1955

The trio sonatas of Giovanni Battista Pergolesi

Laurea, Lena
Boston University

http://hdl.handle.net/2144/6172

Boston University
Thesis
THE TRIO SONATAS
OF
GIOVANNI BATTISTA PEGOLESI

by

Lena Laurea
(Mus. B., Boston University, 1955)

Submitted in partial fulfillment of the requirements for the degree of Masters of Arts 1955
Approved

by

First Reader  Karl Gaininger

Second Reader  John E. Nelson
Table of Contents

Chapter | Page
--- | ---
Introduction | 1
I. Biographical Sketch of Pergolesi | 1
II. The Trio Sonata in Italy | 7
   Its origin: before 1600 | 7
   Instrumentation and Thorough-bass | 10
   Up to 1700 | 14
      Salomone Rossi | 16
      Biagio Marini | 17
      Girolamo Frescobaldi | 18
      Tarquino Merula | 20
      Massimiliano Neri | 21
      Giovanni Battista Vitali | 21
      Arcangelo Corelli | 21
      Evaristo Dall'Abaco | 23
      Rococo | 24
III. Analysis of Pergolesi's Trio Sonatas
     "General Characteristics" Chart | 25
     Key-time signature—tempo indications—form
     First Movements
        Ternary Form | 26
        Melodic and harmonic treatment
        Sonatas I, II, V, VIII, X | 26
        Binary Form | 36
        Melodic and harmonic treatment
        Sonatas IV, VII, XI | 40
        Fugal Procedure | 40
        Sonatas III, VI, IX, XII
     Second Movements
        Binary Form | 44
        Emphasis on melodic treatment
     Third Movements
        Binary Form | 51
        Sonatas II, III, IX
        Ternary Form | 52
        Sonatas IV, VI, X, XII
        Fugatos | 53
        Sonatas I, V, VII, VIII, XI
IV. Conclusion | 56
V. Supplement | 59
     Sonatas XIII and XIV
INTRODUCTION
Giovanni Battista Pergolesi's fame has prevailed for about two hundred years primarily on his comic intermezzo, "La Serva Padrona", and his vocal and instrumental composition, "Stabat Mater". Very little attention has been paid to any of his other works. This is the fate of so many composers; and yet, when one looks far enough into their works, one finds a multitude of wealth and creation which should not be overlooked. Among the many compositions of Pergolesi there are to be found operas, intermezzi, oratorios, cantatas, various sacred works and instrumental works which have their individual strokes of genius. His trio sonatas which are of our particular interest mark a turning point in musical form, a form which has shaped almost every type of music since, the sonata-allegro form. Not only this, but he rejuvenated the three-movement sonata in the general structure of the Neapolitan overture. These two facets of his work mark the trend for succeeding generations not only to utilize, but to improve upon.

That the authenticity of these trio sonatas has been questioned is, of course, of interest. However, insofar as the proper sources are not available, i.e., the manuscripts or other material pertaining to these sonatas, it is impossible to prove or disprove that they were written by Pergolesi. Mr. C.L. Cudworth in "Music and Letters"¹ states that "it is not impossible, but rather improbable that they are Pergolesi's own compositions" primarily on the grounds of his use of the ternary form. He does admit, however, that the ternary form did exist by the time of Pergolesi's death, 1736, but not to a great degree. The examples which he cites are Conti's sinfonia to his "Pallade Trionfante" of 1721 and Marcello's "Arianno" of 1727. To these

¹ Vol. XXX; Oct., 1949; p. 327.
might be added earlier works which imply a three-part scheme. A "Canzona" by Lodovico da Viadana (1566-1641) which has three well-defined parts, the third part being an exact restatement of the first ten measures; and the "Corrente" movement from Archangelo Corelli's Op. 4, Sonata V, 1694. No doubt, others could be found through intensive and extensive research.

Mr. Cudworth states also that these trio sonatas were not published until nearly forty years after the composer's death. Yet, Mr. Ulrich says they were published about 1731; and Caffarelli, the editor of Opera omnia di Giovanni Battista Pergolesi, tells us in this collection:

"Of the thirty sonatas for two violins and basso continuo composed for the Prince of Stigliano, today we know only fourteen despite the research made; and there is no trace of the other sixteen which, the editor, Robert Bremmer of London, had intentions to publish as he received them by mail as soon as they were performed in Naples under the direction of the author (composer). Such lively interest which was shown by the London editor is significant proof of the success which these sonatas had immediately."

Whether or not it is supposition on the part of all three men we do not know.

Mr. Cudworth also mentions the fact that both Burney and Hawkins doubted their authenticity. However, in Burney we find the question arising from an opposite point of view. He states:

"If the sonatas ascribed to Pergolesi, for two violins and a bass are genuine, which is much to be doubted, it will not enhance their worth sufficiently to make them interesting to modern ears, accustomed to the bold and varied compositions of Boccherini, Haydn, Vanhal etc. They are composed in a style that was worn out when Pergolesi began to write; at which time

2. Ulrich, Homer; Chamber Music. Reprinted in Riemann's Old Chamber Music; p. 50.
3. Ibid; p. 149.
another was forming by Tartini, Veracini, and Martini of Milan, which has been since polished, refined and enriched with new harmonies, melodies, modulations and effects.”

From this, one gathers that Mr. Burney did not peruse these sonatas. Also, he gives us an incorrect birthdate of Pergolesi, 1704. Hawkins merely makes the statement, "Evidence that they are genuine is wanting".

So here we have two very different reasons why Pergolesi might not have written these works and neither presents conclusive evidence.

On the other hand, eminent musicologists have attributed these works to Pergolesi and have credited him with having been one of the chief originators of the classical sonata-allegro form. Among them are Riemann, Saint-Foix, Einstein, Rowen and the aforementioned Ulrich.

In agreement with the conclusions of the above writers, this writer credits these trio sonatas to the name and person of Giovanni Battista Pergolesi and will carry through accordingly in this paper.

5. Hawkins, John; A General History of the Science and Practice of Music;
6. Refer to Bibliography for sources.
I

BIOGRAPHICAL SKETCH OF PERGOLESI
Francesco Andrea Draghi, the father of Pergolesi, was born at Jesi, Nov. 14, 1683. His position in life was that of a surveyor's. In 1705, he married Donna Anna Vittoria di Pompilio Giorgi who was a year his senior, having been born December 30, 1682. She bore him four children: Rosa (1706), Bartolomeo (1708), Giovanni (1710), and Antonio (1724). From all indications the Draghi (or Pergolesi) family did not boast of good health, for all the children, save Giovanni, died at a very early age. At that, Giovanni himself was a very sickly child and what adult life he had was apparently threatened at all times with consumption, for it was that illness which caused his death in 1736.

The name Pergolesi was given to the Draghi family around 1635 when Giovanni's great-grandfather moved from Pergola to Jesi. It was the custom at that time to address a family by the name of the town of their origin. However, the name Pergolesi was not made official until the time of Giovanni's birth, 1710.

Very little is known about Pergolesi's early life. We learn from a footnote in Radiciotti's book⁠¹ that Pergolesi's first teachers were Sebastiano Cittadino who taught him the rudiments of grammar and Francisco Mondinio and Francisco Santo who taught him music. Also, there are three other names: the priests, Marcello Sacea and Filippo Mondini with whom he also studied music and the Marchese Gabrieli Ripanti with whom he learned to play the violin. It is suggested that perhaps he studied the basic principles with the priests and the more advanced with the other two men.

¹ Radiciotti, Giuseppe; Giovanni Battista Pergolesi, Vita, Opere ed Influenza su L'Arte.
who were professional musicians. How effective these early studies were is not known, but tradition presents Pergolesi as a child prodigy. This may be so if the belief that the Marchese Cardolo Maria Pianetti provided the means for him to study in Naples is true. Hardly would a man sponsor one showing little aptitude or promise. Also, Radiciotti speaks of finding listed in an old catalogue of the library of the Marchese Pianetti the opera "Salustia", which was the first work of Pergolesi's to be presented before the public. This, Radiciotti suggests, was his way of acknowledging the opportunity afforded him and how profitable it had proved to be.

It is not conclusive evidence, but from all indications, the place where Pergolesi studied in Naples was the Conservatorio dei Poveri di Gesù Cristo. Evidence is based on traditional belief and fact. The belief is that Pergolesi studied under such masters as Domenico de Matteis (violin), Gaetano Greco, Francesco Durante and Francesco Feo (theory). The fact is that all these men were teachers at the Conservatorio. Also in the remaining records of the Conservatorio there is mention of various activities of a student called Jesi. This may well have been Pergolesi, for to the Neapolitans one from outside of Naples was a foreigner, and accordingly he could have been called by the place of his birth. It is assumed that he spent about four or five years at the Conservatorio, for by 1732 there is no record with reference to the person called Jesi and the records of 1731 are missing. Therefore, one surmises that he left either in 1731 or 1730. Dating from 1732, a document states his entry into the service of the Prince of Stigliano as the "maestro di cappella". This definitely indicates that he was no longer a student but a fully pledged professional musician. It is supposed that the trio sonatas of Pergolesi were written at this time to be
played for the pleasure and enjoyment of the music-loving Prince.

We learn of Pergolesi's capabilities on the violin through Villarosa who tells that Pergolesi drew attention to his playing with "chromatic passages rising and falling, new and graceful 'gruppetti' appoggiature of a new kind with such melody that the very companions who were studying the instrument together with him remained enchanted by them and sometimes were constrained to suspend their study, surprised by the harmony produced by their colleague".

And such passages are found in his trio sonatas. In the above quote there is no mention of brilliant virtuosic playing which was so prominent in the middle and late Baroque era; and by the same token, there is very little brilliant display in his trio sonatas. Rather, they are imbued with natural, mellifluous, euphonic melody embellished by trills, appoggiature and graceful turns at cadences.

While still a student at the Conservatorio Pergolesi composed the oratorio "La Conversione di S. Guglielmo D'Aquitania". It was performed at the monastery of Sant'Agnello Maggiore in the summer of 1731. His second large work, another oratorio, was "La Morte di S. Giuseppe" composed at this time also. Following these works is his opera seria in three acts, "Salustia," performed in the winter of the same year, 1731. Here is an opera which, with its eloquent melodic lines in the arias and the adroit phrasings in the recitatives, foreshadows the beauties inherent in the operas of Mozart. The intermezzo performed with "Salustia" was "Amor Fa L'uomo Cielo". Little is known of the reception of this opera. However, we are told that Pergolesi himself told Duni, a friend of his, in 1735, that all his opere serie were

received with indifference.\footnote{\textit{Grove's Dictionary of Music}; vol. vi, p. 628.}

Earlier, April 1727, Pergolesi had suffered the loss of his mother. Now, 1732, the death of his father not only left him homeless but almost poverty stricken, for his father was heavily in debt; consequently, very little was left to him. Fortunately, that same year he was, as mentioned before, taken into the service of the Prince of Stigliano. He held this position about two years, for during the Summer months of 1734, he went into the service of the Duke of Maddaloni whom he met in Rome. In the meantime, he wrote "Lo Frate Nammorato", 1732, an opera buffa in Neapolitan dialect, which was received with great enthusiasm. Later, another big work was commissioned by the Neapolitan government seeking heavenly protection from the earthquakes which were threatening the city. This work was, quite naturally, a Mass; and it believed to be the one in F major for double chorus and orchestra. That it served its intended religious and municipal purpose is unknown, but what is known is that it greatly enhanced the prestige of the composer, for, musically, it was very successful.

The following year, 1733, saw the creation of an intermezzo which was to create a great stir in the operatic world, "La Serva Padrona". It was performed with the opera seria "Il Prigionier Superbo". Neither work was very successful. In future years, "La Serva Padrona" was presented by traveling opera buffa companies, was revived at various opera houses, as many of Pergolesi's works were after his death, and finally, in 1752, it was one of the works which instigated the "Guerre des Bouffons".

Pergolesi like any young, ambitious and enterprising composer sought a better and more secure position in life. He applied to become the deputy
to the official maestro di cappello of Naples and subsequent successor. The
request was granted in Feb. 1754, but the result of it was of little reward
for, though he may have substituted at times for the maestro, he did not
live to succeed him.

It was in 1754 also that he was called to Rome by the Duke of
Maddaloni to conduct the performance of one of his masses at the church of
San Lorenzo in Lucina. Following this, the Duke left for Naples and it is
believed that Pergolesi was part of his retinue. In the same year, Pergolesi
experienced another failure; his opera seria "Adriano in Seria". Because
of its unenthusiastic reception a commission for another opera was denied
him. However, with the bitter the sweet is sometimes present, for through
his successful performance of the mass in Rome he was commissioned to write
an opera for the Teatro Tordinova of that city. The work was "L'Olimpiade"
performed in Jan., 1755. In spite of his popularity, this opera was not
well received. According to Colini it was the breaking point in Pergolesi's
life. He was so discouraged that he allowed his weak physical condition to
ger the best of him. Yet, there were still other works to follow. Among
them the settings of the "Salve Regina", a cantata, "Orfeo" and his last
opera buffa, "Flaminio". The last named work met with success (Fall of
1755) and from the libretto we learn that Pergolesi was the organist of the
Royal chapel. However, this position was short lived for in Feb. of 1756
Pergolesi, because of ill health, had to retire to Pozzuoli. Pergolesi must
have been aware that his condition would not get better, for it is said that
he gave all his possessions to his aunt Cecilia Giorgi who had been his
housekeeper.

4. Colini, Francesco; Pergolesi e Spontini
His last work the "Stabat Mater" was written during this illness. It was commissioned in 1735 by the confraternity of San Luigi di Pallazzo at Naples to serve as a substitute for the "Stabat Mater" of Alessandro Scarlatti which had been performed every year on Good Friday. We read of Pergolesi composing this work on his death bed just as Mozart, who derived much from Pergolesi, created his last monument, the "Requiem", on his. Unlike Mozart, Pergolesi finished the "Stabat Mater" and shortly thereafter died at the age of twenty-six on March 16th.

How Pergolesi was considered by many of his contemporaries may be shown in words by Rameau and Rousseau.  

Rousseau:

"Pergolesi was the first who made of music that which our predecessors had not done. In our predecessors too little melody and too much artifice".

Rameau:

"If I had thirty years less, I would go to Italy, Pergolesi would become my model and I would try to conform my harmony to his style. But when you are sixty years old you must stay what you are. Although experience tells us what to do, the spirit refuses to obey."
II

THE TRIO SONATA IN ITALY

Its Origin: before 1600
Instrumentation and Thorough-bass
Up to 1700
Rococo
"Its origin: before 1600"

"Throughout the vast Italian polyphonic literature of the Sixteenth Century the prevalence of the inscription 'for voices or instruments' is proof of a deeply rooted reluctance to segregate the vocal from the instrumental medium".¹ Nonetheless, about the turn of the century such a separation did take place; and it is at this period in music history when the formation of the trio sonata begins. The emancipation of instrumental music from vocal music was preluded by two practices, instrumental introductions and interludes to vocal pieces and transcriptions of vocal music for instruments. The latter is our main concern and the following paragraphs will treat of its various aspects.

As early as 1539 we read in some titles "Canzone da cantare o sonare" or "Canzone alla francese". Later, in the last decades of the Sixteenth Century, the inscription "Canzone da sonar" which implies the gradual breaking away of instrumental music from its vocal model. Then, when the canzone became established as an instrumental work in its own right, beginning around 1600 and developing through the first half of the century, the designation "da sonar" was eliminated. Also, at this time, we find in the titles the word "sonata". This has nothing to do with its later formal implication but rather its only purpose was to designate a "sound piece" i.e., from "sonare", music to be played as opposed to "cantare", music to be sung. The only formal element we are here dealing with is the "canzone" (if one can truly assign a fixed form to it) fashioned after the French chanson.

¹ Rowen, Ruth; Early Chamber Music; p.2.
The instrumental canzone, as alluded to above, was derived from secular vocal polyphony. Insofar as this transition took place and developed in Italy, one would assume that Italian vocal music was the source from which it drew its material. However, this is not the case, for if used, there would be little substance left after the exclusion of the text; the words having great bearing on the musical structure. Rather than adopt their own, the Italians borrowed the French chanson, for it lent itself toward a greater unity in structure with its various formal divisions. These formal divisions were governed by the poem, i.e., the phrase structure of the music was determined by the rhythmic scheme of the poem with its repetition or recapitulation of a verse. Thus, we have such forms as A B B A, A B B, A A B, A B A etc. During its long period of popularity the chanson developed in many ways in length, style, and general content. When it was used as the prototype for the Italian canzone, it had the form of a composition averaging twenty to sixty measures in length with few or many sections marked by a change from polyphonic to note-against-note texture. In addition to this, two other important characteristics of the chanson are its contrasting meters, a duple-meter section followed by a triple-meter section, and the extensive use of a repeated note pattern and the use of the dactylic rhythm \[\text{D\shortparallel D\shortparallel D}\] at the beginning of the composition. The characteristics are to be found quite naturally in the transcribed canzone. However, the outstanding elements of the chanson which are retained in the original "Canzone francese" are the multisectional structure with its clarity of form and the rhythmic precision of the motives.

Originally, the chansons were transcribed for lute (sometimes with

voice), later for organ and clavier and then finally for instrumental ensemble. Of the organ transcriptions there were such composers as Marcantonio (Cavazzani) de Bologna (16th Cent.) who is credited with producing the first organ transcription of the chanson (1523); his son, Girolamo Cavazzoni (16th Cent.) who included in a collection of his works two "Canzone alla francese" (1542); and the teacher of Girolamo, Andrea Gabrieli, who not only took part in canzone transcribing but composed original ones. One of his works from the "Canzoni alla francese et ricercari ariosi; tabulare per sonar. Sopra istromenti da tasti" (1571), is based on Orlando Lasso's five-voice chanson "Susanne un jour". The original canzone, following the pattern of the transcribed canzone, led the way to the instrumental ensemble medium.

The date 1572 marks the appearance of perhaps the first instrumental music ensemble to be published. This is Nicola Vincentino's canzone da sonare a 5 entitled "La Bella". Historians have also attributed this "first" to a work by Florentino Maschera, "Canzone da sonare", 1584. However, only mention of this discrepancy will be made, for a fuller discussion of it is beyond the bounds of this general survey. In addition to canzoni written for four or five voice parts (which was the norm), there were many written on a larger scale modeled after the Venetian school style. Giovanni Gabrieli, one of the chief exponents of the school, had published in 1597 his collection, "Sacrae Symphoniae" which includes fourteen "Canzoni da sonar". Another publication, after his death, 1615, of "Canzone et sonate- per sonar con ogni sorte di instrumenti" calling for as many as twenty-two voices. In both these collections he utilizes the sectional idea with the alternation

3. Rowen, Ruth; Early Chamber Music; p.50.
4. Ulrich, Homer; Chamber Music; p.31, footnote.
of the imitative style and great masses of sound. As one would suspect, the antiphonal principle is part of its make-up. Soon after 1597, other works followed in this general pattern: Floriano Canale, "Canzone for eight voices," Gaspar Costa, in a collection entitled "Canzoni a 4 et 8 voci", 1605, and Agostino Soderino, "14 Canzoni a 4 and one Canzone a 8," 1608. It is around this period that the Canzone branches off into three directions. There have been Canzoni written for the traditional four voices, more than four voices, and about 1600, Canzoni for less than four voices become prominent. Our concern is with the last named; and after comments on the instrumentation of the period, and thorough bass, a discussion of the trio sonata will ensue. The procedure will evolve through various composers and their works.

"Instrumentation and Thorough-bass"

It was not a practice in the early Baroque period for composers to specify the instruments to be used in the performance of their compositions. The selection was left to the discretion of the performers or to what instruments were available at the time of performance. Thus, in this non-standardized procedure the same composition could have been played either on wind or string instruments or any such combination as would have suited the occasion. On the other hand, some composers were fastidious about the performance of their works and designated the instruments to be used. However, this was an exception to the general practice. Apart from this flexibility in instrumentation we find the instruments divided into two categories, fundamental and ornamental. The following excerpt which describes the two types is taken

5. Ulrich, Homer; Chamber Music; p.31.
from Praetorius' *Syntagma Musicum*, 1619.

"'Omnivoca' (multi-voiced), or Fundamental Instruments are those which are able to guide and handle all of the voices or parts of any composition, and thus maintain the whole body and complete harmony of all voices or parts, the middle as well as the lower, both in vocal and instrumental music; they are: organs, positives, regals, strong harpsichords with two, three and four stops.

And here may also be added spinets, lutes, theorbos, double harps, great cithers, lyres, etc., when one uses them as Fundamental Instruments, usually only for soft and intimate music in one, two or three parts. But in vigorous rushing music, (to be played) by many and several persons, it is better to use them as Ornamental Instruments."

"'Univoca' (one-voiced) or Ornamental Instruments are those which are apt to make the harmony lovelier and more sonorous in a composition, as it were, with pleasantry (schertando, as they say in Italian) and counterpoint, as well as to embellish and decorate the composition. They are all simple instruments, which can only produce and conduct a single part and are divided into wind or stringed instruments; in Italian: 'Instrumenti di fiato e Chorde'; in German: wind instruments such as cornets, flutes, trombones, bassons, etc., and stringed instruments such as violins etc."

As the development of the canzone progressed, fewer compositions were being directly transcribed or written in the style of vocal music. The composers were becoming aware of the individual character of the instruments for which they wrote. However, before the change evolved we find instrumental music being written according to the law of good vocal writing. The melodies were within the range of the human voice, the progressions were arranged to make a nice flow of sound and there were no difficult or rapidly shifting rhythmic patterns. However, as will be seen in some of the forthcoming examples, the use of broken octaves, arpeggios, rapid scale progressions etc. led toward the great virtuosic elements so prominent in the

latter part of the century. This is one of the outstanding achievements of the Seventeenth Century.

In the Praetorius quote, not only do we see how the instruments were used but also we note, with the emphasis on fundamental and ornamental parts, another characteristic of the early Baroque instrumental music. This is polarity between the upper and lower voices; a concentration on the two outer parts with the inner parts having secondary importance. This brings up a point of practice which had much to do in shaping the music of the entire era, the thorough-bass, which produced a new texture.

The invention of this new form of accompaniment has been erroneously ascribed to Lodovico Viadana (1566-1641) who appended to his "Cento concerti ecclesiastici", 1602, directions describing the manner in which the bass was to be performed. However, there is evidence that the practice of improvising an accompaniment over a given bass existed about fifty years before. This evidence is found in a treatise by Diego Ortiz, Trattado de glosas sopra Clausulas y otro generos depuntos en la musica de violones", 1553. He relates how the violone can play with the cembalo:

1. Both players improvise.
2. A melody is played in an ornate form upon the viol, while the cembalo provides an accompaniment (over a given bass) consisting of chords and also counterpoints suitable to the melody.
3. A madrigal or motet or other piece for several voices is put into 'short score' and played upon the cembalo while the violist makes variations upon one or other of the parts, or even improvises a fifth part. If the violist improvises on the soprano part the cembalo should omit this part.

7. Treatise on ornaments over cadences and other kinds of notes in music for bass viols; taken from F. T. Arnold's The Art of Accompaniment from a Thorough-bass; p.5.
For our general purpose #2 is the important one, for here is a method of thorough-bass practice which is analogous to that found in the Seventeenth Century, i.e., a bass line designed to supply a chordal foundation for the upper voices.

Prior to the general use of the thorough-bass we find organists writing out the lowest line of a composition to serve as their guide in the accompanying of the vocal parts. This was not necessarily the bass voice at all times, for when that voice wasn't sounding the next lowest voice was used. However, with the advent of thorough-bass, the practice became more systematized with the use of figures. While this method is briefly noted in the Viadana work, it is greatly elaborated upon in the works of Cavalieri ("L'appresentazione di Anima e di Corpo", 1600), Caccini ("Nuove Musiche", 1602) and Peri ("Euridice"). This practice was carried out in the instrumental works, especially in the trio sonatas.

Einstein, in speaking of the beginning of instrumental music and its future, states:

"The canzon francese already contained the undeveloped germs of what was to come; in it the contrasts of time, tempo, and texture which were essential for an organically constructed instrumental composition were already foreshadowed. The appearance of the basso continuo helped to sharpen these contrasts."

And Rowen, in her thorough and thought provoking dissertation *Old Chamber Music*, states, quite to the point:

"Acceptance of the thorough-bass was first confirmed in chamber practice by the overwhelming interest shown in the trio sonatas, a species of composition characterized by two treble parts, a bass part

---

8. Einstein, Alfred; *A Short History of Music.*
for one or more bass instruments reinforced by the keyboard continuo, and the absence of a written tenor part. (The empty space thus created in the tenor region was to be filled with the chords and passage work of the keyboard continuo.)

The supporting instruments were the viola da gamba, cello or violone; and chordal instruments were the harpsichord, clavichord or as in the case of most church sonatas, the organ.

**Up to 1700**

The trio sonata displaced the four-voiced and many voiced forms, not entirely, but, to a marked degree. This form flourished throughout the Seventeenth Century and was not dispelled from its continuous line of development until the advent and greater development of the "solo sonata". Later, around 1750, it succumbed to the string quartet and larger orchestral forms. It was distinctively a Baroque era form; and here, in this general survey, we shall see various aspects of its life.

As the trio sonata developed, changes in length and succession of the movements evolved: from the continuous and varied single movement to well defined sections broken up by holds, double bars and changes of character, speed and time signatures. Later, when the single movement became too large and almost to the point of being out of proportion, these clearly defined sections were written with definite conclusions and the outcome was separate movements.

The trio sonata encompassed many styles of composition. So far, mention has been made of the "canzone" style, the foundation upon which all instrumental music was built. The styles which were incorporated into the trio setting were the dance forms, single and paired, variation technique, "sonata da chiesa" (church sonata) and "sonata da camera" (chamber sonata).
As these two latter styles developed, especially in the trio setting, they merged, i.e., elements of the chiesa style were intermingled with those of the camera style; and later in the century the two styles became indistinguishable.

It should be mentioned also that during the first half of the Seventeenth Century little regard was paid to the nomenclature of the various forms. The trio sonata was called sinfonia, canzona and sonata. Around the middle of the century this confusion became a bit settled. Then, for the most part the trio sonata was written under the title of 'sonata da chiesa' or 'sonata da camera' or, surprisingly enough, under 'trio sonata'.

In the early decades of the Seventeenth Century there were two definite types of canzoni: the old which was characterized by much use of counterpoint and a homogeneous form and the new with emphasis placed upon contrasting sections and the monodic style of writing. The following lists the general characteristics of the old which fell from existence during the latter part of the first decade.

From c.1597-c.1610:
1. for four or more voices
2. single continuous movement
3. moderate contrast between sections
4. largely similar in form throughout
5. moderate in rhythmic variance
6. of a vocal nature
7. no basso continuo

The new type which came to life around 1608 embraces the following characteristics:

1. "sonata a 3" prevalent
2. single continuous movement
3. oftentimes fragmentary in its multisectinal structure with greater contrast between these sections
4. instrumental style in embryonic stage with rhythmic variance and faster tempos.
5. use of variation principle and dance forms
6. emergence of the basso continuo and monodic style of writing
7. introduction of a counter melody

In the forthcoming paragraphs these and other characteristics will be noted in the trio sonatas of various composers of the time.

The trio sonatas of Salomone Rossi (1587-1628) mark the beginning of this form of composition. These first attempts are to be found in a collection of "Sinfonie et gagliarde a 3, 4, et 5 voci... per sonar 2 viole, ouero 2 cornetti, et un chittarone", 1607.

In this example, one notices the viola playing in imitation and frequently in parallel thirds over a bass line which is primarily functional.

Later, some of his works of the "Varie Sonate" collection, 1613, utilize the variation principle. Two of these compositions are based on popular tunes of the day, "Romanesca" and "Ruggiero". An advancement over the 1607 compositions is the use of two violins in place of viols and stating only "basso continuo" in place of specifying "chittarone". This is the basic instrumentation for the trio sonata and from all indications, Rossi was the first to use it. A point of interest in his variation works is the treatment of the violin. Though elementary, it is an advancement over the vocal style in the instrumental medium in its use of rapid scale passages and figurations.
The use of the variation technique is an indication that the elements of the chanson were not enough for instrumental creation.

Rossi was also one of the pioneers in instrumental monody. This is exemplified by the absence of any extended imitative passages, homophonic treatment in his use of parallel thirds and sixths, the lively form of figuration divided between the two violins in dialogue effect and the use of note-against-note style. Other composers who followed along this same vein are Biagio Marini, Francesco Turini, G. B. Fontana, Tarquinio Merula and G. B. Buonamente.10

The above mentioned Biagio Marini (c.1595-c.1665) is better represented in solo instrumental monody, but his contributions to the trio sonata literature are not to be slighted. In his works one may observe similar violin techniques as found in the works of Rossi: broken-chord figures and rapid scale passages. A trio sonata "La Foscarina" taken from his "Affetti musicali" collection, 1617, has perhaps the first use of the tremolo in violin music.11 It was also used by two other composers who played a great part in violin technique advancement in the trio sonata, Tarquinio Merula

11. Ulrich, Homer; Chamber Music; p.65.
and G. B. Buonamente (the former to be discussed later).

Marini in his later work, Op. 2, 1655, hints at the styles of "sonata da chiesa" and "sonata da camera". However, this is getting ahead of our general survey. Therefore, to continue, we will move next to a composer who is little known in the instrumental ensemble field.

Girolamo Frescobaldi (1583-1645), according to the practice, wrote canzoni in one long continuous movement with many changes of tempo and time signatures which produced the multisectional pattern: "Canzoni a due canti", 1628. For the most part the sections are greatly contrasted, however, when one "Allegro" section follows another or an "Adagio" is followed by a "Largo", the contrast is not as great. Nonetheless, a certain amount of contrast is maintained, for the time signature is changed.

<table>
<thead>
<tr>
<th>Canzone 2</th>
<th>Canzone 4</th>
<th>Canzone 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adagio</td>
<td>Allegro 4/4</td>
<td>Allegro</td>
</tr>
<tr>
<td>Allegro 3/2</td>
<td>Allegro 3/2</td>
<td>Adagio</td>
</tr>
<tr>
<td>Allegro 2/2</td>
<td>Adagio 2/2</td>
<td>Allegro</td>
</tr>
<tr>
<td>Adagio 2/2</td>
<td>Largo 3/2</td>
<td>Allegro</td>
</tr>
<tr>
<td>Largo 3/2</td>
<td>Allegro</td>
<td>Allegro</td>
</tr>
</tbody>
</table>

The canzone found in Riemann's Handbuch der Musikgeschichte is in the canzone style up to the point of beginning with the dactylic rhythm; also, the imitative texture. Therefore, as his works are so closely allied to the early instrumental canzone there is little development in violin technique.

A technique of composition found in the above mentioned collection of Frescobaldi as well as in "La Foscarina" of Marini and "La Pedrins", 1637, of Merula, is the use of a countermelody.¹³

¹² Schott, Frances; The Trio Sonata in Italy.
Riemann suggests that apparently Marini wasn't aware of his find for he did not use it again.

The canzone with its many and enlarged sections was beginning to fall apart. However, two solutions were provided to curb this situation and we find both in the works of Frescobaldi. The first solution was the unifying principle of having one section grow out of the other. Ulrich illustrates this practice using Frescobaldi's second canzone.  

The second was to reduce the number of sections; Frescobaldi's "Canzone 4" above.

The tendency to decrease the number of sections is quite obvious. The maximum number (after reduction), which was four, was not always held as a rule. In the works of Tarquinio Merula there are compositions of two sections, five sections, four sections and three sections; the last foreshadows the trio sonatas of Vitali and the early Eighteenth Century in its fast-slow-fast structure. At this time also, around the 1650's, there is the tendency to define more clearly the various sections; thus, having each section stand as a separate entity. The feeling of unity and completion of

a section was not only achieved by great contrasts of tempo and meter, as we have had in the past, but, more so by fewer cadences within the section and a well marked cadence at the end. This type of treatment marked a step towards the establishment of the separate movement which came into existence around 1650.

Tarquinio Merula (c.1590-c.1655) was among the composers who were influenced by the works of Frescobaldi, Marini and Rossi. As Schott points out, he too used the unifying principle of melodic relationship between the sections. His violin technique is beyond the influence of vocal models as a canzone of his of 1639 clearly demonstrates.

Also, in Merula's work we see the appearance of "Canzoni, overo sonate concertate per chiesa e camera", 1637. However, according to Ulrich, the "chiesa" and "camera" styles were not yet distinguishable by any particular characteristics; and it is not until the Op. 22 of Sigis Baroni (mentioned before) that we can begin to distinguish between them. This collection of works "Different types of sonatas, da chiesa and da camera, for all sorts of musical instruments, for two, three and four parts", includes dance forms (balleto, sarabandes, corrente), sinfonia, and sonatas. These works are not marked according to "da chiesa or da camera" movements. However, Rowen states, "......it is evident that the sonata da chiesa are the six

15. Schott; op. cit.
17. Rowen; op. cit; p.91.
compositions called sonata...."  The movements with the dance titles are "da camera". About this time also (1650) there is a Sonata by Massimiliano Neri (17th Gen.) which has the earmarks of a "sonata da chiesa" but is not identified as such. It foreshadows the Corellian type of composition.

When we turn to the works of Giovanni Battista Vitali (c.1644-1692), "sonate a 2 violini col sul basso continuo per l'organo" Op. 2, 1667, we do find definitive characteristics of the "sonata da chiesa". This style generally consisted of three separate movements with an additional short slow movement. The first and last movements were in fugal style and in duple meter; the second movement was a slow piece in triple meter and for the most part, homophonic in style.

Along towards the end of the Seventeenth Century the short lived three-movement form was displaced by a new four-movement form. At this time also, the characteristics of the "sonata da chiesa" and "sonata da camera" begin to merge. This is noticed in the works of a composer who, as Ulrich states, "arrives on the scene to summarize, clarify, and in a sense give a new impulse, a new direction to the evolution...." of a medium which had undergone many changes and developments in the past. This medium is, in general, chamber music, in particular, the trio sonata; and the composer is Arcangelo Corelli (1653-1713). His achievement in the perfection of violin style is a story often told, his "concerti grossi" stand out in the chamber music world as do his compositions for one violin and basso continuo; but when it comes to his trio sonatas, very little is heard. Of his seventy-two works, thirty-six are trio sonatas, Opera 1-4.

18. Rowe, op. cit.; p.91.
19. Perry, H.; Oxford History of Music;
20. Ulrich; op. cit.; p.98.
Corelli established the four-movement form in his church sonatas, "slow-fast-slow-fast". At the same time, he did not hesitate combining more than four movements, for example, #12 of Op. 3. In general, his "sonata da chiesa" follows this stereotype pattern:

First movement
Slow; two upper voices in imitation supported by the bass line which also takes part in the imitation.

Second movement
Fast duple meter; fugal procedure which at times is not too consistent in its development.

Third movement
Slow triple meter; chordal style; at times hinting at the Sarabande.

Fourth movement
Dance-like tune, generally a lively gigue.

In the above third and fourth movements, the influence of the chamber sonata is discerned.

Prior to this period, the chamber sonata was but a series of dances in two-part form. Now, as seen in the works of Corelli, it becomes a sort of mixed breed, like the 'chiesa' style. There are two characteristics which betray the 'chiesa' influence: the opening prelude in strict style and the contrapuntal devices injected into the remaining homophonic-like dances (allemande, courante, sarabande, gavotte and gigue) placed in no special order. Also, it should be noted that the general form of his dance movements is one which we find in most of the dances dating from about the middle of the century. It is a harmonically three-part form within a formally two-part form. Diagrammatically it is:

```
Tonic-dominant-M:dominant-tonic
A  B  A
```
This basic form is used to a great extent in the first half of the
Eighteenth Century; and it is in the trio sonatas of Giovanni Battista
Pergolesi that we see it begin to develop into something more interesting
and aesthetically satisfying, the ternary form which develops into the
sonata-allegro form.

The successors of Corelli who continued to write for the trio sonata
are few. Among them we might name Antonio Caldara (1670-c.1736), Nicolo
Porpora (1686-1767) and Evaristo Dall'Abaco (1675-1742). The last named
stands out most prominently, for, though he still continued in the tradition
of Corelli, he did so with a "marked advance toward a new contrapuntal,
formal and sonorous ideal." 21 It is in his music that we arrive at last to a
consistent use of the four-movement form, a form which was used by many
following him, though, in the trio sonatas of Pergolesi we meet once again
the three-movement structure. Dall'Abaco was one of the last composers of
Italy who represent the grandeur and poise which had developed in music
throughout the Seventeenth Century. As Lang states, "Trio sonatas were
still being composed in the same style, but their architectonic poise gave
way to the inevitable of the Italian for melody, sonority and virtuosity.
And when the opera composers joined their colleagues engaged in the field
of chamber and concerted music, the new trend received still another
stylistic impulse of lasting consequence." 22

21. Lang, Paul; Music in Western Civilization; p. 482.
22. Ibid.; pp. 482-483
The trio sonata did not continue to flourish as before, for, by this time, it had been eclipsed by the 'solo' sonata; the latter being more conducive to the transitory style taking place at this time. This new style which leads into the Classical period is called 'Rococo'. It is characterized by extensive use of ornamentation, tempo rubato, well defined themes, homophonic texture and condensed patterns of movements. Within its network of liberal thought the trio sonata found a niche, for, "even though the 'style galant' composers preferred the solo sonata, they were not able to ignore the trio sonata completely. Where there were two treble melodic instruments, one refrained from embellishment unless the other had a chance to imitate it. When the melodic instruments were in thirds or sixths, they fared better without additional embellishments, for then the two main parts themselves were construed as being ornamental". And in this manner the trio sonata found its sanctuary in the new style. This style, together with his aria-like melody and subtle feeling for form, characterizes, to a marked degree, the trio sonatas of Pergolesi.

23. Bowen; op. cit.; in turn taken from Johann Joachim Quantz, Versuch einer Anweisung die Flöte traversiere zu spielen (1752), p.115.
III

ANALYSIS OF PEROGELE'S TRIO SONATAS
<table>
<thead>
<tr>
<th>First Movements</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key</strong></td>
<td>Gmaj</td>
<td>Bbmin</td>
<td>Cmin</td>
<td>Gmaj</td>
<td>Cmaj</td>
<td>Dmin</td>
<td>Ebmaj</td>
<td>Amaj</td>
<td>Fmaj</td>
<td>Dmin</td>
<td>Emaj</td>
</tr>
<tr>
<td><strong>Time Signature</strong></td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>3/4</td>
<td>C</td>
<td>3/4</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>3/9</td>
<td></td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>Molto</td>
<td>Moderato</td>
<td>Moderato</td>
<td>Allegro</td>
<td>Moderato</td>
<td>Allegro</td>
<td>Presto</td>
<td>Presto</td>
<td>Allegro</td>
<td>Presto</td>
<td>Allegro</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>Ternary</td>
<td>Ternary</td>
<td>Jugato</td>
<td>Binary</td>
<td>Ternary</td>
<td>Jugato</td>
<td>Binary</td>
<td>Ternary</td>
<td>Jugato</td>
<td>Ternary</td>
<td>Binary</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Movements</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key</strong></td>
<td>Emin</td>
<td>Ebmaj</td>
<td>Ebmaj</td>
<td>Cmaj</td>
<td>Amaj</td>
<td>Gmaj</td>
<td>Ebmaj</td>
<td>Bbmin</td>
<td>Dmaj</td>
<td>Dmin</td>
<td>Bbmin</td>
</tr>
<tr>
<td><strong>Time Signature</strong></td>
<td>3/2</td>
<td>3/4</td>
<td>7/4</td>
<td>C</td>
<td>3/8</td>
<td>3/2</td>
<td>7/4</td>
<td>C</td>
<td>C</td>
<td>3/8</td>
<td>3/4</td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>Larghetto</td>
<td>Adagio</td>
<td>Adagio</td>
<td>Adagio</td>
<td>Larghetto</td>
<td>Adagio</td>
<td>Andante</td>
<td>Andante</td>
<td>Larghetto</td>
<td>Adagio</td>
<td>Largo</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>Binary</td>
<td>Binary</td>
<td>Binary</td>
<td>Binary</td>
<td>Binary</td>
<td>Jugato</td>
<td>Binary</td>
<td>Binary</td>
<td>Binary</td>
<td>Ternary</td>
<td>Ternary</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Third Movements</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key</strong></td>
<td>Gmaj</td>
<td>Bbmin</td>
<td>Cmin</td>
<td>Gmaj</td>
<td>Cmaj</td>
<td>Dmaj</td>
<td>Gmin</td>
<td>Ebmaj</td>
<td>Amaj</td>
<td>Fmaj</td>
<td>Dmin</td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>Presto</td>
<td>Presto</td>
<td>Allegro</td>
<td>Allegro</td>
<td>Allegro</td>
<td>Allegro</td>
<td>Allegro</td>
<td>Allegro</td>
<td>Allegro</td>
<td>Allegro</td>
<td>Presto</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>Jugato</td>
<td>Binary</td>
<td>Binary</td>
<td>Ternary</td>
<td>Jugato</td>
<td>Ternary</td>
<td>Jugato</td>
<td>Ternary</td>
<td>Jugato</td>
<td>Binary</td>
<td>Ternary</td>
</tr>
</tbody>
</table>

**General Characteristics of the Movements**
FIRST MOVEMENTS

Ternary Form
Binary Form
Fugal Procedure
Ternary Form

Before embarking upon a discussion of Pergolesi's treatment of the "ternary" form, it would be well to review the three sections comprising the standard sonata-allegro form: exposition, development and recapitulation.

The exposition contains two or three groups which in turn may be called subjects or themes. The first group asserts the tonic key, the second group asserts and establishes another key, usually the dominant if the tonic was major and the mediant minor or dominant minor if the tonic was minor. The third group closes the section and either introduces new material or utilizes a figure from the preceding material. This group is sometimes called 'coda'. There is no rule governing the number of themes or subjects to be used in the exposition. However, the standard procedure calls for no less than two, the second being of a contrasting nature to the first. By subject or theme we do not necessarily mean one having binary or ternary structure. Rather, in addition to these types, there are the motive-like and short phrase subjects. Further, a second subject does not always begin anew, but may be derived from the first subject and still maintain contrast.

The development section harbors no hard and fast rules regarding its treatment. Its function is to conduct the material of the exposition through various modulatory channels in whatever the composer chooses. Introduction of new material is also allowed. Key-wise it is best that the tonic be avoided until the time comes for the recapitulation. This will enhance the dramatic effect of the return to the tonic tonality in the
recapitulation.

The recapitulation consists of a restatement of all or part of the material of the exposition in the tonic key. In that the last two groups are now heard in the "home" tonic some alteration must be made; and for the most part, this is the only change from the initial presentation of the material. If the closing section of the exposition does not impart a definite feeling of finality then additional material is added and labeled "coda".

The above synopsis of the sonata-allegro-form serves as a point of departure for the following works to be analyzed, for in them we will see this form in its elementary stage.

Sonata I in G major illustrates Pergolesi's skill in making use of all his material. Nothing is extraneous, there is no intermediate material which serves merely as fill-in. Every idea is functional in the unfolding of the form.

The first theme beginning in the tonic key ends on the dominant, which can mean either the dominant of G major or the tonic of D major effecting a modulation to that key.
Here, it is used as a modulation to D major; later, in the restatement section it is used as the G major dominant. This device is used frequently in these sonatas. The next two bars serve as a transition to the second idea; not only to acquaint us with the new key, but also to lead us gradually to the new idea for it is different in its make-up.

We notice the startling effect it would have if the second idea immediately followed the first by looking at the restatement section, for there it happens. With no preparation whatever the ambiguous D major cadence goes immediately to the second idea in the tonic key. The closing section or coda of the first part is a two measure motive repeated.

The second part of this movement utilizes all the material which had been heard previously with the exception of the two measure transition. Perhaps, we might label this part the 'development', for, though Pergolesi does not develop the first idea (subject), he does add subtle nuance to the second idea in that he puts it in the bass line and effects slight changes. However, the coda of the first part is effected more in its modulations and sequential pattern. Also, it is altered in its melodic design but not so much that one cannot identify its origin.

In the middle section it is treated as here illustrated in G major and A major then in b minor. Following this is the second idea mentioned above.
To bring this part to its close there is still another treatment of the closing section which works its way back to the tonic key.

Getting its cue from G major, the first idea reappears followed immediately by the second idea and finally the closing section. All this is restated in the tonic key; thus, adhering to the law that the movement as a whole must end in the key in which it began.

Of these twelve trio sonatas being analyzed, the first movement of Sonata II in B flat major is the most clearly defined in its relationship to the 'sonata-allegro' form. With justification it has been called a sonata-allegro form in miniature. In it, we find the fundamental elements which comprise this form. There are the three sections, exposition, development (though brief) and recapitulation with three clearly defined ideas in the exposition, the second idea being of a different nature than the other two, and the necessary modulations.

In the above Sonata I we observe these three sections. However, it was with hesitation that the middle section was called 'development,' for in it there was a mere restatement of the subjects in different tonalities and little treatment of the other material. Whereas in this B flat major sonata there is greater attempt to develop the ideas. Reference is made to 'ideas' rather than themes because the contrasting part of the melodic material is not a theme as such, but rather a contrasting melodic phrase. Whereas contrasts within a movement were not manifest in the works of the preceding era, the Baroque, this change in style should not be overlooked, for it is part of the make-up of the 'dramatic' sonata-allegro form of the Eighteenth Century and its application in this sonata is noteworthy.
The first idea of the exposition is a theme, seven measures long, made up of two parts, the antecedent and consequent. The second part in its repetition forms a well balanced unit.

\[ \text{antecedent} \]
\[ \text{sequent} \]

This theme, as in the first theme of Sonata I, ends on the dominant; thus, leaving the opening either to modulate to the dominant key or to continue in the same key. Here, as before and in most situations as this, a modulation to the dominant is established through a transitional passage. However, this F major tonality is short lived, for immediately following is the contrasting second idea in f minor.

\[ \text{After these four measures of change the F major tonality returns with a new idea (closing section) similar in character to that of the first theme.} \]

The brief development section, beginning in F major, states only the first half of the theme. Then, with an octave skip in the first violin and a minor tenth leap in the bass, a change of key to c minor is effected; the dominant of the contrasting f minor idea. Here, the ideas of the exposition are worked out. The octave skip and succeeding eighth and sixteenth note pattern of the first idea along with the intervals and related tonality of
Through the second example above, the development section modulates its way back to the key of B flat major and the recapitulation.

All the material heard in the exposition reappears in the recapitulation. With the exception of the contrasting idea in b flat minor, everything is heard in the tonic key.

Sonata V in C major, though in ternary form, is not representative of the emergence of the "sonata-allegro" form. It is based upon one theme and the surrounding material is derived from it. To stretch a point, one might say this particular treatment stands mid-way between the earlier variation technique and the metamorphosis of a theme by Liszt. However, this being apart from reason, one might point out that this method of procedure does remind one of the earlier Frescobaldi type of composition where one section was derived from another. Another step into the realm of speculation might lead to the ridiculous, but, nonetheless, this movement could very well prefigure a type of sonata form found in the Romantic Era, i.e., a movement with its development beginning in the exposition. Apart from these...
meanderings of the imagination, the movement proceeds in the manner described in the forthcoming paragraphs.

After mention of the theme, reference will be made to its evolvement as treatment 1, treatment 2 etc.

The first part, A, beginning in C major, states the theme, eight and a half measures long, with repetition of the second half of the theme beginning in the second half of the measure and continuing to and ending on the first beat of measure thirteen. Modulating into G major, treatment 1 ensues, four measures long, in imitation it leads into treatment 2, six measures, which in turn leads to treatment 3, the closing section.
Continuing in the same tonality, G major, the second part, 'B', is heard intoning the theme. It continues in G major up through its eight and a half measure phrase; then, the repetition of the second half of the theme is heard in C major. Following this is treatment 1 modulating from C major to e minor. This leads into a variant of treatment 3, still in e minor. However, little time is wasted here, for treatment 1 enters again and continues through to the end of this part modulating back to C major.

The A' part returns again and retains the key of C major throughout. Only the first half of the theme is heard and immediately following are the treatments 1, 2 and 3. The latter closing this section as it did before.

Sonata VIII in E flat major illustrates again Pergolesi's use of one definite theme in the exposition. However, this time the succeeding material is based on only a single figure of the theme. Also, one notices the influence of the old school in his use of imitative passages.

The theme which ends in the seventh measure is followed by a transitional passage in B flat major which in turn leads to an imitative passage based on the figure of the theme.
In spite of the use of the first theme's figure this passage is of an entirely different character. It has that grandiose feeling of the late Baroque period with its strong bass line. This breaks off into the closing section based on the same figure though more in the new style.

In the "B" part or development section the first theme is shortened and is stated twice; first in B flat major, then in c minor, the relative minor of the tonic key. The transitional passage is omitted and a section with material, again based upon the figure \[ \text{\underline{\hspace{2cm}}} \] ensues: a descending line starting from "g\(^2\)" in the first violin with a cadence in G major and continuing down to "a\(^1\)\" in the second violin, D major.

A modulation to g minor is effected and once again the main theme is heard, ending this section.

As a rule, in the restatement part in the tonic key, Pergolesi brings back most, if not all, of the material heard in the beginning and in the same order. However, here, he inserts a portion of the closing material immediately after he states the theme in its brief form of the middle section. Also, the imitative passage is not led by the first violin as before, but by the second. The slight changes (note-wise) occurring in the closing section are made in accordance with the key change and is part of
Pergolesi’s general procedure.

In Sonata X in F major there is a similarity in treatment to the Sonatas V and VIII. Its relationship to V is that its succeeding material is derived from the theme and not merely based on a single figure as we saw in Sonata VIII. It is akin to VIII in its imitative variant of the theme and the key change of the theme heard in the beginning of the middle section.

The theme, four measures in length, is stated and repeated an octave lower.

This repetition of the theme, which we have seen before, is a general practice with Pergolesi. The skip of the fourth in the beginning is heard in each of the remaining ideas and the contour of the melodic line is retained. For example in the passage immediately following the theme in C major:

and in its variant in imitation:

and in the closing section which is stated and repeated an octave lower.

In the development section, new material is heard. After the twice heard theme, slightly changed, first in C major then in d minor (like Sonata VIII, the relative minor of the tonic key) the new fill-in material
enters. This is heard twice also; first in G minor then in A minor. The theme taking its tonality from the latter interrupts briefly only to be counter-checked by the new material once again which modulates back to F major closing this section.

The recapitulation intones the initial theme once, the imitative passage and the closing section, all in F major.

**Binary Form**

The three sonatas we are labeling "Binary Form" fall into this category because they do not have the conventional type of recapitulation observed in the works discussed above. The first one to be considered, Sonata III, is unlike the other three to be examined in that it attempts imitation throughout. Sonata IV has the double bar division with repetition of the first part whereas the following two do not; yet, apart from this, their treatment is similar. This was also observed in the "Ternary Form" sonatas. Also, the treatment of the first half of the first movement of these sonatas is quite similar to that found in the first part (exposition) sonatas in ternary form. That which distinguishes the two forms is what happens after the material is stated.

Sonata III, c minor, in its thematic inventiveness is a gem. There are three distinct ideas in the exposition. The fugal type subject starts out as any imitative procedure but, with the entrances of the other two parts, doesn't end as such.

![Musical notation](image)
The bass line abandons the subject while the second violin intones a fragment of it. This passage is repeated in E flat major. The second idea appears in E flat major with the bass again attempting an imitation; however, it too is cut short. The third and closing idea in F major enters with still another hint at imitation in the other voices.

The key of G minor ending the first part continues into the second part and the first group is heard once again followed by its repetition in C minor. After hearing the other two ideas, an imitative passage ensues between the first violin and bass and is brought to a close in C minor. The closing section is extremely interesting in its slight injection of the subject.

The bass hints at the theme, the second violin plays its first heard motive which is later taken up by the first violin. The movement ends with a feeling of force, for the bass now gives us the full impact of the subject's beginning.

In the Sonata IV in G major there are three melodic groups in the first part of the movement. The three measure motive-like theme which is repeated an octave lower:
a modulatory passage beginning in D major and continuing to G major
through b minor:

and the closing section.

In the second half of the movement the first theme is brought back
in the expected D major tonality. Its repetition is heard in e minor, the
relative minor of the tonic key. The modulatory passage beginning in b
minor continuing through G major and e minor appears in the second violin;
and an ingratiating appearance it certainly is, for, on the whole, the
second violin plays a subsidiary role. Material from the closing section
returns in a condensed form. This modulated back to the tonic key but not
for long for the tonality shifts again to the dominant and the modulatory
passage sounds in its original form. This scheme was designed so that
progression to the closing section could be achieved with the utmost
precision and yet maintain a certain amount of variety.

The treatment of the first subject of Sonata VII in g minor brings to
the foreground the theory that the three-part form evolved from the two-
part form. This is observed in the second half of the movement when the
first subject is heard in the tonic key immediately following its conclu-
sion in the dominant. If the succeeding material were to be intoned in
the tonic key, one could well parallel this with the Corelli example cited
in the introduction. However, such is not the case for the ensuing material is quite modulatory.

The movement beginning with the above mentioned first subject continues in the same key to a new idea. The use of this single tonality and the melodic design of the second idea suggests that perhaps this is the answer (consequent) to the first subject (antecedent).

However, in its immediate repetition the second idea is heard in B flat major. Also, the treatment of the two subjects in the second half of the movement confirms their individuality. The remaining material of this first half is mere fill-in. There are three groups. The first is rhythmically fashioned after the second idea. The second is made up of seven-six suspensions between the two violins with a moving bass line; and the third provides the conclusion to this part of the movement.

The second half of the movement commences with the first idea in d minor as alluded to above and repeats itself in g minor. The second subject is heard twice also; first in c minor then in E flat major. The next section we hear contains the two ideas cleverly combined in imitation.
The movement continues and ends with the 'three-group' material falling in the same order of succession as above.

The treatment of the material in Sonata XI in d minor is quite similar to that of the preceding sonata in g minor. However, here, there are two distinct ideas, and as we have seen times before, Pergolesi, eager that the subjects be imprinted on the hearers mind sufficiently, repeats them. The remaining serves merely as fill-in and conclusion to this first half of the movement.

The return of the first subject is heard twice; first in a minor then in d minor. The same key change procedure as in Sonata VII. The second subject enters, also twice heard in A major and C major respectively. Still not satisfied that the first subject has been sounded four times, Pergolesi intones it for the last time in F major. Following this is an imitative passage between the second violin and bass taken from the extraneous material of the first part. The first violin plays a counter-melody. Again, a similar treatment was observed in Sonata VII. The material of the closing section is that which we heard in the first half of the movement.

**Fugal Procedure**

These movements which fall under the heading of 'fugal procedure' are so put because they do not adhere to the fugal technique in the strict sense of the word. The 'pseudo-fugal' entries, the free imitation, the extended homophonic passages, and the bass part which sometimes only accompanies the other parts embody a technique different from that which was manifest in the older masters' style. These various characteristics will be observed in the forthcoming analysis.
In the fugal exposition of Sonata VI in D major, an interesting turn of procedure is seen in Pergolesi's insertion of an extra measure in the answer:

When the bass line enters, it sets forth with the subject as was initially presented. The 'codetta' to this first part utilizes the material of the insertion. For the 'filler' section or 'episode' three groups are employed: a sequential passage, and two imitative groups (imitation I and II).

In the key of A major, the fugal entrances are intoned once again. This time beginning with the answer, first heard in the second violin, now, in the first violin with the bass line playing a simple counter-subject. The second violin picks up the subject and in its turn, the bass line, the answer. With the omission of the codetta, the episode again renders the sequential passage in the first violin but with a different accompanying part in the second violin. Imitation I is also presented, but imitation II yields to a new treatment. Here, we have a type of 'double-barrel' imitation:

This section concludes in homophonic style.

In a stretto-like fashion the beginning notes of the subject are heard.
This omission of the subject-answer entrances in the recapitulation will be noticed in other fugal movements of Pergolesi. Following the stretto, the fill-in material of the exposition is heard and the movement ends.

In the overall view, Sonata IX is quite similar in formal arrangement to that of Sonata VI. The subject-answer section appears only twice in full, similar episodes recur after both and following the stretto part, the episodical treatment ensues as in the beginning.

Two other points also draw a similarity between the two sonatas:

1. the answer to the subject has an additional measure and
2. the stretto, though in this sonata we should say "stretti" for there are four groups, is limited to the beginning notes of the subject and rather than answer a fifth above or a fourth below, the subject is merely imitated at the unison or octave.

A point of difference is that the bass line intones a counter-melody to the subject in its first appearance.

Apart from another voice duplicating the subject each time it appears, the movement of Sonata XII in E major is devoid of any imitative treatment. The work begins with the first violin expounding the subject, the second violin, the counter-subject: (example on next page). Then, the bass repeats the subject with the first violin playing the counter-subject. This subject-counter-subject arrangement occurs four times. The three voices together
never take up the subject-answer treatment. In this respect, this movement is similar to Sonata III. Between these imitative sections is filler material which is homophonic in style. Each time this material returns, it is much like its initial presentation. Though this piece does fall short in its lack of imitative texture, it does have what the other fugato movements do not have, the three-part form which is characteristic of the standard fugue of the late Baroque.
SECOND MOVEMENTS

Binary Form

THIRD MOVEMENTS

Binary Form
Ternary Form
Fugatos
Whereas the first movements of the sonatas were divided into three categories according to formal structure, the second movements boast of only one; and that is 'binary' form. The one exception to this is in Sonata II, B flat major, where the theme is heard for a few bars in the second part in the relative major key and then returns to the tonic key, giving us a type of 'ternary' form. Insofar as the binary structure was examined in the discussion of the first movements, there is no further need to pursue a detailed analysis. Therefore, the primary concern here will be the treatment of the melodic material.

For the most part, the second movements are monothematic. It is interesting to note not only the subtle changes effected in the various themes but also the distribution of the material among the three parts. Mention was made before that the second violin held a subsidiary role with regard to the carrying of the melodic line. However, in a few of these second movements it will be noticed that the second violin breaks away from its meager place of accompaniment and partakes of all the beauties which are so much a part of these aria-like movements.

Sonata I in G major is very conservative in design. It does not have the charm and graceful turns of the Rococo style, but rather, it has the softly undulated ebb and flow of the Baroque style. The interplay between the instruments is lacking. Like some of his fugal movements and other second movements this *Larghetto* movement betrays the fact that Pergolesi was still influenced by his academic tutoring received at the Conservatorio. The entire movement follows through in the following manner:
However, in Sonata II the theme allows for brief excursions in its treatment.

Echoes of a figure of the theme (in brackets in example above) are heard in the bass part. Then when the theme sounds again it is slightly changed and the second violin reiterates the figure.

The theme establishes itself in B flat major, inverts a few notes and then begins to work its way back to the tonic key, E flat major. Wanting to extend the movement further, Pergolesi inserts a brief sequential passage consisting of cadences in A flat major and B flat major. The conclusion brings the beginning material back in close formation.

The E flat major Adagio movement of Sonata III is written in free imitation giving the illusion of a fugal procedure. The subject is intoned by the first violin with the counter-subject in the bass singing along with it. The first three measures of the counter-subject are repeated by the second violin, the third measure being a variation of the original single
note. This leads into a quasi-imitation of the theme.

This same material is used throughout the movement. Before the preparation for the ending cadence, the bass takes over the theme extending it two measures in a down-scale rather than up-scale progression.

In Sonata IV in C major the movement begins in an imitative fashion between the first and second violins with the bass part playing a dotted rhythmic figure. The theme has a melismatic figuration.

This treatment is brief and the remainder of the first part of the movement is taken over by the first violin playing passages based upon the melismatic figure.

A very interesting passage of the second half of the movement is observed when compared with one of the first half.
Not only do we notice the bass and second violin parts placed in the second violin and first violin parts respectively, but also that the bass picks up in imitation the second violin figure followed briefly by the first. This section begins and ends in the span of three measures. From this point to its conclusion, the movement reiterates the material from the first half in much the same way as it was first presented.

The unfolding of the Larghetto movement of Sonata V is very simple indeed. The theme, executed by the second violin four out of the six times it appears, is left intact each time.
The key change of the theme in order of its presentation is: a minor, second violin; C major, second violin; (close of the first half modulating to e minor); e minor, second violin; a minor, second violin; d minor, first violin; C major, first violin. The theme in C major moves immediately into the closing section and then a modulation leads us back into a minor, the tonic key.

In Sonata VI the movement proceeds in a fugato manner, which is extremely unusual for the second movement. However, mention of it will suffice for our purposes, for the general scheme follows the simple procedure heretofore mentioned.

The E flat major Andante movement of Sonata VII has an eleven measure theme:

After its completion it resumes in the same key, is cut short and modulates to B flat major. The beginning figure is sounded in B flat major:

then in g minor and again in E flat major. Following the close of the first half, the second half intones the theme in its entirety in B flat major and with the exception of the modulatory 'cut-theme', the movement continues and ends as before.

The Andantino movement in B flat major of Sonata VIII has a charming melody which reveals the Rococo period in all its delicacy. Played by the
second violin, it goes its graceful way.

It is then treated by the two violins in succession.

The second half of the movement unfolds to a greater extent the above passages and concludes with material of the closing portion of the first part.

This movement of Sonata IX in D major is unlike the second movements examined previously. It is divided into the two-part form by double bars and each section is repeated. There is no handling of the theme by one or the other instruments. It is, in all its beauty and charm, intoned by the first violin only throughout the movement.

The second violin is merely there to accompany it in its simple presentation.

In d minor, the movement of Sonata X commences as though it might follow an imitative pattern. However, this idea is soon relinquished when the other voices continue their parts.
When the subject returns it is heard in the relative major key, F major. The design is simple and very little inventiveness is apparent.

The slow movements of Sonatas XI and XII are equally barren in melodic development. However, this does not cause a detriment to the movements, for gracious melodic beauty is inherent in both.

Sonata XI:

It follows through in this weaving design with a very light accompaniment in the bass line and a sustained part in the second violin.

In Sonata XII there is a progression between the first and second movements which is peculiar only to this sonata. The first movement ends:

and the second movement begins:

This progression with its minor-major ambiguity leading to E major demands that the movements be played "attacca". It also hearkens back to the old
masters when there were no divided movements but rather sections in a composition and one leading into the other.

**Third Movements**

In their formal layout, the third movements fall under the same categories as the first movements: Binary form, Ternary form and Fugatos. Rather than analyze each fully, only particular points which give us further insight to these trio sonatas will be brought out.

"**Binary Form**"

Sonata II has the double bar division with repetition of both sections. The theme in B flat major and the subsidiary material are clearly defined. After the double bars, the theme is intoned in the dominant key, F major. Immediately following is a brief excursion based on the theme. Then a modulation to the tonic key is heard and the restatement of the secondary material of the first part is heard.

The parts of Sonata II are not separated by double bars; however, the movement follows in the same fashion as the above, up to the point of the brief departure (slightly developed phrase) between the theme and the secondary material in the second half.

Sonata III carries through in two-part form up to the last section. At this point an unusual turn takes place. Instead of ending the movement with the closing material of the first part a fragment of the theme in its tonic key is heard. It appears as though this might be an early experiment in the development of the 'ternary' form.

If we were to break up the movement into a ternary pattern according to thematic entrances rather than the harmonic scheme, the diagram of the movement would be as follows:
However, rather than offend the law of the interrelationship between the harmonic scheme and ternary form we choose to call this form 'binary' and divide the movement:

\[ \text{aab aac ab'a'} \]

\[ \text{A B A' (or C)} \]

"Ternary Form"

The three sonatas IV, VI and X proceed much the same way as the regular three-part form; therefore, we will by-pass them.

We encounter another first in Sonata XII in its use of "double stops" in both the first and second violins:

The theme continues with:

and to complete the first part there are two subsidiary groups.

The middle part beginning in the expected dominant key, intones the theme and is followed by the subsidiary material. This time however, the section doesn't close with this latter material as it does most of the time, but instead with a treatment of the sixteenth-note figuration of the thematic continuation (second example above).

The restatement in the tonic key, E major, is heard in full with the
exception of the thematic extension which was used to close the middle section.

**Fugato Movements**

Of all the fugato movements of these sonatas, the 'Fresto' movement of Sonata I is the only one with a modulating subject. Therefore, the answer (tonal) will, out of necessity, be altered.

![Fugato Movement Example]

Maneuvering its way back to the tonic key the answer clears the way for the bass entrance. Against this, fragments of the counter-subject, first heard in the bass, are executed by both violins. The episode takes over with imitation between the first violin and bass. Then, the fugal entrances are heard once again; this time in D major. The same procedure takes place. When we hear the subject again it is in cut form and the entrances are closer together. This is a different type of stretto than that which we had observed previously. The interval of time between the voices is modified. At first this imitative process is manipulated by the two upper voices at the interval of four and a half measures (originally the interval of time was seven measures). Then, the first violin enters in D major; after four and a half bars the second violin enters in G major, and two and a half bars later, the bass comes in at the octave. To complete this the first violin again intones the subject fragment and the movement closes with the intermediate material.
The fugal procedure of Sonata V is more indicative of Pergolesi's study of the masters of the earlier period than any other fugal treatment. The stereotype subject with its 'real' (note for note) answer, extended use of the 'dominant' pedal, seven-six suspensions and the use of the deceptive cadence testify to this. However, contrapuntally the movement is weak. The sections between the "subject-answer" entrances are homophonic and the movement ends in like fashion.

Like the first movement of Sonata XII, the last movements of Sonatas VII and XI are devoid of answers to the subjects, i.e., the subject is repeated only by a second part and a third voice never takes part in the fugal entrances. The third voice plays a counter-subject. For example Sonata XI begins:

1st violin  subject  counter-subject
2nd violin  counter  counterpoint
Bass      subject  subject

Again, like Sonata XII, Sonata XI is destitute of any contrapuntal work-out save for the above type of interplay.

Sonata VII, on the other hand, does inject a simple kind of imitation, in addition to the fugal entrances, between the first violin and the bass with accompaniment in the second violin sort of "tagging" along.
It is interesting to note how Pergolesi utilizes the skip of the seventh of one of the second violin passages for the closing portion of the movement.
IV

CONCLUSION
In summing up the various characteristics inherent in these trio sonatas of Pergolesi, we must point out first that even though his general style was that of the Rococo period, the "style galant," with its expression of true and natural feeling and genuine lyricism, he did not relinquish his knowledge of the older masters' style which he attained at the Conservatorio under the tutorship of Greco, Durante, and Feo. This was not only evinced in the fugal and imitative procedures, but also in the general contour of some of his melodic phrases, the chord and modulatory progressions and the treatment of the bass line. Also, he maintained to a marked degree the stylistic impulse of the older school by allowing only one mood per a movement. The truly "dramatic" style in the sonata was yet to come.

In the foregoing analysis we noticed the "sonata-allegro" form in the making. In the "Ternary Form" movements we found the Sonata II in B flat major exemplifying one of the earliest examples of this form; the Sonata I in G major approaching it; and the others hinting at the potentialities of it. That Pergolesi was aware of his pioneer work in this area is unknown, just as very little historical fact is known about these trio sonatas.

In the "Binary Form" movements there were various indications that the three-part form was derived from the two-part form. The presentation of the melodic material of the first part was similar to that of the exposition in the ternary form and the main idea was sometimes restated in the tonic key.

The "Fugato" movements in their loose construction with free imitation and fugal entrances arising from the harmonic structure foreshadowed the complete breakdown of strict fugal writing. So far as the pseudo-polyphonic fugato was concerned, its place in the sonata during this transition period
was in the final movement. However, in these trio sonatas it appeared in
the first movement and also its appearance in the second movement was noted.

Riemann compares Pergolesi's fugato treatment with that of the
earlier canzone practice by stating:

"This mode of writing, ............., is remin-
iscent of the ancient canzone practice that presen-
ted the feature of being without fixed measure and
tempo and led to the later unconstrained form of
fugato. In this manner of writing Franz Xaver Rich-
ter was Pergolesi's successor!" 1

The overall view of Pergolesi's harmonic structure followed the tonic-
dominant- dominant- tonic scheme in both the ternary and binary movements.
The divers modulations, executed with the greatest simplicity, were closely
related to the tonic key, working a great deal in the orbit of the circle
of fifths.

Though in these works we found clear formal treatment and equally
clear harmonic and modulatory passages, these are not the attributes which
mark Pergolesi's place among the masters of music. When we speak of
Pergolesi's melody, we speak of the heart of him, for here is found an
intimate and subjective expression which reveals a new type of musical
sensibility, one which is expressed in almost all his works. Not only are
we aware that a new type of melodic line was coming into being but also,
in its song-like quality, we recognize that the trio sonatas were written
under the influence of opera melody, for they have a lovely flowing
melodic line, a lively brisk one or a group of notes, melismas, interpolated
into a line of melody. We noticed Pergolesi developing a melodic content
by working a simple figure in a single voice or in imitation with one or both of the
other voices; changing it slightly, giving it to another part or mixing

the themes in a single passage; or leaving it intact. When there was no second idea in a movement, the transformations of the initial idea acquired very interesting turns in its varied development. All these treatments were handled in excellent proportions.

For Pergolesi's treatment of the violin, let us revert to Caffarelli who states:

"The sonatas progress safely and agreeably for the performer, for there are no virtuosic passages to obstruct the way. The violinistic conception of Pergolesi differentiates itself from that of Tartini for it is melodic and also, for its characteristic sensibility and tenderness. In this, he is in the company of Fso, Forpora and Durante".2

To conclude this paper we will quote again Hugo Riemann who recognized Pergolesi for his true genius by placing him with other immortals of the musical art:

"The wonderful phenomenon of Mozart is paralleled in musical history only by Pergolesi and Schubert, not only by the fact that an early death prematurely ended their creativeness (Mozart died at the age of thirty-five, Schubert at the age of thirty-one and Pergolesi at the age of twenty-six), but even more by the pronounced lyrical tendencies of their talent. All, despite early decease, completed their mission, and that which they accomplished is written in ineffaceable letters in the history of music. Of Pergolesi we have already learned that he brought to instrumental music soulful and heartful expressiveness."3

---

2. Caffarelli; op. cit; Found under "Note".
SUPPLEMENT

Sonata XIII
Sonata XIV
These last two trio sonatas of Pergolesi are set apart from the others because most of the general characteristics applicable to the first twelve are not to be found here. Their style, at times, is a bit old fashioned; and, perhaps, in part, we may submit to Mr. Burney when he states, "they are composed in a style that was worn out when Pergolesi began to write". However, because there are a few differences in style does not necessarily mean they were not written by Pergolesi. The reader will recognize these differences in the forthcoming analysis.

First Movements

Sonata XIII in g minor is similar in its presentation of the subject to Sonata XI. The latter first stated the subject in d minor then in its relative major, F. Here, the intonation of the subject is heard in its "home" key, g minor, then in Bb major.

This lively idea is followed by filler material in g minor which we will divide into two parts in order to facilitate clearer analysis.

The part marked a is based on the figure taken from the subject; and the part marked b, in its syncopated design, alludes to the second half of the subject. Note the interval leap. Here, in this sonata and #14, are

1. Refer to p.iii of this paper.
2. This immediate repetition of the subject has been encountered frequently. For a case in point refer to Sonata X; p.32 of this paper.
the only times in these sonatas we encounter such wide skips. After the
tonality is more than clearly defined in a downscale passage played in
unison by the three instruments, the subject commences and carries through
as before in g minor and Bb major. This is an unusual manner of procedure,
for as we have seen in the other sonatas, the second statement of the
subject, even when the principal tonality was minor, was presented in the
dominant key. This second entrance of the subject is followed, again, by
subsidiary material made up of two parts. Though the a part is based on
the figure mentioned above, its construction is different from the previous
presentation.

\[ \text{Music notation} \]

The same applies to the b part which is at first changed but then resumes
its original shape with only a change in the extended interval leap.

\[ \text{Music notation} \]

The downscale passage which was heard in unison before by all three instru-
ments is now played in thirds by the two violins only. This leads us, once
again, into the subject. However, this time it is shortened and is heard
only once in Bb major. The syncopated part of the subject is substituted
by the following:

\[ \text{Music notation} \]
One will notice that the bass joins in again with the upper voices; this is, in a way, significant in that it shows that the bass does break away from its fundamental role (i.e., serving only as a harmonic foundation). However, save for the fugato movements and a figuration or two in other movements, the bass part seldom joins in with the material of the upper parts. When the next section enters, we hear the second half of the subsidiary material; and, to provide contrast, the next sixteen measures are taken up with surrounding material which may be divided into three sections. The first section begins in Bb major and ends in F major.

\[ \text{begins:} \]

\[ \text{ends:} \]

Note by comparing with previous examples that this part is based on what has gone before. The second section, in its brief four measures, sounds in C minor and Bb major. This, too, is based on material previously presented. The third part presents an interesting point. Whereas Pergolesi began this subsidiary section with the second half of the fill-in material, he now ends it with the first half of the initial filler material. Following this, we have a very subtle lead into the subject in G minor through D and C minor harmony.

\[ \text{The use of the minor ninth chord is extremely unusual in these sonatas.} \]

Also, never before has Pergolesi entered a restatement of the subject in
such a way. Nonetheless, immediately following, we hear the subject in its tonic key and in Bb major. However, the contour of the syncopated second half is altered; now, we have the following:

```
\begin{music}
\lrcnag{0.5}{Bb}\lrcnag{1}{Fb}\lrcnag{2}{Eb}\lrcnag{3}{Db}\lrcnag{4}{Bb}\lrcnag{5}{Ab}\lrcnag{6}{Gb}\lrcnag{7}{Eb}\lrcnag{8}{Db}\lrcnag{9}{Bb}\lrcnag{10}{Ab}\lrcnag{11}{Gb}\lrcnag{12}{Eb}
\end{music}
```

A brief coda closes the movement. It is based on the syncopated figure, the eighth and sixteenth-note figure \( J \bar{J} \) and the second half of the fill-in material.

In comparison with the other first movements, this one is unorthodox in its formal layout. It follows neither the binary nor the ternary form that we have seen before. However, it is possible to divide it into three parts and call it ternary. The part we will label exposition extends up to the single presentation of the subject in Bb major. From this point to the end of the subsidiary material which was divided into three sections, we have the middle part. The recapitulation and coda follow. It was observed also that the harmonic structure did not adhere to the norm which was established in the first twelve sonatas; i.e., I-V-V-I. Rather, it followed the scheme I-III-III-I, minor-major-major-minor. In the earlier dance forms this scheme was prevalent when the principal tonality was in the minor key.

In Sonata XIV, the tonality is in reverse to the above. The first part of the movement begins in C major, the middle part, a minor and the third part, again, C major. However, we do not find I-VI-VI-I as our scheme, but I-I-VI-I which is a species of ternary form in which the first part ends in the key of the composition. In this event, the third part should be restated exactly like the first (unless the composer wishes otherwise); and such does happen in this movement. This form was also utilized in the earlier music.
The theme and surrounding material which is presented here is far removed from the type of melodic line which adorned so many of Pergolesi's line trios. In place of the mellifluous melodic and easy flowing accompaniment there is an angular and stiff movement which reminds us of the old school.

\[\text{Musical notation image}\]

The subsidiary section which follows consists of running passages wherein the second violin takes an active part in the shaping of the main line.

\[\text{Musical notation image}\]

It will be remembered that primarily the second violin played a minor role (i.e., serving as an accompaniment to the first violin) in the other sonatas. However, in trio sonatas written about the last half of the Seventeenth Century, the second violin was placed on an almost equal level with the first violin (e.g., Corelli's trio sonatas).

The third section of this first part of the movement has the upper lines playing 7-6 and 4-3 suspensions while the bass plays in a running fashion.

\[\text{Musical notation image}\]
With examples such as this and others to be found in the first twelve sonatas and also # 13, the basso continuo practice is surely at its end. The fourth and last section is made up of running passages in thirds and sixths between the two violins. As mentioned before, this exposition part ends in the tonic; and immediately following is the middle part (not a development section in any way) which commences in the relative minor key.

The theme is not heard as initially presented as the last four bars are changed (the same procedure was observed in the middle section of sonata XIII). These measures lead into a subsidiary section. Here, we find nothing relating to the subject, but rather broken chord figuration and imitation between the two violins supported by a chromatic line in the bass. The imitation section is interesting in its application of the augmented sixth chord.

Never before was it used in these trio sonatas. This section is repeated and is followed by material which holds very little interest. For four measures the violins play whole notes while the bass engages in rapid scale passages on the dominant. Counting the two measures preceding these four and one following, we have seven measures of dominant sound. Needless to say, an unusual procedure for Pergolesi. However, when the dominant chord finally resolves itself, it does so in C minor; and with a change to C major we find ourselves in the restatement section. The movement continues and
ends as the first part of the movement.

Second Movements

The mood of these slow second movements follows the same trend of thought as the other second movements in their dulcet and smoothly flowing line. Their point of difference, however, is in their form. Whereas before we found all the other movements, save one, in the binary form, we now have two which are patterned after the ternary form.

The adagio movement of Sonata XIII is divided into three parts not by virtue of key change but by melodic change. Tonal modulations play no part in its formation for there are none; the entire movement being in Eb major.

The first part is very brief; just long enough to state the theme.

In viewing this example one recalls one of the technical features quoted from Rowen's book, Early Chamber Music:

"When the melodic instruments were in thirds or sixths, they fared better without additional embellishments, for then the two main parts themselves were construed as being ornamental."

However, note the added embellishment of the trill in the first movement of Sonata XIII, p.60; and also, in the above.

The second part which comprises the bulk of the movement grows gradually. There are four brief sections which lead us up to the thematic idea sounding on the dominant seventh and dominant chords.

3. Page 24 of this paper.
Note the menial task of the second violin; and throughout this section it is treated in such a fashion. This is truly an indication (not to mention the many other instances) that the solo sonata was taking the place of the trio sonata. Following this dominant sounding passage, the climax of the movement ensues. All the instruments are moving upward in the scale.

When this section subsides, it does so in a very peculiar way; i.e., peculiar to these sonatas. It ends on a deceptive cadence. The two bars which follow this introduce the third and last part of the movement which returns to the first part of the theme and concludes.

The ternary structure of the largo movement in Sonata XIV is clearly discernible through the harmonic pattern. We meet, once again, the I-V-V-I scheme. The movement in f minor begins with:

and following this is an intermediate passage which leads into a repetition of the theme. This part works its way into c minor.
In the second intermediate passage which follows this and leads into the middle part, we hear, for the second time in these sonatas, a deceptive cadence.

Moving into the middle part, we find very little that is new. The c minor tonality is shaded slightly by g minor. However, rather than being a change of key, it is used as a secondary dominant in c minor.

With a tail-piece appended to the above part, we are led by a downscale movement in the bass back to the key of f minor and a sort of recapitulation of the material. The progression of the material does not follow as in the exposition, but instead, there is an intermingling of the various parts. For example, note the change in the third measure:

This is taken from the second presentation of the subject. The fourth measure is retained. The concluding phrases of the movement are based on the double triplet figure and the passage which included the deceptive cadence.

Third Movements

The last movement of Sonata XIII is written in a fugato style. The subject, beginning on the fifth of the tonic chord, g minor, is answered tonally. The remainder of the subject is answered real.
Following this subject-answer exposition, the episode is heard, based on material of the counter-subject.

One will notice it proceeds in imitation. The close of the episode is taken up by the first violin playing solo with whole notes in the bass. Needless to say, quite unusual when no response is forthcoming from the other instruments.

The middle part or counter-exposition in d minor ensues with the answer being stated first in the second violin. The episode which follows is made up of the same material as the previous one. This time, however, the imitation is carried on by the first violin and bass. The solo violin section is eliminated.

The material of the exposition resumes in the counter-exposition II with the subject in the second violin. The bass entrance is last and from this, the movement moves into the coda which uses material from the imitative episode. The measures which conclude this movement are written in a homophonic style.

The allegro movement of Sonata XIV falls into the binary form category with the harmonic scheme I-V-V-I. The melodic material of the first part is far more interesting than that of the second part. The first part in C

4. This feature has been recognized before; e.g., Sonata VI, p.41 of this paper.
major begins:

\[ \text{Music notation image} \]

and continues in the following manner:

\[ \text{Music notation image} \]

The second part, continuing with the G major tonality established at end of the first part, intones the theme in the beginning portion. What follows is, in part, mere display and makes little attempt at melodic integration as we saw in the first part.

After observing these last two trio sonatas which have various characteristics different from the first twelve, one wonders about the nature of the missing sixteen that Mr. Caffarelli mentions in the Opera Omnia di Giovanni Battista Pergolesi.\(^5\) It would certainly be a great enlightenment, not to mention the satisfaction, if it could be proved conclusively that Pergolesi wrote these trio sonatas.

---

5. Page ii of this paper.
Bibliography

Books


Burney, Charles; *A General History of Music*; London, 1789.

Colini, Francesco; *Pergolesi e Spontini*; Ancona; 1864.

Einstein, Alfred; *A Short History of Music*; New York; 1937.

Hawkins, John; *A General History of the Science and Practice of Music*; London; 1776.

Lang, Paul Henry; *Music in Western Civilization*; New York; 1941.

Parry, Hubert H.; *Oxford History of Music*; Vol. III; London; 1929-34.

Radiciotti, Giuseppe; *Giovanni Battista Pergolesi*; Roma, 1910.

Riemann, Hugo; *Manual of the History of Music*; translated by Harrison Lovejoy; type written manuscript; Boston; 1929.

Rowen, Ruth Halle; *Early Chamber Music*; 1949.

Schott, Frances Claire; *The Trio Sonata in Italy (1600-1760)*; Thesis at the Eastman School of Music, Rochester; 1957.

Ulrich, Homer; *Chamber Music*; New York; 1948.

Periodicals


Saint-Foix, Georges de; "Pergolesi"; *Rivista Musicale Italiana*; Vol. XV; 1937.

Music


Caffarelli, Francesco; editor; *Opera Omnia di Giovanni Battista Pergolesi*; Roma; 1942.

Corelli, Arcangelo; "Six Sonate da camera a tre"; London; 1917.
Riemann, Hugo; Musikgeschichte in Beispielen; Leipzig; 1912.

Schering, Arnold; Geschichte der Musik in Beispielen; Leipzig; 1931.

Torchi, Luigi; L'Arte musicale in Italia; Vol. VII; Milano; 1897.