WAS THERE A TRUMPET SONATA BEFORE THE TRUMPET SONATA?
AN INVESTIGATION OF GIROLAMO FANTINI’S TRUMPET SONATAS
WITH RESPECT TO OTHER *STILE MODERNO* SOLO
INSTRUMENTAL SONATAS
Andreas M. Stoltzfus

Dissertation Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS
August 2015

APPROVED:
Keith Johnson, Major Professor
Paul Leenhouts, Committee Member
Hendrik Schulze, Committee Member
John Holt, Committee Member and Chair of
the Department of Instrumental Studies
Benjamin Brand, Director of Graduate
Studies in the College of Music
James C. Scott, Dean of the College of
Music
Costas Tsatsoulis, Interim Dean of the
Toulouse Graduate School
Stoltzfus, Andreas M. Was There a Trumpet Sonata Before the Trumpet Sonata? An Investigation of Girolamo Fantini’s Trumpet Sonatas with Respect to Other Stile Moderno Solo Instrumental Sonatas. Doctor of Musical Arts (Performance), August 2015, 60 pp., 2 tables, 38 figures, references.

In 1638 Girolamo Fantini wrote eight multi-sectional trumpet sonatas. This dissertation compares these sonatas with recognized *stile moderno* solo instrumental sonatas by Biagio Marini and Dario Castello in order to show that Fantini’s sonatas are *stile moderno* trumpet sonatas. This study looks at how form, texture, motivic organization, and instrumental effects function in the works of Castello, Marini, and Fantini. This comparison shows how and to what degree Fantini uses *stile moderno* characteristics in his works and concludes that Fantini’s sonatas are full-fledged examples of *stile moderno* trumpet sonatas.
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ACKNOWLEDGMENTS

Many people contributed a great deal to the completion of this dissertation. I would like to gratefully and sincerely thank my dissertation committee Dr. Keith Johnson, Dr. Hendrik Schulze, Prof. Paul Leenhouts, and Prof. John Holt. Prof. Johnson has been an excellent mentor and role model throughout my degree. Many thanks to Dr. Schulze for his support and help developing the concept for this dissertation. He worked patiently and tirelessly for countless hours in editing and refining this document. Paul Leenhouts is one of the most creative people I know and he awoke in me a curiosity that led to this final work and supported me in the process of creation. Prof. Holt provided much positive support and numerous opportunities. I also want to thank Adam Gordon for his mentoring. In addition to my committee and the UNT faculty I must thank my family and friends. First and foremost I must thank my beautiful wife Fabiana for her steadfast support, encouragement, and love throughout my entire doctoral degree. You are a wonderful wife. Thanks to my caring family for all of your encouragement and for believing in me. Thanks to Paul and Tess Florek for your friendship and for helping me in both academic and personal ways. Thanks to my students from whom I learned every day and who constantly encouraged me to be better. Finally, thanks to all of my trumpet studio colleagues that walked this stage of my life with me; your support and solidarity helped me complete this milestone.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>ACKNOWLEDGMENTS</th>
<th>iii</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF TABLES</td>
<td>vi</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>vii</td>
</tr>
</tbody>
</table>

## CHAPTER 1 INTRODUCTION

1.1 The Expressive Power of Early-Seventeenth-Century Instrumental Music .......................... 1

1.2 Girolamo Fantini’s Eight Sonatas for Trumpet and Organ .............................................. 3

1.3 The *Stile Moderno* Sonata .................................................................................................. 5

1.4 *Stile Moderno* Sonatas by Castello and Marini ................................................................. 7

1.5 Previous Scholarship on Fantini ........................................................................................... 8

1.6 The Late-Seventeenth-Century Trumpet Sonata in Bologna and Central Europe ............ 11

## CHAPTER 2 ANALYSES

2.1 Sectional Organization and Compositional Form ................................................................. 13

2.1.1 Formal Organization of Castello’s Solo Sonatas .......................................................... 13

2.1.2 Formal Organization of Marini’s Solo Sonatas .............................................................. 16

2.1.3 Formal Organization of Fantini’s Sonatas ........................................................................ 19

2.2 Texture: How do the Soloist and Continuo Relate? .............................................................. 22

2.2.1 Texture in Castello’s Solo Sonatas .................................................................................. 22

2.2.2 Texture in Marini’s Solo Sonatas .................................................................................... 25

2.2.3 Texture in Fantini’s Sonatas ............................................................................................ 29
2.3  Motivic Development: What is the Principle of Melodic Organization? .................. 32

2.3.1  Castello’s Motivic and Melodic Development ......................................................... 32

2.3.2  Marini’s Motivic Development ............................................................................. 35

2.3.3  Fantini’s Motivic Development ........................................................................... 38

2.4  Instrumental Effects: Is the Piece Idiomatic to the Instrument? .............................. 42

2.4.1  Castello’s Idiomatic Instrumental Effects ............................................................... 43

2.4.2  Marini’s Idiomatic Instrumental Effects ................................................................. 45

2.4.3  Fantini’s Idiomatic Instrumental Effects ................................................................. 46

CHAPTER 3 CONCLUSIONS ............................................................................................ 50

3.1  The Stile Moderno Trumpet Sonata ........................................................................... 50

APPENDIX FORMAL ORGANIZATION OF SONATAS .................................................. 52

COMPREHENSIVE REFERENCE LIST ........................................................................ 57
LIST OF TABLES

Table 1: Titles of Fantini's Sonatas ........................................................................................................ 3

Table 2: Titles of Marini’s Sonata ........................................................................................................ 8
LIST OF FIGURES

Figure 1: The Natural Harmonic Series ................................................................. 10
Figure 2: Castello, Sonata prima, mm. 28-35 ....................................................... 14
Figure 3: Castello, Sonata seconda, mm. 98-108 .................................................. 15
Figure 4: Marini, Sonata terza, mm. 1-11 ............................................................ 18
Figure 5: Marini, Sonata terza, mm. 115-26 ......................................................... 18
Figure 6: Marini, Sonata terza, mm. 76-81 .......................................................... 19
Figure 7: Fantini, Sonata #2, mm. 8-16 ............................................................... 21
Figure 8: Fantini, Sonata #1, mm. 1-6 ................................................................. 21
Figure 9: Castello, Sonata prima, mm. 62-70 ....................................................... 23
Figure 10: Castello, Sonata seconda, mm. 83-95 .................................................. 24
Figure 11: Castello, Sonata prima, mm. 86-103 .................................................... 24
Figure 12: Marini, Sonata prima, mm. 17-34 ......................................................... 26
Figure 13: Marini, Sonata seconda, mm. 33-54 ..................................................... 27
Figure 14: Marini, Sonata terza, mm. 107-13 ....................................................... 27
Figure 15: Marini, Sonata terza, mm. 130-138 ...................................................... 28
Figure 16: Marini, Sonata prima, mm. 1-10 .......................................................... 28
Figure 17: Fantini, Sonata #3, mm. 1-10 .............................................................. 29
Figure 18: Fantini, Sonata #4, mm. 16-26 ............................................................ 30
Figure 19: Fantini, Sonata #4, mm. 33-53 ............................................................ 31
Figure 20: Fantini, Sonata #6, mm. 1-15 .............................................................. 31
Figure 21: Castello, Sonata seconda, mm. 31-46 ............................................... 33
Figure 22: Castello, Sonata prima, mm. 9-20 ....................................................... 34
Figure 23: Castello, *Sonata prima*, mm. 112-End ................................................................. 34
Figure 24: Castello, *Sonata prima*, mm. 51-62 ................................................................. 35
Figure 25: Marini, *Sonata seconda*, mm. 1-19 ................................................................. 36
Figure 26: Marini, *Sonata seconda*, mm. 73-83 ................................................................. 37
Figure 27: Marini, *Sonata terza*, mm. 90-99 ................................................................. 38
Figure 28: Fantini, Sonata #8, mm. 1-17 ................................................................. 40
Figure 29: Fantini, Sonata #7, mm. 30-43 ................................................................. 41
Figure 30: Fantini, Sonata #6, mm. 21-27 ................................................................. 41
Figure 31: Fantini, Sonata #4, mm. 1-12 ................................................................. 42
Figure 32: Castello, *Sonata prima*, mm. 45-48 ................................................................. 43
Figure 33: Castello, *Sonata seconda*, mm. 65-86 ................................................................. 44
Figure 34: Marini, *Sonata quarta*, mm. 31-50 ................................................................. 45
Figure 35: Marini, *Sonata quarta*, mm. 62-80 ................................................................. 46
Figure 36: Fantini, Sonata #5, mm. 13-18 ................................................................. 48
Figure 37: Fantini, Sonata #7, Ending ................................................................. 48
Figure 38: Fantini, Sonata #3, mm. 28-41 ................................................................. 49
CHAPTER 1
INTRODUCTION

1.1 The Expressive Power of Early-Seventeenth-Century Instrumental Music

In the late 16th and early 17th century, instrumental music grew in importance and gained significant independence from vocal music. Vocal monody was a central source of inspiration for the composition of new instrumental genres.\(^1\) Giulio Cesare Monteverdi famously stated that “l’oratione sia padrone del armonia e non serva.”\(^2\) In the new style the words are “the mistress of the harmony and not the servant” which means that the music served to highlight and express the meaning of the vocal text.\(^3\) In spite of its obvious lack of text, *stile moderno* instrumental music could exercise an emotional impact on the listener, much the same as vocal music.\(^4\)

Timothy Collins states that instrumental music could accomplish this because it shared many of the aims and parameters of vocal monody. He argues that instrumental music expresses an emotional message, even without text, through its use of melody and rhythm. Vocal music uses text, melody, and rhythm to express affect.\(^5\)

Virtuoso instrumentalists from the early 17th century received special praise for their ability to communicate emotions as powerfully as in vocal music. Violinist Biagio Marini (1594-1663) “played with such excellence that by allying an almost vocal expression with harmonic sweetness, he rendered his listeners almost ecstatic” and he possessed a “natural style that is

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5. Ibid., 56.
almost as expressive as the spoken word.” Giovanni Battista Doni (c. 1594-1647) said that the violin “expresses the human voice, not only in song (in which some wind instruments may also succeed) but in speech itself.”

Performances by trumpeter Girolamo Fantini (1600-1675) elicited similarly powerful emotional responses. The preface to Fantini’s 1638 treatise, *Modo per imperare a sonare di tromba*, includes a madrigal written by Alessandro Adimari, which praises Fantini for his artful trumpet playing:

> And [now] Girolamo is here, playing constantly
> With such marvelous art
> That he can, with his proud song, arouse Mars;
> And (to form such delightful sounds) he takes
> His trumpet from Fame and his wind from the air.

The preface also includes poetic praise for Fantini by an unknown author:

> [Fantini] is today the monarch of the trumpet on earth,
> Who is constantly secure of victory over [every] heart—
> Arbiter of peace, and of war.

Marin Mersenne wrote that “Girolamo Fantini is the greatest trumpet player in all of Italy.” Fernando di Bardi notes “the song ending, at times there was the accompaniment of the rare mastery by the trumpet of Girolamo, the famous trumpet of His Highness.” Finally, the treatise

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6 Ibid., 61-2.
7 Translated in Rebecca Cypress, “‘Esprimere la voce humana’: Connections between Vocal and Instrumental Music by Italian Composers of the Early Seventeenth Century,” *The Journal of Musicology* 27, no. 2 (Spring 2010), 181.
9 Translated in Girolamo Fantini, *Modo per imparare a sonare di tromba*, ed. Igino Conforzi (Bologna: UT Orpheus Edizioni, 1998), III.
concludes with an anonymous poem which emphasizes Fantini’s fame: “O, that the fame of such a favored gift Might resound, in singing, To the eternal praise of the great Fantini!”

1.2 Girolamo Fantini’s Eight Sonatas for Trumpet and Organ

Fantini worked in Florence for much of his career and published his treatise, *Modo per imperare a sonare di tromba*, in 1638. Fantini devoted the majority of this treatise to solo compositions for trumpet and continuo as well as duets for two trumpeters. He wrote numerous dance movements and calls throughout the treatise. The end of the treatise includes eight multi-sectional sonatas for solo trumpet and organ. These final eight sonatas are the earliest known sonatas written for solo trumpet and organ and they are the focus of this dissertation. For the sake of clarity, throughout this document Fantini’s sonatas are referred to by number. Each sonata does, however, have a name, which is given in Table 1.

Table 1: Titles of Fantini’s Sonatas

<table>
<thead>
<tr>
<th>Sonata #1</th>
<th><em>Prima sonata di Tromba, et Organo insieme detta del Colloreto</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonata #2</td>
<td><em>Sonata detta del Gonzaga</em></td>
</tr>
<tr>
<td>Sonata #3</td>
<td><em>Sonata detta del Niccolini</em></td>
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<tr>
<td>Sonata #4</td>
<td><em>Sonata detta la Saracinelli</em></td>
</tr>
<tr>
<td>Sonata #5</td>
<td><em>Sonata detta dell’Adimari</em></td>
</tr>
<tr>
<td>Sonata #6</td>
<td><em>Sonata detta del Morone</em></td>
</tr>
<tr>
<td>Sonata #7</td>
<td><em>Sonata detta del Vitelli</em></td>
</tr>
<tr>
<td>Sonata #8</td>
<td><em>Sonata detta del Nero</em></td>
</tr>
</tbody>
</table>

There are no other sophisticated examples of sonatas for solo trumpet (or multiple

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trumpets) and continuo before the 1660s. As a result, Fantini’s eight sonatas for trumpet and organ from 1638 possess unique historical significance. These pieces are the only trumpet sonatas written when stile moderno instrumental sonatas for other instruments were being composed in the 1620s and 30s. Current research overlooks Fantini’s sonatas, implying that they do not possess the same stature as trumpet sonatas of later 17th-century composers. Edward Tarr comments that “Vienna and the Habsburg lands, then, is the true origin of the church sonata with trumpet(s), a genre which came to enjoy much popularity in Bologna...commencing with Maurizio Cazzati’s Op. 35 of 1665.”

Although numerous trumpet sonatas were composed in and around Vienna and Bologna in the second half of the 17th century, this comment ignores the historical significance of Fantini's sonatas, which were written almost thirty years earlier.

Tarr suggests very generally that it was “trumpeter Fantini who introduced his instrument into art music.” Although not untrue, this statement begs for refinement and clarification. The complete translated title of Fantini’s treatise is “Method for learning to play the trumpet, in a warlike way as well as musically, with the organ, with a mute, with the harpsichord, and every other instrument.”

Trumpeters in the seventeenth century were categorized as either “musical” or “non-musical” trumpeters; the latter group played only military signals and fanfares. Since military-style fanfares and calls had been codified previously in Cesare Bendinelli’s 1614 treatise, it seems rather clear what Fantini meant by playing “in a warlike way.” Fantini does not dwell on this military aspect of trumpet playing. “Musical” trumpet playing, however, was

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12 Tarr, “The Trumpet,” 89.
far less-clearly defined at the time. Until Fantini’s treatise, trumpet playing in a non-military context had been largely improvised, if it occurred at all.\textsuperscript{16} The importance of Fantini’s output for the “musical” trumpeter needs to be clarified with an accurate and nuanced description of his compositional style in the context of instrumental sonatas in \textit{stile moderno} (the most progressive instrumental style in the 1620s and 30s), which were written before Fantini published his treatise.

This study aims to show that Fantini’s final eight sonatas for trumpet and organ are \textit{stile moderno} trumpet sonatas. In order to do this I compare Fantini’s sonatas with sonatas for other instruments by Dario Castello (1590-1658) and Biagio Marini, two important \textit{stile moderno} sonata composers. This comparison shows how and to what degree Fantini uses \textit{stile moderno} characteristics in his works. Many features define the instrumental \textit{stile moderno} so my analyses investigate the form, texture, motivic organization, and instrumental effects in all of these sonatas. I identify the essential compositional components and principles of Castello’s and Marini’s instrumental \textit{stile moderno} works and observe how these elements function in Fantini’s sonatas.

1.3 The \textit{Stile Moderno} Sonata

Andrew Dell’Antonio states that musical contrast is the “driving characteristic” of early seventeenth-century instrumental music.\textsuperscript{17} As Peter Allsop observes, \textit{stile moderno} sonatas were organized in multiple sections in order to emphasize sudden and stark contrast between these sections, thus expressing varied affects.\textsuperscript{18} \textit{Stile moderno} sonatas often exhibited instrumental virtuosity, sequences of striking rhythmic and motivic patterns, strong harmonic motion grounded in the cycle of fifths as well as formal unpredictability which resulted in sudden mood

\begin{footnotesize}
\begin{itemize}
  \item \textsuperscript{16} Tarr, \textit{Trumpet}, 72.
  \item \textsuperscript{17} Dell’Antonio, \textit{Syntax}, 12.
  \item \textsuperscript{18} Allsop, \textit{Trio Sonata}, 89.
\end{itemize}
\end{footnotesize}
changes and unexpected outbursts.\textsuperscript{19} It is helpful to conceptualize early 17\textsuperscript{th} century \textit{stile moderno} sonatas differently from the Corellian sonata of the late 17\textsuperscript{th} century:

The very concept of overall form [of the Corellian sonata] as a fairly predictable arrangement of complementary self-contained movement-types was wholly incompatible with the essential spirit of the \textit{stil[e] moderno} sonata which sought to overwhelm the listener in a welter of conflicting emotions. Each subsection should not be construed as a brief yet independent entity but as a subordinate part of a larger unity which is skillfully organized around a carefully planned tonal scheme.\textsuperscript{20}

The \textit{stile moderno} sonata provided composers with a genre through which they could explore and experiment with the newest compositional methods in order to create contrast.

Instrumental music from the early 17\textsuperscript{th} century includes a huge variety of styles and a high degree of complexity within genres making precise classification difficult. The genres of canzona and sonata were, for example, often too similar to discern any clear-cut or meaningful distinction between the two.\textsuperscript{21} Furthermore, within the sonata genre, the style of the solo sonata (sonata à1) is usually distinct from that of sonatas à2/à3 (the \textit{concertato} style which results from the interaction of several solo instruments is largely absent from solo sonatas).\textsuperscript{22} For these reasons the present study is limited to sonatas for solo instrument and continuo in order to make the comparison as clear as possible.

This study analyzes the degree to which Fantini’s sonatas contain similar features as other \textit{stile moderno} solo sonatas composed around the same time. A multi-faceted comparison of

\begin{itemize}
\item \textsuperscript{19} Ibid., 95.
\item \textsuperscript{20} Ibid., 91.
\item \textsuperscript{21} Eleanor Selfridge-Field, “Canzona and Sonata: Some Differences in Social Identity,” \textit{International Review of the Aesthetics and Sociology of Music} 9, no. 1 (June 1978), 111.
\item \textsuperscript{22} Dell’Antonio, \textit{Syntax}, 11.
\end{itemize}
Fantini’s sonatas to those of Castello and Marini allows for a better understanding of the *stile moderno* sonata genre. Alastair Fowler has proposed that works from the same genre are usually inter-related in numerous ways much as family members are related, rather than by a single common characteristic.\(^{23}\) Even more than being a tool of classification, “genre primarily has to do with communication.”\(^{24}\) The genre, in this case the sonata, creates an expectation of what may occur in a given piece of music.\(^{25}\) Prior to Fantini’s treatise, *stile moderno* instrumental sonatas were never written for or played on trumpet so such an expectation was not previously established. Studying Fantini’s sonatas in light of other *stile moderno* solo sonatas leads to a better understanding of how these works create musical expectations.

1.4 *Stile Moderno* Sonatas by Castello and Marini

In 1621 Dario Castello published his first book of *sonate concertate in stil moderno*, and, in so doing, specifically related his instrumental sonatas to the *stile moderno*. As Dell’Antonio points out, Castello is “claiming for his instrumental compositions the characteristics of the previously exclusively vocal ‘concertate’ style.”\(^{26}\) Castello’s collection *sonate concertate in stil moderno, libro secondo* from 1629 includes his only two sonatas for solo instrument and continuo. These sonatas are the first examples of solo sonatas that were explicitly called *stile moderno* sonatas by the composer thus providing original examples which can be compared to the sonatas of Fantini.

Brescian violinist and composer Biagio Marini wrote some of the earliest examples of *stile moderno* instrumental sonatas. As Thomas Dunn argues: “It could be said that it was


\(^{24}\) Ibid., 22.

\(^{25}\) Ibid., 18.

\(^{26}\) Ibid., 18.
Marini’s task to establish the sonata as a definite solo genre, with the term being used in the sense of one or more treble instruments being set off in relief, and with the establishment of an evolving but more and more definite melodic style.”

Marini’s Op. 8 collection from 1629 includes four sonatas for solo violin and continuo which use very advanced and inventive stile moderno elements. Although Marini does not explicitly call these pieces stile moderno sonatas, he nevertheless experiments with stile moderno elements such as instrumental virtuosity and idiomatic effects including scordatura and double-stops. These sonatas are among the first sonatas specifically written for solo violin and continuo, thus providing another point of reference to which Fantini’s sonatas can be compared. Throughout this dissertation Marini’s sonatas are referred to by number (prima, seconda, terza, and quarta), but, like Fantini’s sonatas, they too are named.

Table 2: Titles of Marini’s Sonata

<table>
<thead>
<tr>
<th>Sonata prima “Semplice”</th>
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<tr>
<td>Sonata seconda “d’Inventione”</td>
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<tr>
<td>Sonata terza “Variata”</td>
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<tr>
<td>Sonata quarta “per sonara con due corde”</td>
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1.5 Previous Scholarship on Fantini

Scholarship on Fantini tends to focus on his treatise in the context of the development of trumpet repertoire and technique. The conception of the trumpet as an instrument of war in the

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16th and early 17th century has likely prevented the comparison of Fantini’s trumpet music with sonatas for other instruments. Baines and Titcomb have previously documented this military use. Cesare Bendinelli’s 1614 treatise thoroughly illustrates the trumpet's military function. In contrast to Bendinelli’s treatise, Fantini devotes the majority of his treatise to exploring the musical aspect of trumpet playing; of 86 total pages, only pages 8-23 are devoted to military calls or fanfares. What still needs attention is the musical context in which Fantini’s sonatas were composed. At present there is no study which systematically compares Fantini’s compositions to stile moderno sonatas composed by his contemporaries.

Background information about Fantini’s life can be found in a dissertation by Henry Meredith. Meredith discusses the publication of Fantini’s treatise and the likelihood that it was not published in Frankfurt (where the title page of the treatise lists that it was published); it was probably published in Florence, Rome, or Venice. The dissertation includes the first modern edition of Fantini's treatise. Meredith discusses the trumpet and its repertoire prior to Fantini as well as performance practice issues unique to the treatise such as ornamentation (such as the groppo, trillo, and messa di voce) as well as notes written outside the natural harmonic series.

The natural trumpet, the instrument that would have been played by Fantini, is only able to play notes from the natural harmonic series. Although an extended discussion of the instrument itself is beyond the scope of this dissertation, it suffices to say that any composer who wrote for the trumpet at the time would have been limited to using notes from the natural

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32 Bendinelli, *Tutta l’arte*.
33 Meredith, “Fantini,” 34.
34 Meredith, “Fantini,” 222-41.
harmonic series. In order to play a complete scale, one had to play in the upper part of the series from harmonics 8-16 (C5-C6). Numerous composers, Fantini among them, occasionally included notes outside of the natural harmonic series in their compositions for trumpet. It is possible to play these notes to some degree by using the technique of “lipping,” however, when played in-tune in this manner, these notes do not sound with the same clarity as notes within the natural harmonic series. As a result, notes outside of the natural harmonic series are infrequently written. Most of Fantini’s sonatas are written from the 4th to the 13th harmonics (C4-A5). The 11th and 13th partials of the harmonic series are inherently out-of-tune. As shown in Figure 1, the 11th partial is between F5 and F#5 and the 13th partial is closer to Ab5 than A5. Composers writing for the trumpet almost never write Ab5 while A5 is quite common. Skilled performers must learn to “lip” the 11th harmonic to be F5 or F#5, and the 13th harmonic to be A5.

Figure 1: The Natural Harmonic Series

Igino Conforzi's articles refine contemporary understanding of Fantini's life and explain musical material in the treatise. Conforzi published a new critical edition of the treatise, which provides a performing edition of the sonatas for the modern trumpeter. This edition succinctly discusses scholarly issues surrounding the music. Conforzi and Horsley have discussed how

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35 A complete discussion of the harmonic series can be found in Tarr, Trumpet, 11-16.
36 Tarr, Trumpet, 87.
37 Ibid.
39 Fantini, Modo, ed. Conforzi.
Fantini specified particular articulations in his works.\textsuperscript{40} Tarr and Smithers each published translations to the preface of the treatise.\textsuperscript{41} Conforzi and Meredith draw special attention to a concert Fantini performed in Rome with Frescobaldi, the famous organist.\textsuperscript{42} Fantini’s performance with Frescobaldi illustrates that the trumpet could function as a solo instrument and not just as an adornment for political and military events.

1.6 The Late-Seventeenth-Century Trumpet Sonata in Bologna and Central Europe

In the 1660s there was a significant proliferation of solo trumpet repertoire in Bologna and especially in its main church, San Petronio. Gregory Barnett provides much information about the instrumental music written in Bologna from 1660-1710.\textsuperscript{43} Tarr, Smithers, and Wallace go into detail about the trumpet music written in both Bologna as well as central Europe in the second half of the 17\textsuperscript{th} century.\textsuperscript{44}

The nuanced use of the trumpet in central Europe has led to the conclusion that the period around 1660 saw the genesis of the trumpet sonata genre. Tarr asserts that “the origins of the liturgical trumpet sonata are to be found not in Bologna, but in Vienna, where from the mid-seventeenth century solemn church sonatas with two or four trumpets, timpani, strings and often winds (cornets and trombones) began to be composed.”\textsuperscript{45} Recent scholarship has, however, shown that what was once thought to be a clear-cut distinction between \textit{sonata da camera} and \textit{sonata da chiesa} was, in fact, not usually applicable. This distinction was applied to the music

\textsuperscript{40} Imogene Horsley, “Wind Techniques in the Sixteenth and Early Seventeenth Centuries,” \textit{Brass Quarterly} 4 (1960), 49-63; Conforzi, “New Light,” 38-42.
\textsuperscript{41} Fantini, \textit{Method}, trans. Tarr; Smithers, \textit{History}, 80-6.
\textsuperscript{42} Conforzi, “Recent Additions,” 165; Meredith, “Fantini,” 27.
\textsuperscript{45} Tarr, \textit{The Trumpet}, 117.
ex post facto by historians rather than by the composers themselves.\textsuperscript{46} The lack of distinction was similarly true in Italy and central Europe.\textsuperscript{47} Furthermore, Tharald Borgir argues that specifying organ as the continuo instrument (as Fantini did in his final eight sonatas), meant that a work was appropriate for sacred use.\textsuperscript{48} Although larger-scale sonatas for trumpet were certainly composed in central Europe and Bologna, I illustrate how Fantini’s sonatas exemplify \textit{stile moderno} practice, showing that they were the first examples of a full-blown trumpet sonata genre. What still needs examination is the stylistic context in which Fantini’s sonatas were written.

\textsuperscript{46} Barnett, \textit{Instrumental Music}, 195. Sébastian de Brossard, \textit{Dictionnaire de musique} (Henryville, PA: Institute of Mediaeval Music, 1982). Brossard's 1703 dictionary defines distinct \textit{sonata-da-camera} and \textit{sonata-da-chiesa} styles in 17th-century Italian music but Barnett has shown that such a distinction was far from precise.

\textsuperscript{47} Charles Brewer, \textit{The Instrumental Music of Schmeltzer, Biber, Muffat and their Contemporaries}, (Burlington, VT: Ashgate, 2011), 39, 43, 117, 129, 187. As Brewer shows, Schmeltzer, an important composers in Vienna, made no such distinction. See for example \textit{Sonatae Tam aris, quam aulis servientes}, 1676 (sonatas serving the altars as well as the palaces). Furthermore, sonatas were often written for “chiesa e camera.” Throughout the book Brewer discusses how Kircher's philosophies provide a basis for understanding 17th century compositions in Europe. His \textit{Musurgia Universalis} (1650) is one of the central music theory treatises of the 17th century. In particular Kircher's theories on \textit{Stylus Phantasticus} are important to the development of instrumental music which exemplifies the composer's fantasy rather than tonality as means of formal organization of the music. Kircher's philosophy reflects Neo-Platonic and Hermetic understandings of divine harmony in music rather than Aristotelian interpretations of music.

\textsuperscript{48} Tharald Borgir, “The Basso Continuo in the Seventeenth Century” (PhD diss., Berkeley, 1971), 47.
CHAPTER 2
ANALYSES

2.1 Sectional Organization and Compositional Form

Allsop remarks that the “overriding principle which seems to govern the construction of [stile moderno sonatas] is the desire for stark, almost histrionic, contrast.”49 If contrast is essential to stile moderno instrumental music, then an understanding of sectional organization and compositional form helps to define how this contrast is achieved. I begin with analyses of the formal organization of Castello’s and Marini’s sonatas and compare these to my analysis of the form of Fantini’s work. Specifically I look for how form and sectional organization create contrast.

2.1.1 Formal Organization of Castello’s Solo Sonatas

The organization of Castello’s two solo sonatas in contrasting sections helps to heighten stile moderno expression. Both Sonata prima and Sonata seconda begin with an allegro section and end with an adagio section.50 In these two works, new sections always alternate between duple-meter and triple-meter or between allegro and adagio. Allsop describes this “fluid and flexible” form as that of a “patchwork” sonata.51 Each work begins and ends in duple meter with triple-meter sections occurring in the middle of the composition. Tables A.1 and A.2 in the appendix (pg. 53) illustrate the formal organization of Castello’s two solo sonatas in contrasting sections.

Form aids in creating contrast in Castello’s works. Often sectional changes occur unexpectedly and this abruptness is a cornerstone of stile moderno. Sometimes sectional

49 Allsop, Trio Sonata, 89.
50 Castello uses the word adasio as was common practice in Venice in the early 17th century. In the present dissertation this has been changed to adagio for ease of understanding.
51 Allsop, Trio Sonata, 90.
changes occur while a motive is still being developed. Figure 2 below illustrates mm. 28-35 of Sonata prima in which an adagio section begins in m. 33 before the motive from the preceding allegro section is concluded. The duple-meter adagio section draws out the cadence prepared by the preceding triple-meter allegro section.

Figure 2: Castello, Sonata prima, mm. 28-35

In only one instance does Castello write for two adjacent sections to have both the same tempo and meter. This occurs at the end of Sonata seconda, at which point, two adagio sections occur consecutively and move to the final molto adagio section. These sections do, in any case, still create contrast. In the first adagio (mm. 95-102), diminutions occur over harmonic sequences while the diminutions in the next adagio section (mm. 106-108) occur over a bass pedal. Progressing from slow to slower (adagio to molto adagio) in m. 109, prolongs the arrival on the final cadence and allows for the instrument to play elaborate and varied diminutions (see Figure 3) which further creates contrast.

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52 Castello wrote this adagio adagio which has been changed to molto adagio.
Dell’Antonio argues that Castello organizes the sonatas in his 1621 *sonate concertate*, *libro primo* by primary and secondary “triads.” The primary triad is the arrival point in the most number of cadences as well as the final cadence of the piece. The secondary triad is the triad used in the second most number of cadences. The 1629 solo sonatas from Castello’s *libro secondo* similarly have these triad areas. For *Sonata prima* the primary triad is based on A and the secondary triad on D. In *Sonata seconda*, the primary triad is based on D and the secondary on F. As Dell’Antonio points out, these triad areas do not indicate a trend of moving towards functional harmony, even if the triads happen to occur on the first and fifth scale degrees. There is still, however, a general direction from the primary triad, to the secondary, and back to the primary. It is important to mention the concept of primary and secondary triads because in Fantini’s sonatas there is a very apparent opposition and tension created by the movement away

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54 Ibid., 37.
from C (the primary triad) to G (the secondary triad); this tension is released upon return to the primary triad C.

2.1.2 Formal Organization of Marini’s Solo Sonatas

Marini’s four solo sonatas from his Op. 8 collection also display significant variation in terms of sectional organization. The principle behind the formal organization is, however, quite similar. The form of each work aids in creating contrast. In Castello’s sonatas, an alternation between duple and triple meter or between allegro and adagio creates contrast between sections. Although Marini does alternate between duple and triple meter and between faster and slower sections, he often writes for two sections in the same tempo and meter to occur consecutively. This is unlike the writing of Castello. This feature is, however, present in Fantini’s works. In order to achieve contrast between sections, Marini alters the motivic content and texture.

With respect to cadences, Marini’s sonatas are organized by a primary triad against which other triads compete to create musical tension. In Sonata prima, C is the root of the primary triad and cadences in A create movement away from C. In Sonata seconda, A is clearly the root of the primary triad and D the secondary. Sonata terza is less straightforward. Cadences are most common in D but the triad based on A begins and ends the piece. In any case there is tension and competition between these two triad areas creating contrast. Sonata quarta uses A as the primary triad and does not have a clear secondary triad as cadences in several other keys each provide an almost equal amount of contrast.

Marini’s Sonata prima and Sonata seconda begin and end with duple-meter sections which frame a single internal triple-meter section. This large-scale organization in duple-triple-duple meter is similar to how Fantini organizes his sonatas. The triple-meter section in both Sonata prima and Sonata seconda does not end with a cadence. Instead, the music elides with
the duple-meter section that follows before reaching a cadence. The relatively simple form of these two sonatas creates contrast by juxtaposing duple and triple meter. Tables A.3 and A.4 in the appendix (pg. 53-54) outline the formal organization of Marini’s first two solo sonatas. Tables A.5 and A.6 outline the formal organization of Marini’s Sonata terza and Sonata quarta.

Tables A.3-A.6 in the appendix consider the form of each of Marini’s sonatas in relation to primary cadence points. Major cadences rather than meter changes delineate the beginning of new sections. When consulting Tables A.5 and A.6 it quickly becomes apparent that the formal organization of Marini’s Sonata terza and quarta is significantly more complicated than that of his first two sonatas. The form in all four of the sonatas in question, however, similarly aids in creating contrast. In Sonata terza and Sonata quarta, Marini still begins and ends each piece in duple meter. Although the pieces are each almost double the length of Marini’s first two sonatas, they do not include more significant development of the triple-meter sections. There is only one triple-meter section in Sonata terza. In Sonata quarta, Marini waits over eighty measures (longer than the entire Sonata prima and almost as long as Sonata seconda) before writing music in triple meter. What is significant to the present argument is that Marini writes for contrasting duple-meter sections in the same meter and tempo to occur consecutively. As we shall see later on, Fantini similarly writes consecutive contrasting sections with the same tempo and meter. The two figures that follow illustrate how, in Marini’s Sonata terza, consecutive contrasting sections occur in the same tempo and meter. In mm. 1-7 the character of the music is slow and somber with sustained notes in the violin. In mm. 8-11 the music becomes livelier as the violin unexpectedly plays rising 32nd notes (see Figure 4).
Similar sectional contrast surrounds the cadence in m. 120, shown in Figure 5. From mm. 115-19 the violin plays ascending eighth and sixteenth notes which reach a high tessitura (E6 in m. 118 and D6 in mm. 119-20). Following the cadence in m. 120, the tessitura lowers, the texture changes, and the violin moves with slower rhythmic momentum. These elements contrast starkly with the musical material preceding the cadence in m. 120. Instances such as these show that Marini uses more than just meter as a means of creating contrast between sections.

Occasionally, Marini intersperses triple meter within a section of duple meter. In *Sonata*
terza, for example, triple meter occurs unexpectedly in mm. 78-80. This sudden meter change 
does not lead to a cadence but still creates contrast with the surrounding music in duple meter. 
Figure 6 shows how this triple-meter interjection changes the previously regular rhythmic 
momentum of the duple meter prior to m. 78.

Figure 6: Marini, *Sonata terza*, mm. 76-81

Marini occasionally repeats complete sections. He repeats the entire first and second 
duple-meter sections of *Sonata prima*. In *Sonata quarta*, Marini repeats the final section as a 
unit. This consists of a triple-meter section followed by a duple-meter section, the entirety of 
which is repeated. Repeats such as these show the growing independence of individual 
sections. By repeating an entire section, the composer emphasizes the musical content of that 
section. The repeat prevents abandoning the musical material from a given section once it has 
been played only once.

2.1.3 Formal Organization of Fantini’s Sonatas

Fantini’s sonatas display a formal organization somewhat similar to the first two sonatas 
of Marini. Fantini’s sonatas usually contain three sections. The first and third sections are in 
duple meter and the middle section is in triple meter. The opening duple-meter sections are 
divided into subsections while the shorter closing duple-meter sections are not. The closing 
sections are related to the opening section only in that they are both in duple meter; there are not

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obvious motivic relationships between the opening and closing two duple-meter sections. Exceptions to the tripartite form occur in Fantini’s first, sixth, and seventh sonatas. Although Sonata #1 has a few bars of triple meter in the opening, it does not contain a self-standing triple-meter section. Sonata #6 similarly does not contain a triple-meter section. Both Sonata #1 and #6 are still, however, organized in several contrasting sections, all of which are in duple-meter. Sonata #7 does contain a rather long triple-meter section, but surprisingly, this section concludes the composition; there is no return to duple meter at the end of the composition. Sonata #5 is somewhat atypical in that the closing duple-meter section lasts for only five measures and does not contain any distinct motives. Table A.7 (pg. 55-57 in the appendix) outlines the sectional, subsectional, and cadential organization of Fantini’s sonatas. Although Fantini’s sonatas are clearly structured in contrasting duple and triple meter sections, there is also contrast between subsections within a single duple-meter section. The contrast between subsections are discussed below in subchapters 2.2.3 and 2.3.3 since this contrast is the result of textural and motivic means.

The form of Fantini’s sonatas aids in creating contrast. The triple-meter sections differ significantly from the surrounding duple-meter sections. Triple-meter sections are always preceded by an extended cadence which slows the rhythmic momentum of the piece. The triple-meter sections begin with steady rhythmic motion. This movement from irregular to steady rhythm creates contrast at the transition from duple to triple meter. Figure 7 illustrates one such instance that occurs in Sonata #2. A quick rising flourish in m. 7 leads to drawn-out cadential motion from mm. 8-10 before finally arriving on the cadence in G in m. 11. During the cadential build-up in mm. 8-10 the harmonic momentum slows as a result of the bass pedal on D3 in mm. 9-10. This contrasts with the regular rhythmic flow of the triple-meter section beginning at m.
Similarly to Marini (see Figure 6, pg. 19), Fantini creates contrast within a single section by briefly alternating between duple and triple meter. Fantini’s Sonata #1 opens with a short triple-meter interlude from mm. 3-5 before the piece returns to duple meter (see Figure 8). This is certainly not a self-standing triple-meter section, but instead a rhythmic and motivic elaboration of the opening duple-meter measures.

Fantini, like Marini, occasionally repeats entire sections. In Sonata #2 Fantini repeats the entire opening duple-meter and central triple-meter sections. This strengthens the independence of these two sections through repetition of the musical material in each section.

In Fantini’s sonatas, cadences clearly delineate the ends of formal sections. In terms of tonal organization, Fantini uses distinct, primary and secondary triads much like Castello. Unlike Castello, however, these triads are the same for all of Fantini’s sonatas. The primary triad is always based on C and the secondary triad is always based on G. These are determined by the limitations of the natural harmonic series and do not indicate a tendency towards the relationship between tonic and dominant of functional harmony. Much like in Castello’s sonatas, there is a
tension between the primary and secondary triads. All of Fantini’s sonatas begin on C but in Sonatas #1-6 the first cadence is on G. Throughout all of Fantini’s sonatas, cadences on G are consistently more extended and ornamented than the cadences on C. The longer G cadences show that the music is clearly in a different harmonic area from the triad based on C, which begins and ends each sonata. Within the constraints of the natural harmonic series, it is most logical to choose C and G as the primary and secondary triads. This harmonic organization might, at first, seem to lack creativity. Even within the rigid constraints of the natural harmonic series, however, Fantini is able to still create contrast between these two major triad areas.

2.2 Texture: How do the Soloist and Continuo Relate?

With respect to texture, stile moderno instrumental music was recognizable for the “soloistic presentation of the thematic material, and the pairing of treble instruments against the bass.” Allsop’s 56 Understanding how texture functions in the stile moderno solo sonatas of Castello and Marini allows for a better understanding of how different textures aid in creating contrast. Analysis of texture in Fantini’s sonatas permits comparison of his use of texture to ascertain if it is similar to recognized stile moderno works.

2.2.1 Texture in Castello’s Solo Sonatas

The overriding texture of Castello’s sonatas consists of the soloist presenting virtually all of the thematic material above a harmonically supportive continuo. There is almost never homophonic texture, and the continuo rarely participates in the imitation. The continuo does occasionally present thematic material when the soloist rests. A notable example of this occurs in mm. 62-64 of Sonata prima (see Figure 9). In these measures the continuo plays the motivic material which the soloist imitates in m. 65. In mm. 66 and 68 and throughout the entire duple-

56 Allsop, Trio Sonata, 85. [Italics Allsop’s].
meter section which follows, the continuo keeps playing the dactylic rhythm from m. 62. This is, however, more indicative of the rhythmic embellishment of the harmony rather than the imitative or thematic involvement of the continuo; above the continuo’s dactylic rhythm the soloist plays elaborate sequential diminutions.

Figure 9: Castello, Sonata prima, mm. 62-70

Castello frequently writes for the soloist and continuo to play contrasting lines. Often, while the soloist plays virtuosic diminutions, the continuo plays a sequential bass outlining the cycle of fifths or harmonic descent by third. In Figure 10: Castello, Sonata seconda, mm. 83-95 mm. 86-95 illustrate how cycle-of-fifths motion in the continuo supports a sequential motivic pattern played by the soloist. In m. 92 the harmony descends by third from F to D. This movement is a surprising but simple way to conclude the cycle-of-fifths motion from mm. 86-92. From mm. 85-86 the texture changes from a stepwise continuo part with tremolo repeated notes in the violin to cycle-of-fifths harmony in the continuo supporting sequential diminutions in the melody.
Castello writes for the continuo and soloist to play clearly in opposition from mm. 86-97 of *Sonata prima* (see Figure 11). In this passage, the continuo plays a rhythmically active ascending line while the soloist rests (mm. 86-87, 91-92, and 96-97). When the soloist plays the thematic material, the continuo returns to its usual harmonic role. This figure also shows how the cycle of fifths in the continuo intensifies the harmonic drive from mm. 98-103.
2.2.2 Texture in Marini’s Solo Sonatas

Marini experiments with far more varied textures than Castello. Where Castello most-often uses the texture of a supportive continuo and the melodically dominant soloist, Marini explores numerous textures to create significant contrast. The continuo alternates frequently between imitative and harmonically supportive roles.

Marini often begins new sections with the continuo imitating a motive played by the violin; the continuo moves to a harmonically supportive role later in each section when the music nears a cadence. This pattern of the continuo moving from a contrapuntal to harmonic function occurs in several sections of Sonata prima (such as in mm. 17-34 of Figure 12 below). Unlike in the writing of Castello and Fantini, the continuo usually does not present new motives, but instead responds to the motives from the violin part. Figure 12 shows one instance of the continuo imitating the violin. In m. 17 the violin presents a motive that the continuo imitates in m. 19. Fragmentation of the original motive and imitation between voices occurs until mm. 30-34 when the music becomes more harmonically driven. Where the continuo previously played an imitative role (mm. 19-29), in mm. 30-34 the continuo moves from an imitative to a harmonic function as the music moves towards a cadence in m. 34. From mm. 35-38 the continuo plays an entirely harmonic function leading to the cadence on A in m. 38.
In the triple-meter section of *Sonata seconda*, Marini writes for the continuo to fulfill three different functions within a short time span (see Figure 13). At first the continuo acts as a *basso seguente* in mm. 33-36. From mm. 37-44 the continuo has the same rhythmic momentum as the violin but moves in contrary motion. When the violin plays double-stops at m. 45, the continuo moves slower so as to provide harmonic support; at this point the continuo does not imitate the violin. Throughout the section, Marini develops the texture. The transparent unison of the *basso seguente* contrasts the fuller harmonic support provided when the violin plays double stops. The texture causes the harmony to go from a single unison line to a full harmonic sound with double violin lines.
Marini’s *Sonata terza* illustrates the continuo’s ability to play in nuanced and varied contexts in response to, as well as in dialogue with, the violin writing. Figure 14 shows how the continuo performs different roles in relation to the violin part. In mm. 107-9 the continuo functions melodically by playing a descending and then ascending stepwise motive while the violin rests. The violin then plays this stepwise motion in m. 110 and in diminution from mm. 111-13. In support of these violin diminutions, the continuo moves to a harmonically supportive role by playing the cycle of fifths (mm. 111-13).

Figure 14: Marini, *Sonata terza*, mm. 107-13
When the violin plays less-virtuosic thematic material the continuo participates more fully in the imitation. Figure 15 illustrates how, before the cadences in m. 134 and m. 138, the violin plays sustained notes while the continuo takes over the imitation. From mm. 131-134 and 135-138 the violin outlines scale degree 4-3-2-1 while the continuo plays a leaping motive in imitation of the violin part from mm. 130 and 134.

Figure 15: Marini, *Sonata terza*, mm. 130-138

![Figure 15](image1.png)

Marini rarely uses homophonic texture. Only *Sonata prima* begins with mostly homophonic texture. Figure 16 illustrates the textural contrast at the opening of *Sonata prima*. From mm. 1-4 the violin and continuo move together but the violin adds ornamental quarter notes to prevent the homophony from being exact. At m. 5 the texture changes to that of overlapping entrances. Throughout all of his sonatas Marini writes for the violin and continuo to play overlapping motives. Marini’s use of this texture has motivic implications, which is examined in subchapter 2.4.2.

Figure 16: Marini, *Sonata prima*, mm. 1-10

![Figure 16](image2.png)

Of all the composers considered in the present study, Marini uses the continuo in the most varied number of ways to create textural contrast.
2.2.3 Texture in Fantini’s Sonatas

Fantini uses the basso continuo in alternating harmonic and imitative roles to create textural contrast in his sonatas. He begins each sonata with sustained notes in the continuo which provide harmonic support for the trumpet. The simplicity of the continuo opening contrasts with the second subsection where the continuo moves more quickly in eighth notes. In the opening of Sonata #3, for example, the texture begins with the continuo playing an entirely harmonic role from mm. 1-5 (see Figure 17). In m. 6 the second sub-section begins and the role of the continuo changes abruptly. The continuo presents new motivic material which provides regular rhythmic momentum. When the trumpet enters in m. 8 in imitation of the continuo motive from m. 6, the continuo returns to a harmonic role. Similar textural contrasts occur between the first and second subsections of Fantini’s Sonatas #6, 7, and 8.

Figure 17: Fantini, Sonata #3, mm. 1-10

The second subsection of Sonata #4 begins at m. 17 (see Figure 18) and contrasts in a unique fashion with the first subsection. Instead of the continuo playing faster eighth notes (as in Sonatas #3, 6, 7, and 8), Fantini writes stepwise ascending sustained notes in the continuo. This line might otherwise play a harmonic role, but since there is no trumpet part, the line becomes
motivic. The trumpet plays this slow stepwise ascent with each note having an added \textit{trillo} ornament in mm. 19-23. Where faster-moving eighth notes occur at this point in other sonatas, these long notes still provide contrast, albeit of a more static nature, to the opening material (see Figure 31, pg. 42 for the opening measures of Sonata #4).

Figure 18: Fantini, Sonata #4, mm. 16-26

The continuo plays alone at the beginning of the triple-meter section in Sonatas #2, 3, 4, 7, and 8. In these sonatas the continuo begins by presenting a new motive that is imitated by the trumpet a few measures later. Once the trumpet enters, the continuo tends to return to a supportive harmonic role while the trumpet provides most of the melodic and rhythmic musical interest. Sometimes, however, the continuo alternates between multiple functions which result in different textures over a short period of time. In Sonata #4 (see Figure 19) Fantini begins the triple-meter section with a rising motive in the continuo (m. 33) which the trumpet imitates a few measures later (m. 35). Once the trumpet enters in m. 35, the continuo provides harmonic support until m. 40. In mm. 41-42 the continuo and trumpet play in parallel thirds, a new texture which contrasts with the texture of the previous measures. The descending arpeggio in mm. 44-45 gives the music a more serious and important character. Fantini follows this descending arpeggio with ascending stepwise motion in m. 47. Concurrently with the cadence in m. 49 the continuo presents a new motive that contrasts the rising arpeggio motive from m. 33. The trumpet imitates this new motive in m. 50. The continuo varies the texture by introducing motives in a \textit{fuggatto}-like manner, providing harmonic support for the trumpet, and playing
parallel thirds with the trumpet. The rapid movement between these textures creates contrast.

Figure 19: Fantini, Sonata #4, mm. 33-53

Fantini occasionally explores homophonic texture as a means of contrasting with imitative texture. Sonata #6 begins with a homophonic dactyllic rhythm in both trumpet and continuo (see mm. 1-3, Figure 20). This motive is repeated sequentially a step higher in mm. 4-6. This contrasts significantly with the imitative texture in m. 12 of the following sub-section.

Figure 20: Fantini, Sonata #6, mm. 1-15
Fantini uses several textures to aid in creating contrast in his sonatas similarly to Castello and Marini. The most noticeable texture not used by Fantini is that of the cycle-of-fifths bass supporting sequential virtuosic diminutions in the soloist. The lack of this texture is the result of limitations inherent to the trumpet created by the natural harmonic series which make it impractical to play virtuosic diminutions over multiple octaves.

2.3 Motivic Development: What is the Principle of Melodic Organization?

The three composers in question have significantly different means of motivic development and treatment throughout their sonatas. Some of these differences result from the idiomatic nature of the instruments for which the music was written, however, all of the techniques for motivic development lead to increased contrast.

2.3.1 Castello’s Motivic and Melodic Development

The motivic character of Castello’s music is influenced to a large extent by the harmonic sequences which drive the composition. In terms of contour, many of Castello’s motivic fragments, especially those written above a sequential bass, contain much stepwise motion. Often stepwise diminutions appear to function as though the notes are filling in the gap made by a leap and thus some of the wide leaps are more for functional than expressive purposes. The leaps allow space for the diminutions which follow, and not necessarily because the large interval is particularly striking or expressive. An example of this occurs in mm. 31-46 of Sonata seconda (see Figure 21). In this example Castello alternates between two melodic fragments, each of which is one measure long or shorter. The first fragment is a descending arpeggio in quarter notes and the second consists of an ascending and then descending eighth-note flourish. This flourish fills in the leap of a descending third. In m. 32, for example, the eighth-note run begins on F5 and ends on D5 in m. 33. This eighth-note flourish is a motivic response to the descending
arpeggio. Ascending leaps in mm. 34, 38, 40, and 44 give space for the general downward direction of the diminutions that follow. Throughout the passage the diminutions are driven by the sequential harmonic structure. In addition to the cycle of fifths, there are several harmonic descents by third in the continuo (mm. 32, 35, 38, and 40).

Figure 21: Castello, *Sonata seconda*, mm. 31-46

The abundance of harmonic sequences allows Castello to present a motive, fragment it, and then abandon the motive. Although Castello does not usually return to a previous motive, one exception occurs in *Sonata prima*. At the end of this composition Castello re-uses the dactylic motive from the beginning of the sonata. This re-use is certainly intentional since the contour of the motive at the end is identical to that of the beginning. Figure 22 shows the opening presentation of the dactylic rhythm that embellishes a descending arpeggio (mm. 9, 10-11, 16-17, and 18-19). Figure 23 shows the re-occurrence of this motive at the end of the composition in its original form in mm. 114-116 as well as in augmentation in m. 113 in the continuo.
Castello’s motivic content is heavily influenced by harmonic sequences over which he writes virtuosic lines. The contour of his motives very often outlines or fills in simple leaps with stepwise motion, although numerous larger leaps do occur. Fragmentation of the motive occurs almost immediately and leads to diminutions in the solo part.

The impressive quality of Castello’s virtuosic writing makes it easy to overlook that Castello does not only write virtuosic diminutions. In each of his solo sonatas he writes an
internal *adagio* section. The character of his motives in these sections is decidedly different from the more upbeat character of the ubiquitous diminutions. In *Sonata prima* this *adagio* section occurs from mm. 51-61 (see Figure 24). The use of suspensions on the downbeats of mm. 52, 53, 58, and 60 weakens the rhythmic drive and causes the character of the motives to become sweeter and more retrospective. This contrasts the upbeat, angular, and driving quality of Castello’s virtuosic lines elsewhere in his compositions. Sections such as these illustrate that the principle of motivic development is to create contrast. The chromatic continuo such as in m. 53 gives the music a lamenting quality.

Figure 24: Castello, *Sonata prima*, mm. 51-62

2.3.2 Marini’s Motivic Development

Where Castello’s motives are usually fragmented into smaller pieces that are sequenced, Marini tends to use longer motives which often reoccur in their full form before being fragmented. In *Sonata secondda*, for example, the opening motive lasts from mm. 1-6 in the
continuo and is presented in its entirety in the violin from mm. 4-9 (see Figure 25). This motive occurs again in its entirety from mm. 11-16 in the violin and almost in complete form in the continuo in mm. 14-17. Melodically this motive consists of a descending leap of a sixth, followed by stepwise ascending and then descending motion. Marini uses the leap of a sixth both ascending and descending as a motivic element for its expressive and surprising quality (see Figure 6, pg. 19 for another example of an expressive motivic leap of a sixth). In the beginning of *Sonata seconda*, there is parallel third motion between half notes in mm. 5-6, 8-9, and 15-16 (see Figure 25). Marini's slower-moving motives allow for the continuo to play a contrapuntal function while easily moving to a harmonic role before the cadences in mm. 11 and 19.

Figure 25: Marini, *Sonata seconda*, mm. 1-19

Marini frequently creates motivic overlap between the voices. This overlap occurs throughout his works, and, particularly important, it occurs in the final section of every sonata. Marini consistently chooses to end the pieces not with fast and virtuosic diminutions in the violin part, but with motivic overlap between the violin and continuo. When this occurs the violin plays one part of the motive while the continuo plays the other part. The complete motive passes between the two voices. In mm. 73-78 of *Sonata seconda*, for example, one part of the motive occurs in the violin while the other part occurs in the continuo; from mm. 79-83 the part of
motive that was in the continuo is now played by the violin and the part of the motive in the violin is now played in the continuo (see Figure 26). In terms of character, Marini’s writing creates the sound of a competition between violin and continuo. Although Marini does not label his sonatas in concertate style, these competing voices are characteristic of this style. Allsop labels the form of this motivic organization as follows:

**Violin:** 12121

**Continuo:** 21212

Figure 26: Marini, *Sonata seconda*, mm. 73-83

Marini does explore virtuosic diminutions in the violin part. Often these fast passages are above a sequential harmonic continuo. Marini does present longer motives but he also moves quickly between motives. In *Sonata terza*, for example, the violin plays four different sequential motives in mm. 90-3, 94-5, 96-7, and 98-9 (see Figure 27). All of these passages are virtuosic but each uses contrasting contour and rhythm. Although the 16th notes from mm. 90-93 sound fast they are also regular and sequential. The 32nd note motives in mm. 94-95 and m. 96 sound precipitously fast because they alternate an eighth note with four 32nd notes. Marini writes for the player to hold back at the end of m. 95 to give the music and even more emphasized double-time feel when the music changes to descending 32nd notes in m. 96. Although rhythmically slower, mm. 98-99 accelerate the harmonic rhythm and emphasize even wider leaps to create yet

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57 Allsop, *Trio Sonata*, 98. Graphically, while part 1 of the motive occurs in one voice, part 2 occurs in the other voice and vice versa.
another contrasting virtuosic passage. Motivic development contributes to heightened contrast and musical excitement.

Figure 27: Marini, *Sonata terza*, mm. 90-99

![Sheet music](image)

2.3.3 Fantini’s Motivic Development

Fantini’s sonatas have not been compared to other *stile moderno* sonatas in part as a result of the limitations for motivic development presented by the harmonic series. Since the trumpet can only play certain notes (see Figure 1: The Natural Harmonic Series for a diagram of all of the possible pitches), Fantini must construct his melodies simply and in a narrower range than composers writing for other instruments such as the violin or cornetto. This limitation prevents the elaborate melodic patterns and sequences found in sonatas by Castello or Marini. Long virtuosic sequences covering two octaves are simply not possible to play on the natural trumpet. Even though sequences are largely absent from Fantini’s sonatas, this music still follows a similar principle of melodic organization to sonatas by Castello and Marini. Fantini
constructs his motives and melodies with the goal of generating musical contrast through motivic development.

When considered together, Fantini’s sonatas display considerable motivic organization by section. Fantini uses the dactylic canzona rhythm (long-short-short) in some form in the opening section of all of his sonatas. Sonatas #1, 2, 3, and 6 begin with this rhythm and it occurs in the third measure of Sonata #4 and later in the opening sections of Sonatas #5, 7, and 8. In addition to extended triple-meter sections always being located after an opening duple-meter section, the triple-meter sections display a high degree of rhythmic similarity between sonatas. The rhythmic content of each triple-meter section consists of an alternation between two rhythms: dotted quarter-eighth-quarter and quarter-quarter-quarter. In terms of motivic contour, these sections alternate arpeggios with stepwise motion (see Figure 19 pg. 31 in which arpeggios of an octave are followed by stepwise motion; Figure 29 below illustrates similar contrast).

In Fantini’s opening duple-meter sections, the gradually increasing rhythmic speed and changing melodic contour makes the opening sections sound improvisational. The static continuo part supports this improvisatory character. The opening of Sonata #8 begins with a descending half-note arpeggio followed by quarter-note stepwise ascending and then descending motion. In mm. 8-9, descending 32nd note pickups bring the opening subsection to a close before the more consistent eighth-note descending arpeggios of the second subsection begin in m. 11 (see Figure 28).
Throughout Marini’s sonatas there are numerous overlapping motives. Although Fantini does not use this technique as frequently as Marini does, there are instances when Fantini’s use of imitative texture creates a similar structure of overlapping motives. Most notably, this occurs in the triple-meter section of Sonata #7 (see Figure 29). From mm. 30-43 the trumpet motive overlaps with the continuo. In mm. 37-38 Fantini temporarily abandons the lighter imitative style and writes a descending arpeggio covering an octave and a half (from G5 to C4). Arpeggios such as these are idiomatic to the trumpet and convey a quality of importance and gravitas that is hard for another instrument to fully replicate. Fantini is able to seamlessly move between light-hearted imitation (in mm. 30-36 and again at m. 39) and an arpeggio figure (mm. 37-38) that gives poise and weight to the music.
Fantini creates contrast by juxtaposing fundamentally different motivic gestures in quick succession. Towards the end of Sonata #6, for example, Fantini writes for an echo effect, an ornamented descent of two octaves, and moving eighth notes, all within only a few measures (see Figure 30). This stark combination of different motives shows how Fantini experiments with motivic means to achieve contrast. Passages such as this suggest that Fantini was, to an extent, showing off his technical abilities as a trumpeter. The echo style in mm. 21-22 is characteristic of many stile moderno sonatas. The two-octave ornamented descent in mm. 23-24 requires significant skill; it would also contrast the high and clear sound of the upper register (A5) to the blaring lower register of the trumpet (G3). The stepwise motive in mm. 25-26, although not exciting in itself, contrasts the two previous motives with its regular rhythm and ascending motion which combine to produce a radiant trumpet sound leading to G5 in m. 27.

The opening of Sonata #4 presents similarly contrasting motivic elements in a short time.
span (see Figure 31). During the first four measures both the trumpet and continuo play double-whole notes before the trumpet plays a slow descending arpeggio in mm. 5-6. In m. 9, an ascending flourish brings the trumpet quickly back into the upper register for the drawn-out cadence on G in m. 12. The first eight measures present an unusually sustained and but still vigorous arpeggio. The speed of the flourish in m. 9 is notably uncharacteristic of trumpet writing. Fantini contrasts his most sustained writing with much faster writing.

Figure 31: Fantini, Sonata #4, mm. 1-12

Although Fantini must write within the constraints of the natural harmonic series, he is still able to create motivic contrast through his juxtaposition (often abrupt) of seemingly unrelated motives. Much like Castello, he does not develop motives throughout the piece and so a single motive does not act as a unifying factor. In spite of the lack of virtuosic diminutions, the principle of motivic organization to create contrast is similar to other stile moderno sonatas.

2.4 Instrumental Effects: Is the Piece Idiomatic to the Instrument?

In stile moderno instrumental music, instrumental effects help to creating contrast. One very common effect was the use of the echo.\(^{58}\) Composers also experimented with idiomatic

\(^{58}\) Allsop, *Trio Sonata*, 92.
instrumental writing including *scordatura*, *affetti*, and diminutions in order to create contrast. Effects were often but not always idiomatic to the instrument for which the music was written. Castello’s sonatas are less instrument-specific than the sonatas of Marini or Fantini. They were still, however, most likely performed on violin or cornetto, instruments not restricted to the natural harmonic series. Marini’s sonatas must be performed on violin and Fantini’s sonatas require that they be performed on trumpet in order to fully realize all of the idiomatic effects written into the score.

2.4.1 Castello’s Idiomatic Instrumental Effects

Although it would not be necessary to perform Castello’s sonatas on the violin, there are several passages that lend themselves to being most easily executed on the violin. In several instances Castello writes for broken chords to be played by the soloist. Passages such as mm. 45-48 of *Sonata prima* include broken chords, which would have been most easily performed by the violin (see Figure 32). The leaps resulting from these broken chords (especially m. 47) are challenging to play on wind instruments and best negotiated by the violin.

Figure 32: Castello, *Sonata prima*, mm. 45-48

![Figure 32: Castello, *Sonata prima*, mm. 45-48](image)

Castello’s use of virtuosic diminutions is perhaps the most obvious idiomatic element in these sonatas (for examples of virtuosic diminutions see Figure 3 pg. 15; Figure 10 pg. 24; and Figure 21, pg. 33). These fast passages are best executed on certain instruments such as the violin since the soloist is required to play a range of two octaves from C4 to C6.
Castello does utilize echoes to create abrupt dynamic contrast. In one instance, mm. 65-85 of *Sonata seconda*, diminutions occur in alternating loud and soft dynamics. This echo effect contrasts sharply with the instrumental *tremolo* which follows in mm. 74-85 (see Figure 33).

This *tremolo* section invites interpretation from the performer. It is possible to play it in a slower tempo, which creates a largely placid and simple musical character. The *tremolo* was, however, a very common feature of the *stile concitato* (literally the “agitated style”) and as such the performer might decide to play this passage significantly faster in order to create a restless and frantic character.

Figure 33: Castello, *Sonata seconda*, mm. 65-86

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2.4.2 Marini’s Idiomatic Instrumental Effects

Marini clearly writes his sonatas for the violin. He writes several sections of double-stops, a technique only playable on the violin. Furthermore he specifies that the violinist re-tune his instrument both before and after the double-stop sections. The large tessitura written (down to G3 and up to E6 in Sonata terza, for example) in the solo part further requires that the sonatas be played on violin. Figure 34 shows one section of double stops that occurs in Sonata quarta at mm. 31-50. The violin part begins in homophonic texture at m. 31 and the three parts (two violin parts and continuo) move mostly together until the cadence in m. 40. After this cadence the two violin parts play cascading ascending lines in imitation of each other from mm. 41-46. From mm. 47-50 the three voices again move rhythmically together towards the cadence in m. 50.

Figure 34: Marini, Sonata quarta, mm. 31-50

Marini uses several instrument-neutral effects to create contrast. In Sonata quarta,
Marini writes for an alternation between presto and tardo tempi (mm. 62-67) while the violin is playing abundant trills (see Figure 35). A section marked *affetti* follows in mm. 70-80; the *affetti* marking indicates that the soloist should improvise ornaments throughout this passage.⁶⁰

Figure 35: Marini, *Sonata quarta*, mm. 62-80

2.4.3 Fantini’s Idiomatic Instrumental Effects

Fantini takes advantages of several “imperfections” which are inherent to the trumpet. The natural harmonic series, for example, includes several out-of-tune notes. The 11th partial of the series sounds in-between F5 and F#5 (see Figure 1, pg. 10). A competent player can bend the pitch of this harmonic to be either note, but naturally it is neither. Instead of avoiding this note, one central feature of all of Fantini’s sonatas is a drawn-out cadence on G in which the cadential *trillo* on F# is emphasized and repeated. Since it is repeated so many times, even very skilled

⁶⁰ Dunn, “Marini,” *Grove Music Online*. 

46
natural trumpet players will often play this note somewhat out-of-tune. Perhaps Fantini would have had such skill as to be able to play this note perfectly in-tune. This is unlikely because of its impracticality and how frequently the note was repeated. It is more likely that a combination of factors resulted in the note sounding out-of-tune. First of all, certain notes on the trumpet are simply out-of-tune, and it is more accepted to perform these notes as best as possible but perhaps not perfectly.\(^{61}\) When an ensemble consisting of only trumpeters plays together, these out-of-tune notes are hardly noticeable. In a trumpet ensemble, all of the instruments are governed by the natural harmonic series, which means that there is no external pitch reference to dictate that the notes are out-of-tune. When playing with a continuo instrument, however, the external pitch reference makes it more likely for certain harmonics to sound out-of-tune. Fantini writes the most extended cadential trills on F#5 leading to G5 (harmonics 11 and 12). Fantini could have chosen to avoid out-of-tune notes but instead he emphasizes them. The notes C5, D5, and E5 (harmonics 8, 9, and 10) are significantly more in-tune, but the cadential trillo on these notes is far less drawn-out. Fantini consistently extends the trillo on F#5 to clearly emphasize the contrast that the secondary triad, based on G, brings to the music. Although categorically different than functional harmony, the secondary triad is clearly not the same as the primary triad, based on C. Fantini uses an idiosyncrasy of the trumpet to emphasize this contrast, which is why these notes were, in all probability, out-of-tune. The trillo on F#5 would have been more in-tune but less noticeable and would have provided less contrast if played by a violin or cornetto. Fantini made the out-of-tune trillo into an important structural element by using an imperfection idiomatic to the trumpet as a clever means of creating contrast.

Fantini, writes several notes outside of the natural harmonic series which, like the

cadential trillo on F#5, provide contrast idiomatic to the trumpet. In mm. 17-18 of Sonata #5, Fantini writes a drawn-out cadence on D (see Figure 36). This requires that the trumpet play a trillo and gruppo on C#5, a note that is not in the harmonic series. In order to play this note, the trumpeter must lip D5 down to C#5. The sound of lipping down to C#5 is not easy or natural. Fantini does not write for this note to occur quickly or in passing. The trumpeter dwells on this note, emphasizing the contrasting nature of a cadence on D. A few measures before this cadence, the trumpeter must descend to low C3 in m. 14. This note does not sound beautiful on a natural trumpet. Instead it provides the shock of a decidedly ugly-sounding note.

Figure 36: Fantini, Sonata #5, mm. 13-18

![Figure 36](image)

Fantini frequently introduces echo effects. Structurally, echoes occur throughout Fantini’s sonatas, but most often towards the end of the work. Sonatas #1 and #7, in fact, each end softly with an echo. This echo creates an abrupt and unexpected ending in Sonata #7 as seen in Figure 37 (Figure 30, pg. 41 shows another example of Fantini’s use of echo).

Figure 37: Fantini, Sonata #7, Ending

![Figure 37](image)

The trillo sounds unique and uneven on the trumpet. Instead of avoiding this imperfect quality, Fantini emphasizes this ornament by writing several longer sequences of trillo.
ornaments. In the triple-meter section of Sonata #3, Fantini writes an ascending melodic trillo sequence from mm. 33-41 (see Figure 38). First of all, this passage requires significant ability to execute. Perhaps more importantly, this writing draws attention the uneven sound of the trillo on trumpet. Fantini repeatedly emphasizes passages that, when played on the trumpet, sound strange, unclear, or ugly. Consistently stressing aspects of playing the natural trumpet that sound out-of-tune, ugly, or strange is perhaps the most stile moderno feature of Fantini’s writing (see also Figure 18, pg. 30 for another trillo sequence in the trumpet part).

Figure 38: Fantini, Sonata #3, mm. 28-41
3.1 The *Stile Moderno* Trumpet Sonata

The sonata was perhaps the most cutting-edge instrumental genre of the early 17th century and provided composers the possibility to explore the newest styles and instrumental effects.\(^6\)

This dissertation has shown that Fantini used formal organization, texture, motivic development, and idiomatic elements in ways promoting contrast similarly to other *stile moderno* instrumental sonatas. By writing sonatas for trumpet and organ that include musical and stylistic characteristics of *stile moderno* sonatas for other instruments, Fantini is asserting that the trumpet should participate in this new instrumental style. Applying this style to the trumpet was unprecedented in the history of the instrument before Fantini. Although the natural harmonic series is inherently limited to certain pitches, there are intrinsically expressive qualities to this series that are not simply imperfections of the natural trumpet. Fantini took advantage of these idiosyncrasies in order to carve out a place for the trumpeter as a soloist rather than only a performer in military or ceremonial functions. In the context of the style in which other composers were writing, these pieces explore unique and expressive elements that no other instrument could have achieved.

There is no doubt that other *stile moderno* composers such as Castello and Marini wrote more elaborate sonatas than those of Fantini. Particularly notable in these composers’ works is the consistent use of harmonic sequences that support elaborate and virtuosic diminutions. These elements are conspicuously absent from Fantini’s sonatas. The absence of this feature alone might allow one to dismiss these sonatas as not possessing the same virtuosic drive as the works

\(^6\) Allsop, *Trio Sonata*, 50.
of Castello and Marini. Virtuosity and harmonic drive alone do not, however, define the instrumental *stile moderno*. These are merely common features of many works in this style; it is not, however, required that these elements are present for a piece to be considered part of the *stile moderno*. If *stile moderno* instrumental music is driven by contrast, then one can overlook the fact that virtuosic diminutions and harmonic sequences are not present in Fantini’s sonatas. In point of fact, adding sixteenth-note diminutions spanning two octaves would make these sonatas impossible to perform on the trumpet. These works are not sonatas for any instrument, which happen to have been performed on the trumpet. They are sonatas to be performed only on trumpet. The use and emphasis of idiomatic elements to enhance and sharpen contrast strengthens the claim that these pieces exemplify *stile moderno* sonata practice. Certainly they must be performed on the natural trumpet in order to heighten contrast, particularly as concerns the presence of non-harmonic pitches. These pieces are, in fact, *stile moderno* trumpet sonatas because the limitations of the harmonic series are best solved by the strengths of the trumpet. History considers the late-seventeenth century Bolognese and Viennese trumpet sonatas to be the first full-fledged examples of the trumpet sonata genre. History must, however, be reconsidered since there was a trumpet sonata before these trumpet sonatas. Fantini’s sonatas were written in *stile moderno* and are the first examples of a fully-developed trumpet sonata genre.
APPENDIX

FORMAL ORGANIZATION OF SONATAS
In all the subsequent tables, parentheses indicate a weak cadence.

**Table A.1: Form of Castello's Sonata prima**

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<th>Allegro</th>
<th>Adagio</th>
<th>Allegro</th>
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<td>Primary-A</td>
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<td>Duple</td>
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**Table A.2: Form of Castello's Sonata seconda**

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<td>23</td>
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**Table A.3: Form of Marini's Sonata prima**

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<td>(G)-(C)</td>
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<th>Presto triple</th>
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Table A.7: Form in Fantini's Sonatas

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Form in Fantini's Sonatas *(continued).*

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COMPREHENSIVE REFERENCE LIST

Scores:


Secondary Literature:


