

Hugh Howard Pinx.

1734 gucht Julp.

ARCANGELVS CORELLIUS.

Portrait of Corelli by Van der Gucht
after Hugh Howard

ARCANGELO CORELLI

by
Frank S. Stillings

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy in the
University of Michigan
1955

Committee in charge:

Professor Hans T. David, Chairman
Professor John H. Lowell
Assistant Professor Marion E. McArtor
Professor Gilbert Ross
Associate Professor Vincent A. Scanio

ARCANGELO CORELLI

by Frank S. Stillings

The impact of Arcangelo Corelli (1653-1713) on instrumental music, as a composer, performer, and teacher, was recognized before his death, and becomes increasingly evident as more and more music of the late seventeenth and early eighteenth centuries can be studied in scores. Surprisingly little has been written about a man of such undeniable stature. For a long time the published material relative to Corelli consisted of a few excerpts from contemporary diaries, information supplied by eighteenth-century historians, and a few articles or passing references. The notes of his contemporaries were either cenni biografici containing only the barest information, or equally uninformative more lengthy reports tainted by the flowery phrases of adulation. The more recent articles mostly perpetuated the biographical anecdotes of Mainwaring, Cibber, Burney, and Hawkins, and treated the music in a rather subjective manner. Recently two noteworthy extended studies appeared on the Italian master: Marc Pincherle's Corelli, published among Les Maîtres de la Musique (Paris: Librairie Félix Alcan, 1933), and Mario Rinaldi's Arcangelo Corelli (Milan: Edizioni Curci, 1953).

Both Pincherle and Rinaldi have successfully outlined the larger concept of Corelli's importance in the field of music, but neither has included a detailed study of the musical style to show Corelli's specific contributions to the development of musical composition. An extensive analytical study has long been due.

The purpose of this thesis is to present such an analytical study of Corelli's works.

The opening chapter, "Biography," presents the available factual information on Corelli's early studies, his youthful years in Bologna, and his mature years in Rome. The chapter concludes with a discussion of Corelli's personal character. The second chapter, "Corelli's Works," is an essay dealing with the

To
Jean

outlined the larger concept of Corelli's importance in the field of music, but neither has included a detailed study of the musical style to show Corelli's specific contributions to the development of musical composition. An extensive analytical study has long been overdue.

The opening chapters of this thesis present a biography of Corelli and an essay on the contemporary editions of Corelli's works. The main body of the text is a theoretical study of Corelli's harmony with the emphasis on tonality (keys and modulations), chord structure, cadential practices, and structural application. This study is based largely on theoretical books of Corelli's time, primarily L'Armonico Pratico al Cimbalo (1703) of Francesco Gasparini. The concluding chapter deals with Corelli's influence both as a teacher and a composer.

Since the present thesis is primarily a technical study rather than a historical one, no particular effort was made to collate modern editions of Corelli's works with early editions. The study was made from the following editions:

Corelli, Arcangelo. Sonate a tre. Opera quarta. Roma: Giovanni Giacomo Komareck, 1695.

_____. Sonate a Violino, e Violone, ò Cimbalo. Parte prima. Preludii, Allemande, Correnti, Gigue, Sarabande, Gavotte e Follia. Parte seconda. Opera quinta. Roma: Gasparo Pietra Santa, 1700.

_____. Concerti Grossi. Opera sesta. Amsterdam: Estienne Roger, 1714.

- _____ . The Score of the Four Operas Containing 48
Sonatas for two Violins and a Bass. Vol. I.
Edited by Dr. Christopher Pepusch. London:
I. Walsh, ca. 1730.
- _____ . The Score of the Twelve Concertos. Vol. II.
Edited by Dr. Christopher Pepusch. London:
I. Walsh, ca. 1730.
- _____ . XII Sonata's or Solo's for a Violin a Bass Violin
or Harpsicord. Op. 5. London: J. Walsh, ca. 1735.
- _____ . Les Oeuvres. Edited by Joseph Joachim and
Friedrich Chrysander. 5 vols. London: Augener
and Co.

The example headings appear in an abbreviated form.
Op. 1, I, Largo, 12-14, should be read as Opera 1, Sonata I,
Grave, measures 12 to 14, and Op. 6, IX, Allemanda
(Allegro), 4-8, should be read as Opera 6, Concerto IX,
Allemanda (Allegro), measures 4 to 8.

Deep appreciation and heartfelt gratitude are here
expressed to the many teachers, colleagues, and friends
whose advice and assistance accompanied the work on this
project:

the members of my doctoral committee;

Dr. Louise E. Cuyler, Professor Ross Lee Finney,
Dr. Maurice W. Riley;

Professor David Boyden, Dr. Federico Ghisi,
Dr. Paul Henry Lang, Dr. Curt Sachs, Dr. Oliver
Strunk, and Dr. J. A. Westrup, who, on visits to
the University of Michigan, helped with advice
and suggestions;

Mrs. H. Caroline Weichlein, Mrs. Josephine K.
Hoffman, my sister Ruth, Mr. John Davis, and
Mr. John Lovell, who helped in various ways with
the actual preparation of the manuscript.

In addition acknowledgments are due to the following libraries for their cooperation: the Library of Congress, the Sibley Library of the Eastman School of Music, the Newberry Library, and the New York Public Library. In particular, thanks are expressed to Dr. Frederick H. Wagman, Director of the Library of the University of Michigan, and to the staff of the Library.

Finally the author would like to take this opportunity to thank his teachers, Miss Celia H. Kysela of Berea, Kentucky, and Mr. John B. Griffy of Corbin, Kentucky, for judicious guidance during his formative years.

TABLE OF CONTENTS

| | Page |
|---|------|
| LIST OF TABLES | x |
| LIST OF PLATES | xi |
| Chapter | |
| I. BIOGRAPHY | 1 |
| Youth | |
| Maturity | |
| Character | |
| II. CORELLI'S WORKS | 36 |
| Extent | |
| Trio Sonatas | |
| <u>Opera Prima</u> | |
| <u>Opera Seconda</u> | |
| <u>Opera Terza</u> | |
| <u>Opera Quarta</u> | |
| <u>Opera Quinta</u> | |
| <u>Opera Sesta</u> | |
| III. KEYS AND KEY SIGNATURES | 67 |
| Tonal Scope | |
| The Relationship of Keys within Collec- | |
| tions | |
| The Relationship of Keys within Sonatas | |
| The Relationship of Keys within Movements | |
| Changes of Key | |
| IV. CHANGE OF TONALITY | 92 |
| Terminology | |
| Sudden Change of Tonality | |
| Change of Mode without Change of Key | |
| Change of Mode as well as Key | |
| Change of Key without Change of Mode | |
| Gradual Change of Tonality | |
| V. VERTICAL SONORITIES | 124 |
| Ascending Basses | |
| Conjunct Motion | |
| Harmonization with Triads Throughout | |
| Harmonization with Seventh Chords | |
| and Triads | |

TABLE OF CONTENTS (cont.)

| Chapter | Page |
|---|------|
| V. (cont.) | 124 |
| Harmonization of Diatonic Chromatic Minor Seconds | |
| Harmonies Beneath a Pedal Point | |
| Treatment of Bass Lines in Small Note Values | |
| Disjunct Motion | |
| Treatment of Thirds | |
| Treatment of Ascending Fourths (or Descending Fifths) | |
| Descending Basses | |
| Conjunct Motion | |
| Harmonization with Triads Throughout | |
| Harmonizations with Seventh Chords and Triads | |
| Disjunct Motion | |
| Treatment of Thirds | |
| Stationary Basses | |
| Chord Changes Above a Single Note | |
| Chord Changes above Single Tones | |
| Pedal Point | |
| Harmonic Rhythm | |
| VI. CADENCES | 196 |
| Simple Cadences | |
| Compound Cadences | |
| Larger Cadence | |
| Smaller Cadence | |
| Cadences with Diminution | |
| Deceptive Cadences | |
| Corelli Clash | |
| VII. FORM | 235 |
| Trio Sonatas | |
| Solo Sonatas | |
| Concertos | |
| VIII. INFLUENCE | 261 |
| Teacher | |
| Introduction | |
| Italy | |
| Spain | |
| Germanic Countries | |
| France | |
| Holland | |
| England | |

TABLE OF CONTENTS (cont.)

| Chapter | Page |
|-------------------------|------|
| VIII. (cont.) | 261 |
| Composer | |
| Background | |
| Italy | |
| Germanic Countries | |
| France | |
| England | |
| BIBLIOGRAPHY | 333 |

LIST OF TABLES

| Table | Page |
|---|------|
| 1. Keys of the Trio Sonatas | 71 |
| 2. Keys of the Solo Sonatas and the Concertos . | 74 |
| 3. Use of Keys in Corelli's Works | 74 |
| 4. Cadences at the End of Movements in Minor Keys within Works in Major Keys | 86 |
| 5. Relative Frequencies of all Chords in Percentiles | 130 |
| 6. Relative Frequencies of Triads | 131 |
| 7. Relative Frequencies of Seventh Chords . . . | 139 |
| 8. Tempo Indications and Movement Titles in the Trio Sonatas | 237 |
| 9. Relationship of Slow and Fast Movements in the Trio Sonatas | 238 |
| 10. Tempo Indications and Movement Titles in the Solo Sonatas | 249 |
| 11. Relationship of Slow and Fast Movements in the Solo Sonatas | 249 |
| 12. Corelli's Teacher-Student Influence | 286 |

LIST OF PLATES

| Plates | Page |
|---|--------------|
| I. Portrait of Corelli by Van der Gucht after Hugh Howard | frontispiece |
| II. House of the Corelli at Fusignano (after Piancastelli) | 14 |
| III. Title page, Op. 1, 1681 (first edition) | 29 |
| IV. Title page, Op. 1, 1707 | 42 |
| V. <u>Organo</u> , Op. 1, No. 1, 1707 | 56 |
| VI. Title page, Op. 2, 1685 (first edition) | 72 |
| VII. Title page, Op. 3, 1689 (first edition) | 84 |
| VIII. Title page, Op. 3, 1701 | 100 |
| IX. <u>Violino Primo</u> , Op. 3, No. 1, 1701 | 113 |
| X. Title page, Op. 4, 1695 | 128 |
| XI. <u>Cimbalo, ò Violoncello</u> , Op. 4, No. 11, 1695 | 141 |
| XII. Frontispiece, Op. 5, 1700 (first edition) | 159 |
| XIII. Title page of the first part of Op. 5, 1700 | 169 |
| XIV. Dedication of Op. 5, 1700 | 184 |
| XV. Title page of the second part of Op. 5, 1700 | 193 |
| XVI. First page of the <u>Follia</u> , Op. 5, No. 12, 1700 | 203 |
| XVII. A letter in Corelli's hand (after Rinaldi). | 214 |
| XVIII. Title page to the first part of Op. 6, 1714 (first edition) | 227 |

LIST OF PLATES (cont.)

| Plate | Page |
|--|------|
| XIX. Title page of the second part of Op. 6, 1714 | 239 |
| XX. First page of the <u>Basso del Concerto</u> <u>Grosso of the Christmas Concerto</u> , Op. 6, No. 8, 1714 | 250 |
| XXI. Title page of the first score of the trio sonatas, edited by Johann Christopher Pepusch, <u>ca.</u> 1730 | 266 |
| XXII. First page of Pepusch's edition of Op. 1, No. 1, <u>ca.</u> 1730 | 279 |
| XXIII. Title page of the first score of the <u>Concerti Grossi</u> , edited by Johann Christopher Pepusch, <u>ca.</u> 1730 | 298 |
| XXIV. First page of Pepusch's edition of Op. 6, No. 1 | 308 |
| XXV. Corelli, <u>Les Oeuvres</u> , edited by Joseph Joachim and Friedrich Chrysander, first page of Op. 6 (n.d.) | 318 |

CHAPTER I

BIOGRAPHY

Youth

Arcangelo Corelli was born on February 17, 1653, in the ancient town of Fusignano. Fusignano, in the diocese of Faenza, formerly of the Papal states, is situated east of Ravenna and west of Bologna. Arcangelo was the youngest of five children of Arcangelo Corelli, senior, and Santa Raffini. The father died on January 13, 1653, thirty-five days before Arcangelo's birth, thus leaving his wife with the responsibility of caring for four boys and a girl. Financial worries were not to disturb the mother, for the Corelli family were prosperous landowners in the diocese of Faenza whose affluence dated from the middle of the fifteenth century.

What musical training the young Arcangelo received is not definitely known. Abbot C. F. Laurenti is responsible for some of the legends concerning his first musical studies.¹ Laurenti describes the ardent efforts of the

¹C. F. Laurenti, "Storia di Fusignano," an eighteenth-century manuscript preserved by the town of Fusignano. The manuscript is quoted in part in Giuseppe Pignagnani, La Storia di Fusignano (Prato: Guasti, 1879), p. 18.

boy to obtain musical training in glowing eye-witness-like terms. The abbot relates how Corelli, having heard the curate of the church play the violin and then begging the curate for lessons, suffered from inclement weather as he hastened, violin in hand, back and forth between the church and his home, and how in a short time the pupil had surpassed the master.

A twentieth-century writer, Luigi Orsini, was possessed of an even more vivid imagination than Laurenti. Orsini created a rich fantasy about the eager youth:¹

The young boy returns home from a daily lesson given him by the curate of San Savino, a little distance away. At a certain moment, desirous of a little shade, he sees a great oak tree in a field. He stops beneath it and looking about he pulls a violin from an old case of green wool. . . . The musical prodigy plays to his heart's desire. Only the surroundings hear . . .

Such stories create a fanciful aura around the youth, but they are completely lacking in factual information. Logical conjecture leads to the suppositions that, first, Corelli received musical training in his early years and second, the training was undertaken in or near Fusignano. The first of these suppositions is based on

¹Luigi Orsini, "Arcangelo Corelli," La Riforma musicale (Turin: 1915), p. 3.

Torna a casa il fanciullo, dalla quotidiana lezione impartitagli dal buon curato di San Savino, poco lungi: a un certo momento, ansioso d'un poco d'ombra, vede una gran quercia, in un campo: vi si ferma sotto, e, guardandosi intorno, trae da una vecchia custodia di lana verde un violino.... Il prodigio musicale si effonde all'intorno. Solo le cose ascoltano....

the fact that Corelli could hardly have attained his reputation as an excellent violinist at such an early age without considerable training during the early formative years. The second supposition is drawn from the fact that the various biographers and historians writing about Corelli, such as Laurenti, Crescimbeni, Vatielli, Hawkins, Orsini, and Pincherle, make no mention of Corelli having left Fusignano for any period of time before the age of thirteen. This would indicate that Corelli received his training in Fusignano, or in one of the nearby towns. The teacher may have been the kindly curate of San Savino, or Corelli may have traveled from Fusignano to Faenza or Lugo to study.

Of these three places only San Savino was within easy walking distance. San Savino was approximately two miles from the family home, while Faenza was some six miles distant, and Lugo was fifteen. Lugo, the largest of the three, seems most likely to have offered the best opportunities for study of both academic and musical subjects. The travel from Fusignano to Lugo would have presented no great difficulty, for a wealthy family could certainly provide a means of conveyance for one of its members.

Marc Pincherle, influenced by notices written by Padre Martini and by the notes of Giovanni Maria Crescimbeni, secretary of the Philharmonic Academy of Bologna, boldly asserts that Corelli studied only music

theory in Faenza and took up the violin only after he took up residence in Bologna.¹ The truth of the assertion may be open to some doubt considering the pro-Bologna sentiments of Martini and Crescimbeni.

The year in which Corelli went to Bologna is somewhat uncertain. Rinaldi and Pincherle, who have devoted themselves more than others to a study of Corelli's life and music, give coincident dates. Neither writer attempts to substantiate the date. Pincherle states that Corelli went to Bologna in 1666.² Rinaldi is more indefinite. He places Corelli in Bologna in 1666 or 1667.³ Both writers seem to have drawn their conclusions from two short biographical notes. The first of these, written by Crescimbeni, states that Corelli spent four years in Bologna.⁴ The second, written by Padre Martini and included by Rinaldi in his work on Corelli, tells of Corelli leaving Bologna in 1670.⁵ If the information in these two notices is correct,

¹Marc Pincherle, Corelli ("Les Maîtres de la musique"; Paris: Félix Alcan, 1933), p. 5.

²Ibid.

³Mario Rinaldi, Arcangelo Corelli (Milan: Edizioni Curci, 1953), p. 32.

⁴Giovanni Mario Crescimbeni, Notizie istoriche degli Arcadi morti (Rome: Rossi, 1720), I, 250.

⁵Padre Martini's biographical notice is one of several written by this famous musician-historian. The "Cenni biografici manoscritti dei soci dell'Accademia Filarmonica di Bologna," short explanatory biographical manuscripts of the society of the Philharmonic Academy of Bologna, are in the library of the Academy in Bologna. The notice on Corelli is printed by Rinaldi as Document IV, p. 428.

then Corelli arrived in Bologna in 1666.

Laurenti and Crescimbeni, the earliest writers who mention Corelli, make no mention of his teachers in Bologna. Only through Padre Martini's writings is it known that Giovanni Benvenuti and Leonardo Brugnoli were associated with Corelli as his teachers during these years.¹ Unfortunately Padre Martini's "Notices" long remained in manuscript, with the result that most historians and biographers since John Hawkins' time have relied on Hawkins' information. Hawkins reports Matteo Simonelli and Giovanni Battista Bassani as Corelli's teachers:²

His first instructor in music was Matteo Simonelli, a singer in the pontifical chapel, . . . by whom he was taught the rudiments of the science, and the art of practical composition; but the genius of Corelli leading him to prefer secular to ecclesiastical music, he afterwards became a disciple of Giovanni Battista Bassani, who, although maestro di cappella of the church of Bologna, was celebrated for his excellence in that species of composition which Corelli most delighted in, and made it the study of his life to cultivate.

We may reasonably suppose that to facilitate his studies Corelli had been taught the Clavicembalo and organ; . . .

Rinaldi, without revealing his source, describes Benvenuti as a rigorous classicist dedicated to teaching

¹Padre Martini, "Notizie sopra l'Accademia Filharmonica," a manuscript in the Philharmonic Academy of Bologna. The biographical data from the "Notizie" concerning Benvenuti and Brugnoli are printed by Rinaldi, pp. 32-3.

²John Hawkins, A General History of the Science and Practice of Music (new ed.; London: Novello, Ewer and Co., 1875), II, 674.

violin through a solid study of the fundamentals and techniques applicable to the instrument, while Brugnoli, on the other hand, is depicted as a genial showman with a great improvisatory technique.¹ Benvenuti and Brugnoli remain relatively unknown. Their names are not recorded in standard historical and biographical works. If these men were Corelli's teachers, it seems strange that their names would not have become better known.

Ernest Ortlepp, basing his information on Hawkins, tells of Bassani, whom Ortlepp calls Bassini, as Corelli's teacher.² Ortlepp relates that "the old violinist Giambattista Bassini" took the young Corelli as a pupil toward the end of 1670. To enliven his version of Corelli's youth, Ortlepp adds the following story: He states that Bassani had a daughter with whom Corelli fell desperately in love. The daughter, to induce Corelli to commit himself, flirted with a fellow pupil of Corelli's. The fellow pupil fell in love with the girl and the two were married. Corelli fled, but later returned and seduced her. A daughter was born of this extramarital union. After a separation of thirty-five years, Corelli found himself face to face with a young princess

¹Rinaldi, op. cit., p. 33.

²Ernest Ortlepp, "Corelli," in Grosses Instrumental and Vocal Concert (Stuttgart: Kohler, 1841), XV. Quoted in part by Pincherle, pp. 6-7.

Casarini whom he recognized as his own daughter. Ortlepp's imagination is exceeded only by his inaccuracy. Bassani was only fourteen years old when this incident supposedly occurred.

The stature which Corelli attained as a musician during his sojourn in Bologna is well known. His admission in 1670, at the early age of seventeen, to the Philharmonic Academy of that city--an honor which the artists of the day coveted--attests to his musical competence. The only musician to be admitted at an earlier age was taken in a century later at the age of fourteen. That person was Wolfgang Amadeus Mozart.

Corelli arrived in Rome in 1671. Rome at that time was still engrossed in what Bukofzer calls the "colossal Baroque."¹ Rome in this period was noted for the vast size and the pomposity of its festive celebrations. This attitude toward expansive dimensions was reflected in the architecture and the music of the city. Buildings became larger with great ornamented facades and extensive interiors. This grandiose attitude was reflected in music by embellishment and an increase in the size of compositions. The tendency toward expansiveness was also shown by a larger number of participants either required or desired for performance.

¹Manfred F. Bukofzer, Music in the Baroque Era (New York: W. W. Norton and Co., Inc., 1947), p. 64.

In Rome, Corelli chose Matteo Simonelli for his teacher.¹ Simonelli, as a result of his studies and associations with Gregorio Allegri and Orazio Benevoli, was a confirmed disciple and propagator of the colossal Baroque. From him Corelli must have learned the severely formal, yet eclectic, counterpoint for which Rome was famous.

How long Corelli remained in Rome is a question which has not yet been answered. Various writers--among the earliest of whom were Jean-Jacques Rousseau, John Mainwaring, and Hawkins--mention a trip to France which purportedly took place in the decade following 1670. Rinaldi, after reviewing all the source material available on the subject, arrived at the conclusion that the trip was never taken.²

Rinaldi's doubt concerning the trip to France is justifiable. In addition to the fact that the early Italian biographers of Corelli do not mention a trip to France, there is no reference to such a trip by contemporary, or near contemporary, French writers. No mention of the trip appears before Rousseau's Lettre sur la Musique françoise. In the letter Rousseau speaks of Lully becoming

¹Martini, "Cenni," op. cit.

²Rinaldi, op. cit., p. 55.

alarmed at Corelli's arrival in France.¹ Seven years later, Mainwaring, Handel's earliest biographer, tells of Lully "raising a faction against him [Corelli] and driving him from Paris."² Next came Hawkins, the first writer to supply a date for the trip:³

About the year 1672 his [Corelli's] curiosity led him to visit Paris, probably with a view to attend the improvements which were making in music under the influence of Cardinal Mazarine, and in consequence of the establishment of a Royal Academy; but, notwithstanding the character which he brought with him, he was driven back to Rome by Lully, whose jealous temper could not brook so formidable a rival as this illustrious Italian.

Records from the archives of the Church of Saint Louis of France in Rome reveal positive proof of Corelli's presence in Rome during the latter part of each of several years. The records show that he participated as the third of four violinists in the feast of Saint Louis in August, 1675. In the following year he was the second violinist. In 1677 his name does not appear on the list of musicians. Corelli is again the second violinist in 1678. From 1679 through 1681 Corelli's name is not mentioned. But from 1682, when he became the first of ten violinists, until

¹Jean-Jacques Rousseau, "Lettre sur la musique françoise" in Oeuvres de Jean-Jacques Rousseau (Paris: Werdet et Lequien Fils, 1826), nouvelle édition, XII, 257.

²John Mainwaring, Memoirs of the Life of the Late George Frederic Handel, published anonymously (London: R. and J. Dodsley, 1760), p. 46.

³Hawkins, op. cit., p. 674.

1708 Corelli participated each year in the celebration venerating the patron saint of France in Rome. The records of 1709 are lost. Corelli's name appears on the roster of musicians for the last time in 1708.¹

During the years of 1677 and 1679 no part of Corelli's activities can be traced. The fact that Corelli's movements are not known in these years has given rise to the supposition that Corelli may have studied with Bassani all or part of this time. Hawkins, in speaking of Simonelli and Bassani as Corelli's teachers of composition, justifiably mentions Simonelli first. For if Corelli did study composition with Bassani, it could only have been after Corelli had worked with Simonelli in Rome. When Corelli was first in Bologna, Bassani was thirteen years old, much too young to be a teacher of composition. One strong factor favors the view that Bassani might have been Corelli's teacher. The style of Corelli's music is more closely linked with the instrumental music of Bologna than with the traditionally conservative vocal music of Rome.

The names of Corelli and Bassani have been associated by many historians since Hawkins. If Corelli studied with Bassani, then the student-teacher relationship had to take place in Bologna prior to the publication of

¹Alberto Cametti "Arcangelo Corelli à Saint-Louis-des-Français à Rome," in La Revue Musicale (Paris: Editions de la nouvelle Revue Française, 1922), III, 25-8.

Corelli's op. 1, but after Corelli's youthful years in Bologna. Francesco Pasini, in a biographical study of Bassani, found no evidence of Bassani having ever been in Rome.¹ During the years 1677 and 1679 when Corelli's name does not appear in Rome, Bassani was in Bologna. Bassani was well on his way to becoming famous in 1677. In that year his op. 1 was published and he was admitted to the Philharmonic Academy of that city.

The publication of Bassani's op. 1 may have led Corelli to seek Bassani as a teacher. Bassani's, Balletti, correnti, gighe e sarabande, op. 1, forecast clearly the style to which Corelli devoted himself.² Certainly the op. 5 of Bassani, Sinfonie a due e tre instrumenti, is comparable in style to the trio sonatas of Corelli. The similarity between Corelli's works and Bassani's op. 5, although not proof that Corelli studied with Bassani, at least shows that Corelli's style was a reflection of the musical environment of Bologna rather than of Rome. Corelli's attitude toward Bologna is reflected by the title pages of his first three works. On each is imprinted "Arcangelo Corelli, detto il Bolognese." The theory may be advanced that since Corelli's name did

¹Francesco Pasini, "Notes sur la vie de G. B. Bassani," in Sammelbände der internationalen Musikgesellschaft (Leipzig: Breitkopf und Härtel, 1905-1906) VII, 583-4.

²Rinaldi, op. cit., p. 63.

not appear before the public of Rome for several years after the first stay in Bologna, it is doubtful that these early years in Bologna account for the appellation of "Bolognese." Thus, a later period of study in Bologna is not unlikely. This period of study could have been during 1677 and 1679.

The assumption of a trip to Germany in 1680 is based on a single source. According to Rinaldi the trip is reported by Wolfgang Kaspar Printz.¹ Printz tells of Corelli's presence in Munich in 1680. Rinaldi denies the date for two reasons. First, Rinaldi maintains that the date which Printz refers to is incorrect because Corelli was in Rome in 1680. Second, Rinaldi holds that the only possible year in which Corelli could have been in Germany was 1677, but that Corelli could not have made a trip to Germany in that year because he was studying at that time with Bassani in Bologna.

Rinaldi's conclusions are not supported by the facts he presents. As to the date 1680, there is no reason to suppose that the date given by Printz is incorrect. There is no evidence that Corelli was in Rome in 1680. Rinaldi draws his conclusion that Corelli was in Rome in 1680 from the fact that Corelli's op. 1 appeared

¹Ibid., p. 57.

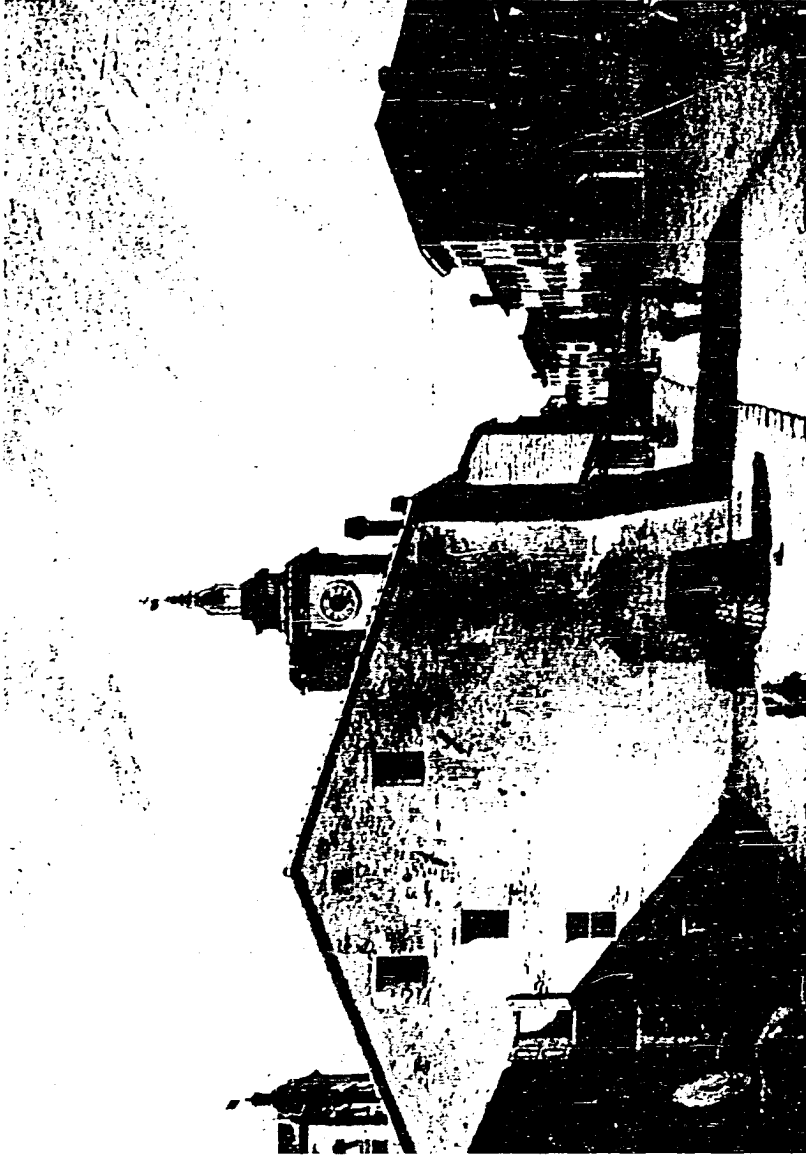
there in the following year. Since Corelli was a particularly meticulous craftsman, Rinaldi reasons, he must have been in Rome in 1680, zealously watching the preparation of the forthcoming work.¹ The conclusion is completely unfounded. Corelli's absence from the mass of Saint Louis of France in August of 1680, a function in which he participated for thirty years, is a strong indication that Corelli actually was not in Rome in that year. The dedication of both op. 5 and op. 6 of Corelli's works to influential members of ruling families of German provinces, combined with the correspondence between Corelli and Philip William, Count Palatine of the Rhine, shows a friendship between Corelli and these ruling families that could hardly have resulted from correspondence alone.²

In the second case, as to the date 1677, Corelli's study with Bassani has no basis in direct evidence. However, a comparison of the style and form of the trio sonatas of the two men supports Rinaldi's conjecture that Corelli was a pupil of Bassani. The logical time for the study, as mentioned earlier, was between the publication of Bassani's op. 1 in 1677, and Corelli's op. 1 in 1681.

¹Rinaldi, op. cit., p. 71.

²The correspondence is given by Alfred Einstein in "Italienische Musiker am Hofe der Neuberger Wittelsbacher," in the Sammelbände der internationalen Musikgesellschaft (Leipzig: Breitkopf und Härtel, 1907-1908) IX, 420-4.

PLATE II



House of the Corelli at Tusignano (after Piancastelli)

Maturity

In 1681 Corelli was in Rome where he published his first group of works. The dedication to Queen Christina of Sweden is dated April 30, 1681.

With the exception of the roster of musicians appearing at the church of Saint Louis in Rome, Corelli's name does not appear in any other known Roman source in 1682 or 1683. In the following year his name is found as a "distinguished" member of the congregation of the church of Saint Cecilia in Rome.¹

The wonderful story of the meeting between Nicolaus Adam Strungk and Corelli probably originated in 1685.² Strungk, an extremely capable violinist in the service of Ernest August, Elector of Hanover, went to Rome in the retinue of his patron. By this time the fame of Corelli had spread throughout Europe. The demand for Corelli's op. 1 was unprecedented in the history of music. By 1685, his op. 1 had gone through seven editions. His op. 2 appeared in the year in which Strungk is supposed to have gone to Rome. In the year in which it appeared, it went through four editions. It is no wonder that Strungk sought out Corelli to cultivate his friendship. The meeting is reported first by Johann Gottfried Walther in his

¹Rinaldi, op. cit., p. 104.

²Ibid., pp. 103-4.

Musikalisches Lexikon (1732). A colorful description of the meeting was given by Hawkins, who stated that it was based on Walther:¹

. . . This person [Strungk] being at Rome, upon his arrival made it his business to see Corelli; upon their first interview Strunck gave him to understand that he was a musician; 'What is your instrument?' asked Corelli; 'I can play,' answered Strunck, 'upon the harpsichord, and a little on the violin, and should esteem myself extremely happy might I hear your performance on this latter instrument, on which I am informed you excel.' Corelli very politely condescended to this request of a stranger; he played a solo, Strunck accompanied him on the harpsichord, and afterwards played a Toccata, with which Corelli was so much taken, that he laid down his instrument to admire him. When Strunck had done at the harpsichord, he took up the violin, and began to touch it in a very careless manner, upon which Corelli remarked that he had a very good bow-hand, and wanted nothing but practice to become a master of the instrument; at this instant Strunck put the violin out of tune, and, applying it to its place, played on it with such dexterity, attempering the dissonances occasioned by the mis-tuning of the instrument with such amazing skill and dexterity, that Corelli cried out in broken German, 'I am called Arcangelo, a name that in the language of my country signifies an Arch-angel; but let me tell you, that you, Sir, are an Arch-devil.'

The lively correspondence between leading musicians precipitated by three measures of op. 2, verifies Corelli's rapid rise to fame. The first edition, published in Rome, was dedicated July 9, 1685, to Cardinal Benedetto Pamphili, a generous patron of the arts, well-trained musician, and librarian of the Vatican. Another edition of op. 2 was published in Bologna shortly after the appearance of the first edition in Rome. Considering the time required for

¹Hawkins, op. cit., p. 676.

the first edition to reach Bologna and the time required to print a new edition, the ink could hardly have dried in the Bologna edition before Corelli received a letter from one of the leading musicians of that city inquiring about the consecutive fifths in the Allemanda of the third sonata of op. 2 (Ex.1). Eleven letters were exchanged between

Ex. 1. Op. 2, III, first Allemanda, 3-6

the supporters of Corelli in Rome and the more critical musicians of Bologna from September 26, to December 12, of 1685.¹ The musicians of Bologna, led by Giovanni Paolo Colonna, president of the Philharmonic Academy of Bologna, questioned the validity of the consecutive fifths in the passage. The original question was delicately phrased to avoid evoking the displeasure of a man so highly esteemed.

¹Ten of the letters are published by Rinaldi, *op. cit.*, pp. 429-44. The eleventh letter, by Giacomo Antonio Pertì, has been lost.

Corelli interpreted the question as an assault on his intelligence. The reply was vehement. Corelli explained that the eighth rest in the lower part was a substitute for a dot after the preceding note and therefore no consecutive fifths were involved (Ex. 2). In the same letter he firmly announced that such a question reflected the ignorance of the Bolognese musicians. As the correspondence

Ex. 2. Corelli's interpretation of Op. 2, III, first Allemanda, 3-6

The musical score consists of three staves. The top two staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music is written in eighth and sixteenth notes. Below the bass staff, there are annotations: '4/2 5', '4/2 5', '4/2 5', '4/2 5', and '6/4'.

continued, the letters from Bologna remained as humble, yet as persistent, as the first in denying the efficacy of the passage, and the letters from Rome continued as firmly to uphold it. Neither side was willing to compromise its principles, and the issue remained unsettled. However, Corelli never employed the same contrapuntal detail in his later works.

Corelli was in the services of Cardinal Pamphili

from 1687 until 1690. The cardinal, one of the most prominent patrons of art, was involved in many of the festive celebrations that took place. Corelli, as the leader of the cardinal's orchestra, participated in these celebrations, both in the palaces and the squares of the city. The program of one such celebration, in the palace of Queen Christina of Sweden in the early part of 1687, is still extant. The occasion honored the arrival of an ambassador from England, Roger Palmer, Earl of Castelmaine and personal representative of James II to Pope Innocent XI. The program names Alessandro Guidi as the author of the libretto, Bernardo Pasquini as the composer of the music, and Corelli as the leader of the orchestra consisting of one-hundred fifty istromenti d'arco.¹ The vocal group comprised five soloists and a chorus of one-hundred singers. As the leader of the musicians on these occasions Corelli became increasingly well known. The result was an ever growing number of people seeking him as a teacher or endeavoring to perform for him so that they might have the benefit of his recommendation. By this time Rome had become the outstanding musical center of Europe. A favorably received

¹The title page of the libretto, the list of soloists, composer, and the leader of the orchestra are given by Fausto Torrefranca in "I 150 strumenti ad arco diretti dal Corelli," in Rivista musicale italiana (Turin: Fratelli Bocca, 1917) XXIV, 501-2.

Roman performance, therefore, was tantamount to success for a European musician.

Corelli was invited to Modena in 1686 by Francis II of the ruling house of Este. A letter to Francis II by his representative in Rome tells of Corelli's refusal to go to Modena.¹ Francis II's representative speaks of Corelli as the best violin player in Rome, "very highly esteemed and very highly paid in gold." A trip to Modena in 1689 cannot positively be verified, but it can be inferred from the dedication of op. 3 and from another letter written by the same agent of Francis II. This letter, written in 1689, states that Corelli was overwhelmed by the gift of a golden chest by Francis II. Corelli's op. 3 was dedicated to Francis II, September 20, 1689. The publications of op. 3 appeared almost simultaneously, one in Modena and the other in Rome. The earlier of the two publications cannot be ascertained. The dedication of op. 3, its publication at Modena, and the gift of the golden chest indicate that Corelli most likely did make a trip to Modena. The visit could only have been a short one. The records of the church of Saint Louis in Rome show that Corelli performed there in August, and it

¹Rinaldi, op. cit., p. 135.

is confirmed that Corelli was back in the services of Cardinal Pamphili in 1690.¹

Cardinal Pamphili moved to Bologna in 1691. In the same year Corelli became the leader of the musicians in the court of Pietro Ottoboni, nephew of Pope Alessandro VIII and a cardinal since 1689.

Cardinal Ottoboni was a magnanimous man and of good taste. His influence and generosity toward the artists of Rome were reputedly unrivalled until his death in 1740. The musical activities in the huge chancel of the church of San Lorenzo, over which the cardinal presided, were only equalled by those which had been given by Queen Christina of Sweden in her palace during the last decade of her life. His purchase of the queen's library and many of the works of art which she possessed reflects his keen interest in art and letters. Under his influence such great musicians as Bernardo Pasquini, Alessandro Scarlatti, Handel, and Corelli were brought together in the chancellery of the church of San Lorenzo.

For the rest of his life Corelli remained in the employ of Ottoboni. As the years passed, a friendship formed between these two that transcended the bounds of

¹Ibid., p. 144.

master and servant. The cardinal made Corelli his first violinist with the title "director of music," and gave Corelli lodgings in the palace. Ottoboni's sincere admiration of Corelli as a man and as an artist led the cardinal to place the whole Corelli family under his protection. In a letter of March 13, 1700, to the ecclesiastical representative at Ferrara, whose jurisdiction included Fusignano, Ottoboni asked the legate to give his protection "to a family that he loves with the greatest affection and particular tenderness."¹ In a later letter to the same churchman Ottoboni declared himself so bound with affection to Arcangelo that he no longer distinguished the passion of his own interest from that of his worthy subject, and that he would never be able to make known to his [Corelli's] family the tenderness and the admiration that he holds for him [Corelli].²

The close and understanding relationship between the cardinal and Corelli is shown by a story related by Colley Cibber, an eighteenth-century English dramatist and actor:³

While the famous Corelli, at Rome, was playing some Musical Composition of his own, to a select Company in the private Apartment of his Patron-Cardinal, he observed, in the height of his Harmony, his Eminence was

¹Pincherle, op. cit., p. 18.

²Ibid.

³Colley Cibber, An Apology for the Life of Mr. Colley Cibber, Comedian (1st ed.; London: John Watts, 1740), pp. 340-1.

engaging, in a detached Conversation; upon which he suddenly stopt short, and gently laid down his Instrument: The Cardinal, surpriz'd at the unexpected Cessation ask'd him, if a String was broke? To which, Corelli, in an honest Conscience of what was due to his Musick reply'd, No, Sir, I was only afraid I interrupted Business. His Eminence, who knew that a Genius could never shew itself to Advantage, where it had not its proper Regards, took this Reproof in good Part, and broke off his Conversation, to hear the whole Concerto play'd over again.

In an atmosphere of sympathy and admiration, free of financial worries, Corelli was able to devote himself completely to his art. It is to Ottoboni, then, that the musical world owes its gratitude for providing the leisure time for Corelli to refine and perfect his later works-- works so outstanding among those more hastily conceived by contemporaries who, to provide the material things of life, would compose an opera or two each season or a set of sonatas for a specified event.

Corelli's op. 4 was published in 1694. The dedication to Cardinal Ottoboni was dated July 15. Hawkins, in discussing various sonatas in this set of works applies to them the terms "melancholy," "cheerfulness," and "gaiety."¹ These works were the best of Corelli's creations up to that time.

Corelli continued throughout this period when he was in the services of Ottoboni to be the leader of the musicians in the church of Saint Louis of Rome. His name appears on the list of paid musicians each August when

¹Hawkins, op. cit., p. 677.

the mass to the French patron saint was celebrated. His name also continued to appear as the leader of the musicians of San Lorenzo of Damaso until 1710.

Each year the church of Santa Maria of Loreto celebrated a mass in honor of the church which it displaced, Santa Casa of Loreto. The occasion was awaited eagerly by the musicians of the city since only newly composed music was performed. In the celebration of 1700 Corelli's name appears as the composer of the Concerto e Sinfonia. For this music, which may well have consisted of two concerti grossi, Corelli received twice the amount paid to the unnamed maestro di capella for his services, which included the composition of the music for the mass and the vesper service.¹

Corelli was continually called capo dell'istrumenti, leader of the instruments, rather than maestro. From this it would appear that he was better known as a performer than as a composer. Evidence which supports this is provided by the directory of the Congregazione ed Accademia dei maestri e professori di musica di Roma sotto l'invocazione di Santa Cecilia. In the directory Corelli is listed as the guardian (guardiano) of the instrumentalists. The guardian of the maestri was the leading composer of sacred music of the day, Ottavio Pitoni.

¹Rinaldi, op. cit., pp. 172-4.

The guardian of the organists was Bernardo Pasquini, and of the singers, Francesco Rubini.¹

Although Corelli's trio sonatas were acclaimed throughout Europe, it was not until the appearance of his op. 5 that he was acknowledged as a leading composer. The date of publication of this set of works is not precisely known, but the date of the dedication to Sophia Charlotte, the Electress of Brandenburg, is January 1, 1700 (see Plate XIV). Four Italian editions, printed in the same year, were quickly absorbed by an eager public. The distribution of op. 5 in the western countries of Europe was unbelievably rapid. The fact that by July 1700, the London Gazette advertised an English edition is evidence of the quick popularity which the collection obtained.²

For the remainder of his life Corelli remained in Rome except for occasional short trips. Burney tells of a trip which Corelli made to Naples as related by Geminiani:³

At the time that Corelli enjoyed the highest reputation, his fame having reached the court of Naples, and excited a desire in the King to hear him perform; he was invited, by order of his Majesty, to that capital. Corelli, with some reluctance, was at length prevailed on to accept the invitation; but, lest he

¹Ibid., p. 178.

²Ibid., p. 241.

³Charles Burney, A General History of Music from the Earliest Ages to the Present Period (London: Payne and Son, 1789) III, 552-4.

should not be well accompanied, he took with him his own second violin and violoncello. At Naples he found Alessandro Scarlatti, and several other masters, who entreated him to play some of his concertos before the King; this he for some time declined, on account of his whole band not being with him, and there was no time, he said, for a rehearsal. At length, however, he consented; and in great fear performed the first of his concertos. His astonishment was very great to find that the Neapolitan band executed his concertos almost as accurately at sight, as his own band, after repeated rehearsals, when they had almost got them by heart. Si suona, (says he to Matteo, his second violin) à Napoli!

After this, being again admitted into his Majesty's presence, and desired to perform one of his sonatas, the King found one of the adagios so long and dry, that being tired, he quitted the room, to the great mortification of Corelli. Afterwards, he was desired to lead in the performance of a masque composed by Scarlatti, which was to be executed before the King; this he undertook, but from Scarlatti's little knowledge of the violin, the part was somewhat awkward and difficult: in one place it went up to F; and when they came to that passage, Corelli failed, and was unable to execute it; but he was astonished beyond measure to hear Petrillo, the Neapolitan leader, and the other violins, perform that which had baffled his skill. A song succeeded this, in C minor, which Corelli led off in C major; ricominciamo, said Scarlatti, good-naturedly. Still Corelli persisted in the major key, till Scarlatti was obliged to call out to him, and set him right. So mortified was poor Corelli with this disgrace, and the general bad figure he imagined he had made at Naples, that he stole back to Rome in silence.

It was soon after this, that a hautbois player, whose name Geminiani could not recollect, acquired such applause at Rome, that Corelli, disgusted, would never play again in public. All these mortifications, joined to the success of Valentini, whose concertos and performance, though infinitely inferior to those of Corelli, became fashionable, threw him into such a state of melancholy and chagrin, as was thought, said Geminiani, to have hastened his death.

The factual parts of this wonderfully romantic old "anecdote," as Burney calls it, have usually either been ignored or denied by historians. Through some thorough

research, Rinaldi has been able to establish that there is some truth in Geminiani's story. Rinaldi, armed with the facts that he could glean from Burney--the fact that Corelli played before a king and the fact that Scarlatti was conducting in Naples--made a successful effort in coordinating the dates at which times both Scarlatti and a king were in Naples during Corelli's lifetime. The king was Philip V of Spain, who was also Philip IV of the two Sicilies, that is Sicily and Naples. After he became king in 1700, Philip was in Naples twice before Corelli's death. The first trip occurred in 1701 when Philip went to Naples to be married. The second visit was in the following year when the king passed through Naples on his way to Lombardy. Rinaldi then established that in 1702 both the king and Scarlatti were in Naples. Following this information he discovered in a manuscript of the Neapolitan historian Antonio Bulifon, that Corelli had arrived in Naples May 1, 1702, to take part in the musical festivities.¹ There is no truth in Burney's story that Corelli fell into disfavor when he went back to Rome. He remained one of the outstanding figures in the music of Rome until at least 1710 when he dropped out of the musical picture because of ill health. Giuseppe Valentini, by whom, according to

¹Rinaldi, op. cit., p. 250. Burney in a footnote (p. 552) estimates the date to be 1708.

Burney, Corelli was replaced, could have done Corelli little injury. Valentini, actually an ardent admirer of Corelli, dedicated one of the sonatas of his op. 5 to Corelli. In fact, he gave it the name "La Corelli."

Corelli was a great lover of art, and included among his friends many contemporary painters of the period. Among these were Carlo Maratta, Giuseppe Ghezzi, Francesco Solimena, Giovanni Battista Gaulli, Annibale Carracci, Francesco Trevisani, who did a portrait of Corelli, and the Bolognese painter Carlo Cignani. Corelli occasionally liked to retire from Ottoboni's court, and for this purpose he maintained a small apartment outside the palace. Each of the four rooms of this apartment was adorned with paintings. The inventory of his possessions, made after his death, lists paintings not only by the contemporaries just named, but also by such earlier masters as Pieter de Witte, known better in Italy as Pietro Candido, Peter Breughel the Elder, Jacopo Cortese called Il Borgognone, Niccolo dell'Abati, Lorenzo Lotti, Nicholas Poussin, Salvatore Rosa, and Giovanni Battista Salvi more familiarly known as Il Sassoferrata.¹ The paintings of greatest value were two madonnas, one by Sassoferrata and one by Cignani.

¹Alberto Cametti, "Arcangelo Corelli, i suoi quacri, i suoi violini," Roma (Rome: 1927) V, 9-10.

PLATE III

VIOLINO PRIMO.

S O N A T E

A tre, doi Violini, e Violone, o Arcileuto,
col Basso per l' Organo.

• CONSECRATE •

ALLA SACRA REAL MAESTA DI
CRISTINA ALESSANDRA
REGINA DI SVEZIA, &c.

DA ARCANGELO CORELLI DA FUSIGNANO,
detto il Bolognese,
OPERA PRIMA.



In ROMA, Nella Stamperia di Gio: Angioi Muti. 1681. Con licenza de' Superiori.

Title page, Op. 1, 1681 (first edition)

On April 26, 1706, Corelli was admitted to the Academy of the Arcadians.¹ The academy was the most illustrious and most tightly closed literary society of all Italy. After the death of Queen Christina of Sweden the outstanding artists and writers among the queen's followers organized themselves into this society. The diary of the society, kept by its secretary, Crescimbeni, records in glowing descriptions the meetings and performances of many of the leading musicians of the day. Among the more famous musicians who performed for the society were the two Scarlattis, Alessandro and his son Domenico, Pasquini, Fornari, Handel, and, of course, Corelli. Each member was given a new name appropriate to the ideal of ancient Greek Arcadia. The first name had only to be a properly sounding Greek name, but the second name had to be associated with some topographical feature of Arcadia. Corelli became Arcomelo Erimanteo; Arcomelo meant "guide of songs," while Erimanteo referred to a mountain on the eastern frontier of the ancient Arcadia. Alessandro Scarlatti was given the name Terpandro Azeriano and Pasquini became Protico Azeriano.

Corelli met Handel in Rome in 1708. Handel conducted two of his oratorios while he was there. The second of these, the Trionfo del Tempo, was given in the palace of Cardinal Ottoboni. Supposedly it was at a rehearsal of

¹Giovanni Maria Crescimbeni, L'Arcadia (Rome: De Rossi, 1711), VI, 367.

the overture of this oratorio that the antagonism which Handel displayed toward Corelli until the latter's death had its origin.¹ Mainwaring relates the brief, but interesting, story in his biography of Handel:²

. . . Corelli himself complained of the difficulty he found in playing his [Handel's] overtures. Indeed there was in the whole cast of these compositions, but especially in the opening of them, such a degree of fire and force, as never could consort with the mild graces, and placid elegancies of a genius so totally dissimilar. Several fruitless attempts Handel had one day made to instruct him in the manner of executing these spirited passages. Piqued at the tameness with which he still played them, he snatched the instrument out of his hand; and to convince him how little he understood them, played the passages himself. But Corelli, who was a person of great modesty and meekness, wanted no conviction of this sort; for he ingeniously declared that he did not understand them; i. e., knew not how to execute them properly, and give them strength and expression they required. When Handel appeared impatient, Ma, caro Sassone (said he) questa Musica è nel stylo Francese, di ch'io non m'intendo.

In February, 1708, news reached Hanover that Corelli had died. The ruling prince-electors of Hanover, Johann Wilhelm, inquired about the truth of the matter from his agent in Rome, Antonio Maria Fede.³ Fede replied unequivocally:⁴ È falsissima la voce corsa costì della morte del famoso Sonatore Arcangelo Corelli, mentre Egli vive.... The names of Giuseppe Torelli and Corelli had

¹Rinaldi, op. cit., p. 287.

²Mainwaring, op. cit., pp. 56-7.

³The letter may be found in Einstein, Italienische Musiker, p. 421.

⁴Rinaldi, op. cit., p. 289.

been confused. Torelli died in February, 1708.

On the first of May of the following year Corelli's name appeared in a booklet of the Campidoglio dell'Accademia del Disegno as the leader of the "musical instruments" in a program presented before the Academy.¹ In the celebration of the Academy of Design of 1710 and 1711 Corelli was replaced by his pupil and longtime associate Matteo Fornari.

As previously mentioned, the documents naming the musicians who participated in the celebrations of the mass to Saint Louis of France in August of 1709 are missing. In the succeeding year Corelli's name was not listed and his position was filled by Fornari. Fornari had been Corelli's second violinist in this celebration since 1682. In 1710, then, Corelli took leave of his public. No records of public performances after this date have been discovered. His name still appeared in the parochial register of San Lorenzo in Damaso, but there is no mention of public performances.

Corelli was ill. The proof is found in a letter dated October 21, 1711. The letter, written by Corelli's nephew and namesake, informed Cardinal Ottoboni that Corelli would assist the new leader of the musicians, Gaetano Boni, when he was well again.² Obviously if Corelli was physically unable to write he could not play.

¹Ibid., p. 291.

²Ibid., p. 340.

Cardinal Ottoboni continued to extend his protection to Corelli during the months that remained to the most famous musician of the time. Corelli, foreseeing no end to his illness, wrote his will January 5, 1713.¹ Three days later he became suddenly worse. Girolamo Garofalo, head of the parochial church Santa Susanna, administered the last rites. Corelli died the same evening, January 8, 1713. Through the intervention of Ottoboni the body was interred with great honors in the Pantheon.

Character

Corelli's biographers have unanimously depicted him as a magnanimous, yet shy and modest, person. His reputedly complacent personality has been established through the stories of Geminiani, Mainwaring, Hawkins, and Burney. The reports of Corelli's timidity before Philip V in Naples, of his modesty toward Strungk, and of his reticence toward Handel's outbursts of temper, all picture Corelli as an unassuming person in public life.

A single recorded incident interrupts the blissful serenity posed by these incidents. Corelli's letter to Matteo Zani, concerning the fifths in the Allemanda of op. 2, no. 3, shows clearly that Corelli was capable of bitterly attacking those people who questioned his judgment. In

¹The will is given by Rinaldi, ibid., p. 449.

reality his temperament appears to have been dominated by intelligent reserve and modesty, based on proper values, rather than fearful timidity.

Although little about Corelli's private life has been recorded by his contemporaries, the available evidence indicates that his modesty and good taste did not change when he retired to his private apartment. The list of furnishings of the apartment, taken from the inventory of his possessions immediately after his death, reveal him as a man of modest desires. His only extravagance, beyond his love for music, was his love for painting.

Hawkins offers a glimpse of Corelli's habits and his friends:¹

He died possessed of a sum of money equal to about six thousand pounds sterling. He was a passionate admirer of pictures, and lived in an uninterrupted friendship with Carlo Cignani and Carlo Maratti: these two eminent painters were rivals for his favour, and for a series of years presented him at times with pictures, as well of other masters as of their own painting. The consequence hereof was, that Corelli became possessed of a large and valuable collection of original paintings, all which, together with the sum above-mentioned, he bequeathed to his dear friend and patron, Cardinal Ottoboni, who, reserving the pictures to himself, generously distributed the rest of the effects among the relations of the testator.

Corelli is said to have been remarkable for the mildness of his temper and the modesty of his deportment; the lineaments of his countenance, as represented in his portrait, seem to bespeak as much; nevertheless he was not insensible to the respect due to his skill and exquisite performance. . . . He was censured by some who were acquainted with him for his parsimony,

¹Hawkins, op. cit., p. 676.

upon no better ground than the accustomed plainness of his garb, and his disinclination to the use of a coach or other carriage. Mr. Hancel had remarked these two little particulars in his conduct, and would sometimes, when he spoke of him, add, but without a view to depreciate his character, that his ordinary dress was black, and his outer garment a plain blue cloak.

Corelli, then, with his penchant for dark clothes, followed the somewhat outmoded Spanish dress in preference to the more colorful attire of the French, which was being copied throughout Europe. His preference for walking, rather than "the use of a coach," may simply represent a personal inclination, or it may indicate thrift and help account for the tidy sum of money which he accumulated during his lifetime.

In summary, Corelli appears as a quiet man, less timid than reserved, capable of raising his voice to protect the values he deemed just, simple in his manners and dress, a devoted friend, a serious lover of his art, and deeply religious--a man whose pleasures were mental rather than physical.

CHAPTER II

CORELLI'S WORKS

Extent

In a period of history when productivity in a variety of mediums was one of the greatest assets of a composer, Corelli became famous by a limited production in a single medium. Corelli's renown is based entirely on six sets of instrumental works for strings. Each set contains twelve pieces. Neither among the few letters of Corelli which have been saved, nor in the writings of his contemporaries are found any direct reasons why Corelli's output was so small. Factual information about his life presents him as a busy teacher and performer. Lack of time, combined with a desire for perfection of harmony and design in a single medium, may well account for his apparent indifference toward composing vocal and keyboard works, and at the same time may have limited the number of instrumental works.

The six sets of works are written for three different instrumental combinations. Four of the opera are trio sonatas; two for church, sonate da chiesa (op. 1 and 3), and two for chamber, sonate da camera (op. 2 and 4). One set of works consists of solo sonatas (op. 5). In these,

as in the trio sonatas, Corelli distinguished in fact, if not in title, between church and chamber sonatas. The first six sonatas of op. 5 are church sonatas and the remaining six are chamber sonatas. A separate title page in the first edition precedes the seventh sonata and introduces the chamber sonatas. The last work of this set is the famous Follia. The sixth set of works are concerti grossi. The first eight concertos are in the style of the church sonatas, and the last four are in the style of the chamber sonatas. The first works of the concertos, like the first works of the solo sonatas, are not designated specifically as works written in a style appropriate for the church, but the titles of the movements and the style of the music correspond to the sonate da chiesa.

Trio Sonatas

The term "trio sonata" is deceptive. It implies either a composition in three parts, or a composition requiring three performers. In the works of Corelli, as in the works of the baroque period in general, neither is true. The titles of Corelli's sonate da chiesa suggest that they were written for four instruments, two violins, organ, and a low-pitched string instrument, either a violone or a large lute. In the trio sonatas for church the bass line for the low-stringed instrument is often independent of the bass line for the organ, thus creating four parts rather than three. The titles of the sonate da camera suggest

that they were written for three instruments, two violins, and either a violone or cembalo. Ambiguity of terminology persisted throughout the century. A trio sonata from Biagio Marini's Sonate, Symphonie, Canzoni . . . a 1, 2, 3, 4, 5, et 6 voci . . ., op. 8, was written for only two instruments, violin and organ. The organ had two written parts, hence the term "trio." Four instruments may be required as in Corelli's trios, or five may be needed as in G. B. Bononcini's Sinfonie a tre, op. 4. Bononcini's work was published in five part-books, two violins, violoncello, theorbo, and organ.¹

While Corelli's church sonatas are written for two violins, violone or large lute, and organ, the chamber sonatas give no alternate for the low-stringed instrument. Only the violone is indicated. The keyboard instrument in these sonatas is the cembalo. Needless to say, the titles alone give two indications that Corelli considered these works to be in two different categories. The first indication is the titling, church sonatas or chamber sonatas, and the second indication is the designation of the keyboard instrument, organ for church performance and cembalo for

¹For a more comprehensive discussion of titles relative to the period see Henry G. Mishkin, "The Solo Violin Sonata of the Bologna School," The Musical Quarterly, XXIX (January, 1943), 92-93. See also Wilhelm Joseph von Wasielewski, Die Violine im XVII. Jahrhundert (Bonn: M. Cohen & Sohn, 1874), p. 16, and Andreas Moser, Geschichte des Violinspiels (Berlin: Max Hesses Verlag, 1923), p. 51.

chamber performance.

The instrumental parts in Corelli's trio sonatas are dispersed in such a way that usually the two upper parts, given, of course, to the violins, are approximately two octaves above the lower part. Mostly, the two upper voices move within a range of a second to an octave from each other. The instruments move either homophonically, that is, principally in thirds and sixths, with the rhythm of the two voices coinciding, or they may move contrapuntally. In contrapuntal movement more dissonances are employed and the two voices complement each other in rhythm, rather than moving simultaneously. In either kind of motion the parts often interchange. Some of the vitality of the music results from this crossing of voices. The two violin parts are quite equal in importance. The music is written for doi violini, not for a first violin, implying a higher and more difficult part, and a second violin, implying a lower and easier part. The low string instrument provides a solid support for the two violins. Although harmonically the bass and the two upper parts are normally self-sufficient, the keyboard instrument of the ensemble provides a full harmonic background to fill the large interval between the bass and the violins.

The trio sonatas were first published in movable type using lozenge-shaped notes. This method was still practised after some of the works had appeared engraved in round

shaped notation. The first edition of op. 5 appeared in 1700 engraved in round-shaped notation while as late as 1707 the Venetian printer G. Sala published an edition of op. 1 in movable type with lozenge-shaped notes (see Plate V).

Corelli's trio sonatas spread rapidly throughout Europe. The success which they attained is indicated to some extent by the number of editions which were published. All of the trio sonatas were published during his lifetime. Editions appeared not only in Italy, but in England, Belgium, and France as well. Fifty-four editions of the trio sonatas appeared before Corelli's death.¹

Opera Prima

Corelli was twenty-eight years old when his first compositions were printed. He was firmly established in Rome as a violinist. The date of the dedication to Queen Christina of Sweden was April 30, 1681:²

¹Rinaldi, op. cit., pp. 455-6.

²Al riflesso luminoso della Real Corona di Vostra Maestà ricorrono per ottener qualche luce queste deboli e oscure note, che alla M. V. riverente consacro, ne temono di veder defraudata la loro speranza mentre sanno per prova, che anche l'ombra di quelle è propugnacolo della Virtù, e asilo dell'innocenza; poichè il solo nome della Real M. V. è quello scudo impenetrabile che difende dalle punture dei Momi, e dalle critiche degli Aristarchi. Se la M. V. haverà la bontà come spero da gradire, e proteggere insieme queste primittie de' miei studij, mi darò animo ancora di proseguire altre fatiche già abbozzate; e di far conoscere al Mondo, chè forse non à torto ambisco al glorioso carattere di servidore di V. M. a cui insieme con i miei scarsi talenti

To the luminous reflection from the regal crown of your Majesty, in order to obtain some light, these feeble and obscure notes turn which I consecrate to your Majesty, nor do they fear that they will be deprived of their hope since it has been proved that even the shadow of the regal crown is a source of virtue and an asylum of innocence, since the very name of your regal Majesty is an impenetrable shield which defends from the injuries of the Momi and from the Aristarchian critics. If your Majesty will be so good as to accept and protect these first fruits of my studies, as I hope she will, I will be encouraged to continue other works already sketched. I will also be encouraged to let the world know that perhaps I am right in aspiring to the honor of being the servant of your Majesty, to whom, along with my scarce talent, I devote my will and my whole self forever. Here at the feet of your sacred and regal Majesty, very humbly, I pay you a tribute of reverence.

Servant of your sacred
regal Majesty
Arcangelo Corelli

April 30, 1681

The frontispiece acknowledged his indebtedness to Bologna where he had developed his mature style of violin playing (see Plate III):

SONATE / A trè, doi Violini, e Violone, ò Arcileuto, / col Basso per l'Organo / CONSECRATE / ALLA SACRA REAL MAESTÀ DI / CRISTINA ALESSANDRA / REGINA DI SVEZIA, &c. / DA ARCANGELO CORELLI DA FUSIGNANO, / detto il Bolognese, / OPERA PRIMA. / In ROMA, Nella Stamperia di Gio: Angelo Mutij. 1681 Con licenza de' Super.

Corelli's op. 1 became popular almost as soon as it was printed. Seven editions appeared before the publication of his op. 2, and twenty-one editions appeared before

soggetto per sempre la mia volontà, e tutto me stesso, e qui a' piedi della Sacra, e Real Maestà V.a Umilissimo m'inchino

30 aprile 1681

Di Vostra Sacra Real Maestà
ARCANGELO CORELLI

42
PLATE IV
ORGANO.

S V O N A T E

A trè, due Violini, e Violone, ò Tiorba, col Basso per
L' Organo.

DEL SIGNORE

ARCANGELO CORELLI

Da Fusignano, detto il Bolognese.

OPERA PRIMA:



IN VENETIA. da Gioseppe Sala. 1707.

Si Vendonà S. Gio: Grifostimo All'Insegna del Rè David.

Title page, Op. 1, 1707

his death.¹

The twelve sonatas of op. 1 consist mostly of four movements each. One sonata (No. 7) has three movements, and one sonata (No. 10) has five movements. Several factors contribute to defining the idiom of the sonate da chiesa, the use of the organ, the employment of the cadence with the so-called consonant fourth, and the avoidance of symbolic or dance titles for the movements. The set appears to have been conceived as a unit. Variety is displayed throughout, in the keys of the works, in the forms of the individual movements, and in the arrangement of the slow and fast movements within a sonata.

Opera Seconda

Corelli's first set of works was so successful that his next musical creations were eagerly awaited. The first edition of op. 2 appeared in 1685 (see Plate VI), dedicated to Cardinal Pamphili on July 9 of that year:²

¹Rinaldi, op. cit., pp. 455-6.

| | | | | | |
|----------|---------|-----------|----------|-----------|----------|
| 1681 | Rome | Mutiij | ca. 1698 | Amsterdam | Roger |
| 1682 | Rome | Monti | ca. 1699 | Amsterdam | Roger |
| ca. 1683 | Rome | --- | 1704 | Bologna | Silvani |
| 1684 | Bologna | Monti | 1704 | Bologna | Monti |
| 1684 | Modena | Vitaliani | ca. 1705 | Paris | Ribou |
| 1685 | Modena | Vitaliani | ca. 1705 | London | Roger |
| 1685 | Rome | Mascardi | 1707 | Venice | Sala |
| 1688 | Bologna | Monti | ca. 1710 | London | Walsh |
| 1688 | Antwerp | Aertssens | | | and Hare |
| 1697 | Bologna | Silvani | ca. 1710 | Amsterdam | Mortier |
| 1698 | Bologna | --- | ca. 1710 | London | Walsh |

²Eminentissimo e Reverendiss. Prencipe. Prendo ardire di consecrare a V. E. questo mio secondo Componimento Musicale uscito pur ora dalle stampe. Per molte ragioni ho

Most eminent and reverend prince. I make bold to dedicate to your Eminence this my second musical work which has just now been printed. For many reasons I have thought it my duty to dedicate it to your Eminence, but the principal reason is because you are a worthy protector of the Muses. If, in these works of mine, there is nothing good, the name of your Eminence will be sufficient to make them become accepted, and if your Eminence has been so good as to bear my former imperfections and weaknesses, you will be able with the same attitude to accept and protect the music I enclose which is dedicated to you by my reverent and very humble genius. I implore you not to take into consideration your great soul, which deserves incomparably greater tributes, but to regard only the poverty of my spirit which has nothing else to offer. If your Eminence will honor me by accepting and approving these labors of mine, as amongst so many thanks granted to me by your Eminence, I will recognize this as the greatest possible favor and always move and live under the protection of such a generous prince and lover of virtue such as your Eminence, to whom, at last, very humbly and respectfully I present my respects.

From your Eminence's most
humble, devoted, and obligated
servant,

Arcangelo Corelli

July 9, 1685

Almost immediately another edition appeared in Bologna. This edition was published only a short time before the controversy

stimato mio debito di dedicarlo all'E. V. ma la principale si è per essere Ella degno protettore delle Muse. Se in queste mie fatiche non sarà altro di buono, basterà il nome di V. E. per qualificarle e se l'E. V. ha saputo con tanta bontà compatire altre mie imperfezioni, e debolezze, potrà coll'istesso animo gradire, e proteggere insieme le presenti che dal mio riverente e umilissimo genio à V. E. son dedicate. La supplico di non riflettere al suo grand' animo, che merita tributi incomparabilmente maggiori; ma riguardi solo la povertà del mio spirito, che non ha altro dà offrirle. Se V. E. mi onorerà di gradire ed approvare queste mie fatiche, mi farò ardito di proseguirne dell'altre, e trà tante grazie compartitemi da V. E. riconoscerò questa per la maggiore di operare, vivere sempre sotto la protezione di un Principe sì generoso, e tanto amatore della virtù, come è l'E. V. à cui per ultimo umilissimo e riverendissimo m'inchino. Di V. E.

Umiliss. Divotiss. e Obbligatiss. Ser.
ARCANGELO CORELLI

9 luglio 1685

between the musicians of Bologna and the musicians of Rome began over the passage in the Allemanda of the third sonata. Corelli obviously had not anticipated the dispute with his colleagues from Bologna, for in the frontispiece he still called himself il Bolognese (see Plate VI):

SONATE DA CAMERA / A trè, doi Violini, e Violone, ò
Cimbalo / CONSECRATE / ALL'EMIN.^{mo} E REV.^{mo} SIGNORE /
IL SIGNOR / CARD. PANFILIO / DA ARCANGELO CORELLI DA
FUSIGNANO, / Detto il Bolognese, / OPERA SECONDA. /
IN ROMA, Nella Stamperia di Gio: Angelo Mutij. 1685.
Con Licenza del Superior.

The way in which the instruments of these sonatas are listed implies that either the violone or the cembalo might be used for the bass. No available evidence confirms or denies the omission of either instrument. Four ways of playing the trios appear to have been possible: with the violone playing the bass line and the basso continuo realized at the cembalo; with the cembalo alone; with basso continuo realized on the violone; and the violone playing the bass-line only. In all combinations of these instruments the essence of the style, the contrapuntal play of high and low instruments, would be present.

Corelli's fame as a composer had grown since the appearance of his first group of compositions. Four editions of op. 2 were published within the first year, six editions within the four years between the first publication of op. 2 and the issuance of op. 3, and eighteen during

his lifetime.¹

The last work in this set deviates completely from the form of the preceding twenty-three sonatas composed by Corelli. The Ciacona begins with a short introductory Largo (16 measures) which leads into a lengthy Allegro (110 measures). The dimensions of the work alone, when compared to the movements of the sonatas, is impressive, but the addition of its ingenious thematic development makes it a milestone in musical history. Its place in the trio sonatas gives it an appearance of structural significance. In its position it assumes the character of a monumental finale to op. 1 and op. 2. In reality it marks a distinct dividing point between what might well be called Corelli's early and late works. The works which followed were written in the mature and consistently even style which characterizes the masterpieces for solo violin and the concerti grossi.

Opera Terza

Opera terza, like the first set of works, consisted of sonate da chiesa. Two publications appeared almost

| | | | | |
|-----------------|---------------------------|-----------|-----------------|-------------------|
| | ¹ <u>Ibid.</u> | | | |
| 1685 | Rome | Mutij | <u>ca.</u> 1699 | Amsterdam Roger |
| 1685 | Bologna | Silvani | 1701 | Rome Silvani |
| 1685 | Bologna | Monti | 1701 | Rome Komarek |
| 1685 | Modena | Vitaliani | 1705 | Venice Sala |
| 1688 | Bologna | Silvani | <u>ca.</u> 1705 | Paris Ribou |
| 1689 | Antwerp | Aertssens | <u>ca.</u> 1705 | London Roger |
| 1691 | Rome | Mascardi | <u>ca.</u> 1710 | London Walsh |
| 1694 | Bologna | Monti | <u>ca.</u> 1710 | Amsterdam Mortier |
| <u>ca.</u> 1695 | Amsterdam | Roger | <u>ca.</u> 1710 | London Walsh |
| 1697 | Venice | Sala | | |

simultaneously, one in Rome and one in Modena. The earlier of the two editions cannot be determined from the information available. Corelli received a gift from Francis II, Duke of Modena, shortly after op. 3 was published. A letter, written December 7, 1689, to Francis II by his agent in Rome, tells of Corelli's praise of the duke's generosity.¹ The dedication date of the Rome edition was September 20, 1689:²

Under the protective wings of the crowned eagles of your most serene highness, I dare put these sheets, which contain the third set of sonatas, or more properly of my weaknesses, hoping that, though they are in the habit of fixing their noble eyes on the Sun, they will not disdain to lower their eyes also on the shadows of this ink.

¹Ibid., p. 135.

²Sotto l'ale protettrici dell'Aquile coronate di Vostra Serenissima ardisco di deporre i presenti fogli, che contengono l'opera terza delle mie Sonate, o più tosto delle mie debolezze, sperando ch'elle quantunque avvezze a fissare le generose pupille nel Sole, non isdegnerranno d'abbassar sovente lo sguardo anche sopra l'ombra di quest'inchiostri.

Prendo tale riverente ardire non già per l'ambizione temeraria d'acquistar fama immortale alle mie tenui fatiche col glorioso Nome che impresse porteranno sulla fronte, ma per desiderio di rendere un atto d'umilissimo ossequio ad un tanto Principe, benefico amatore della Musica, come nell'altre scienze, e Virtù, le quali nella Serenissima Sua Persona quasi in propria Reggia unite allo splendore del sangue tutte insieme risiedono e vi formano un vago e ammirabile Concerto. Confido per tanto d'ottenere dall'alta sua Clemenza un benignissimo perdono: onde con tal piacere mi avanzo anche a supplicarla a compiacersi di donar luogo nel Suo generose gradimento all'offerta benchè picciola di queste mie Musiche Note, le quali renderanno per me una armonia anche più soave di quella che sognò già colui formarsi dalle Sfere Celesti, se mi paleseranno al mondo qual mi glorio d'essere

di Vostra Altezza Serenissima
Umilissimo, Ossequiosissimo, e
Obbligatissimo, Servidore

ARCANGELO CORELLI

20 settembre 1689

I dare do this, not only for the temerous ambition to acquire immortal fame for my tenuous works by the glorious name which they will bear imprinted on their frontispiece, but also because of a wish to pay tribute and very humble respect to such a great prince, a benevolent lover of music, as well as of the other sciences and virtues, which, in your most serene person, as in a fitting palace, are united with the splendor of the blood to form a lovely and admirable concert. I trust therefore to obtain from your great clemency a most benign forgiveness: wherefore, with such pleasure do I make bold also to beg you to accept in your generous graciousness this offering, although small, of my musical work, which will produce for me an even sweeter harmony than that thought to be formed in the past by heavenly spheres, if it will make known to the world such as I take pride in being

the most humble, obsequious, and
obligated servant of your serene
highness

September 20, 1689

Arcangelo Corelli

The gift may have been an expression of gratitude by Francis II for the dedication or it may have been in appreciation for a visit to Modena which Corelli reputedly made in that year. More likely it was the first, for the visit to Modena cannot be substantiated.

The title-page indicated the same instrumentation as op. 1, and Corelli still retained the name of il Bolognese (see Plate VII):

Sonate a trè, doi Violini, e Violone, ò Arcileuto /
col Basso per l'Organo / Consecrate all' / ALTEZZA
SER.^{ma} DI FRANCESCO II DUCA / di Modena, Reggio &c /
da Arcangelo Corelli di Fusignano detto il Bolognese /
Opera Terza / In Roma per Gio. Giacomo Komarek Boemo
con licenza de Sup. 1689.

This was the last time he was to use the appellation Bolognese. With his previously established reputation as a violinist and his rapidly rising fame as a composer, he

no longer needed the advantage that il Bolognese might bring.

The sonatas of this set are extremely coherent and well-knit units. Corelli seems to have gained complete control of his materials. The insistent harmonic movement becomes slightly more intense, the violin parts move a little more freely and attain a hitherto unknown melodic flow, and a greater variety of key relationships is introduced.

In a period of slightly more than three months, from September 20 to the end of 1689, three editions of op. 3 appeared. Only one other issue of the set is known before the publication of op. 4. Within Corelli's lifetime there were fifteen editions of op. 4.¹

Opera Quarta

Corelli's last set of trio sonatas appeared in 1694:

Sonate à tre composte per l'Accademia dell' / Em.^{mo}
e Reu.^{mo} Sig.r CARDINALE OTTHOBONI / et all'Eminenza
sua consecrate / da Arcangelo Corelli di Fusignano /
Opera Quarta / in Roma per Gio: Giacomo Komarek Boemo
con licenza del Sup. 1694. /

¹Ibid., p. 455-6.

| | | | | | |
|----------|-----------|-----------|----------|-----------|---------|
| 1689 | Rome | Komarek | 1701 | Rome | Komarek |
| 1689 | Modena | Solani | 1702 | Bologna | Silvani |
| 1689 | Bologna | Monti | ca. 1705 | London | Walsh |
| 1691 | Antwerp | Aertssens | ca. 1705 | London | Roger |
| 1695 | Bologna | Monti | 1710 | Venice | Sala |
| 1695 | Rome | Mascardi | ca. 1710 | Amsterdam | Mortier |
| ca. 1699 | Amsterdam | Roger | ca. 1710 | London | Walsh |
| ca. 1700 | Amsterdam | Roger | | | |

The 1701 edition was evidently unknown to Rinaldi and Pincherle, op. cit., 222-3. A copy, originally in the Stellfeld Collection, is now in the Library of the University of Michigan.

These works were composed in the palace of Corelli's most charitable benefactor, Cardinal Ottoboni, and they reflect the assiduity which Corelli was able to devote to them in such pleasant and inspiring circumstances. The dedication to Cardinal Ottoboni, dated July 15, 1694, is couched in the usual humble and servile terms:¹

Most eminent prince,

To the genius of your Eminence so inclined toward letters, besides being protector of every virtue, I must dedicate these musical labors of mine for they are yours before their birth since I have composed them in the palace of the chancellery where I live with the specious character of the present servant of your Eminence. I hope I am in time with this gift, for in the academies which your Eminence frequently holds in your apartments I will be able, not only to participate in serving you with my person, but also with these new compositions which owe their birth to the benignity with which your Eminence considers my small talents. On this basis I am more than certain to satisfy your

¹Eminentissimo Prencipe,

Al genio di Vostra Eminenza tanto propenso alle belle lettere, e Protettore di tutte le virtù, devo consecrare queste mie fatiche musicali, mentre sono prima sue che nate, havendole io composte nel Palazzo della Cancelleria, dove mi trovo di stanza col spetioso carattere d'attuale Servitore di Vostra Eminenza. Spero haver fatto in tempo proprio il presente dono; mentre nelle Accademie che L'Eminenza Vostra tiene frequentemente nelli suoi Appartamenti potrò non solamente concorrervi ancor io in servirla con la persona, mà con queste nuove Compositioni che riconoscono la loro origine dalla benignità, con la quale Vostra Eminenza riguarda il mio poco talento. Con tal fondamento son più che certo d'un felicissimo evento alli di lei desiderii, che sono come son'io, tutti intenti alla gloria di Vostra Eminenza alla quale faccio profondissimo inchino

Di Vostra Eminenza

Umilissimo, & Obbligatissimo Servidor
ARCANGELO CORELLI

15 luglio 1694

desire. The compositions, like myself, are wholly devoted to the glory of your Eminence, to which I make a profound bow.

The most humble and obligated
servant of your Eminence
Arcangelo Corelli

July 15, 1694

The mature style of Corelli is revealed in op. 4 which comprises some of his finest works. Corelli combined a rich variety of harmony and movement with elegant melodic simplicity to give each sonata a character of its own.

One of the most intensely harmonic movements written by Corelli is found in this set of sonatas, the Preludio of the eleventh sonata. This movement was singled out by the French writer Le Cerf de La Viéville in his attack on Corelli. The Frenchman thoroughly condemned his Italian contemporary for the use of too many consecutive seventh chords and too many sixth chords in one movement. The Italian master was defended by La Viéville's countryman, François Raguenet. The exchange between these two men significantly highlighted the inroads Corelli's work had made on French music.

Opus 4 went through two editions in the year it was published, and eleven editions during the eighteen years which remained in Corelli's lifetime.¹

¹Rinaldi, op. cit., pp. 456-7.

| | | | | | |
|----------|-----------|---------------------|----------|-----------|---------|
| 1694 | Rome | Komarek | 1701 | Venice | Sala |
| 1694 | Bologna | Monti | 1704 | Bologna | Silvani |
| 1695 | Rome | Komarek | ca. 1705 | London | Roger |
| 1696 | Amsterdam | Roger et Delorme | 1710 | Venice | Sala |
| ca. 1699 | Amsterdam | Roger | ca. 1710 | Amsterdam | Mortier |
| | | | ca. 1710 | London | Walsh |

The 1695 edition is seemingly not known to Rinaldi and Pincherle, op. cit. A copy, originally in the Stellfeld collection, is now in the Library of the University of Michigan.

Hawkins characterized each set of Corelli's works. His remarks on the trio sonatas reflect his judgment of the works, and must have endeared him to the followers of German Affektenlehre:¹

The first opera is but an essay towards that perfection to which he afterwards arrived; there is but little art and less invention in it; the third, eighth, and ninth Sonatas therein contained are almost the only ones in practice. The second opera carries with it the evidences of a genius matured by exercise; the second, the fifth, the eighth, and the eleventh Sonatas are both learned and elegant. The third opera is the most elaborate of the four, as abounding in fugues. The first, the fourth, the sixth, and the ninth Sonatas of this opera are the most distinguished; the latter has drawn tears from many an eye; but the whole is so excellent, that, exclusive of mere fancy, there is scarce any motive for preference. The fourth opera is, in its kind, equal to the former two; the second and eleventh Sonatas excite a melancholy, soothing and of the most pathetic kind. The third, sixth, and tenth are gay and lively in an eminent degree; they do not provoke mirth, but they inspire cheerfulness, gaiety, and every species of good humor short of it.

Opera Quinta

With the advent of op. 5 Corelli became the leading European instrumental composer. Corelli, of course, was not the first to write solo sonatas,² but his solo sonatas were probably the most influential works ever written for violin and a keyboard instrument. They were immediately successful. Editions were put out by the leading publishers of England, Belgium, and Italy within a year after the first

¹Hawkins, op. cit., II, 677.

²For a list of Italian solo sonatas of the seventeenth century and an indication of their availability in modern editions see Mishkin, op. cit., pp. 94-5, and pp. 100-1.

Rome edition. The sonatas were played widely and were just as widely used as models. They were recognized not only for their musical value, but for their pedagogical merit as well. Burney's comments on these sonatas reveal that they were recognized as outstanding models for developing violinists early in the eighteenth century:¹

Corelli's Solos, as a classical book for forming the hand of a young practitioner on the violin, has ever been regarded as a most useful and valuable work, by the greatest masters of that instrument.

The dates when these compositions were first composed cannot be determined. In a letter of Corelli's to Count Fabrizio Laderchi of Florence, dated June 3, 1679--prior, even, to the publication of op. 1--Corelli promised to send the count a composition for violin and lute. In the same letter Corelli informed Laderchi that a violone might replace the lute, and that the count was receiving only a copy, for, Corelli indicated, io conservo l'originale.² This work may well have been one of the sonatas included in op. 5. The meticulous quality of the works indicates that they were not composed hurriedly.

The title-page states that the sonatas were dedicated to Sophia Charlotte, Electress of Brandenburg (see

¹Burney, op. cit., II, 442.

²The letter is given as Documento V by Rinaldi, op. cit., p. 429.

Plate XIII):

SONATE A VIOLINO E VIOLONE O CIMBALO / DEDICATE
 ALL ALTEZZA SERENISSIMA ELETTORALE DI / SOFIA CARLOTTA /
 ELETTRICE DI BRANDENBURGO / PRINCIPESSA DI BRUNSWICH
 ET LUNEBURGO DUCHESSA DI / PRUSSIA E DI MAGDEBURGO
 CLEVES GIOVIERI BERGA STETINO / POMERANIA CASSUBIA E
 DE VANDALI IN SILESIA CROSSEN / BURGRAVIA DI NORIMBERG
 PRINCIPESSA DE HALBERSTATT / MINDEN E CAMIN CONTESSA DI
 HOHENZOLLERN E / RAVENSPURG RAVENSTAIN LAVENBURG E
 BVTTAV / DA ARCANGELO CORELLI DA FUSIGNANO / OPERA
QUINTA / Incisa da Gasparo Pietra Santa.

Corelli, although now one of the most renowned musicians of Europe, still retained his humble attitude in his dedication (see Plate XIV):¹

Most serene highest electress,

The beautiful and great soul of your most eminent Highness, so perfectly composed by heaven and given [to us] as the example and the idea of a perfect heroine, is endowed by the distinguished gift of a perfectly

¹Seren.^{ma} Altezza Elettorale,

La bell'anima, e grande di V. A. E. così ben dal Cielo composta, e donata per l'esempio, e l'idea d'una perfetta Eroina, ha il pregio tanto distinto d'un'Armonia tutta frã se concorde, che non ha potuto à meno al concerto di così numerose virtù di non unire ancora il dolce genio alle musiche applicazioni: Da che ne viene, che incontrando V. A. E. le medesime più con studio, che per solo divertimento, ha di esse una fondata, e scientifica cognitione. Dovendo per tanto tutti quelli della mia professione essere gloriosi dell'honore, che à lei rende L'A. V. E., io frã il concorso degl'altri, benchè il più debole, mi trovo in obbligo di farmi conoscere, e di render con questa piccola opera de miei concerti, un tributo ben proprio alla comune nostra Seren. Protettrice. Humiliato dunque all'A. V. E. La supplico di un generoso perdono per la viltà dell'offerta; ma d'un giusto gradimento per la profonda veneratione, con la quale imploro la sua gran protezione; Conche le fo hum.^{ma} riverenza il primo Gennaio 1700.

L'A. E. Hum.^{mo} Livot.^{mo} Oblig.^{mo}
 Servitore
 ARCANGELO CORELLI

concordant harmony which could not help but join in the addition the sweet genius to musical application to the concert of so many virtues. Wherefore it results that your Highness having devoted itself to musical application through study, and not through amusement, you have a secure and positive scientific knowledge of music. Whereupon all those in my profession being duty bound to take pride in the honor your most eminent Highness bestows upon it, from all the others I, among the most weak of them, am obliged to make myself known, and pay an individual tribute to our common protective serenity with a small set of my concertos. Humbly I beg your Highness to forgive me generously for the simple offering, but I also beg you to appreciate it because of the deep veneration with which I implore your powerful protection wherewith I demonstrate my humble reverence to you the first of January, 1700.

The most humble, devoted, and
obligated servant of your most
eminent Highness
Arcangelo Corelli

Two distinct styles are evident in these sonatas.

The first six sonatas, the sonate da chiesa, incorporate the harmonic features associated with the trio sonatas. However, the form of the solo sonatas written in the style for the church is not that of the trio sonatas. Corelli had established the four-movement form and had consistently used it in the trio sonatas. The movements generally fell into the alternating pattern of slow-fast-slow-fast. For variety, Corelli occasionally had inserted a sonata which did not follow this plan. The sonate da chiesa of op. 5 were composed with five movements, with a single exception, the first sonata, which has six movements. All of these sonatas begin with slow movements. The plan of the movements, as in the trio sonatas, is usually an alternation of slow and fast movements.

1 Grauc. 6 6 43 56 76 76

Onata Prima- 7 6 98 7 5 5 6 5 6 5 56 76 7 6

Piano, 43 6 76 7 6 43 5 6

Allegro. 5 5 43 7 6 6 56 5 2 6

6 6 6 43 43 56 6 9 6 5 6 5 5 6 43

6 56 7 5 6 5 56 76 76 5 76 76 76

36 43 5 2 6 5 98 76 6 6 7 6

4 3 7 7 5 5 56 5 6 5 6 5 56 76 76 76 76

Organo, Op. 1, No. 1, 1707

The forms of the Parte seconda, entitled Preludii; Allemande, Correnti, Gigue, Sarabande, Gavotte e Follia, are more diverse than the solo sonatas for the church. Three works are in four movements, two in five movements, and the last, the Follia, consists of a theme and twenty-three variations.

The popularity of the solo sonatas led to an edition published by Roger in Amsterdam about 1715 in which embellishments were added to all the slow movements of the church sonatas. Roger called this edition his third and included the notice that the embellishments which had been added were composed by Arcangelo Corelli as they were performed by the Italian master. The authenticity of the embellishments must have been questioned immediately. In the same year Roger advertised the op. 5 in an extensive catalog of his musical publications. The catalog was appended to a novel of imaginary travels which he published. The advertisement was obviously directed to those who had sardonically implied that the embellishments were spurious:¹

¹Denis Varaisse, Histoire des Sevarambes, Peuples qui Hapitent une Partie du troisiéme Continent communément appelle La Terre Australe (Amsterdam: Estienne Roger, 1716), II, 525-6.

Corelli opera quinta, nouvelle édition gravée du même format, que les quatre premiers ouvrages de Corelli, avec les agréments marquez pour les Adagio, comme Mr. Corelli veut qu'on les joue & ceux qui seront curieux de voir l'original de Mr. Corelli avec ses lettres écrites a ce sujet, les peuvent voir chez Estienne Roger.

Corelli, op. 5, new edition engraved in the same format as the four previous works of Corelli, with the ornaments indicated for the Adagios as Mr. Corelli wishes them to be played. And those who are curious to see the original of Mr. Corelli with his letters written on this subject may see them at Estienne Roger's.

It has not been proved that the embellishments are authentic. Evidence to date does not reveal anyone who saw the original embellishments or Corelli's letters pertaining to them. Nevertheless, the embellishments printed by Roger are a valuable indication of the contemporary ornaments of the period.

The violinistic technique required to perform the solo sonatas is considerably less demanding than that of Corelli's German contemporaries. Corelli, intent on maintaining the beauty of the full rich sound of the violin, limited, with the exception of the Follia, the range of his compositions to the third position. The use Corelli made of double and triple stops, and broken-chord patterns, indicated by the term Arpeggio placed above the chord to be sounded, was not new. Corelli achieved variety by contrasting strongly lyrical movements with movements made up principally of broken-chord passages. Interspersed between these movements were contrapuntal movements in which the violin supplied its own rather intricate counterpoint by using double stops. The movements based on broken-chord passages were made more interesting than those of his contemporaries by means of strong harmonic sequences which

led through various keys. Probably Corelli's greatest contribution to violin playing, and one of the reasons why his works have become universally accepted, was his inherent capacity for making his music fit the instrument for which it was composed. Corelli's music was undoubtedly the most idiomatic music written for violin to that date.

Four editions of op. 5 appeared in 1700. A total of thirteen editions appeared before Corelli's death, thirteen years after the first edition was published.¹

Hawkins comments tersely on the solo sonatas:²

Of his Solos, the second, the third, the fifth, and the sixth are admirable; as are the ninth, the tenth, and, for the elegant sweetness of the second movement, the eleventh. A very good musician, Giorgio Antoniotti, has remarked of the fugue in the first, that the melody of the subject is out indifferent, but every one must own that the subject itself is well sustained.

Opera Sesta

Corelli's performances of concerti grossi reputedly were heard as early as 1682. Georg Muffat in the preface of his Auserlesener mit Ernst und Lust gemengter Instrumental Music states that he heard several concertos composed by Corelli

¹Rinaldi, op. cit., pp. 456-7.

| | | | |
|---------------------------|--------------|---------------------------|---------|
| 1700 Rome | Pietra Santa | 1708 Paris | De La |
| 1700 Rome | Pietra Santa | | Tour |
| 1700 Amsterdam | Roger | 1708 Paris | Ballard |
| 1700 London | Walsh | <u>ca.</u> 1708 London | Roger |
| <u>ca.</u> 1701 Paris | Foucault | 1709 Rouen | Cassone |
| 1705 Venice | Zatta | <u>ca.</u> 1710 Amsterdam | Roger |
| <u>ca.</u> 1706 Amsterdam | Roger | <u>ca.</u> 1711 Amsterdam | Mortier |

²Hawkins, op. cit., II, 677.

when he was in Rome.¹ Muffat was in Rome in that year. The description Muffat gave of the instrumentalists required for the performance of the music which he heard seems to indicate that the pieces were concertos. However, doubt that the pieces were actually concertos exists for two reasons. First, the ambiguity of terminology in translation included the word concerto. Muffat used Concerten in his German text, which became symphonies in the Latin and French translations, and suonate in the Italian translation. Second, the works which Muffat composed using, by his own admission, Corelli's works as models, are more closely related to the trio sonatas than to the concerti grossi.

No doubt exists that the concerti were nearly ready for publication in 1711. In that year Andrea Adami in his article on Corelli's teacher, Simonelli, tells of Corelli working on them.²

¹Georg Muffat, Auserlesener mit Ernst und Lust gemengter Instrumental Music erste Versammlung (Passau, 1701), preface. Reprinted in Denkmäler der Tonkunst in Oesterreich, Vol. XI, edited by E. Luntz (Vienna: Artaria, 1904) No. 2, 8-10. Translated by Oliver Strunk, Source Readings in Music History from Classical Antiquity through the Romantic Era (New York: W. W. Norton and Co., Inc., 1950), pp. 449-52.

²Andrea Adami da Bolsena, Osservazioni per ben regolare il Coro de 1 Cantori della Cappella Pontificia (Rome: Antonio De' Rossi, 1711), p. 209.

... Egli hà fatti molti scolari, fra' quali, il più celebre, e famoso si è Arcangelo Corelli virtuoso dell' Eminentissimo Cardinal Pietro Otthoboni, gloria maggiore di questo secolo, di cui parla, e parlerà sempre la fama in cinque Opere date

. . . He [Simonelli] has produced many pupils, among whom the most celebrated and famous is Arcangelo Corelli, virtuoso of the most eminent Cardinal Pietro Ottoboni. He is the greatest glory of this century. His five works which have already been published and are the wonders of the whole world will always be proof of his fame. At present he is perfecting the concerti of the op. 6 which soon will be published and with which he will make his name even more immortal.

The correspondence relative to Corelli and Johann Wilhelm, Prince Palatine of the Rhine, collected by Einstein,¹ reveals that Corelli had made arrangements before his death for the publication of his op. 6. The plans were never consummated. In his will Corelli stipulated that Fornari was to receive op. 6 and any remuneration which might result from it.² Fornari, aware of Corelli's plans, devoted himself to the publication of the works.

The date of the first publication of op. 6 may now be definitely established. Two publications exist with two different dedicatory dates. The edition bearing the earlier of the two dates, December 3, 1712, was published by Roger and Le Cène with a dedication supposedly written by Corelli.³ The edition with the later date of dedication,

da esso alla stampe, che sono la maraviglia del Mondo tutto, e presentemente stà perfezionando l'Opera sesta de i Concerti che in breve darà alla luce, e con essa si renderà sempre più immortale il suo nome.

¹Einstein, op. cit.

²Rinaldi, op. cit., Documento XXVII, Testamento, p. 449.

³This dedication is given by Rinaldi, op. cit., pp. 448-9, who believes it to be spurious, Dedica apocrifia dell'opera sesta.

November 20, 1714, was published by Roger only, and the dedication was written by Fornari:¹

Most Serene Electoral Highness

Your electoral Highness will permit that this work, dedicated to you by Archangelo [sic] Corelli its author while he was still alive, be presented by me to your Highness, which work was published after his death, and that his desire be fulfilled, namely that it should have the honor of your name associated with it and that it should enjoy your powerful protection. For me this is an occasion to observe a solemn duty in order to fulfill the wish of my famous master and benefactor. A greater glory results for me in offering to your most eminent Highness my most obedient service and in begging you that as the heir of the labors and of the love of a man of such esteem, that you provide me equally with that sovereign protection which you had already granted to him; for which begging you with all my heart, I make most humble reverence to you.

Your most humble, devoted and
obligated servant
Matteo Fornari

November 20, 1714

Roger gave both of these publications the same number, 197.

Obviously the two editions are the same with the exception of the dedications. The unanswered question is the date

¹Serenissima Altezza Elettorale,

Permetterà V. A. E., che quest'opera, à lei consecrata in Vita dà Archangelo Corelli Autore di essa, sia da me presentata all'A. V. uscita dal Torchio doppo la di lui morte, ed'esequita la di lui brama; che douesse godere del nome, e dell'autoreuole di lei protezione. Questa, che per me è un'occasione di preciso debito, per adempire la mente del mio famoso Maestro, e Benefattore, me ridonda ancora nella maggior gloria nell'offerire à V. A. E. la mia obbidientissima seruitù, e nel supplicarla, che come erede delle fatiche, e dell'amore di un Uomo di tanta stima, ella mi renda in possesso egualmente di quella Sourana protezione, che à lui aueua di già compartita; di che supplicandola con tutto lo spirito, le faccio umilissima riuerenza. D. V. A. E.

Umilissimo, Divotissimo e Obbl.^{mo}
Serv.re

20 novembre 1714

MATTEO FORNARI

of issue.

On the basis of the 1712 date and of Burney's and Hawkins' reports, the publication carrying the earlier dedication date has usually been considered the first edition.

Burney writes:¹

In 1712, his concertos were published in a beautiful edition, engraved at Amsterdam by Estienne Roger and Michael Charles le Cene, and dedicated to John William, prince palatine of the Rhine; but, alas! the author survived the publication of this admirable work but six weeks; the dedication bearing date at Rome the 3d day of December 1712, and he died on the 18th [sic] of January, 1713.

Hawkins reports the same date as Burney:²

Of the Concertos, the first is that beautiful one printed at Amsterdam for Estienne Roger and Michael Charles Le Cene, with a frontispiece before it, designed by Francesco Trevisani, of a muse playing on and singing to the lute. The dedication of this work to John William, Prince Palatine of the Rhine, bears date at Rome the third day of December, 1712.

Both quotations contain a point the importance of which was emphasized by Pincherle.³ The edition with the dedication reputedly written by Corelli and dated 1712 was published by Roger and Le Cene. Since Le Cene joined Roger in 1715, this means that the edition with Fornari's dedication, dated 1714, preceded the edition with the 1712 dedication. The first edition, then, of op. 6 dates from 1714. (see Plate XVIII).

¹Burney, op. cit., II, 440.

²Hawkins, op. cit., II, 675.

³Pincherle, op. cit., p. 227.

Opus 6 is the largest work, with respect to the number of instruments used, which Corelli composed. It is written for two separate instrumental bodies. The smaller of the two groups employs the same instrumentation as the trio sonatas. The larger group adds a viola to the ensemble. The larger group may consist of as many instrumentalists as may be desired:

CONCERTI GROSSI / con duoi Violini e Violoncello di Concertino obbligati e duoi / altri Violini, Viola e Basso di Concerto Grosso ad arbitrio, / che si potranno radoppiare; / DEDICATI ALL' / ALTEZZA SERENISSIMA ELETTORALE / DI/GIOVANNI GUGLIELMO / PRINCIPE PALATINO DEL RENO; ELETTORE e ARCI-MARESCIALE / DEL SACRO ROMANO IMPERO; LUCA DI BAVIERA, GIULIERS, / CLEVES & BERGHE; PRINCIPE DI MURS; CONTE DI / VELDENTZ, SPANHEIM, DELLA MARCA e / RAVENSPURG, SIGNORE DI RAVENSTEIN, etc., etc., etc., / Da/ARCANGELO CORELLI LA FUSIGNANO./ A AMSTERDAM / Chez ESTIENNE ROGER, Marchand Libraire. /

The 1714 edition appeared in seven part-books. The bass parts of both the concertino and the concerti grossi are figured. This may be an indication that two keyboard instruments were used in performing the works, but no verification can be made on this point.

The form of the concertos is related to that of the solo sonatas. The number of movements in the concertos varies from four to six. The general pattern of alternating slow and fast movements is somewhat less strictly adhered to than in the preceding works. The greater number of the first movements are slow, but this precept is followed less in the concertos than in Corelli's other works.

First movements, composed of short alternating passages of directly opposing styles, are used more often in the concertos than in the other works. Two consecutive fast movements are not unusual in the concertos. In two of the concertos three fast movements are placed one after the other (Nos. 9 and 10). In only one concerto (No. 11) are three slow movements placed in succession.

The harmonic style of the concertos is basically the same as that of the trio sonatas and the solo sonatas. The first eight concertos employ the harmonic features of the earlier church sonatas. The remaining four concertos are composed in the style of the chamber sonatas. One particularly noticeable harmonic difference between the concertos and the previously published works is the comparatively slow harmonic rhythm in some fast movements of the concertos. Such passages consist of reiterations of typical violinistic figurations which outline all or part of a chord. In these movements the violins move consistently in short note values. Corelli substituted rhythmic intensity for harmonic intensity, a technique which Vivaldi used extensively, and which led to the dissolution of the baroque style.

The wonderful characterization of Corelli's works by Hawkins reveals not only his opinion of the works, but also the esteem in which they were held by both musicians

and laymen:¹

The sixth opera, though composed at a time when the faculties of the author might be supposed to have been on the decline, affords the strongest proof to the contrary; nothing can exceed in dignity and majesty the opening of the first Concerto, nor, for its plaintive sweetness, the whole of the third. And he must have no ears, nor feeling of the power of harmony, or the effects of modulation, who can listen to the eighth without rapture.

The compositions of Corelli are celebrated for the harmony resulting from the union of all the parts; but the fineness of the airs is another distinguishing characteristic of them: the Allemand in the tenth Solo is as remarkable for spirit and force, as that in the eleventh is for its enchanting delicacy: his jigs are in a style peculiarly his own; and that in the fifth Solo was never equalled. In the Gavot-movements in the second and fourth operas, the melody is distributed with great judgment among the several parts. In his minuets alone he seems to fail; Bononcini, Mr. Handel, and Giuseppe Martini have excelled him in this kind of air.

It is said there is in every nation a style both in speaking and writing, which never becomes obsolete; a certain mode of phraseology, so consonant and congenial to the analogy and principles of its respective language, as to remain settled and unaltered. This, but with much greater latitude, may be said of music; and accordingly it may be observed of the compositions of Corelli, not only that they are equally intelligible to the learned and unlearned, but that the impressions made by them have been found to be as durable as general. His music is the language of nature; and for a series of years all that heard it became sensible of its effects; of this there cannot be a stronger proof than that, amidst all the innovations which the love of change has introduced, it continued to be performed, and was heard with delight in churches, in theatres, at public solemnities and festivities in all the cities of Europe for near forty years. Men remembered, and would refer to passages in it as to a classic author; and even at this day the masters of the science, of whom it must be observed, that though their studies are regulated by the taste of the public, yet have they a taste of their own, do not hesitate to pronounce of the compositions of Corelli, that, of fine harmony and elegant modulation, they are the most perfect exemplars.

¹Hawkins, op. cit., II, 677.

CHAPTER III

KEYS AND KEY SIGNATURES

A Key is a Song or Tune depending on a Sound given, as a Sermon does on a Text, and when it ends right, it gives such a satisfaction to the Ear, that nothing more is expected after it; like a Period at the end of a Sentence, when the Sense is full, and no more depending upon it.¹

Tonal Scope

The accidentals in the key signatures in Corelli's music do not extend beyond the use of two flats and three sharps. The actual keys involved, however, include those which, in modern major and minor signatures, use up to four sharps or four flats. Different explanations appear concerning the avoidance of flats or sharps in the key signatures. Sachs suggests two possible premises which may have led to the use of the seemingly incomplete signature:²

One reason was that the signature was not meant to symbolize the key at first sight, but rather to save the trouble of a continual repetition of those signs which had to be used all the time.

Another reason was that, from the early Middle Ages on, the sixth in the first mode (Dorian)--una nota super la--had been flatted without adding the flat as

¹John Playford, An Introduction to the Skill of Musick (15th ed.; London: W. Pearson, 1703), p. 23.

²Curt Sachs, Our Musical Heritage (2nd ed.; New York: Prentice-Hall, Inc., 1955), pp. 215-6.

a key signature. Accordingly, all minor scales, being identical with Dorian in their descending phase, were given a flat less than they have today: G minor had one flat, B, while the second flat, E, was, as the minor sixth, not put in the key signature. And this is why C minor had only two, and F minor, only three flats.

The conception of key signature in the time of Corelli lay somewhere between the contrasting attitudes that prevailed at the beginning and the end of the century. Morley held in great disdain the use of more than one flat at the outset of a song.¹

And as for them who have not practised that kind of songs, the very sight of those flat clefs (which stand at the beginning of the stave or line like a pair of stairs, with great offence to the eye but more to the amazing of the young singer) make them misterm their notes and so go out of tune.

. . . besides (which I had almost forgotten) when they make their songs with those flats, they not only pester the beginning of every stave with them but also, when a note cometh in any place where they should be used, they will set another flat before it, so that of necessity it must in one of the places be superfluous . . . but the strangers never pester their stave with those flats, but if the song be naturally flat they will set one ♭ at the beginning of the staves of every part, and if there happen extraordinary flat or sharp they will set the sign before it which may serve for the note and no more; likewise if the song be sharp, if there happen any extraordinary flat or sharp they will signify it as before, the sign still serving but for that note before which it standeth and for no more.

Flats and sharps were not "omitted" from signatures at the end of the seventeenth century, but rather, they had not been added. Sachs explains the missing flat in minor

¹Thomas Morley, A Plain and Easy Introduction to Practical Music, ed. by R. Alec Harman (New York: W. W. Norton and Co., 1952), pp. 262-3.

as dorian. Similarly a missing flat in major is simply a lydian notation; a missing sharp a mixolydian notation. These explain all of Corelli's key signatures with a single exception. The exception is the key of F-minor with only two flats. The explanation can only be that Corelli was reluctant to clutter up the key signature, or he had an incomplete understanding of the theory of transposition. Morley's objection to flats is an objection to transposition, not to the use of flats in key signatures as such.

By the beginning of the eighteenth century the modern practice of using a complete key signature had not only been occasionally anticipated, but was rapidly becoming preferred. Saint-Lambert recognized the shortcomings of contemporary key signatures and specifically stated that the flatted sixth scale step in minor should be included in the signature.¹

Why do I place one flat more than ordinarily used in all the keys of the minor mode? . . . the flat is absolutely necessary in each key of the minor mode because the sixth above its final note is necessarily minor. It is for this reason that I place the flat

¹Michel de Saint-Lambert, Nouveau traité de l'accompagnement du clavecin de l'orgue, et des autres instruments (originally published by C. Ballard in Paris, 1707; reprint Amsterdam: Estienne Roger, ca. 1710), iii-iv.

Pourquoi je mets un Bemol de plus qu'à l'ordinaire dans tous les Tons qui ont le Mode mineur? . . . le Bemol il est absolument nécessaire, parce que tout Ton qui a le Mode mineur, a la sixième de sa finale essentiellement mineure. C'est pour cela qu'il faut mettre le Bemol à la Clef, & non pas dans le courant de l'Air comme accidentel, ainsi qu'il se pratique ordinairement; ce qui est une erreur considérable qui n'a pas été reconnue jusqu'à présent.

with the clef and not as an accidental in the course of the melody, as it is ordinarily practiced--which is a great error that has not been recognized up to the present.

Corelli used only the keys commonly in practice.

The lack of equal-tempered tuning of keyboard instruments restricted the keys to those with relatively few sharps and flats. Mattheson, some years later, blamed the paucity of keys on both the tuning of keyboard instruments and the keyboard players:¹

One might wish to say, someone could come in with a great big but, and ask what the many changes of clefs, as well as the variegated examples in G-sharp, F-sharp, and D-sharp, both major and minor, were good for, since a piece is seldom, if ever, composed in these keys, suggesting that this was done only to trick the people, and so forth. Quite so, for the man who cannot fool others must let himself be fooled.

Now I will answer with regard to G-sharp, F-sharp, etc. It is known that such a key is not frequently used outright as the fundamental of a composition for the very reason that (1), the voicing or tuning of keyboard instruments is not as yet adjusted in every way

¹Johann Mattheson, Grosse General-Bass-Schule (Hamburg, 1731), p. 48.

Man hat sonst sagen wollen, es würde jemand mit einem grossen Aber einfallen, und fragen: wozu denn die vielfältige Veränderung der Schlüssel, ingleichen die bunten Exempel aus dem Gis, Fis, und Dis, beide moll und dur dienen, da doch aus solchen Tönen niemahls, oder gar selten, ein Stück gesetzt werde? es geschehe ja nur die Leute zu scheeren, u.d.g. Recht so! Wer nicht andre schleiffen kann, der muss sich schleiffen lassen.

Nun will ich auch wegen des Gis, Fis, etc. antworten. Und da muss man wissen, dass zwar solche Töne eben deswegen wenig zum Fundament eines Stückes unmittelbarer Weise geleet werden, 1.) weil die Stimmung oder Temperatur des Claviers noch nicht allerdings und allenthalben darauf gerichtet ist, als weshalb solche Sachen, vornehmlich auf Orgeln, nicht gar zu reine klingen, 2.) weil mehrentheils und hauptsächlich die accompagnirende nichts taugen;...

and everywhere for those keys, for which reason such pieces, particularly on organs, do not sound too true, and (2), first and foremost, the accompanists are no good; . . .

The Relationship of Keys
within Collections

In the trio sonatas Corelli shows no preference for either the major or minor mode (24 are in major and 24 are in minor--see Table 1). Only in op. 1 does there appear to

TABLE 1
KEYS OF THE TRIO SONATAS*

| Sonatas | Op. 1 | Op. 2 | Op. 3 | Op. 4 |
|---------|--------|---------|--------|--------|
| I | F | D | F | C |
| II | e | d | D | G |
| III | A | C | B-flat | A |
| IV | a | e | b | D |
| V | B-flat | B-flat | d | a |
| VI | b | G | G | E |
| VII | C | F | e | F |
| VIII | c | b | C | d |
| IX | G | f-sharp | F | B-flat |
| X | g | E | a | G |
| XI | d | E-flat | G | c |
| XII | D | G | a | b |

*Upper-case letters denote major keys.
Lower-case letters indicate minor keys.

be a conscious effort made to organize a whole set of sonatas tonally. Even in op. 1 the first two sonatas do not fall into a pattern. The remaining ten works are grouped in pairs.

The first sonata of each pair is at one tonal level followed by a sonata in the parallel major or minor. An

Violino Secondo.
SONATE DA CAMERA
 A tre, doi Violini, e Violone, o Cimbalo
CONSECRATE
 ALL' EMIN.^{mo} E REV.^{mo} SIGNORE
 IL SIGNOR
CARD. PANFILIO
 DA ARCANGELO CORELLI DA FVSIGNANO,
 Detto il Bolognese,
OPERA SECONDA.



In ROMA, Nella Stamperia di Gio: Angelo Muzi: 1685. C. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

Title page, Op. 2, 1685
 (first edition)

exception occurs when the tonal level reaches B. The third sonata is in B-flat major. Its parallel minor would be B-flat minor, a key which Corelli never uses. Hence the adjustment to the actually unrelated key of B-minor.¹

With the exception of op. 1, variety of key appears to be the only basis of tonal organization within a set of opera. Each group of trio sonatas, with the exception of op. 3, employs twelve different keys, one for each of the twelve sonatas. Opus 3 contains two sonatas in the same key (A-minor). In the tonal span from four sharps to four flats only two keys are omitted (A-flat major and C-sharp minor). Keys that require two sharps or flats, or less, recur most frequently.

In the solo sonatas and the concerti grossi the major mode predominates (8 numbers in op. 5 and 10 of op. 6 are in major--see Table 2). Nine different keys are employed as the basic tonality in the solo sonatas, extending from E-major through B-flat major. Only six tonalities occur in the concerti grossi, incorporating only the keys bounded by two sharps and three flats. Four works in F-major and three in D-major suggest a preference for those keys. Table 3 presents a survey of the keys used in all of Corelli's works, with an indication of the practices adopted in the treatment of key signatures.

¹Although the first two sonatas do not fit the subsequent pattern, they do have the same half-step relationship as those on B.

TABLE 2

KEYS OF THE SOLO SONATAS
AND THE CONCERTOS

| Sonatas or Concertos | Op. 5 | Op. 6 |
|-------------------------|--------|--------|
| I | D | D |
| II | B-flat | F |
| III | C | c |
| IV | F | D |
| V | G | B-flat |
| VI | A | F |
| VII | d | D |
| VIII | e | G |
| IX | A | F |
| X | F | C |
| XI | E | B-flat |
| XII | d | F |

TABLE 3

USE OF KEYS IN CORELLI'S WORKS

| Keys | Number of Works | Number of Movements | Works with Modern Key Signatures | Works with One Flat Missing | Works with One Sharp Missing | Works with Two Flats Missing |
|------|-----------------------|---------------------------|--|---|--|--|
| E | 3 | 13 | | | 3 | |
| c# | 0 | 1 | | | | |
| A | 5 | 20 | | | 5 | |
| f# | 1 | 5 | 1 | | | |
| D | 8 | 32 | 8 | | | |
| b | 4 | 25 | 4 | | | |
| G | 4 | 11 | | | 4 | |
| e | 4 | 18 | 4 | | | |
| C | 6 | 23 | 6 | | | |
| a | 3 | 21 | 3 | | | |
| F | 10 | 42 | 10 | | | |
| d | 6 | 22 | 1 | 5 | | |
| Bb | 7 | 27 | | 7 | | |
| G | 6 | 29 | | 6 | | |
| Eb | 1 | 9 | | 1 | | |
| c | 3 | 7 | | 3 | | |
| Ab | 0 | 0 | | | | |
| f | 1 | 6 | | | | 1 |

The Relationship of Keys
within Sonatas

Nearly one-half of the works employ the same tonality for all movements (34 of the total 72). In this group the minor keys exceed the major keys in number (21 minor and 13 major works). A second group introduces one movement in the relative minor. In this group, almost as large as the first (30 against 34), all works are in major. Corelli's normal procedure thus consists of either starting each movement in the same key or moving to the relative minor for one movement. The small group (of 8 works) which follows neither pattern may be considered as one of exceptions: three works contain one movement set in the relative major of the subdominant; one work contains a movement in the major dominant; one, a movement in the minor dominant; one, a movement in the relative major; one, a movement in the subdominant; and one work, the Christmas Concerto, contains two movements deviating from the original tonic. The fourth movement of this concerto is set in the relative major of the subdominant and the last movement in the parallel major of the original key.

The four works with movements in the relative major of the subdominant are all in G-minor. The related movements are in E-flat major. This relationship of tonic to the relative major of the subdominant was reserved for only the most serious works, which include the Christmas Concerto. The infrequency with which Corelli employs this key

relationship enhances its effectiveness. The wonderful, and for Corelli's age unusual, effect created by this juxtaposition of keys has been interpreted in different ways. Charpentier labeled the key of E-flat as harsh and cruel.¹ Rameau, a generation later, described it as grand and magnificent, or tender and gay.² Corelli, in his letters, leaves no implication of the various aesthetic values that different keys might have held for him.³

The Relationship of Keys within Movements

In discussing the keys within a movement only positively established keys have been taken into consideration. Difficulty arises in distinguishing between actual modulation and the implication of modulation so often found in the numerous sequences. The second Allegro of the Christmas Concerto demonstrates the fruitlessness of ascribing to modulation the passing through of part of the circle of fifths, or a succession of dominant-to-tonic progressions.

¹Marc-Antoine Charpentier, Règles de composition, Bibl. nat., MS nouv. acq. fr. 6355, fol. 13-13^{vo}., ca. 1690. According to H. Wiley Hitchcock, "The Latin Oratorios of Marc-Antoine Charpentier" (Unpublished Ph.D. dissertation, Horace H. Rackham School of Graduate Studies, University of Michigan, 1954), pp. 158-9.

²Jean-Philippe Rameau, Traité de l'harmonie reduite à ses principes naturels (Paris: J. B. C. Ballard, 1722), p. 157. Le Mode majeur ... Dans l'Octave des Nottes Sol ou Mi, il convient également aux Chants tendres & gais; le grand & le magnifique ont encore lieu dans l'Octave des Nottes Re, La Mi.

³Rinaldi, op. cit., pp. 423-51.

The Allegro is preceded by an Adagio, which is repeated and extended after the Allegro. These two slow sections are strongly indicative of the key of E-flat. The position of the Allegro makes it a plausible place to divert the ear temporarily from the key of E-flat. The Allegro comprises a series of dominant-to-tonic progressions, yet no real modulations occur. The movement begins and ends in E-flat, but could have gone, at any chosen point, to any of the succeeding implied keys as they occurred, measure by measure: c, g, F, E-flat, A-flat, B-flat, A-flat, E-flat, A-flat, E-flat, and then to the dominant of E-flat.

Corelli established a key in one of two ways. Some minimum of time is spent in the key beyond just the progression of dominant-to-tonic, or a quite obvious approach points toward the key before the dominant-to-tonic relationship definitely confirms it. The first method of establishing a key is evident upon the examination of the opening of any, except the extremely short, movements. Aside from the beginning of a movement, successive statements of the theme in a fugue-like movement best illustrate spending a certain amount of time in a key to insure its autonomy. In a fugue-like movement the key is fixed by the opening theme: the time consumed by the reiteration of the subject on the dominant assures that the subject acquires a new tonality and is not merely on the dominant harmony of the original key. The return to the opening key is again

emphasized by the time the subject consumes.

Standing in contrast to the lengthy establishment of a key is a more subtle method of tonal confirmation which anticipates or points toward a key while, at the same time, delaying its full realization. The two methods are quite distinct. In the first the tonality is abruptly introduced, relatively speaking, and retained for some time. The second forecasts a new key, usually near the beginning of a sequence. Once the new tonality has been established, the work may, or may not continue on the newly attained level after a strong cadence. The following example illustrates an instance (Ex. 3). Just prior to the beginning of the example, the key of C-major has been established by a full cadence. In the first measure of the example A-minor is forecast, and experience arising from the observation of Corelli's techniques leads immediately to the assumption that A-minor will be established despite the deception of the intervening material. A-minor is finally established (m. 14), and the reiteration of cadential material (m. 15-16) furnishes an example of continuation on the new level, although the tonality turns in a new direction immediately afterwards.

Key relations within movements show one outstanding contrast to the key relations between movements. In general, tonal relations between movements are almost equally divided between works whose keys remain the same for all movements

Ex. 3. Op. 1, VII, second Allegro, 7-16

6 6 6# 6 6 6 6 7 6 # 6 6 6

6 6 8 6 6 # 5 4 # 6 6 4 #

and those that select the relative minor as the single different key. Only one movement in one composition was composed in the dominant. Within movements, however, the first tonality introduced after the tonic is the dominant in the majority of pieces whether the work is in major or minor. The second choice for the first deviation from the original tonal level is the relative to the tonic; that is, the

relative minor in a major key, and the relative major in a minor key. Within movements of the sonatas and concerti grossi, both in major and minor, these two key relationships are the principal variants of tonal level. In major the ratio of movements going to the dominant to those going to the relative minor is five to two. In addition to these two relationships, movements in minor add a third level, that of the subdominant. In minor the recurrent frequencies of the dominant, relative major, and subdominant are in a ratio of three to two to one.

The relationship of keys by thirds is not completely limited to those using the same key signature. In major an occasional modulation to the relative minor of the dominant may occur (op. 6, I, second Largo). The new key, the minor mediant, is still within the framework of the keys labeled closely related; that is, keys having the same signature or whose signature contains one accidental more or less than the original signature.

Thus far only the keys of the first modulation away from the tonic have been discussed. In the movements in major whose structure is of sufficient length to warrant further modulation, the juxtaposition of key relations in the second deviation from tonic is just the reverse of those of the first modulation away from tonic. Thus, if the first modulation led to the dominant, the second modulation leads to the relative minor, and the opposite. The

second modulation may immediately succeed the first, but more often the original tonic is established between the two levels.

The picture just presented of the second deviation of tonality from the tonic is somewhat oversimplified even though it describes the normal key succession. A wider choice of key level is used for the second turn from tonic than in the first modulation. In movements in major the subdominant key occurs sufficiently to be of more than incidental importance. The ratio of relative minor to dominant to subdominant is approximately three to two to one. The relative minor of the subdominant, the supertonic, also occurs, but only in a few instances.

In movements in minor keys the second variant of tonality from the tonic follows partly the pattern of movements in major keys. If the first modulation is to the dominant, the preferred key, then the second tonal variant will be the relative major. If, however, the first new key level in a movement in minor is the relative major, the second new tonality will be the subdominant. The dominant level is the third choice of possible tonalities in the group composed of relative major, subdominant, and dominant. The ratios of the three are approximately six to two to one.

Corelli by no means limits modulation to two keys. Change of tonality offered the composer a means by which greater variety might be added to the composition and at

the same time greater length might be accomplished. These two facets of composition were problems of the first magnitude to the composers of absolute music. Instrumental music, unlike vocal music, which employed a text to justify its extent, had to rely solely on its own innate musical qualities to evolve its structure. Corelli evidently felt that the use of several key levels enabled him to extend a composition as far as might be desirable. Six or seven modulations are not unusual (op. 1, I, Allegro). In other movements Corelli seems reluctant to modulate. Modulation, of course, was not continually needed to extend a movement. In a movement in which modulation seems to play no part, idiomatic employment of sequences containing a series of seventh chords or moving through part of the circle of fifths was the material used to spin out the music (op. 3, VII, Allegro).

The succession of keys in Corelli's music demonstrates significantly that in the latter part of the seventeenth century the keys felt as most closely related were the relative keys. Keys of neighboring movements were confined almost exclusively to one tonality, or to a major tonality and its relative minor. The employment of relationships other than these were reserved for movements or sections in which a particularly strong expression was desired, as in the Christmas Concerto. Keys within movements exemplify the same affinity for the relative keys, but the

dominant and subdominant keys assume roles of major importance.

Changes of Key

Changes of Key between Movements

In those works in which all movements are in the same key there is, of course, no problem of key change between movements. In the works in which one movement is in another key, a relationship relatively modern to the period, the situation presented no particular problem for the composer since the key in almost all instances was the relative minor. As suggested above, a major key and its relative minor was the closest possible relation, almost as though the two keys were actually one.

The changes of key between movements, and those within movements from one tonic level to another employing the same key signature, confirm, by the obvious omission of any technical means to link the two levels, the theory that such related keys may have been considered as approaching synonymity. That is, the two levels were so closely related that an intelligent listener needed no transition from one level to the other to assist him in following the harmonic stream. The conclusion follows that such a modulation produced no startling, abrupt, or dissatisfying effect on the contemporary listener. In contrast to the omission of any effort to link the seams of two

PLATE VII



Title page, Op. 3, 1689
(first edition)

movements so related stands the artfully devised succession of chords leading into the only two movements in all the works that are in the dominant key (op. 2, IV, Adagio, and op. 3, XII, Adagio). The juxtaposition of chords at the beginning of each movement creates the illusion that the new movement begins on the dominant of the old, that is, the new movement starts in the dominant harmony rather than in the key of the dominant. The end of one of the movements (op. 2, IV, Adagio) is unquestionably on the dominant of the key of the sonata, while the other definitely ends in the dominant.

In the works in major with one movement in minor (30 of a total of 72), Corelli went directly into the new key. The preceding movement ends with a tonic chord in the key of the sonata or concerto and the new movement begins immediately with the tonic of the relative minor. In only two of the movements is the new tonic delayed in any sense. In one movement (op. 5, III, Adagio) the first note is the dominant of the new key (the third of the principal key of the sonata), followed by the tonic. In the other movement (op. 5, VI, Adagio), the first sound is the tonic note of the original key of the sonata, the third of the new key. The second note, dominant of the new key, proceeds immediately to its tonic. The two movements are from the violin sonatas, where the opening notes are given in the violin part without a supporting bass. Theorists

discussing such a passage today would describe it as a common-tone modulation.

These movements in minor within a work in major end in one of two ways (see Table 4). In op. 1, and only

TABLE 4
CADENCES AT THE END OF MOVEMENTS
IN MINOR KEYS WITHIN WORKS
IN MAJOR KEYS

| Op. | Major Tonic | Full Cadence on Tonic of Relative Minor, then Move to its Dominant | Full Cadence in Minor Omitted, but Ending with its Dominant |
|-----|-------------------|--|---|
| 1 | III, V VII, IX | XII | |
| 2 | | III | |
| 3 | | II, VI, VIII | |
| 4 | | I, IV, IX, X | |
| 5 | | I, II, III, IV, VI, XI | IX |
| 6 | | I, IV, V, VI, VII, XII | II, IX, X, XI |

in op. 1, the first four movements in minor to appear in works in major (the Adagios in IV, V, and IX, and the Grave in VII) end not in the minor key, but in the key of the work. In no other opera does this occur. The remaining movements in minor (26) end with the dominant chord of the minor key. The normal procedure consists of a full cadence on the minor tonic, one, two, or three measures before the end of the movement, followed by a series of chords leading out to the dominant (Ex. 4). The differing harmonic procedures at the end of these movements exemplify one of the

Ex. 4. Op. 3, VI, Grave, 12-14

few obvious changes noticeable in Corelli's technique of composition as he moves toward the maturity demonstrated in the later works. In a few works in major the movements in the relative minor (op. 5, IX, Adagio; op. 6, II, Grave; op. 6, IX, Adagio; op. 6, X, Adagio; and op. 6, XI, Adagio) omit the full cadence in minor near the end and go directly to the dominant. However, some form of cadence in the minor key is present. The omission of a full cadence is justified by the brevity of these movements (Ex. 5). Again an evidence of harmonic change is exemplified between what may be considered, on the basis of dates of publication of the work, early and late works. Only in the late works, op. 5 and 6, are the full cadences in minor omitted near the ends of the movements in minor.

The connecting link between a movement in minor and

Ex. 5. Op. 5, IX, Adagio

the following movement in the relative major key may be either the major tonic chord, as in the case of those movements that end not in the minor key but in the key of the work, or the dominant chord of the minor key, which occurs in the majority of instances. In the case of those movements in minor which end in the relative major key of the work, the progression connecting the two movements is simply the repetition of a single chord. In those movements which end with the dominant chord of the minor key, the dominant chord contains two significant tones of the relative major key: the root of the dominant chord is the third in the major key, and the fifth of the dominant chord is the leading-tone in the key of the work. By employing direct voice leading from the members of the dominant chord to the tonic chord of the relative major key, an extremely smooth connection could be attained. Corelli, however, chose to ignore the voice leading between the two movements to emphasize the fact that the movement was in a key other than the tonic key of the work.

While the greater number of the works in major

contain one movement in another key (31 of a total of 44), the larger number of the works in minor present all movements in the same key (21 of a total of 29). In the seven movements in minor that leave the key of the work, there occurs only one consistent key relationship. Four of these seven movements are in the key of the relative major of the subdominant. In two respects, at least, these four works (op. 3, XI, Adagio; op. 4, II, Adagio; op. 5, V, Adagio; and op. 6, VIII, Adagio) are similar to the majority of the works in major which have one movement in another key. First, there is a change of mode and, second, the key relationships are a third apart. The four works containing this relationship are in G-minor with the related movement in E-flat major. These key relationships do not exist in op. 1 and 2.

All four movements in E-flat are approached directly. The final chord of the preceding movement is G-minor and the first chord of the related movement is E-flat major. Only one movement goes directly back from E-flat to G-minor (op. 6, VIII, second Adagio). One of the movements (op. 4, XI, Adagio) returns to the tonic key of G-minor near the end and is completed with a full cadence in G-minor. Another movement (op. 5, V, second Adagio) comes to a complete cadence in G-minor in the third measure before the end and then proceeds to the dominant. The remaining movement of these four (op. 4, II, Grave) modulates

from E-flat major through its relative minor to G-minor. Due to the brevity of the movement, G-minor is not firmly established by a full cadence, as it was in the two movements just discussed. The movement ends on the dominant. The way in which the last two of these four movements end is common to works in both major and minor.

Of the seven movements in minor that leave the key of the work, only one is in the relative major (op. 3, X, Adagio). The movement which precedes this one ends with the dominant harmony of the key of the work. The first chord of the new movement in the relative major is the tonic. The movement in the relative major returns to, and ends in, the key of the work.

The normal procedure for entering and leaving movements whose keys are a major or minor third apart applies to the single movement which turns from the minor tonic to its minor subdominant (op. 6, III, Grave). The key of the work is C-minor. The final C-minor chord of the second movement of the work goes directly to the F-minor chord of the movement in the key of the subdominant. The movement ends with the dominant chord of F-minor after a conclusive cadence in the same key. The ensuing C-minor chord of the following movement creates a momentary effect of moving from a major key to its parallel minor.

The change of mode in the Christmas Concerto is no momentary effect. The deliberate change to G-major from

G-minor at the beginning of the Pastorale assists in making this movement one of the most cheerful that Corelli composed. The Pastorale begins in G-major, after the final G-minor chord of the preceding movement. This movement, which ends the concerto, ends in G-major with no reference to the key of G-minor in which the concerto began.

The keys through which Corelli leads his listeners provide one means by which both Corelli's harmonic growth and the harmonic progressiveness characteristic of the years surrounding 1700 may be recognized.

CHAPTER IV

CHANGE OF TONALITY

Terminology

Modulation in earlier times referred to the presentation of a melodic line. An ascending or descending inflection of a melodic line was called modulation. This meaning of the word has fallen into disuse, and in the discussion to follow, modulation in this sense will have no significance. In music the word has been exclusively transferred to the field of harmony. Here it came to signify the "action or process of passing from one key to another in the course of a piece; the result of this, as an element in the harmony of the piece, a change of key."¹ It is perhaps significant that the earliest date for such usage indicated in the New English Dictionary is 1693, contemporary with Corelli. Within eight years after Corelli's death the term had become sufficiently familiar that Alexander Malcolm devoted ten pages to "Modulation; and What it is":²

Altho' every Piece of Musick has one particular Key wherein it not only begins and ends, but which

¹A New English Dictionary, edited by James A. H. Murray (Oxford: Clarendon Press, 1908), VI, part II, 578.

²Alexander Malcolm, A Treatise of Musick, Speculative, Practical, and Historical (Edinburgh: Printed for the author, 1721), pp. 440-1.

prevails more through the whole Piece; yet the Variety that is so necessary to the Beauty of Musick requires the frequent changing of the Harmony into several other Keys; on Condition always that it return again into the Key appropriated to the Piece, and terminate often there by middle as well as final Cadences, especially if the Piece be of any Length, else the middle Cadences in the Key are not so necessary.

These other Keys, whether sharp or flat into which the Harmony may be changed, must be such whose Harmonies are not remote to the Harmony of the principal Key of the Piece; because otherwise the Transitions from the principal Key to those other intermediate ones, would be unnatural and inconsistent with that Analogy which ought to be preserved between all the Members of the same Piece. Under the Term of Modulation may be comprehended the regular Progression of the several Parts thro' the Sounds that are in the Harmony of any particular Key as well as the proceeding naturally and regularly with the Harmony from one Key to another.

The term "modulation" has several connotations-- connotations which are often forced on it by the user of the term. When modulation is spoken of, the speaker usually has the style of a certain period in mind. In addition to this, he brings a special frame of reference to bear on the term, his own experience. The hardly avoidable result is an overly ambiguous use of the term. The ambiguity of the term results from its use in speaking of a change of key both when there is a harmonic or melodic process of transition involved and when there is none. If modulation is taken as a change of tonality then both of these occurrences are modulations. However, the most logical and possibly the easiest use of the term to substantiate is that which involves a transitional process to change the tonality, specifically a process employed to change the key level of

the tonic note. Modulation is usually applied to changes of key as well as changes of mode. Changes of mode, however, may take place without a change of the tonic note, and such cases are usually not referred to as modulations although an elaborate transition may lead from one mode to the other. Thus, even when "modulation" is restricted to a process of transition the term does not cover all situations.

In modern terminology modulation is "generally defined as the art of passing from one key to another in a logical and convincing manner."¹ Occasionally modulation is defined as "the change of key within a composition,"² but the emphasis is generally placed on the element of transition. The Riemann-Einstein Musik Lexikon defines modulation as "the transition (Übergang) from one key to another."³ A distinction between abrupt change of key and gradual motion from one key to another seems necessary in the analysis of Corelli's works. Therefore, modulation is used here exclusively in the more specific sense of a process of transition.

¹Grove's Dictionary of Music and Musicians, fifth edition, edited by Eric Blom (New York: St. Martin's Press, 1955), V, 805.

²Willi Apel, Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1945), p. 453.

³Hugo Riemann, Musik Lexikon, edited by Alfred Einstein, (eleventh edition; Berlin: Max Hesse, 1929), II, 1189.

Change of tonality encompasses change of key, change of mode, or both. Change of key without change of mode means relations between tonalities of the same scale formation (e.g., major, minor, dorian, phrygian), by fifths (C-major and G-major). Change of mode without change of key means primarily the turn from a major mode to the parallel minor (C-major and C-minor) and vice versa. Changes of key and mode were frequent and varied in the sixteenth century (dorian on D to phrygian on E or A, to lydian on F, to mixolydian, etc.), but in Corelli the possibilities were reduced primarily to the pairs of tonalities bearing in modern notation the same kind of key signatures: the relative major and minor.

The change from one tonality to another may show abrupt juxtaposition of the tonalities or gradual transition. Changes of tonal level fall into two categories: change of mode without change of key, change of both key and mode, and change of key without change of mode. The change of mode without a change of key in Corelli's music employs only sudden changes--there are no gradual changes of key, that is, true modulations, in this category. In changes of key, on the other hand, abrupt changes as well as modulations occur. In both groups a change of mode as well as key may take place, or the change of key may be a transposition of mode.

Modulation, as an artful change of tonality, became

extremely important in the seventeenth century as functional harmony became more and more a reality. Functional harmony, that is, harmony in which individual chords built upon each step of a scale were related specifically to the tonic of the key, budded in the early sixteenth century and approached maturity in the music of Corelli. In the baroque period modulation, or the lack of modulation, was increasingly recognized as a valuable structural feature of composition. How to lengthen an instrumental composition was one of the greatest problems facing a seventeenth-century composer. A composer writing absolute music had no text to rely on to assist in maintaining the interest of his work. He could, and did, use different key levels and changes of mode to create interest and to sustain his musical thoughts. The composer realized that through modulation the musical interest could be heightened and the work lengthened at the same time. Structural variety was increased many times over by the various means and lengths of modulatory passages or by the omission of modulatory passages.

With a more comprehensive use of functional harmony came a complete autonomy of key. The means of getting from one key to another became important and necessary. A note in the diatonic scale assumed a new and rather restricted function, and an altered note--for example, a raised-fourth scale step--served but a single purpose. Chords, too, were restricted to a single function within a key. As the bounds of functional harmony became more

evident, smooth, and yet direct, means of going beyond these limits were invented by the composers.

Sudden Change of Tonality

Change of Mode without Change of Key

A change of mode on a single tonal level is a special case in the music of Corelli. The consecutive employment of major and minor on a common tonic is used sparingly. The reason for such infrequent use was obviously the relationship between two such keys. Keys separated by three accidentals must have seemed rather remote. Such unrelated musical phenomena were used only for the striking effect which they created. Corelli was conscious of the effect, for he used the turn from major to parallel minor and back to major at only one point in his compositions. That point occurred either shortly before the end or at the very end of the last movement of a sonata. In the first instance the change of mode was placed near what would be considered the beginning of a coda in a sonata design. The purpose was to deviate from the sound of the major key momentarily so that the movement might end afresh in the major key. This method of brightening, so to speak, the tonic key at the end of a movement became quite commonplace in the music of the composers of the classical period and their followers. In the second instance the change to the parallel mode is employed in the final measures of the last

movement of a work. Thus, somewhat of a surprise ending to a whole work was created by the change of mode.

Corelli makes no effort to connect the two tonalities on a single tonic. He goes directly from major to minor by simply lowering the third scale step in major. The extent of the use of the parallel minor key varies from an alternation of dominant and tonic in the minor key to a substantial series of chords in minor.

The simplest use of this change of mode occurs in the Allemanda of a chamber sonata (Ex. 6). The key of

Ex. 6. Op. 4, I, Allemanda (Presto), 27-32

The musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is C major. The music is in a 3/4 time signature. The bass line features a sequence of chords with the following fingering numbers written below: 6 p, b 6 b, b 6 7 5, 6 5, 5 6 6 5.

the movement is C-major. A full cadence in C-major is reached, followed by a dominant chord. The dominant chord resolves to a C-minor triad. The progression occurs four times in succession. The lowered-third scale step is approached and left each time as an upper neighboring tone. The return to major is accomplished by breaking up the

repetitive alternation of chords and approaching the third scale step, in its original natural form, from above rather than from below.

The parallel minor key may be more extensively employed and completely established with a full cadence (Ex. 7). As in the previous instance the turn from C-major

Ex. 7. Op. 5, III, Allegro, 35-37

to C-minor is immediately effected by lowering the third of the tonic chord. The chord succession continues with a sequence which moves part of the way through the circle of fifths and culminates with the full cadence in minor. The chord succession is repeated for emphasis and a major final chord ends the sonata.

Bimodal changes are rare and are found only in those works which are known to have been composed in what may well be called Corelli's late period, op. 4 and op. 5.

Change of Mode as well as Key

In the trio sonatas approximately half of the sudden changes of key or modulations are changes of mode and

VIOLINO PRIMO

Sonate à tre, doi Violini, e Violone, ò Arcileuto
col Basso per l'Organo.

COMPOSTE DAL SIGNOR
ARCANGELO CORELLI
DA FOSIGNANO DETTO IL BOLOGNESE.

OPERA TERZA

Seconda Impressione in Roma.



IN ROMA, Nella Stamperia di Gio: Giacomo Komarek Boemo,
alla Fontana di Trevi 1701.

CON LICENZA DE' SUPERIORI.

*Si vendono nella Bottega di Sebastiano Testa all'Insegna di S. Antonio di Padova
in Parione & à Pasquino all'Insegna del Cimbalo.*

Title page, Op. 3, 1701

approximately half are transpositions of mode. The situation is easily explained since half of the trio sonatas are minor and half are major. In the movements of the sonatas in minor the most closely related key is the relative major, and the majority of the tonal displacements in these minor works is to the relative major and back to the original tonic. In sonatas in major the majority of sudden changes of key or modulations are transpositions of the mode to the dominant and back to the original key. In sonatas in minor the tonal movements to other levels, such as the dominant, are balanced by the tonal movements to the relative minor in movements in major.

At the beginning of slow movements, a place where sudden changes of key occur, the highest degree of separation is established by both a grand pause and the choice of the two chords which the pause separates. Like many changes of keys between movements, the normal progression is one which moves to the dominant, followed by a pause, with the continuation of the work in the relative major key.

The degree of abruptness varies in sudden changes of mode, in accordance with Corelli's wishes. The abrupt quality is greatest when the dominant chord in minor moves immediately to the tonic of the relative major (Ex. 8). No effort is made to connect the two tonalities, either harmonically or melodically. It may be claimed that either

Ex. 8. Op. 1, VII, Grave, 1-5

6 6 6 6 # 5 6 6 6 6 6 7 7

the tone E or the C-major chord is common to the neighboring tonalities, but the value of such interpretation seems slight. The insignificance of the interpretation is heightened when viewed in the light that Corelli must have considered a minor tonality and its relative major tonality as an inseparable unit. The premise for such disjunct tonal movement as this example demonstrates would be the desire for the effect of surprise which is obtained.

Two changes of mode follow the previous example in the same movement. They demonstrate various degrees of abruptness employed in a single movement. Although these two changes of mode might more logically be grouped with those discussed under modulation, it is more interesting to observe them in succession to the preceding one and to note the variety that Corelli uses in a single short movement. Immediately after the cadence in C-major, in the

movement just quoted, Corelli returns to A-minor. The return to A-minor is as smooth as the departure was abrupt (Ex. 9). Corelli moves to the dominant of C-major with a fourth suspended above the bass. In the following chord

Ex. 9. Op. 1, VII, Grave, 5-9

5
4

3

9

8

5
4

3

9
8

7

5

6

6

6

6

5

#

the bass is raised chromatically and the suspended fourth is resolved, creating a diminished triad. The diminished triad is a leading-tone chord to A, and it is resolved as such. However, A-minor is not fully established. A suspension is formed on the A-minor triad by not resolving the third of the diminished triad. The chain of suspensions is maintained up to the penultimate chord of the full cadence in A-minor. The mode is actually not changed before the cadence point. The chromatically raised G anticipates the key to be established. Such an anticipation is a typical device Corelli employs when a new key is to be established at the end of a sequential series of suspensions.

It also offers evidence that Corelli considered a major key and its relative minor as common material.

The change of mode from A-minor back to the original key of the movement, C-major, represents an excellent example of Corelli's use of the common material between the two tonalities (Ex. 10). After the full cadence in A-minor,

Ex. 10. Op. 1, VII, Grave, 9-12

5 4 2 6 7 6 7 6 7 7

the tonic chord is repeated. The following chord is a supertonic-seventh chord in the third inversion, which resolves to a minor dominant triad. As a result of the minor dominant and the short sequence which follows, the tonality of A-minor is weakened. The harmonies suggest both A-minor and C-major. C-major is established by the progression from the dominant-seventh chord to the tonic chord.

The extremely disjunct voice leading shown at the end of the first phrase of the movement just discussed (Ex. 3) is a typical Corelli procedure. Not always, however,

does Corelli change modes at that point. To do so would have lessened the variety which he worked to create.

Corelli is more likely at the end of the first phrase to resolve the dominant to tonic (Ex. 11), thereby creating a smooth chord progression yet maintaining the abruptness

Ex. 11. Op. 1, IX, second Adagio, 2-8

6 6# 6 # 6 6 6 7 # 6 7 5 4 #

of disjunct melodic movement. The change of mode is accomplished during the course of the following phrase, again through harmonic material common to the two tonal levels.

At the end of the first phrase of the movement under discussion, the chord progression moved from the dominant of the minor key directly to the tonic of the relative major key (Ex. 8). The effect was a great degree of calculated abruptness. Such premeditated abruptness was a carefully controlled part of the style. Unusual chordal progressions, however, were employed only between the keys of the closest tonal relationships--minor to relative major

(Ex. 8), and major to relative minor (Ex. 12). The progression in the example just quoted is the exact reverse

Ex. 12. Op. 2, IV, Giga (Allegro), 38-41

The musical notation shows three staves in G major, 8/8 time. The first staff is the treble clef, the second is the treble clef, and the third is the bass clef. The key signature is one sharp (F#). The time signature is 8/8. The music shows a progression of chords and melodic lines. Below the bass staff, there are fingering numbers: 5/3, 7, 5/4, (3) #, 7 6 5, 5/4 3.

of that given earlier. In the last example given the phrase ends in G-major with a strong cadential dominant-to-tonic progression. The following chord is the dominant of the relative minor. Again no effort is made to connect these two unrelated major triads smoothly. The inherent unanimity of the major key and its relative minor key subdues to some extent the startling quality of the progression.

Abrupt changes of mode from a minor tonality to its relative major are commonly used. After a full cadence in the minor key the tonic chord of the relative major may appear (Ex. 13). The movement continues in the major key without any reference to the previous minor key. Thus the progression might be interpreted as a common-chord change

Ex. 13. Op. 2, III, Largo, 7-8

6/5 5/4 # 6 4 3 5 7 9 8
5 4 # 6 5 4 3

of tonality although such interpretation seems far-fetched, considering the emphatic separation of phrases. In a common-chord change of tonality the tonic chord in minor would be the submediant chord in the major key.

Sudden changes of mode are also commonly employed from a major key to the relative minor. The tonic chord of a full cadence in a major key may be followed by the tonic chord of the relative minor key (Ex. 14). The two chords following the tonic chord of the major key are part of the common ground between the two keys. The tonic of the relative minor is the submediant of the preceding key. The following chord is a first inversion of a leading-tone seventh chord in the major key and a first-inversion super-tonic seventh chord in the minor key.

The pause which Corelli employs so often between the two keys is not merely to aid in lessening the abrupt

Ex. 14. Op. 2, IV, second Adagio, 7-9

5 4 3 6 6# 5 6 6# 5

character of the sudden change of key. In addition it provides a structural punctuation by setting aside the opening phrase or phrases as introductions to the slow movements. Many slow movements, particularly in the earlier trio sonatas, have a pause after a short introduction and continue in the same key.

Fast movements contain sudden changes of key of the same type as serve to divide the movement into major divisions. Two major distinctions in the juxtaposed chords at the point of modulation between slow and fast movements are found: the omission of the pause in the fast movements, and a direct movement from the tonic chord of the first key to the tonic chord of the new key, a technique not employed in the slow movements. The implication of a common chord is stronger here than in the slow movements where the progression goes from the dominant of the

original key to the tonic of the relative major. Corelli clearly recognized the varying degrees of effectiveness of a sudden change of key brought about by the juxtaposition of two triads whose roots are a third apart. He used this type of key change comparatively sparingly and only at points of high structural interest. One of these points was the return of the opening theme of a movement, the recapitulation (Ex. 15). The movement under discussion

Ex. 15. Op. 3, VIII, second Allegro, 24-26

begins in C-major, the section at which the juncture takes place ends with a full cadence in the key of E-minor, and the return starts immediately in the original key.

After a double-bar, a triad may acquire a new function through a change of mode and therewith become the connecting link between two keys (Ex. 16). In the movement quoted, a G-minor tonic triad becomes, after a double-bar between the two major sections of a work, a G-major triad

as dominant to C-minor.

Ex. 16. Op. 4, XI, Allemanda (Allegro), 17-18

Musical score for Ex. 16, Op. 4, XI, Allemanda (Allegro), measures 17-18. The score is in 3/4 time and C minor. It consists of three staves: Treble, Alto, and Bass. The music features a key change from C minor to C major between measures 17 and 18. Fingerings are indicated by numbers 5, 6, and # below the notes.

A major tonic chord followed by the dominant of the relative minor key creates one of the most striking sudden changes of key to be found in Corelli's works (Ex. 17). The root movement accounting for the surprising

Ex. 17. Op. 4, VI, Giga (Allegro), 13-15

Musical score for Ex. 17, Op. 4, VI, Giga (Allegro), measures 13-15. The score is in 3/8 time and D major. It consists of three staves: Treble, Alto, and Bass. The music features a key change from D major to D minor between measures 14 and 15. A trill (tr) is marked above a note in measure 15. Fingerings are indicated by numbers 6, 5, #, and 6 below the notes.

effect of the progression reverses the normally descending minor-third (common-chord) connection between a major key and its relative minor, by ascending a major third. In such a progression the common-chord explanation is stretched to the breaking point. True, the E-major chord is the mediant of the relative minor, but the movement up a major third to another major chord produces a sudden break in the aural perception of continuity.

Once the practice of abruptly changing keys was well established, the practice of juxtaposing two chords a minor third apart without modulating becomes just as efficacious as an actual change of key. There are many instances, in both slow and fast movements, where the relative key is implied after a full cadence, but it is never fully established (Ex. 18).

Ex. 18. Op. 3, VIII, Largo, 15-18

6 5[#] 4 4 # 9 5 7 9

Change of Key without
Change of Mode

Sudden changes of key are often the result of a transposition of a complete phrase. In minor the transposition may be up a fifth to the minor dominant key level (Ex. 19). The opening phrase of a movement ends with the

Ex. 19. Op. 1, II, Grave, 1-8

5 6 4 2 6 4 # 6 6 # 7 6 # 5 6 4 6 7 # 6 6 # 7 6 #

dominant chord. In nearly all instances of a sudden change of key, the dominant chord is followed by a rest. The length of the rest varies. It may be only the value of a single beat or it may consume a whole measure. In addition, the rest may be lengthened by a fermata. The new phrase begins on the same level as the dominant of the first phrase. The mode of the chord following the dominant of the first key level is changed and the preceding phrase is repeated at the level of the dominant. Two tones common to the last chord of the first phrase and the first chord of the second

4 Grave

Violino Primo

S

ONATA PRIMA.

Allegro

Violino Primo, Op. 3, No. 1, 1701

phrase provide a connection at the juncture between the two phrases. But thinking in terms of the common material between the two key levels may be completely irrelevant. For such points, having perhaps more than mere structural significance, possibly furnished an opportunity for an extemporaneous improvisation by the performer.

In movements in major, too, Corelli employs the sudden changes of key resulting from transposition up a fifth. The first phrase of a movement progresses to the dominant chord. After a rest the same chord becomes a tonic and the first phrase is repeated at the new level. When the movement is in major, no change of mode occurs between the dominant which ends the first phrase and the tonic which begins the second phrase (op. 2, VII, Preludio, 1-8).

Although the examples given thus far are taken invariably from the beginning of slow movements, the sudden change of key by transposition up a fifth is limited neither to the outset of a movement nor to slow movements. The technique assumes an important structural significance when employed at places other than the beginning of a movement. The point at which the repetition of the phrase on the new level occurs is in a typical instance very near the exact middle of the movement (op. 1, VI, Allegro, 31-41).

Sudden key changes to the lower fifth resulting from transposition are considerably less important than

those moving up a fifth. Ascending repetitions generally comprise larger phrases so that the feeling of an independent repeat is stronger than that of a sequential repeat within a phrase. A transposition down a fifth always carries with it the implication of sequential movement in the circle of fifths. Whether the segment to be transposed consists of two beats or two measures, the sequential implication remains, due to the extensive use Corelli makes of root movements in descending fifths. Thus the successive passages transposed down a fifth do not have the structural significance of those transposed up a fifth. In the following example a change of mode occurs between the first presentation of the sequential pattern and its transposition to the lower fifth (or, rather, higher fourth). This is followed in similar fashion by a transposition to the higher second, beginning with a major chord, following the minor one concluding the preceding phrase (Ex. 20).

Ex. 20. Op. 5, IX, Gavotta (Allegro), 21-26

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music is written in a style that includes figured bass notation. Below the bass staff, there are several groups of numbers: '6 5', '5', '6 5', '6 5 6', '6 5 6', '6 5 6'. These numbers likely represent fingerings or intervals for the bass line.

Such sequential transpositions occur usually, as they do here, in groups of three. The first repetition

occurs at the fifth below the first statement, and the second repetition occurs on the key level a major second above the first repetition. The key relationship of the three statements thus is that of a tonic, its subdominant, and its dominant; or of a starting point, the fifth below it, and the fifth above it. Thus by moving sequentially down a fifth and up a second, Corelli stays within the network of closely-related keys. Closely-related keys are those keys which have the same signature as the given key or a key whose signature contains only one accidental more or less than the given key. To have made two successive sequences each a fifth below the other would have taken Corelli outside the realm of closely related keys, a boundary which he rarely crosses. In minor when the key level moves up a second from the first to the second repetition, two voices move chromatically, providing smooth voice leading between the chords connecting the two levels.

In some instances the sequential pattern repeats three times (Ex. 21). The first repetition is at the fifth

Ex. 21. Op. 5, X, Allemanda (Allegro), 13-17

below the statement. The second repetition occurs at the fifth above the statement, or a second above the first repetition. The third repetition extends the tonal influence of the statement to the relative minor, still remaining within the domain of the closely-related keys. The example just given is in major. A comparison of it with the preceding example reveals that the same tonal scheme is followed in both modes.

One of the most obvious proofs of Corelli's harmonic growth may be seen in association with several changes of key by transposition in a short span of time. In those works which may obviously be assumed to be compositions written late in his career, Corelli appears to become more and more engrossed with the striking effects that could be created by the juxtaposition of a series of chords. One of the most marvelous examples occurs in the short adagio of the tenth concerto (Ex. 22). This passage is also remarkable for the number of diminished sevenths used in such close proximity. The key of the concerto is C-major. The key of the adagio is A-minor. The movement begins with three tonic chords (A-minor), followed by a chord which seems to bear no relationship to the tonic chord. The chord is a diminished-diminished seventh built on the raised third scale step. Expressed in terms of its function, the chord may be called an incomplete dominant-ninth of the subdominant chord, in short, a leading-tone seventh chord

Ex. 22. Op. 6, X, Adagio, 1-9

6
4+
3b

6
4+
3b

6 6 6 4+ 2

6 6 6 4+ 2

6

of the subdominant. The resolution to the subdominant justifies the terminology. The progression is repeated at the newly attained level of the subdominant (D-minor) and resolved to a new subdominant. The new subdominant, in turn, becomes a tonic (G-minor). A major-minor seventh in the third inversion on the supertonic of this key becomes a dominant-seventh chord in the key of the movement. The movement ends in the tonality in which it began. The successive keys employed were A-minor, D-minor, G-minor, D-minor, and A-minor. In this unusual movement Corelli exceeds the boundary of closely-related keys.

Gradual Change of Tonality

In Corelli's music melodic and harmonic manipulations

that bring about a change of mode form one of the most subtle parts of his style. The more they are studied, the more they appear to be based on the use of material common to two tonalities. That is, a minor tonality and its relative major, and the opposite, appear to be developed from the same diatonic gamut. This implies that a minor tonality includes in its circle of association all the ramifications of its relative-major tonality. In Corelli's music the implication is certainly true. The common material between a minor key and its relative major is used frequently by Corelli to move from one to the other. The point was made previously (Ex. 10) in a comparison with an abrupt change of key.

The most frequently used method of crossing the tonal confines of functional harmony was the manipulation of the single tone which controlled the key, the leading tone. This method of modulation is employed frequently both to change the mode and to lead into the new key of a transposed section. By raising a tone a half step, it could become a new leading-tone (Ex. 23). As the example shows, the inflection of a single tone is not sufficient to create a modulation. The G-sharp (measure 6) is a raised-fourth scale step, leading-tone to the dominant of the preceding key, but the A-sharp (measure 6) is the leading-tone to the key which may be anticipated. The key is established by a full cadence in which all the parts

Ex. 23. Op. 2, I, Largo, 5-9

The musical score is written for three staves. The top staff is in Treble clef, the middle staff is in Bass clef, and the bottom staff is in Treble clef. The key signature is one sharp (F#) and the time signature is common time (C). The music consists of a sequence of notes, with a final A-sharp. Below the bottom staff, there are fingering numbers: 5 6 9 6 4 6 5 9 6 5 4 #.

converge on the new tonic with one of the parts employing the inflected note. It may be argued that in the example quoted, the modulation takes place before the cadence point--that the key level of B is established by the final A-sharp, despite the dissonance on the following chord.

But this is not true. Keys may, of course, be suggested, but they are never truly established ordinarily until they have been solidified with a full cadence. This comprises one of the basic facets of the Corelli style. Were it not so, one could pick any point within a sequence based on a series of progressions within the key circle and identify the key of that particular progression as the key of the sequence.

The counterpart of creating a new leading-tone, that of omitting or destroying the existing leading-tone, occupies a place of equal importance in the modulatory

processes employed by Corelli. The continuation of the preceding example simply omits the leading-tone of B-minor and returns to D-major. As may well be understood, this practice provides the normal method of return from a dominant to the tonic at the outset of a fugue.

In movements in two-part form, the first part will often end in the key of the dominant and the second part will continue in the tonic key. In such cases the progression is extremely smooth. The tonic of the key before the structural division acts as the dominant of the new key (Ex. 24).

Ex. 24. Op. 4, VII, Sarabanda (Vivace), 8-11

6 6 b
5 4 3 2 1

A study of the modulations in the music of Corelli reveals an expansion in the harmonic breadth of the trio sonatas from op. 1 to op. 4. After an obvious caesura in the form of the early sonatas, the key is more likely to remain the same than it is to change, as it does in the

later works. In the early works in minor, when a key change takes place at the principal point of division of the structure, either the harmony progresses from the dominant of the original key to the tonic of the relative major, or a change of mode occurs between the choruses at the place of the modulation: the final minor tonic becomes major and acts as a dominant chord. To these two modulatory methods may be added, in op. 3 and op. 4, the direct change from the minor tonic to the relative major tonic, the root movement down a fifth, and the daring progression, for Corelli's time, from a major tonic to the dominant of the relative minor. Not only are these new modulatory progressions used, but all of the modulatory patterns become increasingly frequent.

The examples in this section on modulation have been taken almost exclusively from the trio sonatas because in the solo sonatas the harmony and voice leading is often too thin to show conclusively that a modulation actually takes place, and examples from the concerti grossi would have become so extended as to have been impractical. The same methods of modulation found in the trio sonatas are employed in both the solo sonatas and the concerti grossi. The evidence of harmonic growth found in the trio sonatas is also found in op. 5 and op. 6. From this may be drawn the conclusion that the solo sonatas and the concertos may have been composed during a period of several years. The

conclusion is tenuous in that the body of materials is just not great enough to permit the modulations to fall into an over-all pattern. However, a comparison of the modulatory procedures of the Christmas Concerto and the Concerto XI with the modulatory practices found in the late trio sonatas leads to the conclusion that these two, at least, are late works.

CHAPTER V

VERTICAL SONORITIES

Works of the past must be studied in terms of the period in which they were composed. The older the music, the more difficult it becomes for the modern student to set aside, so to speak, his own musical environment in order to concentrate on the style and craft of an earlier period. To understand fully the accomplishments of an individual composer is to know what basic materials he inherited, how he used those materials, what innovations he made, and what success he attained.

Corelli's music was composed slightly over two and a half centuries ago. To the modern eye and ear the music is extremely simple. Certainly the constituent parts are simple. There was nothing new about the basic component of the music, the triad. The seventh was a dissonance to be handled in a specific way. To imagine using these now very elementary sonorities in the period from which functional harmony emerged, gives the viewer a new perspective of the music of the period. Corelli used only these simple harmonies and yet he changed the existing musical style so thoroughly that he became the most imitated composer of the period.

The purpose of this chapter is to show what Corelli's harmonic inheritance was, and how he employed it to build up phrases and sections of his works.

To obtain a full understanding of Corelli's harmonic vocabulary and language, an effort will be made to present the vertical sonorities as Corelli and his contemporaries saw them. In the period preceding Rameau's theory of inversion, the most helpful treatise concerned with harmony was Francesco Gasparini's L'Armonico Pratico al Cimbalo, Regole, Osservazioni, ed Avvertimenti per ben suonare il Basso, e accompagnare sopra il Cimbalo, Spinetta, ed Organo, first published in Venice in 1708 by Antonio Bartoli. Gasparini (1628-1727) was a student of Corelli and Bernardo Pasquini. A prolific composer, he wrote both for the church and the stage. His most famous student was Benedetto Marcello. Gasparini's treatise was influential in Italy for nearly a century after it was written. The work was published in twelve editions--still reprinted in 1802. The treatise is written from the standpoint of figured-bass realization. Gasparini, as a matter of course, employs the most common of patterns of composition. He presents the patterns in a systematic way and thus the treatise turns into a textbook of basic aspects of harmony and composition. The structural elements exemplified in the treatise, in the form of cadential and bass-line patterns, could serve as a basis for complete compositions.

The patterns might be extended, contracted, varied, sequentially treated, and embellished. The improvisatory technique of composition formed on these patterns shows forth constantly in the music of Corelli. The patterns exemplified by Gasparini are an inherent part of the music of the baroque era. The technique of elaborating what might easily be hackneyed progressions continues throughout the baroque period and is brought to its highest peak in the works of Johann Sebastian Bach. Gasparini, as a student and admirer of Corelli, and a composer of considerable merit in his own right, makes an ideal figure to display the orderliness which underlies the music of the late baroque period. The popularity which Corelli's works attained as models to be imitated is in part due to Gasparini. After having completed his discussion of harmonizations of a bass line, Gasparini demonstrated his respect for Corelli and at the same time encouraged beginners to study the basses of Corelli's works:¹

This is practiced by the good modern composers and it is found particularly in the extremely delightful Sinfonie of Arcangelo Corelli, greatest virtuoso of the violin, true Orpheus of our times, who with so

¹Ibid., p. 69. Ciò vien praticato dai buoni Compositori moderni, e particolarmente si trova nelle vaghissime Sinfonie del Sig. Arcangelo Corelli Virtuosissimo di Violino, vero Orfeo de' nostri tempi, che con tanto artificio, studio, e vaghezza muove, e modula quei suoi Bassi con simili legature, e Dissonanze tanto ben regolate, e risolte, e si ben intrecciate con la varietà de' Soggetti, che si può ben dire, che abbia egli ritrovata la perfezione di un Armonia, che rapisce. E qui molto direi, se non fosse per divertire il nostro intento, o se non fosse la

much art, diligence, and delight, moves and harmonizes his basses with similar ligatures and dissonances so well regulated and resolved, and so well intertwined with a variety of subjects, that one may well say that he invented the perfection of a harmony that enraptures. Much could be said here if it might not divert our purpose, or if I might not be blamed for having only little intelligence, advancing myself to speak of him who is so greatly celebrated by reputation and by his own most diligent work. He who however will take to exercise himself above the basses of his compositions will take from them a notable profit and he will receive the greatest practice in every sort of accompaniment.

Theoretical terminology in the late seventeenth century had a certain degree of accuracy and color that has since been lost. Contemporaries of Corelli, such as Lorenzo Penna, Francesco Gasparini, and Alessandro Scarlatti, used terms that were descriptive and which served as mnemonic aids to their students. Since a concept of the style of a period may be gained more easily by the use of terminology concurrent with the period, theoretical terminology common in Corelli's lifetime will be used in the following discussion.

The bass line was first and foremost in the minds of the composers of the period. The root-position triad, as it is called today, consisted of the Consonanze semplici, the simple consonances. The so-called first-inversion chord was considered a bass note con la Sesta e la Terza, with the sixth and the third. The so-called second inversion

tema di esser tacciato di poco senno, inoltrandomi a parlare di chi tanto è celebrato dalla Fama, e dalle proprie sue Virtuosissime fatiche. Chi però prenderà ad esercitarsi sopra i Bassi delle di lui Composizioni, ne caverà un notabil profitto, e prenderà ottima pratica in ogni sorte di accompagnamento.

CIMBALO, ò VIOLON CELLO.

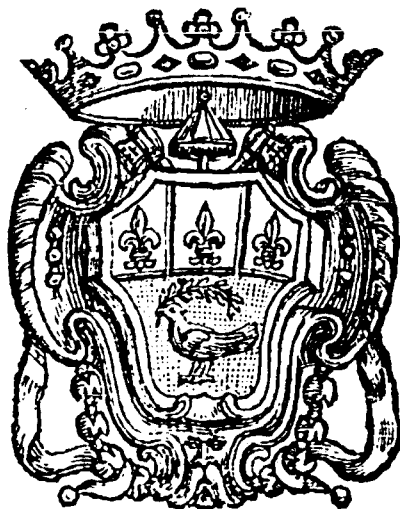
S O N A T E
DA CAMERA A TRE
COMPOSTE DAL
SIG. ARCANGELO CORELLI
DA FOSIGNANO

Detto il Bolognese.

Opera Quarta. Seconda Impressione.

C O N S E C R A T E
ALL' ILLUSTRISSIMO, ED ECCELLENTISSIMO
SIGNORE, IL SIGNOR

D. INNOCENZO
P A M P H I L J.



IN ROMA, Per Gio. Giacomo Komarek Boëmo alla Fontana di Trevi. 1695.
CON LICENZA DE' SUPERIORI.

Si vendono nella Bottega di Sebastiano Testa all'Insegna di Sant'
ANTONIO di Padova in Parione.

Title page, Op. 4, 1695

of a triad was described as a bass note with la Sesta con la Quarta, the sixth with the fourth. The term inversion was not a part of their vocabulary.

Although one usually thinks of the music of Corelli as abounding with seventh chords, as, indeed, it does in comparison with his predecessors and even his contemporaries, the triad makes up the greater part of the vertical sonorities. A tabulation of the chords in Corelli's works reveals that approximately eighty-one per cent of the sonorities are triads (Table 5). Only about nineteen per cent of the chords have sevenths.

Ascending Basses

Conjunct Motion

Harmonization with Triads Throughout.--Corelli's music overwhelmingly consists of triads. Of the triads, those with a major sonority (64.5 %, see Table 6) are used more than twice as often as those with a minor sonority (31.9 %). Although the keys of the compositions are almost equally divided between major and minor, the reason for the overwhelming number of major triads is obvious. In movements in minor the major triads often outnumber the minor ones. The subdominant triad occurs both in major and minor form, the dominant triad is used mostly as a major sonority, and the tonic triad is frequently major at the ends of phrases or large divisions of a movement. Diminished

TABLE 5
RELATIVE FREQUENCIES OF ALL CHORDS IN PERCENTILES

| Total Chords: 100 | | | | | | | | | | | |
|-----------------------|-----|---|-------------|---------------------------|----|-----------------|-----|------------------|---------------|----|----|
| Triads: 80.9 | | | | | | | | | | | |
| Major: 52.1 | | | Minor: 25.7 | | | Diminished: 3.0 | | | Augmented: .1 | | |
| 8 | 6 | 6 | 8 | 6 | 6 | 8 | 6 | 6 | 8 | 6 | 6 |
| | 3 | 4 | | 3 | 4 | | 3 | 4 | | 3 | 4 |
| 36.9 | | | 14.1 | | | 15.9 | | | .1 | | |
| | 1.1 | | 8.9 | | .9 | 1.5 | 1.3 | .2 | | | |
| Sevenths: 19.1 | | | | | | | | | | | |
| Major-major: 2.8 | | | | Major-minor: 7.6 | | | | Minor-minor: 6.6 | | | |
| 8 | 6 | 6 | 6 | 8 | 6 | 6 | 6 | 8 | 6 | 6 | 6 |
| | 5 | 4 | 4 | | 5 | 4 | 4 | | 5 | 4 | 4 |
| | | 3 | 2 | | | 3 | 2 | | | 3 | 2 |
| 2.1 | | | | 5.2 | | | | 3.7 | | | |
| | .6 | | .1 | 1.9 | | .1 | .4 | 2.4 | | .1 | .4 |
| Diminished-minor: 1.9 | | | | Diminished-diminished: .2 | | | | | | | |
| 8 | 6 | 6 | 6 | 8 | 6 | 6 | 6 | | | | |
| | 5 | 4 | 4 | | 5 | 4 | 4 | | | | |
| | | 3 | 2 | | | 3 | 2 | | | | |
| 1.1 | | | | .2 | | | | | | | |
| | .7 | | .1 | | | | | | | | |

TABLE 6

RELATIVE FREQUENCIES OF TRIADS

| Major: 64.5 | | | Minor: 31.9 | | |
|-----------------|------|-----|---------------|-----|-----|
| 8 | 6 | 6 | 8 | 6 | 6 |
| | 3 | 4 | | 3 | 4 |
| 45.6 | 17.5 | 1.4 | 19.8 | 11. | 1.1 |
| Diminished: 3.5 | | | Augmented: .1 | | |
| 8 | 6 | 6 | 8 | 6 | 6 |
| | 3 | 4 | | 3 | 4 |
| 1.6 | 1.6 | .3 | | .1 | |

triads form only a small part (3.5 %) of the total triads used. The use of augmented triads is almost negligible (0.1 %). Augmented triads occur usually as the result of a chromatically ascending fifth of a major triad.

The manner in which simple consonances may be juxtaposed, that is, the successions of triads, was the basis of organization of the treatises of the period. Organization of tonal materials into separate groups of major triads, minor triads, diminished triads, etc., and the chords now considered inversions played only a small role in the theoretical works of the seventeenth century. The primary aim of the teachers of the period was to teach an almost improvisatory composition technique. They, of necessity, had to use materials that were in themselves structural elements. The basic element was a conjunctly moving bass line. It is with such an ascending line that Gasparini

begins his discussion of successions of harmonies:¹

When ascending stepwise, seeing that two perfect consonances of the same kind are prohibited in parallel motion, the sixth may be given after the fifth. Thus, two fifths are avoided. See the example.

Ex. 25. Gasparini, p. 30



Corelli incorporates this device into the three groups of his works. Each time he uses it, he realizes it with new embellishments. In the course of his works the device occurs in various lengths, from a single appearance to ten consecutive recurrences (Ex. 26). At no place in

Ex. 26. (a) Op. 1, II, Vivace, 34-36

¹Ibid., p. 30. Ascendendo le note di grado, atteso che si proibiscono due Consonanze perfette dell'istessa specie per moto retto, si potrà dare doppo la Quinta, la Sesta; che così si viene a salvare la specie di due Quinte. Vedi l'Esempio.

(b) Op. 2, V, Allegro, 26-31

5 6 5^b 6 5 6 5 6 5 6 5 6

5 6 5^b 6 5 6 6

his works does Corelli employ the progression in its basic form, that in which one voice moves in thirds with the bass and the other voice moves in alternating fifths and sixths. The simplest form of the progression employed by Corelli appears in a movement in triple meter (Ex. 27). Corelli also introduces the unadorned basic form above a bass line

Ex. 27. Op. 1, III, second Allegro, 62-65

moving in small note values (Ex. 28). These divisions or figurations of the bass create one important deviation

Ex. 28. Op. 2, V, Allemanda (Allegro), 13-15

from the original formula, for on the fourth eighth-note of each group the second chord of each succession momentarily becomes a root-position chord. The variant is a favorite

of Corelli's, employed in both slow and fast movements, and in every group of works.

In many cases terminology contemporary with the period gives a clearer picture of technicalities than do modern terms. Contemporary technical and descriptive terminology will be used whenever it appears more advantageous than present-day terminology. For example, that a beat was considered either strong or weak was not implied in contemporary terminology. However, the first or third beat in a measure in common time, and the first beat in a measure of triple time, was colorfully described as la Battuta buona, "the good beat." Conversely, a second or fourth beat in common time, or a second or third beat in triple time, was la Battuta cattiva, "the poor beat." In a slow movement, Adagio or Largo, the first half of a beat might be "good," and the second half "bad."

Another form of embellishment above an ascending bass line harmonized by alternating root-position and first-inversion triads is the alternation in one voice of fifths and octaves above the bass. Corelli's employment of these perfect intervals throws some light on the attitude of contemporary composers toward parallel motion. Successions of alternating fifths and octaves occur both between the bass and an inner voice and between the bass and the topmost part (Ex. 29). The alternation of the two perfect intervals breaks the line of fifths occurring on the beats and

Ex. 29. Op. 2, XI, Allemanda (Presto), 16-17

6 5 4 5 6 5 6 5 6 5

permits the ear to hear each fifth approached in contrary motion.

The doublings of the triads in 5-6 progressions vary only slightly. In general Corelli employed the full sound of a complete triad. However, in the two voices of the solo sonatas the fifth of the root-position triad is usually omitted in the melodic elaboration (Ex. 30). In

Ex. 30. Op. 5, I, final Allegro, 36-37

5 6 5 6 5 6 5 6
#

the trio sonatas, too, the fifth of the first-inversion triad

is occasionally omitted. In these instances, when not all of the three parts are present and in the four parts of the concerti grossi, the bass of the root-position triad and the root of the sixth chord are the notes normally doubled.

When three notes of the bass ascend stepwise, the alternation of first-inversion triads and root-position triads is not normally used. Instead, the first chord is a root-position chord and the succeeding two may be first-inversion triads. Gasparini states that, when three bass notes ascend stepwise,

the first is harmonized by the rule of the simple consonances, the second with the major sixth, and the third with the natural sixth, for example:¹

Ex. 31. Gasparini, p. 33



The progression is often found at the beginning of slow movements (Ex. 32).

Harmonization with Seventh Chords and Triads.--The characteristic sound of Corelli's music is determined significantly by his use of seventh chords. Corelli employs six forms of seventh chords:

¹Ibid., 33. ... la prima si farà con la regola delle Consonanze semplici, la seconda con Sesta maggiore, e la terza con Sesta naturale, per Esempio.

- (a) a major triad with a major seventh (hereafter called "major-major")
- (b) a major triad with a minor seventh ("major-minor")
- (c) a minor triad with a minor seventh ("minor-minor")
- (d) a diminished triad with a minor seventh ("diminished-minor")
- (e) a diminished triad with a diminished seventh ("diminished-diminished")
- (f) a diminished triad including a diminished third, with a diminished seventh.

Ex. 32. Op. 2, III, Preludio (Largo), 1



Only the first five of these are commonly used while the sixth represents a special case. Corelli most frequently employs the major-minor (40.6 %, see Table 7) and the minor-minor (34.6 %) seventh chords. The major-major seventh chord is third in frequency of occurrence (14 %), and the diminished-minor seventh chord is fourth (9.4 %). The

TABLE 7
RELATIVE FREQUENCIES OF SEVENTH CHORDS

| Total Sevenths: 100 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|--|-----|---|----|----------------------------|------|----|-----|-------------------|-----|----|-----|-----------------------|--|--|--|----------------------------|--|--|--|---|---|---|---|---|---|---|---|--|---|---|---|--|---|---|---|--|--|---|---|--|--|---|---|-----|-----|--|----|---|--|--|----|
| Major-major: 14 | | | | Major-minor: 40.6 | | | | Minor-minor: 34.6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 8 | 6 | 6 | 6 | 8 | 6 | 6 | 6 | 8 | 6 | 6 | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | 5 | 4 | 4 | | 5 | 4 | 4 | | 5 | 4 | 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | 3 | 2 | | | 3 | 2 | | | 3 | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 10.4 | 3.2 | | .4 | 27.1 | 10.6 | .4 | 2.5 | 19.6 | 12. | .4 | 2.6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th colspan="4" style="border-bottom: 1px solid black;">Diminished-minor: 9.4</th> <th colspan="4" style="border-bottom: 1px solid black;">Diminished-diminished: 1.4</th> </tr> </thead> <tbody> <tr> <td>8</td><td>6</td><td>6</td><td>6</td> <td>8</td><td>6</td><td>6</td><td>6</td> </tr> <tr> <td></td><td>5</td><td>4</td><td>4</td> <td></td><td>5</td><td>4</td><td>4</td> </tr> <tr> <td></td><td></td><td>3</td><td>2</td> <td></td><td></td><td>3</td><td>2</td> </tr> <tr style="border-top: 1px solid black;"> <td>5.6</td><td>3.5</td><td></td><td>.3</td> <td>1</td><td></td><td></td><td>.4</td> </tr> </tbody> </table> | | | | | | | | | | | | Diminished-minor: 9.4 | | | | Diminished-diminished: 1.4 | | | | 8 | 6 | 6 | 6 | 8 | 6 | 6 | 6 | | 5 | 4 | 4 | | 5 | 4 | 4 | | | 3 | 2 | | | 3 | 2 | 5.6 | 3.5 | | .3 | 1 | | | .4 |
| Diminished-minor: 9.4 | | | | Diminished-diminished: 1.4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 8 | 6 | 6 | 6 | 8 | 6 | 6 | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | 5 | 4 | 4 | | 5 | 4 | 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | 3 | 2 | | | 3 | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5.6 | 3.5 | | .3 | 1 | | | .4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

diminished-diminished seventh chord is rarely used (1.4 %). The seventh chord with a diminished third, fifth, and seventh, is a particular case.

In diatonically ascending bass movement one of the frequent uses of the six-five, or first-inversion, position of seventh chords occurs in the harmonization of three or four ascending notes in the bass. All five of the commonly used forms of seventh chords are used in these passages. Here, as in all uses of the six-five chord, the seventh of the chord, of fifth above the bass, is prepared by a note of the same pitch in the previous chord. The bass moves up diatonically, and the seventh resolves downward diatonically to the next chord, forming a third between the bass and the voice which previously contained the dissonant note. In an ascending bass line consecutive six-five chords never exceed more than two in number (Ex. 33).

Ex. 33. Op. 3, VII, first Allegro, 10-12

The musical score for Ex. 33 consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The bass line is annotated with figured bass notation: 9, B, 5, 5, 9, 6, 5, #.

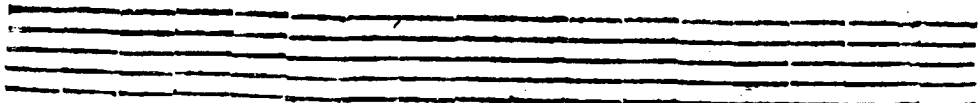
Preludio Largo

b6 7

31

S **ONATA VNDECIMA**

V. S.volti subito .



Cimbalo, ò Violoncello, Op. 4, No. 11, 1695

The root of the second six-five chord does not appear in the written-out parts of either the trio sonatas or the concerti grossi. In the four ripieno parts of the concertos the first chord is complete, but the second chord doubles the third above the bass, the fifth of the chord. In the trios, single appearances of the six-five position of the seventh chord usually contain the root, third, and seventh. In single appearances of the chord in the concerti grossi all four members of the chord are present.

The six-four-three, or second-inversion, position of the seventh chord is the most elusive chord in Corelli's musical vocabulary. The elusive quality stems from its rare appearance and the forms that it takes when it is used. Four forms of seventh chords appear in second inversion: major-major, major-minor, diminished-diminished, and the seventh chord with a diminished third, diminished fifth, and diminished seventh. All four forms occur as part of an ascending bass line. The bass and the seventh of the major-major second-inversion seventh chord both ascend in the example given (Ex. 34). However, the character of the harmonic formation is basically contrapuntal; the effect of slowly passing thirds seems stronger than the harmonic implication. The second inversion of a minor-minor seventh chord occurs on the highest of three ascending bass notes, in a single instance within one of the concertos where only two obbligato parts are active. The fifth

Ex. 34. Op. 6, IV, second Allegro, 72-75

Musical score for Ex. 34, Op. 6, IV, second Allegro, measures 72-75. The score is in D major, 2/4 time, and consists of four staves: two treble clefs and two bass clefs. The first two staves show a melodic line with notes G4, A4, B4, and C5. The last two staves show a bass line with notes G3, F3, E3, and D3. Fingering numbers 6, 5, 4, 3 are written below the bass line notes.

of the chord, that is, the bass, and the seventh of the chord are present (Ex. 35). The harmonization of the bass

Ex. 35. Op. 6, III, Largo, 5-6

Musical score for Ex. 35, Op. 6, III, Largo, measures 5-6. The score is in B-flat major, 2/4 time, and consists of three staves: two treble clefs and one bass clef. The first two staves show a melodic line with notes G4, A4, B4, and C5. The last staff shows a bass line with notes G3, F3, E3, and D3. Fingering numbers 5, 4, 3, 6, 6, 5 are written below the bass line notes.

cannot be clearly realized according to the figures that

are given. Corelli appears to have wanted an anticipation of E-flat, F, suspension clash--again a contrapuntal consideration--for these reasons it may be assumed that the figures are incorrect.

The bass of the six-four-three chord derived from a seventh chord with diminished fifth and diminished seventh is approached in two different ways. In one instance, a modulation, the bass is approached stepwise from below, by what appears to be a non-harmonic tone--judged by the figuration--from the third of the previous chord. The movement of the bass leading into the six-four-three chord thus appears to be from root to third to fifth within a single chord. Although the figures are not indicated, the keyboard player probably played alternate E-major and A-major chords above the eighth notes in the bass. Thus the bass of the six-four-three chord would be approached diatonically from a harmonic tone. When the fifth of the second-inversion seventh chord is reached, it is in a chord with a new function, a diminished-diminished seventh chord. The note which was previously the root of a tonic triad has ascended a half step and becomes the root of a chord with a leading-tone function. The two altered notes of the chord, root and third, both of which are raised a half step if the tonic-key scale is considered, resolve upward diatonically. The seventh resolves down stepwise. The bass skips down a fourth to the root of the new tonic chord (Ex. 36).

Ex. 36. Op. 6, I, third Largo, 19-20

The musical score consists of seven staves. The first two staves are in treble clef, the third is in bass clef, and the last four are in treble clef. The key signature is one sharp (F#) and the time signature is common time (C). The music shows a cadence formula in the bass line of the third staff, with a diminished-diminished seventh chord resolving to a second-inversion diminished-diminished seventh chord. The bass line of the third staff has a sharp sign below it. The bass line of the seventh staff has a sharp sign below it and a figured bass notation '6 4+ 3/2 4 # #' below it.

The second approach to the bass of the second-inversion diminished-diminished seventh chord occurs by step from below in a cadence formula. The root of the chord resolves upward, in true leading-tone fashion, but over a sustained bass. The ascending movement of the third of the chord creates a seventh in the following chord. The sevenths of

both chords are approached conjunctly from below. These are two of the few instances in the works of Corelli in which the seventh is approached from below. The seventh of the six-four-three chord does not resolve in the normal manner. If it resolved downward, as might be expected, the note of resolution would create a dissonance in the following chord. If it were held it would become the third of the new chord. Corelli chooses to do neither. To avoid perfect fifths into the following chord, a strong dominant chord in which the root must be doubled, the seventh skips up a third before it reaches the normal note of resolution. The result is an ornamental resolution of the seventh (Ex. 37).

The second-inversion of the seventh chord with diminished third, fifth, and seventh has the sound of a major-minor seventh. The spelling which Corelli uses for this sound not only allows for an irregular resolution of the seventh, but also an irregular resolution of the whole chord. By the spelling used the function of the chord is changed from that of a dominant chord to a quasi-leading-tone chord. The altered note is the leading tone to the tonic note in the subdominant chord (Ex. 38). The harmonic color in the example quoted is most unusual. Normally the intense quality of Corelli's harmony comes from constantly changing diatonic chords within the tonality. But in this instance a supreme effort to emphasize the tonic is made by a harmonic drive toward the tonic employing altered chords. Both the upper and lower leading-tones are employed. The root

Ex. 37. Op. 6, VIII, second Allegro, 59-61

6
6 7
4 5 4 #

of the Neapolitan sixth chord acts as the upper leading-tone and the root of the seventh chord with a diminished

Ex. 38. Op. 6, XII, second Adagio, 10-12

7 #
6 6 # 7
4 5 4 #
6 5

third, fifth, and seventh is the lower leading-tone. Another altered chord follows these two, a diminished-seventh formed on the raised fourth scale step. The chord changes on the second half of the beat to a dominant seventh in first inversion. This unusual progression then contains three chords which may be called chromatic, in that each of the three chords use notes not in the diatonic scale, and three of the four chords proceed successively through different forms of seventh chords. Of greater significance is the fact that the chord with a diminished third, fifth, and seventh demonstrates a growth in Corelli's harmonic vocabulary.

The seventh chord with the diminished third is Corelli's closest approach to what has become known as the augmented-sixth chord. The augmented-sixth chord, when spelled in its root-position, comprises the same relationship between its members as the chord which Corelli uses. Corelli employs the chord with the diminished third, fifth, and seventh to emphasize an altered subdominant chord, whereas the augmented-sixth chord in the late baroque and classic periods was an embellishment of the dominant chord.

The last example also contains a diminished-diminished seventh chord in root position. It is formed above the raised fourth scale step in a chromatically ascending bass line. Its strong harmonic tendencies emphasize the following tonic or the dominant chord at cadence points.

Harmonization of Diatonic and Chromatic Minor Seconds.--Chromatic movement in the bass line plays a considerably smaller part in Corelli's music than diatonic movement.

However, chromatic movement in the bass forms an integral part of the style. Gasparini formulates two methods of harmonizing bass lines ascending by minor seconds, diatonic or chromatic. In the first harmonization he gives the figured bass (Ex. 39), and states that

when a note ascends a semitone, either naturally or with an accidental, for example from E to F, B to C, F-sharp to G, from A to B-flat, and others that are similar, the first note may take the minor sixth.¹

Ex. 39. Gasparini, p. 31



Single instances of this progression are numerous in all of Corelli's works. Less frequent, but considerably more interesting is the harmonization of several half-tone progressions which add up to a section of the chromatic scale. The harmonization consists of a series of alternating first-inversion and root-position major chords (Ex. 40).

Gasparini, in his second harmonization of bass lines ascending by diatonic or chromatic half-tones, adds the diminished fifth above the first bass note to the progression (Ex. 41). He specifically states that "the diminished fifth may also be given after the sixth, and sometimes

¹Ibid., p. 31. Quando ascende la nota il grado di un semitono, o naturale, o accidentale, come V. Gr. da E a F, da B a C, da F# a G, da A a B \flat , e simili, alla prima li si dà la Sesta minore.

Ex. 40. Op. 3, VI, Vivace, 24-27

the two may be taken together."¹ In Corelli's works, and characteristic of the baroque desire for ornamentation, the

Ex. 41. Gasparini, p. 31

progression rarely appears in its simplest form. The sixth is mostly introduced by a suspended seventh, and the last chord of the progression is seldom harmonized with the simple consonances (Ex. 42).

Harmonies Beneath a Pedal Point.--A conjunctly ascending bass line beneath a pedal point is harmonized in a

¹Ibid., p. 31. Si può dare ancora la Sesta, e poi Quinta falsa, e alle volte l'una, e l'altra insieme.

Ex. 42. Op. 3, VII, Adagio, 1-3 and 24-26

Musical score for Ex. 42, Op. 3, VII, Adagio, measures 1-3 and 24-26. The score is in 2/4 time with a key signature of one sharp (F#). It consists of three staves: two treble clefs and one bass clef. The first two staves contain melodic lines, and the third staff contains a bass line with fingerings indicated by numbers 7, 6, 5, 7, 6, 5, 9, 8.

manner which permits the use of the pedal tone as a chord member (Ex. 43, see also Ex. 34).

Ex. 43. Op. 4, IX, Gavotta (Allegro), 46-49

Musical score for Ex. 43, Op. 4, IX, Gavotta (Allegro), measures 46-49. The score is in 2/4 time with a key signature of one flat (Bb). It consists of three staves: two treble clefs and one bass clef. The first two staves contain melodic lines with slurs and accents, and the third staff contains a bass line with fingerings indicated by numbers 7^b, 6, 6, 4, (6^b), 6.

Treatment of Bass Lines in Small Note Values.--The periodic harmonization of an ascending or descending scale line in a faster tempo does not present the difficulty of

avoiding consecutive fifths since the notes on the poor part of the beat are treated as passing tones. Gasparini makes the point quite strongly with his colorful terminology of good and bad notes (Ex. 44):¹

Eighth-notes are treated like quarter-notes, except that in any faster tempo one is accompanied and the other is not. One is considered good and the other bad, both ascending and descending . . .

Ex. 44. Gasparini, p. 35



The principle is followed by Corelli in his harmonization of an ascending or descending bass line moving in small note values (Ex. 45). He employs the harmonization

Ex. 45. Op. 4, I, Allemanda (Presto), 13-16

The image shows a three-staff musical score in 3/4 time. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The top two staves contain a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The bottom staff contains a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The figured bass notation below the bottom staff is: p 6 9 6 5/4 6 9 5 9 6. The first measure contains the first three notes, the second measure contains the next three, the third measure contains the next three, and the fourth measure contains the final three notes.

¹Ibid., p. 34. Le Crome si possono considerare come le Simiminime ma in qualche tempo più veloce si concede accompagnarne una sì, e l'altro nò, considerandole una buona, e una cattiva tanto al salire, come al descendere....

in both slow and fast movements. However, there are some slow movements in which the beat is divided and both parts of the beat may be fully harmonized (Op. 3, IV, Largo). In these movements the harmony may change on both parts of the beat. Repeated small-note value patterns, in sequence up a second, are treated as harmonic sequences within the tonality. Each succeeding group is harmonized with the same harmonic pattern as the first (Ex. 46). The second of three notes passes as a non-harmonic tone in triple time.

Ex. 46. Op. 4, I, Allemanda (Presto), 9-10

The first and third notes are harmonized (Ex. 47). A group of three notes in the bass is frequently harmonized by a single triad in the faster compound meter as it appears in Giges and the Sarabandes in allegro or presto. The three notes may suggest a broken chord, an upper or lower neighbor may be interpolated between the first and third notes, or the three notes may form part of a scale line (Ex. 48).

This is true throughout the movement except at important

Ex. 47. Op. 1, II, Allegro, 16-20

6 5 6 5 6 7 6

cadence points where the harmonic rhythm tends to become faster. Four notes per beat in the bass, either ascending

Ex. 48. Op. 4, VIII, Sarabanda (Allegro), 1-4

6 # b

or descending, are harmonized by a single chord (Ex. 49).

Ex. 49. Op. 4, VIII, Allemanda (Allegro), 22



Disjunct Motion

Treatment of Thirds.--The nearly total absence of root movements up a major or minor third furnishes strong evidence of a functional approach to harmony in Corelli's works. Root movement ascending in thirds is static, rather than dynamic, and gives little impetus towards a key center. Corelli's harmonies consistently emphasize the key center. Ascending skips of major and minor thirds in the bass line are treated as progressions from a root-position triad to its first inversion. The way in which Gasparini states the case, and verifies it with music examples (Ex. 50), leaves no doubt that this was common practice: He indicates that "the note which follows the skip of a third, whether the third is major or minor, ordinarily takes the sixth."¹

¹Ibid., p. 37. Alla Nota, che segue dal salto di Terza sia maggiore, o sia minore si dà [sic] per ordinario la Sesta.

Ex. 50. Gasparini, p. 37

In Corelli's music the second of the two sonorities in a slow movement has a weight of its own as important as its predecessor, but in a fast movement, in which the bass moves in small note values, the ascending skip of a third acquires the character of an embellishment and is frequently unfigured (Ex. 51).

Ex. 51. (a) Op. 3, I, Vivace, 55-57
 (b) Op. 3, II, second Allegro, 15-17

Treatment of Ascending Fourths (or Descending Fifths).--Fundamental-position triads with roots separated by an interval of a fourth up or a fifth down usually occur only as part of a cadential formula (Ex. 52). Other instances of triads with roots a fourth or fifth apart usually

Ex. 52. Op. 2, VI, Allemanda (Largo), 15-16

involve the same progression as that found in the cadences, dominant to tonic. Isolated instances of successions of triads with their roots a fourth or fifth apart are found in the early trio sonatas. These successions move consistently within the key, always supporting Corelli's desire for strong movement toward the key center. Due to the rarity of the appearance of more than two consecutive triads with roots a fourth or fifth apart, such successions do not constitute an important part of the Corelli style (Ex. 53). Such root movements in Corelli's music are normally indicative of progressions of sevenths. Gasparini, with text and music (Ex. 54), indicates the late seventeenth-century attitude toward a series of roots moving up a fourth and down a fifth "and if all except the first, which begins the skips, and the last, which terminates the skips, are given a seventh, it will make the best

Ex. 53. Op. 1, II, Allegro, 34-37

Musical score for Ex. 53, Op. 1, II, Allegro, 34-37. The score is written for three staves (treble, alto, and bass clefs) in G major and 3/8 time. The music shows a sequence of chords with a sharp sign below the bass staff.

effect."¹

Ex. 54. Gasparini, p. 39

Musical score for Ex. 54, Gasparini, p. 39. It is a single bass clef staff in C major showing a sequence of seventh chords with figured bass notation below.

In the three parts of the trio sonatas the root, third, and seventh of the chord are present (Ex. 55). The example quoted is exceptional in the number of consecutive seventh chords. Normally the number of consecutive sevenths does not exceed five. The seventh is prepared in the same voice in the preceding chord, as in the example just quoted, or reached stepwise from above. The seventh, when approached from above, may be a passing seventh within the chord or the resolution of a suspension (Ex. 56). Alternate chords present all four tones in the four parts of the concertos

¹Ibid., p. 39. E se a tutte si darà Settima, farà buonissimo effetto, mà non alla prima, che principia i salti, nè all'ultima, che li termina.

PLATE XII



Frontispiece, Op. 5, 1700 (first edition)

Ex. 55. Op. 4, XI, Preludio (Largo), 7-9

b b 7 7 7 7 b 7 7 7 7 7 7 7 7 b

when the successions of sevenths have roots a fifth apart.

Ex. 56. Op. 4, VIII, Preludio (Largo), 20-23

9 b 7 5 7 5 5 4 3 5

The chords in between omit the fifth (Ex. 57). Corelli's music does not appear to have served as a model for Gasparini when the latter suggests that the diminished fifth above the bass should be omitted in seventh chords. Once Corelli has started a succession of sevenths, the diminished fifth

Ex. 57. Op. 6, I, third Allegro, 6-9

7 7 7 7 7 6 $\frac{4}{2}$ 6 4 3

above the bass is employed when the chord which contains it falls on the beat. Two parts usually descend diatonically, but a third part is made more interesting by the addition of skips. In such a series the third is often doubled (Ex. 58).

Ex. 58. Op. 6, IV, second Allegro, 50-53

6 7 7 7 7 7

The third may be doubled in any type of seventh chord. Numerous instances occur in all categories of the works in which the continuo is relied upon to complete the harmony. Instances occur in which the third or seventh, or both, are omitted from the written-out parts (Ex. 59).

Ex. 59. Op. 3, I, second Allegro, 22-23

Descending Basses

Conjunct Motion

Harmonization with Triads Throughout.--Conjunctly

descending bass lines play a great part in the works of Corelli, particularly in op. 1 and op. 2. In the first two sets of works, descending scale line passages often extend through a full octave. Such passages usually consist of a series of unembellished sixth chords or a series of 7-6 suspensions. A movement may consist almost entirely of series of sixth chords (see op. 1, VII, Grave and second

Allegro; and op. 4, XI, Preludio). In the trio sonatas, series of sixth chords descend in parallel motion with all three chord tones present.

A common method of harmonizing a descending bass line in small note values is by a succession of sixth chords or a series of sixth chords with the interposition of an occasional root-position chord (Ex. 60). The longest series of sixth chords, involving conjunctly ascending and descending lines as well as occasional skips, consists of twenty-six first-inversion chords, interrupted by only five root-position chords (op. 4, XI, Preludio, 17-20).

Ex. 60. Op. 4, II, Allemanca (Allegro), 2-3

The musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All are in common time (C). The bass line starts on G4 and descends stepwise: G4, F4, E4, D4, C4. Above the bass line, the upper parts move in parallel motion, forming a series of first-inversion sixth chords. The chords are labeled below the bass staff as #, 6, 6, 6, 6.

When Corelli uses a series of sixth chords in the four parts of a concerto grosso, the root of the triad is usually doubled in alternate chords (Ex. 61). Corelli avoids the inevitable parallel octaves with skips or with eighth rests. In a single sonata (op. 1, XII), the idiomatic

Ex. 61. Op. 6, I, second Largo, 13-15

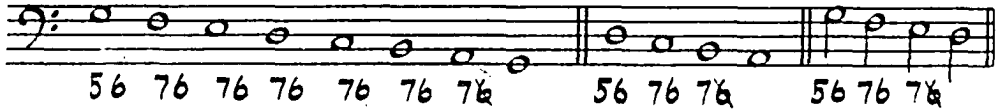
6 6 6 6 6 6 6 6 6 6 #

harmonic device of 7-6 suspensions, a variation of the consecutive sixth chords, permeates three of the four movements. The second movement, constructed on an ostinato bass consisting of ten repetitions of a descending D-major scale, is almost completely harmonized in this manner. Gasparini's instructions for harmonizing this bass line may well have been derived directly from Corelli's works (Ex. 62):¹

When descending stepwise in white notes, give the first a fifth and then a sixth, and to all the others a seventh resolved with the natural sixth, but the last must always be a major sixth.

¹Ibid., p. 41. Descendendo di grado con Note bianche, si darà alla prima Quinta, e poi Sesta, e a tutte le altre Settima risolta con la Sesta naturale; ma l'ultima deve sempre essere Sesta maggiore.

Ex. 62. Gasparini, p. 41



The least embellished version of the series of 7-6 suspensions occurs in an early church sonata (op. 1, IV), in which the stringed bass part does not always double the continuo part. The violone or archlute part consists of divisions, or embellishments, of the continuo part. Such divisions of bass lines occur in the church sonatas op. 1 and op. 3, and in the first part of op. 6. The lowest part, particularly in movements in a fast tempo, mostly resembles an embellishment of the continuo part (Ex. 63).

Ex. 63. Op. 1, IV, Presto, 3-6

5 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6

In a series of 7-6 progressions the sixth-chord is always complete. In the four written-out parts of a concerto grosso the bass of the sixth-chord is the doubled note. Parallel octaves are avoided by the embellishment of the part in which the octave to the bass appears.

In a bass line which descends a semitone and returns, the first of the three notes is harmonized by the simple consonances and the second note is the third of a triad or seventh chord (Ex. 64). If the second note is

Ex. 64. Op. 1, VI, Grave, 1; and op. 1, VI, Largo, 4

The image displays two systems of musical notation, each consisting of three staves. The first system shows a bass line with notes G, F, E and their harmonizations. The second system shows a more complex bass line with notes G, F, E, D, C and their harmonizations. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). Below the first system is the number '6', and below the second system are the numbers '5', '6', and '5'.

followed by a descending skip of a third, it is harmonized as a first-inversion triad (Ex. 65). This simple pattern is found abundantly in all of Corelli's works, without distinction of tempo and note values.

Harmonization with Seventh Chords and Triads.--An important non-harmonic formation results when the first note of three bass notes descending stepwise is given a major

Ex. 65. Op. 1, VIII, Allegro, 15-17

Musical score for Ex. 65, Op. 1, VIII, Allegro, measures 15-17. The score is in three staves (treble, alto, and bass clefs) with a key signature of two flats and a common time signature. The bass line features figured bass notation: 6, 6, 6, b.

third above it, and the second bass note is a whole tone below the first. Corelli often keeps the same chord for both notes, thus forming a last-inversion seventh chord (Ex. 66). The progression is often indicated incompletely

Ex. 66. Op. 4, V, Gavotta (Allegro), 8-11

Musical score for Ex. 66, Op. 4, V, Gavotta (Allegro), measures 8-11. The score is in three staves (treble, alto, and bass clefs) with a key signature of one sharp and a common time signature. The bass line features figured bass notation: 4/2 #, # 4/2 #, # 4/2 #, 6.

in the figured bass. What in reality is a seventh chord in third inversion is indicated in the figured bass as a

triad in second inversion (Ex. 67). In the present example

Ex. 67. Op. 2, IV, Allemanda (Adagio), 2-3

the six-four chord appears on the fourth beat, but since the tempo is Adagio, the first part of the beat may be considered the good beat. Gasparini, discussing the harmonization of descending bass lines, describes the bass motion and suggests its harmonization as a third-inversion seventh chord.¹

When the first note of these three [descending] steps has a major third, and there follows a second note which descends a whole tone, the second note passes absolutely, and the first chord is played again, becoming a second and augmented fourth, and a sixth. This will make a very good effect. The note which follows may have the natural sixth.

Gasparini's harmonization applies to the present

¹Ibid., p. 42. Quando la prima nota di questi tre gradi abbia Terza maggiore, e ne segua la seconda nota, che descenda di un tono intiero, si passi assoluta, e ribattendola con i medemi tasti della prima, che restaranno Seconda, Quarta maggiore, e Sesta, farà buonissimo effetto, e a quella, che segue si dia Sesta naturale.

PARTE PRIMA

SONATE A VIOLINO E VIOLONE O CIMBALO
DEDICATE ALL ALTEZZA SERENISSIMA ELETTORALE DI
SOFIA CARLOTTA
ELETTRICE DI BRANDENBURGO
PRINCIPESSA DI BRUNSWICH ET LUNEBURGO DUCHESSA DI
PRUSSIA E DI MAGDEBURGO CLEVES GIVLIERS BERGA STETINO
POMERANIA CASSUBIA E DE VANDALI IN SILESIA CROSSEN
BURGRAVIA DI NORIMBERG PRINCIPESSA DI HALBERSTATT
MINDEN E CAMIN CONTESSA DI HOHENZOLLERN E
RAVENSPURG RAVENSTAIN LAVENBURG E BUTTAV

DA ARCANGELO CORELLI DA FVSIGNANO

OPERA QUINTA

Si vendono a Risquino all'Insegna della Stella da Filippo Faminelli

Incisa da Gasparo Pietra Santa

example even though the first bass note is not harmonized with a major third. The function of the progression is modulatory. The chromatically raised third, that is, the augmented fourth above the bass, becomes the new leading tone and the last-inversion harmonization suggested by Gasparini may be applied to the chord.

Another instance of an incompletely figured bass also involves figuration indicating a six-four chord. In both cases the chord which appears in the given parts is a diminished triad in second inversion. When the leading tone, or augmented fourth above the bass, acts as an *appoggiatura* to the tonic, the chord seems not to be a genuine diminished triad, particularly so when the bass moves down a second. An instance in the concerti grossi, although not occurring on the good beat, clarifies the point. In one movement a diminished six-four chord occurs in the three parts of the concertino only. A few measures later the same progression occurs in four parts in the concerto grosso. The fourth part of the concerto grosso supplies the dominant note and makes the chord a dominant-seventh in the last inversion (Ex. 68). Gasparini--who may well be the final authority in deciding whether the progression should be dominant or leading-tone harmony--in discussing the second as a dissonance states the case firmly. The argument is reversed as applied to the music under discussion, but, nevertheless, Gasparini's instructions apply regarding the

Ex. 68. (a) Op. 6, VII, Adagio, 58-61

Musical score for Ex. 68(a) in G major, 3/4 time. It consists of three staves: two treble clefs and one bass clef. The melody is in the upper staves, and the bass line is in the lower staff. The bass line includes the following fingering: 7, 6, 6, 6, 4, 3. A bracketed '2' is placed under the first '6'.

(b) Op. 6, VII, Adagio, 66-69

Musical score for Ex. 68(b) in G major, 3/4 time. It consists of four staves: three treble clefs and one bass clef. The melody is in the upper staves, and the bass line is in the lower staff. The bass line includes the following fingering: 7, 6, [6], 6, 4, 3. A bracketed '2' is placed under the first '6', and another bracketed '2' is placed under the second '6'.

procedure (Ex. 69, 70):¹

. . . when the bass is tied or syncopated, . . . [and]

¹Ibid., pp. 55-56. ...quando lega, o sincopa il Basso; ... la parte istessa del Basso risolve discendendo di grado in questo modo ... Si osservi poi, che con la

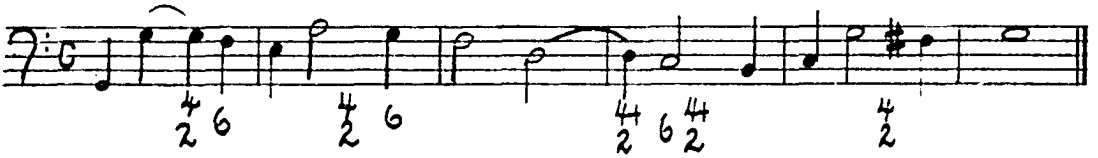
the same part of the bass resolves downward stepwise in the following manner:

Ex. 69. Gasparini, p. 55



. . . It may be observed, then, that the second requires the fourth, either augmented or perfect according to its nature,² or as it conforms to the [key of the] composition as indicated by the accidentals, like this example.

Ex. 70. Gasparini, p. 55



Seconda si richiede la Quarta, o maggiore, o minore secondo la sua natura, o conforme vuole la Composizione, che lo dimostrerà coi segni degli accidenti, come in quest'esempio.

.
Dopo queste, e simili legature la nota, che discende di grado vuol per ordinario la Sesta, e particolarmente quando la Quarta è maggiore. E con l'istessi accompagnamenti di Seconda, e Quarta vi starà sempre bene anco la Sesta. Tutto questo si osservi, benchè la nota legata, o sincopata non avesse alcun segno, o ne avesse uno solo, cioè, o di Seconda, o di Quarta, o di Sesta, perchè in tale occasione non si dà uno senza l'altro.

²Gasparini does not include the fourth among the perfect intervals. Only the fifth and the octave are called perfect. The fourth is called a dissonance (see Gasparini, p. 20). La quarta maggiore, the greater fourth, is the augmented fourth; la Quarta minore, the lesser fourth, is the perfect fourth. The diminished fourth is not encountered in the treatise.

The note following these and similar ties usually wants the sixth, particularly when the sixth is major. The sixth will also be good with the fourth and second. All this is observed, even if the tied or syncopated note has no sign or if it has only one, either the second, fourth, or sixth. On such occasions one does not give one without the other.

From the above example (Ex. 68) and the quotation from Gasparini, the assumption may be made that all diminished six-four chords of the type presented in the concertino, with the leading tone ascending to tonic and the bass descending stepwise, are really dominant chords in third inversion. There are no other occurrences in the concerti grossi to help clarify the issue.

A third incompletely figured bass also involves the figures six-four and a diminished triad. This, too, is a last-inversion seventh chord since the fourth of the six-four chord skips down immediately to the root of the chord (Ex. 71).

Ex. 71. Op. 2, VII, Giga (Allegro), 43-45

The musical notation for Ex. 71 consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and quarter notes. The bottom staff is a figured bass line with notes and figured bass symbols. The figures are 6, 7, 6, 5, with a sharp sign below the 5. Below the 6, there are two stacked numbers: 4 and 12.

Whenever the bass of the augmented six-four chord resolves stepwise downward as the fourth proceeds upward, the impression of a dominant chord in the third inversion is strong (Ex. 72). In the movement quoted the fourth and

Ex. 72. Op. 2, II, Giga (Allegro), 3-5

the sixth may well be passing tones but the presence of a dominant-seventh sound in the last inversion, or a leading-tone chord in second inversion, creates a much smoother connection between the dominant of F-major and the tonic of G-minor.

Not all diminished triads, however, represent incomplete seventh chords. Diminished triads, usually formed above the leading tone, function as an embellishment of the following chord. Mostly the dominant function of the diminished triad is subordinated to its strong appoggiatura tendencies or neighboring-tone character. This, in effect, voids the dominant function of a chord. The frequent use

of the diminished triad, however, leaves the impression that Corelli was conscious of the weight of the chord as a strong dominant chord in its own right. The triad is usually in second inversion with the sixth and fourth above the bass as lower neighbors leading into the fifth and seventh of a subdominant-seventh chord (Ex. 73).

Ex. 73. Op. 2, II, Allemanda (Adagio), 16-17

The musical score for Ex. 73 consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music shows a sequence of notes in the bass line that form a six-four chord structure. Below the bass staff, the notes are labeled with figured bass notation: b, 6, 6, 7b, 5, #, b.

When the bass of the six-four chord does not move downward in a stepwise progression as the fourth and sixth ascend diatonically, the leading-tone function of the chord may be denied, but the upward thrust of the leading tone leaves the impression of a triad on the seventh scale step (Ex. 74).

The second of three descending notes, either a whole step or half step below the first, may be harmonized as a first-inversion triad (Ex. 75). The third note in each case is normally a root-position triad or seventh.

Ex. 74. Op. 2, V, Sarabanda (Adagio), 2-4

5 6
3 4

Four notes descending use combinations of the preceding examples: all four may be first-inversion triads, the second note may be a third-inversion seventh chord

Ex. 75. Op. 4, IX, Grave, 1; and 4, IX, Corrente, 1

6 7 6 6

moving to a first-inversion triad, or the second note may be a first-inversion triad moving to a root-position triad.

Disjunct Motion

Treatment of Thirds.--In a descending scale-wise passage of small note values every other note is harmonized with simple consonances, beginning with the first note. The harmonization is the same as when the bass skips down in thirds with each note as the root of a chord. Corelli often uses harmonies which progress from the tonic chord through the submediant and subdominant to the supertonic (Ex. 76).

Ex. 76. Op. 4, II, Preludio (Grave), 1-2

If the first note of a descending leap of a third is harmonized as a triad, the second note may be harmonized as either a first-inversion triad (or seventh chord) or as another root-position triad. When the harmonization of the bass note a third below the preceding one is a first-inversion triad, the bass usually continues to descend with another skip of a third to the root of the chord (Ex. 77).

Ex. 77. Op. 4, III, Corrente (Allegro), 28-29

Musical notation for Ex. 77, showing three staves (treble, middle, and bass clefs) in 3/4 time with a key signature of one sharp (F#). The bass line is annotated with fingering numbers: #, 6, 7/5, 5/4, #, 4.

This progression is most frequently found in bass lines moving in small note values. In such bass lines the first skip of a third is often filled in with a passing note (Ex. 78). If the second or last note in a bass line descending in thirds is a triad or seventh-chord in first-inversion, a change in direction occurs. The note which follows the last skip of a third normally lies a second

Ex. 78. Op. 1, XII, Grave, 11-14

Musical notation for Ex. 78, showing three staves (treble, middle, and bass clefs) in common time with a key signature of one sharp (F#). The bass line is annotated with fingering numbers: 5/4, 6/5, 5, 6/5, 5, 6/5, 5, 6/5, 5, 6/5, #.

above it, but many instances occur in which the interval exceeds a second (Ex. 79).

Ex. 79. Op. 1, III, Allegro, 28-29

The musical score for Ex. 79 is presented in four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music shows a sequence of chords with a descending skip of a third in the bass line, followed by an ascending second. Below the bass staves, the notes are labeled with numbers 5, 6, 6, and #.

If, after a descending skip of a third, the bass moves up a second, the lowest note may be the third of a seventh chord. The root movement descends a fifth and ascends a fourth. Such successions are variants of the series of fundamental-position seventh chords whose roots are a fourth or fifth apart. In addition to the contraction of the intervals in the bass line, another difference distinguishes the two series. In the series whose bass moves down a third and up a second, each alternate chord is a root-position triad. Each triad is complete, but the fifth in each seventh chord is omitted (Ex. 80). The

treatment of the six-five chord is basically the same as that discussed previously in the section on ascending bass

Ex. 80. Op. 1, V, fourth Allegro, 4-7

lines; the seventh of the chord is prepared and the bass of the six-five chord moves up stepwise to the good part of the next beat.

The same progression occurs in smaller note values. A frequent bass-line figure consists of three diatonically descending notes followed by a descending skip of a third. The third note of the group may be a triad or seventh chord in first-inversion. The first-inversion seventh chord is used more often than the first-inversion triad in such a line (Ex. 81).

A bass line in descending thirds may be harmonized

Ex. 81. Op. 3, XI, Presto, 35-37

with consecutive triads (Ex. 82).

Ex. 82. Op. 1, III, second Allegro, 91-93

A skip of a third down bears a special significance as a means of modulation. Gasparini's description of the modulation and the purpose he ascribes to it gives the impression that the progression was one of the important ones

of the period (Ex. 83):¹

Sometimes the composition forms a species of cadence, stopping on the note with the major third and then starting again, but changing the key to the third below . . . This is used in sacred as well as secular vocal compositions, and in compositions for the chamber or the theater. It is used to end a period with a question or surprise, and then to attack the next. Ordinarily it is practiced in the grave or recitativo style.

Ex. 83. Gasparini, p. 44



Corelli employs the progression as a means of connecting two movements whose keys are a minor third apart, that is from a minor key to its relative major, and as a modulatory procedure between these two levels within a movement (Ex. 84).

Stationary Bases

Chord Changes Above a Single Note

Chord Changes above Single Tones.--Chord changes

over a sustained bass play a significant part in the Corelli

¹Ibid., p. 44. Alle volte la Composizione fa una specie di Cadenza fermandosi sù la nota con Terza maggiore, e poi ripiglia mutando il tono alla Terza sotto . . . Ciò si pratica nelle Composizioni Vocali tanto Ecclesiastiche, quanto volgari, e profane da Camera, ò da teatro; e si usa nel terminar un periodo interrogativo, o ammirativo, e poi attaccar l'altro; e per ordinario si pratica in stil Grave, o Recitativo.

Ex. 84. Op. 1, VII, Grave, 1-5

The musical score for Ex. 84, Op. 1, VII, Grave, 1-5, is presented in three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a slow, grave tempo. The bass line is particularly notable for its static positions, which are indicated by numbers 6, 6, 6, 6, #, 5, 6, 6, 6, 6, 6, 7, 7 below the staff.

style. For the purposes of discussing harmonic movement, a sustained bass will be interpreted as any kind of static position in the lower voice. This includes a single note above which a harmonic change occurs as well as repeated notes and true pedal tones.

The smallest root movement that may occur over a non-moving bass note is that of a second. Two chords above a single bass note, with their roots a second apart, form a typical progression in the music of Corelli. The second of the two chords invariably has its root a second above the first chord (Ex. 68). The progression is from a triad or seventh chord in root position to a third-inversion seventh chord. The last-inversion seventh chord may return to the chord which precedes it or move to a first-inversion dominant chord. The series of chords is a favorite progression of Corelli's at the beginning of slow movements,

Seren.^{ma} Altezza Elettorale

La bell'anima, e grande di V. A. E. così ben dal Cielo composta, e donata per l'esempio, e l'idea d'una perfetta Eroina, hà il pregio tanto distinto d'un' Armonia tutta fra se concorde, che non hà potuto à meno al concerto di così numerose virtù di non venire ancora il dolce genio alle musiche applicationi: Da che ne viene, che incontrando V. A. E. le medesime più con studio, che per solo diuertimento, hà di esse una fondata, e scientifica cognitione. Douendo per tanto tutti quelli della mia professione essere gloriosi dell'honore, che à lei rende L. A. D. E. io fra il concorso degl' altri, benchè il più debole, mi trouo in obbligo di farmi conoscere, e di render con questa piccola opera de miei concerti, un tributo ben proprio alla comune nostra Seren. Protettrice. Humiliato dunque all' A. D. E. La supplico di un generoso perdono per la viltà dell' offerta, ma d'un giusto gradimento per la profonda veneratione, con la quale imploro la sua gran protezione. Conche le fò hum.^{ma} riueranza il primo Gennaro 1700.

D. V. A. E.

Hum.^{mo} Diuot.^{mo} Oblig.^{mo} Seruitore
Arcangelo Corelli.

and it is also used during the course of a movement. The progression is employed in all groups of works, in both church and chamber styles (Ex. 85).

Ex. 85. (a) Op. 1, V, Grave, 1-2;
(b) Op. 2, III, Adagio, 1-5

The musical notation consists of two systems, (a) and (b). System (a) is in 3/2 time and system (b) is in 3/4 time. Both systems feature a bass line with a repeated note and a changing upper harmony. The bass line notes are G, F, E, D, C, B, A, G. The upper harmony notes are G, A, B, C, D, E, F, G. The bass line notes are G, F, E, D, C, B, A, G. The upper harmony notes are G, A, B, C, D, E, F, G. The bass line notes are G, F, E, D, C, B, A, G. The upper harmony notes are G, A, B, C, D, E, F, G.

The change of chord over a repeated bass note does not always introduce a last-inversion seventh chord. The second chord may be a triad in second inversion, functioning as an upper-neighbor chord. The roots, then, are not a second apart, but a fourth. The most familiar example is in the Pastorale from the Christmas Concerto (Ex. 86).

Many of the preceding examples contain harmonic changes above a single note. In the discussion of the harmonization of a conjunctly ascending bass line by the alternation of root-position triads and first-inversion triads, a change of harmony occurs above each bass note (Ex. 26b). The root movement of the chords on each bass note is a

Ex. 86. Op. 6, VIII, Pastorale (Largo), 1-2

The musical score is divided into two systems. The first system consists of three staves: two treble clefs and one bass clef. The second system consists of four staves: two treble clefs and two bass clefs. The music is in C major and 3/8 time. The first system shows a melodic line in the upper staves and a bass line in the lower staff with figured bass notation (6 4 and 5 3). The second system shows a harmonic progression in the upper staves and a bass line in the lower staves with figured bass notation (5 7 and 5 7).

descending third. The root movement between each bass note is an ascending fourth. The root movements thus create a series of progressions down a third, up a fourth, down a third, up a fourth, etc. The root-position triad followed by a first-inversion triad over the same bass note occurs consistently as the first progression of a conjunctly descending bass line that is to be harmonized as a series of

7-6 suspensions (Exx. 62 and 63). When a second-inversion triad follows a first-inversion triad or seventh chord (Ex. 80), the same root movement, that is down a third, on one bass note also takes place.

The contrasting change from a first-inversion triad to a root-position triad over a sustained bass creates root movements ascending a third. The bass note which follows and completes the progression descends a half step. As previously mentioned, however, progressions of chords whose roots move up a third are not frequent in Corelli's music. Progressions with root movement ascending a third are reserved for places where the tonality needs a re-emphasis, or for cadence points which do not need the quality of finality. The chords involved over the sustained bass are those of the dominant and the leading tone (Ex. 42). The final chord is the tonic. The root movement above these two bass notes first ascends a third from the first note and then ascends an additional minor second to the final note. Such progressions are not used successively due to the resulting modulations.

Root movements ascending a fourth or descending a fifth also occur as chord changes above a single note. Such chord changes appear most frequently in perfect cadences. Perfect cadences are those involving strong dominant-to-tonic progressions, usually ending with the tonic note in both outside voices, and occurring principally

at the ends of phrases, major divisions of movements, and as final cadences of movements. However, this root movement of a fifth over a stationary bass is not confined just to cadences. In one of the most important cadence types in Corelli's music the chords move from dominant to tonic six-four and back to dominant (Ex. 26a). The root movement is down a fifth and back, or up a fourth and back. The progression may occur above a single note in the last half of a measure in common time, above a single note which consumes a full measure in triple time, or it may take up a full measure as it does in the example quoted. The progression is not confined strictly to cadences. The opening measures of the Christmas Concerto reveal the same progression (Ex. 86).

The most unusual chord change over a single note, with the roots a fourth or fifth apart, occurs when the first chord is a first-inversion triad which moves to a last-inversion seventh chord (Ex. 57).

Roots a diminished fifth apart occur when the two chords on a single bass note are the leading-tone and subdominant chords. Either chord may appear first in the progression. If the leading-tone chord appears first, it is an embellishment of the following subdominant-seventh chord (Ex. 73). When the subdominant chord is first, the subsequent leading-tone chord acts in its normal capacity as a chord of dominant function (Ex. 74).

Pedal Point.--Longer sustained notes in the bass are pedal points. Pedal points invariably are of specific harmonic as well as structural significance. The length of a pedal point is relative to its surroundings. A sustained note of four or five beats may be of sufficient length to qualify as a pedal point--particularly if the chord changes have been occurring on each beat or each half-beat. The harmonic significance of pedal points may imply the static character of a tonic or the dynamic, active quality of a dominant. Structurally a pedal point may serve as the basis of an entire movement or section, but more frequently it serves to emphasize the dominant or the tonic.

Corelli uses pedal points sparingly. The scale steps on which they are found are tonic, subdominant, and dominant. The subdominant pedal point occurs only once in all the works (Ex. 87). Dominant pedal points, like the

Ex. 87. Op. 1, IV, Adagio, 10-12

The musical score for Ex. 87 consists of three staves. The top two staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music shows a sequence of chords in the bass line, with a sustained note (pedal point) on the subdominant (F#) in the first measure. The notes are: 6, 4, 6, 5 #.

single example of a subdominant pedal point are found near the ends of movements. Tonic pedal points are reserved for those movements in which the pedal point assumes structural significance. The length and intensity of pedal points vary from a single measure prolonging the dominant chord to several measures. The harmonies above a long pedal point may change constantly.

The least complicated of the pedal points in Corelli's music is the extension of the dominant chord (Ex. 88). In Ex. 88. Op. 2, XI, Preludio (Adagio), 12-14

other instances dominant and tonic chords alternate above a dominant pedal. The more intense dominant pedal points, in contrast to the ones just mentioned, exclude the harmonic accompaniment of the continuo. The lower part is marked tasto solo ("key only"), and only the dominant note is sustained. The upper part or parts may or may not be harmonic with the pedal tone (Ex. 89). In the trio sonatas and

Ex. 89. Op. 1, V, final Allegro, 53-59

Tasto solo

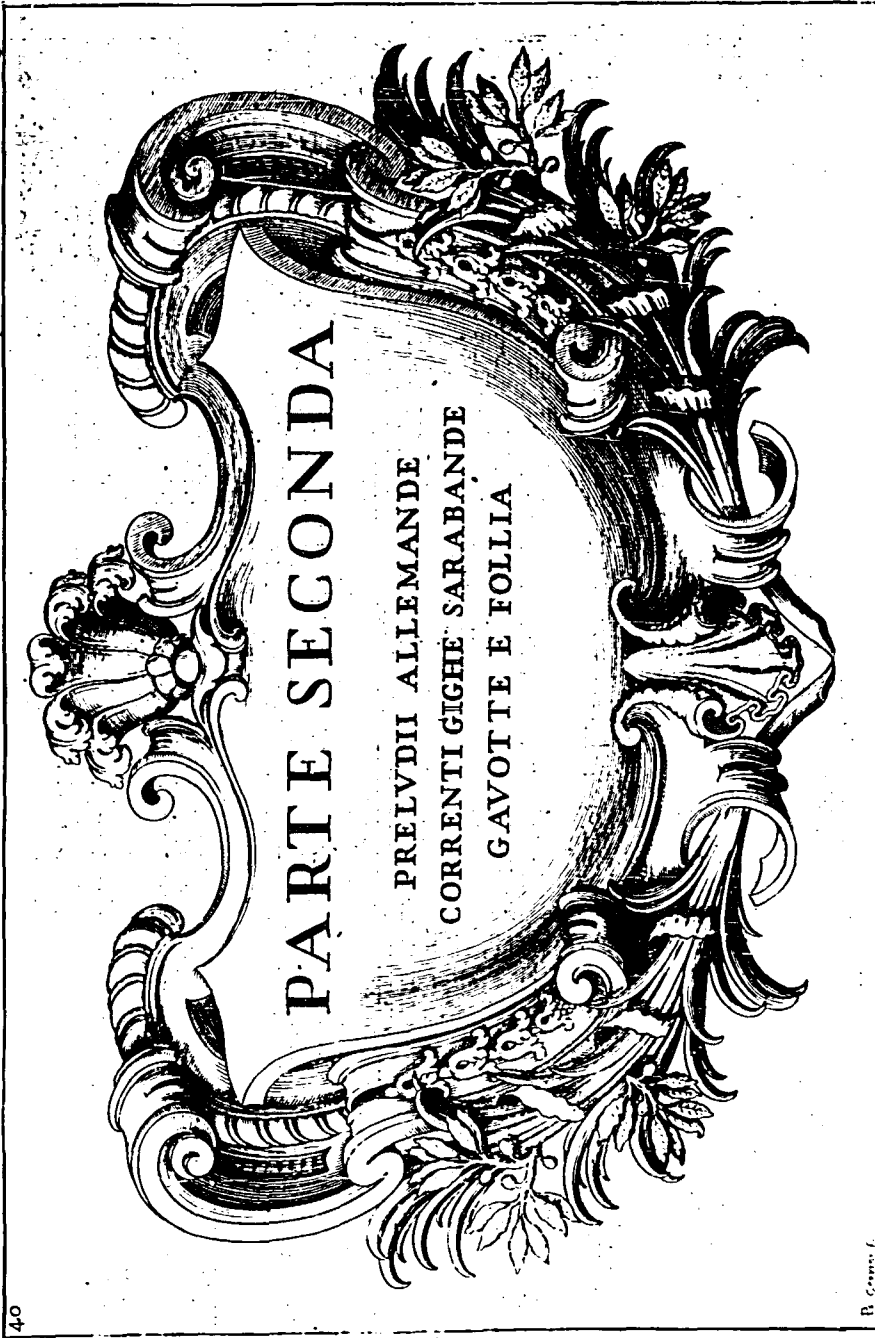
7 5
5 4 3

concertos the upper parts are usually contrapuntal. The solo sonatas either employ counterpoint in two parts for the violin, or use broken-chord figures and arpeggios above the pedal point.

A movement may be formed employing the pedal point as the principal structural device. Such movements are usually violinistic show-pieces (see the first movements of op. 1, IX; op. 3, XII; op. 5, I). One violin, or two in alternation, play rapidly moving broken-chord figures. The movements are usually composed of alternating slow and fast sections. The allegro sections consist of broken-chord patterns above a pedal tone. In the first fast section the pedal tone and the broken chord are tonic; in the second fast section the pedal tone and the broken chord are dominantial. If the broken-chord figuration ascends in the first allegro, it may descend in the second, or the

reverse. Usually the first adagio, short and contrapuntal, is in the tonic key. The second adagio usually begins as a repetition of the first adagio at the dominant level, but it may be extended to permit a return to the tonic key. This, with minor alterations, could be the form of a movement in either the trio sonatas, or the solo sonatas. The pedal point does not appear in such an important role in the concertos.

In one sonata (op. 3, XII) the importance of the pedal is not limited to a single movement. This sonata is formed of five movements. The first movement is similar to the one described above, diversified by changes of meter, changes in the patterns of the broken-chord figures, and the insertion of a short section in the second allegro in which the two violins play in thirds. The following movement, Vivace, does not contain a pedal point, but the bass consists almost entirely of a broken-chord figure. The two upper parts are thereby freed to establish a complete contrast with the preceding movement, while the bass creates a bond of unity between the two. The third movement, Allegro, returns to the broken-chord technique above a pedal point introduced in the first movement. However, the pedal tone changes in each measure. A short contrapuntal section follows, leading into another broken-chord section in which the harmony changes twice in each measure. This, in turn, develops into a melodic sequence in thirds between



Title page of the second part of Op. 5, 1700

the two violins. A short contrapuntal Adagio completes the movement. All the devices presented so far in the sonata are incorporated in this movement. The following Allegro, the fourth movement, employs the broken-chord figure in harmonies which change on every beat in the first and last sections and on every half beat in the middle section. Thus, from the beginning of the sonata through this movement, the melodic interest and harmonic intensity gradually increase until they seem to have reached a peak. However, to bring the sonata to a fitting climax, Corelli employs a stylistic principle that may well be called the extreme opposite to pedal point--fugal treatment.

Harmonic Rhythm

Harmonic rhythm, or the rhythm established by the change of harmony, more than any other single factor creates the intensity inherent in Corelli's music. The care with which the strong chords are placed on the good beats and the intensification of these beats by the meticulous addition of various dissonances provide the inner pulse which creates the vibrant, exciting quality of this music.

In slow movements, Grave, Largo, and Adagio, the harmonic rhythm averages slightly over one and one-quarter chords per metrical unit. In a measure of $3/4$ or $4/4$, the quarter note is considered the metrical unit. In a

measure of $3/8$, $6/8$, etc., the dotted-quarter note is considered the metrical unit. In a normal $4/4$ measure five changes of chords, or chord structure, usually occur. This is an average taken from the three categories of Corelli's works: trios, solos, and concertos. The slow movements vary from as low as four to as many as six chord changes per measure of common time. There is no speeding up or slowing down of the harmonic rhythm from op. 1 through op. 6. The slightly more intense character of the church sonatas, as compared to the chamber sonatas, may be accounted for in part by the slightly greater number of chord changes per measure which they contain.

In the fast movements, Allegro, Vivace, and Presto, the harmonic rhythm moves at an average rate of slightly less than one chord change per metrical unit. Thus, in a measure containing four metrical units the average number of chords is four. The fast movements exhibit a much greater variety in the range of the number of chord changes per measure than do the slow movements. The fast movements vary from slightly less than two chord changes per measure to slightly over five. In the fast movements a purely rhythmic interest tends to displace the harmonic interest of the slow movements. Interest is created by the use of smaller note values in all the parts, permitting a chord to be sustained for a half or a whole measure.

CHAPTER VI

CADENCES

All the cadences employed by Corelli are described by Gasparini who devotes a special chapter to the methods of making cadences, Per far le Cadenze d'ogni specie. Gasparini's organization of the chapter, reflecting the thought of the early eighteenth century, seems unusual to the theorist of today. He begins his discussion by stating that "cadences are principally of two kinds, simple and compound."¹

Simple Cadences

The simple [cadences] are formed in two ways, one with a major third descending a skip of a fifth or ascending a skip of a fourth, and the other with a major sixth descending stepwise.²

Gasparini's description is somewhat incomplete, but the meaning is quite obvious. In this discussion Gasparini considers as cadences only the progression from the penultimate bass note to the final one. The major third he

¹Gasparini, op. cit., p. 46.

Le Cadenze principalmente sono di due sorte, cioè Semplici, e Composte.

²Ibid.

Le Semplici si formano in due modi; una con la Terza maggiore descendendo di salto di Quinta, o ascendendo di salto di Quarta; l'altra con la Sesta maggiore descendendo di grado.

speaks of is a major third above the bass, and it is the bass, not the third, which skips down a fifth or up a fourth. The major sixth, like the third, is a major sixth above the bass, and again it is the bass that descends. Gasparini clarifies his statement with a musical example (Ex. 90). In present-day terminology the first cadence is

Ex. 90. Gasparini, p. 46



an unadorned dominant-to-tonic progression, the second cadence is either the progression from a first-inversion leading-tone triad to the tonic, or the progression from an inverted phrygian supertonic to the phrygian tonic. The latter may also be interpreted as a first-inversion subdominant-to-dominant half-close.

The simple cadence with a descending skip of a fifth or an ascending skip of a fourth rarely occurs in any of Corelli's works. Its elementary character is somewhat foreign to the generally more complex style of his music. Nevertheless, the simple cadence may be found in all groups of Corelli's works. He uses the cadence both at the ends of phrases and at the ends of movements. The cadence is more likely to be completely unembellished at the end of a phrase (Ex. 91).

Ex. 91. Op. 1, IX, second Allegro, 34-35

The musical notation for Example 91 consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The bass staff has fingerings 7, 5, 6, 5, # written below the notes.

The only dissonance added to the simple cadence by Corelli is a passing seventh above the bass. The fifth of the chord may be omitted in the trio sonatas. The bass note is doubled in such cases and a seventh passes from the doubled note of the dominant chord to the third of the following tonic chord. The passing seventh occurs only in slow movements (Ex. 92).

Ex. 92. Op. 1, VI, Largo, 11-12

The musical notation for Example 92 consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is common time (C). The bass staff has fingerings 7, 6, 7, # written below the notes.

At the end of slow movements increased rhythmic motion may add interest to the cadential formula (Ex. 93).

Ex. 93. Op. 1, V, Allegro, final cadence

The musical score for Ex. 93 consists of three staves. The top staff is in treble clef, the middle in a middle clef, and the bottom in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music concludes with a final cadence. The bass line shows a prominent octave leap from G2 to G3, followed by an ascending fourth to C4. Dynamic markings 'p' are present in the first two staves. Fingering numbers '6' and '5' are indicated below the bass staff.

In the final cadence of a movement the bass of the first chord of a simple cadence may skip down an octave before ascending a fourth. The octave leap occurs frequently in movements in which the basic note value is the eighth-note and mostly in those movements whose tonic note lies, like C, D, and E, in the middle of the bass clef (Ex. 94).

Ex. 94. Op. 4, I, Allemanda (Presto), final cadence

The musical score for Ex. 94 consists of three staves. The top staff is in treble clef, the middle in a middle clef, and the bottom in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music concludes with a final cadence. The bass line shows an octave leap from G2 to G3, followed by an ascending fourth to C4. Dynamic markings 'p' are present in the first two staves. Fingering numbers '5', '6', and '5' are indicated below the bass staff.

The most embellished of the simple cadences occurs at the end of an inner phrase. Corelli employs the sixteenth-note as the smallest unit. The bass part does not partake of the sixteenth-note movement at the cadence point (Ex. 95).

Ex. 95. Op. 1, first Allegro, 6-7



The simple cadence employing a bass descent of a major second occurs likewise in all groups of Corelli's works. This form of the simple cadence, which progresses from an inverted leading-tone triad to the tonic, is often used at the end of a diatonically descending bass line to punctuate the structure (Ex. 96). In such application the simple cadence usually occurs at the end of the second phrase of a major division of the movement. Thus, the cadence normally comes approximately in the eighth measure. When it is so used, the simple cadence substitutes for a stronger cadence which might be expected at this point but

Ex. 96. Op. 3, I, Vivace, 38-41

6 5 6 6 7 5 4 #

is thus postponed for a measure or two. The stronger cadence employs a descending skip of a fifth or an ascending skip of a fourth.

In movements which end on the dominant chord of the key, the simple cadence is formed on the dominant (Ex. 97).

Ex. 97. Op. 3, II, Adagio, final cadence

P 6 6 #

The progression is from a first-inversion subdominant chord

with a major sixth above the bass to a dominant chord. This may be interpreted as a traditional phrygian or a half-close.

Compound Cadences

Larger Cadence

There are four kinds of compound cadences, larger, smaller, diminished, and deceptive.

The larger cadence is formed in perfect time of four beats in this way. The [bass] note is first played with the simple consonances and with the major third. On the second beat the fourth and sixth are played. On the third beat the fifth is united with the fourth. On the fourth and last beat the fourth is resolved to the major third. On the same beat, or the second half of the beat, the seventh is added, which descends one tone stepwise to the third or tenth above the following [bass] note, which ends the cadence.¹

The larger cadence has a long history. It became extremely familiar in the music of the sixteenth century. The cadence of the so-called "consonant fourth"--as Beller mann entitled it²--was used throughout the seventeenth century. Alessandro Scarlatti referred to the cadenza

¹Ibid., p. 46.

Le Cadenze composte sono di quattro sorte, maggiori, minori, diminuite, e finte.

Le Cadenza maggiore si forma in tempo perfetto di quattro tempi in questo modo. Si batte prima la nota con le Consonanze semplici, e con la Terza maggiore; nel secondo tempo si dà la Quarta, e Sesta; nel terzo tempo si unisce la Quinta sopra la Quarta; nel quarto, ed ultimo tempo si risolve la Quarta con la Terza maggiore, e nell'istesso tempo, o mezzo quarta di battuta dopo si dà la Settima, la quale va a cadere descendendo un tasto di grado sù la Terza, o Decima della nota seguente, che termina la Cadenza.

²Heinrich Beller mann, Der Kontrapunkt (Berlin, 1901), 4th edition, p. 220.

Follia
Adagio

Allegro

First page of the *Follia*, Op. 5, No. 12, 1700

composta maggiore as the "long cadence" (cadenza lunga):¹

The long cadence is formed with the third and fifth, fourth and sixth, fourth and fifth, then resolved with the major third and seventh, like the example. It is called "long" because the [bass] note has one measure (battuta).

Because of its accurate descriptive qualities, Gasparini's term "larger cadence" will be used in all references to this cadence.

Scarlatti's first examples show only the simple consonances employed on the first beat of the larger cadence (Ex. 98). Later Scarlatti adds the seventh to the

Ex. 98. Scarlatti, Principi



chord on the first beat of the cadence (Ex. 99).

Ex. 99. Scarlatti, Principi



¹Alessandro Scarlatti, Principi. B. M. Add. Ms. 14, 244. Microfilm in the Library of the University of Michigan.

La cadenza lunga viene formata di 3^a e 5^a, 4^a e 6^a, 4^a e 5^a, poi si risolve con la 3^a mag^{re} e 7^a, come l'esempio e si chiama lunga, sino che la nota ha una battuta.

Gasparini's music examples correspond to those of Scarlatti. The cadenze composte maggiori, "larger compound cadences," are shown with a triad on the first beat of the cadence (Ex. 100). But Gasparini immediately adds that

Ex. 100. Gasparini, p. 46

5 6 5 7 5 6 5 7 5 6 5 7 5 6 5 7
 3 4 4 3 3 4 4 3 3 4 4 3 3 4 4 3

"many times these cadences are anticipated by a seventh tied in this manner" (Ex. 101):¹

Ex. 101. Gasparini, p. 47

5 6 7 6 5 7 7 6 5 7 7 6 5 7
 3 4 4 3 3 4 4 3 3 4 4 3

In the music of Corelli, only one larger cadence begins with the third and fifth (Ex. 102). Its unique occurrence in Corelli's music is an indication that the progression had become hackneyed by the time of his op. 1, particularly since even this single example shows a deviation from the standard pattern in the introduction of an afterbeat octave after the opening tenth. In the movement

¹Gasparini, op. cit., p. 46.

Molte volte queste Cadenze vengono anticipate con legatura di Settima in questo modo.

Ex. 102. Op. 1, VIII, Grave, 14-16

6 5 6 5 4 4 4

quoted the sixth above the bass is approached from below; normally it is approached from above. Scarlatti's example and Gasparini's example as well as the latter's written statement regarding the seventh show that contemporary practice included the seventh in the harmonic formula. The extensive use of the seventh at the end of the century was the most decisive single harmonic distinction between the music of the last quarter of the seventeenth century and the music of the preceding part of the century.

The vast majority of Corelli's larger cadences starts with the third and seventh (Ex. 103). In the cadence the seventh is tied over from its note of preparation in the same voice in the preceding chord. The fourth of the six-four chord is an upper neighbor to the third above the bass. Both the fourth and the sixth are approached conjunctly, the fourth from below, and the sixth, with the

Ex. 103. Op. 3, I, Grave, 17-19

exception just noted (Ex. 102), from above. The fourth, instead of returning immediately to the note from which it came, as might be expected of a neighboring tone, is sustained while the sixth moves to the fifth. The fourth then resolves to the original third.

Corelli's innate capacity for invention, and his obvious inclination for maintaining interesting melodic lines, produces many variants of the larger cadence. The use of notes of short duration and the embellishment of the sixth of the six-four chord of the cadence produces a rhythmic drive toward an internal ending (Ex. 104).

The embellishment of one of the upper voices in the larger cadence may include an octave leap. The note which skips the octave is usually the fourth of the six-four chord. The voice containing the leap continues on the new level (Ex. 105).

Ex. 104. Op. 1, I, Allegro, 22-23

7 6 7 5 6 5 #
♭ # ♯ ♯

In the solo sonatas the larger cadence never fully materializes. In the written-down parts, it cannot even be implied due to the lack of parts, the appropriate figures, and the appearance of the fourth against the fifth.

Ex. 105. Op. 3, II, Grave, 17-19

9 8 6 7 6 5 3
3 4 4 3

Of the seven larger cadences in the concerti grossi only two are completely unembellished (Ex. 106). In the

Ex. 106. Op. 6, I, Allegro, 55

The musical score is presented in four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music shows a cadence with a passing seventh chord. Below the bass staff, there are fingering numbers: 6, 3, 4, 4, 3.

four-part harmony of the concertos the passing seventh at the end of the cadence, suggested by both Scarlatti and Gasparini, might be expected, but it is never added by Corelli.

The larger cadence, a cliché of an earlier period, was enhanced and intensified by Corelli. In the larger cadence two factors remain constant throughout: the approach to the fourth of the six-four chord and the sustention of the bass, or its implication. The fourth, which is the tonic in every instance, is logically and consistently approached from below by the tone with the greatest upward tendency in the diatonic system, the leading tone. The tonic, that is the fourth, remains and the sixth moves down to the fifth, creating a second, the most pungent

dissonance of the cadence group. The fourth then resolves to the third. During the whole procedure the bass normally does not move from the fifth scale step. Only in the progression involving ornamentation of the fifth scale step does the bass move from the dominant. The approach to the sixth may be either from the second above or below. The final tonic chord concludes the group.

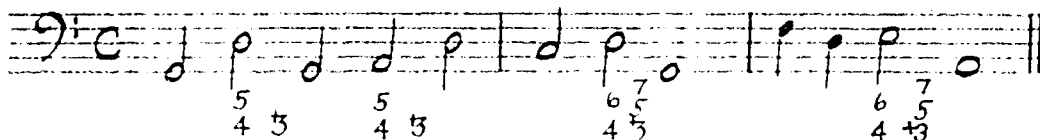
The larger cadence is confined almost exclusively to the sonate da chiesa of the trio sonatas. The employment of the various six-four chords may, therefore, expose one difference in the attitude of composers of the period toward the church and chamber sonatas. Approximately one-fourth of the final cadences (80 out of 335) employ six-four chords. Slightly more than one-fourth of these cadences (22 out of 80) are larger cadences. In the overall picture this means that about 8 per cent of the final cadences are larger cadences. In the total number of six-four chords in all the works, op. 1 through op. 6, slightly more than 8 per cent are contained in the long cadences. The use of the long cadence increased toward the mid-point of Corelli's output and then decreases: 17 in op. 1, 4 in op. 2, 15 in op. 3, 2 in op. 4, none in op. 5, 7 in the concertos of op. 6 which resemble church sonatas. Thirty-nine of the forty-four long cadences are in the church sonatas.

Smaller Cadence

"Smaller" cadence means shorter in time, and it is formed with the fourth resolved by the major third. The fifth is united with the fourth. But for the most part, particularly in compositions of the chamber for one voice, the sixth with the fourth will be good, and with the fourth resolving to the third, the sixth likewise resolves to the fifth, and on the same beat the seventh creates an excellent effect.¹

Gasparini's musical example clearly demonstrates the figuration of the smaller cadence (Ex. 107).

Ex. 107. Gasparini, p. 47



The smaller cadence as described by Gasparini is a version of the simple cadence which skips down a fifth or up a fourth. The complexity that makes it a composite cadence consists in one case only of a fourth resolved to the third of the dominant chord. In the other cases the complexity is due to the fact that a new sonority precedes the simple consonances of the dominant chord. The new sonority is the combination of the sixth and the fourth

¹Ibid., p. 47.

La Cadenza minore s'intende minore di tempo, e si forma con Quarta risolta da la Terza maggiore. Con la Quarta si unisce la Quinta; mà per il più, e massime nelle Composizioni da Camera a Voce sola, farà bene con la Quarta la Sesta, e risolvendo la Quarta con la Terza, si risolve ancora la Sesta con la Quinta, e nell'istesso tempo la Settima fa buonissimo effetto.

above the fifth scale-step.

Corelli employs the smaller cadence more than any other cadential progression. The smaller cadence is found in all groups of works. It is used at the end of phrases, at the end of major sections of a work, and as the final cadence of a movement. It may be found completely unembellished at any of these points (Ex. 108).

Ex. 108. Op. 4, I, Preludio (Largo), final cadence



The fourth above the bass is introduced as a suspension from the preceding chord above the bass.

The ancients placed the fourth among the perfect consonances, as one reads in so many authors that the first ones to be used were the fourth, fifth, and octave. And truly the fourth, placed among the consonances, was considered by both the ancients and the moderns as a perfect consonance, but it was not approved for use as a fundamental. Thus, for this reason and for our purpose, we shall call it a dissonance and it must be used with its tie and resolution like the other dissonances.¹

¹*Ibid.*, p. 54.

La quarta dagli'Antichi fu posta tra le Consonanze

The fourth, as mentioned, placed between the composed parts is a consonance, but placed against the fundamental it is considered as a dissonance. For this reason it must be tied . . . The fourth serves at cadences and is resolved by the third. It should be united with the fifth, and frequently with the sixth . . .²

The smaller cadence employing the five-four is found in many variants. The simplest variant results from a rhythmic inequality of the fourth above the bass and its resolution, the third (Ex. 109).

Ex. 109. Op. 4, I, Corrente (Allegro), 16-17

The musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The time signature is 3/4. The music shows a sequence of notes: a quarter note G4, a quarter note A4, and a quarter note B4 in the treble clef. In the alto clef, there is a quarter note C5, a quarter note D5, and a quarter note E5. In the bass clef, there is a quarter note F4, a quarter note G4, and a quarter note A4. A fermata is placed over the final notes of each staff. Below the bass clef staff, there are handwritten markings: a '5' above a '4', and a '4' below a '5', indicating a 5-4 or 4-5 cadence.

perfette, come si legge in tanti Autori, che le prime a praticarsi furono la Diatessaron, Diapente, e Diapason, cioè la Quarta, Quinta, e Ottava. E veramente la Quarta posta fra le Consonanze, sì dagli Antichi, come da' Moderni vien considerata per Consonanza perfetta, ma fu disapprovata di usarla per fondamento. Onde per tal ragione, e per il nostro proposito la chiameremo Dissonanza, mentre si deve usare con la sua legatura, e risoluzione come le altre Dissonanze.

²Ibid., p. 57.

La Quarta, come si disse, posta tra le parti Composta [sic] è Consonanza; mà posta vicino al fondamento si considera per Dissonanza. E perciò deve anche questa venir legata, . . . Serve la Quarta per le Cadenze, e si risolve con la Terza, vuole sopra di se unita la Quinta, e molte volte la Sesta, . . .

PLATE XVII

Co. S. Frate.

Ho' parlato a Monty: Signori circa
 l'incirca del S. Don. Frate
 e ne ho ricattato qualche spinto
 30, mentre mi ho promesso
 ogni sua attenzione in favore
 ne quis se loyetta. Il qual
 Monsi: mi dice anche che
 il Segretario della Congregazione
 ne nostri stenti mi verso il
 Sudo, e io non ho potuto
 rinovare le mie suppliche.

Le giorni scorsi comprati un libro
 dello S. Padre e al presente
 sono in tutti cinquanta sette e q.
 di nostra voglia, mentre restino
 frate con solita di un corso
 Anno li 22 Aprile 1705
 Vostro
 A. Corelli

A letter in Corelli's hand
 (after Rinaldi)

Melodic interest may be added to the rhythmic variant by skipping from the fifth above the bass to an octave (Ex. 110).

Ex. 110. Op. 4, III, Preludio (Largo), 7-8

The use of the smaller cadence exemplified in the movements just quoted (Exx. 108-110) is typical of those found in all of the works. In the concertos a further variant of the cadence is introduced: a passing seventh is added to the simple consonances of the dominant chord (Ex. 111).

The smaller cadence with the six-four chord consists of four chords. The first chord, on a poor beat, contains the tonic note in preparation for its suspension as the fourth in the second chord, the six-four chord. The six-four chords, a second-inversion tonic chord, occurs on the good beat. The last two chords are dominant and tonic on the succeeding poor and good beats respectively.

Ex. 111. Op. 6, I, Allegro (third movement), 12-13

9 (8) 4 # [7] #

The suspended fourth may or may not be tied to the note of preparation.

In the simplest execution of the cadence, the bass of the six-four chord is approached from the major second below (Ex. 112). Usually the note preceding the bass note

Ex. 112. Op. 4, II, Vivace, 56

5 6 # 5

does not occupy a full beat. The cadence may be enriched by increased rhythmic activity preceding the good beat. Within the progression, the fifth set against the fourth, after the good beat, emphasizes the dissonant nature of the fourth (Ex. 113).

Ex. 113. Op. 4, II, Allegro, 9

The musical notation for Example 113 consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle staff is in alto clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The notation shows a sequence of notes and rests across three measures. The bass staff includes fingerings: 5, 6, 6, 5, 5, 4, #.

The bass note preceding the bass of the six-four chord frequently represents the third of a supertonic seventh chord. In other instances it forms the root of a subdominant triad.

A diminished-seventh chord on the raised fourth degree of the scale creates bass movement ascending a minor second to the six-four chord on the good beat (Ex. 114).

In the concerti grossi the most common bass movement is an ascending fifth from a tonic to the dominant note above which the six-four chord is played (Ex. 115). The chord preceding the six-four chord is a tonic. The

Ex. 114. Op. 6, III, Grave, 15

7^b 6^b 5
5 4 4

sixth and fourth of the pending six-four chord are already present in the preparatory chord and simply tied over.

Corelli, however, is not always satisfied with the simple statement of the formula, which sustains both the fourth and the sixth into the good beat--he may insert a lower neighbor in the line containing the sixth and a passing note in the third voice (Ex. 116). Stylistically the addition of the two extraneous tones offers an excellent explanation of the constant feeling of motion in Corelli's realization of a rather commonplace contemporary idiom. The added notes, while enhancing the drive toward the cadence, do not interfere with the basically suspensive character of the sixth and the fourth.

The bass of the six-four chord is approached also from a minor second above (Ex. 117).

The fourth in every case is prepared. Its resolution

Ex. 115. Op. 6, III, final Allegro, 32-33

6 4

5 4

may be delayed by an ascent to its upper neighbor before descending (Ex. 118). The upper part with the least responsibility, the line involving the sixth, receives frequent embellishment (Ex. 119).

In the six-four chord on the good beat, the fourth is the tonic note and root of the chord. It is prepared on the preceding weak beat and sustained into, or repeated

Ex. 116. Op. 6, V, Allegro (Adagio), 63

6
6 5
4 3

on, the good beat, resolving either directly or indirectly to the third above the bass. The note of preparation may

Ex. 117. Op. 6, III, Grave, 3

7 6 6^b 5 9 8
4 4 4

Ex. 118. Op. 2, VII, Giga (Allegro), 43-45

6 7 6 5 #
4+ 5 4 #

be equal to the suspended fourth and it may be longer or shorter than the suspended note. The bass, approached

Ex. 119. Op. 1, VII, Allegro, 12

6 6 5 #
4 #

from various degrees of the scale, sustains through the tonic six-four chord into the dominant chord. When the lowest line moves in small note values, the progression remains unchanged. The approach to the sixth of the six-four

chord, diatonically from above or below, or by a skip of a fourth downward, is the single inconstant factor. The six-four chord is preceded mostly by the first inversion of the supertonic seventh chord or supertonic triad, or the tonic triad, or the subdominant triad, in that order of preference.

Cadences with Diminution

The diminished cadences are divers. They derive from the abovementioned larger and smaller cadences, depending on whether the note which forms the cadence will be divided into two, four, or more notes.¹

Gasparini's term "diminished" (Cadenze diminuite) refers to the use of shorter note values in the bass. The bass is thus given a certain amount of "diminution" in the sense of a melodic or rhythmic embellishment or, to use a contemporary English term, of "division." The cadences with diminution are elaborations, with a moving bass, of the larger and smaller cadences. The example which Gasparini gives for the cadence with diminution derived from the larger cadence consists of four lines of music. The bar-lines of all four lines are aligned so that the music of a particular measure may be compared with the music of the measure above or below it. The first line of music consists of the bass of three larger cadences in two different keys.

¹Ibid., p. 48.

Le Cadenze diminuite sono diverse, e derivano dalle sopradette maggiori, e minori, poichè la nota, che forma la Cadenza sarà divisa in due, o sia in quattro, o più note.

Each succeeding line of music contains variants of the original bass line (Ex. 120).

Ex. 120. Gasparini, p. 48

The musical notation for Ex. 120 consists of four staves of bass clef music. The first staff shows a long note with two fingerings: 5/3 and 6/4. The second staff shows a long note with two fingerings: 5/3 and 6/4. The third staff shows a long note with two fingerings: 6/5 and 7/4. The fourth staff shows a long note with two fingerings: 5/3 and 6/4. The notation includes various rhythmic values and accidentals.

The simplest diminution of the larger cadence is the division of the usual long note in the bass into two or more notes. The single larger cadence employed by Corelli that does not begin with a suspended seventh shows the bass note divided into two notes an octave apart (Ex. 102).

The most pronounced variant of the larger cadence occurs when the bass employs only short notes. In addition to the rhythmic activity, new harmonic interest is supplied by the incorporation of a new chord into the cadence: the supertonic seventh chord is added between the six-four and

the five-four chords. The new chord usurps, as in Gasparini's last example, the strong beat customarily occupied by the dissonance of the fifth against the fourth (Ex. 121).

Ex. 121. Op. 2, IV, Allemanda (Presto), 10-12

6 7 6 6 5 6
4 5 4 5 4 # 6

Gasparini points out the similarity between the smaller cadence and the cadence with diminution employing the same harmonies:¹

The smaller cadences with diminution, for the most part, are similar to the preceding larger cadences, with the single difference that these consist only of half a beat. They are formed in many ways, as the following examples demonstrate.

¹Ibid., pp. 48-49.

Le Cadenze minori diminuite la maggiore parte sono simili alle antecedenti maggiori, con la sola differenza, che queste consistono solo in mezza battuta. Si fanno in più modi, come dimostrano i sequenti Esemplj.

Ex. 122. Gasparini, p. 49
 Cadenze minori con Quarta, e Quinta risolte con
 Terza (Diminished cadences with the fourth and
 fifth, resolved to the third)



Altre Cadenze con Quarta, e Sesta risolte con
 Terza, e Quinta (Other cadences, with the fourth
 and sixth, resolved to the third and fifth)



Gasparini's example demonstrating the cadence with
 diminution reveals short note values in the bass line
 (Ex. 122).

The bass lines of Corelli's smaller cadences with
 diminution follow exactly the patterns exemplified by
 Gasparini. Corelli's cadences with the fifth and fourth
 above the bass, in which the fourth resolves to the major
 third, usually contain interesting rhythm in the upper
 parts (Ex. 123).

The smaller cadence with diminution containing the
 sixth and fourth above the bass resolved to the fifth and
 third is one of the most frequently used cadences in
 Corelli's works. He employs it in all groups of works in

movements with bass lines formed consistently of notes of

Ex. 123. Op. 4, VIII, Allemanda (Allegro), 16

short duration (Ex. 124).

Ex. 124. Op. 3, V, Grave, 18-20

Gasparini gives one particularly interesting keyboard

CONCERTI GROSSI

Con duoi Violini e Violoncello di Concertino obbligati e duoi
altri Violini, Viola e Basfo di Concerto Grosso ad arbitrio,
che si potranno radoppiare;

DEDICATI ALL'

ALTEZZA SERENISSIMA ELETTORALE

DI

GIOVANNI GUGLIELMO

PRINCIPE PALATINO DEL RENO; ELETTORE e ARCI-MARESCIALE

DEL SACRO ROMANO IMPERO; DUCA DI BAVIERA, GIULIERS,

CLEVES & BERGHE; PRINCIPE DI MURS; CONTE DI

VELDENTZ, SPANHEIM, DELLA MARCA e

RAVENSPURG; SIGNORE DI

RAVENSTEIN &c. &c. &c.

Da

ARCANGELO CORELLI DA FUSIGNANO.

OPERA SESTA.

Parte Prima.

A. A. M. S. T. C. R. De. l. l.

Chez ESTIENNE ROGER, Marchand Libraire.

& Michel Charles, La. Co.

Basso del Concerto grosso

Title page to the first part of Op. 6, 1714
(first edition)

harmonization of the smaller cadence with diminution:¹

The method of resolving these cadences of the fourth and sixth is very easy, because if the right hand is properly placed, touching the fourth, the sixth, and the octave, it is not necessary to do anything else, except descend one tone with the same finger and, thus, one descends from the fourth to the major third, from the sixth to the fifth, and from the octave to the seventh.

Sometimes the redoubling of the fourth and the sixth with the left hand produces a very good effect, but in the resolution one must not cause the major third to be heard, retaining, on the harpsichord, the fourth united with the fifth, whereas the fourth in the right hand resolves to the major third. A very pleasing harmony results. It is a species of acciaccatura, as many players call it . . . This, however, is not good on the organ, except in full compositions.

Deceptive Cadences

The deceptive cadences are made in different ways, and they are called deceptive when the composition which has the cadence does not end on the usual chord, but deceives, carrying on to another chord or unexpected note. A cadence is also called deceptive when the resolution is minor instead of major.²

¹Gasparini, op. cit., pp. 49-50.

Il modo di risolvere queste Cadenze di Quarta, e Sesta è facilissimo, perche quando la mano destra sarà ben posta toccando Quarta, Sesta, e Ottava, non dovrà far altro, che descender con l'istesse dita un tasto per ciascheduno; che così dalla Quarta si scende alla Terza maggiore, dalla Sesta alla Quinta, e dall'Ottava alla Settima.

Alle volte il raddoppiare la Quarta, e Sesta con la mano sinistra fa buonissimo effetto, ma nel risolvere non si deve far sentire la Terza maggiore, e nel Cimbalo lasciando la Quarta unita con la Quinta, mentre la destra risolve con la Terza maggiore, si riceve un'Armonia assai grata, ed è una specie, (come molti suonatori dicono) di Acciaccatura.... Questo però non fa bene in Organo, se non in Composizioni piene.

²Gasparini, op. cit., p. 52.

Le Cadenze finte si fanno in diversi modi, e si chiamano finte quando la Composizione formata, che ha la

Gasparini's example is unusual (Ex. 125). Normally his examples have a pedagogic character. They appear to

Ex. 125. Gasparini, p. 52¹

The image shows a musical score for a single bass line, numbered 1 through 12. Each measure contains a melodic line with notes and rests, and a figured bass line with numbers and accidentals. The figures are: 1. 4 3^b; 2. 4 3 7; 3. 5^b 4 3; 4. 5 8 7 5; 5. 4 3^b; 6. 5 4 3; 7. 4 3^b 6; 8. 4 3^b 6; 9. 5 4; 10. 4 3; 11. 6 5 4; 12. 6 4 3. Asterisks are placed above the first note of measures 1, 2, 3, 6, 7, 8, 9, 10, 11, and 12.

have been invented to demonstrate the point under discussion. However, the bass given to exemplify deceptive cadences has the qualities of a line taken from an actual composition. In this example the music is continuous, not broken up--as usually happens--into single unrelated measures. As in an actual composition the rhythm of the line is varied, and at the end the example comes to a proper, although deceptive, cadence. From his verbal description of deceptive cadences, and the figured bass of the example, Gasparini makes clear three ways of forming deceptive

Cadenza non termina nelle corde solite, ma inganna, portandosi in altra corda, o nota inaspettata. Chiamasi Cadenza finta ancora, quando la risoluzione in vece di maggiore si fa minore.

¹The asterisks are Gasparini's; they obviously refer in each case to the beginning of the deceptive pattern.

cadences:

(1) an expected major third is replaced by a minor third; in these progressions the bass is regularly reached by a skip of a descending fourth (or ascending fifth) and the dominant feeling is reinforced by a 4-3 suspension (at 1 and 2, 5, 8 and 9);

(2) a dominant with leading tone fails to resolve to the expected tonic; the progression leads down a third (to the first inversion of the tonic in 3 and 11; to the first inversion of another dominant in 6) or up a second (to the submediant in 7 and 10; to another suggested dominant in 4);

(3) an expected minor third is replaced by a major third (12).

Corelli often combines the two methods in a sequence (Ex. 126). The repetitive root movement of descending fourths combined with the suspended fourth above the

Ex. 126. Op. 3, VIII, first Allegro, 29-32

5/4 3 5/4 3 5/4 3 5/4 3 5/4 # 7

bass creates harmonic tension which demands movement. The device is one of many which make up the intense harmonic rhythm of Corelli's music. The movement quoted also gives an example of a deceptive cadence in which the root of the chord resolves up diatonically rather than resolving up a fourth or down a fifth. The phrase ends with a perfect cadence on E, not shown in the example.

Two of the three types of deceptive cadences which Gasparini demonstrates are thus found in a single short fragment of Corelli's works--an indication of their abundant use in the period. The third type of deception, that of ending a movement with a dominant chord is typical of the short Largo or Adagio movements in Corelli's works. These cadences were discussed above in the chapter on modulation.

Corelli occasionally employs the larger cadence deceptively. A most striking series of deceptions occurs in the Christmas Concerto at the end of the opening Grave. Three different versions of the larger cadence appear. The first two are deceptive, while the third is a variant including the quite exceptional introduction of the dominant of the dominant to the dominant (Ex. 127).

The cadence leading deceptively from a dominant to submediant is often employed by Corelli with structural significance. An extremely effective climax may be created by the insertion of this deceptive cadence near the end of a movement. Corelli achieves the climax by employing

Ex. 127. Op. 6, VIII, Grave, 13-19

6 7 6 5 6 9 8 7# 6 6 b 4# 6 7 6 7 6 6 # 4 5 4 3 4

Intensely active harmony and rhythm, which culminate on an unexpected subdominant chord.

Corelli Clash

The so-called Corelli clash forms a part of one of the most important cadences in Corelli's music.¹ Since the term Corelli clash rather colorfully describes the cadence, and since the term has become widely accepted, it will be used in the following discussion. The clash occurs when a tonic is anticipated while the leading tone is

¹The term Corelli clash may have been derived from the use of the word clash by F. T. Arnold in his description of the cadence employing the fourth against the third. F. T. Arnold, "A Corelli Forgery?" Proceedings of the Musical Association, 47th session, 1920-21 (Leeds: Whitehead and Miller, 1922), p. 95.

played above the bass of the dominant chord.

Arnold was quite wrong in stating that the "cadence occurs over and over again in Corelli's Opera Prima."¹

Corelli employed the cadence only once in his first set of works (Ex. 128). The cadence in op. 1, furthermore, is not

Ex. 128. Op. 1, VI, Largo, 32-3

typical of Corelli's normal procedure. In his typical use of the clash, Corelli introduces the leading tone and resolves the fourth so late that it enters simultaneously with an anticipation of the tonic (Ex. 129). The result is a parallel motion in seconds. The last sound before the tonic, in fact, is a minor second--a dissonance that may have arisen through improvisatory changes of the printed music in performances but for which no theoretical explanation was available to Corelli. With the exception just

¹Arnold, op. cit., p. 95.

Ex. 129. Op. 2, II, Allemanda (Adagio), 11

6
4+
3

5
4

#

discussed, the Corelli clash is restricted to his chamber sonatas. Gasparini explains the significance of this when he states that some cadences are not good on the organ. Corelli's works for the church have a figured bass for organ, the works for chamber have a figured bass for violone or cembalo.

The principal practices of Corelli's style, with regard to cadences, have been exemplified here. In accordance with tradition he incorporated the existing cadential usage into his music. But he often followed his inventive talent and thus progressed beyond the accepted boundaries of current practice.

CHAPTER VII

FORM

Trio Sonatas

Corelli wrote six sets of works. The first four opera are trio sonatas, the fifth opera consist of violin sonatas, and the sixth of concerti grossi (see Chapter II for a discussion of the titles in the original publications). Each set of works comprises twelve pieces. The works are composed in two styles--works for the church and works for the chamber. Opus 1, op. 3, the first six sonatas of op. 5, and the first eight concertos of op. 6 are written in the style of music for the church. Opus 2, op. 4, the last six sonatas of op. 5, and the last four concertos of op. 6 are written in the style of music for the chamber.

The titles given to the movements by Corelli indicate one of the most obvious distinctions between works written in the style of the church and works written in the style of the chamber. The movements in the more serious style of church music have only tempo or mood titles: *adagio*, *grave*, *largo*, *andante*, *allegro*, *vivace*, *presto*.¹

¹A contemporary basis for the order from slow to fast may be found in the introduction of Henry Purcell's first set of trio sonatas (1683). In an address to the

The movements written in the style for the chamber mostly have dance titles: allemanda, corrente, sarabanda, gavotta, giga, minuetto. In addition to these dance titles, the usual name for the first movement of the works written in the chamber style is preludio. The last work of op. 2 is a ciacona, and the final work of op. 5 is the Follia. Each movement titled preludio, or bearing a dance title, also usually has a tempo indication.

All of the tempo indications listed above are employed in the trio sonatas for church. Of the dance titles given, only the minuet does not appear in the trio sonatas for chamber. When the tempos of the movements of the sonate da chiesa are compared with those of the sonate da camera, the percentage of slow and fast movements is virtually the same in both categories (see Table 8). (If the movements from adagio through andante are grouped as slow movements and the remainder are grouped as fast movements, 46.3 per cent of the movements in the church sonatas are slow movements, as compared to 44.7 per cent in the chamber sonatas;

"Ingenuous Reader," Purcell indicates the significance of the terms:

It remains only that the English Practitioner be inform'd that he will find a few terms of Art perhaps unusual to him, the chief of which are these following: Adagio and Grave, which import nothing but a very slow movement: Presto Largo, Poco Largo, or Largo by itself, a middle movement: Allegro, and Vivace, a very brisk, swift or fast movement.

Henry Purcell, Works, edited by J. A. Fuller-Maitland, Vol. V, Twelve Sonatas of Three Parts (London: Novello, Ewer and Co., 1893), p. viii.

TABLE 8

TEMPO INDICATIONS AND MOVEMENT
TITLES IN THE TRIO SONATAS

| Movements | <u>Sonate da chiesa</u> | | | <u>Sonate da camera</u> | | |
|-----------|----------------------------------|-------|----------------------|----------------------------------|-------|----------------------|
| | <u>No. of</u> <u>Mvts. In</u> | | Per cent of total | <u>No. of</u> <u>Mvts. In</u> | | Per cent of total |
| | Op. 1 | Op. 3 | | Op. 2 | Op. 4 | |
| | | | Op. 1&3 | | | Op. 2 & 4 |
| Adagio | 10 | 7 | 16.8 | 11 | 5 | 19.4 |
| Grave | 11 | 9 | 19.4 | 1 | 5 | 7.2 |
| Largo | 3 | 6 | 8.9 | 8 | 7 | 18.1 |
| Andante | | 1 | 1. | | | |
| Allegro | 21 | 22 | 42.2 | 18 | 19 | 44.5 |
| Vivace | 3 | 7 | 9.7 | | 3 | 3.6 |
| Presto | 1 | 1 | 1. | 3 | 3 | 7.2 |
| Preludio | | | | 8 | 12 | 26.2 |
| Corrente | | | | 5 | 8 | 16.8 |
| Allemanda | | | | 12 | 7 | 24.7 |
| Sarabanda | | | | 4 | 3 | 9. |
| Gavotta | | | | 3 | 4 | 9. |
| Giga | | | | 6 | 4 | 13. |
| Ciacona | | | | 1 | | 1.3 |

53.7 per cent of the movements in the church sonatas are fast, as compared to 55.3 per cent in the chamber sonatas.)

As a whole the chamber sonatas are considerably shorter than the church sonatas. Not only are the movements in the chamber sonatas somewhat shorter, in terms of measures, than the movements of the church sonatas, but also the total number of movements of the chamber sonatas is considerably smaller than the number of movements in the church sonatas (83 movements in the chamber sonatas as compared to 102 in the church sonatas).

Within sonatas a comparison of the number and

disposition of the movements between the two categories also reveals interesting distinctions. Some church sonatas have five movements (3), but the chamber sonatas do not exceed four movements. While the church sonatas consist principally of four-movement forms (20 of 24), the chamber sonatas are nearly equal in the number of three-movement and four-movement forms (13 four-movement sonatas, 10 three-movement sonatas--see Table 9).

TABLE 9

RELATIONSHIP OF SLOW AND FAST MOVEMENTS IN THE TRIO SONATAS*

| <u>Tempi</u> | Church Sonatas | Chamber Sonatas |
|----------------------|-------------------|--------------------|
| S F S F | 13 | 8 |
| S F F | | 8 |
| F S S F | 3 | |
| S F F F | 1 | 3 |
| F S F F | 2 | |
| S S F | | 2 |
| S S F F | | 1 |
| S S S F | | 1 |
| F S F | 1 | |
| F F S F | 1 | |
| S F F S F | 1 | |
| S S F S F | 1 | |
| F F F F F | 1 | |
| <u>Ciacona</u> , S F | | 1 |

*Slow movements are indicated by S, fast movements by F.

PRELUDII.

ALLEMANDE, CORRENTI, GIGHE,

SARABANDE, GAVOTTE

e MINUETTI.

Parte Seconda per Camera.

*A. A. M. S. T. E. R. D. A. M.**Chez ESTIENNE ROGER, Marchand Libraire.**Michel Charles Le Conte**N. 197.*

Title page of the second part of Op. 6, 1714

The first movement of the trio sonatas is usually in common time, written in a rather slow, dignified, contrapuntal style. The theme stated at the outset may be from two to eight measures in length. The theme occasionally is restated a fifth higher, but usually a phrase formed of sequences from new material follows the first statement of the theme. The sequential phrase may lead back to material of the initial theme, but mostly it leads into another phrase of sequences or to a new thematic idea. Thus, the movement usually represents an open form, that is, a form not dependent upon a return of material. The movement relies upon the harmonic and contrapuntal techniques for its interest, rather than a return of the theme.

The second movement in the church sonatas is normally fugal. The subjects of the fugues extend from two to four measures. The answer to the first statement may be either at the dominant or the octave. The subjects suggest strong harmonic progressions. Rhythmically, the subjects may consist of either a steadily moving line of short note values, or the subject may start slowly and become more active as it progresses. The first statement of the fugue may or may not have an accompanying figured bass. The form of the fugue usually consists of one large section followed by three or four smaller sections. The large section contains the opening statements of the fugue, usually in all three voices. The shorter sections which follow usually

employ a portion of the theme in imitation. The imitations may appear successively or they may pile upon each other in stretto. Occasionally a section of new material may be added. The new material usually consists of imitative patterns in short note values which create a strong drive to a cadence point. In the final section the theme may return in its entirety or it may be merely suggested by the opening motive.

The second movement of the chamber sonatas is usually an allemanda. The tempo of the allemanda in Corelli's music varies from largo to presto. (In the trio sonatas one allemanda is adagio, four are largo, ten are allegro, and three are presto. Of the three allemande in the solo sonatas two are largo and one is allegro. In the concertos there are three allemande, all allegro.) The form may be fundamentally binary or ternary. In both the movements in binary form and in ternary form the form is divided into two sections by a double-bar. Both sections are repeated. The movements in the binary form move to the dominant key or to the relative major key at the double-bar. The continuation may be in the original key or in the dominant key. The following measures move back to the tonic key of the movement. The thematic material after the double-bar is normally the opening theme of the movement. The movements in ternary form also move to the dominant key or the relative major key at the double-bar. The continuation is

usually in the dominant key. The thematic material after the double-bar mostly consists of an inversion of the opening theme of the movement. The original theme appears in the third part of the movement in the tonic key. The allemande are often quite contrapuntal, with the opening theme stated in imitation in the two upper voices. The note values of the upper voices in a slow allemanda are usually shorter than those in the bass--the dotted rhythms of the upper voices are often reminiscent of the opening of a French overture. In the fast allemande all the voices either move in nearly equal note values, or the upper voices move only when a change of harmony forces them to do so. In the latter movements the bass moves in notes of short value.

Occasionally the second movement is a corrente in a fast triple meter. The key relations and forms of the correnti are similar to those of the allemande.

The third movement of the church sonatas usually provides a direct contrast of melody and rhythm to the fugal second movement. The angularity of the fugue subject and its often reiterated patterns of short notes is replaced in the third movement by smooth melodic lines and sustained rhythms. From the standpoint of harmony, it appears that Corelli made a conscious effort to have more complete chords in this movement than in any other--in the written-out parts the triads are nearly always complete and

the seventh chords usually have the root, third, and seventh present. The harmonic material of the movement is treated contrapuntally. The form of the movement is similar to that of the usual first movement, but enlarged in scope. As in the first movement the form appears to be motivated by the unfolding of the musical texture as the movement progresses. A new theme may be added during the course of the movement or Corelli may rely only on sequential patterns, with or without a return to the initial theme to carry the movement to a logical end. The third movement of the chamber sonatas is sometimes a sarabanda, and sometimes a movement very similar to the third movement of the church sonatas. Corelli wrote both slow (9) and fast (3) sarabande. All of the slow sarabande are in triple meter. Two of the fast sarabande are likewise in triple meter, but the third is in simple-compound meter (6/8). With a single exception the two categories, slow and fast, are completely different in texture. In the slow sarabande either the voices move in nearly equal note values, or the upper part or parts move somewhat more freely than the bass. In the fast sarabande the upper part or parts move only when they are forced to do so by a change of harmony, and the bass moves in continuously running passages in short notes. The texture of the exception noted in the group of slow sarabande (op. 5, VIII) is similar to that of the fast sarabande. The form of the movements is

the same as that employed in the allemande.

The last movements in both categories, church and chamber, are very similar. The last movement of the chamber sonatas usually consists of a lively giga or gavotta--the giga in compound meter and the gavotta in simple meter. The gighe are considerably more extended than the gavotte. The form of these movements is binary or ternary as previously described. The melodic texture often alternates between an accompanied solo or duet and contrapuntal imitation between the upper parts. The last movements of the church sonatas have the same character of gaiety and lightness as the last movements of the chamber sonatas. The last movements of the two kinds of works would be the hardest to identify as to church or chamber music if the titles, the repeats, and the double-bars were omitted from the gavotte and gighe.

Three movements in the trio sonatas do not fall into any of the movement-types previously mentioned: op. 1, XII, Largo, e puntato; op. 2, XII; and op. 3, XII, first Allegro.

The second movement of op. 1, XII is structurally unified by a ground-bass pattern consisting of ten presentations of a descending D-major scale. Such direct formal devices are exceptions in Corelli's works. In the descending scale-line Corelli replaces the final note of one scale with the initial note of the following scale. The resulting

leap of an ascending seventh following the strong tendency of the scale to resolve to the lower tonic sets up a continuing tension that is relaxed only in the final measure of the movement. The overlapping of the scale line produces the effect of an indefinitely descending scale.

The metrical organization of the ground-bass is as uncomplicated as its melodic organization. Since the final scale step of the descending line is avoided in all but the last measure, each presentation of the scale extends through three and one-half measures. Thus, the scale begins alternately on the first and third beats of a measure. The ten statements of the bass, with the awaited final measure, add up to a total of thirty-six measures. The bass line is harmonized almost throughout by series of seven-six suspensions. In the process of the movement Corelli modulates twice to the dominant. The two upper voices are treated in the already familiar fugal form which Corelli employs.

The concluding sonata of op. 2 is based on a freely treated ostinato. Like many chaconnes of both the early and middle baroque eras, the bass theme is subjected to variation or change while retaining its basic identity. Corelli's theme comprises a descending scale line of a fourth: G, F-sharp, E, D. Around 1600 such simple chaconne basses were used extensively, originally developing as a convenient technique of improvisation. Corelli maintains interest in his work by skillful variation techniques. The

theme is extended melodically and varied rhythmically.

The initial Largo (16 measures) contains three chaconne-bass statements. The descending tetrachord is embellished in the first two appearances (4 plus 4 measures) and extended in the third (8 measures). At this point the tempo changes to Allegro and two presentations establish the bass pattern in its simplest form. The following variations on the ground-bass fall almost consistently in units of four or eight measures. Only near the end of the compositions do the phrase lengths become shorter and irregular. The pattern of the descending fourth occurs thirteen times in the bass and four times in the upper voices.

The first movement of op. 3, XII, is extremely simple structurally as compared to the two works just discussed. The movement consists of short slow sections alternating with long fast sections. The movement appears to have been conceived as a violinistic display piece rather than a study in composition. The opening Grave is two measures long--merely an establishment of the key. The following Allegro consists only of broken tonic-chord figurations which are presented by the first violin and imitated canonically at the unison by the second violin at distances of either two measures or one-half measure. The bass sustains the tonic note. Near the end of the movement the broken-chord patterns move in longer note values, leading into a short Adagio.

The Adagio leads to the dominant. The ensuing Allegro changes to triple time--the first Allegro was in common time--and presents a broken-chord pattern on the dominant in canonic imitation between the two violins, at a distance of five measures. The disjunct motion changes to conjunct motion, still emphasizing the dominant, in the second section, and the distance of the imitation changes to one measure. The third section still employs canonic imitation at the dominant at one measure distance in longer note values than those at the opening of the movement. The following section returns to the rhythmic motion of the outset of the movement and the canonic imitation continues at a distance of one measure. The meter of the final section is compound, creating a wonderful change of emphasis within the measure; the canonic imitation remains at one measure. A short Adagio completes the movement.

Solo Sonatas

Both the parte prima and the parte seconda of op. 5 consist of six sonatas (see Chapter II, pp. 36-37). Although they are not titled church and chamber sonatas, parte prima is composed in the style Corelli employed in the sonate da chiesa a tre and parte seconda is composed in the style found in the trio sonate da camera a tre.

The tempo indications of *andante* and *presto* are not employed in the solo sonatas, but the same dance titles are

used in the solo sonatas as in the trio sonatas. A comparison of the solo sonatas composed in the style of the church with those composed in the style of the chamber shows that the percentage of slow and fast movements is like that within the trio sonatas, nearly the same in both categories (40 per cent of the movements in the sonatas composed in the style of the church are slow movements, as compared to 41.6 per cent in the sonatas composed in the style of the chamber; 60 per cent of the movements in the sonatas composed in the style of the church are fast, as compared to 58.4 per cent in the sonatas composed in the style of the chamber--see Table 10).

The sonatas of the second part are shorter than those of the first part. All of the sonatas of the first part are in five movements. The second part consists of two five-movement sonatas, three four-movement sonatas, and the Follia (see Table 11). The order of slow and fast movements within the types change within narrow limits (see Table 11). Consecutive fast movements occur in the solo sonatas, but there are no consecutive slow movements. Only two sonatas consist throughout of alternating slow and fast movements (No. VIII).

The movements of the solo sonatas are cast in the same form as those of the trio sonatas, with two additions. The first structural type found in the solo sonatas, but not in the trio sonatas, may be called a perpetuum mobile. It

TABLE 10

TEMPO INDICATIONS AND MOVEMENT
TITLES IN THE SOLO SONATAS

| Movement Titles | Parte Prima | | Parte Seconda | |
|--------------------|-----------------|------------------|-----------------|------------------|
| | No. of Mvts. | Per Cent: 100 | No. of Mvts. | Per Cent: 100 |
| Adagio | 9 | 30. | 5 | 20.8 |
| Grave | 3 | 10. | | |
| Largo | | | 5 | 20.8 |
| Allegro | 13 | 43.3 | 12 | 50. |
| Vivace | 5 | 16.7 | 2 | 8.4 |
| Preludio | | | 5 | 26.2 |
| Corrente | | | 1 | 5.3 |
| Allemanda | | | 2 | 10.5 |
| Sarabanda | | | 3 | 15.8 |
| Gavotta | | | 3 | 15.8 |
| Giga | | | 4 | 21.1 |
| Follia | | | 1 | 5.3 |

TABLE 11

RELATIONSHIP OF SLOW AND FAST MOVE-
MENTS IN THE SOLO SONATAS

| <u>Tempi</u> | <u>Parte Prima</u> | <u>Parte Seconda</u> |
|---------------------|--------------------|----------------------|
| S F F S F | 4 | |
| S F S F F | 2 | 2 |
| F F S F | | 1 |
| S F S F | | 2 |
| <u>Follia</u> , S F | | 1 |

is composed of rapidly moving short notes which press forward without a break from start to finish. The violin part is technically the most demanding of any written by Corelli. The line consists almost entirely of broken-chord

10 **BASSO DEL CONCERTO GROSSO**

Allegro

Adagio *Vivace*

Piano Forte *Piano*

CONCERTO VIII
Fatto per la notte di Natale. *Vivace*

Grave. Arate, Segno e corno di X *Allegro*

First page of the Basso del Concerto Grosso
of the Christmas Concerto, Op. 6, No. 8, 1711

figurations (op. 5, 1, second Allegro). The second structural type found in the solo sonatas, but not in the trio sonatas, is a true da capo form, in which the third part is an exact restatement of the first part. The first part of the movement ends in the tonic key while the second part is in the relative key.

The Follia consists of twenty-four variations on a harmonic pattern.¹ The harmonic pattern is presented in the opening section of the work--in a stately sarabande in triple time. The chordal pattern follows an unvarying course throughout the work. The structural divisions are, therefore, equally regular: sixteen measures divide into two eight-measure halves, the first four measures of each half are exact repetitions. Graphically the structure of a division is a-b'-a-b". Tonally, the two halves establish the key of D-minor in the first three measures, move to the relative major of that key--usually through a common-chord modulation--and return to D-minor--by chromatic inflection. The first half ends with a half cadence, the second half with an authentic cadence.

The musical material throughout the variations is

¹There is considerable literature on the origin of the melody, Follia, and its subsequent use as a theme for continuous variations: Paul Nettl, in Zeitschrift für 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; an unpublished paper by John Ward.

shared by both the solo violin and continuo. An interchange of melody and rhythm between the two instruments occurs consistently. The melodic ideas vary in their technical demands from the utmost simplicity to what is, for Corelli's music, striking virtuosity. Diatonic melody in the opening and closing sections aids in unifying the work. The major portion of the work is primarily of rhythmic interest. Broken-chord patterns, multiple stops, and wide skips which involve string crossings create continuous motivation.

After the opening section, in which the bass proceeds predominantly in dotted half-note rhythm, the first variation continues in quarter-note motion. The tempo changes to Allegro at the outset of the second variation. The continuo again moves in dotted half-notes against the first presentation of an eighth-note broken-chord in the violin. The first half of the third variation accelerates by means of sixteenth-note diatonic imitation; the second half slows down perceptibly by a change to triplets. The imitation between the violin and continuo of this variation is balanced by contrapuntal imitation in a later variation, number nineteen. The fourth variation has a conspicuous rhythmic pattern in the bass. The first beat of each $3/4$ measure is replaced by a rest while the solo instrument is occupied with double-stop thirds on the first beat, which is followed by a broken-chord pattern in

eighth-notes. The violin part, in effect, is a melody with accompaniment. In the fifth variation, a counterpart to the fourth variation, the violin and continuo parts are interchanged.

In the sixth variation the rhythm of the bass consists of a succession of quarter and half-notes, which places the accent on the second beat of the three-beat measure. The violin part consists of broken chords in sixteenth notes. The seventh variation involves an interchange of material parallel to the preceding section with double-stopped thirds on the first beat of each measure in the solo part. The eighth variation, an Adagio, provides a welcome contrast of mood and tempo to the sections which precede and follow it. In the first part of the variation the violin part moves in eighth-notes against quarter-notes in the bass. In the latter part of the variation sixteenth-note motion in the violin part provides a transition to the ensuing Vivace. The Vivace, variation nine, is primarily a display of velocity through sixteenth-note patterns in which both the violin and continuo participate. In the tenth variation the meter changes to $3/8$ and the tempo to Allegro. As in the fourth variation the continuo omits the first eighth-note of each measure. The violin plays the first eighth-note of each measure and then moves persistently in eighth-notes in contrary motion to the eighth-notes in the bass.

At the exact center of the composition, an Andante in common time, variation eleven, suggests a new beginning, giving to the whole composition the implication of a large two-part structure. A new solemnity is created by the thirds in double stops above the stately character of the ever forward-moving eighth-notes in the bass. The twelfth variation, an Allegro still in common time, presents the solo in broken chords of wide skips. The bass of this and the following variation is heard only on the good beats of the measure.

The thirteenth variation, in 12/8 meter, concentrates the attention on the violin, which outlines the harmony in eighth and sixteenth-notes. The rest of the work is in 3/4. The Adagio of variation fourteen is of utmost simplicity. The bass moves in quarter-notes and the violin remains as stationary as the changing harmony permits. In the fifteenth variation the solo part moves in successive quarter and half-note patterns in double and triple stops above the broken-chords in triplets of the bass.

Variations sixteen and seventeen form a related pair. The sixteenth variation presents a sarabande rhythm of quarter, dotted-quarter, and eighth in the continuo while the violin plays an eighth-note broken-chord pattern with rather wide skips. The companion variation contains syncopation in the solo part against steady quarter notes

in the continuo. In the eighteenth variation the violin moves in sixteenth-notes outlining broken-chord patterns. The simple meter of the violin is countered by the implication of compound meter in the continuo. The rhythm of the bass consists of a series of patterns comprising a quarter-note followed by an eighth rest, which is in turn followed by three eighth-notes. The pattern is varied but twice when the eighth rest is replaced by a dot. Thus, a rhythmic implication of compound meter is given by a pattern consisting of a dotted quarter-note followed by three eighth-notes. The previously mentioned counterpoint of the nineteenth variation comprises a duet between the two parts in imitation at the fourth below and at a distance of one measure.

Variations twenty and twenty-one are paired by an interchange of material. The bass of the first of these two variations proceeds in half-notes followed by a quarter rest while the solo part presents a triplet broken-chord embellishment of the harmony--the meter of the violin part becomes $9/8$. In the second of the two variations the bass moves in triplets as the violin takes up half-notes in thirds. The last two variations are also paired by an interchange of parts. The violin part of the twenty-second variation progresses consistently in sixteenth-note double stops above a bass line of quarter and half-notes. The sixteenth-note motion is transferred to the bass in the

last variation.

Throughout the Follia Corelli employed the devices and techniques of harmony and counterpoint discussed in the preceding chapters.

Concertos

The first eight concertos are composed in the style of the church (see Chapter II, p. 37). The title of these eight concertos, like the first six solo sonatas, groups them as Parte prima. The last four works are chamber concertos, grouped under the title Parte seconda per Camera. It is sometimes difficult to ascertain the end of a movement in the concerti grossi, a difficulty which arises from the numerous alternations of slow and fast sections. The problem is basically whether a short slow or fast section is a movement, or merely a transition or interlude. The extremely short slow or fast sections often have the same characteristics of those in the trio sonatas and solo sonatas. In such works the short sections can be called movements simply because of their location and singularity. Barlines offer no solution to the problem. In the first edition and successive editions two types of double bars are employed inconsistently: two fine lines or a fine line and a heavy line. The musical material of the movement does not always help in determining the length of the movement. In the first two concertos there is no common material between either consecutive sections or alternate

sections. But in the eighth concerto one movement consists of three sections: Adagio, Allegro, Adagio. In this movement the Adagios use the same material.

With these problems in mind, the divisions of the concerti can be most logically presented as follows:

Concerto I

| | |
|------------|--------------------------------|
| Movement 1 | Largo, Allegro, Largo, Allegro |
| Movement 2 | Largo |
| Movement 3 | Allegro |
| Movement 4 | Allegro |

Concerto II

| | |
|------------|--|
| Movement 1 | Vivace, Allegro, Adagio, Vivace, Allegro, Largo andante |
| Movement 2 | Allegro |
| Movement 3 | Grave, Andante largo |
| Movement 4 | Allegro |

Concerto III

| | |
|------------|---------|
| Movement 1 | Largo |
| Movement 2 | Allegro |
| Movement 3 | Grave |
| Movement 4 | Vivace |
| Movement 5 | Allegro |

Concerto IV

| | |
|------------|------------------|
| Movement 1 | Adagio, Allegro |
| Movement 2 | Adagio |
| Movement 3 | Vivace |
| Movement 4 | Allegro, Allegro |

Concerto V

| | |
|------------|-----------------|
| Movement 1 | Adagio, Allegro |
| Movement 2 | Adagio |
| Movement 3 | Allegro |
| Movement 4 | Largo |
| Movement 5 | Allegro |

Concerto VI

| | |
|------------|---------|
| Movement 1 | Adagio |
| Movement 2 | Allegro |
| Movement 3 | Largo |
| Movement 4 | Vivace |
| Movement 5 | Allegro |

Concerto VII

| | |
|------------|-------------------------|
| Movement 1 | Vivace, Allegro, Adagio |
| Movement 2 | Allegro |
| Movement 3 | Andante |
| Movement 4 | Allegro |
| Movement 5 | Vivace |

Concerto VIII

| | |
|------------|--------------------------|
| Movement 1 | Vivace, Grave |
| Movement 2 | Allegro |
| Movement 3 | Adagio, Allegro, Adagio |
| Movement 4 | Vivace |
| Movement 5 | Allegro |
| Movement 6 | <u>Pastorale</u> (Largo) |

Concerto IX

| | |
|------------|----------------------------------|
| Movement 1 | <u>Preludio</u> (Largo) |
| Movement 2 | <u>Allemanda</u> (Allegro) |
| Movement 3 | <u>Corrente</u> (Vivace) |
| Movement 4 | <u>Gavotta</u> (Allegro), Adagio |
| Movement 5 | <u>Minuetto</u> (Vivace) |

Concerto X

| | |
|------------|------------------------------------|
| Movement 1 | <u>Preludio</u> (Andante largo) |
| Movement 2 | <u>Allemanda</u> (Allegro), Adagio |
| Movement 3 | <u>Corrente</u> (Vivace), Allegro |
| Movement 4 | <u>Minuetto</u> (Vivace) |

Concerto XI

| | |
|------------|--|
| Movement 1 | <u>Preludio</u> (Andante largo) |
| Movement 2 | <u>Allemanda</u> (Allegro), Adagio, Andante largo |
| Movement 3 | <u>Sarabanda</u> (Largo) |
| Movement 4 | <u>Giga</u> (Vivace) |

Concerto XII

| | |
|------------|---|
| Movement 1 | <u>Preludio</u> (Adagio), Allegro, Adagio |
| Movement 2 | <u>Sarabanda</u> (Vivace) |
| Movement 3 | <u>Giga</u> (Allegro) |

The Parte prima thus contains three concertos of four movements or groups of movements, four concertos of five movements, and one of six movements. The six-movement concerto is the last of the group of eight, the Christmas Concerto. It might almost be called the "grand finale" of the works for church. Certainly it is the most important

of the concertos. The concertos for the chamber consist of one three-movement work, two four-movement works, and one five-movement work.

Ritornello, in the sense of return of musical material, plays a surprisingly small role in the concerti grossi of Corelli, but ritornello, in the sense of a return of a body of sound, plays a large part in the internal structure of these works. The alternation of the sound of the whole orchestra, ripieno, with the sound of the smaller group, the concertino, varies from only the smallest amount in some movements (op. 6, X, Preludio, Allemanda, and Adagio) to movements which are almost equally divided between the contrasting forte and piano of the two groups (op. 6, VIII, final Vivace).

These contrasting bodies of sound tend to organize the smaller elements of form. The antithesis of an opening phrase or period, stated by the whole body of the orchestra, may be presented by only the concertino. Or a motive stated by the ripieno in a half or full measure may be answered by the concertino. Such alternations of sound occur within the larger framework into which Corelli cast his movements.

A continuous alternation of ripieno and concertino, even if the alternations varied in length and material, would have denied to the concertos the variety which Corelli had so carefully maintained in his other sets of works. In

the concerti variety is attained by the contrast of three different procedures: first, movements which rely entirely on the musical interest of the polyphony which is presented by the ripieno (as in the above-mentioned op. 6, X, Pre-ludio); second, alternation of ripieno and concertino; and third, melody or duet accompanied by the ripieno. The allegros of the fourth and fifth concertos consist of movements in which the first violin alone or in combination with the second receives an accompaniment from the rest of the orchestra. The first violin of the concertino is particularly prominent in the Allegro of the tenth concerto and the Allegro and Giga of the twelfth.

The forms of the movements conform exclusively to those discussed in the preceding works. Fugal movements contain no repeats. Other movements without repeats may bring back the opening thematic material near the beginning of the movement (op. 6, I, final Allegro). An occasional movement with repeats may avoid the restatement of any previously presented material in the second part (op. 6, III, Vivace). In other movements the initial theme may return in the dominant key immediately after the repeat of the first section (op. 6, III, final Allegro). In such a movement the theme does not return in the tonic key. A clear three-part design may be seen in many movements (op. 6, VI, opening and final Allegros; VIII, Pastorale; XII, first Allegro).

CHAPTER VIII

INFLUENCE

Teacher

Introduction

Corelli, at the present time, is primarily thought of as a composer.¹ True, his works established a new harmonic concept at the end of the seventeenth and the beginning of the eighteenth centuries, but the legacy he left to posterity as a teacher of violin ranks equal in importance with his compositions. Corelli first became famous as a performer. His fame spread over Europe with the result that

¹The material in this chapter is based principally on the following works:

Manfred F. Bukofzer, Music in the Baroque Era (New York: W. W. Norton and Co., Inc., 1947).

Charles Burney, A General History of Music from the Earliest Ages to the Present Period (London: Payne and Son, 1789).

John Hawkins, A General History of the Science and Practice of Music (new ed.; London: Novello, Ewer and Co., 1875).

Lionel de La Laurencie, L'Ecole française de violon de Lully à Viotti (Paris: Delagrave, 1922).

Andreas Moser, Geschichte des Violinspiels (Berlin: Max Hesses Verlag, 1923).

Marc Pincherle, Corelli ("Les Maîtres de la musique"); Paris: Félix Alcan, 1933).

Mario Rinaldi, Arcangelo Corelli (Milan: Edizioni Curci, 1953).

Wilhelm Joseph Wasielewski, Die Violine und ihre Meister (Leipzig: Breitkopf und Härtel, 1868).

he was sought unceasingly as a teacher. In the triple role of performer, teacher, and composer, he influenced violin teaching throughout the western world, not only during his lifetime, but even until today.

Through his talent Corelli succeeded in becoming the best known and most influential violinist in Italy. His influence, combined with his enviable position at the court of Cardinal Ottoboni, gave him a position of unexcelled power--a power which he exercised modestly and with good judgment. He incorporated in his compositions and in his performances an unparalleled purity and simplicity, so imbued with strength that he became a model for composers and performers alike. Hawkins gives a wonderful description of Corelli's style of playing:¹

It does not, however, appear that he [Corelli] had attained to a power of execution in any degree comparable to that of later professors; and it may well be supposed that the just and rational notions which he entertained of the instrument, and of the end and design of music in general, aided by his own good sense, restrained him from those extravagances, which have no other tendency than to disgust the judicious, and excite the admiration of the ignorant. The style of his performance was learned, elegant, and pathetic, and his tone firm and even: Mr. Geminiani, who was acquainted with and had studied it, was used to resemble it to a sweet trumpet.

Corelli's teaching and playing were based upon a solid knowledge of techniques and fundamentals applicable to his particular instrument. In reality, Corelli established a truly idiomatic violinistic technique. No other

¹Hawkins, op. cit., II, 674-75.

violin teacher has been given so much credit for the development of an indigenous violinistic method. The method was more thorough than extensive. Corelli, in his method of teaching as reflected by his compositions, was not an inventor, but rather an organizer. What was of value in the teaching and playing of his predecessors was organized and applied in a coherent, realistic manner. He did not introduce new effects. He rejected the crude attempts of Carlo Farina (end of the sixteenth century to the middle of the seventeenth century) at tone painting. He was not influenced by the extreme ranges and difficult double-stops of his northern contemporaries, the Austrian Heinrich von Biber (1644-1704) and the German Johann Jakob Walther (ca. 1650-1693). The virtuoso techniques of these men were ignored in favor of a more restrained concept of music. To Corelli the music was of prime importance, not instrumental pyrotechnics. In comparison with Biber and Walther, Corelli's technique may even be described as limited. The upper range of the violin hardly exceeds the third position in his works. Yet the artistic value of his playing and teaching is confirmed by a glance at the names of his pupils.

The currents of violin playing were many when Corelli first went to Bologna. Each city of importance--with the possible exception of Rome--had developed an idiom peculiar to itself and its performers. In Mantua, Biagio Marini

(1597-1665) had led the way by incorporating ornamental vocal idioms into his music. He was followed in the same city by Farina who, in some of his works, used the violin programmatically to imitate the sounds of dogs and chickens. The multiple stops of Marini and the virtuoso techniques of Farina influenced their German neighbors more than their Italian contemporaries. The rapid scale passages of Thomas Baltzar (1630-1663), Strungk, and Biber, and the upper-register extremes of Walther reflect the Mantuan influence. In Modena, Giovanni Maria Bononcini (1640-1678), and in Florence, Antonio Veracini (flourished in the last quarter of the seventeenth century) were the outstanding violinists and teachers of their respective cities.

In Venice, Giovanni Battista Buonamente (flourished in the second quarter of the seventeenth century) was a forerunner in transferring the vocal idiom to the violin. By the time Corelli was a youth, Buonamente's influence had faded, and Venetian supremacy gave way to that of Bologna. But as Bologna became the leading center of the new violinistic school, it could not disclaim the Venetian influence. Bologna became the leader through the efforts of Venetians who made it their new home. The earliest of the group of important performers and teachers who went to Bologna was Ercole Gaibara (flourished about the middle of the seventeenth century). His pupil Benvenuti followed him, as did Brugnoli. Both men contributed to Corelli's training in

the years between 1666 and 1670 (see Chapter I, p. 5). Through the leadership of Maurizio Cazzati (1620-1677), maestro di cappella at San Petronio in Bologna from 1658 until 1671, instrumental music was encouraged in the church services, and Bologna became the leading center of instrumental music in Italy. With the added impetus of help from the church, the Bolognese music turned from the programmatic techniques of its Venetian founders to a more serious and idiomatic violinistic style. The style was propagated by Giovanni Battista Vitali (1644-1692), Giuseppe Torelli (ca. 1650-1708), and Tommaso Antonio Vitali (ca. middle of the seventeenth century to the first quarter of the eighteenth century). Corelli was exposed to this style in his early years in Bologna and possibly later when he reputedly studied composition with Bassani. When Corelli was ready to leave Bologna in 1670, nearly a hundred years of violinistic history had failed to provide a leader who had furnished a thorough foundation upon which future violinists would build. This, Corelli provided.

Corelli's teaching followed the tradition of master-to-pupil relationship. It must be presumed that he taught by explanation and demonstration, and never committed to paper any of his teaching techniques. His secrets of teaching--if he had any--were passed on to his students orally. Only an occasional remark by one of his

The Score
of the Four Operas,
 Containing 48 Sonatas
 Compos'd by
ARCANGELO CORELLI.
For two Violins and a Bass.

*A. B. The First and Third Opera being
 Compos'd for a Violoncello and Thorough Bass,
 of which the Variation being but little, they
 are put on the same Stave for the greater
 Facility in reading.*

*These Compositions as they are now Printed
 in Score, are of great advantage to all Students,
 and Practitioners in Musick, they also make
 compleat Lessons for the Harpsicord.
 The whole Revis'd and Carefully Corrected
 By Dr. Pepusch. VOL. I.*

*London. Printed for & Sold by I. Walsh, Musick Printer, & Instrument maker to his
 Majesty, at the Harp & Hoboy, in Catherine Street, in the Strand. Where may be
 had a new Edition of Twelve Concertos, in Score by the same Author. Vol. 2d.*

1735.

Title page of the first score of the trio sonatas,
 edited by Johann Christopher Pepusch, ca. 1730

students remains to explain the general principles of his methods of instruction.

Italy

The first of Corelli's pupils, as far as can be established, was Matteo Fornari, the elder. Confusion sometimes exists between the two Matteo Fornaris, who were uncle and nephew. The older of the two, Corelli's pupil, was born about 1655 in Lucca. The younger was born there, too, but in 1716. Matteo Fornari, the elder, first appeared in Rome in 1678 as violinist at the church of Saint Louis of France. The same year he was named a member of the congregation of Santa Cecilia.¹ From this time on he was literally inseparable from Corelli. Fornari was one of the musicians attached to the court of Cardinal Ottoboni. It was Fornari who accompanied Corelli to Naples to play before King Philip V of Spain (see Chapter I, pp. 25-26). In 1610 Fornari succeeded Corelli as the first violinist in the church of Saint Louis in Rome.² Just before Corelli died, he gave to Fornari the responsibility of having op. 6 published.³ Finally, Corelli, in his will, left the two violins which he owned to Fornari.⁴

¹Rinaldi, op. cit., p. 98.

²Cametti, La Revue Musicale, III (1922), 28.

³Pincherle, op. cit., pp. 225-27.

⁴Rinaldi, op. cit., p. 347.

The influence of Corelli was passed from Fornari to Francesco Antonio Bonporti (1672-ca. 1741). Bonporti who was born in Trent went to the Collegio germanico in Rome to study theology. In addition to the theologic studies, music was offered by the school. The teacher of violin was Matteo Fornari. In a letter dated 1709, from Count G. Karl von Schoenborn to a young man in Germany who inquired about the school, Matteo Fornari and Bernardo Pasquini were mentioned as teachers at the school.¹ Guglielmo Barblan, who made a study of Bonporti's life and music, indicates that Bonporti received lessons directly from Corelli.² This may be true, but there is no concrete evidence of it. Corelli may occasionally have taken Fornari's pupils when he was unable to keep an appointment, and the friendship between Corelli and Fornari was so strong that Corelli may have welcomed Fornari's students to play for him. Certainly Bonporti may be considered a direct inheritor of Corelli's style of teaching and playing. This style Bonporti carried with him to Trent in northern Italy, where he exercised his greatest influence as a composer and teacher.

Giovanni Battista Somis (1686-1763) was probably next in importance to Fornari among Corelli's students who

¹Guglielmo Barblan, Un musicista trentino: Francesco A. Bonporti (Florence: Le Monnier, 1940), pp. 18-21.

²Ibid., p. 34.

remained in Italy. Somis, born at Turin in 1686, went to Rome to study with Corelli at the age of seventeen. After his work in Rome he returned to Turin and founded the so-called Piedmont school of violin playing, the connecting link between Corelli and France. From this school Corelli's style spread into France through two students of Somis, Jean-Marie Leclair (1697-1764) and, indirectly, Gaetano Pugnani (1731-1798). Leclair became an outstanding performer in France during the middle third of the eighteenth century. Pugnani most nearly approached Corelli in his violinistic style, but he is best remembered as the teacher of Giovanni Battista Viotti (1753-1824). Viotti, who spent half of his mature life in France and half in England, is regarded as the founder of the French classical violin school. Felice de Giardini (1716-1796), another famous pupil of Somis, carried Corelli's style throughout Italy and to England, Germany, and Russia, as a concert violinist. Burney relates Giardini's impression of Corelli as a teacher.¹

. . . Signor Giardini has told me, that of any two pupils of equal age and disposition, if the one was to begin his studies by Corelli, and the other by Geminiani, or any other eminent master whatever, he is sure that the first would become the best performer.

A direct genealogical line may be drawn from Venice to Bologna, to Rome, to Turin, to Paris with Corelli in its center:

¹Burney, op. cit., II, 442.

Venice--Buonamente, Gaibara, Brugnoli, Benvenuti,
Bassani

Bologna--Gaibara, Cazzati, Brugnoli, Benvenuti,
Corelli, Bassani

Rome--Corelli, Fornari, Somis

Turin--Somis, Leclair, Pugnani, Viotti

Paris--Leclair, Viotti

Pietro Antonio Locatelli (1695-1764) occupies a particularly important place in the list of Corelli's students. Locatelli was born in Bergamo on September 3, 1695. At the age of thirteen he was in Rome studying with Corelli.¹ How long he studied with the master from Fusignano is not known. Corelli's illness may not have permitted him to teach after 1710. Locatelli was still in Rome in 1714 after Corelli's death, but left Rome for Bologna where he remained only a few years. After long professional tours Locatelli settled in Amsterdam where he established regular public concerts.² On his death in 1764 he was one of the most renowned performers and composers of Europe.

Giovanni Mossi was Corelli's last student. Rinaldi's extensive study on Corelli gives only the barest information on Mossi, and the greater part of it is conjecture. He states that Mossi was born in Rome near the end of the seventeenth century and achieved his greatest fame in his

¹Rinaldi, op. cit., p. 285.

²Baker's Biographical Dictionary of Musicians (4th ed.; New York, G. Schirmer, Inc., 1940), p. 574.

native city about 1720.¹ His period of study may be set at about 1710.

Among other Italian composers and performers whose names have been associated with Corelli as his pupils are Carlo Tassarini and Antonio Veracini. That Tassarini (1690-1762) studied with Corelli has never been definitely established. His sphere of influence revolved around St. Mark's in Venice until 1729 when he went to Urbino. There is little reason to believe that Corelli was ever his teacher.

Veracini is the more interesting of these two men. Through him, Tartini is linked to the Corelli heritage. Antonio Veracini flourished in Florence in the last quarter of the seventeenth century. His association with Corelli as the latter's student, like Tassarini's, has not been definitely proven; but the similarity of the music of both men is unquestioned. Veracini's music is based on the style of Corelli's. Francesco Maria Veracini (1690-ca. 1750) inherited the Corelli tradition from his uncle Antonio. Francesco was heralded as one of the great virtuosi of his time. He toured the European continent and spent some twelve years in England. Tartini heard him play in Venice and was so fascinated that he became a pupil of Veracini. Thus a genealogical line--tenuous though it may be--can be drawn from Corelli to Tartini.

¹Ibid., p. 320.

Tartini's closest tie with Corelli lies in his admiration of the end results of Corelli's teaching, which he intelligently incorporated into his own. Burney tells of the importance Corelli's op. 5 had attained in a few years after its publication as a violin method and Tartini's use of it:¹

Corelli's Solos, as a classical book for forming the hand of a young practitioner on the violin, has ever been regarded as a most useful and valuable work, by the greatest masters of that instrument. I was told by a Mr. Wiseman at Rome, that when he first arrived in that city, about twenty years after Corelli's decease, he was informed by several persons who had been acquainted with him that his [Corelli's] opera quinta, on which all good schools for the violin have been since founded, cost him three years to revise and correct. Tartini formed all his scholars on the solos.

Tartini verifies Burney's statement in his letter to Signora Maddalena Lombardini:²

. . . in order to acquire that light pulsation and play of the wrist, from whence velocity in bowing arises, it will be best for you to practise, every day, one of the allegros, of which there are three in Corelli's solos, which entirely move in semiquavers. The first is in D.

Tartini was obviously referring to the fourth movement of the first sonata, the fourth movement of the third

¹Burney, op. cit., II, 442.

²Giuseppe Tartini, Lettera alla Signora Maddalena Lombardini, inserviente ad una importante Lezione per i Suonatori di Violino (1770), translated by Charles Burney and published as "A letter from the late Signor Tartini to Signora Maddalena Lombardini, published as an Important Lesson to Performers on the Violin" (2nd ed.; London: George Bigg, 1779), p. 15.

sonata, and to the third movement of the sixth sonata, all from op. 5.

Tartini paid further tribute to Corelli by composing fifty variations on a theme of Corelli. The theme is the fourth movement, Gavotta, of the tenth sonata of op. 5. It was first printed in Naples by Marescalchi as L'Arte dell'Arco o siano 50 Variazioni per Violino, e sempre collo stesso Basso sopra la più bella Gavotta del Corelli. Moser thinks these were written during the time that Tartini was at Ancona (ca. 1714).¹

Thus, it has been shown that the outstanding composer-teacher violinists of the leading cultural centers of Italy have an affinity with Corelli: Fornari and Mossi in Rome, Bonporti in Trent, Somis in Turin, A. Veracini and F. M. Veracini in Florence, Locatelli in Bologna, and Tartini in Ancona and Padua.

Spain

Corelli seems to have had little or no influence on Spanish violinists. The name of one violinist has been associated with Corelli but this cannot be verified. Gordón y Mitjana, in his extensive contribution on the history of Spanish music to Lavignac's Encyclopédie de la musique, states that José Herrando declared himself to have received lessons from Corelli.² This declaration was supposedly

¹Moser, op. cit., p. 264

²Albert Lavignac, Encyclopédie de la musique et dictionnaire du Conservatoire (Paris: Delagrave, 1913), Part I, IV, 2187.

taken from Herrando's treatise on violin playing, L'Arte y puntual explicacion del modo de tocar el violin.

Pincherle made a great effort to determine whether Herrando had been a student of Corelli, but could find no proof.

Pincherle checked the existing editions of Herrando's treatise and found no trace of the declaration.¹

Germanic Countries

The history of violin playing in Germany, up to and including the time of Corelli, shows the violinists in this country exploiting the natural capacities of the instrument. The fiery scalewise passages and extreme ranges of their music stems from the influence of the Mantuan masters, Marini and Farina. These tendencies were picked up and propagated by the so-called Old Vienna school composed of A. Bertali (1605-1669), Benedetto Ferrari (1597-1681), M. A. Ferro (flourished in the middle of the seventeenth century), Angelo Ragazzi (flourished in the middle of the seventeenth century), and others.² Johann Heinrich Schmelzer (1623-1680) and Biber are direct inheritors of the technique fostered in this school. Corelli's influence never penetrated the adherents to this progressive German school of violin masters.

Little is known of direct students of Corelli in

¹Pincherle, op. cit., p. 217, note 90.

²Moser, op. cit., pp. 126 and 574.

Germany. Johann Georg Christian Stoerl and Christoph Raupach (1686-ca. 1776) are the only ones known to have received lessons from Corelli.¹ These two men failed to earn a high place in the history of violin music. Stoerl's name does not appear in modern dictionaries of musicians, but Raupach is remembered as an organist in Hamburg.²

Although Corelli may not have had many students in Germany, his followers and admirers made his style of playing known in Germany. Giardini spent some time in Dresden. Locatelli travelled in Germany. Bonporti was counselor in a court in Austria. Corelli was not unknown in Germany as a violinist. The fact that Strungk, an outstanding German violinist in his own right, sought Corelli in Rome is a verification of this (see Chapter I, pp. 15-16). Georg Muffat spoke admiringly of Corelli, reputedly as early as 1701.³

France

J. J. Quantz, in an impassioned plea to German musicians to imitate and fuse the national styles of Italy

¹Pincherle, op. cit., p. 167.

²Grove, IV, 328.

³Georg Muffat, Ausserlesener mit Ernst und Lust gemengter Instrumental Music erste Versammlung (Passau: 1701) preface. Reprinted in Denkmäler der Tonkunst in Oesterreich edited by Erwin Luntz (Vienna: Artaria, 1904), vol. XI², 8-10. Translated by Oliver Strunk, Source Readings in Music History from Classical Antiquity through the Romantic Era (New York: W. W. Norton and Co., Inc., 1950), pp. 449-52.

and France, gives a characterization of the style of playing in these two countries.¹

The Italian way of playing is arbitrary, extravagant, artificial, obscure, likewise frequently audacious and bizarre, difficult in performance; it permits a considerable addition of embellishments and requires a fair knowledge of harmony; in the uninstructed it arouses less pleasure than astonishment. The French way of playing is servile but modest, clear, neat and pure in its delivery, easy to imitate, neither profound nor obscure, but intelligible to every man and suited to the amateur; it requires little knowledge of harmony, for the embellishments are for the most part prescribed by the composer; at the same time, it is, for the musical expert, little conducive to reflection.

The description of the two styles reflects the depth of musicianship required of Italian performers and implies considerable musical knowledge to be an intelligent listener.

The outstanding violinists in France during the period in which Corelli lived and wrote were steeped in the Corelli tradition. Principally through the work of Somis, a strong Corelli influence penetrated France.

The first French violinist of note who studied directly with Corelli was Jean-Baptiste Anet (ca. 1661-1755). Anet studied four years with the Italian master. In 1700 he returned to Paris and succeeded so well that he became the most significant French violinist of the day. However, France was not yet ready to accept the violin wholeheartedly. Anet, obviously feeling the French resentment after playing before Louis XIV and realizing that the King had

¹Johann Joachim Quantz, Versuch einer Anweisung, die Flöte traversiere zu spielen (1st ed.; Berlin, 1752), p. 324. Translated by Oliver Strunk, op. cit., p. 594.

no taste for the instrument, chose to make his home in Poland. Anet's most rewarding student was Jean-Baptiste Sénailié (1687-1730).¹

The first influence in France of Corelli, through Somis, was fostered by Jean-Marie Leclair (1697-1764). Leclair was the son of a member of the court of Louis XIV. The violin style that he learned at an early age was that of the grande bande de vingt-quatre violons at the court of Louis XIV. On a tour in Italy as a ballet master he became acquainted with Somis. Leclair was so impressed by the playing of the Italian that he spent two years in Turin as his student. Leclair was back in Paris in 1729. Here he became known as a violinist and composer. Unlike Anet, he found the French taste had changed sufficiently to allow him to earn great success. His only trip outside France was to Amsterdam to become acquainted with Locatelli. As a violinist his influence was carried on by Joseph Barnabé Sévin (1727-1787) and Le Chevalier de Saintes-Georges (1745-1799).²

The student of Somis who most contributed to fostering and maintaining the Corelli heritage was Pugnani. Pugnani was not only one of the greatest violinists of the time, but also a teacher of extraordinary merit. A list of his more gifted pupils reveals the names of some of the

¹Wasielowski, op. cit., pp. 340-41.

²Ibid., pp. 342-45.

most noteworthy artists of the day. Antonio Conforti (1743-177-) carried the Corelli tradition to Vienna. Ludovico Molino (flourished 1798-1809) succeeded Pugnani as first violinist in the Theater of the Nobility in Turin in 1798. A concert in which he performed on both harp and violin is recorded in Paris in 1809.¹ Antonio Bartolomeo Bruni (1759-1823) took the Italian tradition with him to Paris where he was a renowned violinist and teacher from 1781 until shortly before his death. A. Olivieri (1763-18--), a gifted pupil of Pugnani, spent several years in Sardinia. He carried the Corelli tradition to Naples, Paris, and Lisbon. Olivieri remains one of the few positive connections between Corelli and Portugal.² Felice de Radicati (1778-1823) studied with Pugnani in Turin. From Turin he went to Bologna for a short time, but the greater part of his life was spent in Vienna as a performer and composer.³ Another pupil of Pugnani who travelled widely was Giovanni Battista Polledro (1713-1853). Polledro was born near Turin and studied at Turin with Pugnani. From Turin he went for a short time to Bergamo. From there he went to Russia where he performed at St. Petersburg and Warsaw. During this trip he also played in Dresden and Berlin. He remained in Dresden

¹Ibid., p. 160.

²Ibid., p. 161.

³Ibid., p. 161.

PLATE XXII

(1)

SONATA I

Grave

Piano

Volta

The musical score is written for a single instrument, likely a harpsichord or keyboard. It features a treble and bass clef. The first system is marked 'Grave' and contains measures 1 through 75. The second system contains measures 76 through 115. The third system contains measures 116 through 125 and ends with a double bar line and the word 'Volta'. The score includes various musical notations such as notes, rests, and ornaments, along with fingerings and measure numbers.

First page of Pepusch's edition
of Op. 1, No. 1, ca. 1730

for ten years before he returned to Turin, where he spent the remainder of his life.¹ Other students of Pugnani, about whom not much is known, are Giacomo Traversa, Lodovico Borghi, and Anton Janitsch.

Pugnani's most outstanding student was Giovanni Battista Viotti (1755-1824). Viotti's sphere of influence centered in Paris and London, but more in Paris. During and after Viotti's lifetime the Italian classical school of violin playing completely predominated in France.

Michele Mascitti (ca. 1674-1760) was a direct pupil of Corelli's. Mascitti, born in Naples, spent the greater part of his life in Paris. He studied with Corelli in Rome in 1698.² Mascitti achieved much fame. His name is linked with some of the most famous musicians of the era. Marin Marais, Padre Martini, Corelli, and Mascitti are linked together by Hubert LeBlanc who states that these four men have written the most harmonic melodies.³ Further along LeBlanc declares that Corelli and Mascitti are the Bassuets, the Fénérons, the Demosthenes, and the Ciceros of music whose works oppose those of Marais and Couperin.⁴ LeBlanc compliments Corelli and Mascitti

¹Ibid., p. 162-64.

²Rinaldi, op. cit., pp. 172-73.

³Hubert LeBlanc, Défense de la basse de viole, contre les enterprises du violon et les pretensions du violoncel (Amsterdam: Pierre Mortier, 1740), p. 3.

⁴Ibid., p. 10.

together when he says that their figured basses represent the flowers of music.¹ These associations leave no doubt that Mascitti took with him to France the lessons he had learned from Corelli.

As has been shown, France came greatly under the influence of Corelli. Some of the most important violinists in musical history took the Corelli tradition to France. Once the French people overcame their reluctance to accept the violin as a leading instrument, teachers and performers, who had inherited the Italian classical style of playing from Corelli, fostered that style almost to the exclusion of any other.

Holland

Corelli's influence in Holland is due principally to the work of one man, Locatelli. Locatelli's capacity as a performer is unquestioned. His twenty-four caprices, of which two were added at the end of each concerto grosso of his op. 1, are more like études than caprices, in a later sense.² These caprices give Locatelli the aspect of an anomaly among the students of Corelli. They seem to be designed only to extend the technique of the violin beyond its capacity. Significantly, Wasielewski discusses

¹Ibid., p. 118.

²The caprices have been published in a modern edition as L'Art du Violon, edited by E. Nadaud (Paris: Castallat).

Locatelli's performing abilities first in the section of his book entitled Die Anfänge des Virtuositentums.¹ Burney speaks of him as "a voluminous composer of music that excites more surprise than pleasure."² Locatelli is remembered more as a performer and composer than as a teacher.

England

Probably Corelli's influence was greater in England than in any other country outside of Italy. England was the foster country of some of Corelli's most distinguished students, Stefano Carbonelli, Pietro Castrucci, Francesco Gasparini, and Francesco Geminiani.

Stefano Carbonelli (ca. 1691-1772) is characterized by Burney as "a plain intelligent performer of Corelli's school."³ The assumption that Carbonelli studied with Corelli appears to be based on this slender thread of evidence. Rinaldi gives no hint of where he obtained his information on Carbonelli, nor do Moser and Wasielewski. These three writers give only the information that can be gleaned from Burney. According to him, Carbonelli left Italy in 1720 at the invitation of the Duke of Rutland. The duke was the recipient of the dedication of Carbonelli's

¹Wasielewski, op. cit., p. 201.

²Burney, op. cit., II, 454.

³Ibid., II, 1010.

op. 1 published in London in 1721. Carbonelli's musicianship was of a caliber sufficient to obtain for him the leadership of the orchestra at the Drury-Lane Theater in London in 1725. He was well acquainted with Handel and was the leader of the orchestra in the performances of various oratorios of Handel.

Pietro Castrucci (1679-1752) went to London in 1715. Like Carbonelli he knew Handel and was the first violin in the opera house where Handel's operas were performed. Burney speaks of "this violinist, who was more than half mad,"¹ but pays tribute to Castrucci's talent when he described a Handel aria containing a "solo part for the violin, to display the talents of a Cleg or Castrucci."²

Francesco Gasparini (1668-1727) became one of the most influential musicians to have studied with Corelli. His period of study appears to have been intermittently between 1694 and 1700. Although an accomplished violinist and prolific composer, Gasparini's greatest influence derived from his treatise, L'Armonico pratico al Cimbalo (see Chapter V, pp. 125-26). This work, a study in accompanying from a figured bass, was the most popular treatise of its kind in Italy during the eighteenth century.

¹Burney, op. cit., II, 698.

²Ibid., II, 702.

First published in 1708, it was reprinted as late as 1802. Gasparini visited in England for a short time when Corelli's popularity was at its height in that country. He appeared as a violinist at the Yorks building from 1702 to 1704.¹ Undoubtedly, part of his success was due to the prestige he enjoyed from having been associated with Corelli. In return, the quality of his playing helped enhance the name of Corelli in England.

Francesco Geminiani (1687-1762) did more than any other student of Corelli to pass on the Corelli tradition in England. Geminiani, prior to his studies with Corelli, was a pupil of Carlo Ambrogio Lunati in Naples. His composition teacher was Alessandro Scarlatti, but, as his early works show, he absorbed much of the contrapuntal and harmonic style of Corelli. Geminiani studied with Corelli in the years preceding 1706. In 1706 he went to Lucca. In 1711, his name appeared in Naples as first violinist.² By 1714 Geminiani was in England.³ England was very susceptible to Italian violinists, and Corelli's music and violinistic style were advanced greatly through Geminiani's timely appearance in that country. Geminiani's The Art of playing on the violin⁴ represents much of the teaching of Corelli.

¹Ibid., II, 652-53.

²Rinaldi, op. cit., p. 246.

³Ibid., p. 247.

⁴Francesco Geminiani, The Art of playing on the violin to a Perfection on that Instrument, with great variety of Compositions, which will also be very useful to those who study the violoncello, Harpsichord, &c. (London, 1751). See also facsimile reprint edited by David D. Boyden (London: Oxford University Press, 1952).

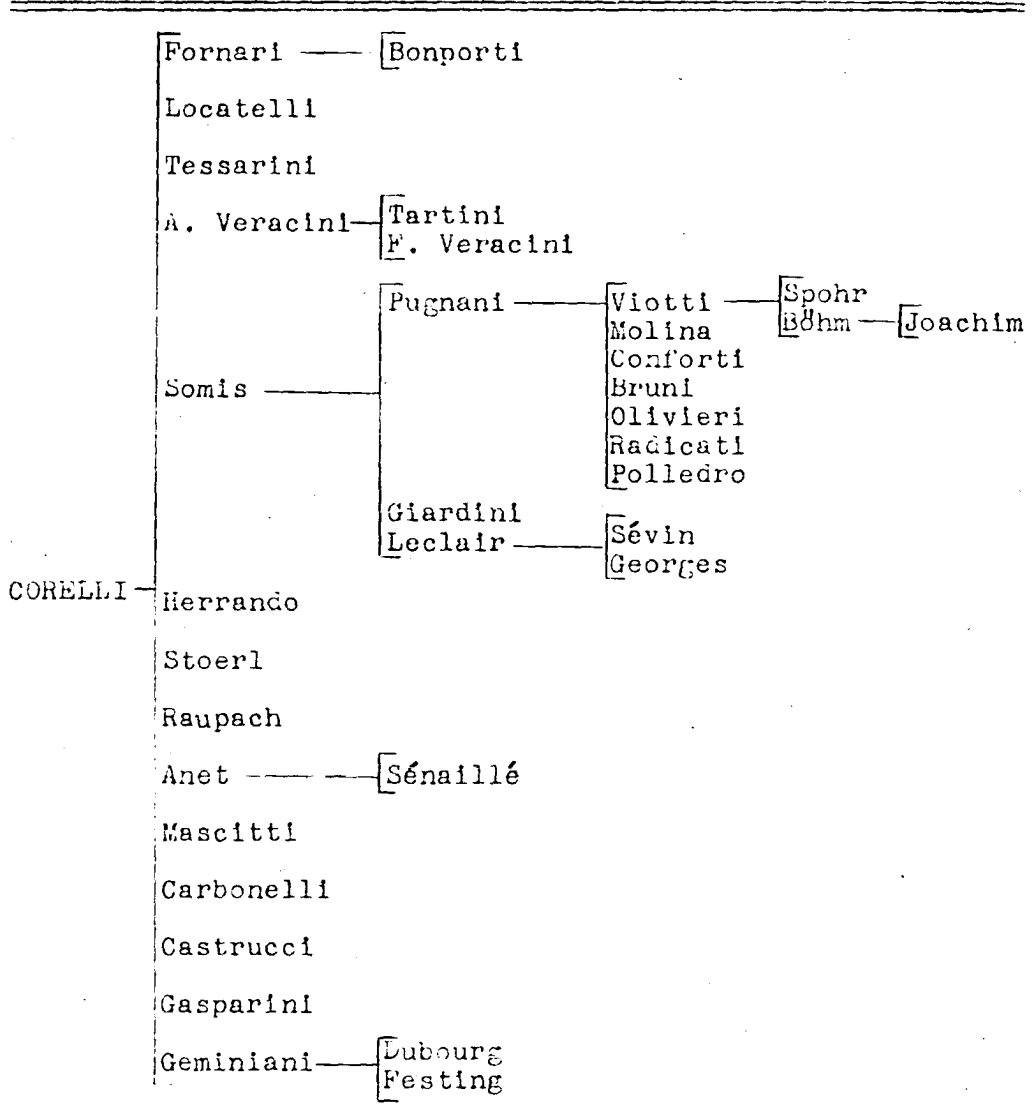
The work is significant for two reasons: first, for its influence in propagating the classical Italian violinistic style in England and, second, as the first thorough violin method to be written by an Italian--an Italian who was thoroughly schooled by Corelli.

Geminiani's most successful students were Matthew Dubourg and Michael Christian Festing. Both were native Englishmen. Dubourg was born in London in 1703. In 1728 he went to Dublin as "master of the King's band in that kingdom."¹ In 1735 he was back in England in the service of the Prince of Wales. When Festing died in 1752, Dubourg became director of the King's music. Festing was also born in London, but his birthdate is unknown. Prior to 1742 he became chamber musician to the King. In 1742 he was the leader of the orchestra in Ranelagh Gardens, and conducted the orchestra in numerous Handel operas. When he died, in 1752, he was the director of music in the court of George II.

In conclusion, it may be said that in the history of violin music in the eighteenth century, two tendencies coexisted, one properly musical and the other tending toward virtuoso displays of technique. Of these two approaches toward violin playing, Corelli may be said to have represented the beginning of the development of the first. A direct line of violinists may be drawn from Corelli to the twentieth century (see Table 12).

¹Burney, *op. cit.*, p. 993.

TABLE 12
CORELLI'S TEACHER-STUDENT INFLUENCE



Composer

Background

In the second half of the seventeenth century an extraordinary abundance of instrumental works was produced. The Italians gave birth to the trio sonatas, to the solo sonata, and the concerto grosso. They developed and perfected these instrumental forms. The sectionalized single-movement form of the early canzona alla Francese or Sonata was replaced by multi-movement forms. Harmonies became richer and before the end of the century functional harmony was employed exclusively. With the final development of functional harmony, harmonic rhythm moved faster and the inner intensity associated with baroque music attained its fullest realization.

Biagio Marini, one of the most important Italian composers of instrumental music in the first half of the seventeenth century, was one of the first to indicate separate movements. The works in his op. 22 of 1655 are composed of clearly separate and independent movements, indicated by Prima parte, Seconda parte, Terza parte, etc. A passacaglia likewise is divided into introduction, first, second, and third parts. The importance of this division was two-fold, for the fact that the movements were clearly separated from each other was a remarkably progressive step and the fact that each movement became an entity in itself advanced the possibility of greatly increasing the

length of instrumental works. Marini, in the sense that he is the first to call specifically for a complete separation of parts, may be called the originator of the sonata. Marini also contributed to the existing concept of instrumental music by the substitution of a slow first movement for the opening allegro established by his predecessors and contemporaries.¹

Marini's area of influence included Venice, Padua, and Mantua. Undoubtedly the works of such an influential and prolific composer were heard and studied in Mantua by Maurizio Cazzati. Cazzati received his early training in Mantua. He established himself in Bologna and became the chapel master of San Petronio, the leading church of the city. A prolific composer in his own right, he composed both vocal and instrumental music. In his Suonate, op. 18, of 1656 he followed the older conception of the form of the works.² The movements are not separate from each other.

In the Trattenimenti, op. 22, of 1660,³ Cazzati's first set of instrumental works after arriving in Bologna

¹Dora Iselin, Biagio Marini, sein Leben und seine Instrumentalwerke (Basel: F. W. Gadow und Sohn, 1930).

²Maurizio Cazzati, Suonate a due Violini col suo Basso Continuo per l'Organo & un'altro à beneplacito per Tiorbo, ò Violone, op. 18 (Bologna: Benacci, 1659).

³Maurizio Cazzati, Trattenimenti per Camera d'Arie, Correnti, e Balletti, a due Violini, e Violone, se piace, con Passacaglio, Ciaccona, & un Capriccio sopra 12 note, op. 22 (Bologna: Pisarri, 1660).

(1658),¹ the form of the sonata became more fixed. The separation of the movements, as Marini had done before him, was clearer. The movements were more independent and more secure as individual units. Cazzati, like Marini, gave to his works titles that have no significance as far as the music is concerned. They were named for Bolognese senators. Some of the pieces are divided into clearly independent movements entitled Prima parte, Seconda parte, and Terza parte. In other works of a somewhat less serious nature, the movements have dance titles. These works are usually in two movements, with titles like Ballo de Benedetti for the first movement and Sua corrente for the second, or Brando primo and Brando secondo.

The instrumental parts are disposed more neatly than heretofore, and they become more nearly equal in importance. A greater development of theme may be found in these works than in earlier ones. The works display a wonderful equilibrium between instrumental technique and musical substance. The musical qualities are not sacrificed to instrumental virtuosity, yet the instrumental parts are sufficiently interesting to intrigue the performer.

Formally, the Sonate, op. 35, of 1665 present the clearest indication of what is to come.² The works assume

¹Cazzati arrived in Bologna in 1658. See Grove, op. cit., I, 589.

²Mauritio Cazzati, Sonate à due, trè, quattro, e cinque, con alcune per Tromba, op. 35 (Bologna: Marino Silvani, 1665).

the full aspect of multi-movement form. Slow movements take on proportions equal to those of the fast movements. Slow movements also begin to replace the fast first movements. The movements of the first two sonatas are typical of all the works of this set. The first sonata consists of six movements: Adagio, Allegro, Largo, Presto, Grave, and Presto. The second sonata is composed of five movements: Allegro, Grave, Presto, Grave, and Presto. In this set of works, Vivace is also used.

The works in the Varii, e diversi Capricci, op. 50, 1669, are of three different types.¹ In their formal aspects they represent a summary of the types of instrumental forms Cazzati had used in his earlier instrumental works. The first work in this set is a Corrente Italiana con varie partite. It consists of twelve variations entitled Prima parte, Seconda parte, etc., and Duodecima e ultima parte. The works in dance form revert to the two-movement form of op. 22. Also included in this set of works are sonatas like those of op. 35. The sonatas consist of four to six movements, but tending toward the smaller number. Both tempo titles and dance titles are incorporated in a single suite. For example, the movements of the third work are Allegro, Largo, Presto, and Corrente.

¹Mauritio Cazzati, Varii, e diversi Capricci per Camera, e per Chiesa, da sonare con diversi Instrumenti, a uno, due, e tre, op. 50 (Bologna: 1669).

Cazzati produced a set of solo sonatas, op. 55, in 1670.¹ These sonatas undoubtedly were the models for the solo sonatas produced by the Bologna school during the succeeding thirty years. The normal number of movements was four, but three of these works have three movements and two have five. Slow introductory movements are as numerous as fast ones. All the movements are given mood or tempo titles, including Prestissimo. The violone is not entirely a supporting instrument. Occasionally it joins in the melodic pattern work by imitating fragments of the melodic line of the violin. In the solo sonatas Cazzati's string writing is rather severe. There are no fiery scale-wise passages, no couple stops, and very little arpeggiation. His style is restrained but capable of being developed expressively, as it was by the adherents of the Bologna school, within the framework of the coherent form which he established.

Giovanni Battista Vitali (1644-1692), a pupil of Cazzati's in Bologna, did much to clarify the form of the movements and to intensify the concertato style of the music. In keeping with the prevailing forms, now quite clearly established by his teacher, he composed a set of

¹Mauritio Cazzati, Sonate a due Istromenti cioè Violino, e Violone, op. 55 (Bologna: 1670). At the top of the title page it is indicated that a cornetto may be substituted for the violin.

Sonate a due violini, op. 2, in 1667.¹ The works consist of three to five movements. A lyrical quality not found in Cazzati's works appears in the works of Vitali, particularly in the slow movements. The melodic lines are simple, yet expressive. The texture likewise is lucid without any implication of complexity.

A vital difference is exemplified by the twelve sonatas, op. 5, published by Vitali in 1669.² The difference is one of concept. The formalized monothematic fast movements employ motives from the theme in a concertato interplay between the instruments. An expressive lyricism pervades the slow movements. A greater, but still well restrained, technique is demanded of the performer. The harmony, in contrast to the op. 2 and the works of Cazzati, approaches functionalism, thereby increasing the harmonic intensity and contributing to the kinetic quality of the harmonic rhythm.

Thus, by 1666, when Corelli arrived in Bologna, the art forms of trio sonata and solo sonata were barely out of the embryonic stage and the concerto grosso was yet to come. The number and order of the movements were not completely set, nor had each individual movement attained a distinctive character. Instrumental works were

¹Giovanni Battista Vitali, Sonate a due violini, op. 2 (Bologna: Giacomo Monti, 1667).

²Giovanni Battista Vitali, Sonate a due, tre, quattro, e cinque Stromenti, op. 5 (Bologna: Monti, 1669).

pointed toward a restrained lyrical style, but the height of this lyricism was yet to be realized. The harmonic vocabulary was not completely organized into a functional system. The works of Cazzati and Vitali were typical of those which Corelli would have heard and absorbed during his four years in Bologna.

A comparison of the first set of works of Corelli, op. 1, 1681, with those of the Bolognese masters reveals that Corelli completely solidified the elements with which his predecessors had experimented. In Corelli's sonatas the four-movement form became set in the pattern of slow, fast, slow, fast, with occasional exceptions within a set of sonatas to add variety. The melodic lines are more lyrical and, at times, approach the character of the classical vocal lines. In the discourse among the instrumental parts the counterpoint is the essence of clarity and mobility. The harmonic concept is totally functional. The idiomatic melodic and harmonic clichés of his predecessors and contemporaries are modified and enhanced at will. The amplitude of Corelli's musical expression and his depth of musical substance were unequalled in his lifetime. The inner intensity of his music--the spark of life, so to speak--prepared the way for the magisterial greatness of J. S. Bach's music and contributed to the universal qualities of Handel's music.

Italy

Corelli was not recognized as a leading European composer by his contemporaries until the appearance of his op. 5 in 1700, but, as it has been pointed out (see Chapter I, p. 25), he was acknowledged as an outstanding Italian composer when his first set of works appeared in 1681. The quality of the music of these sonatas was immediately apparent.

The initial indication of Corelli's importance as a composer came from the city in which he first became known. In 1685 Giacomo Monti, one of the three leading publishers in Bologna--the others were Marino Silvani and Giuseppe Micheletti--produced the first Bolognese edition of Corelli's op. 2. Soon after Monti's edition appeared, the set was performed by a group of students of Giovanni Paolo Colonna (ca. 1637-1695). Colonna, at that time, was maestro di capello of San Petronio, a position of great influence in Bologna.¹ During the reading of the Allemanda of the third sonata of op. 2 the performers discovered what they interpreted to be consecutive perfect fifths. Pedagogically, such a passage was the step of a rank amateur. The students pressed Colonna for an explanation of the passage. In a desire to satiate the curiosity of his students, and possibly facetiously to

¹Burney, op. cit., II, 537.

demonstrate his knowledge of composition, Colonna asked a friend, Matteo Zani, to be his intermediary and to communicate with Corelli about the passage. Before the end of the year the leading musicians of both Bologna and Rome were involved in the matter. In Rome, Antimo Liberati (dates unknown), a pupil of Gregorio Allegri and Orazio Benevoli; Francesco Foggia (1604-1688), maestro di capella of San Lorenzo in Damaso, where Corelli knew him, and a leader of the movement to preserve the traditions of Palestrina; and Matteo Simonelli openly declared themselves in defense of Corelli. In Bologna, Giacomo Antonio Pertì (1661-1756), a prolific and important composer who became maestro di capella of San Petronio in 1696,¹ and G. B. Vitali joined Colonna and Zani. From Parma, Giuseppe Corso, the teacher of Pertì, spoke up for the cause of the Bolognese. Neither side could lose. The musicians from Bologna could not condemn Corelli because he had partly learned his style there and had brought great fame to the city--for did he not call himself il Bolognese? The Romans realized that they had gained a great artist at Bologna's expense, and they could only profit by defending il Bolognese.²

¹Grove, IV, 125.

²The incident is related by Pincherle, op. cit., pp. 36-41, and in great detail by Rinaldi, op. cit., pp. 108-27. The extant correspondence concerning the affair is also given by Rinaldi, pp. 429-44.

Corelli's associations with Bernardo Pasquini and Alessandro Scarlatti in the Tordinona Theater in Rome, at the court of Ottoboni, and in the Academy of the Arcadians testify also to his importance in Rome. The meetings between these men must have led to a mutual exchange of ideas. The influence of Corelli on Scarlatti was particularly notable, according to Dent.¹ Dent makes his reference to the Serenate of Scarlatti written in 1706 and 1720. Pasquini's music contains the same melodic lyricism as found in Corelli's music, and the development of thematic material is similar in the works of the two men.²

One of the most influential men in propagating Corelli's style in Italy was Gasparini. Gasparini's treatise L'Armonico pratico al Cimbalo is written as though its musical examples were taken from Corelli's works. In his treatise, Gasparini called Corelli l'inventore di un' armonia perfetta.³

Gasparini was the choir master at the Pio Ospedale della Pietà in Venice during part of the time that the Prete rosso, Antonio Vivaldi (1675-1741) was Maestro dei concerti there.⁴ Through the numerous editions of Corelli's

¹Edward J. Dent, Alessandro Scarlatti, His Life and Works (London: Edward Arnold, 1905), p. 92.

²Luigi Torchi, L'Arte musicale in Italia, Composizioni per Organo o Cembalo, Secole XVI, XVII, e XVIII (Milan: G. Ricordi & C., [191-?]), III, 261-273.

³Gasparini, op. cit., p. 44.

⁴Mario Rinaldi, Antonio Vivaldi (Milan: Istituto d'alta Cultura, 1943), pp. 67-69.

works and through the music of Gasparini, Vivaldi felt the influence of Corelli. Pincherle endeavors to show a direct influence of Corelli on Vivaldi by pointing out occasional similarities found between themes of the two composers.¹ Since Vivaldi used no exact duplications or transpositions of Corelli themes, and since the number of similarities are few, this method of connecting the two men is somewhat tenuous. However, the general style of the period is sufficiently consistent to produce such similarities. Corelli's influence on Vivaldi goes beyond the superficial inference that may be drawn from occasional thematic similarity. The effect of Corelli on Vivaldi lies within the musical fabric of the latter's works. Although Vivaldi does not appear to have been influenced by the forms used by Corelli, the similarity in motivic development and the use of sequences by the two men are too nearly alike to be overlooked.

There is no question of Corelli's influence on Tomaso Albinoni (1674-1745). A Venetian, Albinoni was known as a singer, a violinist, and a prolific composer.² Born in Venice, he appears to have spent most of his life there, although it is known that he was in Munich in 1722.³ In a set of sonatas published by Roger in Amsterdam,

¹Pincherle, op. cit., pp. 161-63.

²Baker, p. 11.

³Moser, op. cit., p. 78.

The Score
of the Twelve Concertos.
 Compos'd by

ARCANGELO CORELLI.

*For two Violins and a Violoncello,
 with two Violins more, a Tenor, and
 Thorough Bass for Ripieno Parts,
 which may be Doubled at pleasure.*

*These Compositions, as they are now Printed
 in Score, are of great advantage to all Students
 and Practitioners in Musick*

*The whole Revis'd & Carefully Corrected
 By Dr. Pepusch.*

VOL. II.

LONDON.

*Printed for & Sold by I. Walsh Musick Printer & Instrument maker to his Ma-
 jesty at the Harp & Hoboy in Catherine Street in the Strand. Where may be had
 A new Edition of the four Operas, of Sonatas in Score by the same Author. Vols.
 1751*

Title page of the first score of the Concerti Grossi,
 edited by Johann Christopher Pepusch, ca. 1730

Albinoni used several measures from the introduction of the first sonata of Corelli's op. 5 and also incorporated Corelli's cadences in his work.¹ Pincherle cites a theme from Corelli's op. 5 which appears in the op. 2 of Albinoni.² The quality of Albinoni's music was sufficient to inspire J. S. Bach to use one of Albinoni's trio sonatas as the basis for three fugues.³

Giuseppe Torelli (ca. 1661-1709),⁴ composer and violinist, was a part of the Bologna school until 1701. In that year he moved to Anspach in Germany, where he remained until his death. His concerti grossi reveal great similarities with those of Corelli. The concerti grossi, op. 8, were published posthumously in the year of his death. Not only is there a similarity in the harmonic and contrapuntal style and in the active basses of the two men, but also they both used a Pastorale fatta per la Notte di Natale as the last movement of their respective eighth concerto. Since there is no information available on how early these works were written and performed, there is a

¹Rinaldi, Corelli, pp. 364-65.

²Pincherle, op. cit., p. 163.

³Philipp Spitta, Johann Sebastian Bach, His Work and Influence on the Music of Germany, 1685-1750, translated by Clara Bell and J. A. Fuller-Maitland (New York: Dover Publications, Inc., 1951), I, 427.

⁴Franz Giegling, Giuseppe Torelli, Ein Beitrag zur Entwicklungsgeschichte des italienischen Konzerts (Bärenreiter: Kassel, 1949), pp. 5-8.

question which musician influenced the other in the use of the Pastorale. On the basis of structural progressiveness Torelli's concertos indicate that they post-dated Corelli's by a few years.

Corelli's influence is not hard to trace due to its unique energetic quality resulting from strong functional harmonies. Mossi, Corelli's last pupil, published five sets of instrumental works, all of which are based directly on his teacher's style.¹ Tartini employed a Corelli theme, that of the Gavotta from the tenth sonata of op. 5, for his variations entitled L'Arte dell'arco. Giuseppe Valentini (ca. 1680-17--), the violinist who reputedly obscured the fame of Corelli in Rome after the latter's trip to Naples to play before the Spanish king (see Chapter I, pp. 27-28), employed a Corrente of Corelli's op. 4 in his op. 1 (1701). Furthermore, in 1708 Valentini entitled one of the sonatas of his op. 5 "La Corelli" (see above, p. 28). Giovanni Battista Reali (flourished 1709-1727), a Venetian violinist and composer, dedicated his op. 1, Sonate e Capricci ... con una Folia, to Corelli, il Colombo della Musica.² Reali was still in Venice in 1727. He was a candidate for theatrical honors in that year for an opera he had composed. The list of candidates with whom Reali competed was imposing: Porta, Porpora, Albinoni,

¹Rinaldi, Corelli, p. 320.

²Pincherle, op. cit., p. 164.

Vivaldi, Buini, Macari, and Apolloni.¹

Imitations of the warp and woof of Corelli's music may be seen in nearly all of the available music of his Bolognese, Piedmontese, and Venetian contemporaries and in the music of their successors in the next generation. Corelli's fame became so great and his influence so profound that an Italian composer of instrumental music could hardly succeed if he did not follow the leadership of the Roman master.

Germanic Countries

Georg Muffat heard music of Corelli reputedly in 1681. As a result he was one of the earliest proponents of Corelli's style in Germany. Muffat studied Lully's style in Paris for six years, and in 1681-82 he went to Rome to study the Italian style.² Supposedly it was to this time that he referred in the foreword of his Auserlesener mit Ernst und Lust gemengter Instrumentalmusik.³

The idea of this ingenious mixture first occurred to me some time ago in Rome, where I learned the Italian manner on the clavier from the world-famous Signor Bernardo [Pasquini] and where I heard, with great pleasure and astonishment, several concertos of this sort, composed by the gifted Signor Arcangelo Corelli, and beautifully performed with the utmost accuracy by a great number of instrumental players.

Having observed the considerable variety in these,

¹Burney, op. cit., II, 909.

²Baker, p. 769.

³Translated by Strunk, op. cit., p. 449.

I composed several of the present concertos, which were tried over at the house of the aforesaid Signor Arcangelo Corelli (to whom I am deeply indebted for many useful observations touching this style, most graciously communicated to me); then, with his approbation . . . I brought to Germany . . . some specimens of this harmony . . .

Muffat thus gives a clear account of his direct relationship with Corelli. Due to his position as Kapellmeister to the Bishop of Passau he was one of the most influential musicians of southern Germany. The fact that he turned to the Italian style of composition in 1701 after having lauded greatly the style of the French in both his Florilegium Primum (1695)¹ and Florilegium Secundum (1698)² is extremely significant. It is an indication of the changing attitude of the Germans toward the French and Italian styles. In the foreword of the Florilegium Primum Muffat states that "in Germany the French style is gradually coming to the fore and becoming the fashion."³ Yet, six years later Muffat felt the Italian influence sufficiently to compose a set of works in the Italian style. Corelli's music had penetrated Germany.

Evaristo Felice Dall'Abaco (1675-1742) is another

¹The foreword of the Florilegium Primum is given in the Denkmäler der Tonkunst in Oesterreich, edited by H. Rietsch, I², 10-11. Translated by Strunk, op. cit., pp. 442-45.

²The foreword of the Florilegium Secundum is given in the Denkmäler der Tonkunst in Oesterreich, edited by H. Rietsch, II², 19-20. Translated by Strunk, op. cit., pp. 445-48.

³Translation by Strunk, op. cit., p. 443.

composer concerning whom it has never been definitely established that he studied with Corelli, but whose compositions reflect, in the matter of style, Corelli's great influence.¹ Dall'Abaco was born at Verona. He was in Modena from 1696-1701. Modena at that time was under the influence of the Bolognese composers. The most likely time during which Dall'Abaco may have met Corelli would seem to have been from 1701 to 1703 when the Veronese was in Bologna. There is no proof that Corelli was in Bologna during these years, but that does not prove that he was not. In 1704 Dall'Abaco went to Germany to serve in the court of Maximilian Emanuel at Munich. The same year his op. 1 and op. 2 were published by Roger in Amsterdam. Opus 1 consisted of solo sonatas, Sonate da camera à violino e violoncello ovvero clavicembalo solo, but he called the works of his op. 2, Concerti; XII Concerti à 4 da chiesa con due violini, alto, violoncello e basso continuo. The latter works were in four real parts. About 1710 he went to Paris with duke Maximilian. In 1714 he was back in Munich, again in the court of Maximilian, as music master of the court. The remainder of his works, op. 3, 4, 4A, 5, 6, were published between 1726 and 1741.²

¹The biographical data on Dall'Abaco are taken from Rinaldi, Corelli, pp. 242-44.

²Twenty selections from the first four sets of Dall'Abaco's works are available in Denkmäler Deutscher Tonkunst, Zweite folge: Denkmäler der Tonkunst in Bayern, Vol. I, Evaristo Felice Dall'Abaco Ausgewählte Werke, Erster Theil,

Between the publication of his op. 2 and op. 3 some twenty-two years elapsed. The first two sets of works were published before the death of Corelli and before the publication of Corelli's op. 6. This accounts for the lack of instrumental similarity between the concerti, op. 2, of Dall'Abaco and the op. 6 of Corelli. In this way the early works of Dall'Abaco are dissimilar to those of Corelli. The harmonic, melodic, rhythmic, and contrapuntal techniques of the two men are remarkably alike. The later works of Dall'Abaco, published, and in all probability composed, twelve or more years after Corelli's last publication, are direct products of the evolution of the style which Corelli precipitated. Riemann describes these works in glowing terms.¹

Stoerl and Raupach have been discussed as German violin students of Corelli. Judged by their influence on posterity, these men contributed little to the history of music. By the same token they could only have spread their Corelli inheritance within their own narrow circle of contacts.

Among the more prominent musicians to study and profit from Corelli's works was Johann Gottfried Walther (1684-1748). Walther, organist, lexicographer, relative

edited by Adolf Sandberger (Leipzig: Breitkopf und Härtel, 1900). Additional works from op. 1, 3 and 4 are found ibid., Zweiter Theil, IX¹.

¹Riemann, Musik Lexikon, pp. 1-2.

and good friend of J. S. Bach, used the themes from the prelude of the eleventh sonata of op. 5 for an organ transcription.¹

Corelli's influence on Handel is obvious. A comparison of Handel's trio sonatas composed about 1696 before he went to Italy,² with those of his op. 2, composed about 1709, after his trip to Italy,³ reveals that the earlier sonatas tend toward the style of the French, while the later ones assume the harmonic and contrapuntal techniques of the Italians. Handel not only absorbed the Italian style of his time, but he did likewise with the German and French. Handel left Hamburg for Italy in 1706. He was in Rome and Naples in 1708, and in Venice in 1709. He met Corelli in Rome. While in Rome he produced two oratorios, La Resurrezione and Il Trionfo del Tempo e del Disinganno. Corelli was the leader of the orchestra for the production of these two works. In La Resurrezione the aria Ho un non so che nel cor appears to be based on the Gavotta from the tenth sonata of Corelli's op. 5.⁴ The affinity of Handel's music with that of Corelli lies deeper than an

¹Johann Gottfried Walther, Gesammelte Werke für Orgel, Vols. XXVI and XXVII of Denkmäler Deutscher Tonkunst, Erste Folge. Edited by Max Seiffert (Leipzig: Breitkopf und Härtel, 1906).

²George Frederick Handel, Werke, Vol. XXVII, Sonate da Camera, edited by Friedrich Chrysander (Leipzig: Breitkopf und Härtel, 1906), pp. 58-70.

³Ibid., pp. 92-154.

⁴La Resurrezione, Ibid., XXIX, 38-39.

occasional similarity of thematic material. In the instrumental music of Handel the rapprochement is particularly noticeable. The chordal vocabulary of the two men is basically the same. In many passages the style of the two men is identical (Ex. 130). Augmented-sixth chords play a small

Ex. 130. Handel, Op. 3, V, Adagio, 12-15

The musical score for Ex. 130 is presented in four staves. The first two staves are for the right hand (treble clef) and the last two for the left hand (bass clef). The music is in C major and 3/4 time. The notation includes various rhythmic values and accidentals. Below the staves, there are figured bass notations: 6, 6, 6, 6, 6, 6^b, 6, 6, 6, 6, 6, 5, 4, #.

part in the works of both men. Handel's use of sequences is virtually the same as Corelli's, yet Handel's thematic invention and his use of dissonance is often much bolder than Corelli's. Handel's instrumental fugues display the same formal characteristics as those of Corelli. Successive fragments of the subject are employed consecutively after the initial statements of the theme. In these movements

neither composer felt the need of restating the theme in its entirety in the concluding section of the work. Handel's op. 6 of 1739 is a direct tribute to Corelli. Handel employs the same instrumentation as Corelli, and, obviously overlooking the progressive formal structure developed by Vivaldi, retains the multi-movement form of Corelli.¹ Such are the influences of the Italian on the German who was the greatest propagator of the Italian style in England.

Johann Sebastian Bach and Corelli never met, although their life spans overlapped some twenty-eight years. Bach never left Germany and there is no definite proof that Corelli was ever in Germany. Nevertheless, Bach knew Corelli's music. A B-minor fugue for organ written between 1704 and 1708 uses the theme of the Vivace of the third sonata of Corelli's op. 3.² Spitta compares the works of the two men based on this theme:³

. . . Though Corelli had by the end of thirty-nine bars exhausted all he could find to say on the two themes, Bach required more than a hundred to develop all the wealth of his flow of ideas. . . . He [Corelli] begins the stretto at the seventh bar, and remains constant to this intricate form till the very end; while the German writer, on the contrary, does not adopt this means of enhanced effect till the nineteenth bar, and works out the whole spirit of the theme fully and freely . . .

¹Zwölf grosse Concerte, Ibid., XXX.

²Johann Sebastian Bach, Werke, Vol. XXXVIII, Orgelwerke, Dritter Band, edited by Ernst Naumann (Leipzig: Breitkopf und Härtel, 1891), pp. 121-25.

³Spitta, op. cit., I, 425.

CONCERTO I.

Violino Primo Concertino. *Largo* *Pia.*

Violino Secondo Concertino. *Largo* *Pia.*

Alto Viola. *Largo* *Pia.*

Violoncello. *Largo* *Pia.*

Violino Primo Ripieno. *Largo* *Pia.*

Violino Secondo Ripieno. *Largo* *Pia.*

Organo. *Largo* *Pia.*

6 6 5 5 9 8 6 6 5 9 6 6 5

for. *pia.* for.

for. *pia.* for.

for. *pia.* for.

for. *pia.* for.

5 5 5 5 9 5 5 5 4 8 5 6 9 8 5 5 9 8 6 5 5 6 3 4

First page of Pepusch's edition of Op. 6, No. 1

Bach's works undeniably attain constantly greater breadth than Corelli's, yet Spitta unnecessarily belittles Corelli when he compares these compositions of the two men. Spitta completely overlooks the rapid musical evolution which took place in the fifteen or more years between the publication of Corelli's op. 3 and the appearance of Bach's fugue.

The selection by Bach of a Corelli theme was a tribute to the Italian master. Bach acknowledged the genius of Corelli as he did that of Legrenzi, Albinoni, Vivaldi, and others. Bach perceived distinction in the works of these men and added his own inexhaustible talent to theirs to create some of the most magnificent musical monuments ever composed.

Corelli was admired not only by the practicing musicians of Germany, but also by the musical dilettantes of that country. This is substantiated in part by the correspondence between Corelli and Philip William, Count Palatine of the Rhine (see Chapter I, p. 13), and in the eventual dedication of the op. 6 to the same nobleman. Philip Wilhelm in 1715 honored Corelli and his brothers, Ippolito, Giacinto, and Domenico--at the solicitation of Arcangelo's eldest brother, Ippolito, and the payment of a tidy sum of money--with the title of marchese. Corelli's op. 5 was dedicated to a member of another ruling family, Sophia Charlotte, electress of Brandenburg.

Corelli influenced the leading musicians of Germany

and many whose names have been irrecoverably lost. His music was cultivated and encouraged throughout the various Germanic provinces and principalities. Those musicians who felt the influence of Corelli developed and refined instrumental music to a degree previously unknown in that country.

France

Bukofzer somewhat exaggerates the problems of the musical situation in France at the end of the seventeenth century when he states that "instrumental ensemble music in France stood under the sign of the struggle between national self-preservation and submission to the Italian style."¹ At the beginning of the eighteenth century the Italian style of instrumental composition had gained but small favor in France, even though the chief propagator of the French national style, the Italian-born Lully, had been dead for several years. Instrumental music, like church music, was considerably less affected by Lully's influence than was opera. The violin, too, was little appreciated by the French, as Anet discovered when he returned to Paris in 1700. At the turn of the century viol music still held a predominant place in the music of France. The proponents of the violin fought a bitter battle to gain acceptance for their instrument, but success was slow in

¹Bukofzer, op. cit., p. 247.

coming. France still had such an outstanding composer and performer on the viola da gamba as Marin Marais (1656-1728). And as late as 1740, Le Blanc was so opposed to the newcomer, the violin, that he wrote his Défense de la Basse de Violle.¹ Nevertheless, the musicians who composed for the violin and those who performed on it were not to be denied. The highly professional quality of these men assured their success in bringing both the instrument and its music rapidly to a position of preeminence in France.

The first great French musician to show openly his admiration and respect for Corelli was François Couperin (1668-1733). The Couperin family, like the Bach family, had for nearly two centuries been professional musicians. François Couperin, called le Grand because he was the most successful and illustrious of the family, paid glowing tributes to Corelli both verbally and musically.

Corelli's influence on Couperin dates from the first sonatas composed by the Frenchman in 1692. These sonatas were not published until 1726, at which time they appeared under the now familiar title Les Nations. The foreword of Les Nations reveals two things, first, Couperin's respect for Corelli and second, the fear of the French in 1692 to compose in the Italian style. In addition, the foreword, Aveu de l'auteur au public, "Confessions

¹Le Blanc, op. cit.

of the composer to the public," gives the history of Les Nations.¹

Several years have passed since part of these trios was composed . . .

Charmed by those of Signor Corelli, whose works I shall love, as well as the French works of Monsieur Lully, as long as I shall live, I risked composing one and had it performed in the concert where I had heard those of Corelli. Knowing the acrimony of the French toward foreign innovations of all kinds, and with personal misgivings, I did myself a good service with a small lie. I pretended that I had a parent in the service of the King of Sardignia who had sent me a Sonata by a new Italian author. I arranged the letters of my name in the manner of an Italian name which I put at its place. The Sonata was devoured with enthusiasm for which I shall make no apology. However, this

¹François Couperin, Oeuvres complètes, published under the direction of Maurice Cauchie, Vol. IX, Musique de chambre, III (Paris: L'Oiseau Lyre, 1933), 7-8.

Il y a quelques Années déjà, qu'une Partie de ces Trios a été composée . . .

Charmé de celles du Signor Corelli, dont j'aimeray les oeuvres tant que je vivray, ainsy que les ouvrages françois de Monsieur de Lulli, j'hazarday d'en composer une, que je fis exécuter dans le Concert ou j'avois entendu celles de Corelli. Connoissant l'âpreté des françois pour les nouveautés étrangères sur toutes choses, et me déffiant de moy-même, je me rendis, par un petit mensonge officieux, un très bon service. Je feignis qu'un parent que j'ay, effectivement, auprès du Roy de Sardaigne, m'avoit envoyé une Sonade d'un nouvel Auteur italien: Je rangeai les lettres de mon nom de façon que cela forma un nom italien, que je mis à la place. La Sonade fut dévorée avec empressement, et j'en tairay l'apologie. Cela cependant m'encouragea. J'en fis d'autres; et mon nom italiénisé m'attira, sous le masque, de grands applaudissemens. Mes Sonades, heureusement, prirent assés de faveur pour que l'équivoque ne m'ait point fait rougir. J'ay comparé ces premières Sonades avec celles que j'ay faites depuis, et N'y ay pas changé ny augmenté grand-chose. J'y ay joint seulement de grandes Suites de Pièces auxquelles les Sonades ne servant que de Préludes ou d'especes d'introductions.

Incidentally, the title, Les Nations, was added at the time of publication, after the titles of three of the original sonatas had been changed from La Pucelle, La Visionnaire, and L'Astrée to La Française, L'Espagnole, and La Piémontoise. See Paul Brunold, François Couperin, translated by J. B. Hanson (Monaco: Lyrebird Press, 1949) I, 39, and Wilfred Mellers, François Couperin and the French Classical Tradition (New York: Roy Publishers, 1951), p. 103.

encouraged me. I composed others, and under its disguise my Italian name drew great applause for me. Fortunately, my sonatas drew so much favor that the false name caused me no embarrassment. I have compared these first sonatas with those which I have made since, and have neither changed nor augmented them to any great extent. I have added only some large suites to which the sonatas serve as preludes or sort of introduction.

The early works of Couperin which reflected the art of Corelli showed only the smallest part of Couperin's respect for Corelli. At the height of his career he expressed musically his great admiration for the Italian. In 1724 Les Goûts Réunis was published. It consisted of ten Concerts and L' Apothéose de Corelli.¹ In the following year L' Apothéose de Lulli appeared.²

The seven short movements of the Apothéose de Corelli have frequent allusions to the style of the Italian master but Couperin never quite subordinated his French training to the Italian style. This Grande Sonade en Trio attempts to depict musically Corelli's acceptance on Mount Parnassus:

Corelli au piéd du Parnasse prie les Muses de la recevoir parmi elles. (Corelli at the foot of Parnassus asks the muses to receive him.)

Corelli, charmé de la bonne reception qu'on lui fait au Parnasse, en marque sa joye. Il continue avec ceux qui l'accompagnement. (Corelli, charmed at the reception given him at Parnassus, expresses his joy. He continues with those who accompany him.)

Corelli buvant à la Source d'Hypocrène, sa Troupe continue. (Corelli drinks at the fountain of Hypocrene; while his group continues.)

¹Ibid., IV, 7-45.

²Ibid., pp. 53-109.

Entouziisme de Corelli causé par les eaux d'Hypocrène. (Ecstasy of Corelli caused by the waters of Hypocrene.)

Corelli, après son Entouziisme, s'endort; et sa Troupe jouë le Sommeil suivant. (Corelli, after his ecstasy, falls asleep and his companions play the following slumber music.)

Les Muses reveillent Corelli, et le placent auprès d'Apollon. (The muses awaken Corelli and place him by Apollo.)

Remerciment de Corelli. (Corelli's giving of thanks.)

Certain movements show the influence of Corelli more strongly than others. The first movement, Corelli au piéd du Parnasse prie les Muses de le recevoir parmi elles, and the last, Remerciment de Corelli, are written probably as nearly in the style of Corelli as Couperin could compose without losing his identity. Often the music bears a close resemblance to that of Corelli (Ex. 131).

Ex. 131. Couperin, Corelli au piéd du Parnasse, 12-15

Gravement

Probably an even more significant homage paid

Corelli by Couperin occurs in the final compromise between Lully and Corelli in the Apothéose de Lulli. This Concert Instrumental consists of thirteen movements. The titles are too long to give in toto, but the story which they tell and which Couperin endeavors to tell in music begins with Lully in the Elysian fields. Apollo descends to offer his violin to Lully and to take him to Parnassus. On Parnassus Lully is entertained by Corelli and the Muses. Until Corelli's entrance in the musical picture in this, the eighth movement, Accueil entre doux et agard, fait à Lulli par Corelli et par les Muses italiénes, Couperin remains faithful to the French tradition. However, after Corelli enters in the eighth movement, the style of the music changes perceptibly. Lully thanks Apollo and the latter persuades Lully and Corelli that the union of French and Italian styles would make music perfect. Corelli and Lully then play duets. In the Air léger Corelli accompanies Lully; in the Second Air Lully accompanies Corelli. However, there is a greater distinction between the French and Italian styles in the first and second parts of the eighth movement than in these duets, as Bukofzer intimates.¹ The work concludes with La Paix du Parnasse, a Sonade en trio in four movements. After the first movement, a French overture, Couperin clearly bows to the Italian style. These works demonstrate Couperin's capacity to compose in both styles

¹Bukofzer, op. cit., p. 249.

successfully, but more important they clearly show how Couperin's French idiom was impregnated with Italianisms.

Anet was one of the strong adherents to Corelli's style in France in the early part of the eighteenth century. Anet went to Paris in 1700, immediately after studying with Corelli in Rome. His style of violin playing first attracted the French. Not until later, after the violin had become firmly established, were his compositions recognized on the basis of their merits. His Premier livre de sonates à violon seul et la basse continue of 1724 and the Sonates à violon seul et basse continue of 1729 are directly drawn from the style of Corelli's op. 5.¹

Jean-Marie Leclair took with him to France the style of Corelli which he had learned under the tutelage of Somis. The harmonic style of Leclair's works is that of the Corelli school, but the technique required to perform his works far surpasses that demanded in Corelli's works. Nevertheless, his solo sonatas, duets, trios, and his concerti grossi all bear a close relationship to those of Corelli.² The style of Corelli is so inherent in these works that it led de La Laurencie to call Leclair "the Corelli of France."³ Varying degrees of Corelli's influence appear in the music

¹Grove, op. cit., I, 91, see also Rinaldi, Corelli, pp. 165-67, and Moser, op. cit., p. 177.

²Rinaldi, Corelli, p. 377.

³Lionel de La Laurencie, L'École française de violon de Lully à Viotti (Paris: Delagrave, 1922), I, 210.

of many French musicians after the beginning of the eighteenth century. There can be no question of Corelli's influence on Mascitti, who studied with Corelli in Rome about 1698. Mascitti's op. 1, published in Paris in 1704, bears a close affinity to Corelli's style.¹ Jean-François Dandrieu (1682-1738) wrote a Livre de Sonates en Trio, and a Livre de Sonates A violon seul. The six trio sonatas are modeled after those of Corelli, and the solo sonatas closely resemble those of Corelli's op. 5.² Each of these sets employs the harmonic and formal characteristics found in Corelli's works, even to the use of Italianate spelling for the names of the movements, Preludio for Prélude, Corrente for Courante, etc.³ Another proof of Corelli's influence on Dandrieu is provided by his Pièces de clavecin. One of these sonatas is entitled Corelli.⁴ François Duval (ca. 1673-1728) wrote six sets of solo sonatas and one group of trio sonatas between 1704 and 1720. Although his rhythms are somewhat more complex than Corelli's and his melodies are more mobile, he is under the influence of Corelli.⁵ Duval also used two variations of Corelli's Follia as the basis for two of his movements. The fourteenth variation

¹Rinaldi, Corelli, p. 173.

²La Laurencie, op. cit., I, 157.

³Ibid.

⁴Rinaldi, Corelli, p. 378.

⁵La Laurencie, op. cit., I, 113-14.

150

-501-

CONCERTO VIII.

Fatto per la notte di natale.

Virace.

Concertino.

Violino I.

Violino II.

Violoncello.

Concerto grosso.

Violino I.

Violino II.

Viola.

Basso.

Grave. Arcate sostenute e come sta.

Corelli, *Les Oeuvres*,
 edited by Joseph Joachim and Friedrich Chrysander,
 first page of Op. 6 (n.d.)

is utilized by Duval in the Allemande of the third suite of his set of solo sonatas, and the fifth variation in a Rondeau of his fourth set of works.

Jean-Ferry Rebel (1666-1747), a pupil of Lully who was admitted to the Académie royale de musique in 1700,¹ in his Pièces pour le violon avec la Basse continue (1705) employed the theme of the Gavotta from the eleventh sonata of Corelli's op. 5.² La Laurencie also points to traces of influences corelliennes in the fast movements of Rebel's third set of works for strings (1712).³ Sénailié particularly liked the arpeggiated movements of Corelli.⁴ François Francoeur, the son (1698-1787), used the forms established by Corelli in his solo sonatas. Francoeur is indebted to Corelli for the use, between rapid movements, of short adagios which lead to the dominant.⁵ Corelli's influence may be seen in the cantatas of Nicolas Bernier (1664-1734),⁶ one of the earliest French cantata composers. Michel Blavet (ca. 1700-1768), flute virtuoso, transcribed for his instrument some gavottes from Corelli's op. 5.⁷

¹Ibid., pp. 74-75.

²Ibid., p. 94.

³Ibid., p. 98.

⁴Rinaldi, Corelli, p. 376.

⁵La Laurencie, op. cit., I, 257.

⁶Rinaldi, Corelli, p. 282.

⁷Pincherle, op. cit., p. 185.

Blavet, one of the earliest writers of French comic opera, parodied the Italian musical style in his opera Le jaloux corrigé.¹ W. J. Spourni published under the initials V. S. some Sonate a tre, Due Violini e Basso. Imitatione del Signor Corelli.² Jean-Théodore Tarade, member of the Académie royale de musique from 1751-1776 imitated Corelli in a Follia.³ The first variation of Tarade's is like the ninth of Corelli's, the second is like the last half of Corelli's fourth variation, the third is like the twelfth, and the eighth is like Corelli's seventh.⁴

Jean-Pierre Guignon (1702-1774), outstanding violinist and Leclair's most formidable rival, wrote sonatas in the style of Corelli. Particularly characteristic of Corelli is Guignon's use of alternation of piano and forte passages in his works. La Laurencie notes that Guignon used the theme of Corelli's fourteenth variation on the Follia in one of his sonatas.⁶

The importance to the French of the adoption of the Italian style by French musicians was illuminated by

¹Rinaldi, Corelli, p. 379, footnote.

²Ibid., p. 379, see also Pincherle, op. cit., p. 185.

³Moser, op. cit., p. 381.

⁴Rinaldi, Corelli, p. 379.

⁵Ibid.

⁶La Laurencie, op. cit., II, 75.

the controversy between François Raguenet and Le Cerf de La Viéville. Raguenet applauded and defended the Italians. La Viéville staunchly took the French point of view. Raguenet went to Rome in 1698 and became an ardent admirer of Italian music. When he returned to France he published his Parallèle des Italiens et des Français (1702). Not only did he laud the music of the Italians, but he also severely criticized the music of Lully and his imitators. La Viéville countered Raguenet's attack with his Comparaison de la musique italienne et de la musique française (1704). The following year a second edition appeared to which had been added Traité du bon goût en musique. In the same year (1705) Raguenet published an answer to La Viéville. In 1706 La Viéville added a third part to his Comparaison.¹ In the timeliness of the argument between these two men, Corelli could hardly have been overlooked. In Raguenet's Parallèle of 1702 Corelli is classed as one of the masters "who are still living and [who] charm all Europe with their excellent productions."² His praise of Corelli is unlimited.³

. . . I have seen Corelli, Pasquini, and Gaetani play all together in the same opera at Rome, and they are allowed to be the greatest masters in the world on the violin, the harpsichord, and the theorbo or archlute
 . . .

¹The information on the publications of these two men was taken from Strunk, op. cit., pp. 473 and 489.

²Translation by Strunk, op. cit., p. 481.

³Ibid., p. 487.

La Viéville did not tacitly accept these praises of Corelli. In the Traité appended to the second edition of his Comparaison, one of the participants in the imaginary discussion tells a story in which the opinion of the king is expressed regarding a comparison of the French and Italian styles:¹

. . . A courtier of some importance who had extolled these [Italian] symphonies to the King, brought him little Batiste, a French violinist of surprising natural aptitude who had studied for three or four years under Corelli. The interests of Italy were in good hands. You can imagine that little Batiste had studied his lesson besides. He played rapid passages which would have made Mademoiselle faint with delight or terror before Madame gave the word. The King listened with all the attention that Italy could desire, and when Italy waited to be admired, said, 'Send for one of my violinists!' One came; his name is not given; apparently it was one of mediocre merit, who happened to be at hand.

'An air from Cadmus,' said the King.

The violinist played the first one that occurred to him, a simple, unified air; and Cadmus is not, of all our operas, that from which one would have chosen to select an air if the incident had been premeditated.

'I can only say to you, sir,' said the King to the courtier, 'that is my taste; that is my taste.'

The courteous attitude of Raguenet and La Viéville did not prevail, however. La Viéville, to rationalize his criticism of Corelli, attacked the harmonies of the first movement of the eleventh sonata of Corelli's op. 4. He remarked that here can be found all the bad progressions imaginable. La Viéville points out that in this Preludio there are twenty-six first-inversion triads presented almost consecutively, there are twelve consecutive sevenths which are

¹Ibid., p. 506.

repeated, there is a progression of a diminished fourth, another of a diminished fifth, one of a tritone, one of a major sixth and one of a ninth--"these are against all the rules." Raguenet answered that these complaints were exaggerated in a flagrant fashion, the successions are so treated that they are perfectly legitimate.¹

Corelli's influence probably had a greater effect in France than in any country outside Italy. French musicians had already established a style of their own before Corelli brought his style of composition into preeminence. The success which Corelli's music attained and the changes which it wrought on the style of French music attests to its innate universal quality.

England

By the time that Corelli's publications reached England, that country was ready to accept his music wholeheartedly. John Banister (1630-1679), leader of the "twenty-four violins" of King Charles II from 1663 to 1672, had established a series of concerts in the year in which he was removed as the leader of the king's orchestra. In 1678, a year before the death of Banister, Thomas Britton (ca. 1643-1714), now, thanks to Burney,² known as "the musical small-coal man" inaugurated a series of

¹Reported by Pincherle, op. cit., pp. 188-89.

²Burney, op. cit., II, 369.

private concerts. The concerts sponsored by Britton became so successful that it was almost mandatory for a musician to appear in them before he could achieve success in England. Burney relates that these private concerts became so popular that arrangements were made to make them available to the public:¹

About the year 1680, the principal masters in London perceiving an eagerness in the public for musical performances, had a room built and purposely fitted up for concerts, in York-Buildings, where the best compositions and performers of the time were heard by the first people of London.

In addition to these, the concerts arranged by Sadler and Loeillet became prominent. In 1683 an ancient well was discovered in a garden owned by a man named Sadler. Sadler, who owned a tavern, beautified the garden, built a music house and hired musicians. The open-air concerts given there grew popular very quickly. The original owner's name is still associated with the location. The music house and theater are now known as Sadler's Wells. John Loeillet (died 1723), observing the well-attended concerts already in existence, started weekly concerts in his house in Hart Street, Covent Garden, in 1710. Hawkins reports that Corelli's concertos were first heard in England at Loeillet's.²

Mr. Henry Needler . . . having attained in a short time to a considerable proficiency on it [the violin]

¹Ibid.

²Hawkins, op. cit., p. 806.

. . . was committed to the care of Purcell. . . .
 After that he became a pupil of Mr. John Banister.
 . . . The soundness of his [Needler's] judgment and
 the goodness of his taste led him to admire the music
 of Corelli, and it is said that no person of his time
 was equal to him in the performance of it, and he
 stands distinguished by this remarkable circumstance,
 that he was the first person that ever played the
 concertos of Corelli in England, and that upon the fol-
 lowing occasion. He was used to frequent a weekly con-
 cert at the house of Mr. John Loelilet, in Hart-street,
 Covent-garden. There lived at that time opposite
 Southhampton-street, in the Strand, where Mr. Elmsley
 now resides, Mr. Prevost, a bookseller, who dealt
 largely to Holland. It happened that one day he had
 received a large consignment of books from Amsterdam,
 and among them the concertos of Corelli, which had just
 then been published; upon looking at them he thought
 of Mr. Needler, and immediately went with them to his
 house in Clement's-lane, behind St. Clement's church
 in the Strand, but being informed that Mr. Needler was
 then at the concert at Mr. Loelilet's, he went with
 them thither. Mr. Needler was transported with the
 sight of such a treasure; the books were immediately
 laid out, and he and the rest of the performers played
 the whole twelve concertos through, without rising
 from their seats.

With an eager public awaiting them in the English
 concert houses, musicians from Germany, France, and Italy
 vied with each other for their share of the public's atten-
 tion. The Italians soon became the leaders of the race
 in both vocal and instrumental composition and performance.
 One of the earliest Italian violinists to make himself
 known in England was Nicola Matteis. Matteis arrived in
 England about 1672.¹ He rapidly became famous as a per-
 former and composer. Roger North in his Memoirs of Musick,

¹Edmund van der Straeten, The History of the Violin, Its Ancestors and Collateral Instruments from Earliest times to the present Day (London: Cassell and Co., 1933) I, 149.

written between 1728 and his death, about 1733, commended Matteis highly:¹

. . . by all that I have known of him [Matteis] and other musick of Itally, I cannot but judge him to have bin [sic] second to Corelli.

Henry Purcell could hardly have escaped the Italian influence of Matteis. In the introduction to his first set of trio sonatas (1683) Purcell proudly admits that the "Author . . . has faithfully endeavour'd a just imitation of the most fam'd Italian masters."² These Italian masters are usually considered to be G. B. Vitali, Bassani, and Matteis. As Rinaldi and Pincherle have pointed out, it is not impossible that Purcell also knew Corelli's op. 1. Particularly in light of the fact that in a poem composed by Thomas Brown, printed before Purcell's death in the second book of Henry Playford's Harmonia Sacra (1693), Purcell is linked with Bassani and Corelli:³

In thy productions we with wonder find
Bassani's genius to Corelli Join'd.

Rinaldi insists that Purcell knew Corelli's op. 1.⁴ It

¹Roger North, Memoirs of Musick, edited by Edward F. Rimbault (London: George Bell, 1846), p. 123.

²Purcell, Works, V, vii.

³The poem is quoted in part by Pincherle, op. cit., p. 174.

⁴Rinaldi, Corelli, p. 70. Rinaldi's conclusions cannot be accepted for two reasons: first, the factual information is not conclusive and second, a comparison of the music reveals that the phrase structure and harmonic procedure of the two men vary greatly at significant points. In Corelli the phrases are extremely regular, so regular, in fact, that a deceptive cadence, dominant to submediant, at the end of

seems unlikely that Purcell knew Corelli's music when the Englishman composed his Sonnata's of III Parts (published in 1683). Purcell must have known Corelli's music when the former composed the posthumously published (1697) Ten Sonatas of Four Parts. Purcell knew the fine points of the Italian style as the inclusion of the so-called Corelli clash indicates (Ex. 132).

One of the earliest English composers to compose openly in the style of Corelli was John Ravenscroft (died ca. 1745). In 1695 he had published by Mascardi in Rome a set of trio sonatas, Sonate a tre, doi violini e violone, o arcileuto col basso per l'organo ... da Giovanni Ravenscroft, Alias Rederi inglese. The sonatas were so close to Corelli's in style that they were published again by Roger-LeCene in Amsterdam as the op. 7 of Corelli.¹ Hawkins states that "Ravenscroft professed to imitate Corelli in these sonatas which Roger published, and

the third or fourth phrase creates a point of intense dramatic import as well as an important structural juncture. In the trio sonatas of Purcell the phrases are considerably more irregular in length. In most cases they are equal to or longer than those of Corelli. Those phrases of Purcell which are longer are not elongated in the sense of extension by the avoidance of a cadence, but rather by the continuous weaving of the musical fabric as might have been expected a hundred years earlier in the music of Morley. Harmonically, Purcell's music is not as thoroughly functional as that of Corelli's. Purcell, then, is unwilling to completely divest himself of his heritage and his genius merely to imitate the new musical fad which was gaining such prominence in England.

¹Ernst Ludwig Gerber, Neues historisches-biographisches Lexikon der Tonkünstler (Leipzig: A. Kühnel, 1812), I, 788.

Ex. 132. Purcell, Ten Sonatas of Four Parts, IX,
(Allegro), 14-17



hoped to make the world believe [that they] were some of the earliest of his [Corelli's] works."¹

Geminiani arrived in England in 1714 and was immediately successful. He performed the works of Corelli and in 1716 published his own op. 1.² Geminiani's first set of works consisted of solo sonatas based on the model written by his teacher. Geminiani, in addition to fostering his Corelli heritage by performing the music of the Italian master and teaching the Italian style of

¹Hawkins, op. cit., II, 678.

²Francesco Geminiani, Sonate a Violino, Violone, e Cembalo (London: Richard Meares [1716]).

composition to his students, paid Corelli a tribute by arranging the solo sonatas of the Roman master as concerti grossi.

Festing, one of Geminiani's most prolific students, composed three sets of solo violin sonatas, op. 1, 4, and 7, two sets of trio sonatas, op. 2 and 6, and two sets of concerti grossi, op. 3 and 5.¹ These works are similar to those of Geminiani in their harmonic and melodic content.

Dubourg, another student of Geminiani's who achieved in his lifetime considerable fame as a violinist, admired Corelli's op. 5 sufficiently to add his own graces to them. His compositions are relatively unknown. Paul David in his article on Dubourg in Grove's Dictionary says that Dubourg's published compositions are few and scattered through minor collections,² but Burney implies that Dubourg's compositions were numerous:³

It has been erroneously said, that Dubourg was no composer; he was indeed no publisher, but the odes which he set for Ireland, and innumerable solos and concertos which he composed for his own public performance, are now in the possession of one of his disciples, and of some of them the composition is excellent.

Charles Avison (1710-1770), another of Geminiani's students, is remembered more for his prose than for his

¹Marion McArtor, "Francesco Geminiani, Composer and Theorist" (Unpublished Ph.D. dissertation, University of Michigan, 1951), p. 359.

²Grove, II, 101.

³Burney, op. cit., II, 998.

music. His Essay on Musical Expression established in England somewhat of a norm for musical taste.¹ Avison went to Italy early in his youth and upon his return to England, filled with the logic and intensity of Italian music, began his studies with Geminiani. Avison published five sets of concerti grossi (fifty concertos), all set in the Italian idiom. In his essay he summarizes Corelli's influence on the musical world. He says that the fundamental ideas of Corelli are found in the works of the better modern composers, and that these composers have profited greatly by the study of Corelli's compositions, particularly op. 3 and op. 5.² Avison's appreciation of Corelli is also expressed by the Englishman's purchase of one of Corelli's violins. The violin came to England by way of William Corbett who bought it from Fornari. Avison acquired the violin, but did not retain it long. He sold it to Giardini. Giardini took the instrument to Russia and it cannot be traced further.

After the brief statement above of Handel's mastery of the Italian style it will be sufficient to recall that Handel literally ruled the English musical scene for nearly half a century.

John Christopher Pepusch (1667-1752), German-born

¹Charles Avison, An Essay on Musical Expression (London: C. Davis, 1753).

²Ibid., p. 79.

musician, went to England at about the age of twenty-one. He was known to have been in London by 1700. In that year Pepusch was employed in the Drury-Lane Theatre as a tenor player. He was a competent composer of anthems, songs, arias, operas, and instrumental music, and was a leader in the organization of the Academy of Ancient Music. Advertisements of his works appeared in the London Gazette as early as February 3, 1703.¹ Pepusch was an outstanding figure in English music until his death. Unfortunately for Pepusch, Handel's aggressiveness probably kept Pepusch from receiving the recognition he deserved. Throughout his life, it appears that Pepusch had a great appreciation for Corelli's music. About 1730 he published the first score of Corelli's trio sonatas² and concerti grossi.³ In 1730 Pepusch published a theoretical treatise.⁴ The first two

¹William C. Smith, A bibliography of the Musical Works Published by John Walsh during the years 1695-1720 (London: Oxford University Press, 1948), p. 46.

²The Score of the Four Operas Containing 48 Sonatas Compos'd by Arcangelo Corelli. For two Violins and a Bass. The whole Revis'd and carefully corrected by Dr. Pepusch (London: Walsh [1730]), Vol. I.

³The Score of the Twelve Concerts Compos'd by Arcangelo Corelli. For two Violins and a Violoncello, with two Violins more, a Tenor, and Thorough Bass for Ripieno Parts which may be doubled at pleasure. The whole Revis'd and Carefully Corrected by Dr. Pepusch. (London: Walsh [1730]), Vol. II.

⁴John Christopher Pepusch, A Treatise on Harmony Containing The Chief Rules for Composing in Two, Three, or Four Parts (London: W. Pearson, 1731).

editions were unsigned, but there is no question of the authorship.¹ The treatise was based on the harmonic and contrapuntal style of Corelli.

In his Memoirs Roger North comprehensively viewed the effect of Corelli's music on England:²

. . . wee cannot wonder, that among the courters of musick an Itallian taste should prevaile; but there were other incidents that contributed to establish it; one of the cheif [sic] was the coming over of the works of the great Corelli, those became the onely musick relished for a long time; and there seemed to be no satiety of them, nor is the vertue of them yet exhaled; and it is a question whether it will ever be spent . . .
 . Add to this, that most of the yong nobility and gentry that have travelled into Itally affected to learne of Corelli, and brought home with them such favour for the Itallian musick, as hath been given it possession of our pernassus.

And truly prophetically he acclaimed to succeeding generations that "if musick can be immortall, Corelli's consorts will be so."³

¹Augustus Hughes-Hughes, Catalogue of Manuscript Music in the British Museum, Instrumental Music, Treatises, Etc. (London: William Clowes and Sons, Ltd., 1909), III, 324.

²North, op. cit., p. 128-29.

³Ibid., p. 128.

BIBLIOGRAPHY

- The Age of Louis XIV. Vol. V of The Cambridge Modern History. Edited by A. W. Ward, G. W. Prothero, and Stanley Leathes. New York: Macmillan Co., 1903.
- Apel, Willi. Harvard Dictionary of Music. Cambridge: Harvard University Press, 1945.
- Arnold, F. T. The Art of Accompaniment from a Thorough-Bass as Practiced in the XVIIth and XVIIIth Centuries. London: Oxford University Press, 1931.
- Avison, Charles. An Essay on Musical Expression. London: C. Davis, 1753.
- Babitz, Sol. "A Problem of Rhythm in Baroque Music," The Musical Quarterly, XXXVIII (1952), 533-65.
- Bach, C. P. E. Essay on the True Art of Playing Keyboard Instruments. Translated and edited by William J. Mitchell. New York: W. W. Norton and Co., 1949.
- Bach, Johann Sebastian. Werke. Leipzig: Breitkopf und Härtel, 47 Jahrgänge.
- Baker's Biographical Dictionary of Musicians. 4th ed. revised. New York: G. Schirmer, Inc., 1940.
- Barblan, Guglielmo. Un musicista trentino: Francesco A. Bonporti, la Vita e le Opere. Florence: Felice le Monnier, 1940.
- Barbour, J. Murray. "Violin Intonation of the 18th Century," Journal of the American Musicological Society, V (1952), 224-34.
- Baretti, Giuseppe Marc Antonio. An Account of the Manners and Customs of Italy. 2 vols. London: T. Davies, 1768.
- Bassani, Giovanni Battista. Sinfonie a due, e trè Instrumenti, con il basso continuo per l'Organo. Opera quinta. Bologna: Giacomo Monti, 1683.

- Beckmann, Gustav. *Das Violinspiel in Deutschland vor 1700.*
Leipzig: N. Simrock, 1918.
- Bolsena, Andrea Adami da. *Osservazioni per ben regolare
il Coro de i Cantori della Cappella Pontificia.*
Rome: Antonio De' Rossi, 1711.
- Bonnet, Jacques. *Histoire de la musique, et de ses effets
depuis son origine, les progrès successifs de cet
art jusqu'à présent.* 2d ed. Amsterdam: C. le Cène,
1726.
- Bononcini, Giovanni Maria. *Musico pratico che brevemente
dimostra il modo di giungere alla perfetta cogni-
zione di tutte quelle case, che concorrono alla
composizione de i canti, e di ciò ch'all' arte del
contrapunto si ricerca.* Opera ottava. Bologna:
G. Monti, 1673.
- Boyden, David D. "The Violin and Its Technique in the 18th
Century," The Musical Quarterly, XXXVI (1950),
9-38.
- Brunold, Paul. *François Couperin.* Translated from the
French by J. B. Hanson. Monaco: The Lyrebird Press,
1949.
- Bukofzer, Manfred F. *Music in the Baroque Era: From
Monteverdi to Bach.* New York: W. W. Norton and Co.,
1947.
- Burney, Charles. *A General History of Music from the
Earliest Ages to the Present Period.* London: Payne
and Son, 1789. Edited by Frank Mercer.
New York: Harcourt, Brace and Co., 1935.
- Cametti, Alberto. "Arcangelo Corelli à Saint-Louis-des-
Français à Rome," La Revue Musicale, III (1922),
25-28.
- _____. "Arcangelo Corelli, i suoi quadri, i suoi
violini," Roma, V (1927), 9-10.
- Carse, Adam. *The History of Orchestration.* London: Kegan
Paul, Trench, Trubner, 1925.
- Cazzati, Maurizio. *Suonate a due Violini col suo Basso
Continuo per l'Organo, & un'altro à beneplacito
per Tiorbo, ò Violone.* Opera decima ottava.
Novamente ristampata. Bologna: Benacci, 1659.

- _____ . Trattenimenti per Camera d'Arie, Correnti, e Balletti, a due Violini, e Violone, se piace, con Passacaglio, Ciaccona & un Capriccio sopra 12 note. Opera XXII. Bologna: Pisarri, 1660.
- _____ . Sonate a due, trè, quattro, e cinque, con alcune per Tromba. Opera XXXV. Bologna: Marino Silvani, 1665.
- _____ . Varii, e diversi Capricci per Camera, e per Chiesa, da sonare con diversi Instrumenti, a uno, due, e tre. ,Opera XXXXX. Bologna: 1669.
- _____ . Sonate a due istromenti, cioè Violino, e Violone. Opera XXXXXV. Bologna: 1670.
- Cibber, Colley. An Apology for the Life of Mr. Colley Cibber, Comedian. 1st ed. London: John Watts, 1740.
- Classical Violin Music by Celebrated Masters of the 17th and 18th Centuries. Nos. 7401, 7402, 7411 (Sonatas from Geminiani's Op. 4). Edited by Gustav Jensen. London: Augener Ltd.
- Couperin, François. Oeuvres complètes. Published under the direction of Maurice Cauchie. Paris: L'Oiseau Lyre, 1932-33.
- Crescembeni, Giovanni Maria. L'Arcadia. Rome: De' Rossi, 1711.
- _____ . Notizie istoriche degli Arcadi morti. Rome: Rossi, 1720.
- Crome, Robert. The Fiddle New Model'd, or a Useful Introduction for the Violin, Exemplify'd with Familiar Dialogues by Robert Crome. London: J. Tyther [174-?].
- Dall'Abaco, Evaristo Felice. Ausgewählte Werke. Part 1 of vol. I of Denkmäler Deutscher Tonkunst, Zweite Folge: Denkmäler der Tonkunst in Bayern. Edited by Adolf Sandberger. Leipzig: Breitkopf und Härtel, 1900.
- _____ . Ausgewählte Werke. Part 1 of vol. IX of Denkmäler Deutscher Tonkunst, Zweite Folge: Denkmäler der Tonkunst in Bayern. Edited by Adolf Sandberger. Leipzig: Breitkopf und Härtel, 1908.
- Dannreuther, Edward. Musical Ornamentation. 2 vols. London: Novello, 1893-95.

- David, Hans T. J. S. Bach's Musical Offering. New York: G. Schirmer, Inc., 1945.
- _____, and Arthur Mendel. The Bach Reader. New York: W. W. Norton and Co., 1945.
- Dent, Edward J. Alessandro Scarlatti: His Life and Works. London: Edward Arnold, 1905.
- Dolmetsch, Arnold. The Interpretation of the Music of the 17th and 18th Centuries. 2 vols. London: Novello, ca. 1915.
- Einstein, Alfred. "Italienische Musiker am Hofe der Neuberger Wittelsbacher," Sammelbände der internationalen Musikgesellschaft, IX (1907-08), 42-44.
- Eitner, Robert. Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten. 10 vols. Leipzig: Breitkopf und Härtel, 1900-03; also reprint New York: Musurgia, 1947.
- Encyclopédie de la musique et dictionnaire du Conservatoire. Edited by Albert Lavignac and Lionel de La Laurencie. 11 vols. Paris: Delagrave, 1930.
- Fétis, François-Joseph. Biographie universelle des musiciens et bibliographie générale de la musique. 2nd ed. Paris: Firmin Didot, 1877-78.
- _____. Biographie universelle Supplement et complément, publiés sous la direction de M. Arthur Pougin. Paris: Firmin Didot, 1878-80.
- Fignagnani, Giuseppe. La Storia di Fusignano. Prato: Guasti, 1879.
- Friedrich, Carl V. The Age of the Baroque, 1610-1660. Vol. V of The Rise of Modern Europe. New York: Harper and Bros., 1952.
- Geminiani, Francesco. The Art of Playing on the Violin: All the Rules necessary to attain to a Perfection on That Instrument, with great variety of Compositions, which will also be very useful to those who study the Violoncello, Harpsichord, etc. Opera IX. London: 1751. Facsimile Edition, edited, with an Introduction by David D. Boyden. London: Oxford University Press, 1952.
- _____. Sonate a Violino, Violone, e Cembalo. London: Richard Meares, 1716.

- Gerber, Ernst Ludwig. Neues historisches-biographisches Lexikon der Tonkünstler. Leipzig: A. Kühnel, 1812.
- Geschichte der Musik in Beispielen. Edited by Arnold Schering. Leipzig: Breitkopf und Härtel, 1931.
- Giegling, Franz. Giuseppe Torelli. Kassel: Bärenreiter-Verlag, 1949.
- Grove's Dictionary of Music and Musicians. 3rd. ed. Edited by H. C. Colles. 5 vols. and supplement. New York: Macmillan Co., 1937.--5th ed. Edited by Eric Blom. 9 vols. New York: St. Martin's Press, 1955.
- Haas, Robert. Die Musik des Barocks. Vol. III of Handbuch der Musikwissenschaft. Herausgegeben von Ernst Bücken. New York: Musurgia Publishers, 1950.
- Handel, George Frederick. Werke. Ausgabe der Deutschen Händelgesellschaft. Edited by Friedrich Chrysander. Leipzig: Breitkopf und Härtel 1859-1901.
- Hawkins, John. A General History of the Science and Practice of Music. 3 vols. A new edition with the author's posthumous notes. London: Novello, Ewer and Co., 1875.
- Haydon, Glen. "On the Problem of Expression in Baroque Music," Journal of the American Musicological Society, III (1950), 113-19.
- Hayes, Gerald R. The Viols, and Other Bowed Instruments. Vol. II of Musical Instruments and Their Music, 1500-1750. London: Oxford University Press, 1930.
- Hercolani, Antonio. Biografie e Ritratti di XXIV Uomini Illustri Romagnuoli. Forli: Matteo Casali, 1835.
- Hernried, Robert. "Francesco Geminiani's Life and Work; Unknown Concerti Grossi of a Master of the Baroque," (a paper read at a meeting of the Midwestern Chapter, Chicago, April, 1948), Journal of the American Musicological Society, I (1948), 47-48.
- Historical Anthology of Music. Edited by Archibald T. Davison and Willi Apel. 2 vols. Cambridge: Harvard University Press, 1946-50.
- Hitchcock, H. Wiley. "The Latin Oratorios of Marc-Antoine Charpentier." Unpublished Ph.D. dissertation, University of Michigan, 1954.

- Hughes-Hughes, Augustus. *Catalogue of Manuscript Music in the British Museum, Instrumental Music, Treatises, etc.* London: William Clowes and Sons, Ltd., 1909.
- Iselin, Dora. *Biagio Marini, sein Leben und seine Instrumentalwerke.* Basel: F. W. Gadow und Sohn, 1930.
- Jeppesen, Knud. *The Style of Palestrina and the Dissonance.* Copenhagen: Ejnar Munksgaard; London: Oxford University Press, 1946.
- Katz, Erich. *Die musikalischen Stilbegriffe des 17. Jahrhunderts.* Charlottenburg: W. Flagel, 1926.
- La Laurencie, Lionel de. *L'École française de violon de Lully à Viotti.* 3 vols. Paris: Delagrave, 1922-24.
- Láng, Paul Henry. *Music in Western Civilization.* New York: W. W. Norton and Co., 1941.
- L'Arte Musicale in Italia.* Vol. V. Edited by Luigi Torchi. Milano: G. Ricordi and Co., 1897-1903.
- Le Blanc, Hubert. *Défense de la basse de viole contre les entreprises du violon.* Amsterdam: P. Mortier, 1740.
- Liuzzi, Fernando. *I Musicisti Italiani in Francia Dalle Origini al secolo XVII.* Rome: Edizioni d'Arte Danesi, 1946.
- Mainwaring, John. *Memoirs of the Life of the Late George Frederic Handel.* London: R. and J. Dodsley, 1760.
- Marpurg, Friedrich Wilhelm. *Anleitung zur Singcomposition.* Berlin: Lange, 1758.
- Masson, Paul-Marie. *La Musique italienne en France pendant le 1er tiers du XVIIIe siècle.* Paris: Presses françaises, 1934.
- Mattheson, Johann. *Grosse General-Bass-Schule.* Hamburg: Johann KISSNER, 1731.
- _____. *Kleine General-Bass-Schule.* Hamburg: Johann KISSNER, 1735.
- McArtor, Marion. "Francesco Geminiani, Composer and Theorist." Unpublished Ph.D. dissertation, University of Michigan, 1951.

- McHose, Allen Irvine. *The Contrapuntal Harmonic Technique of the 18th Century*. New York: F. S. Crofts and Co., 1947.
- Mendel, Arthur, "Pitch in the 16th and Early 17th Centuries," *The Musical Quarterly*, XXXIV (1948), 28-45, 199-221, 336-57, 575-93.
- Mishkin, Henry G. "The Solo Violin Sonata of the Bologna School," *The Musical Quarterly*, XXIX (1943), 92-112.
- Monteverdi, Claudio. *Tutte le Opere*. Edited by G. Francesco Malipiero. 16 vols. in 17. Asolo: G. Francesco Malipiero; Vienna: Universal Edition, 1926-42.
- Morley, Thomas. *A Plain and Easy Introduction to Practical Music*. Edited by R. Alec Harman. New York: W. W. Norton and Co., 1952.
- Moser, Andreas. *Geschichte des Violinspiels*. Berlin: Max Hesses Verlag, 1923.
- Muffat, Georg. *Auserlesener mit Ernst und Lust gemengter Instrumental Music erste Versammlung*, Passau: 1701. Edited by E. Luntz. Vol. XI of *Denkmäler der Tonkunst in Oesterreich*. Vienna: Artaria, 1904.
- _____. *Florilegium primum*, Augsburg, 1695. Edited by Heinrich Rietsch. Vol. I, 2 of *Denkmäler der Tonkunst in Oesterreich*. Vienna: 1894.
- _____. *Florilegium secundum*, Passau, 1698. Edited by Heinrich Rietsch. Vol. II, 2 of *Denkmäler der Tonkunst in Oesterreich*. Vienna, 1895.
- Die Musik in Geschichte und Gegenwart*. Edited by Friedrich Blume. Kassel, Basel: Bärenreiter-Verlag, 1949--.
- Nelson, Robert U. *The Technique of Variation: A Study of the Instrumental Variation from Antonio de Cabezón to Max Reger*. Berkeley: University of California Press, 1948.
- North, Roger. *The Lives of the Right Hon. Francis North, Baron Guilford; the Hon. Sir Dudley North; and the Hon. and Rev. Dr. John North*. By the Hon. Roger North, Together with the Autobiography of the Author. Edited by Augustus Jessop, D. D. 3 vols. London: George Bell and Sons, 1890.

- _____. *Memoirs of Musick*. Edited by Edward F. Rimbault.
London: George Bell, 1846.
- _____. *The Musical Grammarian*. Edited by Hilda Andrews.
London: Oxford University Press, 1925.
- Nussbaum, Frederick Louis. *The Triumph of Science and Reason, 1660-1685*. Vol. VI of *The Rise of Modern Europe*. New York: Harper, 1953.
- Ogg, David. *Europe in the Seventeenth Century*. London: A. and C. Black, 1925.
- Orsini, Luigi. *I grandi Musicisti, Corelli*. Turin: G. Fedetta, 1915.
- Ortlepp, Ernest. "Corelli," Grosses Instrumental and Vocal Concert, XV (1841).
- Parry, C. Hubert H. *The Music of the Seventeenth Century*. 2nd ed. Edited and revised by Edward J. Dent. Vol. III of *The Oxford History of Music*. New York: Oxford University Press, 1938.
- Pasini, Francesco. "Notes sur la vie de G. B. Bassani," *Sammelbände der internationalen Musikgesellschaft*, VII (1905-1906), 583-84.
- Penna, Lorenzo. *Li primi albori musicali per li principianti della musica figurata; distinti in tre libri: dal primo spuntano li principij del canto figurato; dal secondo spiccano le regole del contraponto; dal terzo appariscono li fondamenti per suonare l'organo ò clavicembalo sopra la parte...* Bologna: P. M. Monti, 1696.
- Pepusch, John Christopher. *A Short Treatise on Harmony, Containing the Chief Rules for Composing in Two, Three, and Four Parts*. London: J. Watts, 1730.
- Piancastelli, Carlo. *In onore di Arcangelo Corelli; Fusignano ad Arcangelo Corelli nel secondo centenario della morte: 1913*. Bologna: 1914.
- Pincherle, Marc. *Corelli*. Paris: Librairie Félix Alcan, 1933.
- _____. *Antonio Vivaldi et la musique instrumentale*. Paris: Floury, 1948.

- Piston, Walter. *Harmony*. New York: W. W. Norton and Co., 1941.
- Playford, John. *An Introduction to the Skill of Musick*. 15th ed. London: W. Pearson, 1703.
- Prezzolini, Giuseppe. *Repertorio bibliografico della storia e della critica della letteratura italiana*. 4 vols. Roma: Edizione Roma, 1937-48.
- Fulver, Jeffrey. "Violin Methods, Old and New," Proceedings of the Musical Association, L (1923-24), 101-27.
- Purcell, Henry. *Works*. Edited by J. A. Fuller-Maitland. London: Novello, Ewer and Co.
- Quantz, Johann Joachim. *Versuch einer Anweisung die Flöte traversiere zu spielen*. Berlin: J. F. Voss, 1752.
- Raguenet, François. *A Comparison between the French and Italian Music*. Translation attributed to J. E. Galliard (1709), modernized by Oliver Strunk in The Musical Quarterly, XXXII (1946), 411-36. Reprinted, without translator's footnotes, in Strunk, *Source Readings in Music History*. New York: W. W. Norton, 1950.
- Rameau, Jean-Philippe. *Nouveau système de musique théorique*. Paris: Ballard, 1726.
- _____. *Traité de l'harmonie reduite à ses principes naturels*. Paris: J. B. C. Ballard, 1722.
- Riemann, Hugo. *Musik Lexikon*. Edited by Alfred Einstein, Berlin: Max Hesse, 1929.
- Rinaldi, Mario. *Antonio Vivaldi*. Milan: Istituto d'alta Cultura, 1943.
- _____. *Arcangelo Corelli*. Milan: Edizioni Curci, 1953.
- Rothschild, Fritz. *The Lost Tradition in Music: Rhythm and Tempo in Bach's Time*. London: A. and C. Black, 1953.
- Rousseau, Jean-Jacques. *Lettre sur la musique française*. Vol. XII of *Oeuvres de Jean-Jacques Rousseau*. Paris: Werdet et Lequien Fils, 1826.
- Rühlman, Julius. *Die Geschichte der Bogeninstrumente*. Braunschweig: Friedrich Vieweg and Son, 1882.

- Russell, Theodore. "The Violin Scordatura," The Musical Quarterly, XXIV (1938), 84-96.
- Sachs, Curt. *The History of Musical Instruments*. New York: W. W. Norton and Co., 1940.
- _____. *Rhythm and Tempo*. New York: W. W. Norton and Co., 1953.
- _____. *Our Musical Heritage*. 2nd ed. New York: Prentice-Hall, Inc., 1955.
- Saint-Lambert, Michel de. *Les Principes du clavecin, contenant une explication exacte de tout ce qui concerne la tablature et le clavier*. Paris: C. Ballard, 1702.
- _____. *Nouveau Traité de l'accompagnement du clavecin, de l'orgue, et des autres instruments* (Paris, 1707). Amsterdam: Estienne Roger, ca. 1710.
- Sartori, Claudio. *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700*. Florence: Olschki, 1952.
- Shirlaw, Matthew. *The Theory of Harmony*. London: Novello and Co. [1917].
- Simpson, Christopher. *The Division Violist: or, an Introduction to the Playing upon a Ground*. London: William Godbid, 1659.
- Smith, William C. *A Bibliography of the Musical Works Published by John Walsh during the years 1695-1720*. London: Oxford University Press, 1948.
- Spitta, Philipp. *Johann Sebastian Bach, His Work and Influence on the Music of Germany, 1685-1750*. Translated by Clara Bell and J. A. Fuller-Maitland. New York: Dover Publications Inc., 1951.
- Strunk, Oliver. *Source Readings in Music History*. New York: W. W. Norton and Co., 1950.
- Tans'ur, William. *A New Musical Grammar: or, The Harmonical spectator*. London: J. Robinson, 1746.
- Tartini, Giuseppe. *Lettera alla Signora Maddalena Lombardini, inserviente ad una importante lezione per i suonatori di violino*. Vol. V of *l'Europa letteraria*, 1770.

- The Thirty-Years' War. Vol. IV of The Cambridge Modern History. Edited by A. W. Ward, G. W. Prothero, and Stanley Leathes. New York: Macmillan Co., 1906.
- Torchi, Luigi. La musica instrumentale in Italia nei secoli XVI, XVII, e XVIII. Turin: Fratelli Bacca, 1901.
- Torrefranca, Fausto. "I 150 strumenti ad arco diretti dal Corelli," Rivista musicale italiana, XXIV (1917), 501-2.
- Van der Straeten, Edmund. The Romance of the Fiddle, the Origin of the Modern Virtuoso and the Adventures of His Ancestors. London: Rebman, 1911.
- _____. The History of the Violin. 2 vols. London: Cassell and Co., Ltd., 1933.
- Varaisse, Denis. Histoire des Sevarambes, Peuples qui Hapitent une Partie du troisiéme Continent communément appellé La Terre Australe. Amsterdam: Estienne Roger, 1716.
- Veinus, Dorothy. "Geminiani's Op. 1," The Musical Mercury, III (1936), 28-31.
- Vitali, Giovanni Battista. Sonate a due Violini. Opera seconda. Bologna: Giacomo Monti, 1667.
- _____. Sonate a due, tre, quattro, e cinque Stromenti. Opera quinta. Bologna: Giacomo Monti, 1669.
- Walther, Johann Gottfried. Gesammelte Werke für Orgel. Vols. XXVI and XXVII of Denkmäler Deutscher Tonkunst, Erste Folge. Edited by Max Seiffert. Leipzig: Breitkopf und Härtel, 1906.
- Wasielewski, Wilhelm Joseph von. Die Violine im XVII. Jahrhundert. Bonn: M. Cohen & Sohn, 1874.
- _____. Die Violine und ihre Meister. Leipzig: Breitkopf und Härtel, 1883.
- Westrup, Jack Allan. Purcell. London: J. M. Dent, 1937.
- Wolf, John Baptist. The Emergence of the Great Powers, 1685-1715. Vol. VII of The Rise of Modern Europe. New York: Harper, 1951.

Wright, Edward. Some Observations made in . . . Italy.
London: T. Ward and E. Wicksleed, 1730.

Zwölf Sonaten für Violine und Klavier und eine Suite aus
dem 17. Jahrhundert. Edited by Gustav Beckmann.
5 vols. Berlin: N. Simrock, 1921.