style.

Tone repetition, in its generally accepted meaning, implies successive restatement of a tone. Vivaldi typically

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[1] Pincherle, op. cit., 133.

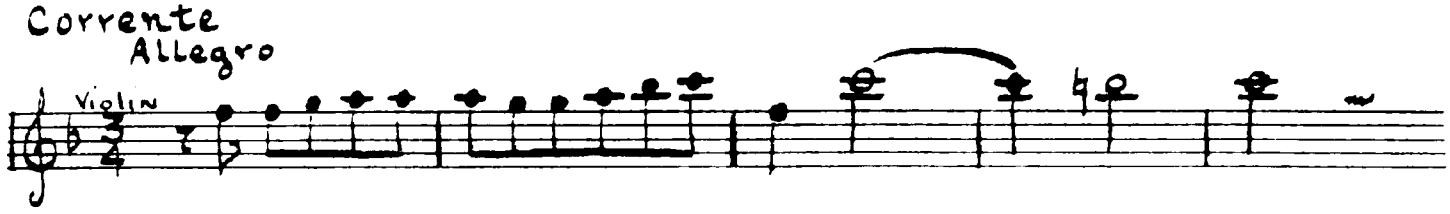
[2] One has only to recall the melodic figures of the French chanson tradition and their later dissemination in instrumental music, Italian works being principal among this literature.

employs this manner of tone repetition in his fugue subjects (Ex. 19), to stress the melodic line of essentially chordal passages (Ex. 20), and to provide rhythmic energy for melodies of progressive instrumental character.

Ex. 19

Fugato subjects with characteristic tone repetition

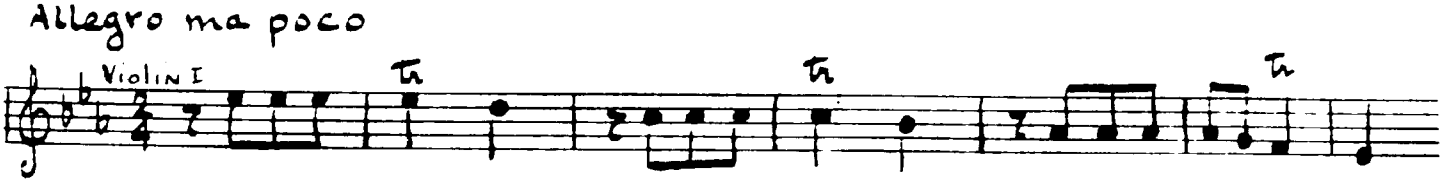
a. Opus I, No. 5, III, mm. 1-5



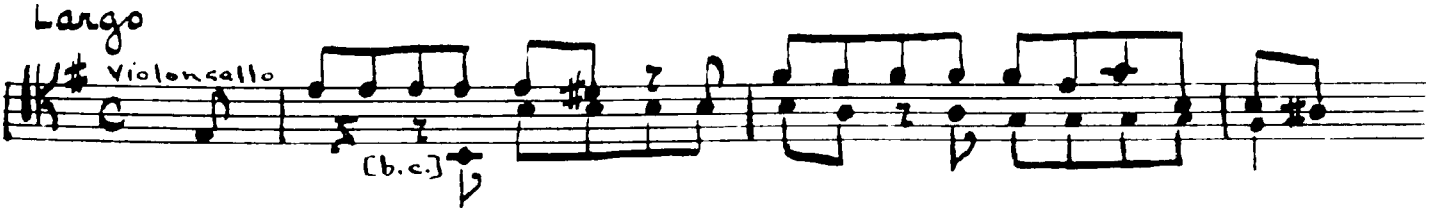
b. Turin, Giordano III, 7 (Opere Sacre), I, mm. 1-2



c. Turin, Giordano III, 7 (Opere Sacre). II, mm. 1-7



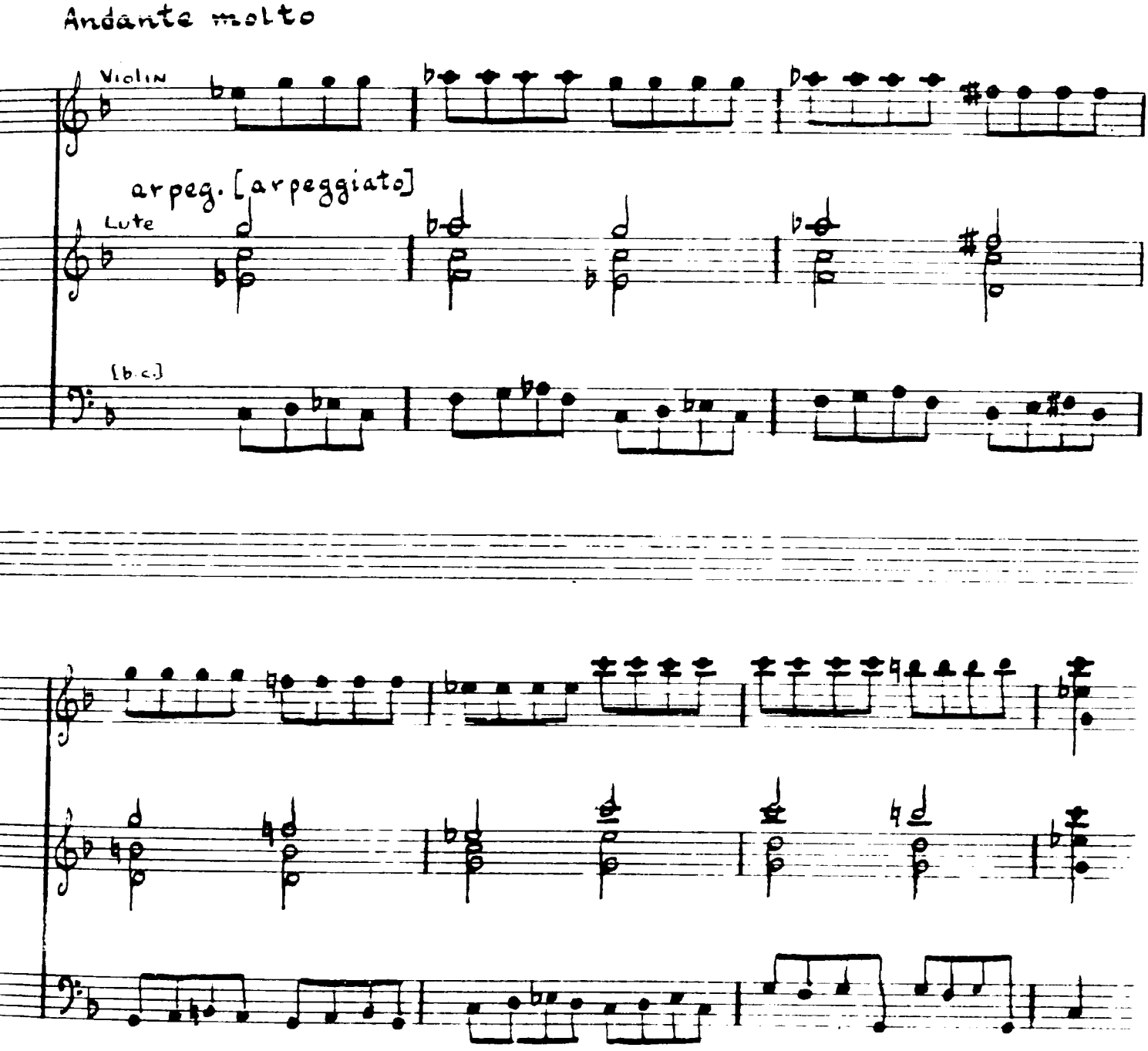
d. [Opus XIV], No. 5, I, mm. 1-3



Ex. 20

Tone repetition used to stress essential melodic line

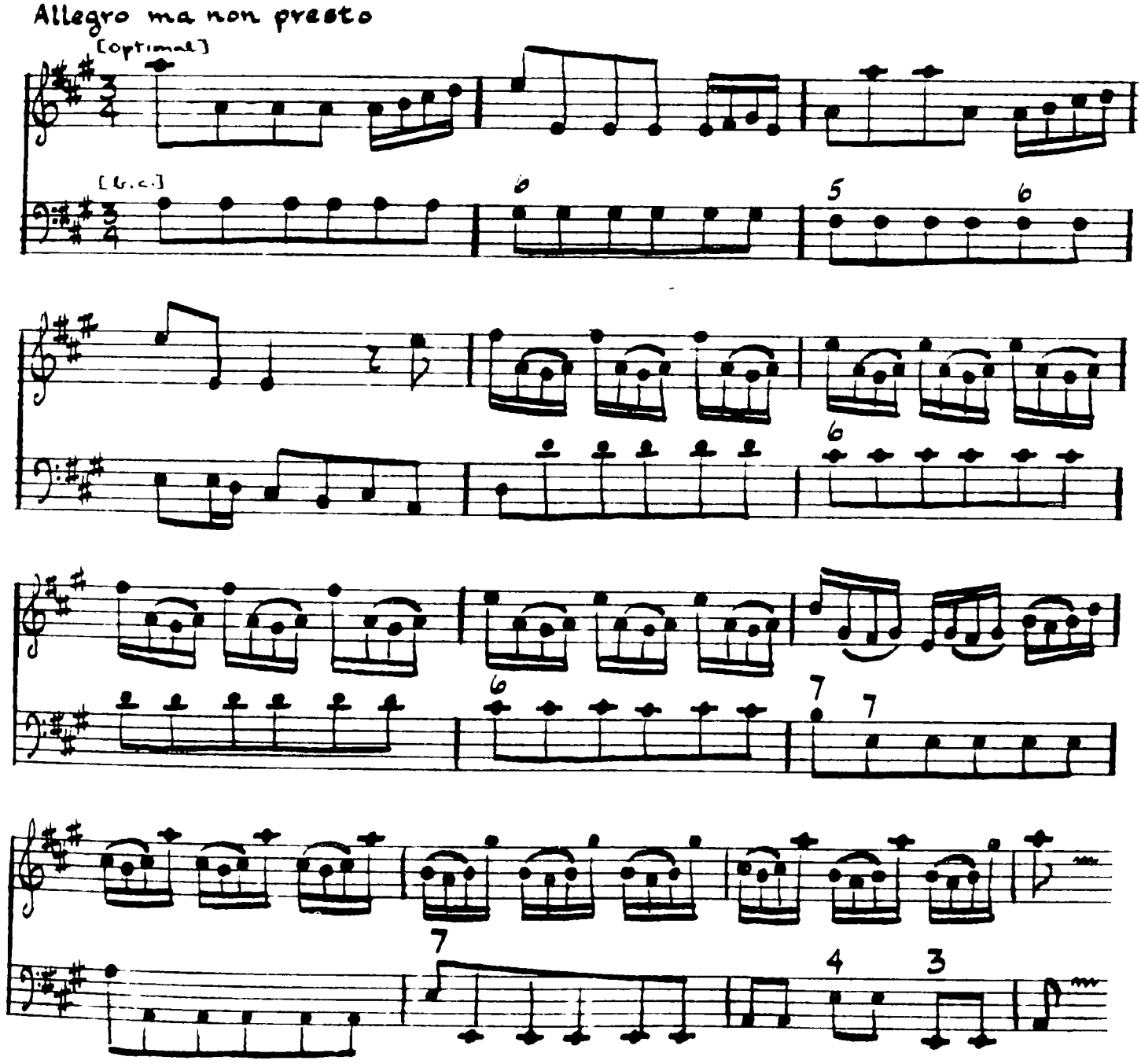
Opus XIII, No. 4, II, mm. 1-12



Used essentially for its rhythmic energy, tone repetition acts as a germinal force that impels the opening measures of many of his fast movements; such passages usually are marked by clear tonal direction and incisiveness (Ex. 21).

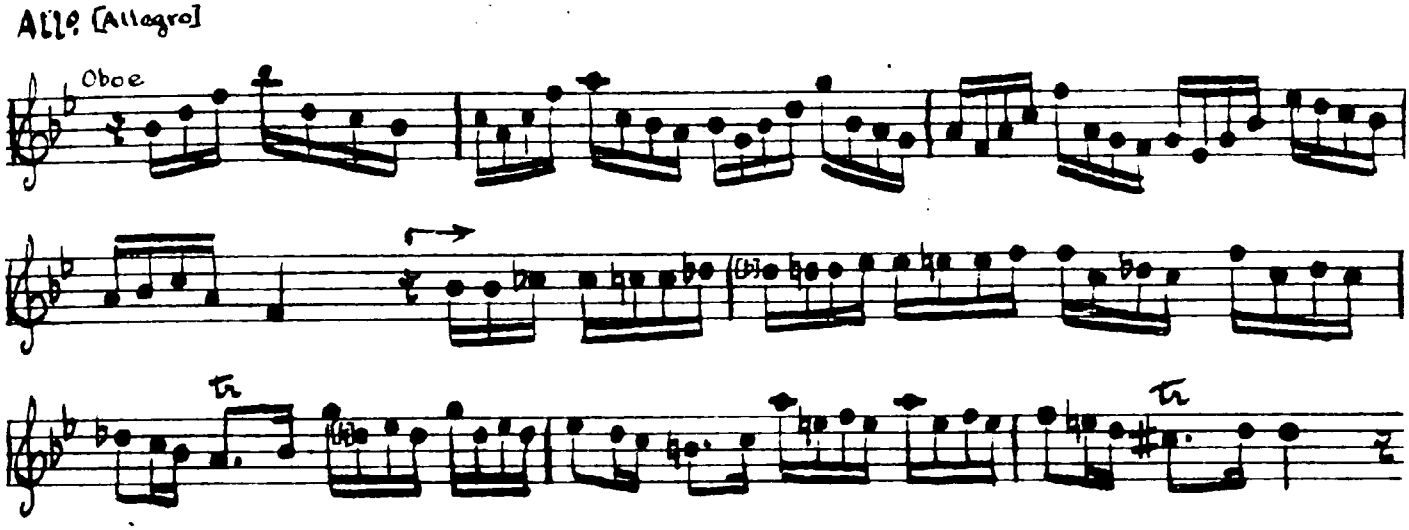
Ex. 21
Tone repetition as a germinal rhythmic force

Opus XIII, No. 4, II, mm. 1 12



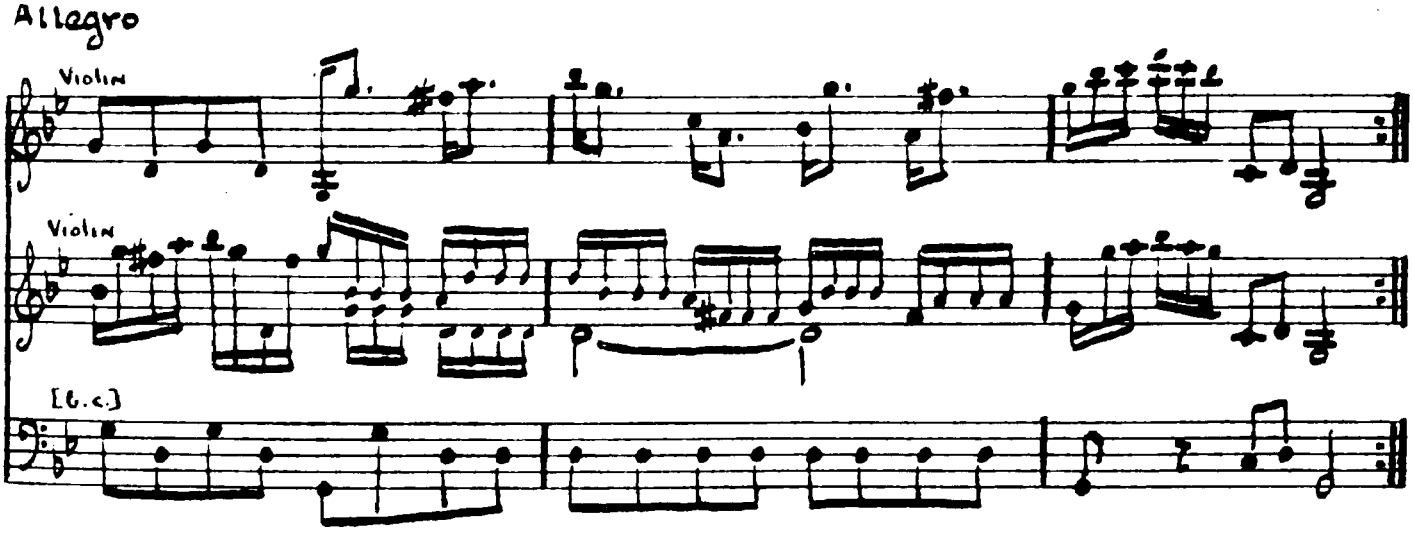
repetition of tones also intensifies chromatic and modulatory areas (Ex. 22), and lends a stabilizing rhythmic weight to cadences.(Ex. 23).

Ex. 22. Excerpt from Dresden S/1, II, mm. 20-27

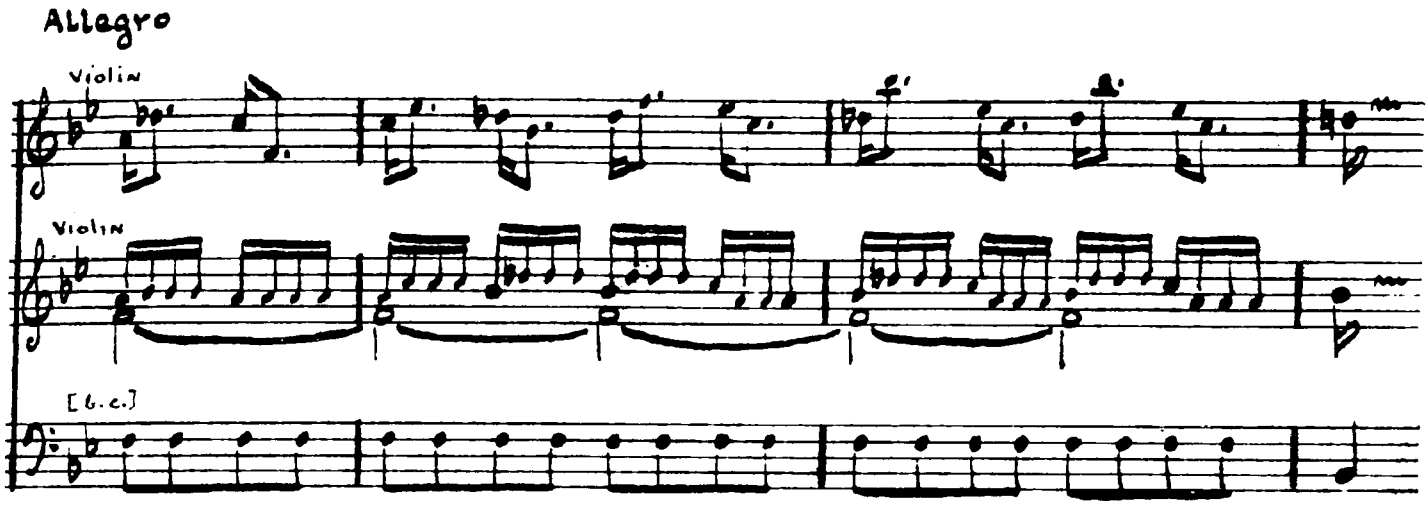


Ex. 23. Use of tone repetition in cadence approaches

a. Turin, Giordano I, No. 10, I, mm. 24-25



b. Turin, Giordano I, No. 10, I, mm. 43-46



Vivaldi sometimes uses a recurrent tone as a point of melodic reference on successive beats or after-beats; the repeated tone seems aurally to serve as a continuing melodic fulcrum for the unfolding musical line (Ex. 24). It is curious that Pincherle should consider such melodies merely archaic[1] since they apparently emerge from progressive and continuing interests in harmony and instrumental idioms. In shifting the recurrent reference tone to after-beats, Vivaldi creates melodic patterns that clearly

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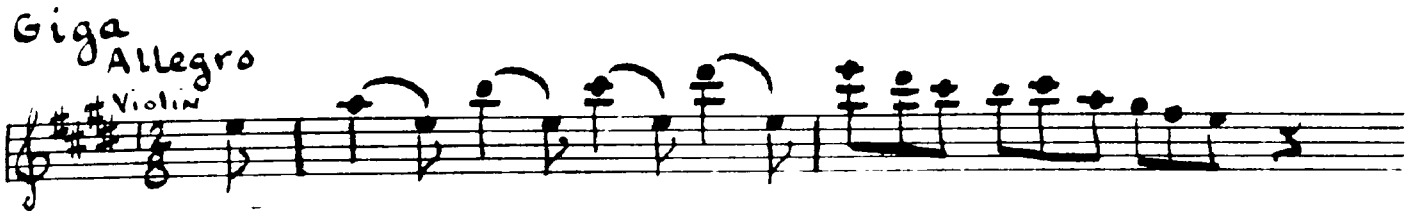
[1]Pincherle, op. cit., 133.

Ex. 24. Repeated tone used as melodic fulcrum

a. Opus II, No. 2, IV, mm. 1-2



b. Opus II, No. 9, IV, mm. 1-8



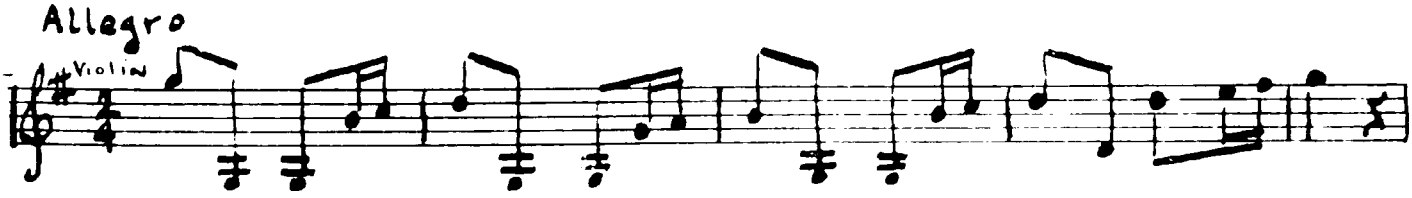
c. Opus II, No. 4, II, mm. 1-2



d. Opus II, No. 4, IV, mm. 1-4



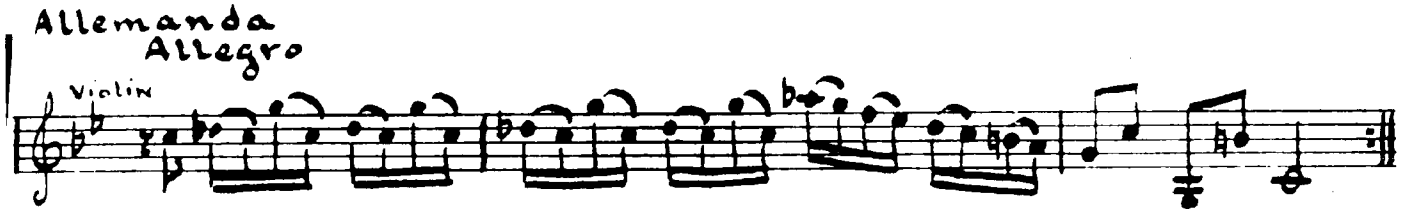
e. Turin, Giordano I, No. 8, mm. 1-5



contribute to definition of tonality and form (Ex. 25), a value turned to musical advantage by such contemporary masters as Bach and Handel.

Ex. 25
Tonal confirmation
through use of recurrent reference tone

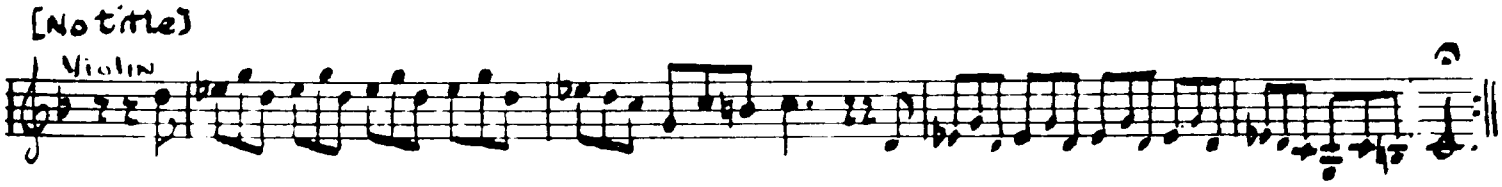
a. Opus II, No. 7, II, mm. 33-35



b. Dresden 5/1, II, mm. 52-54



c. Paris, II, mm. 15-19



d. Opus II, No. 5, III, mm. 27-30

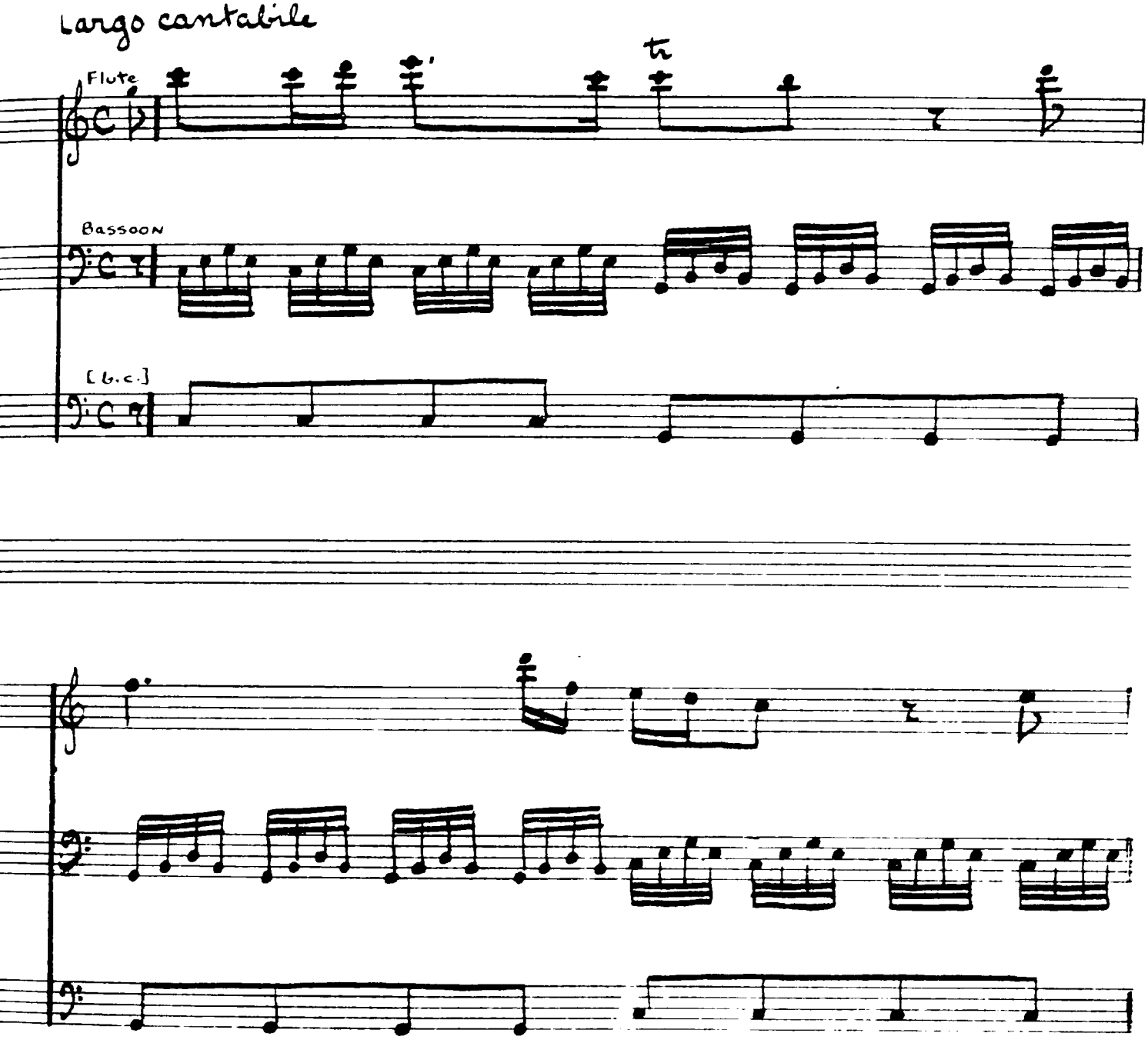


Melodic lines of this nature, though they seem to have emanated as an idiomatic expression of the violin, eventually became characteristic of music for various instruments, both in Vivaldi's sonatas and in music of a later age. Continuing use of this technical feature is underscored by frequent appearance of similar melodic procedure in the works of Haydn, Mozart, and Beethoven.

Vivaldi also uses a broader organization of tone repetition which features a return to the same pitch on initial beats of consecutive measures. These repetitions of separated, rather than successive, tones involve essential members of principal melodic lines (see Example 18-c), as well as accompanying voices. The tone of emphasis in such lines often is rhythmically figured, especially to enliven the slow harmonic rhythm of supporting parts (Ex. 26).

Ex. 25. Rhythmic figuration of repeated tones

Turin, Giordano VIII, No. 33, III. mm. 1-4



Melodies for Individual Instruments

Any consideration of Vivaldi's melodic style must concern itself ultimately with the composer's conception of melodies for the individual instruments. The violin comes immediately to mind, since the bulk of Vivaldi's sonatas were written for this instrument. Obviously, the violin must have been a natural preference for Vivaldi, since he taught violin-playing throughout his long career at La Pietà and was highly esteemed by his contemporaries as a violin virtuoso in leading cities and courts of Italy. The violinistic nature of the composer's style is to be taken up presently. Aside from the violin, Vivaldi wrote for several other melodic treble instruments: the flute, oboe, lute, musette, and vielle.[1] Of the melodic bass instruments, only the cello and bassoon are represented in the sonatas.

Melody writing is quite a personal expression of the composer, thus some questions of melodic style either

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[1]The question of the musette and vielle as optional instruments is discussed in Chap. II, p. 12-15.

preclude answers or require that conclusions be drawn from speculative or subjective bases. However, consideration of melody in terms of instrumental idioms can be related to our knowledge of various instruments and their individual capacities, as they then existed.

Violin

The violin, above all other instruments, assumes a central position in the melodic thought of Vivaldi. To recount the innumerable idioms, the countless details and their transformations, conceived essentially in terms of the musical speech of the violin, would constitute an almost endless task. It would seem helpful, however, to cull from Vivaldi's violin sonatas the most salient and fundamental idioms, leaving a more intimate acquaintance with the music to reveal the many facets of Vivaldi's skill at modification and variation of basic ideas.

Accurate chronological arrangement of the violin sonatas has been found impossible, but differences between youthful and mature style may be deduced in certain sonatas on the basis of formal expansion, increased internal complexity, an advanced style of instrumental writing, and

greater freedom of melodic lines. In this regard, examination of some early published works has merit, for these contain melodic figures in simple forms that clearly anticipate more elaborate treatment in certain unpublished sonatas.

The Follia of Opus I, for example, serves as a primer of violin idioms found in the mature style of the composer, although the work does not begin to encompass all the figurations of the violin sonatas. Most figurations used for variations of the Follia find their way into pages of many later sonatas. In fact, subsequent manifestations of these violinistic patterns reflect Vivaldi's mastery of melodic style for the violin. Solo sonatas show transformations of earlier melodic patterns particularly well, since they seemed to impose less restraint upon the composer's fancy than did the trio sonatas.

In many solo violin sonatas, freedom from restraint led to a robust bravura style of writing. Identified frequently with Vivaldi's better-known concertos and with works of Tartini and Locatelli, this style exploits the inherent

brilliance and agility of the violin. Virtuosity is underscored by typically Vivaldian animation and rhythmic precision. For the soloist or orchestral player in the concertos, Vivaldi exploits the color possibilities of the violin with devices like tremolo, pizzicato, col legno, harmonics, and scordatura. While these techniques are absent in the sonatas, multiple stops, ornaments, occasional excursions into seventh position, facility on individual strings at fast tempo, crossing of strings in arpeggios, and "batterie" techniques produce idiomatic expression. In addition, conjunct recurrent melodic patterns contrast with angular disjunct figures that require rapid changes of string or register. Arpeggios appear in forms that range from chords confined within a fifth or sixth to those expanded across two octaves or more. Arpeggios, and various intervals from thirds to tenths, take on rhythmic intensity when treated as oscillating figures. Passages of double stops in successive thirds or sixths, and multiple stops of three or four tones, display the harmonic resources of the violin.

The sonatas from the personal library of Pisendel, are notable for their success in evoking the violin's finest sound. These Dresden works comprise one of the richest holdings of Vivaldi's sonatas. Some of the manuscripts bear dedications to Pisendel, and all seem to reflect extra attention to musical content and idiomatic conception of melody for the violin.

For example, the initial Allegro of Dresden R/7 (1), though simple in scope, shows an effective combination of several violinistic features. This Allegro has the nature of a prelude and seems anticipated by the Preludio a Capriccio of Opus II, No. 2, mm. 1-14). The Dresden work, however, shows marked technical advances over the Opus II sonata, and a broader, more commanding conception of preludes in which the violin is displayed.[1] The violin completely overshadows the bass, which adheres to a simple succession of pedal points. The melodic style of the violin features idiomatic chord lines over protracted harmonies, sequences of motives, scale lines, changes of register, multiple stops, repeated tones, changes of tempo, and the

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[1]Cf. Exx. 10 and 27.

use of a line that oscillates between open and stopped strings (Ex. 27).

Some movements of these Dresden manuscript sonatas are conceived essentially in terms of double stops. Those sonatas specifically marked "fatto per M^r. Pisendel" and conceived undoubtedly as vehicles of modest display for the German virtuoso, frequently contain movements featuring double stops. Double or multiple stops may occur consistently in either slow, expressive movements or in fast movements of bravura style.[1] They may be employed for textural contrast with a single line,[2] to lend cumulative weight to phrase endings,[3] to add melodic and tonal firmness to final cadences,[4] to absorb and present two fugal voices in a single instrumental part,[5]

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[1] Since many of these movements bear no tempo indication or title, tempos have been assumed on the basis of internal musical evidence.

[2] Dresden R/7 (1), II, mm. 1-12; R/7 (2), III, mm. 13-15.

[3] Dresden R/10 [2], II, mm. 5-8.

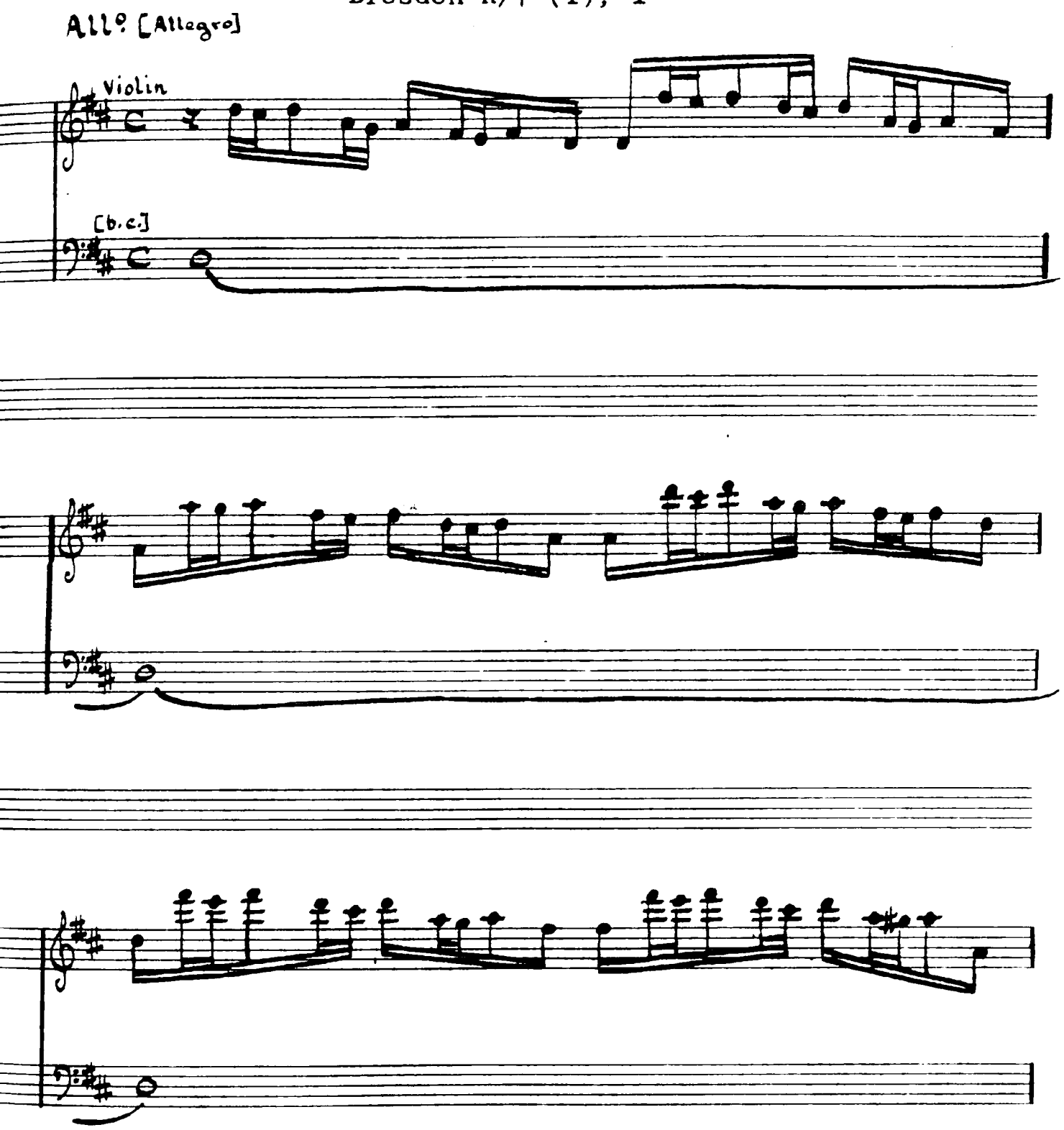
[4] Dresden R/7 (1), II, mm. 62-64.

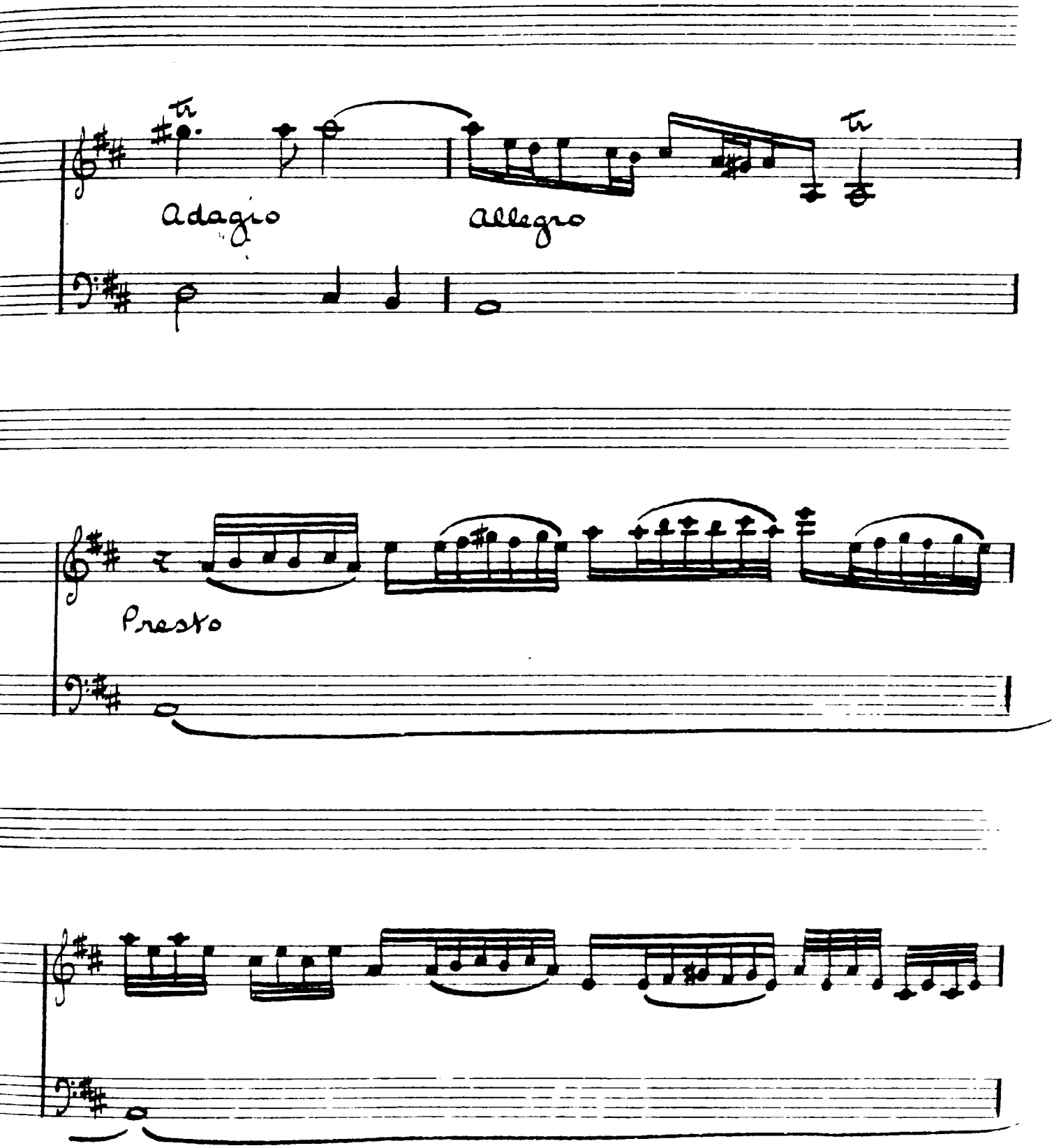
[5] Dresden R/11 (1), II, mm. 1-9 (see Ex. 7).

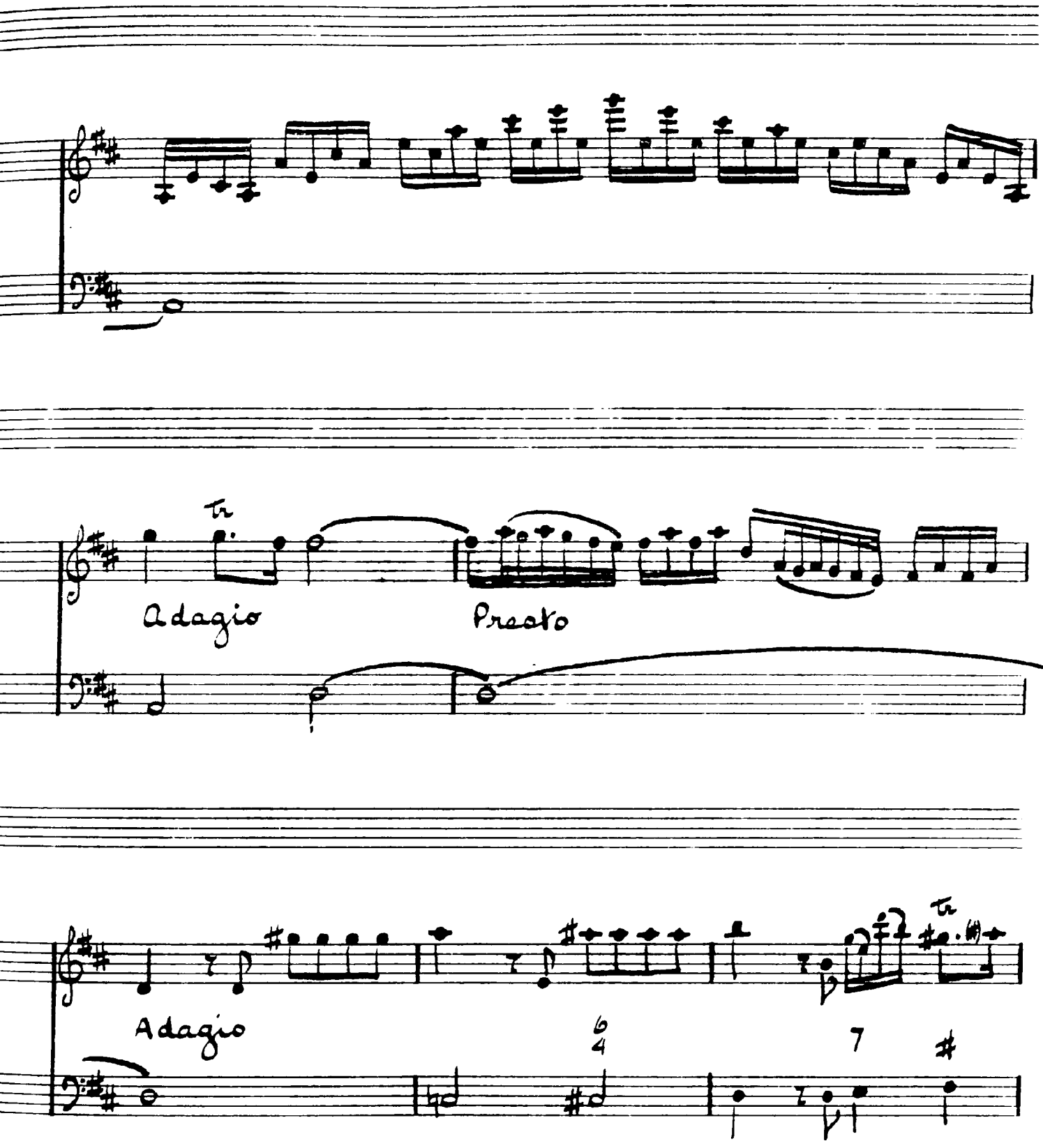
Ex. 27

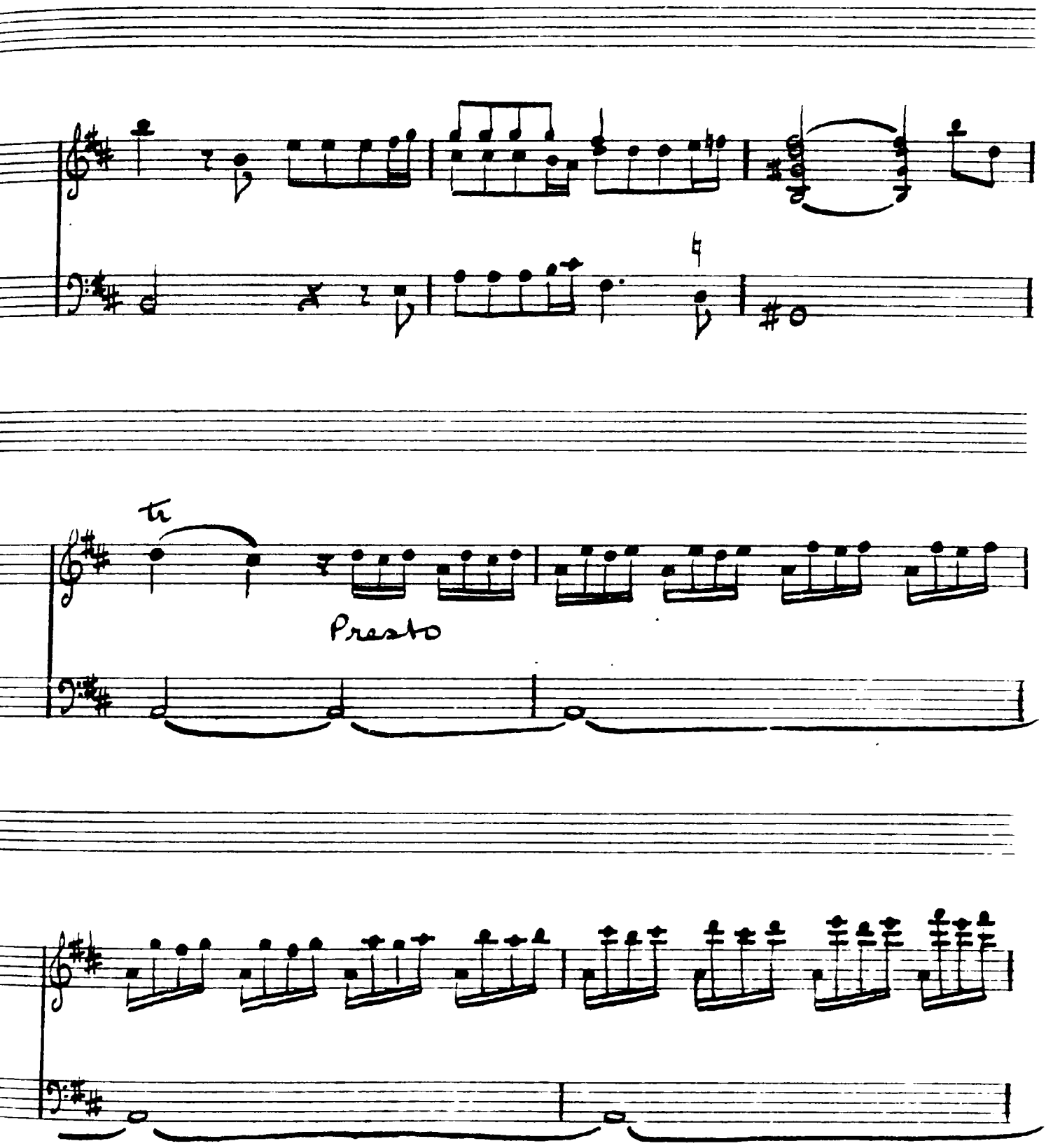
Combination of melodic features idiomatic of the violin

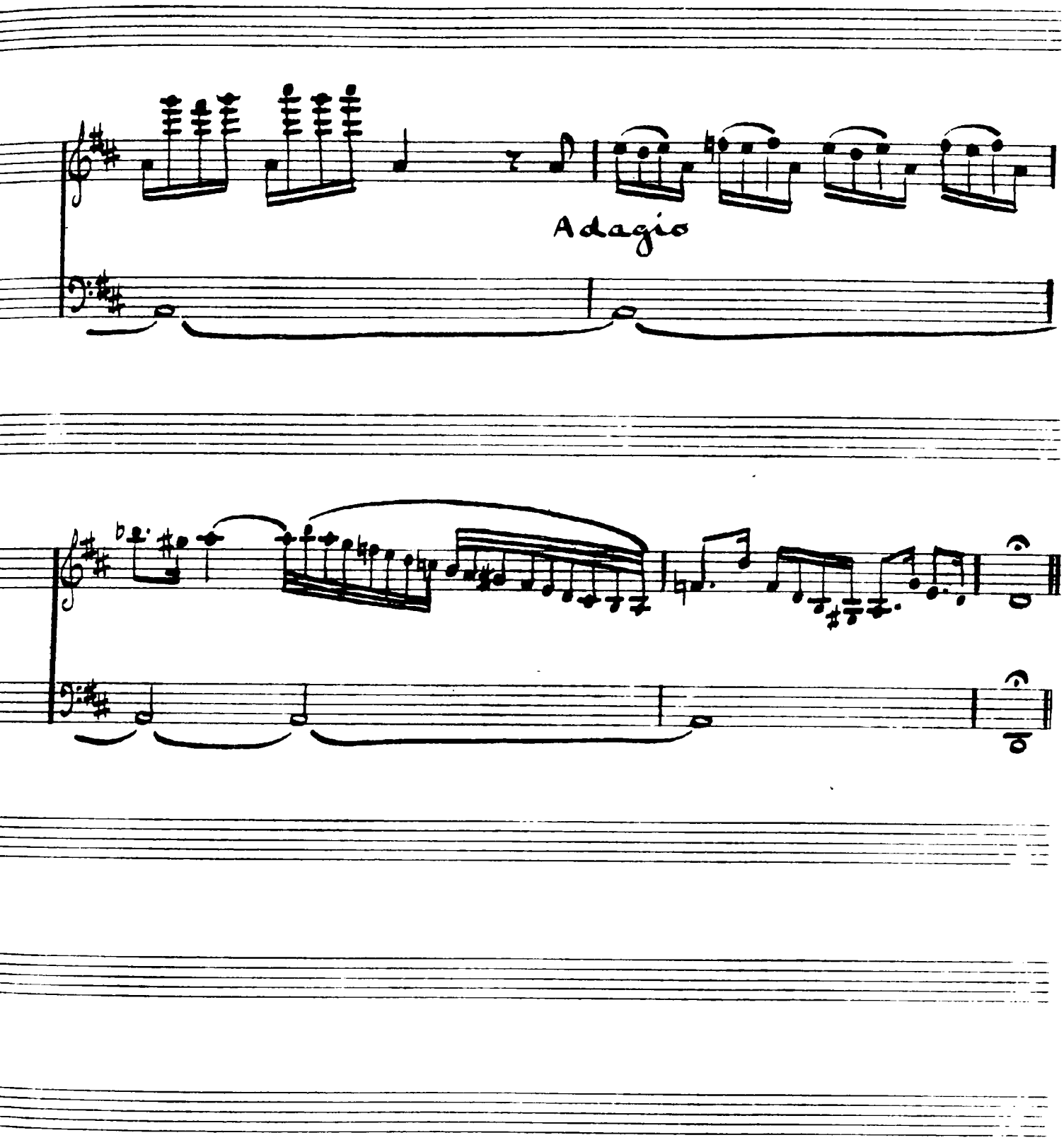
Dresden R/7 (1), I




Adagio
Allegro
Presto


tr
Adagio
Presto
Adagio
6/4
7


tr
Presto


Adagio

or simply to present a melodic part with contrapuntal or harmonic accompaniment.[1]

Vivaldi frequently features a bariolage technique, the alternation of open and stopped strings, in a manner which permits wide leaps through availability of open strings. This technique occurs strikingly at a climactic point in the first movement of Dresden R/7 (1), I.[2] Here, the principal line of the violin ascends steadily on the E string from first to fifth position while in regular alternation it refers to the open A string. Vivaldi also uses to musical advantage the color differences produced by playing the same pitch on adjacent open and stopped strings.[3] This form of bariolage occurs typically at the outset of movements or in concluding cadence areas, thereby gaining in aural attention from its prominent position in the formal structure.

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[1]Dresden R/8 (1), I; R/8 (2), II, mm. 22-25; R/10 [2], I.

[2]Dresden R/7 (1), I, mm. 17-21; also same, m. 8; and Dresden R/10 [1], II, mm. 1-8; V, mm. 73-86.

[3]Dresden R/10 [2], II, mm. 1-4.

Chord-line melodies and repeated tones usually have their origins in the technical resources of the violin, as do most other melodic traits associated with progressive elements of the composer's style. Some melodic patterns, not especially identified with the violin, seem to assume a violinistic character when mixed with violin idioms. That these patterns appear apt for either wind or stringed instruments simply underscores Vivaldi's unerring sense for instrumental melodic thought.

Vivaldi has been identified generally with a bravura style of composition, especially for the violin. Almost every instrumental composition he wrote, as well as orchestral portions of vocal works, lends credence to such identification. However, other sides of the composer and his music warrant recognition in order to gain awareness of the "whole" composer. Portions of Vivaldi's sonatas have a melodic grace which is expressive, sometimes delicate, and above all, lyrical. Music of such nature is undoubtedly Vivaldi's least known, yet it appears in his vocal as well as instrumental works. The lyrical side of the composer is revealed in many instrumental slow movements; these

pieces occasionally show vocal influences, but more typically emanate from expressive instrumental figurations.[1] Affective features are frequent adjuncts to the expressive, lyrical style. Perhaps chief among them are stress of the lowered supertonic degree with its accompanying Neapolitan sixth harmony, striking use of appoggiaturas, and the conditioning effect of certain chords and chord progressions.

The relatively brief Adagio of Dresden R/7 (1), III, shows several affective features, as seen in Example 28: (1) dominant ninth chords in primary and secondary use clearly spelled out by the violin, (2) the Neapolitan sixth chord that graphically marks the turn into the concluding cadence, (3) succession of minor and major forms of the same root harmony, and (4) chromaticism of the bass line.[2]

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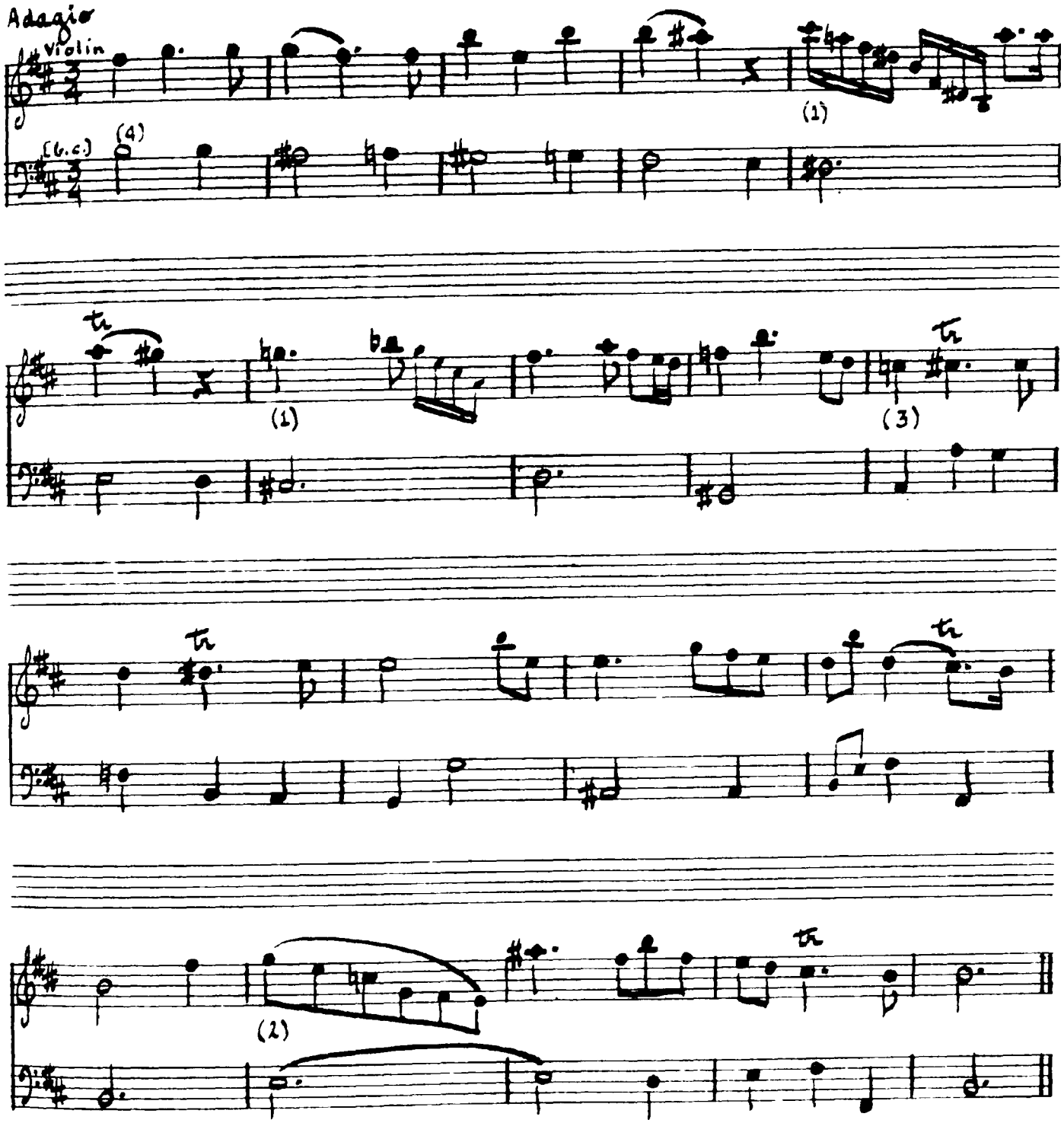
[1]Dresden R/6 (1), III, Largo; R/7 (1), III, Adagio; R/7 (2), I, Adagio; R/8 (3), III, Largo; R/8 (2), I, Andante.

[2]For other illustrations see Dresden R/7 (2), I, mm. 16-17; R/7 (3), III (entire); R/8 (1), III, mm. 53-61; R/10 [1], II, mm. 76-79; R/10 [4], I, mm. 15-20.

Ex. 28. Adagio in affective style

Dresden R/7 (1), III



No appraisal of Vivaldi's melodic style would be complete without acknowledgment of his penchant for program music. His interest in extra-musical devices and influences is related chiefly to his concertos, and thus lies outside the domain of this study. Literary titles and their suggestive properties hold no real place in the instrumental sonatas, with the exception of "Il Pastor fido" (the superscription of Opus XIII), and even here, there is little apparent musical connection between the title and the six sonatas contained in the set, except that pastoral or light-hearted movements are combined with movements of progressive or decidedly abstract nature. The notion that Vivaldi may have superinscribed Opus XIII "Il Pastor fido" in order to satisfy Parisian preference for titled works would be, at best, purely conjectural.[1]

Violoncello

Vivaldi wrote eight sonatas for violoncello and continuo, composed within relatively modest technical

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[1] "Il Pastor fido" and its French publication are discussed in Chapter II,

limits. Fast movements variously suggest a giocoso, grazioso, or scherzando spirit, or simply are given over to virtuoso writing. The eight cello sonatas are accomplished within a pitch range from C to b-flat'. In most movements Vivaldi makes modest use of lower tones. In a number of movements, especially slow, expressive ones, he refrains from using the cello C-string altogether.[1] Tones of the lower register, when they do occur, seem concentrated in a few virtuoso movements, mostly in passages where disjunct figures are employed, especially in those that use sevenths, octaves, tenths, and twelfths. Tones of the upper fourth or fifth of his range, that is, e' to a' or b-flat', appear consistently throughout the cello sonatas.

Many of the melodic details observed in connection with the violin are found in Vivaldi's music for the solo violoncello. The correspondence of detail between the two mediums seems to reveal a basic conception of melodic style equally applicable to any member of the violin family, rather than to a transference of violin idioms

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[1]For example, see Naples A Minor, I and III; Naples E-flat, I and III.

to the cello. However, as Rinaldi points out, the cello sonatas bear summary evidence that the composer clearly understands the differences between the violin and violoncello. The individuality of each instrument is maintained despite the presence of idioms common to all stringed instruments.[1]

In various sonata movements for solo violoncello, conjunct motion, disjunct motion, or near-equal balance of the two is manifested by turn. Chord-line melodies, with or without intermediate passing tones, appear frequently, as they do in the violin sonatas. Typical wide melodic leaps requiring crossing of strings occur. Idiomatic string figures appear in the form of repeated tones or passages based on alternating thirds. In violoncello as well as violin sonatas, expressiveness is closely allied with affective features. Perhaps chief among these features are appoggiaturas, notated as ornaments or written out. Appoggiaturas like the gentle, unprepared variety of the concluding measures in the initial Largo of Naples A Minor

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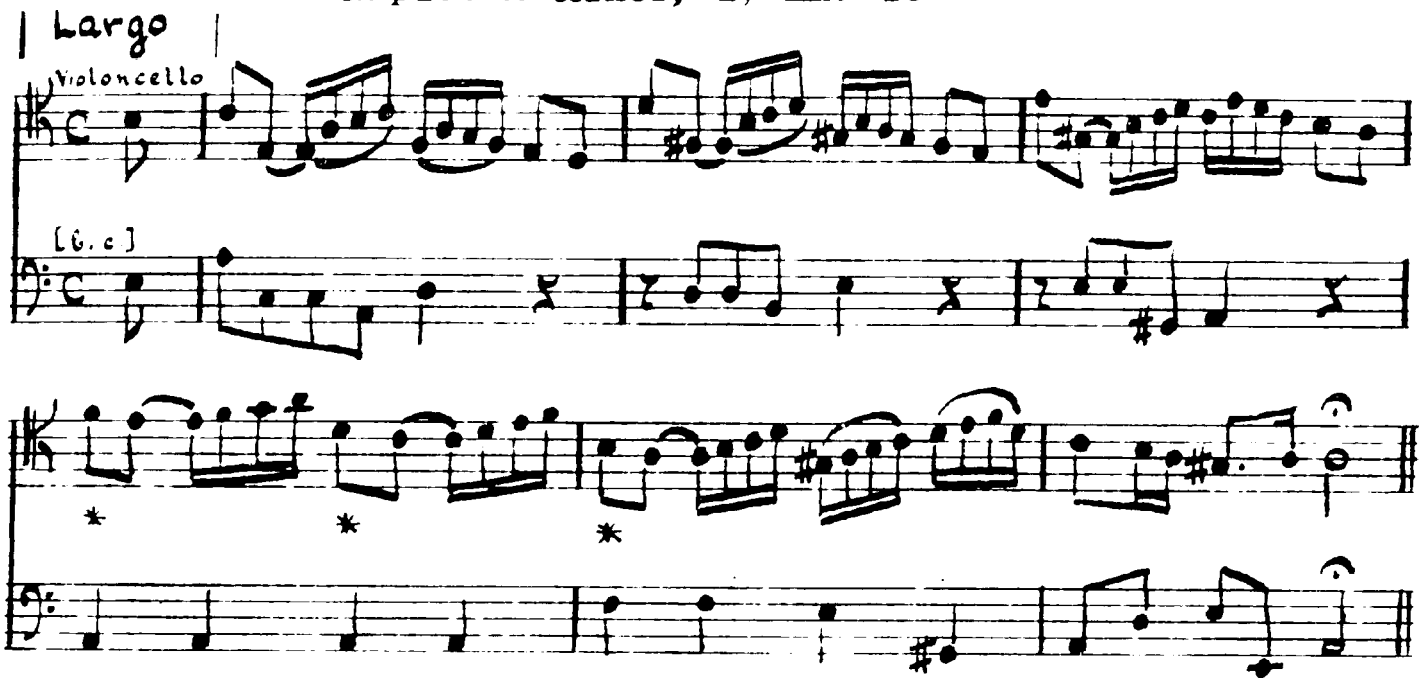
[1]Rinaldi, Antonio Vivaldi, 251.

(Ex. 29), or the more stringent prepared ones near the end of the final Allegro of the same work (Ex. 30), are important expressive factors.

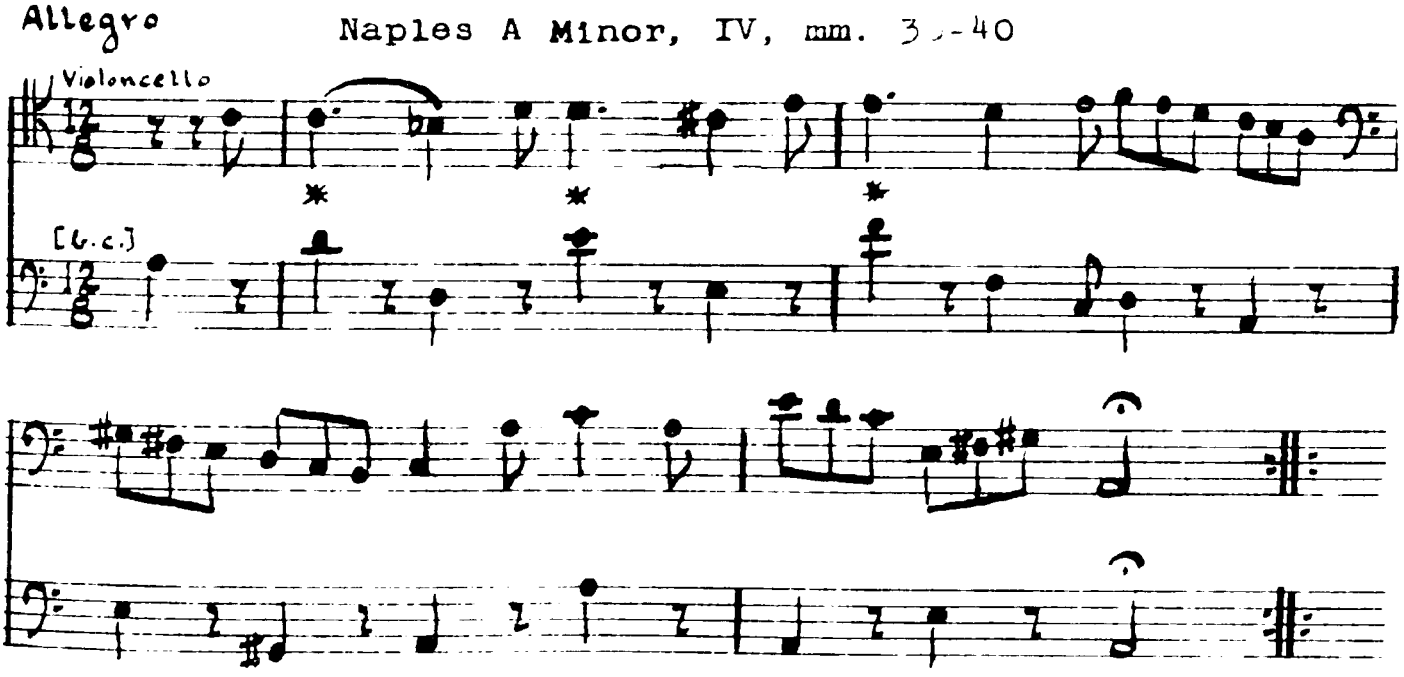
Ex. 29. Unprepared appoggiaturas

Naples A Minor, I, mm. 18-24



Ex. 30. Prepared appoggiaturas

Naples A Minor, IV, mm. 36-40



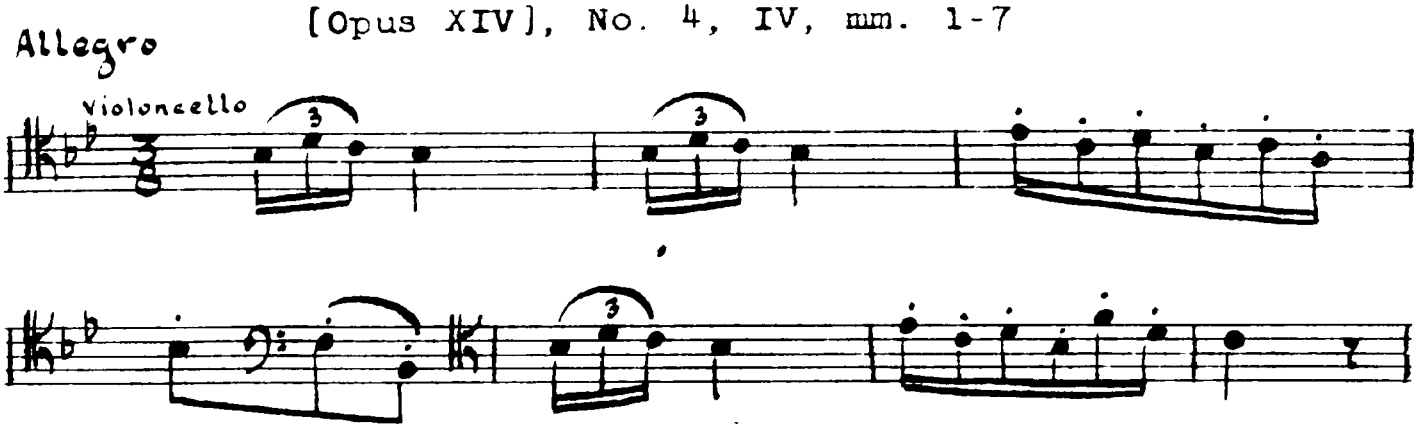
Other resources of expression include chromaticism and the melodic augmented second, for which Vivaldi shows considerable predilection.

Occasional movements feature themes with incisive rhythm, their kinetic drive suggestive of Vivaldi's concertos. Unisons between the solo violoncello and continuo mark other passages as progressive in texture. Especially in concluding cadences, this device seems to fortify the effect of close. Though the unison passages appear infrequently in the cello sonatas, they occur often in other solo sonatas. The consistent appearance of unison texture in the sonatas is paralleled by tutti usage in the concertos, and comprises an innovation in the music of Vivaldi that clearly antedates subsequent development by late eighteenth- and early nineteenth-century composers: in the symphonies of the Mannheim school and the piano sonatas, chamber music, and symphonies of the classic era.

Of further interest are themes whose essential character seems to evolve from articulation. In such themes the melody offers interest enough in itself, but

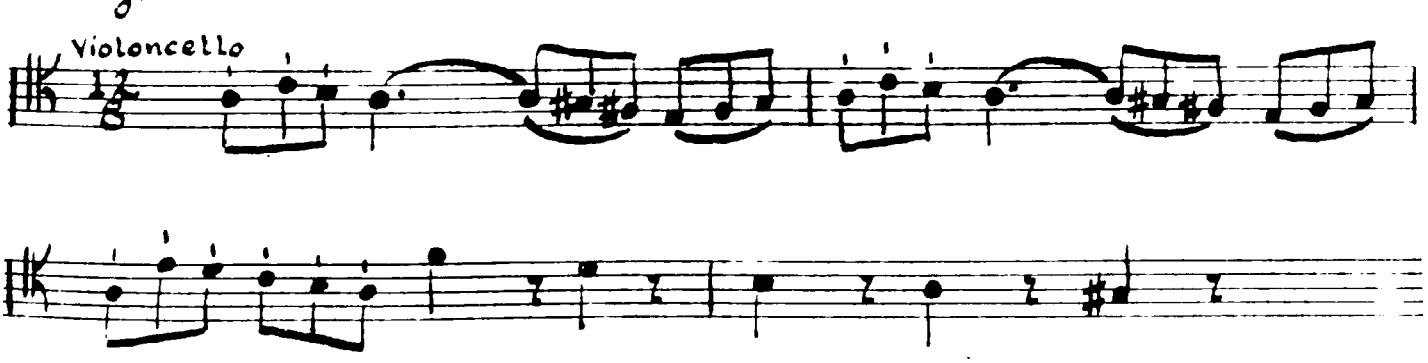
indicated or implied contrast in articulation adds the most salient and pervasive characteristic of the music. Legato and staccato bowings for different motives complement each other within the larger phrase, as illustrated in Example 31.

Ex. 31. Melody featuring contrasts of articulation [Opus XIV], No. 4, IV, mm. 1-7



Perhaps even more graphic are differences in articulation contained in the theme of the concluding Allegro of Naples A Minor (Ex. 32).

Ex. 32. Contrast of articulation in theme from Naples A Minor, IV, mm. 1-4

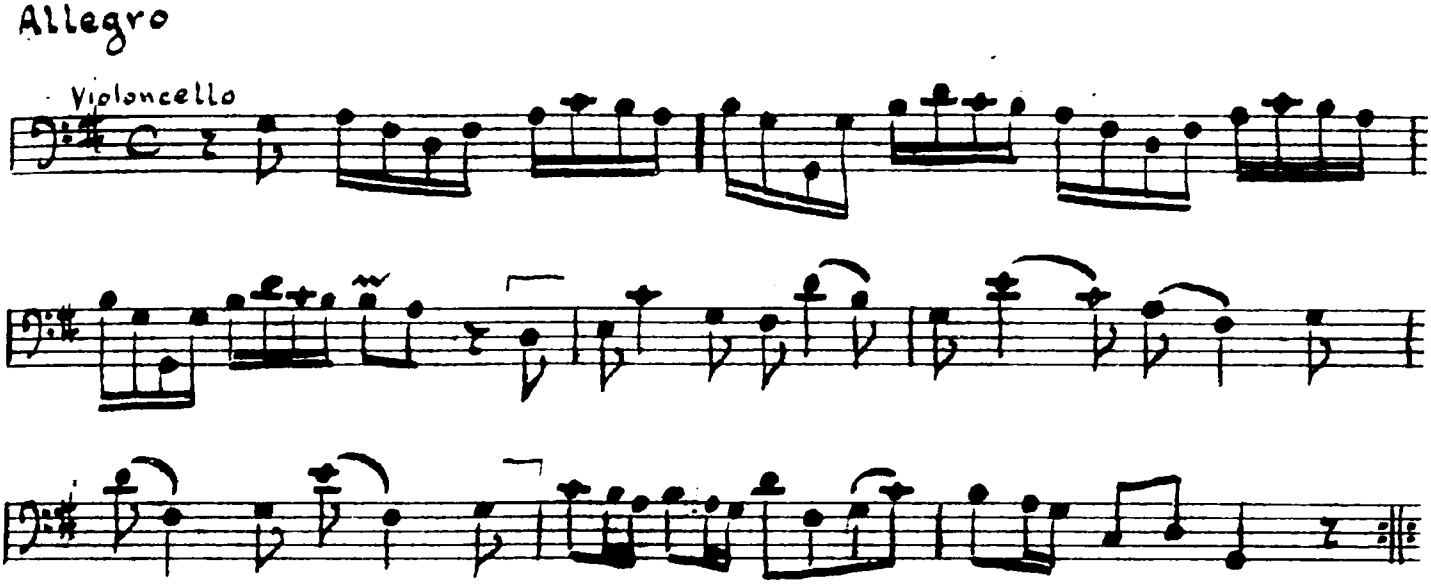


In both examples, articulation supports the aural sense of recall in subsequent statements of the phrase. Haydn, in a later generation, shows a similar penchant for thematic identification through intrinsic articulation and seems to cultivate this feature of melody much more thoroughly and systematically.

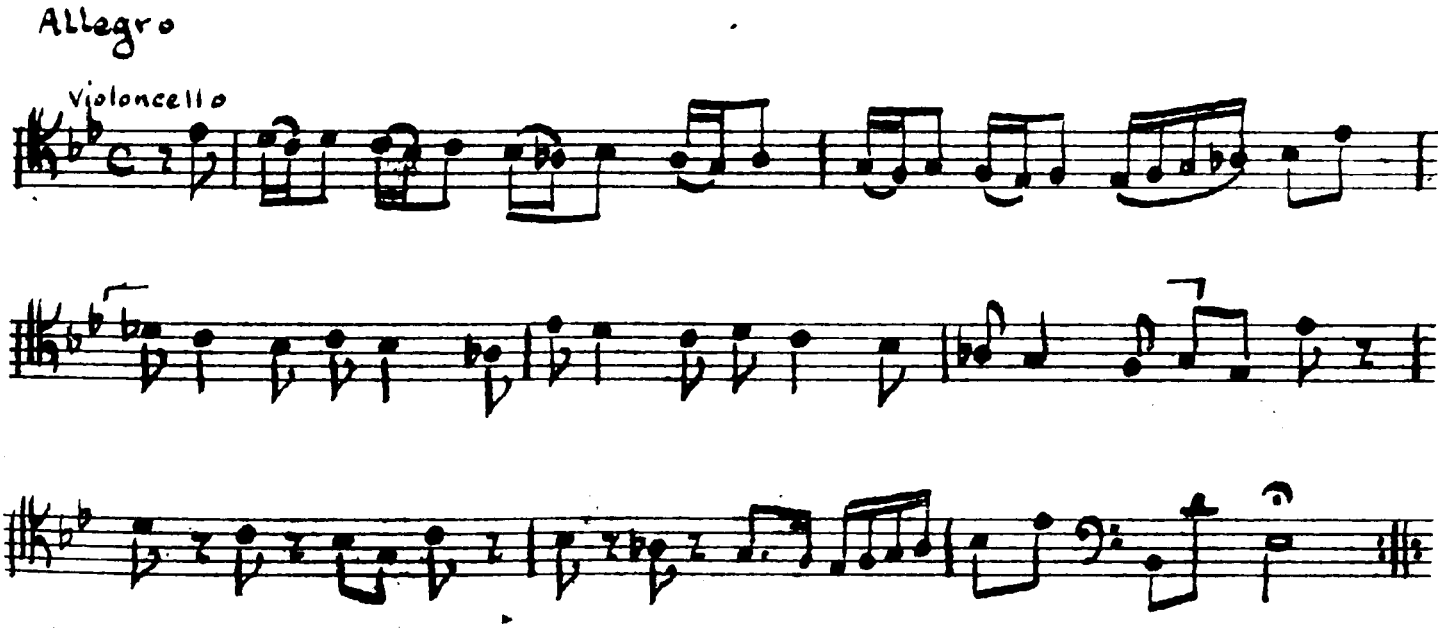
Rhythmic diversity, achieved by either changing patterns or insertion of syncopation, constantly complements melodic interest. In the cello sonatas, syncopation seems to be used in two manners: first, to effect decisive changes of melodic character in approaches to terminal cadences, where a contrast with preceding unsyncopated lines become particularly arresting and heightens the conclusive function (Ex. 33); and second, to lend freshness and rhythmic excitement to initial themes, clearly distinguishing them from melodies of adjacent movements (Ex. 34). Initial themes of slow movements, for example, gain in expressiveness when even slightly colored by syncopation (Ex. 35).

Ex. 33. Use of syncopation in cadence approaches

a. [Opus XIV], No. 5, II, mm. 11-18



b. Naples E-flat, II, mm. 33-41



Ex. 34. Initial theme characterized by syncopation

Naples A Minor, II, mm. 1-3



Ex. 35. Syncopated theme from

[Opus XIV], No. 5, III, mm. 1-3



Double stops or chords are used sparingly in the cello sonatas. An open fifth, A - e, appears in Naples A Minor, II, as the penultimate interval of a cadence just prior to formal recapitulation; thus, it lends weight and helps to clarify the ultimate cadential member. The double-stop B-flat - d recurs five times in a repeated

melodic motive of Naples E-flat, IV. In only one movement, [Opus XIV], No. 1, III, does Vivaldi employ chords. Here they appear as members of a thematic phrase that recurs throughout the movement.

Transverse Flute and Bassoon

The transverse flute is featured in six of Vivaldi's sonatas, two each of the solo, trio, and multi-voice works, and appears among the optional treble instruments of Opus XIII. Key signatures entail, at most, three sharps or two flats; thus the compositions fall within the range of keys contemporaneously considered appropriate for optimum performance on the flute.[1] In any single work, flute parts are confined to a melodic range of two octaves, but the composite range of all works extends from c-sharp' to f'''.[2]

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[1] Ruth Halle Rowen, Early Chamber Music (New York: King's Crown Press, 1949), 66; and Adam Carse, Musical Wind Instruments (London: Macmillan and Co., Limited, 1939), 87.

[2] See Carse, op. cit., 86 and 333, on high F (f''') lacking in early fingering charts. Vivaldi's use of c-sharp' is also notable in view of the fact that only in 1741 does Majer require a c' in his fingering chart.

In most slow movements, music for the flute is melodically direct, transparent, and gracious in its rhythmic motion. The flute appears to excellent advantage at slow tempos, when its music is relatively free of complication by technical demands or executive problems. Whether the title of a movement indicates abstract or dance-type music, Vivaldi takes recourse in one of three fundamental melodic styles. Conjunct melodic motion dominates some movements, while rather simple tracings of chords give other melodies a more disjunct character. Whatever the prevailing type of melodic motion, its opposite is used sparingly to relieve and lend variety. An occasional third type of melody features a balanced mixture of scale and chord-line elements. Any of these melodic types may be marked by expressive devices, a number of which are especially graphically illustrated in the Upsala sonata.

Of these expressive devices, special mention must be made of ornamentation. The first three movements of the Upsala work are perhaps the most ornate in all of the Vivaldi sonatas.[1] Here the composer has enhanced the

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[1]See Ex. 145 for reproduction of the entire first movement.

simplicity of his melodic lines without obscuring their fundamental transparency. Almost every phrase or motive is distinguished by notated trills, mordents, slides, or appoggiaturas. Such ornamentation lends itself nicely to the flute of Vivaldi's time, as does the essentially scale-wise melodic structure, and the slow, expressive quality of the music. Appoggiaturas, especially rising minor seconds and ascending or descending sevenths, contribute substantially to expressiveness, as do the tension and subsequent relaxation implicit in unornamented melodic skips. Additional expressive effect is obtained by well-placed contrasts of register between phrase endings and beginnings, displacement of metrical impulses by ties and suspensions, and articulation of motives by ornaments. In short, this music is characterized by devices and technical details that fit the flute very well and show it to advantage.

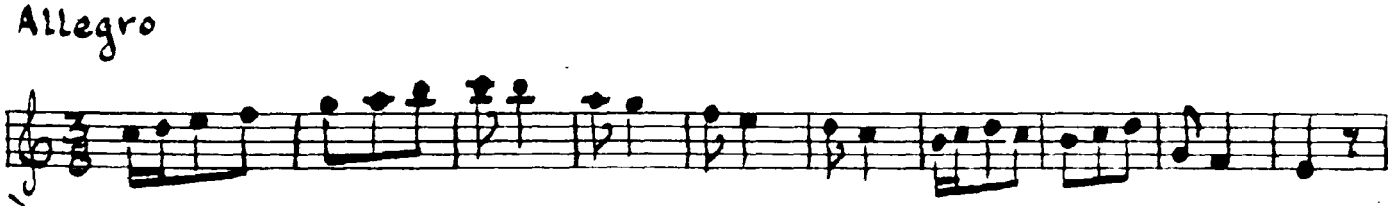
The majority of slow movements for flute are devoid of instrumental figurations associated particularly with the violin. Rather their melodies are shaped along lines that lend themselves easily to most treble wind or stringed instruments. The fact remains, however, that such melodies

should be considered essentially in their suitability for flute, the instrument in whose terms they were conceived by the composer. Exceptional slow movements, whose origins might be ascribed to vocal or violin music, are to be found in Turin, Giordano VIII, No. 33. The song-like quality of its Largo cantabile has been mentioned previously (see Ex. 1). The initial Largo of the same sonata strongly suggests influence of violinistic idioms.

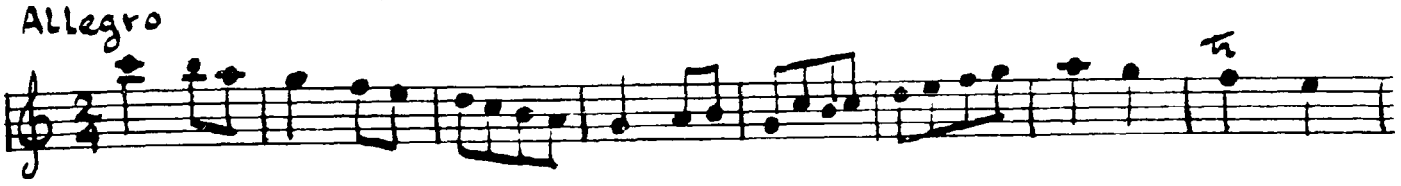
Straightforward scale-line melodies, diversified by rhythmic interest, occur frequently in fast movements as well as slow, and apparently were considered quite idiomatic for the flute in this era. Numerous pages of music by Vivaldi and his contemporaries are characterized by such melodies (Ex. 36).

Ex. 36. Scale-line melodies for flute

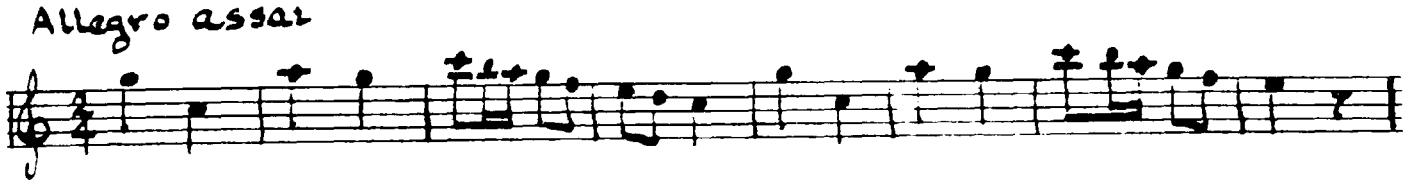
a. Cambridge, IV, mm. 1-10



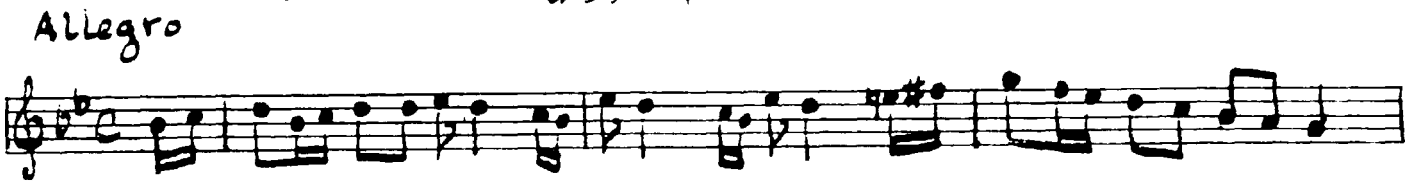
b. Opus XIII, No. 2, IV, mm. 1-8



c. Cambridge, II, mm. 1-8



d. Dresden Q/9, I, mm. 1-3



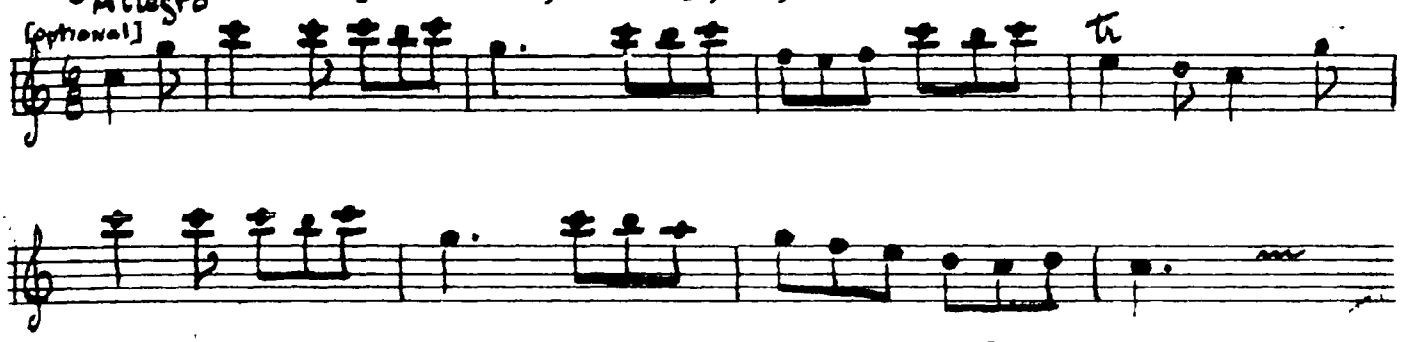
Vivaldi's melodic style in many fast movements also reveals familiar chord-outlining designs, fashioned in various ways compatible with the flute. Thematic material of this design, in many instances, may obviously suit the nature of several treble instruments, without laying claim to an origin in the technical resources of any particular instrument. In "Il Pastor fido," for example, binary and rondo movements abound in transparent, light-hearted melodies belonging to this style (Ex. 37).

Ex. 37

Chord-outlining designs in flute melodies of "Il Pastor Fido"

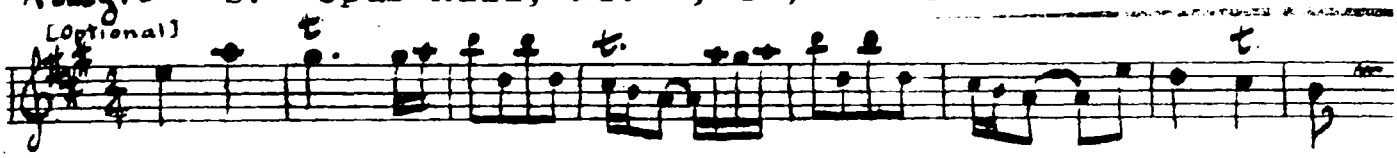
Giga Allegro [optional]

a. Opus XIII, No. 3, V, mm. 1-8



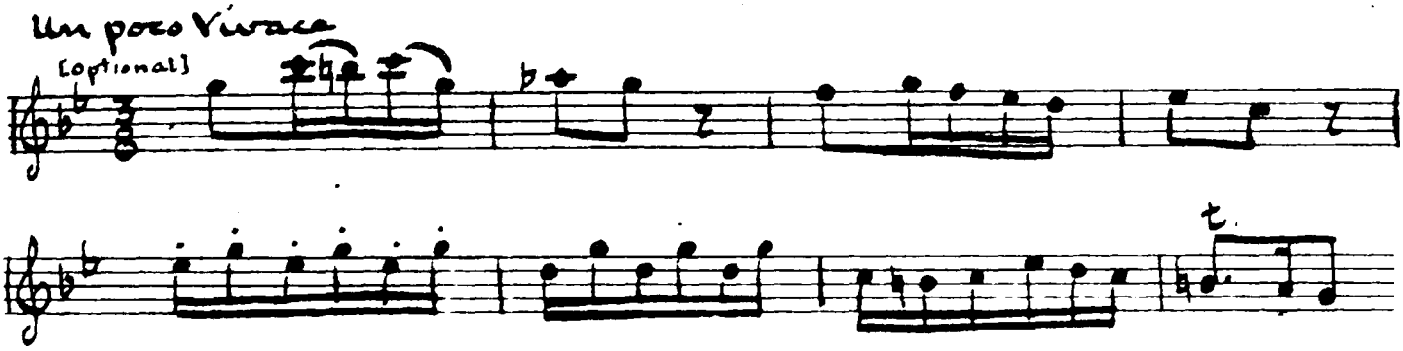
Allegro [optional]

b. Opus XIII, No. 4, IV, mm. 1-8



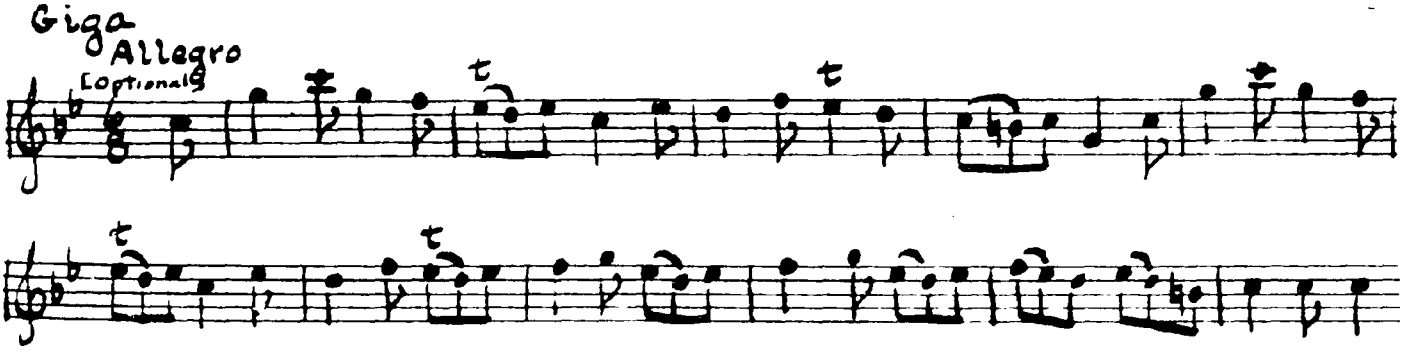
c. Opus XIII, No. 5, III, mm. 1-8

Un poco Vivace [optional]



d. Opus XIII, No. 5, IV, mm. 1 11

Giga Allegro [optional]



e. Opus XIII, No. 5, IV, mm. 1-8

Allegro ma non presto [optional]



Whether Vivaldi intended the music of "Il Pastor fido" for instruments other than the violin has been discussed previously. The probability remains that many melodies shaped from chord lines lent themselves easily to violin, flute,or oboe. Certainly melodies of this type were strange fare for the obsolescent musette and vielle.

Fast movements for flute (and bassoon) frequently impress the listener with the facility or virtuosity required of the performer. Certainly many of these movements must have been conceived for talented students or visiting virtuosi. This music lies within the capabilities of the flute of the early eighteenth century, if the player's manipulative control were sufficient to keep the instrument in pitch and he were excused an occasional license for catching breath in extended phrases.

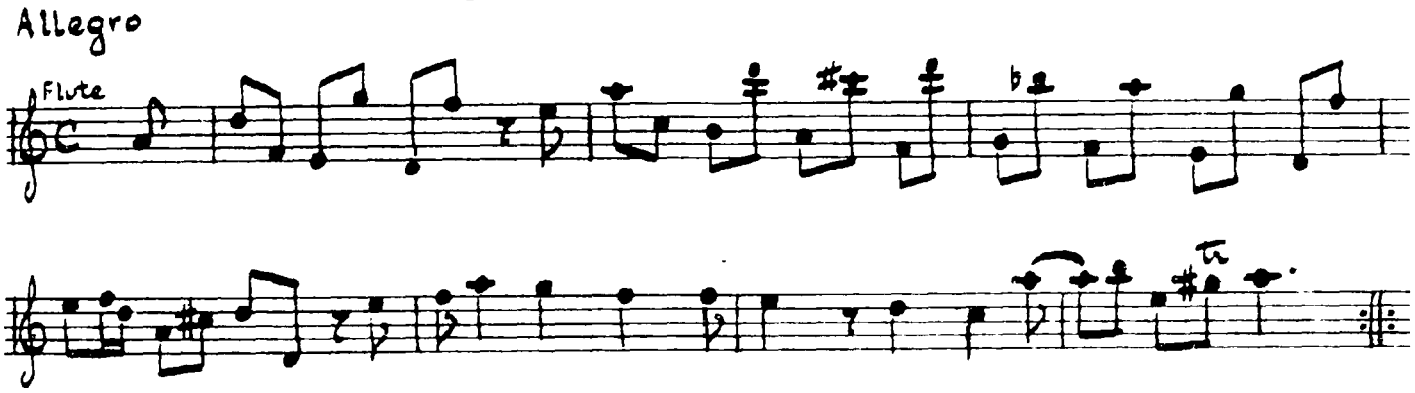
Melodies comprised, as they are in some fast movements, of long uninterrupted phrases, quick changes of register, and figural embellishments offer little difficulty for the violinist. However, such features complicate flute performance with basic problems of breathing, articulation, fork-fingering, and intonation.

In the concluding Allegro of the Upsala sonata, the initial theme, cast in compound intervals, isolates one type of idiomatic writing. Resultant angular contours and requisite changes of register suggest that a violinistic feature has been transferred to the woodwind medium (Ex. 38).

Ex. 38

Combination of disjunct and conjunct melodic features

Upsala, IV, mm. 1-7



By comparison, the stepwise progression of the succeeding phrase is perfectly suited to the flute. Seldom is Vivaldi as consistent as here in demands made upon the flute within a single fast movement; more typically, idioms of differing nature follow closely upon each other.

In Turin, Giordano VIII, No. 33, virtuosic demands in profusion are made on both flute and bassoon, for Vivaldi brings to this work an impressive array of melodic techniques that may be found individually in various sonatas and concertos. In the initial Largo, for example, both instrumental parts are composed of rapid scales,[1] trills,[2] triplet and quadruplet rhythmic subdivisions,[3] and variational devices.[4] The second movement, Allegro, follows as a veritable tour de force whose brilliance is rivaled by the concluding Allegro molto. In either movement it becomes difficult to isolate this or that melodic feature as associated solely with the flute or bassoon. Beyond doubt, the bassoon has been considered a full and able partner to the flute, as compared to its accompanying role in other sonatas. The fast movements retain, at least in principle, melodic devices featured in the Largo movement. To these are added further

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[1] See Turin, Giordano VIII, No. 33, I, mm. 14, 16.

[2] Ibid., mm. 1-2, 5-6.

[3] Ibid., mm. 3-4, 8, 15.

[4] Ibid., compare mm. 1-2 and 11-12.

chord-outlining designs, balanced ascending and descending scale patterns, oscillating octave figures, polyrhythmic combinations of duplets and triplets, and, above all, that persistent rhythmic vigor characteristic of so many mature works of Vivaldi.

The melodic style of Turin, Giordano VIII, No. 33, scarcely can be equated with the near-contemporary advice of Charles Avison on writing for the flute. Avison counsels that:

> In Compositions for the German Flute, is required the same Method of proceding by conjoint Degrees, or such other natural Intervals, as, with the Nature of its Tone, will best express the languishing or melancholy Style. With both these Instruments [flute and oboe], the running into extreme Keys, the Use of the Staccato, or distinct Separation of Notes; and all irregular Leaps, or broken and uneven Intervals must be avoided; for which Reason alone, these Instruments ought never to be employ'd in the Ripieno Parts of Concertos for Violins, but in such Pieces only as are composed for them.[1]

The degree of disparity between the music and the recommendations of this essay seem to implicate Avison as a musical conservative and to reveal Vivaldi as a progressive.

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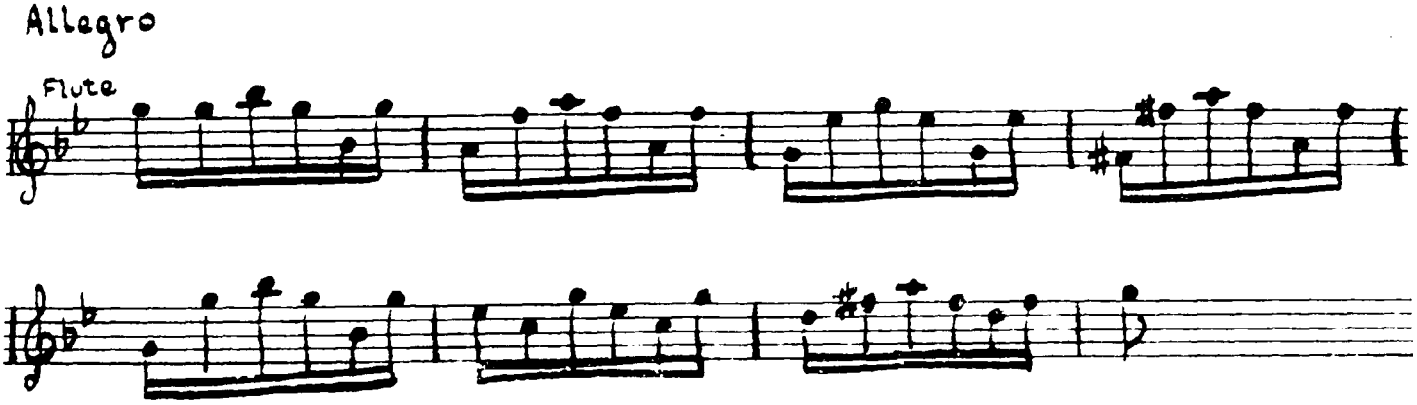
[1]Charles Avison, An Essay on Musical Expression (London: 1752), 95.

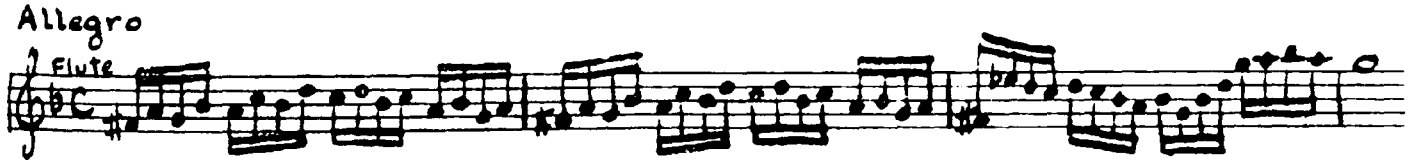
Melodic features of Dresden Q/8, a trio for violin, flute, and bass, offer musical interest and diversity comparable to those of Giordano VIII, No. 33. Flute and violin, as solo instruments, share similar melodic material. However, even where melodies for the flute appear somewhat simplified for convenience of the woodwind, violinistic figurations remain, with their attendant problems of breathing and execution (Ex. 39).

Ex. 39. Violinistic figurations in passages for flute

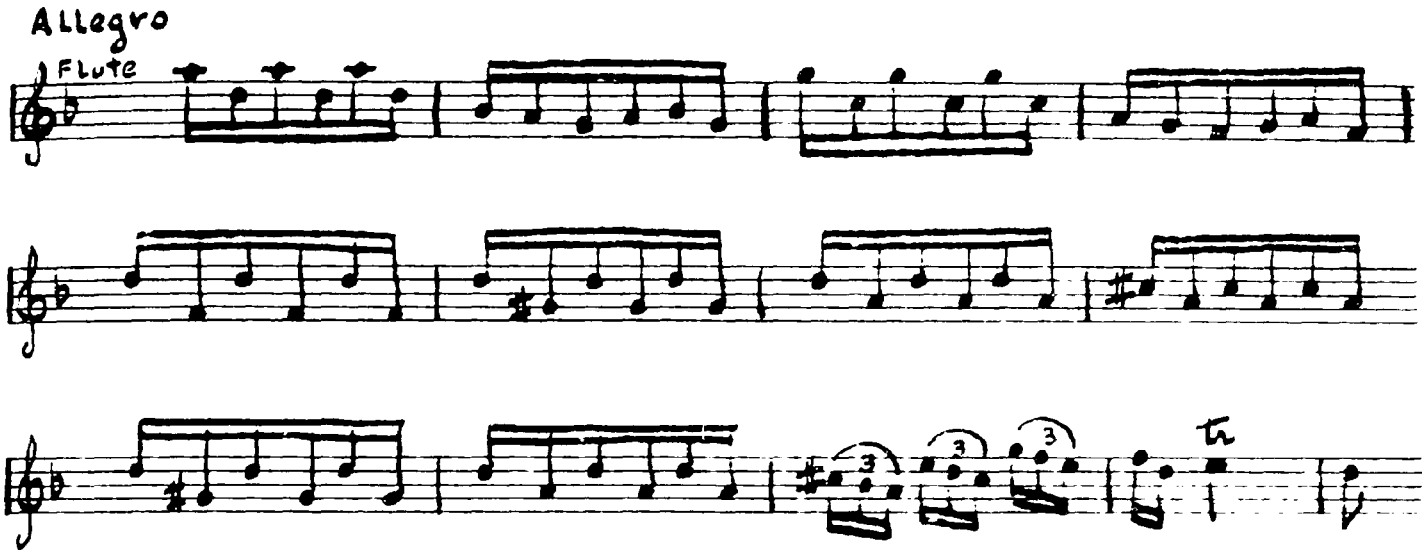
a. Dresden Q/9, III, mm. 86-93



b. Dresden Q/10, I, mm. 39-42



c. Dresden Q/10, III, mm. 29-41



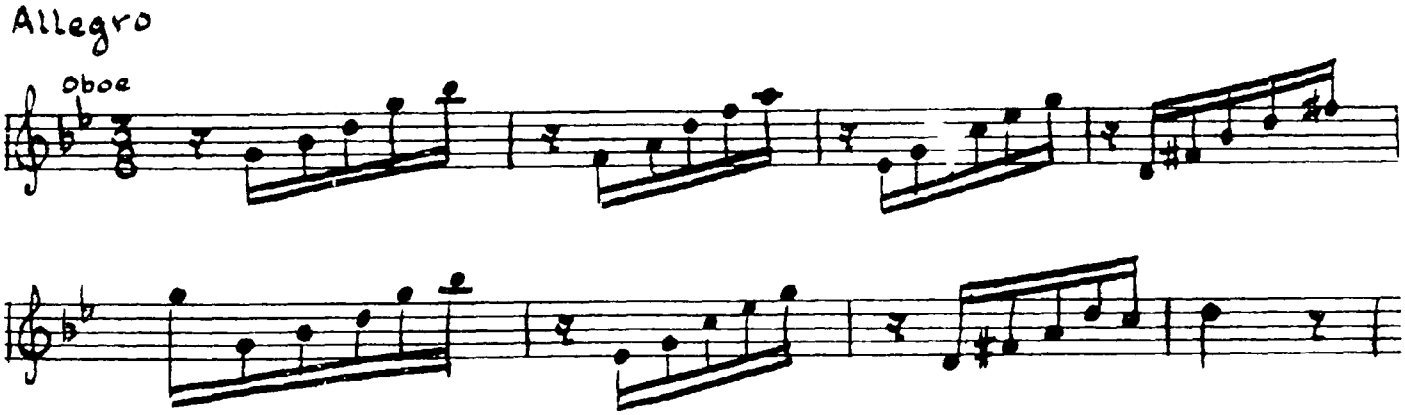
It seems that in Dresden Q/8, and in the multi-voice works, Dresden Q/9 and Q/10 as well, initial phrases of fast movements for both violin and flute sometimes show a compromise of technical problems in favor of the flute. As the music unfolds, however, the idioms of the violin assert themselves increasingly in the form of oscillating chord figures, alternating thirds, rhythmic diminution, and arpeggios.

Oboe

Oboe melodies in Dresden Q/9, for flute, oboe, violin, and bass, duplicate materials given to the other two treble instruments. Occasionally the oboe assumes the position of a complement to the flute, taking parallel melodies at the lower third; but, just as often, the oboe maintains its melodic independence. The straight-line arpeggios sometimes required of the oboe (Ex. 40) mark an important difference between oboe and flute parts.

Ex. 40. Straight-line arpeggios for oboe

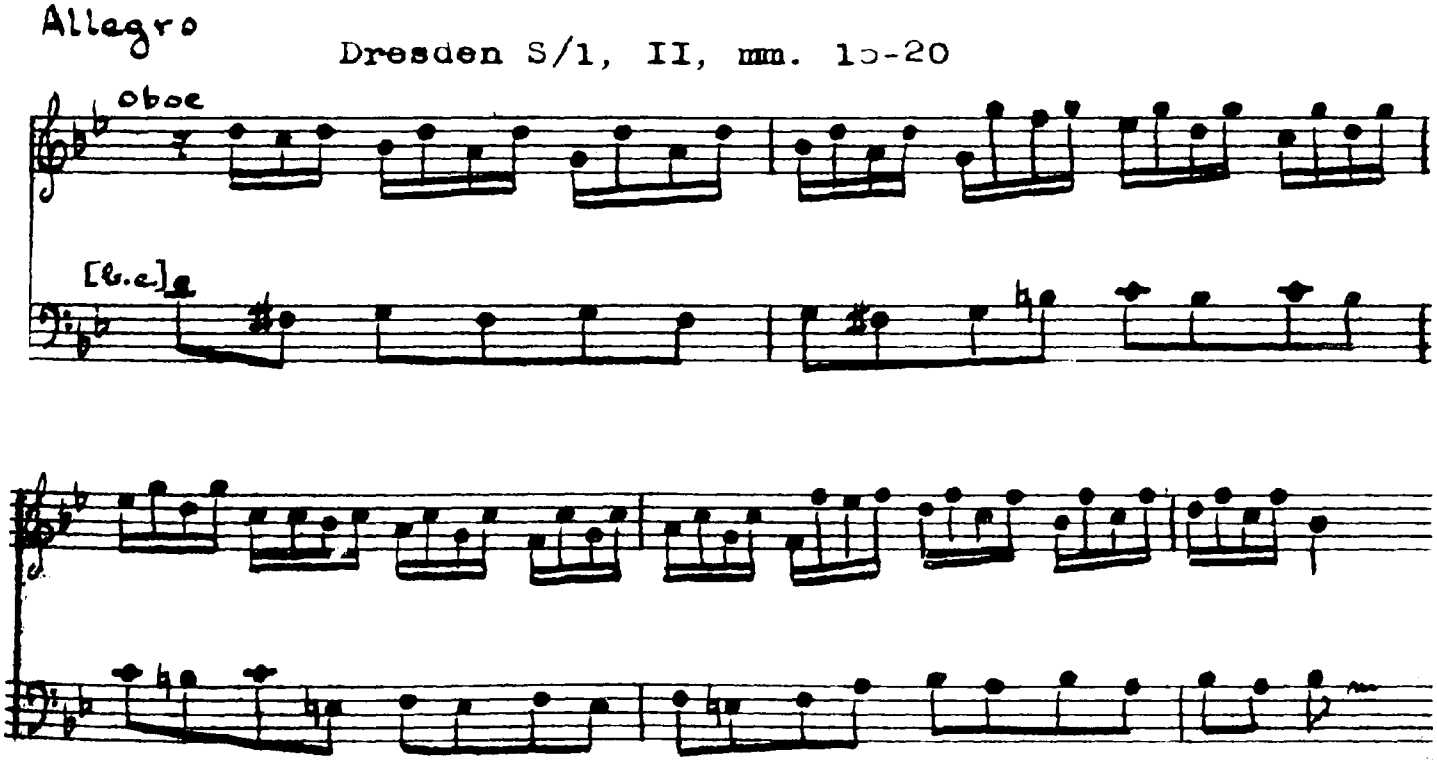
Dresden Q/9, III, mm. 25-32



The melodic style of Dresden S/1, the only sonata for oboe and continuo, affords the treble instrument opportunity to display fully its versatility. None of the resources of the oboe is wasted in the four clearly contrasted movements of the sonata. The moving, expressive melody of the initial Adagio exploits the color of the oboe in a succession of changing rhythmic shapes and melodic sequences formed of complementary motives. Unrelenting pace and virtuosity characterize the second movement, an Allegro whose general brilliance is heightened by energetic transformation of scale fragments (Ex. 41) and driving chromatic lines (see Ex. 22).

Ex. 41. Developmental passage for oboe

Dresden S/1, II, mm. 15-20



The harmonic shape of the fugal subject in the Andante displays the sustaining quality of the oboe, and the persistent slurred triplets of the concluding Allegro, its fluency. A seeming paucity of rests for the oboe rises undoubtedly from Vivaldi's habitual dependence upon stringed instruments to span long, continuous melodies. The composer, even so, was thoroughly acquainted with the capacity and limitations of woodwinds, and must have written accordingly for his obviously gifted performers.

Lute

Strikingly different musical atmosphere is found in the trio sonatas for lute, violin, and bass, Turin, Foà IV, p. 9 (Opere Sacre), and Foà IV, p. 1 (Opere Sacre). Title pages of these sonatas bear dedications to a "Conte" whose name is not completely legible on the manuscript.[1] It seems likely that the Count may

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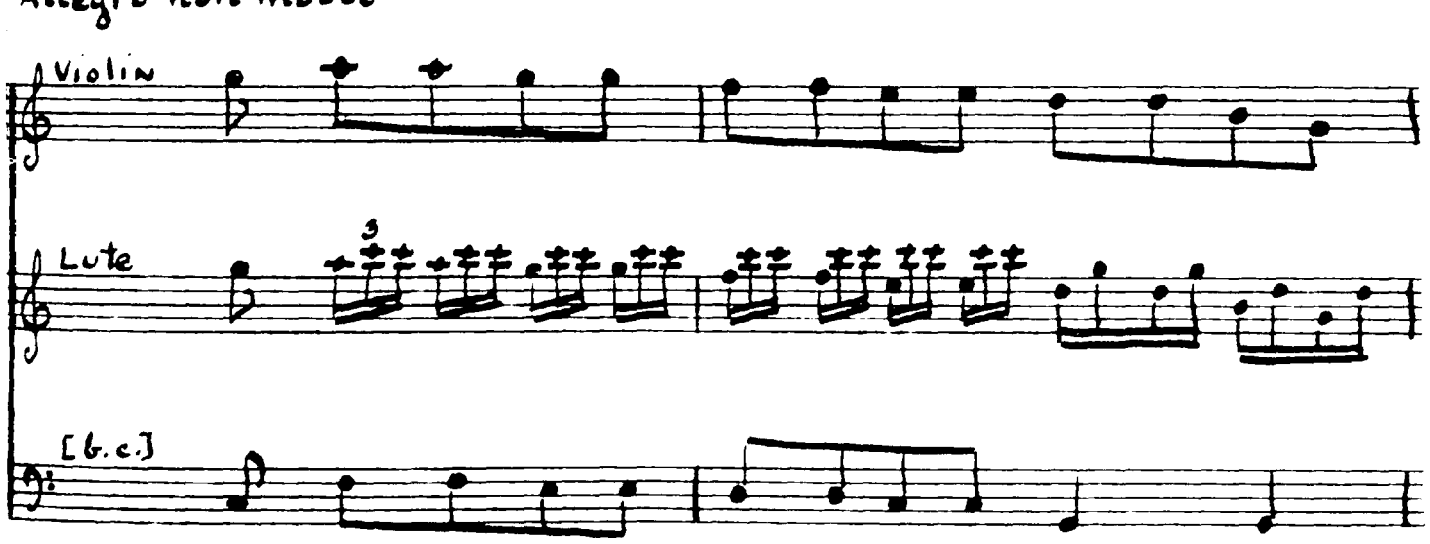
[1] In the same hand on both MSS, the name seems variously possible as Wittby, Wuttig, Muelbig, Wunby, Munby, or Munbig (probably the first).

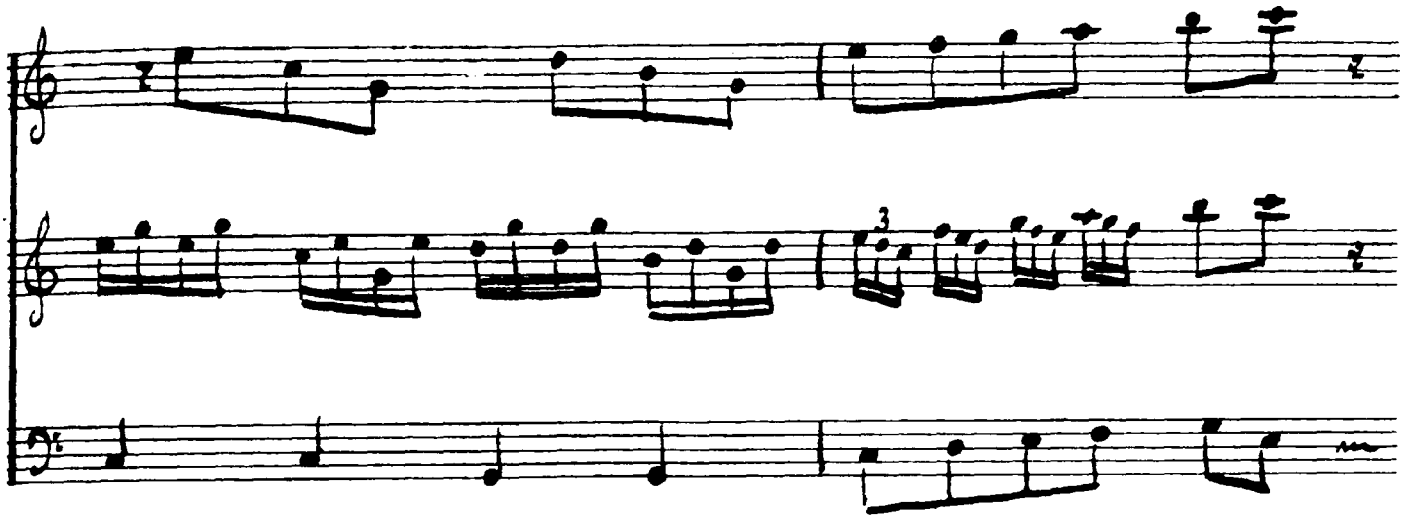
have been a dilettante of the lute who commissioned these works, as other amateurs had done for comparable mandolin compositions. The lute is treated as a solo melody instrument in both sonatas, except for a single passage marked arpeg. [arpeggiato] (see Ex. 20). The melodic line for the lute, however, is doubled almost throughout by the violin. One detail of style distinguishes the melodies for lute from those for violin. Intermittently, essential members of a shared melody are rhythmically embellished with triplets or quadruplets, affording the lute "solo"work, while the violin continues the unornamented line (Ex. 42).

Ex. 42. Excerpt from

Turin, Foà IV, p. 9 (Opere Sacre), I, mm. 5-8



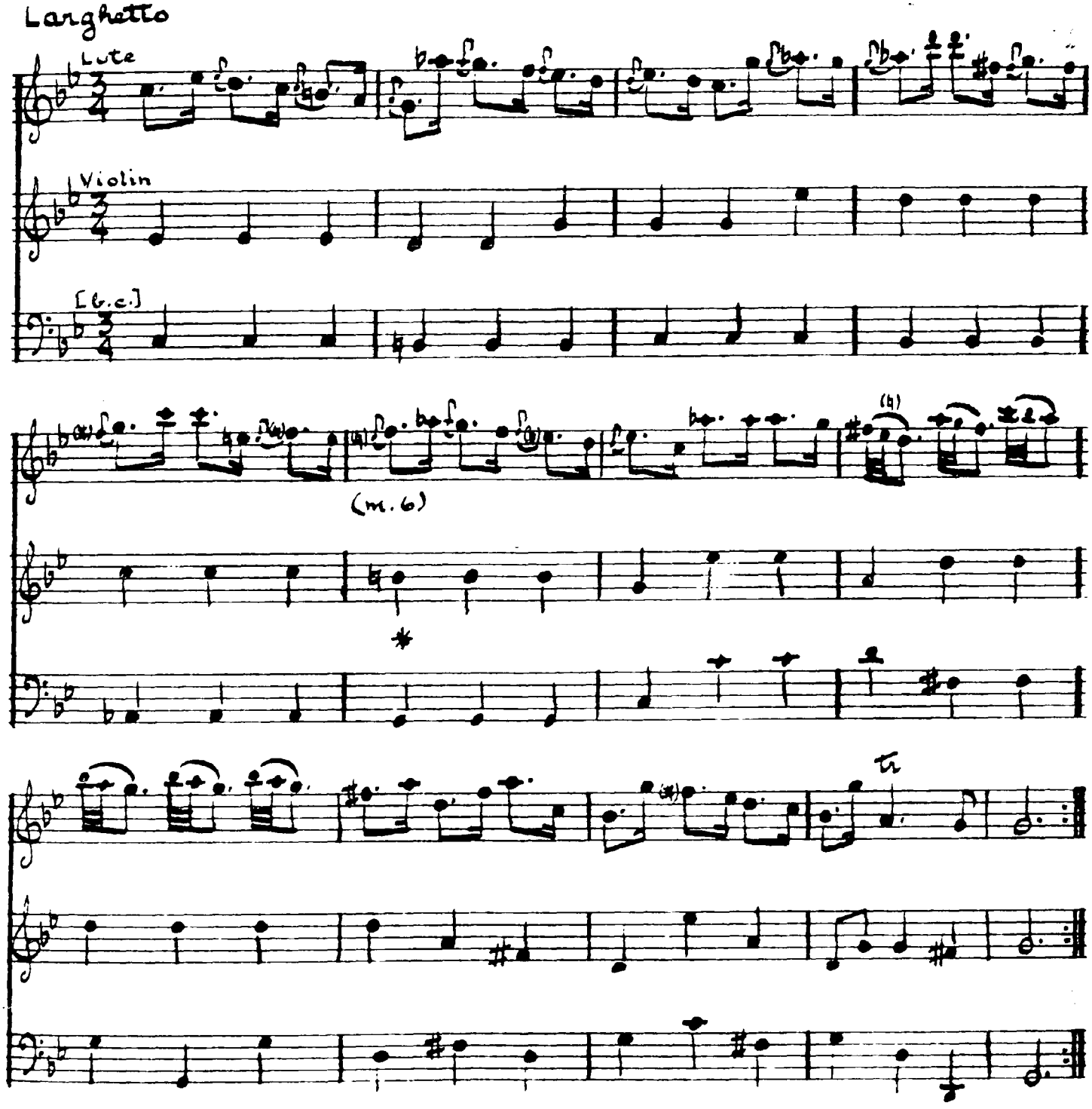
Ex. 42 (continued)

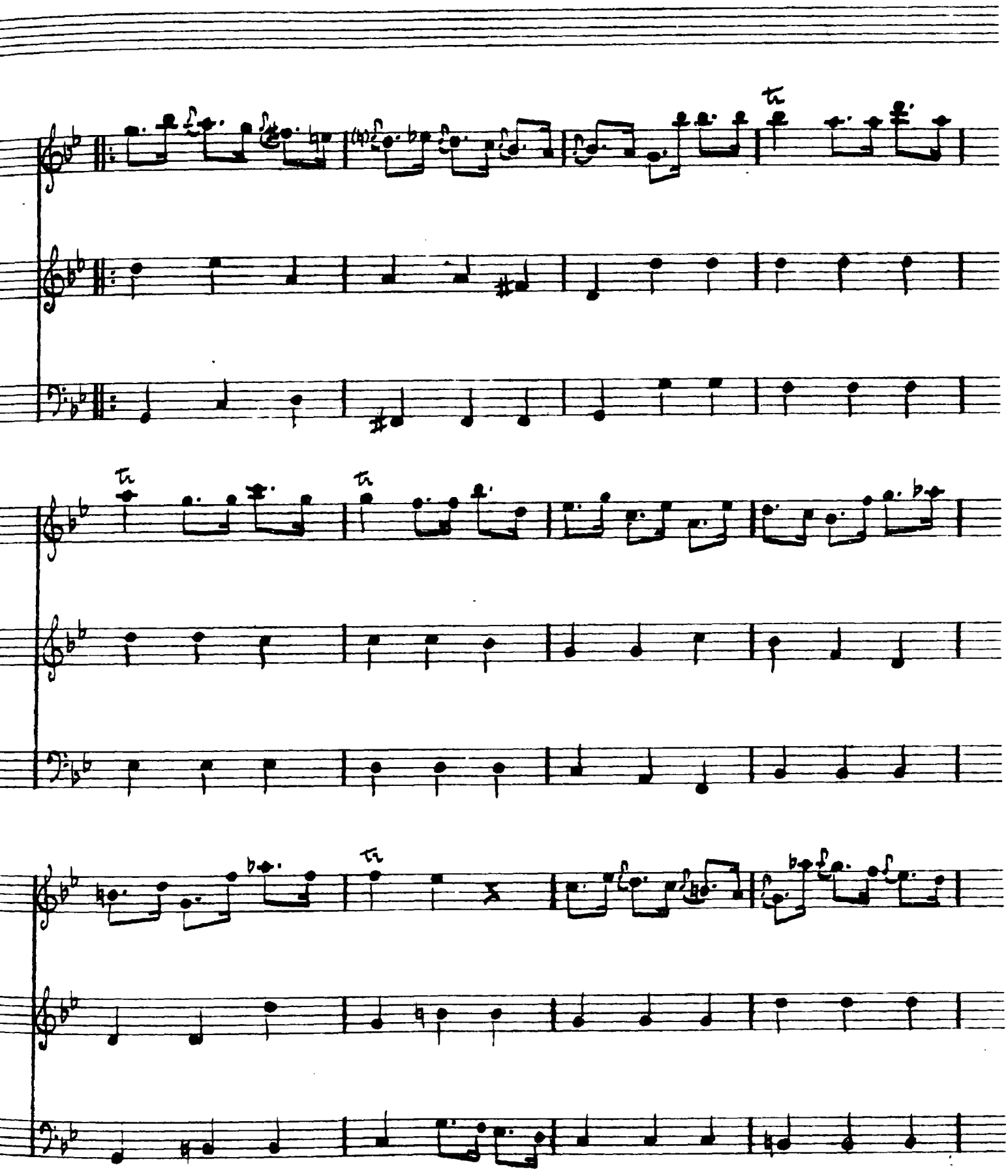


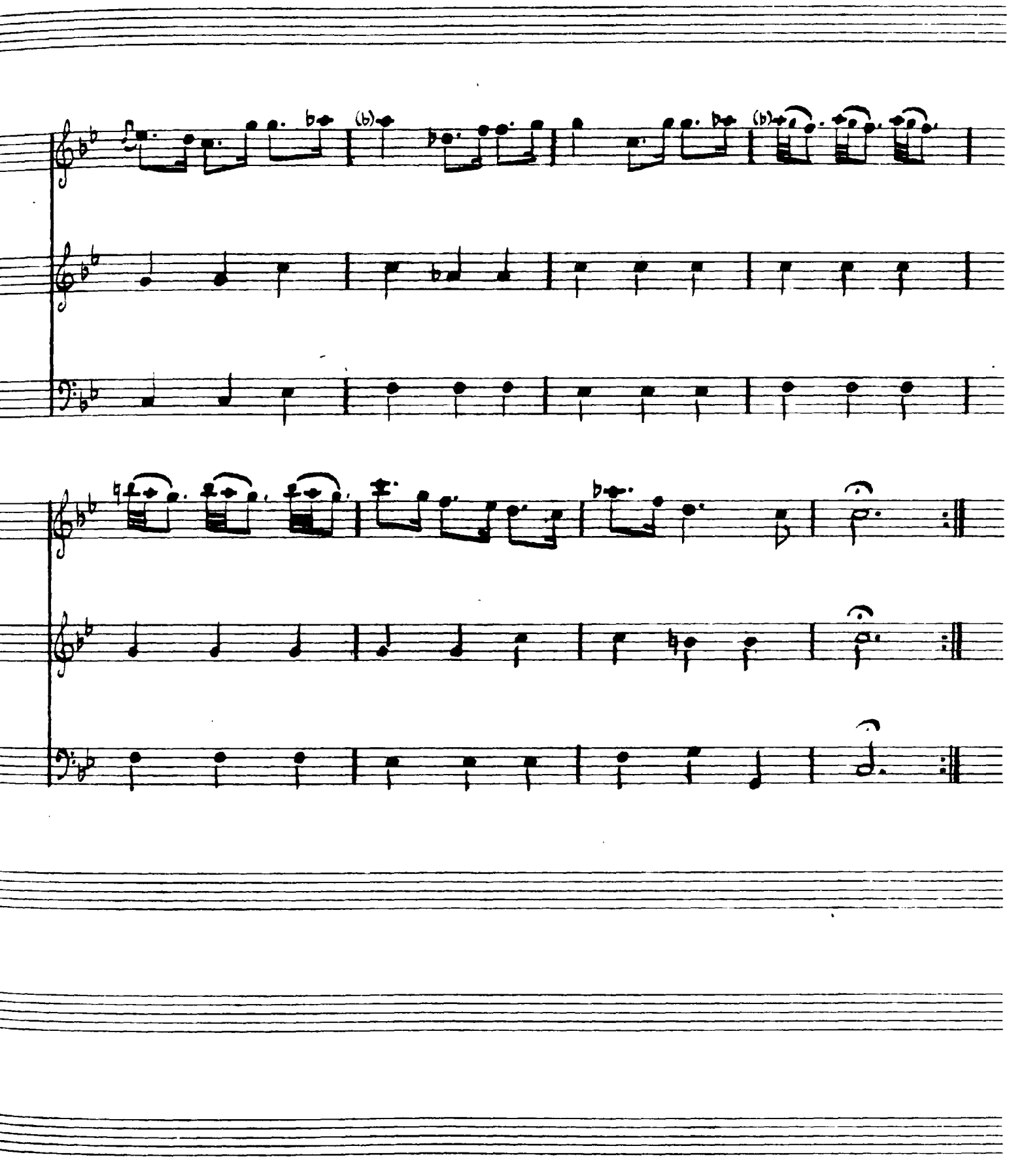
In the central Larghetto movement of Turin, Foà IV, p. 9 (Opere Sacre), the typical doubling relationship between violin and lute is abandoned. The lute plays a true solo melody in pathetic style as the violin is paired homorhythmically with the continuo in statement of chords (Ex. 43). The expressiveness of melody and individuality of monodic texture are quite striking, especially for this combination of instruments. Melodies of other movements are direct and unpretentious, their simplicity suggestive occasionally of origins in popular song (Ex. 44).

Ex. 43. Lute solo in pathetic style

Turin, Foà IV, p. 9 (Opere Sacre), II



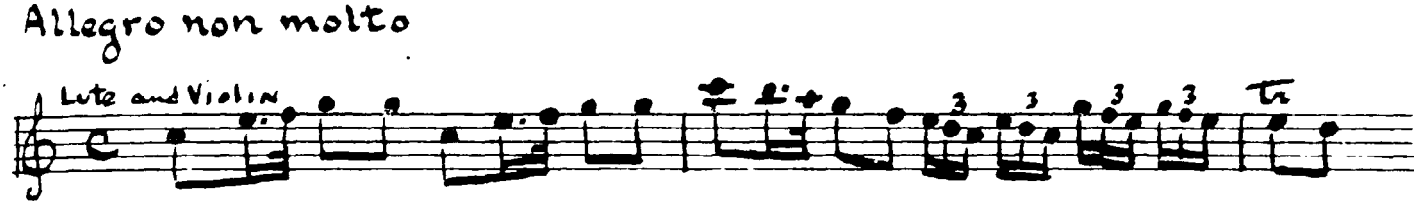




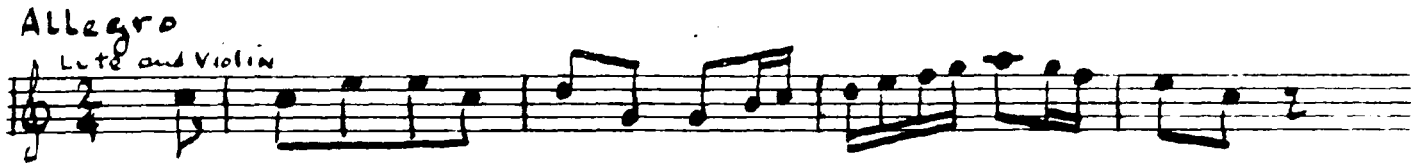
Ex. 44

Lute melodies suggestive of origins in popular song

a. Turin, Foà IV, p. 9 (Opere Sacre), I, mm. 1-3



b. Turin, Foà IV, p. 9 (Opere Sacre), III, mm. 1-4



Sequence

Sequence, which plays such a vital part in the formation of musical designs in the early eighteenth-century sonata, is to be treated at length in the chapter on form. For Vivaldi and his contemporaries, sequence served as an element of logical continuation in their music. Formal arrangement of contrasting themes and consistent returns of thematic material were not yet fixed as fundamental to sonata movements. In the absence of

these organizing features, initial thematic statements were succeeded typically by series of sequences that gave variety to the music while shaping its structural outlines. In Vivaldi's sonatas, melodic material is sufficiently individual to maintain the identity of each sequence series. The diversity of sequential motives and phrases reveals again the unusual facility of the composer. However, the wealth of melodic invention bestowed upon sequences was never fully exploited, for new ideas follow each other rapidly and in great number, usually to be abandoned rather than taken up again in formal development. Vivaldi's sequences are essentially harmonic, for harmonic function in tonal and formal organization transcends melodic importance.

Phrase Structure

Phrase structure, which will be considered in more detail in a subsequent chapter, serves equally to shape and define form. Formal definition emanates from coincidence of phrase ending with arrival of key or cadence. The manner in which Vivaldi effects congruence of these elements of style shows substantial advance over techniques

employed by the preceding generation of composers. He produced melodies of greater regularity, and more consistent balance among phrases.

Influences on Vivaldi's Melodic Style

Influences on Vivaldi's melodic style merit close attention. Analogies between his melodies and those of his predecessors and contemporaries often seem labored, especially where they concern Corelli. Undoubtedly Vivaldi knew some of Corelli's music, either through its publication in Venice by Zatta and Sala, or through performance by traveling violinists who brought the music to Venice. It seems almost certain that this interchange would have occurred through Francesco Gasparini, noted author of the treatise L'armonico pratico al Cimbalo. A former pupil and fervent disciple of Corelli, Gasparini became a colleague of Vivaldi at La Pietà from about 1708 to 1725. The nineteen variations on Follia which comprise Vivaldi's Opus I, No. 12, may have been suggested by Corelli's prior setting of the theme in his Opus V, though the Follia served as model for many other composers before and during

the time of Corelli and Vivaldi.[1] Vivaldi's nineteen variations were set for two violins and continuo, distinguishing them from Corelli's variations for solo violin and continuo.

The extent of influence exerted on Vivaldi by the Gavotta of Corelli's solo sonata Opus V, No. 10, by now has become almost legendary. Works of Corelli's contemporaries and successors contain melodies that may appear to be direct imitations of the Gavotta.[2] However, many of the analogies drawn seem to testify more to a common musical practice than to widespread imitation of a single sonata movement of Corelli.

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[1]For example, see setting for violin by Michael Farinelli (1649) which appeared under the name "Farinelli's Ground" in Playford's The Division Violin, 1685; for viola da gamba by Marin Marais in Pièces de viol . . . . , 1681. For further literature on the origin of the Follia and its subsequent use as a theme for continuous variations, see: Paul Nettle, in Zeitschrift fur Musikwissenschaft, I; Andreas Moser, "Zur Genesis der Folies d'Espagne," Archiv für Musikforschung, 1919, I; Hugo Riemann, in Die Musik, 1910, X, final issue; Otto Gombosi, in Acta Musicologica, VIII; and J. B. Trend, "Folia," Grove's Dictionary.

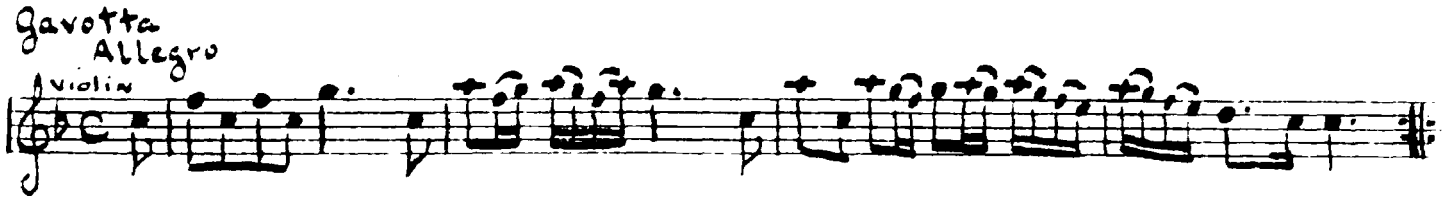
[2]L'Arte dell'arco of Guiseppe Tartini, a set of thirty-eight variations, without question is based upon Corelli's Gavotta.

Pincherle, who perhaps more than anyone has given credence to the near-legend of Corelli's influence upon Vivaldi, says of the Gavotta that it seems to have impressed Vivaldi even more than the Follia. He cites the prelude of the seventh sonata of Vivaldi's Opus I as "un démarquage assez naïf" (a rather naive plagiarization). He also indicates that the Gavotta is found in the Allemanda of Vivaldi's Opus II, No. 4, and as the theme for a set of variations which concludes the Paris sonata.[1] The opening phrase of the Corelli Gavotta and corresponding phrases from the Vivaldi works cited are presented below (Ex. 45).

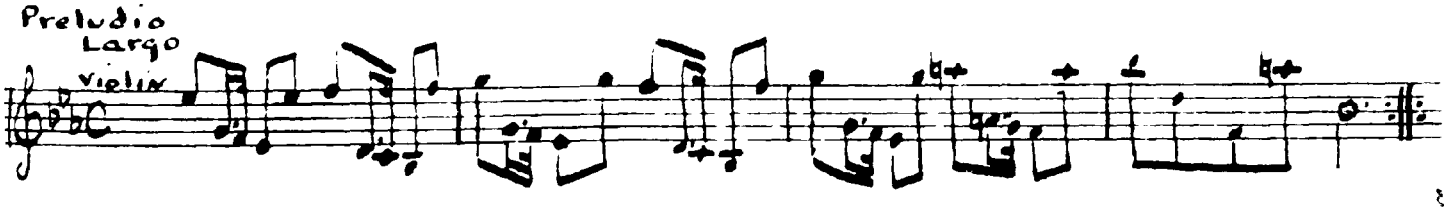
Ex. 45

Comparison of Vivaldi themes with Corelli Gavotta

a. Corelli, Opus V, No. 10, IV, mm. 1-4

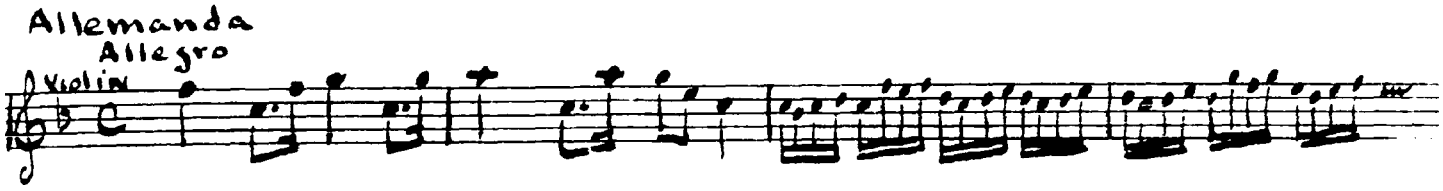


b. Vivaldi, Opus I, No. 7, I, mm. 1-4

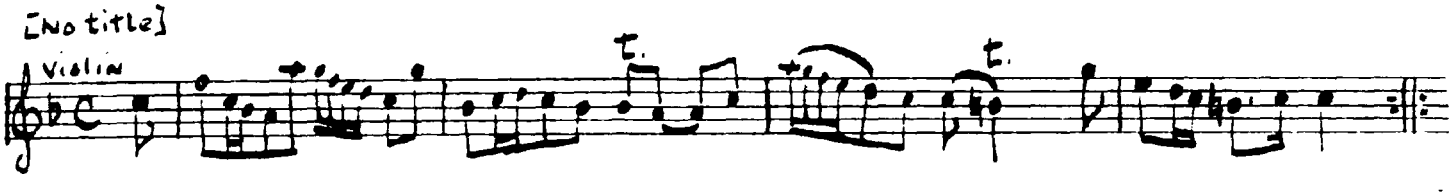


[1] Pincherle, op. cit., 132.

c. Vivaldi, Opus II, No. 4, II, mm. 1-4



d. Vivaldi, Paris Sonata, V, mm. 1-4



Comparison of the quotations seems to yield slender evidence of a profound influence upon Vivaldi by Corelli.

Pincherle himself seems aware of the idiomatic quality of the Gavotta melody, but somewhat reluctantly tempers the weight of remarks posited on the influence of Corelli. He adds that it is true that this Gavotta of Corelli well nigh possessed the entire period, and that perhaps Corelli himself had emulated Albinoni. An incipit from the Sinfonia of Albinoni's Engelberta (1690) is cited by Pincherle as beginning in a way similar to the Gavotta (Ex. 46).[1]

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[1] Ibid., 132.

Ex. 46

Theme from Sinfonia of Albinoni's Engelberta



The Albinoni work antedates Corelli's Opus V by ten years; the first edition of the latter was published in 1700.

William Newman has also subscribed to the influence of the Gavotta, but more promptly acknowledges factors responsible for musical similarities. He states that

> The melody of the celebrated Gavotta in Corelli's tenth solo sonata reappears so often in Vivaldi's earlier works that the reader begins to imagine it as a basic motive interrelating one sonata or concerto to the next one. At the same time, the skeleton of this melody must be recognized as common property, or what was virtually a melodic and harmonic cliché of that era.[1]

The latter statement, concerning the prevalence of this melodico-harmonic scheme, seems closer to musical truth than some of the remote and abstruse analogies.

Harmonic plans and melodies that loosely resemble the Gavotta appear in numerous movements of Vivaldi's published sonatas, but with a declining frequency in the later published works. Literally dozens of Vivaldi's themes

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[1] Newman, op. cit., 107.

ascend scalewise with regular reference to lower tones, in the general manner of the Gavotta. This melodic procedure was described previously (see p.44-47).[1] In all cases, such themes serve merely to confirm their harmonic basis rather than to represent plagiarized thematic material; the prevalent use of harmonic progressions that alternate tonic and dominant chords and the evolvement of simple melodies from this harmonic pattern would seem to establish the likelihood of melodic similarity in works of many composers.

Close alliance of harmonic plan and melody is further manifested in certain Allegro themes not unrelated in concept to those just discussed. As described and illustrated by Pincherle (Ex. 47), these themes

> . . . a little archaic, move off with an irresistible vigor, sometimes with incisive swiftness, recalling analogous themes of the overtures of Badia, of M. A. Ziani, of M. A. Bononcini, and the concertos of F. Gasparini and of Albinoni.[2]

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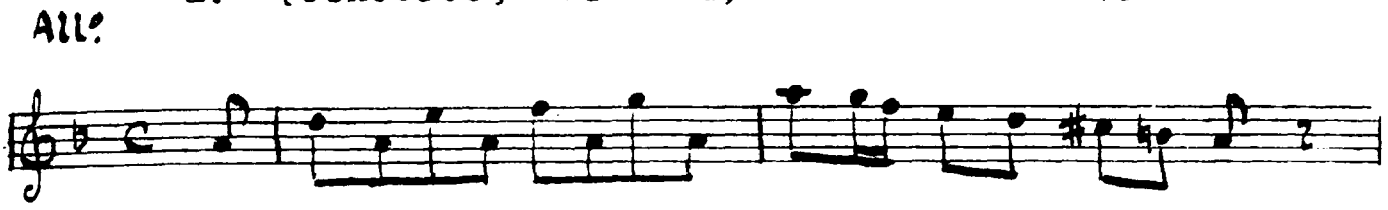
[1]See also Opus I, No. 1, II and III; No. 2, IV; No. 3, III; No. 5, II, III, and IV; No. 7, I; Opus II, No. 1, II; No. 2, II and IV; No. 3, IV; No. 4, II; No. 5, III; No. 8, II and III; No. 9, IV; No. 11, I; Opus V, No. 1, I and IV; No. 2, II; [Opus XIV], No. 4, II.

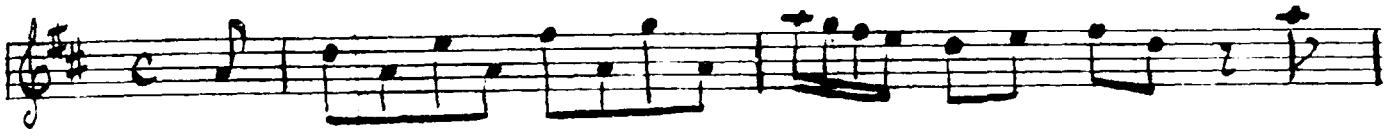
[2]Pincherle, op. cit., 133.

Ex. 47. Concerto and sonata themes of similar shape

a. [Concerto] Vivaldi, Dresden Cx. 1075



b. [Concerto] Albinoni, Opus V, No. 3



c. [Sonata] Vivaldi, Opus II, No. 2



Example 47-c, from an early Vivaldi sonata, has been added for further comparison, and supports previous discussion of the striking similarity of themes from both sonatas and concertos.

Resemblance among themes seems to emanate from their common harmonic and tonal orientation, as well as from their idiomatic quality. If the melodies of Corelli and Vivaldi, and others of their generations, show strong

similarity, such likeness appears to rise from conformity with violinistic fashion rather than from servile imitation or plagiarization.

Other predilections of the eighteenth century appear in Vivaldi's melodic style in the form of chord-line melodies, bariolage, and diatonic patterns within the hexachord. These melodic features were not private domain, but were susceptible to extensive use by French, German, and Italian composers alike. Chord-line melodies, in particular, abound in solo, chamber, and symphonic music of the eighteenth century, and find adoption eventually in works of Haydn, Mozart, and Beethoven. Melodies of this nature are very numerous in Vivaldi, yet avoid monotony through variety and sportiveness of their rhythms. Vivaldi's diversity of rhythm transcends that of his predecessors, Corelli and Torelli, and his contemporary Albinoni, and sets a highly personal stamp upon his music. His transformation of the commonplace negates the effect of influence and maintains the individual character of his melodic style.

RHYTHM

The genesis of the rhythmic style characteristic of Vivaldi and the whole late Baroque era is explained in part by Curt Sachs. He points out that

> the Italians, basically fond of well-wrought form and of singing for the sake of singing, were fed up with shapeless monodies--tedio del recitativo they called what they were feeling. Drawing away from naturalism and over-expressiveness, they were estranged from rhythmical freedom and strove for clear-cut regular rhythm.[1]

Ceaseless movement, which was a product of such rhythmic purpose, became one of the first characteristics of rhythm and tempo in this period.

A salient feature associated generally with music of the Baroque era consists of simple rhythm combined with strong, regular accents which pervade the entire musical fabric. This rhythm, clearly realized in the dance,

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[1]Curt Sachs, Rhythm and Tempo (New York: W. W. Norton & Company, Inc., 1953), 280.

became the rhythmic basis of nearly all Baroque music. By the time of Vivaldi, dance-derived rhythms had become one of the most essential traits of Baroque music. Instrumental music had led the way in the divorce of characteristic patterns of rhythm from actual dancing. These patterns had been recreated in the orchestral suite, the concerto, and the sonata of the period. In instrumental forms, dance rhythms frequently supplied a fundamental basis of rhythmic organization on which were superimposed stylized versions of the original patterns. At times, the basic dance patterns served merely as framework for elaborate superstructures; to these skeletons were added the rhythms of bold and idiomatic instrumental writing. Rhythmic variety was identified in a smaller sense with mere juxtaposition of contrasting ideas, and in its broader application with contrasts of movements. In its larger conception, rhythm became a formative element of musical design.

Apropos of the large-scale relationship of rhythm to form, Sachs observes that

> Rhythm weakens the more we widen its concept and scope--not only because the perception of rhythm must needs deteriorate with expansion, but also because

> the basic requirements of rhythm--regularly recurrent accents, lengths, or numbers--is no longer fulfilled in the larger forms.[1]

Rhythm, he adds, must not be said to be form, but rather to contribute to form as one of several elements which concur in creating musical structure.[2] Vivaldi shapes his structure through the contributing agency of rhythm. For Vivaldi, rhythm often characterizes themes, spreads from themes to animate other parts of the texture, and, ultimately, organizes and governs the entire musical form.

Rhythm as a Formal Determinant

Rhythm has gained little recognition in Vivaldi's instrumental music as a determinant of form, as compared to the general acknowledgment of his rhythm as an energetic and exciting musical element. In particular, his concertos have been cited repeatedly for their rhythmic energy and continuous kinetic drive, both typical of the late Baroque concerto. Such features have even been identified as "the Vivaldian manner." Probably Bach's interest in the concertos of Vivaldi was based to some degree upon their rhythmic vitality.

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[1] Ibid., 17. [2] Ibid., 18.

Through exciting motor rhythms, Vivaldi provided his music with a logical process of continuation. In this respect, his place as innovator seems secure. This commonly recognized feature of Vivaldi's rhythmic style belongs essentially to the external sound, to the surface, of his music. Vivaldi, like Handel, consistently kept his music transparent and immediately accessible to the listener. Polyphonic involvement or other internal complexities held little interest for Vivaldi, as they did for Bach in many of his works.

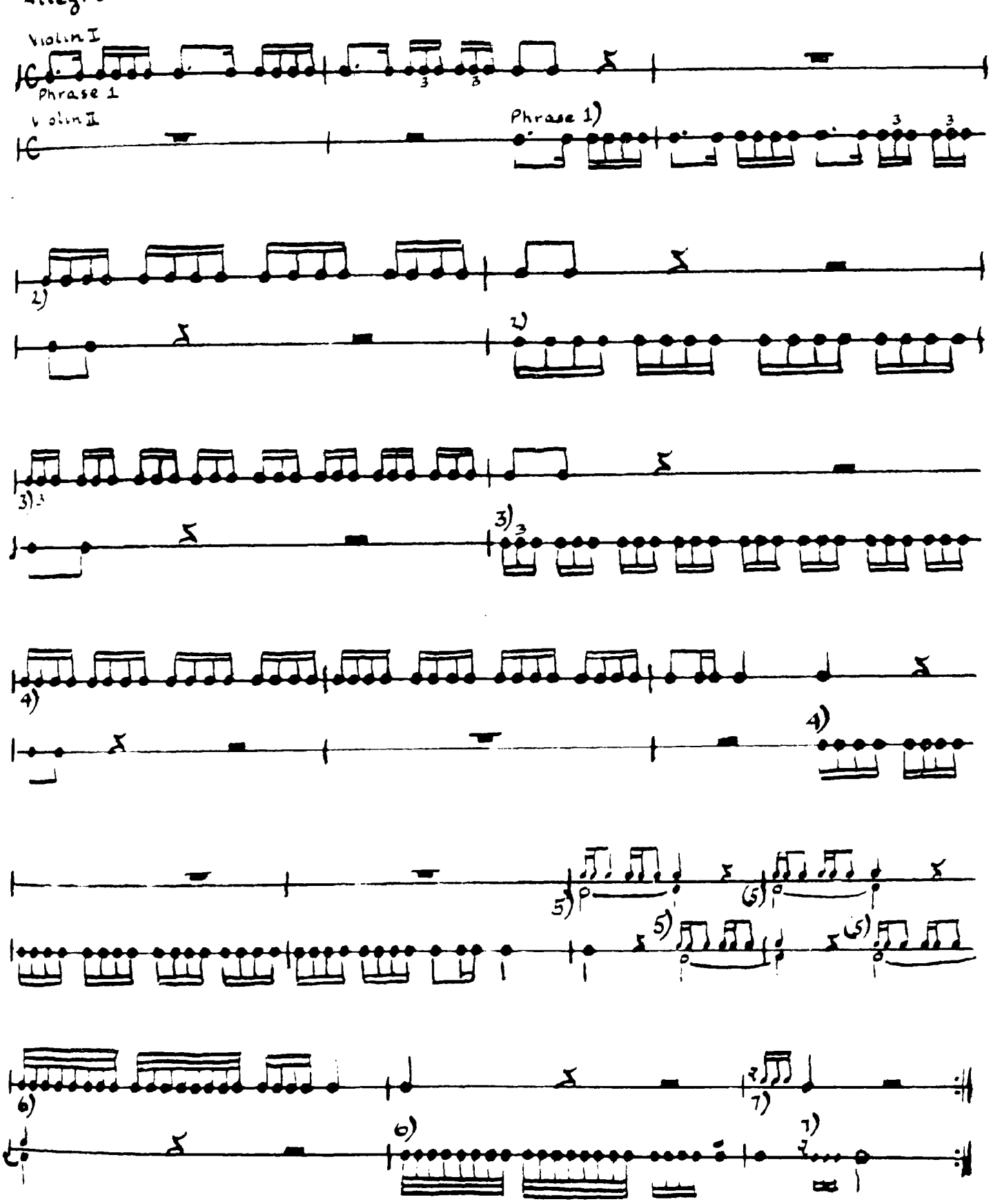
However, there does exist an internal sound--an organization of rhythm--that further reveals Vivaldi's somewhat individual style. The growth of form seems achieved through the elasticity of his concept of rhythm.

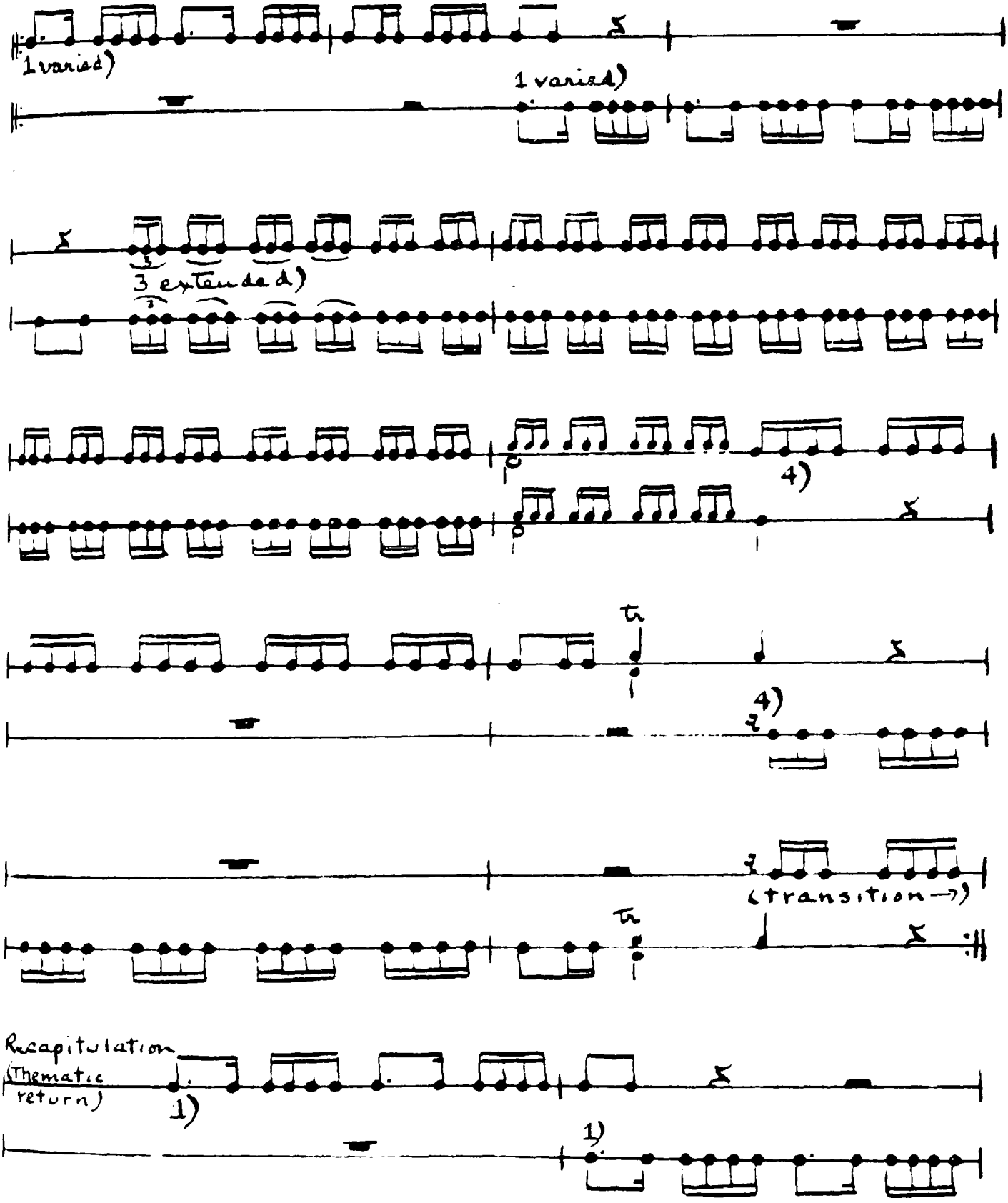
Significant changes or contrasts in patterns of rhythm comprise one consistent feature of Vivaldi's style that contributes to formal development. Vivaldi's music is permeated with a kind of "rhythmic rhythm," somewhat analogous to the harmonic rhythm that results from chord changes; by their change and juxtaposition, contrasting and complementary individual rhythmic patterns

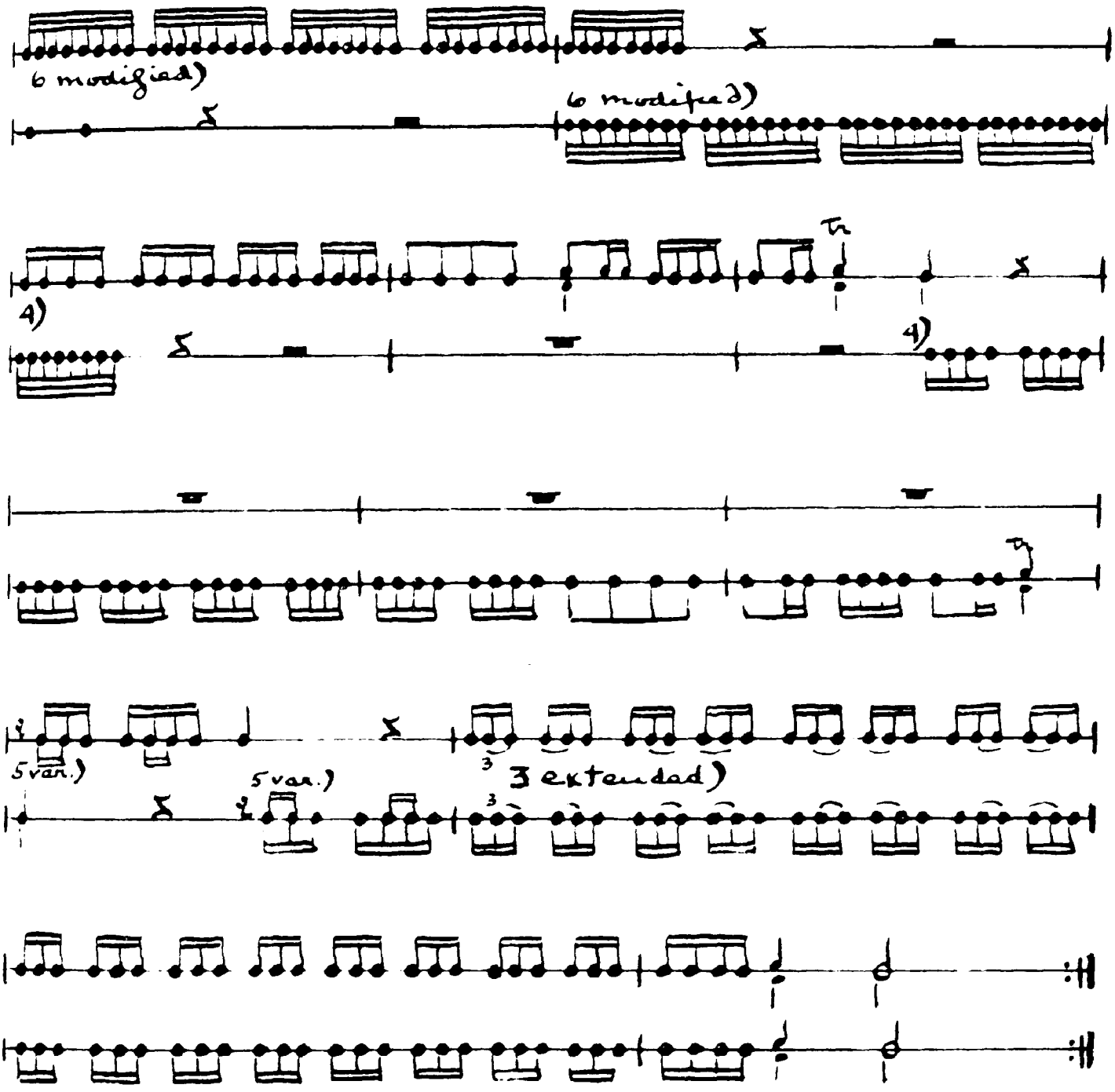
are organized into a larger rhythmic structure. Ordered in this manner, Vivaldi's rhythm sustains and continuously reactivates musical motion, provides constant variety, and expands and shapes musical design. Structural unity is achieved through returns of rhythmic motives and phrases which are restated in either literal or modified versions.

The principle of rhythmic change is crystallized within relatively narrow formal limits in the initial Allegro of Turin, Giordano I, No. 7, for two violins and continuo. (Figure 3 shows the rhythmic plan, divorced from melodic elements.) Here the Allegro is comprised of sixteen distinct rhythmic phrases, each of which is taken up by both violins, either alternately or simultaneously. Seven different rhythmic phrases in alternating statements comprise Part I of this parallel binary design. Part II consists of nine rhythmic phrases presented both alternately and simultaneously. In conformity with the parallel binary design, literal restatements of motives from Part I are heard in Part II; modifications of previously-heard motives provide variety, as does the introduction of a new rhythmic idea. The initial rhythm of the movement recurs

Fig. 3. Rhythmic plan, Turin, Giordano I, No. 7, I




1 varied)
1 varied)
3
3 extended)
4)
4)
(transition →)
Recapitulation
(Thematic return)
1)
1)


6 modified)
6 modified)
4)
4)
5 var.)
5 var.)
3 extended)

directly after the double bar which separates Parts I and II. In this "developmental" area of the structure, the two violins present variants of previous rhythmic ideas. Subsequent formal recapitulation is underscored by alternating statements of the initial rhythmic motive of the movement. The remainder of Part II after the recapitulation continues the pattern of consecutive but contrasting rhythmic phrases. Part II is concluded with several rhythmic phrases from Part I. Their order is slightly transposed, but the suggestion of formal recall is undiminished.

Plans of this kind make up an important segment of Vivaldi's rhythmic style. In Figure 1 the continuo of Turin, Giordano I, No. 7 has been omitted, principally for the reason that it takes a secondary and non-definitive position in the total complex of rhythms. The bass line serves only to punctuate the lines of the violins.[1]

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[1]The manuscript bears the title PRIMA SUONATA DA CAMERA à 2 Violini anco senza Basso se piace, which indicates an absence of real function for the continuo. For previous discussion of the non-essential character of similar continuo parts, see pp. 96-97.

The overall rhythmic organization of the Allegro molto of Turin, Giordano I, No. 7 resembles the plan effected by rhythmic changes in the Allegro of the same work. The following figure (Fig. 4) succinctly illustrates the organization of this Allegro molto. Rhythmic phrases are identified by number, instrument, and measure number. Phrases 1-4 comprise Part I of the movement; Part II consists of Phrases 5-7 which make up the "developmental" area, and 8-12 which serve to recapitulate the materials of Part I.

In both the Allegro and Allegro molto of Turin, Giordano I, No. 7, phrases are identical in rhythm when presented alternately by the violins, while phrases presented simultaneously often result in irregular lengths of five, seven, or nine measures. However, these asymmetric phrases seem merely extended to prepare a certain pitch or key level or to effect an elision of phrases.

Internal formal organization may be brought sharply into focus by the exchange of rhythmic materials between instrumental parts; in the Capriccio Allegro of Opus II, No. 9, for example, this effect is achieved by alternation

Figure 4

Rhythmic Organization
of
Turin, Giordano I, No. 7, III, Allegro molto

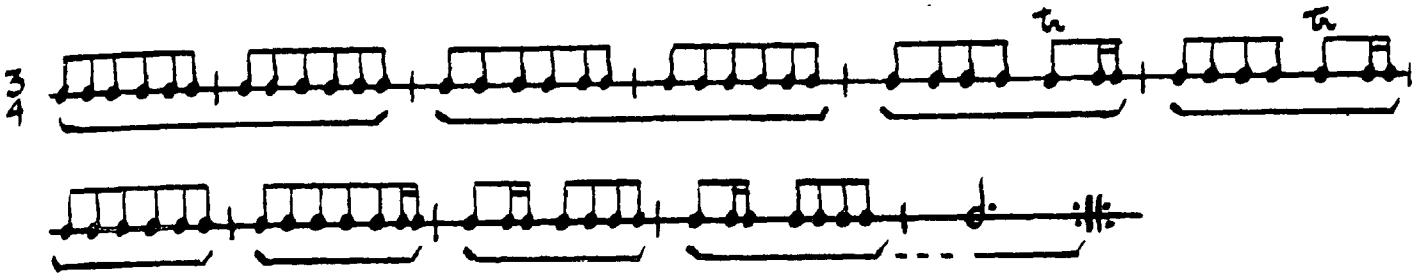
PART I	PART II
Phrase 1 Vln.I,mm.1-15; Vln.II,mm.6-10	Phrase 5 (Phrase 1 modified) Vln.I and II, mm. 37-40
Phrase 2 Vln. I and II, mm. 11-17	Phrase 6 (new material) Vln.I,mm.41-46; Vln.II,mm.47-52
Phrase 3 Vln.II,mm.18-21;Vln.I,mm.22-25	Phrase 7 (Phrase 4 modified) Vln. I and II, mm. 53-56
Phrase 4 Vln. I and II, mm. 26-36 ://:	Phrase 8 (Phrase 1 foreshortened in a manner of recapitulation) Vln.I,mm.57-58;Vln.II,mm.59-60
	Phrase 9 (Phrase 2 modified) Vln. I and II, mm. 61-65
	Phrase 10 (Phrase 4 modified) Vln. I and II, mm. 66-69
	Phrase 11 (extension of Phrase 4) Vln. I and II, mm. 70-74
	Phrase 12 (Phrase 1 foreshortened) Vln. I and II, mm. 75-77 ://:

of the prevalent sixteenth-note patterns between the solo violin and continuo.

Internal rhythmic organization can be viewed also in terms of contrasting motives which combine to form rhythmic phrases. The third movement, Allegro molto, of Turin, Giordano I, No. 7, illustrates such organization, especially in the beginning and closing areas of the structure. Part I of this parallel binary design, for example, begins with a five-measure phrase formed of complementary one-measure motives which contrast conjunct sixteenth notes with arpeggiated eighths. The asymmetric phrase is formed from these motives as follows:



Part I concludes with a series of motives presented simultaneously by both violins. The motives, clearly distinguished from one another by melodic contour, succeed each other in the following manner:



Comparable phrases occur in corresponding sections of Part II.

Rhythm clearly becomes a determinant of sectional forms when a substantial span of rhythmic texture of one kind is succeeded by a distinctly contrasting texture. In this manner, regular alternation of contrasting textures fundamentally supports and defines musical form. A mere glance at a page of music, as in Dresden R/7 (1), II, Allegro, graphically impresses the total form and its contrasted sections upon the performer. Here the listener, for example, is informed of the contrasts as soon as persistent patterns of sixteenth notes are heard succeeded by double-stop passages essentially in quarter notes and eighths. The rhythm of the continuo changes correspondingly to confirm the new texture. Areas of rhythmic texture distinguished in this manner recall the contrasts

of seventeenth-century music, yet anticipate similar contrasts as they occur in the chamber music and symphonies of Haydn and Mozart. In works of Haydn and Mozart, bridge passages, contrasting thematic areas, or the procedure of development frequently are brought into aural focus by sharp changes in rhythmic activity and texture.

Characteristic rhythmic textures arise when double stops are featured in solo parts at moderate to fast tempos, for solo double stops seem to induce over-all reduction of rhythmic activity. Such rhythmic relationships prevail whether double stops recur in intermittent passages, as previously described, or become basic to the conception of an entire movement. Reduction of rhythmic activity of the accompaniment seems deliberate in order to better project the solo violin display. Accompanimental rhythm is simplified for solo violin parts given over to other idiomatic or "technical"writing, although not so systematically as for double stops.

In slow movements of an expressive, florid nature, the rhythm of accompanying parts may function somewhat differently. Occasionally, where solo instruments have

passages in the manner of a lyric-recitative, the accompaniment may be given over to pedal points that exert little rhythmic effect upon the solo line. In other movements where characteristic double stops and diminution suggest a certain rhythmic freedom for the solo violin, the regularity of accompanimental rhythm seems to marshal the pace of the solo part.

Rhythmic Features

Continuous Rhythm

Perhaps the most familiar feature of Vivaldi's rhythmic style is the immediate establishment in fast movements of characteristic patterns that persist from beginning to end. Continuous repetition of a single rhythmic pattern imparts an aural sense of uninterrupted forward motion which may abate only briefly at intermediate cadence points. Rhythms of this nature have been described variously as "classical rhythm of the Baroque,"[1]

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[1] Willi Apel, Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1945), 642.

as "regular 'sewing-machine' rhythms,"[1] as "the fire and fury of the Italian style,"[2] or simply as being in the Vivaldian manner. "Organic rhythm" would seem as apt a description, especially when a kind of permanent animation among parts affects the entire texture of a fast movement. A movement identified by persistent rhythms has come to be known as a perpetuum mobile, or less accurately for the early eighteenth century, as a "study."[3]

Homogeneity of rhythm seems the desired effect in fast movements comprised of continuously reiterated rhythmic patterns. In such contexts, technical resources of the violin are freely displayed in idiomatic figurations. Melodic motives in smaller, more rapid note values seem to have been the natural vehicle for display of the agility of the violin. In solo violin sonatas, rhythmic patterns

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[1]Thurston Dart, The Interpretation of Music (London: Hutchinson House, 1954), 94.

[2]Manfred Bukofzer, op. cit., 222.

[3]Exceptional are the 6 Sonate per cembalo, divise in studii e divertimenti of Francesco Durante (1684-1755). Each of the six sonatas consists of a "studio" and "divertimento."

with smaller subdivisions of the beat are given typically to the violin, the principal solo instrument. The continuo line, on the other hand, seems most frequently to be assigned a pattern based on the next larger note value.

For the twentieth-century listener, music designed in homogeneous rhythm may seem to border on the monotonous, and in the hands of composers less skilled than Vivaldi, this often results. Vivaldi solved the problem of monotony in several ways. Variously, he fashioned melodic motives of sufficient interest to compensate for rhythmic uniformity or enlivened his musical fabric with attractive sequences, harmonies, or tonal shifts.

If, occasionally, continuous rhythmic activity alone is required to sustain principal musical interest, some brief detail may effect relief for the voice that carries the deminant pattern of rhythm. For example, the relentless repetition of rhythm may be relieved at principal cadences by momentary broadening of note values. At other times, notably at cadences, the solo part relinquishes its persistent rhythmic figure to the continuo, which temporarily sustains the prevalent motion. Thus one part covers the rhythmic caesura of the other.

Again, relief from uniformity of rhythm may be achieved through changes of articulation. Sparing but effective use of this procedure is featured, for example, in the concluding Gavotta Presto of Opus II, No. 9. Here, single bow strokes for individual eighth notes prevail. However, the brief contrast of slurred groups prior to thematic recapitulation imparts freshness to the imminent structural return, although the motion of eighth notes continues.

In other cases, variety is achieved through the simple device of exchanging parts. Equal functions are thus assigned to solo violin and continuo, in a process that may, in turn, add contrast of register or timbre. This procedure unifies the complete texture and often gives idiomatic string figures to both treble and bass instruments.

Vivaldi takes a simple and direct approach to the matter of rhythm for virtuoso movements in very fast tempos. Scored usually for solo treble instrument and continuo, each part adheres to its own basic pattern of rhythm throughout, as in Opus II, No. 12, II, Capriccio Presto.

Typically, the treble instrument is given the smaller rhythmic subdivision and the continuo the larger note values. Consistent bowings and a minimum of left-hand activity for the violinist insure the even projection of rhythmic lines. Crossing of strings is kept to a minimum, if present at all, in such rapid movements.

The degree of difference in rhythmic activity between solo and continuo lines becomes apparent especially in Giga Presto movements of solo sonatas. Here the solo instrument consistently presents triplet rhythms in compound measure, while the continuo has simple dotted forms of the unit of beat. Melodic motives of the solo part appear as simple tracings of triads, or as conjunct scale patterns, both of which lend themselves to a brisk tempo.[1]

Persistent rhythmic motion in other movements is attained only after the initial phrase. Typically, such movements imply a tempo slower than presto. Rather than abruptly begin the essential motion of the movement, as in presto passages, musical tension may be accumulated in an independent opening phrase; only then is rhythmic energy

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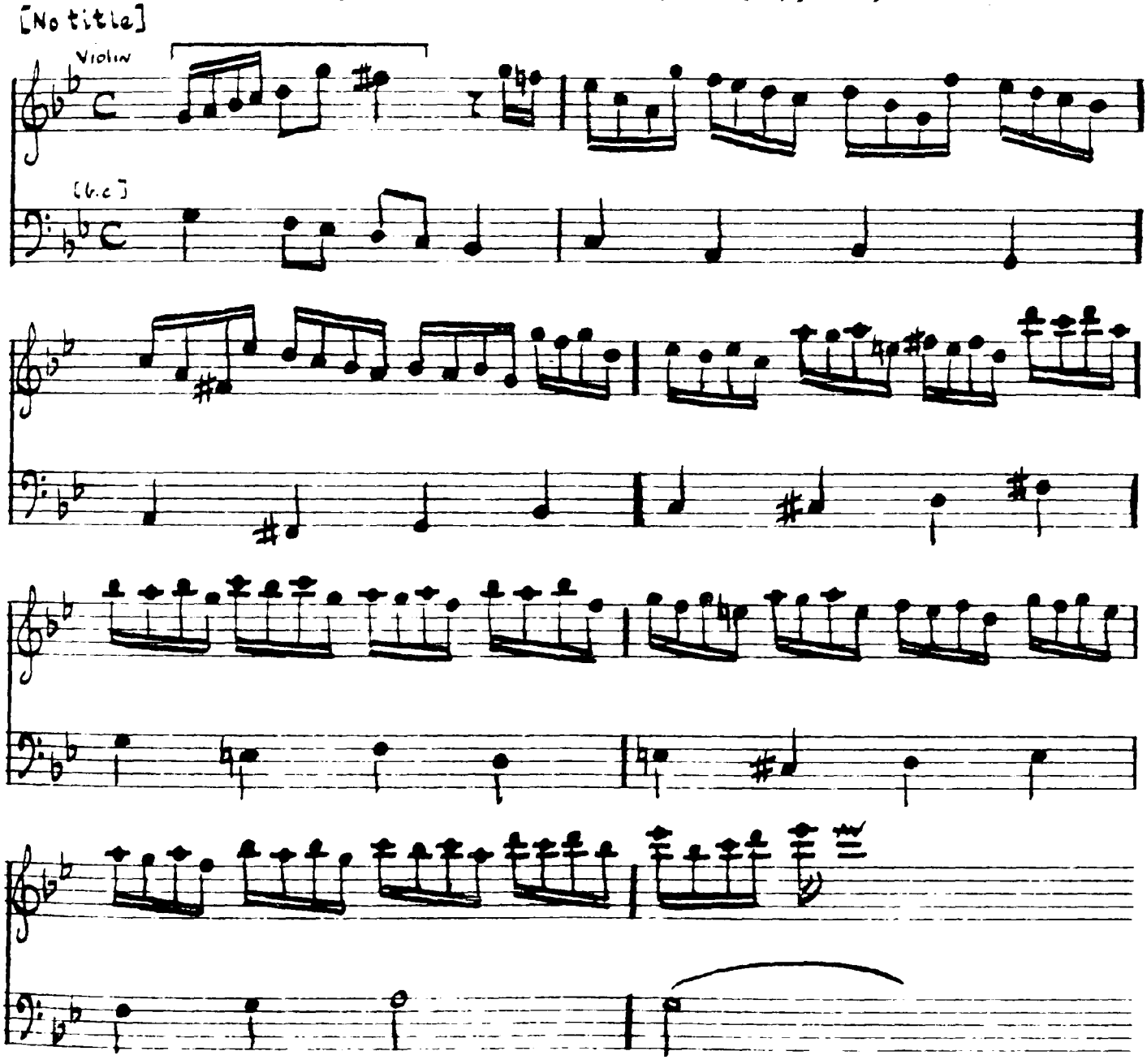
[1]See, for example, Opus II, No. 5, III; No. 8, II; No. 9, III; and No. 11, II.

released in the form of continuous motion. This opening phrase usually differs in detail from the motive that is to follow persistently in the broad course of the movement.

The fourth movement of Dresden R/11 (1) illustrates this type of start (Ex. 48).

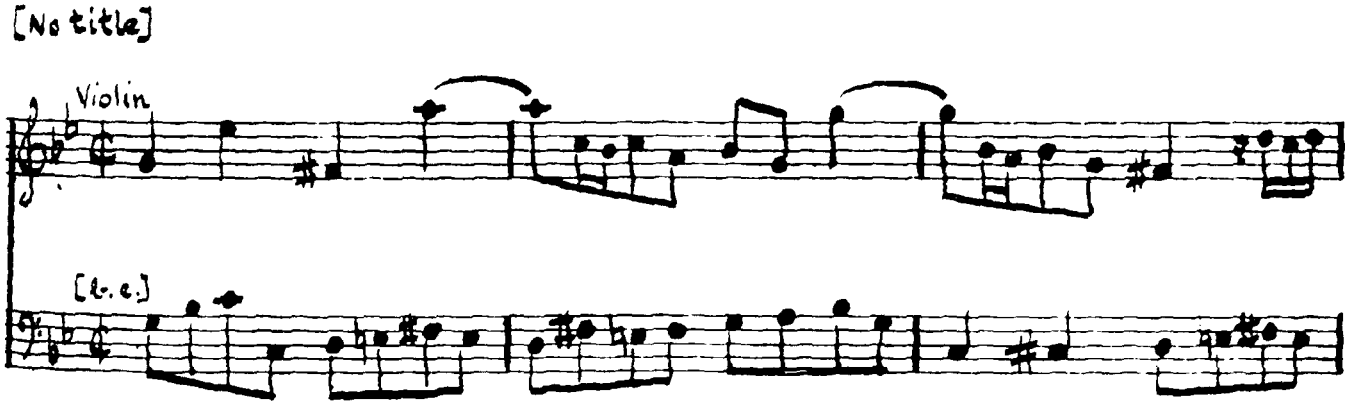
Ex. 48. Excerpt from Dresden R/11 (1), IV, mm. 1-8

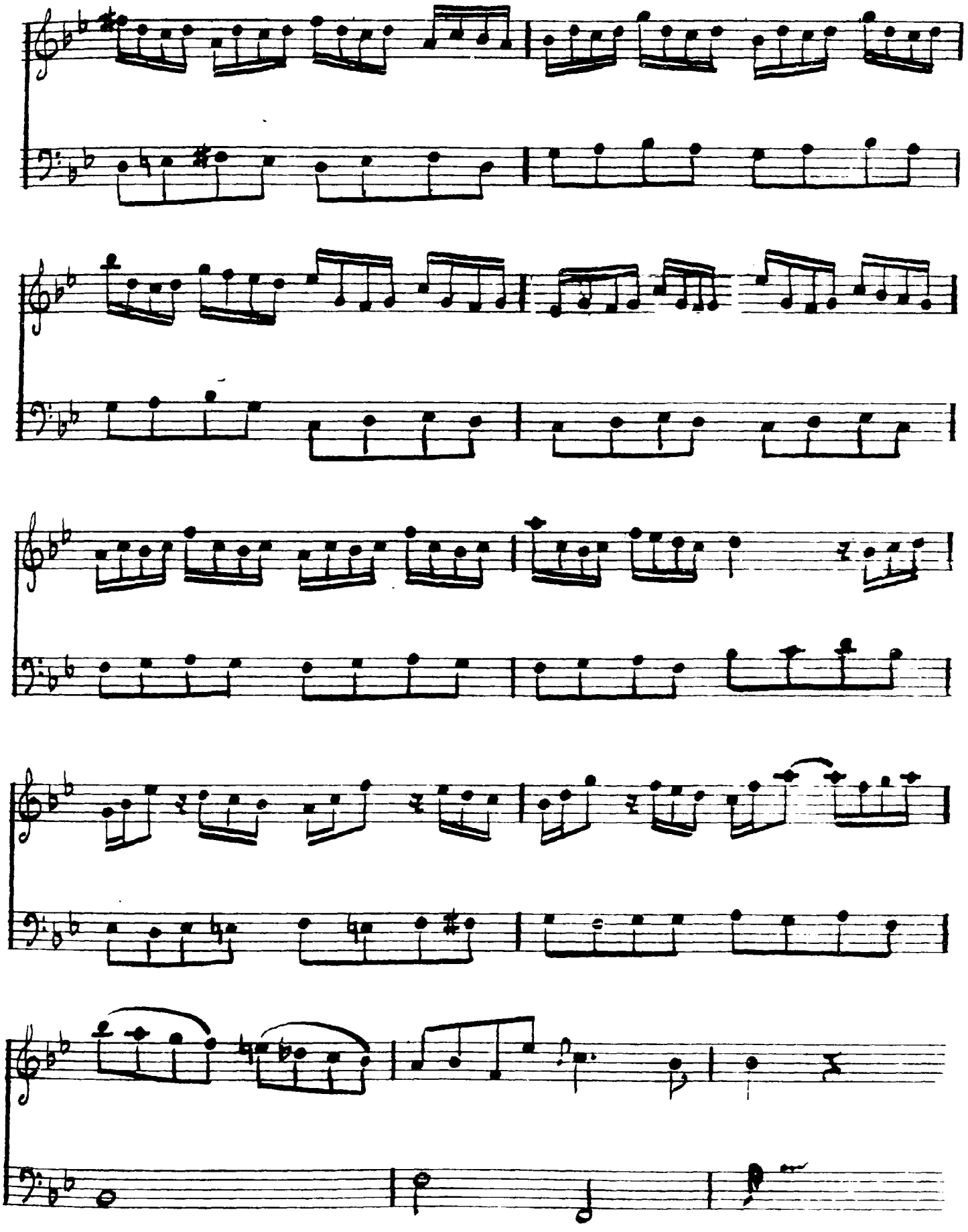


The solo violin outlines the tonic key by step and skip, and comes to rest with a longer note value on the leading tone. This procedure accumulates melodic and tonal tension that seems to release and propel the ensuing pattern of sixteenth notes. The energy and forward motion of the melody are reactivated subsequently by sequences, and additional impetus is provided by changes of register.

Vivaldi follows a similar procedure in the second movement of Dresden R/6 (1). The initial phrase gains tension through disjunct intervals and syncopation, and moves to the leading tone, as in the previous example. A more protracted passage in sixteenth notes follows. New impetus is added subsequently by sequence of a modified rhythmic unit. Final drive to the next cadence is enhanced further by chromaticism in the continuo part (Ex. 49).

Ex. 49. Excerpt from Dresden R/6 (1), II, mm. 1-15





Syncopation

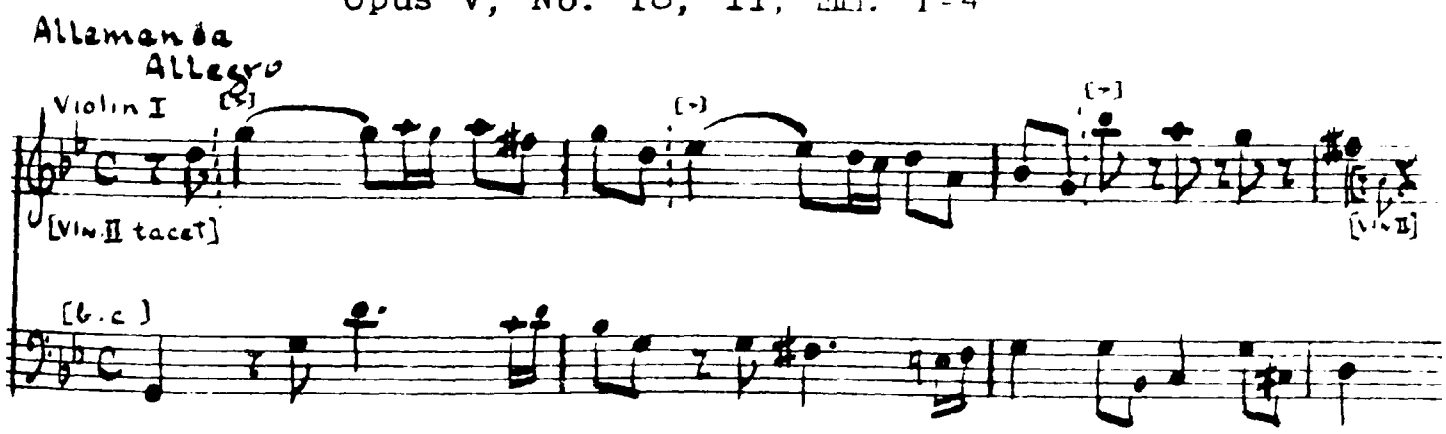
Syncopation has been mentioned, especially for its use to effect decisive changes of melodic character in approaches to cadences, and to lend freshness to initial themes, clearly distinguishing them from melodies of adjacent movements. Such characterization of themes by syncopation is a frequent practice.

As manifested in syncopation, contradiction between the underlying pulse and the actual rhythm of themes is achieved in several ways: by placement of stress on normally weak beats, by use of rests on strong beats, and by holding weak beats over into strong beats with ties.

In the Allemanda Allegro of Opus V, No. 18, for example, the initial theme in the violin immediately displaces the normal accentual pattern of $\frac{4}{4}$ (C) meter (Ex. 50).

Ex. 50. Displacement of meter in initial theme

Opus V, No. 18, II, mm. 1-4



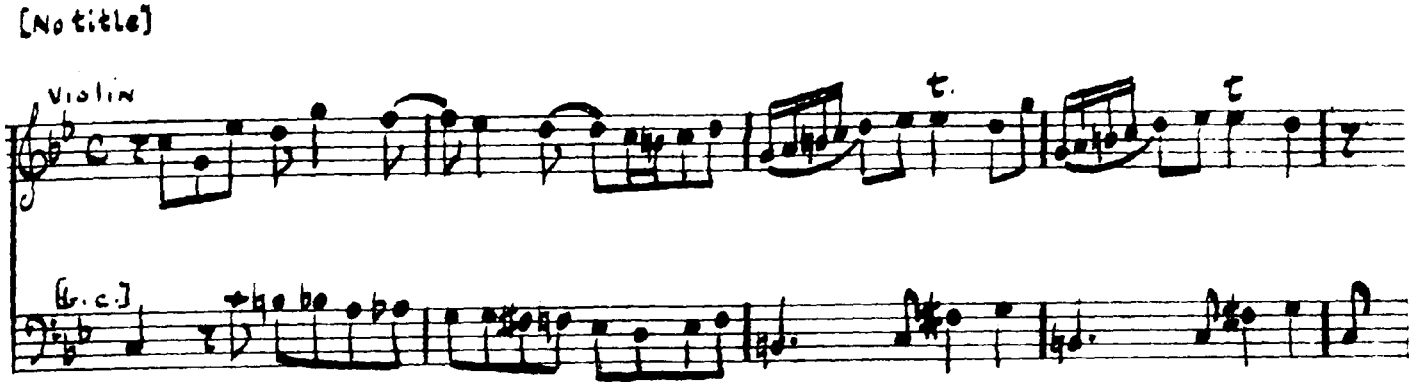
At the outset, the strong beat is shifted to the second quarter of the measure through the combined effect of three details in the violin part: (1) an initial eighth rest, (2) the anacrusic nature of the following eighth note on the dominant, and (3) the rising motion from dominant to tonic. The longer note-value of the tonic confirms the shift in accent. The displacement of meter by one beat continues through the entire opening melodic phrase into the fourth measure. Only then do the violin and continuo lines join in the normal pattern of accents. At this point, the second violin, in imitation of the first violin, duplicates the previous syncopated lines at another pitch level; thus, again normal patterns of accent are displaced.

Again, the opening theme of Dresden R/10 [4], IV, Suonata à Solo fatto per M^r. Pisendel, follows generally the same principle of metric displacement by syncopation. Only the details differ: chromatic coloration of the supporting continuo line complements strikingly the musical interest of the syncopation. The solo violin theme agrees firmly with the continuo and the $\frac{4}{4}$ (C) meter at the beginning of the third measure (Ex. 51).

Ex. 51

Syncopated theme combined with chromatic bass line

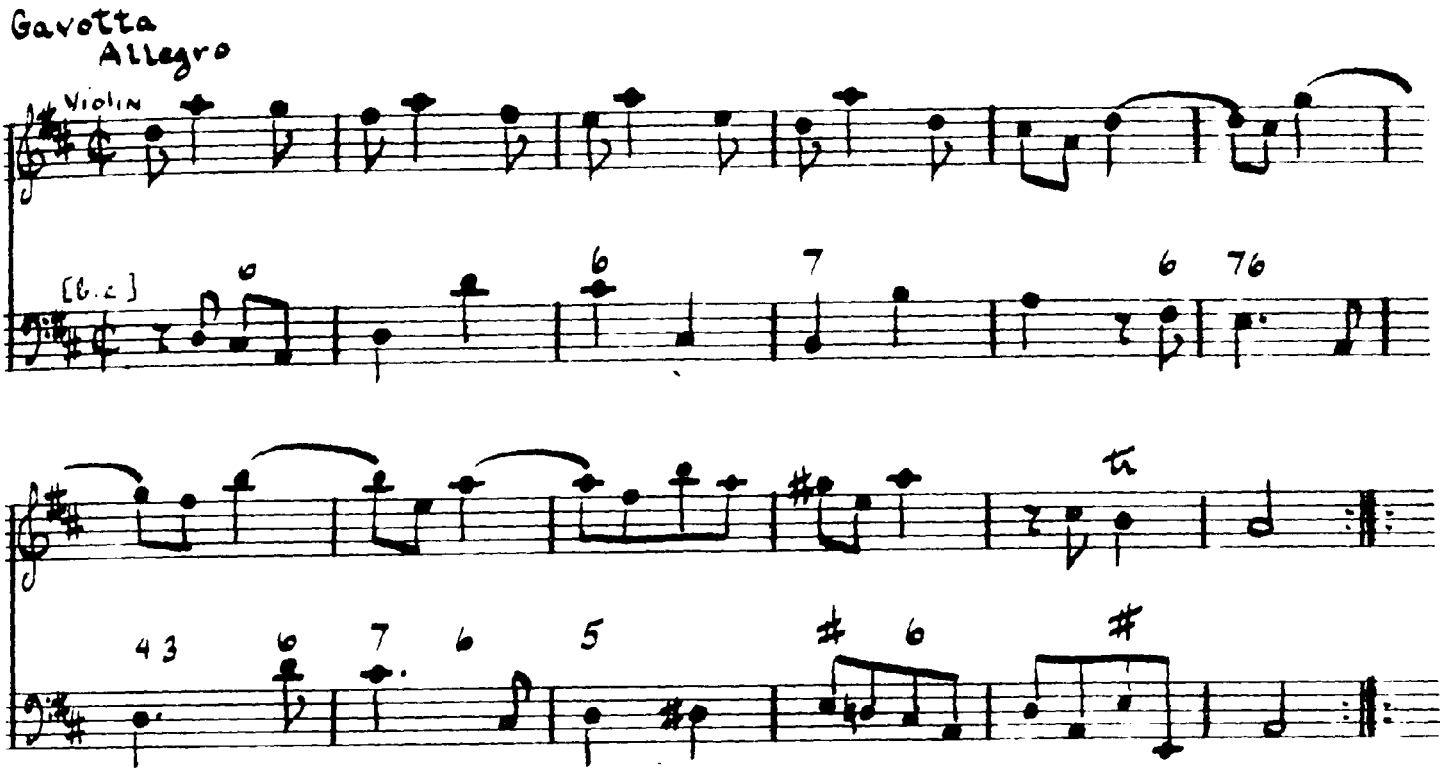
Dresden R/10 [4], mm. 1-4



Two further illustrations of syncopation seem particularly deserving of mention. Virtually the entire Gavotta Allegro of Opus II, No. 11, is syncopated in nature. The syncopation is based upon the disturbing influence of the recurrent pattern of ♪ ♩ ♪ in $\frac{2}{4}$ (C) meter, and, later, upon additional shifts of normal metrical impulses in the violin part. The opening theme of the Gavotta Allegro is made continuous in nature by syncopation, and comes to rest only in the terminal cadence at the first double bar (Ex. 52).

Ex. 52. Use of syncopation as a device of continuation

Opus II, No. 11, III, mm. 1-12

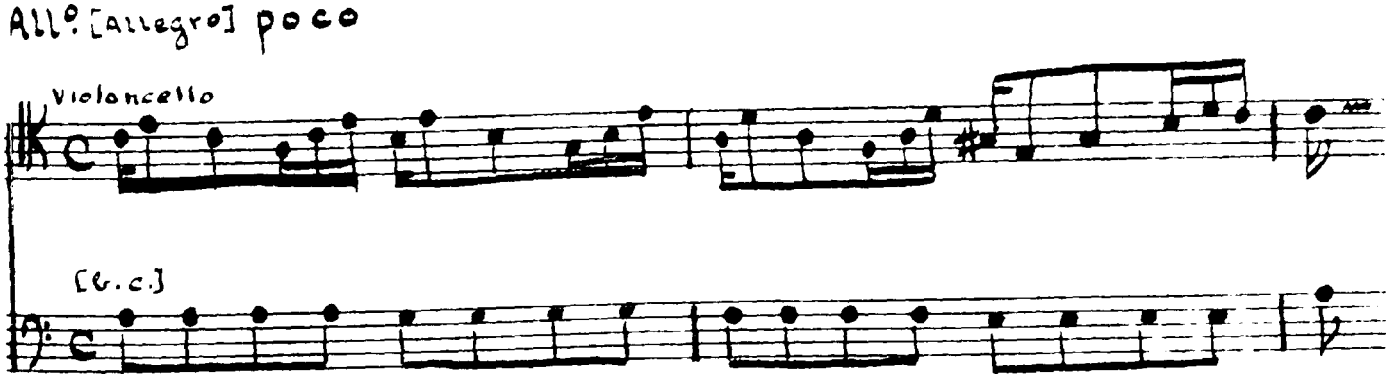


The Allegro poco of Naples A Minor features a theme based upon syncopation within the measure (Ex. 53).

Ex. 53

Syncopation identified with germinal rhythmic idea

Naples A Minor, II, mm. 1-2



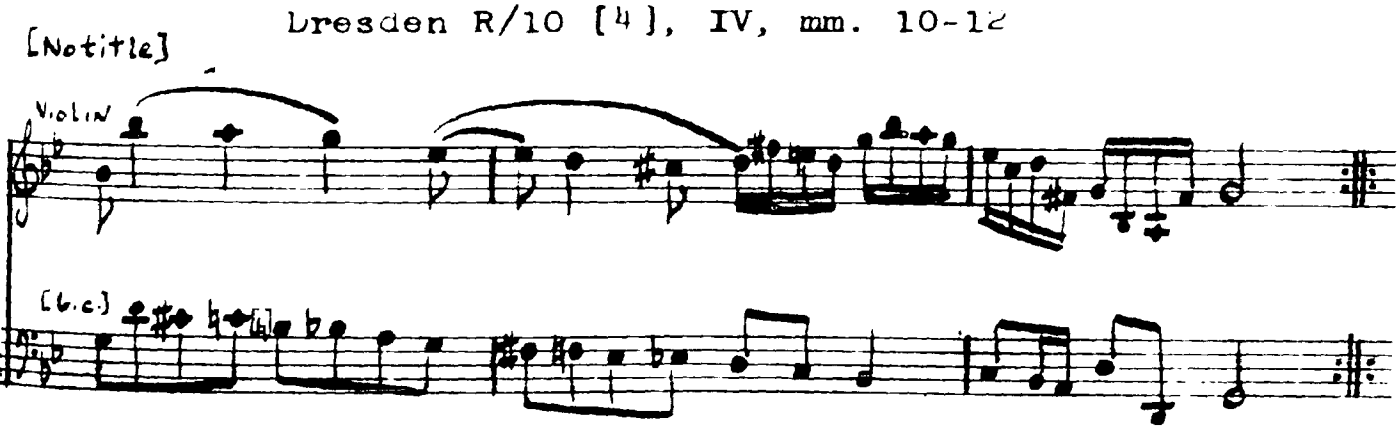
The vitality of the pattern  pervades the whole movement, and serves as a factor of unity in its original form and of variety in its various transformations.

Syncopation plays a significant role in the formal organization of individual movements, especially when internal contrasting material or approaches to cadences are characterized by such rhythmic treatment. Syncopated passages, as treated by Vivaldi, project themselves from the design to the ear of the listener in singular fashion, in a manner suggestive of Mozart. For example, the juxtaposition of syncopated with unsyncopated figures prior to the first double bar of Dresden R/10 [4], IV, seems to increase the tonal weight of the ultimate cadence itself Ex. 54).

Ex. 54

Use of syncopation in contrasting rhythmic textures

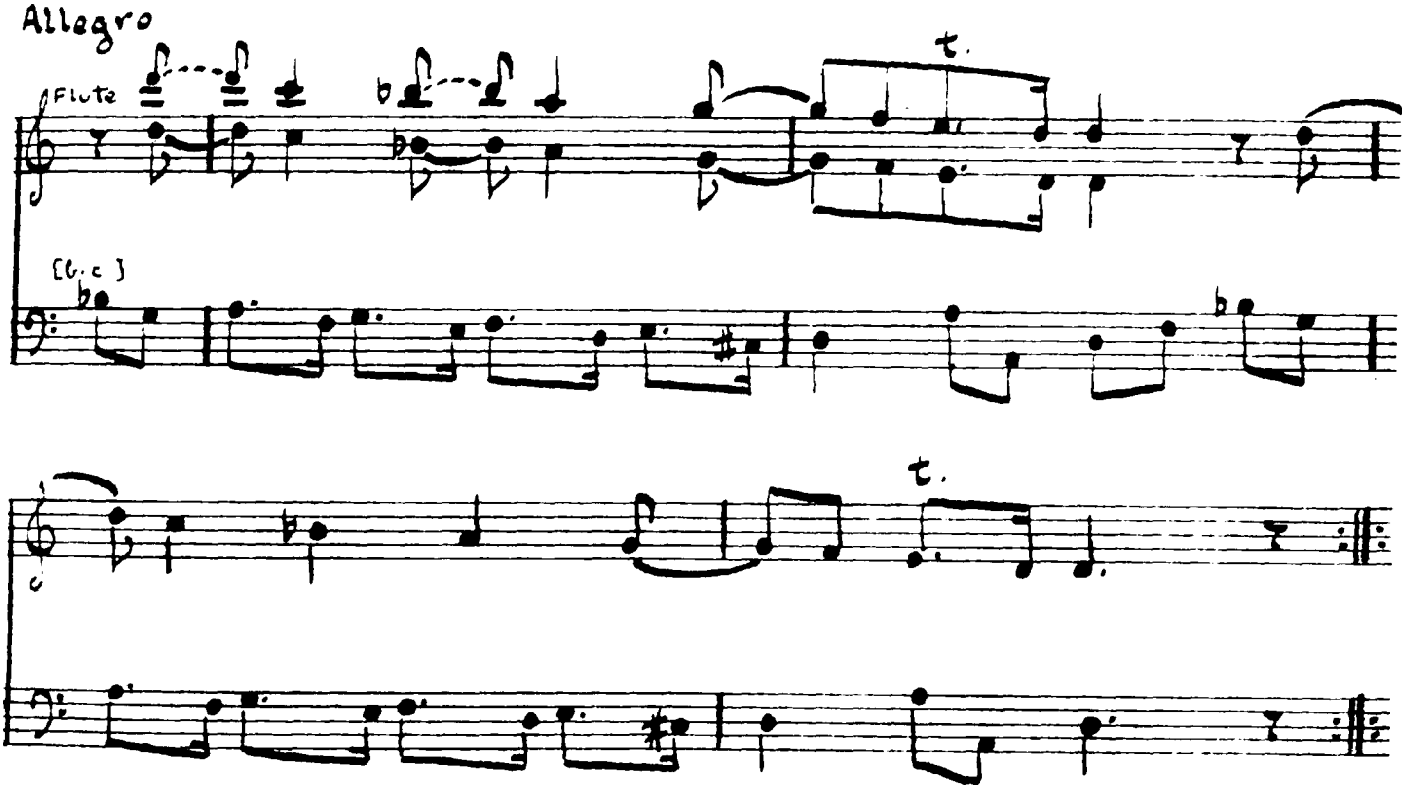
Dresden R/10 [4], IV, mm. 10-12



The combination of syncopation with a descending chromatic continuo line also functions as a structural return, as it recalls the analogous character of the opening theme (see Ex. 51).

Similar conclusive effect is gained through syncopation in the final measures of Upsala, IV. The syncopated closing phrase is stated twice in its entirety (Ex. 55).[1]

Ex. 55. Excerpt from Upsala, IV, mm. 17-21



[1] Vivaldi apparently offers the option of performing the first phrase an octave above the second, for the flute part is written in octaves in this passage. A comparable, though much less extensive, notation in optional octaves is found in Handel's Sonata XVI for Traversa solo (see George Friedrich Händels Werke, Leipzig: Ausgabe der Deutschen Händelgesellschaft, 1858, Vol. XLVIII, 130-133).

Rhythmic interest is furthered by the dotted note values of the continuo, which serve as foils to the tied notes of the flute part.

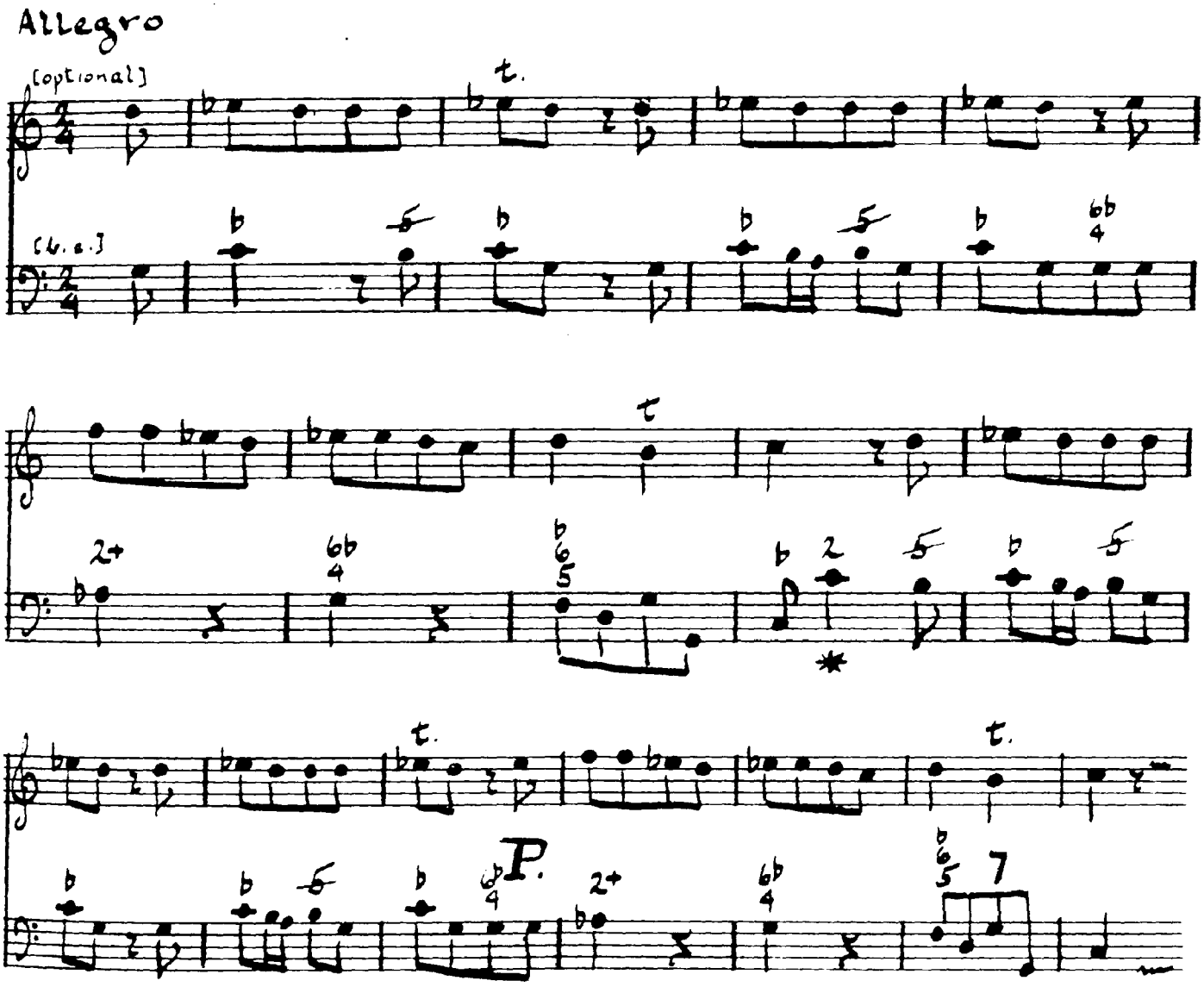
Syncopated passages between initial themes and terminal cadences of binary structures serve as intermediate contrasting material or effect incipient development sections. Both these functions are illustrated in the Allegro ma non presto of Opus XIII, No. 4. As a matter of contrast, the syncopated phrases in Part II differ in nature from all others in the movement. Six-fold statement of the syncopated phrases sets off the bulk of the mid-section of the design in a ternary organization that suggests sonata form. Sequential treatment of the syncopated phrases suggests a developmental function further supported by increased rhythmic motion in the continuo.

Syncopation may be employed on a smaller scale, but with telling effect, to elide phrases as in Opus XIII, No. 1, IV (Ex. 56). Less protracted use of syncopation in intermediate formal areas is fairly common in the sonatas. Syncopation, however, usually serves one of the described functions or effects, and enhances the instrumental nature

of the music. Syncopation, unquestionably, adds a desired element of musical tension, provides interesting rhythmic complexes, and increases the life of Vivaldi's music.

Ex. 56. Phrase elision through syncopation

Opus XIII, No. 1, IV, mm. 93-108



Lombardian Manner

The "Lombardian manner,"[1] an inverted dotted rhythm , has figured widely in discussions of the music of Vivaldi and his contemporaries. However, authors of the eighteenth and nineteenth centuries, who labored under insufficient historical knowledge, have grossly exaggerated the role Vivaldi played in the dissemination of this rhythmic mannerism. Quantz, for example, pressed claims for the prior use in Germany of the Lombardian manner over that acclaimed for Vivaldi in Rome. It seems somewhat improbable that Vivaldi would have introduced the Lombardian manner in the first half of the eighteenth century; inverted dotted rhythms of this kind had occurred commonly for approximately two hundred years before this time. Such rhythms are common in French songs of the sixteenth century; music of Purcell and John Blow also reveals frequent use of the rhythm. In the music of Vivaldi's own country, instrumental and vocal works of the seventeenth century abound in the Lombardian manner. Composers of instrumental music of this period who

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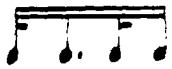
[1]Known otherwise as the Scotch snap or Scotch catch, this figure is a feature of the slow strathspey and certain other examples of Scottish music. It is also called the

employed the rhythmic figure were Biagio Marini, Giovanni Battista Fontana, and Marco Uccelini.

The Lombardian manner became a feature of the style galant, and this fact alone may have given rise to Quantz' opinion that the mannerism was a passing fad restricted to the second quarter of the eighteenth century. Bach and Handel, among Vivaldi's contemporaries, frequently employed the rhythmic figure. Continued use of the inverted dotted rhythm today in the music of Bartok and Stravinsky, in jazz and other American music, further dispels the validity of any nationalistic claims.

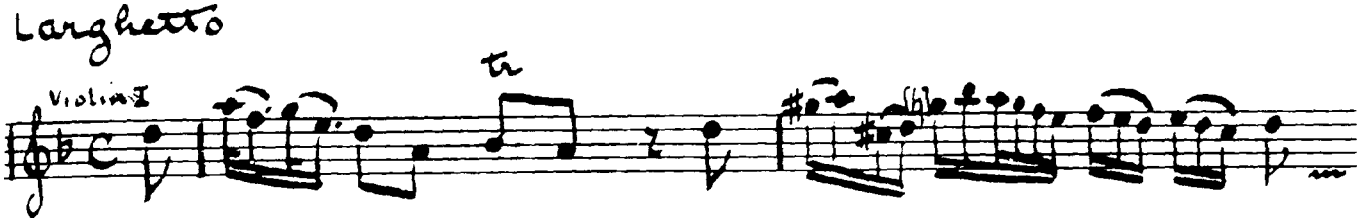
The manner in which Vivaldi employs the Lombardian manner in his sonatas assumes more importance than might be inferred from accounts, for it often imparts expressiveness in slow movements of galant character. The central Larghetto movements of both Turin, Giordano I, No. 7, for two violins and continuo, and Turin, Foà IV, p. 9 (Opere Sacre), for lute, violin, and continuo, for example, have the expressive qualities of galant pieces, and each slow movement features significant use of the Lombardian mannerism.

Lombardian style. Passages of non-Scottish music which feature this rhythm are often referred to as "alla Lombarda."

The inverted dotted rhythm takes on more than the quality of mere effect in the Larghetto of Turin, Giordano I, No. 7. The arresting nature of the initial theme derives from the figure  of its first measure (Ex. 57).

Ex. 57. Thematic use of the Lombardian manner

Turin, Giordano I, No. 7, II, mm. 1-2



This figure occurs only four times in the course of the movement, twice when the initial theme is stated alternately by the two violins at the outset of the movement, and twice more when the same procedure is followed in thematic recapitulation. Such sparing use of the rhythm and its advantageous position in the thematic phrase make the figure attractive, and clearly delineate principal structural areas.

In Turin, Foà IV, p. 9 (Opere Sacre), II, a variant of the Lombardian manner ()[1] is employed as

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[1] See also Turin, Giordano I, No. 9, II, initial theme, and elsewhere in movement further variation in ; Turin, Giordano I, No. 8, II, , mm. 23-24.

contrasting material to effect a mild climax in the solo-istic lute part. Its use is made all the more effective because of the contradictory nature of the prevalent rhythm  of the movement (see Ex. 43, mm. 8-9 and 29-30). Similar variants are found in the initial Allegro non molto of the same sonata.

Vivaldi features the Lombardian rhythm in somewhat different fashion in the initial Allegro of Turin, Giordano I, No. 10 for two violins and continuo. Here the rhythm appears in a texture further distinguished by repeated tones and pedal point, the sonorous complex strikingly anticipatory of pages from Beethoven (see Ex. 23-a and 23-b). The passage is heard twice more, and each occurrence impresses itself strongly upon the structural outlines of the movement.

Diminution

Vivaldi's slow movements frequently feature a kind of rhythmic ornamentation known as diminution. Identified by the breaking up of the essential melodic line into quicker, florid passages, diminution had great popularity in the improvisatory art in this period. Contemporary

accounts tell us in effect that melody in certain slow movements reveals only the skeletal outline upon which the performer was to lavish his improvisatory skill. However, a substantial number of Vivaldi's slow movements feature melodies whose embellishment seems to have been indicated carefully, and it may well be that he chose to notate embellishments he desired rather than to leave them to the vagaries of the individual performer.

Hiller praised as exceptional Pisendel's performance of a certain Adagio, describing it as "devoid of unnecessary graces and thoroughly virile."[1] Whether he referred to a performance of Vivaldi's music is not known; but Pisendel's style of playing may have influenced the five sonatas written for him by Vivaldi, some of which contain slow movements with notated diminutions in moderate quantity. The following illustrations from Dresden R/10 [4], one of the solo sonatas dedicated to Pisendel, clearly show a kind of extroverted romanticism in their diminution (Ex. 58).

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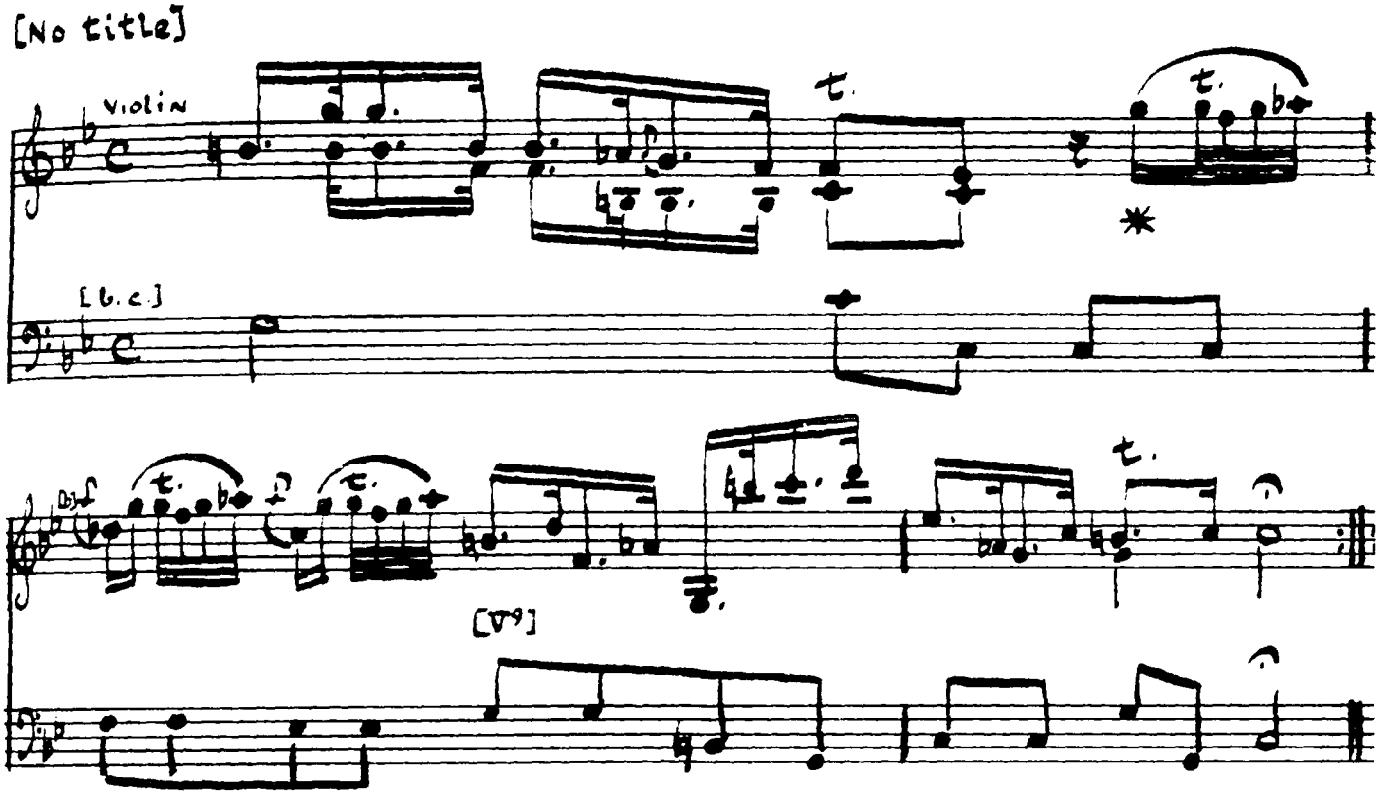
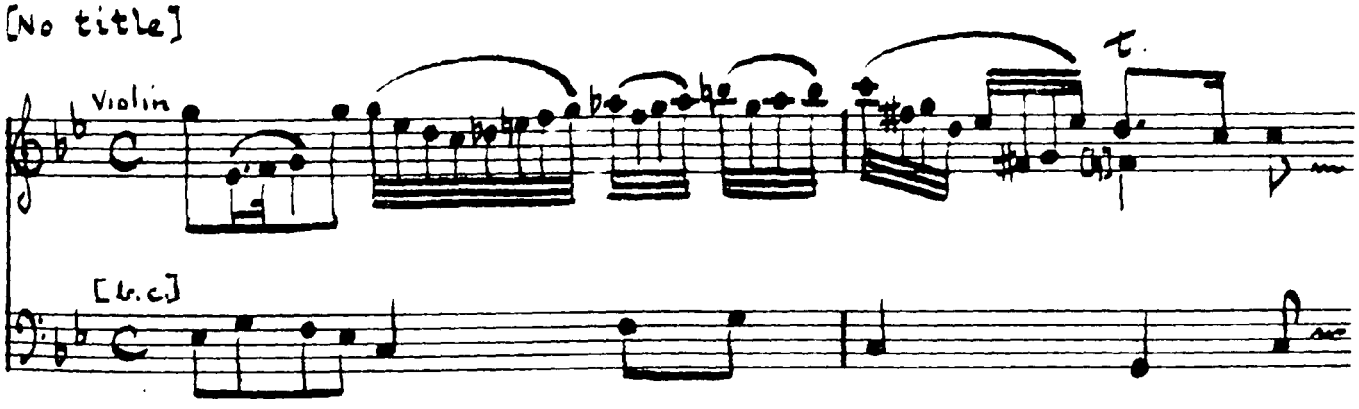
[1]Sachs, op. cit., 291.

Ex. 58. Diminution in expressive solo passages

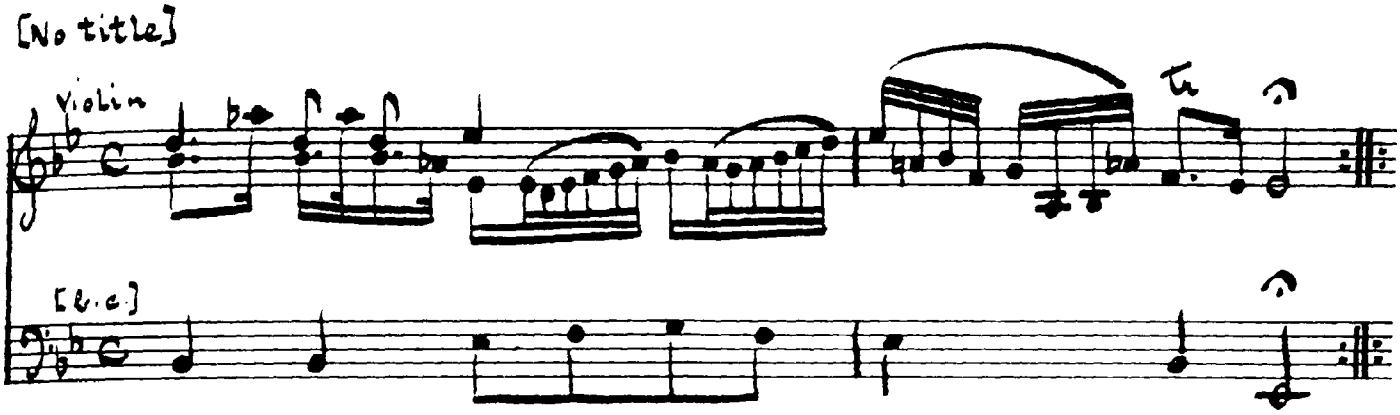
a. Dresden R/10 [4], I, mm. 18-20



b. Dresden R/10 [4], III, mm. 8-9



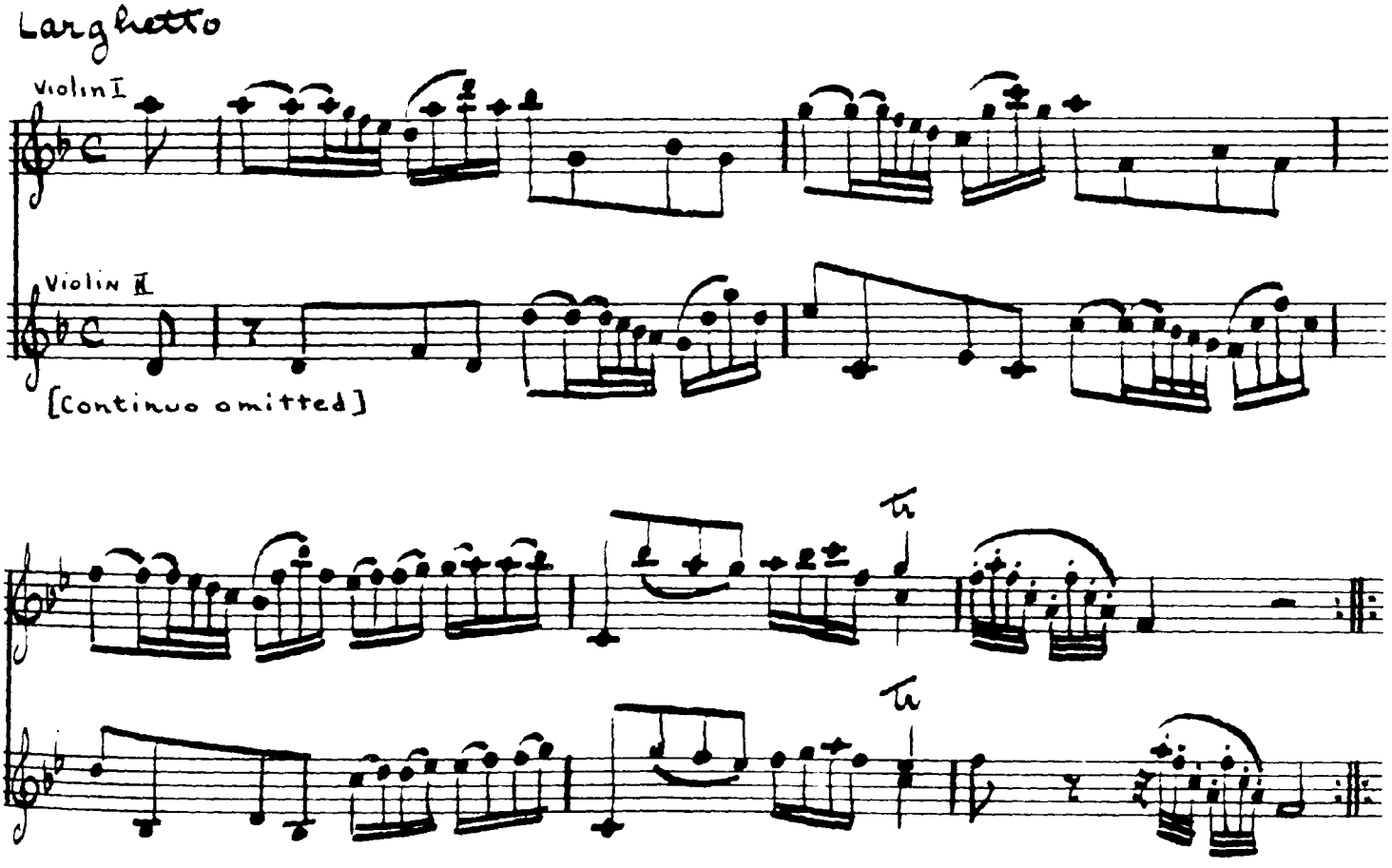
c. Dresden R/10 [4], III, mm. 13-14



Diminution is equally effective for two violins, as shown in Turin, Giordano I, No. 7 (Ex. 59).

Ex. 59

Excerpt from Turin, Giordano I, No. 7, II, mm. 5-9



Tirata

The tirata is a particular form of diminution, comprising a group of several tones that move conjunctly to connect principal members of a melody. This ornamental figure appears frequently in Vivaldi's sonatas as an integral part of themes, or as connective tissue between phrases. The tirata is employed frequently for momentary relief in themes whose fundamental nature is the chord line (Ex. 60),

Ex. 60. Tirata as an element of contrast in chord-line theme

Turin, Giordano I, No. 10, I, mm. 1-3

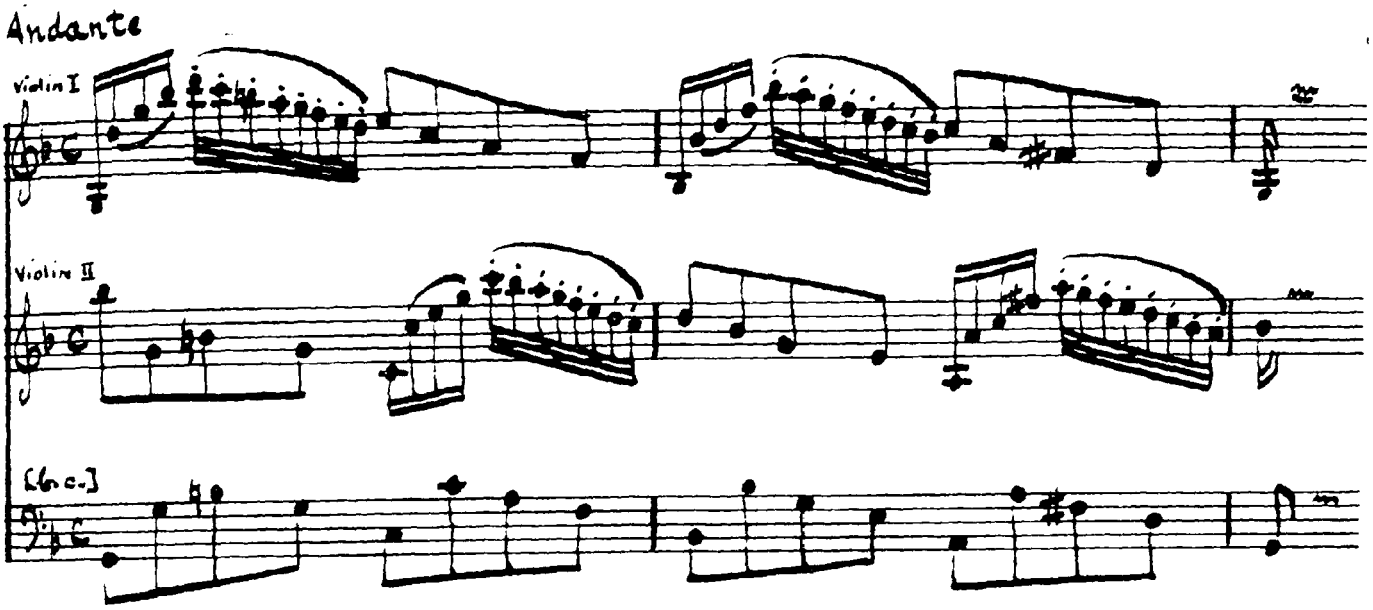


or it serves the same purpose in internal melodic passages of chordal nature (Ex. 61). The tirata appears characteristically following definitive cadences as an energizing agent for the succeeding motive or phrase (Ex. 62).

Ex. 61

Use of tirata in internal chord-line passages

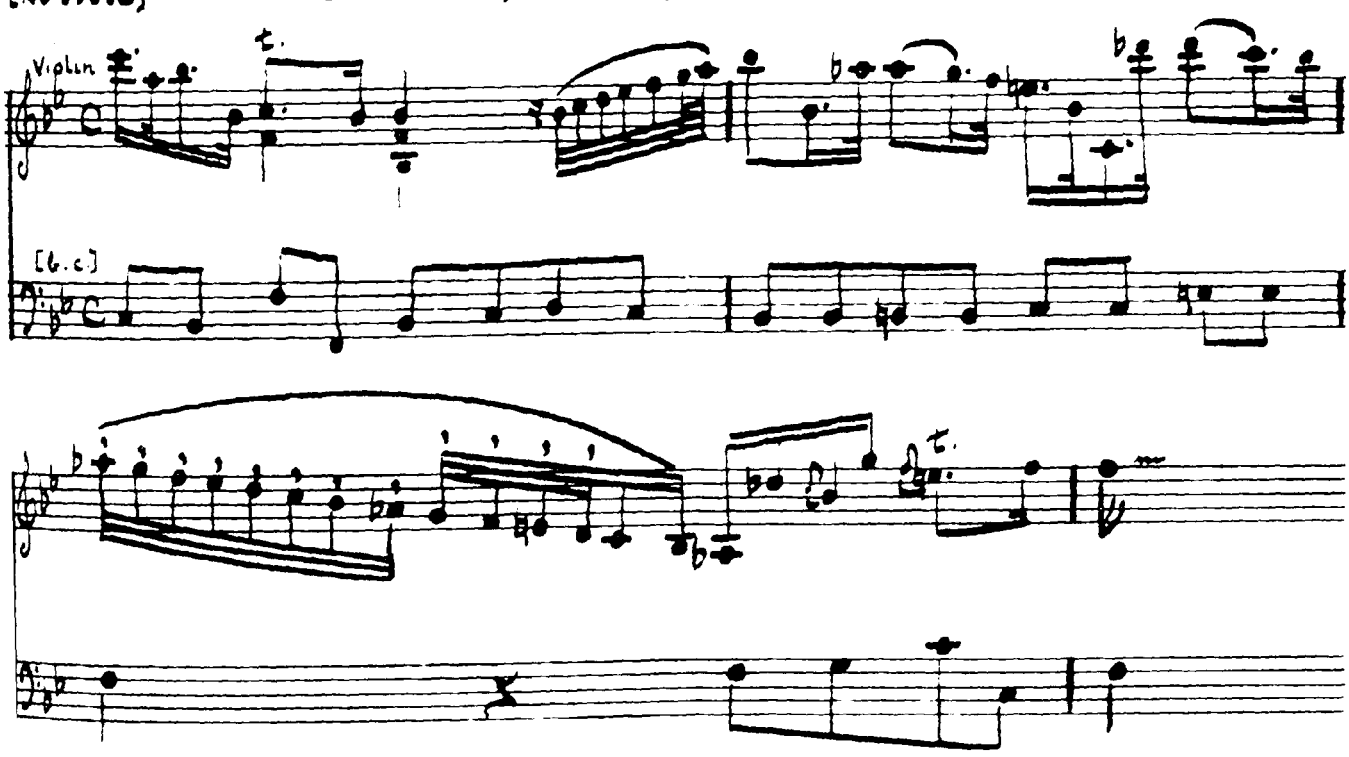
Turin, Giordano I, No. 10, II, mm. 22-23



Ex. 62

Energizing effect of tirata on phrase beginning

[Notitle] Dresden R/10 [4], I, mm. 12-13

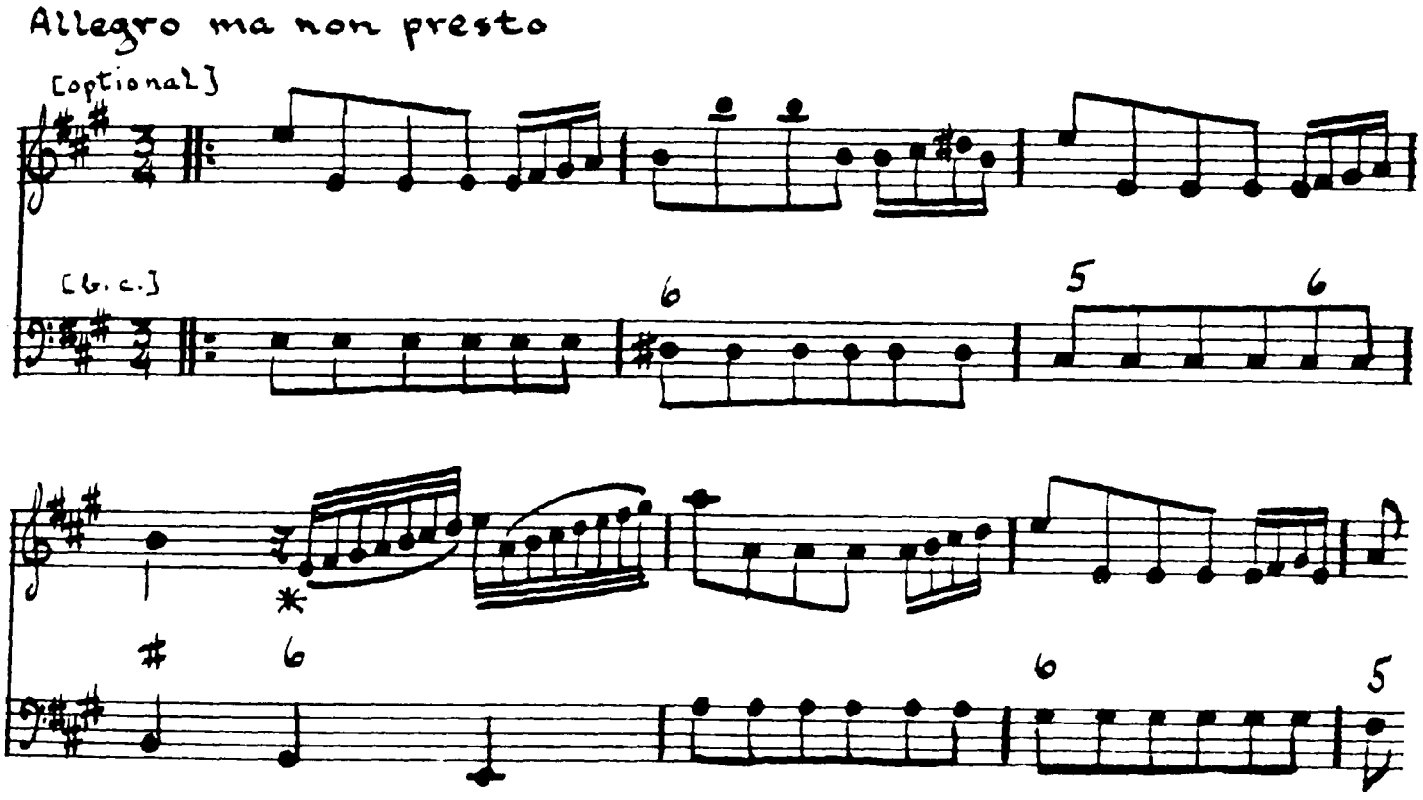


Used in this manner, the tirata serves also as a simple connective device with which to arrive at a new key level, as for sequential statement of thematic material (Ex. 63).

Ex. 63

Tirata used as a connective device

Opus XIII, No. 4, II, mm. 21-27

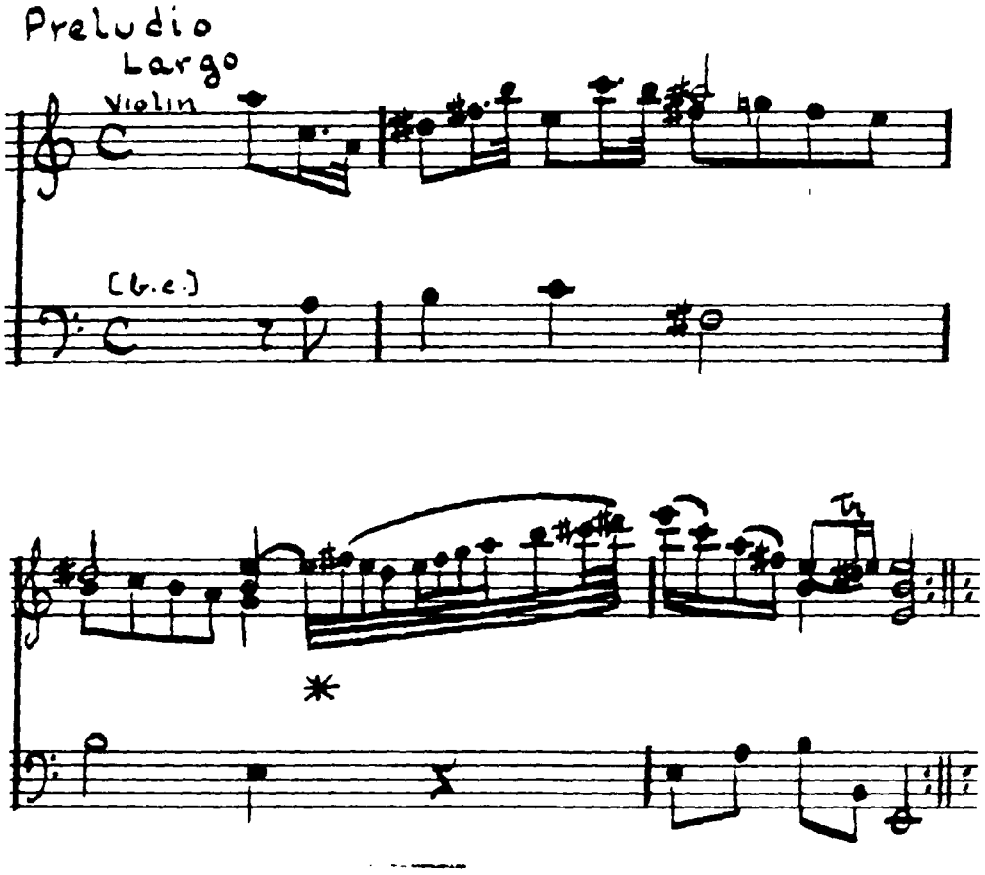


Vivaldi further uses this figure to anticipate terminal cadences, in this way lending additional conclusive weight (Ex. 64).

Ex. 64

Anticipation of terminal cadence by tirata

Dresden R/7 (3), I, mm. 8-12



Duplets against Triplets

The triplet assumes an important position in Vivaldi's rhythmic vocabulary, and attains particular distinction when combined with duplets. Performance of duplets with triplets, a matter which has remained contro-

versial since Vivaldi's time, varied from country to country in western Europe, and even within the practice of the one locale. For example, musicians of such stature as C. P. E. Bach and Johann Joachim Quantz, who lived and wrote in the same milieu, failed to concur on this performance problem;[1] thus, it seems unlikely that universal agreement is possible now. That Quantz may have seemed more conservative than Bach in this matter is beside the point, for it is apparent that different practices existed.

Conceivably, Vivaldi may have sanctioned practices exemplified by both German composers: the progressive manner, which advocated the rendition of  or  as  when combined with  in another part, and the conservative, which especially concerned itself with performing  as  or , so that the final member followed the last note of the triplet .

Thurston Dart, who has made notable contributions to the

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[1]Compare comments in Carl Philipp Emanuel Bach, Essay on the True Art of Playing Keyboard Instruments, transl. William G. Mitchell (New York: W. W. Norton, 1949), 160, with those presented in J. J. Quantz, Versuch einer Anweisung die Flöte traversiere zu spielen (Berlin, 1752), Chap. V, § 22 (Reprint edited by A. Schering; Leipzig: C. F. Kant, 1926).

interpretation of eighteenth-century music, summarizes some practical solutions for playing duplets against triplets in the Italian style, but even these are qualified as rule-of-thumb methods subject to individual circumstances.[1]

As distinguished from the practice of early eighteenth-century French composers, contemporary Italians generally intended music of individual parts to be performed as notated. It seems reasonable to assume that such performance principles apply to parts whose combination opposes duplets and triplets.

For example, in Turin, Foà IV, p. 9 (Opere Sacre), III, for lute, violin, and continuo, there seems little doubt that the conflict of triplets against duplets was intended to be played as notated, since principal points of musical interest and variety are invested in these occasional passages of duplets for the violin opposed to triplets for the "solo" lute. This rhythmic complex provides the sole relief from the unison of lute and violin lines that pervades the movement, but even when binary and ternary rhythmic units are combined, the general simplicity of the movement is maintained (Ex. 65).

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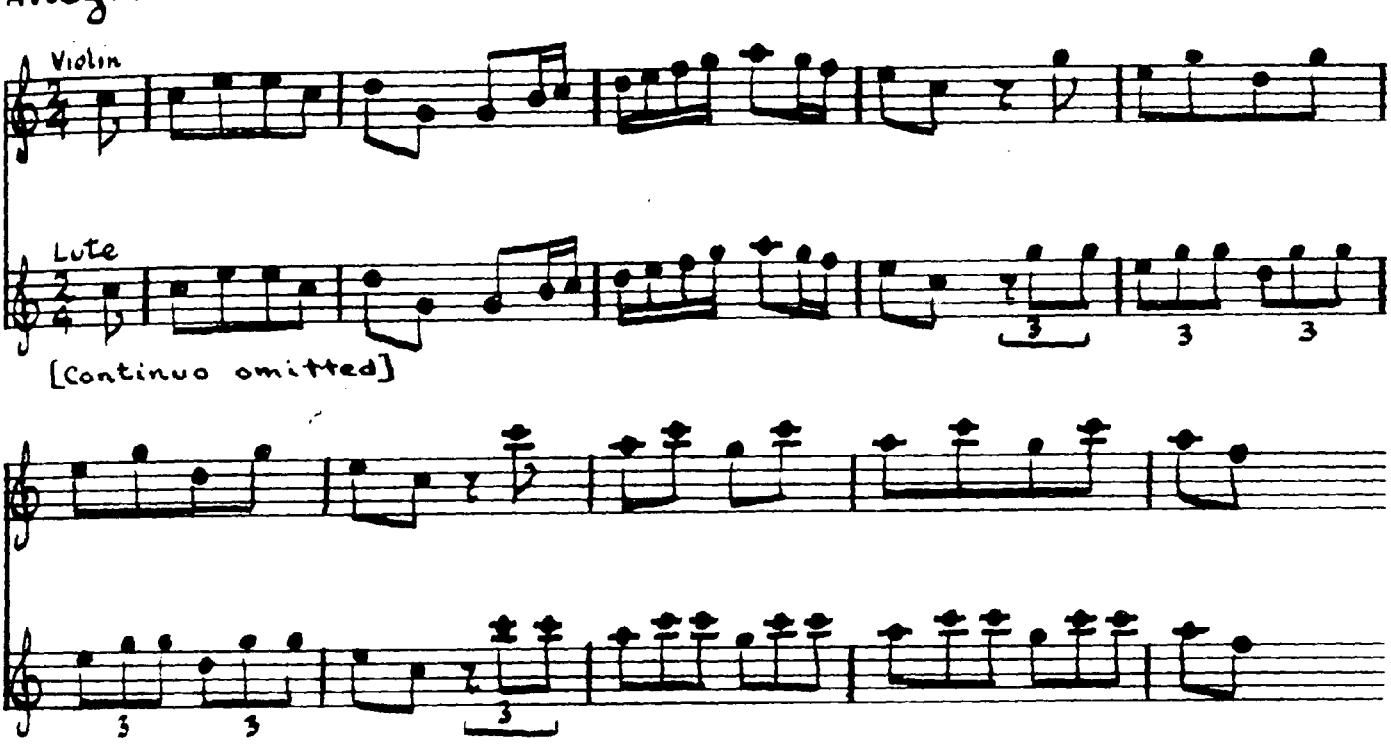
[1] Thurston Dart, The Interpretation of Music, edited by J. A. Westrup (London: Hutchinson House, 1954), 89.

Ex. 65

Combination of binary and ternary rhythmic units

Turin, Foà IV, p. 9 (Opere Sacre), III, mm. 1-10

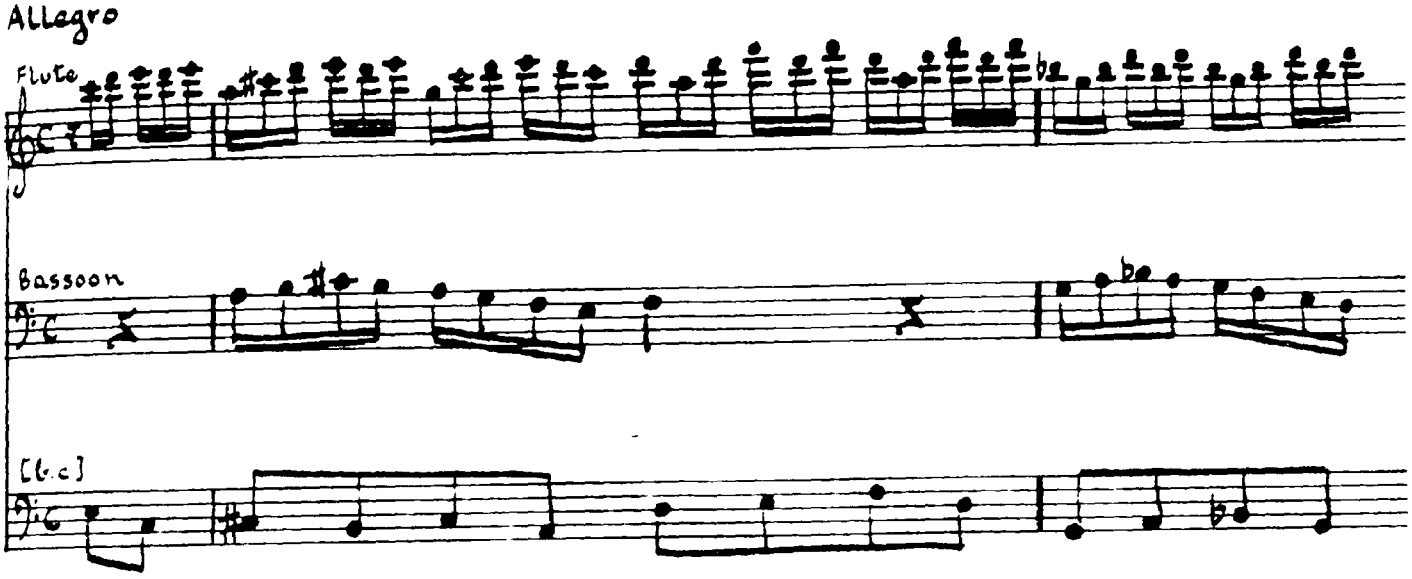


Both fast movements of the trio sonata for flute, bassoon, and continuo, Turin, Giordano VIII, No. 33, show the conception of the solo woodwind lines in terms of opposed rhythmic patterns (Ex. 66). Any interpretation suggesting the reshaping of duplets to triplets refutes the independent spirit of each line.

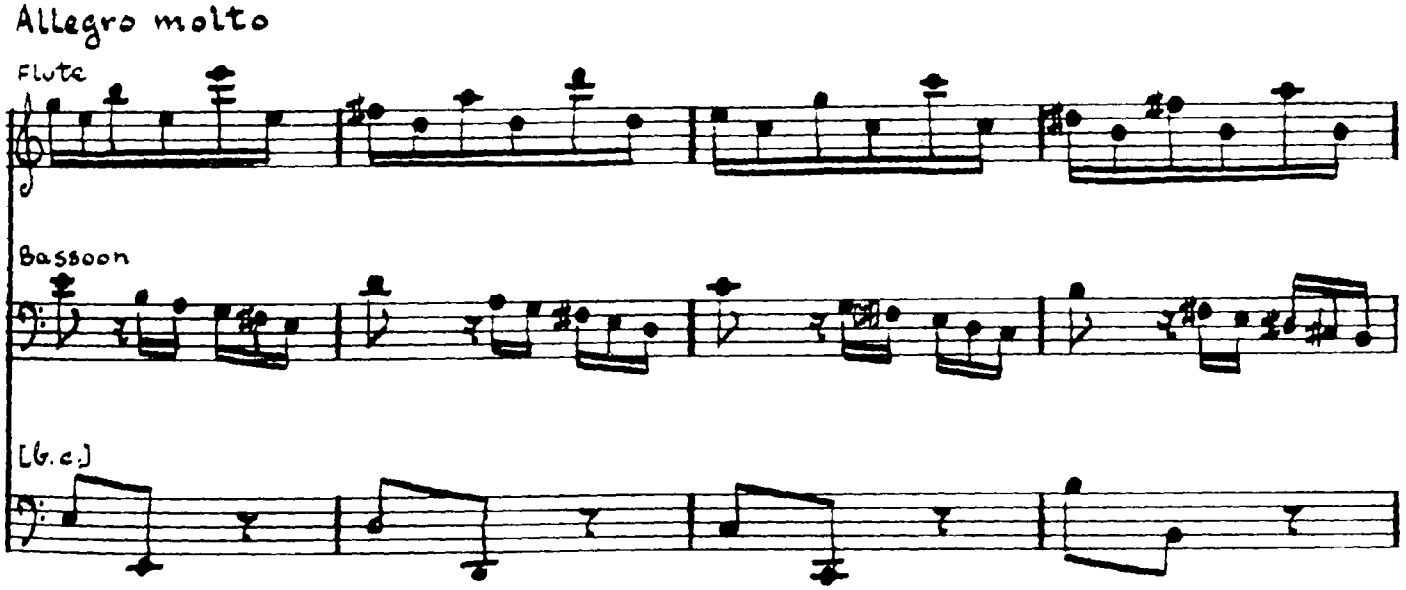
Ex. 66

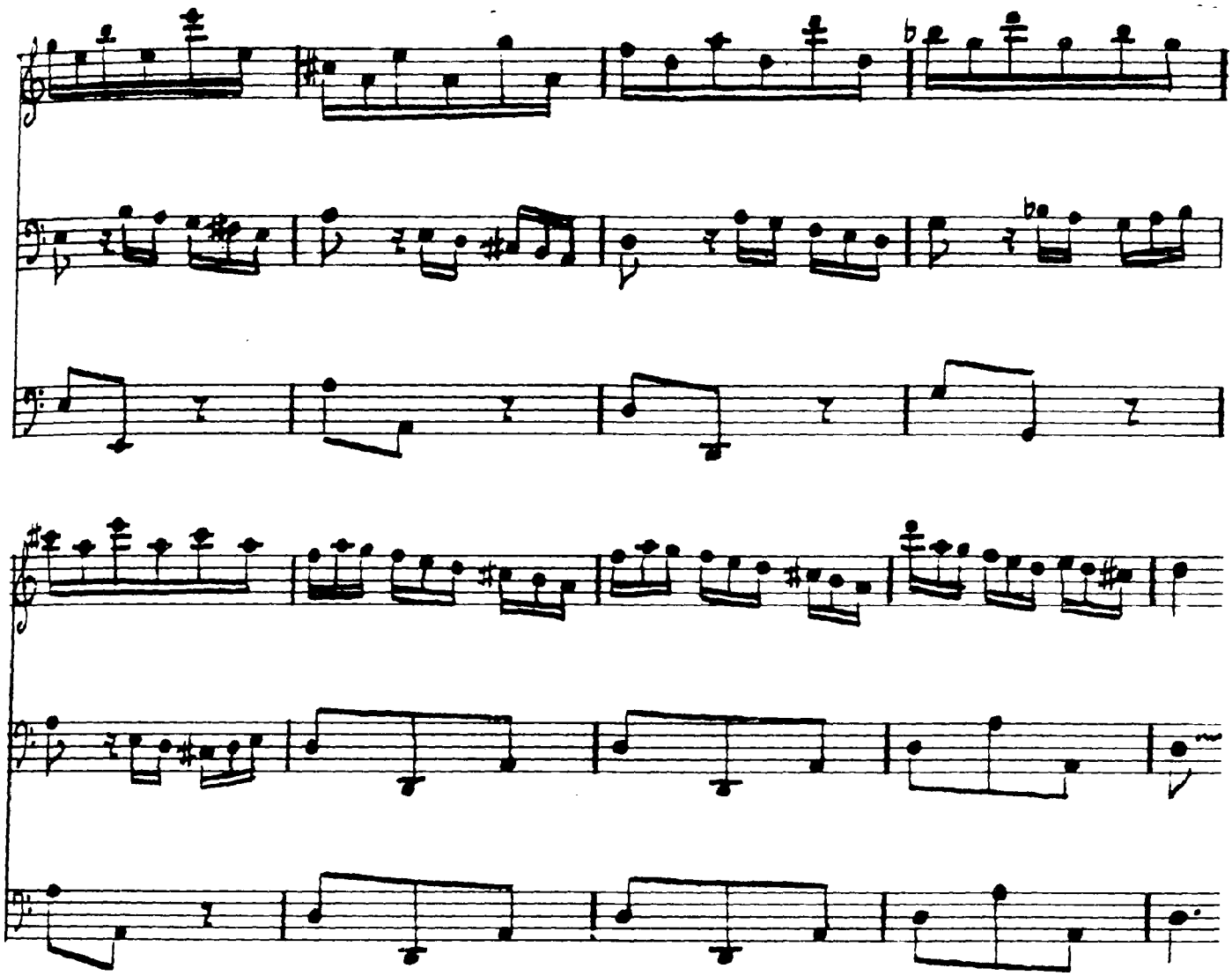
Rhythmic complexes featuring opposed duplets and triplets

a. Turin, Giordano VIII, No. 33, II, mm. 15-19



b. Turin, Giordano VIII, No. 33, IV, mm. 48-50





In other contexts, the triplet frequently intrudes upon duple patterns of all kinds, both rhythmic shapes retaining the identity expressed in their notation. Such juxtaposition of opposing patterns has the effect of rhythmic surprise, and consistently identifies Vivaldi's style.

Occasionally Vivaldi notates separate instrumental parts of a given sonata in different meters, combining 9/8 and 3/4 or 6/8 and 2/4. In such instances, the performer is to reshape the duplet () of common measure to sound as a triplet ( ) with the opposing part in compound measure.

Comparison of Rhythmic Styles of Vivaldi and Corelli

The rhythmic style of Vivaldi reveals some features found in the works of Corelli. However, any attempt to draw firm parallels between their styles would be unjust to both composers. Personal predilections led to many essential differences in rhythmic style. Such preferences are expressed in part by Corelli's stronger reliance on imitative procedures, even in his solo sonatas. Vivaldi, in his manuscript works and later published sonatas, generally supplanted contrapuntal techniques with stronger homophonic interest.

The trio sonatas of Corelli show some large-scale contrasts of rhythmic textures, but successive areas are

less clearly distinguished from one another than in Vivaldi. Corelli also seems less inclined to shape formal structure through the medium of rhythm, undoubtedly because contrapuntal interests obviated formal development in this manner.

The use of syncopation, outside the suspension, occurs fairly frequently in Corelli, for contrasts of melodic material are identified by syncopation; but that Vivaldi appears even more often to identify and characterize melodic material through distinctive rhythms apparently reflects his stronger interest in rhythmic thought.

To compare more equitably the rhythmic styles of Corelli and Vivaldi, and to summarize briefly the style of the Venetian master, it seems necessary to recall the shift in chamber music interest from the trio sonata to the solo sonata, a change manifested in the time of Corelli and brought to fruition in the works of Vivaldi and his contemporaries. The eventual preeminence of the solo sonata alone accounts for characteristic features of the rhythmic style of Vivaldi's time. The release of solo instruments from the imitative functions implicit in the trio sonata led to a new kind of rhythmic freedom and interest. The solo

instrument, no longer restricted by an equal instrumental partner, fully displayed its technical resources in idiomatic patterns. The continuo line became shaped increasingly to functional harmony and monodic texture. This new role of the continuo was to lead soon to the complete displacement of continuo-homophony by plain homophony, in which a fully-composed score appeared for the keyboard performer. These events were anticipated in the simplification and clearer definition of continuo rhythmic activity, in conjunction with the greater attention accorded the violinistic solo parts. Such rhythmic trends were the product of many composers of several generations, and they stem more from the nature of the ascendant solo sonata than from the style of any one man.

The mainstream of this new rhythmic interest can be detected in the solo sonatas of Corelli and his contemporaries. In Corelli's Opus V, rhythmic procedures are changed markedly over those of his trio sonatas. Contrasts of rhythmic texture appear immediately in the first sonata of Opus V, and are employed frequently in the other sonatas of this set. Textures of double stops, chord-line figurations, or conjunct scale patterns are juxtaposed, in a

manner which finds rhythm concurring with other elements to define form. In addition, some movements are based upon continuous repetition of a rhythmic pattern. The essential difference between treatment of rhythmic features common to both Corelli and Vivaldi lies in the greater degree to which Vivaldi pursued and developed them. This difference is perhaps best exemplified by reference to a trait common to the solo sonatas of each composer. For example, Corelli's movements based upon persistent repetition of a rhythmic pattern remain simple in design and technical requirements. Vivaldi's, on the other hand, eventually become extensive in scope and his patterns more complex in nature. Corelli's determination of form through contrasts in rhythm remains a relatively simple process compared with the more highly developed organization of rhythmic cells and phrases by Vivaldi.

In individual movements by either composer, recall of thematic material may be suggested through restatement of the original rhythm rather than through melodic likeness. In addition, the material of developmental areas frequently is linked to adjacent sections through similarity of

rhythms. And rhythm may share equally with melody in the characterization of motives. Vivaldi's music, however, reveals a higher organization and more frequent occurrence of these features. The greater number of solo sonatas written by Vivaldi gives him the advantage of more extensive preoccupation with a form that is forward-looking in its rhythmic concepts.

The simpler rhythmic principles of Corelli have previously been ascribed to personal predilections. One of these, the sustained interest in imitative procedure, is illustrated in certain solo sonatas where the violin approximates the sound of the trio texture by taking up imitative voices in double stops within the single violin part. The rhythmic interest of such procedure is valid in its own right, but differs from that in the basic monodic texture of the solo sonata. The absorption of imitative parts by the solo violin does explain, if only in part, the greater proportion of double stops in the solo sonatas of Corelli.

Vivaldi, from the point of view of rhythm, enjoys the advantage of a later generation. The Venetian composer

was able to assimilate main currents of rhythmic style, add to them his own techniques, and shape the whole into a remarkably individual rhythmic style. Indeed, the growth of his rhythmic ideas can be graphically traced in the solo sonatas.

CHAPTER V

HARMONY

Harmony probably has received the least attention among the elements of Vivaldi's instrumental style.[1] Vivaldi, while working well within the main current of contemporary harmonic practice, treats certain aspects in a manner that gives identity to his style.

Understanding or proper interpretation of Vivaldi's harmonic idiom necessarily depends on whether the texture of the music is thin or thick, whether the medium includes enough parts to make the written harmonies unequivocal, and whether the continuo realization is clearly indicated by figures.

Vivaldi's first four sets of published sonatas, Opera I, II, V, and XIII, show consistent use of figured

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[1] In modern studies, this aspect of his style has been passed over by Rinaldi, and has received only the most general attention by Pincherle.

bass for the continuo, thus making known the composer's harmonic intentions. The bulk of the manuscript sonatas, however, do not have figured bass indications. In most manuscript sonatas, the medium is the solo violin and continuo, so that, in the absence of figured bass, harmonic intention must be deduced from the musical implications of a two-part texture. Analogous harmonic procedure in the earlier published sonatas offers some assistance to harmonic realization of the unfigured manuscripts, but only so far as similarity exists between the two. A somewhat more homophonic concept in the manuscript works and, intermittently, richer harmonic vocabulary create an area of uncertainty that can be bridged only by reference to the context of the individual work or by examining comparable procedures in companion sonatas. Harmonic practice may also be inferred from contemporary accounts of bass realizations, so far as they reasonably apply.

Vivaldi's own thoughts on the matter of figured bass are expressed graphically in an annotation on the autograph manuscript of the Violin Concerto in A Major "fatto per il M. Pisendel," Dresden Cx. 1078, and may

partially explain the absence of figured bass in many works. The composer states here that figured bass is "per i coglioni." The word coglioni has the unflattering meaning of simpleton or blockhead. The ability of the cembalist to realize an unfigured bass was assumed by Vivaldi. He himself was reportedly competent at such performance. Gasparini, a colleague of Vivaldi at La Pietà, must have held more definite views on the matter of figured bass and its performance, for he formulated the practice of bass realization in his treatise, L'Armonico Pratico al Cimbalo, Regole, Osservazioni ed Avvertimenti per ben suonare il Basso, e accompagnare sopra il Cimbalo, Spinetta, ed Organo. This volume was first published in Venice in 1708 by Antonio Bortoli, and may well have been known to Vivaldi.

Some of the harmonic formulas, as contained in pedagogic form in Gasparini's work, are reflected in Vivaldi's music, and aid in understanding his harmonic procedure; although where these formulas might apply most consistently Vivaldi himself has supplied a figured bass. Conversely, where Vivaldi has chosen to omit figured bass,

Gasparini's method applies less directly, especially as the music of Vivaldi becomes less contrapuntally oriented.

Further harmonic insight can be obtained from Vivaldi's trio or multi-voice sonatas, where three or four real parts clearly indicate full vertical sonorities. Double and multiple stops for stringed instruments serve additionally to clarify harmonic vocabulary.

Tonality

Like many of his Italian contemporaries, Vivaldi does not employ the older church modes, but confines himself to the major and minor modes as tonal resources. Collectively, the sonatas show the major and minor modes transposed to eight different degrees. On six of these degrees, the independent use of both major and minor tonalities is shown. Vivaldi thus employs fourteen of the twenty-four tonalities then considered theoretically possible. The keys of C, F, B-flat, g, and d appear most frequently, with C major predominant.[1] It seems significant

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[1]Major tonalities are indicated by capitals, and minor tonalities by lower case letters. This system of designation will be maintained throughout the present study.

that Vivaldi gave emphasis to the keys of C, F, and B-flat in violin sonatas, for these tonalities are not based on open strings. As Pincherle points out, many of the virtuoso-composers of this epoch preferred tonalities so based, for reasons of technical convenience. Increased sonority may be cited as further reason for this predilection.

Vivaldi's tonality is characterized also by his frequent adoption of minor as the initial key of a sonata. Thirty-one works, more than two-fifths of his sonata production, begin with a minor key. In these works the composer shows a preference for the tonalities of g and d, both of which offer the technical advantage of supporting open strings.

Vivaldi employs a range of keys that extends to signatures of four flats and four sharps. Some of these keys, for example the minor tonalities of f, f-sharp, and c-sharp, were less common in music for strings. Keys with more than four accidentals, such as B major, appear internally, incurred through transient modulation.

External Key Relationships

The majority of Vivaldi's sonatas, nearly two-thirds, show all movements in the same tonality, a plan featured in the older suite and sonata. This external key plan occurs in works that vary in number from two to five movements. About one-third of the sonatas, however, vary the tonal level for internal movements or use the opposite mode at the same tonal level.

Preference in key change is shown for the relative and parallel minors. Less frequent are the mediant of major keys, and the relative major and submediant of minor. Only single examples show use of the subdominant and the dominant of major mode as the contrasting key of an internal movement.

Distances between the prevailing tonic and contrasting key are of particular interest. A comparison of Vivaldi's key changes with Mattheson's table of the circle of keys[1] shows a close relationship among keys, except for

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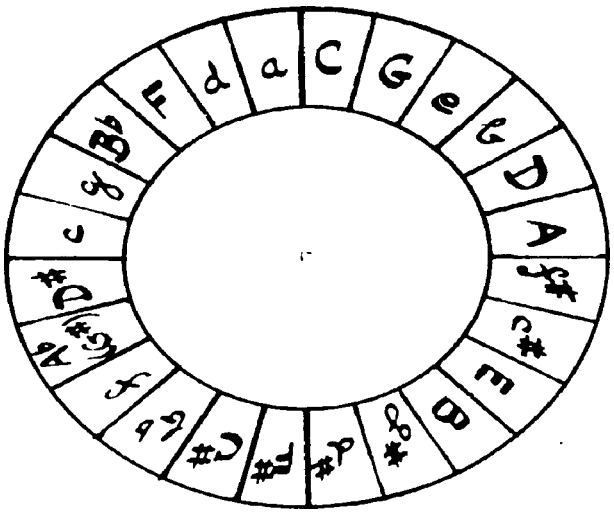
[1]Johann Mattheson, Kleine General-Bass Schule (Hamburg: Joh. Christoph Kissner, 1735), 131.

Mattheson's Circle of Keys (1735)



the parallel minor. Separation between keys extends to three keys away on both the "sharp" and "flat" sides. In order of frequency, Vivaldi employs tonalities removed from the tonic by one, two, and three keys.

In late Baroque music the two opposite modes were treated as less clearly related than the relative minor and major. In a contemporary essay, Raguenet indicates that the alternation of major and minor modes was then characteristically Italianate, and implies that analogous

procedure in French music would be rare or progressive. He says that "the Italians pass boldly and in an instant from b sharp to b flat and from b flat to b sharp," indicating changes from major mode to minor and minor to major.[1] Vivaldi effectively employs a major key and its parallel minor in adjacent movements of a number of sonatas. As previously indicated, use of this relationship is surpassed in frequency only by the more characteristic use of the relative minor. Vivaldi's consistent interest in alternation of parallel major and minor tonalities is manifested by the frequent appearance of this feature in internal tonal organization and modulation, so that this device becomes a characteristic element of his harmonic style.

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[1]Read "natural" for "sharp," since flats in the music of the period are canceled by sharp signs, rather than by natural signs: Francois Raguenet, Parallèle des Italiens et des Francais en ce que regarde la musique et les opéras (1702); translation attributed to J. E. Galliard (1709) modernized by Oliver Strunk, "A Comparison Between French and Italian Music," Musical Quarterly XXXII (1946), 417, and reprinted without all translator's footnotes in Strunk, Source Readings in Music History (New York: W. W. Norton, 1950), 477.

Internal Key Relationships

The greatest degree of tonal interest appears within individual movements of the sonatas. Such interest is manifested most clearly in the predominant binary structures. The binary division of these designs is delineated usually by a double bar at the end of what may be termed Part I of the movement. Part II of the binary structures varies considerably in scope, construction, and in melodic and harmonic procedure; internal key relationships of this section reflect and condition the manner in which such variety is achieved.

Within Part I of binary structures, tonal relationships consist almost always of a motion from the tonic to a closely related key. Movements that begin in a major tonality move typically to a confirmed dominant key at the close of Part I. These tonalities represent prevailing keys, as distinguished from transient keys. Transient key levels appear in sequences or other processes of formal development, and are often absorbed by the predominant tonality.

The relationship of tonic major to relative minor key, found often in external key relationships, occurs less frequently within the initial section of binary forms. Tonal motion from a major tonic to a stressed dominant chord is more frequent internally than externally. This tonal motion is revealed as merely a tonic-dominant harmonic relationship, without actual modulation. If a question of key still exists at the double bar of Part I, such doubt usually is removed by resumption of the original tonic following the central double bar of the movement. Indeed, emphasis at the close of Part I of dominant harmony within the prevailing tonic key seems a "youthful" or conservative mannerism; it does not recur after Opus I and II.

The motion from a major tonic to mediant is so infrequent as to appear exceptional among internal key relationships. This harmonic stride of a third, however, was considered a closely related key, as the contemporary Mattheson table shows.[1]

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[1]See table, p. 223.

Interesting juxtaposition of parallel minor and major modes is displayed in Part I of a few sonatas; the characteristic initial modulation in major from tonic to dominant is colored by a temporary inflection to the minor dominant.[1] Alternation of parallel modes becomes perhaps even more striking when it follows a fundamental motion from tonic minor to relative major.[2]

With a beginning in minor tonality, motion to the double bar of Part I is apt to culminate in the dominant or relative major key; the dominant appears the more frequently, but both relationships belong among the basic tonal schemes of the composer. A small number of sonatas, all of them later than Opus II, employ modulation from tonic to subdominant in minor.[3]

The key plan in Part I of Dresden R/7 (2), I, proves exceptional in its modulation from the tonic d minor to C major. In this context, C major appears as a major

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[1]See, for example, [Opus XIV], No. 2, II and IV; Paris sonata, II.

[2]See, for example, [Opus XIV], No. 3, I and IV.

[3]See, for example, Opus V, No. 16, I.

tonality on the subtonic of d, but may be interpreted simply as the relative major to the dominant of d. These keys are closely related; according to Mattheson's table, C major stands just two keys to the "sharp" side of the tonic d.

Occasionally, Part I of binary structures is marked by clear establishment of more than two tonalities. In such instances, Vivaldi adheres to close key relationships, such as the following:

Tonic minor--relative major--dominant minor ://: [1]

Tonic major--relative minor--dominant of the relative minor ://: [2]

In a few sonatas the initial tonic key is followed by alternation of parallel major and minor forms of the dominant key.

Aside from the tonal relationships within Part I, two other key relationships appear crucial to overall designs of the sonata movements. One of these consists of the relationship between the closing key of Part I and

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[1] See Opus I, No. 1, II; also Opus II, No. 1, II; No. 9, III; No. 12, IV.

[2] See Opus I, No. 7, II.

the initial key of Part II. The other concerns the concluding area of the movement. The latter area involves the approach to and confirmation of the prevailing tonic. The complete sonata movement takes its shape around these three fundamental tonal areas cited. What happens tonally in Part I has already been recounted. Part II of most binary structures exceeds Part I in size, the unequal proportions of the two parts forming asymmetrical designs. Typically, the larger second part features a greater number of key levels, whether temporary or permanent in nature.

The nature of the connective tonal relationship between the last key level of Part I and the first of Part II to some extent determines the tonal and formal procedures to follow. Tonal events become much less predictable in the intermediate stages of the sonata, between the central double bar and the concluding section of the movement. Thus, Part II is less fixed in procedures than corresponding areas of Part I.

In Part II, Vivaldi may move directly from dominant to tonic level, may modulate briefly through a number of transient keys, may establish several principal key levels,

or, on the other hand, may alternate extensively between parallel major and minor modes. Part II of some movements even approximates a simple mirroring of the keys and materials of Part I. Other movements show only momentary tonal digression before the inevitable return of the prevailing tonic. Some movements disclose a degree of tonal and thematic manipulation suggestive of the sonata form of the classic era.

As has been indicated, Vivaldi concludes Part I of his sonata movements most frequently at one of three levels: the dominant key, the relative key (either major or minor, depending on the original mode), and the dominant harmony without commitment to the dominant key.

The connective key relationships across the central double bar are somewhat diverse. The most important and frequent in Vivaldi's sonatas may be reduced to a few tonal principles, equally applicable to major or minor keys: the concluding key of Part I is continued well into Part II; or the concluding level of Part I is dissipated or made unstable through modulation, often through sequences. These procedures of tonal continuation or dissolution are summarized in the following connective key relationships:

Conclusion of Part I		Beginning of Part II
--dominant[1]	://:	dominant--
--Dominant	://:	Dominant--
--dominant	://:	(modulatory)--
--Dominant	://:	(modulatory)--
--relative minor	://:	relative minor--
--Relative Major	://:	Relative Major--
--relative minor	://:	(modulatory)--
--Relative Major	://:	(modulatory) --
--V of Major	://:	Tonic--
--V of minor	://:	(modulatory)--

The greatest diversity of key relationships is found in the connection of penultimate and ultimate keys near the conclusion of movements. Certain preferences of tonal connection become evident through frequency of use alone. This diversity reflects the interest in modulation that characterizes the developmental area between the central double bar and the concluding tonic statement. Variety of key relationships at the final tonal juncture makes generalization more difficult; however, an order of preference may be seen in the following list, based upon frequency of use in the sonatas:

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[1]Key levels beginning in lower case letters indicate minor; those beginning in capitals indicate major.

Penultimate and Final Keys[1]

Minor Mode	Major Mode
Relative Major-----tonic	relative minor-----Tonic
dominant----------tonic	mediant----------Tonic
subdominant--------tonic	Dominant----------Tonic
ambiguous----------tonic	ambiguous----------Tonic
submediant---------tonic	tonic minor--------Tonic

Root distances between penultimate and ultimate keys show the third and fifth, above or below a given tonic, as preferred relationships. Only the relationship of the minor to its parallel major is considered relatively remote by contemporary standards. None of the other relationships exceeds a distance of three keys to the "sharp" side and two keys to the "flat"side of the tonic.

A few examples suffice to illustrate the diversity and freshness of other key relationships formed in concluding areas of the sonatas. Occasionally, the penultimate key lies a major second above or below the final tonic.

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[1]As above, lower case indicates minor keys and capitals the major keys.

Such tonal relationships seem simply the ellipsis of an expected intermediate key. For example, in Opus I, No. 8, IV, the final turn to the tonic d minor comes from C major on the subtonic, a whole step below. On the other hand, the major subtonic may be the dominant of the relative major of the prevailing tonic; or, C major may be the relative major of a minor, the dominant of the prevailing key. Similar tonal ellipsis is implied by modulation from the supertonic to the tonic in major keys.[1]

In a few instances, a stepwise series of keys leads from the mediant through the supertonic to the tonic. Here the relationship of penultimate to ultimate key is further underscored by structural or thematic return that accompanies the arrival of the final tonality, as in [Opus XIV], No. 6, II.[2]

The final Allegro of [Opus XIV], No. 1, serves to illustrate a motion from mediant to tonic in major, d to B-flat. Smooth connection is insured by scale fragments that link tonic chords of the keys involved.

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[1] See, for example, [Opus XIV], No. 1, II, No. 2, I; No. 4, I; and Cambridge, I.

[2] See also Opus II, No. 2, II.

The careful attention given by Vivaldi to alternation of parallel major and minor keys is illustrated graphically in Opus XIII, No. 5, I, through contrasting dynamic markings of *piano* and *forte*.

Key relationships described in the foregoing pages as frequent or infrequent in Vivaldi's harmonic style are featured also in those movements which are continuous or through-composed; they appear as well as in those movements whose binary or ternary organization is not defined by double bars. In a few exceptional slow movements, one tonality prevails throughout. In such cases, tonal variety is achieved through transient modulation incurred as harmonic sequences effect formal expansion.[1]

Cadence Practice

In the instrumental sonatas of Vivaldi, the cadence is fundamental to articulation of musical phrases and definition of the larger structure. Cadence formulas relate, furthermore, to harmonic and tonal plans as they confirm modulations, whether transient or permanent.

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[1]See, for example, Opus II, No. 3, III, and No. 12, III.

Many of the basic cadence formulas found in Vivaldi's sonatas are summarized and illustrated in Gasparini's treatise.[1] The simple and compound cadences, as Gasparini describes them, frequently appear only as skeletal bases of those actually employed in the sonatas. Essential similarities between the two remain clear, however, and the differences may be understood as the inevitable variation between pedagogic models and abstract music.

The simple cadence, as considered by Gasparini, concerns only the penultimate and final chords of a musical phrase. Such cadences are formed in two ways. The first entails a dominant to tonic progression, characterized by the sound of a major third in the penultimate chord and the subsequent motion of its bass down a fifth or up a fourth. The second type of simple cadence requires the interval of a major sixth in the penultimate chord and the following motion of its bass down a major second, resulting

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[1]Gasparini, op. cit., 45-53. See also Frank S. Stillings, "Arcangelo Corelli" (unpublished Ph.D. dissertation, University of Michigan, 1955), 196-234, for extensive discussion of relation between cadence practice of Corelli and models as presented by Gasparini.

in a progression of leading-tone triad in first inversion to root-position tonic. This latter type of cadence by Vivaldi's time had become somewhat conservative, and appears only rarely in the earlier sonatas.

Gasparini employs the term "compound cadence" as a generic designation for four types of cadence: larger, smaller, diminished, and deceptive.

His larger cadence involves four beats prior to the ultimate chord, during which the bass tone is held or repeated until its conclusive motion to the tonic. The intervallic arrangement with the chords of the four beats is as follows: (1) the simple consonances with the major third; (2) the fourth and sixth; (3) the fifth united with the fourth; and (4) this fourth resolved to the major third. On this fourth beat or its subdivision, the seventh may be added, to be resolved in stepwise motion to the third or tenth of the ultimate chord. The larger cadence then would appear in figured bass as #, $\frac{6}{4}$, $\frac{5}{4}$, # (or $\frac{7}{\#}$), followed by a figured or unfigured final chord.[1]

His smaller cadence implies a lesser number of beats. It is smaller in time, consisting of two beats prior to the final chord member of the cadence. It is

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[1] # represents presence of a major third.

formed with a fourth on the pre-penultimate beat, and resolved to a major third on the penultimate beat. This fourth may be united with a fifth ($\frac{5}{4}$), or, in its place, a sixth ($\frac{6}{4}$). The fourth and sixth then resolve to the third and fifth, with the seventh added on the penultimate chord. The figuration for this cadence would appear as $\frac{6}{4}$ $\frac{7}{5}$ $\frac{}{3}$ prior to the ultimate chord

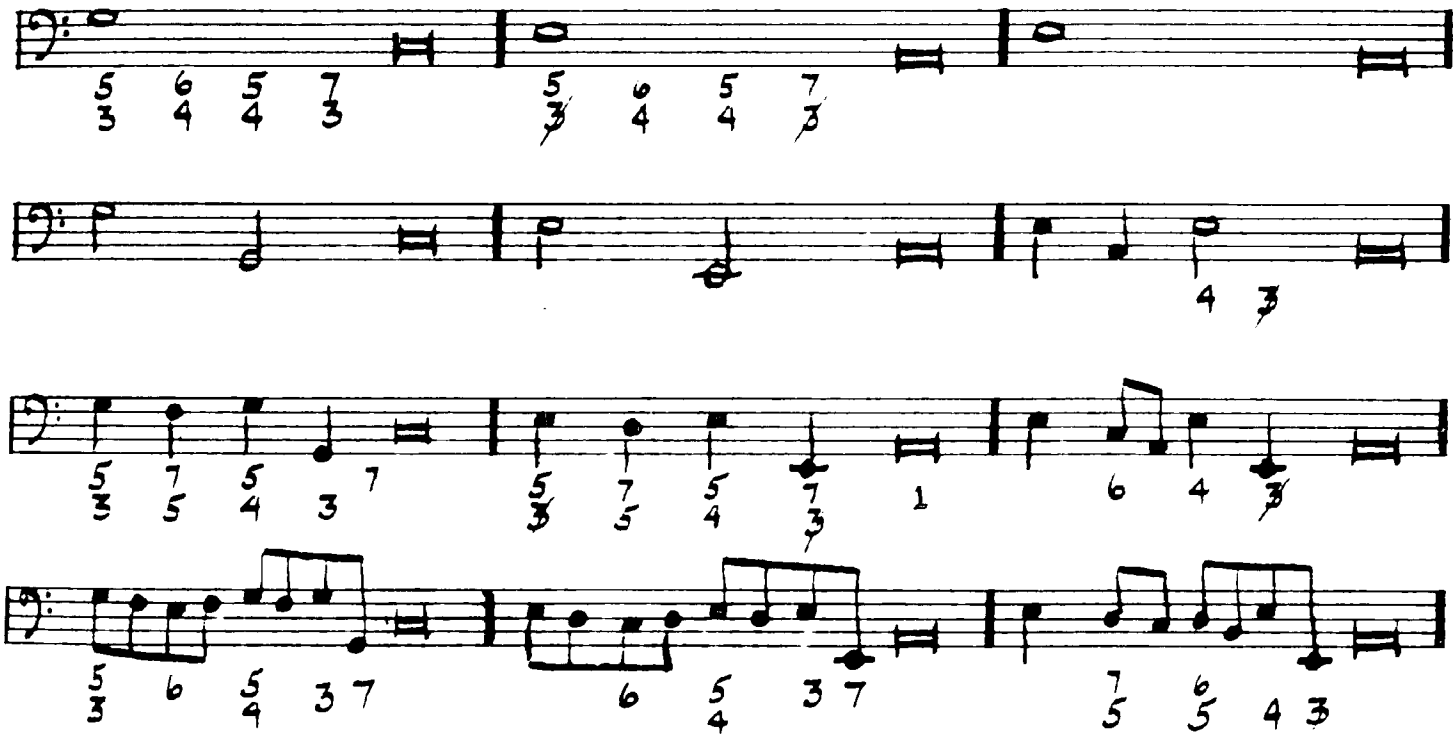
His diminished cadence refers to division or diminution of the bass line by melodic or rhythmic embellishment. These cadences are related to either the larger or smaller cadences, depending upon whether the fundamental notes of the cadence are subdivided into two, four, or more notes. The following cadence illustrations from Gasparini show four lines of music; the first line presents models and the last three constitute diminutions or variations of these (Ex. 67).

Gasparini's deceptive cadence conforms with modern concepts, for the cadence is called deceptive when it concludes with an unexpected chord. Commonly-used deceptive cadences show the dominant chord moving to:

1. the first inversion of the tonic chord;
2. the first inversion of another dominant;
3. the submediant chord, attained by moving the bass up a second;
4. the root position of another dominant.

A cadence also was considered deceptive when the final chord became minor instead of the expected major, or vice versa.

Ex. 67. Model cadences and variants from Gasparini's L'Armonico Pratico . . . . (p. 48)



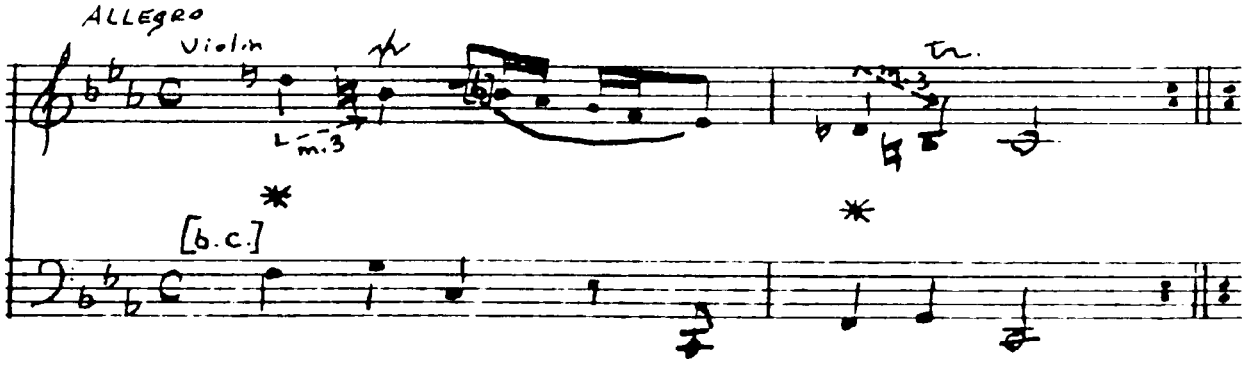
Despite the seemingly limited vocabulary of contemporary cadence formulas, even a cursory examination of Vivaldi's sonatas shows his cadence practice to be quite

diverse. The basic cadence types appear modified by substitutions for the pre-penultimate chords as described by Gasparini. In addition, the basic cadence progressions are embellished by various kinds of non-harmonic tones and ornaments.

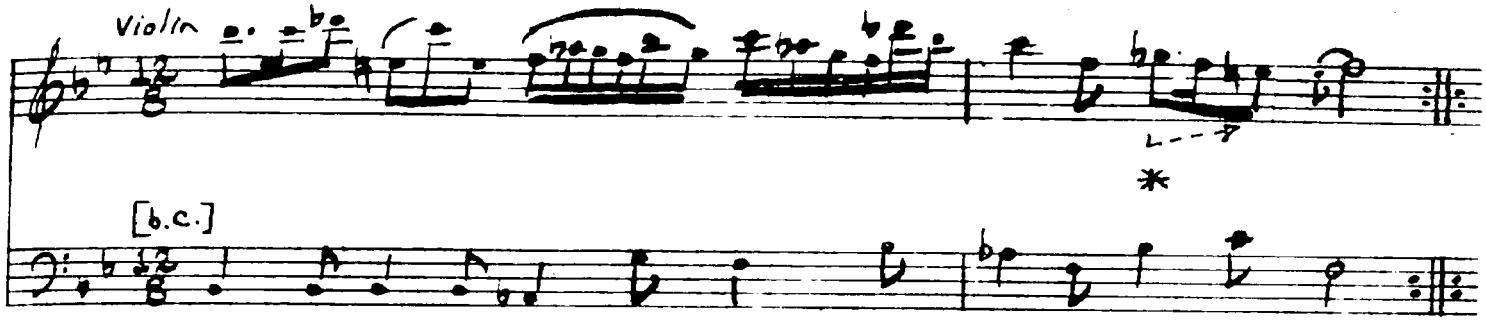
Variations of basic cadence formulas are achieved frequently through use of the Neapolitan sixth chord. The lowered supertonic often is followed melodically by the raised seventh degree. This diminished third interval circumscribes the subsequent tonic, and enhances the sense of tension and relaxation of such cadences (Ex. 68).

Ex. 68. Cadential use of Neapolitan sixth chord, with characteristic melodic interval of diminished third

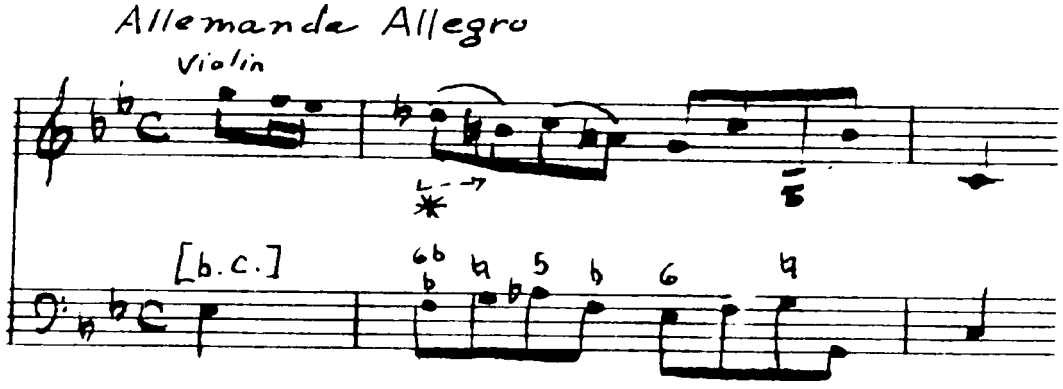
a. Dresden R/8 (2), IV, mm. 50-51



b. Dresden R/10 [1], III, mm. 6-7



c. Opus II, No. 7, II, mm. 7-8



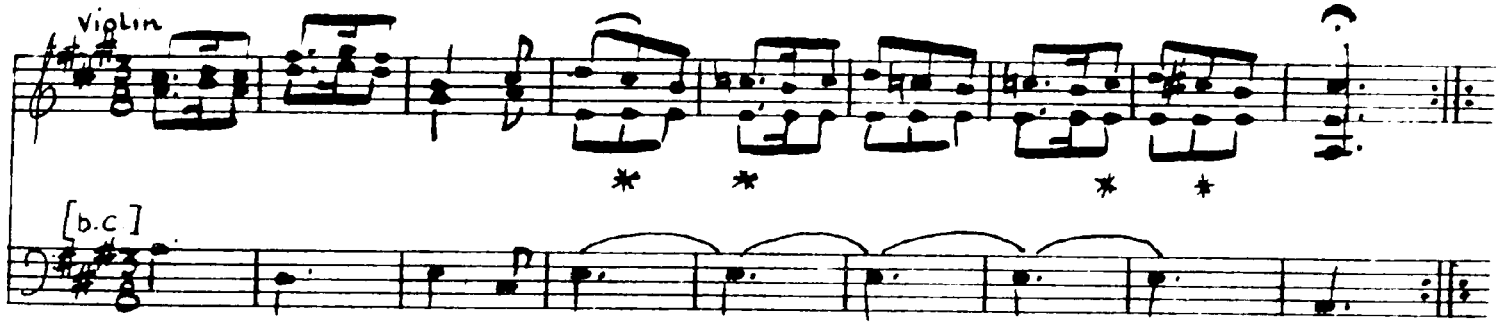
Cadences are varied further by the presence of pedal point, for the sustained or reiterated tone allows free harmonic manipulation above it. The use of pedal point in connection with cadential dominant-to-tonic motion can be especially effective. The character of this

technique becomes "Schubertian" as employed in Dresden R/10 [1], I. The static quality of the sustained pedal and the articulation of that pedal tone as the lower member of double-stops are part of the genesis of this "suggestiveness"; but perhaps even more evocative of the Viennese master is the alternation of major and minor mode, as both forms of the mediant are narrowly circumscribed (Ex. 69).

Ex. 69

Cadential pedal point, with alternation of modes

Dresden R/10 [2], I, mm. 29-37

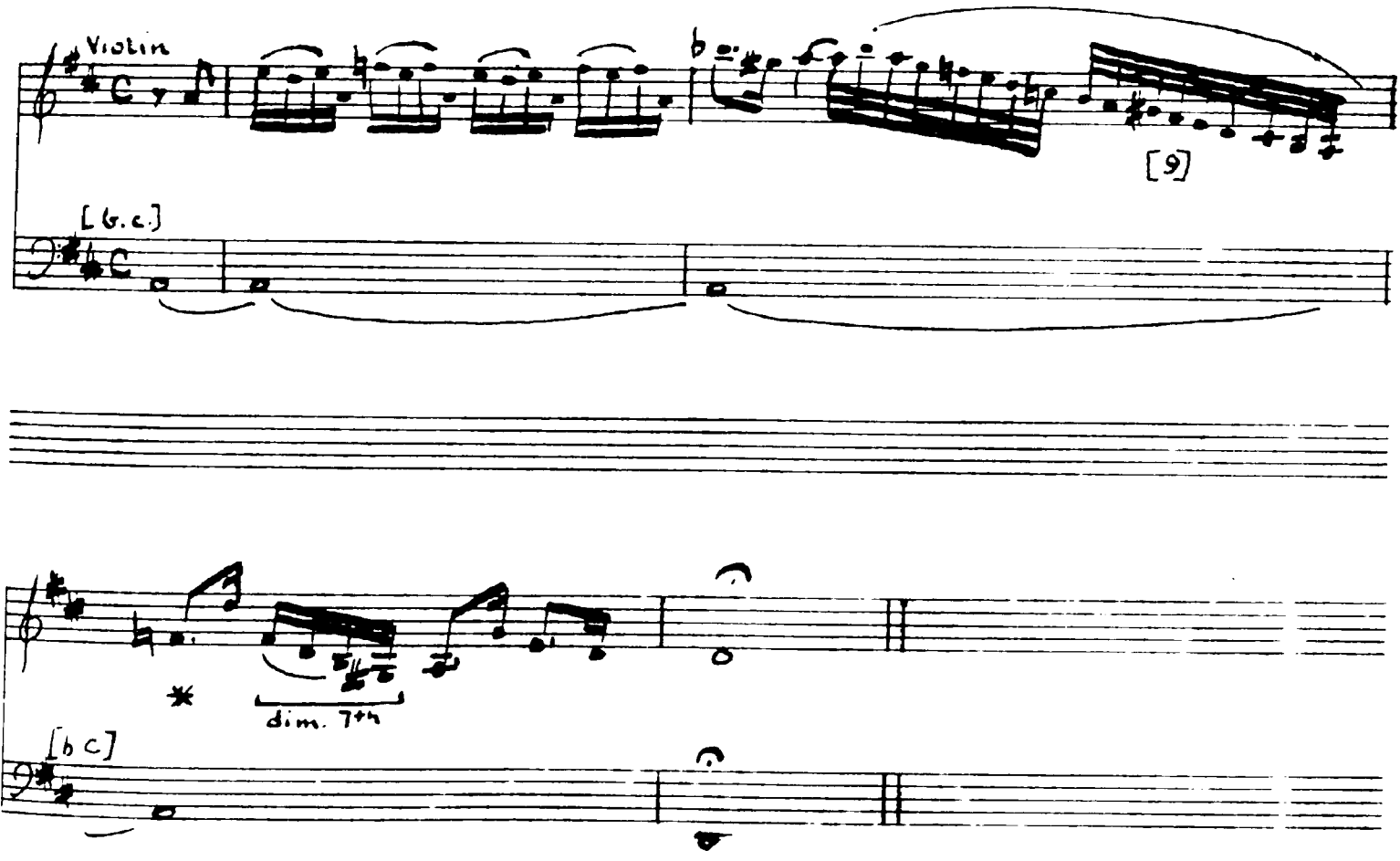


A pedal point in Dresden R/7 (1), I, serves to stabilize several cadential measures as it frees the violin above it. The penultimate dominant pedal extends the cadence to include violinistic figurations that recall Vivaldi's notation of the ornamentation in other Adagio

movements. A similar relationship between stable bass tones and free treble parts is found elsewhere in conjunction with the designation tasto solo for the continuo part. The present passage from Dresden R/7 (1), I, presents strikingly minor inflection and a diminished seventh chord with secondary dominant implications in the penultimate measure of the cadence (Ex. 70).

Ex. 70. Pedal point combined with minor inflection and diminished seventh chord

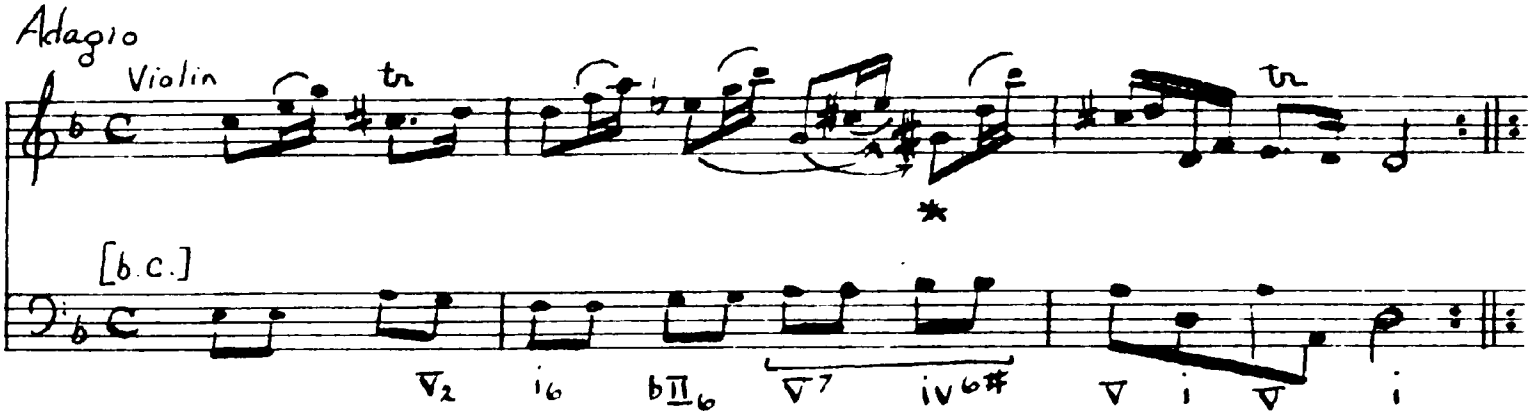
Dresden R/7 (1), I, mm. 21-26



Vivaldi seems to give particular attention to the cadence approach itself, for harmonic interest in this region, in the form of chromatically altered chords and secondary dominants, frequently surpasses that of the cadence proper. Harmonic tension in a cadence approach contributes to the sense of relaxation in the ensuing cadence. A passage of Dresden R/7 (2), I, illustrates just such contrast of tension and relaxation (Ex. 71).

Ex. 71. Heightened harmonic interest in cadence approach

Dresden R/7 (2), I, mm. 15-17



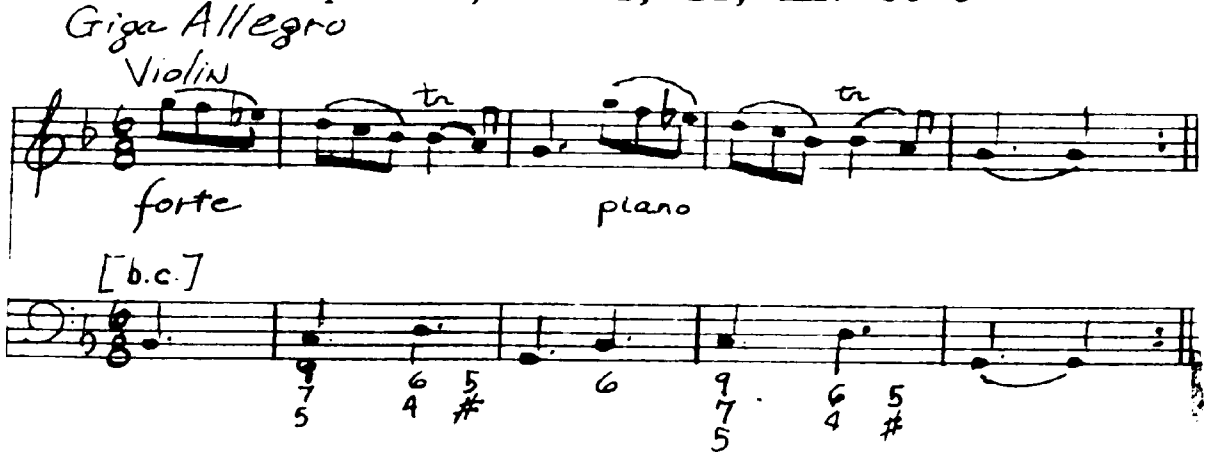
In measures 15-16, conclusive return of the prevailing tonic, D, is avoided by the implied progression of V_2 - i_6. The penultimate measure 16 then is concerned with preparation of the final cadence measure. Tonal motion and instability are maintained in the penultimate measure

through the chromaticism and cross-relations of the progression 1_6--$\flat II_6$--V^7--$iv^{6\#}$, and are relieved only by the tonal confirmation of the dominant and tonic harmonies of the final measure 17.

Typical cadence procedure in many movements of Vivaldi's sonatas shows a kind of double cadence or re-affirmation of tonality. In the earlier sonatas, clear-cut cadence phrases are repeated at the conclusion of the larger structural sections. Sometimes these phrases are underscored by contrasting dynamics of forte and piano (Ex. 72), and at other times, by their statement at different pitch levels (see Ex. 64).

Ex. 72. Double cadence with contrasting dynamic levels

Opus II, No. 1, II, mm. 60-64



In other works, successive cadence phrases are somewhat dissimilar from each other, and show freer handling of

materials. In the Preludio Largo of Dresden R/7 (3), for example, a larger cadence that consists of the secondary dominant (V of V), dominant, and tonic chords effectively establishes the key of E minor. This is followed, however, by a smaller cadence in the same key. A rising tirata connects the two cadences, and lends an intensity to the new high climactic point of the final cadence (see Ex. 64). Redundancy is avoided by smooth connection of phrases through the diminished figure and arrival at a fresh high point in the melodic line. Instead, the additional cadence seems a natural extension of the structure.

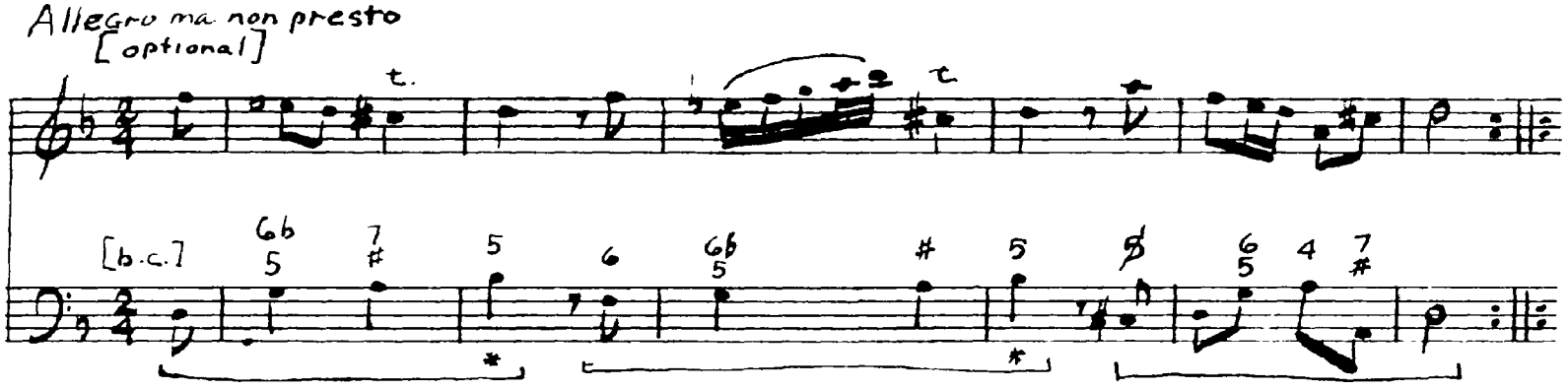
Deceptive cadences disclose especially imaginative turns of harmonic thought. With Vivaldi, such cadences often foster coloristic use of harmony and reveal his sensitivity to structure and structural extension. Deceptive cadences, above all others, point up the disparity between contemporary pedagogic models in treatises and the living musical sense of cadences themselves. The hiatus between theory and practice is demonstrated graphically by even a few random samples from the sonatas.

For example, the Allegro ma non presto of Opus XIII, No. 6, shows a series of cadences which serve logically

to continue and extend the structure while final confirmation of the tonic key is deferred through deception. Three cadences succeed one another, each based essentially upon the same harmonic progression (Ex. 73).

Ex. 73. Structural extension by series of cadences

Opus XIII, No. 6, IV, mm. 51-56

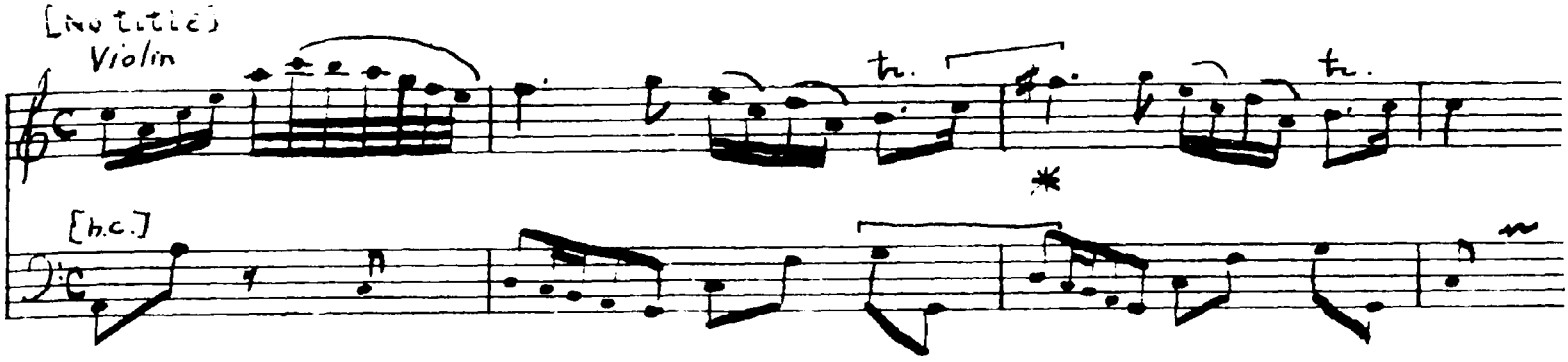


The first two cadences move to the submediant chord (V^7 or V to VI), and the third cadence admits the twice-avoided tonic (V^7--I). The cadence formula is accompanied here by interesting melodic detail, for the treble line comprises, in effect, a series of melodic variations in miniature.

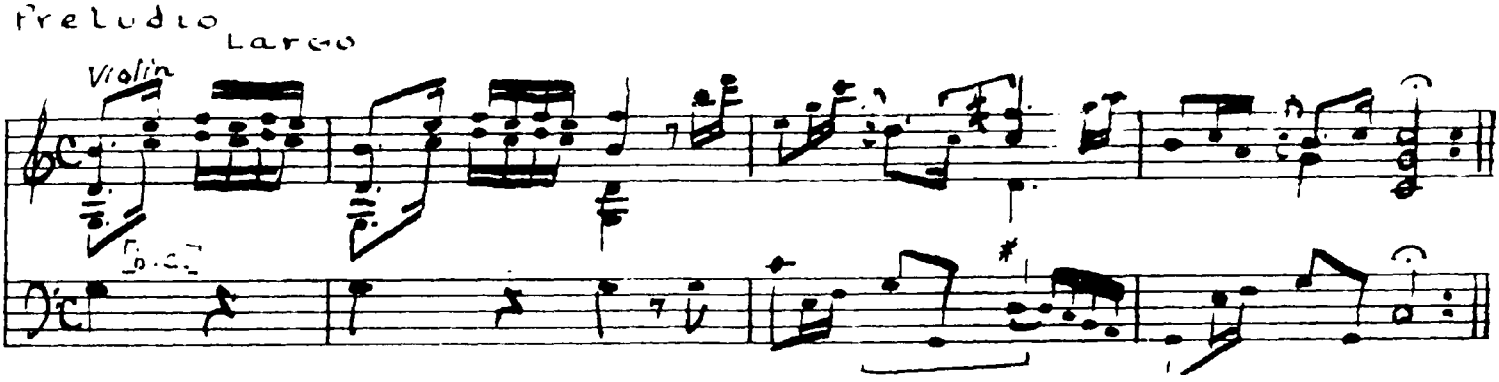
Secondary dominant harmonies also are substituted freely for an expected tonic chord. In Dresden R/10 [1], I, for example, V of V appears deceptively in place of I, the melodic tritone C - F-sharp adding to the harmonic spice (Ex. 74-a).

Ex. 74. Deceptive cadences, with V of V displacing I

a. Dresden R/10 [1], I, mm. 20-23



b. Dresden R/7 (3), I, mm. 1-4



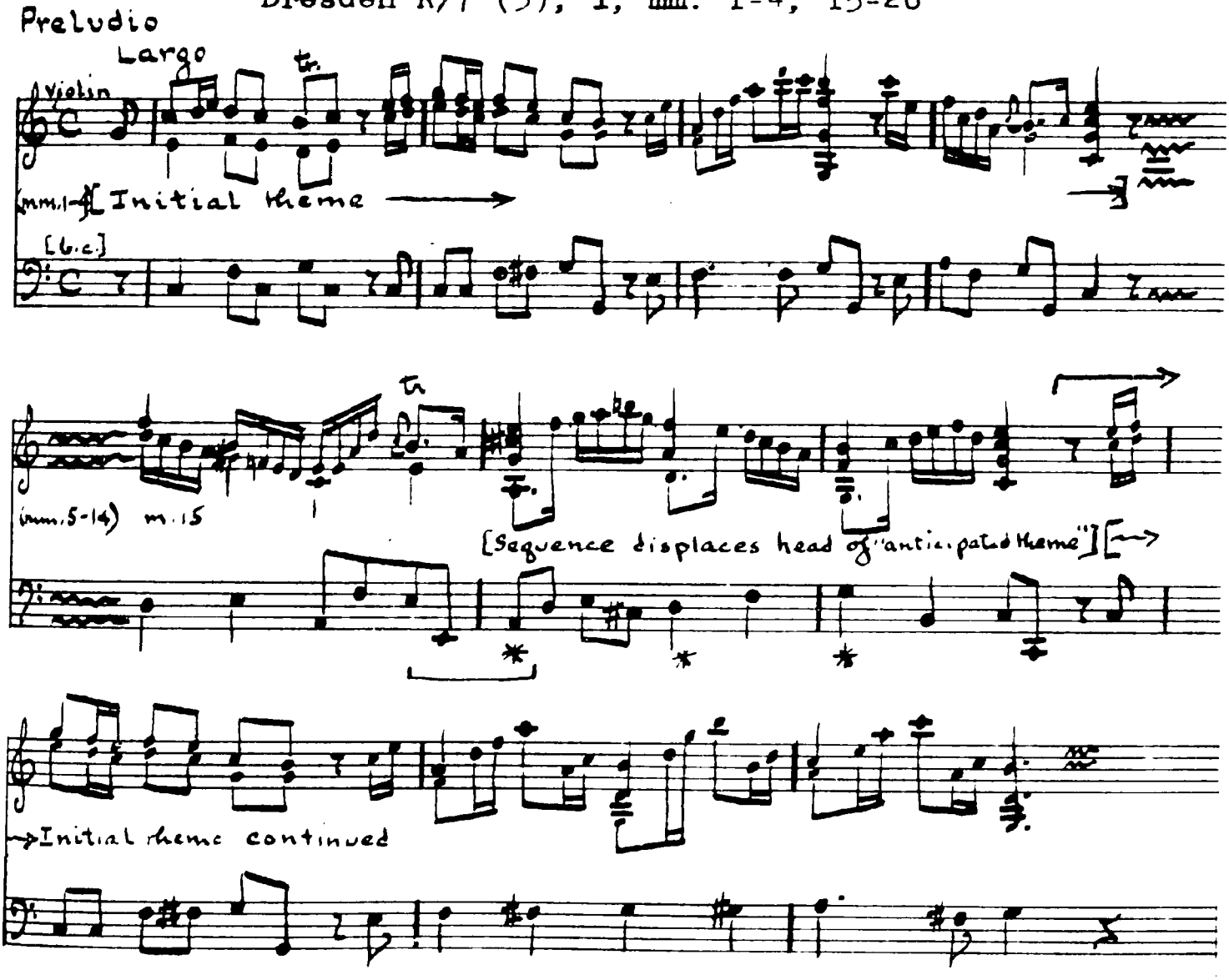
An analogous cadence appears at the conclusion of Dresden R/7 (3), I (Ex. 74-b). In both instances the position of the secondary dominant is all the more striking because the chord V of V follows, rather than precedes, the dominant (V).

Cadence procedure in the Preludio Largo of Dresden R/7 (3) merits additional mention, for at the point of

expected thematic recapitulation in the tonic key, a deceptive cadence initiates a sequence series instead. Subsequent arrival of thematic recapitulation reveals that the sequence has displaced the head of the anticipated theme, effecting an elision of digressive and recapitulatory materials (Ex. 75).

Ex. 75. Structural elision by deceptive cadence

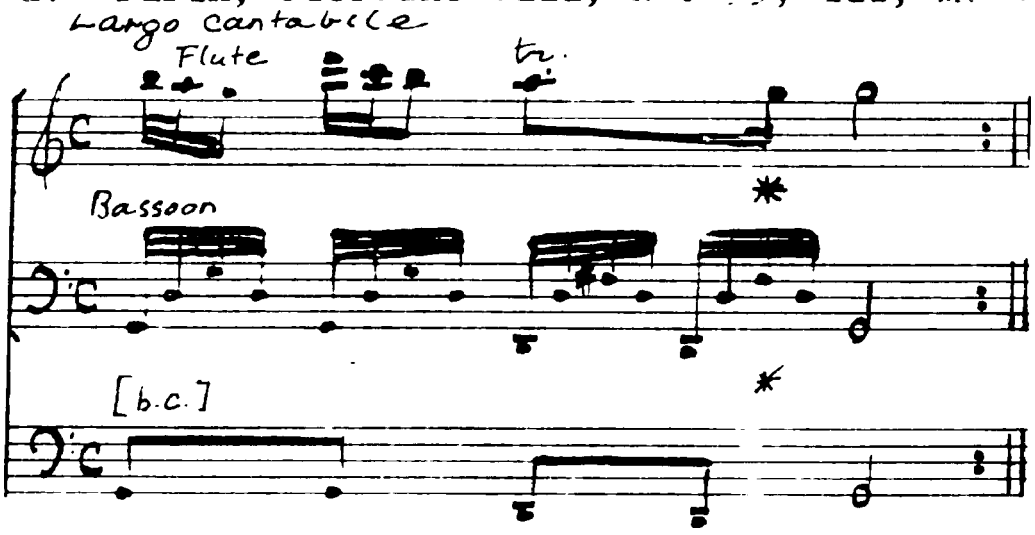
Dresden R/7 (3), I, mm. 1-4, 15-20



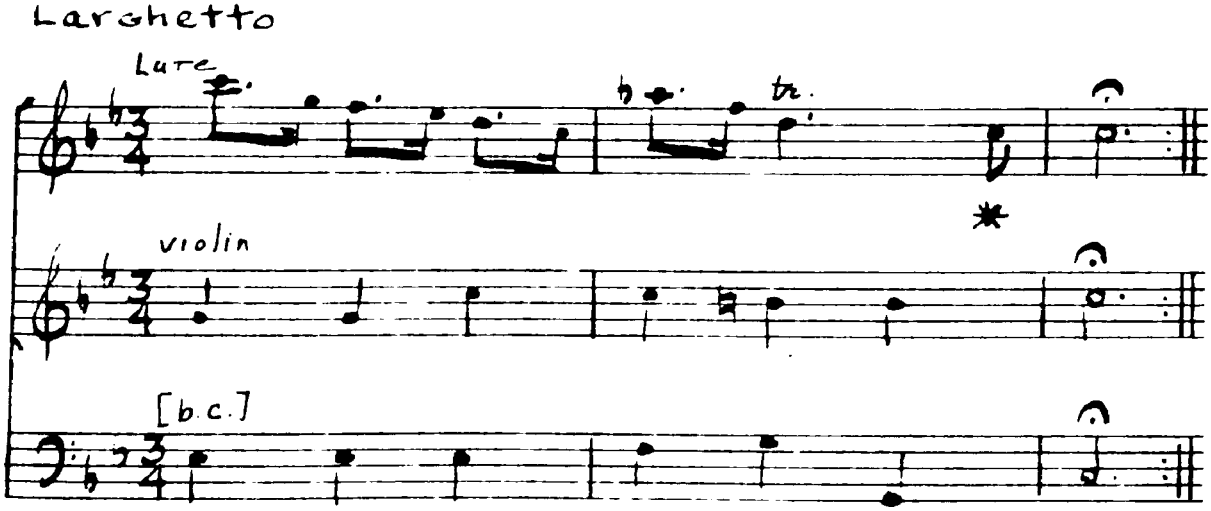
Features of Vivaldi's cadence practice that are characteristic of the period include the so-called Corelli clash (Ex. 76), use of a trill on the penultimate beat of a cadence (Ex. 77), and the violinistic nature of disjunct cadence melodies.

Ex. 76. Use of the Corelli clash

a. Turin, Giordano VIII, No. 33, III, mm. 4

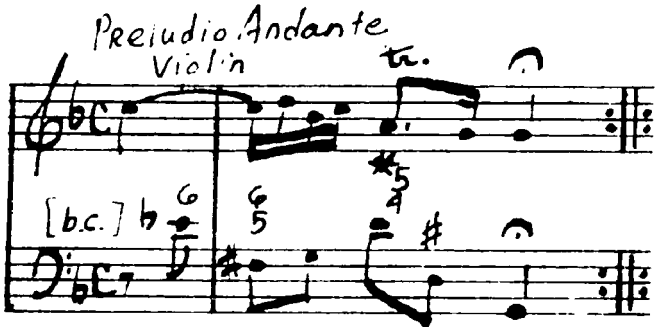


b. Turin, Foà IV, p. 9 (Opere Sacre), II, mm. 31-33

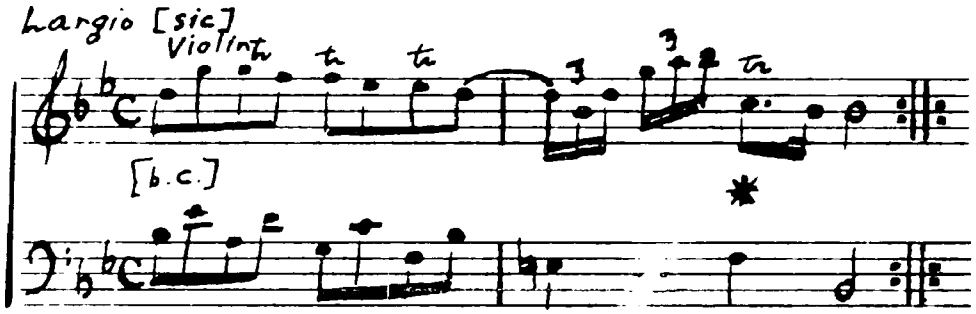


Ex. 77. Characteristic use of trill in cadence

a. Opus II, No. 1, I, mm. 20-21



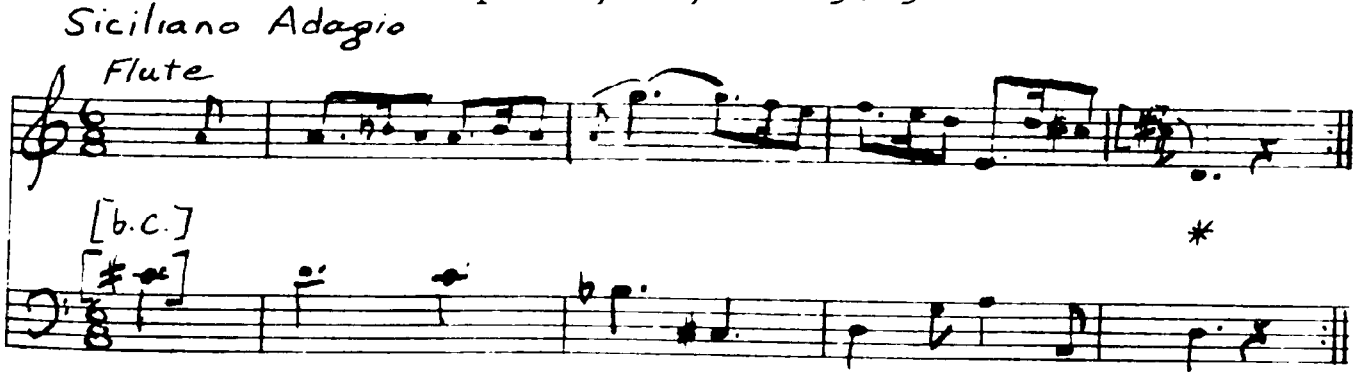
b. Dresden R/5 (1), III, mm. 7-8



In addition, cadence members often are marked by non-harmonic tones such as the anticipation, appoggiatura, and échappée. The appoggiatura descending a seventh to the final tonic occurs as an unusual cadence feature (Ex. 78).

Ex. 78. Use of disjunct appoggiatura in cadence

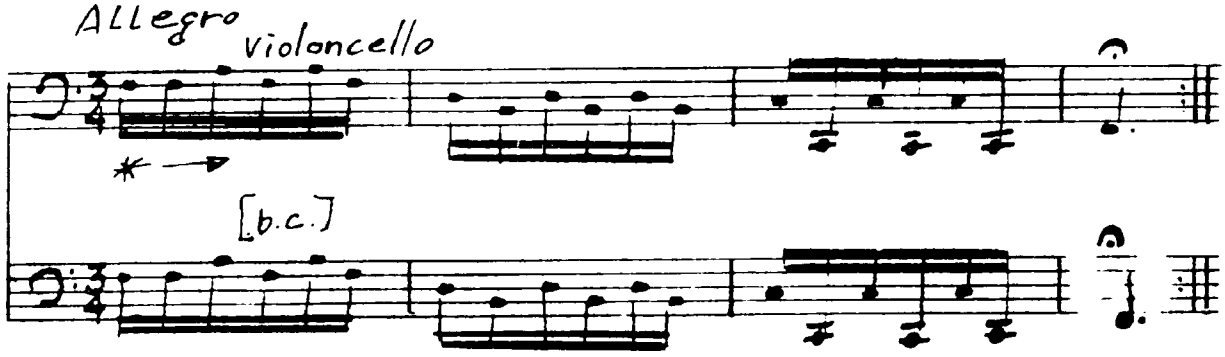
Upsala, II, mm. 50-54



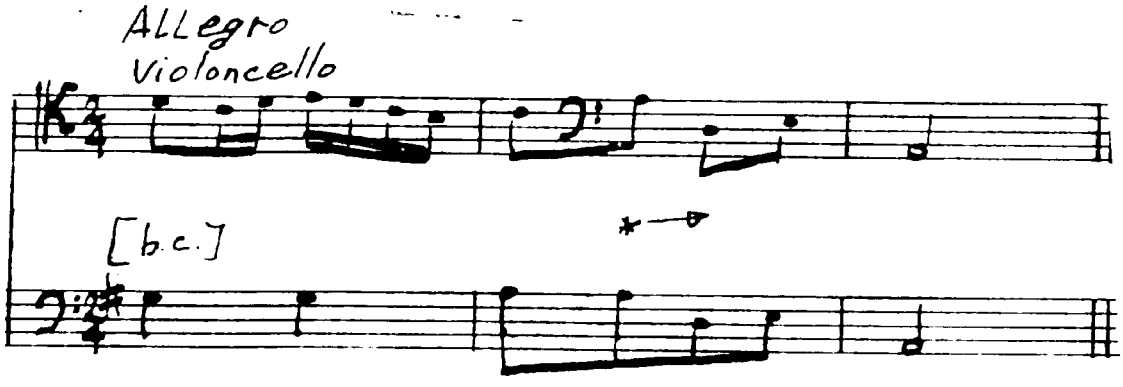
More exceptional for this period are cadences and cadence extensions effected by unisons or octaves between solo instruments and bass. The resultant texture seems associated especially with Vivaldi, and recalls similar textures of his concertos (Ex. 79).

Ex. 79. Unison texture in terminal cadences

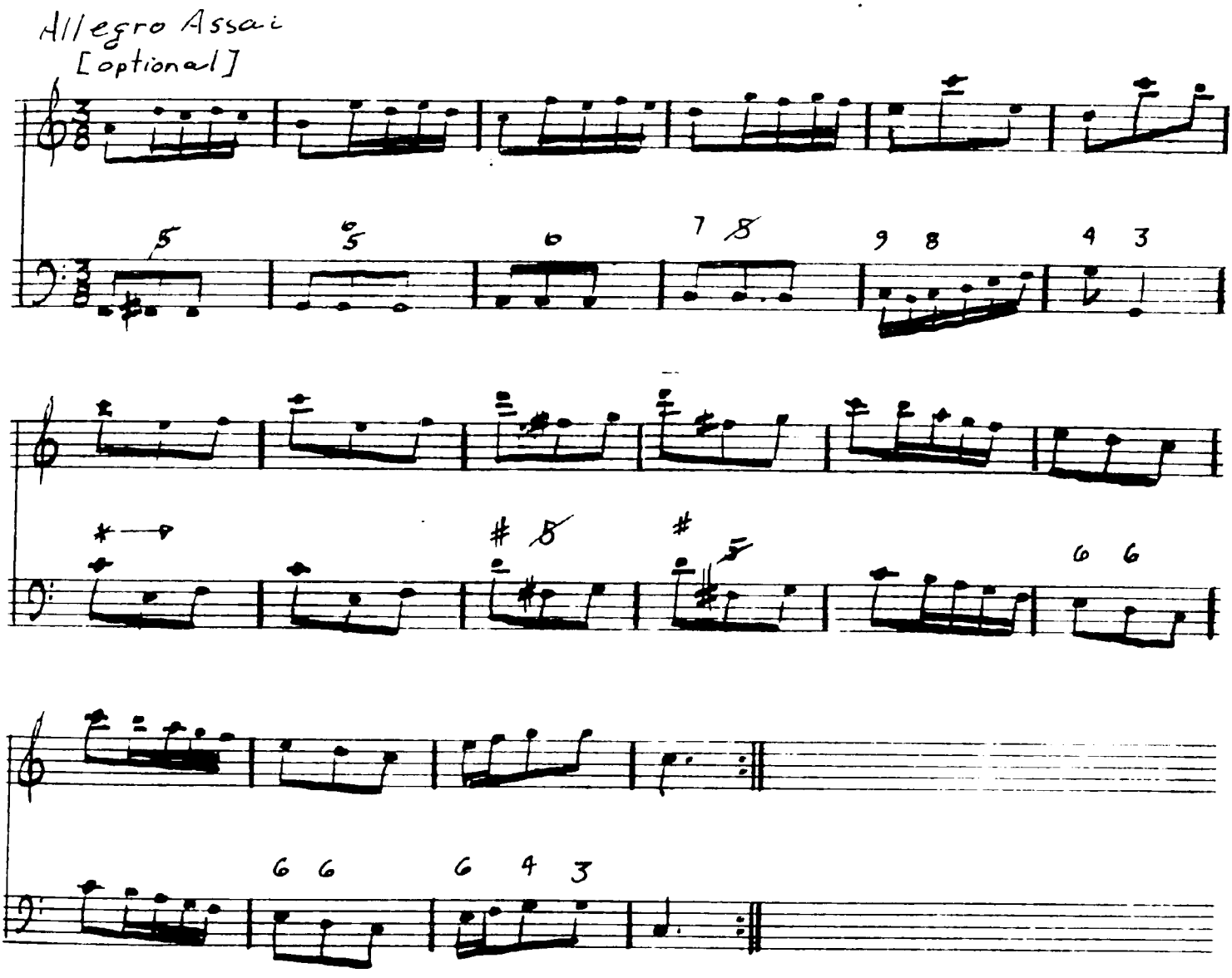
a. [Opus XIV], No. 2, IV, mm. 75-78



b. [Opus XIV], No. 3, IV, mm. 78-80



c. Opus XIII, No. 2, II, mm. 99-114



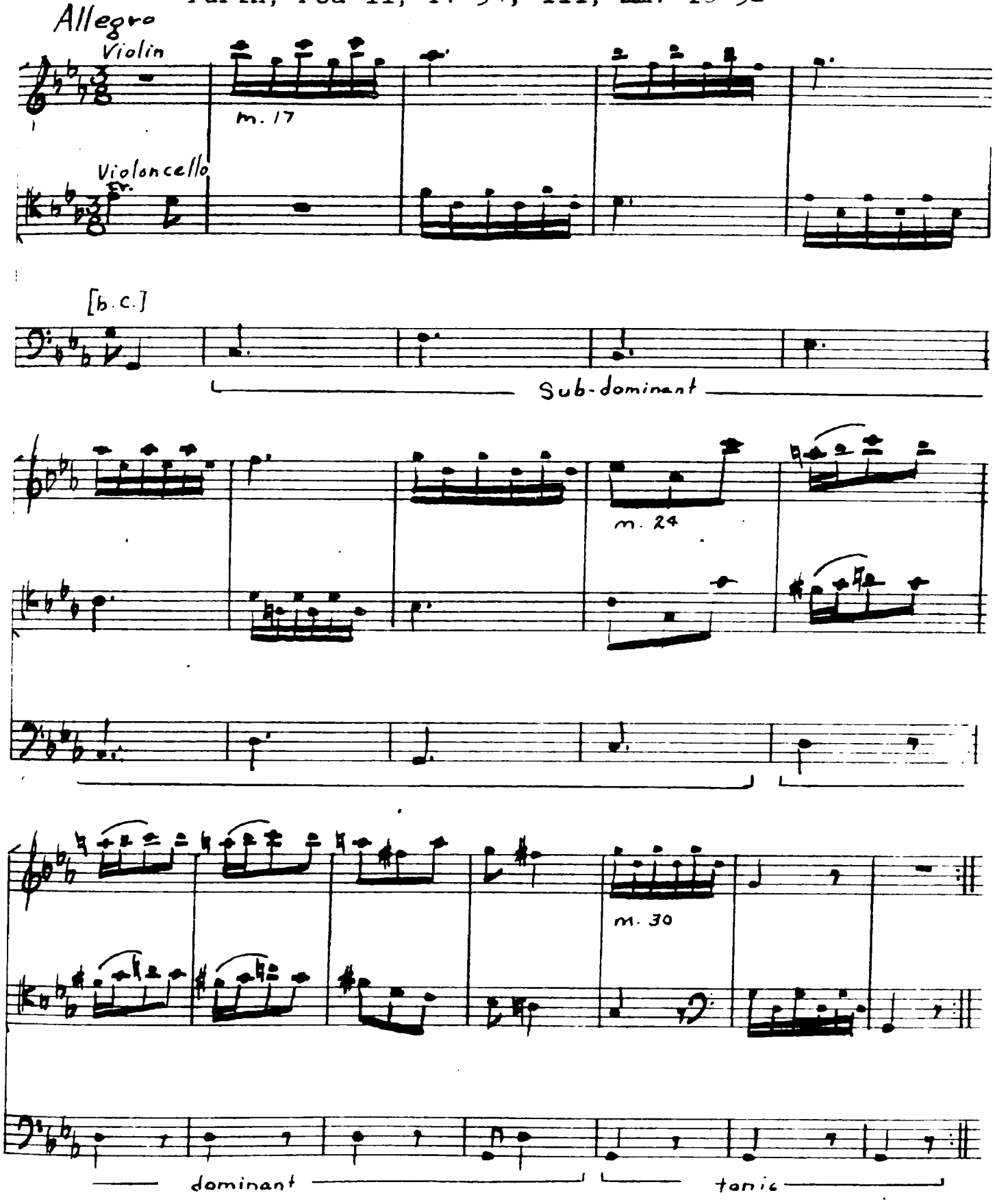
Chord Vocabulary

It is not known whether Vivaldi was in any way acquainted with the theories of chord inversion and fundamental bass that Rameau first presented in his Traité de l'harmonie of 1722. This publication followed Gasparini's L'Armonico Pratico al Cimbalo . . . . by a full fourteen years, and occurred midway in Vivaldi's career as a composer. Gasparini's work, like other conventional eighteenth century thoroughbass treatises, is not based on the principle of chord inversion. It advances, instead, chord classification in terms of triads, chords of the sixth, six-four chords, sevenths, six-five chords, and so on, all vertical combinations of tones produced by suspensions or by the diatonic movement of parts over bass-line patterns. However, Gasparini's rules of thoroughbass seem insufficient fully to explain Vivaldi's harmonic style, even in the earlier works.

In some sonatas, for example, the tonic, subdominant, and dominant triads form the tonal basis of large areas or entire movements. In other works, a synthesis of more elaborate harmonic vocabulary reveals a similar functional structure of three basic triads (Ex. 80).

Ex. 80. Larger function of basic triads

Turin, Foà II, f. 94, III, mm. 15-32



Such broad simplification of harmonic technique is alien to conventional thoroughbass practice, and suggests a harmonic concept closer to that of Rameau.

To assume that Vivaldi was familiar with Rameau's treatise would be speculative. However, it would be consistent with certain sonatas to say that Vivaldi's strong and unfailing sense of tonality produced a harmonic style that seems to abandon conventional thoroughbass tenets for more progressive harmonic principles.

Figured bass serves as an indication of the harmonic thought of Vivaldi, but is not present consistently. Figured bass is notated carefully in the earlier sonata collections, and continues to appear in Opera V and XIII. [Opus XIV], though published, has no figured bass notation. Manuscript sonatas are almost completely devoid of figuration.

The chord vocabulary of Vivaldi consists essentially of triads and seventh chords on all diatonic degrees of major and minor scales. With few exceptions, all their inversions are used. Non-diatonic triads are represented principally by the so-called Neapolitan sixth chord. The

augmented (Italian) sixth in its triadal form appears less frequently, but is a part of Vivaldi's basic harmonic style. Use of the augmented triad is rare.

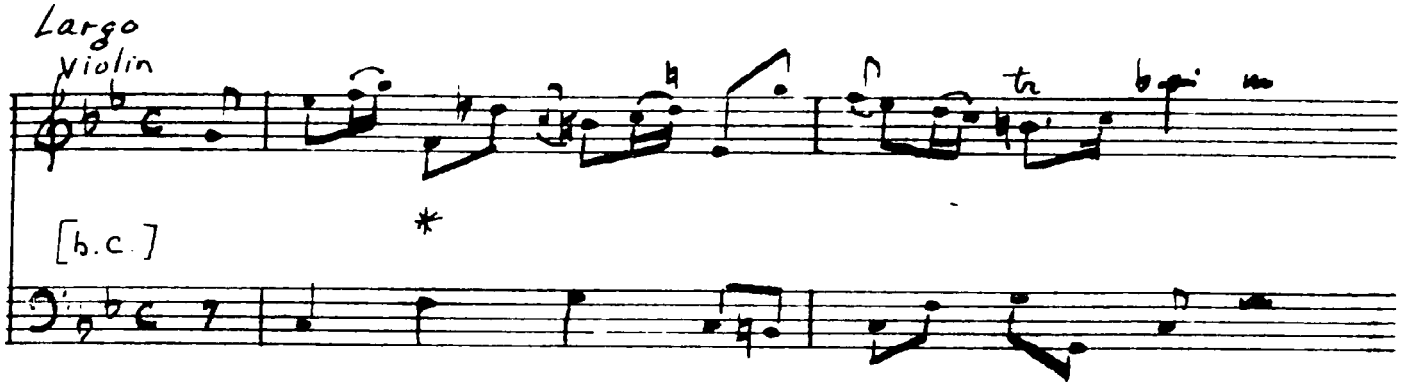
Four-note chords may appear as clear harmonic entities in the fuller textures of trio or multi-voice sonatas, as arpeggios in any context, or may be implied by figured bass. Common among these chords are dominant and other diatonic sevenths, and diminished seventh structures. The II^{6}_{5} is especially basic to Vivaldi's style, and may be construed as subdominant in function with an added sixth. The ninth chord, conceived as a harmonic entity instead of the older suspension-dissonance, is presented most often in the broken chordal line of a violin part, with all five chord members present.

The Neapolitan sixth chord occurs frequently and is one of the most characteristic sonorities of Vivaldi's music. The chord is employed almost always in $\frac{6}{3}$ position, and in minor mode. Its use in cadences has been mentioned previously. Vivaldi also exploits the color of this chord by making it an integral part of initial themes (Ex. 81). In fact, the Neapolitan sixth chord is perhaps never more

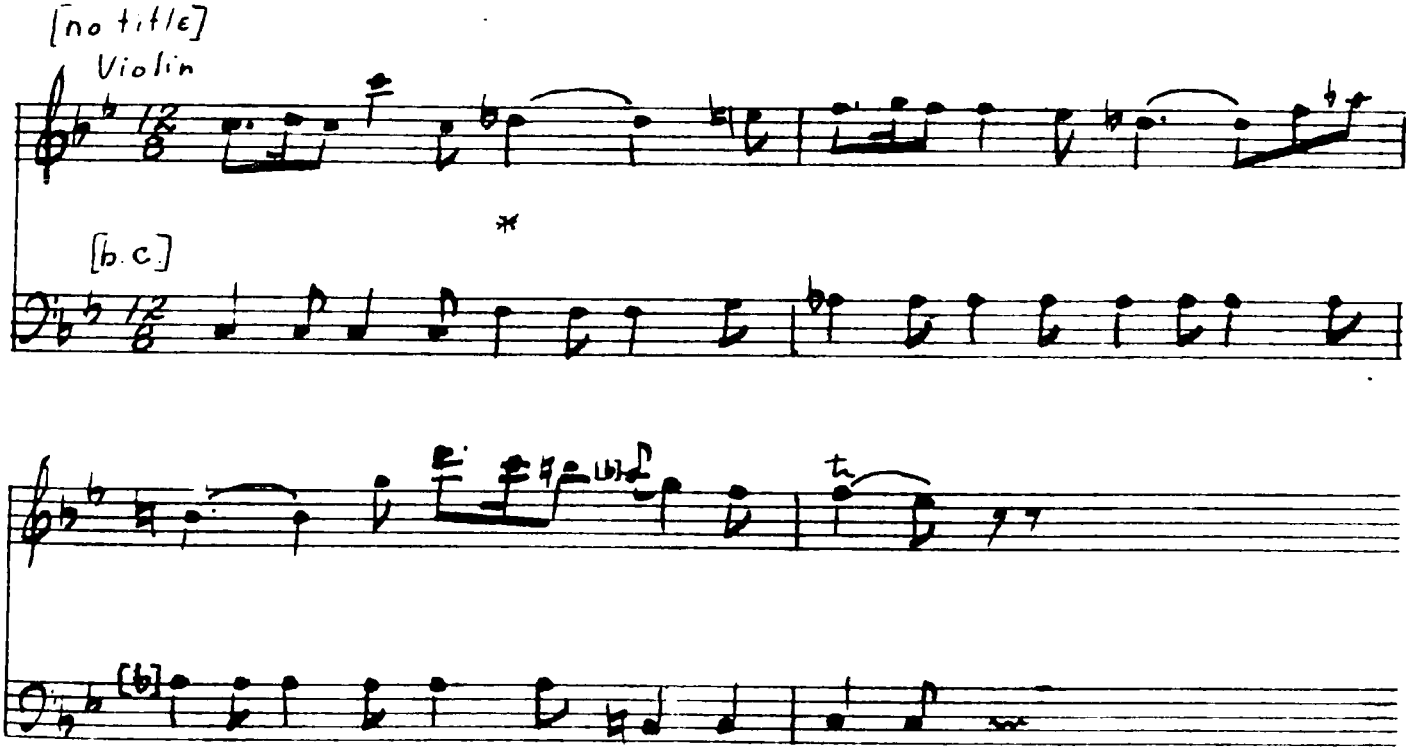
striking than when used to circumscribe its tonic (Ex. 82; see also Ex. 81-a).

Ex. 81. Thematic coloration by Neapolitan sixth chord

a. Dresden R/7 (3), III, mm. 1-2

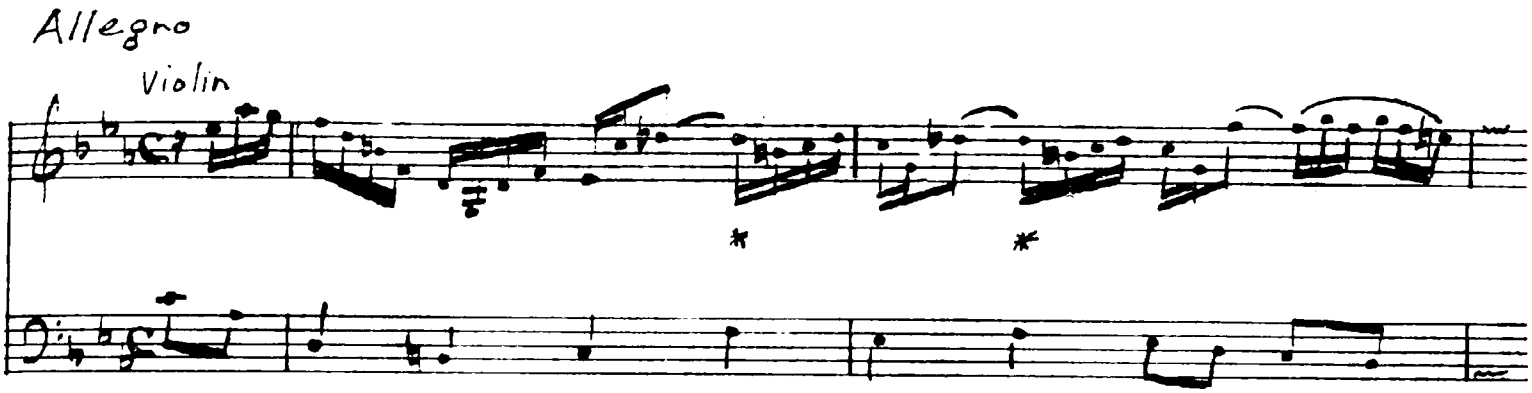


b. Dresden R/10 [1], III, mm. 1-4



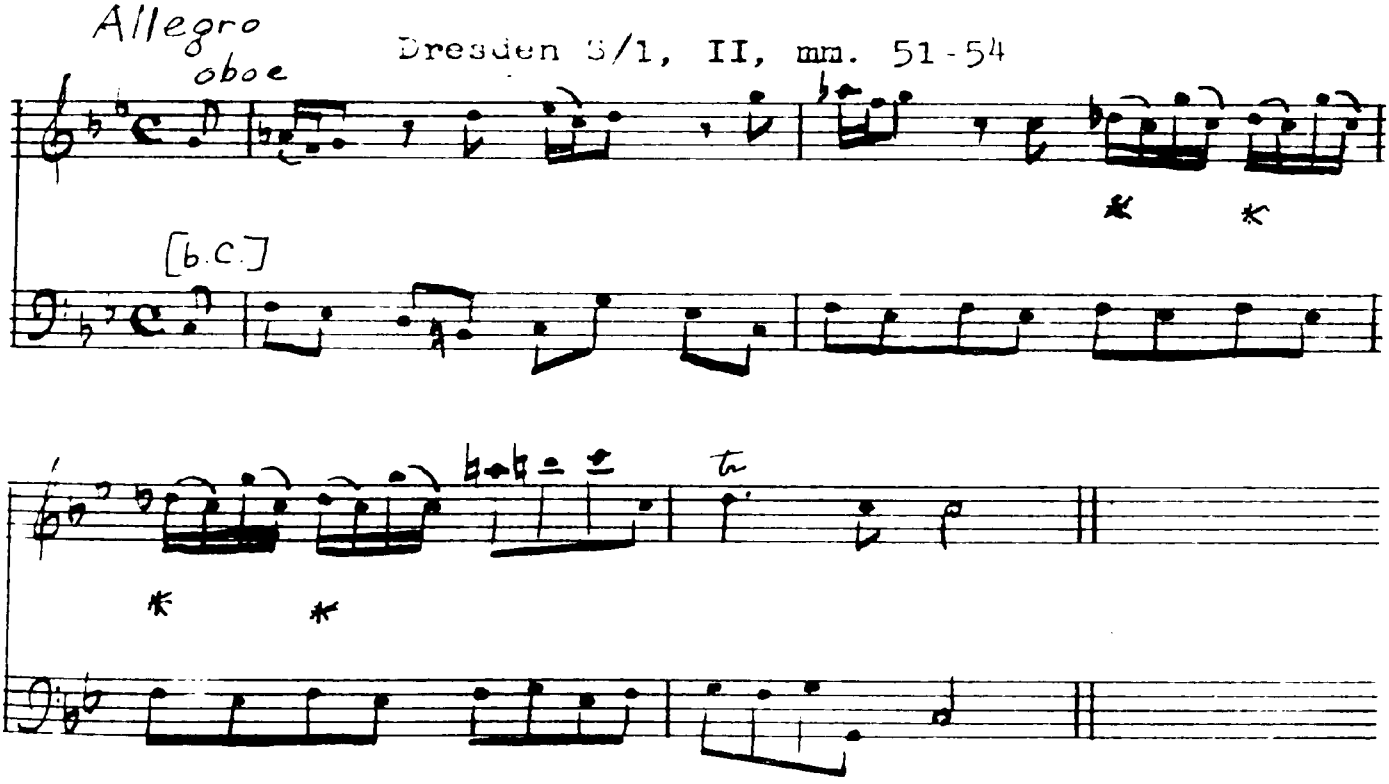
Ex. 82. Embellishment of tonic by Neapolitan sixth chord

Dresden R/8 (2), II, mm. 4-6



Such a function may insistently support tonal direction and arrive in the longer approaches to final cadences (Ex. 83).[1]

Ex. 83. Use of Neapolitan sixth chord in cadence approach



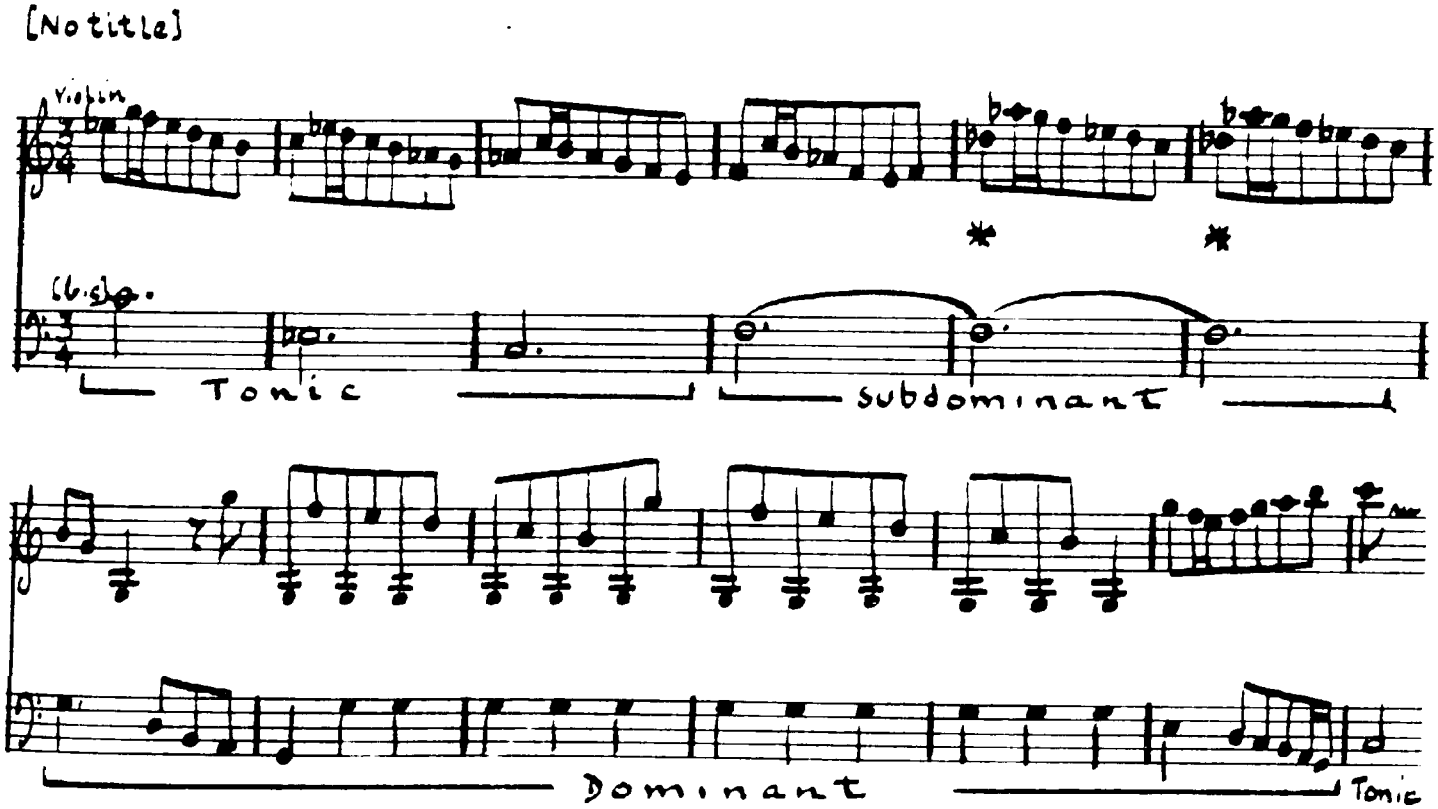
[1] See also Opus II, No. 7, II, mm. 33-35

(In this last example it becomes evident that Vivaldi is not primarily concerned with the lowered supertonic as a means of avoiding false relations. Rather, in the penultimate measure 53, the A of the oboe part is juxtaposed with A-flat implied in the continuo harmony.)

The first movement of Dresden R/10 [1] shows the Neapolitan sixth employed over a pedal in a passage which clearly underscores the broader scope of Vivaldi's harmonic practice (Ex. 84).

Ex. 84. Neapolitan sixth chord in subdominant function.

Dresden R/10 [1], II, mm. 73-85



The fundamental chord progression reveals a large-scale tonic, subdominant, dominant relationship, the Neapolitan sixth having a strongly subdominant character.

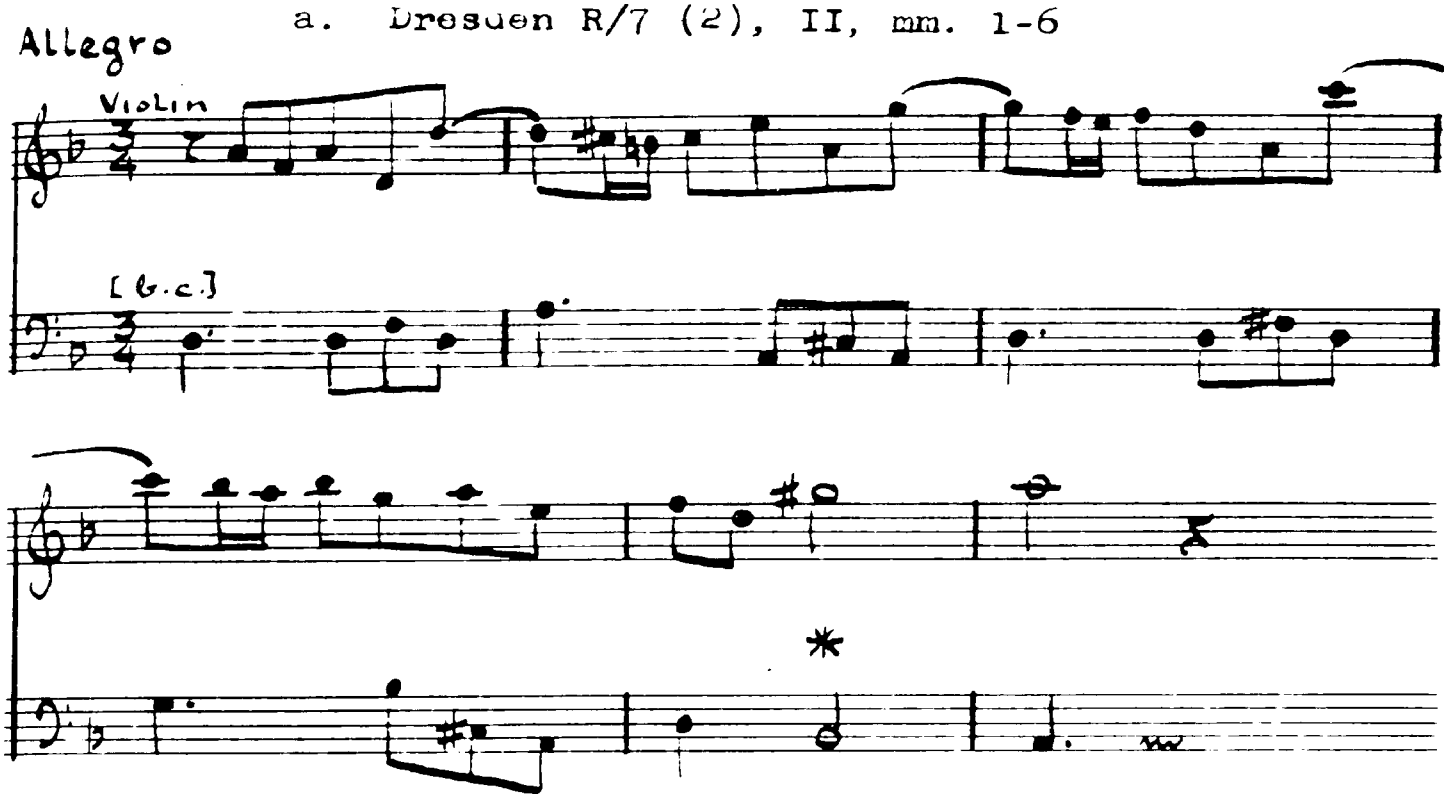
Whatever the use of the Neapolitan sixth chord, it is in this period thoroughly Italianate. In Vivaldi's sonatas, the chord invariably enhances the larger harmonic context with either its driving tension or singular expressiveness.

The augmented sixth chord occurs infrequently, and then without figured bass, but the chord seems quite clearly expressed in each instance. For the violin, chord-line figures over a single bass tone complete the triadal form. The interval of an augmented sixth between contour parts suggests the full triad and then is resolved by expansion to an octave (Ex. 85).

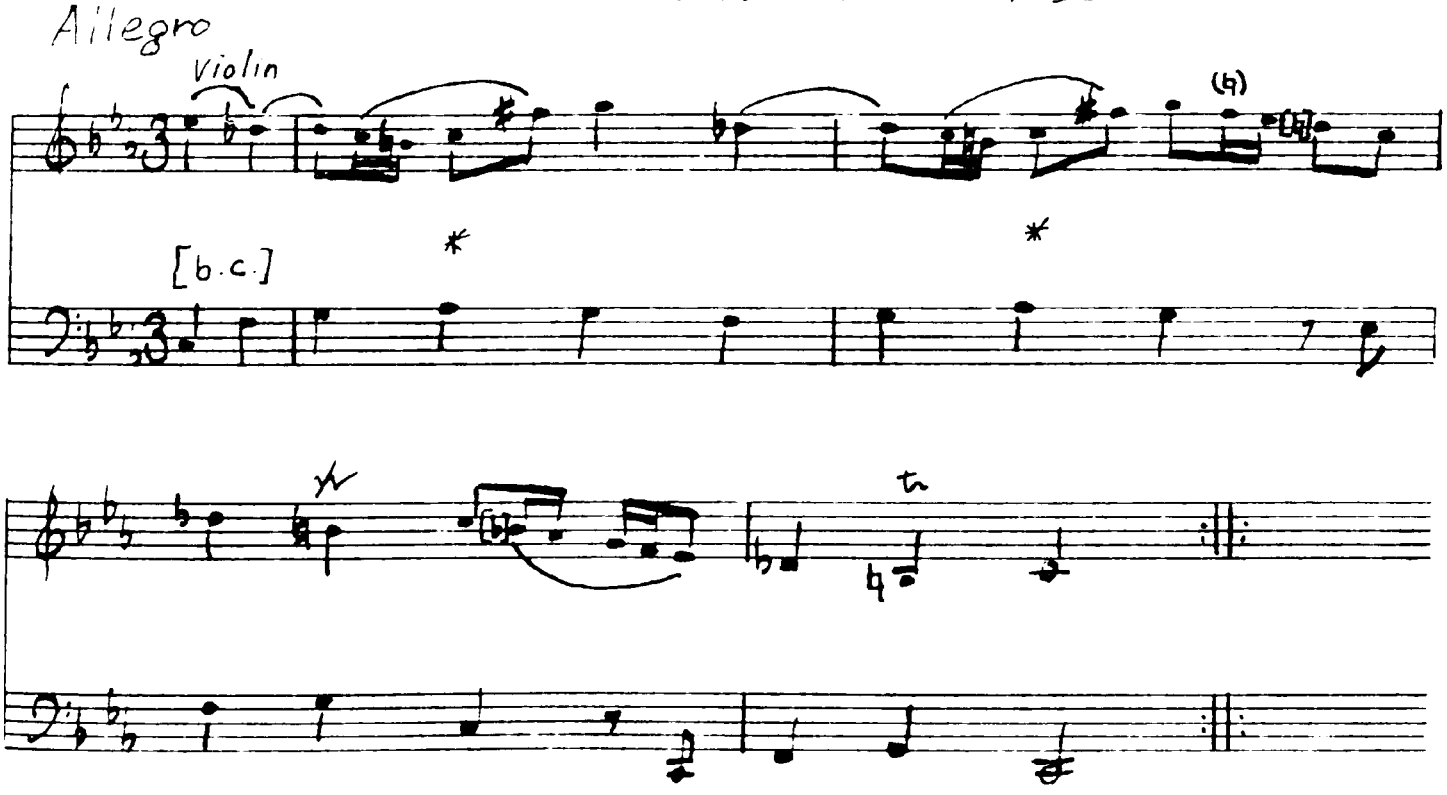
Augmented triads, although relatively rare, are apt to occur in chromatic passages as illustrated in the Largo of Dresden R/7 (3), III (Ex. 86-a). In this instance the chord appears as a VI in first inversion with the fifth raised, and moves to a diminished triad on the leading tone. Inflections of the augmented fifth have a contrapuntal basis in passages like the Largo of Turin, Giordano VIII, No. 33 (Ex. 86-b).

Ex. 85. Use of the augmented sixth chord

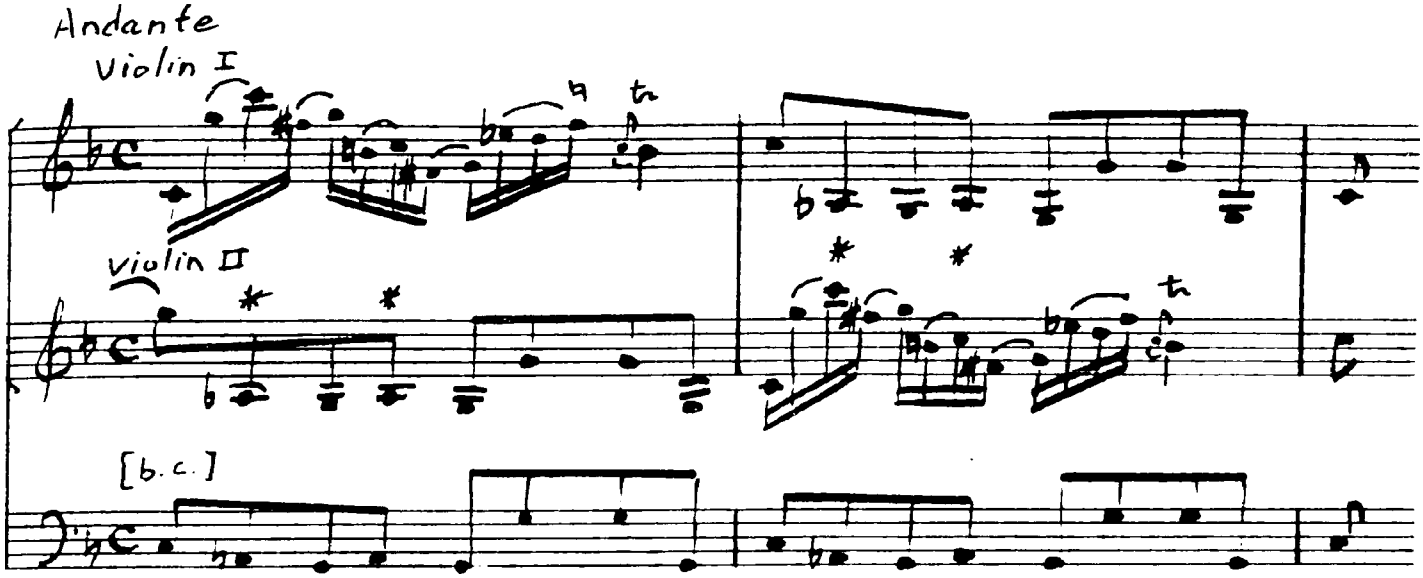
a. Dresden R/7 (2), II, mm. 1-6



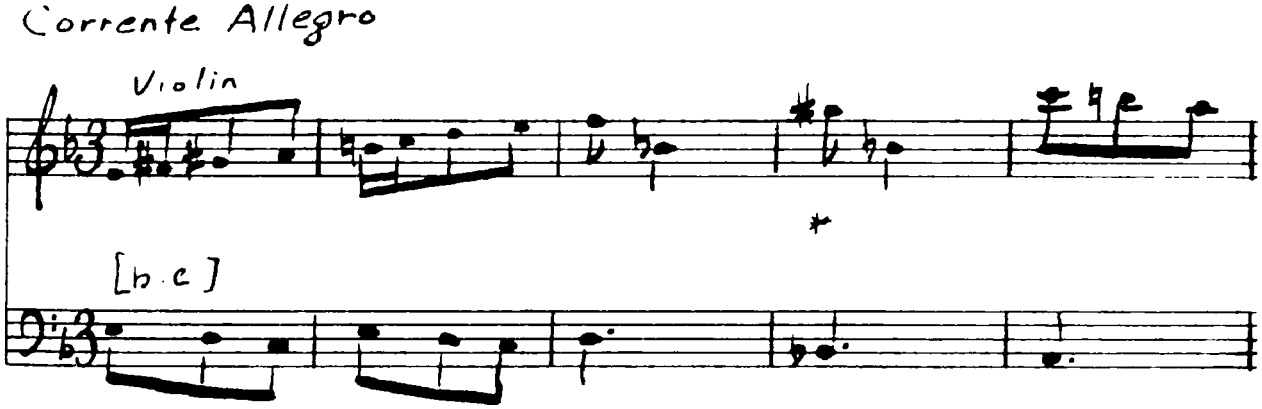
b. Dresden R/8 (2), IV, mm. 47-51



c. Turin, Giordano I, No. 10, II, mm. 13-20

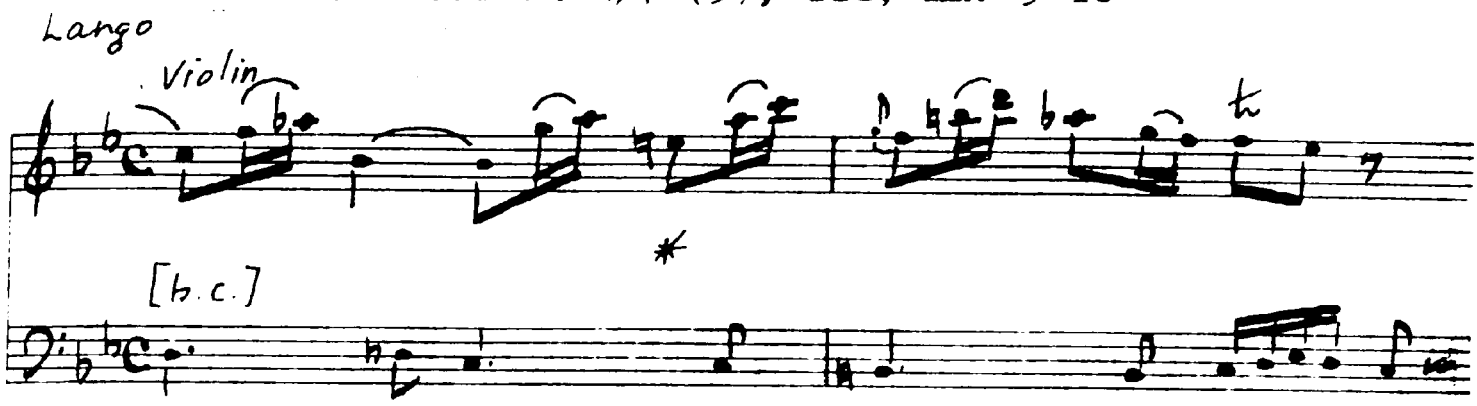


d. Dresden R/8 (1), II, mm. 15-19

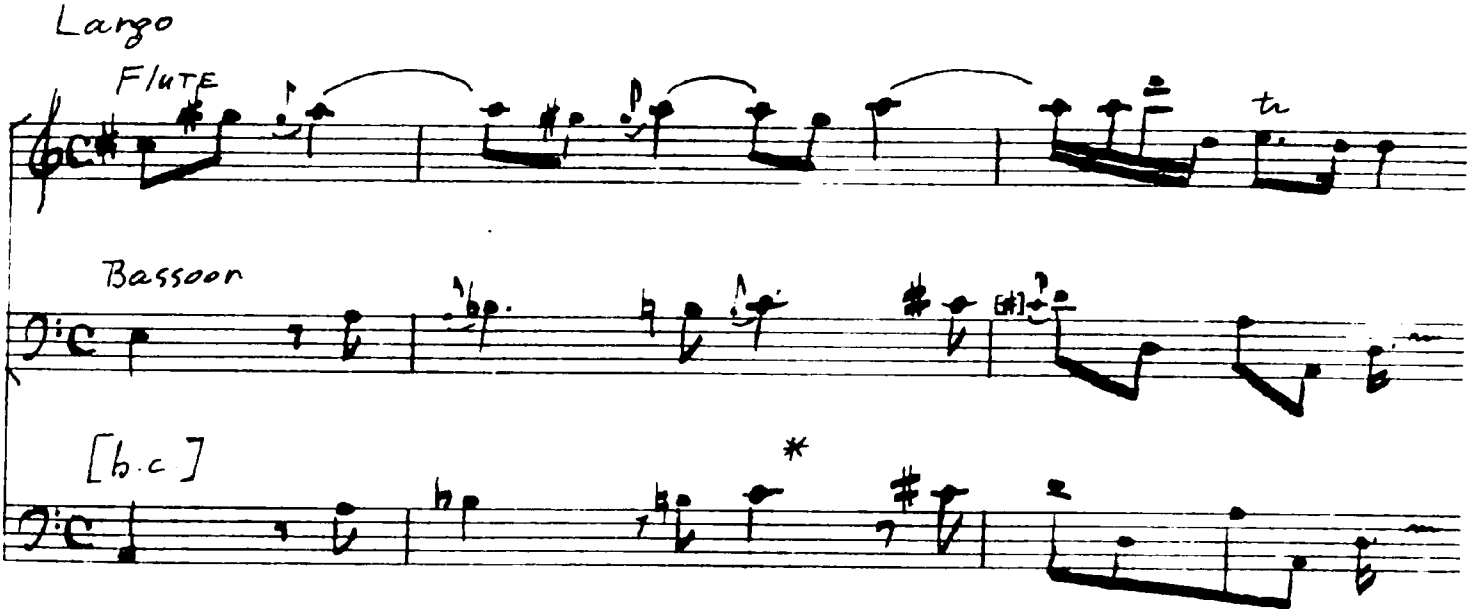


Ex. 86. Use of augmented triad

a. Dresden R/7 (3), III, mm. 9-10



b. Turin, Giordano VIII, No. 33, I, mm. 9-11

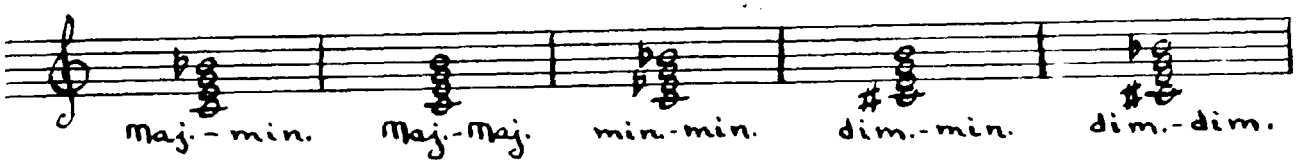


Seventh chords of various forms and functions are fundamental to the chord vocabulary of Vivaldi. These chords appear regularly as dominant sevenths, secondary dominants, non-dominant sevenths, and diminished sevenths.

The chord forms may be described in terms of the size of triad and seventh of which they are comprised, as follows:

major triad with a minor seventh ("major--minor")
major triad with a major seventh ("major--major")
minor triad with a minor seventh ("minor--minor")
diminished triad with a minor seventh ("diminished--minor")
diminished triad with a diminished seventh ("diminished--diminished")

or as their structure may be notated:



The character and treatment of a seventh chord varies considerably within different musical contexts. Seeming ambivalence of chord usage is clarified by a correspondence between a particular treatment and the prevailing musical texture, for the character of the harmony seems to become proportionately clearer according to the degree in which imitative texture, continuo-homophony, or clear monodic style prevails.

In imitative textures where a seventh chord is a part of suspension procedures, these chords emanate from and are governed by contrapuntal considerations. The

listener is reminded that the seventh is an intervallic dissonance to be prepared and resolved in a specific way.

Sevenths, for example, frequently are incurred between the lines of two-part texture. Although figured bass may fully designate seventh chords, these chords may occur briefly on single beats or half beats of Allegro movements. Typically, they are approached and resolved or led away by conjunct motion. The dominance of horizontal motion of parts produces "irregular" melodic, rather than harmonic, resolutions. Seventh chords effected in this manner have little or none of the harmonic weight and incisiveness apparent in other contexts. Rather they foster a harmonic softness, and in the case of inversions, sometimes lose contextual relation to their "theoretical" roots. In the latter instance, six-five chords, for example, have the effect of intensifying sixth chords through the addition of the fifth. Curiously enough, these very patterns that stem from conjunct bass motion of continuo-homophony are consolidated as harmonic clichés of the next two musical generations.

In both continuo-homophony and monodic texture, the tonal functions and trenchant qualities of sevenths are

better exposed as these chords appear in series or move around a circle of fifths. The effect of harmonic strength, even here, may be minimized by aural satiety that stems from extensive continuance of root movement in fifths.

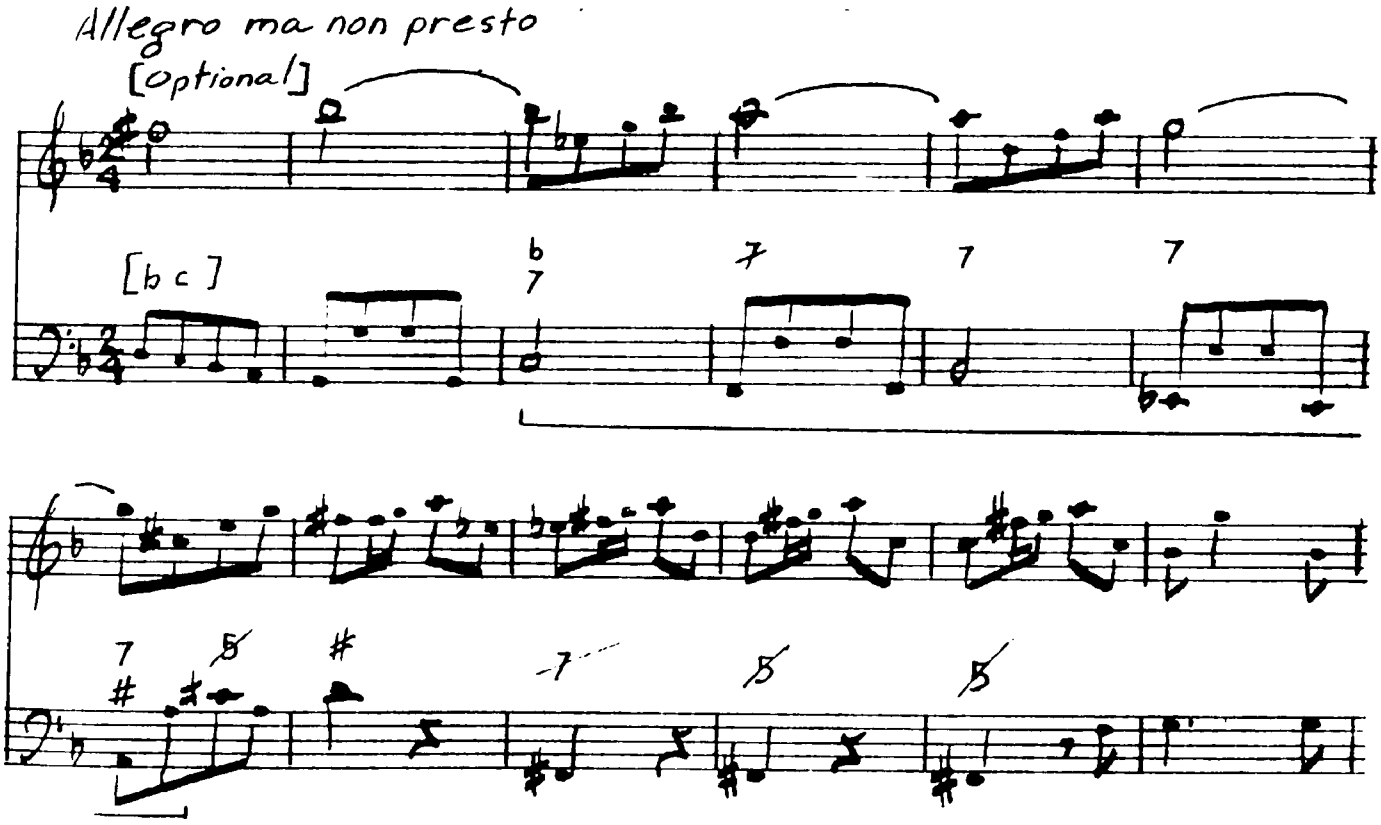
The full weight and tension of seventh chords appears to best advantage when they are used sparingly and are approached by disjunct motion or chromatic inflection that adds to the impression of harmonic weight on the arrival of the chord. Unerringly, Vivaldi deploys his cadential seventh chords so that their function is clearly realized.

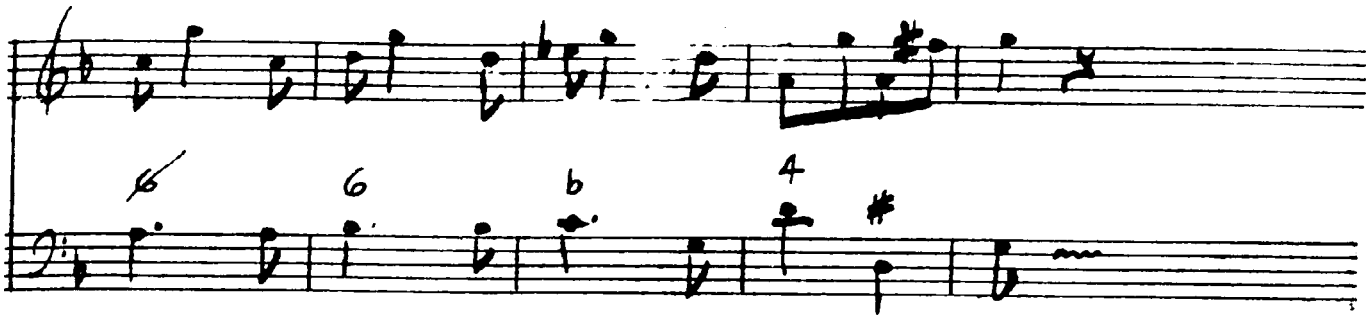
The seventh chord becomes a harmonic entity in its own right under several other sets of musical circumstances; first, when the seventh chord appears separated from suspensions or imitative procedures; second, when all or most of the chord members are spelled out by arpeggiated treble or bass parts;and third, when all chord members are sounded simultaneously. The latter full sonority is incurred either through three- or four-part textures of trio or multi-voice sonatas, or by combining the double or multiple stops of the violin with single members of the continuo line.

Despite individual differences in structure, the several types of seventh chords share almost equally in the many uses Vivaldi makes of them. A fundamental role of the seventh chord, regardless of type, is found in its sequential use. Typically, series of consecutive seventh chords follow one another as the harmonic means for linking one fundamental chord to another some distance away (Ex. 87).

Ex. 87. Consecutive seventh chords

Opus XIII, No. 6, IV, mm. 1[illegible]-32

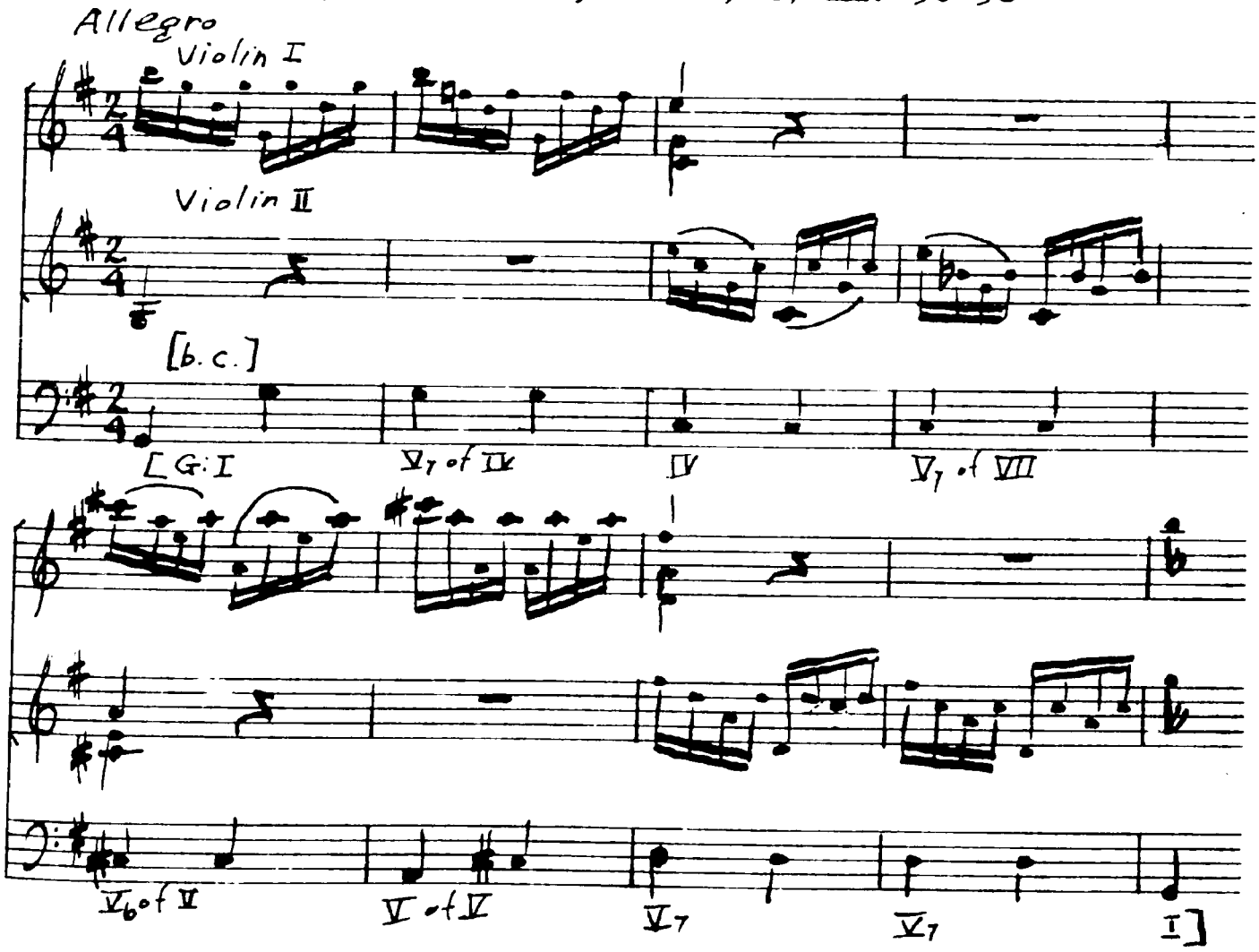




series of dominant-function seventh chords, each followed by its own temporary tonic, are found in developmental or contrasting areas of the sonatas (Ex. 88).

Ex. 88. Series of dominant-function seventh chords

Turin, Giordano I, No. 8, I, mm. 30-38



Coupled with chords of resolution in this manner, these non-diatonic sevenths embellish fundamental tonal structure, as they effect transient modulations within the larger prevailing tonality.

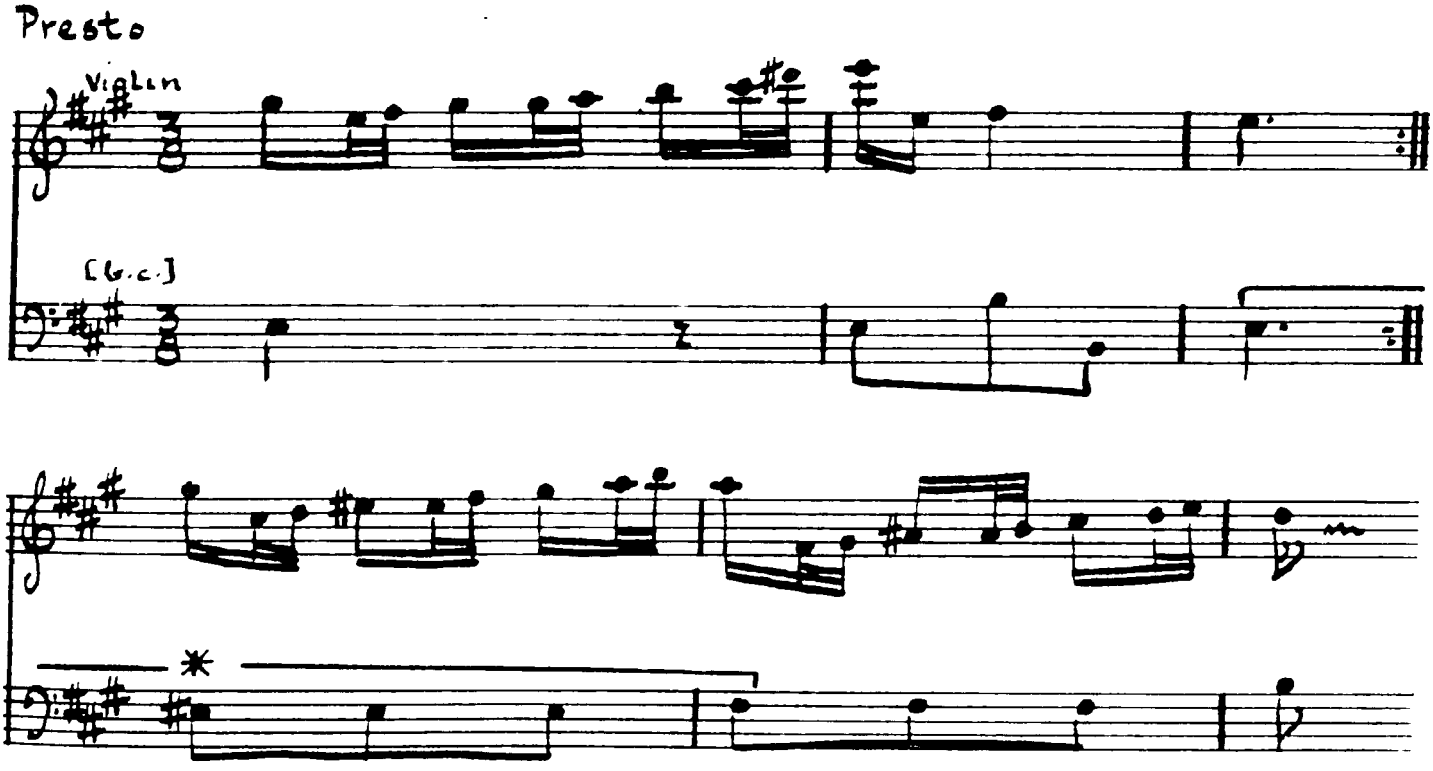
The sequential combination of seventh chords with a series of suspensions or circle of fifths had become a harmonic cliché by the time of Vivaldi. More exceptional among sequences of this nature are those in which the seventh is not actually notated. For example, in the third movement of Turin, Foà II, f. 94 (see Ex. 80), sevenths, though possible for the cembalist, do not appear in the written parts. This example also suggests the larger functional relationship of the three fundamental triads, already shown to be a common feature for Vivaldi. The circle of fifths itself (mm. 17-24) may be construed as a broad subdominant pre-cadence area leading to a prolonged dominant (mm. 25-29) and the conclusive tonic (mm. 30-32)

Other equally characteristic uses of the various seventh chords are somewhat diverse. As a matter of course, seventh chords of all forms and functions occur individually throughout the music of the sonatas in such frequency that they are an integral part of the harmonic sound of Vivaldi.

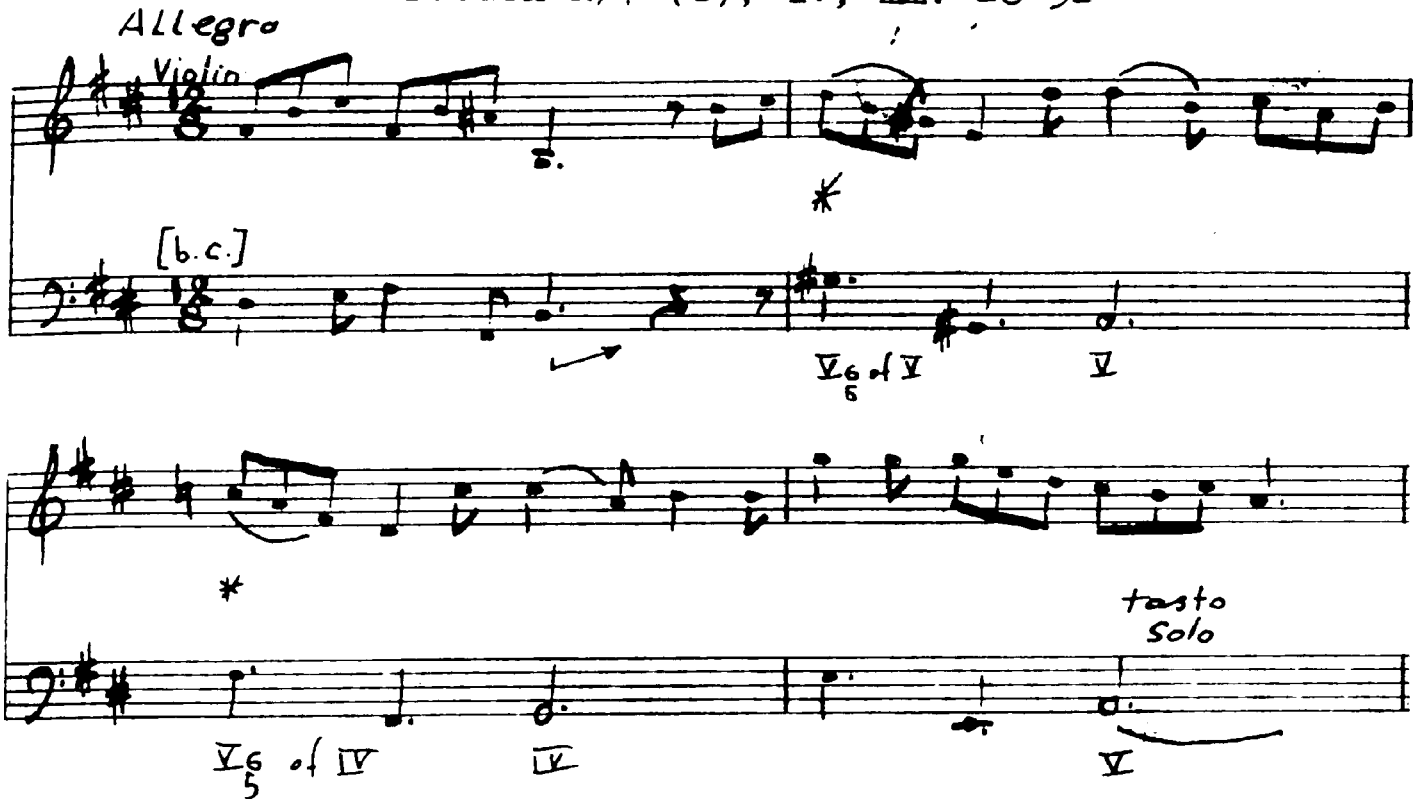
Characteristically, seventh chords occur midway in chord patterns involving ascending or descending conjunct bass lines, and frequently accompany bass motion of a fourth or fifth. In $\frac{6}{5}$ position, these chords form three-chord auxiliary patterns with adjacent triads. The six-five inversion, especially of secondary dominants, often imparts to the music a sense of continuation. This is achieved with a disjunct approach to the bass tone or by chromatic inflection as in the following example (Ex. 89).

Ex. 89. Six-five chord as a continuing device

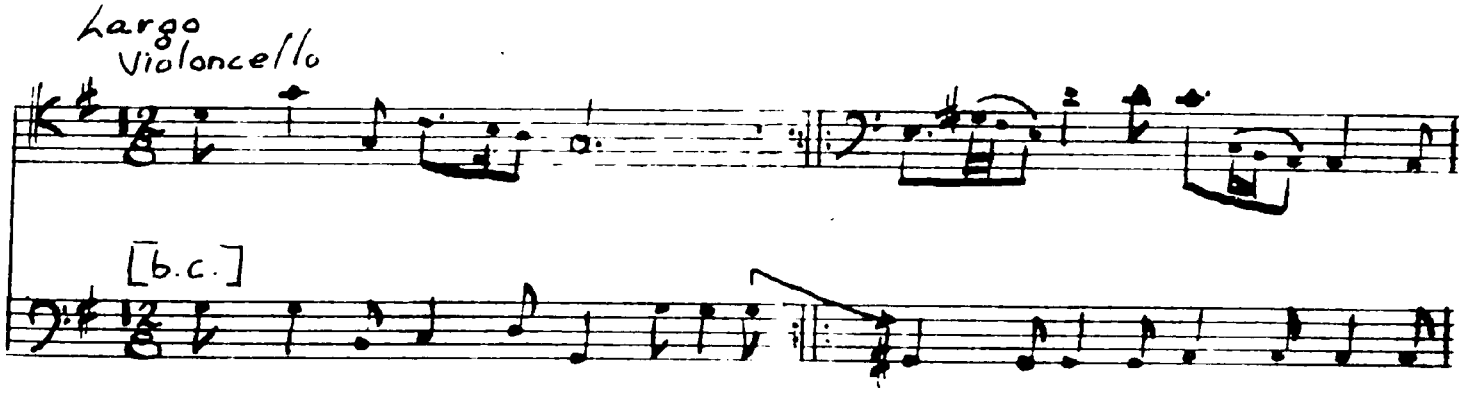
a. Dresden R/10 [2], IV, mm. 10-15



b. Dresden R/7 (1), IV, mm. 28-32



c. [Opus XIV], No. 5, III, mm. 5-6

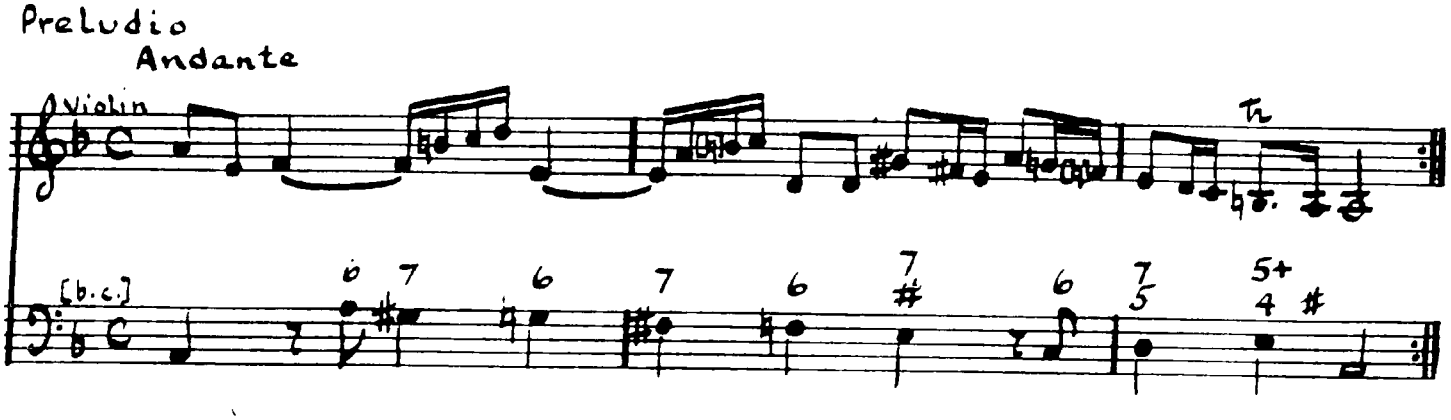


As appoggiatura chords to subsequent triads, the tension of seventh chords is exposed effectively.

Seventh chords are featured in harmonic progressions with a chromatic bass line as in the Preludio Andante of Opus II, No. 3 (Ex. 90).

Ex. 90. Seventh chords with chromatic bass line

Opus II, No. 3, I, mm. 17-19



Progressions of this kind are especially forceful, and most commonly occur in formal areas where some salient and definitive characteristic seems desirable for its organizing effect. The harmony indicated in the above illustration is rather striking, in that four different forms of seventh chord succeed one another in alternation with sixth chords.

Cadential use of the dominant seventh and chord of the added sixth are to be found on almost any page of the sonatas. In addition, seventh chords are heard frequently

as the chord of deception in deceptive cadences. This use adds to the aural impression that Vivaldi possessed a lively interest in the color possibilities of the seventh chord, an impression underscored by the employment of the chord at climactic points in his music.

The dominant seventh chord, to which most of the foregoing comments apply, appears regularly in Vivaldi's music in root position and in first and third inversions. Where horizontal motion of parts prevails, irregular resolutions occur. Where the dominant seventh is clearly functional, orthodox preparation and resolution of chord members is the rule. Unorthodox treatment, however, is manifested in deceptive progressions or those that otherwise employ substitute chords of resolution. In the Adagio of Dresden R/7 (2), for example, normal resolution of a V^7 is deferred for three beats as the V^7 moves to $IV^{\#6}$, the seventh ascending chromatically (see Ex. 71). Irregular resolution is further illustrated by the passage from the Allegro of Turin, Giordano I, No. 8, in which V^7 of VII progresses to V_6 of V (see Ex. 88). The seventh of the initial chord is resolved normally, but its root is led chromatically to the third of the following chord.

Vivaldi's harmonic style is strongly marked by use of dominant seventh chords as "secondary dominants."[1] This term emanates from a view of harmonic practice of the eighteenth and nineteenth century music which implies that any degree of the scale may be preceded by its own dominant harmony. In Vivaldi's music these secondary dominants add color to the diatonic members of any key; furthermore, with their chords of resolution, secondary dominants expand the harmonic reaches of that key and increase harmonic movement, strengthening rather than obscuring fundamental key feeling. Numerous pages of Vivaldi's music demonstrate his fondness for secondary dominant sevenths: they function as vehicles of sequences, or are used independently for coloristic effect.

The diminished seventh chord, like the Neapolitan sixth, occurs frequently in Vivaldi's music, and the composer seems to have been well aware of its versatility. This chord is used most commonly in minor mode, and appears

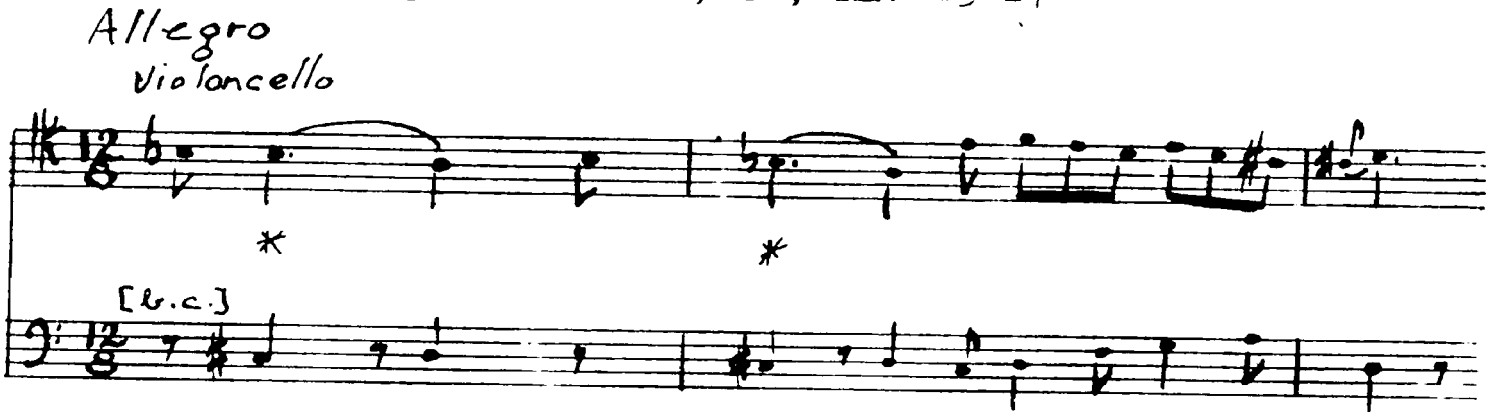
---

[1]Such chords have also been termed by theorists "borrowed chords," "parenthesis chords," and "attendant chords," among other designations.

typically with the leading tone as root; only rarely does it appear in an inverted position. The diminished seventh commonly functions in the manner of a secondary dominant to embellish diatonic triads within a prevailing key, or as a component of modulations. The inherent tension of the diminished seventh is revealed in its use as an appoggiatura chord on strong beats (Ex. 91).

Ex. 91. Diminished seventh as appoggiatura chord

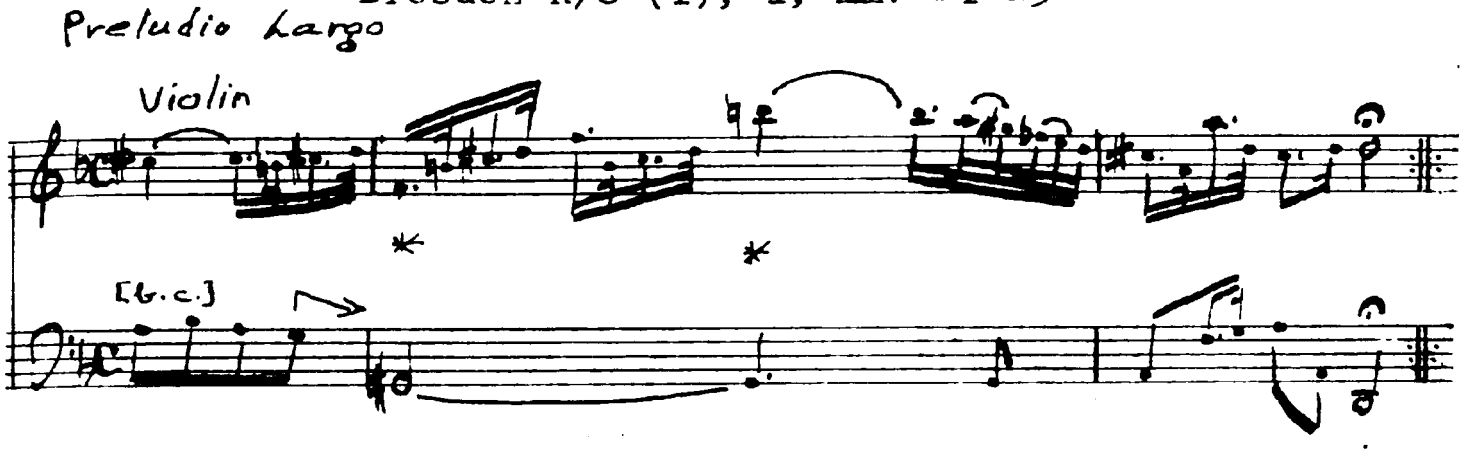
Naples A Minor, IV, mm. 25-27



Equally effective is its coincidence with climactic points of phrases; such coincidence is further heightened, in Dresden R/3 (1), I, by irregular resolution of the preceding V_5^6 chord, in which the bass descends a diminished octave (Ex. 92).

Ex. 92. Diminished seventh as chord of climax

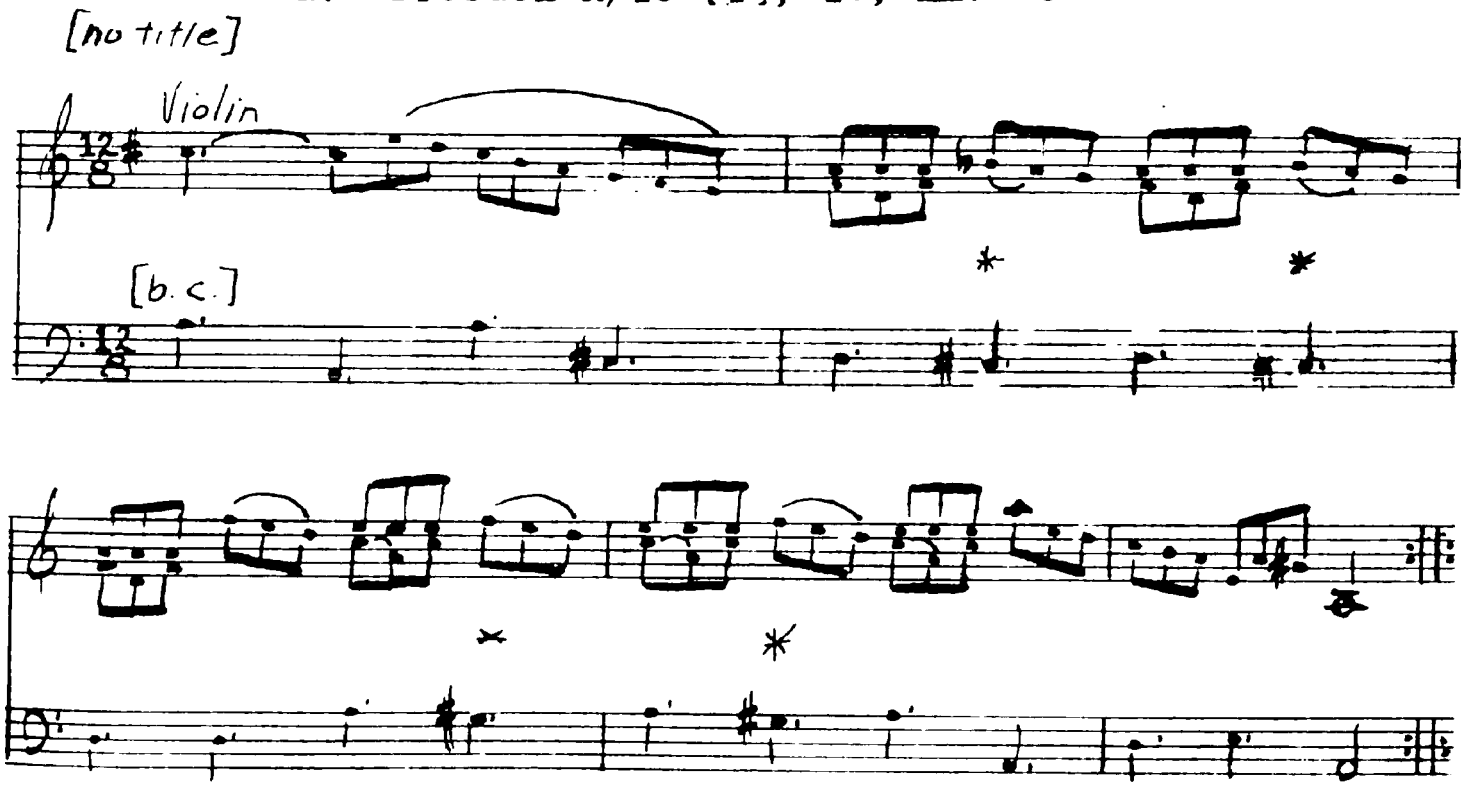
Dresden R/8 (1), I, mm. 21-23



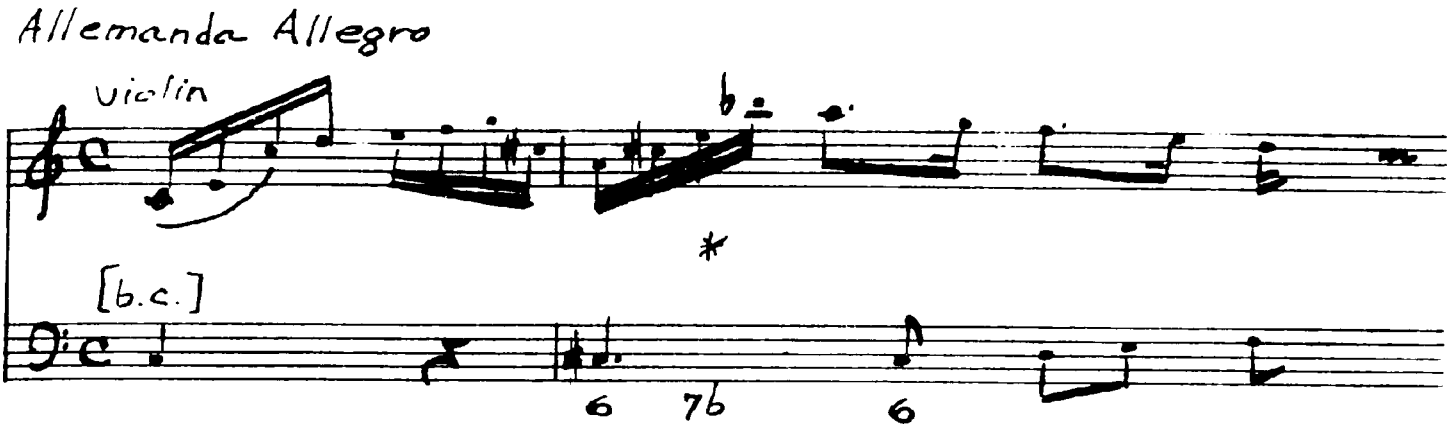
The diminished seventh is used frequently in an auxiliary position between root position triads or sixth chords (Ex. 93).

Ex. 93. Diminished seventh chord in auxiliary position

a. Dresden R/10 [1], IV, mm. 20-24



b. Opus II, No. 12, IV, mm. 5-6

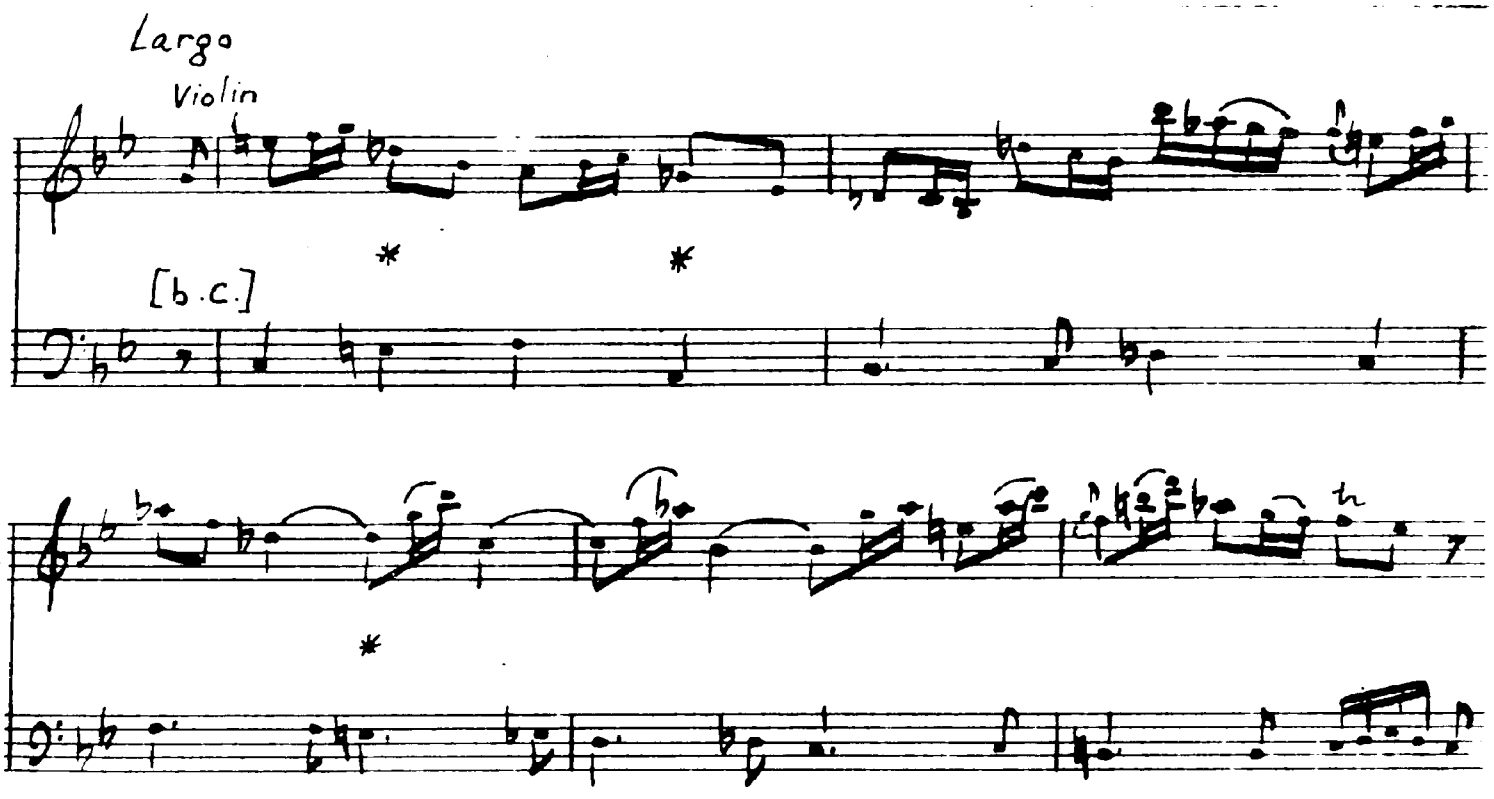


Vivaldi also seems to have been fully aware of the possibilities of the diminished seventh chord as a modulatory device, for he employed it for both abrupt modulation and for gradual changes of key level. In the Largo of Dresden R/7 (3), for example, the developmental area of Part II of the design is based essentially upon harmonic transformation of previously-heard material; such transformation and the tonal digression of this passage rest strongly on the use of diminished seventh chords (Ex. 94).

Still other uses show the diminished seventh chord very often as an integral and effective member of sequence patterns (Ex. 95). Chromatic inflection of bass lines is marked characteristically by this chord structure with the leading tone as root; such inflection occurs in cadence approaches (Ex. 96; see also Ex. 92), or in ostinato-like

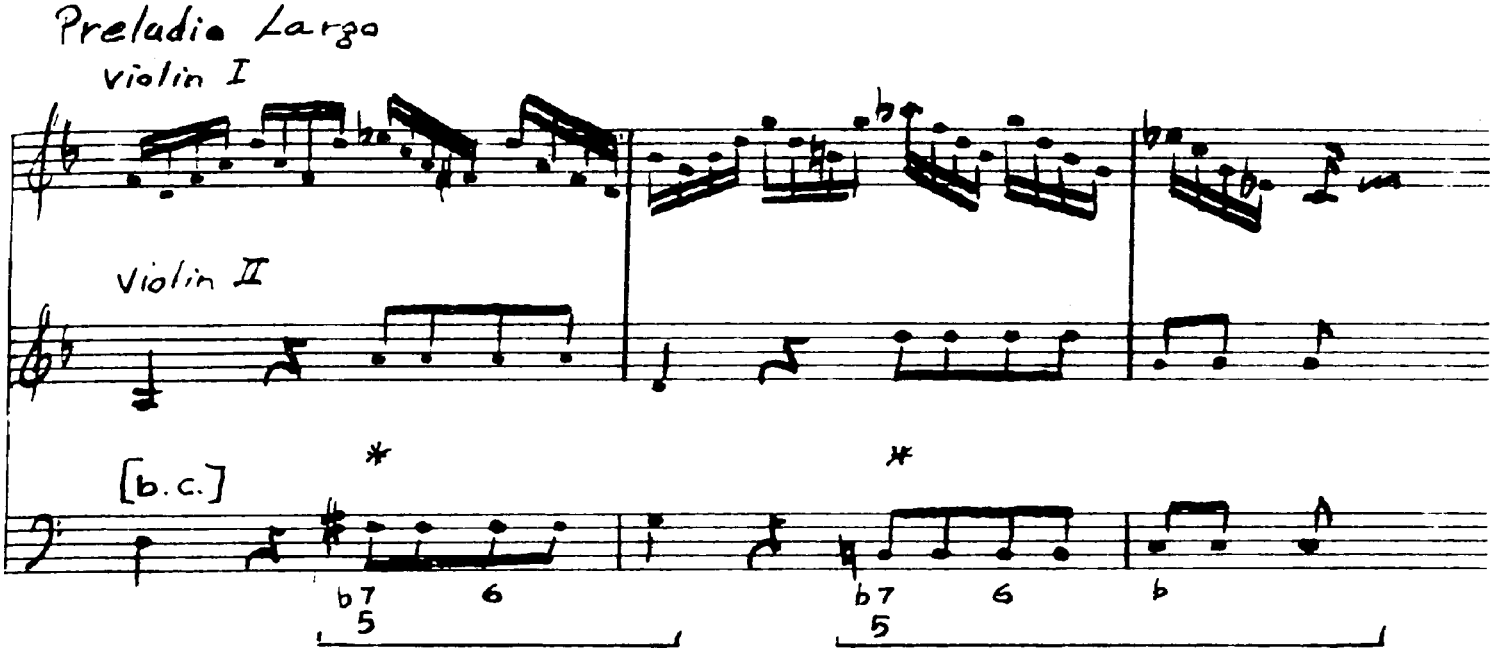
figures. The effectiveness of the diminished seventh chord as the unexpected member of deceptive cadences is demonstrated clearly in the first movement of the solo oboe sonata, Dresden S/1 (Ex. 97).

Ex. 94. Tonal digression
featuring diminished seventh chords
Dresden R/7 (?), III, mm. 6-10



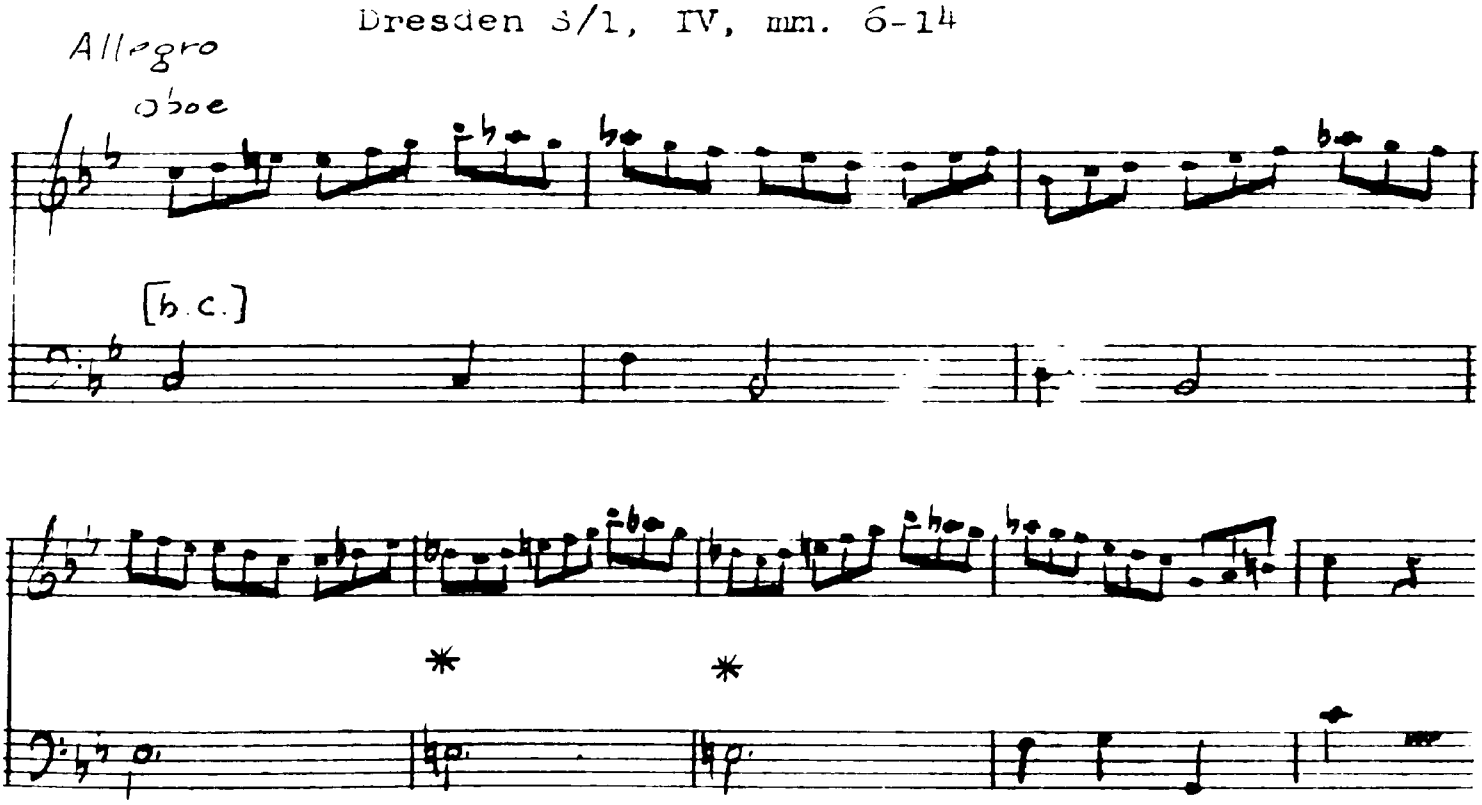
Ex. 95. Diminished seventh chord in sequence pattern

Opus I, No. 8, I, mm. 11-13



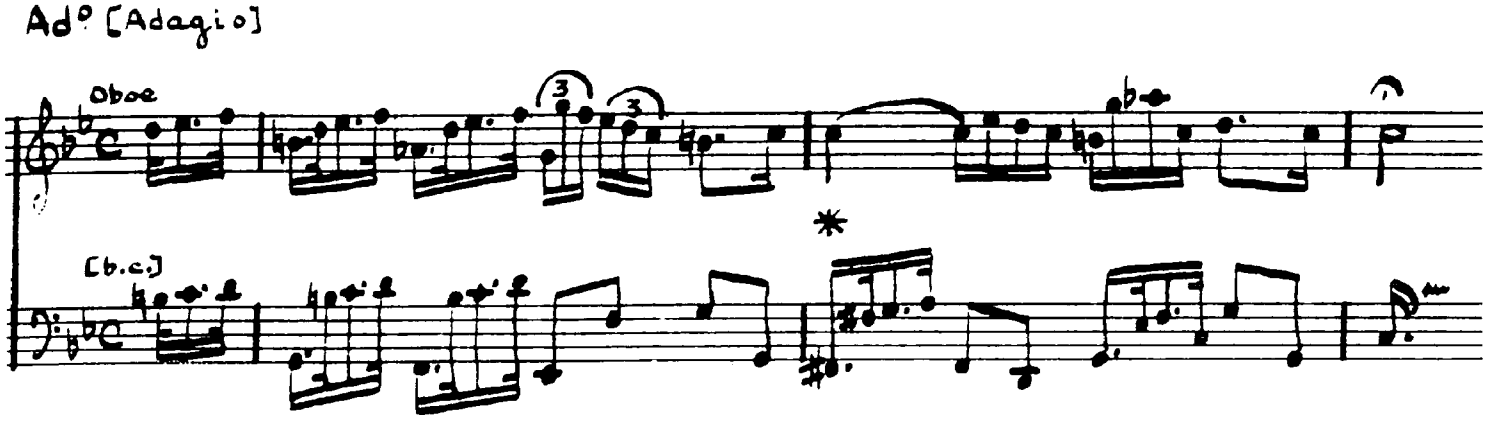
Ex. 96. Diminished seventh chord in cadence approach

Dresden 3/1, IV, mm. 6-14



Ex. 97. Deceptive cadence with diminished seventh chord

Dresden S/1, I, mm. 15-19



The dominant ninth chord occurs as a harmonic entity surprisingly frequently for the time, for the ninth was still treated by many composers principally as a contrapuntal suspension rather than as an independent sonority.[1] Vivaldi himself often employs the suspension-dissonance 9 - 8 in his early works. The opening measures of the first published sonata, Opus I, No. 1, illustrate such usage with its attendant contrapuntal considerations properly observed (Ex. 98). The ninth as a chordal entity, however, was adopted readily as part of his more characteristic harmonic style.

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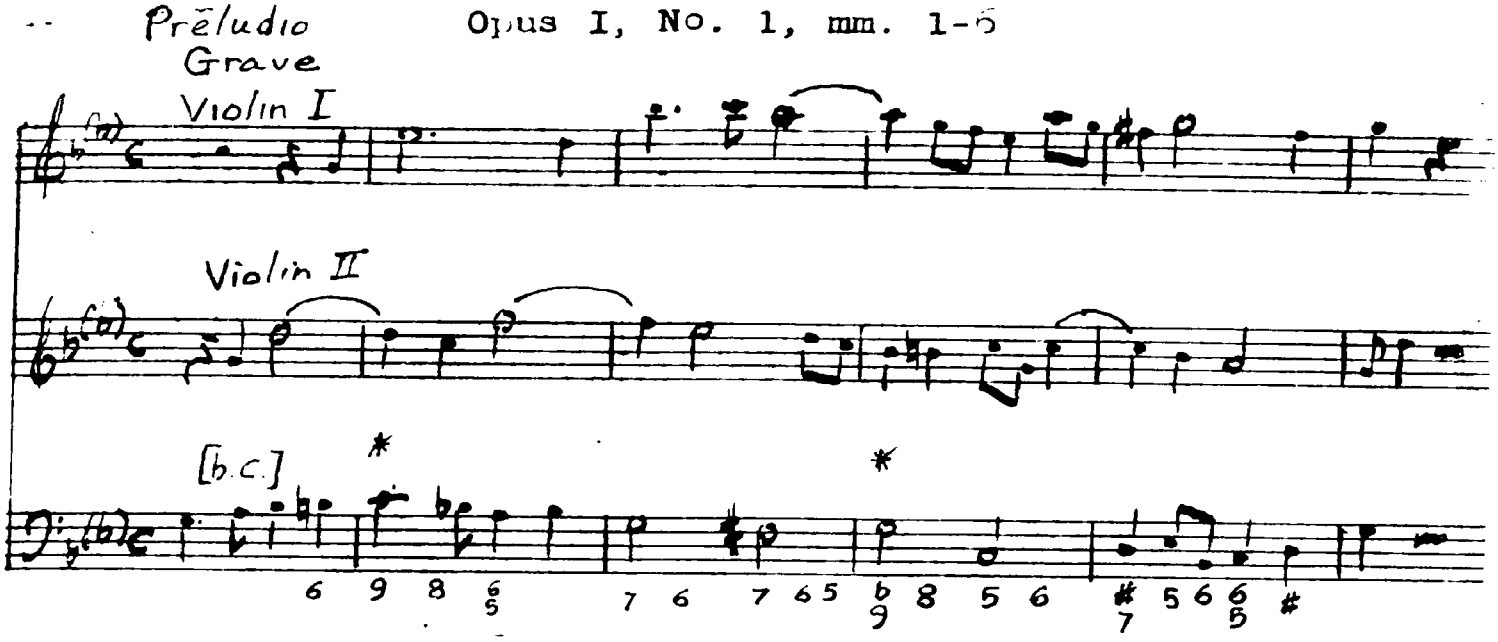
[1]Rameau, however, considers the ninth chord as a harmony "by supposition," that is, a dissonant harmony arranged by thirds, below which is added a third or fifth incapable of inversion.

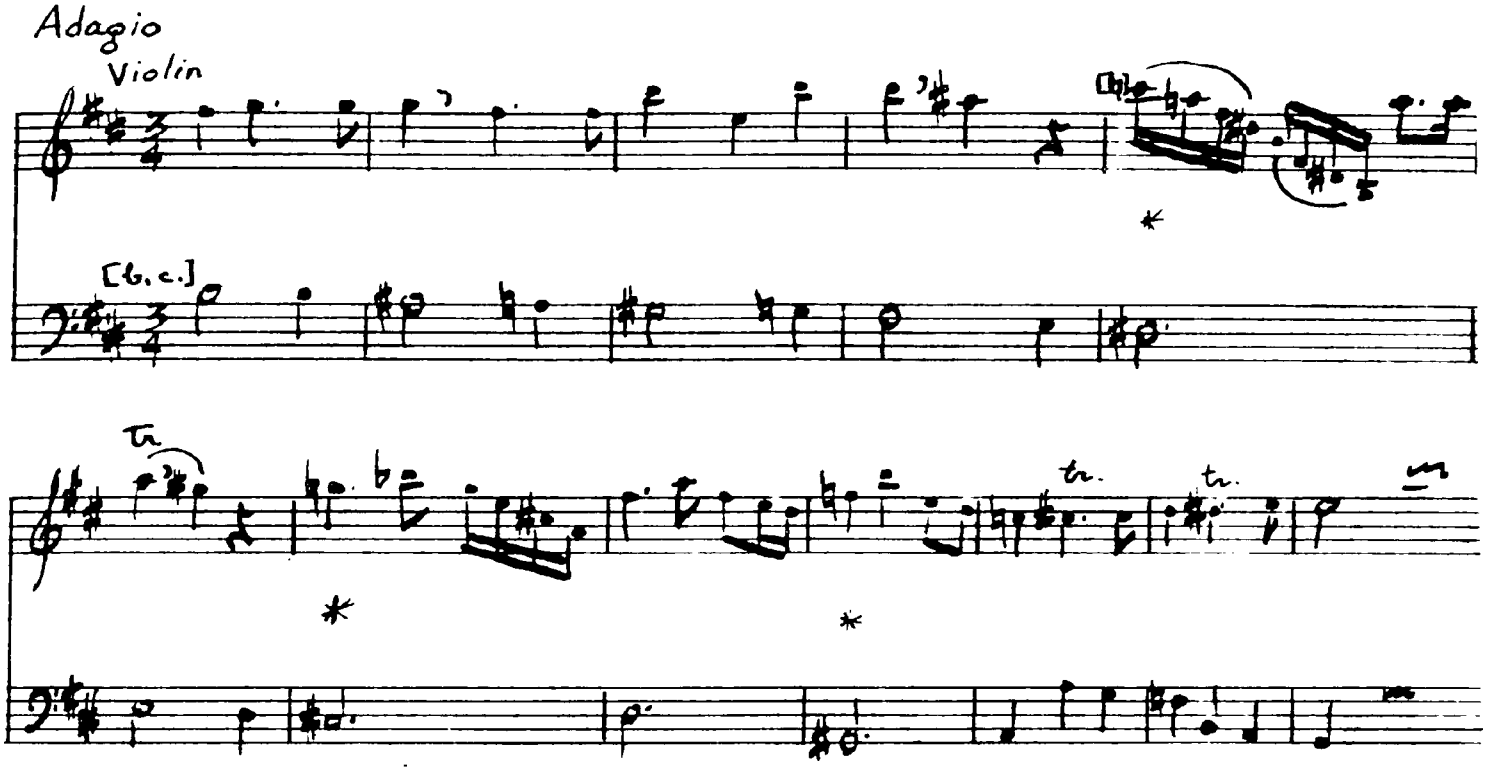
Ex. 98. Early use of the ninth, as suspension-dissonance



The ninth chord appears most frequently in minor keys, outlined cumulatively as an arpeggio in solo violin parts. It is heard in both root position and in its first inversion. In the first inversion, it often sounds at first as a diminished seventh chord, but with the delayed root heard before a change in harmonic rhythm takes place; in the Adagio of Dresden R/7 (1), for example, the ninth chord is presented this way in series (Ex. 99). In Dresden R/10 [4], I, the chord is presented by the violin over a bass tone that indicates first inversion (Ex. 100);

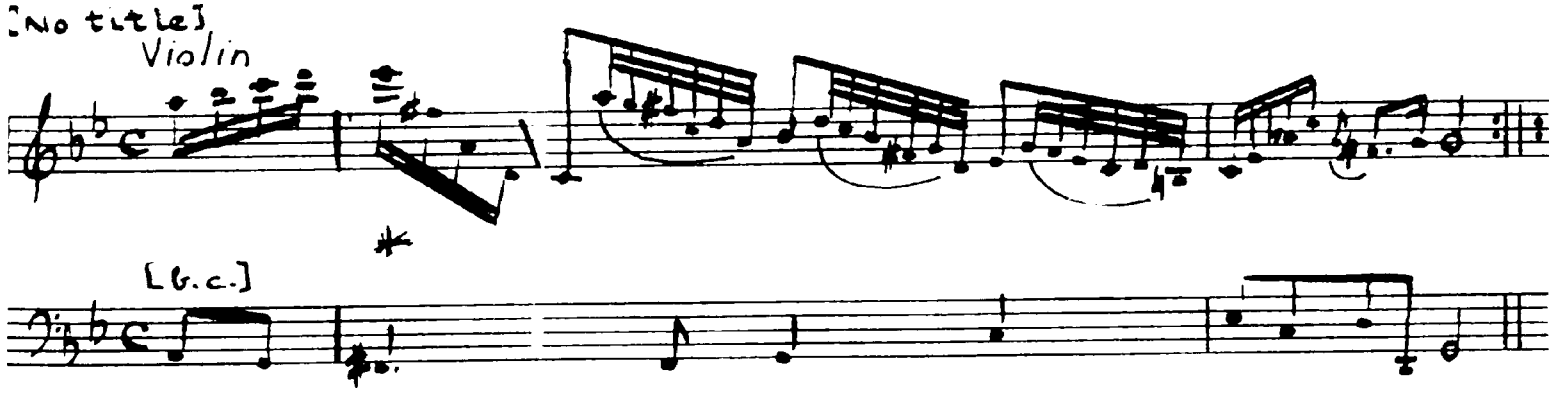
Ex. 99. Series of ninth chords

Dresden R/10 [4], I, mm. 5-7



Ex. 100. Ninth chord in first inversion

Dresden R/10 [4], I, mm. 5-7

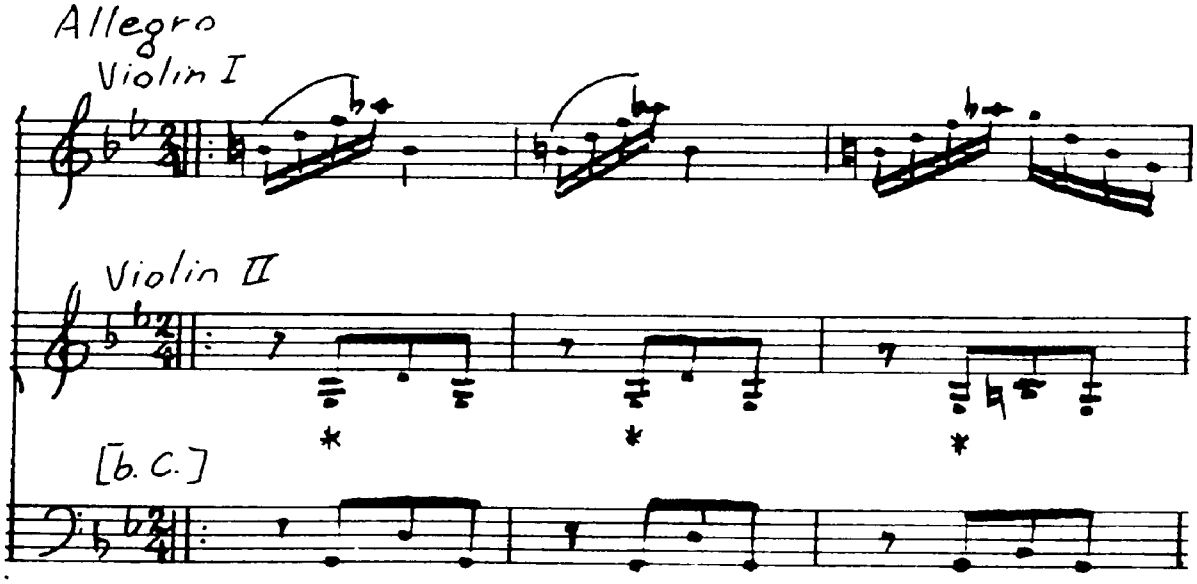


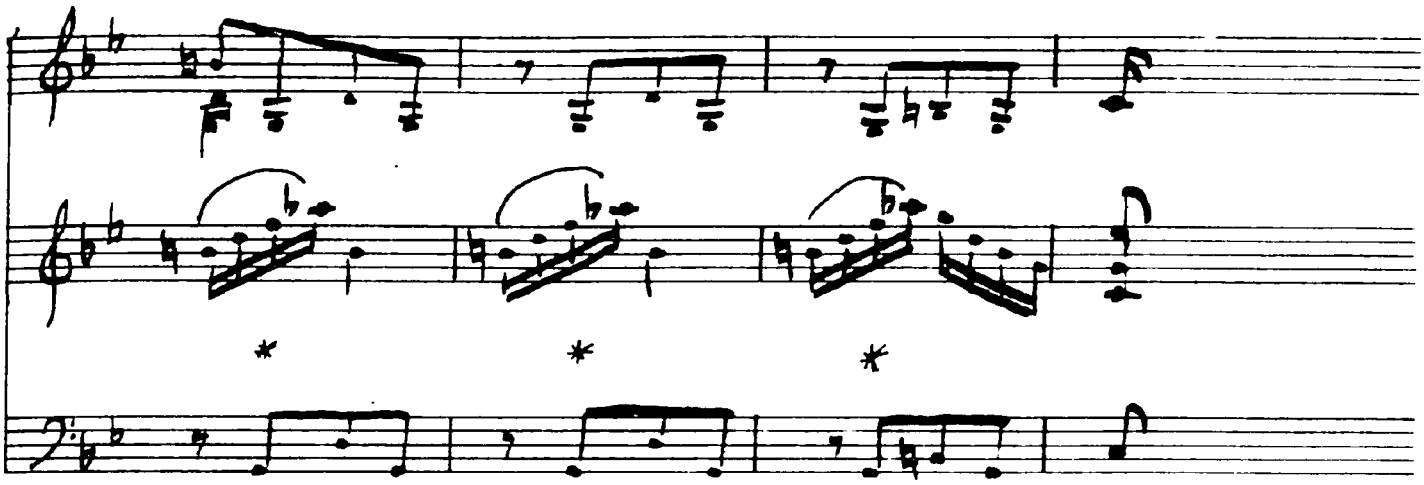
later, in the same movement, in a concluding passage of great expressiveness, the ninth chord returns in root position (see Ex. 58-a).

The expressive quality of the dominant ninth in a minor key is apparent also in the fuller texture of Turin, Foà IV, p. 9 (Opere Sacre), II (see Ex. 43, m. 6). The affective spirit of the passage is enhanced by both lower and upper appoggiaturas. In the third movement of Turin, Giordano I, No. 9, however, the dominant ninth chord takes on a somewhat different character as it is reiterated with persistent and incisive rhythmic drive across a span of six measures (Ex. 101).

Ex. 101. Protracted use of dominant ninth chord

Turin, Giordano I, No. 9, III, mm. 29-35





Harmonic Sequences

Harmonic sequences are a veritable hallmark of late Baroque music. In their use, Vivaldi's sonatas are no exception. Virtually all chords in Vivaldi's vocabulary are employed in his harmonic sequences. Series of seventh chords take a particularly important place in sequential passages, achieving prominence, by turn, through their specific modulatory properties, their harmonic color, or their capacity to embellish and direct fundamental tonal motion. The general nature of sequences is qualified, as

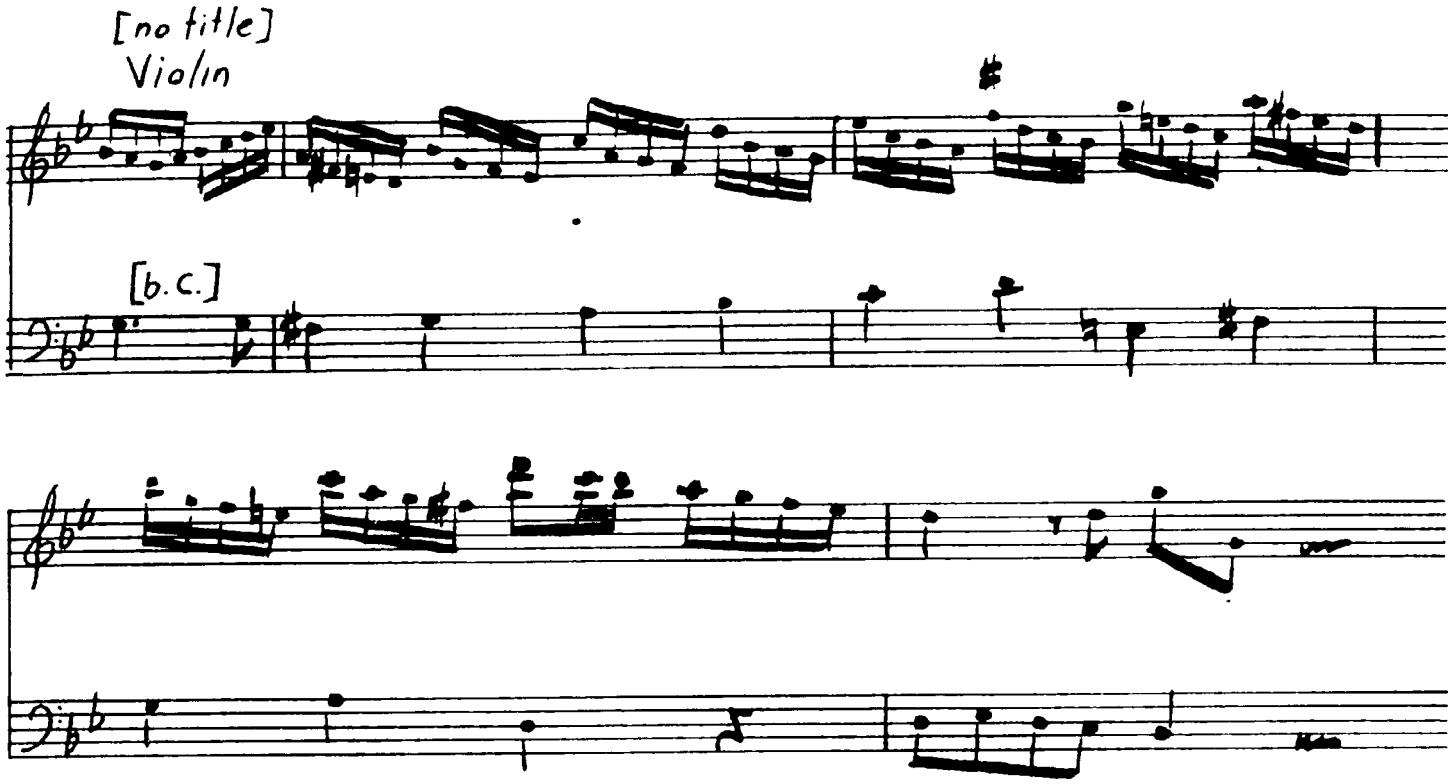
are chords themselves, by the prevailing musical texture; contrapuntal-harmonic considerations are required by imitative textures, but yield, in other textures, to the conditioning of more functional harmony.

The nature of the prevailing musical texture seems also to condition the length and rate of harmonic rhythm of the sequence. While such an observation is subject to exception, the music shows frequently that the more imitative the texture, the shorter the sequential idea or the quicker the harmonic rhythm. Conversely, the more monodic the texture, the longer the sequential motive or phrase and the slower the harmonic rhythm.

The sequential pattern chosen for systematic transposition may vary from a single chord to a harmonic phrase of some scope. Sequences based on a single chord often may be described more properly as melodic, for their harmonic interest is limited. Such patterns are found in violinistic figures of certain movements, where extended passages are comprised of the same brief melodic motive. These motives may be transposed every beat or two to successive steps of ascending or descending scales (Ex. 102).

Ex. 102. Sequence based on a single chord

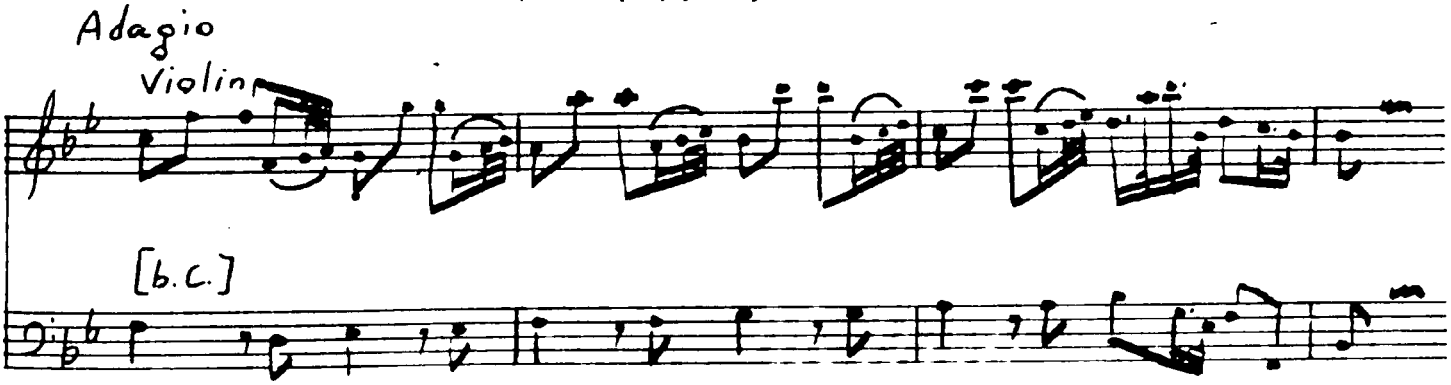
Dresden R/11 (1), IV, mm. 18-21



Equally illustrative of sequences in late Baroque music is Example 103, which is also simple in harmonic conception but somewhat different in melodic detail.

Ex. 103. Expressive use of simple harmonic sequence

Dresden R/11 (2), I, mm. 10-13



Repetitions of the basic pattern of a sequence may vary in number from a few to a number sufficient to span a large area of a sonata movement. In the Preludio Andante of Opus II, No. 7, for example, sequences comprise nearly the entire movement, being interrupted only by principal cadences. Extensive formal sections typically are evolved from series of sequences, in which the subject of each sequence differs somewhat from its predecessor. Normally, more than two statements make up a sequence, but occasionally the mere statement and single restatement of the pattern at another pitch level constitutes a sequence, as distinguished from exact repetition at the same level.

Two distinct types of harmonic sequences are found in Vivaldi's sonatas: diatonic and modulatory. Sequences are considered diatonic when patterns are restated within the same key, without regard for difference in the quality of transposed intervals. Modulatory sequences are characterized by the introduction of accidentals foreign to the diatonic key, and thus may effect either temporary or permanent change of key.

The interval of transposition for harmonic sequences seems unrestricted in Vivaldi's style, but harmonic root

movements of a second, fourth, and fifth predominate. Root relationships of a fourth or fifth typically support and define tonal centers, and direct tonal motion toward these centers. Root movement by seconds may strongly support a tonality by prescribing complete scales or scale fragments that emphasize the dominant, subdominant, or tonic itself. Such passages become less positive in tonal definition if these tonal degrees are not stressed.

The use of harmonic sequences at analogous points in sonata movements to confirm formal structure is to be taken up in the following chapter. It is in this regard that the sequence plays perhaps its central role in the instrumental style of Vivaldi.

CHAPTER VI

FORM

The sonatas of Vivaldi reflect interesting contemporary developments in form. External formal plans were affected by changing trends in the number of movements for solo and trio sonatas. More numerous changes, however, were manifested in the internal shape and organization of designs, changes that belie the uniformity of designs suggested by the prevalence of bipartite structures.

The Trio Sonata

In the seventeenth century the trio sonata for two violins and figured bass had been the preferred form of instrumental chamber music. In the time of Vivaldi, the trio sonata lost much of its favored position to the solo sonata. The solo sonata held great appeal for the performer

as a vehicle of instrumental brilliance and virtuosity, and it became attractive to audiences accustomed to the new concerto medium. The trio sonata deferred to the solo sonata in Vivaldi's chamber music, for less than one-third of his sonatas were conceived for the trio medium. The Turin manuscripts, however, show an interesting adaptation of the old trio sonata texture to new formal arrangement and progressive style traits. All save one of these manuscript works are cast in a three-movement design that shows a direct relationship to the contemporary concerto. And, as has been mentioned previously, many of these three-movement sonatas show the stylistic advances of the time, though on a smaller scale than in most concertos.

These stylistic features are manifested clearly in the harmonic genesis of melody, the assertion of tonality through protraction of fundamental harmonies, and the clarity of phrases and general musical structure. The titles of several of the Turin trio sonatas suggest further transformation of the trio medium, for the phrase da suonarsi anco senza basso implies usurpation of the function of the figured bass.[1]

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[1]The titles of Turin, Giordano I, Nos. 8, 9, and 10 contain this direction for performance. In Giordano I, No. 7, similar option is expressed as anco senza Basso se piace.

If Corelli, as predecessor to Vivaldi, may be considered to have consolidated a norm for the arrangement of sonata movements, especially in his trio sonatas da chiesa, then Vivaldi deviates in comparable works from this standard. The majority of Corelli's trio sonatas in church style adhere to a four-movement plan with the tempo arrangement slow--fast--slow--fast prevailing. On the other hand, Corelli's trio sonatas in chamber style are divided almost equally between three-and four-movement plans.[1]

Vivaldi's trio sonatas, first of all, are not as easily allocated to either church or chamber style. His trio sonatas of Opus I and Opus V essentially represent the chamber style, but favor a four-movement plan. The manuscript trio sonatas feature the more modern three-movement design; and although three of them are entitled da camera,[2] these works show elements of progressive church style, namely, slower harmonic rhythm, prevalence of idiomatic figurations and wider melodic range for individual

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[1]See Stillings, op. cit., 235-247.

[2]Turin, Giordano I, Nos. 7, 8, and 9.

instruments, multiple stops for the violin, clarity of phrase structure, returns of thematic material, variation in tonality of successive movements, and predominance of abstract over dance-type movements.

Despite an apparent preference for four movements in Vivaldi's earlier trio sonatas and a clear change to three-movement plans in the later works, certain features of both formal arrangements remained quite diverse. Externally, this diversity is expressed in the wide selection of dance titles and tempo indications, and in the resultant arrangement of movements on the basis of their tempo relationships.

From these viewpoints, the sonatas lend themselves to a very general, but nevertheless informative, synthesis of external formal plans. The early four-movement arrangement of the trio sonata follows the tempo plan[1]

I	Slow	III	Slow or fast
II	Fast	IV	Fast

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[1] Although tempo indications and dance titles often suggested a manner of expression rather than a particular speed, such terms as Allegro and Adagio, for example, distinguished broad groups of fast movements from slow ones.

The later trio sonatas in three movements show tempo relationships as follows:

I	Fast
II	Slow or Fast
III	Fast

Four-movement Plan

In the first quarter of the eighteenth century, the Preludio, a non-dance type movement, had become fundamental as the first movement of the Italian chamber sonata. This was followed by a series of two, three, or more dance movements. A Preludio prefaces the majority of Vivaldi's sonatas until Opus XIII.[1]

As a first movement of four in trio sonatas, the superscription Preludio is followed by a qualifying tempo indication. The following tempo indications, listed in order of the number of occurrences, are combined with Preludio: Largo (most common), Grave, Adagio, Andante, and

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[1] In this work, a Preludio is retained in three sonatas, but in the remaining three works is replaced by movements marked Moderato, Un poco Vivace, and Vivace. The designation Preludio returns only three additional times in the remaining thirty-four sonatas, in Dresden R/7 (3) and R/8(1), and in the Upsala sonata.

Allegro. Occasional movements forego the typical Preludio and are marked simply Largo, Grave, or Adagio.

The second movement is contrasted usually with the pace of the first movement. An Allegro designation for the second movement predominates, and is prefaced commonly by Allemanda or Corrente. Examples of Adagio and Allemanda Presto are exceptional.

The tempo of the third movement in these trio sonatas is divided almost equally between fast and slow, contrary to the decisive trend toward slow tempo shown in corresponding movements of the solo sonatas. The fast designations combine either a Giga, Allemanda, or Corrente with Allegro. The slow movements variously employ Adagio, Grave, Largo cantabile, or the more moderate Sarabanda Andante.

The finales of trio sonatas in four movements show a consistency of pace commensurate with the finales of three-movement works. All concluding movements are fast, either Allegro or Presto. With the Allegro appears Capriccio, or the dance-titles Gavotta, Giga, Sarabanda, and Allemanda. Presto is combined with Gavotta, Giga, and

Corrente. In no case is there expressed any true preference for dance titles to be used with Allegro or Presto.

Three-movement Plan

The first movement of three usually abandons the older indication of Preludio and relies upon the modern practice of employing tempo indications alone. Only a few earlier sonatas in three movements begin with Preludio Largo, Preludio Adagio, or Preludio Andante. A decided majority of these first movements are marked Allegro. In addition to the prevalent Allegro, Andante molto and Allegro non molto also occur.

The central movement of the three reveals a slightly broader range of tempo indications. As in analogous concerto plans, the middle movement typically may be either Larghetto, Largo, Andante, or Andante cantabile. Several sonatas in three movements employ Allemanda Allegro. Retention of both dance-title and abstract designation for a central movement of trio sonatas generally indicates an earlier work, in this instance sonatas from Opera I and V.

The finale of trio sonatas in three movements is firmly established in Vivaldi's works as an Allegro. Only

three of the early published sonatas vary from this norm, with use of the mixed titles Gavotta Presto, Corrente Presto, and Air Minuet-Allegro.

The Solo Sonata

Vivaldi's solo sonatas differ formally from those of Corelli's Opus V. Corelli's sonatas were not distinguished by title as to style, but internal musical evidence shows near-equal division of the twelve sonatas among church and chamber styles.[1] Parte prima of the Corelli work consists of six sonatas in church style, each comprised of five movements. Parte seconda consists of six sonatas: five of these suggest chamber style, and are cast in four or five movements; and the concluding sonata is a set of twenty-three variations on the popular Follia theme.

Vivaldi's solo sonatas of Opera II and V are divided almost equally between formal arrangements of three and four movements. The sonatas of Opus XIII show no formal predilection, for individual works are comprised of four,

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[1]See Stillings, op. cit., 247-256, for a fuller account of church and chamber stylistic features.

five, or six movements. Preference for a four-movement plan, however, is firmly established in the solo sonatas of [Opus XIV] and is followed in the majority of the manuscript solo sonatas. This preference for a four-movement plan seems somewhat paradoxical, for it combines stylistic advances manifested in violinistic idioms, harmonic procedure, and monodic texture with the plan of the older trio sonata.

Solo violin sonatas that resemble solo concertos in some aspects of style are clearly distinguished from most concertos by their external formal plans: four movements prevail for the solo sonatas as compared with three movements for the solo concertos.

From another point of view, the solo sonatas of four movements might be considered a later stylization of the sonata da chiesa. These four movements are arranged in the tempo plan slow--fast--slow--fast.[1] The distinction of church and chamber style sonatas on the basis of the absence or presence of dance-like movements eventually

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[1]See, for example, the six violoncello sonatas of [Opus XIV].

became a less arbitrary standard than it had been for Vivaldi's earlier solo sonatas. The older tradition of using dance patterns in the third or fourth movement seemed to persist, however, for dance movements appear intermittently, disguised by abstract tempo designations.

Four-movement Plan

Four-movement plans of solo sonatas usually feature a slow initial movement: Largo, Adagio, or Preludio Largo regularly recur as the tempo indication for these movements. Faster tempos such as Presto, Allegro, or Affettuoso appear only occasionally. A more moderate Preludio Andante predominates in Opus II, Vivaldi's first set of solo sonatas, making these movements generally faster than in corresponding movements of Corelli's solo sonatas. In later four-movement solo sonatas, Vivaldi employs other moderate-to-fast tempos, but the fixed pattern of faster initial movements suggested in Opus II fails to materialize. On the contrary, Vivaldi seems to return to the prevalent formal pattern of slow--fast--slow--fast. With few exceptions, the initial movements in the sixteen

solo sonatas of Opera V, XIII, and [XIV] are superscribed either Largo or Preludio Largo. The manuscript sonatas have considerable diversity of quality in their uniformly slow first movements. Headings include Adagio, Preludio Largo, Largo, Larghetto, Andante, and Affettuoso. The rhapsodic initial movement of Dresden R/7 (1) is unusual, for it contains nine changes of tempo within the brief span of twenty-four measures.[1]

The second movement in the four-movement sonatas is clearly established as an Allegro or Presto. The Allabreve, Fuga da Capella, Opus XIII, No. 6, shows an isolated use of an abstract tempo marking. The only slow second movement is found in the Siciliano Adagio of the Upsala flute sonata.[2]

Third movements typically are slow, with Largo by far the preferred designation. Adagio and Andante occur

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[1] All°.--Adagio--Allegro--Presto--Adagio--Presto--Adagio--Presto--Adagio. An earlier example of this nature is found in the Preludio a Capriccio movement of Opus II, No. 2, which employs Presto--Adagio--Presto--Adagio--Presto, the Adagio sections occurring at cadences in the manner of notated rubato.

[2] The second movements of Dresden R/6 (1), R/10 [2], and R/10 [4] have no given tempo, but musical evidence in each case suggests a moderately fast to fast tempo.

with some regularity; *Grave* and *Larghetto* are found in single examples. The third movement of Opus XIII, No. 4, is so exceptional as to deserve special mention. First of all, Vivaldi scored it as a movement for three real parts, the only one of this nature in this solo collection. The score requires a *Violoncello Obligato*, in addition to the customary continuo and optional treble instrument. This instrumentation has further interest in that this movement alone in the entire set specifies *Organo* as the continuo keyboard instrument. The title, *Pastorale ad libitum*, is unique among all Vivaldi's sonatas.

The few fast tempo markings for third movements indicate *Allegro* with or without *Giga* or *Corrente*.

The final movement of the four discloses an established conception, for all of these are *Allegro* or *Presto*. Dance titles persist in the earlier published works, with the *Giga* most frequently employed for a concluding movement; the *Corrente*, *Gavotta*, and *Allemanda* occur only occasionally. These titles are abandoned, however, in later published works and manuscript sonatas.

Three-movement Plan

The ten solo sonatas in three movements almost uniformly follow a tempo arrangement of slow--fast--fast. With but few exceptions, dance titles are employed for second and third movements of these sonatas. First movements, with either Preludio Largo or Preludio Andante, are slow or moderately slow.

The fast second movements appear as an Allegro or Presto, with an accompanying dance title. Among the designations are Allemanda Allegro, Corrente Allegro, Allemanda Presto, Corrente Presto, and Giga Presto. Music of a more abstract nature occurs in the Fantasia Presto of Opus II, No. 11, but even this movement pays homage to the gigue with its oscillating triplets in $\frac{9}{8}$ meter.

The concluding movements feature an Allegro, combined usually with a dance designation such as Giga, Corrente, or Gavotta. The Venice sonata has the more unusual title Allegro, Aria di Giga for its final movement.

A number of solo sonatas are comprised of five, six, or seven[1] movements. These sonatas seem to indicate a

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[1]Some question exists as to whether the seventh movement of Dresden R/10 [3] actually belongs to that

mixture of influences. The extension of over-all formal plans to more than four movements is a reminder of the canzona, and suggests the later influence of da camera style, an influence reflected in the retention of dance titles. On the other hand, these sonatas, particularly Opus XIII, Nos. 1, 3, and 5, imply non-dance interests by the nature of more explicit titles such as Un poco Vivace and Allegro ma non Presto. Additional movements feature da capo forms or rondo principles that are relatively uncommon in conventional chamber sonatas.

The Multi-Voice Sonata

Three works appear in what may be termed a multi-voice texture. They are scored for four or more independent instrumental parts. One of these, Q/9 of the Dresden collection, is scored per violino, flauto traversiero, oboe, bassone, and cembalo. A companion piece, Dresden Q/10,

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sonata. The last of six preceding movements concludes in G major, the predominant key of the sonata. The subscription FINIS appears on the last page of the sixth movement. While all seven movements appear in the same hand, the ink, the broadness of script, and the quality of the manuscript page for the seventh movement suggest that this movement was written at some other time than the prededing ones. It seems possible that the odd movement was simply erroneously grouped with the others.

requires a Violino, Flauto Traversiero, Bassone Obligato, and Cembalo. Both of these works follow the three-movement plan of Allegro--Largo--Allegro common in the contemporary concerto.

A third composition, Sonata à 4, Al Santo Sepolcro, Turin, Giordano III, No. 7 (Opere Sacre), employs Violino I and II, Viola, Violoncello, and Continuo. The title suggests that the work was composed for a liturgical celebration at the Church of Santo Sepolcro in Venice. This sonata a quattro may possibly have been performed by a small orchestral ensemble in the manner of a sinfonia, as an introduction to a cantata or some other vocal work. The Sonata à 4 features two movements only: an initial Largo molto followed by a fugal Allegro ma poco . . . .[1]

Specific Designs

Individual movements of Vivaldi's sonatas cannot be considered as having completely typical designs, despite similarity of formal procedures among them. Arbitrary and

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[1]There is little distinction besides title between this Sonata à 4 and a Sinfonia à 4, al Santo Sepolcro, Turin, Giordano III, No. 8 (Opere Sacre). The latter work also consists of two movements: Adagio molto and Allegro.

rigid formal standards deduced from these similarities are destroyed by equally numerous exceptions to the rule. Appraisal of form perhaps can best be achieved in terms of what the sonata is most typically, and to this formal hypothesis individual movements can be related as variants or exceptions.

The broadest synthesis of Vivaldi's sonata movements shows the majority of movements to be in binary form. The two parts of these binary forms are divided by a double bar. In Part I, the initial basic key is followed by tonal motion toward a closing tonality; the latter key is established eventually by a decisive cadence. The key at the double bar may be the dominant, relative major, or minor, or, in fewer cases, simply the dominant harmony. Part II moves from the key level at the double bar, and toward the end re-establishes the prevailing tonic. In Part II of the majority of sonata movements, thematic material from Part I is used.

The quantity and treatment of thematic material in Vivaldi's sonata movements is highly variable, but is consistently and strongly allied with the tonal function of various parts of the individual designs. Thematic material

that follows important tonal junctures is marked typically by some characteristic that distinguishes it from material of the preceding passage. In cases where the melodic features of successive passages remain homogeneous, rhythmic distinction of ideas may adequately set these areas apart.

Most frequently material announced in the opening statement of a movement is restated somewhere in the course of Part II of a movement. If a return of opening material is lacking, however, Vivaldi characteristically may effect structural unity by restatement of material from some other area of Part I. The concluding material of Part I, for example, may be stated at a corresponding place in Part II. In a lesser number of works, material of the middle section of Part I is returned in Part II. In those works with a higher order of formal organization, materials from the opening, middle, and concluding sections of Part I may all be restated in Part II.[1]

Before taking up specific musical forms, it would seem helpful to consider briefly the roles of two principal

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[1]See, for example, the third movements of the Cambridge sonata and Turin, Giordano I, No. 8.

design elements, sequences and phrase structure, in structural motion and organization. Sequences often represent a larger organization of harmonic resources, and in this connection are allied vitally with tonal and formal structure. In the music of Vivaldi and his contemporaries, melodic or rhythmic aspects of sequences often have more immediacy for the listener or player; but even greater structural significance seems to emanate from the harmonic and tonal meaning of these sequences.

From work to work, the sequence varies considerably in essential function, as does the number of sequences employed. Almost entire sonata movements may take their shape from sequences. The quality of sequences, however, is changed somewhat according to the prevailing texture in which they occur.

In the more contrapuntal textures, sequences may serve as the principal means of continuing structure after initial thematic statements. Entire contrapuntal movements may consist essentially of an unbroken series of sequences, each perhaps different in the nature of its material, but each conditioned strongly by contrapuntal suspensions and imitative procedures.

Some homophonic movements, as well, may evolve from a succession of sequences. In such movements, where harmonic considerations displace contrapuntal techniques, sequences serve as tonal bridges between basic tonalities.

The diverse structural functions of sequences are even more clearly ordered in well-defined monodic textures. In these textures, sequences are shaped as complementary phrases to initial themes, serve as contrasting material, and may be juxtaposed or alternated with restatements of thematic material. Both diatonic and modulatory sequences foster formal expansion. Diatonic sequences sustain the broader outlines of fundamental harmonies, and at the same time impart tonal stability and shape to a musical design. Modulatory sequences, as they effect formal expansion, impart a potentially desirable element of tonal instability to a movement. Modulatory sequences are also used increasingly as the developmental material of expanded binary designs. These sequences often may be based on fragments of preceding material in a manner suggestive of the development section of the later sonata form.

The organizing effect of sequences is displayed with admirable versatility throughout the sonatas. This

function is made especially clear in binary forms, where the structural position of sequences may correspond in complementary parts of the design. Such a function may be effected by returns of similar sequential ideas, or may even be suggested by associating sequences with parallel structural areas, whether the sequences themselves are similar in detail or not.

In other movements, sequences may displace or defer return of thematic material. Dependent in part on whether such passages are tonally stable or not, sequences may comprise developmental sections, or, within a binary form, may effect ternary organization based on the principle of statement--contrast--restatement.

In all cases, sequences, through their connective function and developmental use, seem to support an underlying principle of motion within form.

A second principal element of design is phrase structure, for individual forms follow the various functions of melody and phrase structure. The diversity of Vivaldi's melodic style precludes easy categorization or perfunctory association of particular melodic types with particular

forms. Some general observations can be made, however, concerning the relationship of melody and phrase structure to form in Vivaldi's sonatas.

Fugato movements, for example, present subjects suitable for imitation and use successions of sequences as a means of musical continuation. Large structural units may be established in this manner. Internal organization of such movements, however, seems less dependent on articulation of phrases than on textural contrasts that emanate from juxtaposition of imitative passages with harmonically oriented chains of sequences.

Conversely, movements that feature elements of Vivaldi's progressive style have melodies more clearly laid out in harmonic terms. As a result, these melodies consistently and more positively follow the tonal direction of principal cadences. The resultant phrase structures are more sharply defined.

Melodies in the progressive style may produce entire movements with a few broad phrase gestures. Some virtuoso movements carry the broad gesture almost to extremes; concerned primarily with the figurations and

agility of the violin, these movements may be written and performed with barely perceptible interruptions by cadences.

Equally progressive are those movements that feature an even greater proportion and regularity of clear-cut phrases. Phrase structures of this kind, when identified with melodic phrases of sufficient individuality and contrast, anticipate similar features in the sonata form of the later eighteenth century. For the development of such characteristics, musical tradition has perhaps accorded Pergolesi too principal a role of innovator and contributor.

As Vivaldi's style progresses from the conservative use of contrapuntal chains of sequences, initial themes are followed more regularly by other independent and contrasting thematic ideas. Ultimately, whole movements of the sonatas are projected in terms of the juxtaposition of clear-cut phrases and structural returns.

Two formal identities in particular emerge from an appraisal of the sonatas. These might be referred to as parallel binary and contrasting binary designs, formal plans distinguished essentially by the presence or absence at the beginning of the second half of the opening material of the movement.

Parallel Binary Design

In the parallel binary design both halves begin with a tonally stable statement of the same thematic material. This design may be considered symmetrical or asymmetrical, depending upon the degree to which the two halves correspond in length and in sequence of thematic material. The symmetrical parallel binary design is relatively rare and usually contains as tonal interest only the simple juxtaposition of two keys. Even if restatement of material is not literal in such movements, the brevity of the movement supports a sense of thematic balance. In the second half of an asymmetrical parallel movement, thematic material from the first half may be altered by contraction or expansion, or may be paraphrased; or the order may be changed. Furthermore, the second half may be distinguished by the addition of new material. The asymmetrical movement generally contains a developmental area subsequent to the central double bar. This area usually begins after the restatement of the opening material. If there is an entire restatement, the developmental area

typically comprises the first departure from the tonality at the double bar. The developmental area is usually modulatory and features the most distant modulations from the prevailing tonic. The development may run to any length, although occasionally it consists of only a single phrase. Even a single digressive phrase is sufficient to give aural perspective to an otherwise concentrated tonal scheme.

In these parallel binary designs, thematic parallelism effects a static balance between halves of the design, especially when it is supported by two factors: the restatement of material closely approximating the original statement in length and fidelity of melodic and rhythmic detail, and the accompaniment of the restatement by an equally stable tonal level.

A substantial number of the binary forms less clearly achieve a static balance of halves, for they combine partial thematic restatements at the outset of Part II with modulation or ambiguous tonality. These movements constitute a compromise between parallel and contrasting binary form, the parallel form represented by restatement

of material, and the contrasting form by tonal instability at this structural point. In such instances, greater tonal tension between the halves results, and their balance becomes dynamic rather than static. These are qualities that are expressed more substantially in the contrasting binary forms.

Contrasting Binary Design

In the contrasting binary form, the thematic material that opens the first half is not used to open the second. In principle, the contrasting binary design is always asymmetrical if the movement eventually is to employ restatementof the opening material. The developmental area plays a far greater role in these forms than in the parallel designs, with modulation often distributed over a larger portion of the structure.

Most of Vivaldi's sonata movements are cast in contrasting binary form, a fact that perhaps accounts for the great diversity among individual movements.

In general terms, it is possible to distinguish between these movements on the basis of thematic material.

Certain movements feature an economy of materials in the development section by retaining or deriving material from the first half of the movement. Other movements feature new material alone, or new material mixed with old material drawn from the first half. Where new material alone comprises the second half, formal balance between the two halves may devolve upon the dynamic relationship of keys, upon a certain rhythmic homogeneity effected without literal repetition of the first half, and upon the organizing effect of sequential patterns.

In some respects, the contrasting binary form discloses what seems to be a later development of Vivaldi's style. This is expressed in the dynamic quality imparted to movements by the digressive thematic material that begins the second half of these designs. This quality is supported also by a greater degree of tonal activity than is found in the parallel forms, a factor that contributes to greater over-all tonal tension. If eventual restatement of thematic material is part of the formal scheme,

this material seems to take on clearer character and structural function, qualities anticipated among the earliest works. The position of digressive material of the second half in itself creates clearer distinction of dynamic and static parts of the whole movement, an effect not unlike that created in the classic sonata form by an analogous position and effect of the development section upon the whole. As a result, eventual restatement of material is increasingly stabilized.

Some early movements simply have a recurrence in Part II of the initial thematic material from Part I. Others show the increasing organization of additional areas of structure in terms of well-defined phrase structure or distinctive melodic material.

The concluding phrases especially of both halves of binary designs emerge early as clearly-defined structural members. Delineation of such phrases is often reinforced by repetition of these phrases and by their dynamic contrast, effected by alternate <u>forte</u> and <u>piano</u> statements. In some works, these concluding passages are no more than cadential phrases, yet with the initial

thematic statement they may constitute the only tonally stable areas of a movement.[1]

These concluding phrases seem shaped in a manner that, while stabilizing tonality, fosters drive toward imminent double bars; or they are fashioned in a manner that is aurally arresting and distinguishes these passages from preceding ones.

The simple ordering of initial and concluding phrases of both sections of binary plans fostered a principle from which more elaborate structures could be evolved. This principle, the alternation of stable and unstable formal areas, successfully assembles and frames portions of an unfolding musical texture. Distinguishing characteristics given to alternate thematic sections further support their formal identity; and the association of thematic material with either tonal stability or instability seems to endow such material with a structural function.

There seems to be no progressive abandonment by Vivaldi of simple formal plans for adoption of the more complex, except that the more clearly defined forms and

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[1]See, for example, Opus II, No. 1, II.

those greater in length are identified with Vivaldi's later works. The simple formal plan may exist beside the highly ordered. The cumulative expansion or internal organization of form is easily discernible in individual movements, and is expressed in diverse ways.

The second movement, Allegro, of Dresden R/7 (2) demonstrates a type of formal procedure common in Vivaldi's sonatas. In this parallel binary design, the initial thematic statement is a static element that recurs at definitive points in the structure. Its statement at the beginning, middle, and conclusion of the movement is followed uniformly by contrasting materials in the nature of sequences.

The thematic material of these sequences is varied in successive areas, but assumes a unity of function. In each case, sequence material differs in some salient characteristic from the initial theme, thus insuring contrast. Sequence material also creates a dynamic quality for the area in which it occurs, providing contrast with the static quality of the initial theme. The sequence ideas are so clearly formed, however, as to actually

comprise independent thematic phrases. Such handling of sequential materials clearly shows an advance over some earlier works in which sequences lack articulate phrase formation and sometimes fail to project themselves from rather homogeneous textures. The alternation in Dresden R/7 (2), II, of a prevailing thematic idea (the initial theme) and a consistently contrasting idea (the sequential passage) illustrates one manner in which Vivaldi solved the problem of formal unity and variety. In this case the design of the movement might be represented as:

Part I		Part II	
Initial theme mm. 1-5	d	Initial theme mm. 32-35	F
Sequence 1 mm. 6-13	Circle of 5ths	Initial theme mm. 36-39	G
Sequence 2 mm. 14-17	F	Extension (g minor inflection), mm. 40-48	g
Sequence 3 mm. 18-21	F	Sequence 4 mm. 49-53	dom. of d
Closing section		Initial theme (full restatement), mm. 54-59	d
Initial theme, with pedal dom. of F, mm. 22-27	F	Return of Sequence 2 mm. 59-64	
Cadence mm. 28-31		Closing section (no initial theme, but return of pedal that corresponds with that of Part I) mm. 65-70	

The second movement of the Cambridge sonata aptly illustrates clarity and contrast of thematic ideas. Part I first presents two strikingly different melodies, the syncopation of the second idea further distinguishing them. An apparent third idea, used as closing material, is clearly the last half of the initial theme. Such economy of thematic materials is exceptional in Vivaldi. More typically, especially in early works, the composer may present numerous thematic ideas, only to abandon them without later restatement. Part II of this movement is based entirely upon the materials of Part I, but with their order of appearance varied. The freedom with which these materials are manipulated and interchanged attests to their original independence and distinction. The following tabular formal analysis illustrates this interchange of materials:

Part I		Part II	
Initial theme mm. 1-8	C	Initial theme mm. 26-33	G
Second theme mm. 9-15	C	Bridge to d mm. 34-38	
Bridge to G mm. 16-19		Third theme mm. 39-43	d
Third theme mm. 20-25 (second half of initial theme)	G	Second theme mm. 44-49	d - F
		mm. 50-51	F - C
		mm. 52-54	C
		Bridge material confirms mm. 55-58	C
		Initial theme mm. 59-66	C

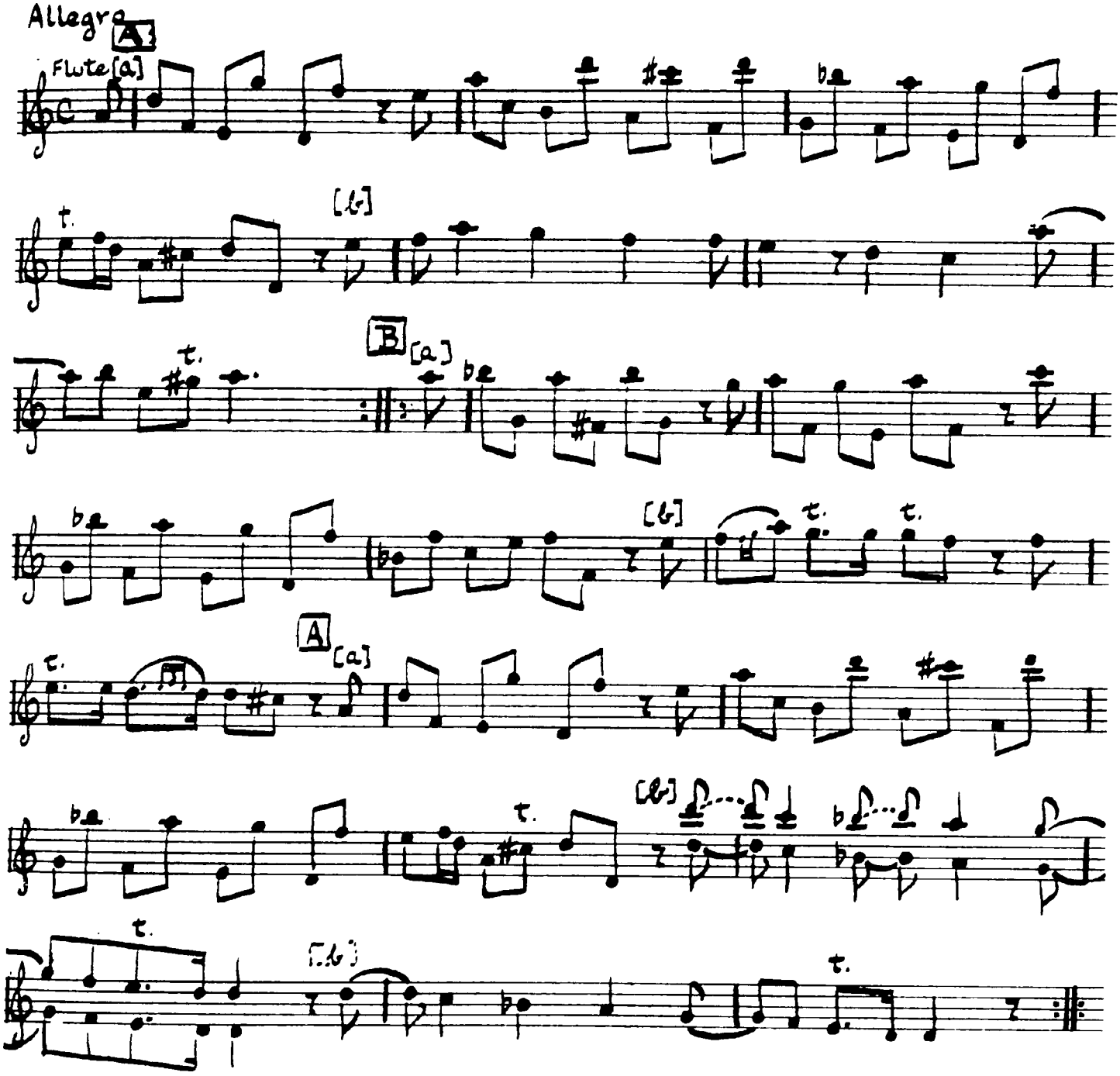
Economy of structural materials proves even more exceptional in Opus XIII, No. 1, for the fourth movement is based essentially upon a single idea. Running well over one hundred measures, this movement features a thematic statement that recurs throughout Part I with only modest melodic alterations and transposition to the dominant key. Further modification of the same idea at the beginning of Part II has the effect of a digression. Eventually, digression is achieved more fully by rhythmic change from the prevailing eighth notes to sixteenths; but even here stress of certain intervals alludes to the original idea. Despite the alternation of modes, the coda is clearly related to the prevalent initial theme. This movement seems remarkably close to a monothematic concept suggestive of similar movements by Haydn, although it is less elaborately conceived.

Extensive designs were not required, however, for clear expression of the relationships of structural parts. In the concluding Allegro of the Upsala sonata, for example, twenty-one measures is sufficient to encompass presentation of materials, digressive treatment of these ideas, and

finally, their complete restatement. Two contrasting phrases constitute Part I; Part II begins with sequential treatment of a portion of the initial idea and continues with melodic variation of the second idea; the concluding section parallels Part I itself, with the second phrase only slightly altered to accommodate a difference in key direction. The melodic line of the flute, in this instance, amply illustrates the formal shape of the movement. (Ex. 104). As the example shows, the form may be sketched in the following manner:

Part I	Part II	
A	B	A
a mm. 1-4	a mm. 8-11 (sequence)	a mm. 14-17
b mm. 5-7	b mm. 12-13 (ornamented)	b mm. 18-21 (phrase repeated)

Ex. 104. Fourth movement of Upsala flute sonata



Ternary Forms

Ternary designs of a small number of movements are indicated overtly by da capo signs, the repeated section followed in some instances by Fine. Two of these da capo forms appear in Opus XIII.[1]

The sixth and final movement of Opus XIII, No. 5, has an analogous form, for it consists of a Minuetto I and Minuetto II, with indication that repetition of Minuetto I is to complete the ternary design. Consistent with contemporary practice, the central Minuetto II appears in the parallel minor mode to the initial major and features contrasting thematic material.

The lovely opening movement of Dresden R/10 [4] illustrates a ternary plan in which the third section necessarily is written out. Vivaldi has interpolated slight harmonic changes and enhanced the effect of the conclusion with inflection to minor mode.

Rondo and Ritornello Designs

Several movements feature application of a principle of structural alternation, which ranges in diversity

[1]See Opus XIII, No. 1, I and III.

from the ritornello idea of the concerto grosso to the tonic refrains and contrasting episodes of the developed rondo itself.

The rondo principle is especially prominent in individual movements of "Il Pastor fido." Some of these movements of Opus XIII are in five parts, and may be contained within larger A B A forms expressed by da capo at the end of the "b" section.

These rondo forms of Opus XIII have about them a curious homogeneity of materials, and their harmonic and melodic simplicity is disarming. Such features reflect the anachronistic quality of certain movements of this set of sonatas, a quality further supported by juxtaposition of the simplest of dance movements with more complex abstract movements, suggestive of the concerto.

The Aria Affettuoso of Opus XIII, No. 1, shows unusual symmetry among its structural members. In the rondo plan, A B A C A, each component part consists of sixteen measures; the final refrain appears as a da capo return. Each refrain is stated in the prevailing tonic of C major.

The concluding Allegro of Opus XIII, No. 2, follows a similar plan, but features more extensive episodes. The refrains, however, are balanced perfectly:

A	B	A	B	A
16 mm.	32 mm.	16 mm.	24 mm.	16 mm.

Other movements suggest the influence of the concerto ritornello. Initial thematic materials recur periodically at different key levels and with some modification. The ritornello of Dresden R/6 (1), II, clearly functions as a refrain alternating with two essentially different episodes, as the following schematic plan shows:

Dresden R/6 (1), II

A	Refrain	g minor	mm. 1- 3
B	Episode 1	" "	3-14
A	Refrain	B-flat major	14-17
C	Episode 2	" "	17-29
A	Refrain	d minor	29-32
B	Episode 1	" "	32-39
A	Refrain (ext.)	c minor	39-42 (42-45)
A	Refrain (ext.)	g minor	45-48 (48-50)
B	Episode 1	" "	50-56
A	Refrain	" "	56-59 (cad.)

The influence of the operatic ritornello makes itself apparent on occasion. In the Preludio Largo of Opus XIII, No. 4, for example, an introductory and concluding ritornello stated by the continuo frames the central solo part. In this particular instance, as the solo part is taken up, the ritornello continues consistently, appearing in transposition and with mild modification.[1]

Variation Forms

The specific formal plan of a theme and variations is adopted by Vivaldi on only three occasions: in Opus I, No. 12; Dresden R/10 [3], VI; and the fifth movement of the Paris sonata. In most variations Vivaldi retains the formal and harmonic structure of the model theme. A given variation consistently features a particular rhythmic pattern, further identified by melodic figuration idiomatic of the violin, and expressive of the underlying harmony.

Occasionally variations in character are suggested, insofar as the general air and pace of the music is varied in adjacent variations, by changes of tempo, meter, and

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[1] For other similar designs, see Dresden R/10 [4], I, and S/1, I.

predominant note values. In the trio setting of Opus I, variation in character is supported by shifts from homophonic to contrapuntal style. The essential functions of individual instruments may change. The second violin may appear in one variation as the equal partner to the first violin; in the succeeding variation the second violin may move in uniform rhythm as a harmonic partner to the continuo, leaving the first violin as the only true solo instrument.

The twelfth and final sonata of Opus I consists of a set of nineteen variations on the well-known Follia theme, presented as a trio sonata setting for two violins and continuo. This work has been described previously as a primer of Vivaldi's violinistic thought. This Vivaldi composition has been completely overshadowed in popularity and performance by Corelli's version for solo violin and continuo.

Whether Corelli's setting of the Follia influenced Vivaldi in his variations on the same theme, and to what degree, is debatable. In this epoch, a number of variation settings of the Follia were current. Perhaps chief among these were the Couplets de Folies (1701) of Marin Marais

and the version by Tommaso Vitali for violin, violoncello, and continuo that occurs as Sonata Duodecima in his Opus IV, Concerto Di Sonate. Another setting belongs to Giovanni Reali, a fellow Venetian of Vivaldi who dedicated his Sonate a capricci . . . con una Follia (1709) to Corelli.

The Vivaldi and Vitali works, though both scored as trio settings, differ not only in instrumentation, but in fundamental aspects such as tempo markings, meter, and in the length of the individual variations. In his theme and twenty variations, Vitali notates only four different tempo markings. The Follia theme is transformed in its initial statement to common meter and is concentrated within eight measures. The characteristic rhythm and meter of the theme begin only with the thirteenth variation, as does a variation length of sixteen measures.

The Vivaldi and Corelli variations on La Follia, although scored differently, more closely parallel one another in the broad retention of characteristics of the theme; each setting features nine changes of tempo, a prevalent 3/4 meter, and, with few exceptions, a variation length of sixteen measures. Rhythmic motives for individual variations often appear similar in their works,

yet do not correspond necessarily in their relative position in the works.

Vivaldi's Paris sonata has a theme and six variations as its fifth movement.[1] The manuscript of this sonata is particularly interesting, for it contains a page of sketches that give some insight into Vivaldi's creative process. The sketches consist of a complete preliminary version of the theme and a fragment of the first variation, both of which apparently were rejected by the composer for a second and final version. Both versions of the theme are quoted below as Example 105. A comparison of the tonal plans for Part II of each version has particular interest, for it shows the substitution of one key level for another. In the preliminary rendering, harmonic sequences contain secondary dominants from the sharp side of the prevailing tonic; in the final version the composer borrows dominants from the flat side.

Rhythmic motion of the bass line differs substantially in the two versions. The dotted figure that

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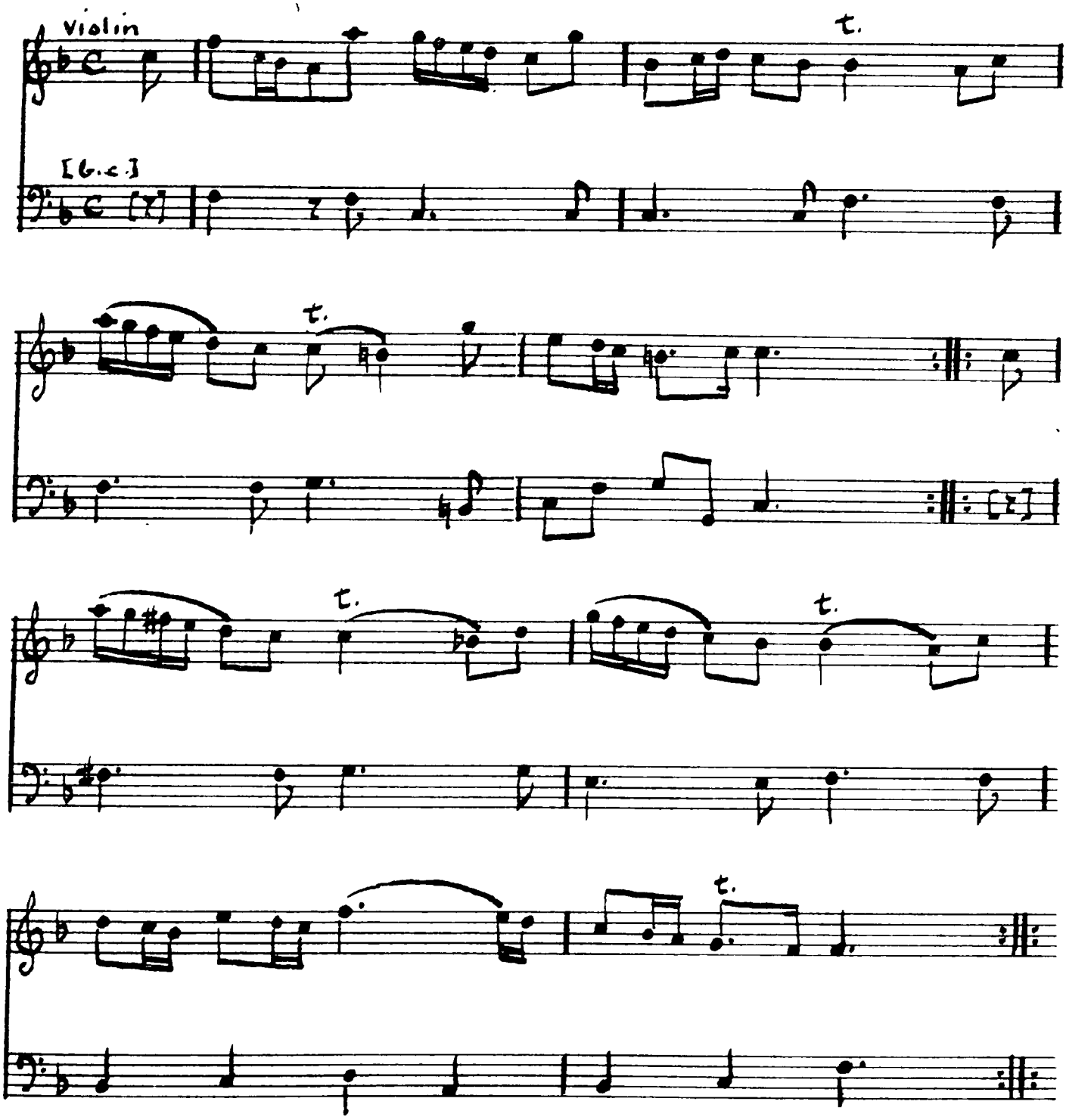
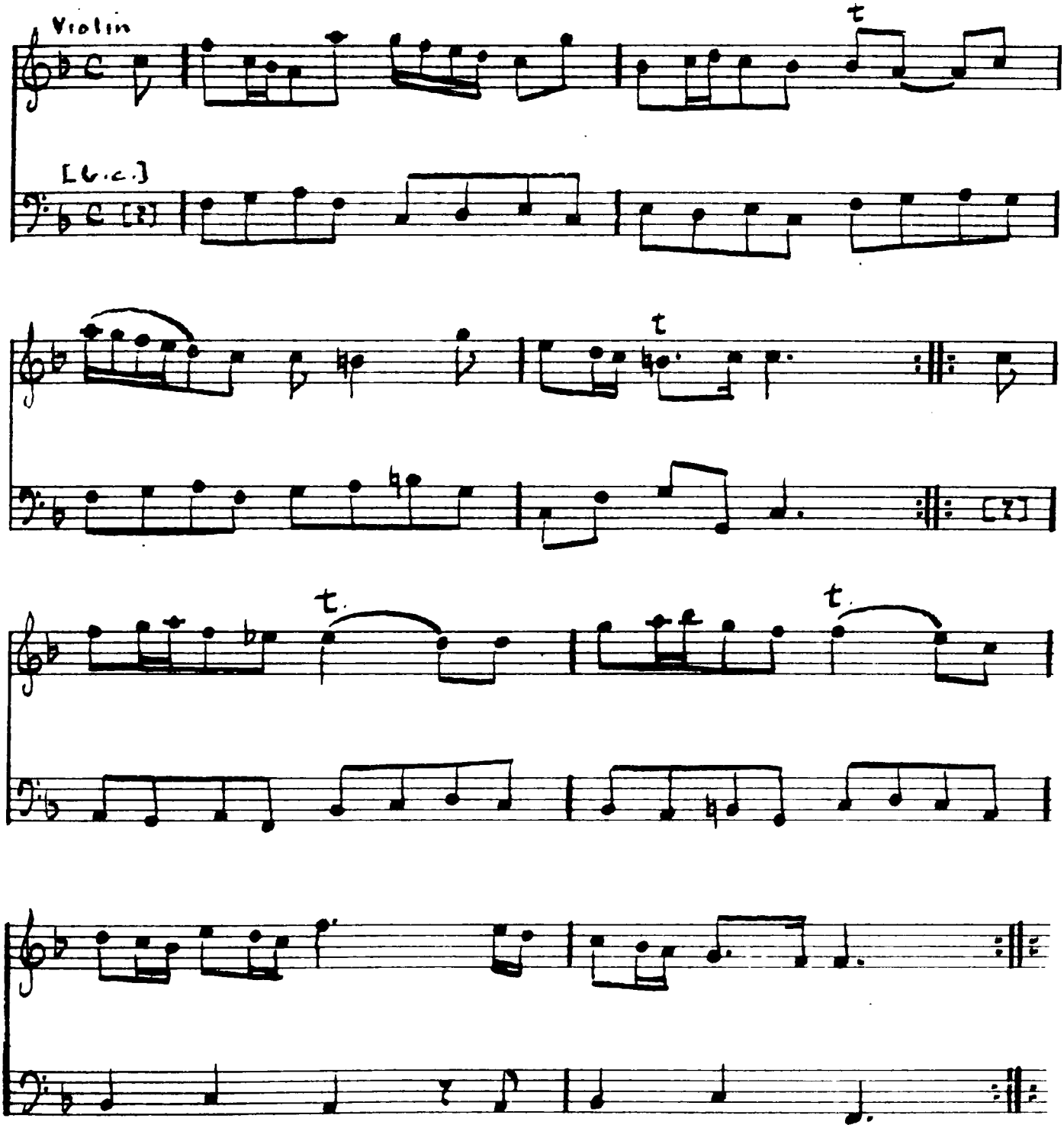
[1] A modern edition of this work appears transposed and transcribed as a Suite en Si bemol majeur, recueillie et adaptée à l'Alto par Robert Boulay; Réalisation de Laurence Boulay (Paris: Editions Musicales Alphonse Leduc, 1953). This edition omits the fifth variation and has considerable revision of the original music and bowings.

Ex. 105. Fifth movement of Paris violin sonata

a. Preliminary version of theme



b. Final version of theme



prevails in the first version is replaced by consistent eighth-note motion in the second. In the manuscript, Vivaldi has apparently employed another of his musical shorthands: only the terminal cadence measures of the bass line are written out in each variation. It is assumed that the bass line of the theme itself is tacitly understood to be the bass of subsequent variations. It might be assumed further that consistent eighth-note motion in the bass of the final version of the theme was deemed a better rhythmic complement to the solo violin part of the variations. Since the variations feature the element of rhythm in elaboration of the fundamental harmonic structure, the regularity of these eighth-note values in the continuo seems more appropriate for steady articulation and organization of the diverse rhythms and smaller note values.

Certain similarities in variation technique may be found in the idiomatic figures of the Paris fifth movement and the Follia variations. The Paris work is especially reminiscent of the Follia set, as a particular nuclear rhythmic idea is taken up at the outset of a variation and pursued to its end.

Other variations of the Paris manuscript, however, have a greater degree of rhythmic diminution, a feature more natural to the solo conception than to the trio setting in which the two violins have a limiting effect upon one another. The fourth variation of the Paris sonata, for example, with its trills and tiratas, shows more diversity of expression within a single variation than is found in the entire Follia.

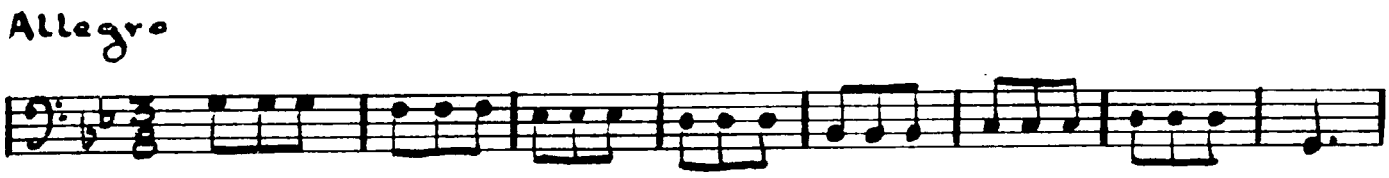
A final citation of a theme and variations demonstrates a simpler plan than the others. In Dresden R/10 [3] the brief dance-like sixth movement consists of a theme and one variation in which the basic structure is embellished rhythmically and melodically.

An additional specific type of variation form is featured in the final Allegro of Dresden Q/9, for this movement comprises a basso ostinato variation characteristic of this period. The continuous variations of this multi-voice structure are scored for violin, flute, oboe, bassoon, and cembalo. The eight-measure basso ostinato theme is stated sixteen times in the course of the movement, the last statement curtailed as a terminal cadence phrase. The theme itself consists of two brief stock bass

patterns as phrases, a usage current among such works. Vivaldi's bass theme is paralleled closely by that used for a chaconne and variations in the second of Handel's Suites de Pieces Pour le Clavecin (1733) (Ex. 106).[1]

Ex. 106. Bass themes for variations

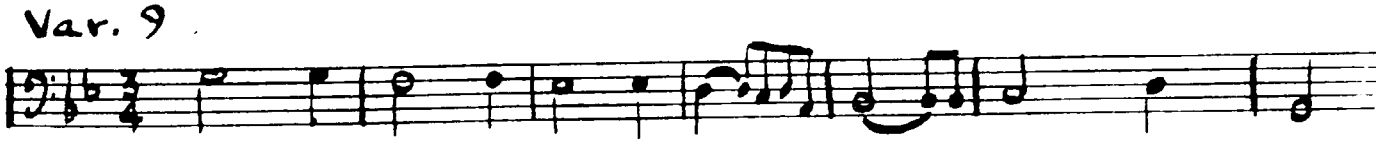
a. Vivaldi, Dresden Q/9, III



b. Handel, "Chaconne," 2nd Suite, from Suites de Pieces Pour le Clavecin



c. Handel, "Var. 9," 2nd Suite, from Suites de Pieces Pour le Clavecin



[1] Georg Friedrich Händel's Werke (Leipzig: Breitkopf und Härtel, 1859), Vol. II, 69-74.

The variations of this continuous structure are connected to form an unbroken chain of movement. Since the theme concludes on the tonic and thus lacks the forward impetus provided by the more customary dominant half-cadence, Vivaldi sometimes effects forward motion by elision of the cadence. Structural continuity is supported also by an increase of rhythmic motion as the series of variations advances.

The somewhat neutral rhythmic quality of the ostinato bass is enlivened continually by the diversity of rhythms superimposed by other instrumental parts. At three principal points in the movement, the underlying eighth-note motion is intensified by thirty-second notes. Textures distinguished in this manner heighten the effect of intermediate and ultimate climaxes.

Textural interest is provided also by the alternation or combination of the three treble instruments, each treated as an equal to the others.

The cembalo persists throughout in its repetition of the unembellished ostinato theme. The bassoon, however, after four variations in which it simply doubles the

cembalo, embellishes the basic pattern rhythmically. Figurations of the bassoon consist essentially of tone repetition, octave figures, or conjunct patterns that describe motion through a third and back. All of these figures feature smaller note values than the model theme.

The process of giving similar figurations in successive variations to different instruments tends to cast the work into smaller variation groups.

Ostinato-like bass figures appear in other Vivaldi sonatas as well, but nowhere as a variation form employing the rational procedure found in this work.

Other Forms

Discussion of specific forms in the foregoing pages presumes basic structural division by the conventional double bar, except in the case of the basso ostinato variation. This convention, however, does not always prevail in the sonata movements. Indeed, binary and ternary designs are implicit in works where double bars are not interpolated at all. Structural junctures of some of these designs are treated as though the double bar actually existed. Others

show an ellipsis of adjacent formal sections by continuing, connective lines, but without diffusion of the essential formal organization.

A number of through-composed movements consist of one complete musical section without repeat signs, and are characterized by continuous expansion of material through different tonal levels. Such movements frequently occur as an introductory Preludio or as a slow internal movement. A few of the earlier through-composed movements function essentially as brief transitional passages between more extensive movements;[1] in this capacity, these slow movements often are distinguished by their harmony or modulation. Other comparable movements of the early works are more fully formed and achieve independent status commensurate with that of adjacent movements;[2] in his more mature sonatas, comparable movements consistently retain their independence.

Forms of the late Baroque sonata conventionally are set apart from the sonata form of the later eighteenth

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[1] See Opus I, No. 3, Adagio between II and III.

[2] See Opus I, No. 3, I; and Opus II, No. 3, III.

century. Indeed, these sonata forms may be distinctly different musical entities. Easy denial of all relationships between the two forms, however, sometimes seems unwarranted, for some general similarities of technique and principle do support their relation.

The ordering and opposition of tonal forces may feature similar tonal plans in both types of sonata form. These forms seem also to share the principle of parallel returns of thematic material in tonic sections. At times both forms contain a substantial three-part organization within their larger binary divisions. Modulatory procedures, in or out of development areas, may also be quite similar. Some of the digressive central sections of Vivaldi's sonata movements even approximate the developmental procedures found in the early classic sonata, through either their modulatory sequences or fragmentation of materials. Sharp contrasts in rhythmic and melodic textures are common features also. The association of contrasting thematic material with new key levels in some Vivaldi sonatas seems to anticipate a broader development of this feature in later sonatas. Increasing clarity of structural areas and

opposition of static and dynamic formal elements seems also to endow different sections with specific structural functions.

If substantial difference between the two types of sonata form is to be established, it may well lie in the respective differences of degree to which their common features are developed. (For example, the developmental areas of the late Baroque sonata were usually less extensive than those of the classic sonata.) A really essential difference seems to lie, however, in the fact that individual movements of Vivaldi's sonatas rarely combine at one time a sufficient number of qualities attributed to the later sonata form. It is this presence or absence of a concurrence of sonata features that most often distinguishes the two types of sonata movements.

CHAPTER VII

SCORES AND NOTATION

Comparison of the sonata manuscripts with known autographs of Vivaldi shows nearly half of them to be in his hand. The Turin manuscripts undoubtedly were written by the composer. In addition, the composer's hand seems clear in a number of the Dresden sonatas,[1] especially those written for Pisendel. The Paris sonata, also dedicated to Pisendel, and probably the Venice sonata, are to be included as autographs. These sonatas naturally are the most reliable sources of Vivaldi's notation practice, and as such serve as the primary basis for subsequent comments and observations.

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[1]These include Dresden R/10 [1], R/10 [2], R/10 [3], and R/10 [4]. In addition, R/11 (1) and R/11 (2) are probably in the composer's hand.

A majority of the Dresden sonatas[1] and those of Naples, Upsala, and Cambridge seem clearly the work of copyists. Observations based upon these works cannot be presumed to be authentic, but are presented simply on the assumption that copyists generally adhered to the original copy.

For the published works, there can be added only the fact that Vivaldi himself expressed his satisfaction with and apparent preference for editions rendered by Estienne Roger of Amsterdam.[2]

Musical Shorthand

The scores of Vivaldi, which often give the impression they were accomplished at considerable speed, are marked characteristically by signs, symbols, and terms that function as musical shorthand. These symbols, some of which were common in this period, undoubtedly served to reduce the time involved in writing out repeated melodic figurations or duplicate parts at the unison or octave.

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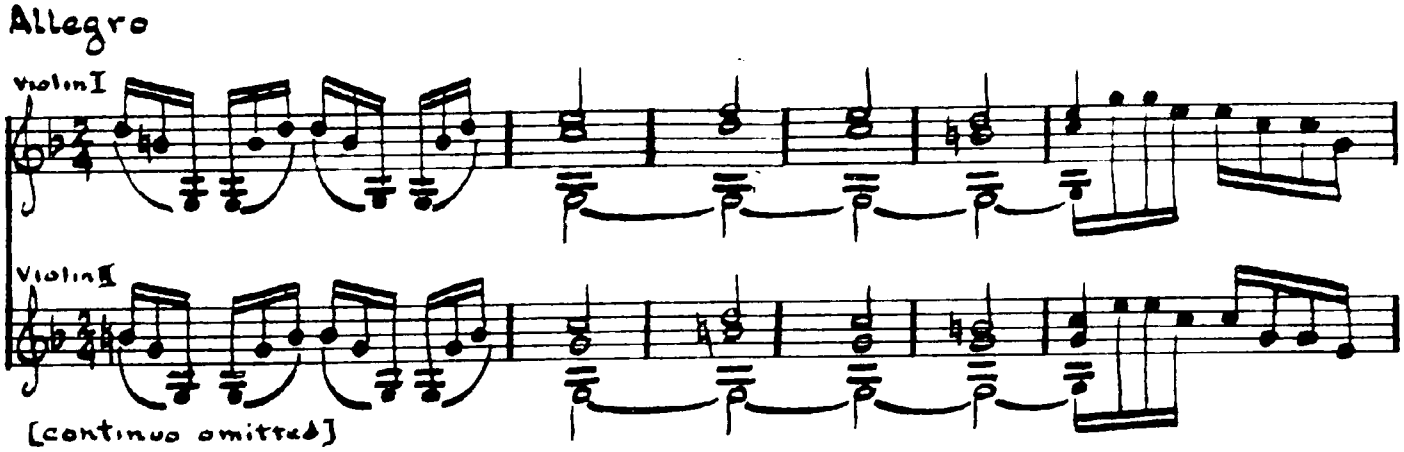
[1]Dresden R/6 (1), R/7 (1), R/7 (2), R/7 (3), R/8 (1), R/8 (2), Q/8, Q/9, and Q/10.

[2]Among the sonatas, these publications include Opera I, II, and V.

In violin parts especially, chords or intervals in larger note values may stand as the abbreviated forms of certain arpeggio or figural patterns. Usually the measures preceding the shorthand symbol serve as a model for the melodic and rhythmic detail to be continued where the abbreviation is notated. In Example 107, the complementary descending and ascending chord-line figures and their triplet rhythm apparently are to be continued through the subsequent measures with large note values (mm. 23-26).

Ex. 107. Arpeggio notation

Turin, Giordano I, No. 9, III, mm. 22-27

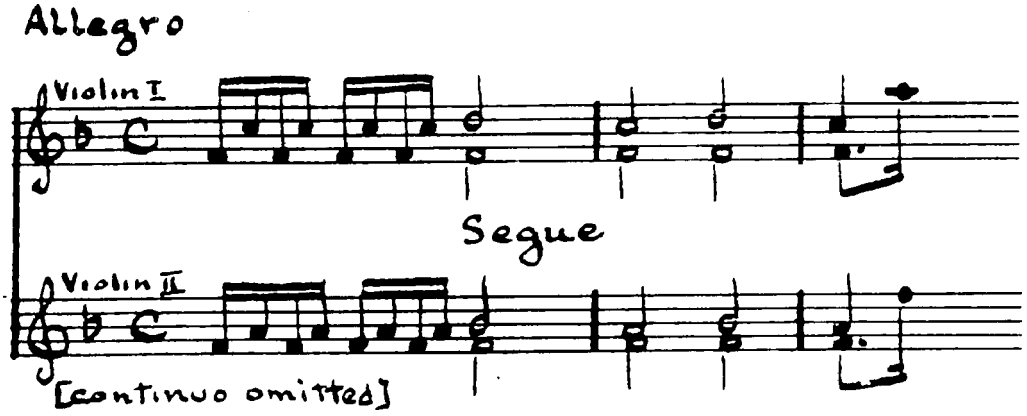


Vivaldi is inconsistent in his use of verbal indications for performance of such passages. In the first

movement of Turin, Giordano I, No. 9, similar shorthand notation is accompanied by the term Segue, removing doubt as to the composer's intentions (Ex. 108): the performer is to continue in the same manner with the same figure until normal notation is resumed.

Ex. 108. Use of segue with shorthand notation

Turin, Giordano I, No. 9, I, mm. 3-5



When similar patterns recur for both violins later in the movement (mm. 29-31), the Segue does not appear, but the initial instruction seems perfectly applicable.

In the Andante molto of Turin, Foà IV, p. 1 (Opere Sacre), the lute part contains three-part chords in half notes with the instruction Arpeg. [arpeggiato] (see Ex. 36). In this case no prior suggestion has been made as to the nature of the arpeggio figure to be performed. Nor is there

any comparable passage in this or the other movements of the sonata. The manner of breaking the chords probably was left to the pleasure of the lutenist.

The inscription Ut Supra (as above) appears consistently in the manuscript scores of the two sonatas for lute, violin, and continuo.[1] As a labor-saving device, this direction in the lute part is substituted for actual notation in the majority of passages intended as unisons of the violin and lute. The lute part is notated fully, however, whenever its rhythmic or melodic line differs from or embellishes that of the violin (Ex. 109).

The manuscript score of Turin, Foà IV, p. 9 (Opere Sacre) particularly supports previous comments upon the intermittent solo nature of the lute part. In the central Larghetto movement, Vivaldi has elevated the solo lute part to the top instrumental line of the trio; the violin is reduced to harmonic accompaniment, along with the continuo. The score of the first movement has the violin part placed above the lute part.

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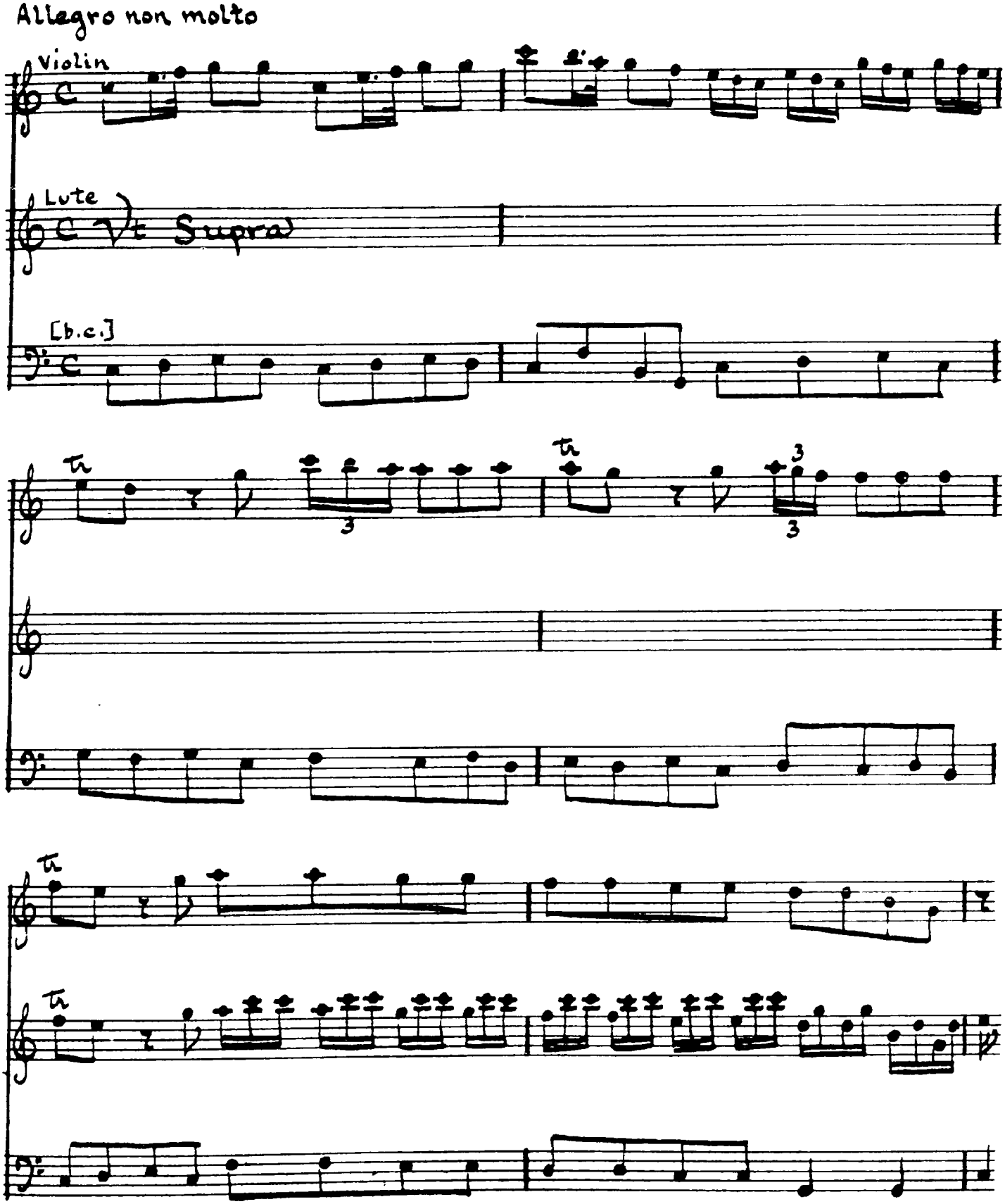
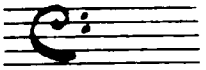
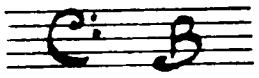
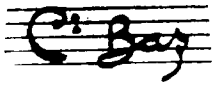
[1] Turin, Giordano I, No. 8, III; Giordano I, No. 9, II and III; and Foà II, f. 94, I.

Ex. 109. Ut Supra as an indication of parts in unison

Turin, Foà IV, p. 9 (Opere Sacre), I, mm. 1-7



The score of Turin, Foà IV, p. 1 (Opere Sacre) has additional interest, for it presents another example of the composer's reworking of materials. In the lute part of the third movement, the first few measures were at one time marked Ut Supra, indicating a unison with the violin. This indication is obliterated by a superimposed melodic line that runs essentially a third higher than the violin part throughout the opening thematic phrase. Only then is the unison resumed, together with the indication Ut Supra.

Several Turin trio sonatas[1] contain additional musical shorthand in the form of the symbols , , or . These symbols represent a bass clef followed by the letter B or other abbreviations for Basso. In each case they imply duplication of a part at the unison or octave. In Turin, Foà II, f. 94, I, the shorthand  is employed for the violoncello when it duplicates the cembalo part. Normal notation for the violoncello is resumed when its part becomes independent of the cembalo (Ex. 110).

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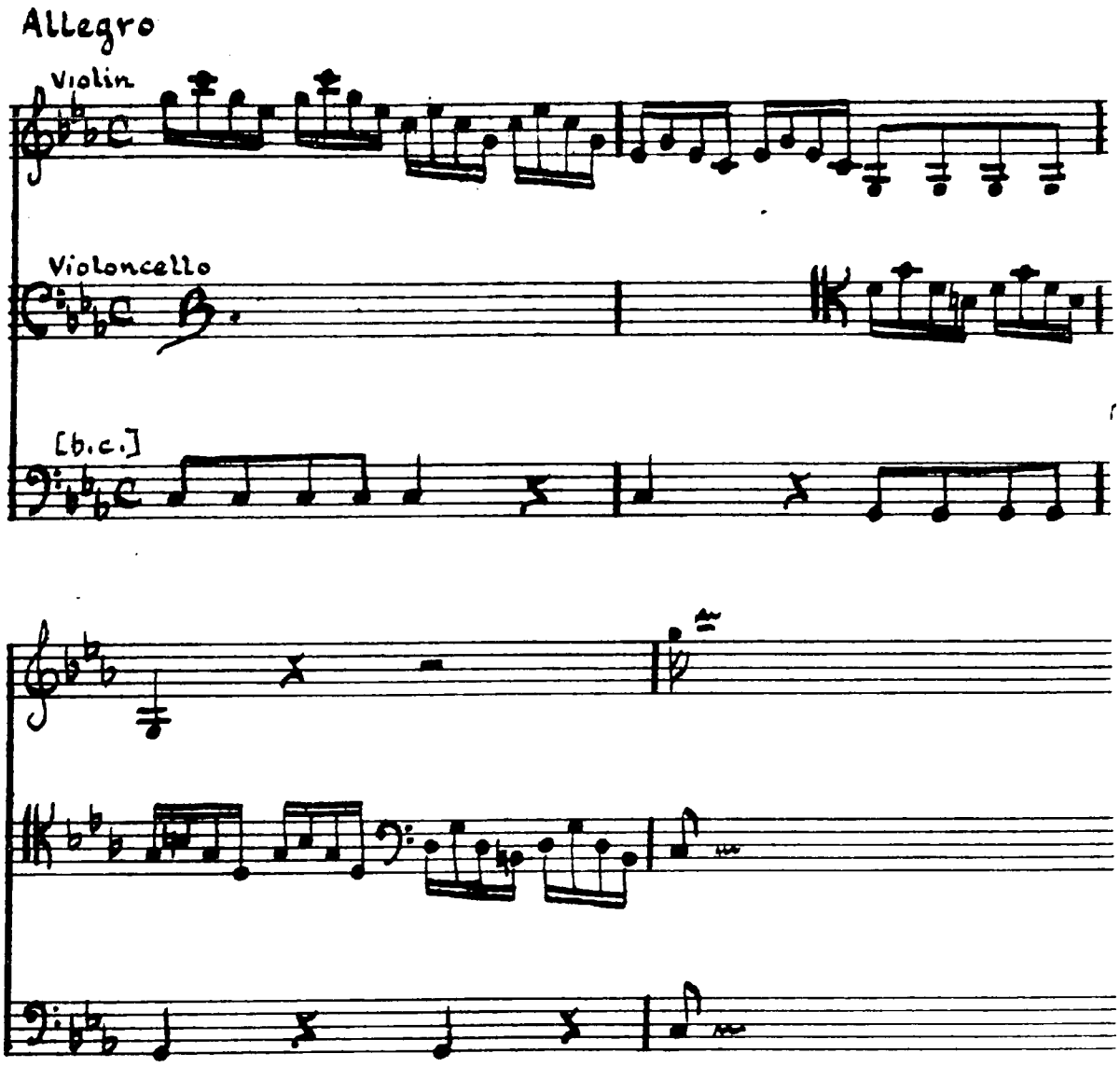
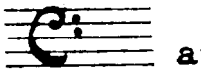
[1]Turin, Giordano I, No. 8, III, Giordano I, No. 9, II and III; and Foà II, f. 94, I.

Ex. 110

Shorthand duplication of continuo by solo violoncello

Turin, Foà IV, f. 94 (Opere Sacre), I, mm. 1-4



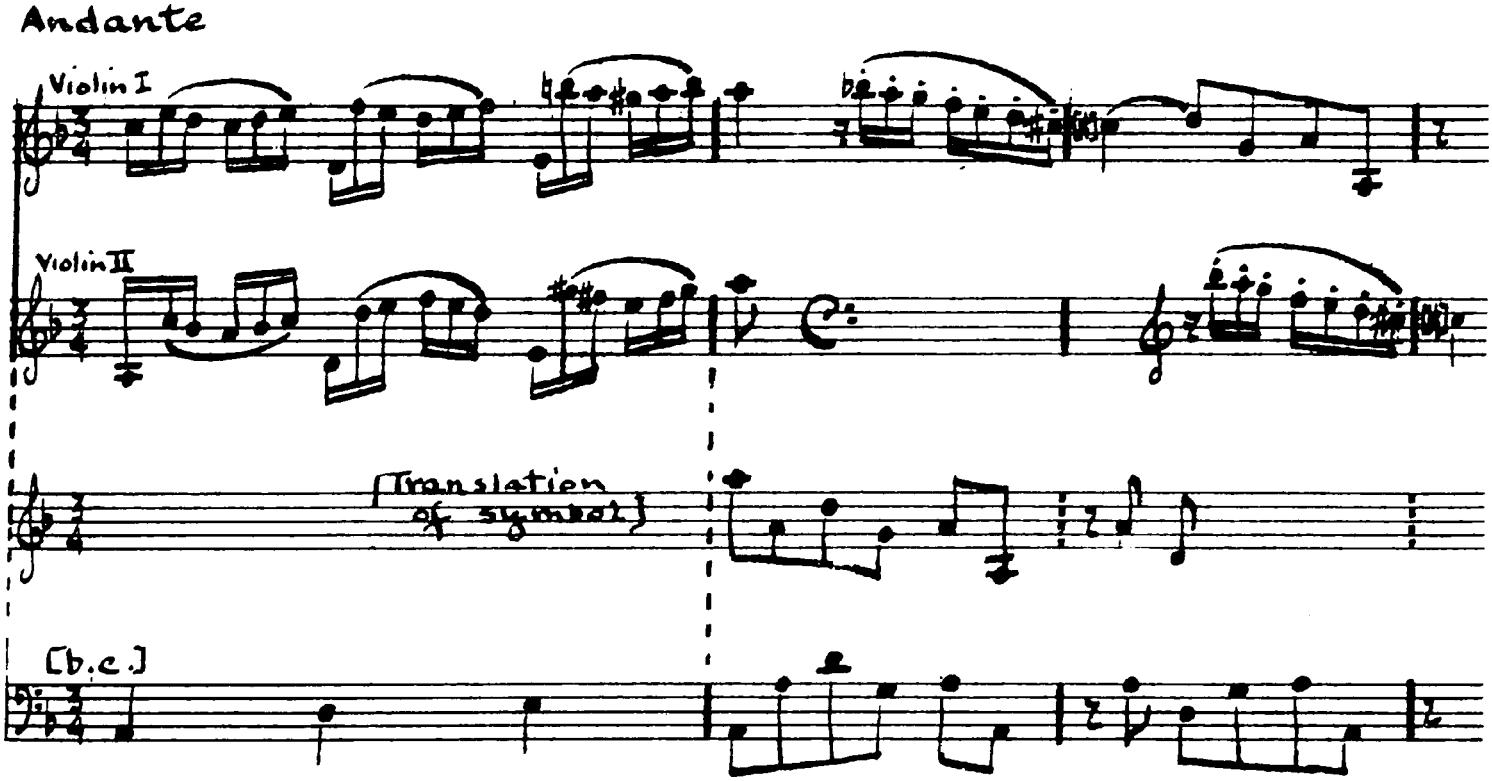
The symbol  appears on the second violin staff of Turin, Giordano I, No. 9, II. This use of shorthand apparently means that the violin, in its own

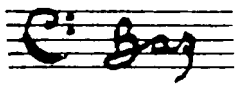
lower range, is to double the bass line. A subsequent treble clef signifies resumption of normal notation for the violin (Ex. 111).

Ex. 111

Doubling of bass line by violin in its nearest octave

Turin, Giordano I, No. 9, II, mm. 19-22

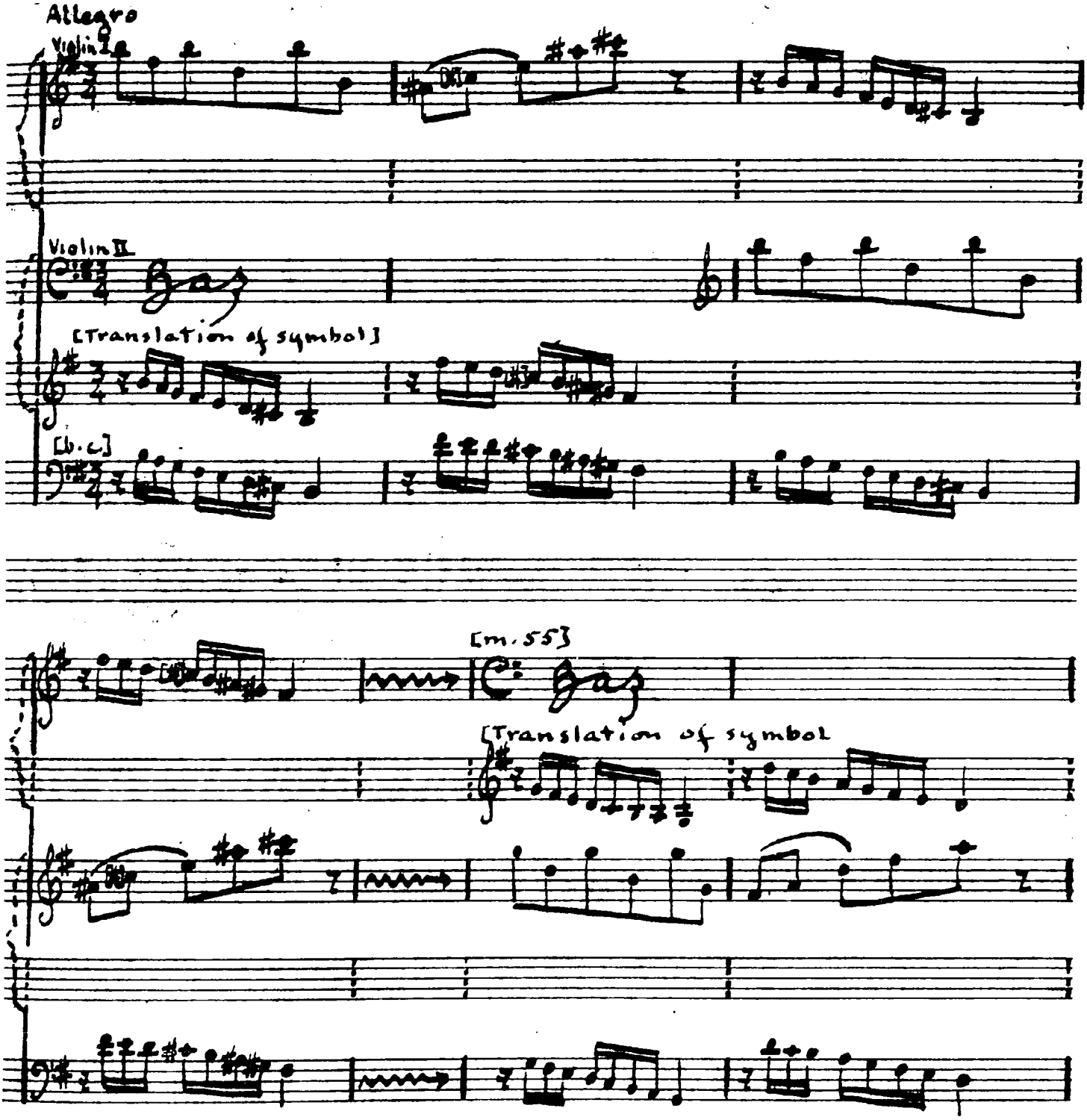


The symbol  is employed on the staff of both violin parts in the third movement of the same sonata, again implying that the violin play in octaves with the bass at these points (Ex. 112).

Ex. 112

Further illustration of violins doubling the continuo line

Turin, Giordano I, No. 8, III, mm. 35-38, mm. 55-56



Realization of these passages for violins in the manner described seems especially justified in view of the titular expression dà Suonarsi anco senza Basso. The violins, by assuming the bass line, fulfill the melodic function of the continuo. In the normal violin parts, consistent reference to lower registers by the chord-line melodies to some extent absorbs the harmonic function of the continuo.

The conventional terms volti, volti subito, and voltate frequently seem more than a perfunctory reminder to the performer to turn to the next page or to turn quickly. The rather insistent repetition of abbreviations for these terms, such as V. S. V. S. or V. S. Volti, suggests continuation of successive movements without a break. The terms Segue[1] or Segue la Seconda[2] even more specifically request such connection of movements.

The designation unissoni, as it appears in Opus XIII, No. 1, V, underscores a rather individual musical

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[1]Opus V, No. 17, between second and third movements.

[2]Opus II, No. 3, following first movement.

texture of the period. Unison passages occur with some frequency in the sonatas, showing on a smaller scale this characteristic so distinctive in Vivaldi's concertos and those of his contemporary Tommaso Albinoni. Vivaldi only rarely, however, gives a verbal indication of the texture.

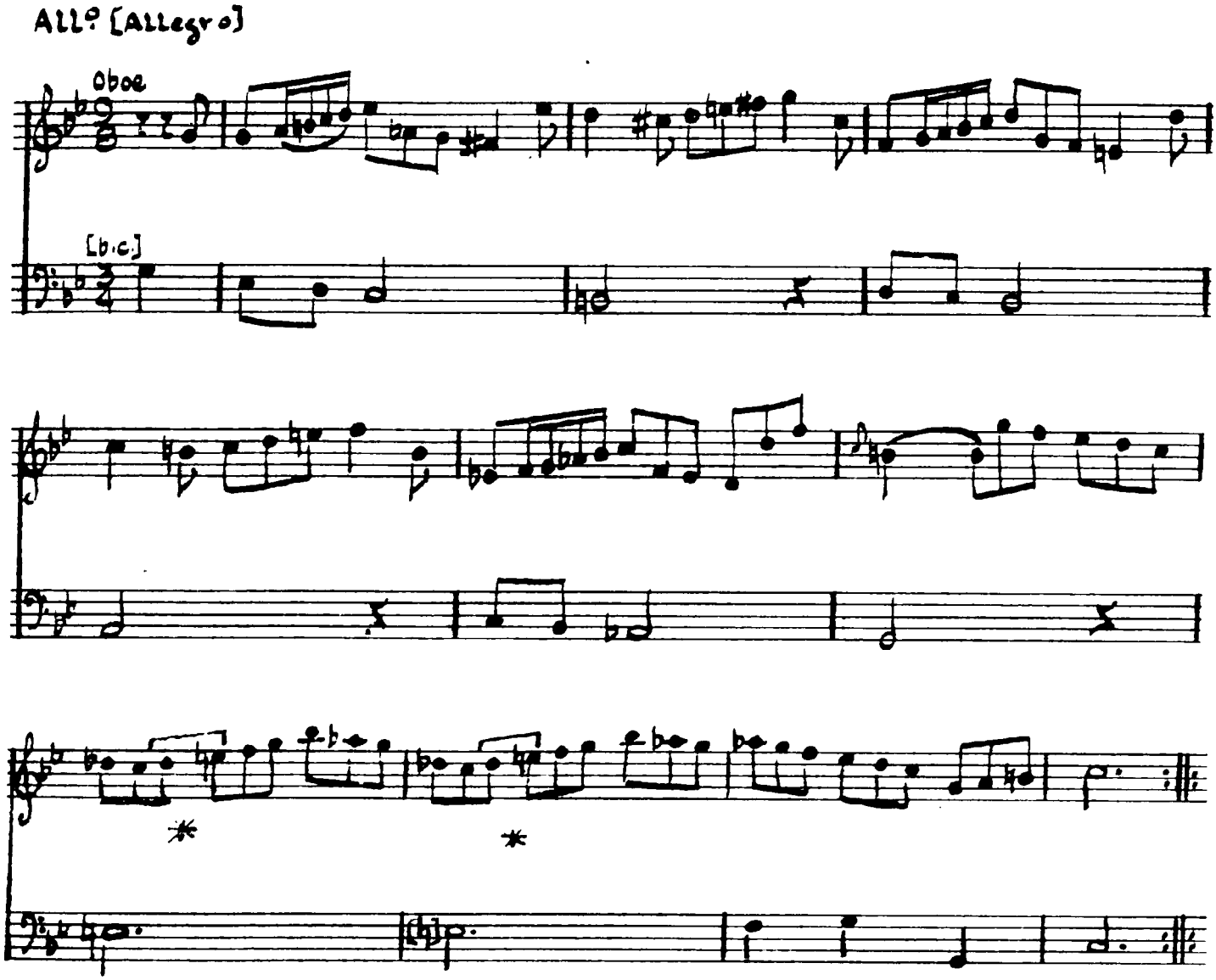
Tasto solo occurs in a number of movements, especially where the composer seems intent upon freely exposing the solo violin above static pedal points, as in the concluding Allegro of Dresden R/7 (1).

Accidentals

Vivaldi's notation of accidentals poses an occasional problem as to whether particular melodic and harmonic inflections actually are intended or stem from omissions. Many of these debatable circumstances arise in minor mode, and center around the question of which form of the descending minor mode the composer intended. Perusal of his music discloses his habit of employing either scale form. Employing the "harmonic" form of minor mode, Vivaldi sometimes exploits its interval of an augmented second (Ex. 113).

Ex. 113. Notation of "harmonic" form of minor mode

Dresden S/1, IV, mm. 56-65



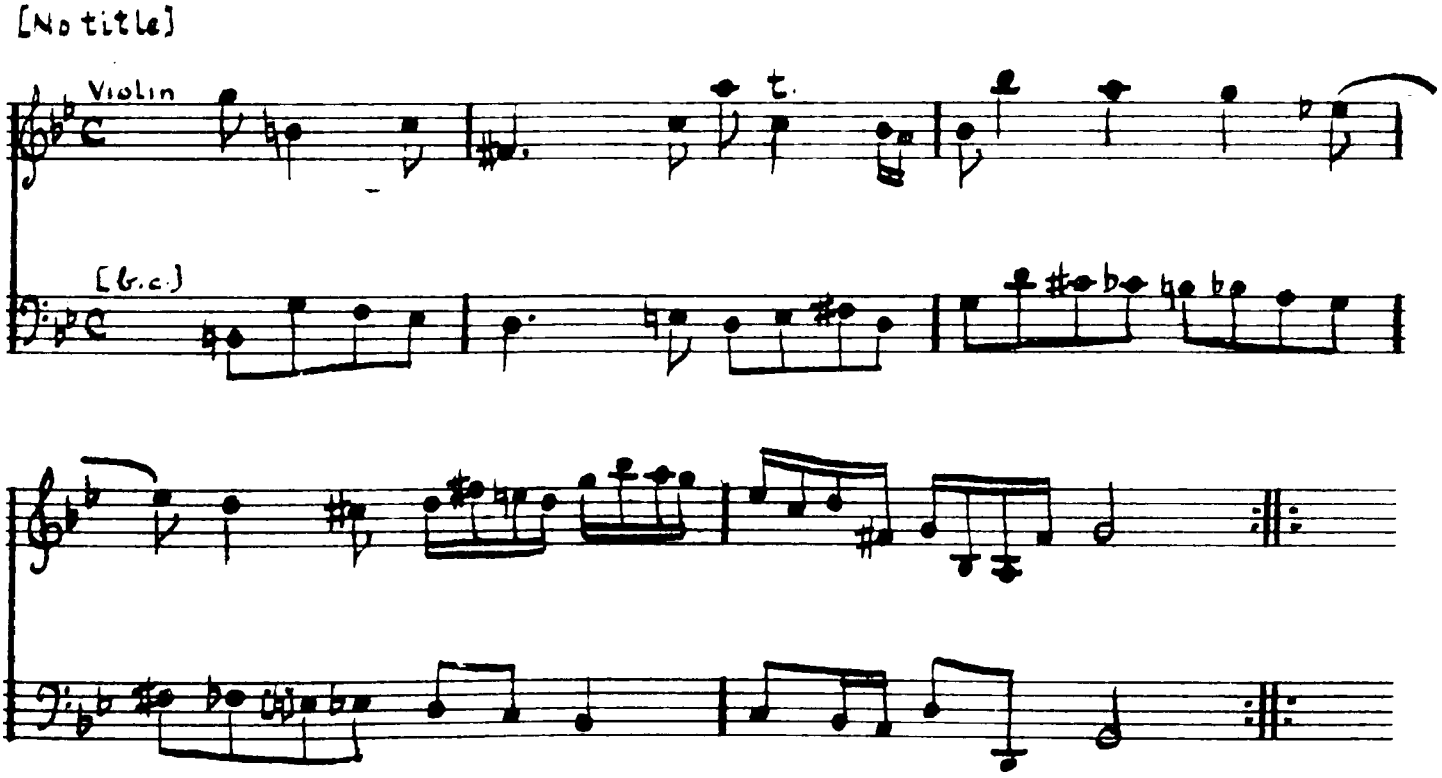
Other contexts clearly indicate preference for the "melodic" form of minor and its descending natural seventh degree. Instances of questionable notation may not be treated as a matter of course, but each needs judgment on its own

merits. In most instances, the larger melodic or harmonic contexts suggest creditable conclusions.

With one exception, the use of a flat to lower a sharped degree, notation of individual accidentals normally follows modern practice. The sharp (#) raises natural scale degrees, or restores diatonic members; the flat (♭) lowers naturals or restores diatonic members; the natural sign (♮) raises flatted degrees, restores natural degrees, and lowers sharped degrees. Several of the above functions can be seen in the quotation from Dresden R/10 [4], IV, shown in Example 114.

Ex. 114. Mixed notation of accidentals

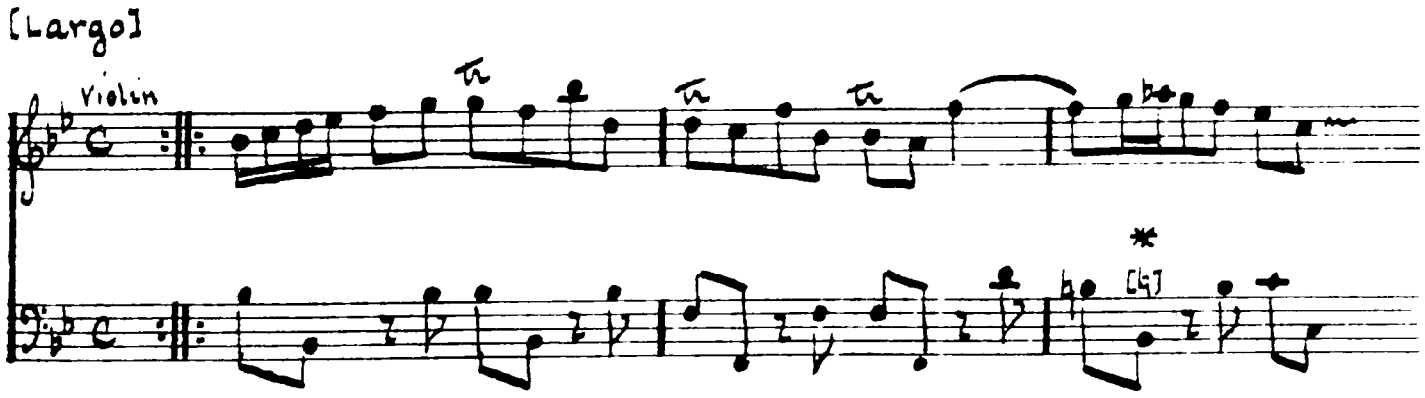
Dresden R/10 [4], IV, mm. 8-12



Notation of altered tones is further inconsistent in that redundant or superfluous accidentals may occur in the same part within a single measure, and at the same pitch level (see E natural, for example, in first full measure of Ex. 114). At the same time, a pitch may be unclear where an accidental has been forgotten or is presumed to be in effect across the span of a few measures (see same E natural in first and third measures of Ex. 114). Frequently a single accidental must serve a pitch of the same letter name, but in different octaves, as in Example 115.

Ex. 115. Omission of accidentals at the octave

Dresden R/5 (1), III, m. 11



Metric Signatures

The range of metrical signatures in Vivaldi's sonatas is only modestly diverse. Duple meter is expressed by $\frac{2}{4}$, ¢, and $\frac{6}{8}$; triple meter by $\frac{3}{8}$, $\frac{3}{4}$, $\frac{3}{2}$, and $\frac{9}{8}$; and quadruple meter by $\frac{4}{8}$, C, and $\frac{12}{8}$. Surprisingly, only half of these signatures occur with any regularity. C, expressing $\frac{4}{4}$ meter, by far exceeds any other metrical signature in use. Triple meter is represented almost equally by $\frac{3}{4}$ and $\frac{3}{8}$; of these, $\frac{3}{8}$ occurs frequently only beginning with Opus XIII. Less often, $\frac{2}{4}$ and $\frac{12}{8}$ represent duple and quadruple meters. All other signatures are used only occasionally.

The signature $\frac{3}{2}$ is confined mainly to the earliest trio and solo sonatas of Opera I and II; it is used generally for slow movements in the older contrapuntal style.

Two metrical signatures are apparently in error. In the Preludio Andante of Opus XIII, No. 3, the signature $\frac{8}{4}$ should be $\frac{4}{8}$. In the third movement, Allegro, of Dresden R/8 (1), the $\frac{8}{9}$ signature is to be read as $\frac{9}{8}$.

Dynamics

Dynamic markings are somewhat more limited in the sonatas than in the concertos.[1] The following verbal instructions or abbreviations may be found among the sonatas:

pianissimo
piu piano
piano or *p*
forte or *f*

Even these few dynamic levels are concentrated mainly in the published works. Dynamic indications are exceedingly rare in the manuscript sonatas.

In a manner typical of late Baroque music, the designations *piano* and *forte*, or *forte* and *piano*, may be juxtaposed and alternated, in connection with the same phrases or different musical materials. Such manipulation of dynamics manifests itself in terrace dynamics as well as in echo effects. Phrase restatement also occurs frequently with a single dynamic indication such as *piano*,

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[1] For an interesting account of this feature in the concertos, see Walter Kolneder, *Aufführungspraxis bei Vivaldi* (Leipzig: VEB Breitkopf & Härtel, 1955), 22-38.

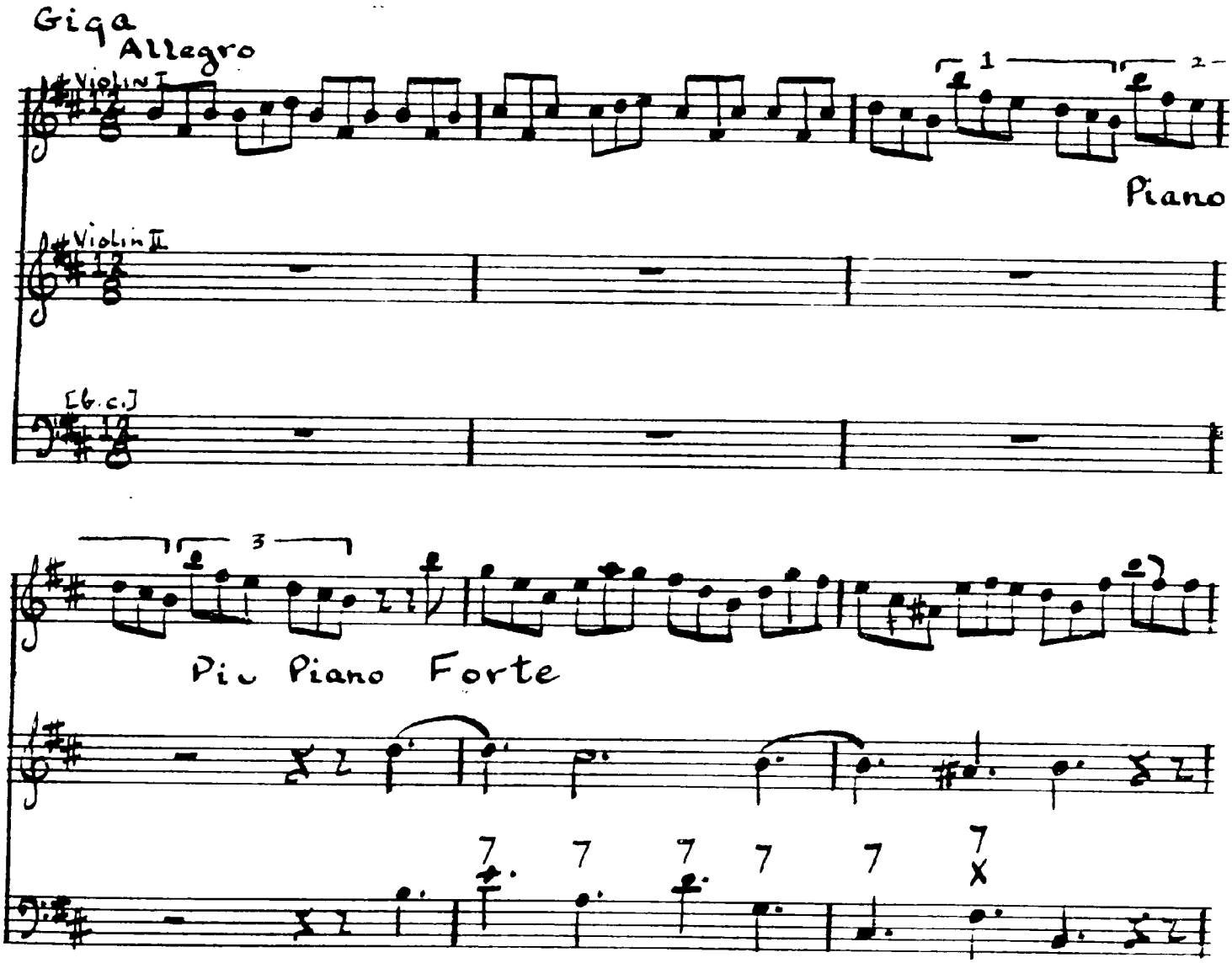
especially at the conclusion of movements or large structural sections. Forte also concurs in a number of works with the last three or four chords of a terminal cadence, laying stress upon the conclusion.

Two passages particularly suggest gradual fluctuation of a dynamic line. In the Giga Allegro of Opus I, No. 11, the succession Piano, Piu piano, and Forte appears in a brief span of measures for the Violino primo only (Ex. 116). Rhythmic homogeneity and the three-fold repetition of a single melodic motive combine to enhance the effect of this dynamic gradation.

The second passage suggesting dynamic gradation occurs in the third movement of Opus XIII, No. 4. In the concluding area of the movement, successive phrases marked Forte, Piano, and Pianissimo effect an over-all diminuendo (Ex. 117). A final cadential phrase follows at the forte level.

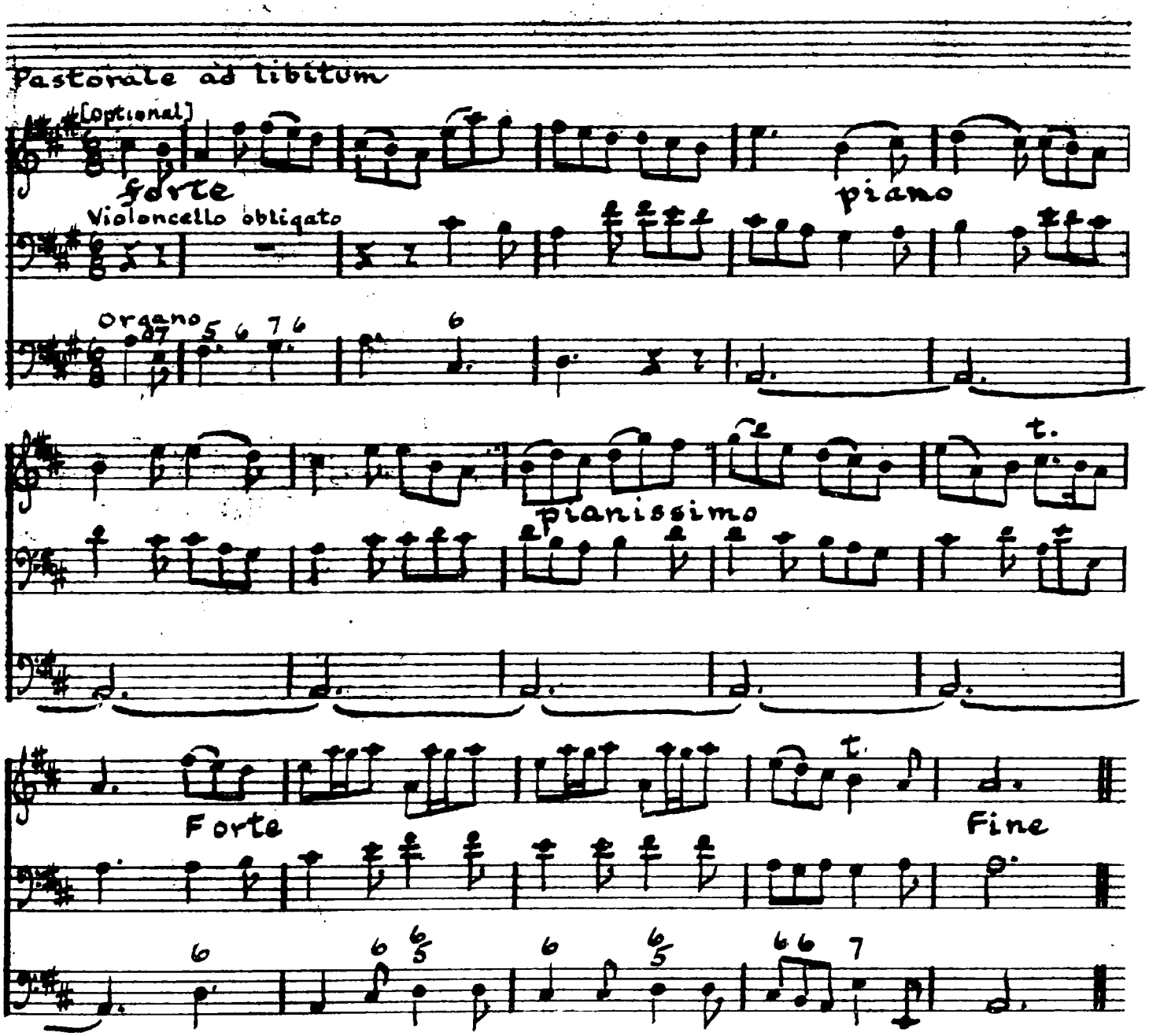
Ex. 116. Fluctuation of dynamic levels

Opus I, No. 11, mm. 1-6



Ex. 117. Dynamic gradation

Opus XIII, No. 4, mm. 50-65

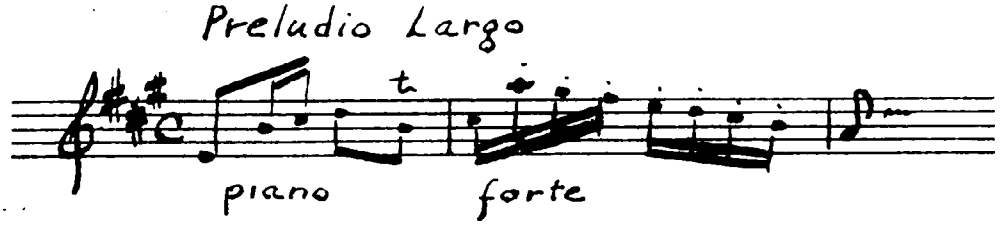


The alliance of dynamics and articulation is revealed in a detail of Opus XIII, No. 4, I. Five times in this Preludio Largo, piano and forte quickly succeed one another as a staccato descending scale figure follows a contrasting, more legato motive (Ex. 118).

Ex. 118

Contrasts of dynamics and articulation combined

Opus XIII, No. 4, I, mm. 11-12



These contrasting figures and articulations, without the accompanying dynamic signs, also initiate the movement and appear frequently throughout.

Bowing

The quantity of bowing marks in Vivaldi's sonatas, as in those of his contemporaries such as Tartini and Geminiani, varies considerably from movement to movement. Some movements may be almost devoid of indications for performance; others have rather consistent markings. A sparsity of bowing indications may seem somewhat paradoxical,

for we know that Vivaldi, as a performer, teacher, and composer, must have been preoccupied daily with the violin. Moreover, contemporary sources devote much attention to suggestions and directions for performance and expression. Undoubtedly, common knowledge of bowing practice, assumed among practical musicians, was responsible for many omissions of bowing marks from scores; as with other phases of musical performance, the widely-understood had little need for specific expression. Unmarked pages do not imply simply a matter of perfunctory up-bow and down-bow strokes. On the contrary, the precepts of contemporary tutors and essays on the niceties of performance are manifestly prerequisites to intelligent and stylistically adequate performance of these and other sonatas. And even then, the individual musical context, tempo, and inherent expressive implications ultimately qualify and govern these instructions.

The sonatas of Vivaldi contain no verbal indications for bowing. Individual movements, however, may be relatively rich in indications of slurred bowings. Vivaldi provides no symbols for down-bow or up-bow strokes. The

character of the bow stroke occasionally may be distinguished by one of several markings: a vertical-line stroke ( ), a dot ( ), or a cuneiform ( ). No more than one of these symbols occurs in a given sonata.

The vertical-line stroke appears only in the manuscripts of Dresden Q/8 and Naples A Minor. Neither of these works is in the composer's hand. The stroke suggests, in the Dresden composition (Ex. 119-a), a quality of articulation that differs in some degree from that suggested in the Naples sonata (Ex. 119-b). In the Dresden example, this symbol that first appears in the violin part reappears in the flute part as it later imitates the violin line. The symbol, if placed over an individual note, appears to indicate an eighteenth-century staccato. Concerning this symbol, Geminiani states that it is a "Staccato where the Bow is taken off the Strings at every Note."[1] Other contemporary accounts disclose

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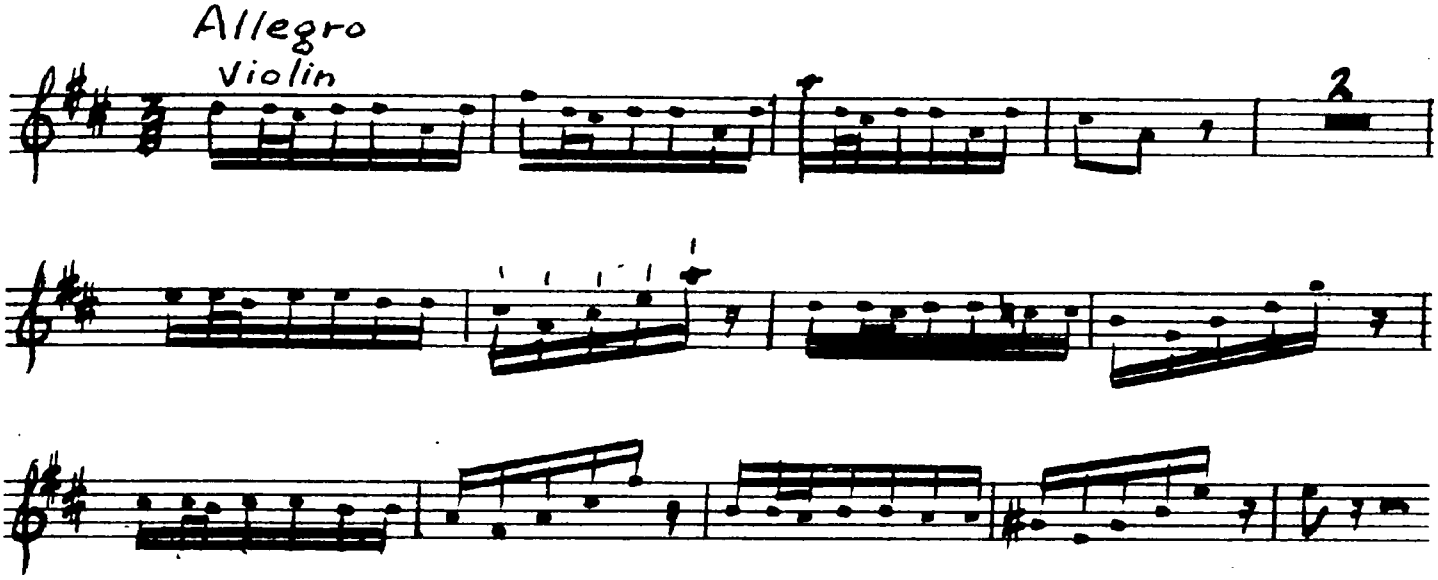
[1]Francesco Geminiani, The Art of Playing on the Violin (London: 1751). Facsimile Edition, edited with an introduction by David D. Boyden (London: Oxford University Press, n. d.), 8.

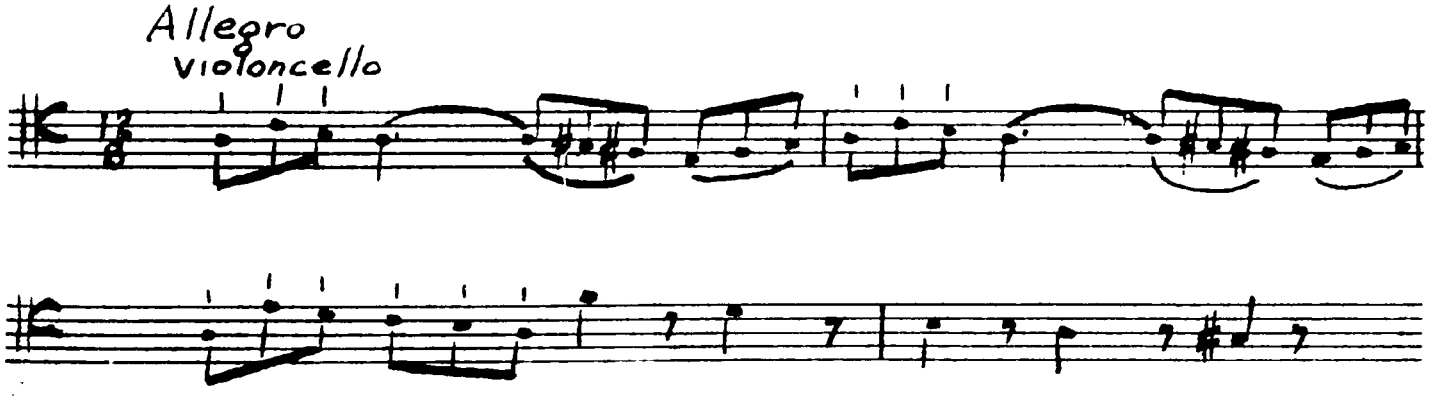
Ex. 119

Use of vertical-line stroke as bowing indication

a. Dresden Q/8, I, mm. 1-15



b. Naples A Minor, IV, mm. 1-4



that the manner of detaching the stroke varies at different tempos and according to the prevailing note values. Quantz, for example, states that the staccato indicates playing the notes short and taking the bow somewhat off the string; but, he adds, the bow is to be lifted from the string only where the tempo permits.[1]

The dot is the most common of bowing symbols, and is found in scores in the composer's hand as well as in his published sonatas. Dots occur both under slurs and over series of notes without slurs. They are employed also in slow and fast tempos. The following random samples demonstrate variety in the quality of staccato indicated by dots (Ex. 120).[2]

Curiously, Geminiani considers dots only over notes under slurs, and judges these slurred notes "particular."[3] The bowing and execution of these slurred notes are not even mentioned in his text.

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[1] Quantz, op. cit., chap. XIII.

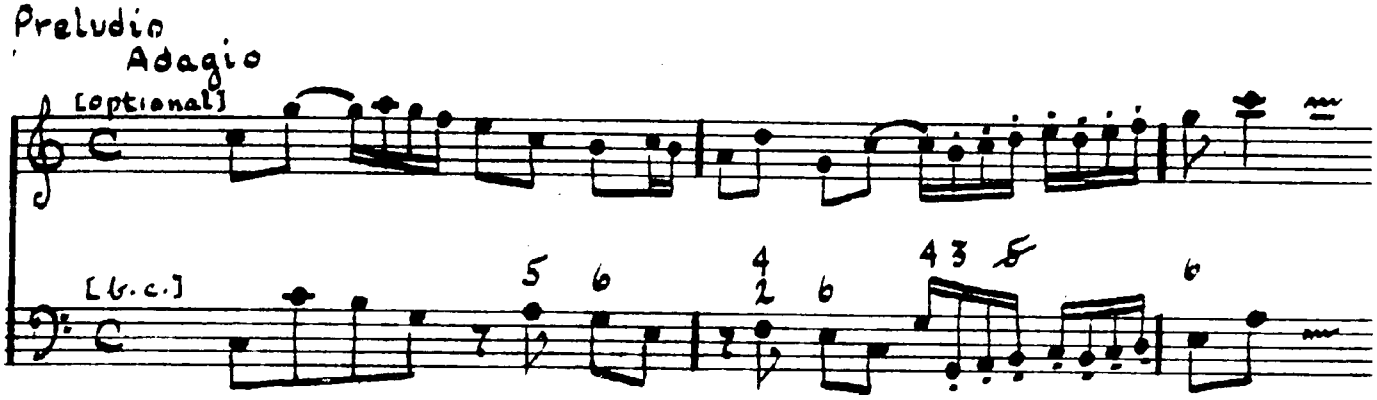
[2] See especially Ex. 15-a; see also Exx. 31 and 61.

[3] Geminiani, ibid., 27.

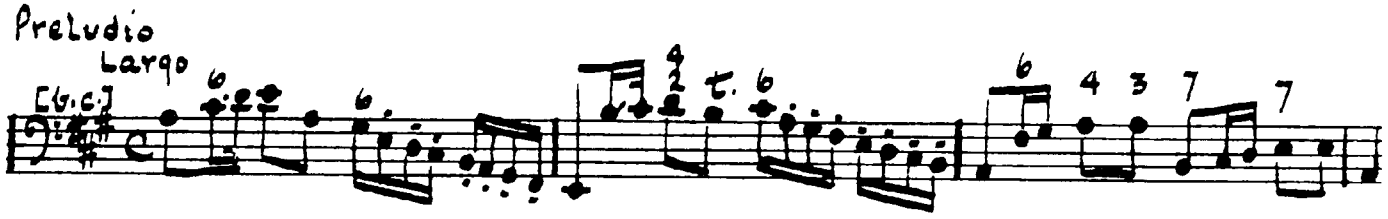
Ex. 120

Use of dot as a bowing symbol, in various contexts

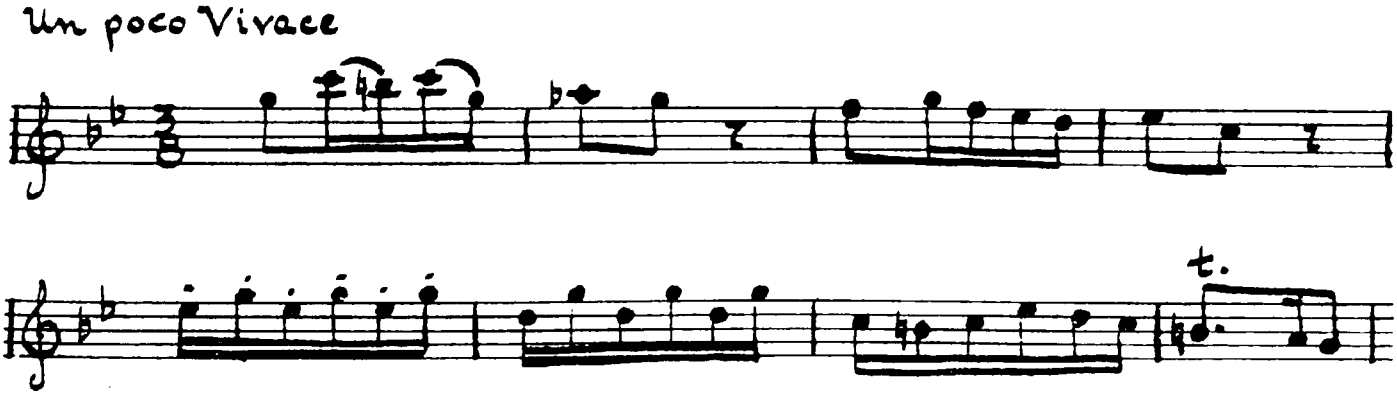
a. Opus XIII, No. 2, I, mm. 1-3



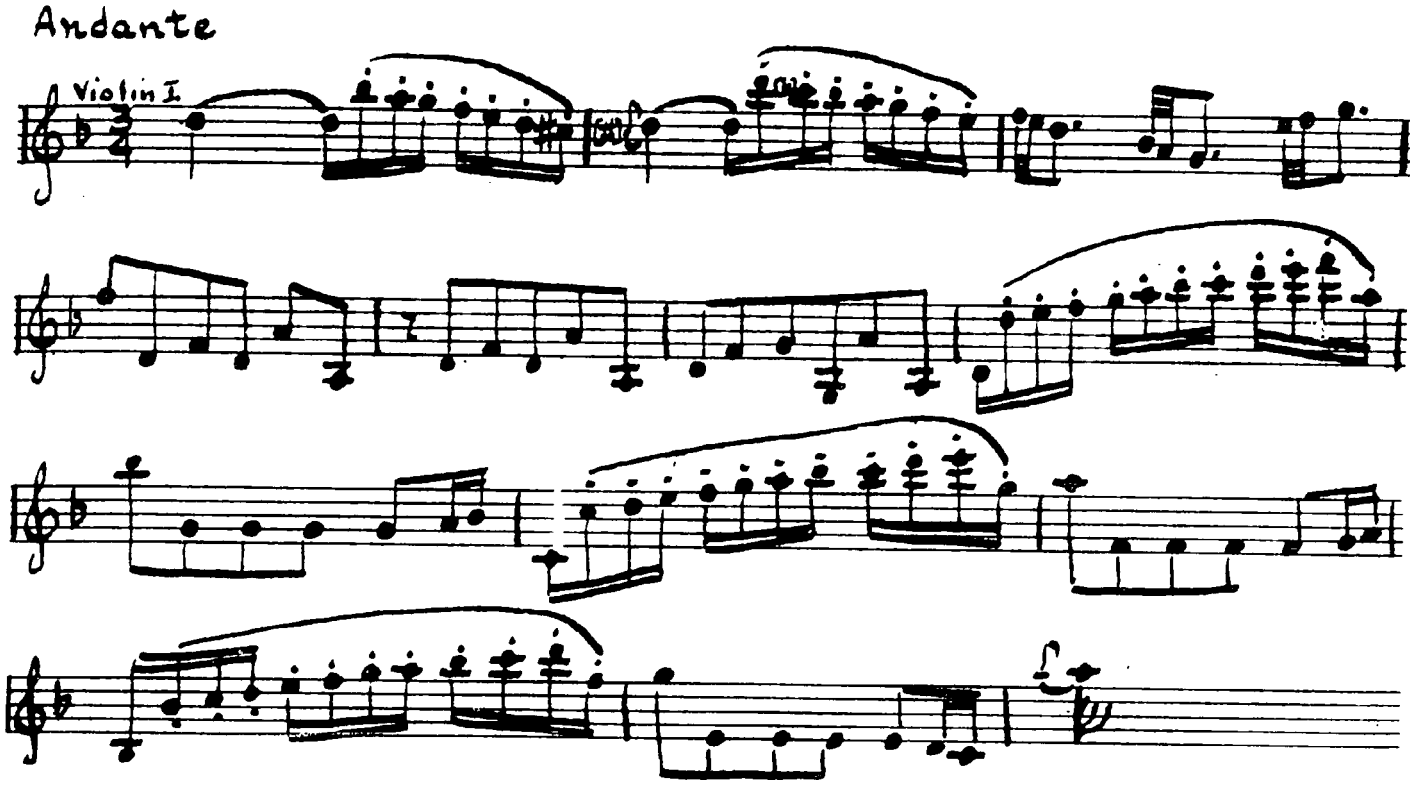
b. Opus XIII, No. 4, I, mm. 1-5



c. Opus XIII, No. 5, III, mm. 1-8



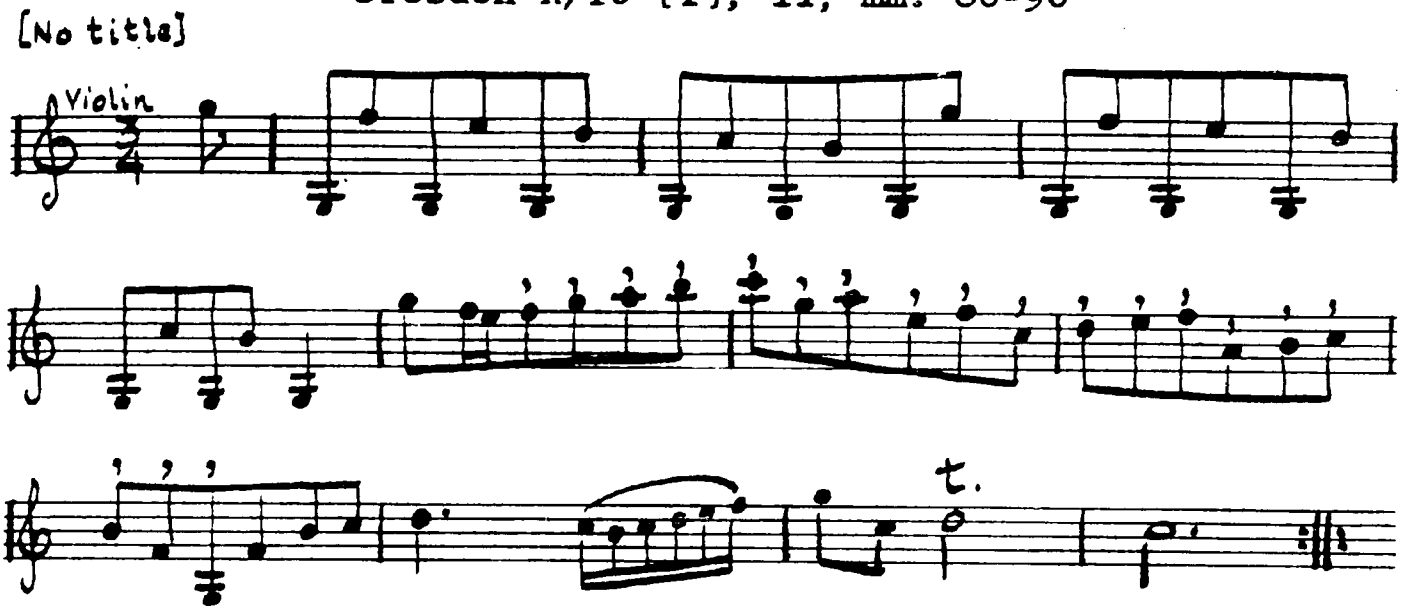
d. Turin, Giordano I, No. 9, II, mm. 1-13



The cuneiform and the dot seem simply two forms of one symbol. Different manuscripts in the composer's hand show graduated differences in appearance that range all the way from the dot to the cuneiform. Such gradations possibly emanated from practical aspects of writing having to do with the individual quill pen, the thickness and intensity of ink, and the speed at which the symbols were written. Illustrations of the cuneiform are found in such dissimilar movements as Dresden R/10 [1], II (Ex. 121) and the initial movement of Dresden R/10 [4] (see Example 62).

Ex. 121. Use of cuneiform as bowing indication

Dresden R/10 [1], II, mm. 80-90



The quantity and quality of bowing marks may vary according to the general nature of the music of individual movements. Many of the movements that have no bowing indications are characterized by a persistent rhythm, often with a preponderance of equal note values. Other movements may regularly use the same bowing, and still others juxtapose a variety of bowings.

If the composer employs particular bowing marks at the outset of a movement, then these indications may appear with some regularity through the course of the movement, in a sense fulfilling the commitment of those initial

measures. Consistent application of bowing marks may apply to fast or slow movements. Particularly in variations on a theme, the initial bowing pattern apparently is to be assumed throughout, a kind of musical shorthand.

Lyrical, expressive movements frequently have the most thorough indications for bowing.[1] Such movements often contain diminutions, tiratas, or uneven groups of notes within the measure or phrase, passages that characteristically are marked by the composer. Slurs are numerous in pieces of this nature, and may include as many as sixteen notes in a single bow-stroke, whatever the nature of the passage.[2]

Slurs commonly are repeated over recurrent melodic and rhythmic patterns, whether the individual pattern consists of two, three, four, or more notes. On the other hand, Vivaldi may distinguish recurrences of a pattern by changing the slurs so that the same motive is phrased in different ways. These changes are conditioned sometimes by shifts in harmonic rhythm, but generally reflect an interest in varied articulation of similar melodic material.

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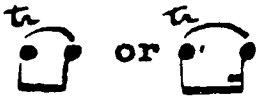
[1] See Dresden R/10 [4], III (Plate II).

[2] See Examples 59 and 61.

The two-note slur occurs so commonly in music of this age that it scarcely needs mention except where distinctions are made between notes to be articulated on the same bow-stroke. Distinction between slurred notes is found usually in conjunction with ornamentation of one or both members of the group.

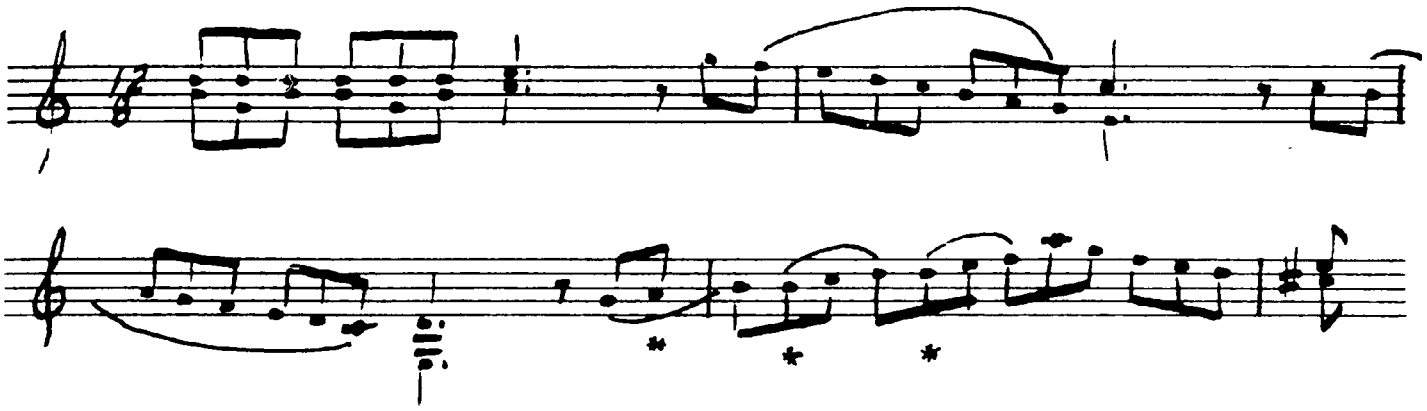
A trill on the initial note appears most commonly. This figure () had become a cliché in the time of Vivaldi, yet it served with distinction to articulate cadences, phrases, and the larger structural members of the music. The mordent () appears much less frequently in Vivaldi's music, but distinguishes two notes under a common slur with equal effectiveness. In Dresden R/8 (2), IV, for example, mordents succeed one another in the initial theme (), but subsequent two-note figures in smaller note values are articulated in the following fashion:  .

Many of the slurred bowings in Vivaldi's sonatas require no special comment, for they fall well within the contemporary Italian practice. Other slurred groups seem to have been particularly preferred by the composer, and

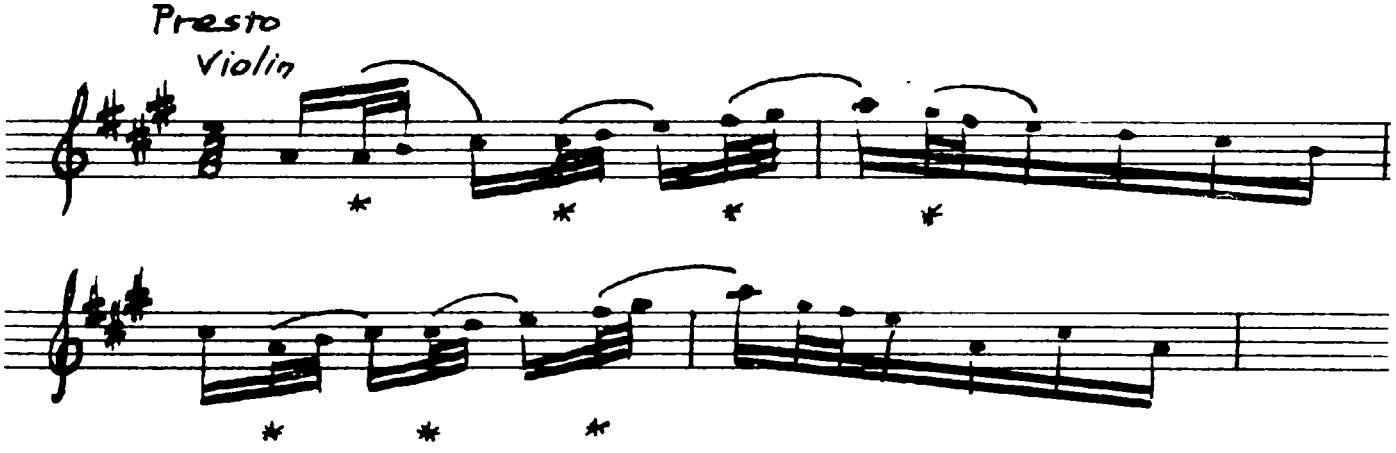
produce a more striking rhythmic effect demonstrated by the following random samples (Ex. 122).

Ex. 122. Characteristic slurred bowings

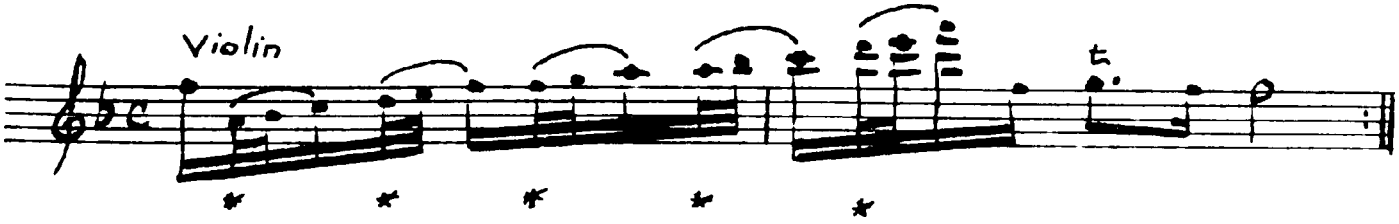
Violin a. Dresden R/10 [1], IV, mm. 12-15



b. Dresden R/10 [2], IV, mm. 1-4



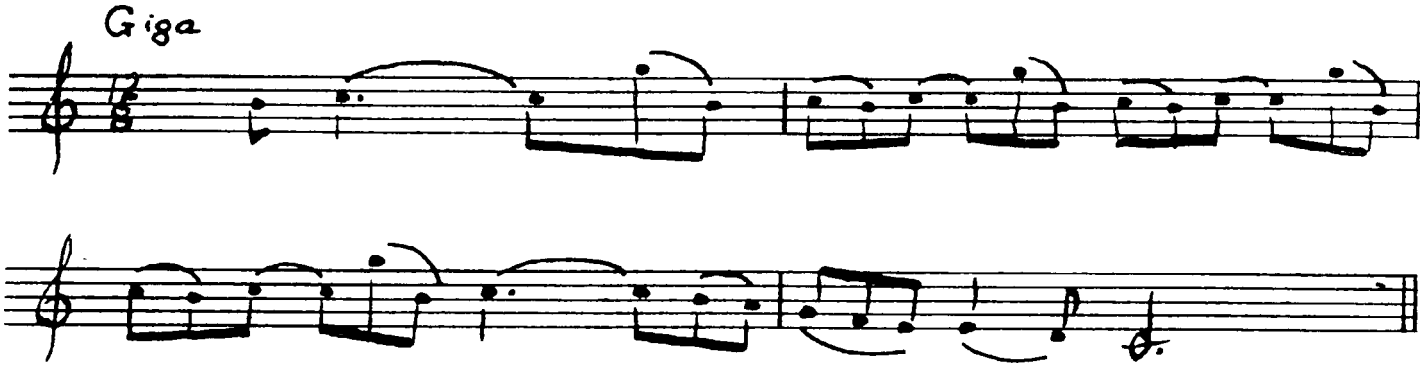
c. Paris, V (Var. 6), mm. 6-7



Syncopated passages very often are unmarked, providing opportunity for the emphatic stress of individual bow strokes; yet the presence of slurred syncopation on other occasions distorts prevailing metrical organization with equal effect, as in Opus II, No. 6, III (Ex. 123).

Ex. 123. Syncopation with slurs

Opus II, No. 6, III, mm. 27-30



At no time in the sonatas does Vivaldi resort to special effects for the violin. Nor does he ever indicate fingerings.

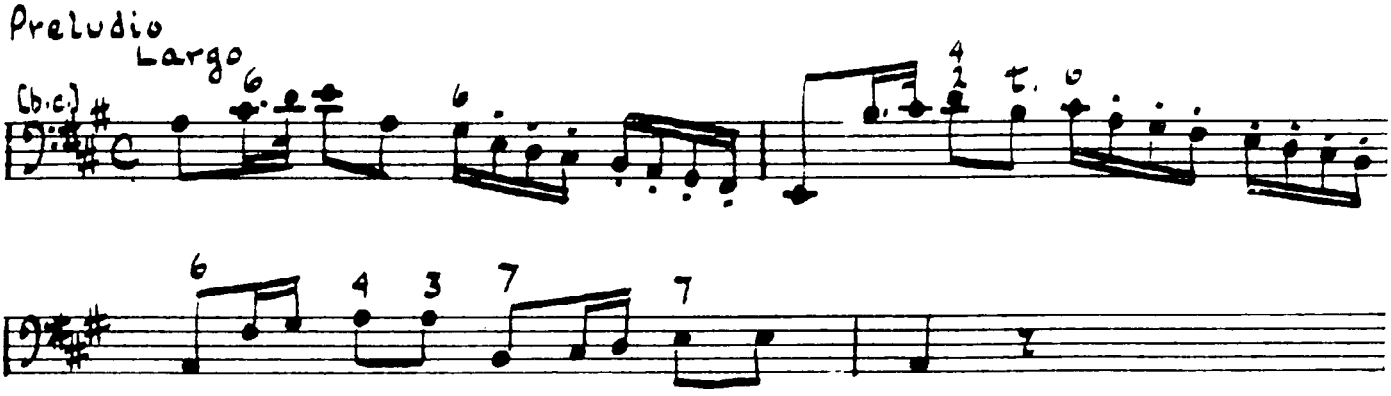
The bass line in certain sonatas evidently was deemed worthy of more than perfunctory treatment. These bass lines contain slurs and articulations that show consideration for the stringed instrument of the continuo group. Such markings occur chiefly among the published

works where the continuo is more apt, on occasion, to share melodic materials with the solo instruments. The initial phrase of the continuo in Opus XIII, No. 4, I, for example, is distinguished by contrasting legato and staccato articulation (Ex. 124).

Ex. 124

Contrasts of articulation in continuo thematic phrase

Opus XIII, No. 4, I, mm. 1-4



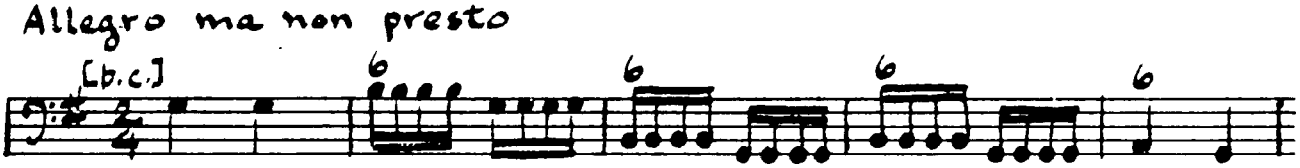
The entire movement takes its character essentially from this thematic phrase and its articulation. This phrase is taken up by the solo instrument after the prologue, and is continued throughout in both treble and bass parts. In the final statement of this refrain, the continuo part is even marked Solo.

Bass lines that function more fundamentally as harmonic backgrounds to treble lines often are articulated with figures suggestive of the particular character and facility of stringed instruments, as in Opus XIII, No. 3, II (Ex. 125).

Ex. 125

Characteristic stringed instrument articulation in continuo part

Opus XIII, No. 3, II, mm. 1-5

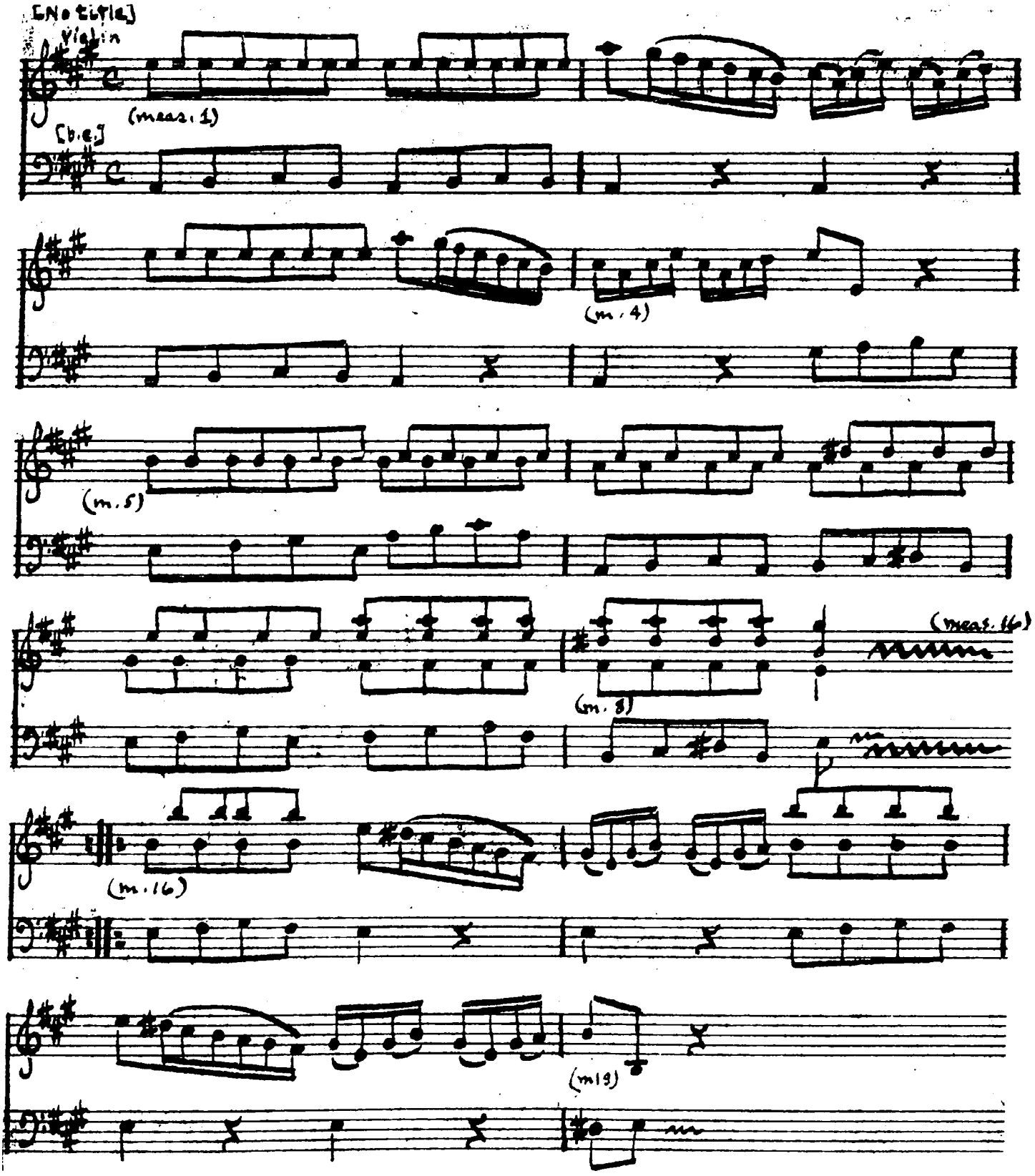


As bass lines increasingly assume harmonic and tonal functions, bowing indications become less frequent.

The relative position on the staff of alternating and repeated notes sometimes makes the intended manner of their performance unclear. The second movement of Dresden R/10 [2] demonstrates such a problem (Ex. 126).

Ex. 126

Excerpt from Dresden R/10 [2], II, mm. 1-8; mm. 16-19



In the initial measures, the tone E occurs in a manner that suggests bariolage technique, in which the player shifts alternately between open and stopped strings in playing the necessary sixteenth notes (see mm. 1-4). In the following measures, analogous notation of alternating repeated tones or simple intervals would require a corresponding motion of sixteenth notes (mm. 5-7). Notes of subsequent chords are superimposed, one directly above the other, suggesting normal breaking of the multiple stops (mm. 7-8).

At the beginning of Part II of this movement, the composer's intent is unclear, possibly because of rapid writing, for in the initial intervals of measure 16, two octaves are slightly staggered and two clearly superimposed, posing the question as to whether the octaves should be played as alternating tones or as double stops. An octave figure occurs in the following measure, in which both members of the interval are superimposed as double stops, suggesting simultaneous sounding of the octaves. However, the parallel between this entire later passage and the opening phrase of the movement (cf. mm. 1-4 and mm. 16-19)

even more strongly suggests that Part II begin in the manner of Part I, with alternated sixteenth notes.

Ornaments

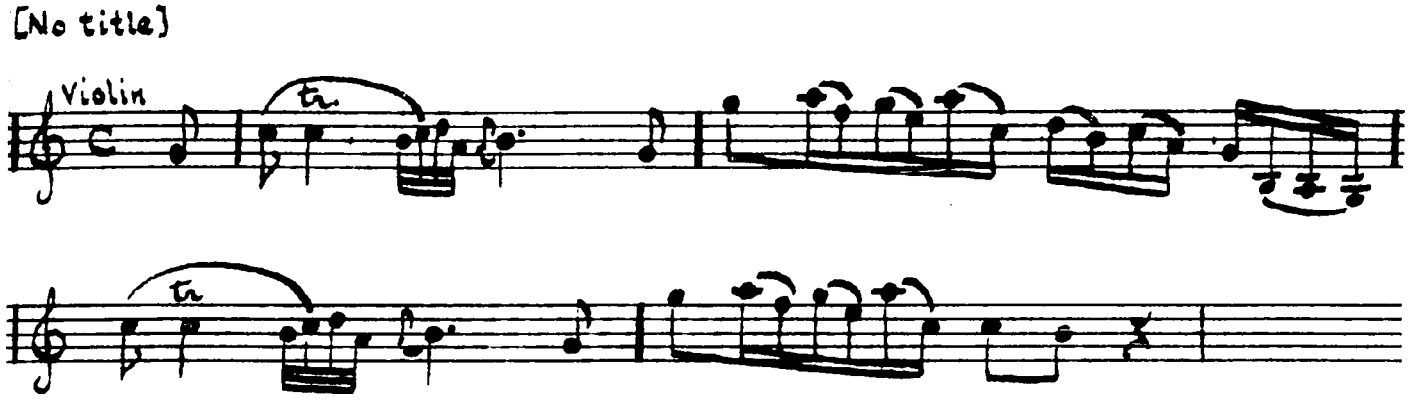
Like his contemporaries, Vivaldi made lavish use of the short trill and the appoggiatura. Other ornaments seem concentrated in only a few sonatas.

The short trill appears throughout the pages of the sonatas, and occurs in nearly all conceivable melodic contexts. Identification of this trill with cadences has been illustrated previously, as it functions to articulate phrases and structure. The short trill is employed also as an integral part of principal themes. In this context, the trill has the capacity to characterize and to distinguish melodic phrases (Ex. 127). Thematic material so identified is clearly projected from its context, and through such a salient characteristic as the trill has an especially strong unifying effect upon the entire structure.

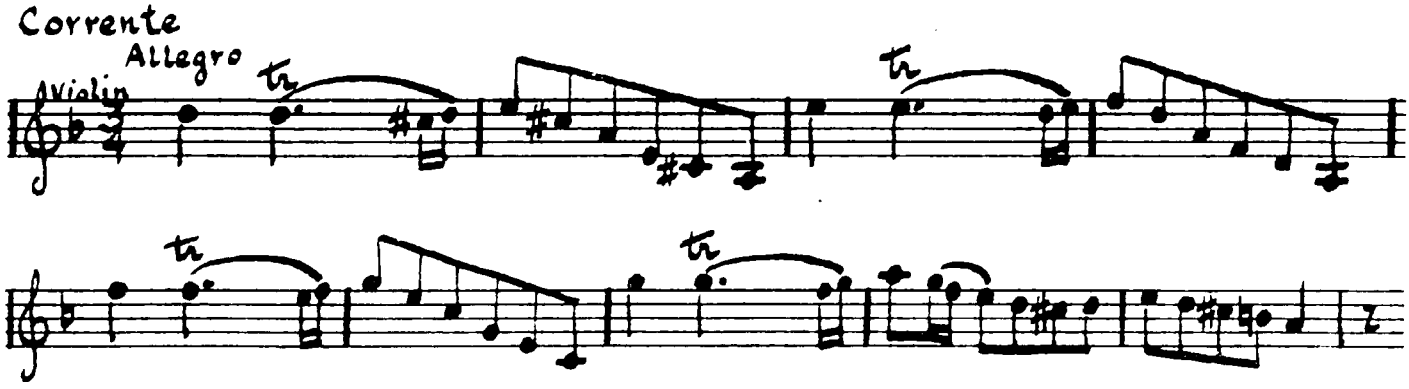
Another significant use of the short trill is found in its capacity to lend new impetus to melodic lines that have had their motion momentarily interrupted or have

Ex. 127. Characterization of themes by trills

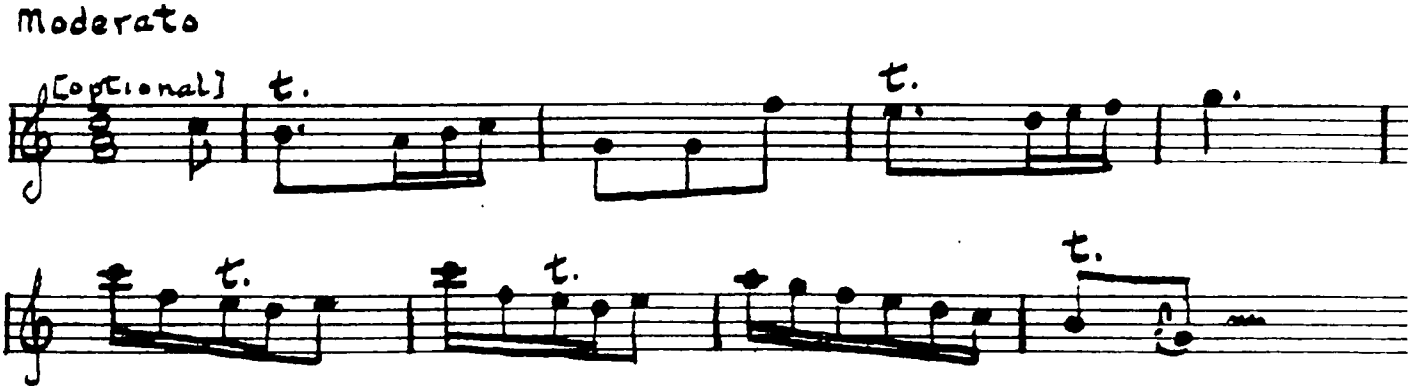
a. Dresden R/7 (3), IV, mm. 1-4



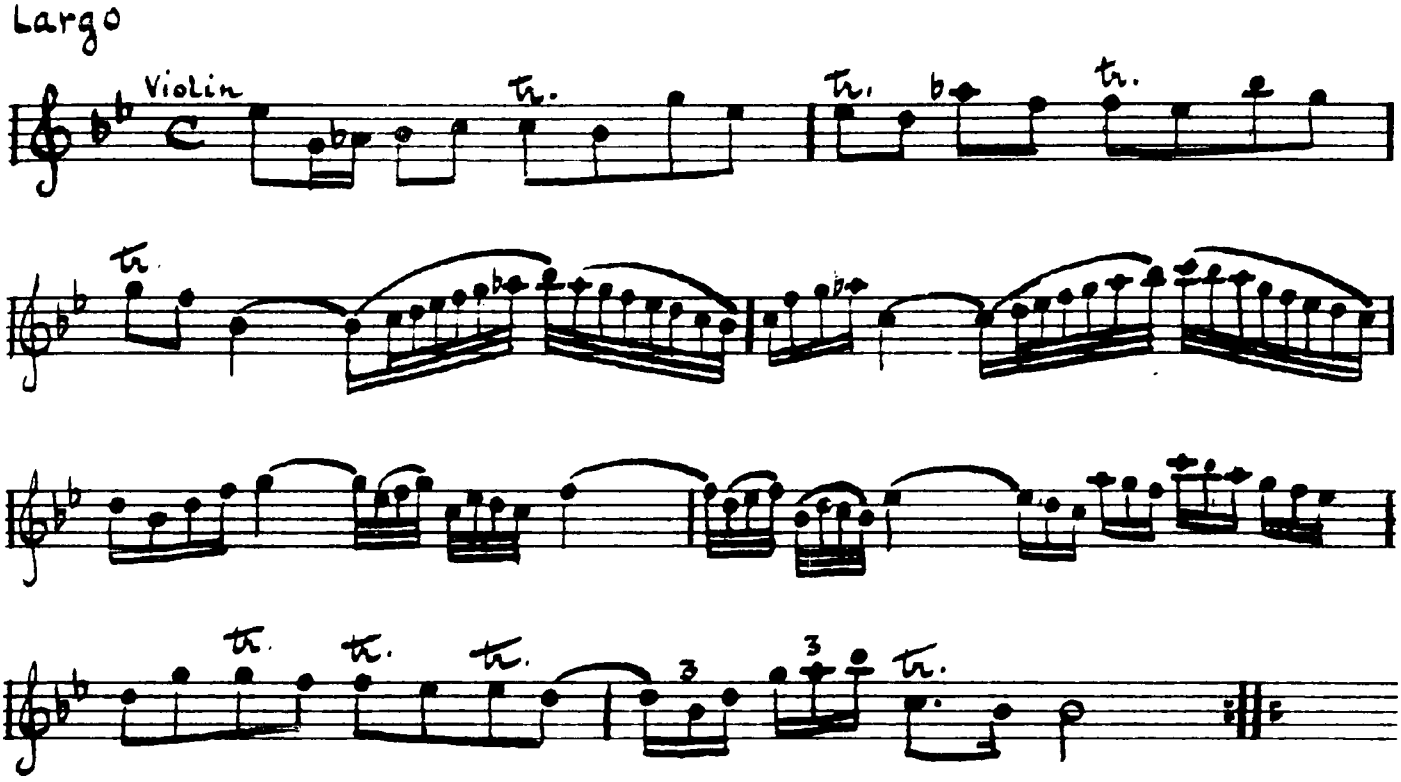
b. Opus II, No. 3, II, mm. 1-9



c. Opus XIII, No. 1, I, mm. 1-8



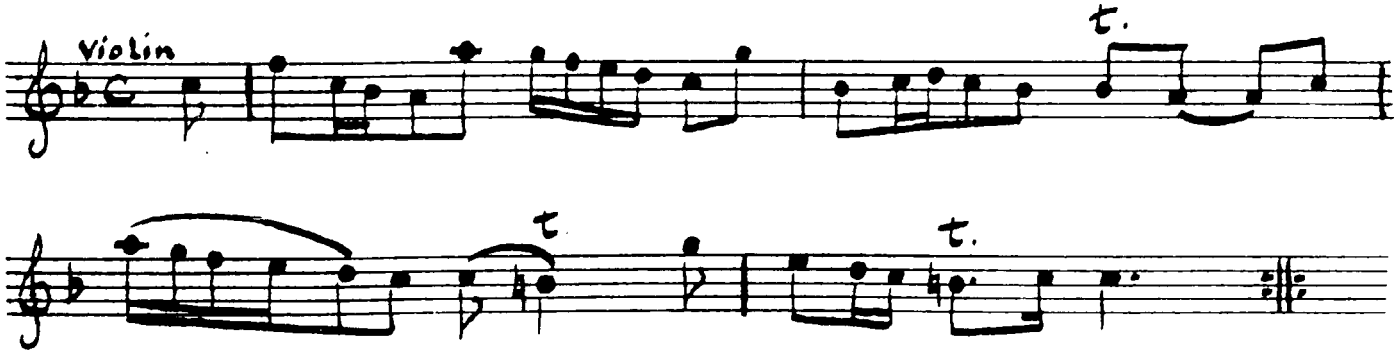
d. Dresden R/6 (1), III, mm. 1-8



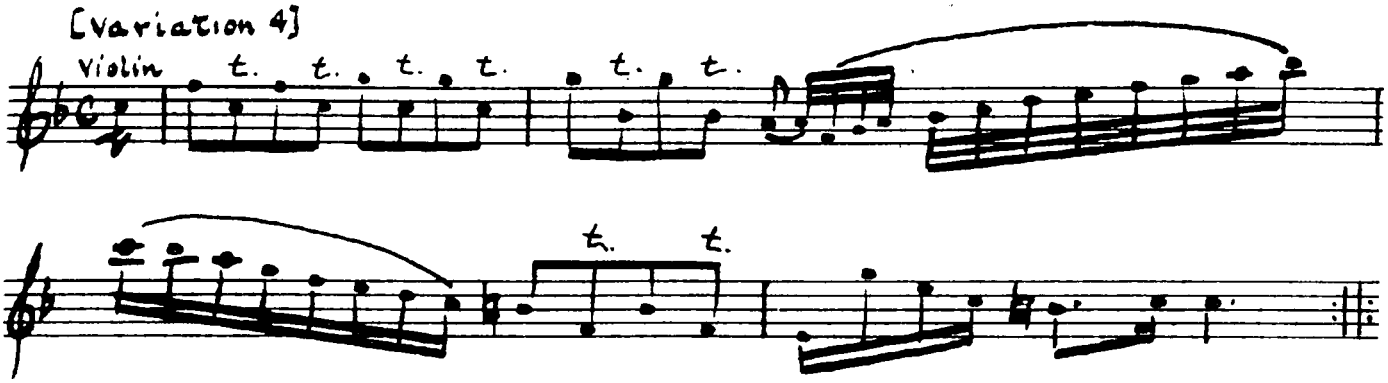
declined in energy. The individuality of the trill occasionally may be used as a basis for a variation on a theme, as demonstrated in the fifth movement of the Paris sonata (Ex. 128).

Ex. 128. Use of trill for variation on a theme

[Theme] a. Paris, V, Part I of "Theme," mm. 1-4



b. Paris, V, Part I of fourth variation, mm. 1-4



The use of consecutive trills manifests still other effects. Consecutive trills at the same pitch level function to stress harmony and have a stabilizing effect on the texture (Ex. 129). Used at successively ascending pitch levels, these trills impart particular intensity and direction to a melodic line (Ex. 130).

Appoggiaturas are notated in two ways. They are sometimes written in large, normal notation and given a specified note value in the measure.[1] At other times they appear in small notation and take their value from the large note before which they stand.[2] Appoggiaturas

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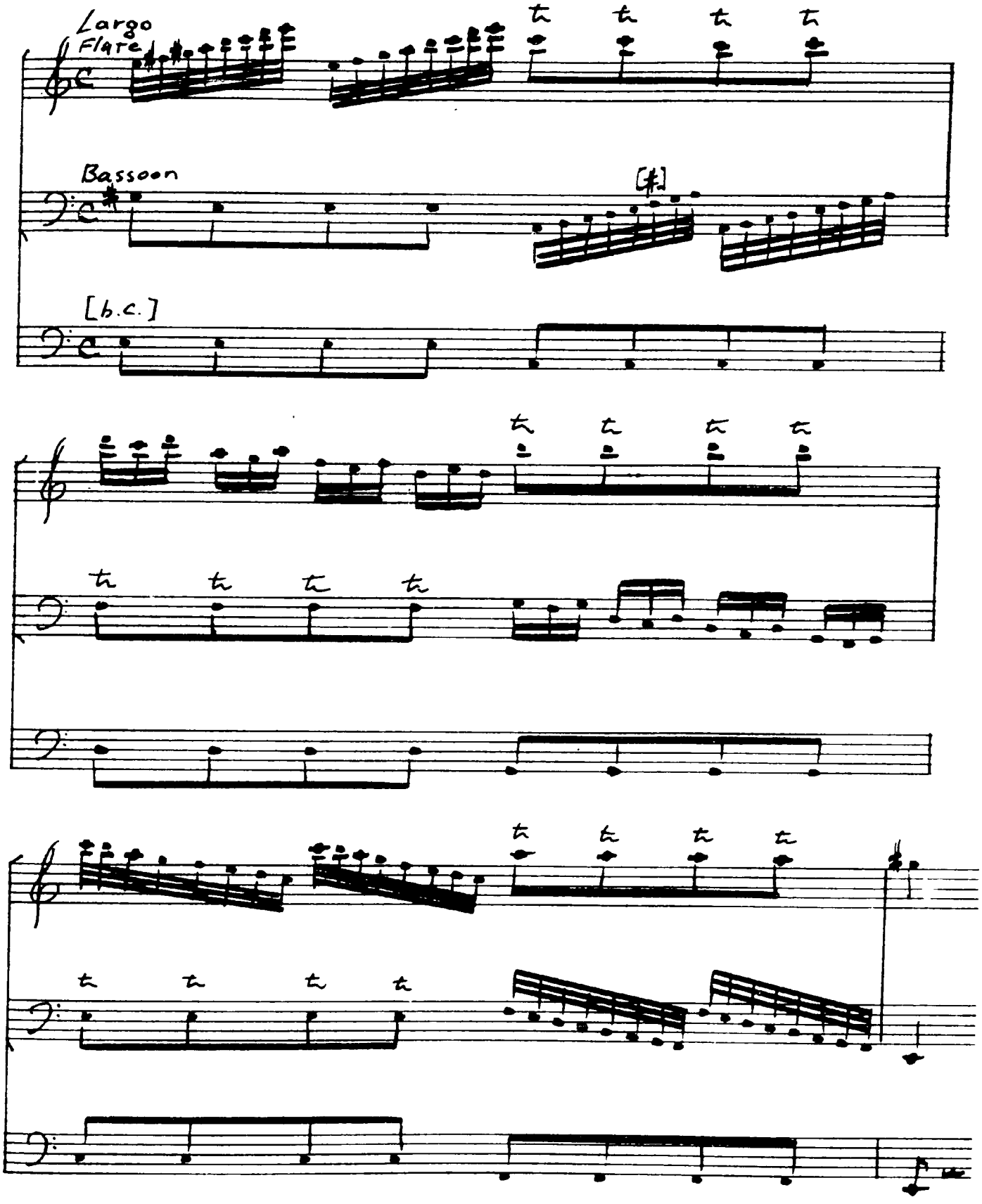
[1] See Exx. 29 and 30.

[2] See Exx. 58-78, 81, and 86-b.

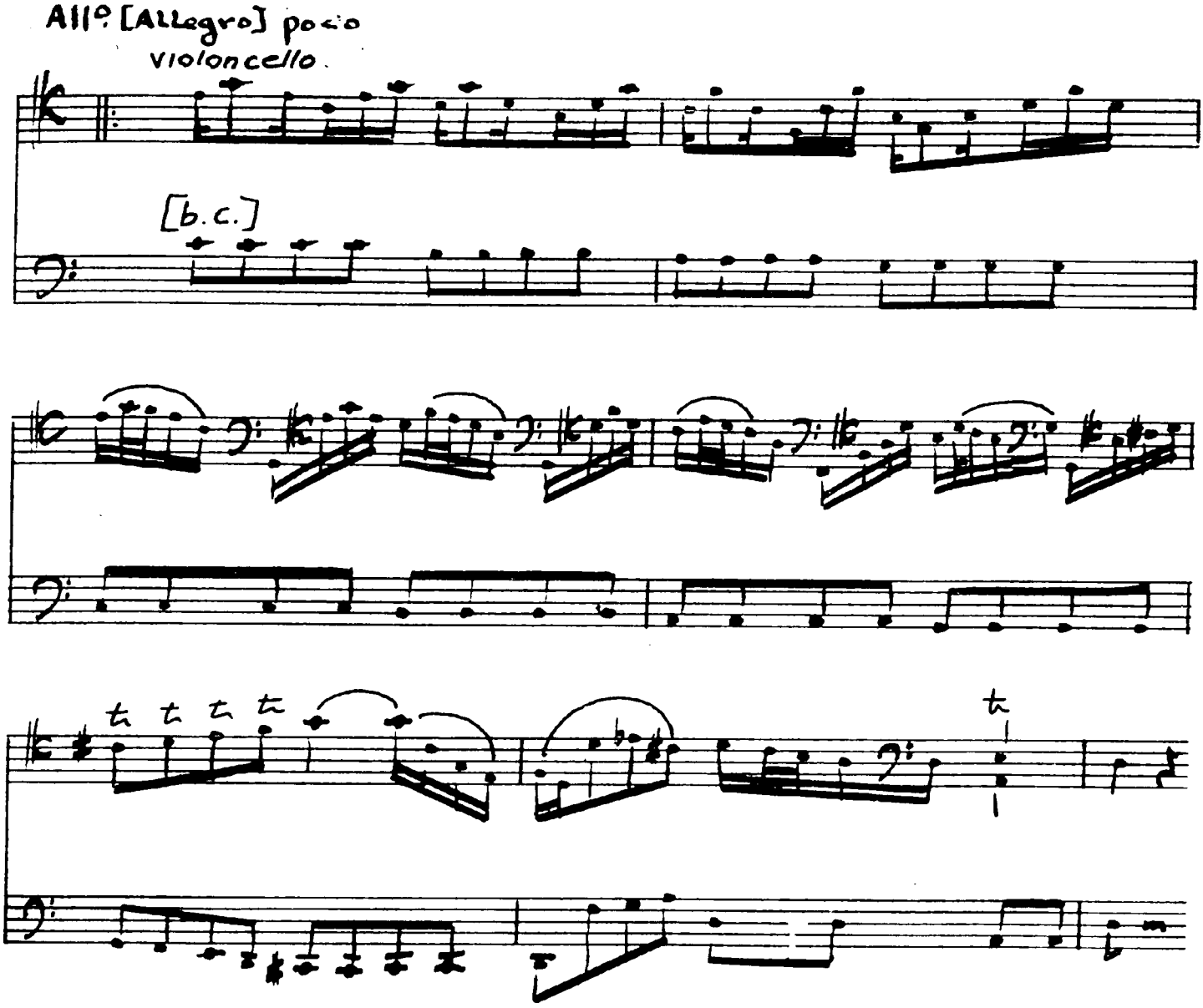
Ex. 129. Consecutive trills at same pitch level

Turin, Giordano VIII, No. 33, I, mm. 14-17

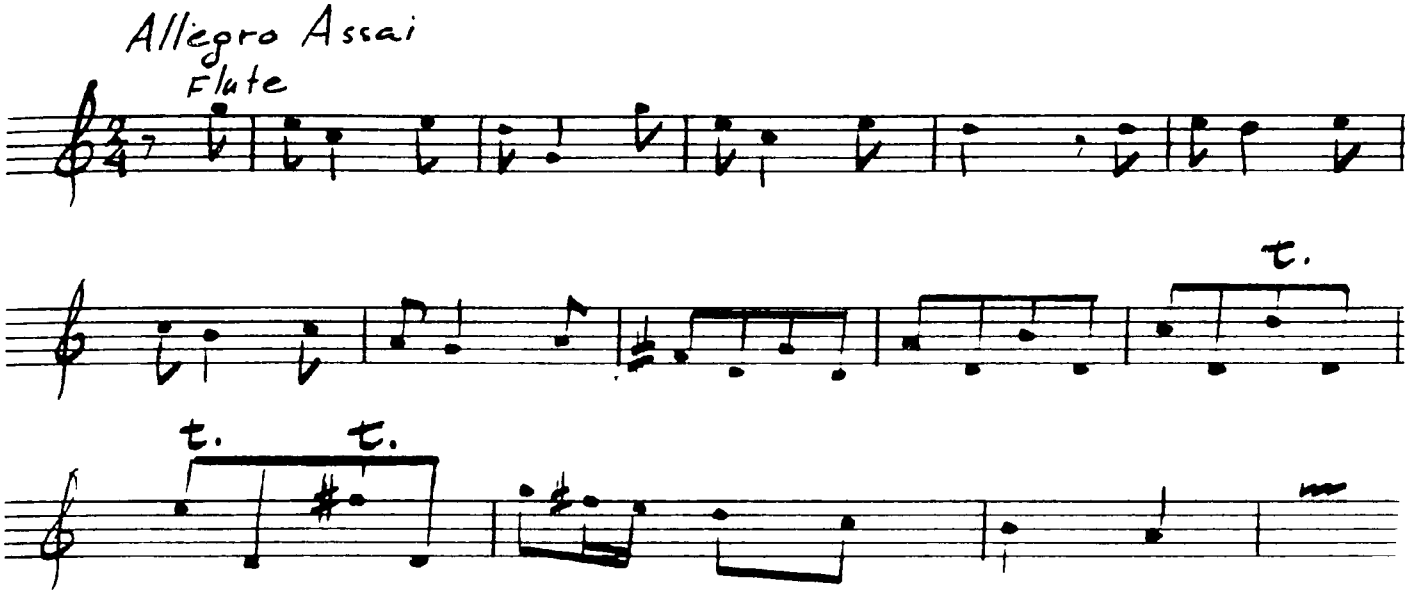


Ex. 130. Consecutive trills in pitch ascent

a. Naples A Minor, II, mm. 14-21



b. Cambridge, II, mm. 8-21



are used freely. They commonly appear a step below or above the following note, or this following note may be separated from the ornament by a leap. Vivaldi seems to have been fully aware of the capacity of appoggiaturas to enhance harmony as well as melody, for he continually availed himself of the tension and relaxation inherent in the appoggiatura and its following note. Successions of dissonance and consonance thus derived endow otherwise conventional and simple harmonies with a high degree of tonal interest.

The concentration and diversity of ornaments that occur in the Upsala manuscript, Sonata a Flauto Traverso, is unusual for Vivaldi. Rather than serve as a representative picture of the composer's practice, this sonata has another value, for it demonstrates as well as any other work the extent to which Vivaldi notates his ornamentation. Aside from the familiar trills and appoggiaturas, the remaining embellishments consist essentially of what Quantz refers to as free variations on simple intervals.[1] Virtually all of these embellishments are illustrated, most of them literally, in Quantz's detailed account and ornamentation of an Adagio in the Italian manner.[2]

The graces of the Upsala sonata appear modest, however, when compared to models by Quantz. In the following example from the Vivaldi work, the ornaments remain as they are represented in the manuscript.

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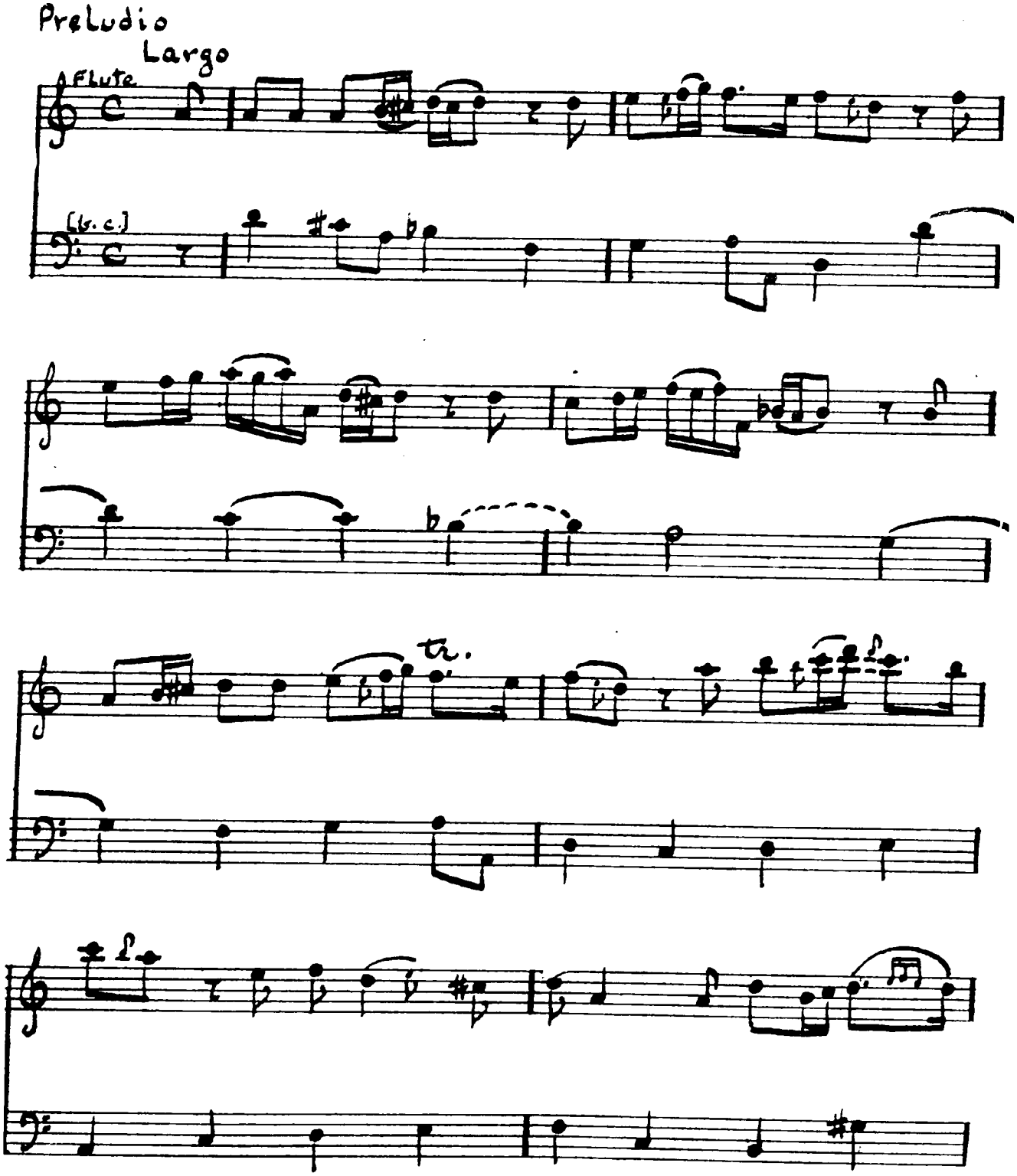
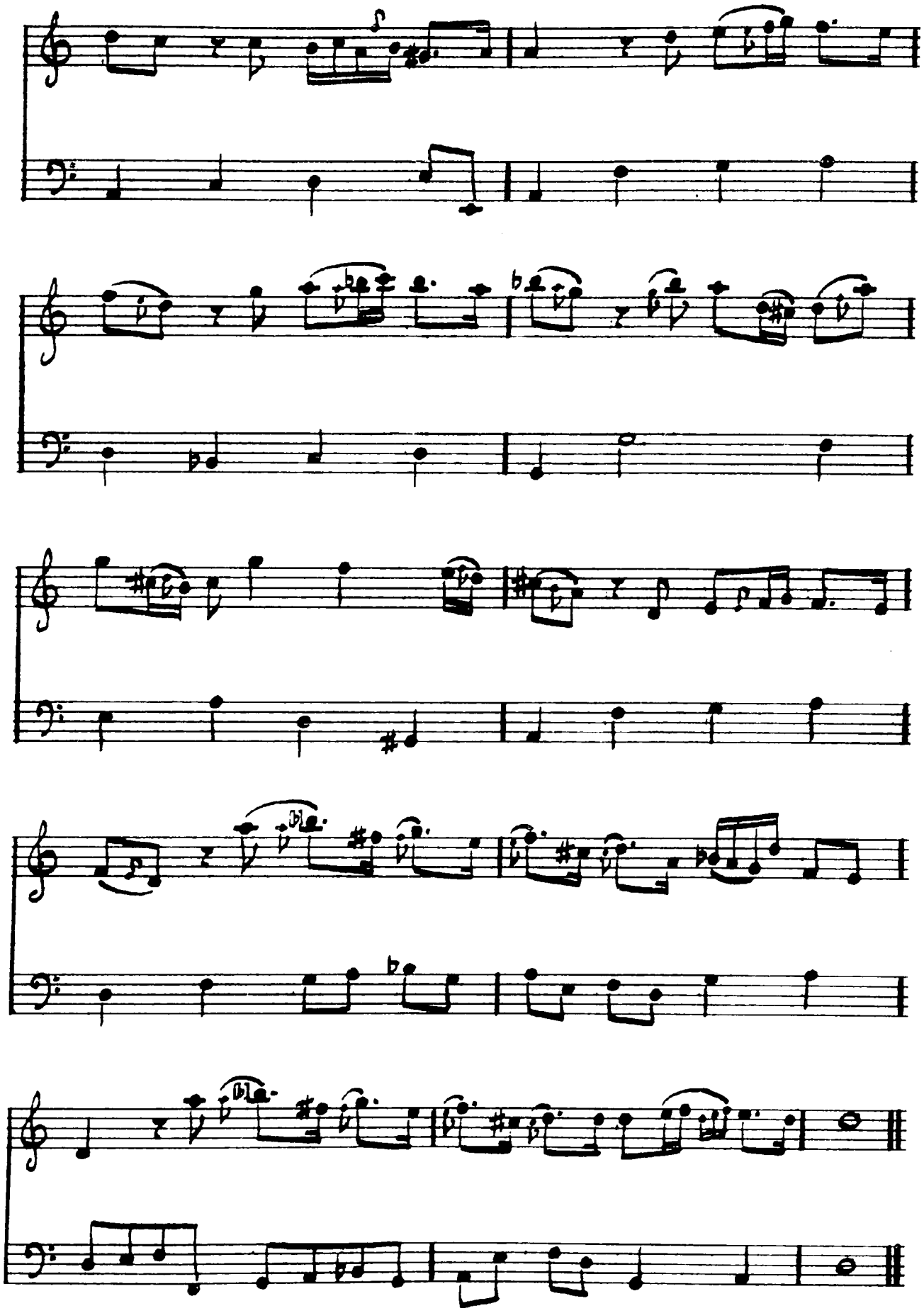
[1]Quantz, op. cit., chap. xiii. See also English translation, Edward Reilly, Johann Joachim Quantz and his Versuch einer Anweisung die Flöte traversiere zu Spielen (unpublished Master's thesis, University of Michigan, 1951), 125-148.

[2]Reilly, ibid., Appendix (Musical Examples).

Ex. 131

Ornamentation in Preludio Largo of the Upsala flute sonata





Other variable ornaments, which are written out and regarded as essential components of the music, include passage work, arpeggios, and diminutions, among others. Even the broken octaves, scale passages, and rhythmic subdivisions of fundamental lines by the continuo instruments have the effect of ornamentation, as do the early examples of broken-chord patterns in the continuo that suggest the so-called Alberti bass.

Ornamentation in Vivaldi's sonatas, with very few exceptions, avoids diffusion of the larger musical line. Rather, ornamentation seems to clarify and direct the underlying melodic and tonal motions.

Obbligato Bass Parts

Vivaldi specifically requests obbligato bass instruments in two of his sonatas. A Violoncello Obligato is added to the optional treble instrument and Organo in Opus XIII, No. 4, III; a Bassono Obligato is joined to the ensemble of Dresden Q/10. Ordinarily, a separate bass melody instrument, although conventionally used in performance, was not "obbligato," since it was only a

doubling instrument which duplicated the left hand bass melody of the keyboard. Vivaldi's bass parts cited above can be construed only as true obbligato parts because they have a musical life of their own, and omission of the obbligato lines would alter the compositions themselves.

The Violoncello Obligato cited above is dissociated completely from the bass part of the cembalo. In the manner of many obbligato parts, the violoncello alternately carries the principal melody for a few measures, parallels the solo treble instrument at compatible intervals, or follows its own independent melodic line, at once opposed to but complementary to the treble melody. The ad libitum of the title of the movement would seem to apply to the inclusion or exclusion of the movement itself, rather than the obbligato instrument. Ad libitum performance of the movement seems the more creditable in view of the request for two specific instruments not necessary for performance of the other movements or other sonatas of this set.

The Bassono Obligato of Dresden Q/10 functions somewhat differently in its context. Although the bassoon

and cembalo lines are sometimes identical, the bassoon becomes indispensable to the music in a number of ways. In the initial Allegro, when not duplicating the cembalo, the bassoon rhythmically enlivens the simpler bass line of the cembalo. Throughout the entire second movement, the dotted rhythms of the bassoon, as distinguished from the larger, undotted note values of the cembalo, pervade and characterize the music. In the third movement, Allegro, the bassoon assumes full responsibility for the bass line as the cembalo rests for fifteen measures.

In Dresden Q/9, the bassoon, although not designated "obbligato," functions to rhythmically elaborate a diminution of the simpler cembalo part. In the concluding Allegro, a basso ostinato set, the bassoon takes a central role in its variation of the ostinato phrase itself.

The Continuo

The continuo in Vivaldi's sonatas has particular interest, for the composer treats it with some diversity and flexibility. Curiously, instrumental specifications for the continuo are a mixture of attention and neglect.

Undoubtedly assumed in contemporary performance practice, the melodic and harmonic dimensions of the continuo are not always assured their characteristic place in Vivaldi's sonatas; in this regard, the optional dispensation of the continuo in some of the Turin trio sonatas has already been cited.[1]

In the published works, Vivaldi specifies continuo instruments for only two sets of sonatas, Opera I and II.[2] The remainder of the published sonatas, Opera V, XIII, and [XIV], as well as most of the manuscript trio and multi-voice sonatas, have only the noncommittal indications Basso, Basso Continuo, and Basse continûe. Presumably, these terms were synonymous and implied performance by both melodic and harmonic continuo instruments.

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[1] F. T. Arnold, in his standard reference The Art of Accompaniment from a Thorough-Bass as Practised in the XVIIth and XVIIIth Centuries (London: Oxford University Press, 1931), viii, implies that Vivaldi's suggestion for alternative performance of these works by two solo violins is a refutation of contemporary views on figured bass realization. Arnold states categorically that "There is not a single indication in any one of the contemporary treatises on the subject, that figured Bass accompaniment was ever regarded as, in any sense, optional."

[2] A single movement, III, of Opus XIII, No. 4, has already been cited as requiring an organo.

In several Dresden manuscripts, separate parts for bass instruments are designated Basso (for Q/8), Bassono and Cembalo (Q/9), and Bassono Obligato and Cembalo (Q/10). The bassoon in each instance functions as an obbligato instrument, at least part of the time.

All the manuscript solo sonatas lack completely any mention of the continuo or its instruments.

Of the harmonic continuo instruments, only the cembalo and organ are indicated. The titles of both the Sala and Estienne Roger editions of Opus I, Suonate da Camera/ a tre/Due Violini e Violone ò Cembalo, indicate a choice between the melodic stringed instrument and the keyboard instrument for the continuo part. Acceptance of this option as the composer's expressed intention offers distinctly different kinds of music-making. Performance with the Violone instead of the Cembalo suggests a more refined concept of chamber-playing in which the stringed instrument takes on substantial independence, whereas the use of the cembalo follows conventional performance practice.

Contrary to its title inscription, cited above, the Roger edition of Opus I provides instrumental parts

for Organo e Violoncello, with figured bass. Specification of an organ for da camera sonatas is further anomalous insofar as conventional understanding of the place and function of the organ in contemporary sonatas is concerned. The part for Organo e Violoncello may have arisen simply from the commercial enterprise of the publisher.

Opus II specifies a Basso per il Cembalo in both the Bortoli and Estienne Roger editions, to which traditional performance undoubtedly would add a bass stringed instrument. The Walsh edition of this work, curiously enough, lists a "Thorough Bass for the Harpsicord or Bass Violin . . . ," a continuo group analogous to that indicated in the Roger edition of Opus I.

The questionable superscription of Opus XIII, "Il Pastor Fido," has been discussed at length; the insertion of Avec la Bass Continüe on the title page seems almost certainly the work of the Paris publisher Boivin. The specification in Italian of an Organo and Violoncello Obligato for the Pastorale ad libitum of the fourth sonata undoubtedly belongs among the composer's original designations.

The Violone of Opus I is the single specification of a stringed continuo instrument. Use of the violone in this time as an adjunct to the keyed instrument is well known, its use as a solitary bass instrument less common. A generation before the time of Vivaldi's Opus I, Michel Saint-Lambert still assumed the violone as a supporting bass to the keyboard instrument. He had even advised the keyboard player to play only the first note of a bar in rapid passages, leaving the rest to the gamba or violone.[1]

The violoncello was probably assumed in all other sonatas, where terms such as Basso and Basso continûe occur. Aside from the sonatas in which the violoncello appears as a principal solo instrument, it is specified in Opus XIII, No. 4, III, for an obbligato part, and appears momentarily in Opus XIII, No. 6, II, as it is split off from the continuo line to take an imitative passage. Some question arises as to whether the bass line of the sonatas was always doubled. The several circumstances that lead to speculation

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[1]Michel Saint-Lambert, Traité de l'accompagnement du clavecin, de l'orgue et de quelques autres instruments (Paris: Ballard, 1680), chap. viii (cited in Arnold, op. cit., 196.

are centered around (1) the possibility of a violone or cembalo as the continuo of Opus I; (2) the optional treatment of the cembalo in several Turin trio sonatas; and (3) the passages of Dresden Q/10, III, in which the bassoon is the sole continuo instrument while the cembalo is tacit.

Melodic and harmonic features of the continuo part itself require no special comment, because they have formed the basis for previous observations of style.

The symbols used for figured bass are those typical of the early eighteenth century. Arabic numerals from 2 to 9 comprise the basic materials of figuration. These numbers are modified by the flat (♭), sharp (♯), natural (♮), plus sign (+), and diagonal slashes (5 or 6). The figuration may even be considered well within common practice because the numbers never range beyond nine as they do in some contemporary scores. There seem to be no extraordinary figures, although an occasional superimposition of the smaller numeral may be intended to precisely fix the members of a given chord, as in $\frac{7}{8}$ or in $\frac{3}{4+}$.

The tenor clef is used occasionally for passages of the continuo, and accommodates a high pitch range up to a^1.[1]

Figured Bass Realization

Conclusions concerning continuo realization of Vivaldi's sonatas must necessarily be conjectural. Virtually nothing is known of the composer's wishes for continuo realization or of what he himself may have done as a cembalist. There are no written-out realizations in the sonatas. Only a very few realizations exist among the concertos, and these contradict contemporary tenets of good figured-bass accompaniment. Some of these passages appear below as quoted in Kolneder's recent study, Aufführungspraxis bei Vivaldi. The second movement of the Con^to a violino e organo, Turin, Giordano I, No. 16, consists of a solo violin part accompanied only by the organ, which part is written out (Ex. 132). Another sample of continuo realization is found in the slow middle movement of the untitled concerto,

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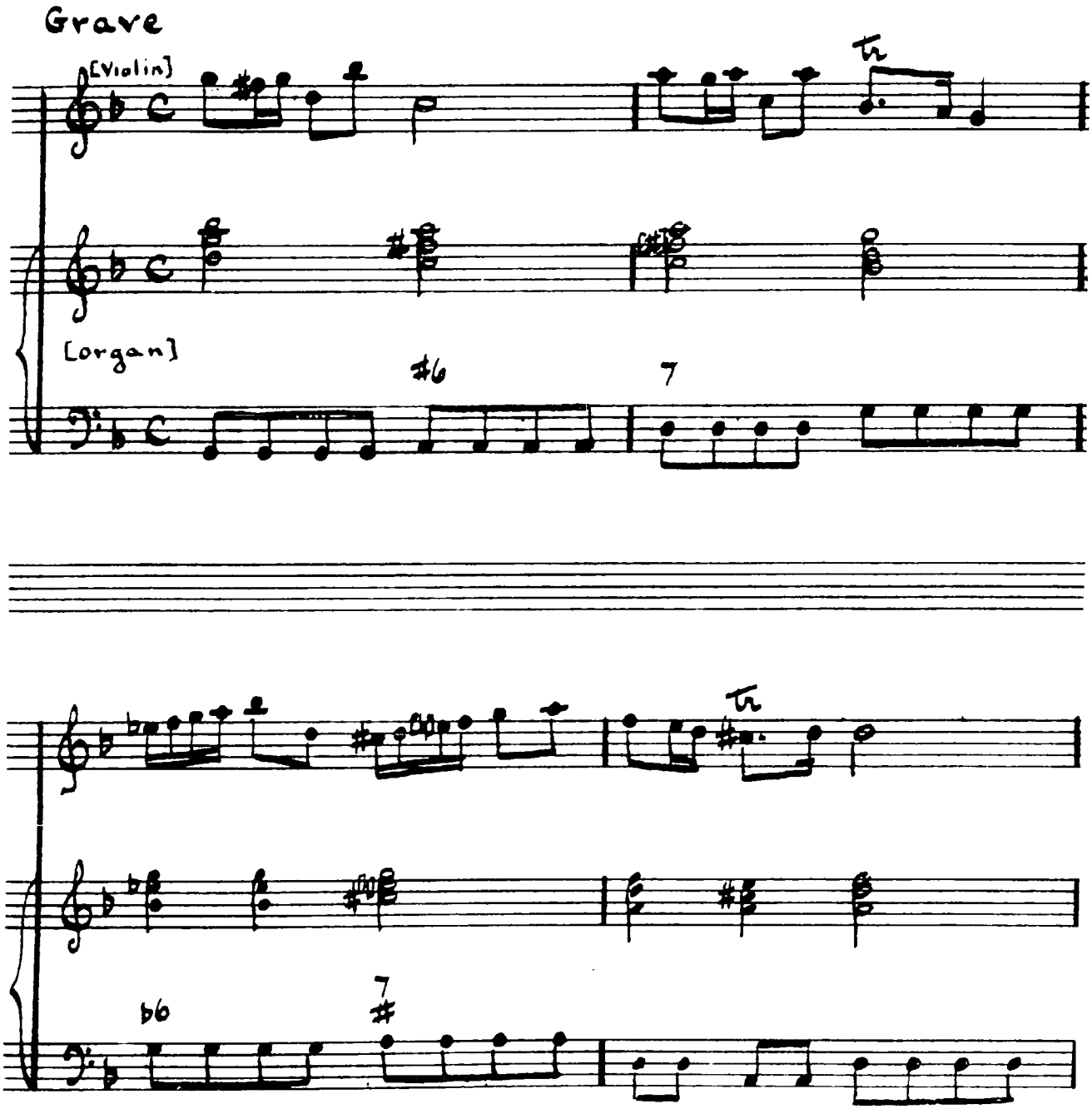
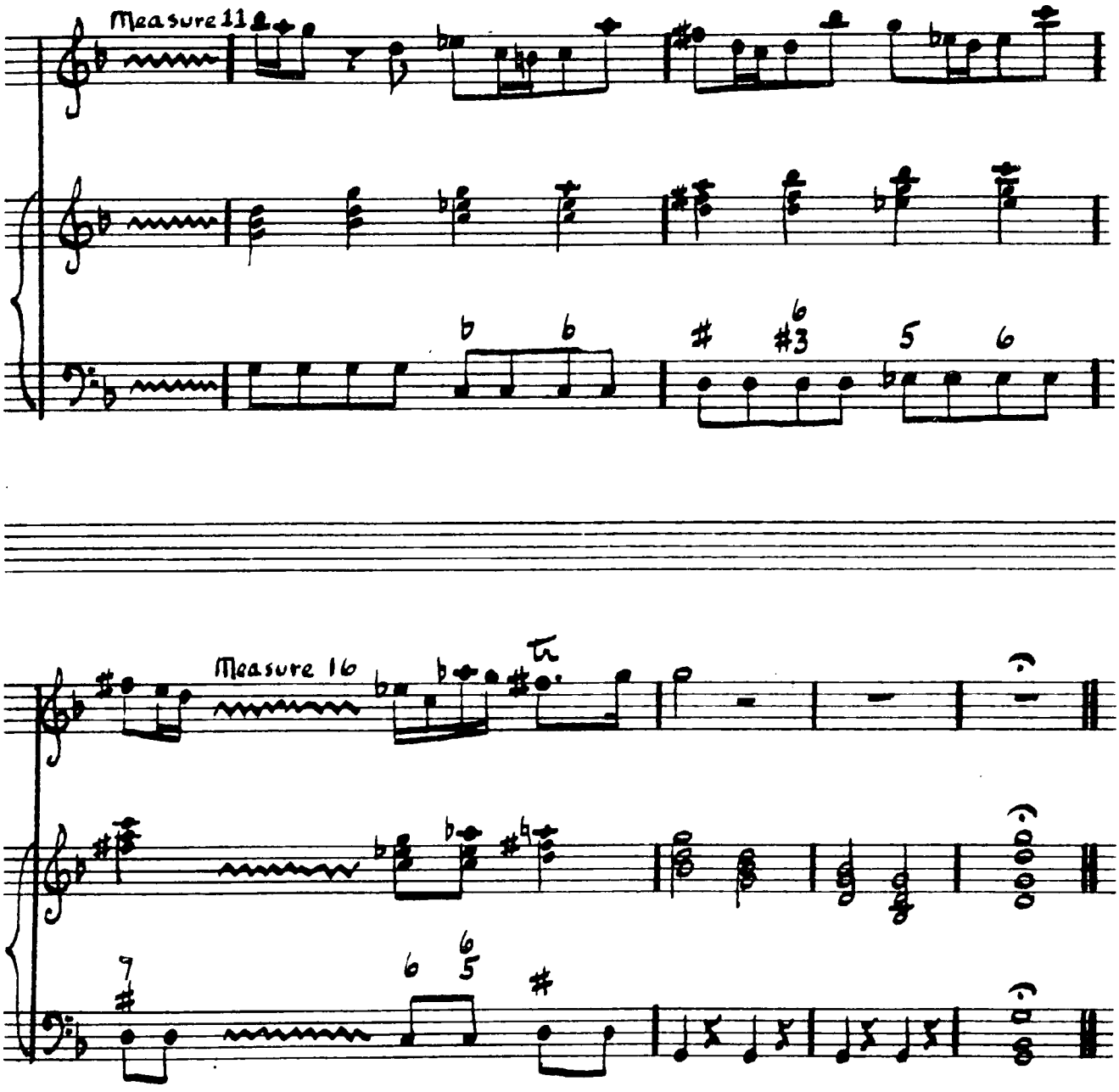
[1]For example, in Opus II, No. 12, II, at m. 11f.; and Opus XIII, No. 5, III, at m. 72f. and 87f.

Ex. 132

Figured bass realization from a Vivaldi manuscript concerto

Turin, Giordano I, No. 16, mm. 1-4, mm. 11-13, and mm. 16-19




Measure 11
Measure 16

Turin, Giordano III, No. 11 (Opere Sacre) is shown in Example 133.[1] This movement is scored for solo violin and two cembali. Both realizations are notable in their placement of chords for the right hand in a high register, widely separated from the bass line.

The problem of continuo realization is compounded by the absence of figured bass in [Opus XIV], and most of the manuscript sonatas. Previous comments have been made on the changing nature of the bass line of Vivaldi's sonatas, which was probably reflected in the nature of the realized keyboard accompaniment.[2] In certain sonatas these changes are manifested by the strong shape of functional harmony, less continuous motion, and resultant slow harmonic rhythm which may have made older conventions of figured-bass realization unnecessary.

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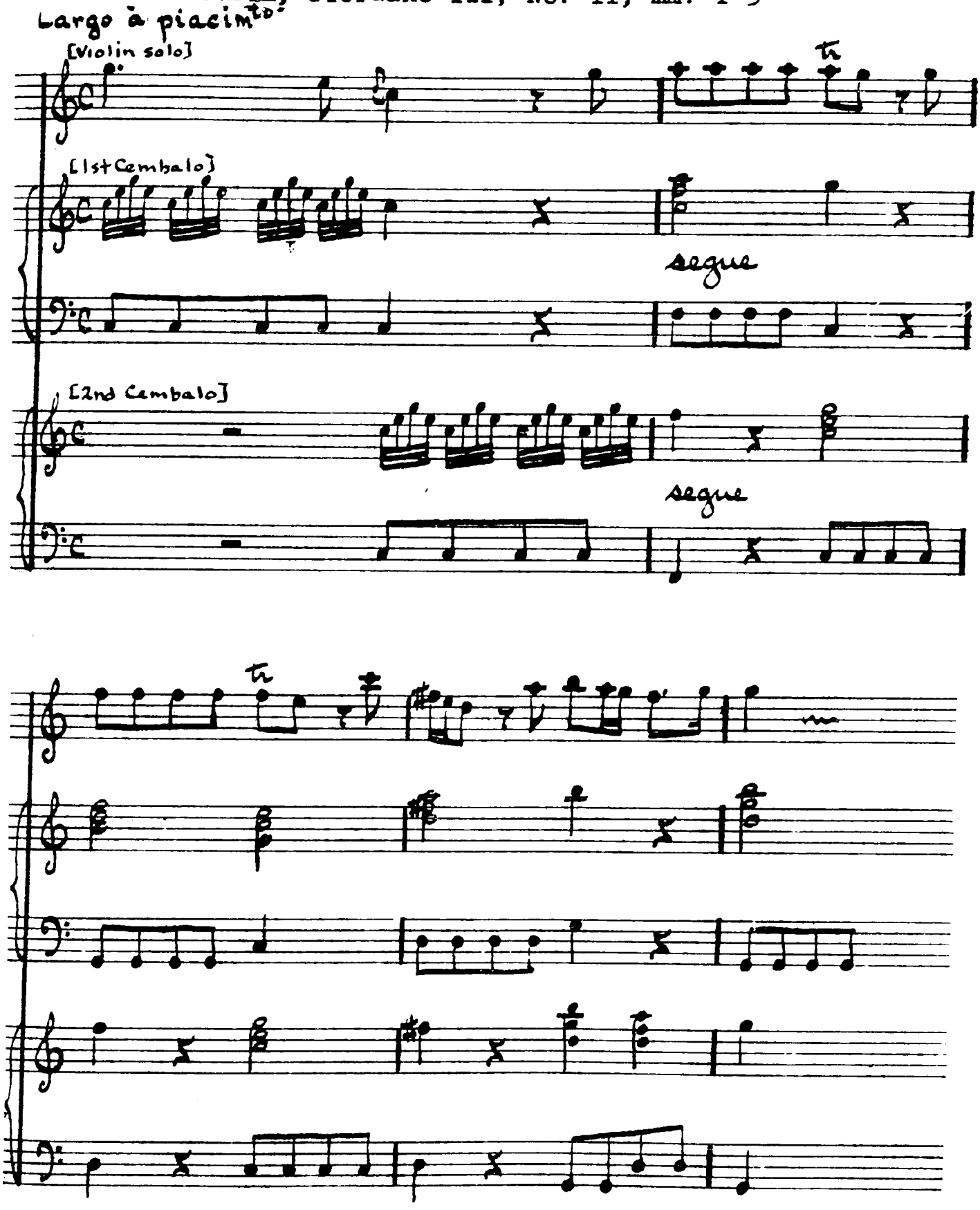
[1]The insertion of segue at the beginning of m. 2 indicates that the subsequent chords are to be broken as in the opening measure. Particular note should be taken of the texture, rhythmic activity on the individual staves, and the simple grace of this passage; these factors bear strong likeness to those found in the Largo cantabile of Turin, Giordano VIII, No. 33 (for a portion of the latter work, see Ex. 26).

[2]See Chapter V, 217-219.

Ex. 133. Further illustration of figured bass realization

Turin, Giordano III, No. 11, mm. 1-5



Principles of bass realization varied considerably in the lifetime of Vivaldi, according to country and to type of music. Contemporary literature is rather substantial on the subject of accompaniment and the technique of realization. Gasparini, a colleague of Vivaldi at La Pietà, has already been cited for his contribution to this literature in Italy, and for the possible influence his treatise may have had on Vivaldi's music.[1]

Other treatises[2] help to draw certain generalizations concerning the contemporary practice of continuo realization. None of these, however, serves adequately to capture the essence of the art of accompaniment--improvisation.

The detailed rules and observations of Gasparini's treatise apply to specific passages of Vivaldi's sonatas, especially those of the earlier style, as previously cited.

Interspersed among the technical discussions are more general comments. Gasparini gives the accompanist

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[1] See Chap. V, 17-20; and 26-27.

[2] A standard modern survey of the principal treatises of the eighteenth century on accompaniment from a figured bass is Franck T. Arnold, op. cit.

the customary admonition that the notes of the solo voice or violin must not be played or encroached upon by the keyboard instrument, advice which is not well taken by Vivaldi, if we are to assume the foregoing examples as authentic. Gasparini frequently warns against ostentatious realizations and against the player who shows off his digital speed. He warns against the use of continuous arpeggios and passages that extend above the solo part. In the case of diminutions in the bass, all the chords are to be taken in the right hand, which is given complete freedom, however, when the soloist is tacit. On the technique of embellishing and otherwise enhancing the accompaniment, Gasparini reaches an inevitable conclusion when he suggests that extemporizations other than those notated in his treatise are left to the genius and industriousness of the performer. Ultimately, the art of embellishment depends upon good taste.

Gasparini's recommendation for the achievement of artistry as an accompanist is ageless: in effect, one should observe attentively the best players and the compositions of the most celebrated teachers and composers.[1]

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[1]See Gasparini, op. cit., 104-115.

Geminiani, whose observations on the continuo keyboard player gain authority from the fact that he was accompanied occasionally by Handel, writes on this subject as follows:

> With Respect to the Thorough Bass on the Harpsicord, it has been my particular Aim to observe a great variety of Harmony and Movements, which two Things are most agreeable to the Nature of that Instrument; and have given the following short Rules, for the use of those who desire to accompany in a good Taste. They must be sure to place the Chords between both Hands, in such a Manner as to produce (by passing from one Chord to another) at once both an agreeable Harmony and Melody. Sometimes playing many Chords, and at other Times few, for our Delight arises from the Variety. Whenever the Upper Part stops, and the Bass continues, He who accompanies must make some Melodious Variation on the same Harmony, in order to awaken the Imagination of the Performer, whether he Sings or Plays, and at the same Time to give Pleasure to the Hearer . . . . In accompanying grave Movements, he should make use of the Acciachature, for these rightly placed, have a wonderful Effect; and now and then should touch the several Notes of the Chord lightly one after another, to keep the Harmony alive . . . . Particular Care should be taken to touch the Keys of the Instrument delicately, otherwise the Accompanyment of the Drum would be as grateful as that of the Harpsichord. He who accompanies should by no means play the Part of the Person who Sings or Plays, unless with an Intention to instruct or affront him . . . . To conclude, I must beg Leave to affirm that he who has no other Qualities than that of playing the Notes in Time, and placing the Figures, as well as he can, is but a wretched Accompanyer.[1]

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[1]Geminiani, "Rules for Playing in a true Taste" (c. 1745), reproduced by Thurston Dart, op. cit., 63-64.

About half of Vivaldi's sonatas have unfigured basses. Although contemporaries like Gasparini and Geminiani provide help in dealing with an unfigured bass, the absence of figuration was widely and strongly denounced as objectionable. C. P. E. Bach was perhaps foremost among the critics of the unfigured bass, although he too admits having profitably experimented with their realization. Bach, desirous of scores as complete as possible, observes that

> In recent times there has been a marked tendency to notate short, essential ornaments and signs that pertain to good performance. If only there were a corresponding decrease in unfigured basses! If only keyboardists were less willing to do everything demanded of them!

He continues that

> . . . a correctly figured bass is an indispensable adjunct to the good performance of a piece. The composer who wants his works to be played as well as possible must take every step to reach this end. His notation must explain everything with such clarity that each detail will be understood. This is the very least that can be demanded, for we have stated repeatedly that exact indication of an accompaniment includes something more than signatures.[1]

---

[1] C. P. E. Bach, op. cit., 410-411.

Notwithstanding Bach's plea and the problems of unfigured bass for the practical musician, these basses seem compatible with the then lively art of extemporization. This is also the age in which Handel, through the simple direction Adagio ad libitum, invites the player to extemporize an entire movement of his organ concertos. The striking difference of musical climates, as expressed by C. P. E. Bach and Handel, only supports the exciting contrasts of this age.

CHAPTER VIII

CONCLUSIONS

A principal purpose of this study has been the identification of stylistic traits in the sonatas of Vivaldi, especially those compositional techniques that are unique to the Venetian master. Instrumental idioms and devices employed by Corelli, Torelli, Marcello, Albinoni, and others are found as well in the music of Vivaldi, but more consistent and authoritative use of certain traditional techniques makes them integral and distinctive elements of his personal style.

The names of Corelli and Vivaldi are inevitably linked through certain like aspects of their styles. The inaccuracy of arbitrary Corelli-Vivaldi comparisons has been mentioned. To accept the familiar comparison without study of Vivaldi's manuscript sonatas is a mistake;

even a close examination of his published works indicates characteristic differences from the sonatas of Corelli. The total impression of all Vivaldi's sonatas is, not one of an imitation of Corelli, but one of strikingly individual treatment of the instrumental sonata of the period. Although based on traditional aspects of the sonata style, the Vivaldi sonatas are not restricted by them as they progress from the earlier numbered sonatas to the later published works and manuscripts.

Because of the penchant of Vivaldi's age for vocal and instrumental spectacle, contemporary records and accounts devote particular attention to the more impressive opera and the more commanding performance of concertos by soloists and orchestras. This study, on the other hand, has dealt with a sizeable collection of Vivaldi's compositions, the sonatas, and contributes to the whole view of the composer's style and work. The style of the sonatas does not exist as an independent segment of the composer's craft, but is intermingled with that of the concertos, sinfonias, and operas. Details of the sonatas either anticipate or parallel similar progressive usages in the concertos.

Individual sonata movements disclose a lyrical, expressive style that complements the vigorous and forthright music of the more widely acclaimed fast movements. Indeed, those sonatas that prove transcendent are marked by the fine sensitivity of their affective movements: Dresden R/10 [4], a violin sonata dedicated to Pisendel, is exceptional in its combination of affective slow movements with vigorous or rhythmically diverse fast movements; and Dresden S/1, an oboe sonata, has like moments of expressive beauty.

There seems to be no question about the chronology of Vivaldi's published sonatas. The manuscript works, however, allow only the most general allocation to assumed early, middle, and late styles. The three styles are not categorically or entirely separated; adjacent movements of later works sometimes juxtapose middle and late styles. The earliest and most conservative style consists of an essentially imitative texture that frequently includes the continuo part as an imitative partner of the solo instruments. A middle level of development is characterized by continuo-homophony, a texture present in the earliest period, but predominant in this second stage. The later

style is allied with Vivaldi's greatest originality in the sonatas; it entails considerable flexibility of solo parts and greatly broadened bases of tonal operation. Extension of the scope of functional harmonies profoundly affects form and the nature of the continuo line itself. Concomitant with the resultant formal expansion and clarification, and with the simpler continuo line, are clearer opposition of thematic materials and more positive formulation of development procedures.

Other features that sometimes qualify the later style involve contrast of key and external formal arrangements. The occurrence of a movement in a key other than the prevailing tonic relates much more consistently to the later style and the manuscript sonatas. Trio sonatas change from an early four-movement plan to the later three movements. Early solo sonatas are divided between three- and four-movement plans; later solo sonatas are consistently in four movements.

From the vantage point of the twentieth century, Vivaldi's sonatas can be said to prefigure tonal and structural developments of the classic era. In addition,

his clear definition of thematic phrases and his contrasts of melodic materials and rhythmic textures anticipate later developments. Lyricism emerges as a prominent stylistic feature, reflecting its rising favor, particularly in Venetian music of his era. Vivaldi's sonatas certainly are not superannuated; they too possess the vitality found in the concertos that stimulates today's performer and audience even as in Vivaldi's time. The vitality and spirit of his instrumental style exert an influence that quickly dispels any notion of mere period music.

Though scholars have long proclaimed Vivaldi as a composer of renown, only recently has widespread performance begun to demonstrate the enduring qualities of his music. The relatively small number of works published during his lifetime was sufficient to initiate his fame; present-day revival of his sonatas as well as his concertos and vocal works should serve to enhance his already considerable stature.

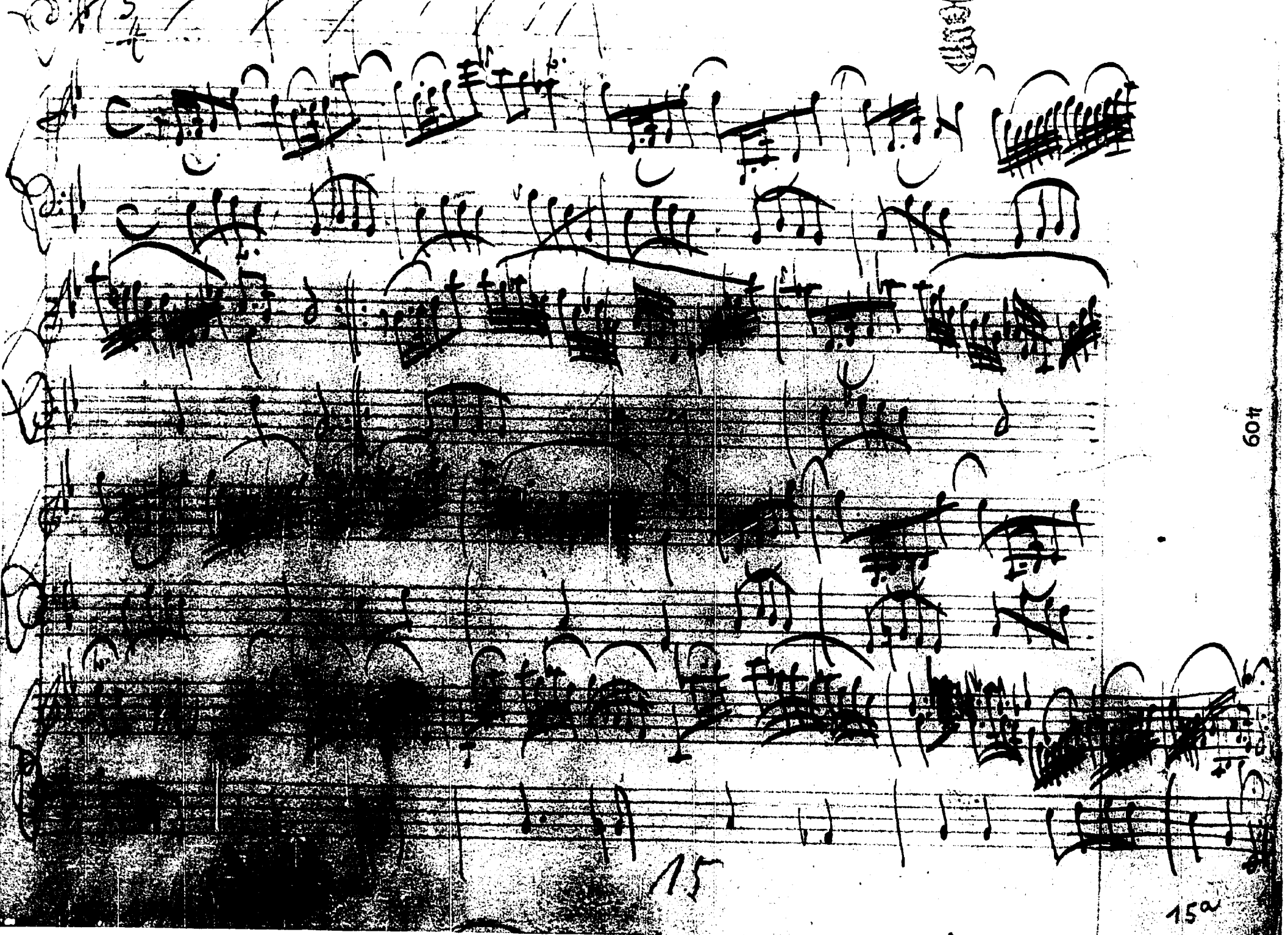

PLATE II. Suonata à Solo fatto per M^r. Pisendel Del Vivaldi (Dresden R/10 [4]); autograph of third movement

APPENDIX

TITLES, LOCATIONS,[1] AND LIBRARY DESIGNATIONS FOR THE VIVALDI SONATAS

Part I. Titles

Designation Used for this Study	Title of Work
PUBLISHED WORKS	
Opus I, 1-12	Suonata da Camera a Tre, Due Violini e Violine o Cembalo
Opus II, 1-12	Sonata A Violino, e Basso per il Cembalo
Opus V, 13-18 (or 1-6)	VI Sonate Quatro a Violino Solo e Basso e due a due Violini e Basso Continuo
Opus XIII, 1-6	IL PASTOR FIDO, Sonates, pour La Musette, Viele, Flûte, Hautbois, Violon, Avec la Basse Continûe
[Opus XIV], 1-6	VI Sonate Violoncello Solo col Basso

[1] Libraries in cities listed are as follows: Dresden, Sächsische Landesbibliothek; Turin, Biblioteca Nazionale; Naples, Conservatorio di Musica; Paris, Bibliothèque Nationale (Bibliothèque du Conservatoire de Musique & d'Art Dramatique); Upsala, Universitäts-Bibliothek; Cambridge (England), University Library; Venice, Biblioteca e Pinacoteca Querini Stampalia; Berlin, Deutsche Staatsbibliothek; and Leipzig, publisher's catalog entry only.

Designation Used for this Study	Title of Work
UNPUBLISHED WORKS	
Dresden Q/8	No title [Parts for Violino, Flauto Traverso, Basso]
Dresden Q/9	No title [a Violino, Flauto, Oboe, Fagotto e Cembalo Del Sig^{r}. Vivaldi]
Dresden Q/10	No title [Parts for Violino, Flauto Traversiero, Bassono Obbligato, Cembalo]
Dresden R/6 (1)	Sonato [sic]: a Solo Del Sig: Vivaldi (Solo Violino e Basso Del Sig^{r}. Vivaldi)
Dresden R/7 (1)	Suonata (Solo Violino e Basso Del Sig^{r}. Vivaldi)
R/7 (2)	Sonata à Violino del Vivaldi (Solo Violino e Basso Del Sig^{r}. Vivaldi)
R/7 (3)	Suonata à Violino Solo del Sig. Vivaldi (Solo Violino e Basso Del Sig^{r}. Vivaldi)

Designation Used for this Study	Title of Work
Dresden R/8 (1)	Del Sig^{re} Vivaldi (Solo Violino e Basso Del Sig^{r}. Vivaldi)
R/8 (2)	----- (Solo Violino e Basso Del Sig^{r}. Vivaldi)
[Cx 1102]	Incipit only; like R/8 (2)
Dresden R/10 [1]	Suonata à Solo fatto per M^{r}. Pisendel Del Vivaldi
R/10 [2]	Sonata à Solo fatto per M^{r}. Pisendel Del Vivaldi
R/10 [3]	Suonata a Solo fatto per M^{r}. Pisendel Del Vivaldi
R/10 [4]	Suonata à Solo fatto per M^{r}. Pisendel del Vivaldi
Dresden R/11 (1)	Suonata à Solo Del Sig^{r}. Vivaldi
R/11 (2)	Solo Violino e Basso Del Sig^{r}. Vivaldi
Dresden S/1	Sonata per Oboe Solo Del S^{i} Vivaldi (Solo Oboe e Basso Del Sig^{r}. Vivaldi)

Designation Used for this Study	Title of Work
Turin, Foà II, f. 94	Suonata à Violino e Violoncello
Turin, Foà IV, p. 1 (Opere Sacre)	Trio per leuto, Violino e Basso, n. 5
Turin, Foà IV, p. 9 (Opere Sacre)	Il Trio per Leuto, Violino e Basso
Turin, Giordano I, No. 7	PRIMA SUONATA DÀ CAMERA a 2 violini anco senza Basso se piace
Giordano I, No. 8	2ª. Suonata à 2 Violini dà camera dà suonarsi anco senza basso
Giordano I, No. 10	Suonata a 2 Violini dà suonarsi anco senza il basso
Giordano III, No. 7 (Opere Sacre)	Sonata à 4, Al Santo Sepolcro
Giordano VIII, No. 33	Suonata a 2: flauto e fagotto
Naples E-flat Major	Suonata à Violon.co Solo del Vivaldi
Naples A minor	Suonata à Violon.co Solo del Vivaldi

Designation Used for this Study	Title of Work
Paris Sonata	Sonata à Solo a M^{r}. Pisendel del Vivaldi
Upsala Sonata	Sonata a Flauto Traverso del Signor Ant. Vivaldi
Cambridge Sonata	Sonata a Traverso Solo
Venice Sonata	Sonata del Sig^{r}. Vivaldi
Berlin Sonata	Solo per il Violoncello [unknown]
Leipzig Sonata	Solo del S. Vivaldi [unknown]

APPENDIX

Part II. Alternate Numerical Listings of Unpublished Sonatas

1956 Library Numbers	Prior Library Numbers	Pincherle Thematic Index, Page & Incipit	Rinaldi Opus Numbers	Rudge Catalog Numbers	Ricordi Numbers	Fanna[1] Numbers
DRESDEN						
Musica 2389						
Q/8	Cx 1109	6, # 5				
Q/9	Cx 1110	6, # 6				
Q/10	Cx 1111	6, # 7				
R/6 (1)	Cx 1107	6, # 4				
R/7 (1)	Cx 1103	5, #11				
R/7 (2)	Cx 1104	6, # 1				
R/7 (3)	Cx 1105	6, # 2				

[1]Each work in the Ricordi edition has an "F" classification number according to the scheme of cataloging devised by Antonio Fanna, founder of the Istituto Italiano Antonio Vivaldi. "F. XIII, 4," for example, means that the particular sonata has been classified as the fourth of all those in which a violin appearsas a solo instrument.

1956 Library Numbers	Prior Library Numbers	Pincherle Thematic Index, Page & Incipit	Rinaldi Opus Numbers	Rudge Catalog Numbers	Ricordi Numbers	Fanna Numbers
DRESDEN						
Musica 2389						
R/8 (1)	Cx 1100	5, # 8				
R/8 (2)	Cx 1101	5, # 9				
[Incipit only]	Cx 1102	5, #10				
R/10 [1]	Ca 45 (1)	5, # 2				
R/10 [2]	Ca 45 (2), Cx 1097	5, # 3				
R/10 [3]	Ca 45 (3), Cx 1098	5, # 4				
R/10 [4]	Ca 45 (4), Cx 1099	5, # 5				
R/11 (1)	Cx 1095	5, # 6				
R/11 (2)	Cx 1096	5, # 7				
S/1	Cx 1106	6, # 3				

1956 Library Numbers	Prior Library Numbers	Pincherle Thematic Index, Page & Incipit	Rinaldi Opus Numbers	Rudge Catalog Numbers	Ricordi Numbers	Fanna Numbers
TURIN						
Raccolta Mauro Foà						
II, f. 94		7, # 1	24	36	20	F. XVI, 1
IV, p. 1 (Opere Sacre)		7, # 2	55, # 1	293	75	F. XVI, 4
IV, p. 9 (Opere Sacre)		7, # 3	55, # 2	294	63	F. XVI, 3
Raccolta Renzo Giordano						
I, No. 7		7, # 4	19, # 1	7	58	F. XIII, 4
I, No. 8		7, # 5	19, # 2	8	17	F. XIII, 1
I, No. 9		7, # 6	19, # 3	9	57	F. XIII, 3
I, No. 10		7, # 7	19, # 4	10	24	F. XIII, 2
III, No. 7 (Opere Sacre)		64, # 2	49	285	21	F. XVI, 2
VIII, No. 33		7, # 8	43	265	18	F. XV, 1

1956 Library Numbers	Prior Library Numbers	Pincherle Thematic Index, Page & Incipit	Rinaldi Opus Numbers	Rudge Catalog Numbers	Ricordi Numbers	Fanna Numbers
NAPLES						
Sonata a Violoncello Solo No library number						
[E-flat Major]		6, # 9				
Sonata a Violoncello Solo No library number						
[A Minor]		6, #10				
PARIS						
Rés. ms. 2225		6, #11				
UPSALA						
Instr. mus. Caps. 79.3		7, # 9				
VENICE						
Cod. 27, Cl. VIII		7, #10				
CAMBRIDGE						
Add. 7059[11]						

1956 Library Numbers	Prior Library Numbers	Pincherle Thematic Index, Page & Incipit	Rinaldi Opus Numbers	Rudge Catalog Numbers	Ricordi Numbers	Fanna Numbers

BERLIN

No manuscript of a Solo per il Violoncello

LEIPZIG

No manuscript of a Solo del S. Vivaldi (for violin)

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