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The violin technique of Italian solo sonata in the 17th century¹

1. The violin idiom in Baroque

One of the key and at the same time contentious issues concerning the art of violin playing in the Baroque is the problem of the advancement of the violin idiom. Despite little thought given by the theorists of 17th century to the instrumental genres, it was relatively early that they proved to recognize the technical capacity, texture and timbre particularities of specific instruments. It was as early as 1636 that Marin Mersenne admitted that:

... car bien que chaque instrument puisse servir pour jouer telle pièce qu'on voudra, néanmoins [sic!] l'expérience enseigne que les unes réussissent mieux que les autres, quand elles sont jouées sur de certains instruments, & que ce qui est bon sur l'un n'est pas si agréable, ou si propre sur l'autre.²

As David Boyden writes in his monograph on early violin:

Idiomatic writing for the violin, in the sense of melodies and figurations, was developed very quickly after 1600, actually preceding those instrumental forms, such as

¹ The subject of this paper refers to pieces presented in List 1 of my paper *Form and style in Italian violin sonata of the 17th century* included in this volume (see pp. 89–90).

² Marin MERSENNE *Harmonie Universelle, Traité des instruments a cordes*, Book I, *Préface au lecteur*. Paris 1636: 1.

the sonata, whose origins were closely identified with the violin. [...] after 1625 [...] music was labelled specifically and solely 'for the violin' in the degree that violin technique became more and more idiomatic; [...] it is clear that the fruitful imagination of the Italians developed the idiom of the violin and advanced its technical and musical capacity in an abundance of descriptive and 'abstract' music written for the instrument before 1650.³

These statements were vehemently opposed to by Sandra Mangsen. Having analysed about 1500 instrumental duos and trios published in Italy before Corelli, she resolved that it was too early to distinguish particular pieces idiomatic to the violin in the first half of the 17th century. By idiomatic she meant using the capacities specific to the instrument (which is how the term 'idiom' was understood by Boyden, 1965:142). Nonetheless, she admitted that there were works more suitable for one instrument rather than another, due to its range, melody and timbre.⁴ The point that Mangsen had raised, apart from her large-scale research, can be confirmed by the above quoted words by Mersenne. On the other hand, the results of the examination carried out for the purpose of this paper acknowledge Boyden's view.

What provides evidence for thinking in idiomatic terms is detailed scoring. The analysed material includes works composed between 1617 and 1634 that exemplify the substitute and register instrumentation, typical of the period in which we could already distinguish the separate instrumental idiom as independent of the vocal music, however, the unique features of the instruments had not yet been exploited. All works by Vivarino, Cecchino, three canzonas by Frescobaldi, four sonatas by Marini and two sonatas by Castello, bear the designation *violino ò cornetto* or *canto* or *soprano* or *per il violino ò altro simile stromento*, emblematic of the solo part comments in the first half of the 17th century. The examples best illustrate Mangsen's thesis on the degree of development of the violin idiom in the first part of the 17th century; although they belong to the minority of works analysed for this paper. They all come from the universal scores for diverse performers, the flexible instrumental arrangement of which was still pursued in the second half of the 17th century. The reason for composing pieces endowed with the 'neutral' instrumental id-

³ David BOYDEN *The history of violin playing from its origins to 1761: and its relationship to the violin and violin music*. London 1965: 123, 144.

⁴ Sandra MANGSEN *Instrumental duos and trios in printed Italian Sources 1600–75*, Ph. D., Cornell University 1989: 378–398.

iom was their greater adaptability to specific arrangements of local orchestras, and, by the same token, better accessibility to a wider market. Seemingly, a considerable amount of works were instrumented in this way, because in the first half of the 17th century in both academic and church orchestras wind instruments still prevailed over the strings that were only gradually replacing them.⁵ This type of universal scoring was soon abandoned for the solo sonatas, since in most cases there is an explicit specification *per/à violino solo*. It also stems from the fact that after Uccellini's op. 5 had been brought out in 1649, the next published collections were mainly devoted to the solo sonata.

In order to assess to what extent the early solo sonatas lend themselves to violin rather than to its zink (cornetto) competitor, it is necessary to pinpoint the features constituting the idioms of both instruments. Partly reproducing the remarks made by Dalla Casa in *Il vero modo di diminuir* (1584), Mersenne did not go further than compare the cornetto with recorder and emphasise its capacity to play in all keys and aptly modulate the dynamics.⁶ A survey of the scarce repertory of pieces composed only for the cornetto (0.005% of the works analysed by Mangsen) shows the idiomatic predilection for short phrasing (probably due to breathing), frequent repetitions and dotted rhythms as well as for fleeting figures in seconds having the advantage over bigger intervals.⁷ The cornett range spans between *a* and *a'*, whereas the compass of its variety *cornettino* allowed for moving within the ambitus of *a* and *d'''*. Moreover, by slackening the lip, adept virtuosos could widen the range down to *g*. Keys G, C and F were deemed suitable for the cornett. One of the first who described the idiosyncrasies of the violin was Banchieri, who quoted a letter by Agostino Agazzari of 1606 addressed a *un Virtuoso Sanese*:

Il Violino richiede passaggi distinti, e longhi, con scherzi, ecchi, e ripostine, fughette, replicate in diverse corde, accenti affettuosi, arcate mute, con groppi, e trilli variati.⁸

⁵ The situation is best illustrated by the renowned Bolognese orchestra of San Patronio. It was not until Cazzati had become the conductor in 1657 that the wind instrument orchestra was transformed into a string one.

⁶ Marin MERSENNE (1636: 274): „L'on peut tellement adoucir le son du cornet, qu'il ne s'entendra pas davantage que celuy d'une flûte: l'on en jouë à toutes soertes de tons & de demitons, pourveu que l'on ayt l'oreille assez bonne & l'on peut commencer ut, re, mi, fa, sol, la à chaque trou...”

⁷ Nevertheless, MERSENNE believed that good cornett players could play even multi-bar figurations with one breath (1636: 275).

⁸ Adriano BANCHIERI *Conclusioni nel suono dell'organo*. Bologna, 1609: 69–70.

What distinguishes the violin idiom is all the phrasing that uses tuning in 5ths, frequent leaps, strumming open strings (*g d' a' e''*), numerous chord motifs, broken 3rds, 6ths and octaves, *arpeggio*, *bariolage*, multiple stops, nearly unlimited phrasing capacity and multi-octave range reaching from *g* to *c'''*. The keys that sound best with the violin are those corresponding with overtones of open strings (GDAE), especially D.

2. Range

Judging by the range used in violin sonatas of the 17th century we may conclude that it rarely becomes the sole criterion, decisive of as to whether a composer employs the violin idiom or not. When we compare the ambitus of the part described as *Violino solo over cornetto* (¹1628) or *Canto solo* (²1628; ³1634) in canzonas by Frescobaldi and his canzona *La Lucchesina*, first published as *Come stá violino sola*, we are not likely to find any distinction that would set apart *Lucchesina* as a violin piece. For all these pieces as well as for *Canzona a violino solo* from the Vatican manuscript (Chig. Mus. Q. VIII. 205), Frescobaldi (like Vivarino and Cecchino) employed a range accessible to *cornetto*, *cornettino* and *flautino*. It seems it was only Marini who followed the range indicator while scoring his pieces, as the ambitus in his violin-cornett *La Gardana*, *La Orlandina* op. 1 and *Sonata prima* and *Sonata per l'organo* from op. 8 is considerably narrower than in the violin sonatas no. 2–4 op. 8. As in the case of Castello's sonata no. 2 (1629), thanks to the range criterion we may rank the piece of unspecified instrumentation *à soprano solo* among works that are peculiar to the violin. Even though the limited, cornett-like range in the above mentioned pieces can result from an early stage of sonata development and the substantial influence of the style of canzona, a restricted range may well be traced in sonatas clearly designed for violin performance, and composed throughout the whole period under discussion.⁹ The example of sonatas by Uccellini and no. 1 by Subissati refers to compositions evidently affected by canzona or even motet; a significant fact is that Degl'Antoni was an outstanding cornett player and that the aforementioned sonatas by Colombi and Corelli were

⁹ Cf. Sonatas by Montalbano (*Sghemma* and *Geloso*); Fontana (no. 1–4, 6); Cazzati (*La Calva*); Uccellini (op. 5 no. 6 and 12); Leoni (all the sonatas but no. 9); Pandolfi (op. 4 no. 1); Berardi (op. 7 no. 6); Guerrieri (op. 1 no. 2–3); Subissati (no. 1, 2, 3, 15); Stradella (no. 4, 8 and 10); Degl'Antoni (op. 4 no. 2; op. 5 no. 4–7); Colombi (*I-MOe* Mus. F. 1386 no. 1, 4 i 6); Lonati (*I-MOe* Mus. F. 636) and Corelli (sonata from Buffagnotti's anthology).

most probably their early works; still, regardless of a narrow range, all the pieces point to a string idiom, which not infrequently determined their rendition by violin rather than by cornett players. The most puzzling phenomenon is what appears to be the consistent use of a range typical of the cornett in sonatas by Leoni. After all, his collection is the second one entirely devoted to the violin solo sonata, and the most extensive one, brought out in the second half of the 17th century.

A composer that greatly contributed to extending the violin range was Uccellini. In 1649, that is before Leoni, he had published a collection that necessitated playing the pitch of a''' . It is worth pointing out that not only was such a broad range barely surpassed in the Baroque, it was solely reached in the works requiring a truly masterly skill.¹⁰ Until 1787 the performing range from g to a''' was presented as the full scope for the violin pitch capacity in the most acknowledged Baroque and early Classical manuals by Francesco Gemiani, *The Art of playing on the Violin* (London 1751) and by Leopold Mozart, *Gründliche Violinschule* (Augsburg 1787). In the second half of the 17th century Uccellini's achievements were matched only by Lonati and Colombi. The violin range in their compositions exceeded the existing one by one tone up (see Table 4). Despite being Uccellini's disciple, Colombi favoured the range $g-e'''$, with b''' employed for the pieces that were most likely adapted prototypes by Lonati.¹¹ The considerably wide range, from the Baroque perspective, was attainable only by the epoch's virtuosos of Uccellini's and Lonati's ilk. A vast majority of violin sonatas, including op. 5 by Corelli, was shaped within the ambitus of $g-e'''$ (see Table 4). Those were only the composers of the late Baroque virtuoso violin concerto (i.e. Antonio Vivaldi and Pietro Locatelli) who extended the required range limits by another octave.¹²

¹⁰ For instance, in *Sonate accademiche* by F. M. Veracini, which presents a review of all the technical resources epitomizing a Baroque virtuoso.

¹¹ In the published sonata collections *La Lira Armonica, Sinfonie a due violini, col suo basso continuo*, op. 2, Bologna 1673, the violin part stretches from g to d''' . In suites op. 1, 3 i 5 the composer hardly overstepped the ambit of b'' .

¹² Cf. *Concerto per la solennità della S. Lingua di S. Antonio di Padova* RV 212 (1712) by Vivaldi and *Concerto XI* from the *Arte del violino*, op. 3 by Locatelli (Amsterdam 1733).

Table 4. Violin range used in Italian solo sonatas of the 17th century
* individual pieces

Composer, piece dating	maximum range	most exploited range
Innocentio Vivarino (1620)	$c'-c'''$	$g'-g'''$
Tomaso Cecchino (1628)	$e'-a'''$	$a'-a'''$
Girolamo Frescobaldi (1628)	$d'-a'''$	$a'-a'''$
Biagio Marini (1617, 1629)	$g-e'''$	$g-h'''$
Bartolomeo Montalbano (1629)	$g-d'''$	$c'-b'''$
Dario Castello (1629)	$g-c'''$	$d'-b'''$
Giovanni Battista Fontana (prior to 1630)	$g-c'''$	$d'-b'''$
Maurizio Cazzati (1648)	$b-d'''$	$d'-b'''$
Marco Uccellini (1645, 1649, 1660)	$g-a'''$	$g-d'''$
Giovanni Antonio Leoni (1652)	$b-h'''$	$d'-b'''$
Giovanni Antonio Pandolfi-Mealli (1660)	$g-e'''$	$g-c'''$
Carlo Mannelli (ca 1666)*	$g-c'''$	$g-h'''$
Angelo Berardi (1670)	$g-e'''$	$g-h'''$
Agostino Guerrieri (1673)	$d'-d'''$	$d'-b'''$
Aldebrando Subissati (1675–6)	$g-e'''$	$g-d'''$
Alessandro Stradella (ca 1675)	$g-e'''$	$c'-e'''$
Giovanni Bonaventura Viviani (1678)	$g-d'''$	$g-d'''$
Pietro Degl'Antoni (1676, 1686)	$g-f'''$	$g-d'''$
Giovanni Battista Vitali (1689)	$g-d'''$	$g-h'''$
Giuseppe Colombi/Lonati (ca 1674–94)	$g-h'''$	$g-e'''$
Isabella Leonarda (1693)*	$a-d'''$	$d'-b'''$
Antonio Montanari (ca 1695)*	$a-d'''$	$d'-d'''$
Giacomo Predieri (ca 1695)*	$d'-c'''$	$d'-b'''$
Carlo Mazzolini (ca 1695)*	$d'-d'''$	$d'-b'''$
Giuseppe Jacchini (ca 1695)*	$d'-d'''$	$d'-d'''$
Clemente Bernardino Rozzi (ca 1695)*	$b-e'''$	$d'-b'''$
Giuseppe Torelli (ca 1682–1696)*	$g-e'''$	$c'-d'''$
Carl'Ambrogio Lonati (ca 1681, prior to 1701)	$g-h'''$	$g-e'''$
Arcangelo Corelli (ca 1680, 1700)	$g-e'''$	$g-d'''$

3. Timbral organisation

Timbre devices that were used in 17th-century violin music were rather evocatively described by Giovanni Battista Doni, who compared them to the properties of the organ:

In poche parole nelle mani di un musico abile il violino personifica la soavità del liuto, la dolcezza della viola, la maestà dell'arpa, la forza della tromba, la vivacità dello zuffo-

lo, la tristezza del flauto, la patetica coloratura del cornetto, tutta quella diversità che nell'enorme costruzione dell'organo si può sentire in modo meraviglioso.¹³

Timbre is particularly contingent on the choice of key. However, it seems that composers selected keys according to common norms rather than through the prism of timbre. They would found their pieces on the order of keys conventional to the epoch,¹⁴ I should stress here that the most popular *tuoni* of the 17th century were those that brought out the sound of the violin. They prevail also in the revised material.¹⁵

Judging by how the registers of individual strings were exploited, one may conclude that at first, especially in works by Vivarino and Cecchino, strings G and sometimes D were avoided. Limiting the scope to string A and E was most probably associated with specific scoring that invited greater adaptability, which can be confirmed, apart from sonatas by Vivarino and Cecchino, by related discrepancies between Marini's pieces for *violino* and *violino over cornetto*.

Seldom was the G string engaged in performance in the repertory of the 17th century. Except for single strumming of *b♭* and extremely random *c'* in all the 31 sonatas by Leoni, the register of the string was shunned. Even at the end of the century Guerrieri, Predieri, Mazzollini and Jacchini followed that practice. This approach could have been caused by technical limitations, namely by the poor response of the gut string G. Relatively early and recurring instances of applying the register *g-d'* in sonatas by Marini, Fontana, Castello, Montalbano and Uccellini may imply that since the very beginning of the 17th century the strings used in Italy were wound or thick enough to produce satisfying timbre.¹⁶ In the majority of cases, however, we deal with short-while

¹³ Giovanni Battista DONI *Annotazioni sopra il Compendio de' Generi, e de' Modi della Musica, Discorso Quinto sopra il Violino*, Rome, 1640: 338.

¹⁴ Which was the template applied to nearly all collections of violin sonatas. The preference for major keys was fairly balanced (56%), more flattering for the violin, over the minor ones (44%). One might find it rather surprising then that the virtuoso-violinist Subissati favoured the 'cornetto' key F.

¹⁵ A/a — 25.2%; D/d — 21%; G/g — 19.5%. Prominent too is the number of compositions in C 12% and F — 10%. E/e were rarely in use (8%). And even rarer were E flat, c, B flat and b — merely 4.2%.

¹⁶ BOYDEN (1965: 203) cited a quotation from François Ragueneau of 1702, which indicated that the Italians used strings that were much thicker than those deployed by the French.

excursions/slides or simply strumming several notes in chordal or scale figurations, not with more extensive melodies, which happened in later epochs.¹⁷

The example of sonata no. 2 op. 8 by Marini, in which a four-bar phrase in longer value notes is rendered by the violin on string G and doubled in unison by the accompanist might suggest that in that register the string resonated too poorly to develop an independent melody. In other multi-bar sections of works by the same composer multiple stops come with daring attempts at the register of the lowest sounding string, even with the use of polyphonic work.¹⁸

Example 1

B. Marini *Sonata Seconda*, op. 8 (bars 33-36)



B. Marini *Sonata Quarta*, op. 8 (bars 40-50)



Even though in the sonatas by Pandolfi, Subissati, Stradella, Degl'Antoni, Colombi/Lonati and Corelli string G was strummed considerably more frequently than in the first half of the 17th century, the way in which it was employed essentially did not differ. The register fulfilled the function of a reinforcement, a harmonic support for the assorted chord figurations, *arpeggio* sections, *bariolage* or the fugal multiple-stop passages resembling Marini's compositions. Greater frequency of involving string G in the second half of the century was probably more the result of general modifications that the melody of that period had un-

¹⁷ E.g. Marini, no. 2 op. 8 (bars 33–36, 43–44 — basso continuo was reinforced with a unison part); Fontana: no. 5 (bars 103, 130–142); Montalbano: no. 2 (bars 29, 33, 42); Castello: no. 2 (bars 101, 107–8); Uccellini: op. 4 no. 3 (bars 3, 181, 185–6); op. 5 no. 7 (bars 44–6, 92).

¹⁸ For example, in no. 4 op. 8 (bars 46–50) or in *Capriccio per sonare il violino con tre corde a modo di lira* the poor response of the G string was not mentioned, still, it was pointed out that the strings G and D had to be placed close to one another so that the triads could be performed on three strings at the same time, as it was in the case of the lyre, not arpeggio-like, which was typical of the violin.

dergone (i.e. monophonic, vocally conceived lines were replaced with shaping that stressed the harmonic element) than changes in the technology of string manufacturing. With the exception of Degl'Antoni, who in just two of his sonatas introduced a quasi-organ device of transferring the theme melody from the higher to the lower register (see Example 2), none of the discussed composers used string G as a legitimate carrier of the melody.¹⁹

Example 2



In the light of the analysed violin repertory of the first half of the 18th century, in which string G was used in the same way as at the beginning of the Baroque (although the frequency changed) we may presume that neglecting the register *g-d'* did not stem from the weak response of the string but from the increased pressure on the higher registers intrinsic to each treble instrument (including the human voice). Although exploring higher and higher registers of string E meant greater technical complication than the problem of string quality, in respect of the use of string E in the examined material, we may point to its comprehensive application and substantial widening of the scope of timbre properties of the Baroque violin.²⁰ Tentative attempts at reaching *d'''* and *e'''* occurred as early as the first sonatas by Marini, Montalbano and Fontana. Then, beginning with op. 4 by Uccellini more developed melodies were led in higher registers.²¹

¹⁹ Cf. Degl'Antoni: sonatas no. 12 op. 4 (bars 38–39) and no. 1 op. 5 (bars 121–123). It is rather hard to conform to Mario Rinaldi's (*Arcangelo Corelli*. Milan 1953: 396) statement that Corelli 'discovered' string G and exploited it nearly to the extent he did string D. Even though string G is strummed in Corelli's works very often, similar methods are observable in compositions by Degl'Antoni, Colombi, Schmelzer, Biber and others. Both in works by Corelli and by his predecessors the lowest registers of the violin served merely as the foundation for all chords and figurations.

²⁰ The gradually bolder exploration of the three-lined octave brought about technical difficulties in the left hand (moving beyond the first position), it necessitated a change in holding the instrument (it had to be steadied with the chin) and complicated the publishing process (more notes on additional staves).

²¹ E.g. Marini: op. 8 no. 3 (bars 110–120), no. 4 (bars 86–90); Montalbano: no. 2 (bars 57); Fontana: no. 4 (bars 45–6); Uccellini: op. 4 no. 1 (bars 128–137, 195–8, 219–223), op. 5 no. 8 (bars 22–24, 34–8, 88–91, 113–17); Pandolfi: op. 4 no. 2 (bars 5–7); no. 4 (bars 35–8); Berardi:

Example 3

M. Uccellini *Sonata Ottava*, op. 5 (bars 34-38)B. Marini *Sonata Terza*, op. 8 (bars 110-120)C.A. Lonati *Sonata IV* (bars 121-127)


The ideal of full implementation of violin sound properties is the unrestrained application of all accessible registers, which at times resembles the practice known from the organ repertoire. Quick exchange of phrases and motifs crossing the strings can be traced back to Vivarino, Castello and Marini; the technique was later on developed in compositions by Uccellini and other violin players of the middle Baroque, and fully flourished in works by Lonati and Corelli. Musical planes in dialogue attract special attention, which was commented on by Agazzari (“rispostine, fughette, replicate in diverse corde”) in his delineation of the violin idiom. The dialogue takes place when two or more strings become involved in an interaction governed by the rule of ‘question and answer’.²²

op. 7 no. 1 (bars 127–8); Viviani: *Toccata 2* (bars 86–7); Stradella: no. 9 (bars 51–60, 123–130); Degl’Antoni: op. 4 no. 1 (bars 28–37); op. 5 no. 1 (bars 51–5, 101–114).


²² E.g. Castello: no. 2 (bars 31–48); Uccellini: op. 4 no. 4 (bars 38–57); op. 5 no. 5 (bars 54–57, 128–130); op. 7 no. 3 (bars 15–10, 40–44); Subissati: no. 14 (bars 1–14); Stradella: no. 11 (bars 44–6); Vitali: no. 1 (bars 25–9, 35–42); Lonati: no. 6 (bars 143–8); Corelli: op. 5 no. 1 (bars 79–83, 193–7).

Example 4

M. Uccellini *Sonata Prima*, op. 5 (bars 55-57)




M. Uccellini *Sonata Settima*, op. 5 (bars 37-40)




A. Subissati *Exortum est* [Sonata XIV] (bars 1-12)

Adagissimo



A. Corelli *Sonata I*, op. 5 (bars 79-83)



Another form of juxtaposing two strings is bi-polarity dwelling on quick string crossing on chosen notes, making the impression of simultaneous contribution by two parts. This technique was already demonstrated in some works by Marini, whereas at the dawn of the 17th century it transformed into a *bariolage* form of figuration, usually in semiquavers.²³

²³ E.g. Marini: op. 8 no. 4 (bars 68–9); Uccellini: op. 4 no. 5 (bars 118–134); op. 5 no. 6 (bars 67–72, 79–83); op. 7 no. 3 (bars 129–130); Leoni: no. 11 (bars 13–15); Pandolfi: op. 3 no. 6 (bars 34–58); Berardi: no. 1 (bars 26–33); Subissati: no. 7 (bars 80–7); Degl’Antoni: op. 4 no. 11 (bars 94–8); op. 5 no. 8 (bars 1–7, 14–17, 51–71); Montanari (bars 36–40, 52–3); Rozzi (bars 96–7, 126–7); Colombi: *I-MOe* Mus. E. 282 no. 1 (bars 59–79, 160–7); Lonati: no. 6 (bars 53–9, 69–74, 94–6); Corelli: op. 5 no. 1 (bars 198–212); no. 2 (bars 100–14, 130–8).

Example 5

B. Marini *Sonata Terza*, op. 8 (bars 67-80)

G.A. Pandolfi Mealli *Sonata Quarta*, op. 3 (bars 70-75)

P. Degli'Antoni *Sonata Terza*, op. 4 (bars 15-22)

G. Colombi/ C.A. Lonati *Sonata a Violino Solo I-MOe* Mus.E. 282 nr 1 (bars 59-61)

Allegro la guerra

A. Corelli *Sonata Terza*, op. 5 (bars 46-49)

The last form of nearly organ-like opposition of registers consists in simply moving a given motif or phrase to a different string, a device commonly deployed in fugal passages or self-imitations that mimic fugues.²⁴

²⁴ E.g. Vivarino: no. 3 (bars 41–44); Frescobaldi: no. 1 (bars 79–81); Castello: no. 1 (bars 22–8); no. 2 (bars 31–41); Marini: op. 8 no. 3 (bars 8–12, 23–7, 98–100, 115–6); Montalbano: no. 2 (bars 27–34, 38–42); Fontana: no. 2 (bars 44); Cazzati: *La Pezzola* (bars 16–7, 212–228); Uccellini: op. 4 no. 5 (bars 11–15); op. 5 no. 4 (bars 141–4); op. 7 no. 3 (bars 39–44, 165–80); Leoni: no. 30 (bars 24–7); no. 32 (bars 30–3); Pandolfi: op. 4 no. 4 (bars 65–85, 165–170, 194–200); no. 5 (bars 75–80, 95–8); Berardi: no. 1 (bars 78–82, 155–8); Subissati: no. 11 (bars 16–20); Viviani: *Sonata 1* (bars 16–24); Degli'Antoni: op. 4 no. 10 (bars 6–26); op. 5 no. 1 (bars 117–123); Colombi: *I-MOe* Mus. F. 1386 no. 2 (bars 56–61); Lonati: no. 5 (bars 61–9).

Example 6



A technical device largely disregarded in the Italian violin sonata of the analysed period was scordatura. This rather mechanical interference, totally altering the timbre properties of the violin can be found only in sonata no. 2 op. 8 by Marini (*Sonata seconda per il violino d'inventione*) and in the seventy years older sonata no. 6 by Lonati.²⁵ The very indication of the term *inventione* by Marini, exposes the artificiality and singularity of his undertaking. Next to Marini and Lonati, out of the few Italian composers of the 17th century who employed scordatura only Colombi emerges, and he resorted to this device just in dance-like, chord-structured pieces for solo violin without basso continuo.²⁶

The uniqueness of scordatura in pieces by Marini stemmed from the composer's ability to change the tuning while performing the piece, which was enabled through well fitted long ritornellos in basso continuo supplemented with remarks such as "Qui si accorda il Cantino in terza minore" and "Qui si torna il Cantino in quinta". The cross-tuning of the highest sounding string E from *e'* to *c'* was justified by facilitating the performance of parallel thirds on string A and E as it was now possible to stop them with only one finger. The strategy seems reasonable as the composer requires a fast rendition of a three-bar double-stop passage in semiquavers, which poses some difficulties in the regular tuning in 5ths. The analysis of the whole section, including Marini's scordatura, shows that cross-tuning was implemented not to facilitate chord fingering but to juxtapose the passages that were of homogenous timbre on strings *a'* and *c'* as opposing the passages on strings *g* and *d'*. Faithful rendition of the passage with scordatura entails pressing the string with one finger as well as playing on open strings (on thirds *a"-c"*, *b'-d"*, *d"-f"*, *e"-g"*). However, at some points fingering calls for using the adjacent fingers — second and third or third and fourth (on thirds *c"-e"*, *d"-f"* sharp and on the second *d"-e"*), ap-

²⁵ Apart from *Sonata 6*, Lonati also employed various types of scordatura in suite-sonatas which constituted the second part of the collection.

²⁶ Cf. *Scordatura del Colombi* from *Sonate à Violino Solo con il basso — Autori Diversi, I-Moe*, Mus. E. 282 and five *Scordature* from *Varie partite di Barabani, Ruggieri e Scordature a Violino Solo o con Bassi. Libro duodecimo di Giuseppe Colombi, I-MOe*, Mus. F. 283.

plying the half-position (on the third $c'-c''$ in bar 50) and entering into the third position (in order to reach $f''-a''$). Performing the piece without scordatura looks much less complex. It is enough to apply the second position and stretch the fourth finger on string D to reach the third b' .

Example 7

B. Marini *Sonata Seconda*, op. 8 (bars 37-54)

Another example of using scordatura is provided by Lonati's *Sonata 6*. Apart from re-tuning strings G and D, the composer advises adding the fifth string. As a result we have a prepared violin tempered along a combination of two 5ths and 4ths: a, e', a', e'', a'' (see Example 8). When it comes to technical solutions *Sonata 6* does not differ much from other Lonati's sonatas, it also does not produce any outstanding timbre effects. Scordatura was applied to highlight the main key of the piece and to facilitate rendition in the high violin register. Owing to the added string a'' it is possible to perform in the first position the passages that usually require the fourth position on string e'' ; in addition, a lot of chord fingering becomes considerably easier. Before the French *quinton* was introduced at the end of the 18th century, the use of a five-string violin was rare, and probably referred to only by Mersenne.²⁷ Both examples of scordatura vary in notation. Marini was still comfortable with the notation of authentic pitches, while Lonati used the system indicating the fingering, which was characteristic of this technique.

²⁷ Marin MERSENNE (1636: 182) *Livre Quatriesme. Des instrumens a cordes. Proposition III. Determiner si l'on doit adiouster une cinquiesme corde aux Violons pour en tirer une parfaite Harmonie, & en quoy consiste la perfection dubeau toucher.* „... de sorte que l'on ne peut le passer de la cinquiesme corde, si l'on veut pratiquer les douze modes sur les Violons, si ce n'est que l'on use de transposition, qui leur est fort naturelle. Mais puis que l'on prise d'autant plus chaque instrument, qu'il fait plus de varietez avec moins de cordes, & que l'on ne touche quasi que la chanterelle & la seconde des Dessus de Violon, cette cinquiesme corde n'est pas necessaire, & mesme l'on peut assez bien iouier avec trois.” The tuning of *quinton* was totally separate (g, d', a', d'', g'') from the temperament requisite for *Sonata 6* by Lonati.

Example 8



The imitative property of violin timbre, mentioned by Doni, can be illustrated by reproducing the trumpet idiom in sonatas that used the style of battle music. These were the Modenese and the Bolognese composers who led the way in trumpet effects. Fanfare-like sections of sonatas no. 11 op. 5 (bars 93–144); no. 1 op. 7 (bars 114–145) by Uccellini and no. 1 *I-MOe* Mus. F. 280 (bars 1–27) by Colombi/Lonati are based on extended figurations founded on chord D major, sounding best for both the trumpet and the violine of that time.²⁸ A 280-bar *Trombetta sordina a violino solo* crowning op. 5 by Uccellini (see Example 20 in my *Form and style in Italian violin sonata of the 17th century* in this volume) can be perceived as a showcase study of the trumpet idiom. A reference to the trombetta type of figuration becomes conspicuous in the sonata by Montanari (bars 54–64, 137–143, 161–5, 185–187) and in the first movement of no. 1 op. 5 by Corelli (bars 3–9, 16–25). Consequently, it should not be surprising that with the violin repertory so commonly permeated with the trumpet idiom, the sound of Corelli's violin was compared to its substitute:

the style of his playing was learned, elegant, and pathetic, and his tone firm and even: Mr. Geminiani, who was well acquainted with and had studied it, was used to resemble it to a sweet trumpet.²⁹

4. The left hand technique: positions and fingering

In the main, the early violin repertoire did not require applying more than the first and the second position. Nonetheless, owing to the specific nature of genres, the analysed material provides many examples reversing the stereotypical notion

²⁸ The first to have exercised the trumpet idiom on a large scale in the violin music in Bologna was Cazzati. Next to purely string sonatas peppered with fanfare-like passages, he used the device in *Sonate à due, tre, quattro, e cinque. Con alcune per Tromba* op. 35 (Bologna 1665), and in sonatas no. 10–12 he recommended replacing the part of trumpet concertato with the violin if a suitable instrumentalist was lacking.

²⁹ John HAWKINS *A General History of the Science and Practice of Music*, vol. 2. London 1753: 674.

about the technical level of violin playing in the 17th century. Admittedly, the only handbook on violin playing preserved from the 17th century *Il Scolaro di Gasparo Zannetti per imparare a suonare di violino, et altri istromenti* (Milan 1645) gives just a description of the first position with the fourth finger spread to *c*³⁰, but the publication cannot be regarded as a reliable account of the violin technique of that time.³⁰ Contrary to our expectations *Il Scolaro* is a regular collection of dances for a string ensemble, aimed at amateurs, thus, it is accompanied with a perfunctory introduction explaining the tablature notation and rudimentary fingering.

As early as a decade before Zannetti, Mersenne, who was very familiar with Italian music, remarked that ‘outstanding violinists who mastered the violin playing in a proper way can produce up to an octave on each string’, which means that they used the fourth or the extended third position.³¹ The third, fourth, fifth and sixth position were expounded on at the end of the period in question in works by German theorists: *Idea boni Cantoris* by Georg Falck (Nuremberg 1688) and *Compendium Musicae Instrumentalis Chelicae* by Daniel Merck (Augsburg 1688).

The analysed works also prove that since 1649 violin technique involved playing in seven positions. While isolated works from op. 8 by Marini and sonatas by Montalbano, Fontana and Cazzati required performance within four positions, as if following Mersenne’s guidelines, in *Sonata Ottava* op. 5 by Uccellini it is necessary to use all seven.³² The construction of phrases from bars 34–37 (see Example 3) with quick alteration of positions, trills (the trill with the third and the fourth finger on *g*³ and *a*³) and incessant fluctuation of notes (major or

³⁰ The full title is *Il Scolaro di Gasparo Zannetti per imparare a suonare di Violino, et altri Istromenti Nuovamente dato in Luce. Oue si contengono gli verii principij dell’Arie, Passi e mezzzi, Saltarelli, Gagliarde, Zoppe, Balletti, Alemane, & Correnti, accompagnate con tutte le quattro parti cioè Canto, Alto, Tenore, & Basso. Con una nuoua agginta d’Intauolatura de Numeri non più datti alla Stampa, solo che dal detto Zannetti, la qual seruirà ancora è tutte le sudette quattro parti. Dalla quale Intauolatura qual si voglia persona da se stesso potrà imparare è suonare di Musica con facilità per tutte le sudette parti, come amplamente si può vedere nelli Esempij della presente Opera. Dedicato All’Illustrissimo Signor Don Alonso del Rio Regio Senatore. In Milano, Per Carlo Camagno. M.DC.XLV.* The manuals by Francesco ROGNONI (*Aggiunta dello scolaro di violino*. Milan 1614) and by Carlo MANNELLI (*Studio di Violino*. Roma prior to 1697) have not survived.

³¹ Marin MERSENNE (1636: 179) *Livre Quatriesme. Des instrumens a chordes, Premiere Proposition:* „Et les excellens Violons qui maistrisent cet instrument peuvent faire monter chaque corde iusques à l’Octave par le moyen du manche...”

³² Position II (bars 4–5, 19–20, 37–8, 116–7); III (bars 22, 34, 113); IV (bars 88–91); V (bars 22–4, 34–7, 113–6); VI (bars 23 or V extended, 35, 114); VII (bars 35, 114).

minor thirds) shows that, due to small distances among notes, a virtuoso of that time had to master playing in the register in which the art of apt fingering was of great significance to correct intonation. Apart from Uccellini, there were only Colombi (Uccellini's student) and Lonati who used the seven positions.

From the manuals by Tessarini, Geminiani, Correte and Mozart, to name a few, that were a hundred years younger than op. 5 by Uccellini we may find out how the violinists coped with altering the positions (sometimes very fast), challenging intervals, as well as with extending and contracting the hand.³³ These works were written at the time when the way of holding the violin changed to being placed under the chin, thus making it more comfortable for the left hand. The seventh position was believed to be the limit, although Tessarini considered it an option to extend it up to *b*^m simply through stretching the fourth finger.³⁴

Among the analysed compositions by Lonati, there was one case where it was necessary to go beyond the seventh position; in the case of the sonata ascribed to Colombi, it is enough to use Tessarini's technique, whereas a part of the Dresden sonata by Lonati necessitates entering the eight position (see Example 3).³⁵ The violin sonatas composed after Uccellini's op. 5 display an increasing tendency to involve positions higher than the third one.³⁶ What is more, the requirement was not restricted to the works by violin-virtuosos, such as Pandolfi, Subissati, Torelli, or Lonati. Composers who were less active in the field of instrumental music, such as Stradella and Degl'Antoni, also demanded the extended range.

Assuming that the fingering as described by Gemiani (1687–1762) and Tessarini (1690–1766) can be applied to at least the most technically advanced sonatas of the 17th century, we need to accept that the violinists of the 17th century who performed the solo works at this level of difficulty had to support the instrument with the chin. A pronounced majority of the researched material,

³³ Cf. Carlo TESSARINI *Gramatica di Musica Insegna il modo facile, e breue per bene imparare di sonare il Violino su la parte*. Rome 1741; Michelle CORRETE *L'Ecole d'Orphée*. Paris 1738, *L'Art de se perfectionner dans le violon*. Paris 1782; GEMINIANI (1751); MOZART (1787).

³⁴ Carlo TESSARINI (vol. 1, 1741: 10)

³⁵ Cf. Colombi/Lonati *sinfonia I-MOe* Mus. F. 280 no. 2 (bars 12, 21); Lonati sonata no. 4 (bars 122).

³⁶ Cf. Uccellini: op. 5 no. 5 (bars 94–6, 110–3 — V); no. 8 (bars 22–4 VI or Vr, 34–7, 113–6 — VII); no. 10 (bars 22–5 — V); Pandolfi: op. 4 no. 3 (bars 20–1 — IVr); Degl'Antoni: op. 5 no. 1 (bars 202–8 — V); no. 2 (bars 44 — V); Torelli (bars 157–69 — V); Colombi/Lonati: *I-MOe* Mus. F. 280 no. 2 (bars 1–27 — VIIr); Lonati: no. 4 (bars 122–8 — VIII).

including the epoch-making op. 5 by Corelli, did not venture beyond the third position, which could not have revolutionised the system of performance.³⁷

Admittedly, the principles of the 17th century violin fingering are not obvious. However, aware of the fingering principles as presented in the 18th century manuals as well as of the subjective nature of this art, one could come up with a hypothetical clarification, inferred from the shape of the melodic line, which might help to address some performance questions arising from the analysed material. A careful analysis will show that throughout the 17th century it was better to use the technique described by Zanetti and Tessarini, which consisted in stretching the fourth finger to the neighbouring position, instead of entirely changing the position of the left palm. The shape of the melodic line, the form of figuration and the difficulties connected with that suggest that the first and seventh positions were not the only ones that were extended.³⁸ It is likely that the technique of the so-called crawling thumb was employed to adjust the palm to a new position.³⁹ It gave an option for rendering all sorts of changes to the positions in sections that included sequencing consisting in repeating the same fingering in ever new arrangements.⁴⁰

³⁷ Although it is hard to question Allsop's arguments against the authenticity of an anecdote quoted by Charles BURNEY in *A General History of Music* (London, 1789: 439–40), bearing in mind the violin technique inherent in the oeuvre by *Il Bolognese*, as well as his sensitivity to criticism and an intensifying with age inclination to melancholy, we may assume that at least a part of the anecdote could have been based on real events and years of observations made by those who surrounded him (Cf. Peter ALLSOP *Arcangelo Corelli. New Orpheus of our times*. Oxford University Press 1999: 56.). The anecdote had it that, supposedly, while in Naples, Corelli had countless problems, and some of them arose from the difficulties he faced when playing a piece by Scarlatti, which required high positions (it was possibly the serenata *Il giardino d'amore* that contains *b*).

³⁸ E.g. Marini: op. 8 no. 3 (bars 113, 115 — IIIe [i.e. extended]); Castello: no. 2 (bars 29 — Ie); Fontana: no. 3 (bars 137 — Ie); Cazzati: no. 2 (bars 41 — Ie); Uccellini: op. 4 no. 5 (bars 4, 14, 50, 101, 111, 118 — Ie); op. 5 no. 8 (bars 22–4 — Ve); no. 10 (bars 6–8, 11 — IIIe); Pandolfi: op. 3 no. 1 (bars 15–6 — IIIe); op. 4 no. 3 (bars 20–1 — IVe); Berardi: op. 7 no. 4 (bars 29, 53 — IIe, bars 55 — Ie, bars 91–3 — IIIe); Subissati: no. 20 (bars 59–60 — IIIe); Stradella: no. 1 (bars 36–8 — IIIe, bars 85, 114, 132 — IIe); Degl'Antoni: op. 4 no. 10 (bars 84–8, 96–100 — IIIe); op. 5 no. 1 (bars 33–6, 105–6, 148–58 — IIIe); Vitali: no. 2 (bars 53–4 — Ie); Colombi/Lonati: *I-MOe* Mus. F. 280 no. 2 (bars 12, 21 — VIIe, bars 26 — VIe); Corelli: op. 5 no. 1 (bars 19–20 — IIIe); no. 6 (bars 72–3, bars 205 — IIIe).

³⁹ The whole strategy was described by BOYDEN (1965: 155).

⁴⁰ E.g. op. 5 no. 5 by Uccellini (bars 92–6, 104–109, the sequence I–II–III–V or I–III–V); op. 4 no. 2 by Pandolfi (bars 23, I–II–III); op. 5 no. 1 by Degl'Antoni (bars 196–201, 202–8, I–II–III–IV–V); sonata from *I-Bsp* by Torelli (bars 56–61, III–IV–III–IV–II–III–I–II–I; bars 121, 126, III–IV; bars 157–69, I–II–III–IV–V); *I-MOe* Mus. F. 280 no. 2 by Colombi/Lonati (bars 10–14,

Example 9

M. Uccellini *Sonata Quinta*, op. 5 (bars 92-97)

G.Colombi/ C.A. Lonati *Sonata a Violino Solo, I-MOe Mus.F.280 nr 2* (bars 10-14)

Although venturing beyond the natural position of the left hand (the first position) resulted from exploring higher registers of string E, many times it is necessary to play in higher positions applied to strings A, D, and even G, which can be confirmed with the quoted remarks by Mersenne.⁴¹

Example 10

B. Marini *Sonta Terza*, op. 8 (bars 118-120) M. Uccellini *Sonata Prima*, op. 4 (bars 220-222)

A. Stradella *Sinfonia IX* (bars 51-60)

G. Torelli *Sonata a Violino Solo, I-Bsp L.3.T.* (bars 55-59)

C.A. Lonati *Sonata I* (bars 136-139)

I-III-V-VI-VIIe); no. 2 by Lonati (bars 6-10, III-II-I; bars 26-30, 130-33, I-II-III-IV-V; bars 138-40, I-II-III-IV).

⁴¹ E.g. Marini: op. 8 no. 3 (bars 119 — IV on EA, 98-9 — may be III on EAD); Uccellini: op. 4 no. 1 (bars 37, 129-34, 195-7 may be IV on A; 219-22 III on A); Pandolfi: op. 3 no. 1 (bars 95-8, IV on EA); no. 4 (bars 191-3 III on EADG); Guerrieri: op. 1 no. 1 (bars 11-2 IV on EA, 17-9 III on EA); Subissati: no. 12 (bars 6-8, IV on EA); Stradella: no. 9 (bars 51-60 IV AE, 86-94 III AE); Degl'Antoni: op. 5 no. 8 (bars 35-6 better III on DAE); Leonarda: op. 16 no. 12 (bars 173-7 III AE); Colombi/Lonati: *I-MOe Mus. F. 282* no. 1 (bars 64-5 IV on AE, 75-6 IV on GDAE); *I-MOe Mus. F. 280* no. 6 (bars 110-11, V and IV on G and E); Lonati: no. 1 (bars 138 VII on AE); Corelli: op. 5 no. 1 (bars 119-21, 191-7 III on AE).

Looking at the analysed material we may say that playing in positions on strings different to E did not stem from the care for the timbral homogeneity of a given phrase, since there is not much contrast among the registers of strings in the Baroque violin. It was more down to the convenience and economy of means — in fast figurations some alterations of positions might be ill-advised or at least risky. Having analysed all the sections requiring shifting, we discover that the majority of analysed sonatas used the idiomatic properties of the instrument, since the composers facilitated entry with strumming an open string,⁴² separating with rests⁴³ or the possibility of changing the finger on the repeated note.⁴⁴

Example 11

G. Colombi/ C.A. Lonati [Sonata] *A Violino Solo, I-MOe Mus.F.280 nr 2* (bars 12-22)

G.B. Viviani *Sinfonia Seconda* (bars 68-78)

At some points there are leaps that reveal excellent technical skills of the Baroque violinists, their capacity to stretch their hand by at least a third higher and the

⁴² Cf. Marini: op. 8 no. 3 (bar 98, III); Fontana: no. 3 (bars 45–6, III); Cazzati: no. 1 (bar 99, III); Uccellini: op. 4 no. 2 (bars 5–7, 23–5, III); op. 5 no. 4 (bars 152–7, III); Panfolfi: op. 3 no. 2 (bars 3–8, III); Guerrieri: op. 1 no. 2 (bars 81–2, 95–7, III); Subissati: no. 12 (bars 6–8, IV, 26–8, III); Stradella: no. 6 (bars 26, 152–4, 161–2, 233–4, 264–8, III); Viviani: *Symphonia 2* (bars 55–6, III); Degl'Antoni: op. 4 no. 6 (bars 15–16, 21, III); Torelli *I-Bsp L. 3. T.* (bar 33, III; bars 34–5, 56–8, IV); Vitali: no. 1 (bars 8–10, 94–6, III); Colombi/Lonati: *I-MOe Mus. F. 280 no. 2* (bar 20, V).


⁴³ Cf. Marini: op. 8 no. 3 (bar 110, IV); Uccellini: op. 4 no. 1 (bars 37, 129–34, 195–7, IV); Pandolfi: op. 3 no. 1 (bars 8–11, 14, III); no. 4 (bars 191–3, III); Stradella: no. 6 (bars 78–80, 125–8, III); no. 7 (bar 111, III); Viviani: *Symphonia 2* (bars 68–70, 72–6, III); Degl'Antoni: op. 4 no. 1 (bars 81–2, III); op. 5 no. 2 (bars 96–100, III); Lonati: no. 2 (bars 17–20, III).

⁴⁴ E.g. Cazzati: no. 2 (bar 226, II); Uccellini: op. 5 no. 8 (bars 88–92, IV); Subissati: no. 9 (bar 82, III); Stradella: no. 5 (bar 191, IV); Degl'Antoni: op. 4 no. 1 (bars 21–7, IV; 57–8, III); Colombi/Lonati: *I-MOe Mus. F. 280 no. 2* (bar 11, III; bar 25, III, V; bar 26, VI); Lonati: no. 2 (bars 138–40, IV); Corelli: op. 5 no. 1 (bar 6, III).

ability to quickly shift in semiquaver figurations or the mastery of sliding one finger up or down (see Examples 3, 9, 10 and 12).⁴⁵

Example 12

A. Stradella *Sinfonia II* (bar 41) P. Degl'Antoni *Sonata Decima*, op. 4 (bars 40-41) Colombi/Lonati *I-MOe* Mus.F.280 nr 6 (bars 110-111)




It is also challenging to render the sections with multiple stops that require stretching the fourth finger (e.g. on strings G/D with the third $e'-g'/b'-d'$), *shifting* the whole third fingering to the neighbouring position or performing a *schleifer* with thirds and in semiquavers that quickly proceed in a pendular manner (see Example 7 and 13).⁴⁶

Example 13

G. Colombi/ C.A. Lonati *I-MOe* Mus.E.282 nr 1 (bars 24-27)

(bars 33-36)

A. Corelli *Sonata Terza*, op. 5 (bars 43-45)



It also seems plausible that the sections that pose a difficulty to the contemporary performer were rendered in *tempo rubato*, commonly applied in the Baroque and recommended especially for virtuoso pieces.⁴⁷ The advantages of *tempo rubato*

⁴⁵ E.g. Uccellini: op. 5 no. 8 (bar 88); Subissati: no. 9 (bar 18-9); Degl'Antoni: op. 4 no. 7 (bar 59); op. 5 no. 8 (bars 30, 35); Lonati: no. 1 (bars 86, 166); no. 4 (bars 122-8).

⁴⁶ E.g. Colombi: *I-MOe* Mus. F. 283 no. 35 (bars 60-1, 72-3, 76-7); Corelli: op. 5 no. 3 (bars 43-5) and no. 4 (bar 43).

⁴⁷ E.g. the preface to Girolamo FRESCOBALDI's *Il primo libro di toccate e partite d'intavolatura*. Rome, 1615.

were at least twofold: expressive and simplifying in shifting that could be implemented without damage to correct intonation. Nevertheless, there are sonatas in which the devices applied by the composer proved unidiomatic for the violin, e.g. when it is necessary to cross the strings G and E, or D and E with one finger in a fast figuration or even link it with shifting to another position.⁴⁸ Such examples are all the more baffling as they were composed by professional violinists. We should then exclude the idea that this was a mistake due to the lack of understanding of the violin idiom and assume that this practice must have resulted from the technique applied by the virtuosos of that time. Except for a few works, the compositions under discussion play well, regardless of whether they require the use of only the first position or frequent alterations in the left hand.

5. Violin motifs, multiple stops

Needless to say, as with any material encapsulating a genre of instrumental music, the works presented in this paper provide numerous examples of using motifs that typify the music for violin. It also gives an opportunity to observe how this aspect of composition evolved over the 17th century. In sonatas by Vivarino, Cecchino, and Frescobaldi we find the smallest number of sections with interval leaps, broken thirds and chord-based motifs that characterise the violin (see Example 14).⁴⁹ In their compositions, apart from the Vatican canzona by Frescobaldi, the parts of *Violino* and *Canto* were predominantly organised by second- and third-progressing lines, incidentally, very convenient for other instruments that could be substituted for the violin.

Example 14

I. Vivarino *Sonata II* (bars 11-12) T. Cecchino *Sonata VII* (bars 19-21) G. Frescobaldi *I-Rvat* Chig.Mus. Q.VIII.205.12 (bars 54-55)

Greater participation of interval leaps, arpeggiated chords, broken thirds, sixths or octaves can be found in sonatas by Marini, Castello, Fontana, Montalbano,

⁴⁸ E.g. Subissati: no. 16 (bars 105–112 — series of leaps: $g^{\flat}-b^{\flat}, f^{\flat}-a, g^{\flat}-a^{\flat}, f^{\flat}-g^{\flat}$); Colombi: *I-MOe* Mus. F. 283 no. 35 (bar 7, the leap from a to a^{\flat} in the third position); Degl'Antoni: op. 4 no. 7 (bar 8, the leap from b to b^{\flat} in the third position; bar 25 the leap from c to a).

⁴⁹ E.g. Vivarino: no. 2 (bars 11–17); no. 4 (bars 36–8); no. 5 (bars 13–14); no. 8 (bars 30–1, 34–6); Cecchino: no. 7 (bars 5, 14, 20, 31); Frescobaldi: canzona *I-Vat* Chig. Mus. Q. VIII. 205 (bars 54–74).

Uccellini, Leoni and Pandolfi. Interestingly, in sonata op. 8 for violin and organ, Marini included an evidently non-keyboard passage, which the organist has to repeat as the functions of the part of *Violino over Cornetto* and the right hand of the organ are equal (see Examples 5, 10 and 15).⁵⁰

Example 15

B. Marini *Sonata per l'organo* (bar 23) D. Castello *Sonata II* (bars 100-101) M. Uccellini *Sonata II*, op. 4 (bars 170-172) M. Uccellini *Sonata IV*, op. 5 (bars 156-157)



A true breakthrough came in the 1670s, and it might possibly have been triggered by the growing influence of suites which had employed the motifs idiosyncratic to the violin much earlier and on a larger scale than in sonata.⁵¹ Interval leaps, more daringly introduced multiple stops and *arpeggios* had been prevailing since Berardi, especially in the works by Vitali, Lonati and Corelli (see Example 16).⁵²

Example 16

A. Berardi *Canzone Quarta*, op. 7 (bars 103-110)



Balletto spiritoso

⁵⁰ E.g. Marini: op. 8 no. 4 (bars 23–6, 68–9, 83–94, 138); Castello: no. 1 (bars 111–115); no. 2 (bars 11–22, 61–64, 100–101); Fontana: no. 1 (bars 87–92); no. 6 (bars 11–15, 21–33); Montalbano: no. 3 (bars 28–33, 67–69); Cazzati: *La Pezzola* (bars 30–40, 194–5); Uccellini: op. 4 no. 1 (bars 58–60, 162–4, 170–2); no. 5 (bars 1–5); op. 5 no. 1 (bars 38–41, 198–209); op. 7 no. 3 (bars 61, 120–1, 147–8, 223–4); Leoni: no. 5 (bars 35–40, 46–7, 52); Pandolfi: op. 3 no. 2 (bars 112–117, 133–140); op. 4 no. 2 (bars 9–40).

⁵¹ The preference for violin in dance music was obvious since the beginning of the Baroque era, whereas sonatas had for a long time been subject to diverse scoring. In the sonatas under consideration the motifs specific to the violin surface especially in the dance movements, and in particular in *gigue*.

⁵² Cf. Berardi: no. 1 (bars 10–11, 192–200); Subissati: no. 20 (bars 91–101); Viviani: *Sonata 1* (bars 29–30, 43–51, 61–69); Stradella: no. 11 (bars 2–10, 51–65, 112–4, 127–9, 154–62, 225–33); Degl'Antoni: op. 4 no. 4 (bars 8–10); op. 5 no. 1 (bars 28, 32–6, 56); Montanari (bars 72–3, 86–139); Jacchini (bars 3–20, 31–3); Rozzi (bars 1–8, 78–107, 110–8, 126–9); Colombi: *I-MOe* Mus. F. 1386 no. 3 (bars 18–26); Vitali: no. 1 (bars 1–10, 25–42, 64–93); Torelli: *I-Bsp L. 3. T.* (bars 7–17, 111–27, 135–44, 148–62, 157–69, 171–4); Leonarda: op. 16 no. 12 (bars 188–95, 206–8); Mannelli (bars 86–107); Lonati: no. 2 (bars 6–16, 21–31, 35–7, 44–50, 60–71, 89–118); Corelli: op. 5 no. 2 (bars 1–6, 61–9, 84–95, 115–30, 176–80, 199–208, 215–23, 224–47).



The history of the Italian Baroque violin sonata shows how the approach to playing with multiple stops had been changing. It needs to be stressed here, however, that multiple stops had hardly ever been used in the repertory. In fact, in the first half of the 17th century they were only employed by Marini and Grandi, whose solo sonatas have not survived to this day.⁵³ In the second half of the century the multiple stops were also infrequent, in particular if a comparison is drawn between those composed in Italy and the German and Austrian sonatas.⁵⁴ The technique did appear in the last quarter of the century in works by Stradella, Colombi, Mannelli, Montanari, Rozzi, Torelli, Lonati and Corelli.

It does not sound plausible that the scarcity of Italian sonatas that required multiple stopping resulted only from the technological limitations imposed by the movable type, so commonly used in Italy at that time.⁵⁵ The multiple stops are absent from nearly all preserved manuscripts: the Vatican canzona by Frescobaldi, the Kassel copy of Uccellini's op. 5, the Fossombrone collection of works by Subissati, Lonati's Modenese sonata, a vast majority of pieces by Stradella, and many sonatas by Colombi. Even the majority of violin-cello sonatas plate-pressed by Buffagnotti lack multiple stops.⁵⁶

⁵³ Some sections of the first sonata by Grandi have been preserved thanks to having been published by Gustav BECKMANN in *Das Violinspiel in Deutschland vor 1700*. Leipzig, 1918, Anhang 4.

⁵⁴ E.g. Heinrich SCHMELZER *Sonatae unarum fidium*. Nuremberg, 1664; Heinrich Ignaz Franz BIBER *Zur Verherrlichung von 15 Mysterien aus dem Leben Mariae*, Mus. Mss 4123 Bayerische Staatsbibliothek, Munich, ca 1675; Id. *Sonatae, violino solo*. Nuremberg 1681; Johann Jakob WALTHER *Scherzi da violino solo*. Frankfurt 1676; Johann Paul WESTHOFF *Suite pour le violon seul sans basse* from *Mercure Galant* January, 1683.


⁵⁵ The suggestion was made by Peter ALLSOP in "Violinistic Virtuosity in the Seventeenth Century: Italian Supremacy or Austro-German Hegemony?", *Il Saggiatore Musicale* 3, 1996: 233–258.

⁵⁶ Cf. sonatas by Corelli, Predieri, Mazzolini and Jacchini.

If we compare the use of double- and triple-stopping in works by Stradella, Mannelli, Montanari, Rozzi and the precedent (by half a century) examples by Marini, we are unlikely to find advancement to the level which had been achieved in Germany and Austria.⁵⁷ The fingering required by all the discussed composers is very simple, usually limited to thirds or sixths in the first position, with frequent reference to open strings (see Examples 1, 7 and 17).⁵⁸


Example 17

C. Mannelli *Sinfonia a Violino Solo I-Tn Foa 11* (bars 143-150)




Segue il medemo modo come sopra

A. Stradella *Sinfonia III* (bars 24-30)



C.B. Rozzi *Sonata VII* (bars 41-46)



A. Corelli *Sonata a Violino Solo, I-Tn Foa 11* (bars 85-91)



Only in sonatas by Torelli, Colombi, Lonati and Corelli from op. 5 can we distinguish more advanced multiple-stop arrangements.⁵⁹ They contain double-, triple- and quadruple stops, *arpeggios*, application of many positions requiring

⁵⁷ We should not overlook the fact that op. 8 by Marini comes from the German period of his work. The remarks placed in the title of the collection let us infer that playing in multiple stops was restricted to creating unusual impression, aimed at creating a special effect, something he never returned to in later collections.

⁵⁸ Cf. Marini: op. 8 no. 3 (bars 41–50, 66–7); no. 4 (bars 31–50); Stradella: no. 11 (bars 35–7); Montanari (bars 1–4, 56–7, 60–4, 77–9); Rozzi (bars 15–65).

⁵⁹ A modified approach to the multiple-stop technique observable in the works by Corelli is another element worth mentioning. The copperplate pressed anthology by Buffagnotti does not reveal any multiple stops, whereas in a sonata from the manuscript *Foà 11* there are merely five notes in *gigue* that bring plain thirds. It was not until 20 years later that op. 5, a real display of the art of violin playing, matched the unprecedented fame of this player.

remarkable fingering skills, quick figurations in thirds, and polyphonic playing (see Examples 5, 8, 10, 13, 16 and 18).⁶⁰ All these techniques are usually accumulated in fugal movements. If we compare fugues composed by Rozzi (see Example 17), Lonati (see Example 6 in my *Form and style in Italian violin sonata of the 17th century* in this volume) and Corelli (see Example 5 in my *Form and style...*), the emerging picture will show the degree to which the progress in playing multi-stops had been made in Italian sonatas of the late 17th century, which came slightly later than in Germany and Austria. Even though the breakthrough coincides with the increase in popularity of copperplate print, the chief reason for greater interest of the Italian violin players in multiple stops was a departure from the concept of the monodic violin–organ church sonata towards the chamber concertato sonata for violin and cello or for the violin and harpsichord.⁶¹

In sonatas by Stradella, Torelli, Colombi and Lonati, instead of the long-note fundamental organ bass, intrinsic to monodic sonatas Subissati, Degl'Antoni and Leonarda used to compose at that time, we may find bass parts that are involved melodically, exploiting motifs characteristic of cello music, comprising double stops and even *bariolage* (see Example 11 in my *Form and style...*).⁶² Introducing chordal playing for the violin in the late 17th century Italian sonata was connected with activating the melody of the bass line, and imbuing the works with a fairly incessant dialogue of both instruments deploying the technique of concertato or counterpoint. In view of a greater melodic engagement of the bass part, the violin took over some functions of basso continuo by appropriately filling in the lines that were harmonically missing or by feigning the imitative dialogue with the second violin, as in sonata *à 2*. This altered role of a solo violinist resulted from the change in the accompanying instrument: in contrast to the organ, it did not provide a well responding harmonic background, and it became a valid reason for the more and more daring use of multiple stops.

⁶⁰ E.g. Torelli *I-Bsp L. 3. T.* (bars 1–5, 18–21, 30–79, 87–99, 132–74); Colombi/Lonati: *I-MOe Mus. E. 282 no. 1* (bars 20–58, 80–92, 120–7, 169–92); Lonati: no. 1 (t. 29–127); no. 6 (bars 169–219); Corelli: op. 5 no. 2 (bars 22–82); no. 5 (bars 14–112).

⁶¹ This issue was brought to a broader perspective in my article “Chordal Playing in the 17th-Century Violin Repertoire”, *Musica Iagellonica* 3, 2004: 155–170.

⁶² Cf. Colombi: *I-MOe Mus. F. 280 no. 1–2* (bars 41, 47); Torelli *I-Bsp L. 3. T.* (bars 22–5, 28); Stradella: no. 6 (bars 12, 30, 46, 86, 104, 177–85, 202); Lonati: no. 2 (bars 7–8, 11–2, 21–5, 41–4, 55–60, 69, 75, 82, 84–5). Several examples of rendering basso continuo by the cello alone in other repertoire were presented by David WATKIN in “Corelli’s op. 5 sonatas: Violino e violone o cimbalò?”, *Early Music* 24/1, 1996: 645–663.

Another, equally essential factor that successfully prevented the Italian composers from chordal playing was the common belief that the violin was a monophonic instrument. Additionally, many theorists of the Baroque stressed that the instrumentalists should emulate the voice of a vocalist:

1: .. quelli [istrumenti] poi che sono senza tasti, sono di due maniere, com'è il violino prima, che si suona fregando le sue chorde separatamente l'una dall'altra con l'archetto, & con le dita premendole sopra 'l suo manicho, secondo che torna al proposito; nel qual numero si può porre la nostra lira, ch'al medesimo modo si sona, ma si fregano in essa con l'archetto in un tratto molte chorde con la destra, premendone insieme molte con la sinistra mano sopra il suo manico.

2: Hora, tutte, o la maggior quantità delli sopra scritti conditioni, deve havere medesimamente uno strumentista, che suoni, o Cornette, o Viola da Gamba, o Violino, o flauto, o fifaro, o simili d'una parte sola.

3: Medesimamente li stromenti di corde, alcuni contengono in loro perfetta armonia di parti (...), et altri poca, ò niente, come Viola, Violino, Pandora etc. Noi per tanto tratteremo primamente di quei del p^o. ordine, che sono fondamento, et hanno perfetta armonia, e nel 2^{do} luogo diremo di quei, che servono per ornamento.

4: Certes si les instrumens son prisez à proportion qu'ils imitent mieux la voix....

5: The Art of playing the Violin consists in giving that Instrument a Tone that shall in a Manner rival the most perfect human Voice.⁶³

To be specific, it was due to the expressive and technical capacities nearly equaling the attributes of the human voice that the violin gained the position of being unquestionably the most popular instrument in Italy in the 17th century, which may be confirmed by the words of Doni, who said:

Frà tutti gl' Instrumenti Musicali merauigliosa veramente è la natura del Violino: poiche niuno ve n'hà [...] che meglio esprima la voce humana, non solo nel canto (nel che comunica pure con alcuni strumenti da fiato) mà nella fauella istessa: la quale imita così bene in quei velocissimi accenti, quando da perita mano vien maneggiato, ch'è cosa degna di stupor: & questa è sua particolarissima dote...⁶⁴

⁶³ 1. Gioseffo ZARLINO *Sopplimenti musicali*. Venice, 1588: 218; 2. Luigi ZENOBI *Lettera a N. N.*, ca. 1601: 202.; 3. Agostino AGAZZARI *Del sonare sopra 'l basso con tutti li stromenti e dell'uso loro nel Conserto*. Siena, 1607: 4; 4. Marin MERSENNE (1636: 186); Francesco GEMINIANI (1751, *Preface*, p. 1, the words requiring focus have been underlined by the author of the article).

⁶⁴ Giovanni Battista DONI (1640: 337).

6. Ornamentation and diminution formulae

Like the solo madrigal and cantata, the violin sonata was in a way by definition the genre particularly open to embellishments and figurations. A 17th-century violinist had at his disposal a great number of handbooks entirely devoted to the art of diminution. Such publications had already been mass-produced by the end of the 16th century.⁶⁵ Expertise in ornamenting and diminishing melodies was indispensable to the education of each virtuoso and became a foundation for the skill of improvisation. Instrumental ornamentation in the 17th century was still to a great extent based on the models taken over from vocal music. An overwhelming majority of practice handbooks on scales and passages was aimed both at vocalists and at instrumentalists, with the same units for the two groups. It was only in the last widely recognised manual, *Selva de varii passaggi* by Francesco Rognoni (Milan 1620) that the patterns of vocal diminution and formulae suitable for instrument players were put in separate volumes.⁶⁶

A famous Milanese conductor and violin teacher, Rognoni, was the only one among the authors of practice manuals on diminution who added to his collection an extensive commentary on selected performance problems with reference to the violin. Moreover, he provided examples of “di passeggiar con regola naturale al Canto” and “non regolate al Canto”, which he included in *Modo di Passeggiar con Arte e Maestria*, a part of the volume on instrumental figuration.⁶⁷ Having compared the pieces we will observe that the reason why

⁶⁵ The most important diminution manuals were written by Girolamo Dalla CASA *Il vero modo di diminuir*. Venice 1584; Giovanni BASSANO *Ricercate, passaggi et cadentie*. Venice 1585; Aurelio VIRGILIANO *Il Dolcimelo*. Bologna ca. 1590; Riccardo ROGNONI *Passaggi per potersi essercitare nel diminuir*. Venice 1592; Scipione CERRETO *Della pratica musica*. Naples 1601; Giovanni Battista SPADI *Passaggi ascendenti, et descendenti*. Venice 1609; Francesco ROGNONI *Selva de varii passaggi*. Milan 1620.

⁶⁶ The full title of this collection which was immensely popular in the 17th century was *Selva de Varii Passaggi secondo l'uso moderno, per cantare, & suonare con ogni sorte de Stromenti, divisa in due parti. Nella Prima de quali si dimostra il modo di cantar polito, è con gratia; & la maniera di portar la voce accentata, con tremoli, groppi, trilli, esclamationi, & passeggiare di grado in grado, salti di terza, quarte, quinta, sesta, ottava, & cadenze finali per tutte le parti, con diuersi altri essempli, e motetti passeggiati: Cosa ancora utile à Suonatori per imitare la voce humana. Nella seconda poi si tratta de passaggi difficili per gl'instromenti, del dar l'arcata, o lireggiare, portar della lingua, diminuir di grado in grado, cadenze finali, essempli con canti diminuiti, con la maniera di suonare alla bastarda. Nuovamente data in Luce. Di Francesco Rognoni Taegio, Capo Musico d'Instromenti nella Regia Ducal Corte, & Maestro di Capella in Santo Ambrosio Maggiore di Milano. Alla Sacra Maestà del Rè di Polonia. In Milano, Appresso Filippo Lomazzo. MDC.XX.*

⁶⁷ F. ROGNONI (1614: 57–61)

Rognoni separated instrumental and vocal figuration was a wider use of interval leaps (even *e*"-*g*), arpeggiated chords and tremolo in diminutions other than vocal. *Selva de varii passaggi* is then the first publication of its kind that proved the awareness of the individuality of the instrumental idiom, as separate from the vocal one, which qualified it as the best reference point for the compositions analysed in the paper.

In the light of the classification by Rognoni, a definite majority of the sonatas in question used instrumental figuration. A modern performer, however, surely would not find many of them idiomatic enough. Motifs typical of the violin idiom were most conspicuously exposed in figurations developing in quavers as early as the sonatas by Marini, Montalbano and Castello. They comprised many interval leaps, broken thirds, sixths and octaves. As a matter of fact, starting with the works by Berardi and Vitali, the element of quaver figuration increased in frequency (see Examples 15 and 16, and Examples 2 and 17 in my *Form and style in Italian violin sonata of the 17th century* in this volume).⁶⁸ The semiquaver figurations in sonatas by Marini, Castello, Fontana, Uccellini and Leoni were still dominated by the motion in seconds, but sporadically there occurred some quite challenging interval leaps or written out tremolos.⁶⁹ The works of Pandolfi, and particularly by Degl'Antoni, Colombi, Torelli, Lonati and Corelli mark the beginning of semiquaver figurations idiomatic to violin. Such figurations covered passages on arpeggiated chords, *arpeggios* proper (commonly written out as triads in minims), *bariolage*, tremolo or recurring formulae consisting of four

⁶⁸ E.g. Marini: op. 8 no. 4 (bars 23–6, 68–9, 83–94, 138); Castello: no. 1 (bars 111–115); no. 2 (bars 11–22, 61–64, 100–101); Fontana: no. 1 (bars 87–92); no. 6 (bars 11–15, 21–33); Montalbano: no. 3 (bars 28–33, 67–69); Cazzati: *La Pezzola* (bars 30–40, 194–5); Uccellini: op. 4 no. 1 (bars 58–60, 162–4, 170–2); no. 5 (bars 1–5); op. 5 no. 1 (bars 38–41, 198–209); op. 7 no. 3 (bars 61, 120–1, 147–8, 223–4); Leoni: no. 5 (bars 35–40, 46–7, 52); Pandolfi: op. 3 no. 2 (bars 112–117, 133–140); op. 4 no. 2 (bars 9–40); Np. Berardi: no. 1 (bars 10–11, 192–200); Subisatti: no. 20 (bars 91–101); Viviani: *Sonata 1* (bars 29–30, 43–51, 61–69); Stradella: no. 11 (bars 2–10, 51–65, 112–4, 127–9, 154–62, 225–33); Degl'Antoni: op. 4 no. 4 (bars 8–10); op. 5 no. 1 (bars 28, 32–6, 56); Montanari (bars 72–3, 86–139); Jacchini (bars 3–20, 31–3); Rozzi (bars 1–8, 78–107, 110–8, 126–9); Colombi: *I-MOe* Mus. F. 1386 no. 3 (bars 18–26); Vitali: no. 1 (bars 1–10, 25–42, 64–93); Torelli: *I-Bsp L. 3. T.* (bars 7–17, 111–27, 135–44, 148–62, 157–69, 171–4); Leonarda: op. 16 no. 12 (bars 188–95, 206–8); Mannelli (bars 86–107); Lonati: no. 2 (bars 6–16, 21–31, 35–7, 44–50, 60–71, 89–118); Corelli: op. 5 no. 2 (bars 1–6, 61–9, 84–95, 115–30, 176–80, 199–208, 215–23, 224–47).

⁶⁹ E.g. Marini: *La Orlandina* (bars 13–5, 52); op. 8 no. 3 (bars 90–4, 98–100); no. 4 (bars 20–30); Fontana: no. 5 (bars 109–115); Castello: no. 1 (bars 65–85); Uccellini: op. 5 no. 1 (bars 30–41); op. 7 no. 1 (bars 120–1); Leoni: no. 1 (bars 21–32, 78–82); no. 13 (bars 22–9, 32–6).

semiquavers, known as *perfidie*.⁷⁰ This type of figuration became a foundation for vast movements in the manner of *perpetuum mobile*, characteristic of sonatas by Colombi, Lonati and Corelli (see Examples 3–5 and 18).

Example 18

B. Marini *La Orlandina*, op. 1 (bars 52–53) B. Marini *Sonata Terza*, op. 8 (bars 98–100)

G.B. Fontana *Sonata I* (bars 46–50)

G.A. Pandolfi Mealli *Sonata Terza*, op. 4 (bars 123–132)
Presto.

G. Colombi/ C.A. Lonati *Sinfonia a Violino Solo*, *I-MOe* Mus.E.282 nr 2 (bars 142–144)

For obvious reasons, figurations in demisemiquavers were in the analysed period limited to scale passages in both directions, at times boosted with interval leaps on open strings. Used less frequently and only by some composers, they were usually connected with improvisational monodic sections, introductory *Adagios* and cadential formulae (see Example 19 and Examples 12, 19, 22–24 in my *Form and style in Italian violin sonata of the 17th century* in this volume).⁷¹

⁷⁰ E.g. Pandolfi: op. 4 no. 2 (bars 9–46); Degl'Antoni: op. 4 no. 3 (bars 13–22); op. 5 no. 5 (bars 8–15); Colombi: *I-MOe* Mus. F. 283 no. 29 (bars 66–80); Torelli: *I-Bsp* L. 3. T (bars 111–127); Lonati: no. 4 (bars 116–36); Corelli: op. 5 no. 6 (bars 85–113).

⁷¹ E.g. Castello: no. 2 (bars 95–110); Marini: op. 8 no. 3 (bars 9–12, 24–7, 94–7); Fontana: no. 6 (bars 90–1, 96, 107–113); Cazzati: *La Calva* (bar 75); Uccellini: op. 5 no. 9 (t. 102–8); Pandolfi: op. 3 no. 2 (bars 1–13); op. 4 no. 2 (bars 95–104); Degl'Antoni: op. 5 no. 1 (bars 202–6); Stradella: no. 2 (bars 5–7, 22); Subissati: no. 7 (bars 17–24, 33–7); Colombi: *I-MOe* Mus. F. 282 no. 1 (bars 120–32); Lonati: no. 2 (bars 32–4); Corelli: op. 5 no. 1 (bar 97).

Example 19

D. Castello *Sonata II* (bars 48-51)

Adasio

A close similarity to vocal music can be easily seen in the manner of employing ornamentations such as *gruppo*, *trillo*, *accento*, *alla zoppa* and trills. Rognoni presented patterns of the standard formulae only in the first volume of his publication, still, nearly all of them were used (with *trillo* employed only once) in the examples of instrumental ornamentation.⁷² *Trillo* occurred quite often in the examined compositions with its last instance in works by Subissati (see Example 20).⁷³

Example 20

B. Montalbano *Sinfonia I* (bars 60-61) A. Berardi *Canzone Quarta*, op. 7 (bars 149-150) A. Subissati *Ut audivit* [Sonata XVIII] (bars 60-62)

Gruppo was very popular in cadences: it was written out or indicated with a mark (see Examples 19 and 21). This form of ornamentation was last used in the 17th-century solo sonata by Subissati.⁷⁴ It was not entirely abandoned, but it started to be written out by means of an abbreviation. In *Essempio XVIII* (1751: 26) Gemiani described it as *trillo composto* and indicated it with “t.”, as opposed to a regular trill (*trillo semplice*) indicated as “tr.”.

Example 21

M. Uccellini *Sonata Prima*, op. 5 (bars 73-74) A. Subissati *Sonata I* (bars 7-8) B. Marini *Sonata IV*, op. 8 (bars 125-126)

gruppo all'alta

⁷² *Trillo* and *gruppo* as used by Rognoni did not essentially differ from the patterns given by Giulio CACCINI in *Le Nuove Musiche*. Florence, 1601.

⁷³ Cf. Montalbano: no. 1 (bar 60); no. 3 (bar 70); Castello: no. 2 (bar 110); Cazzati: *La Pezzola* (bar 23); Pandolfi: op. 3 no. 2 (bars 1-13, 131-2, 153); op. 4 no. 2 (bars 7, 95, 98-103); Berardi: no. 4 (bar 149); Subissati: no. 11 (bar 5).

⁷⁴ Cf. Montalbano: no. 2 (bar 57); Marini: op. 8 no. 1 (bars 36-9); op. 8 no. 4, marked as *gruppo all'alta* (bar 125); Fontana: no. 2 (bars 33, 79, 164, 180); Cazzati: *La Pezzola* (bar 240); Uccellini: no. 11 (bars 22, 71, 73, 91); op. 7 no. 3, marked as *gruppo* (bar 237); Pandolfi: op. 3 no. 3 (bars 46, 60); op. 4 no. 5 (bars 47, 87-91); Subissati: no. 1 (bar 7) and no. 6 (bar 68).

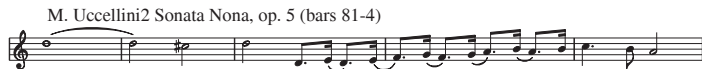
Less frequently employed were Lombard rhythms (*alla zoppa*), an ornament used not only in cadences but also in sequences featuring in sections of improvisatory nature (see Examples 3 and 22). We will find its last example in *Sinfonia Cantabile* by Viviani (bars 56–8).⁷⁵

Example 22



In the whole period under consideration we can come across the dotted *accento*, which was the most popular form of cadential fioritura, also linked with *trillo*, *gruppo* and *alla zoppa* (see Example 23).⁷⁶

Example 23



⁷⁵ E.g. Frescobaldi: no. 4 (bar 35); Castello: no. 1 (bar 116); no. 2 (bar 109); Fontana: no. 1 (bar 32); Montalbano: no. 4 (bars 10–11, 15); Marini: op. 8 no. 4 (bars 2–3, 10, 15–8); Uccellini: op. 5 no. 8 (bars 6–8, 115–20); Leoni: no. 2 (bars 10–4); Pandolfi: op. 3 no. 2 (bar 152); op. 4 no. 2 (bars 94–101); Viviani: *Sinfonia Cantabile* (bars 56–8). In the 18th century it assumed the shape of *appoggiatura*, indicated in a slightly different fashion.

⁷⁶ E.g. Cecchino: no. 6 (bar 60); Frescobaldi: no. 4 (bar 16); Fontana: no. 4 (bars 45, 71); Marini: op. 8 no. 2 (bar 86); Cazzati: *La Pezzola* (bars 21, 240); Uccellini: op. 5 no. 7 (bars 149–152); Pandolfi: op. 4 no. 1 (bars 36–39); Berardi: op. 7 no. 4 (bar 149); Viviani: *Symphonia 2* (bars 41, 62); Subissati: no. 4 (bar 44); Degl'Antoni: op. 4 no. 3 (bar 67); Stradella: no. 1 (bar 101); Colombi: *I-MOe* Mus. F. 283 no. 29 (bar 79); Lonati: no. 1 (bar 126); Corelli: op. 5 no. 1 (bars 2, 16).

Similarly common was the regular trill, which at the same time was an ornamentation indicated as the abbreviated "t.", less frequently "tr." (sometimes, the same abbreviation signalled *trillo*, see Examples 20 and 23). In sonatas by Marini, Uccellini, and Pandolfi the most extensive trills take the form of a diligently written out series of demisemiquavers or semiquavers (see Examples 3, 4, 18 and 24).⁷⁷

Example 24

B. Marini *Sonata Quarta*, op. 8 (bars 62-67)

M. Uccellini *Sonata Seconda*, op. 5 (bars 149-150)

Vibrato also belongs to this group of ornaments. In Italy during the 17th century it was sometimes marked as *tremolo*, accounting for today's misinterpretations. Manuals aside, the real vibrato as we understand it today, was never indicated by compositional comments, or specified marks.⁷⁸ Admittedly, in the examined sonatas there are indications of *tremolo*, however, they point to the necessity of applying the so-called bow vibrato, a technique today viewed as obsolete.⁷⁹ Even though we do not know exactly when vibrato was to be applied, Rognoni provided a truly gripping account of how it should be executed in a professional way:

... ancora fano [sic] certi tremoli, con quel ditto che fa la voce istessa, tocando sempre falso: non sapendo che il tremolo di sua natura, è di accrescimento di voce, è non che calli: & per questo si fa il tremolo, con il ditto superiore à quel del suono.⁸⁰

⁷⁷ E.g. Fontana: no. 2 (bars 74–5); Marini: op. 8 no. 4 (bars 62–7); Uccellini: op. 5 no. 10 (bars 2–5); Leoni: no. 1 (bars 75–6); Subissati: no. 20 (bars 11–3); Pandolfi: op. 4 no. 3 (bars 75–85, 177–8); Lonati: no. 4 (bars 2–3).

⁷⁸ Luigi ROVIGHI in "Problemi di prassi esecutiva barocca negli strumenti ad arco", *Rivista Italiana di Musicologia* 8, 1973: 38–112, very carefully and with reference to source texts pertaining to a large area, stipulates that traditionally vibrato was exercised as one of many embellishments at least up to approximately 1850. He also quoted violinists of the 20th century who warned against overindulging in vibrato.

⁷⁹ A more detailed description of this technique, with a focus on the right hand, has been given below.

⁸⁰ FRANCESCO ROGNONI (1614: 3).

It is also unknown whether this “trill-like” form of vibrato was binding for the whole analysed period. Conceivably, it was the longer-value notes that were vibrated. Judging by Rognoni’s directions for vocalists, we may assume that, applied in the last phase of a resounding note, vibrato had a more unobtrusive form.⁸¹ In the same vein, in the whole examined repertory, the long value notes were surely performed with *messa di voce*, essential to every good and appropriately expressive rendition of Baroque music.

A separate comment needs to be made about the ornamentation in sonatas by Leoni, Pandolfi and Subissati. Due to the number, variety and rather schematic application of diminution formulae, as well as relatively poor exploitation of the violin idiom, sonatas by Leoni give the impression of having been copied straight from the early-Baroque diminution manuals by Dalla Casa, Bassani or Rognoni.⁸² The sonatas by Subissati, seem equally conventional, though more idiosyncratic and more abundant in diminutions. All of these features suggest that in both cases we are dealing with the pieces that had been composed long before they had been published and dated, even in the manuscript. In the preface, Leoni, at the age of sixty-four, specifically mentioned that he had gathered the oeuvre of his whole life. I believe, this was also true about the collection by Subissati, since it is hard to imagine that approaching the twilight of his life, at the age of seventy, he often gave concerts.⁸³ Just as remarkable are the sonatas by Pandolfi. Seemingly, the composer tried to emulate the virtuosity of castratos from the court in Innsbruck, thus, he liberally exercised the intrinsically vocal guttural *trillo* (see Example 23 in my *Form and style in Italian violin sonata of the 17th century* in this volume) and an impressive diversity of ornamental figures.

An issue of great prominence, especially in the context of numerous versions of op. 5 by Corelli, remains the problem of embellishments that were not written out. Among the works examined for this paper, there are those that include manifold figurations and decorative devices, as well as those whose notation implies the need for appropriate improvisation. The most austere in this respect are sonatas by Vivarino, Cecchino and Frescobaldi. On the basis of the

⁸¹ Cf. Francesco ROGNONI (1620). “Avvertimenti all [sic] benigni lettori”.

⁸² *Sonata Nona* op. 5 by Uccellini gives similar impression.

⁸³ The dates given in various sonatas, including the period of two years before his death (i.e. 1677), are most likely the proof of keeping a consistent track of the works by this violinist. The last evidence of his concert activity dates back to 1665.

preface to op. 3 by Leoni we may find out that the creativity of the performer was assumed even in the highly diminuted works:

Scusa discreto Lettore il mio soverchio ardire, e credi, che se fosse possibile di trasmetter alle stampe con queste compositioni, anco qualla puntuale aggingtatezza, quella delicata intonatura e spiritosa dolceszza, e pienezza d'Istromento, che si desidera in molti, che hoggiar temerartamente si spacciano per Sonatori.⁸⁴

Apparently, the authorised publications of ornamented versions of Corelli's op. 5, which were brought out in 1710–1716 by Roger and Walsh, show that at least in slow movements of Baroque violin sonatas, nearly all notes longer than a quaver were meticulously divided into festoons of passages in demisemiquavers.⁸⁵

Example 25

A. Corelli *Sonata II* op. 5, Grave (bars 1-3)

Roger version (1710)

Original version

Had that been true, it would now be difficult to explain why there are so many carefully written out passages in demisemiquavers, featuring in the majority of analysed works, irrespective of the time, place, composer and the form in which they were preserved (be that in print or in manuscript). Such practices as Marini's and Uccellini's detailed notation of *gruppo* and occasional suggestion in the form of a comment, as well as using the term *affetti* by Marini and Leoni (aimed at pinpointing the space for the performer's own ornamentation) more likely pro-

⁸⁴ Cf. Giovanni Antonio LEONI *Sonate di violino a voce sola*. Rome, 1652, "A chi legge".

⁸⁵ Cf. *Sonate a violino e violone... troisième édition on l'on a joint les agréments des adagio de cet ouvrage, composez par Mr. A. Corelli, comme il les joue*. Amsterdam 1710, Etienne Roger; *XII Sonatas or solos for a violin, a bass violin or harpsicord compos'd by Arcangelo Corelli, his fifth opera, this edition has y advantage of haveing y graces to all y adagio's and other places where the author thought proper by Arcangelo Corelli*. London 1711, J. Walsh and J. Hare. *Sonate a violino e violone... troisième édition avec les agréments marqués pour les adagio comme M. Corelli veut qu'on les joue*. Amsterdam 1716, E. Roger & M. C. Le Cène. The problem of the ornamented versions of Corelli's op. 5 was presented by Neal ZASLAW "Ornaments for Corelli's Violin Sonatas, op. 5", *Early Music* 24/1, 1996.

vide the evidence that the violinists always endeavoured to present any decorative devices in detail and to mark the possible spots for the performer's initiative.⁸⁶

Although canzonas by Frescobaldi were fairly economical with any form of figuration or ornaments, the author clearly marked "come stà".⁸⁷ It appears inconceivable that pieces with the amount of figuration and ornamental devices present in sonatas by Pandolfi or Subissati could have been fashioned for more decoration.⁸⁸ Torelli, Colombi, Lonati and Corelli, whose works were rather well furnished with the element of concertato and fugue, were unlikely to have used the persistent diminutions inserted in publications by Roger and Walsh. Although these publications started a trend towards adding ornaments to Corelli's original on one's own initiative, it is worth remembering that the 'Corelli-mania' took place beyond Italy and none of the Italian reprints of op. 5 incorporated new decorative elements. What is more, Walsh was not a particularly honest and trustworthy publisher, and in the publication from 1716 Roger changed the previous versions "composed by Mr Corelli in a manner that reflected how he rendered them himself" ("composez par Mr. A. Corelli, comme il les joue") into "how Mr Corelli wished they were performed" ("comme M. Corelli veut qu'on les joue"). Strangely enough, in the next reprints both publishers abandoned those "author's" variants.⁸⁹

If Corelli had really intended to provide Roger with the 'fully' authorized version of his sonatas "as he performed them", why would other great violinists of the era not have done the same? The Florentine edition of academic sonatas by F. M. Veracini has the same content as the London edition. In spite of being 44 years older than Corelli's op. 5, this collection resembles the Corellian one in the technique and ornamentation. In the movement entitled *Intenzione dell'Autore* there are plenty of performance markings aimed at facilitating rendition in the way that was to reflect how "the author himself performed

⁸⁶ Cf. Marini: op. 8 no. 4 (bars 39, 70, 125); Uccellini: op. 7 no. 3 (bar 237); Leoni: no. 1 (bar 43).

⁸⁷ Deprived of this direction, the canzona from the Vatican manuscript Chig. Mus. Q. VIII. 205 does not contain more decorative figures than the canzonas that were published.

⁸⁸ One could at best add their own variation on a given subject, which was encouraged by Subissati, for instance in sonata no. 9 with the words: "Si puol [sic] seguitare chi vuole".

⁸⁹ A completely divergent method was to use op. 5 as a basis for variations and assorted arrangements.

them”.⁹⁰ The explanatory notes and the special marks Veracini used in sonatas prove that the plain long-valued notes were supposed to receive suitable dynamic modulation in rendition.⁹¹

In view of the above presented way of reasoning, it is worth pointing out that the form of notation or publication of the Italian sonatas of the 17th century comprised all the decorative devices envisaged by the composer for rendering a given piece and all those that could be indicated with standard marks. The performer, in turn, added the more subtle embellishments of expressive nature, those that at that time had not been given a universal graphic representation (e.g. *mesa di voce*, *vibrato*). This must have been meant by Leoni and could have been encrypted with the term *affetti* employed by Marini.⁹² Rognoni clearly warned against overusing ornamentation:

Ne è lodeuole ciò ch'hoggi di molti cantanti abusano quali'hauendo un puoco di dispositione naturale, ancorche faccino passaggi senza termine, & regola non fanno nondimeno altro che gorgheggiare sopra tutte le sillabe, mandando in siffatta guisa in ruina del tutto l'armonia, dal che ben si scorge che non hanno imparato le buone regole da buoni maestri. Et il sudetto errore si troua anco ne suonatori.⁹³

7. Left hand technique, bowing and articulation

Since the beginning of the Baroque the opinions pronounced on the problems arising from playing the violin were to a considerable degree centred on the technique of drawing the bow, as it directly influenced the timbre, articulation, dynamics and appropriate diversification of expression:

⁹⁰ Regardless of being deprived of performance remarks, just like Veracini's op. 2, op. 5 by Corelli, apart from its artistic value, demonstrated its fundamental importance as a collection used for practising, a kind of 'violin handbook according to Corelli', which was highlighted in the preface. Op. 5 itself contained possibly the most detailed record of *Il Bolognese's* art of violin playing.

⁹¹ Most probably such elaborations were to be inserted in sonatas by Fontana in some cadences that contained evidently purpose-left plain long-value notes, which in related sections were intricately diminished. In the modern publication of these pieces, Friedrich Cerha wrote such points out in demisemiquavers, following the patterns by Fontana. Cf. *Giovanni Battista Fontana Die Violinsonaten*, «Diletto Musicale» vol. 13–15, Friedrich CERHA (ed.). Vienna, 1962.

⁹² Compare with G. Caccini's understanding of the term *affetti* in Zygmunt M. SZWEJKOWSKI *Między sztuką a ekspresją. I. Florencja* [From *Virtuosity to Expression. I. Florence*]. Kraków, 1992: 230, 246; and MONTEVERDI's explanatory note from the preface to the violin part of *Madrigali Guerrieri, et Amoriosi*. Venice, 1638.

⁹³ FRANCESCO ROGNONI (1620). "Avertimenti à Cantanti".

1: Le Viole da braccio, particolarmente il violino, è istromento in sestesso, crudo, & aspro, se della soave archata non vien temprato, è radolcito...

2: The Tone of the Violin pincipally Depends upon the right Management of the Bow.

3: Lon peut encore remarquer beaucoup de choses qui sont particulières à l'archet; par exemple qu'il tient le mesme son aussi long-temps, & aussi foible ou aussi fort que l'on veut, ce que n'a pas l'Orgue.

4: Ceux qui ont ouy d'excellens ioüeurs & de bons concerts de Violes, sçavent qu'il n'y a rien de plus ravissant après les bonnes voix que les coups mourants de l'archet, qui accompagnent les tremblemens qui se font sur la manche, mais parce qu'il n'est pas moins difficile d'en descrire la grâce que celle d'un parfait Orateur, il faut les ouyr pour les comprendre.⁹⁴

Carlo Farina's note written for his *Capriccio Stravagante* proves that the technique of bowing was in the 17th century rather advanced, so much so that *con legno* and *sul ponticello* were used as early as 1627.⁹⁵ In most cases, including the material analysed for this paper, no special performance markings in reference to bowing were introduced, thus the full and faithful recreation of the bowing exercised at that time is impossible today.⁹⁶ The only reliable information that can be retrieved from the pitch notation refers to the kinds of bowing.

Even though such rudimentary bowing as legato was carefully characterised and marked in the examples quoted by Rognoni, it was sparingly used in the analysed pieces, and many composers did without it altogether (e.g. Cecchino, Guerrieri, Montanari, Jacchini, Rozzi). In the light of today's practice of slurring nearly all short-value-note figurations, irrespective of the level of difficulty in fingering, the restricted application of legato, even in the case of very challenging and extensive diminutions in demisemi-quavers, seems to have been intended. Surely we should exclude limitations arising from the tech-

⁹⁴ 1. Francesco ROGNONI (1620, vol. 2: 3); 2. Francesco GEMINIANI (1751: 2); 3. Marin MERSENNE (1636: 197); 4. idem (1636: 195).

⁹⁵ Carlo FARINA *Ander Theil; neuer Paduanen, Gagliarden, Couranten, Französischen Arien...* Dresden 1627.

⁹⁶ With the exception of the sinfonia by Montalbano, the sources of the analysed sonatas do not bear any traces of manual interference or performance directions given by the violinists of the 17th century. Evidently, most articulation and dynamic minutiae associated with bowing depended on the interpretation of the soloist (the aforementioned *messa di voce*). The recommended manner of bowing, and other articulation marks were better specified in manuals, e.g. in the already quoted publications by Rognoni, Zanetti, Veracini and Geminiani.

nology used in printing at that time, as, paradoxically, the longest legato (12, 16, and even 28 notes) can be located not in manuscripts or copperplate prints but in the collections pressed with movable type, e.g. by Uccellini, Montalbano, Fontana and Pandolfi. Frescobaldi's, Mannelli's, Stradella's and Corelli's manuscripts, and engraved scores of Buffagnotti and Pietro Santa, hardly ever contain legato marking, and if there are any slurs they do not come at the points where they are expected.

On the basis of the sonatas under consideration we may establish that legato in the 17th century was to be decided by the performer. The thesis can be supported by comparing the publication of op. 5 by Uccellini with his manuscript copy from Kassel and the manually interfered with Montalbano publication. Despite the print that encompassed merely two or three notes under one slur in Uccellini's op. 5 published by Vincenti, there are many points where the short groupings are set one next to another, totalling 8, 16 or even 28 notes, whereas in the manuscript many slurs are omitted. In the case of Montalbano's publication the situation was slightly different. The Sicilian publisher Giovanni Battista Maringo introduced a print that encompassed up to 16 notes under one slur. The same one was used by Bartolomeo Magni for pressing compositions by Castello and Fontana, as well as by Filippo Lomazzo for pressing Rognoni's work. In addition, in *sinfonia Geloso* slurs extending over 32 semiquavers were inserted by hand.⁹⁷ Legato as extensive as that in *Geloso* by Montalbano or in no. 5 op. 5 by Uccellini should be treated more as phrasing marks. Because they are always connected with figuration in semiquavers and demisemiquavers we may assume that other authors, who did not specify the performance in such detail, took smooth legato rendition of similar sections for granted, trusting that it was a common practice.

The most meticulously marked were the slurs for legato in compositions by violin virtuosos, such as Montalbano, Uccellini, Pandolfi, Subissati and Lonati. What we may find puzzling is the restraint with which legato was employed in manuscripts and engraved prints by Corelli, Colombi and Mannelli. We need to remember that the bows of that time were much shorter than today, which in a considerable way limited the number of notes that could be played with one

⁹⁷ The publishers of the modern version presume that those were modifications made by the composer himself. Cf. *Introduzione* in Bartolomeo MONTALBANO *Sinfonie, Motetti e Messa (1629)*, Giuseppe COLLISANI, Daniele FICOLA (ed.). Florence 1994: VIII.

stroke.⁹⁸ On the other hand, the weak tension of gut strings in the Baroque violin, with quick alternate drawing of the bow, makes them respond much faster than in the case of the modern instrument. Thus, rendering brisk passages in demisemiquavers or in semiquavers with separate bowing becomes easier.

Rognoni provides an intriguing description of bowing which he calls *li-reggiare affettuoso* and compares it with beads of staccato or with agile portato:

Per lireggiare s'intende far due, trè, ò più note in una sola arcata, come ne i contrascritti essempli si vede; [...] Il lireggiare affettuoso, cioè con affetti, è il medesimo come quel di sopra, quanto all'arco, mà bisogna che il polso della mano dell'arco, quasi saltellando batti tutte le note, à una per una, è questo è difficile à farsi bene, però ci vuol gran studio, per poter portar il tempo, conforme al valor delle note, guardandosi di non far più strepito con l'arco, che con il suono.⁹⁹

In the whole manual by Rognoni the term *affetti* is always linked with passages in semiquavers encapsulated with a long slur.¹⁰⁰ It is likely that a hurriedly written squiggle visible over similar passages of the previously mentioned sinfonia *Geloso* (bars 8–9, 16) by Montalbano as well as the slurred dotted staccato in sonatas by Colombi (*I-MOe* Mus. F. 280 nr 5 and 8, bars 76–80) and Stradella (nr 12, bars 221–32) referred just to bowing accentuated in the same manner.

Example 26

F. Rognoni *Selva dei vari passaggi. Modo di lireggiar ogni stromento di arco.*



B. Montalbano *Sinfonia IV Geloso* (bars 8-9)

G. Colombi/C.A. Lonati *Sinfonia a Violino solo I-MOe* Mus.F.280 nr 5 (bars 76-79)

⁹⁸ Rognoni, Fontana, and Lonati used slurs that stretched over a maximum of twelve notes (semiquavers or demisemiquavers); the slurs deployed by Montalbano, Uccellini, Pandolfi and Subissati encompassed up to sixteen notes, those by Frescobaldi, Castello, Marini, Stradella, Degl'Antoni, Mannelli, Corelli up to nine, whereas Leoni's, Viviani's and Torelli's marking encapsulated only four.

⁹⁹ Francesco ROGNONI (1620: 4). "Instruttione per archeggiare o lireggiare gli instrumeti d'arco".

¹⁰⁰ Marini and Leoni applied the term for another meaning. It looks as though Marini meant continuation of the previously introduced figuration formulae or dynamic modulation, whereas Leoni most probably wanted to indicate *messa di voce*.

Consequently, we may presume that in analogous cases, especially with slurred descending diminished lines, performers employed this manner of bowing at their discretion. Also manifold examples of imitating the vocal *trillo* are best to be rendered in one bow appropriately articulating each repeated note (see Example 20). Staccato was rarely marked, with the most frequent examples of indicating it coming from sonatas by Pandolfi, and one example by Subissati and Degl'Antoni.¹⁰¹

Example 27

G.A. Pandolfi Mealli *Sonata Sesta*, op. 3 (bars 60-66)



A. Subissati *Si manseritis* [Sonata VII] (bars 1-8)



The type of bowing that was very often used in the analysed sonatas is today seen as obsolete bow vibrato. In the Baroque era it was indicated as *tremolo* or *tremolo coll'arco*, usually marked with four repeated quavers under one slur.¹⁰² In the preface to his op. 2 Carlo Farina explained the principle of Baroque tremolo in the following way:

So wird das Tremulieren mit pulsierenden Hand darinnen man den Bogen hat auff Art des Tremulanten in den Orgeln imitiert.¹⁰³

Silvestro Ganassi, referring to viols which the violin technique had most probably been modelled on, explains that the bow vibrato was typically coupled with vibrato in the left hand:

Alle parole, e Musica mesta operare l'archetto con leggiadro Modo, & alle fiato tremar il braccio de l'archetto, e la dita de la mano del Manico per far l'effetto conforme alla musica mesta & afflitta.¹⁰⁴

¹⁰¹ Cf. Pandolfi: op. 3 no. 6 (bars 60–66, 141–9, 171–4); op. 4 no. 2 (bar 45); Subissati: no. 5 (bars 1–16); Degl'Antoni: op. 5 no. 1 (bars 32, 35).

¹⁰² The tremolo as we understand it today was called *bombi*. Cf. Steward CARTER “The string tremolo in the 17th century”, *Early Music* 19/1, 1991: 44; David BOYDEN (1965: 290).

¹⁰³ Carlo Farina (1627).

¹⁰⁴ Silvestro Ganassi, *Regola rubertina*, Venice 1542: VI.

This way of bowing can be found in pieces by Castello, Berardi, Viviani, Degl'Antoni, Torelli, Colombi and Lonati, in other words, over the whole century (see Example 28).¹⁰⁵ The examples also show that over the years as the technique was becoming more and more popular the form of notation of bow vibrato was changing and its rendition required more skill. The most thorough notation dates back to the beginning of the 17th century. Repeated groups of four quavers under one slur paired with a comment were used by Castello, later on composers resorted to greater shortcuts in notation. Viviani slurred only the first group of repeated quavers, specifying how the performance should be continued. Degl'Antoni at times linked groups with a slur without additional remarks, and sometimes he did the opposite. Works by Colombi and Torelli marked the beginning of connecting the bow vibrato with multiple stopping. Berardi merely indicated *tremolo* for undivided minims, which implies that he encouraged common vibrato rather than pulsation with a bow. Taking into consideration that the tremulant of the pipe organ was applied during Elevation, we may understand that some of the analysed sonatas that included the bow vibrato could have been performed in the Mass.¹⁰⁶

Example 28

D. Castello *Sonata II* (bars 74-80)



Tremolo

A. Berardi *Canzone Quinta*, op. 7 (bars 81-92)



Tremolo.

G. Colombi/ C.A. Lonati *Sonata a Violino Solo I-MOe* Mus.E.282 nr 1 (bars 47-52)



Tremolo Adagio

¹⁰⁵ E.g. Castello: no. 2 (bars 74–85); Berardi: op. 7 no. 5 (bars 81–92); Viviani: *Toccata 2* (bars 65–7); Degl'Antoni: op. 4 no. 12 (bars 47–52); op. 5 no. 6 (bars 100–21); Torelli: *I-Bsp* L. 3. T. (bars 18–20); Colombi: *I-MOe* Mus. E. 282 no. 1 (bars 47–58, 80–92); Lonati: no. 1 (bars 42–56).

¹⁰⁶ The application of tremulant and bow vibrato was more comprehensively presented by Steward CARTER (1991: 43–59).

It was also the common tremolo that was employed for the sonatas of the 17th century.¹⁰⁷ It featured for the first time in *Sonata 3* op. 8 (1626–9) by Marini, that is approximately in the period when Monteverdi applied tremolo for his *stile concitato* (cf. *Il Combattimento di Tancredi e Clorinda* from 1624, published in 1638). This form of bowing, which took the shape of repeated semiquavers, had been exercised long before Monteverdi in instrumental *battaglias* and *trombettas*, a practice which referred to many sections in sonatas by Uccellini and Colombi (see Example 5).¹⁰⁸ Marini, in turn, used tremolo in demisemiquavers, and linked it with a descending sequence of quavers, which created the impression of two planes (see Example 29). Likewise, Pandolfi (no. 4 op. 3), Berardi (no. 1 op. 7) and Guerrieri created such two-level sections. In the second half of the century tremolo developed to the degree at which composers such as Montanari and Colombi (Lonati) connected it with multiple stops. In the case of Colombi (Lonati), it required a particularly good skill and appropriate synchronisation of both hands, as the lower layer of double-stops formed the background (see Example 29).

Example 29



Unrestrained string crossing on repeated notes in fast figurations in semiquavers as well as the two-planed tremolo, next to multiple stopping had surely contributed to developing the technique of *bariolage* at the end of the 17th century. The formerly mentioned example of tremolo in sonata E. 282 no. 1 (see Example 5), as well as another part of this piece (bars 160–168), consisting in fast alternate strumming of repeated notes on strings A and E with pendular bowing, appear to have heralded the proper *bariolage* that came with works by Lonati and Corelli.¹⁰⁹

¹⁰⁷ E.g. Marini: op. 8 no. 3 (bars 94–5); Uccellini: op. 5 no. 11 (bars 124–9); op. 7 no. 1 (bars 114, 118, 120–1, 126–9); Pandolfi: op. 3 no. 4 (bars 100–7); op. 4 no. 3 (bars 123–8); Berardi: op. 7 no. 1 (bars 164–76); Guerrieri: op. 1 no. 2 (bars 76–96); Subissati: no. 14 (bars 27–33); Degl'Antoni: op. 4 no. 1 (bars 85–96); Montanari (bars 54–9, 161–70); Colombi/Lonati: *I-MOe* Mus. E. 282 no. 1 (bars 120–7).

¹⁰⁸ In sonata E. 282 no. 1 by Colombi the section with two-layered tremolo was entitled *All'egro la guerra*. Compare also *trombettas* by both composers, loc. cit.

¹⁰⁹ Cf. Colombi/Lonati: *I-MOe* Mus. E. 282 no. 1 (bars 160–8); Lonati: no. 6 (bars 20–24, 49–79, 85–100); Corelli: op. 5 no. 2 (bars 97, 99–114, 140–9); no. 4 (bars 37–41, 59–63, 96–104, 169–171).

This form of bowing started to be used on a large scale only after Corelli, mainly in the sphere of the solo concerto.

Example 30

G. Colombi/ C.A. Lonati *Sonata a Violino Solo I-MOe* Mus.E.282 nr 1 (bars 159-168)

Vivace

C.A. Lonati *Sonata VI* (bars 69-73)

The end of the 17th century also saw advancement in the technique of *arpeggio*. Multiple-stop fingering as well as many years of experience in fast figuration came in handy.¹¹⁰ The notation of arpeggio usually took the shape of triple and quadruple stops in minims or crotchets, which Corelli coupled with a performance comment. What we should bear in mind, however, is that most probably all triple and quadruple stops were at that time rendered as arpeggiated, not as broken, which is practiced today (see Example 31).¹¹¹ Both *bariolage* and *arpeggio* only became standard violin techniques in the 18th century.

Example 31

G. Colombi/ C.A. Lonati *Sonata a Violino Solo I-MOe* Mus.E.282 (bars 128-129)

A. Corelli *Sonata III*, op. 5 (bars 66-72)

Arpeggio

Trying to assess the level of advancement of the violin idiom in the analysed sonatas, and summing up all the determiners, we may conclude that the most idiomatic and at the same time most challenging were the sonatas composed at the end of the 17th century, first of all the works by Torelli, Lonati (also those as-

¹¹⁰ E.g. Torelli: *I-Bsp L. 3. T.* (bars 88–99); Lonati: no. 4 (bars 76–96); no. 5 (bars 36–50); Corelli: op. 5 no. 2 (bars 50–5, 57–60).

¹¹¹ Cf. David BOYDEN (1965: 190). It can also be inferred from the markings *Adagio* & *Spicco* added at a triad section of Torelli's sonata (bars 1–5).

cribed to Colombi) and Corelli (from op. 5). It needs to be stressed here that with all these composers, the violin technique in the works dating back to 1670s and 1680s is clearly distinct from that applied in the pieces originated at the end of the century. The greatest amount of technical problems (multiple stops, *arpeggio*, *bariolage*, playing in high positions, figurations *moto perpetuo*) featured in sonatas from the manuscripts E. 282 and F. 280 (by Colombi/Lonati), op. 5 by Corelli, and in the Dresden manuscript by Lonati; whereas the technique as presented in F. 1386 by Colombi, in F. 639 by Lonati and in the youth sonatas by Corelli gathered in Buffagnotti anthology and the manuscript *Foá 11* do not differ much from the violin idiom in the very first decades of the 17th century.

We may also distinguish a rudimentary difference between the technique used in the monodic sonatas with the accompaniment of the organ and in the concertato sonatas with the accompanying cello or cembalo. In the first group, which was mainly focused on monophonic aspects of violin playing (scale exploration, motor capacity), we could observe the links with Italian vocal music, evident through the type of ornamentation and diminution formulae as well as the relatively high percentage of motion in seconds.¹¹² In the second half of the 17th century the typically violin motifs in chords came to prominence, multiple stops, multi-plane structuring, next to the idiosyncratic figuration and bowing (*bariolage*, *arpeggio*).¹¹³

In the whole period under consideration the degree of advancement of the violin idiom was rather high, with the specificity of the instrument conspicuous since the end of the twenties. From the perspective of that time, some sonatas by Castello, Fontana, Uccellini, Pandolfi, Subissati, Torelli, Colombi, Lonati and Corelli required virtuoso skill. The discrepancy between conclusions on the level of progress in developing the violin idiom in the 17th century reached by David Boyden and Sandra Mangsen evidently stems from the fact that he examined mainly the solo repertory, whereas she focused on ensemble music. Similar diversity in approaching the subject of violin technique will reappear in the coming eras. It is only natural to shape an instrumental part of an ensemble piece in a different way to that of a part for a solo composition.

Translated by Agnieszka Gaj

¹¹² Cf. sonatas by Vivarino, Cecchino, Frescobaldi, Fontana, Castello, Montalbano, Uccellini, Leoni, Pandolfi, Guerrieri, Viviani, Subissati, Degl'Antoni and Leonarda.

¹¹³ Cf. works by Berardi, Vitali, Stradella, Montanari, Mazzolini, Rozzi, Jacchini, Torelli, Predieri, Colombi, Lonati and Corelli.

