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# The ascendant trio sonata

## Style, format, and dissemination

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GREGORY BARNETT

Modern studies of the trio sonata recognize it as one of the most popular genres of instrumental chamber music of the late seventeenth and early eighteenth centuries,<sup>1</sup> but to some writers from the period itself – non-Italians especially – the fast-rising popularity of sonatas and the violins for which they were written seemed a music-cultural invasion pouring out of Italy. That was the perspective of Hubert Le Blanc, whose well-known diatribe against the violin and violoncello cast them as an invasive instrument species to the detriment of the native *basse de viole*.<sup>2</sup> Le Blanc also outlined a basic distinction between the harmonic interest in the Italian sonata, which is described as musical prose, and the melodic enrichment – that is, musical poetry – of French *pièces* for viol and harpsichord. The difference, for Le Blanc, was a matter of national taste and identity: “the Italians seek the one above all; the French sacrifice everything for the other.”<sup>3</sup> Even those who were open to Italian influence

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1 William S. Newman, *The Sonata in the Baroque Era*, 4th edition, New York 1983, p. 51: “the ‘trio’ setting of two soprano instruments and *b. c.* (with or without an added *concertante* part that elaborates the *b. c.*) may be regarded as the most characteristic and numerous setting not only of the Baroque sonata but of all Baroque instrumental music, not to mention considerable vocal music.” See also Sandra Mangsen, “Trio sonata”, in: *Grove Music Online. Oxford Music Online* [hereafter GMO] <<http://www.oxfordmusiconline.com>> (last accessed 9 May 2016): “Trio sonatas were perhaps the most popular instrumental music of the period [...]”; Denis Arnold, Christina Bashford, Paul Griffiths, “Chamber Music”, in: *The Oxford Companion to Music. Oxford Music Online* <<http://www.oxfordmusiconline.com>> (last accessed 9 May 2016): “The trio sonata was one of the most favoured genres of the period until about 1750”; and Christopher Hogwood, *The Trio Sonata*, London 1979, p. 5: “[...] thanks to the enthusiasm of baroque composers, publishers, and players, both amateur and professional, we now possess some eight thousand examples of the form [...]”

2 Hubert Le Blanc, *Defense de la basse de viole contre les entrées du violon et les prétensions du violoncel*, Amsterdam 1740.

3 To give further context to Le Blanc’s description of the sonata and the essential characteristics of Italian and French music, he writes (*ibid.*, p. 9), “Pour éclaircir ce fait consistant dans le mérite de la Sonate, & par conséquent de celui qui y a excellé, il y a deux remarques à faire très importantes. La première que dans

betrayed an uneasy sense of being overwhelmed by it. Jean-Joseph Cassanéa de Mondonville's dedication to his *Pièces de clavecin en sonates avec accompagnement de Violon* (1734) – a work that fuses the French genre of keyboard *pièces* with the Italian violin sonata – admits to a surfeit of sonatas in France by the time of this collection:

Nowadays, it is perhaps more than recklessness to bring instrumental music before the public. To date, after many years, there has been produced such a prodigious number of sonatas of all kinds that there is no one who doesn't believe that this genre is spent.<sup>4</sup>

In England, Henry Purcell tried his hand at the new Italianate genre in a “just imitation of the most fam'd Italian Masters” during the 1680s,<sup>5</sup> and Roger North, writing some time before 1720, extolled its expressively rich sequence of contrasting movements.<sup>6</sup> But later on in 1728, North described the sonata's popularity in his country, particularly Arcangelo

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la Musique, de même que dans le Discours, il y a à distinguer Poésie & Prose. La seconde est la notable différence entre l'Harmonie & le Chant. Les Italiens recherchent par dessus tout, l'une, & les François sacrifient tout à l'autre. [To clarify what the merit of the sonata consists of, and consequently what it has excelled in, there are two very important remarks to make. The first is that in music, just as in discourse there is a distinction to be made between poetry and prose. The second is the notable difference between harmony and melody. The Italians seek the one above all; the French sacrifice everything for the other].”

4 Jean-Joseph Cassanéa de Mondonville, *Pièces de clavecin en sonates avec accompagnement de Violon*, Op. 3, Paris/Lille 1734, dedication: “Il y a peut-être plus que de la témérité à donner aujourd'huy de la Musique instrumentale au Public on a mis au jour, depuis plusieurs années, un nombre si prodigieux de Sonates de toute espèce qu'il n'est personne qui ne croye que ce genre est épuisé.”

5 Henry Purcell, *Sonnatas of III Parts: Two Viollins and Basse, to the Organ or Harpsecord*, London 1683 not only points out the Italian inspiration for his sonatas, but also includes a recommendation of Italian music on the whole: “To the reader [...] I shall say but a very few things by way of Preface, concerning the following Book and its Author: for its Author, he has faithfully endeavour'd a just imitation of the most fam'd Italian Masters; principally to bring the seriousness and gravity of that sort of Musick into vogue [...] he thinks he may warrantably affirm, that he is not mistaken in the power of the Italian Notes, or elegancy of their Compositions, which he would recommend to the English Artists.” Purcell's second essay in composing trios is the posthumously published Henry Purcell, *Ten Sonatas in Four Parts*, London 1697, whose title “four parts” counts both the melodic (unfigured) and harmonic (figured) bass in addition to the two violins.

6 North's description of the sonata, most likely a trio sonata because he refers to the plural upper parts, is reproduced in *Roger North on Music: Being a Selection from his Essays Written during the Years c.1695–1728*, ed. by John Wilson, London 1959, p. 117–118. The original source is his manuscript treatise *An Essay of Musicall Ayre [...] Being the 3d and Last Part of the Musicall Recollections*, GB-Lbl, Add. MS 32536 (c1715–1720), ff. 54–55.

Corelli's Op. 1 trios, as having "cleared the ground of all other sorts of musick whatsoever",<sup>7</sup> and he lamented the passing era of amateur recreation in viol consort music.<sup>8</sup> North's metaphor of "cleared ground" attests not only to the geographical expansion of the sonata's popularity as an Italian cultural export, but also to its having supplanted or displaced of other kinds of music.

These notions of expanded territory and supplanted musical repertory furnish the underlying ideas of this essay, which focuses on the initial success of the trio sonata and the formula by which it succeeded. The territory conquered is stylistic as well as geographic, and the supplanted music is that for the keyboard, wherein the trio sonata co-opted different kinds of music, particularly those first developed for the keyboard, and streamlined them within its distinctive multi-movement format. The resulting genre emphasized contrasts among its diversity of assembled types – something for everyone, but not too much of anything<sup>9</sup> – that

7 Roger North, *The Muscull Grammarian*, GB-Lbl, Add. MS 32533 (1726), f. 179; quoted in Newman, *The Sonata in the Baroque Era* (see n. 1), p. 43.

8 North's remarks pertaining to viol consorts are found in his manuscript autobiography, *Notes of Me*, GB-Lbl, Add. MS 32506, (c1695), which are reproduced in *Roger North on Music* (see n. 6), Chapter 1. Recalling his grandfather, Dudley, 3rd Lord North, he writes (*Roger North on Music*, p. 10), "He play'd on that antiquated instrument called the treble viol, now abrogated wholly by the use of the violin; and not onely his eldest son, my father, who for the most part resided with him, play'd, but *his* eldest son Charles, and yonger son [Francis] the Lord Keeper, most exquisitely and judiciously."

9 Johann Mattheson, *Der vollkommene Capellmeister*, Hamburg 1739, p. 233 criticizes the genre for just this reason, writing, "Eine weit vornehmere Stelle unter den Gattungen der Instrumental-Melodien bekleidet XIX. Die *Sonata*, mit verschiedenen Violinen oder auf besondern Instrumenten allein, z. E. auf der Qveerflöte etc. deren Absicht hauptsächlich auf eine Willfährig- oder Gefälligkeit gerichtet ist, weil in den Sonaten eine gewisse *Complaisance* herrschen muß, die sich zu allen beqvemet, und womit einem ieden Zuhörer gedienet ist. Ein Trauriger wird was klägliches und mitleidiges, ein Wollüstiger was niedliches, ein Zorniger was hefftiges u. s. w. in verschiedenen Abwechselungen der Sonaten antreffen. Solchen Zweck muß sich auch der Componist bey seinem *adagio*, *andante*, *presto*, etc. vor Augen setzen: wo wird ihm die Arbeit gerathen. [A much more important place among the categories of instrumental melodies is occupied by [...] the *sonata*, with several violins or on one particular instrument, e. g., the transverse flute, etc., whose aim is principally towards complaisance or kindness, since a certain *Complaisance* must predominate in sonatas, which is accommodating to everyone, and which serves each listener. A melancholy person will find something pitiful and compassionate, a sensuous person something pretty, an angry person something violent, and so on, in different varieties of sonatas. The composer must also set himself such a goal with his *adagio*, *andante*, *presto*, etc.: then his work will succeed, cfr. Ernest C. Harriss, *Johann Mattheson's 'Der vollkommene Capellmeister', A Revised Translation with Critical Commentary*, Ann Arbor 1981 (= Studies in Musicology 21), p. 466]."

engaged an international audience and changed the nature of instrumental chamber music.

## Corelli vs. Pasquini

As a means of comprehending the complete and enduring triumph of the trio sonata, consider the closely parallel careers but contrasting historiographic fortunes of Arcangelo Corelli and Bernardo Pasquini. Both musicians earned their fame as celebrated composer-performers in late seventeenth-century Rome, Corelli as violinist and Pasquini as keyboardist. They enjoyed similar patronage (Queen Cristina of Sweden, Cardinal Pietro Ottoboni, Cardinal Benedetto Pamphili); they collaborated on musical performances for prominent occasions; and both were specially honored as members of the Roman Accademia degli Arcadi.<sup>10</sup> In short, where we find one in late seventeenth- and early eighteenth-century musical circles, we find the other.

Contemporary testimony about the two composers reflects the towering stature the two had achieved during their careers. Georg Muffat, the German keyboardist-composer who studied with Pasquini and knew Corelli during his time in Rome in the 1680s, named Corelli “l’Orfeo dell’Italia per il Violino [the Italian Orpheus of the violin]” and Pasquini “il famosissimo Apolline dell’Italia [the most famous Apollo of Italy]”.<sup>11</sup> Giovanni Mario Crescimbeni’s eulogies of them add a sense of their reputation among their patrons, so that Cardinal Pietro Ottoboni “treated him with distinct honor close by to himself, and loved him tenderly”,<sup>12</sup> and

10 Giovanni Mario Crescimbeni, *Notizie storiche degli Arcadi morti*, 3 vols., Rome 1720–1721, vol. I, p. 252: “[...] dalla nostra Adunanza, che, come eccellente nell’Arte sua, godè riceverlo nel numero de’ Pastori col nome d’Arcomelo Erimanteo.”; *ibid.*, vol. II, p. 332: “Tutto ciò, che abbiamo finora divisato, non è l’intiero Elogio di Bernardo. Questo cel discuopre eccellente nella Musica, e nel suono, e come tale, ricevuto tra gli Arcadi l’anno 1706. col nome di Protico Azeriano.”

11 Georg Muffat, *Auserlesener mit Ernst und Lust gemengter Instrumental-Musik. Erste Versammlung*, Passau 1701, Preface: “[...], sotto il famosissimo Apolline dell’Italia Sign.r Bernardo Pasquini mio sempre riveritissimo Sign.r Maestro, imparavo il modo Italiano nell’Organo, e Cembalo; quando con sommo diletto, ed ammirazione jo senti alcune bellissime Suonate del Sign.r Archangelo Corelli, l’Orfeo dell’Italia per il Violino, prodotte con grandissima pontualità, da copiosissimo numero di suonatori [...]”

12 Crescimbeni, *Notizie* (see n. 10), vol. I, p. 251, “il tratteneva con distinto onore appresso di se, e l’amava teneramente”.

Queen Cristina of Sweden “encountering him in Rome on occasion, she would even stop her carriage and call him the Prince of Music”.<sup>13</sup> If there was a difference between the two musicians, we can find it among the remarks made by those who had direct experience of their playing. The theorist Angelo Berardi styled Corelli similarly to Muffat as a “celebrated violinist” and “new Orpheus of our times”,<sup>14</sup> but his praise of Pasquini is nonpareil:

[...] he who wishes to forget his cares and labors, without having to drink the waters of the River Lethe, should proceed to the enjoyment of the sweet symphony of harpsichords and organs touched by his hands. And, if in centuries past there has been he who has traveled the whole world to see Titus Livy, in the present time neither prince nor private foreigner turns up in this great theater of the world who is not moved to admire the inimitable virtue of this celebrated subject, whom, for his greater glory, nature has instructed in the most singular masteries of the soul in both his understanding and adorable manner, by which he enchains hearts, demonstrating himself appreciated by all, intelligent in discourses and untiring in courtesy. I believe that Fame herself has burst her trumpets, having no more voice to proclaim her applauses, and I put down my pen for having no adequate ideas with which to compose praises of him.<sup>15</sup>

13 *Ibid.*, vol. II, p. 331, “incontrandolo alle volte per Roma, faceva anche fermar la carrozza, e lo chiamava il Principe della Musica”.

14 Angelo Berardi, *Miscellanea musicale*, Bologna 1689, p. 45: “I concerti di Violino, e d’altri Strumenti si chiamano Sinfonie, & hoggi sono in preggio, e stima quelle del Sig. Arcangelo Corelli Violinista celebre, detto il Bolognese, nuovo Orfeo de nostri giorni.” Berardi’s remarks occur within his explanation of various musical terms – *armonia*, *enfonia*, *sinfonia*, and *melodia* – in which he mentions Corelli’s sonatas, termed *sinfonias*, and Corelli himself.

15 Angelo Berardi, *Il perché musicale, ovvero staffetta armonica*, Bologna 1693, p. 55. Berardi’s praise of Pasquini goes on at greater length possibly because he had been asked specifically about the keyboardist, thus he begins, “In quanto al ragguaglio, che desidera [...]”, in this chapter of his treatise, which is a collection of published letters to friends and patrons. The full quote, originally addressed to a *Signor* Federico Fregosi of S. Agata, reads as follows: “In quanto al ragguaglio, che desidera intorno al Sig. Bernardo Pasquini, non posso dirle altro solo, che chi vuole scordarsi i travagli, e le fatighe, senza che beva l’acqua del Fiume Lete, s’incamini à godere la dolce Sinfonia de’ Cembali, & Organi toccati delle sue mani; e, se ne’ Secoli andati vi fù chi girò un Mondo intiero per vedere Tito Livio, nel presente, non capita in questo gran Teatro del Mondo, Prencipe, ò privato straniero, che non si porti ad ammirare la virtù inimitabile di questo celebre Soggetto, che per maggior gloria la natura l’hà dottato de’ patrimoni più singolari dell’animo tanto nel sapere, quanto nell’adorabili maniere con le quali incatena i Cuori, dimostrandosi grato con tutti, intelligente ne’ discorsi, & instancabile nella compitezza: Credo, che la Fama habbia spezzate le Trombe, non havendo più voce per pubblicare i suoi applausi, & io sospenderò la penna per non haver concetti adeguati per tessere le sue lodi.”

Francesco Gasparini, writing in 1708, likewise described Corelli as an Orpheus in what was by then a trope of admiration for the violinist, and then, acknowledging Pasquini as his teacher, praised him even more reverently:

Anyone fated to have played or studied under the guidance of the most famous Bernardo Pasquini in Rome, or to have at least heard or seen him play, will have been privileged to observe the truest, most beautiful, and noblest manner of playing and accompanying; and with his fullness of style, will have heard a marvelous perfection of harmony from his harpsichord.<sup>16</sup>

All of these testimonies, but especially Berardi's and Gasparini's, stand out for how sharply the subsequent historiographic tradition changed in its later neglect of Pasquini. An early example of this change, Johann Gottfried Walther's *Musicalisches Lexicon* (1732), includes a significant entry on Corelli – describing him as “ein sehr berühmter Componist und Violinist [very famous composer and violinist]” briefly surveying his life and reputation, and listing his published works – while giving just a single line to Pasquini: “ein vortrefflicher Römischer Organist ums Jahr 1672 [an excellent Roman organist from around 1672]”.<sup>17</sup> In his *General History of the Science and Practice of Musick* (1776), John Hawkins devotes an eleven-page article to Corelli's life, works, and influence.<sup>18</sup> Pasquini, by contrast, merits just three brief passages, two of which occur in the context of detailing Corelli's career.<sup>19</sup> Dictionary-biographers Gerber (1790–92) and Choron and Fayolle (1810–11), too, celebrated Corelli reliably, but, by that point in history, omitted Pasquini entirely.<sup>20</sup>

16 Francesco Gasparini, *L'armonico pratico al cimbalo*, Venice 1708, p. 88.

17 Johann Gottfried Walther, *Musicalisches Lexicon oder musicalische Bibliothec*, Leipzig 1732, pp. 184–185 (Corelli) and p. 464 (Pasquini).

18 John Hawkins, *General History of the Science and Practice of Musick*, 5 vols., London 1776, vol. IV, pp. 308–318.

19 *Ibid.*, vol. IV, pp. 309–310; and vol. V, p. 131. Hawkins's most substantive mention of Pasquini occurs in his index: “Bernardo, a fine composer and performer on the harpsichord.”

20 Ernst Ludwig Gerber, *Historisch-biographisches Lexicon der Tonkünstler*, 2 vols., Leipzig 1790–1792; and Alexandre Choron and François Fayolle, *Dictionnaire historique des musiciens*, 2 vols., Paris 1810–1811. Choron and Fayolle also includes a lengthy history of music (*ibid.*, pp. xi–xcii) before its alphabetical listing of composers whose summary of Italian schools of composition similarly omits Pasquini in an overview that likely relied on extant printed music (*ibid.*, p. lxix): “Dans la musique de violon, Corelli, Tartini, et leurs élèves, ont précédé les compositeurs de toutes les autres nations de l'Europe et leur ont servi de modèles. Il en a été de même de celle du clavecin, depuis Frescobaldi (voyez son article) jusqu'à Clementi.”

## Music publishing

This much casts the historiographic mold of celebrating Corelli and neglecting Pasquini that contrasts so starkly with the earliest testimonies about the two composer-performers and persists in surveys of Baroque music history of the present day.<sup>21</sup> Some of the contributing factors stand out prominently in the dichotomies between those who had direct contact with the performer-composers themselves (the earliest writers, mostly Italians) and those who did not (later and non-Italian). Among those who did not, the tangible legacy of Corelli's music bolstered his reputation: Sebastian Brossard, in revising his entry on the Italianate genre of *sonate* for the third edition of his musical dictionary, added, "for models, see the works of Corelli";<sup>22</sup> Walther's *Lexicon* had Corelli's published works to mention, but nothing of Pasquini; and for eighteenth-century English writers, as seen earlier in the testimony of Roger North, Corelli was a favorite Italian import. That theme is continued in Charles Burney's writings, in which Corelli's popularity symptomized the pervasive rage for Italian violin sonatas and violins:

The compositions and performance of Nicola Matteis had polished and refined our ears, and made them fit and eager for the sonatas of Corelli; and many of our young nobility and gentry who travelled to Italy during his life, were ambitious of hearing and taking lessons of this great master on the violin, which became so much in favour, that the English were said to have stripped Italy, not only of many of its best pictures and statues, but of all its valuable violins.<sup>23</sup>

If the ready availability of Corelli's music exchanged the ephemera of his Roman performances for the permanence of his compositions on sale internationally in supporting his reputation, no such repertory or tradition of playing it existed to perpetuate Pasquini's fame. Indeed, the market of published music was working against him already within his lifetime, shifting its emphasis away from the solo keyboard and toward

21 Lorenzo Bianconi, *Il Seicento*, Turin 1982; translated as *Music in the Seventeenth Century* by David Bryant, Cambridge 1987 is an exception that reverses the emphasis, first because it concentrates on performance as opposed to composition in its historical narrative, and second because it prioritizes music in collaboration with other art forms, especially poetry. Thus, Bianconi devotes more attention to the genres of opera, oratorio, and cantata where Pasquini was active and Corelli was not.

22 Sebastian Brossard, *Dictionnaire de musique*, 3rd edition, Amsterdam c1708, p. 140: "Voyez pour modele les ouvrages de Corelli."

23 Charles Burney, *General History of Music*, Book IV, London 1789, p. 640.

violin ensembles. The latter half of the seventeenth century witnessed the rise of Bolognese music publishers (Monti, Micheletti, Silvani) to prominence over the once-dominant Venetians (Magni, Vincenti), and that change in leadership coincided with the change of focus in instrumental music from the keyboard to string ensembles. The older state of affairs of equal representation between keyboard and ensemble repertoires is illustrated in the 1662 catalog of music books published in Venice by Alessandro Vincenti. Within its pages are various headings for different types of music, and, excepting pieces for lute and guitar, instrumental genres are listed in Vincenti's catalog under two broad categories: first is "canzon per sonar à piu voci, e sinfonie" (Table 1), which includes mostly instrumental ensemble music, but some prints of keyboard music too, such as Pesenti's *Correnti* (No. 6, 7, and 22), Piazza's *Balletti* (No. 20), and Scipione's now lost toccatas and capriccios (No. 32); second is "intavolature d'organo" (Table 2), which comprises music for both organ and harpsichord, as well as treatises on organ playing in the church liturgy (Nos. 10–12) and on continuo realization (No. 20).

Twenty years later, in 1682, Giacomo Monti of Bologna published a similar catalog of music for sale (Table 3). There is less music listed in Monti's catalog overall, probably owing to the fact that his inventory contained only newer material while Vincenti's stock included prints that were fifty or more years old. Their respective listings of string ensemble music are nearly equal in size – Vincenti's 29 listings versus Monti's 28 – but there is no comparison of their keyboard inventory because Monti advertised none. Monti's successor, Marino Silvani, published his first catalog around 1699. Silvani's inventory of instrumental ensemble music – "sonate, correnti, e balletti" (Table 4) – lists 67 items, making it the largest category of music that he offered for sale. Just one piece among the 67 is keyboard music, Giovanni Battista Degli Antonii's organ versets, Op. VII (No. 43); the rest is dominated overwhelmingly by trio sonatas that are frequently and newly distinguished as either *da chiesa* and *da camera*.

## The Corellian standard

The strong representation of the trio ensemble and neglect of the solo keyboard in Italian printing during the second half of the seventeenth century presages the reception history of Corelli and Pasquini in the eighteenth: the broad dissemination of Corelli's music – the trio sonata,

especially – sustained his reputation, and the scarcity of Pasquini's doomed his. And this poses the central questions of this study: what accounts for the shift from keyboard to trio ensemble that not only established the trio as pre-eminent in late-Baroque chamber music, but also insured Corelli's lasting fame? Likewise, what was it in Pasquini's music – so esteemed by musicians in his own time (Berardi, Muffat, and Gasparini) – that failed to capture the broader market that Corelli's trios did?

We turn now to those questions, and, to begin, the close association of the fortunes of the trio sonata with Corelli's stands out in the series of trio-sonata homages made to him in the early decades of the eighteenth century:<sup>24</sup>

William Topham, *Six sonata's, five in four & a sixth in 7 parts, compos'd in imitation of Archangelo Corelli*, Op. 3, London c1709

Paolo Benedetto Bellinzani, *Dodici suonate da chiesa a 3, due violini e basso, ad imitazione di quelle d'Arcangelo Corelli* (MS, 1720s)

François Couperin, *Le Parnasse ou L'Apothéose de Corelli, grande sonade, en trio* in *Les goûts-réünis*, Paris 1724

François Couperin, *Les Nations: sonades et suites de simphonies en trio*, Paris 1726<sup>25</sup>

Georg Philipp Telemann, *Sonates Corellisantes, a 2 violons ou traversières, violoncello et fondamento*, Hamburg 1735

Among these examples, we may see the international recognition of the Corellian trio sonata as a model to emulate. It is, for example, Corelli whom Couperin confesses to having imitated under an Italianate pseudonym, in his *Les nations*,<sup>26</sup> and given that three of the four trio sonatas in that collection date back to the early 1690s, the international influence of the Corellian trio sonata follows its earliest published appearance by about ten years at most.

The nature of Corelli's conception of the genre, although well-reported in histories of Baroque music, bears detailing here in contrast to keyboard musical style from the same time as a means for revealing its unusual appeal. Silvani's 1699 catalog (Table 4) reflects that conception and demonstrates its influence on other Italian composers during the 1680s

24 Claudio Sartori, "Le quarantaquattro edizioni italiane delle sei opere di Arcangelo Corelli", in: *Rivista musicale italiana* 55 (1953), pp. 28–53 documents Corelli's phenomenal success and influence through the publication and multiple republications of his six opuses.

25 Couperin's *Les nations* stands out in two respects: first, the homage to Corelli is made clear in the author's preface rather than the title page; and second, three of its trios go back to the early 1690s.

26 Newman, *The Sonata in the Baroque Era* (see n. 1), pp. 355–357.

and 1690s. Whereas earlier catalogs (see Tables 1 and 3) feature diverse ensembles of from two to eight instruments plus continuo and a variety of genres (canzon, sonata, corrente, balletto, aria), Silvani's 1699 catalog concentrates on the *sonata a tre* that is broadly distinguished between *da chiesa* (suited to the church) and *da camera* (suited to the chamber) subgenres. Those two types are reflected in the listings of Table 5a (church) and Table 5b (chamber), which list trio sonatas from the 1680s through the 1730s. The composers represented, beginning with Corelli and ending with Handel in both tables, are mostly Italian, but also include English, French, and Germans to reinforce our perspective of the international dissemination of a Corellian standard. According to that standard, the distinction between the two types of trio lies in their respective ensembles: those collections designated *sonata*, which was Corelli's practice, or *sonata da chiesa* comprise four partbooks to include two violins and, as Couperin described them, a *basse d'archet* and a *basse chifrée*.<sup>27</sup> Those specified as *sonata da camera*, by contrast, almost always call for a single bass instrument – i. e., bowed or keyboard – and thus just three partbooks (Vinaccesi 1687 and Caldara 1699 illustrate the exceptions). A further distinction in the ensemble, again following Corelli, lay in the keyboard itself: organ (church) versus harpsichord (chamber).

The distinction among musical genres according to venues, and the specific venues of church and chamber are not new. Instead, what stands out is the degree of standardization among trio sonata prints by Corelli and others writing at the end of the seventeenth and beginning of the eighteenth centuries. Tables 6a and 6b detail this standardization to show how trio sonata composers concentrated on single-genre collections of either church or chamber types of sonata, but within the single genre they maintained a variety of contrasting movement types – tempo-designated in the church sonata (Table 6a) and mostly dance-types in the chamber sonata (Table 6b). The movement titles themselves impart a sense of the diversity within the genre. Among those of the church sonata (Table 6a) are the canzone (a fugue on a rhythmically lively subject) in Avitrano, “Da capella” (an evocation of sacred vocal polyphony, or the Palestrina style) in Dalla Bella, pathos-laden slow movements as implied by *adagio affettuoso* (Corbett) or *adagio e tremolo* (Dalla Bella), and the sequence of tempo changes within a single movement that function as introductory *toccata* (Corelli, Op. 1, Veracini, Ruggieri, Ravenscroft). The

27 The part books of Couperin, *Les Nations: sonades et suites de simphonies en trio. En quatre livres séparés pour la comodité des académies de musique, et des concerts particuliers*, Paris 1726, are as follows: *premier dessus*, *second dessus*, *basse d'archet*, and *basse chifrée*.

sonata da camera (Table 6b), by contrast, draws on a wide selection of courtly dances sometimes introduced with a prelude and intermingled with tempo-designated movements to achieve the same overall effect of contrasting types within the collection of movements.

### Keyboard exemplars

In keyboard repertory, the number of different genres in play, their internal characteristics, and their organization within both printed and manuscript collections all point to a different conception of genre and manner of dissemination. The contents of Bernardo Storace's *Selva di varie compositioni*, published in 1664 (Table 7), and of Pasquini's *Sonate per gravicembalo*, compiled in 1702 (Table 8), both illustrate the basic characteristics of a late seventeenth- and early eighteenth-century keyboard collection in their compilation of heterogeneous types, mostly single-movement compositions or larger-scale variations pieces. Both collections comprise a diversity of more specific names: capriccio, fantasia, bizzaria, canzona francese, ricercare, fuga, aria, toccata or tastata, passo e mezzo, passacaglia, and other variations types. Courtly dances appear here too, but are listed as stand-alone compositions rather than as movements within a suite as occurs in the sonata da camera. Pasquini's use of "sonata" as collective title for his manuscript further distills the difference between his older and broader idea of sonata, to mean simply a sounded thing (thus instrumental music) and of any type, and Corelli's newer, more specific, and standardized concept of a multi-movement sequence of contrasts.

A glance at the broader keyboard repertory throws the trio sonata's core characteristics – not only the uniformity and standardization of the genre, but also its all-purpose orientation – into further relief. Looking at all of the Italian keyboard music that was printed in Italy during the last four decades of the seventeenth century (Table 9), we may divide it into three groups. In the first are those prints that overlap with ensemble music by advertising either medium – that is, keyboard or ensemble – as a performing alternative for the other: Cazzati 1662; Pietro Degli Antonii 1671; G. B. Degli Antonii 1687a; G. B. Degli Antonii 1690; and Corelli 1700. In the case of Cazzati 1662, the spinet is the first option, bowed strings are an alternative; in the other works, the keyboard is the alternative after strings. Except for Degli Antonii 1687a and half of Corelli 1700, the music of this first group is mostly short, binary-form dances and dance

suites. The second group features prints for liturgical use: Degli Antonii's versets (1687b and 1696), which collect brief improvisations in each of the church keys for use in *alternatim* psalmody; and Arresti's c1697 anthology, which contains three single-movement sonatas meant to accompany the Elevation of the Host.<sup>28</sup> The last and largest group comprises didactic-virtuosic compositions that feature variation and imitative technique: Pistocchi 1667 is a collection of etudes written when the composer was eight years old; Arresti 1664, Battiferri 1669, and Fontana 1677 stand as exemplary models of imitative polyphony, free or on a *cantus firmus*, as it was practiced in the heyday of Ercole Pasquini, Giovanni De Macque, and Frescobaldi; and Storace 1664 and Strozzi 1687c feature extended virtuoso variations on traditional basses, such as the *pass'e mezzo*, *romanesca*, *passacaglia*, *Ruggiero*, *cinque passi*, and others.

The same three categories – dances/dance suites, liturgical pieces, and didactic-virtuosic compositions – exist in the larger manuscript repertory for the keyboard, and, specifically, in the *œuvre* of Pasquini. For example, Pasquini's suite shown in Example 1 features a short prelude *tastata* (or *toccatà*) plus tuneful and equally brief binary forms in the *corrente* and *aria*.<sup>29</sup> Pasquini's output also includes pieces for liturgical use in *alternatim* psalmody (Example 2),<sup>30</sup> which parallel G.B. Degli Antonii's printed examples mentioned earlier (Table 9: 1687b and 1696), except that Pasquini's are continuo parts only, meant for improvised realization. Last is the virtuoso *Ricercare con la fuga in più modi*, a series of nine fugal variations on a single theme, lasting 332 measures. This single piece of long duration represents the largest category of Italian keyboard music of the three described here. Much in Pasquini's output and in the manuscript repertory of keyboard music, on the whole is this kind of piece. And, as an extended, stand-alone movement that features extensive variation technique, intensive imitative counterpoint, and virtuoso playing (Example 3a–c),<sup>31</sup> Pasquini's *ricercar* illustrates the often-daunting size and scope of works in this category.

28 These are Bartolomeo Monari, Sonata No. 11 (*Elevazione*), Bernardo Pasquini, Sonata No. 13 (*Elevazione – Adagio*), and Giulio Cesare Arresti, Sonata No. 16 (*Elevazione sopra il Pange lingua*).

29 Pasquini's *tastata*, *corrente*, and *aria* appear in ff. 2<sup>r</sup>–3<sup>r</sup> of the first volume of British Library (GB-Lbl), Add. MS 31501 with the inscription "6 Maggio 1703 [...] Bernardo Pasquini."

30 GB-Lbl, Add. MS 31501, vol. II, f. 23<sup>v</sup>.

31 The source for Pasquini's *ricercar* is pp. 77–108 of Berlin Deutsche Staatsbibliothek (D-Bsb), MS L.215, which bears the following title page inscription: *Sonate per gravecembalo composte dal Sig: Bernardo Pasquini e scritte di sua mano in questo libro. A.D. 1702. Aprile.*

For comparison with a trio-sonata fugue, the second movement (Allegro) from Giuseppe Torelli's Op. 5, No. 4 (Example 4),<sup>32</sup> on a similar *do-re-mi-fa* subject in long notes, demonstrates crucial stylistic differences from Pasquini's keyboard fugue. Above all, it is much shorter at just 52 measures, and that overall length includes a repetition of the first 20 measures. Torelli's fugue, moreover, is packaged within a multi-movement suite, so that, in spite of what it shares with Pasquini's fugue, its scope is much smaller, and its character – that is, lively, bouncy, eighth-note counterpoint within a tidy fugal exposition, as opposed to compositional and performative virtuosity – is notably different.

A further pair of examples – the *Sonata cromatica* attributed to Tarquinio Merula (Example 5)<sup>33</sup> for keyboard and a fugal-chromatic movement from Corelli's Op. 1, No. 11 (Example 6)<sup>34</sup> – illustrates a similar difference in scale, compositional technique, and musical style in two fugues that treat similar subjects. The fugue of Merula's sonata is 116 measures; Corelli's 34. Over changes of texture and accompanying motifs, the keyboard fugue keeps the descending tetrachord close at hand, while also inverting it, diminuting it, and deploying it in stretto. Corelli's approach is typical of his fugues in keeping the movement brief, usually between 30 and 40 measures, and incorporating digressions from the fugue subject in sequential, fast-moving motifs that enliven the movement throughout.

This is not to argue that long, stand-alone showpieces of either performing or contrapuntal virtuosity never occur in the trio repertory. In Corelli's output alone, his Op. 2 *Ciaccona* and Op. 5 *Follia* prove otherwise. Instead, those pieces are exceptions within a repertory of violin music that keeps its movements shorter, relatively simple, and packaged within a sequence of similarly brief but contrasting movements. The keyboard repertory, by contrast, features longer variations-based and imitation-based stand-alone compositions of sometimes outstanding complexity.

32 Giuseppe Torelli, *Sinfonie a tre e concerti a quattro*, Op. 5, Bologna 1692.

33 The manuscript source for the *Sonata cromatica* is Museo Internazionale e Biblioteca della Musica di Bologna (I-Bc), MS DD.53, f. 86<sup>v</sup>–91<sup>v</sup>. Willi Apel, *The History of Keyboard Music to 1700*, translated and revised by Hans Tischler, Bloomington 1972, pp. 483–484, and Alexander Silbiger, *Italian Manuscript Sources of Seventeenth-Century Keyboard Music*, Ann Arbor 1980, p. 171 each discuss the uncertain authenticity of its attribution to Merula, and both suggest the possibility that the work was written by another much younger composer closer to the time the manuscript was compiled around 1720.

34 Arcangelo Corelli, *Sonate a tre, doi violini, e violone, ò arcileuto, col basso per l'organo*, Op. 1, Rome 1681.

Yet, despite their differing styles and manners of presentation, the two pairs of examples shown here do share thematic material – the *do-re-mi-fa* subject of the first pair and the descending chromatic tetrachord of the second – and the technique of treating that material imitatively. The difference between the solo keyboard and trio versions lies in the process of abbreviating, of simplifying adaptation in the transfer of material from the one medium (solo keyboard) to the other (trio ensemble). Further examples of different movement types show a similar process of the absorption and adaptation of keyboard genres into the trio sonata as individual movements within the multi-movement whole: compare, for example, the intonation-style toccata by Gregorio Strozzi (Example 7) or the F-major verset by Domenico Zipoli (Example 8) for keyboard with the opening movement of Corelli's Op. 1, No. 9 (Example 9); and the Elevation toccata of Frescobaldi (Example 10) or the earlier *Consonanze stravaganti* of Trabaci (Example 11) with the *Grave* of Corelli's Op. 1, No. 8 (Example 12).

Sometime before 1710, Johann Sebastian Bach made an organ transcription (Example 13) of the fugue from Corelli's Op. 3, No. 4 (Example 14). Bach's transcription and reworking of Corelli resulted in a fugue of 102 measures in comparison with Corelli's 39. Bach also added a fourth contrapuntally independent voice to the original trio texture and new counterpoint to accompany Corelli's original subject and countersubject (see, for example, the running eighth notes in the pedal part in m. 19–20). In the context of this study, Bach's reworking of Corelli throws the trio sonata adaptations of keyboard repertory into relief by precisely reversing the process: in place of a nimble, brief, and accessible fugal movement for trio ensemble, Bach creates a stand-alone virtuoso showpiece for the solo organ that is longer (around four times longer in performance due to the necessarily slower tempo the organist must take), more complex, and, typical of this kind of music, was never published but instead transmitted in manuscript.<sup>35</sup>

35 From the 1720s on, keyboard collections would emulate the multi-movement single-genre uniformity and organization of trio sonata collections, and the conciseness and accessibility of the diverse Corellian movement types. That specific development is detailed in my essay, "The Early Italian Keyboard Sonata: Origins, Influences, and Disseminations", in: *The Early Keyboard Sonata in Italy and Beyond*, ed. by Rohan Horace Stewart-MacDonald, Turnhout 2016 (= *Studies on Italian Music History* 10), pp. 3–58, see especially, pp. 35–56.

## The maximizing ethos of the trio sonata

To judge from the earliest descriptions of the sonata, its popularity lay in exciting a broad range of moods through its sequence of contrasting movements. For Athanasius Kircher, writing in the middle of the 17<sup>th</sup> century, to hear a trio sonata was to experience a series of affects, such that the “three incomparable musicians [...] Orpheuses of our era” (two violinists and a theorbist),

affected the mind of the listener with a kind of languor [...] stroked the strings in a pure manner and with a subtle drawing of the bow, and thus seemed among themselves to be provoking the spirits of a leaping heart [...] aroused an emotion toward something gloomy and mournful (you would say that you were attending a tragic play) [...] carried me little by little from relaxed figures into rapid, intense passages full of joy and dancing with such force that they were close to overwhelming me with a kind of raving madness [...] incited the mind to battles and combats [...] summoned heavenly devotion suitable of compassion and disdain for the world[...].<sup>36</sup>

36 Athanasius Kircher, *Itinerarium exstaticum*, Rome 1656. The complete passage reads as follows (portions quoted in the text above are underlined): “Accidit non ita pridem, ut ad academicum trium incomparabilium Musicorum (quos si aevi nostri Orpheos dicam, minimè à verò abludam) exercitium privatos inter parietes institutum vocarer; hi ut facultatis, quam profitebantur, specimen quoddam solito excellentius darent, me solum arcanae & vix audita sonandi rationis & peritiae conscium testem esse voluerunt. Omnibus itaque ad specimen exhibendum concinnè apparatis, locoque & tempore opportunè constituto, symphoniam, quae duobus chelybus minoribus, & eâ, quam Tiorbam vocant, testudine peragebatur, orditi sunt, tanta harmoniae concordia, tam inusitatis insolitorum intervallorum discriminibus, ut tametsi non nihil eximium in Musica explorasse me fateri possim; simile tamen quid me percepisse non meminerim, dum enim diatonica chromatice, haec enarmonicis modulorum teretismatis miscent; dici vix potest, quantum insolita horum generum miscella animi affectus commoverint. Iam enim, uti per diapason [octave] descensum ex sono acuto in gravem paulatim languescentem desinebant, ita languore quodam animum auditoris afficiebant; & per ascensum veluti ex gravi somno quodam evigilantem, nescio ad quod arduum aggrediendum exstimulabant, modò tenui, & subtili arcus ductu, dum raderent chordas, unà secum cordis subsultantis spiritus sollicitare videbantur, nonnunquam subtristi murmuris indignatione affectum ad nescio quid moestum luctuosumque concitabant, tragicae scenae te interesse diceres; mox ex subtristi modulatione paulatim ex remissis in spissos, intensos & plenos gaudij & tripudij chromatismos tanto impetu rapiebant, ut parum abfuerit, quin lymphatico quoda[m] me furore obruere[n]t; subinde in nescio quid tumultuarium & vehementis ferociae plenum exurgentes alternis insecutionibus animum ad praelia & pugnas incitabant remissoque denique impetu, in nescio quid dulcioris affectionis proprium ad compassionem, divinum amorem seculique contemptum ciebant, tanta gratia & venustatis majestate, ut veteres illos Heroes Orpheum, Terpandrum caeterosque fama nominis apud posteros celeberrimos Musicos ad simile artificium nunquam pertigisse planè mihi persuadeam.”

Roger North, too, described the series of contrasting movements in terms of affect, but he also identified the tempo designations and some of the musical types associated with each: a Grave – seriousness and thought; Fugue – business or debate; Adagio – lolling in sweet repose; Andante – walking in *equis passibus*; Ricercar; Gavott, Minuet, Courant, and concluding Gigue.<sup>37</sup> And, according to the definition of the sonata in Brossard's *Dictionnaire de musique*,

Sonatas are properly substantial pieces – fantasies, or preludes, etc. – varied by all kinds of movements and expressions, by choice and extraordinary harmonies, by simple and double fugues, etc., and all this purely according to the imagination of the composer who, without being subject to any but the general rules of counterpoint or to any fixed number or particular kind of meter, exerts himself at the fire of his genius, changing meter and mode as he sees fit.<sup>38</sup>

Common to each of these descriptions are the qualities of variety, contrast, and comprehensiveness that define the nature of the genre. The widespread success of the Corellian trio sonata, then, is a matter not only of its streamlined movements gathered into the multi-movement format, but also of its alluring diversity of affects, techniques, and types.

This essential quality of accessible comprehensiveness extends even to the trio ensemble itself. The best-known flexibilities within the ensemble lay in the possibilities for realizing the continuo, but the treble parts, too, afforded several choices in performance: after 1700 and especially in non-Italian prints of trio repertory title pages included flute, oboe, the *pardessus de viole* on occasion, and, in one rustic case, the musette or vielle as alternatives to the violin.<sup>39</sup> *Ad libitum* parts, too, were a feature

37 North, *An Essay of Musickall Ayre* (see n. 6), f. 54–55; reproduced in *Roger North on Music* (see n. 6), pp. 117–118.

38 Sebastian Brossard, *Dictionnaire de musique*, Paris 1703, “Suonata.” The original reads as follows: “C’est à dire que les *Sonates* sont proprement de grandes pieces, *Fantaisies*, ou *Preludes*, &c. *variées* de toutes sortes de mouvemens & d’expressions, d’accords recherchez ou extraordinaires, de Fugues simples ou doubles, &c. & tout cela purement selon la fantaisie du Compositeur, qui sans être assujeti qu’aux regles generales du Contrepoint, ny a aucun nombre fixe ou espece particuliere de mesure, donne l’effort au feu de son genie, change de mesure & de Mode quand il le juge à propos, &c.”, p. 139.

39 The use of the paired musettes, vielles, and other alternatives as the treble instruments in trio scoring appears in just one special case: Joseph Bodin de Boismortier, *IV balets de village en trio pour les musettes, vieles, flutes-à-bec, violons, haubois, ou flute traversieres*, Op. 52, Paris 1734. Otherwise, the option of violin or flute is the most common, appearing, for example, in Nicola Francesco Haym, Op. 2 (1704), Giuseppe Sammartini, no opus (1727), Willem de Fesch, Op. 7 (1733), Telemann, *Sonates corellisantes* (1735), Pietro Antonio Locatelli, Op. 5 (1736), Johann Adolph

of late seventeenth-century trio repertory, mostly applied to the second violin, but the option of multiplying players on a part illustrates the most historically significant expansion of the trio medium. Therein lies the essence of the concerto grosso, which in Corelli's description comprised "two obbligato violins and violoncello in the concertino, and two other violins, viola, and bass, *ad libitum*, in the concerto grosso, which may be duplicated"<sup>40</sup> – that is, a concertino trio of soloists and an *ad libitum* contrasting (and sometimes reinforcing) concerto grosso of doubled parts. Muffat, who took his inspiration from Corelli's concertos in composing his own, gives four different options for the performing ensemble, but all based on the irreducible core of a string trio.<sup>41</sup> Another form of aggrandized trio lay in the orchestral trios of Johann Stamitz, published in 1755,<sup>42</sup> which themselves reflect an eighteenth-century performance practice mentioned by Mattheson and Burney.<sup>43</sup>

The sum of these performance options illustrates the emphasis on making trio repertory accessible to as great a combination of performing circumstances as possible, so that both the smallest and largest of musical performances fall within its purview. Including the cases of *ad libitum*

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Hasse, Op. 1–3 (1739–1756), George Friedrich Handel, Op. 5 (1739), Niccolò Jommelli, no opus (1753), Carl Heinrich Graun, no opus (1759). The oboe, too, was advertised in addition to violin and flute. A sampling of such prints is Michel de La Barre, *Pièces en trio*, Bk. I (1694), Louis-Antoine Dornel, Op. 3 (1713), Joseph Bodin de Boismortier, Op. 12 (1726), Johann Joachim Quantz, Op. 3 (1728), Giuseppe Ferdinando Brivio, Bk. I (c1730), Jacques-Christoph Naudot, Op. 7 (c1730), George Friedrich Handel, Op. 2 (c1732–33). Some sonata prints offered even further options: Jean-Pierre Giugnon, *Six sonates a deux violons, flute allemande et violon, et toutes sortes d'instrumens égaux*, Op. 3 (early 1740s?); André-Joseph Exaudet, *Six sonates en trio, deux violons et basse continue [...] on peut jouer ces sonates à deux pardessus de viole*, Op. 2 (1751); and José Pla, *Six sonates en trio pour deux violons et bass, les dits trio peuvent se jouer sur le hautbois, flute, et pardessus de viole*, no opus (c1759).

40 The description occurs directly in the title of Corelli's Op. 6, Amsterdam 1714: "Concerti grossi, con duoi violini e violoncello di concertino obligati e duoi altri violini, viola e basso di concerto grosso ad arbitrio che si potranno radoppiare."

41 Muffat, *Auserlesener mit Ernst und Lust gemengter Instrumental-Musik* (see n. 11), Preface.

42 Stamitz, *Six sonates à trois parties concertantes qui sont faites pour exécuter ou à trois ou avec toute l'orchestre*, Paris 1755; reprinted London 1765, as *Six grand orchestra trios proper for small or great concerts*. Further examples are the trios by Domenico Gallo, once attributed to Giovanni Battista Pergolesi: Giovanni Battista Pergolesi, *Twelve sonatas for two violins and a bass or an orchestra*, London 1780; and probably also [Monsieur] Pinaire, *Six symphonies en trio, pour deux violons et basse*, Paris 1748.

43 Hogwood, *The Trio Sonata* (see n. 1), p. 19.

parts, the trio sonata could be reduced to a single unaccompanied part,<sup>44</sup> while its aggrandized form as an orchestral trio or concerto grosso could also feature, according to Muffat's eyewitness testimony of a Corelli performance "a very great quantity of players".<sup>45</sup>

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Two fundamental and seemingly opposing tendencies supported the ascendance and eventual dominance of the trio sonata in Baroque chamber music. There was, on the one hand, a minimizing of duration and complexity of its individual movements, especially in comparison with their keyboard counterparts, as they were integrated into the standardized, multi-movement format of the genre. Whatever type of music might be collected into the trio sonata, the few-minutes length of the movements and its defining texture of three independent parts – enough to sustain fugues and to sound a full complement of harmonies – set clear technical and stylistic boundaries. On the other hand, the diversity of musical types represented within the trio sonata and the burgeoning performing possibilities associated with the trio medium reflect a simultaneous maximizing tendency within the genre.

The complete package assembled a unique and irresistible set of qualities: technically accessible, adaptable to a variety of instruments and performing ensembles, uniquely and engagingly diverse in its sequence of contrasted moods. Because they are so well-established, we take the inherent variety of the multi-movement format and the small instrumental ensemble for granted. It was the trio sonata, however, that made these features unprecedentedly popular and fixed them in our musical history.

44 This occurs in two circumstances that I know. The first is Giovanni Maria Bononcini, *Ariette, correnti, gigue* [...], Op. 7, Venice 1677, which advertises solo, a 2, a 3, and a 4 performances. The other are eighteenth-century British and American primers that include Corelli dance melodies originally for trio arranged for solo unaccompanied treble instrument (violin, flute, fife). An example is the gavotte from Corelli's Op. 2, No. 1 found in *The Compleat Tutor for the Violin*, London 1745, *The Delightful Pocket Companion for the German Flute*, 2 vols., London 1763, and *The Compleat Tutor for the Fife*, Philadelphia 1805.

45 Muffat, *Auserlesener mit Ernst und Lust gemengter Instrumental-Musik* (see n. 11), Preface, "jo senti alcune bellissime Suonate del Sign.r Archangelo Corelli, l'Orfeo dell'Italia per il Violino, prodotte con grandissima pontualità, da copiosissimo numero di suonatori [I heard a number of very beautiful sonatas by Sig. Arcangelo Corelli, the Orpheus of Italy on the violin, produced with the greatest precision by a very great quantity of players]."

Table 1. Alessandro Vincenti, *Indice di tutte le opere di musica*, Venice 1662, pp. 8–9.

Canzon per sonar à più voci, e sinfonie:		
1.	Canzon FLORIAN CANALI a tre	Lire 2
2.	COSTANZO ANTEGNATI, primo 2. 3. 4. libro; a 4.	8
3.	Canzon ADRIAN BANCHIERI a 4.	3
4.	VALERIO BONA a 6.	4
5.	<i>Lunario Armonico</i> PULITI, libro I. e 2. a 2. 3. 4.	4
6.	Corrente alla Francese del PESENTI Cieco, libro primo, e secondo	5
7.	Corrente, Pass'è mezzi, e balletti ditto [PESENTI] lib. terzo	2.10
8.	Sonate, Sinfonie, Arie, Brandi, Correnti, Gagliarde a 2. 3. di SALAMON ROSSI Ebreo libro quarto	6
9.	Sonate, Sinfonie Ebreo libro quarto	7
10.	Canzon MORTARO a 4. con il suo basso per sonar lib. 2.	4.10
11.	Canzon da sonar GIO: PICCHI a I. 2. 3. 4. 5. 6. 8.	6
12.	GIULIO MUSSI a doi	2
13.	Sonate uno doi violini CECCHINO	2
14.	Canzon da sonar FRESCOBALDI a 1. 2. 3. 4. cõ basso cõtinuo	7
15.	Sonate UCELLINI a I. 2. 3. 4. libro secondo	7
16.	TARQUINIO MERULLA, il secondo, a doi, tre	3.10
17.	Ditto [MERULLA], il terzo in foglio, a doi, tre	6
18.	BONAMENTE libro 6. e 7.	14
19.	Sonate, Arie, Corente da sonar con ogni sorte di strumenti di MARCO UCCELINI libro terzo	9
20.	Correnti, & baletti alla francese di GIO: BATTISTA PIAZZA	1.10
21.	Sonate UCCELINI libro quarto	12
22.	Correnti, gagliardi, balli, & pass, e mezi MARTINO PESENTI Cieco lib. 4	6.10
23.	Correnti, balletti del MILANUTIO	2.10
24.	GIACOMO BENEDETTI	2.10
25.	Composition per sonar il fagotto del BERTOLA	3.10
26.	Sonate CAZZATI a una, doi, tre, quattro	5
27.	Sonate a violino solo e organo di MARCO UCCELINI lib. 5	8
28.	Sonate CAZZATTI a 2. 3. 4. libro secondo	5
29.	Correnti, gagliarde, balletti, e arie a 2 4. TODESCHINI opera prima	5
30.	Canzon ò vero Sonate a 2. 3. di TARQUINIO MERULA libro quarto	7
31.	Sonate TARQUINIO MERULA libro secondo ristampate	4
32.	Partitura d'organo e cembalo di D. SCIPIONE GIOVANNI	12
33.	Correnti, gagliarde, è balletti di MAURITIO CAZZATTI libro terzo opera XV	10
34.	Trattenimenti da camera arie, correnti, e balletti di MAURITIO CAZZATI opera XXII	[?]
35.	Sonate ditto [MAURITIO CAZZATI] a 2. opera XVIII. ristampata	[?]
36.	Corrente, balletti di [?] a 5. con sonate	8

Table 2. Alessandro Vincenti, *Indice di tutte le opere di musica*, Venice 1662, pp. 27–28.

Intavolature d'organo:	
1. Toccate di ANDREA E GIO: GABRIELI sopra tutti li tuoni libro primo	Lire 3
2. Ricercate d'ANDREA GABRIELI lib. 2. 3.	6
3. Messe del ditto [ANDREA GABRIELI] libro quarto	4
4. Canzon del ditto [ANDREA GABRIELI] libro quarto, e sesto	6
5. Toccate d'ANNIBAL PADOANO	3
6. Ricercar di CLAUDIO MERULO	4
7. Canzoni del ditto [CLAUDIO MERULO]	4
8. Balli d'arpicordo di MARCO FACOLI, primo, e secondo	6
9. Canzon di SPERANDIO BERTOLDO	2.10
10. Canto fermo per risponder al choro dell'ASOLA	2
11. Choro, & organo di canto fermo, & intavolatura per l'organo, commoda a risponder al choro, del BORAZZI [ <i>recte</i> BOTTAZZI]	12
12. Organo suonarino del BANCHIERI, ove vi è tutto quello che è necessario per l'organista	8
13. Transilvano per l'organo del DIRUTA, nel qual vi è modo di far la mano, & le vere regole per intender la intavolatura, con le toccate de i più famosi autori posti nel fine dell'opera utilissima per professori d'organo libro primo, e secondo	16
14. Balli d'arpicordo del PICHI	4
15. Caprici, canzon francese, & ricercati per l'organo spartiti di GIROLAMO FRESCOBALDI	12
16. Kyrie, toccate, ricercari, FRESCOBALDI per l'organo	10
17. Toccate di CLAUDIO MERULO stampate a Roma in stampa di rame libro primo, e secondo	20
18. Frutti musicali, tre messe per risponder al choro con alcune canzoni, & ricercari cromatici, intavolatura per l'organo, di ANTONIO CROCI	6
19. Canzon alla francese impartitura di GIERONIMO FRESCOBALDI	6
20. Regole per sonar SABATINI primo	2
21. Notte musicali per risponder con facilità, e al choro per tutte le feste dell'anno, con due sonate anco per il violino di TOMASO CECCHINO Veronese	5
22. Annuale per risponder al choro per tutto il tempo dell'anno in partitura con canzon, ricercarij, e fughe diverse di GIO: BATTISTA FASOLO da Napoli	18

Table 3. Giacomo Monti, *Indice dell'opere di musica sin' hora stampate*, Bologna 1682, pp. 11–14.

Suonate, correnti, e balletti:		
1.	Correnti, e balletti a 3. due violini, e violone, di GIO. BATTISTA VITALI, op. prima	Lire 3
2.	Suonate a due violini, col basso per l'organo di GIO. BATTISTA VITALI, opera seconda	5
3.	Correnti, balletti, e gagliarde per ballare, correnti, balletti, e sinfonie da camera a quattro instrumenti, di GIO. BATTISTA VITALI, opera terza	5
4.	Correnti, balletti, gighe, allemande, e sarabande a violino, e violone, con il secondo violino a beneplacito, di GIO. BATTISTA VITALI, opera quarta	4
5.	Suonate a 2. 3. 4., e 5. instrumenti, di GIO. BATTISTA VITALI, opera quinta	5
6.	Passamezzi, ciaccona, capricci, e passagalli a 3. due violini, e violone, di GIO. BATTISTA VITALI, opera settima	5
7.	Correnti, balletti, gighe, allemande, e sarabande a violino, e violone, di GIO. MARIA BONONCINI, opera quarta	3
8.	Correnti, allemande, e sarabande a 5. e 6. instrumenti, di GIO. MARIA BONONCINI, op. quinta	5
9.	Suonate a 2. violini col basso per l'organo di GIO. MARIA BONONCINI, opera sesta	5
10.	Arie, correnti, gighe, allemande, e sarabande, le quali si ponno suonare a I. 2. 3. e 4. instrumenti di GIO. MARIA BONONCINI, op. settima	4
11.	Arie, e correnti a 3. due violini, e violone, di GIO. MARIA BONONCINI, op. XII	4
12.	Intavolatura di tiorba, cioè suonate per chiesa di GIO. PITTONI, opera prima	4
13.	Intavolatura di tiorba, cioè suonate per camera di GIO. PITTONI, opera seconda	4
14.	Suonate a 2. 3. 5. e 6. instrumenti di GIOVANNI LEGRENZI	6
15.	Arie, correnti, balletti, gighe, & allemande a 3. instrumenti di ORATIO POLLAROLO	4
16.	Suonate a due violini, col basso per l'organo, con un bassetto viola se piace, di GIO. BATTISTA MAZZAFERRATA, opera quinta	6
17.	Correnti, balletti, gighe, allemande, a violino e violone, con il secondo violino se piace, e si possono suonare anco con la Chitarra Spagnuola, di GIO. BATTISTA GRANATA, opera quinta	4
18.	Correnti, e balletti a 3. due violini, e violone, e si possono suonare con la Chitarra Spagnuola, di GIO. BATTISTA GRANATA, opera sesta	6
19.	Arie, correnti, gighe, allemande, e sarabande a violino, e violone, con il secondo violino se piace di PIETRO DE GLI ANTONI	3
20.	Suonate a violino solo, con il basso per l'organo di PIETRO DE GLI ANTONI, opera quarta	5
21.	Balletti, gighe, correnti, e sarabande a violino, e violone, con il secondo violino se piace, di GIO. BATTISTA BASSANI, opera prima	5
22.	Balletti, Correnti, Gighe, e Sarabande a 3. due violini, e violone, di ANDREA GROSSI	5
23.	Balletti, Correnti, Gighe, e Sarabande a 3. due violini, e violone, di ANDREA GROSSI, opera seconda	5
24.	Suonate a 2. 3. 4. e 5. instrumenti, con alcune per tromba, di ANDREA GROSSI, op. terza	6
25.	Suonate a 2. violini, con il basso per l'organo di MAURIZIO CAZZATI, opera XVIII	5
26.	Suonate a 2. violini, con il basso per l'organo, raccolte da diversi autori	4
27.	Correnti, e balletti a 3. due violini, e violone, di CARLO PIAZZI	3
28.	Correnti, e balletti a 3. due violini, e violone, di GIOSEPPE PLACUZZI	5
29.	Correnti, e balletti a violino, e violone, con il secondo violino a beneplacito, del Co. PIRRO ALBERGATI, opera prima	3
30.	Suonate a 3. due violini, e violone, con il basso per l'organo, di ARCANGELO CORELLI	5

Table 4. Marino Silvani, *Indice dell'opere di musica sin' hora stampate*, Bologna 1699, pp. 12–15.

Suonate, correnti, e balletti:

1. Sonate da chiesa a 2. 3. 4. e 5. strumenti, con alcune per tromba, di ANDREA GROSSI, opera III	Paoli	5
2. Sonate da chiesa a 3. strumenti [di ANDREA GROSSI], opera IV		6
3. Sonate da camera a 3. strumenti [di ANDREA GROSSI], opera V		5
4. Sonate da chiesa a 3. strumenti, di ARCANGELO CORELLI, opera I		5
5. Sonate da camera a 3. strumenti [ARCANGELO CORELLI], opera II		4
6. Sonate da chiesa a 3. strumenti [ARCANGELO CORELLI], opera III		5
7. Sonate da camera a 3. strumenti [ARCANGELO CORELLI], opera IV		5
8. Sonate da chiesa a 3. strumenti, di BARTOLOMEO BERNARDI, opera II		6
9. Sonate da camera a 3. strumenti, di CARLO PIAZZI		3
10. Sonate da camera a 3. strumenti, di CARLO ANTONIO MARINO		4
11. Sonate da camera a 3. strumenti, di DOMENICO BRASOLINI		4
12. Sonate da chiesa a 3. strumenti, di DOMENICO ZANATTA		5
13. Sonate da camera a 3. strumenti, di DOMENICO BRASOLINI		4
12. Sonate da chiesa a 3. strumenti, dell'Illustrissimo Sig. D. FRANCESCO DE CASTRO SPAGNUOLO, op. I		12
14. Suonate a 2. 3. 5. e 6. instrumenti di GIOVANNI LEGRENZI		6
15. Arie, correnti, balletti, gighe, & allemande a 3. instrumenti di ORATIO POLLAROLO		4
16. Suonate a due violini, col basso per l'organo, con un bassetto viola se piace, di GIO. BATTISTA MAZZAFERRATA, opera quinta		6
17. Correnti, balletti, gighe, allemande, a violino e violone, con il secondo violino se piace, e si possono suonare anco con la Chitarra Spagnuola, di GIO. BATTISTA GRANATA, opera quinta		4
18. Correnti, e balletti a 3. due violini, e violone, e si possono suonare con la Chitarra Spagnuola, di GIO. BATTISTA GRANATA, opera sesta		6
19. Arie, correnti, gighe, allemande, e sarabande a violino, e violone, con il secondo violino se piace di PIETRO DE GLI ANTONI		3
20. Suonate a violino solo, con il basso per l'organo di PIETRO DE GLI ANTONI, opera quarta		5
21. Balletti, gighe, correnti, e sarabande a violino, e violone, con il secondo violino se piace, di GIO. BATTISTA BASSANI, opera prima		5
22. Sonate da chiesa a 3. strumenti [GIO. BATTISTA BASSANI], opera V		5
23. Sonate da chiesa a 3. strumenti, di GIO. MARIA BONONCINI, opera VI		4
24. Sonate da camera a I. 2. e 3. strumenti [GIO. MARIA BONONCINI], opera VII		4
25. Sonate da camera a 3. strumenti [GIO. MARIA BONONCINI], op. XII		4
26. Sonate da chiesa a 3. strumenti, di GIO. BATTISTA MAZZAFERRATA.		4
27. Sonate da camera a 3. strumenti, di GIO. BONONCINI, opera I		4
28. Sonate da camera a 3. strumenti [GIO. BONONCINI], opera II		4
29. Sonate da chiesa a 5. 6. 7. e 8. strumenti, con alcune a una, e due trombe [GIO. BONONCINI], opera III		8
30. Sonate da chiesa a 3. strumenti [GIO. BONONCINI], opera IV		5

31. Sonate da chiesa a 4. strumenti [GIO. BONONCINI], opera V	5
32. Sonate da chiesa a violino, e violone [GIO. BONONCINI], op. VI	5
33. Sonate da camera a 3. strumenti di GIO. BATTISTA VITALI, opera I	3
34. Sonate da camera a 4. strumenti [GIO. BATTISTA VITALI], opera III	4
35. Sonate da camera a violino, e violone, col secondo violino a beneplacito [GIO. BATTISTA VITALI], opera IV	4
36. Sonate da chiesa a 2. 3. 4. e 5. strumenti [GIO. BATTISTA VITALI], opera V	5
37. Sonate da camera a 3. strumenti [GIO. BATTISTA VITALI], opera VIII	4
38. Sonate da camera a 3. strumenti, di GIUSEPPE PLACUZZI	4
39. Sonate da camera a violino e violone, di GIOVANNI BATTISTA DEGLI ANTONII, opera III	3
40. Sonate da camera a 3. strumenti [GIOVANNI BATTISTA DEGLI ANTONII], opera IV	3
41. Ricreate [ <i>recte</i> Ricercate] a violino, e violone [GIOVANNI BATTISTA DEGLI ANTONII], opera V	2
42. Sonate da camera a violino, e violone [GIOVANNI BATTISTA DEGLI ANTONII], Op. VI	2
43. Versetti per l'organo da rispondere il choro [GIOVANNI BATTISTA DEGLI ANTONII], opera VII	2
44. Sonate da camera a 3. strumenti, di GIOSEPPE COLOMBI, opera V	5
45. Sonate da chiesa, e da camera a 3. strumenti, di GIO. BATTISTA GIGLI	5
46. Sonate da camera a 3. strumenti, del CONCERTO DI GIORGIO BUONI, opera I	4
47. Sonate da chiesa a 3. strumenti [CONCERTO DI GIORGIO BUONI], opera II	5
48. Sonate da camera a 3. strumenti [CONCERTO DI GIORGIO BUONI], opera III	4
49. Sonate da camera a 3. strumenti, di GIORGIO AMBROSIO BISSONE	4
50. Sonate da camera a 3. strumenti, di GIUSEPPE IACHINI, opera II	5
51. Sonate da chiesa a 3. strumenti, di MAURIZIO CAZZATI, opera XVIII	4
52. Sonate da camera a violino, e violone con il secondo violino a beneplacito dell'Illustrissimo Sig. Co. PIRRO ALBERGATI, opera I	3
53. Sonate da chiesa a 3. strumenti [PIRRO ALBERGATI], opera II	6
54. Sonate da camera a 3. strumenti [PIRRO ALBERGATI], opera V	4
55. Sonate da chiesa a 3. strumenti, raccolte da diversi autori	4
56. Sonate da chiesa a 3. strumenti, d'ISABELLA LEONARDA, opera XVI	5
57. Sonate da chiesa a 3. strumenti, di GIOSEPPE TORELLI, opera I	6
58. Sonate a 2. 3. e 4. strumenti [GIOSEPPE TORELLI], opera III	7
59. Sonate da chiesa a 3. strumenti, di GIO. BATTISTA BORRI	5
60. Sonate da chiesa a 3. strumenti, di GASPARO GASPARDINI	5
61. Sonate da camera a 3. strumenti, di CLEMENTE MONARI	4
62. Sonate da camera a 3. strumenti, di CARLO ANDREA MANZOLINI	4
63. Sonate da camera a 3. strumenti, di FILIPPO BELISI	4
64. Divertimenti da camera a violino, e violone, di ATTILIO ARIOSTI	2
65. Sonate da camera a 3. strumenti, di GIULIO TAGLIETTI	4
66. Sonate da chiesa a 3. strumenti, del REDERI [RAVENSCROFT] Inglese	7
67. Sonate da camera a 3. strumenti, di LUIGI TAGLIETTI	4

Table. 5a. Sonatas da chiesa.

COMPOSER	OPUS	PUBLICATION	TITLE	PARTBOOKS
A. CORELLI	I	Rome: Mutij, 1681	<i>Sonate a trè, doi violini, e violone, ò arcileuto, col basso per l'organo</i>	[1] Violino primo [2] Violino secondo [3] Violone ò arcileuto [4] Organo
A. CORELLI	III	Rome: Komarek, 1689	<i>Sonate à tre, doi violini, e violone, ò arcileuto, col basso per l'organo</i>	[1] Violino primo [2] Violino secondo [3] Violone ò arcileuto [4] Organo
A. VERACINI	I	Florence: Navesi alla Condotta, 1692	<i>Sonate a tre, due violini, e violone, o arcileuto col basso per l'organo</i>	[1] Violino primo [2] Violino secondo [3] Violone ò arcileuto [4] Organo
A. CALDARA	I	Venice: Sala, 1693	<i>Sonate à tre, due violini con violoncello, e parte per l'organo</i>	[1] Violino primo [2] Violino secondo [3] Violoncello [4] Organo
G. M. RUGGIERI	III	Venice: Sala, 1693	<i>Suonate da chiesa a due violini, e violone, ò tiorba con il suo basso continuo per l'organo</i>	[1] Violino primo [2] Violino secondo [3] Violone ò tiorba [4] Organo
J. RAVENSCROFT	I	Rome: Mascardi, 1695	<i>Sonate a trè, doi violini, violone ò arcileuto, col basso per l'organo</i>	[1] Violino primo [2] Violino secondo [3] Violone ò arcileuto [4] Organo
G. A. AVITRANO	I	Napoli: Mutio, 1697	<i>Sonate a trè, due violini, e violone col basso per l'organo</i>	[1] Violino primo [2] Violino secondo [3] Violone [4] Organo
B. TONINI	II	Venice: Sala, 1697	<i>Suonate da chiesa a tre, due violini, &amp; organo, con violoncello ad libitum</i>	[1] Violino primo [2] Violino secondo [3] Violoncello [4] Organo
W. CORBETT	I	Amsterdam: Roger, c1702	<i>XII Sonate à tre, due violini e violoncello col basso per l'organo</i>	[1] Violino primo [2] Violino secondo [3] Violoncello [4] Organo
D. DALLA BELLA	I	Amsterdam: E. Roger, c1706	<i>Suonate da chiesa à tre, due violini e violoncello obligato col basso per l'organo</i>	[1] Violino primo [2] Violino secondo [3] Violoncello [4] Organo
C. MONTEVENTI	I	Bologna: Silvani, 1718	<i>Sonate per chiesa à tre, due violini, e violone, o tiorba col basso continuo per l'organo</i>	[1] Violino primo [2] Violino secondo [3] Violone ò tiorba [4] Organo
G. F. HANDEL	II	London: Walsh, c1733	<i>VI Sonates à deux violons, deux haubois ou deux flutes traversieres &amp; basse continue</i>	[1] Traversa/Violino primo [2] Violino secondo [3] Violoncello e cimbalo

Table 5b. Sonatas da camera.

COMPOSER	OPUS	PUBLICATION	TITLE	PARTBOOKS
<b>A. CORELLI</b>	<b>II</b>	<b>Rome: Mutij, 1685</b>	<b><i>Sonate da camera a trè, doi violini, e violone, ò cimbalo</i></b>	<b>[1] Violino primo [2] Violino secondo [3] Violone ò cimbalo</b>
A. MAZZOLINI	I	Bologna: Micheletti, 1687	<i>Sonate per camera à trè, due violini, e clavicembalo ò tiorba</i>	[1] Violino primo [2] Violino secondo [3] Clavicembalo ò tiorba
B. VINACCESI	I	Venice: Sala, 1687	<i>Suonate da camera a trè, due violini, violoncello, &amp; cembalo</i>	[1] Violino primo [2] Violino secondo [3] Violoncello [4] Cembalo
G. A. BISSONE	I	Bologna: Monti, 1694	<i>Divertimenti armonici da camera à 3 strumenti</i>	[1] Violino primo [2] Violino secondo [3] Viola
<b>A. CORELLI</b>	<b>IV</b>	<b>Rome: Komarek, 1694</b>	<b><i>Sonate à tre composte per l'Accademia dell'Em.mo e Rev.mo Sig.r Cardinale Otthoboni</i></b>	<b>[1] Violino primo [2] Violino secondo [3] Violone ò cimbalo</b>
A. CALDARA	II	Venice: Sala, 1699	<i>Suonate da camera a due violini, con il basso continuo</i>	[1] Violino primo [2] Violino secondo [3] Tiorba o violone [4] Basso continuo
A. VIVALDI	I	Venice: Sala, 1705	<i>Suonate da camera a tre, due violini e violone o cembalo</i>	[1] Violino primo [2] Violino secondo [3] Violone o cembalo
F. DUVAL	II	Paris: the author, 1706	<i>Sonates à III parties, pour II violons et la basse</i>	[1] 1 <sup>er</sup> dessus [2] 2 <sup>e</sup> dessus [3] Basse
J. RAVENSCROFT	II	London: Walsh, c1708	<i>Sonate da camera a doi violini col basso continuo</i>	[1] Violino primo [2] Violino secondo [3] Basso continuo
J. B. DE BOISMORTIER	XII	Paris: Boismortier, 1726	<i>Sonates en trio pour les flûtes-traversieres, violons, ou haubois avec la basse</i>	[1] 1 <sup>er</sup> dessus [2] 2 <sup>d</sup> dessus [3] Basse
J. J. QUANTZ	III	Paris: Boivin, 1728	<i>Sonates en trio pour les flutes traversieres, violons, ou haubois avec la basse en trois parties séparées</i>	[1] Flauto primo [2] Flauto secondo [3] Basso
G. F. HANDEL	V	London: Walsh, c1739	<i>Seven sonatas or trios for two violins or German flutes with a thorough bass for the harpsicord or violoncello</i>	[1] Violino primo [2] Violino secondo [3] Basso

Table 6a. Trio sonatas da chiesa.

<b>A. CORELLI, Op. I, N° 9</b>	<b>4/4 Allegro, 3/4 Allegro-Adagio e piano, 4/4 Allegro, 4/4 Adagio</b>	<b>4/4 Allegro</b>	<b>3/2 Adagio</b>	<b>3/4 Allegro-Adagio-Allegro, 4/4 Adagio</b>
<b>A. CORELLI, Op. III, N° 4</b>	<b>4/4 Largo</b>	<b>4/4 Vivace-Adagio</b>	<b>3/8 Adagio</b>	<b>2/2 Presto-Adagio</b>
A. VERACINI, Op. I, N° 4	4/4 Adagio-Presto-Adagio-Presto-Adagio-Presto	3/4 Vivace	4/4 Vivace-Adagio	3/8 Vivace
A. CALDARA, Op. I, N° 3	4/4 Allegro	3/2 Adagio	6/8 Allegro	
G. M. RUGGERI, Op. III, N° 4	4/4 Allegro-Adagio-Allegro-Adagio	4/4 Allegro	3/8 Allegro	
J. RAVENSCROFT, Op. I, N° 11	4/4 Grave, 3/4 Allegro, 4/4 —, 4/4 Largo-Adagio	4/4 Allegro	3/2 Adagio	3/4 Allegro-Adagio-Allegro
G. A. AVITRANO, Op. I, N° 6	4/4 Largo-Presto-Largo	4/4 Canzone. Allegro	3/2 Adagio	3/4 Allegro
B. TONINI, Op. II, N° 10	4/4 Allegro	3/2 Largo	6/4 Presto	
W. CORBETT, Op. I, N° 11	3/2 Adagio & affettuoso	4/4 Allegro	4/4 Grave	3/8 Adagio
D. DALLA BELLA, Op. I, N° 10	4/4 Grave	4/4 Allegro	4/4 Adagio e tremolo	2/2 Da capella
C. MONTEVENTI, Op. I, N° 7	4/4 Adagio	4/4 Allegro	3/2 Grave	2/2 Allegro
G. F. HANDEL, Op. II, N° 1	4/4 Andante	4/4 Allegro ma non troppo	3/2 Largo	3/4 Allegro

Table 6b. Trio sonatas da camera.

<b>A. CORELLI, Op. II, N° 11</b>	<b>4/4 Preludio. Adagio</b>	<b>4/4 Allemanda. Presto</b>	<b>12/8 Giga. Allegro</b>		
C. A. MAZZOLINI, Op. 1, N° 5	4/4 Preludio. Grave	4/4 Allemanda. Allegro	12/8 Giga. Allegro	3/4 Tempo di menuet. Vivace	
B. VINACCESI, Op. I, N° 1	4/4 Preludio. Adagio, & affettuoso	4/4 Allemanda. Largo	4/4 Sua variazione. Allegro	3/4 Corrente. Affettuoso	4/4 Baletto. Spiritoso
	12/8 Giga. Allegro	3/4 Sarrabanda. Prestissimo	4/4 Tailieg. Presto	3/4 Menuet. Più presto	4/4 Pira. Grave, & affettuoso
	2/2 Gavotta. Presto presto	4/4 Chiusa. Adagio			
G. A. BISSONE, Op. I, N° 3	4/4 Preludio. Grave	4/4 Allemanda. Allegro	3/8 Minue. Allegro		
<b>A. CORELLI, Op. IV, N° 6</b>	<b>4/4 Preludio. Adagio</b>	<b>3/4 Allegro, 3/2 Adagio, 3/4 Allegro, 3/2 Adagio</b>	<b>4/4 Allemanda. Allegro</b>	<b>12/8 Giga. Allegro</b>	
A. CALDARA, Op. II, N° 7	3/4 Preludio. Largo	4/4 Allemanda. Andante	3/4 Corrente. Allegro	3/8 Tempo di Sarabanda. Non tanto allegro	
A. VIVALDI, Op. I, N° 4	4/4 Largo	3/4 Allegro	3/2 Adagio	4/4 Allemanda. Allegro	3/4 Sarabanda. Largo
F. DUVAL, Op. II, N° 2	12/8 Giga. Allegro				
J. RAVENSCROFT, Op. II, N° 1	4/4 Un peu gay	4/4 Gay	2 Lentement	3 Sarabande	
J. B. DE BOISMORTIER, Op. XII, N° 6	4/4 Preludio. Allegro-Adagio	4/4 Allemanda. Allegro	3/2 Adagio	3/4 Corrente	2/2 Gavota
J. J. QUANTZ, Op. III, N° 2	4/4 Allemande. Gayement	2/2 Musette. Doucement	6/8 Moderément	2/2 Lentement	2/4 Gavotte, Gavotte 2 <sup>e</sup>
G. F. HANDEL, Op. V, N° 3	4/4 Andante e spiccato	3/8 Allegro	12/8 Giga. Allegro		
	3/4 Andante larghetto-Adagio	4/4 Allegro	3/4 Sarabande. Largo assai	4/4 Allemande. Andante allegro	3/8 Rondeau
	4/4 Gavotte. Allegro				

Table 7. Bernardo Storace, *Selva di varie compositioni d'intavolatura per cimbalo ed' organo*, Venice 1664.

Capriccio sopra il passo e mezzo

Passo e mezzo

Altro passo e mezzo

Romanesca

Aria sopra la Spagnoletta

Partite sopra il cinque passi

Follia

Passagagli sopra A la mi re 1.<sup>a</sup> 2.<sup>a</sup> 3.<sup>a</sup> 4.<sup>a</sup> 5.<sup>a</sup> e 6.<sup>a</sup> partita

Passagagli sopra C sol fa ut per b. 1.<sup>a</sup> 2.<sup>a</sup> 3.<sup>a</sup> partita

Passagagli sopra D la sol re per # 1.<sup>a</sup> p.<sup>ta</sup> e 2.<sup>a</sup> in modo pastorale

Passagagli sopra A la mi re per # 1.<sup>a</sup> 2.<sup>a</sup> 3.<sup>a</sup> e 4.<sup>a</sup> partita

Passagagli sopra E la mi per # 1.<sup>a</sup> p.<sup>ta</sup> e 2.<sup>a</sup> in modo pastorale

Passagagli sopra B mi prima e seconda partita

Passagagli sopra Fe fa ut per b

Passagagli sopra B fa b mi per b

Passagagli sopra B fa

Ciaccona 1.<sup>a</sup> 2.<sup>a</sup> 3.<sup>a</sup> e 4.<sup>a</sup> parte

Balletto p.<sup>mo</sup> s.<sup>do</sup> t.<sup>zo</sup> q.<sup>to</sup> qi.<sup>to</sup> e s.<sup>to</sup>

Ballo della battaglia

Corrente

Corrente

Toccata

Canzon

Toccata e canzon

Recercar

Recercar di legature

Pastorale p.<sup>ma</sup> s.<sup>da</sup> t.<sup>za</sup> e quarta parte

Table 8. Berlin, Deutsche Staatsbibliothek, MS L.215:

*Sonate per gravecembalo composte dal Sig: Bernardo Pasquini e scritte di sua mano in questo libro. A.D. 1702. Aprile:*

1. Capriccio
2. Variationi capricciose; In corrente; 3.<sup>a</sup> [partita]; Serabanda; 5.<sup>a</sup> partita; 6.<sup>a</sup> partita; Ultima partita
3. Variationi d'inventione; 2.<sup>a</sup> [partita]; 3.<sup>a</sup> [partita]; [4.<sup>a</sup>] partita; 5. In corrente; 6. Altro modo la corrente; 7. Altra variatione in corrente; 8.<sup>a</sup> partita; 9.<sup>a</sup> partita; 10.<sup>a</sup> partita; Gagliarda
4. Canzona francese
5. Canzona francese
6. Toccata
7. Corrente; Variatione
8. Fantasia
9. Ricercare
10. Capriccio
11. Corrente; Variatione;
12. Bergamasca; 2.<sup>a</sup> [partita]; 3.<sup>a</sup> [partita]; 4.<sup>a</sup> [partita]; 5.<sup>a</sup> [partita]; 6.<sup>a</sup> [partita]; 7.<sup>a</sup> [partita]; 8.<sup>a</sup> [partita]
13. Serabanda; Variatione; Segno al capriccio antecedente
14. Ricercare con fuga in piu modi
15. Partite diverse sopra Alemande; Prima partita variatione; 2.<sup>a</sup> variatione; 3.<sup>a</sup> variatione; 4.<sup>a</sup> variatione; 5.<sup>a</sup> variatione; 6.<sup>a</sup> variatione; 7.<sup>a</sup> variatione
16. Canzona francese
17. Variationi; Prima partita alio modo; 2.<sup>a</sup> [partita]; Alio modo la 3.<sup>a</sup> [partita]; 4.<sup>a</sup> [partita]; 5.<sup>a</sup> [partita]; 6.<sup>a</sup> [partita]; 7.<sup>a</sup> [partita]; 8.<sup>a</sup> [partita]; 9.<sup>a</sup> [partita]; 10.<sup>a</sup> [partita]; 11.<sup>a</sup> [partita]; 12.<sup>a</sup> sarabanda
- [18.] Luglio 13 1691 per Giov... [?]; Variatione prima; 2.<sup>a</sup> [variatione]; 3.<sup>a</sup> [variatione]; [4.<sup>a</sup> variatione]; 5.<sup>a</sup> [variatione]; 6.<sup>a</sup> [variatione]
19. Toccata per Monara Genova [?] 1697 8bre alli 9—copiata per il Signor Scozzese
20. Tastata per l'Inghilese 1697 8bre, mandata al Baron d'Artichi [?] Aprile 98
21. Altra toccata 2.<sup>a</sup>
22. Toccata 3.<sup>a</sup>
23. Tastata 4.<sup>a</sup> per Francia
24. Variationi per Francia; Variatione 1.<sup>a</sup>; Variatione 2.<sup>a</sup>; Variatione 3.<sup>a</sup>; Variatione 4.<sup>a</sup>; Variatione 5.<sup>a</sup>; Variatione 6.<sup>a</sup>
25. Toccata 5.<sup>a</sup>
26. Tastata 6.<sup>a</sup>
27. Toccata 7.<sup>a</sup>
28. Toccata 8.<sup>a</sup>
29. Tastata per il Signor Inghilese [copiata?] per il Francese
30. Partite diverse di follia per il Signor Inghilese [di] Scotia; Variatione prima; Variatione 2.<sup>a</sup>; Variatione 3.<sup>a</sup>; Variatione 4.<sup>a</sup>; Variatione 5.<sup>a</sup>; Variatione 6.<sup>a</sup>; Variatione 7.<sup>a</sup>; Variatione 8.<sup>a</sup>; Variatione 9.<sup>a</sup>; Variatione 10.<sup>a</sup>; Variatione 11.<sup>a</sup>; Variatione 12.<sup>a</sup>; Variatione 13.<sup>a</sup>; Variatione 14.<sup>a</sup>
31. Alemanda per l'Inghilese di Scotia; Altra di seguito; Altra di seguito; Altra di seguito
32. Toccata con lo scherzo del cucco per il medesimo Scozzese 1698; Arpeggio; Aria; Trillo continuo
33. Variationi per il Paggio Todesco; Variatione prima; Variatione 2.<sup>a</sup>; [Variatione] 3.<sup>a</sup>; [Variatione] 4.<sup>a</sup>; mandata in Germania al Baron d'Artichi [?] 3 Aprile

34. [Untitled] al medesimo
35. Tastata per lo Scozzese
36. Toccata per lo Scozzese
37. Toccata ad istanza del Milone per Genova; 7 Giugno 1698; [copiata?] per il Francese
38. Altra per il medesimo 7 Giugno 1698; [copiata?] per il Francese
39. Alemanda per il Danessa [?] 29 Giugno 1698; per il medesimo; altra per medesimo. Bizzaria
- [39a.] Tastata per il signor Milone per Genova
40. Tastata per Milone, Napoli Luglio 1698
41. Toccata per Spagna per Giugno 1698
42. Tastata per Milone
43. Bizzaria [...] per Milone
44. Toccata Milone
45. Aria; Scozzese; Alemanda; Scozzese Alemanda
46. Partite del saltarello; Laus Deo; ve ne possono fare molte medesime altre ma devo li [?] imparare studij
47. Tastata Scozzese data per Bologna
48. Scozzese Alemanda; [untitled]; [untitled]; [untitled]
49. Alemanda Scozzese; Corrente; [untitled]
50. Tastata
51. Alemanda; [untitled]
52. Altra; Corrente; [untitled]
53. Altra
54. Alemanda; Bizzaria
- [55.] Alemanda; Corrente; [untitled]
56. Bizzaria
57. Partite di Bergamasca
58. Passaglia per lo Scozzese
59. Bizzaria; Variatione
60. Alemanda 8.<sup>a</sup>; Corrente; [untitled]
61. Altra
62. Variationi; Variatione prima; [Variatione] 2.<sup>a</sup>; [Variatione] 3.<sup>a</sup>; [Variatione] 4.<sup>a</sup>; [Variatione] 5.<sup>a</sup>; [Variatione] 6.<sup>a</sup>; [Variatione] 7.<sup>a</sup>; [Variatione] 8.<sup>a</sup>; [Variatione]
63. Alemanda 9.<sup>a</sup>; Corrente; Altra
64. Toccata
65. Alemanda X.<sup>a</sup>; Corrente; [untitled]
66. Fuga per D. Gio. Ruf.<sup>o</sup> [?] 9 Aprile 1700
67. Passagli per il Petr.<sup>a</sup> [?]
68. Variationi per la med.<sup>a</sup>; 2.<sup>a</sup>; 3.<sup>a</sup>; 4.<sup>a</sup>; 5.<sup>a</sup>; 6.<sup>a</sup>; 7.<sup>a</sup>; 8.<sup>a</sup>; 9.<sup>a</sup>; 10.<sup>a</sup>
69. Alemanda per la med.<sup>a</sup>; [untitled]; Altra; Altra; Altra
70. Altra per la med.<sup>a</sup>; Variatione; Variatione 2.<sup>a</sup>
71. Aria allegra; Aria; Altra; Altra
72. Aria per il nipotino di Monsig.<sup>re</sup> Ruffo [?]; Altra per il med.<sup>o</sup>; Altra med.<sup>o</sup>
73. Passagli per il med.<sup>o</sup>
74. Aria Aprile il primo 1702; Aria 2.<sup>a</sup>; Aria 3.<sup>a</sup>; Aria 4.<sup>a</sup>; [Aria 5.<sup>a</sup>]; [Aria] 6.<sup>a</sup>; Aria 7.<sup>a</sup>; Aria 8.<sup>a</sup>

Table 9. Italian keyboard prints, 1660–1700.

- 1662** Maurizio Cazzati, *Correnti, e balletti per sonare nella spinetta, leuto, ò tiorba; ovvero violino, e violone, col secondo violino à beneplacito*, Op. XXX (Bologna, Antonio Pisarri)
- 1664** Bernardo Storace, *Selva di varie compositioni d'intavolatura per cimbalo ed organo*, no opus (Venice, n.p.)
- 1665?** Giulio Cesare Arresti, *Partitura di modulationi precettive sopra gl'hinni del canto fermo*, Op. VII (Bologna? n.p.)
- 1667** Francesco Antonio Pistocchi, *Capricci puerili variamente composti, e passeggiati in 40. modi sopra un basso d'un balletto [...] per suonarsi nel clavicembalo, arpa, violino, & altri stromenti*, Op. I (Bologna, Monti)
- 1669** Luigi Battiferri, *Ricercari a quattro, a cinque, e a sei*, Op. III (Bologna, Giacomo Monti)
- 1671** Pietro Degli Antonii, *Balletti, e correnti, & arie diverse à violino, e violone per camera, & anco per suonare nella spinetta, & altri instromenti*, Op. III (Bologna, Monti)
- 1677** Fabrizio Fontana, *Ricercari*, no opus (Rome, Angelo Mutij)
- 1687a** G. B. Degli Antonii, *Ricercati sopra il violoncello ò clavicembalo*, Op. I (Bologna, Gioseffo Micheletti)
- 1687b** G. B. Degli Antonii, *Versetti per tutti li tuoni, tanto naturali*, Op. II (Bologna, Giacomo Monti)
- 1687c** Gregorio Strozzi, *Capricci da sonare cembali, et organi*, Op. IV (Naples, Novello de Bonis)
- 1690** G. B. Degli Antonii, *Balletti a violino, e violoncello, ò clavicembalo*, Op. VI (Bologna, Gioseffo Micheletti)
- 1696** G. B. Degli Antonii, *Versetti da organo per tutti li tuoni*, Op. VII; reprinted, 1697 (Bologna, Carlo Maria Fagnani)
- c1697** Giulio Cesare Arresti, *Sonate da organo di varii autori* (Bologna? n.p.)
- 1700** Arcangelo Corelli, *Sonate a violino e violone o cimbalo*, Op. V (Rome, Gasparo Pietra Santa)

Example 1. B. Pasquini, Suite from British Library MS Add. 31501.

I. *Tastata*

arpeggio

II. *Corrente*

III. *Aria*

Detailed description: The image displays three musical pieces from a suite by B. Pasquini. The first piece, 'I. Tastata', is in 3/4 time and features a treble clef with a melodic line and a bass clef with a steady accompaniment. The word 'arpeggio' is written above the first few notes of the treble staff. The second piece, 'II. Corrente', is in 3/2 time and features a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. The third piece, 'III. Aria', is in 3/8 time and features a treble clef with a melodic line and a bass clef with a steady accompaniment. Each piece is presented in two systems of staves.

Example 2. B. Pasquini, Versets from British Library MS Add. 31501.

Versetti in basso continuo per rispondere al coro

1.

2.

3.

4.

Example 3a. B. Pasquini, *Ricercare con la fuga in più modi* from Berlin MS L.215.

1.

6.

Example 3b. B. Pasquini, *Ricercare*, cont'd: variation 2 (mm. 67–76).

dui Pensieri

67

71

75

Example 3c. B. Pasquini, *Ricercare*, cont'd: variation 4 (mm. 151–166).

151

156

162

Example 4. G. Torelli, Op. 5, Sinfonia No. 4 (1692).

II. Allegro (mm. 1-28)

Violino I

Violino II

Violoncello

Violone

Organo

6 5 # # # # 6 5 7

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

11 # 6 5 7 # 4 2 5 # 6 5 # 6 5 7 4 # 3

Example 4. cont'd.

Musical score for Example 4, measures 16-20. The score is written for a grand staff with two treble clefs and two bass clefs. The music is in D major. Below the staves are fingering and accidental markings: #, 5 #6, #2, 7 #6 #, 6 5 #.

Musical score for Example 4, measures 21-25. The score is written for a grand staff with two treble clefs and two bass clefs. The music is in D major. Below the staves are fingering and accidental markings: 4/2, 4/2, 4/2, 7 6, 4 #3, 4 #3.

Musical score for Example 4, measures 26-30. The score is written for a grand staff with two treble clefs and two bass clefs. The music is in D major. Below the staves are fingering and accidental markings: 6/5, 6/5 #, #, #, #, 6 5.

Example 5. T. Merula, *Sonata cromatica* (I-Bc, MS DD.53).

The musical score is presented in six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. The piece is characterized by its chromatic nature, with frequent use of chromatic lines and intervals. The first system shows the beginning of the piece with a treble staff starting on a whole note and a bass staff with a whole rest. The subsequent systems continue the melodic and harmonic development, with the bass staff often providing a steady accompaniment or counterpoint to the treble staff's more active line.

Example 6. A Corelli, Op. 1, No. 11 (1681).

II. Allegro

Violino I

Violino II

Violone ò arcileuto

Organo

6 7 6 7 2 6 7 #6 6 7 6 7 #6

#6 b #5 b5 9 8 4 3 4 3 7 6 5 4 3 7 b6 b5 b4 3 6 # 4 3

14

# b 4 3 # b5 9 8 4 3 #

19

5 9 8 7 5 6 5 b



Example 7. G. Strozzi, Toccata prima from *Capricci da sonare*, Op. 4 (1687).

Example 7. cont'd.

Example 8. D. Zipoli, Verso from *Sonate d'intavolatura*, Op. 1 (1716).

Example 9. A Corelli, Op. 1, No. 9 (1681).

I. Allegro

Violino I  
Violino II  
Violone o arcileuto  
Organo

Allegro

16

Adagio, e piano

Allegro

25

## Example 9. cont'd.

Musical score for Example 9, measures 33-38. The score is in 2/4 time and features a treble and bass clef. The melody in the treble clef consists of eighth-note runs with a chromatic descent. The bass clef provides a simple harmonic accompaniment with quarter notes.

Adagio

Musical score for Example 9, measures 39-44. The tempo is marked Adagio. The score is in 2/4 time and features a treble and bass clef. The melody in the treble clef is slower and more melodic, with a chromatic descent. The bass clef provides a simple harmonic accompaniment with quarter notes.

Example 10. G. Frescobaldi, "Toccatà cromatica per le levatione" from *Fiori musicali* (1635).

Musical score for Example 10, measures 1-12. The score is in 3/4 time and features a treble and bass clef. The melody in the treble clef is a chromatic scale. The bass clef provides a simple harmonic accompaniment with quarter notes.

Example 11. G.M. Trabaci, "Consonanze stravaganti" from *Ricercate [...] libro primo* (1603).

Musical score for Example 11, G.M. Trabaci's "Consonanze stravaganti" from *Ricercate [...] libro primo* (1603). The score is in G minor (one flat) and 3/4 time. It consists of three systems of two staves each (treble and bass clef). The first system starts with a treble clef and a bass clef. The second system starts with a treble clef and a bass clef. The third system starts with a treble clef and a bass clef. The music features complex harmonic structures and rhythmic patterns, including a prominent sixteenth-note run in the treble of the first system.

Example 12. A. Corelli, Op. 1, No. 8 (1681).

Musical score for Example 12, A. Corelli's Op. 1, No. 8 (1681). The score is in G minor (one flat) and 3/4 time. It is titled "I. Grave". The score is arranged for four parts: Violino I, Violino II, Violone ò arcileuto, and Organo. The Violino I and Violino II parts are in the treble clef, while the Violone ò arcileuto and Organo parts are in the bass clef. The score includes figured bass notation for the Violone ò arcileuto and Organo parts. The music is characterized by its slow tempo and complex harmonic structure, featuring a prominent sixteenth-note run in the Violino I part.

Example 13. J. S. Bach, Fugue in B Minor, BWV 579 (c1710), mm. 1–21.

The image displays a musical score for the first 21 measures of J.S. Bach's Fugue in B Minor, BWV 579. The score is presented in four systems, each containing three staves: a top staff in treble clef and two bottom staves in bass clef. The key signature is B minor (two sharps: F# and C#), and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Measure numbers 1, 7, 12, and 17 are clearly marked at the beginning of their respective systems. The music features a complex interplay of voices, with the right hand often carrying the primary melodic line and the left hands providing harmonic support and counterpoint.

Example 14. A Corelli, Op. 3, No. 4 (1689).

II. Vivace (mm. 1-22)

Violino I

Violino II

Violone ò arcileuto

Organo

7

13

19

4 3

4 3

7 7 6 7 6 7 7 2 4 b3

3 9 6 4 3 6 5 8 5 6 3 6

4 b3 7 #6 7 6 7 7 6 5 #

4 b3 7 #6 7 6 7 7 6 5 #

1 Peter Allsup, *The Italian Trio Sonata from its Origins Until Corelli*, Oxford 1992, p. 2.

