379
N81
No. 6291

THE SONATAS OF DOMENICO GABRIELLI (1651-1690) IN SAN PETRONIO MSS G.I: 3-9

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Sangtae Chang, B.M.
Denton, Texas

December, 1986

Chang, Sangtae, The Sonatas of Domenico Gabrielli (1651-1690) in San Petronio MSS G.I: 3-9. Master of Music (Musicology), December, 1986, 184 pp., 3 figures, 15 examples, bibliography, 65 titles, critical notes and transcriptions.

Domenico Gabrielli's seven trumpet sonatas are among seventeenth-century trumpet repertoire predominant in the instrumental tradition of the basilica San Petronio, which flourished roughly from the election of Maurizio Cazzati as maestro di cappella in 1657 until the dissolution of the orchestra of the church in 1695. Fostered by numerous occasions for performance, the Bolognese trumpet works tend to exhibit a uniform musical style imposed by musical academies. After a discussion of the probable cause of the termination of the instrumental tradition and of the role of musical academies, this paper will be primarily concerned with formal aspects of fast movements of Gabrielli's sonatas. Despite the fact that the predominant organizing principle of the fast movements appears to be textural, a step toward ritornello form is taken in some of the movements, in which tutti and solo sections are independently developed. In particular, the recurrence of identical material in tutti confirming different keys, the thematic relation between tutti and solo, and the symmetrical and balanced tonal plan are unmistakable seeds of full ritornello form. The text is followed by critical notes and transcriptions of the seven sonatas.

TABLE OF CONTENTS

Page

LIST OF FIGURES iv

LIST OF EXAMPLES. v

CHAPTER

I. DOMENICO GABRIELLI AND BOLOGNA 1

II. THE TRUMPET SONATAS: GENERAL CHARACTERISTICS. 11

III. THE TRUMPET SONATAS: FORM 18

BIBLIOGRAPHY. 38

CRITICAL NOTES AND TRANSCRIPTIONS 43

Sonata Con Tromba (G.I: 3)
Sonata Con Tromba e Instromenti (G.I: 4)
Sonata a 6 Con Tromba (G.I: 5)
Sonata a 6 Con Tromba (G.I: 6)
Sonata a Due Trombe (G.I: 7)
Sonata a sei con Tromba (G.I: 8)
Sonata Con Tromba (G.I: 8)
Sonata a 4.5. Con Tromba (G.I: 9)

LIST OF FIGURES

Figure | Page

1. Manuscript parts 13
2. External features. 16
3. The tonal plan of the first fast movements of the three sonatas 26

LIST OF EXAMPLES

Example — Page

1. The openings of Sonata Con Tromba (G.I: 3) Sonata a 4.5. Con Tromba (G.I: 9) 15
2. The Alternation of closed and open periods. 21
3. Sonata Con Tromba e Instromenti (G.I: 4), the first Allegro, mm. 4-5 22
4. Sonata Con Tromba (G.I: 3), the last Presto, mm. 12-19 . . 22
5. Sonata a sei con Tromba (G.I: 8), the first Presto, mm. 10-11. 23
6. Sonata a 6 Con Tromba (G.I: 5), the first Allegro, m. 14 23
7. The Corelli clash 24
8. Sonata Con Tromba (G.I: 3), the first Allegro, mm. 3-4 25
9. Sonata a 6 Con Tromba (G.I: 6), the first Allegro, mm. 1-2, Vn. I & II 32
10. Sonata a sei con Tromba (G.I: 8), the first Presto, mm. 4-5. 32
11. Sonata a sei con Tromba (G.I: 8), the first Presto, mm. 16-21. 33
12. Sonata a sei con Tromba (G.I: 8), the first Presto, mm. 2-3. 33
13. Sonata a sei con Tromba (G.I: 8), the first Presto, mm. 7-9. 34
14. Sonata a 6 Con Tromba (G.I: 6), the first Allegro, the imitative subject 34
15. Sonata Con Tromba (G.I: 3), the first Allegro, mm. 17-22, the intervallic cell 35

CHAPTER I

DOMENICO GABRIELLI AND BOLOGNA

Domenico Gabrielli was a well-known cello virtuoso and composer in Bologna during the late seventeenth century. His works include twelve operas, three oratorios, and numerous other vocal and instrumental pieces. Among the first three composers to write solo literature for the cello,[1] he appears to have extensively used the instrument in both vocal and instrumental music; in fact, he was the first to write cello accompaniments to arias.[2]

The most authoritative information on Gabrielli can be found in Die Musik in Geschichte und Gegenwart and The New Grove Dictionary of Music and Musicians,[3] both of which are heavily indebted to the early studies by Corrado Ricci and Francesco Vatieli.[4] Most information in the two standard references is in agreement except for the date of birth of the composer; while Franz Giegling suggests that Gabrielli

---

1. Elizabeth Cowling, The Cello, 2nd revised ed. (New York: C Scribner's Sons, 1983), 77.

2. Ibid., 72.

3. Franz Giegling, "Gabrielli, Domenico," Die Musik in Geschichte und Gegenwart, 16 vols., ed. Friedrich Blume (Kassel: Bärenreiter, 1949-79), IV, 1211-12; John G. Suess, "Gabrielli, Domenico," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), VII, 67.

4. Corrado Ricci, I testri di Bologna nei secoli XVII e XVIII (Bologna: Successori Monti, 1888); Francesco Vatieli, Arte e vita musicale a Bologna (Bologna: Zanichelli, 1927).

was born sometime in 1659,[5] John G. Suess dates his birth more precisely on April 15, 1651.[6]

Recognized as a cello virtuoso and composer, Gabrielli joined the Accademia Filarmonica in 1676, of which he became president in 1683, and served as a cellist in the basilica San Petronio from ca. 1680 until his death in 1690. Most of his works, especially all his operas and oratorios, were published during the last decade of his life. Probably his seven trumpet sonatas, subject of this study, belong to the works of this period.

The seventeenth century instrumental music tradition of the basilica San Petronio in Bologna was short-lived but rich. It flourished roughly from the election of Maurizio Cazzati as maestro di cappella in 1657 until the dissolution of the regular orchestra of the church in 1695,[7] leaving a vast repertoire currently preserved in manuscripts at the Archivio di San Petronio. In particular, the major portion of the manuscripts comprises music for instrumental ensemble with one or more trumpets, among the principal contributors of which are Domenico Gabrielli (1651-1690), Giuseppe Maria Jacchini (ca. 1663-1727), and Giuseppe Torelli (1658-1709).[8]

---

5. Giegling, op. cit., 1211.

6. Suess, loc. cit.

7. Anne Schnoebelen, The Concerted Mass at San Petronio in Bologna ca. 1660-1730 (Ph.D. dissertation, The University of Illinois, 1966), 106.

8. The repertoire includes Gabrielli's seven, Jacchini's five, and Torelli's thirty-two complete works as well as five fragments.

Spanning the last half of the seventeenth century, the immense production of trumpet works was made possible by numerous occasions for performance and a uniform musical style imposed on local musicians. Intended for solemn religious occasions celebrated with grandeur in Bologna,[9] the trumpet works generally share a common structural principle and textural details.

Nevertheless a question arises from the halt in the production of trumpet works for San Petronio, which coincided with the dissolution of the regular orchestra of the church in 1695. It has been suggested that the church's financial crisis, heretofore attributed to Pope Innocent XII's economic reforms,[10] caused the disbandment of the orchestra. Since Bologna has been known to maintain a politically rather independent[11] and economically wealthy status among papal cities,[12] this simple assumption needs to be examined.

---

9. Anne Schnoebelen, "Performance Practice at San Petronio in the Baroque," Acta Musicologica XLI (1969), 42-6; Eugene J. Enrico, The Orchestra at San Petronio in the Baroque Era (City of Washington: Smithsonian Institution Press, 1975), 30-40. According to the lists of the orchestra members trumpet players were never included among the regular members but among those hired for special occasions.

10. Eugene J. Enrico, Giuseppe Torelli's Music for Instrumental Ensemble with Trumpet (Ph.D. dissertation, The University of Michigan, 1970), 12.

11. Sandra Verarchi, "L'Ordinamento bolognese dei scoli XVI-XVII," Archiginnasio LXXIV (1979), 181-426.

12. John G. Suess, "Observations on the Accademia Filarmonica of Bologna in the 17th Century and the Rise of a Local Tradition in Instrumental Music," Quadrivium VIII (1967), 52.

The artistic environment of the trumpet works was stimulated by the need of music for numerous solemn religious occasions and the predominant role of musical academies in the establishment of a uniform style by emphasizing common principles in the works. Interestingly, a similar environment evolved elsewhere in counterparts of music, art and architecture. Since a complete renovation of the Vatican had been undertaken by Pope Julius II (1503-1513),[13] Rome had become a major patron of art and architecture. In particular, the peak of the urbanization in the last half of the seventeenth century saw the evolution of baroque classicism in art. Those who nurtured this conservative trend were closely associated with academies and tended to emphasize theoretical principles in their actual works. Perhaps therein lies a Bolognese contribution; a group of Bolognese artists who moved to Rome and founded one of the most influential academies in the first half of the seventeenth century appears to have introduced the intellectural approach to the creation of art, already undertaken in Bologna, and thereby planted a seed of baroque classicism.

In order to provide insight into the termination of the instrumental music tradition of San Petronio an attempt will be made to establish a historical hypothesis regarding the economic relation between Bologna and Rome. Further, this chapter will examine the artistic environments of San Petronio in Bologna and numerous monuments in art and architecture in Rome to elucidate a common phenomenon shared by music and art.

---

13. F. X. Murphy, "Rome," New Catholic Encyclopedia, 16 vols. (New York: McGraw-Hall Book, 1967), XII, 653.

The Economic Relation between Bologna and Rome

Modern historians tend to ignore the seventeenth century Papal State, for the Papacy had already begun to decline in spite of the rigorous spirit of the Counter-Reformation. Since, compared with other periods or regions, the seventeenth-century Papal State has never been a major subject of scholarship, the overall picture of the relation between Bologna and Rome must be conjectural. Taking into account papal financial policy and the role of Bologna in it, however, we may perceive a rather peculiar relation between the two cities.

Since the Renaissance period the Papal State had been primarily financed by borrowing in a variety of ways including taxation as well as the sale of venal offices and papal bonds; probably due to its economic wealth Bologna served as a credit institution vital to papal financial policy.[14] A unique relation between the two cities began to emerge as the indebtedness of papal communes increased in the last decade of the sixteenth century. Although the central government exercised a direct control over communal finance, Bologna, among the major recipients of papal funds, appears to have been exempt from the intervention.[15] In order to sustain credit the popes had no alternative but to fund without restriction the communal debt of Bologna, paradoxically leaving the city vulnerable to later papal

---

14. Peter Partner, "Papal Financial Policy in the Renaissance and Counter-Reformation," Past & Present No. 88 (1980), 20-9.

15. Ibid.

demands. Thus, Pope Innocent XII's financial policy in effect around 1695, which aimed at balancing the papal budget by drastic reduction of venal offices and bond issues,[16] may have become crippling to Bologna, attested by the dissolution of the regular orchestra at San Petronio.

The Artistic Environment

Throughout the seventeenth century the role of the academies of art and music stood out in their influence on actual works as well as theoretical principles. Those closely associated with the academy established and imposed criteria for an acceptable and proper style, producing a conservative or retrospective trend.

Among numerous artists gathered and granted generous patronage in Rome, Andrea Sacchi (1599-1661), Alessandro Algardi (1598-1664), Francesco Duquesnoy (1597-1643), and Nicolas Poussin (ca. 1594-1665) tended to exhibit images and ideals of antiquity in their works. Prior to the emergence of these masters, however, a careful study of the antique, renaissance masterpieces, and living models had already been undertaken by Bolognese artists in close association with the private academy founded in the late sixteenth century by the Caracci--Agostino, Annibale, and Lodovico.[17] Nevertheless the influence of the Bolognese

---

16. Janet P. Trevelyan, A Short History of the Italian People, revised ed. (London: George Allan & Unwin, 1956), 280-1.

17. Most information on the Baroque Classicism will be taken from one of the most authoritive sources, Rudolf Wittkower, Art and Architecture in Italy 1600-1750, 3rd ed. (Baltimore: Penguin Books, 1975).

artists was felt more strongly in Rome than in Bologna. Annibale Caracci and the young Bolognese artists who followed him to Rome subsequently established the Caracci school, the fame of which may be seen in the major commissions provided to them spanning 1608-1617.[18]

In theoretical disputes numerous academies rigorously upheld a rational, classical view. In illustrating a historical theme, a controversy took place in the Accademia di San Luca in 1630's, wherein the classical view Sacchi insisted upon won a generous approval.[19] Further taken up by Poussin, this view was finally codified and theorized in the French Academy,[20] later fostering Neo-Classicism at the turn of the seventeenth century.

The Bolognese origin of classicism reflects the intellectual surroundings prevalent in Bologna since the Middle Ages. The University of Bologna, dated from 1088, was distinguished for the study of the liberal arts, including music.[21] Numerous Bolognese academies, whether or not related to the University, manifest the intellectural surroundings as well. For instance, active academic life can be discerned in not

---

18. Ibid., 78-80.

19. Ibid., 263-6.

20. Ibid., 266; Anthony Blunt, Art and Architecture in France 1500-1700 (Baltimore: Penguin Books, 1953), 227-8.

21. Nan Cooke Carpenter, Music in the Medieval and Renaissance Universities (Norman: University of Oklahoma Press, 1958), 32.

only a number of private scientific academies[22] but also much correspondence between Bolognese intellects and the Royal Society of England.[23]

With respect to Bolognese musical academies, particular attention has been given to the Accademia Filarmonica. Despite the fact that most of the discussions on the academy rely primarily on its constitutions,[24] they reflect varied opinions about its actual influence on music.

Anne Schnoebelen claims that the actual influence of the academy "pertained to standards of performance in church music rather than compositional procedure."[25] Her argument can be summarized as follows: first of all, only the examination compositions required for admission to the order of composer were confined to the criteria imposed by the academy; second of all, it can be inferred from the lowered requirements for admission as composer of instrumental music that instrumental music was composed almost free from the academy's control; finally, an artificiality can be discerned in the difference between the ecclesiastical style imposed by the academy and the concerted instrumental style hardly tolerated by the academy but broadly exploited by its members.[26]

---

22. Marta Cavazza, "Accademie scientifiche a Bologna," Quaderni storici XVI (1981), 884-921.

23. Marta Cavazza, "Bologna and the Royal Society in the Seventeenth Century," Notes and Records of the Royal Society of London XXXV (1980), 105-24.

24. Schnoebelen, The Concerted Mass, 26-31; Suess, "Observations," 51-62.

25. Schnoebelen, The Concerted Mass, 30.

26. Ibid., 29-30.

On the contrary, John G. Suess suggests that the influence of the academy on compositional procedure was so enormous as to establish a uniformity in Bolognese instrumental and church music. Accommodating a majority number of Bolognese musicians, the academy fully exercised a direct control over the musical taste of its members and the musical community of Bologna:

> The admission policies, the constant opportunity for criticism by colleagues coupled with the constant necessity to provide works for the exercises, the constant threat of censors to eliminate works not considered to perpetuate the virtues of music, and the power of the president to decide finally what composition would be performed at annual musical events all could tend to produce a codification of musical style and a solid and rich tradition.[27]

Probably the two different views derived from a different interpretation of the role of the weekly exercises, the power of the president and censors, and the constitutions. Taking into account these elements, however, we can hardly rule out the influence on compositional procedure elsewhere besides in the examination pieces. Further, since the constitutions of the academy implied the existence of certain criteria of good instrumental music as well,[28] the academy was more than likely to exercise control over standards of compositional procedure of both instrumental and church music.

Those elements discussed above in relation to the influence of the academy reflect the establishment of certain criteria for an

---

27. Suess, "Observations," 58.

28. Schnoebelen, The Concerted Mass, 29. Chapter VII of the constitutions was cited to show the attitude of the academy toward instrumental music.

acceptable and proper musical style. The retrospective nature of the fixed criteria becomes evident in controversies between the traditionalists and the liberalists. Concerning the rules of counterpoint, a polemic arose between Cazzati and Giulio Cesare Arresti in 1661, wherein the traditional view Arresti strongly advocated predominated.[29] Another case can be seen in the controversy of 1685 between the traditional Bolognese and the rather liberal Roman musicians concerning Arcangelo Corelli's deliberate use of parallel fifths.[30] Indeed, the conservatism of the Bolognese, elucidated in the theoretical dispute between the two opposite lines, served to shape a uniformity of musical style.

The role of the academy appears to have been prominent in the establishment of a conservatism in both art and music. In particular, a uniform style of the instrumental repertoire of San Petronio in Bologna was to a great extent indebted to the academy, which firmly stood on a traditional view in actual works as well as theoretical principles. Predominant in the instrumental repertoire of San Petronio, the trumpet works by those in close association with the Accademia Filarmonica and the cappella musicale of the church manifest a musical practice common to late seventeenth century Bologna.

---

29. Anne Schnoebelen, "Cazzati vs. Bologna: 1657-1671," The Musical Quarterly LVII (1971), 34.

30. Suess, "Observations," 60-61.

CHAPTER II

THE TRUMPET SONATAS: GENERAL CHARACTERISTICS

In a study of Domenico Gabrielli's seven trumpet sonatas we must overcome obstacles at the very beginning. The manuscripts G.I: 3-9, preserved in parts at the Archivio di San Petronio, bear no date.[1] Numerous ambiguous terms found on the parts, which may denote either different or identical instruments, cloud an understanding of contemporary performance practice. Nevertheless the arrangement and the key of movements rather clearly delineate the sonatas.

Despite the fact that Gabrielli composed several works before he became a cellist of the orchestra at San Petronio in ca. 1680, succeeding Petronio Franceschini,[2] his trumpet sonatas are less likely to belong to those works. Since the members of the orchestra had customarily supplied

---

1. The catalogue system of the Archivio di San Petronio has been changed at the archivist's predilection. Sergio Paganelli arranged Gabrielli's sonatas under D.XI.3-9 (a capital letter "D" is the symbol of instrumental music); a Roman numeral indicates the number of the box containing the works; an Arabic numeral indicates the position of the works in the box. Succeeding Paganelli, the present archivist Oscar Mischiati is restoring with slight modification the original system found on the manuscripts. Whereas the organ title page of Gabrielli's sonatas bears L.1.G, Mischiati reads it backward and devises a new system G.I: 3-9 for the seven sonatas: a capital letter "G" indicates the initial of the composer; a Roman numeral indicates the box number; an Arabic numeral indicates the position of the works in the box.

2. John G. Suess, "Gabrielli, Domenico," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), VII, 67. In 1676 Gabrielli was elected to the Accademia Filarmonica, which required the submission of proper compositions for admission.

music as well,[3] Gabrielli probably composed the sonatas after he began to serve the church. Besides, considering the fact that all of his published works appeared after 1680, the last decade of his life (1680-1690) saw wide recognition of him beyond Bologna as a cello virtuoso and composer.[4] It may well be that the seven trumpet sonatas are a product of late bloom.

Lack of standardized terminology, customary in the seventeenth century, is evident in the sonatas, particularly in disproportionately amplified bass parts (Figure 1).[5] Different scribes tended to use different terms for the same instrument, for instance, "alto viola" or "alto violetta" in Sonata a 6 Con Tromba (Figure 1: G.I: 6).[6] This may be the case even with the separte parts for "basso" and "violoncello" (elsewhere "basso viola," "violonzino," or "violone": Figure 1).[7]

---

3. The instrumental works preserved in manuscripts at the Archivio di San Petronio were composed primarily by the members of the orchestra at the church.

4. Suess, loc. cit.

5. Eugene J. Enrico, The Orchestra at San Petronio in the Baroque Era (The City of Washington: Smithsonian Institution Press, 1975), 98. The extended bass was necessitated by the acoustics of the church.

6. David D. Boyden and Ann M. Woodward, "Viola," The New Grove Dictionary of Musical Instruments, 3 vols., ed. Stanley Sadie (London: Macmillan, 1984), III, 755.

7. For detailed discussions on violone see Tharald Borgir, The Performance of the Basso Continuo in Seventeenth-Century Italian Music (Ph.D. dissertation, The University of California, Berkeley, 1971), 135-53, his dissertation is published under the title, Italian Basso Continuo Practice During the Baroque (Ann Arbor: UMI Press, 1986); Tharald Borgir, "Biolone," The New Grove Dictionary of Musical Instruments, 3 vols., ed. Stanley Sadie (London: Macmillan, 1984), III, 614-5; Stephen Bonta, "From Violone to Violoncello: A Question of Strings?" Journal of the American Musical Instrument Society III (1977), 64-99.

Figure 1. Manuscript parts.

	G.I: 3	G.I: 4	G.I: 5	G.I: 6	G.I: 7	G.I: 8	G.I: 8	G.I: 9
Trumpet I	1	1	1	1	1	1	1	1
Trumpet II	–	–	–	–	1	–	–	–
Violin I	2	1	2	1	1	1	2	1
Violin II	2	2	2	2	–	1	2	1
Alto Viola	1	1	1	1	–	–	–	–
Alto Violetta	–	–	1	–	–	–	–	–
Tenor Viola	1	–	–	1	2	1	–	–
Tenor Violetta	–	–	1	–	–	–	–	–
Basso Viola	–	–	1	–	–	–	–	–
Contralto Viola	–	1	–	–	–	–	–	–
Violone	–	–	–	–	–	–	1	–
Violonzino	–	1	–	–	–	–	–	–
Violoncello	5	–	–	2	1	1	1	3
Basso	–	1	1	–	–	–	–	2
Contra Basso	–	1	–	2	2	1	1	–
Trombone	1	–	–	–	–	–	–	–
Theorbo	(1)	–	(1)	1	–	1	–	1
Organ	1	1	1	2	1	1	1	–

The figure in parenthesis indicates that a specific indication is not provided in the manuscript parts.

That the two terms were written by different scribes may imply the employment of an identical instrument violoncello.[8] Nevertheless the two terms appear to have been distinctively used: the "violoncello" has rather independent music, though closely resembling the basso continuo that is merely doubled by the "basso." Indeed, whether "basso" and "violoncello" denote the same instrument is out of the question.

A standard order of movements can be observed from the constant alternation of slow and fast movements in Gabrielli's seven trumpet sonatas, a characteristic similar to the sonata da chiesa of the late seventeenth century.[9] Although two sonatas--Sonata Con Tromba (G.I: 3) and Sonata a 4.5.Con Tromba (G.I: 9)--begin with an Allegro, the rule that a slow movement precedes a fast movement may not be transgressed, for longer note values distinguish the openings of both sonatas (Example 1) and may be considered analogous to a slow introduction. The brevity of this section need not concern us because a rather short slow introduction, for instance, the one measure Largo of Sonata a sei con Tromba (G.I: 8), usually precedes the first Allegro (Figure 2).

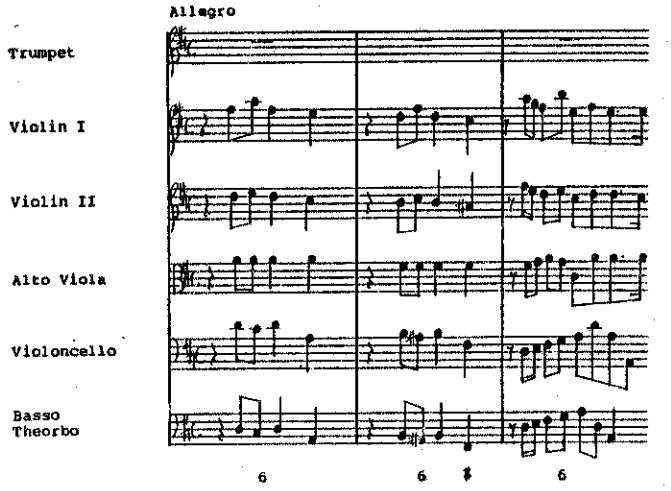
---

8. Borgir, The Performance of the Basso Continuo, 89.

9. Manfred F. Bukofzer, Music in the Baroque Era (New York: W. W. Norton, 1947), 136-40; William S. Newman, The Sonata in the Baroque Era, 4th ed. (New York: W. W. Norton, 1983), 71-3; Claude V. Palisca, Baroque Music, 2nd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, 1981), 52-3.

Example 1. The openings of Sonata Con Tromba (G.I: 3) and Sonata a 4.5. Con Tromba (G.I: 9).

a. Sonata Con Tromba (G.I: 3), 1st movement, mm. 1-3.



b. Sonata a 4.5. Con Tromba (G.I: 9), 1st movement, mm. 1-3.

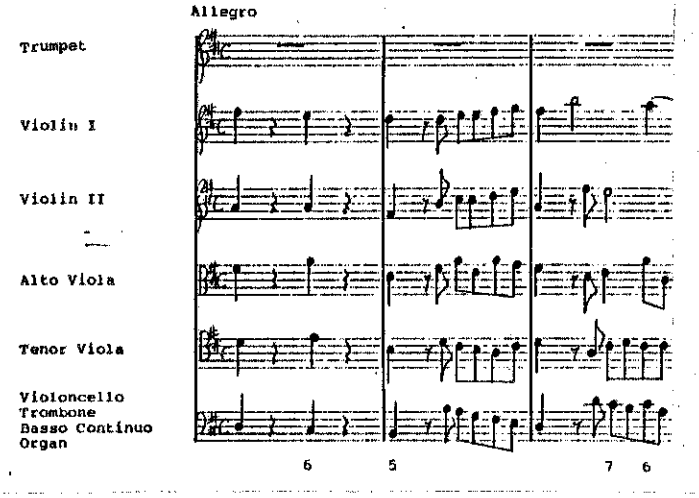


Figure 2. External features.

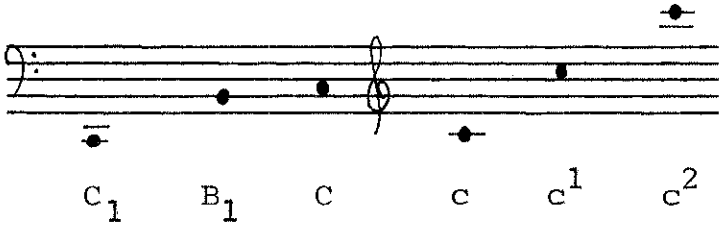
	Tempo	Meter	Key	Length	Comment
G.I: 3	Allegro	C	D	40	
	Largo	3/2	b	22	
	Allegro	C	D	29	
	Largo	C	b	4	
	Presto	C	D	17	
G.I: 4	Grave	C	D	5	with trumpet
	Allegro	C	D	33	
	Grave	C	D	9	
	Allegro	C	D	27	
G.I: 5	Grave	C	D	11	with trumpet
	Allegro	C	D	42	
	Adagio	3/2	b	29	
	Presto	C	D	29	
G.I: 6	Grave	C	D	12	
	Allegro	C	D	31	
	Grave	3/2	b	27	
	Presto	C	D	27	
	Grave	C	D	5	
	Presto	C	D	17	
G.I: 7	Grave	C	D	11	with trumpet
	Allegro	C	D	40	
	Grave	C	D	14	
	Allegro	12/8	D	12	
	Presto	C	D	5	
G.I.: 8	Largo	C	D	1	with trumpet
	Presto	C	D	35	
	Largo	3/4	b	39	
	Presto	C	D	38	
G.I: 9	Allegro	C	D	32	
	Grave	3/4	D	43	
	Presto	C	D	27	
	Grave	C	D	7	
	Presto	C	D	18	

It is probable that the chosen keys for Gabrielli's trumpet sonatas are confined to limited pitches that the Baroque trumpet can produce; the harmonic series of the Baroque trumpet consist of $\underline{C}_1$, $\underline{C}$, $\underline{c}$, $\underline{g}$, $\underline{\text{b-flat}}$, $\underline{c}^1$, $\underline{d}^1$, $\underline{e}^1$, $\underline{\text{f-sharp}}^1$, $\underline{g}^1$, $\underline{a}^1$, $\underline{\text{b-flat}}^1$, $\underline{b}^1$, $\underline{c}^2$.[10] D major predominates all the fast movements with trumpet and some slow movements

with or without trumpet, whereas the dominant or, more often, the submediant key is exploited in the other slow movements without trumpet (Figure 2): A major in the second Grave of Sonata Con Tromba e Instromenti (G.I: 4); b minor in the first Largo of Sonata Con Tromba (G.I: 3) and the second slow movement of Sonata a 6 Con Tromba (G.I: 6), and Sonata a sei con Tromba (G.I: 8).

---

10. Edward H. Tarr, "Trumpet," The New Grove Dictionary of Musical Instruments, 3 vols., ed. Stanley Sadie (London: Macmillan, 1984), III, 647. The compass of the Baroque trumpet was much extended to the sixteenth partial in the works of Petronio Franceschini, Domenico Gabrielli, and Giuseppe Torelli. Hereafter the following system of naming pitches is used:



CHAPTER III

THE TRUMPET SONATAS: FORM

Domenico Gabrielli's seven trumpet sonatas are characterized by the constant alternation of slow and fast movements and strong preference for D major and common time. Besides tempo indication, however, no other external feature, including key and meter, distinguishes fast movements from slow movements. Nonetheless thematic and textural principles govern the fast movements of Gabrielli's sonatas, and the juxtaposition of two distinct sonorities--the strings and the trumpet--contributes to producing tutti and solo. This chapter will examine the way in which the alternation of tutti and solo is carried out in the fast movements and attempt to put it into historical perspective in terms of "ritornello."

The recurrence of tutti as a primary means of unification is not rare in early Baroque music. Closely related to the role of a literal refrain, one of the earliest instances can be found in the application of the choral "Alleluia" refrain in Giovanni Gabrielli's motets to the instrumental reprise in his canzonas and sonatas.[1] Despite the fact that pioneering opera composers--for instance, Jacopo Peri (1561-1633), Giulio Caccini (ca. 1545-1618), and Claudio Monteverdi (1567-1643)--utilized in their operas both choral and instrumental ritornellos, it

---

1. James P. Fairleigh, "Italian Prototypes of the Baroque Ritornello," Bach XIV/3 (1983), 4.

was not until the emergence of Venetian opera that the instrumental ritornello began to serve a large structural basis by exploiting related key areas and manipulating common materials in both tutti and solo sections.[2]

The ritornello form that appears to have fully developed in the Venetian concerto has been traced to ritornello arias of the late seventeenth century. John E. Solie, taking into account views of Arnold Schering,[3] Arthur Hutchings,[4] and Walter Kolneder,[5] on the relation between aria and concerto, establishes this historical hypothesis:

> . . . arias containing ritornellos, common in late-seventeenth-century Italian opera, in some way inspired the early composers of concertos; later, however, the concerto, having enjoyed an independent stylistic development, exerted a considerable influence upon the aria.[6]

Concerning ritornello as a structural basis of the concerto, several scholars, albeit with some variation, agree on a general tonal

---

2. Arnold Schering, Geschichte des Instrumentalkonzerts bis auf die Gegenwart, 2nd ed. (Leipzig: Breitkopf & Hartel, 1927), 27.

3. Ibid., 86.

4. Arthur Hutchings, The Baroque Concerto, 3rd ed. (London: Faber and Faber, 1978), 47.

5. Walter Kolneder, "Vivaldis Aria-Concerto," Deutches Jahrbuch der Musikwissenschaft IX (1964), 17.

6. John E. Solie, "Aria Structure and Ritornello Form in the Music of Albinoni," The Musical Quarterly LXIII (1977), 33.

plan and thematic relation between tutti and solo: the appearance of tutti in the tonic or related keys outlines the tonal plan of concerto; solo sections serve for modulation as well as virtuosic passage work; both tutti and solo section often rely on common materials.[7] Unfortunately, however, this generalization is not especially helpful in tracing ritornello elements in earlier works, such as the Bolognese trumpet concerto.

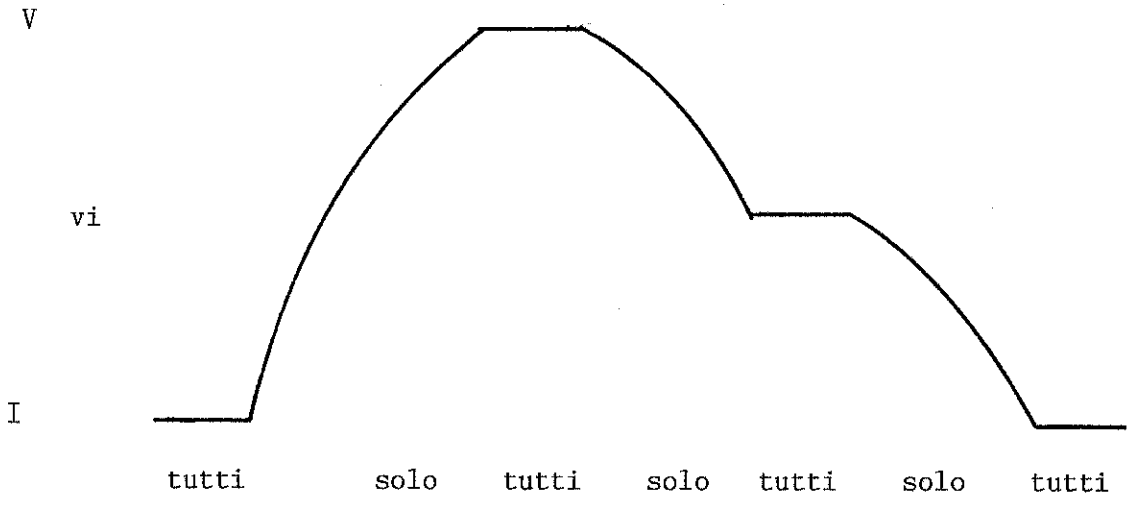
In this respect, Michael Talbot's analysis of fast movements in early eighteenth century concertos becomes suggestive.[8] Primary formal determinants considered are the construction of musical periods consisting of an antecedent and a consequent, and the disposition of these periods. In particular, the coordination of two distinct periods--a closed period that begins and concludes in the same key and a modulatory open period--with tutti and solo textures produces an extensive structure rare in early Baroque music in which the two kinds of periods are indiscriminately mixed. Assigning the closed period to tutti, the open to solo sections, Talbot devises an ideal ritornello design (Example 2) which in many respects conforms to the ritornello employed by Antonio

---

7. Schering, op. cit., 72; Michael Talbot, "The Concerto Allegro in the Early Eighteenth Century," Music & Letters LII (1971), 12-3; Arthur Hutchings, "Ritornello," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), XVI, 58; Claude V. Palisca, Baroque Music, 2nd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, 1981), 104.

8. Talbot, op. cit., 8-18, 159-72.

Example 2. The alternation of closed and open periods.[9]



horizontal line: closed period
curved line: open period

Vivaldi and his followers.[10] In comparison with these works, the Bolognese trumpet repertoire seems rudimentary.[11]

The coordination of the closed and open periods with tutti and solo texture and the tonal scheme, which constitute the core of the ideal ritornello Talbot formulates, are scarecely discernible in most of the fast movements of Gabrielli's trumpet sonatas. Rapid interchange between tutti and solo sections prevails at the subphrase level, creating an immediate contrast. Besides the textural contrast, the instrumental exchange of distinctive materials (Example 3) and the repetition of the

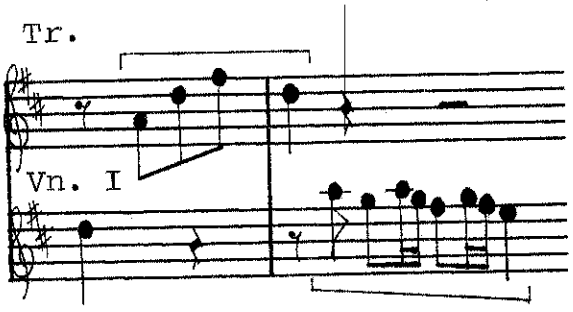
---

9. The example is a slight modification of the original present in Ibid., 14.

10. Talbot, op. cit., 12-4.

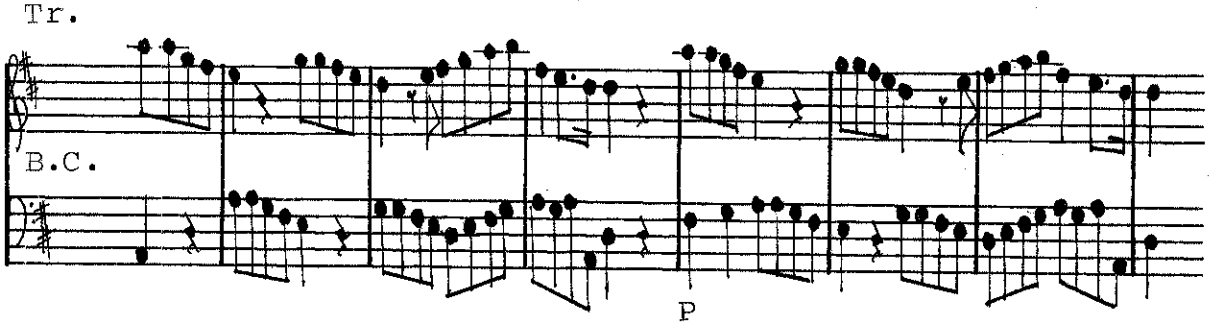
11. Ibid., 160.

Example 3. Sonata Con Tromba e Instromenti (G.I: 4), the first Allegro, mm. 4-5.



same phrase or segment (Example 4) suggest thematic and dynamic contrast respectively. Nevertheless tutti and solo sections neither suffice independently to establish a firm key area, nor provide room for thematic manipulation; even the last movements of two sonatas--Sonata a 6 Con Tromba (G.I: 5) and Sonata a Due Trombe (G.I: 7)--exploit solely the tonic key, D major. Except for a few instances, the predominent organizing principle of Gabrielli's trumpet sonatas becomes textural.

Example 4. Sonata Con Tromba (G.I: 3), the last Presto, mm. 12-19.



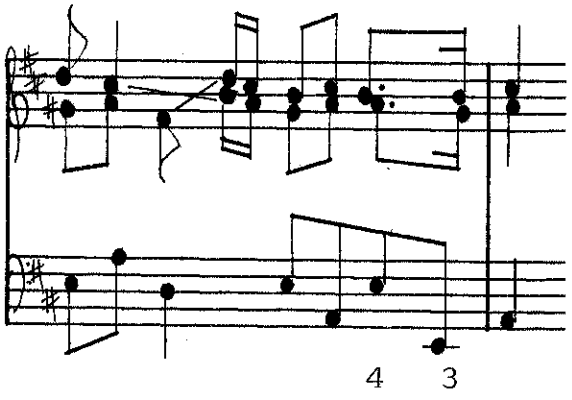
As Talbot admits,[12] however, frequent deviation of musical periods leaves formal determinants open to diverse consideration. Phraseology

12. Ibid., 11.

is more likely to be determined by a distinct articulation, which helps to clarify a tonal plan. In addition, we cannot ignore tutti and solo sections that avail to secure a key area and exhibit thematic relations, though they rarely conform to the periodic structure Talbot hypothesizes.

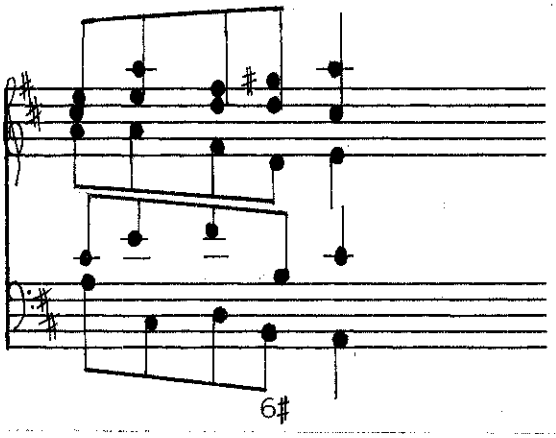
The Allegro movements of the trumpet sonatas by Gabrielli present a clear tonal plan by deliberate use of a unique cadence. The 4-3 suspension formula often characterized by a dotted eighth and a sixteenth note (Example 5) puncuates the arrival of a key throughout a movement;

Example 5. Sonata a sei con Tromba (G.I: 8), the first Presto, mm. 10-11.



less frequently a rather weak cadence spelled vii_6-I (Example 6) is utilized as well. That the constant use of a distinctive cadence aims

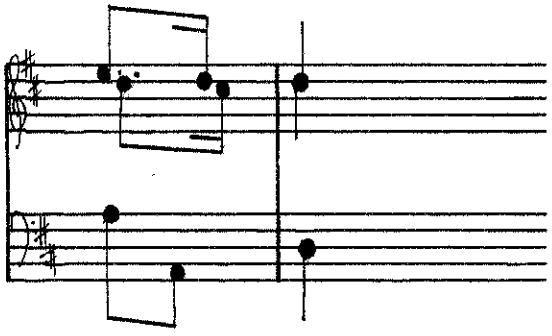
Example 6. Sonata a 6 Con Tromba (G.I: 5), the first Allegro, m. 14.



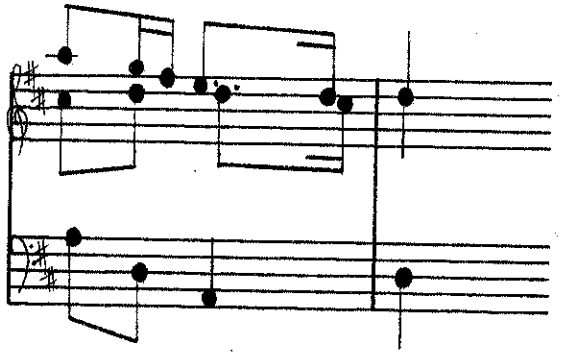
at a clear presentation of tonal plan may be further supported by a simultaneous use of the anticipation and the suspension formula, the Corelli clash (Example 7).

Example 7. The Corelli clash.

a. Sonata Con Tromba (G.I: 3), the first Allegro, mm. 38-39.



b. Sonata a Due Trombe (G.I: 7), the first Allegro, mm. 18-19.

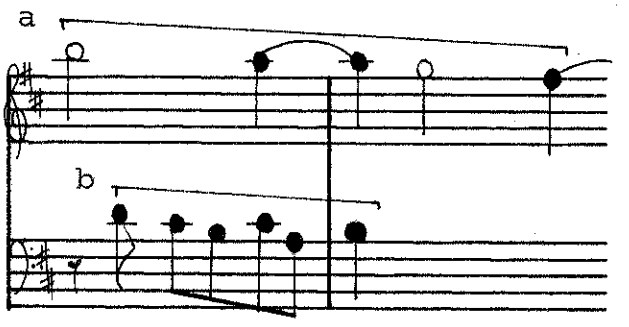


Among the seven trumpet sonatas the first fast movements of Sonata Con Tromba (G.I: 3), Sonata a 6 Con Tromba (G.I: 6), and Sonata a sei con Tromba (G.I: 8) most obviously show ritornello characteristics: recurrence of identical material in tutti, thematic

relations between tutti and solo, and presentation of a clear tonal plan (Figure 3.) in which related keys are often introduced by solo and confirmed by tutti.

Materials drawn from the opening tutti are discriminately exploited in the Allegro of Sonata Con Tromba (G.I: 3). A stepwise descent of the first violin (Example 8: a) and a figuration of the basso continuo (Example 8: b) recur in the second (mm. 12-17) and the fifth (mm. 29-31) tutti. In the second tutti, the figuration b preceding a in the first violin appears in imitation between the first and the second violin doubled a third lower by the basso continuo; a and b are simultaneously used in the first and the second violin doubled a third lower by the basso continuo of the fifth tutti. In addition, an

Example 8. Sonata Con Tromba (G.I: 3), the first Allegro, mm. 3-4.



intervallic play comprising two stepwise descents a fifth apart between the first and the second violin in the opening tutti is also discernible in the second, fourth, and fifth tutti.

The opening material of the first Allegro of Sonata a 6 Con Tromba (G.I: 6) recurs in the second (mm. 11-16) and the last (mm. 22-31) tutti with alteration. Apart from the polyphonic treatment of the

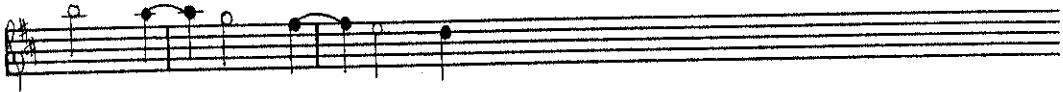
Figure 3. The tonal plan of the first fast movements of the three sonatas.

a. Sonata Con Tromba (G.I: 3), Allegro.

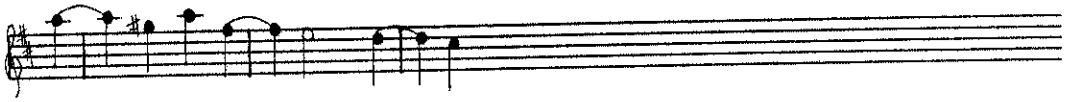
	T		S	T		S
	z^1	$x^1 a^1$ (Vn. I & II)	b^2	b^1 a^2 (Vn. I)		c^1
		b^1 (B.C.)	$b^{1, 2, 1}$ (B.C.)	b^1 (Vn. II & B.C.)		
D:	I		I	V		I
		3	7	12 - 14		17

	T	S	T	S	T		S	T		
	x^1	a^3	a^4	c^2	a^1 (Vn. I)		c^3		z^2 a^4 (Tr.)	
					b^1 (Vn. II & B.C.)			z^2 (Vn. I)		
	I----------vi			vi–v	V		I	I		
22		24	25	27	29		31	36		37

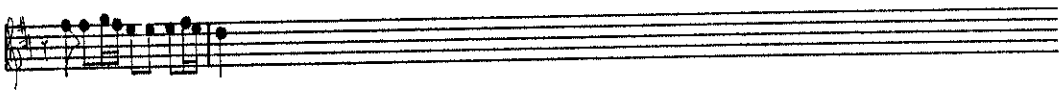
a^1: mm. 3-5, Vn. I



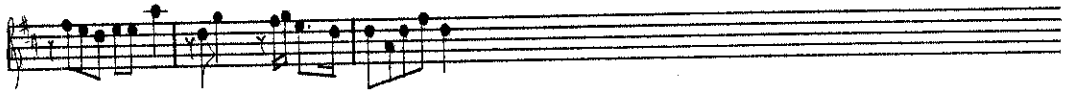
a^2: mm. 14-17, Vn. I



a^3: mm. 24-25, Tr.

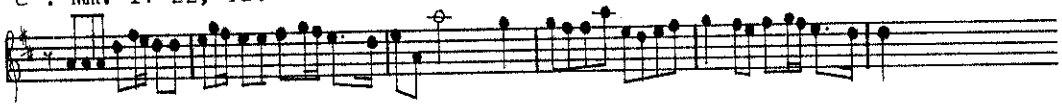


a^4: mm. 25-27, Vn. I



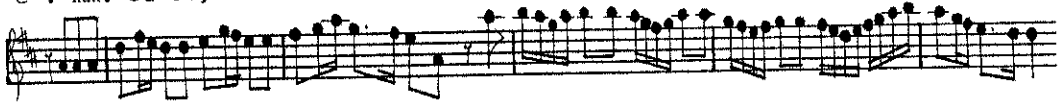
b^1: mm. 3-4, B.C.; b^2: mm. 7-8, Tr.

c^1: mm. 17-22, Tr.

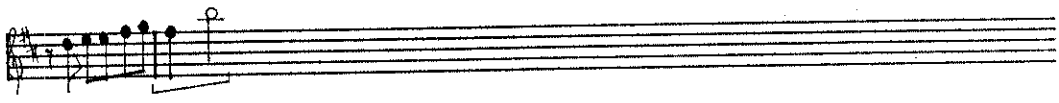


c^2: mm. 24-25, Tr.

c^3: mm. 31-36, Tr.



x: m. 3, Vn. I



z^1: mm. 1-2, Vn. I; z^2: mm. 36-37, Vn. I

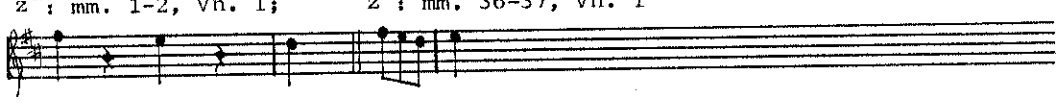
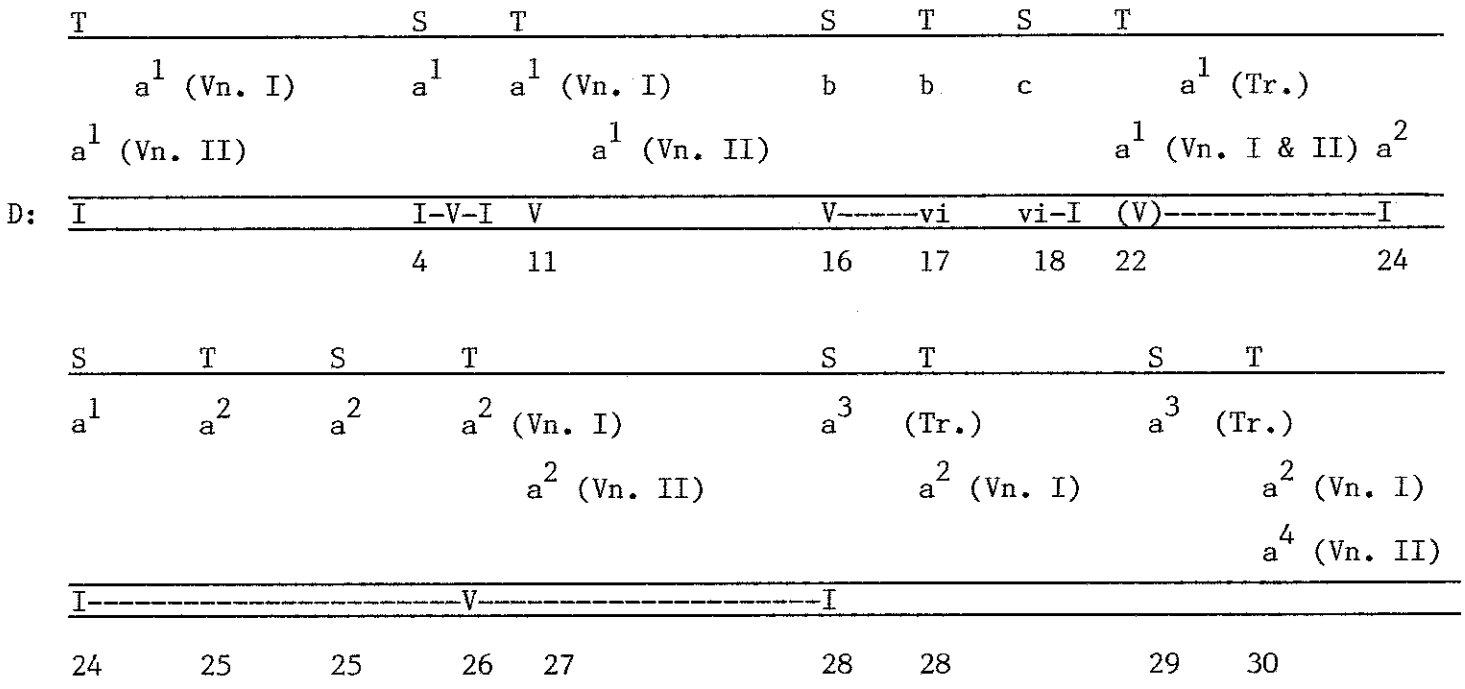
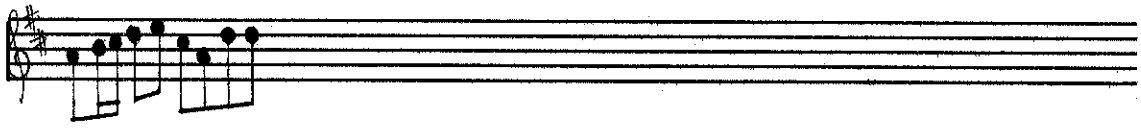


Figure 3 (continued).

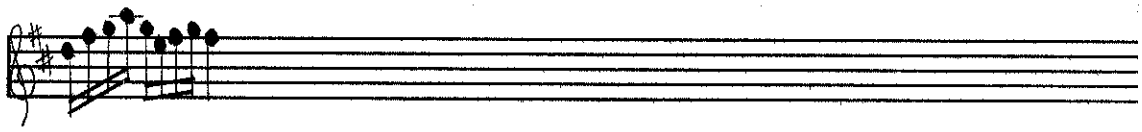
b. Sonata a 6 Con Tromba (G.I: 6), Allegro.



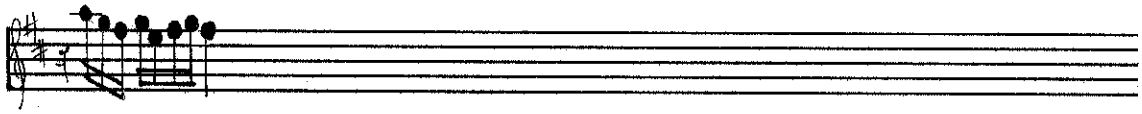
a^1: mm. 1-2, Vn. II



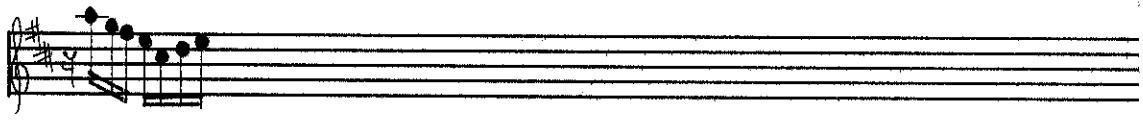
a^2: m. 24, Vn. I



a^3: m. 28, Tr.

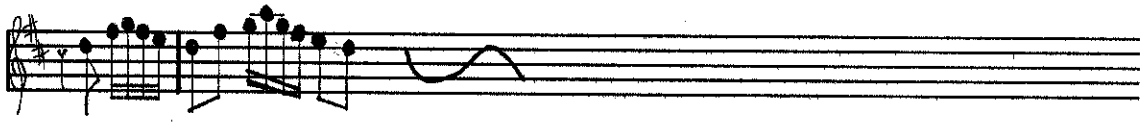


a^4: m. 30, Vn. II



b: mm. 16-17, Tr.

c: mm. 18-22, Tr.



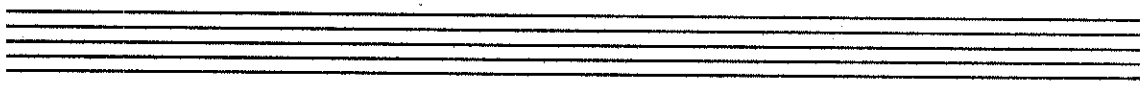


Figure 3 (continued).

c. Sonata a sei con Tromba (G.I: 8), Presto.

T			S	T		S
[Largo]	a^1 x^1	a^2 x^2 (Tr.) a^3 (Vn. I)	a^4 x^1	a^5	a^2 x^2 (Tr.) a^3 (Vn. I)	X^1
I	(V)	I	I--V	V	I	I
	2	4 5	7	9	11	12

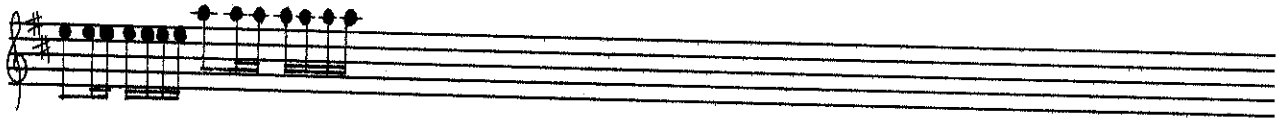
T	S	T		S	T
a^6 x^1	x^1	x^1	a^2 x^2 (Tr.) a^3 (Vn. I)	x^4	cadential extention
I - - vi	I-V	V		I	
16	21	24	27	28	32

a^1 & x^1: mm. 2-3, Vn. I

a^2 & x^2: mm. 4-5, Tr.

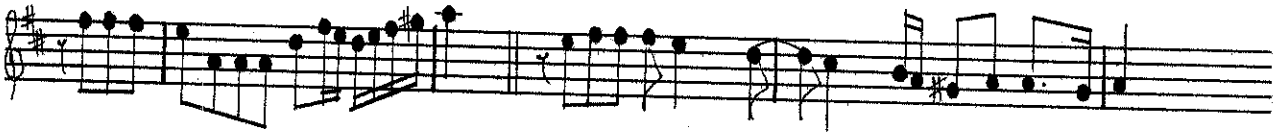
a^3: m. 5, Vn. I

x^3: m. 6, Vn. I

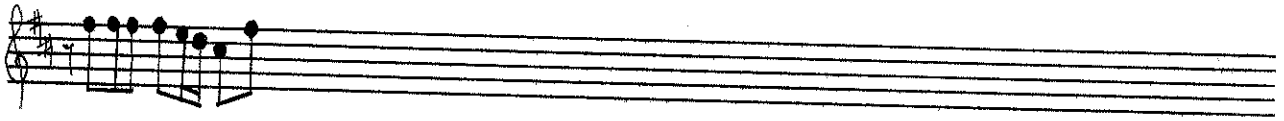


a^4: mm. 7-9, Tr.

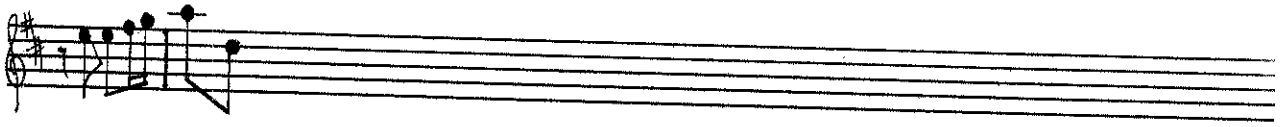
a^5: mm. 9-11, Vn. I



a^6: m. 16, Vn. I

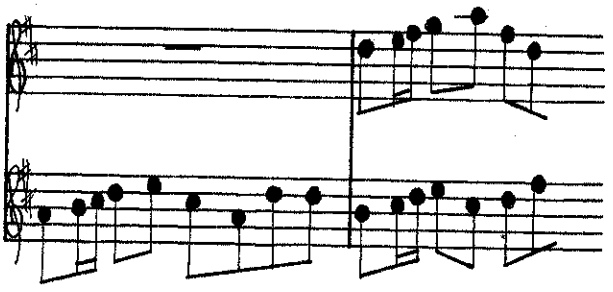


x^4: mm. 28-29, Tr.



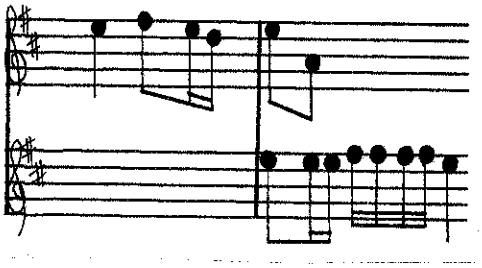
subject (Example 9) in the first and second tutti, a homophonic treatment of the subject (mm. 22-24), then a variation of the subject (mm. 25-28), also in imitation, provide an effective culmination to the movement.

Example 9. Sonata a 6 Con Tromba (G.I: 6), the first Allegro, mm. 1-2, Vn. I & II.

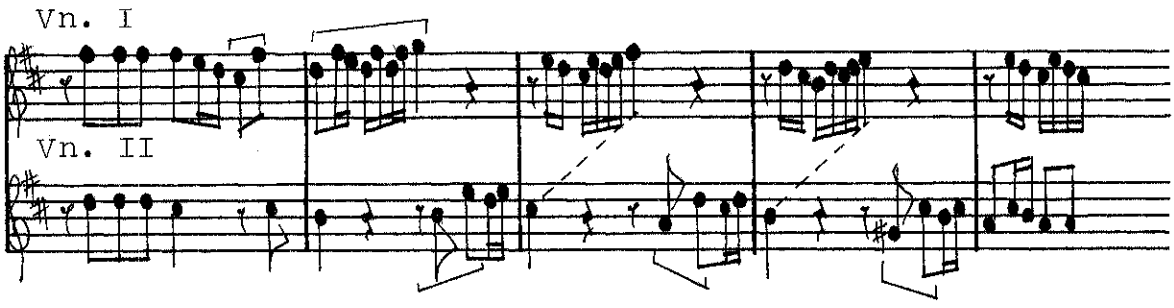


The first Presto of Sonata a sei con Tromba (G.I: 8) offers an interesting example of manipulating the close of the opening tutti. The first and second violin (mm. 16-21) exhibit rhythmic characteristics of the trumpet and the strings in the opening tutti (Example 10) as well as sequential intervalic play of a fourth (Example 11), which will be further discussed in relation to the solo section.

Example 10. Sonata a sei con Tromba (G.I: 8), the first Presto, mm. 4-5.



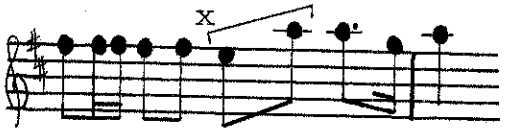
Example 11. Sonata a sei con Tromba (G.I: 8), the first Presto, mm. 16-21.



This combination of the trumpet and the strings, from which the rhythmic motives are derived, consistently appears at the end of the second (mm. 11-12) and the fourth (mm. 27-28) tutti, serving as a literal refrain.

Interestingly the trumpet solo passages of the first Presto of Sonata a sei con Tromba (G.I: 8) that Hutchings dismisses as being archaic in relation to the eighteenth century concerto[13] manifest a close relation to the opening tutti. The opening material of the first violin (Example 12) expands in the first solo (mm. 7-9); thereafter the means of expansion is consistently applied to the rest of the soli.

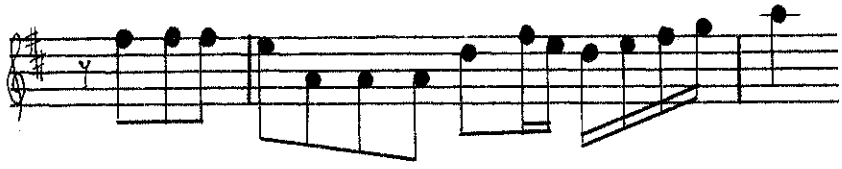
Example 12. Sonata a sei con Tromba (G.I: 8), the first Presto, mm. 2-3.



13. Hutchings, The Baroque Concerto, 81.

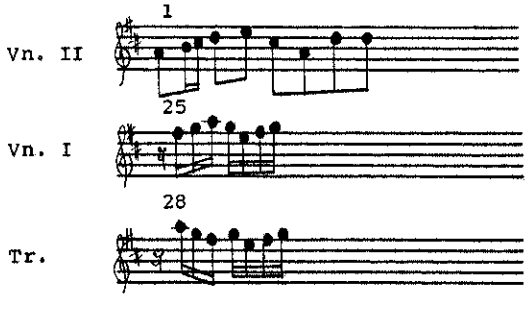
The overall shape of the first solo (Example 13), similar to that of the opening material, comprises a downward leap from $\underline{e}^1$ to $\underline{a}$ in opposition to the upward leap from $\underline{e}^1$ to $\underline{a}^1$ of the opening, another leap from $\underline{a}$ to $\underline{d}^1$ and passage work from $\underline{d}^1$ to $\underline{a}^1$. An intervallic cell (Example 12: motive $\underline{x}$), significant to the construction of the first solo, further serves as motto, followed by Fortspinnung in the rest of the soli.

Example 13. Sonata a sei con Tromba (G.I: 8), the first Presto, mm. 7-9.



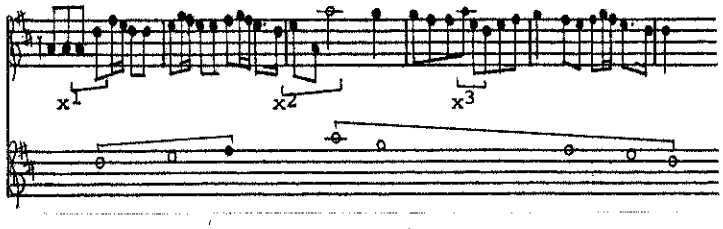
The relation between tutti and solo is less complex in the first Allegro of Sonata a 6 Con Tromba (G.I: 6). Virtuosic solo passages (mm. 4-11; mm. 18-22) based on Fortspinnung stem from the imitative subject of the opening tutti which, later in variation (mm. 25-26), begins to accelerate the last tutti (Example 14).

Example 14. Sonata a 6 Con Tromba (G.I: 6), the first Allegro, the imitative subject.



Solo passages in the Allegro of Sonata Con Tromba (G.I: 3) may be categorized largely into two types. The first solo (mm. 7-13) begins with the basso continuo figuration b of the opening tutti (see Example 8) and develops with a simple intervallic sequence relying on the repeated b in the basso continuo. An upward leap of a fourth (m. 3: the first violin) in the opening tutti, which relates the first half phrase of the first violin to the rest, is also utilized in the second solo (mm. 17-22). The intervalic cell x (Example 15) that begins the second solo links at m. 19 the first half phrase to the rest, both of which outlines the stepwise descent a (see Example 8); the motive x becomes auxiliary at m. 20. Later the second solo, the last half of which reappears at mm. 27-29, is much elaborated in the last solo (mm. 31-36).

Example 15. Sonata Con Tromba (G.I: 3), the first Allegro, mm. 17-22, the intervallic cell.



The alternation of tutti and solo that forms a scaffold for the three movements produces a symmetrical and balanced tonal plan,[14] also

14. The result confirms Berger's notion of balanced form of the instrumental music at San Petronio. See Berger, op. cit., 355.

frequent in Torelli's trumpet works.[15] Whereas the tonic and the dominant keys establish the outer frame, the submediant key, albeit proportionately less extended, occupies the central portion. Besides the overall tonal scheme similar to that of Albinoni's ritornello arias and concertos,[16] the combination of a stable and a modulatory section (cf. Sonata a sei con Tromba, G.I: 8, the first Presto, mm. 11-27) reveals an up-to-date solution to a large-scale form as Talbot hypothesizes in connection with ritornello form.[17] Sufficient to establish individual key areas, tutti and solo sections of the movements cease rapid exchange of fragments at the subphrase level. Particularly solo figurations that usually expand tutti ideas suggest a way of soloistic development, various options of which are well noted elsewhere.[18] Apart from being textural the organizing principle begins to transform into tonal and thematic, whereby a prototype of solo concerto is nourished.

The characteristics briefly observed in the selected movements of Gabrielli's sonatas seem to formulate the ritornello design of solo

---

15. Eugene J. Enrico, Giuseppe Torelli's Music for Instrumental Ensemble with Trumpet (Ph.D. dissertation, The University of Michigan, 1970), 163-6.

16. Solie, op. cit., 43.

17. Talbot, op. cit., 12-4.

18. Johann J. Quantz, On Playing the Flute, trans. Edward R. Reilly (New York: Shirmer Books, 1985), 311-2.

concerto. The recurrence of identical material in tutti confirming different keys, the thematic relation between tutti and solo, and the symmetrical and balanced tonal plan containing up-to-date features cannot be dismissed with respect to the development of ritornello form. Although a full development of periodic structure, a diverse manipulation of tutti, and a more complex tonal plan awaited the emergence of the Venetian concerto, some elements found in Gabrielli's trumpet sonatas are unmistakable seeds of full ritornello form.

BIBLIOGRAPHY

Berger, Jean. "Notes on Some 17th-Century Compositions for Trumpets and Strings in Bologna," The Musical Quarterly XXXVII (1951), 354-69.

Blunt, Anthony. Art and Architecture in France 1500 to 1700. Baltimore: Penguin Books, 1953.

Bonta, Stephen. "The Liturgical Problems in Monteverdi's Marian Vespers," Journal of the American Musicological Society XX (1967), 87-106.

_____. "The Use of the Sonata da Chiesa," Journal of the American Musicological Society XXII (1969), 54-84.

_____. "From Violone to Violoncello: A Question of Strings?" Journal of the American Musical Instrument Society III (1977), 64-99.

Borgir, Tharald. The Performance of the Basso Continuo in Seventeenth-Century Italian Music. Ph.D. dissertation, The University of California, Berkeley, 1971.

_____. Italian Basso Continuo Practice during the Baroque. Ann Arbor: UMI Press, 1986.

_____. "Violone," The New Grove Dictionary of Musical Instruments, 3 vols., ed. Stanley Sadie. London: Macmillan, 1984, III, 753-60.

Boyden, David D. "When is a Concerto not a Concerto?" The Musical Quarterly XLIII (1957), 220-32.

_____, and Ann M. Woodward. "Viola," The New Grove Dictionary of Musical Instruments, 3 vols., ed. Stanley Sadie. London: Macmillan, 1984, III, 753-60.

Bukofzer, Manfred F. Music in the Baroque Era. New York: W. W. Norton, 1947.

Carpenter, Nan Cooke. Music in the Medieval and Renaissance Universities. Norman: University of Oklahoma Press, 1958.

Carse, A. The Orchestra in the Eighteenth Century. Cambridge: W. Heffer & Sons, 1940.

Cavazza, Marta. "Accademie scientifiche a Bologna," Quaderni storici XVI (1981), 884-921.

Cavazza, Marta. "Bologna and the Royal Society in the Seventeenth Century," Notes and Records of the Royal Society of London XXXV (1980), 105-24.

Cowling, Elizabeth. The Italian Sonata Literature for Violoncello in the Baroque Era. Ph.D. dissertation, Northwestern University, 1967.

_____. The Cello, 2nd revised ed. New York: C. Scribner's Sons, 1983.

Crocker, Eunice C. An Introductory Study of the Italian Canzona for Instrumental Ensembles and Its Influence upon the Baroque Sonata. Ph.D. dissertation, Radcliffe College, 1943.

Dioli, Arrigo. "Il violoncello in Italia," Festschrift Ferdinand Habere zum 70. Geburtstag, ed. Franz A. Stein. Regensburg: Bosse, 1977, 79-83.

Einstein, Alfred. "Ein Concerto grosso von 1619," Festschrift zu Hermann Kretzschmars 70. Geburtstag. New York: G. Olms, 1973, 26-8.

Eller, Rudolf. "Die Entstehung der Themenzweiheit in der Frügheschichte des Instrumentalkonzerts," Festschrift Heinrich Besseler zum sechzigsten Geburtstag. Leipzig: VEB Deutscher Verlag fur Musik, 1961, 323-35.

Engel, Hans. Das Instrumentalkonzert. Leipzig: Breitkopf & Härtel, 1932.

Enrico, Eugene J. Giuseppe Torelli's Music for Instrumental Ensemble with Trumpet. Ph.D. dissertation, The University of Michigan, 1970.

_____. The Orchestra of San Petronio in the Baroque Era. City of Washington: Smithsonian Institution Press, 1975.

Fairleight, James P. "Italian Prototypes of the Baroque Ritornello," Bach XIV/3 (1983), 2-11.

Giegling, Franz. "Sinn und wesen des Concertare," Kongress-Berict: Internationale Gesellschaft fur Musikwissenschaft, Basel 1949. Bassel: Barenreiter, 1949, 129-32.

_____. "Gabrielli, Domenico," Die Musik in Geschichte und Gegenwart, 16 vols., ed. Friedrich Blume. Kassel: Bärenreiter, 1949-79, IV, 1211-12.

_____. Giuseppe Torelli, ein Beitrag zur Entwicklungs-geschichte des italianischen Konzerts. Kassel: Bärenreiter, 1949.

Hogwood, Christopher. The Trio Sonata. London: British Broadcasting, 1979.

Hutchings, Arthur. The Baroque Concerto, 3rd revised ed. London: Faber and Faber, 1978.

_____. "Ritornello," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie. London: Macmillan, 1980, XVI, 57-8.

Jander, Owen. "Concerto Grosso Instrumentation in Rome in the 1660's and 1670's," Journal of the American Musicological Society XXI (1968), 168-80.

Jensen, Niels M. "Solo Sonata, Duo Sonata, Trio Sonata: Some Problems of Terminology, Texture, and Genre in 17th-Century Italian Instrumental Music," Report of the Eleventh Congress Copenhagen 1972, ed. Henrik Glahn, Soren Sorensen, and Peter Ryom. Copenhagen: Wilhwlm Hansen, 1972, II, 478-82.

Kolneder, Walter. "Zur Frühgeschichte des Solokonzerts," Gesellschaft fur Musikforschung: Bericht uber den internationalen musikwissenschaftlichen Kongress, Kassel 1962, ed. Georg Reinchert and Martin Just. Kassel: Bärenreiter, 1963, 149-52.

_____. "Vivaldis Aria-Concerto," Deutsches Jahrbuch der Musikwissenschaft IX (1964), 17-27.

Kross, Siegfried. "Concerto-concertare und conserere," Gesellschaft für Musikforschung: Bericht über den internationalen musikwissenschaftlichen Kongress, Leipzig, 1966, ed. Carl Dahlhaus, Keiner Kluge, Ernst H. Heyer, and Walter Wiora. Kassel: Bärenreiter, 1970, 216-20.

Kunze, S. "Die Entstehung des Concertprinzips in Spatwerke Giovanni Gabriellis," Archiv fur Musikwissenschaft XXI (1964), 81-110.

Libby, Dennis. "Interrelationships in Corelli," Journal of the American Musicological Society XXVI (1973), 263-87.

Marx, Klaus. Die Entwicklung des Violoncellos und seiner Spieltechnik bis J. L. Duport. Regensburg: Bosse, 1963.

Meyer, John A. "The Idea of Conflict in the Concertos," Studies in Music VIII (1974), 38-52.

Murphy, F. X. "Rome," New Catholic Encyclopedia, 16 vols. New York: McGraw-Hall Book, 1967, XII, 643-57.

Mishkin, Henry G. "The Italian Concerto before 1700," Bulletin of the American Musicological Society VII (1942), 20-2.

_____. "The Solo Violin Sonata of the Bologna School," The Musical Quarterly XXIX (1943), 92-112.

Newman, William S. The Sonata in the Baroque Era, 4th ed. New York: W. W. Norton, 1983.

Norton. R. E. The Chamber Music of Giuseppe Torelli. Ph.D. dissertation, Northwestern University, 1967.

Palisca, Claude V. Baroque Music, 2nd ed. Englewood Cliffs, New Jersey: Prentice-Hall, 1981.

Partner, Peter. "Papal Financial Policy in the Renaissance and Counter-Reformation," Past & Present No. 88 (1980), 17-62.

Quantz, Johann J. On Playing the Flute, trans. Edward R. Reilly. New York: Shirmer Books, 1986.

Schering, Arnold. Geschichte des Instrumentalkonzerts bis auf die Gegenwart, 2nd ed. Leipzig: Breitkopf & Härtel, 1927.

Schnoebelen, Anne. The Concerted Mass at San Petronio in Bologna ca. 1660-1730. Ph.D. dissertation, The University of Illinois, 1966.

_____. "Performance Practice at San Petronio in the Baroque," Acta Musicologica XLI (1969), 37-55.

_____. "Cazzati vs. Bologna: 1657-1671," The Musical Quarterly LVII (1971), 26-39.

Smithers, Don L. The Music and History of the Baroque Trumpet before 1721. Syracuse, New York: Syracuse University Press, 1973.

Solie, John E. "Aria Structure and Ritornello Form in the Music of Albinoni," The Musical Quarterly LXIII (1977), 31-47.

Suess, John G. Giovanni Battista Vitali and the Sonata da Chiesa. Ph.D. dissertation, Yale University, 1963.

_____. "Observations on the Accademia Filarmonica of Bologna in the 17th Century and the Rise of a Local Tradition in Instrumental Music," Quadrivium VIII (1967), 51-62.

_____. "Gabrielli, Domenico," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie. London: Macmillan, 1980, VII, 67.

Talbot, Michael. "The Concerto Allegro in the Early Eighteenth Century," Music & Letters LII (1971), 8-18, 159-172.

Tarr, Edward H. "Trumpet," The New Grove Dictionary of Musical Instruments, 3 vols., ed. Stanley Sadie. London: Macmillan, 1984, III, 639-54.

Trevelyan, Janet P. A Short History of the Italian People, revised ed. London: George Allan & Unwin, 1956.

Van Nuys, Robert C. The History and the Nature of the Trumpet as Applied to the Sonatas of Giuseppe Torelli. Ph.D. dissertation, The University of Illinois, 1968.

Vatieli, Francesco. Arte e vita musicale a Bologna. Bologna: Zanichelli, 1927.

Verarchi, Sandra. "L'Ordinamento bolognese dei scoli XVI-XVII," Archiginnasio LXXIV (1979), 181-426.

Watts, Sanford E. The Stylistic Features of the Bolognese Concerto. Ph.D. dissertation, Indiana University, 1964.

Wittkower, Rudolf. Art and Architecture in Italy 1600-1750, 3rd ed. Baltimore: Penguin Books, 1975.

CRITICAL NOTES

Manuscript Source: Archivio di San Petronio in Bologna, Italy, MSS G.I: 3-9.

Since the catalogue system of the Archivio di San Petronio has been changed at the archivist's predilection, the current system devised by the present archivist Oscar Mischiati and the old system devised by the former archivist Sergio Paganelli are compared to avoid any confusion.

	Mischiati	Paganelli
Sonata Con Tromba	G.I: 3	D.XI.6
Sonata Con Tromba e Instromenti	G.I: 4	D.XI.4
Sonata a 6 Con Tromba	G.I: 5	D.XI.7
Sonata a 6 Con Tromba	G.I: 6	D.XI.8
Sonata a Due Trombe	G.I: 7	D.XI.9
Sonata a sei con Tromba	G.I: 8	D.XI.3
Sonata Con Tromba	G.I: 8	D.XI.3
Sonata a 4.5. Con Tromba	G.I: 9	D.XI.5

The full title of the sonatas appears with the identification of composer on the organ title page except for two sonatas--Sonata a 6 Con Tromba (G.I: 6) and Sonata a 4.5. Con Tromba (G.I: 9)--lacking the organ title page; the other parts usually bear the full title at the top of the first page.

Despite the fact that two versions of G.I: 8 are musically identical, the inclusion of tenor viola only in Sonata Con Tromba may suggest that this sonata was composed earlier than Sonata a sei con Tromba; the lack of the original manuscript number L.1.G on the organ

title page of the latter sonata may further support this assumption. The abandonment of five-part texture, however, cannot be a strong basis for the chronology of the sonatas, for the textural distinction does not always correspond with stylistic development.

Modern Editions

Gabrielli, Domenico. Sonata No. 2 in D for Trumpet, Strings and Continuo, ed. Edward H. Tarr. London: Musica Rara, 1968.

edition of G.I: 4
figured bass realized

Gabrielli, Domenico. Sonata D.XI.4 in D for Trumpet, Strings and Basso Continuo, ed. Robert P. Block. London: Musica Rara, 1978.

the manuscript number given in the edition is not correct; in fact, it is the edition of Sonata Con Tromba (G.I: 8/D.XI.3).
figured bass realized

Gabrielli, Domenico. Sonata D.XI.7 in D for Trumpet, Strings and Basso Continuo, ed. Robert P. Block. London: Musica Rara, 1979.

edition of G.I: 5
figured bass realized

Gabrielli, Domenico. Sonata D.XI.8 in D for Trumpet, Strings and Basso Continuo, ed. Robert P. Block. London: Musica Rara, 1979.

edition of G.I: 6
figured bass realized

Gabrielli, Domenico. Sonata D.XI.5 in D for Trumpet, Strings and Basso Continuo, ed. Robert P. Block. London: Musica Rara, 1978.

edition of G.I: 9
figured bass realized

Gabrielli, Domenico. 6 Sonatas, 2 vols., ed. Roger Voisin. New York: International, 1967.

reduction for trumpet and piano
Sonata a Due Trombe (G.I: 7/D.XI.9) excluded

Editorial Policy

1. The indicated tempo follows the majority of the manuscript parts.
2. Unusual terms, such as "basso viola," "violonzino," "violone," are kept in the original form.
3. Instrumental identification placed in square brackets indicates that a specific indication is not given in the manuscript part.
4. Editorially supplied passages, dynmaic signs, accidentals are placed in square brackets.
5. Editorially supplied slurs are indicated by dotted curved lines.
6. The basso continuo instruments are generally notated on the same line; whenever any of the instruments contains rather independent music, though closely resembling the basso continuo line, it is notated separately.
7. The figured bass, if reinforced by additional organ or theorbo parts, follows the organ part found immediately succeeding the organ title page; variations in additional organ or theorbo parts are indicated in square brackets with the abbreviation T (theorbo) or O^2 (another organ).

Sonata Con Tromba (G.I: 3)

Manuscript Parts

Trumpet	1
Violin I	2
Violin II	2
Alto Viola	1
Tenor Viola	1
Violoncello	5
Trombone	1

Basso Continuo[1]	1
Organ	1

1st Movement: Allegro

16 Organ: the first beat is read G-sharp in the MS.

30 Tenor Viola: the first beat and the first half of the second beat are read as a dotted quarter note in the MS.

3rd Movement: Allegro

24 Organ: the first beat is read G in the MS.

4th Movement: Largo-Presto

3 Organ: the first beat is read D in the MS.

Alto Viola: the first beat is read g in the MS.

Sonata Con Tromba e Instromenti (G.I: 4)

Manuscript Parts

Trumpet	1
Violin I	1
Violin II	2
Alto Violetta	2
Contralto Viola	1
Violonzino	1
Basso	1
Contrabasso	1
Organ	2

2nd Movement: Allegro

26 Alto Violetta and Contralto Viola: the last half of the second beat is read g in the MS.

31 Alto Violetta and Contralto Viola: the first half of the last beat is read g in the MS.

---

1. This part does not bear figures.

3rd Movement: Grave

8 Violin II: the last half of the last beat is read g in the MS.

9 Violin I: the entire measure is read b in the MS.

4th Movement: Allegro

6 Violin II: the last half of the last measure is read g in the MS.

11 Organ b: the first half of the first beat is read G in the MS.
ViolinII: the last half of the second beat is read g in the MS.

18 Violin II: the last half of the second beat is read g in the MS.
Violin I: the last note is read g^1 in the MS.

23 Violin II: the last half of the last beat is read g in the MS.

Sonata a 6 Con Tromba (G.I: 5)

Manuscript Parts

Trumpet	1
Violin I	2
Violin II	2
Alto Viola	1
Alto Violetta	1
Tenor Violetta	1
Basso Viola	1
Basso	2
[Theorbo]	1
Organ	1

2nd Movement: Allegro

24 Figured Bass: the first beat is read 76 in the MS.

3rd Movement: Adagio

27 Tenor Viola: the last beat is read E in the MS.

4th Movement: Presto

15 Tenor Viola: the third and fourth beats are read in the MS.

26 Basso Continuo: the last beat is read $\underline{C}_1$ in the MS.

Sonata a 6 Con Tromba (G.I: 6)

Manuscript Parts

Trumpet	1
Violin I	1
Violin II	2
Alto Viola	1
Tenor Viola	1
Violoncello	2
Contrabasso	2
Theorbo	1
Organ	2

2nd Movement: Allegro

24 Organ: the second beat is read $\underline{A}$-$\underline{A}_1$ in the MS.

5th Movement: Grave

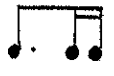
2 Tenor Viola: the first half of the first beat is read $\underline{f}$-sharp in the MS.

Sonata a Due Trombe (G.I: 7)

Manuscript Parts

Trumpet I	1
Trumpet II	1
Violin I	1
Tenor Viola	2
Violoncello	1
Contrabasso	2
Organ	1

2nd Movement: Allegro

10 Trumpet I: the last beat is read  in the MS.

32 Violin I: the second beat is read $\underline{g}$ in the MS.

4th Movement: Allegro-Presto

1 Trumpet: the third beat is read as a quarter note in the MS.

11 Tenor Viola: the last note of the second beat and the first note of the third beat are read d-e in the MS.

Sonata a sei con Tromba (G.I: 8)

Manuscript Parts

Trumpet	1
Violin I	2
Violin II	2
Alto Viola	1
Violoncello	1
Violone	1
Contrabasso	2
Organ	1

3rd Movement: Presto e staccato

37 Trumpet: the dynamic sign is read forte in the MS.

Sonata Con Tromba (G.I: 8)

Manuscript Parts

Trumpet	1
Violin I	1
Violin II	1
Alto Viola	1
Tenor Viola	1
Violoncello	1
Theorbo	1
Organ	1

1st Movement: Largo-Presto

36 Theorbo & Organ: the final note is read as a half note in the MS.

3rd Movement: Presto e staccato

19 Organ: the last beat is read $\underline{G_1}$ in the MS.

32 Violin I: the first note of the first beat is read $\underline{a^1}$ in the MS.

Sonata a 4.5. Con Tromba (G.I: 9)

Manuscript Parts

Trumpet	1
Violin I	1
Violin II	1
Alto Viola	2
Violoncello	3
Basso	1
Theorbo	1

1st Movement: Allegro

28 Theorbo: the last beat is read $\underline{F}$ in the MS.

2nd Movement: Grave

43 Violin I & II: the measure is read a half note and a quarter rest in the MS.

3rd Movement: Presto

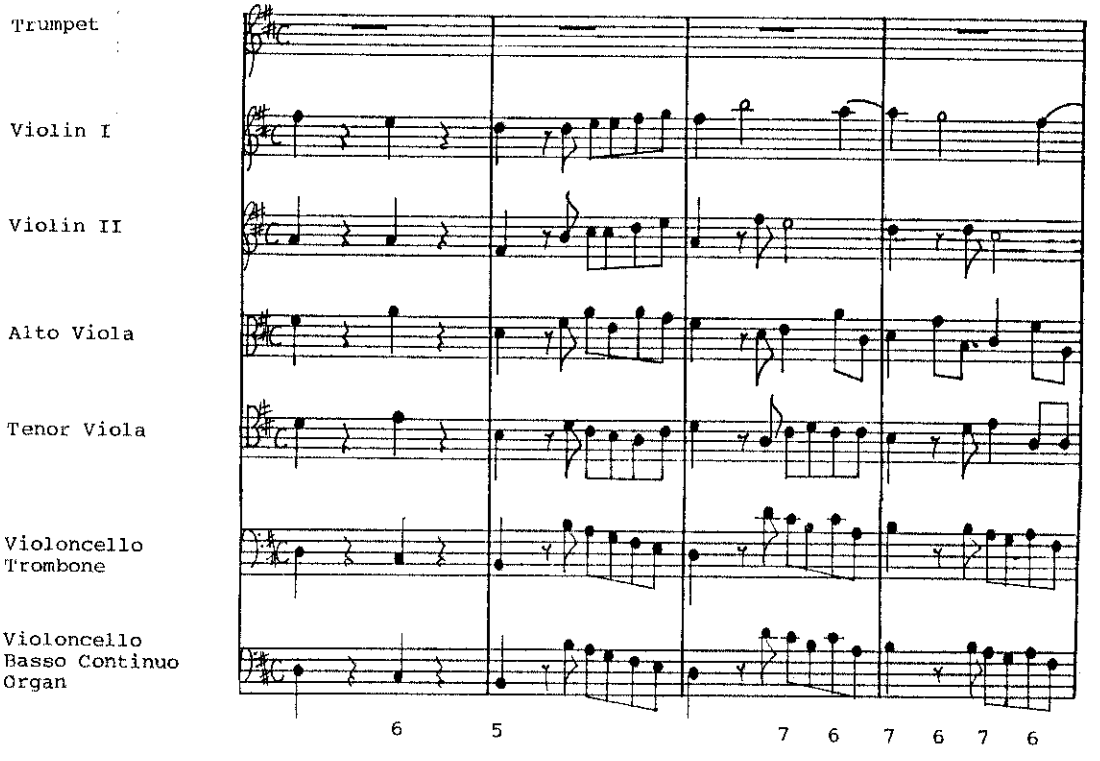
1 Violoncello: the first and second beats are read in the MS.

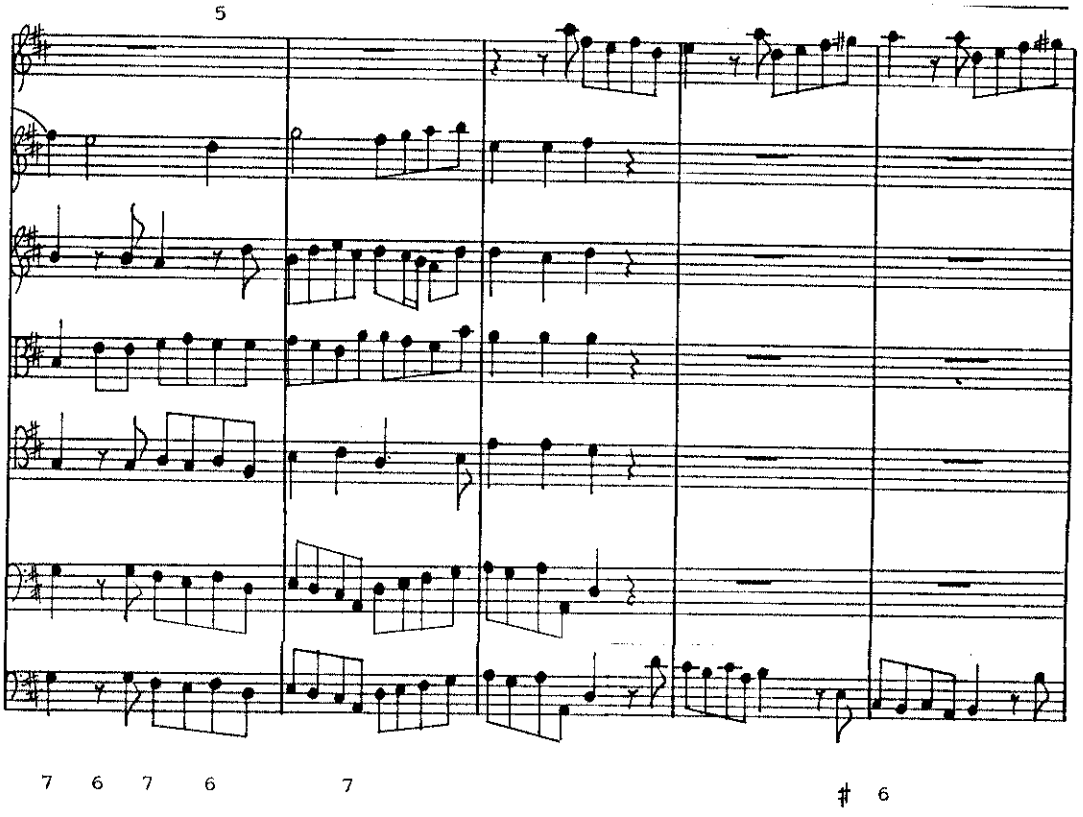
4th Movement: Grave-Presto

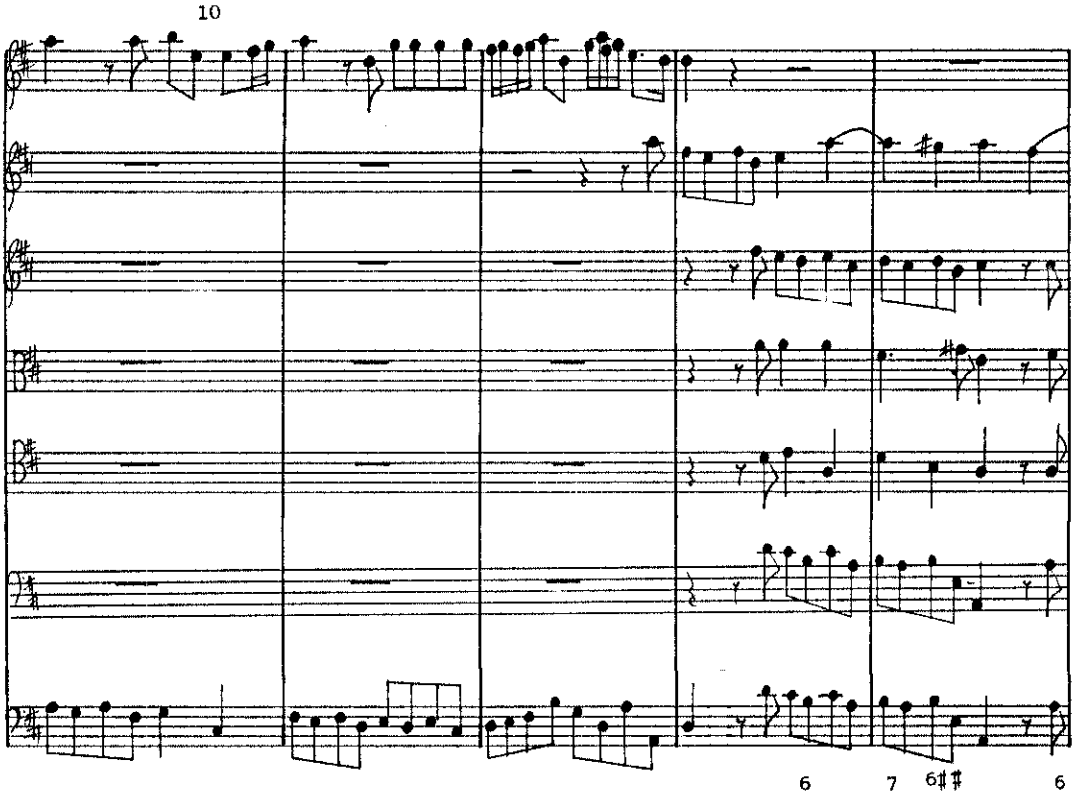
13 Figured Bass: the first beat and the first half of the second beat are read $\frac{4}{2}$ in the MS.

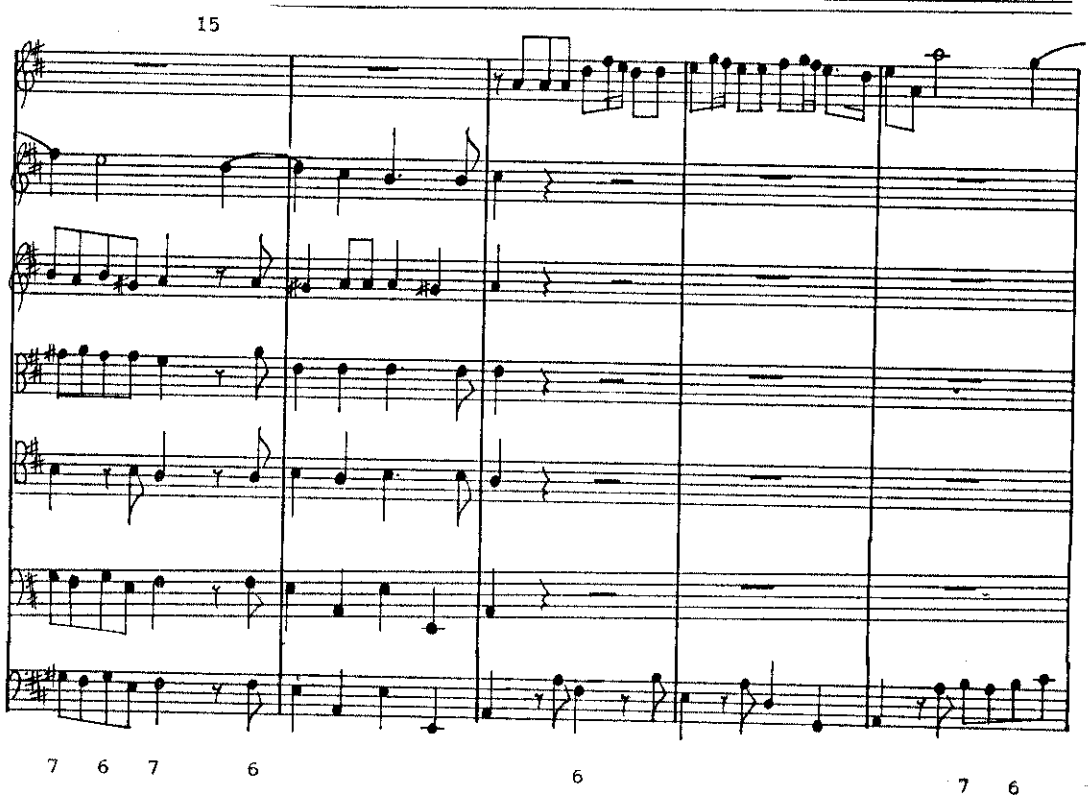
Sonata Con Tromba (G.I: 3)

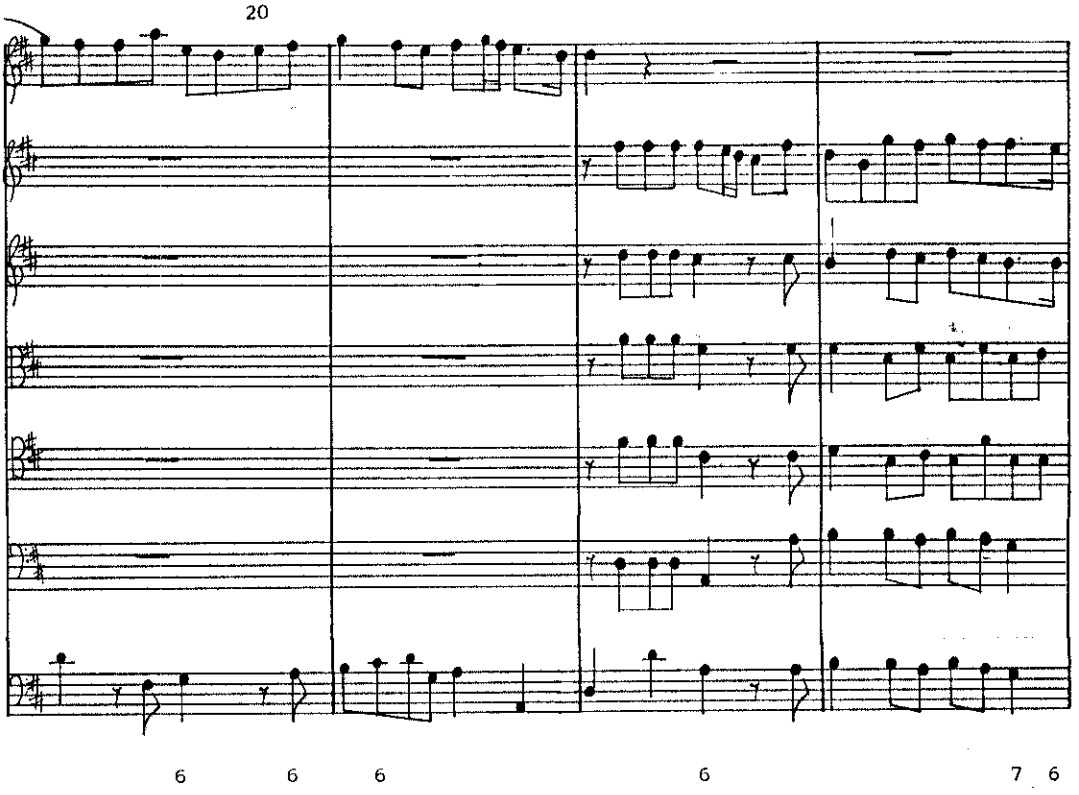
Allegro

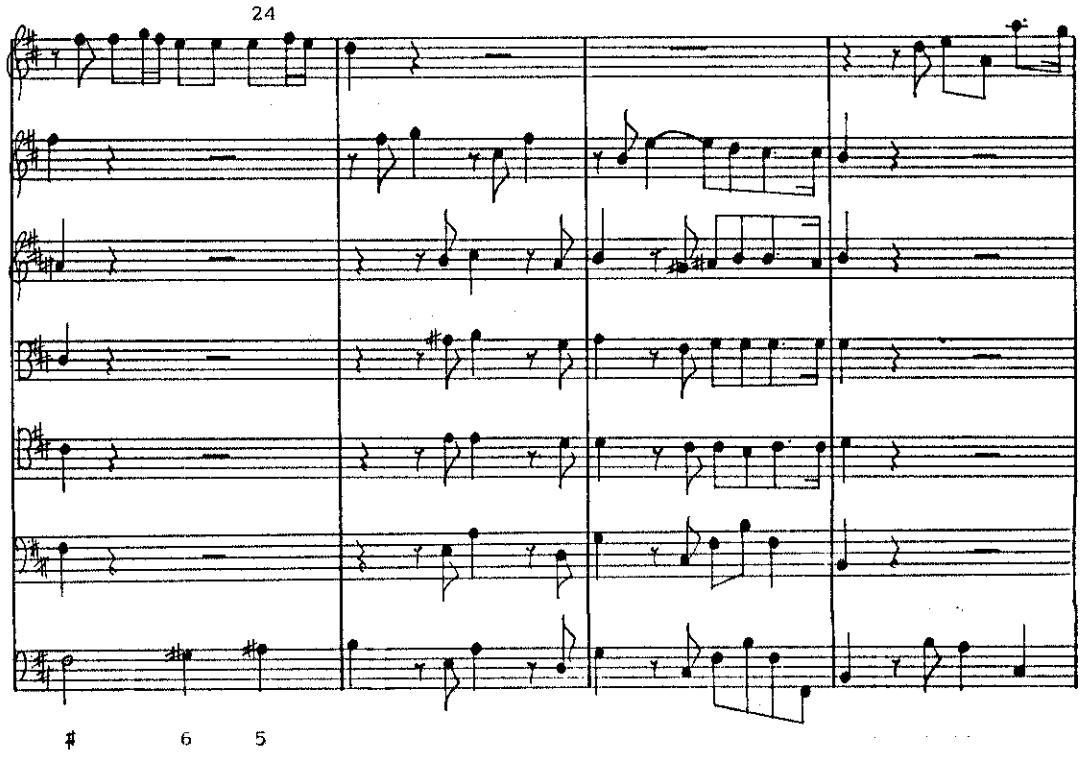

Trumpet
Violin I
Violin II
Alto Viola
Tenor Viola
Violoncello
Trombone
Violoncello
Basso Continuo
Organ
6
5
7
6
7
6
7
6

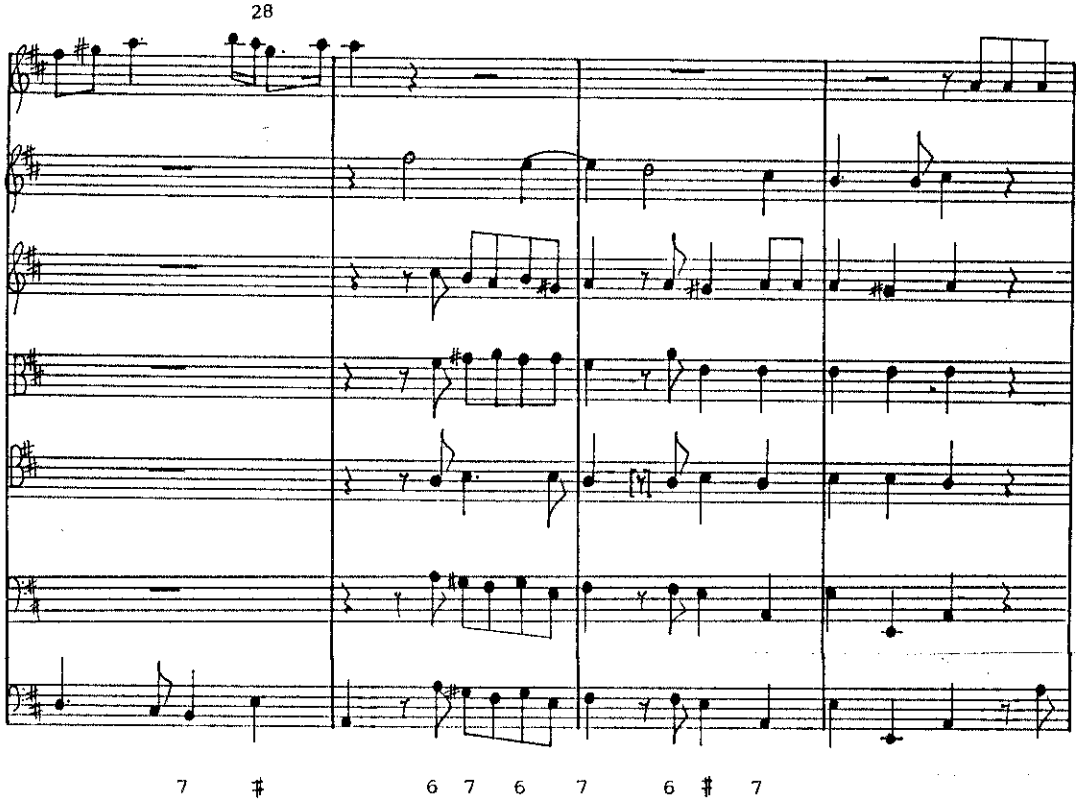

5
7 6 7 6
7
♯ 6

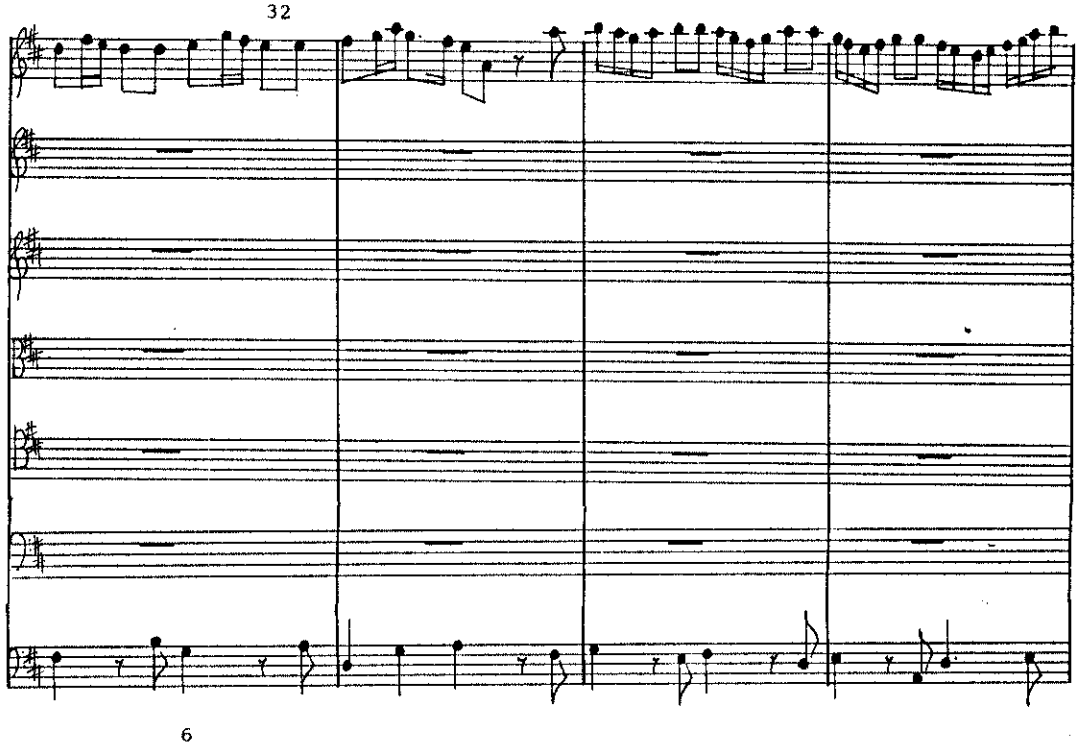

10
6
7
6♯♯
6

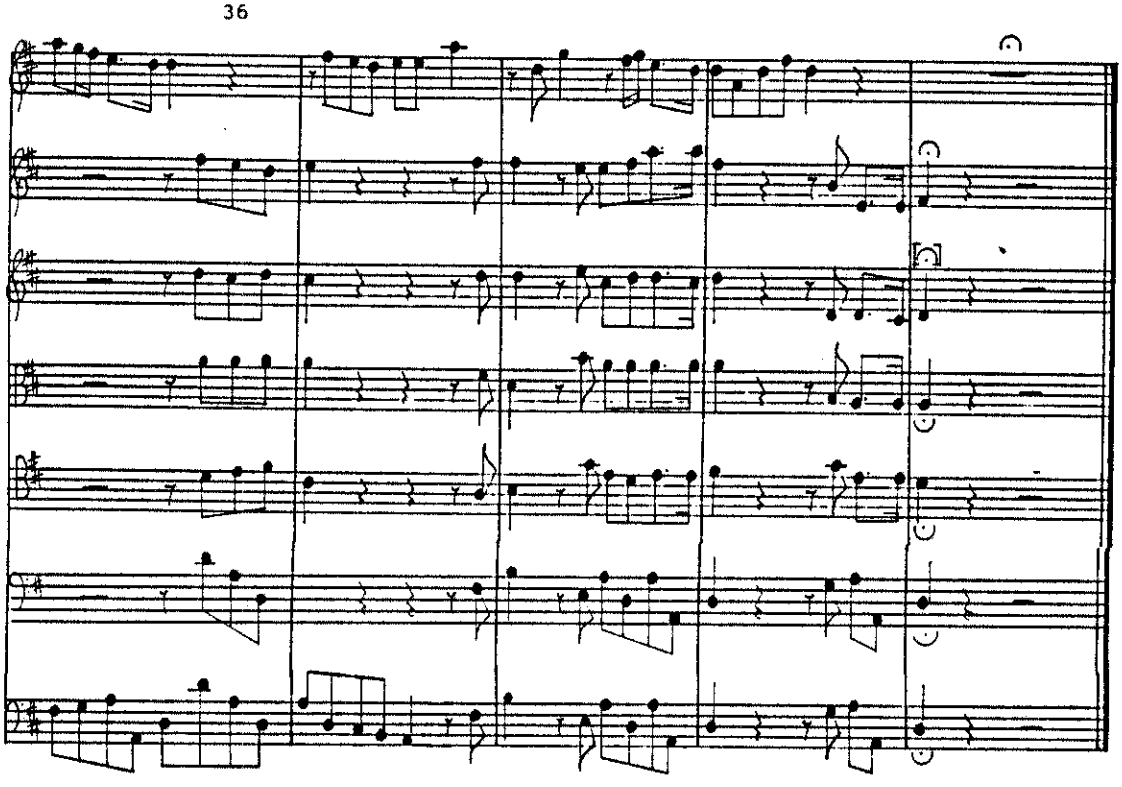

15
7 6 7 6
6
7 6

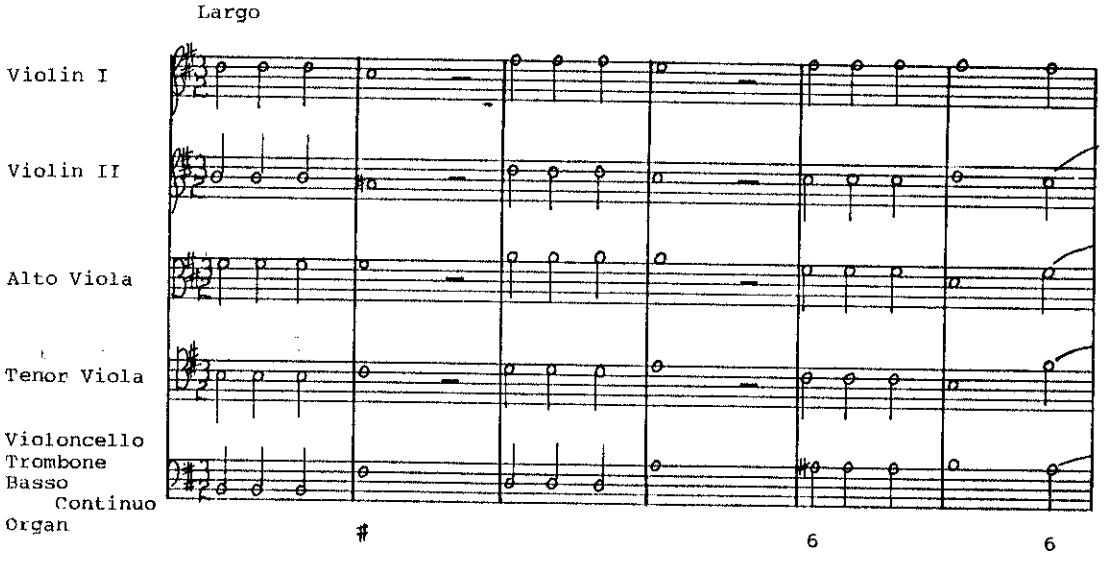

20
6
6
6
6
7
6

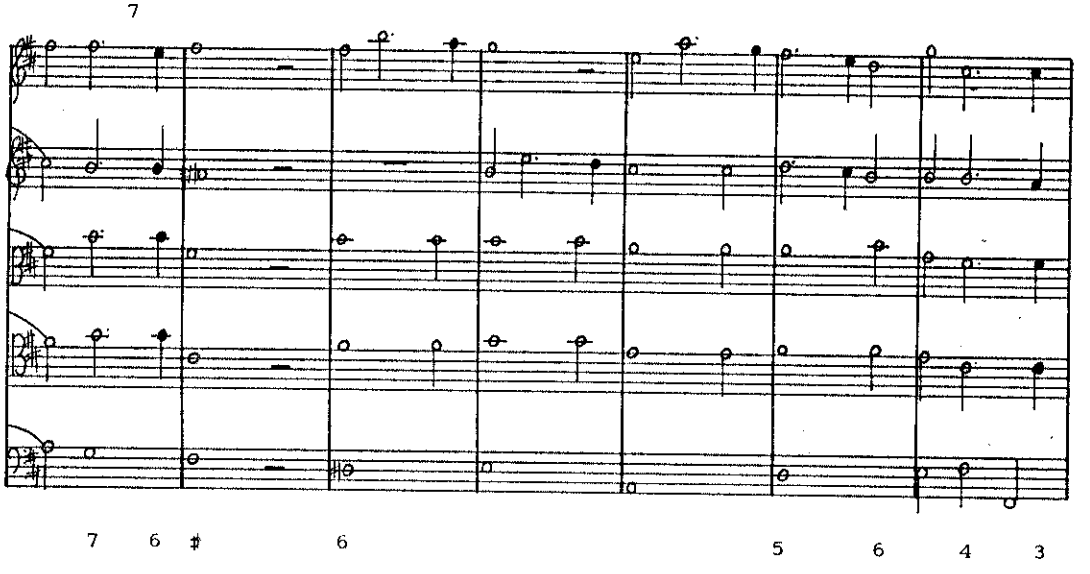

24
♯ 6 5

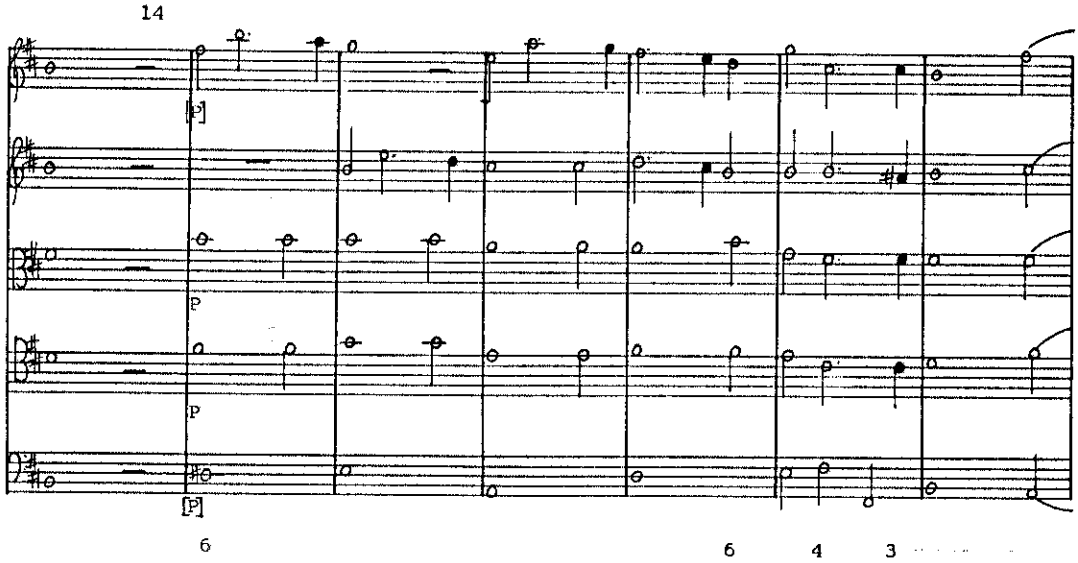

28
7 ♯ 6 7 6 7 6 ♯ 7

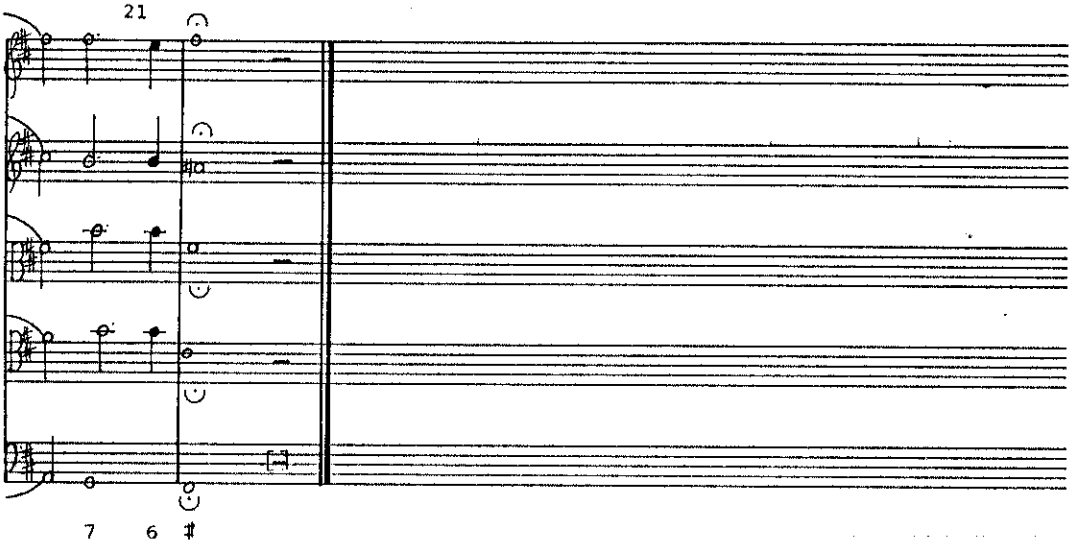

32
6

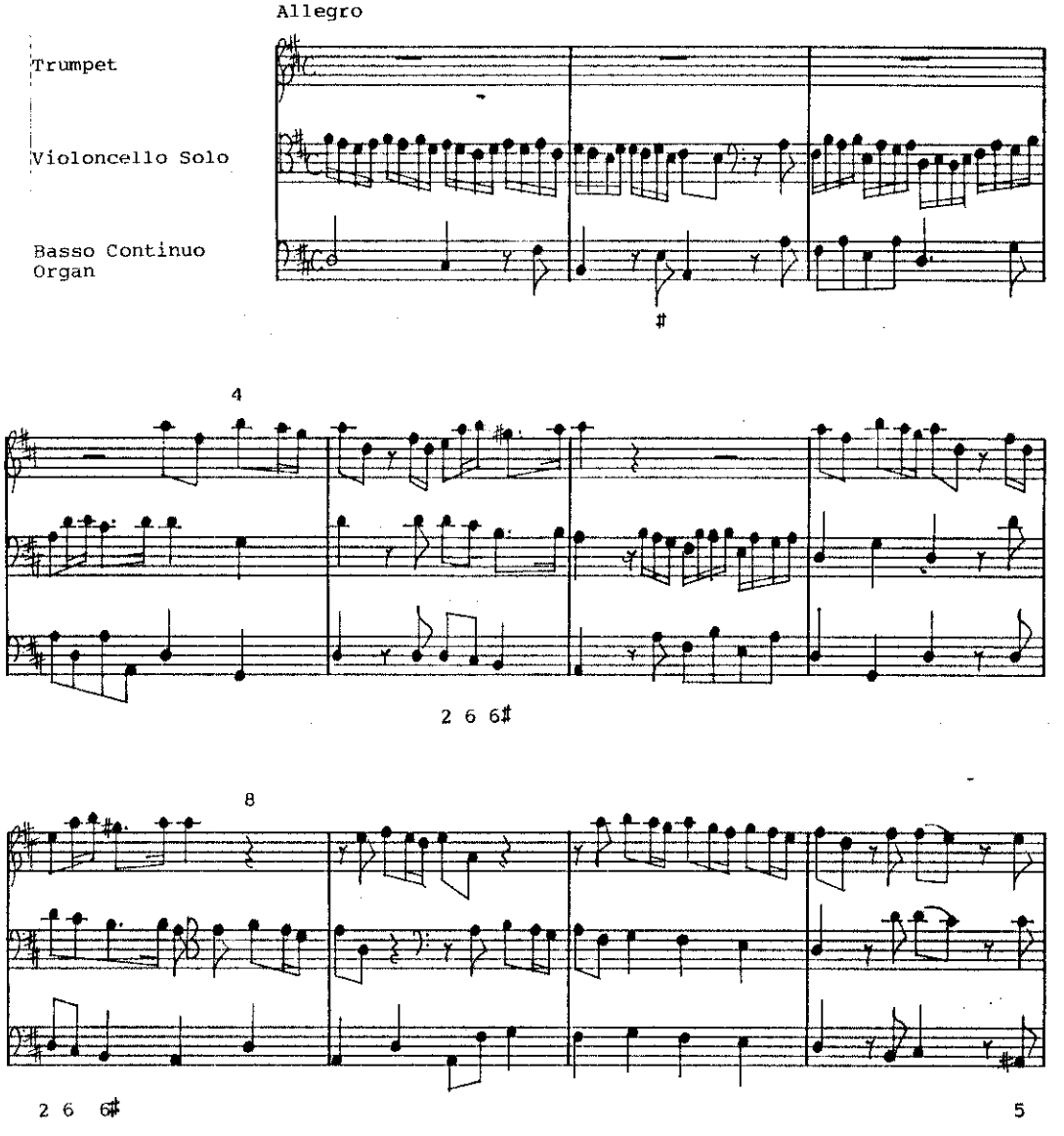

36

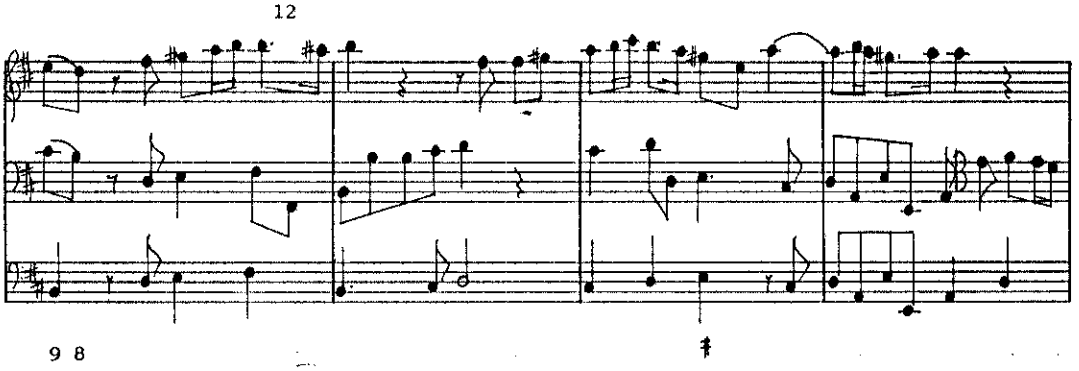

Largo
Violin I
Violin II
Alto Viola
Tenor Viola
Violoncello
Trombone
Basso
Continuo
Organ
#
6
6

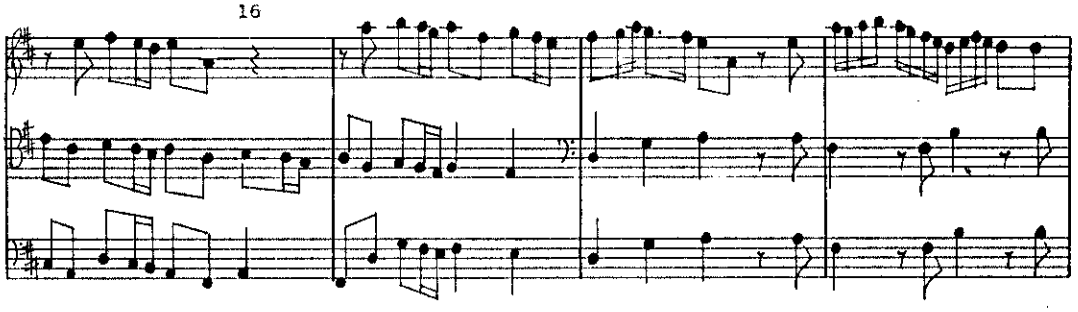

7
7
6
#
6
5
6
4
3

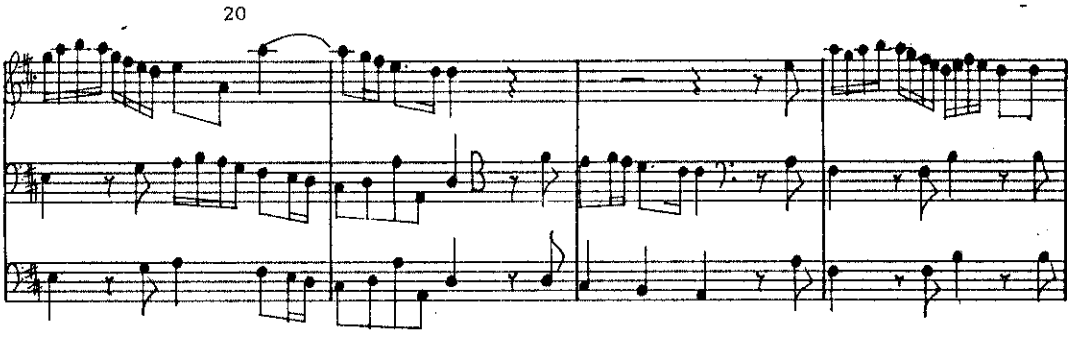

14
[P]
P
P
[P]
6
6
4
3

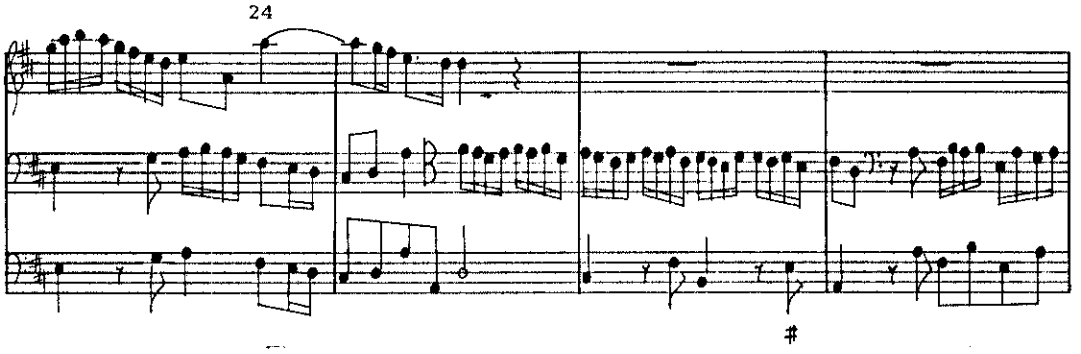

21
7
6
♯

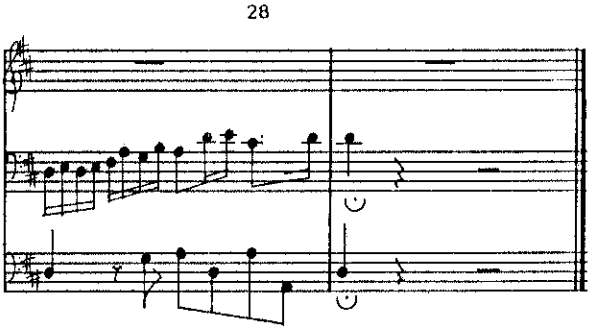

Allegro
Trumpet
Violoncello Solo
Basso Continuo
Organ
4
2 6 6♯
8
2 6 6♯
5

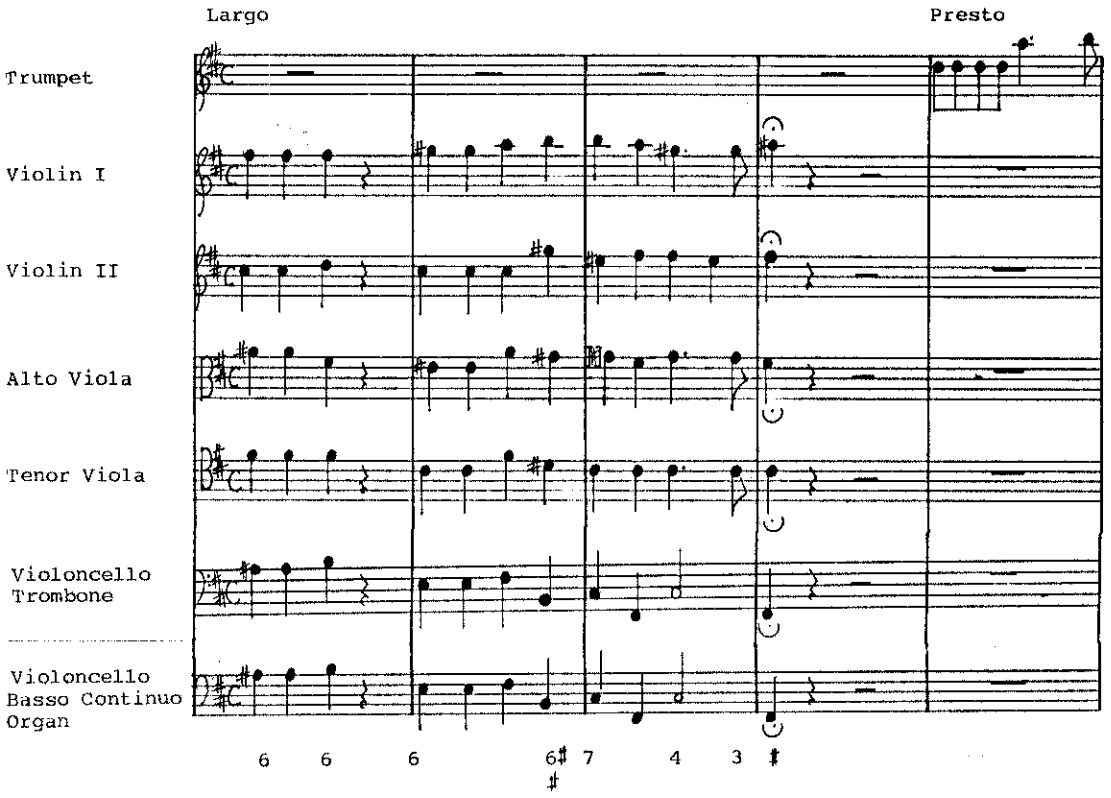

12
9 8

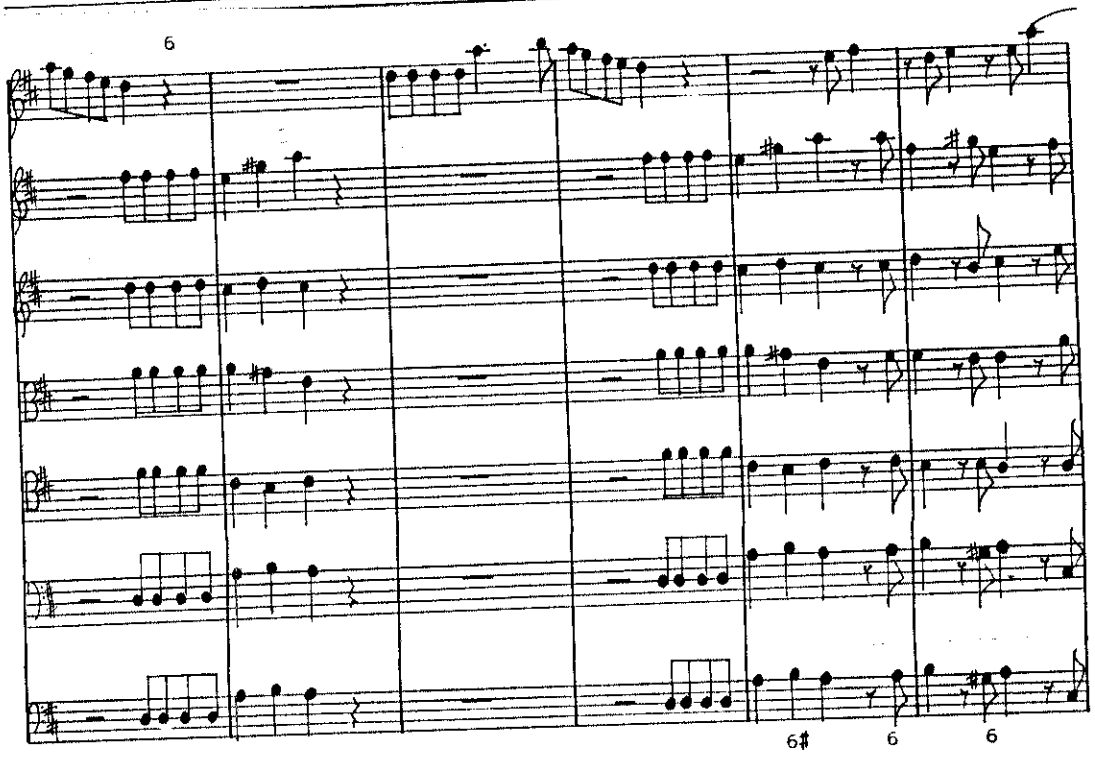

16

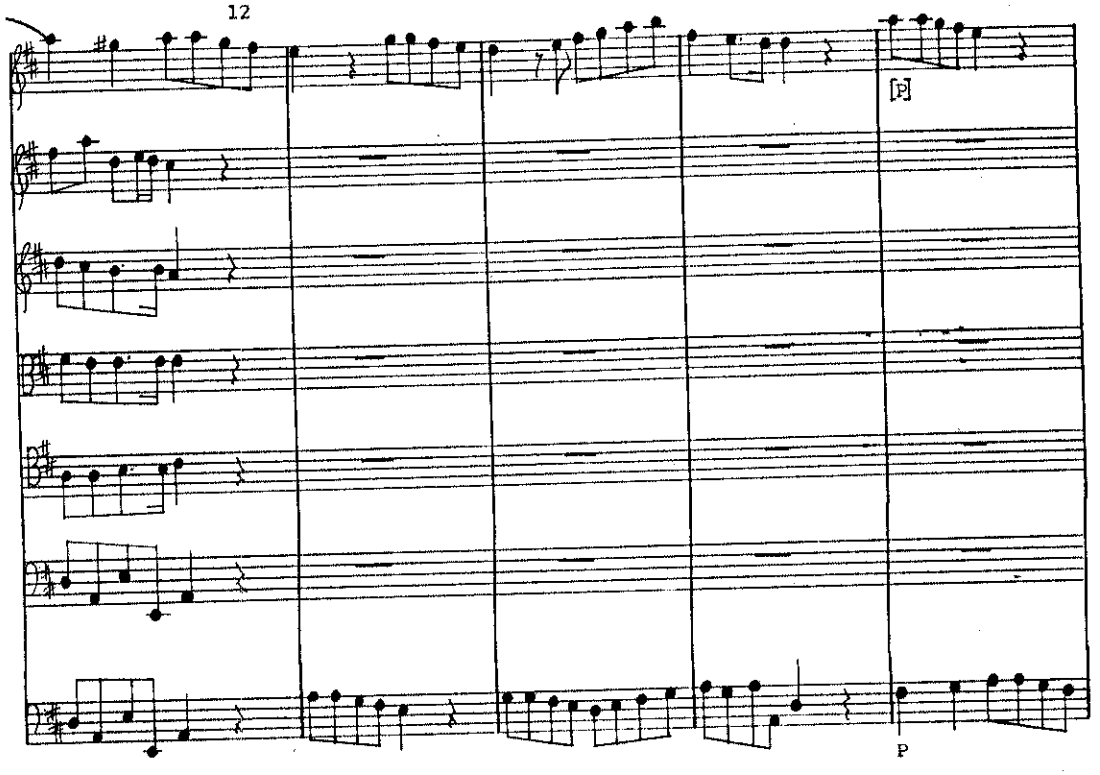

20

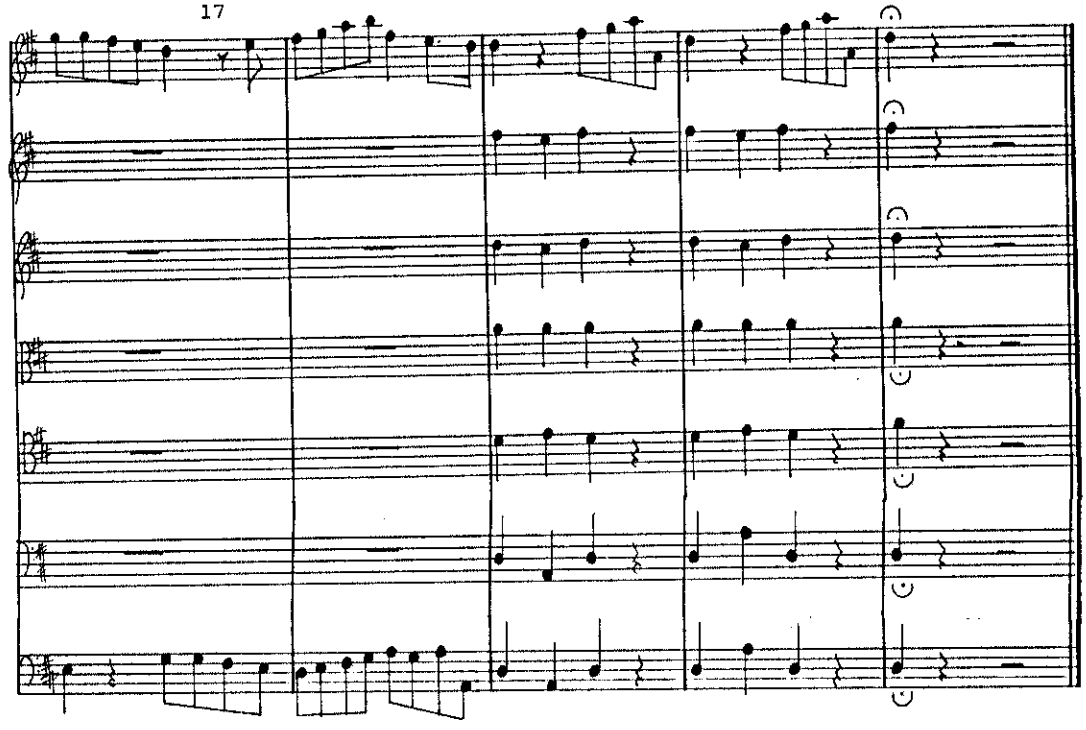

24


28

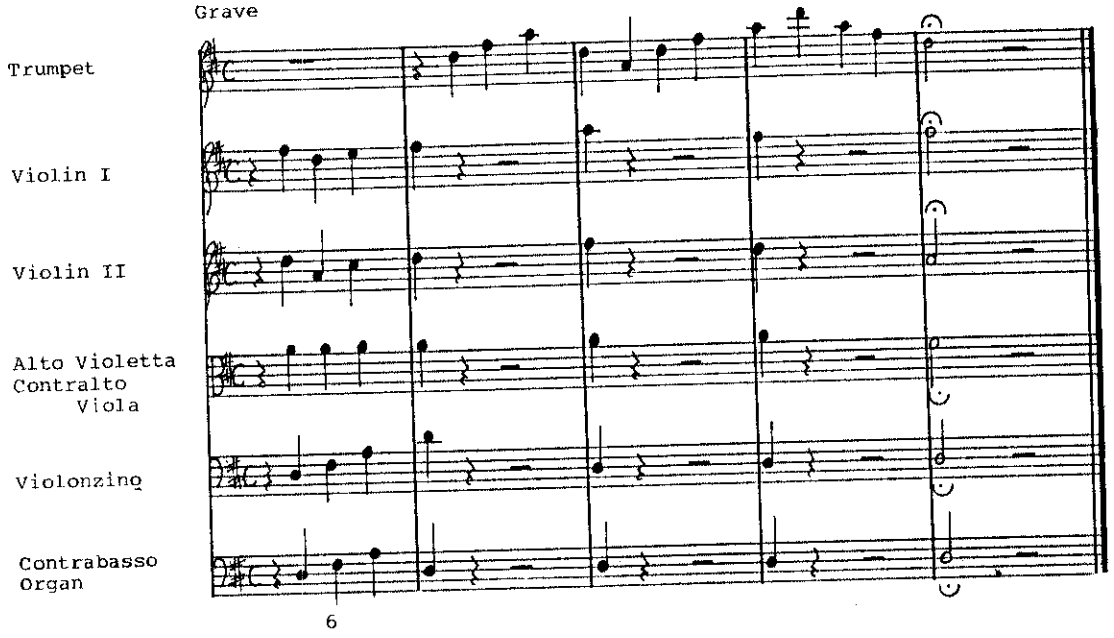

Largo
Presto
Trumpet
Violin I
Violin II
Alto Viola
Tenor Viola
Violoncello
Trombone
Violoncello
Basso Continuo
Organ
6 6 6 6♯ 7 4 3 ♯

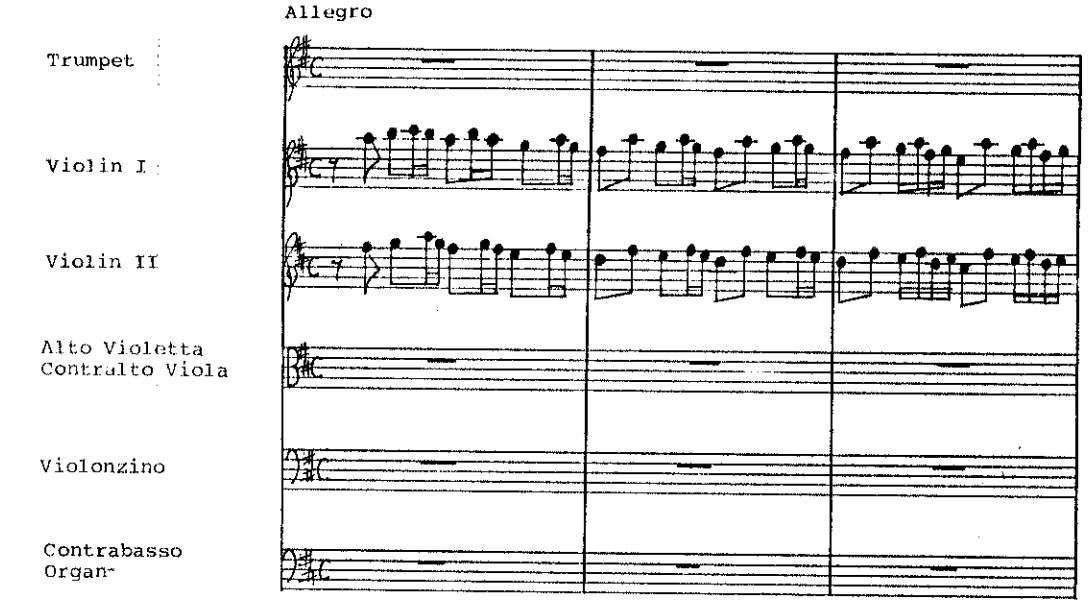

6
6♯
6
6

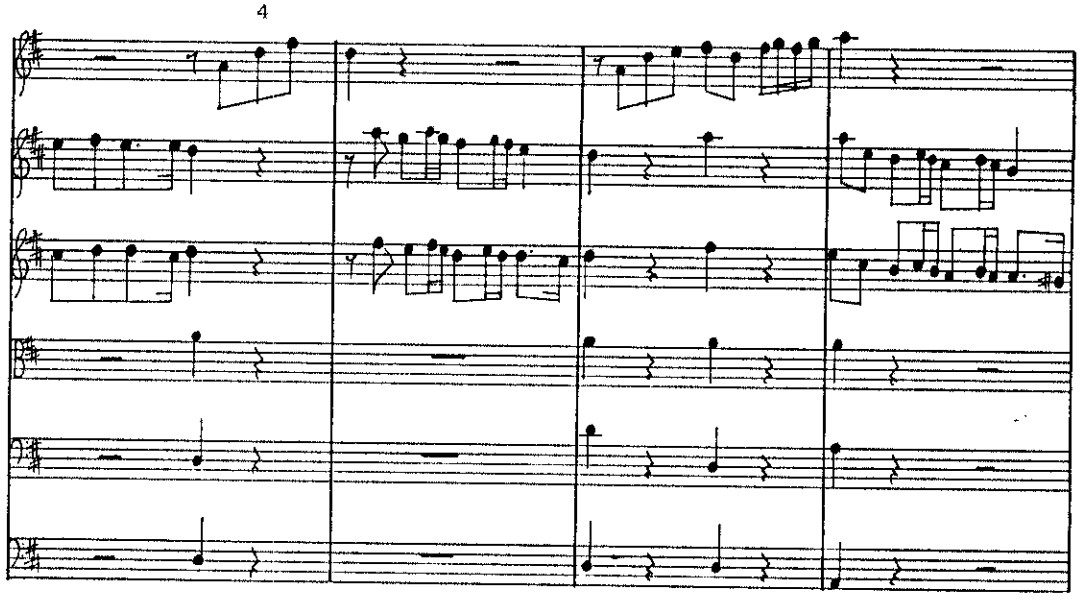

12
[P]
P

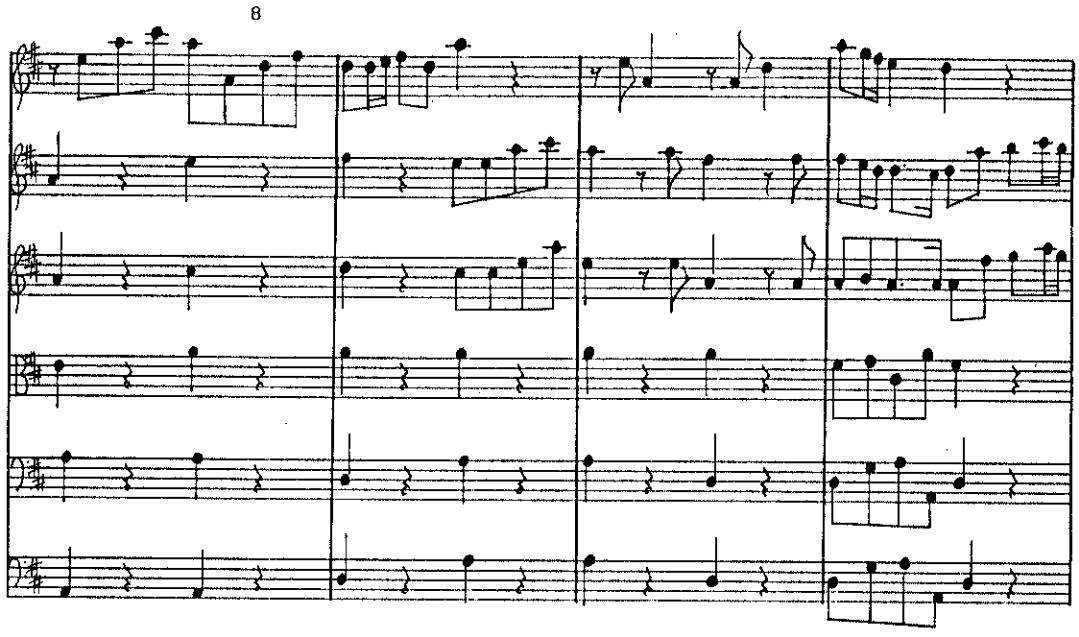

17

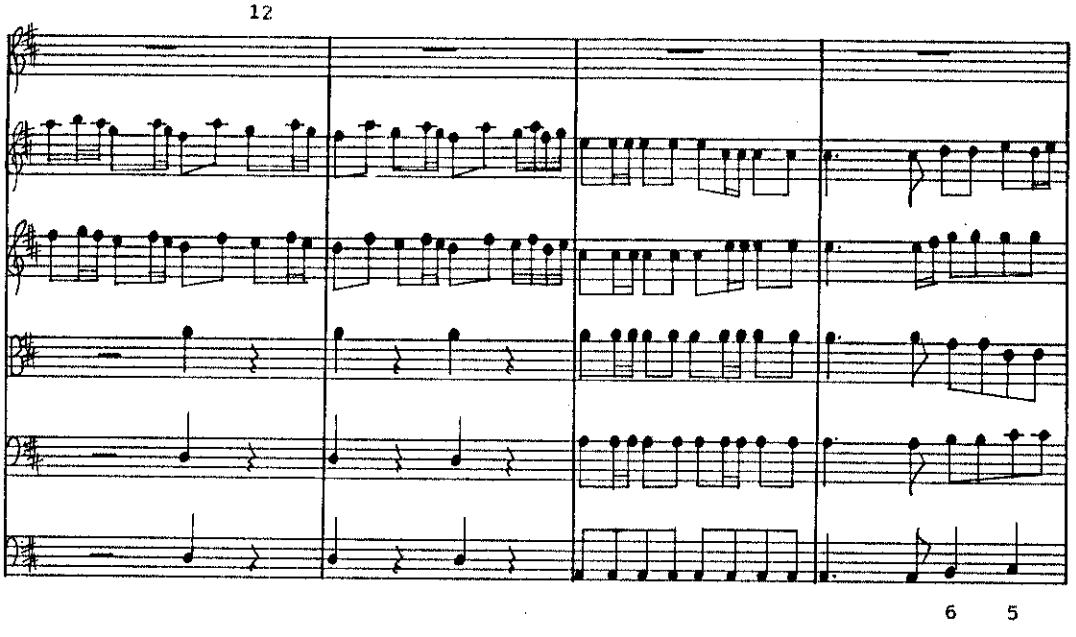
Sonata Con Tromba e Instromenti (G.I: 4)

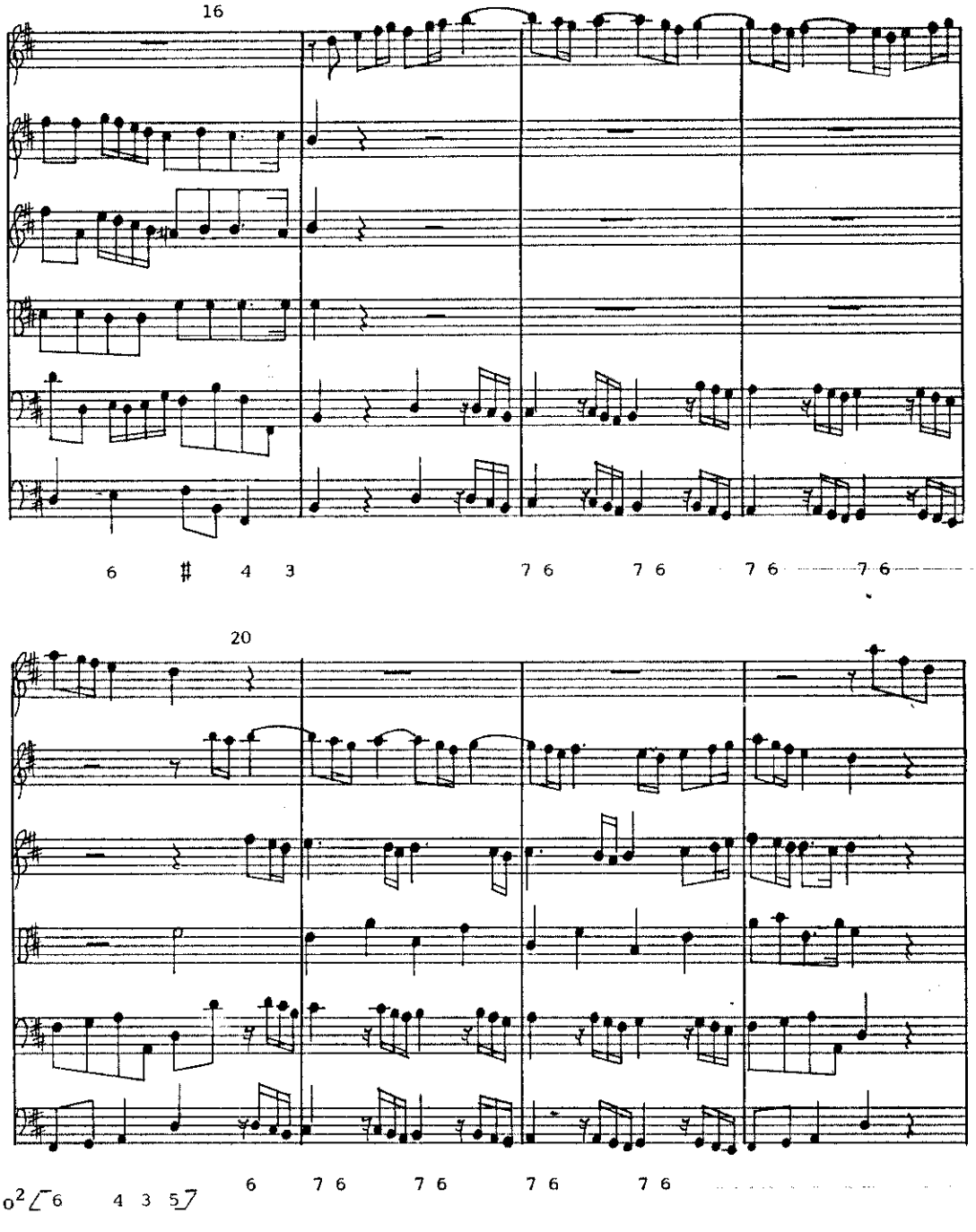

Grave
Trumpet
Violin I
Violin II
Alto Violetta
Contralto
Viola
Violonzino
Contrabasso
Organ
6

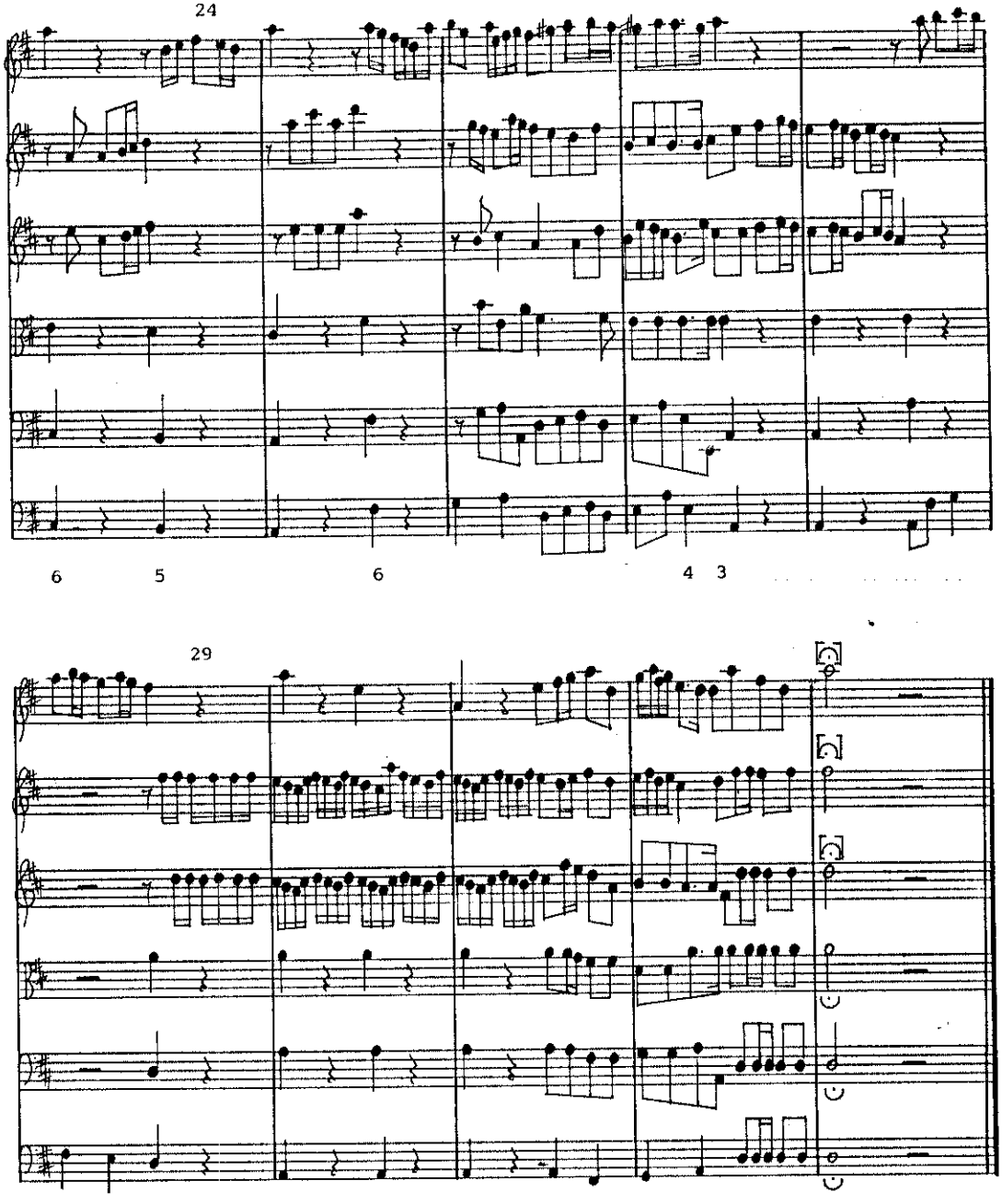

Allegro
Trumpet
Violin I
Violin II
Alto Violetta
Contralto Viola
Violonzino
Contrabasso
Organ-

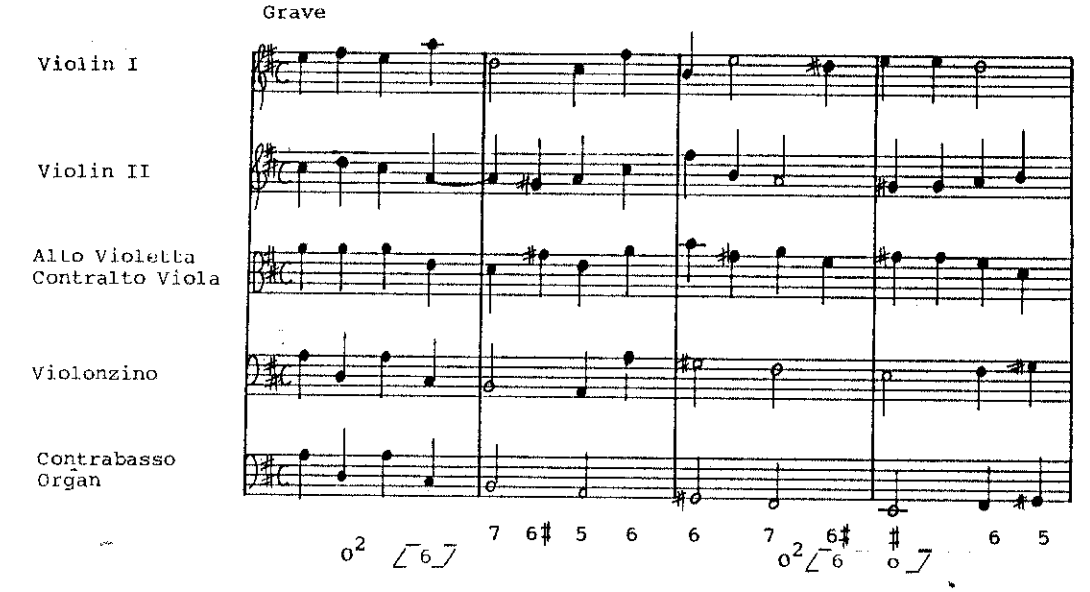

4

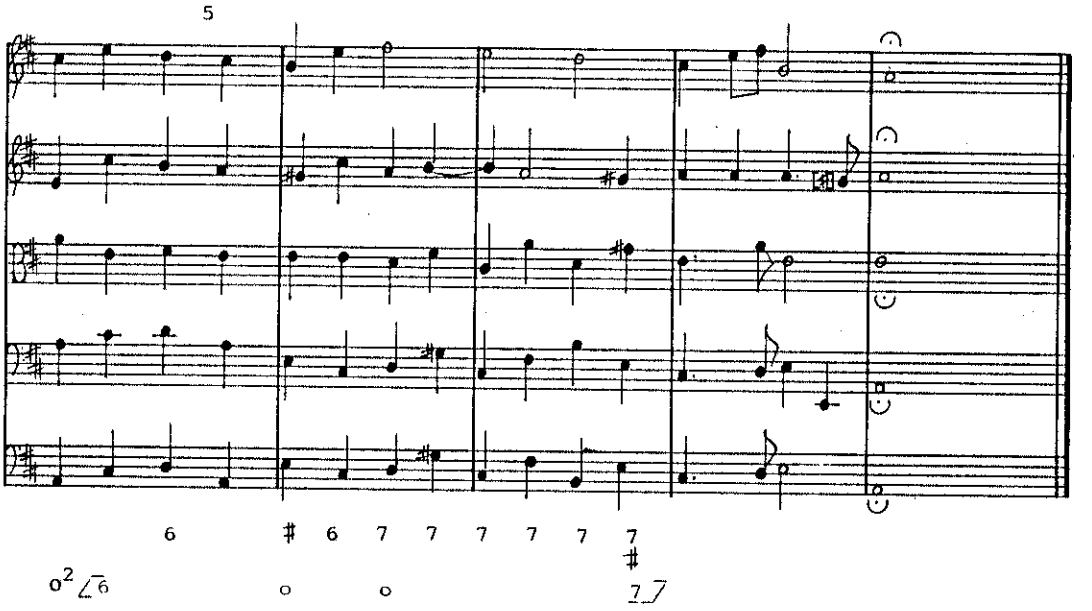

8

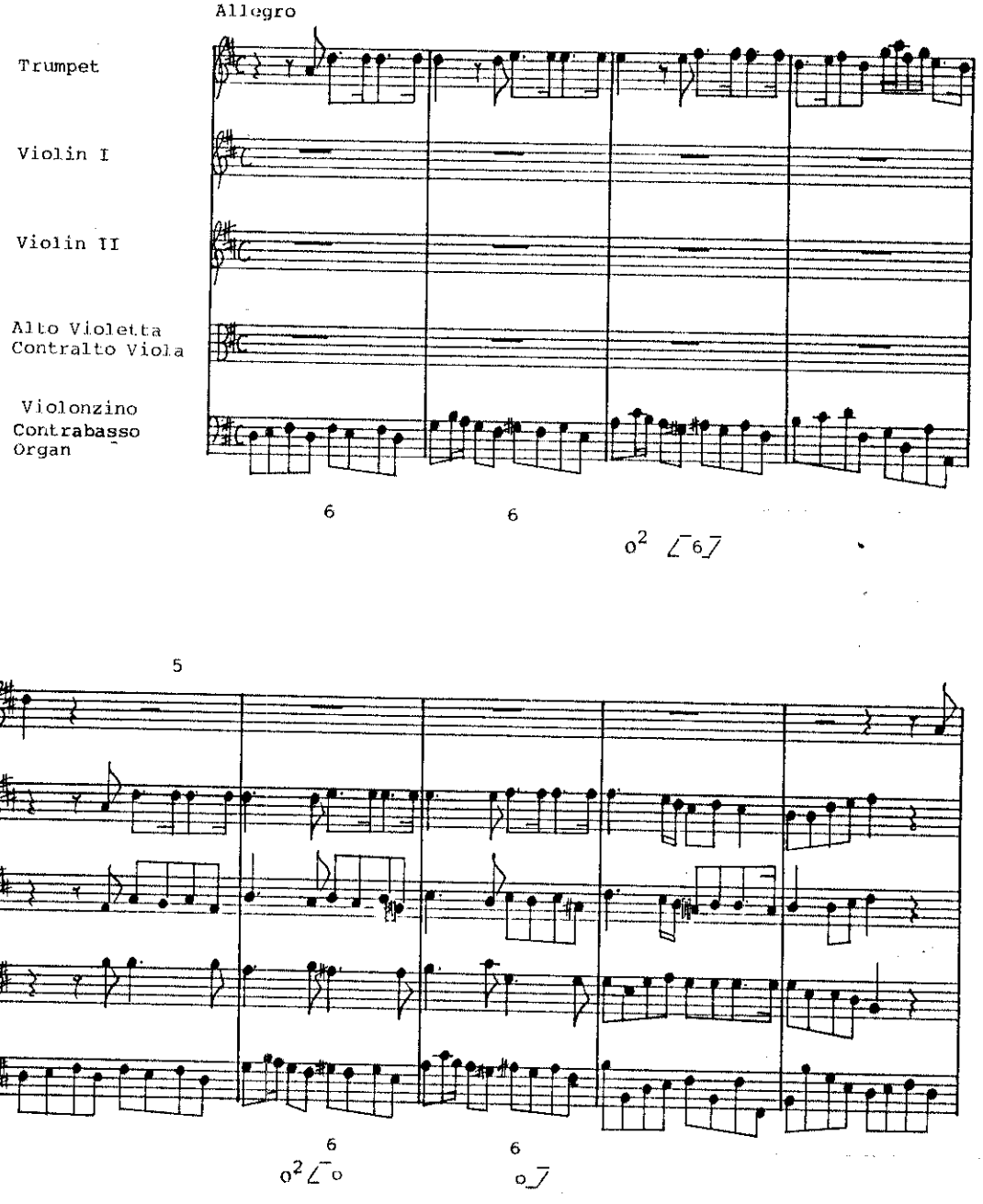

12
6
5

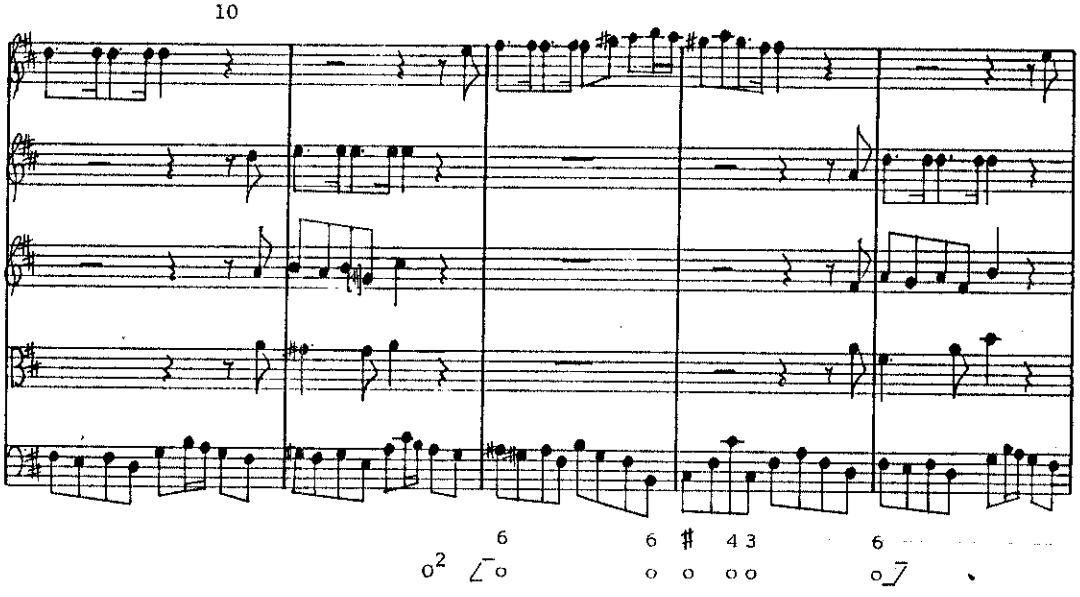

16
6 # 4 3
7 6
7 6
7 6
7 6
20
6
7 6
7 6
7 6
7 6
4 3 5

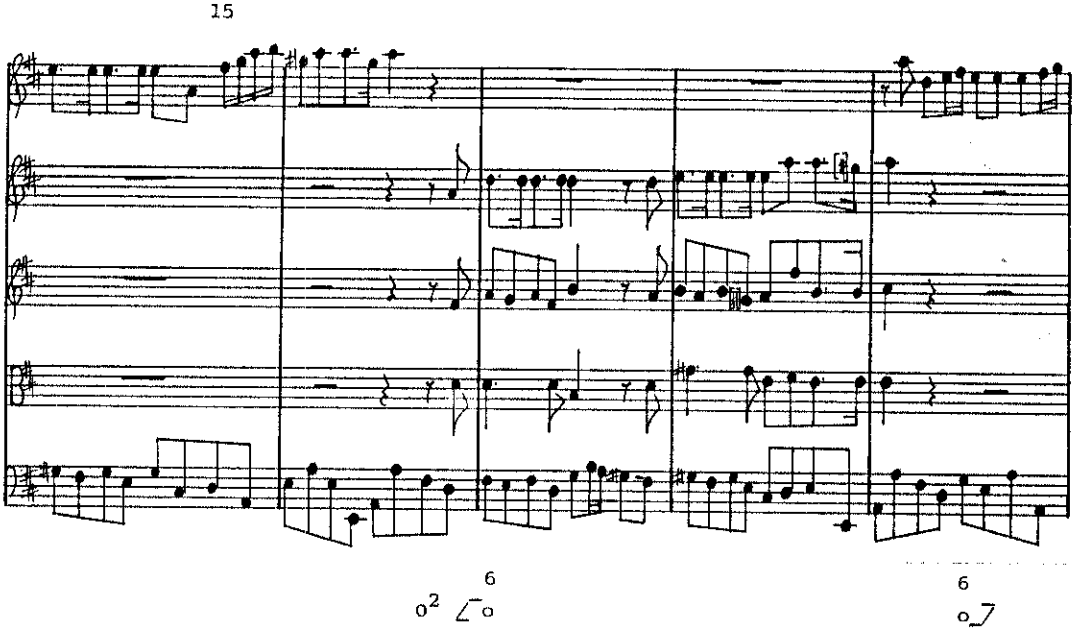

24
6
5
6
4
3
29

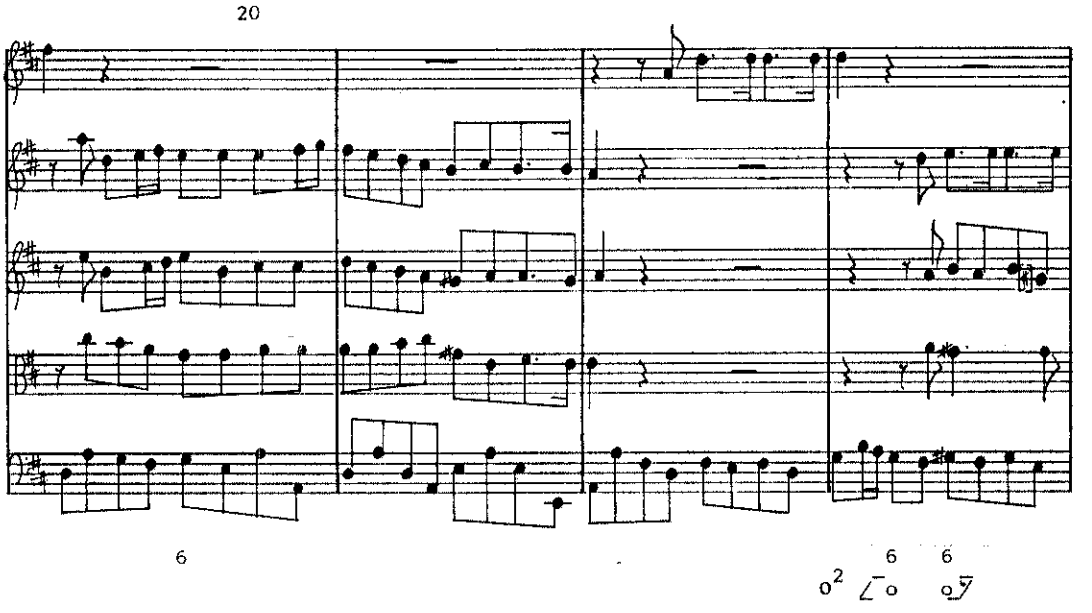

Grave
Violin I
Violin II
Allo Violetta
Contralto Viola
Violonzino
Contrabasso
Organ

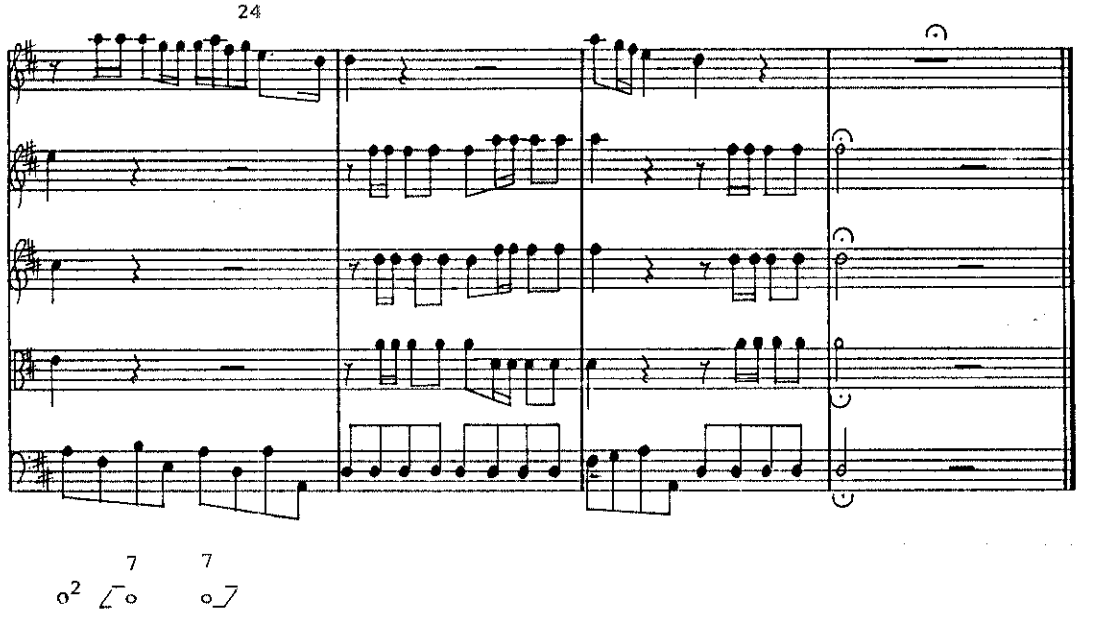

5


Allegro
Trumpet
Violin I
Violin II
Alto Violetta
Contralto Viola
Violonzino
Contrabasso
Organ
6
6
5
6
6

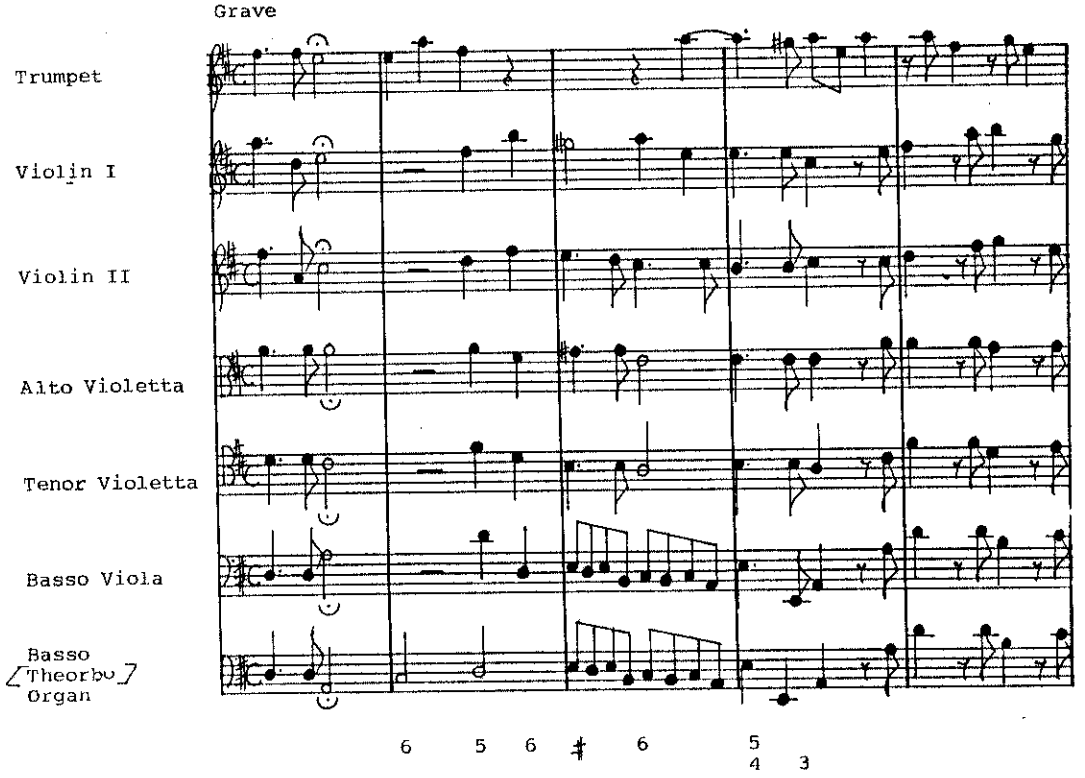

10
6
6 ♯ 4 3
6

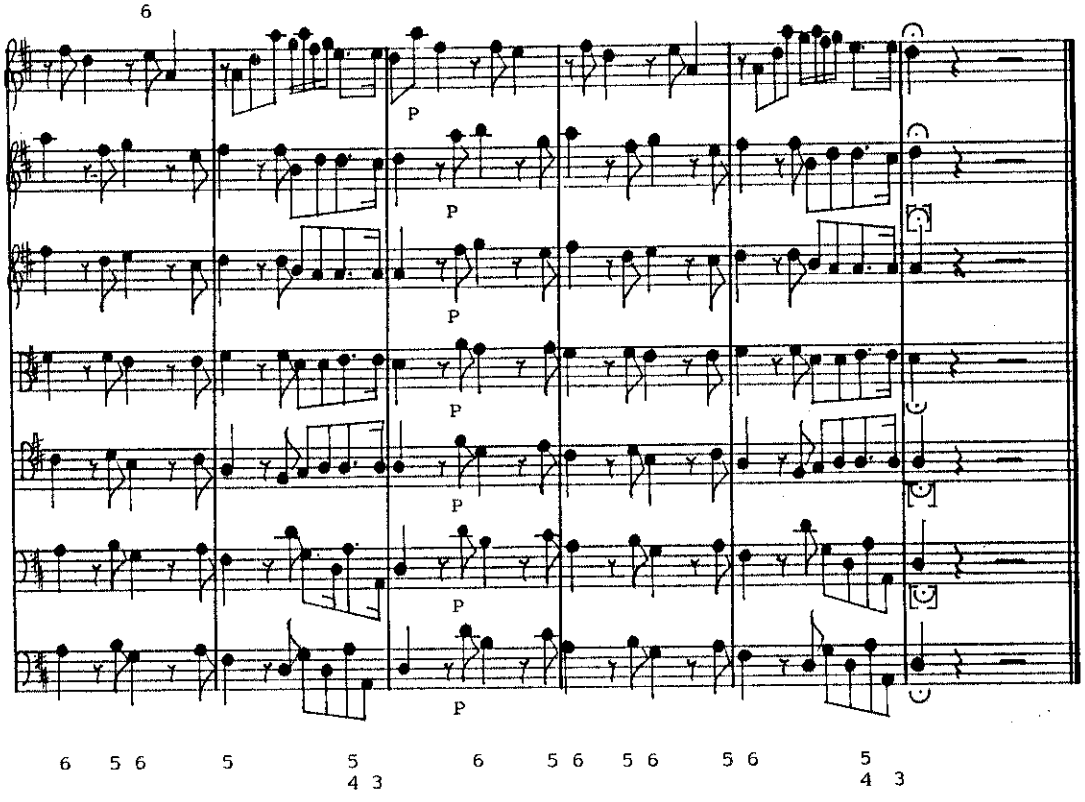

15
6
6


20
6
6 6

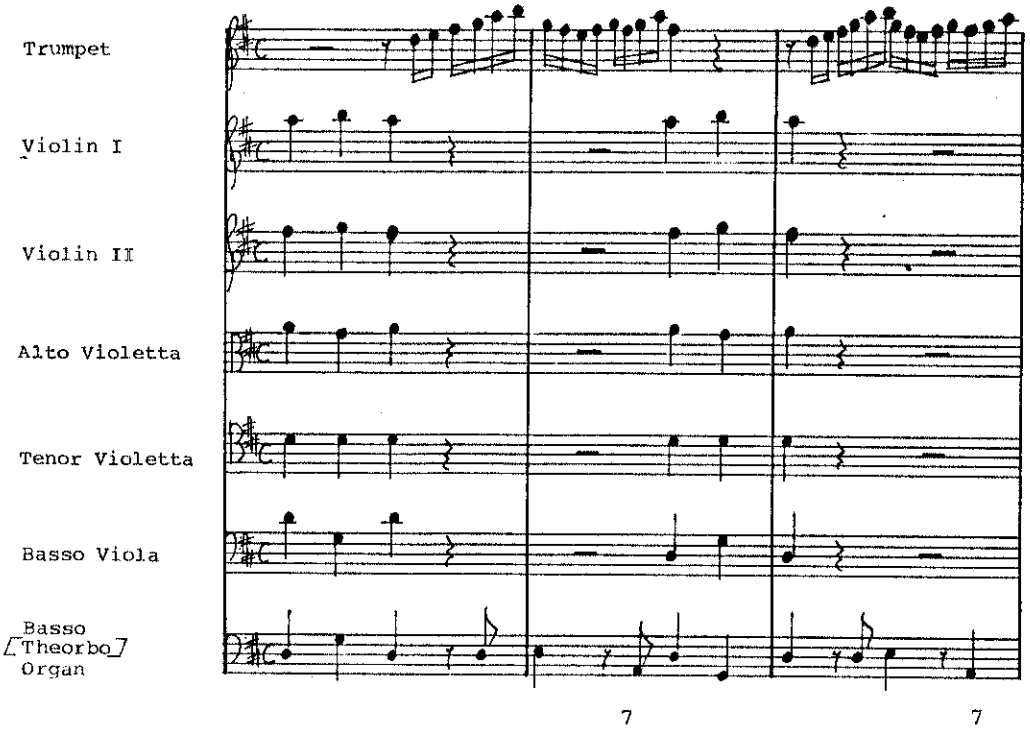

24
7 7

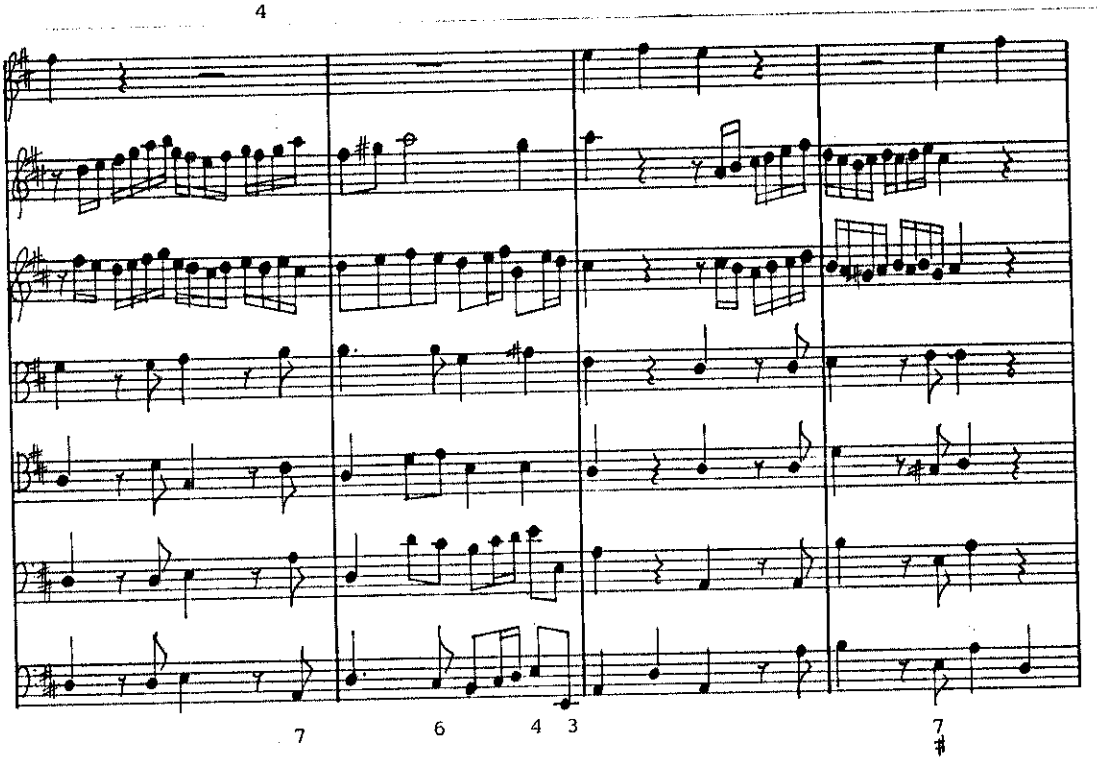
Sonata a 6 Con Tromba (G.I: 5)

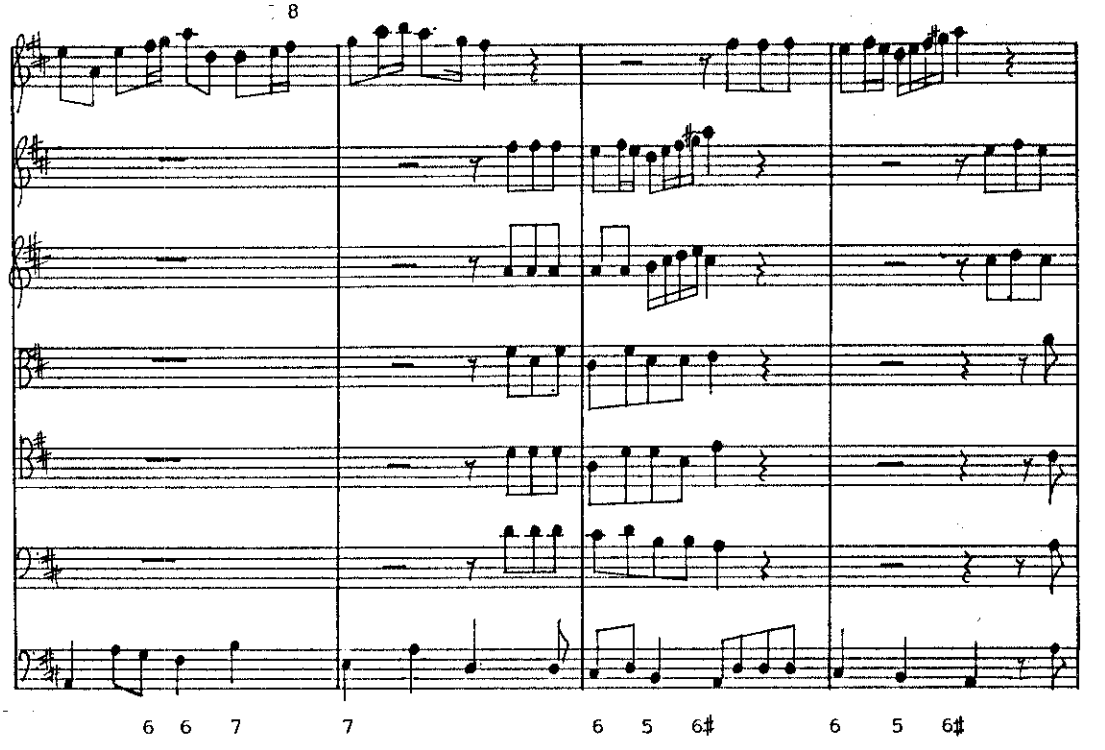

Grave
Trumpet
Violin I
Violin II
Alto Violetta
Tenor Violetta
Basso Viola
Basso
Theorbo
Organ
6 5 6 ♯ 6 5 4 3

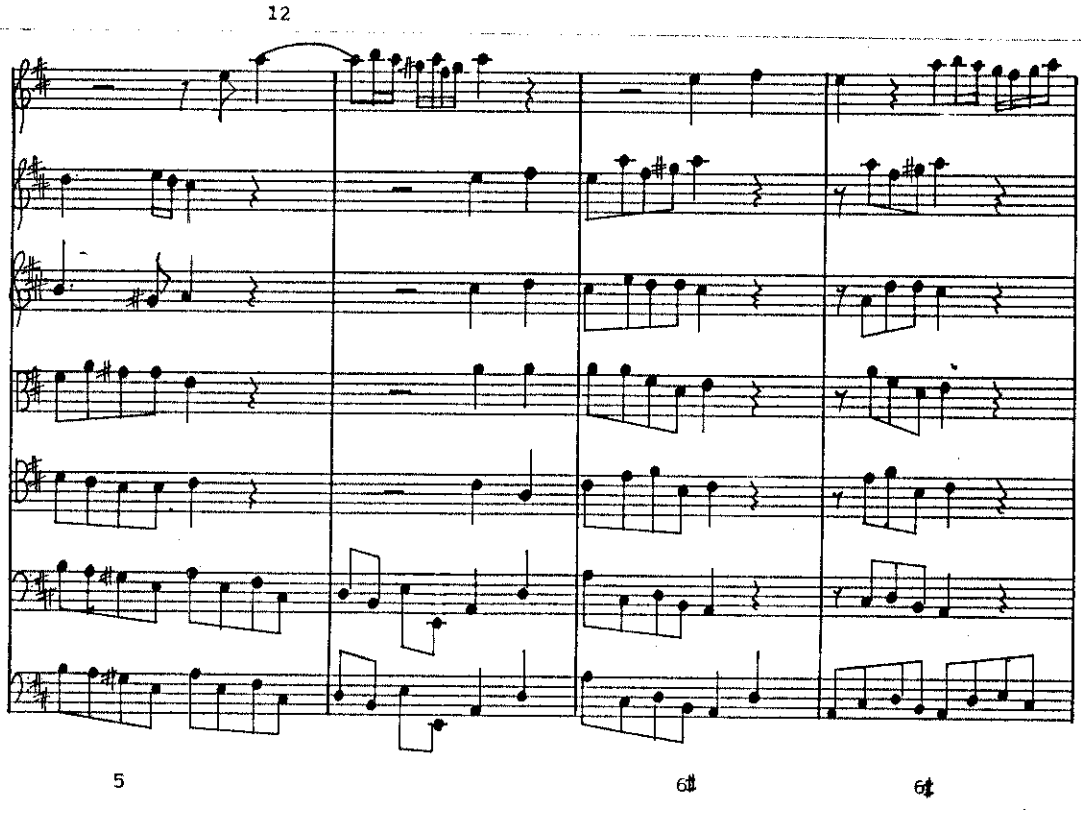

6
P
P
P
P
P
P
P
6 5 6 5 5 4 3 6 5 6 5 6 5 6 5 4 3

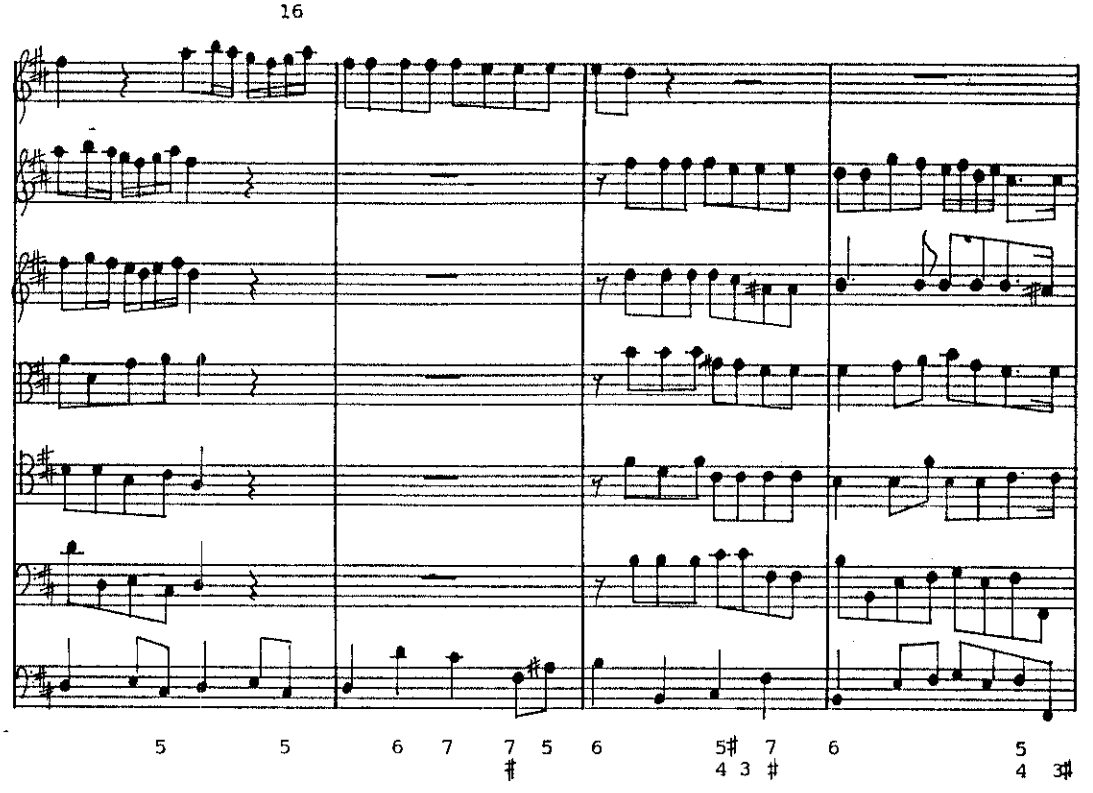
Allegro

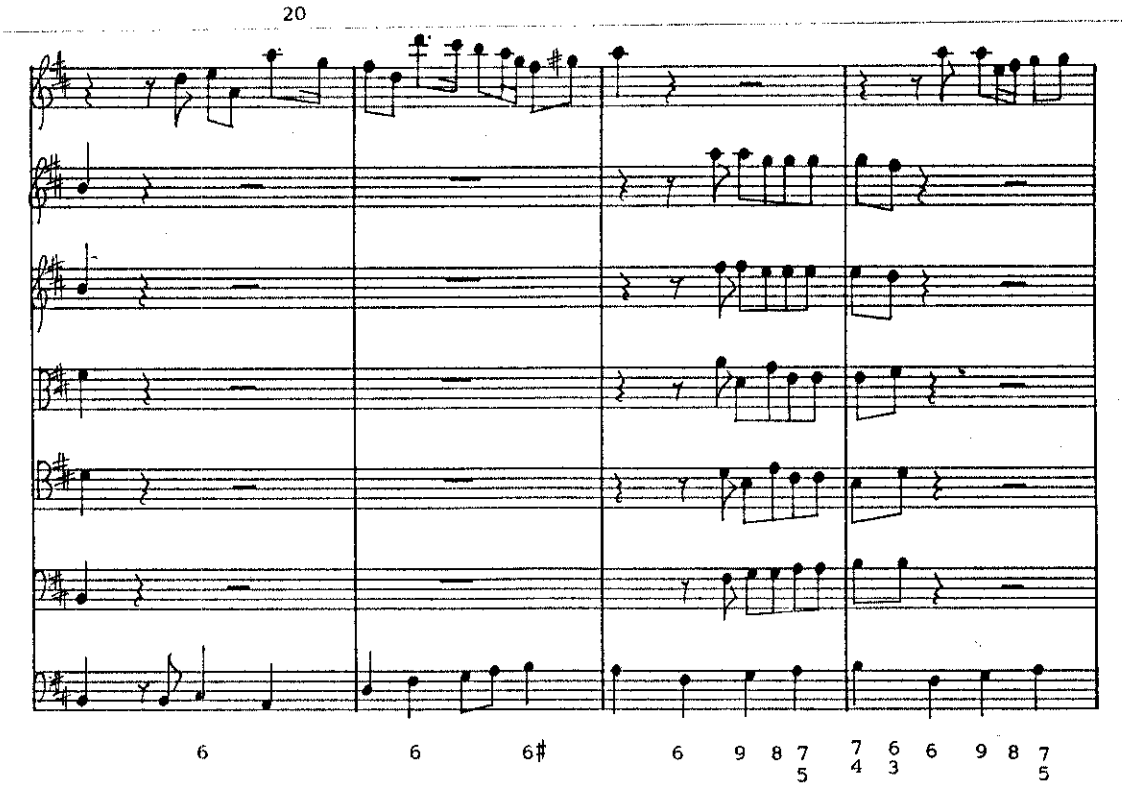

Trumpet
Violin I
Violin II
Alto Violetta
Tenor Violetta
Basso Viola
Basso
Theorbo
Organ
7
7

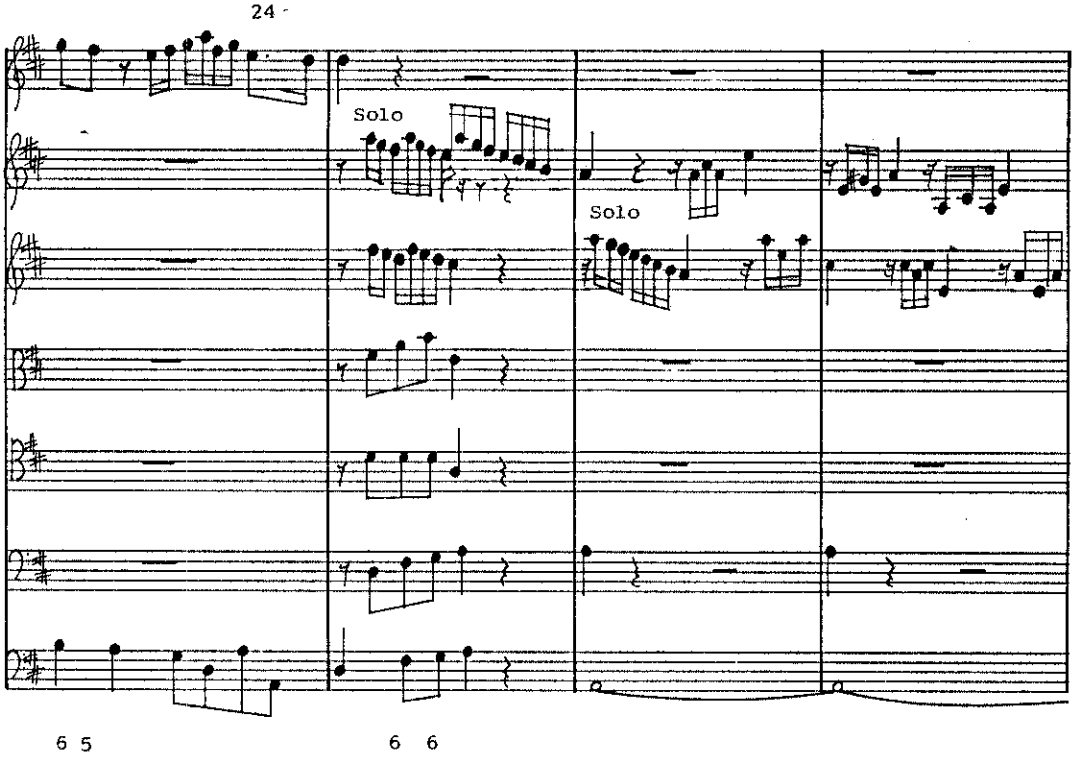

4
7
6
4
3
7
♯


8
6 6 7
7
6 5 6♯
6 5 6♯

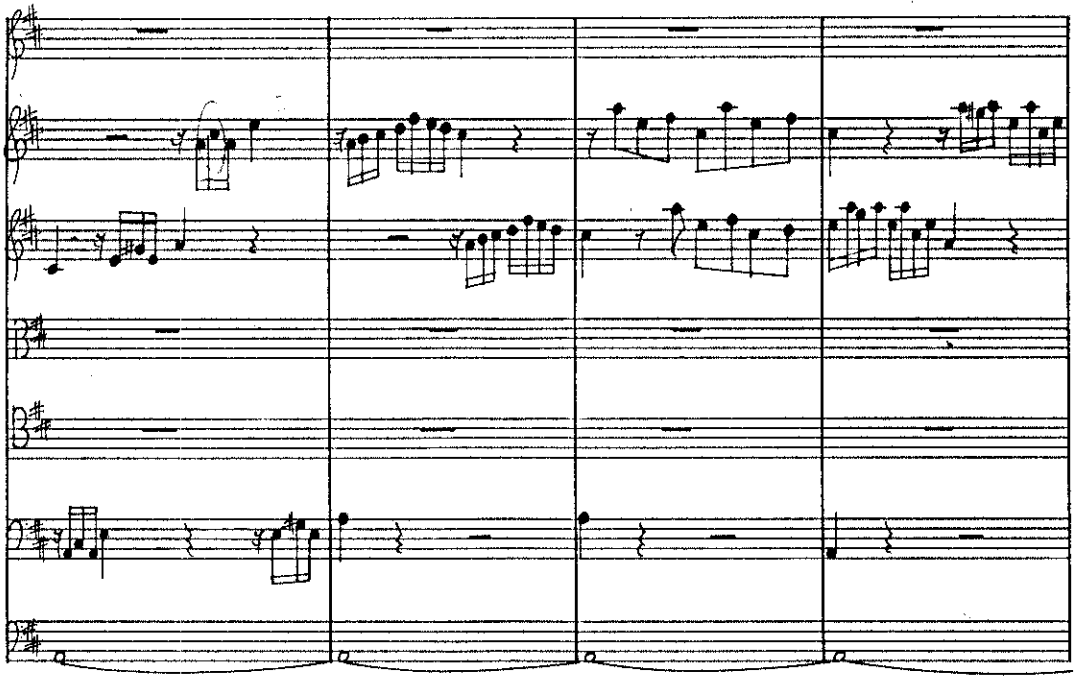

12
5
6♯
6♯

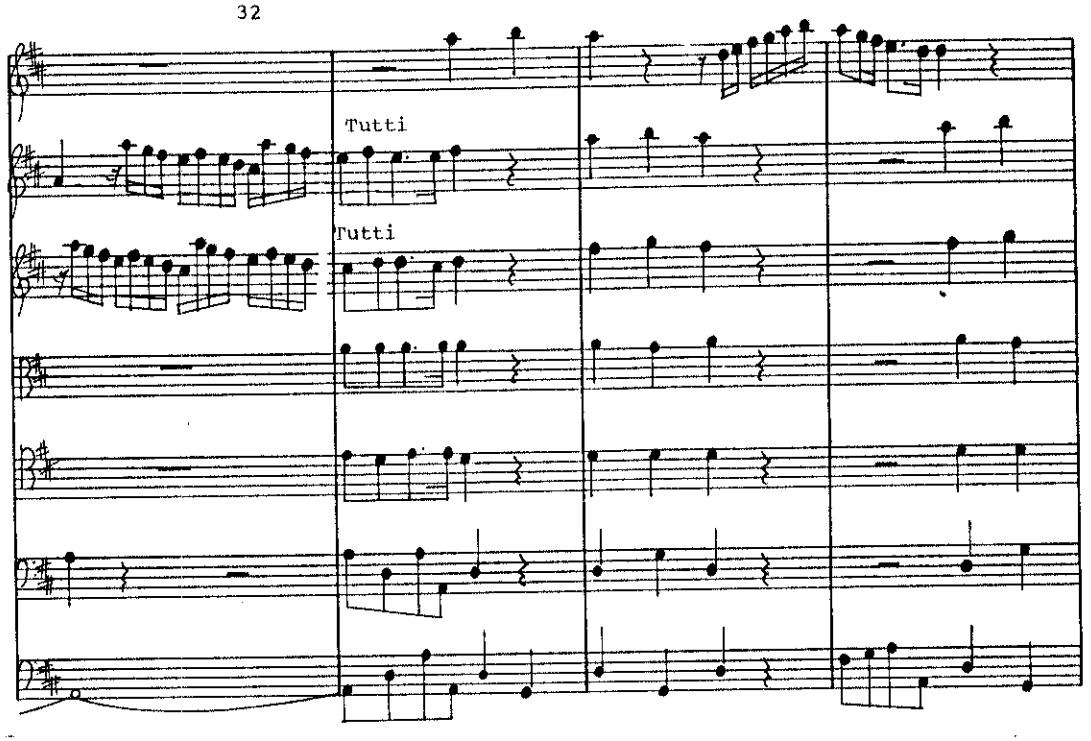

16
5 5 6 7 7 5 6 5♯ 7 6 5
♯ 4 3 ♯ 4 3♯

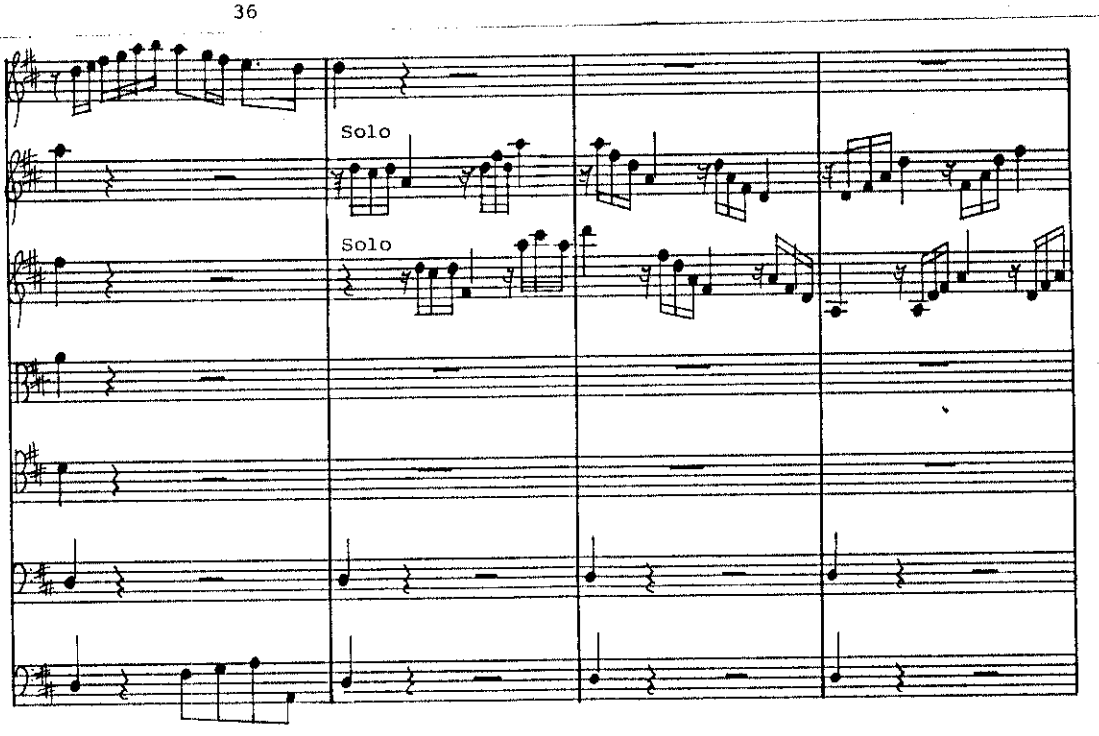

20
6
6
6#
6
9
8
7
5
7
4
6
3
6
9
8
7
5

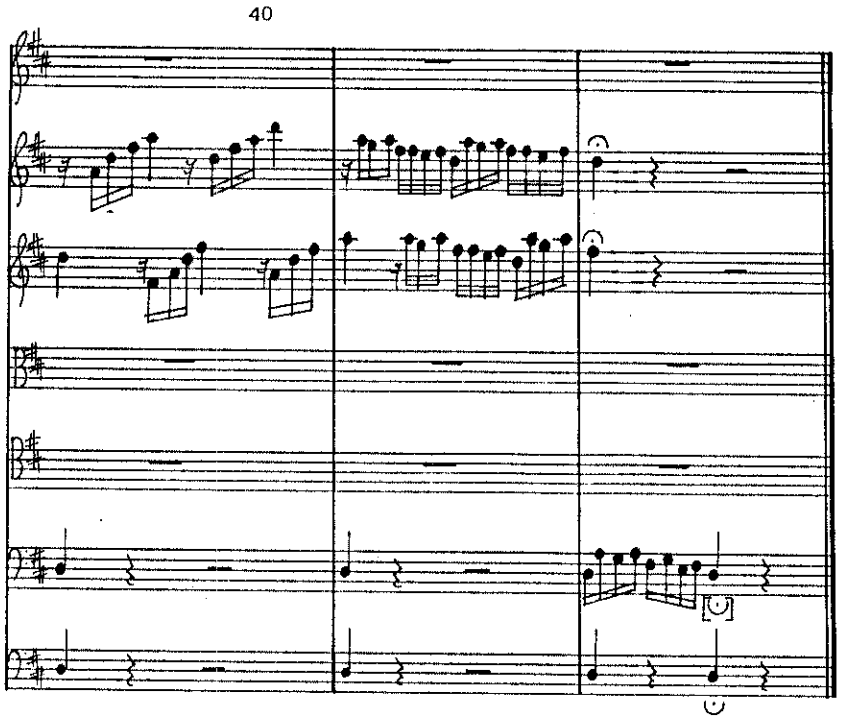

24
Solo
Solo
6 5
6 6

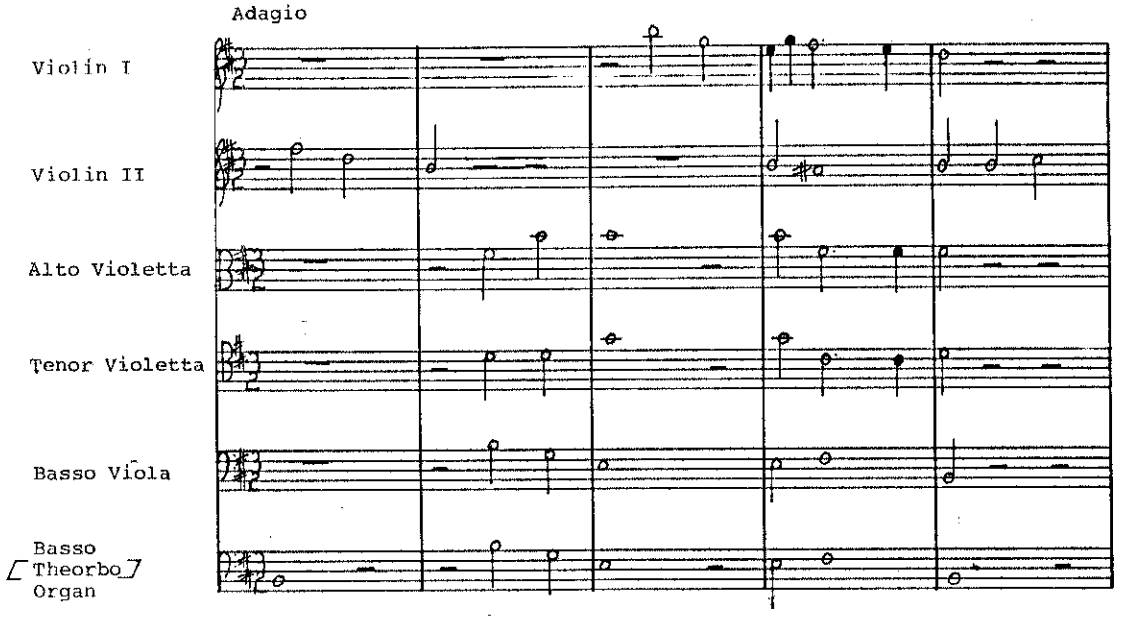
28

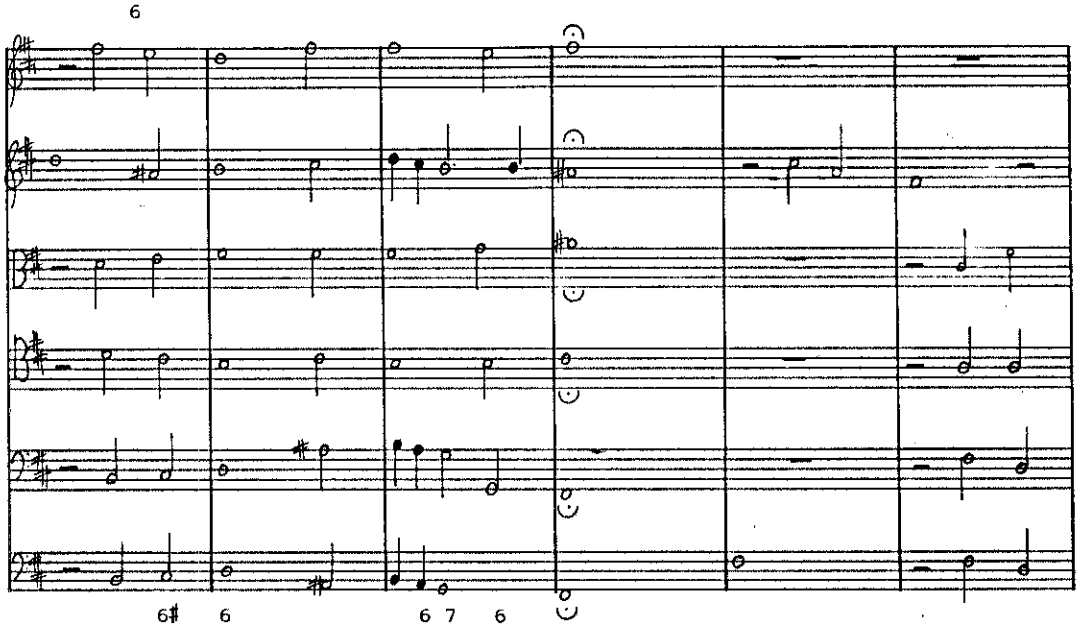


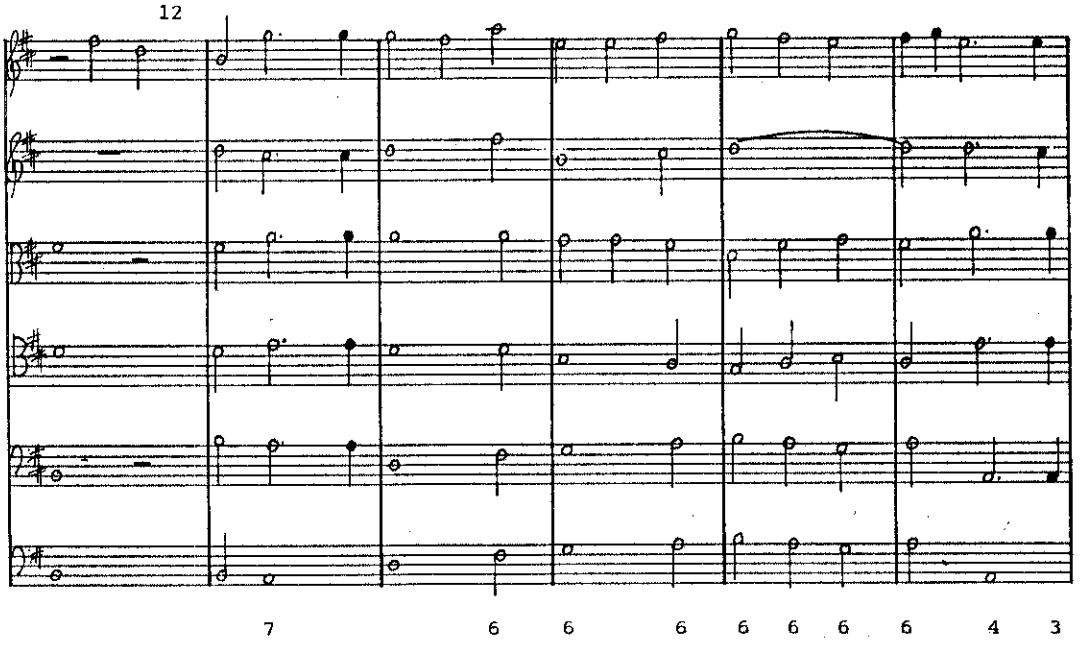

32
Tutti
Tutti

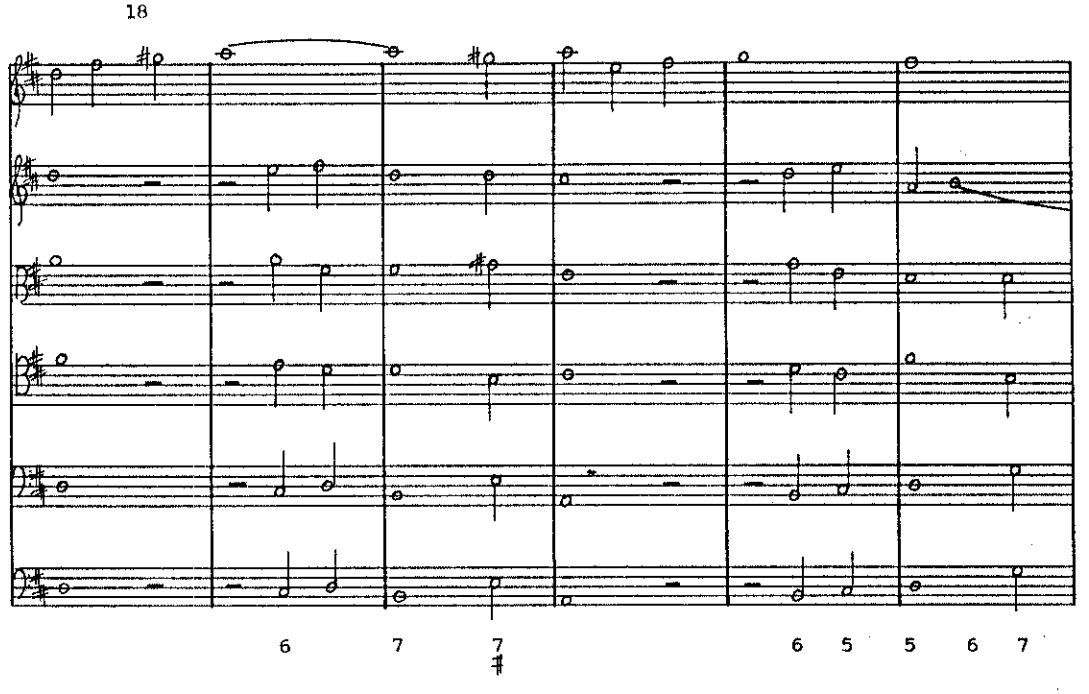

36
Solo
Solo

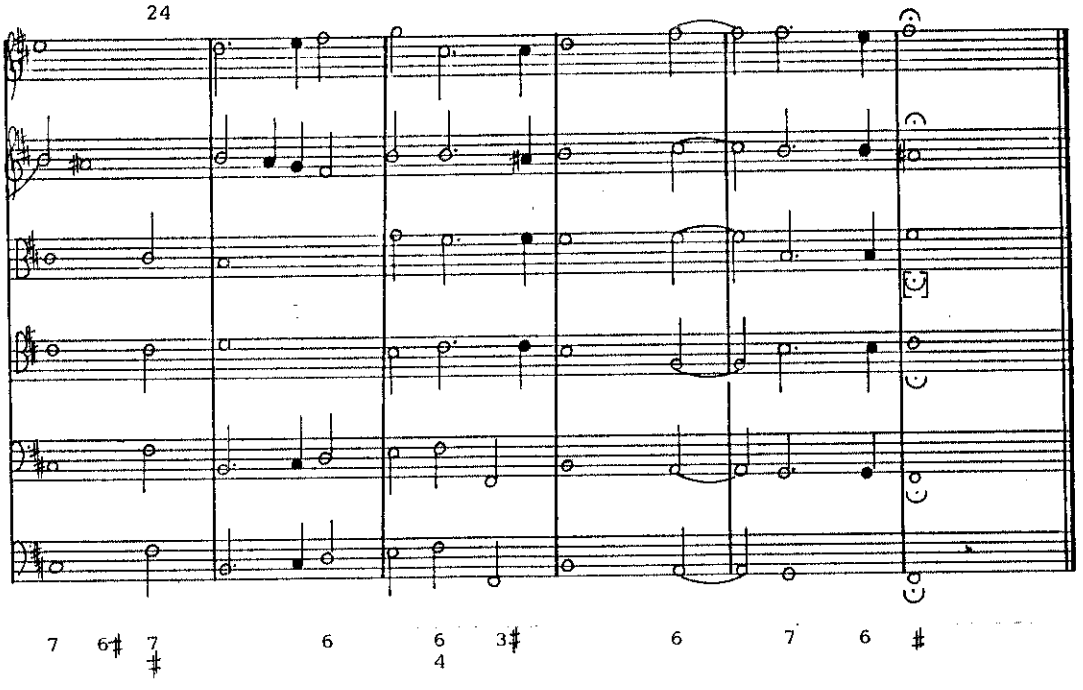

40


Adagio
Violin I
Violin II
Alto Violetta
Tenor Violetta
Basso Viola
Basso
Theorbo
Organ

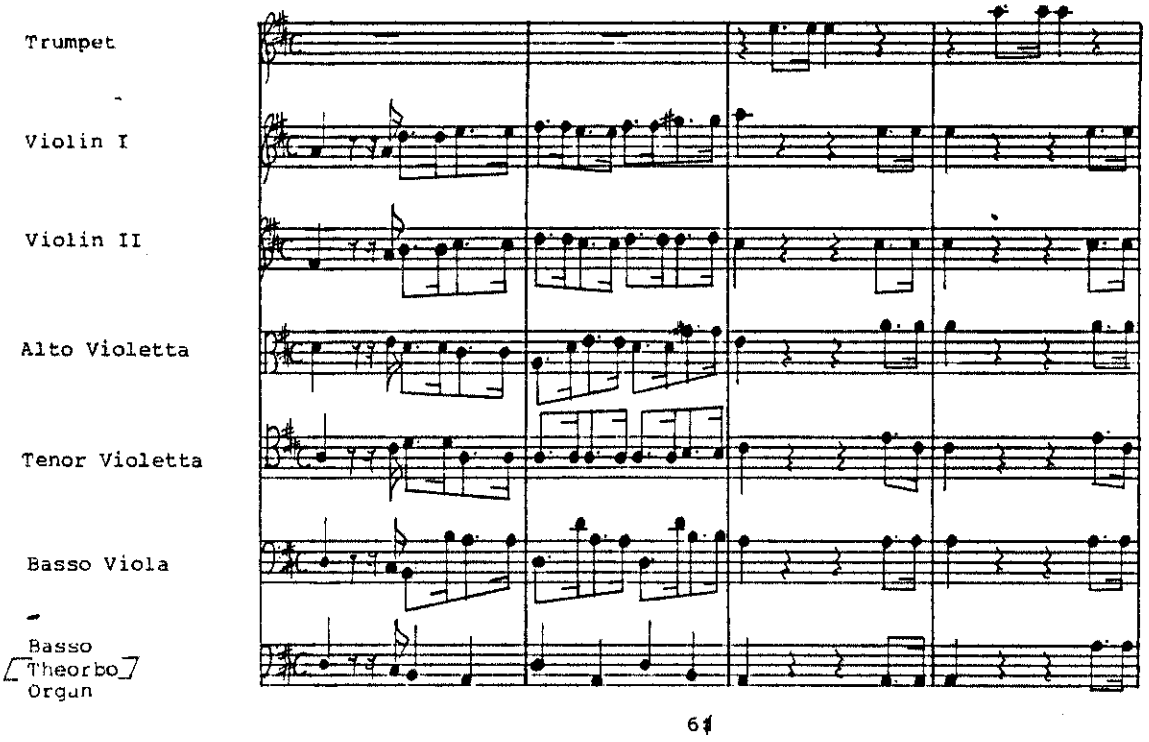

6
6♯
6
6
7
6

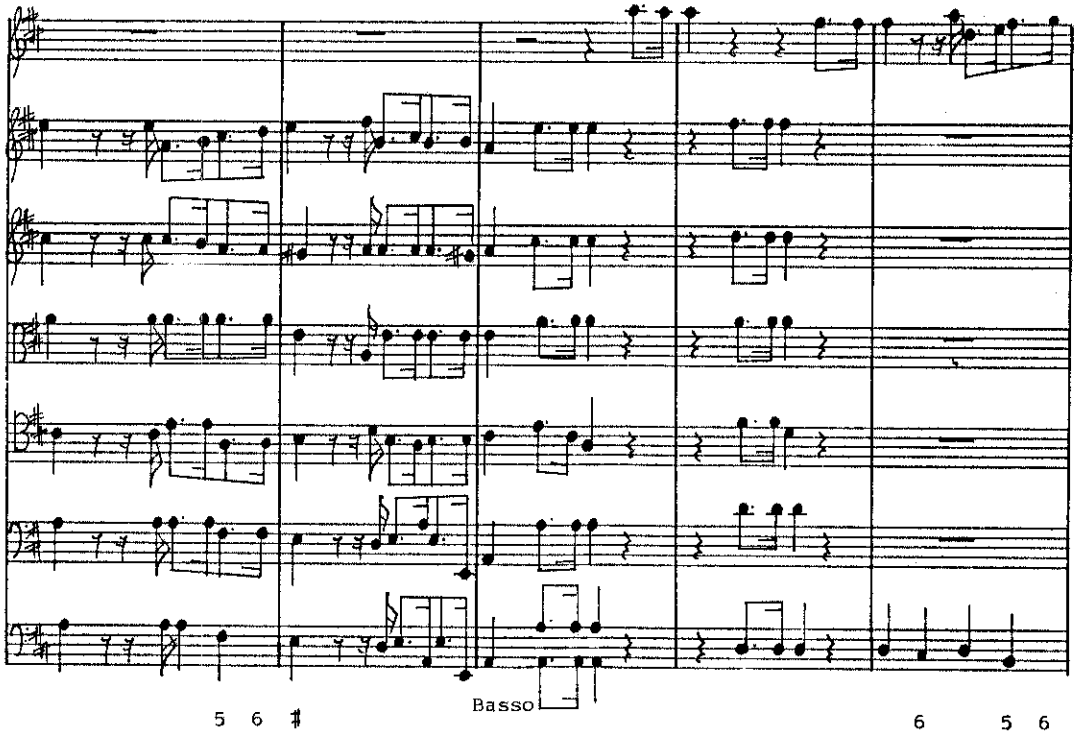

12
7
6
6
6
6
6
6
6
4
3

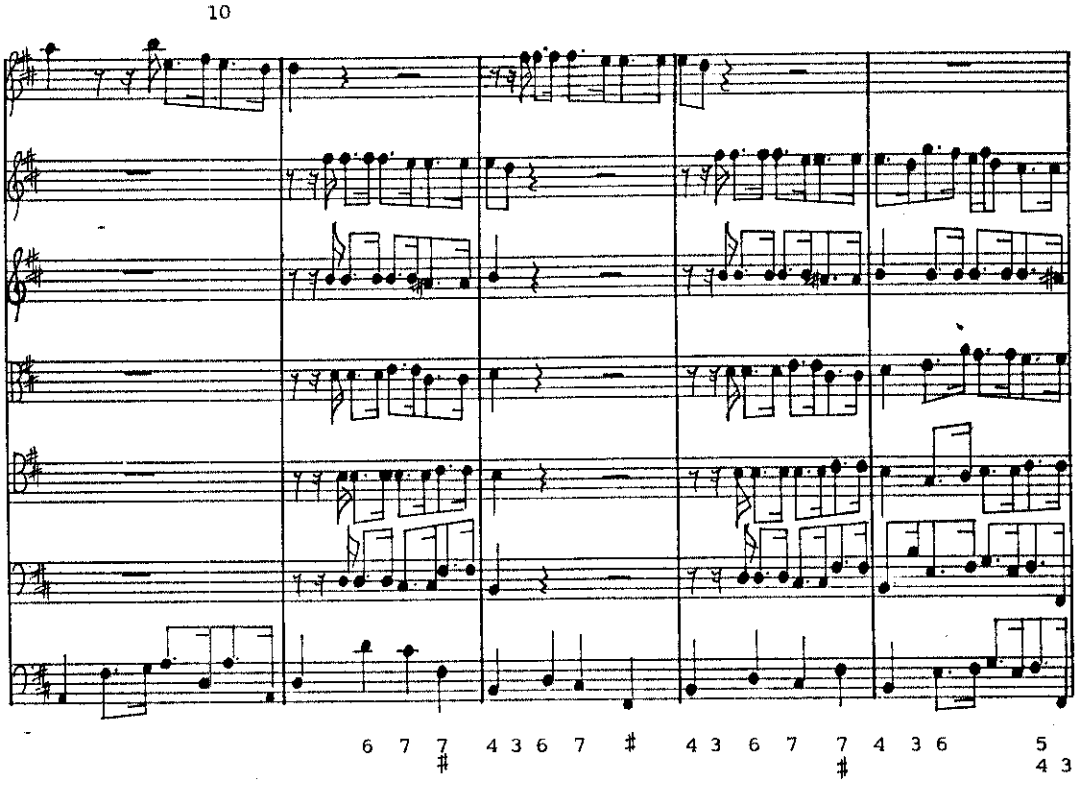

18
6
7
7
6
5
5
6
7

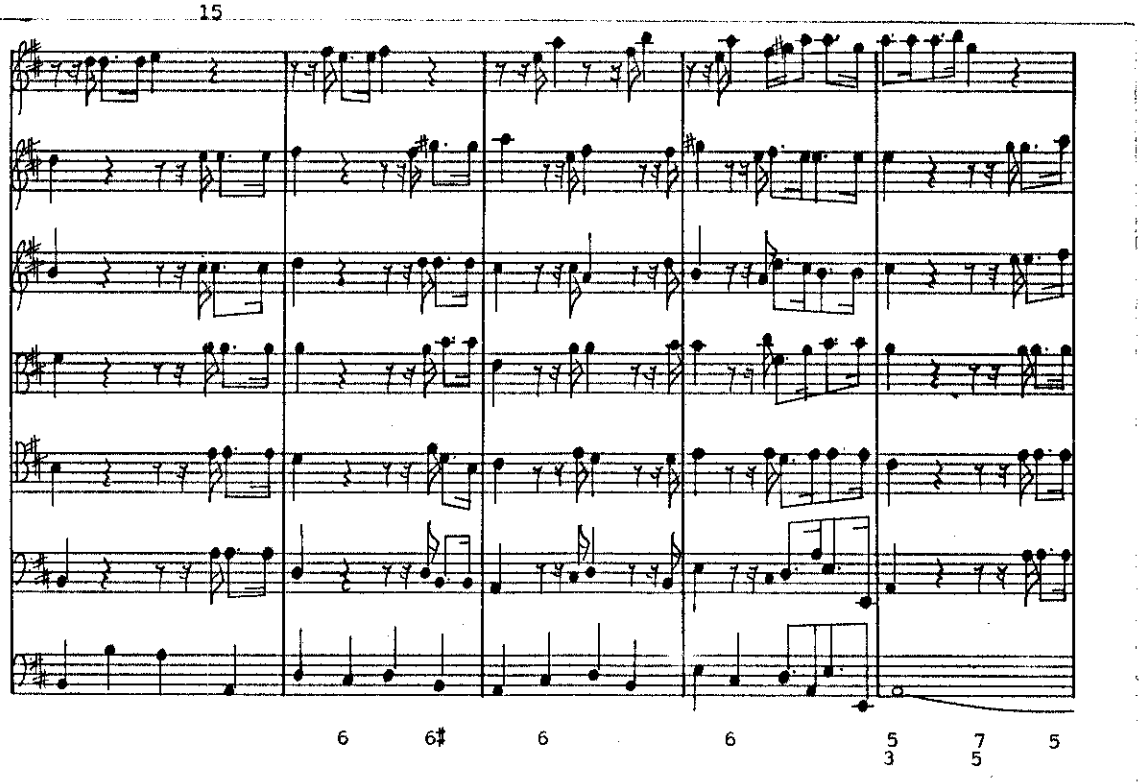

24
7
6♯
7
♯
6
6
4
3♯
6
7
6
♯

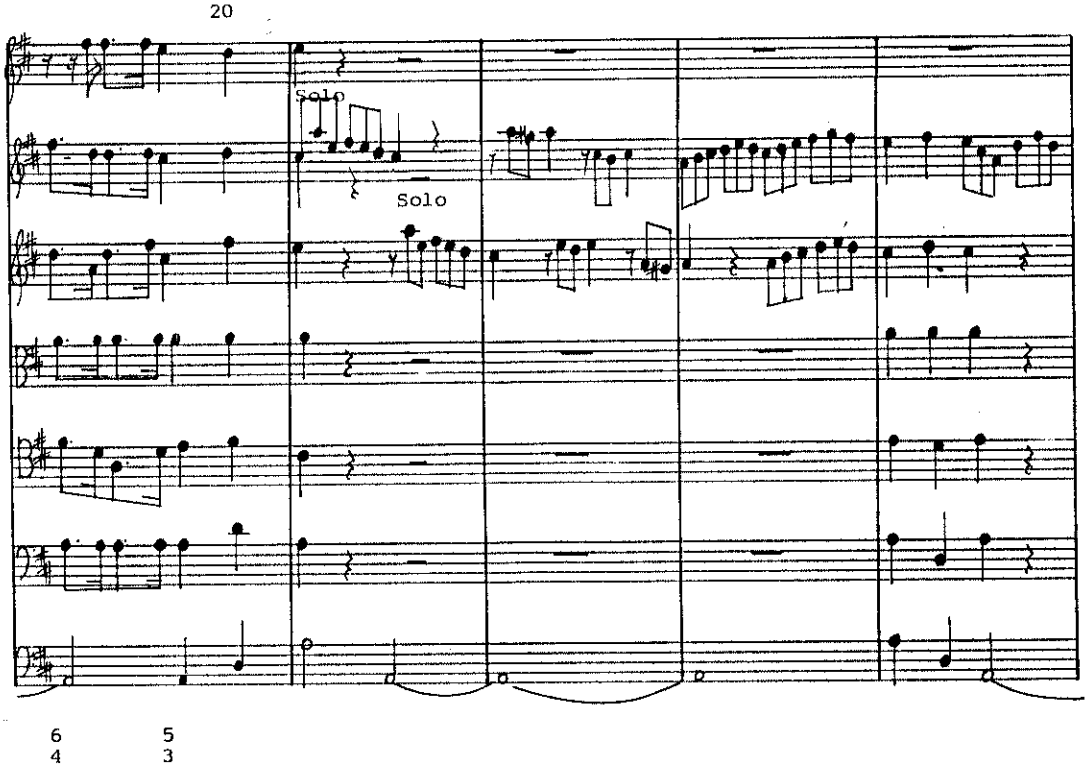
Presto

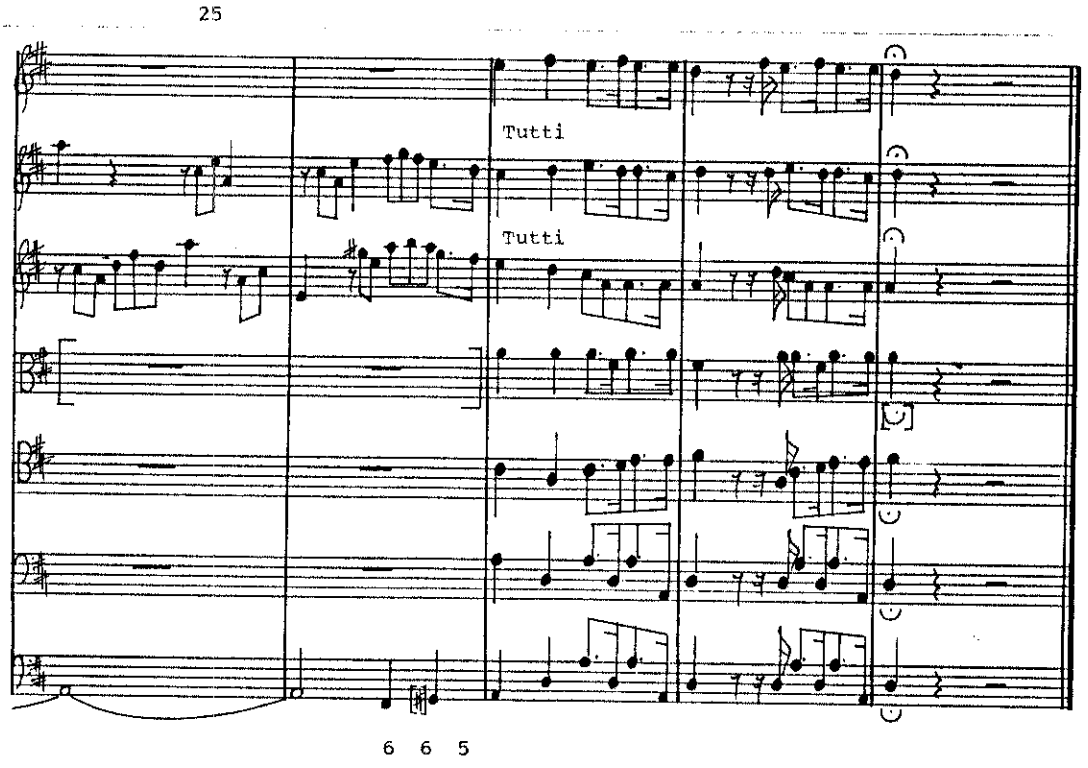

Trumpet
Violin I
Violin II
Alto Violetta
Tenor Violetta
Basso Viola
Basso
Theorbo
Organ
6♯


5
5 6 ♯
Basso
6 5 6

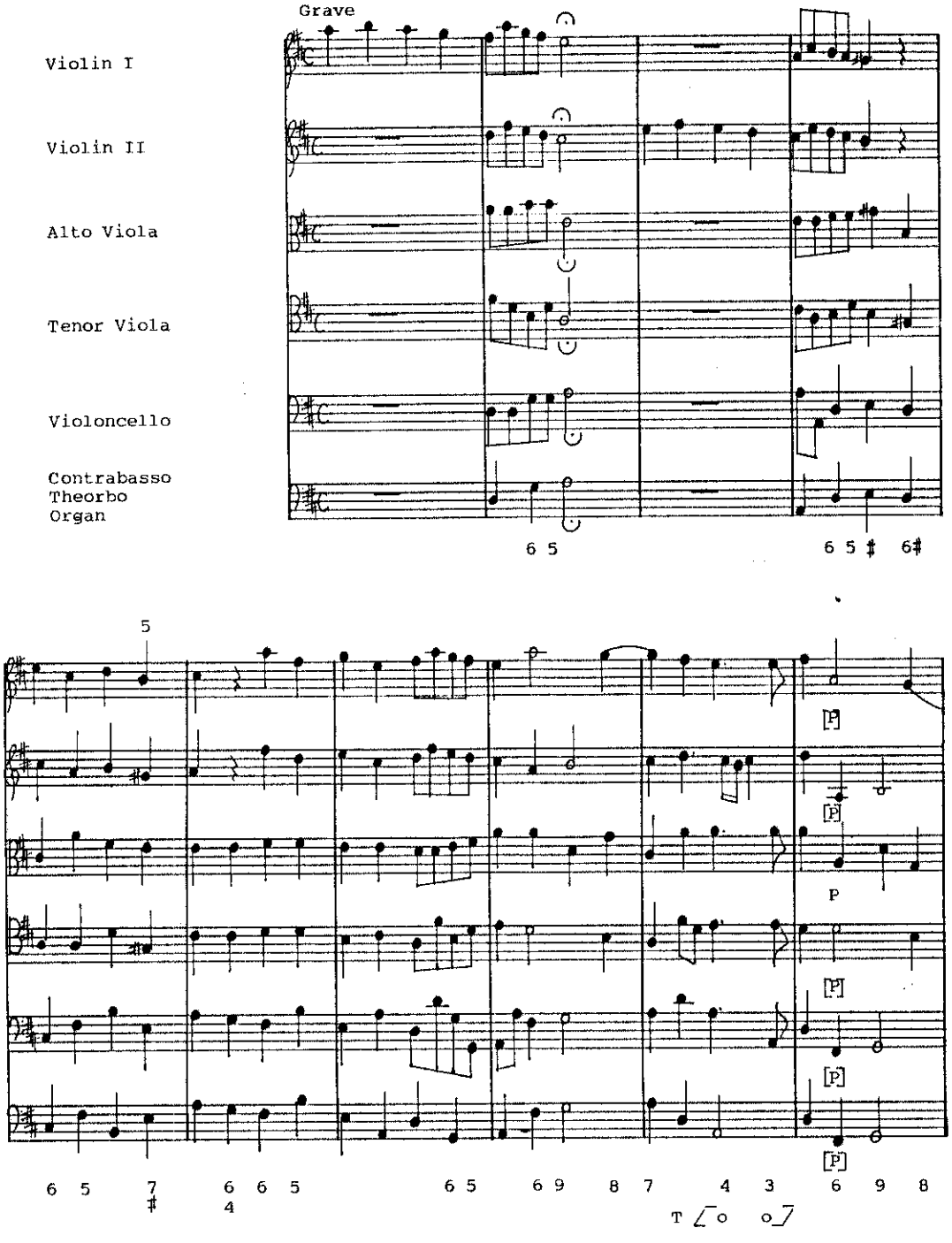

10
6 7 7 4 3 6 7 4 3 6 7 7 4 3 6 5
4 3

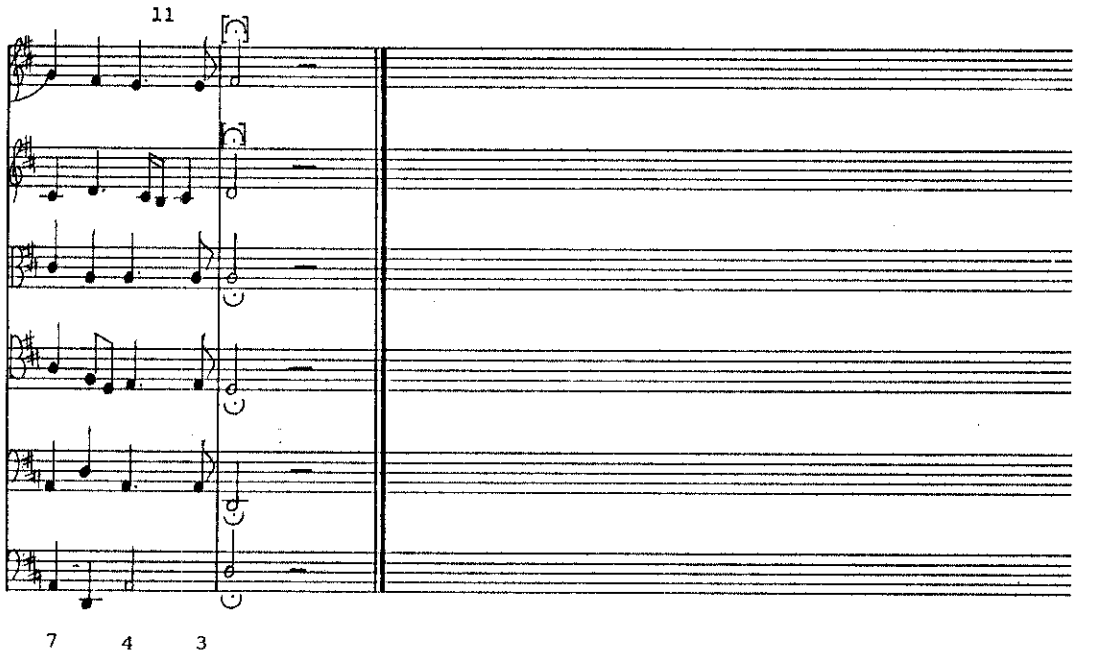

15
6
6♯
6
6
5
3
7
5
5


20
Solo
Solo
6
4
5
3

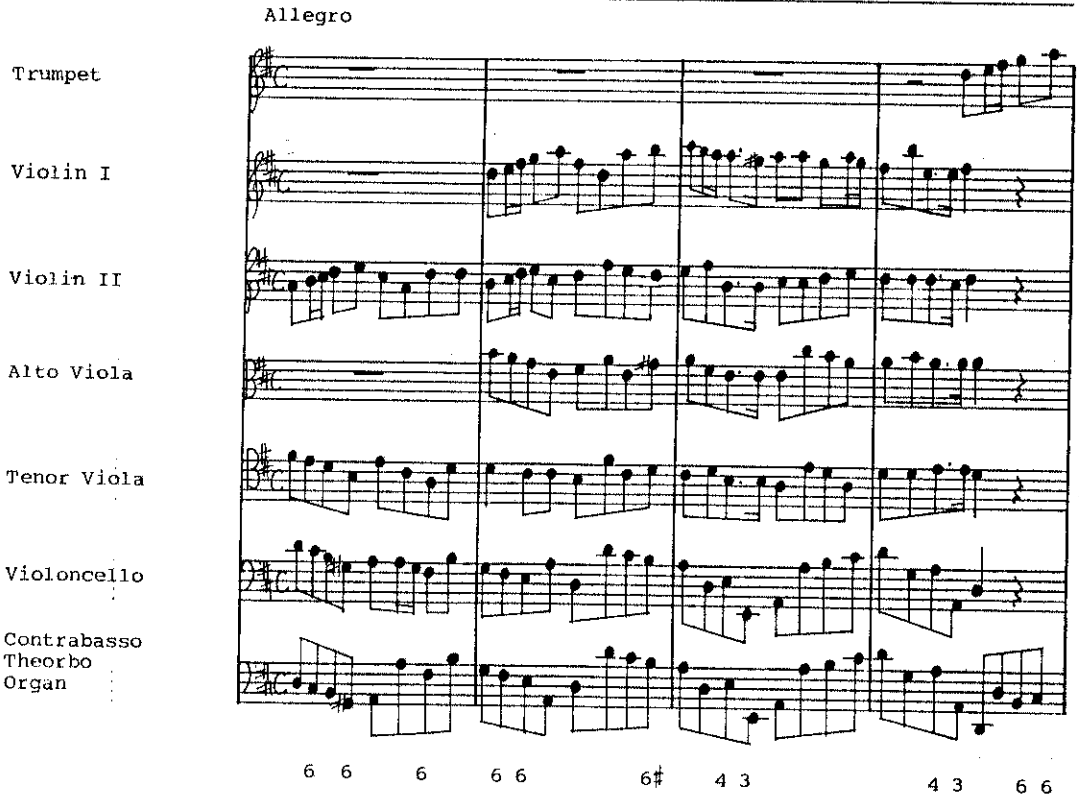

25
Tutti
Tutti
6 6 5

Sonata a 6 Con Tromba (G.I: 6)


Grave
Violin I
Violin II
Alto Viola
Tenor Viola
Violoncello
Contrabasso
Theorbo
Organ
6 5
6 5 ♯ 6♯
5
P
6 5 7 ♯
6 6 5 4
6 5
6 9 8 7
4 3
6 9 8
T

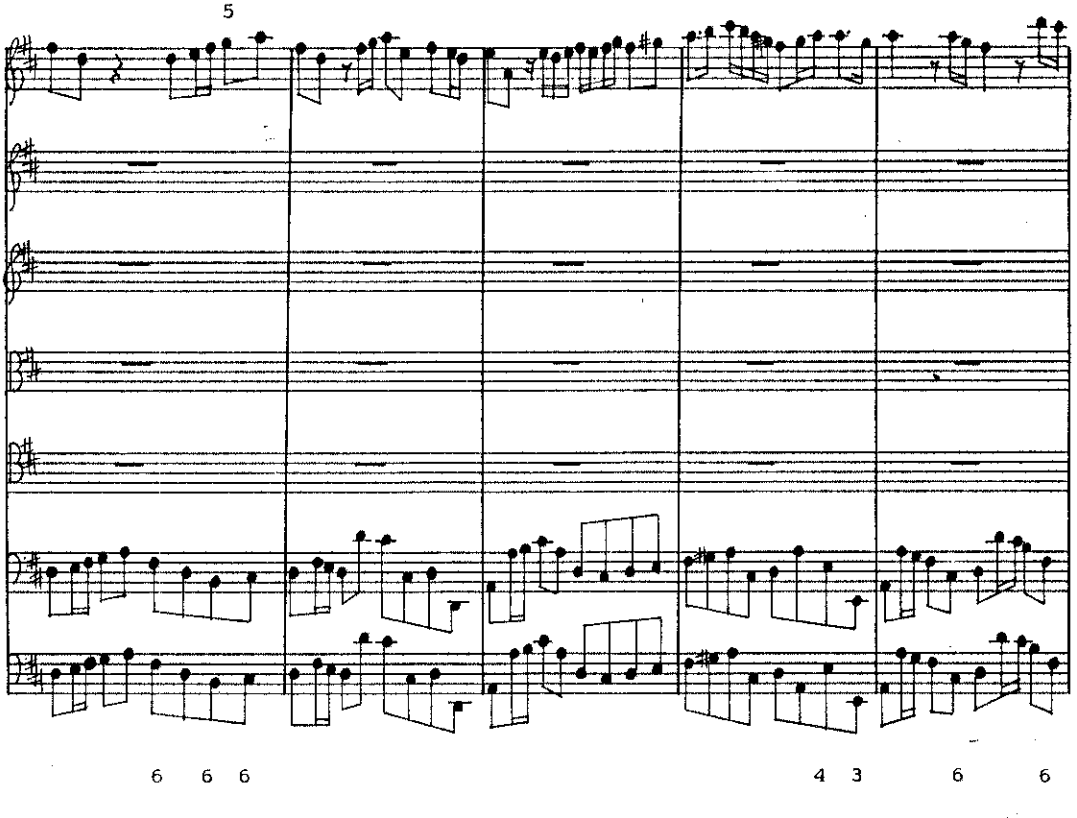


KSM/box 3819/dallas, tx 75208

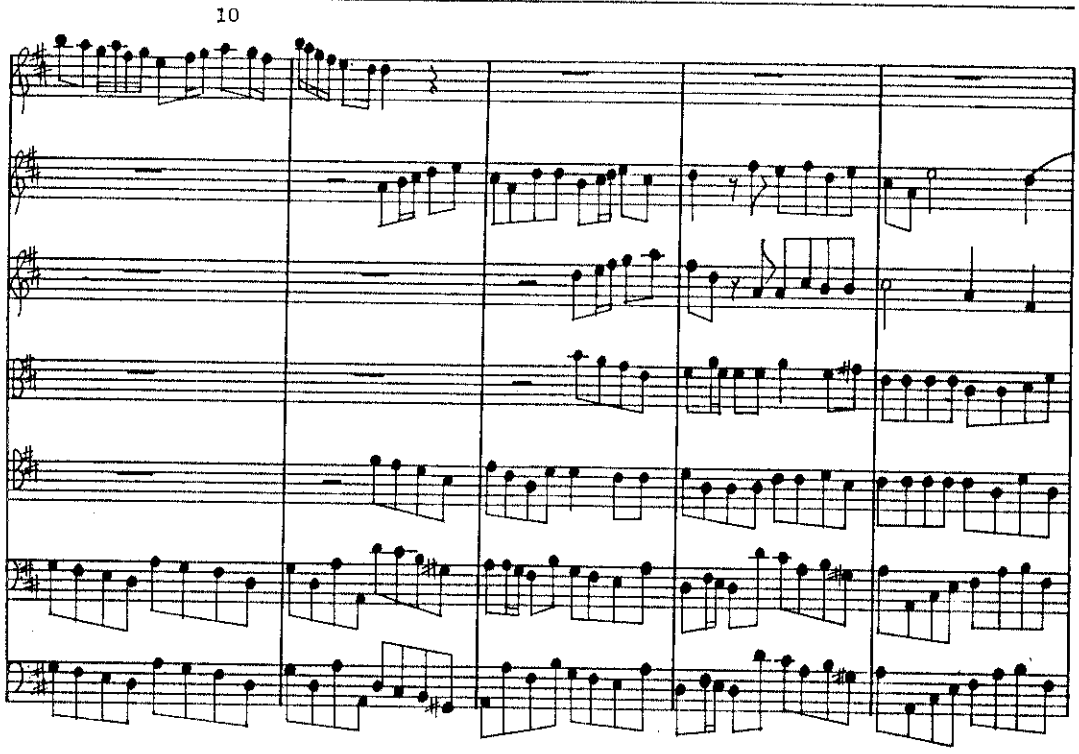


manuscript--#140

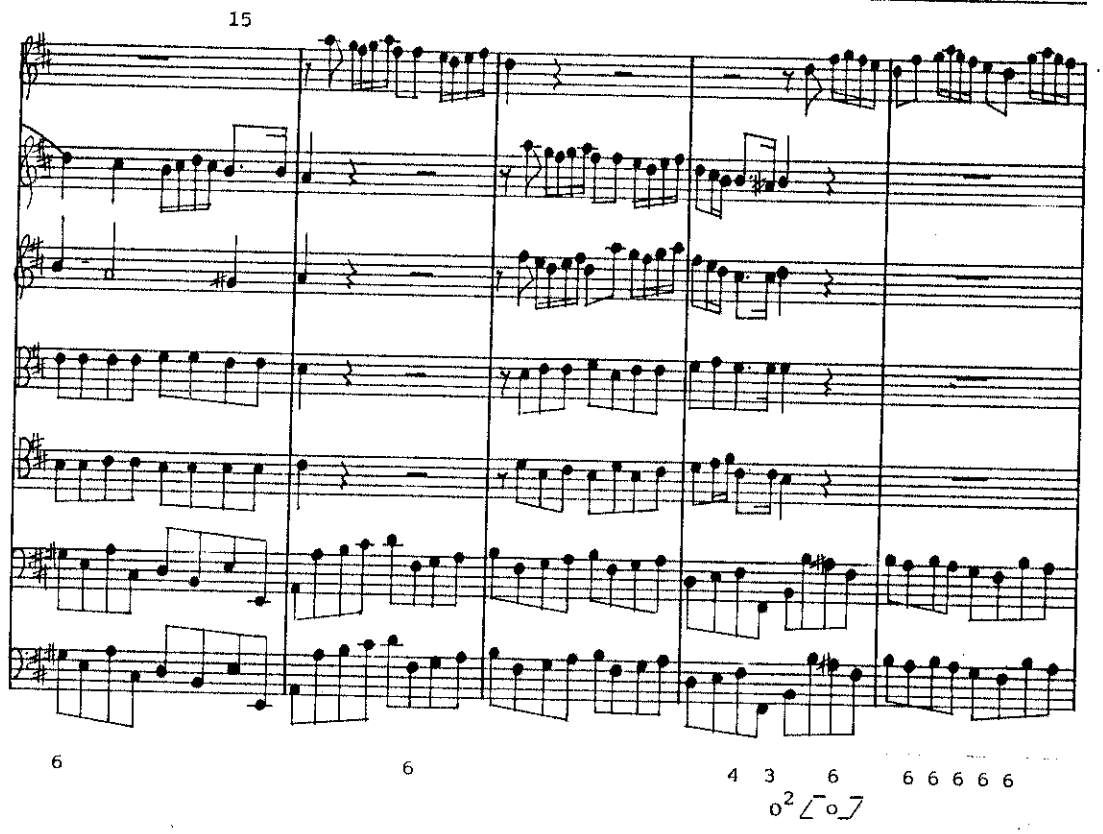
KSM/box 3819/dallas, tx 75208

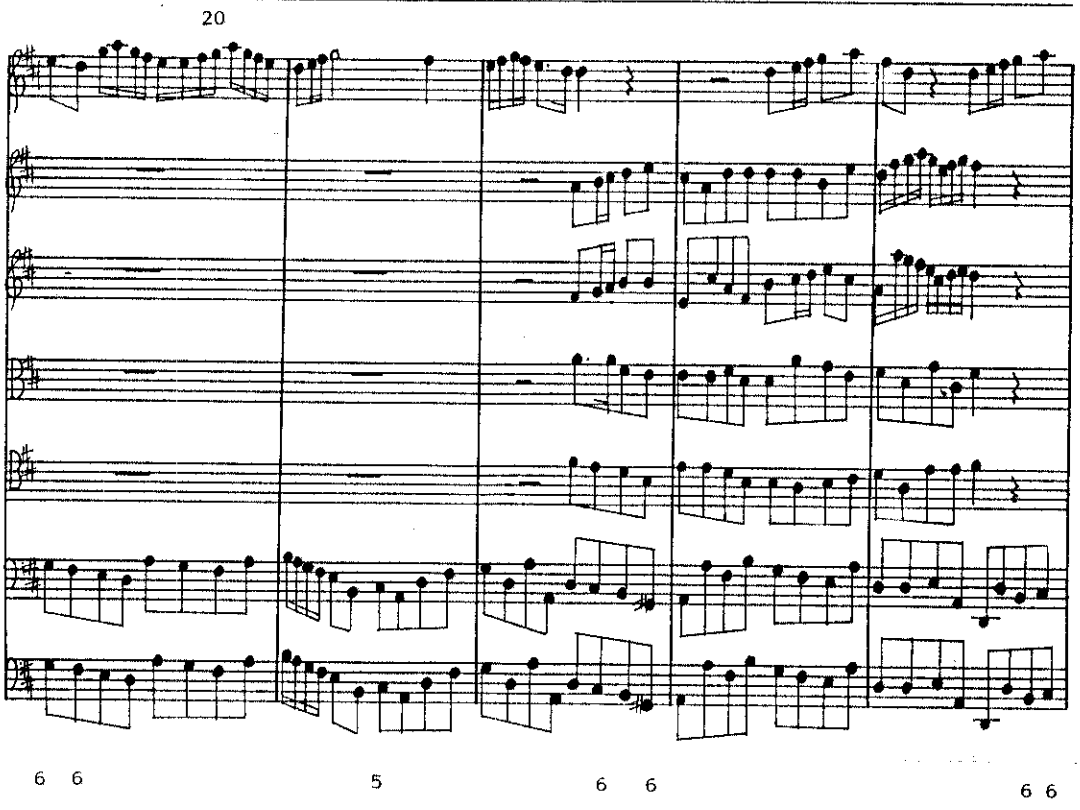


KSM/box 3819/dallas, tx 75208

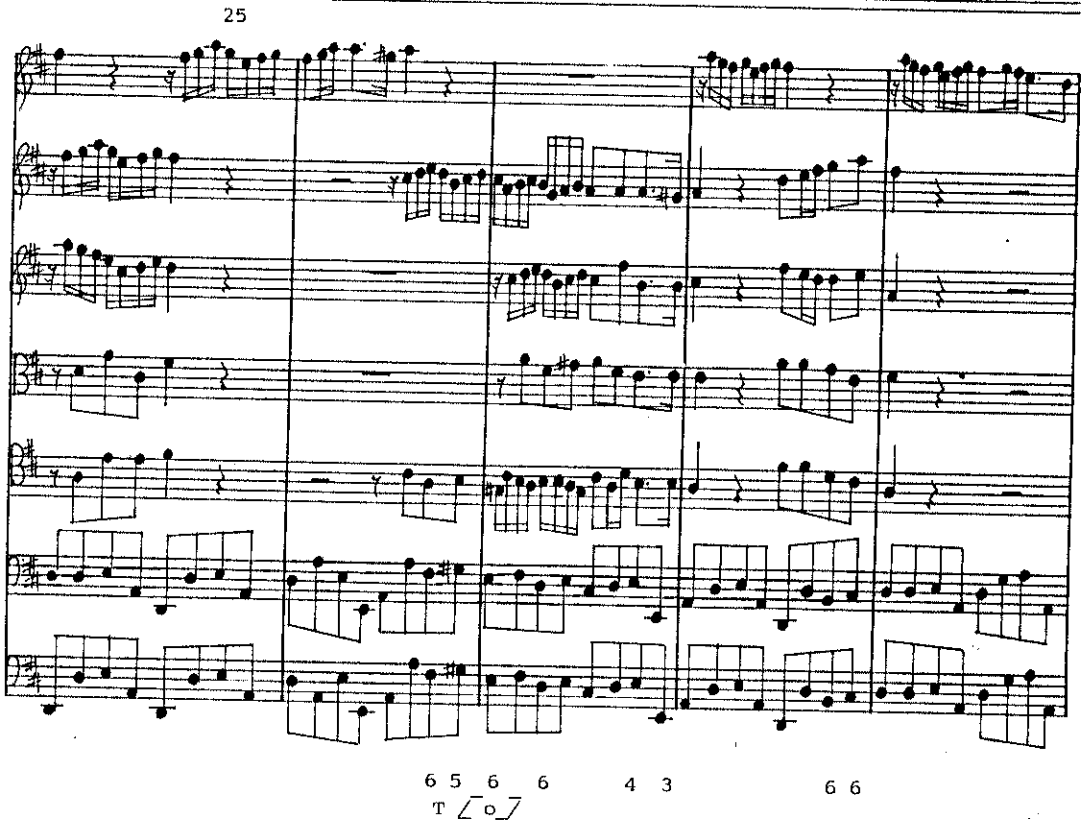


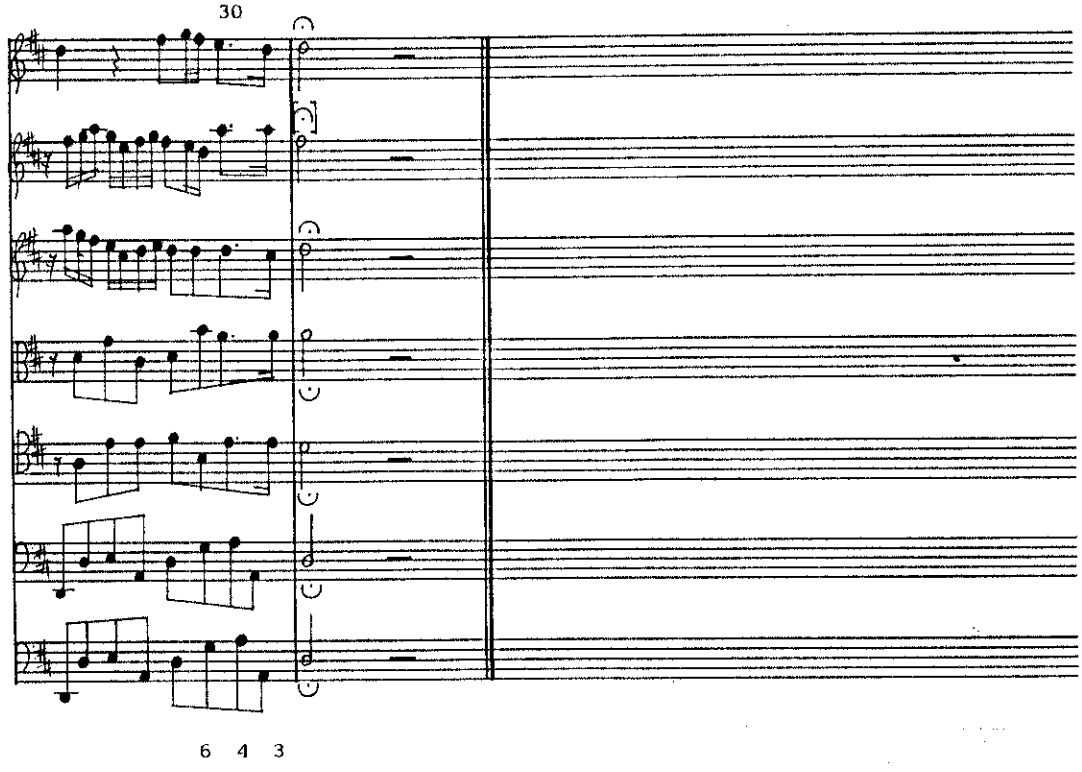
KSM/box 3819/dallas, tx 75208

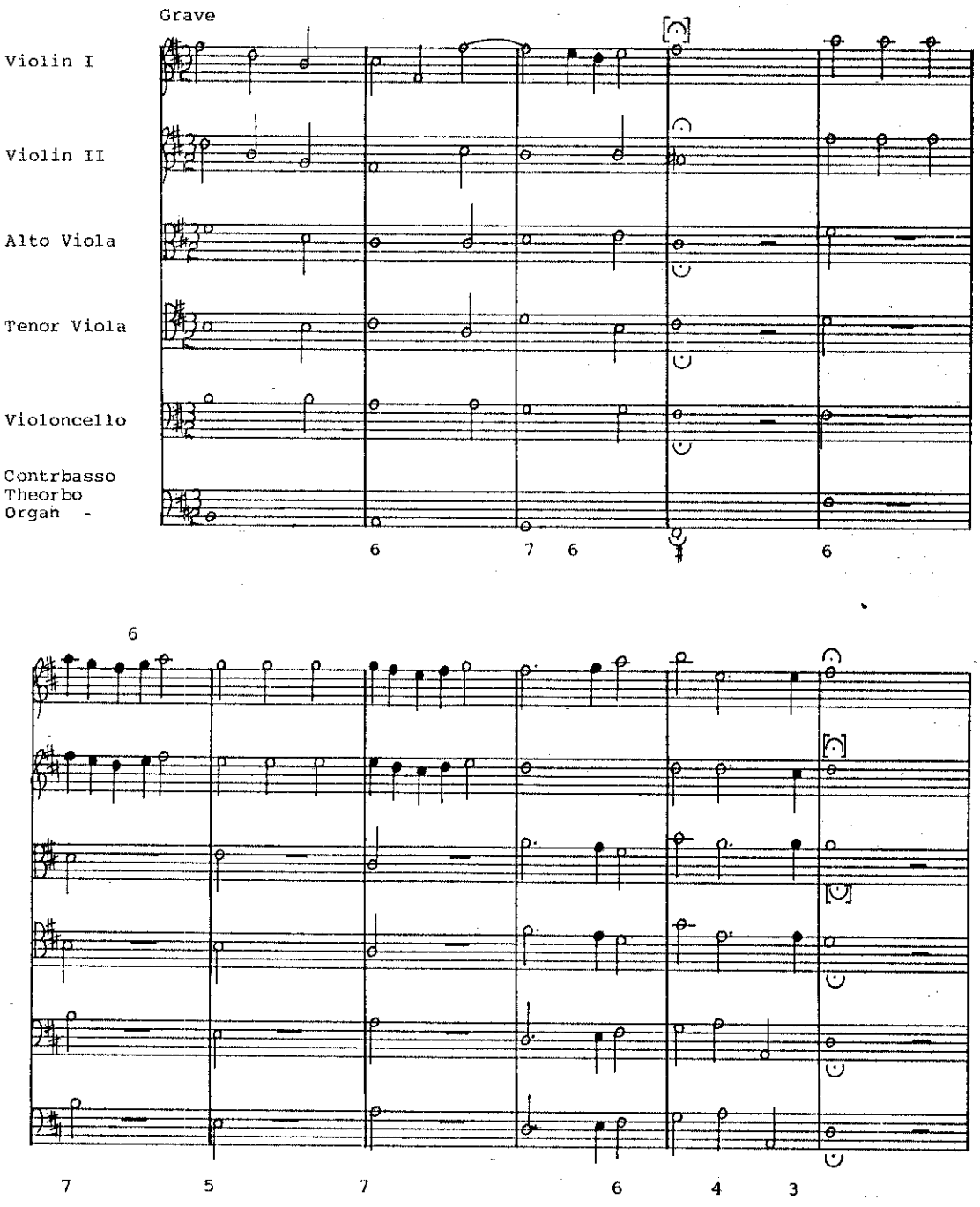

15
6
6
4 3 6
6 6 6 6 6

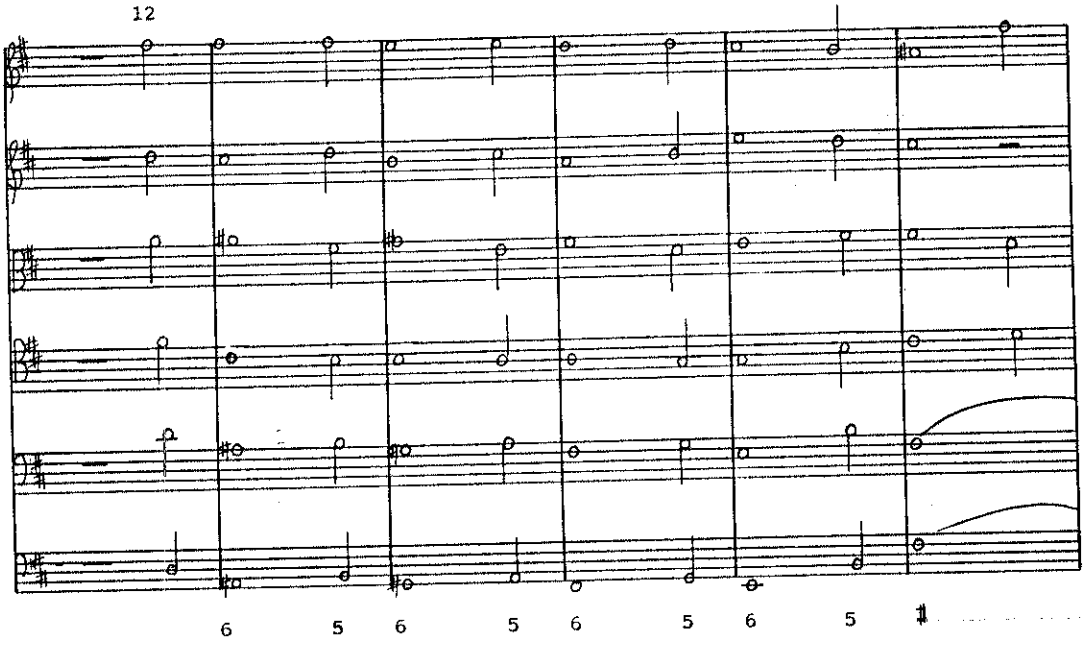


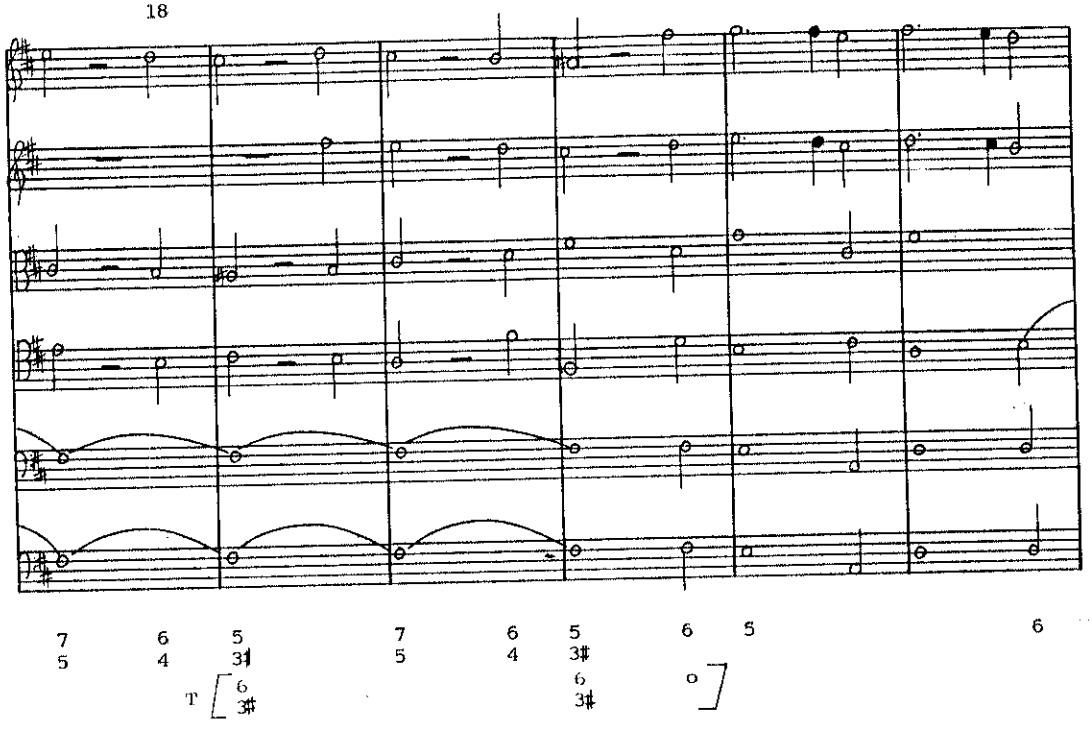
KSM/tox 3819/dallas, tx 75208

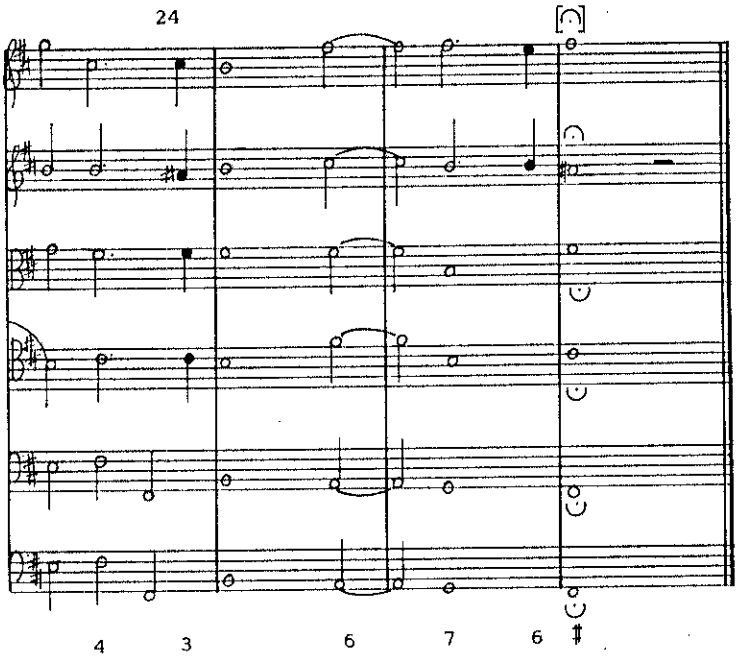

25
6 5 6 6 4 3 6 6
T

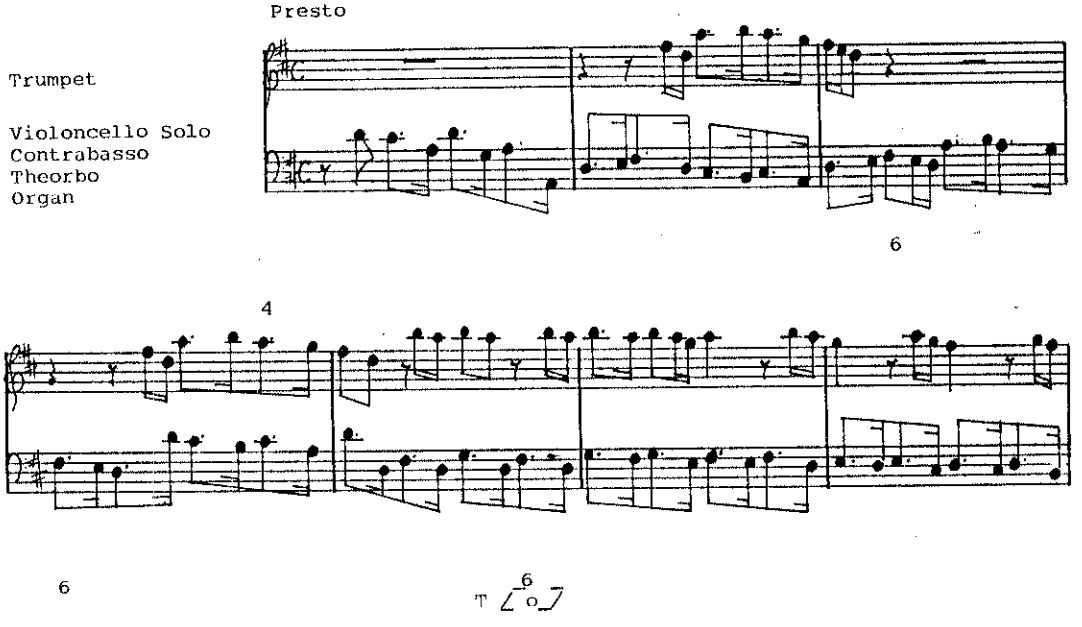

30
6 4 3

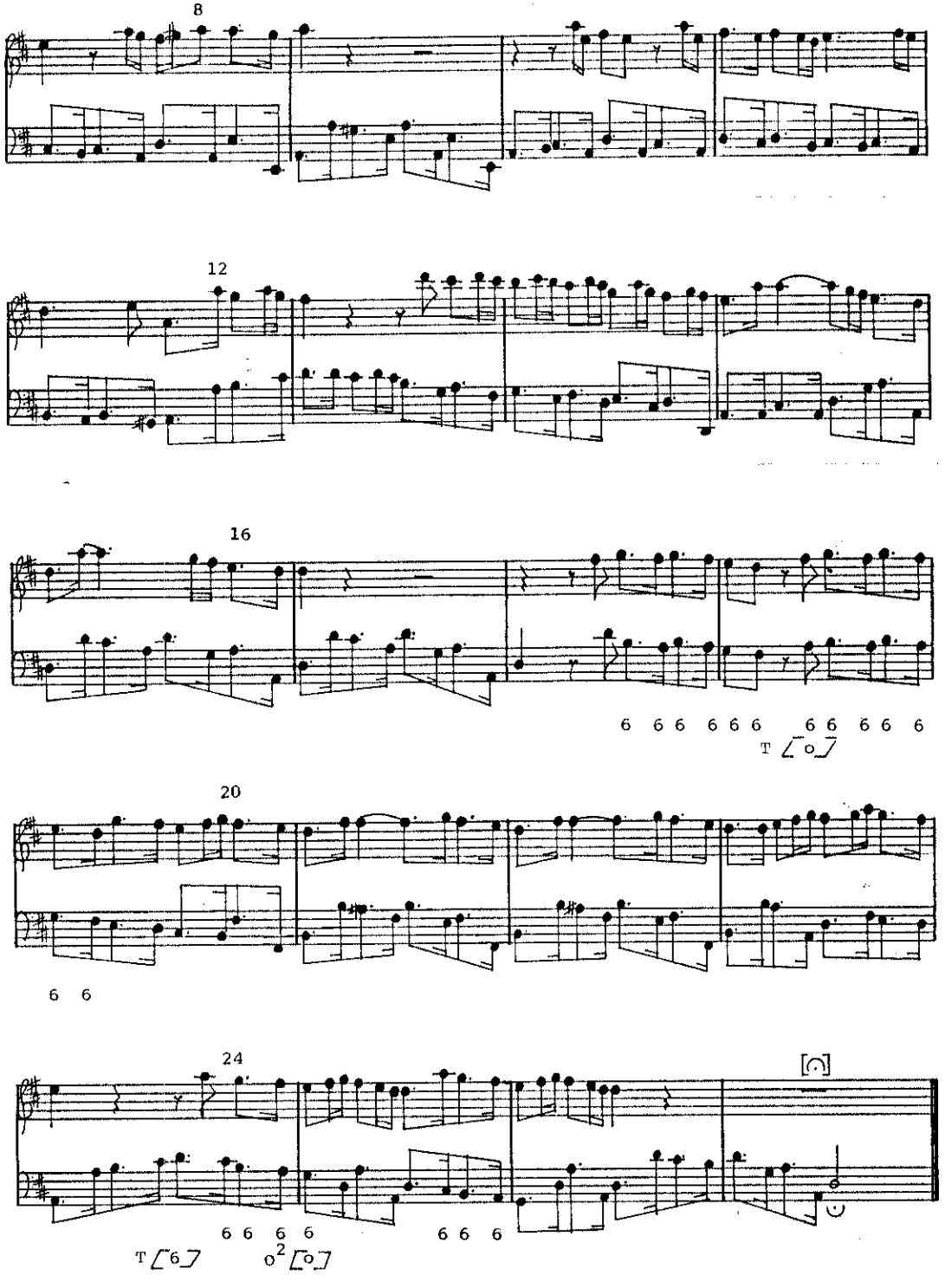

Grave
Violin I
Violin II
Alto Viola
Tenor Viola
Violoncello
Contrbasso
Theorbo
Organ -
6
7 6
6
6
7 5 7 6 4 3


12
6 5 6 5 6 5 6 5 ♯


18
7 6 5 7 6 5 6 5 6
5 4 3♯ 5 4 3♯
T 6 6 o
3♯ 3♯


24
4
3
6
7
6


Presto
Trumpet
Violoncello Solo
Contrabasso
Theorbo
Organ
6
4
6
6


8
12
16
6 6 6 6 6 6 6 6 6 6 6
T
20
6 6
24
6 6 6 6 6 6 6
T
o2

Grave

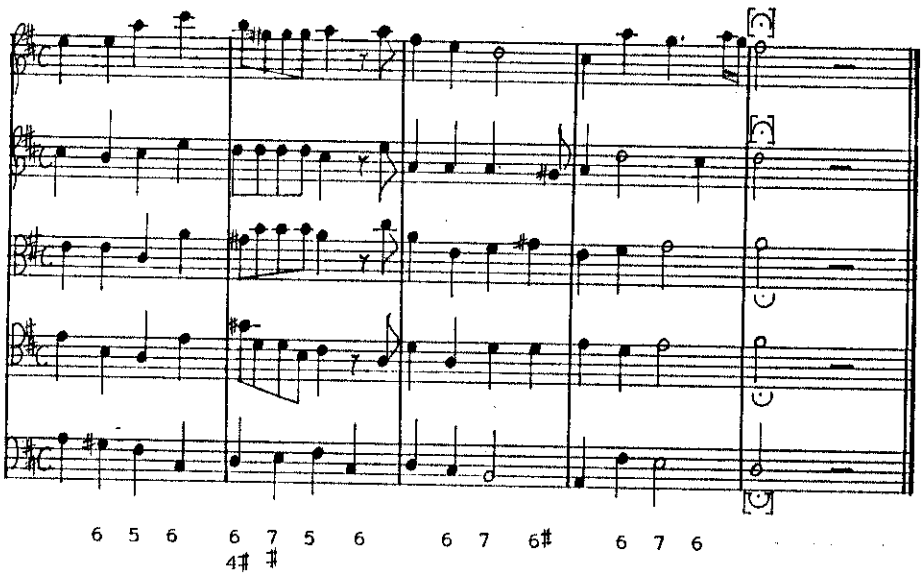
Violin I

Violin II

Alto Viola

Tenor Viola

Violoncello
Contrabasso
Theorbo
Organ



Presto

Trumpet

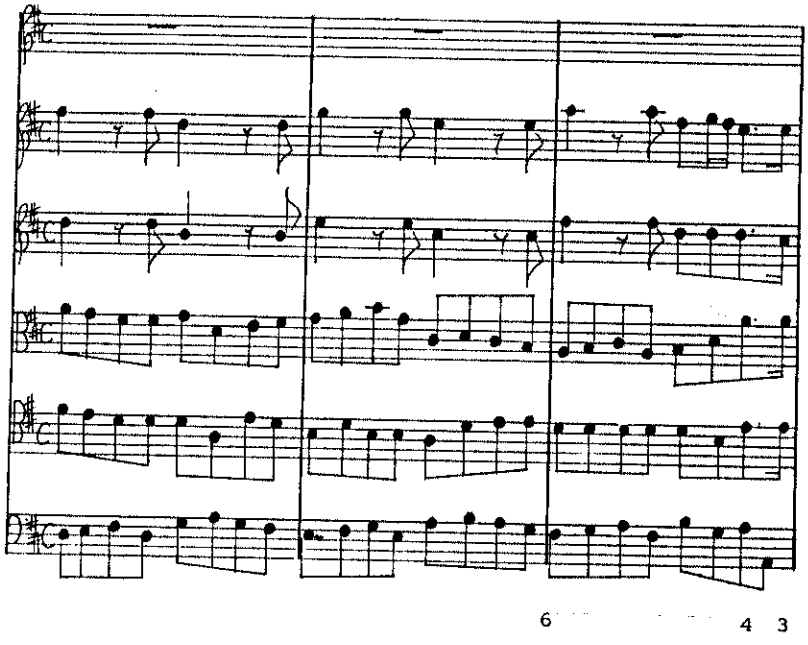
Violin I

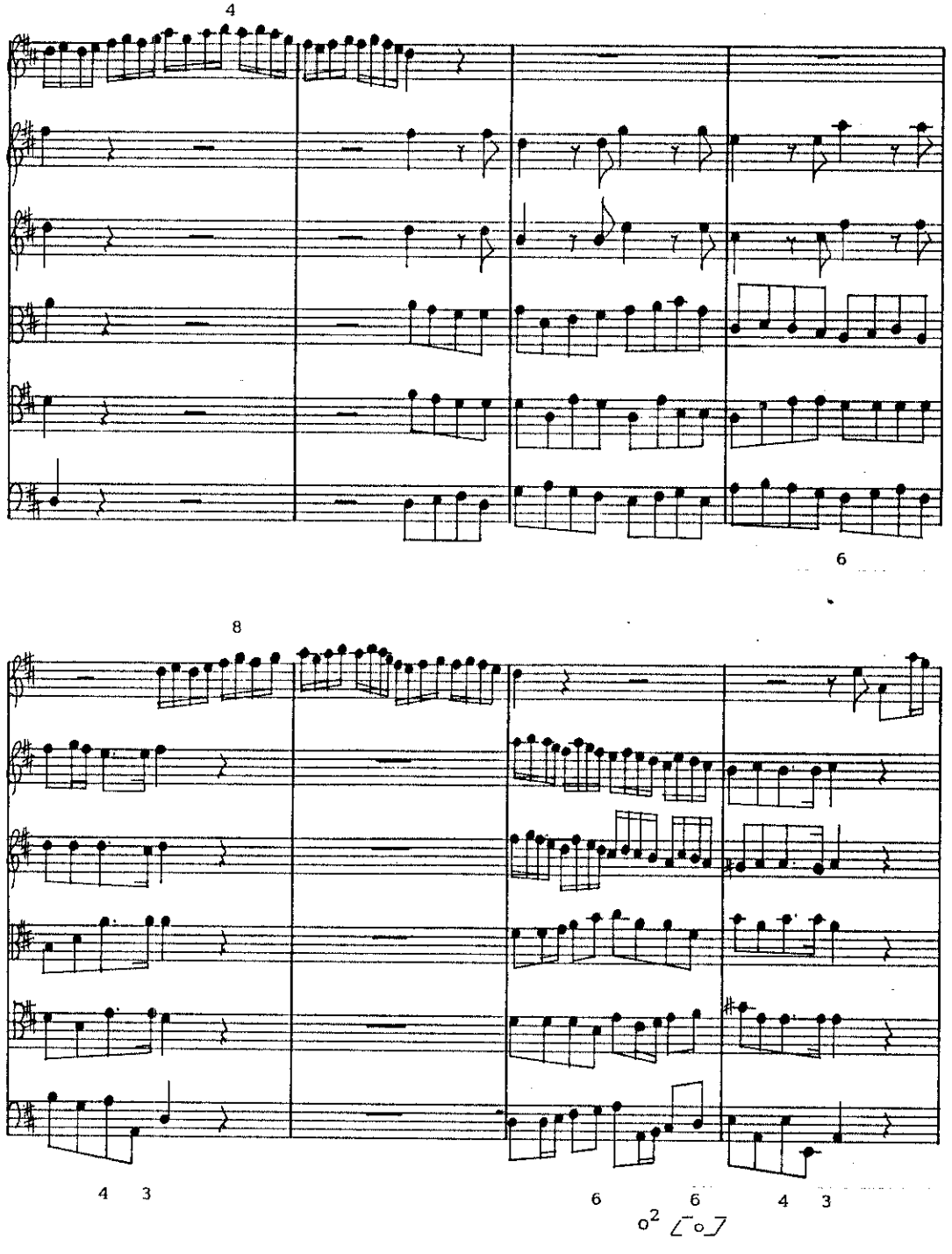
Violin II

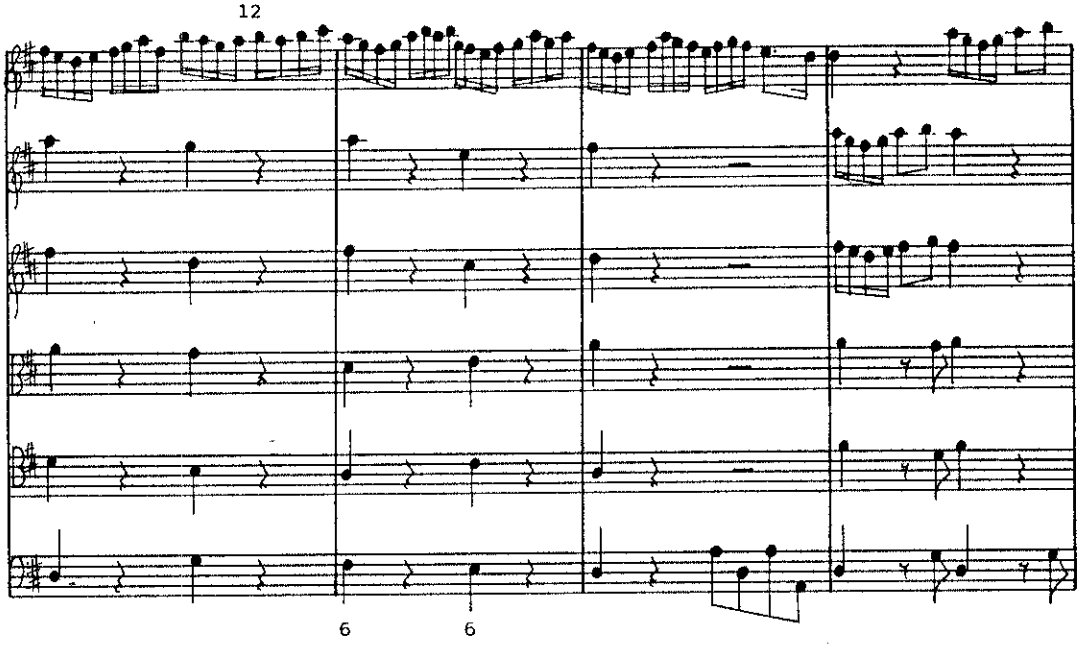
Alto Viola

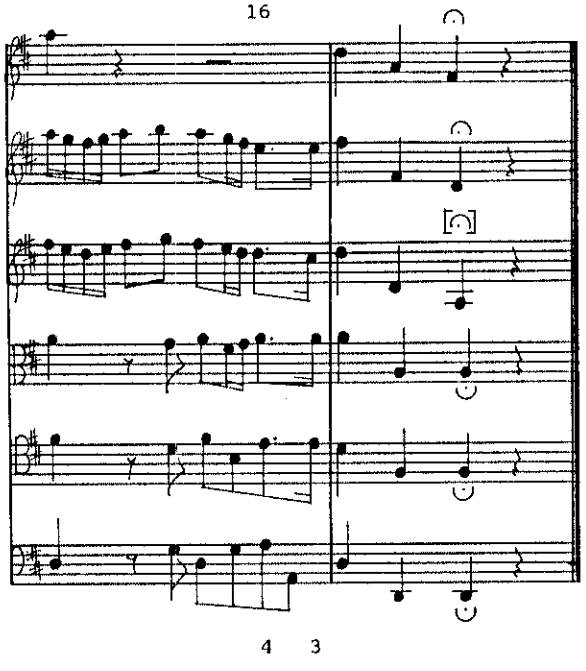
Tenor Viola

Violoncello
Contrabasso
Theorbo
Organ



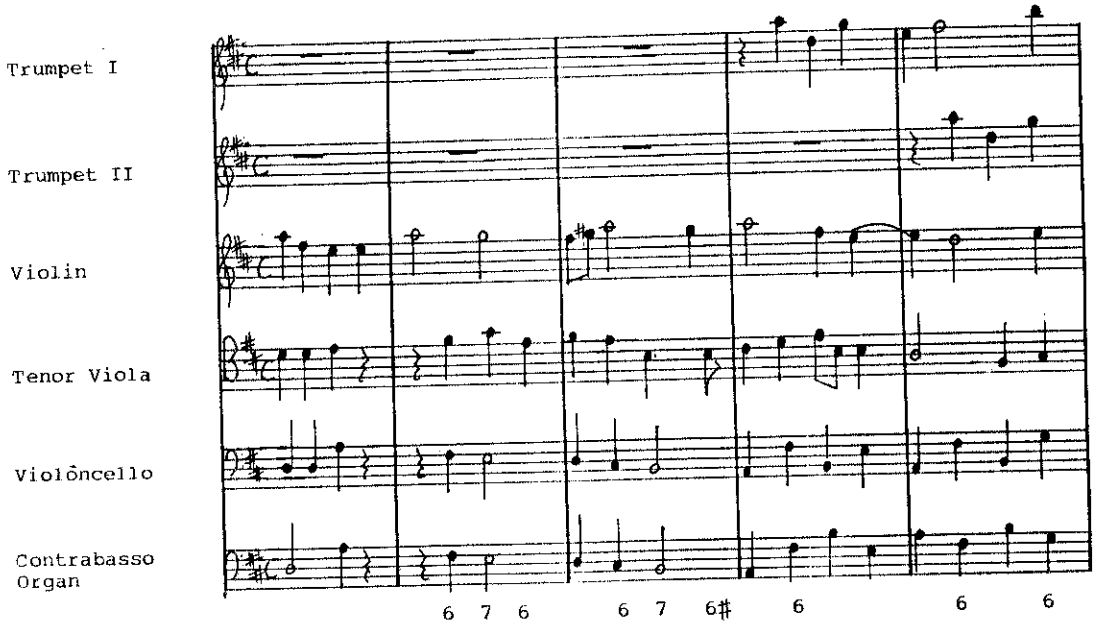

4
6
8
4 3
6 6 4 3

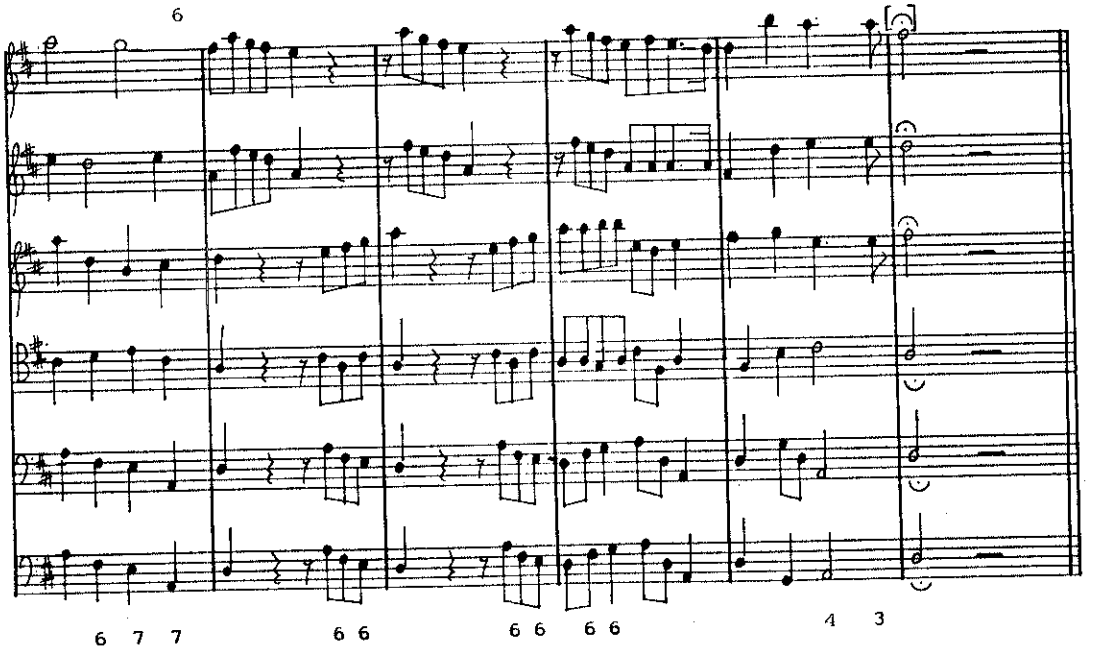

12
6
6


16
4
3

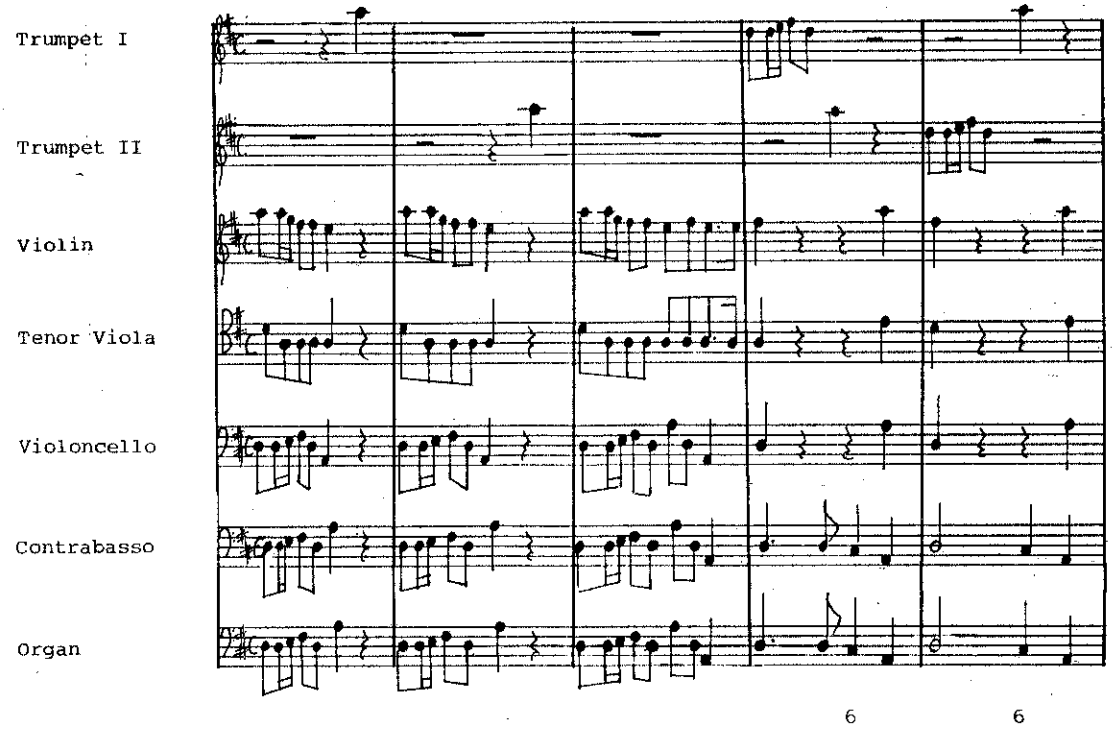
Sonata a Due Trombe (G.I: 7)

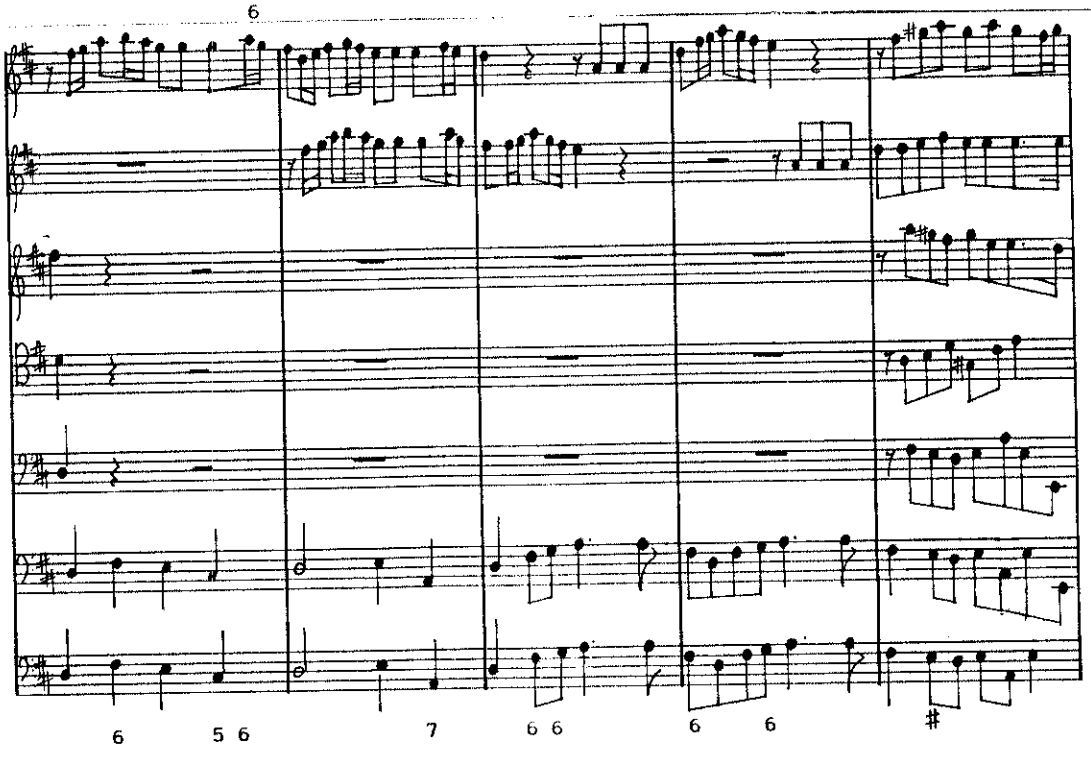
Grave

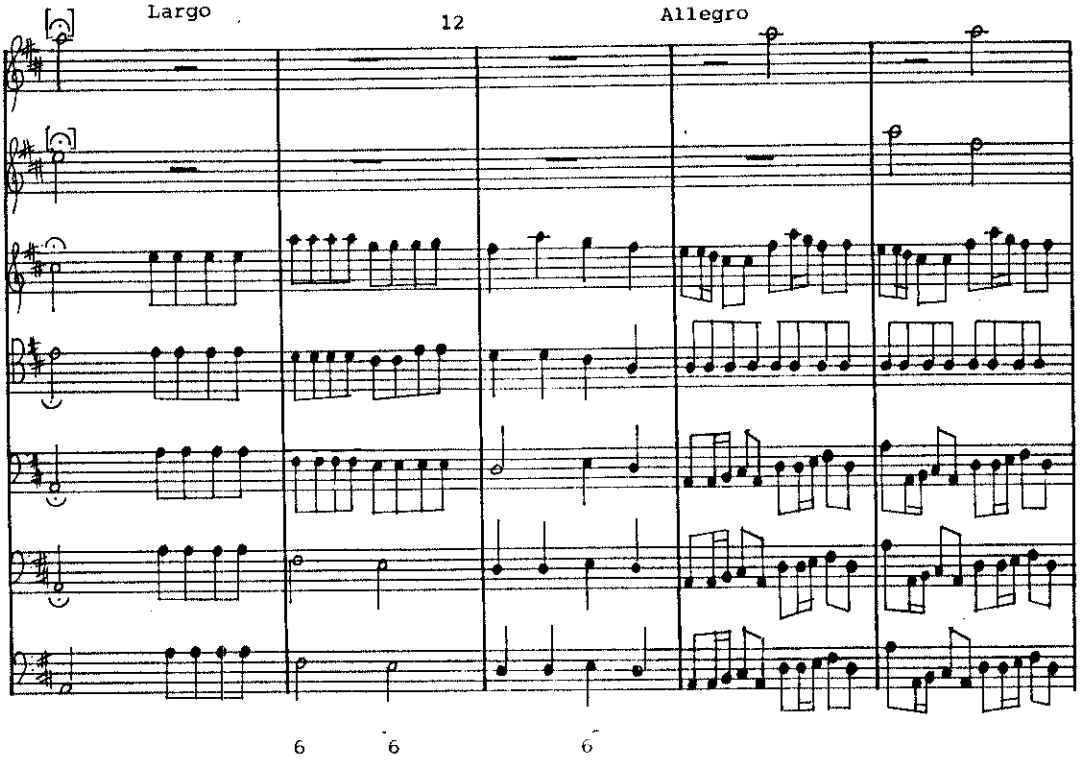

Trumpet I
Trumpet II
Violin
Tenor Viola
Violôncello
Contrabasso
Organ
6 7 6
6 7 6♯
6
6
6


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

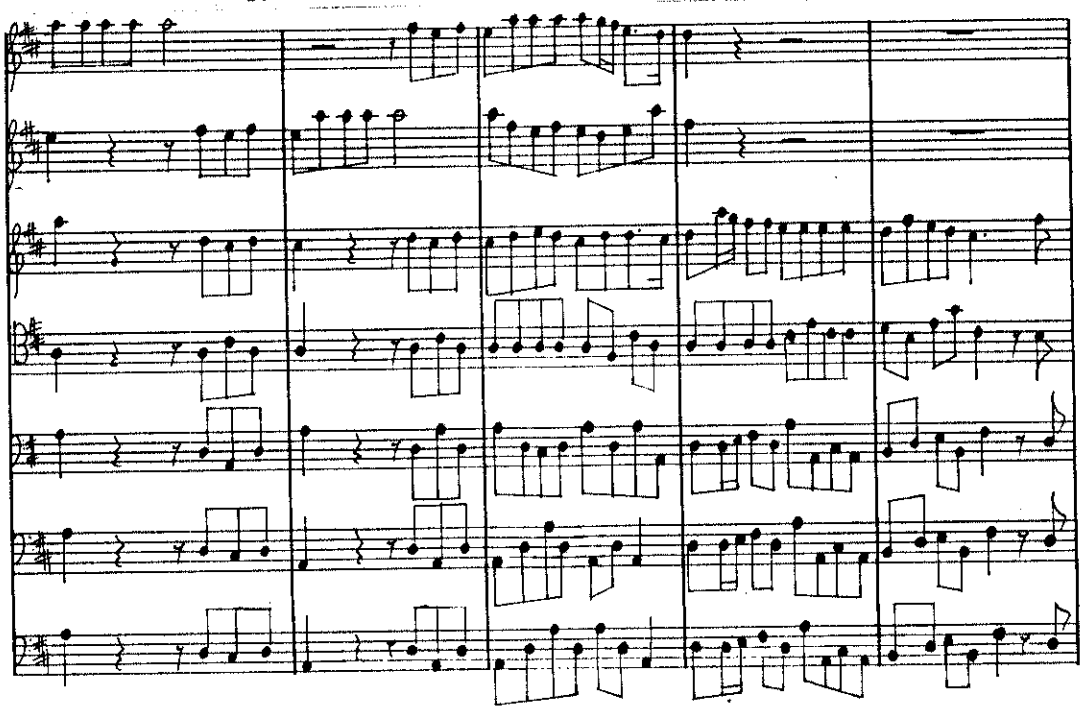
Allegro

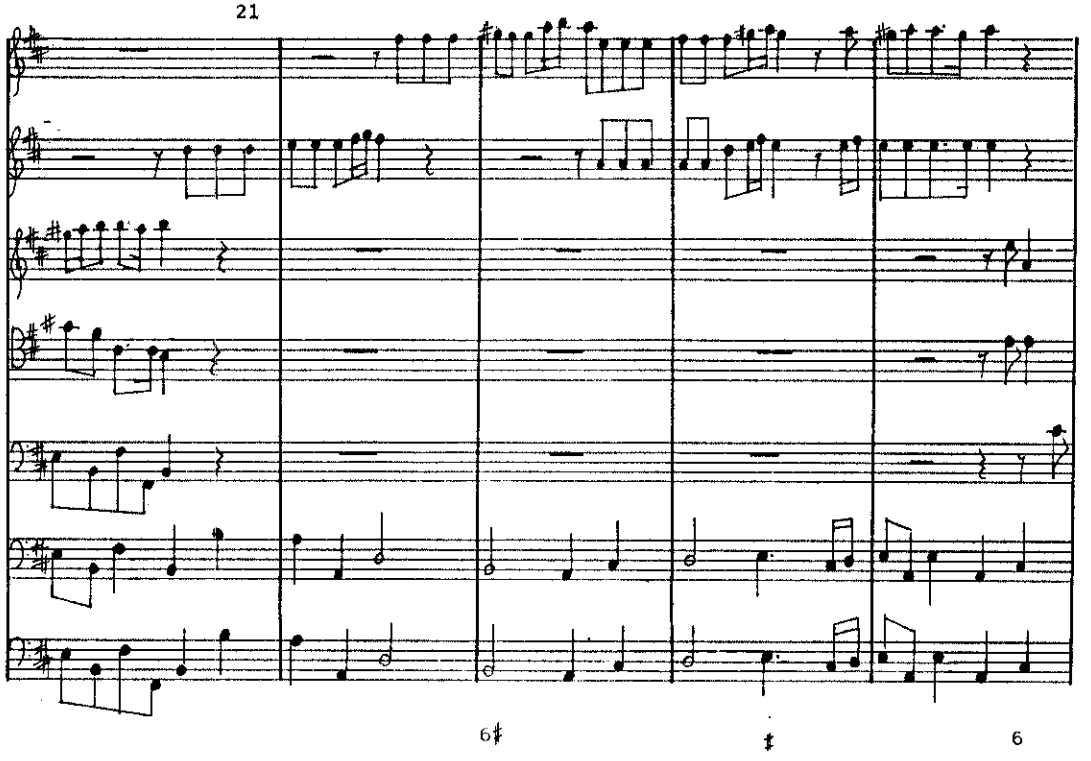

Trumpet I
Trumpet II
Violin
Tenor Viola
Violoncello
Contrabasso
Organ
6
6

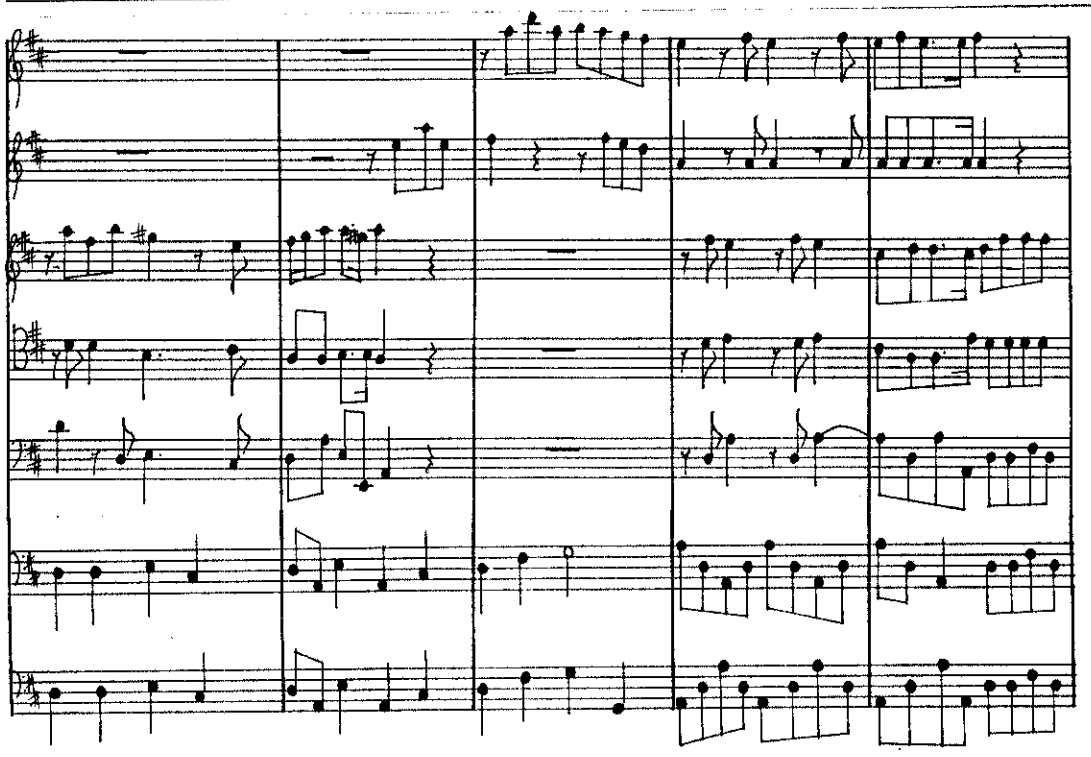

6
6
5 6
7
6 6
6
6
#

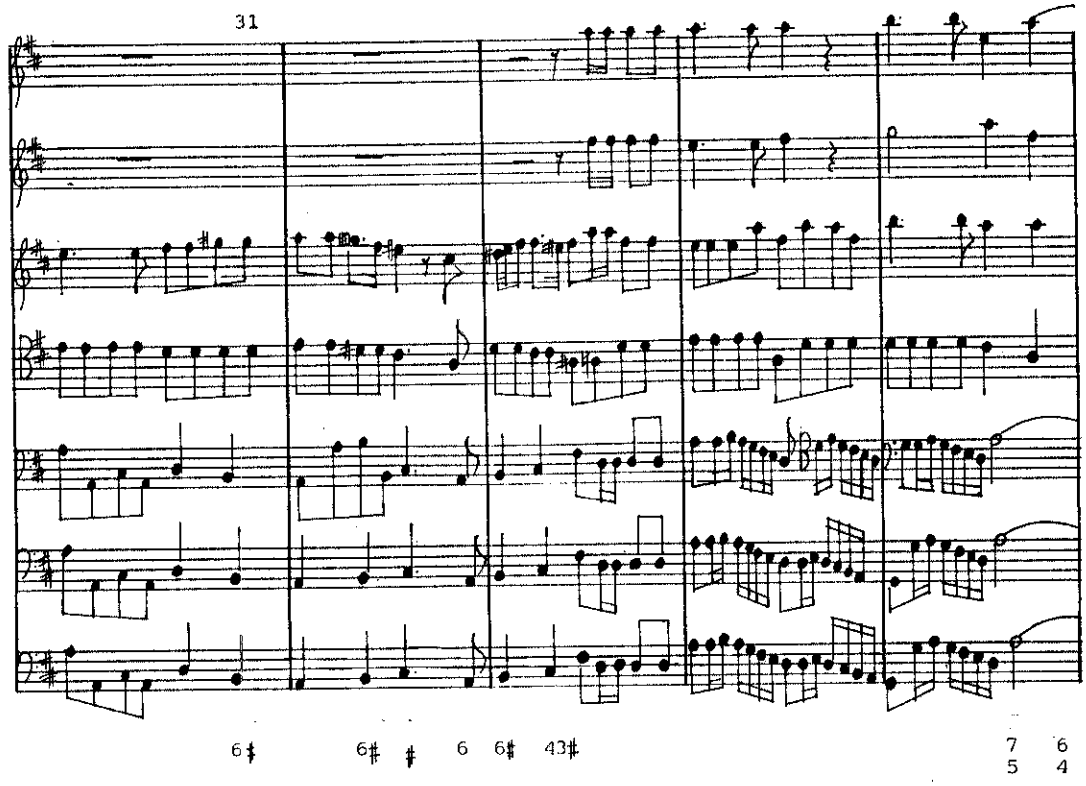

Largo
12
Allegro
6
6
6

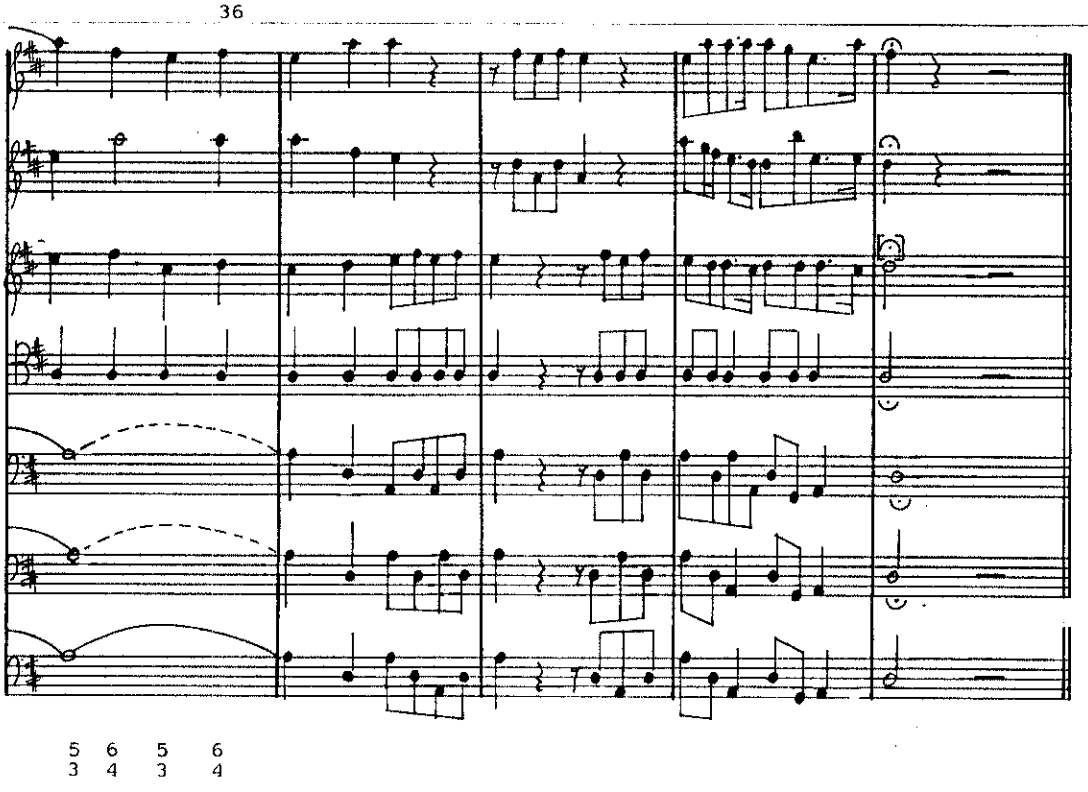
16

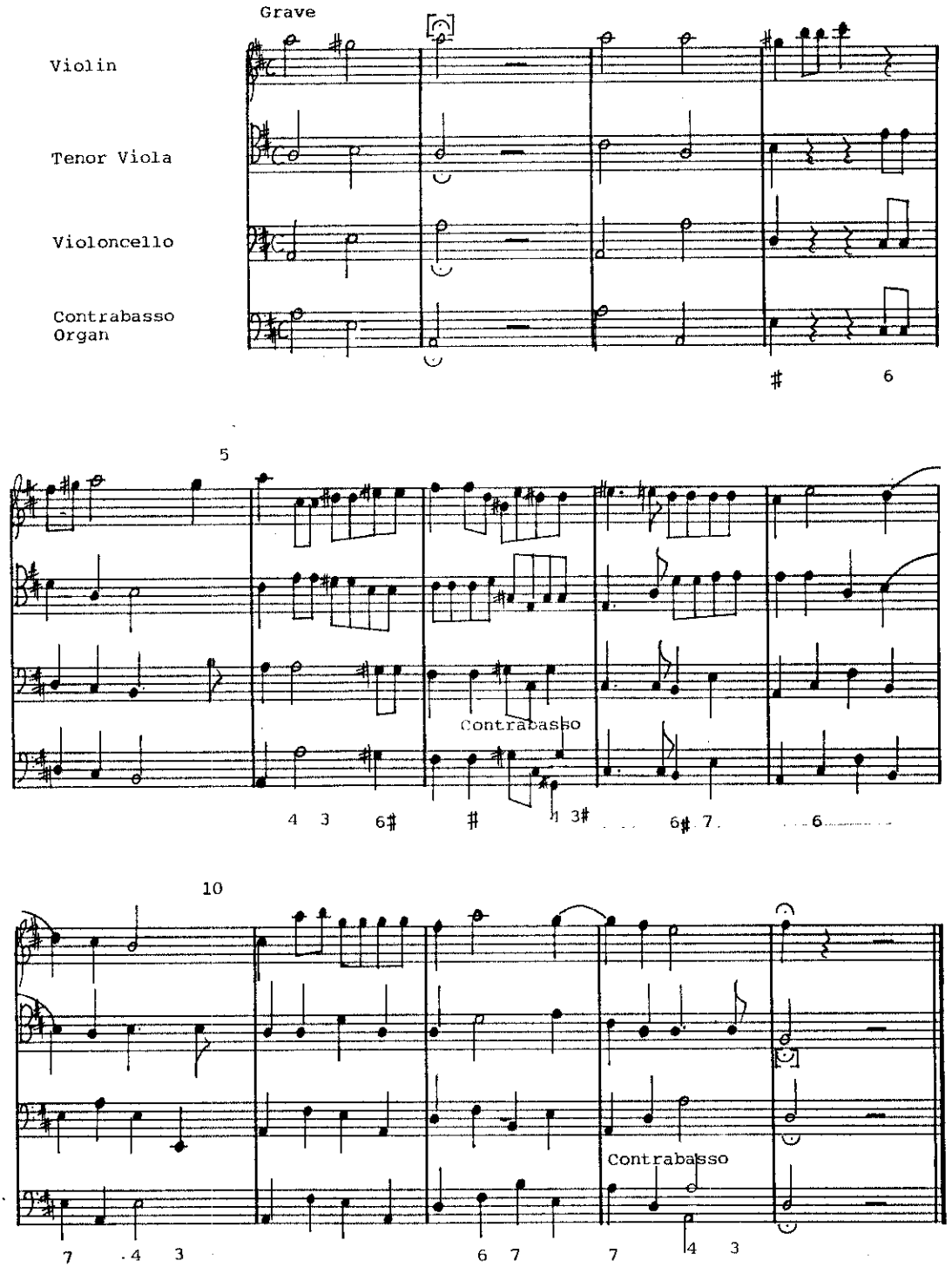


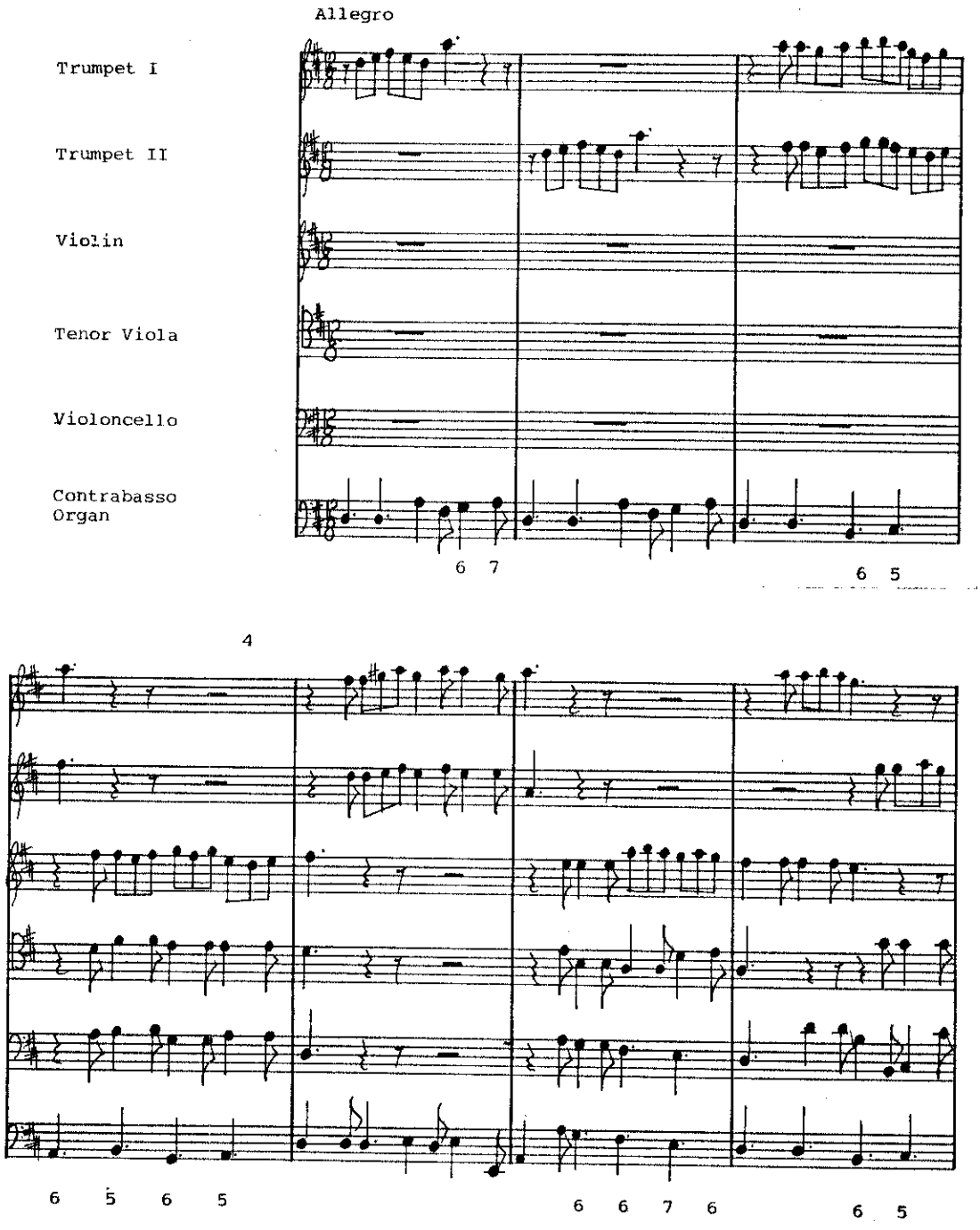

21
6♯
♮
6

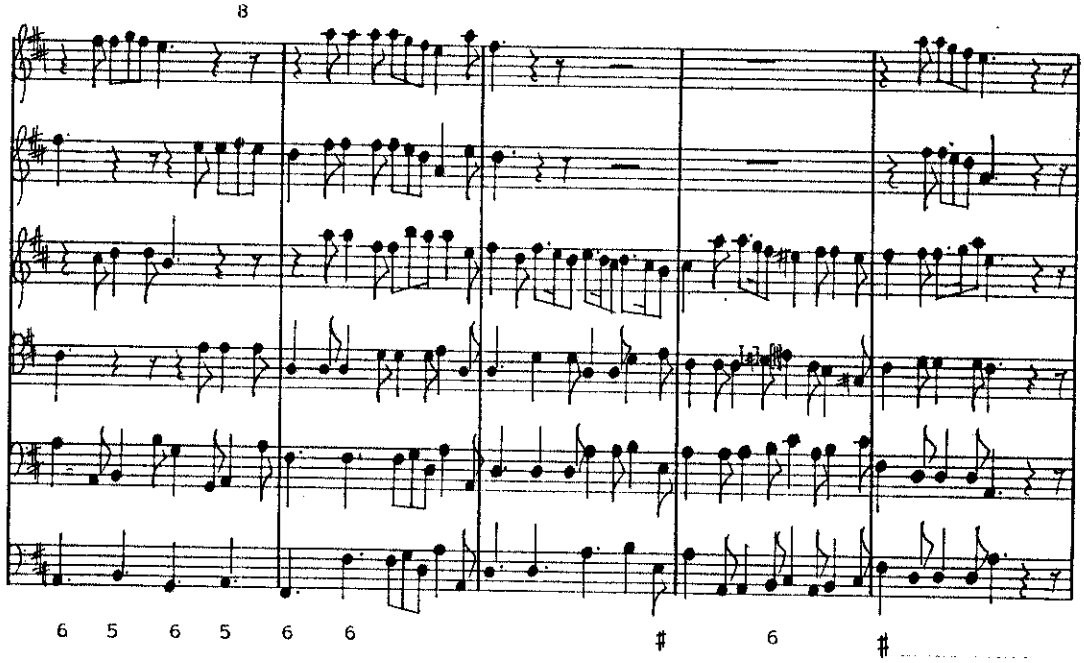

6 ♯


31
6♯
6♯ ♯
6
6♯
43♯
7 6
5 4

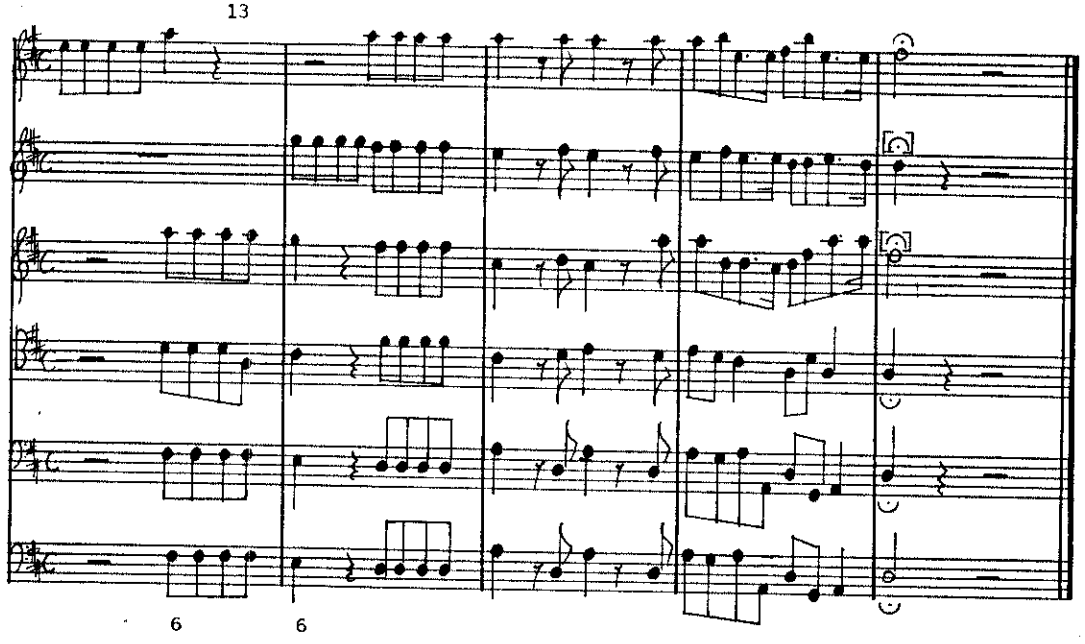

36
5 6 5 6
3 4 3 4


Grave
Violin
Tenor Viola
Violoncello
Contrabasso
Organ
5
Contrabasso
10
Contrabasso

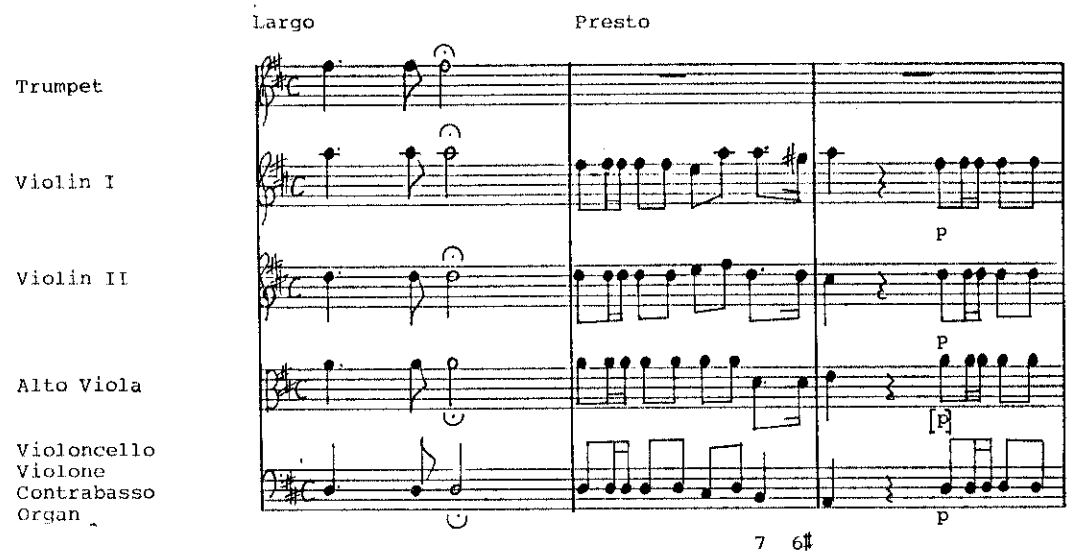

Allegro
Trumpet I
Trumpet II
Violin
Tenor Viola
Violoncello
Contrabasso
Organ
6 7
6 5
4
6 5 6 5
6 6 7 6
6 5

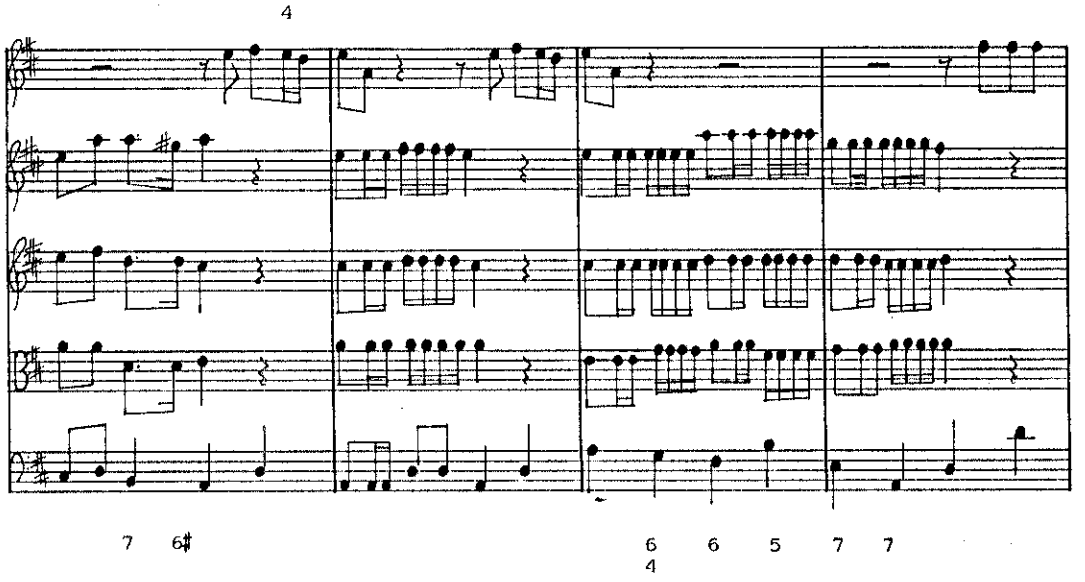


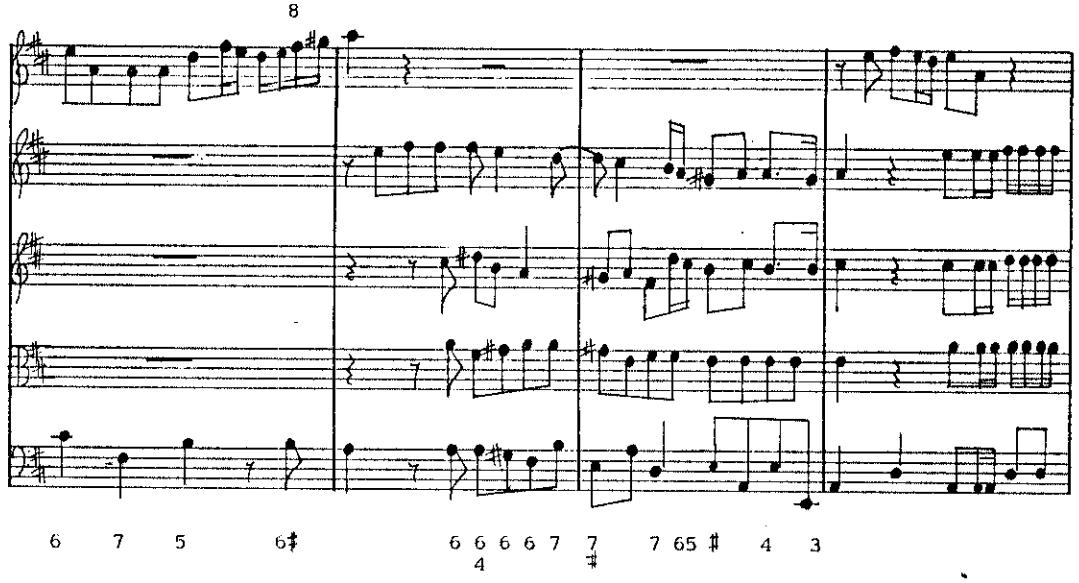
Presto

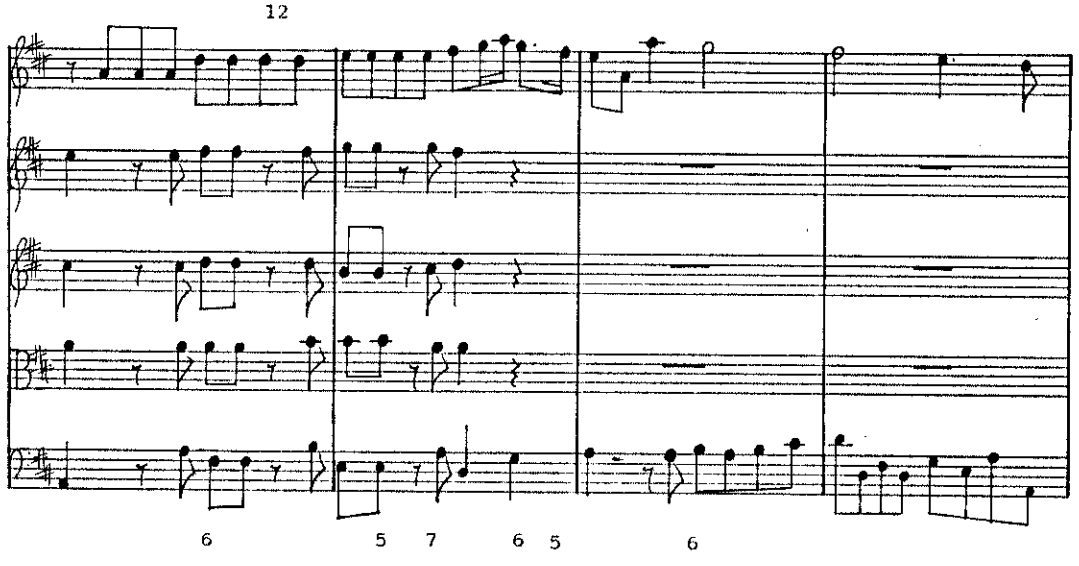


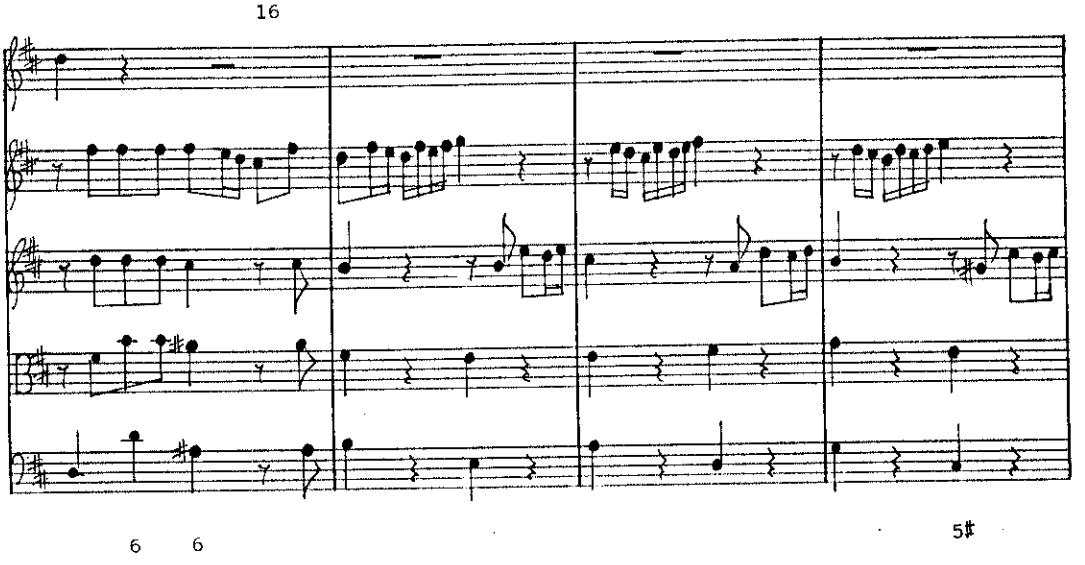
Sonata à sei con Tromba (G.I: 8)

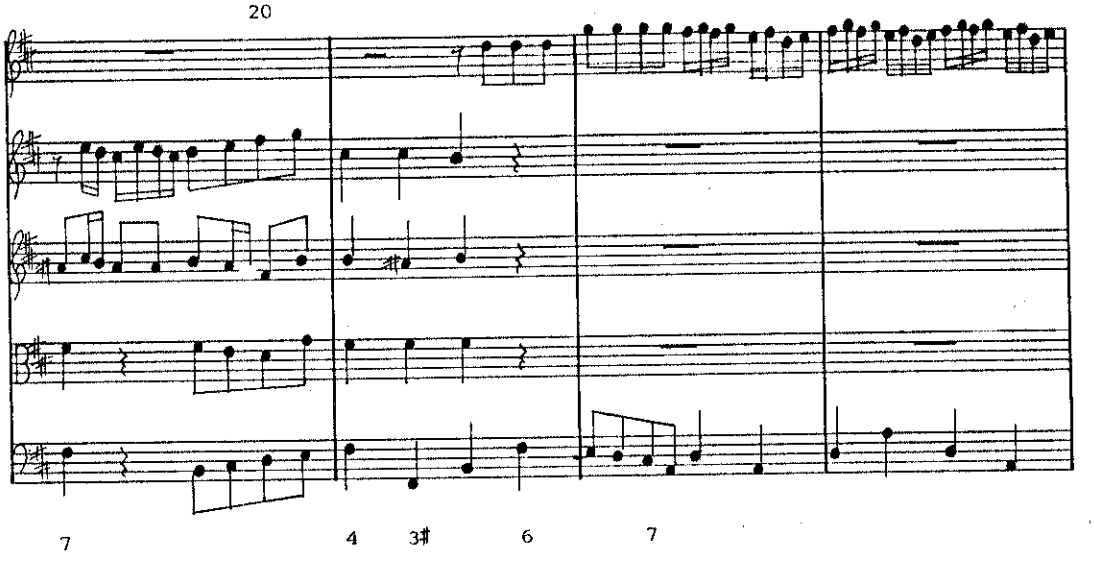

Largo
Presto
Trumpet
Violin I
Violin II
Alto Viola
Violoncello
Violone
Contrabasso
Organ
P
P
[p]
P
7 6♯


4
7 6♯
6 6 5 7 7
4

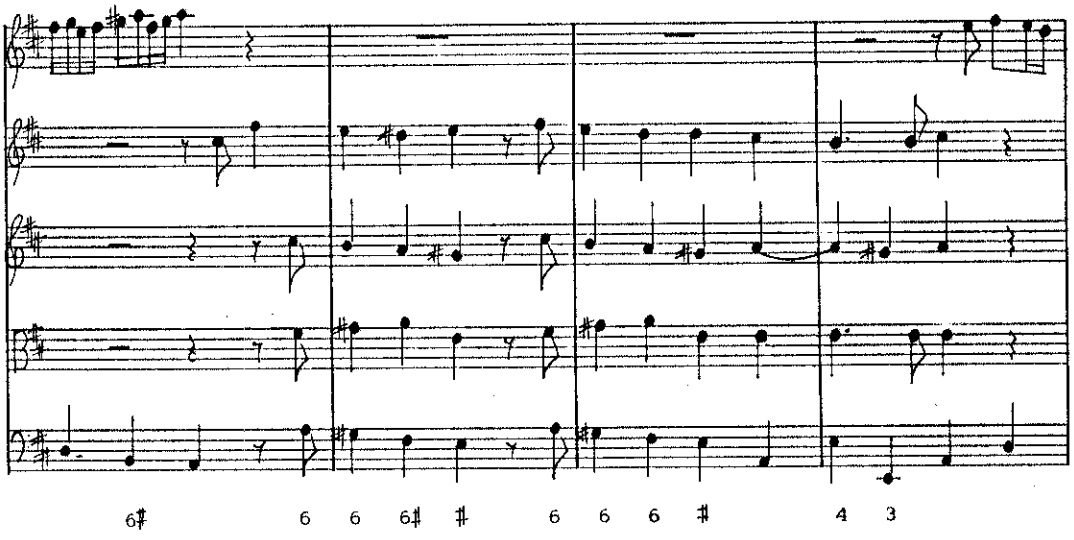

8
6 7 5 6♯ 6 6 6 6 7 7 7 65 ♯ 4 3
4
♯


12
6 5 7 6 5 6

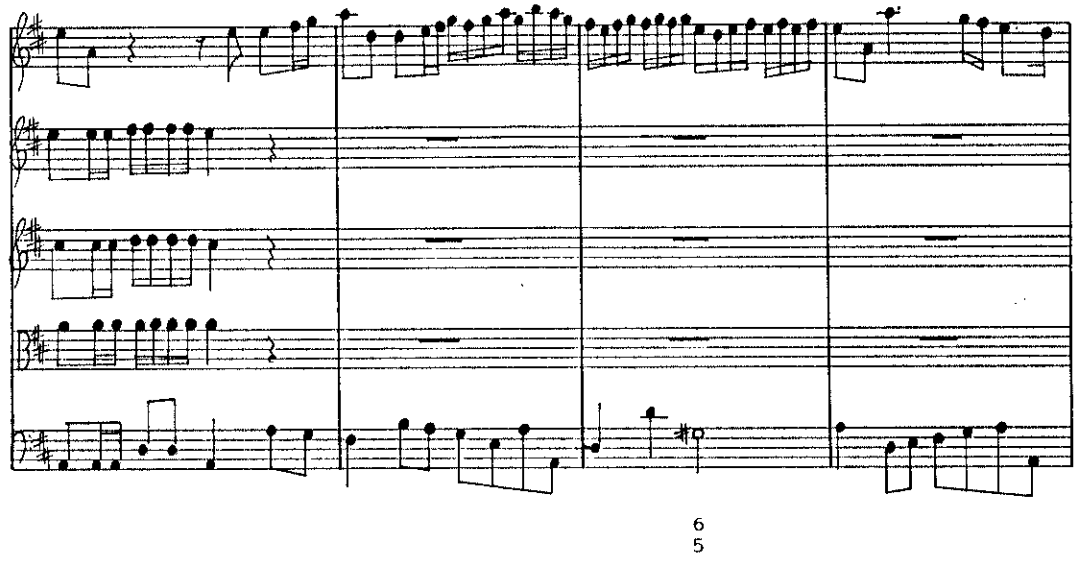

16
6 6
5♯

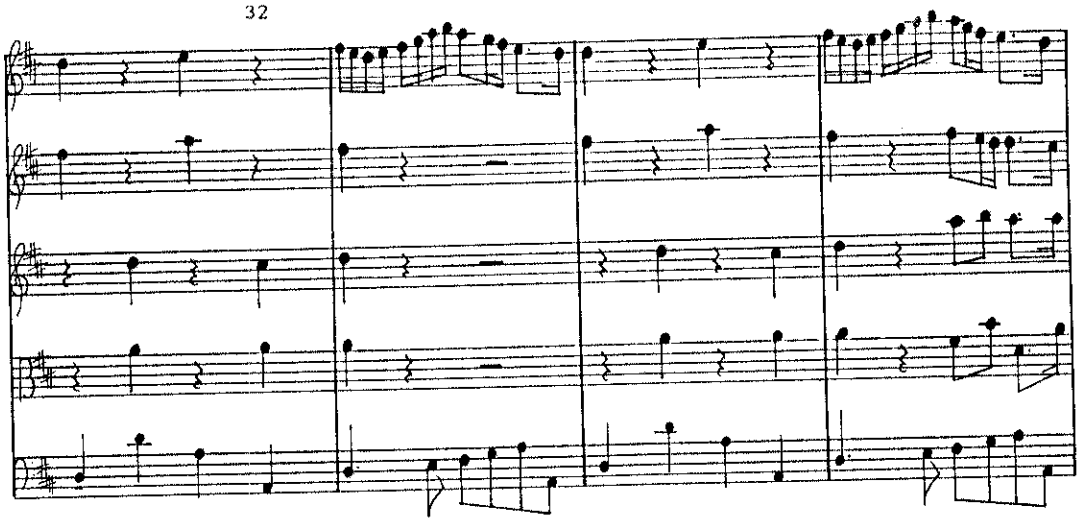

20
7
4 3♯ 6 7

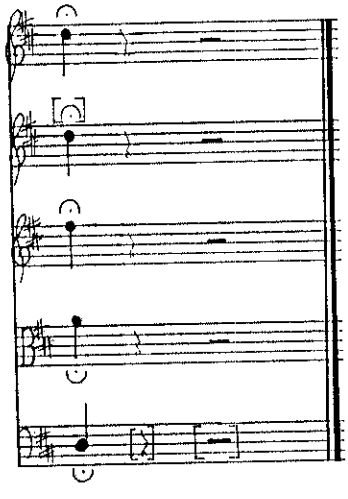
24

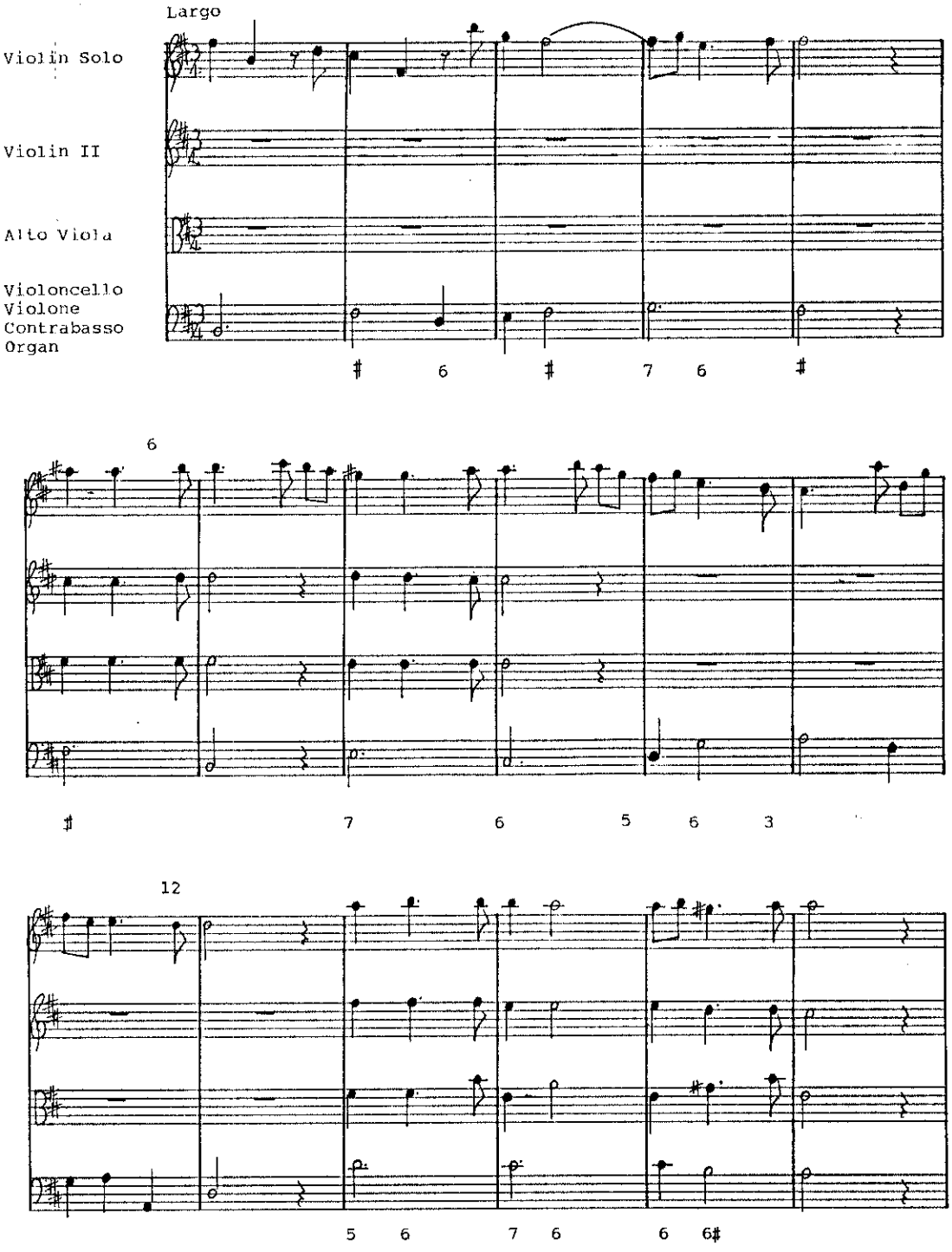


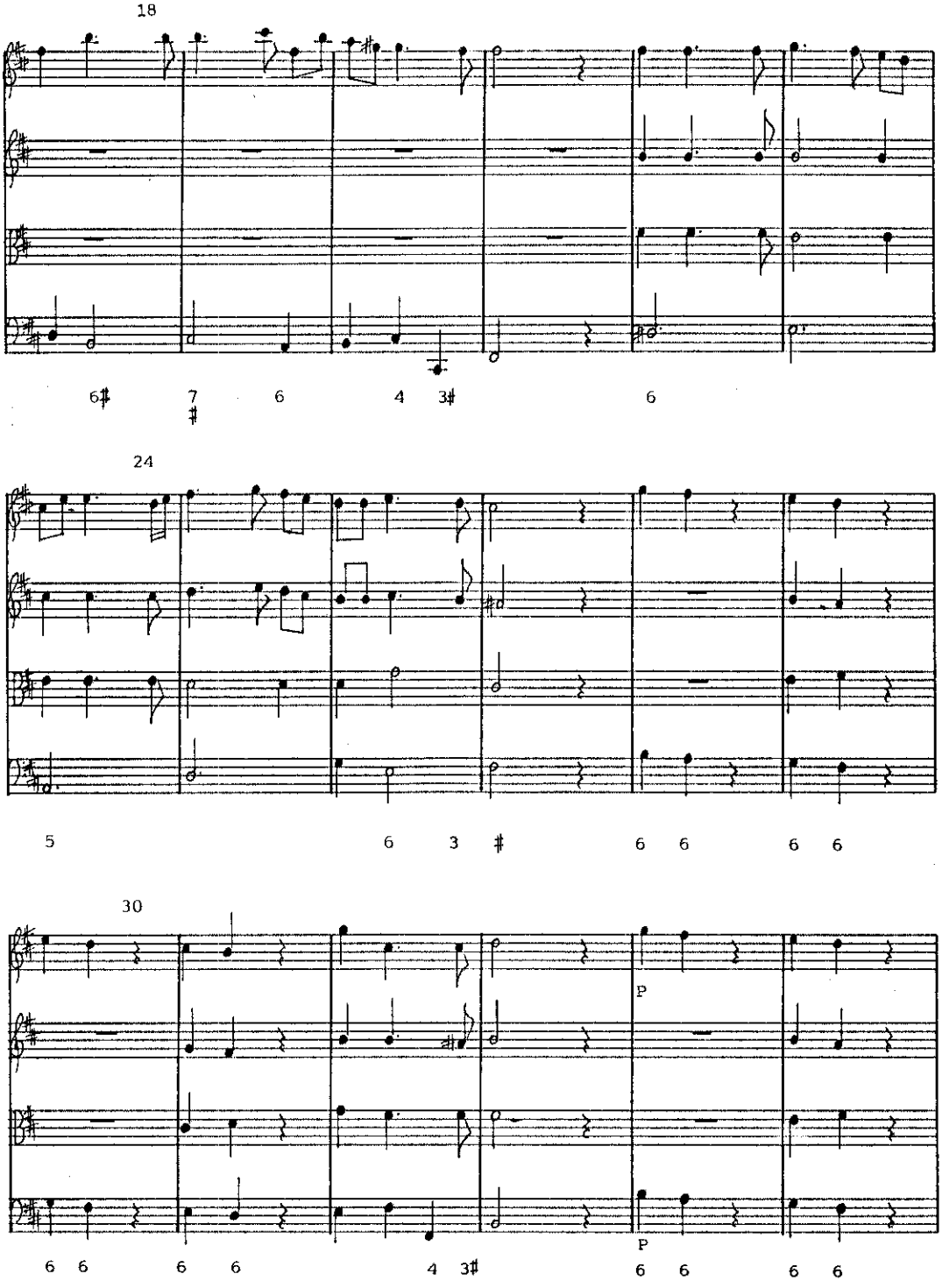
28

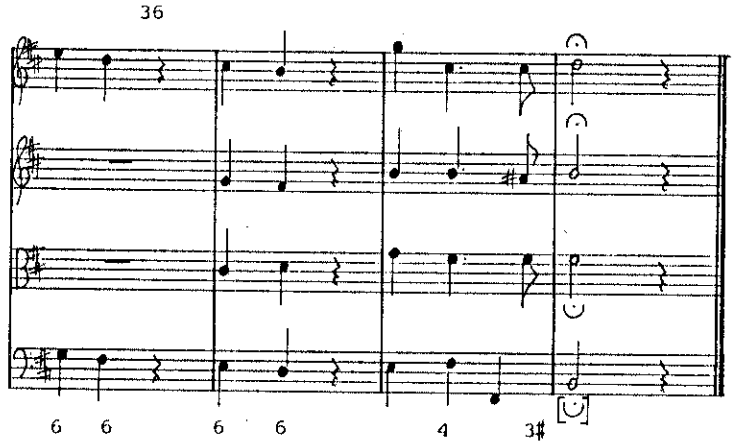


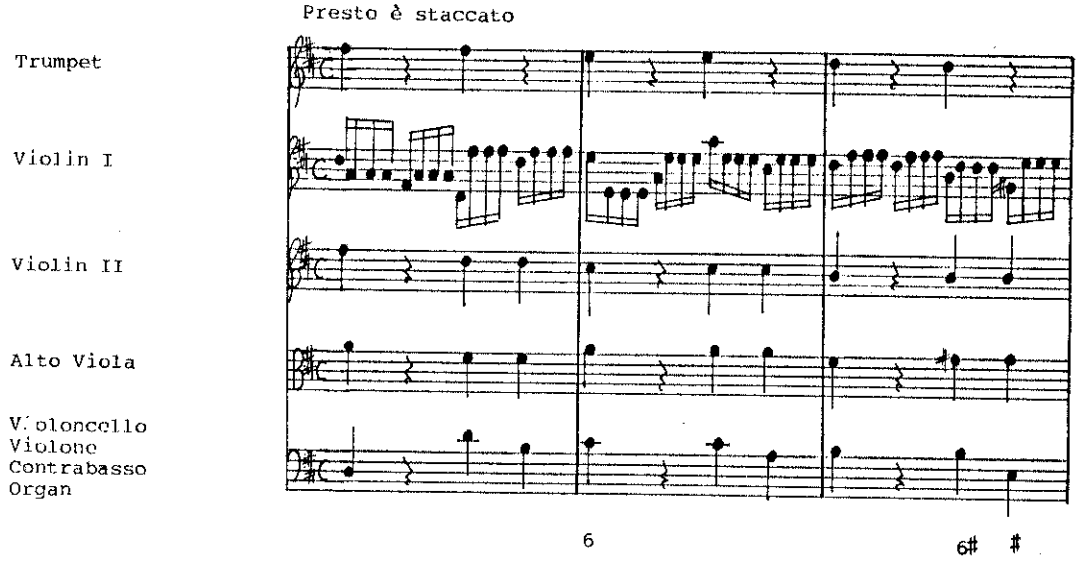

32

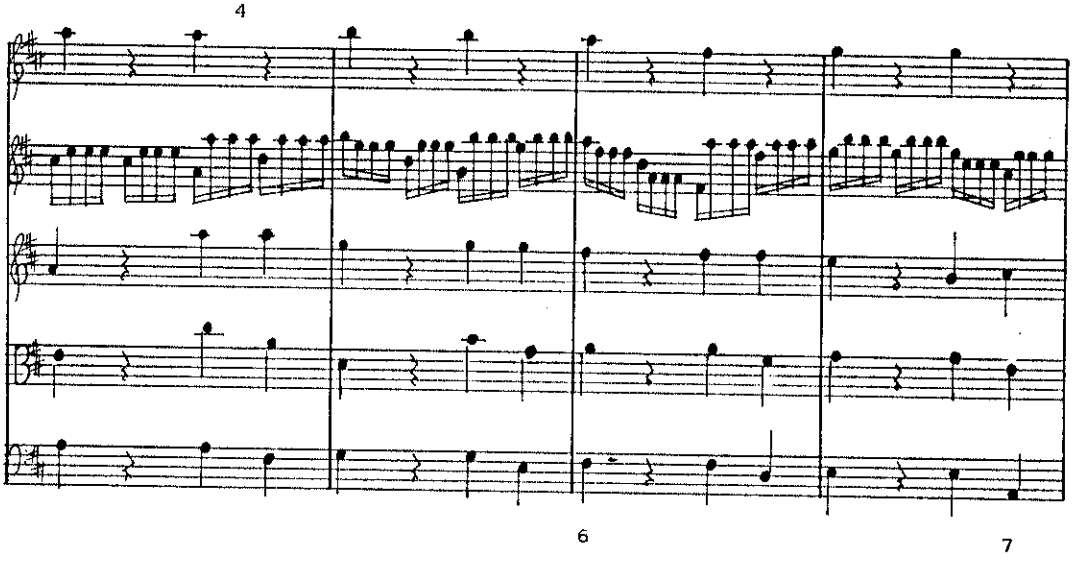


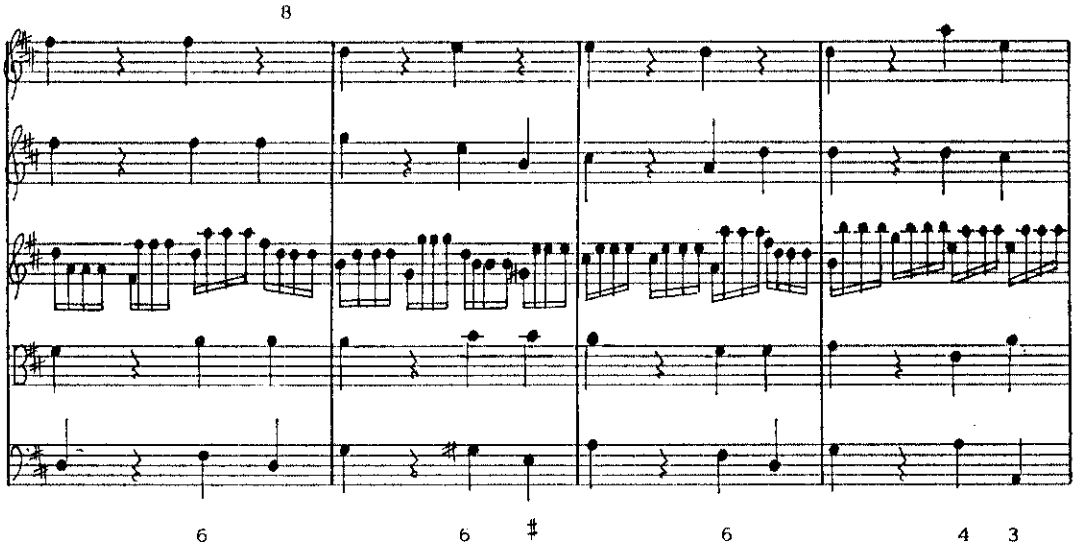

Largo
Violin Solo
Violin II
Alto Viola
Violoncello
Violone
Contrabasso
Organ
6
12

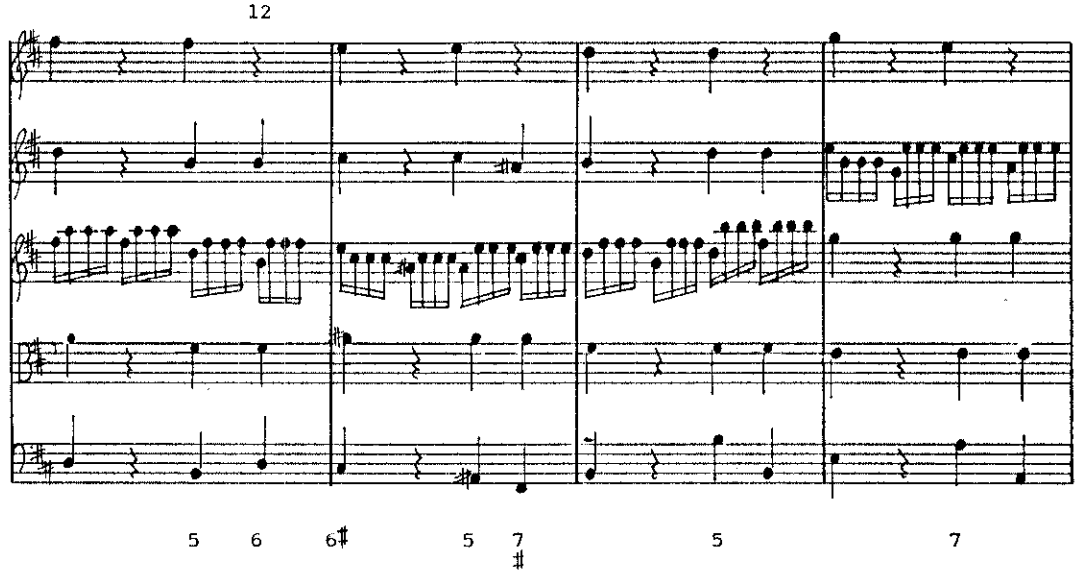

18
6♯
7
♯
6
4
3♯
6
24
5
6
3
♯
6
6
6
6
30
6
6
6
6
4
3♯
P
P
6
6
6
6

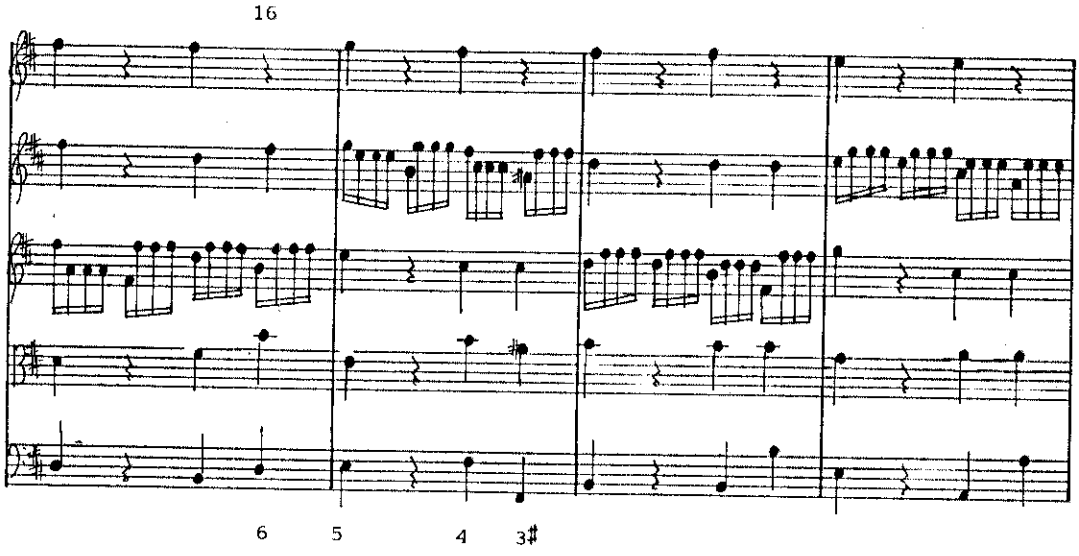

36
6 6 6 6 4 3♯

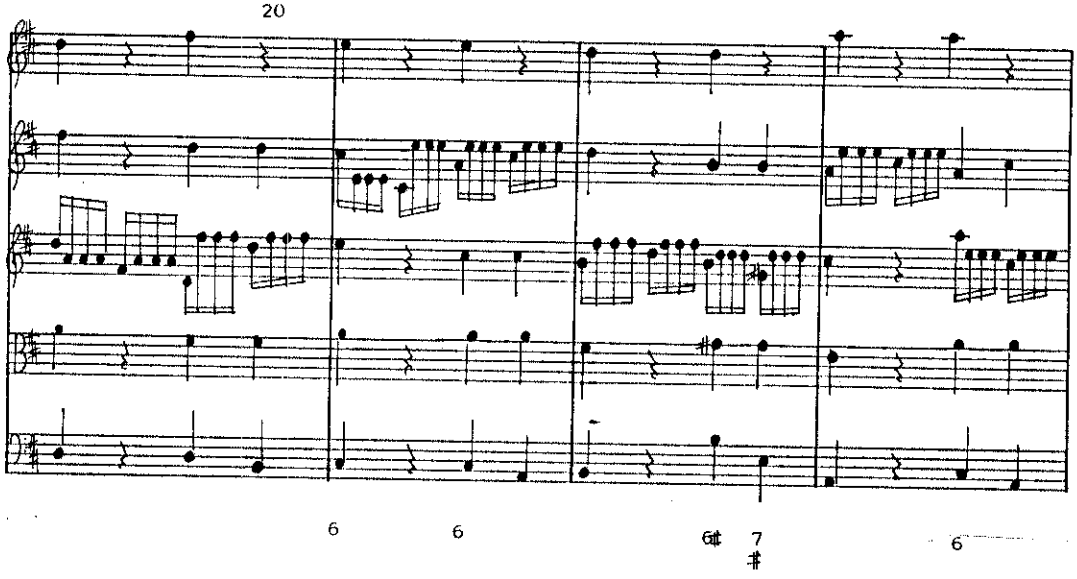

Presto è staccato
Trumpet
Violin I
Violin II
Alto Viola
Violoncello
Violone
Contrabasso
Organ
6
6#
#

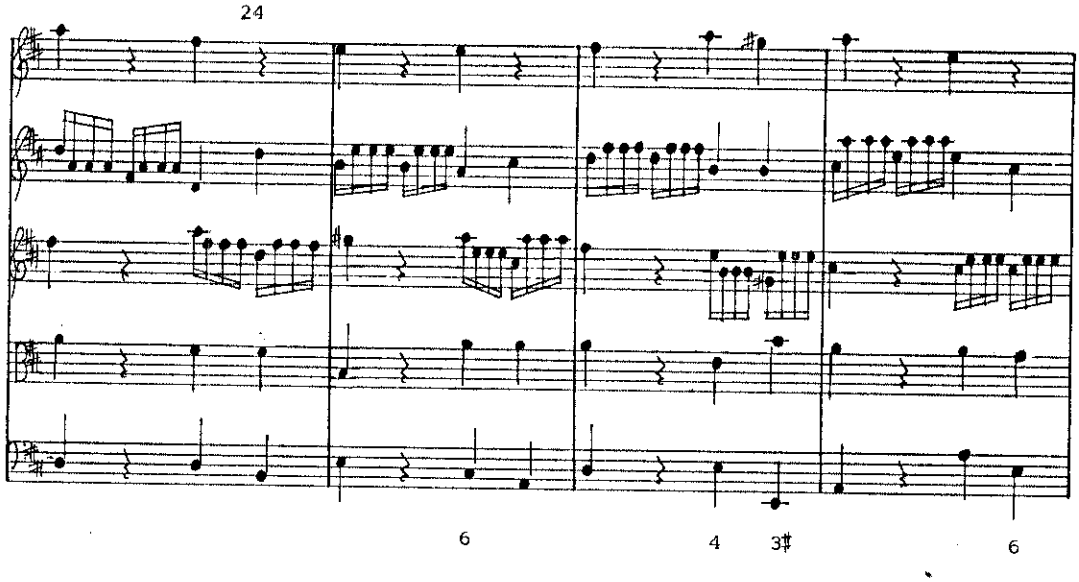

4
6
7

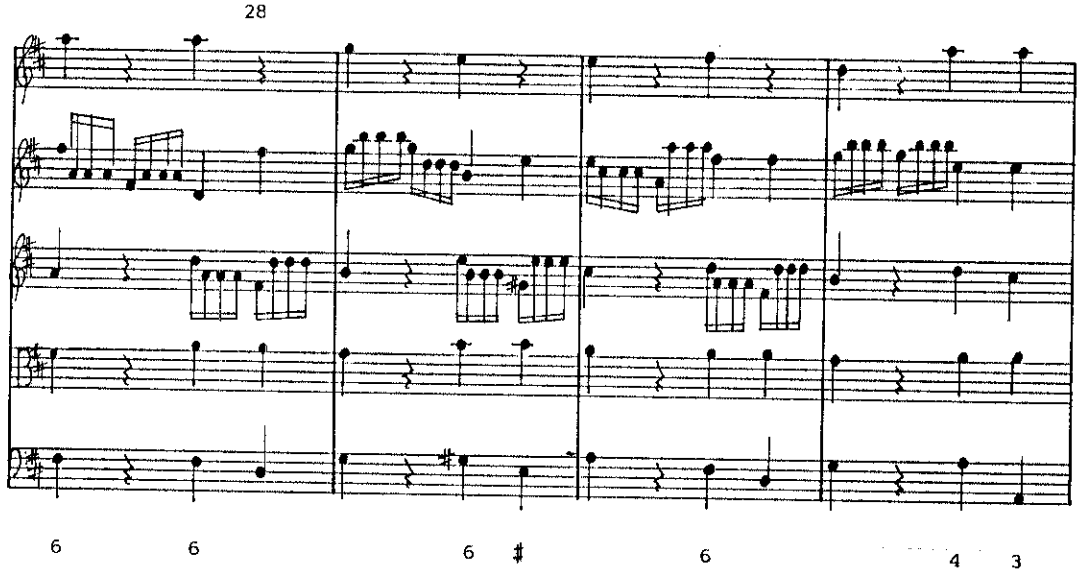

8
6
6 ♯
6
4 3

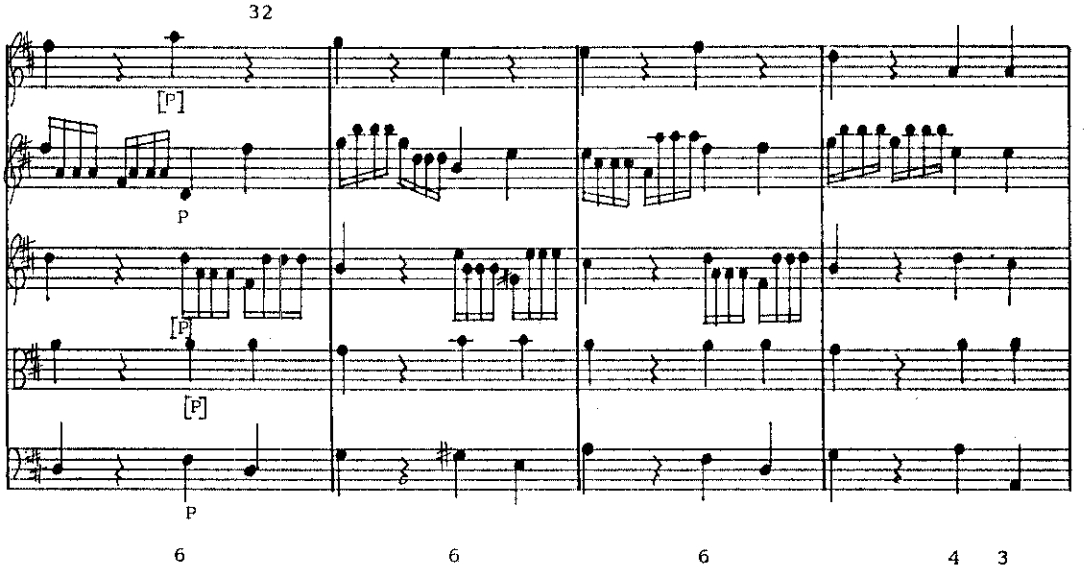

12
5 6 6♯
5 7 ♯
5
7

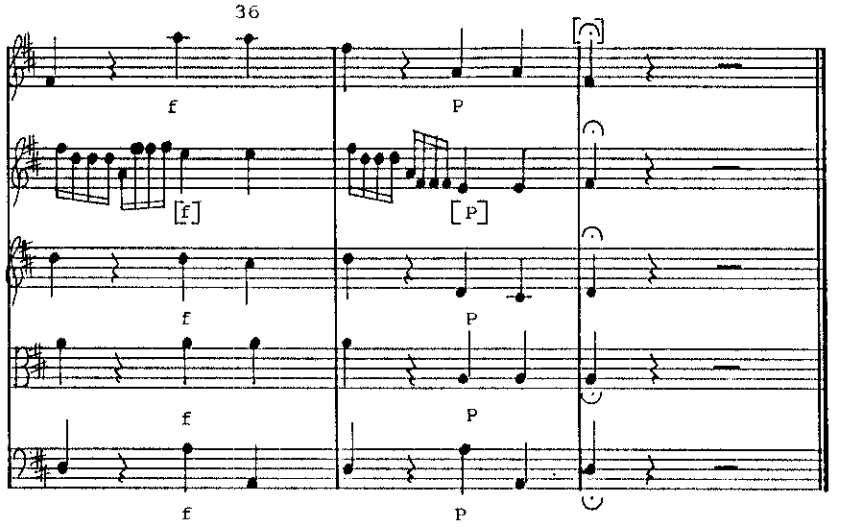

16
6
5
4
3♯


20
6
6
6♯
7
♯
6

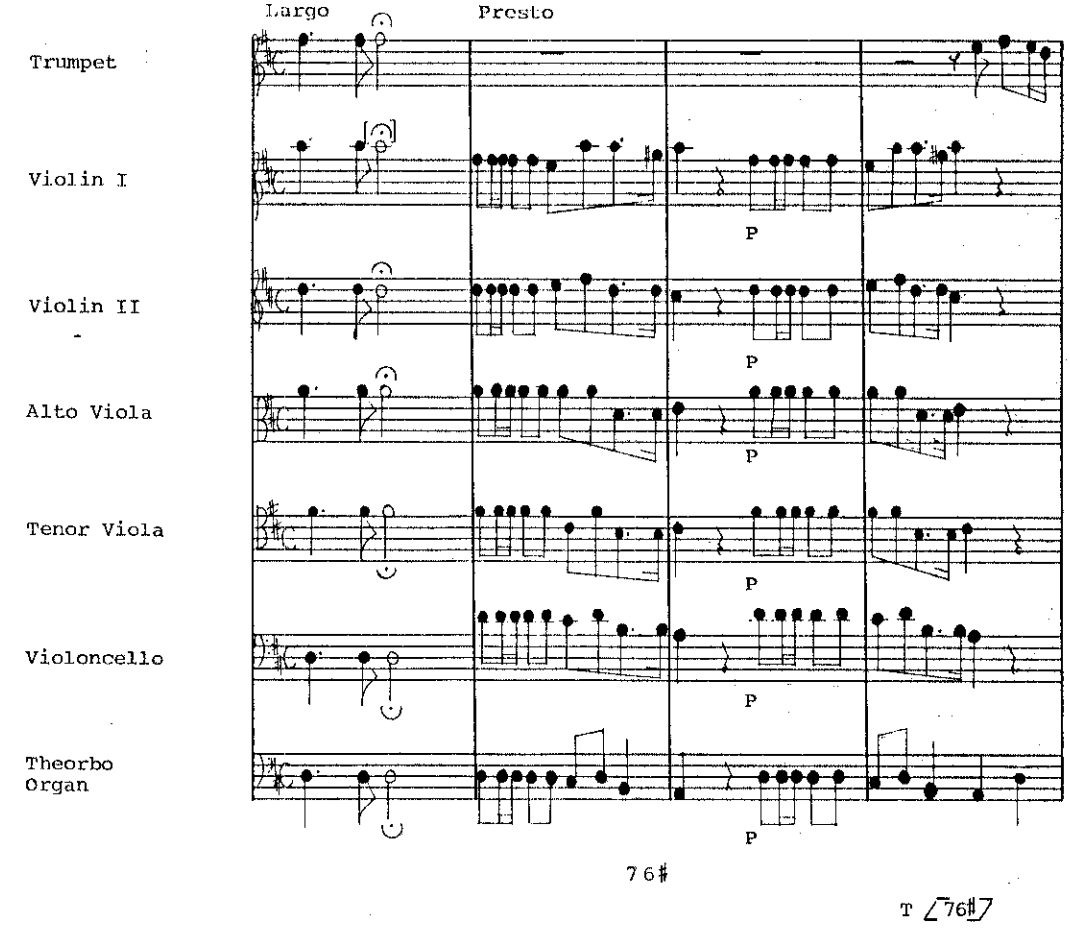

24
6
4
3♯
6

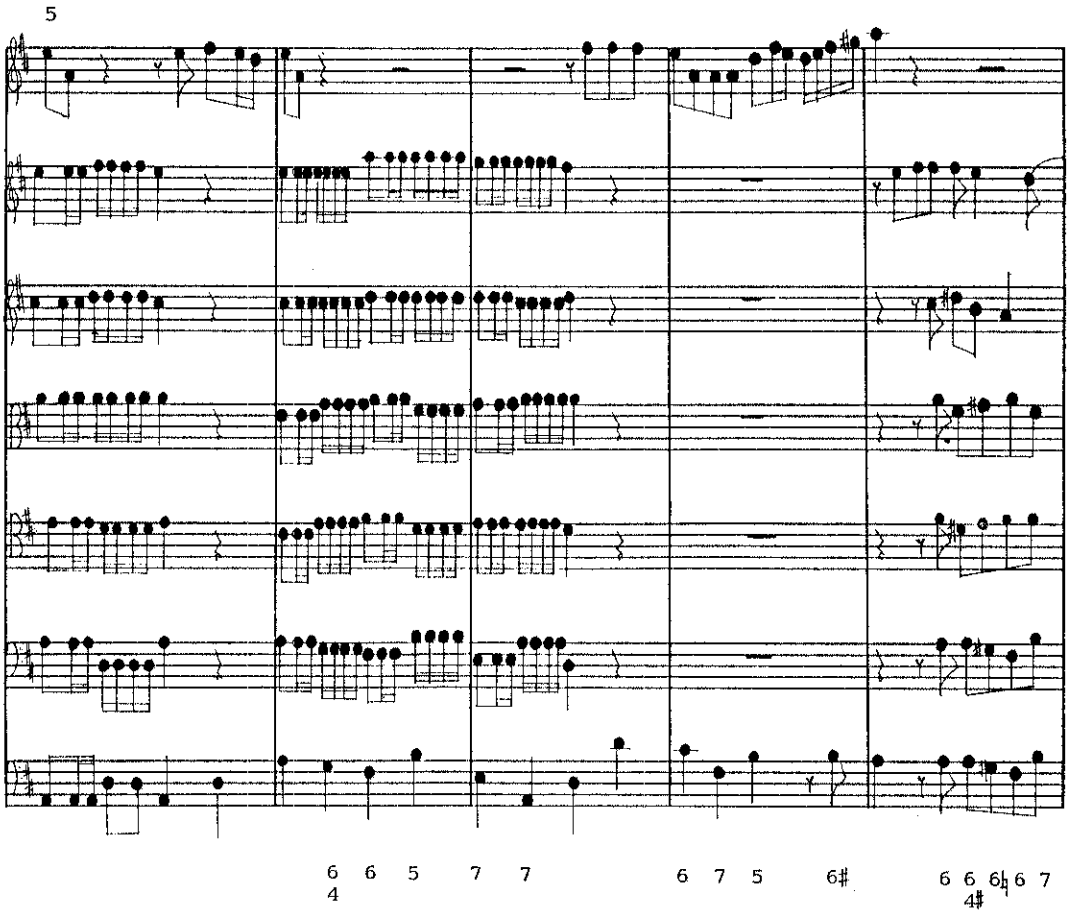

28
6
6
6
♯
6
4
3

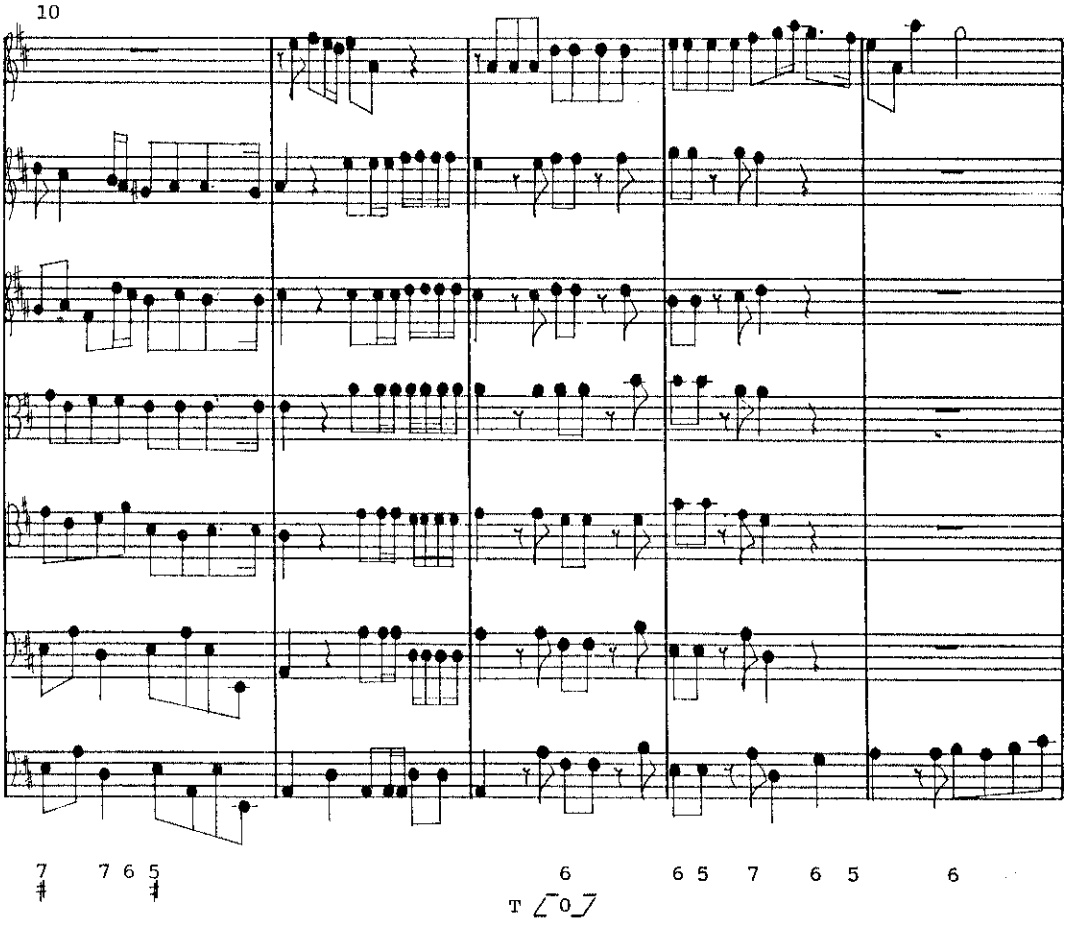

32
[P]
P
[P]
[P]
P
6
6
6
4
3

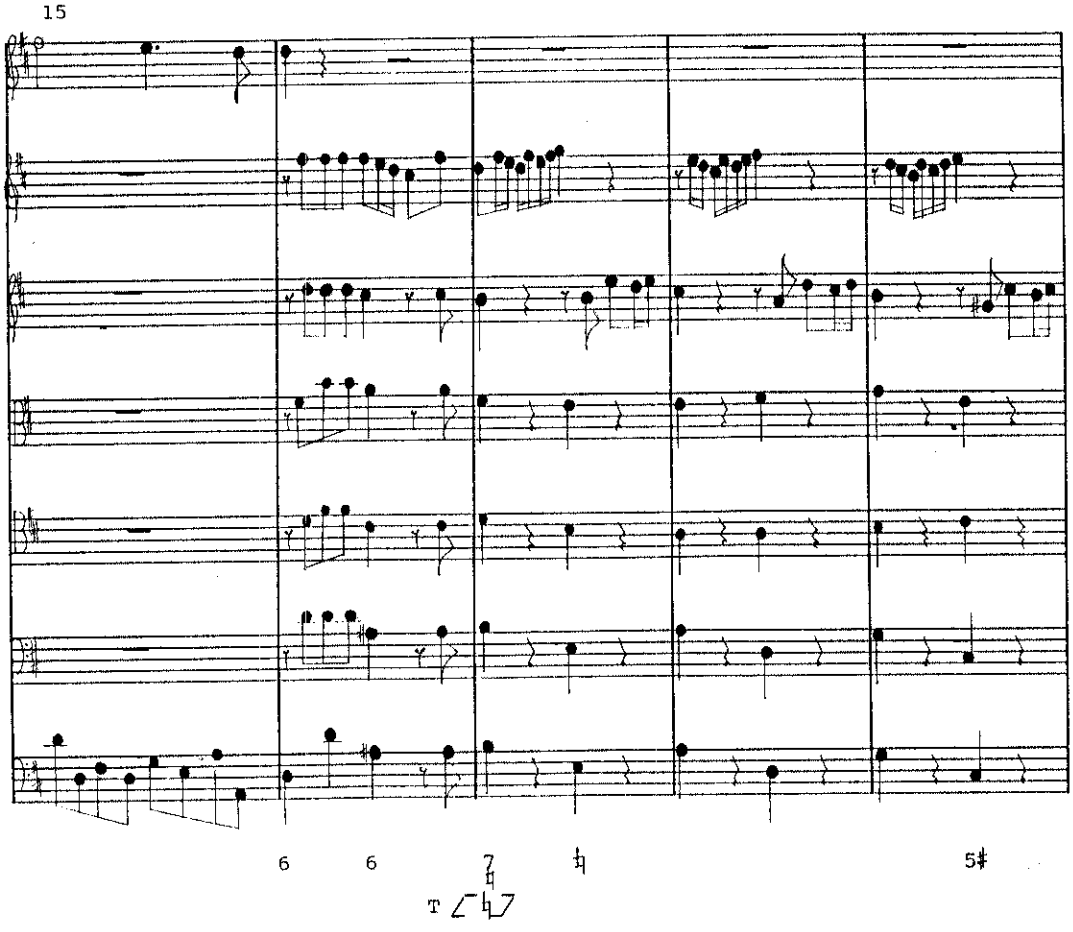

36
f
P
[f]
[P]
f
P
f
P
f
P

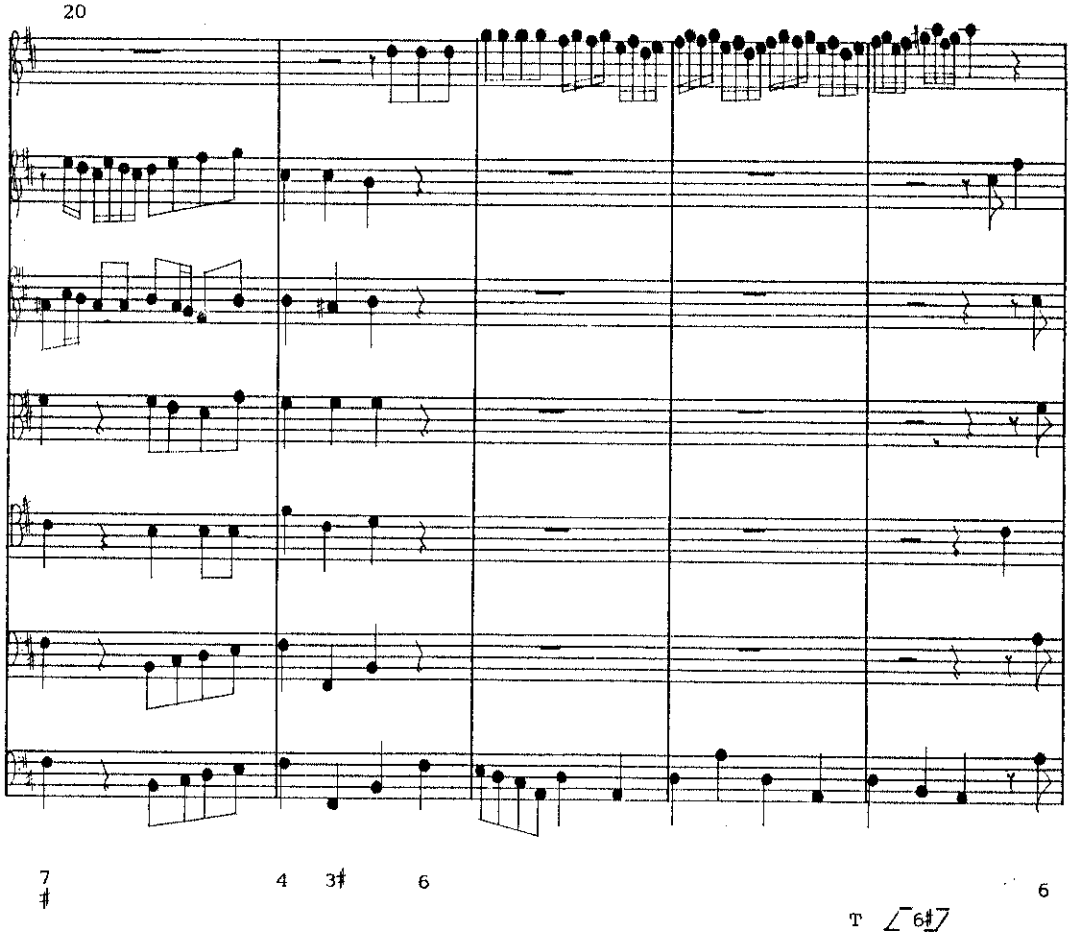
Sonata Con Tromba (G.I: 8)

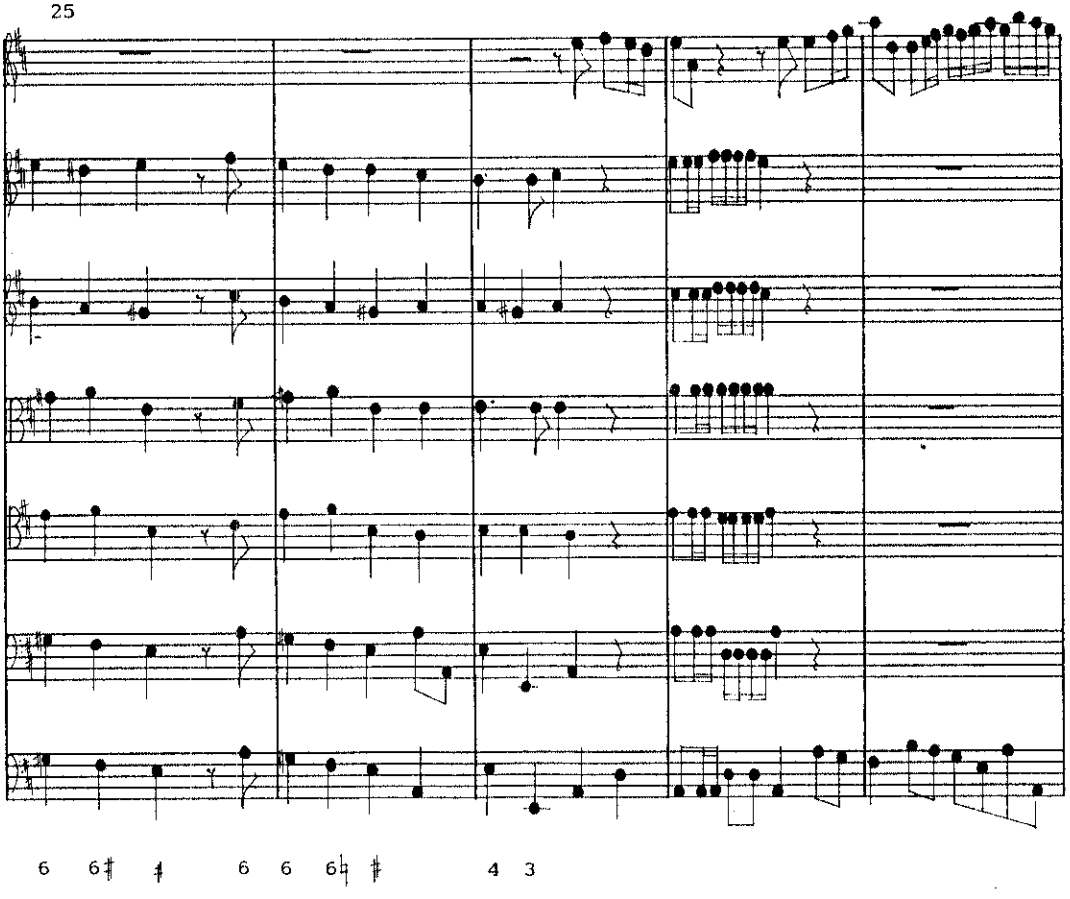

Largo
Presto
Trumpet
Violin I
Violin II
Alto Viola
Tenor Viola
Violoncello
Theorbo
Organ
P
P
P
P
P
P
76#
T 76#


5
6 6 5 7 7
4
6 7 5 6♯
6 6 6♮ 6 7
4♯

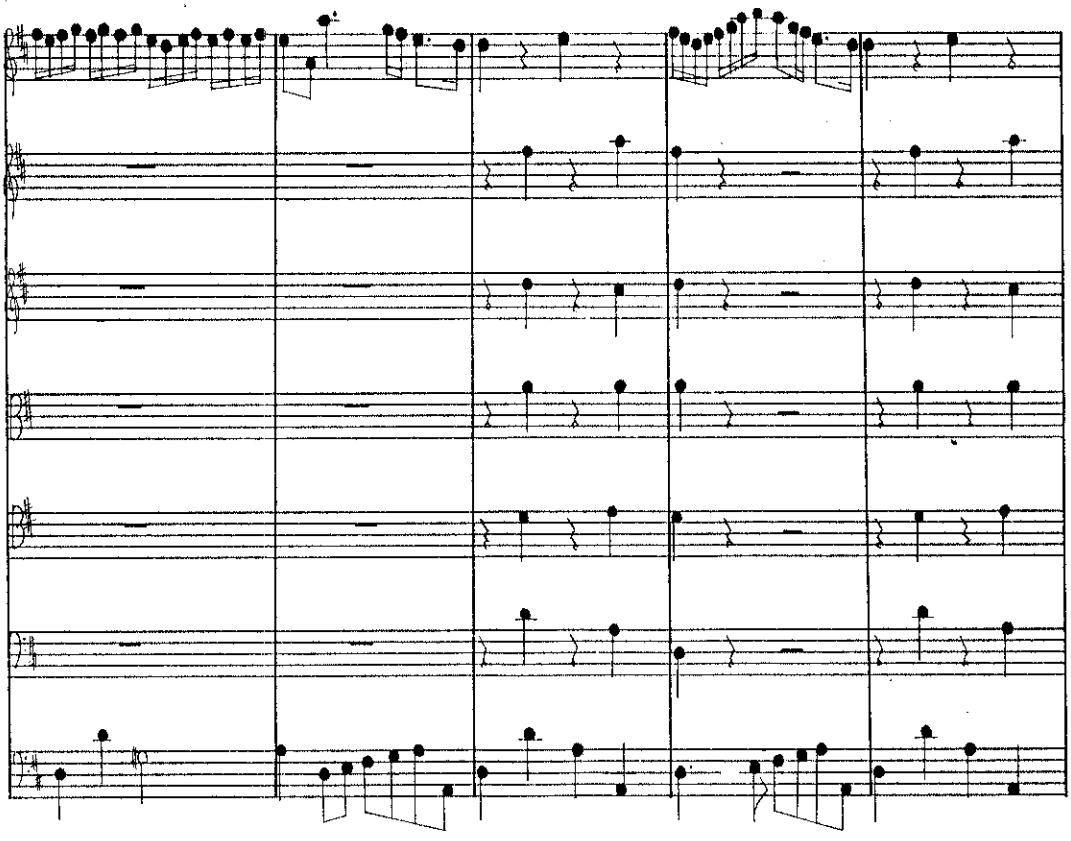

10
7 7 6 5
6 6 5 7 6 5 6
T 0


15
6
6
7
5♯

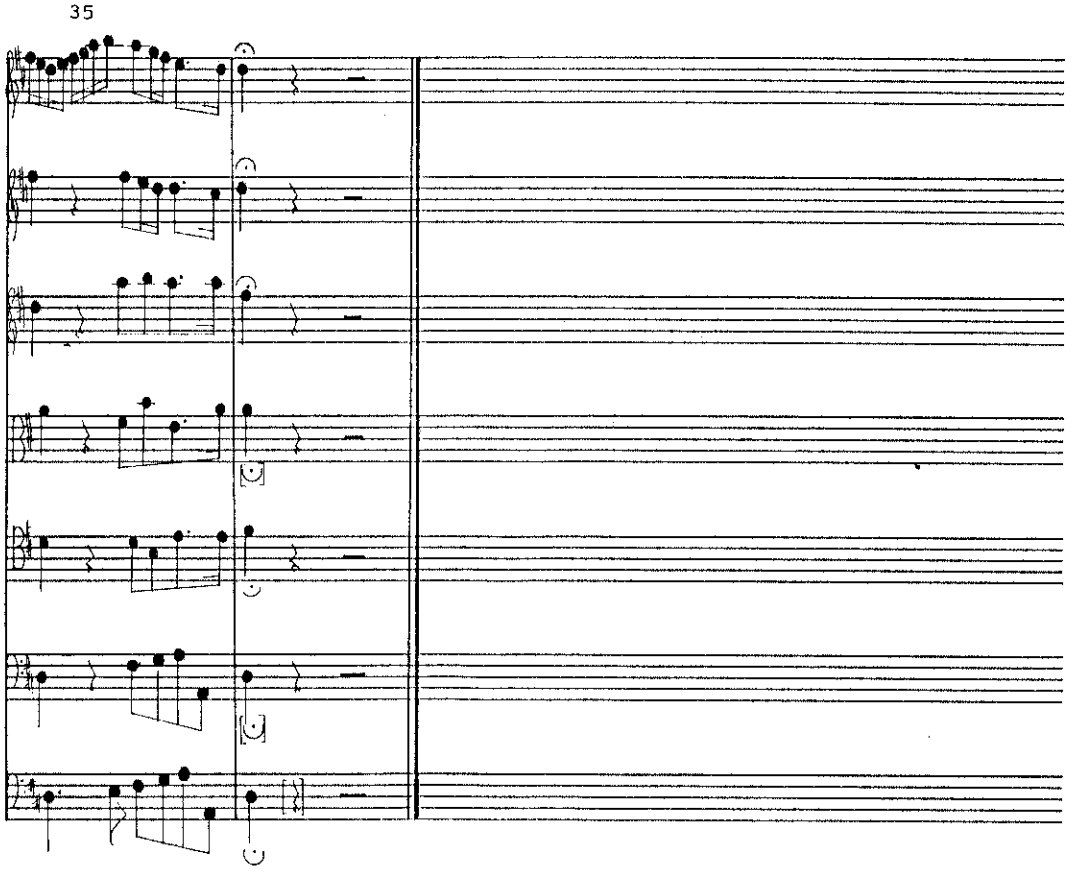

20
7
♯
4
3♯
6
6
T
6♯

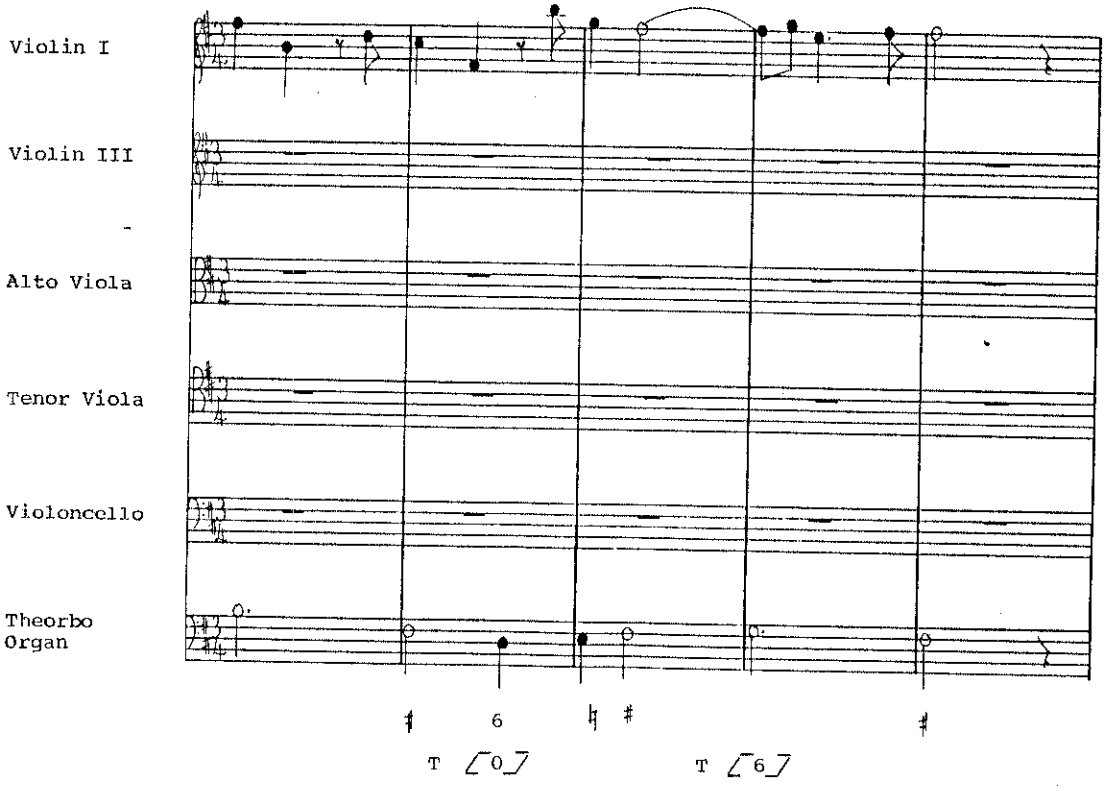

25
6 6♯ ♯ 6 6 6♮ ♯ 4 3

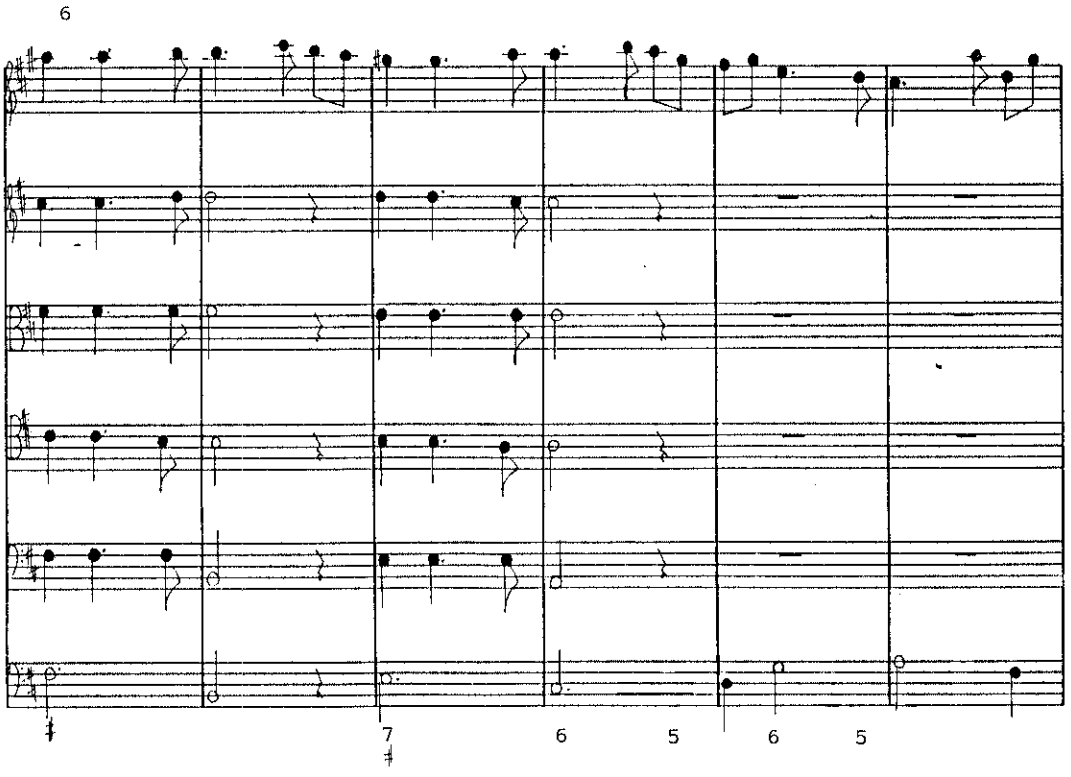
30



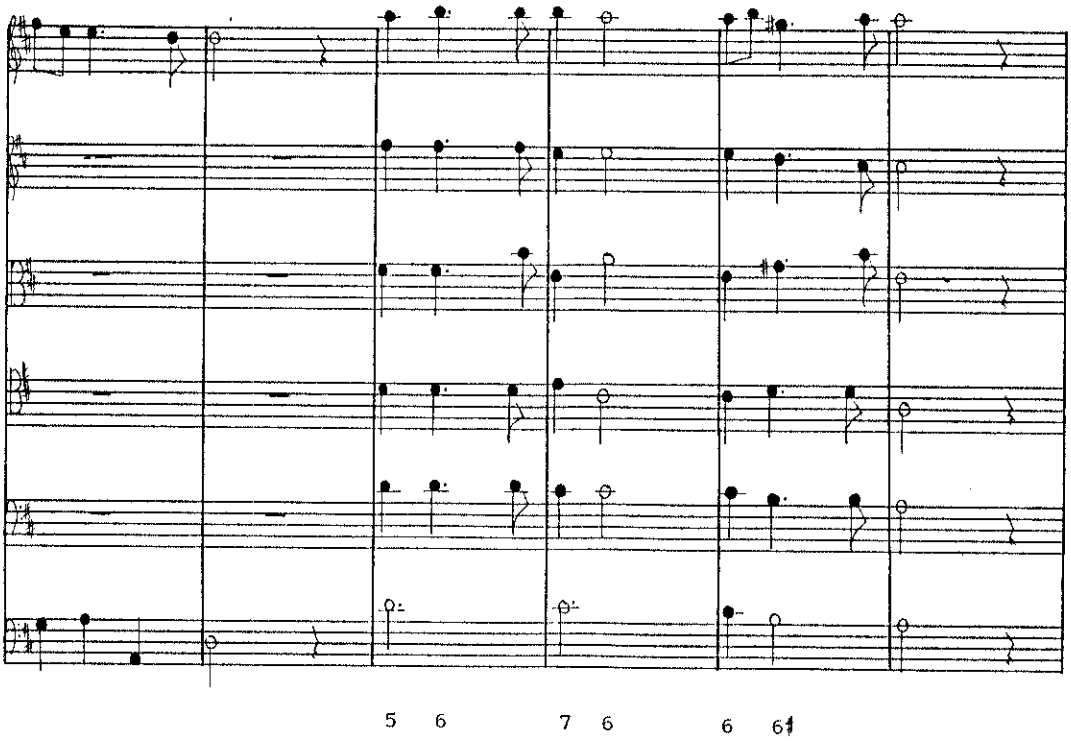
6
5


35

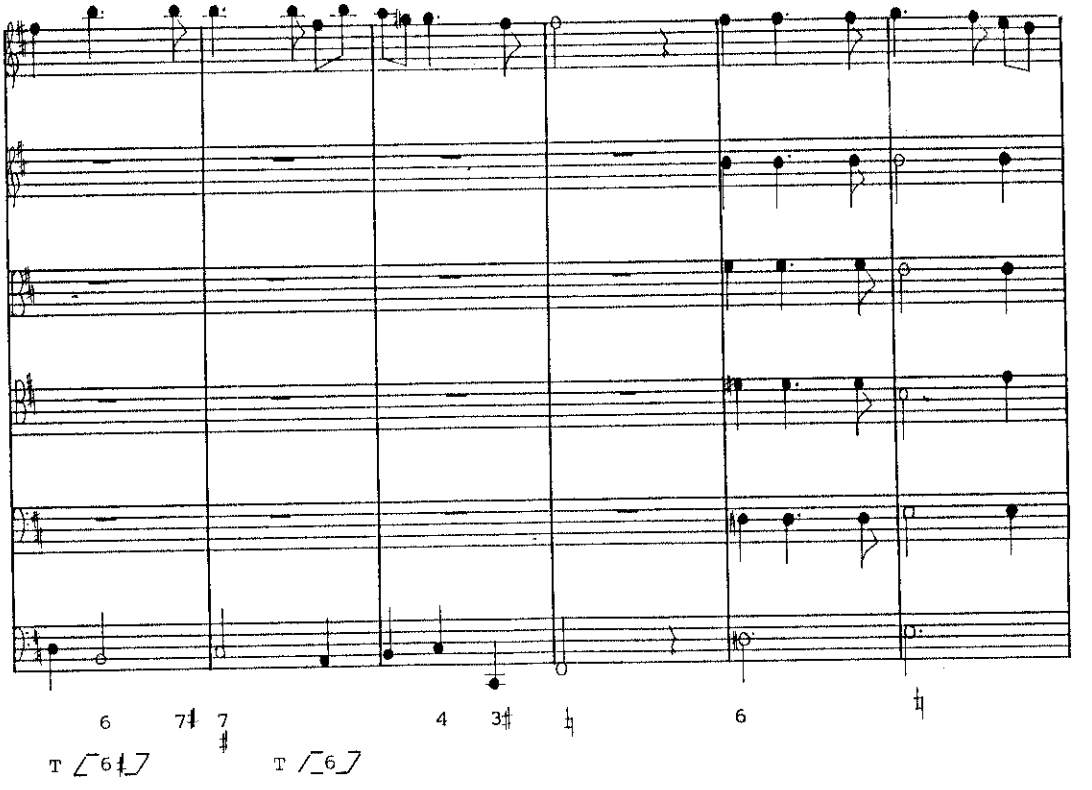

Violin I
Violin III
Alto Viola
Tenor Viola
Violoncello
Theorbo
Organ
6
T 〔0〕
T 〔6〕

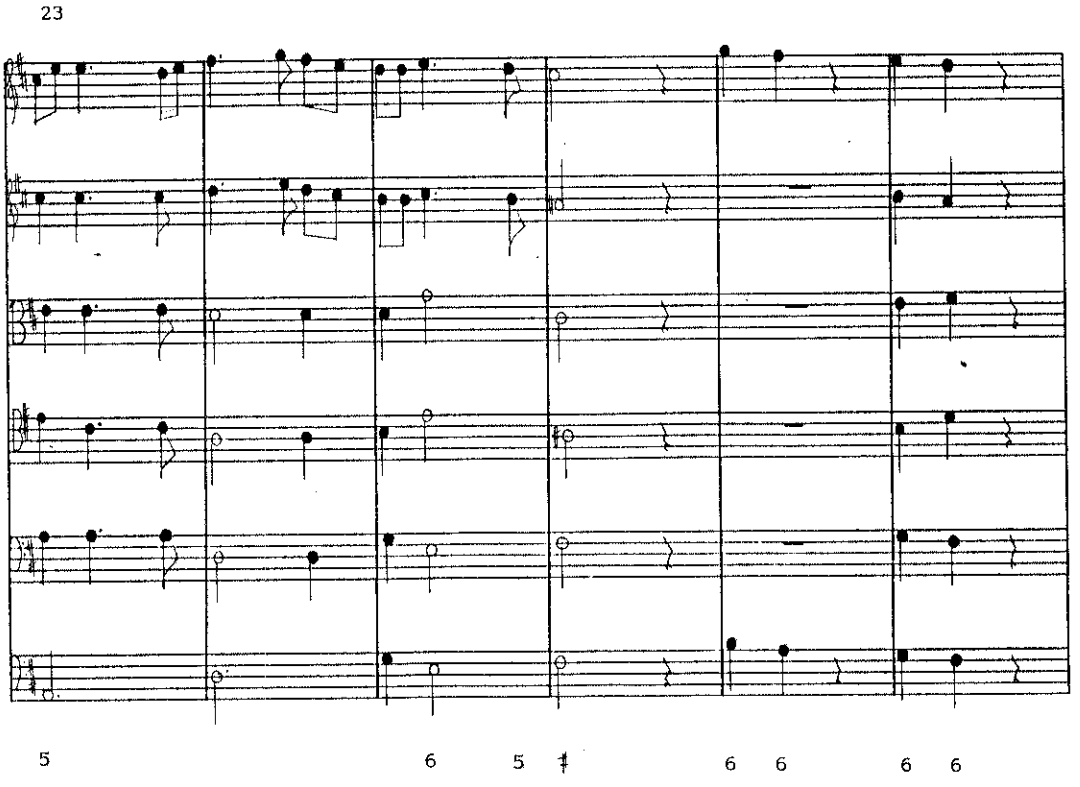

6
7
6
5
6
5

12

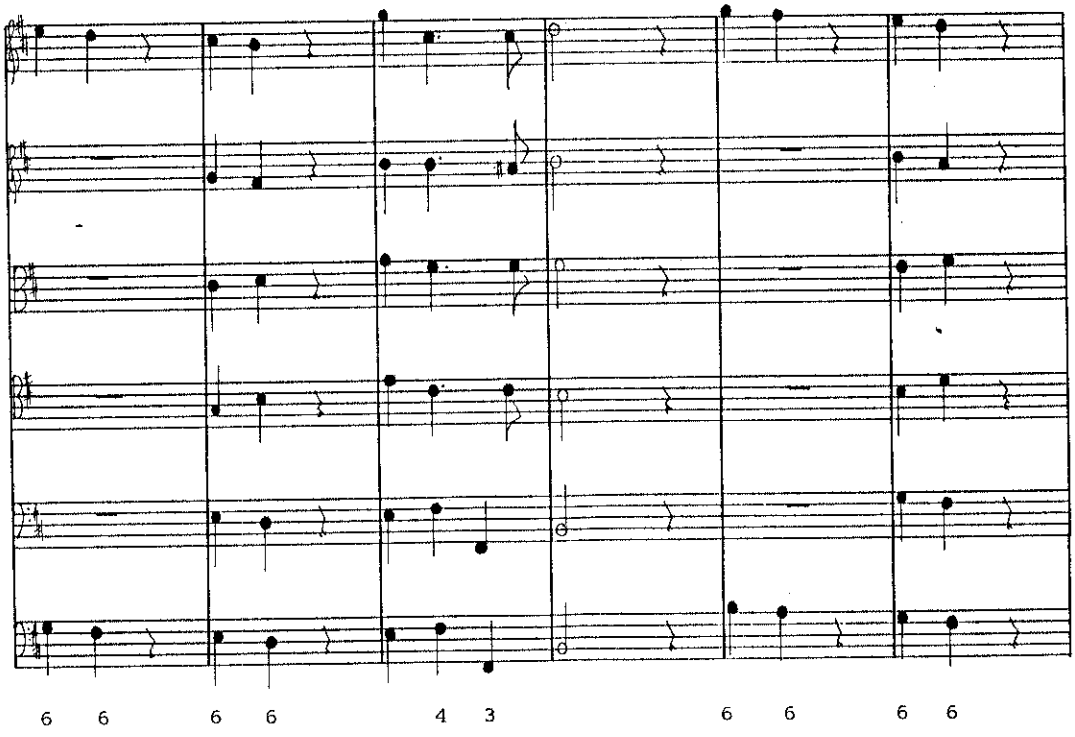


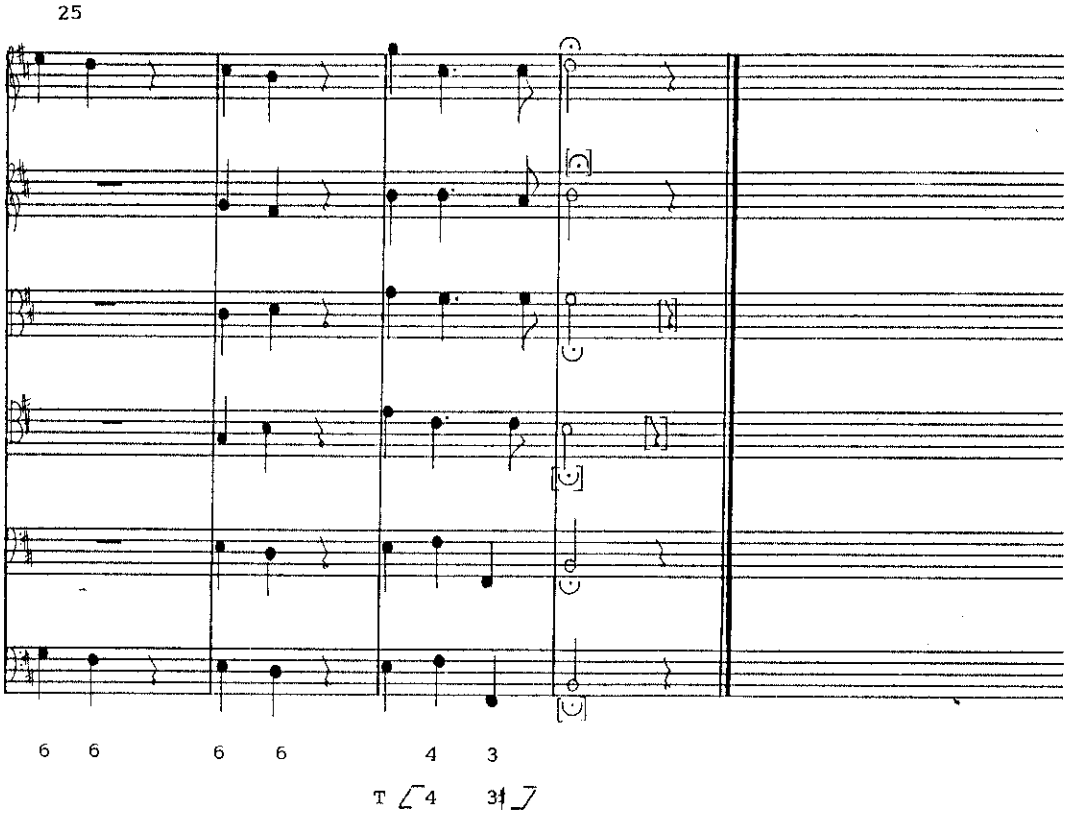
17

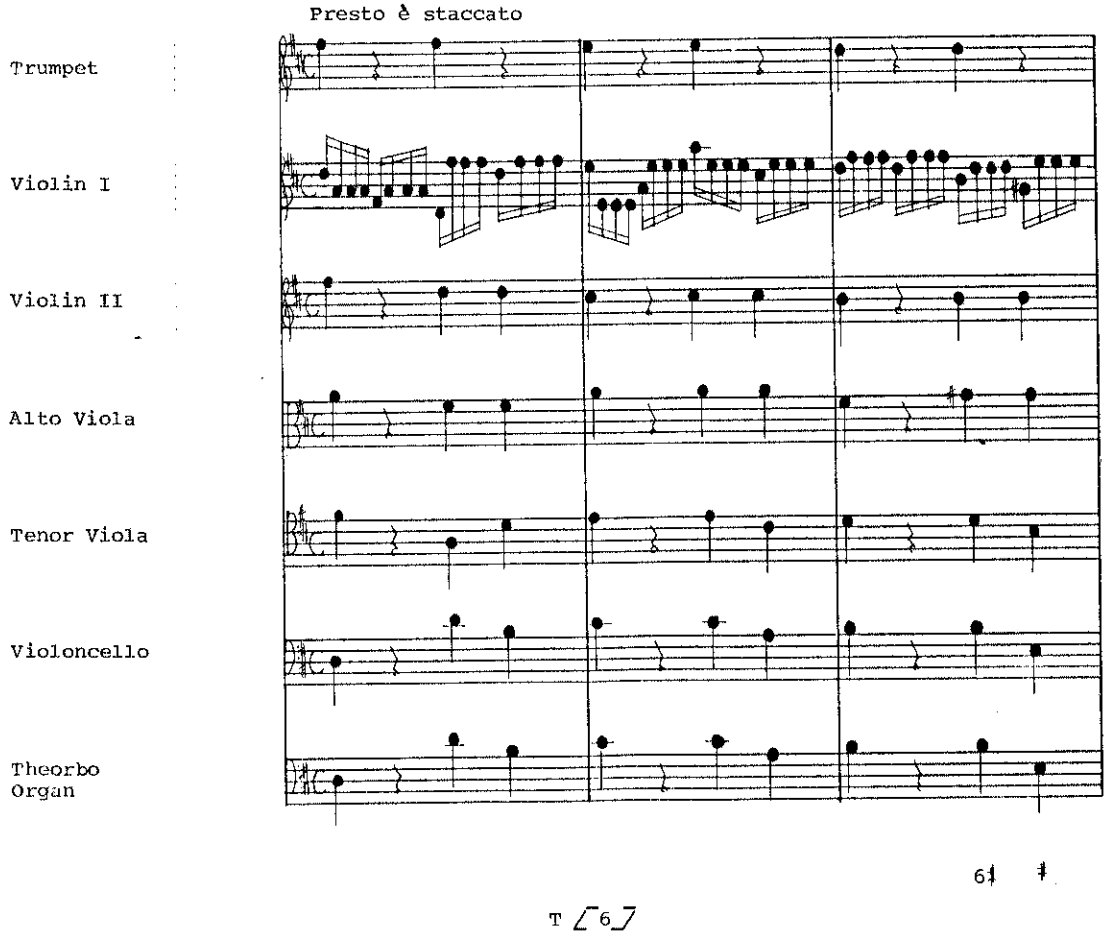


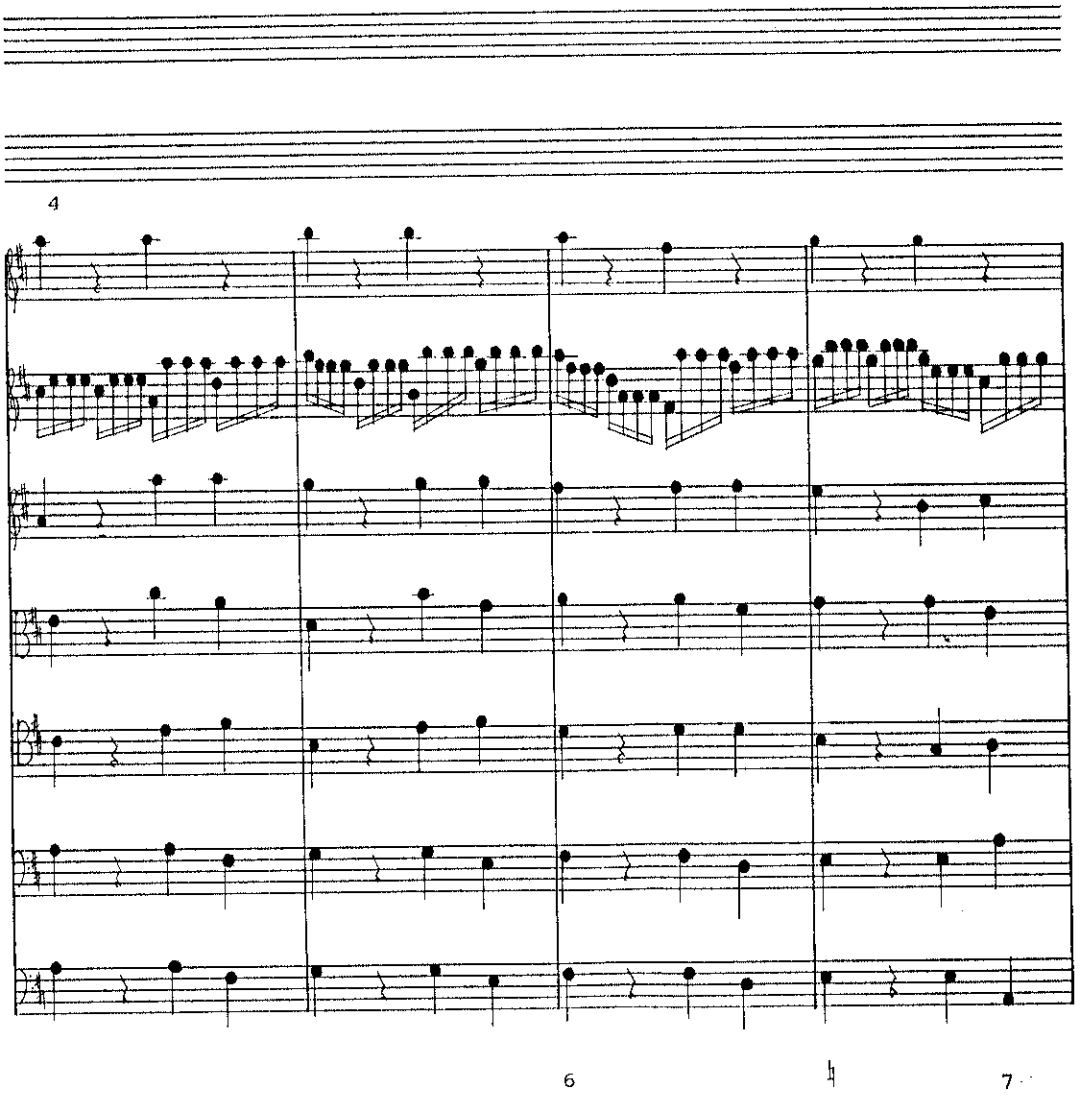

23
5
6
5
♯
6
6
6
6

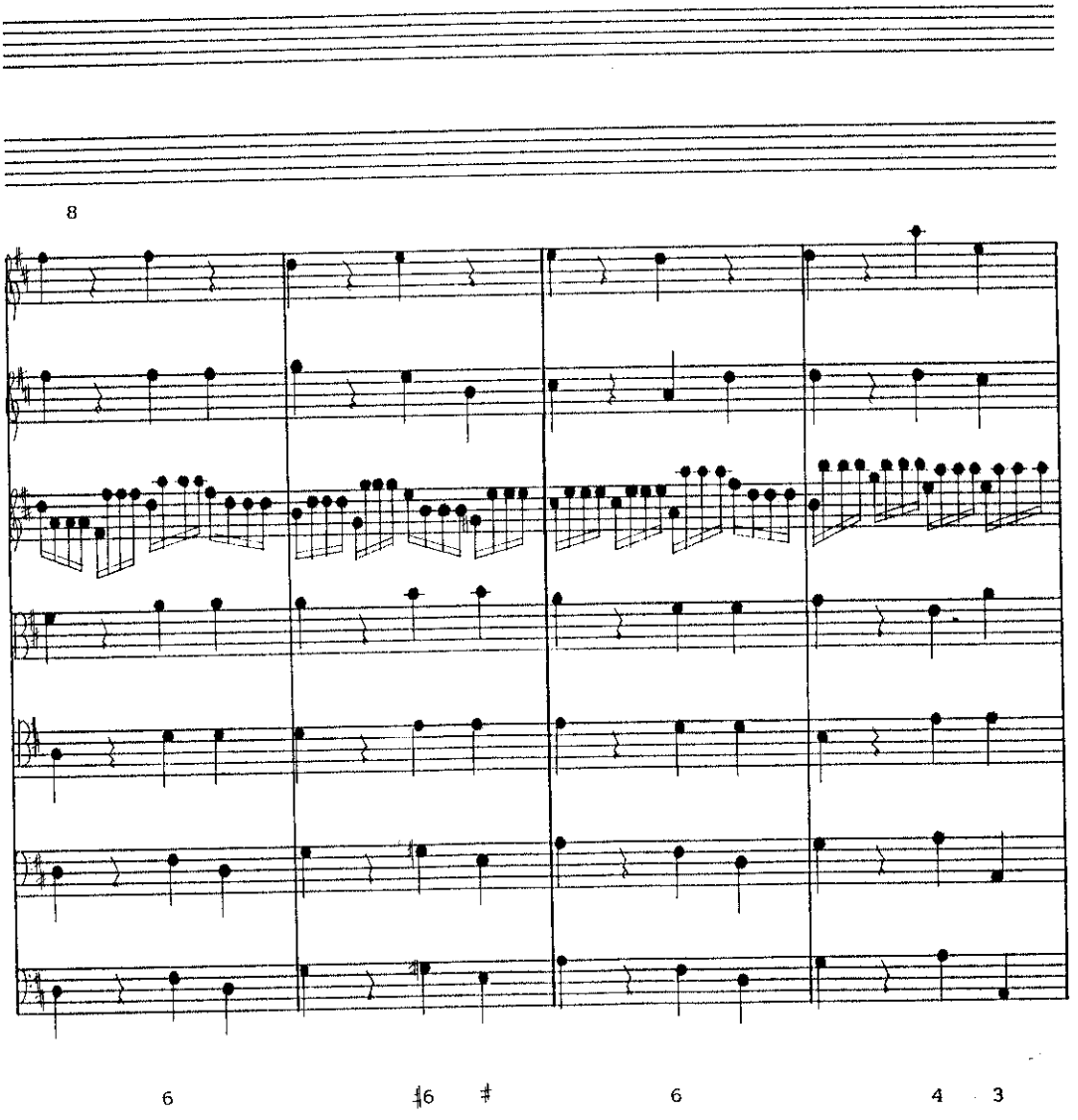
29

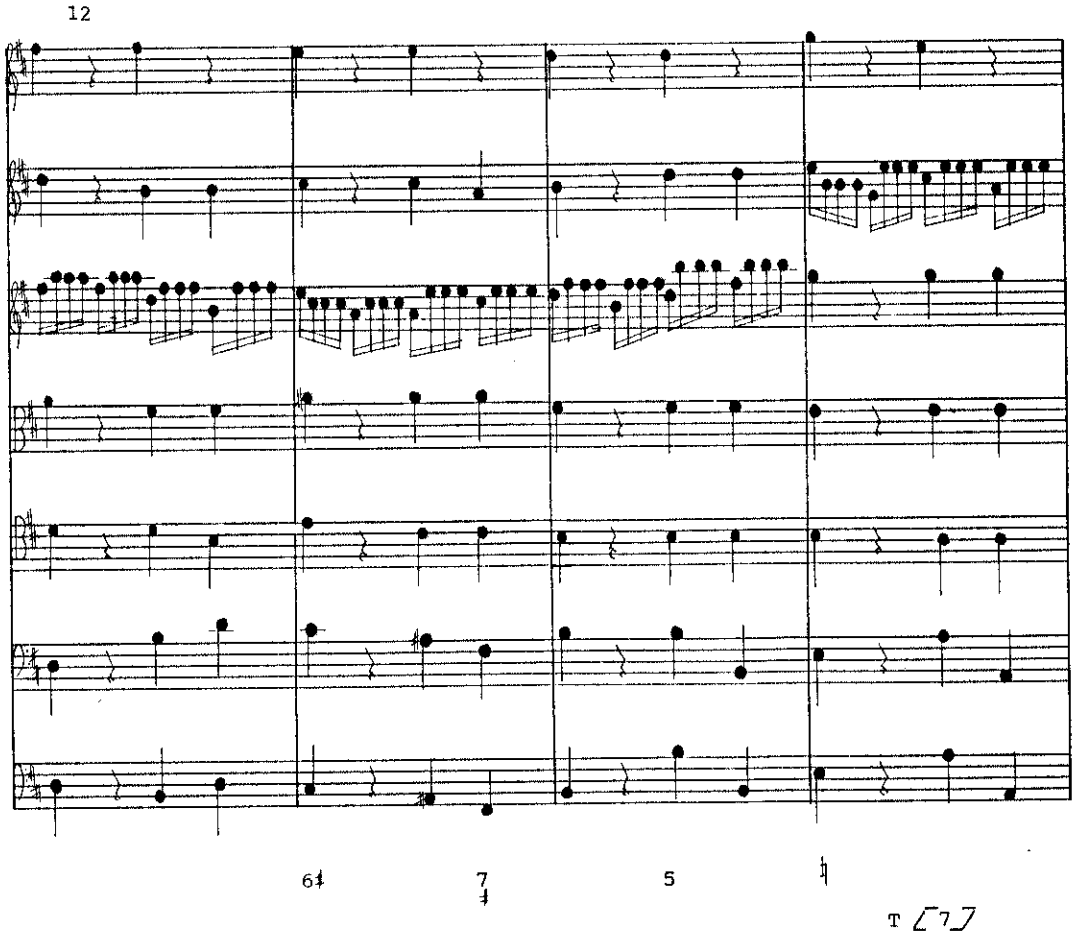



25
6 6 6 6 4 3
T 4 3

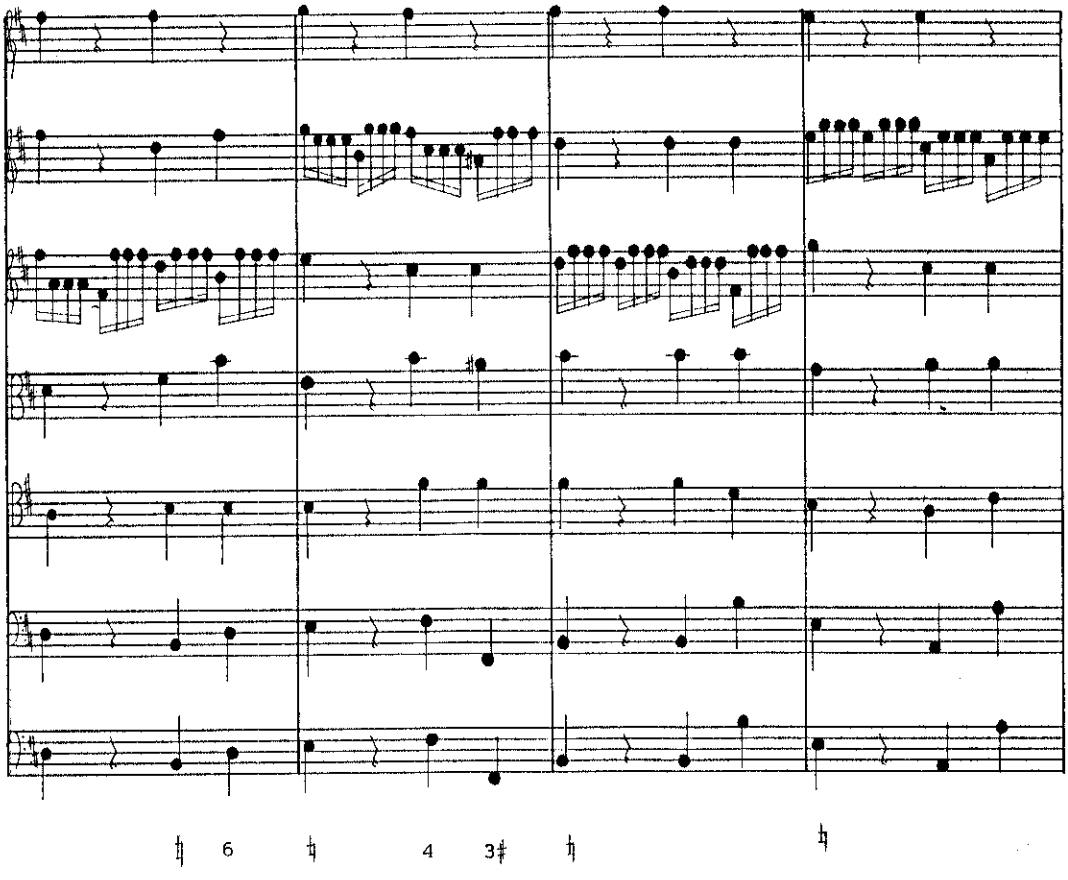

Presto è staccato
Trumpet
Violin I
Violin II
Alto Viola
Tenor Viola
Violoncello
Theorbo
Organ
6♮
T 6

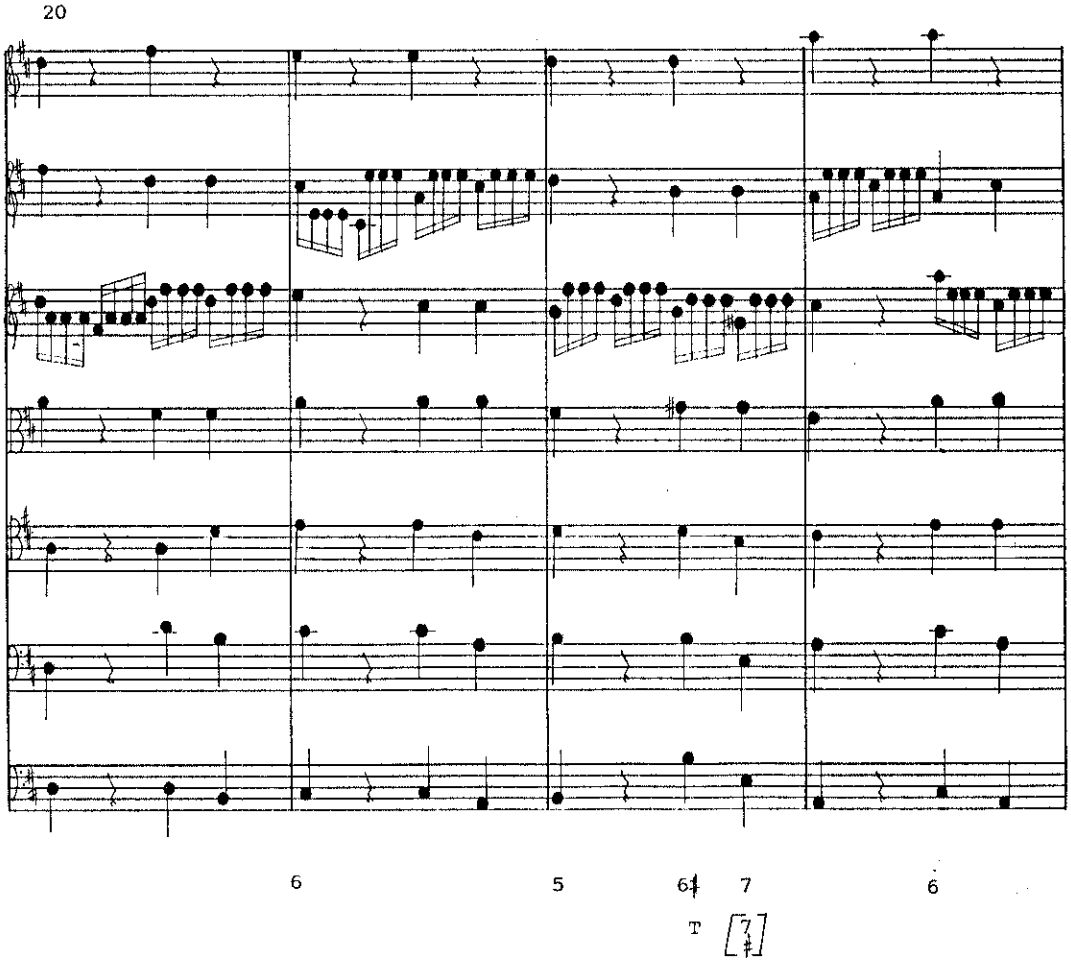

4
6
7

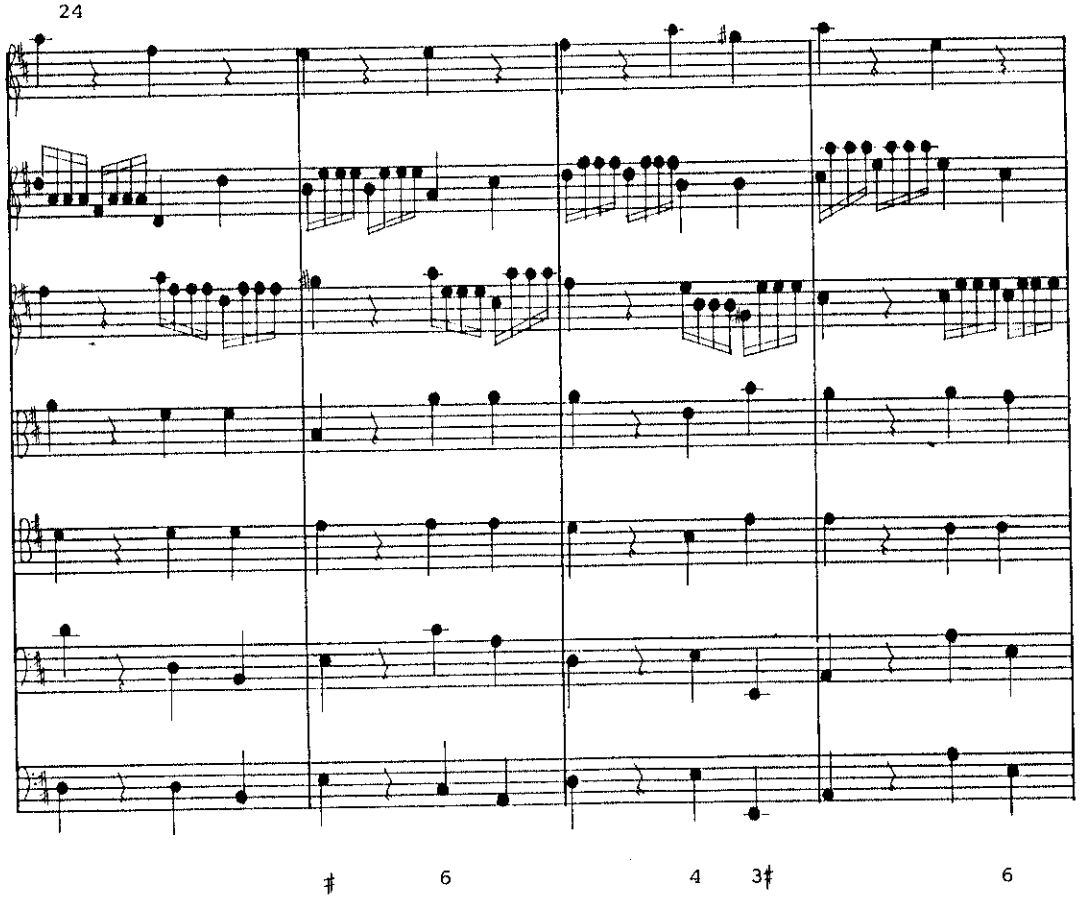

8
6
♮6
♯
6
4
3

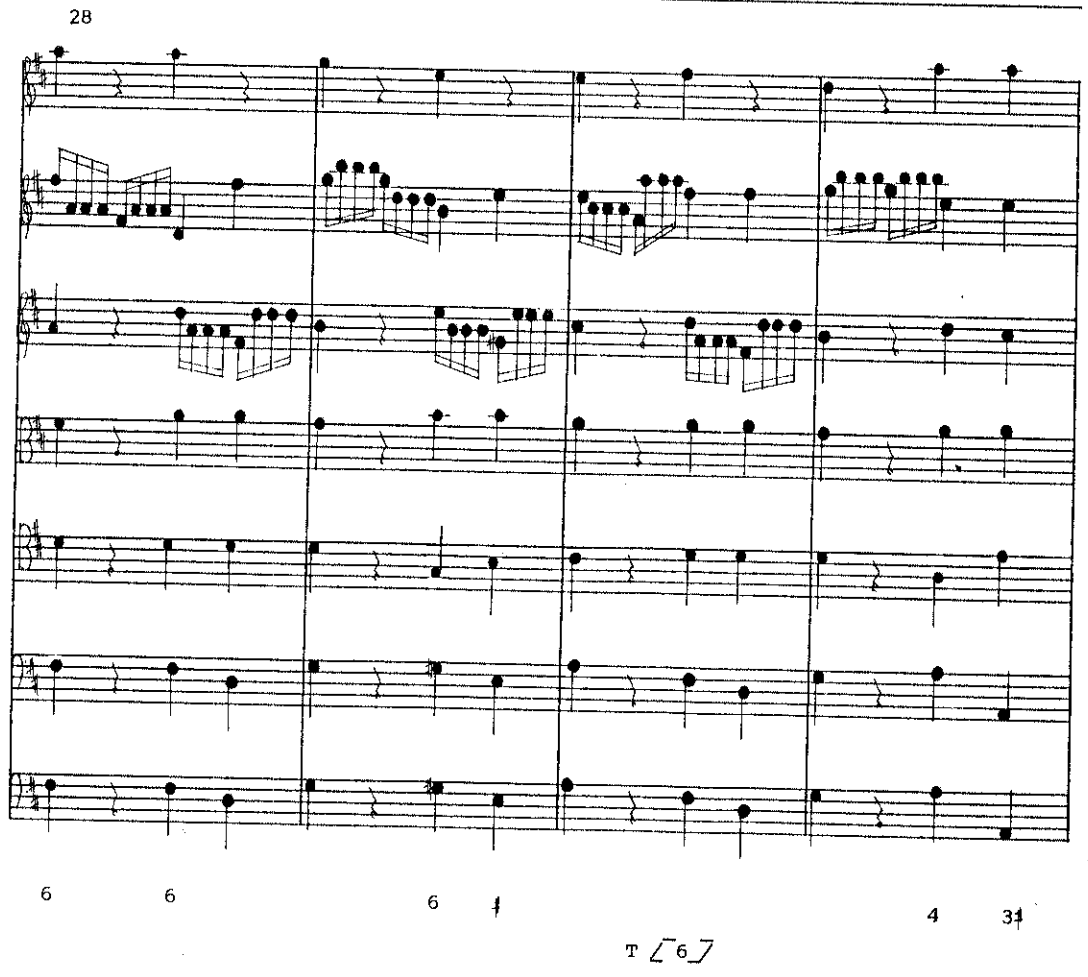

12
6
7
5
T

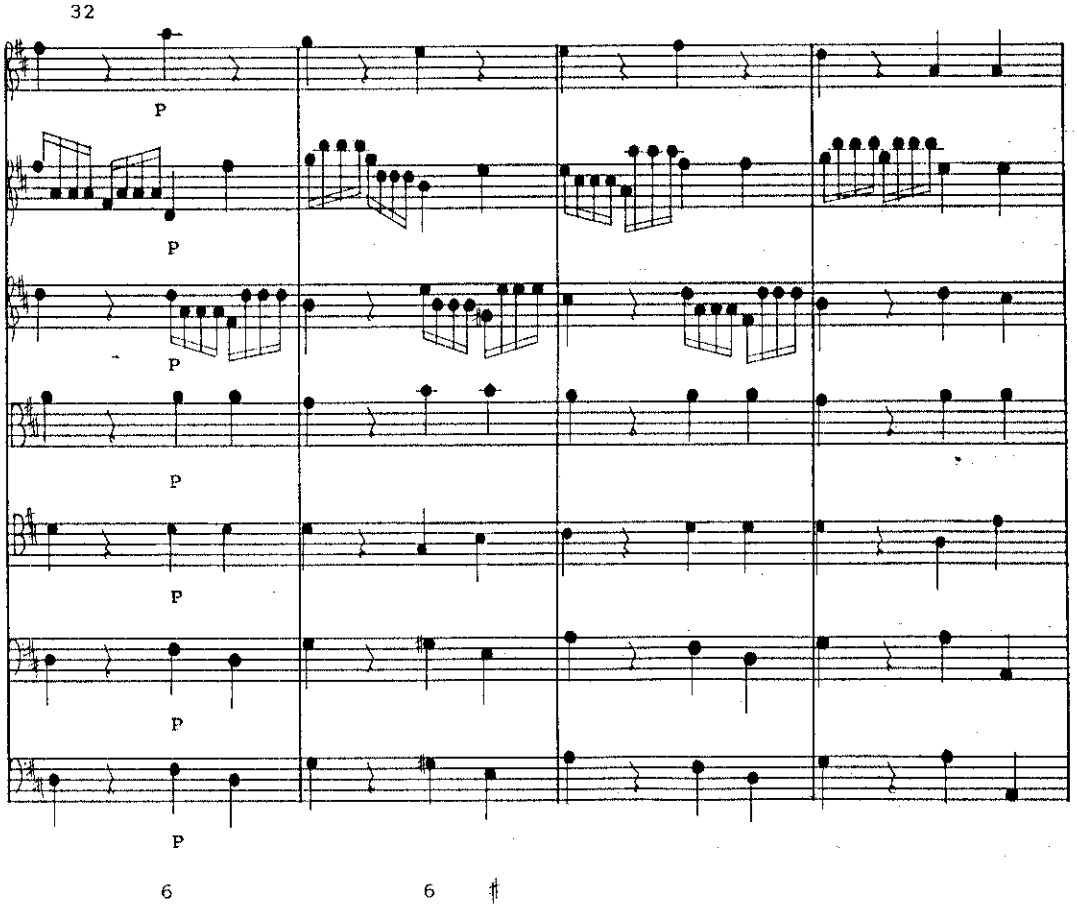
16

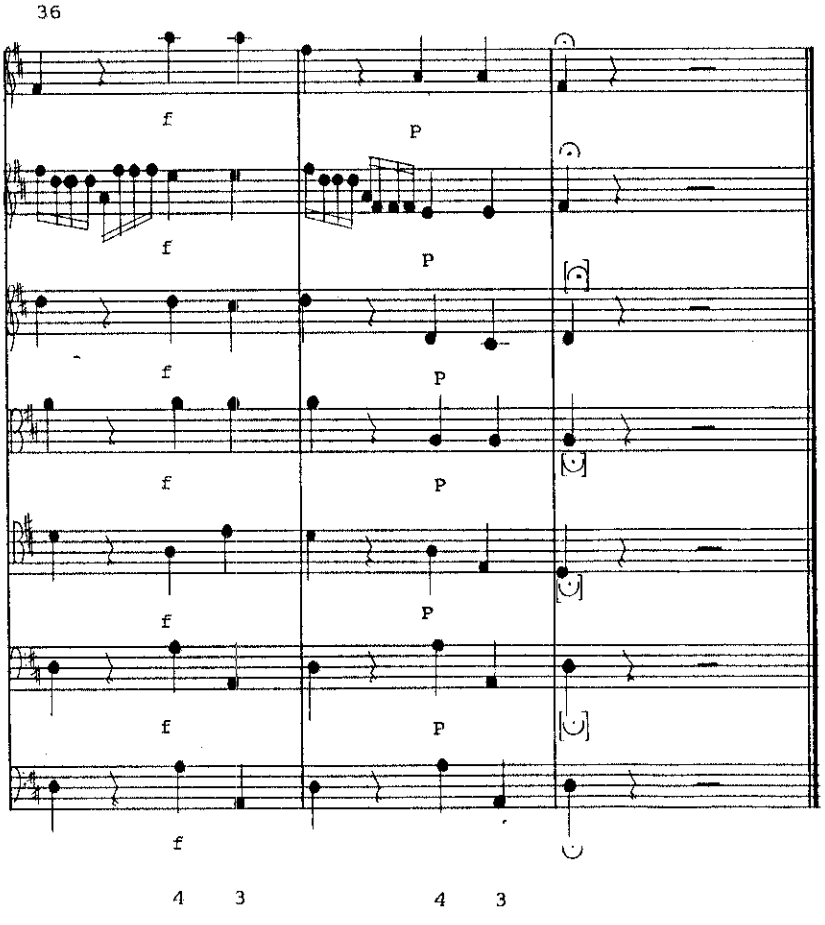



20
6
5
6
7
6
T

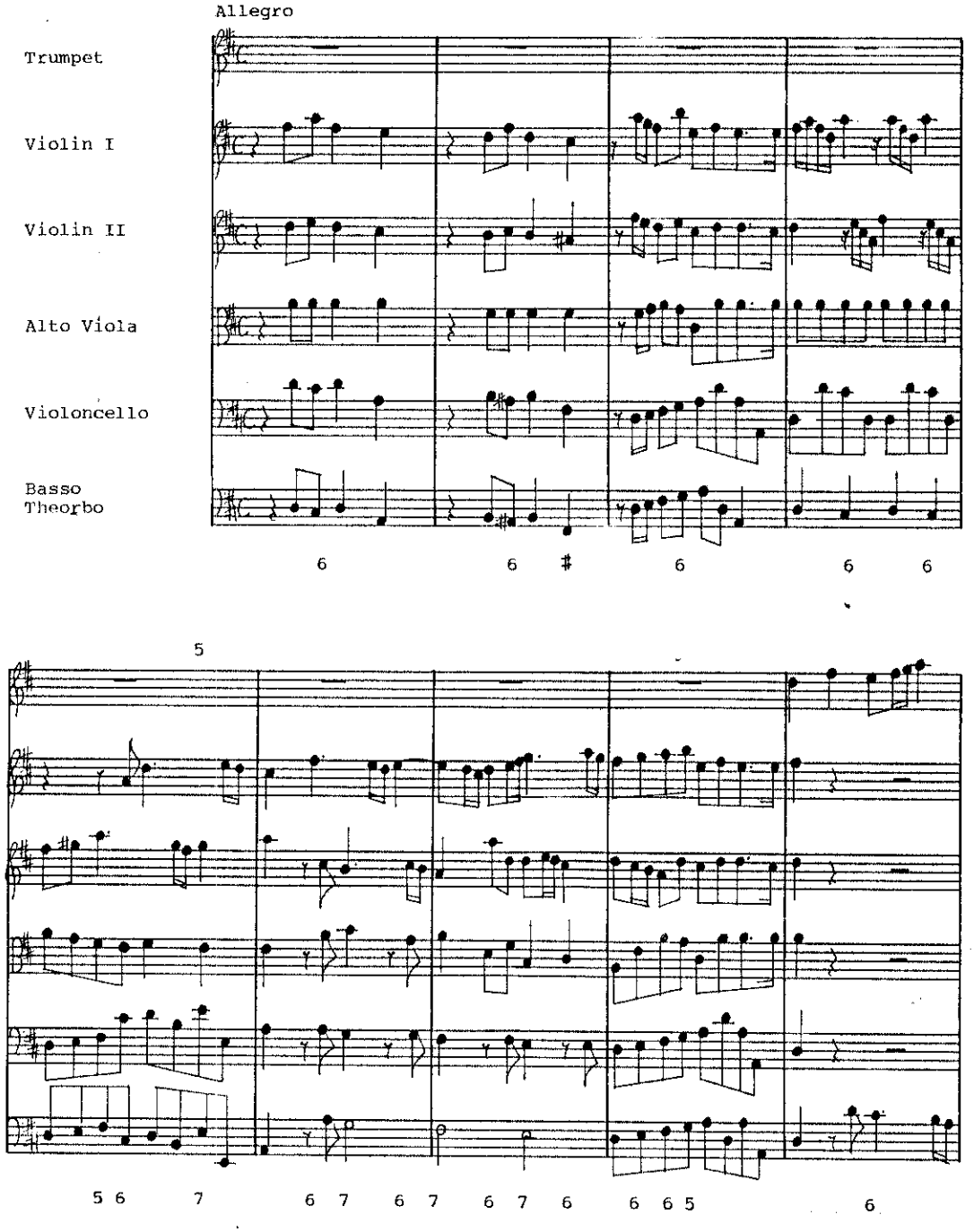

24
♯ 6 4 3♯ 6

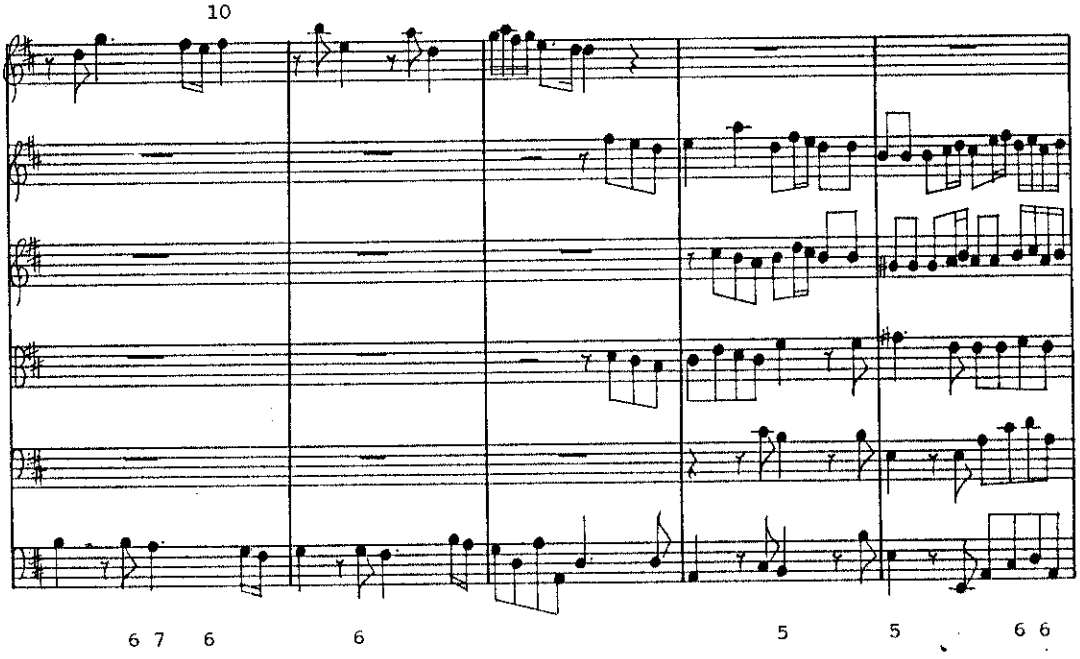

28
6
6
6
4
T 6

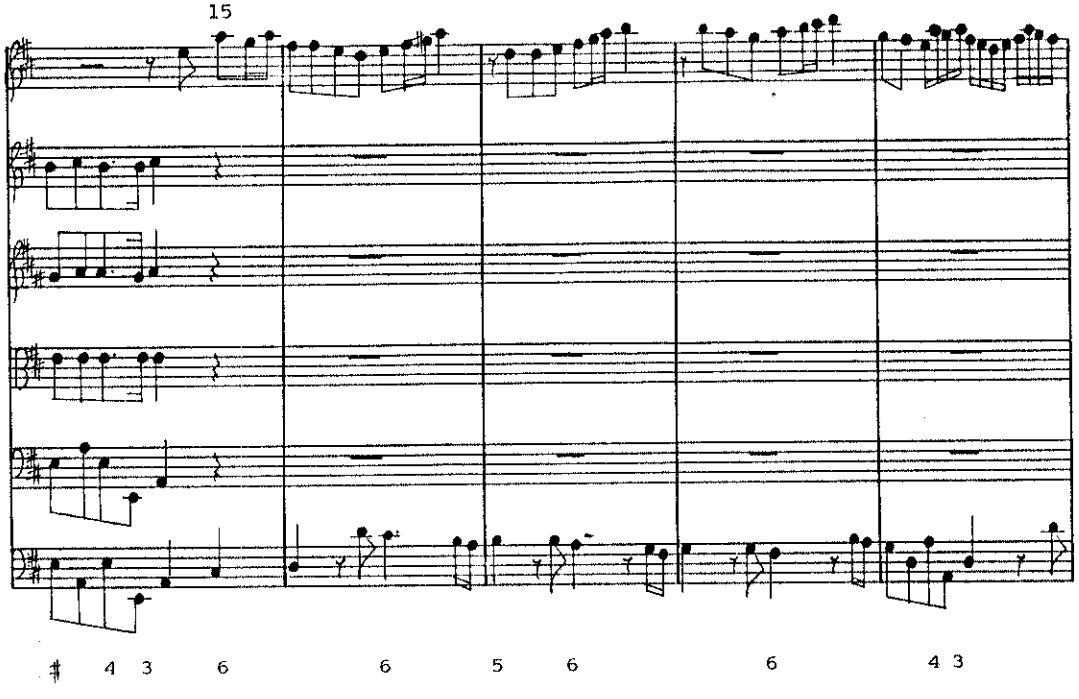

32
P
P
P
P
P
P
P
6
6
T 4
3

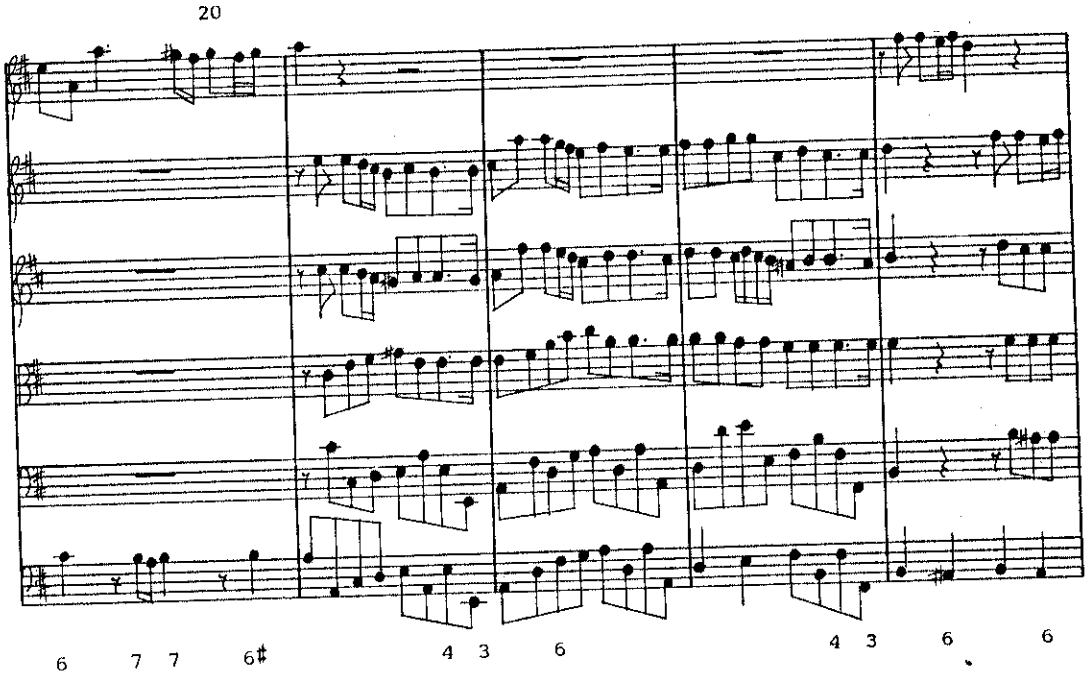

36
f
P
f
P
f
P
f
P
f
P
f
P
f
4 3
4 3

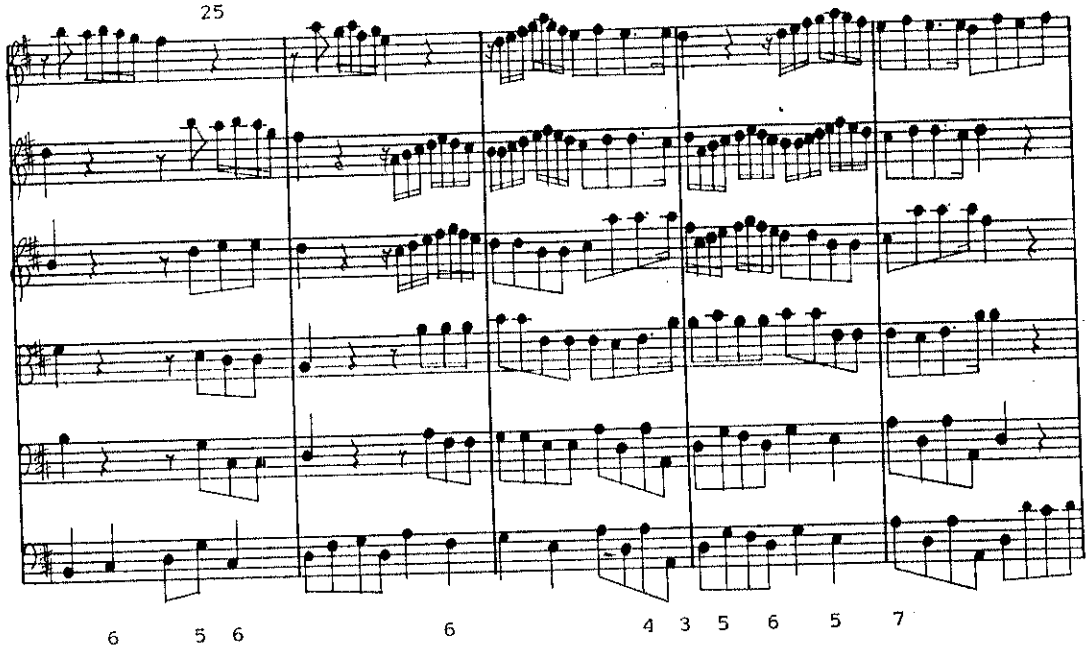
Sonata a 4.5. Con Tromba (G.I: 9)

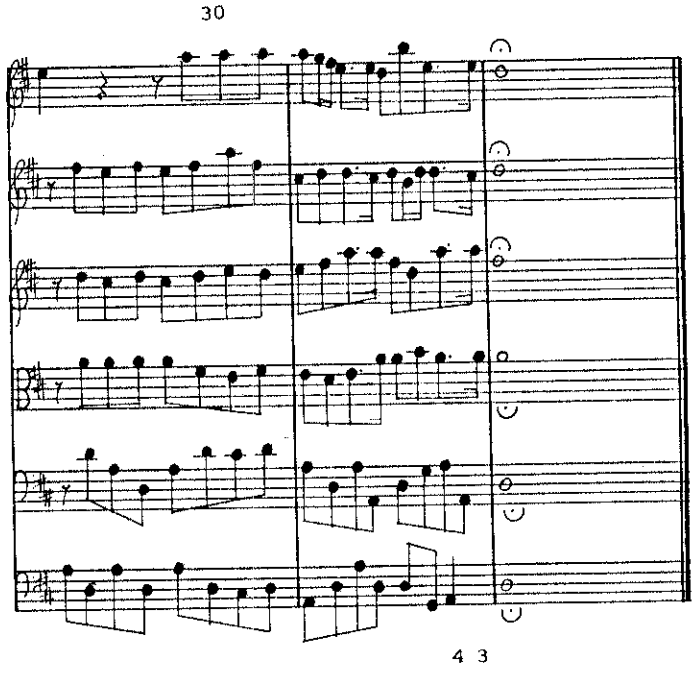

Allegro
Trumpet
Violin I
Violin II
Alto Viola
Violoncello
Basso
Theorbo
6
6 ♯
6
6 6
5
5 6 7
6 7 6 7 6 7 6
6 6 5
6

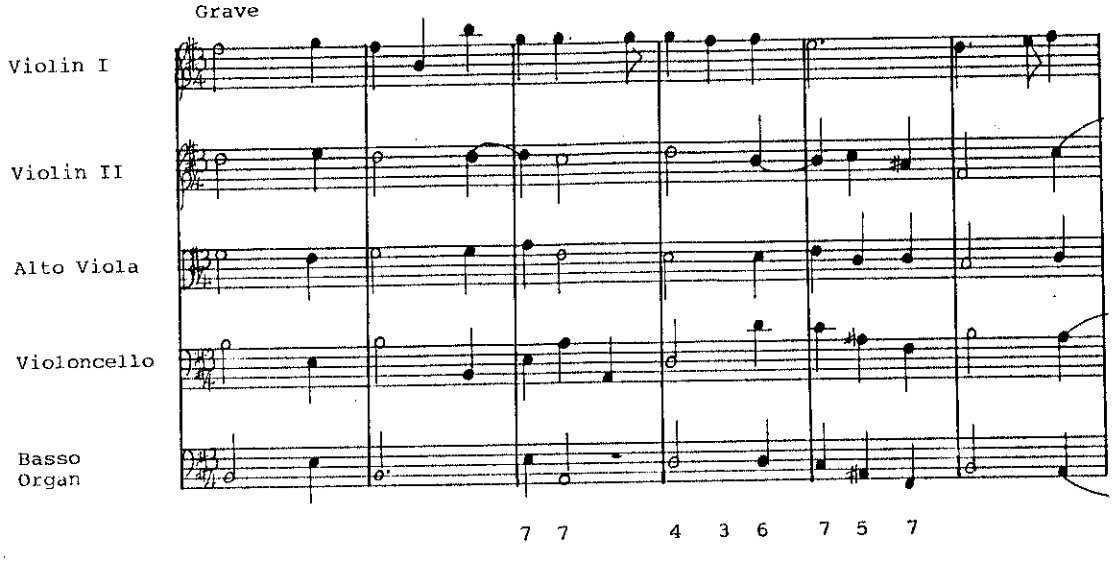

10
6 7 6
6
5
5
6 6

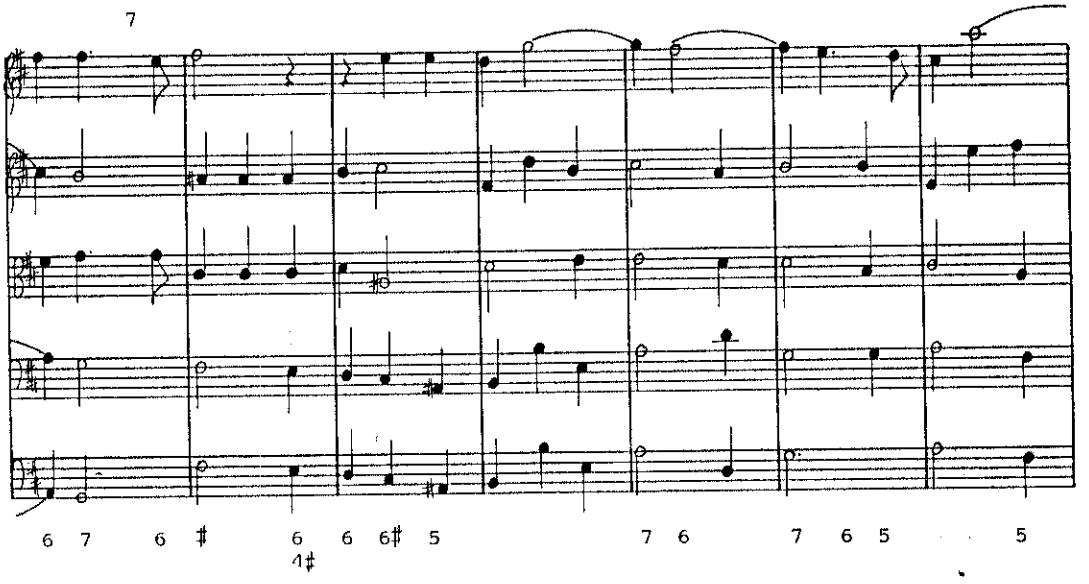

15
♯ 4 3
6
6
5
6
6
4 3

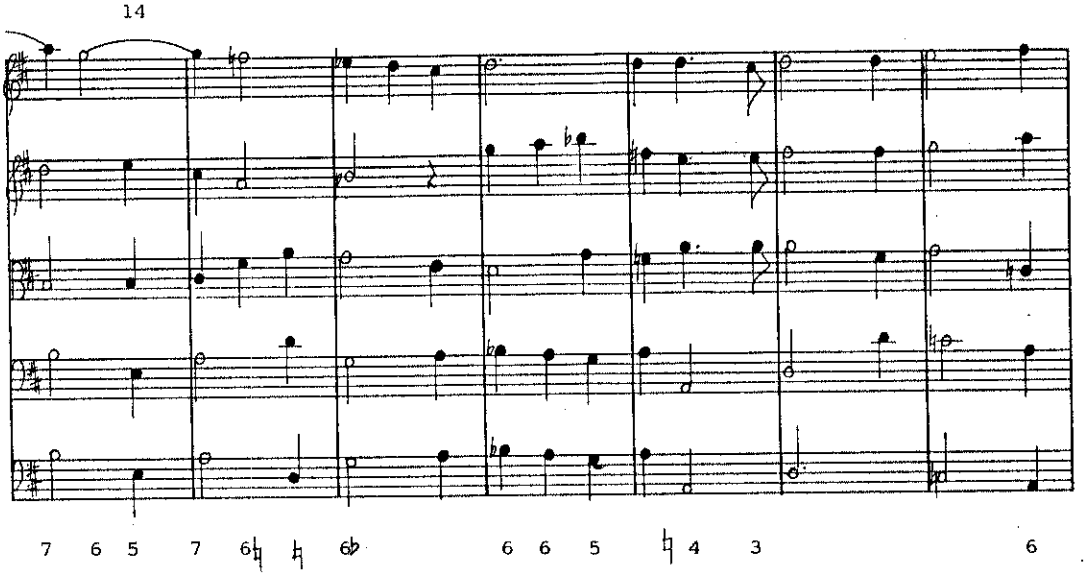

20
6 7 7 6♯
4 3 6
4 3 6 6

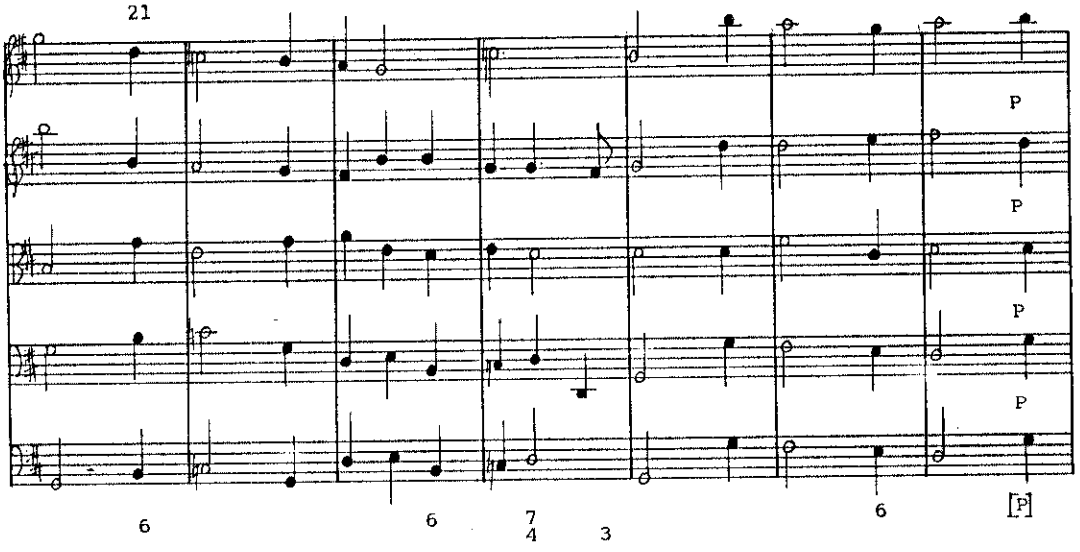

25
6 5 6
6
4 3 5 6 5 7

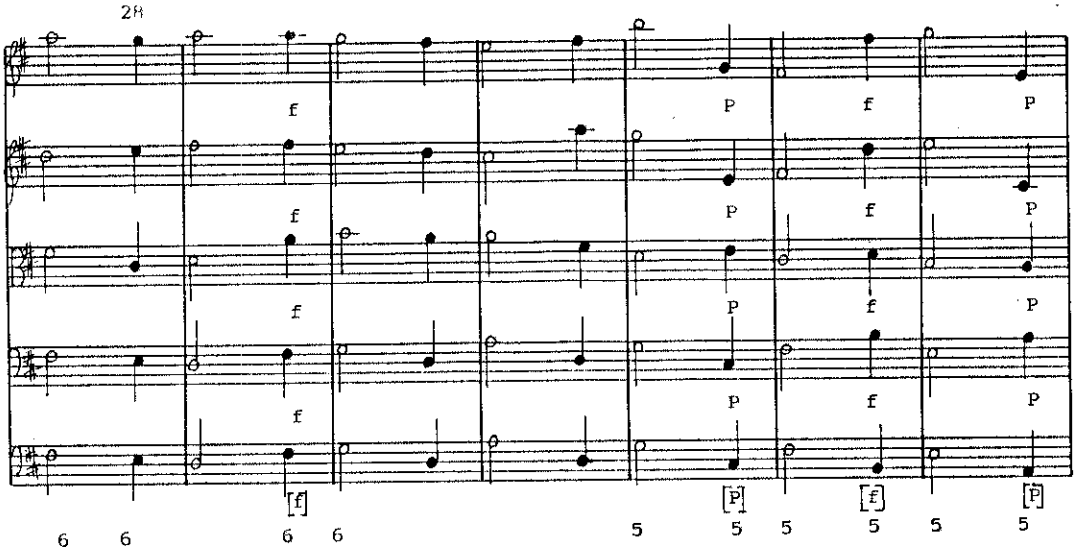

30
4 3

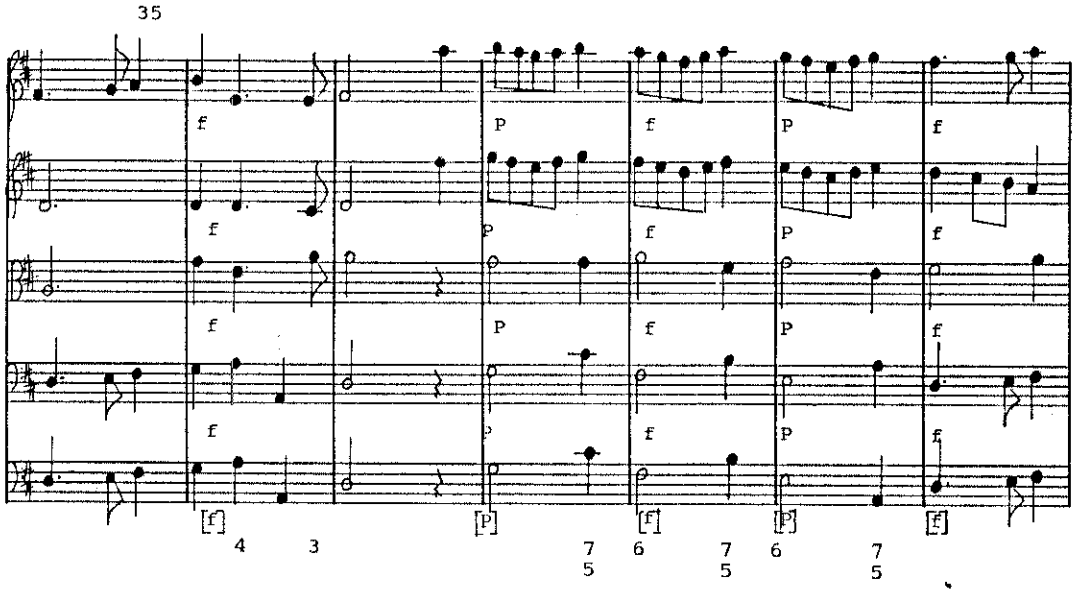

Grave
Violin I
Violin II
Alto Viola
Violoncello
Basso
Organ
7 7
4 3 6
7 5 7

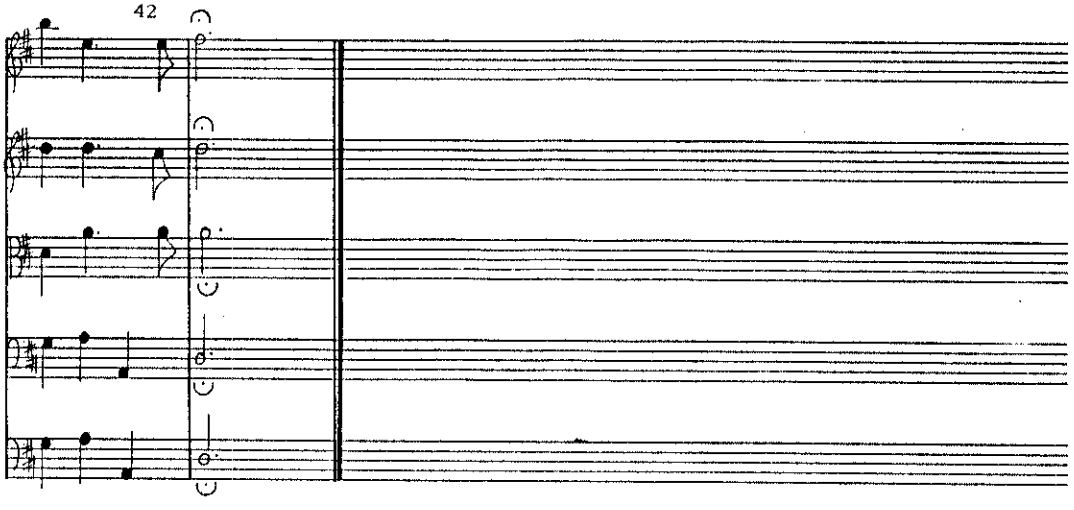

7
6 7 6 ♯ 6 6 6♯ 5
4♯
7 6 7 6 5 5

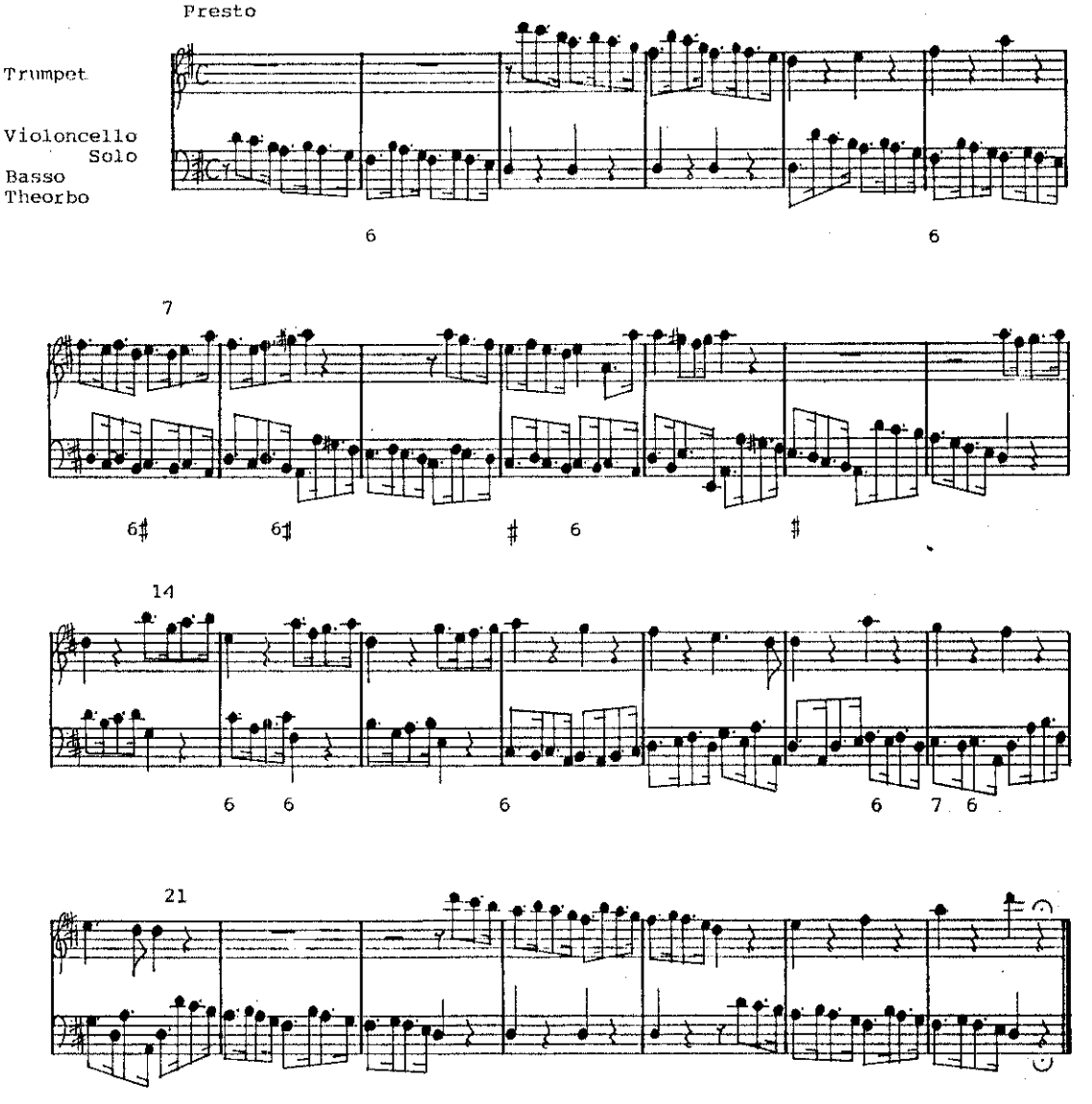

14
7 6 5 7 6♮ ♮ 6♭ 6 6 5 ♮4 3 6

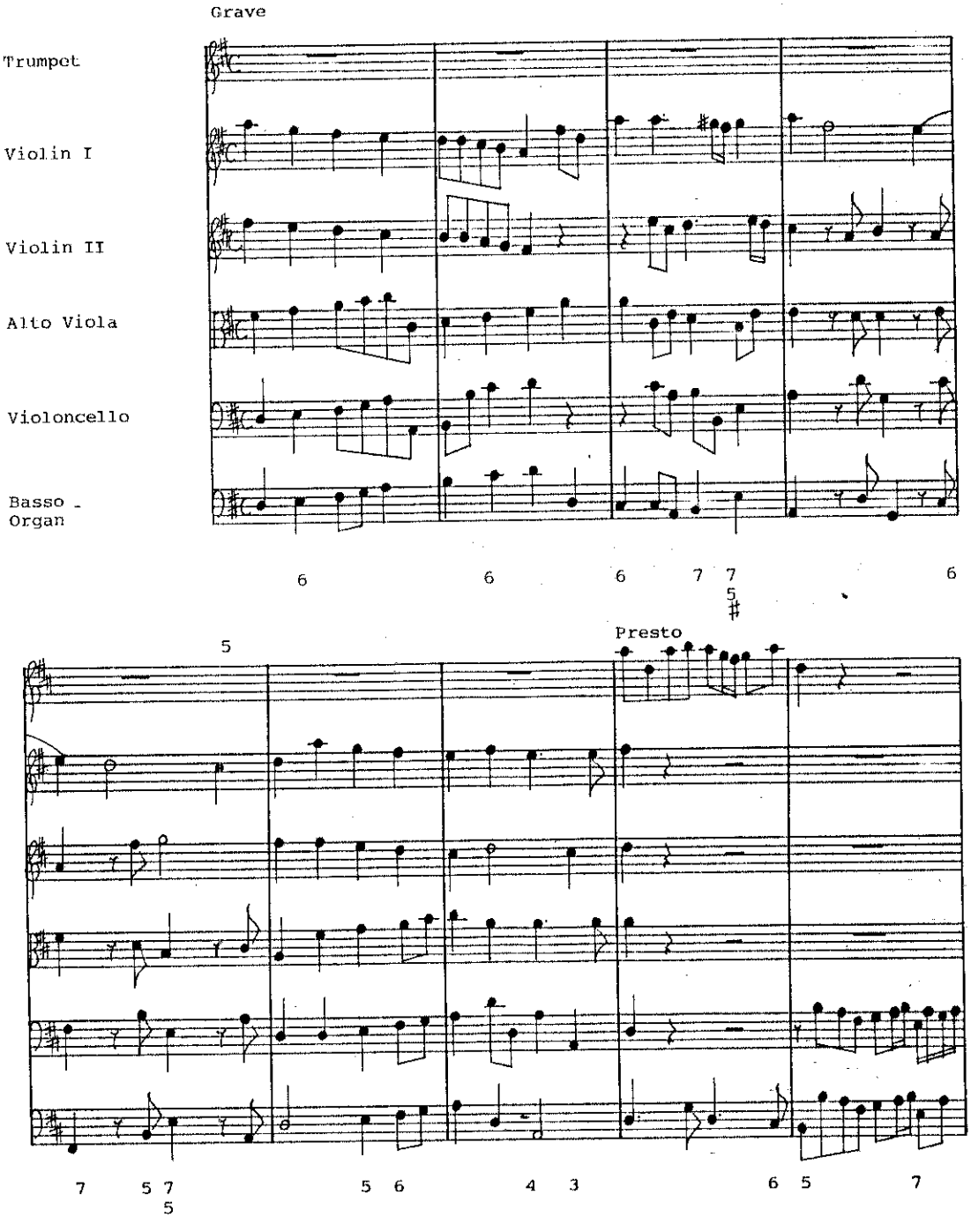

21
P
P
P
P
6
6
7
4
3
6
[P]

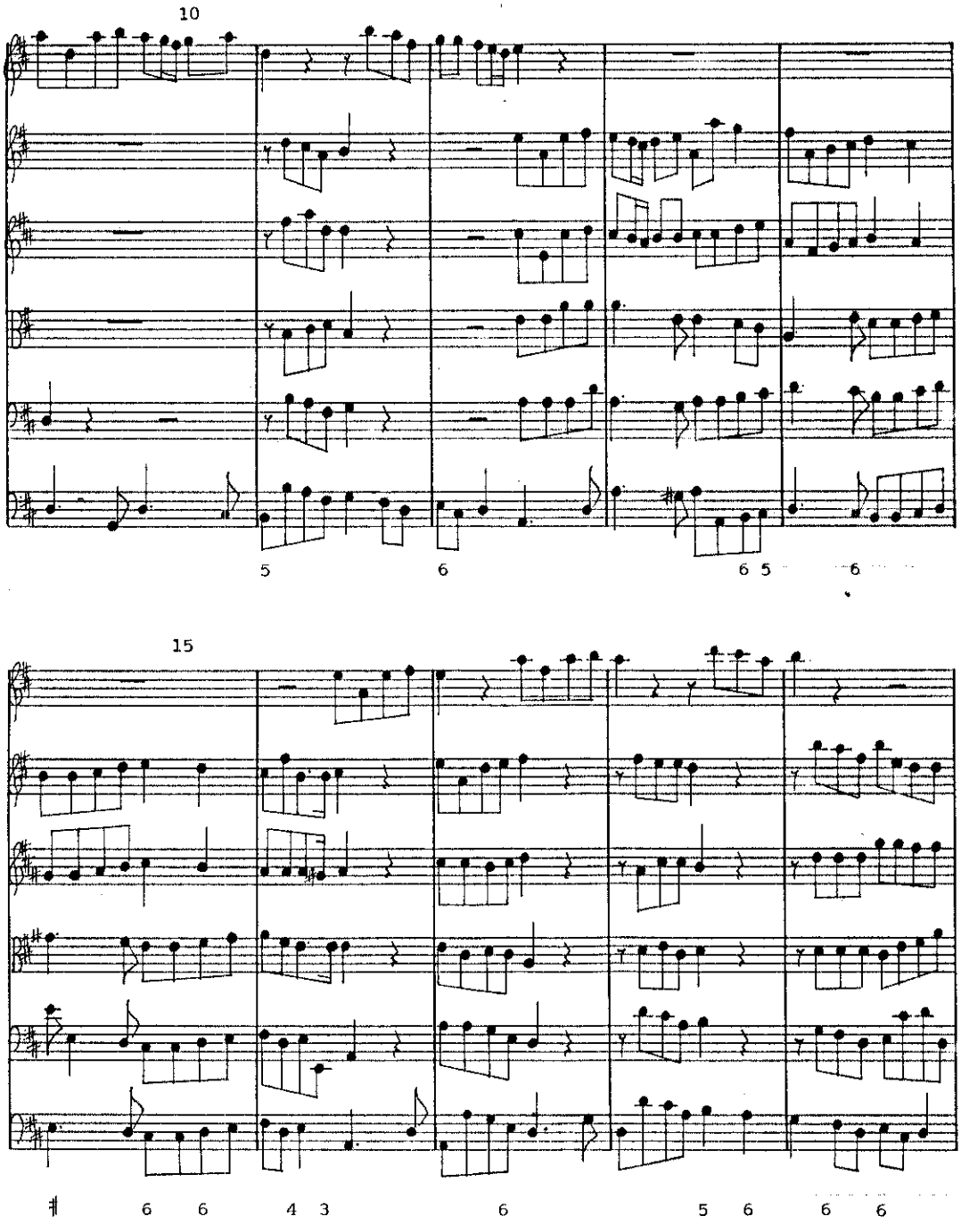

28
f
f
f
f
P
P
P
P
f
f
f
P
P
P
P
[f]
[P]
[f]
[P]
6
6
6
6
5
5
5
5
5
5

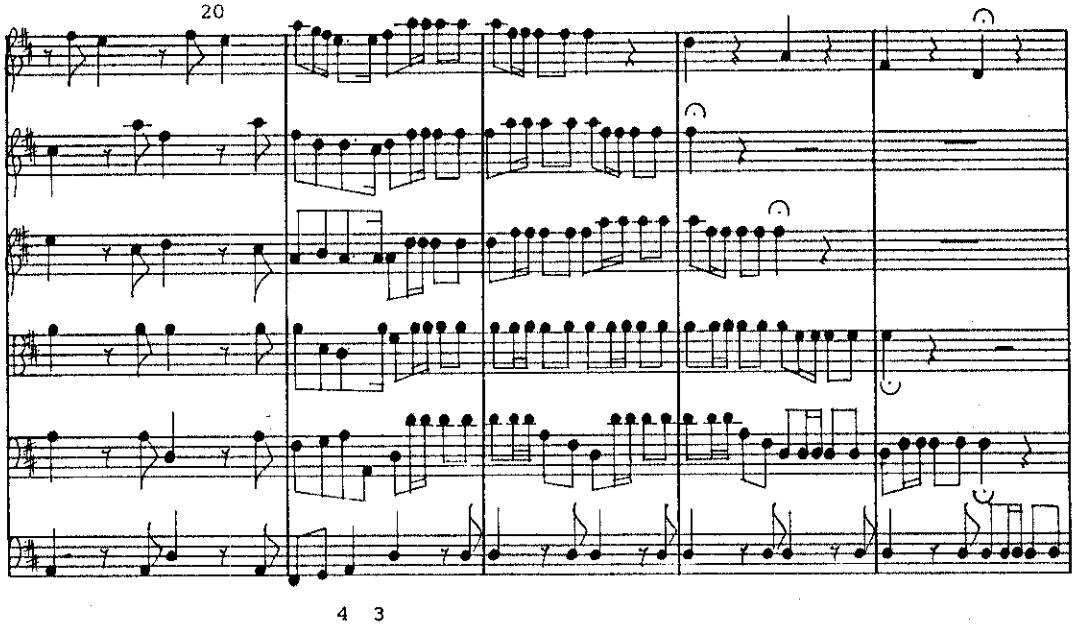

35
f
P
f
P
f
[f]
[P]
[f]
[P]
[f]
4
3
7
5
6
7
5
6
7
5

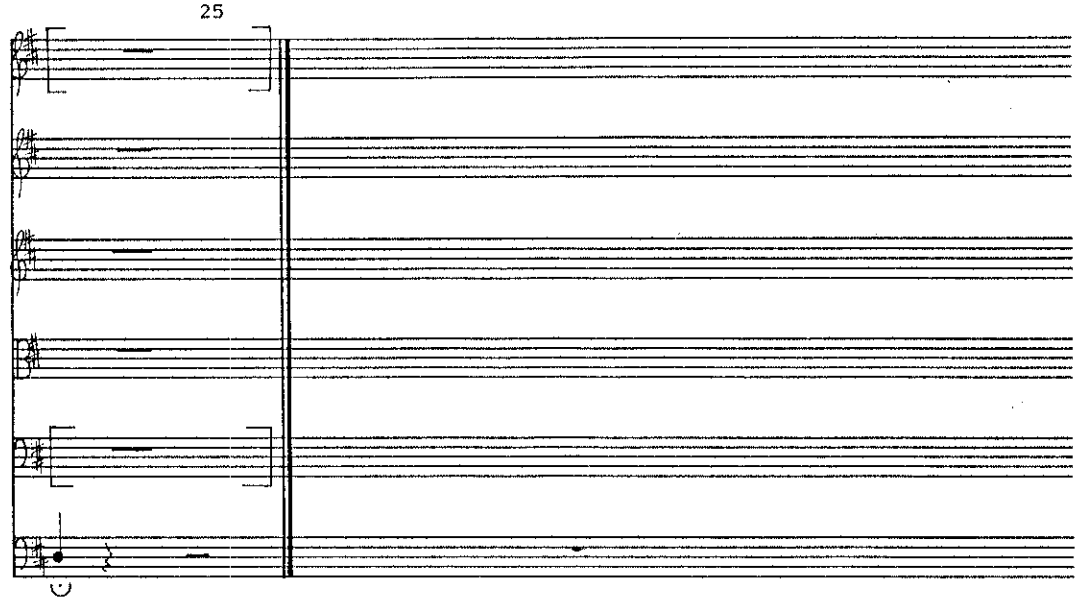

42


Presto
Trumpet
Violoncello
Solo
Basso
Theorbo
7
14
21


Grave
Trumpet
Violin I
Violin II
Alto Viola
Violoncello
Basso
Organ
6
6
6
7
7
5
#
6
Presto
5
7
5
7
5
6
4
3
6
5
7


10
5
6
6 5
6
15
6
6
4
3
6
5
6
6
6


20
4 3


25